

The **MIKADO**

or

THE TOWN OF TITIPU



Book by

W. S. GILBERT

Music by

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Authentic Version

Edited by

BRYCESON TREHARNE

This score contains all the dialogue.



*Orchestra material may be rented
from the Publishers.*

G. SCHIRMER, Inc.
New York



DRAMATIS PERSONAE

THE MIKADO OF JAPAN

NANKI-POO . . . *His Son, disguised as a wandering minstrel, and in love with YUM-YUM*

KO-KO *Lord High Executioner of Titipu*

POOH-BAH *Lord High Everything Else*

PISH-TUSH *A Noble Lord*

YUM-YUM

PITTI-SING

PEEP-BO

..... *Three Sisters, Wards of Ko-Ko*

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

ARGUMENT

Before the action of the opera begins, Nanki-Poo has fled from the court of his father, the Mikado of Japan, to escape marriage with an elderly lady, named Katisha. Assuming the disguise of a musician, he has then fallen in love with a fair maiden, Yum-Yum; but he has been prevented from marrying her by her guardian, Ko-Ko, who wishes to marry her himself. Ko-Ko, however, has been condemned to death for flirting; and, when Act I opens, Nanki-Poo is hastening to the court of Ko-Ko in Titipu to find out whether Yum-Yum is now free to marry him.

From Pooh-Bah (a corrupt and proud public official) and Pish-Tush (a nobleman), Nanki-Poo learns that Ko-Ko has, instead, become Lord High Executioner, thus preventing the sentence of decapitation from being carried out. Ko-Ko is, in fact, going to marry Yum-Yum that very afternoon.

Everything seems to be going well for Ko-Ko, but suddenly a letter comes from the Mikado ordering him to execute somebody or else lose his position of Lord High Executioner. He is in a quandary to find someone to execute, when Nanki-Poo appears, bent upon suicide because he cannot marry Yum-Yum. By conceding to him the right to marry Yum-Yum for a month, Ko-Ko persuades Nanki-Poo to be the subject for the public execution when that month is up. There is general rejoicing in this apparent solution to the problem, marred only by the unexpected appearance of Katisha, in quest of the vanished object of her affections, Nanki-Poo. She is driven away, but threatens to go to the Mikado about the matter.

Act II opens with Yum-Yum preparing for her marriage with Nanki-Poo. As all are singing a "merry madrigal", Ko-Ko comes in with the news that he has just discovered a law stating that when a married man is executed his wife must be buried alive. To save Yum-Yum from that fate, Nanki-Poo decides to kill himself at once. But this again throws Ko-Ko into a quandary to find someone to execute (especially as he has heard that the Mikado is at that moment on his way to Titipu). Nanki-Poo magnanimously offers himself for immediate decapitation, but Ko-Ko is unable to perform the act without some practice.

Another way out of the difficulty presents itself: Ko-Ko has Pooh-Bah make a false affidavit that Nanki-Poo has been executed, and bids Nanki-Poo and Yum-Yum leave the country.

The Mikado soon appears. Ko-Ko thinks that the object of this visit is to see whether the execution has taken place. He accordingly produces the affidavit and describes with gusto the execution. But the Mikado has actually come at the prompting of Katisha in search of his lost son. When the fact transpires that the person whom Ko-Ko has supposedly executed is really the Mikado's son, Ko-Ko and his accomplices are declared guilty of "compassing the death of the Heir Apparent". The only hope for them is to admit the falsehood of the affidavit and produce Nanki-Poo alive. But, as Nanki-Poo has already married Yum-Yum and so cannot marry Katisha, Katisha will surely insist on the execution of Nanki-Poo and Yum-Yum. Ko-Ko solves the problem by offering his hand to Katisha; and, after he sings her the touching ballad of "Willow, tit-willow", she accepts him. The end of the opera comes with Nanki-Poo's discovering himself as the son of the Mikado.

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THE MIKADO

THE MIKADO

or

The Town of Titipu

W. S. Gilbert

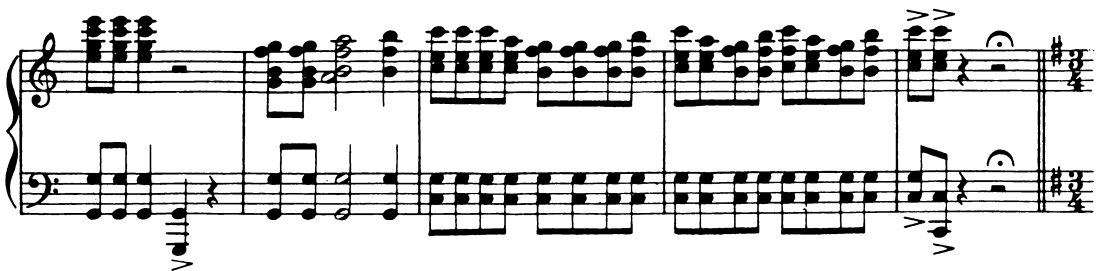
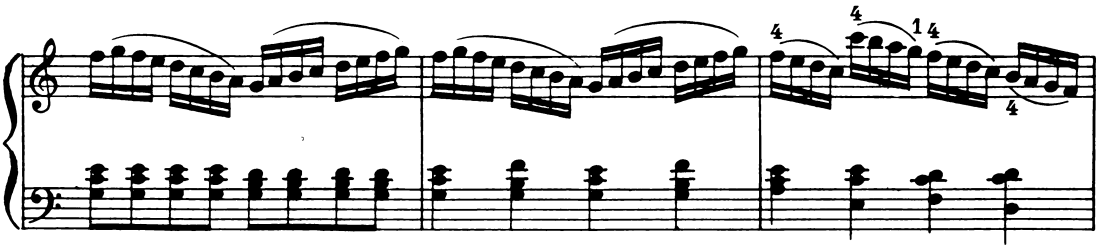
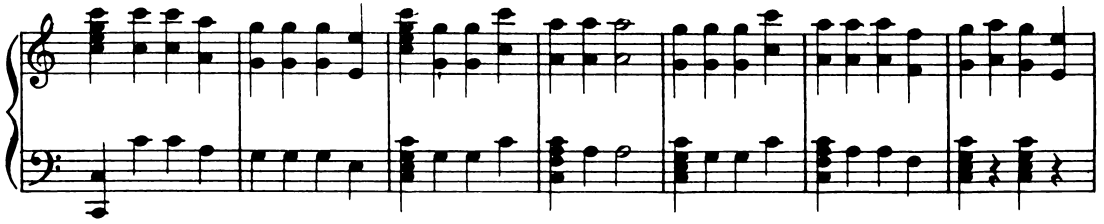
Arthur Sullivan

Overture

Allegro ♩ = 152



* Orchestra material may be rented from the publishers, G. Schirmer, inc., 609 Fifth Ave., New York, N.Y.



Musical score for "The Song of the Lark" by Maurice Strakosky, measures 1-4. The score is in 3/4 time, key of D major. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and single notes. Dynamics include piano (*p*) and piano sostenuto (*p sost.*).

A musical score for the song 'The Rose Tree'. The score is written for piano (p) and features a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a quarter note and a half note. The accompaniment consists of a series of chords, with a final measure containing a quarter note and a half note. The score is labeled 'The Rose Tree' and 'p'.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody, which includes a series of eighth notes in the second measure. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#), and the time signature is 4/4.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The piano part begins with a piano (*p*) dynamic and features a series of chords in the left hand and a melodic line in the right hand. The dynamics change to forte (*f*) in the final measure. The score is divided into four measures, with a repeat sign in the third measure.

dim. rall.

Vi-

a tempo

8

cresc.

rit. *più lento* *mf* *- de*

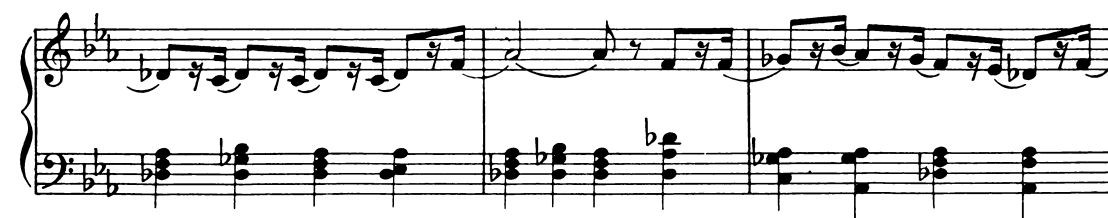
Allegro con brio $\text{♩} = 112$

[illegible]

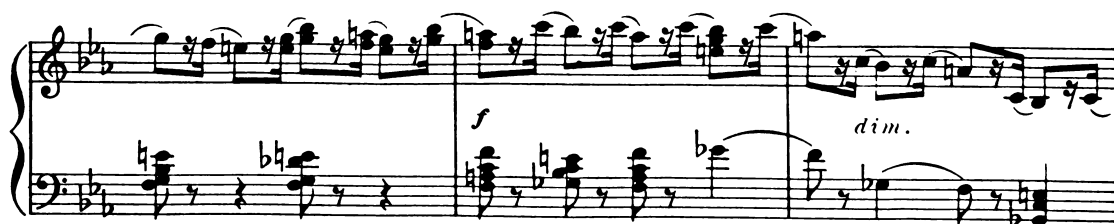
A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is B-flat major (two flats) and the time signature is 4/4. The music is in common time. The vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment begins with a bass clef and a key signature of two flats. The score includes a piano (p) marking and a trill (tr) marking. The music is divided into two systems. The first system contains the first two measures of the vocal line and the first four measures of the piano accompaniment. The second system contains the next two measures of the vocal line and the next four measures of the piano accompaniment. The vocal line ends with a fermata over the final note. The piano accompaniment ends with a double bar line.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has four measures. The second system has two measures, with the first measure marked '1.' and the second measure marked '2.'. The piano part features a steady bass line with chords, while the voice part has a melody with trills and a repeat sign.

[illegible]



4 Vi -











First system of musical notation. The treble clef staff features a melodic line with a dotted eighth note followed by a sixteenth note, then a half note, and a whole note. The bass clef staff has a continuous eighth-note accompaniment. A dynamic marking *p* (piano) is present. A bracket with the number 8 indicates an eight-measure phrase.



Second system of musical notation. The treble clef staff continues the melodic line with various chords and intervals. The bass clef staff continues the eighth-note accompaniment. A bracket with the number 8 indicates an eight-measure phrase.



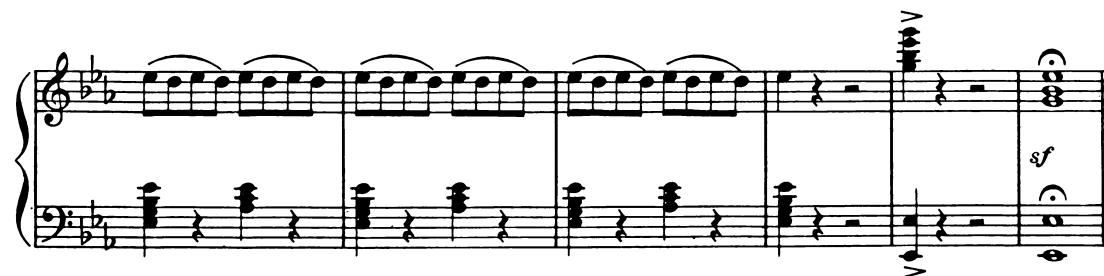
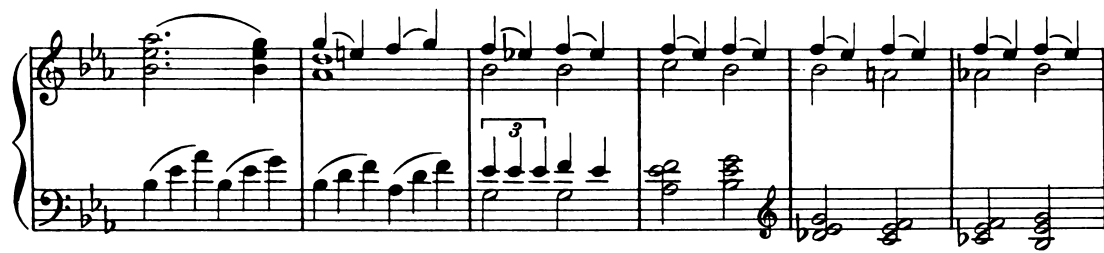
Third system of musical notation. The treble clef staff features a melodic line with a dotted eighth note followed by a sixteenth note, then a half note, and a whole note. The bass clef staff has a continuous eighth-note accompaniment. A dynamic marking *cresc. un poco stringendo* (crescendo, a little more stringendo) is present. A bracket with the number 8 indicates an eight-measure phrase.



Fourth system of musical notation. The treble clef staff features a melodic line with a dotted eighth note followed by a sixteenth note, then a half note, and a whole note. The bass clef staff has a continuous eighth-note accompaniment. A dynamic marking *ff* (fortissimo) is present. A bracket with the number 8 indicates an eight-measure phrase. The tempo marking *Più vivo* (Faster) is present.



Fifth system of musical notation. The treble clef staff features a melodic line with a dotted eighth note followed by a sixteenth note, then a half note, and a whole note. The bass clef staff has a continuous eighth-note accompaniment. A bracket with the number 8 indicates an eight-measure phrase.



ACT I

Scene: *Courtyard of Ko-Ko's Palace in Titipu. Japanese nobles discovered standing and sitting in attitudes suggested by native drawings.*

No. 1. "If you want to know who we are"

Opening Chorus and Recitative

Nanki-Poo and Men

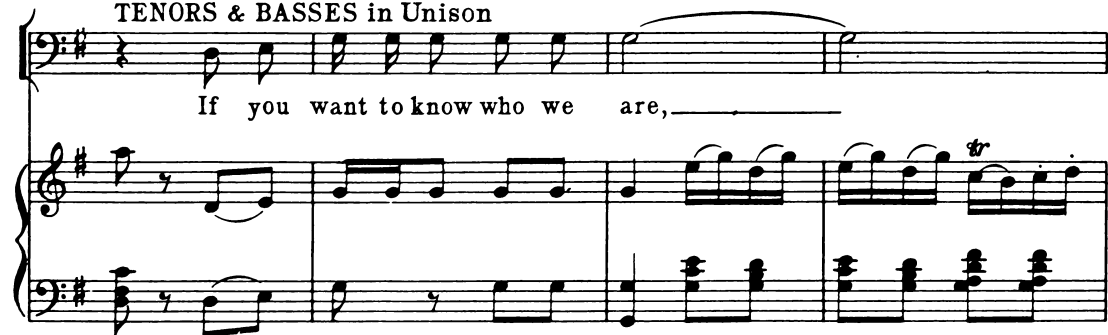
Allegro vivace $\text{♩} = 126$

The musical score is written for piano accompaniment in 2/4 time, key of D major (indicated by two sharps). The tempo is marked **Allegro vivace** with a metronome marking of $\text{♩} = 126$. The score consists of four systems of music. The first system begins with a forte (*f*) dynamic and includes a fortissimo (*fz*) section. The music features a mix of eighth and sixteenth notes, often beamed together, with various slurs and fingerings (1-5) indicated. The second and third systems continue the melodic and harmonic patterns with similar notation. The fourth system concludes with a double bar line and repeat signs. The overall style is characteristic of early 20th-century musical theater scores.



Chorus

TENORS & BASSES in Unison



On — man-y a vase and jar, ————— On —

man-y a screen and fan, —————

We fig-ure in live-ly paint: Our at-ti-tude's queer and quaint—You're

wrong if you think it ain't, oh! —————

Unison

If you think we are worked by strings _____

Like a Jap-a-nese mar-i-o - nette, _____ You

don't un-der-stand these things: _____ It is

sim- ply Court et- i - quette. _____

The first system of the musical score. The vocal line (bass clef) begins with a melodic phrase in G major, marked with a slur. The piano accompaniment (treble and bass clefs) provides harmonic support with chords and moving lines. The lyrics "sim- ply Court et- i - quette." are written below the vocal line, followed by a long horizontal line indicating a continuation of the melody.

Per- haps you sup- pose this

The second system of the musical score. The vocal line continues with a new phrase, marked with a slur. The piano accompaniment features a triplet of eighth notes in the right hand, marked with a "3" and a "1" above it. The lyrics "Per- haps you sup- pose this" are written below the vocal line.

throng Can't keep it up all day long? If that's your i - dea, you're

The third system of the musical score. The vocal line continues with a new phrase, marked with a slur. The piano accompaniment features a steady eighth-note accompaniment in both hands. The lyrics "throng Can't keep it up all day long? If that's your i - dea, you're" are written below the vocal line.

wrong, oh! _____ oh! _____

The fourth system of the musical score. The vocal line continues with a new phrase, marked with a slur. The piano accompaniment features a steady eighth-note accompaniment in both hands. The lyrics "wrong, oh! _____ oh! _____" are written below the vocal line, with horizontal lines indicating a continuation of the melody.

TENORS

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

BASSES

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

ff If you want to know who we are, _____

ff — If you want to know who we are, _____

We are gentle-men of Ja - pan: _____

— We are gentle-men of Ja - pan: _____

On vase and jar, On screen and

On vase and jar, On screen and

The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 4/4 time signature. It begins with a series of eighth notes in the right hand, followed by a series of eighth notes in the left hand. The bass staff has a key signature of one sharp (F#) and a 4/4 time signature. It begins with a series of eighth notes in the right hand, followed by a series of eighth notes in the left hand.

fan, On man - y, man - y, man - y, man - y, man - y, man - y,

fan, On man - y, man - y, man - y, man - y, man - y, man - y,

The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 4/4 time signature. It begins with a series of eighth notes in the right hand, followed by a series of eighth notes in the left hand. The bass staff has a key signature of one sharp (F#) and a 4/4 time signature. It begins with a series of eighth notes in the right hand, followed by a series of eighth notes in the left hand.

man - y, man - y a jar, oh! oh!

man - y, man - y a jar, oh! oh!

The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 4/4 time signature. It begins with a series of eighth notes in the right hand, followed by a series of eighth notes in the left hand. The bass staff has a key signature of one sharp (F#) and a 4/4 time signature. It begins with a series of eighth notes in the right hand, followed by a series of eighth notes in the left hand.

First system of the musical score. It includes two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The key signature is one sharp (F#). The vocal parts sing "oh!" followed by a long note, then "oh!" followed by another long note, and finally "On". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamic markings *sf* and *fz*.

Second system of the musical score. The vocal parts sing "vase and jar, On screen and fan." followed by a long note. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, with dynamic markings *fz* and *fz*.

Third system of the musical score. This system contains only the piano accompaniment. The right hand features a complex melody with many sixteenth and thirty-second notes, including fingerings (1, 2, 3, 4, 5) and dynamic markings *fz* and *sempre ff*. The left hand provides a steady bass line with fingerings (1, 2, 3, 4, 5).

Fourth system of the musical score. This system contains only the piano accompaniment. The right hand continues the complex melody with fingerings (1, 2, 3, 4, 5) and dynamic markings *fz* and *sempre ff*. The left hand provides a steady bass line with fingerings (1, 2, 3, 4, 5).

Fifth system of the musical score. This system contains only the piano accompaniment. The right hand continues the complex melody with fingerings (1, 2, 3, 4, 5) and dynamic markings *fz* and *sempre ff*. The left hand provides a steady bass line with fingerings (1, 2, 3, 4, 5).

Enter Nanki-Poo in great excitement. He carries a native guitar on his back and a bundle of ballads in his hand.

Recit.

Nanki-Poo

Gentle-men, I pray you tell me Where a

gen-tle maid-en dwell-eth, Named Yum-Yum, the ward of Ko - Ko:

A Noble

In pit-y speak-oh, speak, I pray you! Why, who are you who ask this question?

Nanki-Poo

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

Segue No. 2

No. 2. "A wand'ring minstrel I"

Solo and Chorus

Nanki-Poo and Men

Allegretto con grazia ♩. = 72

Nanki-Poo

A wand'ring min-strel

The introduction features a vocal line for Nanki-Poo and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The piano part begins with a series of chords and eighth-note patterns, marked with a piano (*p*) dynamic.

I- A thing of shreds — and patches, Of bal-lads, songs, and snatches, And

The chorus begins with the vocal line and piano accompaniment. The piano part continues with similar chordal and eighth-note patterns.

dream-y lull - a - by! — My cat - a-logue is long, Thro' ev - 'ry

The second line of the chorus continues the vocal melody and piano accompaniment.

pas - sion rang-ing, And to your hu-mours chang-ing I

The final line of the chorus concludes the musical phrase with the vocal line and piano accompaniment.

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

Andante espressivo

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

Oh, ——— sor - row! On maiden's cold-ness do you brood? I'll

do so, too— Oh, ——— sor-row, sor-row! I'll charm your will-ing

ears With songs of lov - ers' fears, While sym - pa - thet - ic

cresc.

tears_ My cheeks be - dew - Oh, sor - row, sor - row!

mf *dim.*

Allegro marziale ♩ = 144

But if pa - tri - ot - ic sen - ti - ment is

dim. *p*

want - ed, I've pa - tri - ot - ic bal - lads cut and dried; For wher -

e'er our country's banner may be plant-ed, All oth- er lo-cal banners are de-

fied! Our war-ri-ors, in ser-ried ranks as - sem - bled, Nev- er

quail- or they con-veal it if they do- And I should-n't be sur-prised if na-tions

trem - bled Be-fore the might - y troops, the troops of Tit - i -

pu!
Men *f*

We should-n't be surprised if na-tionstrem-bled, trem-bled with a-

larm Be-fore the might-y troops, the troops of Tit-i-

Allegro pesante, non troppo vivo ♩ = 160

Nanki-Poo

pu! And if you call for a song of the sea, We'll

f *dim.*

heave the cap-stan round, With a yeo heave-ho, for the wind is free, Her

Men

an-chor's a-trip and her helm's a - lee, Hur - rah for the home-ward bound! Yeo -

Nanki-Poo

ho, heave - ho, Hur-rah for the home-ward bound! To 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 when he's down At an in - land town, With his

TENORS

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

BASSES

Then

The first system of the musical score. It includes a vocal line for Tenors and a vocal line for Basses, both with lyrics. Below the vocal lines is a piano accompaniment consisting of a grand staff (treble and bass clefs). The Tenors' part begins with a half note G4, followed by eighth notes A4, B4, C5, and a half note D5. The Basses' part begins with a half note G2, followed by eighth notes F2, E2, and a half note D2. The piano accompaniment features a series of chords and moving lines in both hands.

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

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

The second system of the musical score. It continues the vocal lines for Tenors and Basses with the same lyrics. The piano accompaniment continues with a series of chords and moving lines. The Tenors' part has a key signature change to one sharp (F#) in the second measure. The Basses' part has a key signature change to one flat (Bb) in the second measure. The piano accompaniment features a series of chords and moving lines in both hands.

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

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

The third system of the musical score. It continues the vocal lines for Tenors and Basses with the same lyrics. The piano accompaniment continues with a series of chords and moving lines. The Tenors' part has a key signature change to one sharp (F#) in the second measure. The Basses' part has a key signature change to one flat (Bb) in the second measure. The piano accompaniment features a series of chords and moving lines in both hands.

yeo heave - ho, _____ And a rum be - low, _____ Yeo -

yeo heave - ho, _____ And a rum be - low, _____ Yeo -

f

ho, heave - ho, Yeo - ho, heave - ho, heave - ho, heave - ho, yeo -

ho, heave - ho, _____ Yeo - ho, _____ heave - ho, heave - ho, heave - ho, yeo -

cresc.

ho!

ho!

ff

dim.

Allegretto come I^o

Nanki-Poo

A wand'ring minstrel I— A thing of shreds _ and patches, Of

bal-lads, songs, and snatches, And dream-y lull-a - by, And dream-y

lull - a -, lull-a - by, lull - a - by!
Men
Of dream-y lull-a - by, lull - a - by!

(Enter Pish-Tush.)

Pish: And what may be your business with Yum-Yum?

Nanki: 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:

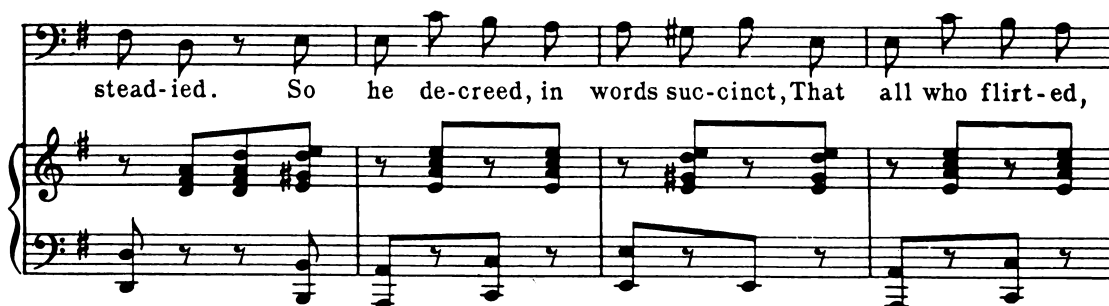
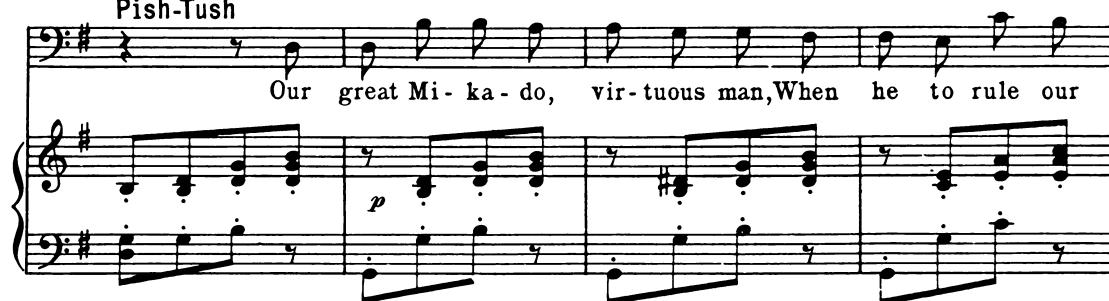
No. 3. "Our great Mikado, virtuous man"

Solo and Chorus

Pish-Tush and Men

Allegretto con brio $\text{♩} = 126$ 

Pish-Tush



leered, or winked (Un - less con - nu - bi - al - ly linked), Should forth-with be be -

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

be be - head-ed.

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

I am right, And you are right, And all is right as right can be!

Men And

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

Pish-Tush

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

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

be!

be!

Pish-Tush

This

dim.

stern de-cree, you'll un-der-stand, Caused great dis-may through-out the land: For

p

young and old And shy and bold Were e-qual-ly af-fect-ed. The

p

youth who winked a rov-ing eye, Or breathed a non-con-nu-bial sigh, Was

p

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

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

And you'll al-low, as

I ex-pect, That he was right to so ob-ject. And I am right, And

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

Men

And you are right, And

And ev-'ry -

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

thing is quite cor-rect, All is quite cor - rect!

thing is quite cor-rect, All is quite cor - rect!

Pish-Tush

And

so we straight let out on bail A con-vict from the coun-ty jail, Whose

head was next, On some pre-text, Con-demn - ed to be mown off, And

made *him* Heads-man, for we said, "Who's next to be de - cap - it - ed Can -

not cut off an - oth - er's head Un - til he's cut his own off, his own off, his

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

And

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

I am right, And you are right, And all is right—too - loo-ral-lay!

Men

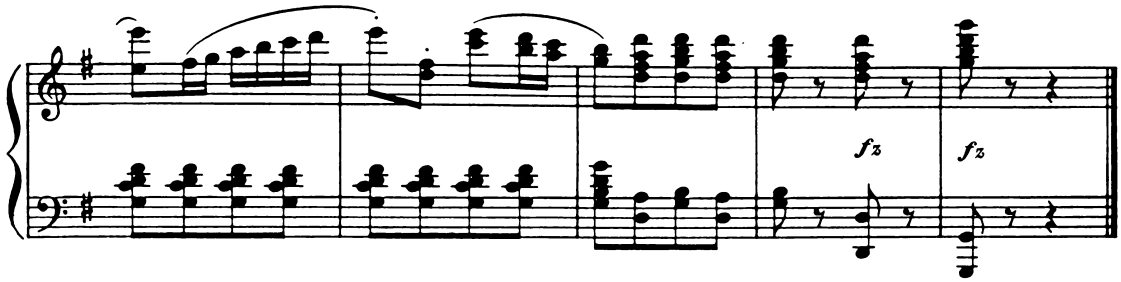
And

you are right, And we are right, And all is right— too—

And I am right, And you are
loo - ral, loo - ral - lay! And you are right, And we are

right, And _____ all _____ is right! _____
right, And _____ all _____ is right! _____

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



(Exeunt Chorus. Enter Pooh-Bah.)

Nanki: 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.

Nanki: 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.

Nanki: 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!

No. 4. "Young man, despair"

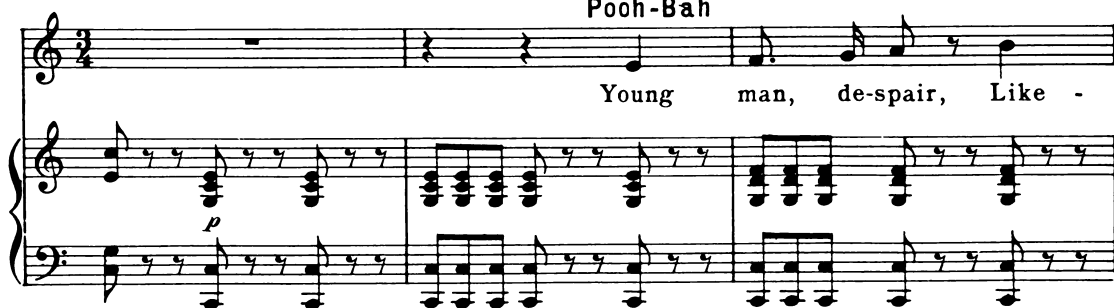
Song

Pooh-Bah, Nanki-Poo, and Pish-Tush

Allegro moderato (Tempo di Minuetto) ♩ = 106



Pooh-Bah



Young man, de-spair, Like -



will not do: I'm sor-ry for you, You ver-y im-per - fect ab-



lu - tion-er! This ver - y day From school Yum-

Yum Will wend her way, And home-ward

come, With beat of drum, And a rum - - tum-tum, To wed the

Lord High Ex-e - cu - tion-er!

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

day. She'll tod-dle a-way, as all a-ver, With the Lord High Ex - e -

cu-tion-er!
Nanki-Poo and Pish-Tush

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

She'll tod-dle a-way, as all a-ver, With the Lord High Ex - e -

day. She'll tod-dle a-way, as all a-ver, With the Lord High Ex - e -

cu-tion-er!

cu-tion-er!

Pooh-Bah

It's a hope-less case, As you maysee, And in your place A -

way I'd flee; But don't blame me— I'm sor-ry to be Of your plea - sure a dim - i -

nu - tion-er. They'll vow their pact Ex-treme-ly

soon, In point of fact This af - ter-

noon Her hon - ey-moon With that buf-foon At seven com-

men - ces, so — you shun her!

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

day. She'll tod-dle a-way, as all a-ver, With the Lord High Ex - e -

cu-tion-er!
Nanki-Poo and Pish-Tush

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

She'll tod-dle a-way, as all a-ver, With the Lord High Ex - e -

day. She'll tod-dle a-way, as all a-ver, With the Lord High Ex - e -

cu-tion-er!

cu-tion-er!

(Exit Pish-Tush.)

No. 4a. "And have I journeyed for a month"

Recitative

Nanki-Poo and Pooh-Bah

Nanki-Poo
Recitative

And have I jour-neyed for a month, or near-ly, To learn that Yum-Yum,
whom I love so dear-ly, This day to Ko-Ko is to be u-nit-ed!

Pooh-Bah Recitative

The fact ap-pears to be as you've-re-cit-ed:

Moderato

Recitative

But here he comes, e -

quipped as suits his sta-tion; He'll give you an-y fur-ther in-for-ma-tion.

Attacca No. 5

(Exeunt Pooh-Bah and Nanki-Poo. Enter Chorus of Nobles.)

No.5. "Behold the Lord High Executioner"

Chorus and Solo

Ko-Ko and Men

Allegro marziale $\text{♩} = 144$ 

TENORS

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

BASSES

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

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

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

of-fi-cer, Whose func-tions are partic - u-lar-ly vi - tal! De-

of-fi-cer, Whose func-tions are partic - u-lar-ly vi - tal! De-

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

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

fer, _____ de - fer, _____ To the no - ble Lord, to the

fer, _____ de - fer, _____ To the no - ble Lord, to the

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

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

(Enter Ko-Ko, attended.) Ko-Ko

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

chan - ces; Lib - er - at - ed then on bail,

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

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

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

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

rank with most ro - man - ces. Ta - ken from the coun - ty jail

p Ta - ken from the coun - ty

p cresc. Ta - ken from the coun - ty

By a set of cu - rious chan - ces; Sure - ly, nev - er had a

jail, Lib - er - at - ed then on bail; Sure - ly, nev - er

jail, Lib - er - at - ed then on bail; Sure - ly, nev - er

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

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

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

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

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

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

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

Ex-e - cution - er! Bow down, bow down, — To the

Ex-e - cution - er! Bow down, bow down, — To the

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

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

cu - tion - er!

K0: Gentlemen, I'm much touched by this reception. I can only trust that by strict attention to duty I shall ensure a continuance of those favours which it will ever be my study to deserve. If I should ever be called upon to act professionally, I am happy to think that there will be no difficulty in finding plenty of people whose loss will be a distinct gain to society at large.

No. 5a. "As some day it may happen"

Solo and Chorus

Ko-Ko and Men

Allegretto grazioso ♩ = 76

Ko-Ko

1. As

some day it may hap-pen that a vic-tim must be found, I've
nig-ger ser - e - nad-er, and the oth-ers of his race, And the

got a lit - tle list - I've got a lit - tle list Of so -
pia - no - or - gan - ist - I've got him on the list! And the

ci - e - ty of-fend-ers who might well be un - der-ground, And who
peo - ple who eat pep-per-mint and puff it in your face, They

nev - er would be missed— who nev - er would be missed! There's the
 nev - er would be missed— they nev - er would be missed! Then the

pes - ti - len - tial nui - san - ces who write for au - to - graphs— All
 id - i - ot who prais - es, with en - thu - si - as - tic tone, All

peo - ple who have flab - by hands and ir - ri - tat - ing laughs— All
 cen - tu - ries but this, and ev - 'ry coun - try but his own; And the

chil - dren who are up in dates, and floor you with 'em flat— All
 la - dy from the prov - in - ces, who dress - es like a guy, And "who

per-sons who in shak-ing hands, shake hands with you like *that*— And
does -n't think she danc-es, but would rath-er like to try"; And that

all third per-sons who on spoil-ing *tête - à - têtes* in - sist— They'd
sin - gu - lar a - nom - a - ly, the la - dy nov - el - ist— I

Chorus
of Men

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

He's
He's

got 'em on the list— he's got 'em on the list; And they'll
got her on the list— he's got her on the list; And I

got 'em on the list— he's got 'em on the list; And they'll
got her on the list— he's got her on the list; And I

Ko-Ko

none of 'em be missed- they'll none of 'em be missed! 2. There's the
don't think she'll be missed- I'm sure she'll not be missed! 3. And that

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

Ni - si Pri - us nuisance, who just now is rath - er rife, The Ju -

di - cial hu - mor - ist- I've got *him* on the list! All

fun - ny fel - lows, com - ic men, and clowns of pri - vate life- They'd

none of 'em be missed— they'd none of 'em be missed! And a -

pol - o - get - ic states-men of a com-pro-mis-ing kind, Such as—

What d'y'e call him— Thing-'em-bob, and like-wise— Nev-er mind, And

colla voce

'St- 'st- 'st- and What's-his-name, and al- so You-know-who— The

task of fill-ing up the blanks I'd rath-er leave to you. But it

real - ly does - n't mat - ter whom you put up - on the list, For they'd

none of 'em be missed— they'd none of 'em be missed! **Chorus of Men**
You may
You may

put 'em on the list— you may put 'em on the list; And they'll
put 'em on the list— you may put 'em on the list; And they'll

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

(Exeunt Chorus. Enter Pook-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 you that they wouldn't be sufficiently degraded in their own estimation unless they are 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.

(*Exeunt together. Enter procession of Yum-Yum's schoolfellows, heralding Yum-Yum, Peep-Bo, and Pitti-Sing.*)

No. 6. "Comes a train of little ladies"

Chorus

Girls

Allegretto grazioso ♩=84

The musical score is written for piano accompaniment in 3/4 time, key of D major (indicated by two sharps). The tempo is marked "Allegretto grazioso" with a quarter note equal to 84 beats per minute. The score consists of five systems of music, each with a treble and bass staff joined by a brace. Fingerings are indicated by numbers 1-5 above notes. Dynamic markings include *p* (piano) at the beginning and end, *cresc.* (crescendo) in the third system, and *dim.* (diminuendo) in the fourth system. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Girls

Comes a train of lit - tle la - dies

From scho - las - tic - tram - mels free, ~

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

what the world can be!

Is it but a world of trou - ble—

Sad - ness set to song?

Is its beau - ty but a bub - ble
Is its beau - ty but a bub - ble

p Bound to break ere long?
p Bound to break ere long?

Are its pal - a - ces and plea - sures

Are its

Fan - ta - sies that fade?

plea - sures Fan - ta - sies that fade?

And the glo - ry of its trea - sures

And the glo - ry of its

Shad - ow of a shade?

trea - sures Shad - ow of a shade?

The musical score consists of vocal staves and piano accompaniment. The piano part features a continuous eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. The vocal melody is written in a treble clef with a key signature of one sharp (F#). The lyrics are printed below the vocal staves. The score includes various musical notations such as slurs, ties, and dynamic markings like 'f' (forte).

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

And the glo - ry of its trea - sures

Shad - ow of a shade?

Shad - ow of a shade?

p Shad - ow of a shade?

dim.

f School-girls we, eight - een and un - der,

School-girls we, eight - een and un - der,

p

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

won-der— how we won-der!— We won-der— how we

won-der!— What on earth the world can

be! What on earth the world can be!

dim.

fz

dim.

rit. *p*

rit. *p* *a tempo* *mf*

rit.

No.7. "Three little maids from school are we"

69

Trio and Chorus

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

Allegretto grazioso ♩=112

The piano introduction consists of two systems of music. The first system is marked *p staccato* and features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is played in a staccato style with eighth notes. The bass clef part consists of a simple harmonic accompaniment with eighth notes. The second system continues the melody and accompaniment, with the treble clef part ending with a final cadence.

Yum-Yum

Peep-Bo

Pitti-Sing

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

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

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

The piano accompaniment for the first vocal entry consists of two systems. The first system is marked *p* and features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is played in a staccato style with eighth notes. The bass clef part consists of a simple harmonic accompaniment with eighth notes. The second system continues the melody and accompaniment, with the treble clef part ending with a final cadence.

The vocal chorus consists of three systems of music. The first system is marked *p* and features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is played in a staccato style with eighth notes. The bass clef part consists of a simple harmonic accompaniment with eighth notes. The second system continues the melody and accompaniment, with the treble clef part ending with a final cadence. The third system continues the melody and accompaniment, with the treble clef part ending with a final cadence.

Three lit-tle maids from school! Ev-'ry-thing is a source of_ fun. *(Chuckle)*

Three lit-tle maids from school!

Three lit-tle maids from school!

Peep-Bo

No-bod-y's safe, for we care for_ none! *(Chuckle)*

Pitti-Sing

Life is a joke that's just be - gun! *(Chuckle)*

Yum - Yum

Peep-Bo Three lit-tle maids from school!

Pitti-Sing Three lit-tle maids from school!

Three lit-tle maids from school!

(Dancing)

Three lit-tle maids who, all un-wa-ry,
 Three lit-tle maids who, all un-wa-ry,
 Three lit-tle maids who, all un-wa-ry,

Come from a la - dies' sem - i - na - ry, Freed from its ge - nius
 Come from a la - dies' sem - i - na - ry, Freed from its ge - nius
 Come from a la - dies' sem - i - na - ry, Freed from its ge - nius

(Suddenly demure)

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

fz

Three lit-tle maids — from school!

fz

Three lit-tle maids — from school!

fz

Three lit-tle maids — from school!

Yum-Yum

One lit-tle maid is a bride, Yum-Yum—

p

Peep-Bo

Two lit-tle maids in at-ten-dance come—

Pitti-Sing

Three lit-tle maids is the to-tal sum.

Yum-Yum

Three lit-tle maids from school! From

Peep-Bo

Three lit-tle maids from school!

Pitti-Sing

Three lit-tle maids from school!

three lit-tle maids take one a-way—

Two lit-tle maids re-main, and they—

Three lit-tle maids from school!

Three lit-tle maids from school!

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

(Dancing)

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

cresc. *p*

Come from a la - dies' sem - i - na - ry, Freed from its ge - nius tu - te - la - ry—
 Come from a la - dies' sem - i - na - ry, Freed from its ge - nius tu - te - la - ry—
 Come from a la - dies' sem - i - na - ry, Freed from its ge - nius tu - te - la - ry—
 Come from a la - dies' sem - i - na - ry, Freed from its ge - nius tu - te - la - ry—

cresc. *p*

(Suddenly demure)

Three lit-tle maids from school! Three lit-tle maids_ from

Three lit-tle maids from school! Three lit-tle maids_ from

Three lit-tle maids from school! Three lit-tle maids_ from

Three lit-tle maids_ from

p *f* *fz*

school!

school!

school!

school!

f *fz* *fz*

(Enter Ko-Ko and Pook-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.

Nanki: 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.*)

No. 8. "So please you, Sir, we much regret"

Quartet and Chorus

Yum-Yum, Peep-Bo, Pitti-Sing, Pooh-Bah, and Girls

Allegro con brio ♩ = 116

Yum-Yum

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

Peep-Bo

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

Pitti-Sing

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

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

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

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

youth, of course, must have its fling, So par-don us, So par-don us, Pitti-Sing

And

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

(Dancing) Yum-Yum

But
Peep-Bo
But

we're in-clined to dance and sing, Tra la la la la la, But

Chorus of Girls

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

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

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

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

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

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

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

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

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

Tra la la la la la la

Tra la la la la la la

Tra la la la la la la

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

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

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

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

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

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

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

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

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



Pooh-Bah

I think you ought to re-col-lect You can-not

The second system features the vocal melody for the character Pooh-Bah. The vocal line is on a single staff in treble clef. Below it is the piano accompaniment, consisting of two staves (treble and bass clef). The piano part includes a dynamic marking of *p* (piano) and uses chords and moving lines to support the vocal melody.

show too much re-spect To-wards the high-ly ti-tled few; But no-bod-y

The third system continues the vocal melody and piano accompaniment. The vocal line remains on a single staff, while the piano accompaniment continues with two staves. The musical notation includes various note values and rests, with the piano part providing a steady accompaniment.

does, and why should you! That youth at us should have its fling, Is

The fourth system concludes the vocal line and piano accompaniment on this page. The vocal melody and piano accompaniment continue with the same musical notation style as the previous systems, ending with a final note and a rest.

hard on us, Is hard on us; To our pre-rog-a-tive we cling- So

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

(Dancing) Yum-Yum

But youth, of

Peep-Bo

But youth, of

Pitti-Sing

But youth, of

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

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

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

course, must have its fling, So par - don us; And

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The lyrics are: 'course, must have its fling, So par - don us, And'. The piano accompaniment features a simple harmonic pattern in the right hand and a more active bass line in the left hand.

don't, in girl - hood's hap - py spring, Be

don't, in girl - hood's hap - py spring, Be

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

The second system continues the musical piece with four vocal staves and a piano accompaniment. The lyrics are: 'don't, in girl - hood's hap - py spring, Be'. The piano accompaniment maintains the same harmonic structure as the first system, with a steady bass line and a melodic right hand.

hard on us. Tra

hard on us. Tra

hard on us. Tra

la la la! Tra

Chorus

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

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

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

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

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

fz

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

The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a crescendo marking at measure 7.

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

The piano accompaniment continues with the eighth-note pattern, featuring a crescendo marking at measure 15 and a final melodic flourish in the right hand at measure 16.



(*Exeunt all but Yum-Yum. Enter Nanki-Poo.*)

Nanki: 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!

Nanki: But you do not love him?

Yum: Alas, no!

Nanki: 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.

Nanki: 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.

Nanki: 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.

Nanki: 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!

Nanki: 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?

Nanki: 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.

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

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

Nanki: It *is* capital!

Yum: And we must obey the law.

Nanki: Deuce take the law!

Yum: I wish it would, but it won't!

Nanki: If it were not for that, how happy we might be!

Yum: Happy indeed!

Nanki: 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*)

Nanki: We should be gazing into each other's eyes, like that. (*Approaching and gazing at her sentimentally*)

Yum: Breathing sighs of unutterable love— like that. (*Sighing and gazing lovingly at him*)

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

Yum: Yes, if it wasn't for the law.

Nanki: If it wasn't for the law.

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

Nanki: Not for worlds!

Yum: Being engaged to Ko-Ko, you know!

Nanki: Being engaged to Ko-Ko!

No. 9. "Were you not to Ko-Ko plighted"

Duet

Yum-Yum and Nanki-Poo

Andante, non troppo lento ♩ = 96

Nanki-Poo

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

tone, "Loved one, let us be u - nit - ed— Let us be— each oth-er's

own!" I would merge all rank and sta-tion, World-ly sneers are naught to

us, And, to mark my ad-mi - ra - tion, I would kiss you fond-ly

Yum-Yum

(Kiss) Allegro ♩ = 132

He would kiss me fond-ly thus— But as I'm en-gaged to Ko-Ko,
thus— (*Kissing her*) I would kiss you fond-ly thus—

To em-brace you thus, *con fuo-co*, Would dis-tinct-ly be no *gio-co*,

And for that I should get to-co, **Nanki** To-co, to-co,
To-co, to-co,

to-co, to-co, to-co! So, in spite of all temp-

Tempo I^o

Nanki

ta - tion, Such a theme I'll not dis-cuss, And on no con-sid-er -

(Kissing her)
a - tion Will I kiss you fond - ly thus - Will I kiss you fond - ly

colla voce *dim.*

Allegro

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

(Kissing her)
this - oh, this - oh, this - This — is what I'll nev - er, —

f

Yum-Yum

This, oh, this— oh, this— oh, this— this—
 nev - er do! This, oh, this— oh, this— oh, this— this—

fz

He'll nev - er do! He'll
 — is what I'll nev - er do! I'll nev - er do!

cresc.

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

vivo
ff

(Exeunt in opposite directions. 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!

No. 10. "I am so proud"

Trio

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

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

Pooh-Bah

I am so proud, If I al-lowed My

fam-i-ly pride To be my guide, I'd vol-un-teer To quit this sphere, In-

stead of you, In a min-ute or two. But fam-'ly pride Must

be de-nied, And set a-side, And mor-ti-fied, And mor - ti - fied.

Ko-Ko

My brain it teems — With end-less schemes, Both good and new, For Tit-i -

The musical score for 'Ko-Ko' features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The piano part begins with a piano (p) dynamic marking. The melody is characterized by eighth and sixteenth notes, with a long melisma on the word 'Tit-i'.

pu, For Tit-i- pu; But if I flit, The ben-e-fit That I'd dif-fuse The town would lose! Now

This section continues the vocal melody and piano accompaniment. The piano part includes some dotted lines in the right hand, suggesting a continuation of a melodic line. The tempo and key signature remain consistent.

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

The final line of the 'Ko-Ko' section shows the vocal melody concluding with a double bar line. The piano accompaniment features a series of chords and a final flourish in the right hand, marked with a piano (p) dynamic.

Pish-Tush

I heard one day A gen-tle-man say That crim-i-nals who Are

The musical score for 'Pish-Tush' begins with a new section. The key signature remains one sharp (F#). The piano accompaniment is more rhythmic, featuring eighth notes and chords. The vocal melody is in treble clef.

cut in two Can hard - ly feel The 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

screw To bid us a-dieu. **Pooh-Bah** I

Ko-Ko I heard one day A
My brain it teems _____ With end - less
am so proud, If I al - lowed My
Pish-Tush

gen-tle-mansay That crim-i- nals who Are cut in two Can hard - ly feel The
schemes, Both good and new, For Tit-i - pu, For Tit-i - pu; But if I
fam - i - ly pride To be my guide, I'd

fa - tal steel, And so are slain, are slain With-out - much pain. If this is
flit, The ben - e - fit That I'd dif - fuse The town would lose! Now
vol - un - teer To quit this sphere, In -

true, It's jol-ly for you; Your cour - age screw To bid us a-dieu.
ev-'ry man To aid his clan Should plot and plan As best he can.
stead of you, In a min-ute or two.

Ko-Ko

And so, Al-though I'm read-y to go, Yet

re-col-lect 'Twere dis-re-spect Did I neg-lect To thus ef-fect This

Pooh-Bah

aim di-rect, So I ob-ject— And so, Al-though I

wish to go, And great-ly pine To bright-ly shine, And

Pish-Tush

And

take the line Of a he-ro fine, With grief con-dign I must de-cline -

rit.

a tempo

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

a tempo

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

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

Ko-Ko

Pooh-Bah

So I ob-ject, So I ob-

I must de-cline, I must de-

pes-ti-len-tial pris-on, with a life-long lock, A - wait-ing the sen-sa-tion of a

pes-ti-len-tial pris-on, with a life-long lock, A - wait-ing the sen-sa-tion of a

pes-ti-len-tial pris-on, with a life-long lock, A - wait-ing the sen-sa-tion of a

short, sharp shock, From a cheap and chip-py chop-per on a big black block! To

short, sharp shock, From a cheap and chip-py chop-per on a big black block! To

short, sharp shock, From a cheap and chip-py chop-per on a big black block! To

sit in sol-emn si-lence in a dull, dark dock, In a pes-ti-len-tial pris-on, with a

sit in sol-emn si-lence in a dull, dark dock, In a pes-ti-len-tial pris-on, with a

sit in sol-emn si-lence in a dull, dark dock, In a pes-ti-len-tial pris-on, with a

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

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

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

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

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

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

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

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

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

sit in sol- emn si- lence In a pes- ti- len- tial pris- on, And a -

sit in sol- emn si- lence In a pes- ti- len- tial pris- on, And a -

sit in sol- emn si- lence In a pes- ti- len- tial pris- on, And a -

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

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

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

block!

block!

block!

ff

(Exeunt Pooh-Bah and Pish-Tush.)

- 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?
- Nanki: Oh, go on— don't mind me.
- Ko: What are you going to do with that rope?
- Nanki: I'm about to terminate an unendurable existence.
- Ko: Terminate your existence? Oh, nonsense! What for?
- Nanki: 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.
- Nanki: 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!
- Nanki: What's the matter?
- Ko: Is it *absolutely certain* that you are resolved to die?
- Nanki: Absolutely!
- Ko: Will *nothing* shake your resolution?
- Nanki: Nothing.
- Ko: Threats, entreaties, prayers— all useless?
- Nanki: 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!
- Nanki: 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.
- Nanki: 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.
- Nanki: 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?
- Nanki: True.
- Ko: Life without Yum-Yum— why, it seems absurd!
- Nanki: And yet there are a 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.
- Nanki: (*suddenly*) I *won't* be of their number!
- Ko: Noble fellow!
- Nanki: I'll tell you how we'll manage it. Let me marry Yum-Yum to-morrow, and in a month you may behead me.
- Ko: No, no. I draw the line at Yum-Yum.
- Nanki: 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?
- Nanki: 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.
- Nanki: 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.
- Nanki: Trust me, she shall never learn the truth from me.
- (*Enter Chorus, Pooh-Bah, and Pish-Tush.*)

No. 11. "With aspect stern and gloomy stride"

Finale of Act I

Ensemble

Allegro moderato (♩=126)

First system of piano introduction. Treble and bass staves. Treble staff starts with a forte (*f*) dynamic, followed by a piano (*p*) section marked *stacc.* (staccato).

Second system of piano introduction. Treble and bass staves. Treble staff continues with a forte (*f*) dynamic.

Chorus. Girls

Vocal staves for the Chorus. Girls and Men. The Girls' part is on the top staff, and the Men's part is on the bottom staff. The lyrics are: "With as-pect stern And gloom-y".

Piano accompaniment for the Chorus. Girls and Men. The piano part is on the bottom staff, providing harmonic support for the vocal parts.

Vocal staves for the Chorus. Girls and Men. The lyrics continue: "stride, We come to learn How you de-".

Piano accompaniment for the Chorus. Girls and Men. The piano part continues with triplets and other rhythmic figures. The lyrics continue: "stride, We come to learn How you de-".

Side. Don't hes-i - tate

Side. Don't hes-i - tate

The first system of the musical score. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal parts enter with the lyrics "Side. Don't hes-i - tate". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with triplets in the right hand.

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

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

The second system of the musical score. The vocal parts continue with the lyrics "Your choice to name, A dread-ful fate You'll suf-fer all the same,". The piano accompaniment continues with the same rhythmic pattern, including triplets and a piano (*p*) dynamic marking.

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

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

The third system of the musical score. The vocal parts conclude the phrase "A dread-ful fate You'll suf-fer all the same." The piano accompaniment continues with the same rhythmic pattern, including triplets and a piano (*p*) dynamic marking.

Pooh-Bah

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

Con-

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

Chorus *f*

The Jap-a-nese e-quiv-a-lent for

The Jap-a-nese e-quiv-a-lent for

Ko-Ko (*presenting him*)

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

Hear, Hear, Hear! Hail, Nan - ki - Poo!

Hear, Hear, Hear! Hail, Nan - ki - Poo!

He yields his life if I'll Yum-Yum sur-ren-der; Now

Yes, yes, he'll do!

Yes, yes, he'll do!

I a-dore that girl with pas-sion ten-der, And could not yield her

with a read-y will, Or her al-lot, If I did not A -

dore my-self with pas - - sion ten - d'rer still! With pas - sion ten - d'rer

colla voce

*a tempo**(Enter Yum-Yum, Peep-Bo, and Pitti-Sing.)*

still!

f Ah, yes, He loves him-self with pas-sion *p* ten - d'rer still! *rit.*

f Ah, yes, He loves him-self with pas-sion *p* ten - d'rer still! *rit.*

a tempo

*Ko-Ko (to Nanki-Poo)**(Exit Ko-Ko.)*

Take her— she's yours!

ff

Allegro con brio (♩ = 132)

f

Yum-Yum

Nanki-Poo

And bright-ly shines the dawn-ing

The threat-ened cloud has passed a - way,

mf

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

Peep-Bo

Then

Nanki-Poo

What tho' the night may come too soon,

Then

Pooh-Bah and Pish-Tush

Then

Piano accompaniment: Treble and Bass staves with chords and eighth notes.

Then let the throng Our joy ad - vance,

Then let the throng Our joy ad - vance,

Pitti-Sing

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

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

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

Piano accompaniment: Treble and Bass staves with chords and eighth notes.

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

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

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

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

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

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

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

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

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

ff **Tutti**

dance, With laugh - ing song, _____ With *ff*

dance, With laugh - ing song, _____ With *ff*

dance, With laugh - ing song, _____ With *ff*

dance, With laugh - ing song, _____ With *ff*

cre - - - - - seen - - - - - do *ff*

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

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

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

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

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

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

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

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

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

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

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

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

joy - - - ous 1. shout!

joy - ous, joy - ous shout!

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

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

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

mf

Yum-Yum

Pitti-Sing Or far or near, or far or

A day, a week, a month, a year—

Pitti-Sing Peep-Bo

near, You'll live at least a hon-ey-moon! Then

Nanki-Poo

Pooh-Bah Then Pooh-Bah and Pish-Tush

Life's e-ven - tide comes much too soon, Then

2.
 shout! Laugh-ing song, mer - ry dance, with laugh-ing song and mer-ry dance.
 reer, Laugh-ing song, mer - ry dance, with laugh-ing song and mer-ry dance.
 reer, Laugh-ing song, mer - ry dance, with laugh-ing song and mer-ry dance.
 reer, Laugh-ing song, mer - ry dance, with laugh-ing song and mer-ry dance.

Solo Pooh-Bah
 As in a month you've got to die, If Ko-Kotells us true, 'Twere

poco rit. *a tempo*
 emp - ty com - pli - ment to cry, "Long life to Nan - ki - Poo!" But as one month you

poco rit. *a tempo.*

have to live As fel - low - cit - i - zen, This toast with three times three we'll give: "Long
 cre - - - scen - - do

life, long life to you, long life to you, long life to you-till

Chorus

a tempo *ff*

May all good for-tune, all good for-tune pros-per you, May
 May all good for-tune, all good for-tune pros-per you, May
 May all good for-tune, all good for-tune pros-per you, May
 then!" May all good for-tune, all good for-tune pros-per you, May

(Exit Pooh-Bah.)

a tempo *ff*

you have health, may you have health and rich-es, too, May
 you have health, may you have health and rich-es, too, May all good
 you have health, may you have health and rich-es, too, May all good
 you have health, may you have health and rich-es, too, May all good

you suc - ceed in all you do! ^{do,} ⁱⁿ

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

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

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

all, — all — you do! Dance

— Long life to you - till then!

ceed in all you do! Long life, long life to you - till then!

ceed in all you do! Long life, long life to you - till then!

ceed in all you do! Long life, long life to you - till then!

ff

(Enter Katisha, melodramatically.)

Recit. Katisha

Your rev - els cease! As - sist me, all of you!

f a tempo

Why, who is

f

Why, who is

f a tempo

I

this whose e - vil eyes Rain blight on our fes - tiv - i - ties?

this whose e - vil eyes Rain blight on our fes - tiv - i - ties?

Recit.

claim my per-jured lov-er, Nan-ki - Poo! Oh, fool! to shun de-

Recit.

lights — that nev-er cloy! Come back, oh, shal-low

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

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

f a tempo *fp*

fool, come back to joy!

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

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

f a tempo *dim.*

Nanki-Poo (*aside to Yum-Yum*)(*About to go*)

Ah! 'Tis Ka-ti-sha, The maid of whom I told you.

Katisha (*detaining him*)

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

Allegro agitato

Katisha (*addressing Nanki-Poo*)

Oh fool, that flee-st My hal-lowed

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

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

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

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

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

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

Tutti. Chorus

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

Katisha (addressing Yum-Yum)

base! Pink cheek, that rul-est Where wis - dom

serves! Bright eye, that fool-est He-ro - ic nerves!

Rose lip, that scorn - est Lore - la - den years!

Smooth tongue, that warn - est Who right - ly hears! Thy

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

doom is nigh, Thy knell is rung, Pink cheek, bright eye, Rose

lip, smooth tongue! Thy doom is nigh, Thy knell, thy knell is

rung.

Tutti. Chorus

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

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

accel.

Thy doom is

accel.

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

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

accel.

cresc.

nigh, Thy knell _____ is rung, Thy knell, — Thy —

rung, If true her tale, thy knell is rung, Thy

rung, If true her tale, thy knell is rung, Thy

knell — is — rung! _____ Pitti-Sing A-way, nor

knell is rung! _____

knell is rung! _____

pros-e-cute your quest— From our in-ten-tion, well ex-pressed, You can-not

turn us! The state of your con-nu-bial views To-wards the per-son you ac-

f *p* *f* *p*

poco rit. *Allegretto grazioso* ♩ = 88

cuse Does not con - cern us! For— he's go-ing to mar-ry Yum-

poco rit. *p*

Yum— Your an-ger pray bur-y, For all will be mer-ry, I

Chorus Yum-Yum!

Yum-Yum!

think you had bet-ter suc-cumb— And join our ex-pres-sions of glee. On this

Cumb-cumb!

Cumb-cumb!

think you had bet-ter suc-cumb— And join our ex-pres-sions of glee. On this

Cumb-cumb!

Cumb-cumb!

sub-ject I pray you be dumb- You'll find there are man- y Who'll

Dumb- dumb!

Dumb- dumb!

wed for a pen- ny-The word for your guidance is "Mum"- There's

Mum- mum!

Mum- mum!

lots of good fish in the sea! On this

Pitti-Sing with Soprano II

On this sub-ject we pray you be

On this sub-ject we pray you be

dumb-dumb-dumb. We think you had bet-ter suc-cumb-cumb-cumb! You'll

dumb-dumb-dumb. We think you had bet-ter suc-cumb-cumb-cumb! You'll

find there are man-y Who'll wed for a pen-ny, Who'll wed for a

find there are man-y Who'll wed for a pen-ny, Who'll wed for a

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

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

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

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

sf

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

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

sea, in the sea, in the sea!

sea, in the sea, in the sea!

sf *p* *rall.*

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody is simple and repetitive, with lyrics about good fish in the sea. The piano accompaniment consists of chords and single notes, with dynamic markings like *sf* (sforzando) and *p* (piano). The score is divided into five systems, each with a vocal line and a piano line. The lyrics are: 'lots of good fish in the sea! There's lots of good fish, good fish in the sea, in the sea, in the sea!'. The piano part includes a *sf* marking in the second system, a *p* marking in the fourth system, and a *rall.* (rallentando) marking in the fifth system.

Andante $\text{♩} = 88$ Katisha

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

sad-ness I live a-lone! The hope I cher-ished All life-less

lies, And all has per-ished, all has per-ished Save

cresc.

love, _____ which nev-er dies, Which nev-er, nev-er

f *sempref*

Allegro agitato

Recit.

dies! Oh, faith - less one, this in - sult you shall

rue! In vain for mer - cy on your knees you'll

Allegro non troppo ♩ = 96

sue. I'll

Nanki (aside)
tear the mask from your dis - guis - ing! Now comes the

Katisha **Nanki** (*aside*)

blow! Pre - pare your-selves for news sur-pris-ing! How foil my

Recit. Katisha **Yum-Yum** (*aside, a tempo*)

foe? No min-strel he, de-spite bra - va - do! Ha!

struck by an idea) **Recit. Katisha**

ha! I know! He is the son of your—

meno mosso

Recit. Katisha

Nanki-Poo, Yum-Yum, and Chorus (*interrupting, to drown her voice*)

In vain you in - ter -

ff O ni! bik - ku - ri shak - ku - ri to!

ff O ni! bik - ku - ri shak - ku - ri to!

rupt with this tor - na - do! He is the on - ly son of your-
unison
O ni!

ff

I'll spoil-
bik - ku - ri shak - ku - ri to! O ni! bik - ku - ri shak - ku - ri

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

— of your — — the son of your —

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

rall.

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

Allegro con brio $\text{♩} = 132$

Katisha

ya! Ye tor-rents roar! Ye tem-pests howl! Your wrath out -

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

Tutti

um - phant o - ver all! We'll hear no more, Ill - o - mened owl, To joy we

più f

soar, De-spite your scowl; The ech - oes of our fes - ti - val Shall rise tri -

Katisha

um - phant o - ver all! Pre - pare for_ woe, Ye

meno f

haugh - ty_ lords, At once I_ go Mi -

Tutti

ka - do - wards. A - way you_ go, Col -

più f

lect_ your_ hordes; Pro - claim your woe In

Yum-Yum

dis - mal_ chords. We do not heed their

p

Nanki-Poo

dis - mal_ sound. For joy reigns ev - 'ry -

Yum-Yum

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

sound. For joy reigns ev - 'ry-where a - round. The ech - oes
Nanki-Poo

For joy reigns ev - 'ry - where a - round. The ech - oes

Chorus *p*

We'll hear no

We'll hear no

of our fes - ti - val Shall rise tri - um - phant o - ver all!

of our fes - ti - val Shall rise tri - um - phant o - ver all! Shall

more, Ill - o - mened owl, To joy we soar, De-spite your scowl!

more, Ill - o - mened owl, To joy we soar, De-spite your scowl!

Shall rise_ tri - um - - - phant, Tri - um - phant
 rise tri - um - - - phant o - ver all! Tri - um - phant

To

To

cresc.

f

Katisha

o - ver all! Shall rise tri - um - phant o - ver all! My
 o - ver all! Shall rise tri - um - phant o - ver all!

joy — we soar, To joy we soar, De - spite your scowl!
 joy — we soar, To joy we soar, De - spite your scowl!

wrongs with ven - geance shall be — crowned!

ff We do not heed their

ff We do not heed their

cresc. *ff*

dis - mal sound, For joy reigns ev - 'ry - where a - round! We

dis - mal sound, For joy reigns ev - 'ry - where a - round! We

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

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

Katisha

My wrongs with ven - geance shall be crowned, My
round! We do not heed their dis-mal sound, For
round! We do not heed their dis-mal sound, For

wrongs with ven - - - geance shall be crowned!
joy reigns ev - - - 'ry - where a - round!
joy reigns ev - - - 'ry - where a - round!

con forza
ff

(Katisha rushes furiously up-stage, clearing the crowd away right and left, finishing on steps at the back of stage.)

Curtain
accel.

End of Act I

ACT II

Scene: *Ko-Ko's Garden. Yum-Yum discovered seated at her boudoir table, surrounded by maidens, who are dressing her hair and painting her face and lips, as she judges the effect in a mirror.*

No. 12. "Braid the raven hair"

Opening Chorus and Solo

Pitti-Sing and Girls

Allegretto grazioso (♩=72)

The musical score is written for piano and voice. It consists of five systems of music. The first system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The tempo is marked 'Allegretto grazioso (♩=72)'. The first staff is for the voice, starting with a piano (p) and dolce marking. The second staff is for the piano accompaniment, featuring a dense, rhythmic pattern of eighth notes. The subsequent systems continue the vocal melody and piano accompaniment, with various musical notations including slurs, ties, and dynamic markings. The final system is marked 'Curtain' and ends with a final chord.

Chorus
SOPRANO I

Braid the ra - ven

SOPRANO II

Braid the ra - ven

hair—Weave the sup - ple tress— Deck the maid - en fair In her

hair—Weave the sup - ple tress— Deck the maid - en fair In her

love - li - ness— Paint the pret - ty face—Dye the cor - al lip—

love - li - ness— Paint the pret - ty face—Dye the cor - al lip—

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

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

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

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

lied, Go to make a — pret - ty bride.

lied, Go to make a — pret - ty bride.

Pitti-Sing

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

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

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

Col-our, come and go! Mod-es - ty at mar-riage - tide—

Well be - comes a pret - ty bride, — Mod - es - ty at mar - riage - tide Well be -

comes a — pret - ty bride.

Braid the ra - ven hair—Weave the sup - ple tress— Deck the maid - en fair In her

Braid the ra - ven hair—Weave the sup - ple tress— Deck the maid - en fair In her

love - li - ness— Paint the pret - ty face— Dye the cor - al lip—

love - li - ness— Paint the pret - ty face— Dye the cor - al lip—

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

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

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

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

lied, Go to make a pret - ty bride.

lied, Go to make a pret - ty bride.

(Exeunt Pitti-Sing, Peep-Bo, and Chorus.)

Yum: Yes, I am indeed beautiful! Sometimes I sit and wonder, in my artless Japanese 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.

No. 13. "The sun, whose rays are all ablaze"

Song

Yum-Yum

Andante comodo (♩ = 66)

The piano introduction is in G major and 3/4 time. It begins with a mezzo-forte (mf) dynamic. The right hand features a melodic line with fingerings: 2, 5, 4, 3, 2, 1, 4, 3, 1. The left hand provides a simple harmonic accompaniment. The piece concludes with a piano (p) sostenuto section.

The first system of the song features a vocal melody in G major, 3/4 time. The lyrics are: "The sun, whose rays Are all a-blaze With ev-er-liv-ing glo-ry,". The piano accompaniment consists of block chords in the right hand and single notes in the left hand.

The second system continues the vocal melody with the lyrics: "Does not de-ny His maj-es-ty-He scorns to tell a sto-ry!". The piano accompaniment remains consistent with block chords and single notes.

The third system concludes the vocal melody with the lyrics: "He won't ex-claim, 'I blush for shame, So kind-ly be in-dul-gent;". The piano accompaniment continues with block chords and single notes.

But, fierce and bold, In fier-y gold, He glo-ries all ef-ful-gent. I

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

cresc.

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

dim.

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

rall. *a tempo* *a tempo* *mf* *p sostenuto*

Ob-serve his flame, That plac-id dame, The moon's Ce - les - tial High - ness;

The first system of the musical score. The vocal line is in G major (one sharp) and 4/4 time. The piano accompaniment consists of block chords in the right hand and single notes in the left hand. The lyrics are: "Ob-serve his flame, That plac-id dame, The moon's Ce - les - tial High - ness;"

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

The second system of the musical score. The vocal line continues with the lyrics: "There's not a trace Up - on her face Of dif-fi - dence or shy - ness:" The piano accompaniment continues with block chords and single notes.

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

The third system of the musical score. The vocal line continues with the lyrics: "She bor-rows light That, thro' the night, Man-kind may all ac-claim her!" The piano accompaniment continues with block chords and single notes.

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

The fourth system of the musical score. The vocal line concludes with the lyrics: "And, truth to tell, She lights up well; So I, for one, don't blame her." The piano accompaniment concludes with block chords and single notes.

Ah, pray make no mis - take, _____

p

— We are not shy; We're ver - y wide a - wake, _____

cresc.

— The moon and I! Ah, pray make no mis-take, We are not shy, We're

dim.

ver - y wide a-wake, The moon and I!

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

(Enter Pitti-Sing and Peep-Bo.)

Yum: Yes, everything seems to smile upon me. I am to be married to-day 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 Pish-Tush.*)

Nanki: 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*)

Nanki: (*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.

Nanki: 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!

Nanki: 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*)

Pish: 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.*)

No. 14. "Brightly dawns our wedding day"

Madrigal

Yum-Yum, Pitti-Sing, Nanki-Poo, and Pish-Tush

Allegretto con spirito (♩ = 144)

Yum-Yum *f*

1. Bright-ly dawns our wed-ding
2. Let us dry the read-y

p

day; Joy - ous hour, we give thee greet-ing! Whith-er, whith - er art thou
tear, Though the hours are sure - ly creep-ing, Lit - tle need for woe-ful

Pitti-Sing

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

Nanki-Poo

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

Pish-Tush

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

fleet - ing? Fick - le mo - ment, prith - ee stay! Fick - le mo - ment, prith - ee
weep - ing, Till the sad sun - down is near, Till the sad sun - down is

fleet - ing? Fick - le mo - ment, prith - ee stay! Fick - le mo - ment, prith - ee
weep - ing, Till the sad sun - down is near, Till the sad sun - down is

fleet - ing? Fick - le mo - ment, prith - ee stay! Fick - le mo - ment, prith - ee
weep - ing, Till the sad sun - down is near, Till the sad sun - down is

fleet - ing? Fick - le mo - ment, prith - ee stay! Fick - le mo - ment, prith - ee
weep - ing, Till the sad sun - down is near, Till the sad sun - down is

stay!
near.

stay!
near.

stay!
near.

stay!
near.

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

Plea - sures
I to -

Ped.

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

come, if sor-rows fol-low: Though the toc-sin sound, ere long, Ding
day, and thou to - mor-row This the close of ev - 'ry song, Ding

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

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

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

dong! Ding dong! Ding dong! Ding dong! Ding

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

dong! Ding dong! Ding dong! Ding dong! Ding

— dong! Ding — dong! Yet un - til the shad - ows fall O - ver
 — dong! Ding — dong! What though sol - emn shad - ows fall, Soon - er,

Ding dong! Ding dong! Yet un - til the shad - ows fall O - ver
 Ding dong! Ding dong! What though sol - emn shad - ows fall, Soon - er,

— dong! Ding — dong! Yet un - til the shad - ows fall O - ver
 — dong! Ding — dong! What though sol - emn shad - ows fall, Soon - er,

p

one and o - ver all, Sing a mer - ry mad - ri - gal, Sing a — mer - ry mad - ri -
 lat - er, o - ver all,

one and o - ver all,
 lat - er, o - ver all, Sing a — mer - ry mad - ri -

one and o - ver all,
 lat - er, o - ver all, Sing a mer - ry mad - ri -

one and o - ver all,
 lat - er, o - ver all, Sing a mer - ry mad - ri -

f

gal, — Sing a — mer-ry mad-ri - gal: — Fa la, Fa

gal, Sing a mer-ry mad-ri - gal: Fa la la la la la, Fa la

gal, Sing a — mer-ry mad-ri - gal: Fa — la la —

gal, — Sing a mer-ry mad-ri - gal: — Fa la la la la, Fa la la la la la

la, Fa — la la la la, Fa — la' la la la, Fa —

la la la la la, Fa la la, Fa la, — Fa la, —

— la la, — Fa — la la la la, Fa — la la la

la, Fa la la la la la la, Fa

— la la la la, Fa — la la la la la la la, Fa la la la, Fa — la, Fa

— Fa la la la la la, Fa la la, Fa — la la, Fa

la, Fa — la la la la, Fa la la la la, Fa la la la, Fa — la, Fa

la, Fa la la la la, Fa la la la la, Fa la la la, Fa la, Fa —

1 2 3 1 1 4

p *dim.*

(Ending in tears)

1. 2.

p *pp*

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

p *pp*

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

p *pp*

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

p *pp*

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

1. 2.

(Exeunt Pitti-Sing and Pish-Tush.)

(*Nanki-Poo embraces Yum-Yum. Enter Ko-Ko. Nanki-Poo releases Yum-Yum.*)

Ko: Go on— don't mind me.

Nanki: 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 around 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.

Nanki: Like that? (*He does so. Ko-Ko is 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.

Nanki 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!

Nanki: } (*in ecstasy*) {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.

Nanki and Yum: Buried alive!

Ko: Buried alive. It's a most unpleasant death.

Nanki: 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 of the same opinion. Never knew such unanimity on a point of law in my life!

Nanki: 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.

Nanki: 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!

Nanki: Nor I! It's the very first I've heard of it!

Yum: It— it makes a difference, doesn't it?

Nanki: It *does* make a difference, of course.

Yum: You see— burial alive— it's such a stuffy death.

Nanki: I call it a beast of a death.

Yum: You see my difficulty, don't you?

Nanki: 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.

No. 15. "Here's a how-de-do!"

Trio

Yum-Yum, Nanki-Poo, and Ko-Ko

Allegro vivace $\text{♩} = 80$ ($\text{♩} = 160$)

Yum-Yum

Here's a how - de -

do! If I mar-ry you, When your time has come to per-ish,

Then the maid-en whom you cher-ish Must be slaugh-tered, too!

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

Nanki-Poo

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

cresc. *p*

less, I must die with-out a wed-ding! Let the bit-ter tears I'm shed-ding

Wit-ness my dis-tress, Here's a pret-ty mess! Here's a pret-ty

Ko-Ko

mess! Here's a state of things! To her life she clings!

Mat-ri - mo - ni - al de - vo - tion Does-n't seem to suit her no - tion -

Bur-i - al it brings! Here's a state of things! Here's a state of

Yum-Yum
With a pas - sion that's in -

Nanki-Poo
With a pas - sion that's in -

things! With a pas - sion that's in -

tense I wor-ship and a - dore, But the laws of com-mon

tense I wor-ship and a - dore, But the laws of com-mon

tense You wor-ship and a - dore, But the laws of com-mon

sense We ought-n't to ig - nore. If what he says is true, 'Tis

sense We ought-n't to ig - nore. If what he says is true, 'Tis

sense You ought-n't to ig - nore. If what I say is true, 'Tis

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

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

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

Here's a pret-ty how-de-do! Here's a pret-ty state of things! a *cresc.*

Here's a pret-ty how-de-do! Here's a pret-ty state of things! a *cresc.*

Here's a pret-ty how-de-do! Here's a pret-ty state of things! a *cresc.*

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

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

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

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

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

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

stringendo

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

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

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

f *stringendo* *mf*

Spoken

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

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

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

ff

(Exit Yum-Yum.)

- Ko:** (*going up to Nanki-Poo*) My poor boy, I'm really very sorry for you.
- Nanki:** Thanks, old fellow. I'm sure you are.
- Ko:** You see I'm quite helpless.
- Nanki:** 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.
- Nanki:** It's awfully kind of you, but that's impossible.
- Ko:** Why so?
- Nanki:** To-day I die.
- Ko:** What do you mean?
- Nanki:** I can't live without Yum-Yum. This afternoon I perform the Happy Despatch.
- Ko:** No, no—pardon me—I can't allow that.
- Nanki:** 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!
- Nanki:** It would certainly seem so!

(Enter Pook-Bah.)

Ko: Now then, Lord Mayor, what is it?

Pook: 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.

Nanki: Very well, then— behead me.

Ko: What, now?

Nanki: Certainly; at once.

Pook: 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!

Pook: 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 hadn't thought the duties purely nominal? I *can't* kill you— I can't kill anything! I can't kill anybody! (Weeps)

Nanki: 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!

Nanki: 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.

Nanki: But where are they?

Ko: There they are. They'll all swear to it— won't you? (To Pook-Bah)

Pook: 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.

Pook: Will the insult be cash down, or at a date?

Ko: It will be a ready-money transaction.

Pook: (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?

Nanki: But I tell you that life without Yum-Yum—

Ko: Oh, Yum-Yum, Yum-Yum! Bother Yum-Yum! Here, Commissionaire (to Pook Bah), go and fetch Yum-Yum. (Exit Pook-Bah.) Take Yum-Yum and marry Yum-Yum, only go away and never come back again. (Enter Pook-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.

Nanki: 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 Pook-Bah.) Close thing that, for here he comes! (Exit Ko-Ko. Enter procession, heralding Mikado, with Katisha.)

No. 16. "Mi-ya sa-ma"

March of the Mikado's Troops, Chorus, and Duet

Mikado, Katisha, Girls, and Men

Begin on cue "don't ask" etc.

Allegro moderato ♩=152

First system of the musical score. It features a grand staff with a treble and bass clef. The treble staff begins with a piano (p) dynamic and a melodic line. The bass staff provides a rhythmic accompaniment with chords. The tempo is marked 'Allegro moderato' with a quarter note equal to 152 beats per minute. The time signature is 4/4. The first measure includes the instruction 'pp (Dialogue continues)'.

Second system of the musical score. It continues the melody and accompaniment from the first system. The treble staff has a melodic line with some rests, and the bass staff continues the chordal accompaniment.

Enter Chorus, etc.

Third system of the musical score. It begins with a forte (f) dynamic. The treble staff has a melodic line with some rests, and the bass staff continues the chordal accompaniment. The instruction 'Enter Chorus, etc.' is placed above the first measure.

Fourth system of the musical score. It continues the melody and accompaniment. The treble staff has a melodic line with some rests, and the bass staff continues the chordal accompaniment.

Girls

Men

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

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

su - ru no wa Nan gia - na — To - ko ton - ya - ré ton - ya - ré

su - ru no wa Nan gia - na — To - ko ton - ya - ré ton - ya - ré

na!

na!

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

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

su - ru no wa Nan gia - na — To - ko ton - ya - ré ton - ya - ré

su - ru no wa Nan gia - na — To - ko ton - ya - ré ton - ya - ré

na!

na!

Mikado

From ev-'ry kind of man O - be-dience

Katisha

I — ex - pect; I'm the Em-p'r'or of Ja - pan— And I'm his

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

Mikado

daugh-ter - in - law e - lect. My— mor-als have been de - clared Par-tic - u -

Katisha

lar - ly cor - rect; But they're noth - ing at all, com - pared With those of his

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

Chorus

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

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

Mikado

In a

fa-ther - ly kind of way I gov-ern each tribe— and sect, All

Katisha

Ex-cept his daugh-ter - in - law e - lect! As

cheer-ful - ly own my sway—

tough as a bone, With a will of her own, Is his daugh-ter - in - law e -

Mikado

Katisha

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

in - sig - nif - i - cant quite, Com-pared with his daugh-ter - in - law e -

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

Chorus

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

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

dim. *dim.*

Attacca No. 17

No. 17. "A more humane Mikado"

Solo and Chorus

Mikado, Girls, and Men

Allegro vivace ♩ = 112 **Mikado**

A more hu-mane Mi-

ka - do nev-er Did in Ja-pan ex-ist, — To no-bod-y sec-ond, I'm

cer-tain - ly reck-oned A true phil - an - thro - pist. — It

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The tempo is marked 'Allegro vivace' with a metronome marking of 112. The score is divided into three systems. The first system shows the vocal melody starting with 'A more hu-mane Mi-' and the piano accompaniment. The second system continues the vocal line with 'ka - do nev-er Did in Ja-pan ex-ist, — To no-bod-y sec-ond, I'm' and the piano accompaniment. The third system concludes the vocal line with 'cer-tain - ly reck-oned A true phil - an - thro - pist. — It' and the piano accompaniment. Dynamics include *ff* (fortissimo) and *p* (piano). A fermata is placed over the final note of the vocal line in the third system.

is my ver-y hu - mane en-deav-our To make, to some ex - tent, - Each

p

e - vil liv-er A run-ning riv-er Of harm-less mer - ri - ment. My

rall. *a tempo*

rall. *a tempo*

ob - ject all sub - lime — I shall a-chieve in time — To

let the pun-ish-ment fit the crime, The pun-ish-ment fit the crime; And

make each pris-'ner pent Un - will-ing-ly rep - re - sent A

source of in - no-cent mer - ri-ment, Of in - no-cent mer - ri-ment!

All

pros - y dull so - ci - e - ty sin-ners, Who chat-ter and bleat and
ad - ver-tis - ing quack who wea-ries With tales of count - less

bore, — Are sent to hear ser-mons From mys-ti-cal Ger-mans Who
cures, — His teeth, I've en-act-ed, Shall all be ex-tract-ed By

preach from ten till four. The am-a-teur ten-or, whose vo-cal vil-lain-ies
ter-ri-fied am-a-teurs. The mu-sic-hall sing-er at-tends a se-ries Of

All de-sire_ to shirk, Shall, dur-ing off-hours, Ex-hib-it his powers To
mass-es and fugues and "ops" By Bach, in-ter-wov-en With Spohr and Beethoven, At

Ma-dame Tus-saud's wax-work. The la-dy who dyes a chem-i-cal yel-low, Or
clas-si-cal Mon-day Pops. The bil-liard sharp whom an-y-one catch-es, His

stains her grey hair puce, Or pinches her fig-ger, Is blacked like a nig-ger With
doom's ex-treme-ly hard— He's made to dwell In a dun - geon cell On a

per-ma-nent wal-nut juice. The id - iot who, in rail - way car - ria- ges,
spot that's al-ways barred. And there he plays ex - trav-a-gant match-es In

Scrib-les on win-dow-panes, We on - ly suf - fer To ride on a buf - fer In
fit - less fin - ger - stalls, On a cloth un-true, With a twist - ed cue And el -

rall. *a tempo*
Par - lia - men - t'ry trains. } My ob - ject all sub-lime I
lip - ti - cal bil - liard balls. }

rall. *pp*

shall a-chieve in time— To let the pun-ish-ment fit the crime, The

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

will-ing-ly rep - re - sent A source of in-no-cent mer - ri-ment, Of

Chorus
in-no-cent mer - ri-ment! His ob - ject all sub-lime He
His ob - ject all sub-lime He

will a-chieve in time— To let the pun-ish-ment fit the crime, The

will a-chieve in time— To let the pun-ish-ment fit the crime, The

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

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

will-ing-ly rep - re - sent A source of in - no-cent

will-ing-ly rep - re - sent A source of in - no-cent

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

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

1. The

2.

(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.

No. 18. "The criminal cried as he dropped him down"

Trio and Chorus

Ko-Ko, Pitti-Sing, Pooh-Bah, Girls, and Men

Allegretto comodo ♩ = 80 **Ko-Ko**

1. The crim-i - nal cried, as he

dropped him down, In a state of wild a - larm— With a fright-ful, fran - tic,

fear - ful frown, I bared my big right arm.— I seized him by his

lit - tle pig - tail, And on his knees fell he, As he

The musical score is written for voice and piano. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegretto comodo' with a metronome marking of 80. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment includes dynamic markings: 'f' (forte) and 'p' (piano). The score includes various musical notations such as notes, rests, slurs, and accidentals.

squirmed and strug-gled, And gur-gled and gug-gled, I drew my snick-er-

snee, my snick-er - snee! Oh, nev-er shall I For-

get the cry, Or the shriek that shriek - ed he, As I

gnashed my teeth, When from its sheath I drew my snick-er - snee! —

Tutti & Chorus *f*

We

We

know him well, He can-not tell Un-true or ground-less tales— He

know him well, He can-not tell Un-true or ground-less tales— He

al-ways tries To ut-ter lies, And ev-'ry time he fails.

al-ways tries To ut-ter lies, And ev-'ry time he fails.

Pitti-Sing

2. He shiv-ered and shook as he gave the sign For the stroke he did-n't de-

serve; When all of a sud-den his eye met mine, And it

seemed to brace his nerve; For he nod-ded his head and kissed his hand, And he

whistled an air, did he, As the sa - bre true Cut clean - ly through His

cer-vi-cal ver - te - bræ, — his ver - te - bræ! — When a

man's a-fraid, A beau-ti-ful maid Is a cheer-ing sight to see; — And it's

oh, I'm glad That moment sad Was soothed by sight of me! —

Chorus

Her

Her

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

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

taste ex-act For fault-less fact A - mounts to a dis-ease. — *rit.*

taste ex-act For fault-less fact A - mounts to a dis-ease. — *rit.*

rit.

Pooh-Bah

3. Now tho' you'd havesaid that head was dead (For its own-er dead was he), It

a tempo

p

stood on its neck, with a smile well-bred, And bowed three times to me!— It was

none of your im-pu-dent off-hand nods, But as hum-ble as could be; For it

clear - ly knew The def-er-ence due To a man of ped-i - gree,—

— of ped-i - gree! And it's oh, I vow, This death - ly bow Was a

touch - ing sight to see; — Though trunk - less, yet It

could - n't for - get The def - er - ence due to me! — Chorus *f*

This
This

haugh - ty youth, He speaks the truth When - ev - er he finds it pays; — And

haugh - ty youth, He speaks the truth When - ev - er he finds it pays; — And

Ko-Ko
Ex-act - ly, ex-

Pitti-Sing & Pooh-Bah
Ex-act - ly, ex-

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

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

rit. *a tempo*
act - ly, ex-act - ly, ex - act - ly as he says! _____

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

rit. *a tempo*
act - ly, ex-act - ly, ex - act - ly as he says! _____

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

I rit. *a tempo*
*
(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!

Mik: 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.

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 Katissha*) 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, Pooh, and Pitti: 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—

Ko, Pooh, and Pitti: Yes!

Mik: But there isn't.

Ko, Pooh, and Pitti: 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, Pooh, and Pitti: 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.

No. 19. "See how the Fates their gifts allot"

Glee

Mikado, Pitti-Sing, Pooh-Bah, Ko-Ko, and Katisha

Allegro moderato $\text{♩} = 80$ Mikado

See how the Fates their

gifts al - lot, For A is hap - py, B is not. Yet B is wor - thy,

I dare say, Of more pros - per - i - ty than A. —

The musical score is written for a vocal solo (Mikado) and piano accompaniment. The tempo is marked 'Allegro moderato' with a metronome marking of 80 quarter notes per minute. The key signature has one flat (B-flat major or D minor). The vocal line begins with a half rest, followed by the lyrics 'See how the Fates their gifts al - lot, For A is hap - py, B is not. Yet B is wor - thy, I dare say, Of more pros - per - i - ty than A. —'. The piano accompaniment consists of two staves, with the right hand playing a melody and the left hand providing harmonic support. Dynamics include a forte (*f*) marking in the first measure and a piano (*p*) marking in the third measure of the first system.

Pitti-Sing
Is B more worthy? Yet

Katisha
I should say He's worth a great deal more than A. Yet *rall. a tempo*

Pooh-Bah
Is B more worthy? Yet

Ko-Ko
Is B more worthy? Yet

Yet

rall. a tempo

A is hap-py! Oh, so hap-py! Laugh-ing, Ha! ha! Chaff-ing, Ha! ha!

A is hap-py! Oh, so hap-py! Laugh-ing, Ha! ha! Chaff-ing, Ha! ha!

A is hap-py! Oh, so hap-py! Laugh-ing, Ha! ha! Chaff-ing, Ha! ha!

A is hap-py! Oh, so hap-py! Laugh-ing, Ha! ha! Chaff-ing, Ha! ha!

A is hap-py! Oh, so hap-py! Laugh-ing, Ha! ha! Chaff-ing, Ha! ha!

First system of the musical score. It features five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. The lyrics are: "Nec-tar quaff-ing, Ha! ha! ha! Ev - er joy - ous, ev - er gay,". The piano part consists of chords in the right hand and a simple bass line in the left hand. Dynamics include *f* (forte) and *fz* (forzando).

Nec-tar quaff-ing, Ha! ha! ha! Ev - er joy - ous, ev - er gay,

Nec-tar quaff-ing, Ha! ha! ha! Ev - er joy - ous, ev - er gay,

Nec-tar quaff-ing, Ha! ha! ha! Ev - er joy - ous, ev - er gay,

Nec-tar quaff-ing, Ha! ha! ha! Ev - er joy - ous, ev - er gay,

Nec-tar quaff-ing, Ha! ha! ha! Ev - er joy - ous, ev - er gay,

Second system of the musical score. It continues with the same five vocal staves and piano accompaniment. The lyrics are: "Hap - py, un - de - serv-ing A!— Ev - er joy - ous, ev - er gay,". The piano part continues with chords and a bass line. Dynamics include *p* (piano), *f* (forte), and *fz* (forzando).

Hap - py, un - de - serv-ing A!— Ev - er joy - ous, ev - er gay,

Hap - py, un - de - serv-ing A!— Ev - er joy - ous, ev - er gay,

Hap - py, un - de - serv-ing A!— Ev - er joy - ous, ev - er gay,

Hap - py, un - de - serv-ing A!— Ev - er joy - ous, ev - er gay,

Hap - py, un - de - serv-ing A!— Ev - er joy - ous, ev - er gay,

p *rall.* *a tempo*

Hap-py, un - de - serv - ing A! If I were For - tune - which I'm not -

p Hap-py, un - de - serv - ing A!

p Hap-py, un - de - serv - ing A! If I were For - tune - which I'm not -

p Hap-py, un - de - serv - ing A! If I were For - tune - which I'm not -

p Hap-py, un - de - serv - ing A!

fa tempo

B should en-joy A's hap - py lot, And A should die in mis - er - ie - That

B should en-joy A's hap - py lot, And A should die in mis - er - ie - That

B should en-joy A's hap - py lot, And A should die in mis - er - ie - That

is, as - sum - ing I am B. **Katisha** That should he, (Of
But should A per-ish?

is, as - sum - ing I am B. **Mikado** That should he, (Of
But should A per-ish?

rall. *a tempo*
course, as - sum - ing I am B). B should be hap-py! Oh, so hap-py!

rall. *a tempo*
course, as - sum - ing I am B). B should be hap-py! Oh, so hap-py!

rall. *a tempo*
course, as - sum - ing I am B). B should be hap-py! Oh, so hap-py!

Laugh-ing, Ha! ha! Chaff-ing, Ha! ha! Nec-tar quaff-ing, Ha! ha! ha!

Laugh-ing, Ha! ha! Chaff-ing, Ha! ha! Nec-tar quaff-ing, Ha! ha! ha!

Laugh-ing, Ha! ha! Chaff-ing, Ha! ha! Nec-tar quaff-ing, Ha! ha! ha!

Laugh-ing, Ha! ha! Chaff-ing, Ha! ha! Nec-tar quaff-ing, Ha! ha! ha!

Laugh-ing, Ha! ha! Chaff-ing, Ha! ha! Nec-tar quaff-ing, Ha! ha! ha!

But— con-demned to die— is— he,— Wretch-ed, mer-i-

But con-demned to die— is— he,— Wretch-ed, mer-i-

But con-demned to die is he, Wretch-ed, mer-i-

But con-demned to die is he, Wretch-ed, mer-i-

But con-demned to die is he, Wretch-ed, mer-i-

to-rious B!— But con-demned to die is he,— Wretch-ed, mer-i -

to-rious B!— But con-demned to die is he,— Wretch-ed, mer-i -

to-rious B!— But con-demned to die is he, Wretch-ed, mer-i -

to-rious B!— But con-demned to die is he, Wretch-ed, mer-i -

to-rious B!— But con-demned to die is he, Wretch-ed, mer-i -

f *p*

to-rious B!

to-rious B!

to-rious B!

to-rious B!

to-rious B!

pa tempo

(*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.
- Nanki:** 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.
- Nanki:** Yes, but that happened some time ago.
- Ko:** Is this a time for airy persiflage? Your father is here, and with Katisha!
- Nanki:** 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?
- Nanki:** 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.
- Nanki:** 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.
- Nanki:** 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.

No. 20. "The flowers that bloom in the spring"

Song

Nanki-Poo, Ko-Ko, Yum-Yum, Pitti-Sing, and Pooh-Bah

Allegro giocoso ♩ = 80

The piano introduction is in 6/8 time, key of D major. It features a lively melody in the right hand and a rhythmic accompaniment in the left hand. The tempo is marked 'Allegro giocoso' with a quarter note equal to 80 beats per minute. Dynamics include *sf* (sforzando) and *p* (piano).

Nanki-Poo

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

The vocal melody for Nanki-Poo is in 6/8 time, key of D major. It begins with a rest followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

prom - ise of mer - ry sun - shine - As we mer - ri - ly dance and we

The vocal melody continues with the lyrics 'prom - ise of mer - ry sun - shine - As we mer - ri - ly dance and we'. The piano accompaniment remains consistent with the previous section.

sing, Tra la, We wel-come the hope that they bring, Tra la, Of a

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

wine. And that's what we mean when we say that a thing Is

rall. wel-come as flow-ers that bloom in the spring, Tra la la la la, Tra la la la la, The
a tempo

rall. *a tempo*

Yum-Yum

Tra la la la la,— Tra la la la la,—

Pitti-Sing

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

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

Pooh-Bah

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

Tra la la la la la!

Tra la la la la la!

Tra la la la la la!

Tra la la la la la!

Ko-Ko

The flow - ers that bloom in the

spring, Tra la, Have noth - ing to do with the case. I've

got to take un - der my wing, Tra la, A most un-at-trac - tive old

thing, Tra la, With a car - i - ca - ture of a face, With a

rall.

car - i - ca - ture of a face. And that's what I mean when I

rall.

a tempo

say, or I sing, "Oh, both-er the flow-ers that bloom in the spring", Tra

a tempo

f Tra

f Tra

f Tra

f Tra

la la la la, Tra la la la la, "Oh, both-er the flow-ers of spring!"

f Tra

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

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

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

Tra la la la la la! —

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

(Dance and exeunt Nanki-Poo, Yum-Yum, Pooh-Bah, Pitti-Sing, and Ko-Ko.)

Attacca

(Enter Katisha.)

No. 21. "Alone, and yet alive!"

Recitative and Song

Katisha

Allegro agitato ♩ = 138 Katisha

A -

lone, and yet a - live!

Oh, sep - ul - chre! My soul is still my bod - y's

pris - on - er! Re - mote the peace that Death a - lone can give -

My doom, to wait! my pun-ish-ment, to live!

Andante moderato ♩ = 84

Hearts do not break! They sting and ache For

old - love's sake, But do not die, Tho' with each breath They

long for death, As wit-ness-eth The liv-ing I, The liv-ing I. —

Oh, liv - ing I! Come, tell_ me_ why, When

p

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

all is drear? Oh, liv - ing I! Come, tell_ me_

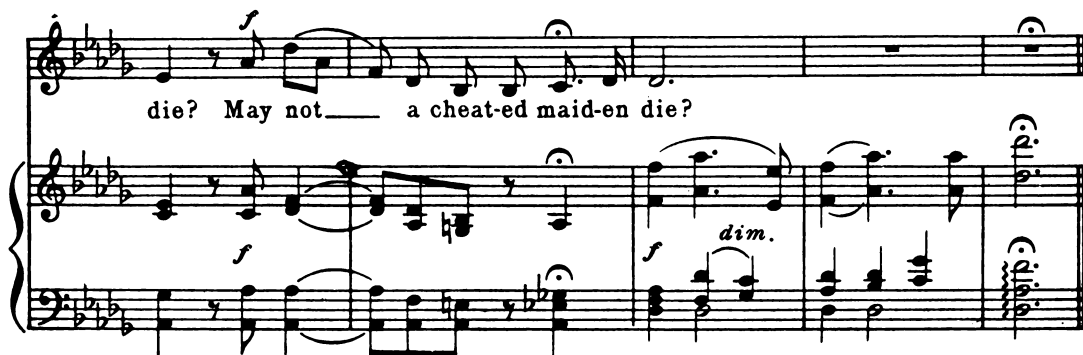
cresc.

tremolo

cresc.

why, When hope_ is gone, Dost thou stay on? May not a cheat-ed maid-en

f



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 criticised. 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!

No. 22. "Willow, tit-willow"

Song

Ko-Ko

Andante espressivo $\text{♩} = 63$

1. On a

The musical score is written for voice and piano. It begins with a treble staff for the voice and a grand staff (treble and bass) for the piano. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 8/8. The tempo is marked 'Andante espressivo' with a quarter note equal to 63 beats per minute. The piano accompaniment starts with a series of chords and moving lines in both hands, marked with a piano (*p*) dynamic. The voice enters with the lyrics 'tree, by a riv-er a lit-tle tom-tit Sang, "Wil-low, tit-wil-low, tit-wil-low!"' and continues with 'And I said to him, "Dick-y-bird, why do you sit Sing-ing "Wil-low, tit-wil-low, tit-wil-low?" Is it weak-ness of in-tel-lect,'. The piano accompaniment provides harmonic support with various chordal textures and melodic fragments.

tree, by a riv-er a lit-tle tom-tit Sang, "Wil-low, tit-wil-low, tit-wil-low!"

And I said to him, "Dick-y-bird, why do you sit Sing-ing

"Wil-low, tit-wil-low, tit-wil-low?" Is it weak-ness of in-tel-lect,

bird- ie?" I cried, "Or a rath- er tough worm in your lit- tle in- side?" With a

shake of his poor lit- tle head he re-plied, "Oh, wil-low, tit- wil-low, tit-

wil-low!" 2. He slapped 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 - span-gled his brow, Oh, wil-low, tit-wil-low, tit -

wil - low! He sobbed and he sighed, and a gur-gle he gave, Then he

plunged him-self in - to the bil-low - y wave, And an ech - o a - rose from the

su - i - cide's grave - "Oh, wil-low, tit-wil-low, tit-wil-low!"

3. Now I feel just as sure as I'm sure that my name is-n't

Wil-low, tit-wil-low, tit - wil-low, That 'twas blight-ed af-fec-tion that

made him ex-claim, "Oh, wil-low, tit-wil-low, tit - wil-low!" And if

you re-main cal - lous and ob - du - rate, I Shall

per-ish as he did, and you will know why, Though I prob-a-bly shall not ex-

claim as I die, "Oh, wil-low, tit-wil-low, tit-wil-low!"

pp

Red. *

(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.

No. 23. "There is beauty in the bellow of the blast"

Duet

Katisha and Ko-Ko

Allegretto con brio $\text{♩} = 120$

Katisha

There is

beau-ty in the bel-low of the blast, There is grandeur in the growl-ing of the

gale, There is el-o-quent out-pour-ing When the li-on is a-roar-ing, And the

Ko-Ko

ti-ger is a-lash-ing of his tail. Yes, I like to see a ti-ger From the

Con - go or the Ni - ger, And es - pe - cial - ly when lash - ing of his

Katisha

tail. Vol - ca - noes have a splen - dour that is grim, And

earthquakes on - ly ter - ri - fy the dolts, But to him who's sci - en - tif - ic There is

meno mosso
Ko-Ko

noth - ing that's ter - rif - ic In the fall - ing of a flight of thun - der - bolts. Yes, in

meno mosso

rall.

spite of all my meek-ness, If I have a lit - tle weak - ness, It's a

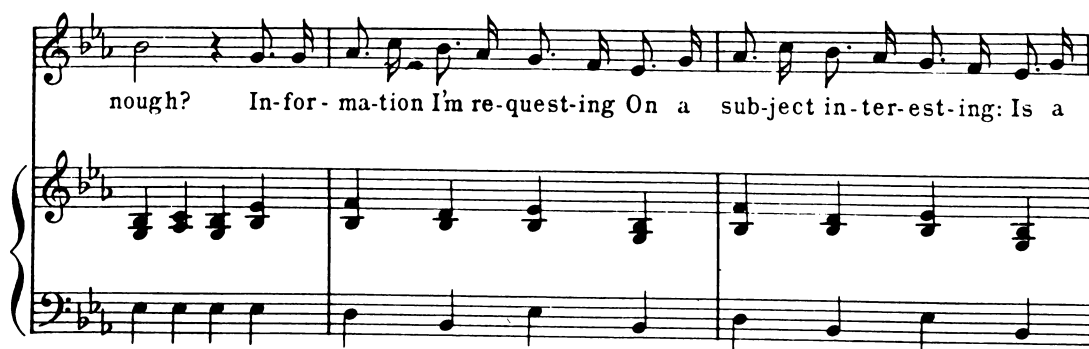
Both a tempo

pas sion for a flight of thun-der - bolts. If that is so, Sing

rall. *p a tempo*

der - ry down der - ry! It's ev - i - dent, ver - y, Our tastes are one. A -

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



Katisha

maid-en all the bet-ter when she's tough? Through-out this wide do-min-ion It's the

The musical score for 'Katisha' is written in B-flat major (two flats) and 4/4 time. The vocal line (treble clef) features a melodic line with eighth and sixteenth notes. The piano accompaniment (grand staff) consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Ko-Ko

gen-er-al o-pin-ion That she'll last a good deal long-er when she's tough. Are you

The musical score for 'Ko-Ko' continues in the same key and time signature. The vocal line has a more rhythmic feel with many eighth notes. The piano accompaniment features a walking bass line in the left hand and chords in the right hand.

old e-nough to mar-ry, do you think? Won't you wait un-til you're eight-y in the

This block continues the 'Ko-Ko' section. The piano accompaniment in the left hand has a 'p' (piano) dynamic marking. The right hand continues with chords.

shade? There's a fas-ci-na-tion fran-tic In a ru-in that's ro-man-tic; Do you

This block concludes the 'Ko-Ko' section. The piano accompaniment continues with a steady bass line and chords. The vocal line ends with a final note.

Katisha

think you are suf-fi-cient-ly de-cayed? To the mat-ter that you men-tion I have

rall.
giv-en some at-ten-tion, And I think I am suf-fi-cient-ly de-

Both
a tempo
cayed.— If that is so, Sing der-ry down der-ry! It's

ev-i-dent, ver-y, Our tastes are one. A-way we'll go, And

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

This system contains the first line of the song. The vocal melody is in G major (one flat) and 4/4 time. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand, including trills. Dynamics include a forte (f) marking at the end of the first phrase.

that is so, Sing der-ry down der-ry! It's ev - i - dent, ver - y, Our

This system continues the melody. The piano accompaniment maintains its rhythmic pattern with trills in the right hand. The vocal line has a slight melisma on 'ev - i - dent'.

tastes are one. A - way we'll go, And mer-ri - ly mar-ry, Nor

This system introduces a new phrase. The piano accompaniment has a brief rest in the right hand before the vocal line begins. The melody continues with a trill in the piano part.

tar - di - ly tar-ry Till day is done. Sing der-ry down der-ry! We'll

This system concludes the page. The piano accompaniment features a final strong chord in the right hand marked with a forte (f) dynamic. The vocal line ends with a melisma on 'We'll'.

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

(Exeunt together)

done.

ff

(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 Katisha, Ko-Ko, Pitti-Sing, and Pooh-Bah. 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!

No. 24. "For he's gone and married Yum-Yum"

Finale of Act II

Ensemble

Allegretto grazioso

Pitti-Sing

The musical score is written for a vocal soloist (Pitti-Sing) and a piano ensemble. It is in 8/8 time and B-flat major. The tempo is Allegretto grazioso. The score consists of five systems of music. The first system shows the vocal entry with the lyrics 'For he's'. The second system continues the vocal line with 'gone and married Yum-Yum-' and 'Your an-ger pray bur-y, For'. A piano introduction follows, marked *delicato*. The third system features a vocal chorus entry with 'Yum-Yum!' and 'Yum-Yum!'. The fourth system continues the vocal line with 'all will be mer-ry, I think you had bet-ter suc-cumb-' and 'And'. The fifth system concludes with 'Cumb-cumb!' and 'Cumb-cumb!'. The piano accompaniment provides harmonic support throughout, with various textures and dynamics indicated.

For he's

gone and married Yum-Yum- Your an-ger pray bur-y, For

Chorus

Yum-Yum!

Yum-Yum!

delicato

all will be mer-ry, I think you had bet-ter suc-cumb- And

Cumb-cumb!

Cumb-cumb!

Ko-Ko

join our ex-pres-sions of glee! On this sub-ject I pray you be

dumb— Your no-tions, though man-y, Are not worth a pen-ny, The

Dumb-dumb!

Dumb-dumb!

word for your gui-dance is "Mum"— You've a ver-y good bar-gain in me. On this

Mum-mum!

Mum-mum!

Tutti On this

On this

sub-ject we pray you be dumb-Dumb-dumb! We think you had bet-ter suc -

sub-ject we pray you be dumb-Dumb-dumb! We think you had bet-ter suc -

sub-ject we pray you be dumb-Dumb-dumb! We think you had bet-ter suc -

cumb- Cumb-cumb! You'll find there are man-y Who'll wed for a
Ko-Ko with Tenors

cumb- Cumb-cumb! You'll find there are man-y Who'll wed for a

pen - ny, Who'll wed for a pen - ny, There are lots of — good

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
fish in the sea, There are lots of good fish in the

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

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

Allegro con brio

Yum-Yum

sea! Nanki-Poo And fair - ly

sea! The threat-ened cloud has passed a - way,

f dim. *p*

Allegro con brio

shines the dawn-ing day; Nanki We've years and

What tho' the night may come too soon,

Yum-Yum

years of af - ter-noon! Then let the throng Our joy ad -

Pitti Sing

Then let the throng Our joy ad -

Peep-Bo

Nanki-Poo Then let the throng Our joy ad -

Pooh-Bah and Pish-Tush

Then let the throng Our joy ad -

vance, With laugh-ing song And mer-ry—

vance, With laugh-ing song And mer-ry—

vance, With laugh-ing song And mer-ry

vance, With laugh-ing song And mer-ry

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 song And mer-ry

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

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

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

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

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

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

cresc.

Chorus Yum-Yum

ff SOPRANOS I

song, _____ With joy-ous shout, With joy-ous
Pitti-Sing, Peep-Bo

ff SOPRANOS II

song, _____ With joy-ous shout, With joy-ous

ff TENORS

song, _____ With joy-ous shout, With joy-ous
Pooh-Bah, Pish-Tush

ff BASSES

song, _____ With joy-ous shout, With joy-ous

ff

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

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

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

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

rate their new ca - reer! With joy - ous shout and

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

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

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

cheer, joy - ous, joy -

ring - ing cheer, With joy - ous,

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

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

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

ous

joy - ous shout! With laugh-ing song And mer-ry dance, With laugh-ing

rate their new ca - reer! With laugh-ing song And mer-ry dance, With laugh-ing

rate their new ca - reer! With song

rate their new ca - reer! With song

8

song And mer-ry dance, With song

song And mer-ry dance, With song

and dance, With song

and dance, With song

and dance.

and dance.

and dance.

and dance.

and dance.

(Curtain)

End of Opera