The Mikado

or,

The Town of Titipu

Comic Opera in Two Acts

Written by W. S. GILBERT

Composed by ARTHUR SULLIVAN

FULL SCORE- 17 Instruments

Edited by Marc Shepherd

Score reduction by James Cooper

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

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

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

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

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

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

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

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

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

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

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

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

#12- Braid the maiden hair: Suggested word change in Yum-Yum's speech: "artless feminine way" instead of "artless Japanese way."

#15a and 16 – 15a is the first 12 bars of the Mi-ya Sama theme, intended to be played under the dialog where Ko-ko says "Now, don't ask any questions." Many vocal scores combine 15a and 16, so that the chorus doesn't begin singing until bar 25. Sullivan intended there to be a pause after 15a, and #16 to begin after the dialog finishes.

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

James W Cooper, Fall, 2026.

Act I

	Overture	Orchestra	1
1	If you want to know who we are	Men, Go-To and Nanki-Poo	50
2	Gentlemen, I pray you tell me	Naki-Poo, Go-To	75
2a	A wandr'ing minstrel I	Nanki-Poo	78
3	Our great Mikado, virtuous man	Pish-Tush and men	100
4	Young man, despair	Pooh-Bah, Nanki-Poo, Pish-Tush	126
4a	And have I journeyed	Nanki-Poo, Poo-Bah	141
5	Behold the Lord High Executioner	Ko-Ko and men	144
5a	As some day it may happen	Ko-Ko and men	159
6	Comes a train of little ladies	Girls	171
7	Three little maids from school	Yum-Yum, Pitti-Sing, Peep-Bo and Girls	180
8	So please you sir, we much regret	Yum-Yum, Pitti-Sing, Peep-Bo, (Pish-Tush), Pooh-Bah and Girls	196
9	Were you not to Ko-Ko plighted	Nanki-Poo and Yum-Yum	215
10	I am so proud	Pooh-Bah, Ko-Ko, and Pish-Tush	226
11	Act I Finale -With aspect stern	Ensemble	242

Act II

12	Braid the raven hair	Pitti-Sing and Girls	326
13	The sun, whose rays are all ablaze	Yum-Yum	345
14	Brightly dawns our wedding day	Yum-Yum, Pitti-Sing, Nanki-Poo, Pish-Tush	349
15	Here's a how-de do!	Yum-Yum, Nanki-Poo, Ko-Ko	369
15a	Approach of the Mikado	orchestra	382
16	Mi-ya sa-ma	Mikado, Katisha and chorus	383
17	A more humane Mikado	Mikado and chorus	398
18	The criminal cried as he dropped him down	Ko-ko, Pitti-Sing, Pooh-Bah	419
19	See how the Fates their gifts allot	Mikado, Pitti-Sing, Pooh-Bah, Ko-Ko and Katisha	436
20	The flowers that bloom in the Spring	Nanki-Poo, Ko-Ko, Yum-Yum, Pitti-Sing and Pooh-Bah	444
21	Alone, and yet alive	Katisha	451
22	On a tree by a river	Ko-Ko	457
23	There is beauty in the bellow of the blast	Katisha and Ko-Ko	467
23a	Entrance of the Mikado	Orchestra	484
24	Act II Finale -- For he's gone and married Yum-Yum	Ensemble	485

DRAMATIS PERSONÆ

THE MIKADO OF JAPAN

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

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

POOH-BAH (*Lord High Everything Else*)

PISH-TUSH (*a Noble Lord*)

GO-TO (*a Noble Lord*)

YUM-YUM

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

PEEP-BO

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

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

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

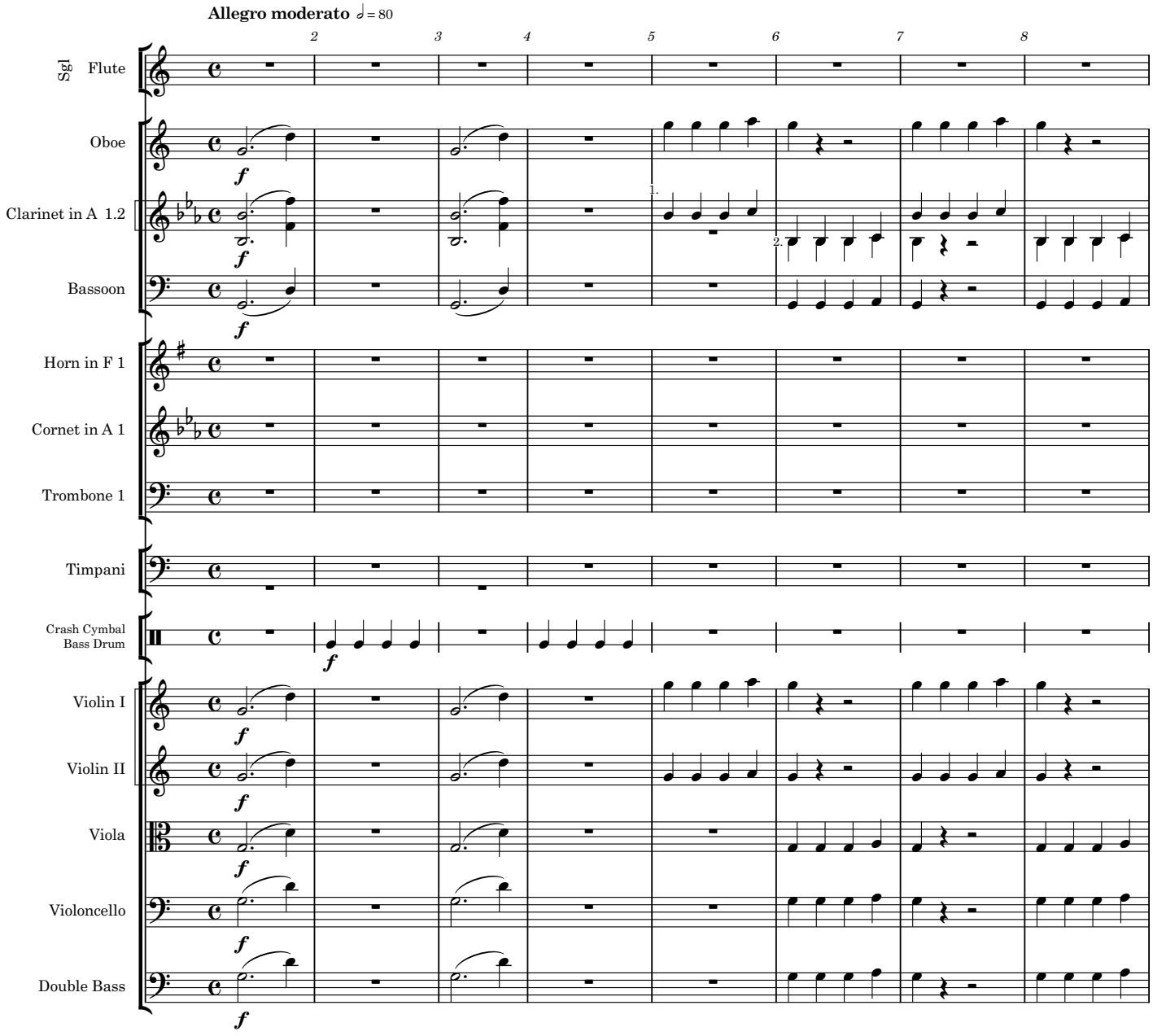
ACT II. – Ko-Ko's Garden.

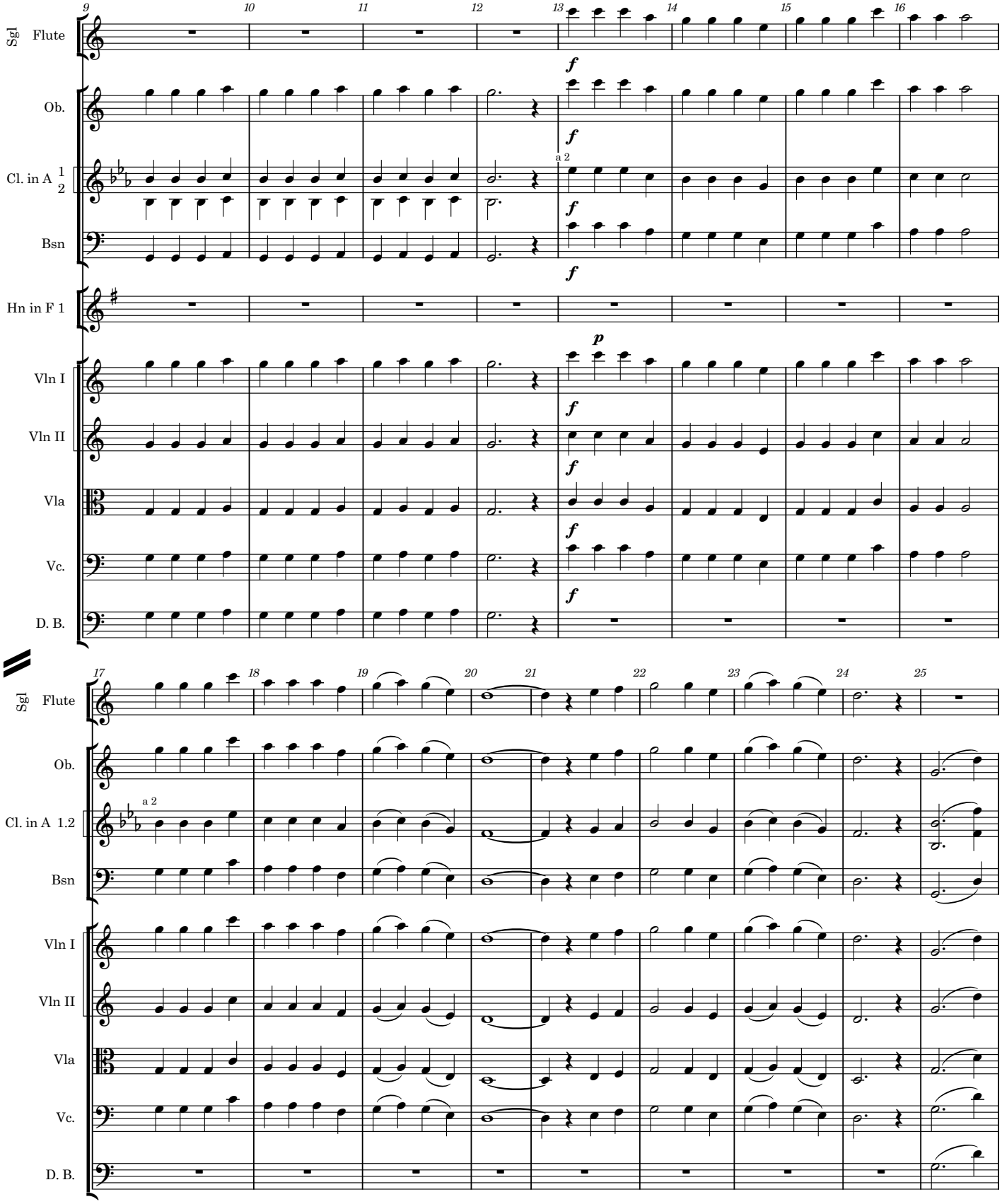
The Mikado
0. Overture

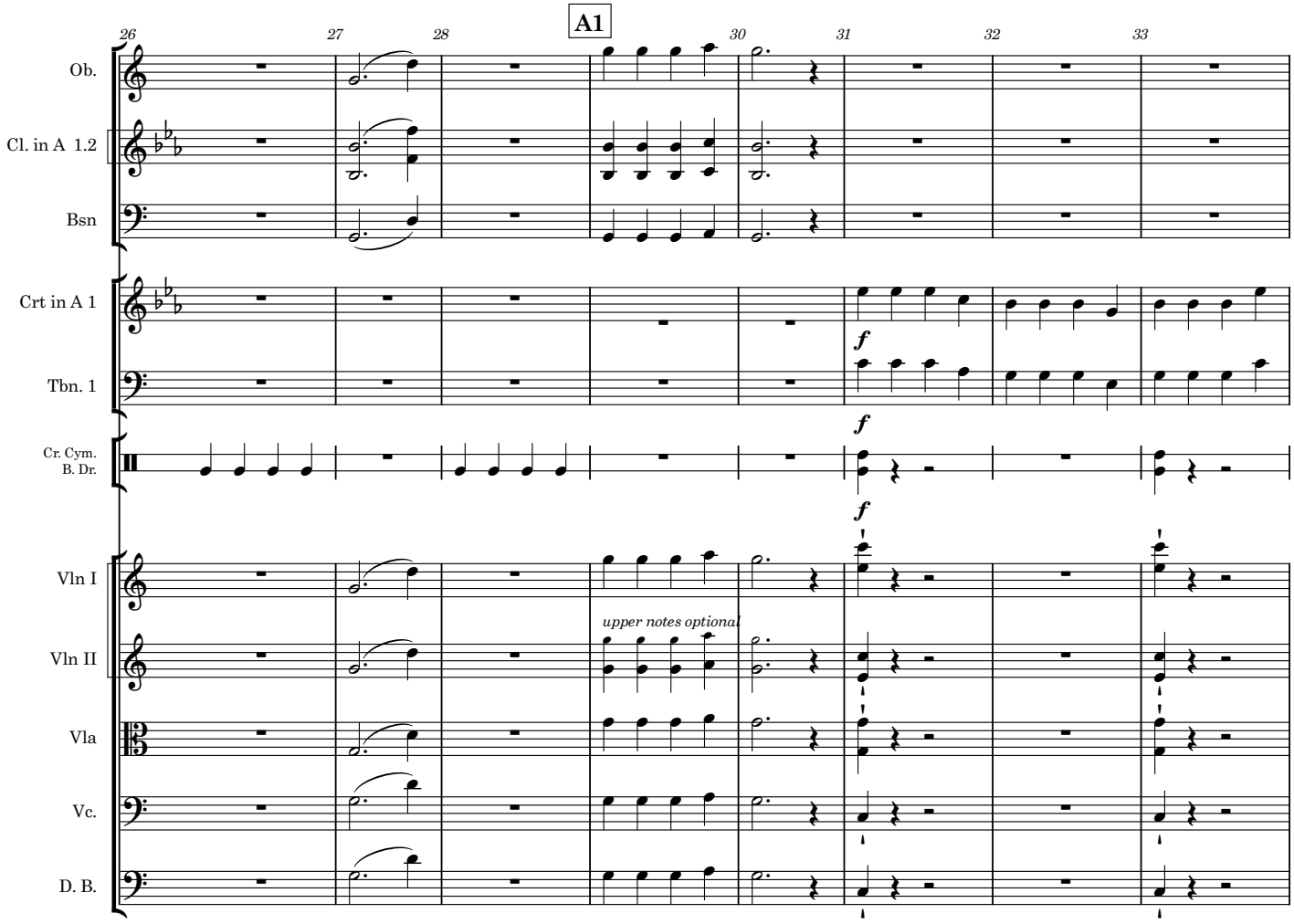
Orchestra

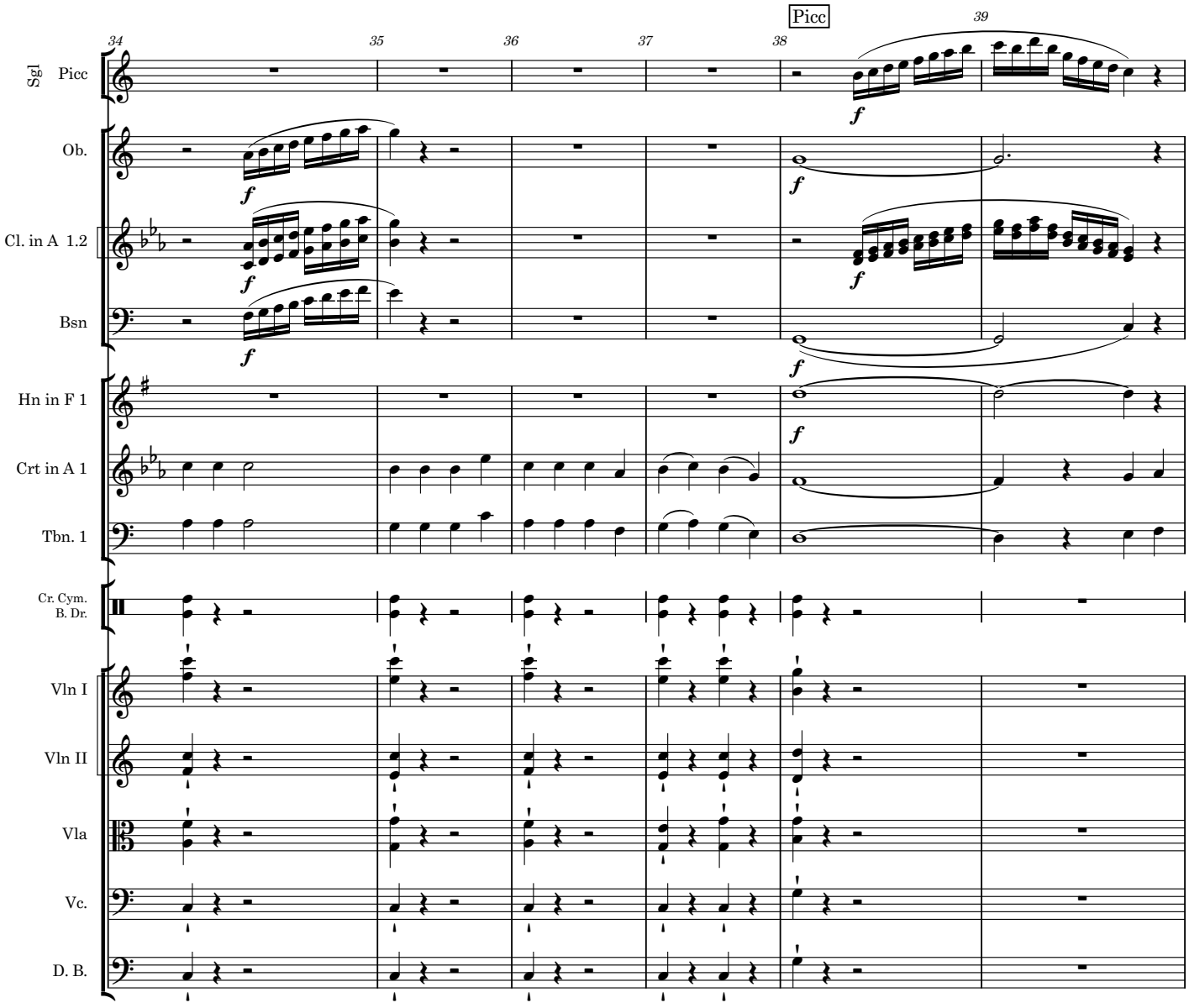
W S Gilbert

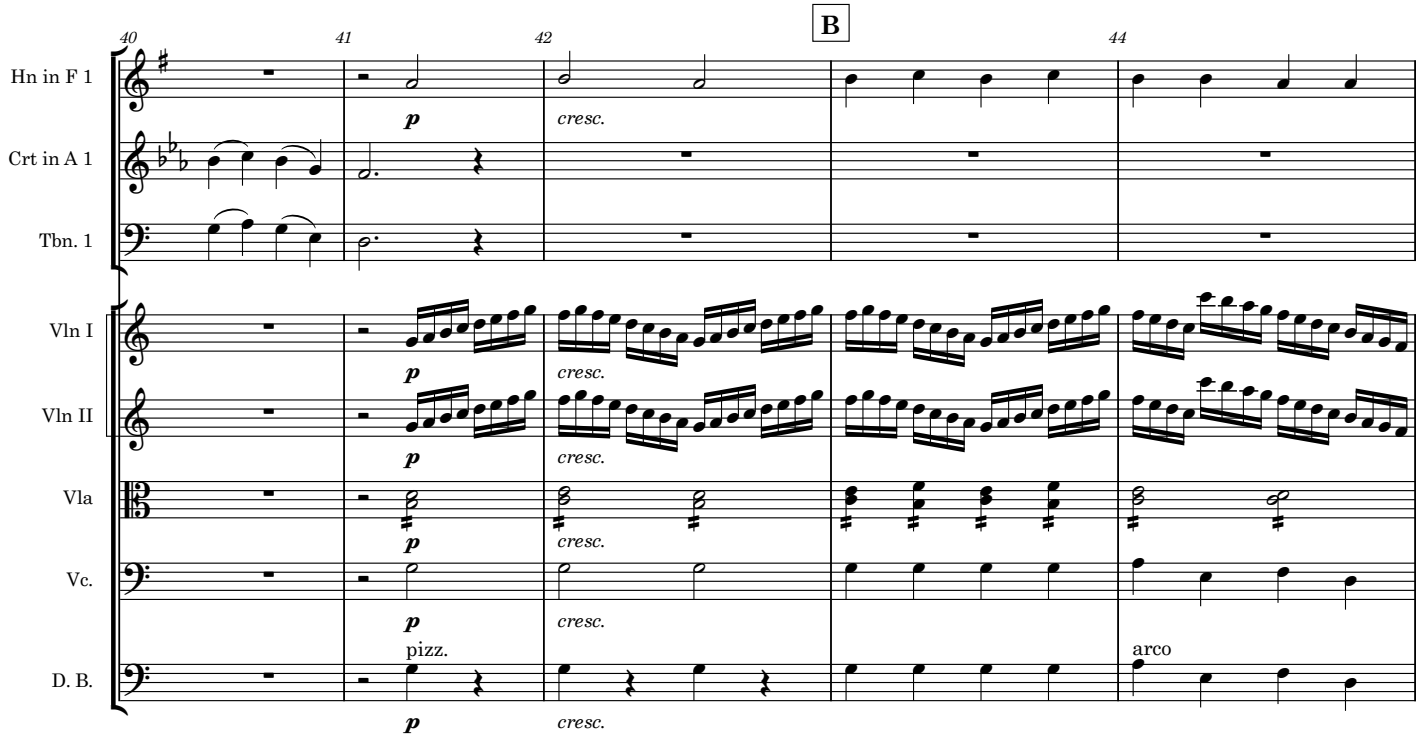
Arthur Sullivan

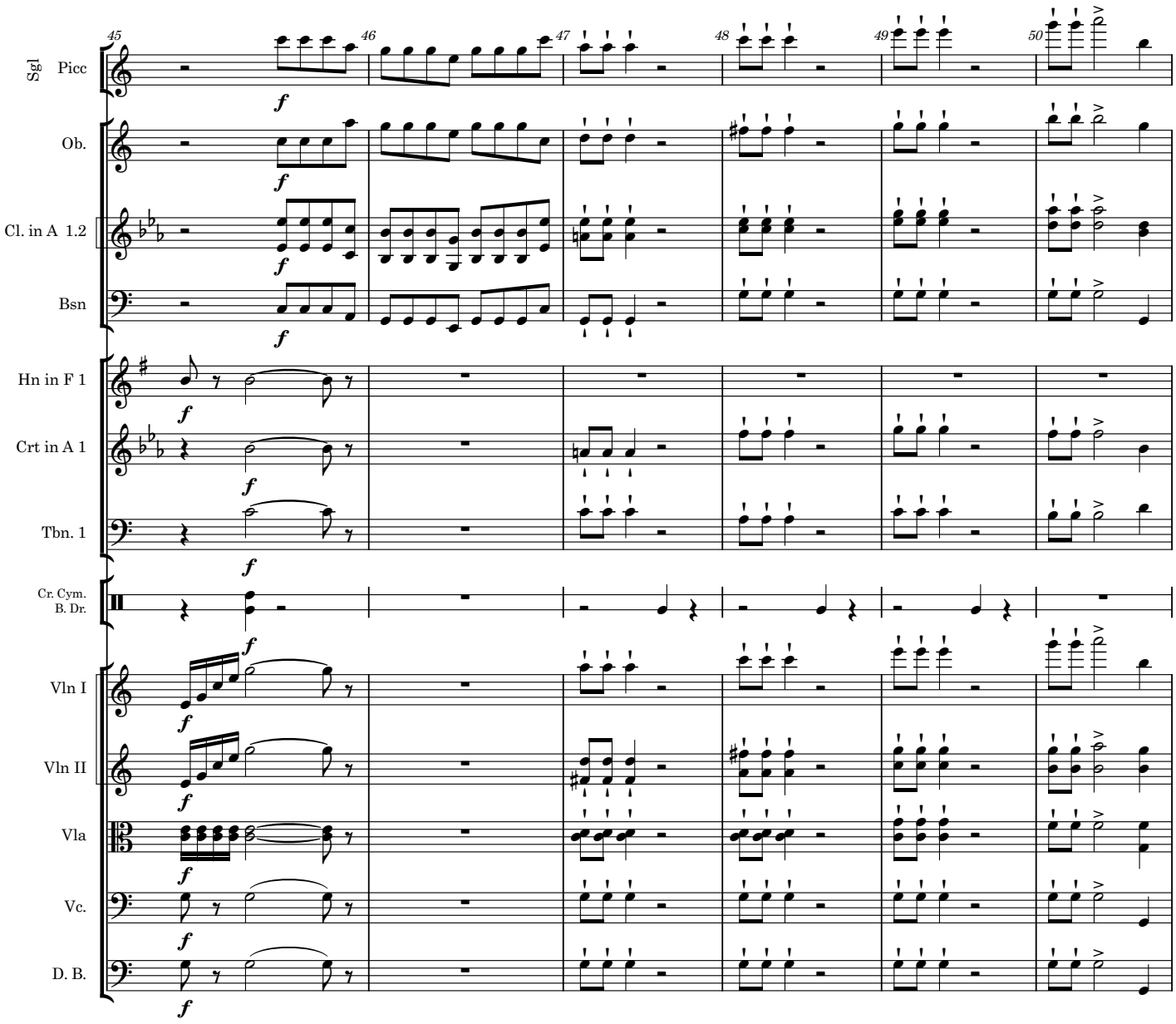


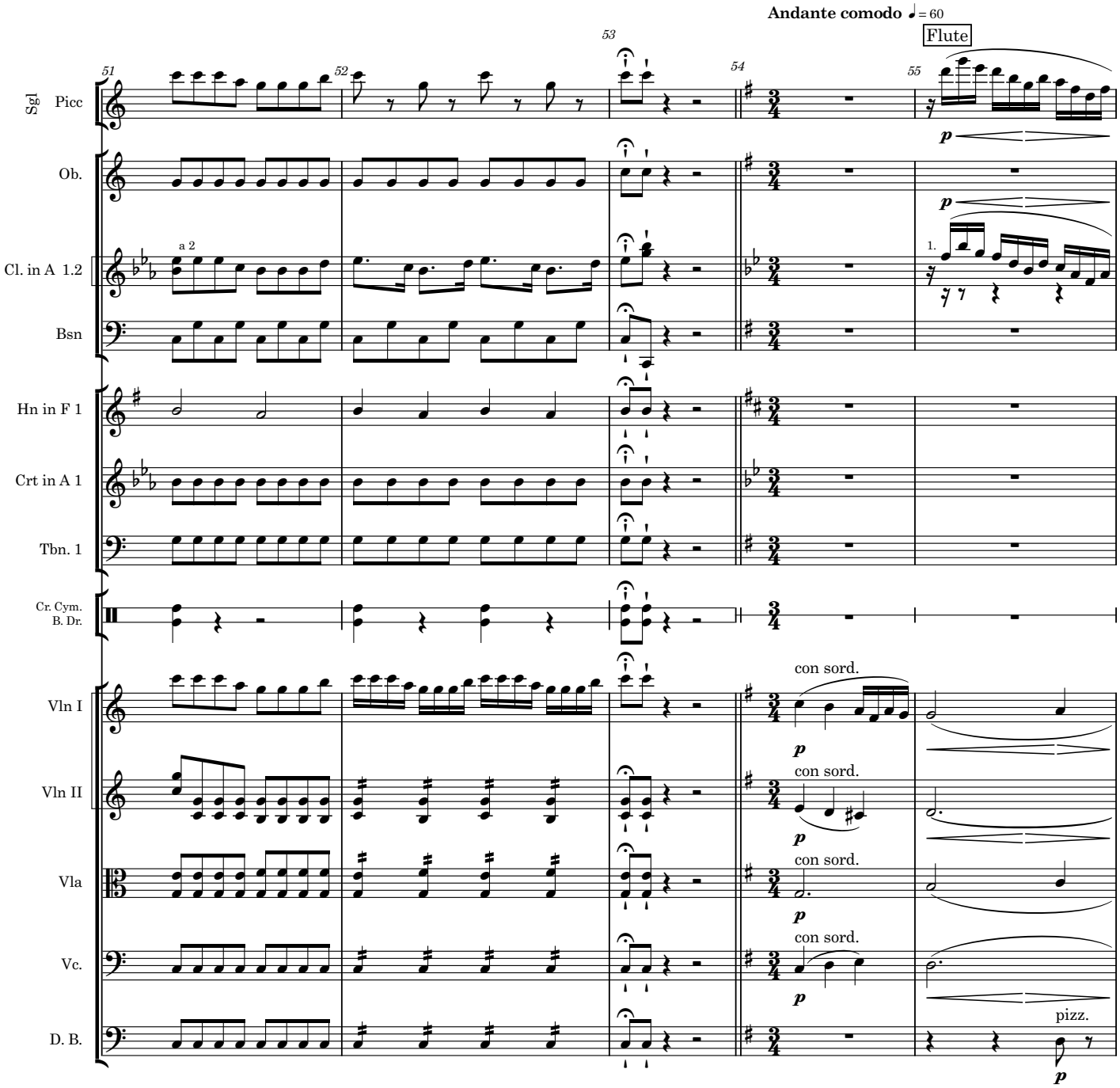

Sgl Flute
Ob.
Cl. in A 1 2
Bsn
Hn in F 1
Vln I
Vln II
Vla
Vc.
D. B.
a 2
f
p
9 10 11 12 13 14 15 16
17 18 19 20 21 22 23 24 25

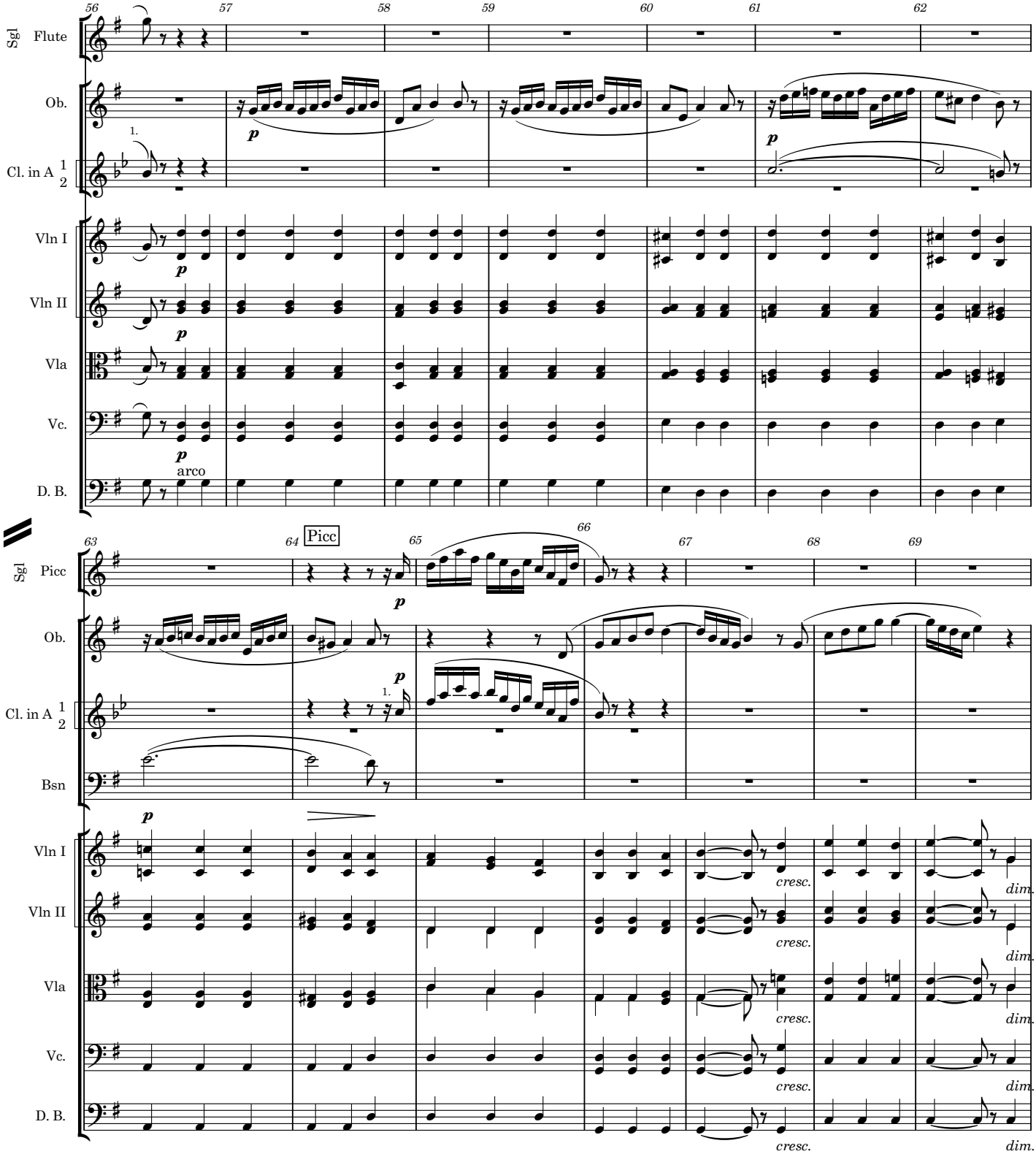

A1
26
27
28
30
31
32
33
Ob.
Cl. in A 1.2
Bsn
Crt in A 1
Tbn. 1
Cr. Cym.
B. Dr.
Vln I
Vln II
Vla
Vc.
D. B.
f
upper notes optional

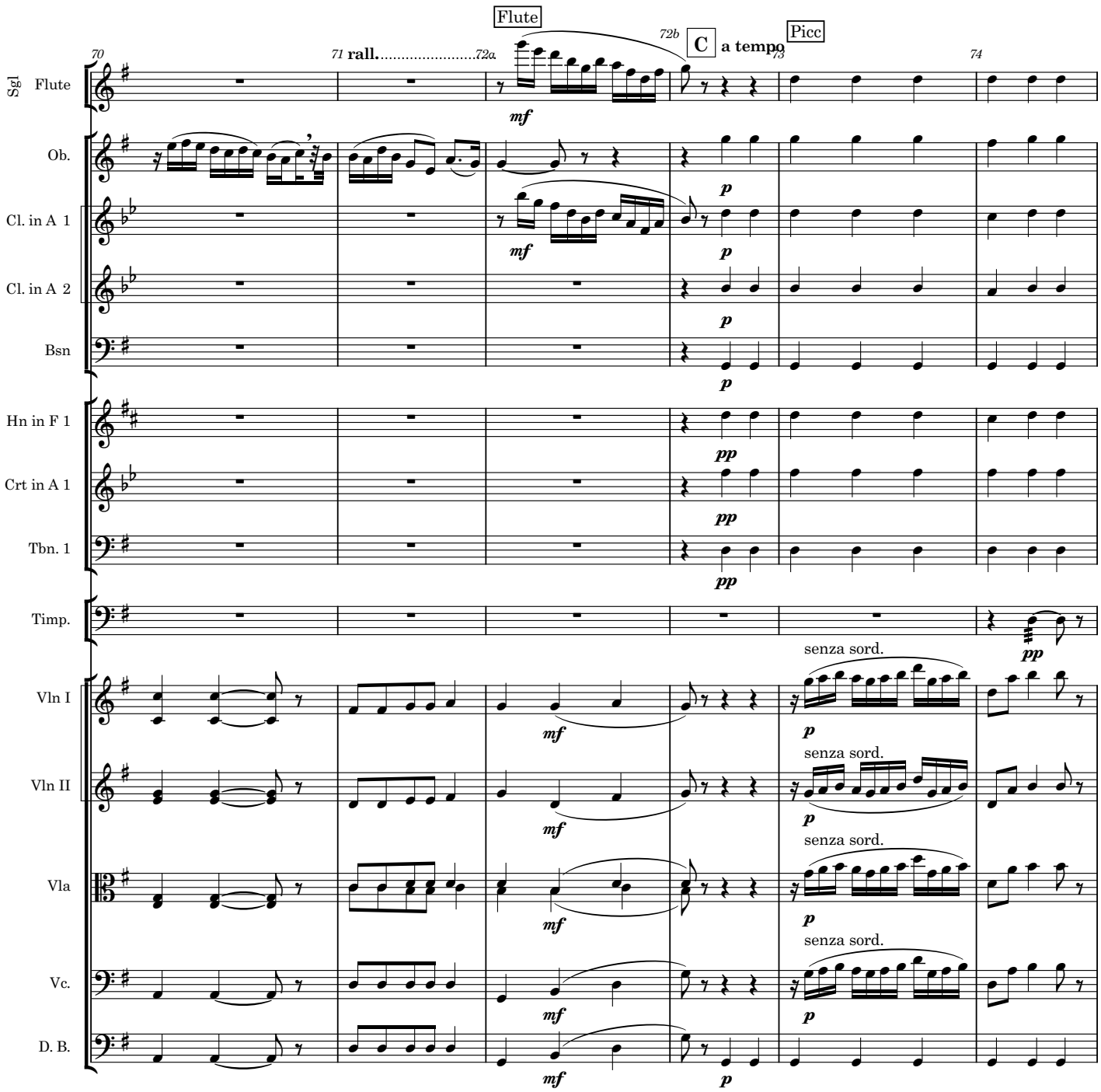

Picc
34
35
36
37
38
39
Sgl Picc
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Cr. Cym.
B. Dr.
Vln I
Vln II
Vla
Vc.
D. B.
f

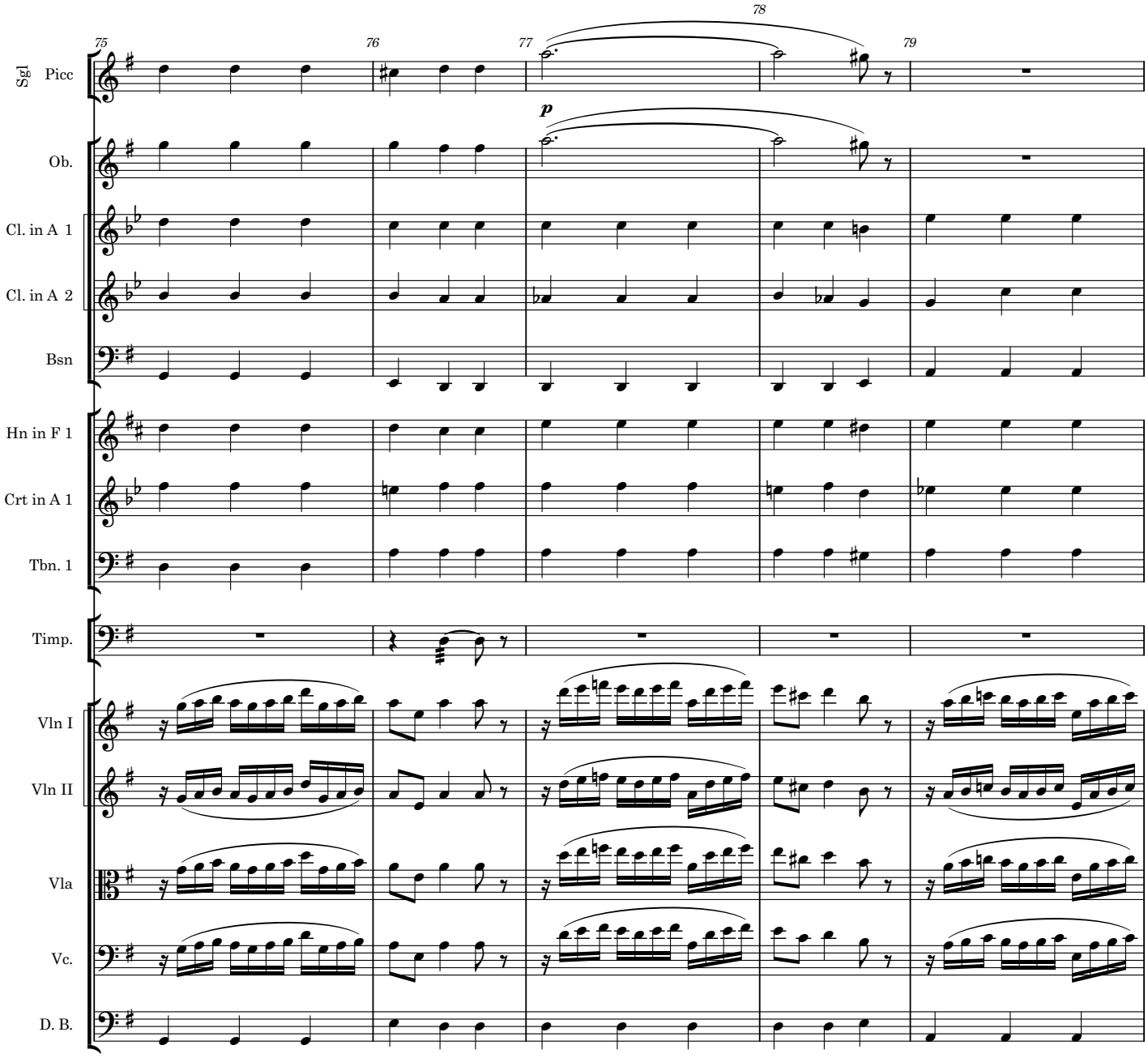

B
40
41
42
44
Hn in F 1
Crt in A 1
Tbn. 1
Vln I
Vln II
Vla
Vc.
D. B.
p
cresc.
pizz.
arco

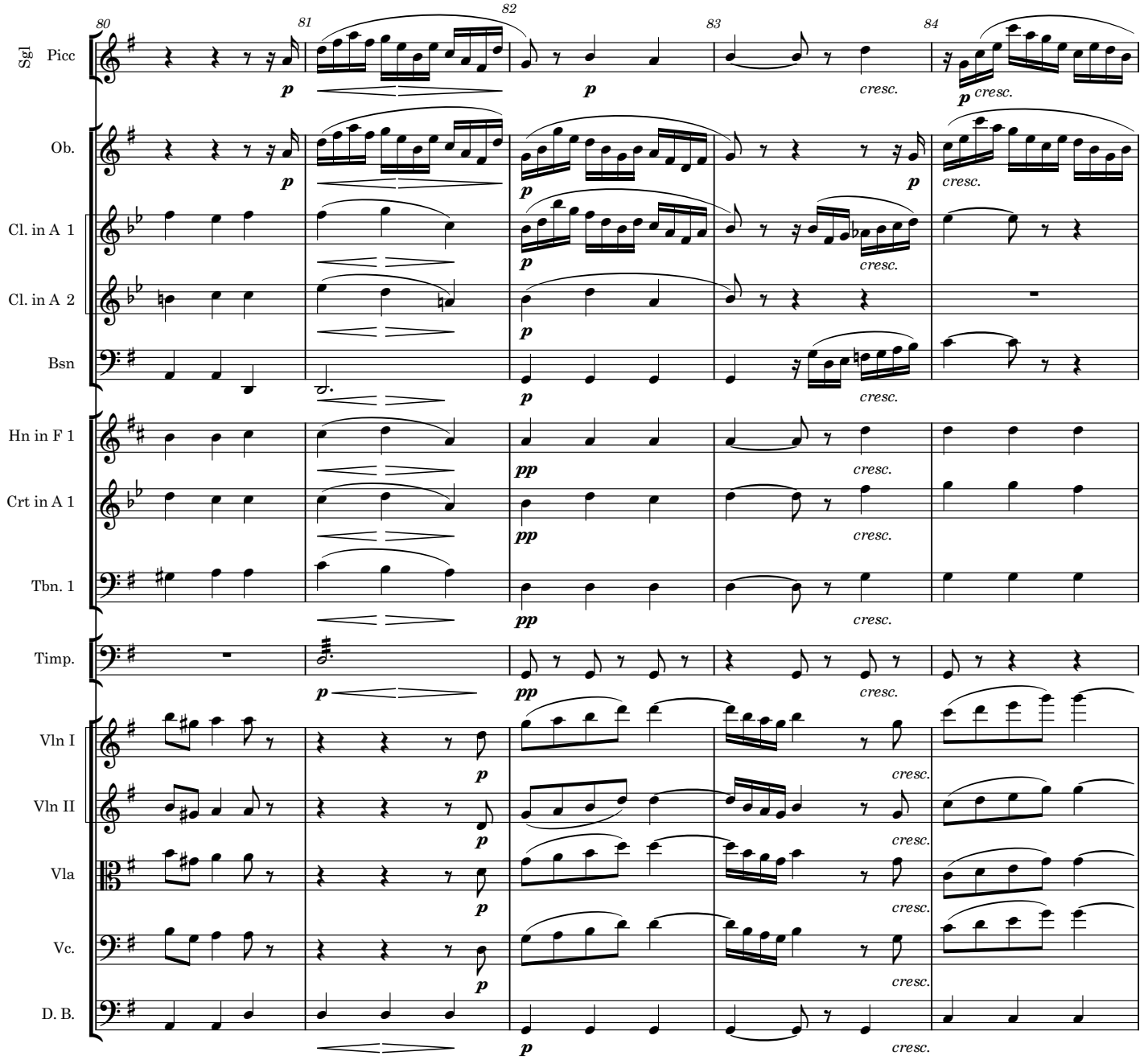

45
46
47
48
49
50
Sgl Picc
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Cr. Cym.
B. Dr.
Vln I
Vln II
Vla
Vc.
D. B.
f

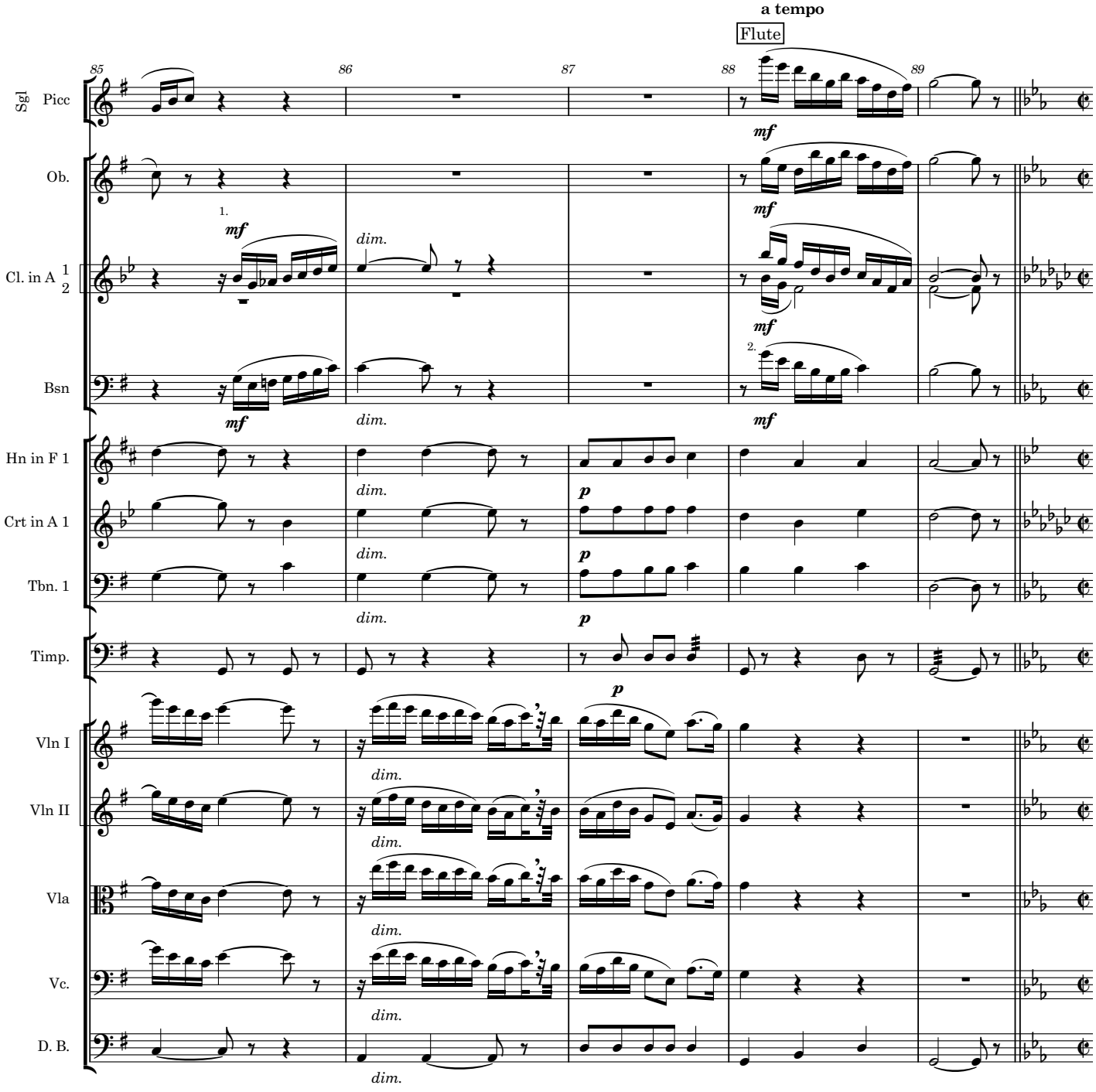

Andante comodo ♩= 60
Flute
Sgl Picc
Ob.
Cl. in A 1.2
a 2
1.
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Cr. Cym.
B. Dr.
Vln I
Vln II
Vla
Vc.
D. B.
con sord.
pizz.
51
52
53
54
55

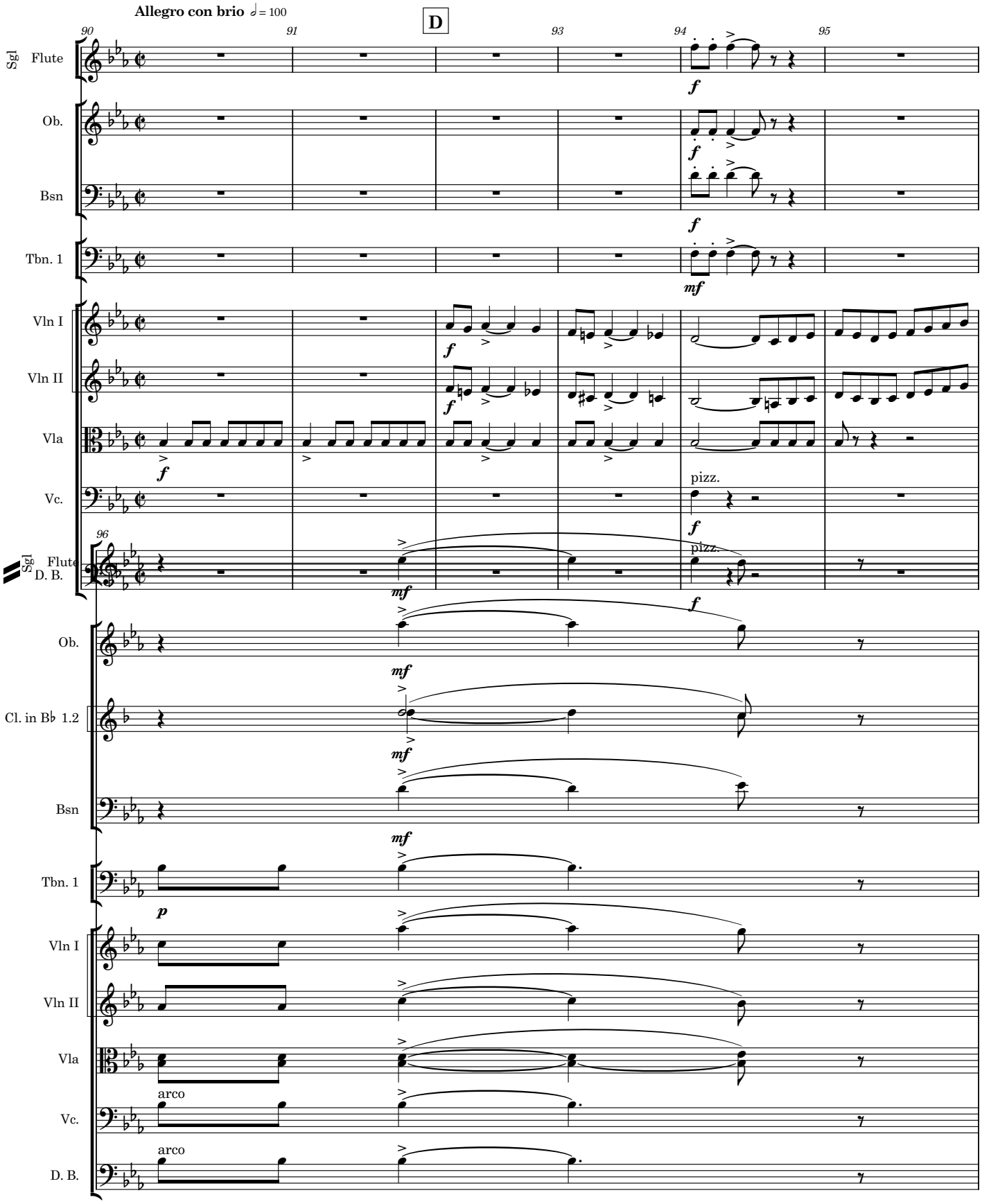

Sgl Flute
Ob.
Cl. in A 1 2
Vln I
Vln II
Vla
Vc.
D. B.
arco
Sgl Picc
Picc
Bsn
cresc.
dim.

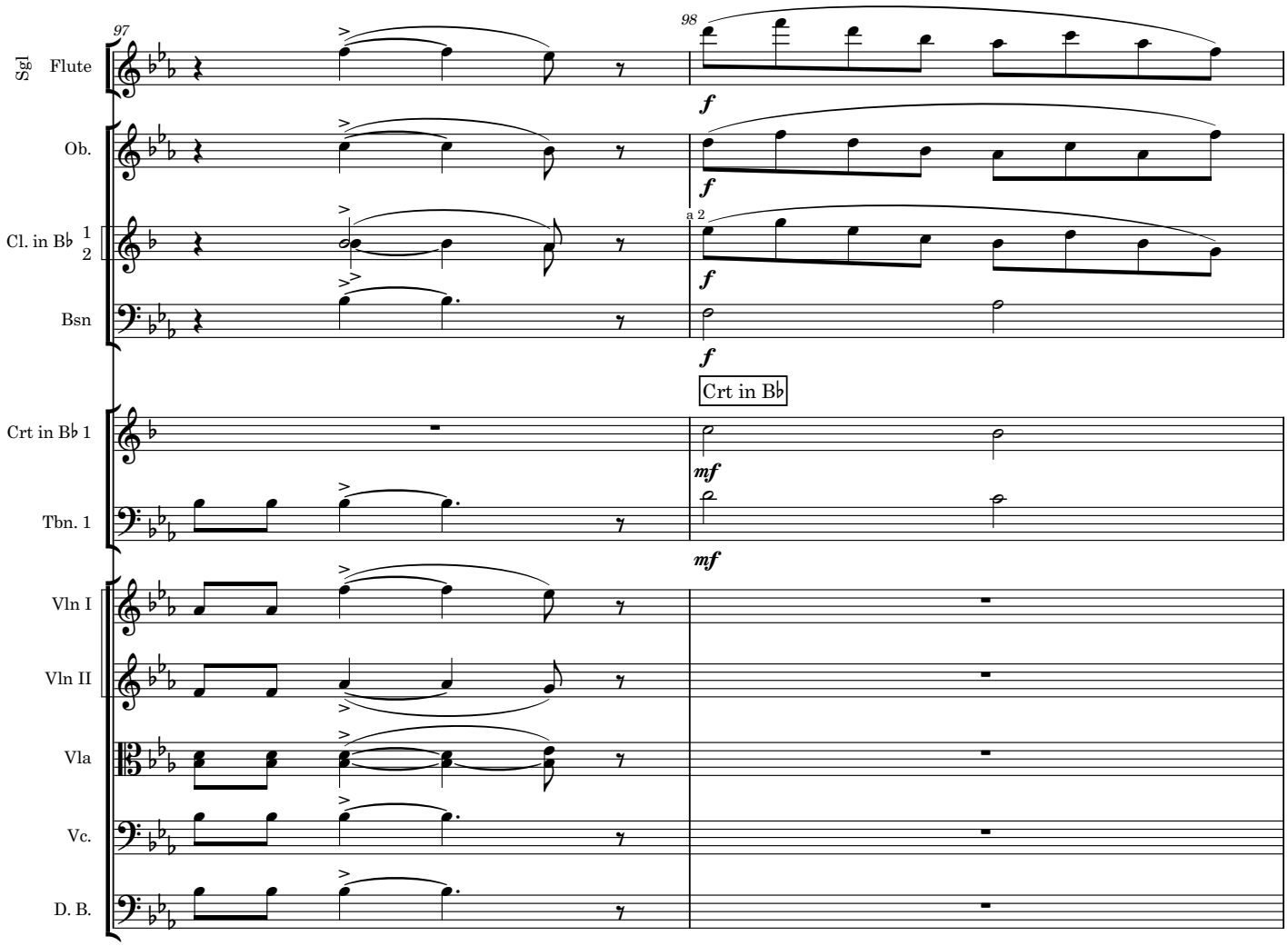

Flute
C
a tempo
Picc
rall.
Sgl Flute
Ob.
Cl. in A 1
Cl. in A 2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Timp.
Vln I
Vln II
Vla
Vc.
D. B.
senza sord.

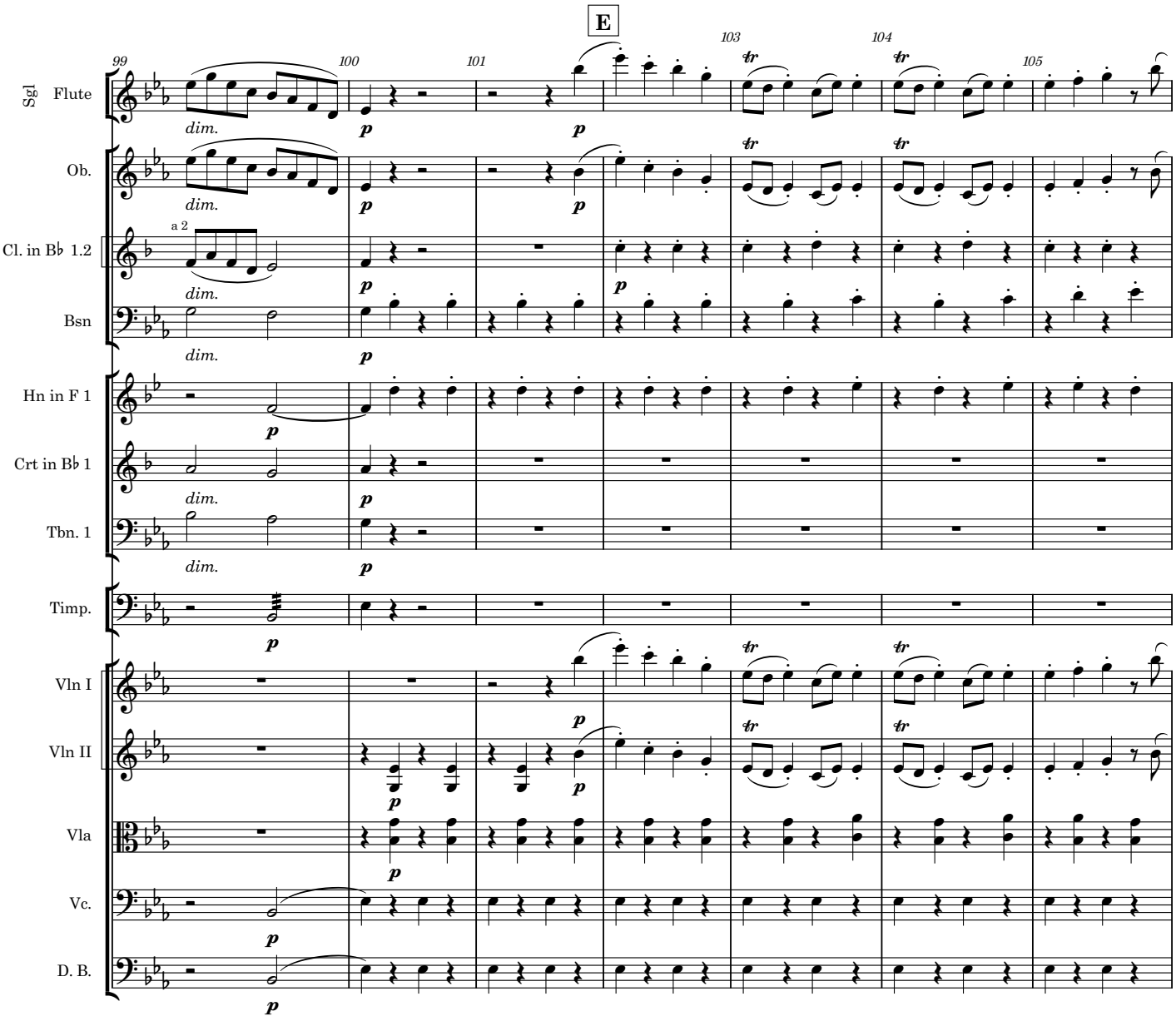

75
76
77
78
79
Sgl Picc
p
Ob.
Cl. in A 1
Cl. in A 2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Timp.
Vln I
Vln II
Vla
Vc.
D. B.

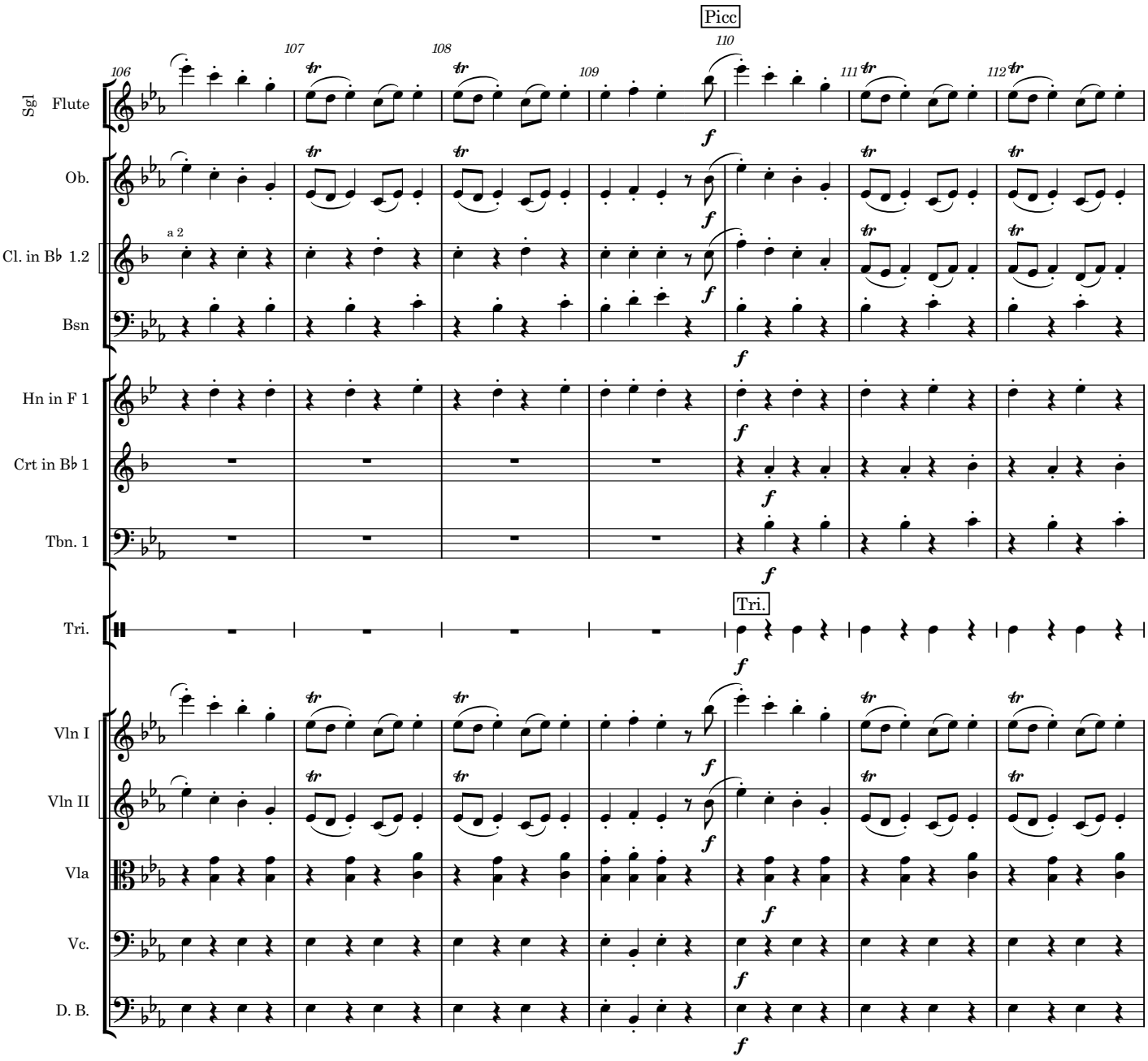

80
81
82
83
84
Sgl Picc
Ob.
Cl. in A 1
Cl. in A 2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Timp.
Vln I
Vln II
Vla
Vc.
D. B.
p
pp
cresc.

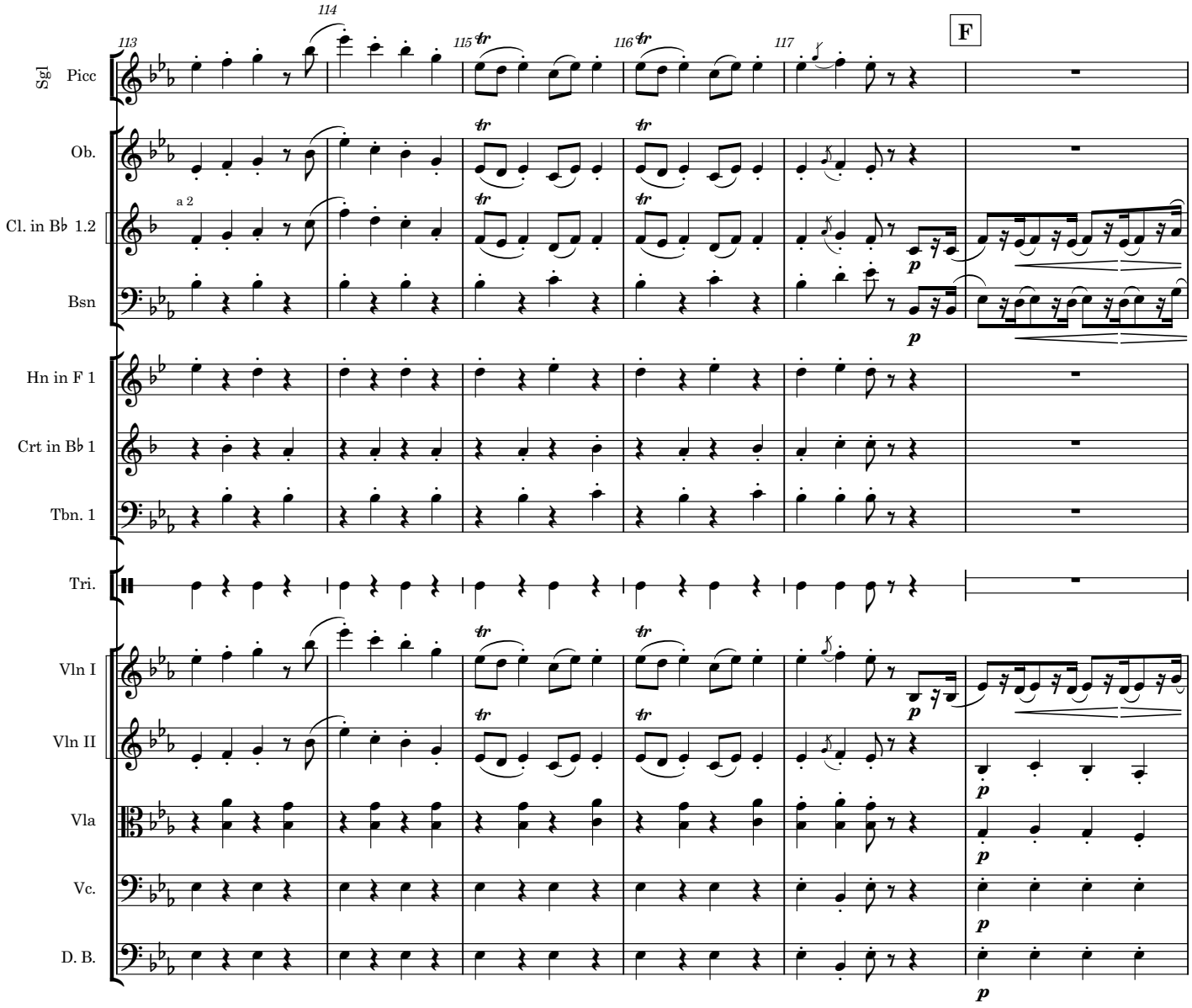

a tempo
Flute
85
86
87
88
89
Sgl Picc
Ob.
Cl. in A 1 2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Timp.
Vln I
Vln II
Vla
Vc.
D. B.
mf
dim.
p

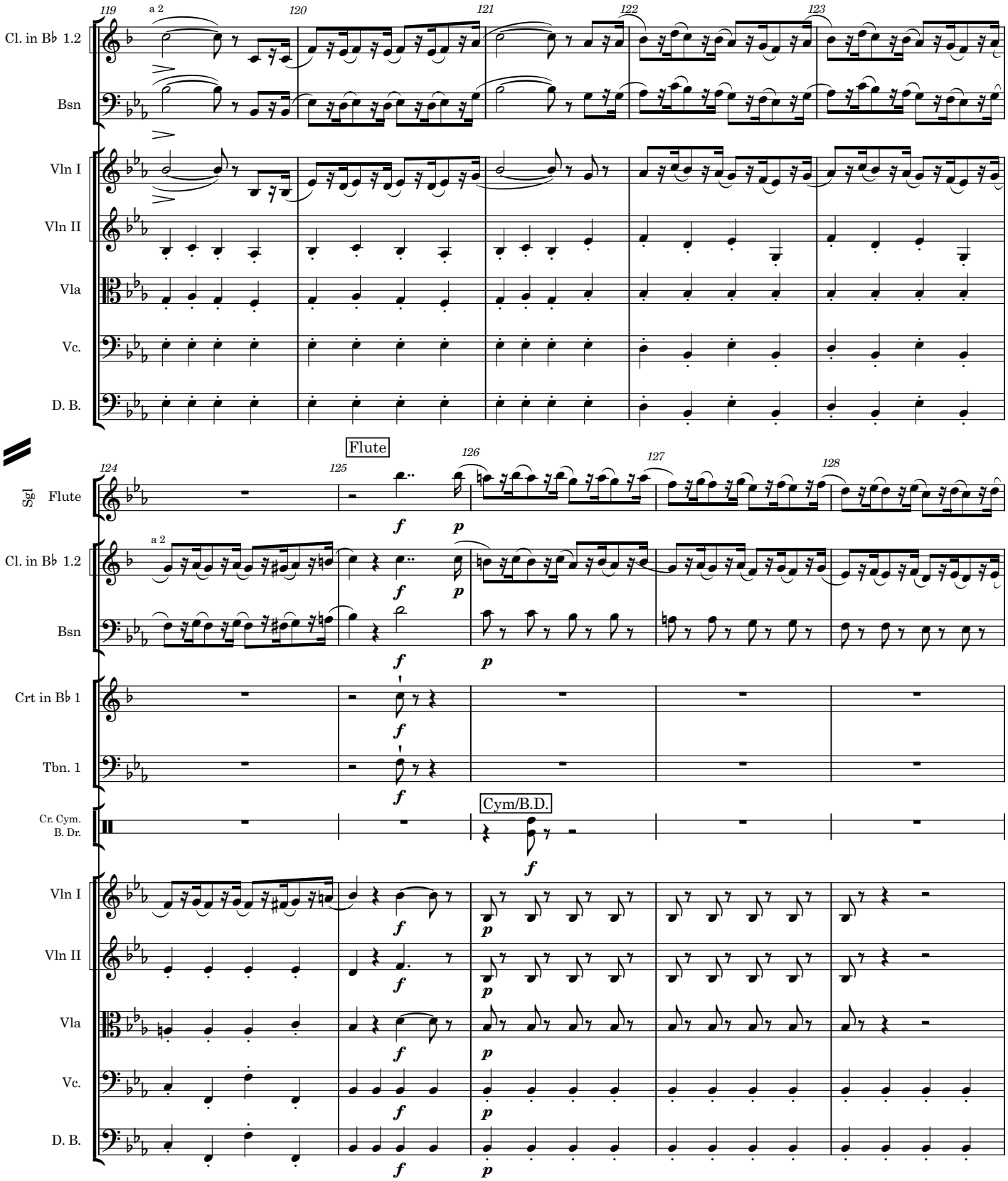

Allegro con brio ♩= 100
D
90
91
93
94
95
Sgl Flute
Ob.
Bsn
Tbn. 1
Vln I
Vln II
Vla
Vc.
pizz.
96
Sgl Flute
D. B.
Ob.
Cl. in B♭ 1.2
Bsn
Tbn. 1
Vln I
Vln II
Vla
arco
Vc.
arco
D. B.

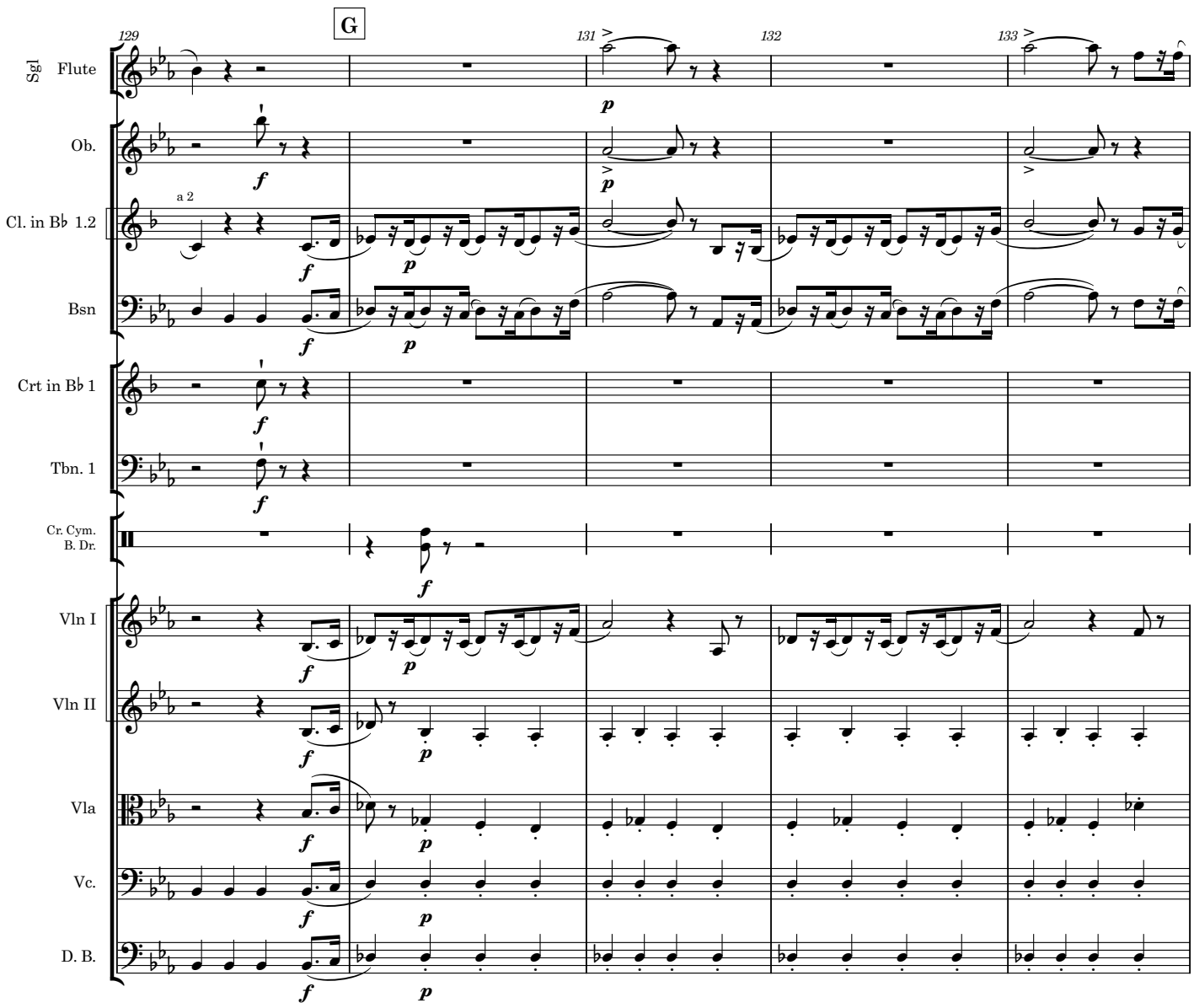

97
98
Sgl Flute
Ob.
Cl. in B♭ 1
2
Bsn
a 2
Crt in B♭
Crt in B♭ 1
Tbn. 1
Vln I
Vln II
Vla
Vc.
D. B.
f
mf

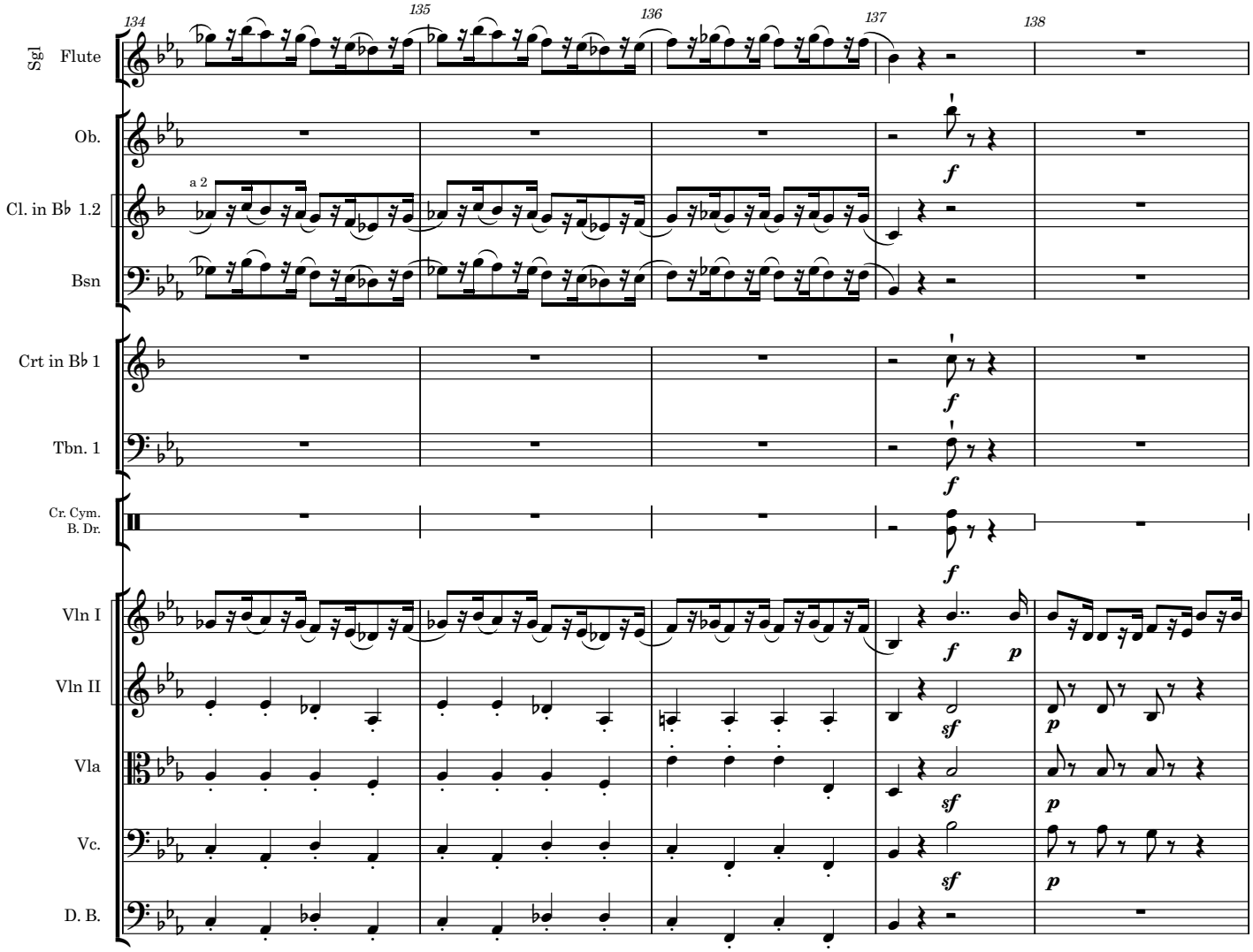

E
99
100
101
103
104
105
Sgl Flute
Ob.
Cl. in B♭ 1.2
a 2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Timp.
Vln I
Vln II
Vla
Vc.
D. B.
dim.
p
tr

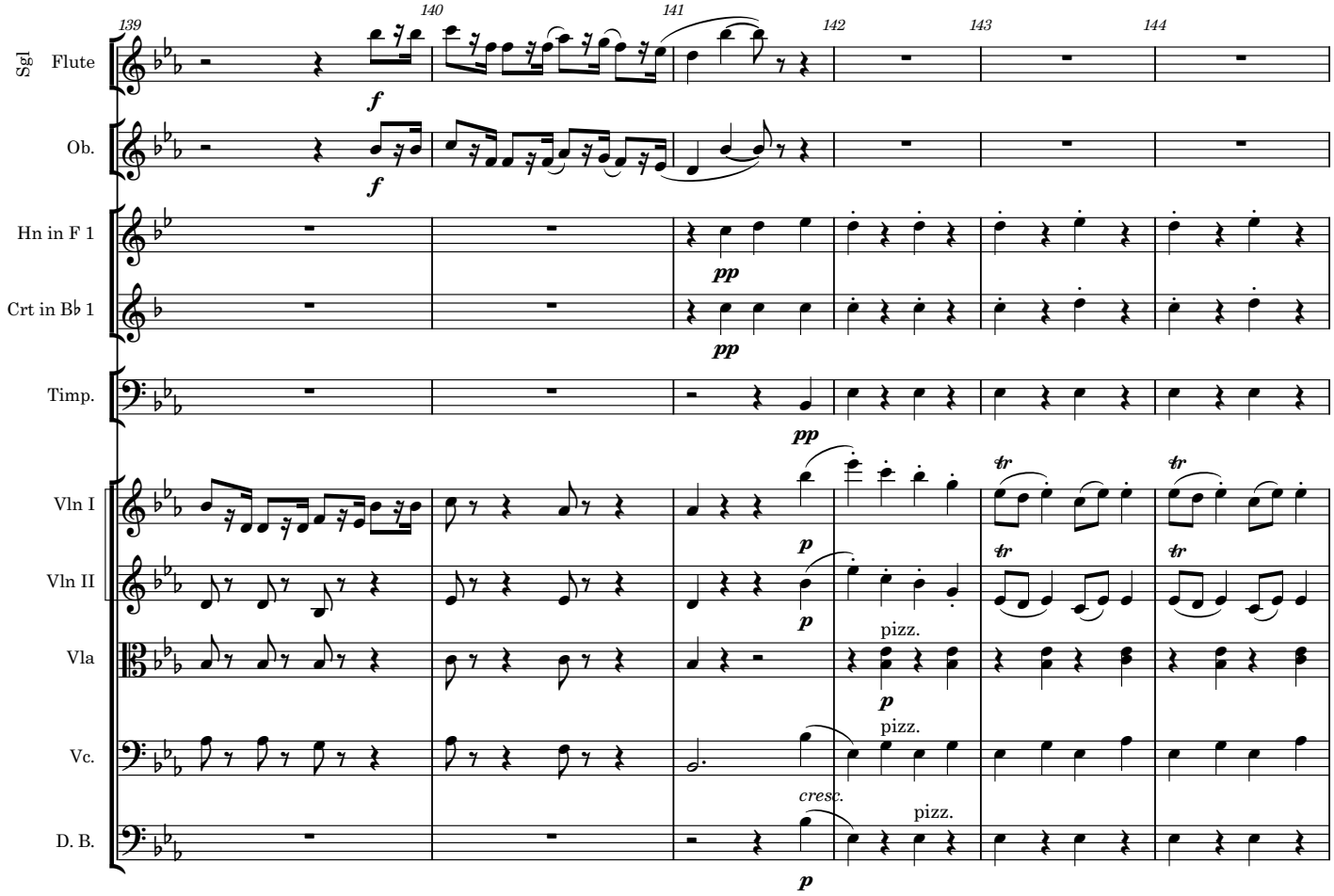

Picc
Tri.
Sgl Flute
Ob.
Cl. in B♭ 1.2
a 2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Tri.
Vln I
Vln II
Vla
Vc.
D. B.
106
107
108
109
110
111
112

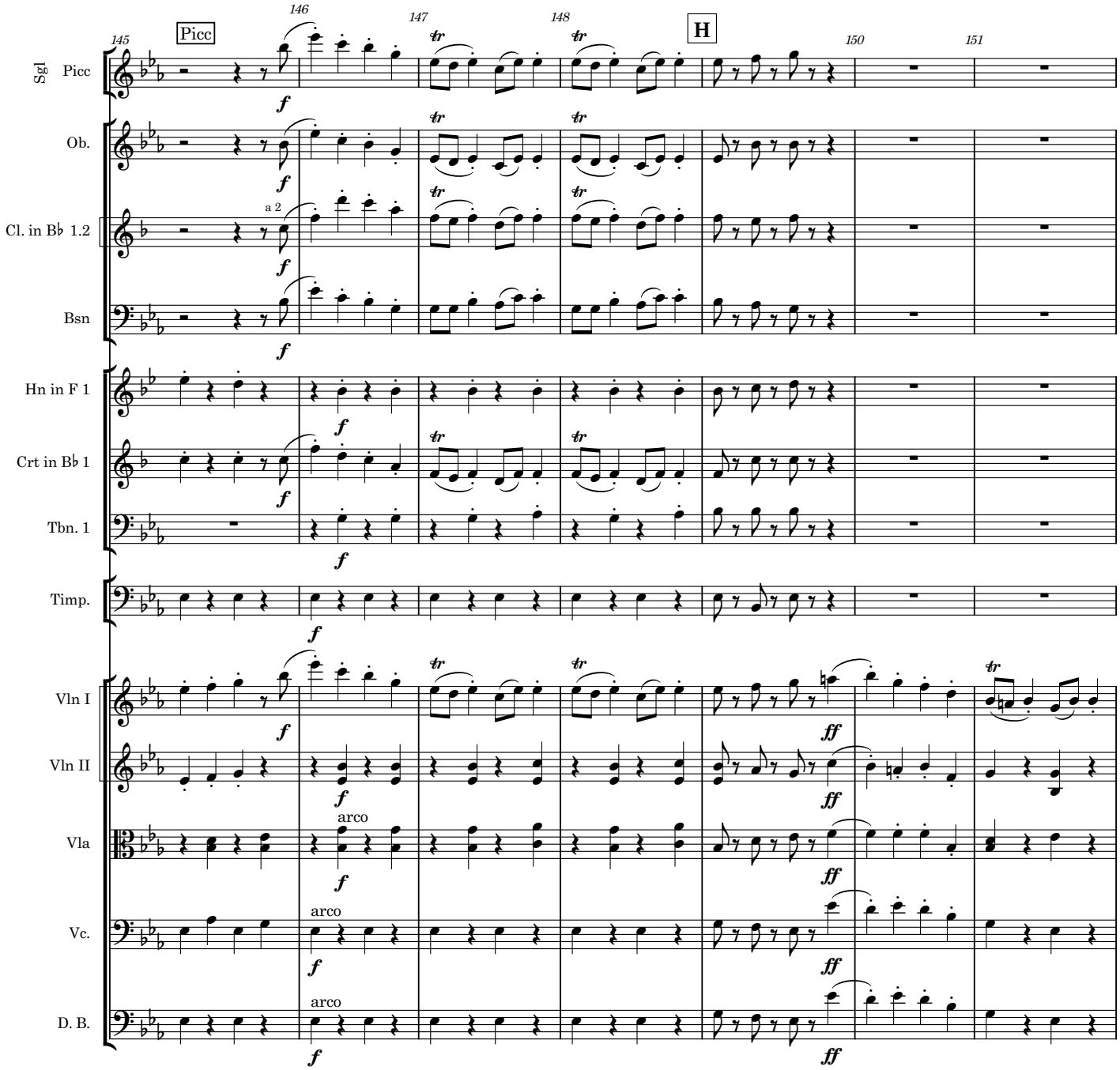

Sgl
Picc
Ob.
a 2
Cl. in B♭ 1.2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Tri.
Vln I
Vln II
Vla
Vc.
D. B.
113
114
115
116
117
F
tr
p

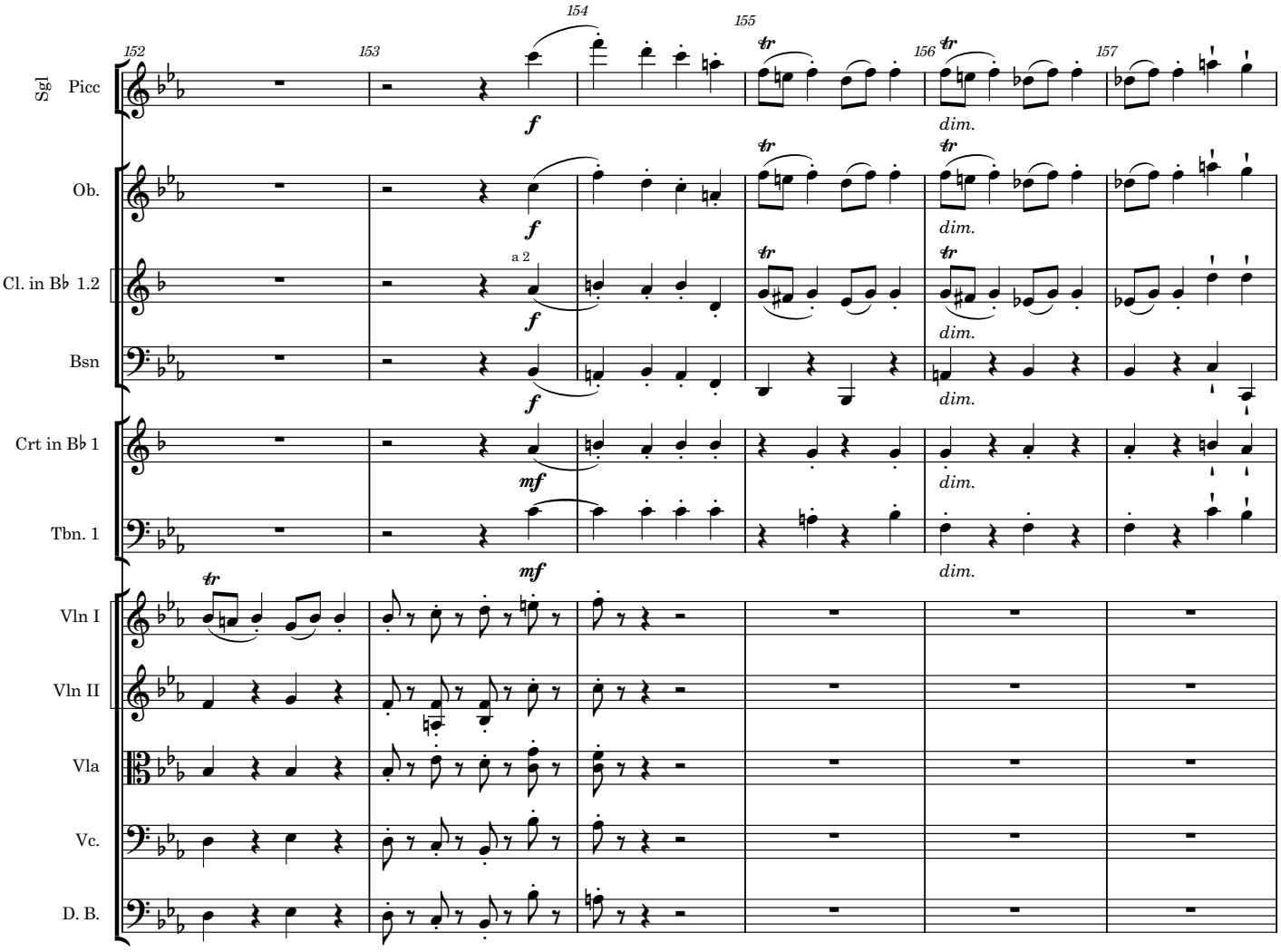

119
120
121
122
123
a 2
Cl. in B♭ 1.2
Bsn
Vln I
Vln II
Vla
Vc.
D. B.
124
125
126
127
128
Flute
Sgl Flute
Crt in B♭ 1
Tbn. 1
Cr. Cym.
B. Dr.
Cym/B.D.
f
p

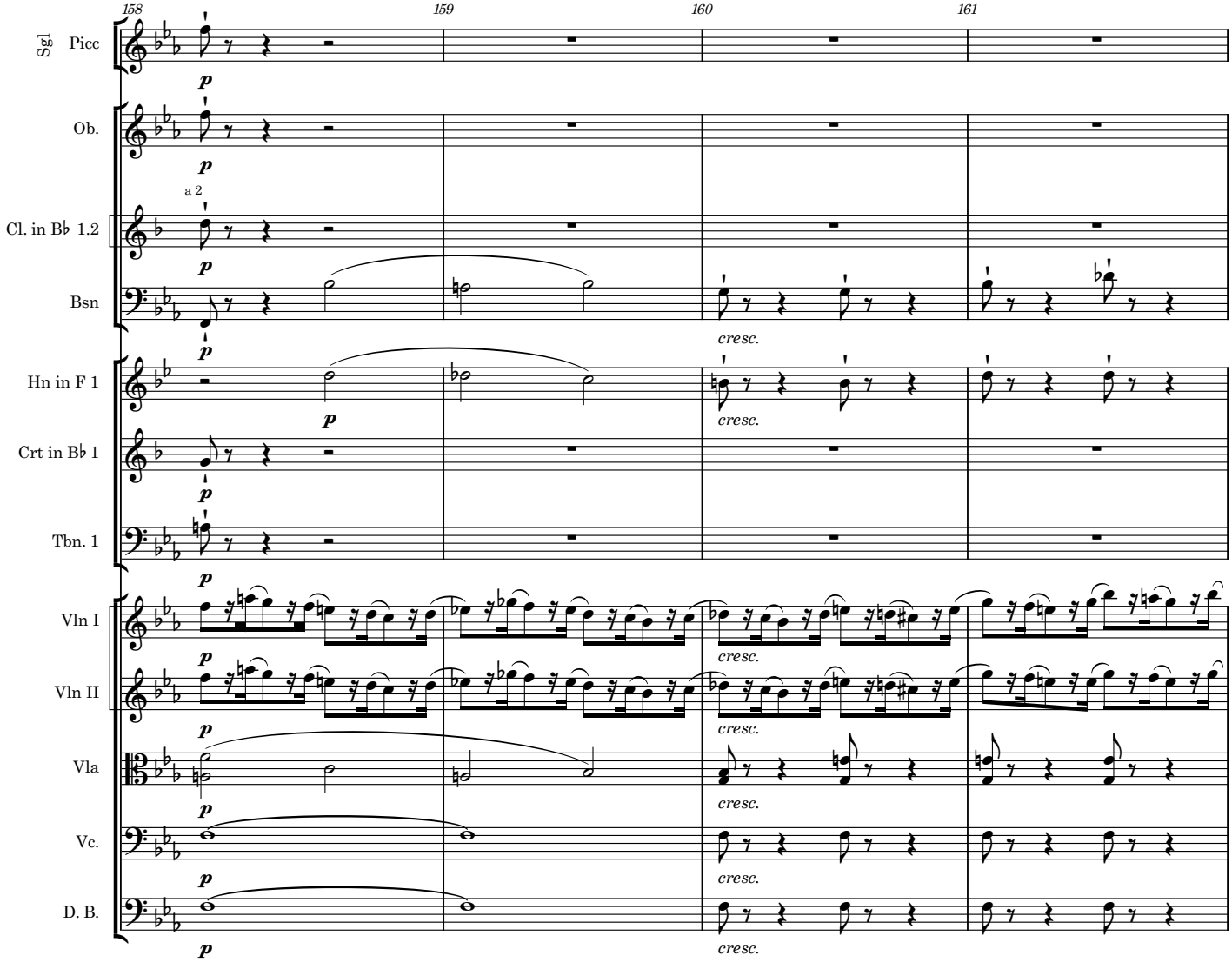

G
129
131
132
133
Sgl Flute
Ob.
a 2
Cl. in B♭ 1.2
Bsn
Crt in B♭ 1
Tbn. 1
Cr. Cym.
B. Dr.
Vln I
Vln II
Vla
Vc.
D. B.

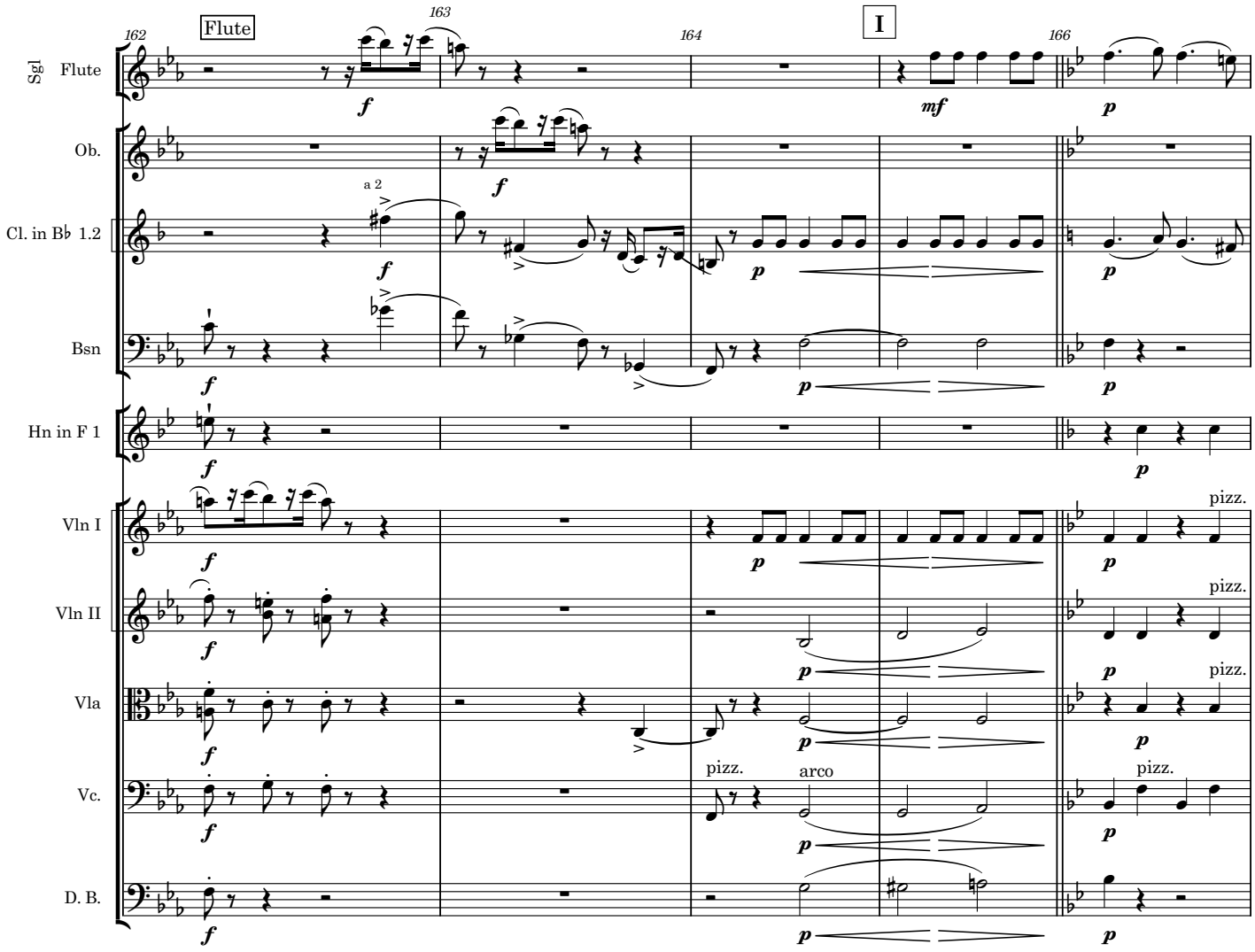

134
135
136
137
138
Sgl Flute
Ob.
Cl. in B♭ 1.2
a 2
Bsn
Crt in B♭ 1
Tbn. 1
Cr. Cym.
B. Dr.
Vln I
Vln II
Vla
Vc.
D. B.
f
sf
p

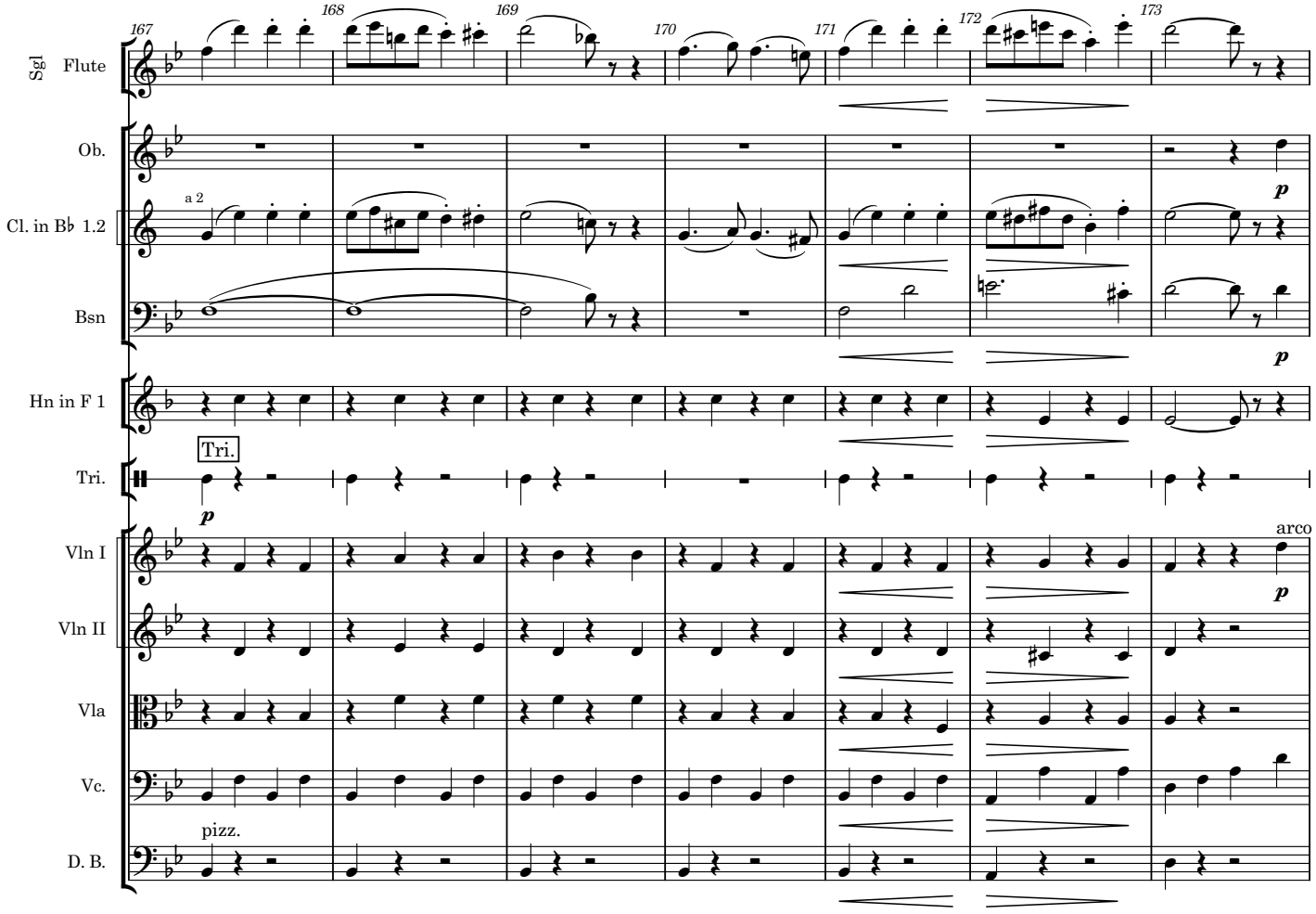

139
140
141
142
143
144
Sgl Flute
Ob.
Hn in F 1
Crt in B♭ 1
Timp.
Vln I
Vln II
Vla
Vc.
D. B.
f
pp
p
tr
pizz.
cresc.

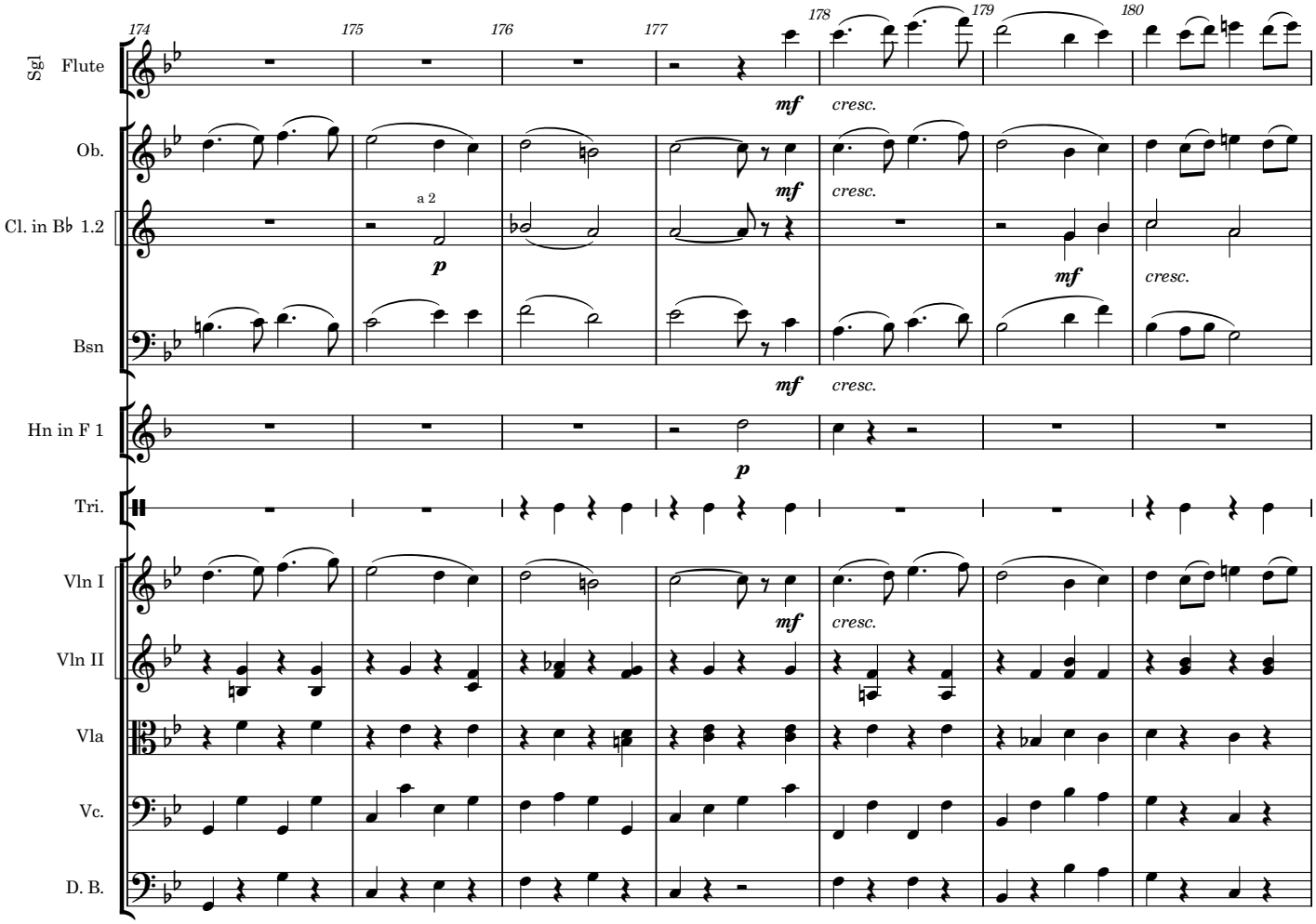

145
Picc
146
147
148
H
150
151
Sgl
Picc
Ob.
Cl. in B♭ 1.2
a 2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Timp.
Vln I
Vln II
Vla
Vc.
D. B.
arco
f
ff
tr

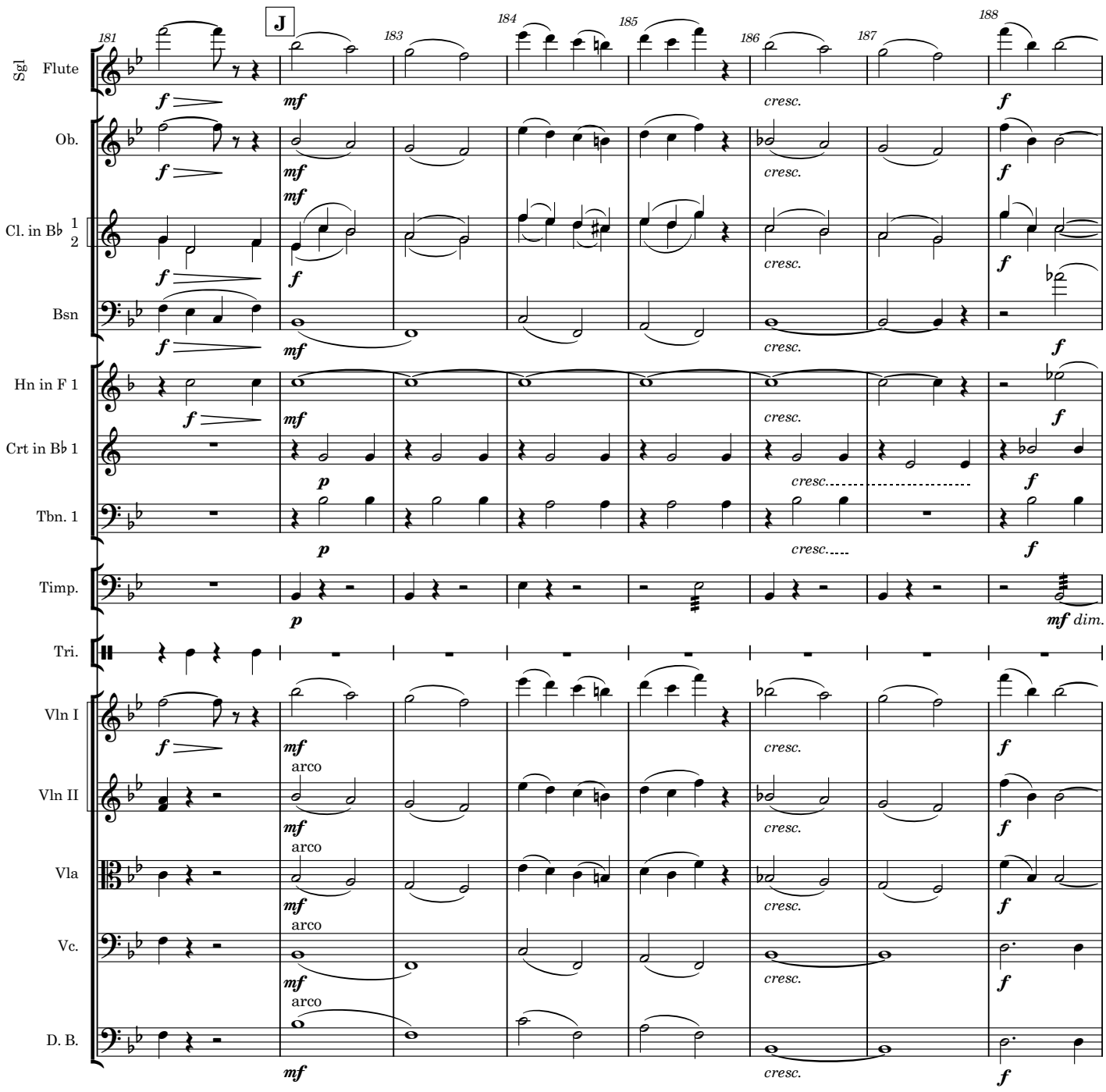

152
153
154
155
156
157
Sgl
Picc
Ob.
Cl. in B♭ 1.2
a 2
Bsn
Crt in B♭ 1
Tbn. 1
Vln I
Vln II
Vla
Vc.
D. B.
f
mf
tr
dim.

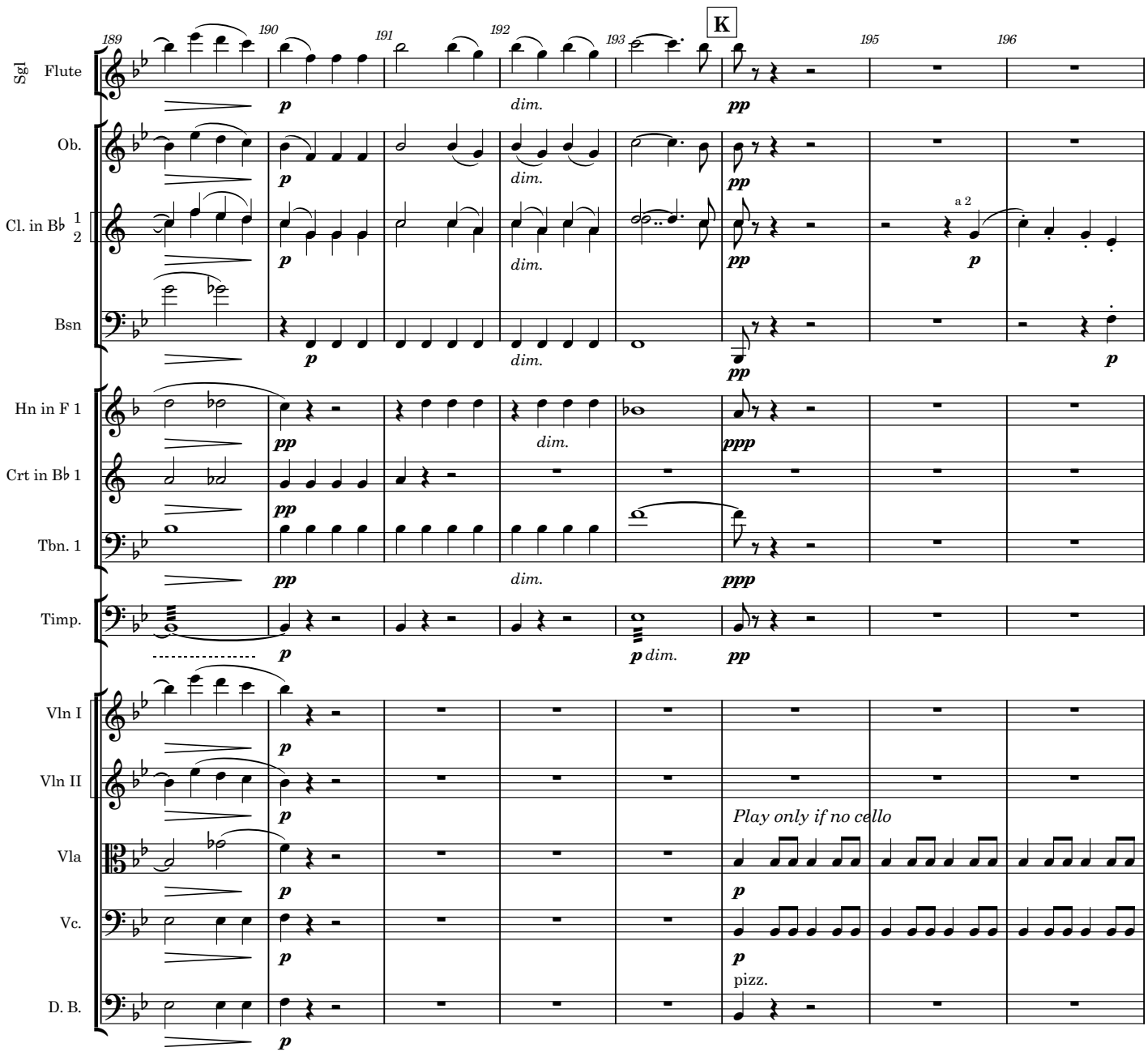

158
159
160
161
Sgl
Picc
Ob.
a 2
Cl. in B♭ 1.2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Vln I
Vln II
Vla
Vc.
D. B.
p
cresc.

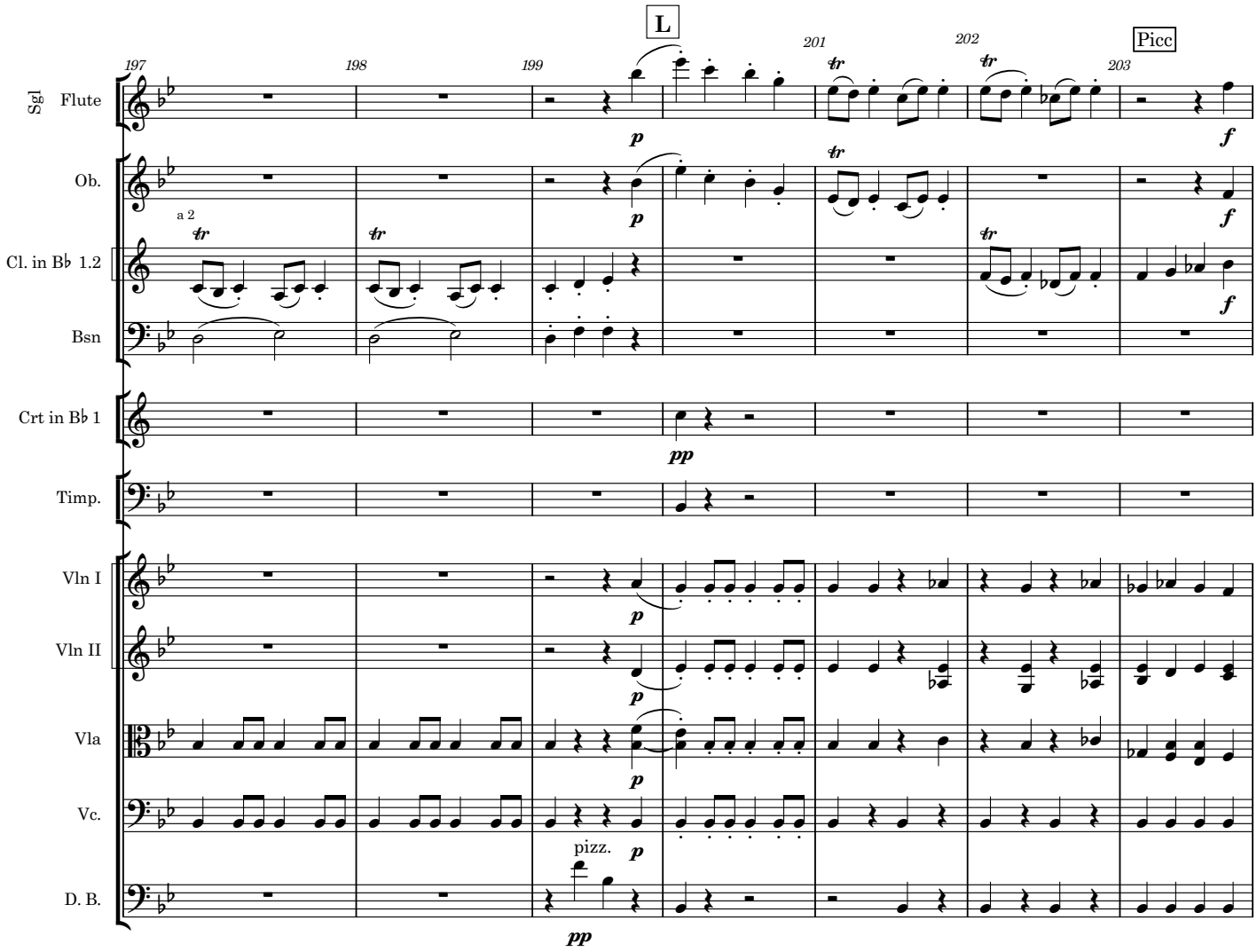

162
Flute
163
164
I
166
Sgl Flute
Ob.
Cl. in B♭ 1.2
a 2
Bsn
Hn in F 1
Vln I
Vln II
Vla
Vc.
D. B.
pizz.
arco
f
mf
p

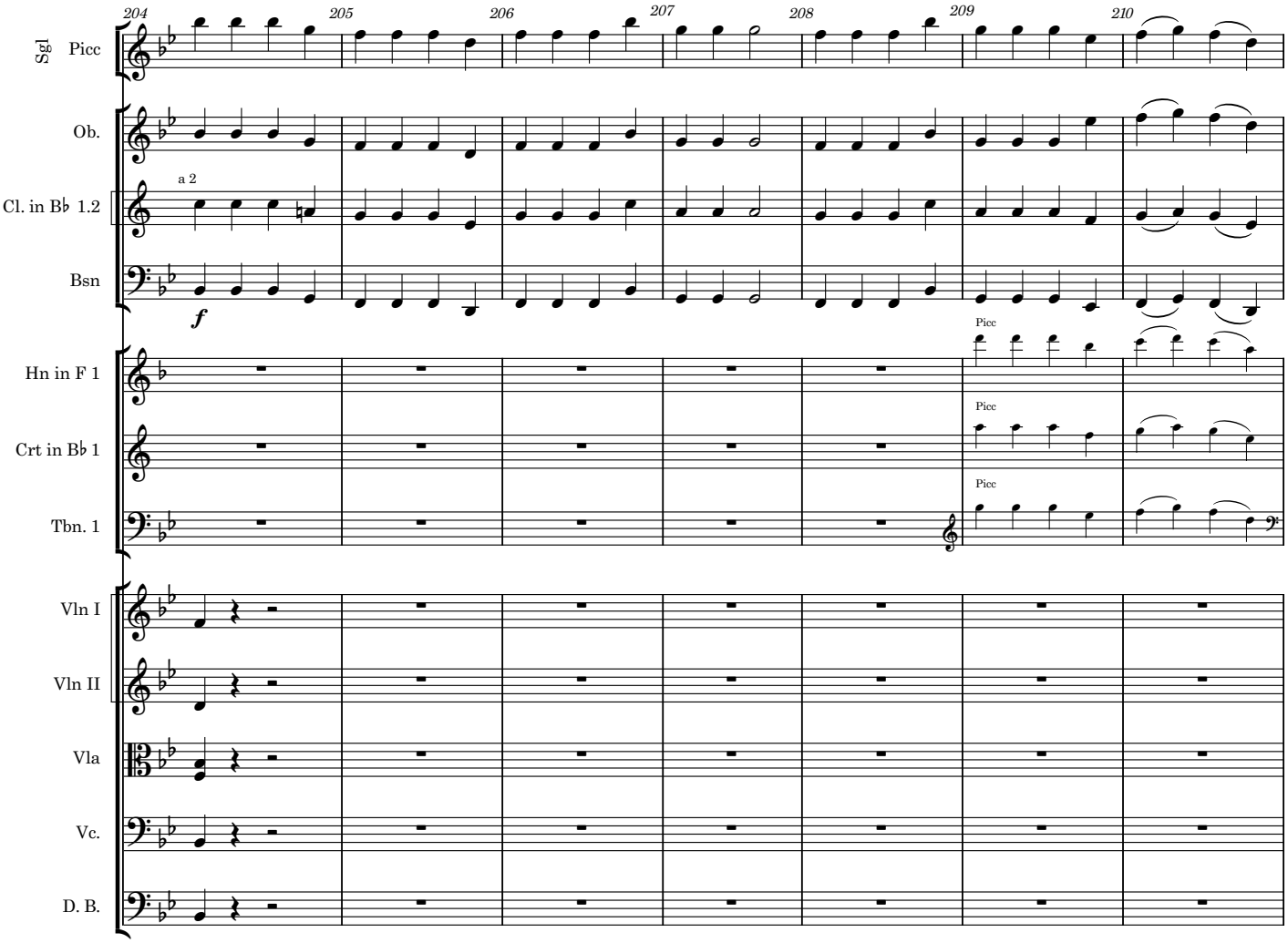

167
168
169
170
171
172
173
Sgl Flute
Ob.
a 2
Cl. in B♭ 1.2
Bsn
Hn in F 1
Tri.
Tri.
p
Vln I
arco
Vln II
Vla
Vc.
pizz.
D. B.

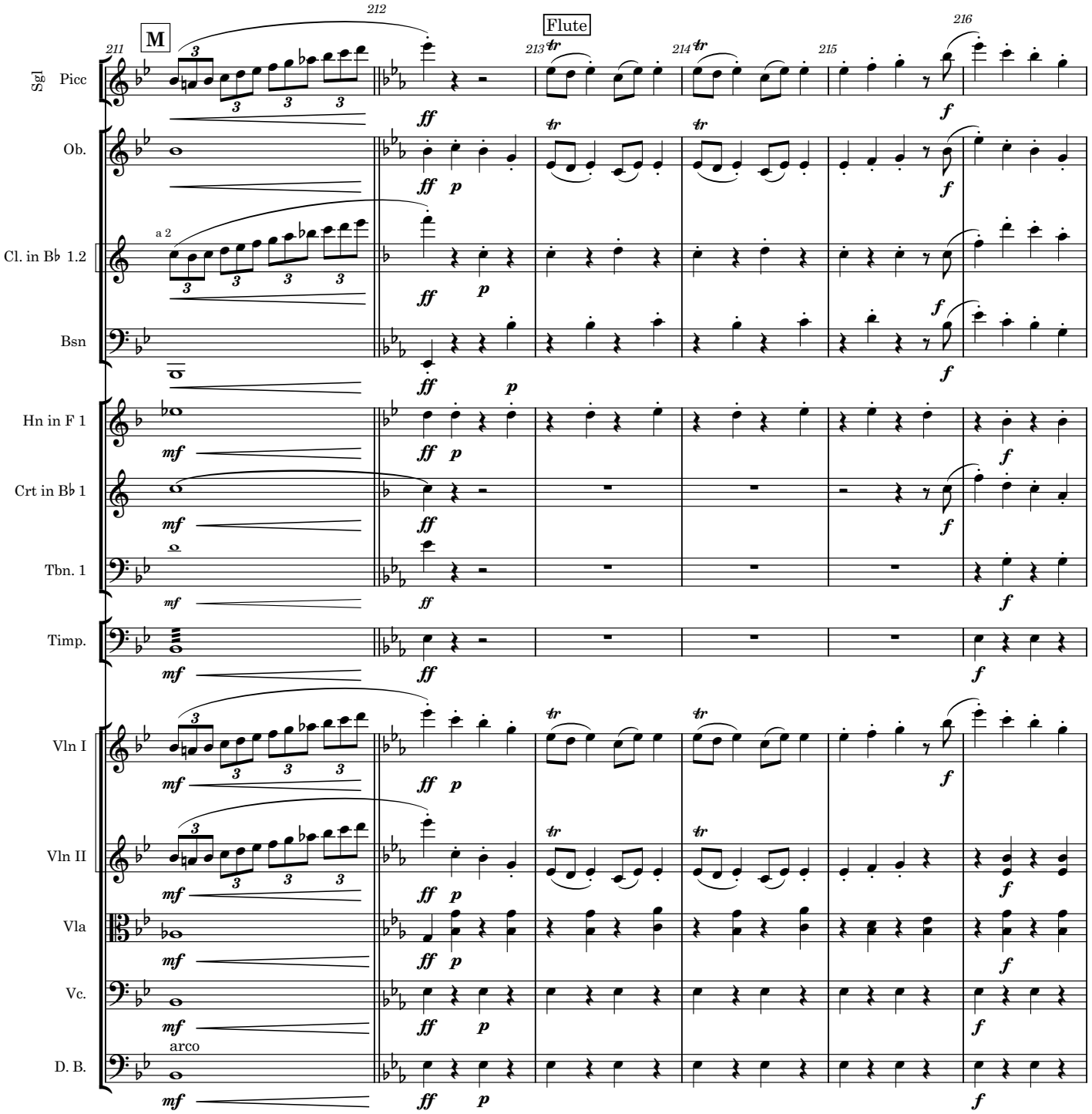

174
175
176
177
178
179
180
Sgl Flute
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Tri.
Vln I
Vln II
Vla
Vc.
D. B.
mf
cresc.
a 2
p

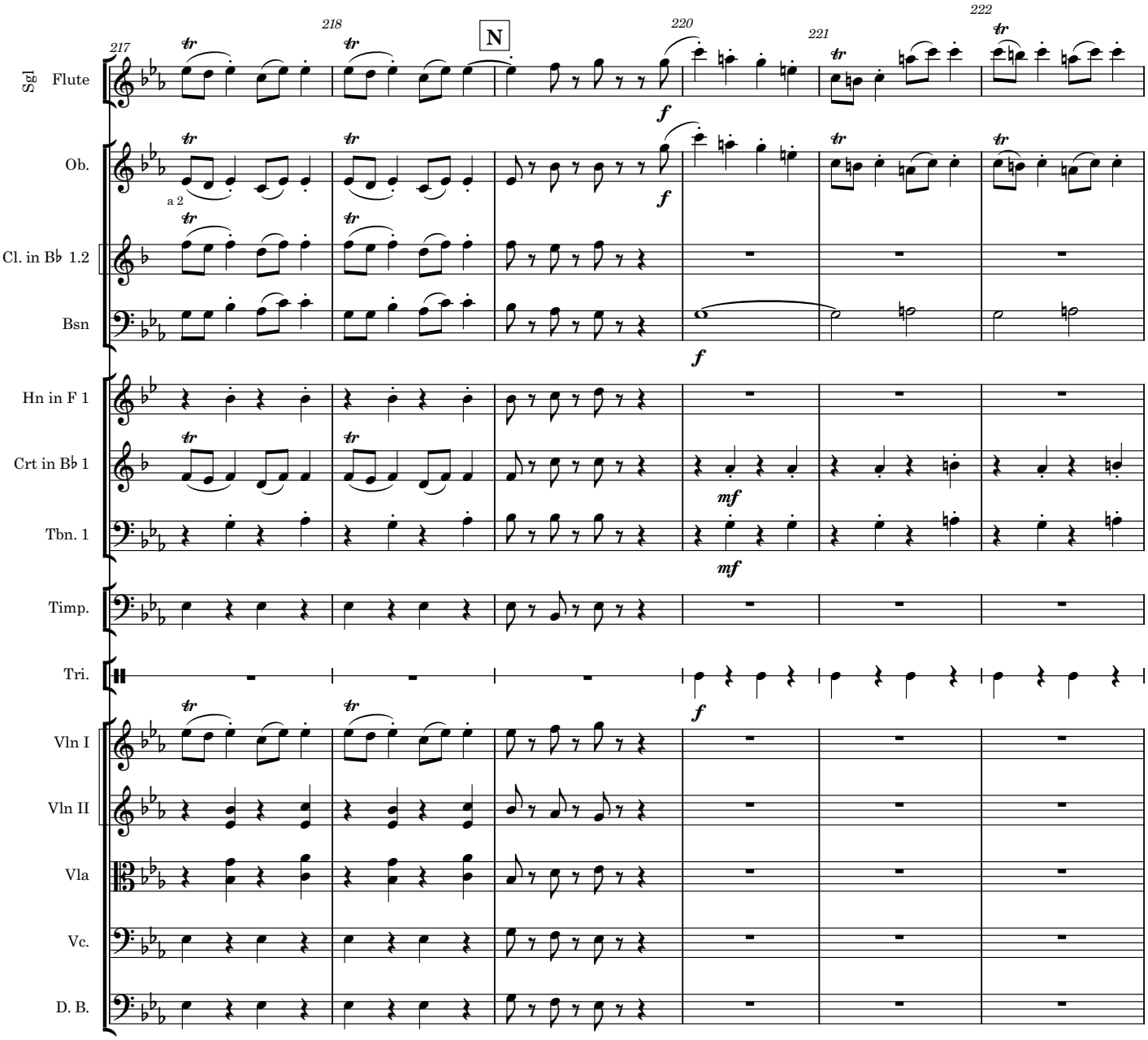

J
181
183
184
185
186
187
188
Sgl Flute
Ob.
Cl. in B♭ 1 2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Timp.
Tri.
Vln I
Vln II
Vla
Vc.
D. B.
f
mf
p
cresc.
dim.
arco

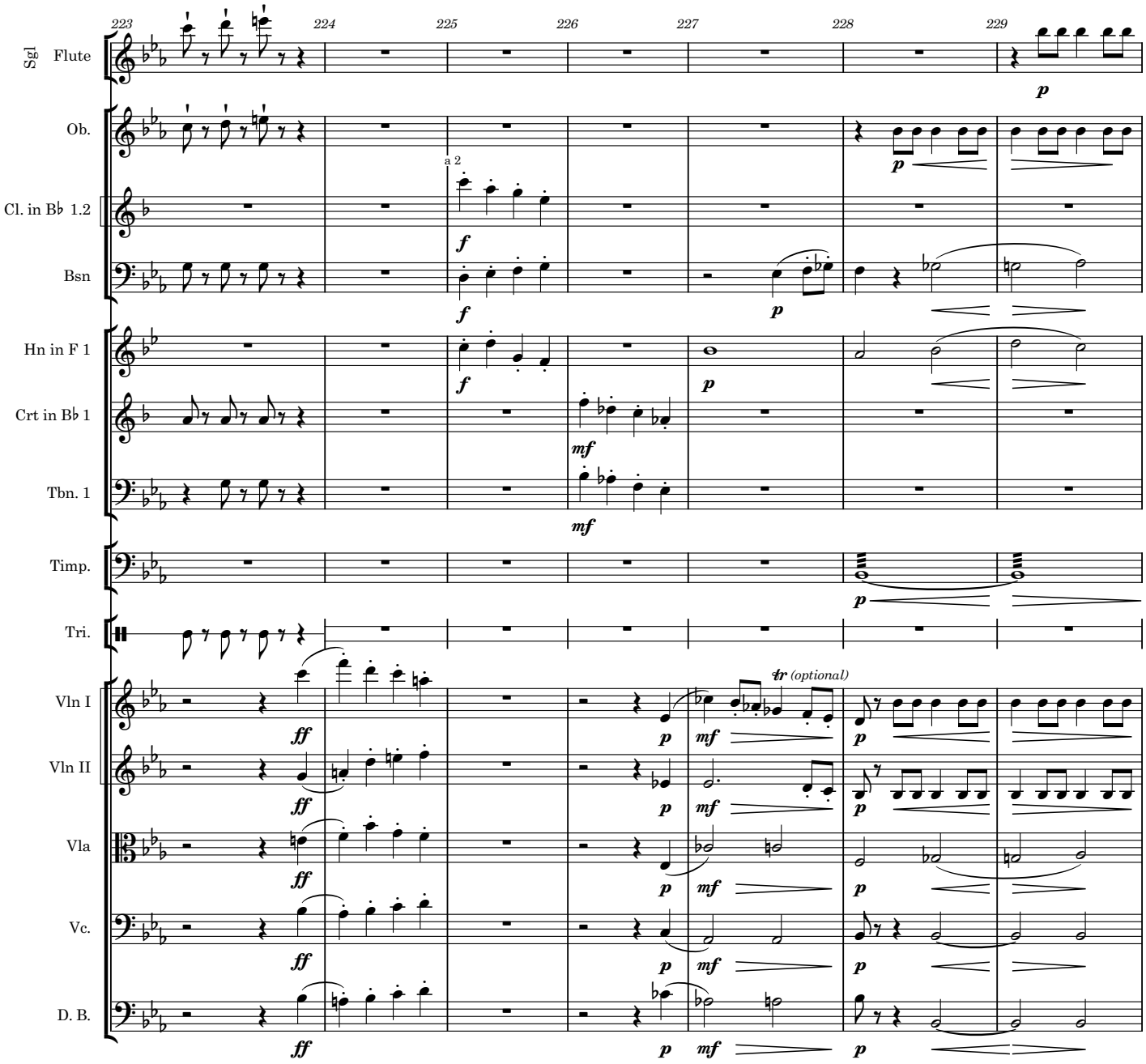

189
190
191
192
193
K
195
196
Sgl Flute
Ob.
Cl. in B♭ 1 2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Timp.
Vln I
Vln II
Vla
Vc.
D. B.
a 2
Play only if no cello
pizz.

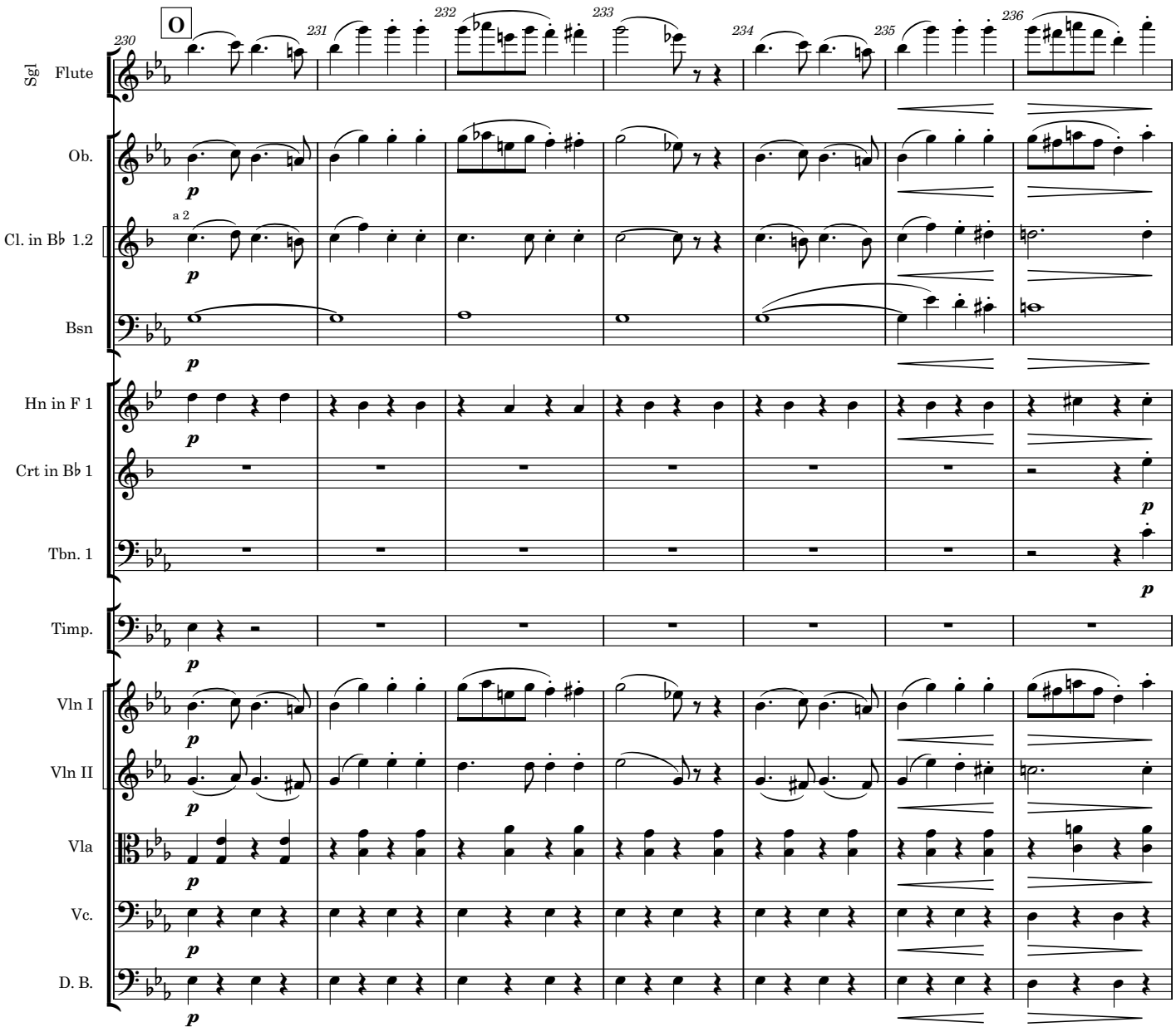

L
Picc
197
198
199
201
202
203
Sgl Flute
Ob.
Cl. in B♭ 1.2
a 2
Bsn
Crt in B♭ 1
Timp.
Vln I
Vln II
Vla
Vc.
pizz.
D. B.
p
f
pp
tr

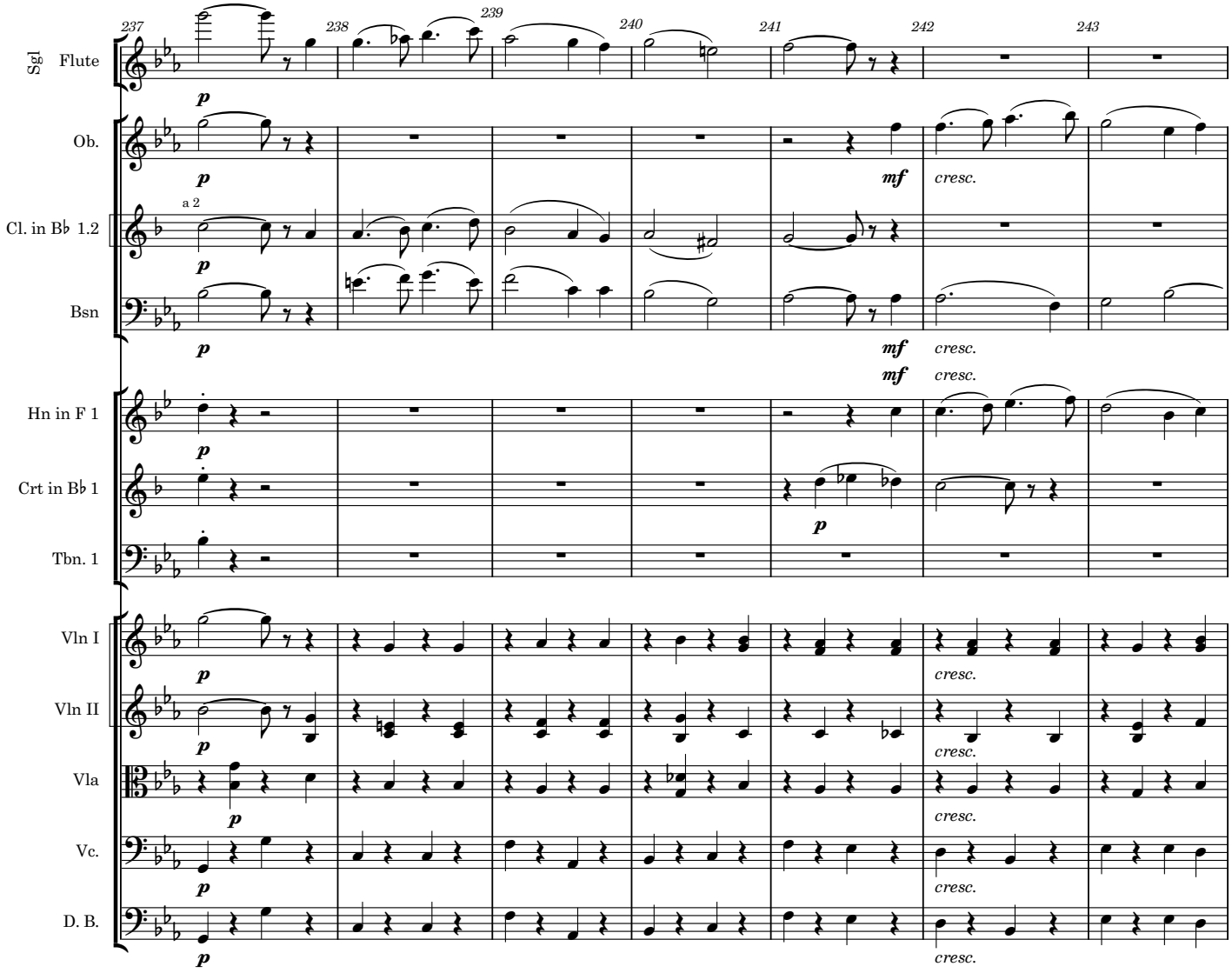

204
205
206
207
208
209
210
Sgl
Picc
Ob.
Cl. in B♭ 1.2
a 2
Bsn
f
Hn in F 1
Crt in B♭ 1
Tbn. 1
Picc
Picc
Picc
Vln I
Vln II
Vla
Vc.
D. B.

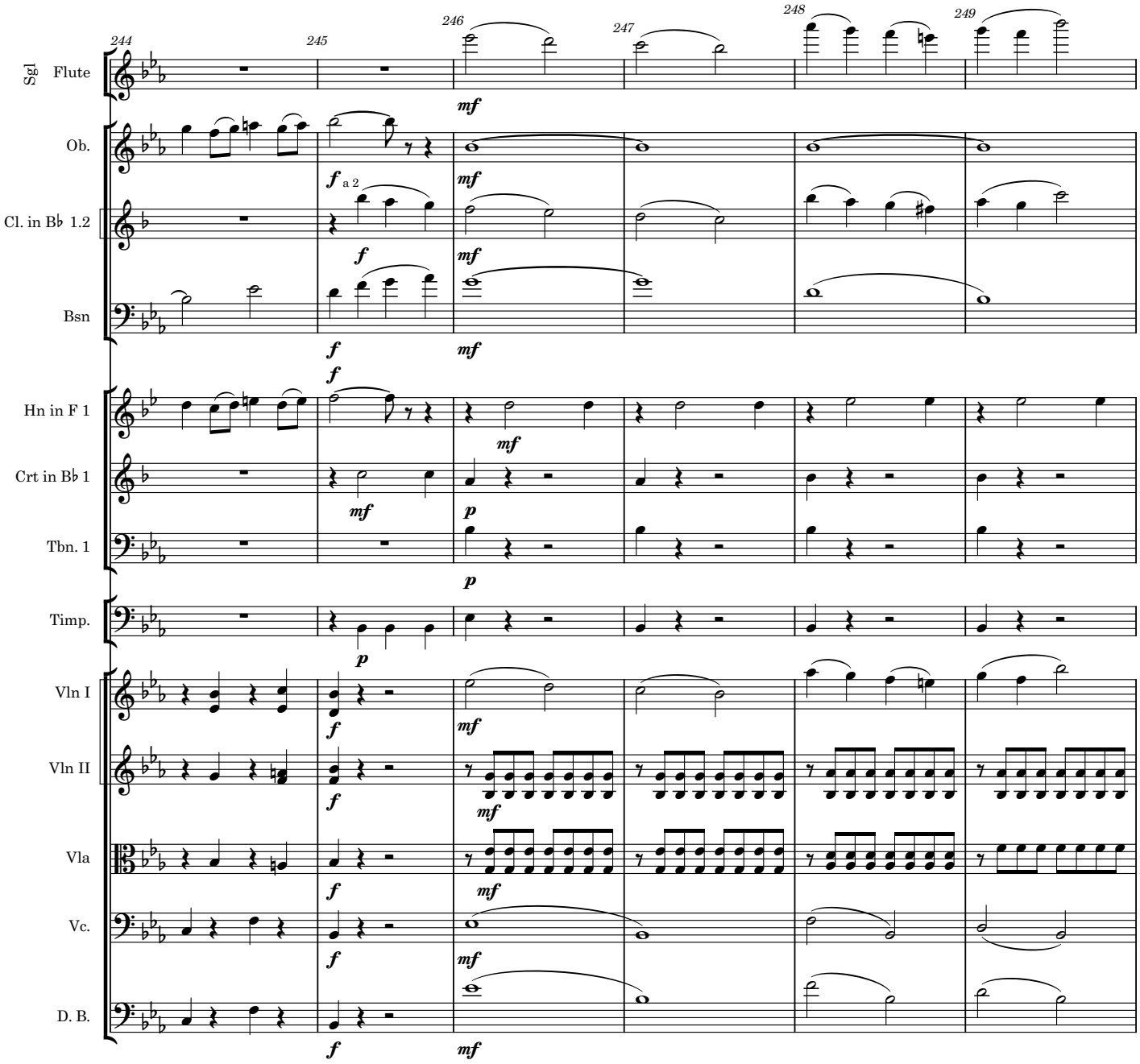

Sgl
Picc
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Timp.
Vln I
Vln II
Vla
Vc.
D. B.
M
Flute
a 2
arco
211
212
213
214
215
216

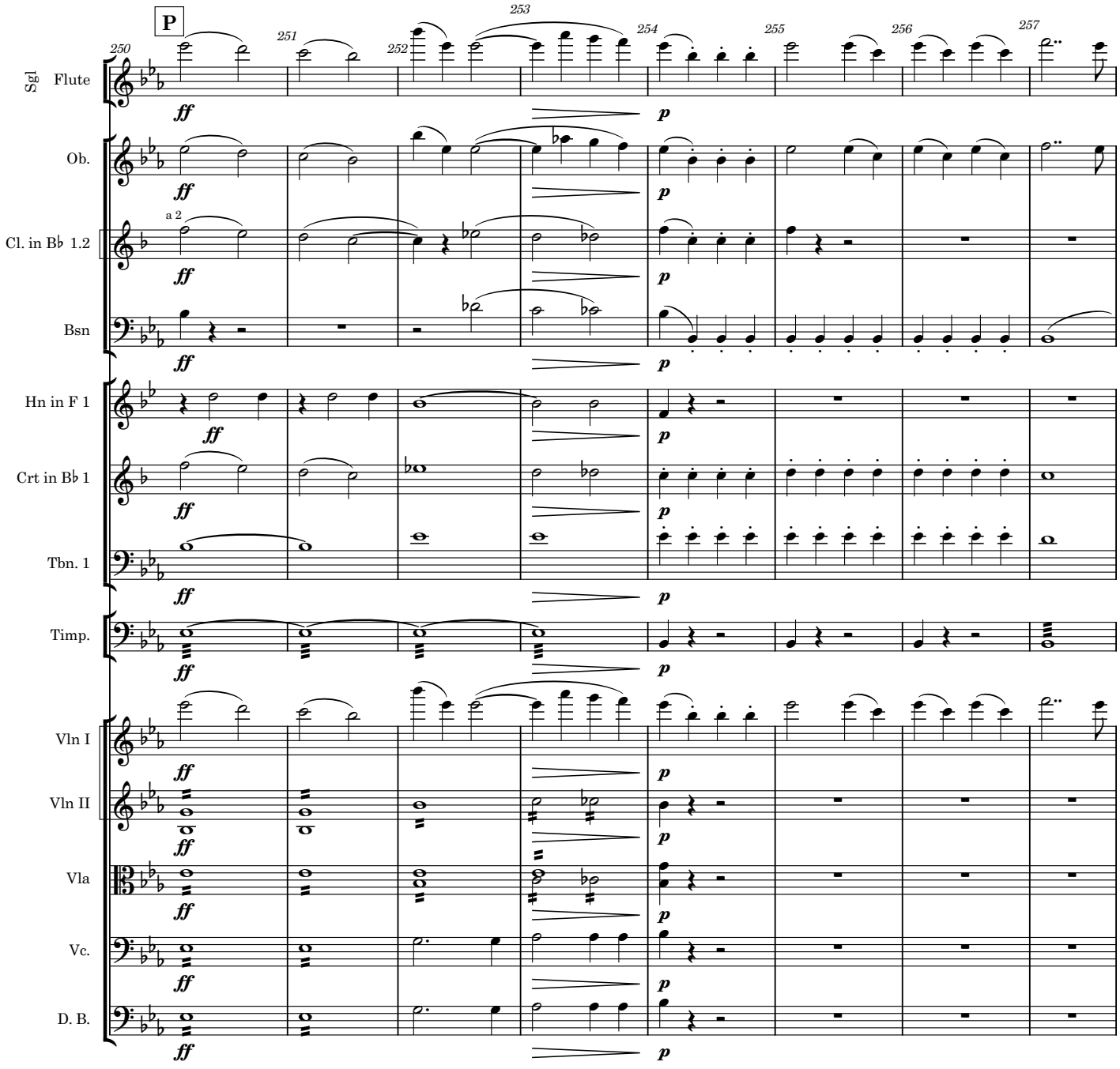

Sgl Flute
Ob.
a 2
Cl. in B♭ 1.2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Timp.
Tri.
Vln I
Vln II
Vla
Vc.
D. B.
217
218
N
220
221
222
f
mf

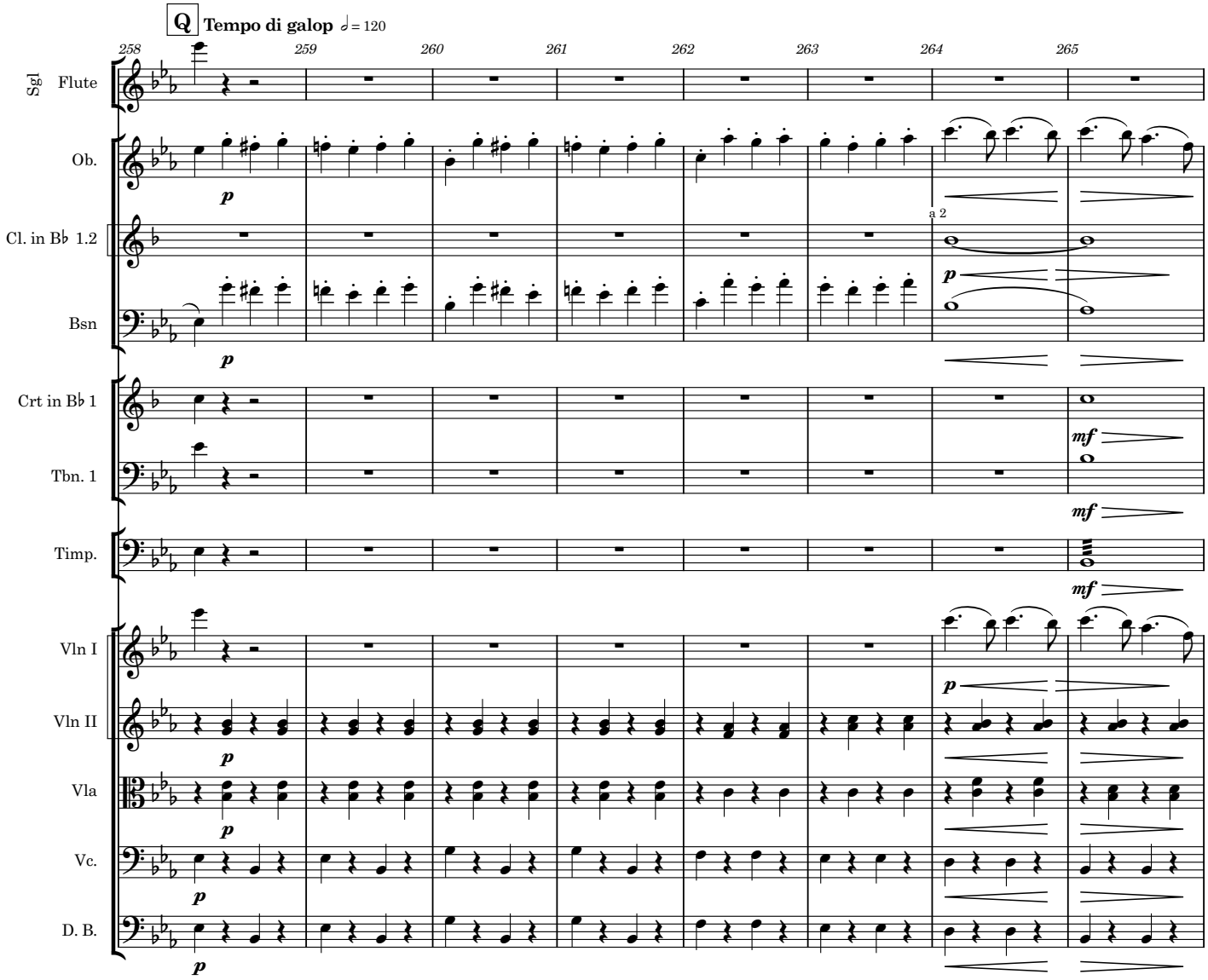

223
224
225
226
227
228
229
Sgl Flute
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Timp.
Tri.
Vln I
Vln II
Vla
Vc.
D. B.
a 2
tr (optional)

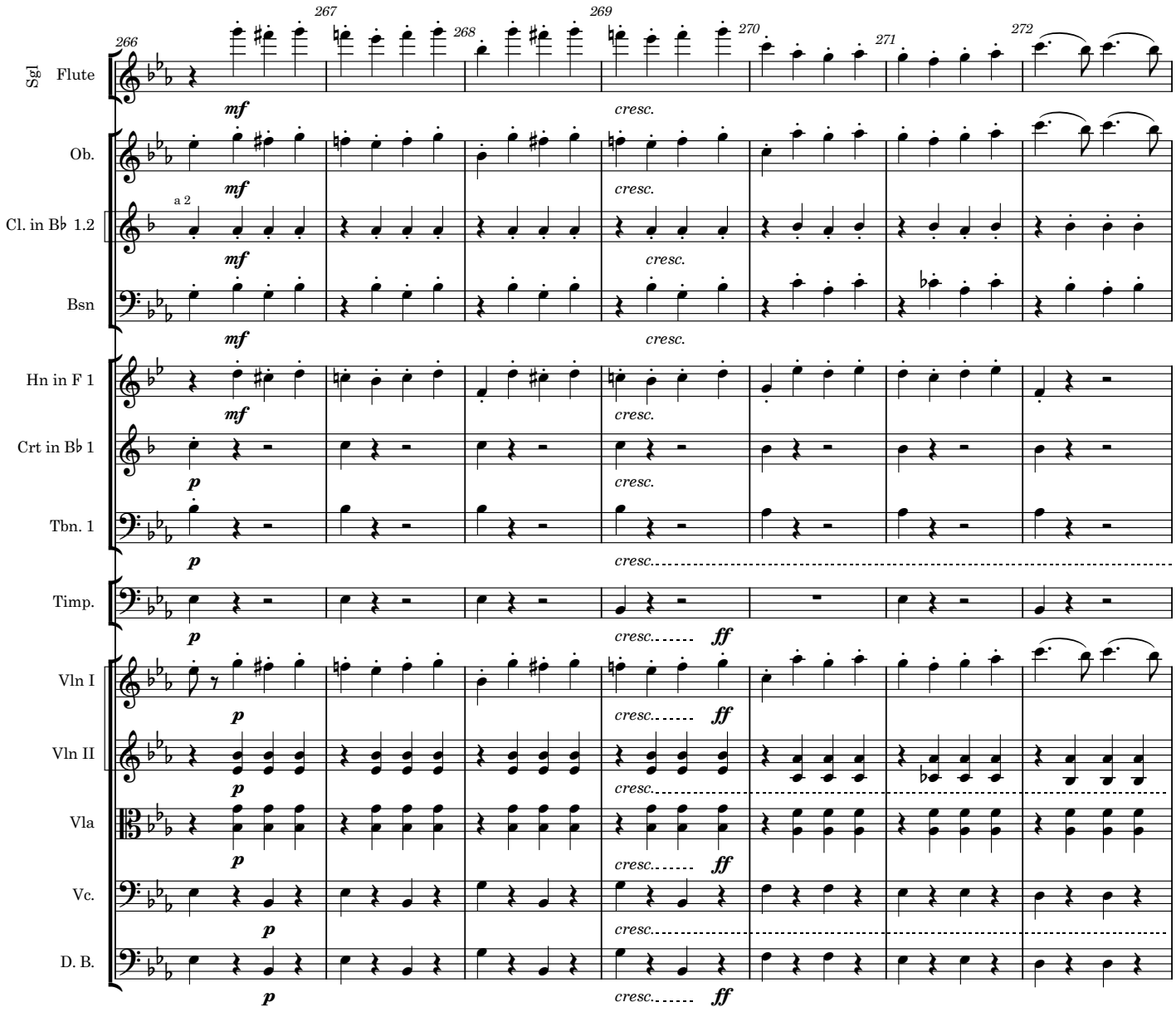

O
230
231
232
233
234
235
236
Sgl Flute
Ob.
Cl. in B♭ 1.2
a 2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Timp.
Vln I
Vln II
Vla
Vc.
D. B.
p

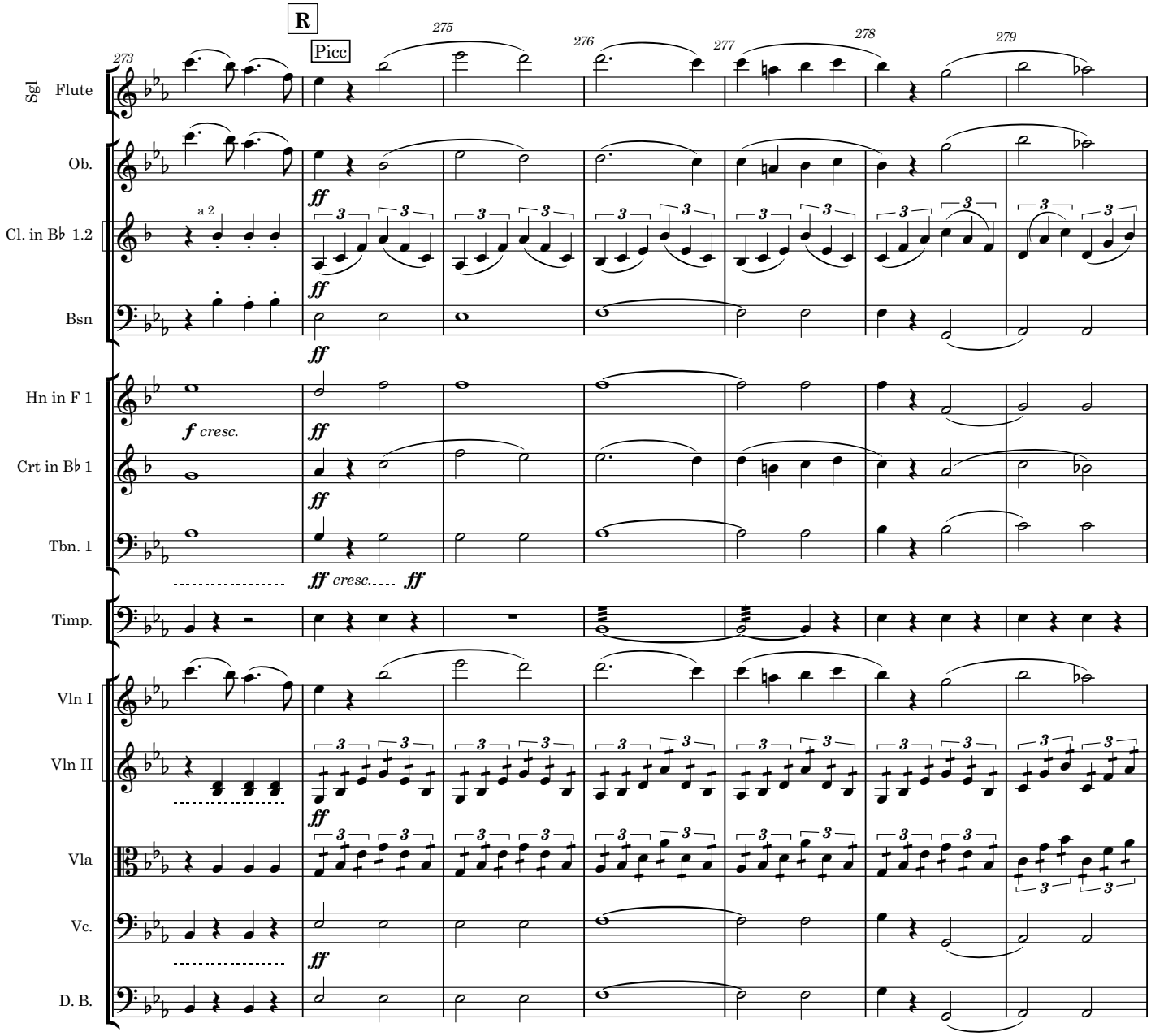

237
238
239
240
241
242
243
Sgl Flute
Ob.
Cl. in B♭ 1.2
a 2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Vln I
Vln II
Vla
Vc.
D. B.
p
mf
cresc.

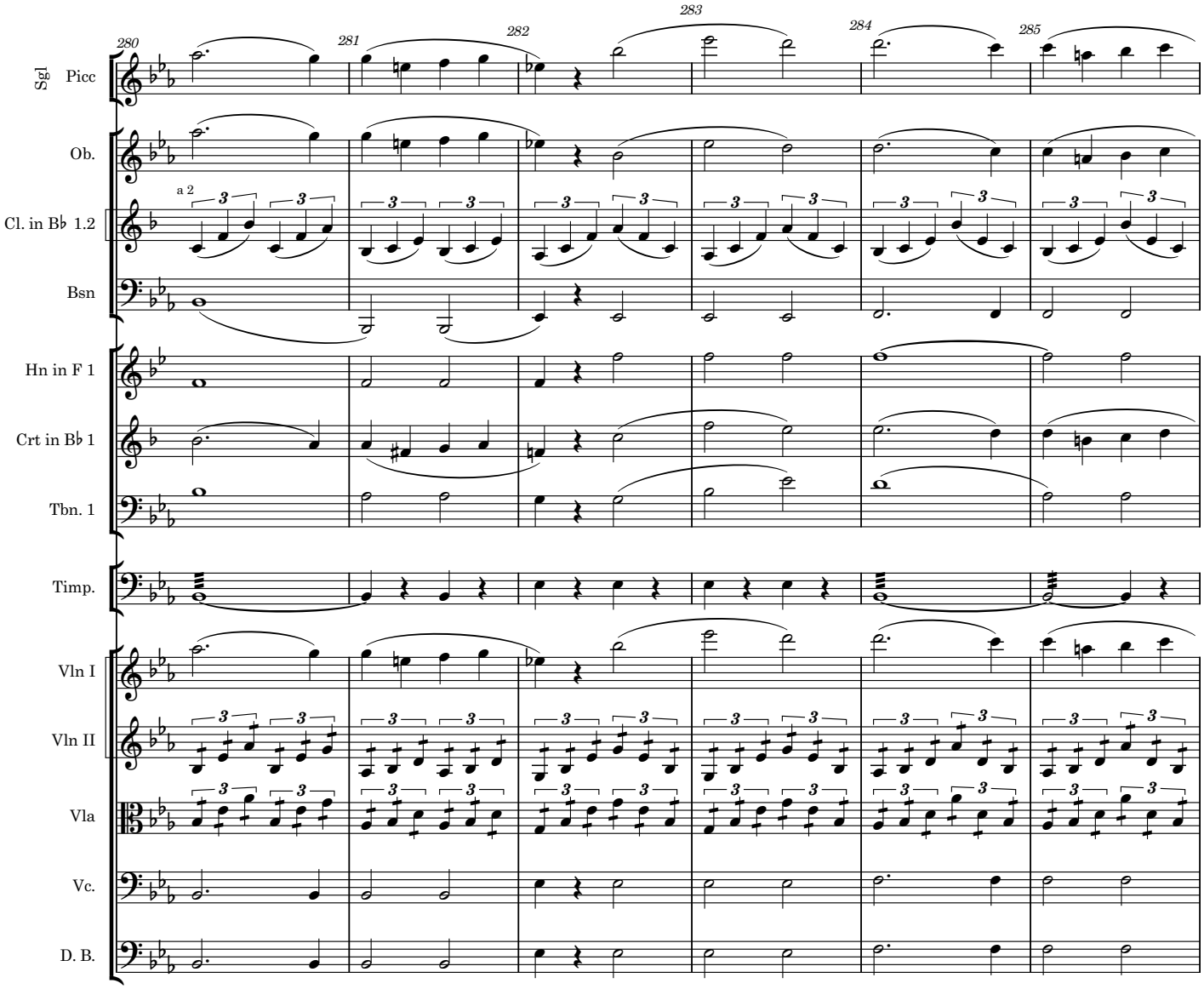

244
245
246
247
248
249
Sgl Flute
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Timp.
Vln I
Vln II
Vla
Vc.
D. B.
a 2

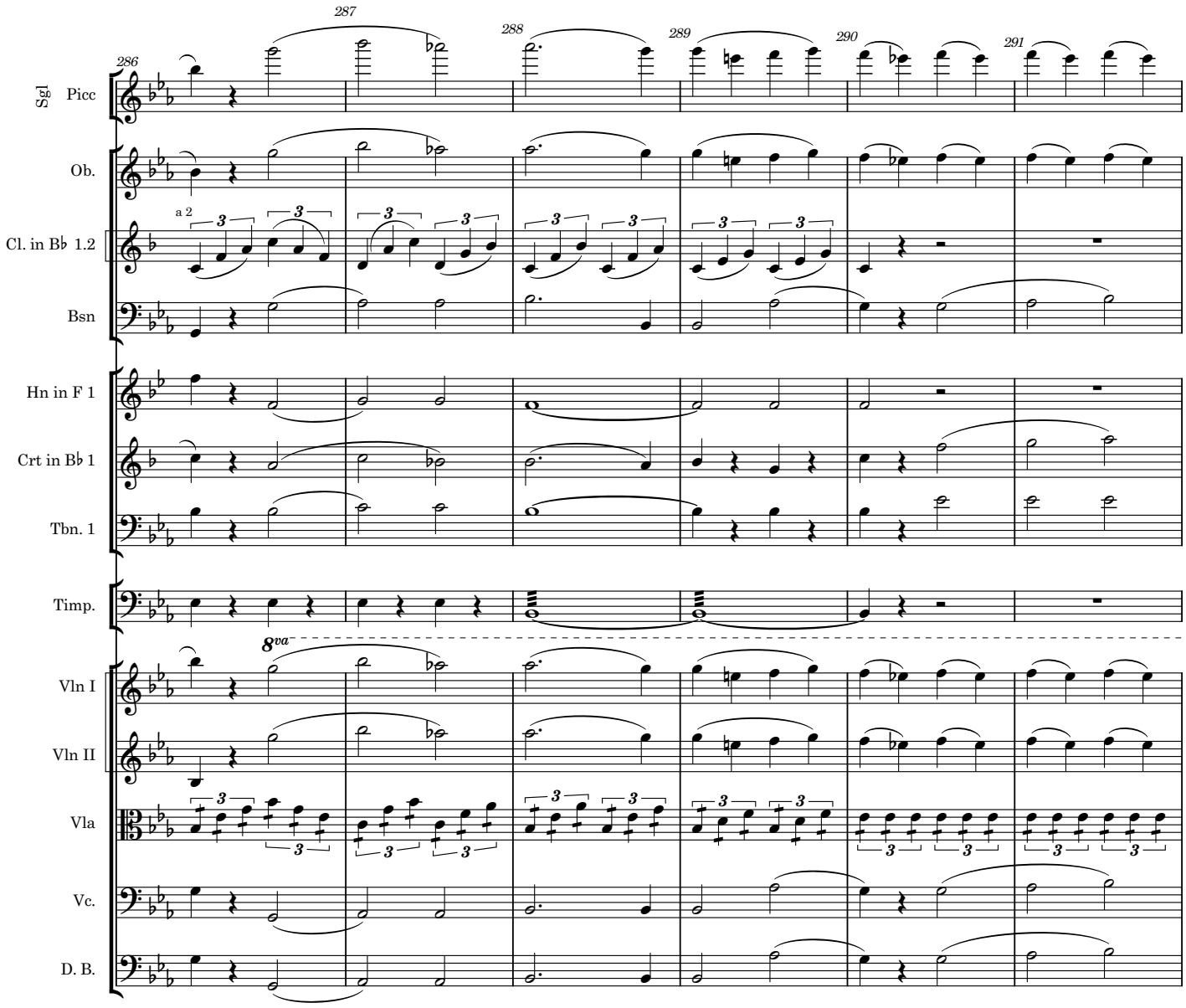

P
250
251
252
253
254
255
256
257
Sgl Flute
Ob.
Cl. in B♭ 1.2
a 2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Timp.
Vln I
Vln II
Vla
Vc.
D. B.
ff
p

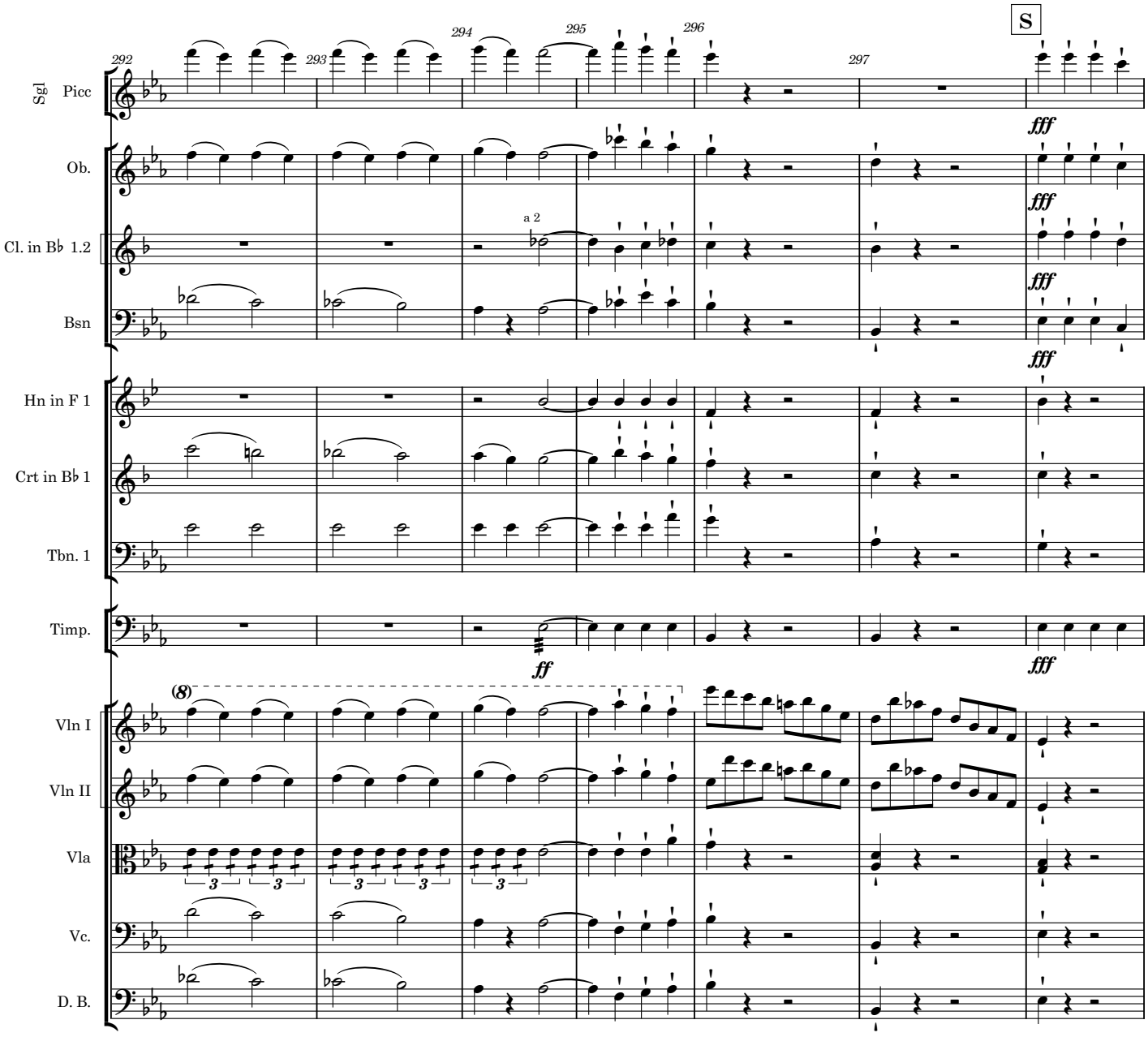

Q
Tempo di galop ♩= 120
258
259
260
261
262
263
264
265
Sgl Flute
Ob.
Cl. in B♭ 1.2
a 2
Bsn
Crt in B♭ 1
Tbn. 1
Timp.
Vln I
Vln II
Vla
Vc.
D. B.
p
mf

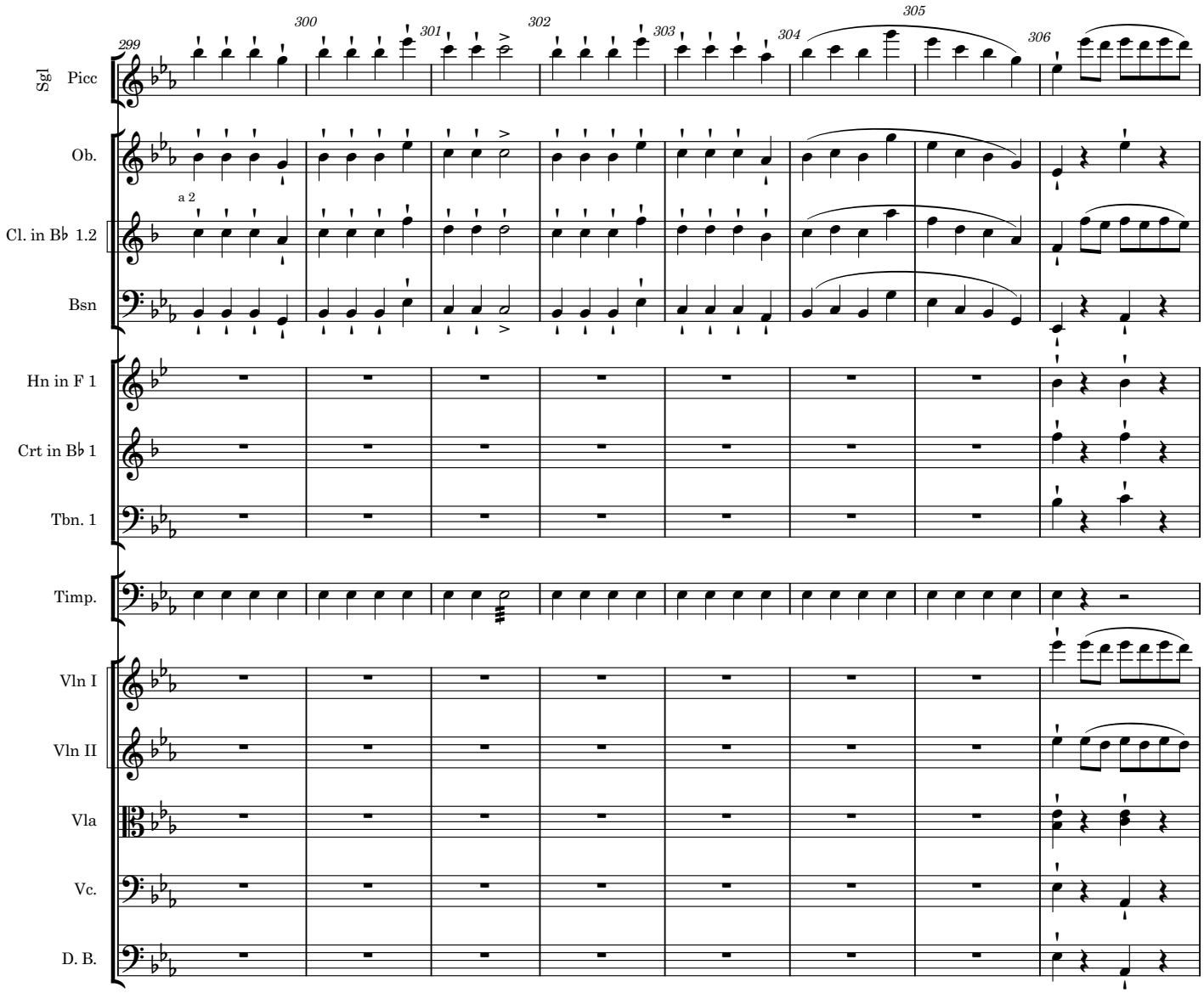

266
267
268
269
270
271
272
Sgl Flute
Ob.
Cl. in B♭ 1.2
a 2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Timp.
Vln I
Vln II
Vla
Vc.
D. B.
mf
p
cresc.
ff

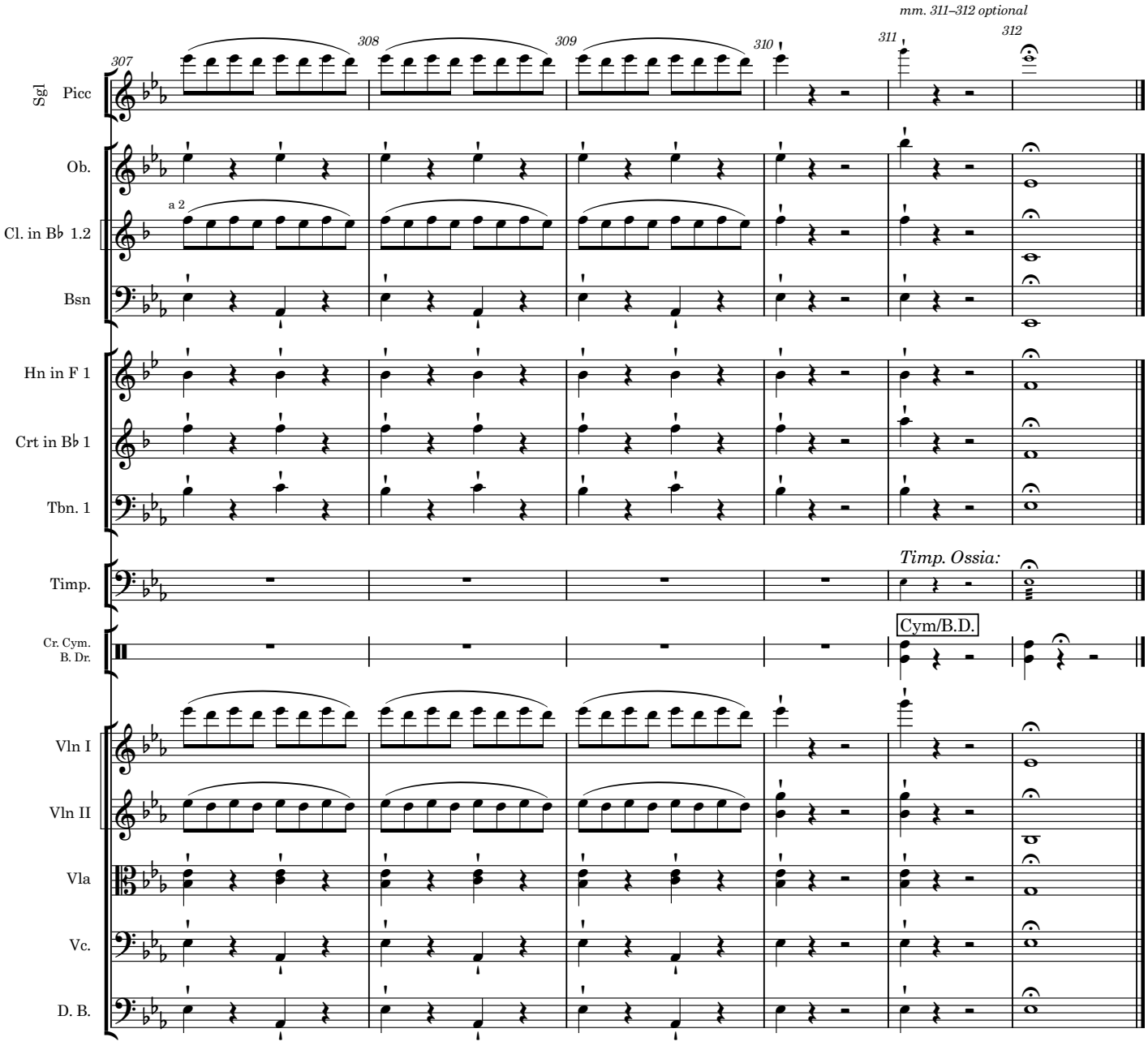

R
Picc
273
275
276
277
278
279
Sgl Flute
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Timp.
Vln I
Vln II
Vla
Vc.
D. B.
a 2
ff
f cresc.
ff cresc. ff


280
281
282
283
284
285
Sgl
Picc
Ob.
a 2
Cl. in B♭ 1.2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Timp.
Vln I
Vln II
Vla
Vc.
D. B.


286
287
288
289
290
291
Sgl
Picc
Ob.
a 2
Cl. in B♭ 1.2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Timp.
8va
Vln I
Vln II
Vla
Vc.
D. B.


S
292
293
294
295
296
297
Sgl Picc
Ob.
Cl. in B♭ 1.2
a 2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Timp.
Vln I
Vln II
Vla
Vc.
D. B.
fff
ff
(8)
3


299
300
301
302
303
304
305
306
Sgl
Picc
Ob.
a 2
Cl. in B♭ 1.2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Timp.
Vln I
Vln II
Vla
Vc.
D. B.

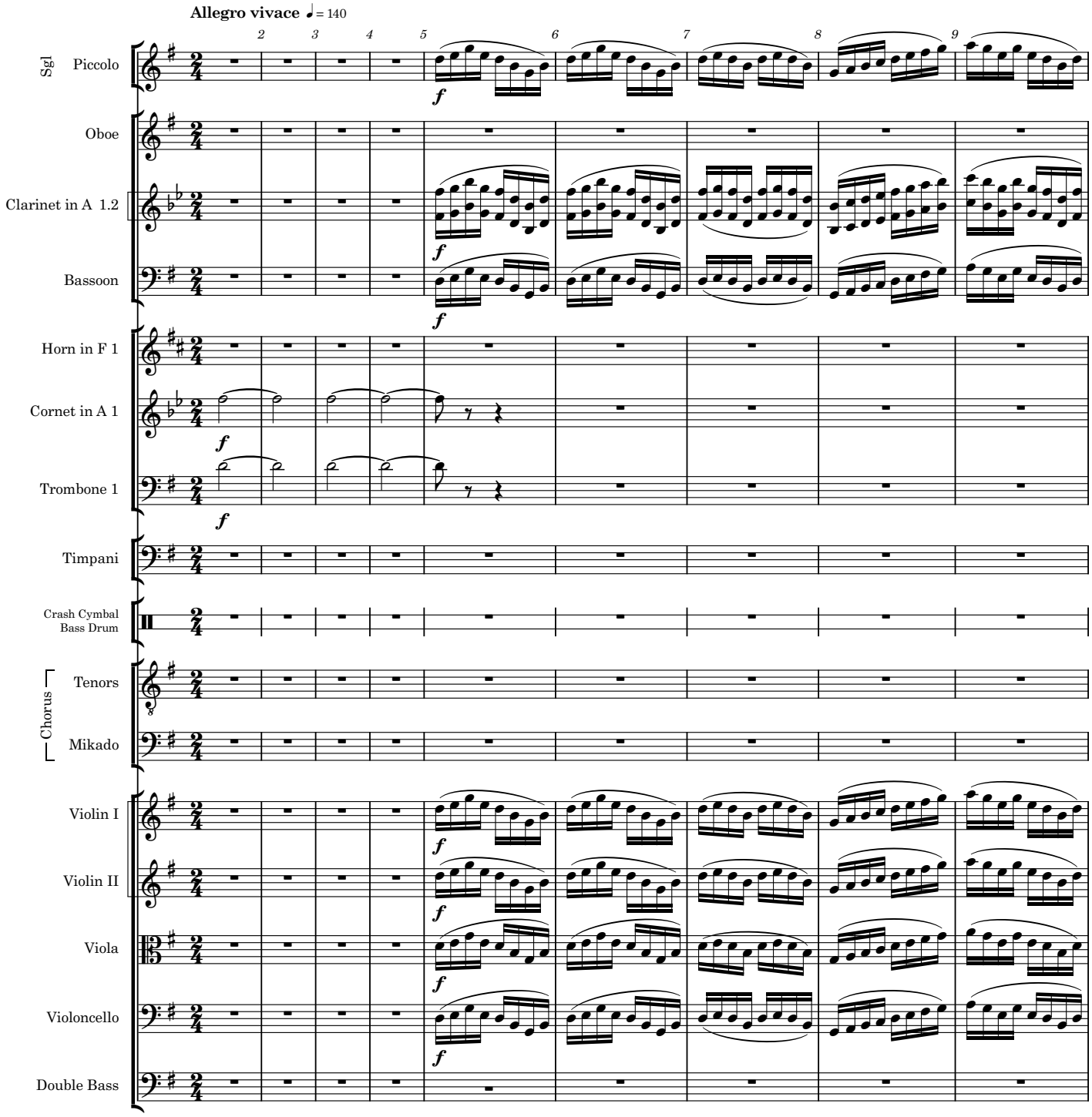

mm. 311–312 optional
307
308
309
310
311
312
Sgl
Picc
Ob.
a 2
Cl. in B♭ 1.2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Timp.
Timp. Ossia:
Cr. Cym.
B. Dr.
Cym/B.D.
Vln I
Vln II
Vla
Vc.
D. B.

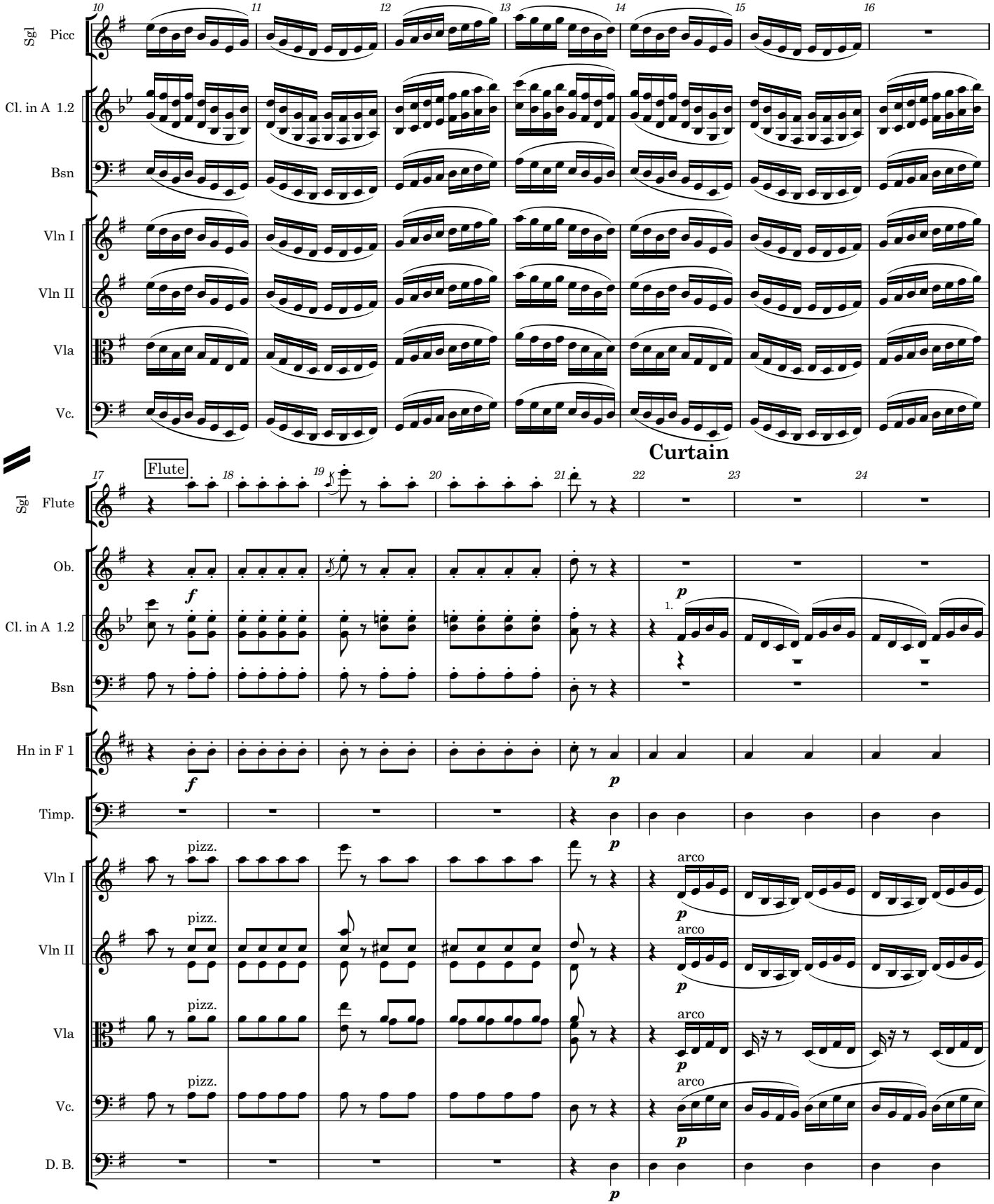
The Mikado
1. If you want to know who we are

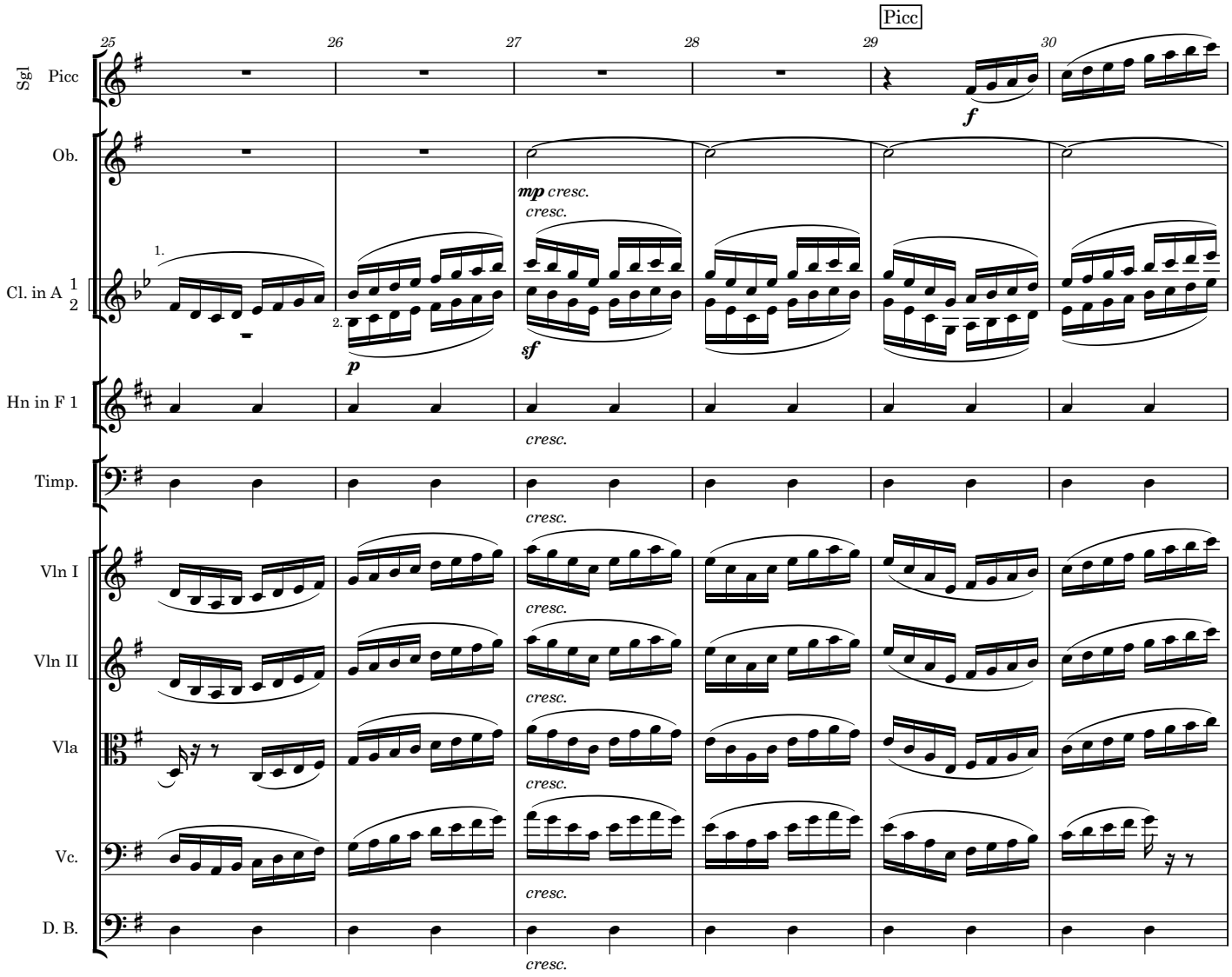
Men's chorus

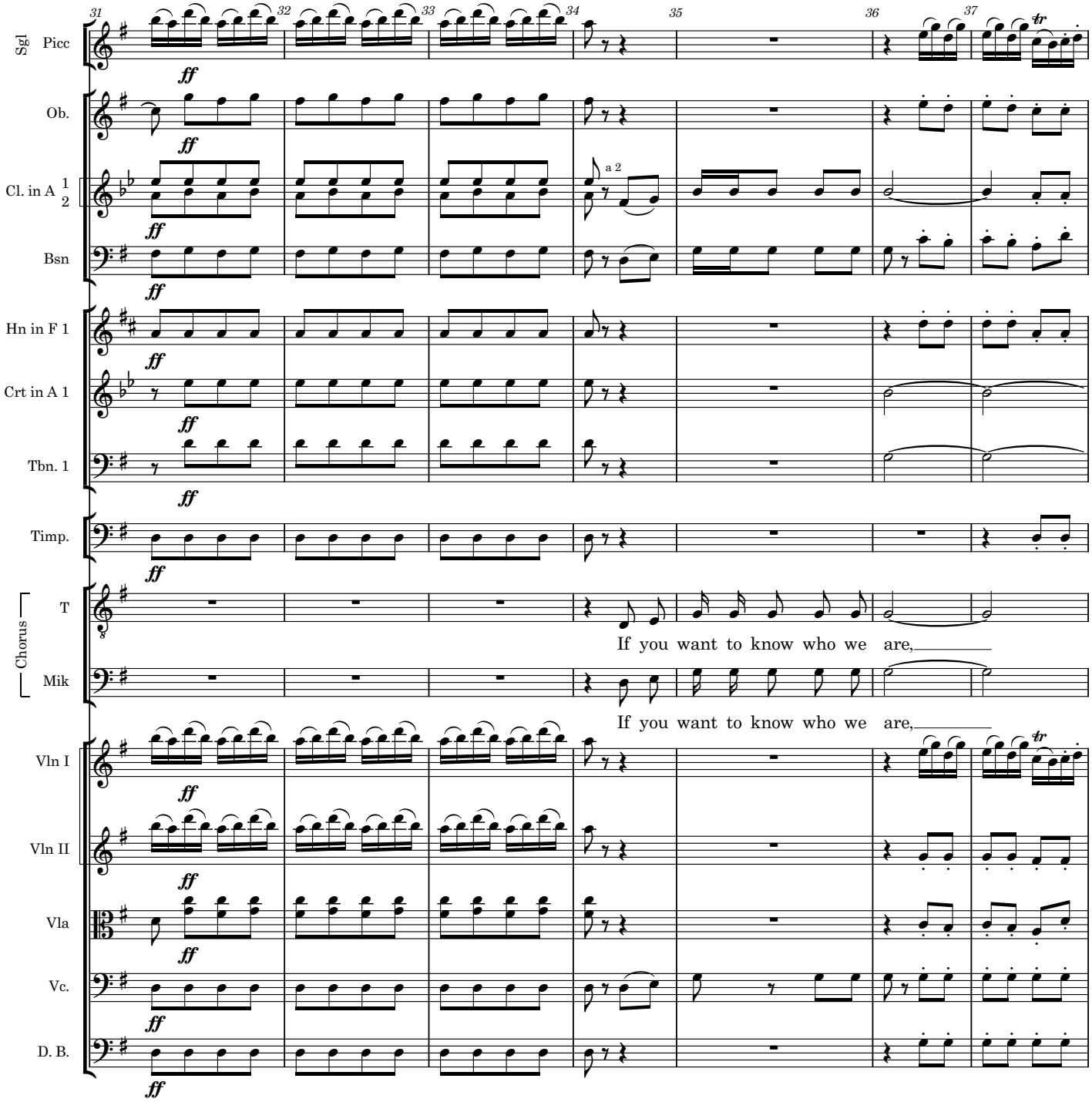
W S Gilbert

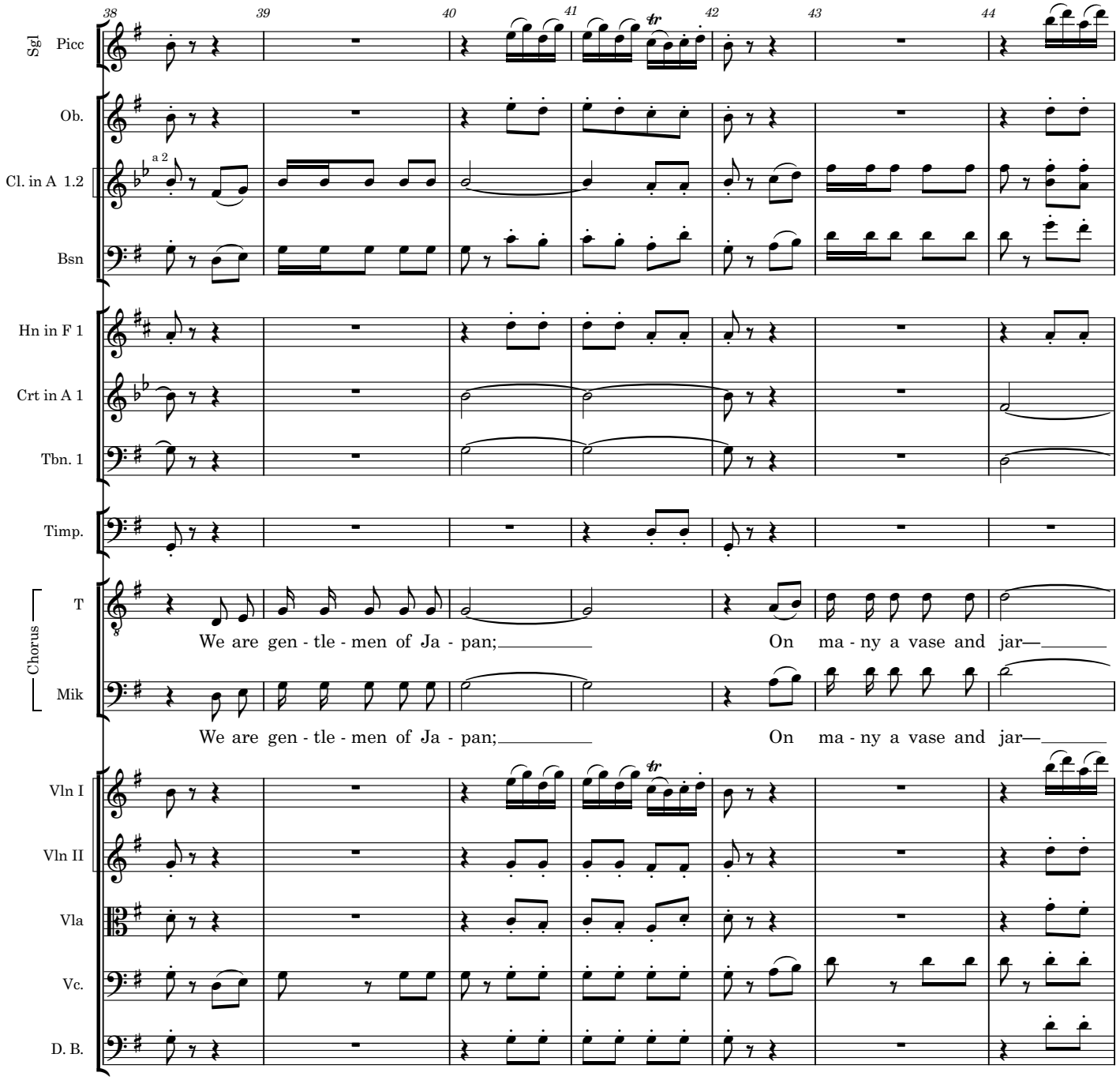
Arthur Sullivan

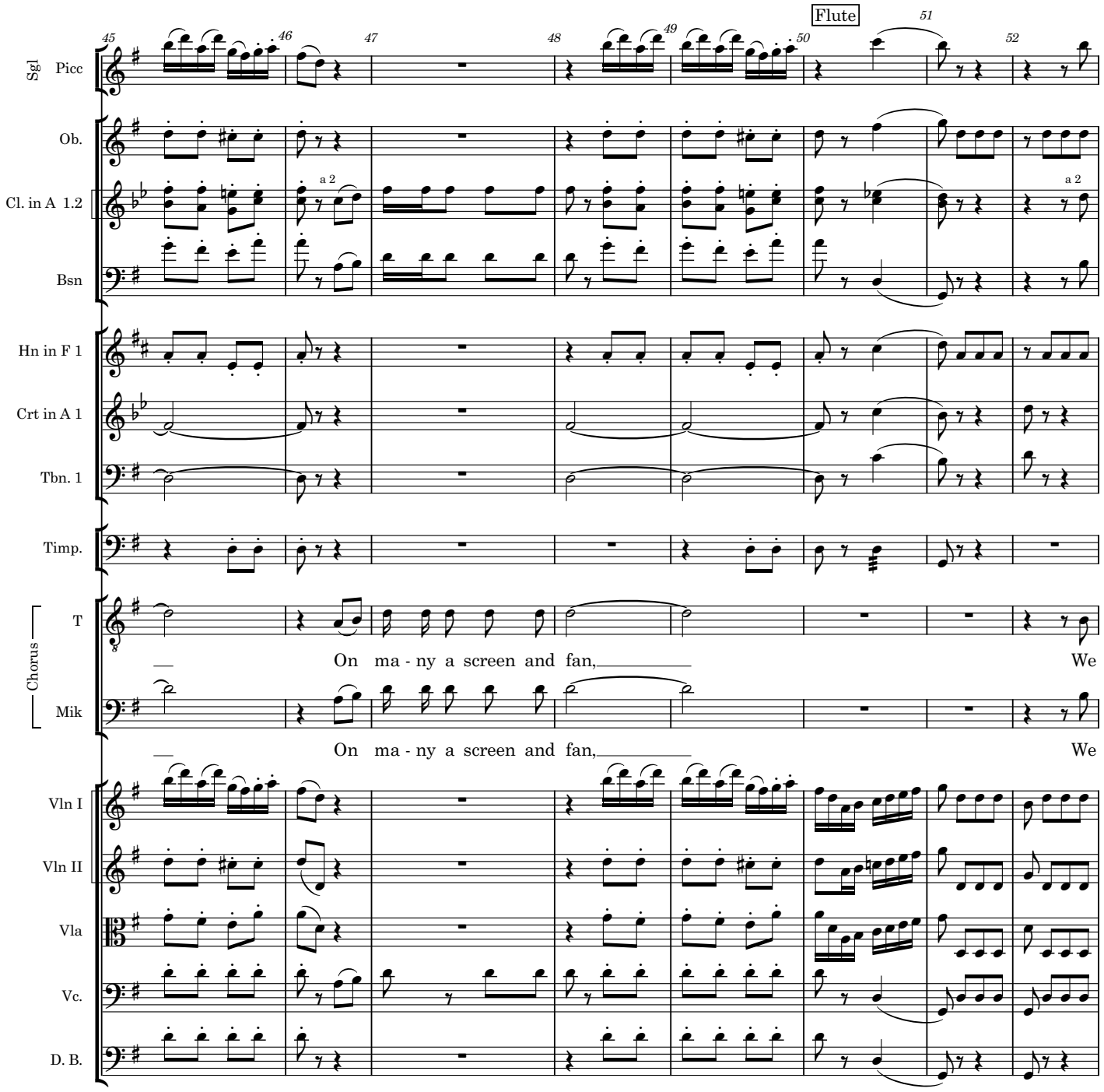


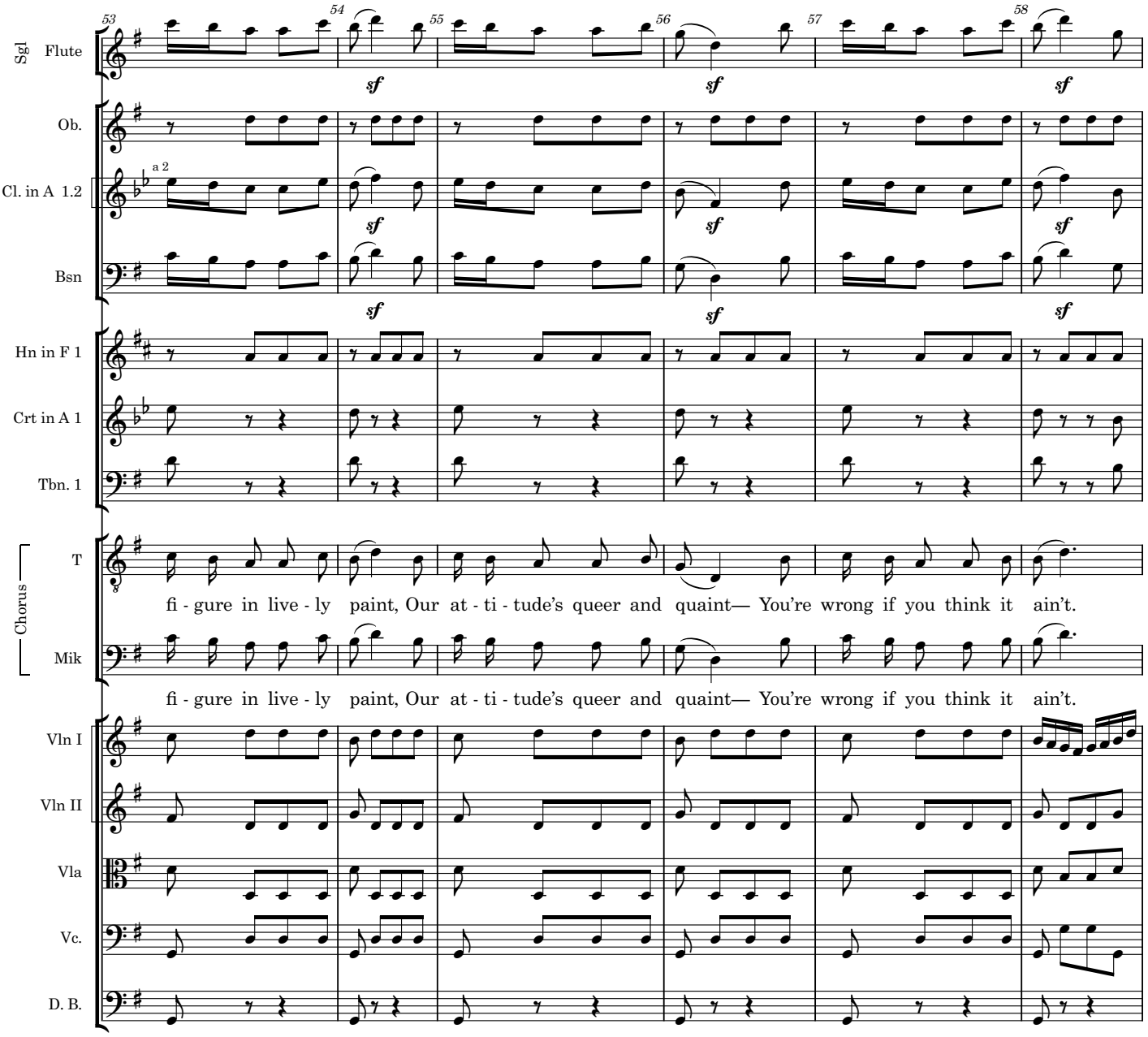

Sgl Picc
Cl. in A 1.2
Bsn
Vln I
Vln II
Vla
Vc.
Curtain
Sgl Flute
Flute
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Timp.
Vln I
Vln II
Vla
Vc.
D. B.
pizz.
arco

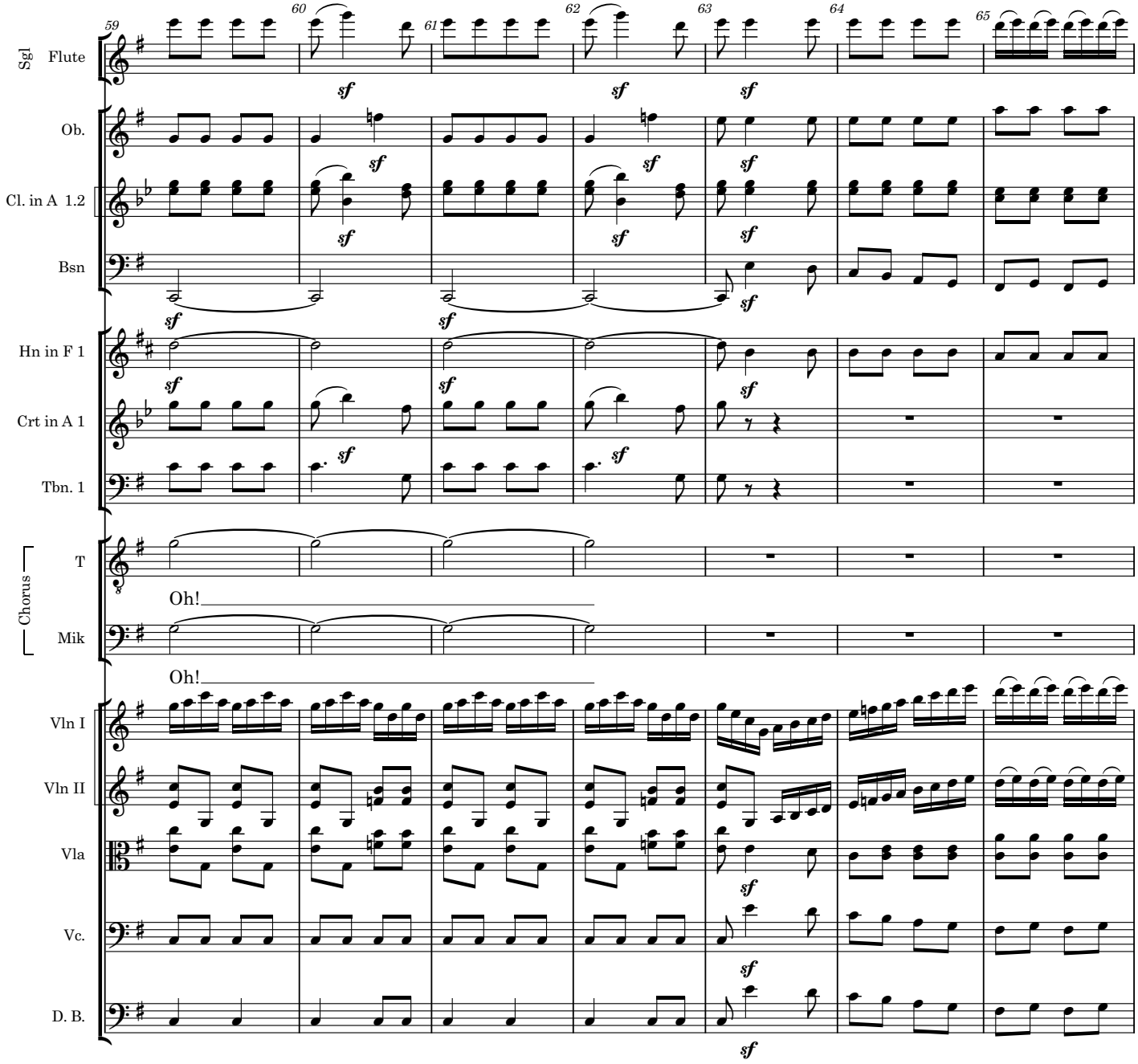

Sgl Picc
Ob.
Cl. in A 1 2
Hn in F 1
Timp.
Vln I
Vln II
Vla
Vc.
D. B.
Picc
25
26
27
28
29
30
1.
2.
mp cresc.
cresc.
sf
p
f

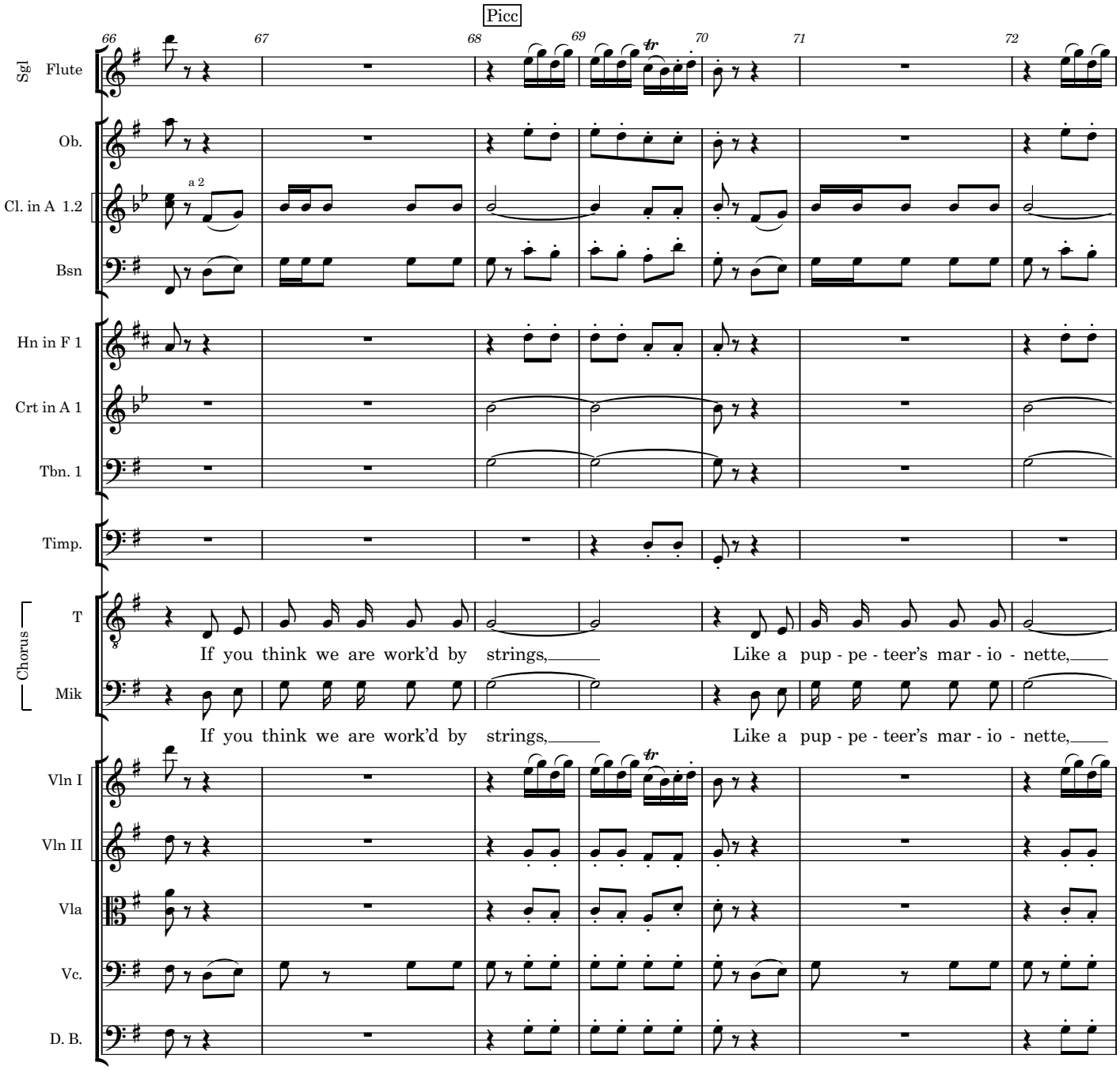

Sgl Picc
Ob.
Cl. in A 1 2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Timp.
Chorus T
Mik
Vln I
Vln II
Vla
Vc.
D. B.
31 32 33 34 35 36 37
ff
a 2
tr
If you want to know who we are,
If you want to know who we are,

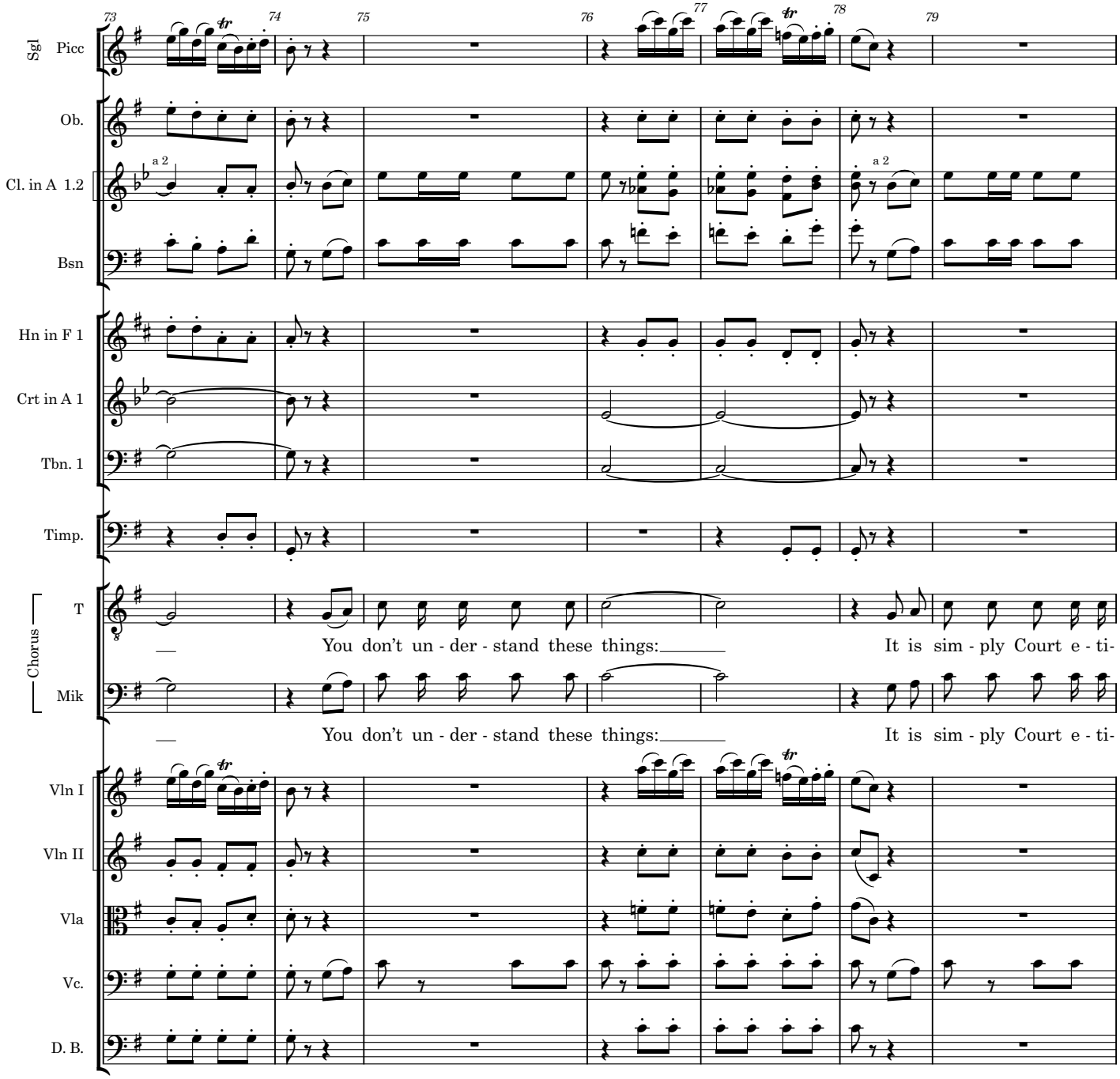

38
39
40
41
42
43
44
Sgl Picc
Ob.
Cl. in A 1.2
a 2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Timp.
Chorus
T
We are gen - tle - men of Ja - pan;
On ma - ny a vase and jar—
Mik
We are gen - tle - men of Ja - pan;
On ma - ny a vase and jar—
Vln I
Vln II
Vla
Vc.
D. B.

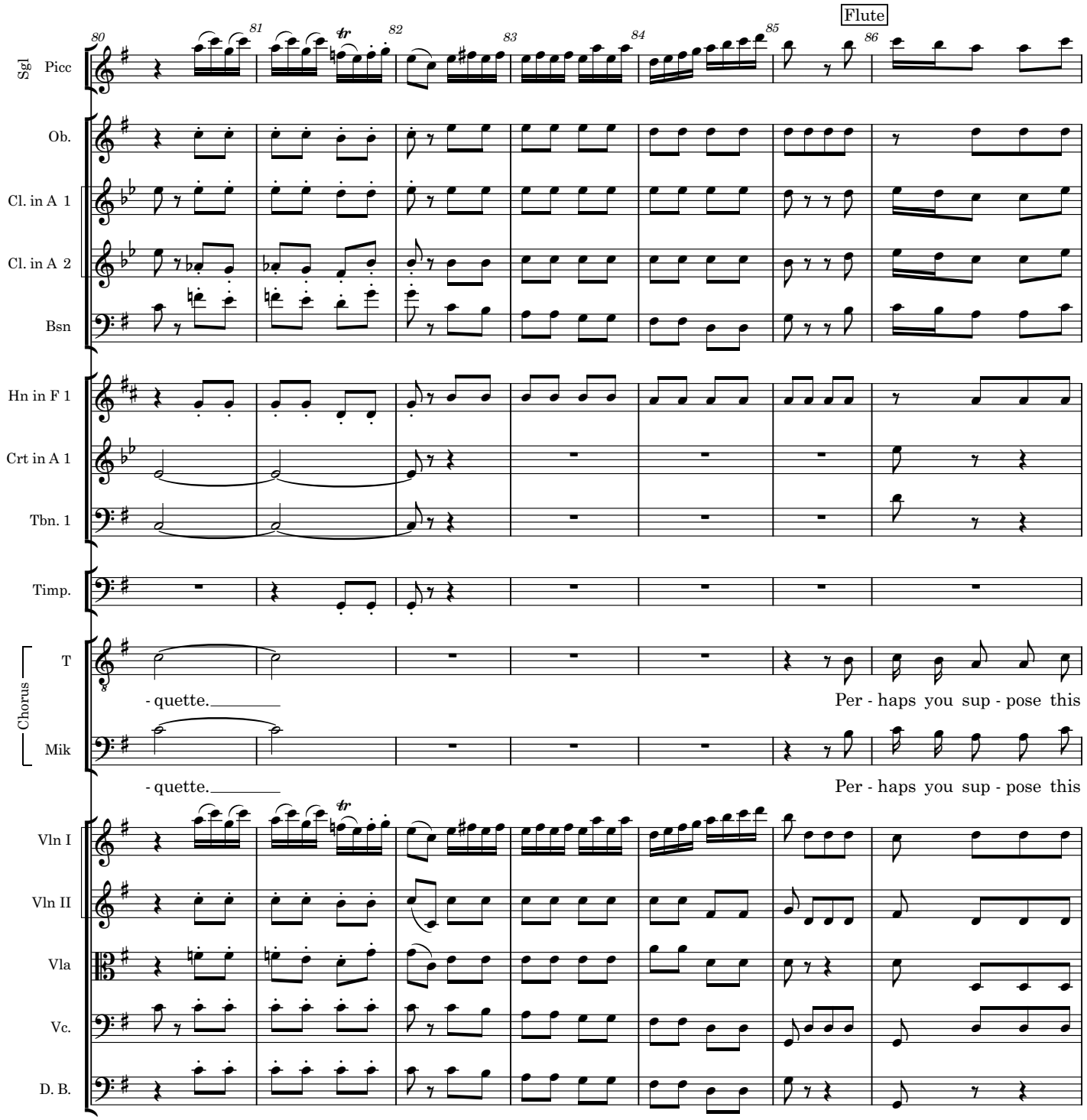

Flute
Sgl Picc
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Timp.
Chorus
T
Mik
Vln I
Vln II
Vla
Vc.
D. B.
a 2
On ma - ny a screen and fan,
We

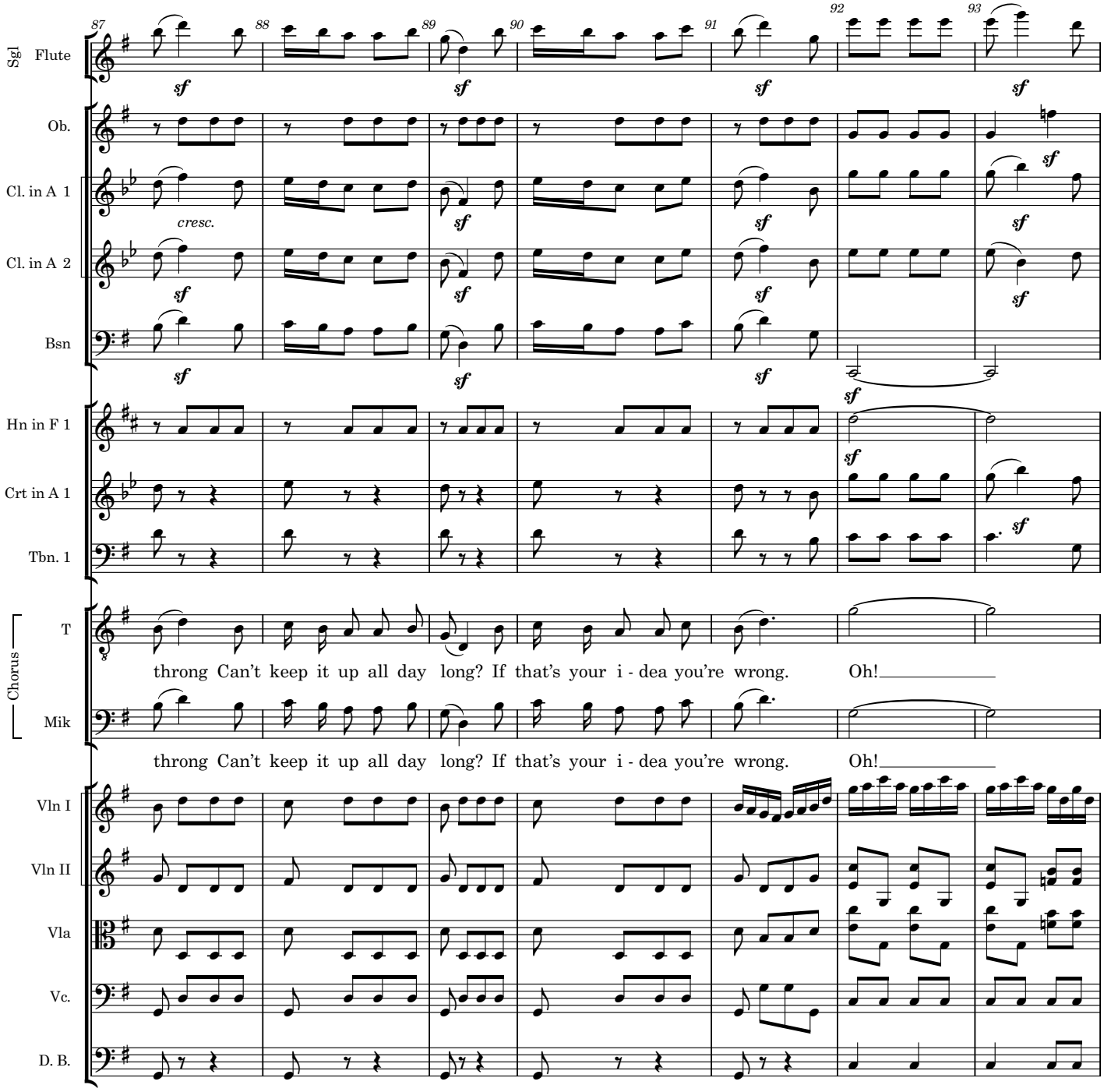

53
54
55
56
57
58
Sgl Flute
Ob.
Cl. in A 1.2
a 2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Chorus
T
Mik
Vln I
Vln II
Vla
Vc.
D. B.
sf
fi - gure in live - ly paint, Our at - ti - tude's queer and quaint— You're wrong if you think it ain't.
fi - gure in live - ly paint, Our at - ti - tude's queer and quaint— You're wrong if you think it ain't.

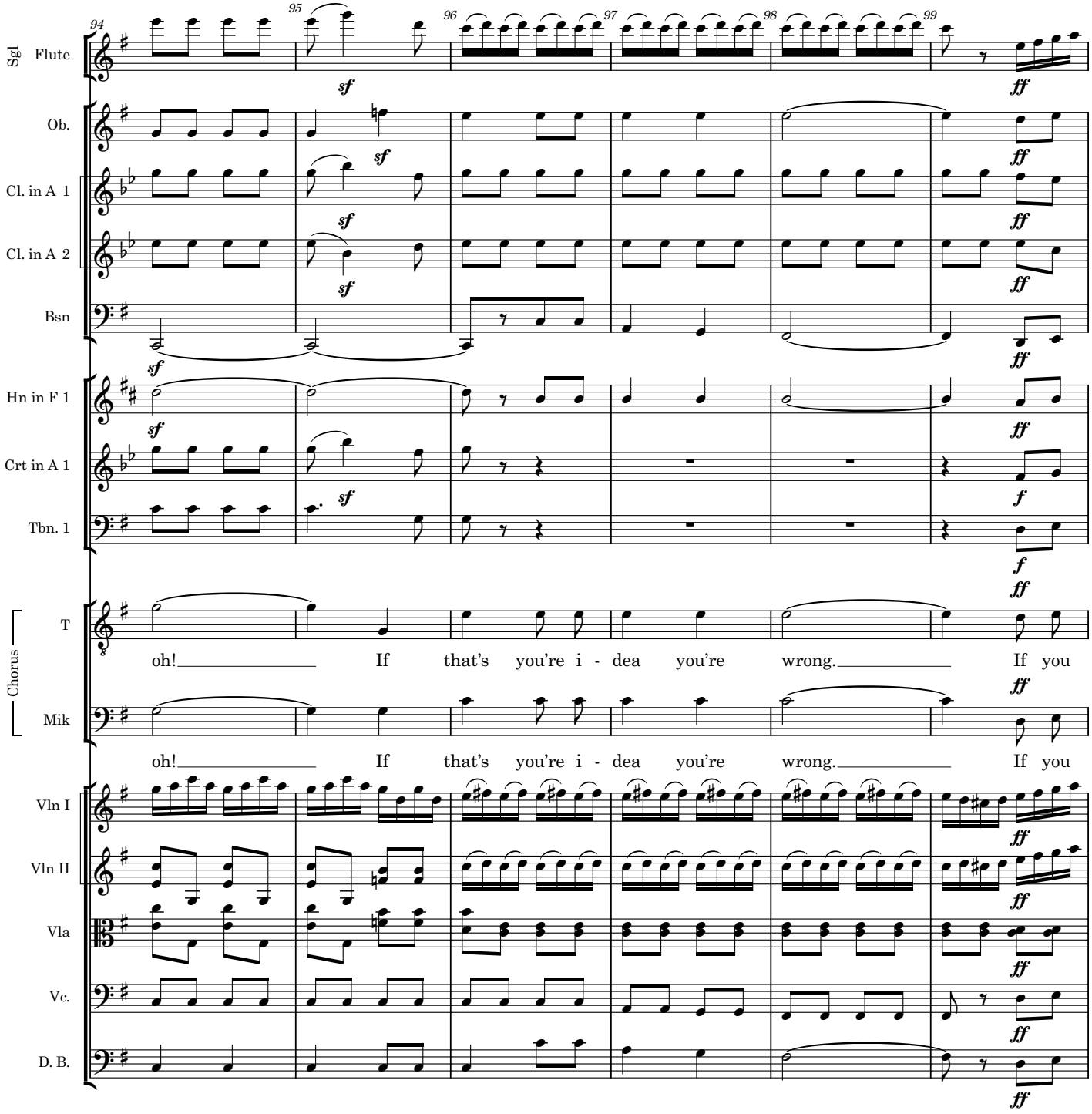

59
60
61
62
63
64
65
Sgl Flute
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Chorus
T
Oh!
Mik
Oh!
Vln I
Vln II
Vla
Vc.
D. B.
sf

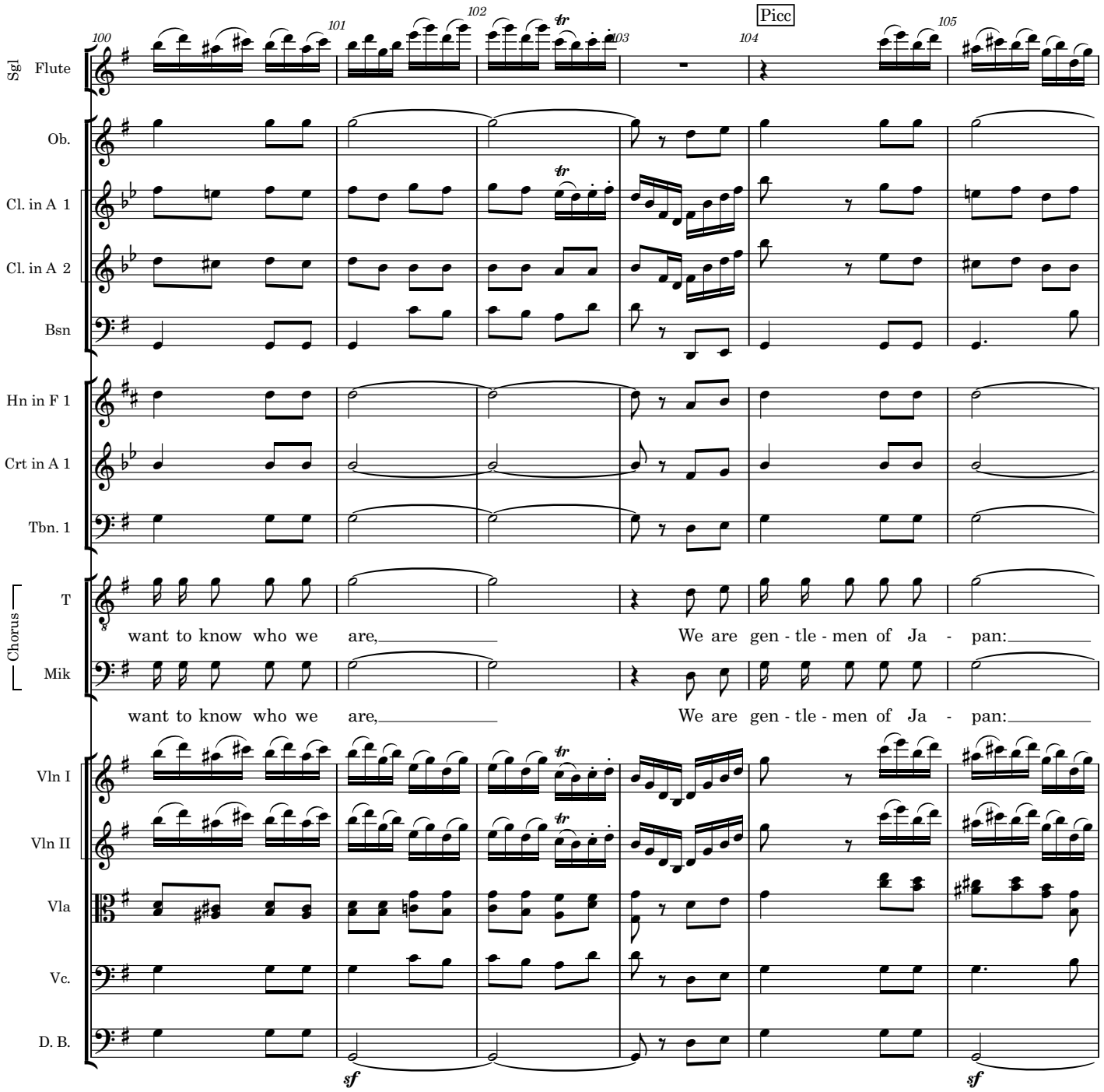

Picc
66
67
68
69
70
71
72
Sgl Flute
Ob.
Cl. in A 1.2
a 2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Timp.
Chorus
T
Mik
If you think we are work'd by strings, Like a pup - pe - teer's mar - io - nette,
If you think we are work'd by strings, Like a pup - pe - teer's mar - io - nette,
Vln I
Vln II
Vla
Vc.
D. B.

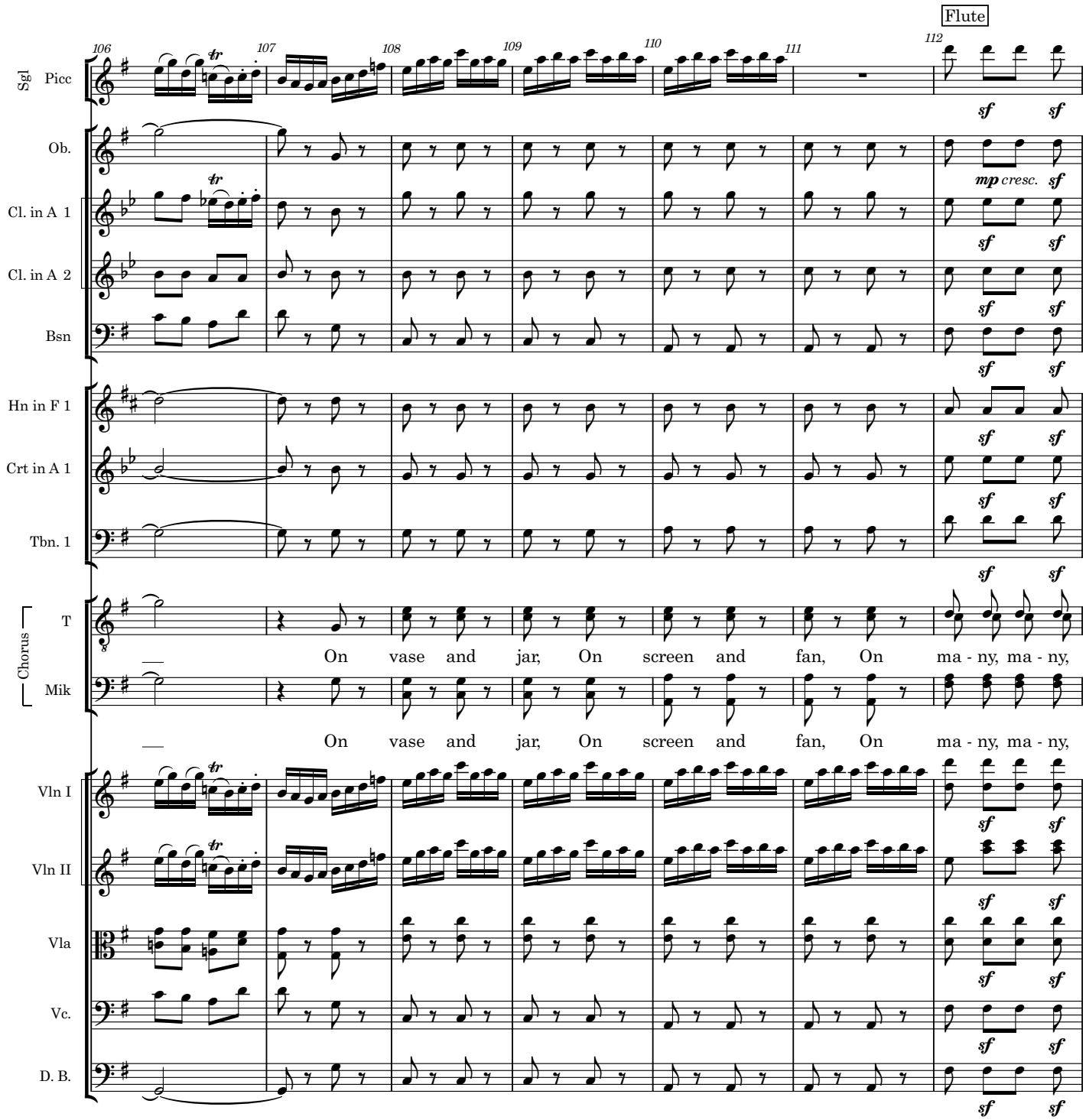

73
74
75
76
77
78
79
Sgl Picc
Ob.
Cl. in A 1.2
a 2
a 2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Timp.
Chorus
T
You don't un - der - stand these things:
It is sim - ply Court e - ti-
Mik
You don't un - der - stand these things:
It is sim - ply Court e - ti-
Vln I
Vln II
Vla
Vc.
D. B.

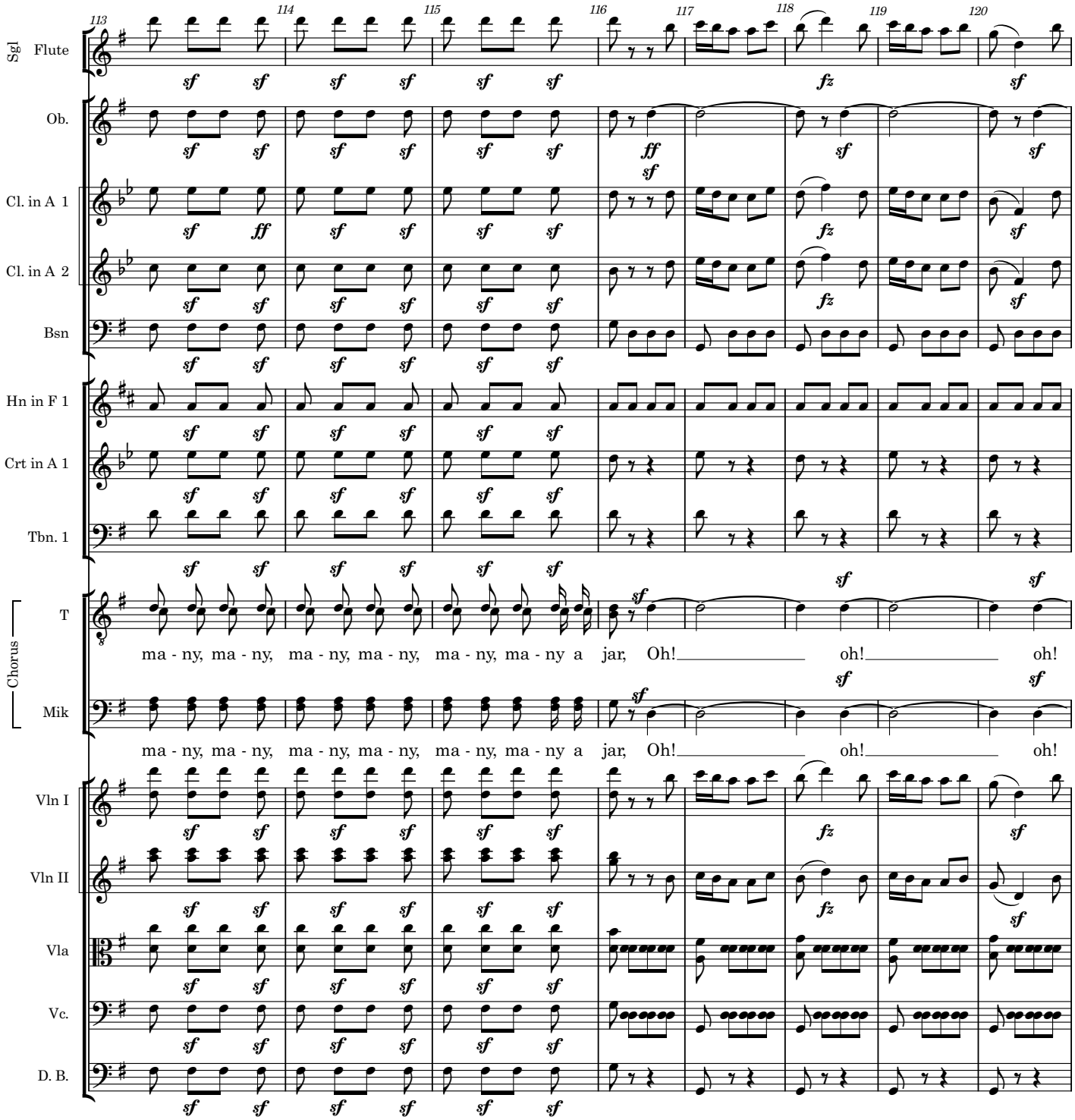

Sgl Picc
Ob.
Cl. in A 1
Cl. in A 2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Timp.
Chorus
T
Mik
Vln I
Vln II
Vla
Vc.
D. B.
80
81
82
83
84
85
86
Flute
- quette.
Per - haps you sup - pose this
- quette.
Per - haps you sup - pose this

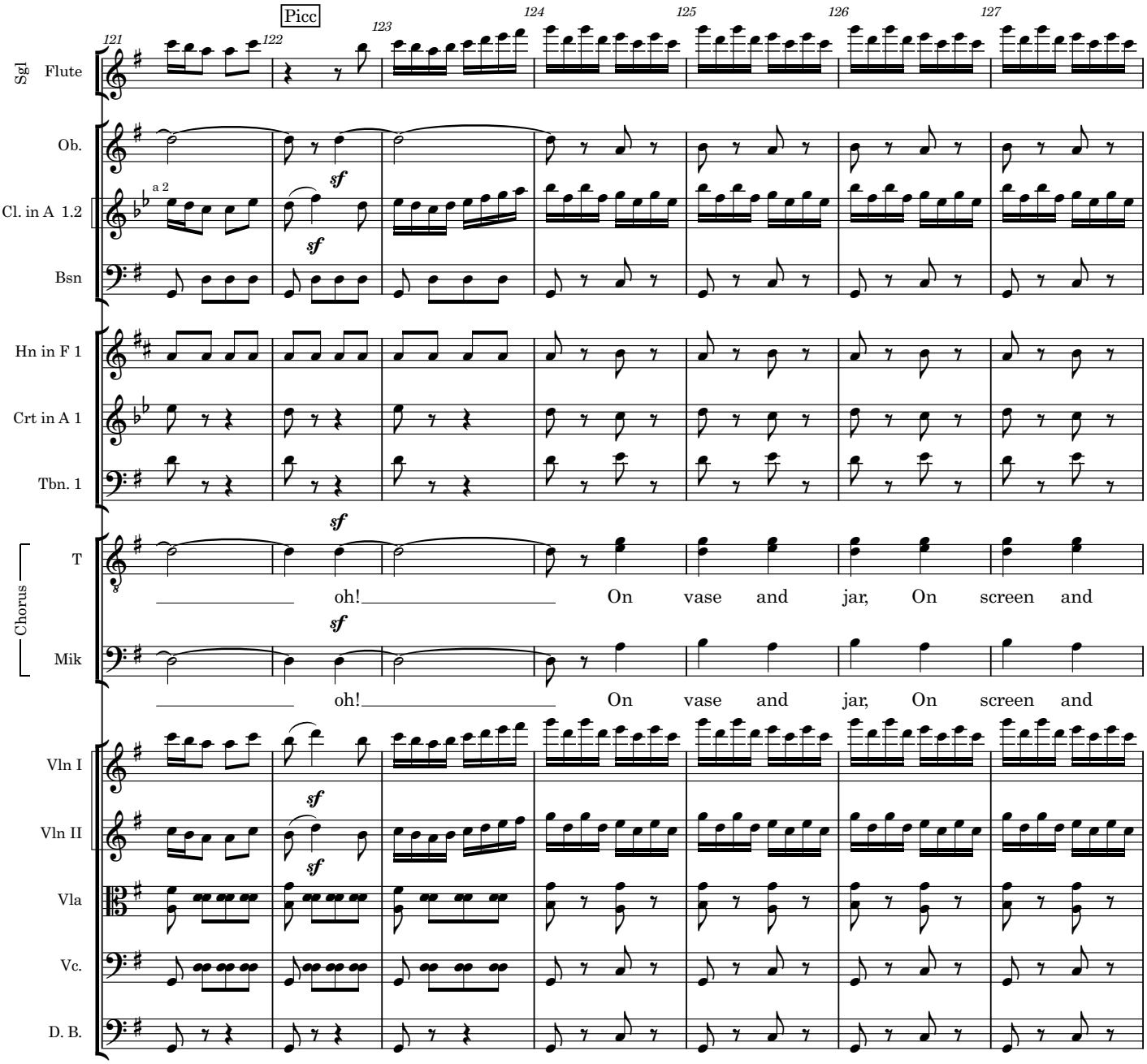

Sgl Flute
Ob.
Cl. in A 1
Cl. in A 2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Chorus
T
Mik
Vln I
Vln II
Vla
Vc.
D. B.
cresc.
throng Can't keep it up all day long? If that's your i - dea you're wrong. Oh!
throng Can't keep it up all day long? If that's your i - dea you're wrong. Oh!

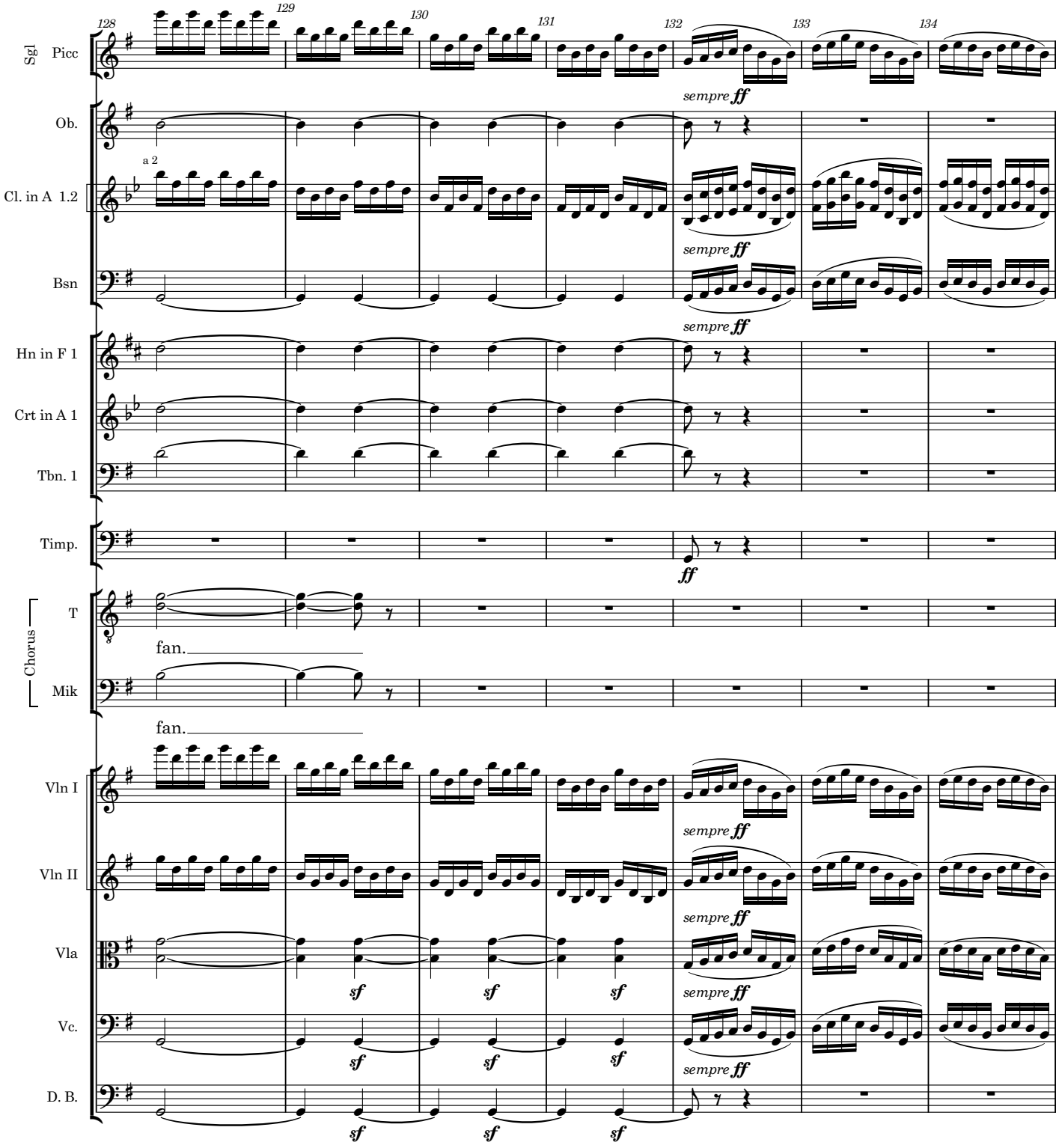

94
95
96
97
98
99
Sgl Flute
Ob.
Cl. in A 1
Cl. in A 2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Chorus
T
Mik
Vln I
Vln II
Vla
Vc.
D. B.
sf
ff
f
oh! If that's you're i - dea you're wrong. If you
oh! If that's you're i - dea you're wrong. If you

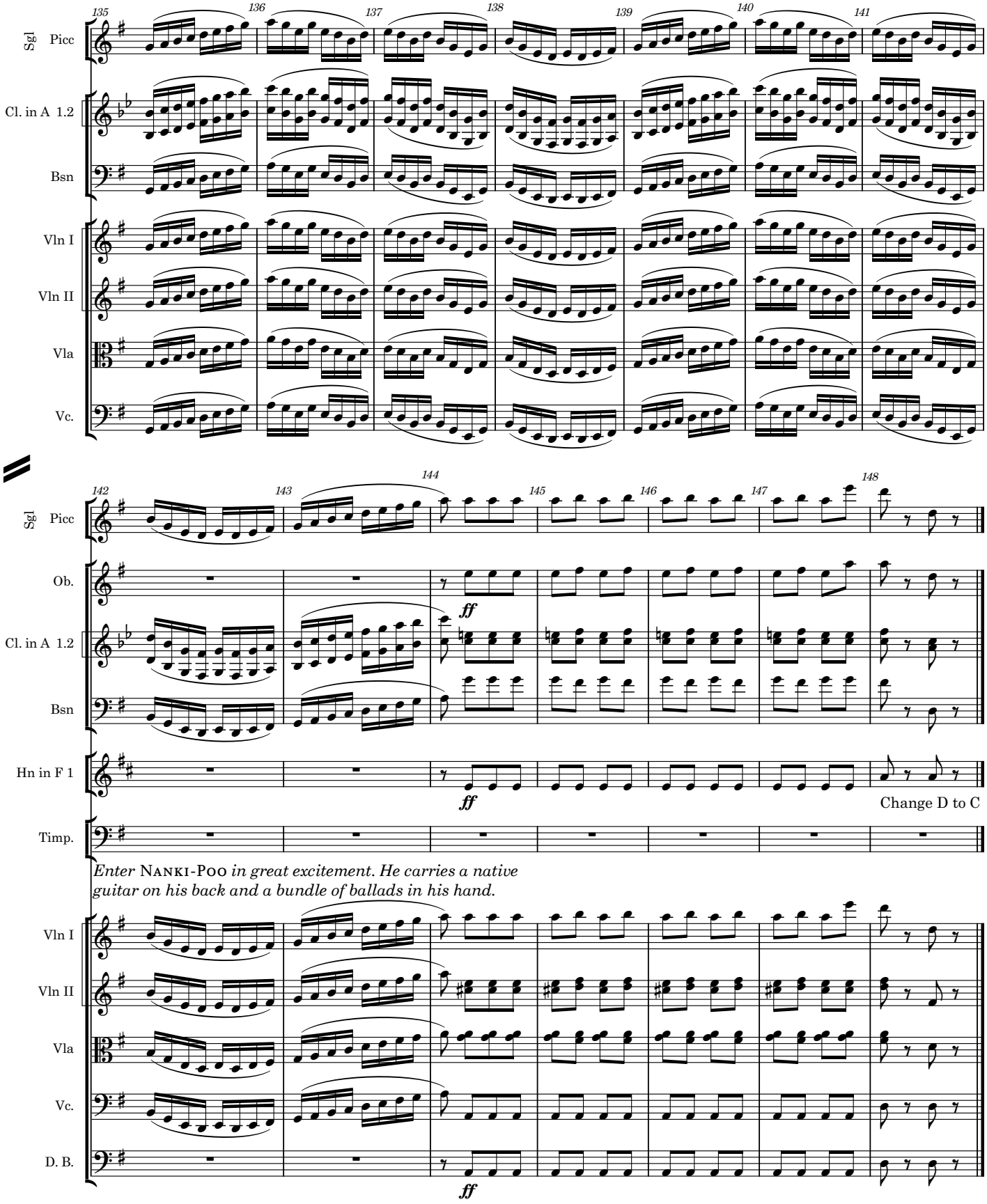

100
101
102
103
104
105
Picc
Sgl Flute
Ob.
Cl. in A 1
Cl. in A 2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Chorus
T
Mik
want to know who we are, We are gen - tle - men of Ja - pan:
want to know who we are, We are gen - tle - men of Ja - pan:
Vln I
Vln II
Vla
Vc.
D. B.
sf
sf


Flute
106
107
108
109
110
111
112
Sgl Picc
Ob.
Cl. in A 1
Cl. in A 2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Chorus
T
Mik
Vln I
Vln II
Vla
Vc.
D. B.
On vase and jar, On screen and fan, On ma - ny, ma - ny,
On vase and jar, On screen and fan, On ma - ny, ma - ny,
mp cresc.
sf


113
114
115
116
117
118
119
120
Sgl Flute
Ob.
Cl. in A 1
Cl. in A 2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Chorus
T
ma - ny, ma - ny, ma - ny, ma - ny, ma - ny, ma - ny a jar, Oh! oh! oh!
Mik
ma - ny, ma - ny, ma - ny, ma - ny, ma - ny, ma - ny a jar, Oh! oh! oh!
Vln I
Vln II
Vla
Vc.
D. B.


Picc
121
122
123
124
125
126
127
Sgl Flute
Ob.
Cl. in A 1.2
a 2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Chorus
T
oh! On vase and jar, On screen and
Mik
oh! On vase and jar, On screen and
Vln I
Vln II
Vla
Vc.
D. B.
sf


128
129
130
131
132
133
134
Sgl
Picc
Ob.
a 2
Cl. in A 1.2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Timp.
Chorus
T
Mik
Vln I
Vln II
Vla
Vc.
D. B.
sempre ff
ff
fan.
sf

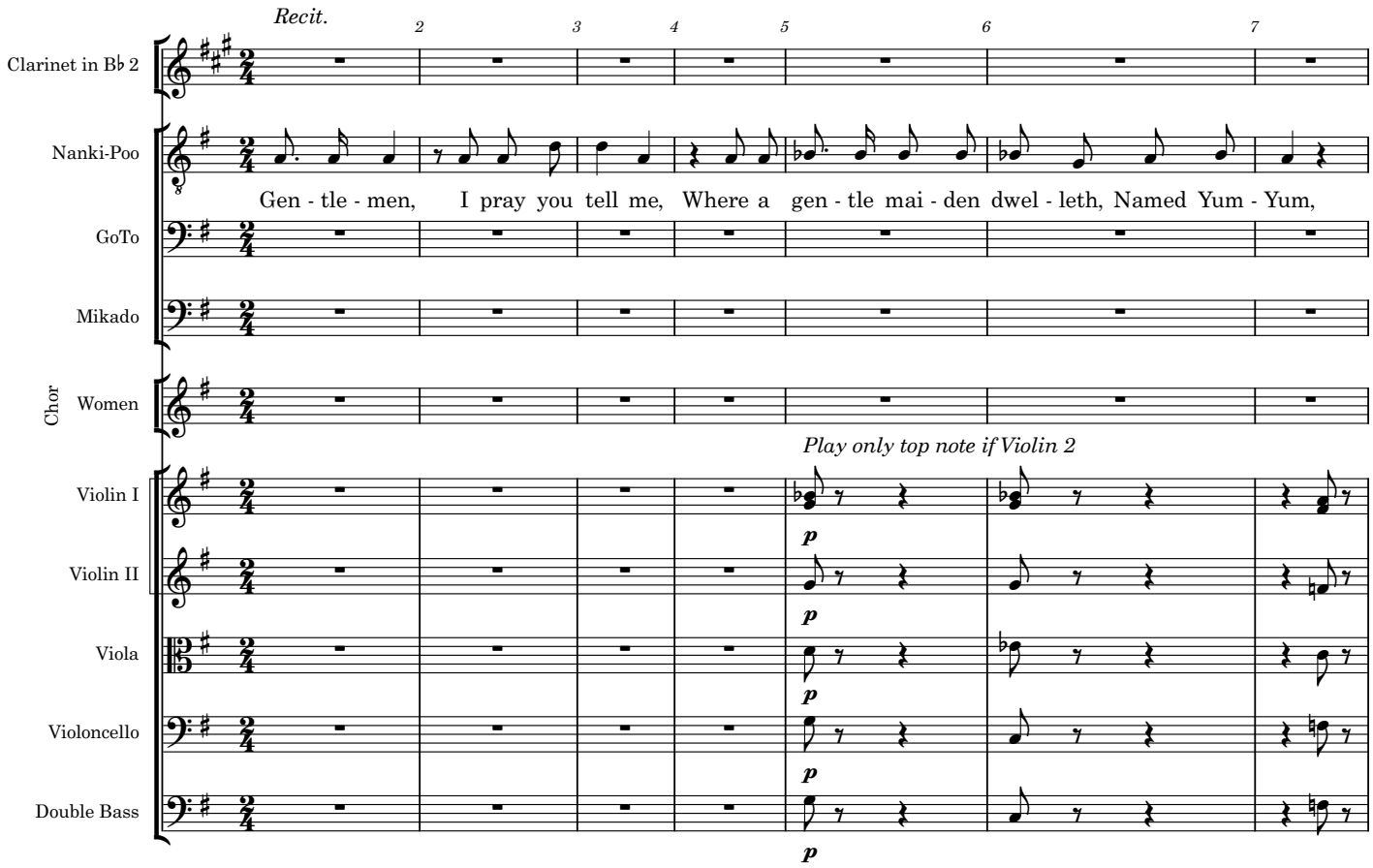

135
136
137
138
139
140
141
Sgl Picc
Cl. in A 1.2
Bsn
Vln I
Vln II
Vla
Vc.
142
143
144
145
146
147
148
Sgl Picc
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Timp.
ff
ff
Change D to C
Enter Nanki-Poo in great excitement. He carries a native guitar on his back and a bundle of ballads in his hand.
Vln I
Vln II
Vla
Vc.
D. B.
ff

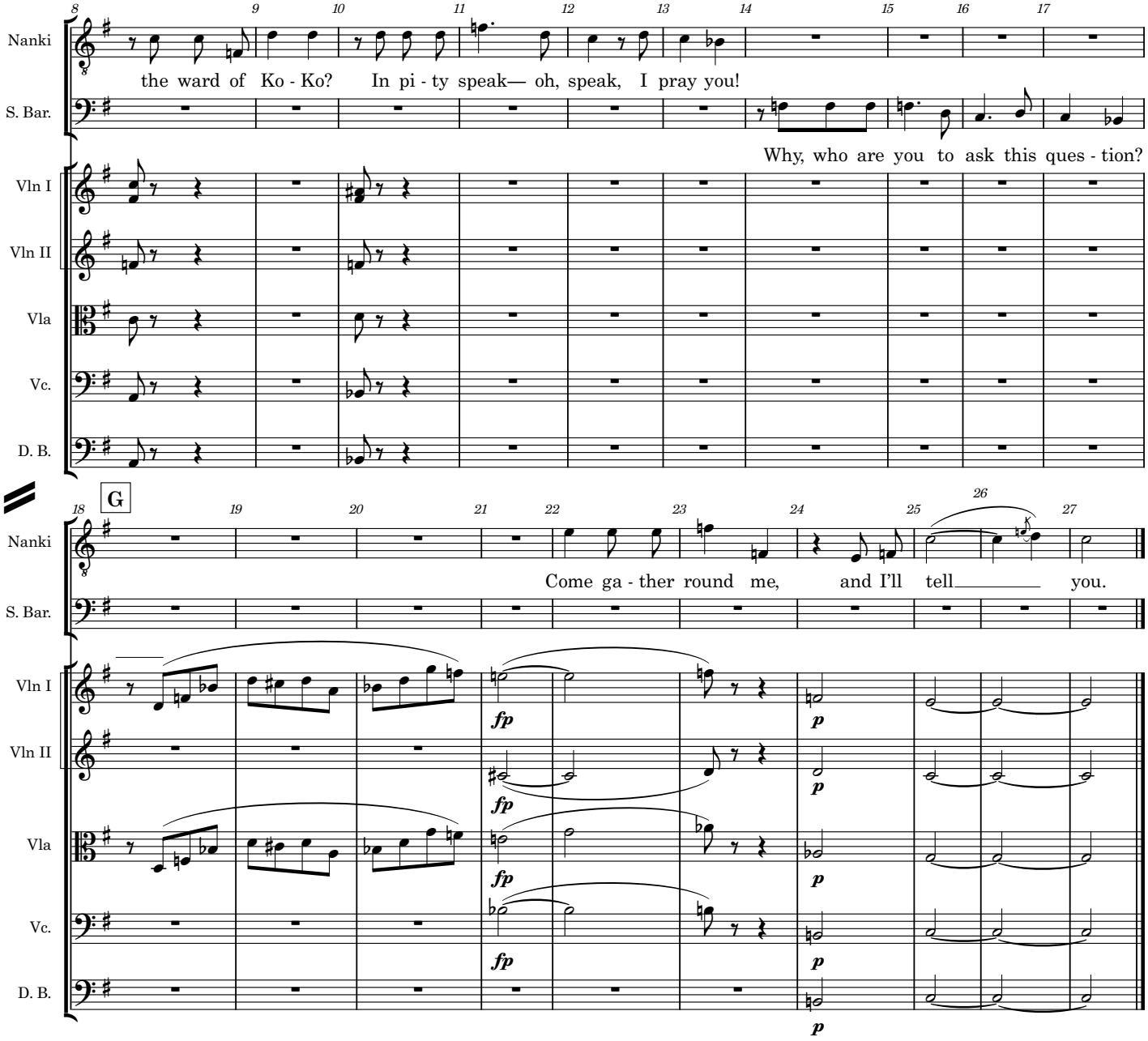
The Mikado
2. Gentlemen, I pray you tell me

Nanki-Poo and GoTo

W S Gilbert

Arthur Sullivan



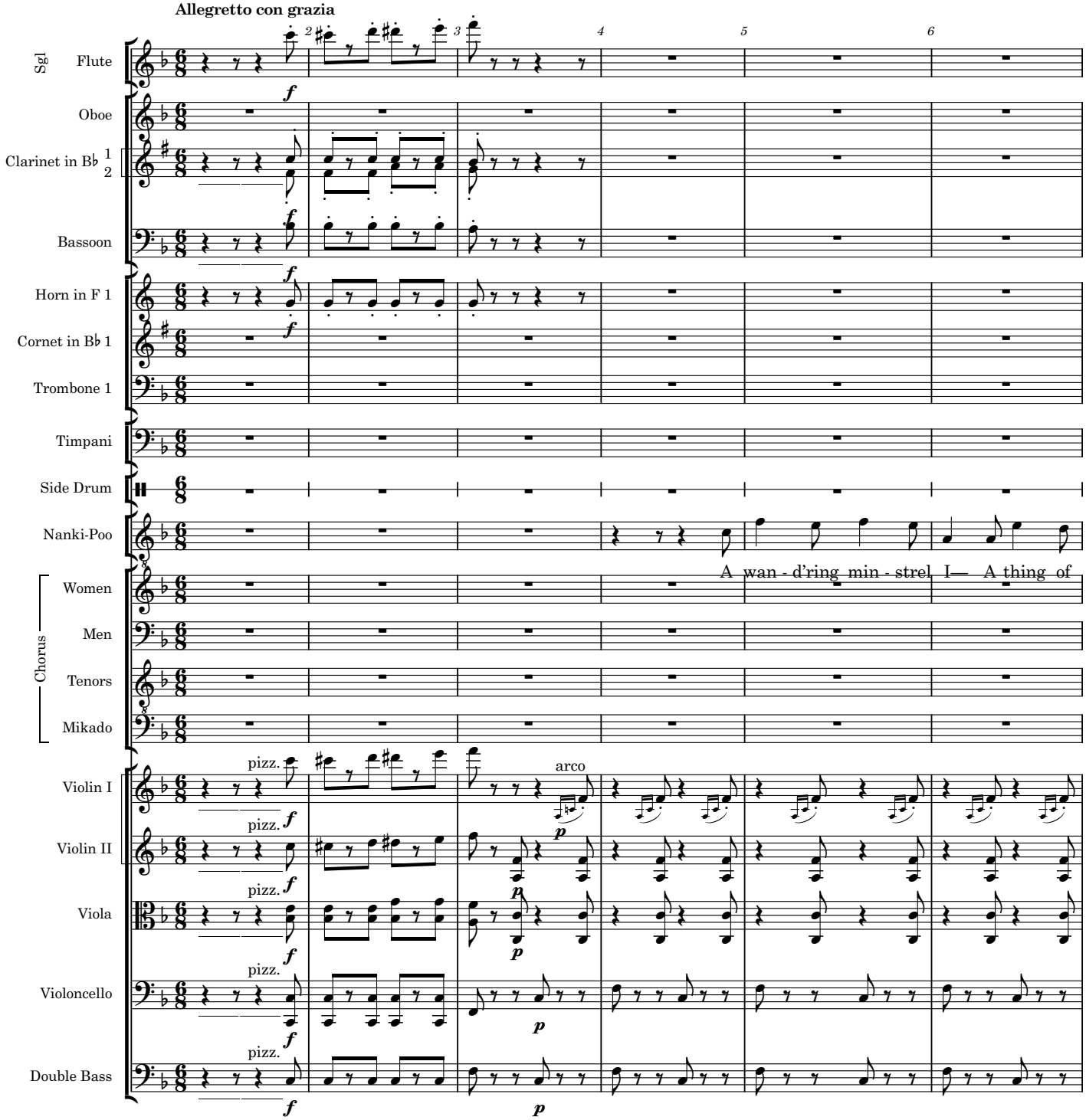

Nanki
S. Bar.
Vln I
Vln II
Vla
Vc.
D. B.
the ward of Ko - Ko? In pi - ty speak— oh, speak, I pray you!
Why, who are you to ask this ques - tion?
G
Come ga - ther round me, and I'll tell you.
fp
p

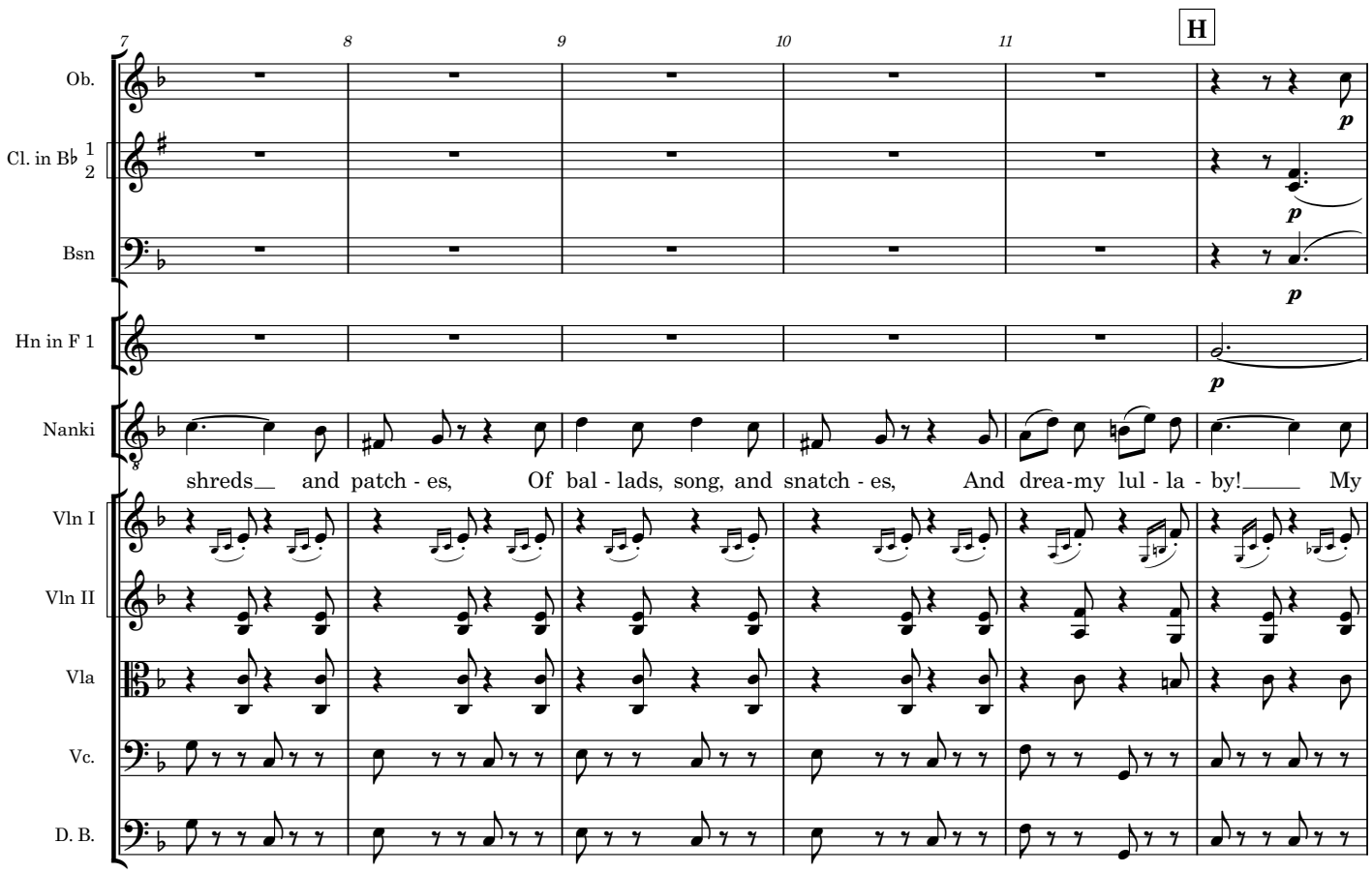
The Mikado
2b. A wand'ring minstrel, I

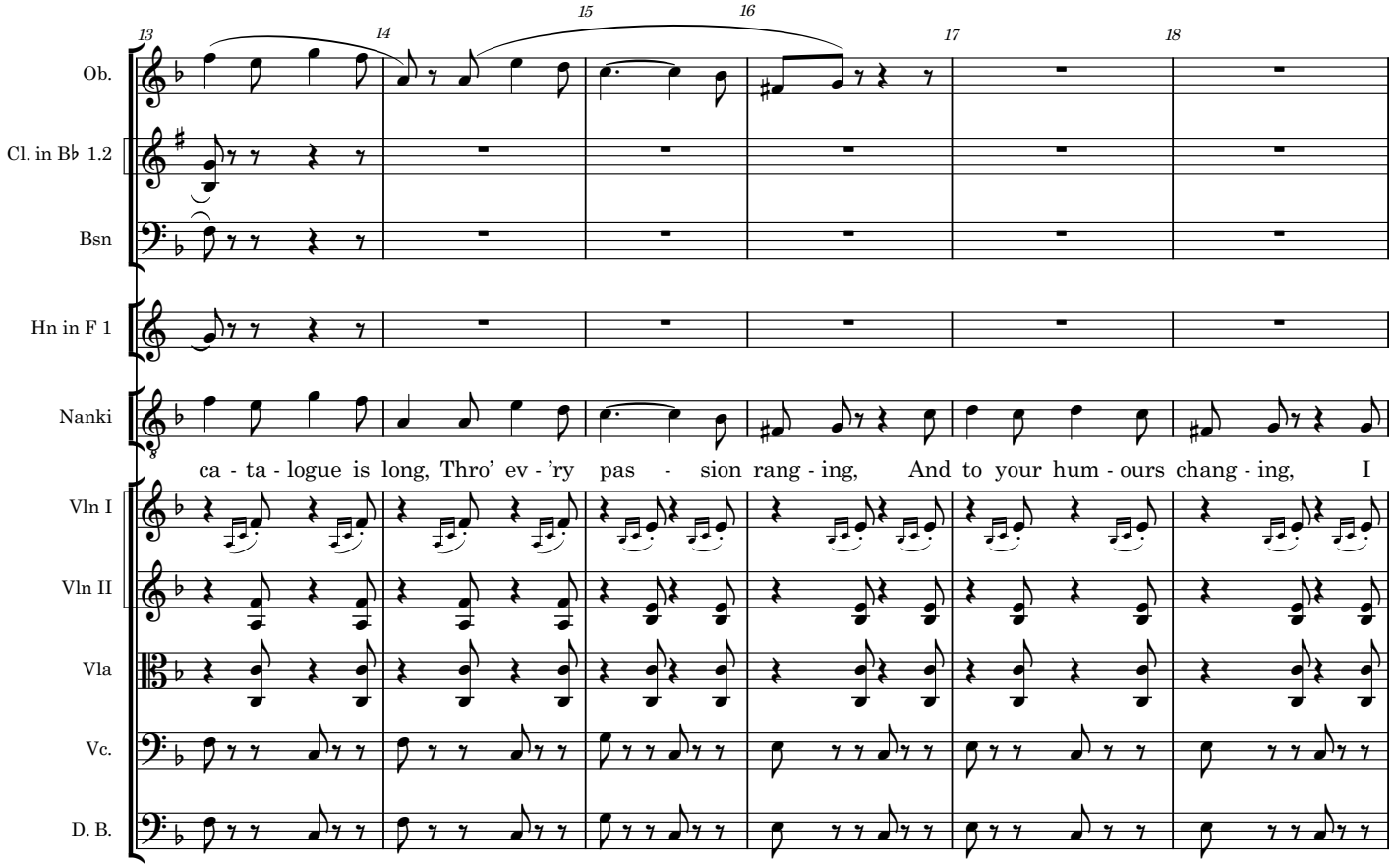
Nanki-Poo and men

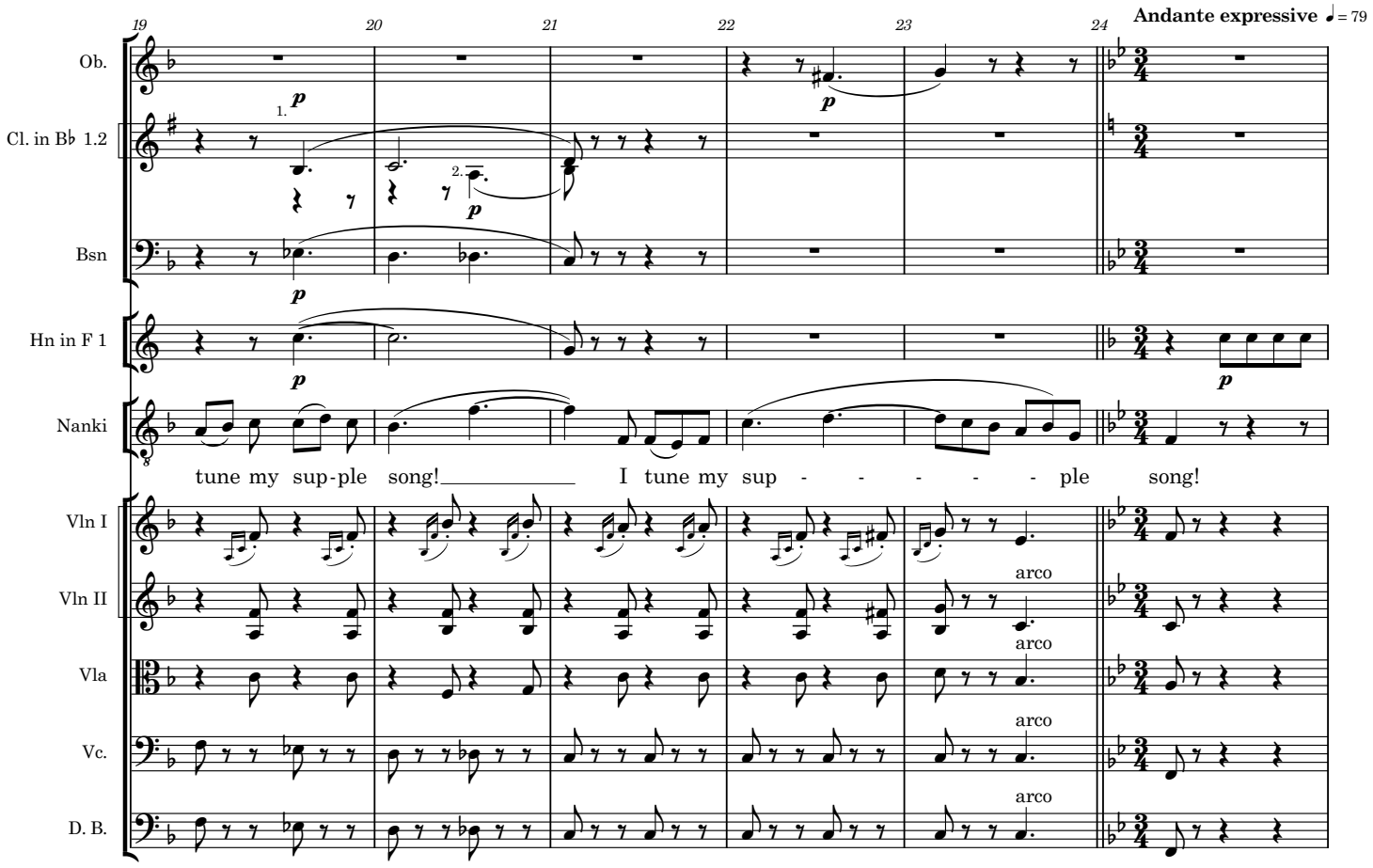
W S Gilbert

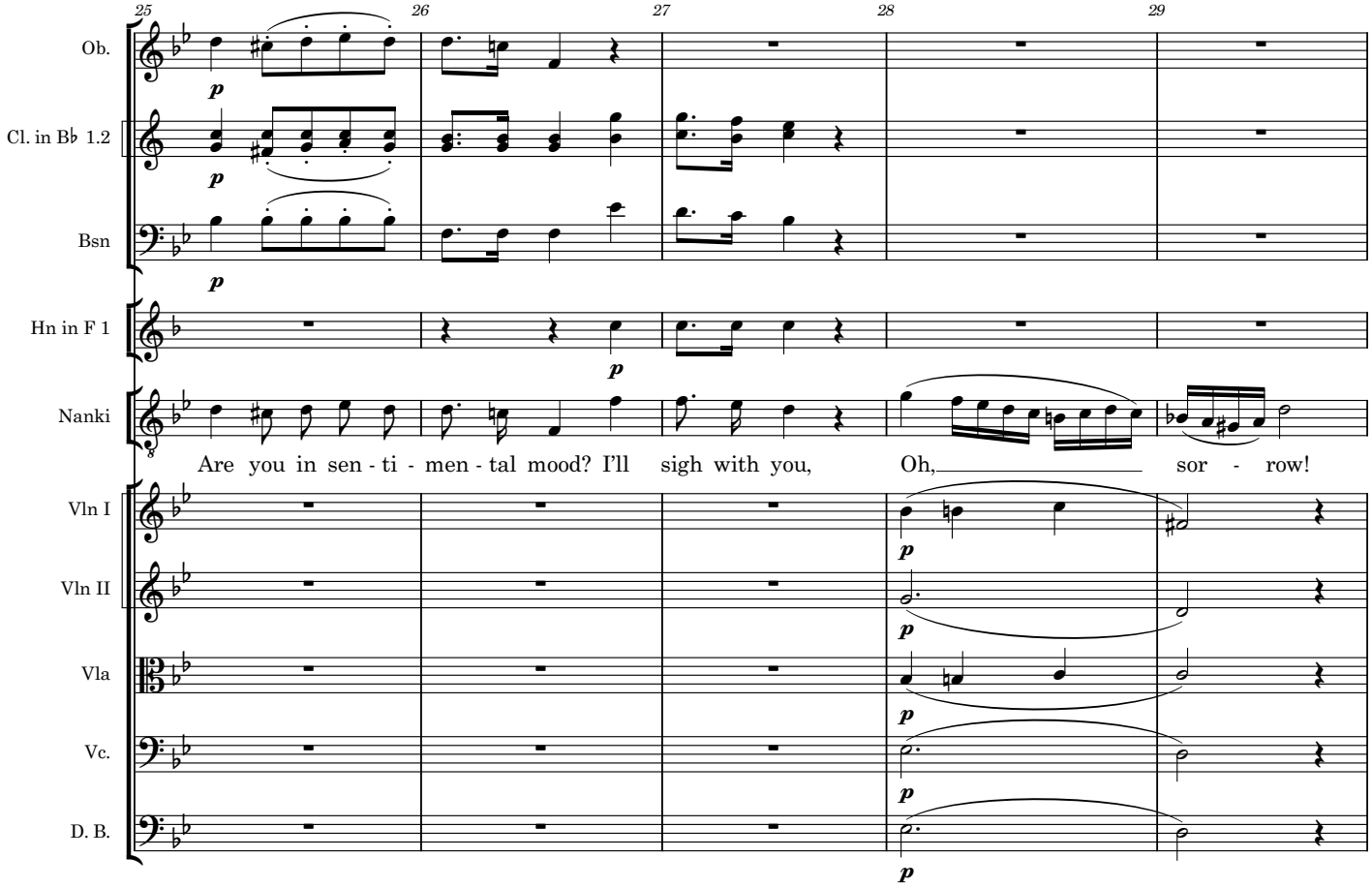
Arthur Sullivan

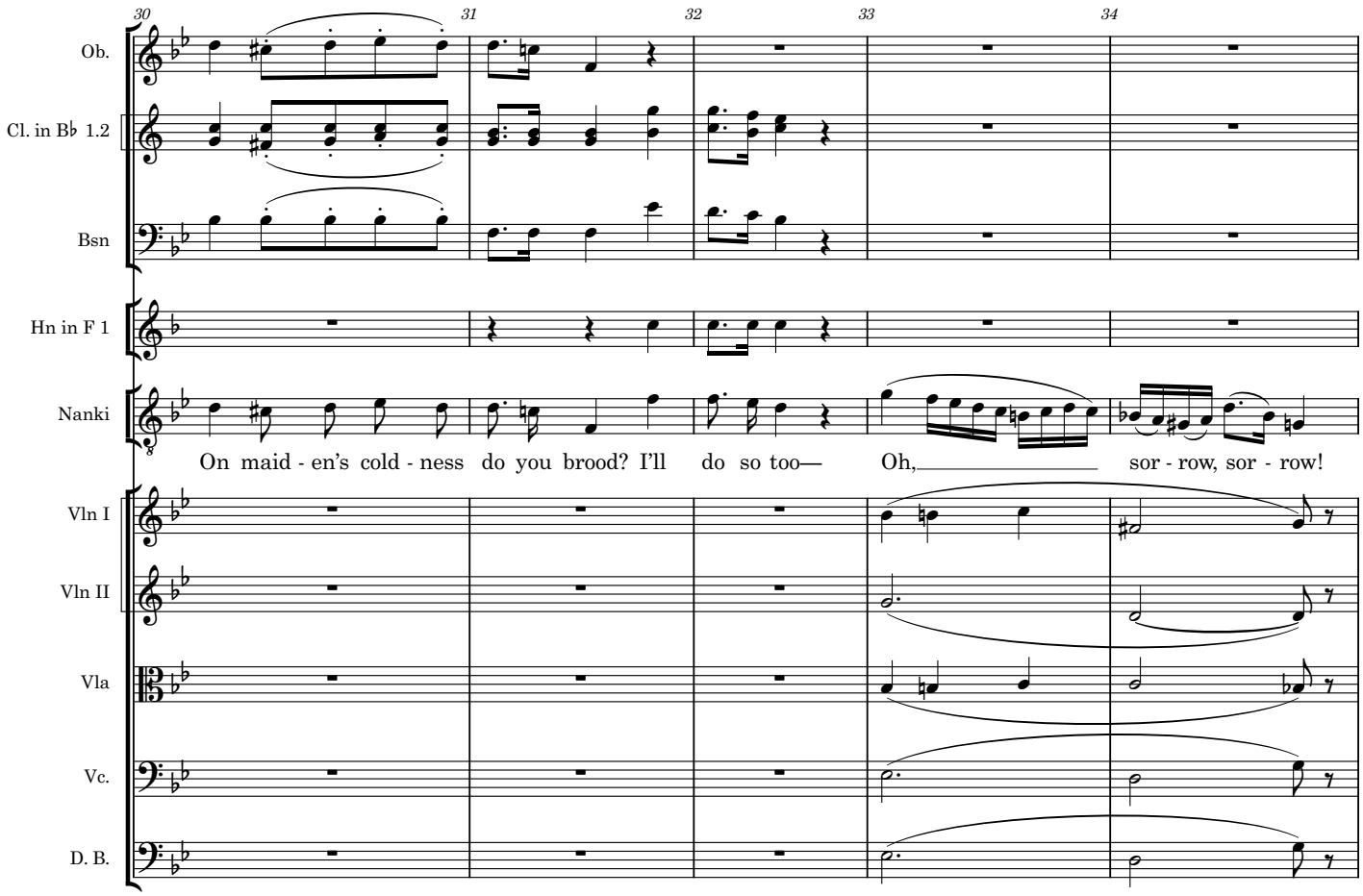


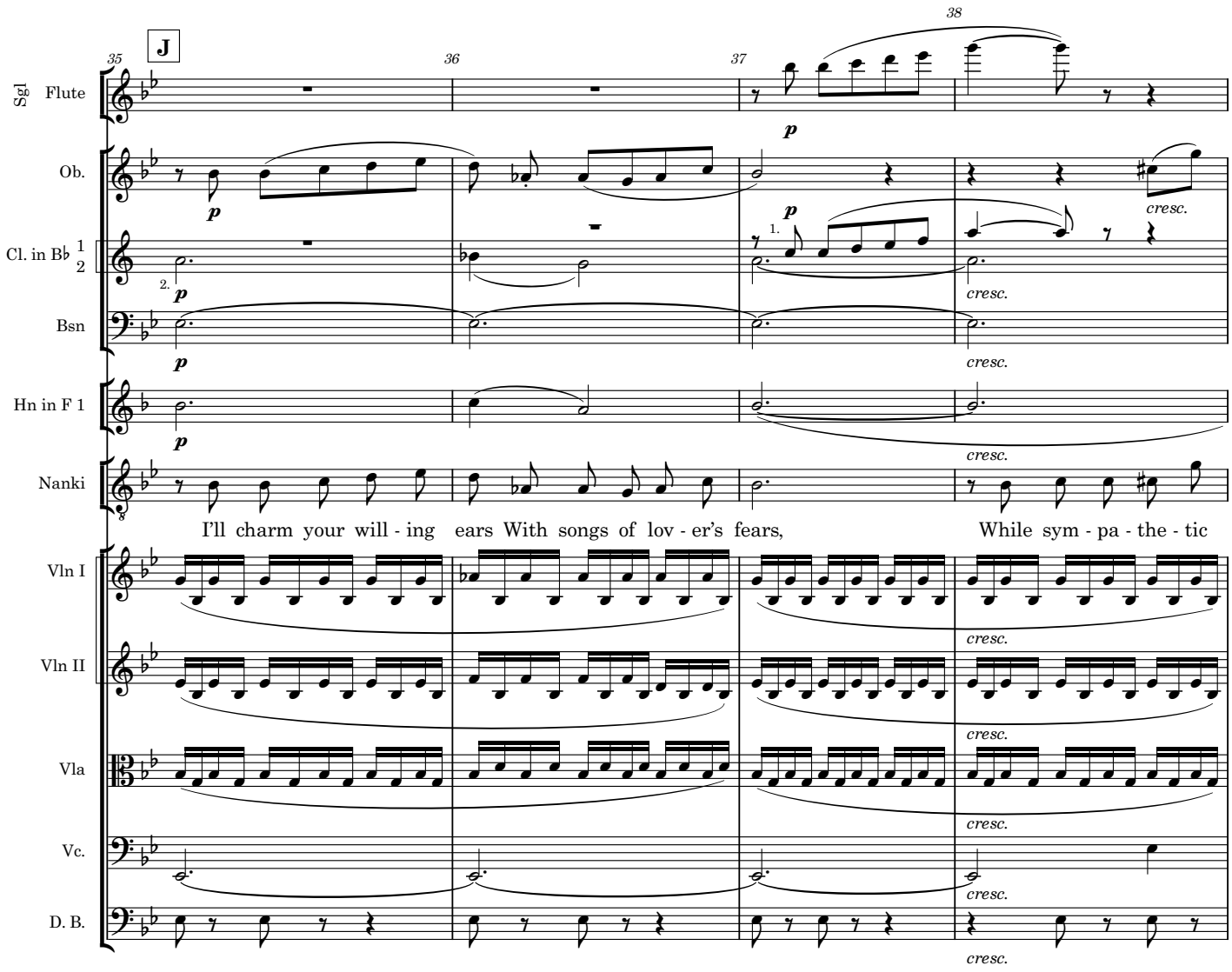

7
8
9
10
11
H
Ob.
Cl. in B♭ 1 2
Bsn
Hn in F 1
Nanki
shreds and patch - es, Of bal - lads, song, and snatch - es, And drea-my lul - la - by! My
Vln I
Vln II
Vla
Vc.
D. B.
p

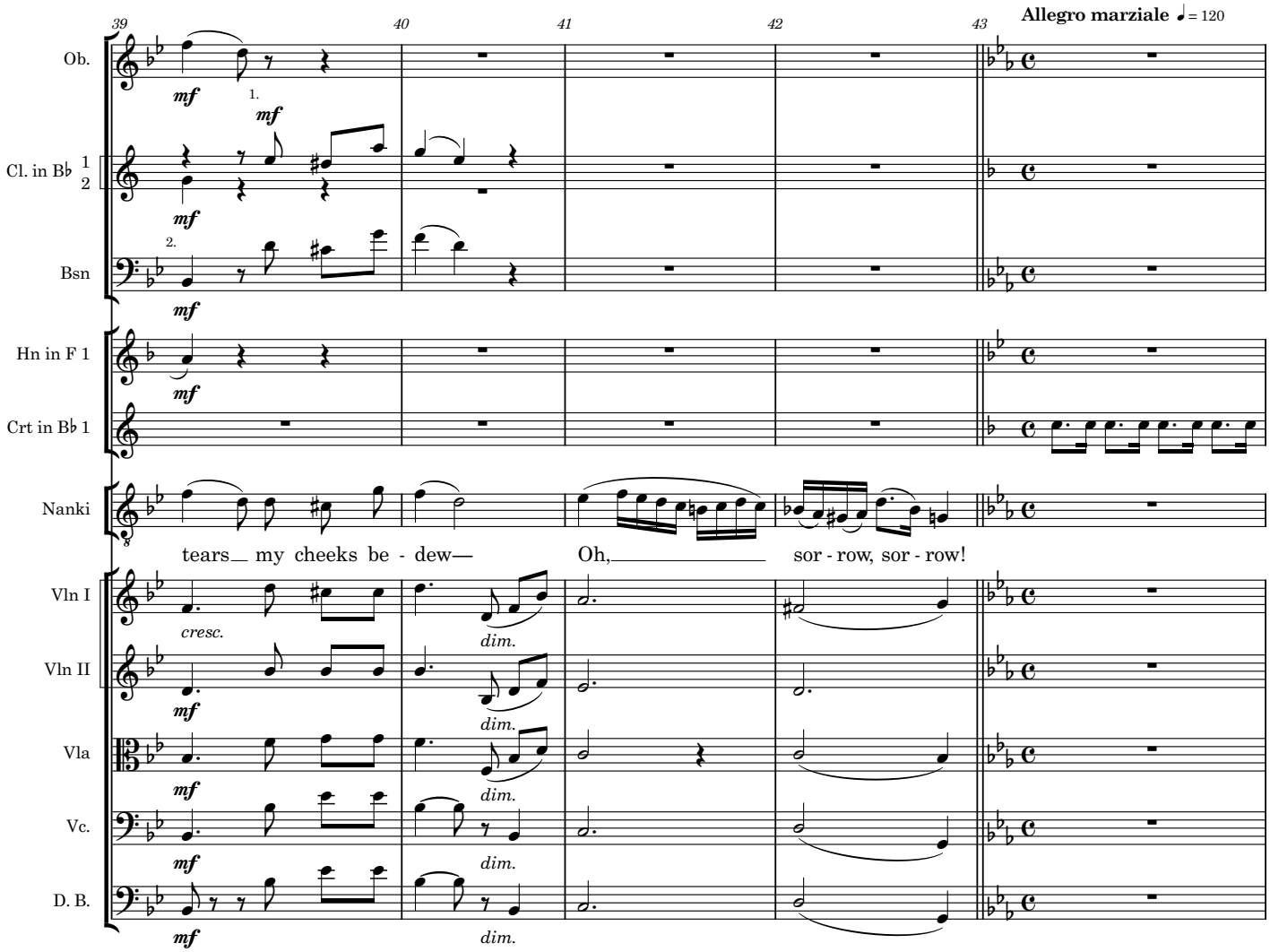

13
14
15
16
17
18
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Nanki
ca - ta - logue is long, Thro' ev - 'ry pas - sion rang - ing, And to your hum - ours chang - ing, I
Vln I
Vln II
Vla
Vc.
D. B.

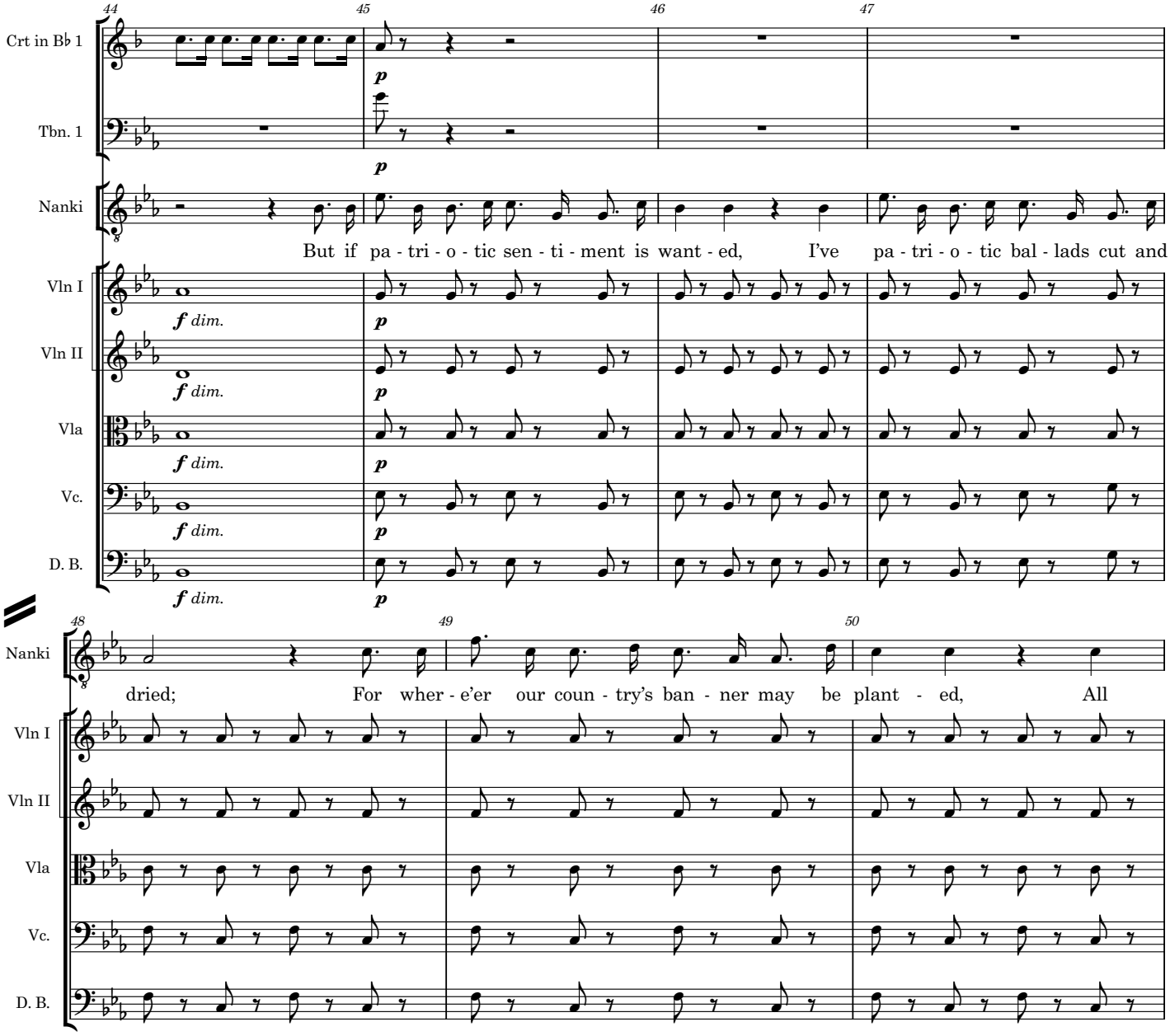

Andante expressive ♩= 79
19
20
21
22
23
24
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Nanki
tune my sup-ple song! I tune my sup - - - - - ple song!
Vln I
Vln II
Vla
Vc.
D. B.
arco

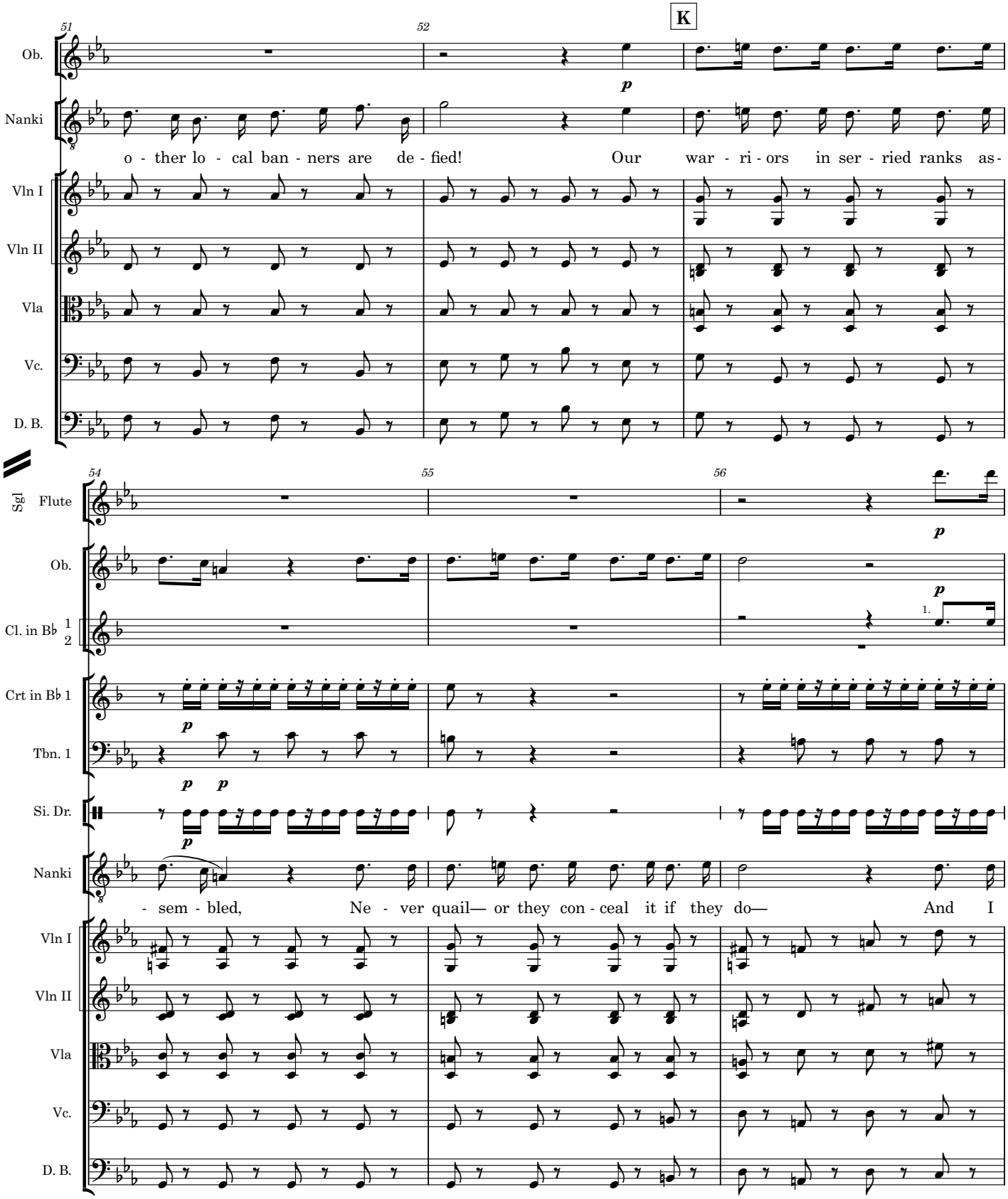

25
26
27
28
29
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Nanki
Are you in sen - ti - men - tal mood? I'll sigh with you, Oh, sor - row!
Vln I
Vln II
Vla
Vc.
D. B.
p

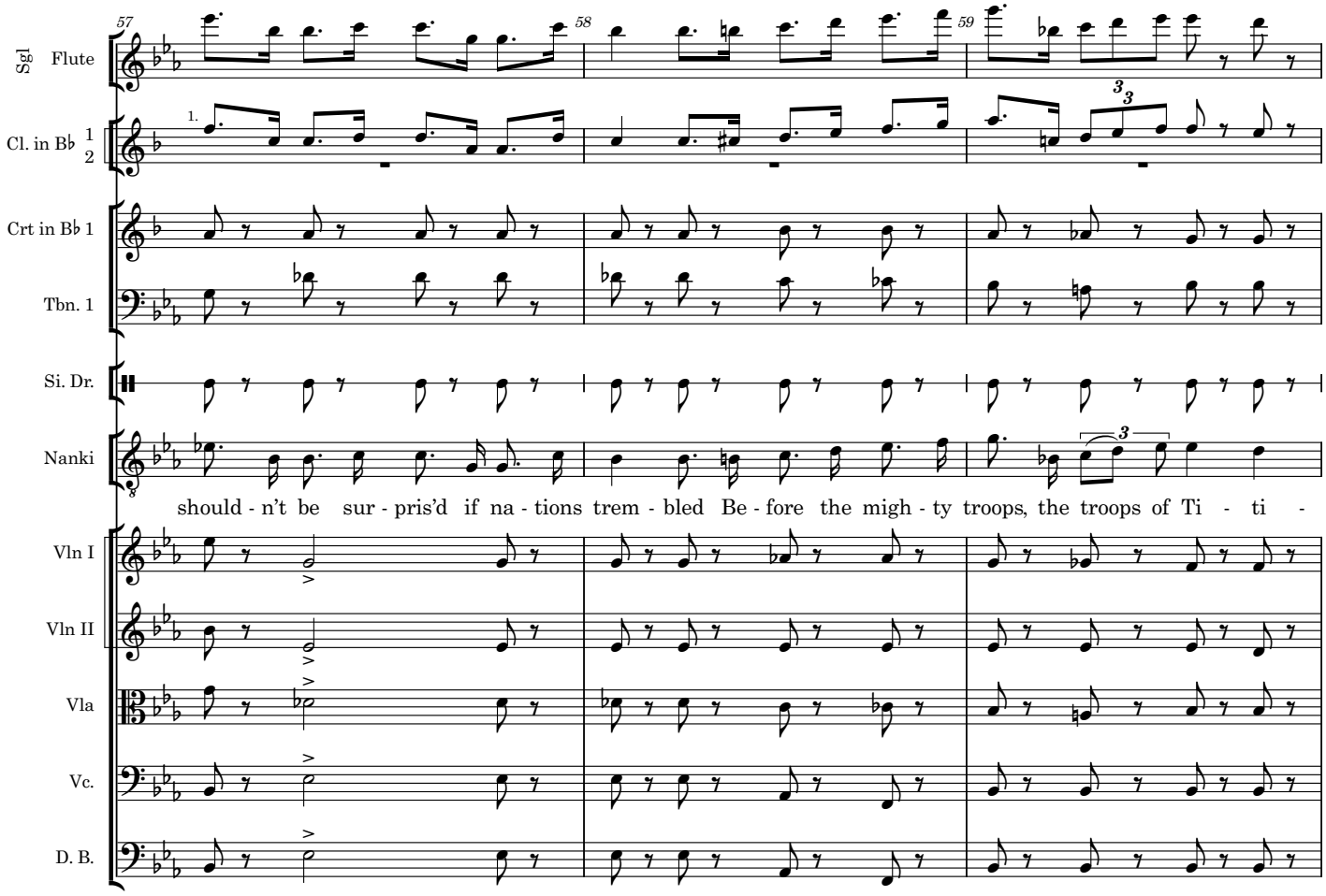

30
31
32
33
34
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Nanki
On maid - en's cold - ness do you brood? I'll do so too— Oh, sor - row, sor - row!
Vln I
Vln II
Vla
Vc.
D. B.

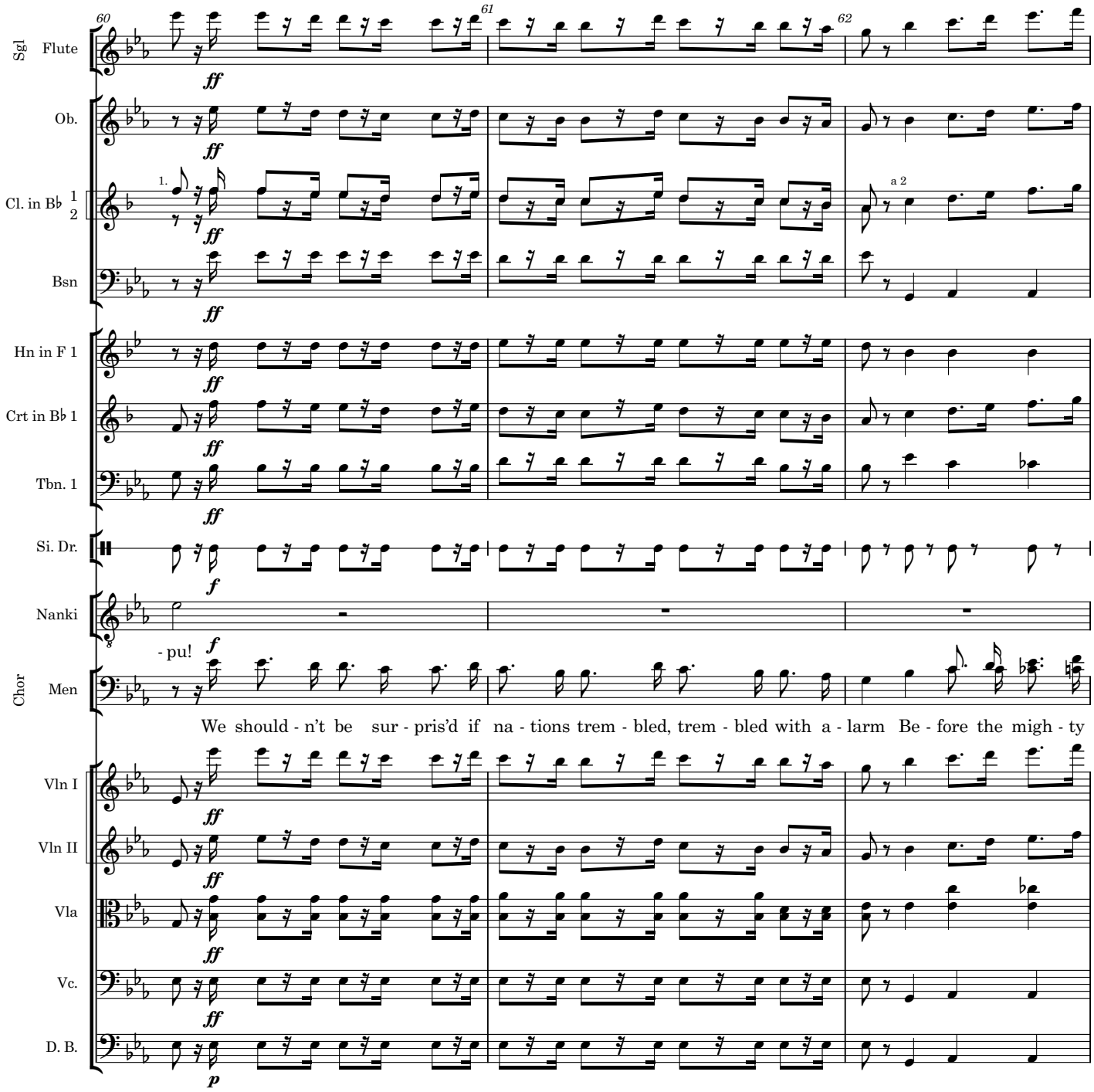

J
35
36
37
38
Sgl Flute
Ob.
Cl. in B♭ 1
2
Bsn
Hn in F 1
Nanki
Vln I
Vln II
Vla
Vc.
D. B.
p
cresc.
1.
2.
I'll charm your will - ing ears With songs of lov - er's fears,
While sym - pa - the - tic

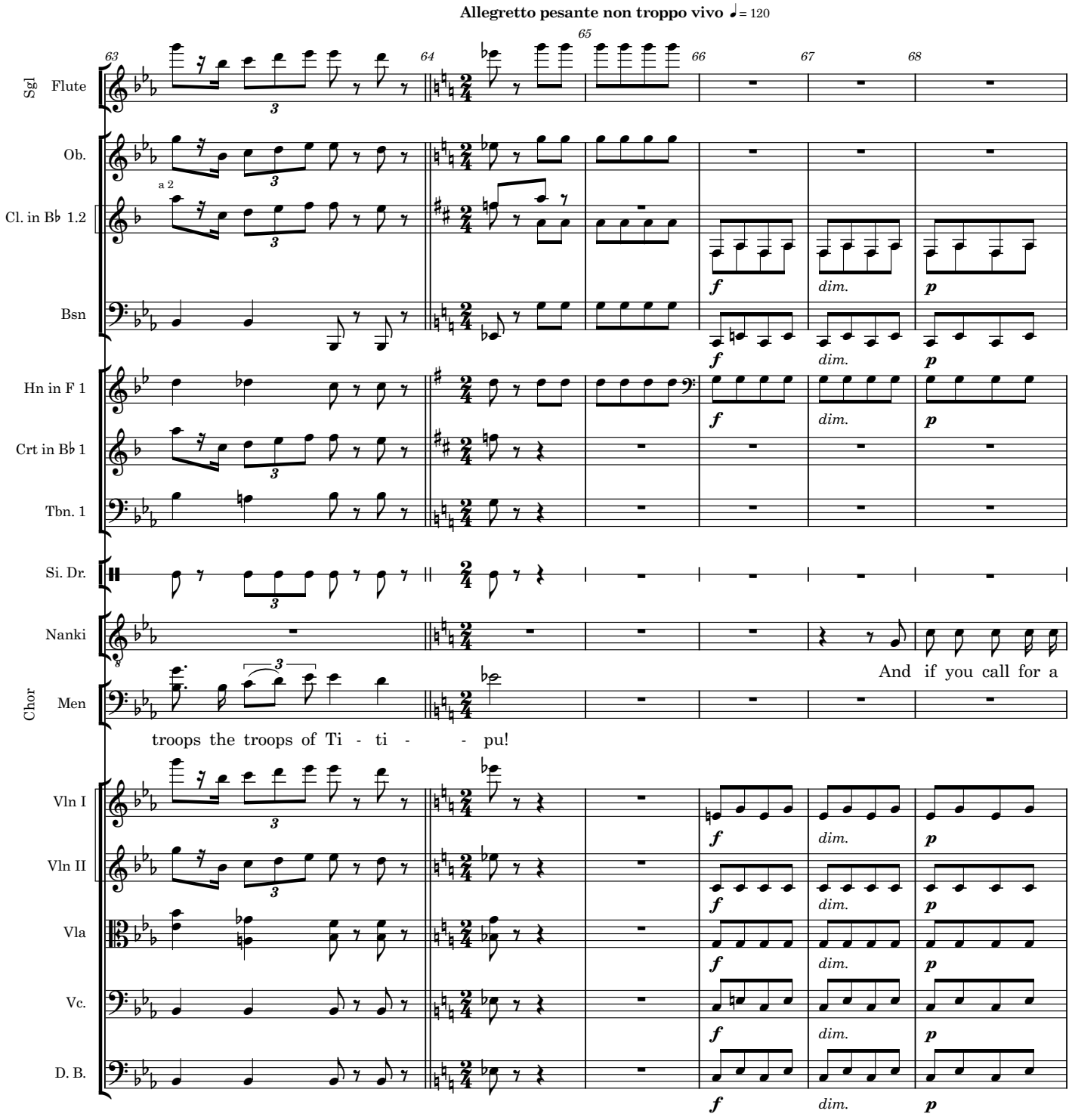

39
40
41
42
43
Allegro marziale ♩= 120
Ob.
Cl. in B♭ 1 2
Bsn
Hn in F 1
Crt in B♭ 1
Nanki
Vln I
Vln II
Vla
Vc.
D. B.
mf
cresc.
dim.
tears my cheeks be - dew—
Oh,
sor - row, sor - row!

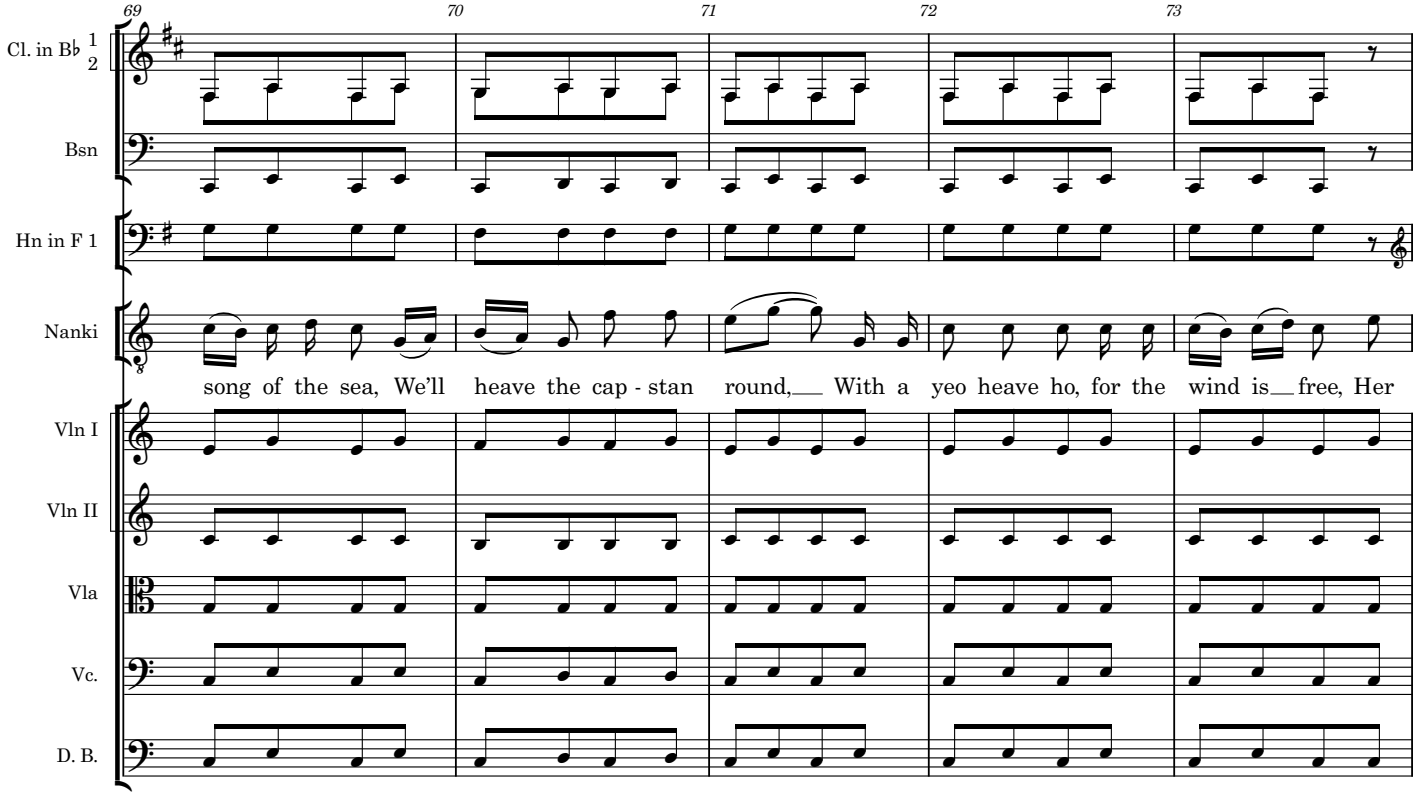

44
45
46
47
Crt in B♭ 1
Tbn. 1
Nanki
But if pa - tri - o - tic sen - ti - ment is want - ed, I've pa - tri - o - tic bal - lads cut and
Vln I
Vln II
Vla
Vc.
D. B.
f dim.
p
48
49
50
Nanki
dried; For wher - e'er our coun - try's ban - ner may be plant - ed, All
Vln I
Vln II
Vla
Vc.
D. B.

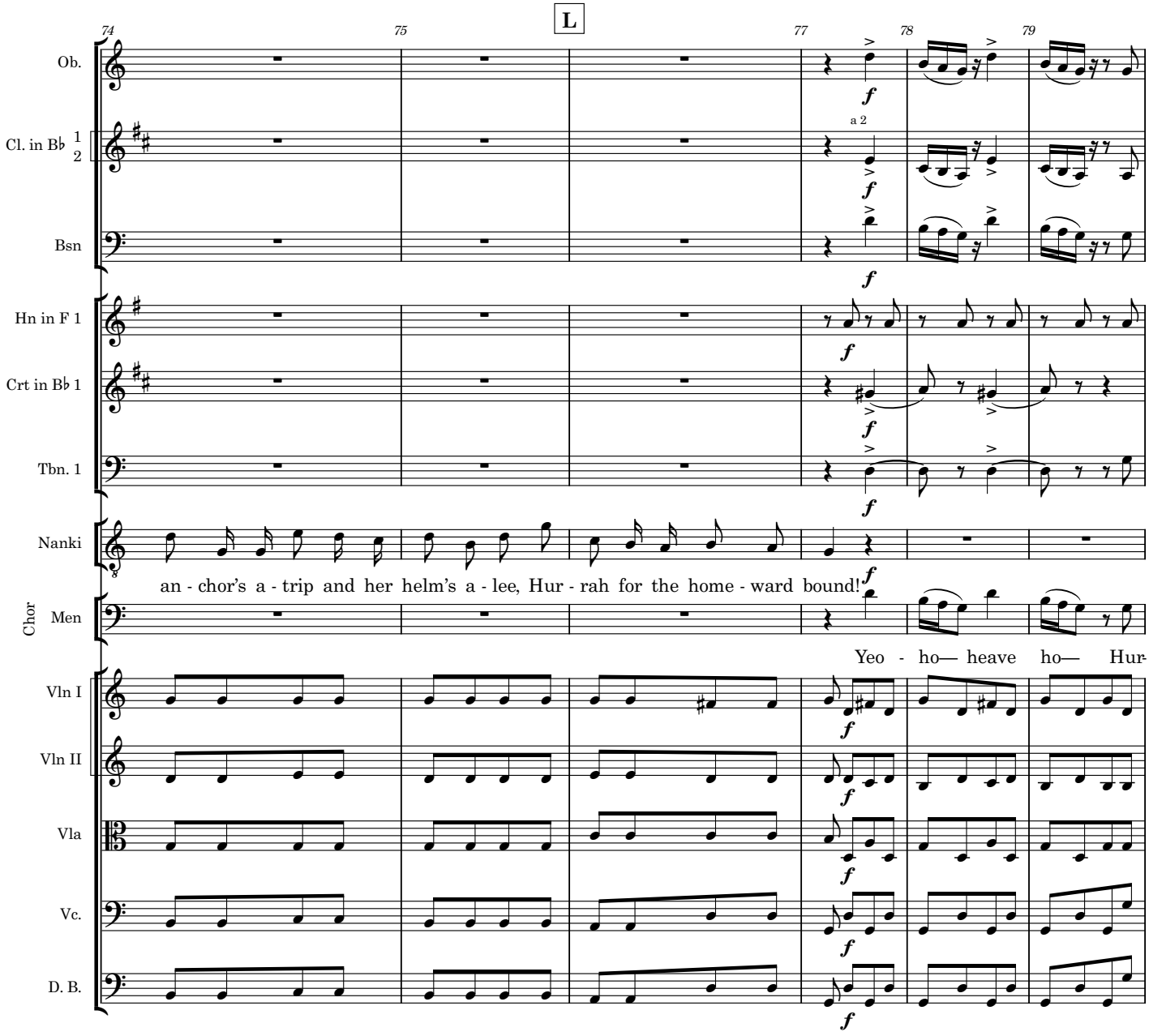

K
51
52
54
55
56
Ob.
Nanki
Vln I
Vln II
Vla
Vc.
D. B.
Sgl Flute
Cl. in B♭ 1 2
Crt in B♭ 1
Tbn. 1
Si. Dr.
o - ther lo - cal ban - ners are de - fied!
Our war - ri - ors in ser - ried ranks as -
- sem - bled,
Ne - ver quail— or they con - ceal it if they do—
And I
p
1.

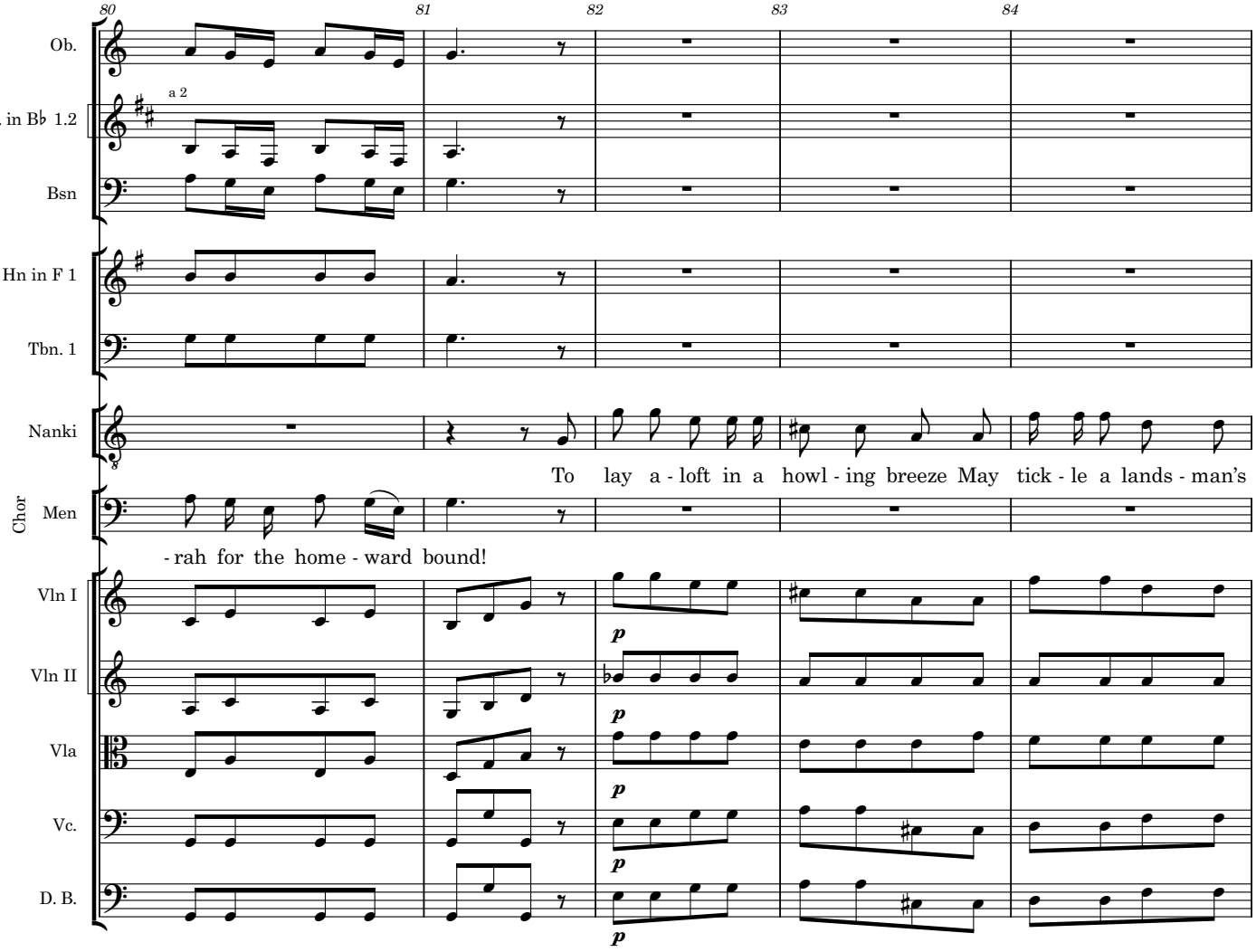

Sgl Flute
Cl. in B♭ 1 2
Crt in B♭ 1
Tbn. 1
Si. Dr.
Nanki
should - n't be sur - pris'd if na - tions trem - bled Be - fore the migh - ty troops, the troops of Ti - ti -
Vln I
Vln II
Vla
Vc.
D. B.

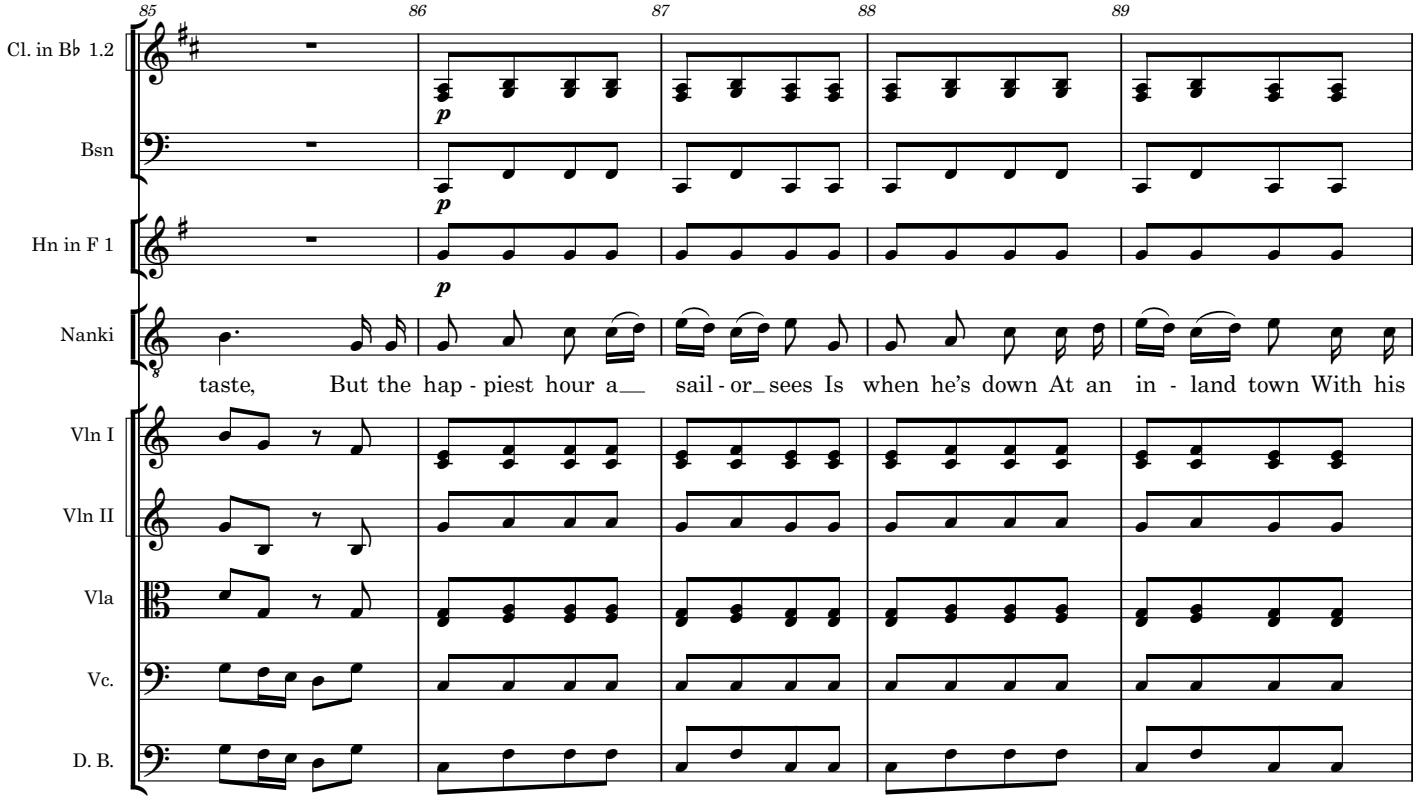

Sgl Flute
Ob.
Cl. in B♭ 1 2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Si. Dr.
Nanki
Chor Men
Vln I
Vln II
Vla
Vc.
D. B.
60
61
62
1.
a 2
- pu!
We should - n't be sur - pris'd if na - tions trem - bled, trem - bled with a - larm Be - fore the migh - ty

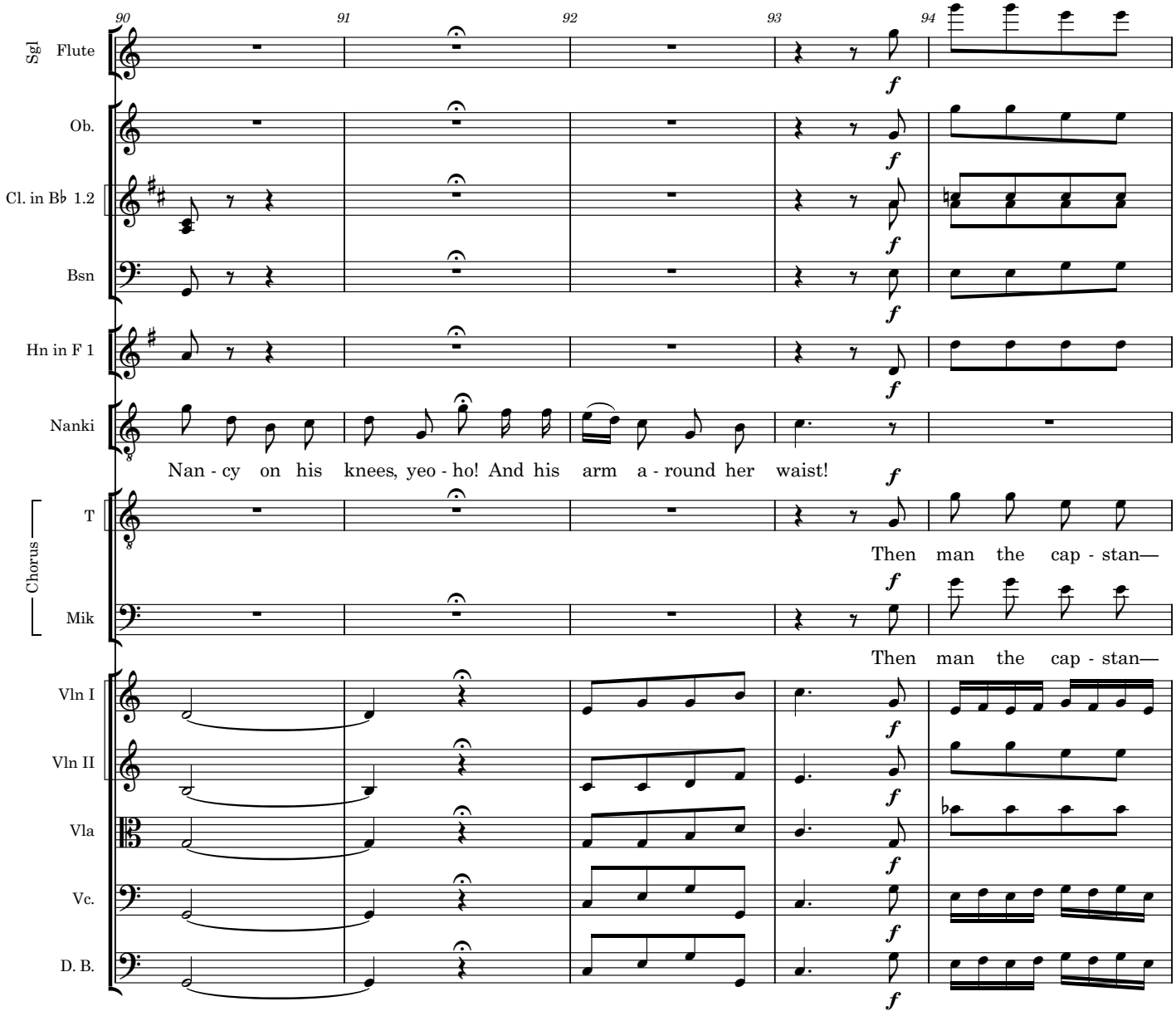

Allegretto pesante non troppo vivo ♩= 120
63
64
65
66
67
68
Sgl Flute
Ob.
a 2
Cl. in B♭ 1.2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Si. Dr.
Nanki
Chor Men
And if you call for a
troops the troops of Ti - ti - - pu!
Vln I
Vln II
Vla
Vc.
D. B.
f
dim.
p

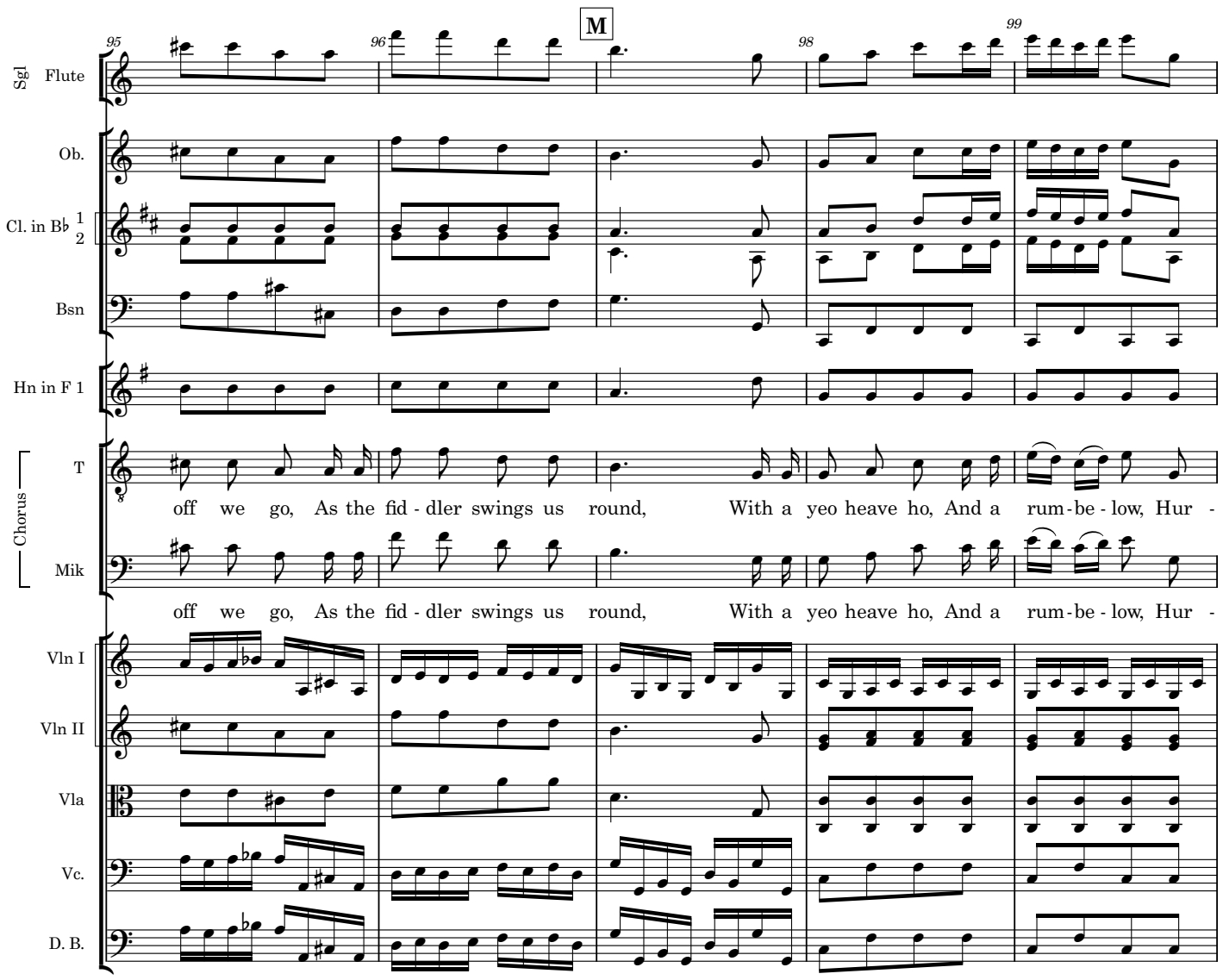

69
70
71
72
73
Cl. in B♭ 1
2
Bsn
Hn in F 1
Nanki
song of the sea, We'll heave the cap - stan round, With a yeo heave ho, for the wind is free, Her
Vln I
Vln II
Vla
Vc.
D. B.

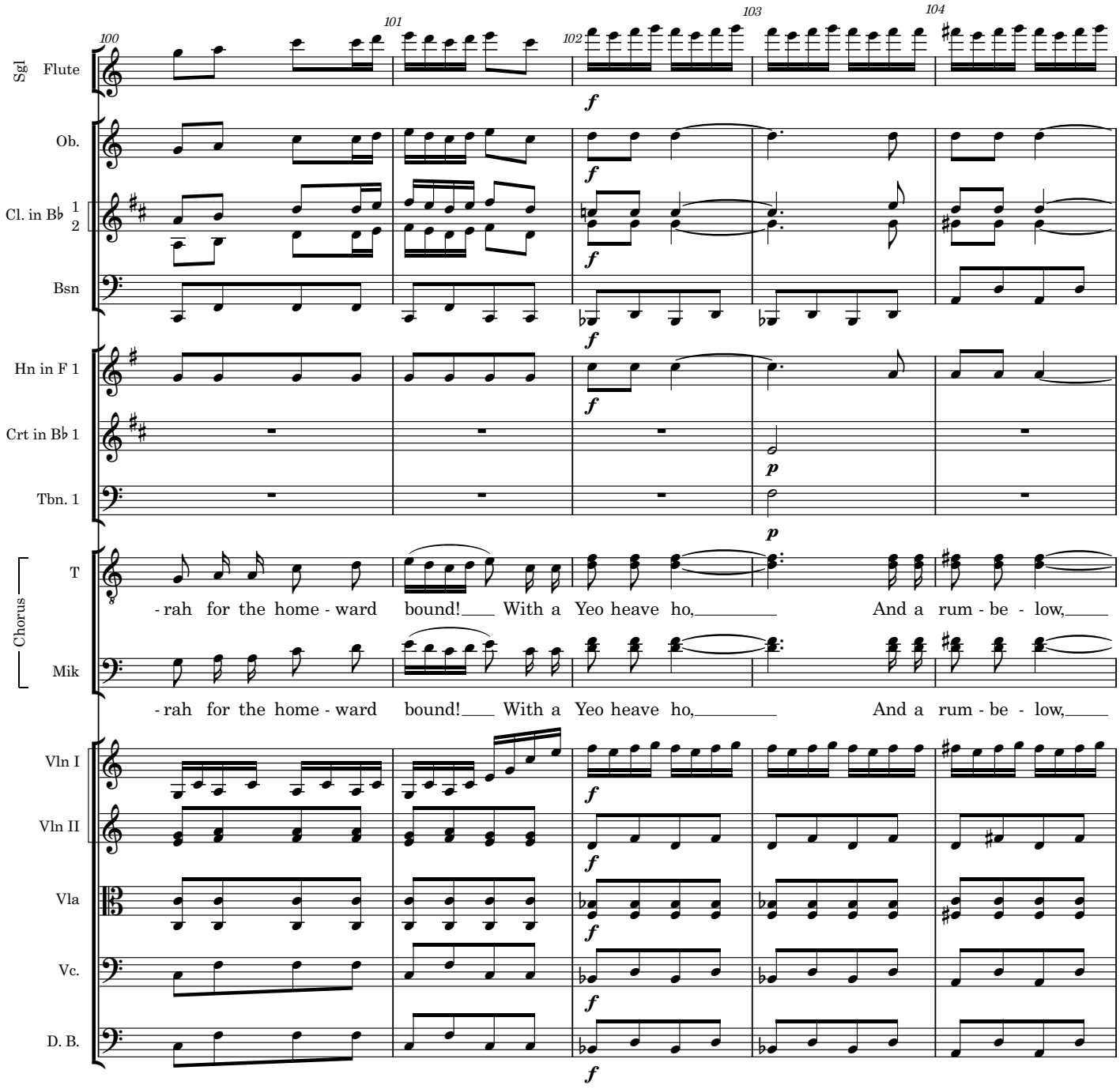

L
74
75
77
78
79
Ob.
Cl. in B♭ 1 2
a 2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Nanki
an - chor's a - trip and her helm's a - lee, Hur - rah for the home - ward bound!
Chor
Men
Yeo - ho— heave ho— Hur-
Vln I
Vln II
Vla
Vc.
D. B.
f

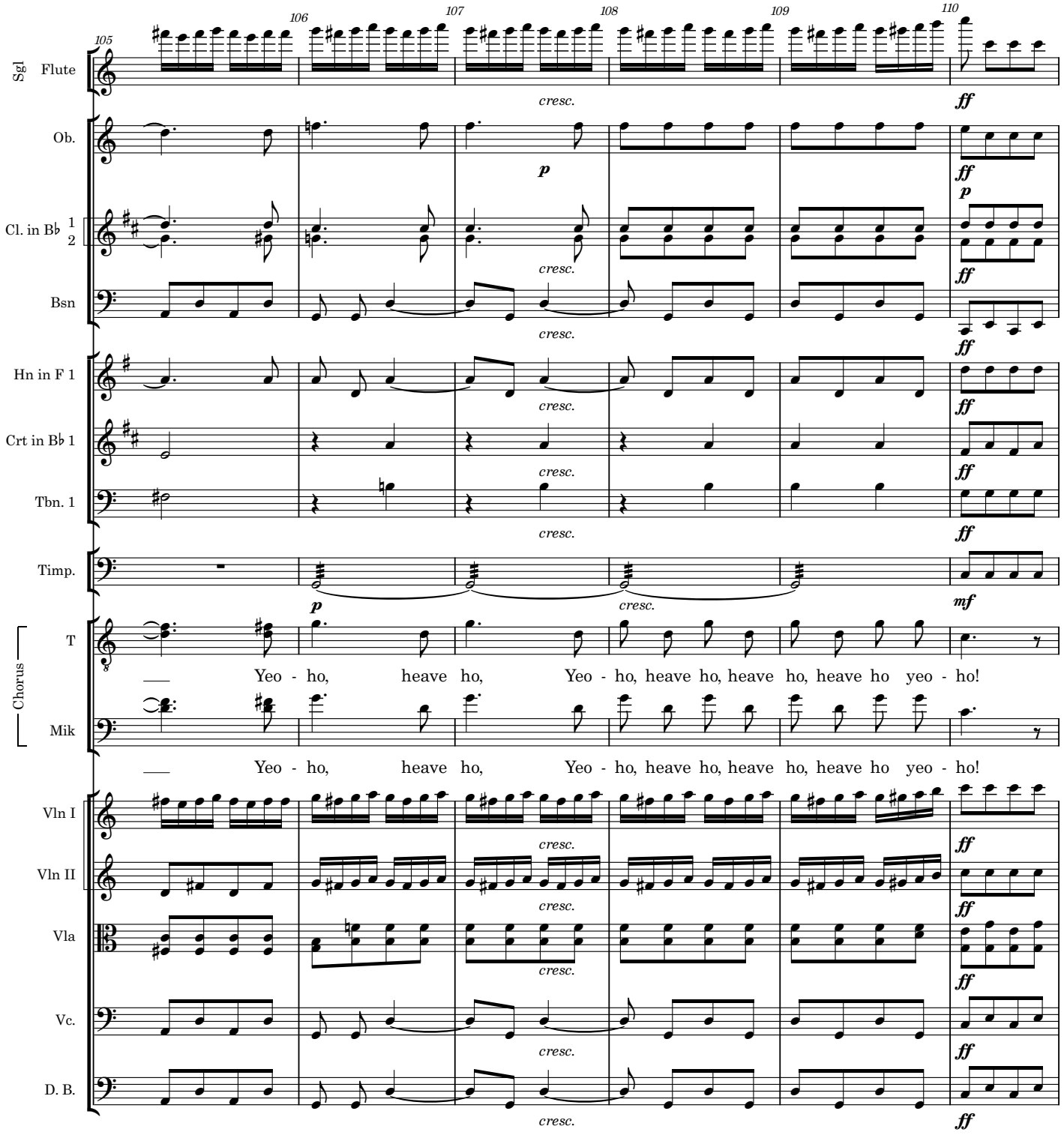

80
81
82
83
84
Ob.
a 2
Cl. in B♭ 1.2
Bsn
Hn in F 1
Tbn. 1
Nanki
To lay a - loft in a howl - ing breeze May tick - le a lands - man's
Chor
Men
- rah for the home - ward bound!
Vln I
Vln II
Vla
Vc.
D. B.
p

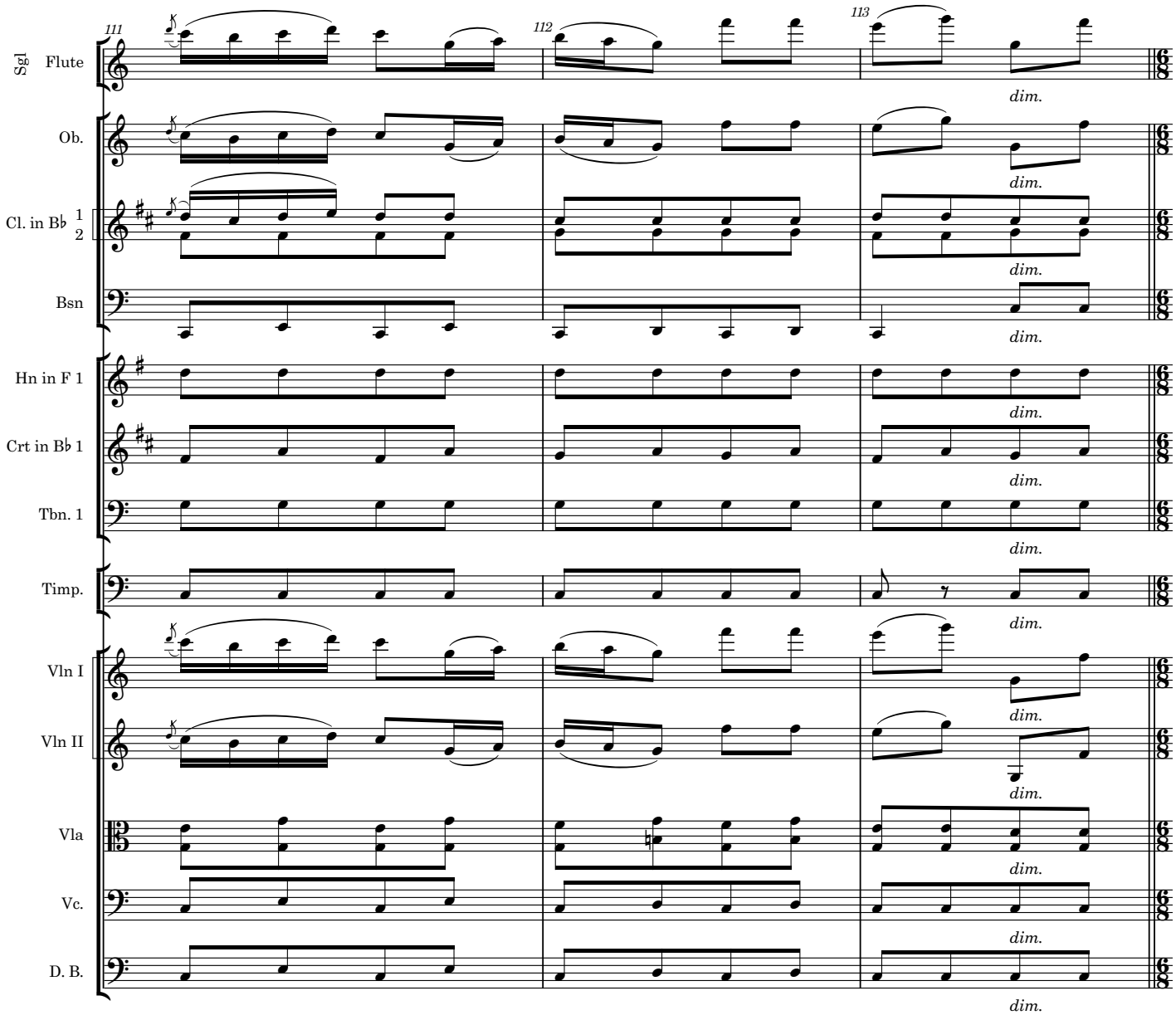

85
86
87
88
89
Cl. in B♭ 1.2
Bsn
Hn in F 1
Nanki
taste, But the hap - piest hour a__ sail - or_ sees Is when he's down At an in - land town With his
Vln I
Vln II
Vla
Vc.
D. B.
p
p
p

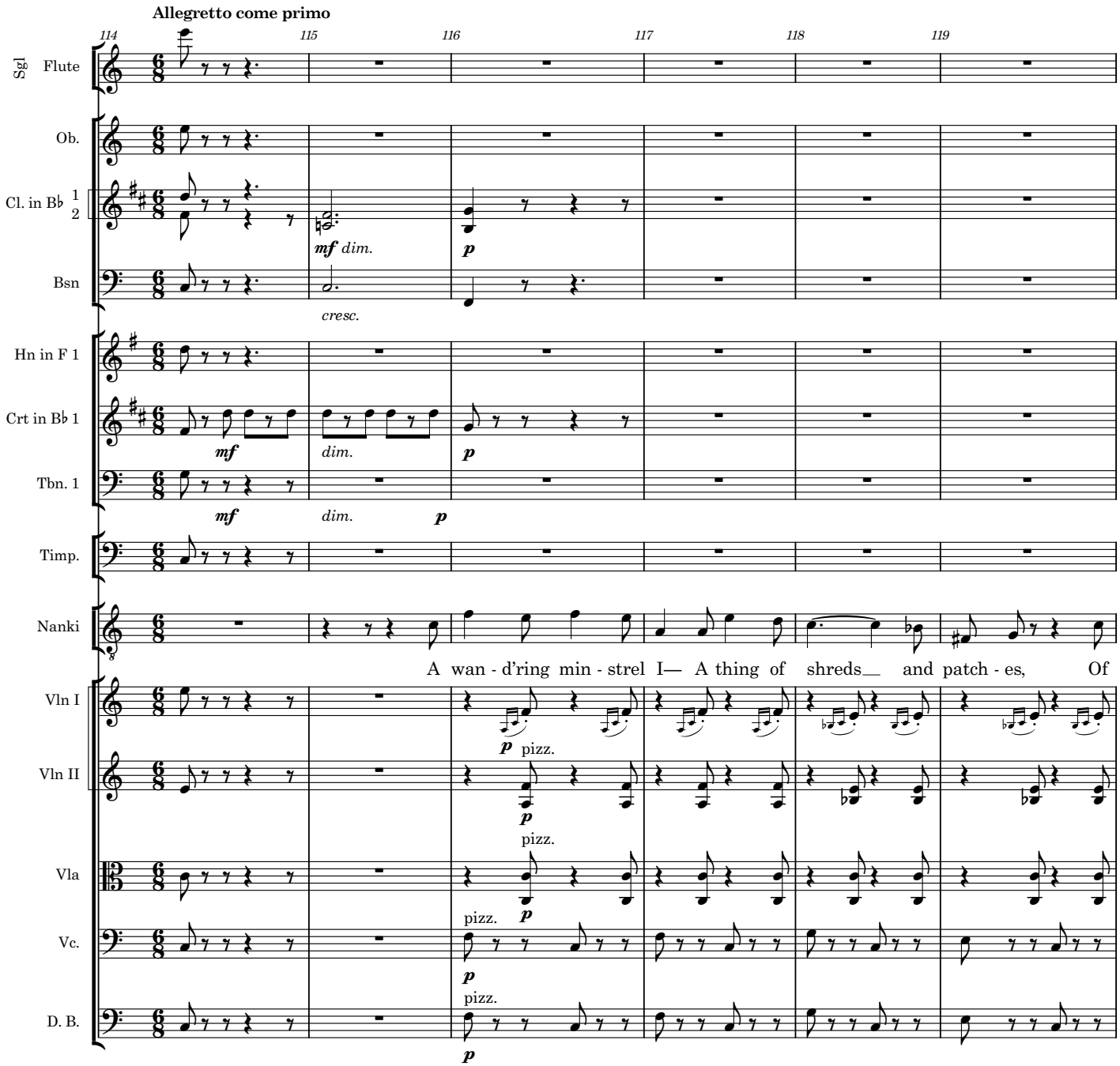

90
91
92
93
94
Sgl Flute
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Nanki
Nan - cy on his knees, yeo - ho! And his arm a - round her waist!
Chorus
T
Then man the cap - stan—
Mik
Then man the cap - stan—
Vln I
Vln II
Vla
Vc.
D. B.
f

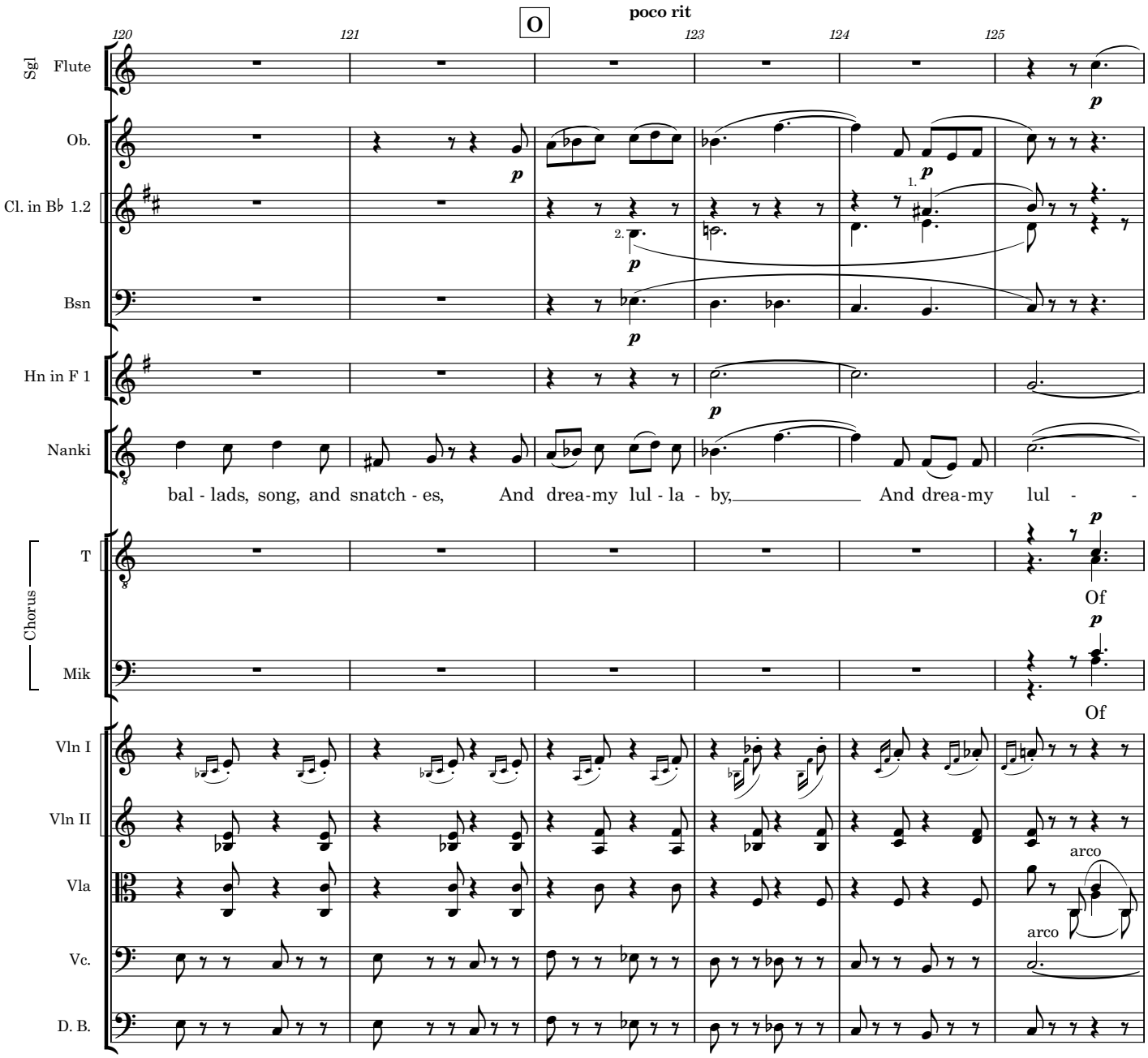

M
95
96
98
99
Sgl Flute
Ob.
Cl. in B♭ 1
2
Bsn
Hn in F 1
Chorus
T
off we go, As the fid - dler swings us round, With a yeo heave ho, And a rum - be - low, Hur -
Mik
off we go, As the fid - dler swings us round, With a yeo heave ho, And a rum - be - low, Hur -
Vln I
Vln II
Vla
Vc.
D. B.

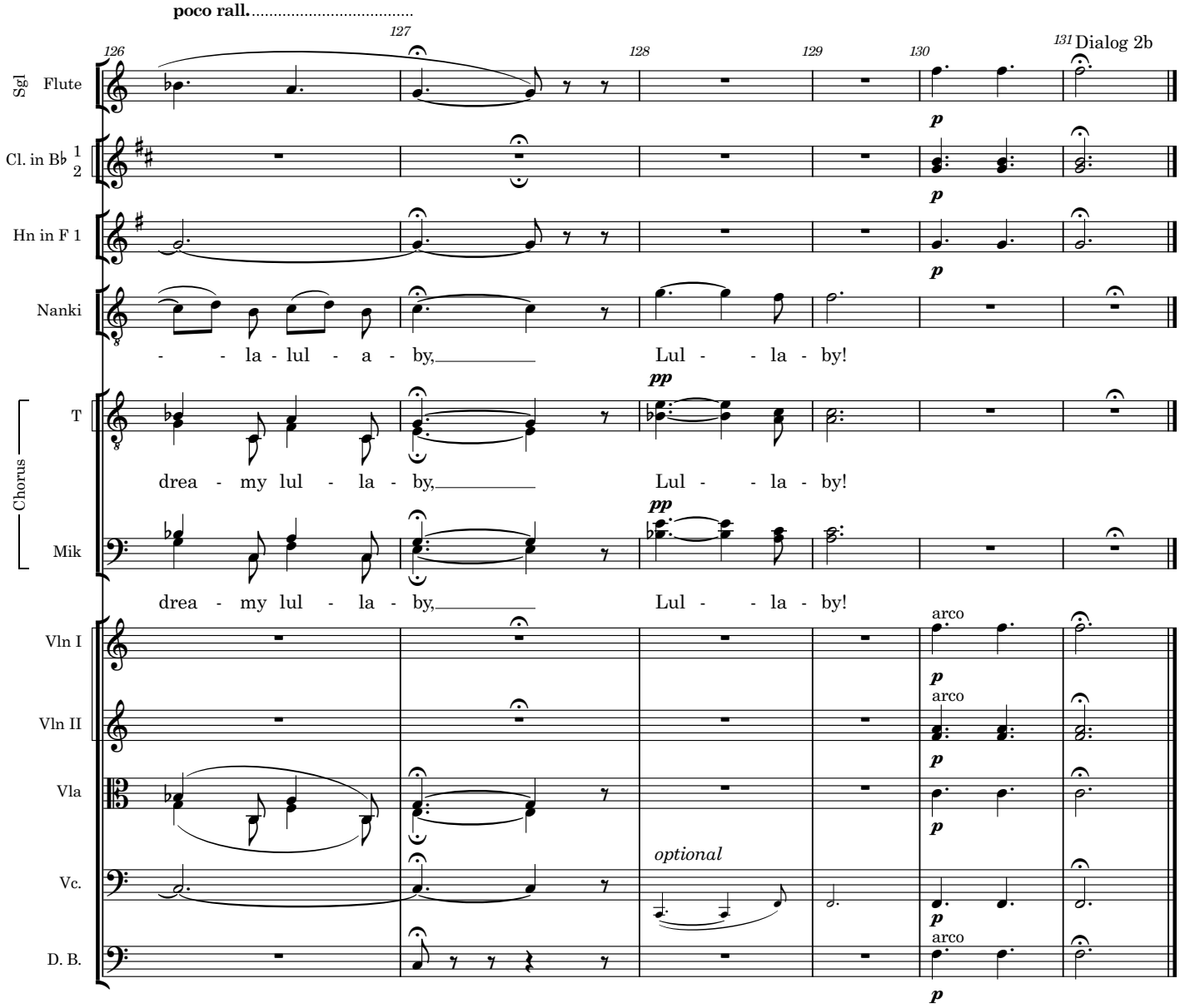

100
101
102
103
104
Sgl Flute
Ob.
Cl. in B♭ 1 2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Chorus
T
Mik
Vln I
Vln II
Vla
Vc.
D. B.
f
p
-rah for the home - ward bound! With a Yeo heave ho, And a rum - be - low,
-rah for the home - ward bound! With a Yeo heave ho, And a rum - be - low,


105
106
107
108
109
110
Sgl Flute
Ob.
Cl. in B♭ 1 2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Timp.
Chorus
T
Mik
Vln I
Vln II
Vla
Vc.
D. B.
cresc.
p
ff
mf
Yeo - ho, heave ho, Yeo - ho, heave ho, heave ho, heave ho yeo - ho!


111
112
113
Sgl Flute
Ob.
Cl. in B♭ 1 2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Timp.
Vln I
Vln II
Vla
Vc.
D. B.
dim.


Allegretto come primo
114
115
116
117
118
119
Sgl Flute
Ob.
Cl. in B♭ 1 2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Timp.
Nanki
Vln I
Vln II
Vla
Vc.
D. B.
mf dim.
p
cresc.
mf
dim.
p
mf
dim.
p
A wan - d'ring min - strel I— A thing of shreds and patch - es, Of
p pizz.
p
pizz.
pizz.
p
pizz.
p
pizz.
p


poco rit
O
120
121
123
124
125
Sgl Flute
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Nanki
bal - lads, song, and snatch - es, And drea-my lul - la - by, And drea-my lul - -
Chorus
T
Of
Mik
Of
Vln I
Vln II
Vla
arco
Vc.
arco
D. B.


poco rall.
126
127
128
129
130
131
Dialog 2b
Sgl Flute
Cl. in B♭ 1 2
Hn in F 1
Nanki
- - la - lul - a - by, Lul - - la - by!
Chorus
T
drea - my lul - la - by, Lul - - la - by!
Mik
drea - my lul - la - by, Lul - - la - by!
Vln I
Vln II
Vla
Vc.
D. B.
optional
arco
p
pp

(*Enter* PISH-TUSH.)

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

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

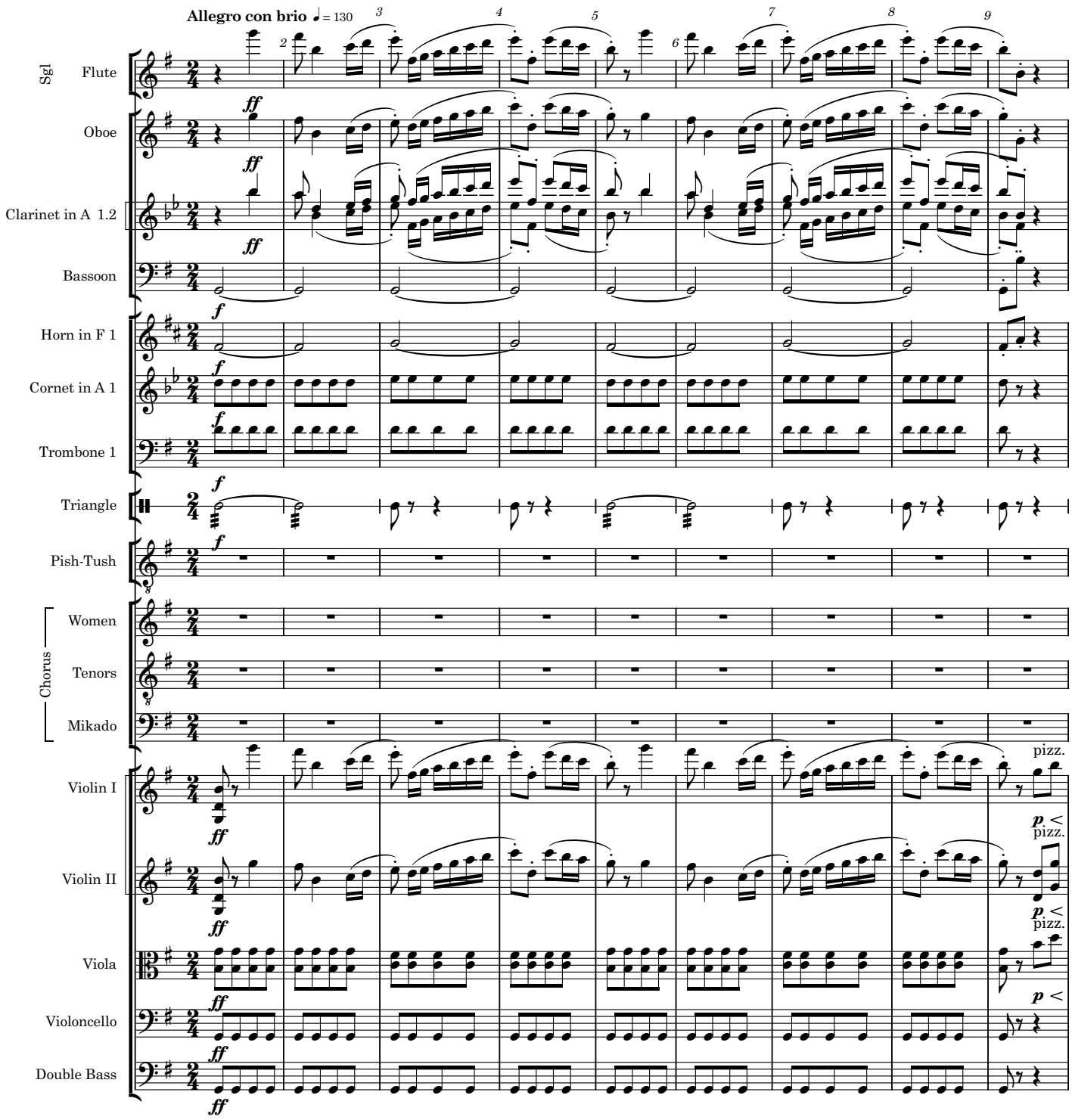
PISH. It is true that Ko-Ko was condemned to death for flirting, but he was reprieved at the last moment, and raised to the exalted rank of Lord High Executioner under the following remarkable circumstances:

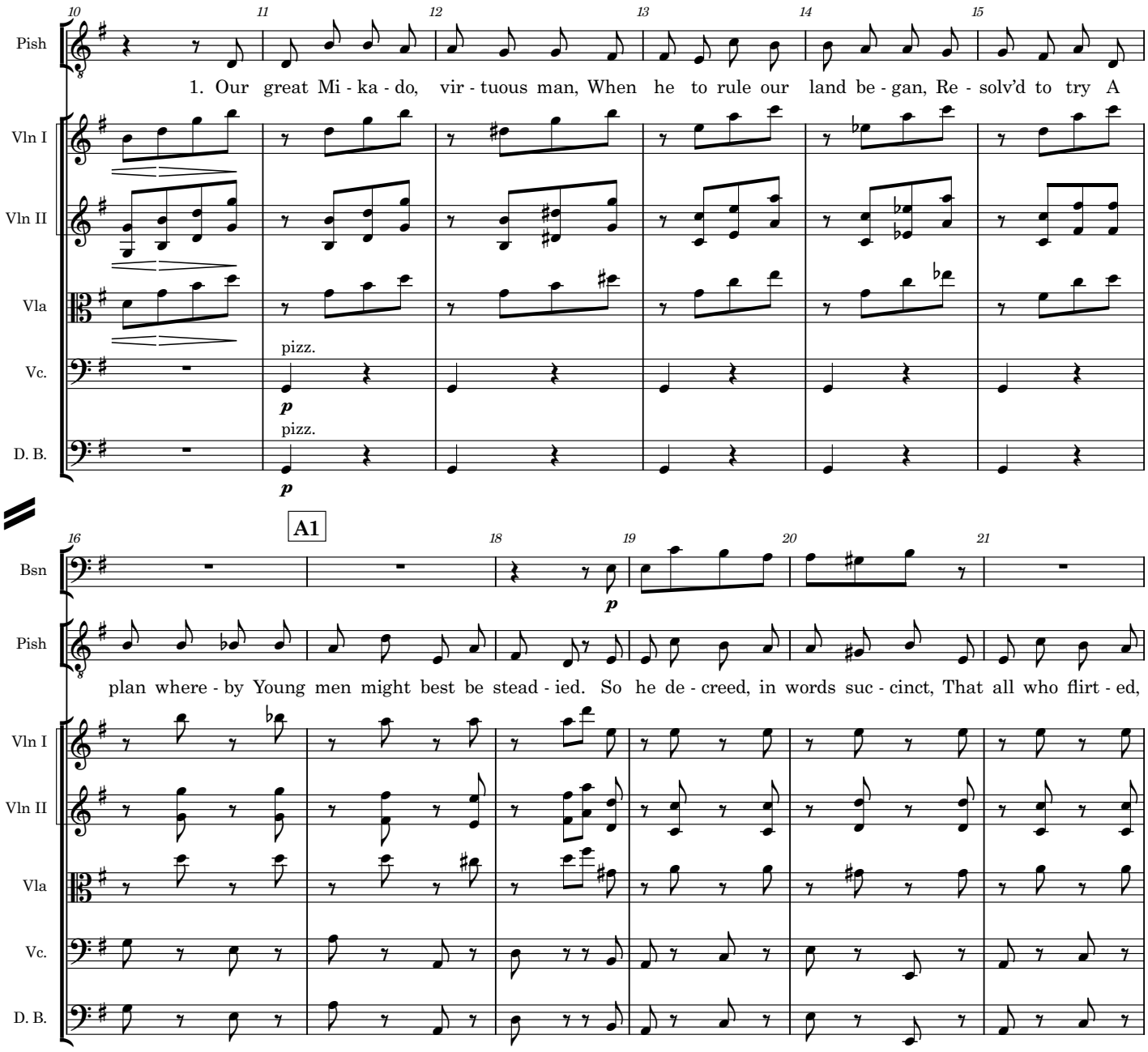
The Mikado
3. Our great Mikado, virtuous man

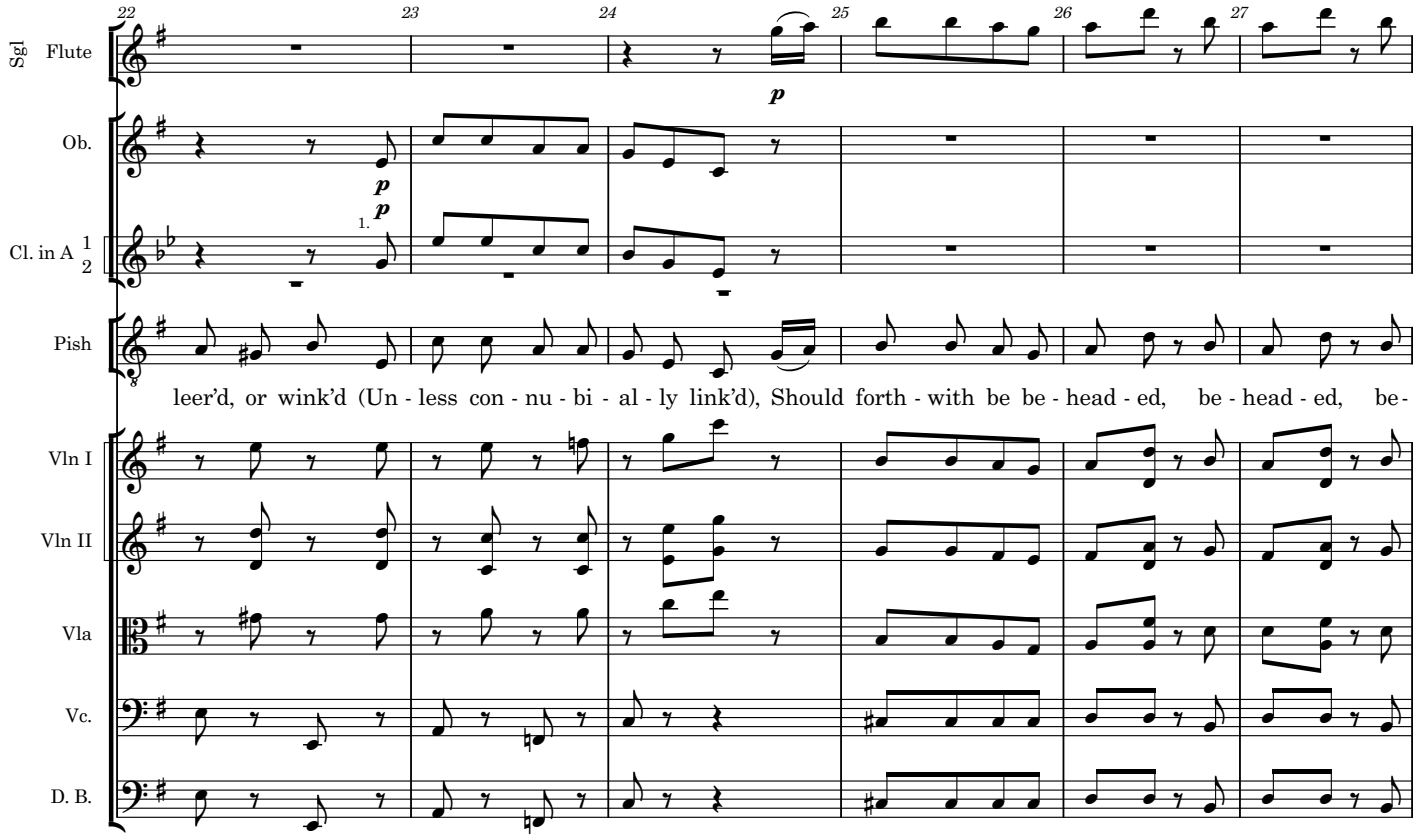
Pish-Tush and men

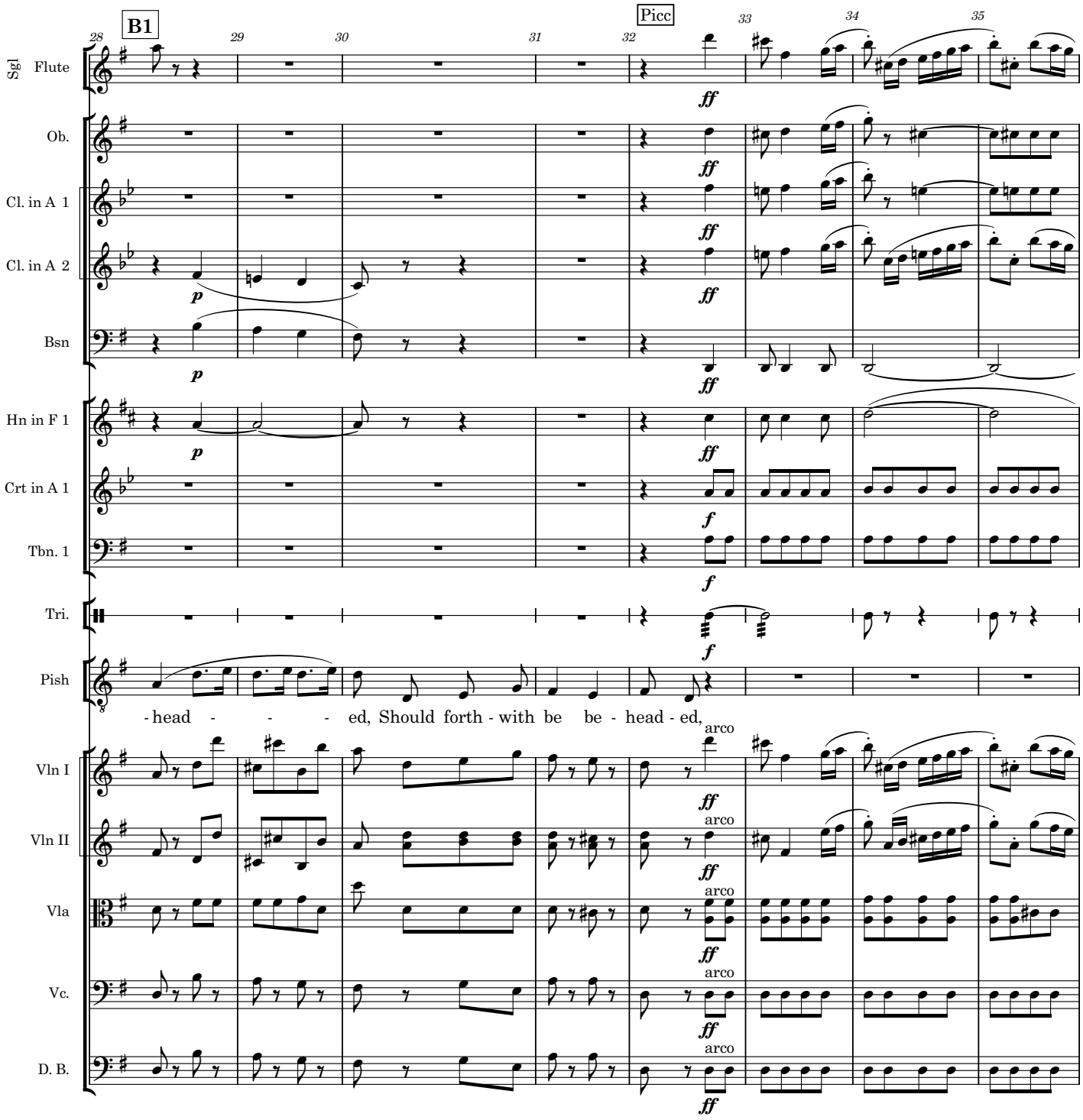
W S Gilbert

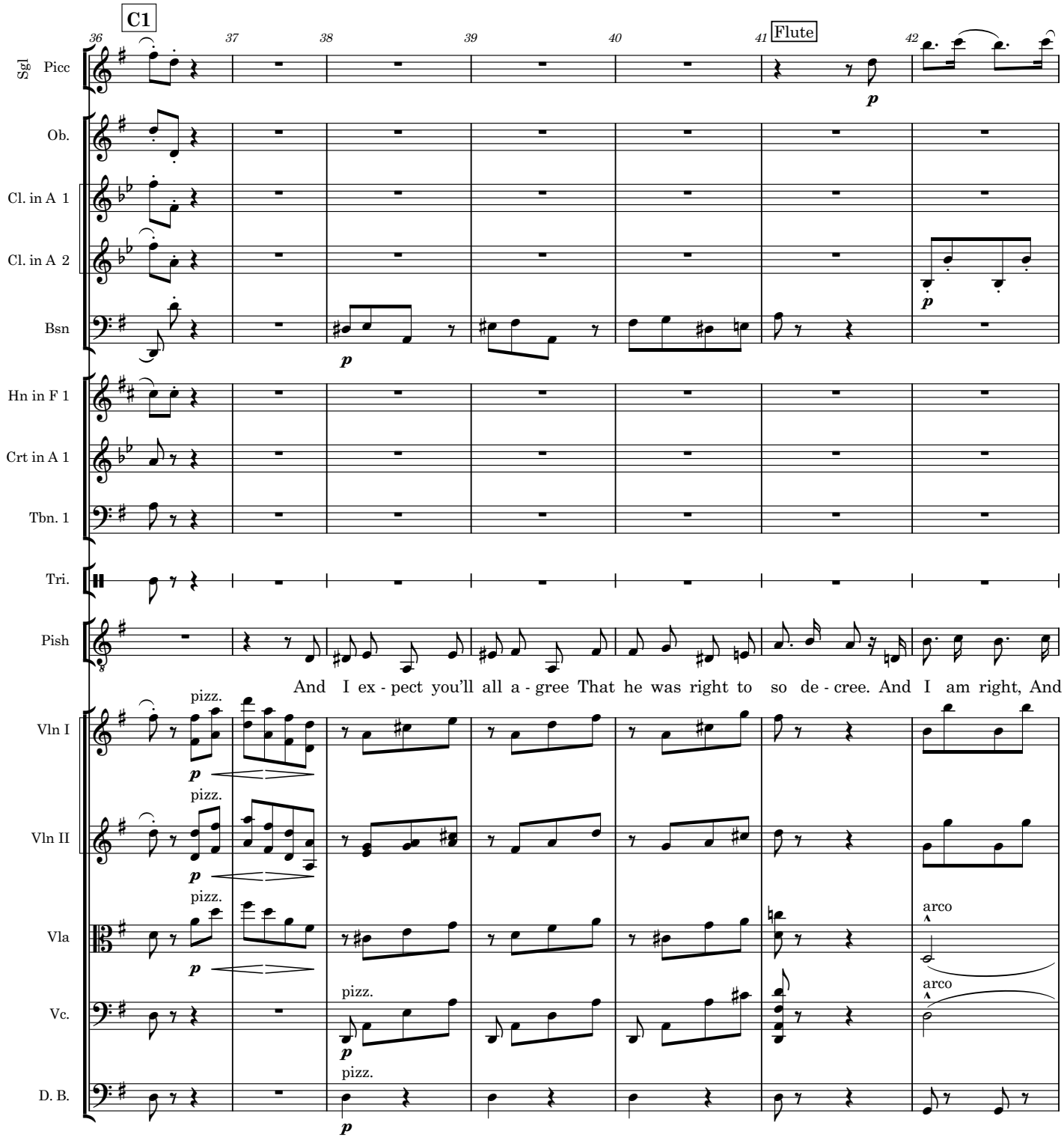
Arthur Sullivan

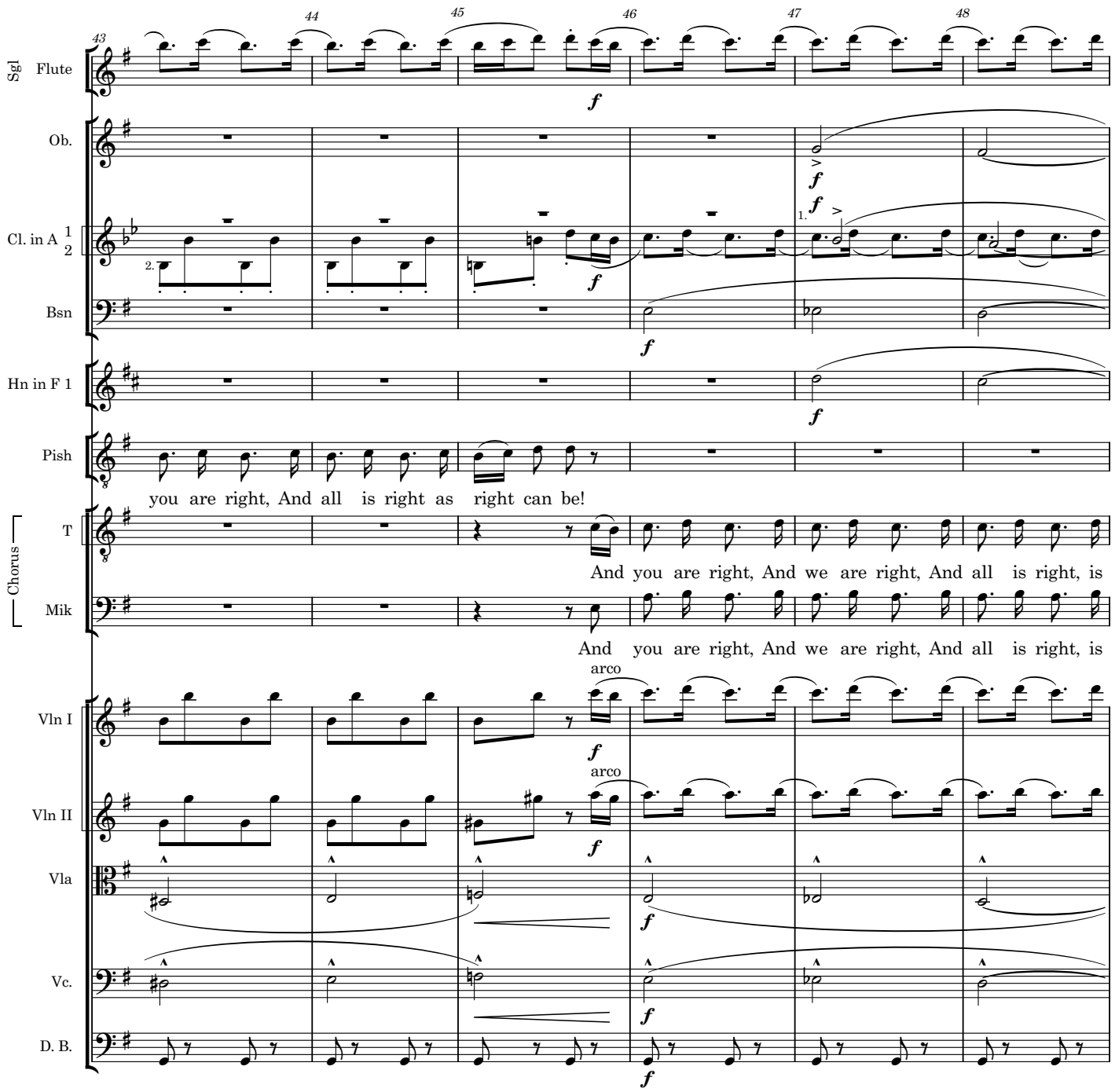


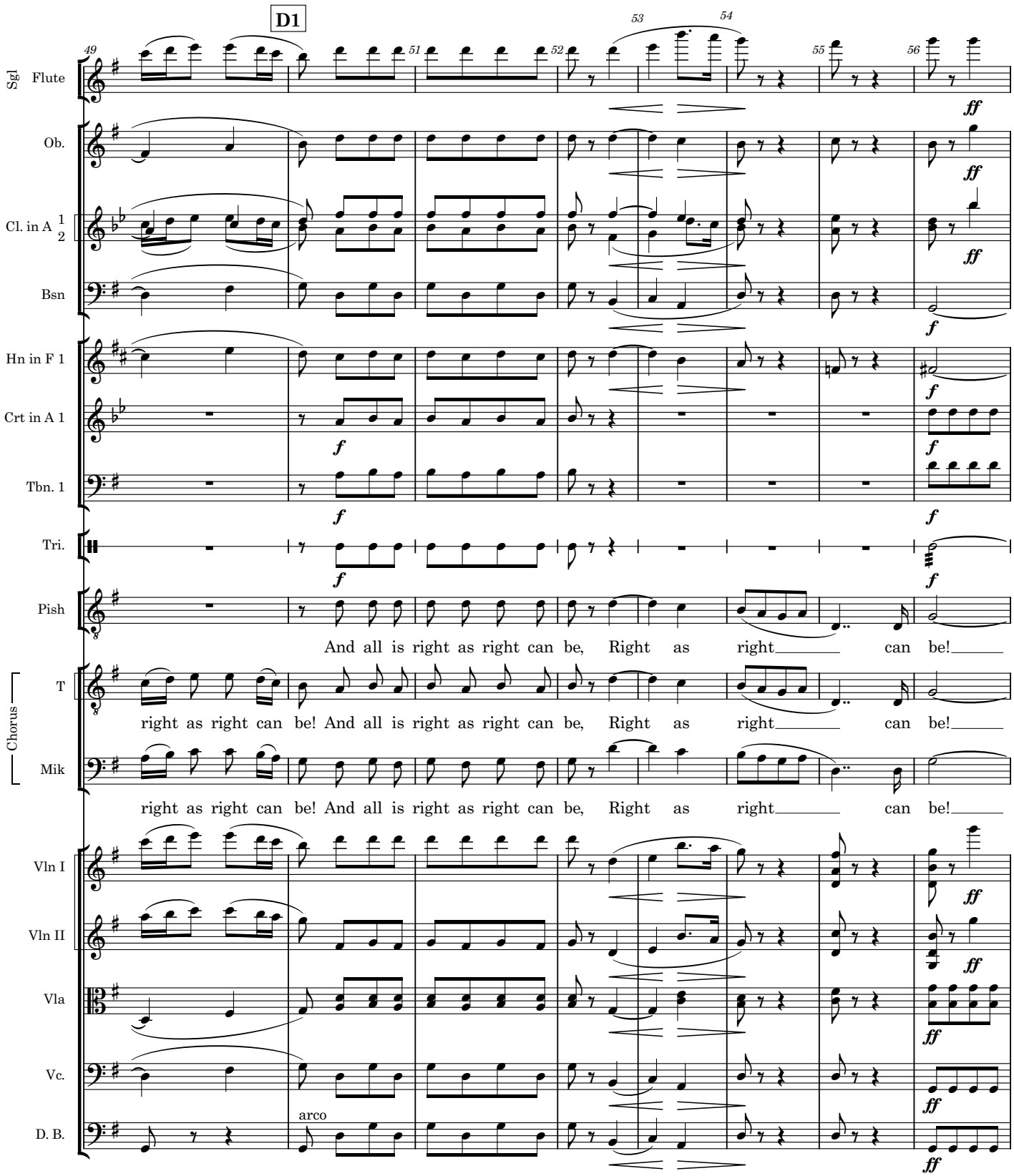

Pish
1. Our great Mi - ka - do, vir - tuous man, When he to rule our land be - gan, Re - solv'd to try A
Vln I
Vln II
Vla
Vc.
pizz.
p
D. B.
pizz.
p
A1
Bsn
p
Pish
plan where - by Young men might best be stead - ied. So he de - creed, in words suc - cinct, That all who flirt - ed,
Vln I
Vln II
Vla
Vc.
D. B.

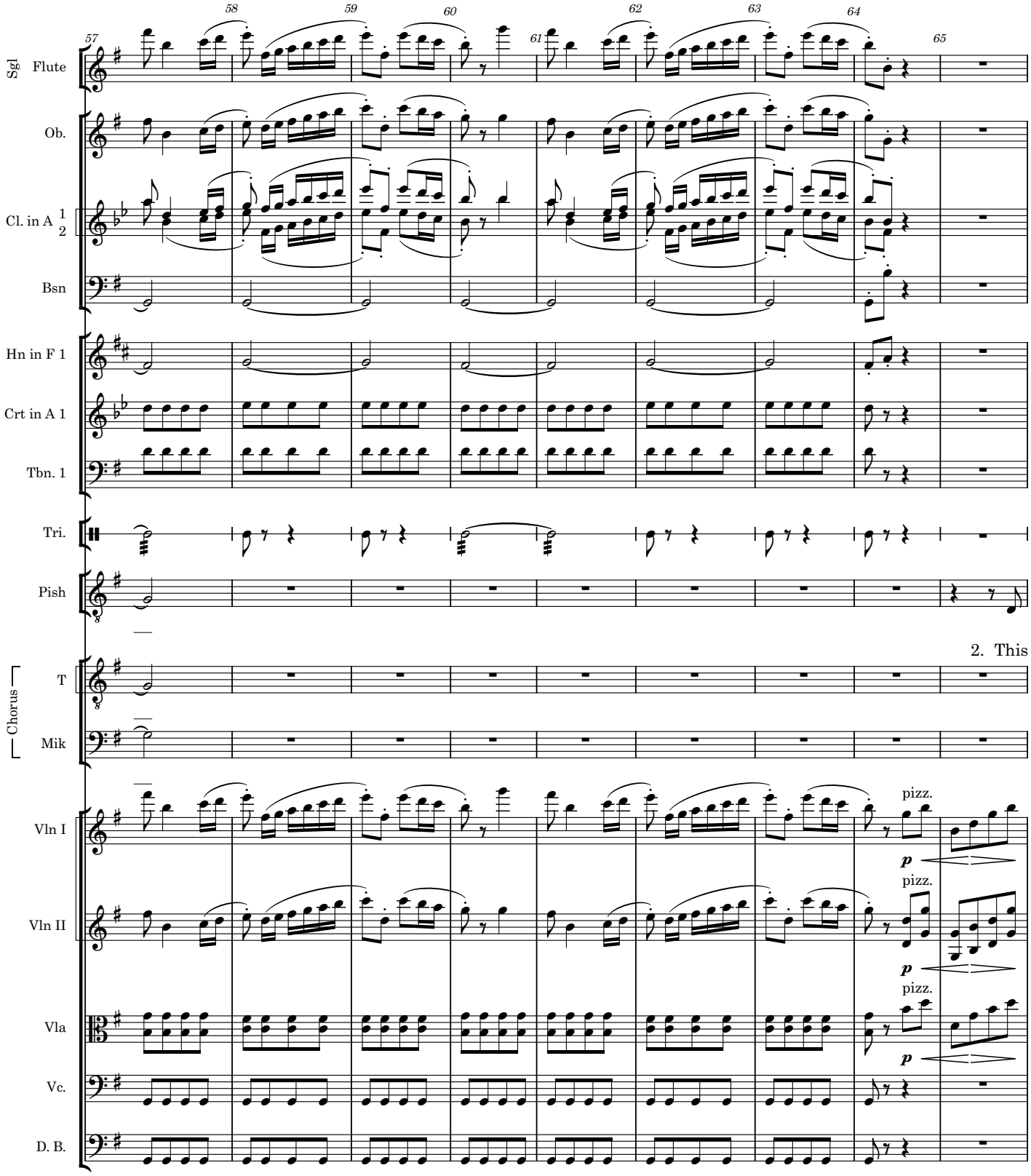

Sgl Flute
Ob.
Cl. in A 1 2
Pish
Vln I
Vln II
Vla
Vc.
D. B.
22
23
24
25
26
27
p
p
p
1.
leer'd, or wink'd (Un - less con - nu - bi - al - ly link'd), Should forth - with be be - head - ed, be - head - ed, be -

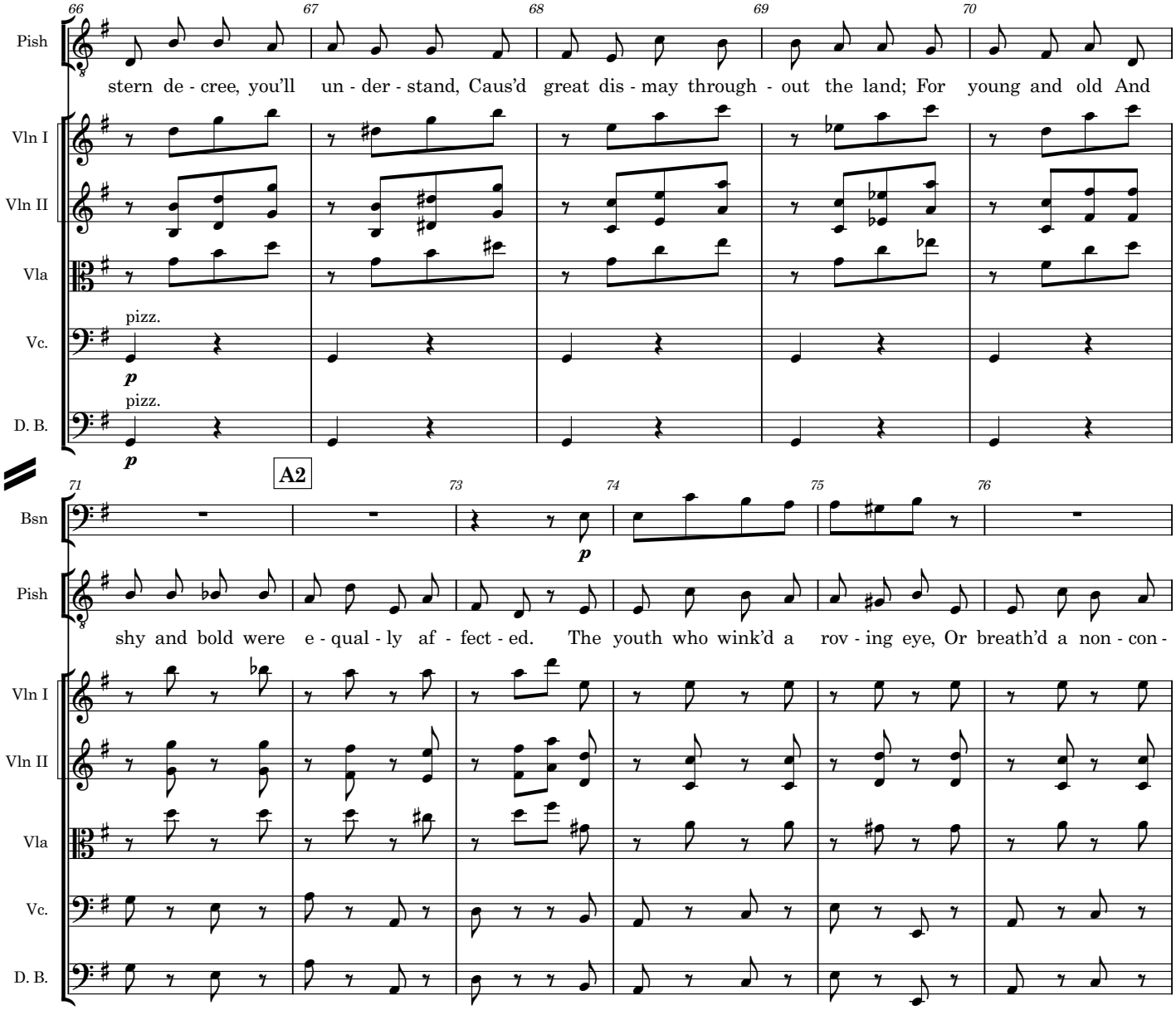

B1
Picc
Sgl Flute
Ob.
Cl. in A 1
Cl. in A 2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Tri.
Pish
- head - - - ed, Should forth - with be be - head - ed,
Vln I
Vln II
Vla
Vc.
D. B.
arco

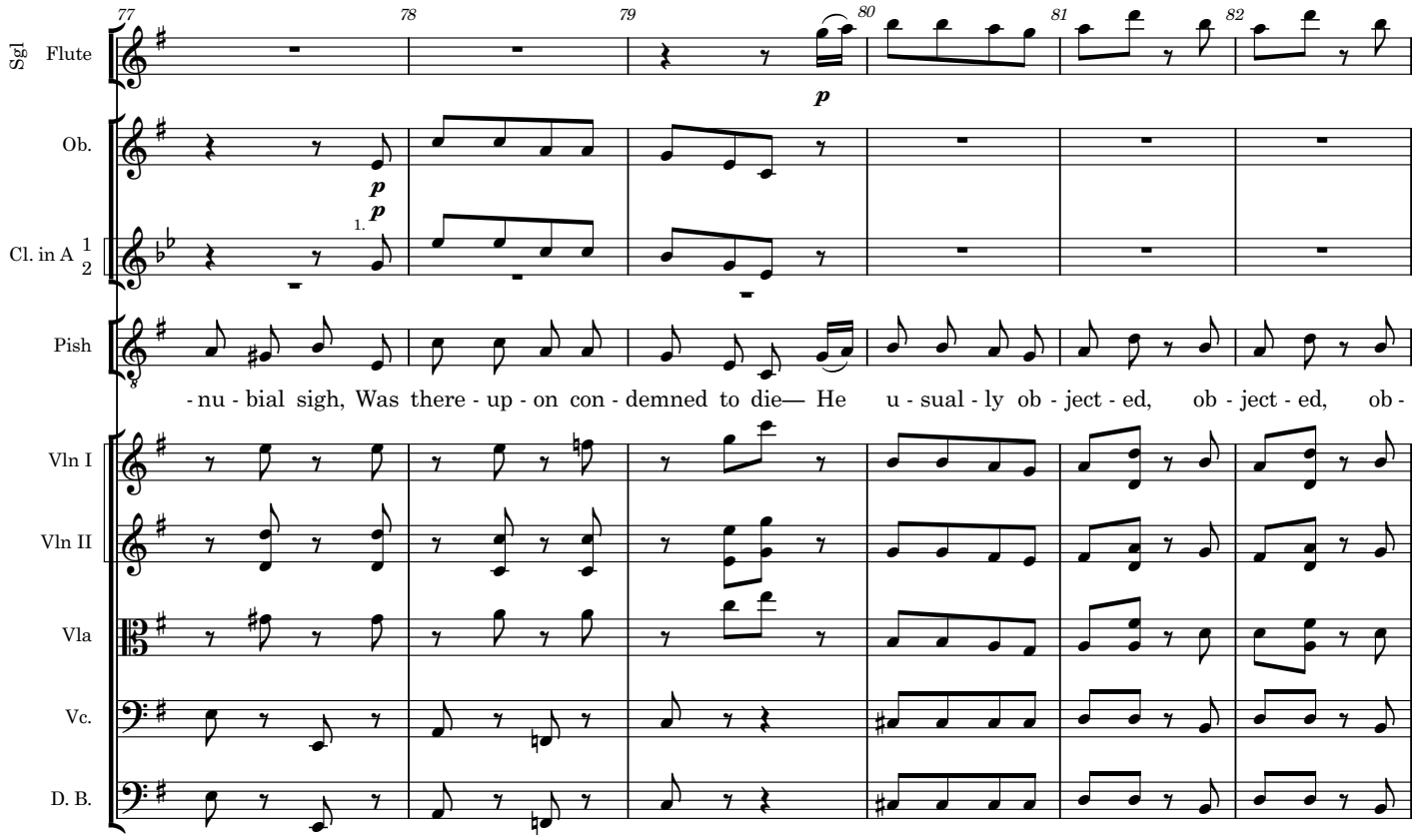

C1
36
37
38
39
40
41
Flute
42
Sgl Picc
Ob.
Cl. in A 1
Cl. in A 2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Tri.
Pish
And I ex - pect you'll all a - gree That he was right to so de - cree. And I am right, And
Vln I
Vln II
Vla
Vc.
D. B.
pizz.
arco
p

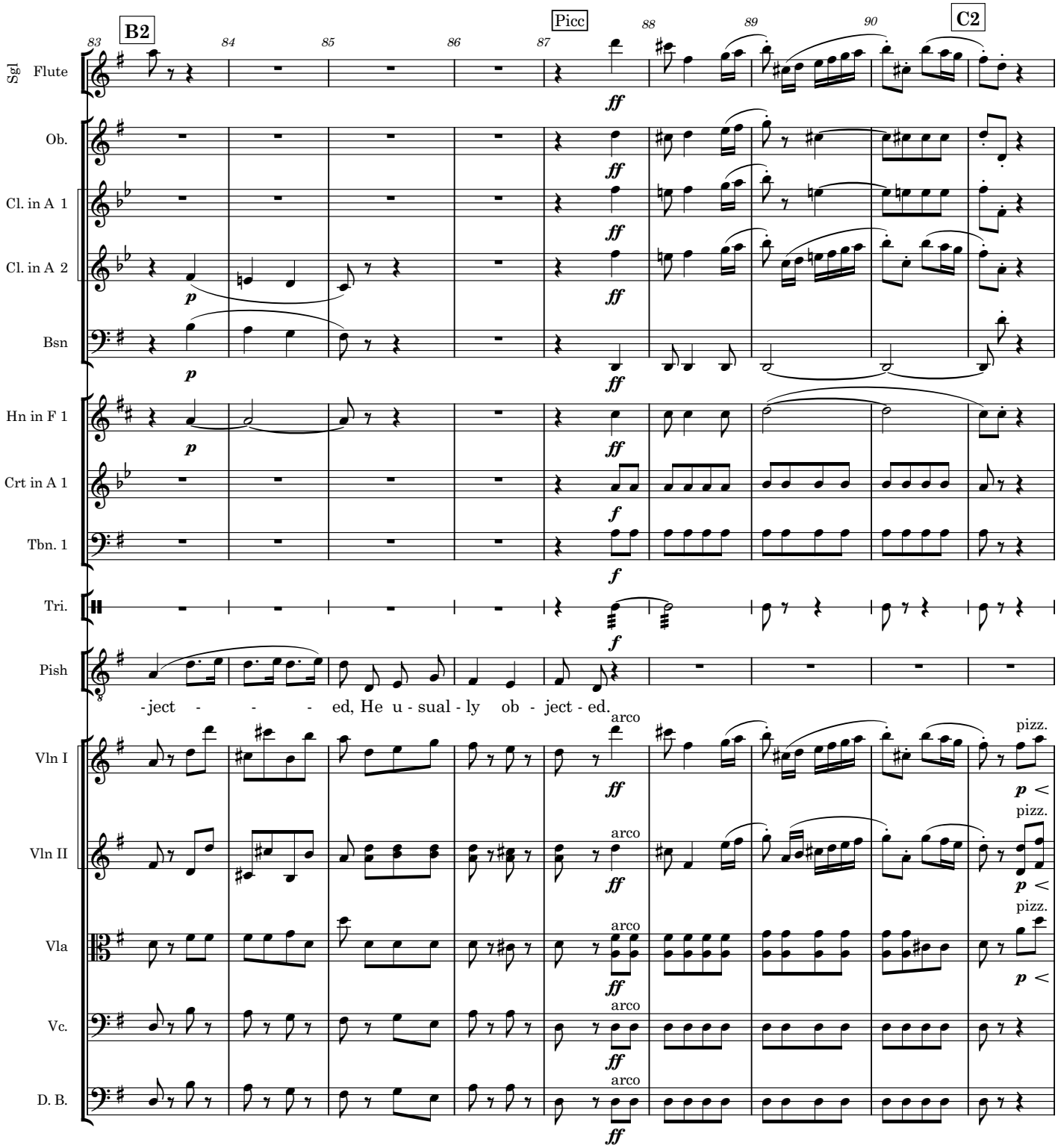

43
44
45
46
47
48
Sgl Flute
Ob.
Cl. in A 1 2
Bsn
Hn in F 1
Pish
you are right, And all is right as right can be!
Chorus
T
And you are right, And we are right, And all is right, is
Mik
And you are right, And we are right, And all is right, is
Vln I
arco
Vln II
arco
Vla
Vc.
D. B.

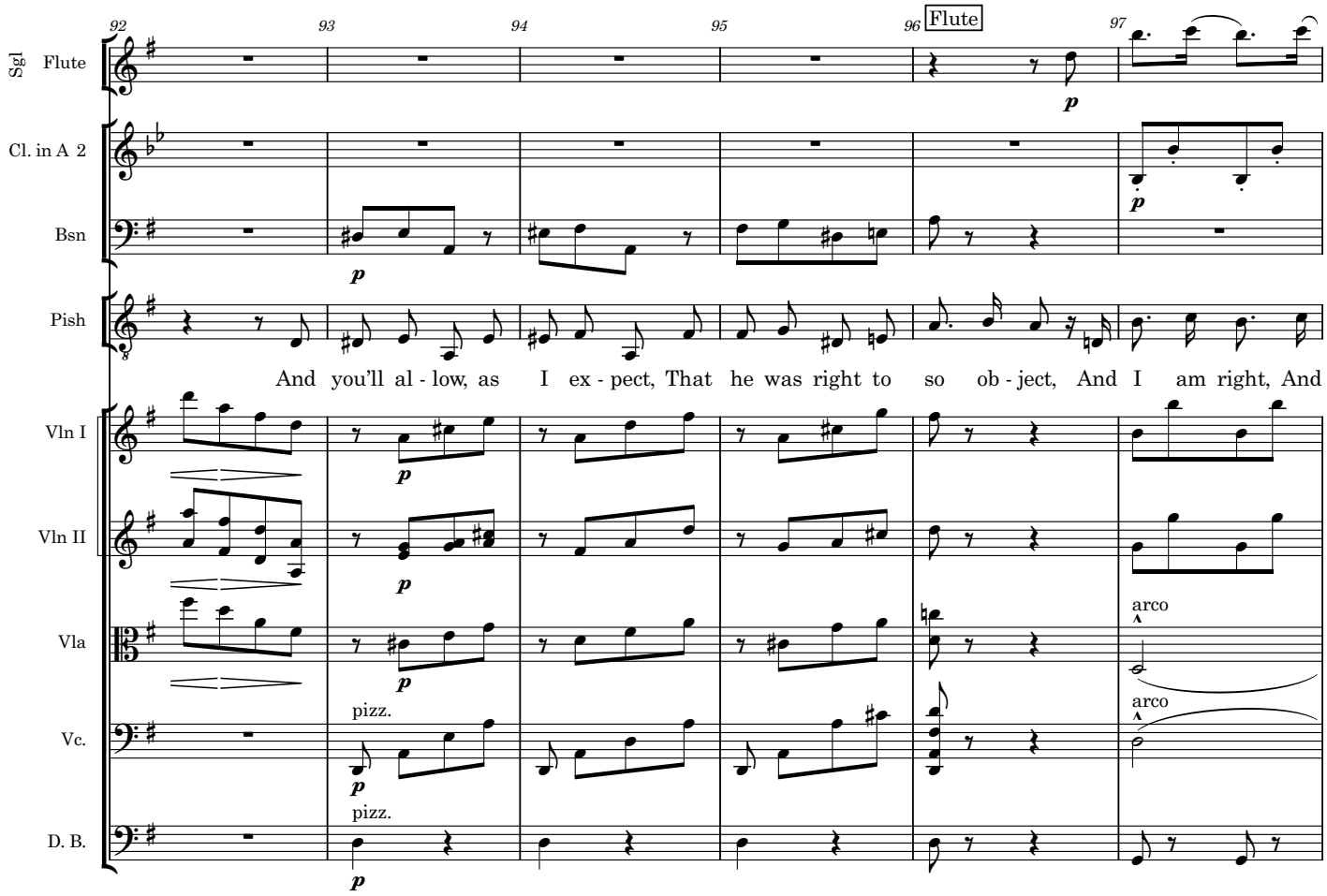

D1
49
51
52
53
54
55
56
Sgl Flute
Ob.
Cl. in A 1 2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Tri.
Pish
T
Mik
Chorus
Vln I
Vln II
Vla
Vc.
D. B.
ff
f
And all is right as right can be, Right as right can be!
right as right can be! And all is right as right can be, Right as right can be!
right as right can be! And all is right as right can be, Right as right can be!
arco

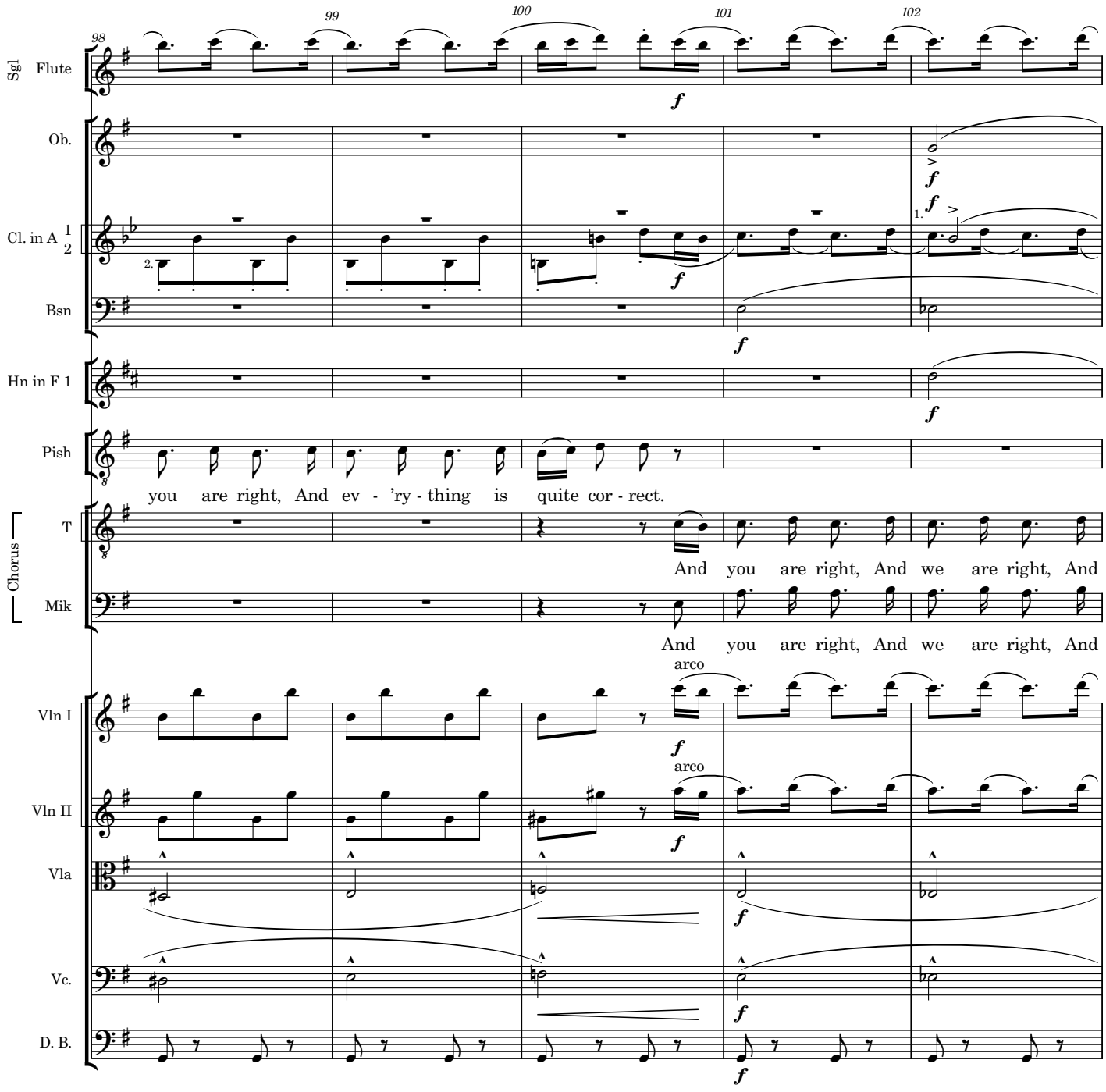

57
58
59
60
61
62
63
64
65
Sgl Flute
Ob.
Cl. in A 1 2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Tri.
Pish
2. This
Chorus
T
Mik
Vln I
Vln II
Vla
Vc.
D. B.
pizz.
p

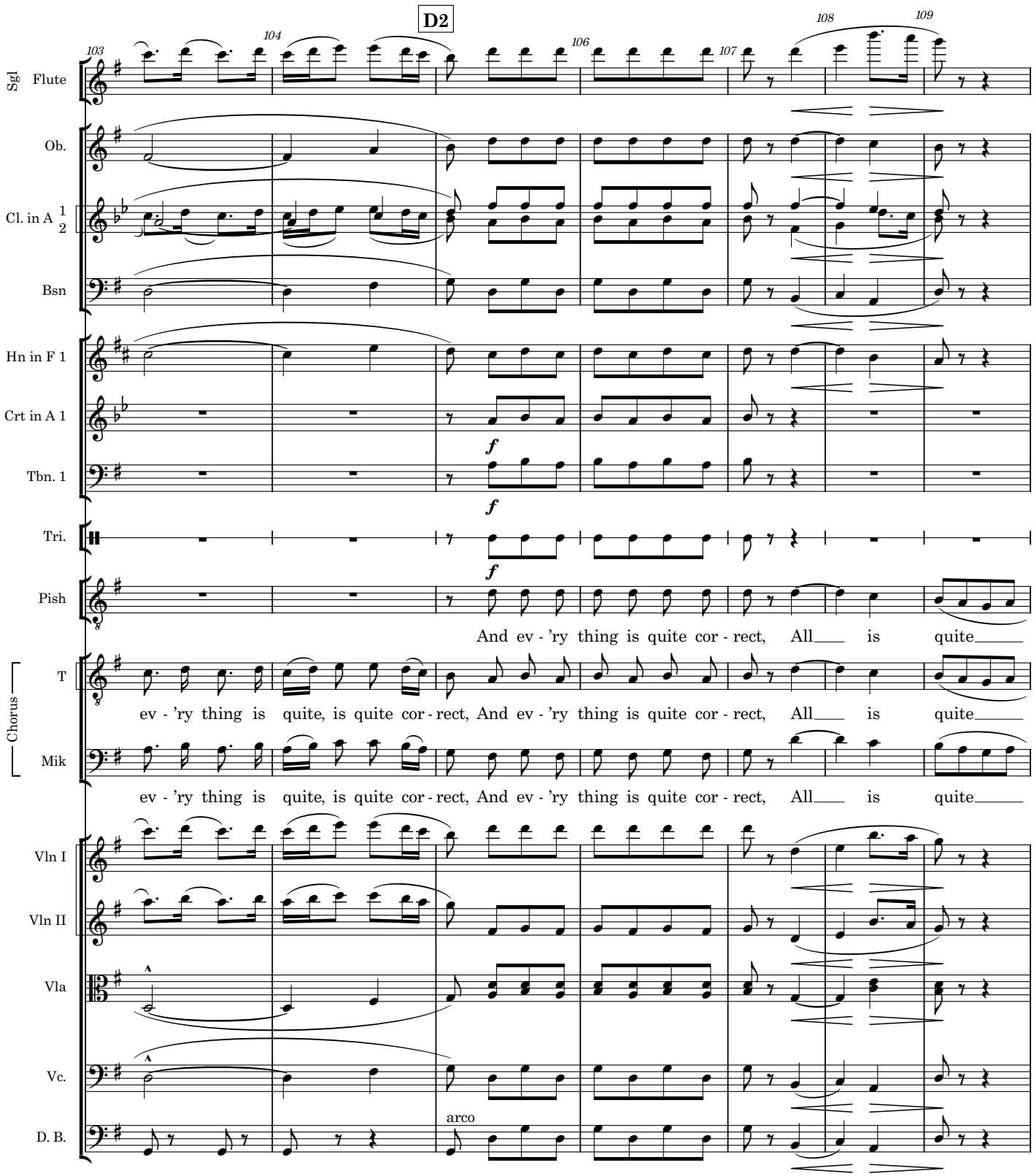

66
67
68
69
70
Pish
stern de - cree, you'll un - der - stand, Caus'd great dis - may through - out the land; For young and old And
Vln I
Vln II
Vla
pizz.
Vc.
p
pizz.
D. B.
p
A2
71
73
74
75
76
Bsn
p
Pish
shy and bold were e - qual - ly af - fect - ed. The youth who wink'd a rov - ing eye, Or breath'd a non - con -
Vln I
Vln II
Vla
Vc.
D. B.

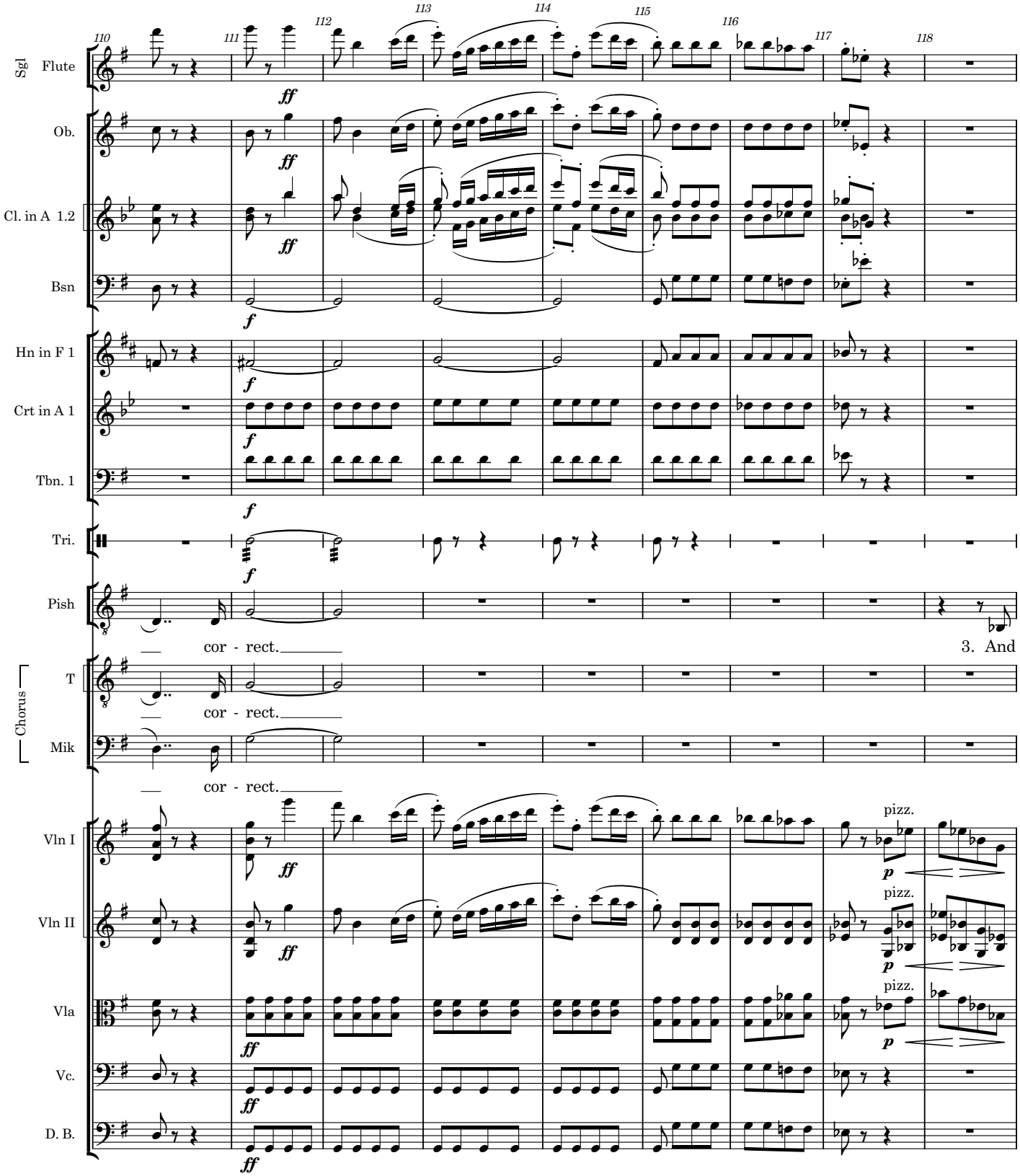

77
78
79
80
81
82
Sgl Flute
Ob.
Cl. in A 1 2
Pish
Vln I
Vln II
Vla
Vc.
D. B.
p
p
p
1.
- nu - bial sigh, Was there - up - on con - demned to die— He u - sual - ly ob - ject - ed, ob - ject - ed, ob -

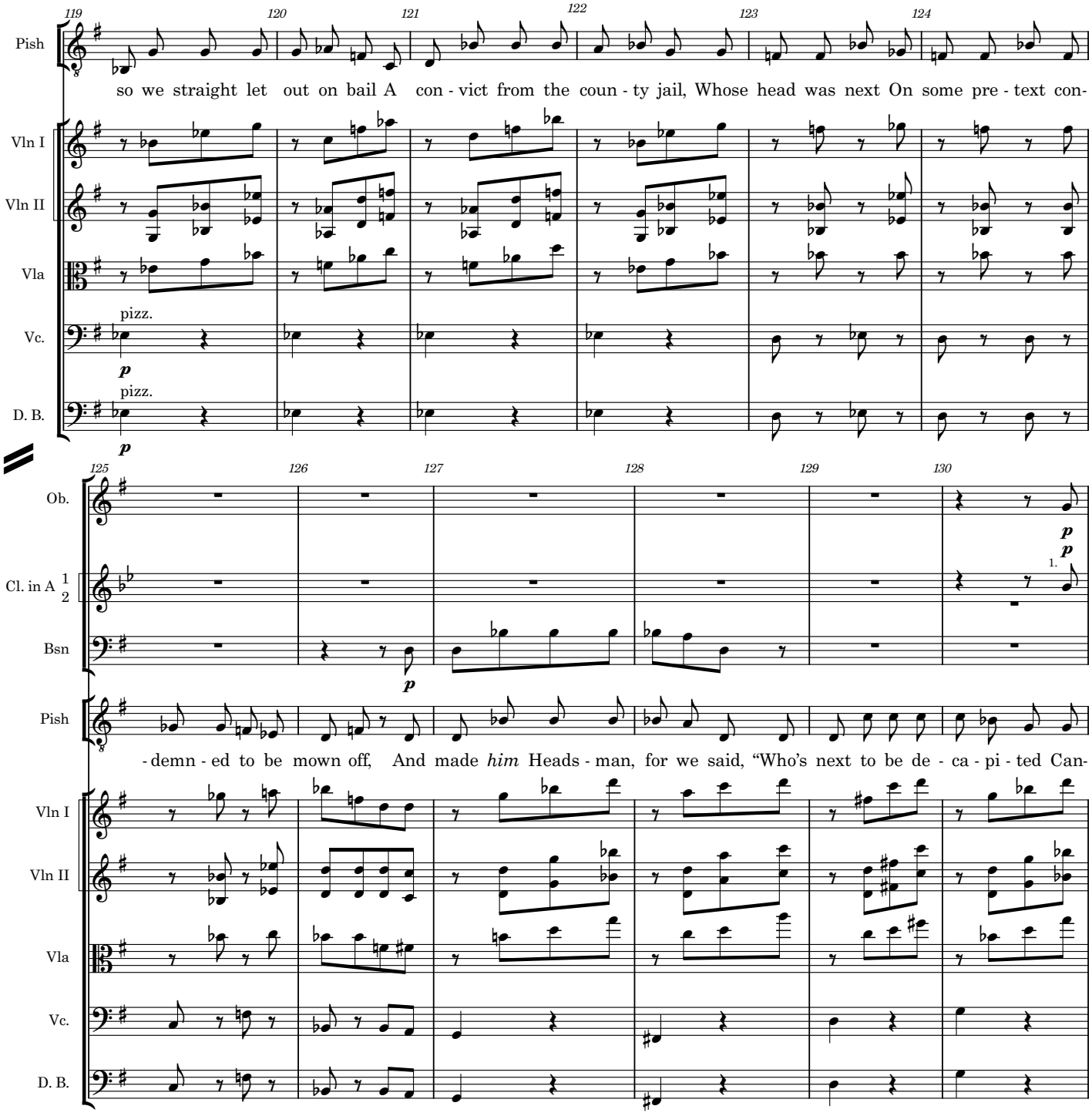

B2
Picc
C2
83
84
85
86
87
88
89
90
Sgl Flute
Ob.
Cl. in A 1
Cl. in A 2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Tri.
Pish
-ject - - - ed, He u - sual - ly ob - ject - ed.
Vln I
Vln II
Vla
Vc.
D. B.
arco
pizz.

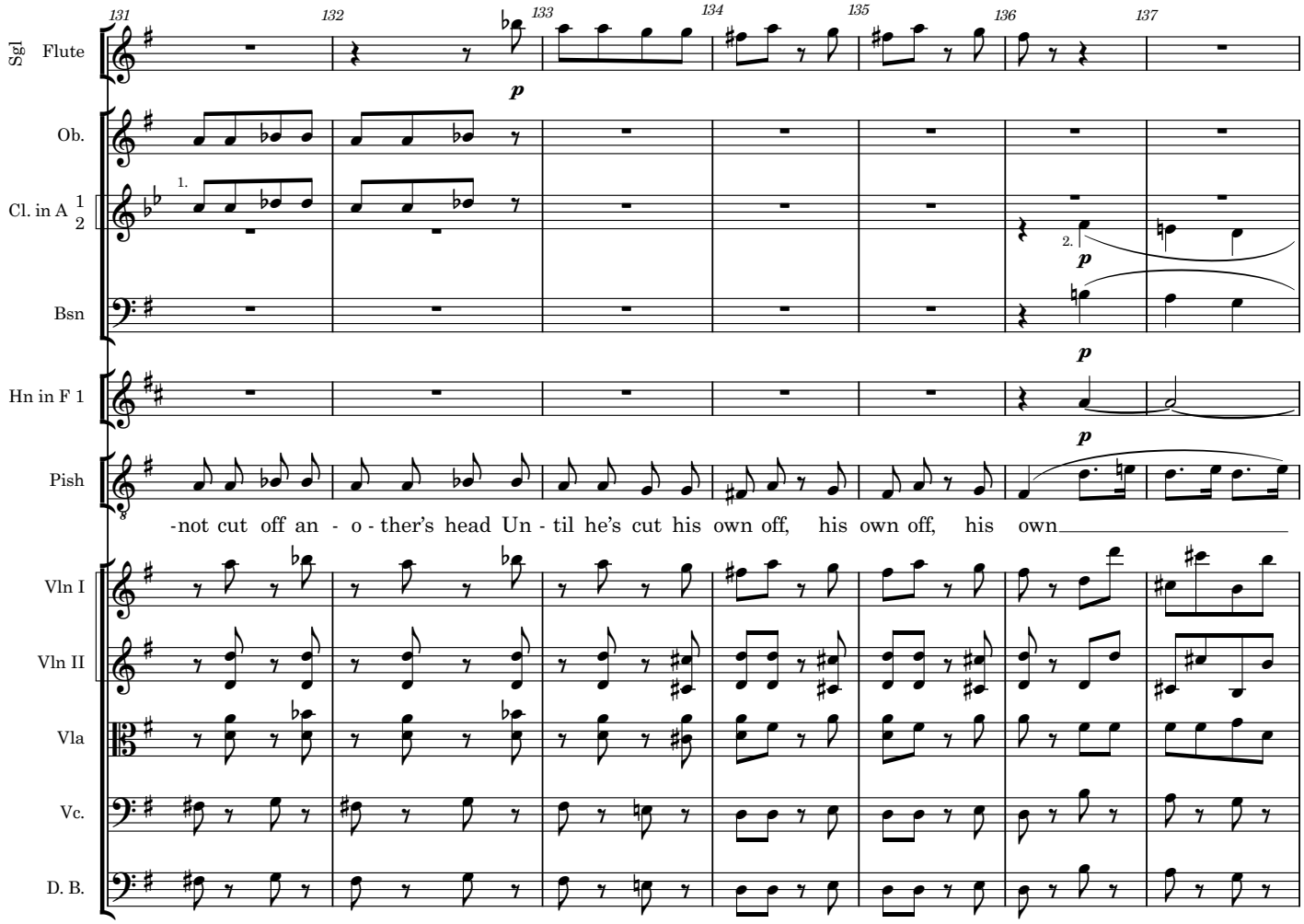

92
93
94
95
96
Flute
97
Sgl Flute
Cl. in A 2
Bsn
Pish
And you'll al - low, as I ex - pect, That he was right to so ob - ject, And I am right, And
Vln I
Vln II
Vla
arco
Vc.
pizz.
arco
D. B.
pizz.
p

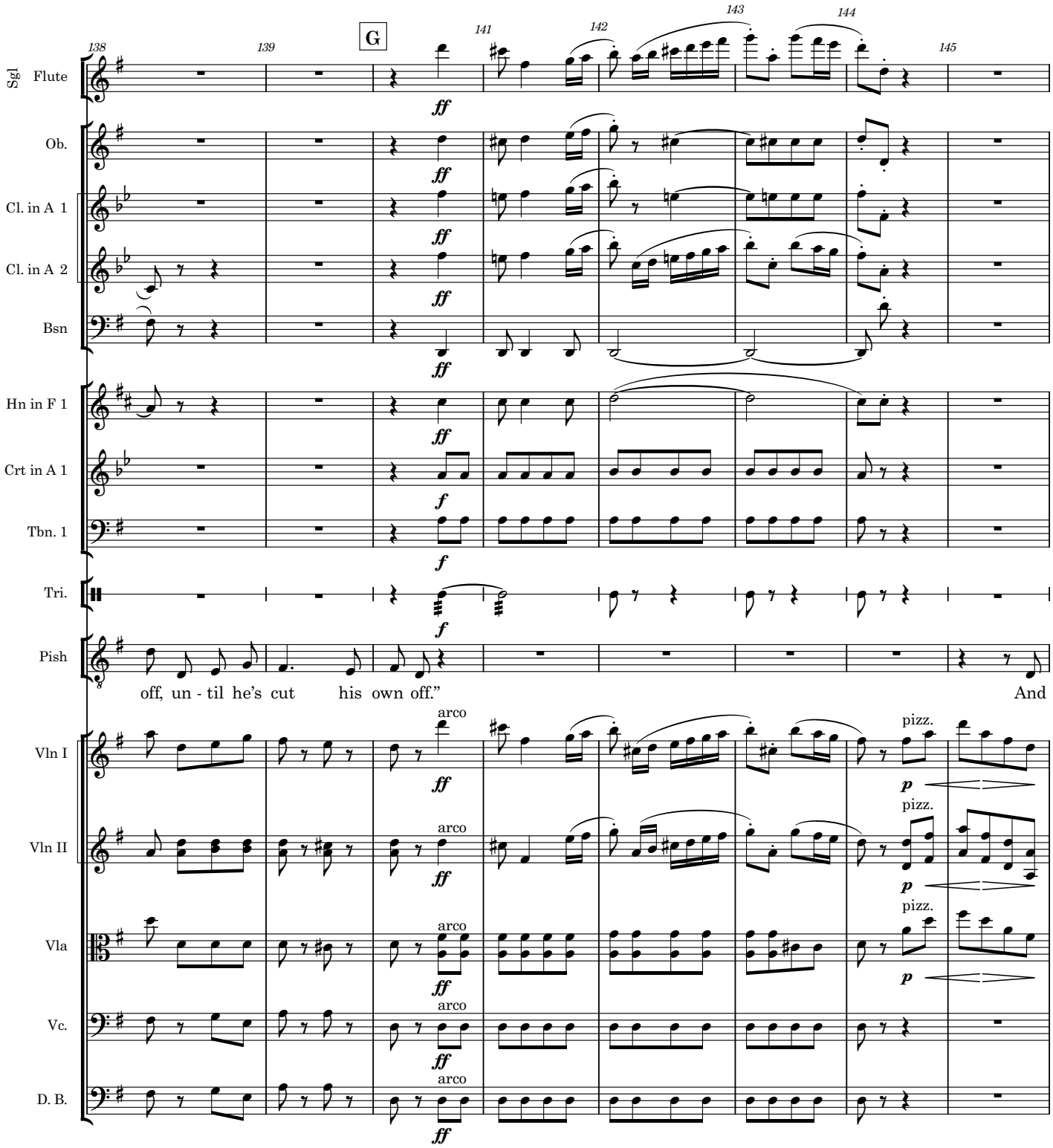

98
99
100
101
102
Sgl
Flute
Ob.
Cl. in A 1
2
Bsn
Hn in F 1
Pish
you are right, And ev - 'ry - thing is quite cor - rect.
Chorus
T
And you are right, And we are right, And
Mik
And you are right, And we are right, And
Vln I
arco
Vln II
arco
Vla
Vc.
D. B.

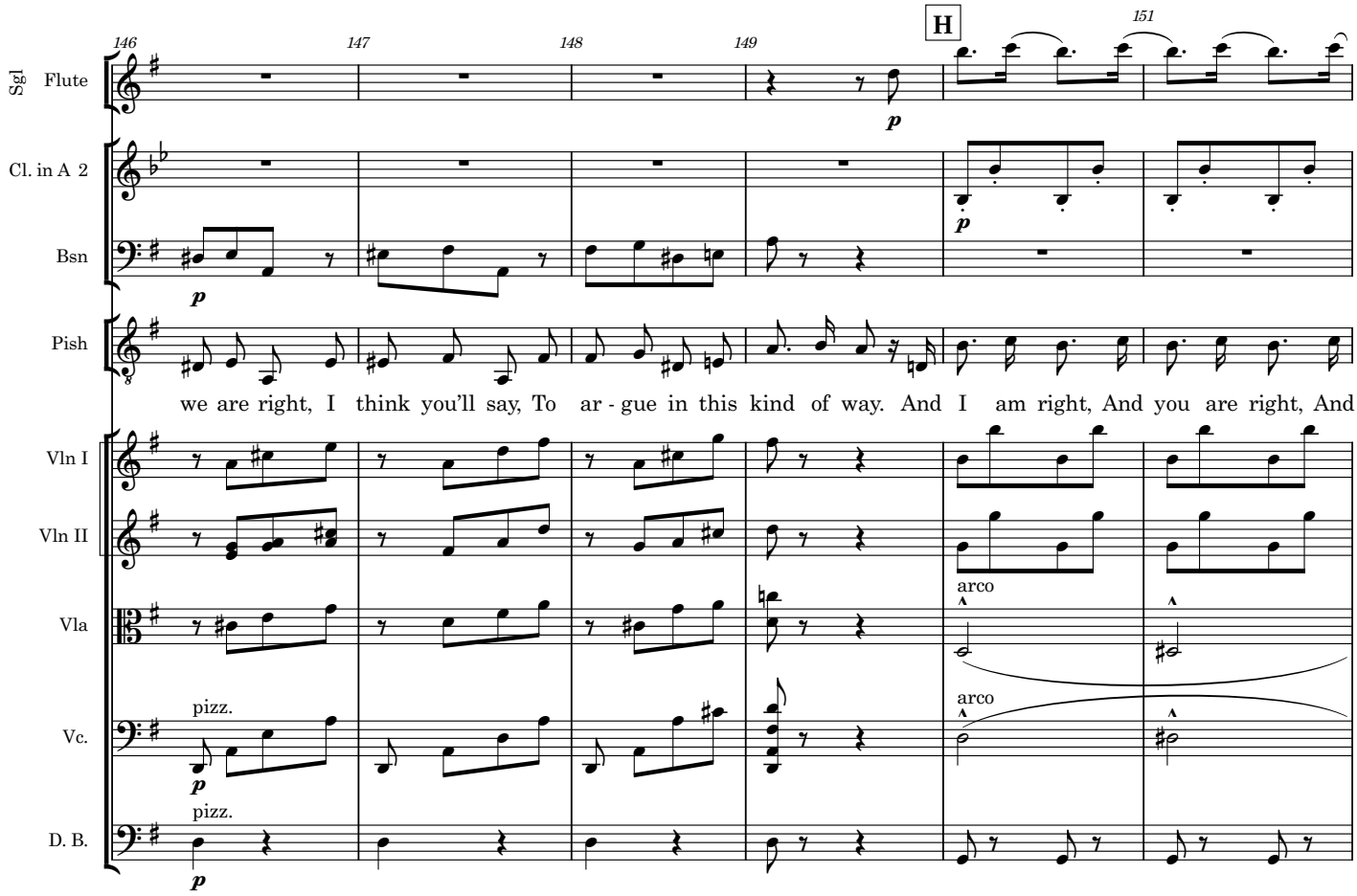

D2
103
104
106
107
108
109
Sgl Flute
Ob.
Cl. in A 1 2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Tri.
Pish
Chorus
T
Mik
Vln I
Vln II
Vla
Vc.
D. B.
f
And ev - 'ry thing is quite cor - rect, All___ is quite___
ev - 'ry thing is quite, is quite cor - rect, And ev - 'ry thing is quite cor - rect, All___ is quite___
ev - 'ry thing is quite, is quite cor - rect, And ev - 'ry thing is quite cor - rect, All___ is quite___
arco

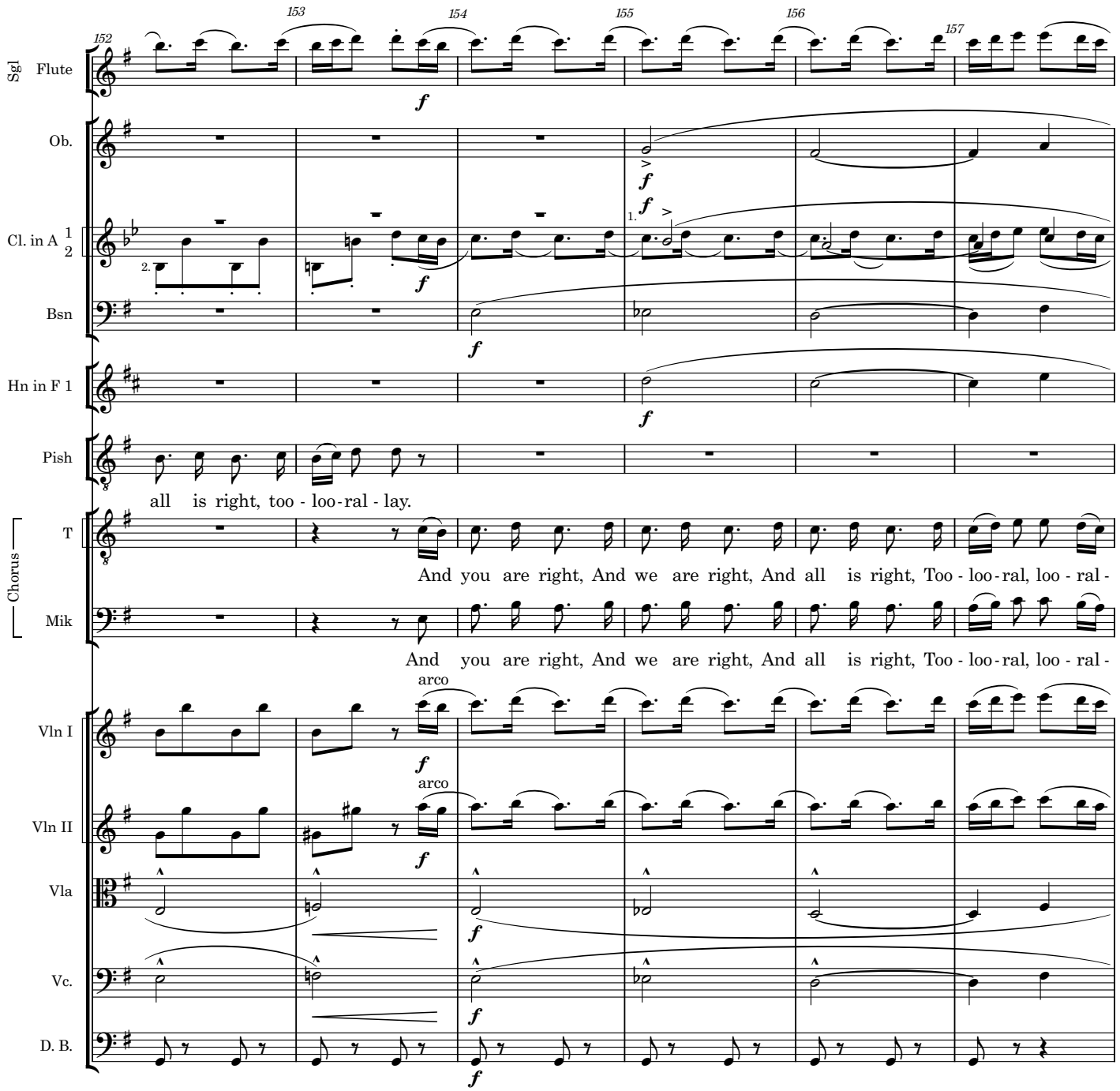

Sgl Flute
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Tri.
Pish
Chorus
T
Mik
Vln I
Vln II
Vla
Vc.
D. B.
110
111
112
113
114
115
116
117
118
ff
f
p
cor - rect.
3. And
pizz.

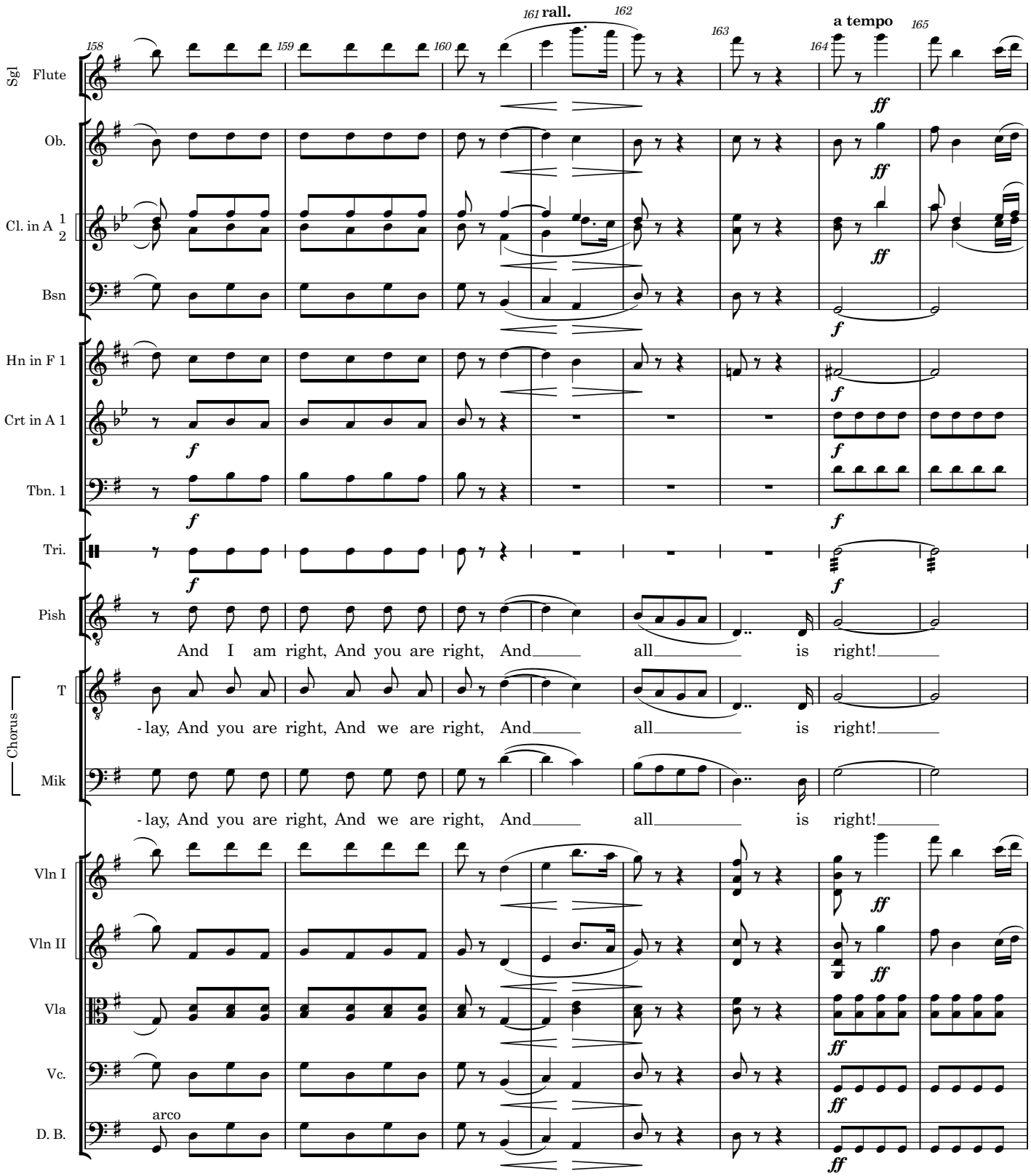

119
120
121
122
123
124
Pish
so we straight let out on bail A con - vict from the coun - ty jail, Whose head was next On some pre - text con-
Vln I
Vln II
Vla
pizz.
Vc.
p
pizz.
D. B.
p
125
126
127
128
129
130
Ob.
p
p
Cl. in A 1 2
1.
Bsn
p
Pish
- demn - ed to be mown off, And made him Heads - man, for we said, "Who's next to be de - ca - pi - ted Can-
Vln I
Vln II
Vla
Vc.
D. B.

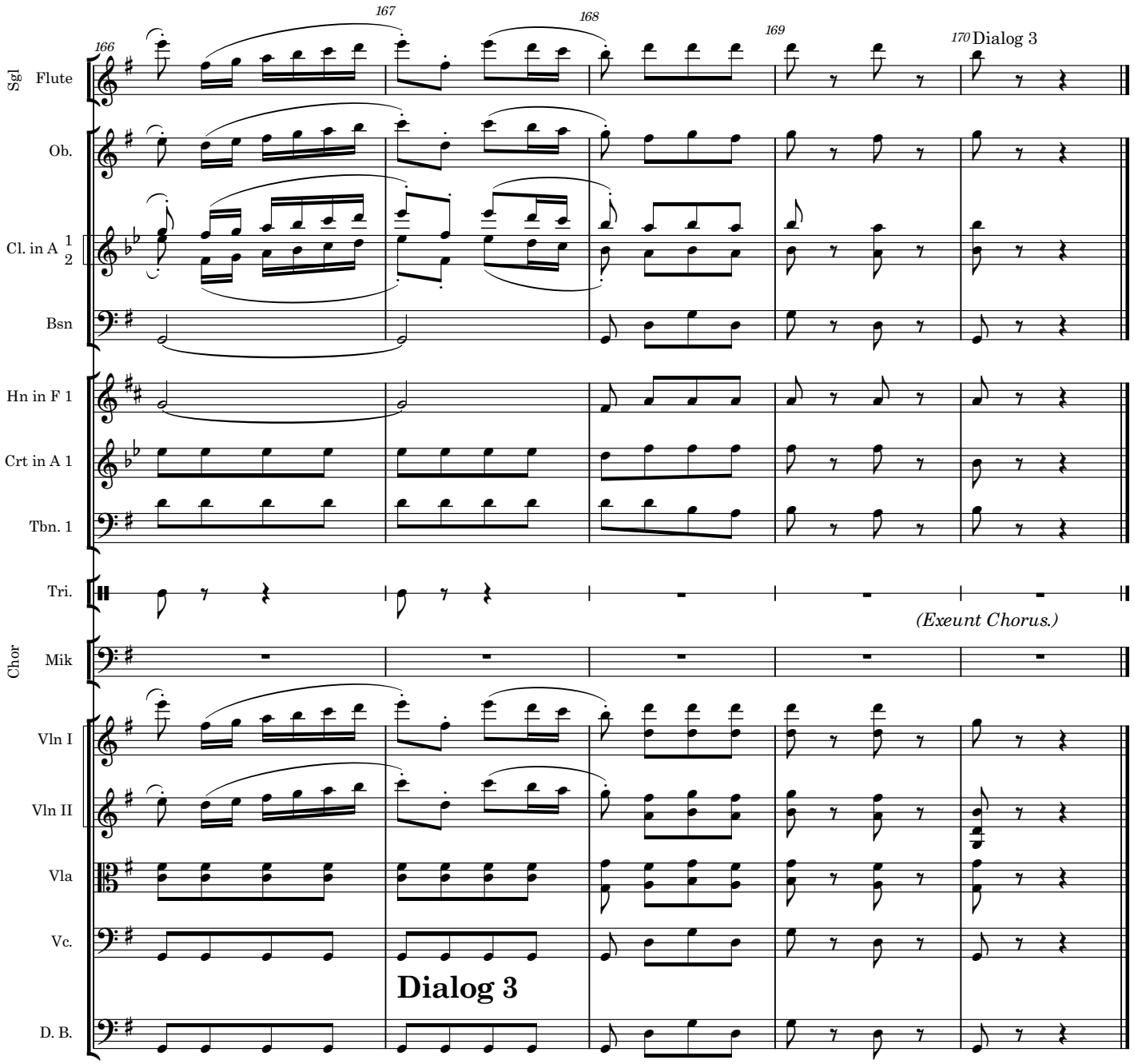

131
132
133
134
135
136
137
Sgl Flute
Ob.
Cl. in A 1 2
Bsn
Hn in F 1
Pish
Vln I
Vln II
Vla
Vc.
D. B.
p
1.
2.
-not cut off an - o - ther's head Un - til he's cut his own off, his own off, his own


138
139
G
141
142
143
144
145
Sgl Flute
Ob.
Cl. in A 1
Cl. in A 2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Tri.
Pish
off, un - til he's cut his own off."
And
Vln I
Vln II
Vla
Vc.
D. B.
arco
pizz.
ff
f
p


146
147
148
149
H
151
Sgl Flute
Cl. in A 2
Bsn
Pish
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
Vln I
Vln II
Vla
arco
Vc.
pizz.
arco
D. B.
pizz.


152
153
154
155
156
157
Sgl Flute
Ob.
Cl. in A 1 2
Bsn
Hn in F 1
Pish
all is right, too - loo - ral - lay.
Chorus
T
And you are right, And we are right, And all is right, Too - loo - ral, loo - ral -
Mik
And you are right, And we are right, And all is right, Too - loo - ral, loo - ral -
Vln I
arco
Vln II
arco
Vla
Vc.
D. B.


158
159
160
161 rall.
162
163
164
a tempo
165
Sgl Flute
Ob.
Cl. in A 1 2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Tri.
Pish
T
Mik
Chorus
Vln I
Vln II
Vla
Vc.
D. B.
ff
f
And I am right, And you are right, And all is right!
-lay, And you are right, And we are right, And all is right!
-lay, And you are right, And we are right, And all is right!
arco


166
167
168
169
170 Dialog 3
Sgl Flute
Ob.
Cl. in A 1 2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Tri.
(Exeunt Chorus.)
Chor Mik
Vln I
Vln II
Vla
Vc.
Dialog 3
D. B.

Dialog after 3

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

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

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

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

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

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

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

NANK. And it does you credit.

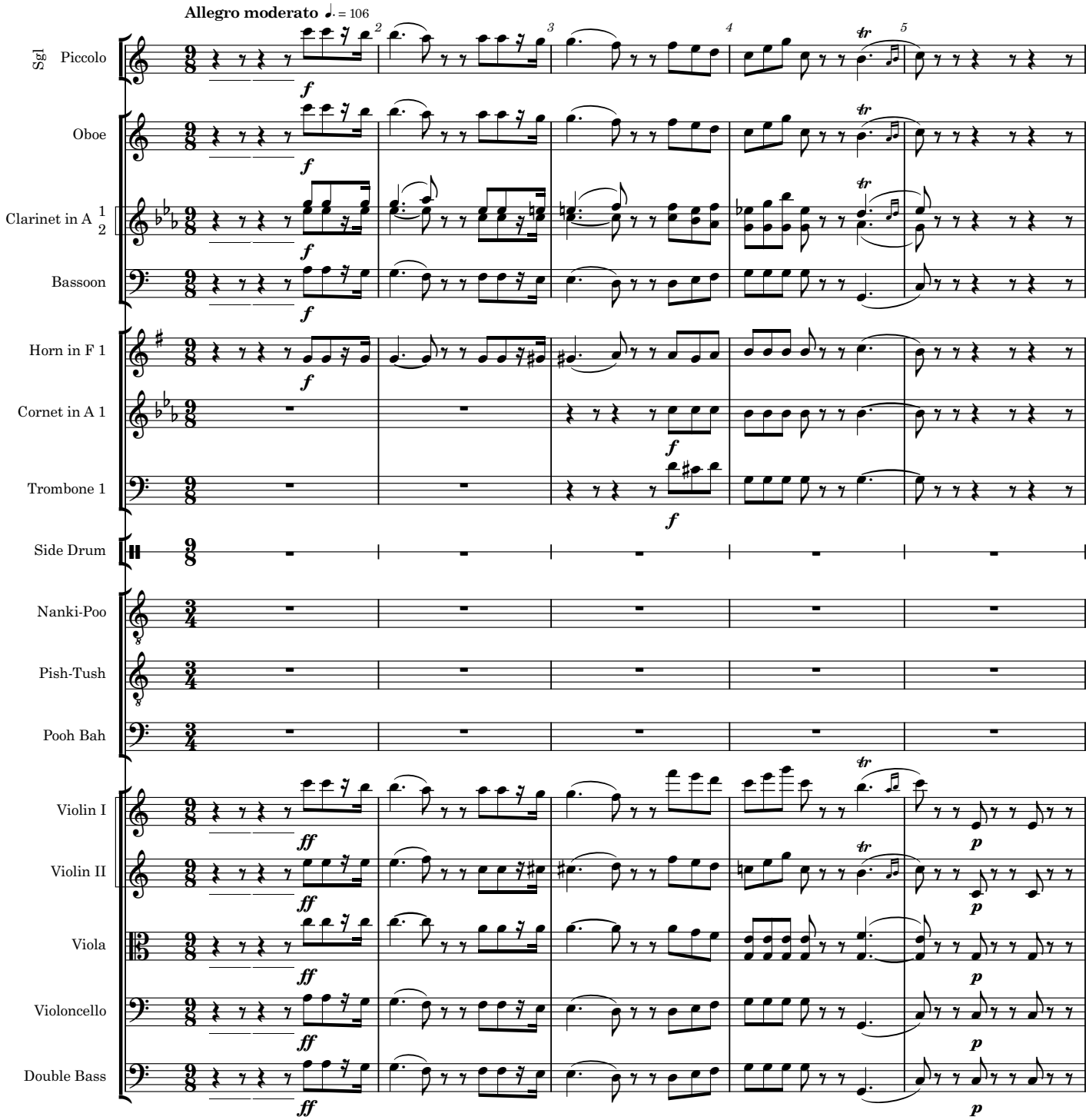
POOH. But I don't stop at that. I go and dine with middle-class people on reasonable terms. I dance at cheap suburban parties for a moderate fee. I accept refreshment at any hands, however lowly. I also retail State secrets at a very low figure. For instance, any further information about Yum-Yum would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

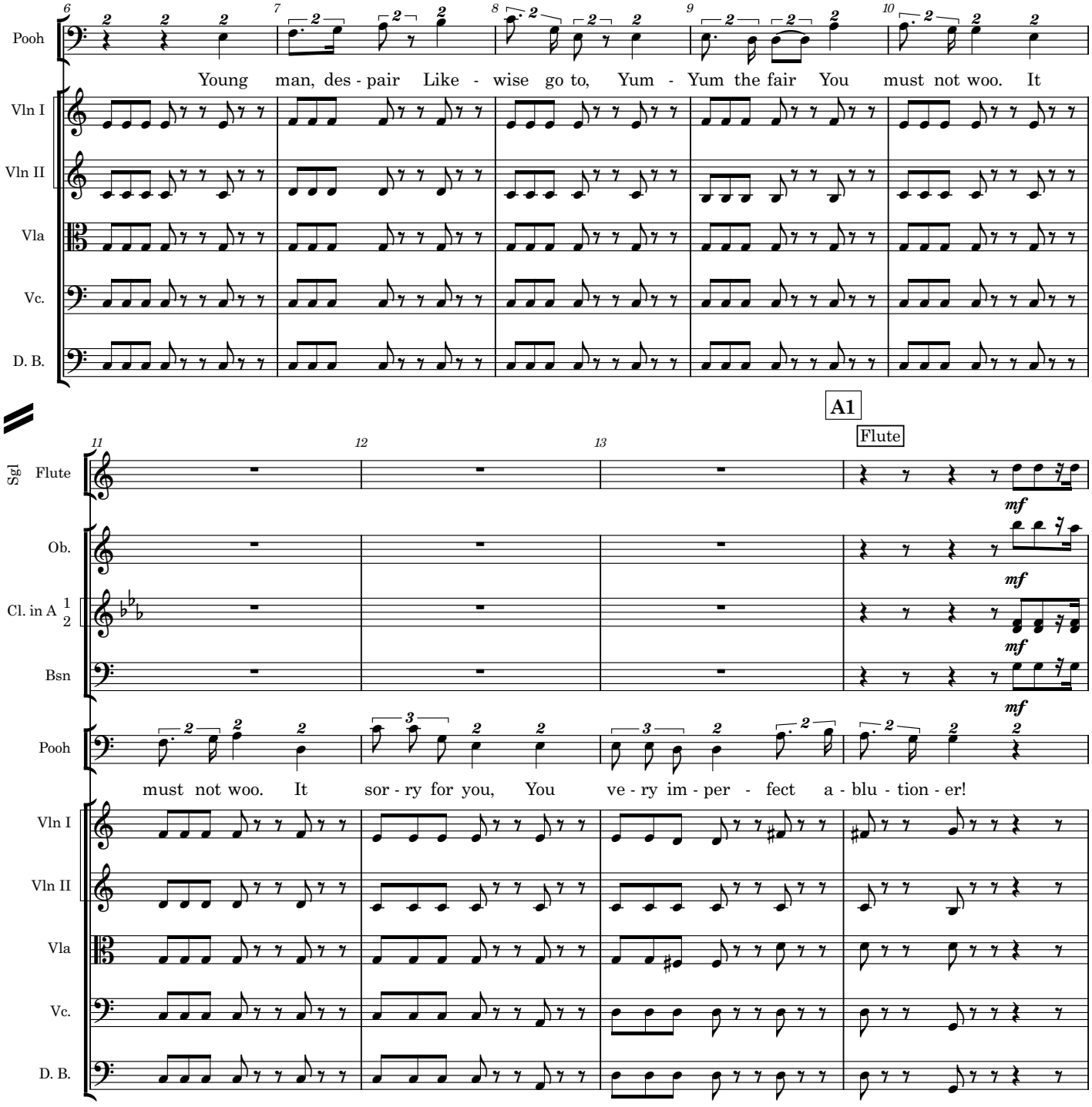
The Mikado
4. Young man despair

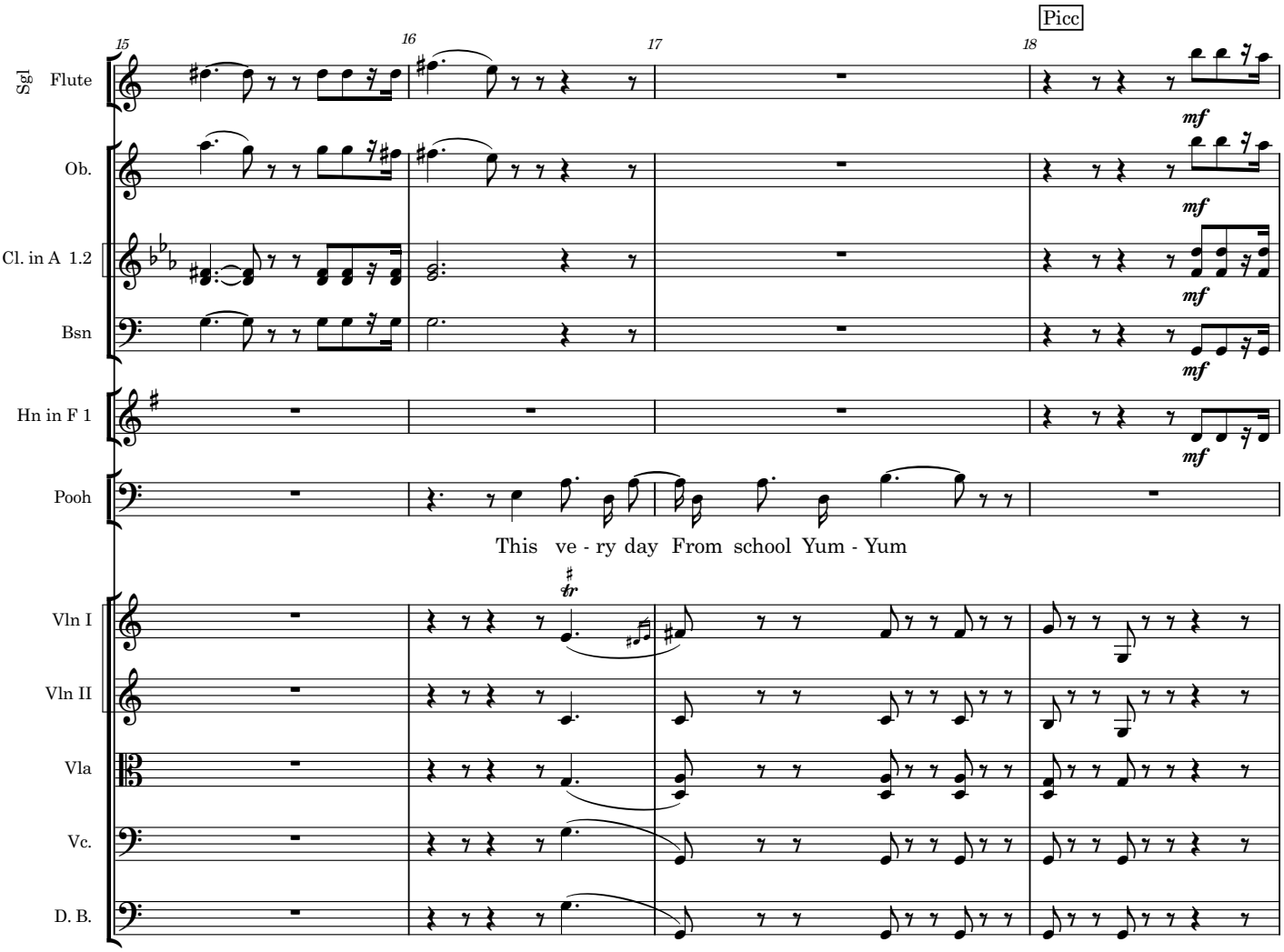
Pooh-Bah, Nanki-Pooh and Pish-Tush

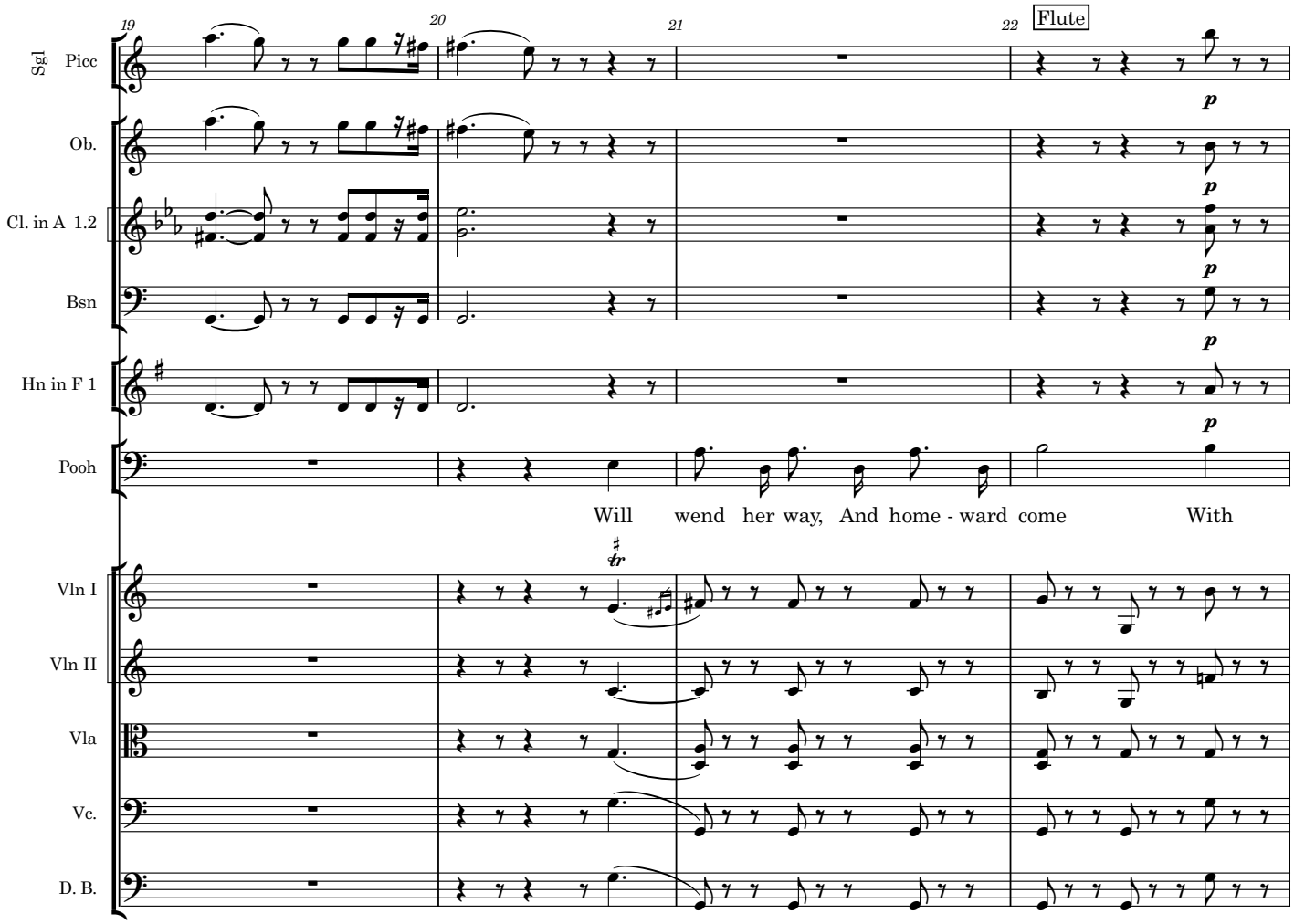
W S Gilbert

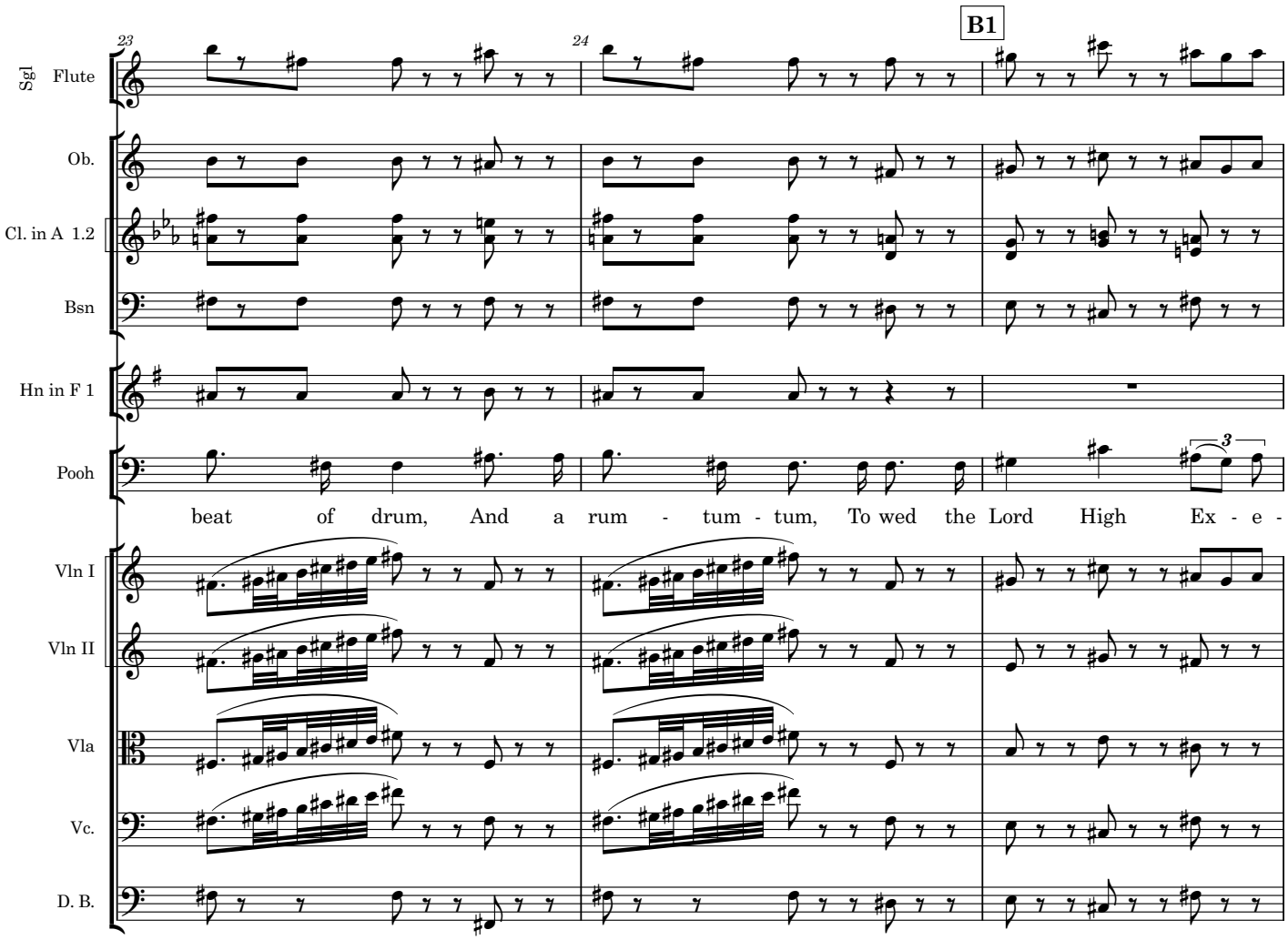
Arthur Sullivan

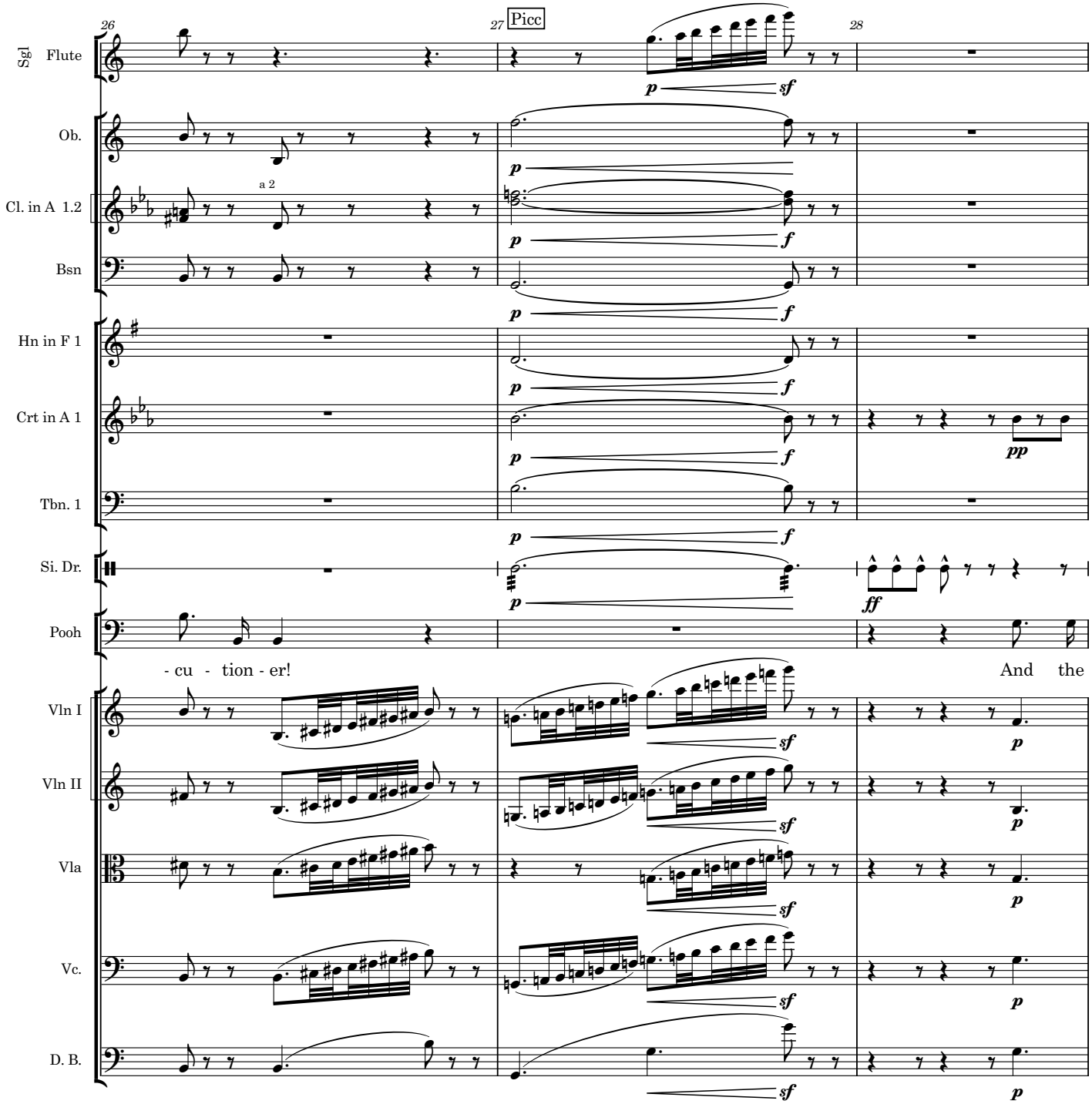


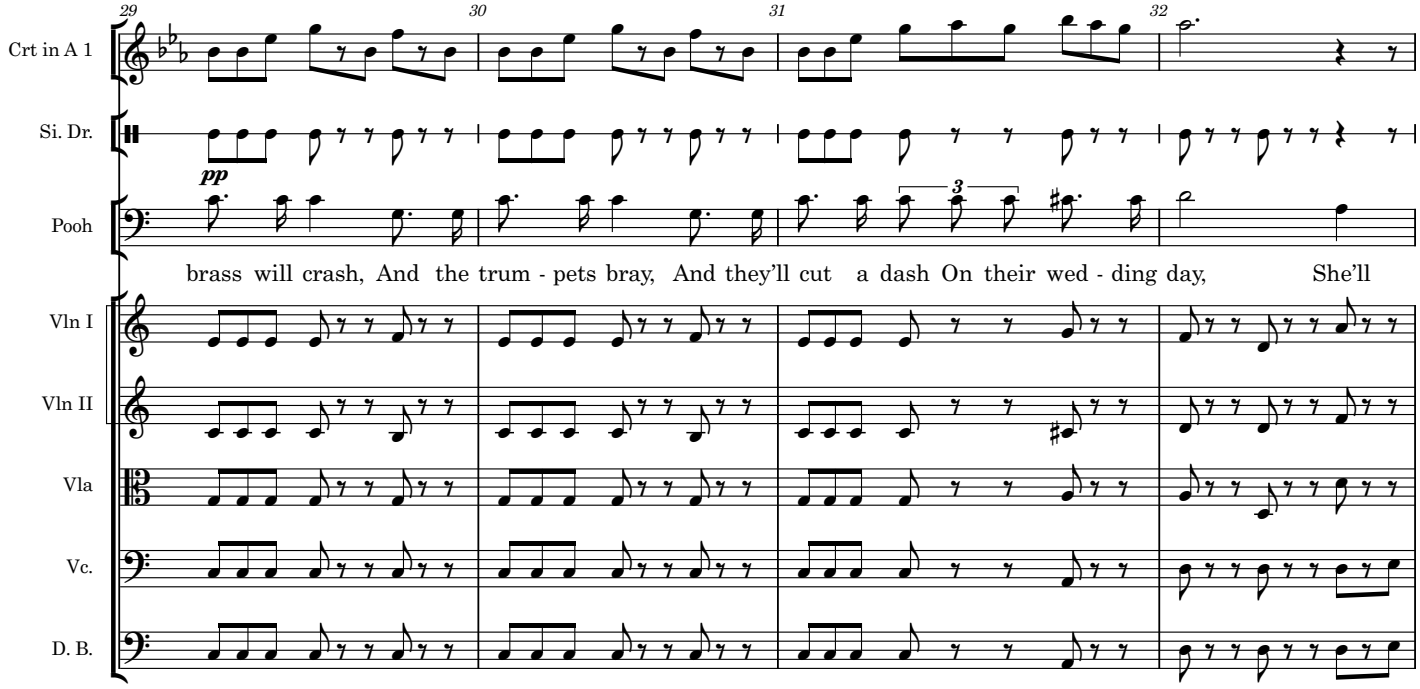

Pooh
Young man, des - pair Like - wise go to, Yum - Yum the fair You must not woo. It
Vln I
Vln II
Vla
Vc.
D. B.
A1
Flute
Sgl Flute
Ob.
Cl. in A 1 2
Bsn
mf
Pooh
must not woo. It sor - ry for you, You ve - ry im - per - fect a - blu - tion - er!
Vln I
Vln II
Vla
Vc.
D. B.

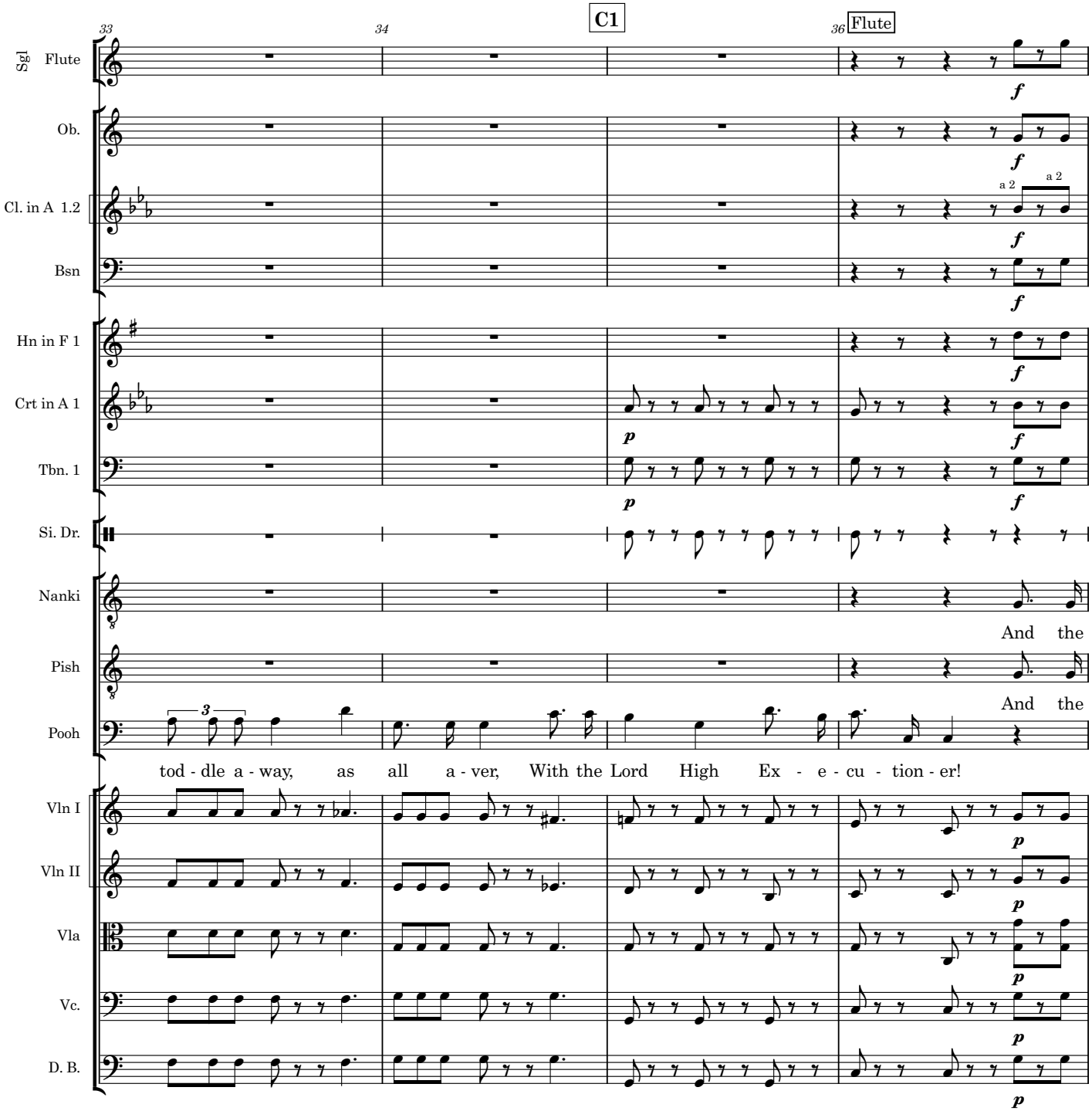

15
16
17
18
Picc
Sgl Flute
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Pooh
mf
This ve - ry day From school Yum - Yum
Vln I
Vln II
Vla
Vc.
D. B.

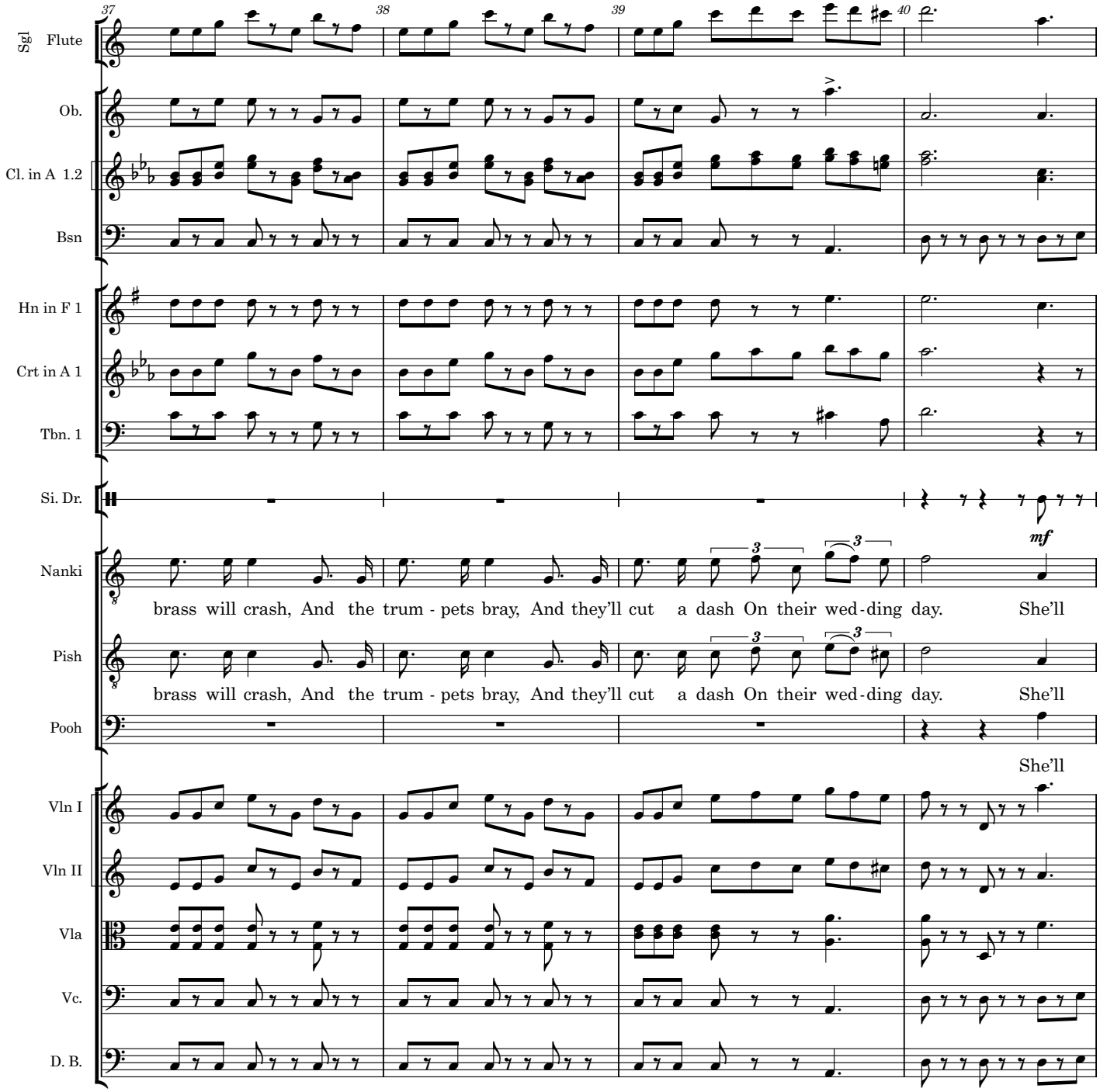

19
20
21
22
Flute
Sgl Picc
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Pooh
Will wend her way, And home - ward come With
Vln I
Vln II
Vla
Vc.
D. B.

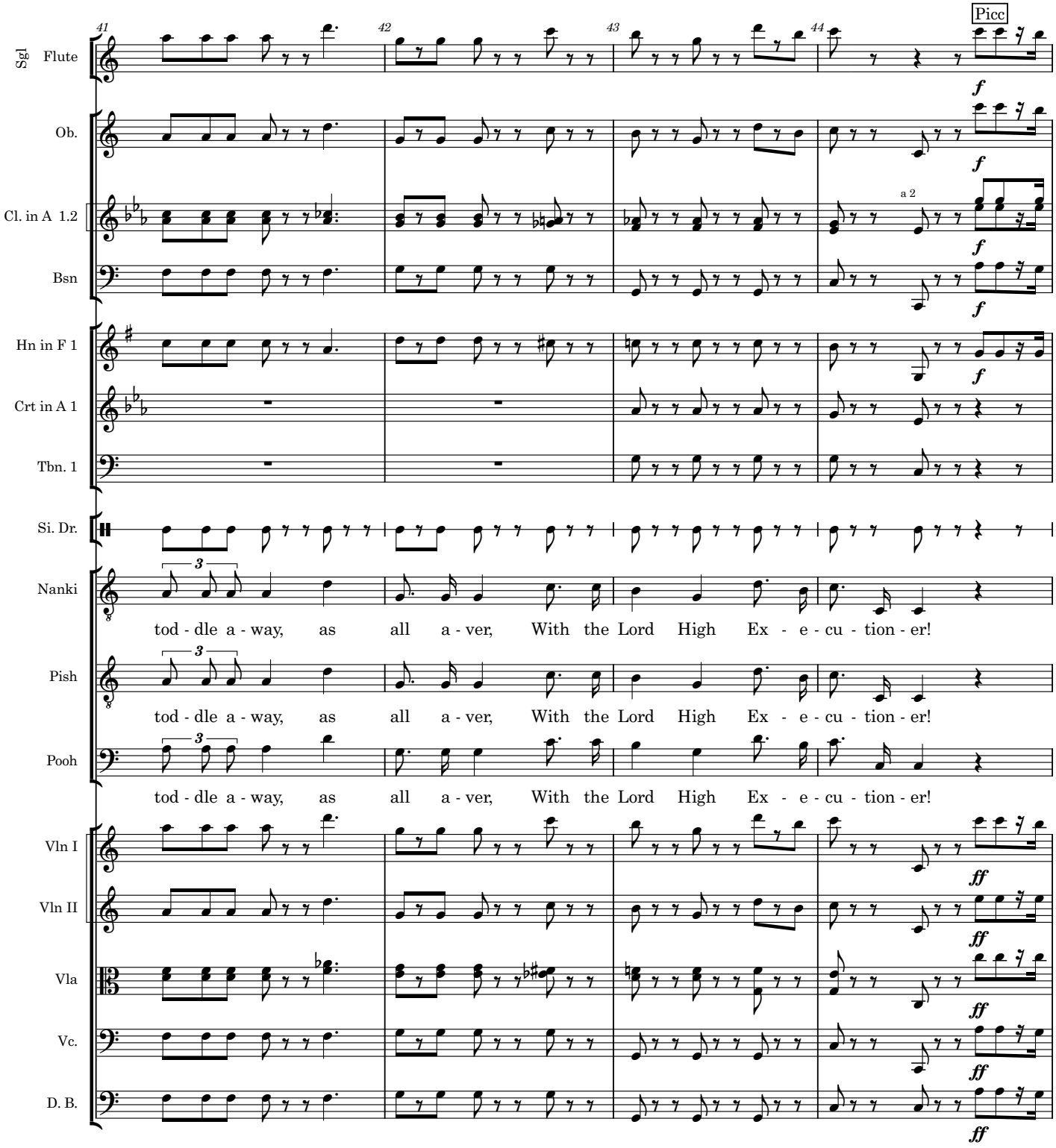

B1
Sgl Flute
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Pooh
beat of drum, And a rum - tum - tum, To wed the Lord High Ex - e -
Vln I
Vln II
Vla
Vc.
D. B.

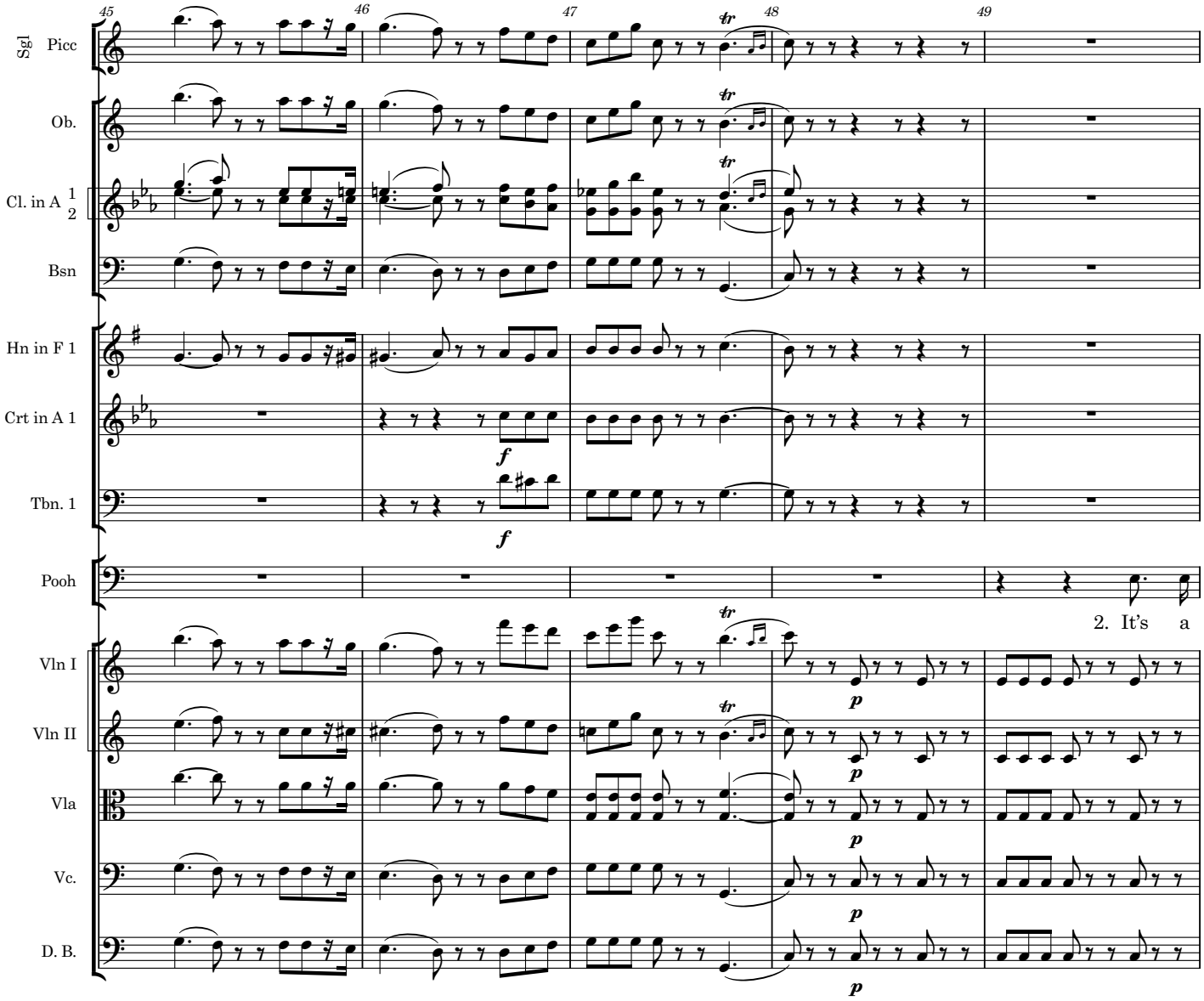

26
27
Picc
28
Sgl Flute
Ob.
Cl. in A 1.2
a 2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Si. Dr.
Pooh
- cu - tion - er!
And the
Vln I
Vln II
Vla
Vc.
D. B.
p
sf
f
pp
ff

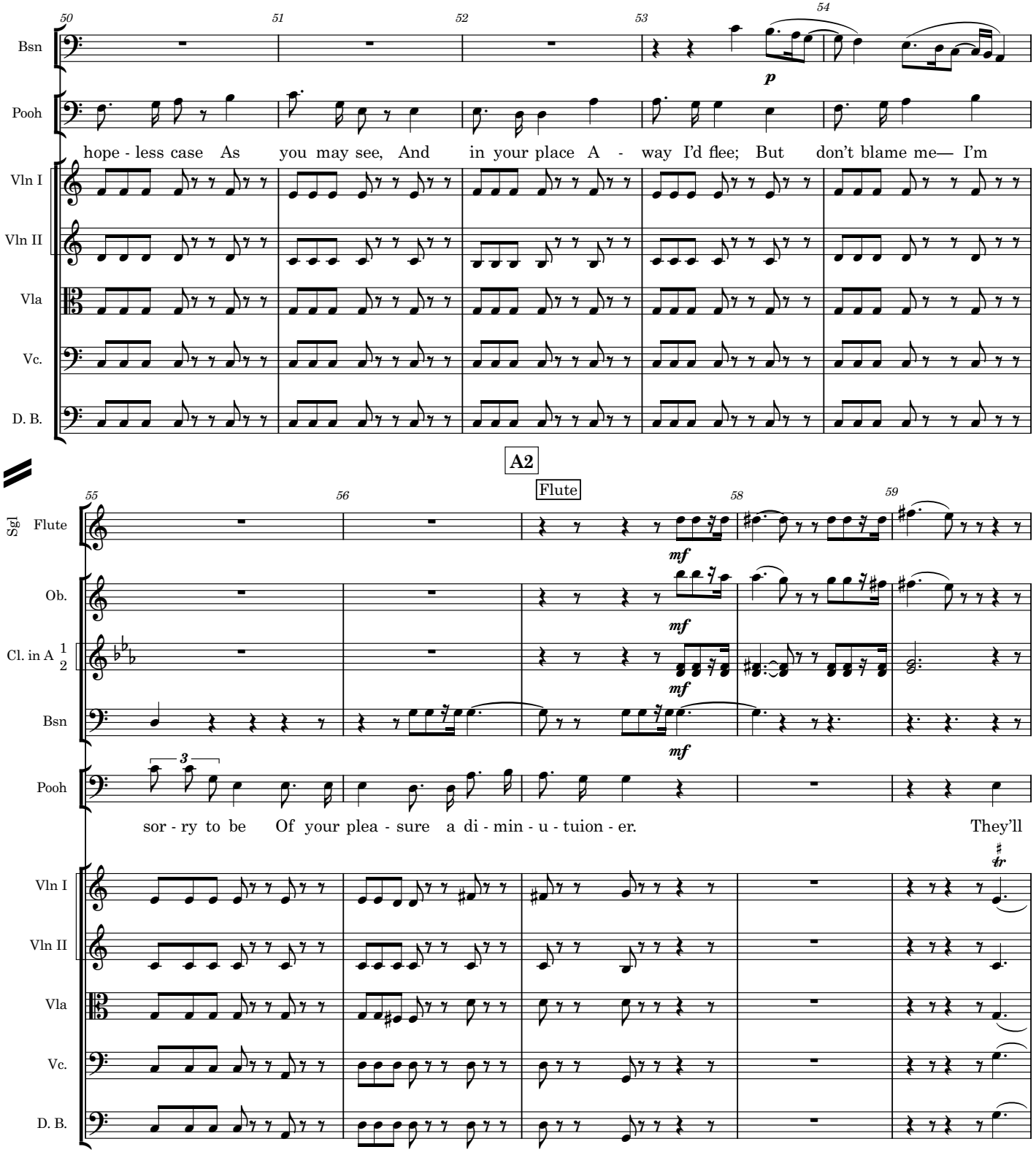

29
30
31
32
Crt in A 1
Si. Dr.
pp
Pooh
3
brass will crash, And the trum - pets bray, And they'll cut a dash On their wed - ding day, She'll
Vln I
Vln II
Vla
Vc.
D. B.

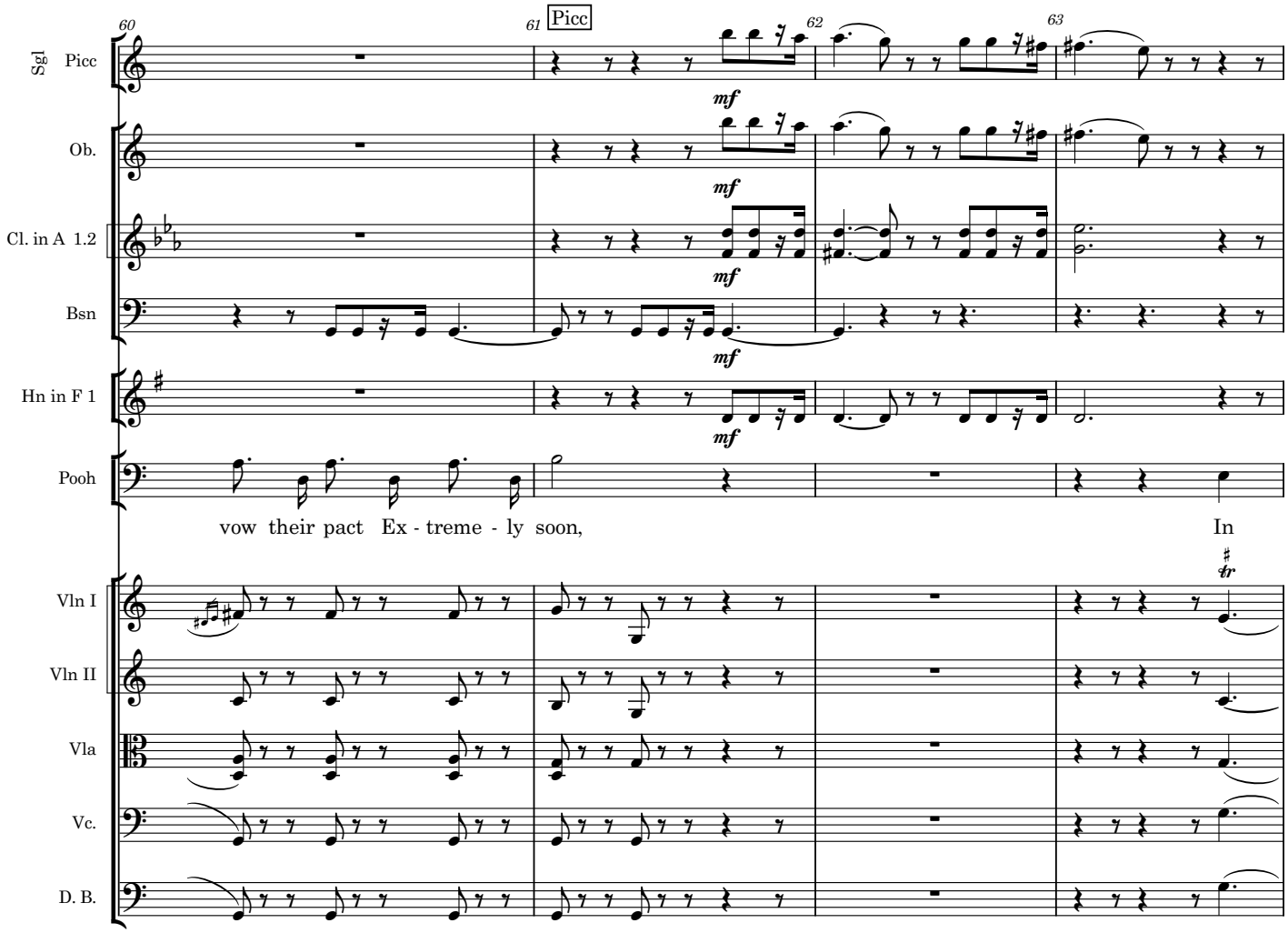

C1
33
34
36
Flute
Sgl Flute
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Si. Dr.
Nanki
Pish
Pooh
Vln I
Vln II
Vla
Vc.
D. B.
a 2
a 2
And the
And the
tod - dle a - way, as all a - ver, With the Lord High Ex - e - cu - tion - er!

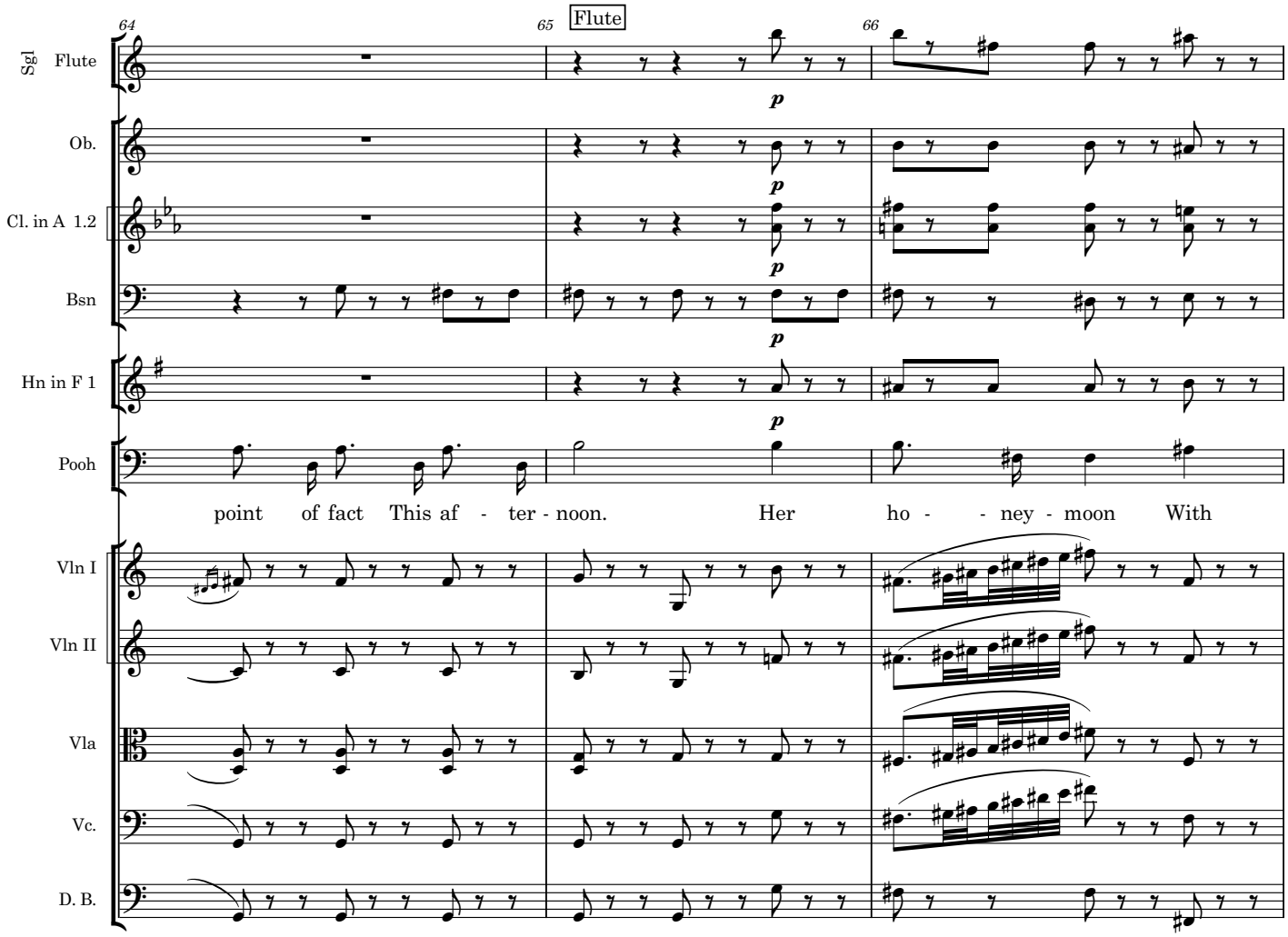

37
38
39
40
Sgl Flute
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Si. Dr.
Nanki
Pish
Pooh
Vln I
Vln II
Vla
Vc.
D. B.
mf
brass will crash, And the trum - pets bray, And they'll cut a dash On their wed - ding day. She'll
brass will crash, And the trum - pets bray, And they'll cut a dash On their wed - ding day. She'll
She'll

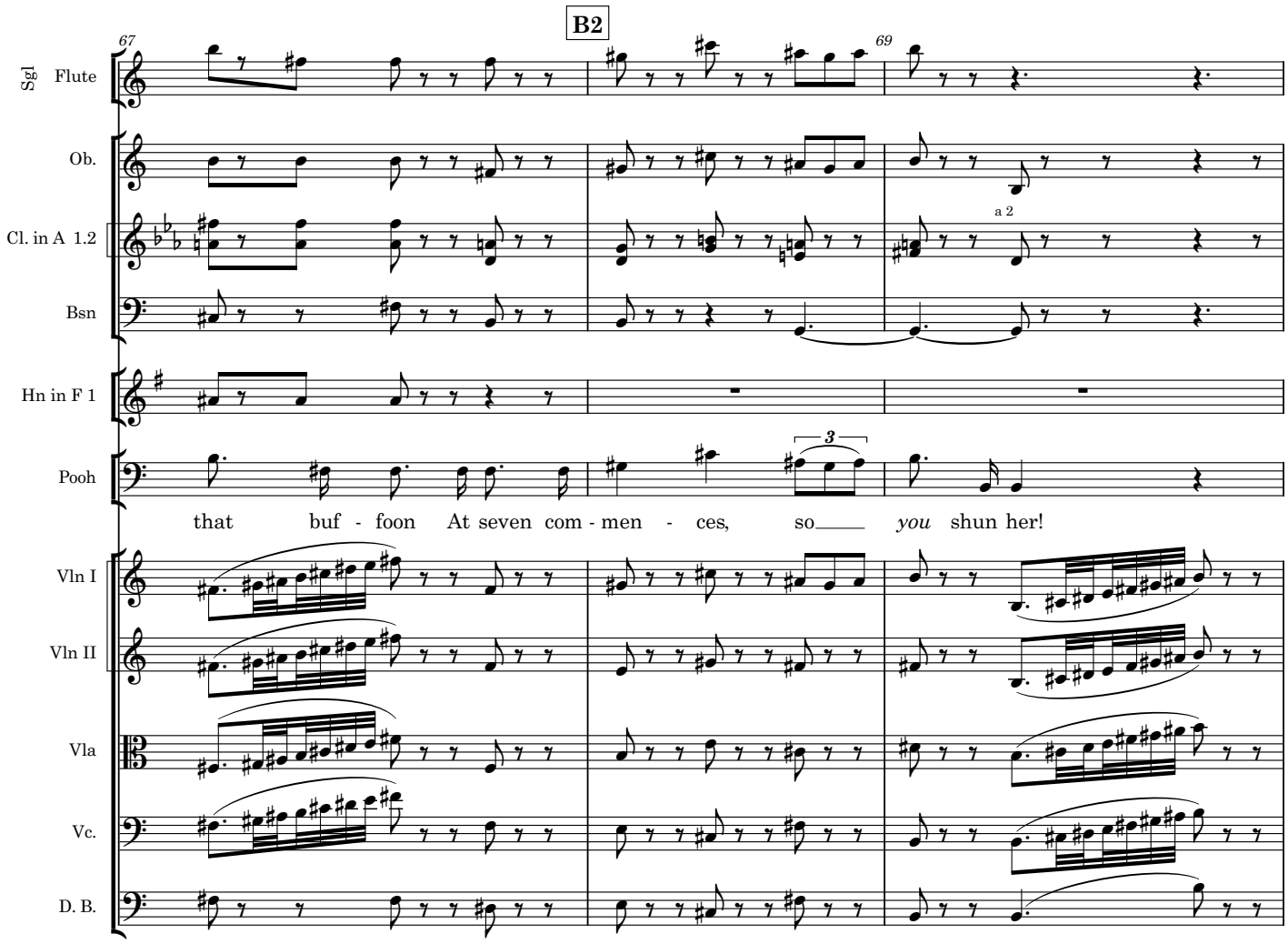

41
42
43
44
Picc
Sgl Flute
Ob.
Cl. in A 1.2
a 2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Si. Dr.
Nanki
Pish
Pooh
tod - dle a - way, as all a - ver, With the Lord High Ex - e - cu - tion - er!
Vln I
Vln II
Vla
Vc.
D. B.
f
ff

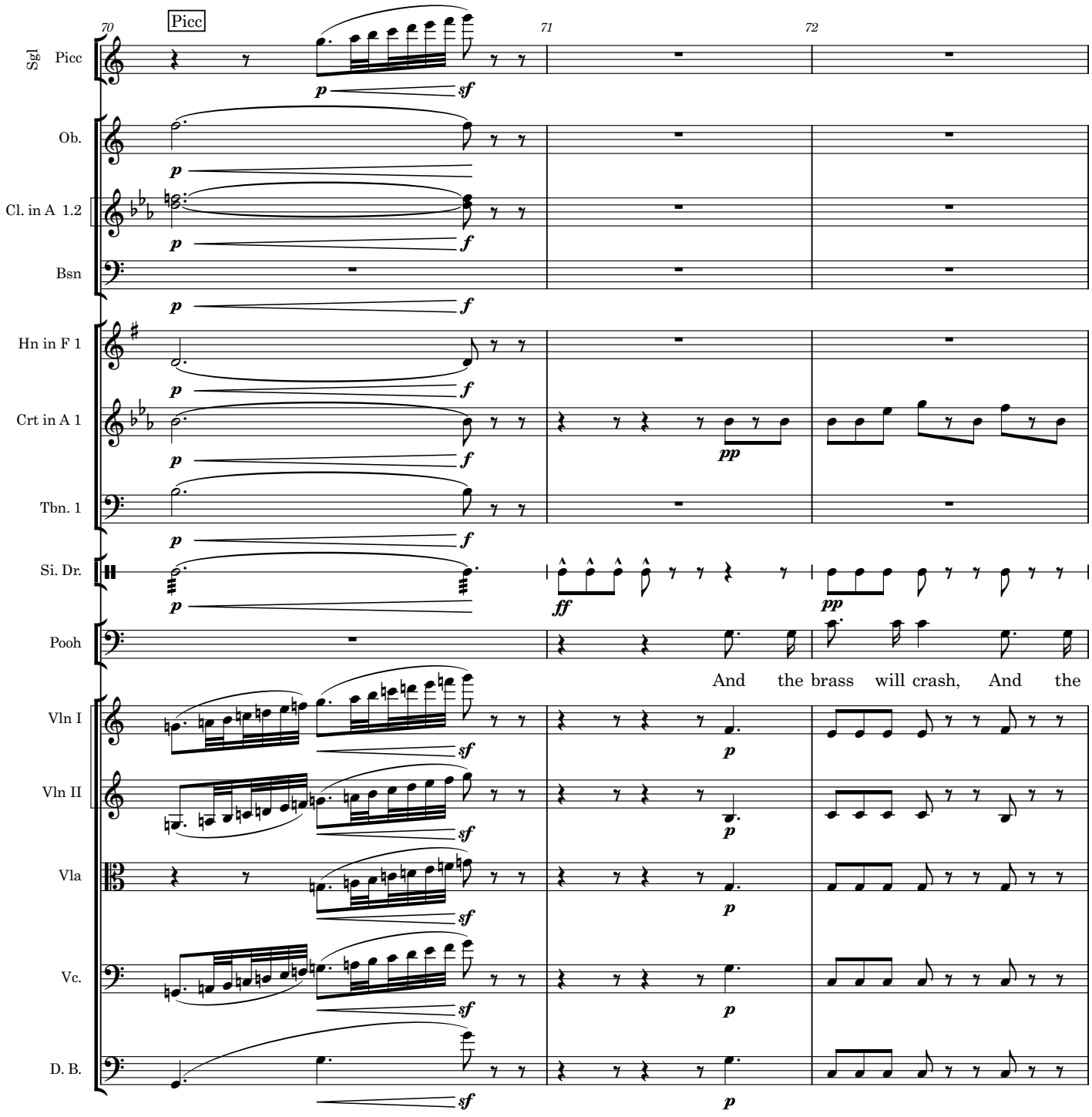

45
46
47
48
49
Sgl Picc
Ob.
Cl. in A 1 2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Pooh
Vln I
Vln II
Vla
Vc.
D. B.
f
f
2. It's a
p
p
p
p
p

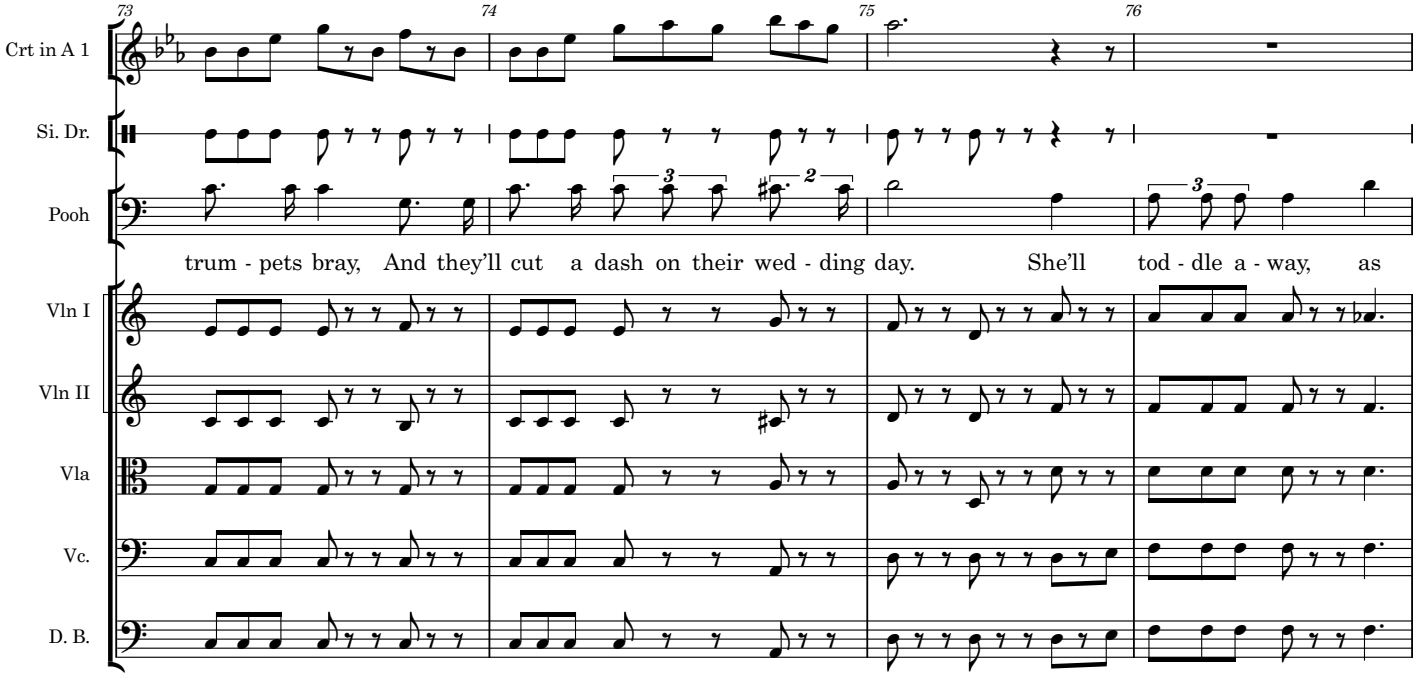

50
51
52
53
54
Bsn
p
Pooh
hope - less case As you may see, And in your place A - way I'd flee; But don't blame me— I'm
Vln I
Vln II
Vla
Vc.
D. B.
A2
55
56
Flute
58
59
Sgl Flute
mf
Ob.
Cl. in A 1 2
Bsn
3
Pooh
sor - ry to be Of your plea - sure a di - min - u - tuion - er. They'll
tr
Vln I
Vln II
Vla
Vc.
D. B.

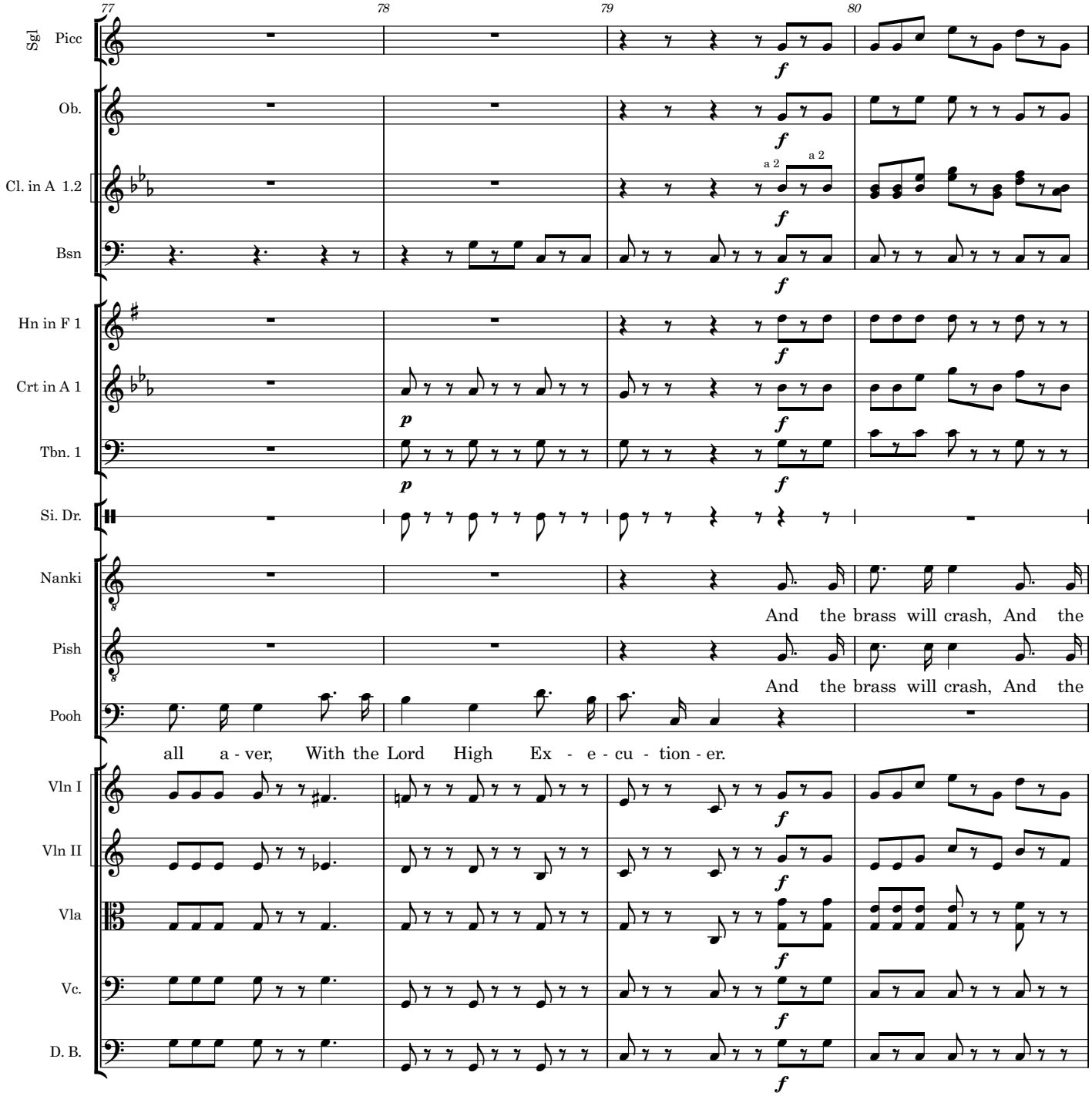

60
61
Picc
62
63
Sgl Picc
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Pooh
mf
vow their pact Ex - treme - ly soon,
In
tr
Vln I
Vln II
Vla
Vc.
D. B.

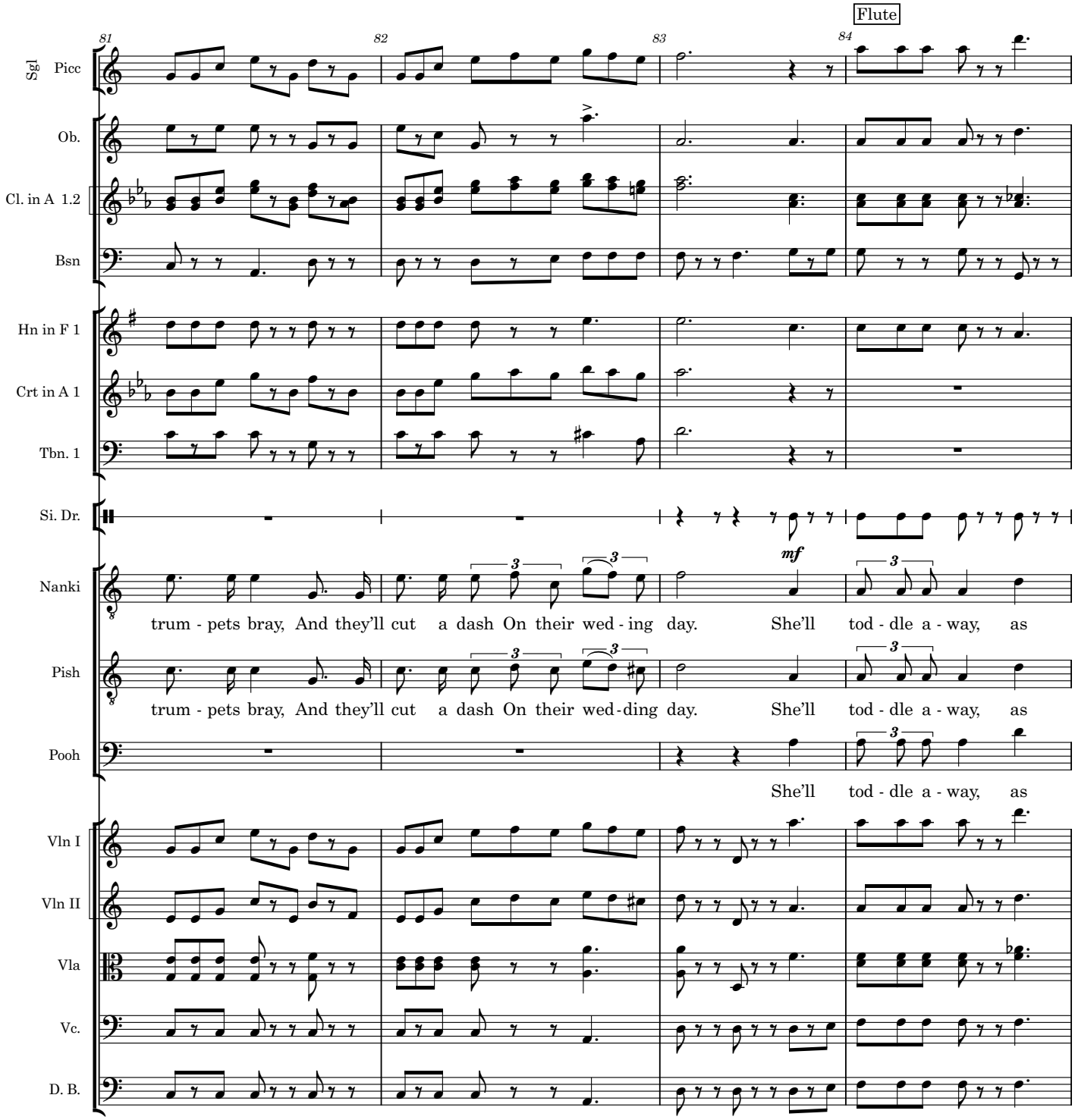

64
65
Flute
66
Sgl Flute
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Pooh
p
point of fact This af - ter - noon. Her ho - - ney - moon With
Vln I
Vln II
Vla
Vc.
D. B.

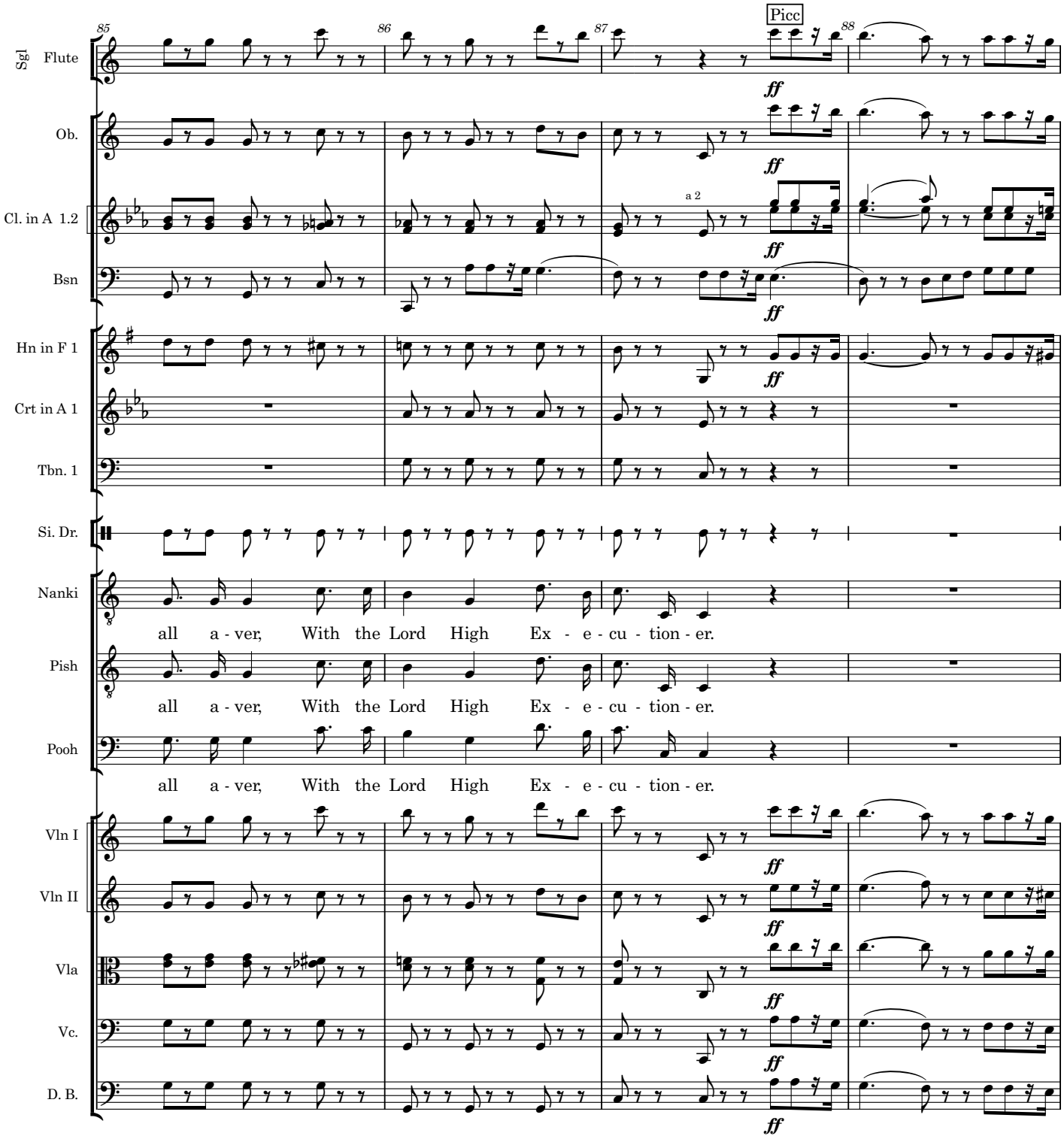

B2
67
69
Sgl Flute
Ob.
Cl. in A 1.2
a 2
Bsn
Hn in F 1
Pooh
3
that buf - foon At seven com - men - ces, so you shun her!
Vln I
Vln II
Vla
Vc.
D. B.

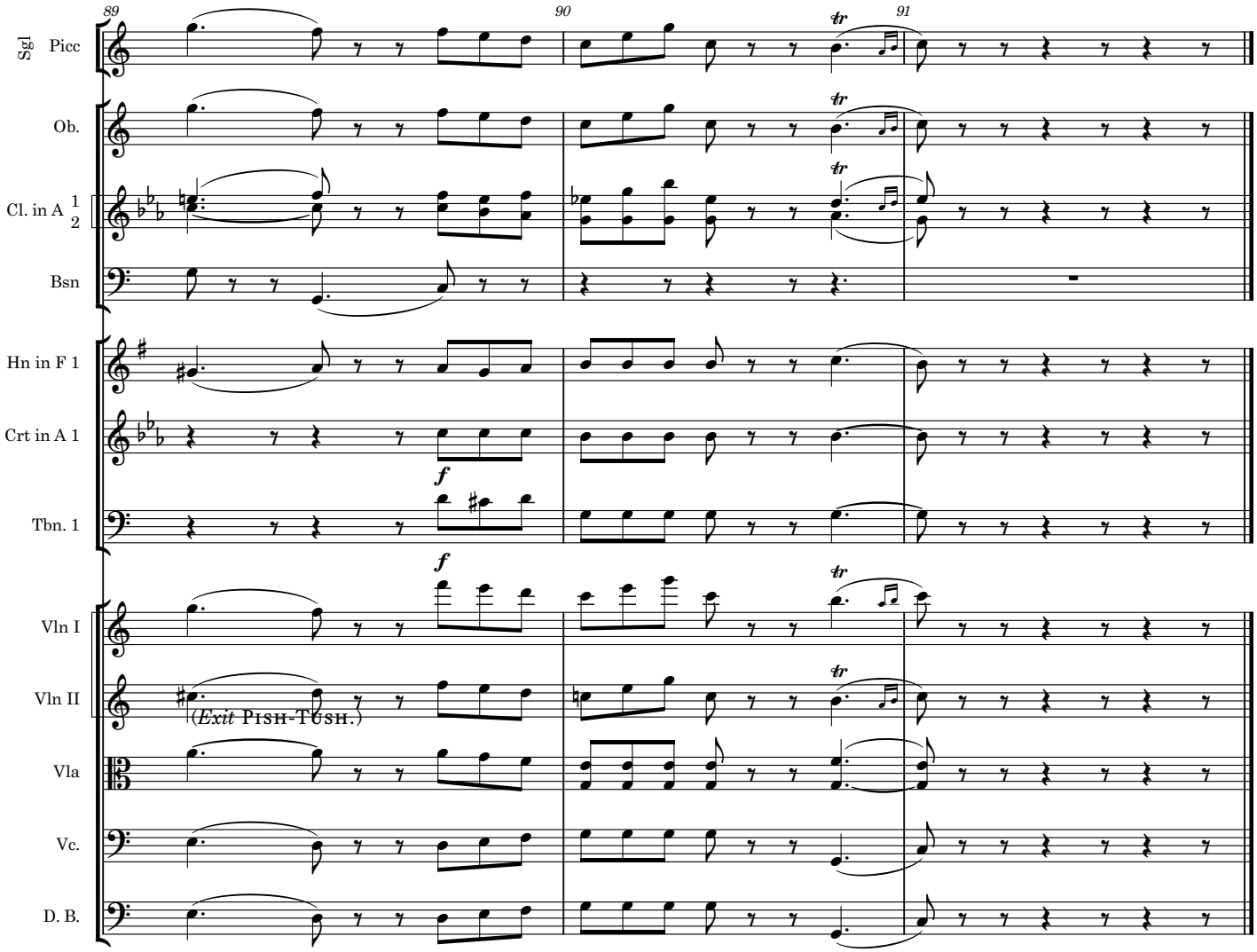

70
71
72
Picc
Sgl Picc
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Si. Dr.
Pooh
And the brass will crash, And the
Vln I
Vln II
Vla
Vc.
D. B.


73
74
75
76
Crt in A 1
Si. Dr.
Pooh
trum - pets bray, And they'll cut a dash on their wed - ding day. She'll tod - dle a - way, as
Vln I
Vln II
Vla
Vc.
D. B.


77
78
79
80
Sgl Picc
Ob.
Cl. in A 1.2
a 2
a 2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Si. Dr.
Nanki
Pish
Pooh
And the brass will crash, And the
And the brass will crash, And the
all a - ver, With the Lord High Ex - e - cu - tion - er.
Vln I
Vln II
Vla
Vc.
D. B.
f
p


Flute
81
82
83
84
Sgl Picc
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Si. Dr.
Nanki
Pish
Pooh
Vln I
Vln II
Vla
Vc.
D. B.
mf
trum - pets bray, And they'll cut a dash On their wed - ing day. She'll tod - dle a - way, as
trum - pets bray, And they'll cut a dash On their wed-ding day. She'll tod - dle a - way, as
She'll tod - dle a - way, as


85
86
87
88
Picc
Sgl Flute
Ob.
Cl. in A 1.2
a 2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Si. Dr.
Nanki
Pish
Pooh
all a - ver, With the Lord High Ex - e - cu - tion - er.
all a - ver, With the Lord High Ex - e - cu - tion - er.
all a - ver, With the Lord High Ex - e - cu - tion - er.
Vln I
Vln II
Vla
Vc.
D. B.
ff

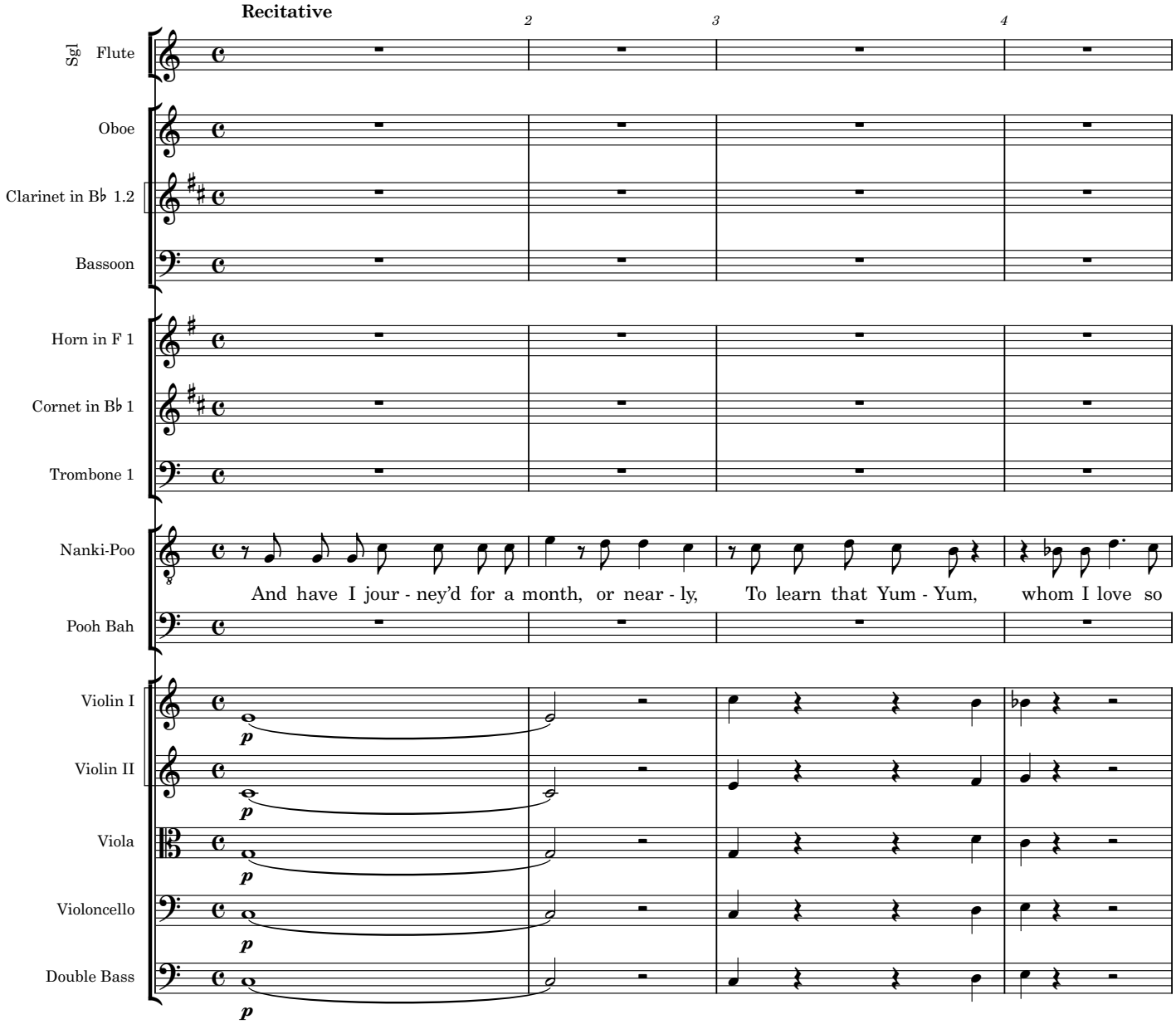

89
90
91
Sgl Picc
Ob.
Cl. in A 1 2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Vln I
Vln II
Vla
Vc.
D. B.
tr
f
(Exit Pish-Tush.)

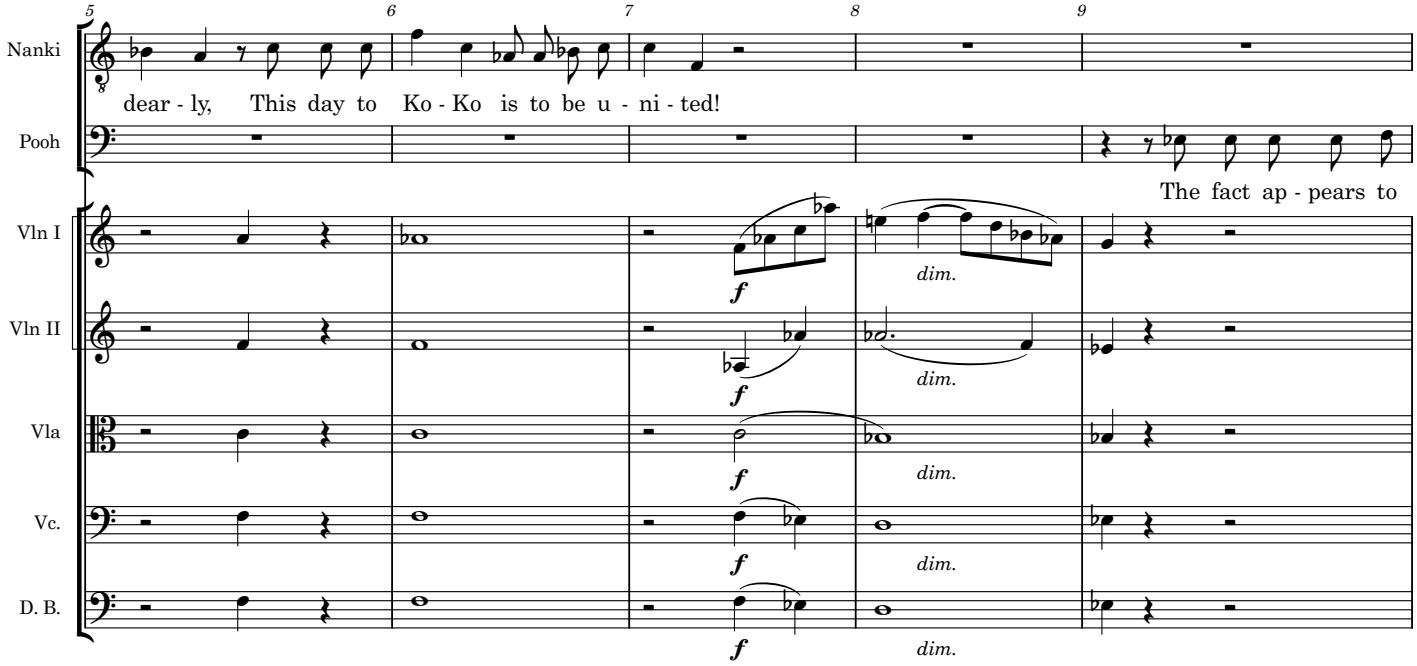
The Mikado
4a. And have I journeyed

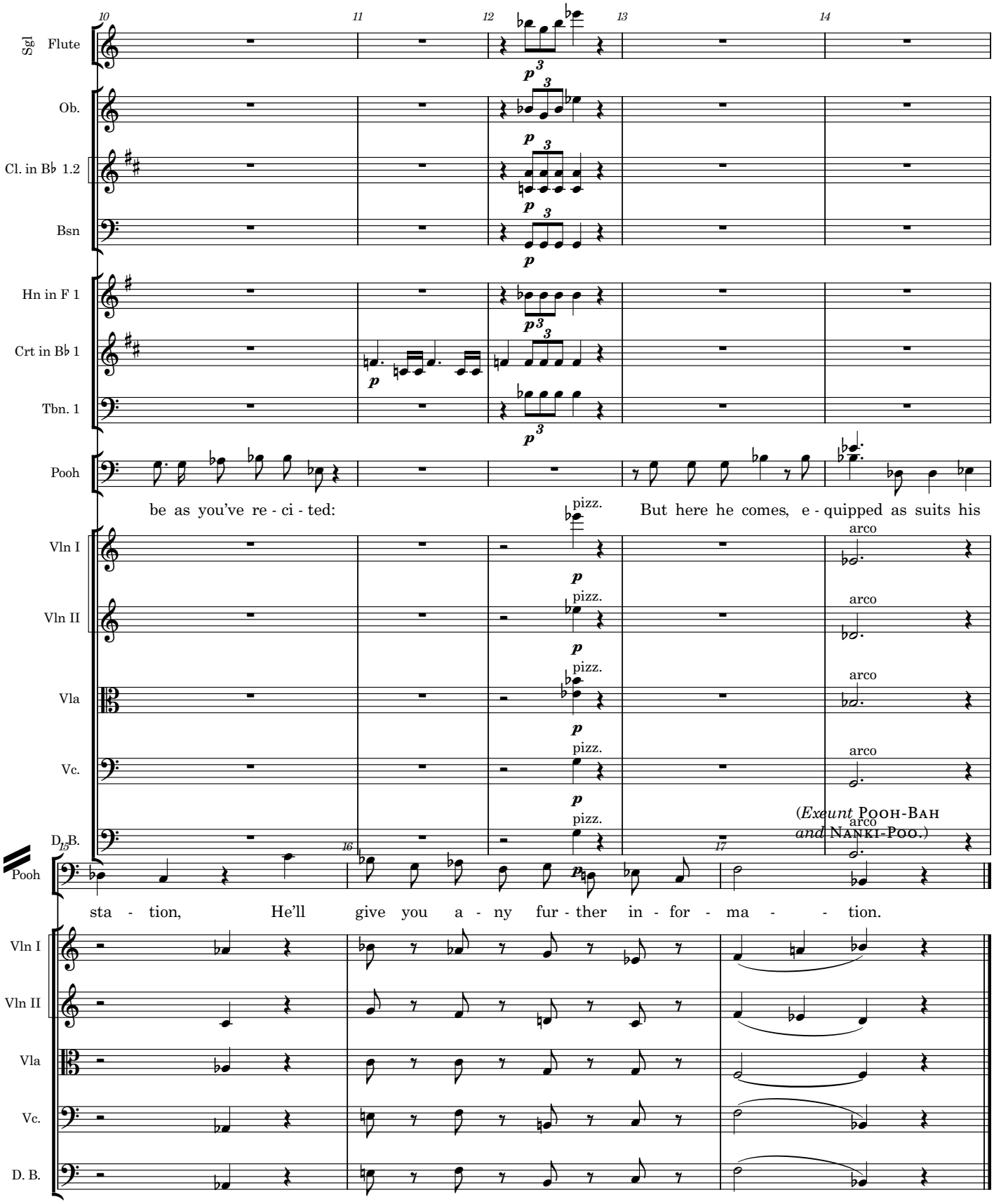
Nanki-Poo and Pooh-Bah

W S Gilbert

Arthur Sullivan




5
6
7
8
9
Nanki
dear - ly, This day to Ko - Ko is to be u - ni - ted!
Pooh
The fact ap - pears to
Vln I
Vln II
Vla
Vc.
D. B.
f
dim.

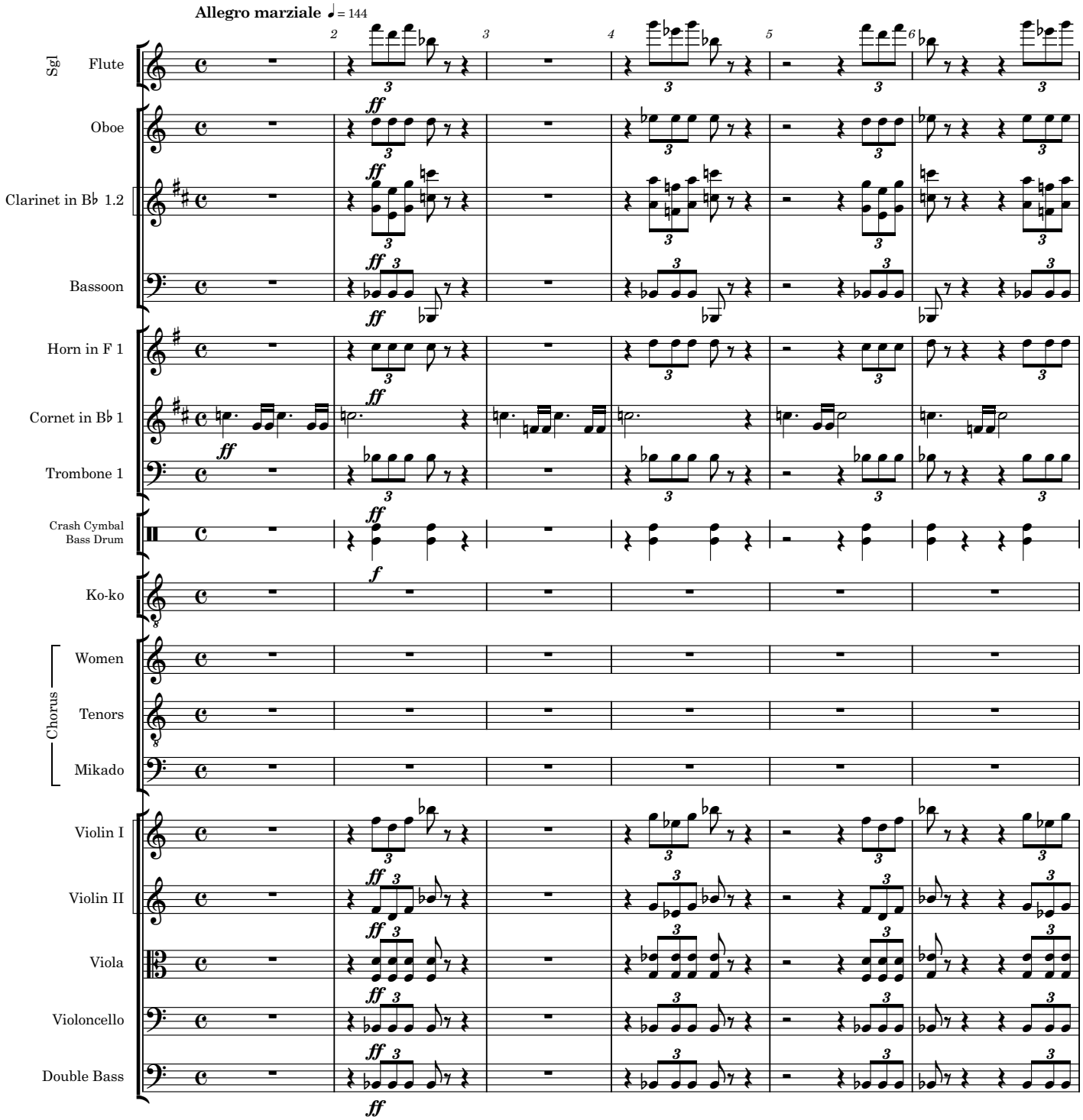

10
11
12
13
14
Sgl Flute
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Pooh
be as you've re - ci - ted:
But here he comes, e - quipped as suits his
Vln I
Vln II
Vla
Vc.
D. B.
pizz.
arco
(*Exeunt* Pooh-Bah *and* Nanki-Poo.)
15
16
17
Pooh
sta - tion, He'll give you a - ny fur - ther in - for - ma - - tion.
Vln I
Vln II
Vla
Vc.
D. B.

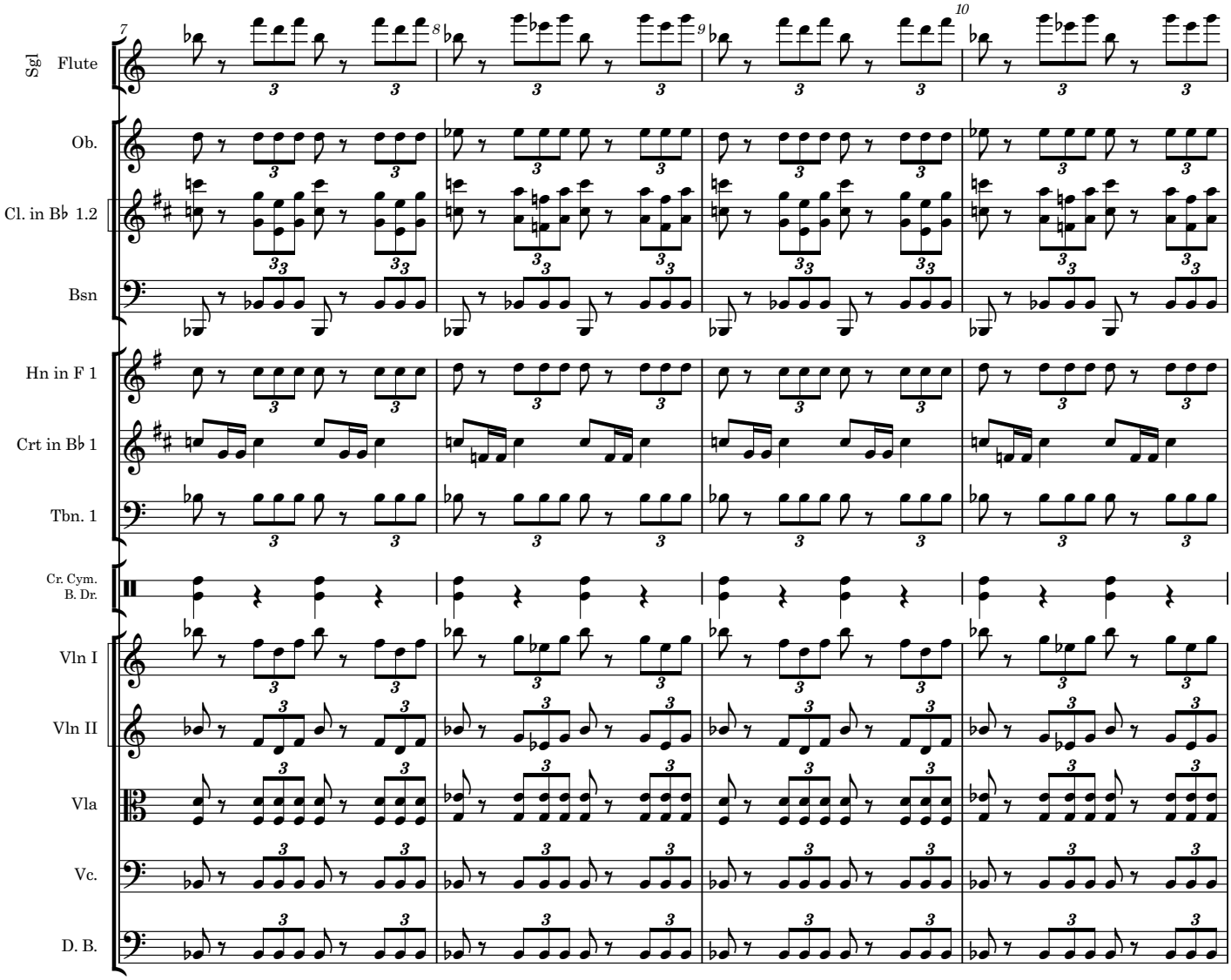
The Mikado
5. Behold the Lord High Executioner

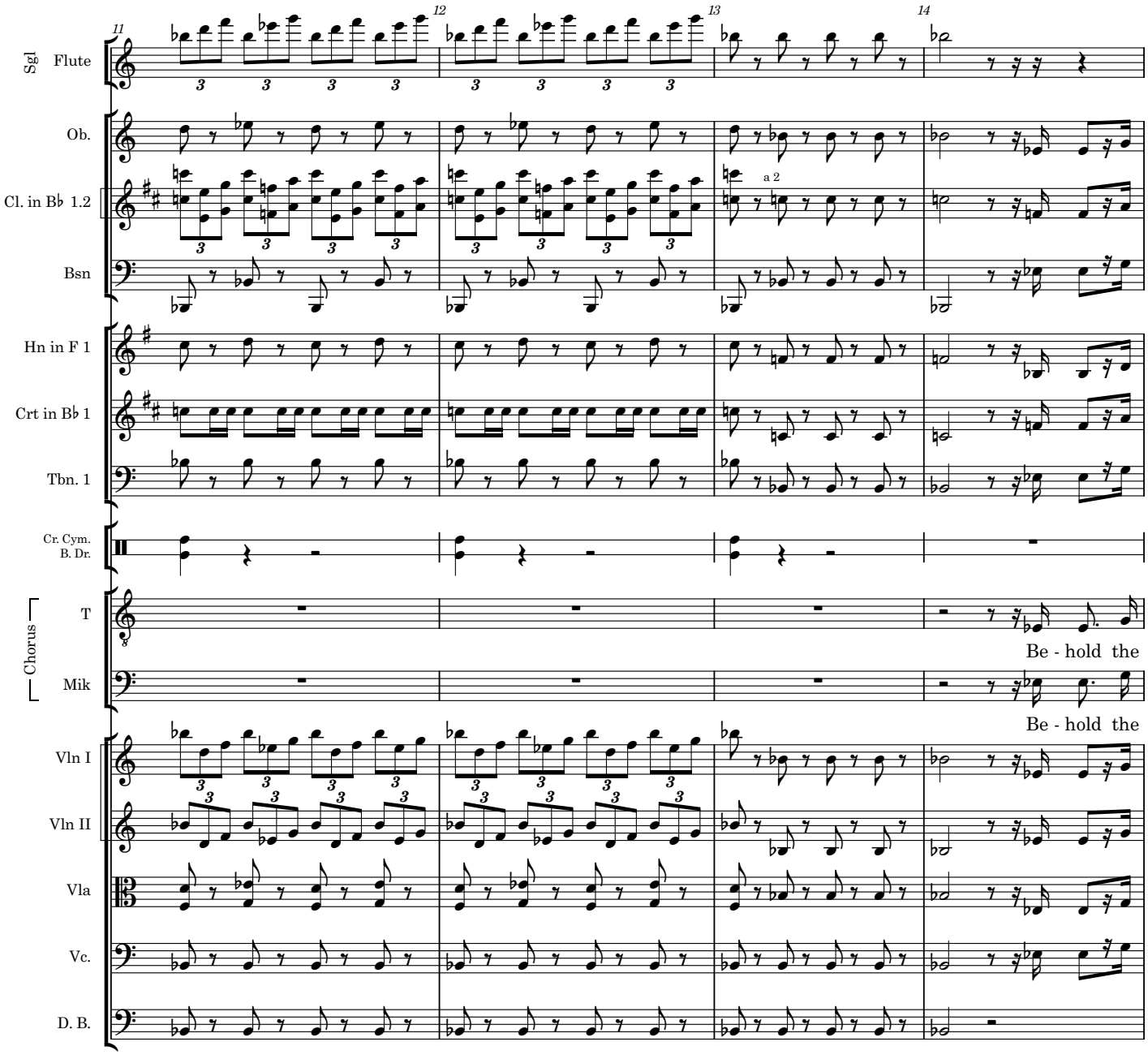
Ko-ko and Men

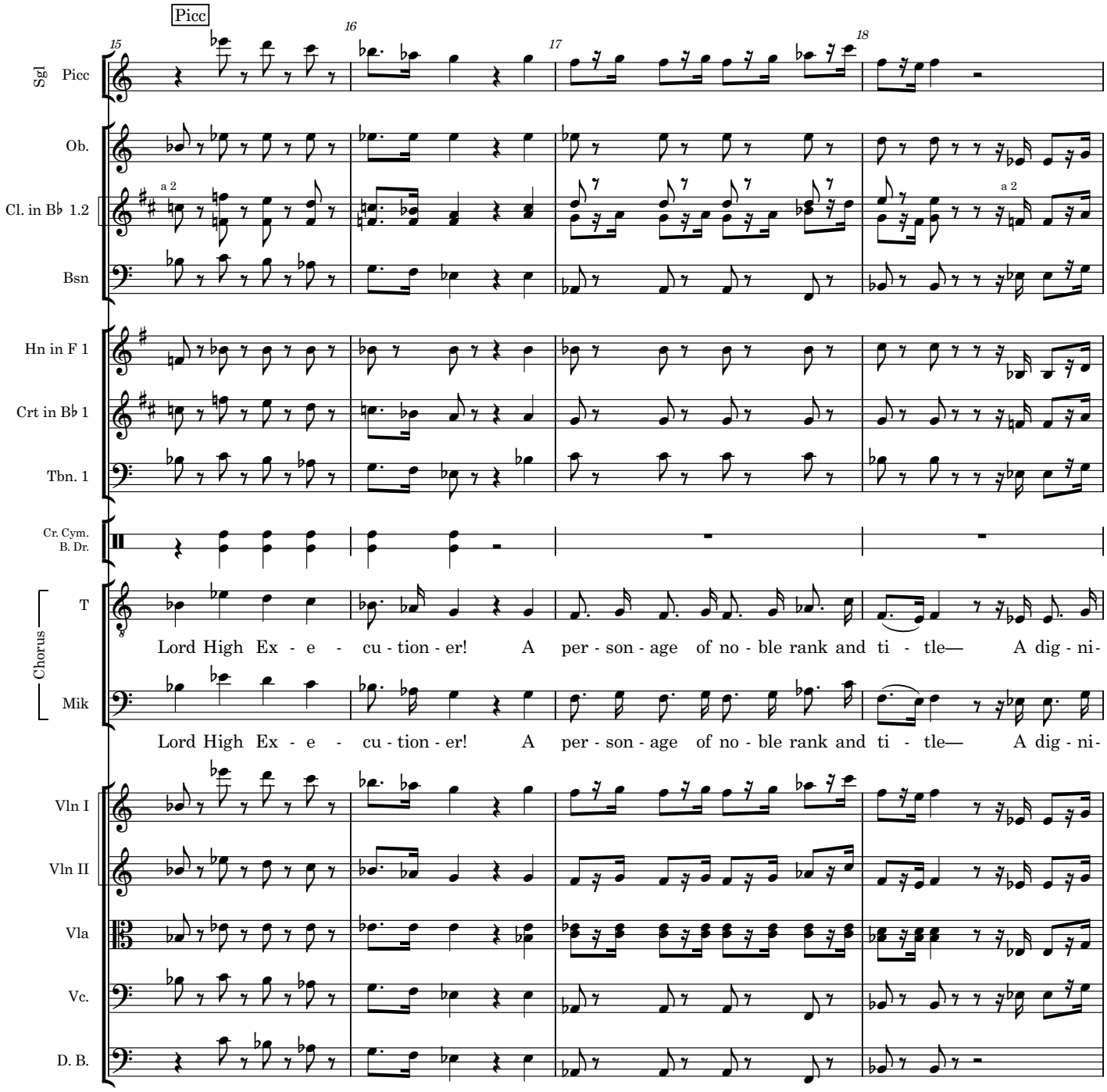
W S Gilbert

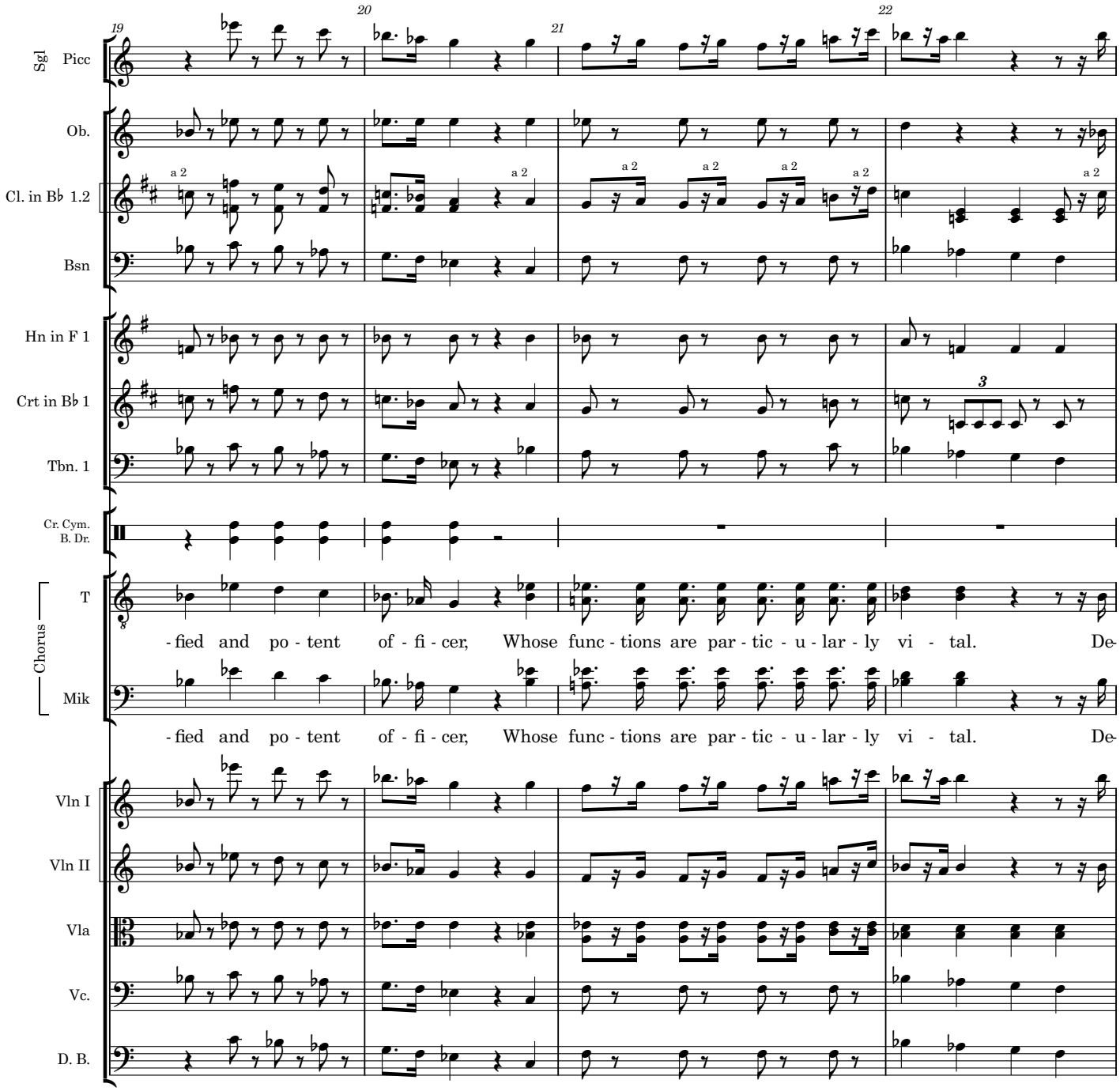
Arthur Sullivan

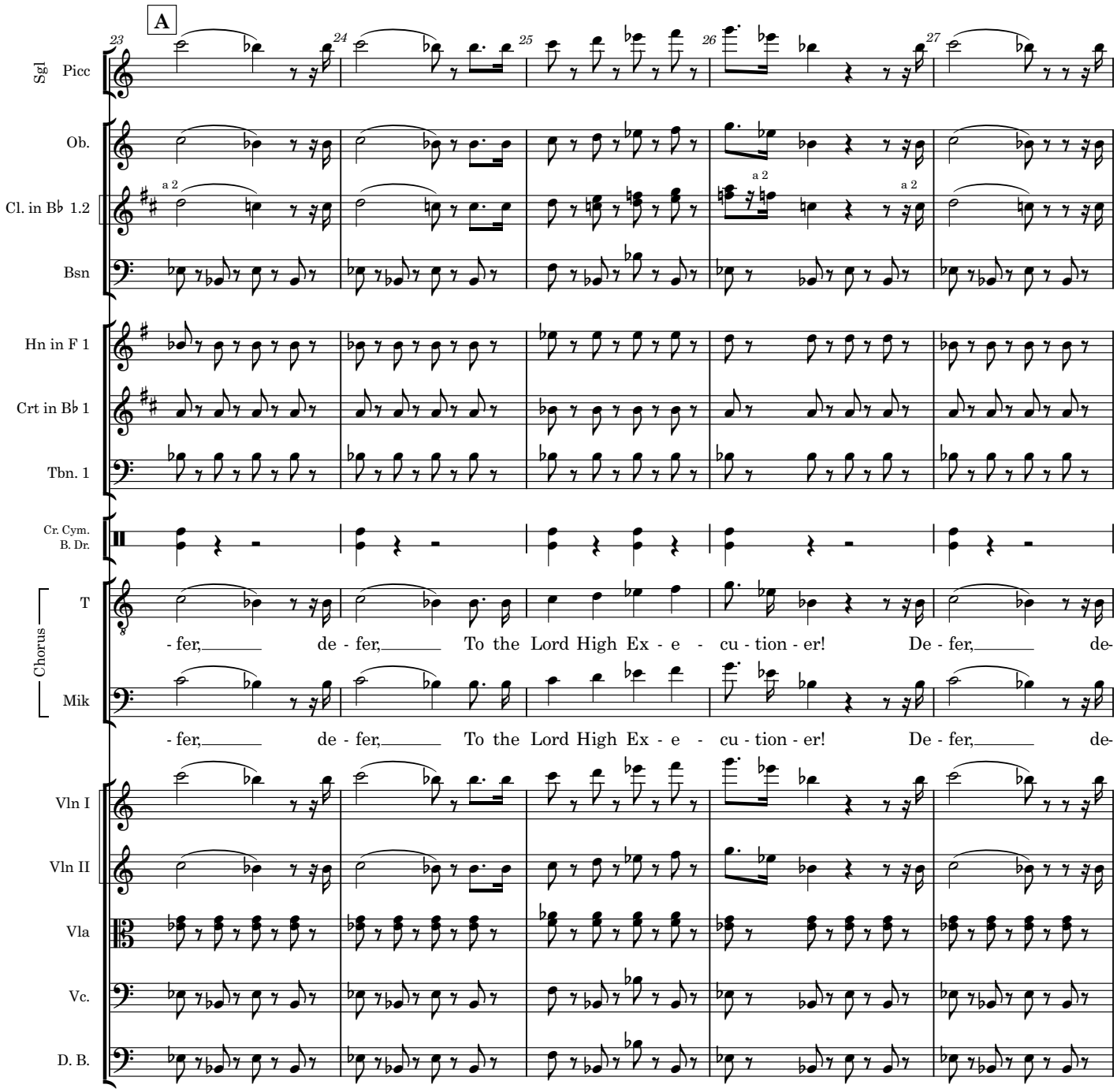


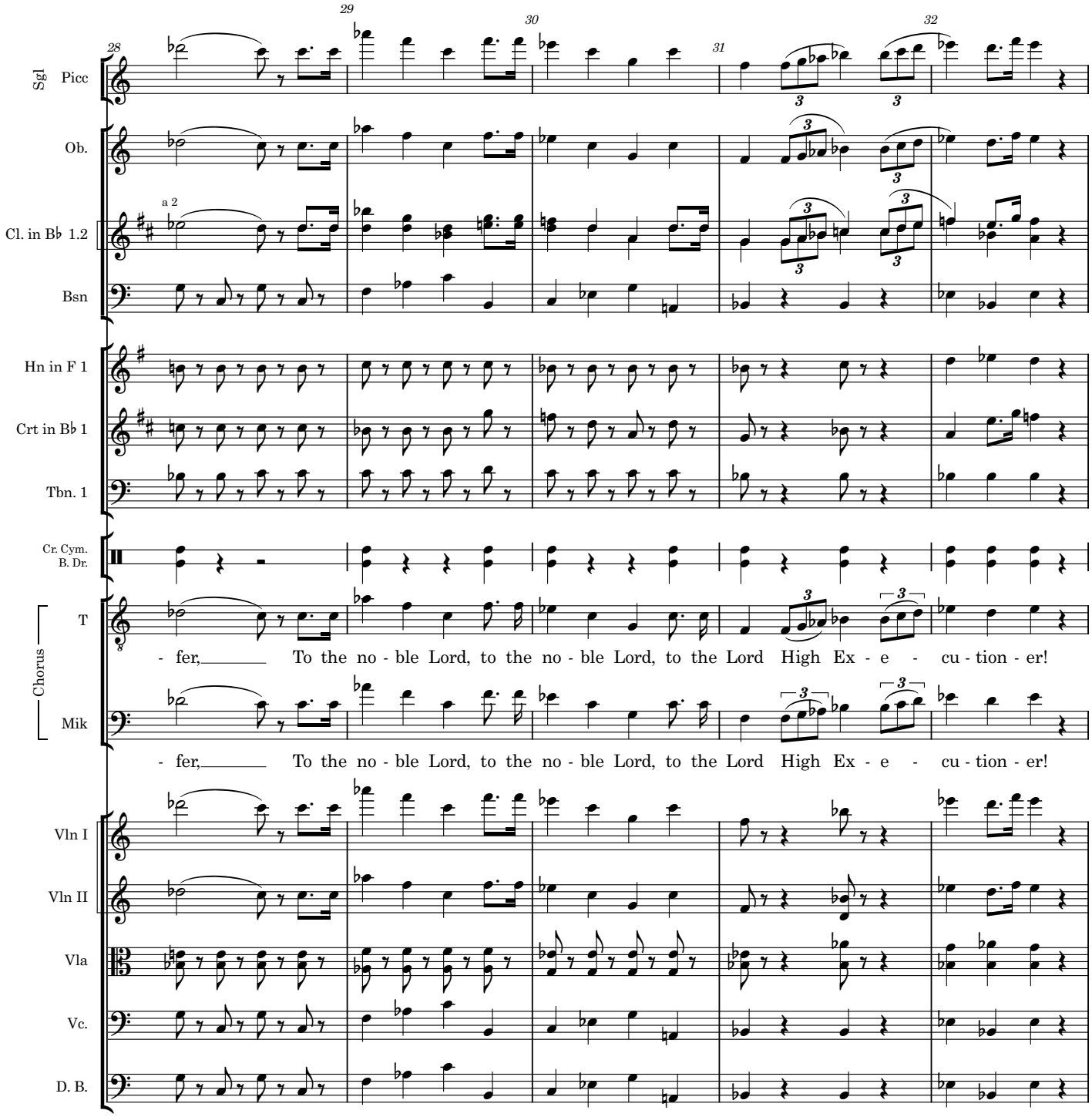

Sgl Flute
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Cr. Cym.
B. Dr.
Vln I
Vln II
Vla
Vc.
D. B.
7
8
9
10

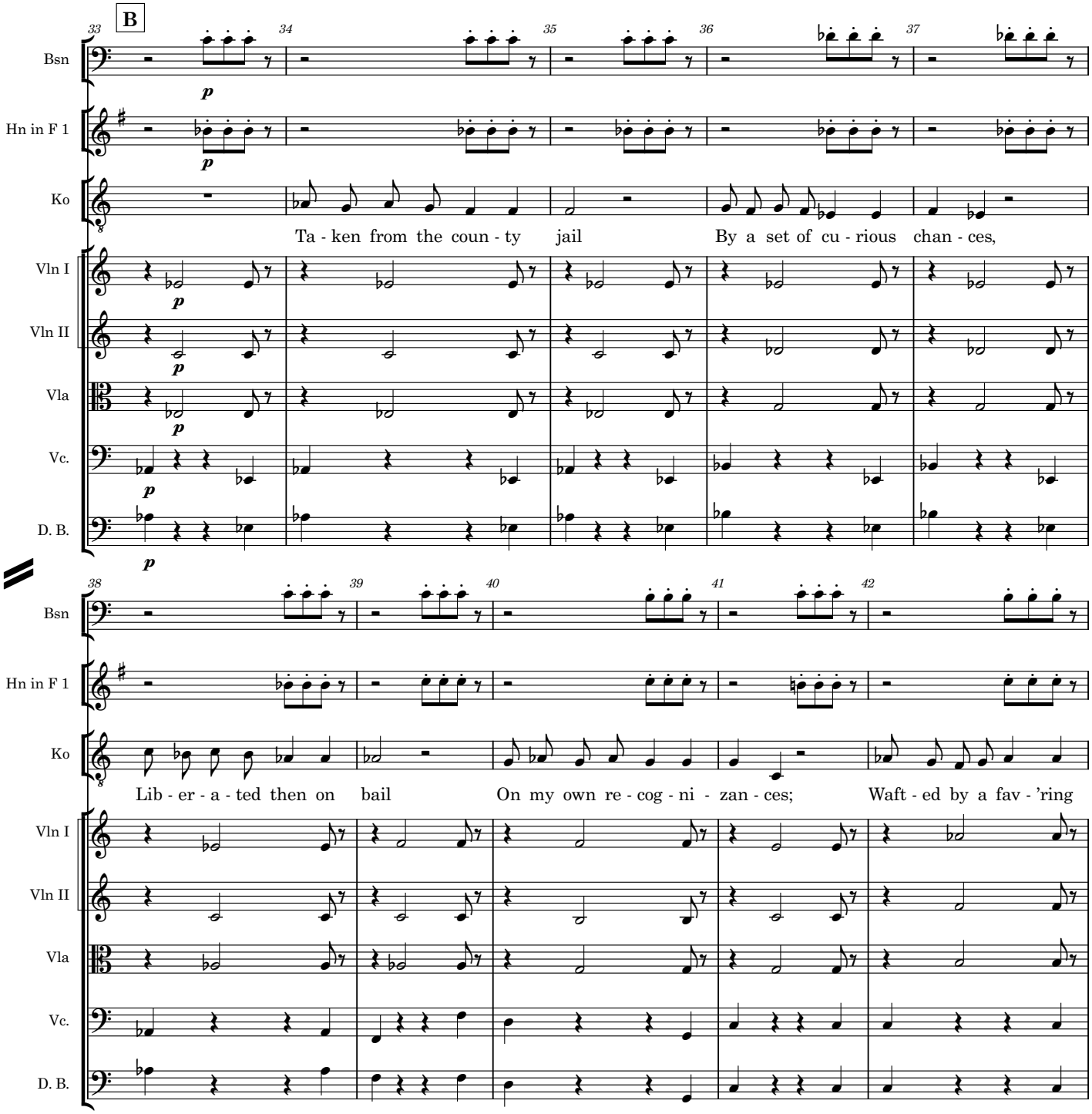

Sgl Flute
Ob.
Cl. in B♭ 1.2
a 2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Cr. Cym.
B. Dr.
Chorus
T
Be - hold the
Mik
Be - hold the
Vln I
Vln II
Vla
Vc.
D. B.
11
12
13
14

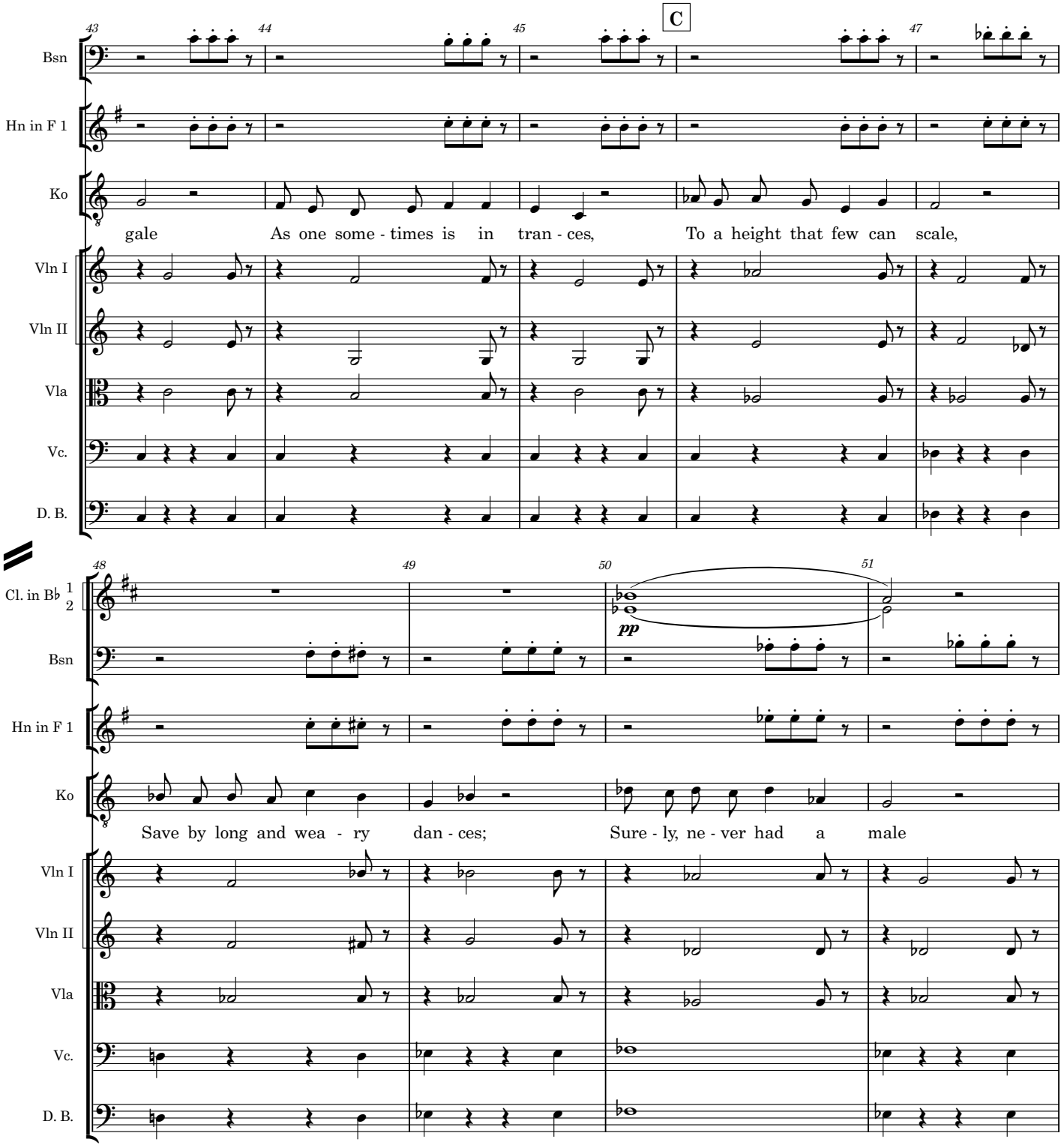

Picc
15
16
17
18
Sgl Picc
Ob.
Cl. in B♭ 1.2
a 2
a 2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Cr. Cym.
B. Dr.
Chorus
T
Lord High Ex - e - cu - tion - er! A per - son - age of no - ble rank and ti - tle— A dig - ni-
Mik
Lord High Ex - e - cu - tion - er! A per - son - age of no - ble rank and ti - tle— A dig - ni-
Vln I
Vln II
Vla
Vc.
D. B.

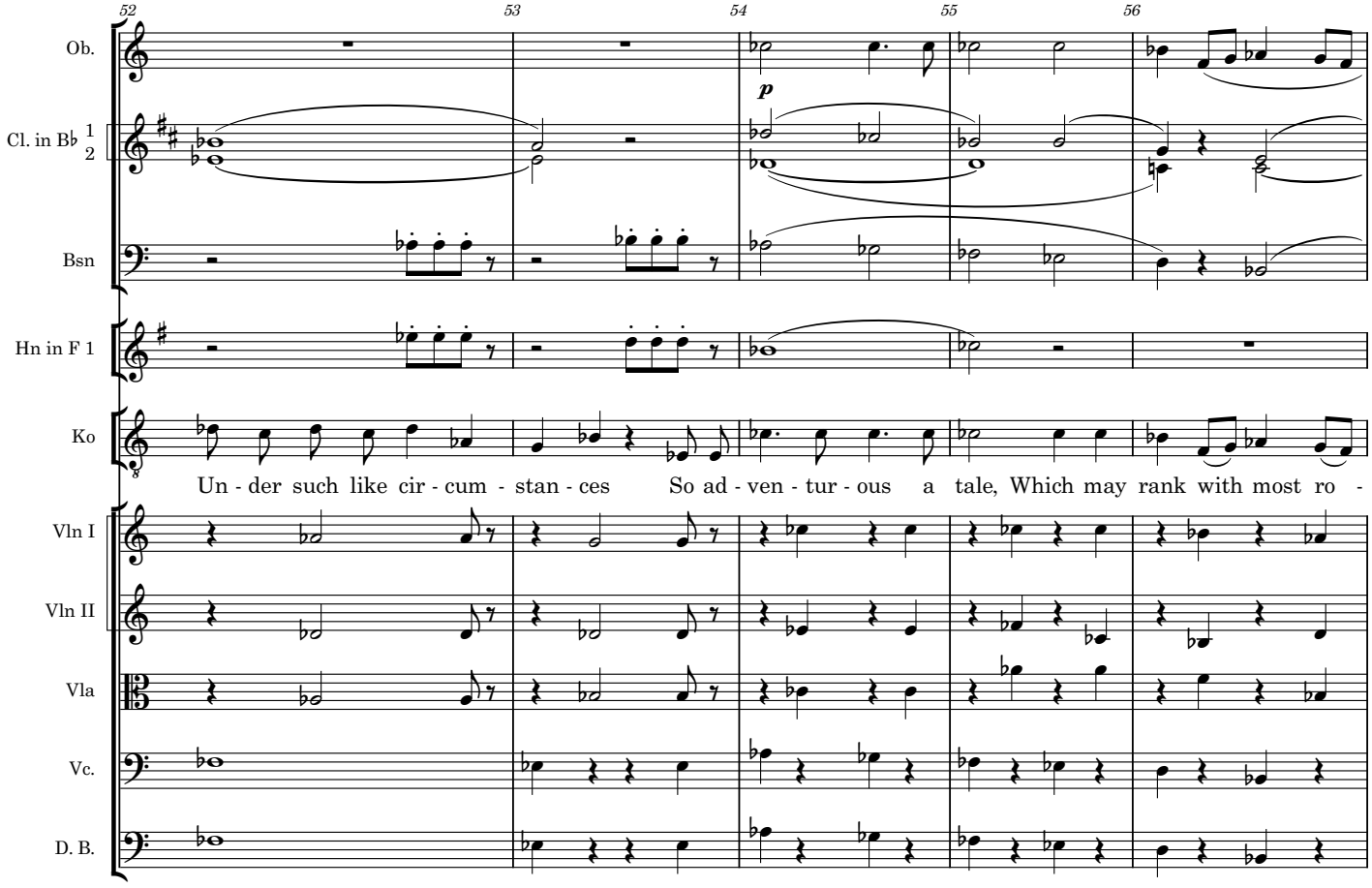

19
20
21
22
Sgl Picc
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Cr. Cym.
B. Dr.
Chorus
T
Mik
-fied and po - tent of - fi - cer, Whose func - tions are par - tic - u - lar - ly vi - tal. De-
-fied and po - tent of - fi - cer, Whose func - tions are par - tic - u - lar - ly vi - tal. De-
Vln I
Vln II
Vla
Vc.
D. B.
a 2
3

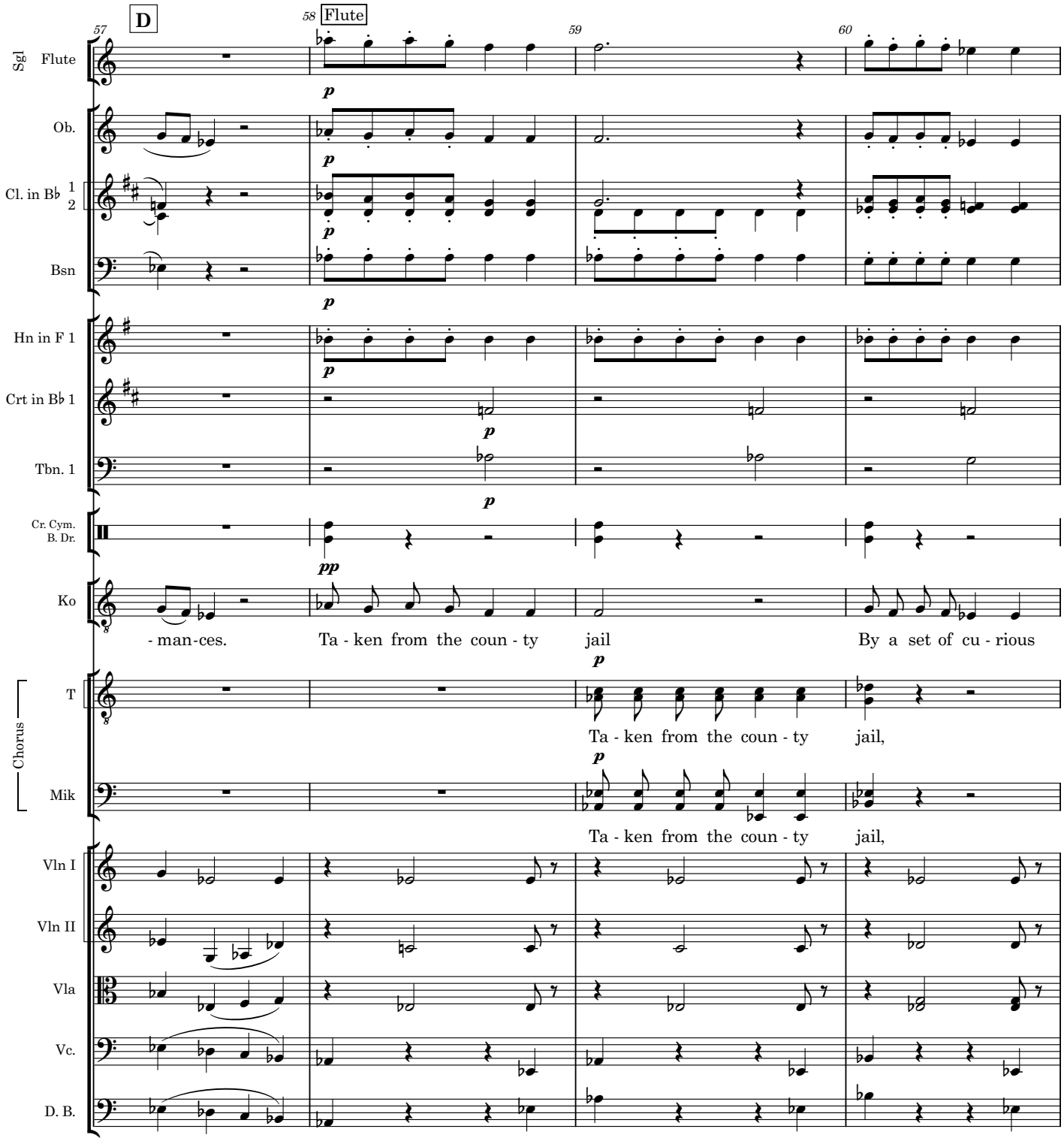

A
Sgl Picc
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Cr. Cym.
B. Dr.
Chorus
T
Mik
Vln I
Vln II
Vla
Vc.
D. B.
a 2
- fer, de - fer, To the Lord High Ex - e - cu - tion - er! De - fer, de-
- fer, de - fer, To the Lord High Ex - e - cu - tion - er! De - fer, de-

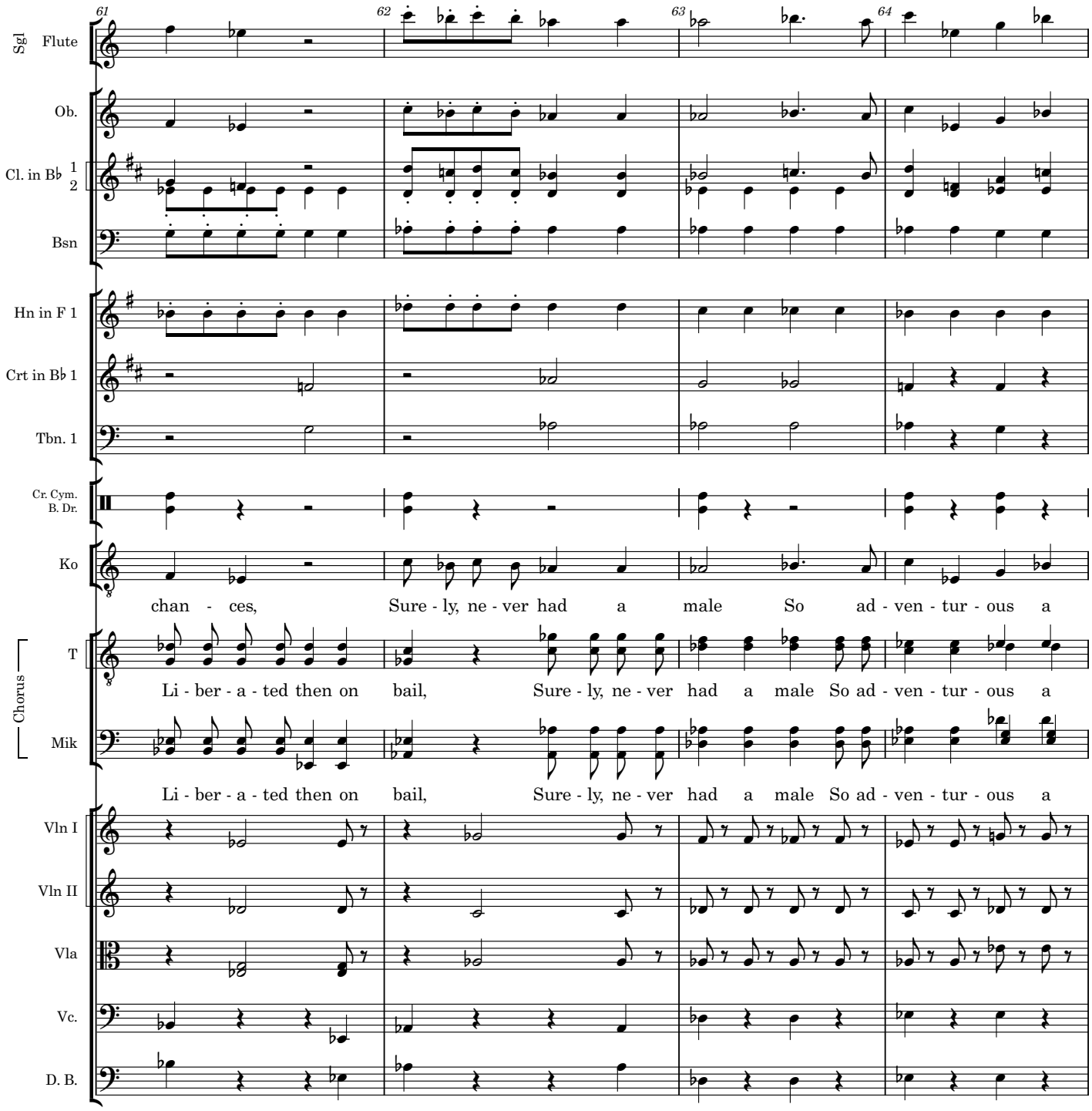

Sgl
Picc
Ob.
a 2
Cl. in B♭ 1.2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Cr. Cym.
B. Dr.
Chorus
T
- fer, To the no - ble Lord, to the no - ble Lord, to the Lord High Ex - e - cu - tion - er!
Mik
- fer, To the no - ble Lord, to the no - ble Lord, to the Lord High Ex - e - cu - tion - er!
Vln I
Vln II
Vla
Vc.
D. B.

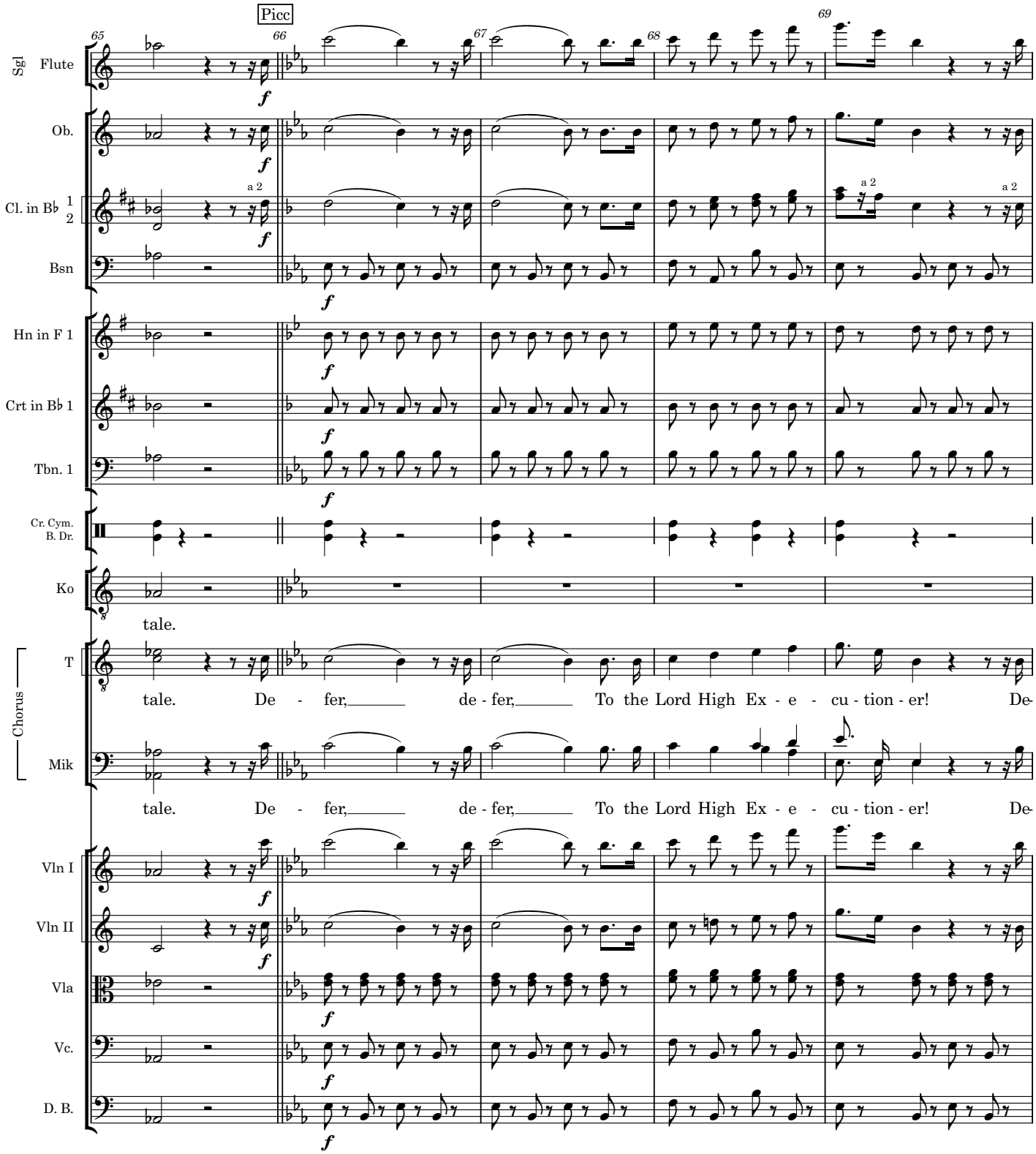

B
33
34
35
36
37
Bsn
Hn in F 1
Ko
Ta - ken from the coun - ty jail
By a set of cu - rious chan - ces,
Vln I
Vln II
Vla
Vc.
D. B.
p
38
39
40
41
42
Lib - er - a - ted then on bail
On my own re - cog - ni - zan - ces;
Waft - ed by a fav - 'ring

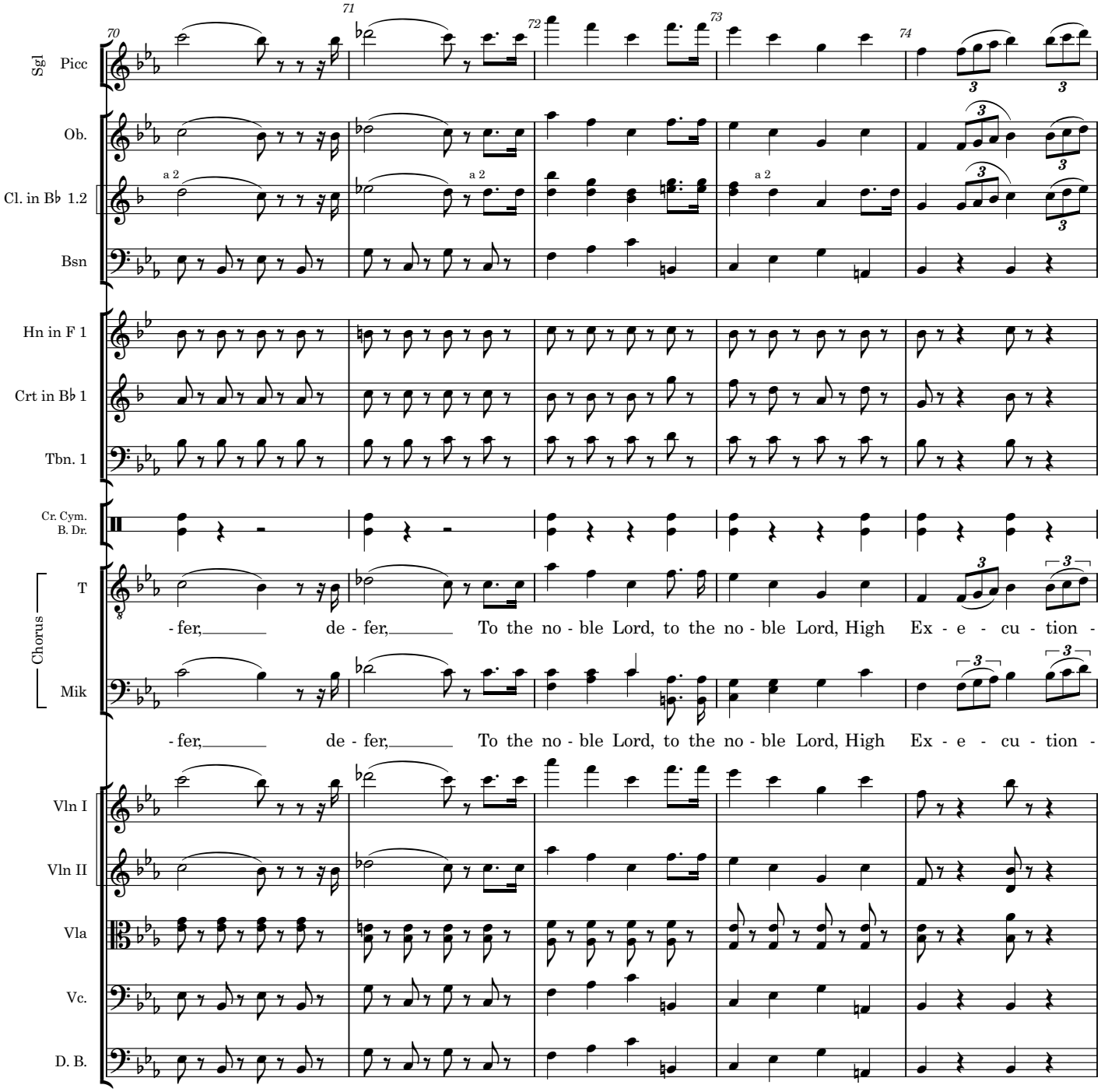

C
Bsn
Hn in F 1
Ko
gale As one some - times is in tran - ces, To a height that few can scale,
Vln I
Vln II
Vla
Vc.
D. B.
Cl. in B♭ 1 2
pp
Save by long and wea - ry dan - ces; Sure - ly, ne - ver had a male

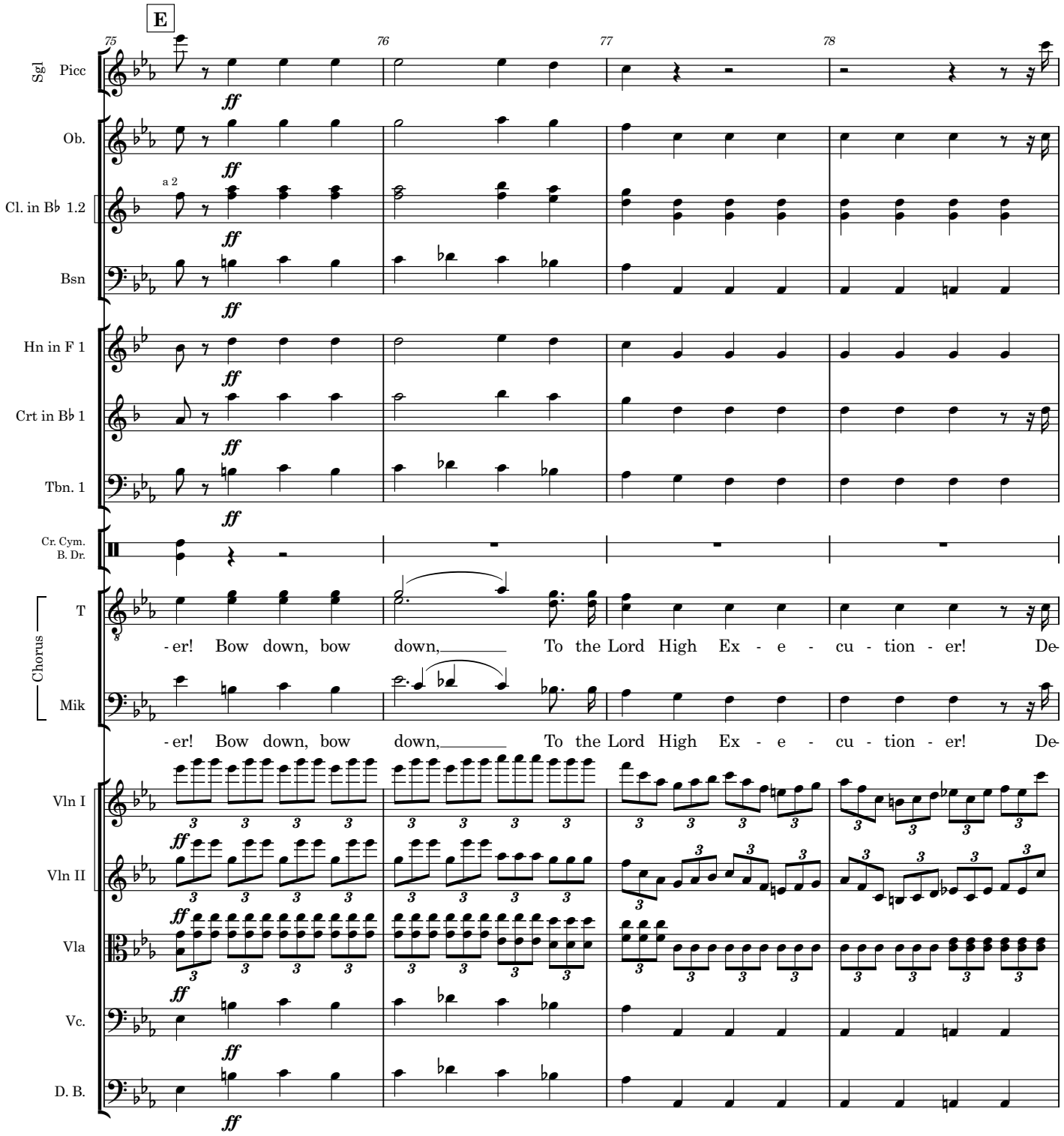

52
53
54
55
56
Ob.
Cl. in B♭ 1 2
Bsn
Hn in F 1
Ko
p
Un - der such like cir - cum - stan - ces So ad - ven - tur - ous a tale, Which may rank with most ro -
Vln I
Vln II
Vla
Vc.
D. B.

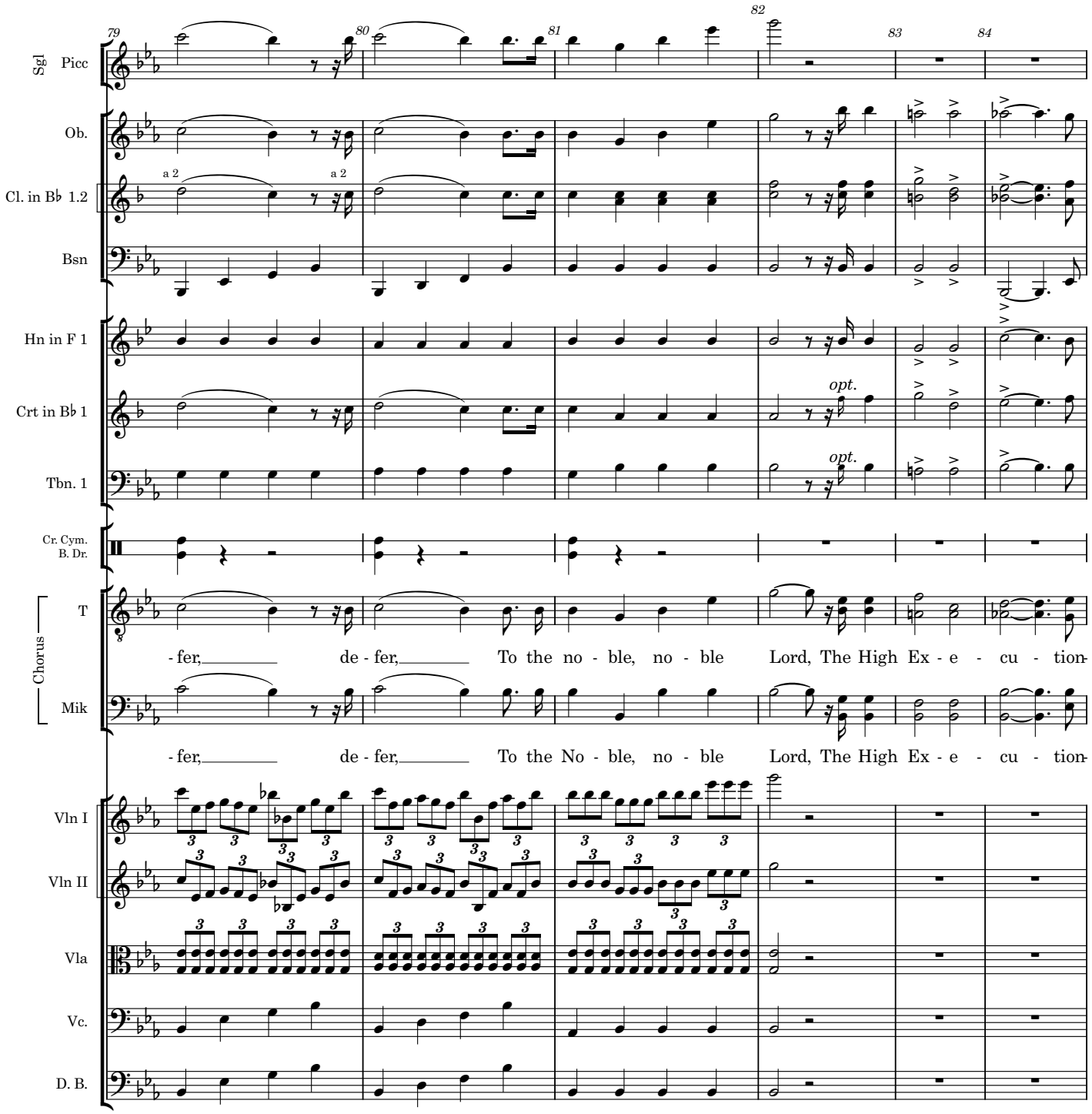

D
57
58
Flute
59
60
Sgl Flute
Ob.
Cl. in B♭ 1 2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Cr. Cym. B. Dr.
Ko
- man-ces. Ta - ken from the coun - ty jail By a set of cu - rious
Chorus
T
Ta - ken from the coun - ty jail,
Mik
Ta - ken from the coun - ty jail,
Vln I
Vln II
Vla
Vc.
D. B.

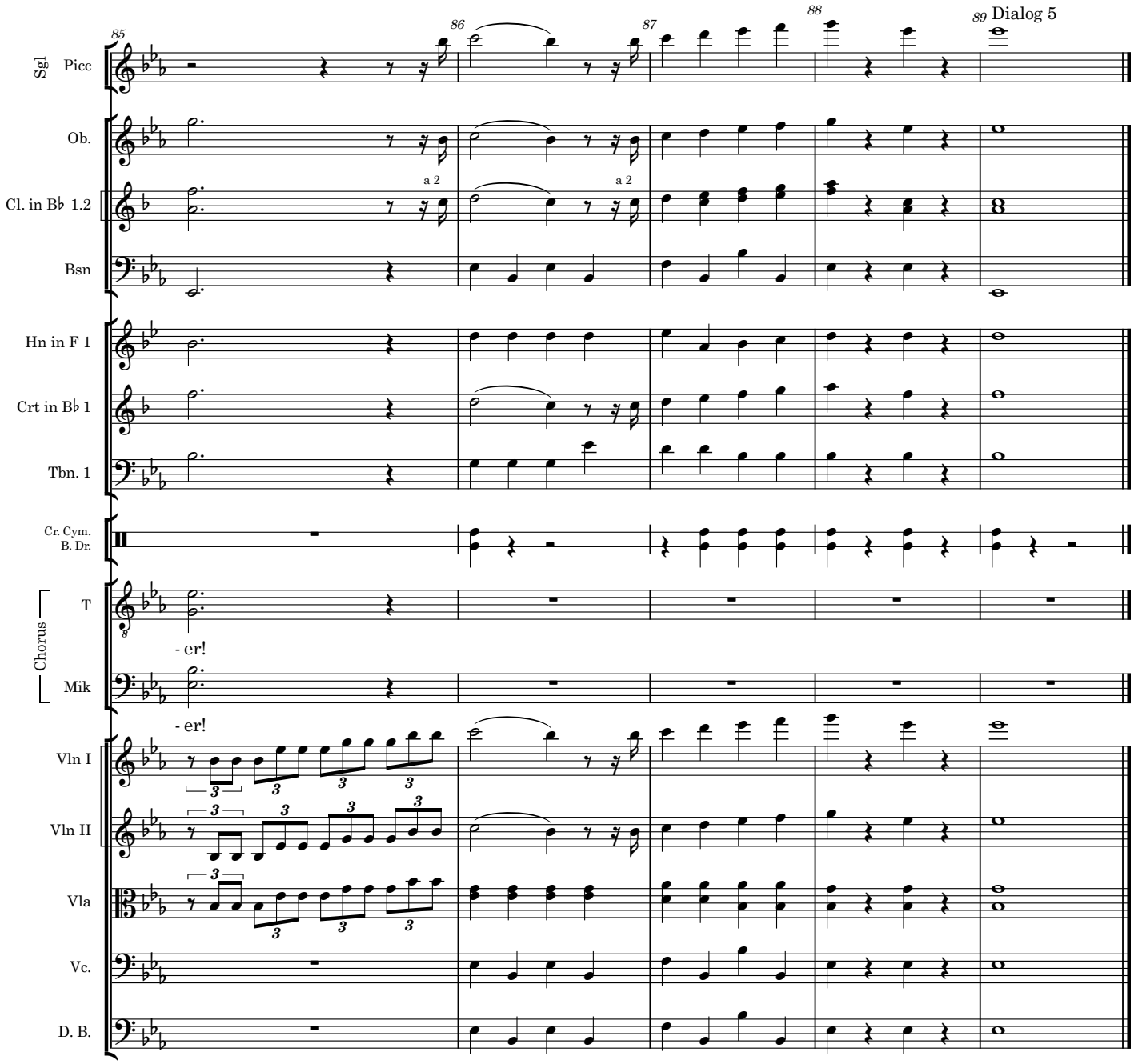

61
62
63
64
Sgl Flute
Ob.
Cl. in B♭ 1
2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Cr. Cym.
B. Dr.
Ko
chan - ces, Sure - ly, ne - ver had a male So ad - ven - tur - ous a
Chorus
T
Li - ber - a - ted then on bail, Sure - ly, ne - ver had a male So ad - ven - tur - ous a
Mik
Li - ber - a - ted then on bail, Sure - ly, ne - ver had a male So ad - ven - tur - ous a
Vln I
Vln II
Vla
Vc.
D. B.


Picc
65
66
67
68
69
Sgl Flute
Ob.
Cl. in B♭ 1 2
a 2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Cr. Cym.
B. Dr.
Ko
tale.
Chorus
T
tale. De - fer, de - fer, To the Lord High Ex - e - cu - tion - er! De-
Mik
tale. De - fer, de - fer, To the Lord High Ex - e - cu - tion - er! De-
Vln I
Vln II
Vla
Vc.
D. B.
f


70
71
72
73
74
Sgl Picc
Ob.
Cl. in B♭ 1.2
a 2
a 2
a 2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Cr. Cym.
B. Dr.
Chorus
T
- fer, de - fer, To the no - ble Lord, to the no - ble Lord, High Ex - e - cu - tion -
Mik
- fer, de - fer, To the no - ble Lord, to the no - ble Lord, High Ex - e - cu - tion -
Vln I
Vln II
Vla
Vc.
D. B.


E
75
76
77
78
Sgl Picc
Ob.
a 2
Cl. in B♭ 1.2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Cr. Cym.
B. Dr.
Chorus
T
Mik
ff
-er! Bow down, bow down, To the Lord High Ex - e - cu - tion - er! De-
-er! Bow down, bow down, To the Lord High Ex - e - cu - tion - er! De-
Vln I
Vln II
Vla
Vc.
D. B.


79
80
81
82
83
84
Sgl
Picc
Ob.
Cl. in B♭ 1.2
a 2
a 2
Bsn
Hn in F 1
Crt in B♭ 1
opt.
Tbn. 1
opt.
Cr. Cym.
B. Dr.
Chorus
T
- fer, de - fer, To the no - ble, no - ble Lord, The High Ex - e - cu - tion
Mik
- fer, de - fer, To the No - ble, no - ble Lord, The High Ex - e - cu - tion
Vln I
Vln II
Vla
Vc.
D. B.


85
86
87
88
89 Dialog 5
Sgl
Picc
Ob.
Cl. in B♭ 1.2
a 2
a 2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Cr. Cym.
B. Dr.
Chorus
T
- er!
Mik
- er!
Vln I
Vln II
Vla
Vc.
D. B.

.

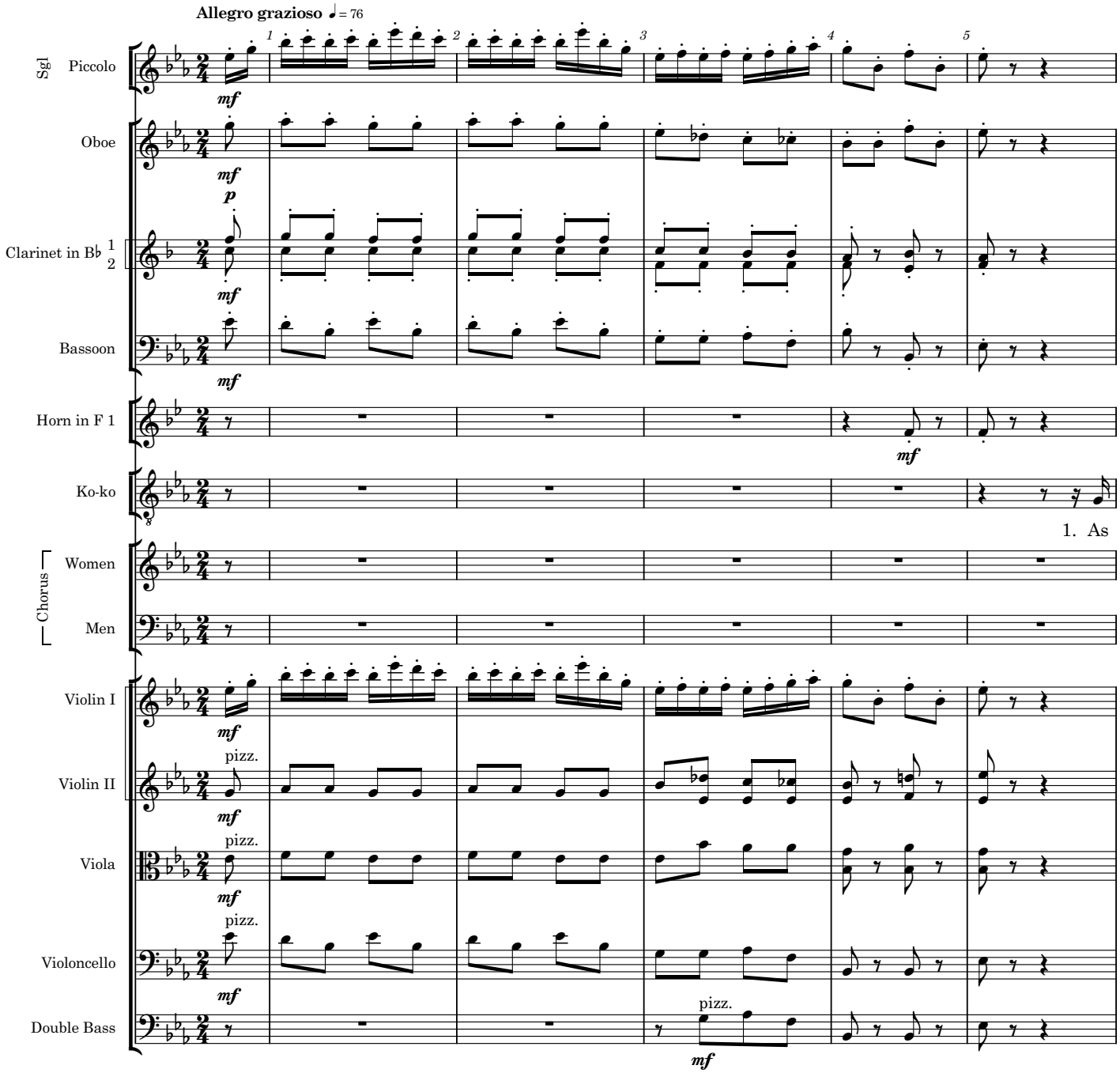
Ko. Gentlemen, I'm much touched by this reception. I can only trust that by strict attention to duty I shall ensure a continuance of those favours which it will ever be my study to deserve. If I should ever be called upon to act professionally, I am happy to think that there will be no difficulty in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

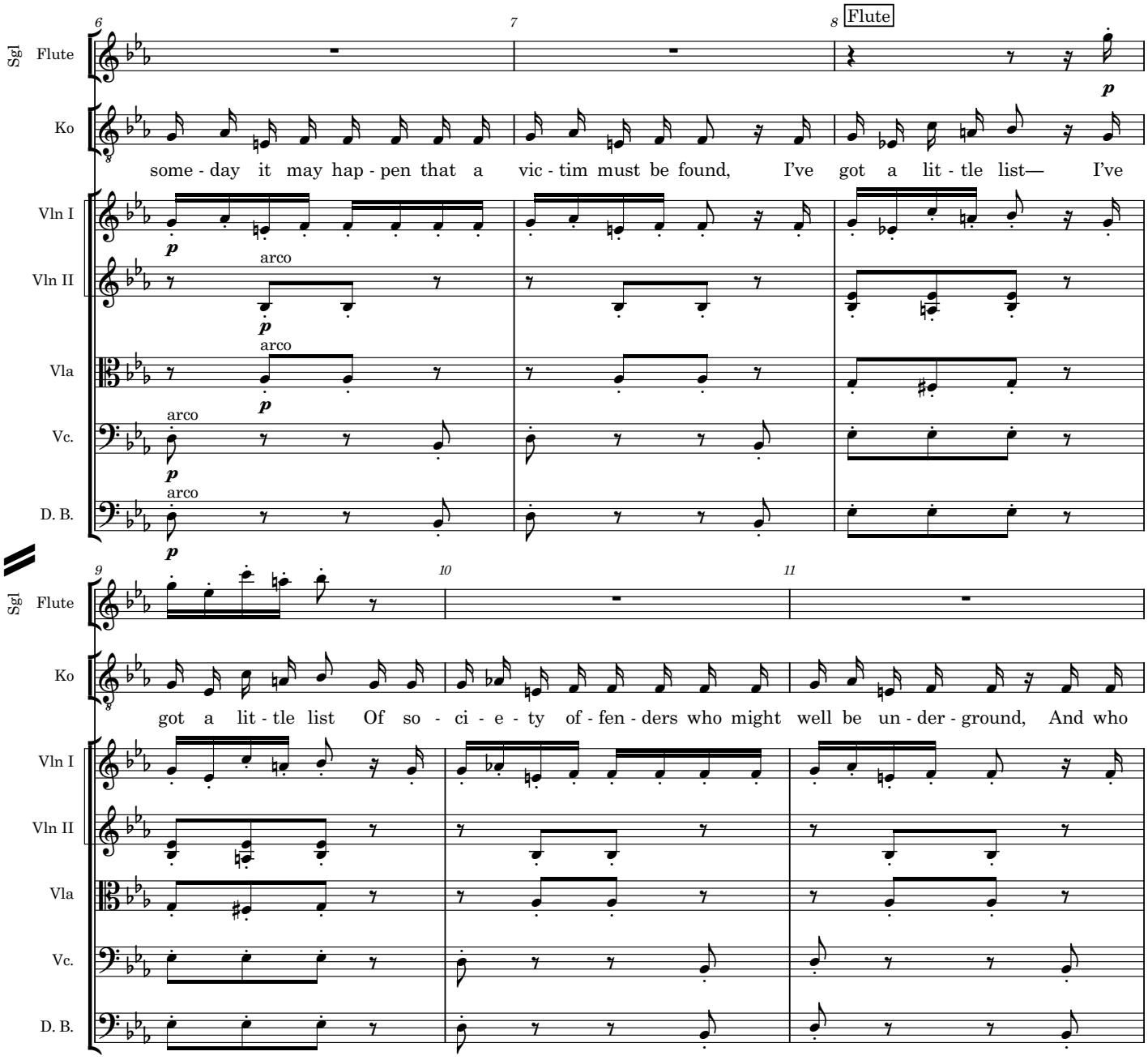
The Mikado
5a. As someday it may happen

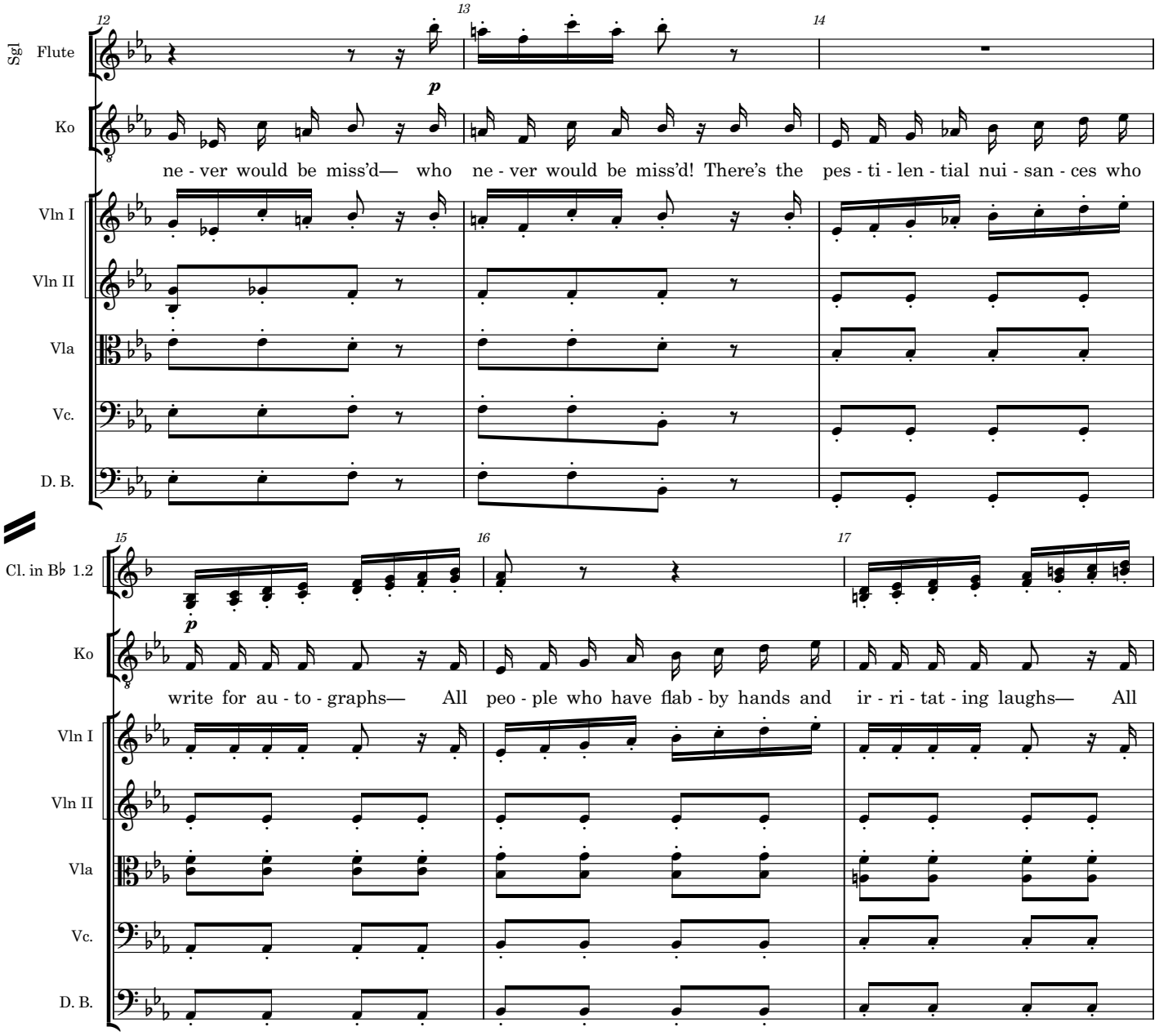
Ko-ko and Men

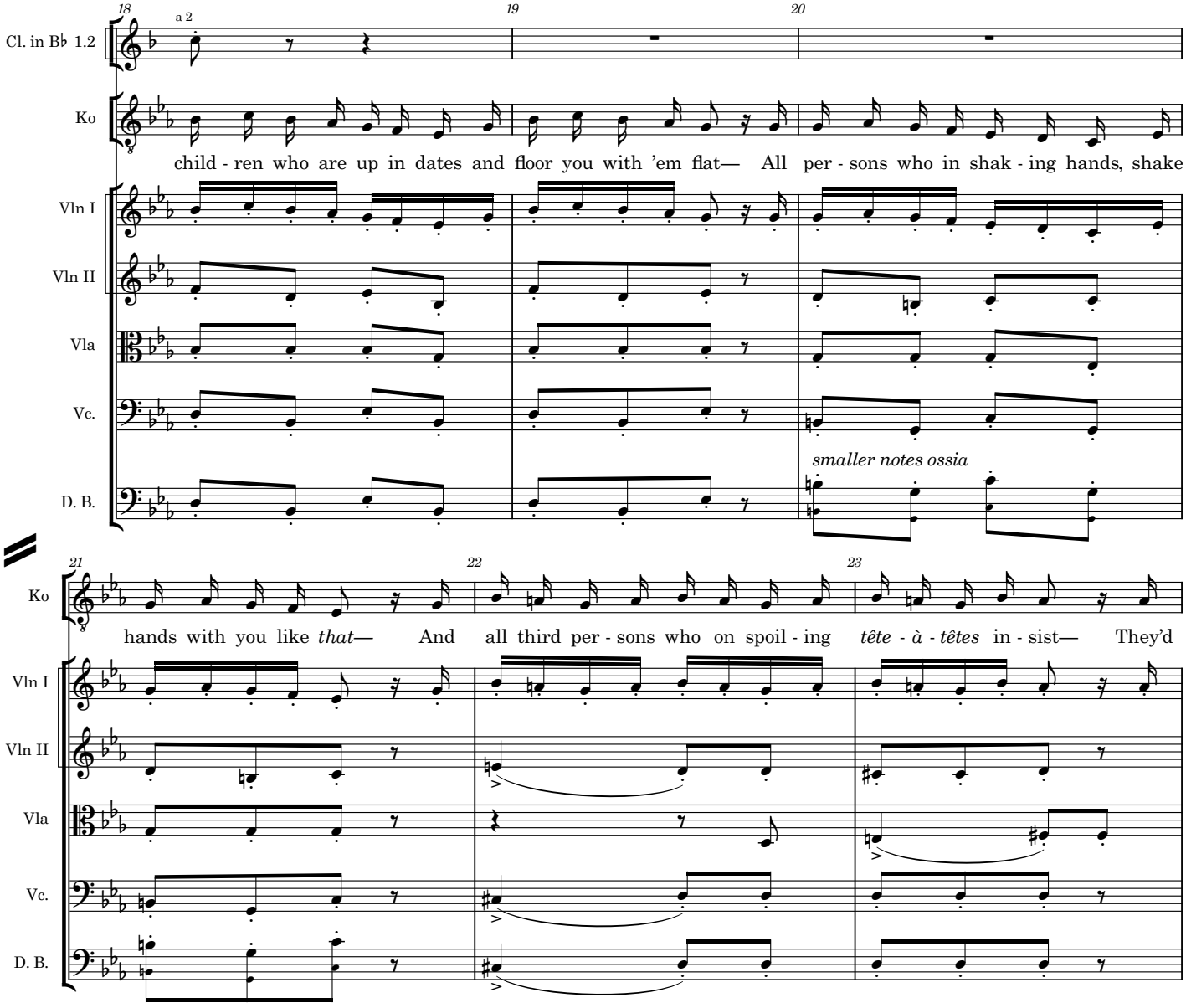
W S Gilbert

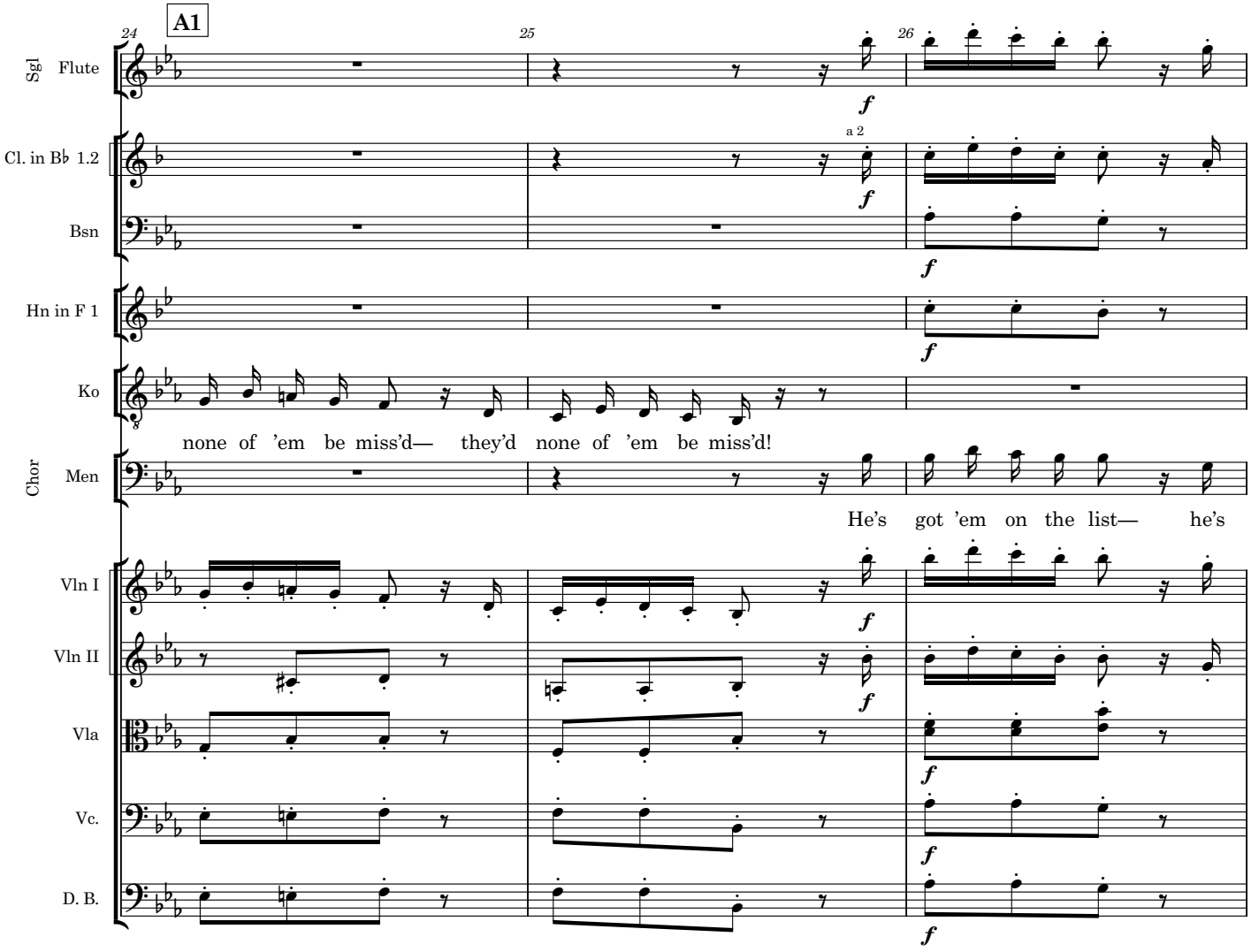
Arthur Sullivan

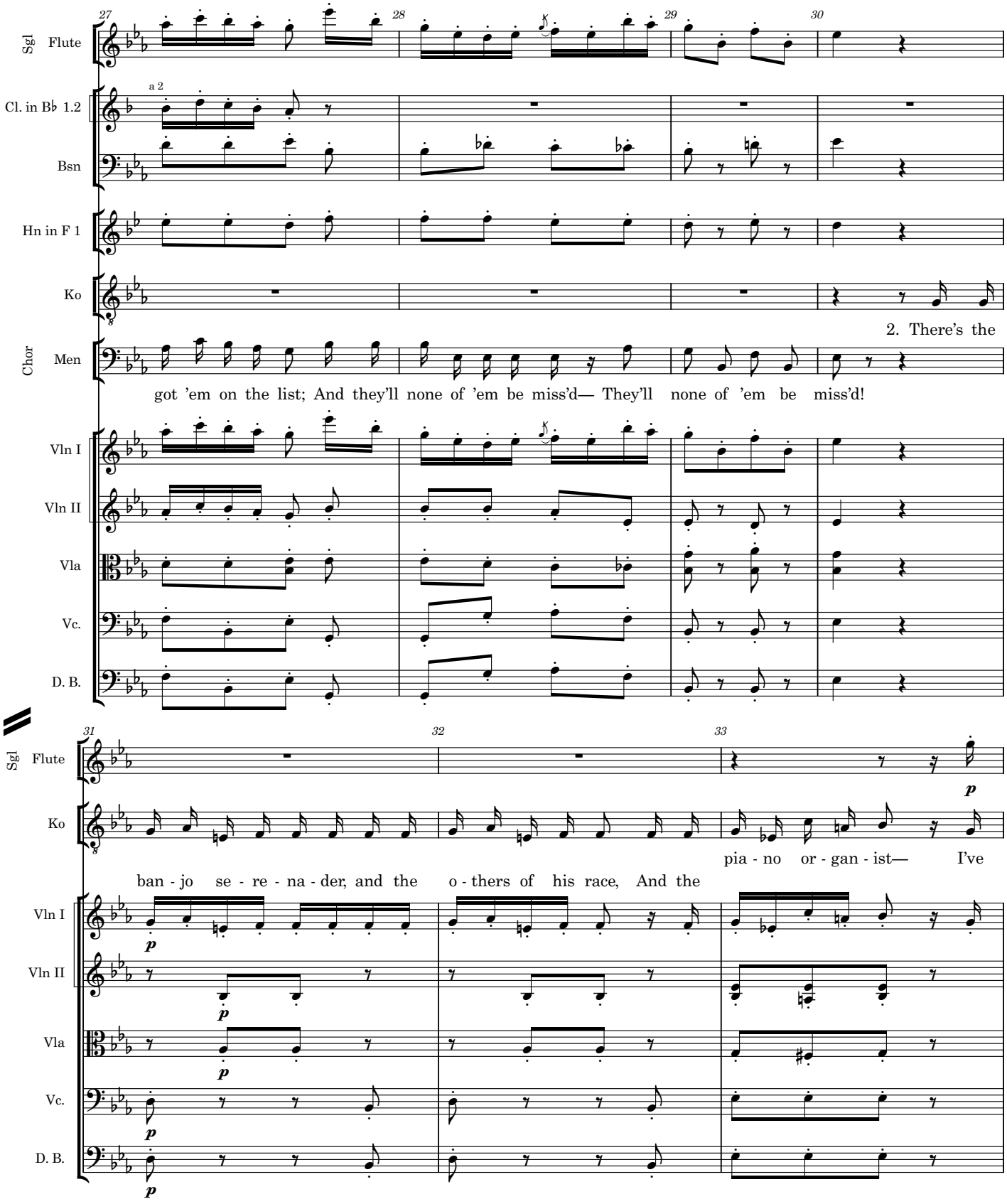


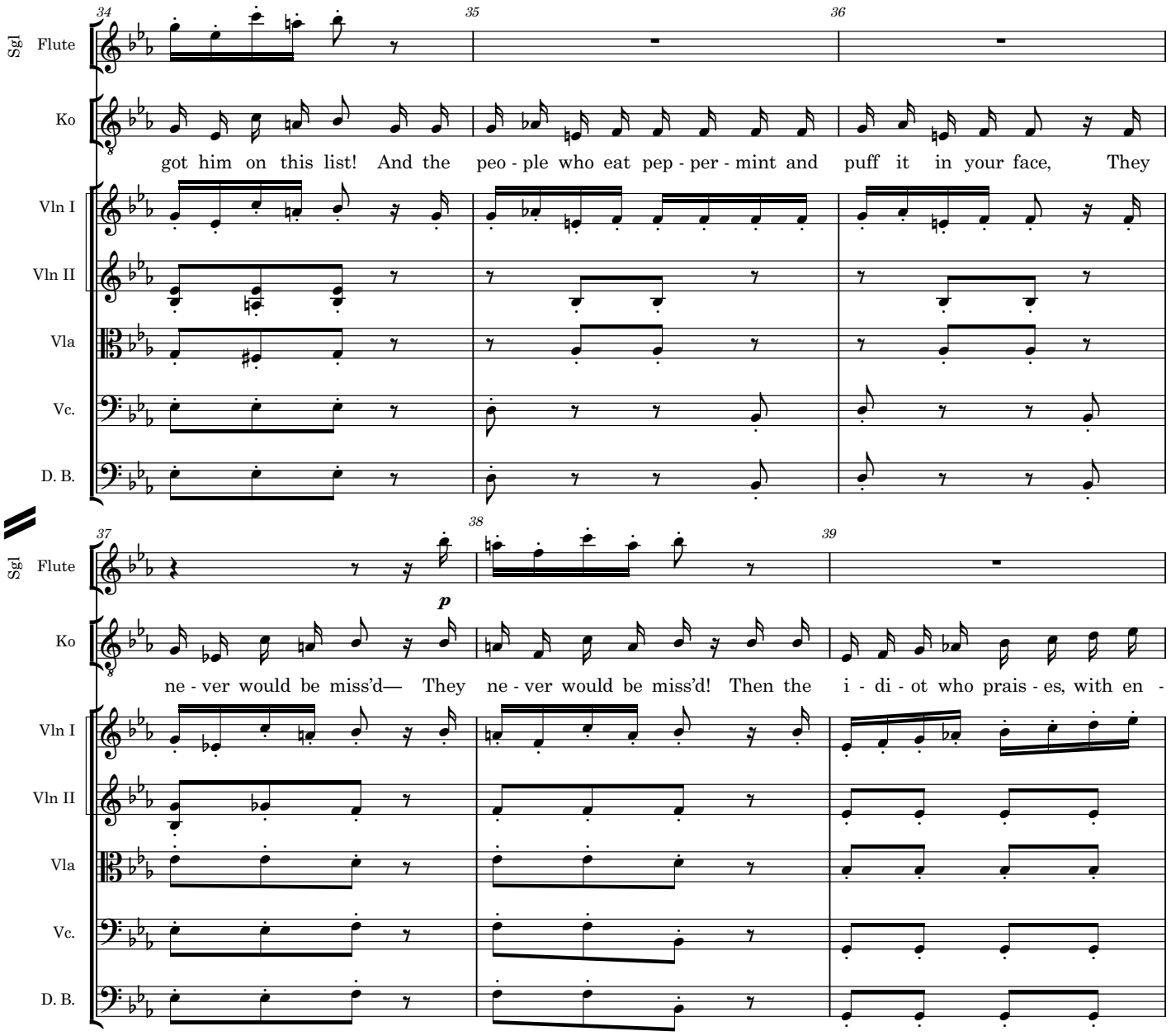

6
7
8
Flute
Sgl Flute
Ko
some - day it may hap - pen that a vic - tim must be found, I've got a lit - tle list— I've
Vln I
Vln II
arco
Vla
arco
Vc.
arco
D. B.
arco
p
9
10
11
Sgl Flute
Ko
got a lit - tle list Of so - ci - e - ty of - fen - ders who might well be un - der - ground, And who
Vln I
Vln II
Vla
Vc.
D. B.

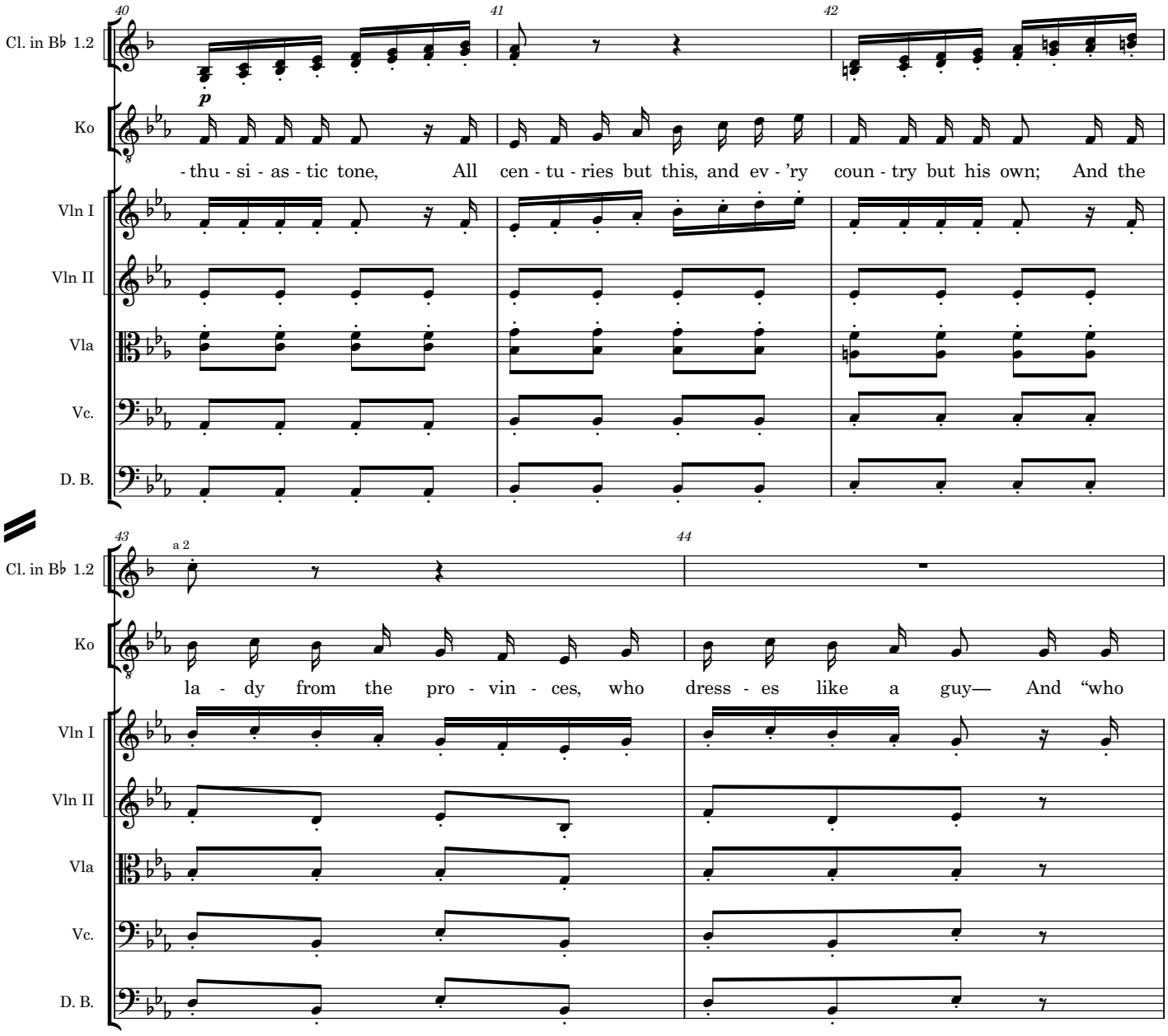

12
13
14
Sgl Flute
Ko
p
ne - ver would be miss'd— who ne - ver would be miss'd! There's the pes - ti - len - tial nui - san - ces who
Vln I
Vln II
Vla
Vc.
D. B.
15
16
17
Cl. in B♭ 1.2
Ko
p
write for au - to - graphs— All peo - ple who have flab - by hands and ir - ri - tat - ing laughs— All
Vln I
Vln II
Vla
Vc.
D. B.

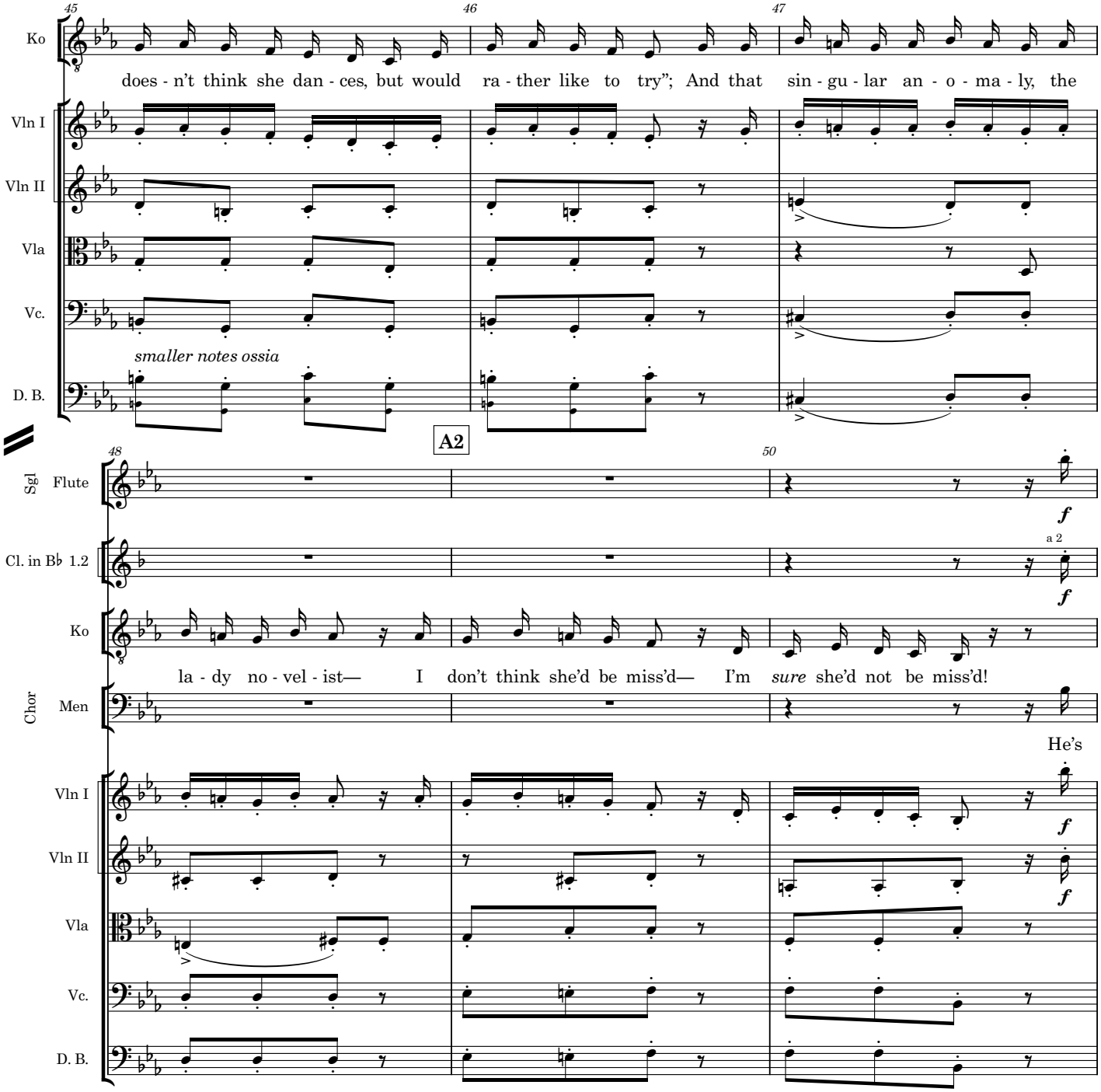

18
19
20
a 2
Cl. in B♭ 1.2
Ko
child - ren who are up in dates and floor you with 'em flat— All per - sons who in shak - ing hands, shake
Vln I
Vln II
Vla
Vc.
smaller notes ossia
D. B.
21
22
23
Ko
hands with you like *that*— And all third per - sons who on spoil - ing *tête - à - têtes* in - sist— They'd
Vln I
Vln II
Vla
Vc.
D. B.

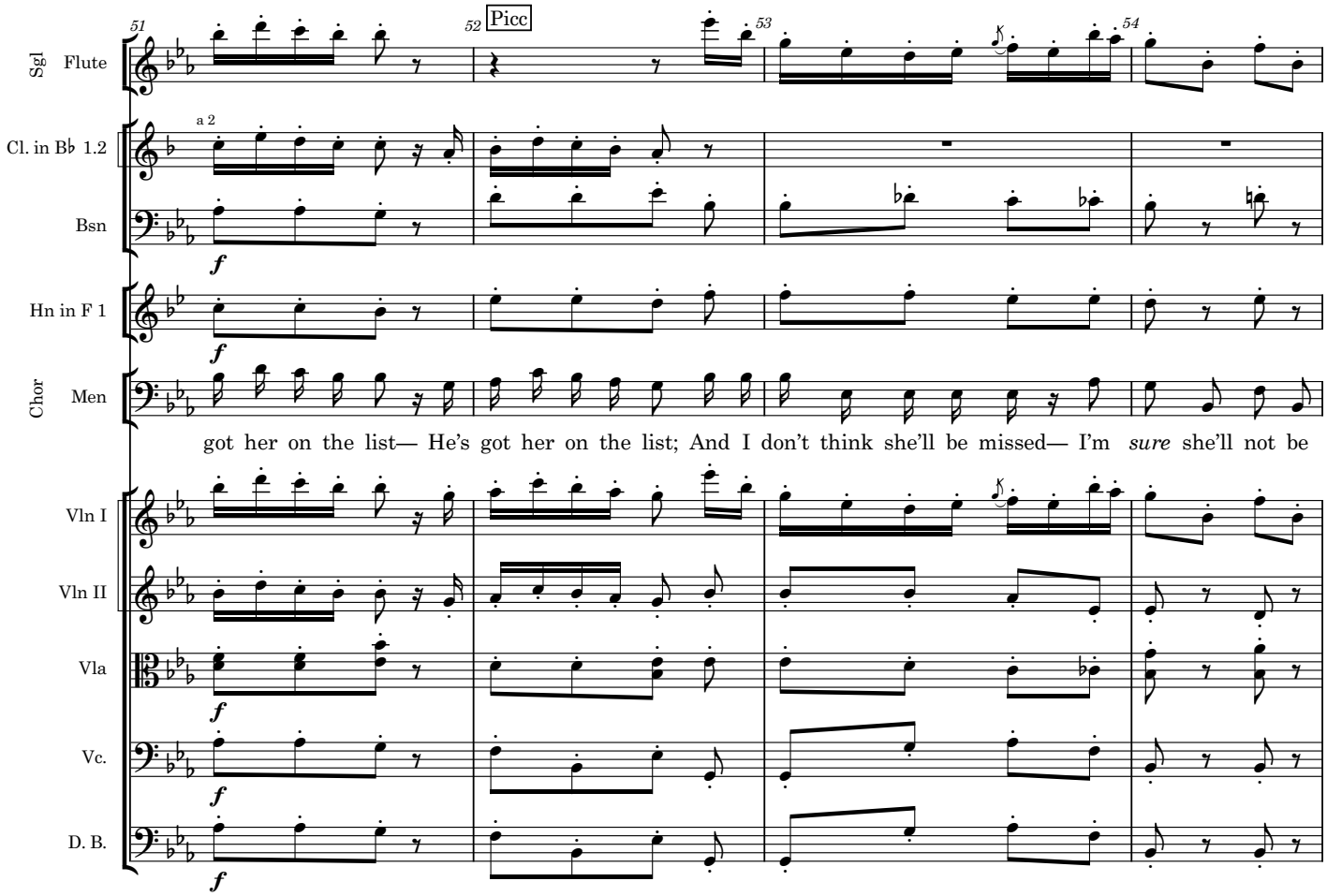

A1
24
25
26
Sgl Flute
Cl. in B♭ 1.2
a 2
Bsn
Hn in F 1
Ko
none of 'em be miss'd— they'd none of 'em be miss'd!
Chor Men
He's got 'em on the list— he's
Vln I
Vln II
Vla
Vc.
D. B.
f

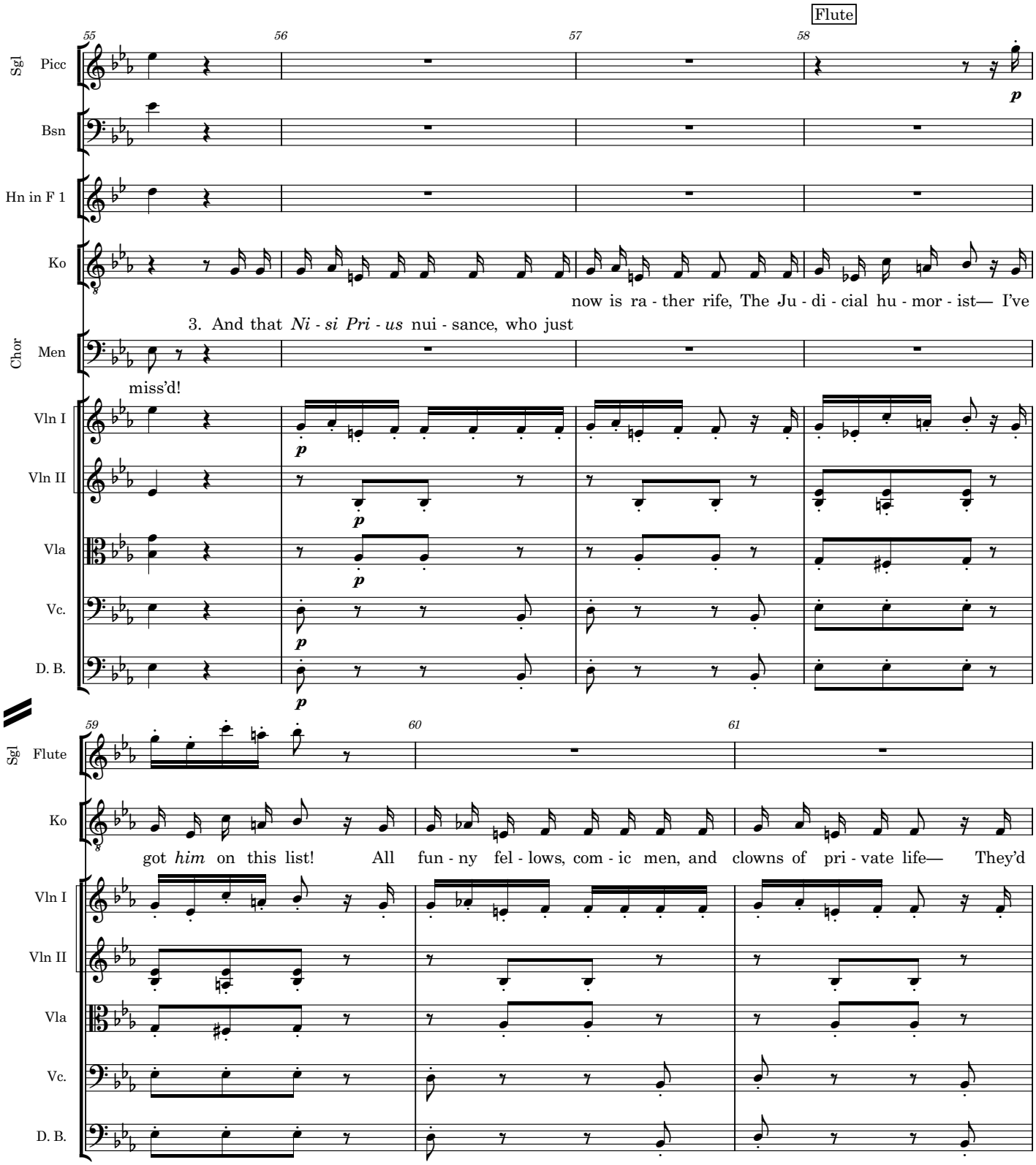

Sgl Flute
Cl. in B♭ 1.2
a 2
Bsn
Hn in F 1
Ko
Chor Men
2. There's the
got 'em on the list; And they'll none of 'em be miss'd— They'll none of 'em be miss'd!
Vln I
Vln II
Vla
Vc.
D. B.
Sgl Flute
Ko
pia - no or - gan - ist— I've
ban - jo se - re - na - der, and the o - thers of his race, And the
Vln I
Vln II
Vla
Vc.
D. B.

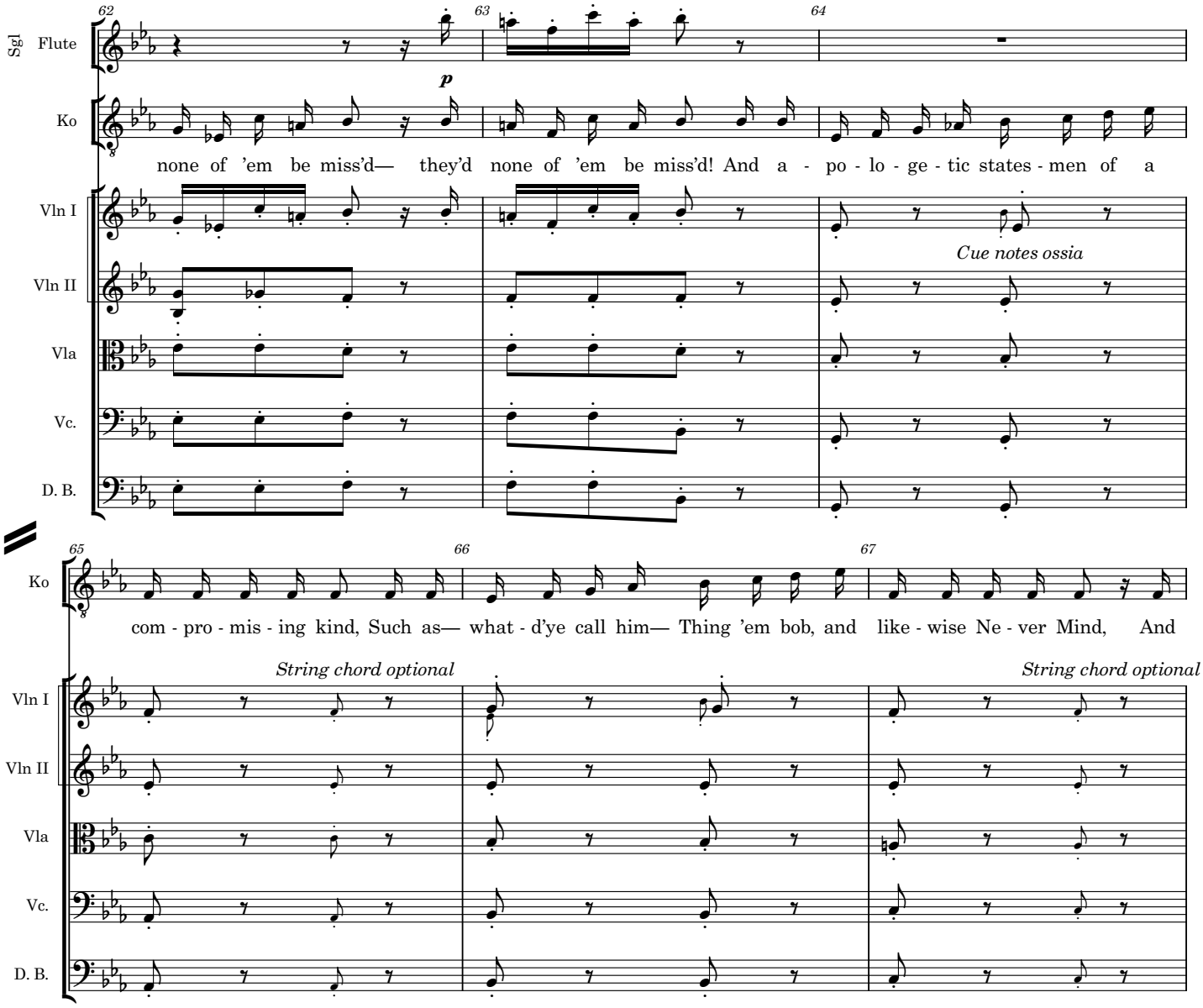

Sgl Flute
Ko
got him on this list! And the peo - ple who eat pep - per - mint and puff it in your face, They
Vln I
Vln II
Vla
Vc.
D. B.
Sgl Flute
p
Ko
ne - ver would be miss'd— They ne - ver would be miss'd! Then the i - di - ot who prais - es, with en -
Vln I
Vln II
Vla
Vc.
D. B.

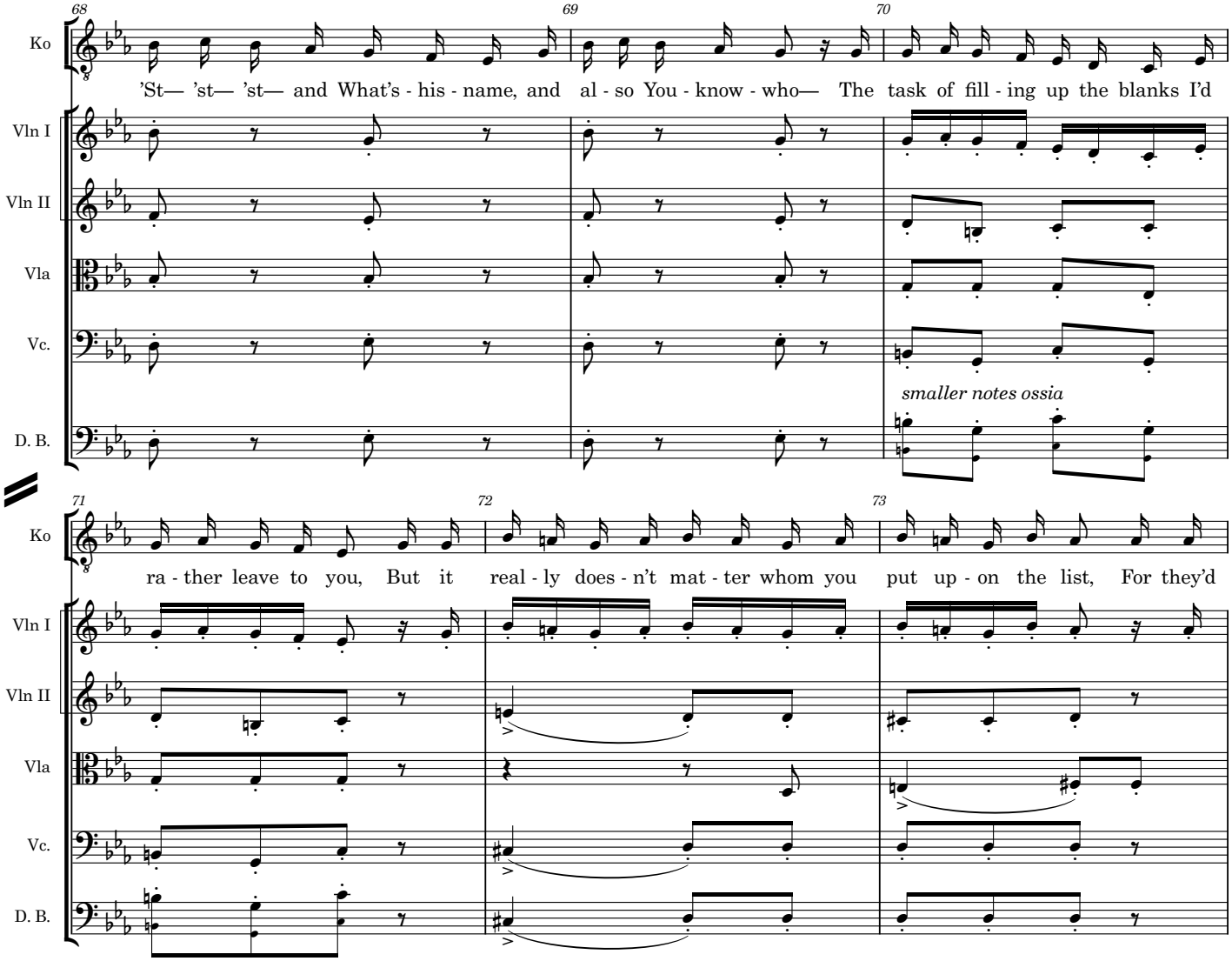

40
41
42
Cl. in B♭ 1.2
p
Ko
- thu - si - as - tic tone, All cen - tu - ries but this, and ev - 'ry coun - try but his own; And the
Vln I
Vln II
Vla
Vc.
D. B.
43
44
a 2
Cl. in B♭ 1.2
Ko
la - dy from the pro - vin - ces, who dress - es like a guy— And "who
Vln I
Vln II
Vla
Vc.
D. B.

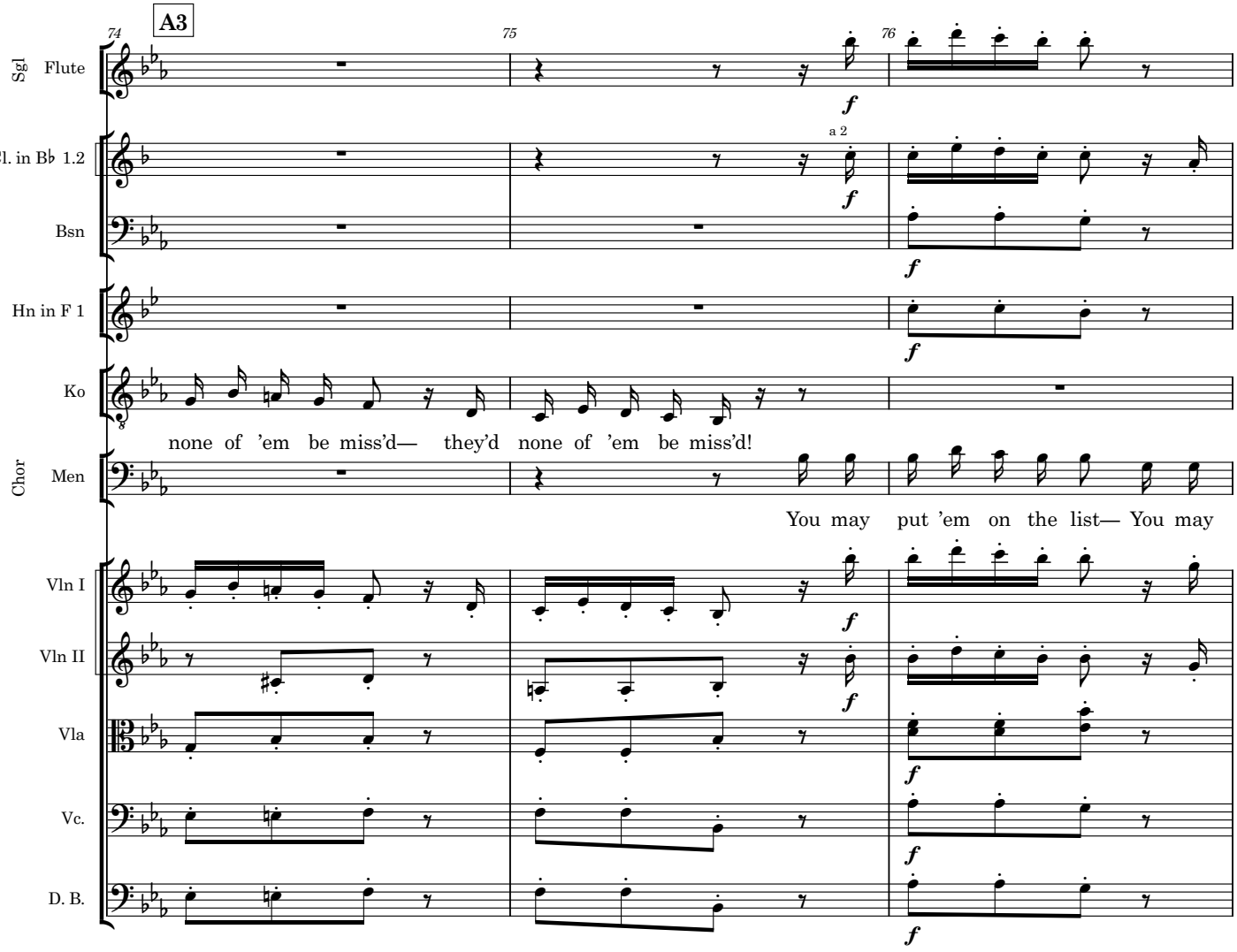

45
46
47
Ko
does - n't think she dan - ces, but would ra - ther like to try"; And that sin - gu - lar an - o - ma - ly, the
Vln I
Vln II
Vla
Vc.
smaller notes ossia
D. B.
A2
48
50
Sgl Flute
f
Cl. in B♭ 1.2
a 2
f
Ko
la - dy no - vel - ist— I don't think she'd be miss'd— I'm sure she'd not be miss'd!
Chor Men
He's
Vln I
f
Vln II
f
Vla
Vc.
D. B.

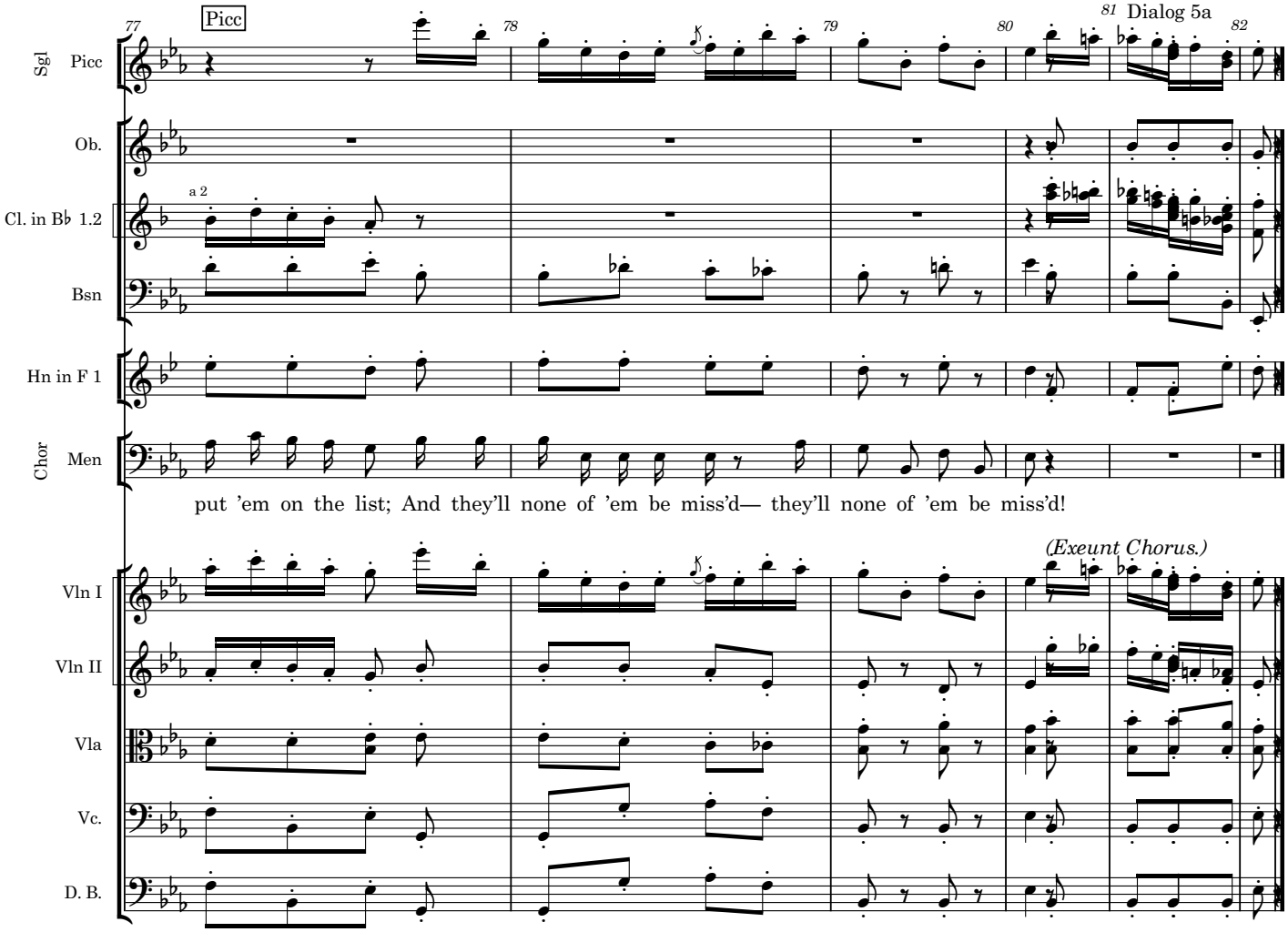

51
52
Picc
53
54
Sgl Flute
a 2
Cl. in B♭ 1.2
Bsn
f
Hn in F 1
f
Chor Men
got her on the list— He's got her on the list; And I don't think she'll be missed— I'm *sure* she'll not be
Vln I
Vln II
Vla
f
Vc.
f
D. B.
f


Flute
55
56
57
58
Sgl
Picc
Bsn
Hn in F 1
Ko
now is ra - ther rife, The Ju - di - cial hu - mor - ist— I've
3. And that *Ni - si Pri - us* nui - sance, who just
Chor
Men
miss'd!
Vln I
Vln II
Vla
Vc.
D. B.
59
60
61
Sgl
Flute
Ko
got *him* on this list! All fun - ny fel - lows, com - ic men, and clowns of pri - vate life— They'd
Vln I
Vln II
Vla
Vc.
D. B.


62
63
64
Sgl Flute
Ko
p
none of 'em be miss'd— they'd none of 'em be miss'd! And a - po - lo - ge - tic states - men of a
Vln I
Vln II
Vla
Vc.
D. B.
Cue notes ossia
65
66
67
Ko
com - pro - mis - ing kind, Such as— what - d'ye call him— Thing 'em bob, and like - wise Ne - ver Mind, And
String chord optional
String chord optional
Vln I
Vln II
Vla
Vc.
D. B.


68
69
70
Ko
'St— 'st— 'st— and What's - his - name, and al - so You - know - who— The task of fill - ing up the blanks I'd
Vln I
Vln II
Vla
Vc.
smaller notes ossia
D. B.
71
72
73
Ko
ra - ther leave to you, But it real - ly does - n't mat - ter whom you put up - on the list, For they'd
Vln I
Vln II
Vla
Vc.
D. B.


A3
74
75
76
Sgl Flute
Cl. in B♭ 1.2
a 2
Bsn
Hn in F 1
Ko
none of 'em be miss'd— they'd none of 'em be miss'd!
Chor Men
You may put 'em on the list— You may
Vln I
Vln II
Vla
Vc.
D. B.
f


77
Picc
78
79
80
81
Dialog 5a
82
Sgl
Picc
Ob.
a 2
Cl. in B♭ 1.2
Bsn
Hn in F 1
Chor
Men
put 'em on the list; And they'll none of 'em be miss'd— they'll none of 'em be miss'd!
(Exeunt Chorus.)
Vln I
Vln II
Vla
Vc.
D. B.

Dialog after 5a

(*Enter* POOH-BAH.)

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

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

KO. Suppose we say as Private Secretary.

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

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

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

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

POOH. As Private Secretary.

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

POOH. As Chancellor of the Exchequer.

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

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

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

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

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

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

KO. That's extremely awkward.

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

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

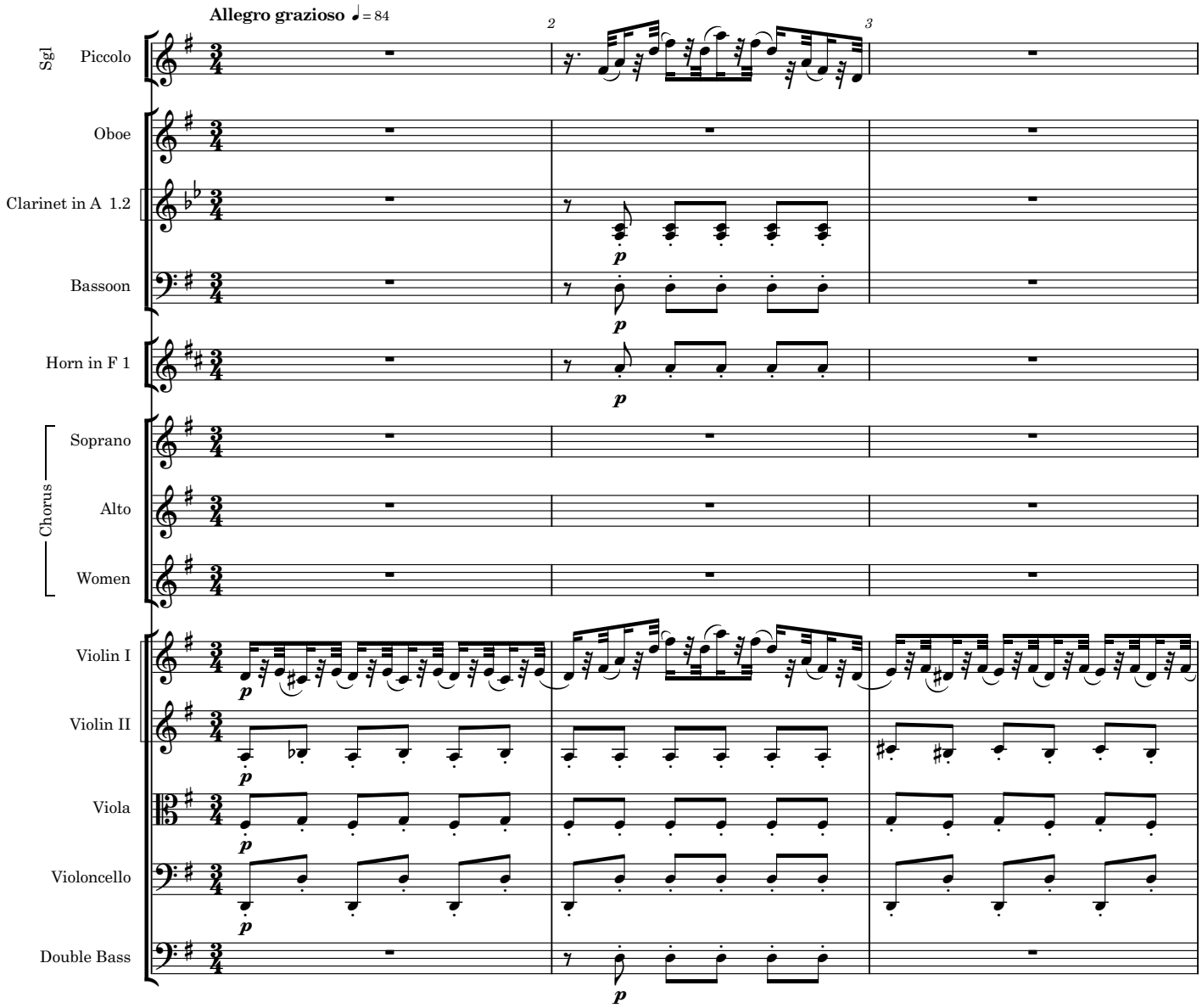
POOH. No money – no grovel!

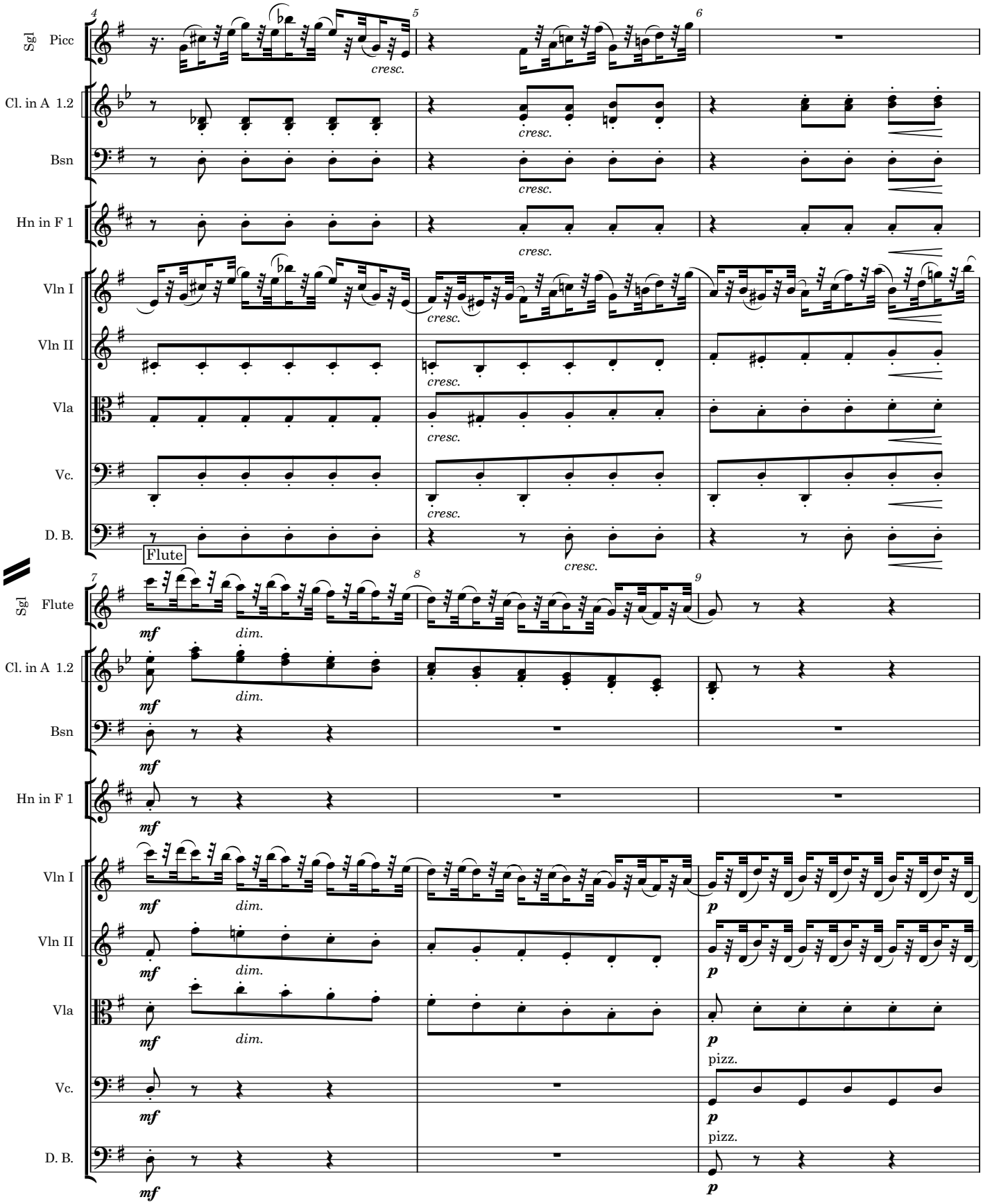
The Mikado
6. Comes a train of little ladies

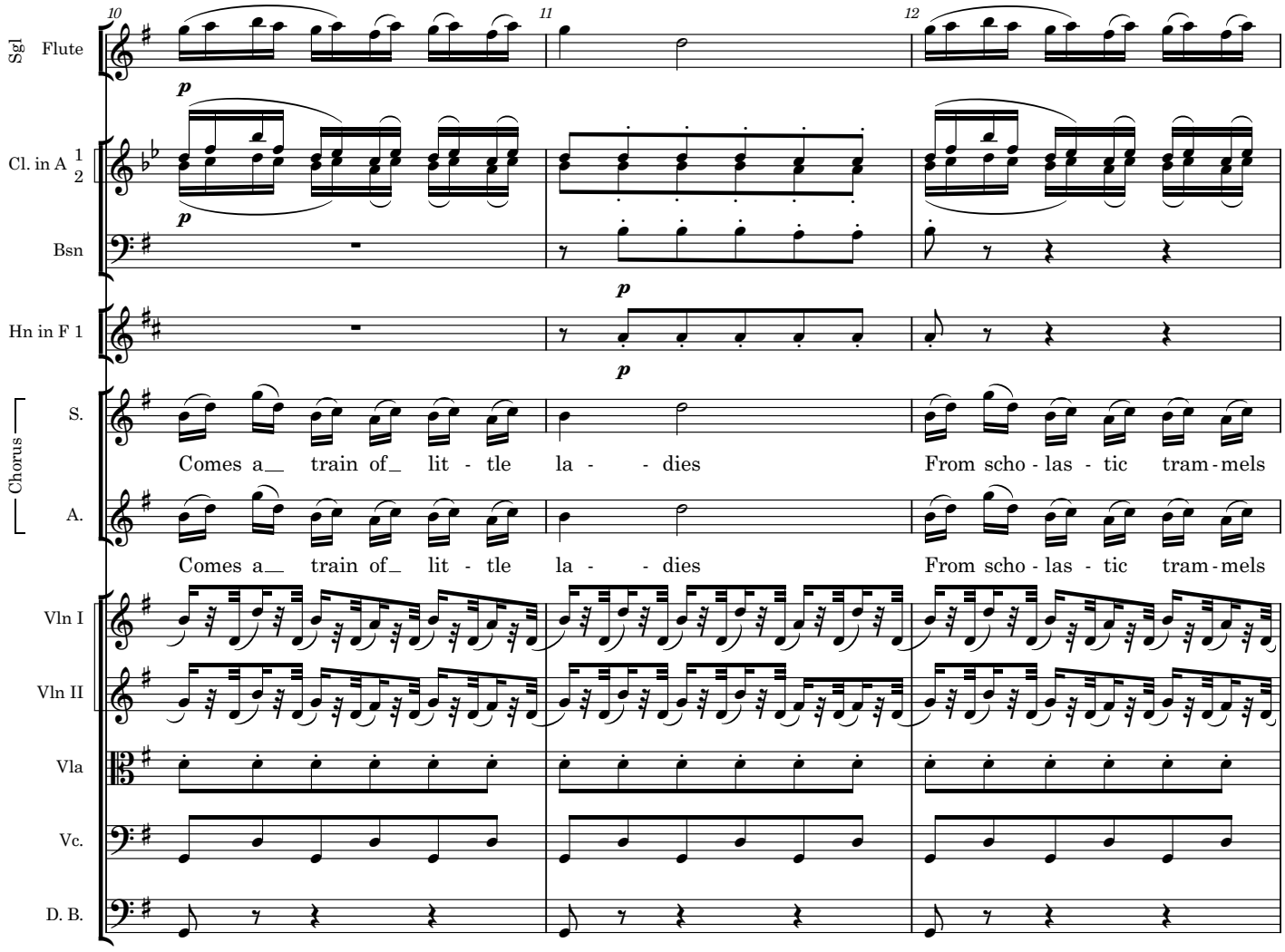
Chorus of girls

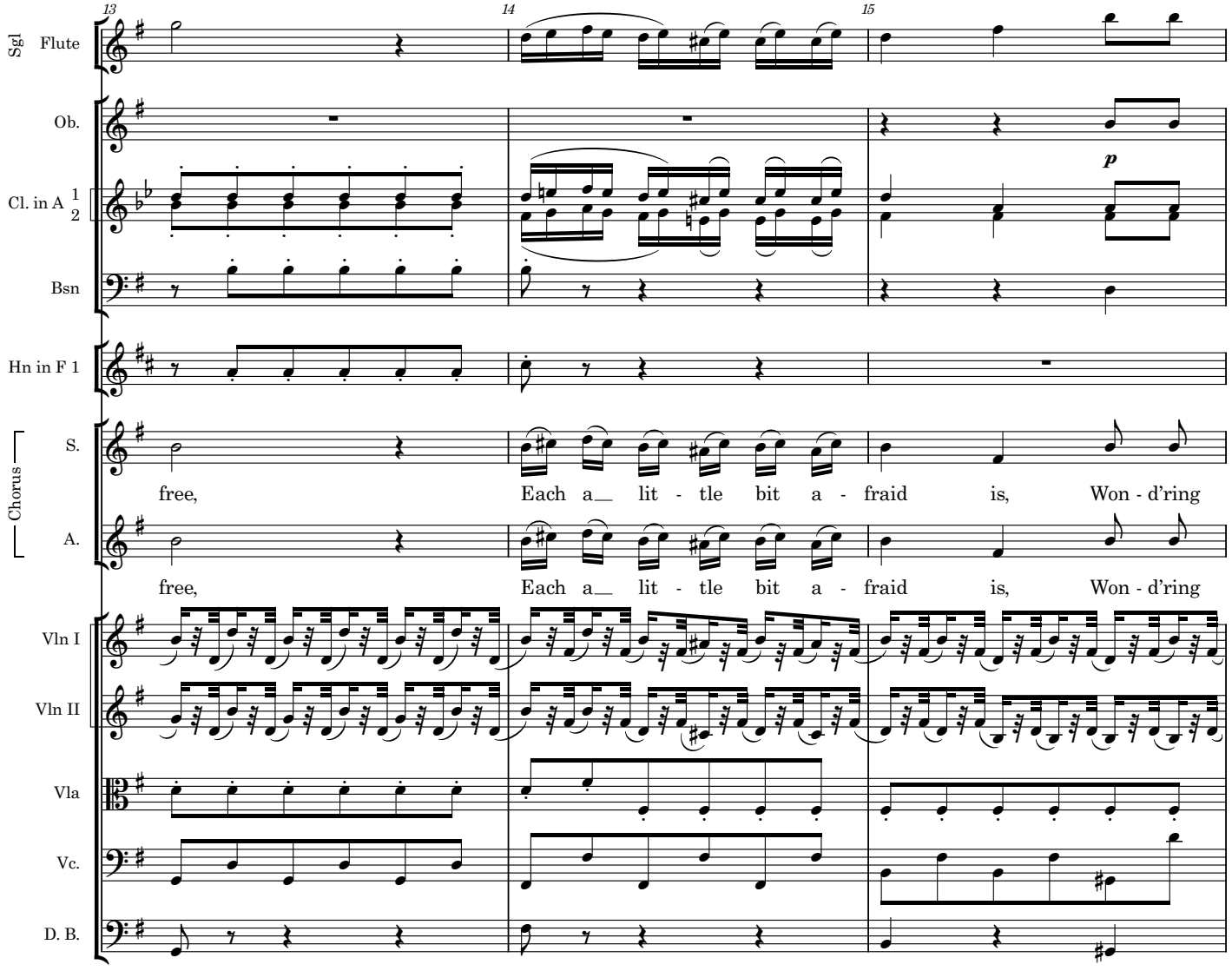
W S Gilbert

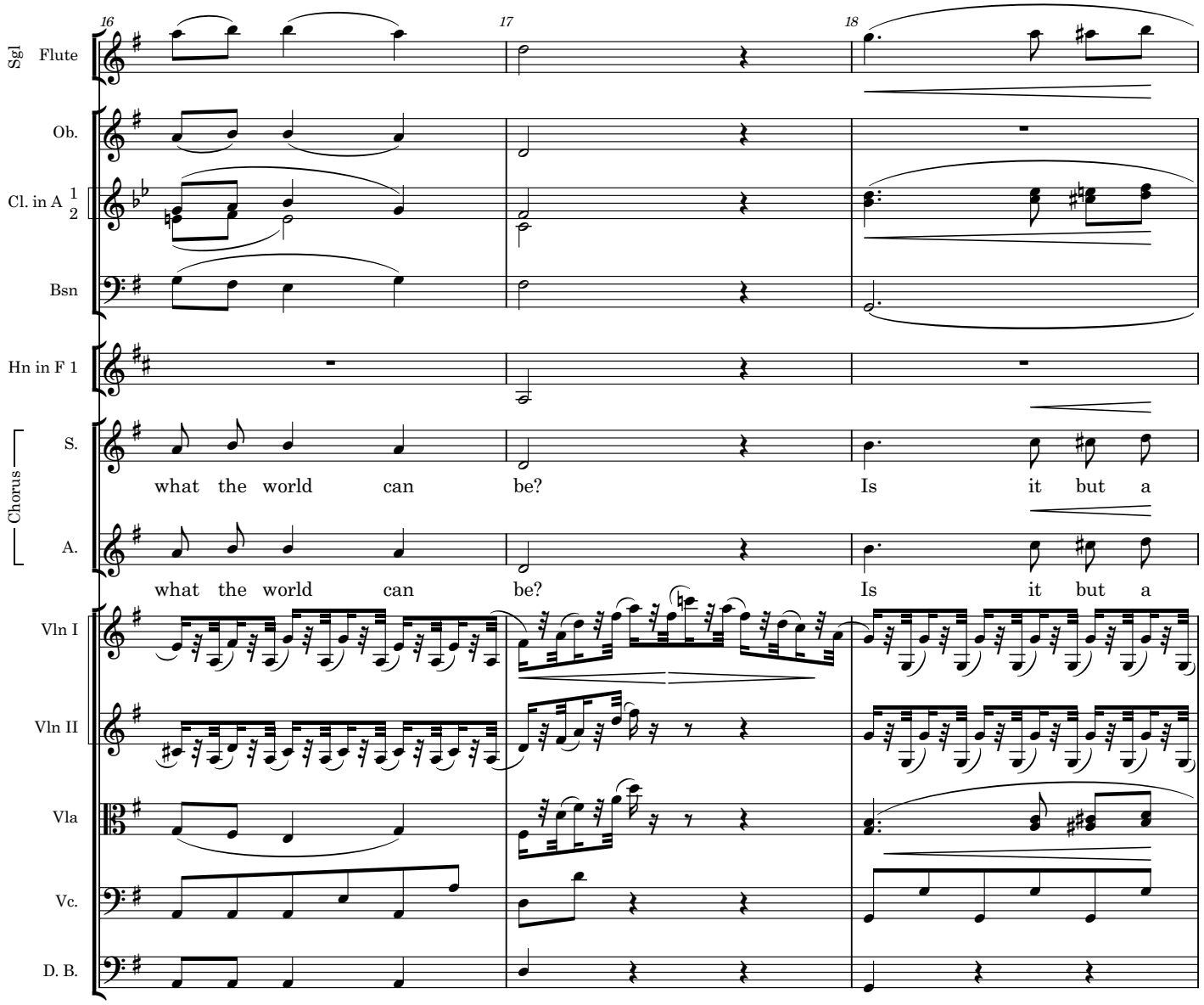
Arthur Sullivan

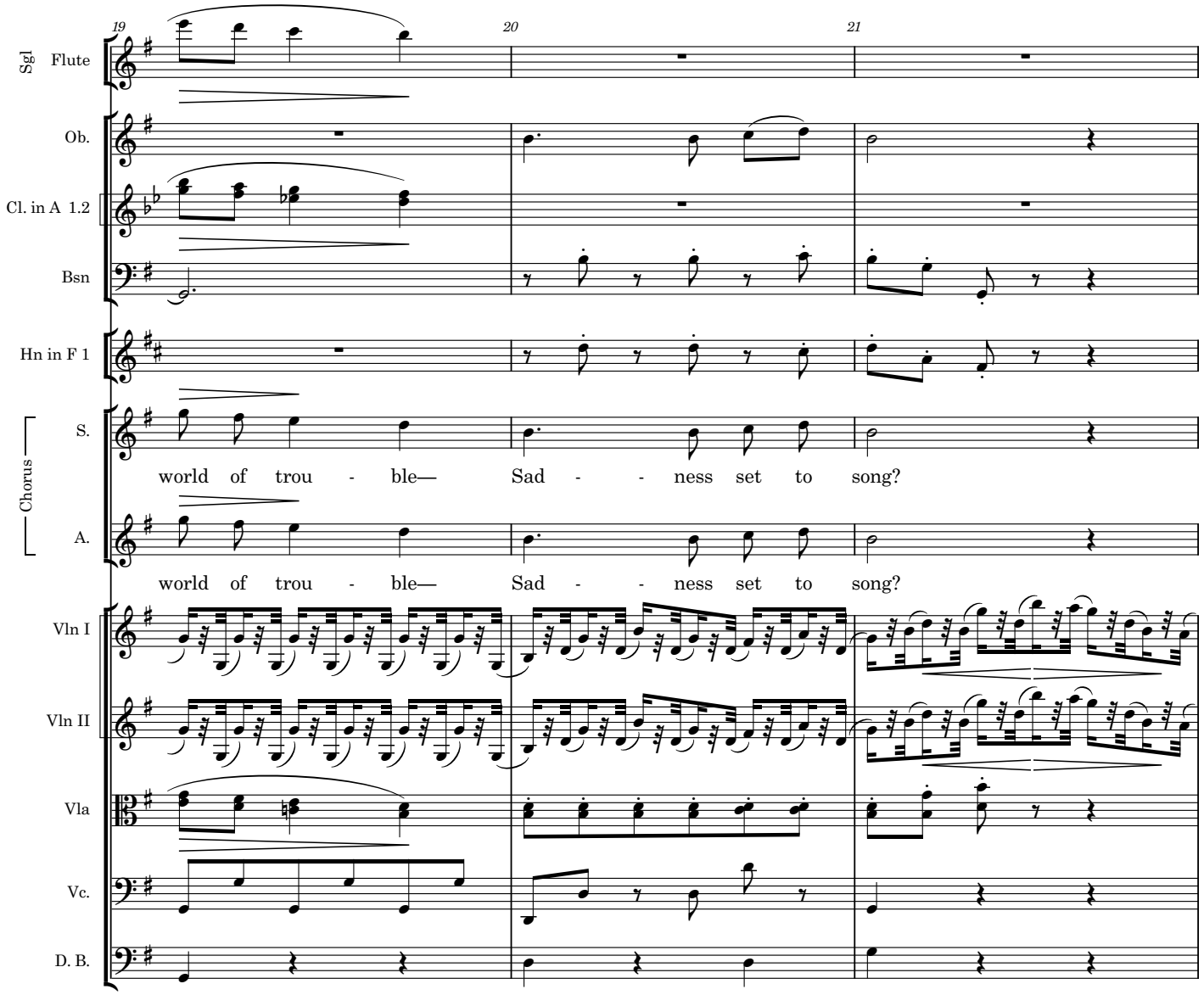


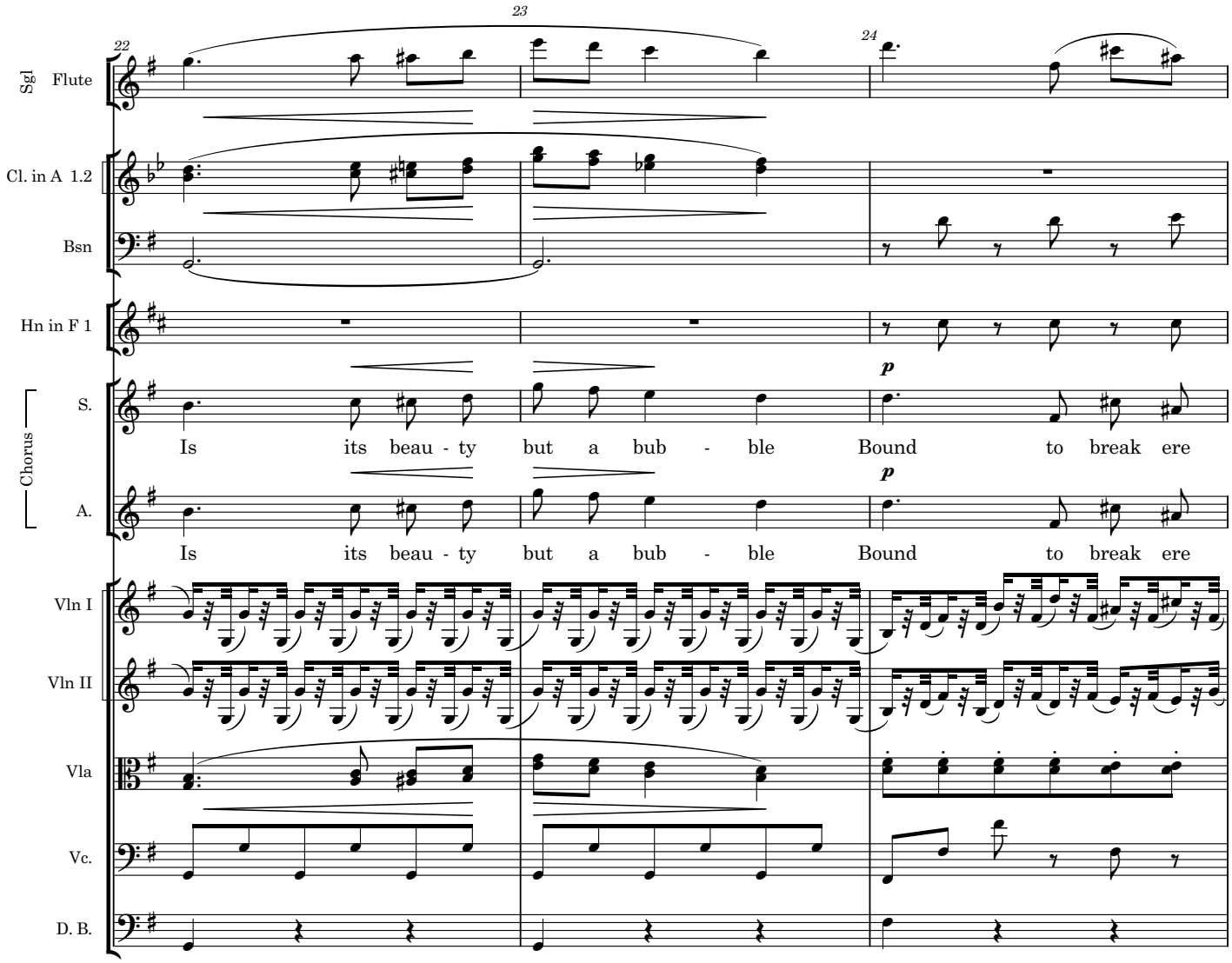

Sgl Picc
Cl. in A 1.2
Bsn
Hn in F 1
Vln I
Vln II
Vla
Vc.
D. B.
Flute
cresc.
dim.
mf
p
pizz.

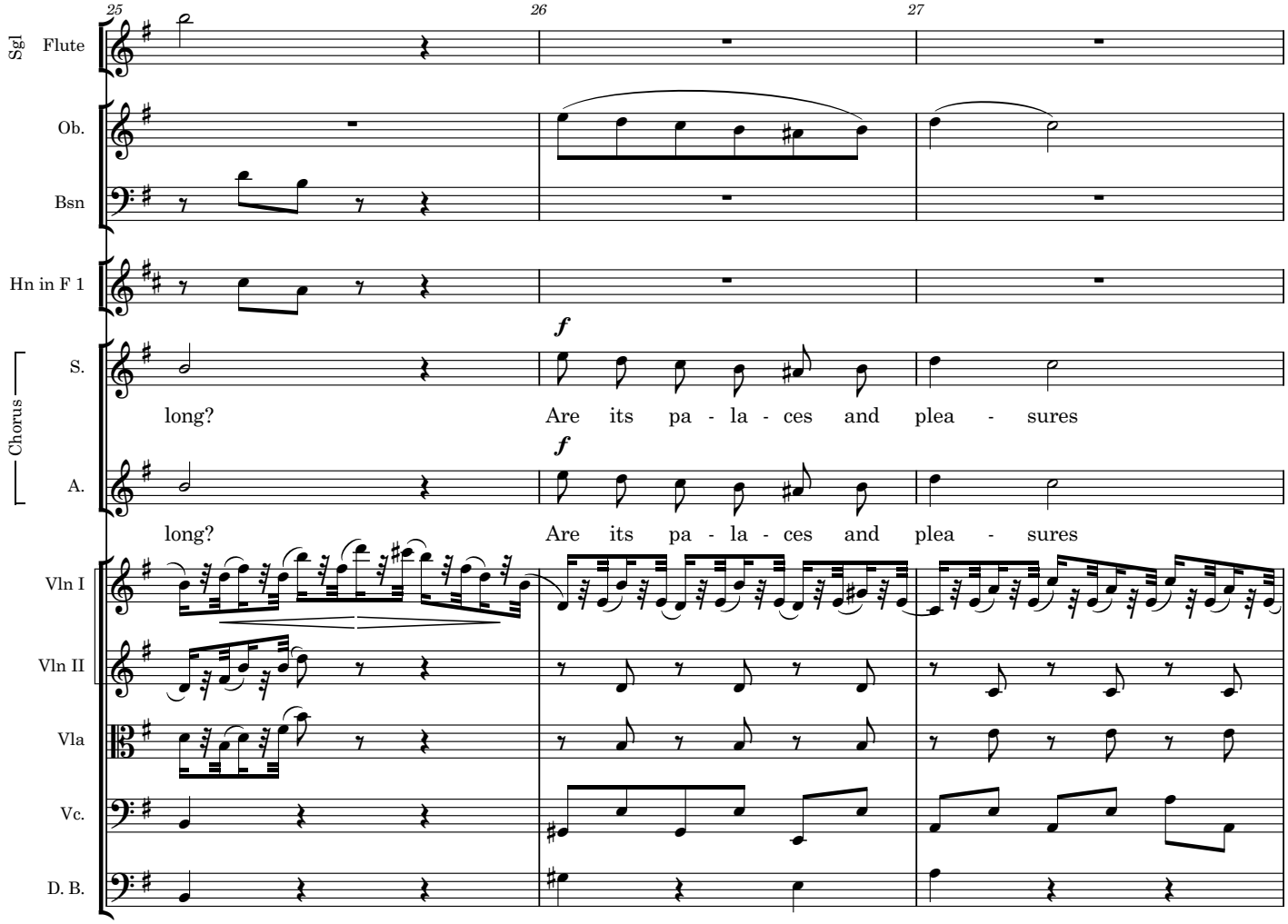

10
11
12
Sgl Flute
Cl. in A 1 2
Bsn
Hn in F 1
Chorus
S.
A.
Comes a__ train of_ lit - tle la - - dies From scho - las - tic tram - mels
Comes a__ train of_ lit - tle la - - dies From scho - las - tic tram - mels
Vln I
Vln II
Vla
Vc.
D. B.

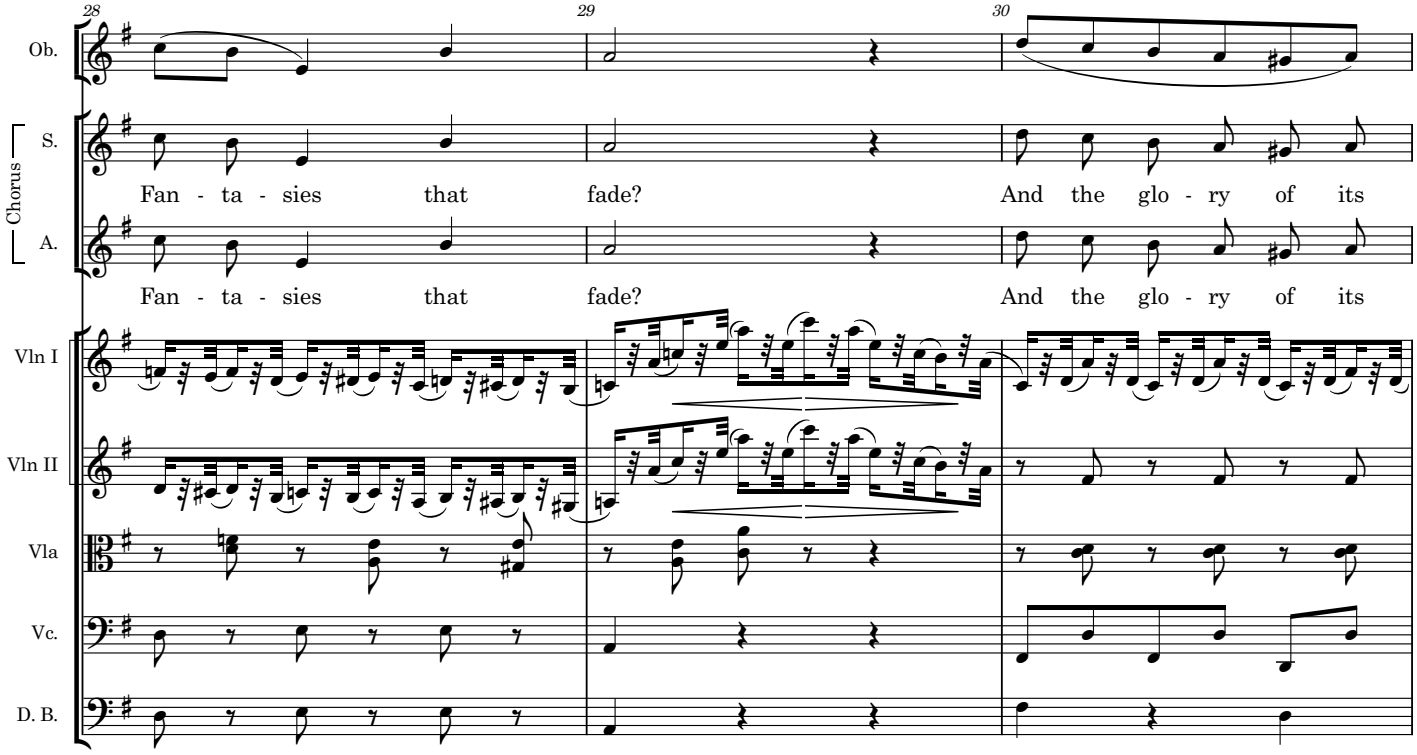

13
14
15
Sgl Flute
Ob.
Cl. in A 1 2
Bsn
Hn in F 1
Chorus
S.
free,
Each a lit - tle bit a - fraid is, Won - d'ring
A.
free,
Each a lit - tle bit a - fraid is, Won - d'ring
Vln I
Vln II
Vla
Vc.
D. B.
p

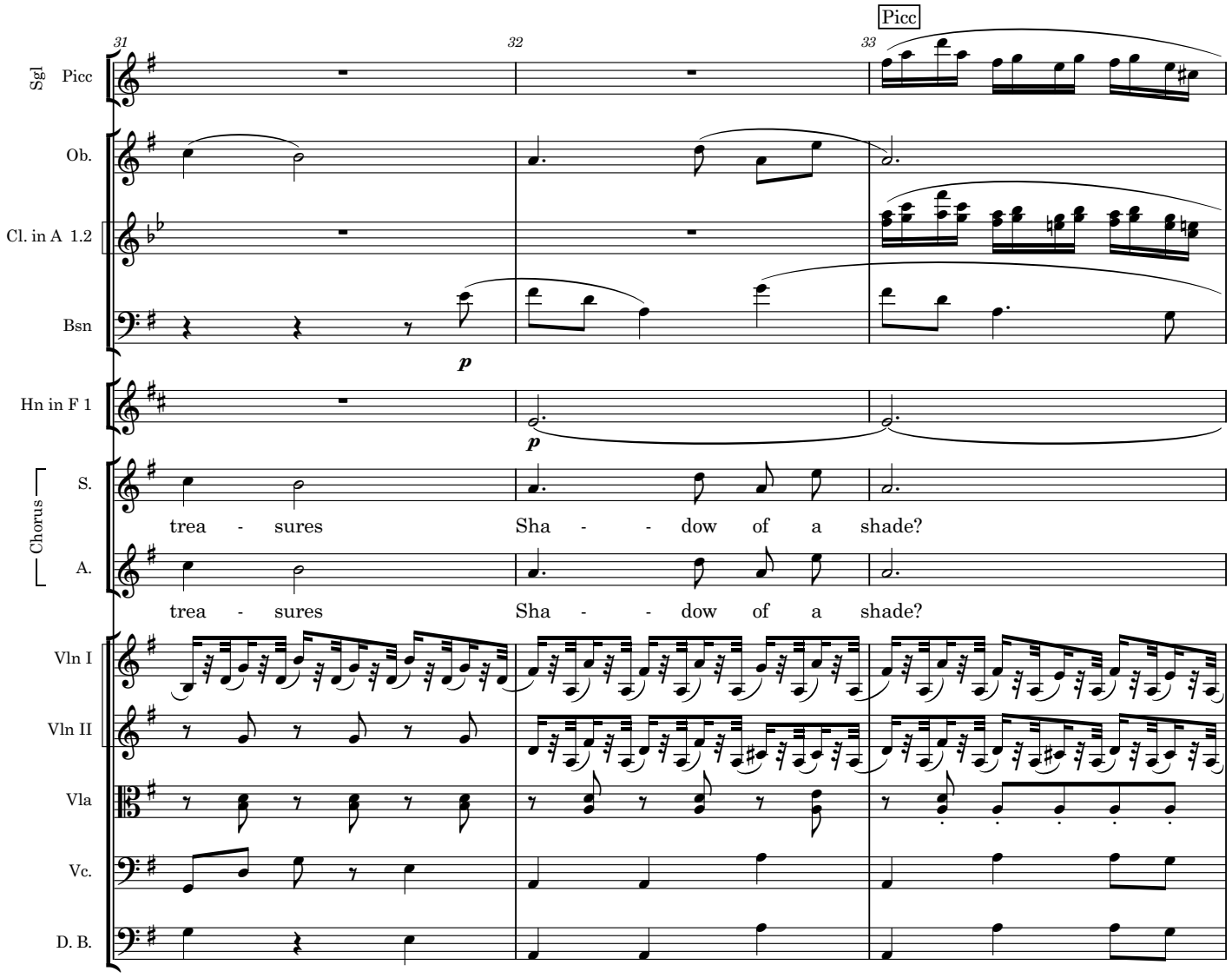

16
17
18
Sgl Flute
Ob.
Cl. in A 1 2
Bsn
Hn in F 1
Chorus
S.
what the world can be? Is it but a
A.
what the world can be? Is it but a
Vln I
Vln II
Vla
Vc.
D. B.

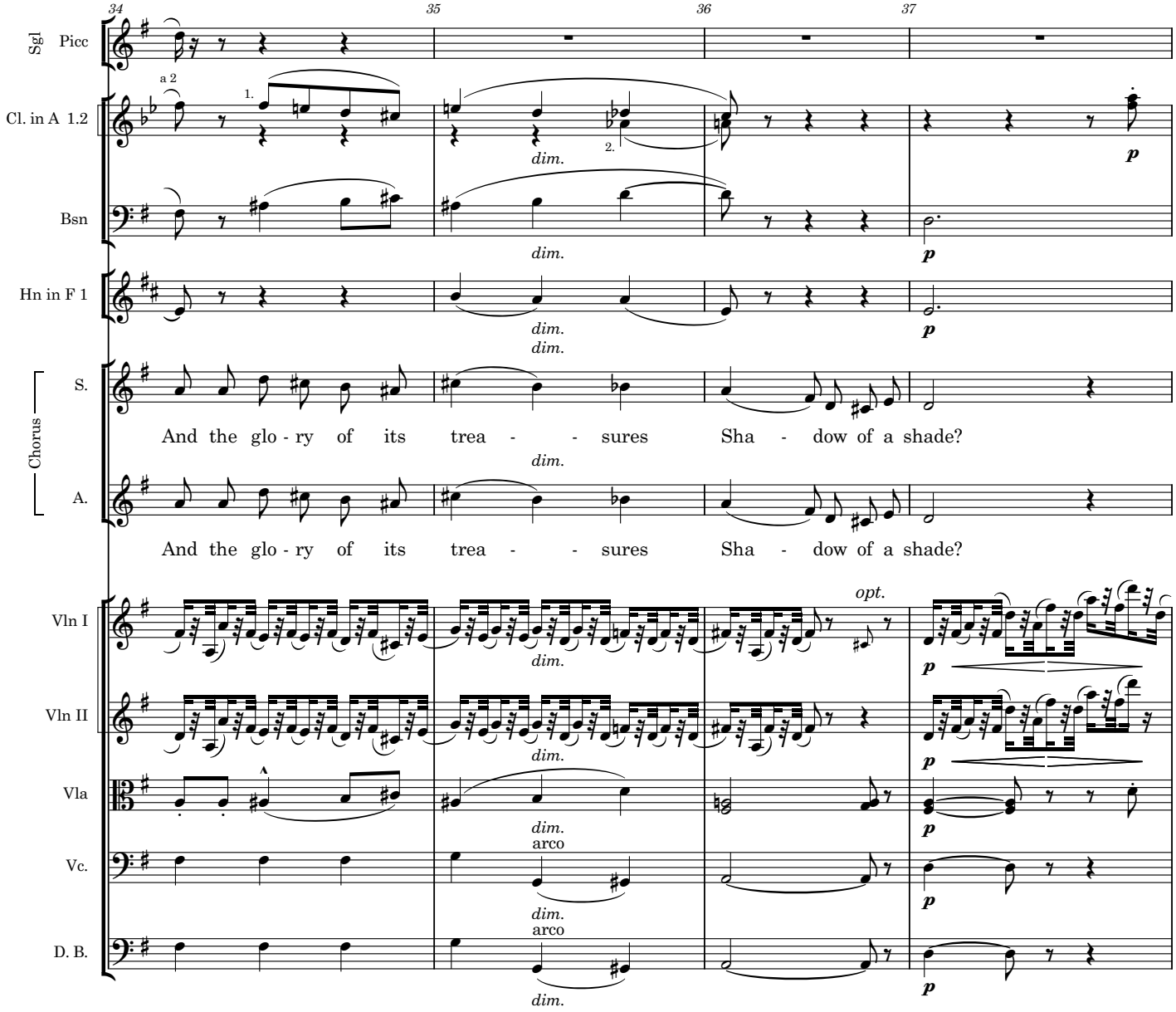

19
20
21
Sgl Flute
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Chorus
S.
world of trou - ble— Sad - - ness set to song?
A.
world of trou - ble— Sad - - ness set to song?
Vln I
Vln II
Vla
Vc.
D. B.

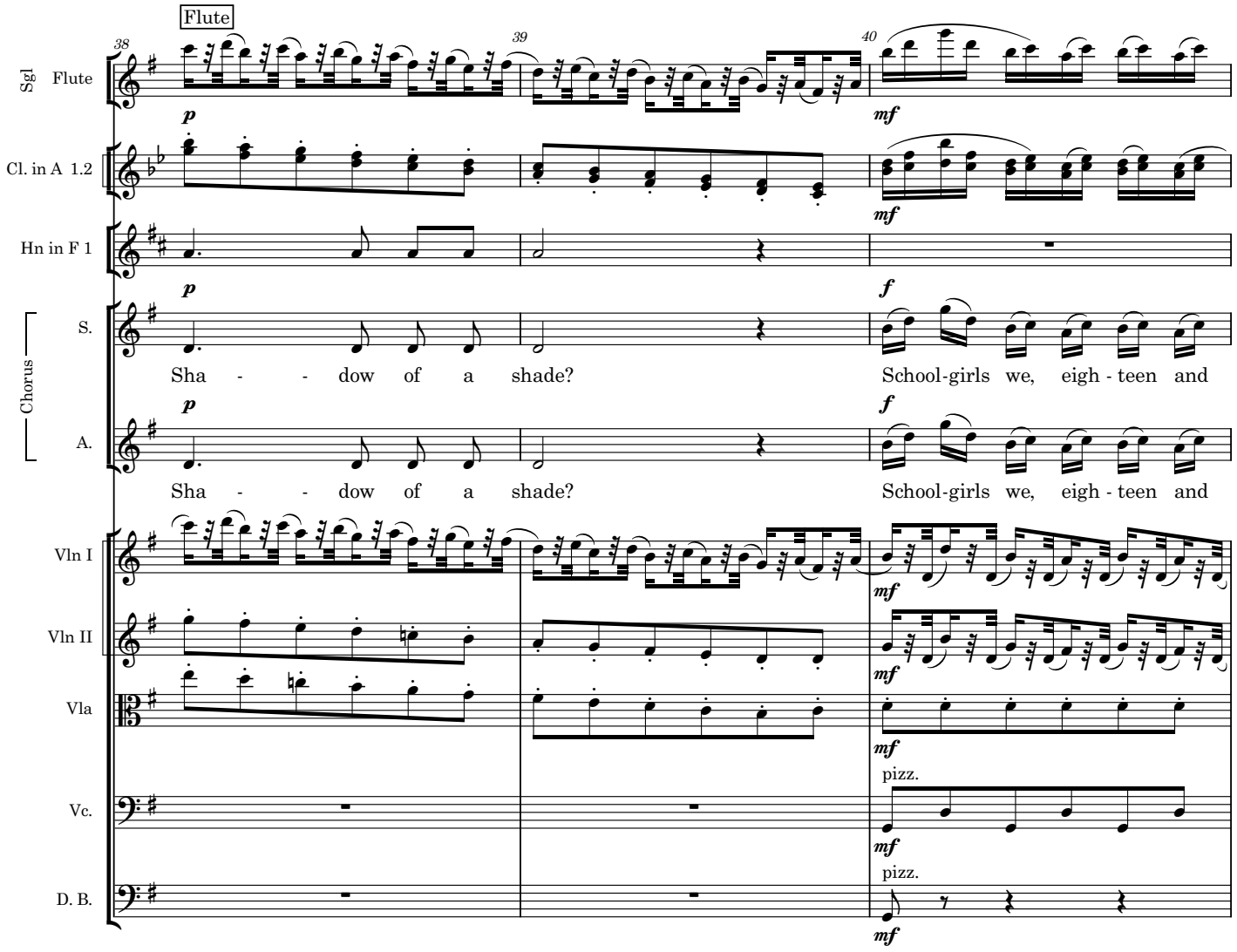

22
23
24
Sgl Flute
Cl. in A 1.2
Bsn
Hn in F 1
Chorus
S.
Is its beau - ty but a bub - ble Bound to break ere
A.
Is its beau - ty but a bub - ble Bound to break ere
p
p
Vln I
Vln II
Vla
Vc.
D. B.

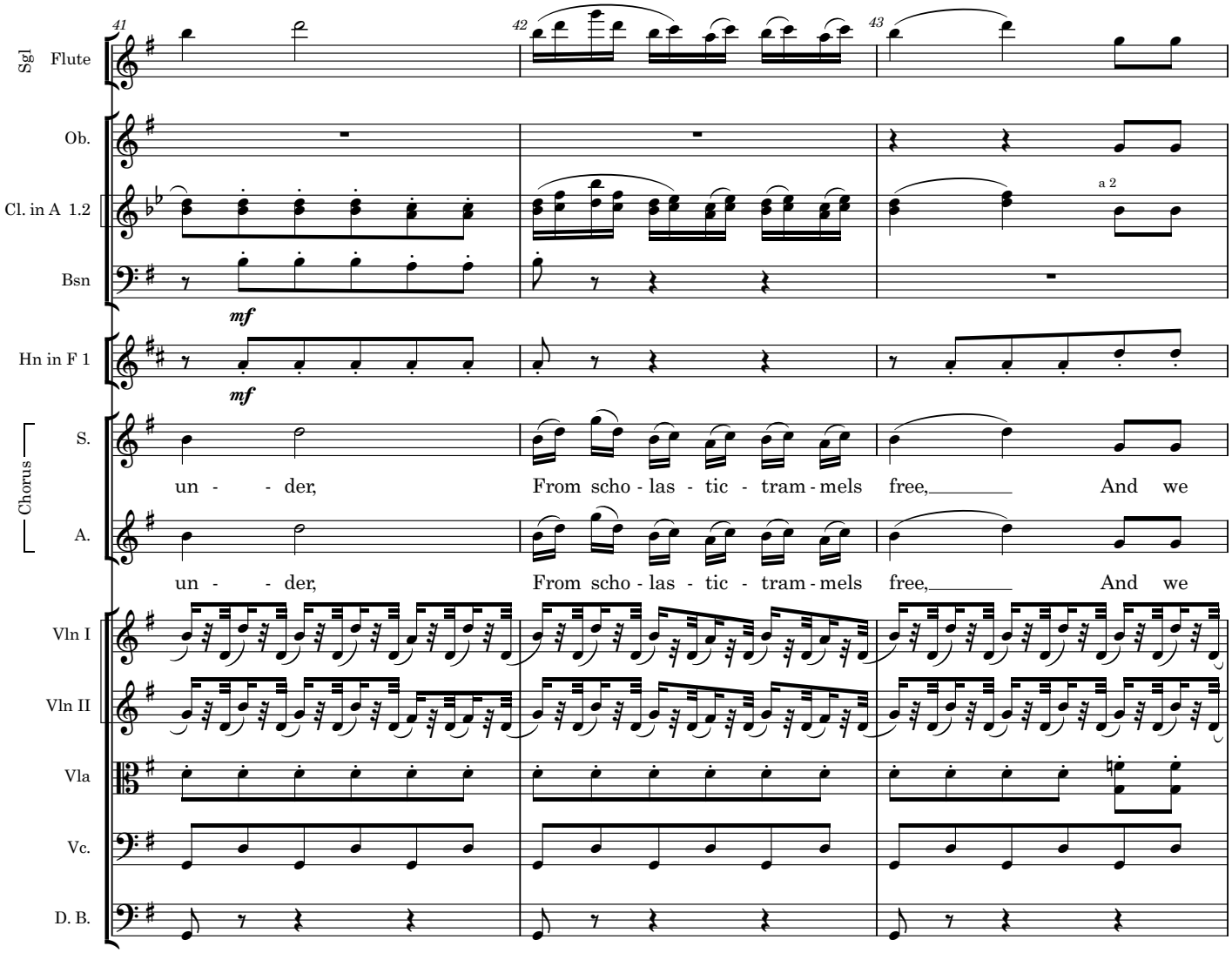

25
26
27
Sgl
Flute
Ob.
Bsn
Hn in F 1
Chorus
S.
A.
Vln I
Vln II
Vla
Vc.
D. B.
f
long? Are its pa - la - ces and plea - sures
f
long? Are its pa - la - ces and plea - sures

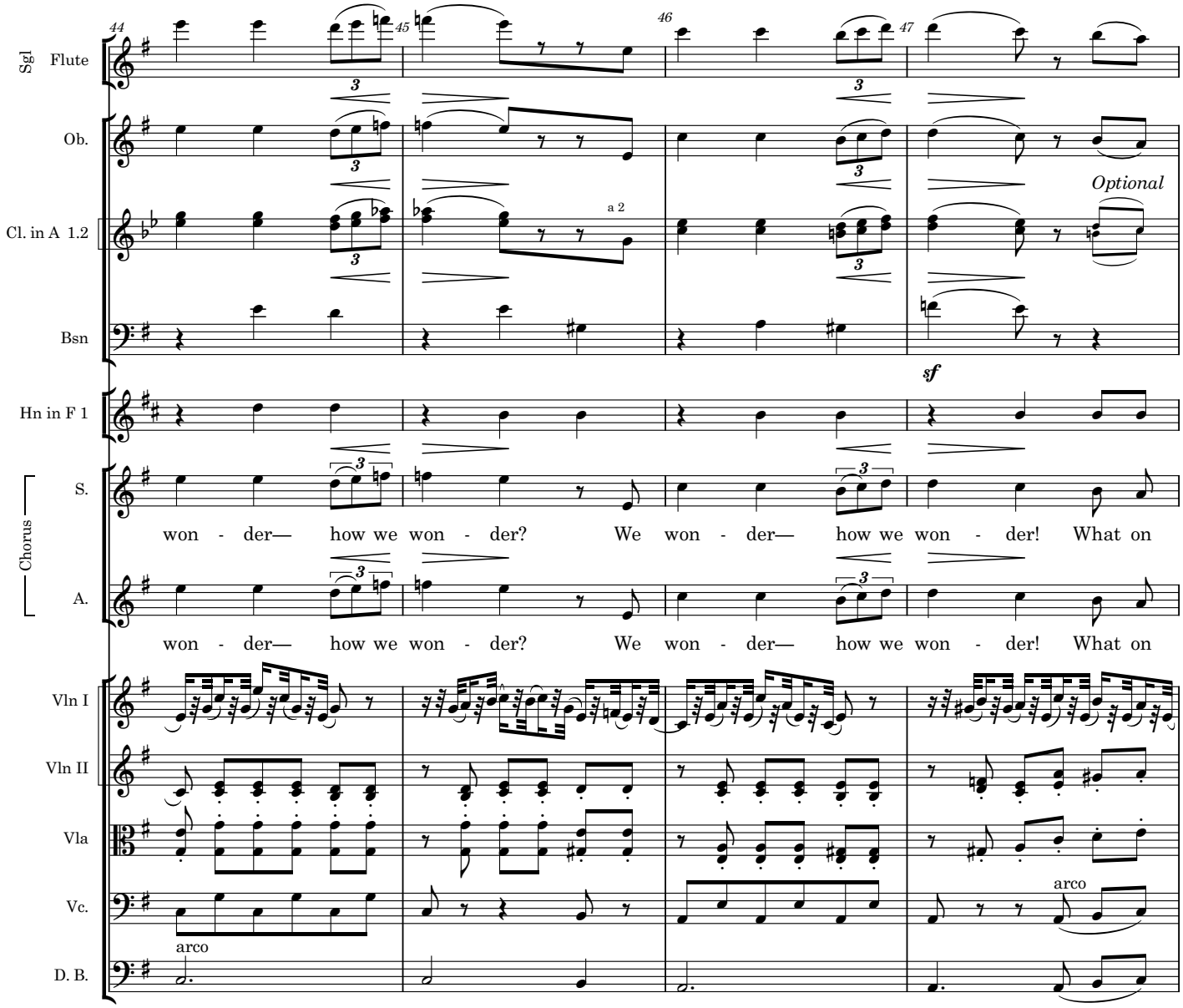

28
29
30
Ob.
Chorus
S.
Fan - ta - sies that fade? And the glo - ry of its
A.
Fan - ta - sies that fade? And the glo - ry of its
Vln I
Vln II
Vla
Vc.
D. B.

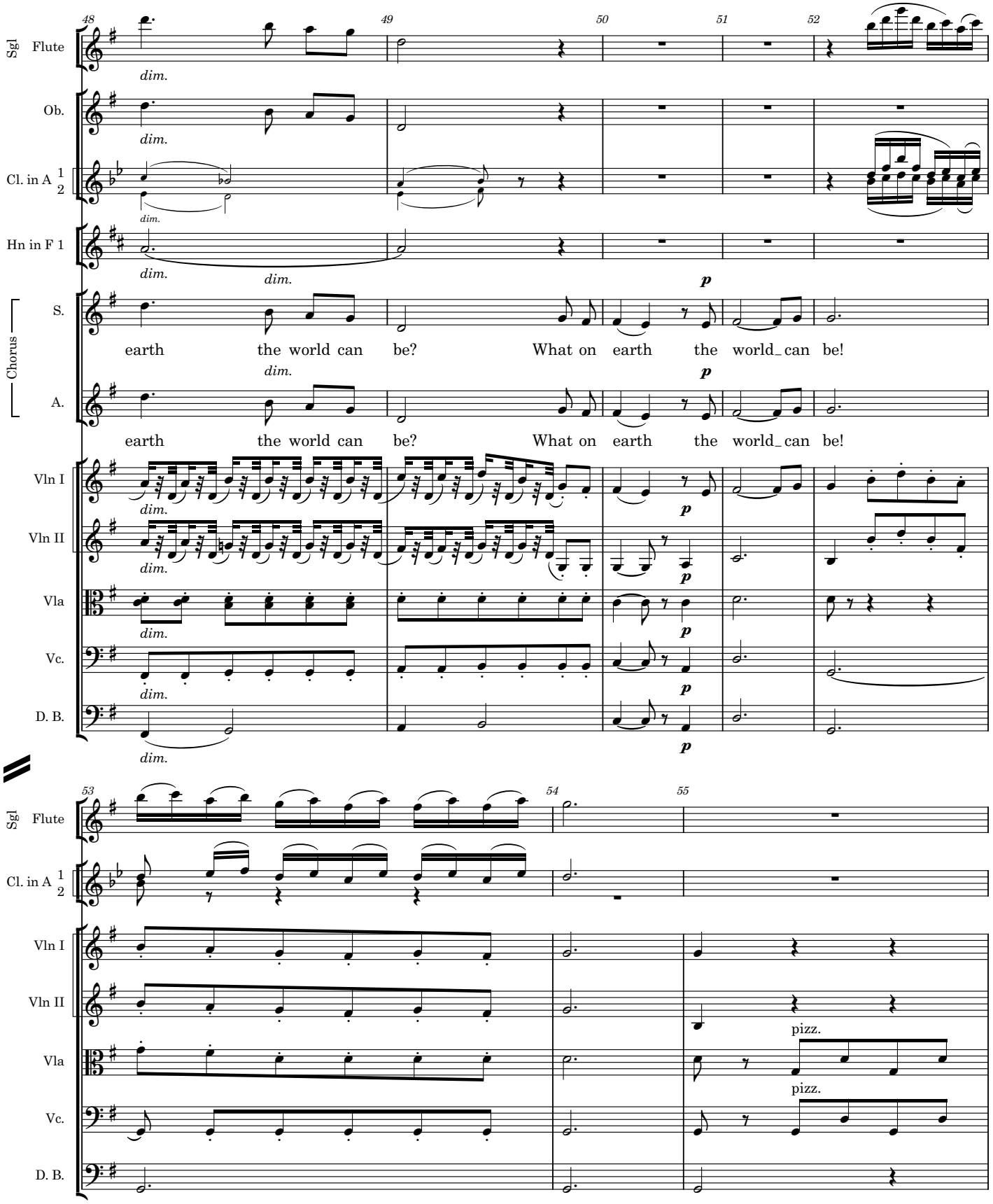

Picc
31
32
33
Sgl Picc
Ob.
Cl. in A 1.2
Bsn
p
Hn in F 1
p
Chorus
S.
trea - sures Sha - - dow of a shade?
A.
trea - sures Sha - - dow of a shade?
Vln I
Vln II
Vla
Vc.
D. B.

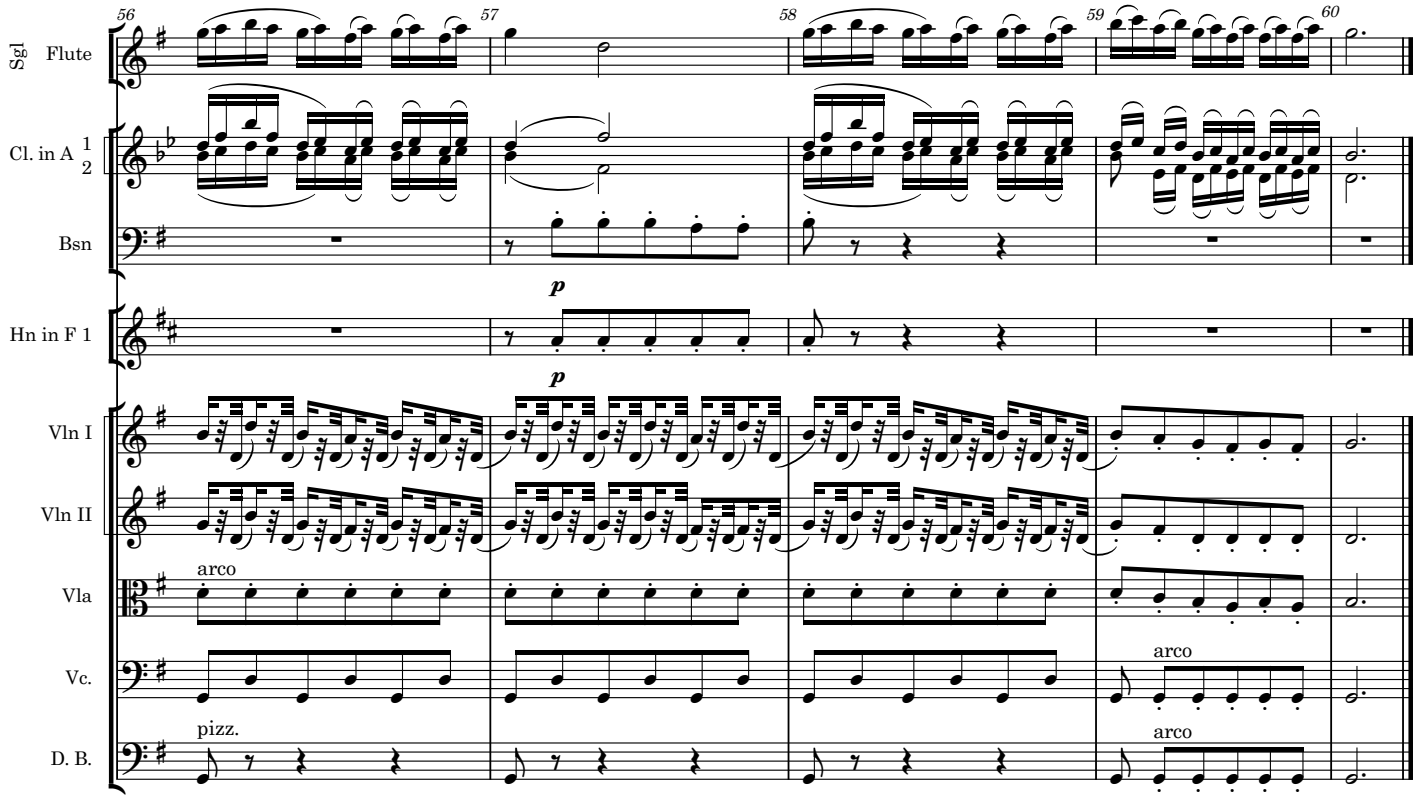

34
35
36
37
Sgl Picc
Cl. in A 1.2
a 2
1.
2.
dim.
Bsn
Hn in F 1
Chorus
S.
And the glo - ry of its trea - - sures Sha - dow of a shade?
A.
And the glo - ry of its trea - - sures Sha - dow of a shade?
Vln I
Vln II
Vla
Vc.
D. B.
opt.
arco
p


Flute
38
39
40
Sgl Flute
Cl. in A 1.2
Hn in F 1
Chorus
S.
A.
Sha - - dow of a shade?
School-girls we, eigh - teen and
Vln I
Vln II
Vla
Vc.
D. B.
pizz.
pizz.
p
mf
f


41
42
43
Sgl Flute
Ob.
Cl. in A 1.2
a 2
Bsn
mf
Hn in F 1
mf
Chorus
S.
un - - der,
From scho - las - tic - tram - mels free,
And we
A.
un - - der,
From scho - las - tic - tram - mels free,
And we
Vln I
Vln II
Vla
Vc.
D. B.


Sgl Flute
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Chorus
S.
A.
Vln I
Vln II
Vla
Vc.
D. B.
44
45
46
47
a 2
Optional
sf
won - der— how we won - der? We won - der— how we won - der! What on
won - der— how we won - der? We won - der— how we won - der! What on
arco
arco


48
49
50
51
52
Sgl Flute
Ob.
Cl. in A 1 2
Hn in F 1
Chorus
S.
A.
Vln I
Vln II
Vla
Vc.
D. B.
dim.
p
earth the world can be? What on earth the world_can be!
53
54
55
pizz.

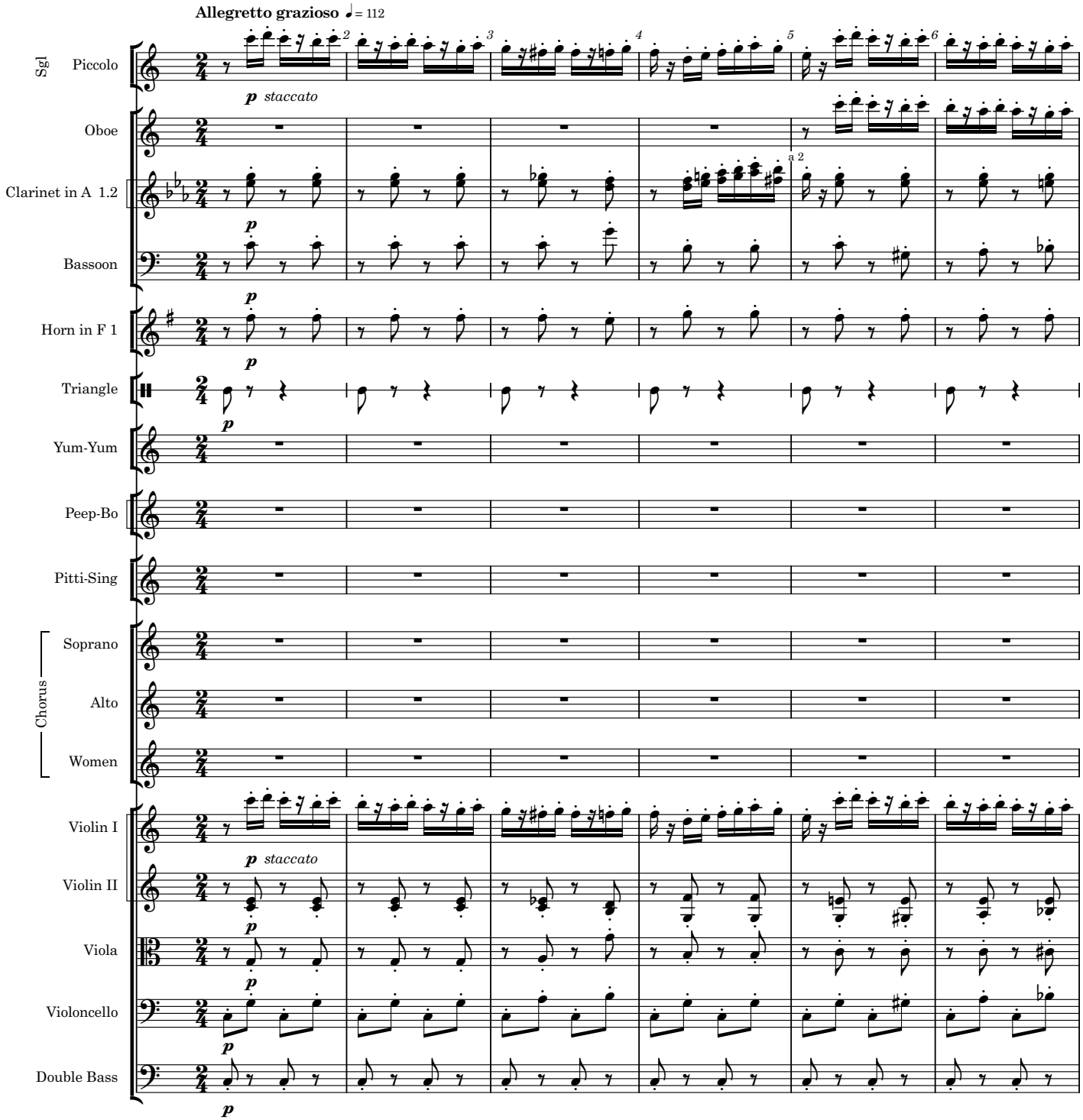

56
57
58
59
60
Sgl Flute
Cl. in A 1 2
Bsn
Hn in F 1
Vln I
Vln II
Vla
Vc.
D. B.
p
p
arco
pizz.
arco
arco

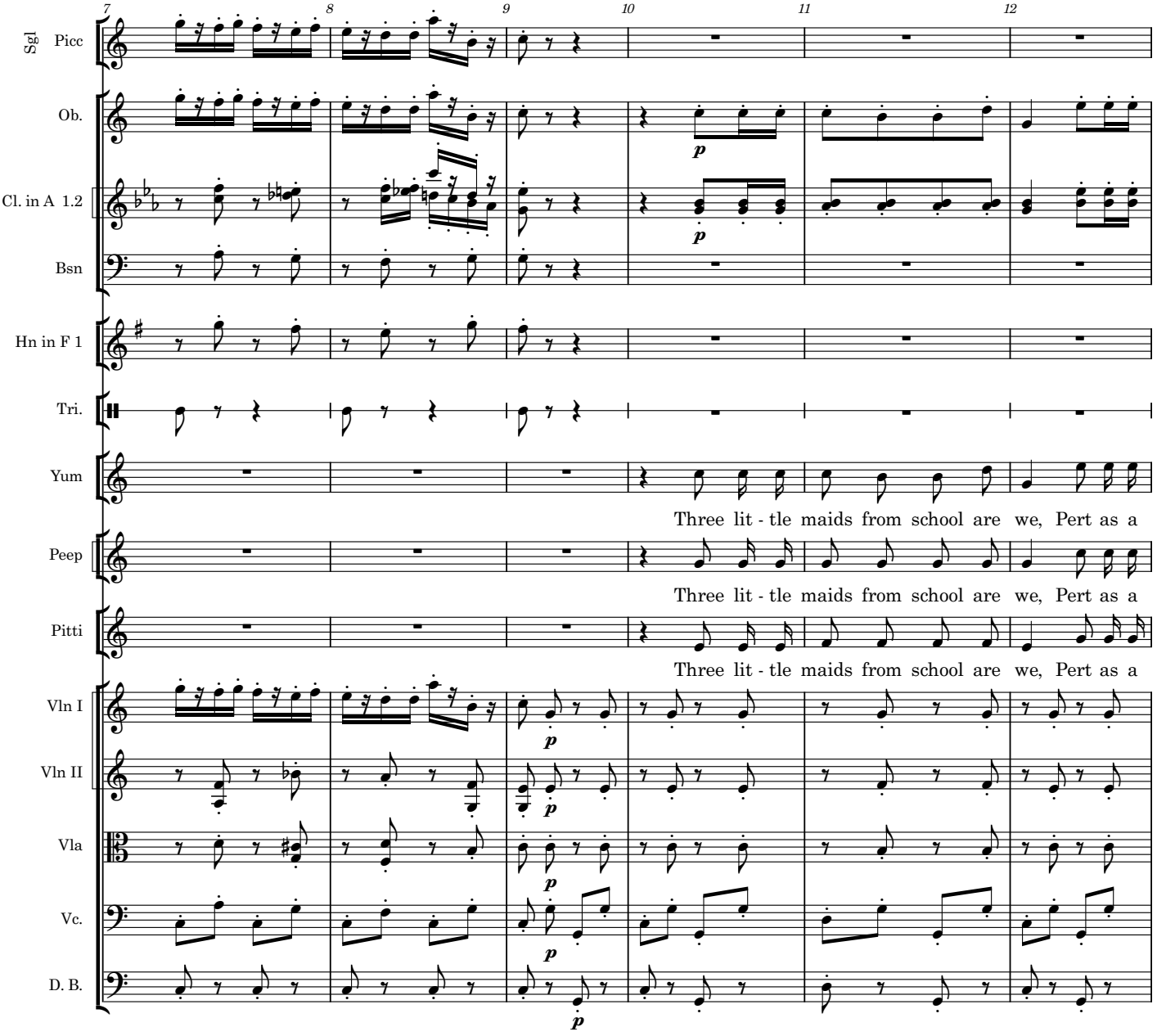
The Mikado
7. Three little maids from school

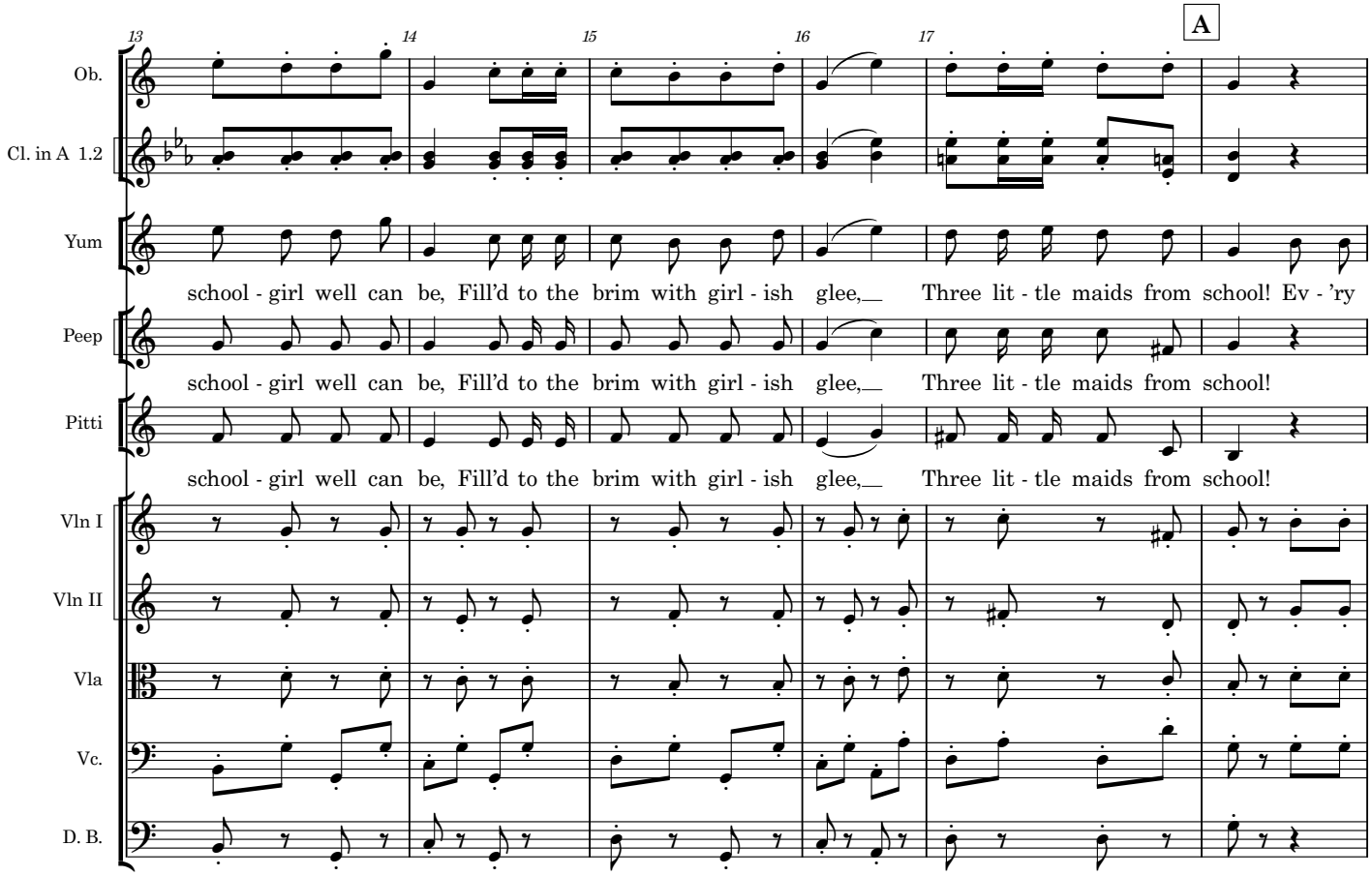
Yum-Yum, Pitti-Sing, Peep-Bo and Girls

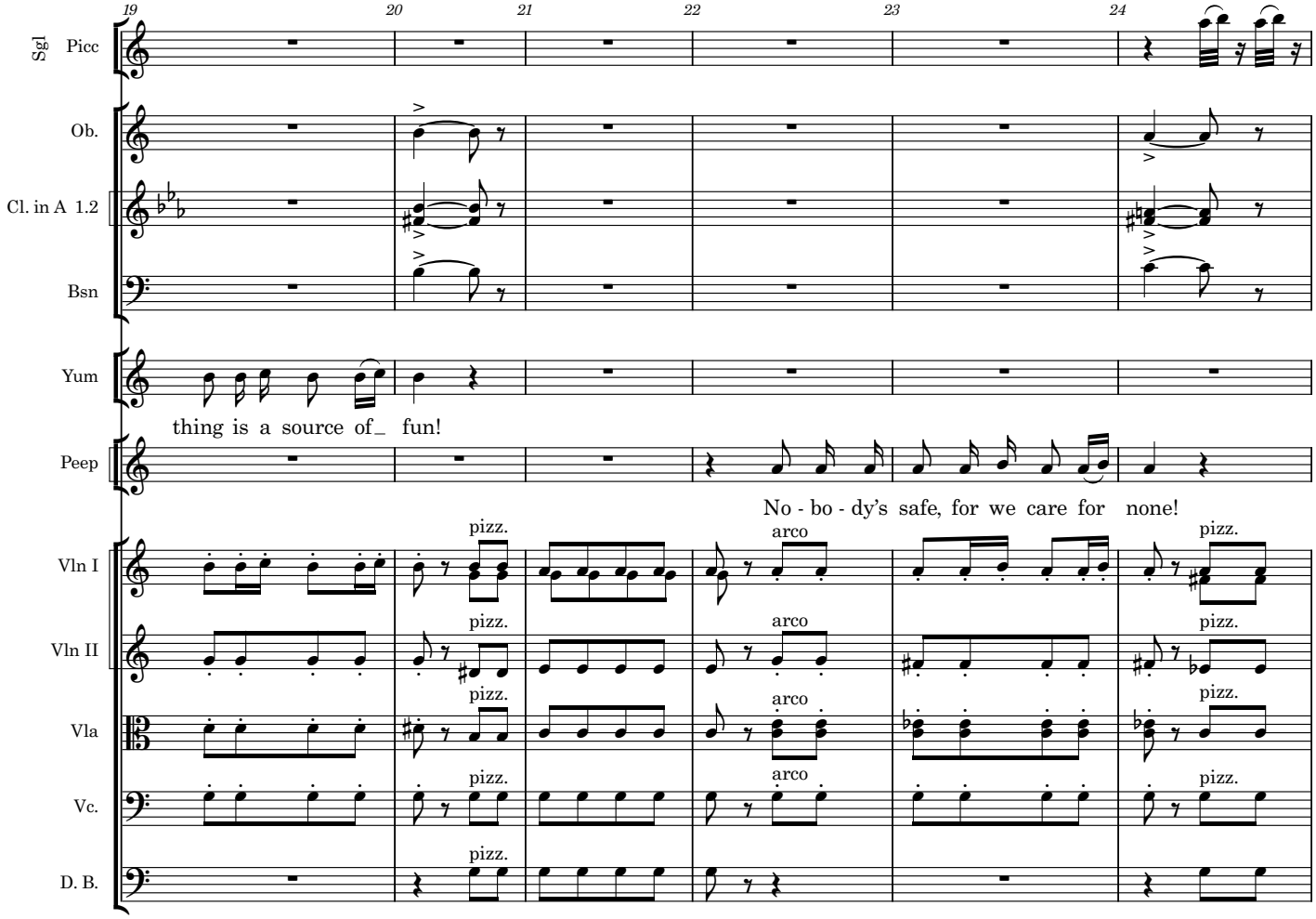
W S Gilbert

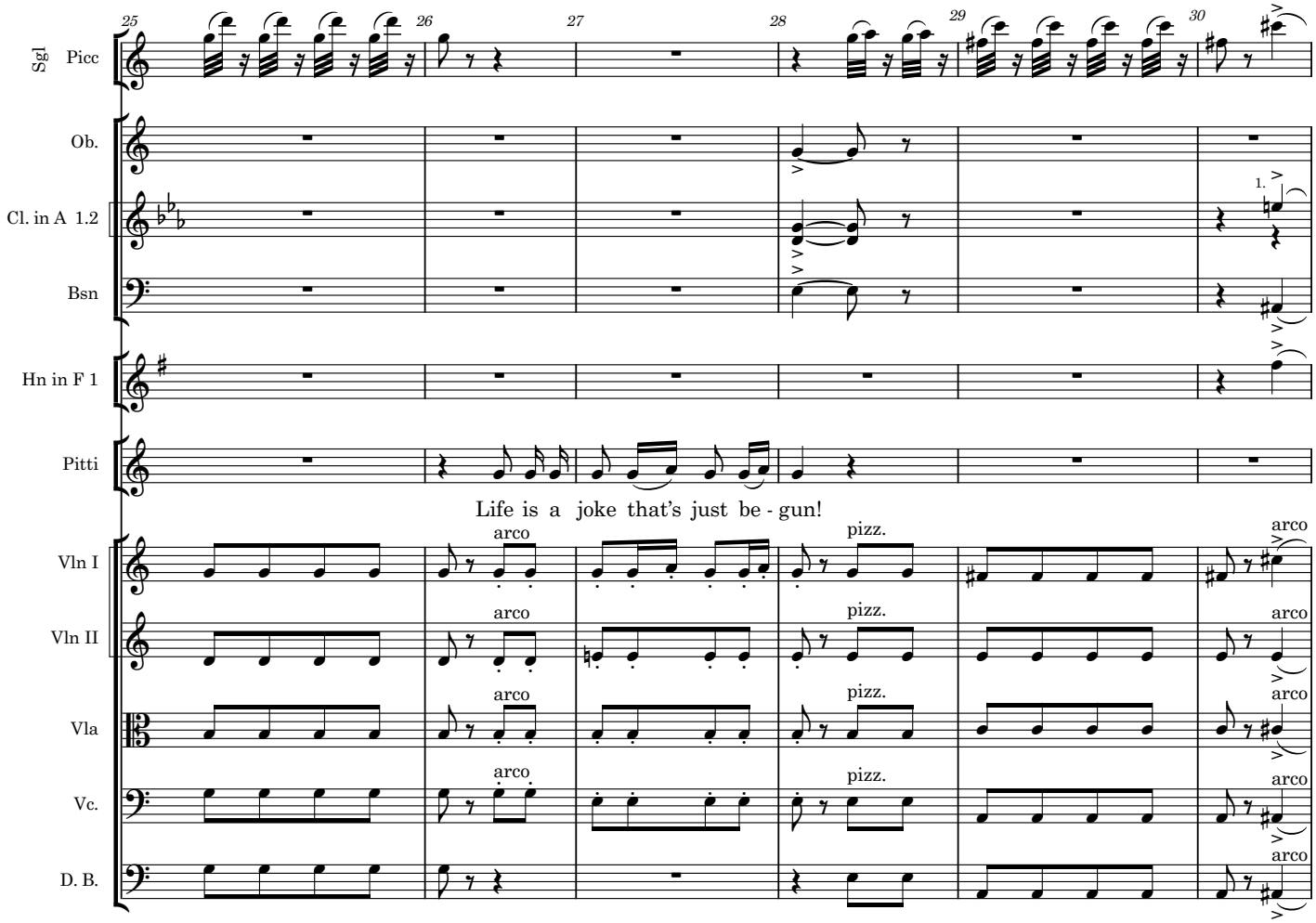
Arthur Sullivan

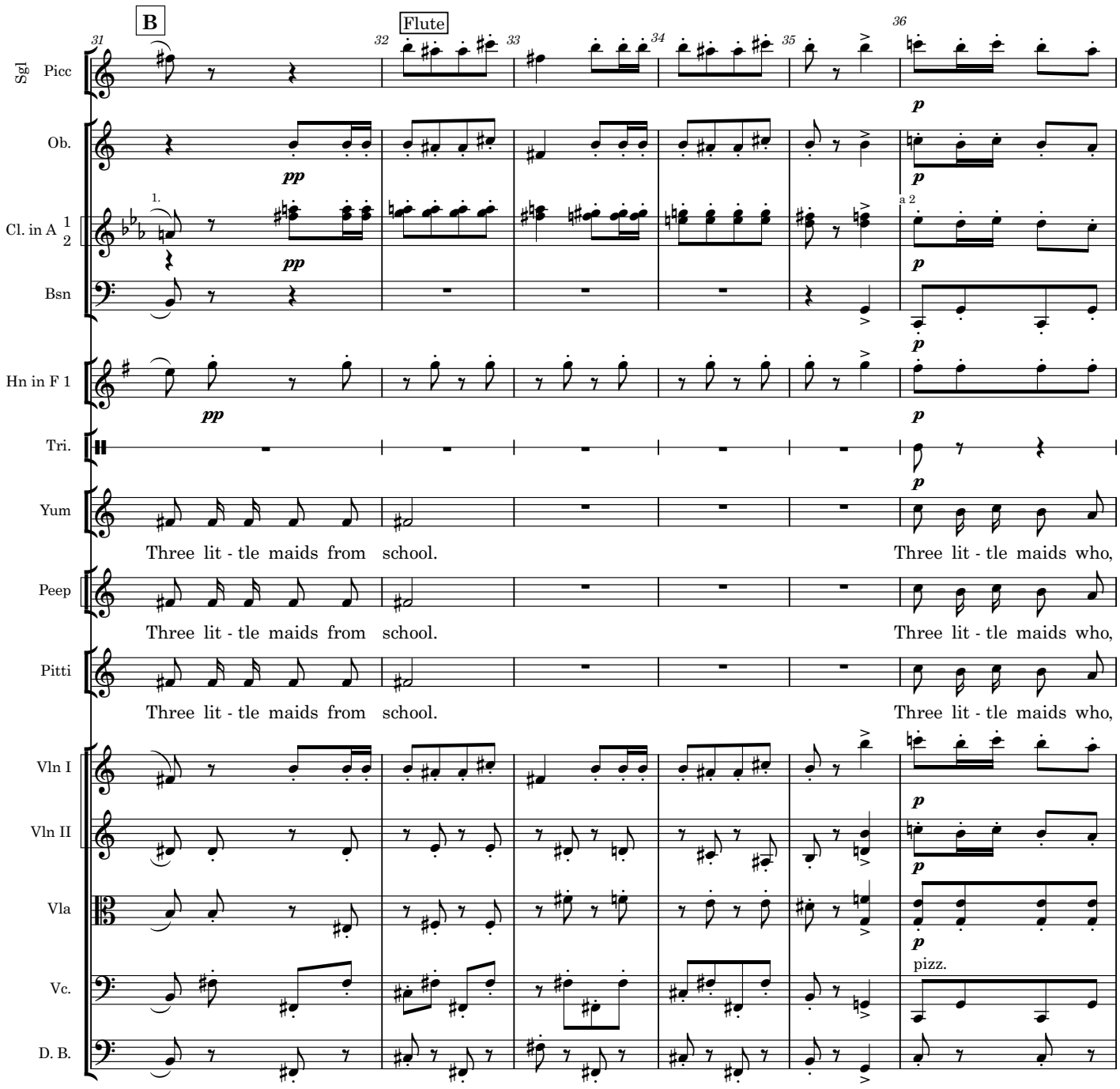


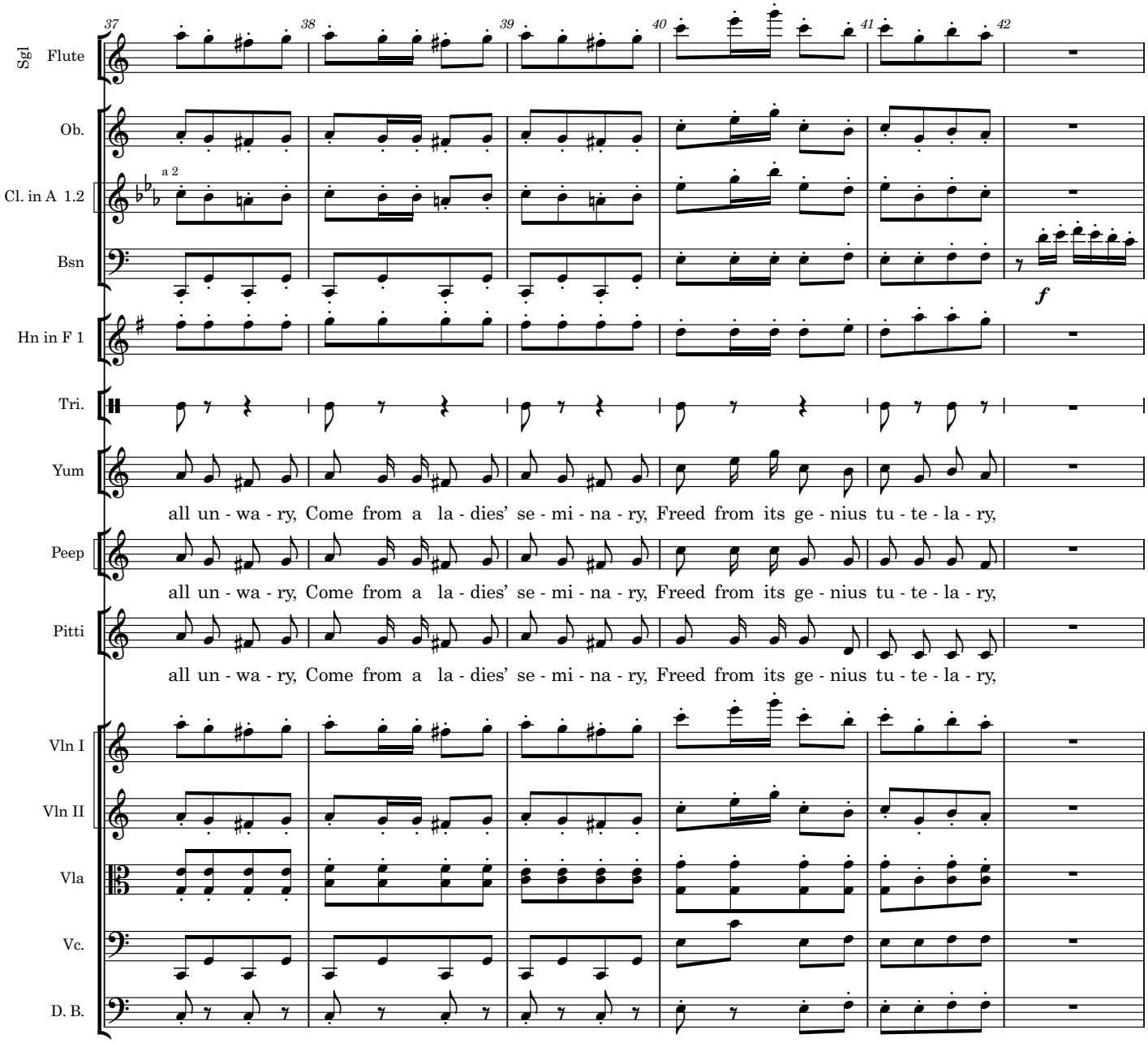

7
8
9
10
11
12
Sgl Picc
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Tri.
Yum
Peep
Pitti
Vln I
Vln II
Vla
Vc.
D. B.
p
Three lit - tle maids from school are we, Pert as a
Three lit - tle maids from school are we, Pert as a
Three lit - tle maids from school are we, Pert as a

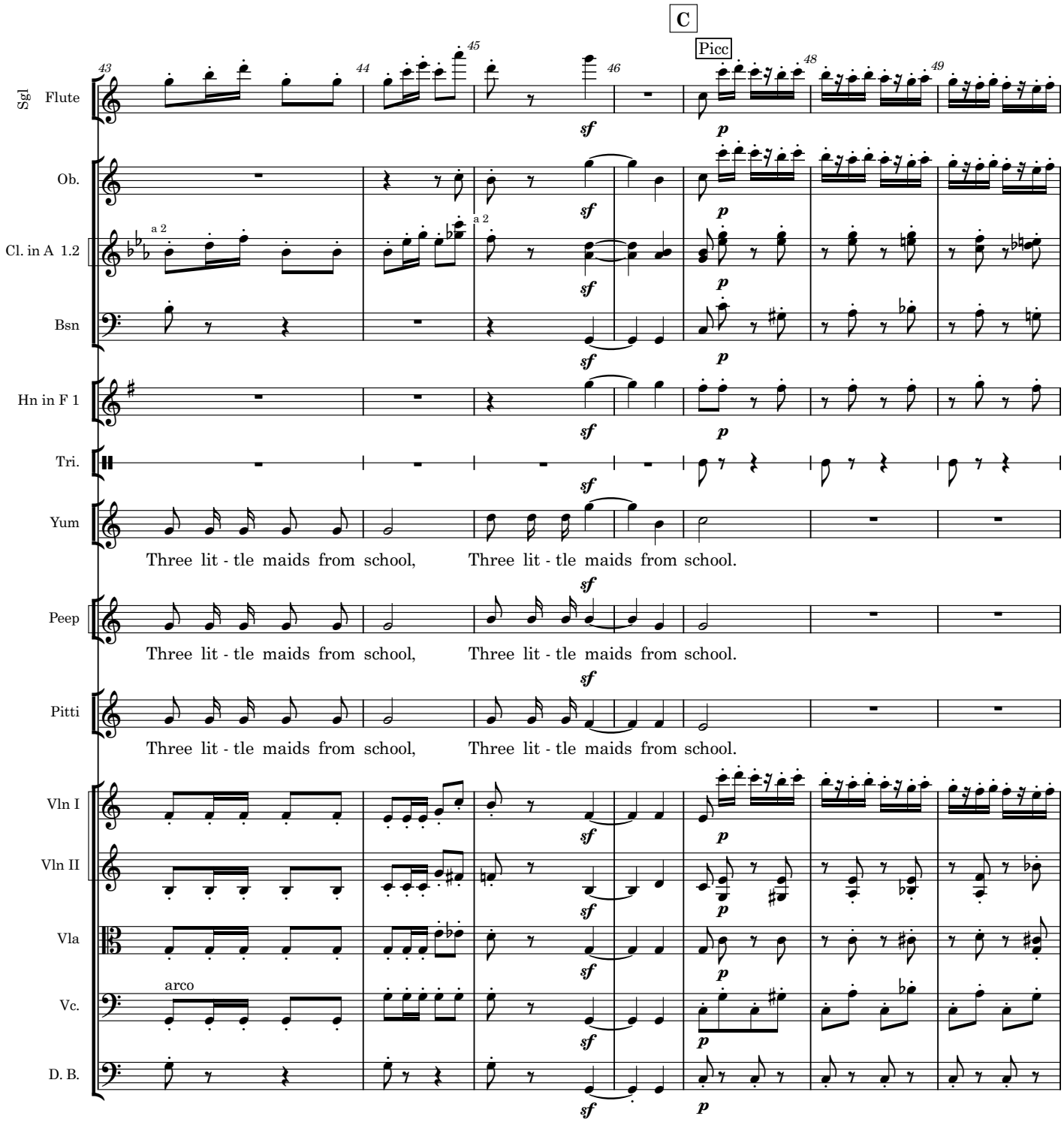

13
14
15
16
17
A
Ob.
Cl. in A 1.2
Yum
school - girl well can be, Fill'd to the brim with girl - ish glee, Three lit - tle maids from school! Ev - 'ry
Peep
school - girl well can be, Fill'd to the brim with girl - ish glee, Three lit - tle maids from school!
Pitti
school - girl well can be, Fill'd to the brim with girl - ish glee, Three lit - tle maids from school!
Vln I
Vln II
Vla
Vc.
D. B.

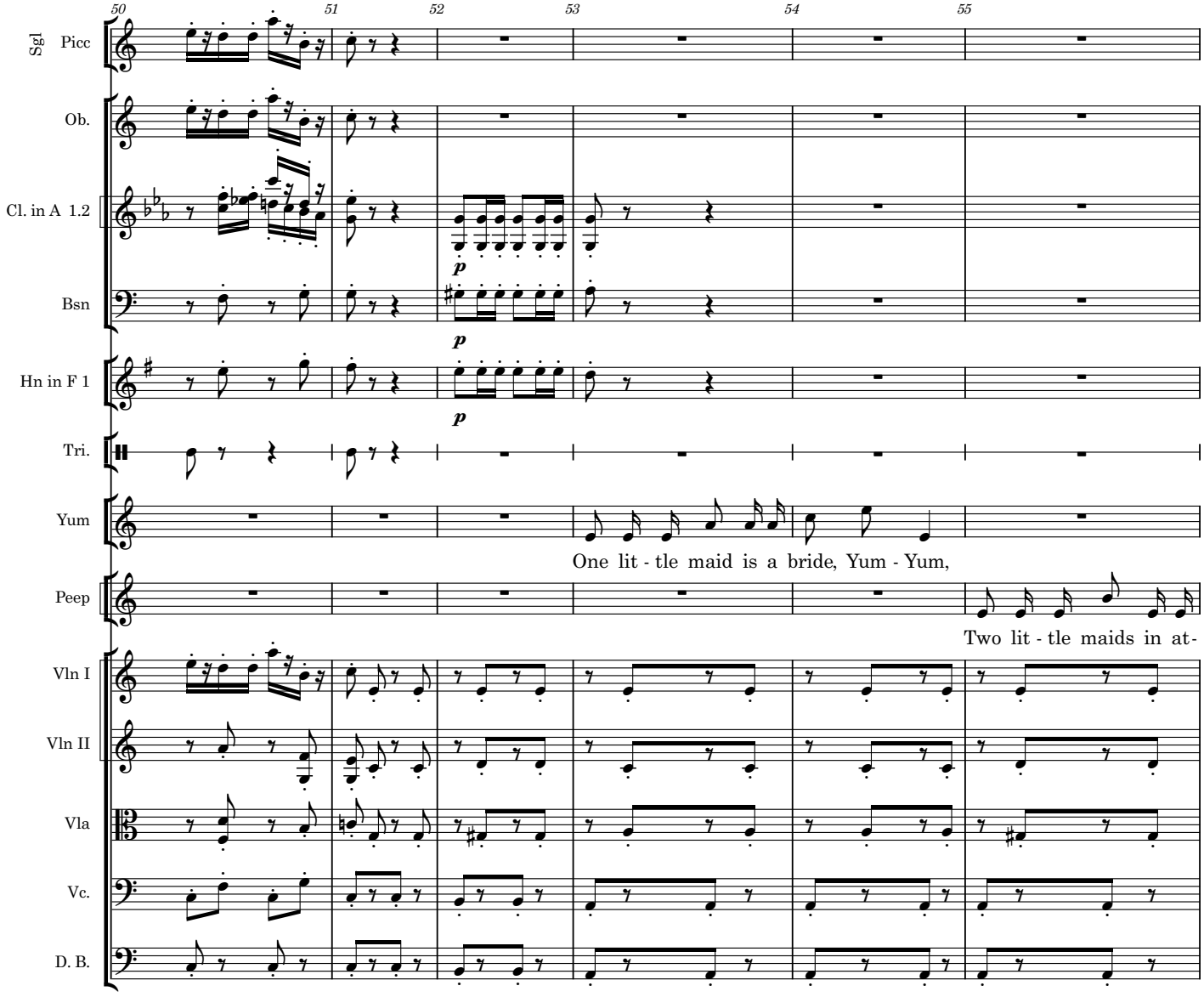

19
20
21
22
23
24
Sgl Picc
Ob.
Cl. in A 1.2
Bsn
Yum
thing is a source of_ fun!
Peep
No - bo - dy's safe, for we care for none!
Vln I
Vln II
Vla
Vc.
D. B.
pizz.
arco

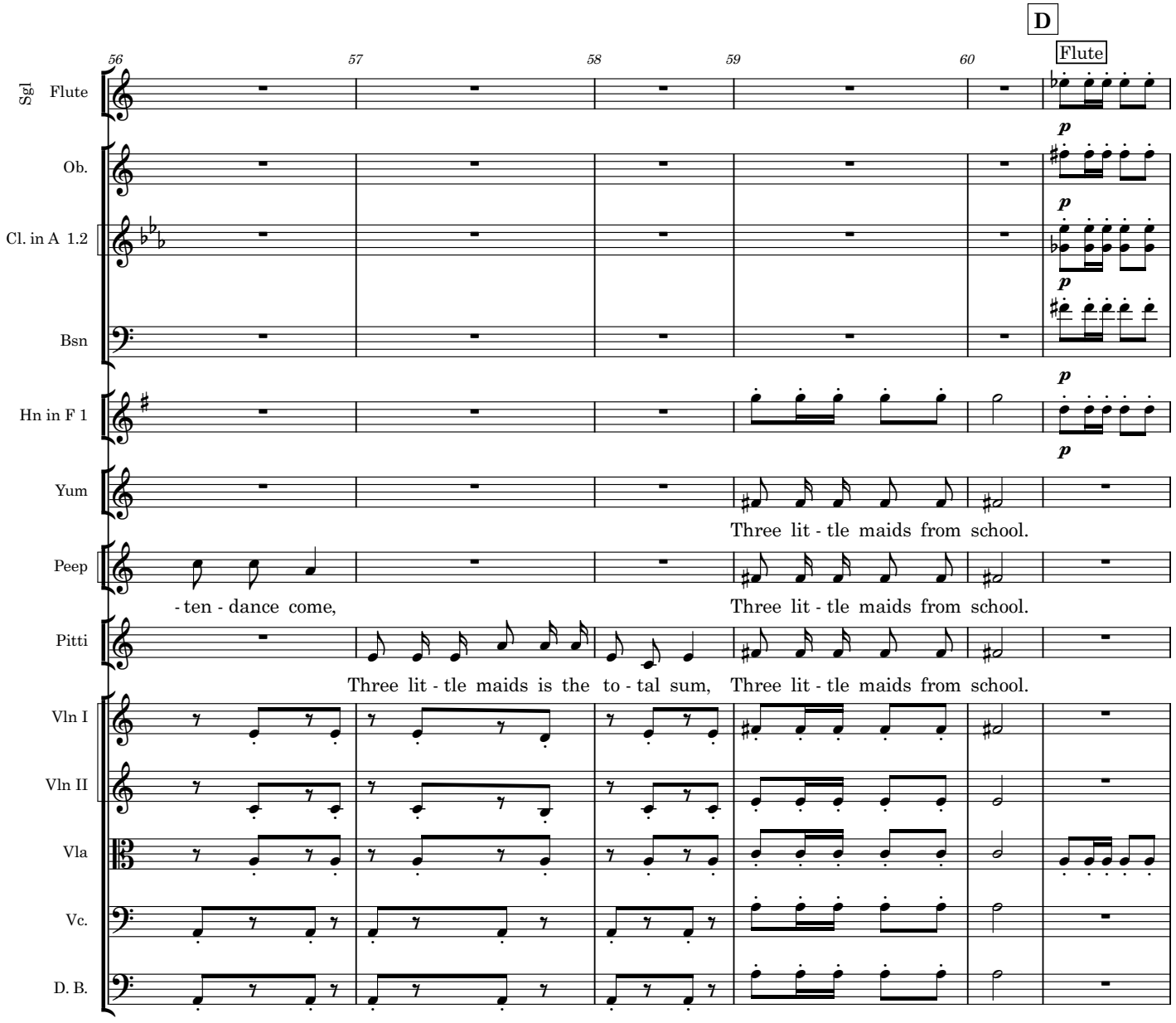

25
26
27
28
29
30
Sgl Picc
Ob.
Cl. in A 1.2
1.
Bsn
Hn in F 1
Pitti
Life is a joke that's just be - gun!
Vln I
Vln II
Vla
Vc.
D. B.
arco
pizz.

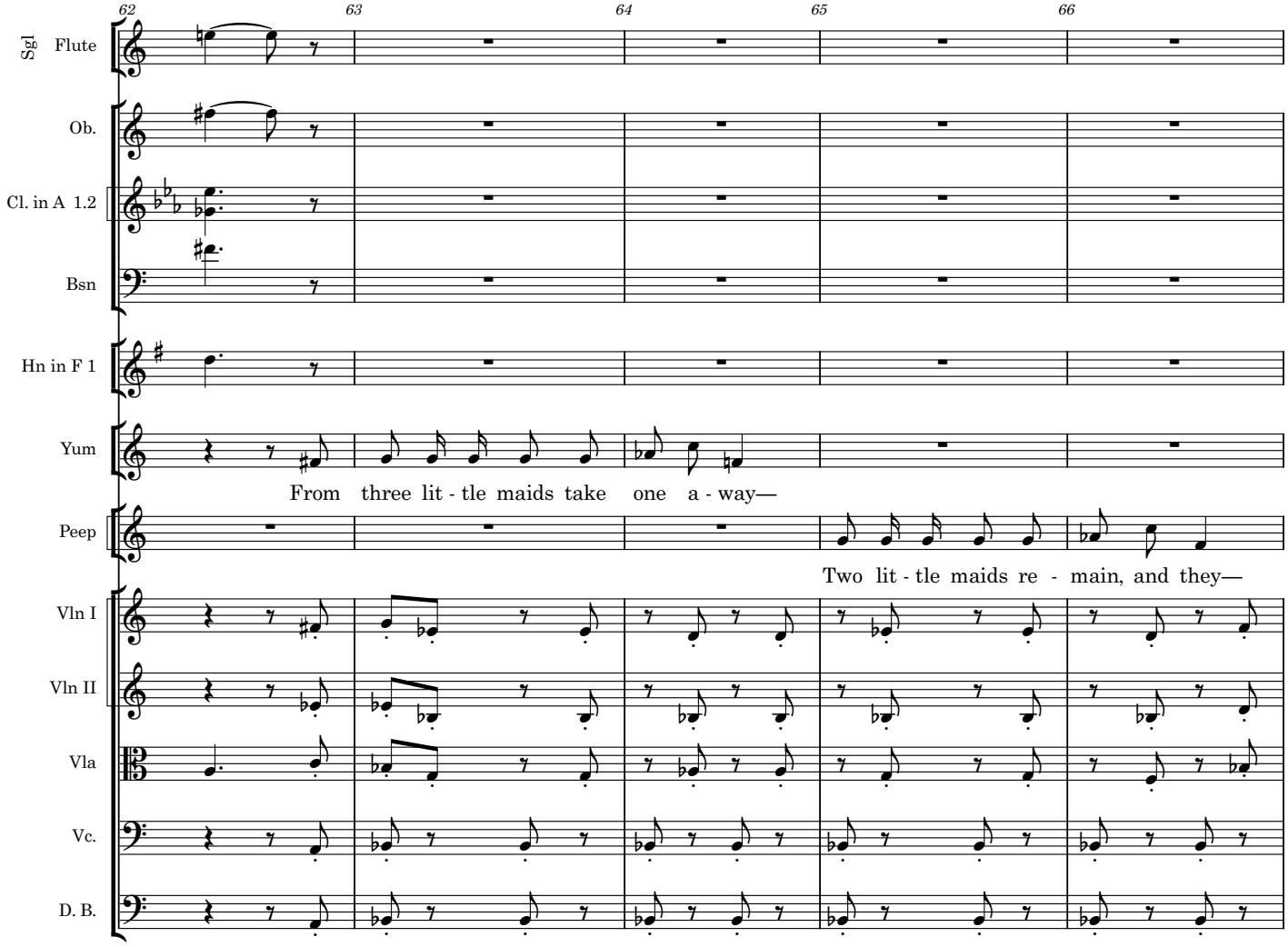

B
Flute
31
32
33
34
35
36
Sgl Picc
Ob.
Cl. in A 1 2
Bsn
Hn in F 1
Tri.
Yum
Peep
Pitti
Vln I
Vln II
Vla
Vc.
D. B.
pp
p
1.
a 2
pizz.
Three lit - tle maids from school.
Three lit - tle maids who,

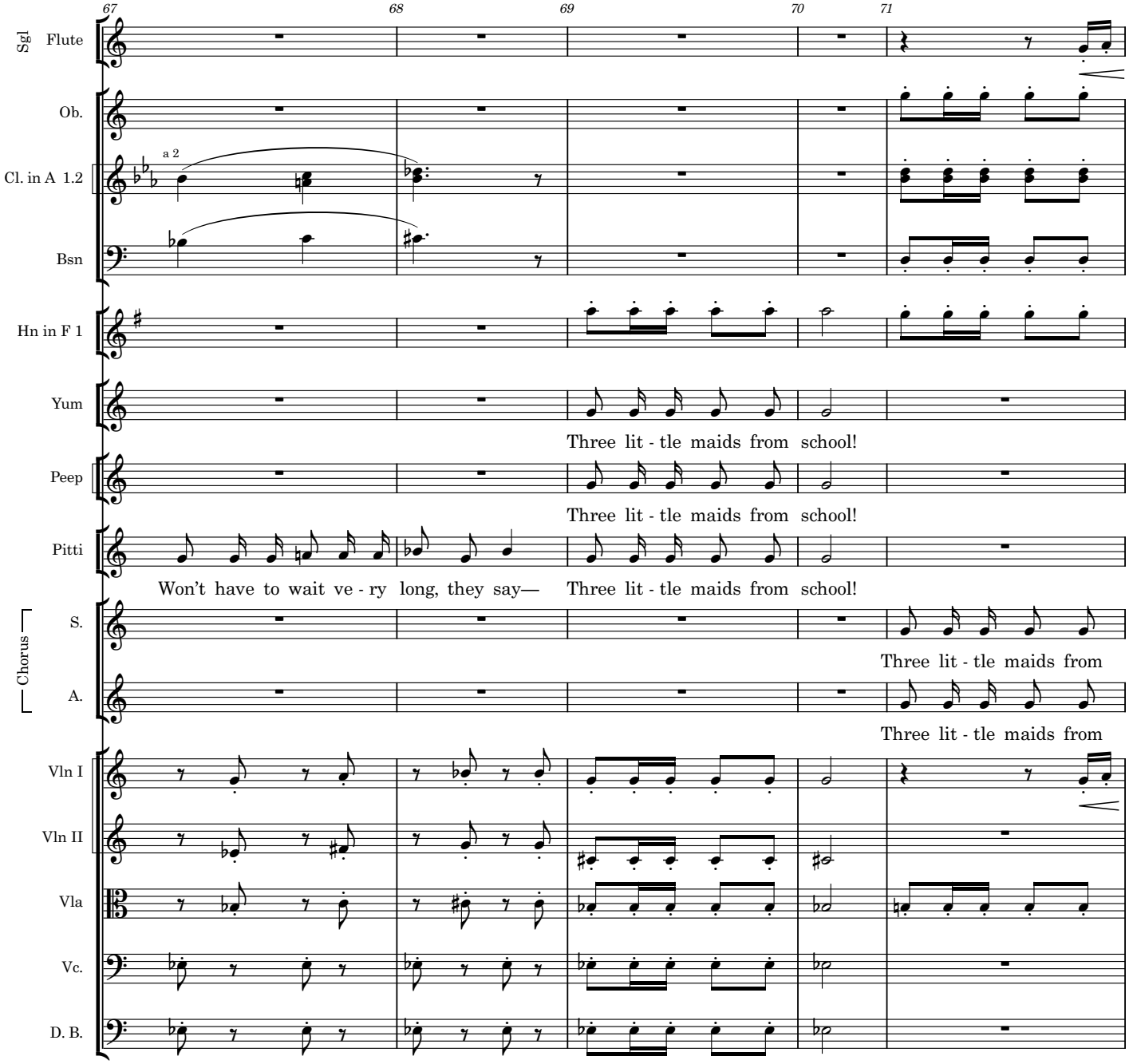

37
38
39
40
41
42
Sgl Flute
Ob.
a 2
Cl. in A 1.2
Bsn
f
Hn in F 1
Tri.
Yum
all un - wa - ry, Come from a la - dies' se - mi - na - ry, Freed from its ge - nius tu - te - la - ry,
Peep
all un - wa - ry, Come from a la - dies' se - mi - na - ry, Freed from its ge - nius tu - te - la - ry,
Pitti
all un - wa - ry, Come from a la - dies' se - mi - na - ry, Freed from its ge - nius tu - te - la - ry,
Vln I
Vln II
Vla
Vc.
D. B.

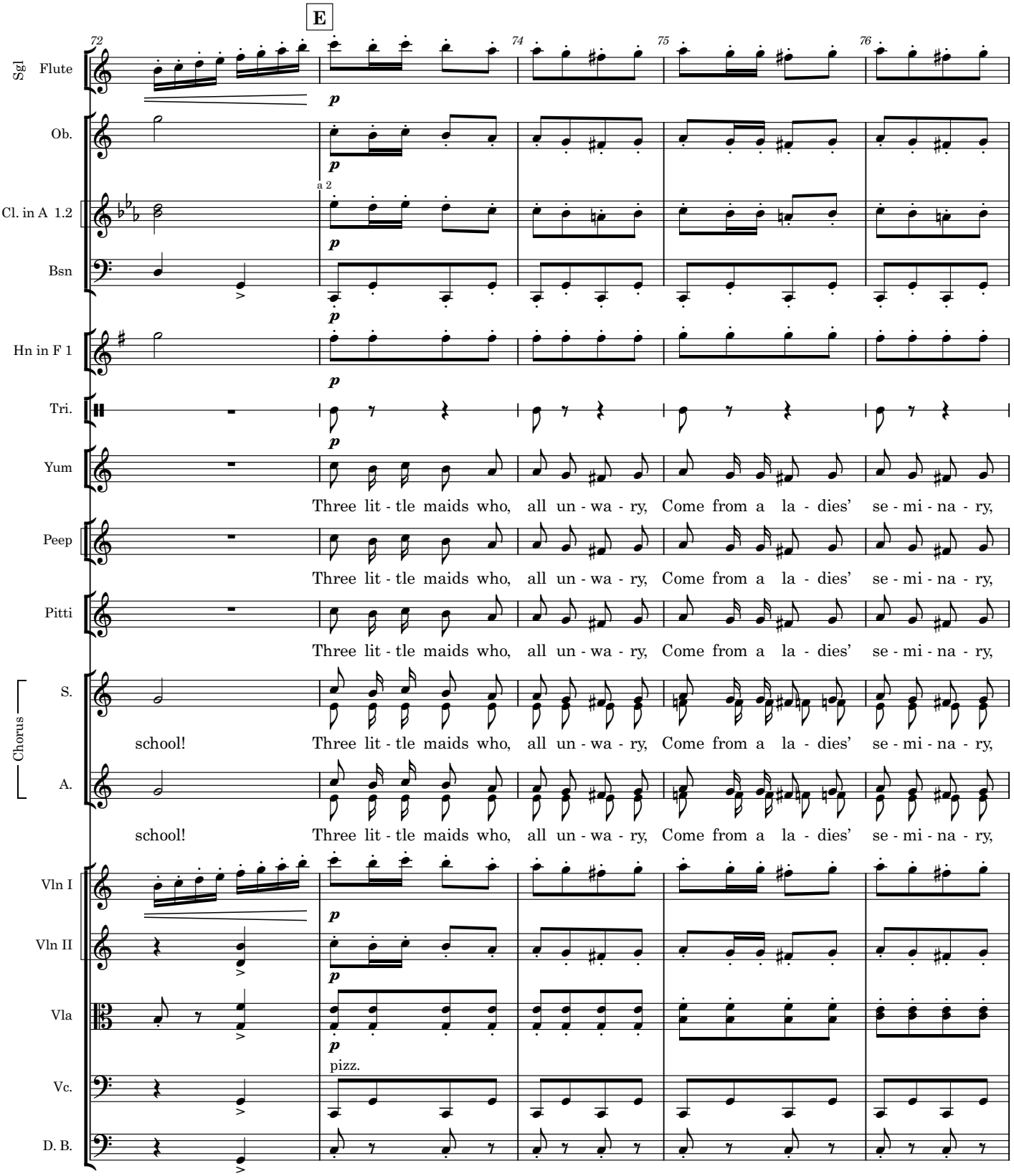

C
Picc
Sgl Flute
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Tri.
Yum
Peep
Pitti
Vln I
Vln II
Vla
Vc.
D. B.
a 2
arco
Three lit - tle maids from school, Three lit - tle maids from school.
Three lit - tle maids from school, Three lit - tle maids from school.
Three lit - tle maids from school, Three lit - tle maids from school.

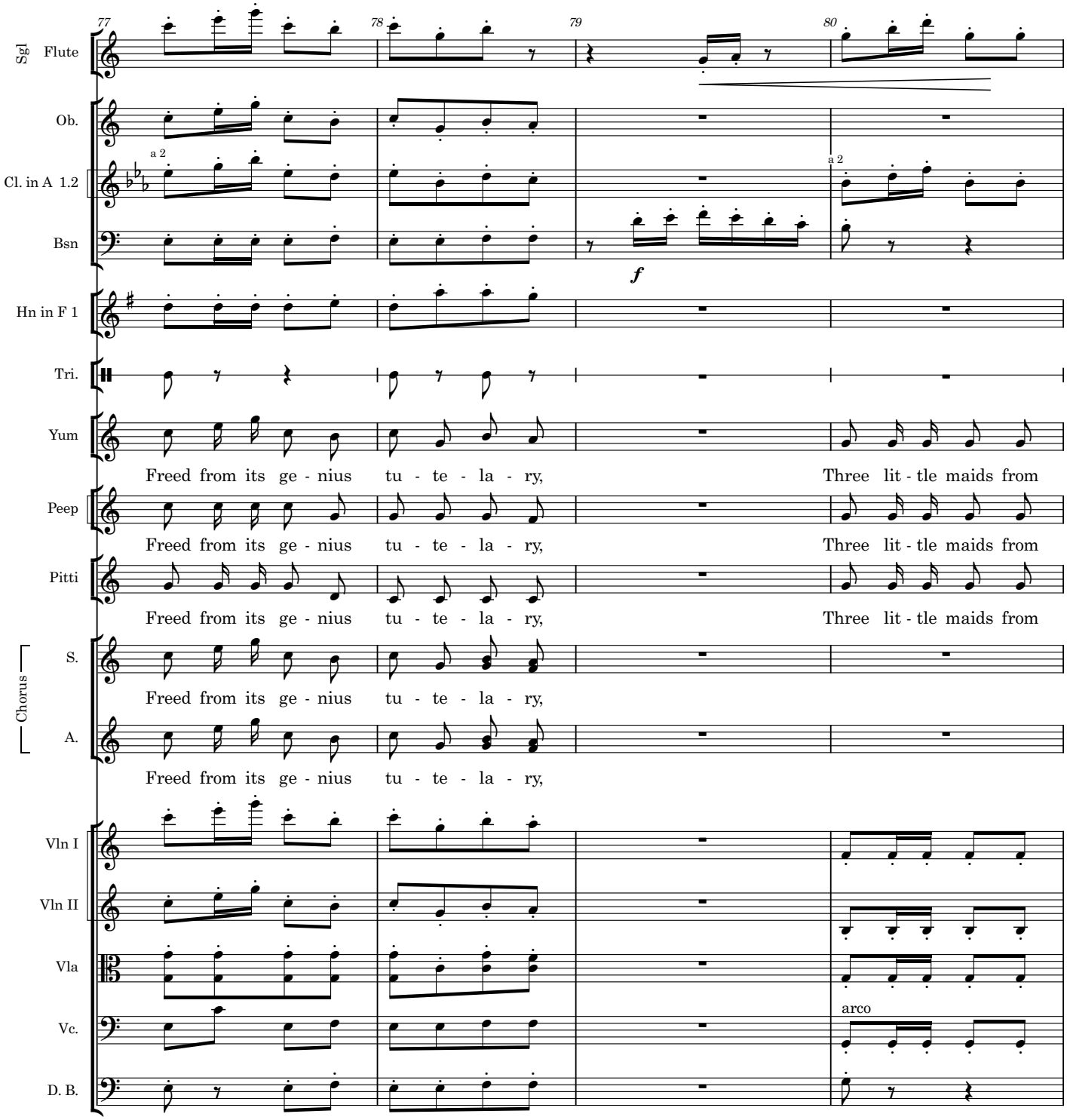

50
51
52
53
54
55
Sgl Picc
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Tri.
Yum
One lit - tle maid is a bride, Yum - Yum,
Peep
Two lit - tle maids in at-
Vln I
Vln II
Vla
Vc.
D. B.
p
p
p

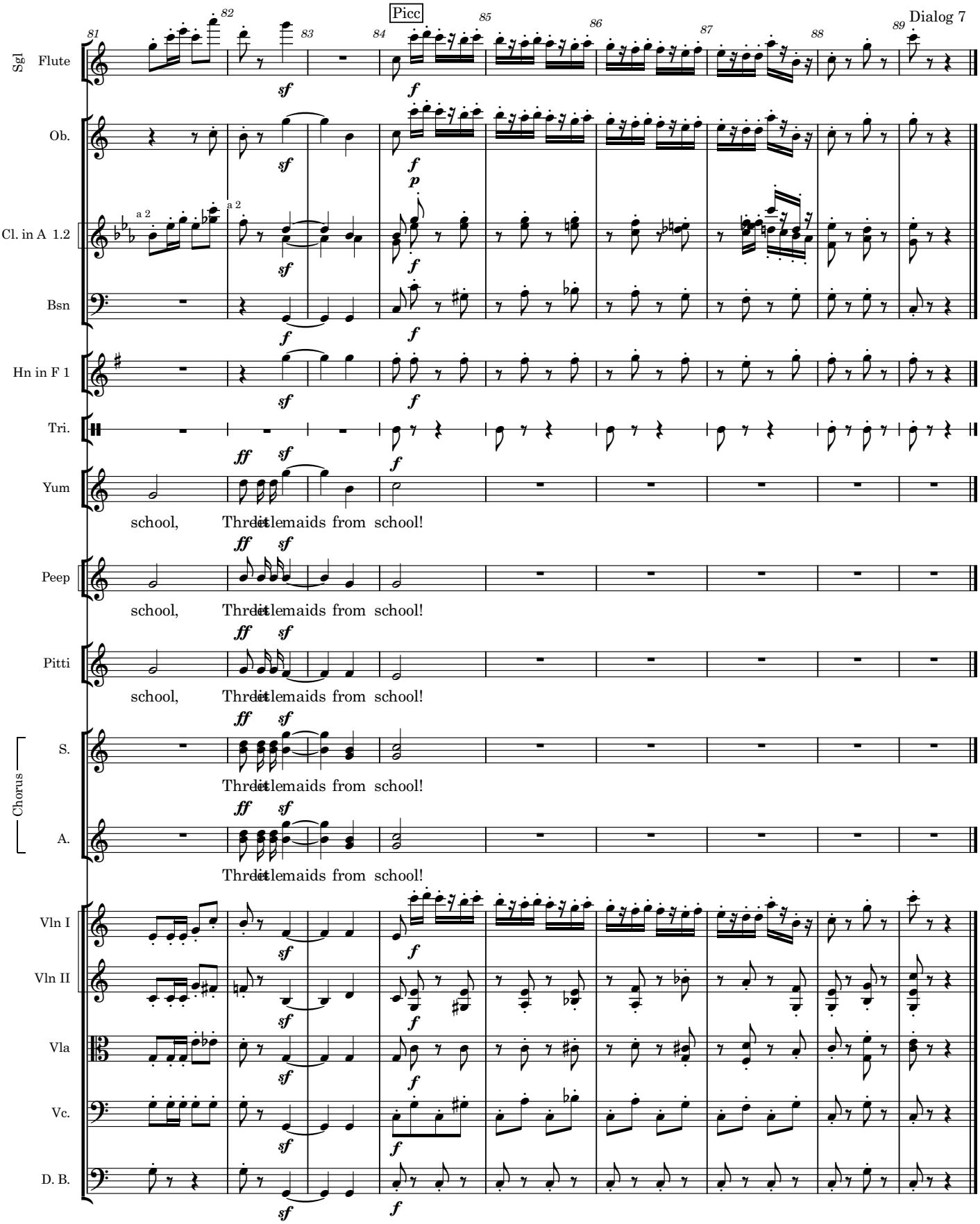

D
Flute
56
57
58
59
60
Sgl Flute
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Yum
Peep
Pitti
Vln I
Vln II
Vla
Vc.
D. B.
p
Three lit - tle maids from school.
- ten - dance come,
Three lit - tle maids from school.
Three lit - tle maids is the to - tal sum,
Three lit - tle maids from school.


62
63
64
65
66
Sgl Flute
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Yum
From three lit - tle maids take one a - way—
Peep
Two lit - tle maids re - main, and they—
Vln I
Vln II
Vla
Vc.
D. B.


67
68
69
70
71
Sgl Flute
Ob.
Cl. in A 1.2
a 2
Bsn
Hn in F 1
Yum
Three lit - tle maids from school!
Peep
Three lit - tle maids from school!
Pitti
Won't have to wait ve - ry long, they say—
Three lit - tle maids from school!
Chorus
S.
Three lit - tle maids from
A.
Three lit - tle maids from
Vln I
Vln II
Vla
Vc.
D. B.


E
72
74
75
76
Sgl Flute
Ob.
Cl. in A 1.2
a 2
Bsn
Hn in F 1
Tri.
Yum
Peep
Pitti
Chorus
S.
A.
Vln I
Vln II
Vla
Vc.
D. B.
p
Three lit - tle maids who, all un - wa - ry, Come from a la - dies' se - mi - na - ry,
school!
pizz.


77
78
79
80
Sgl Flute
Ob.
Cl. in A 1.2
a 2
a 2
Bsn
f
Hn in F 1
Tri.
Yum
Freed from its ge - nius tu - te - la - ry,
Three lit - tle maids from
Peep
Freed from its ge - nius tu - te - la - ry,
Three lit - tle maids from
Pitti
Freed from its ge - nius tu - te - la - ry,
Three lit - tle maids from
Chorus
S.
Freed from its ge - nius tu - te - la - ry,
A.
Freed from its ge - nius tu - te - la - ry,
Vln I
Vln II
Vla
Vc.
arco
D. B.


Sgl Flute
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Tri.
Yum
Peep
Pitti
Chorus
S.
A.
Vln I
Vln II
Vla
Vc.
D. B.
Picc
Dialog 7
81
82
83
84
85
86
87
88
89
a 2
a 2
school, Three little maids from school!

(*Enter* KO-KO *and* POOH-BAH.)

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

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

KO. Well, that was the idea.

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

PEEP. It's rather peculiar.

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

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

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

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

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

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

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

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

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

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

YUM. Oh, this is the musician who used–

PEEP. Oh, this is the gentleman who used –

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

KO. One at a time, if you please.

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

PITTI. On the Marine Parade.

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

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

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

TUSH *removes him*.)

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

KO. That is a Tremendous Swell.

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

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

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

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

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

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

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

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

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

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

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

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

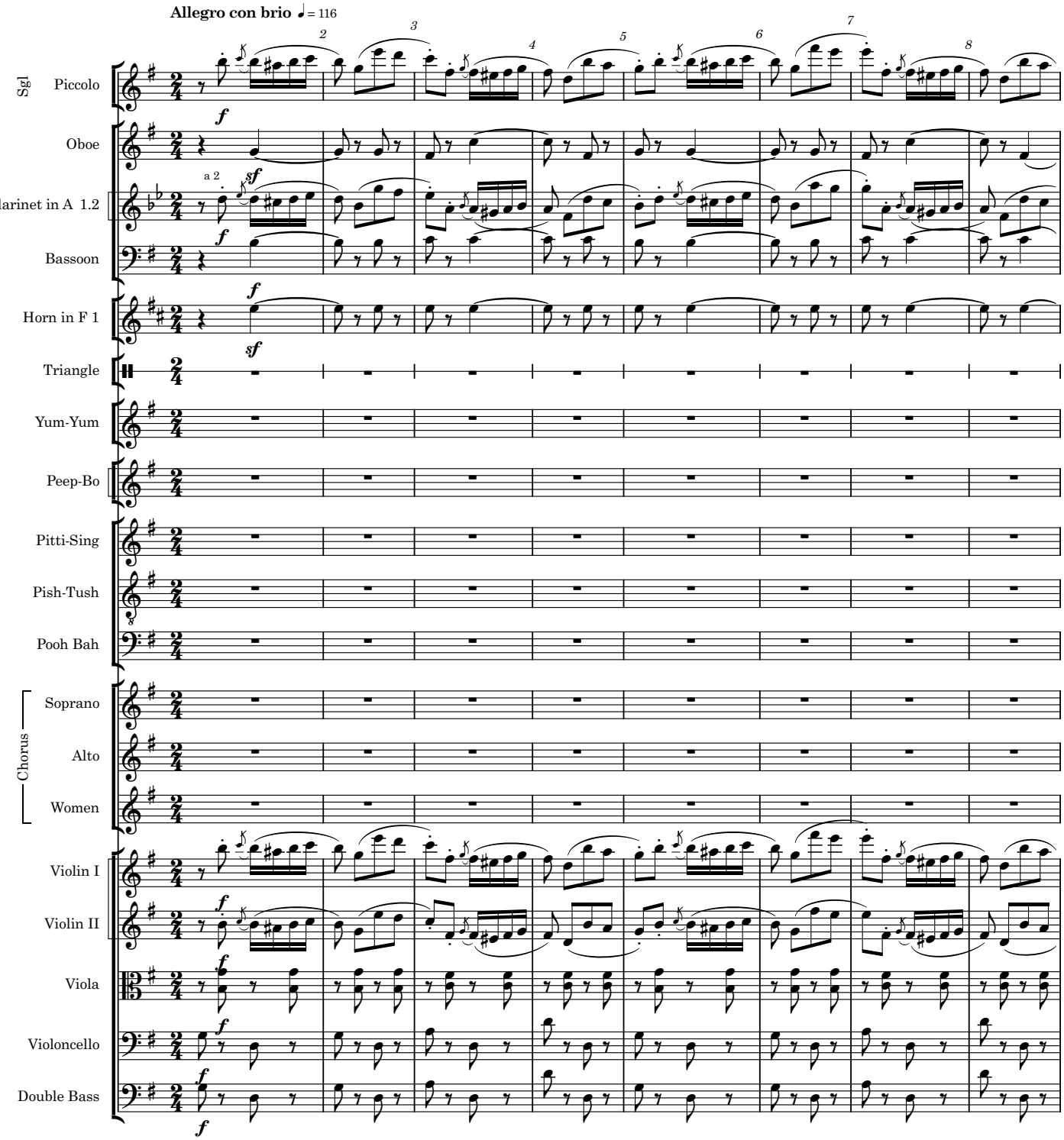
KO. I should think we did! How a nobleman of your importance can do it at all is a thing I never can, never shall understand. (KO-KO *retires up and goes off*.)

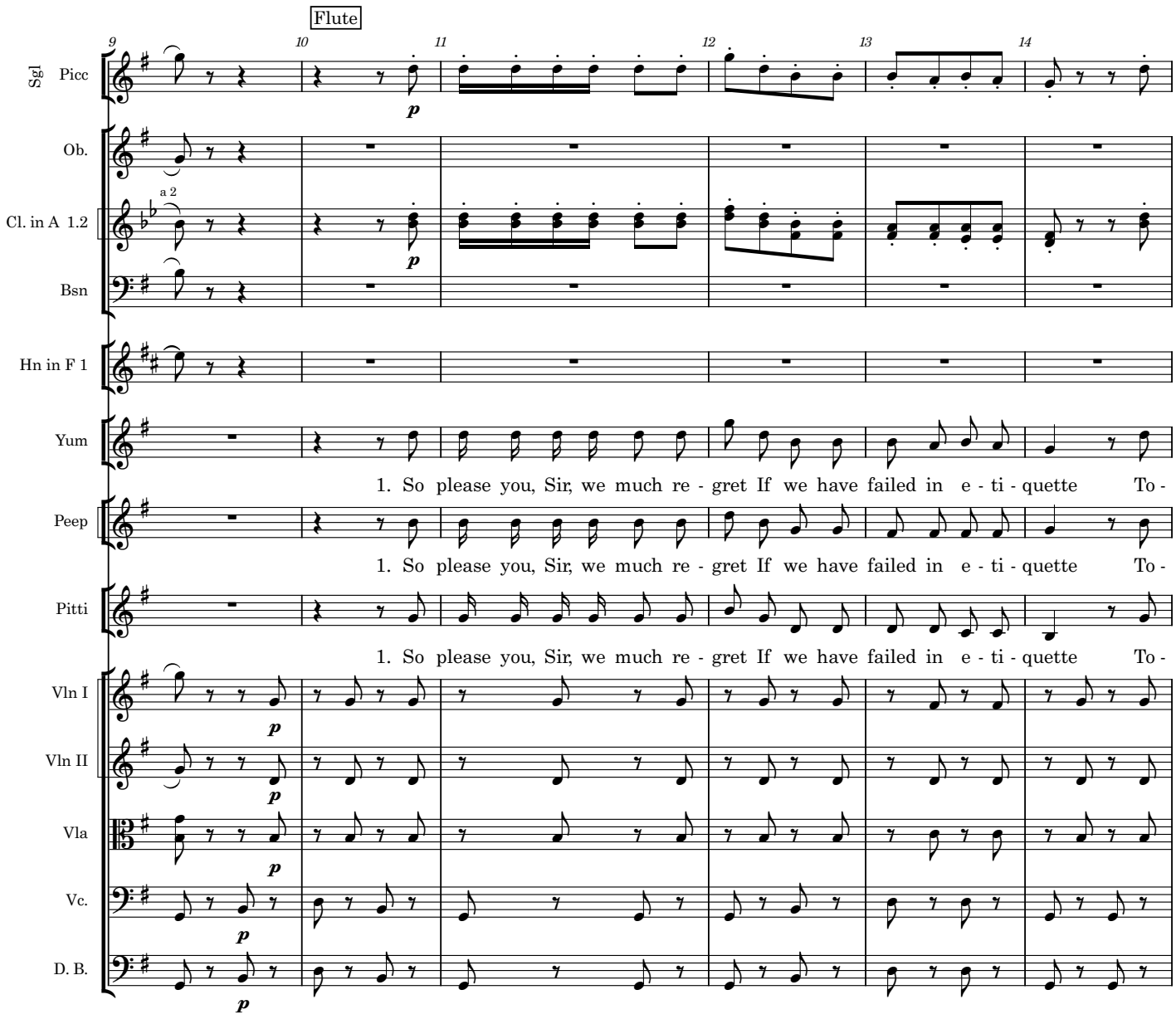
The Mikado
8. So please you, sir

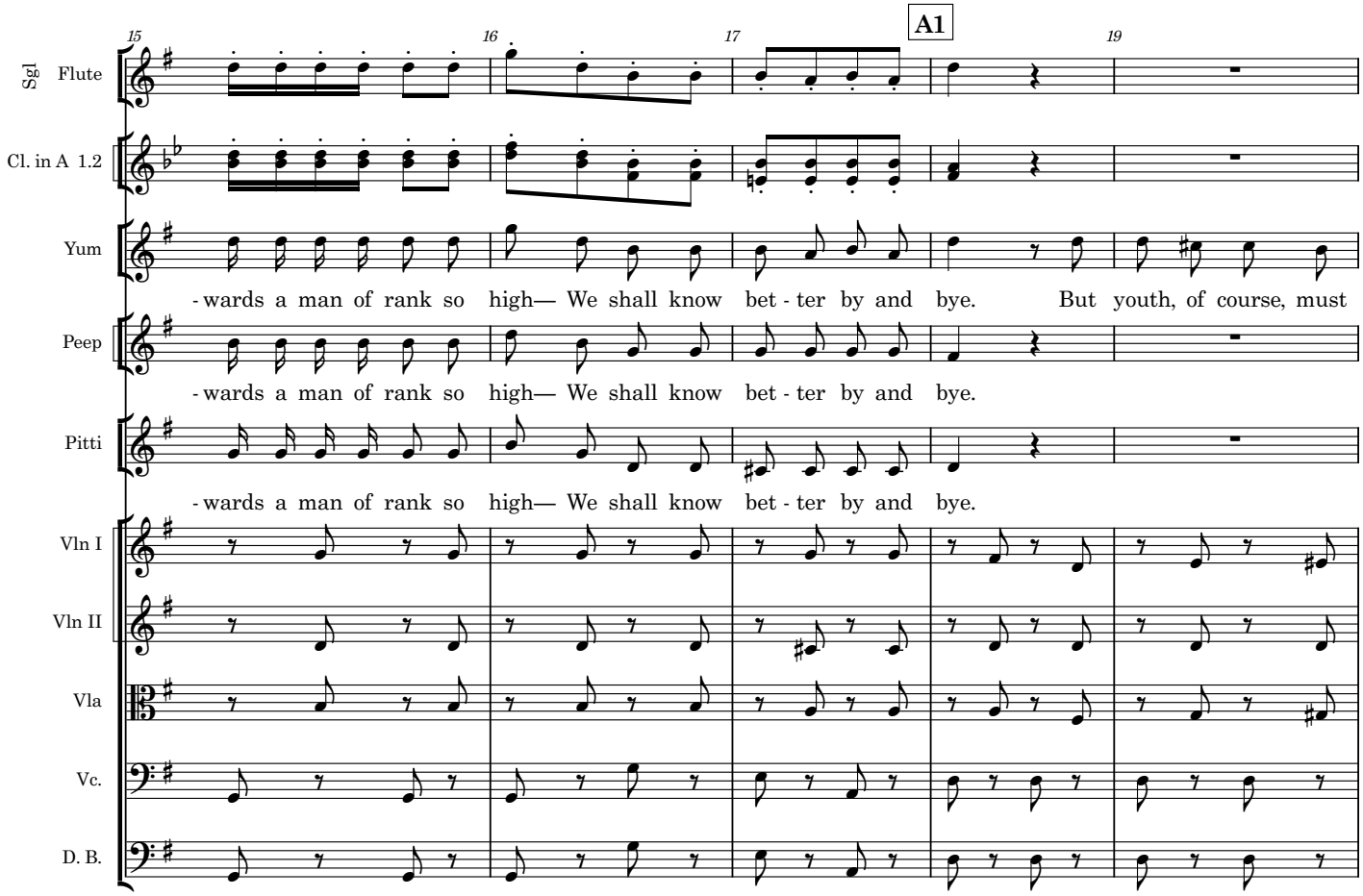
Yum-Yum, Pti-Sing, Peep-Bo, Pooh-Bah and Pish-Tush

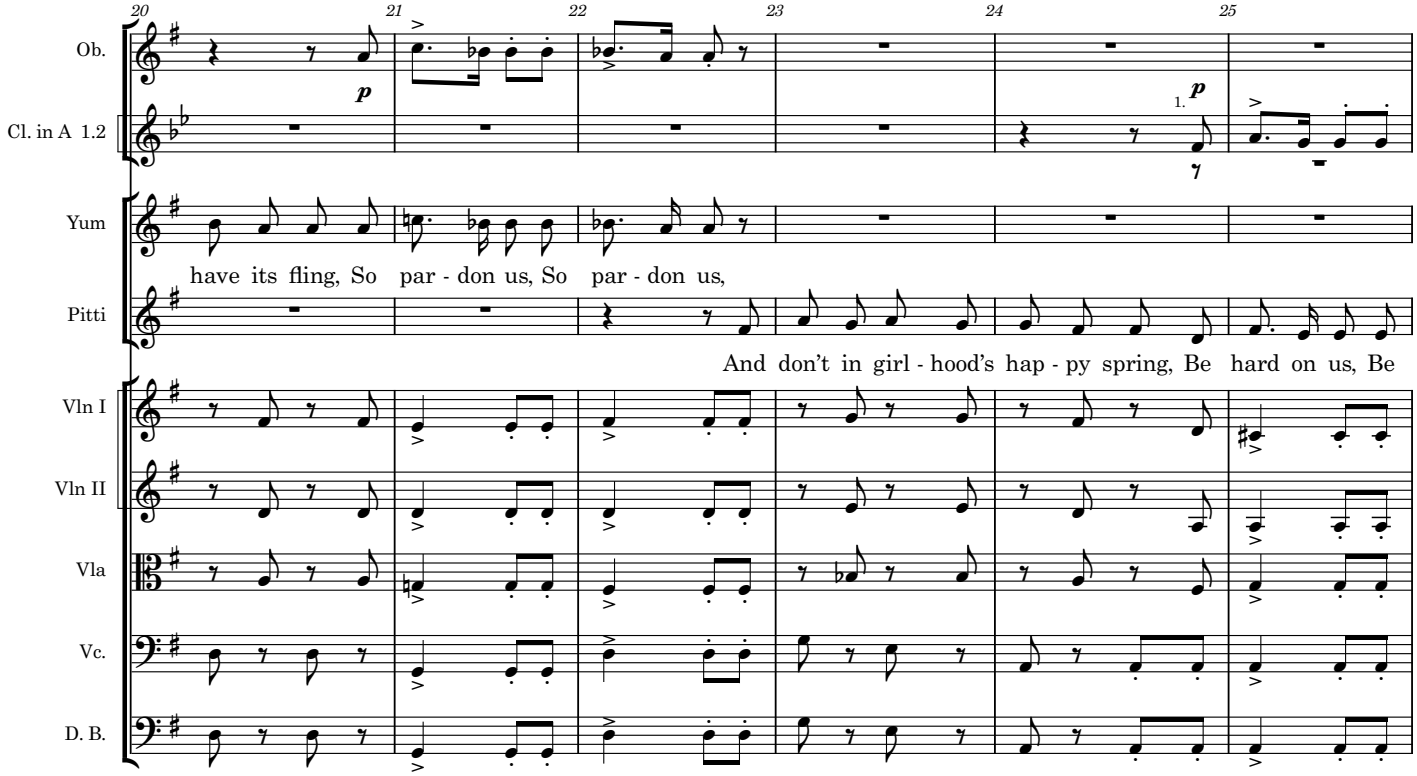
W S Gilbert

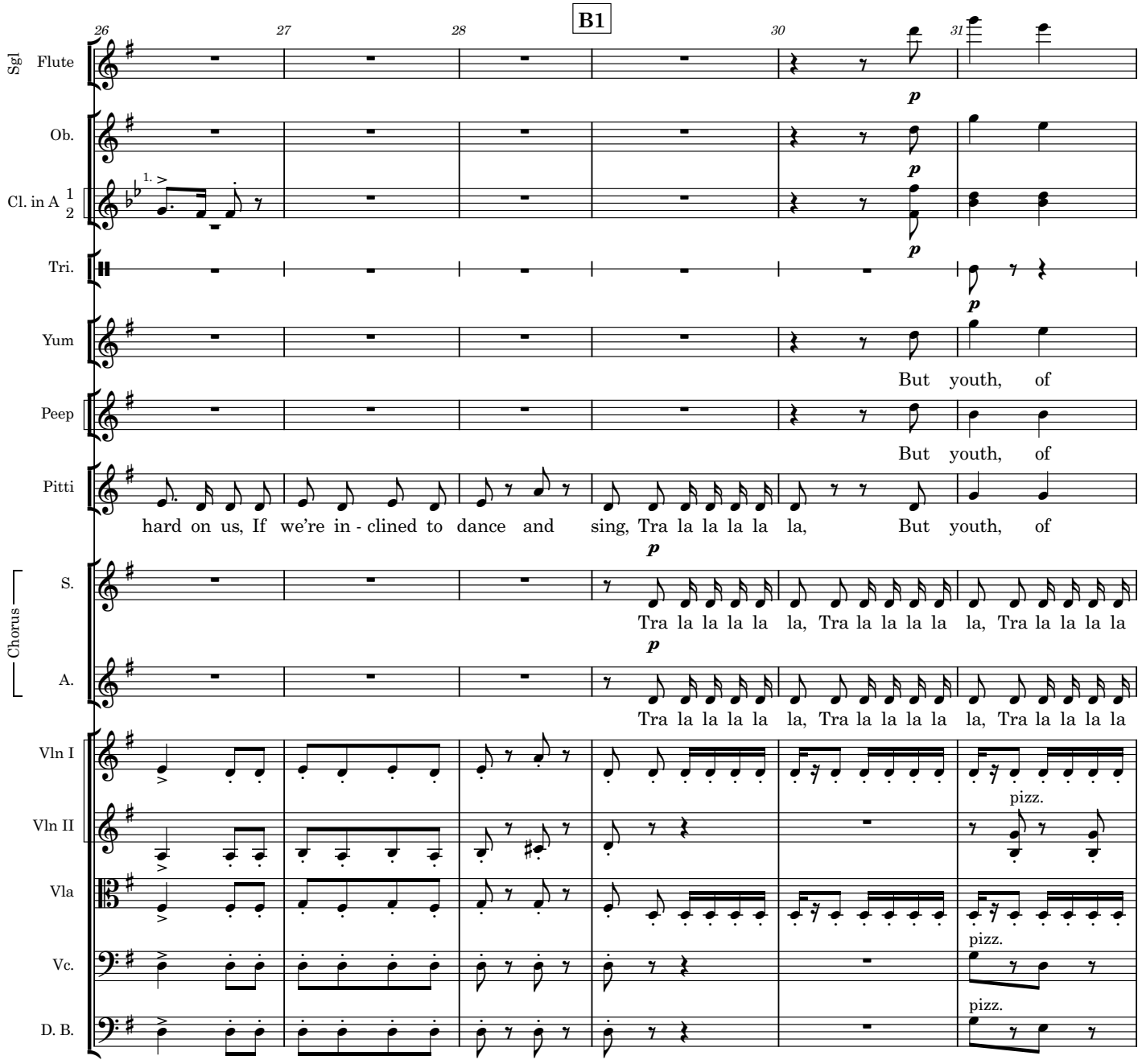
Arthur Sullivan

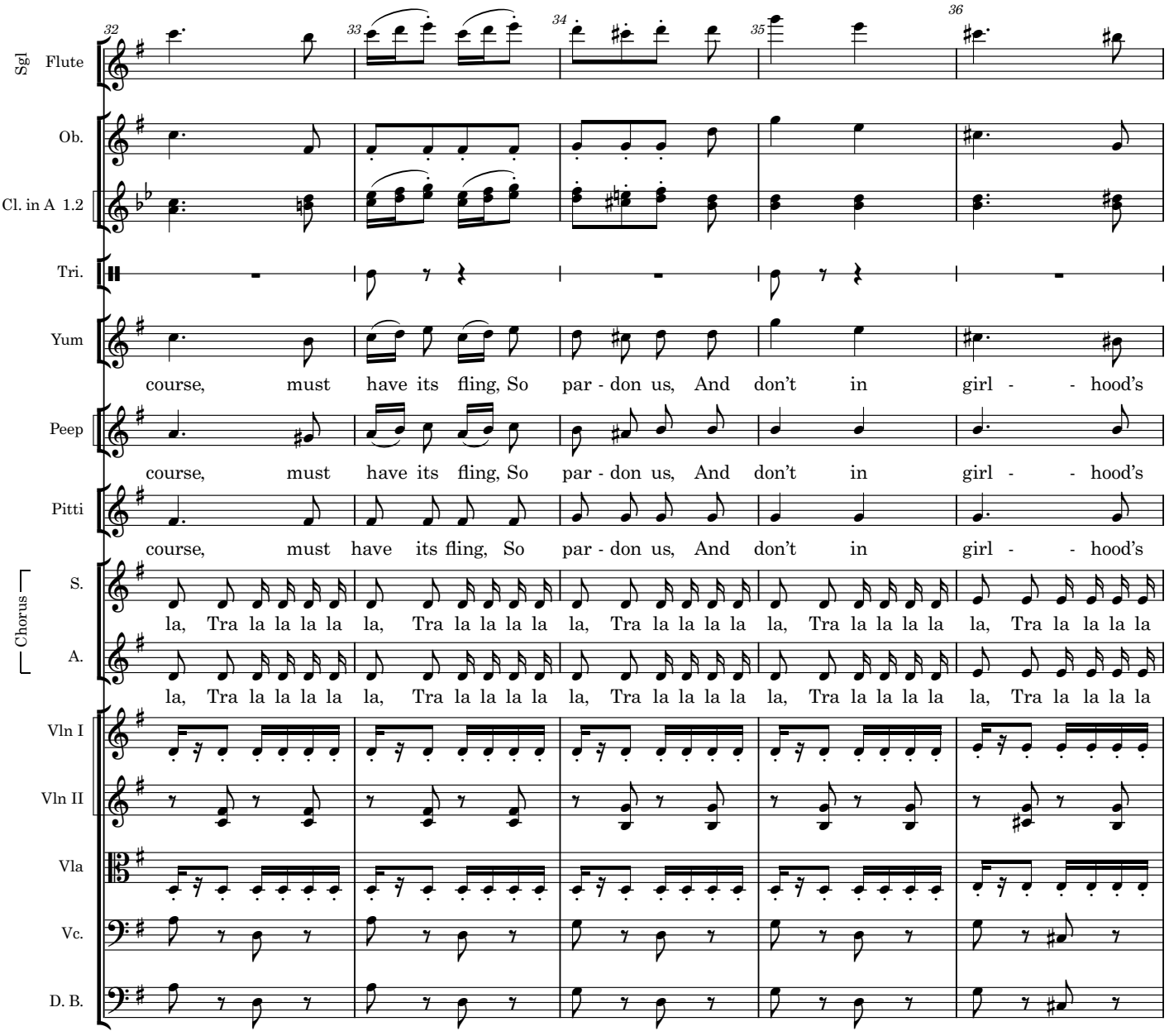


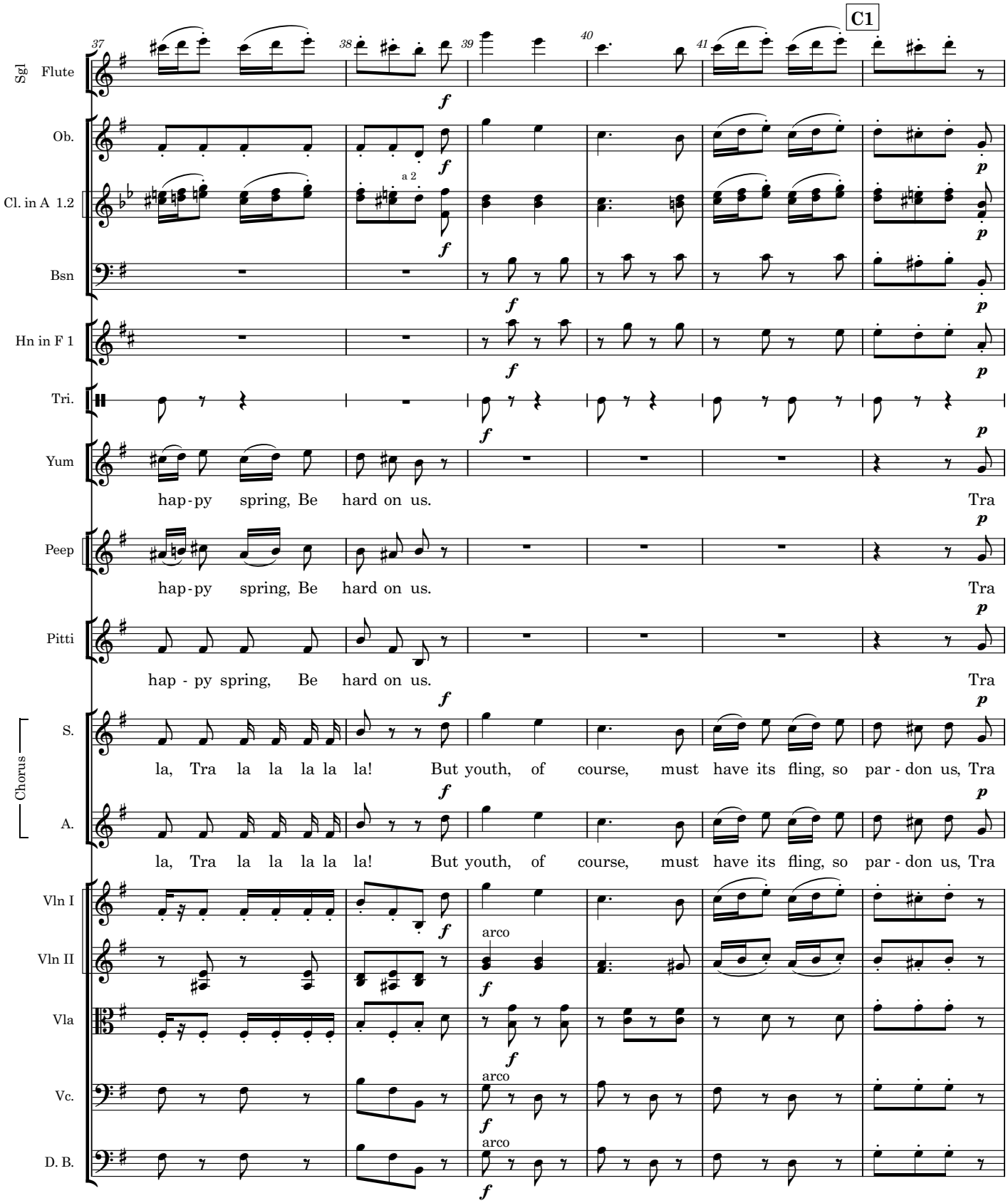

Flute
9
10
11
12
13
14
Sgl Picc
Ob.
a 2
Cl. in A 1.2
Bsn
Hn in F 1
Yum
1. So please you, Sir, we much re - gret If we have failed in e - ti - quette To -
Peep
1. So please you, Sir, we much re - gret If we have failed in e - ti - quette To -
Pitti
1. So please you, Sir, we much re - gret If we have failed in e - ti - quette To -
Vln I
Vln II
Vla
Vc.
D. B.
p

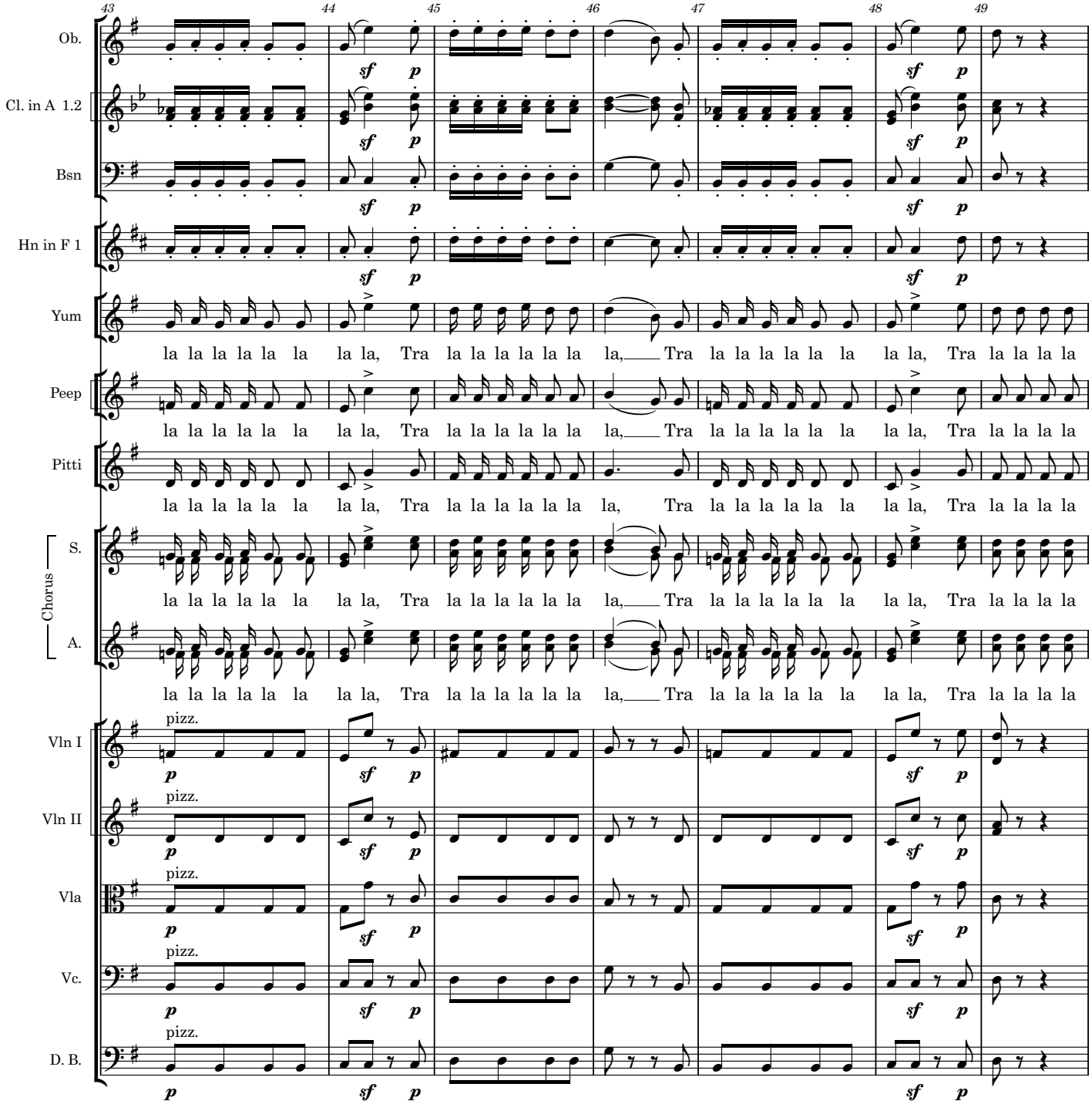

15
16
17
A1
19
Sgl Flute
Cl. in A 1.2
Yum
-wards a man of rank so high— We shall know bet - ter by and bye. But youth, of course, must
Peep
-wards a man of rank so high— We shall know bet - ter by and bye.
Pitti
-wards a man of rank so high— We shall know bet - ter by and bye.
Vln I
Vln II
Vla
Vc.
D. B.

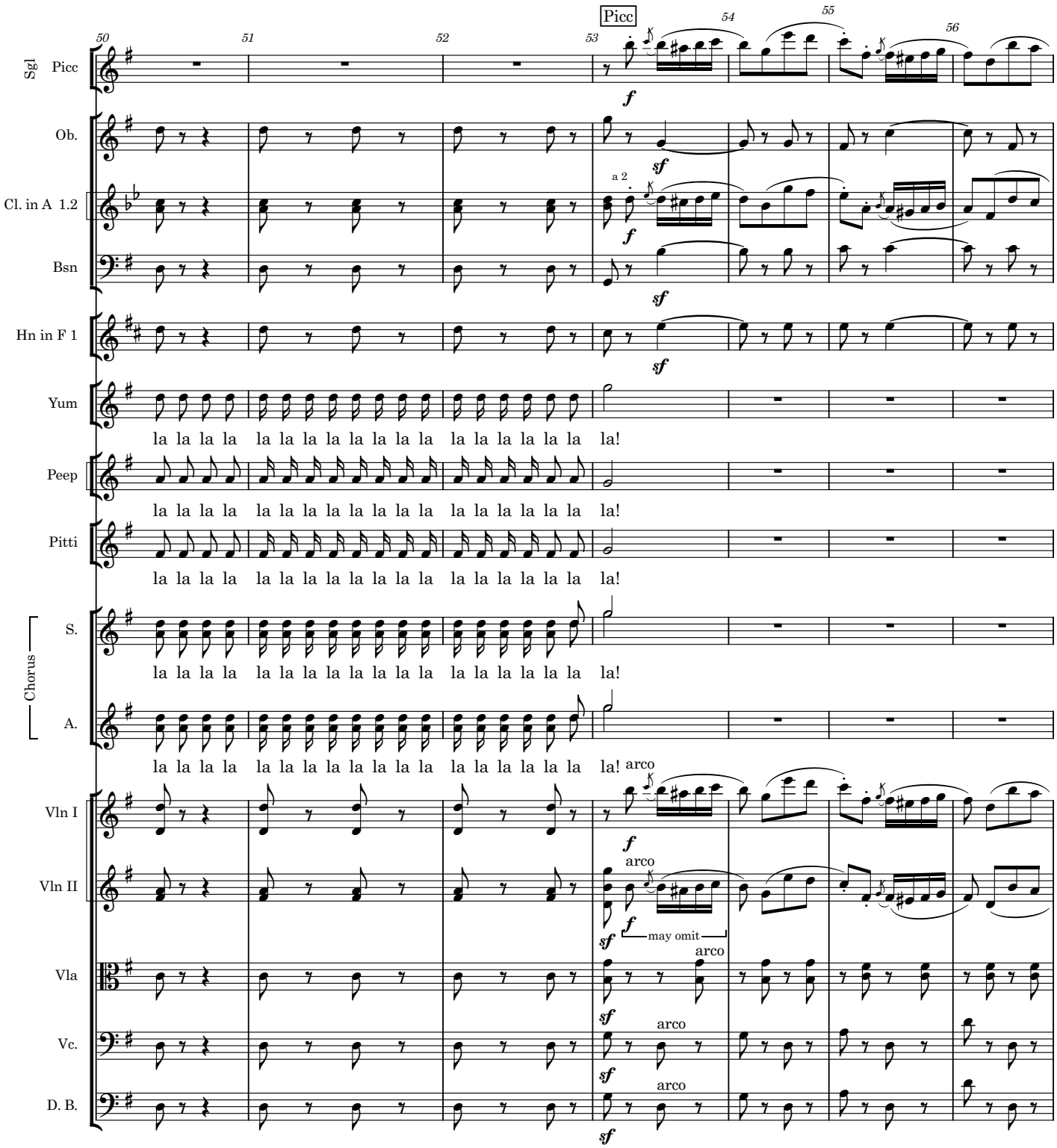

20
21
22
23
24
25
Ob.
Cl. in A 1.2
Yum
Pitti
Vln I
Vln II
Vla
Vc.
D. B.
p
1.
have its fling, So par - don us, So par - don us,
And don't in girl - hood's hap - py spring, Be hard on us, Be

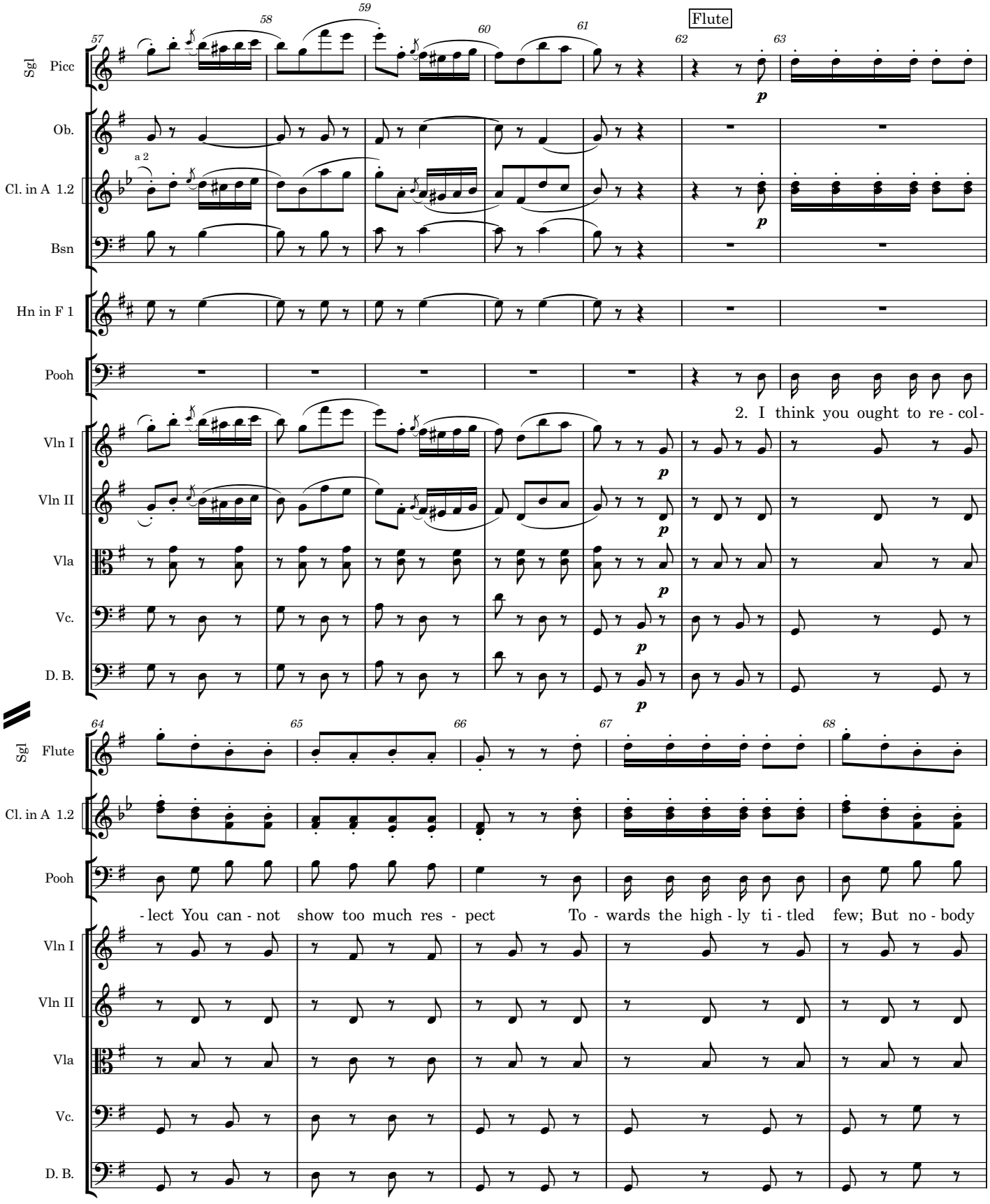

B1
26
27
28
30
31
Sgl Flute
Ob.
Cl. in A 1 2
Tri.
Yum
Peep
Pitti
Chorus
S.
A.
Vln I
Vln II
Vla
Vc.
D. B.
1.
p
But youth, of
But youth, of
hard on us, If we're in - clined to dance and sing, Tra la la la la la, But youth, of
Tra la la la la la, Tra la la la la la, Tra la la la la la
Tra la la la la la, Tra la la la la la, Tra la la la la la
pizz.
pizz.
pizz.

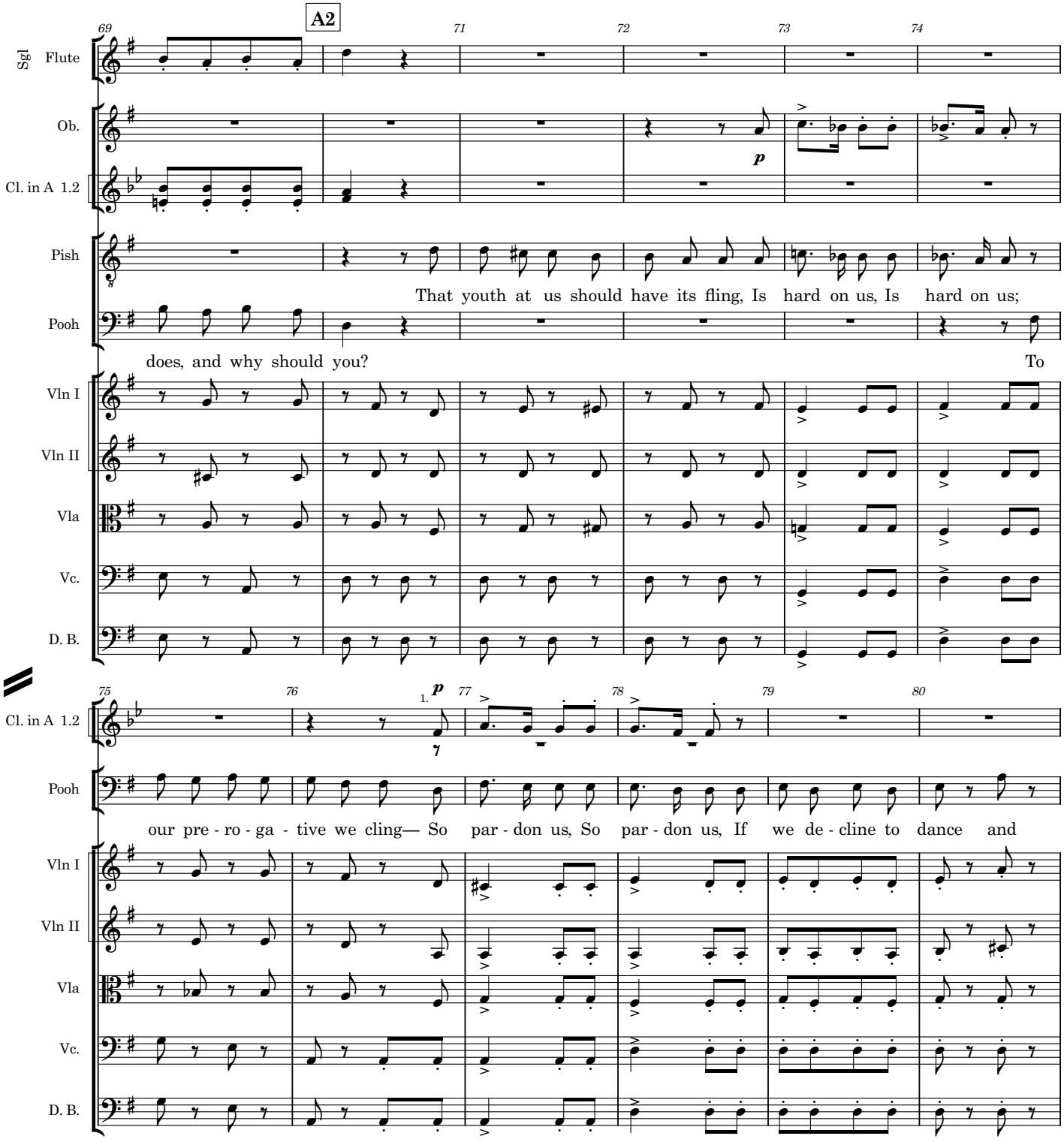

32
33
34
35
36
Sgl
Flute
Ob.
Cl. in A 1.2
Tri.
Yum
course, must have its fling, So par - don us, And don't in girl - - hood's
Peep
course, must have its fling, So par - don us, And don't in girl - - hood's
Pitti
course, must have its fling, So par - don us, And don't in girl - - hood's
Chorus
S.
la, Tra la la la la la, Tra la la la la la, Tra la la la la la, Tra la la la la la, Tra la la la la la
A.
la, Tra la la la la la, Tra la la la la la, Tra la la la la la, Tra la la la la la, Tra la la la la la
Vln I
Vln II
Vla
Vc.
D. B.

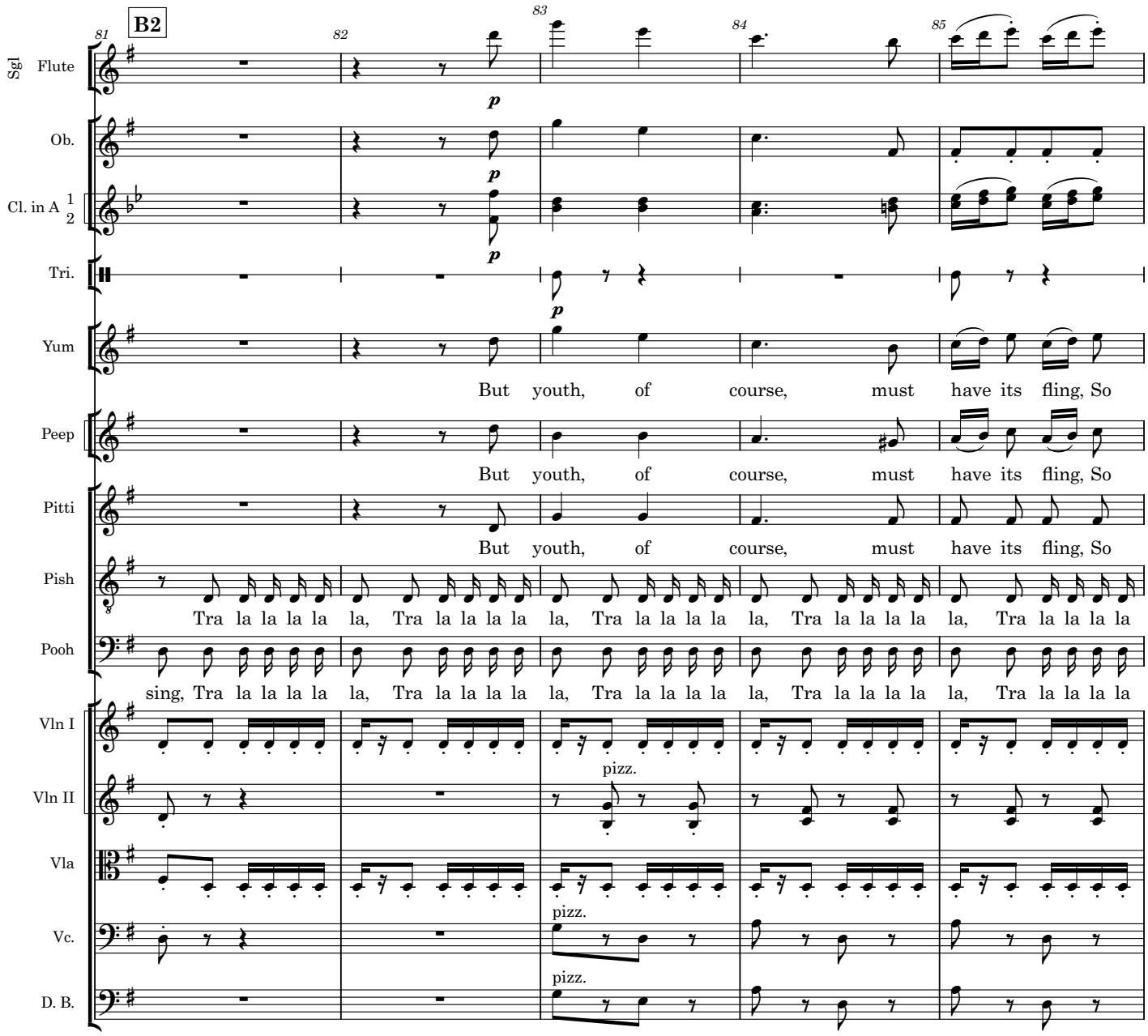

C1
Sgl Flute
Ob.
Cl. in A 1.2
a 2
Bsn
Hn in F 1
Tri.
Yum
hap-py spring, Be hard on us. Tra
Peep
hap-py spring, Be hard on us. Tra
Pitti
hap - py spring, Be hard on us. Tra
Chorus
S.
la, Tra la la la la la! But youth, of course, must have its fling, so par - don us, Tra
A.
la, Tra la la la la la! But youth, of course, must have its fling, so par - don us, Tra
Vln I
Vln II
arco
Vla
Vc.
arco
D. B.
arco

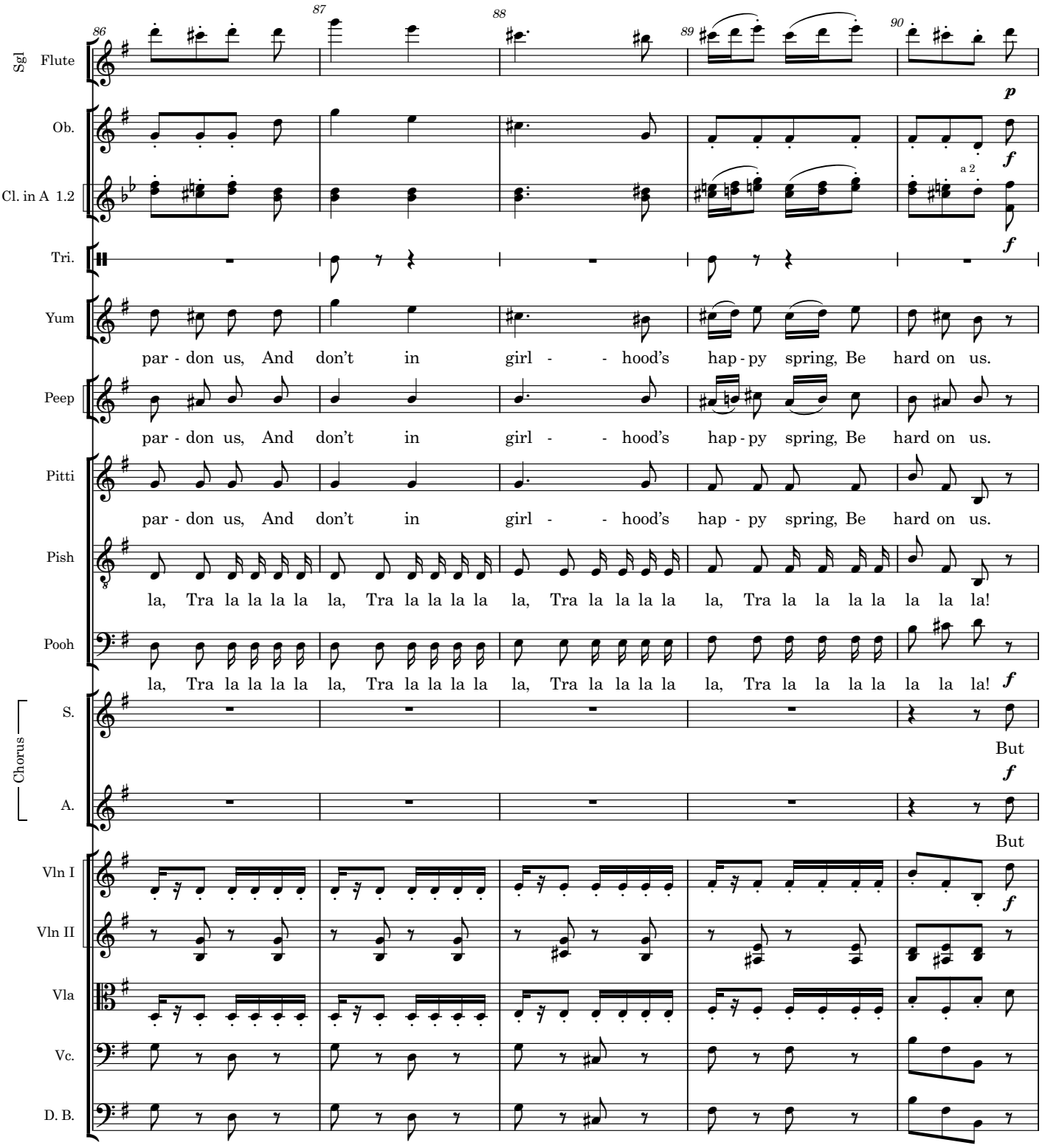

43
44
45
46
47
48
49
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Yum
Peep
Pitti
Chorus
S.
A.
Vln I
Vln II
Vla
Vc.
D. B.
pizz.
sf
p
la la la la la la la la, Tra la la la la la la la, Tra la la la la la la la la, Tra la la la la

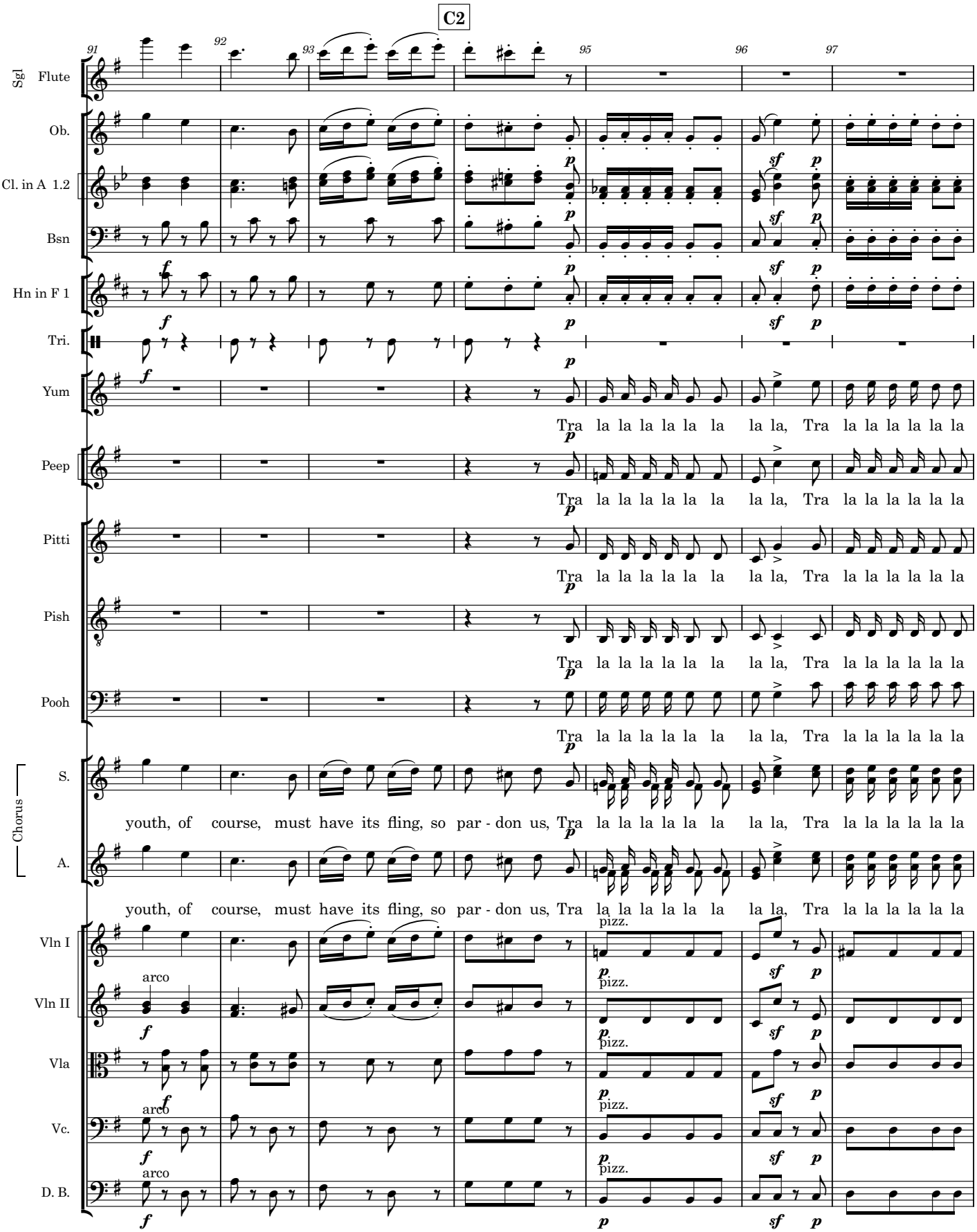

Sgl Picc
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Yum
Peep
Pitti
Chorus
S.
A.
Vln I
Vln II
Vla
Vc.
D. B.
Picc
a 2
arco
may omit
la la la

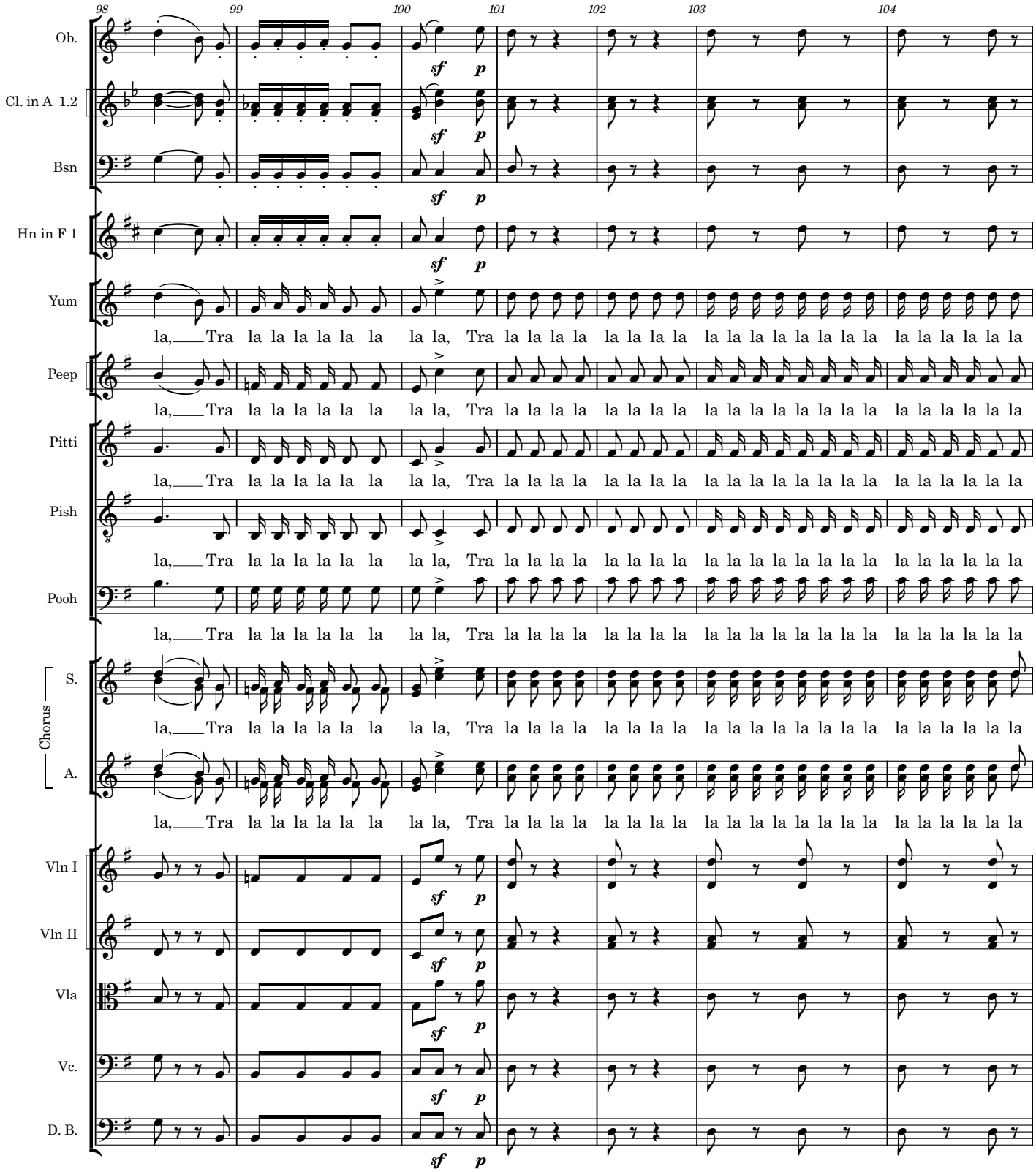

Sgl Picc
Ob.
a 2
Cl. in A 1.2
Bsn
Hn in F 1
Pooh
Flute
2. I think you ought to re - col-
Vln I
Vln II
Vla
Vc.
D. B.
Sgl Flute
Cl. in A 1.2
Pooh
- lect You can - not show too much res - pect To - wards the high - ly ti - tled few; But no - body
Vln I
Vln II
Vla
Vc.
D. B.

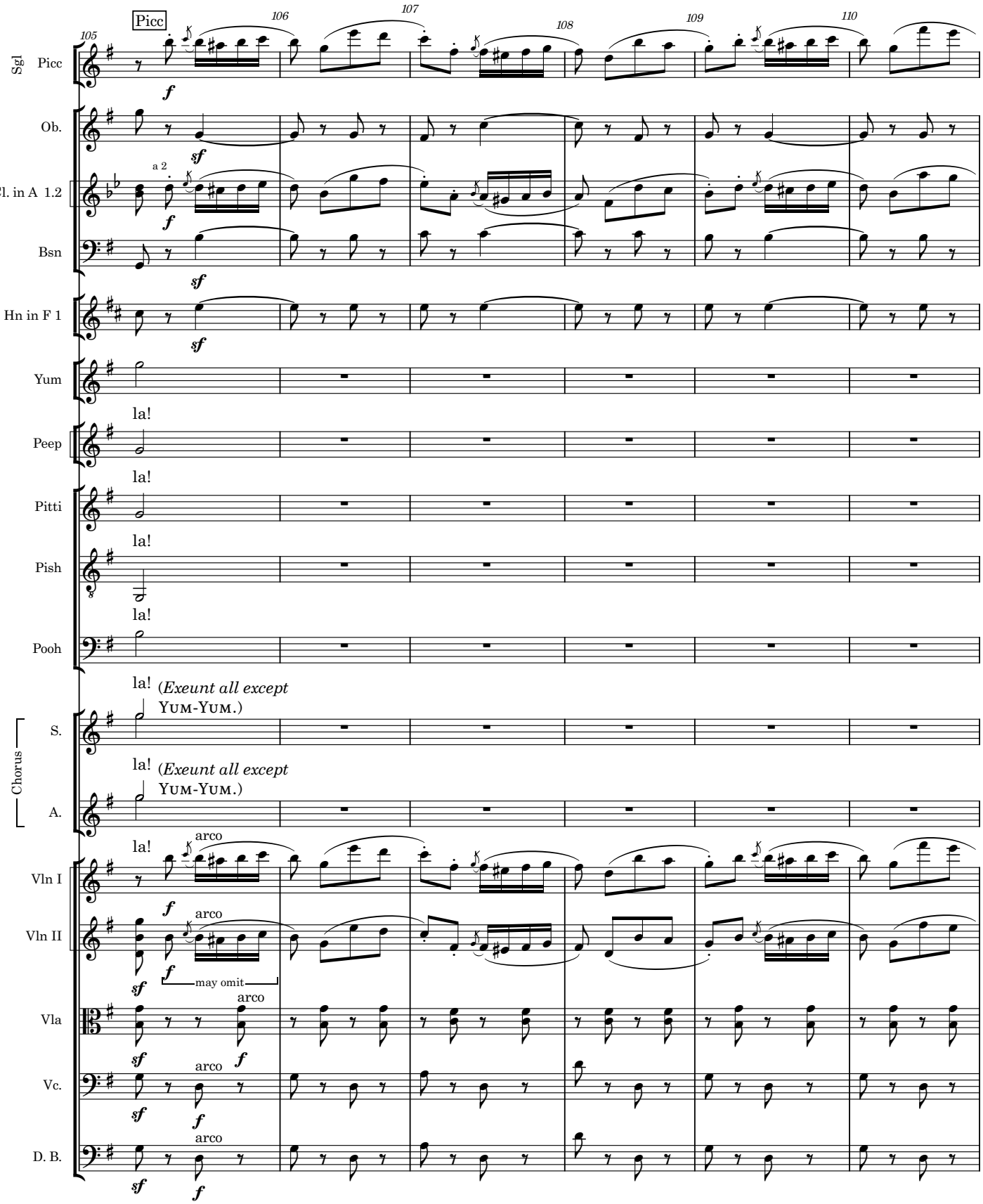

A2
Sgl Flute
Ob.
Cl. in A 1.2
Pish
That youth at us should have its fling, Is hard on us, Is hard on us;
Pooh
does, and why should you?
To
Vln I
Vln II
Vla
Vc.
D. B.
Cl. in A 1.2
Pooh
our pre - ro - ga - tive we cling— So par - don us, So par - don us, If we de - cline to dance and
Vln I
Vln II
Vla
Vc.
D. B.

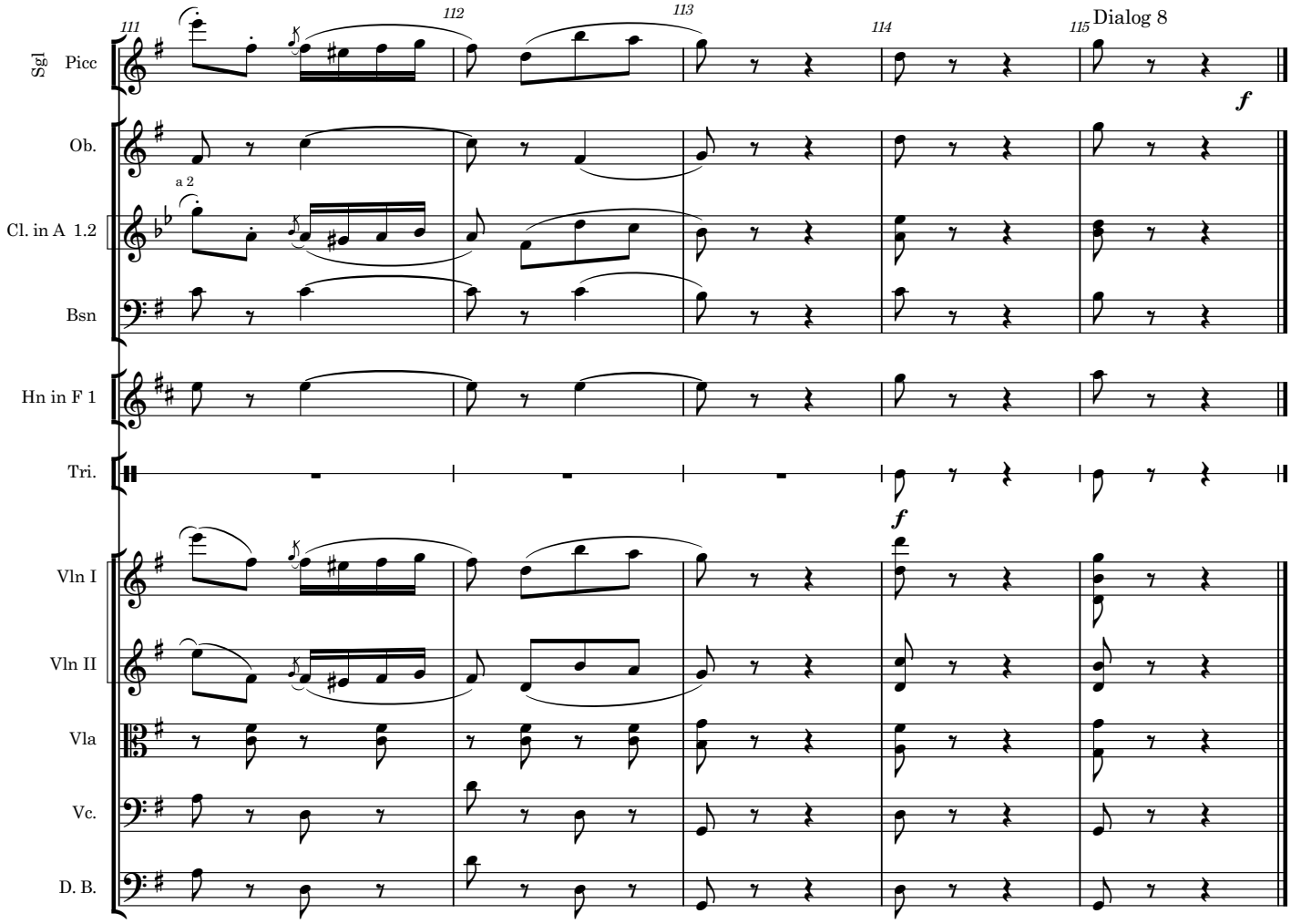

B2
81
82
83
84
85
Sgl Flute
Ob.
Cl. in A 1 2
Tri.
Yum
But youth, of course, must have its fling, So
Peep
But youth, of course, must have its fling, So
Pitti
But youth, of course, must have its fling, So
Pish
Tra la la la la la, Tra la la la la la, Tra la la la la la, Tra la la la la la, Tra la la la la
Pooh
sing, Tra la la la la la, Tra la la la la la, Tra la la la la la, Tra la la la la la, Tra la la la la
Vln I
Vln II
pizz.
Vla
pizz.
Vc.
pizz.
D. B.


86
87
88
89
90
Sgl Flute
Ob.
Cl. in A 1.2
a 2
Tri.
Yum
par - don us, And don't in girl - - hood's hap - py spring, Be hard on us.
Peep
par - don us, And don't in girl - - hood's hap - py spring, Be hard on us.
Pitti
par - don us, And don't in girl - - hood's hap - py spring, Be hard on us.
Pish
la, Tra la la la la la, Tra la la la la la, Tra la la la la la, Tra la la la la la la!
Pooh
la, Tra la la la la la, Tra la la la la la, Tra la la la la la, Tra la la la la la la!
Chorus
S.
But
A.
But
Vln I
Vln II
Vla
Vc.
D. B.


C2
91
92
93
95
96
97
Sgl Flute
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Tri.
Yum
Peep
Pitti
Pish
Pooh
Chorus
S.
A.
Vln I
Vln II
Vla
Vc.
D. B.
Tra la la 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
arco
pizz.


98
99
100
101
102
103
104
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Yum
Peep
Pitti
Pish
Pooh
Chorus
S.
A.
Vln I
Vln II
Vla
Vc.
D. B.
sf
p
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 la la la la la la la


105
106
107
108
109
110
Picc
Sgl Picc
Ob.
Cl. in A 1.2
a 2
Bsn
Hn in F 1
Yum
Peep
Pitti
Pish
Pooh
la!
(Exeunt all except Yum-Yum.)
Chorus
S.
A.
Vln I
Vln II
Vla
Vc.
D. B.
arco
may omit
f
sf


111
112
113
114
115
Dialog 8
Sgl
Picc
Ob.
a 2
Cl. in A 1.2
Bsn
Hn in F 1
Tri.
Vln I
Vln II
Vla
Vc.
D. B.
f
f

(*Enter* NANKI-POO.)

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

YUM. Alas, yes!

NANK. But you do not love him?

YUM. Alas, no!

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

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

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

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

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

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

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

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

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

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

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

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

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

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

NANK. It is capital!

YUM. And we must obey the law.

NANK. Deuce take the law!

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

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

YUM. Happy indeed!

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

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

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

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

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

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

NANK. If it wasn't for the law.

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

NANK. Not for worlds!

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

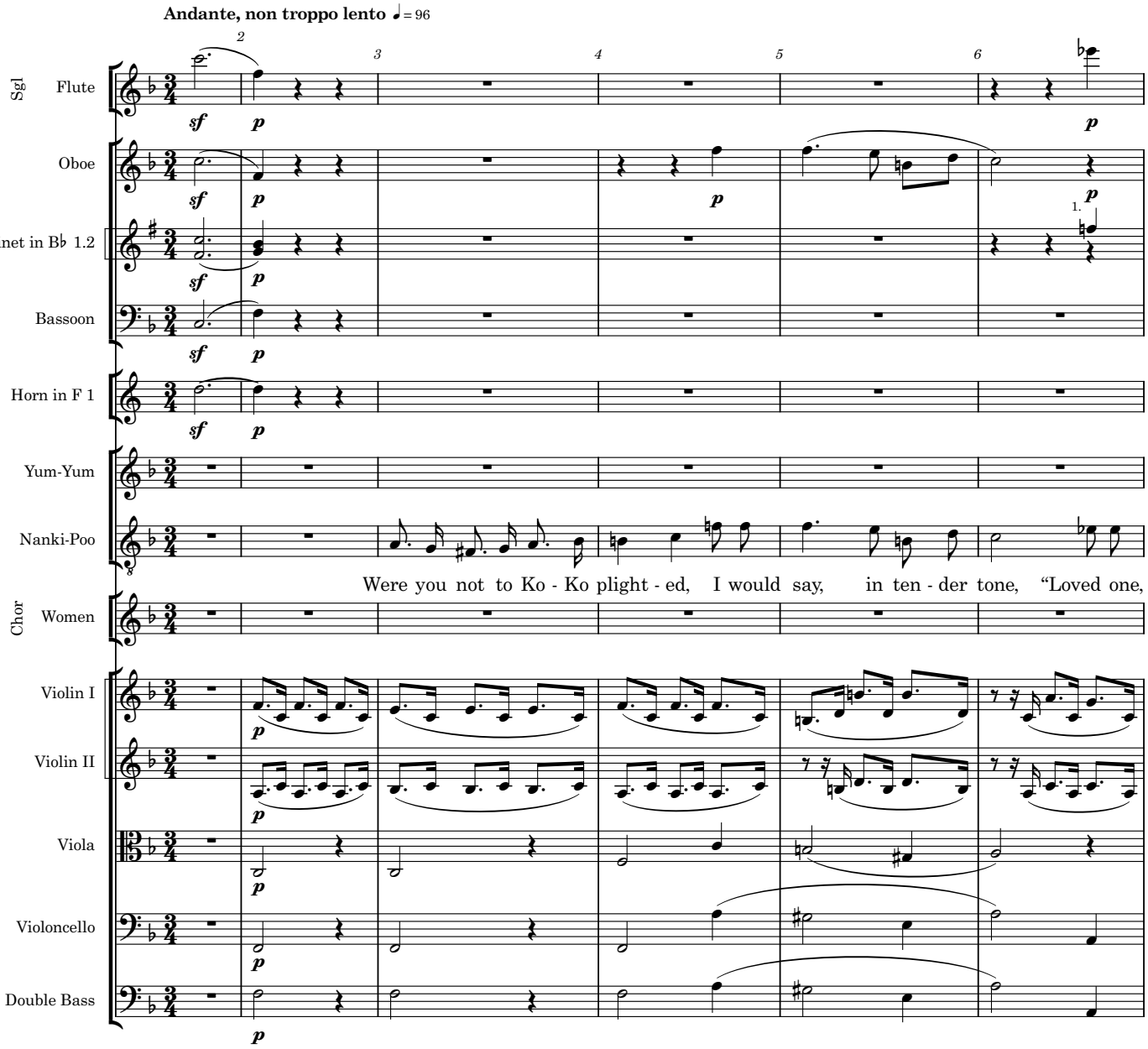
NANK. Being engaged to Ko-Ko!

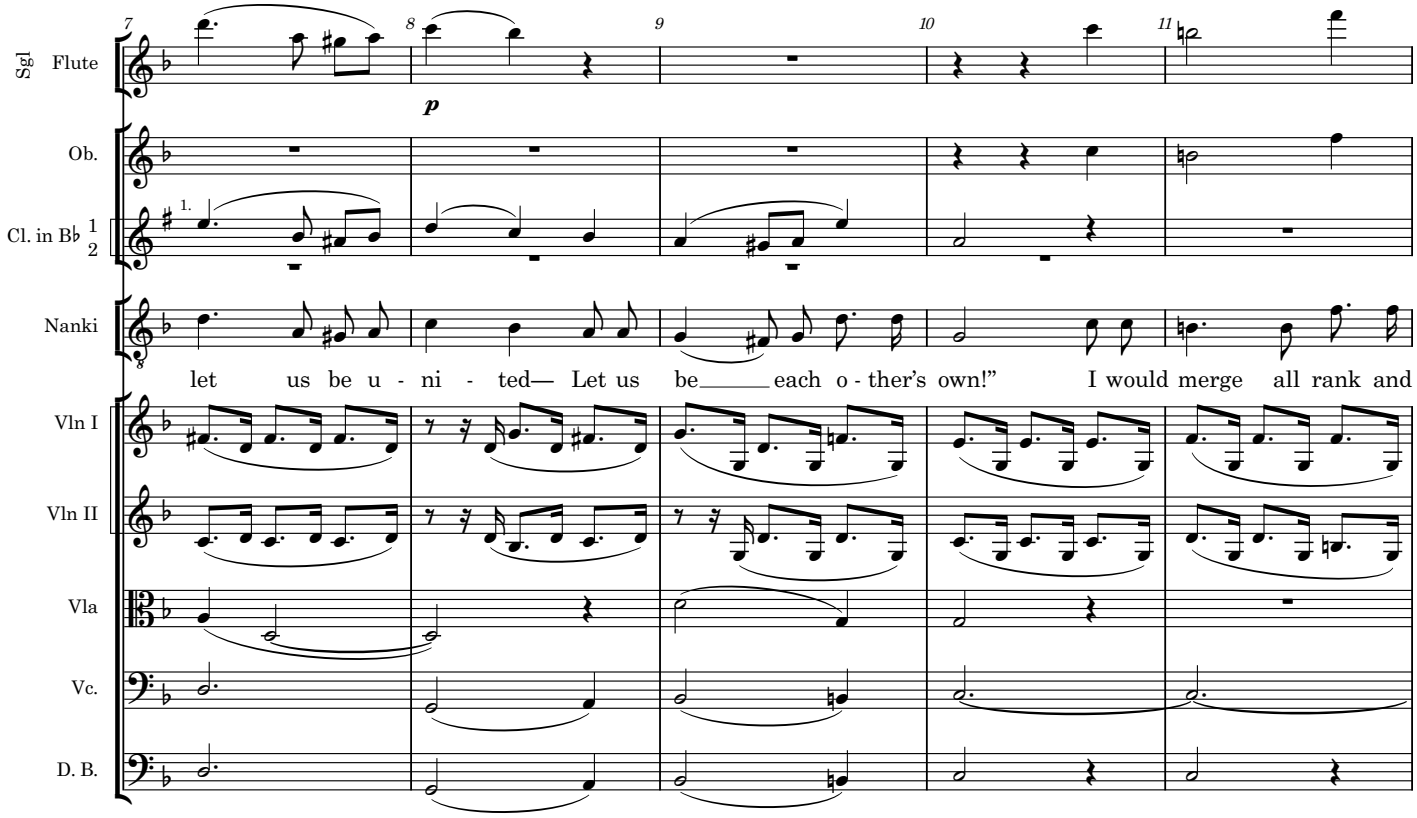
The Mikado
9. Were you not to Ko-ko plighted

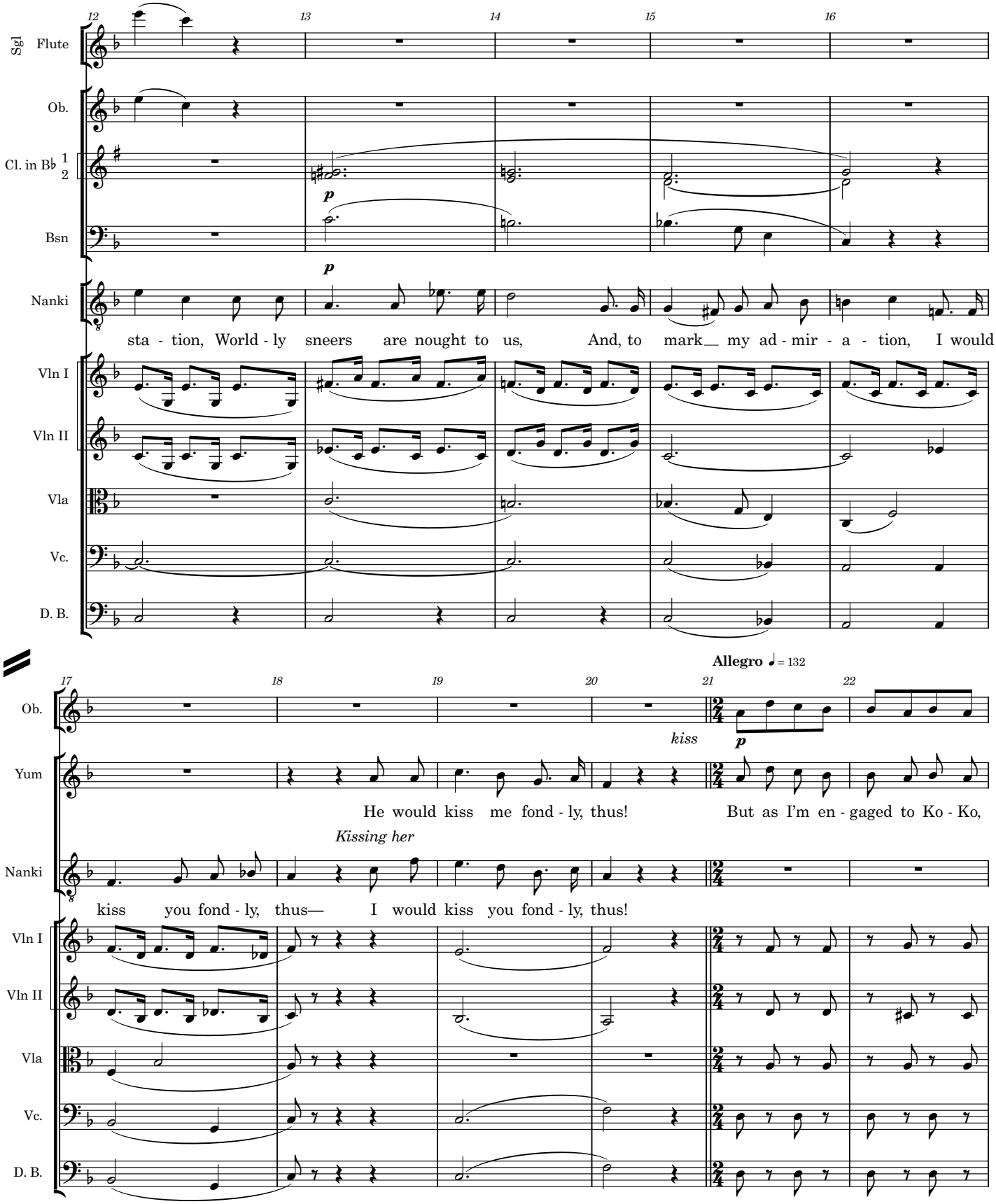
Yum-Yum and Nanki-Poo

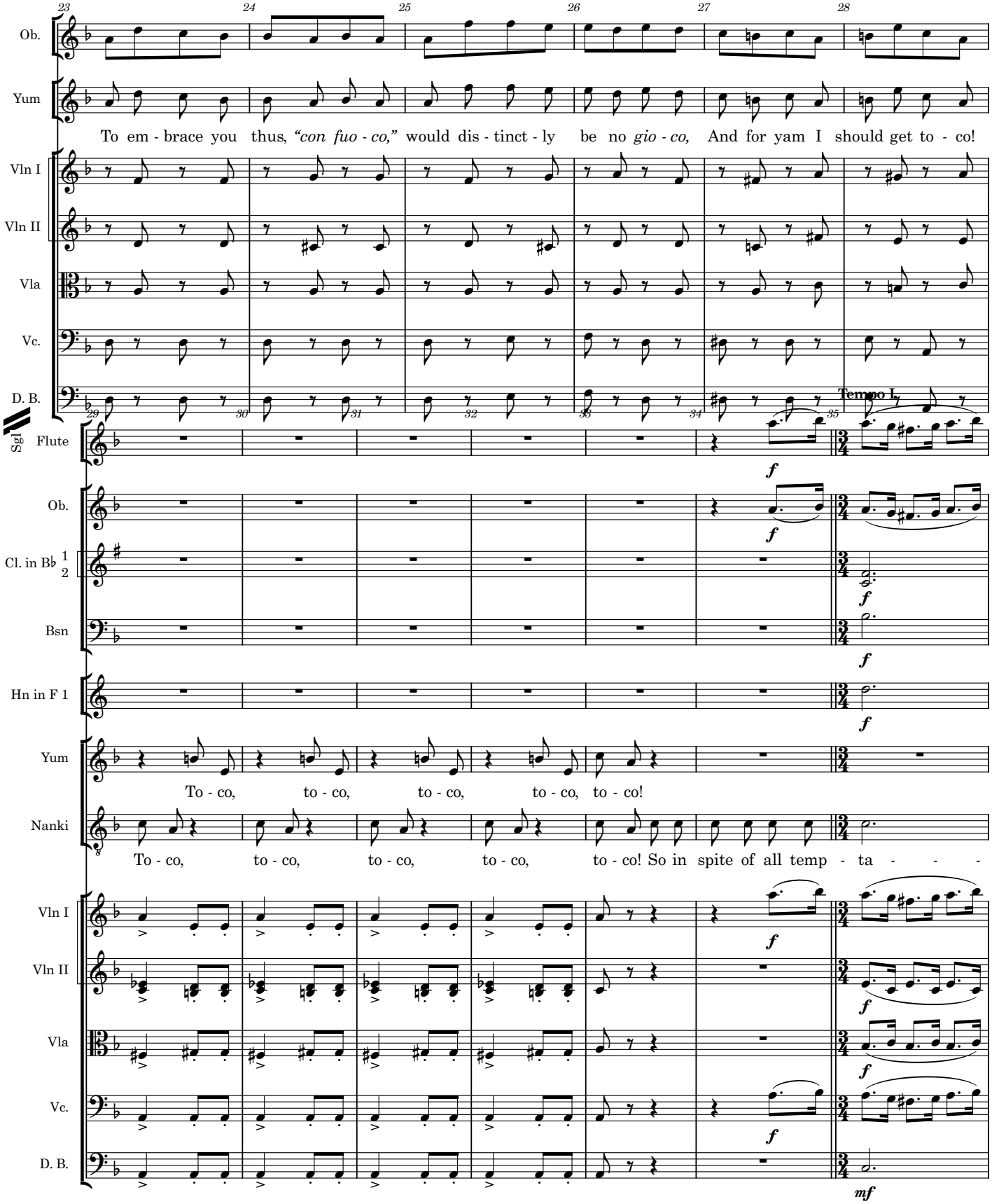
W S Gilbert

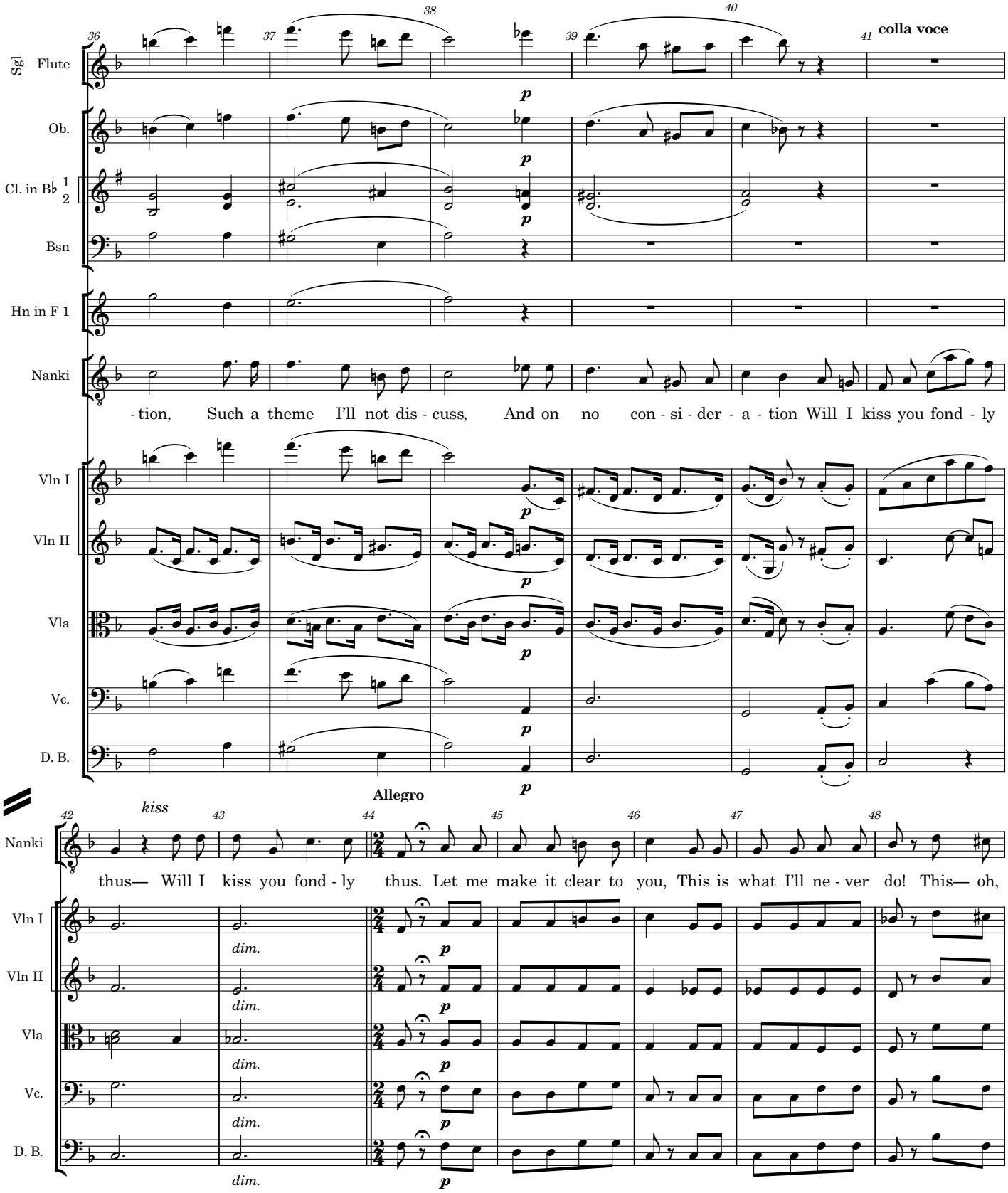
Arthur Sullivan

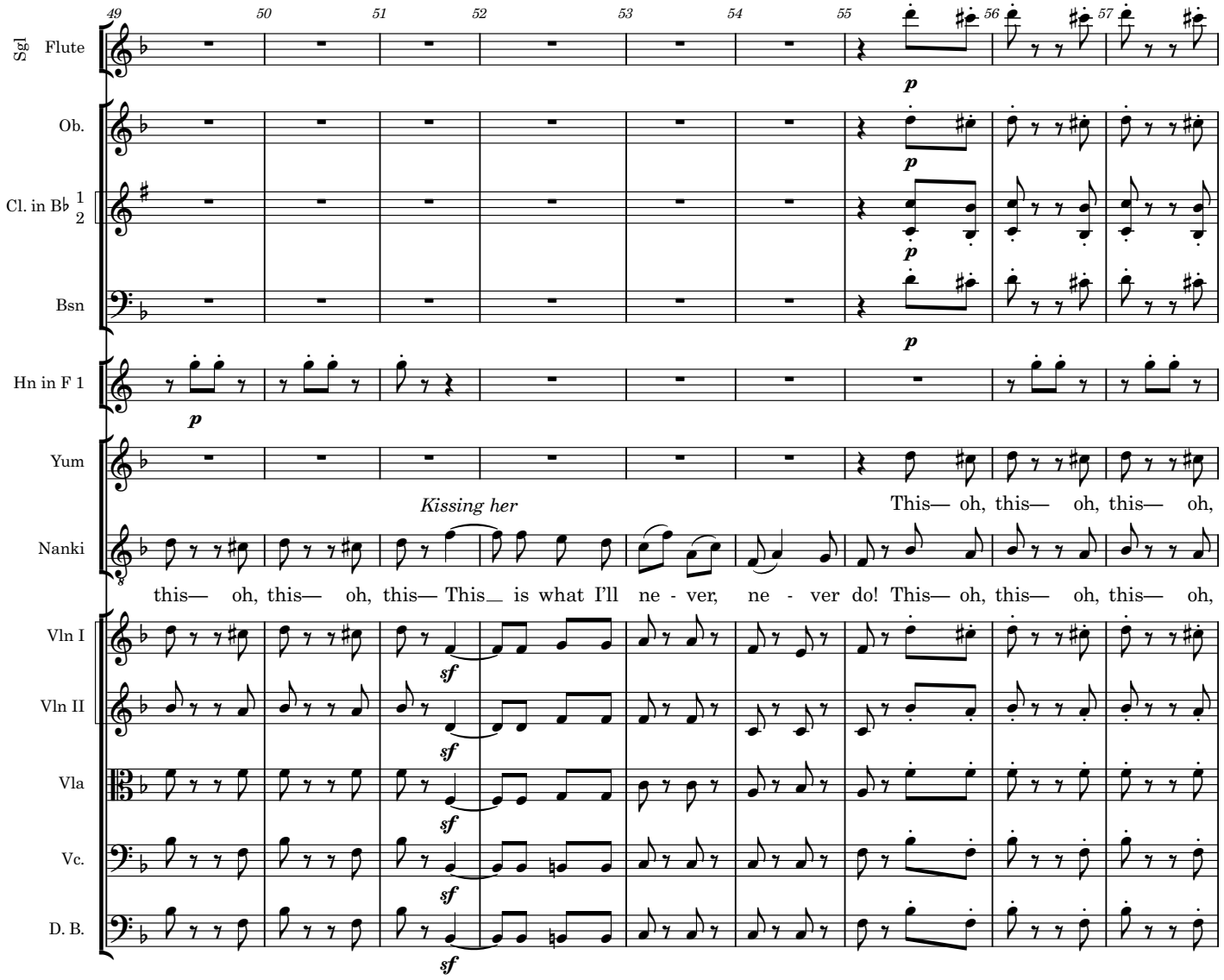


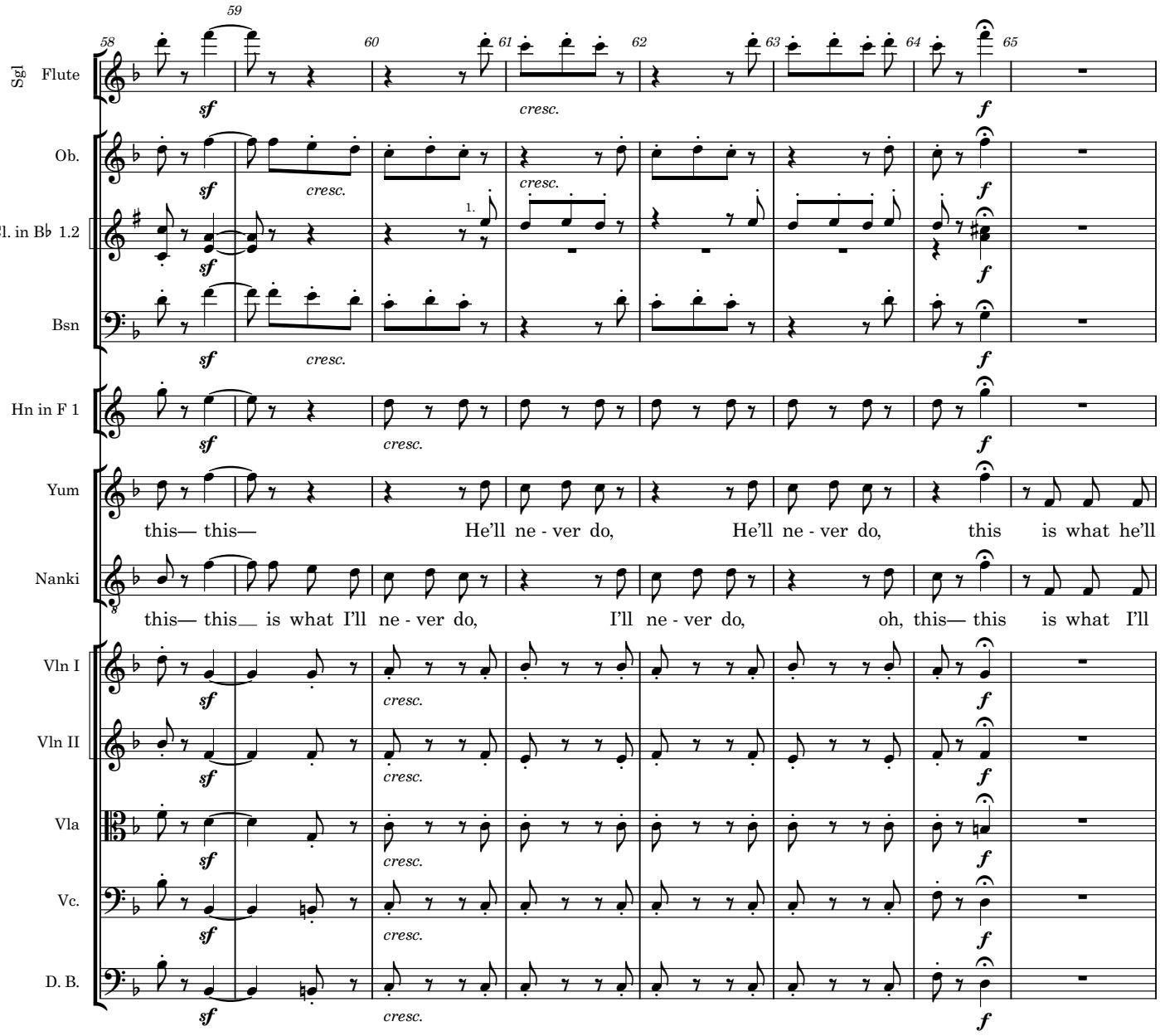

Sgl Flute
Ob.
Cl. in B♭ 1 2
Nanki
Vln I
Vln II
Vla
Vc.
D. B.
7
8
9
10
11
p
1.
let us be u - ni - ted— Let us be_____ each o - ther's own!" I would merge all rank and

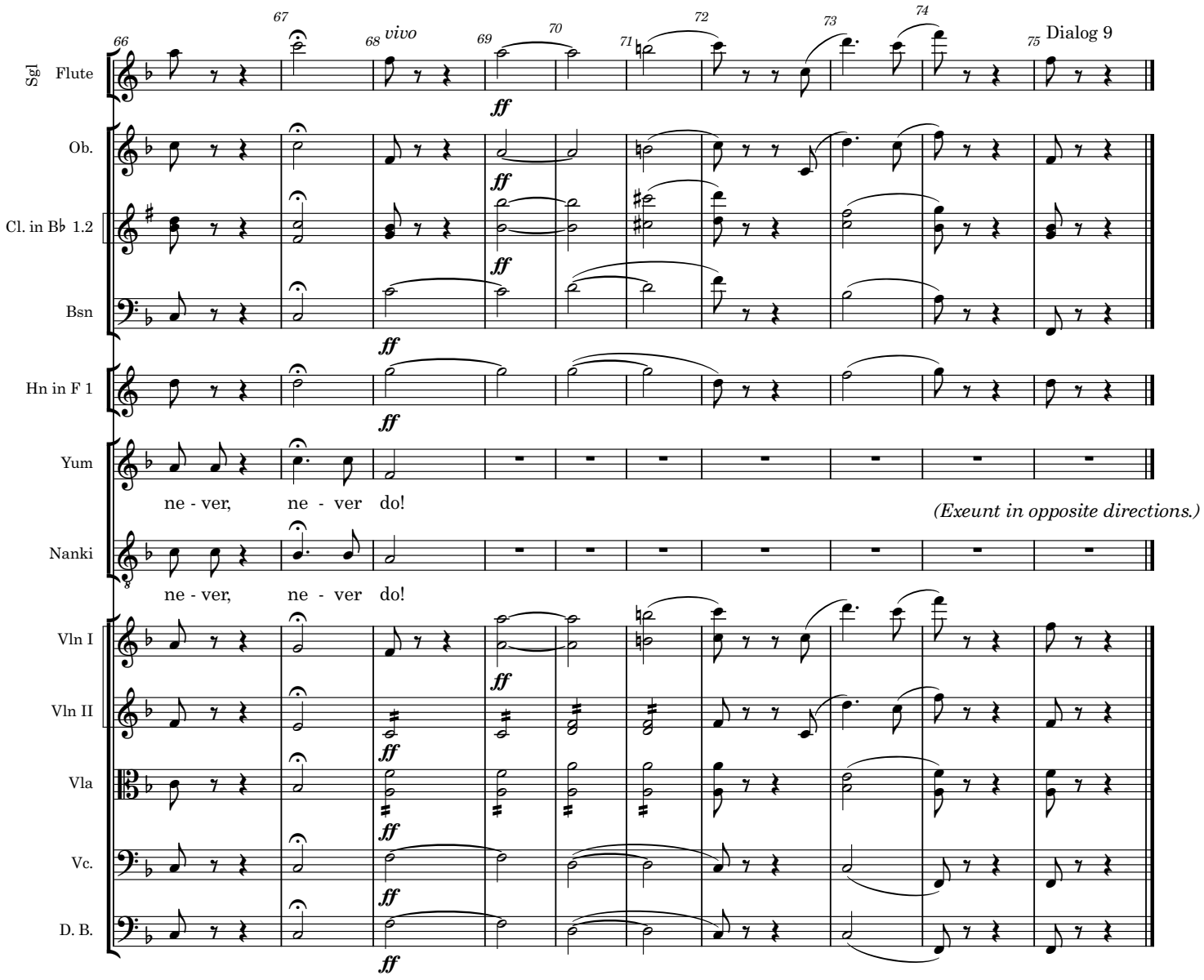

Sgl Flute
Ob.
Cl. in B♭ 1 2
Bsn
Nanki
sta - tion, World - ly sneers are nought to us, And, to mark my ad - mir - a - tion, I would
Vln I
Vln II
Vla
Vc.
D. B.
Allegro ♩= 132
kiss
Yum
He would kiss me fond - ly, thus! But as I'm en - gaged to Ko - Ko,
Kissing her
kiss you fond - ly, thus— I would kiss you fond - ly, thus!


Ob.
Yum
To em - brace you thus, "con fuo - co," would dis - tinct - ly be no gio - co, And for yam I should get to - co!
Vln I
Vln II
Vla
Vc.
D. B.
Tempo I.
Sgl Flute
Ob.
Cl. in B♭ 1 2
Bsn
Hn in F 1
Yum
To - co, to - co, to - co, to - co, to - co!
Nanki
To - co, to - co, to - co, to - co, to - co! So in spite of all temp - ta - - - -
Vln I
Vln II
Vla
Vc.
D. B.


Sgl Flute
Ob.
Cl. in B♭ 1 2
Bsn
Hn in F 1
Nanki
Vln I
Vln II
Vla
Vc.
D. B.
36
37
38
39
40
41
colla voce
p
- tion, Such a theme I'll not dis - cuss, And on no con - si - der - a - tion Will I kiss you fond - ly
Allegro
42
kiss
43
44
45
46
47
48
thus— Will I kiss you fond - ly thus. Let me make it clear to you, This is what I'll ne - ver do! This— oh,
dim.


49
50
51
52
53
54
55
56
57
Sgl Flute
Ob.
Cl. in B♭ 1 2
Bsn
Hn in F 1
Yum
Nanki
Vln I
Vln II
Vla
Vc.
D. B.
p
Kissing her
This— oh, this— oh, this— oh,
this— oh, this— oh, this— This is what I'll ne - ver, ne - ver do! This— oh, this— oh, this— oh,
sf


Sgl Flute
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Yum
Nanki
Vln I
Vln II
Vla
Vc.
D. B.
58
59
60
61
62
63
64
65
sf
cresc.
f
1.
this— this—
He'll ne - ver do,
He'll ne - ver do,
this is what he'll
this— this— is what I'll ne - ver do,
I'll ne - ver do,
oh, this— this is what I'll


66
67
68 vivo
69
70
71
72
73
74
75 Dialog 9
Sgl Flute
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Yum
ne - ver, ne - ver do!
(Exeunt in opposite directions.)
Nanki
ne - ver, ne - ver do!
Vln I
Vln II
Vla
Vc.
D. B.
ff

(*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.

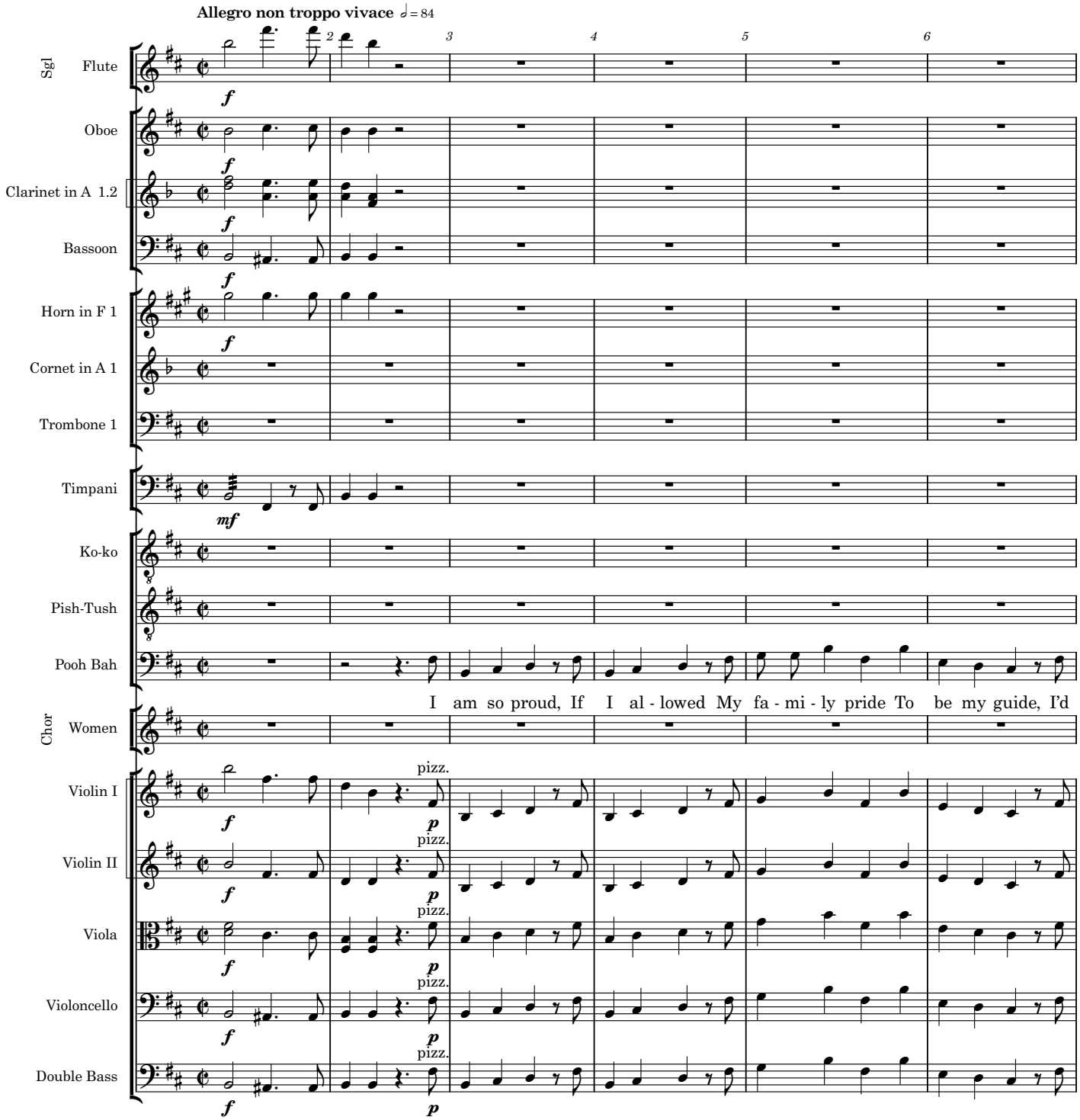
POOH. I should be delighted. Such an appointment would realize my fondest dreams. But no, at any sacrifice, I must setbounds to my insatiable ambition!

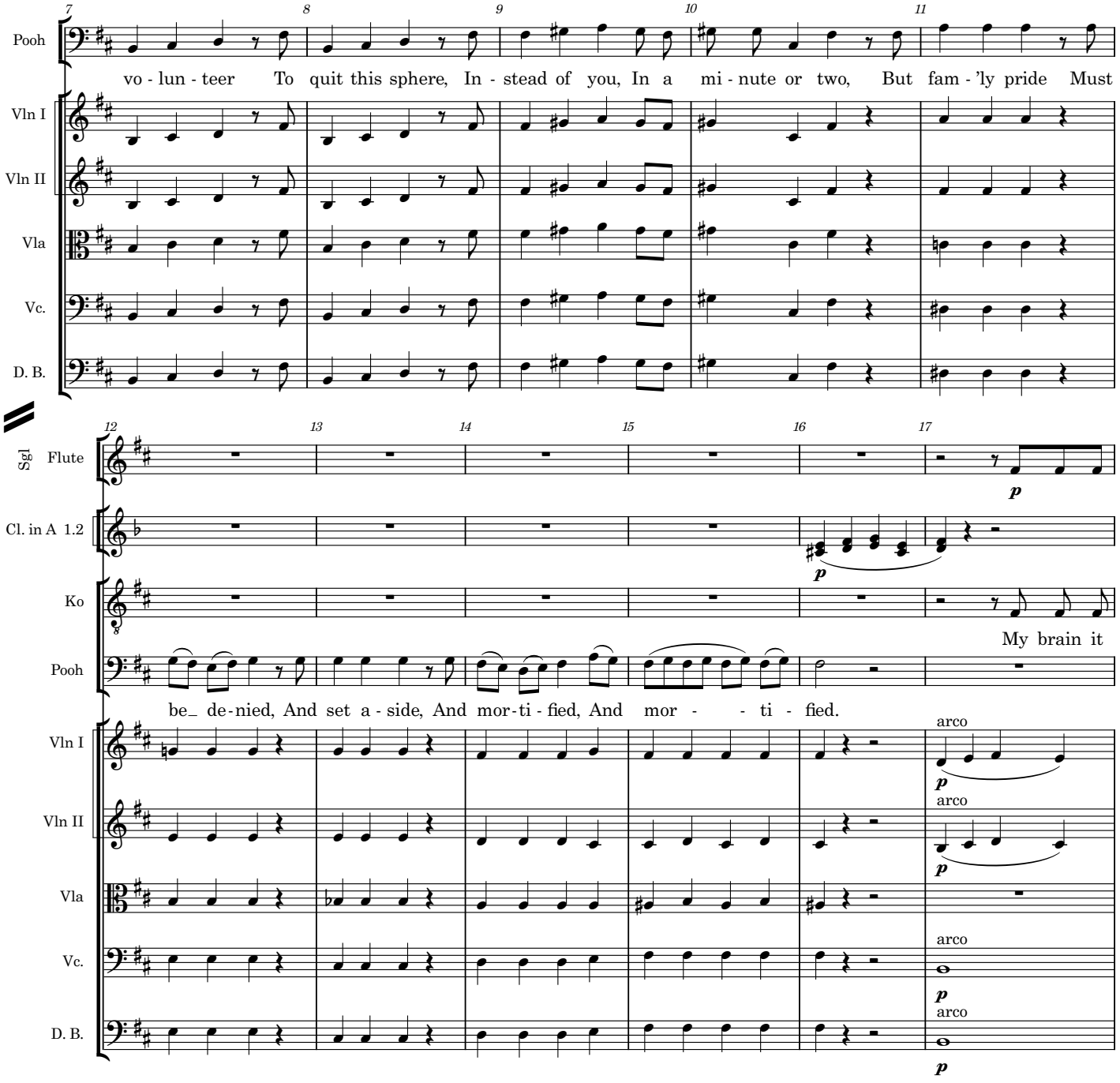
The Mikado
10. I am so proud

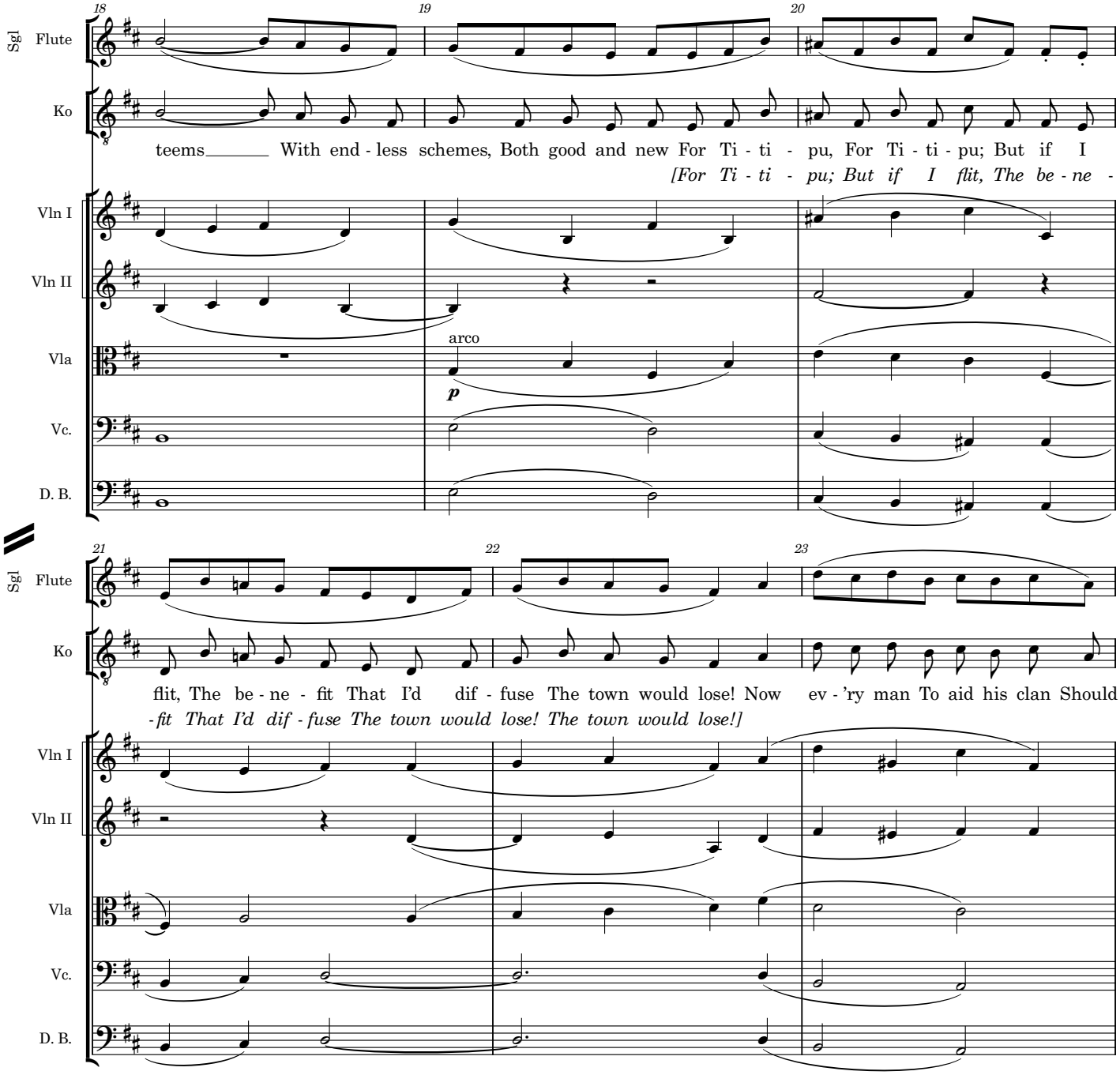
Pooh-Bah, Ko-Ko, and Pish-Tush

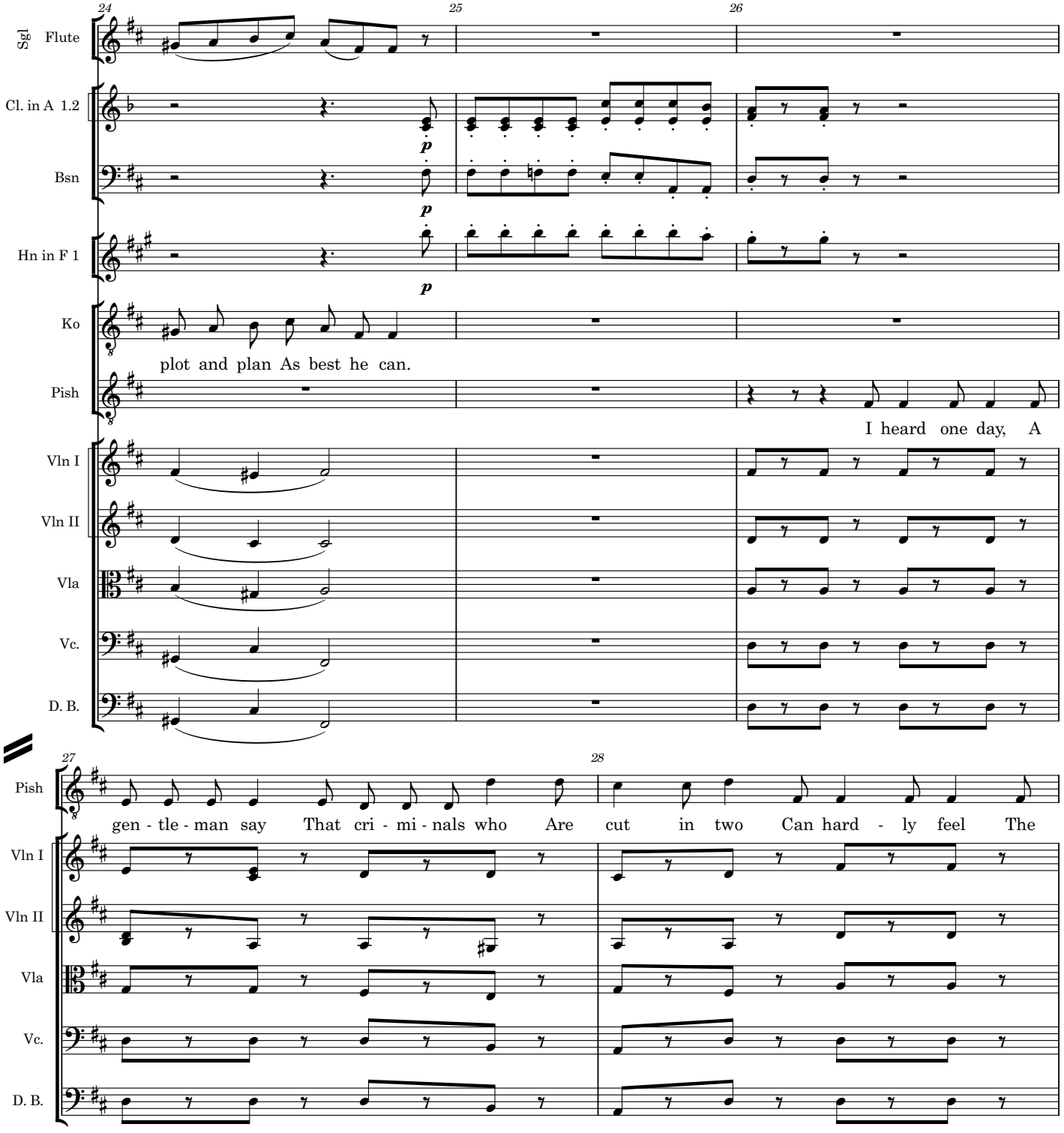
W S Gilbert

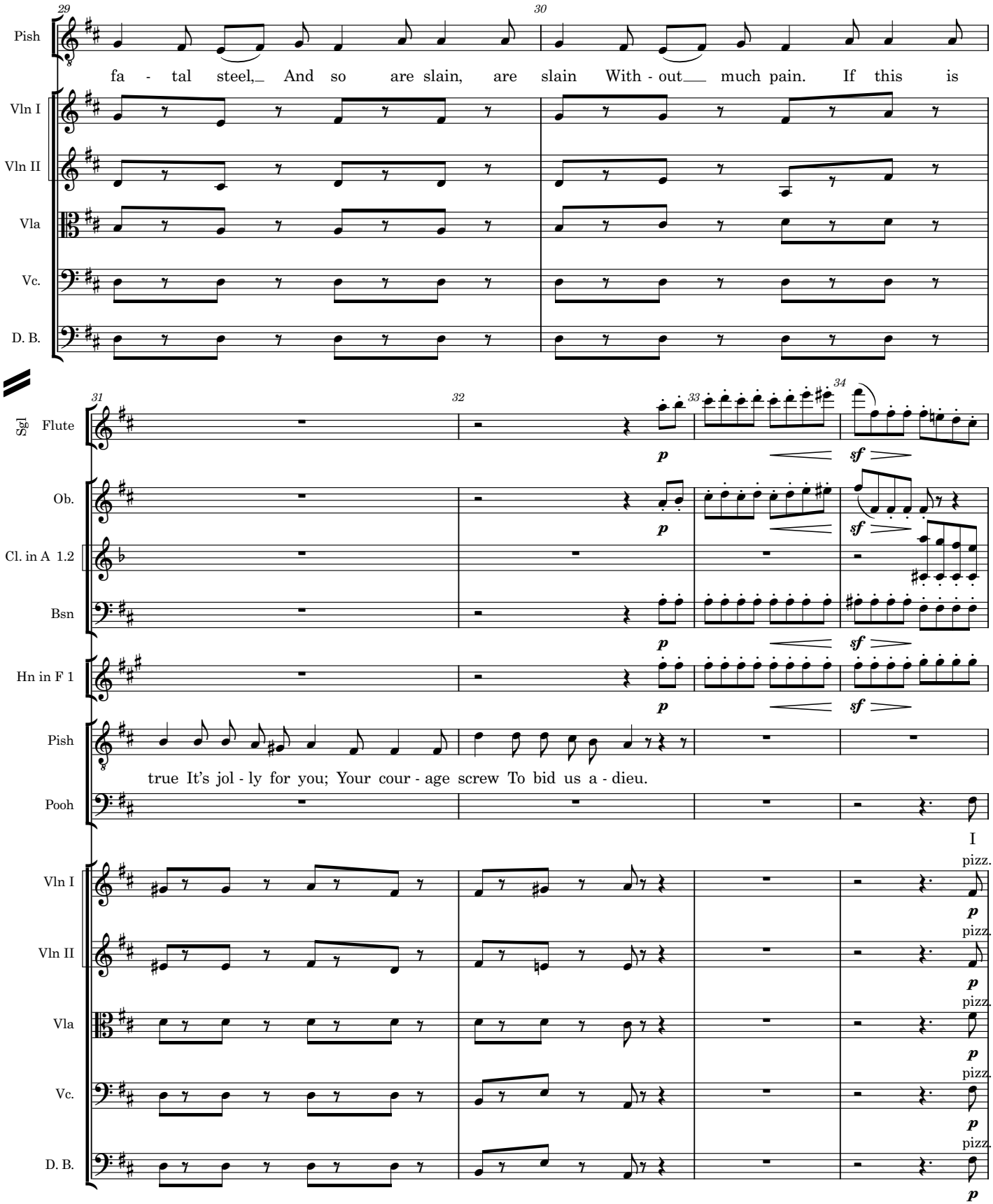
Arthur Sullivan

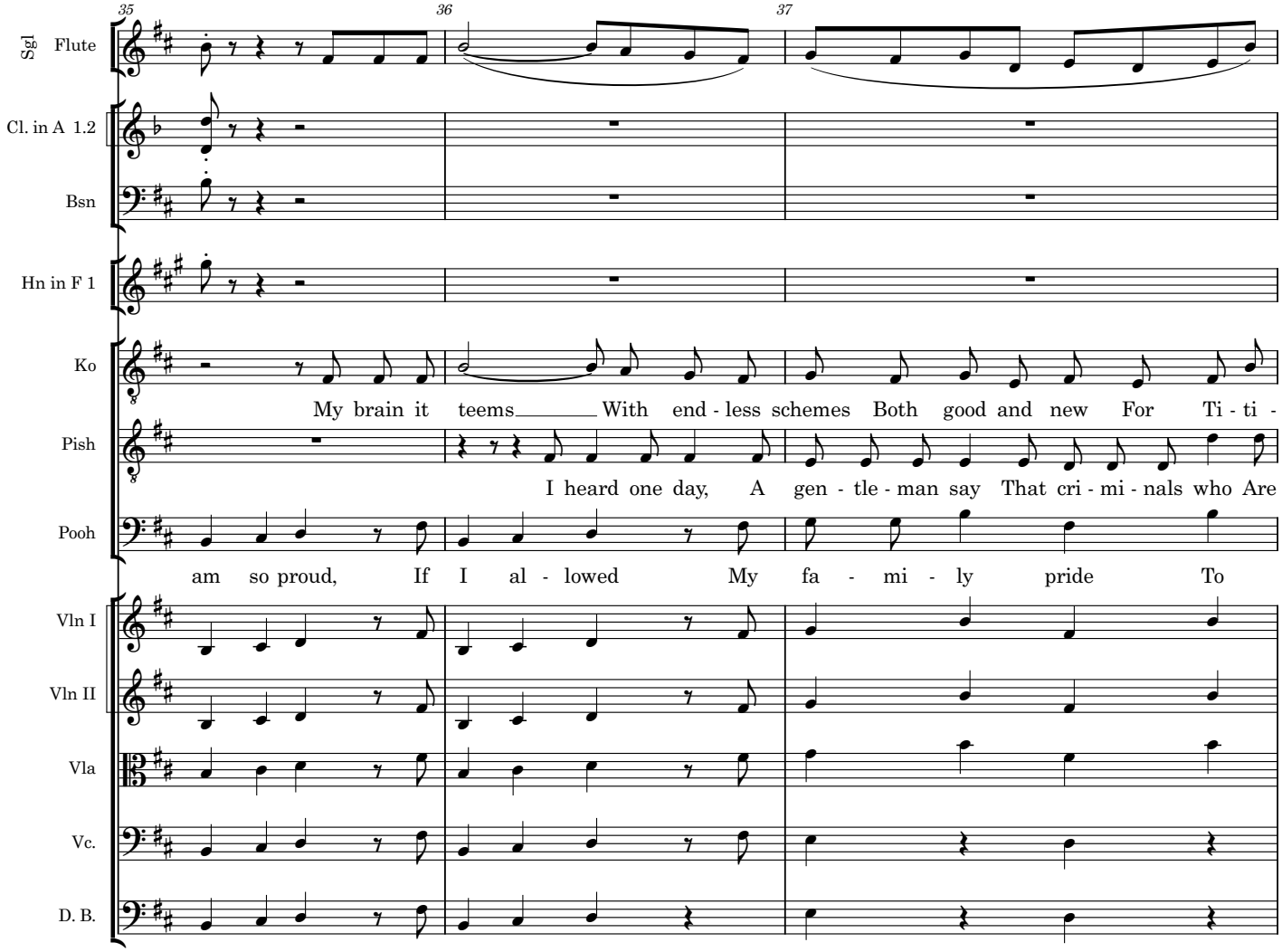


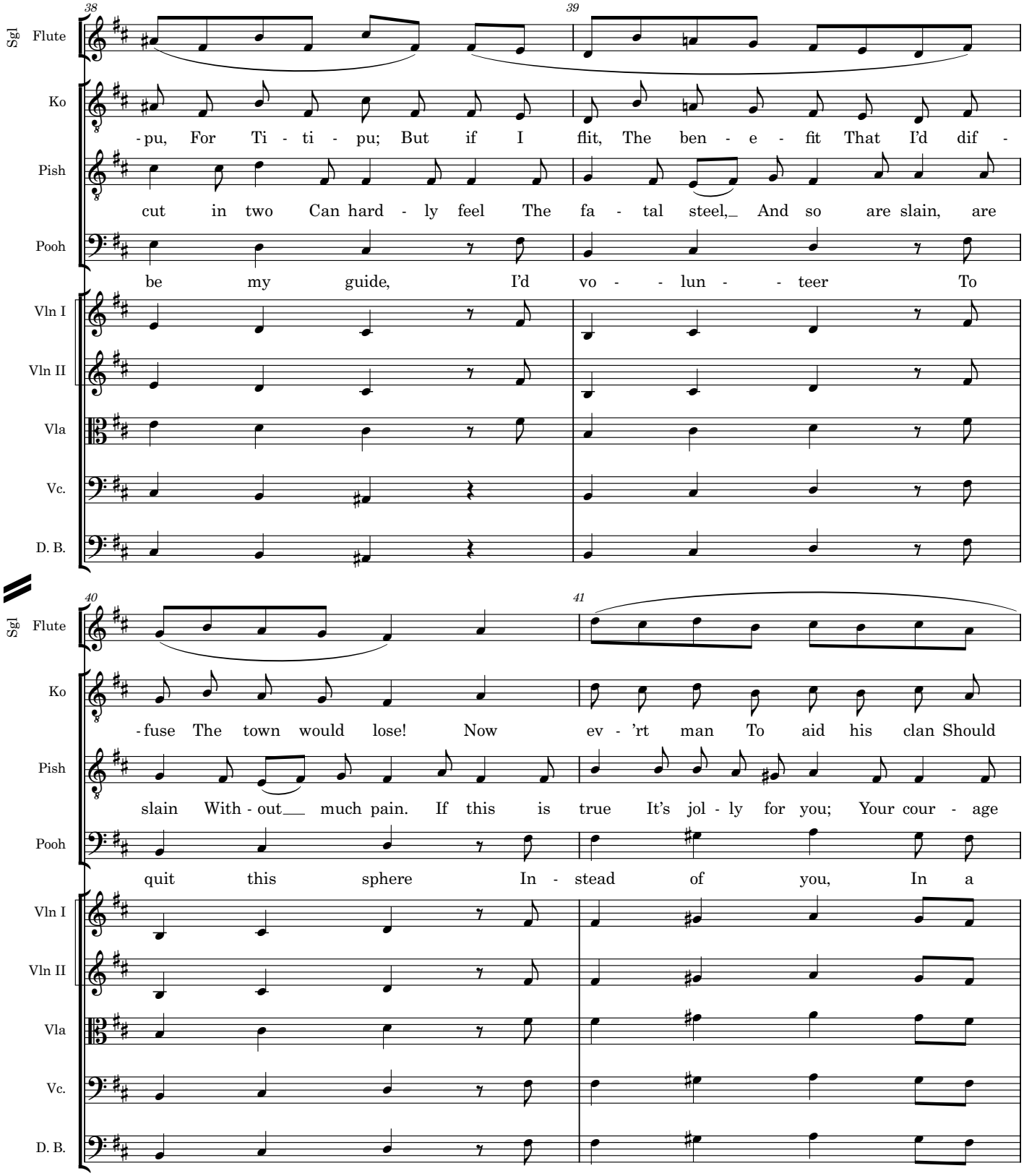

Pooh
vo - lun - teer To quit this sphere, In - stead of you, In a mi - nute or two, But fam - 'ly pride Must
Vln I
Vln II
Vla
Vc.
D. B.
Sgl Flute
p
Cl. in A 1.2
p
Ko
My brain it
Pooh
be_ de - nied, And set a - side, And mor - ti - fied, And mor - - ti - fied.
Vln I
arco
p
Vln II
arco
p
Vla
Vc.
arco
p
D. B.
arco
p

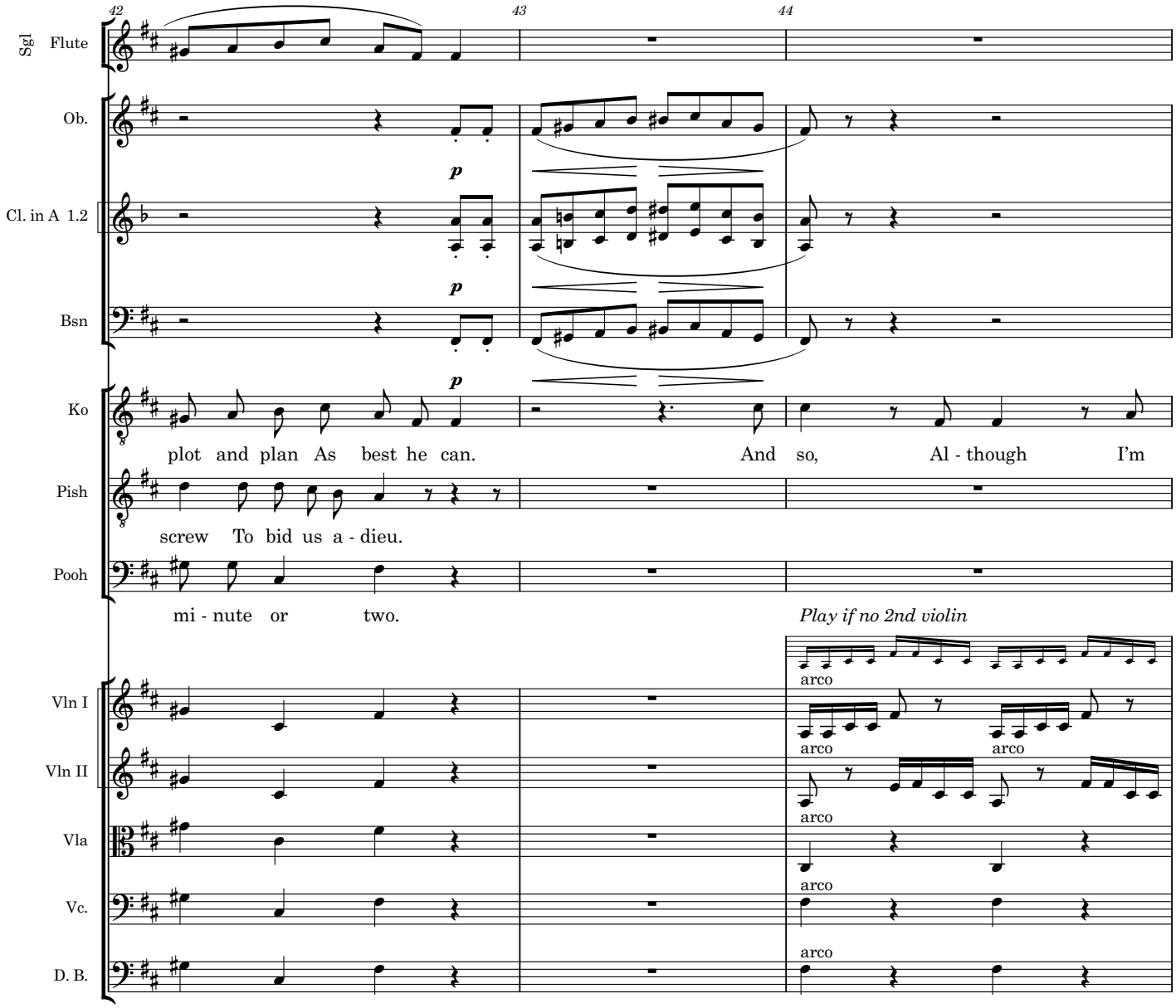

18
19
20
Sgl
Flute
Ko
teems With end - less schemes, Both good and new For Ti - ti - pu, For Ti - ti - pu; But if I
[For Ti - ti - pu; But if I flit, The be - ne -
Vln I
Vln II
Vla
arco
p
Vc.
D. B.
21
22
23
Sgl
Flute
Ko
flit, The be - ne - fit That I'd dif - fuse The town would lose! Now ev - 'ry man To aid his clan Should
- fit That I'd dif - fuse The town would lose! The town would lose!]
Vln I
Vln II
Vla
Vc.
D. B.

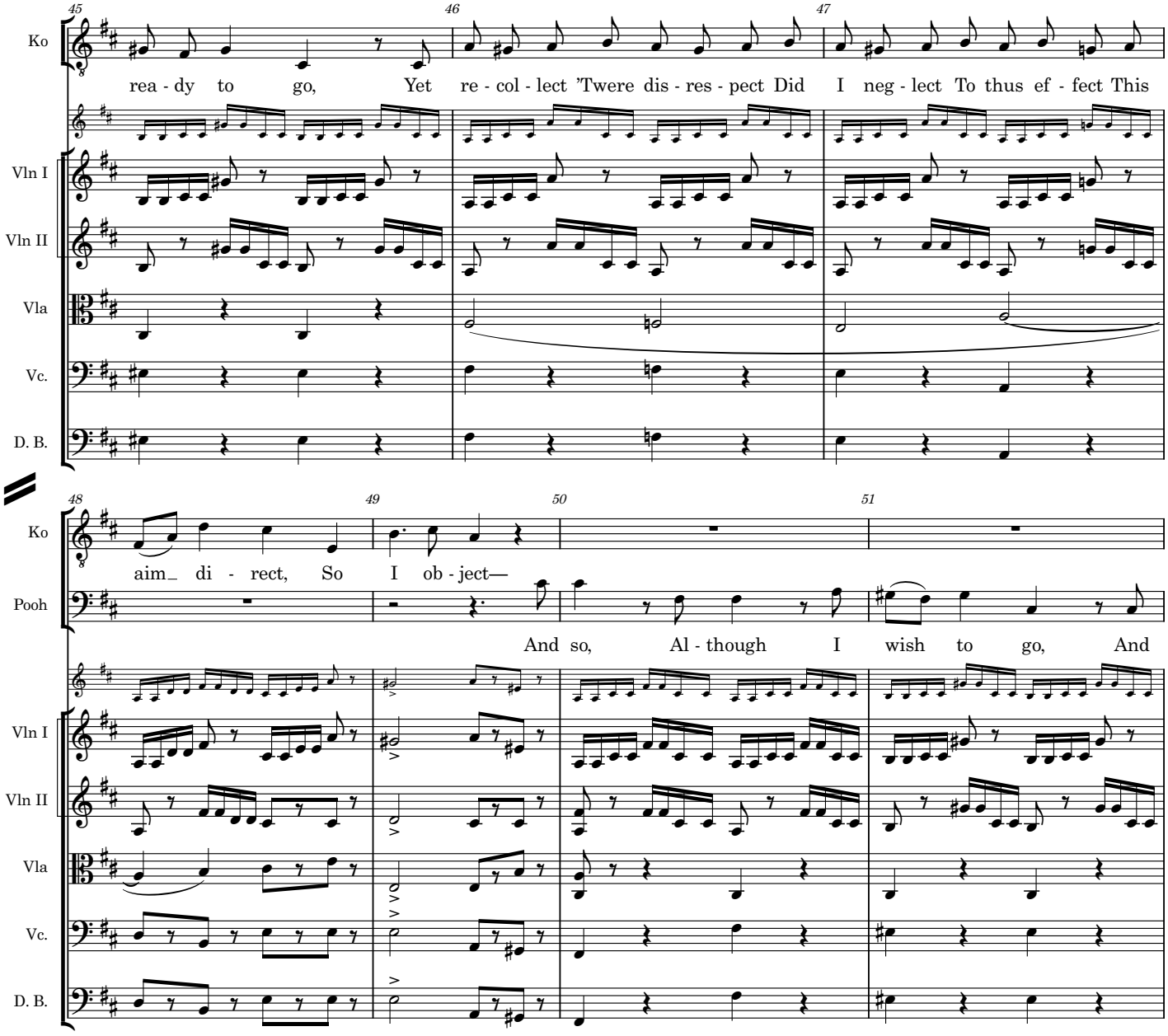

24
25
26
Sgl Flute
Cl. in A 1.2
Bsn
Hn in F 1
Ko
plot and plan As best he can.
Pish
I heard one day, A
Vln I
Vln II
Vla
Vc.
D. B.
27
28
Pish
gen - tle - man say That cri - mi - nals who Are cut in two Can hard - ly feel The
Vln I
Vln II
Vla
Vc.
D. B.

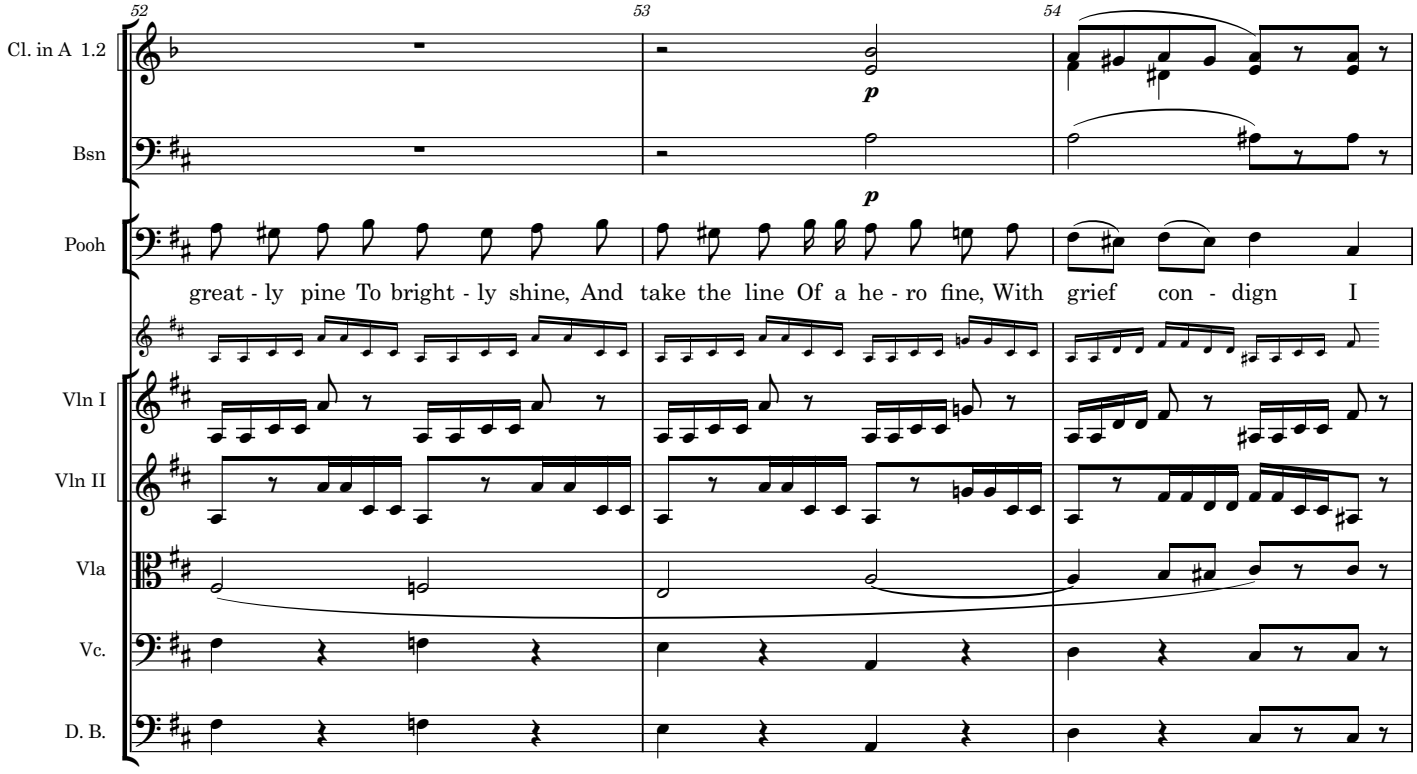

29
30
Pish
fa - tal steel, And so are slain, are slain With - out much pain. If this is
Vln I
Vln II
Vla
Vc.
D. B.
31
32
33
34
Sol Flute
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Pish
true It's jol - ly for you; Your cour - age screw To bid us a - dieu.
Pooh
I
Vln I
Vln II
Vla
Vc.
D. B.
p
sf
pizz.

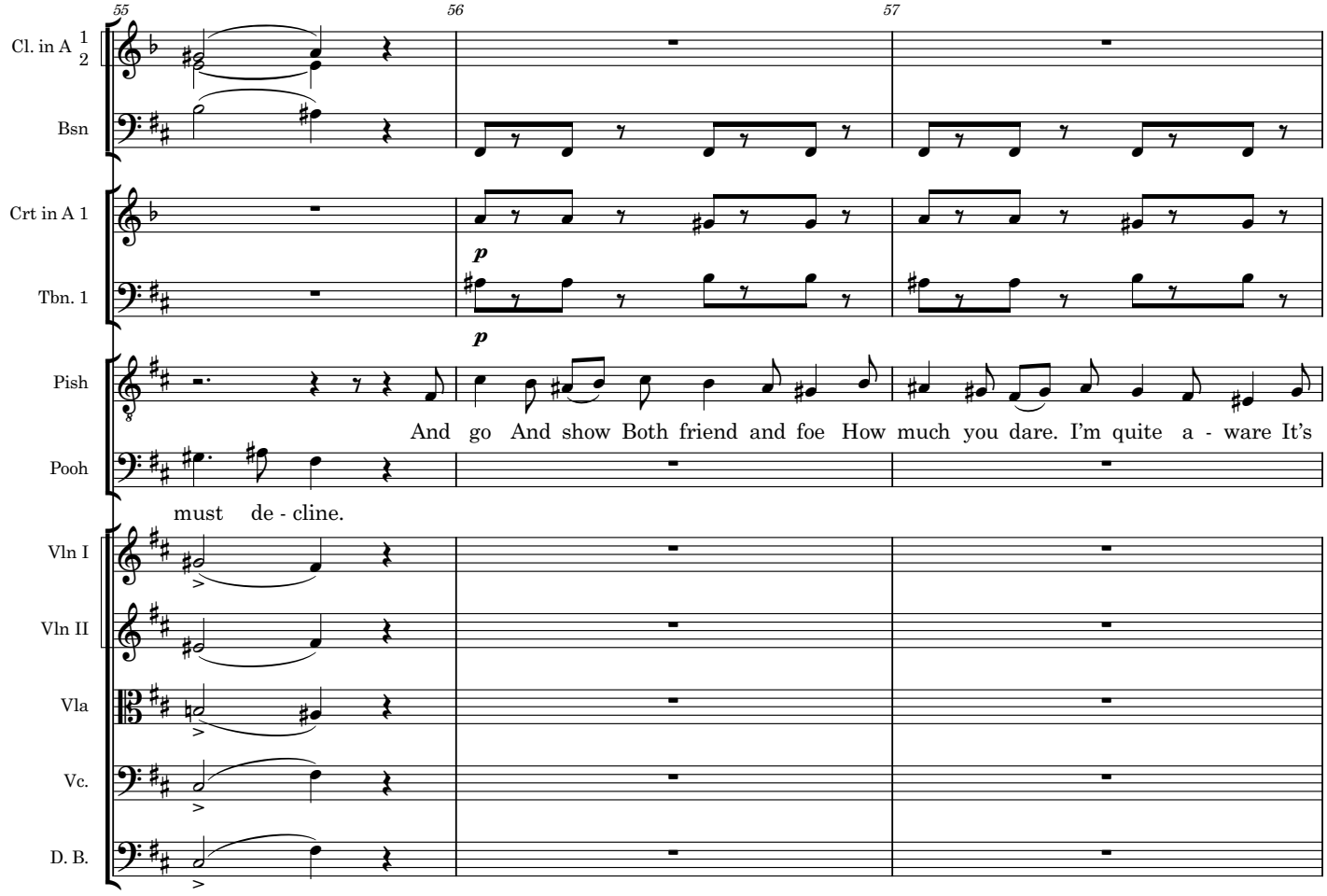

35
36
37
Sgl Flute
Cl. in A 1.2
Bsn
Hn in F 1
Ko
My brain it teems With end - less schemes Both good and new For Ti - ti -
Pish
I heard one day, A gen - tle - man say That cri - mi - nals who Are
Pooh
am so proud, If I al - lowed My fa - mi - ly pride To
Vln I
Vln II
Vla
Vc.
D. B.

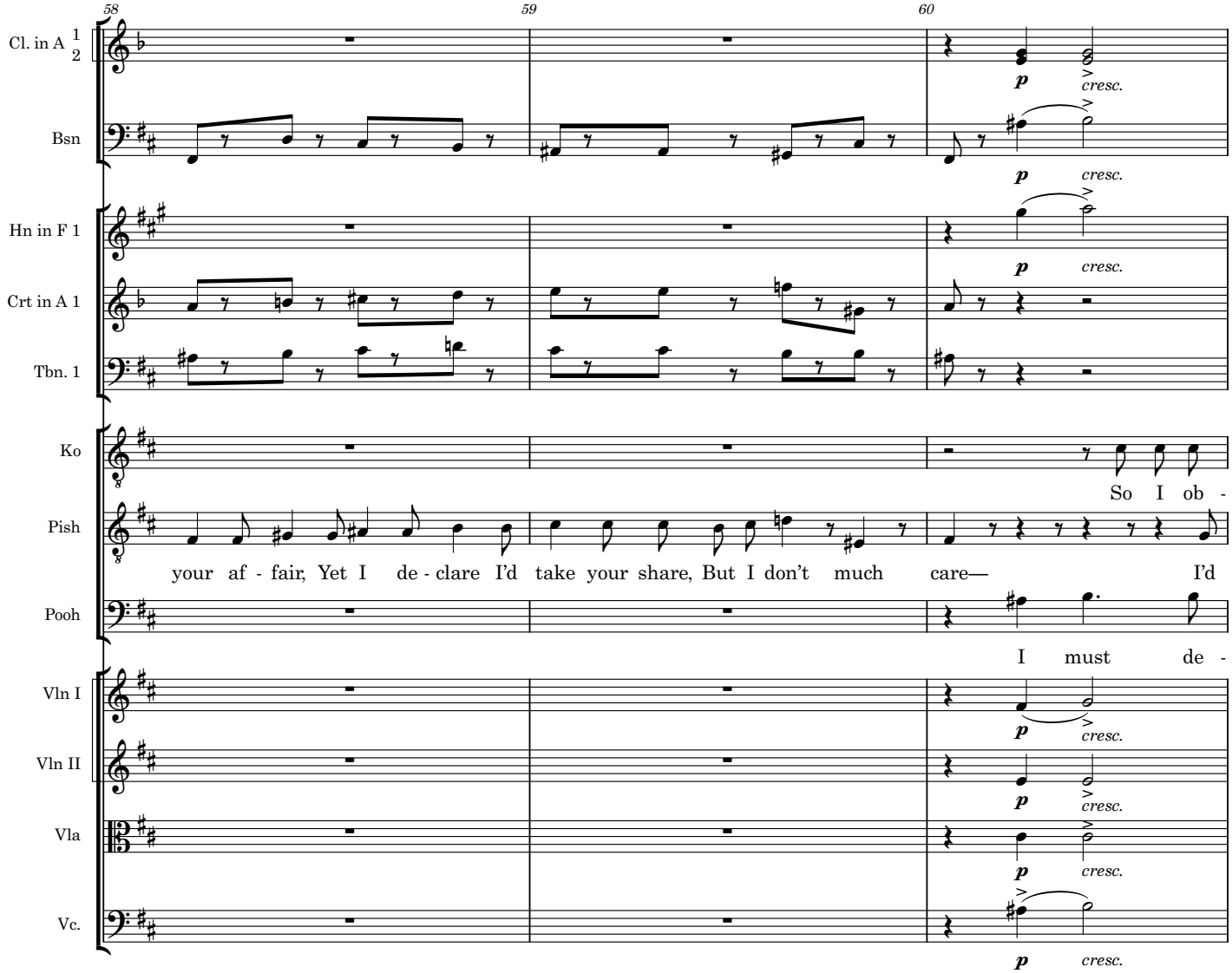

38
39
Sgl Flute
Ko
-pu, For Ti - ti - pu; But if I flit, The ben - e - fit That I'd dif -
Pish
cut in two Can hard - ly feel The fa - tal steel, And so are slain, are
Pooh
be my guide, I'd vo - - lun - - teer To
Vln I
Vln II
Vla
Vc.
D. B.
40
41
Sgl Flute
Ko
-fuse The town would lose! Now ev - 'rt man To aid his clan Should
Pish
slain With - out much pain. If this is true It's jol - ly for you; Your cour - age
Pooh
quit this sphere In - stead of you, In a
Vln I
Vln II
Vla
Vc.
D. B.

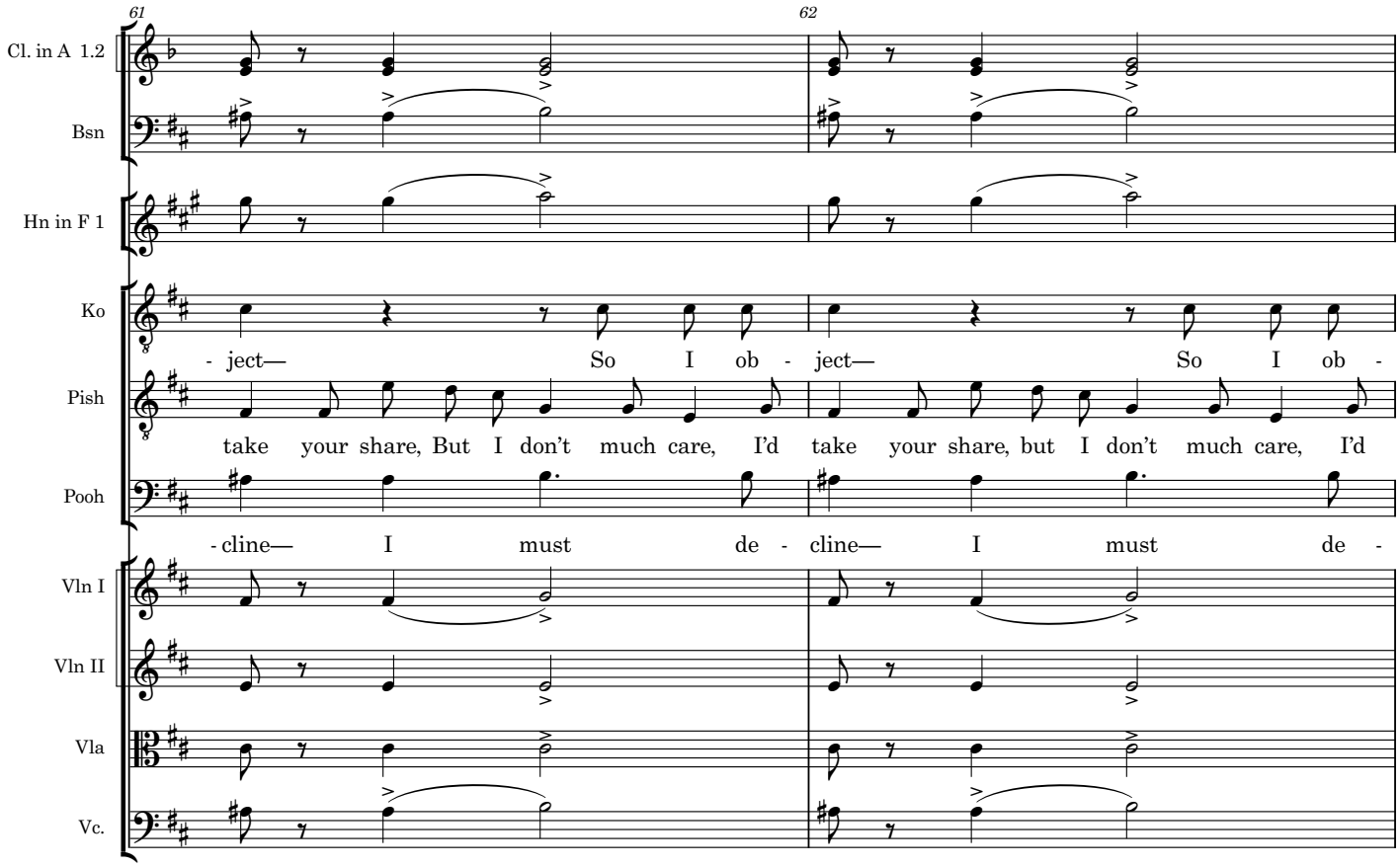

42
43
44
Sgl Flute
Ob.
Cl. in A 1.2
Bsn
Ko
plot and plan As best he can. And so, Al - though I'm
Pish
screw To bid us a - dieu.
Pooh
mi - nute or two.
Play if no 2nd violin
Vln I
Vln II
Vla
Vc.
D. B.
p
arco

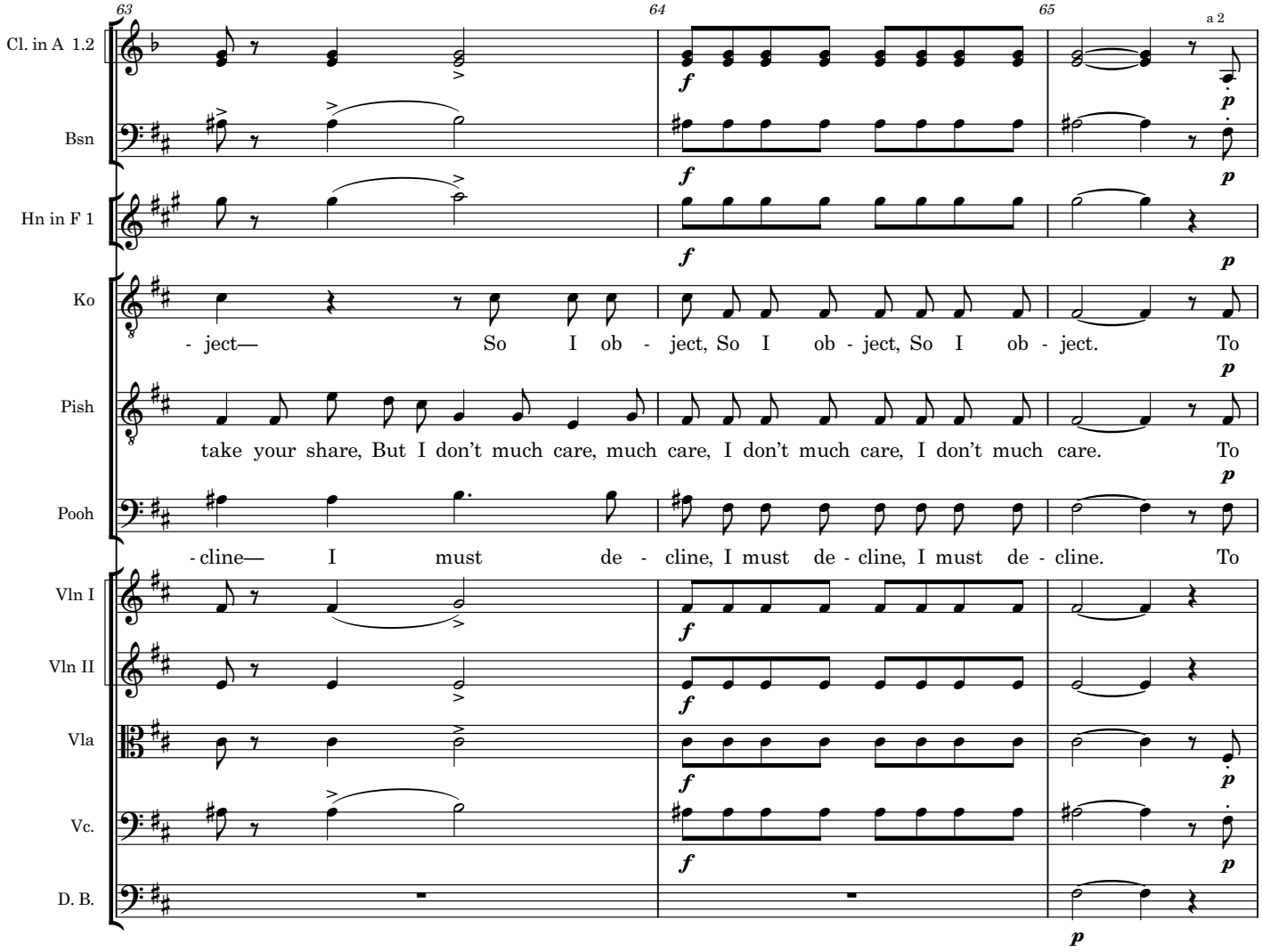

45
46
47
Ko
rea - dy to go, Yet re - col - lect 'Twere dis - res - pect Did I neg - lect To thus ef - fect This
Vln I
Vln II
Vla
Vc.
D. B.
48
49
50
51
Ko
aim_ di - rect, So I ob - ject—
Pooh
And so, Al - though I wish to go, And
Vln I
Vln II
Vla
Vc.
D. B.

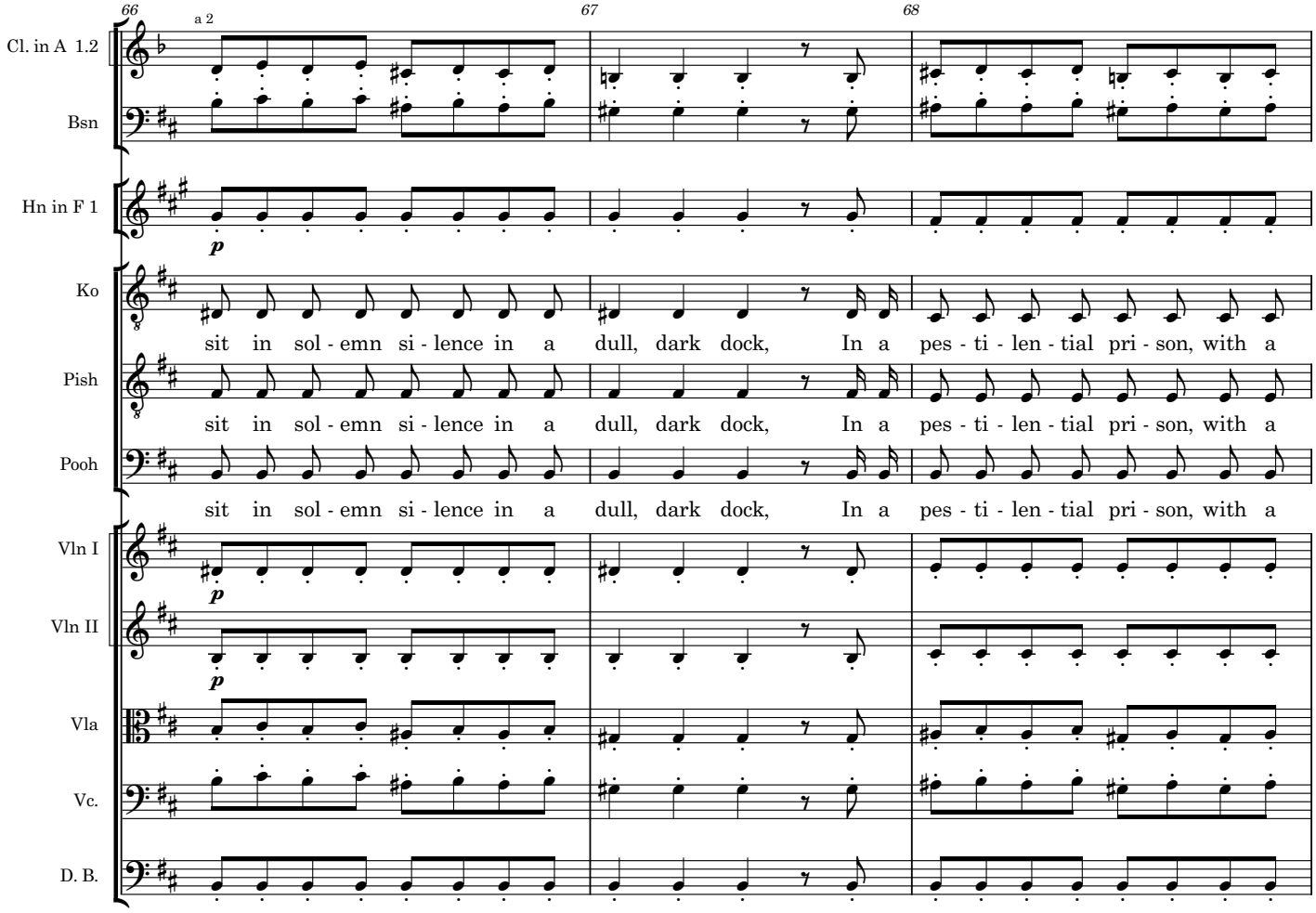

52
53
54
Cl. in A 1.2
Bsn
Pooh
p
p
great - ly pine To bright - ly shine, And take the line Of a he - ro fine, With grief con - dign I
Vln I
Vln II
Vla
Vc.
D. B.

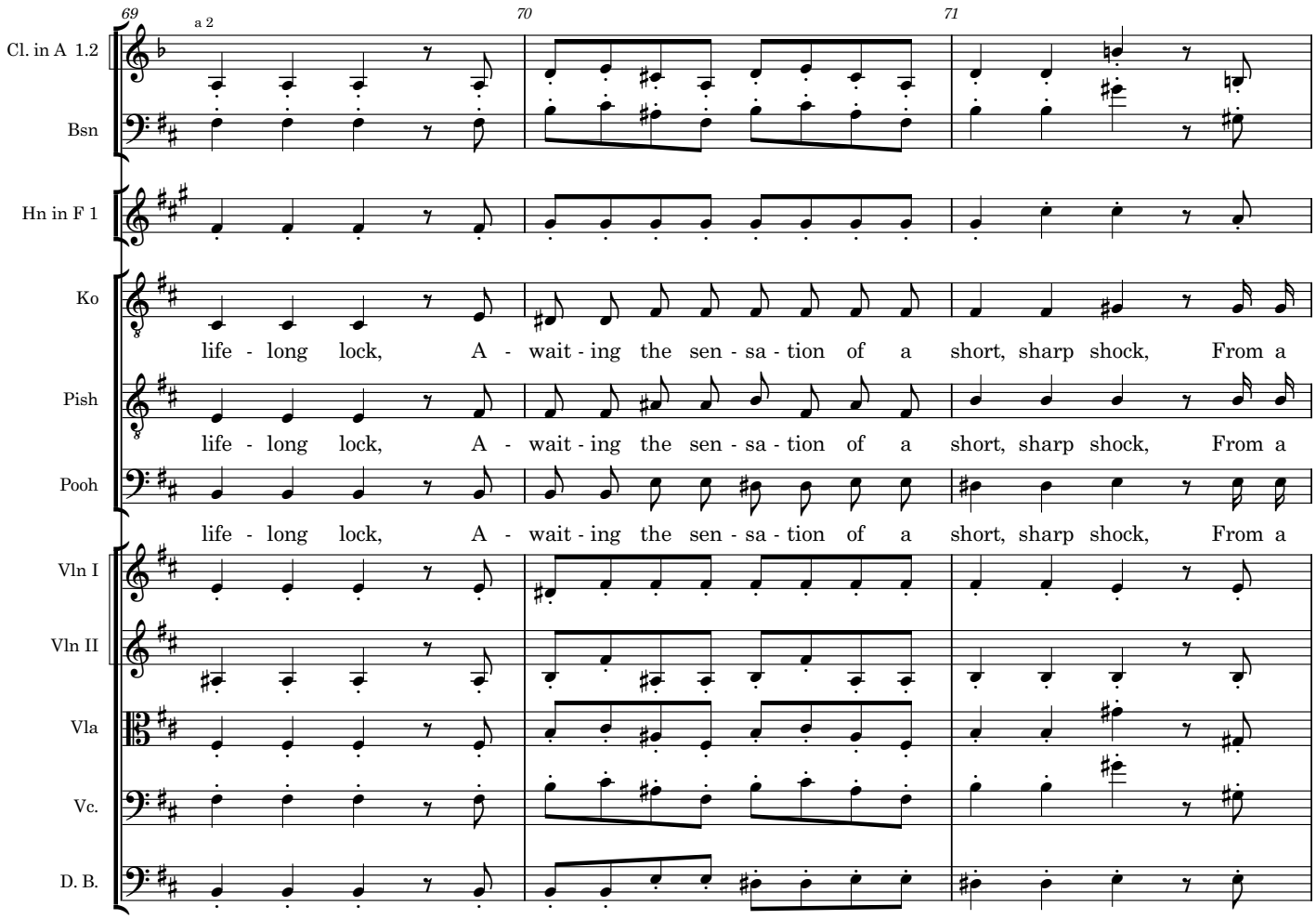

55
56
57
Cl. in A 1 2
Bsn
Crt in A 1
Tbn. 1
Pish
Pooh
Vln I
Vln II
Vla
Vc.
D. B.
p
p
And go And show Both friend and foe How much you dare. I'm quite a - ware It's
must de - cline.

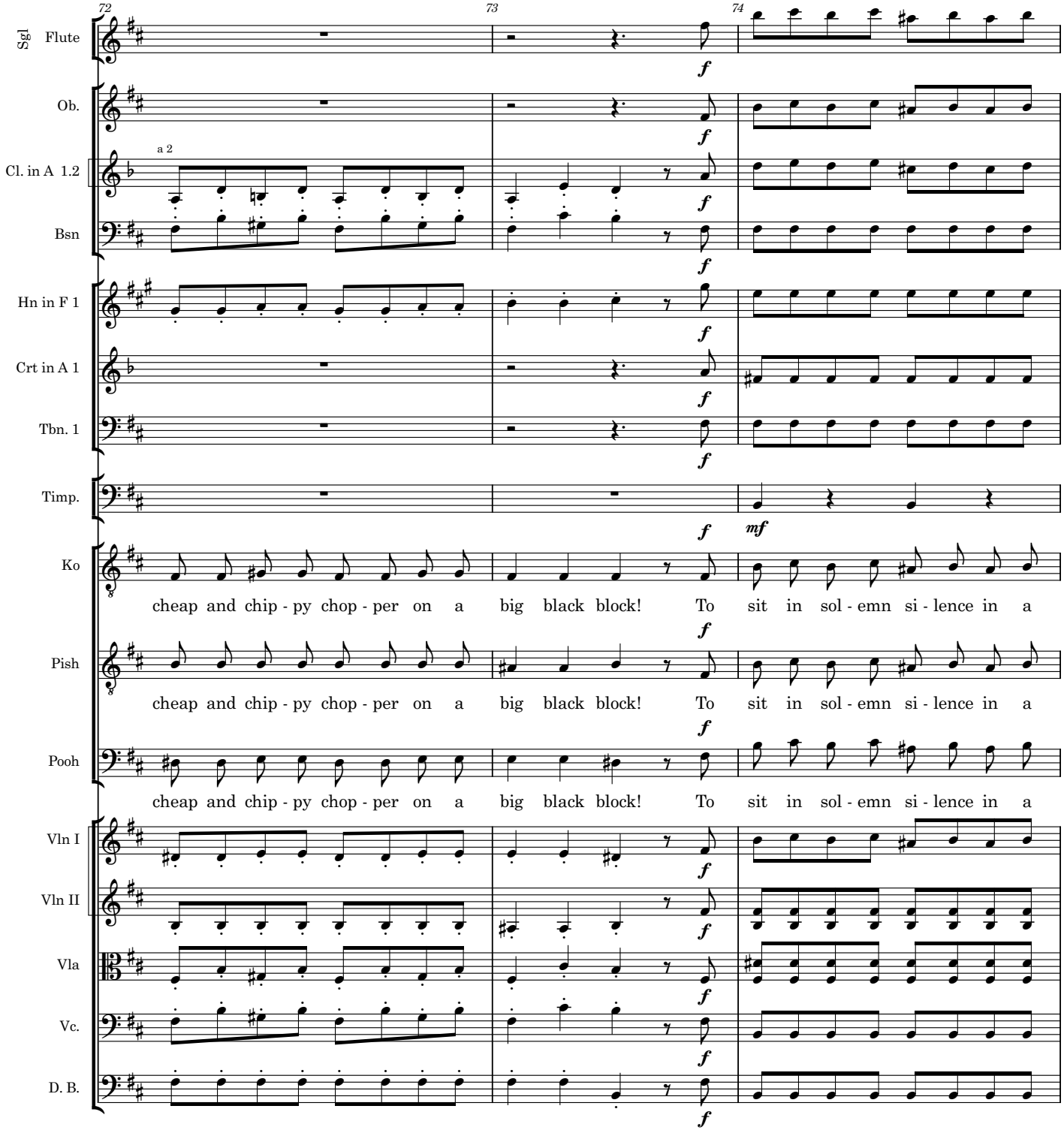

58
59
60
Cl. in A 1 2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Ko
Pish
Pooh
Vln I
Vln II
Vla
Vc.
p
cresc.
So I ob -
your af - fair, Yet I de - clare I'd take your share, But I don't much care— I'd
I must de -

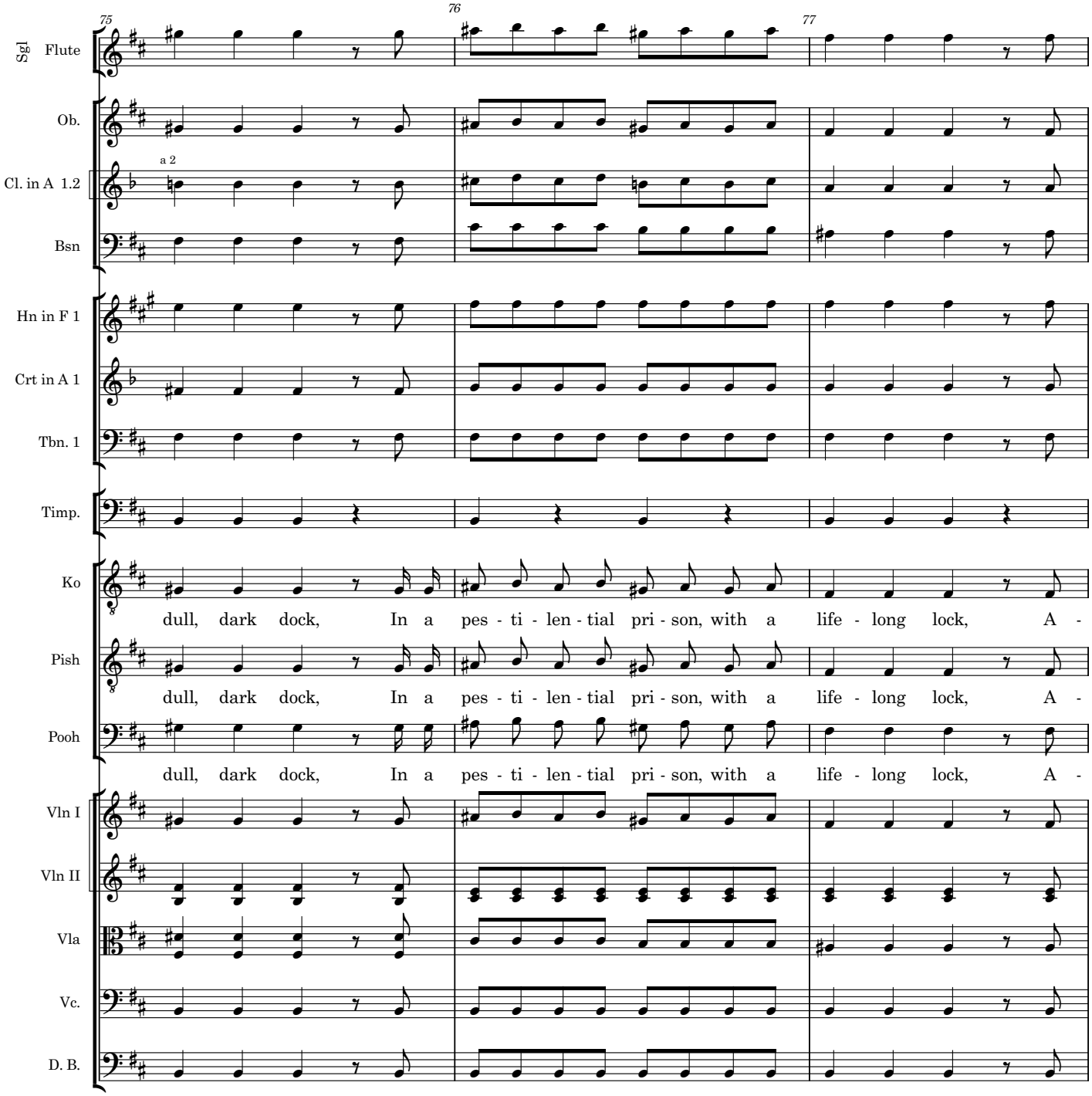

61
62
Cl. in A 1.2
Bsn
Hn in F 1
Ko
Pish
Pooh
Vln I
Vln II
Vla
Vc.
- ject— So I ob - ject— So I ob -
take your share, But I don't much care, I'd take your share, but I don't much care, I'd
- cline— I must de - cline— I must de -

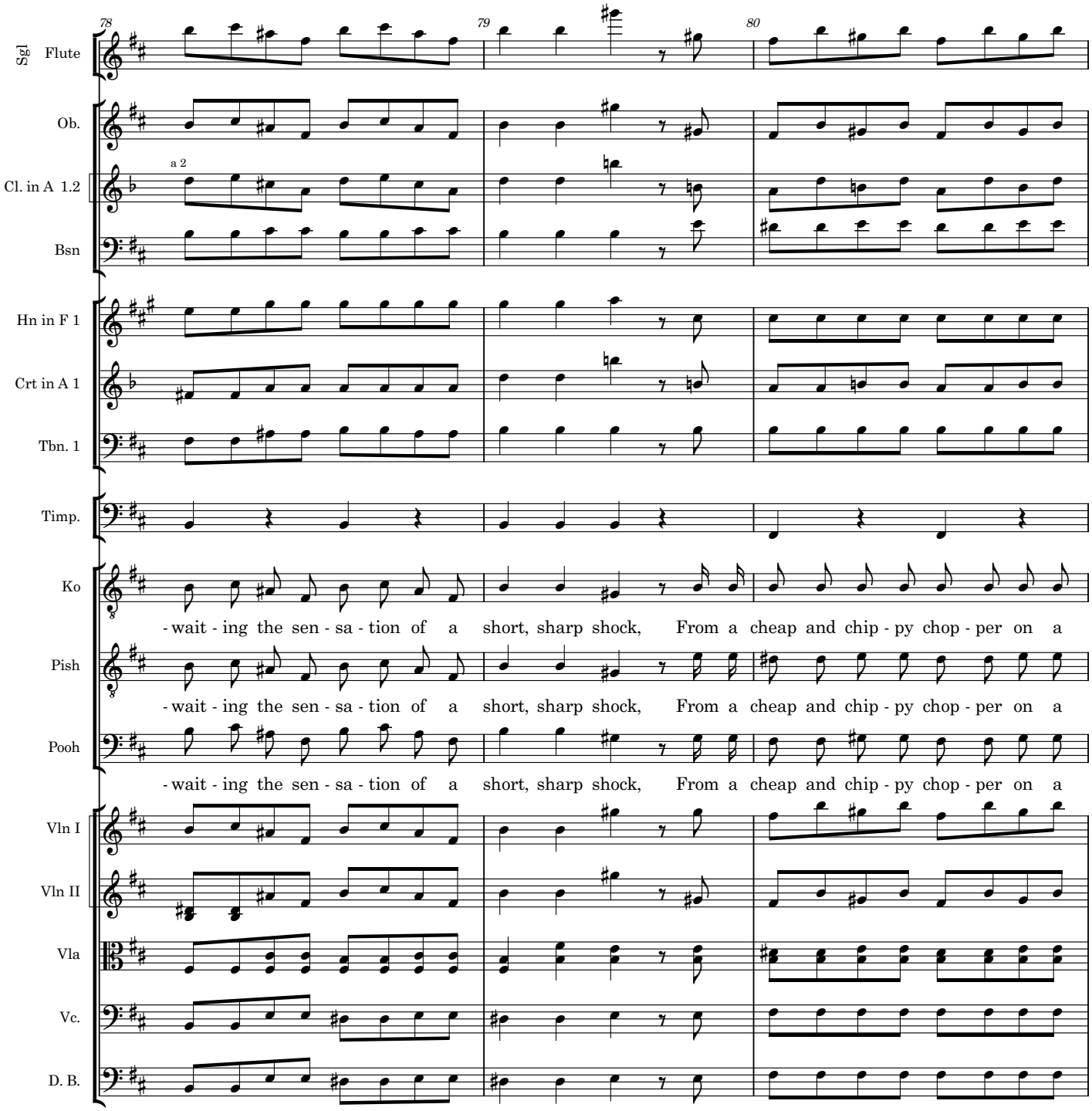

63
64
65
a 2
Cl. in A 1.2
Bsn
Hn in F 1
Ko
- ject— So I ob - ject, So I ob - ject, So I ob - ject. To
Pish
take your share, But I don't much care, much care, I don't much care, I don't much care. To
Pooh
- cline— I must de - cline, I must de - cline, I must de - cline. To
Vln I
Vln II
Vla
Vc.
D. B.

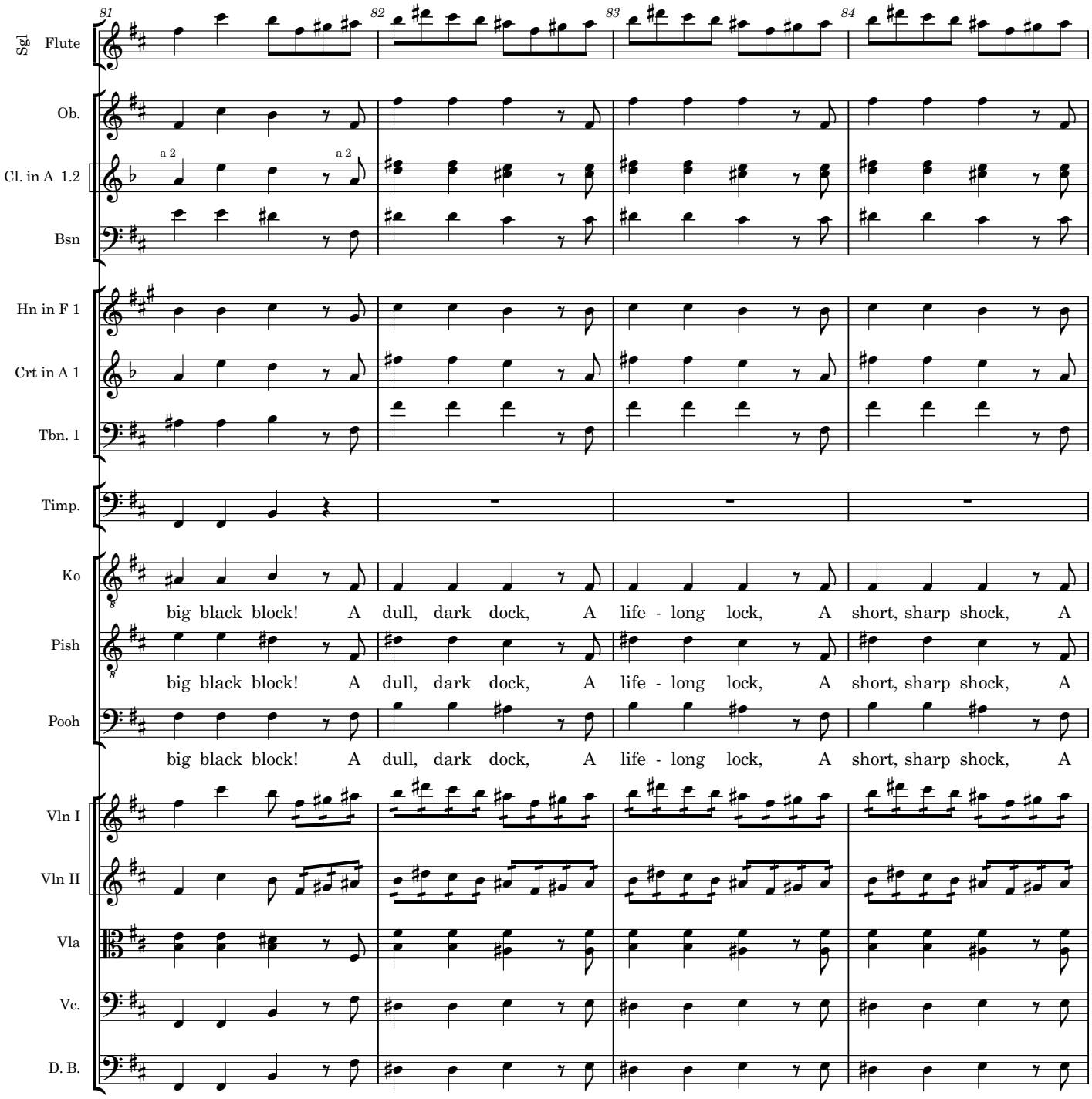

66
67
68
a 2
Cl. in A 1.2
Bsn
Hn in F 1
p
Ko
Pish
Pooh
sit in sol - emn si - lence in a dull, dark dock, In a pes - ti - len - tial pri - son, with a
Vln I
Vln II
p
Vla
Vc.
D. B.

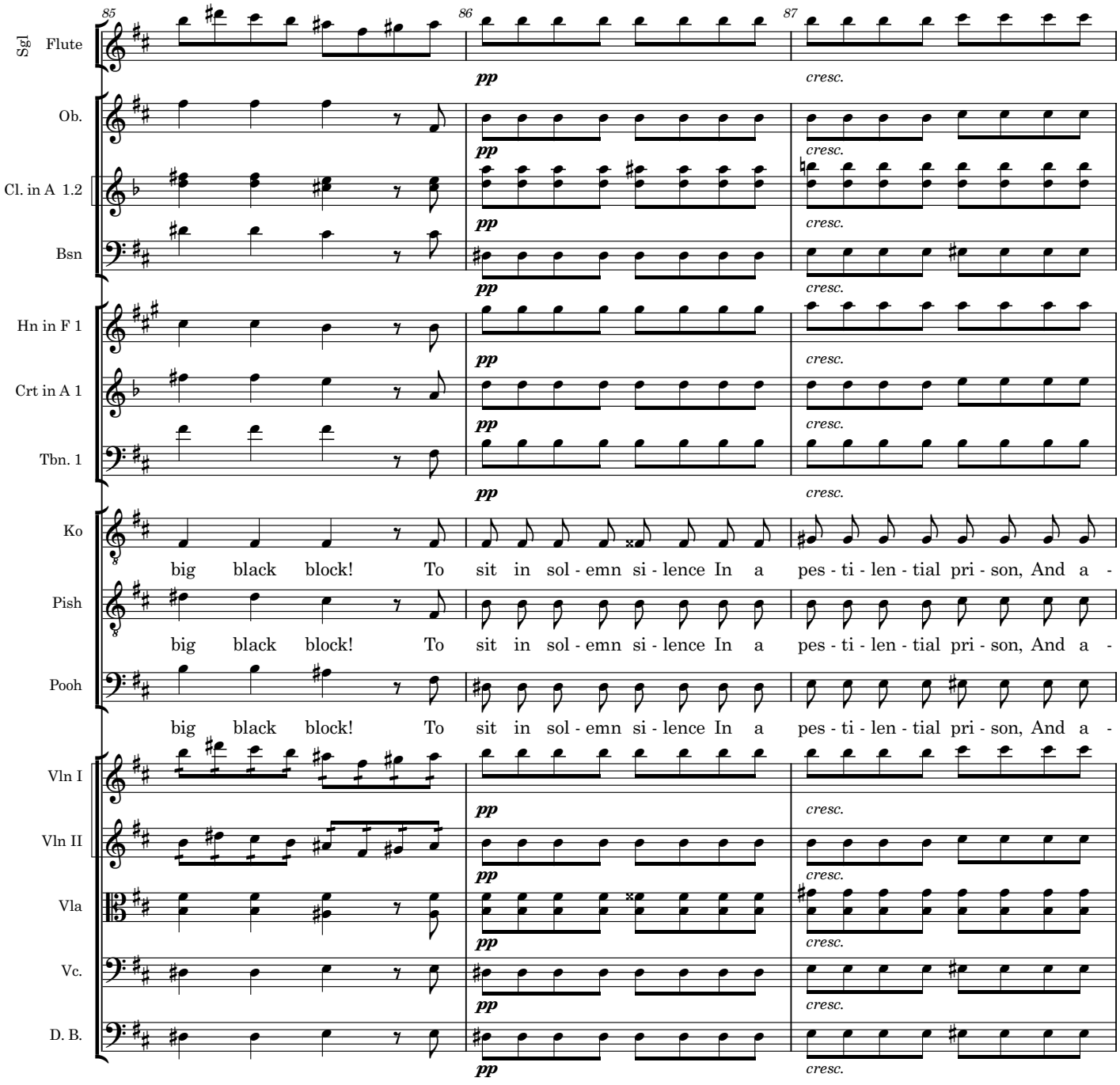

69
70
71
a 2
Cl. in A 1.2
Bsn
Hn in F 1
Ko
Pish
Pooh
Vln I
Vln II
Vla
Vc.
D. B.
life - long lock, A - wait - ing the sen - sa - tion of a short, sharp shock, From a
life - long lock, A - wait - ing the sen - sa - tion of a short, sharp shock, From a
life - long lock, A - wait - ing the sen - sa - tion of a short, sharp shock, From a

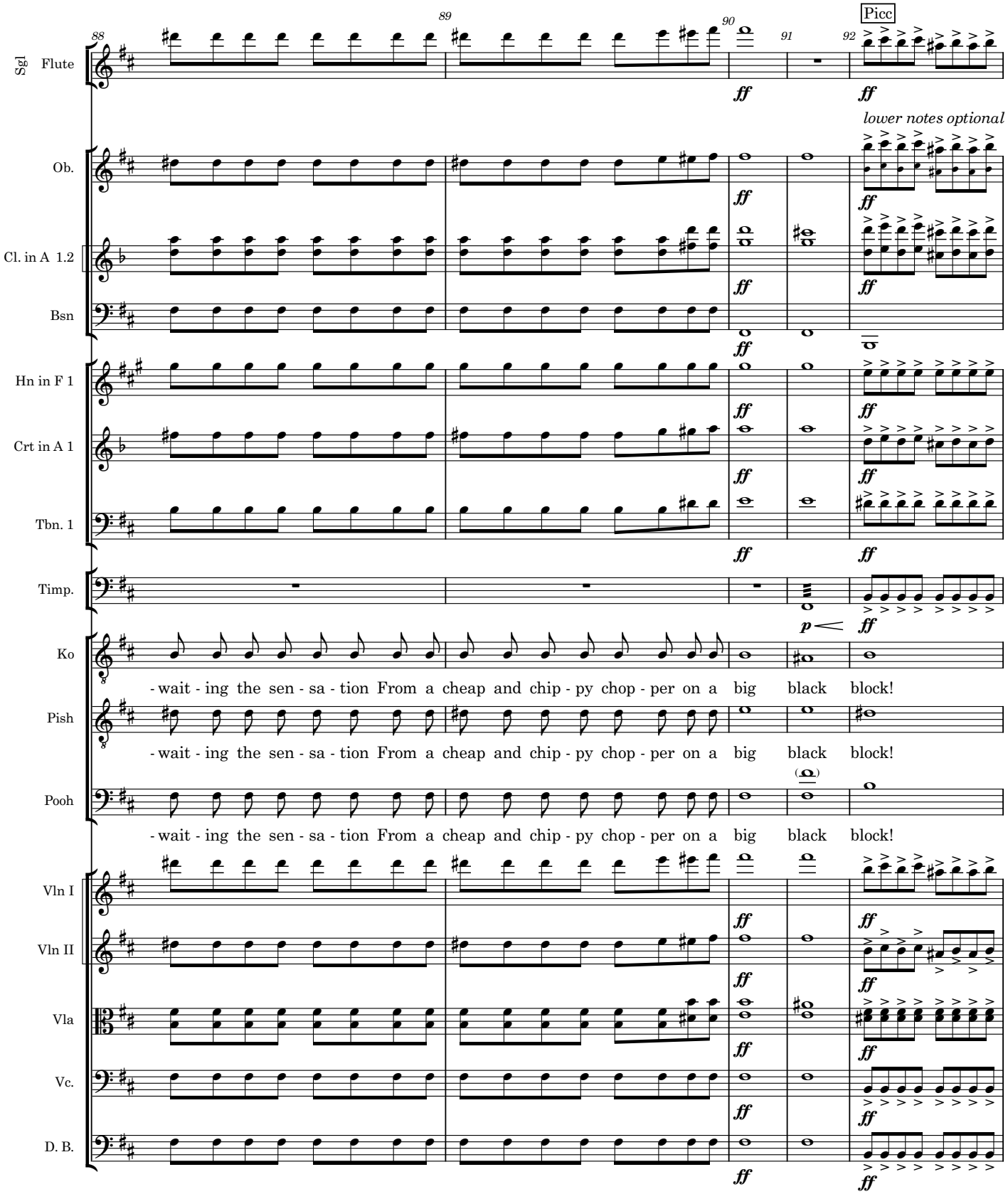

72
73
74
Sgl Flute
Ob.
a 2
Cl. in A 1.2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Timp.
Ko
Pish
Pooh
Vln I
Vln II
Vla
Vc.
D. B.
f
mf
cheap and chip - py chop - per on a big black block! To sit in sol - emn si - lence in a

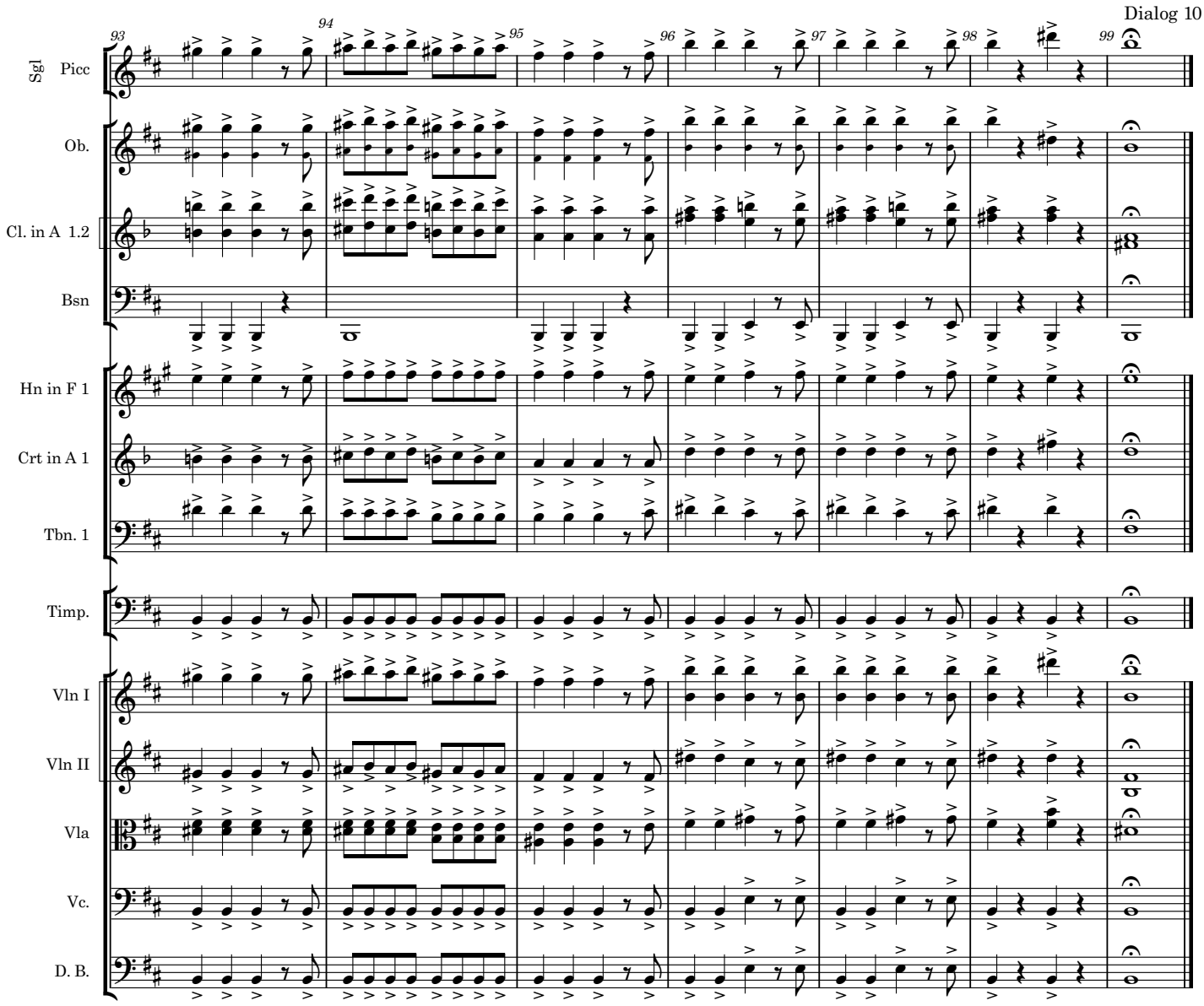

75
76
77
Sgl Flute
Ob.
a 2
Cl. in A 1.2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Timp.
Ko
dull, dark dock, In a pes - ti - len - tial pri - son, with a life - long lock, A -
Pish
dull, dark dock, In a pes - ti - len - tial pri - son, with a life - long lock, A -
Pooh
dull, dark dock, In a pes - ti - len - tial pri - son, with a life - long lock, A -
Vln I
Vln II
Vla
Vc.
D. B.


78
79
80
Sgl Flute
Ob.
a 2
Cl. in A 1.2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Timp.
Ko
- wait - ing the sen - sa - tion of a short, sharp shock, From a cheap and chip - py chop - per on a
Pish
- wait - ing the sen - sa - tion of a short, sharp shock, From a cheap and chip - py chop - per on a
Pooh
- wait - ing the sen - sa - tion of a short, sharp shock, From a cheap and chip - py chop - per on a
Vln I
Vln II
Vla
Vc.
D. B.


81
82
83
84
Sgl Flute
Ob.
Cl. in A 1.2
a 2
a 2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Timp.
Ko
Pish
Pooh
big black block! A dull, dark dock, A life - long lock, A short, sharp shock, A
big black block! A dull, dark dock, A life - long lock, A short, sharp shock, A
big black block! A dull, dark dock, A life - long lock, A short, sharp shock, A
Vln I
Vln II
Vla
Vc.
D. B.


85
86
87
Sgl Flute
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Ko
Pish
Pooh
Vln I
Vln II
Vla
Vc.
D. B.
pp
cresc.
big black block! To sit in sol - emn si - lence In a pes - ti - len - tial pri - son, And a -


88
89
90
91
92
Picc
Sgl Flute
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Timp.
Ko
Pish
Pooh
Vln I
Vln II
Vla
Vc.
D. B.
ff
p
lower notes optional
- wait - ing the sen - sa - tion From a cheap and chip - py chop - per on a big black block!



Exeunt Pooh-Bah and Pish-Tush

(*Exeunt* POOH. *and* PISH.)

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

NANK.. Oh, go on – don't mind me. –

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

NANK. I am about to terminate an unendurable existence.

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

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

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

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

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

NANK. What's the matter?

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

NANK. Absolutely!

KO. Will *nothing* shake your resolution?

NANK. Nothing.

KO. Threats, entreaties, prayers – all useless?

NANK. All! My mind is made up.

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

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

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

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

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

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

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

NANK. True.

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

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

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

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

KO. Noble fellow!

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

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

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

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

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

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

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

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

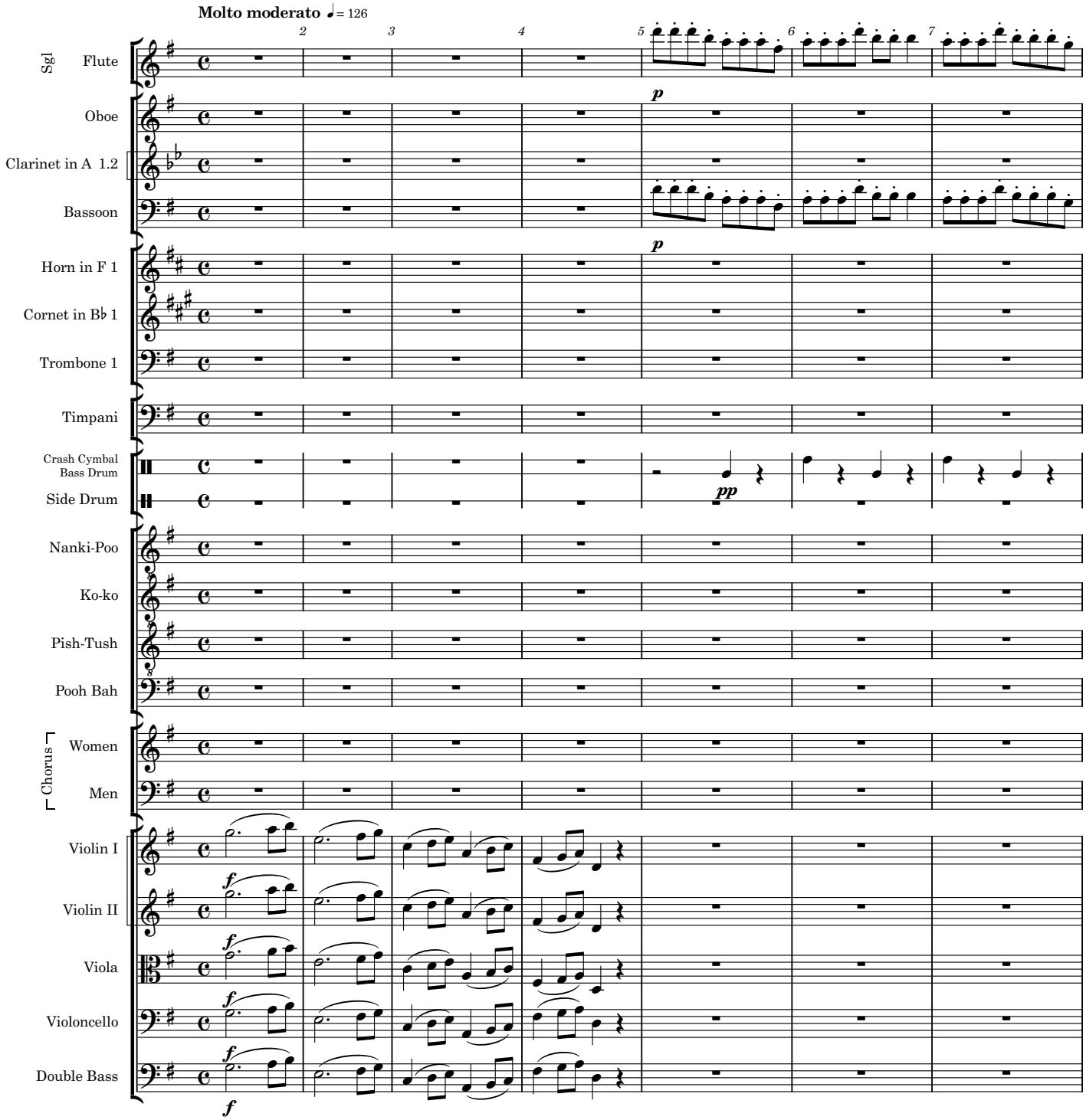
NANK. Trust me, she shall never learn the truth from me.

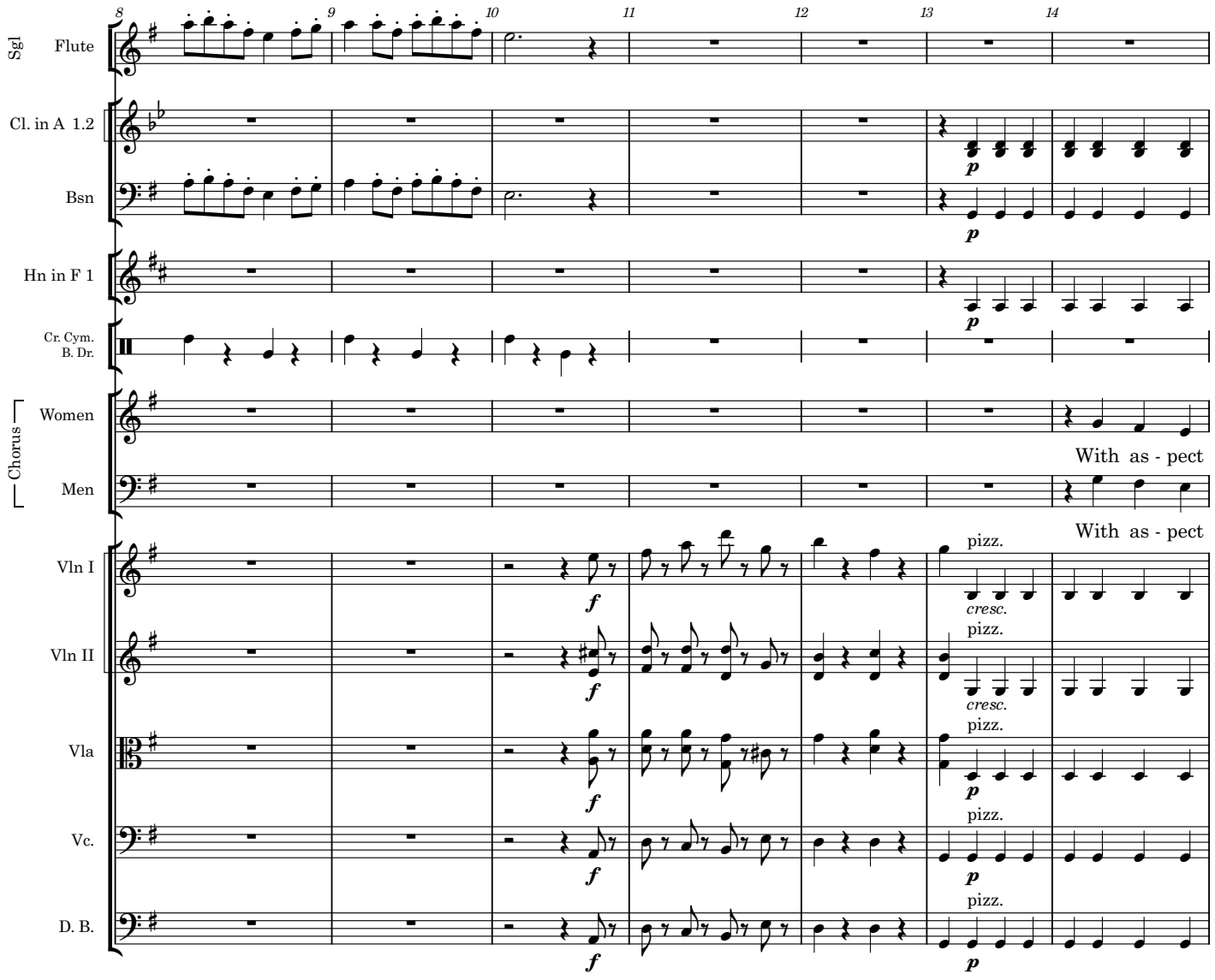
The Mikado
11. Act I Finale

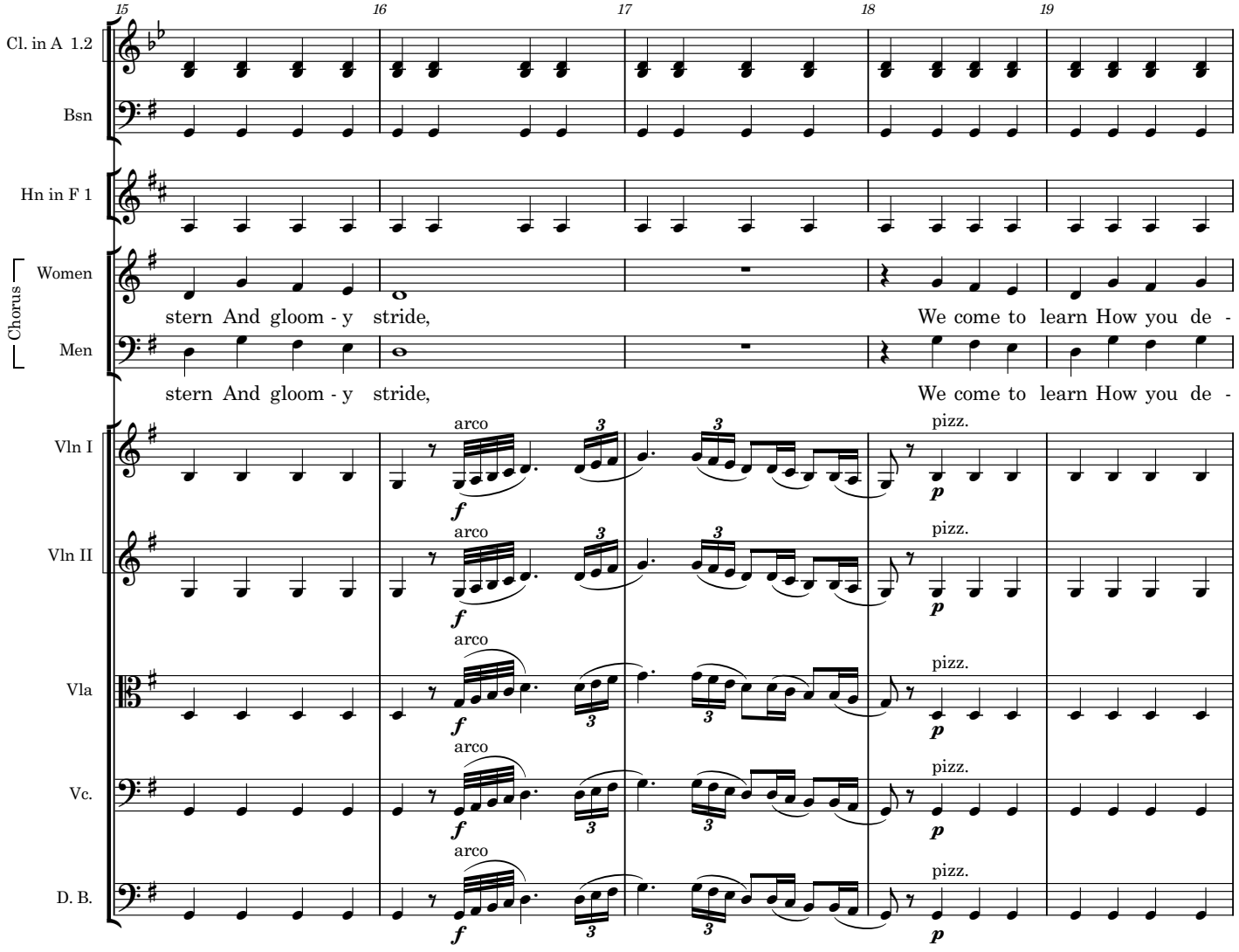
Enter Chorus, Pooh-Bah and Pish-Tush

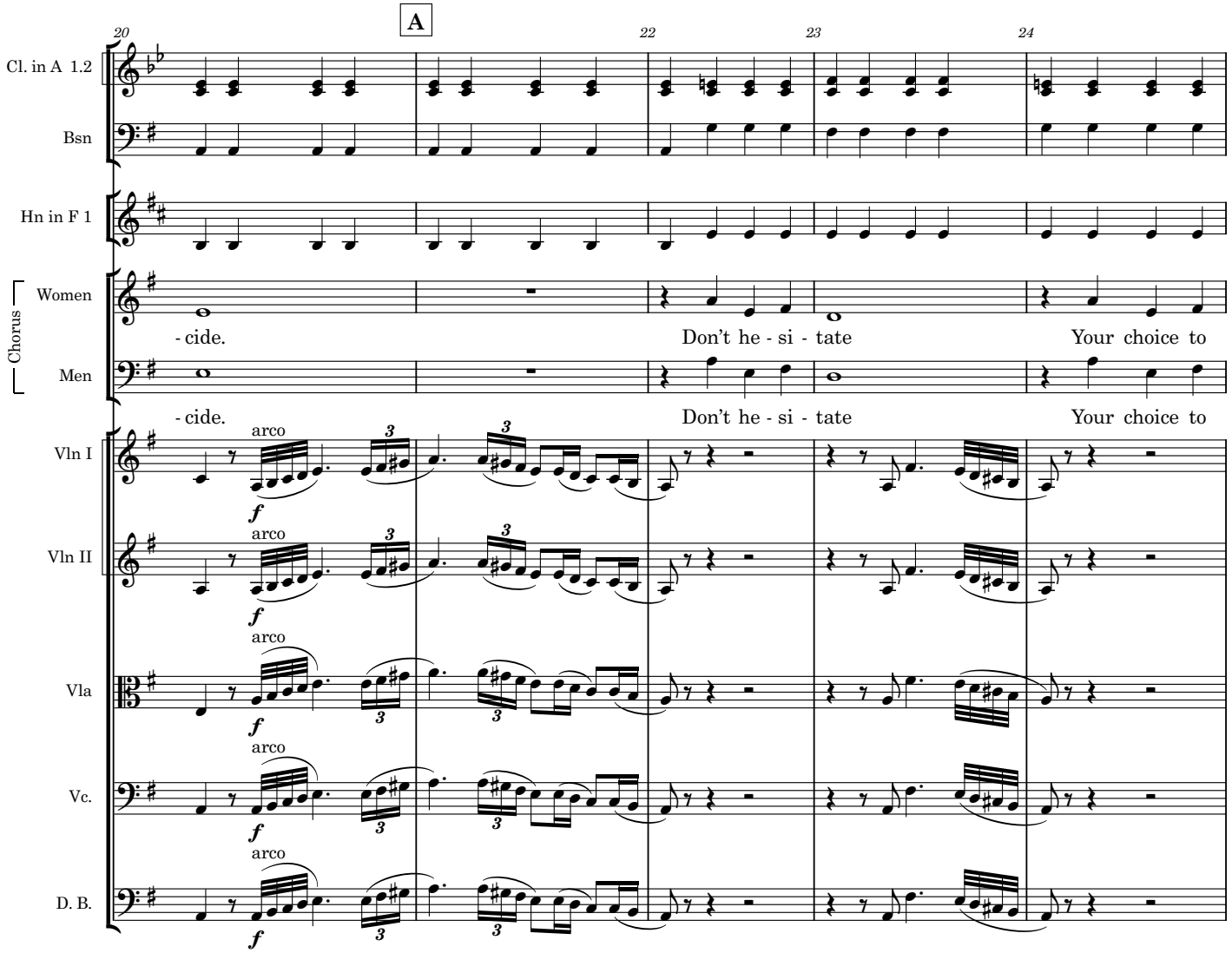
W S Gilbert

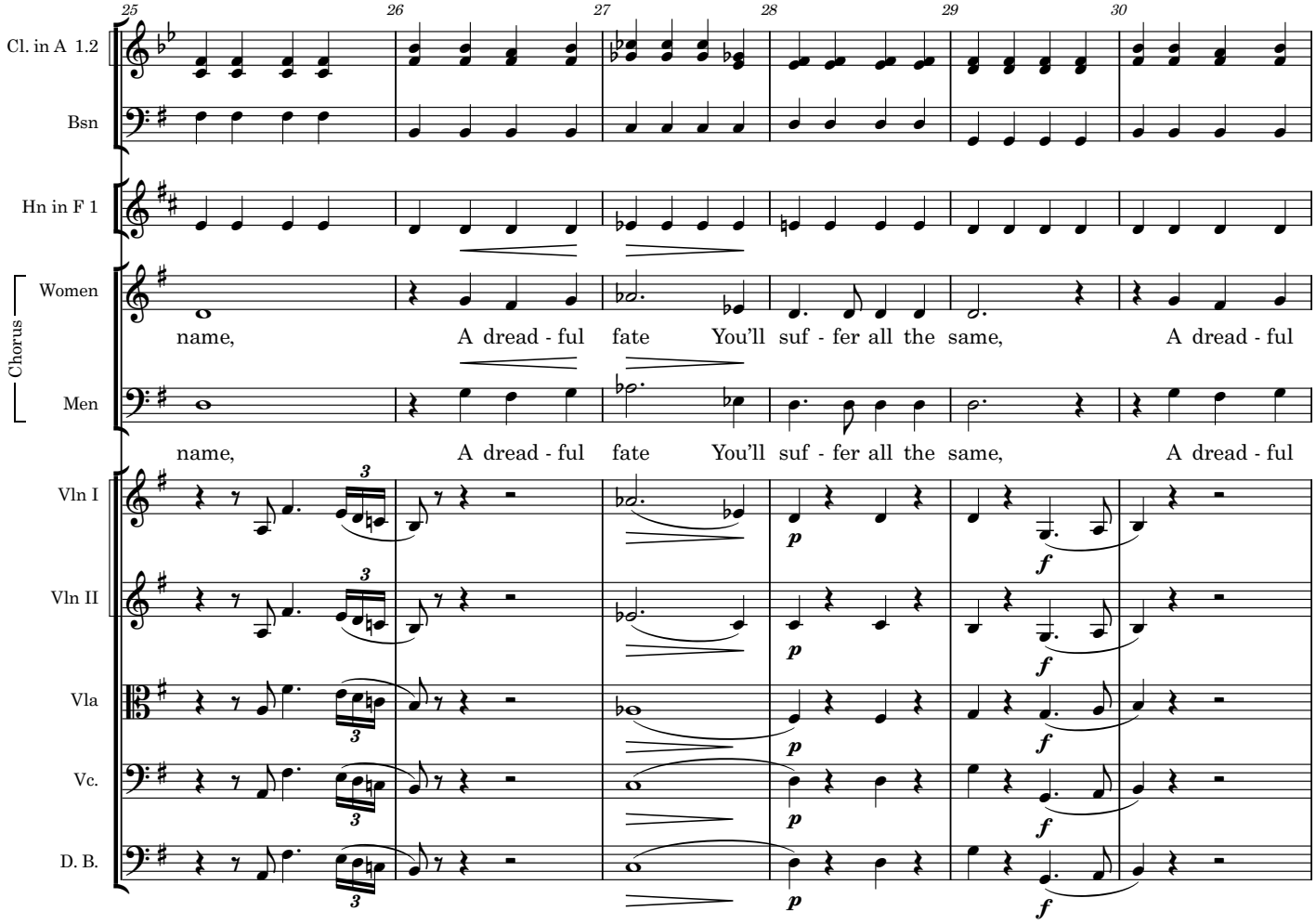
Arthur Sullivan

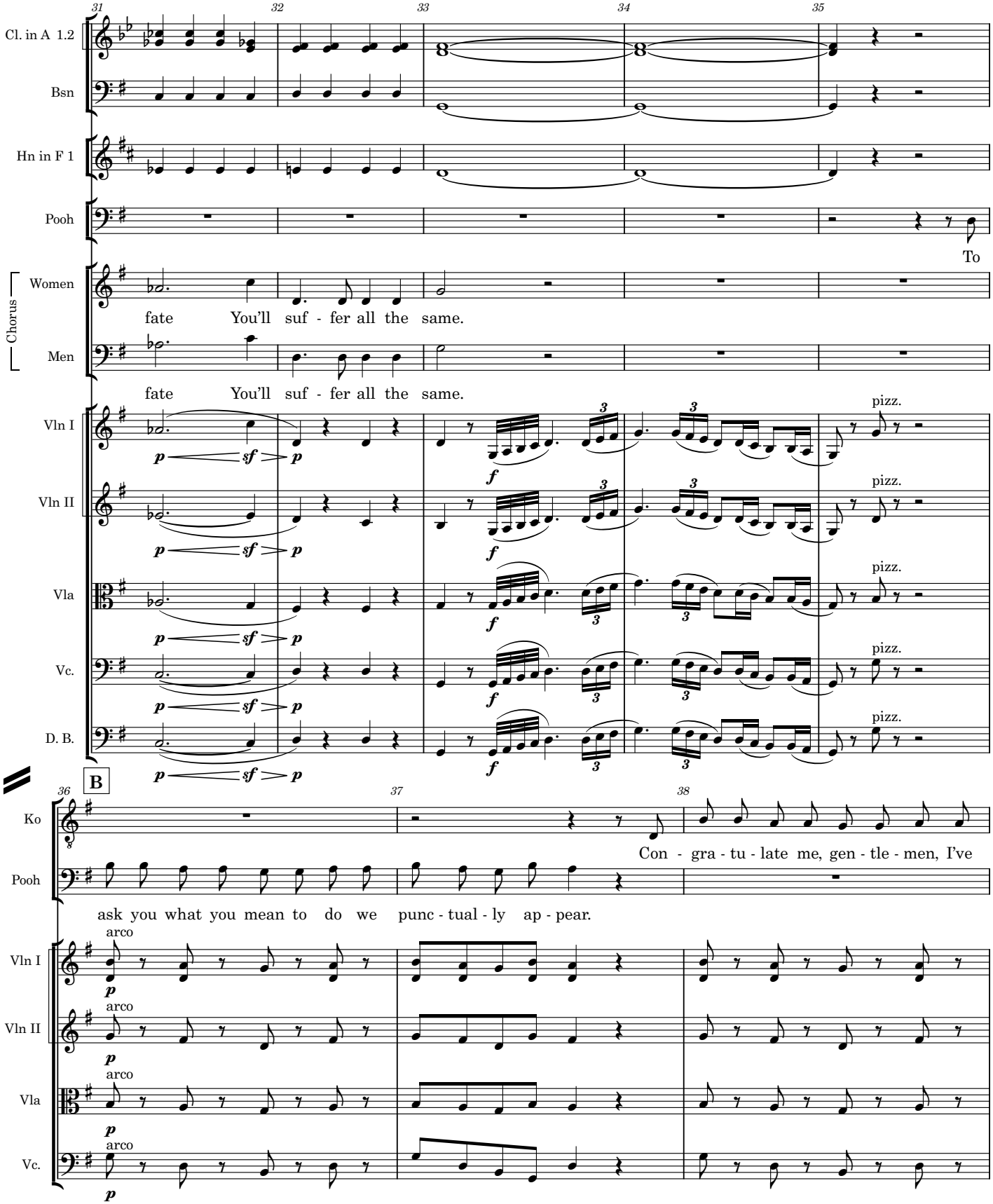


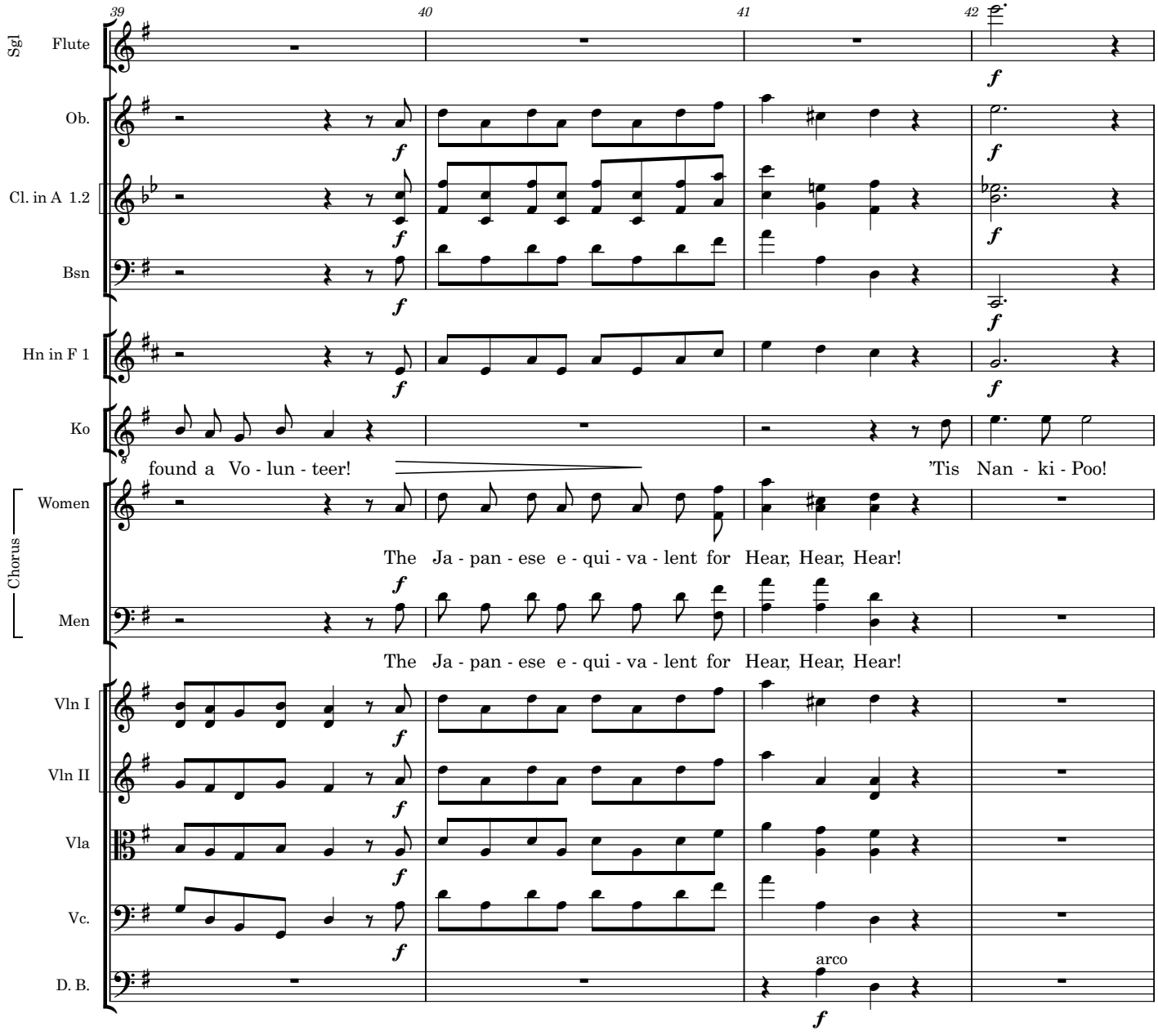

8
9
10
11
12
13
14
Sgl
Flute
Cl. in A 1.2
Bsn
Hn in F 1
Cr. Cym.
B. Dr.
Chorus
Women
Men
With as - pect
With as - pect
Vln I
Vln II
Vla
Vc.
D. B.
pizz.
cresc.
p
f

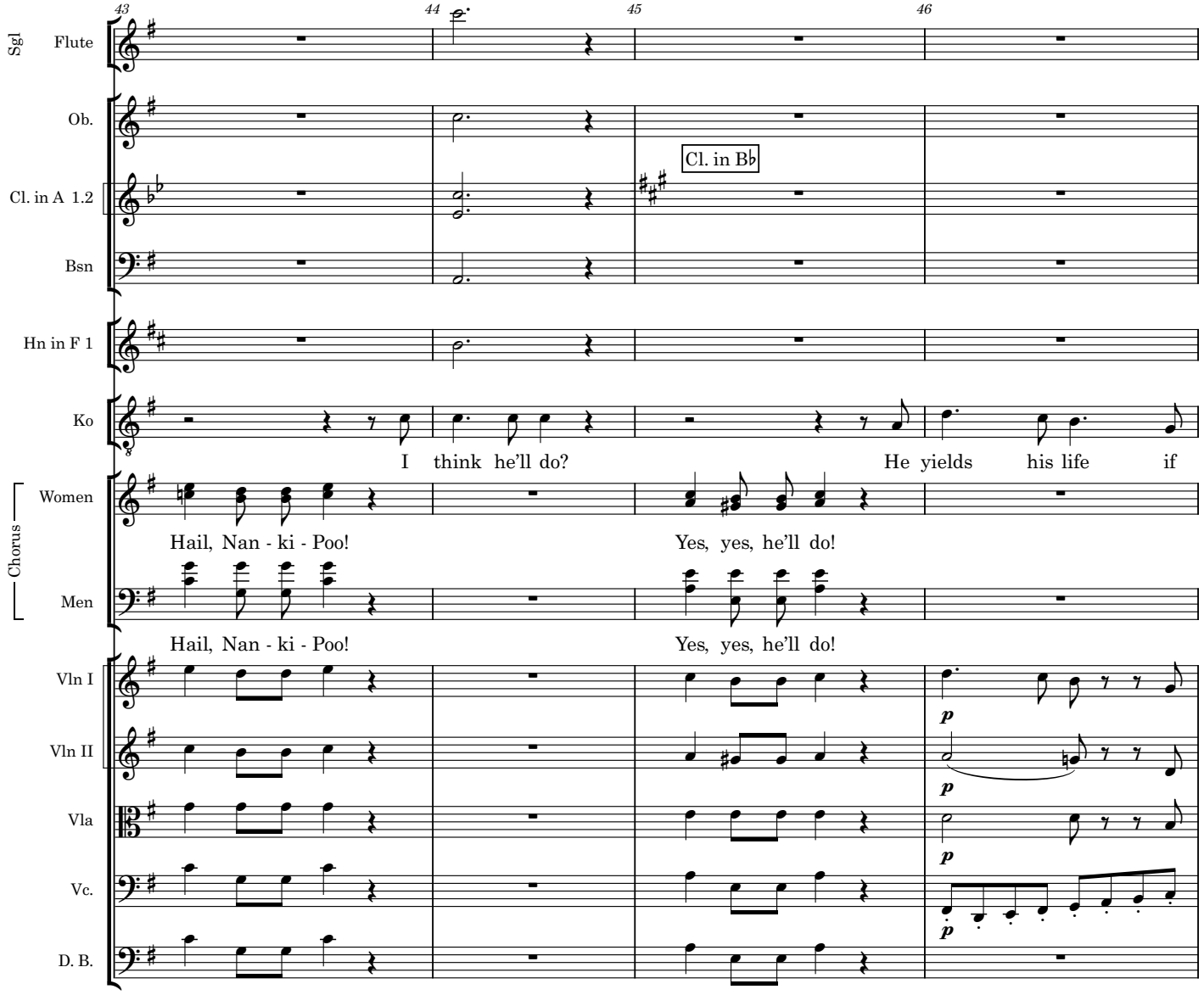

15
16
17
18
19
Cl. in A 1.2
Bsn
Hn in F 1
Chorus
Women
Men
stern And gloom - y stride,
We come to learn How you de -
stern And gloom - y stride,
We come to learn How you de -
Vln I
Vln II
Vla
Vc.
D. B.
arco
pizz.
f
p
3

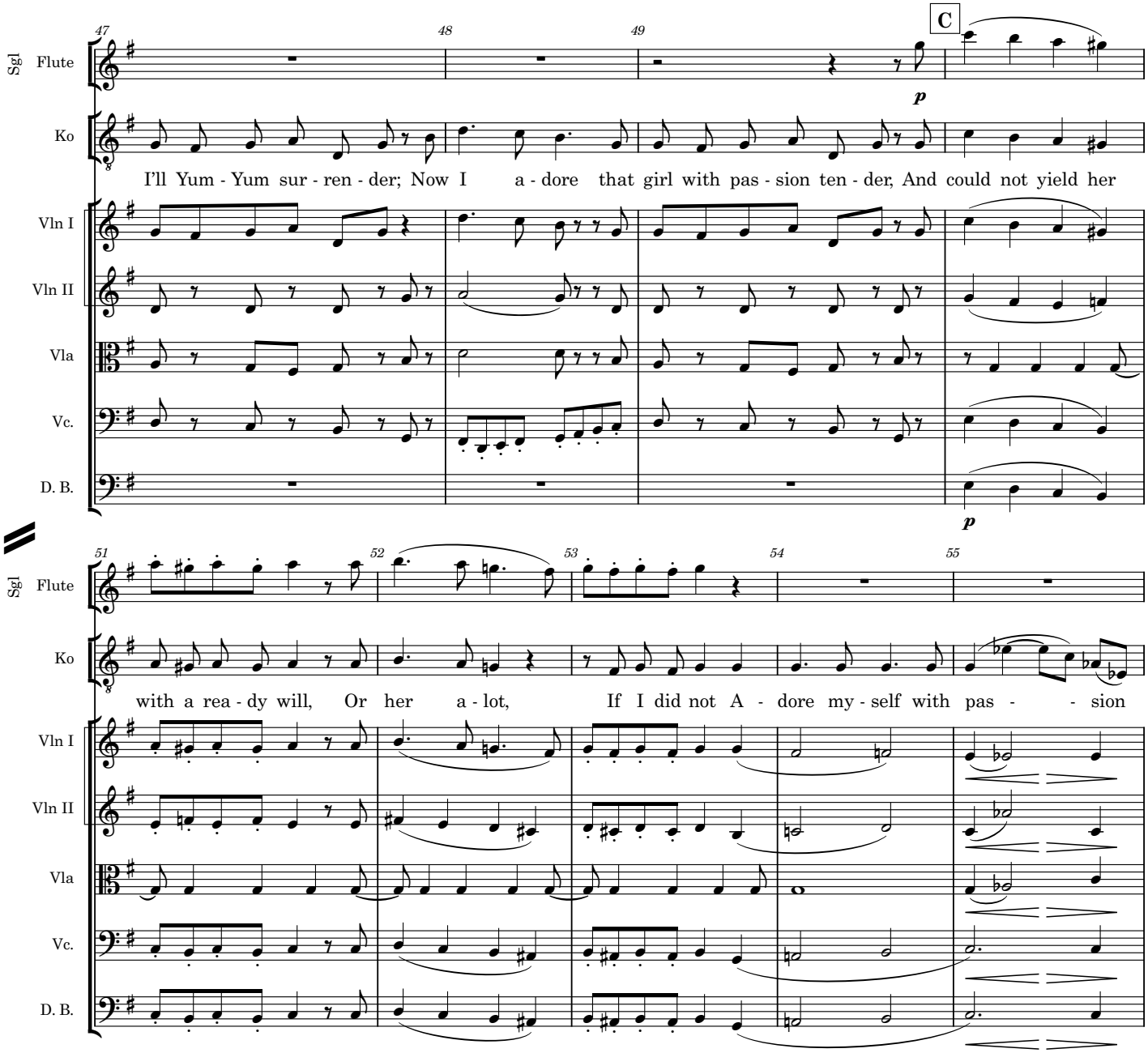

A
20
22
23
24
Cl. in A 1.2
Bsn
Hn in F 1
Chorus
Women
Men
- cide.
Don't he - si - tate
Your choice to
- cide.
Don't he - si - tate
Your choice to
Vln I
Vln II
Vla
Vc.
D. B.
arco
f
3

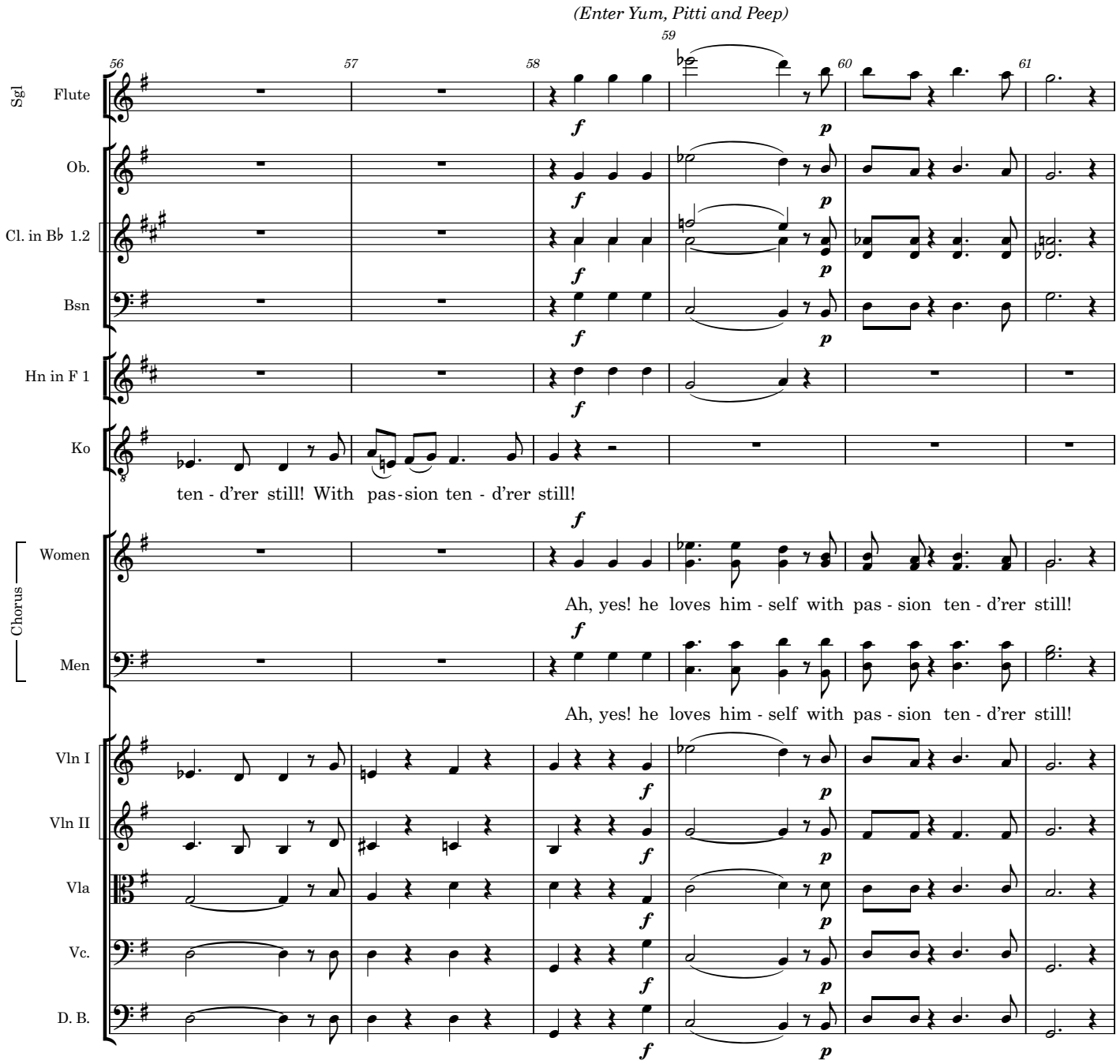

25
26
27
28
29
30
Cl. in A 1.2
Bsn
Hn in F 1
Chorus
Women
Men
name, A dread - ful fate You'll suf - fer all the same, A dread - ful
name, A dread - ful fate You'll suf - fer all the same, A dread - ful
Vln I
Vln II
Vla
Vc.
D. B.
p
f

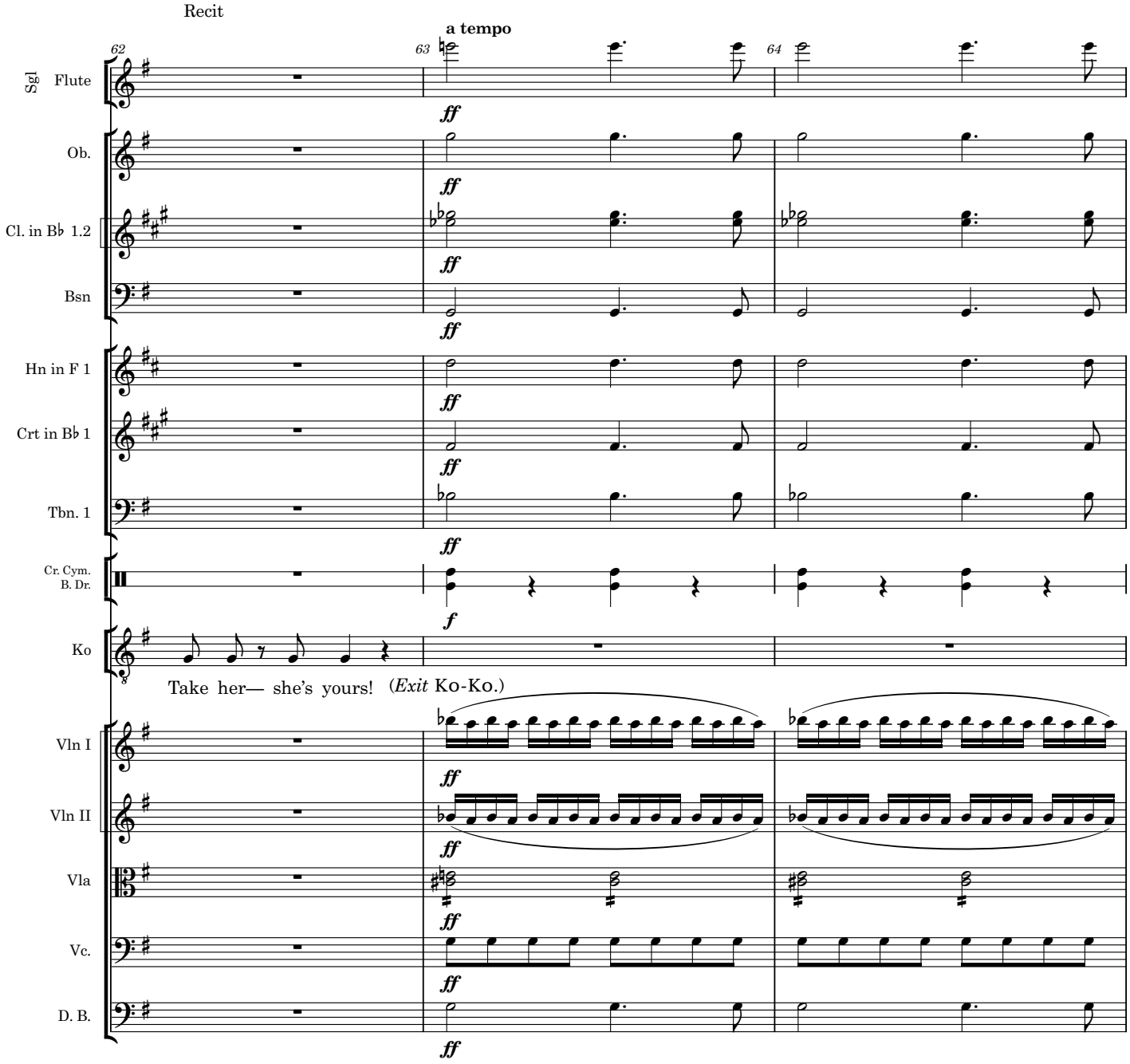

31
32
33
34
35
Cl. in A 1.2
Bsn
Hn in F 1
Pooh
To
Chorus
Women
fate You'll suf - fer all the same.
Men
fate You'll suf - fer all the same.
Vln I
Vln II
Vla
Vc.
D. B.
pizz.
B
36
37
38
Ko
Con - gra - tu - late me, gen - tle - men, I've
Pooh
ask you what you mean to do we punc - tual - ly ap - pear.
arco

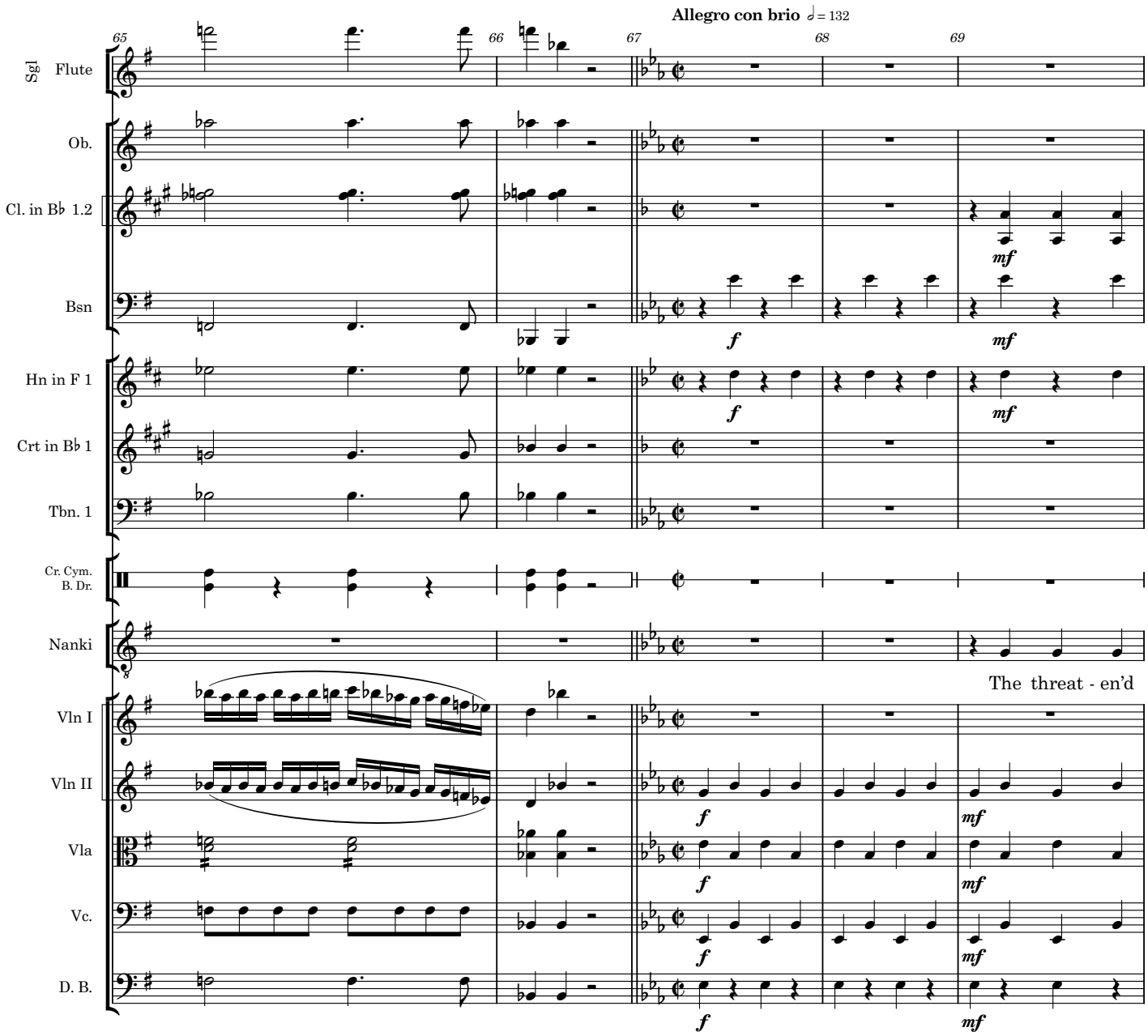

39
40
41
42
Sgl
Flute
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Ko
found a Vo - lun - teer!
'Tis Nan - ki - Poo!
Chorus
Women
The Ja - pan - ese e - qui - va - lent for Hear, Hear, Hear!
Men
The Ja - pan - ese e - qui - va - lent for Hear, Hear, Hear!
Vln I
Vln II
Vla
Vc.
D. B.
arco
f

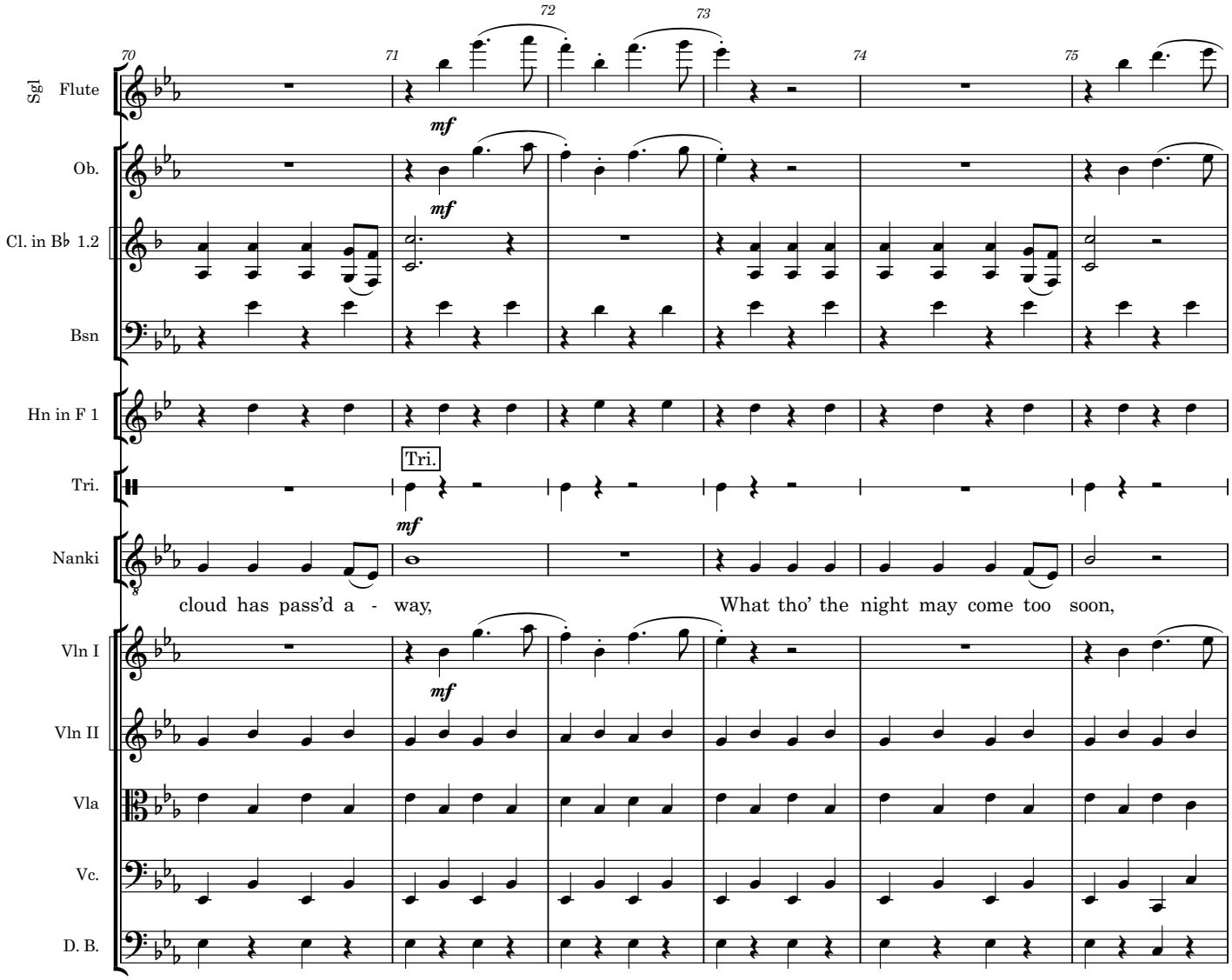

43
44
45
46
Sgl
Flute
Ob.
Cl. in A 1.2
Cl. in B♭
Bsn
Hn in F 1
Ko
I think he'll do?
He yields his life if
Chorus
Women
Hail, Nan - ki - Poo!
Yes, yes, he'll do!
Men
Hail, Nan - ki - Poo!
Yes, yes, he'll do!
Vln I
Vln II
Vla
Vc.
D. B.
p
p
p
p

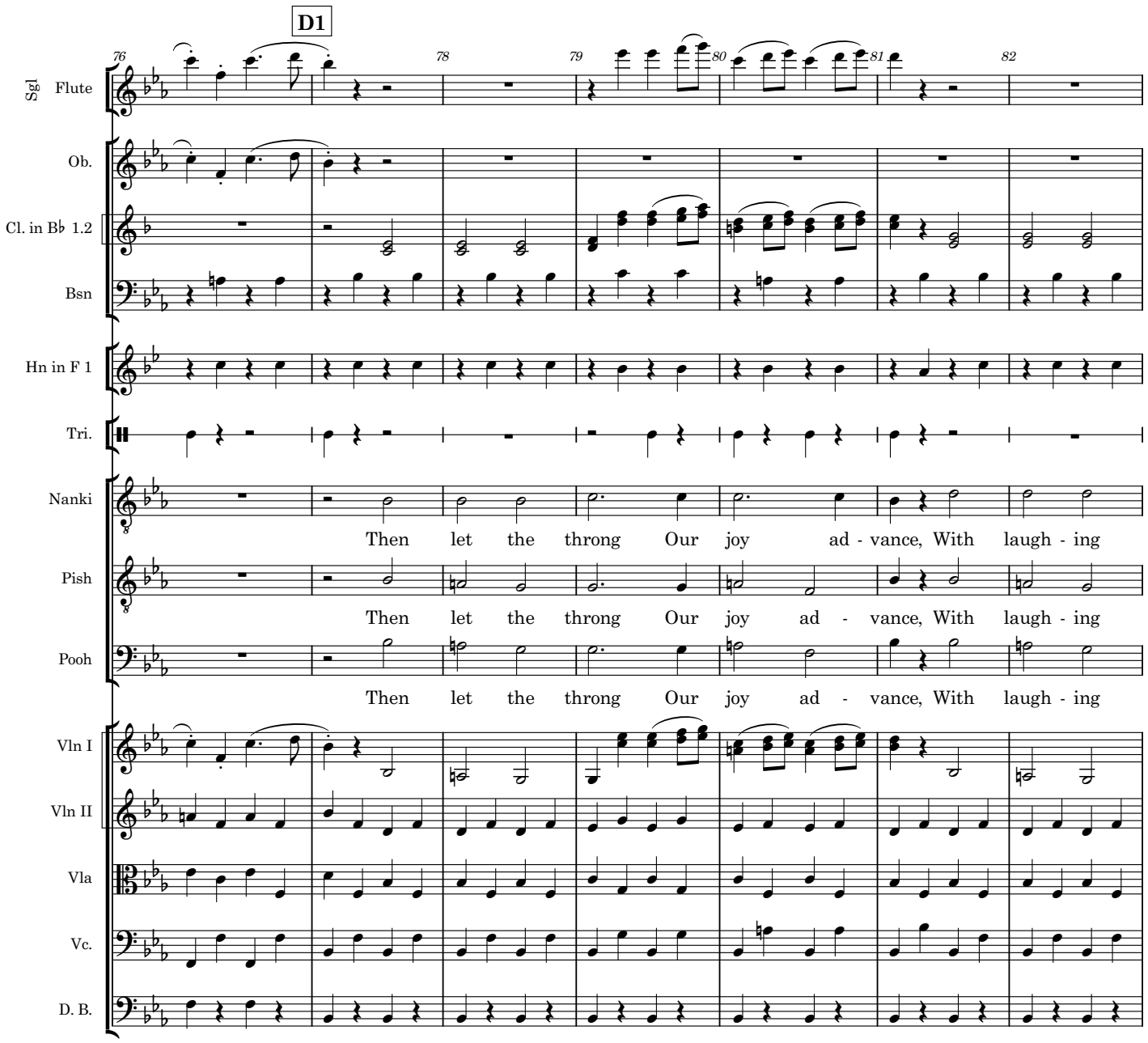

47
48
49
C
Sgl Flute
Ko
I'll Yum - Yum sur - ren - der; Now I a - dore that girl with pas - sion ten - der, And could not yield her
Vln I
Vln II
Vla
Vc.
D. B.
p
p
51
52
53
54
55
Sgl Flute
Ko
with a rea - dy will, Or her a - lot, If I did not A - dore my - self with pas - - sion
Vln I
Vln II
Vla
Vc.
D. B.

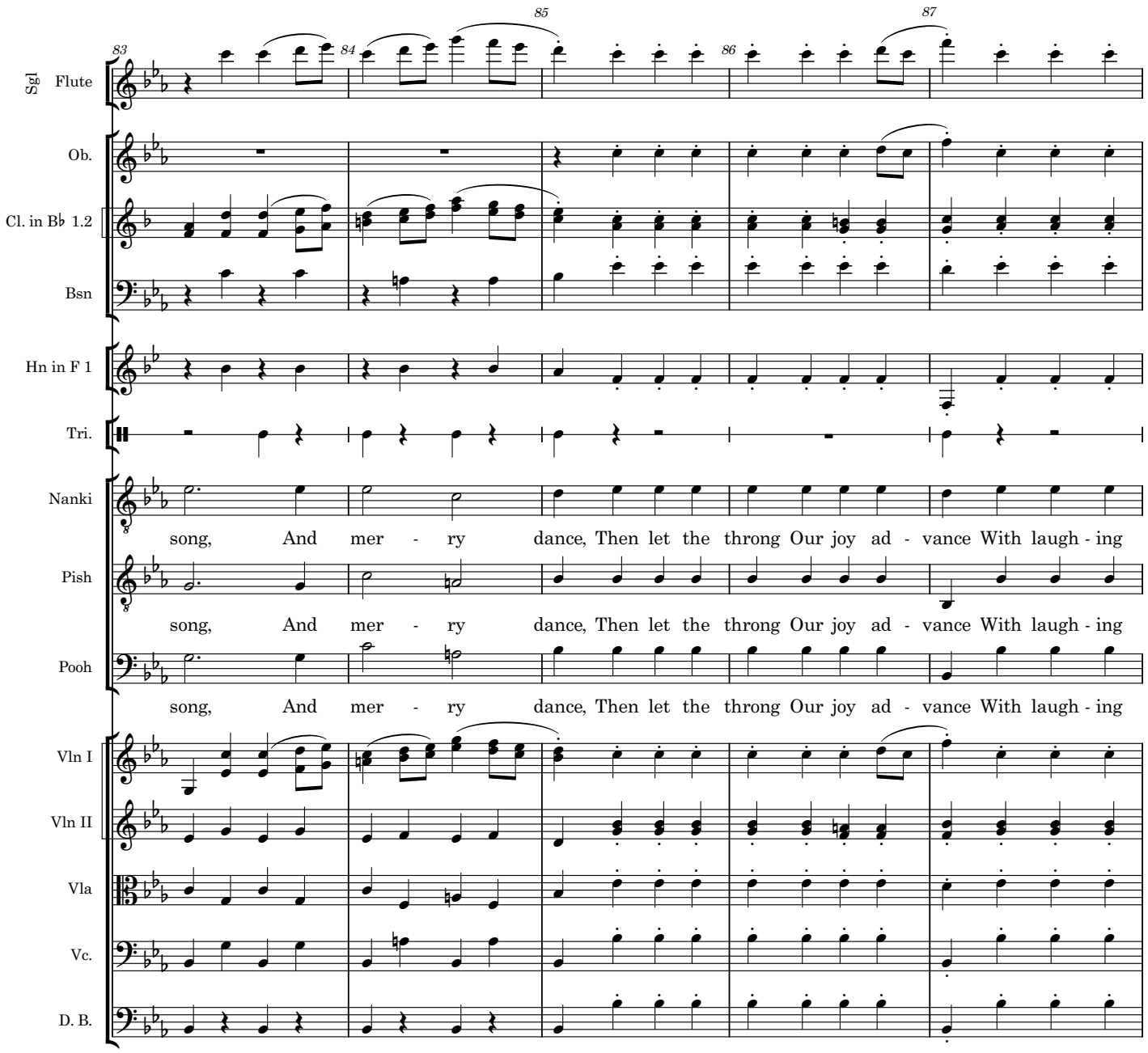

(Enter Yum, Pitti and Peep)
56
57
58
59
60
61
Sgl
Flute
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Ko
ten - d'rer still! With pas - sion ten - d'rer still!
Chorus
Women
Ah, yes! he loves him - self with pas - sion ten - d'rer still!
Men
Ah, yes! he loves him - self with pas - sion ten - d'rer still!
Vln I
Vln II
Vla
Vc.
D. B.
f
p

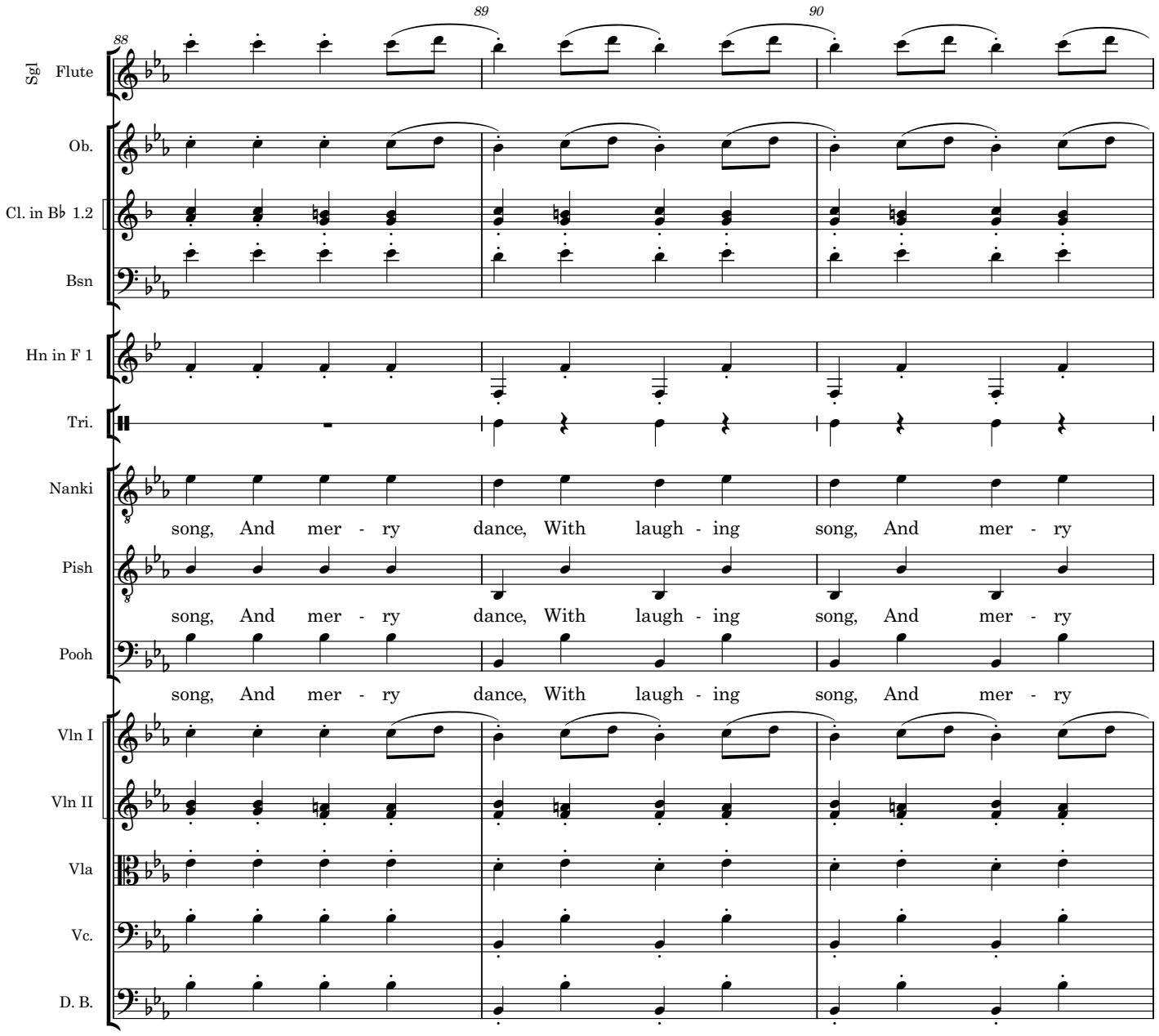

Recit
a tempo
62
63
64
Sgl Flute
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Cr. Cym.
B. Dr.
Ko
Take her— she's yours! (*Exit* Ko-Ko.)
Vln I
Vln II
Vla
Vc.
D. B.
ff
f

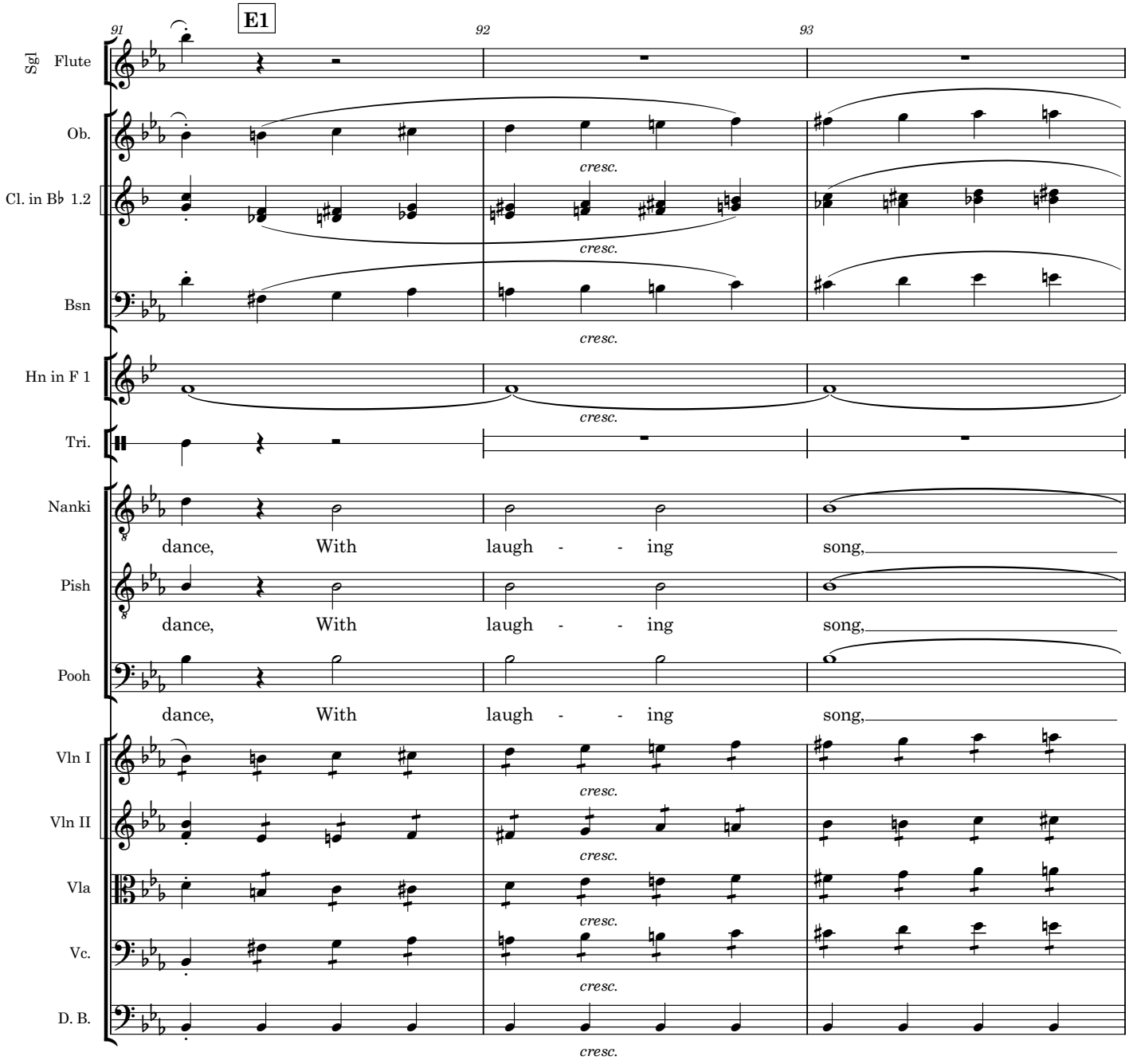

Allegro con brio ♩= 132
65
66
67
68
69
Sgl Flute
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Cr. Cym.
B. Dr.
Nanki
Vln I
Vln II
Vla
Vc.
D. B.
The threat - en'd
mf
f

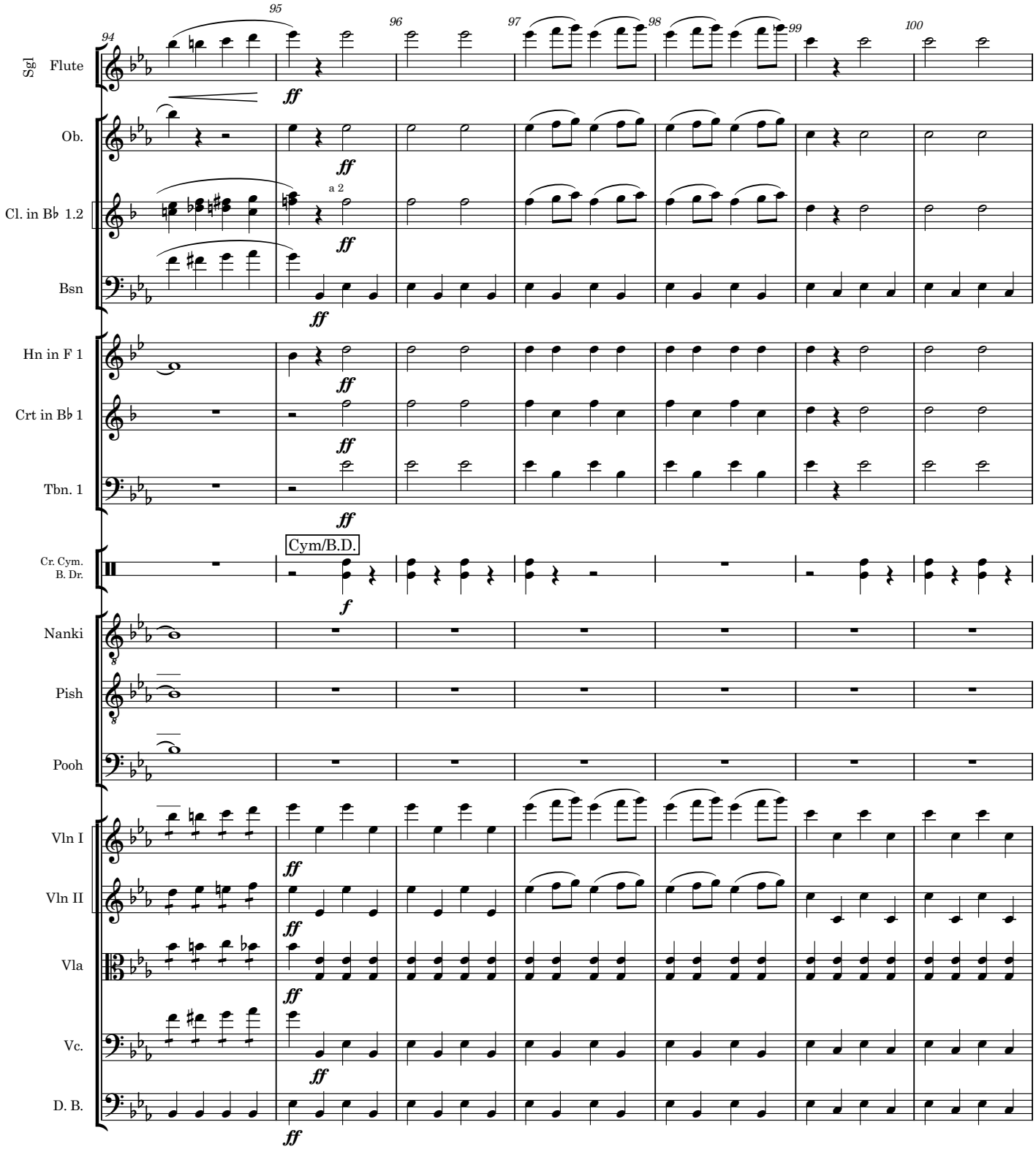

70
71
72
73
74
75
Sgl Flute
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Tri.
Nanki
Vln I
Vln II
Vla
Vc.
D. B.
mf
Tri.
cloud has pass'd a - way,
What tho' the night may come too soon,

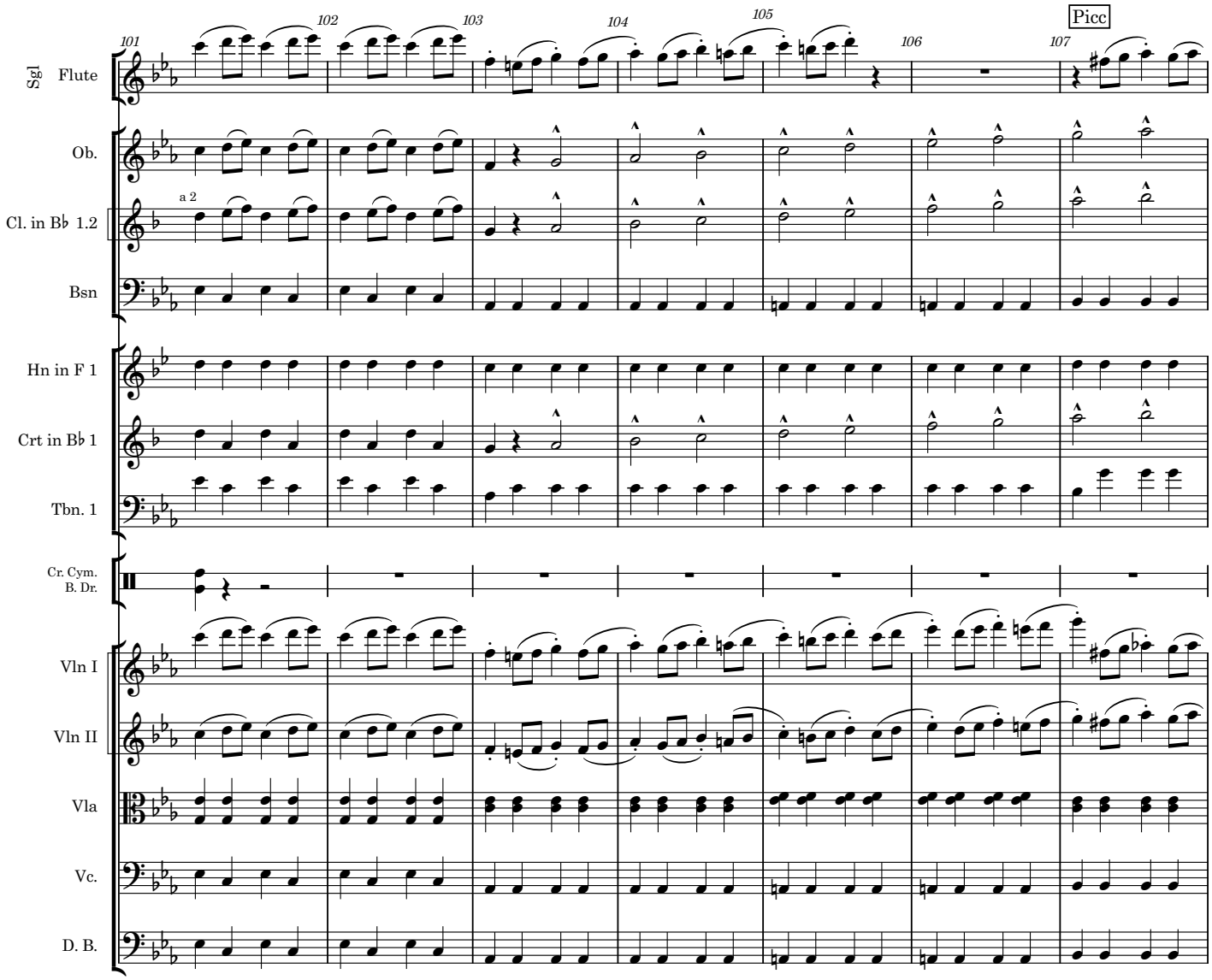

D1
76
78
79
80
81
82
Sgl Flute
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Tri.
Nanki
Then let the throng Our joy ad - vance, With laugh - ing
Pish
Then let the throng Our joy ad - vance, With laugh - ing
Pooh
Then let the throng Our joy ad - vance, With laugh - ing
Vln I
Vln II
Vla
Vc.
D. B.

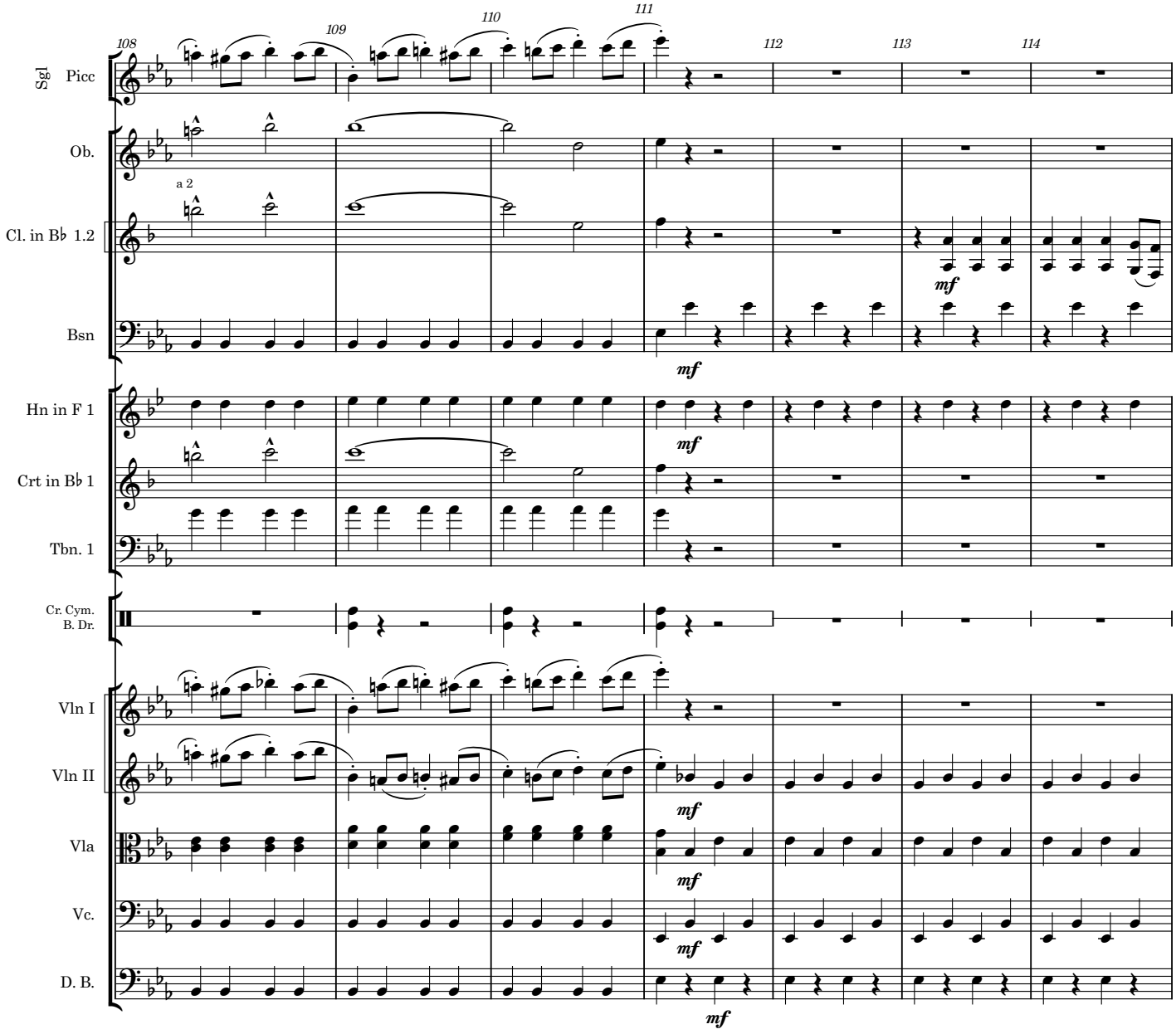

83
84
85
86
87
Sgl Flute
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Tri.
Nanki
Pish
Pooh
song, And mer - ry dance, Then let the throng Our joy ad - vance With laugh - ing
song, And mer - ry dance, Then let the throng Our joy ad - vance With laugh - ing
song, And mer - ry dance, Then let the throng Our joy ad - vance With laugh - ing
Vln I
Vln II
Vla
Vc.
D. B.

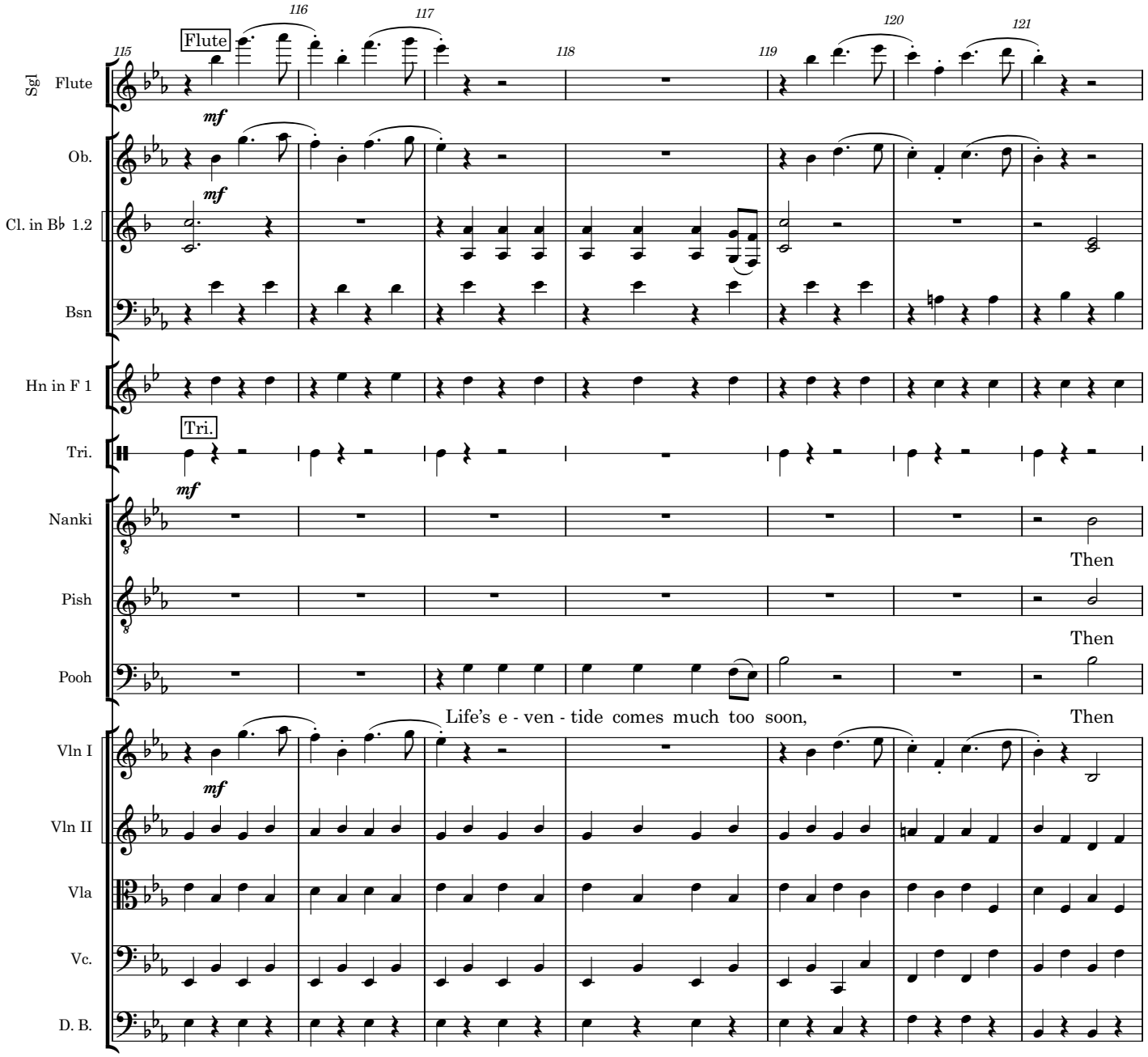

88
89
90
Sgl Flute
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Tri.
Nanki
Pish
Pooh
song, And mer - ry dance, With laugh - ing song, And mer - ry
song, And mer - ry dance, With laugh - ing song, And mer - ry
song, And mer - ry dance, With laugh - ing song, And mer - ry
Vln I
Vln II
Vla
Vc.
D. B.

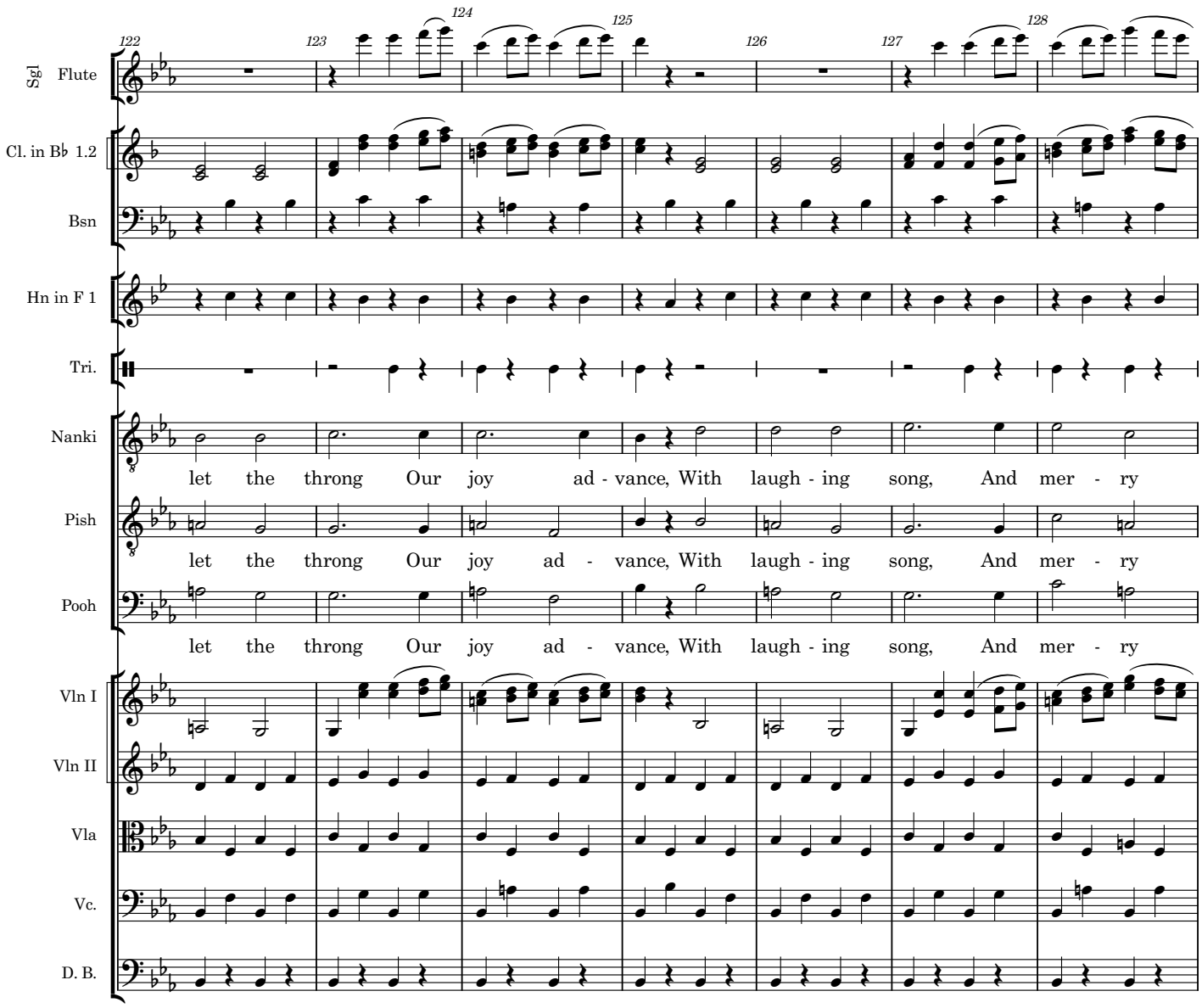

E1
91
92
93
Sgl Flute
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Tri.
Nanki
Pish
Pooh
Vln I
Vln II
Vla
Vc.
D. B.
cresc.
dance, With laugh - - ing song,

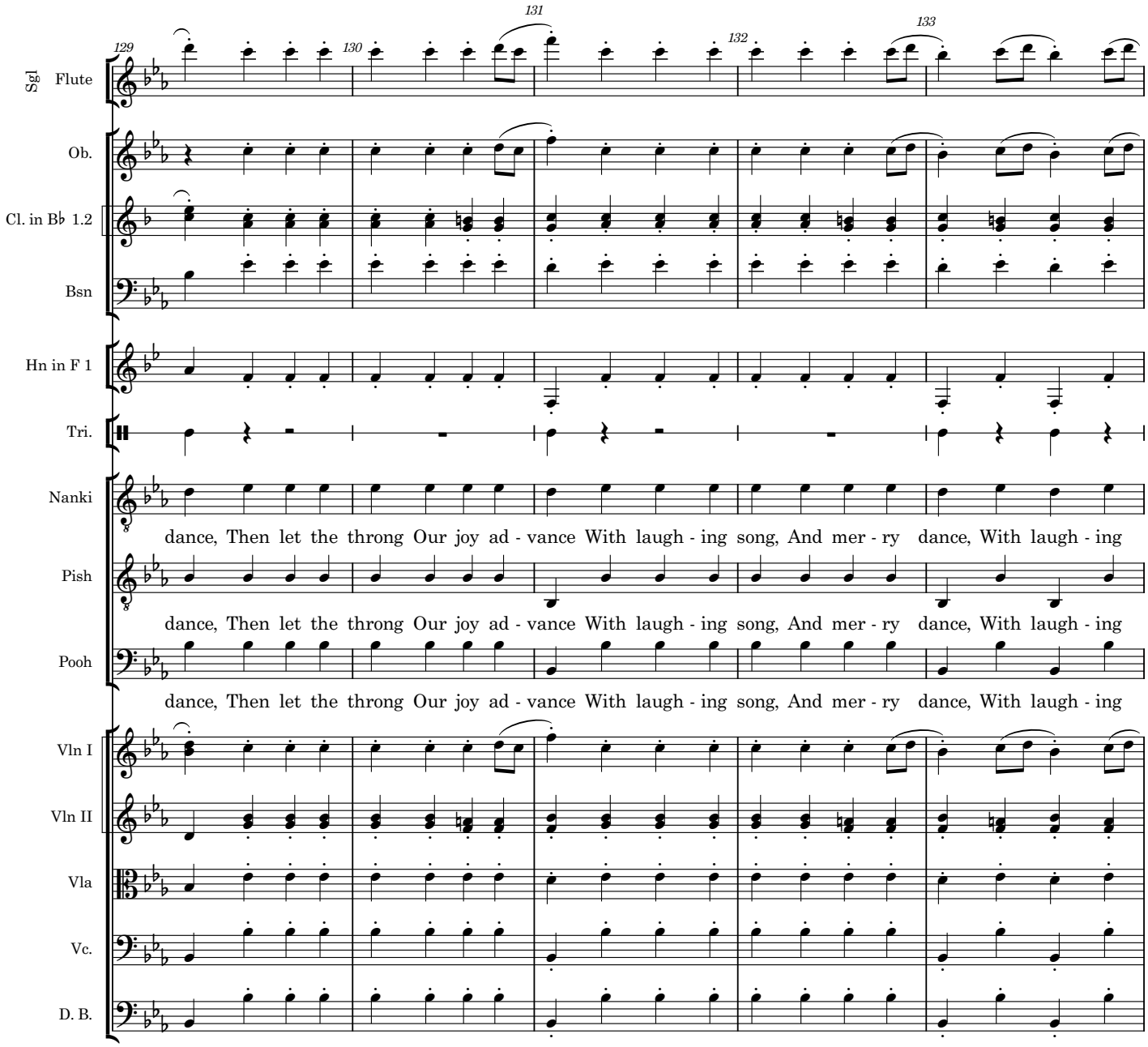

94
95
96
97
98
99
100
Sgl Flute
Ob.
Cl. in B♭ 1.2
a 2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Cr. Cym.
B. Dr.
Cym/B.D.
Nanki
Pish
Pooh
Vln I
Vln II
Vla
Vc.
D. B.
ff
f

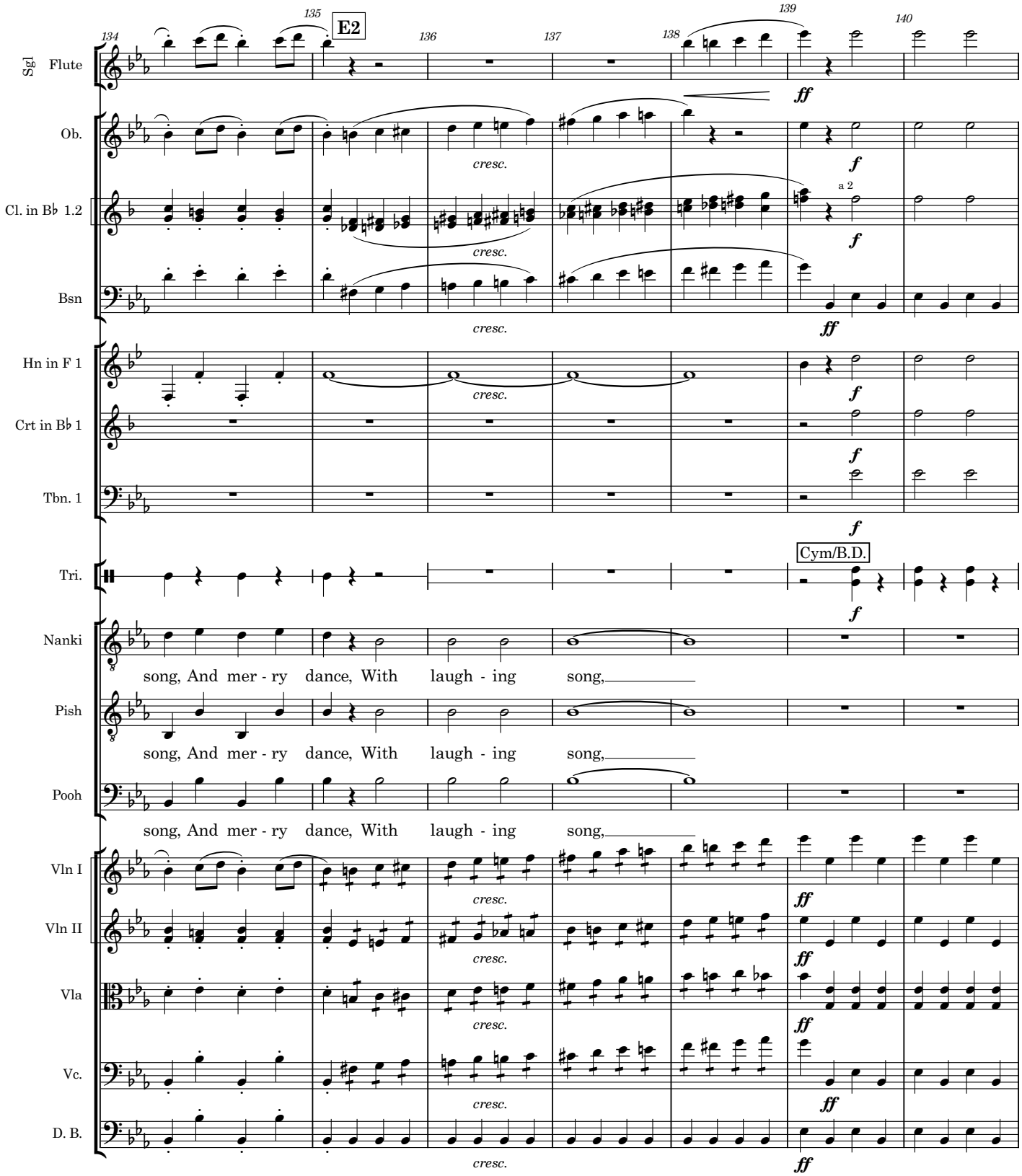

101
102
103
104
105
106
107
Picc
Sgl Flute
Ob.
a 2
Cl. in B♭ 1.2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Cr. Cym.
B. Dr.
Vln I
Vln II
Vla
Vc.
D. B.

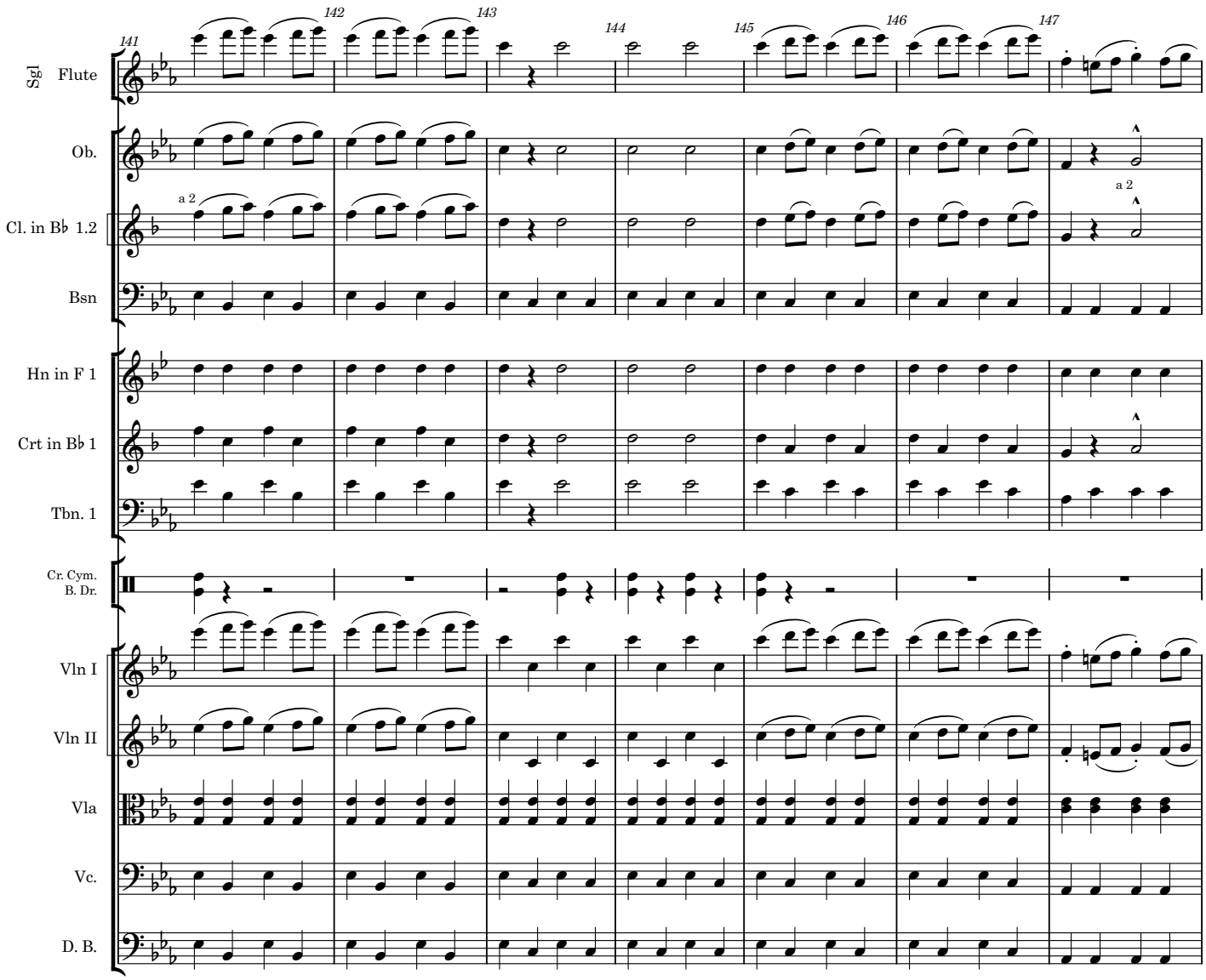

108
109
110
111
112
113
114
Sgl
Picc
Ob.
a 2
Cl. in B♭ 1.2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Cr. Cym.
B. Dr.
Vln I
Vln II
Vla
Vc.
D. B.
mf

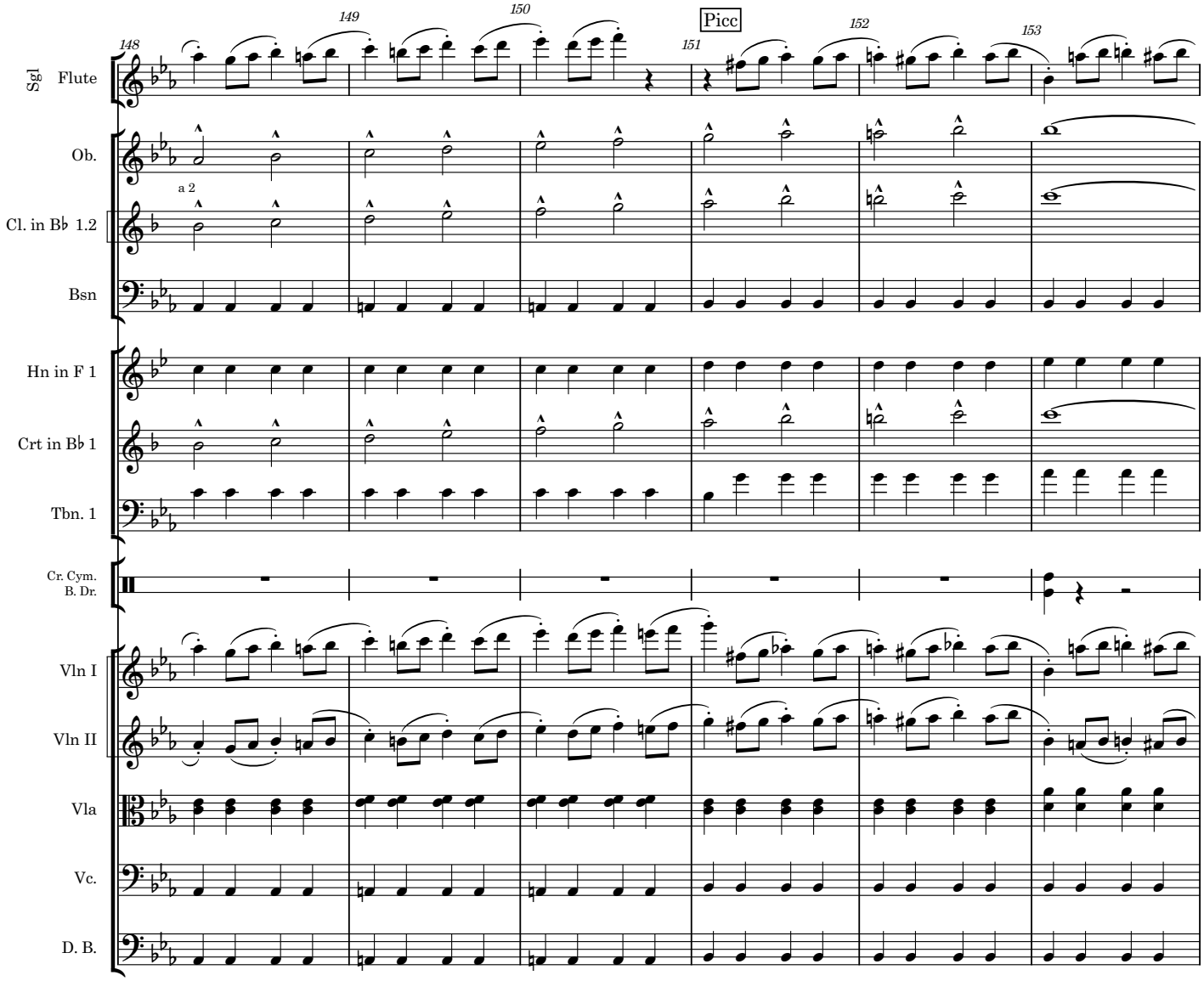

115
116
117
118
119
120
121
Flute
Sgl Flute
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Tri.
Tri.
Nanki
Pish
Pooh
Vln I
Vln II
Vla
Vc.
D. B.
mf
Then
Then
Life's e - ven - tide comes much too soon,
Then

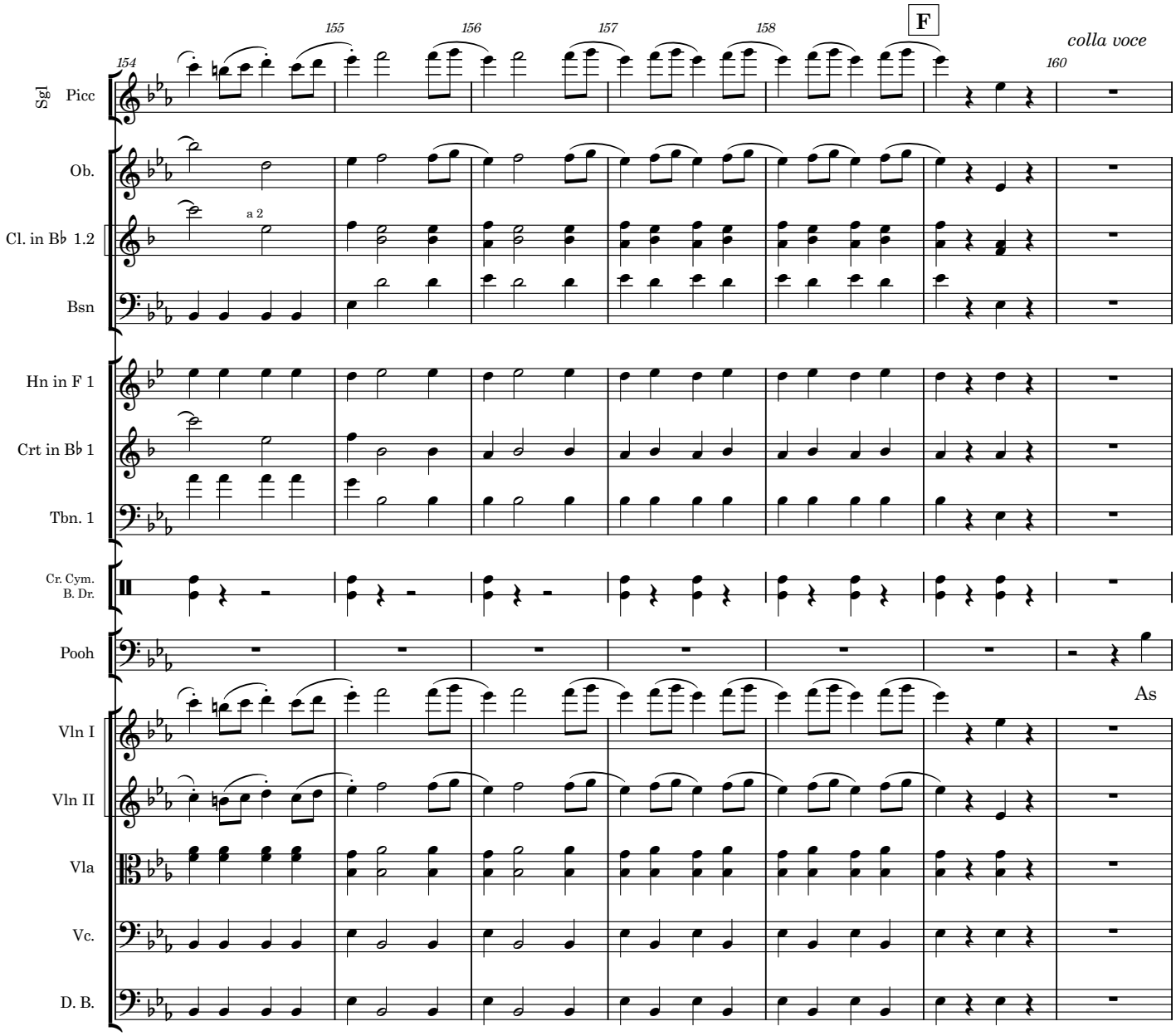

122
123
124
125
126
127
128
Sgl Flute
Cl. in B♭ 1.2
Bsn
Hn in F 1
Tri.
Nanki
Pish
Pooh
let the throng Our joy ad - vance, With laugh - ing song, And mer - ry
let the throng Our joy ad - vance, With laugh - ing song, And mer - ry
let the throng Our joy ad - vance, With laugh - ing song, And mer - ry
Vln I
Vln II
Vla
Vc.
D. B.

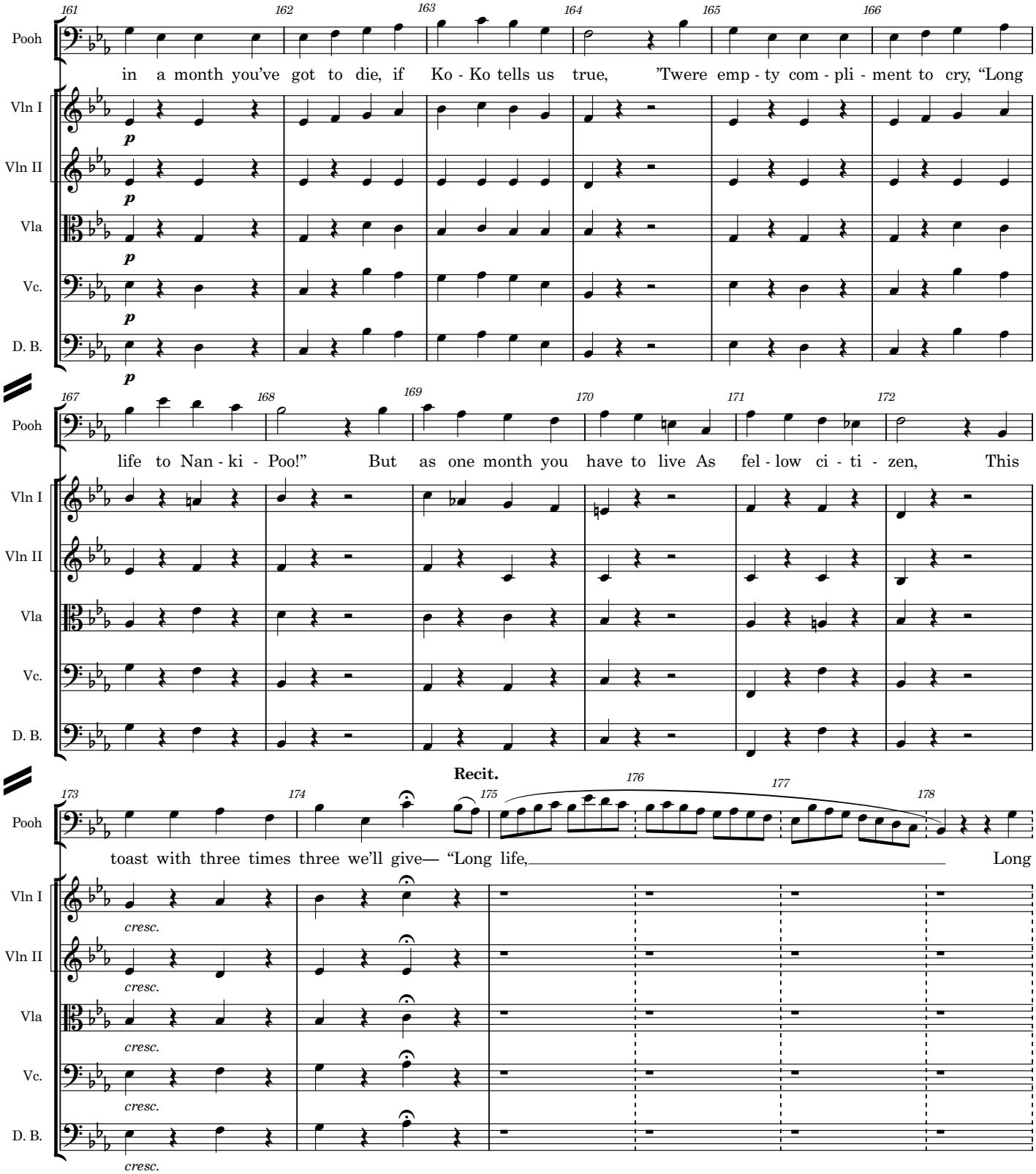

129
130
131
132
133
Sgl Flute
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Tri.
Nanki
Pish
Pooh
dance, Then let the throng Our joy ad - vance With laugh - ing song, And mer - ry dance, With laugh - ing
dance, Then let the throng Our joy ad - vance With laugh - ing song, And mer - ry dance, With laugh - ing
dance, Then let the throng Our joy ad - vance With laugh - ing song, And mer - ry dance, With laugh - ing
Vln I
Vln II
Vla
Vc.
D. B.

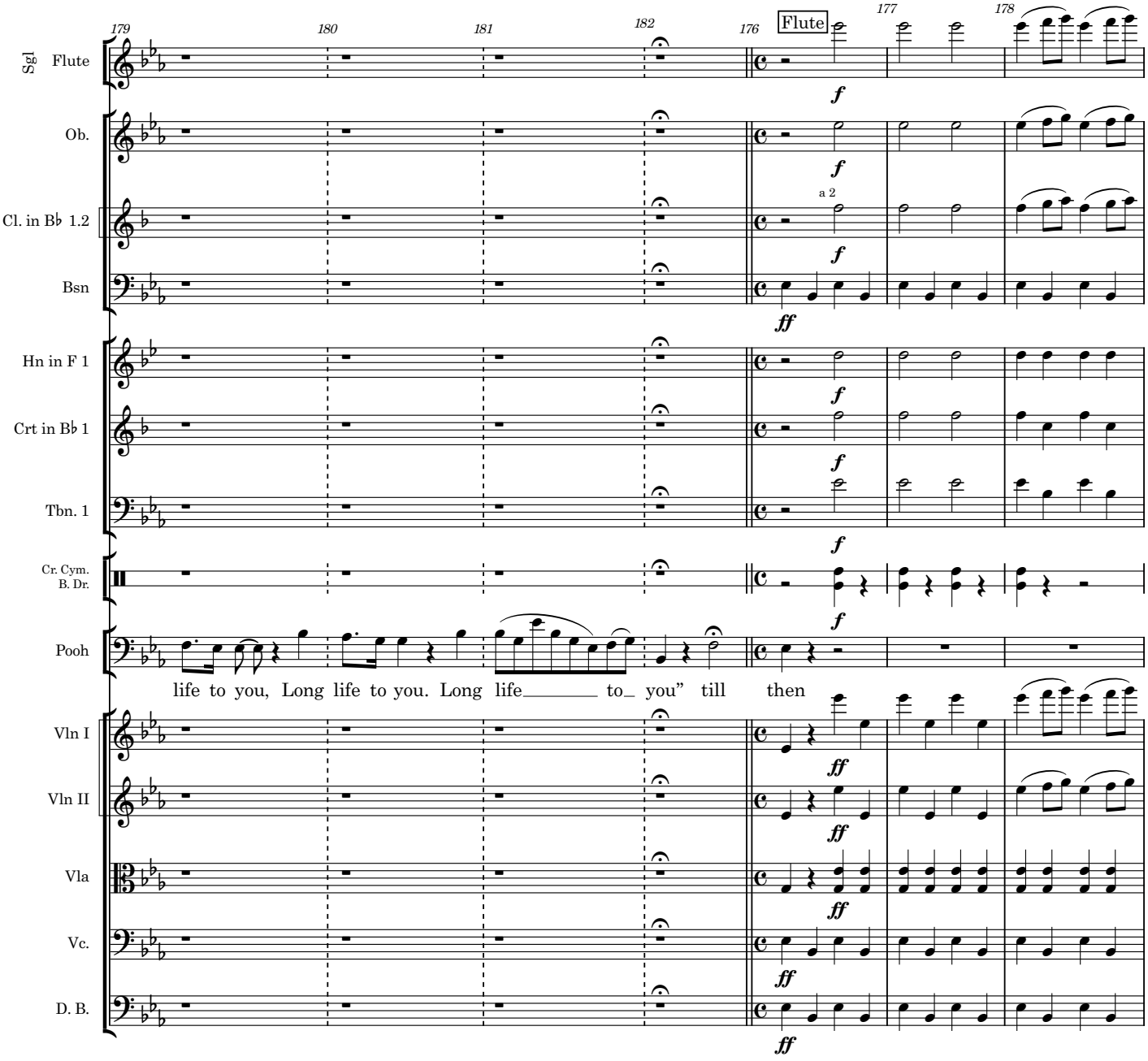

134
135
E2
136
137
138
139
140
Sgl Flute
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Tri.
Cym/B.D.
Nanki
Pish
Pooh
song, And mer - ry dance, With laugh - ing song,
Vln I
Vln II
Vla
Vc.
D. B.
cresc.
ff
f
a 2

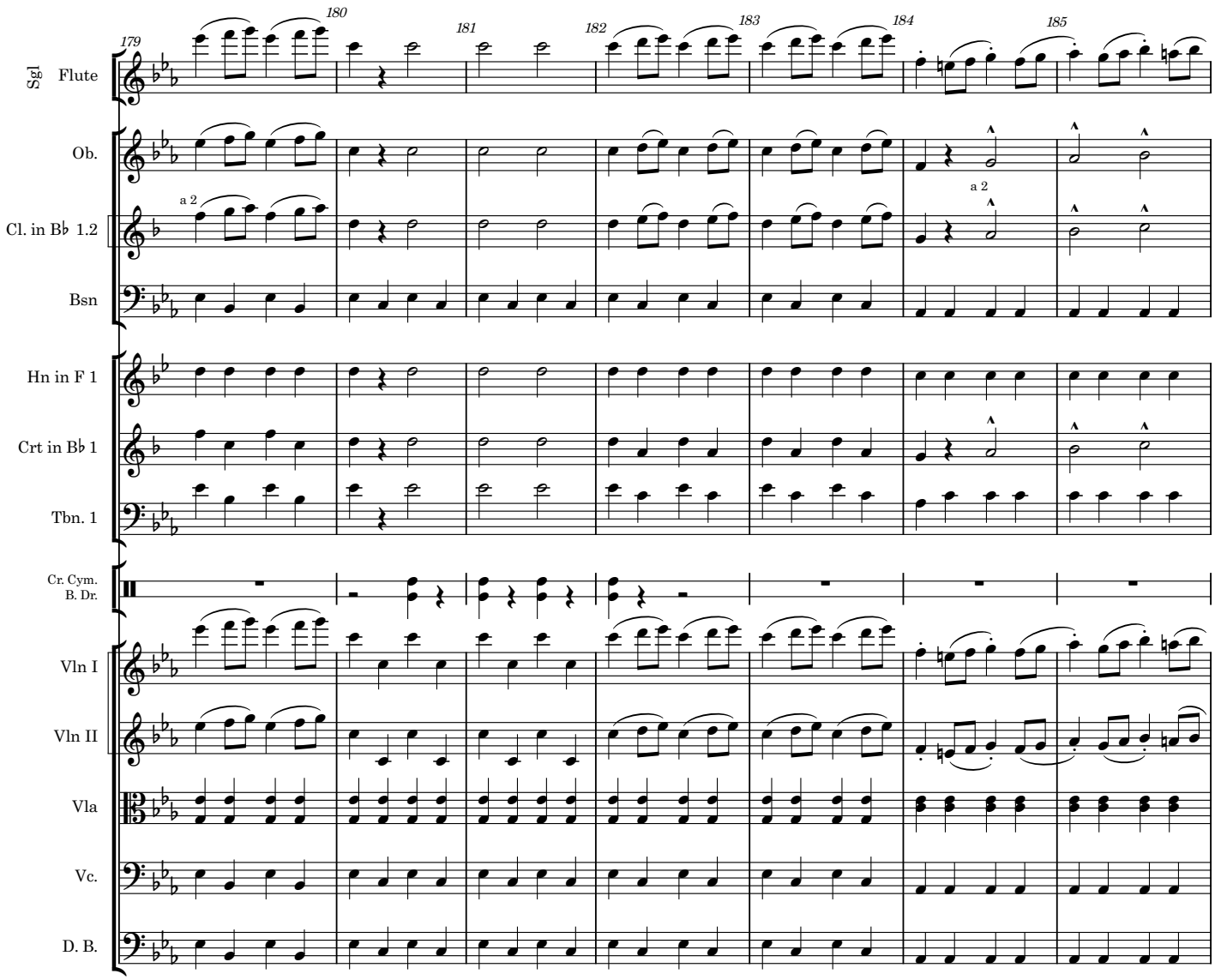

141
142
143
144
145
146
147
Sgl Flute
Ob.
Cl. in B♭ 1.2
a 2
a 2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Cr. Cym.
B. Dr.
Vln I
Vln II
Vla
Vc.
D. B.

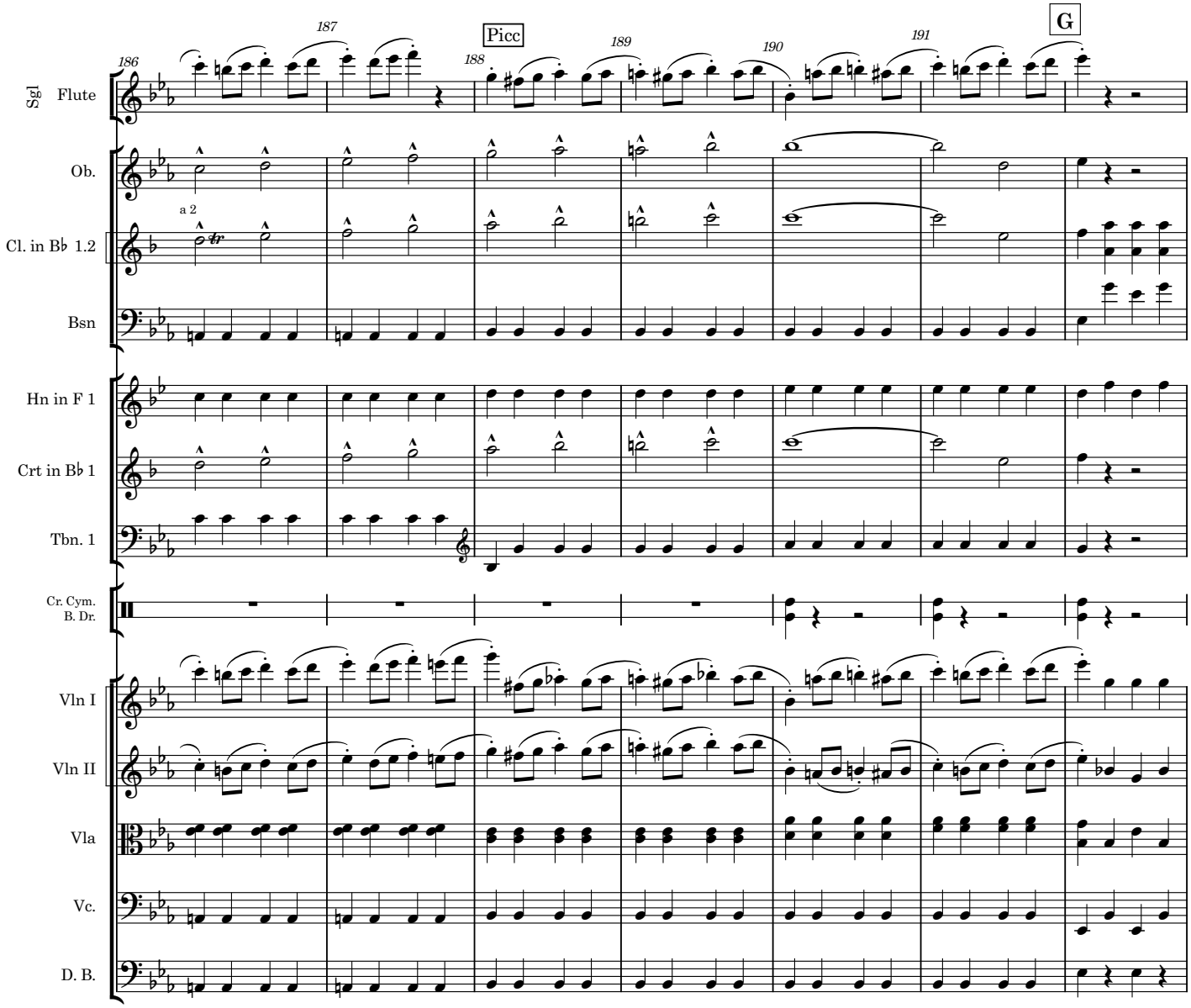

148
149
150
151
152
153
Picc
Sgl Flute
Ob.
a 2
Cl. in B♭ 1.2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Cr. Cym.
B. Dr.
Vln I
Vln II
Vla
Vc.
D. B.

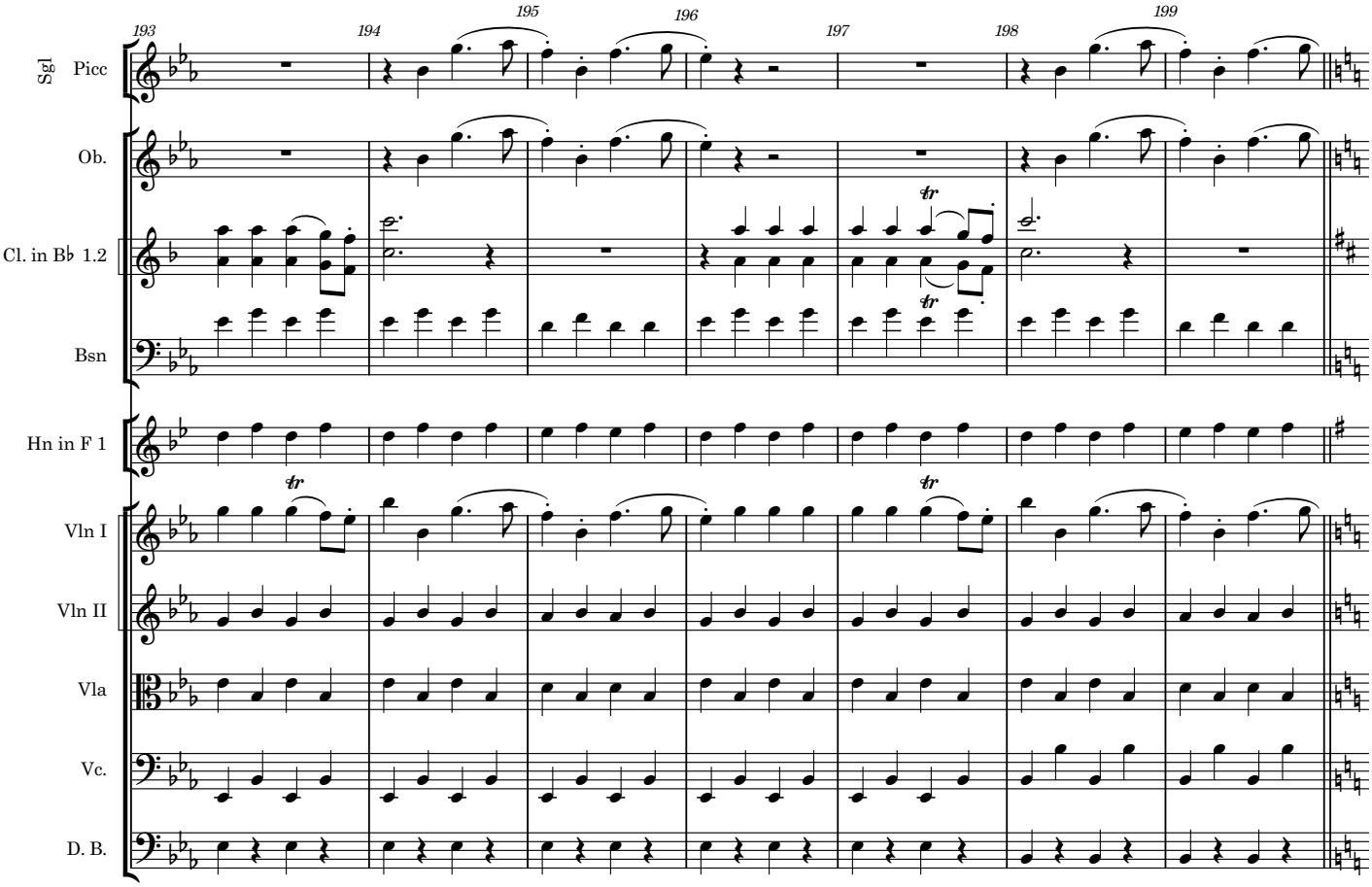

154
155
156
157
158
F
160
colla voce
Sgl
Picc
Ob.
Cl. in B♭ 1.2
a 2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Cr. Cym.
B. Dr.
Pooh
As
Vln I
Vln II
Vla
Vc.
D. B.

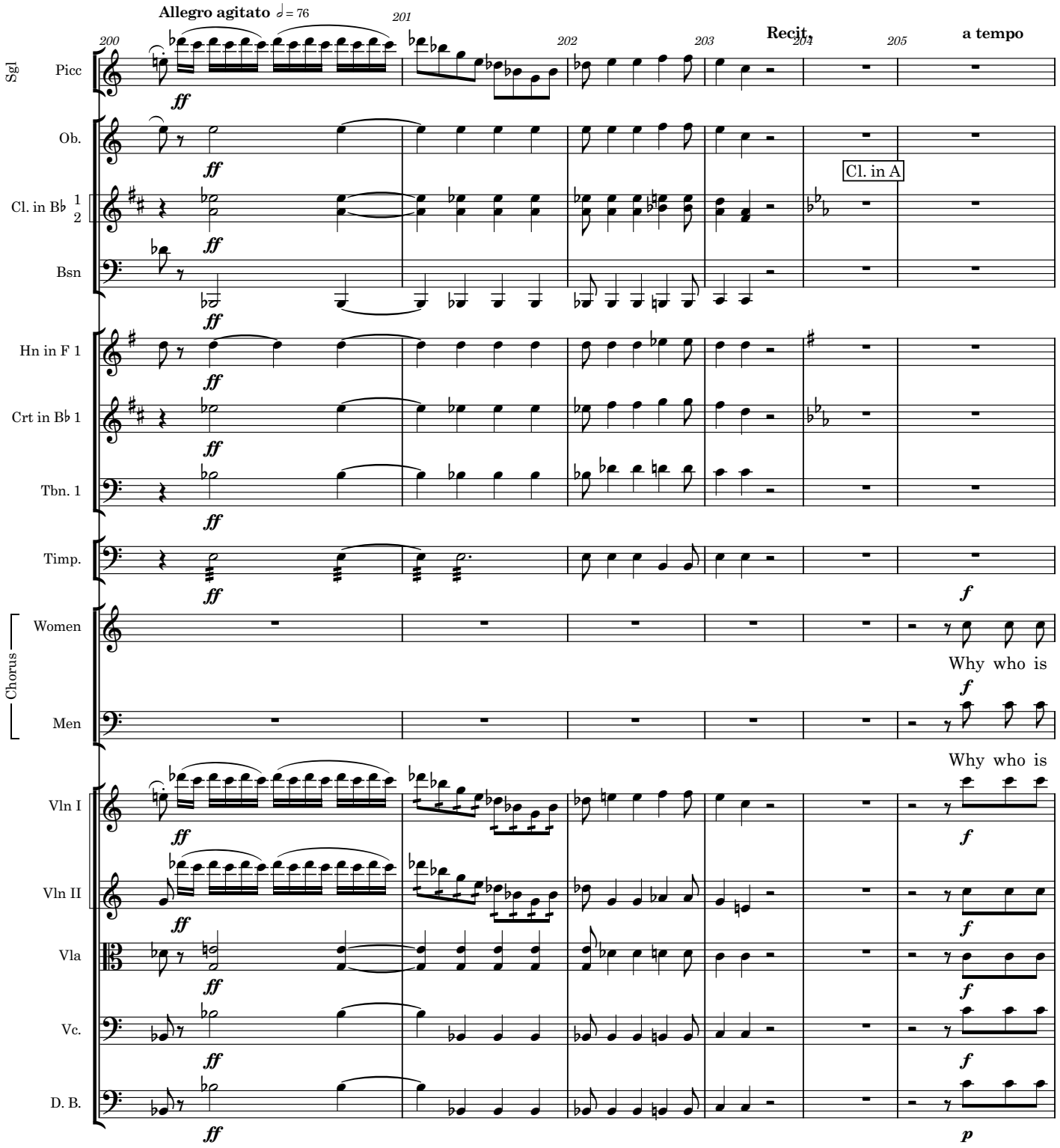

161
162
163
164
165
166
Pooh
in a month you've got to die, if Ko - Ko tells us true, 'Twere emp - ty com - pli - ment to cry, "Long
Vln I
Vln II
Vla
Vc.
D. B.
p
167
168
169
170
171
172
Pooh
life to Nan - ki - Poo!" But as one month you have to live As fel - low ci - ti - zen, This
Vln I
Vln II
Vla
Vc.
D. B.
Recit.
173
174
175
176
177
178
Pooh
toast with three times three we'll give— "Long life, Long
Vln I
Vln II
Vla
Vc.
D. B.
cresc.

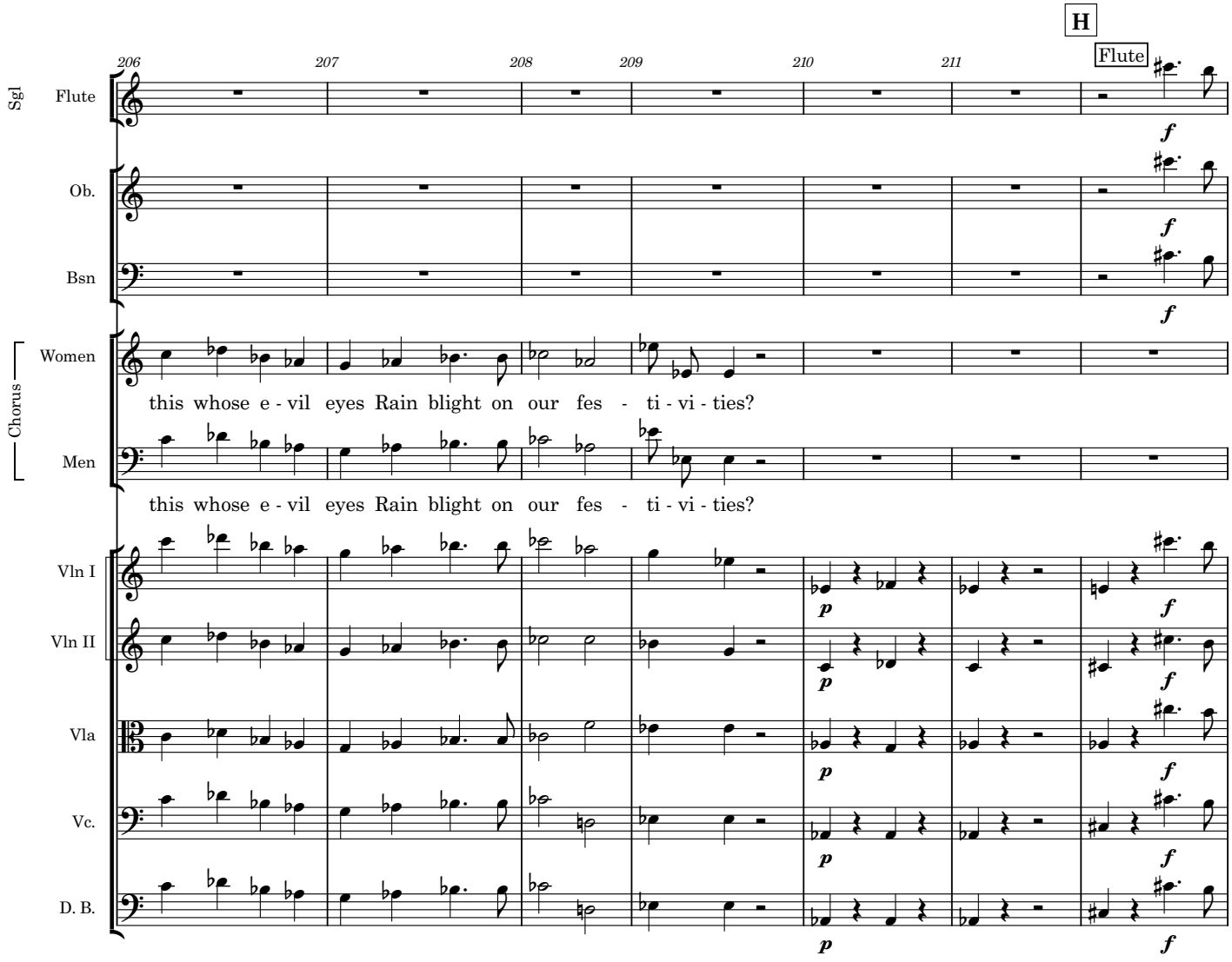

179
180
181
182
176
Flute
177
178
Sgl Flute
Ob.
Cl. in B♭ 1.2
a 2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Cr. Cym.
B. Dr.
Pooh
life to you, Long life to you. Long life to you" till then
Vln I
Vln II
Vla
Vc.
D. B.
f
ff

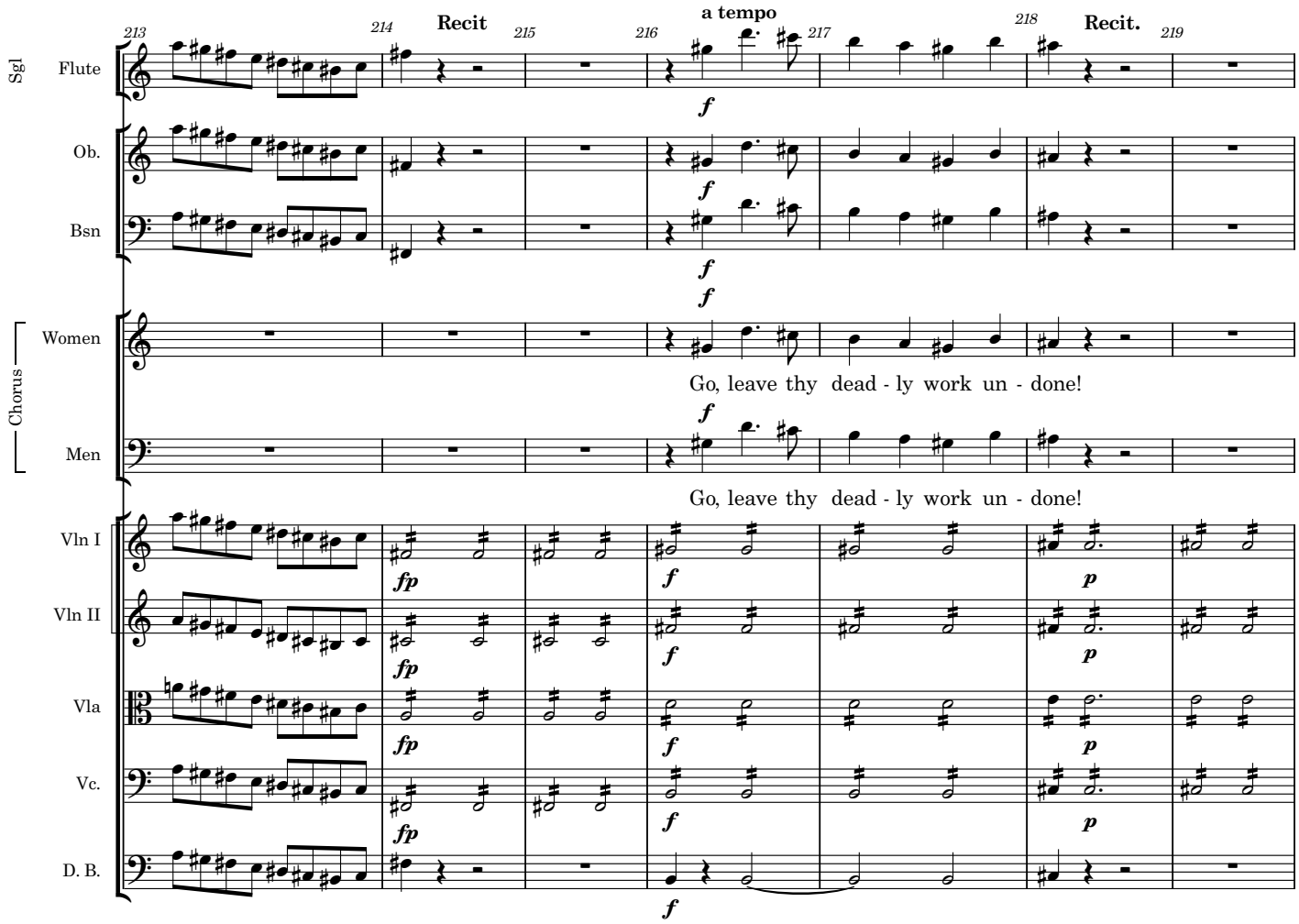

179
180
181
182
183
184
185
Sgl Flute
Ob.
a 2
Cl. in B♭ 1.2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Cr. Cym.
B. Dr.
Vln I
Vln II
Vla
Vc.
D. B.

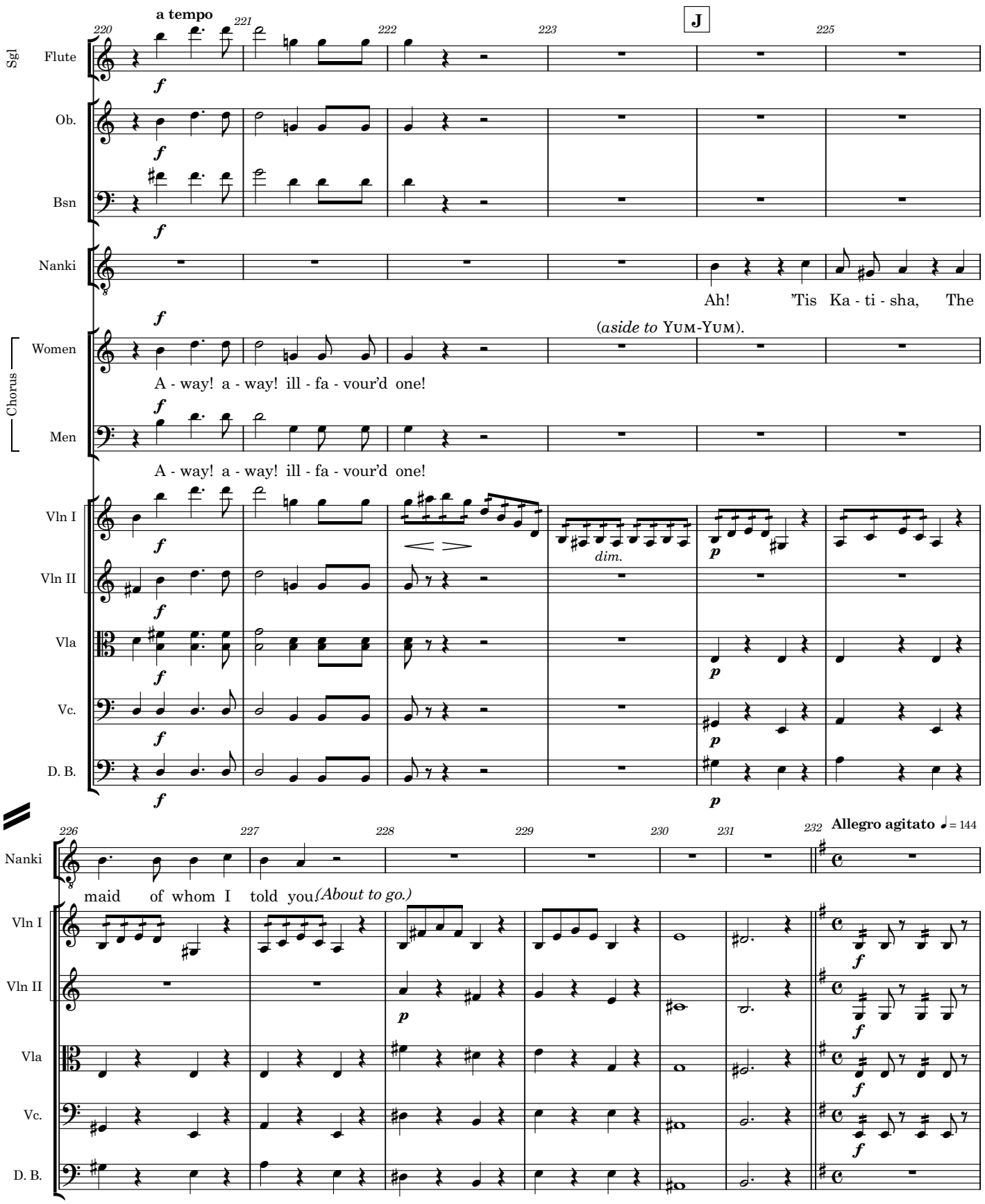

186
187
188
Picc
189
190
191
G
Sgl Flute
Ob.
a 2
Cl. in B♭ 1.2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Cr. Cym.
B. Dr.
Vln I
Vln II
Vla
Vc.
D. B.

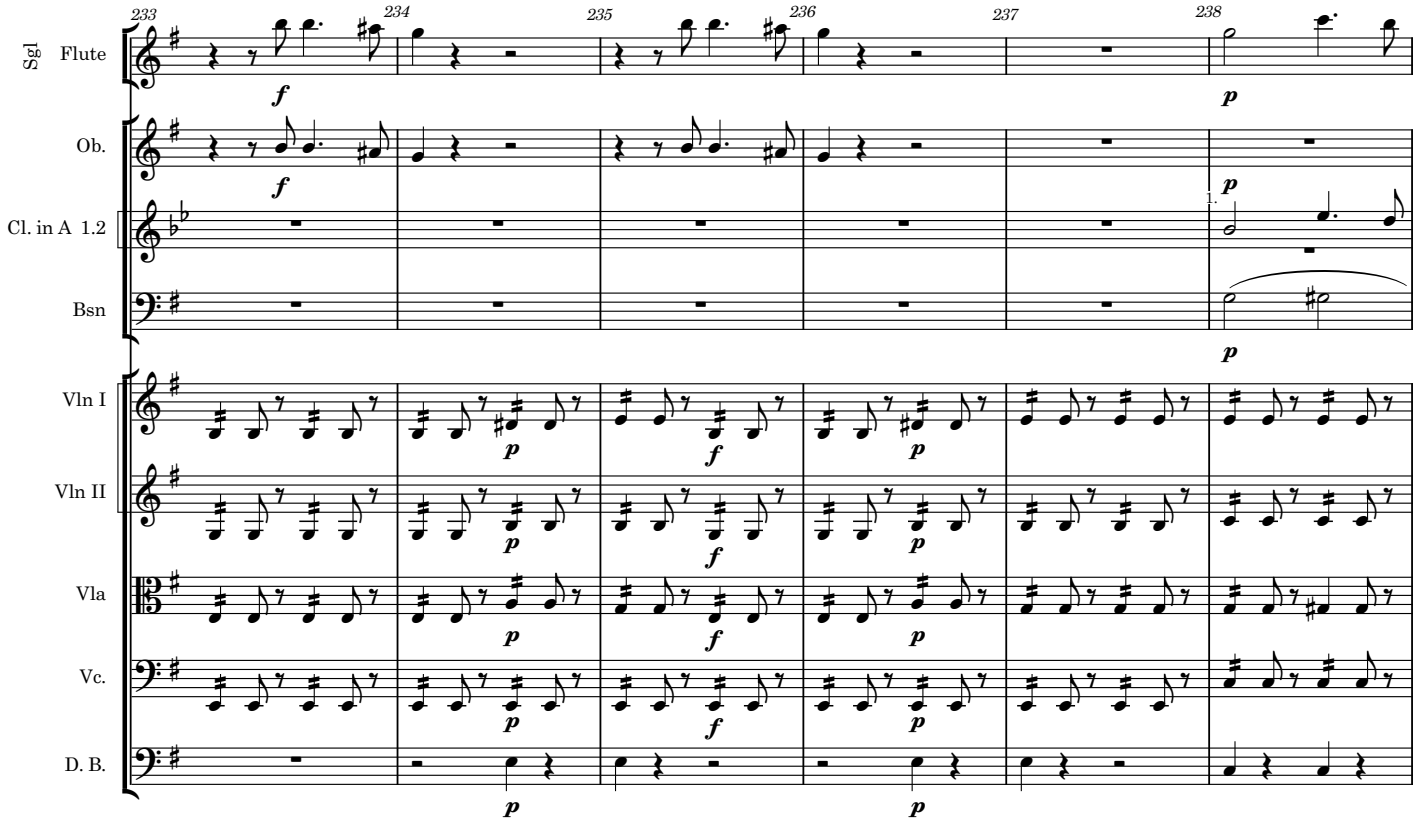

193
194
195
196
197
198
199
Sgl
Picc
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Vln I
Vln II
Vla
Vc.
D. B.

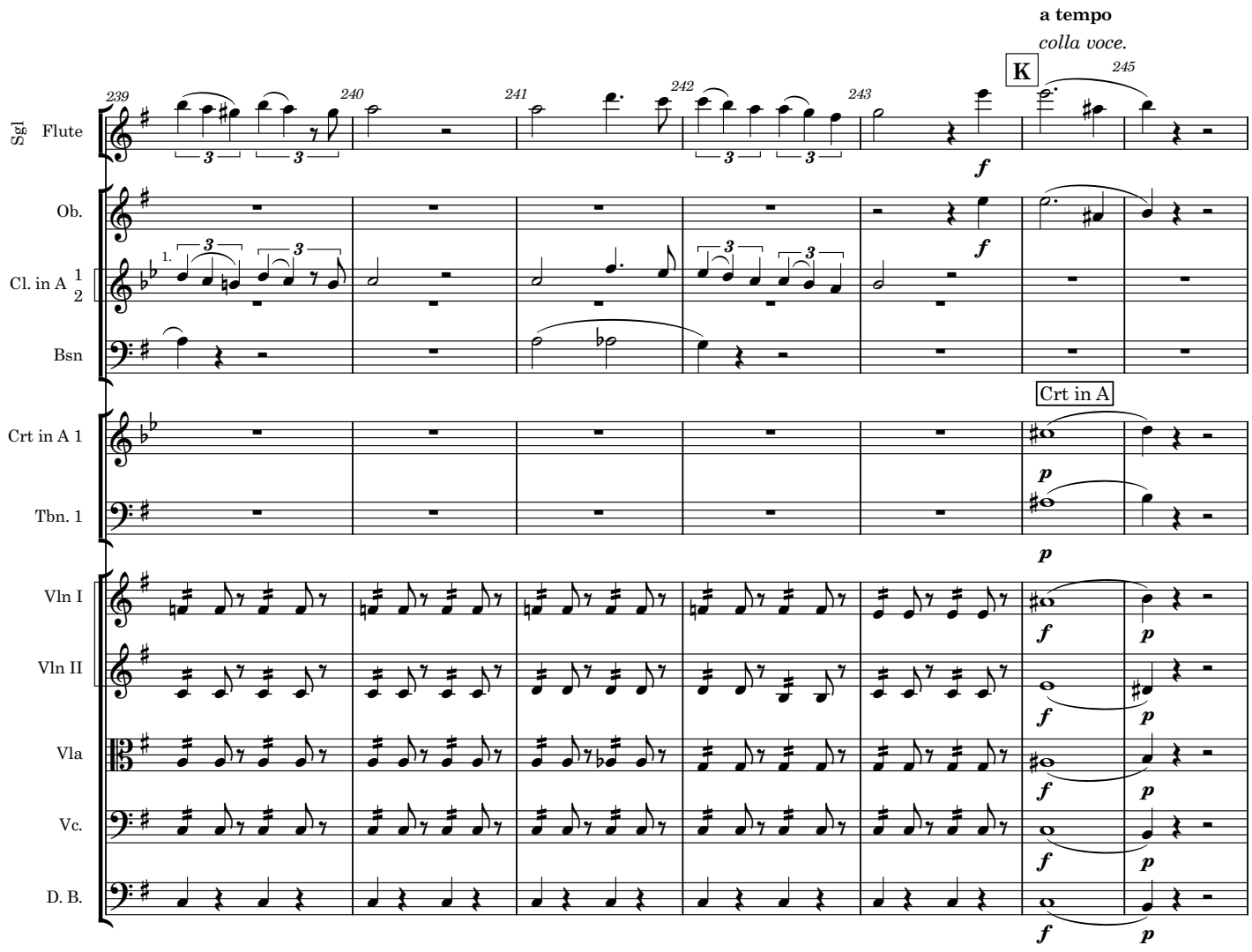

Allegro agitato ♩= 76
200
201
202
203
Recit.
204
205
a tempo
Sgl
Picc
Ob.
Cl. in Bb 1 2
Cl. in A
Bsn
Hn in F 1
Crt in Bb 1
Tbn. 1
Timp.
Chorus
Women
Why who is
Men
Why who is
Vln I
Vln II
Vla
Vc.
D. B.
ff
f
p

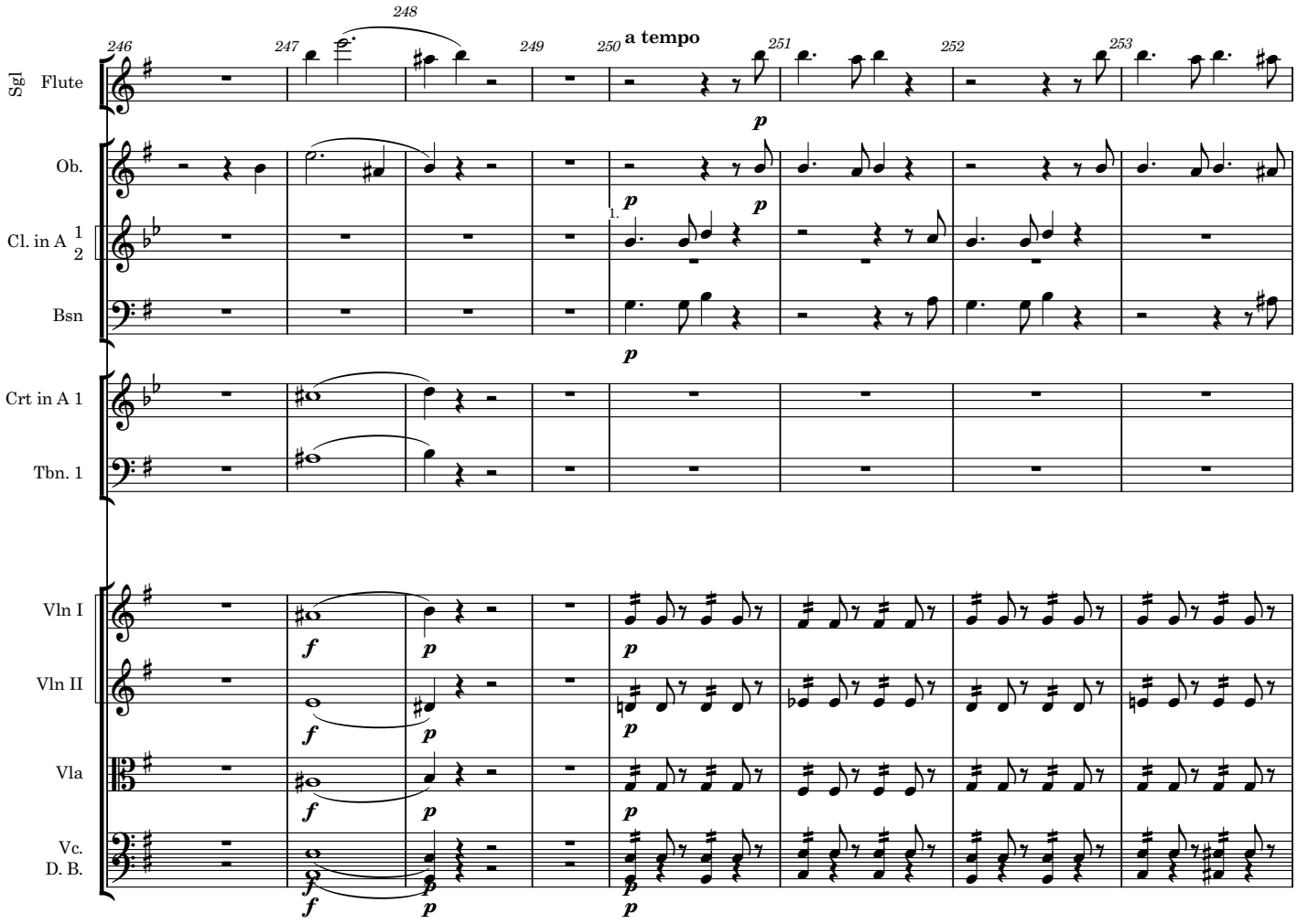

H
206
207
208
209
210
211
Flute
Sgl
Flute
Ob.
Bsn
Chorus
Women
this whose e - vil eyes Rain blight on our fes - ti - vi - ties?
Men
this whose e - vil eyes Rain blight on our fes - ti - vi - ties?
Vln I
Vln II
Vla
Vc.
D. B.
f
p

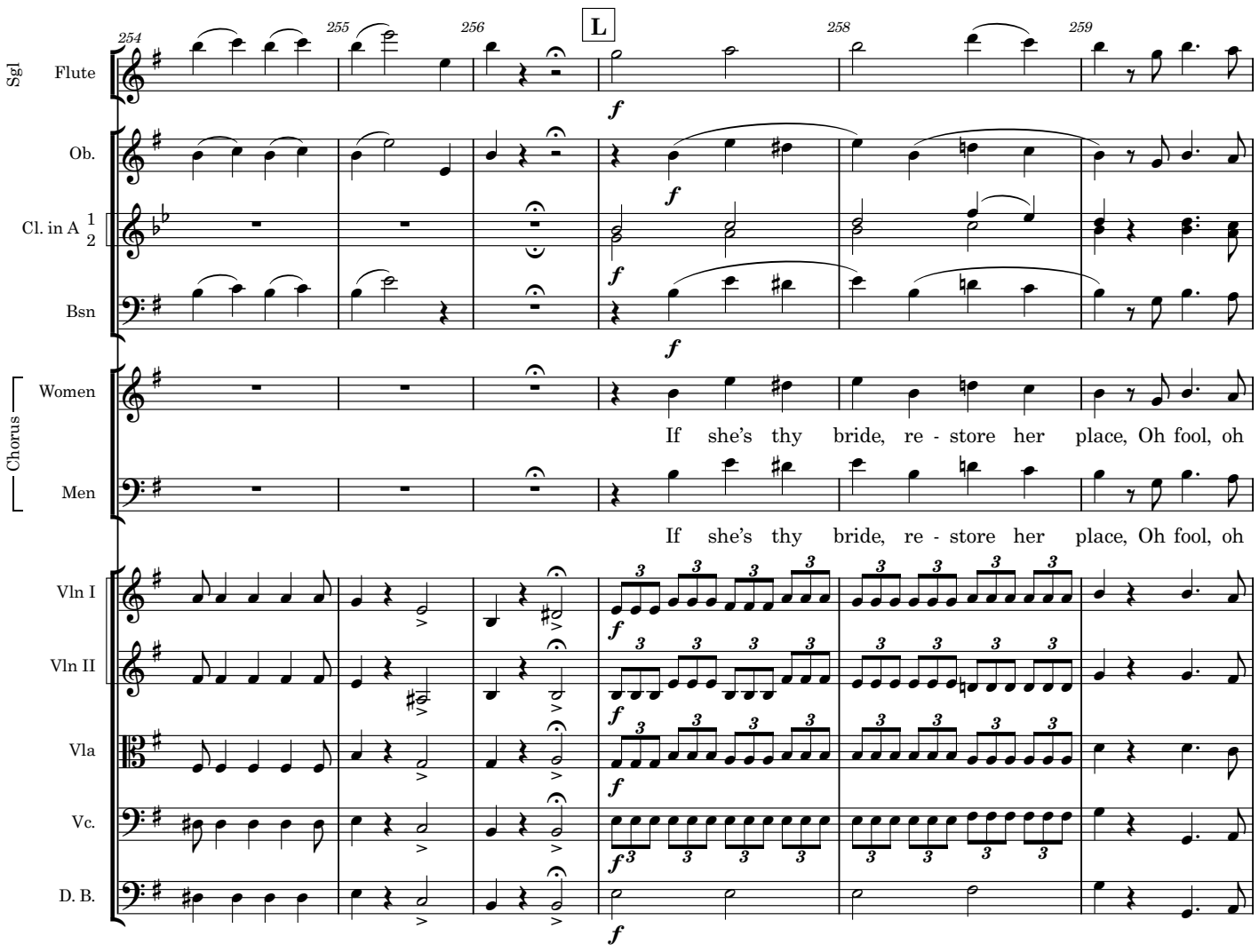

213
214
Recit
215
216
a tempo
217
218
Recit.
219
Sgl
Flute
Ob.
Bsn
Chorus
Women
Go, leave thy dead - ly work un - done!
Men
Go, leave thy dead - ly work un - done!
Vln I
Vln II
Vla
Vc.
D. B.
f
fp
p

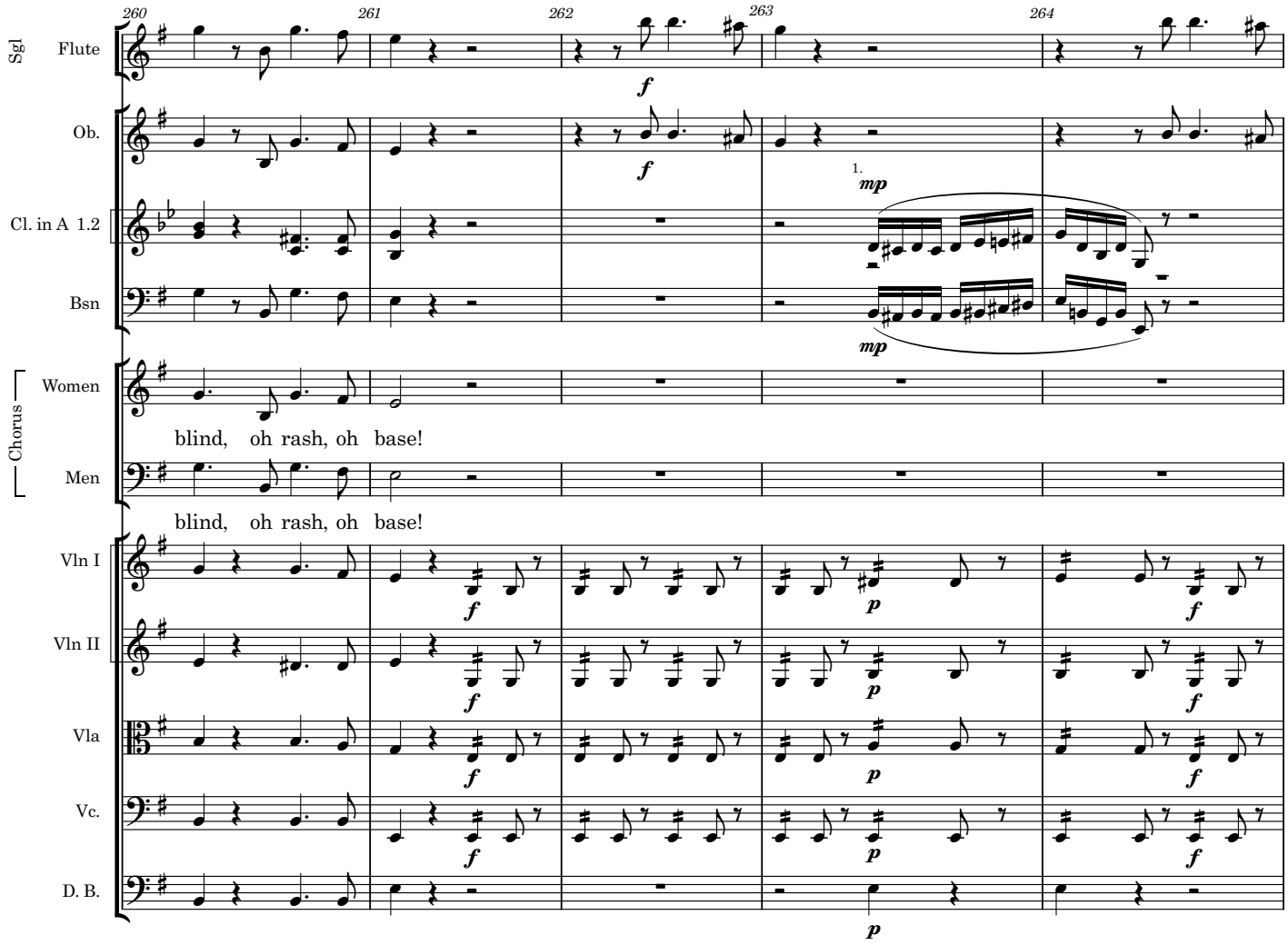

a tempo
J
Sgl
Flute
Ob.
Bsn
Nanki
Ah! 'Tis Ka - ti - sha, The
(aside to Yum-Yum).
Chorus
Women
A - way! a - way! ill - fa - vour'd one!
Men
A - way! a - way! ill - fa - vour'd one!
Vln I
Vln II
Vla
Vc.
D. B.
dim.
Allegro agitato ♩= 144
maid of whom I told you (About to go.)

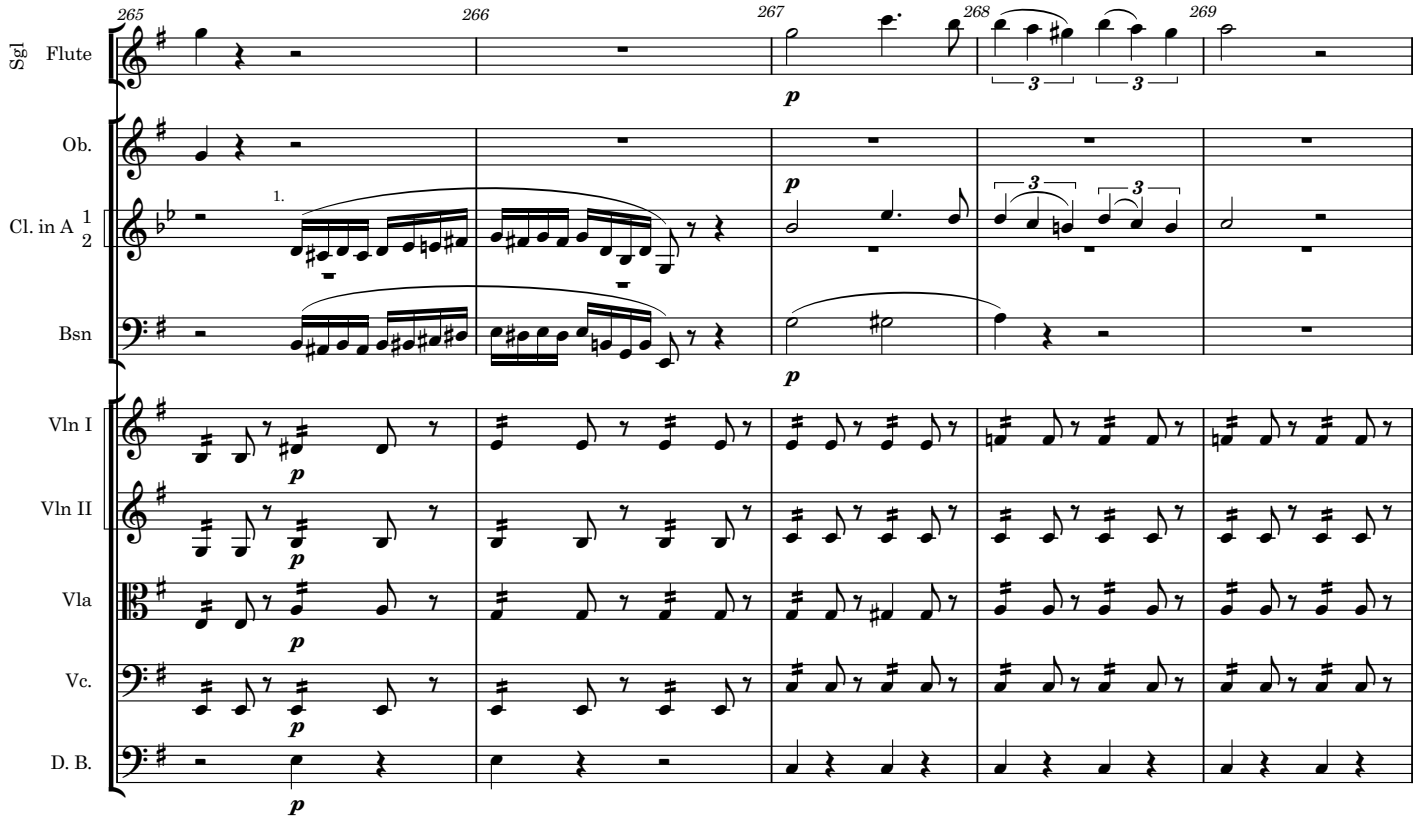

233
234
235
236
237
238
Sgl Flute
Ob.
Cl. in A 1.2
Bsn
Vln I
Vln II
Vla
Vc.
D. B.
f
p

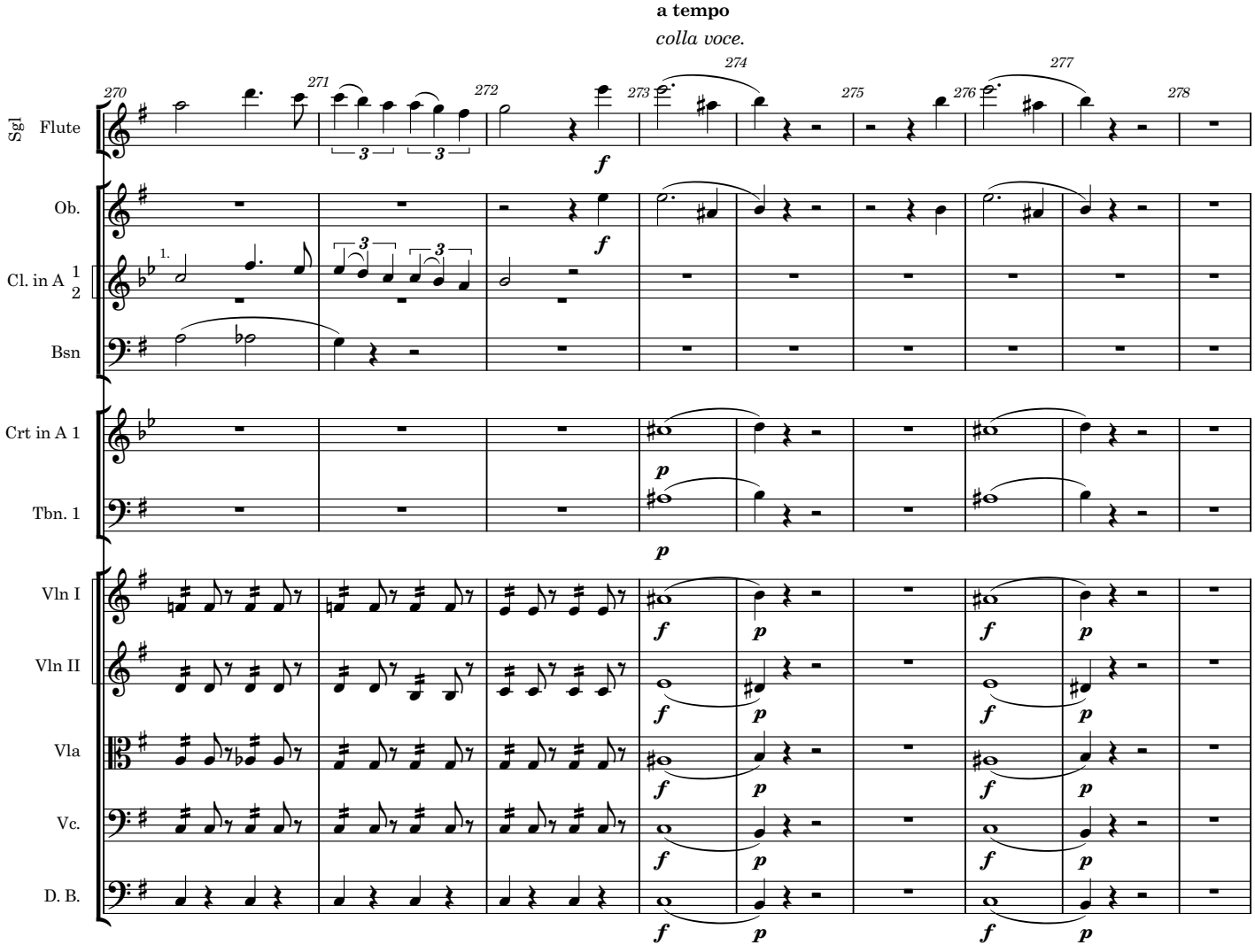

a tempo
colla voce.
K
239
240
241
242
243
245
Sgl Flute
Ob.
Cl. in A 1 2
Bsn
Crt in A
Crt in A 1
Tbn. 1
Vln I
Vln II
Vla
Vc.
D. B.

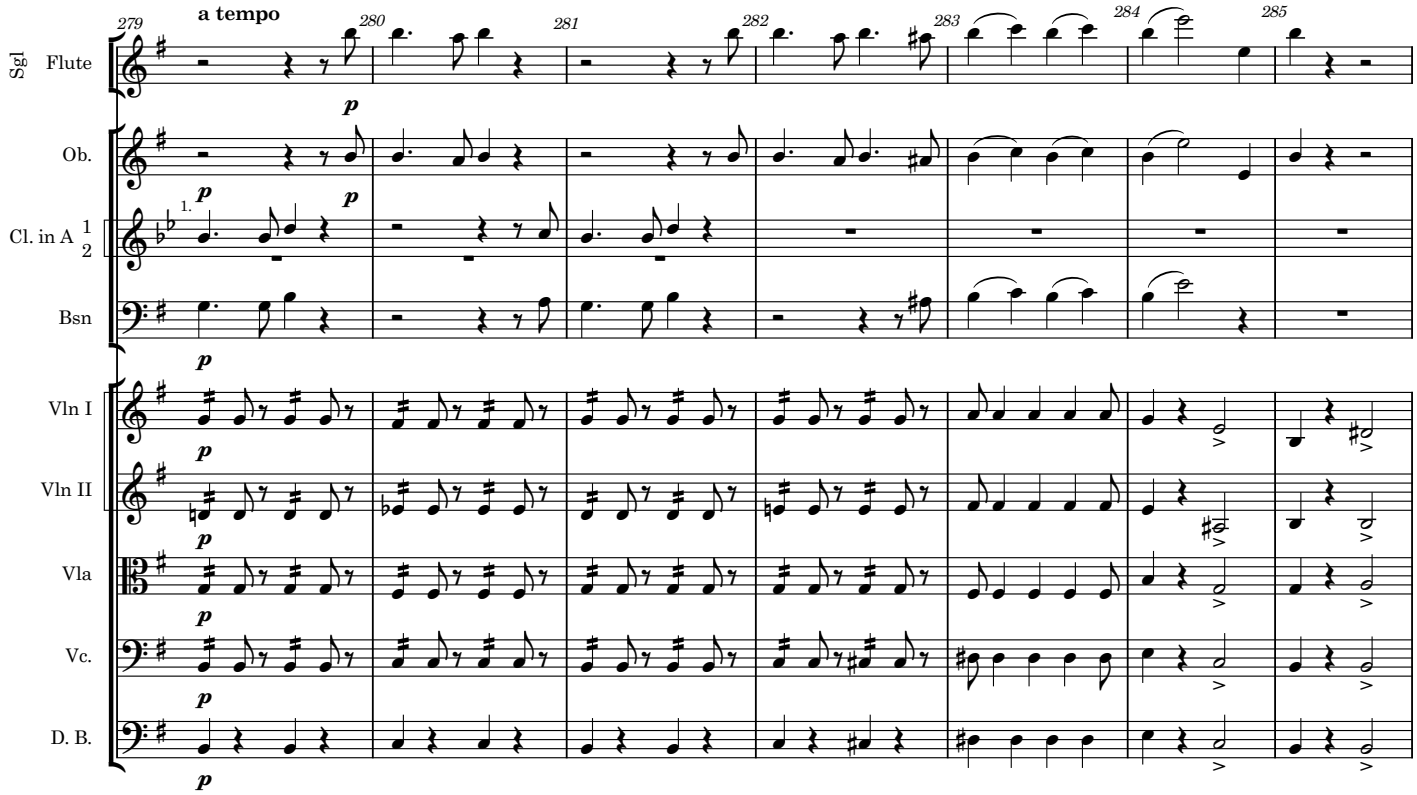

246
247
248
249
250
a tempo
251
252
253
Sgl Flute
Ob.
Cl. in A 1 2
Bsn
Crt in A 1
Tbn. 1
Vln I
Vln II
Vla
Vc.
D. B.
1.
p
f

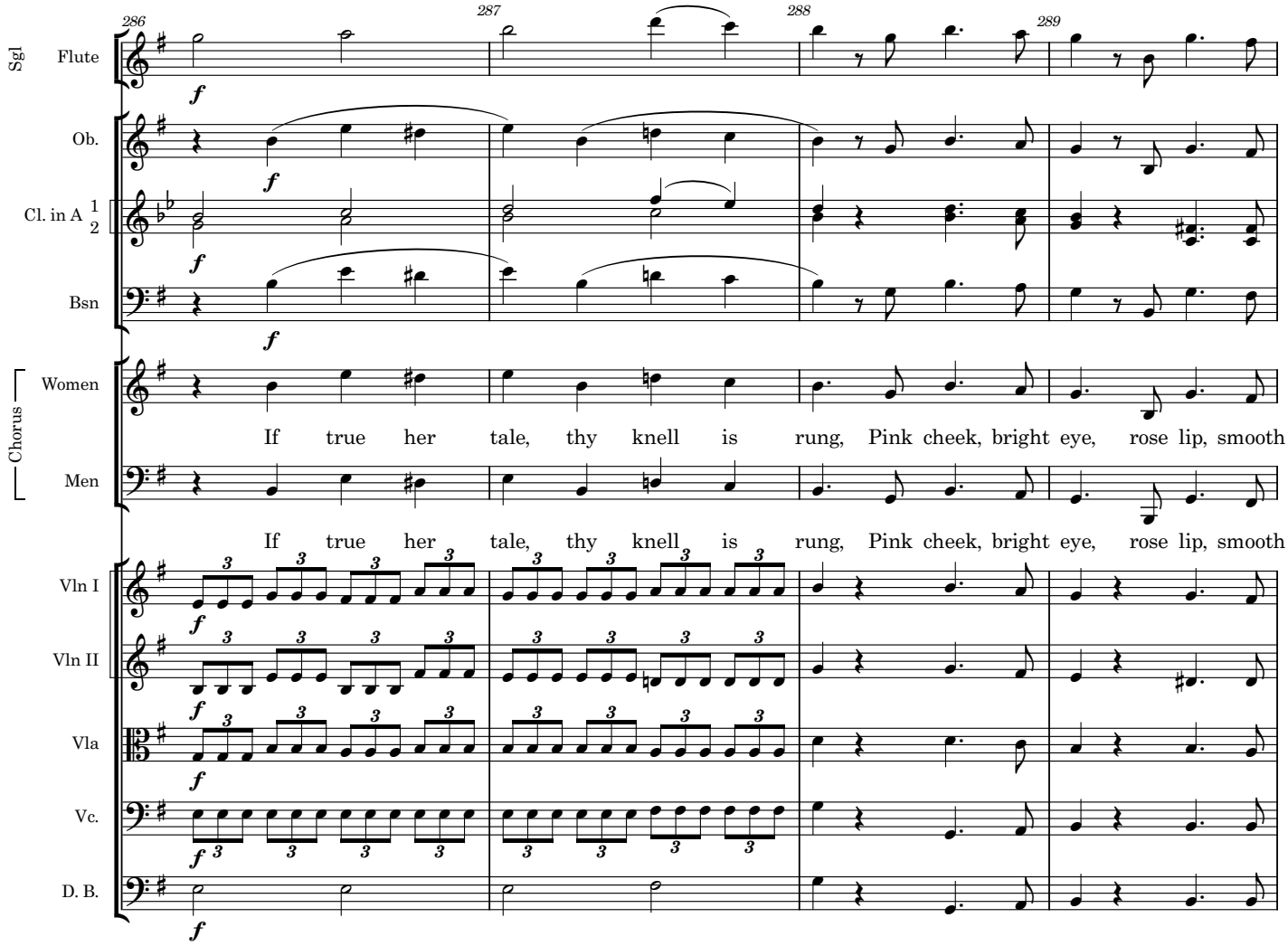

254
255
256
L
258
259
Sgl
Flute
Ob.
Cl. in A 1 2
Bsn
Chorus
Women
Men
If she's thy bride, re - store her place, Oh fool, oh
If she's thy bride, re - store her place, Oh fool, oh
Vln I
Vln II
Vla
Vc.
D. B.
f

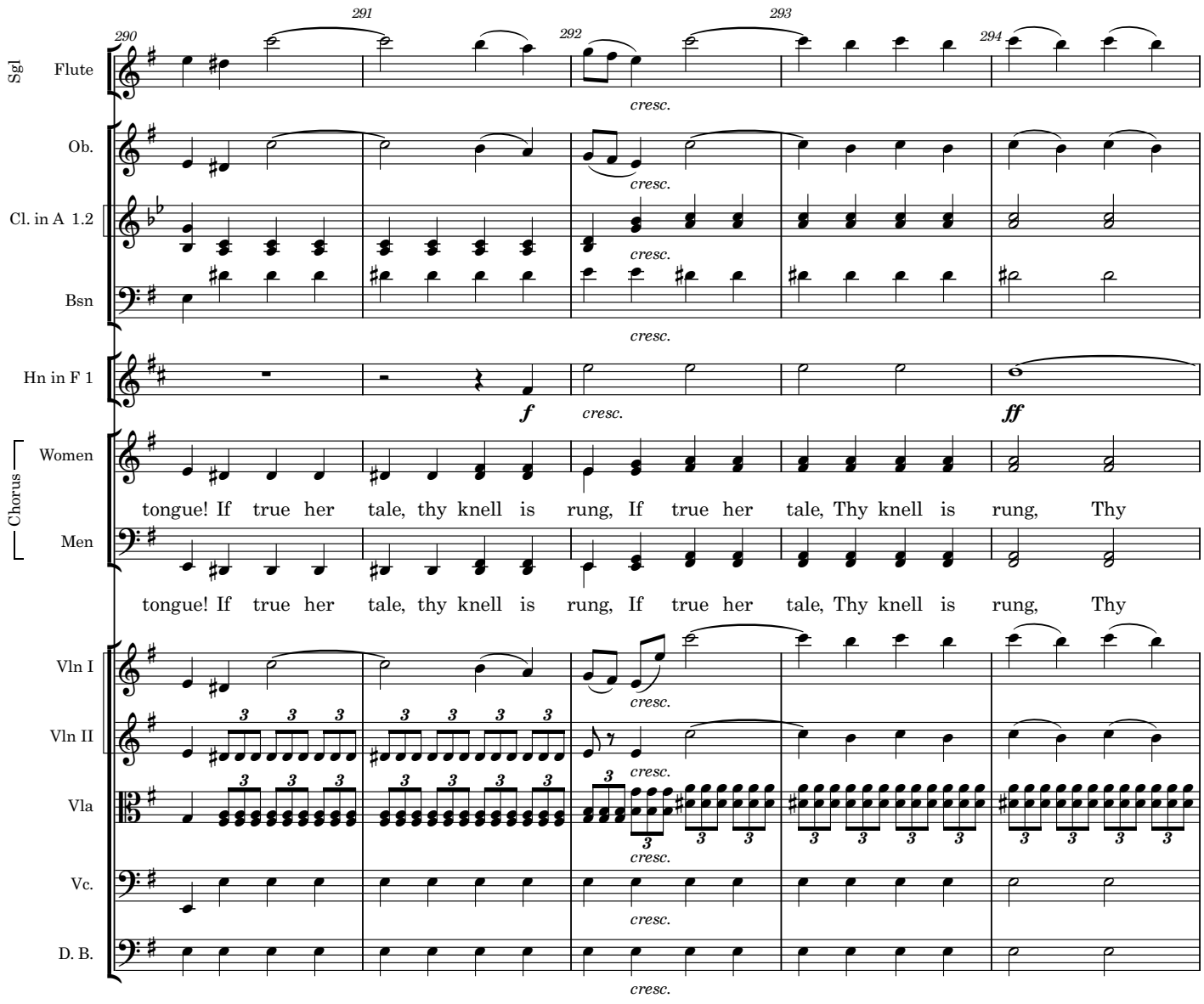

260
261
262
263
264
Sgl
Flute
Ob.
Cl. in A 1.2
Bsn
Chorus
Women
Men
blind, oh rash, oh base!
blind, oh rash, oh base!
Vln I
Vln II
Vla
Vc.
D. B.
f
mp
p
1.

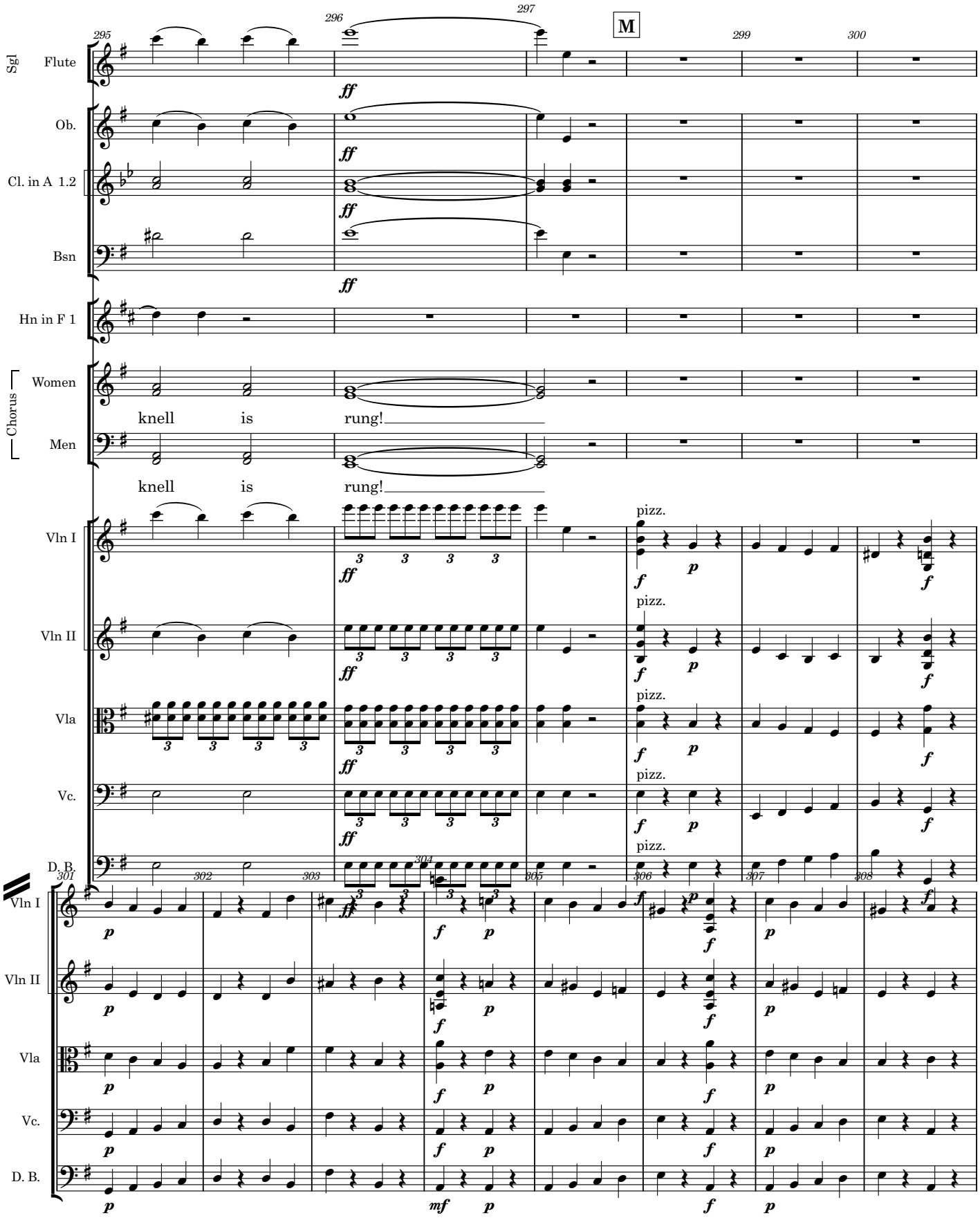

265
266
267
268
269
Sgl
Flute
Ob.
Cl. in A 1 2
Bsn
Vln I
Vln II
Vla
Vc.
D. B.
1.
p
3

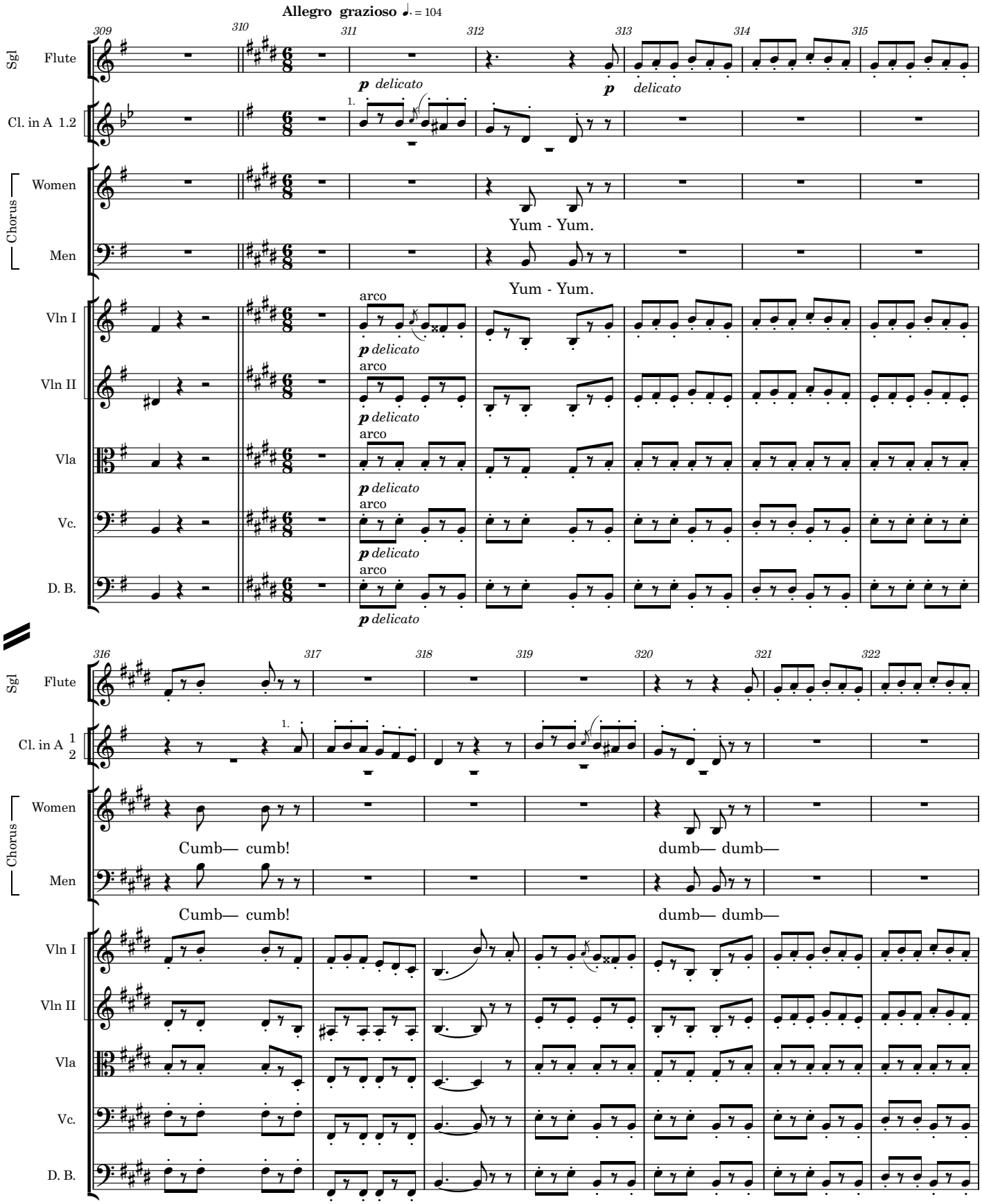

a tempo
colla voce.
Sgl Flute
Ob.
Cl. in A 1 2
Bsn
Crt in A 1
Tbn. 1
Vln I
Vln II
Vla
Vc.
D. B.
270
271
272
273
274
275
276
277
278
f
p

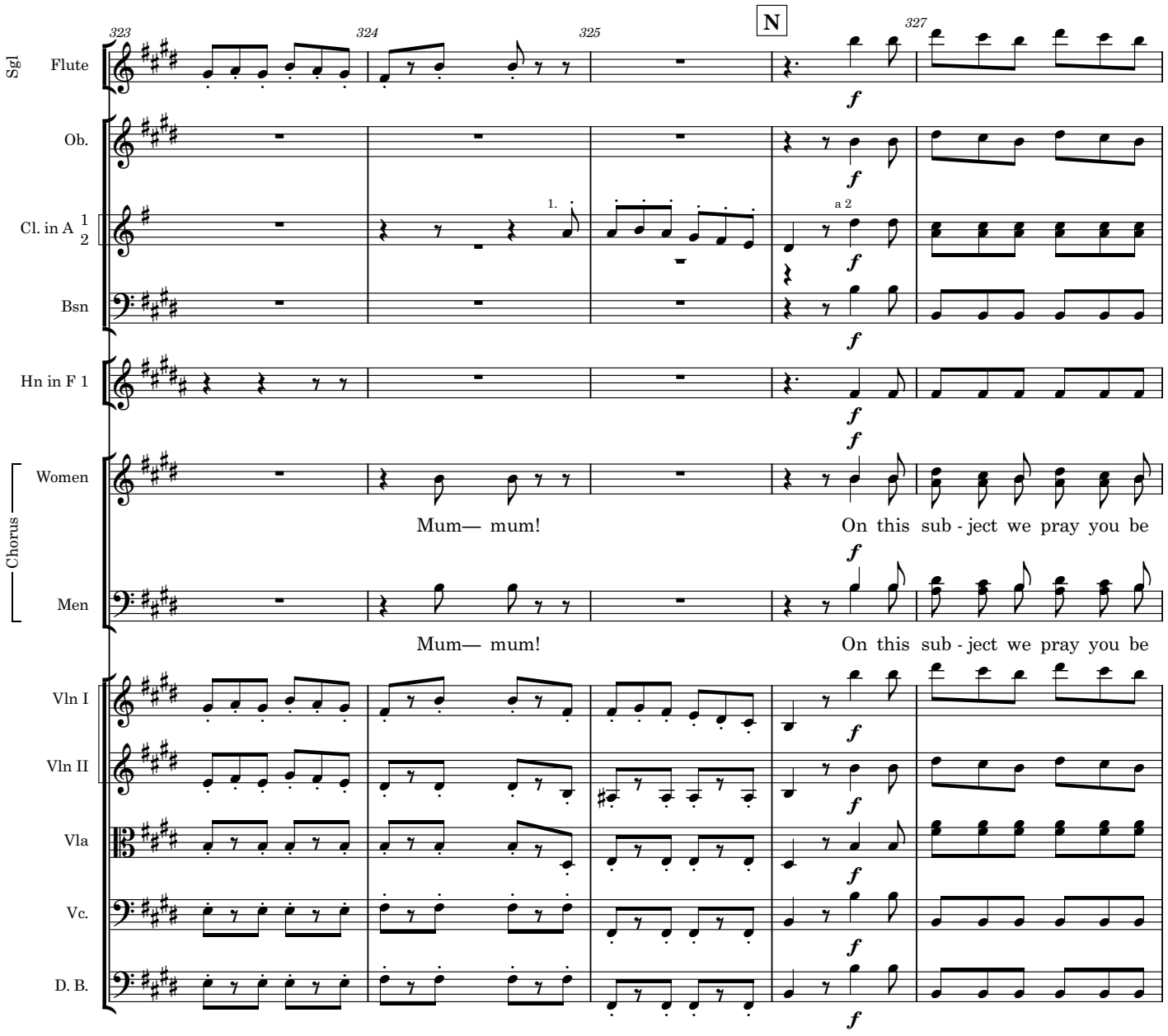

279
a tempo
280
281
282
283
284
285
Sgl
Flute
Ob.
Cl. in A
1
2
Bsn
Vln I
Vln II
Vla
Vc.
D. B.
p

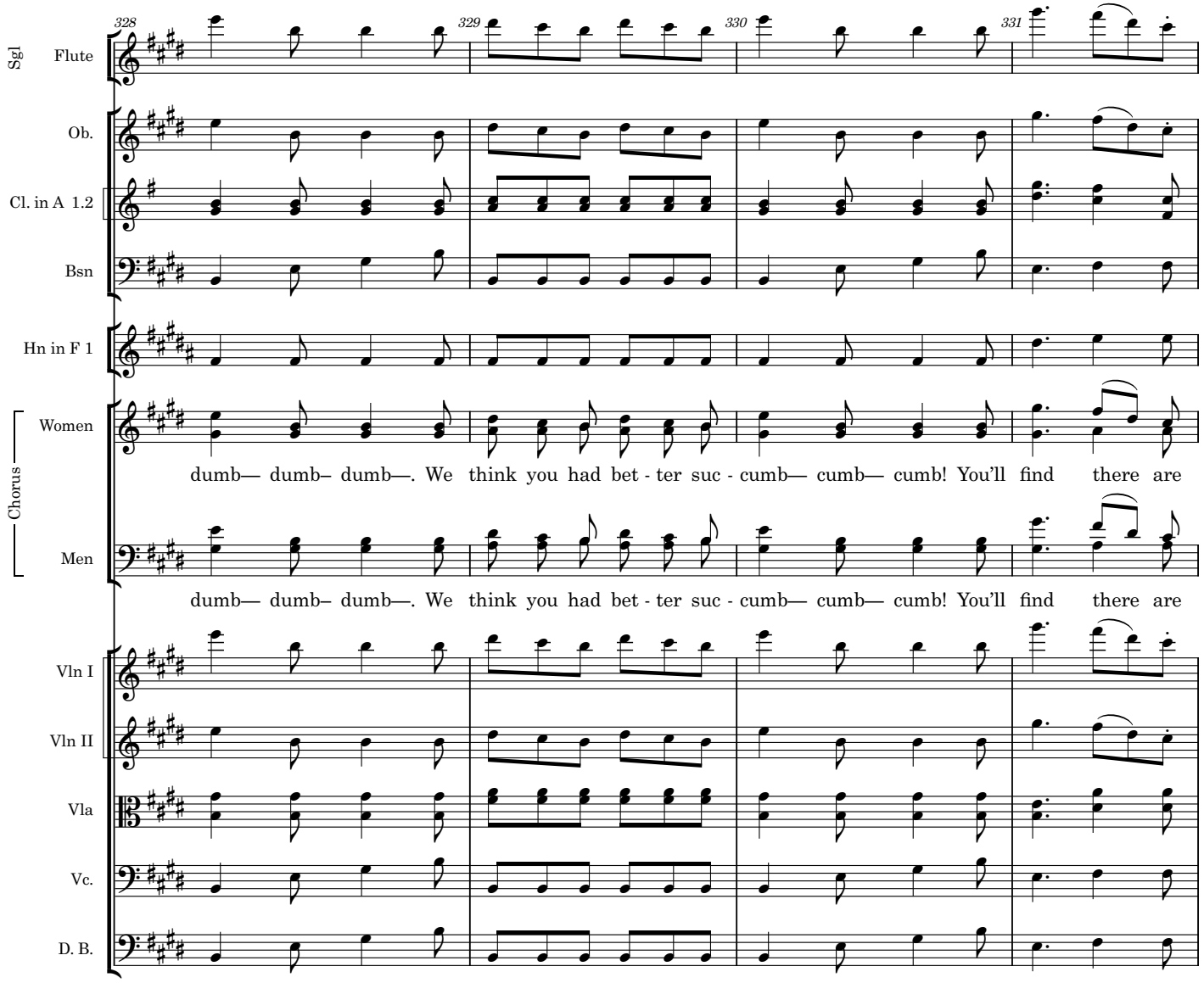

286
287
288
289
Sgl
Flute
Ob.
Cl. in A 1 2
Bsn
Chorus
Women
Men
If true her tale, thy knell is rung, Pink cheek, bright eye, rose lip, smooth
If true her tale, thy knell is rung, Pink cheek, bright eye, rose lip, smooth
Vln I
Vln II
Vla
Vc.
D. B.
f

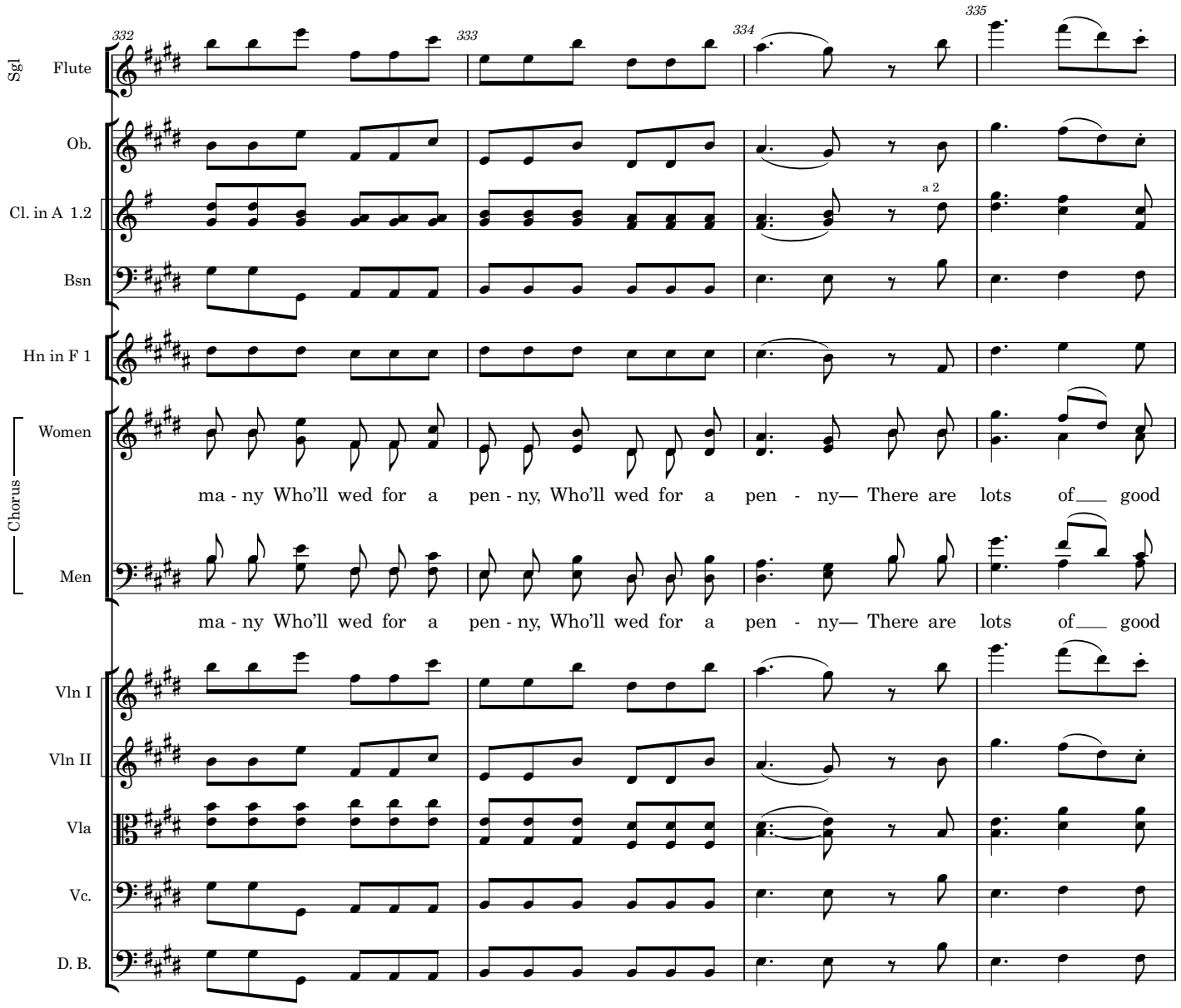

290
291
292
293
294
Sgl
Flute
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Chorus
Women
Men
Vln I
Vln II
Vla
Vc.
D. B.
cresc.
f
ff
tongue! If true her tale, thy knell is rung, If true her tale, Thy knell is rung, Thy
tongue! If true her tale, thy knell is rung, If true her tale, Thy knell is rung, Thy

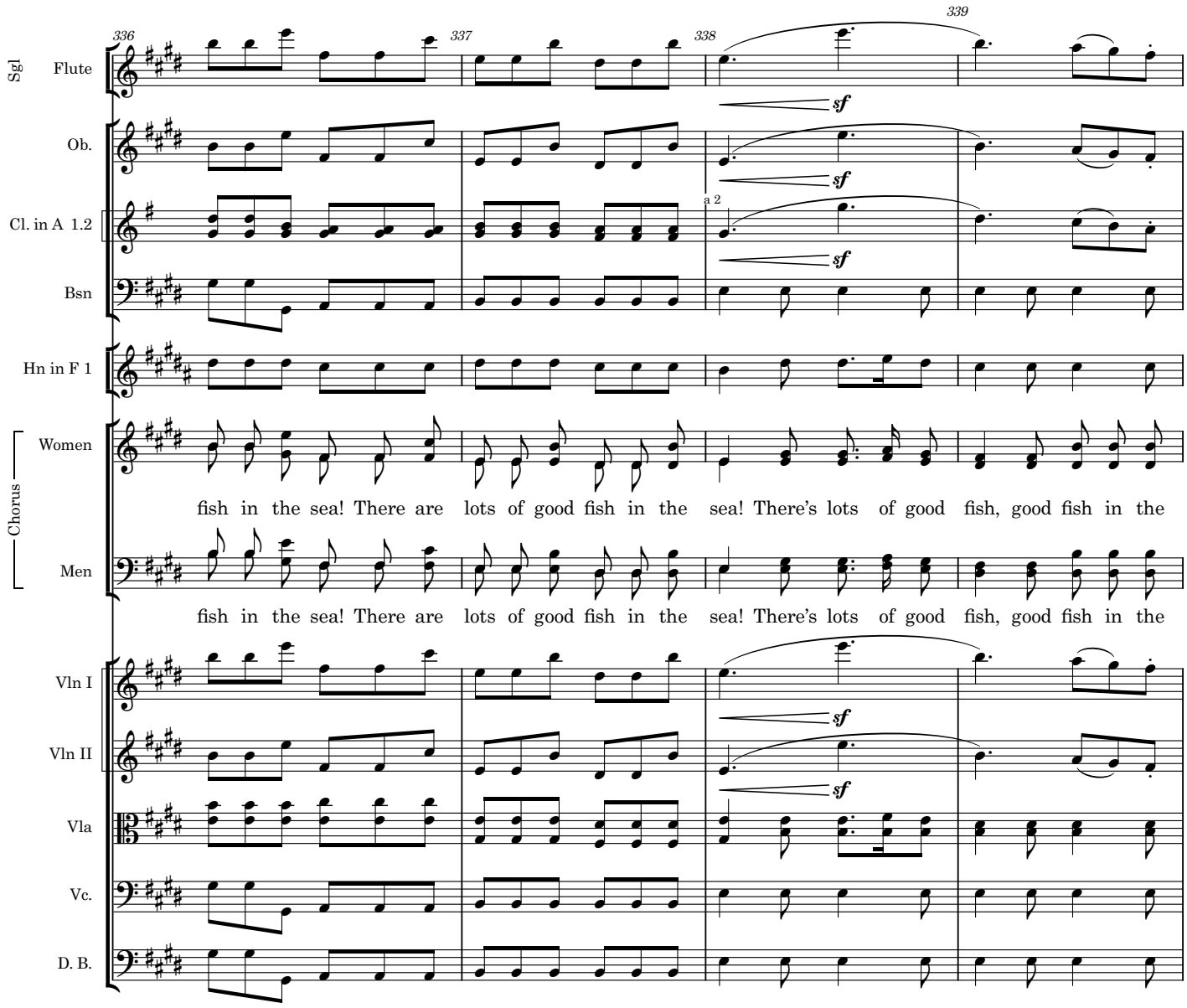

295
296
297
M
299
300
Sgl
Flute
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Chorus
Women
Men
knell is rung!
knell is rung!
Vln I
Vln II
Vla
Vc.
D. B.
pizz.
301
302
303
304
305
306
307
308

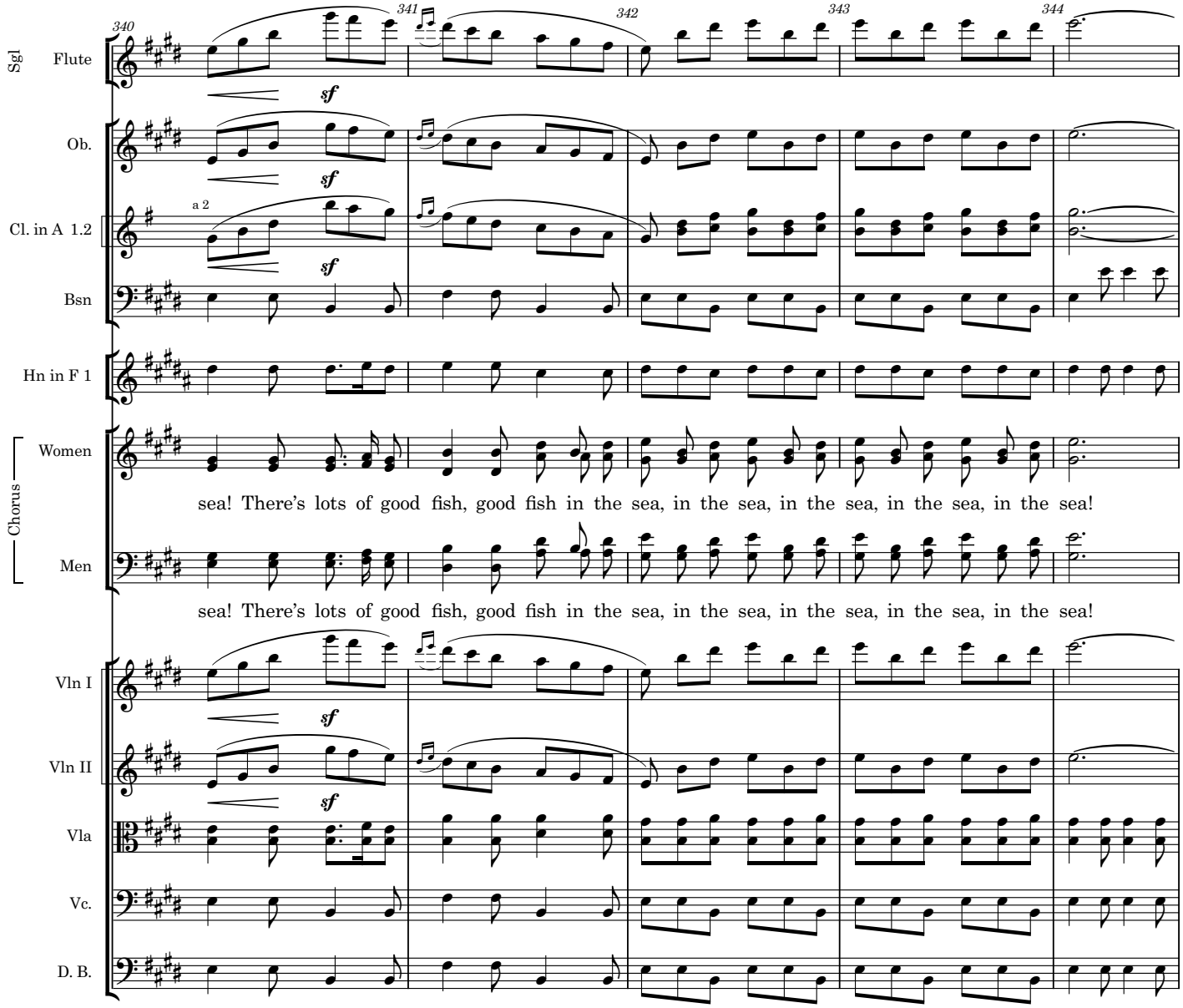

Allegro grazioso ♩. = 104
309
310
311
312
313
314
315
Sgl
Flute
Cl. in A 1.2
Chorus
Women
Men
Vln I
Vln II
Vla
Vc.
D. B.
p delicato
arco
Yum - Yum.
316
317
318
319
320
321
322
Cumb— cumb!
dumb— dumb—

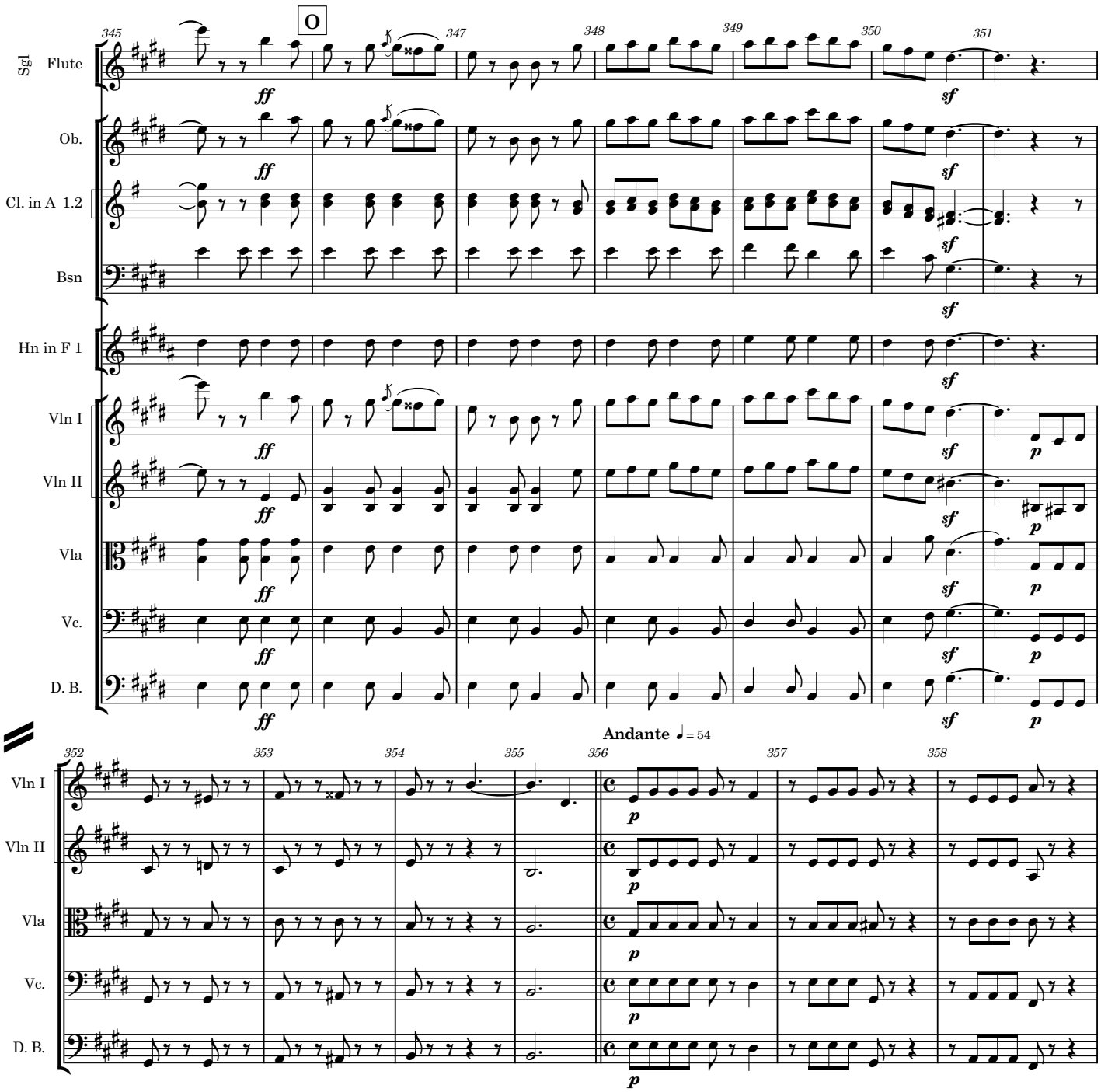

323
324
325
N
327
Sgl
Flute
Ob.
Cl. in A 1 2
1.
a 2
Bsn
Hn in F 1
Chorus
Women
Mum— mum!
On this sub - ject we pray you be
Men
Mum— mum!
On this sub - ject we pray you be
Vln I
Vln II
Vla
Vc.
D. B.
f

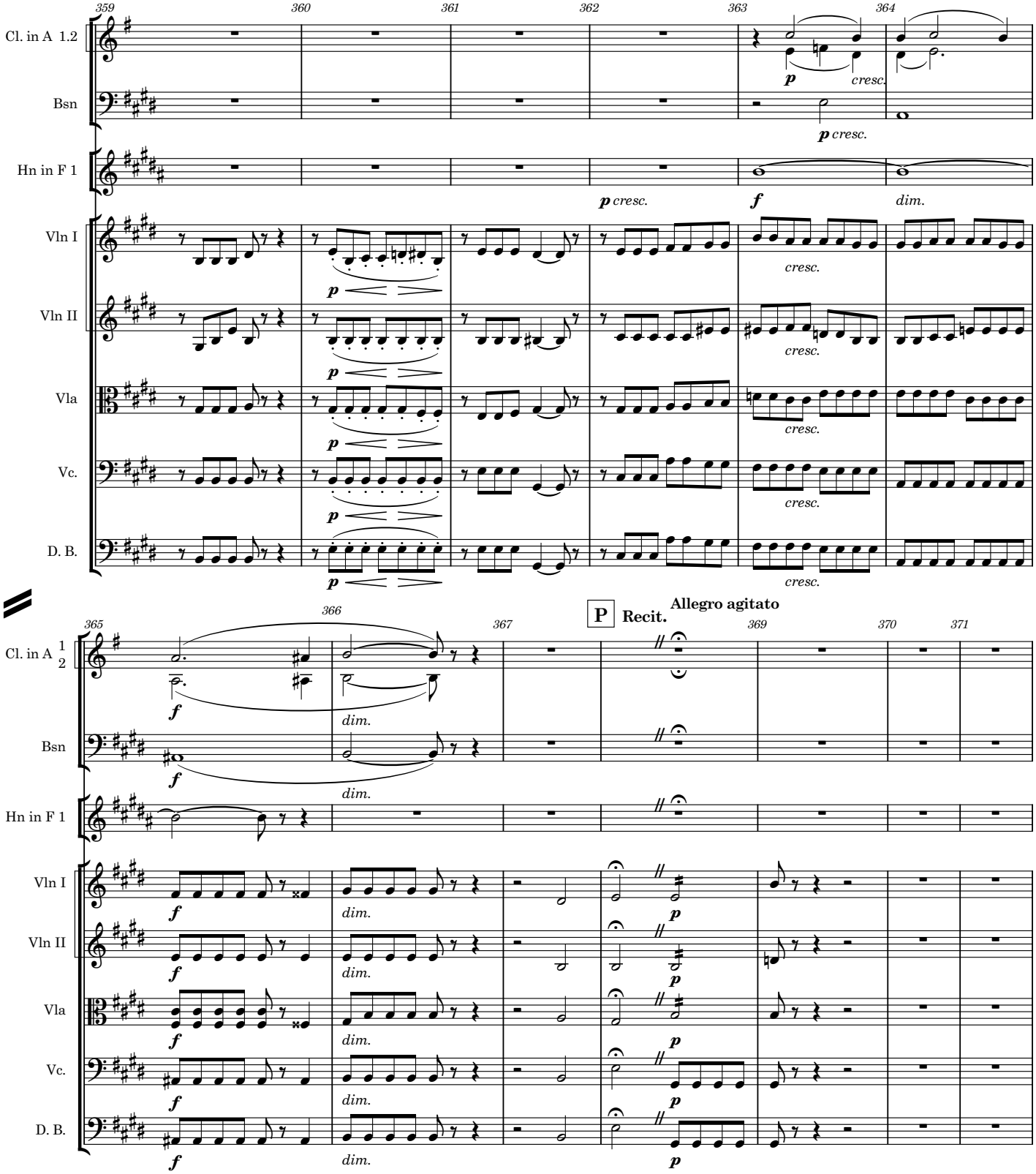

328
329
330
331
Sgl
Flute
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Chorus
Women
dumb— dumb– dumb—. We think you had bet - ter suc - cumb— cumb— cumb! You'll find there are
Men
dumb— dumb– dumb—. We think you had bet - ter suc - cumb— cumb— cumb! You'll find there are
Vln I
Vln II
Vla
Vc.
D. B.

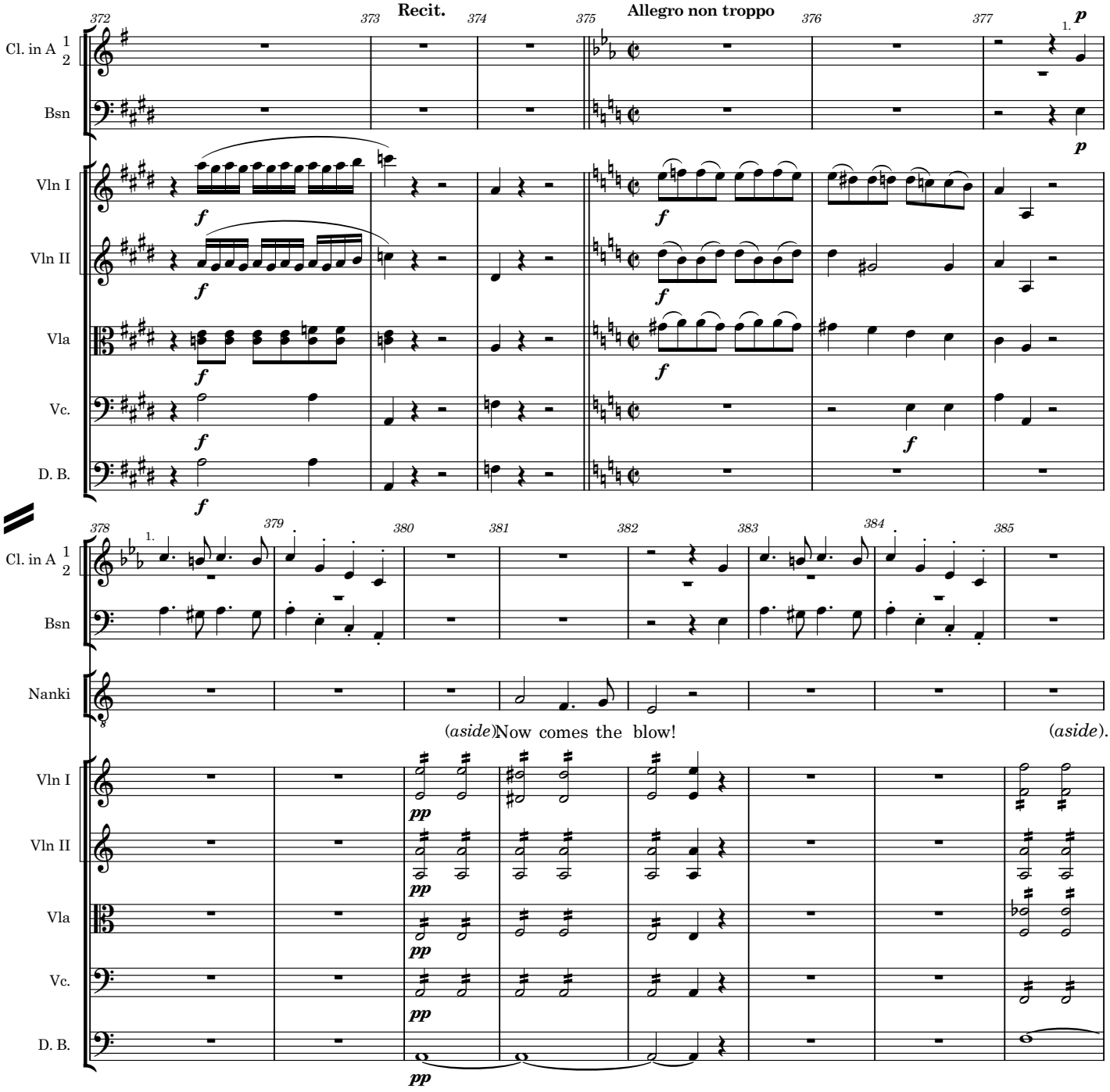

332
333
334
335
Sgl
Flute
Ob.
Cl. in A 1.2
a 2
Bsn
Hn in F 1
Chorus
Women
ma - ny Who'll wed for a pen - ny, Who'll wed for a pen - ny— There are lots of___ good
Men
ma - ny Who'll wed for a pen - ny, Who'll wed for a pen - ny— There are lots of___ good
Vln I
Vln II
Vla
Vc.
D. B.

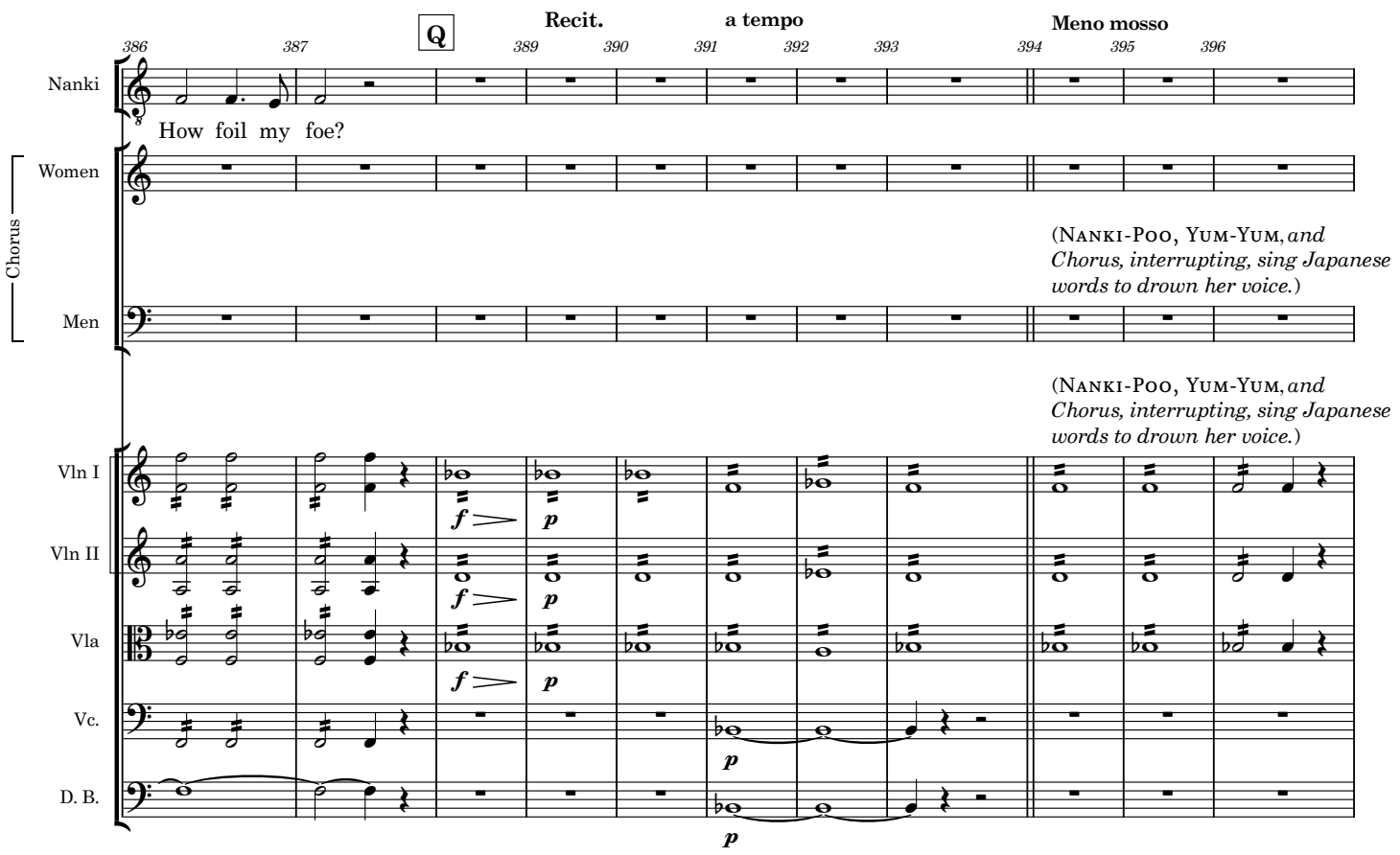

336
337
338
339
Sgl
Flute
Ob.
Cl. in A 1.2
a 2
Bsn
Hn in F 1
Chorus
Women
fish in the sea! There are lots of good fish in the sea! There's lots of good fish, good fish in the
Men
fish in the sea! There are lots of good fish in the sea! There's lots of good fish, good fish in the
Vln I
Vln II
Vla
Vc.
D. B.
sf

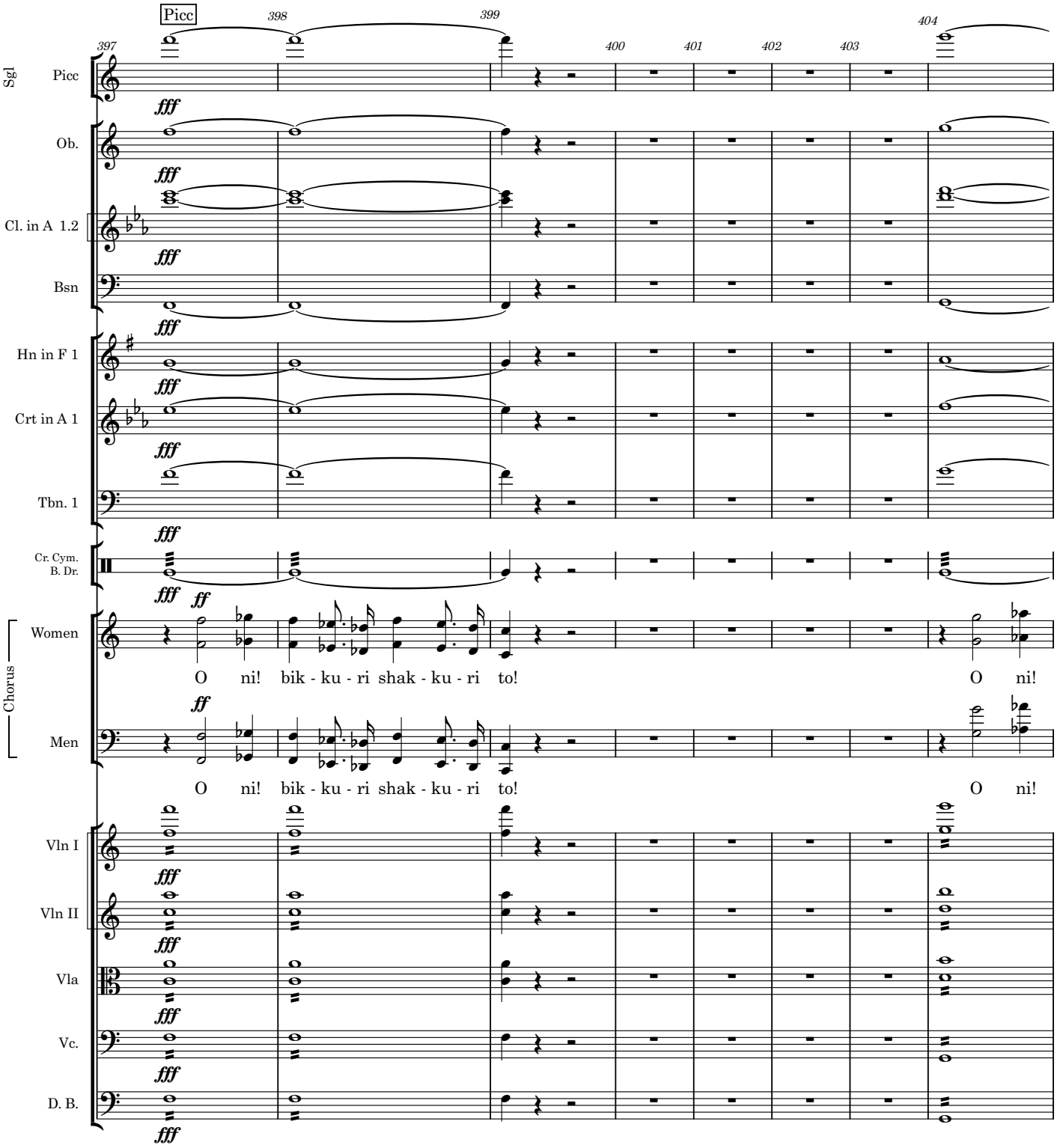

340
341
342
343
344
Sgl
Flute
Ob.
Cl. in A 1.2
a 2
Bsn
Hn in F 1
Chorus
Women
sea! There's lots of good fish, good fish in the sea, in the sea, in the sea, in the sea, in the sea!
Men
sea! There's lots of good fish, good fish in the sea, in the sea, in the sea, in the sea, in the sea!
Vln I
Vln II
Vla
Vc.
D. B.
sf

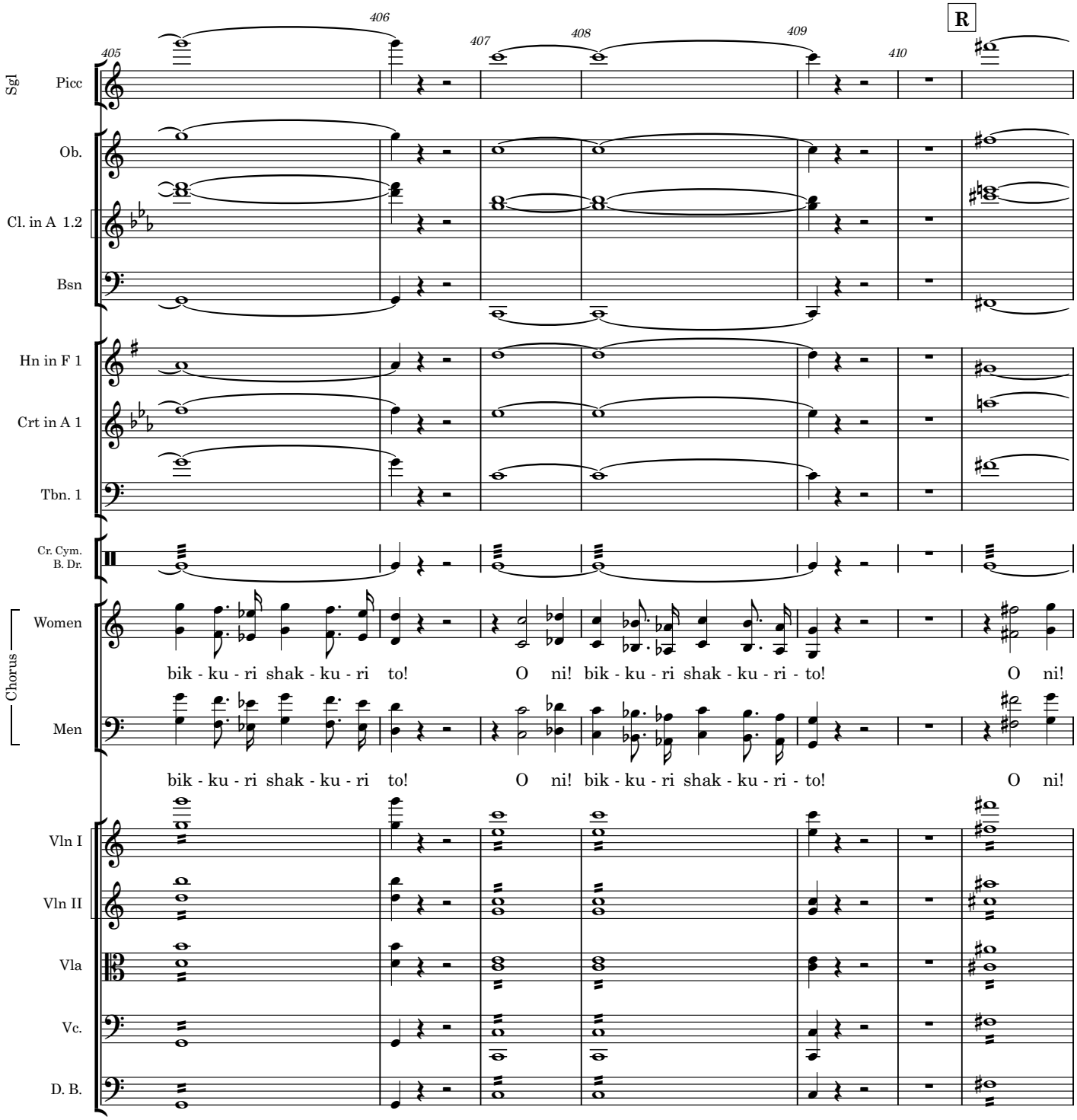

Sgl Flute
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Vln I
Vln II
Vla
Vc.
D. B.
O
345
347
348
349
350
351
ff
sf
p
Andante ♩ = 54
352
353
354
355
356
357
358

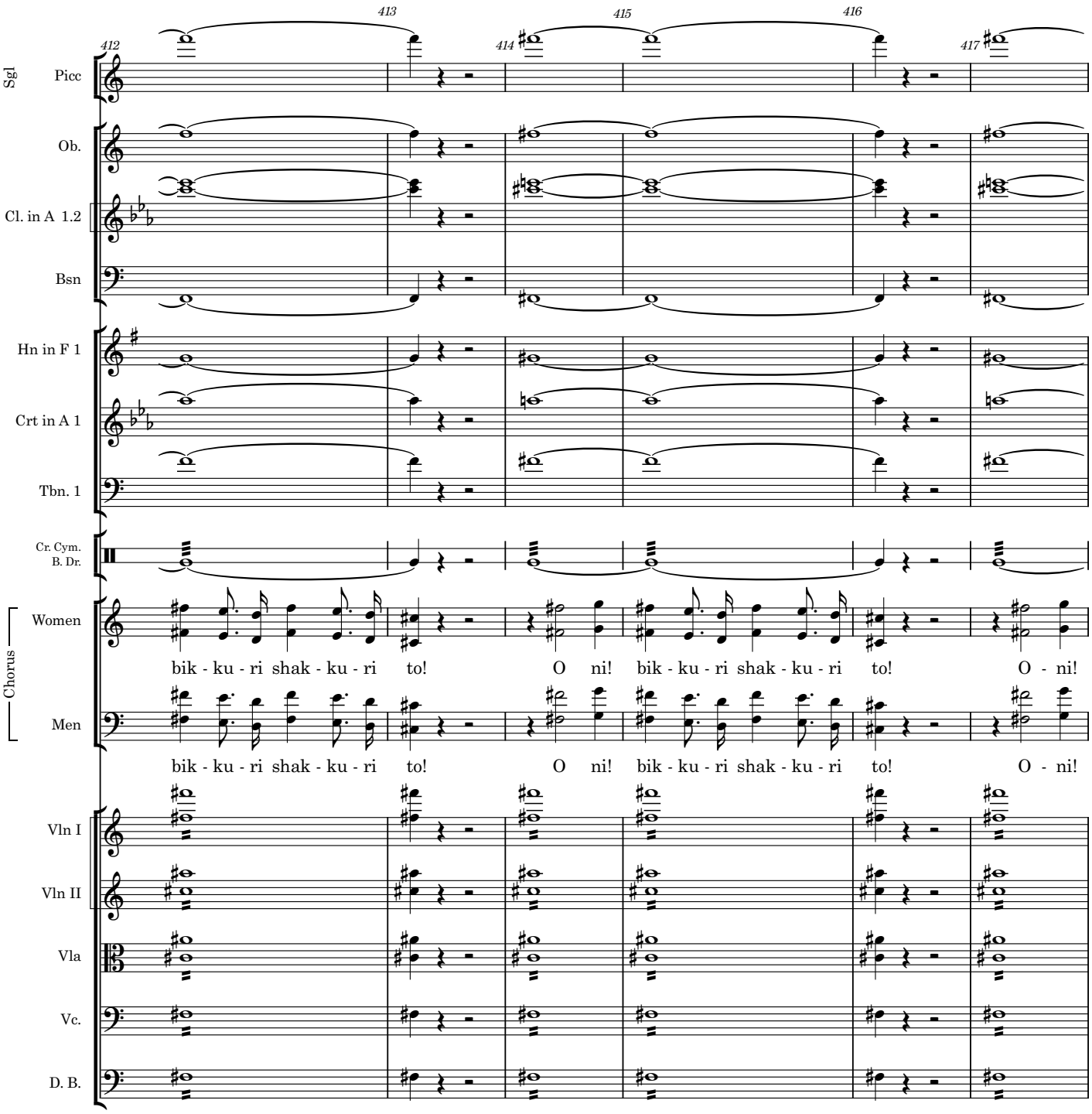

359
360
361
362
363
364
Cl. in A 1.2
Bsn
Hn in F 1
Vln I
Vln II
Vla
Vc.
D. B.
p cresc.
f
dim.
cresc.
365
366
367
P
Recit.
Allegro agitato
369
370
371
Cl. in A 1 2

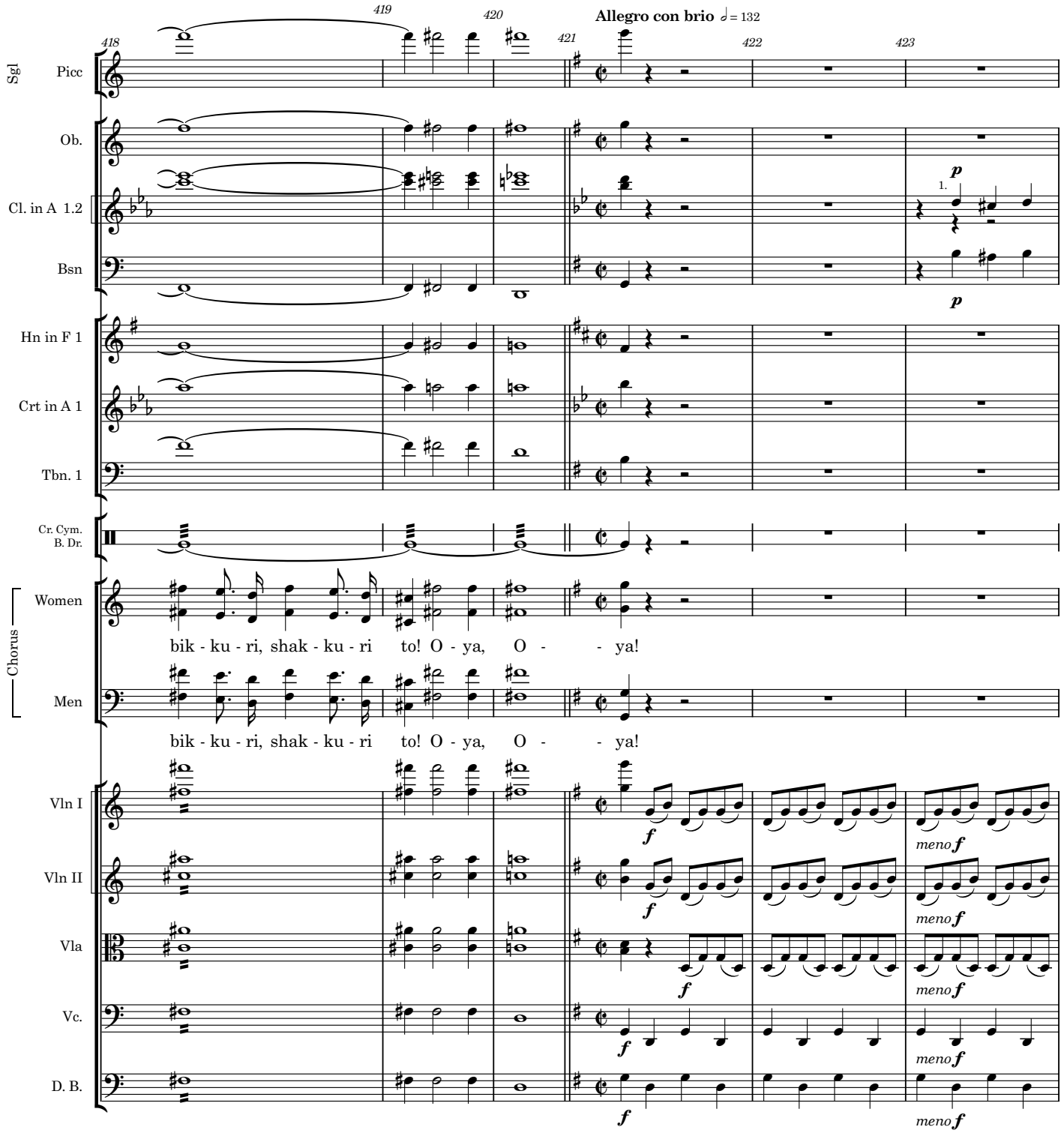

Recit.
Allegro non troppo
Cl. in A 1 2
Bsn
Vln I
Vln II
Vla
Vc.
D. B.
Nanki
(aside) Now comes the blow!
(aside).

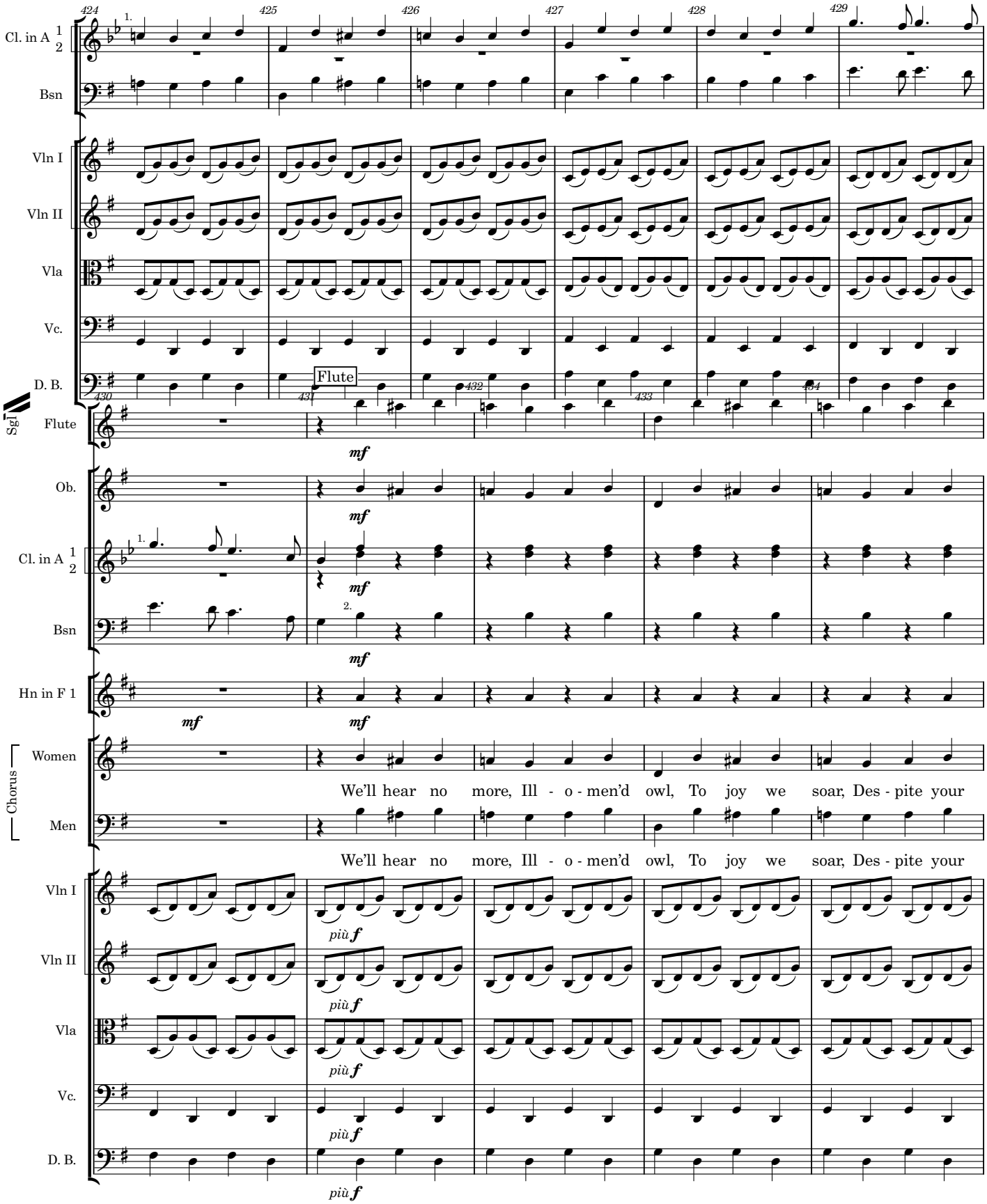

Recit.
a tempo
Meno mosso
386
387
389
390
391
392
393
394
395
396
Nanki
How foil my foe?
Chorus
Women
Men
(Nanki-Poo, Yum-Yum, and Chorus, interrupting, sing Japanese words to drown her voice.)
(Nanki-Poo, Yum-Yum, and Chorus, interrupting, sing Japanese words to drown her voice.)
Vln I
Vln II
Vla
Vc.
D. B.
f
p

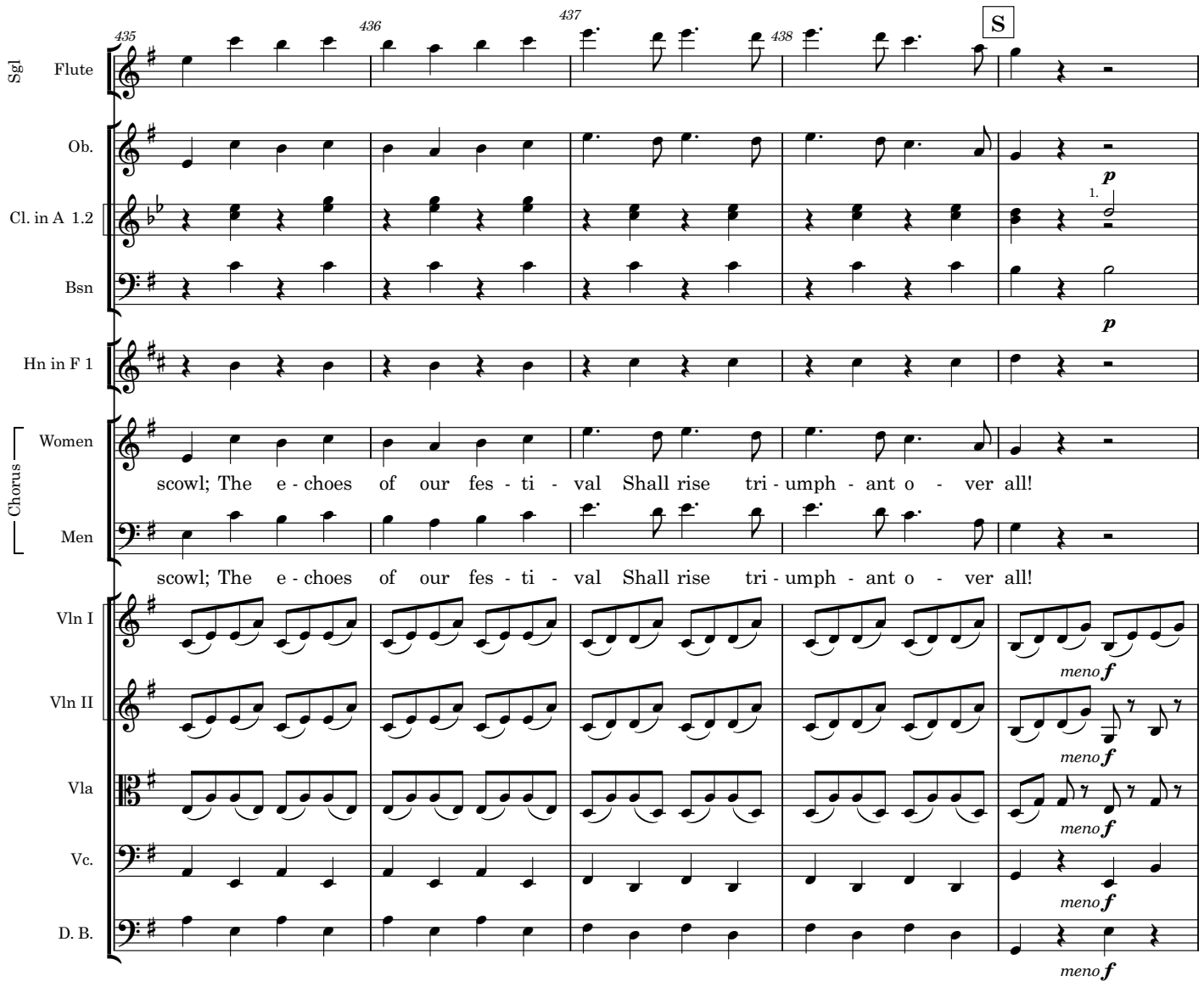

Picc
397
398
399
400
401
402
403
404
Sgl
Picc
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Cr. Cym.
B. Dr.
Chorus
Women
Men
O ni! bik - ku - ri shak - ku - ri to! O ni!
O ni! bik - ku - ri shak - ku - ri to! O ni!
Vln I
Vln II
Vla
Vc.
D. B.
fff
ff

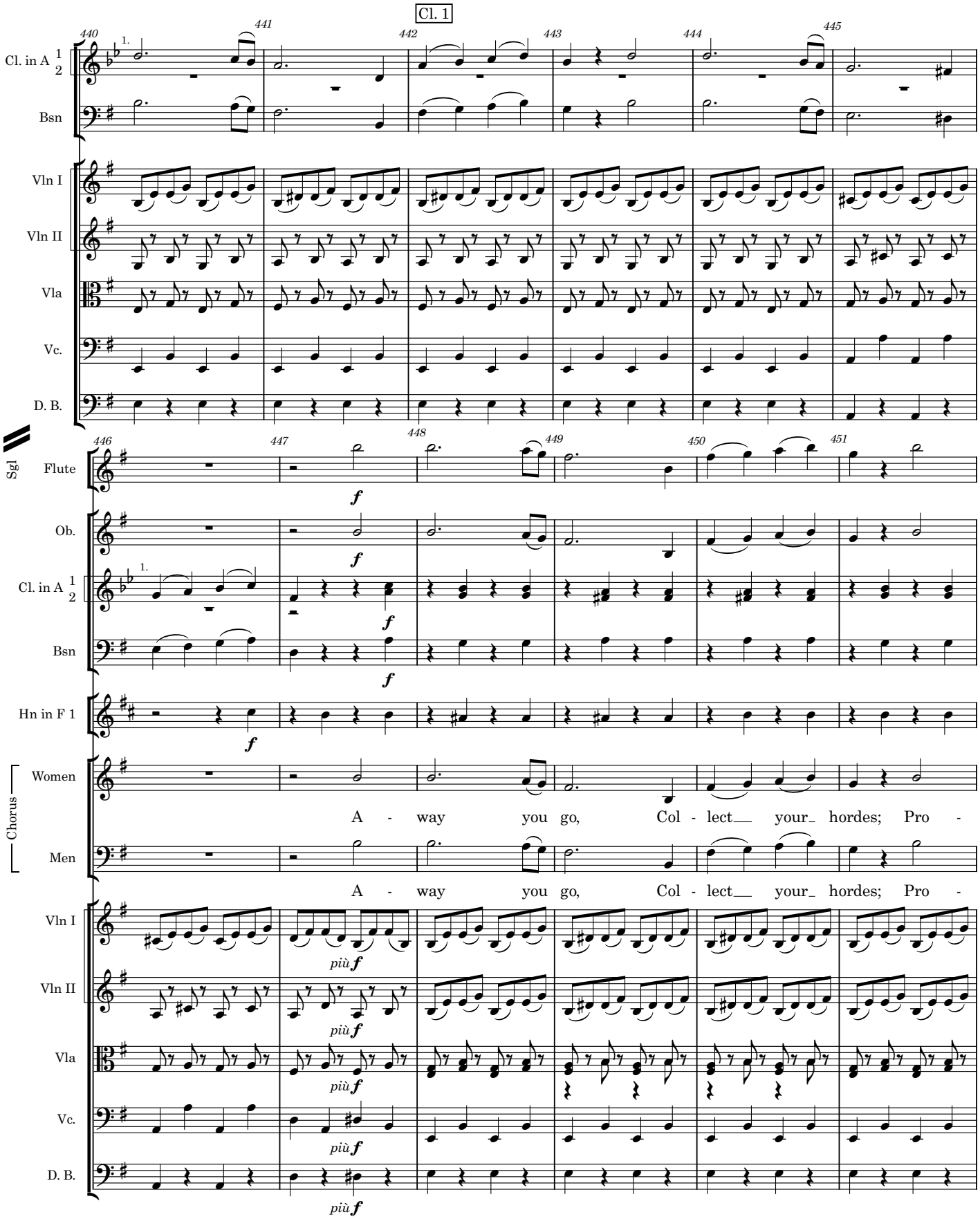

405
406
407
408
409
410
R
Sgl
Picc
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Cr. Cym.
B. Dr.
Chorus
Women
bik - ku - ri shak - ku - ri to! O ni! bik - ku - ri shak - ku - ri - to! O ni!
Men
bik - ku - ri shak - ku - ri to! O ni! bik - ku - ri shak - ku - ri - to! O ni!
Vln I
Vln II
Vla
Vc.
D. B.

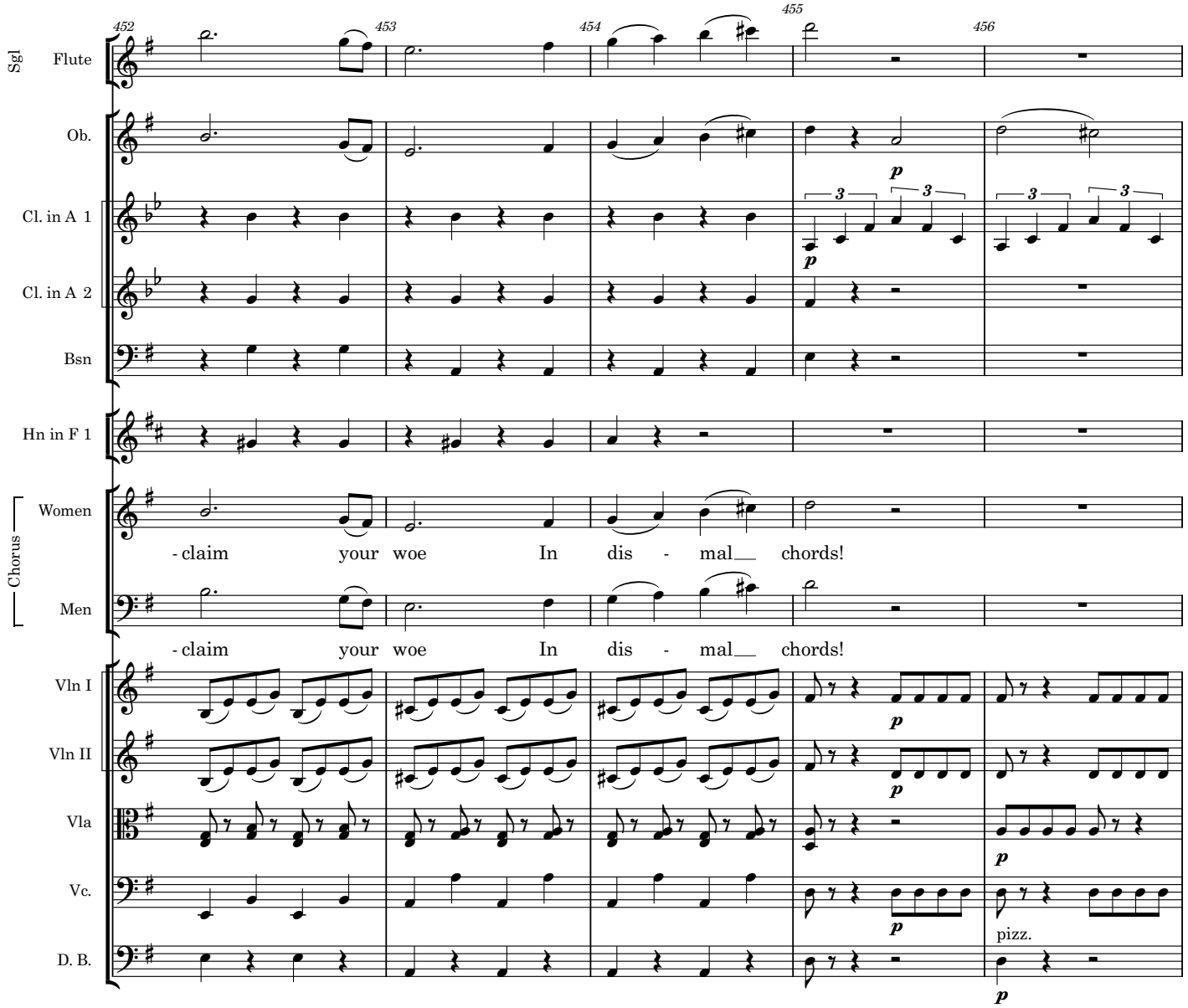

412
413
414
415
416
417
Sgl
Picc
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Cr. Cym.
B. Dr.
Chorus
Women
bik - ku - ri shak - ku - ri to! O ni! bik - ku - ri shak - ku - ri to! O - ni!
Men
bik - ku - ri shak - ku - ri to! O ni! bik - ku - ri shak - ku - ri to! O - ni!
Vln I
Vln II
Vla
Vc.
D. B.

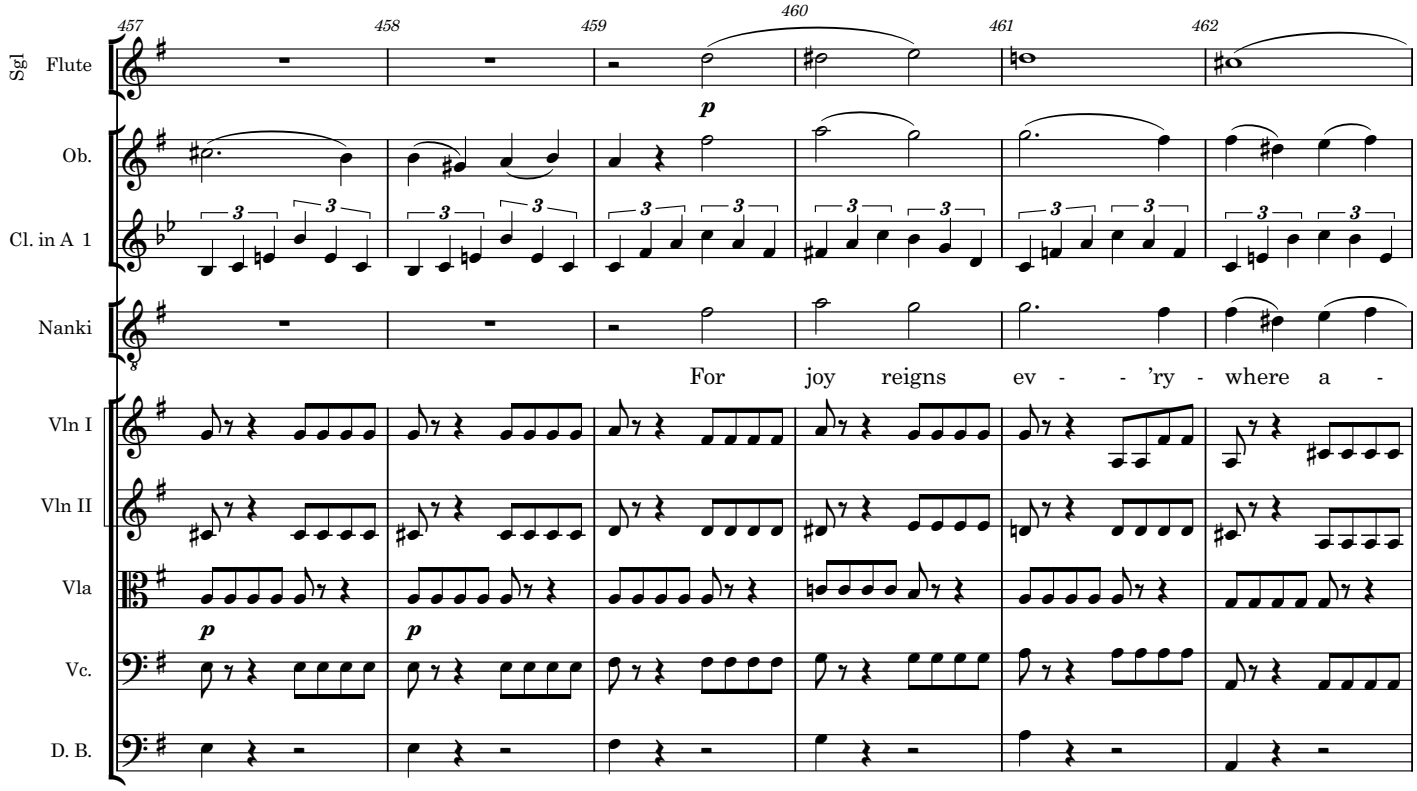

418
419
420
421
422
423
Allegro con brio ♩= 132
Sgl
Picc
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Cr. Cym.
B. Dr.
Chorus
Women
Men
bik - ku - ri, shak - ku - ri to! O - ya, O - - ya!
bik - ku - ri, shak - ku - ri to! O - ya, O - - ya!
Vln I
Vln II
Vla
Vc.
D. B.
p
1.
f
meno f

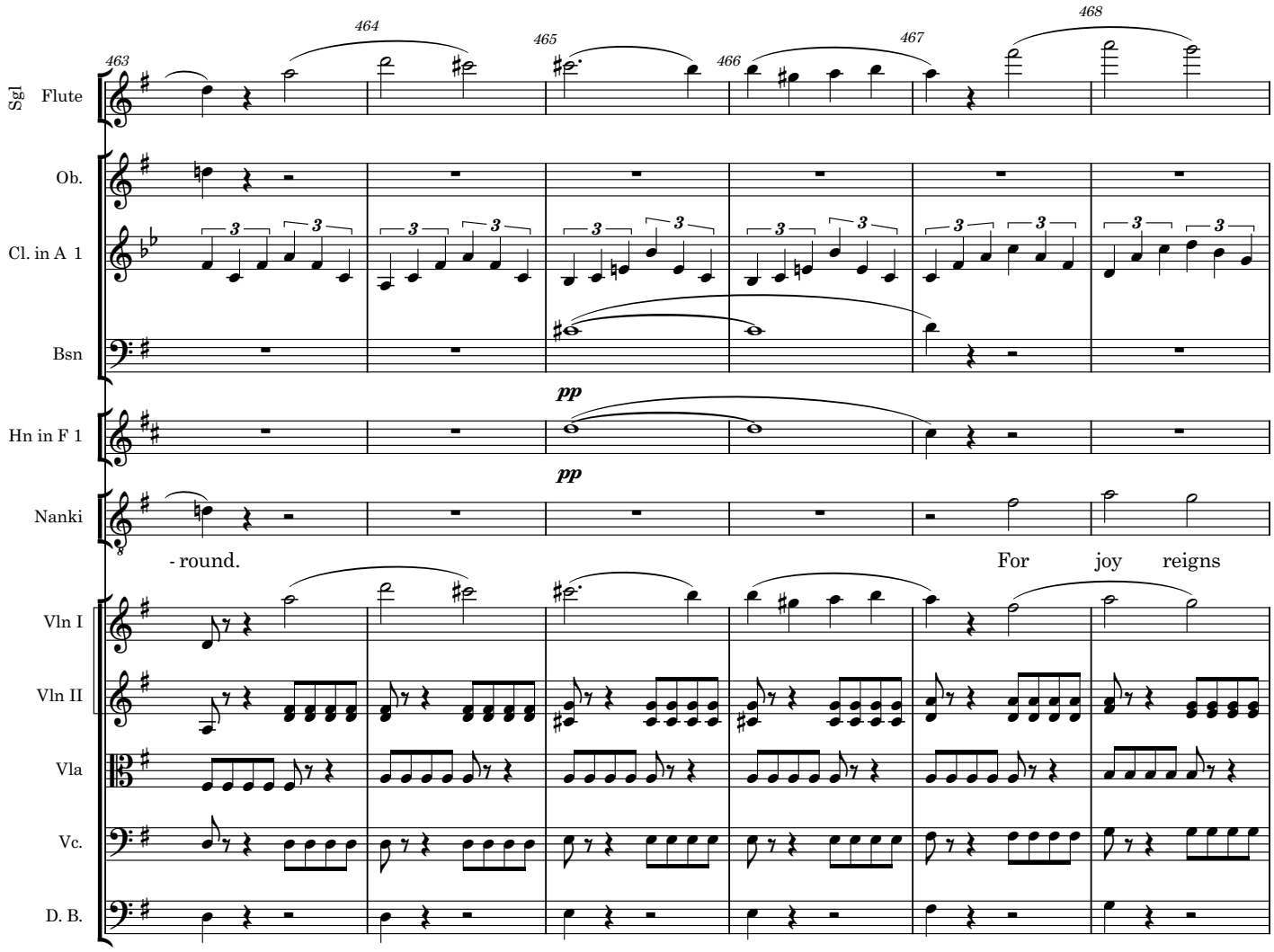

424
425
426
427
428
429
Cl. in A 1 2
Bsn
Vln I
Vln II
Vla
Vc.
D. B.
Flute
430
431
432
433
434
Sgl
Flute
mf
Ob.
Cl. in A 1 2
Bsn
Hn in F 1
Chorus
Women
Men
We'll hear no more, Ill - o - men'd owl, To joy we soar, Des - pite your
We'll hear no more, Ill - o - men'd owl, To joy we soar, Des - pite your
più f

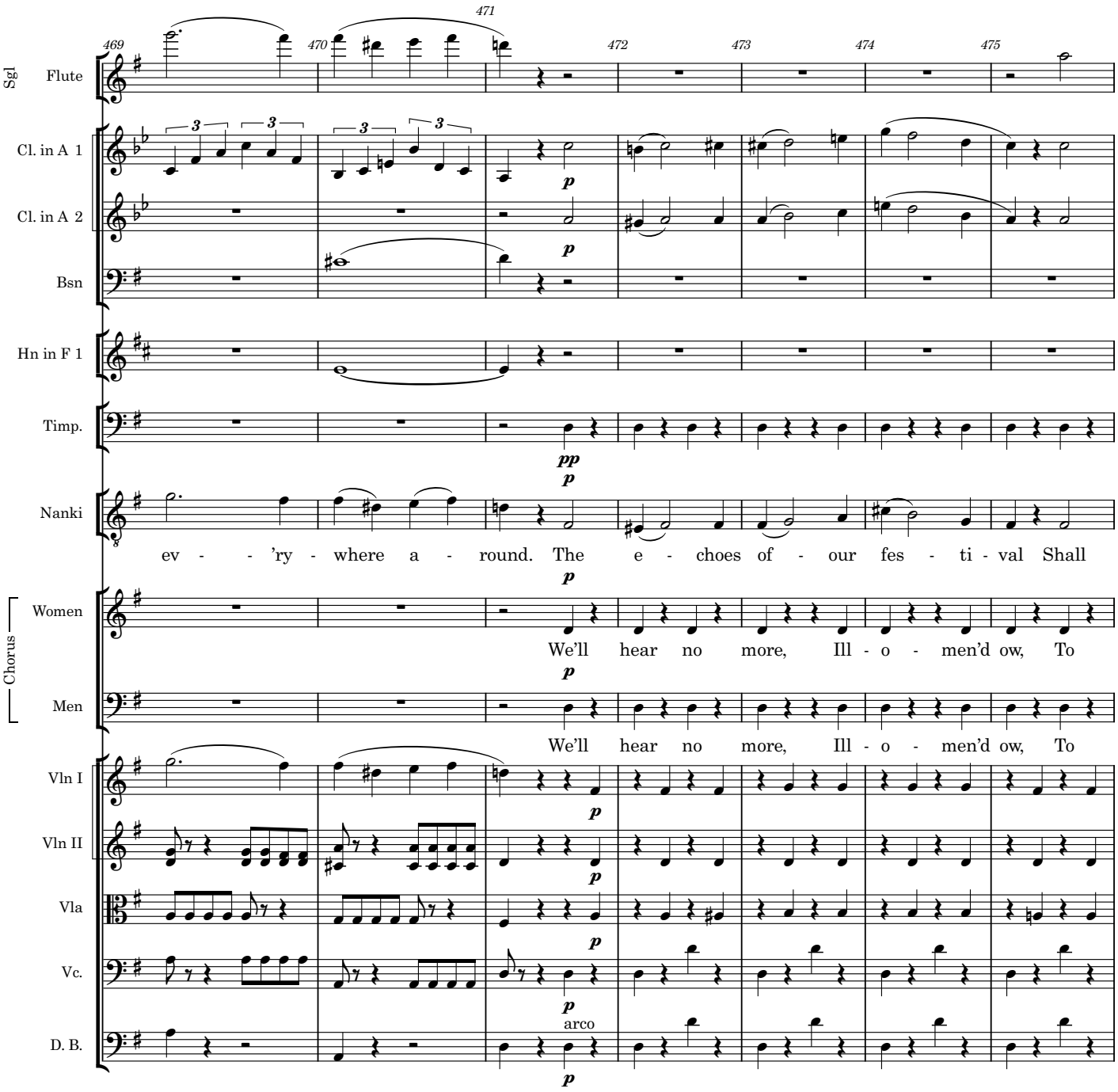

435
436
437
438
S
Sgl
Flute
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Chorus
Women
Men
Vln I
Vln II
Vla
Vc.
D. B.
scowl; The e - choes of our fes - ti - val Shall rise tri - umph - ant o - ver all!
scowl; The e - choes of our fes - ti - val Shall rise tri - umph - ant o - ver all!
p
1.
p
meno f
meno f
meno f
meno f
meno f

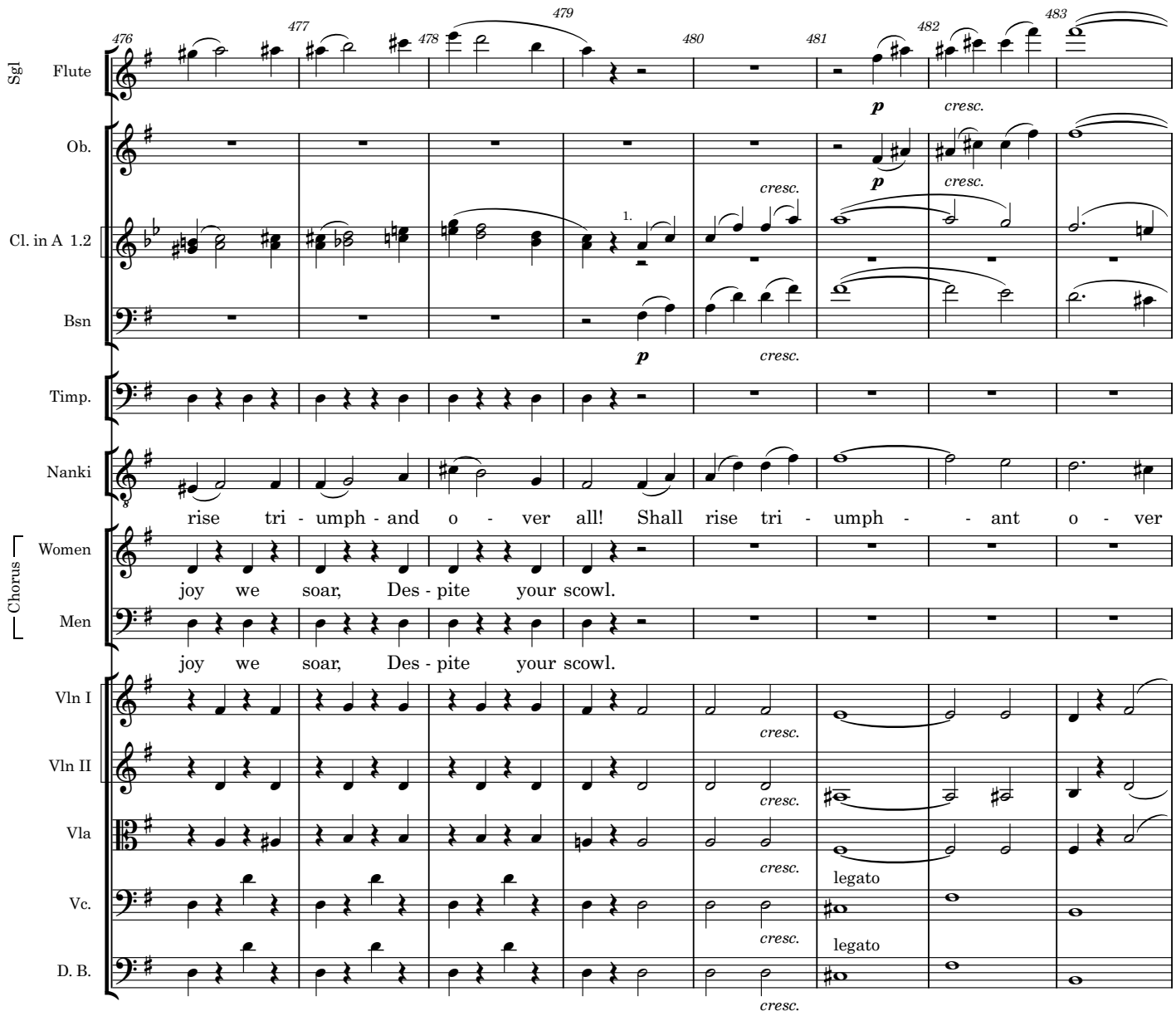

Cl. 1
Cl. in A 1 2
Bsn
Vln I
Vln II
Vla
Vc.
D. B.
Sgl
Flute
Ob.
Hn in F 1
Chorus
Women
Men
A - way you go, Col - lect your hordes; Pro -
A - way you go, Col - lect your hordes; Pro -
f
più f

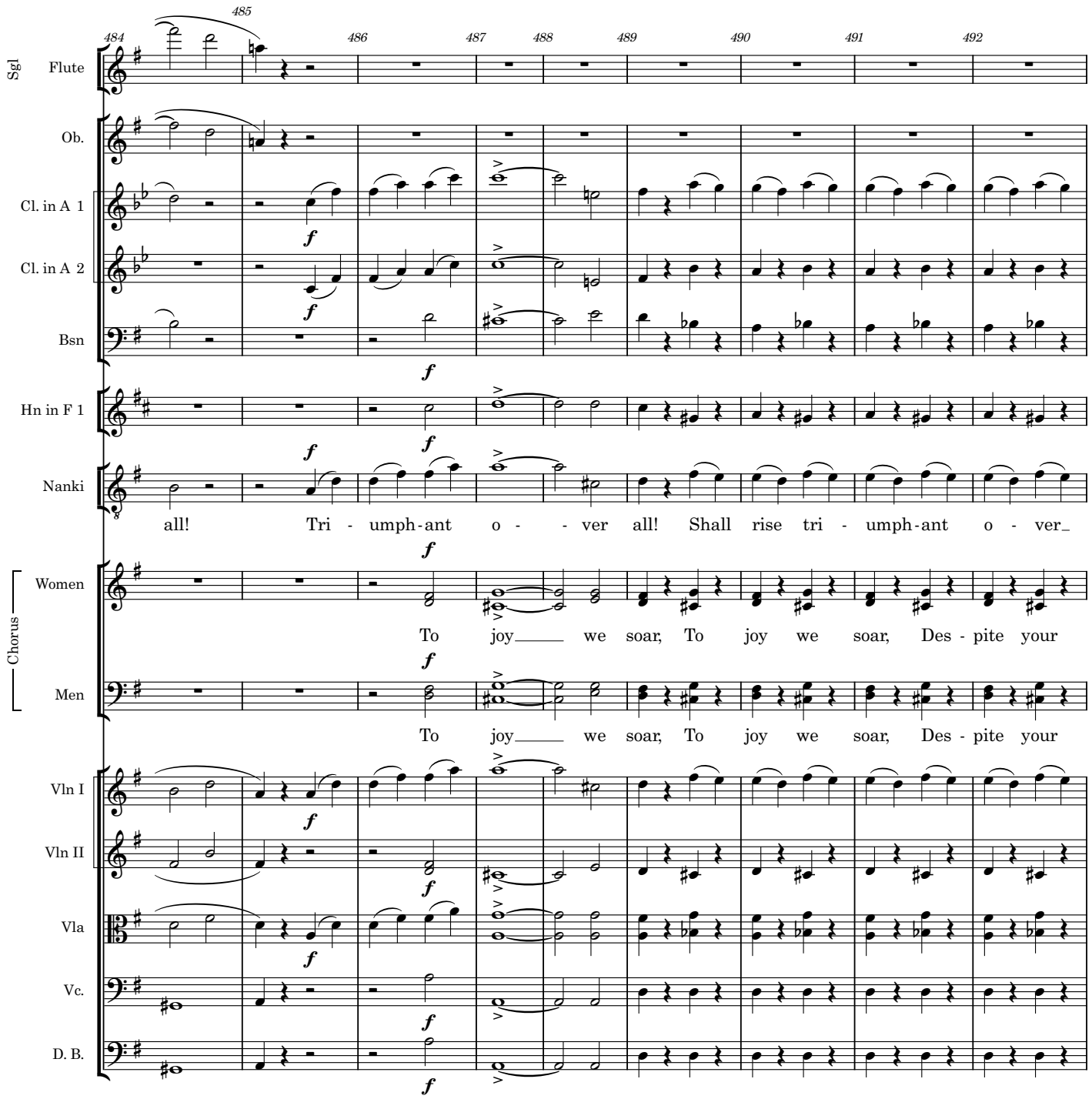

452
453
454
455
456
Sgl
Flute
Ob.
Cl. in A 1
Cl. in A 2
Bsn
Hn in F 1
Chorus
Women
- claim your woe In dis - mal__ chords!
Men
- claim your woe In dis - mal__ chords!
Vln I
Vln II
Vla
Vc.
D. B.
p
pizz.

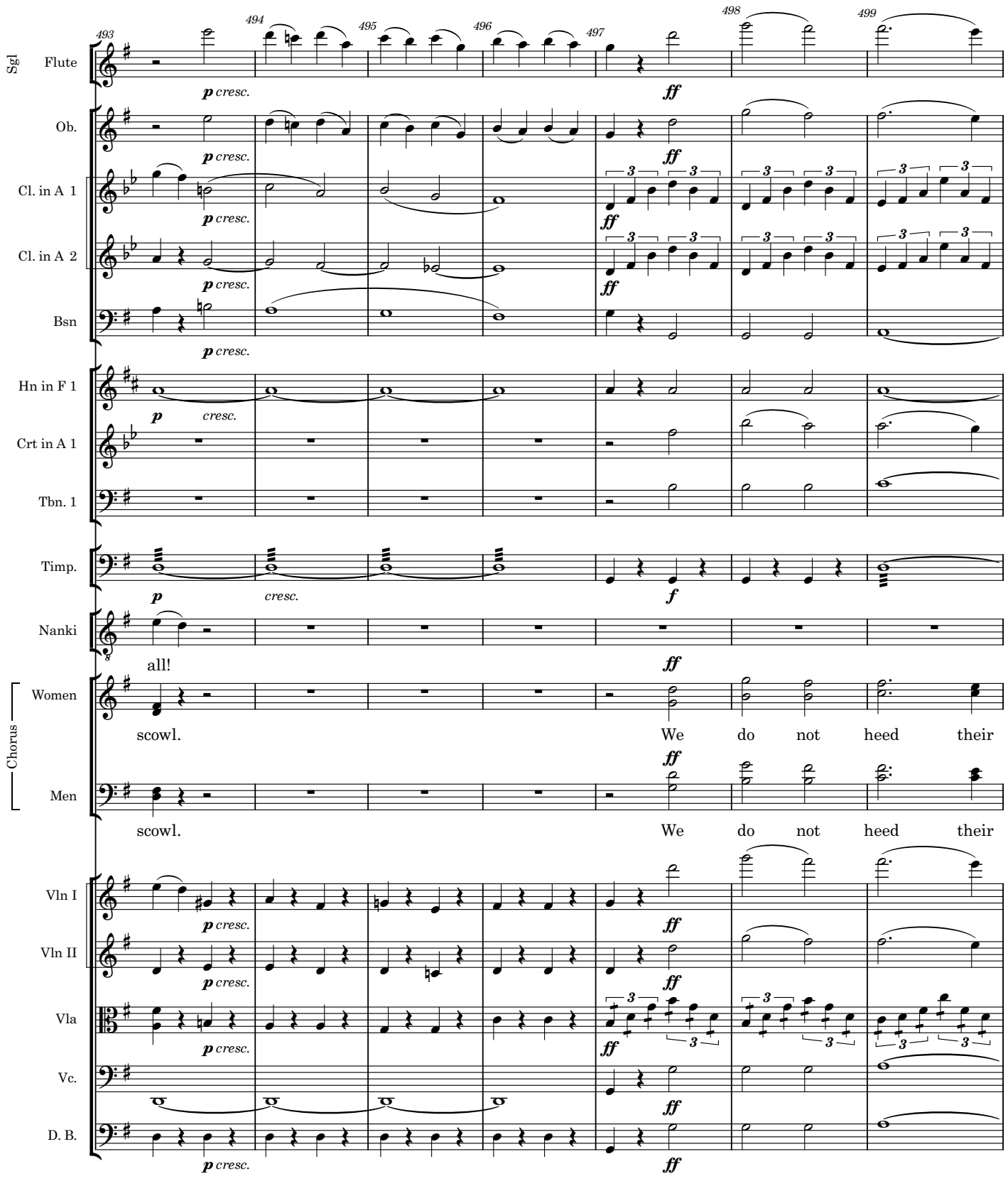

457
458
459
460
461
462
Sgl Flute
Ob.
Cl. in A 1
Nanki
For joy reigns ev - - 'ry - where a -
Vln I
Vln II
Vla
Vc.
D. B.
p
p
p

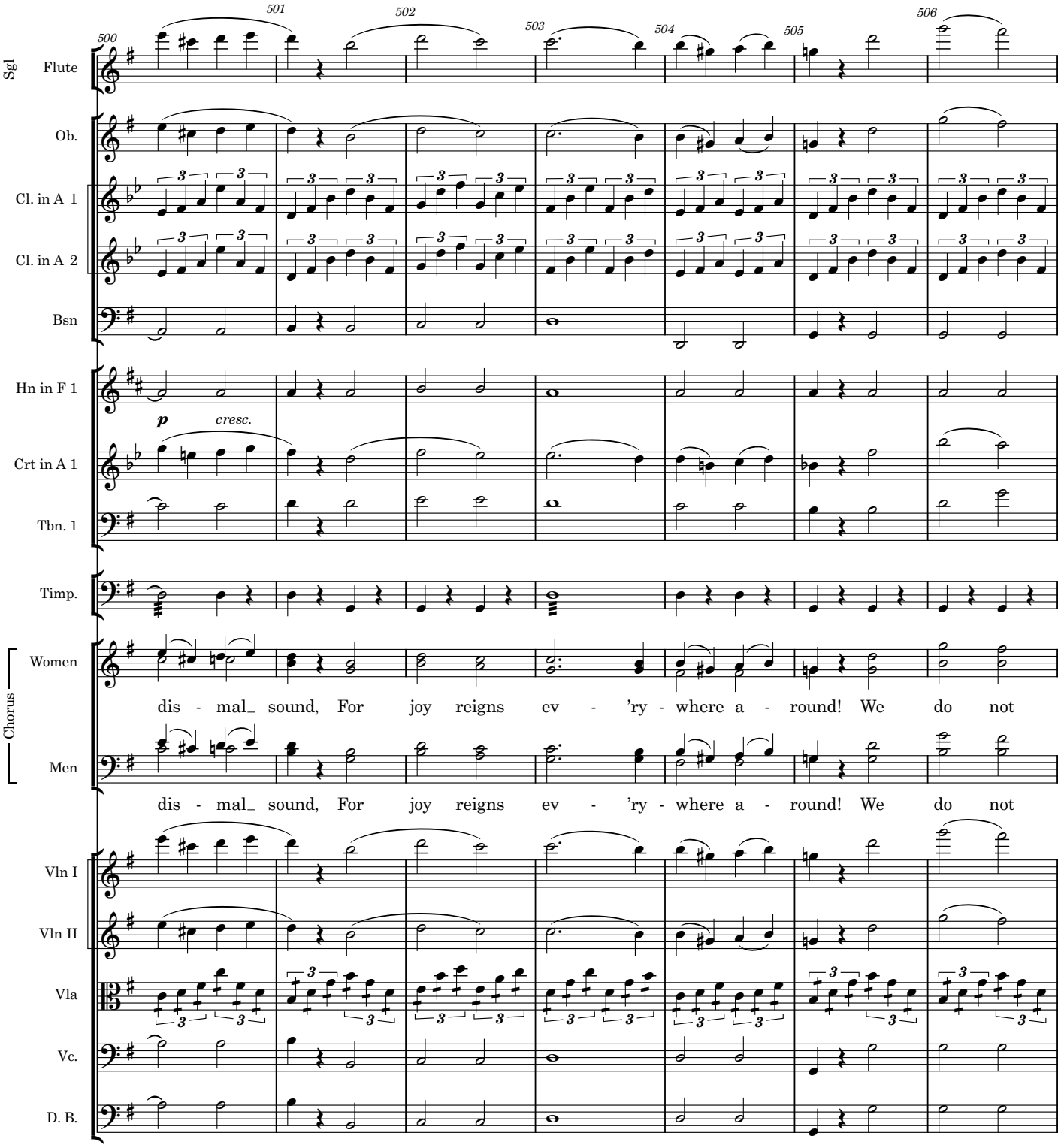

463
464
465
466
467
468
Sgl Flute
Ob.
Cl. in A 1
Bsn
Hn in F 1
Nanki
Vln I
Vln II
Vla
Vc.
D. B.
pp
pp
- round.
For joy reigns

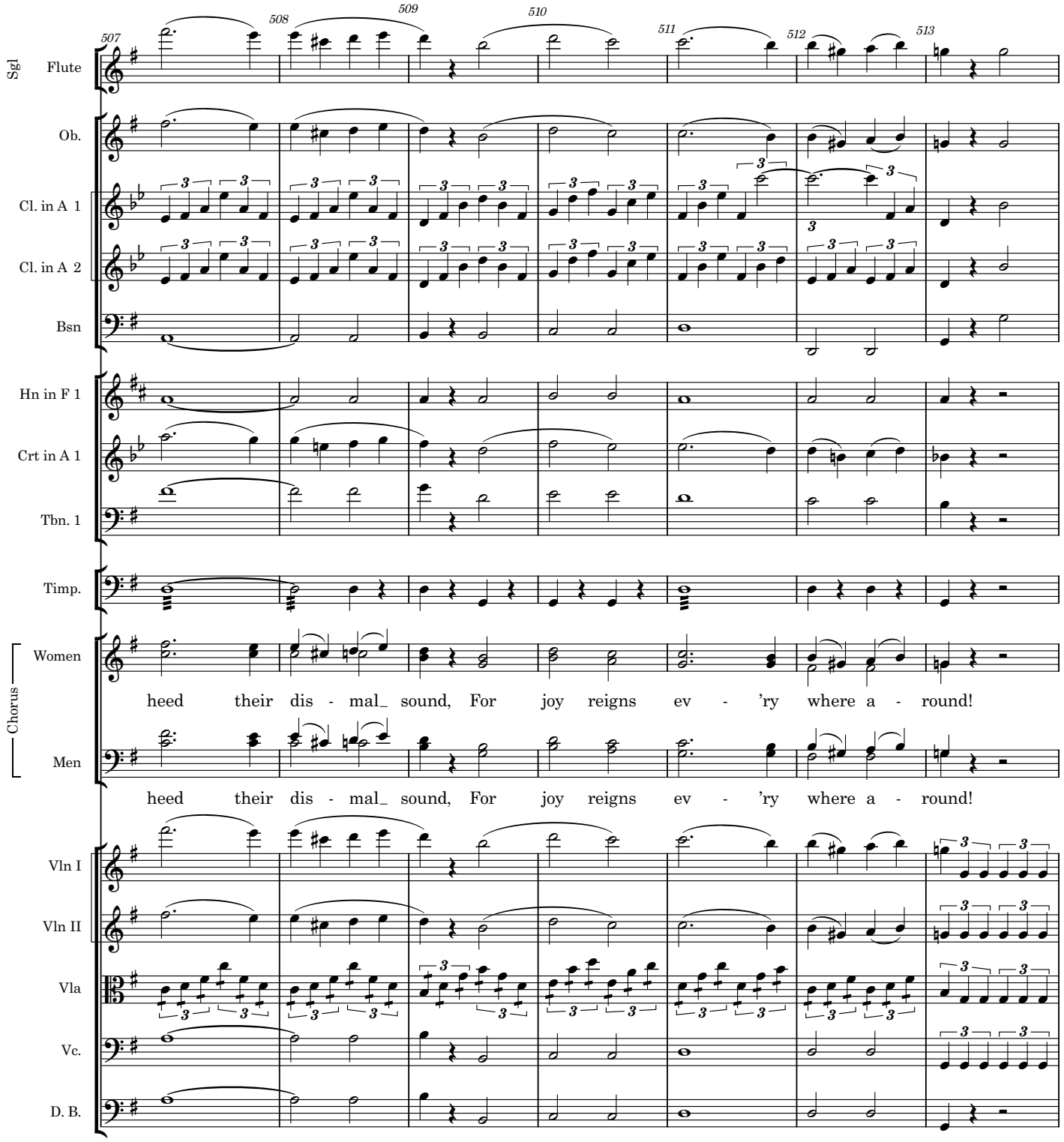

469
470
471
472
473
474
475
Sgl
Flute
Cl. in A 1
Cl. in A 2
Bsn
Hn in F 1
Timp.
Nanki
ev - - 'ry - where a - round. The e - choes of - our fes - ti - val Shall
Chorus
Women
We'll hear no more, Ill - o - men'd ow, To
Men
We'll hear no more, Ill - o - men'd ow, To
Vln I
Vln II
Vla
Vc.
D. B.
arco
p
pp

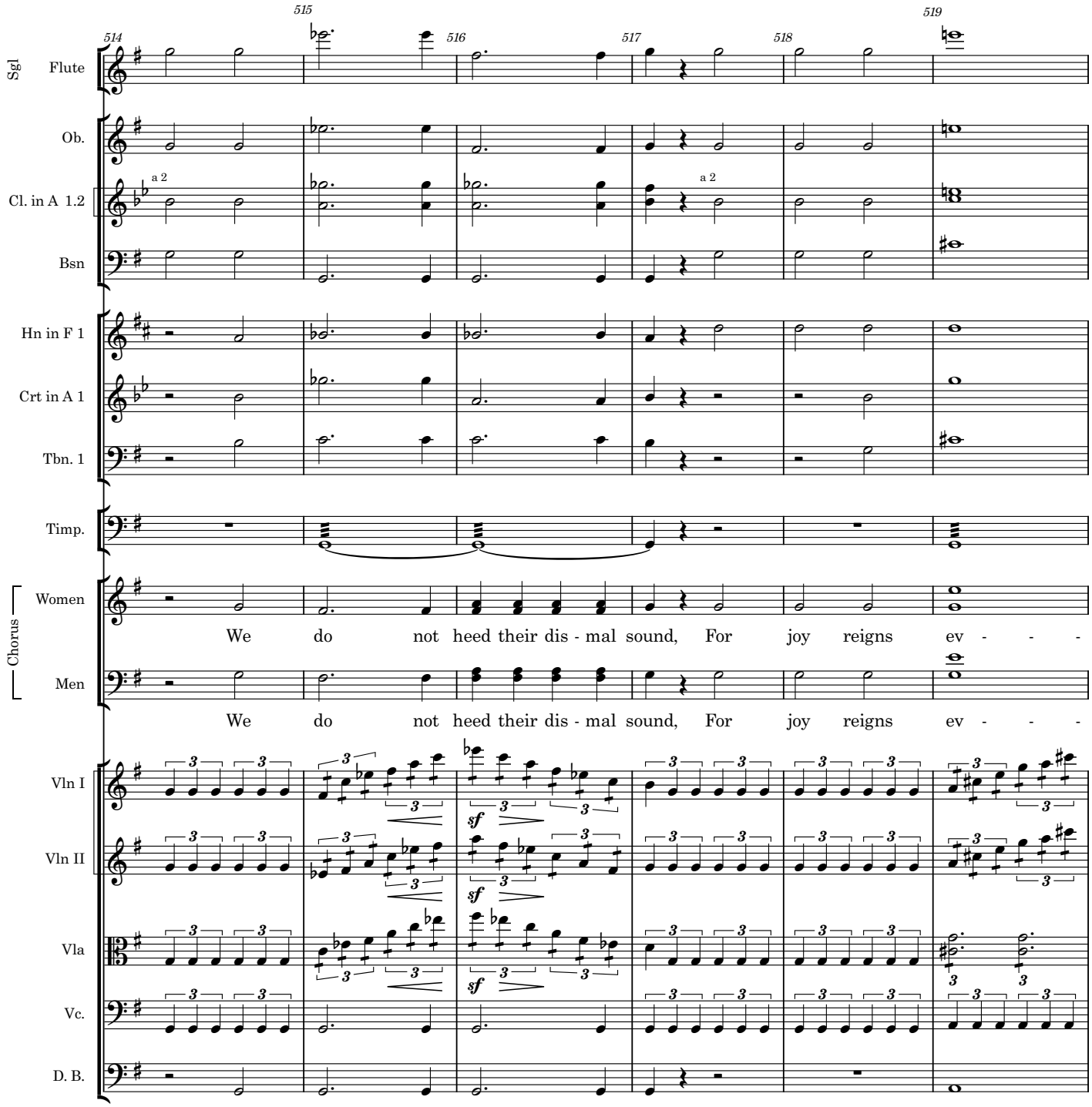

476
477
478
479
480
481
482
483
Sgl
Flute
Ob.
Cl. in A 1.2
Bsn
Timp.
Nanki
Chorus
Women
Men
Vln I
Vln II
Vla
Vc.
D. B.
p
cresc.
1.
rise tri - umph - and o - ver all! Shall rise tri - umph - - ant o - ver
joy we soar, Des - pite your scowl.
joy we soar, Des - pite your scowl.
legato
legato

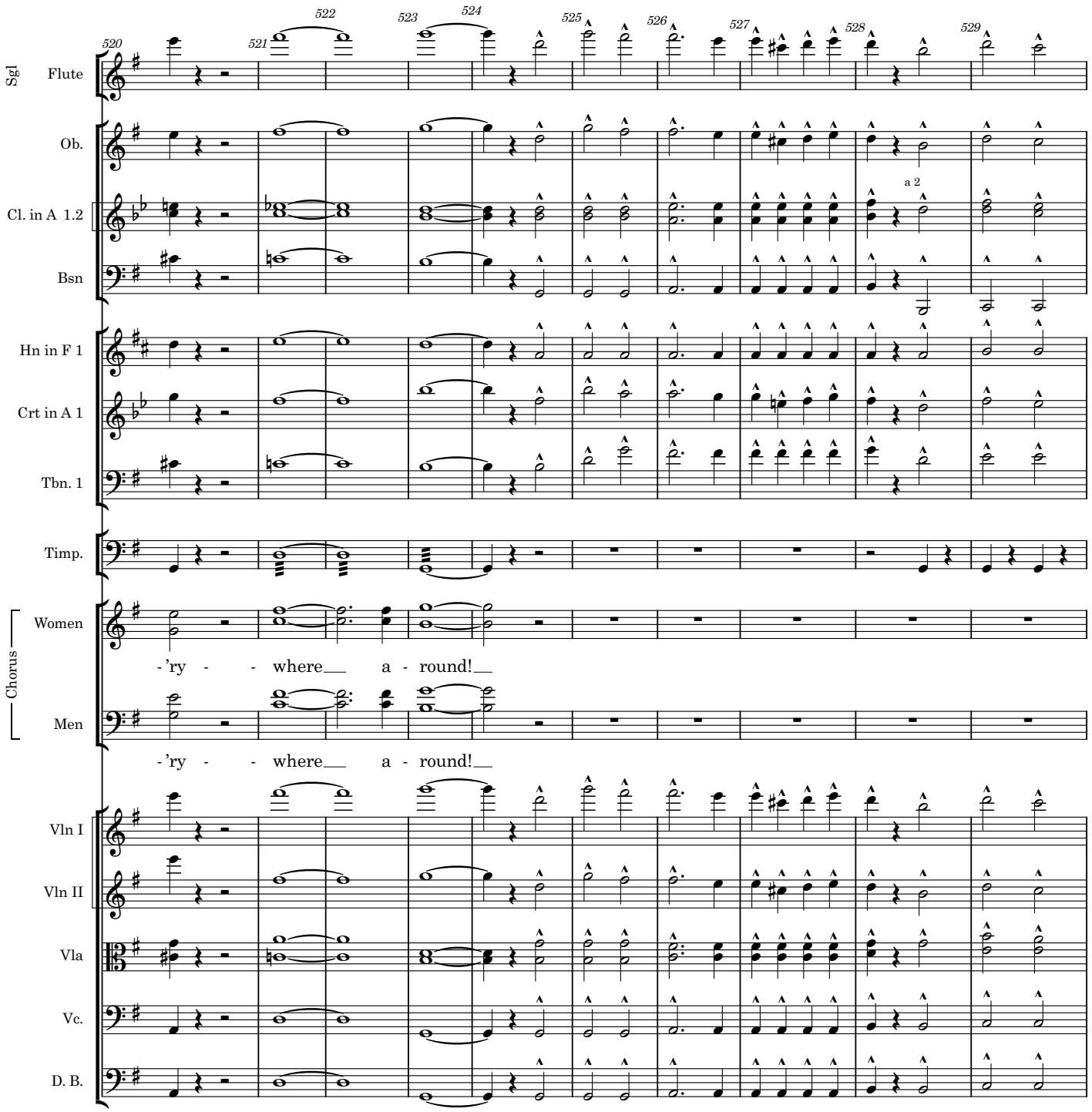

484
485
486
487
488
489
490
491
492
Sgl
Flute
Ob.
Cl. in A 1
Cl. in A 2
Bsn
Hn in F 1
Nanki
all! Tri - umph-ant o - - ver all! Shall rise tri - umph-ant o - ver_
Chorus
Women
To joy_____ we soar, To joy we soar, Des - pite your
Men
To joy_____ we soar, To joy we soar, Des - pite your
Vln I
Vln II
Vla
Vc.
D. B.
f

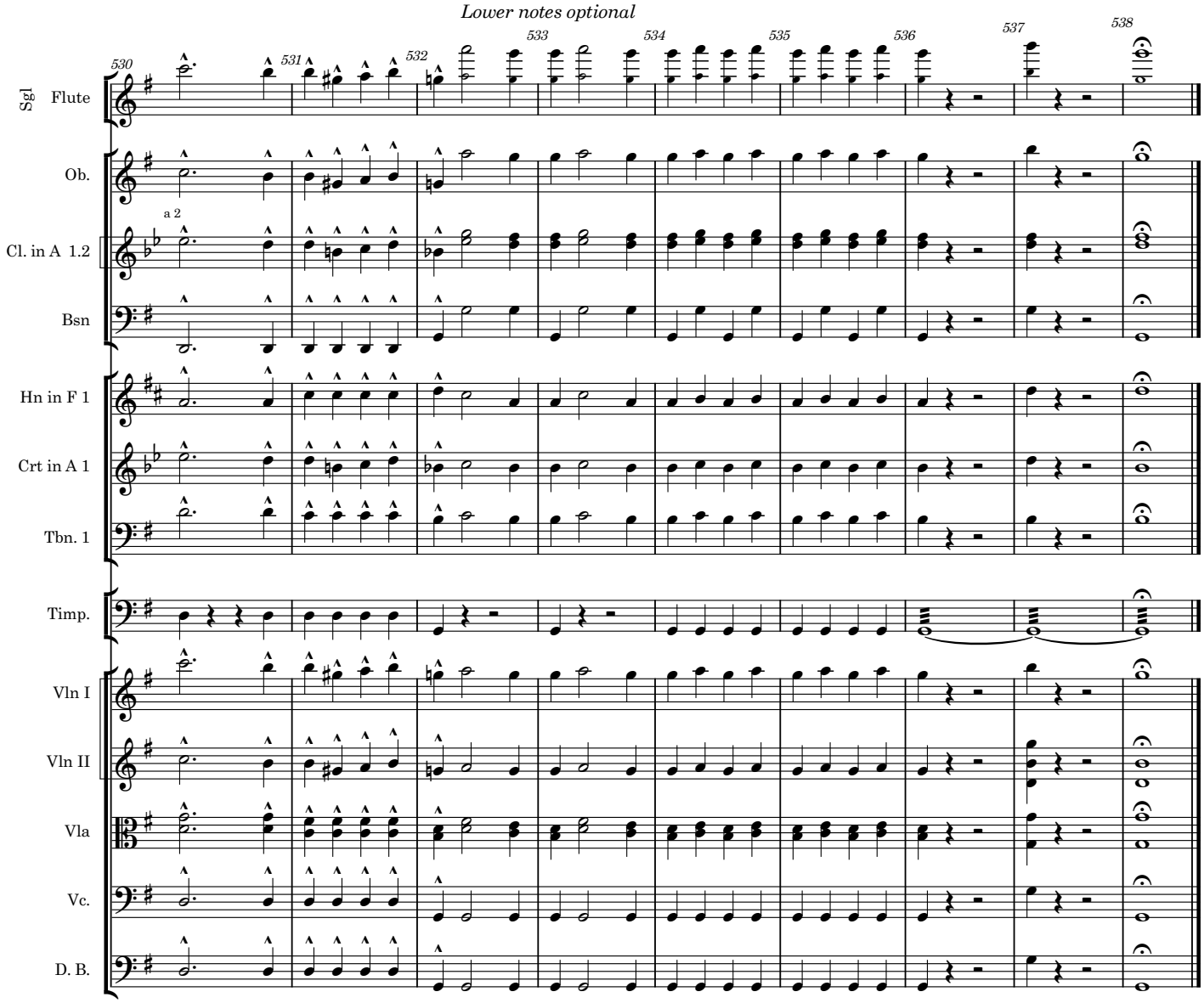

493
494
495
496
497
498
499
Sgl
Flute
Ob.
Cl. in A 1
Cl. in A 2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Timp.
Nanki
Chorus
Women
Men
Vln I
Vln II
Vla
Vc.
D. B.
p cresc.
ff
p
cresc.
f
all!
scowl.
We do not heed their
scowl.
We do not heed their
3


500
501
502
503
504
505
506
Sgl
Flute
Ob.
Cl. in A 1
Cl. in A 2
Bsn
Hn in F 1
p
cresc.
Crt in A 1
Tbn. 1
Timp.
Chorus
Women
dis - mal_ sound, For joy reigns ev - 'ry - where a - round! We do not
Men
dis - mal_ sound, For joy reigns ev - 'ry - where a - round! We do not
Vln I
Vln II
Vla
Vc.
D. B.


507
508
509
510
511
512
513
Sgl
Flute
Ob.
Cl. in A 1
Cl. in A 2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Timp.
Chorus
Women
heed their dis - mal_ sound, For joy reigns ev - 'ry where a - round!
Men
heed their dis - mal_ sound, For joy reigns ev - 'ry where a - round!
Vln I
Vln II
Vla
Vc.
D. B.


514
515
516
517
518
519
Sgl
Flute
Ob.
Cl. in A 1.2
a 2
a 2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Timp.
Chorus
Women
We do not heed their dis - mal sound, For joy reigns ev - - -
Men
We do not heed their dis - mal sound, For joy reigns ev - - -
Vln I
Vln II
Vla
Vc.
D. B.
sf
sf
sf


520
521
522
523
524
525
526
527
528
529
Sgl
Flute
Ob.
Cl. in A 1.2
a 2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Timp.
Chorus
Women
-'ry - - where__ a - round!__
Men
-'ry - - where__ a - round!__
Vln I
Vln II
Vla
Vc.
D. B.

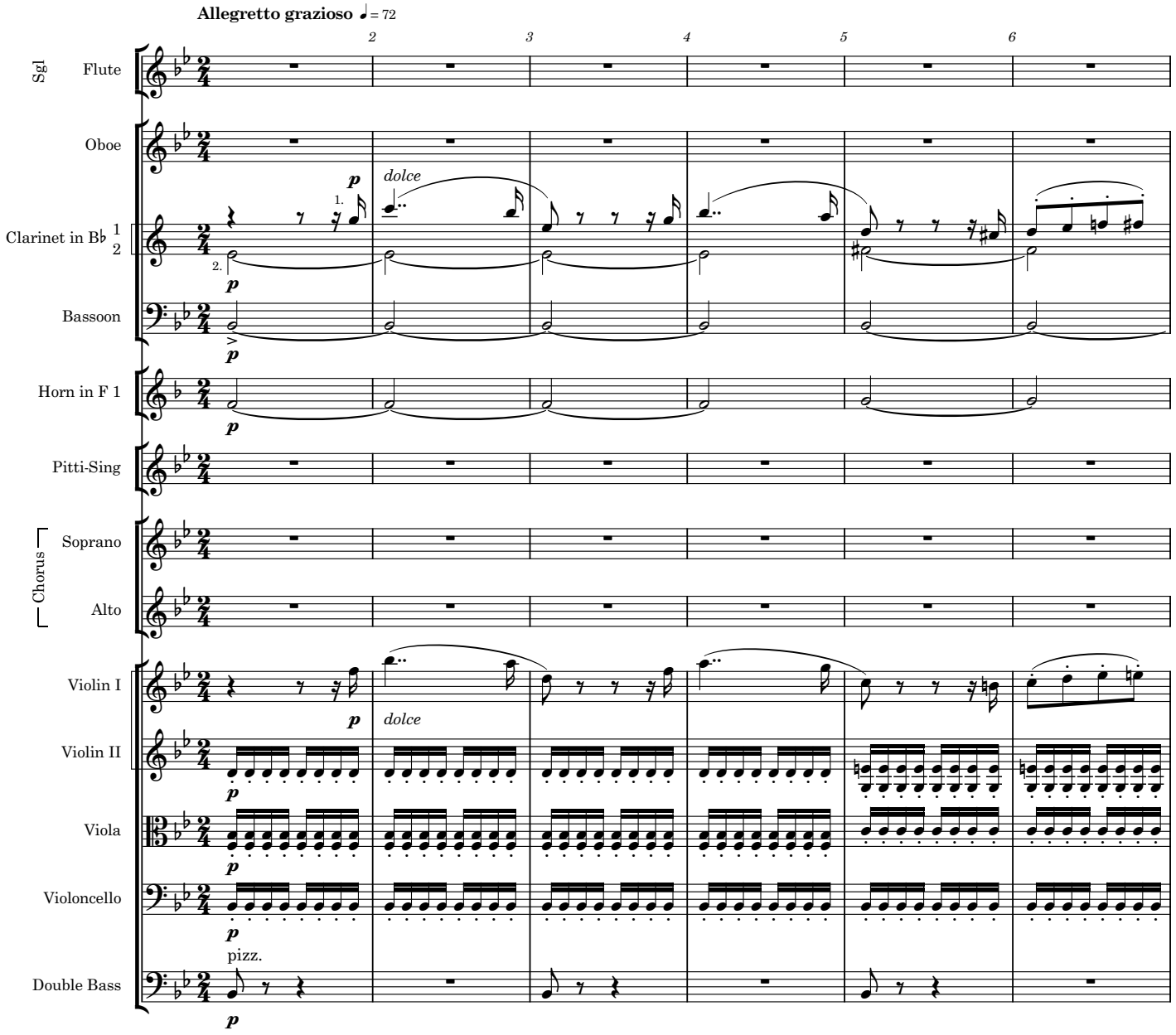

Lower notes optional
530
531
532
533
534
535
536
537
538
Sgl Flute
Ob.
a 2
Cl. in A 1.2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Timp.
Vln I
Vln II
Vla
Vc.
D. B.

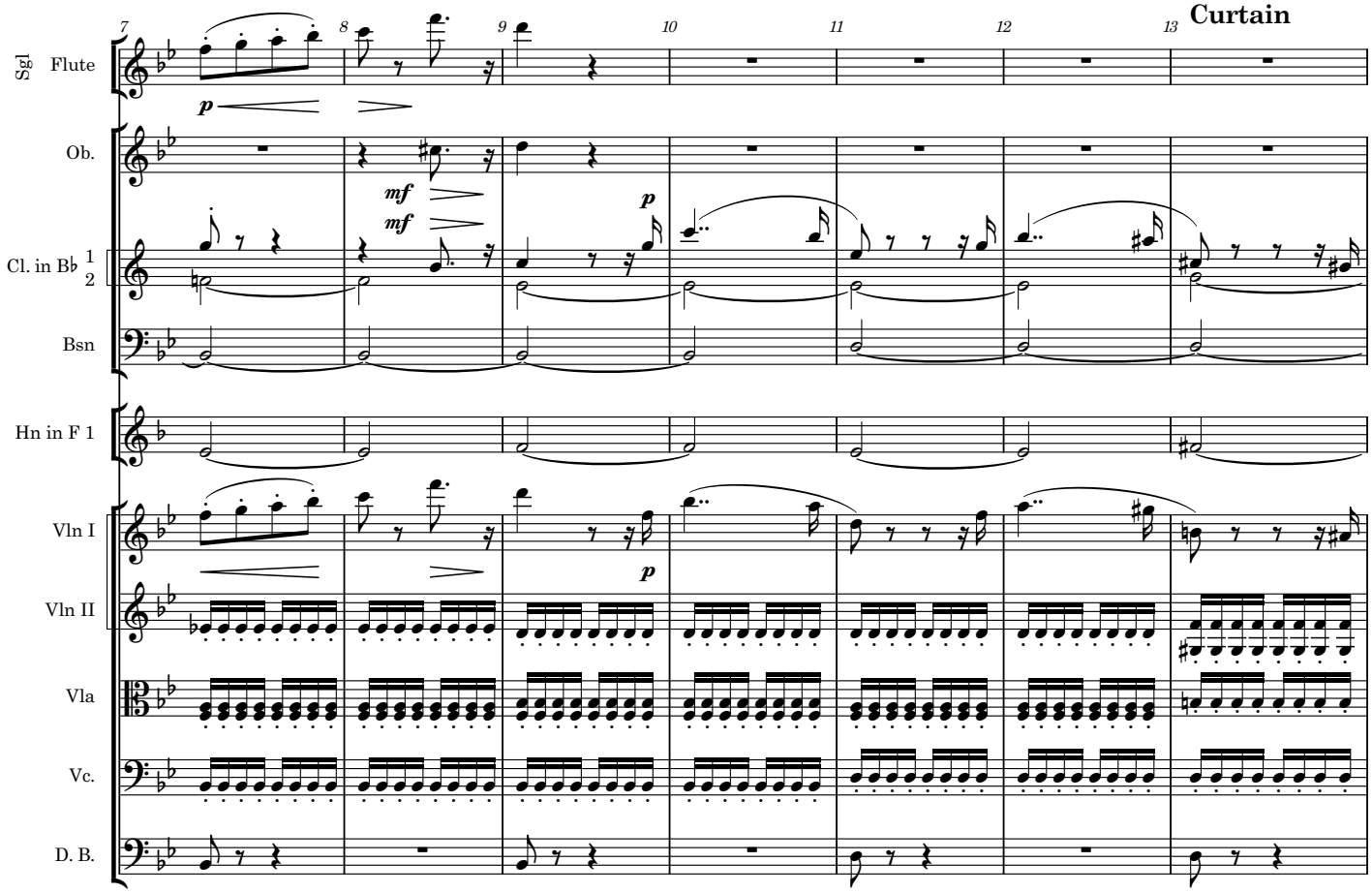
The Mikado
12. Braid the raven hair--Act II

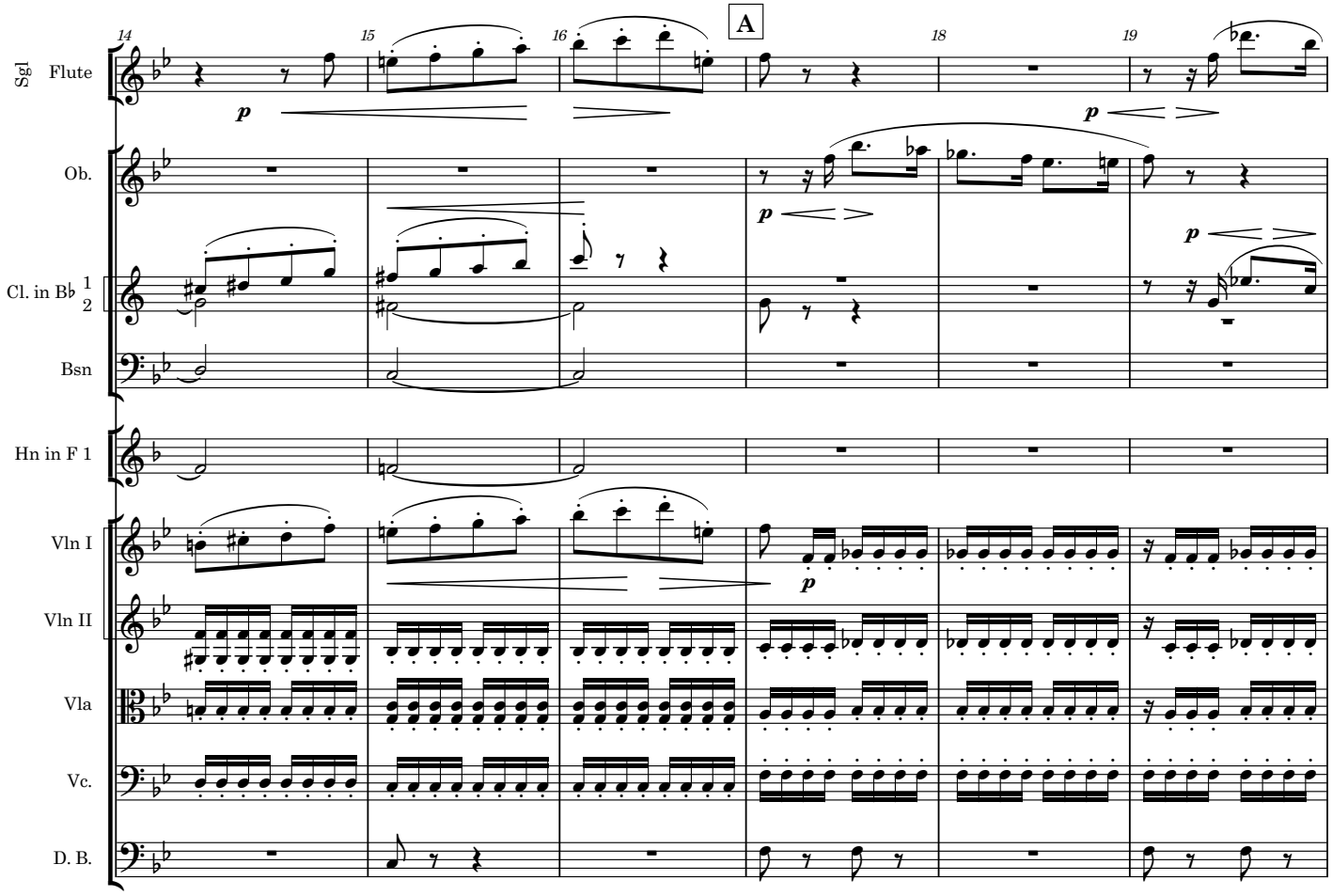
Pitti-Sing and Schoolgirls

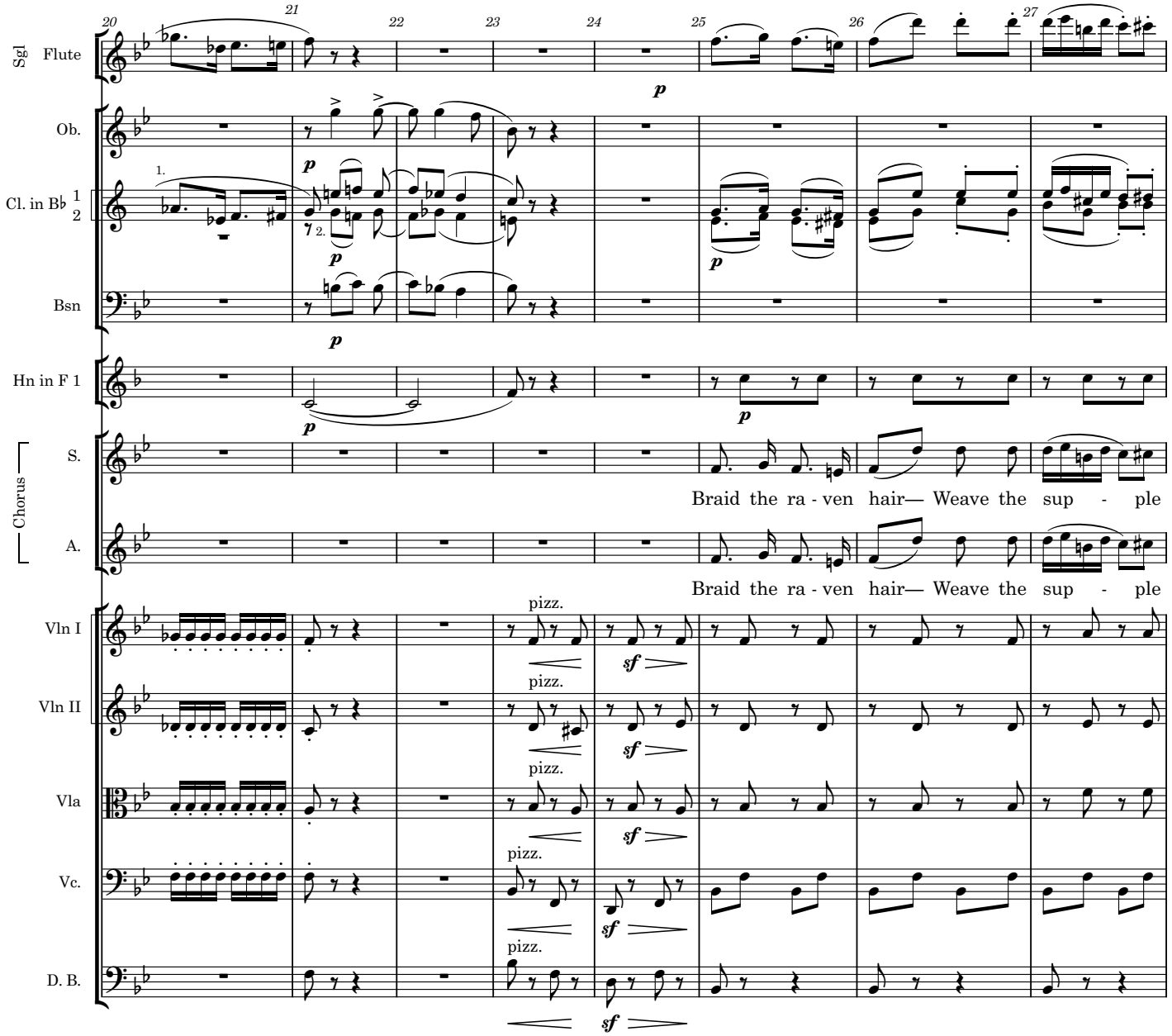
W S Gilbert

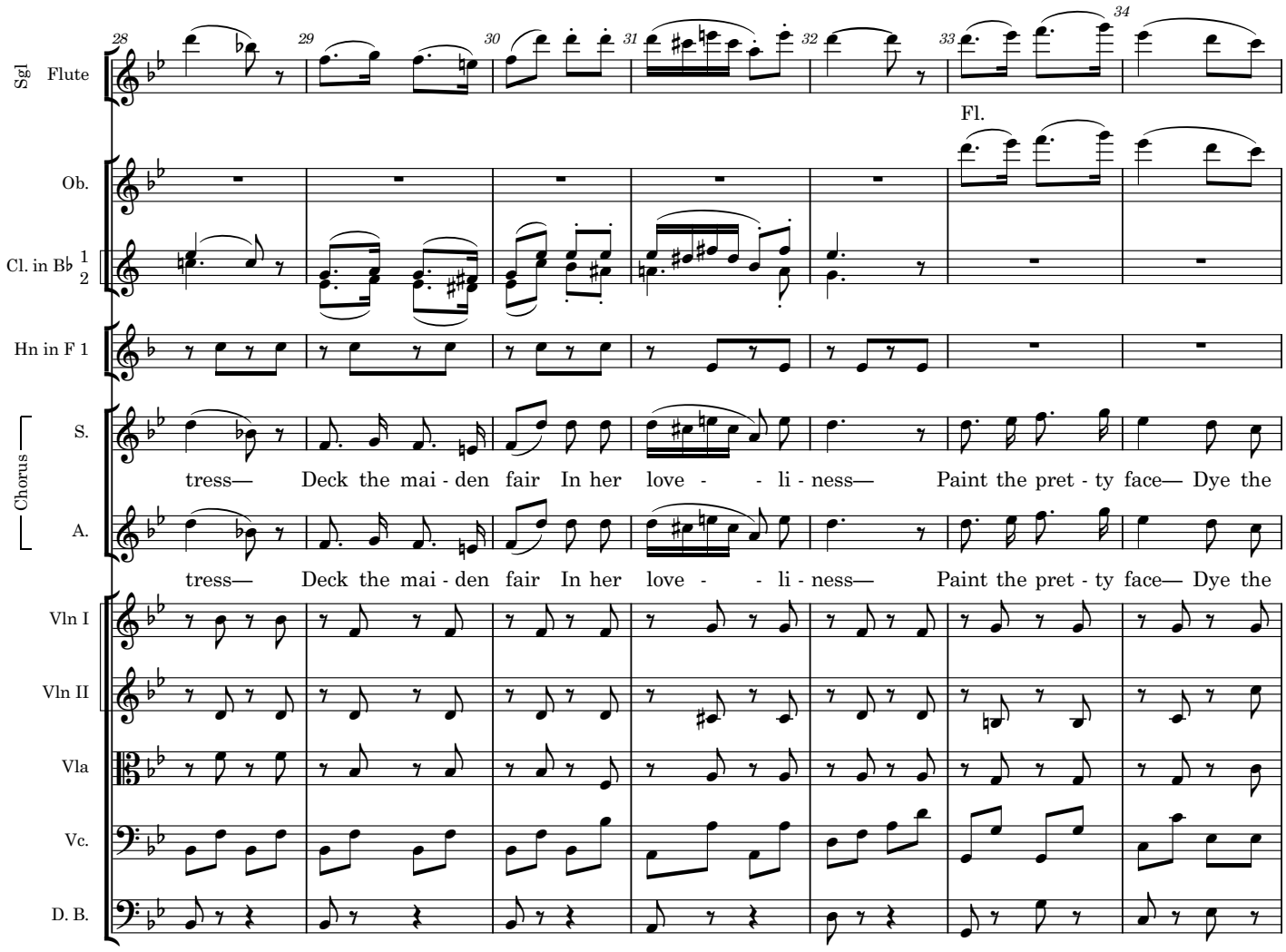
Arthur Sullivan

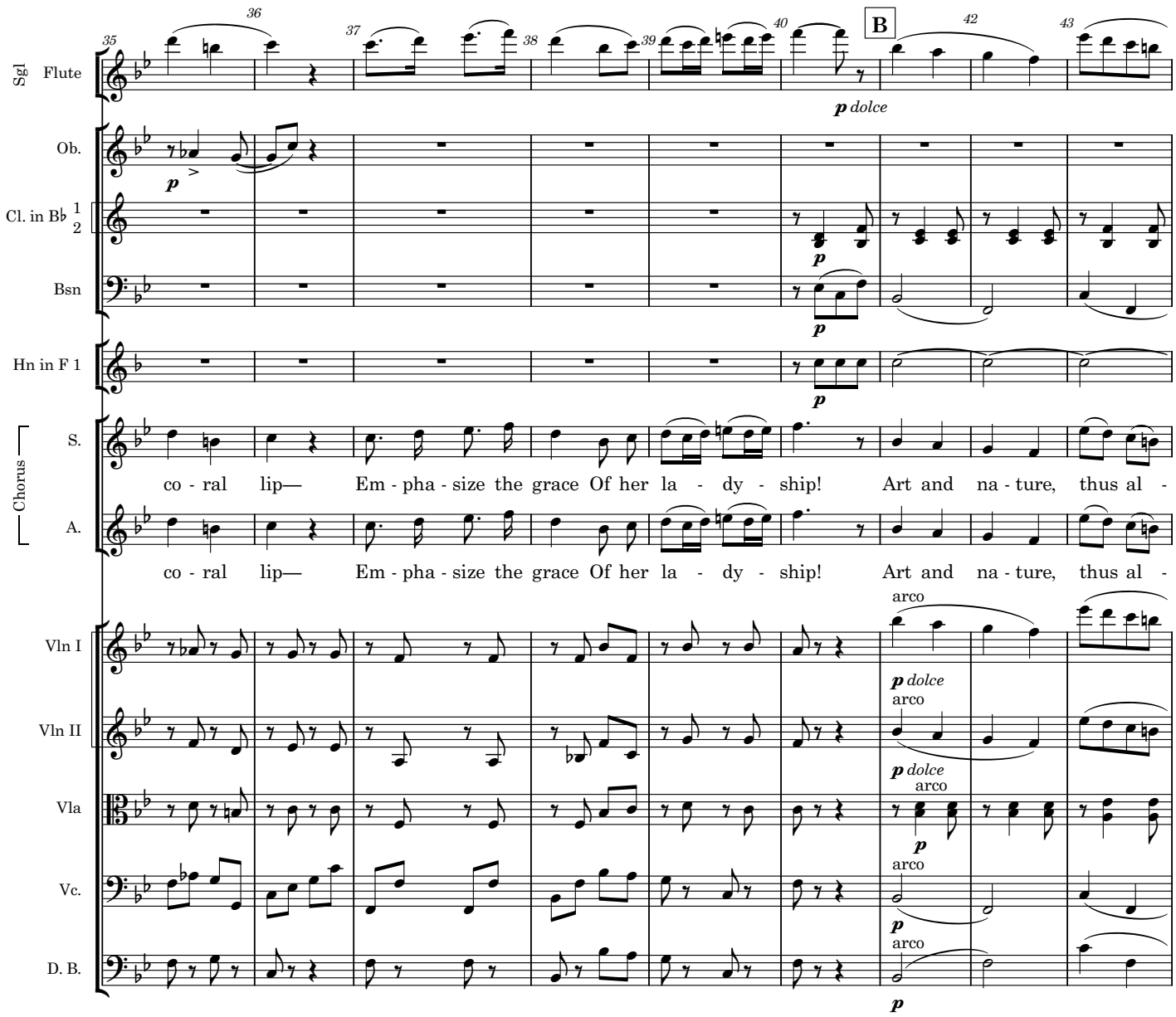


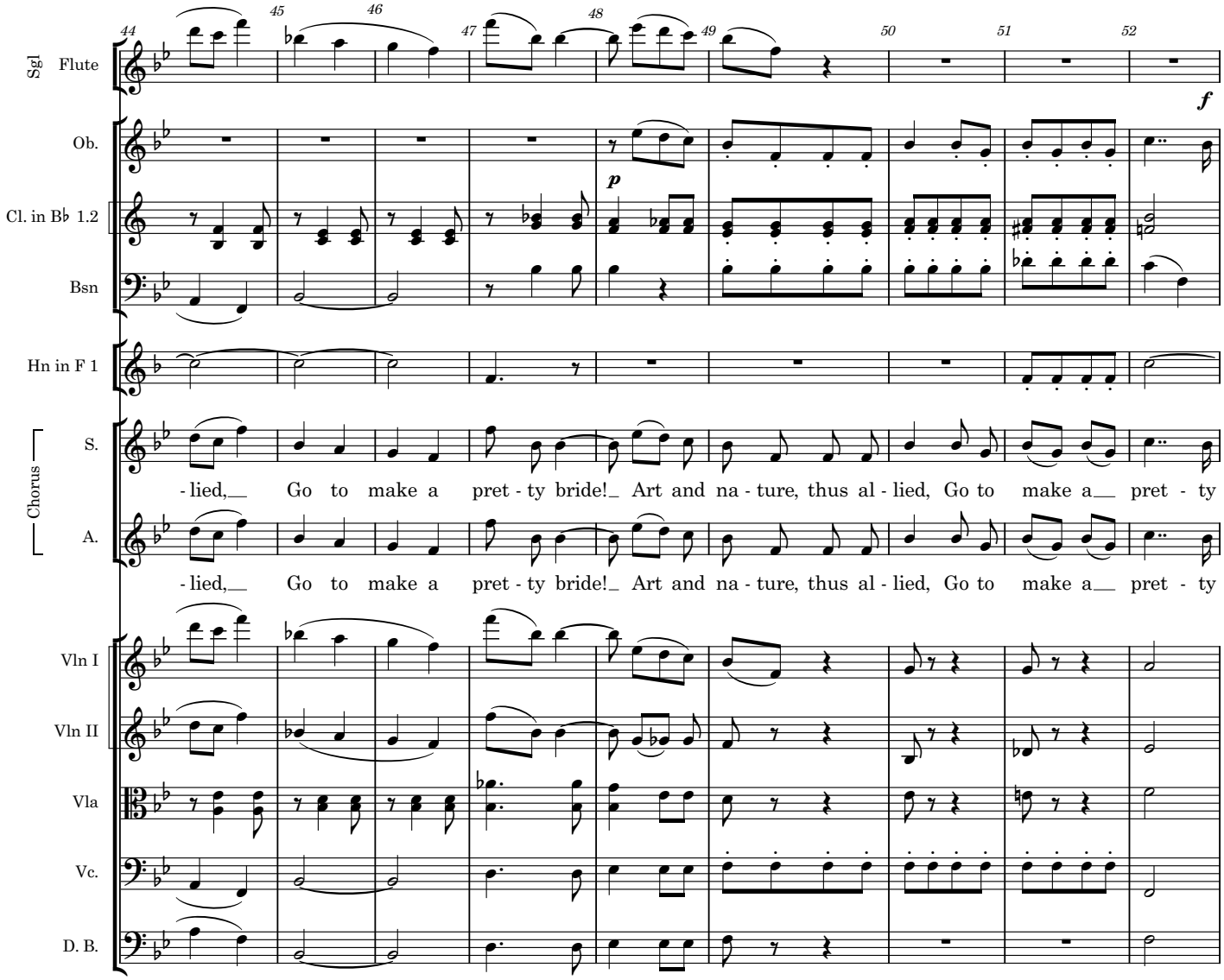

Curtain
Sgl Flute
Ob.
Cl. in B♭ 1
2
Bsn
Hn in F 1
Vln I
Vln II
Vla
Vc.
D. B.
p
mf
mf
p
p

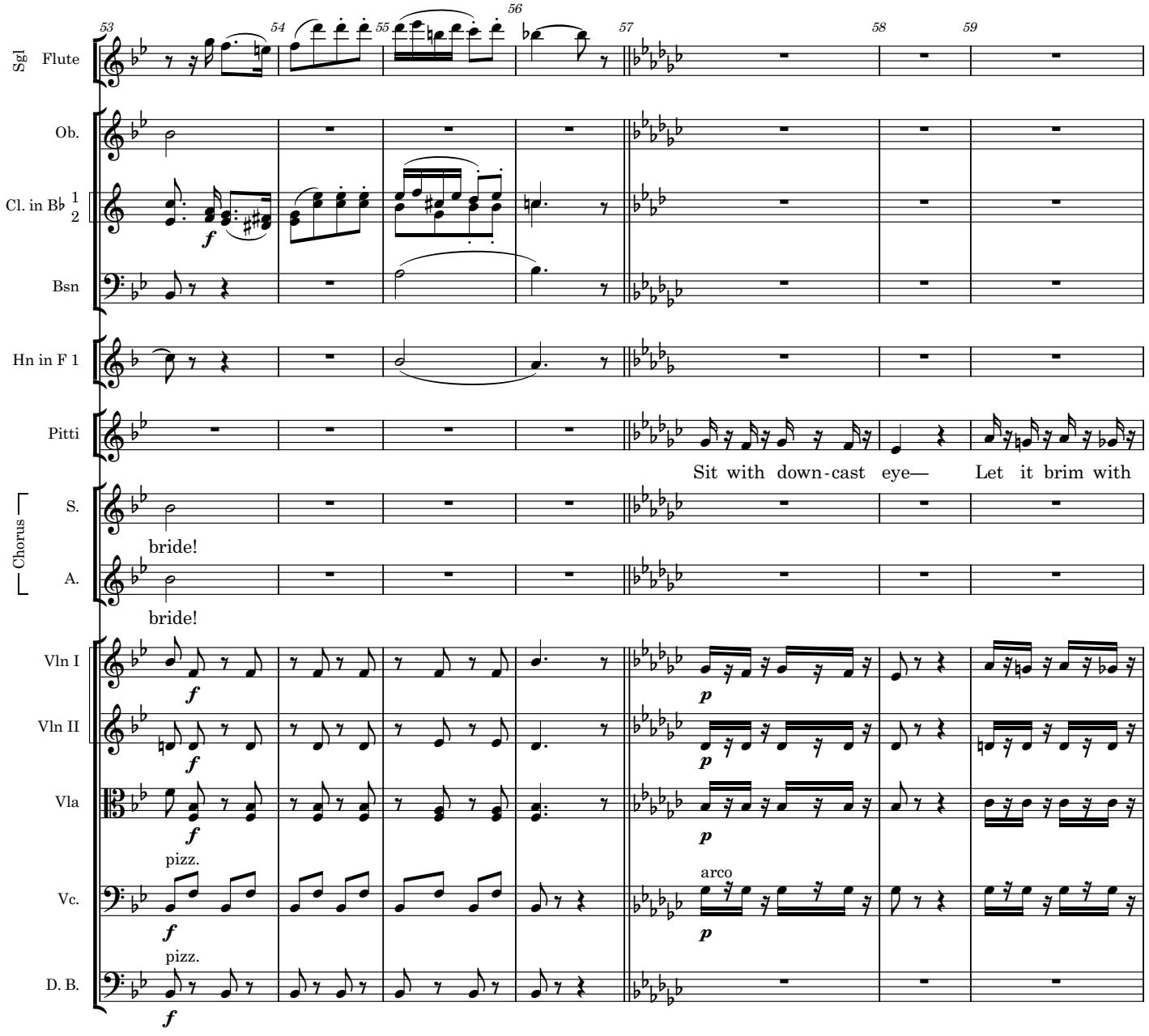

14
15
16
A
18
19
Sgl Flute
Ob.
Cl. in B♭ 1 2
Bsn
Hn in F 1
Vln I
Vln II
Vla
Vc.
D. B.
p

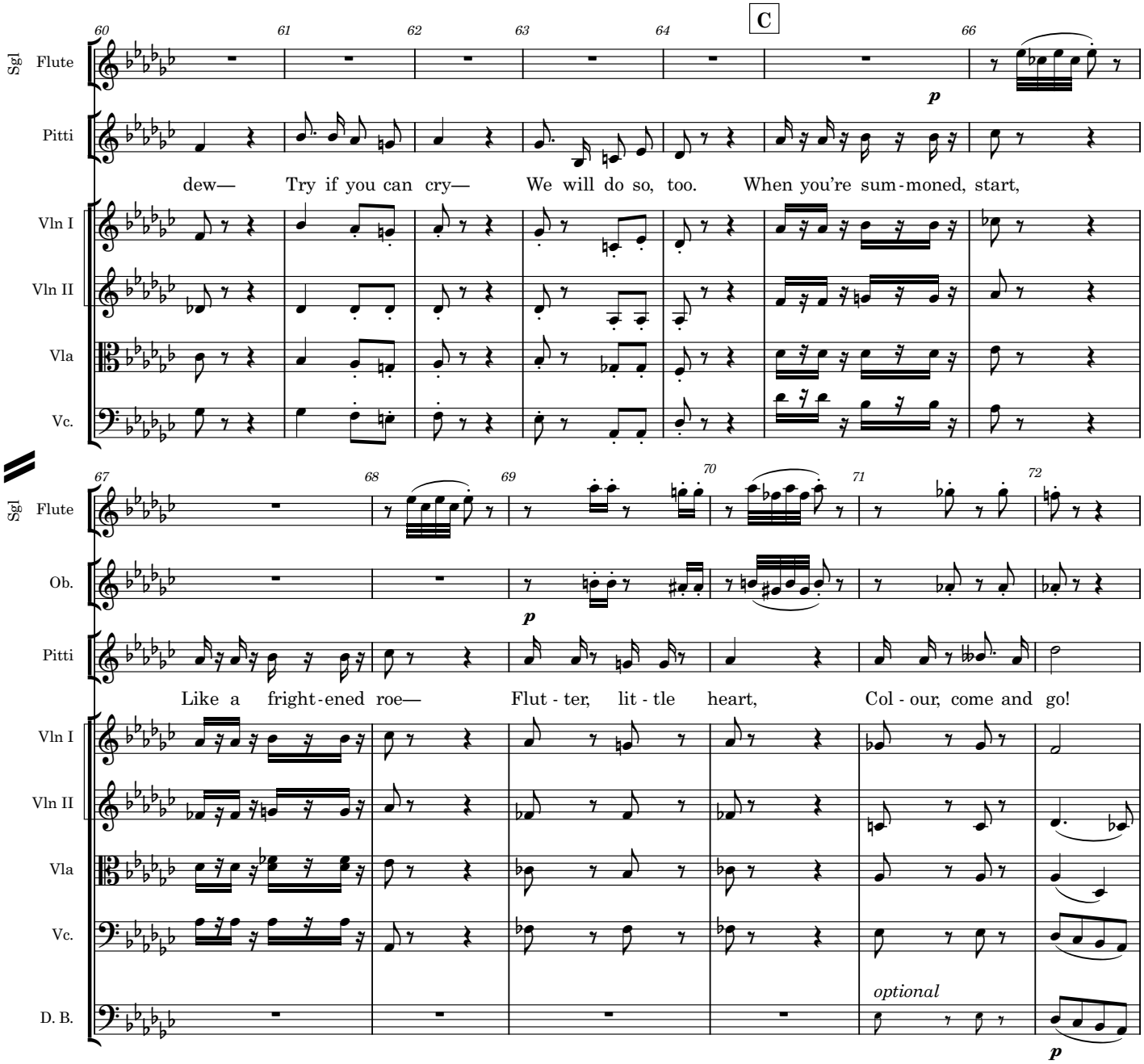

Sgl Flute
Ob.
Cl. in B♭ 1 2
Bsn
Hn in F 1
Chorus
S.
A.
Braid the ra - ven hair— Weave the sup - ple
Braid the ra - ven hair— Weave the sup - ple
Vln I
Vln II
Vla
Vc.
D. B.
pizz.
sf
p

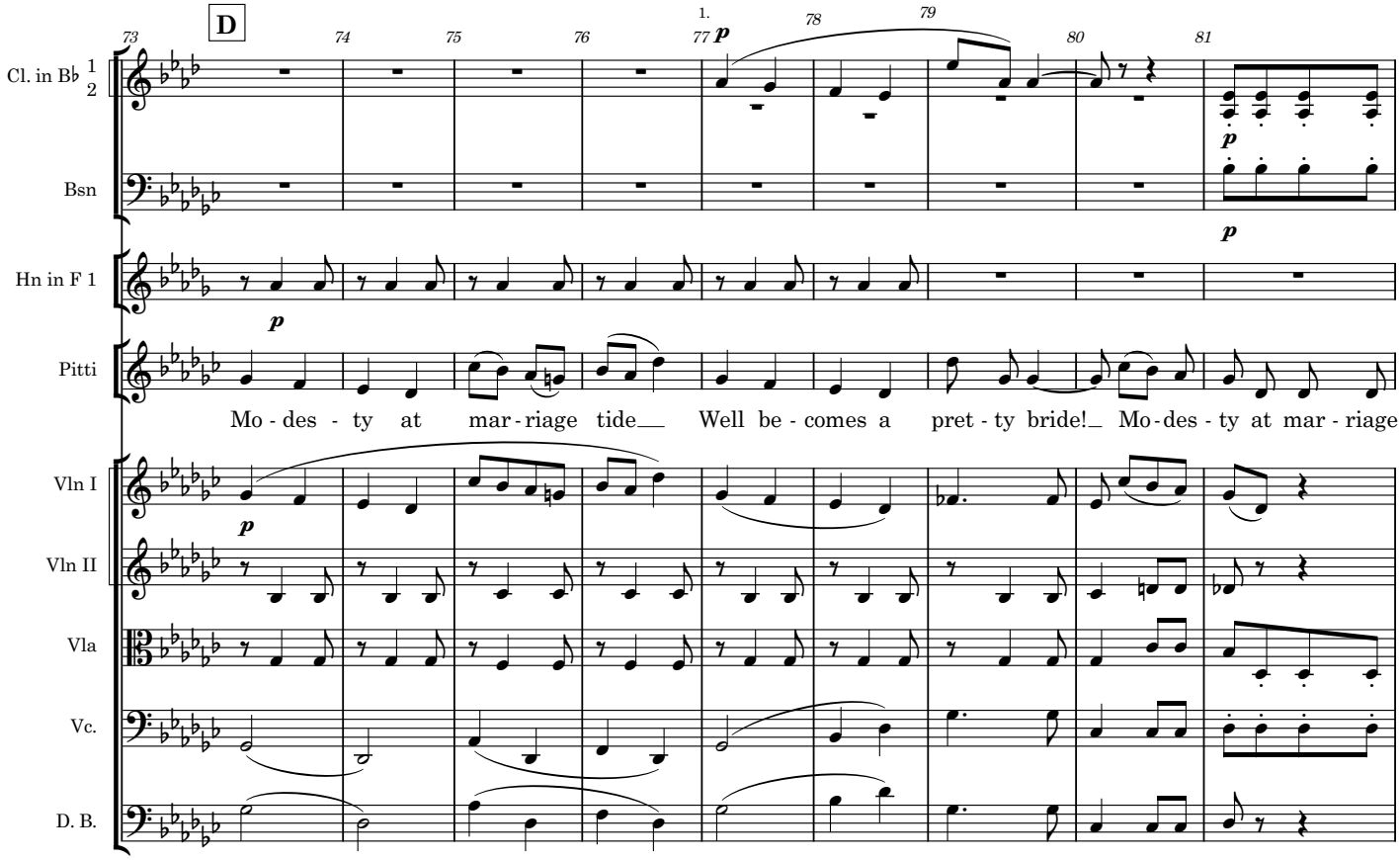

28
29
30
31
32
33
34
Sgl Flute
Fl.
Ob.
Cl. in B♭ 1 2
Hn in F 1
Chorus
S.
tress— Deck the mai - den fair In her love - - li - ness— Paint the pret - ty face— Dye the
A.
tress— Deck the mai - den fair In her love - - li - ness— Paint the pret - ty face— Dye the
Vln I
Vln II
Vla
Vc.
D. B.

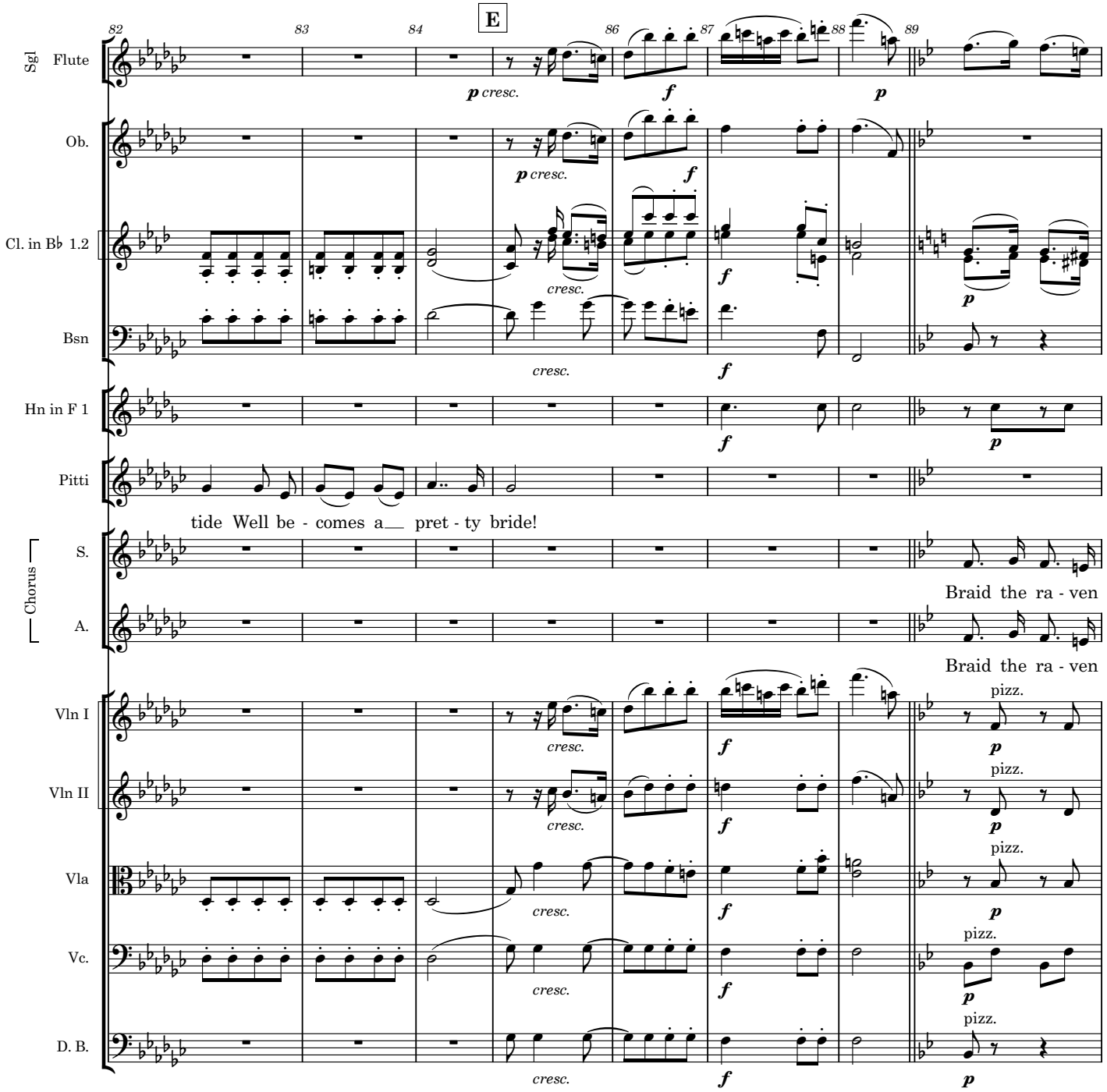

Sgl Flute
Ob.
Cl. in B♭ 1 2
Bsn
Hn in F 1
Chorus
S.
A.
Vln I
Vln II
Vla
Vc.
D. B.
35
36
37
38
39
40
B
42
43
p dolce
co - ral lip— Em - pha - size the grace Of her la - dy - ship! Art and na - ture, thus al -
arco

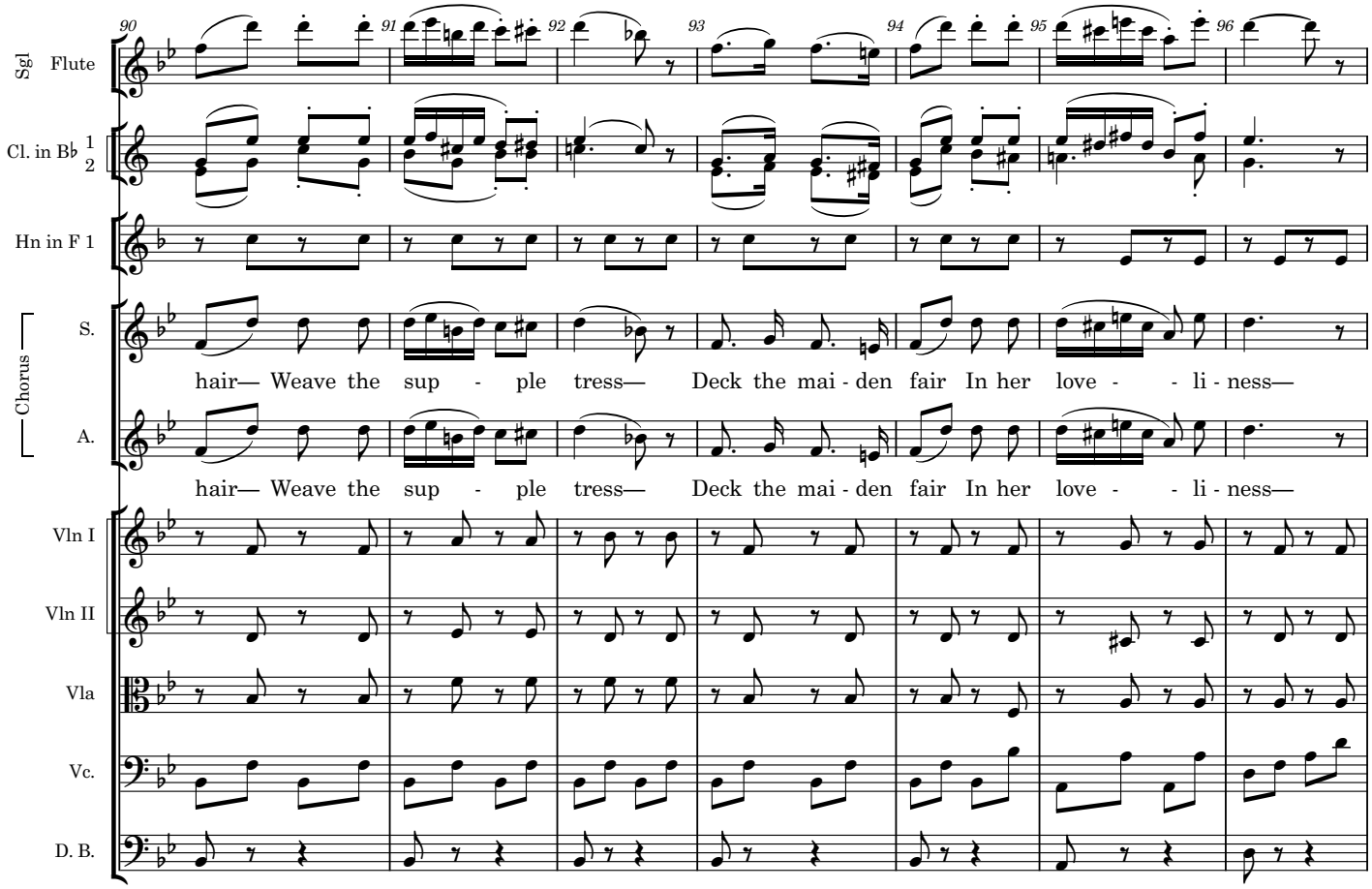

Sgl Flute
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Chorus
S.
A.
Vln I
Vln II
Vla
Vc.
D. B.
44
45
46
47
48
49
50
51
52
p
f
- lied, Go to make a pret - ty bride! Art and na - ture, thus al - lied, Go to make a pret - ty
- lied, Go to make a pret - ty bride! Art and na - ture, thus al - lied, Go to make a pret - ty

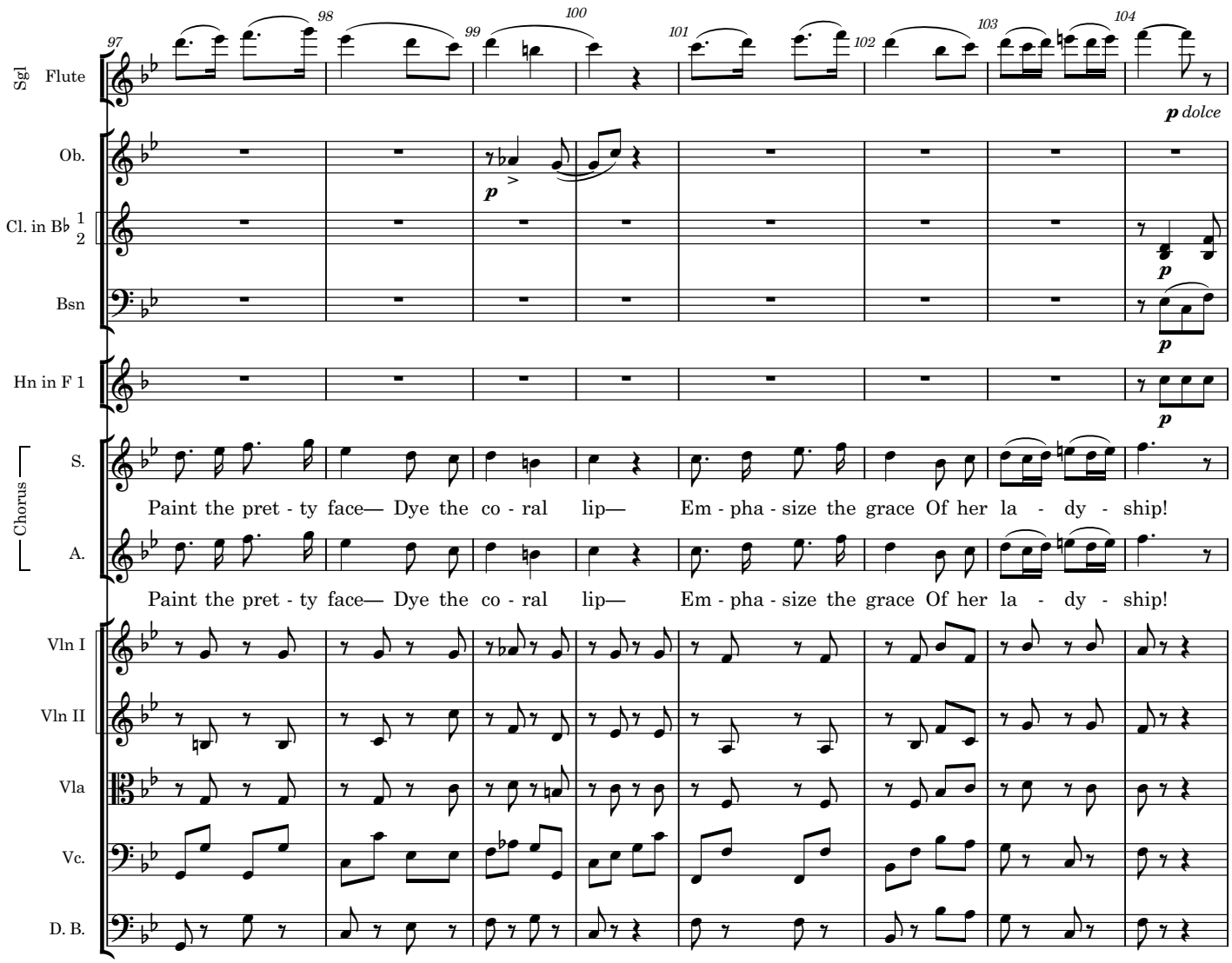

Sgl Flute
Ob.
Cl. in B♭ 1 2
Bsn
Hn in F 1
Pitti
Chorus
S.
A.
Vln I
Vln II
Vla
Vc.
D. B.
53
54
55
56
57
58
59
f
Sit with down-cast eye— Let it brim with
bride!
bride!
p
pizz.
arco

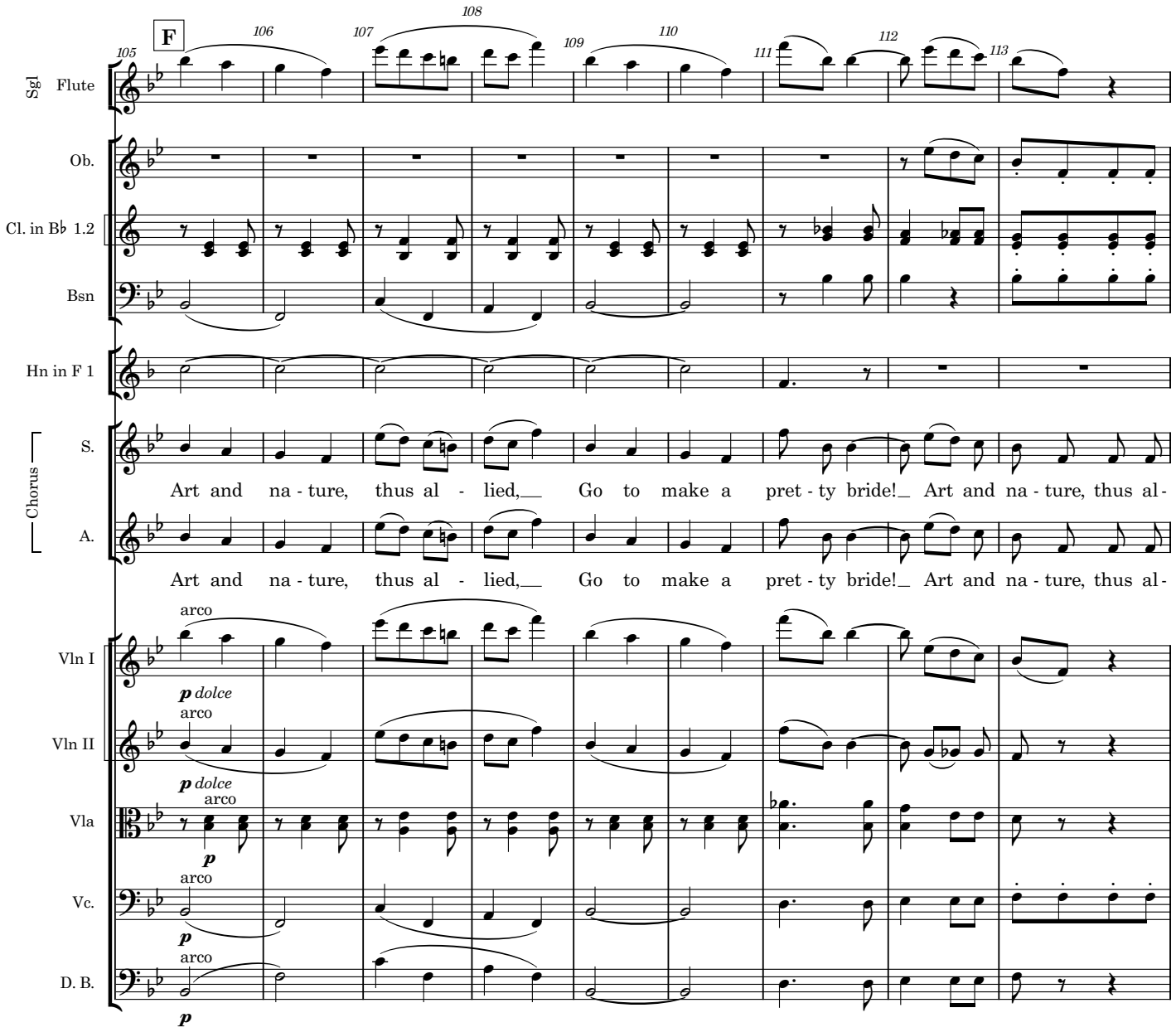

C
Sgl Flute
Pitti
Vln I
Vln II
Vla
Vc.
Ob.
D. B.
dew— Try if you can cry— We will do so, too. When you're sum-moned, start,
Like a fright-ened roe— Flut-ter, lit-tle heart, Col-our, come and go!
optional
p

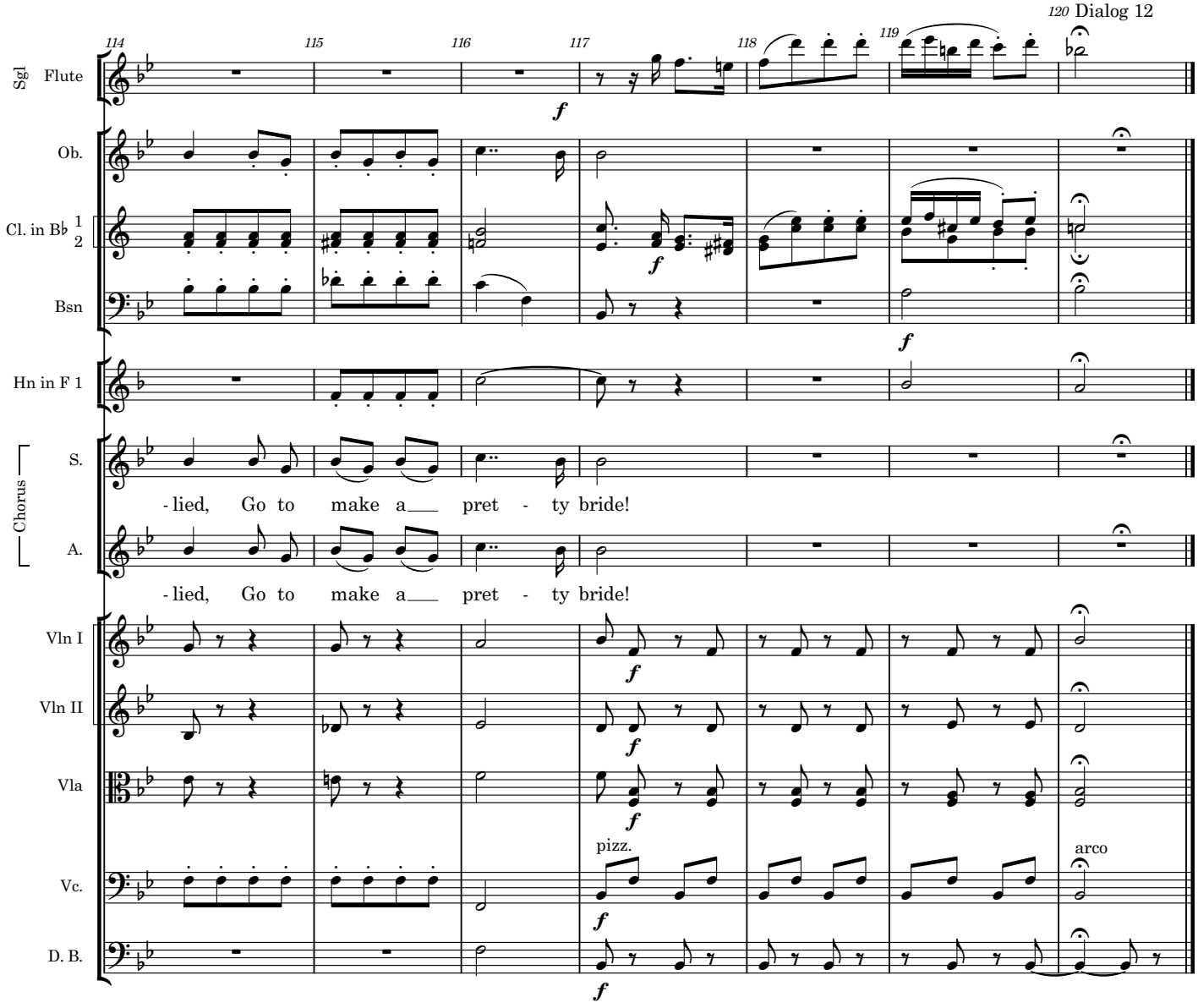

D
73
74
75
76
77
1.
78
79
80
81
Cl. in B♭ 1 2
Bsn
Hn in F 1
Pitti
Vln I
Vln II
Vla
Vc.
D. B.
Mo - des - ty at mar - riage tide Well be - comes a pret - ty bride! Mo - des - ty at mar - riage


E
82
83
84
86
87
88
89
Sgl Flute
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Pitti
Chorus
S.
A.
Vln I
Vln II
Vla
Vc.
D. B.
p cresc.
cresc.
f
p
tide Well be - comes a pret - ty bride!
Braid the ra - ven
Braid the ra - ven
pizz.


Sgl Flute
Cl. in B♭ 1 2
Hn in F 1
Chorus
S.
hair— Weave the sup - ple tress— Deck the mai - den fair In her love - - li - ness—
A.
hair— Weave the sup - ple tress— Deck the mai - den fair In her love - - li - ness—
Vln I
Vln II
Vla
Vc.
D. B.


Sgl Flute
Ob.
Cl. in B♭ 1 2
Bsn
Hn in F 1
Chorus
S.
A.
Vln I
Vln II
Vla
Vc.
D. B.
97
98
99
100
101
102
103
104
p dolce
Paint the pret - ty face— Dye the co - ral lip— Em - pha - size the grace Of her la - dy - ship!
Paint the pret - ty face— Dye the co - ral lip— Em - pha - size the grace Of her la - dy - ship!


F
105
106
107
108
109
110
111
112
113
Sgl Flute
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Chorus
S.
Art and na - ture, thus al - lied,__ Go to make a pret - ty bride!_ Art and na - ture, thus al-
A.
Art and na - ture, thus al - lied,__ Go to make a pret - ty bride!_ Art and na - ture, thus al-
Vln I
arco
p dolce
Vln II
arco
p dolce
Vla
arco
p
Vc.
arco
p
D. B.
arco
p


120 Dialog 12
114
115
116
117
118
119
Sgl Flute
Ob.
Cl. in B♭ 1 2
Bsn
Hn in F 1
Chorus
S.
- lied, Go to make a pret - ty bride!
A.
- lied, Go to make a pret - ty bride!
Vln I
Vln II
Vla
pizz.
arco
Vc.
D. B.
f

Dialog after 12

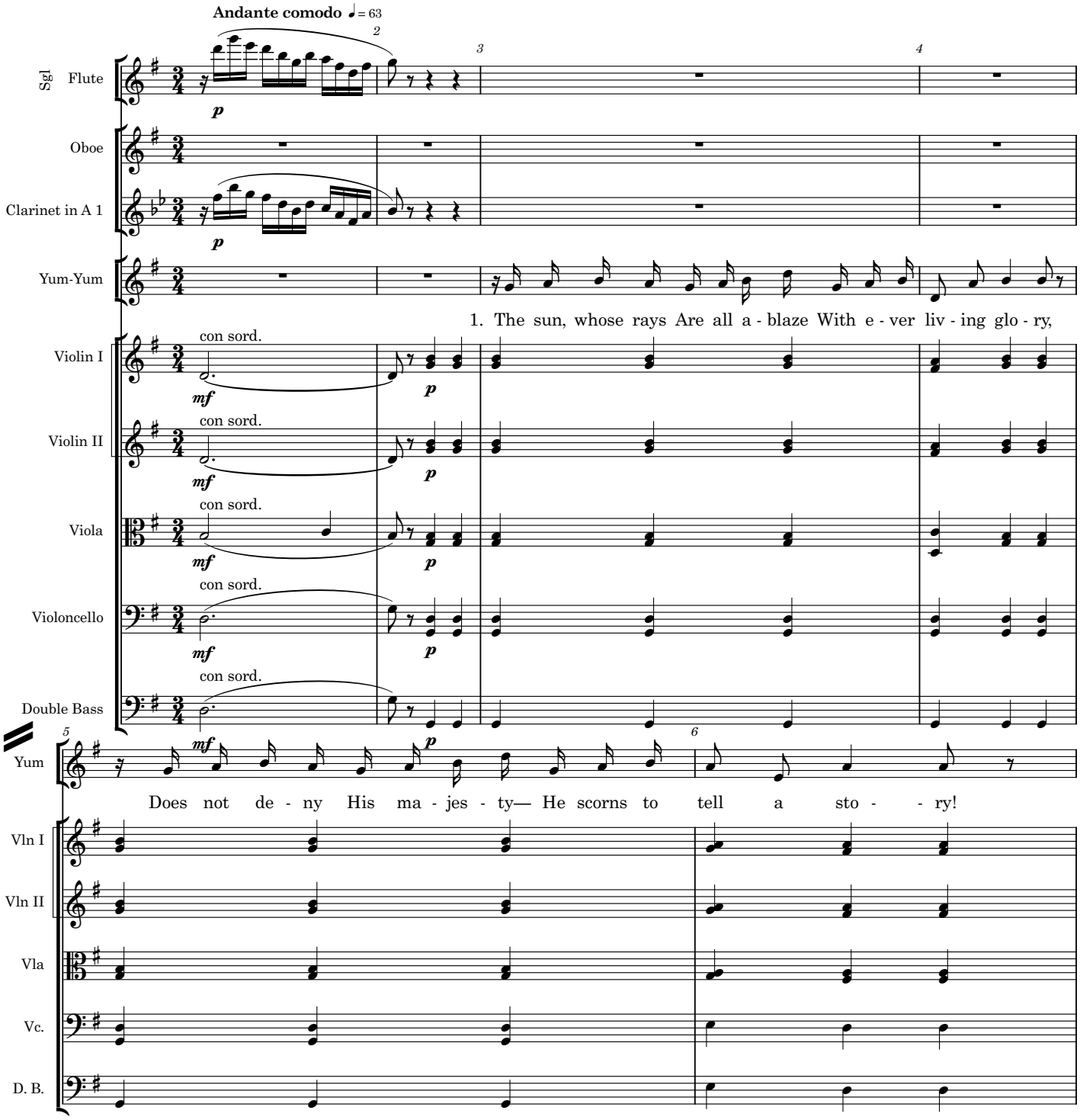
YUM. Yes, I am indeed beautiful! Sometimes I sit and wonder, in my artless Japanese way, why it is that I am so much more attractive than anybody else in the whole world. Can this be vanity? No! Nature is lovely and rejoices in her loveliness. I am a child of Nature,, and take after my Mother.

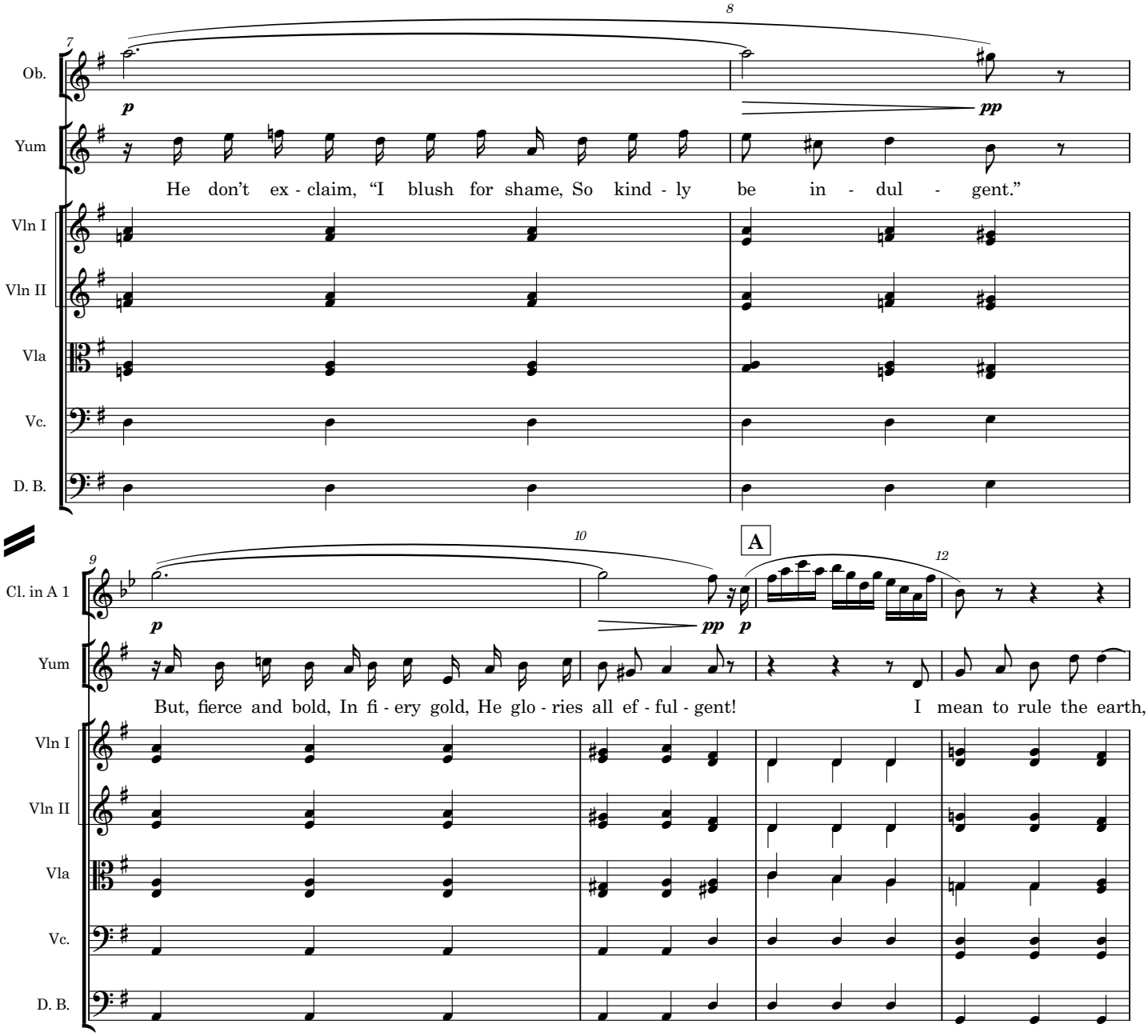
The Mikado
13. The sun whose rays

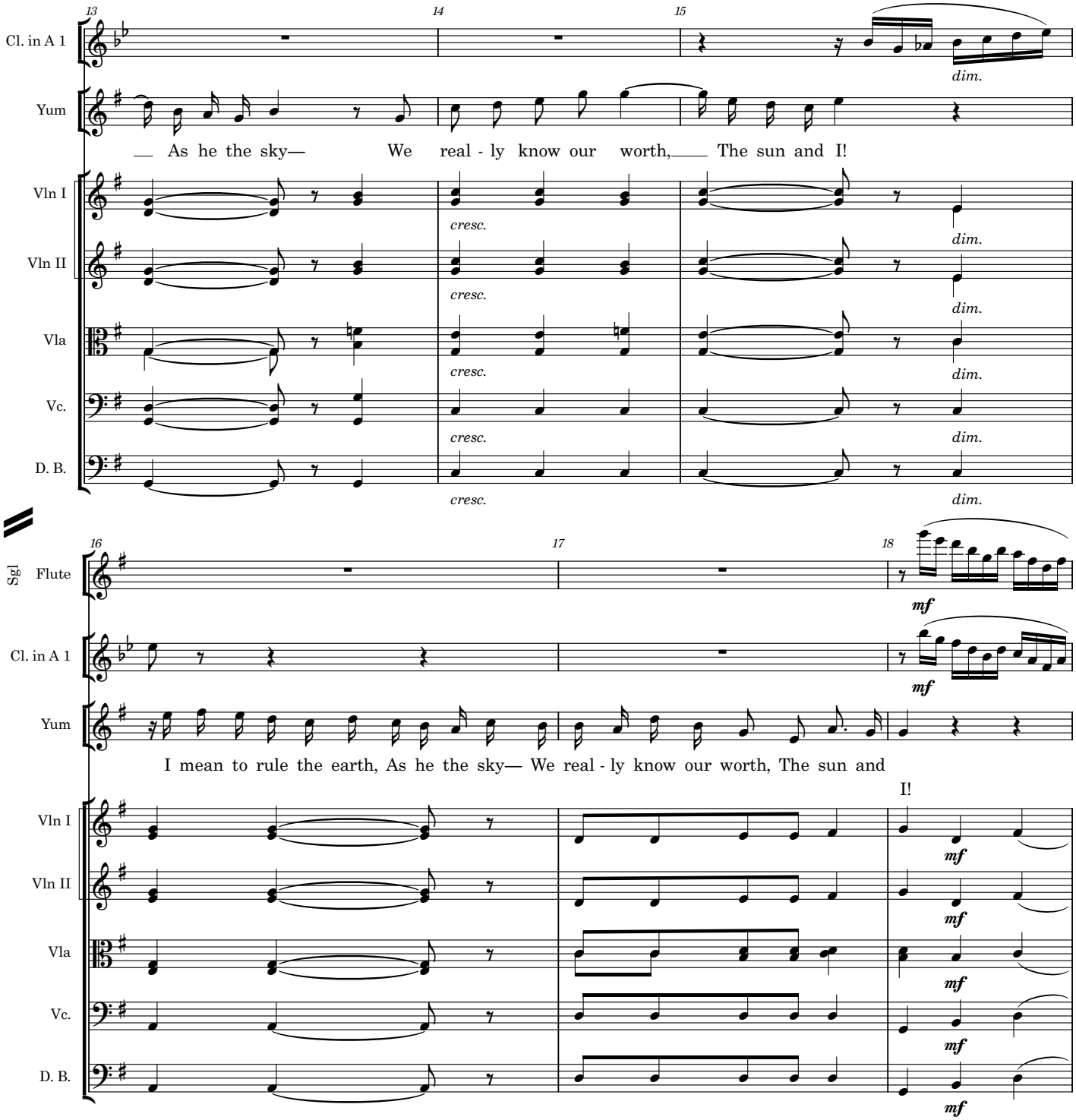
Yum-Yum

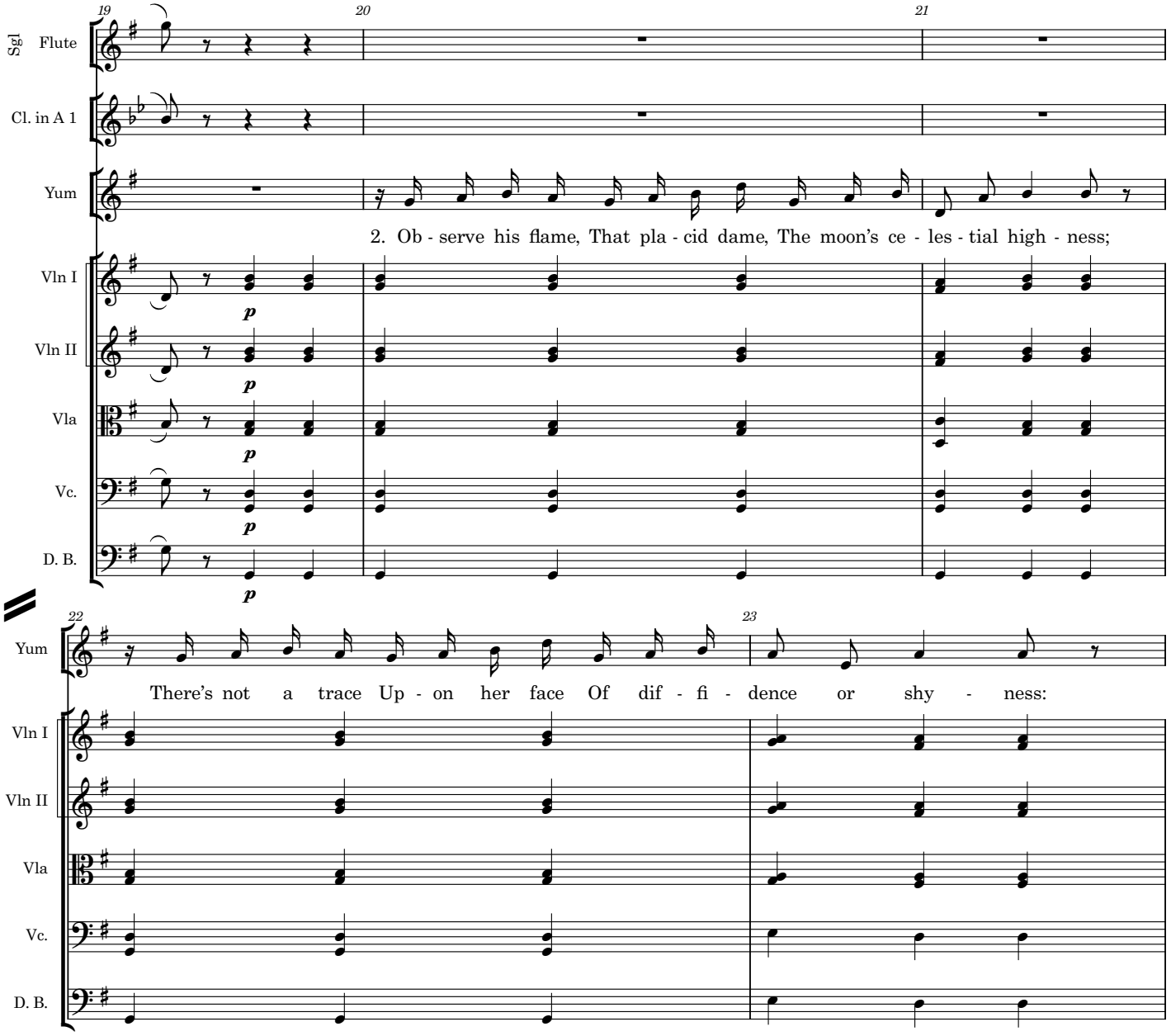
W S Gilbert

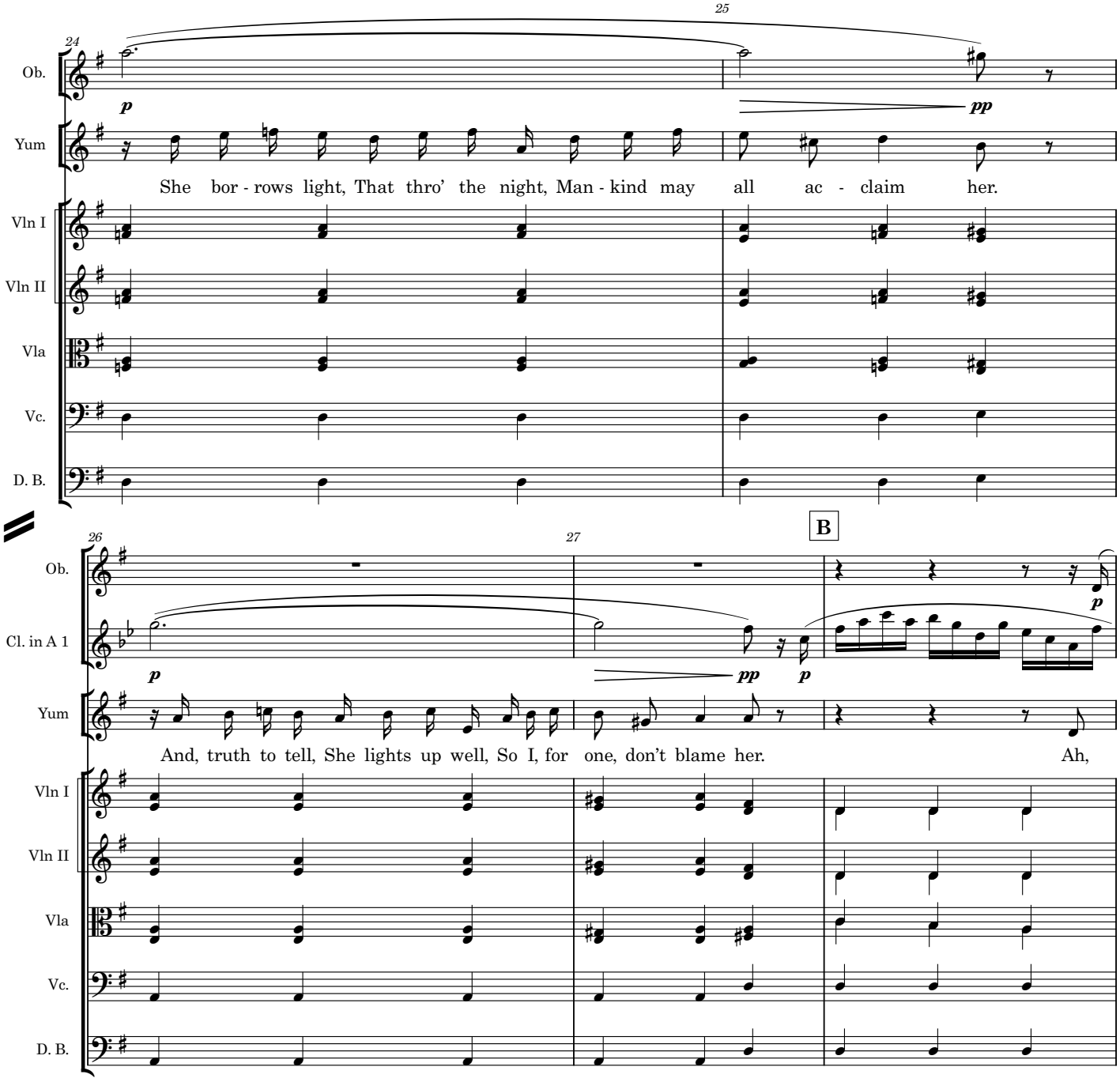
Arthur Sullivan

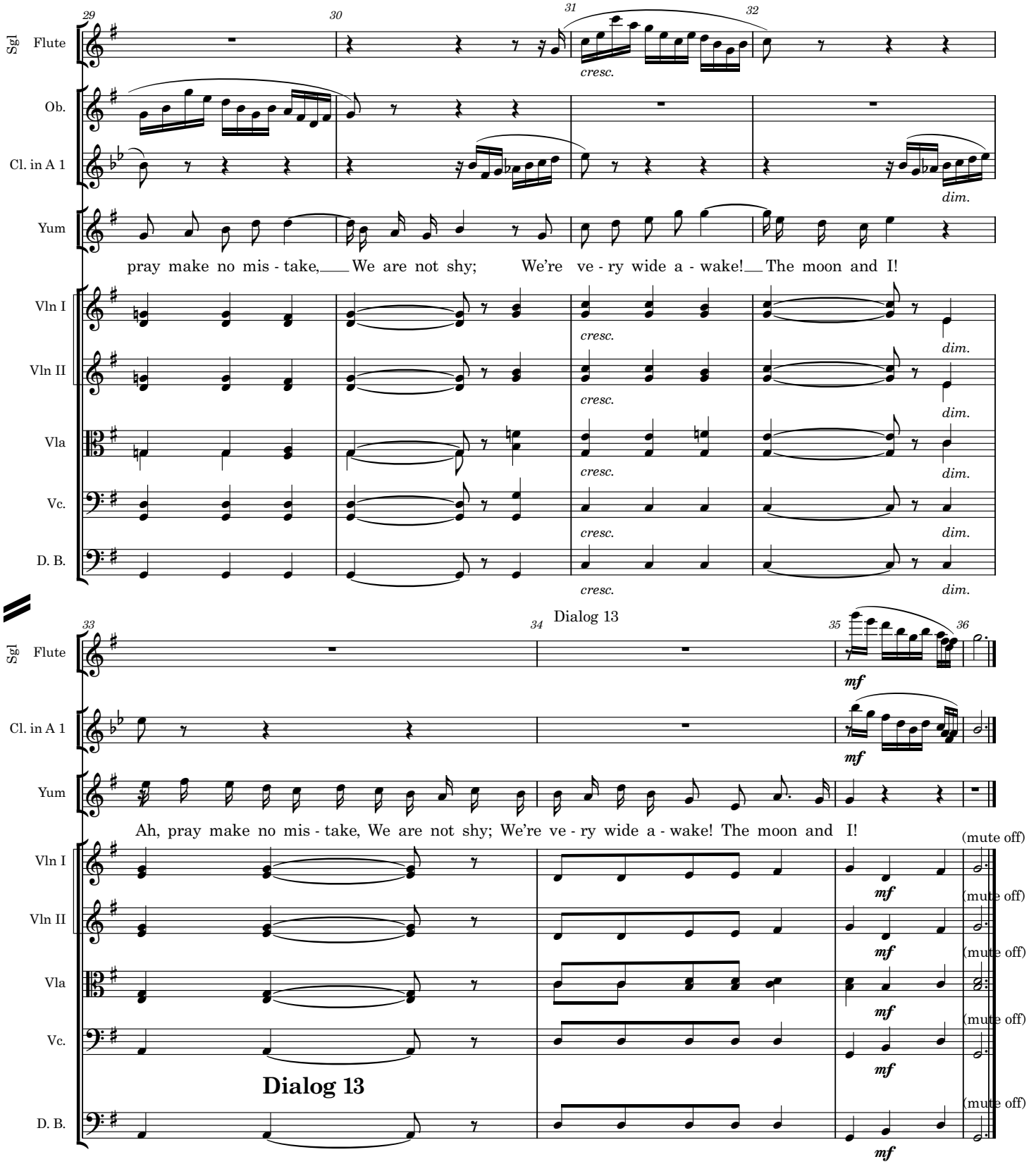



7
8
Ob.
p
pp
Yum
He don't ex - claim, "I blush for shame, So kind - ly be in - dul - gent."
Vln I
Vln II
Vla
Vc.
D. B.
9
10
A
12
Cl. in A 1
p
pp
p
Yum
But, fierce and bold, In fi - ery gold, He glo - ries all ef - ful - gent! I mean to rule the earth,
Vln I
Vln II
Vla
Vc.
D. B.


13
14
15
Cl. in A 1
dim.
Yum
— As he the sky— We real - ly know our worth,— The sun and I!
Vln I
Vln II
Vla
Vc.
D. B.
cresc.
dim.
16
17
18
Sgl Flute
mf
Cl. in A 1
mf
Yum
I mean to rule the earth, As he the sky— We real - ly know our worth, The sun and
I!
Vln I
Vln II
Vla
Vc.
D. B.
mf


19
20
21
Sgl Flute
Cl. in A 1
Yum
2. Ob - serve his flame, That pla - cid dame, The moon's ce - les - tial high - ness;
Vln I
Vln II
Vla
Vc.
D. B.
p
22
23
There's not a trace Up - on her face Of dif - fi - dence or shy - ness:


24
25
Ob.
Yum
Vln I
Vln II
Vla
Vc.
D. B.
p
pp
She bor - rows light, That thro' the night, Man - kind may all ac - claim her.
26
27
B
Cl. in A 1
And, truth to tell, She lights up well, So I, for one, don't blame her. Ah,


29
30
31
32
Sgl Flute
Ob.
Cl. in A 1
Yum
cresc.
dim.
pray make no mis - take, We are not shy; We're ve - ry wide a - wake! The moon and I!
Vln I
Vln II
Vla
Vc.
D. B.
Dialog 13
33
34
35
36
mf
Ah, pray make no mis - take, We are not shy; We're ve - ry wide a - wake! The moon and I!
(mute off)
Dialog 13

(*Enter* PITTI-SING *and* PEEP-BO.)

YUM. Yes, everything seems to smile upon me. I am to be married today to the man I love best, and I believe I am the very happiest girl in Japan!

PEEP. The happiest girl indeed, for she is indeed to be envied who has attained happiness in all but perfection.

YUM. In 'all but' perfection?

PEEP. Well, dear, it can't be denied that the fact that your husband is to be beheaded in a month is, in its way, a drawback. It does seem to take the top off it, you know.

PITTI. I don't know about that. It all depends!

PEEP. At all events, *he* will find it a drawback!

PITTI. Not necessarily. Bless you, it all depends!

YUM. (*in tears*). I think it very indelicate of you to refer to such a subject on such a day. If my married happiness is to be – to be –

PEEP. Cut short.

YUM. Well, cut short – in a month, can't you let me forget it? (*Weeping*.)

(*Enter* NANKI-POO, *followed by* GO-TO.)

NANK. Yum-Yum in tears – and on her wedding morn!

YUM. (*sobbing*). They've been reminding me that in a month you're to be beheaded! (*Bursts into tears*.)

PITTI. Yes, we've been reminding her that you're to be beheaded. (*Bursts into tears*.)

PEEP. It's quite true, you. know, you are to be beheaded! (*Bursts into tears*.)

NANK. (*aside*). Humph! Now, some bridegrooms would be depressed by this sort of thing! (*Aloud*.) A month? Well, what's a month? Bah! These divisions of time are purely arbitrary. Who says twenty-four hours make a day?

PITTI. There's a popular impression to that effect.

NANK. Then we'll efface it. We'll call each second a minute – each minute an hour – each hour a day – and each day a year. At that rate we've about thirty years of married happiness before us!

PEEP. And, at that rate, this interview has already lasted four hours and three-quarters! (*Exit* PEEP-BO.)

YUM. (*still sobbing*). Yes. How time flies when one is thoroughly enjoying oneself!

NANK. That's the way to look at it! Don't let's be downhearted! There's a silver lining to every cloud.

YUM. Certainly. Let's – let's be perfectly happy! (*Almost in tears*.)

GO. By all means. Let's – let's thoroughly enjoy ourselves.

PITTI. It's – it's absurd to cry! (*Trying to force a laugh*.)

YUM. Quite ridiculous! (*Trying to laugh*.)

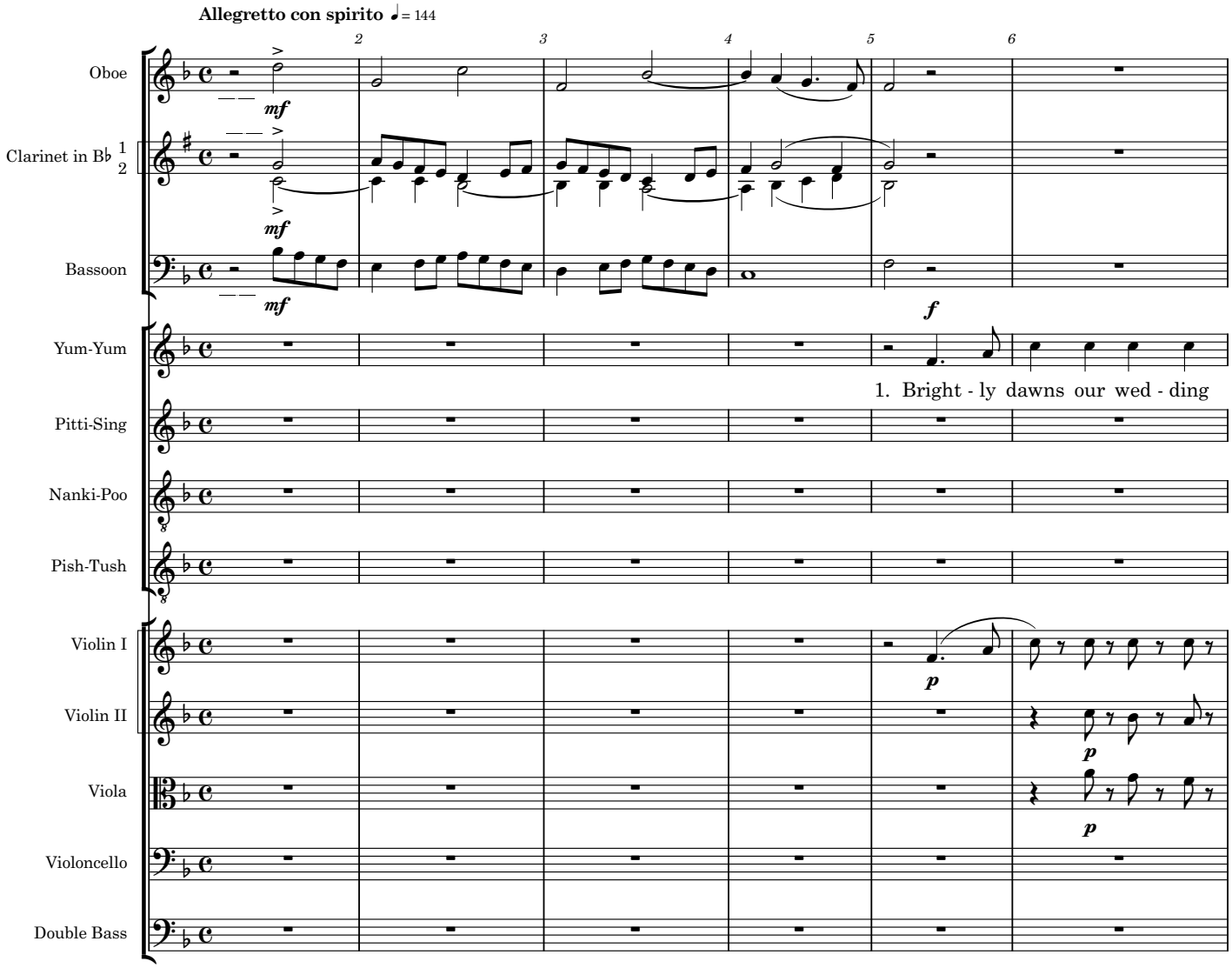
(*All break into a forced and melancholy laugh*.)

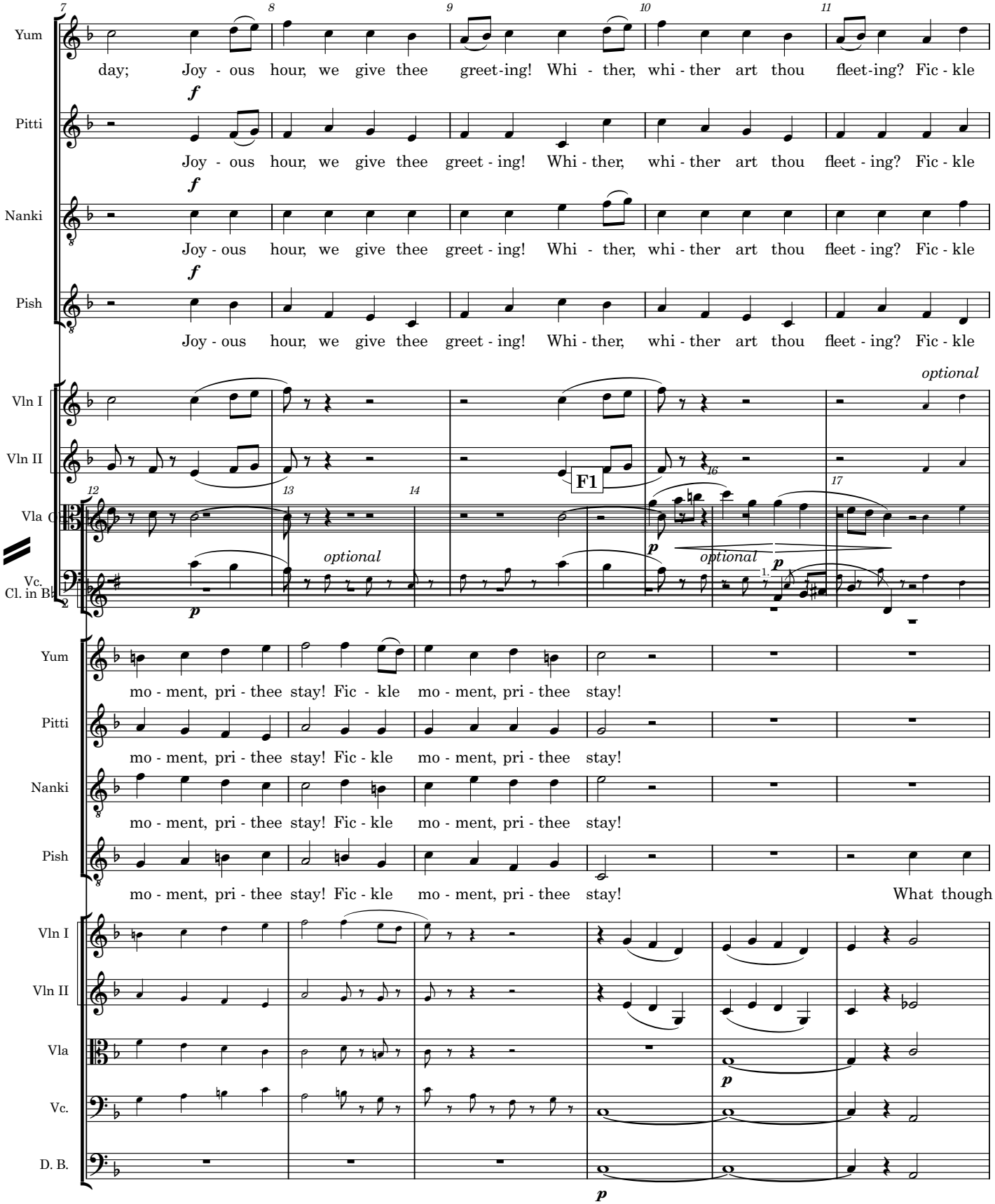
The Mikado
14. Brightly dawns our wedding day

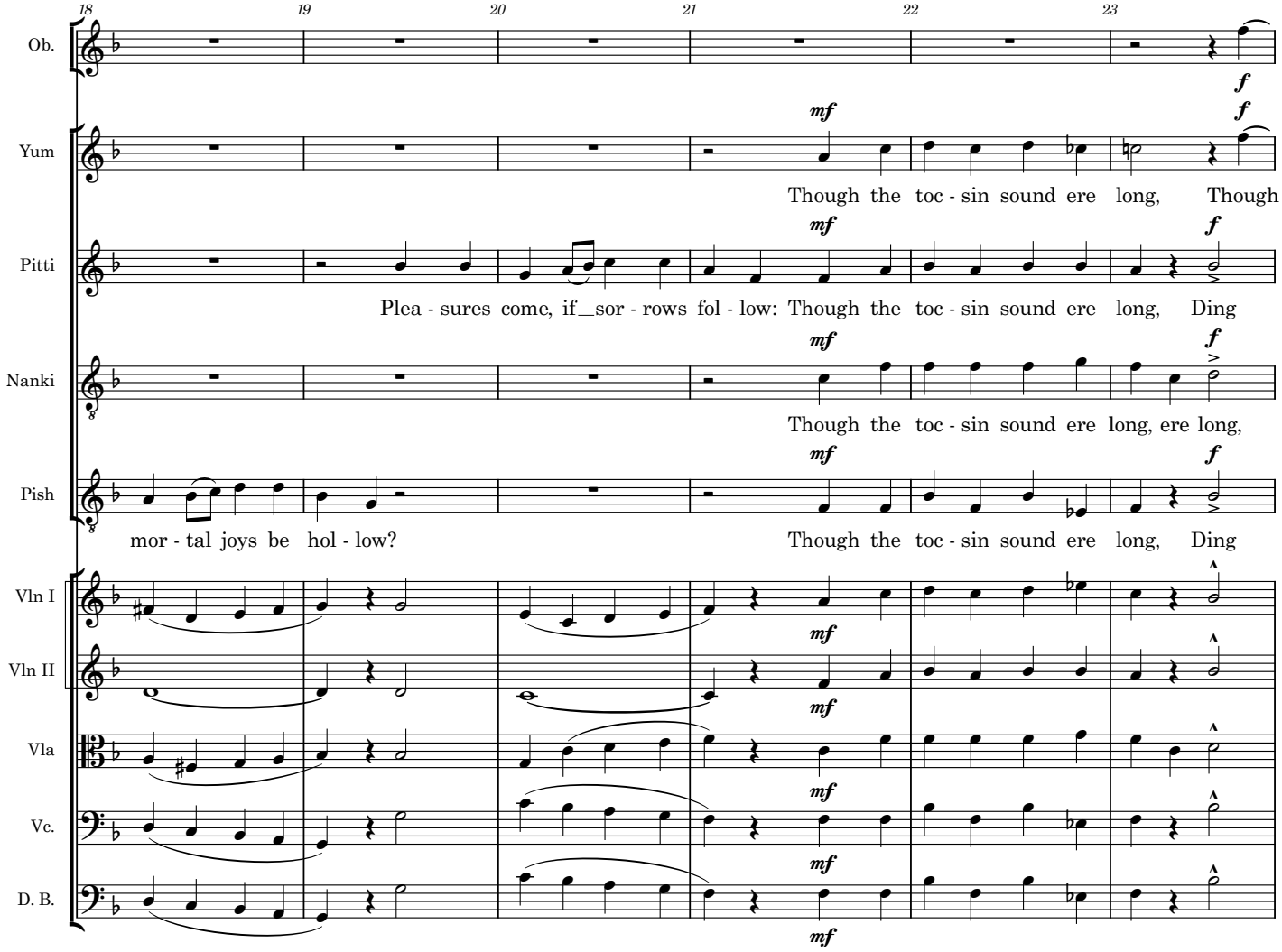
Yum-Yum, Pitti-Sing, Nanki-Poo, Pish-Tush

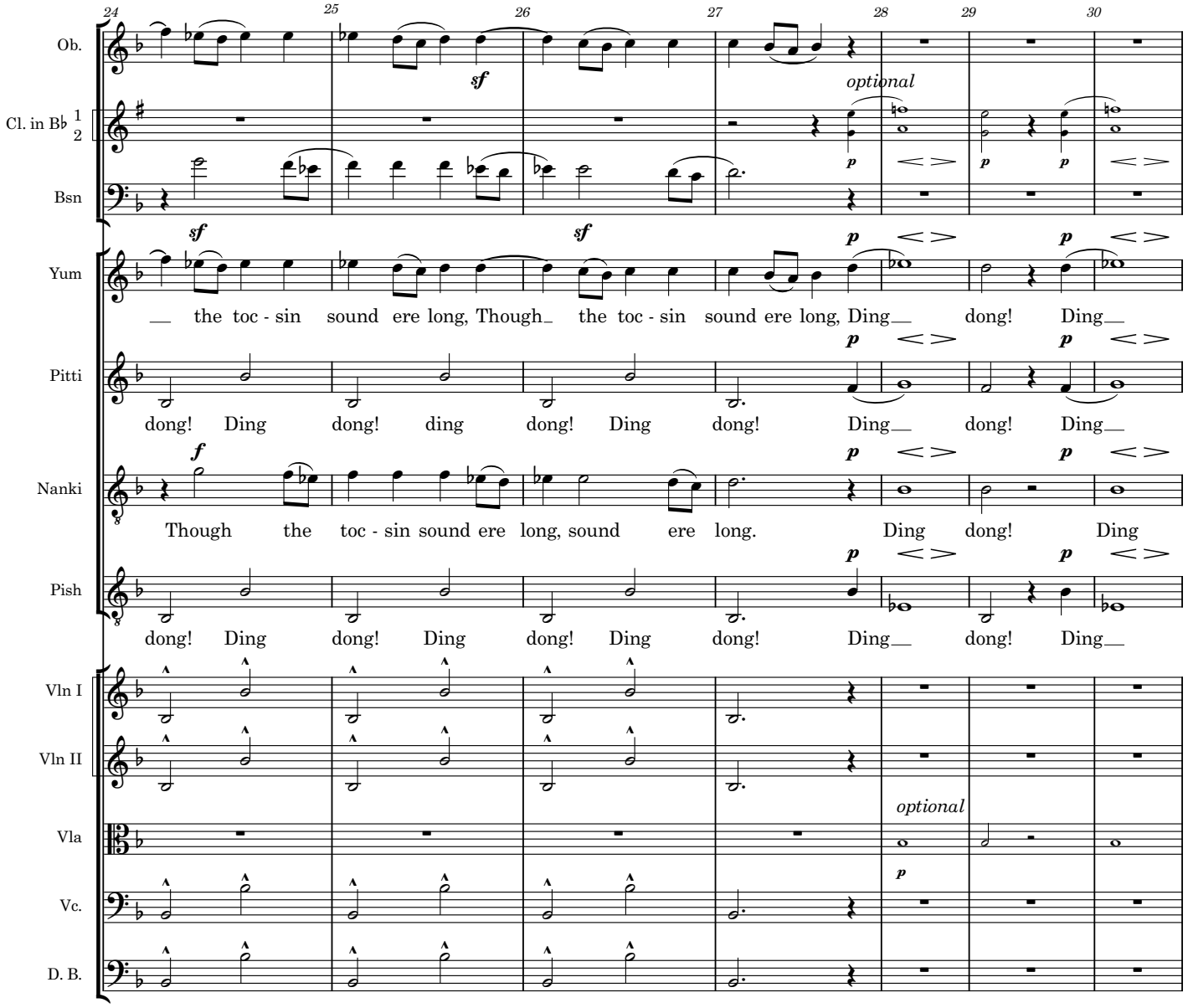
W S Gilbert

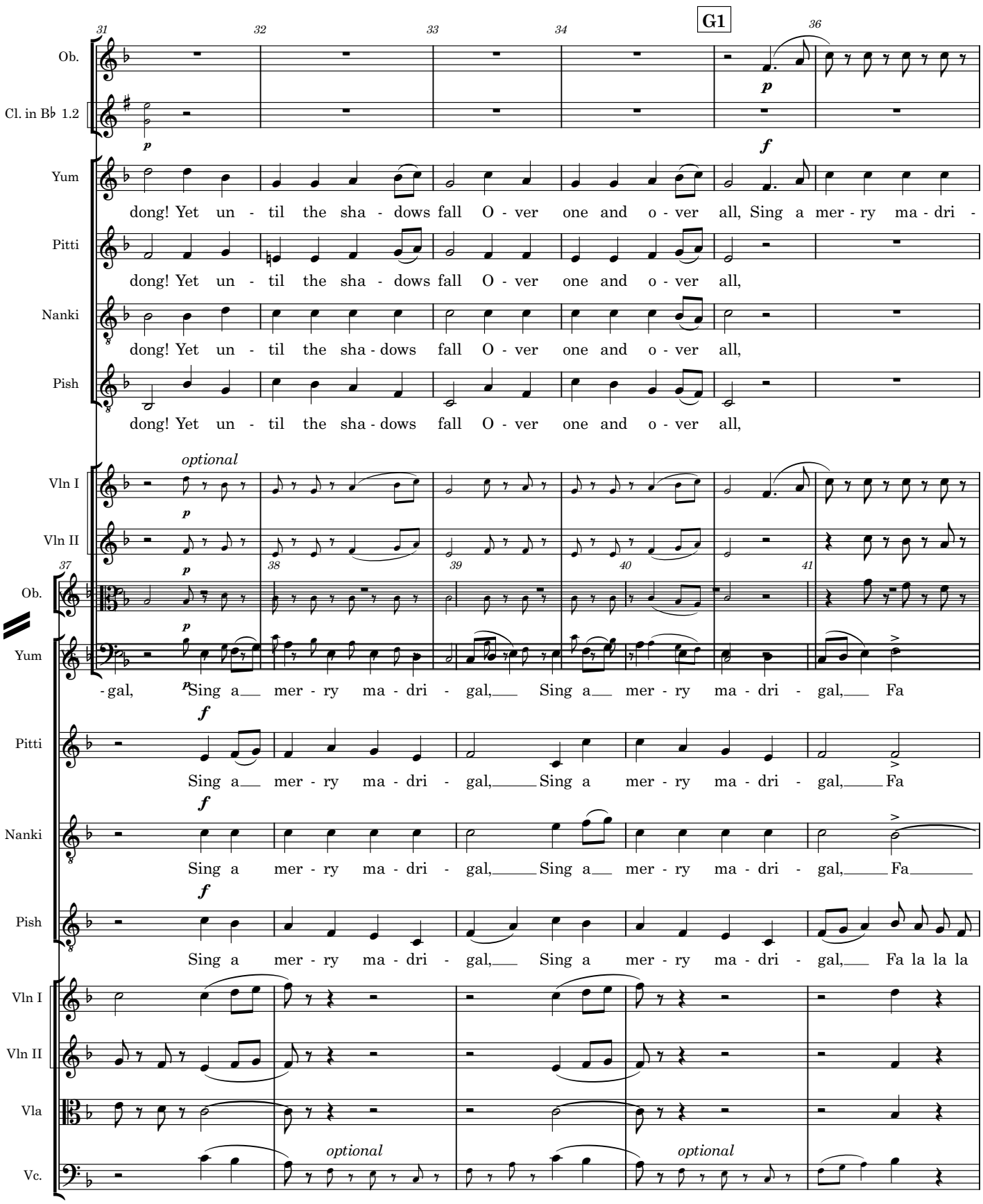
Arthur Sullivan

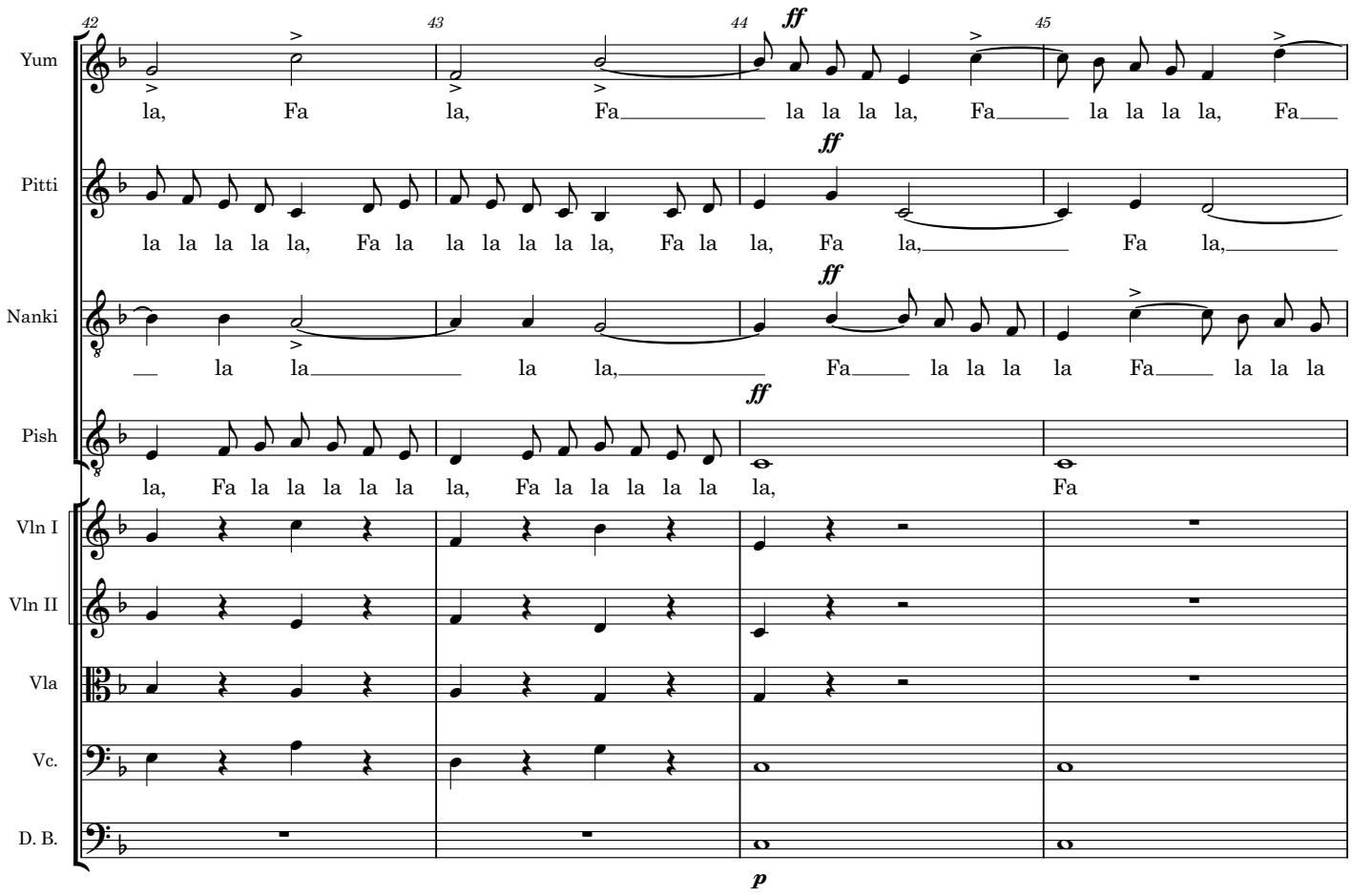


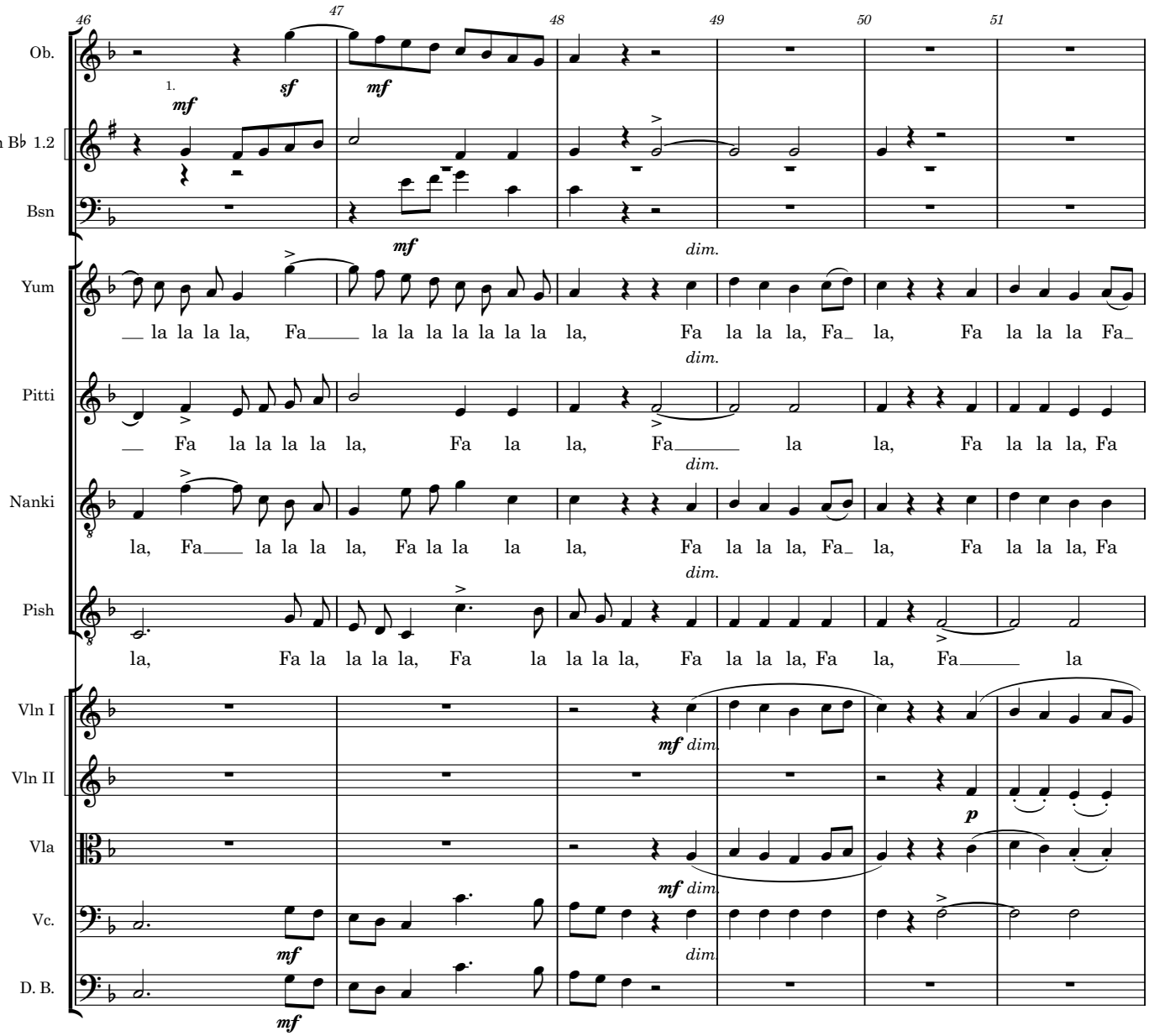

Yum
day; Joy - ous hour, we give thee greet-ing! Whi - ther, whi - ther art thou fleet-ing? Fic - kle
Pitti
Joy - ous hour, we give thee greet - ing! Whi - ther, whi - ther art thou fleet - ing? Fic - kle
Nanki
Joy - ous hour, we give thee greet - ing! Whi - ther, whi - ther art thou fleet - ing? Fic - kle
Pish
Joy - ous hour, we give thee greet - ing! Whi - ther, whi - ther art thou fleet - ing? Fic - kle
Vln I
Vln II
Vla
Vc.
Cl. in B♭
optional
F1
mo - ment, pri - thee stay! Fic - kle mo - ment, pri - thee stay!
What though
D. B.

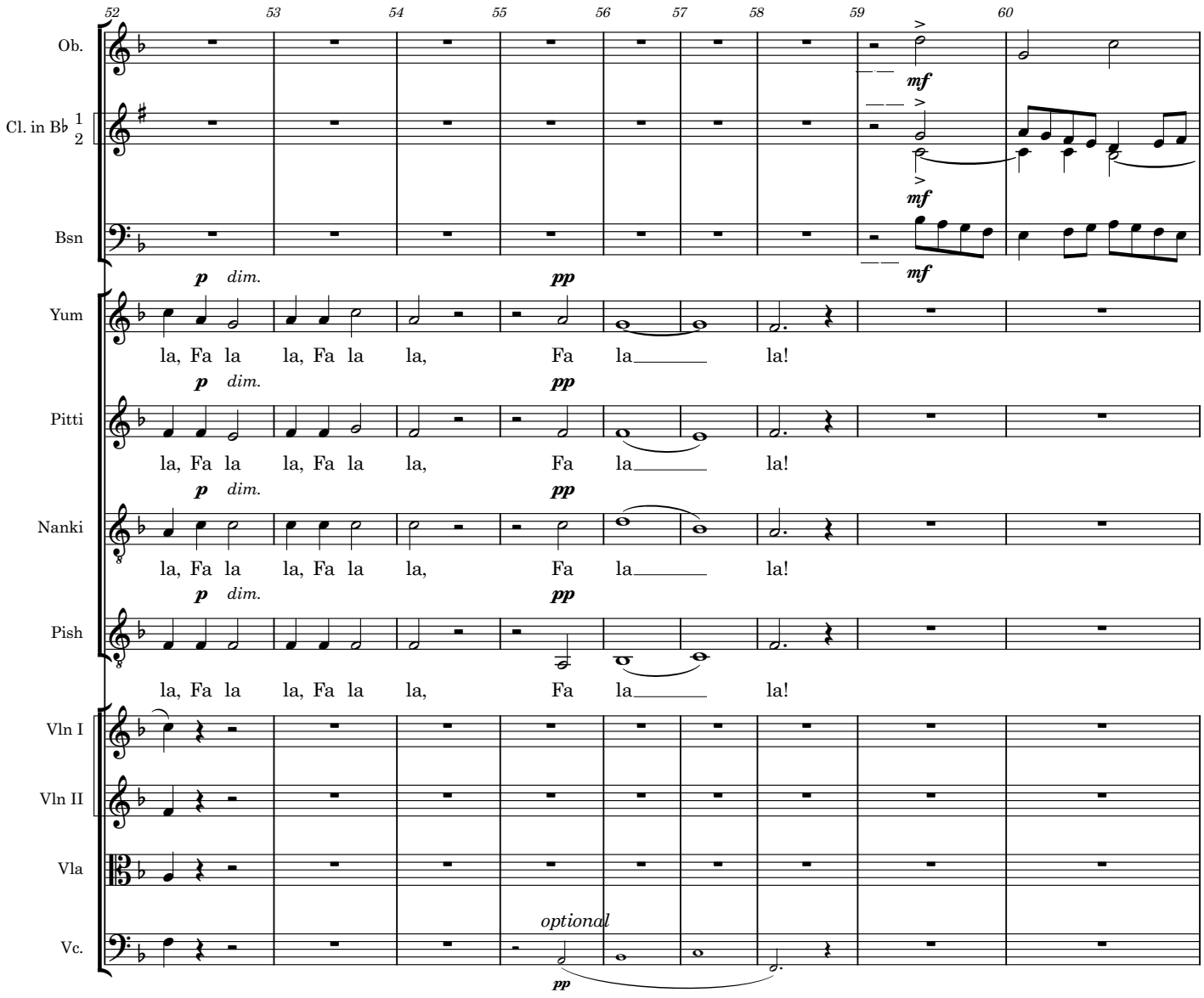

18
19
20
21
22
23
Ob.
Yum
Though the toc - sin sound ere long, Though
Pitti
Plea - sures come, if_sor - rows fol - low: Though the toc - sin sound ere long, Ding
Nanki
Though the toc - sin sound ere long, ere long,
Pish
mor - tal joys be hol - low?
Though the toc - sin sound ere long, Ding
Vln I
Vln II
Vla
Vc.
D. B.
mf
f

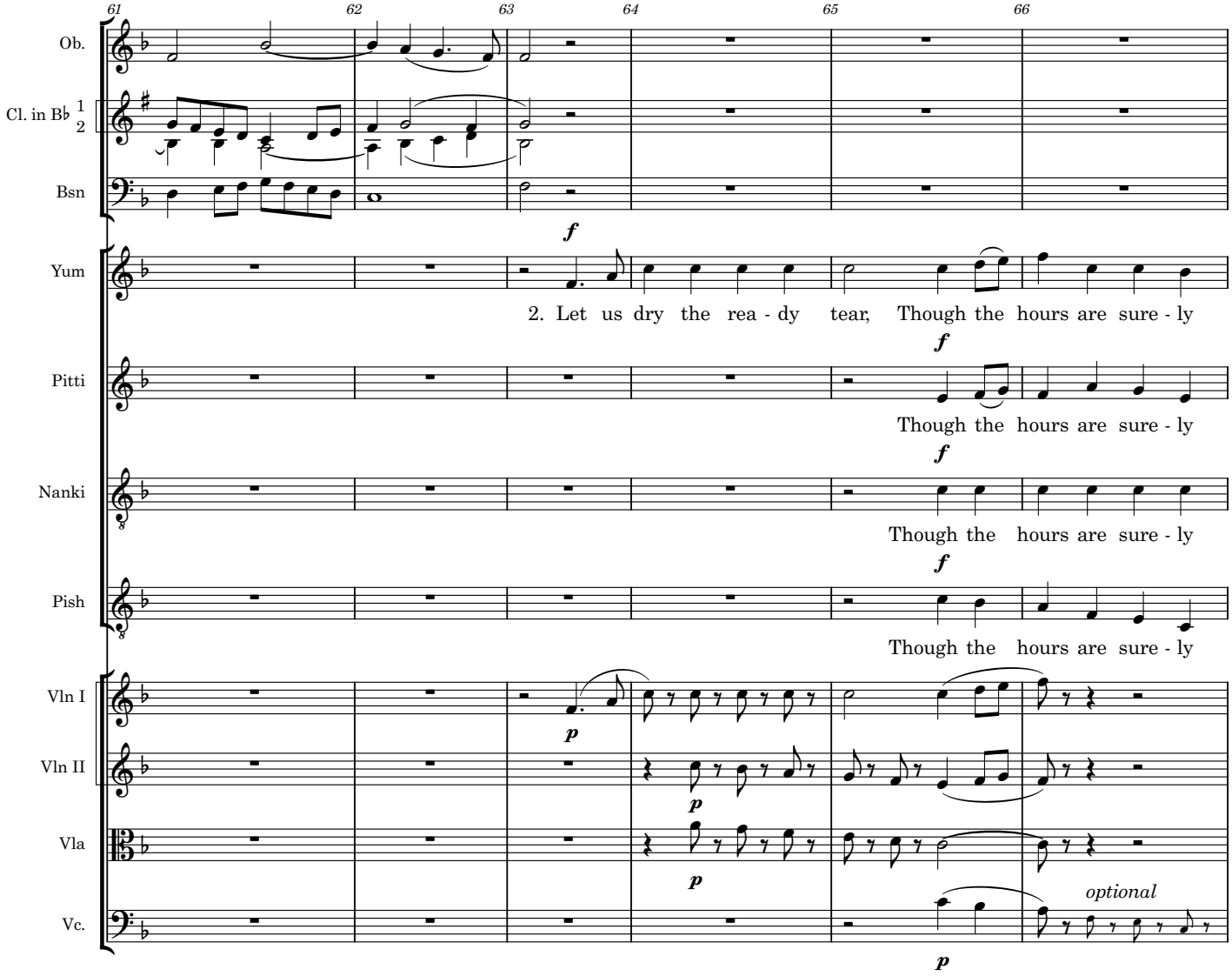

24
25
26
27
28
29
30
Ob.
Cl. in B♭ 1 2
Bsn
Yum
Pitti
Nanki
Pish
Vln I
Vln II
Vla
Vc.
D. B.
sf
optional
p
__ the toc - sin sound ere long, Though_ the toc - sin sound ere long, Ding__ dong! Ding__
dong! Ding dong! ding dong! Ding dong! Ding__ dong! Ding__
f
Though the toc - sin sound ere long, sound ere long. Ding dong! Ding
dong! Ding dong! Ding dong! Ding dong! Ding__ dong! Ding__

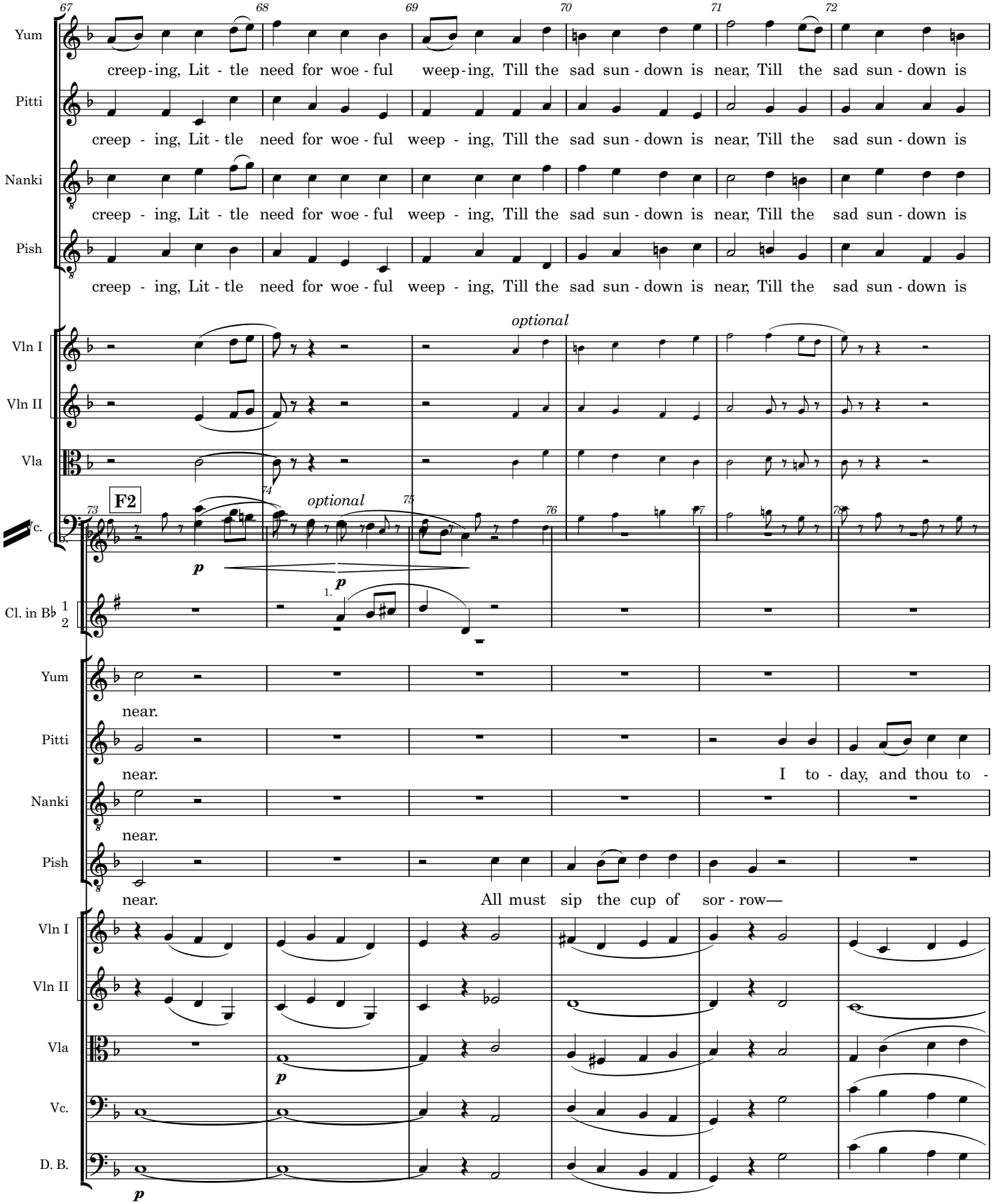

G1
Ob.
Cl. in B♭ 1.2
Yum
dong! Yet un - til the sha - dows fall O - ver one and o - ver all, Sing a mer - ry ma - dri -
Pitti
dong! Yet un - til the sha - dows fall O - ver one and o - ver all,
Nanki
dong! Yet un - til the sha - dows fall O - ver one and o - ver all,
Pish
dong! Yet un - til the sha - dows fall O - ver one and o - ver all,
optional
Vln I
Vln II
Ob.
Yum
-gal, Sing a mer - ry ma - dri - gal, Sing a mer - ry ma - dri - gal, Fa
Pitti
Sing a mer - ry ma - dri - gal, Sing a mer - ry ma - dri - gal, Fa
Nanki
Sing a mer - ry ma - dri - gal, Sing a mer - ry ma - dri - gal, Fa
Pish
Sing a mer - ry ma - dri - gal, Sing a mer - ry ma - dri - gal, Fa la la la
Vln I
Vln II
Vla
optional
optional
Vc.

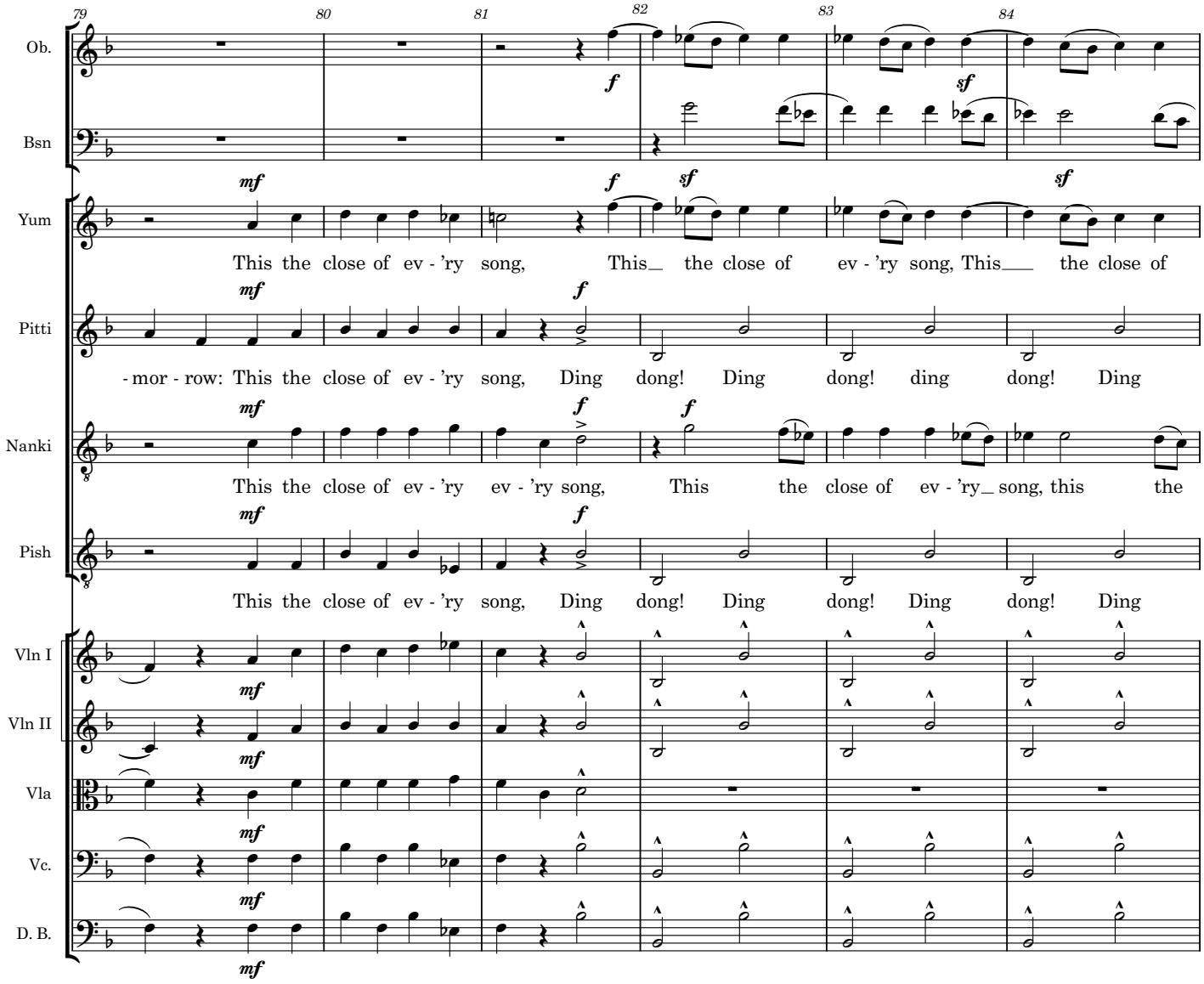

42
43
44
45
Yum
la, Fa la, Fa la la la la, Fa la la la la,
Pitti
la la la la la, Fa la la la la la la, Fa la la, Fa la, Fa la,
Nanki
la la la la la, Fa la la la la Fa la la la
Pish
la, Fa la la la la la la, Fa la la la la la la, Fa
Vln I
Vln II
Vla
Vc.
D. B.
ff
p

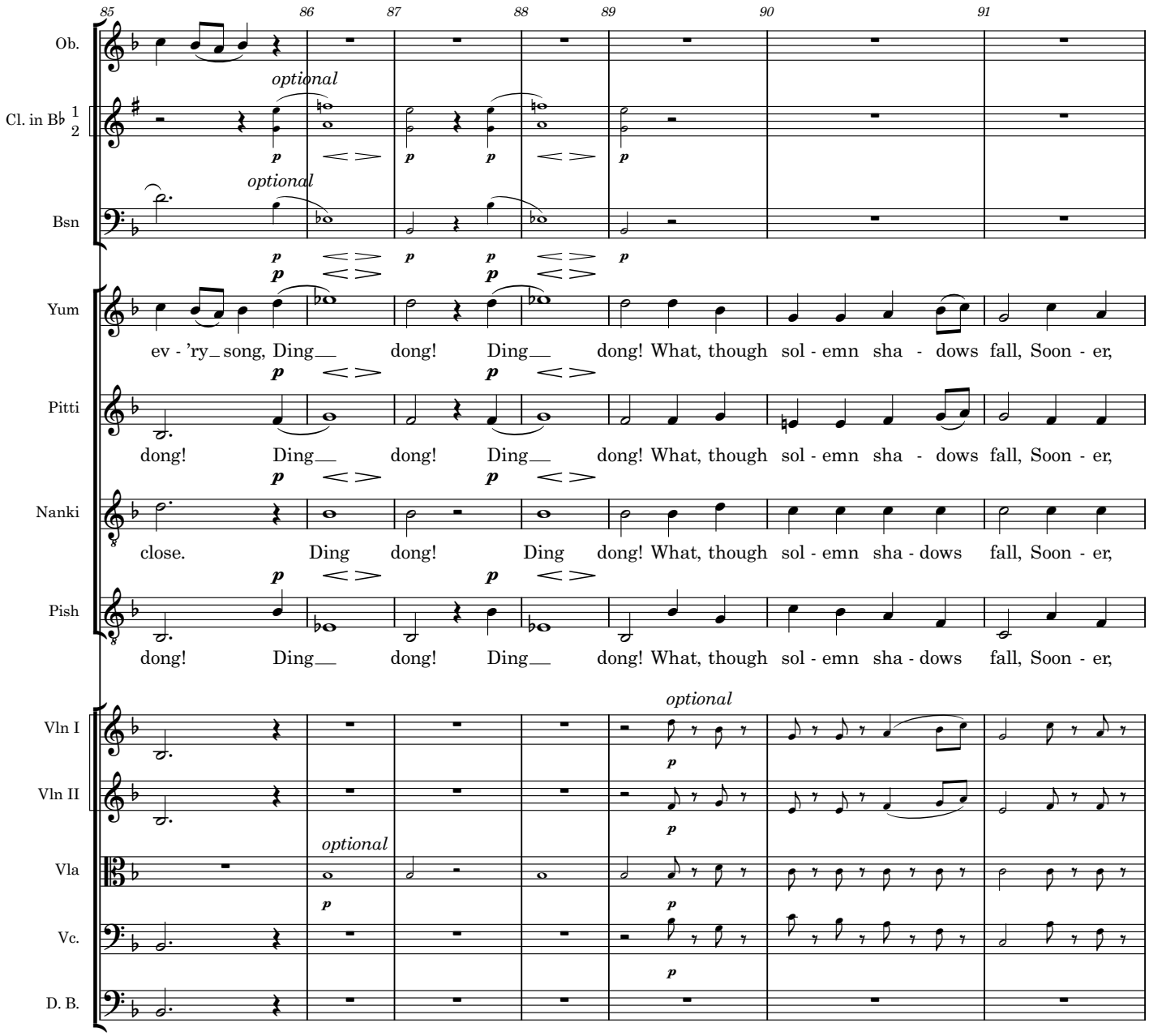

46
47
48
49
50
51
Ob.
Cl. in B♭ 1.2
Bsn
Yum
Pitti
Nanki
Pish
Vln I
Vln II
Vla
Vc.
D. B.
1.
mf
sf
mf
mf
dim.
la la la la, Fa la la la la la la la, Fa la la la, Fa la, Fa la la la Fa
Fa la la la la la, Fa la la, Fa la la, Fa la la la, Fa
la, Fa la la la la, Fa la la la, Fa la la la, Fa la, Fa la la la, Fa
la, Fa la la la la, Fa la la la la, Fa la la la, Fa la, Fa la
mf dim.
p
mf dim.
mf
dim.
mf

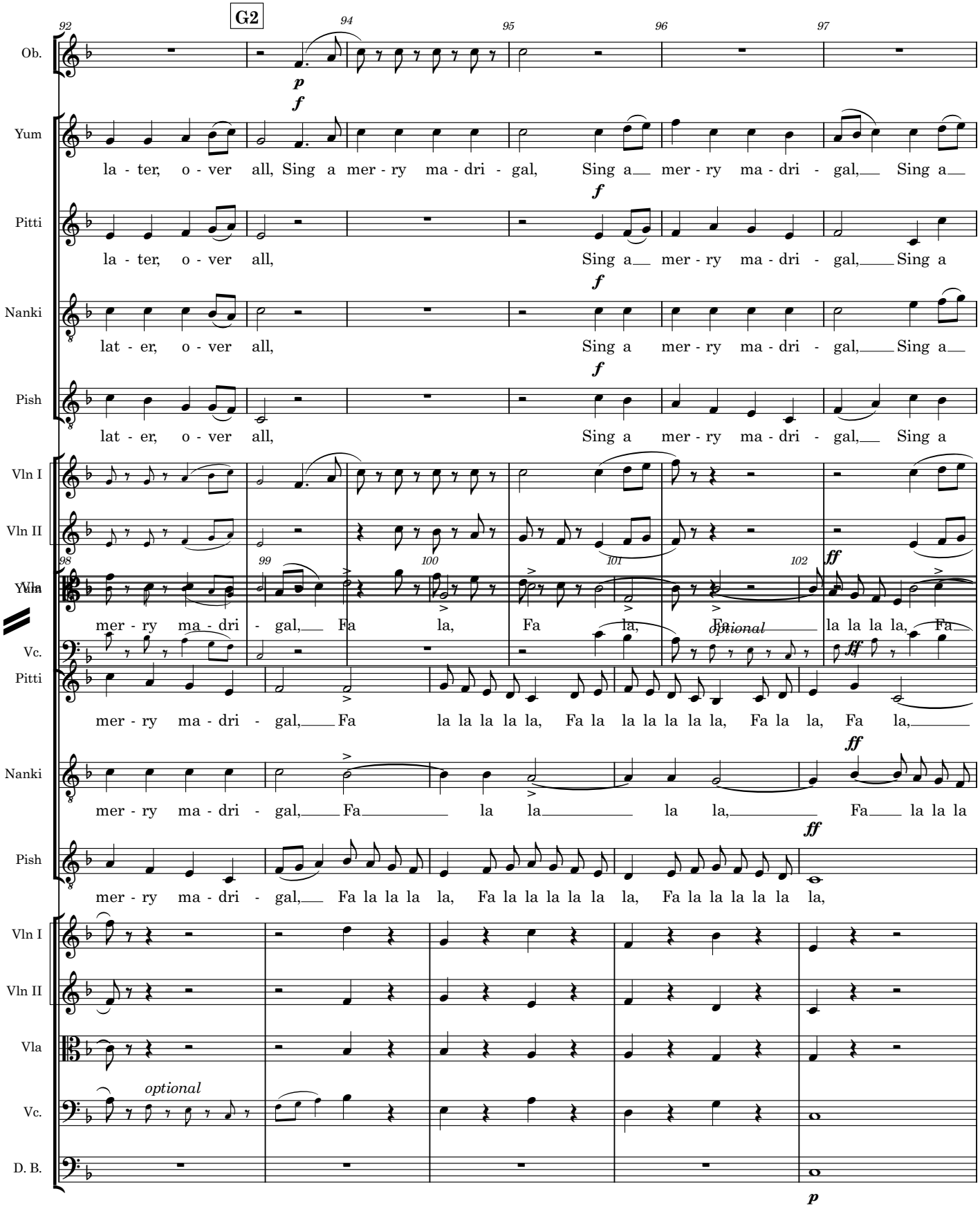

52
53
54
55
56
57
58
59
60
Ob.
Cl. in B♭ 1 2
Bsn
Yum
Pitti
Nanki
Pish
Vln I
Vln II
Vla
Vc.
p dim.
pp
mf
la, Fa la la, Fa la la, Fa la la!
optional

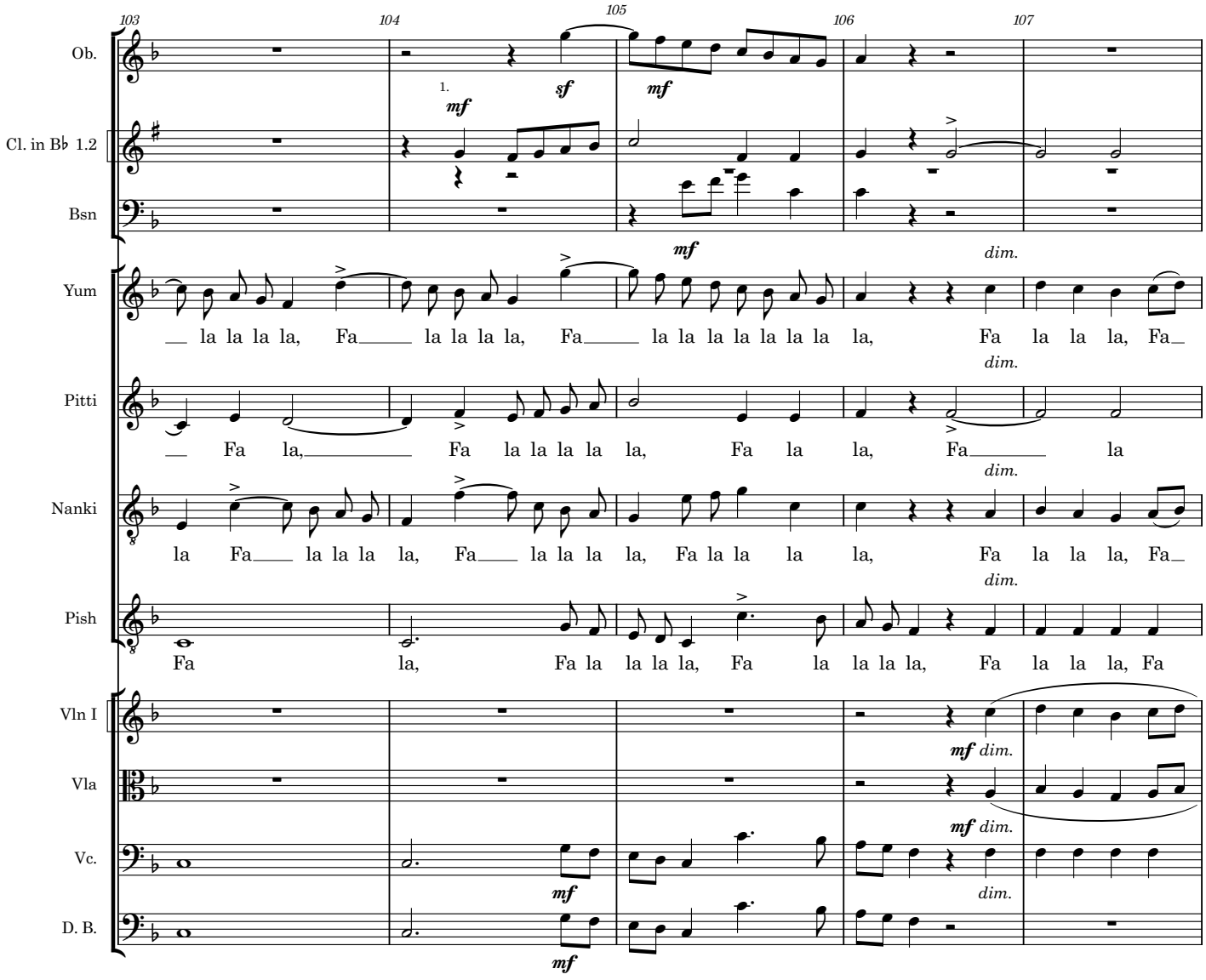

61
62
63
64
65
66
Ob.
Cl. in B♭ 1 2
Bsn
f
Yum
2. Let us dry the rea - dy tear, Though the hours are sure - ly
f
Pitti
Though the hours are sure - ly
f
Nanki
Though the hours are sure - ly
f
Pish
Though the hours are sure - ly
Vln I
p
Vln II
p
Vla
p
Vc.
optional
p

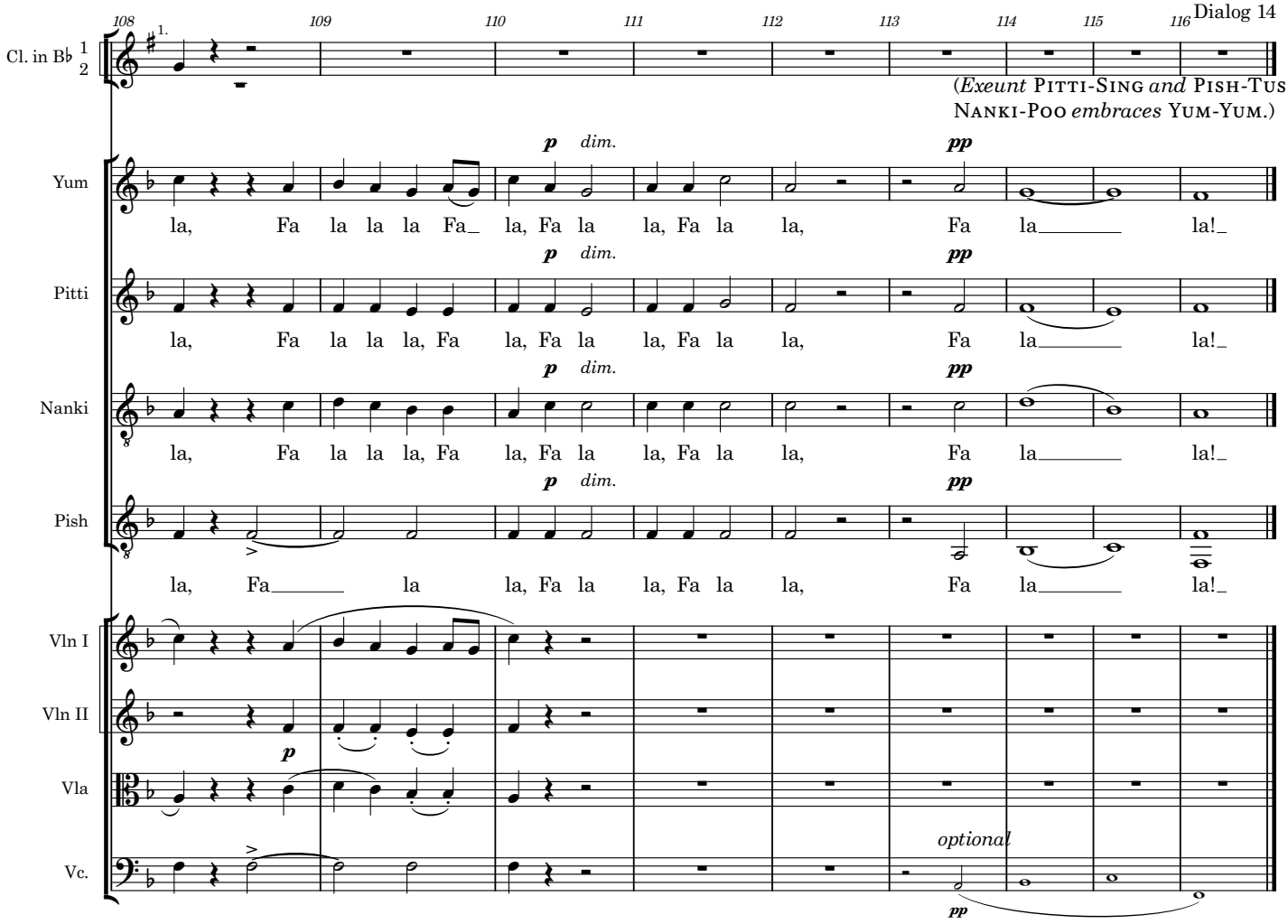

Yum
creep-ing, Lit - tle need for woe - ful weep-ing, Till the sad sun - down is near, Till the sad sun - down is
Pitti
creep - ing, Lit - tle need for woe - ful weep - ing, Till the sad sun - down is near, Till the sad sun - down is
Nanki
creep - ing, Lit - tle need for woe - ful weep - ing, Till the sad sun - down is near, Till the sad sun - down is
Pish
creep - ing, Lit - tle need for woe - ful weep - ing, Till the sad sun - down is near, Till the sad sun - down is
optional
Vln I
Vln II
Vla
F2
optional
Vc.
D. B.
p
Cl. in B♭ 1 2
near.
I to - day, and thou to -
All must sip the cup of sor - row—


79
80
81
82
83
84
Ob.
Bsn
Yum
This the close of ev - 'ry song, This the close of ev - 'ry song, This the close of
Pitti
- mor - row: This the close of ev - 'ry song, Ding dong! Ding dong! ding dong! Ding
Nanki
This the close of ev - 'ry ev - 'ry song, This the close of ev - 'ry song, this the
Pish
This the close of ev - 'ry song, Ding dong! Ding dong! Ding dong! Ding
Vln I
Vln II
Vla
Vc.
D. B.


85
86
87
88
89
90
91
Ob.
optional
Cl. in B♭ 1
2
optional
Bsn
Yum
ev - 'ry_ song, Ding__ dong! Ding__ dong! What, though sol - emn sha - dows fall, Soon - er,
Pitti
dong! Ding__ dong! Ding__ dong! What, though sol - emn sha - dows fall, Soon - er,
Nanki
close. Ding dong! Ding dong! What, though sol - emn sha - dows fall, Soon - er,
Pish
dong! Ding__ dong! Ding__ dong! What, though sol - emn sha - dows fall, Soon - er,
optional
Vln I
Vln II
optional
Vla
Vc.
D. B.


G2
92
94
95
96
97
Ob.
Yum
la - ter, o - ver all, Sing a mer - ry ma - dri - gal, Sing a mer - ry ma - dri - gal, Sing a
Pitti
la - ter, o - ver all, Sing a mer - ry ma - dri - gal, Sing a
Nanki
lat - er, o - ver all, Sing a mer - ry ma - dri - gal, Sing a
Pish
lat - er, o - ver all, Sing a mer - ry ma - dri - gal, Sing a
Vln I
Vln II
98
99
100
101
102
Vla
mer - ry ma - dri - gal, Fa la, Fa la, Fa optional la la la la, Fa
Vc.
Pitti
mer - ry ma - dri - gal, Fa la la la la la, Fa la la la la la la, Fa la la, Fa la,
Nanki
mer - ry ma - dri - gal, Fa la la la Fa la la la
Pish
mer - ry ma - dri - gal, Fa la la la la, Fa la la la la la la, Fa la la la la la la,
Vln I
Vln II
Vla
optional
Vc.
D. B.


103
104
105
106
107
Ob.
Cl. in B♭ 1.2
Bsn
Yum
Pitti
Nanki
Pish
Vln I
Vla
Vc.
D. B.
1.
mf
sf
mf
mf
dim.
la la la la, Fa la la la la, Fa la la la la la la la, Fa la la la, Fa
Fa la, Fa la la la la la, Fa la la, Fa la
la Fa la la la la, Fa la la la la, Fa la la la la, Fa la la la, Fa
Fa la, Fa la la la la, Fa la la la la, Fa la la la, Fa
mf dim.
mf
dim.


Dialog 14
Cl. in B♭ 1 2
(*Exeunt* Pitti-Sing *and* Pish-Tush.
Nanki-Poo *embraces* Yum-Yum.)
Yum
Pitti
Nanki
Pish
la, Fa la la la Fa la, Fa la la, Fa la la, Fa la la!
Vln I
Vln II
Vla
Vc.
optional

(*Exeunt* PITTI-SING *and* GO-TO.)

(NANKI-POO *embraces* YUM-YUM. *Enter* KO-KO. NANKI-Poo *releases* YUM-YUM.)

KO. Go on – don't mind me.

NANK. I'm afraid we're distressing you.

KO. Never mind, I must get used to it. Only please do it by degrees. Begin by putting your arm round her waist. (NANKI-POO *does so*.) There; let me get used to that first.

YUM. Oh, wouldn't you like to retire? It must pain you to see us so affectionate together!

KO. No, I must learn to bear it! Now oblige me by allowing her head to rest on your shoulder.

NANK. Like that? (*He does so*. KO-KO *much affected*.)

KO. I am much obliged to you. Now – kiss her! (*He does so*. KO-KO *writes with anguish*.) Thank you – it's simple torture!

YUM. Come, come, bear up. After all, it's only for a month.

KO. No. It's no use deluding oneself with false hopes.

NANK. *and* YUM. What do you mean?

KO. (*to* YUM-YUM). My child – my poor child! (*Aside*.) How shall I break it to her? (*Aloud.*) My little bride that was to have been –

YUM. (*delighted*). Was to have been?

KO. Yes, you never can be mine!

NANK. } (*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.

NANK. *and* YUM. Buried alive!

KO. Buried alive. It's a most unpleasant death.

NANK. But whom did you get that from?

KO. Oh, from Pooh-Bah. He's my Solicitor.

YUM. But he may be mistaken!

KO. So I thought; so I consulted the Attorney-General, the Lord Chief Justice, the Master of the Rolls, the Judge Ordinary, and the Lord Chancellor. They're all the same opinion. Never knew such unanimity on a point of law in my life!

NANK. But stop a bit! This law has never been put in force.

KO. Not yet. You see, flirting is the only crime punishable with decapitation, and married men never flirt.

NANK. Of course they don't. I quite forgot that! Well, I suppose I may take it that my dream of happiness is at an end!

YUM. Darling – I don't want to appear selfish, and I love you with all my heart – I don't suppose I shall ever love anybody else half as much – but when I agreed to marry you – my own – I had no idea – pet – that I should have to be buried alive in a month!

NANK. Nor I! It's the very first I've heard of it!

YUM. It – makes a difference, doesn't it?

NANK. It *does* make a difference, of course.

YUM. You see – burial alive – it's such a stuffy death!

NANK. I call it a beast of a death.

YUM. You see my difficulty, don't you?

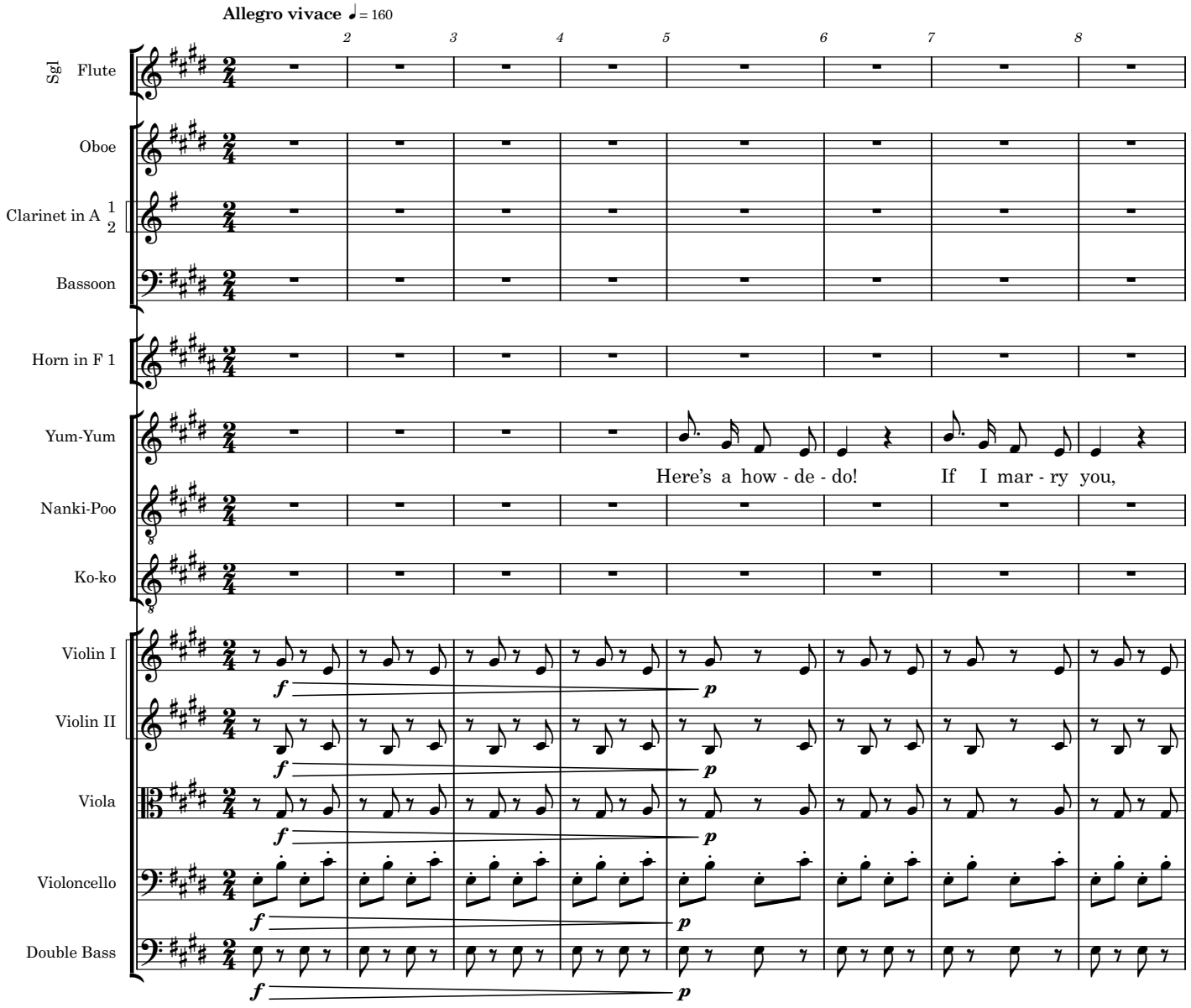
NANK. Yes, and I see my own. If I insist on your carrying out your promise, I doom you to a hideous death; if I release you, you marry Ko-Ko at once!

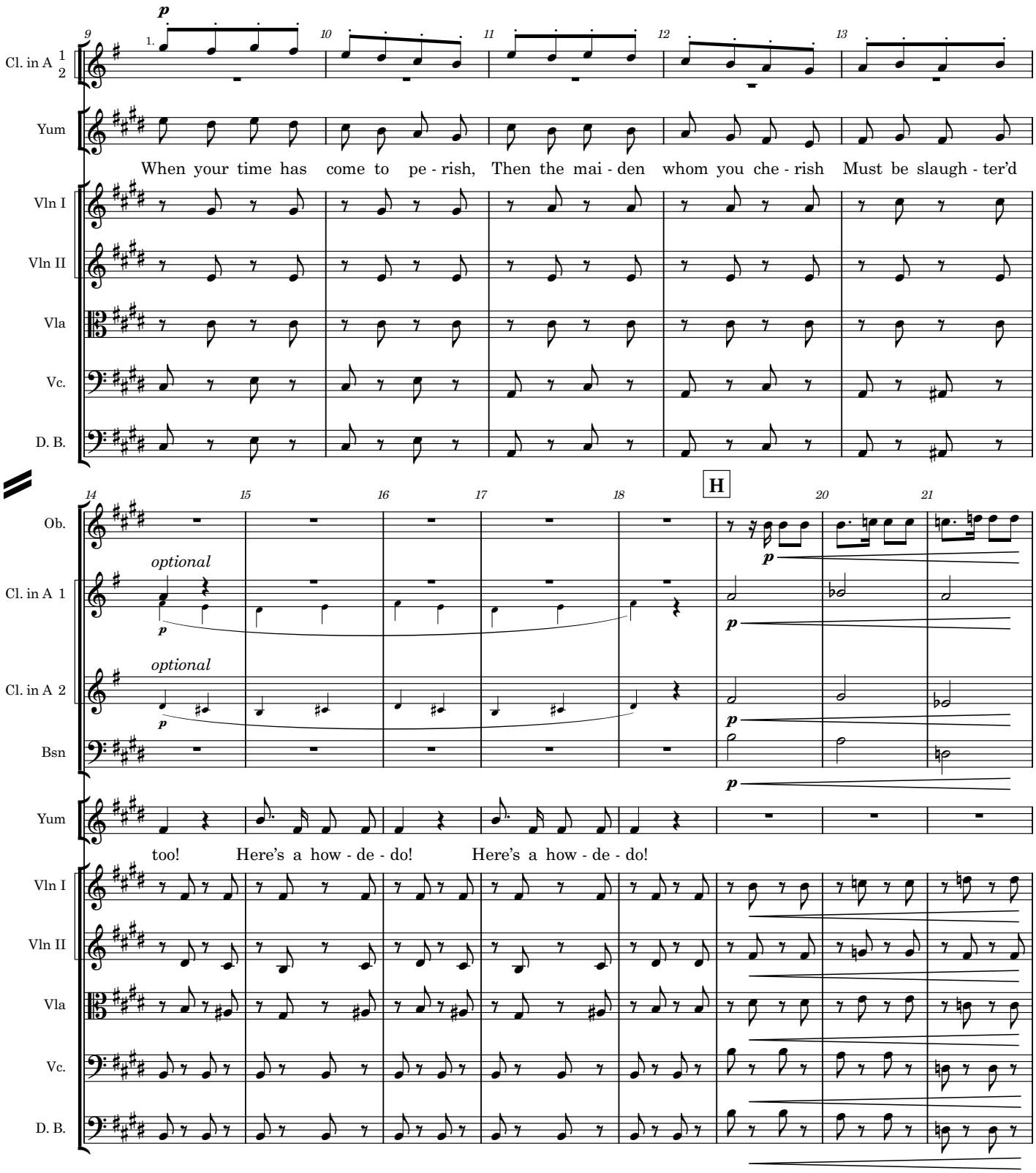
The Mikado
15. Here's a How-de-do

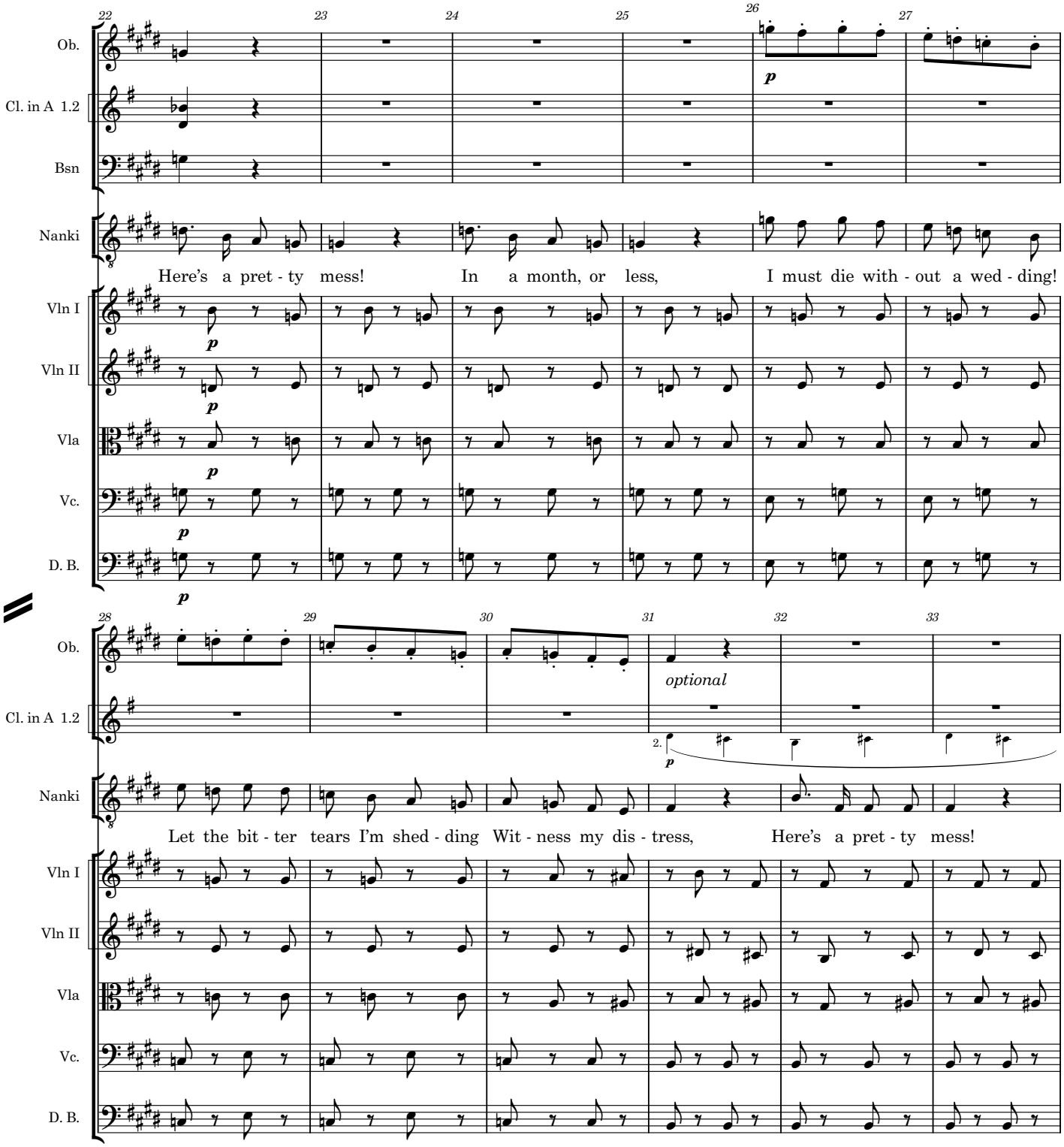
Yum-Yum, Nanki-poo and Ko-Ko

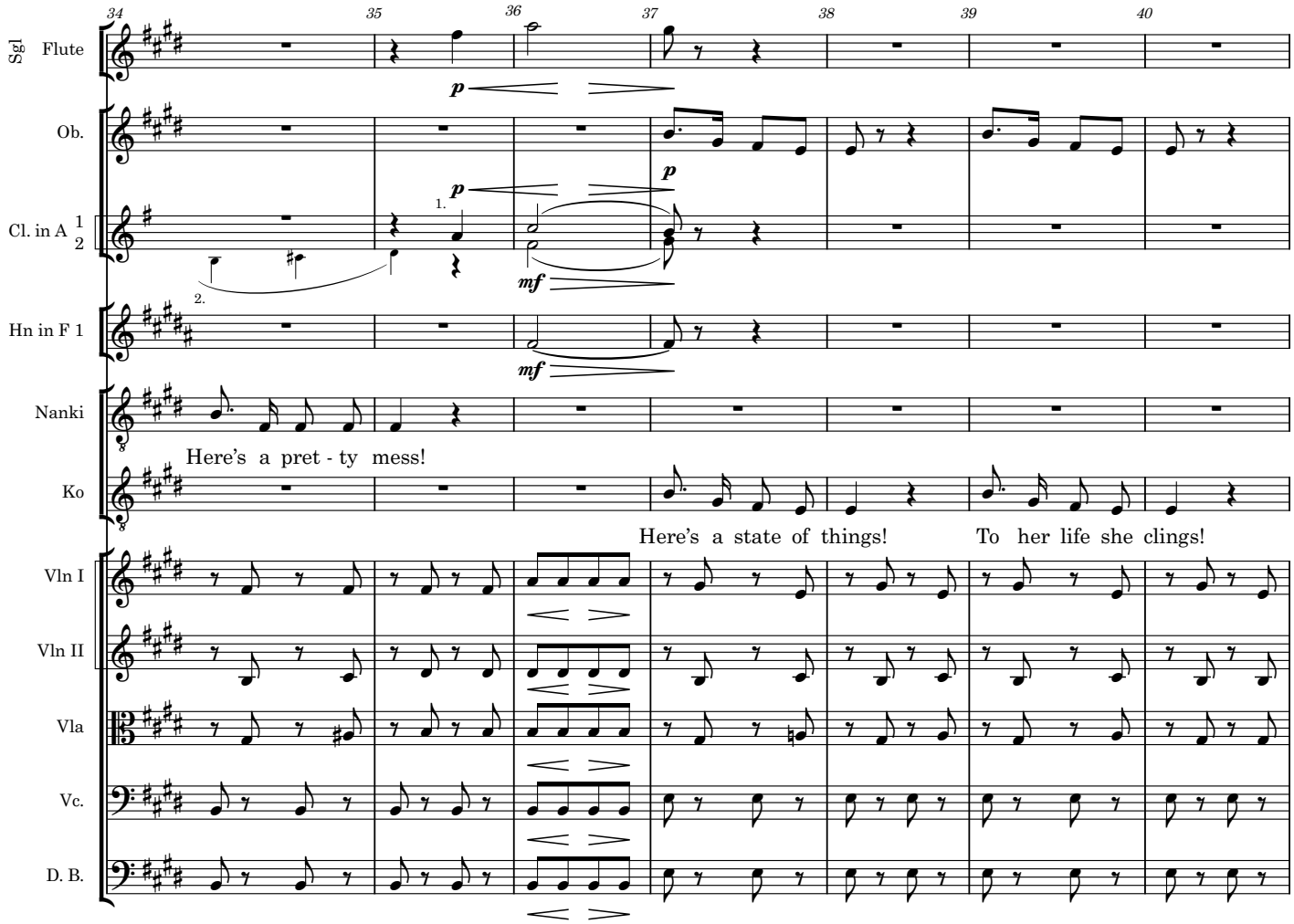
W S Gilbert

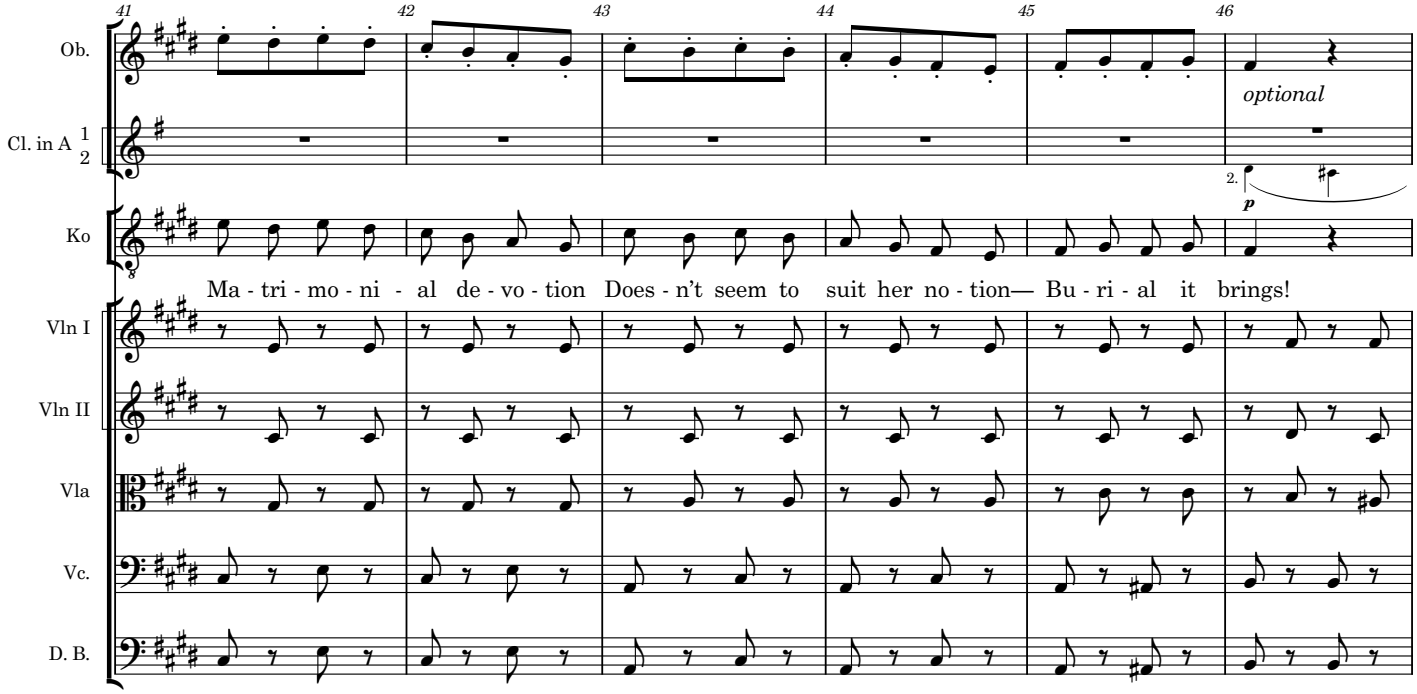
Arthur Sullivan

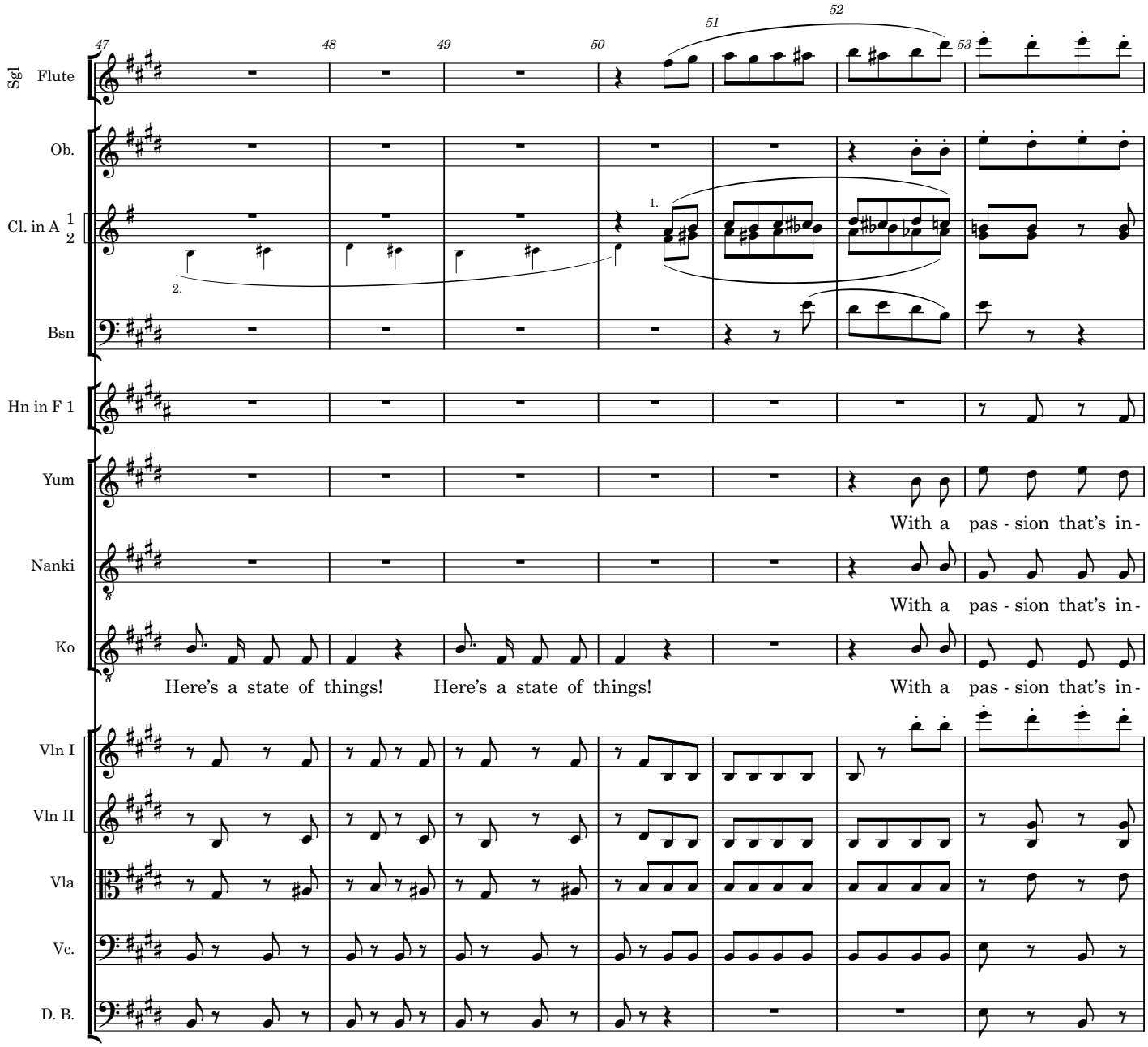


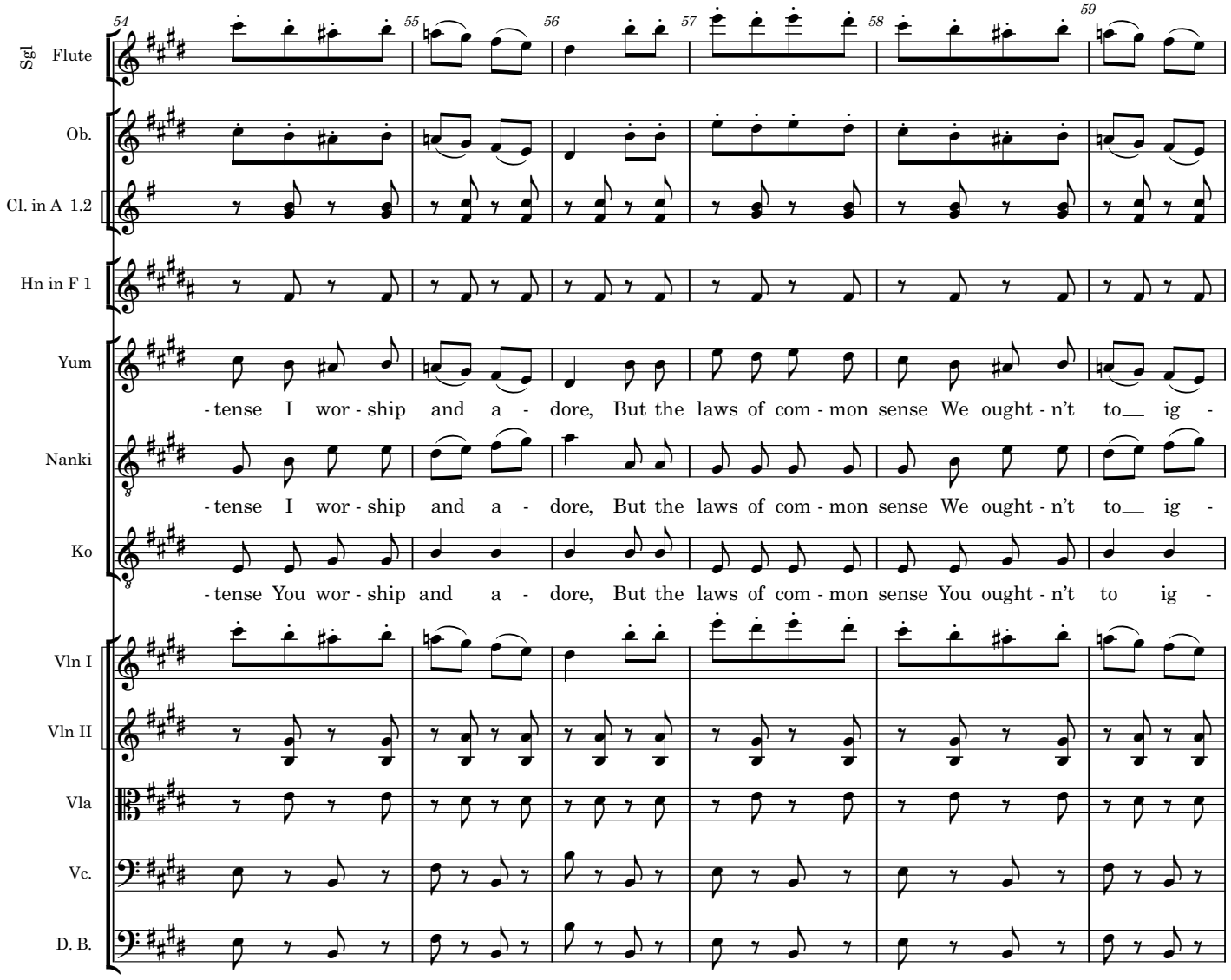

Cl. in A 1 2
Yum
When your time has come to pe - rish, Then the mai - den whom you che - rish Must be slaugh - ter'd
Vln I
Vln II
Vla
Vc.
D. B.
H
Ob.
optional
Cl. in A 1
optional
Cl. in A 2
Bsn
too! Here's a how - de - do! Here's a how - de - do!

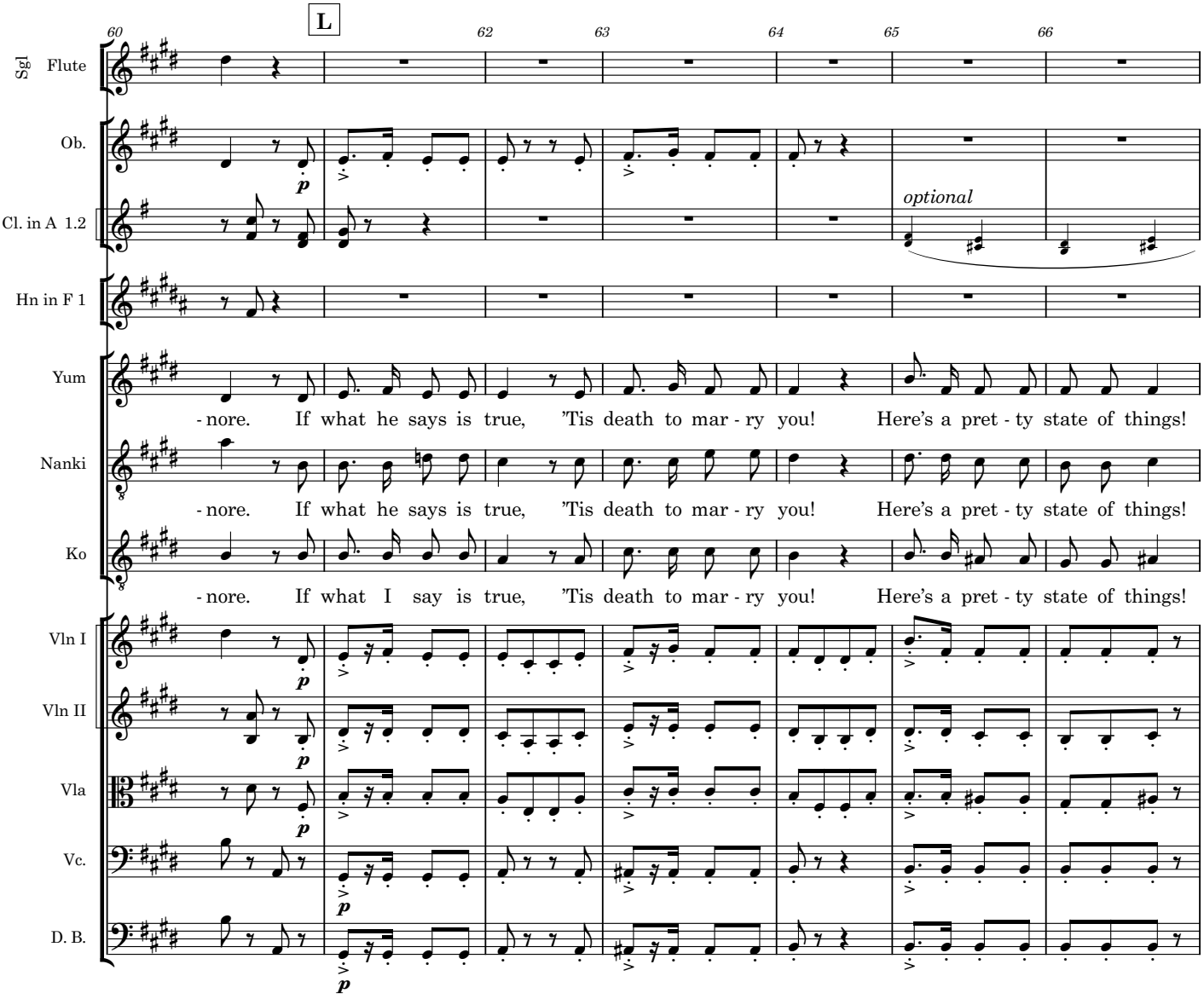

22
23
24
25
26
27
Ob.
Cl. in A 1.2
Bsn
Nanki
Here's a pret - ty mess!
In a month, or less,
I must die with - out a wed - ding!
Vln I
Vln II
Vla
Vc.
D. B.
p
28
29
30
31
32
33
optional
2.
Let the bit - ter tears I'm shed - ding
Wit - ness my dis - tress,
Here's a pret - ty mess!

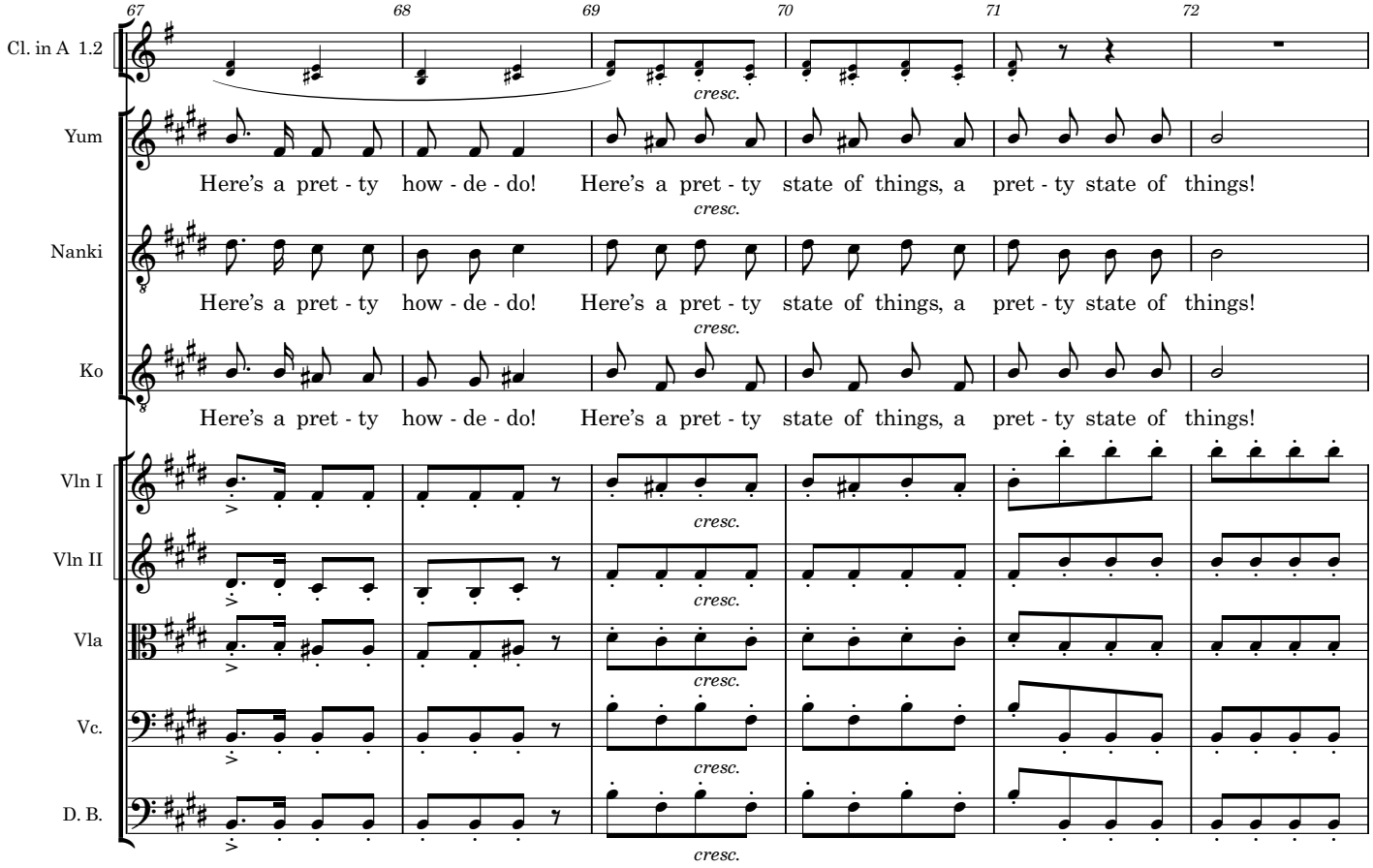

34
35
36
37
38
39
40
Sgl Flute
Ob.
Cl. in A 1 2
Hn in F 1
Nanki
Ko
Vln I
Vln II
Vla
Vc.
D. B.
p
mf
1.
2.
Here's a pret - ty mess!
Here's a state of things!
To her life she clings!

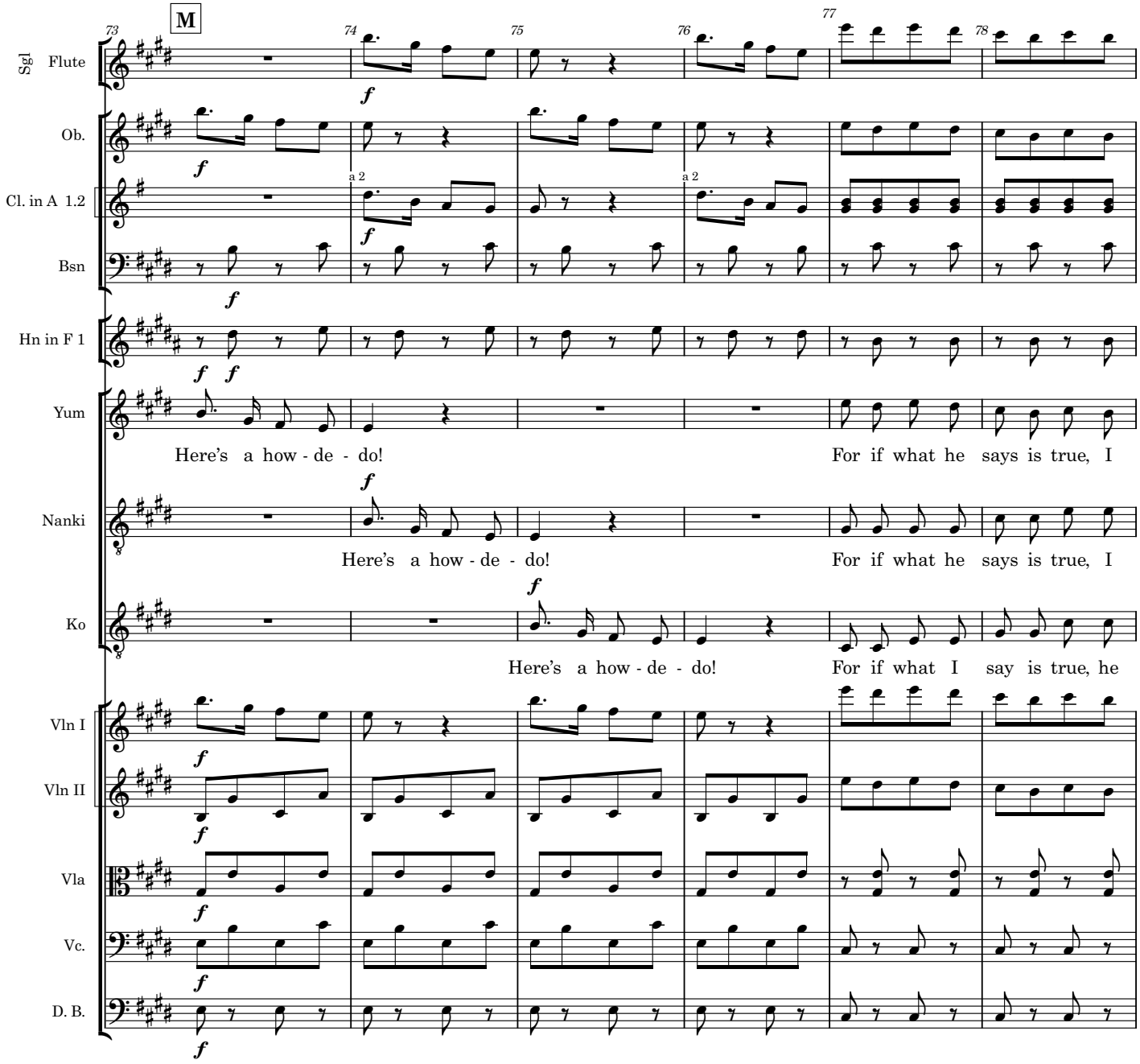

41
42
43
44
45
46
Ob.
Cl. in A 1 2
optional
2.
p
Ko
Ma - tri - mo - ni - al de - vo - tion Does - n't seem to suit her no - tion— Bu - ri - al it brings!
Vln I
Vln II
Vla
Vc.
D. B.

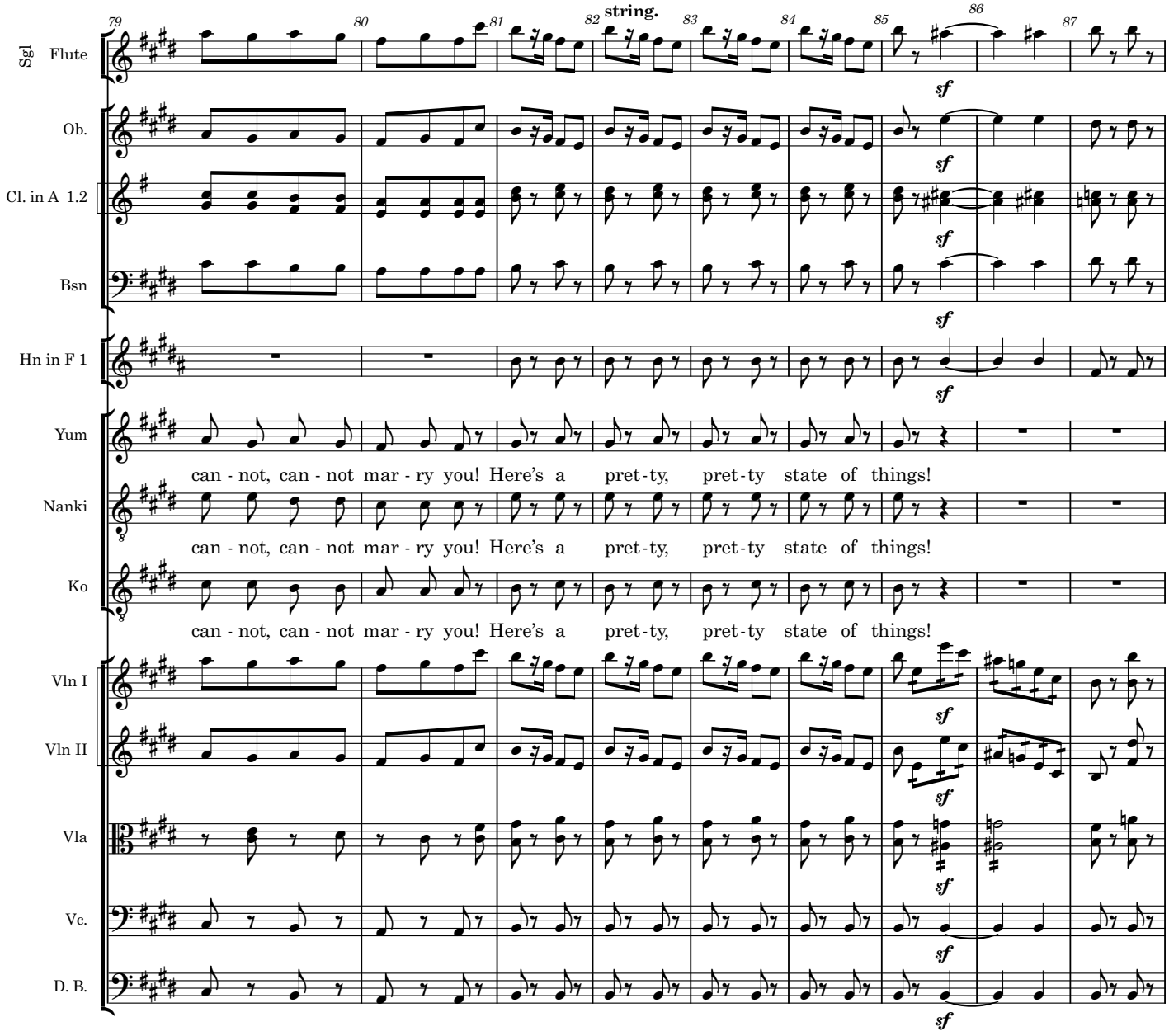

47
48
49
50
51
52
53
Sgl Flute
Ob.
Cl. in A 1 2
1.
2.
Bsn
Hn in F 1
Yum
With a pas - sion that's in -
Nanki
With a pas - sion that's in -
Ko
Here's a state of things! Here's a state of things! With a pas - sion that's in -
Vln I
Vln II
Vla
Vc.
D. B.

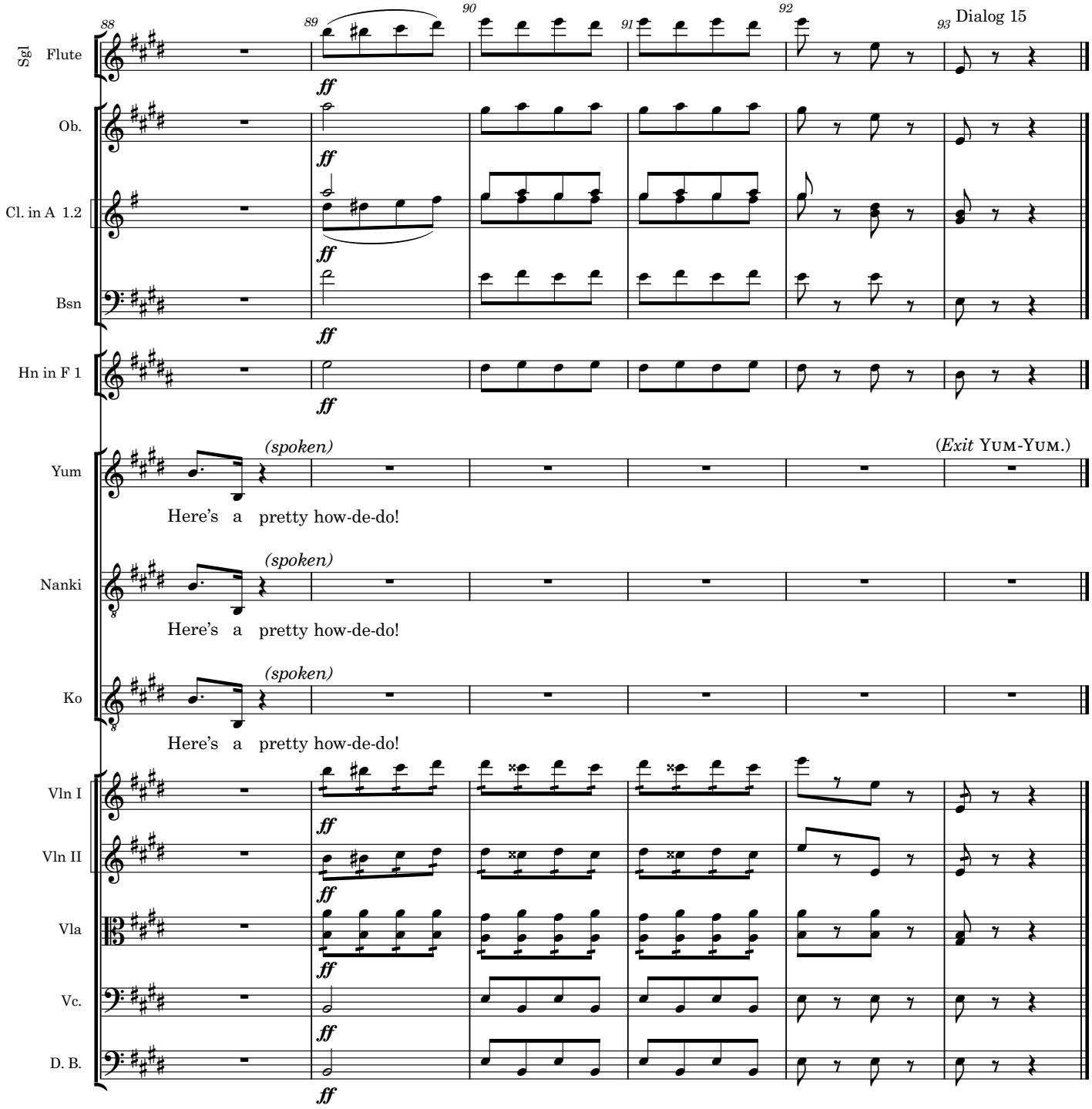

54
55
56
57
58
59
Sgl Flute
Ob.
Cl. in A 1.2
Hn in F 1
Yum
-tense I wor - ship and a - dore, But the laws of com - mon sense We ought - n't to__ ig -
Nanki
-tense I wor - ship and a - dore, But the laws of com - mon sense We ought - n't to__ ig -
Ko
-tense You wor - ship and a - dore, But the laws of com - mon sense You ought - n't to ig -
Vln I
Vln II
Vla
Vc.
D. B.


L
60
62
63
64
65
66
Sgl Flute
Ob.
Cl. in A 1.2
optional
Hn in F 1
Yum
Nanki
Ko
- nore. If what he says is true, 'Tis death to mar - ry you! Here's a pret - ty state of things!
- nore. If what he says is true, 'Tis death to mar - ry you! Here's a pret - ty state of things!
- nore. If what I say is true, 'Tis death to mar - ry you! Here's a pret - ty state of things!
Vln I
Vln II
Vla
Vc.
D. B.
p


67
68
69
70
71
72
Cl. in A 1.2
cresc.
Yum
Here's a pret - ty how - de - do! Here's a pret - ty state of things, a pret - ty state of things!
cresc.
Nanki
Here's a pret - ty how - de - do! Here's a pret - ty state of things, a pret - ty state of things!
cresc.
Ko
Here's a pret - ty how - de - do! Here's a pret - ty state of things, a pret - ty state of things!
Vln I
cresc.
Vln II
cresc.
Vla
cresc.
Vc.
cresc.
D. B.
cresc.


M
Sgl Flute
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Yum
Here's a how - de - do!
For if what he says is true, I
Nanki
Here's a how - de - do!
For if what he says is true, I
Ko
Here's a how - de - do!
For if what I say is true, he
Vln I
Vln II
Vla
Vc.
D. B.
a 2
a 2


79
80
81
82
string.
83
84
85
86
87
Sgl Flute
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Yum
Nanki
Ko
Vln I
Vln II
Vla
Vc.
D. B.
sf
can - not, can - not mar - ry you! Here's a pret-ty, pret-ty state of things!
can - not, can - not mar - ry you! Here's a pret-ty, pret-ty state of things!
can - not, can - not mar - ry you! Here's a pret-ty, pret-ty state of things!


88
89
90
91
92
93
Dialog 15
Sgl Flute
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Yum
Nanki
Ko
Vln I
Vln II
Vla
Vc.
D. B.
ff
(spoken)
(Exit YUM-YUM.)
Here's a pretty how-de-do!
Here's a pretty how-de-do!
Here's a pretty how-de-do!

Dlg after 15

(*Exit* YUM-YUM.)

KO. (*going up to* NANKI-POO). My, poor boy, I'm really very sorry for you.

NANK. Thanks, old fellow. I'm sure you are.

KO. You see I'm quite helpless.

NANK. I quite see that.

KO. I can't conceive anything more distressing than to have one's marriage broken off at the last moment. But you shan't be disappointed of a wedding – you shall come to mine.

NANK. It's awfully kind of you, but that's impossible.

KO. Why so?

NANK. Today I die.

KO. What do you mean?

NANK. I can't live without Yum-Yum. This afternoon I perform the Happy Despatch.

KO. No, no – pardon me – I can't allow that.

NANK. Why not?

KO. Why, hang it all, you're under contract to die by the hand of the Public Executioner in a month's time! If you kill yourself, what's to become of me? Why, I shall have to be executed in your place!

NANK. It would certainly seem so!

(*Enter* POOH-BAH.)

KO. Now then, Lord Mayor, what is it?

POOH. The Mikado and his suite are approaching the city, and will be here in ten minutes.

KO. The Mikado! He's coming to see whether his orders have been carried out! (*To* NANKI-POO.) Now look here, you know – this is getting serious – a bargain's a bargain, and you really mustn't frustrate the ends of justice by committing suicide. As a man of honour and a gentleman, you are bound to die ignominiously by the hands of the Public Executioner.

NANK. Very well, then – behead me.

KO. What, now?

NANK. Certainly; at once.

POOH. Chop it off! Chop it off!

KO. My good sir, I don't go about prepared to execute gentlemen at a moment's notice. Why, I never even killed a blue-bottle!

POOH. Still, as Lord High Executioner –

KO. My good sir, as Lord High Executioner, I've got to behead him in a month. I'm not ready yet. I don't know how it's done. I'm going to take lessons. I mean to begin with a guinea pig, and work my way through the animal kingdom till I come to a Second Trombone. Why, you don't suppose that, as a humane man, I'd have accepted the post of Lord High Executioner if I

hadn't thought the duties were purely nominal? I can't kill you – I can't kill anything! I can't kill anybody! (*Weeps*.)

NANK. Come, my poor fellow, we all have unpleasant duties to discharge at times; after all, what is it? If I don't mind, why should you? Remember, sooner or later it must be done.

KO. (*springing up suddenly*). *Must it?* I'm not so sure about that!

NANK. What do you mean?

KO. Why should I kill you when making an affidavit that you've been executed will do just as well? Here are plenty of witnesses – the Lord Chief justice, Lord High Admiral, Commander-in-Chief, Secretary of State for the Home Department, First Lord of the Treasury, and Chief Commissioner of Police.

NANK. But where are they?

KO. There they are. They'll all swear to it – won't you? (*To* POOH-BAH.)

POOH. Am I to understand that all of us high Officers of State are required to perjure ourselves to ensure your safety?

KO. Why not? You'll be grossly insulted, as usual.

POOH. Will the insult be cash down, or at a date?

KO. It will be a ready-money transaction.

POOH. (*Aside*.) Well, it will be a useful discipline. (*Aloud*.) Very good. Choose your fiction, and Ill endorse it! (*Aside*.) Ha! ha! Family Pride, how do you like that, my buck?

NANK. But I tell you that life without Yum-Yum –

KO. Oh, Yum-Yum, Yum-Yum! Bother Yum-Yum! Here, Commissionaire (*to* POOH-BAH), go and fetch Yum-Yum. (*Exit* POOH-BAH.) Take Yum-Yum and marry Yum-Yum, only go away and never come back again. (*Enter* POOH-BAH *with* YUM-YUM.) Here she is. Yum-Yum, are you particularly busy?

YUM. Not particularly.

KO. You've five minutes to spare?

YUM. Yes.

KO. Then go along with his Grace the Archbishop of Titipu; he'll marry You at once.

YUM. But if I'm to be buried alive?

KO. Now; don't ask any questions, but do as I tell you, and Nanki-Poo will explain all.

NANK. But one moment –

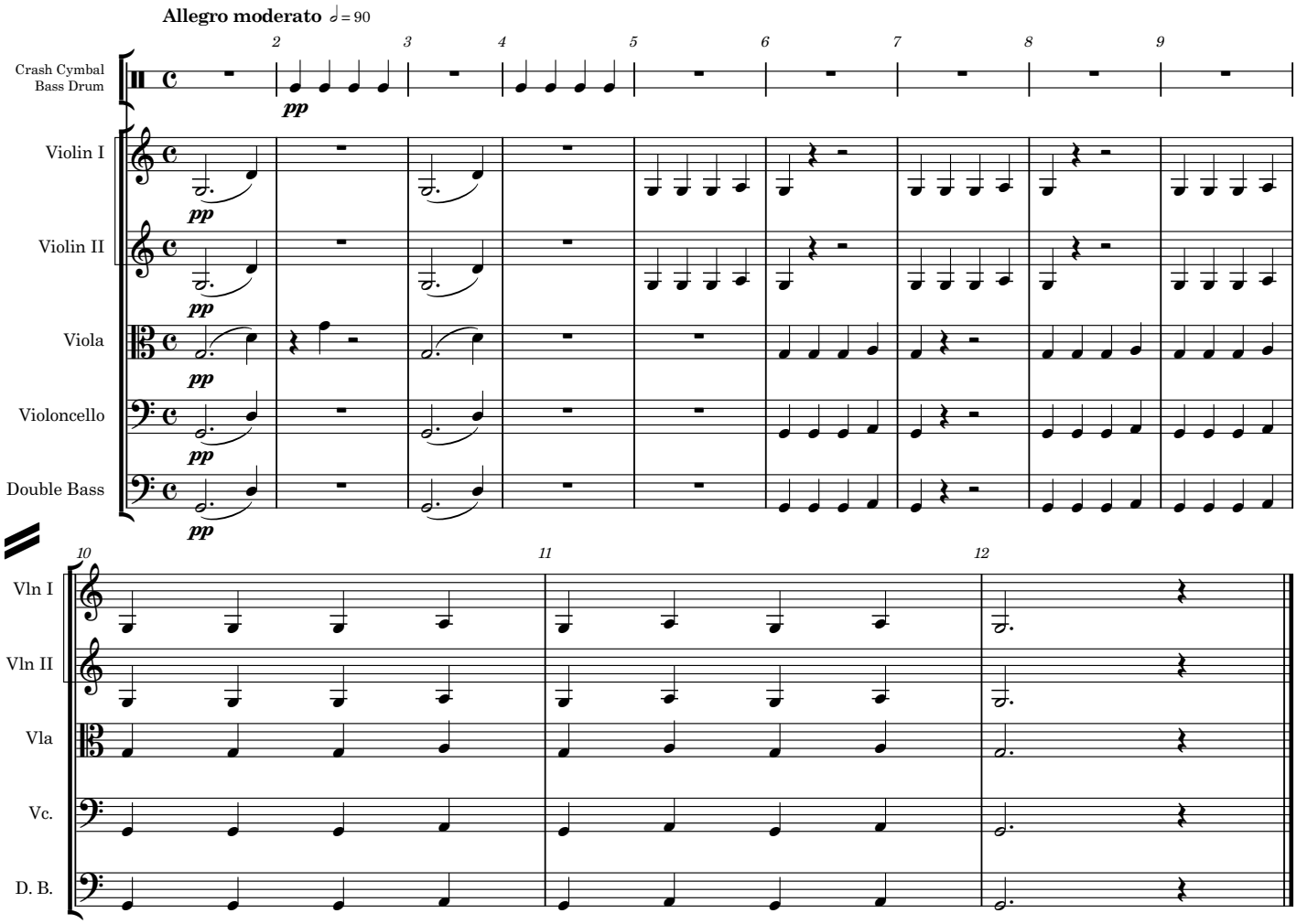
KO. Not for worlds. Here comes the Mikado, no doubt to ascertain, whether I've obeyed his decree, and if he finds you alive I shall have the greatest difficulty in persuading him that I've beheaded you.. (*Exeunt* NANKI-POO *and* YUM-YUM, *followed by* POOH-BAH.) Close thing that, for here he comes! (*Exit* KO-KO.)

The Mikado
15a. Approach of the Mikado

underscoring

W S Gilbert

Arthur Sullivan

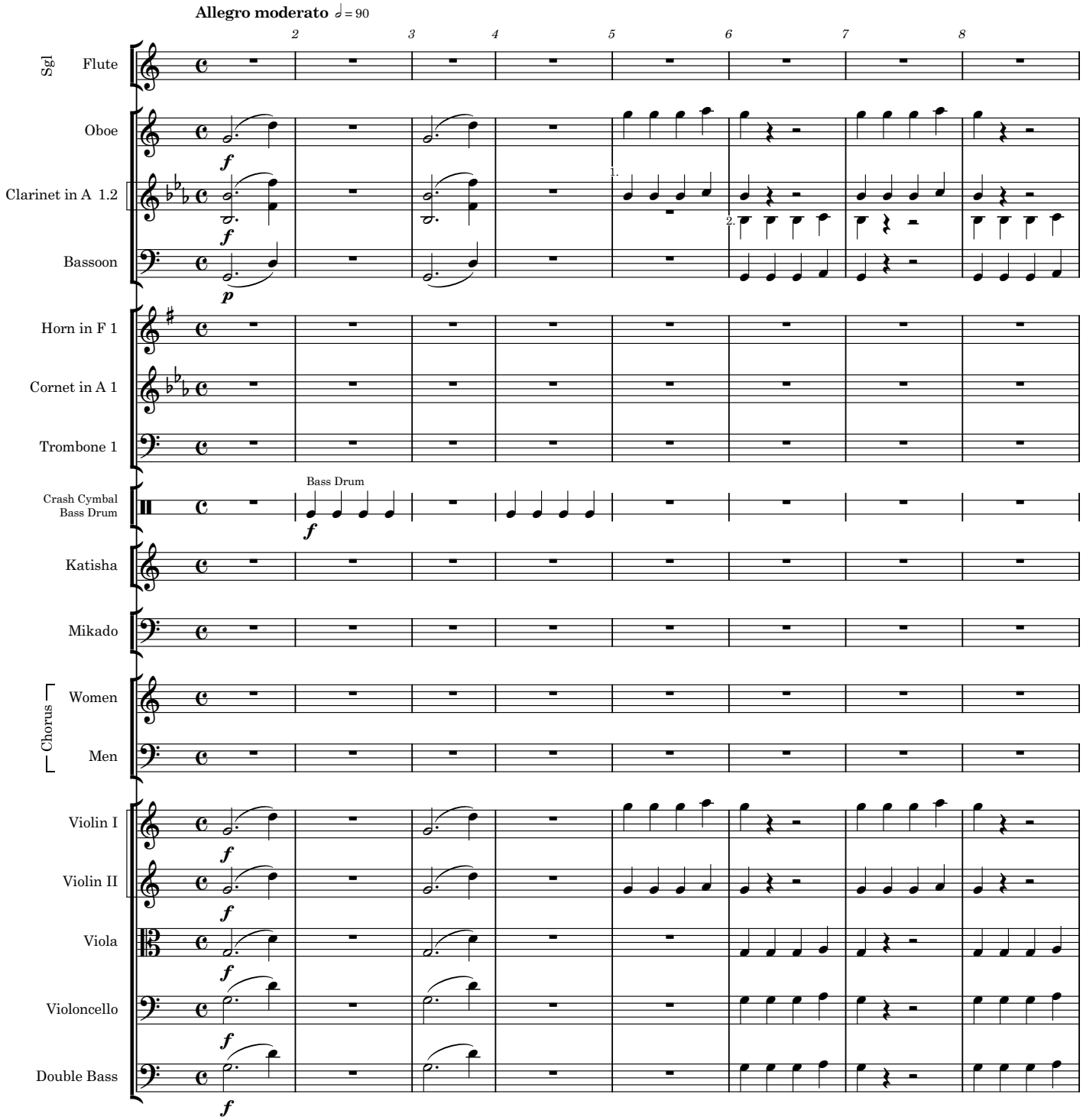


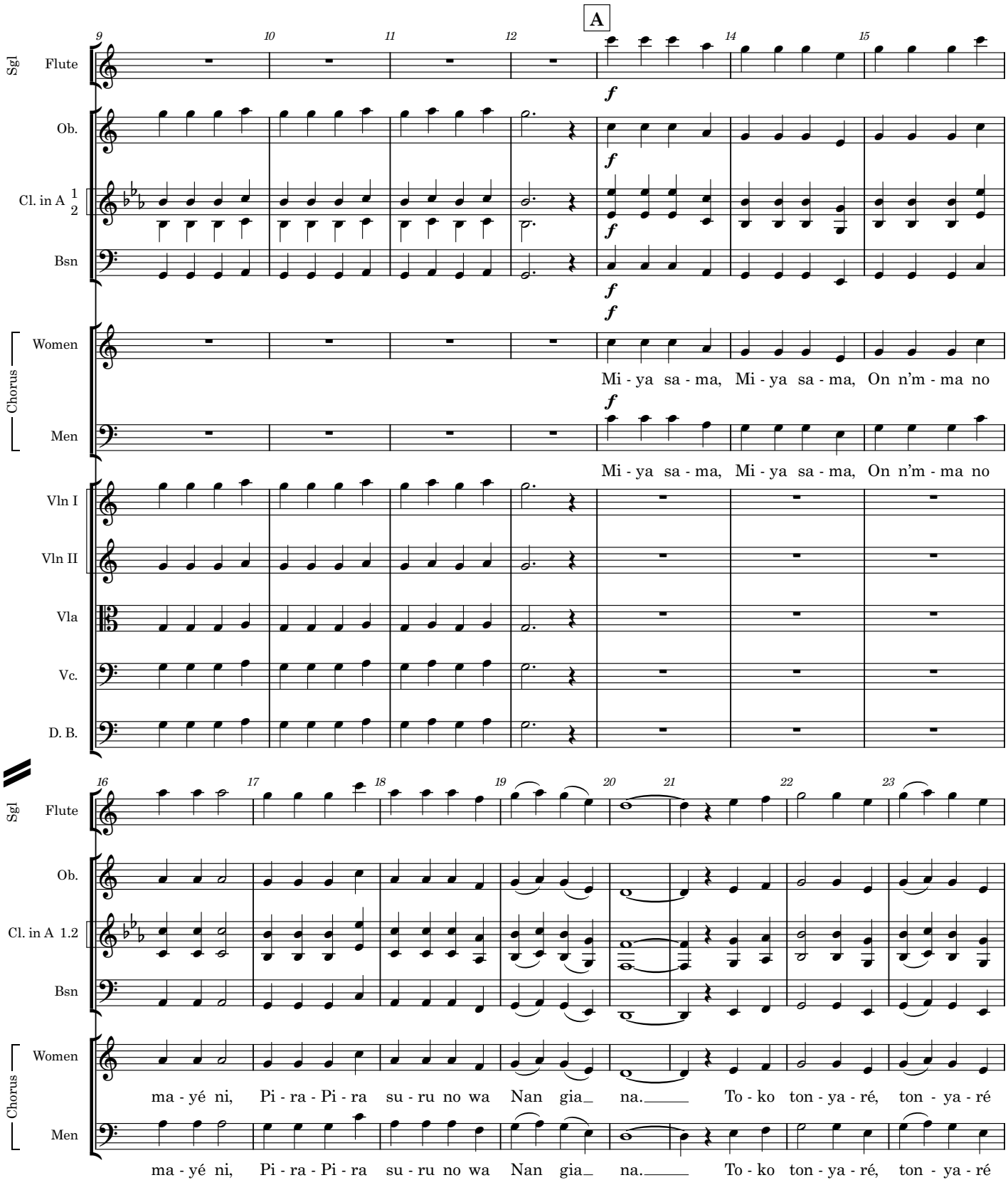
The Mikado
16. Mi-ya Sa-ma

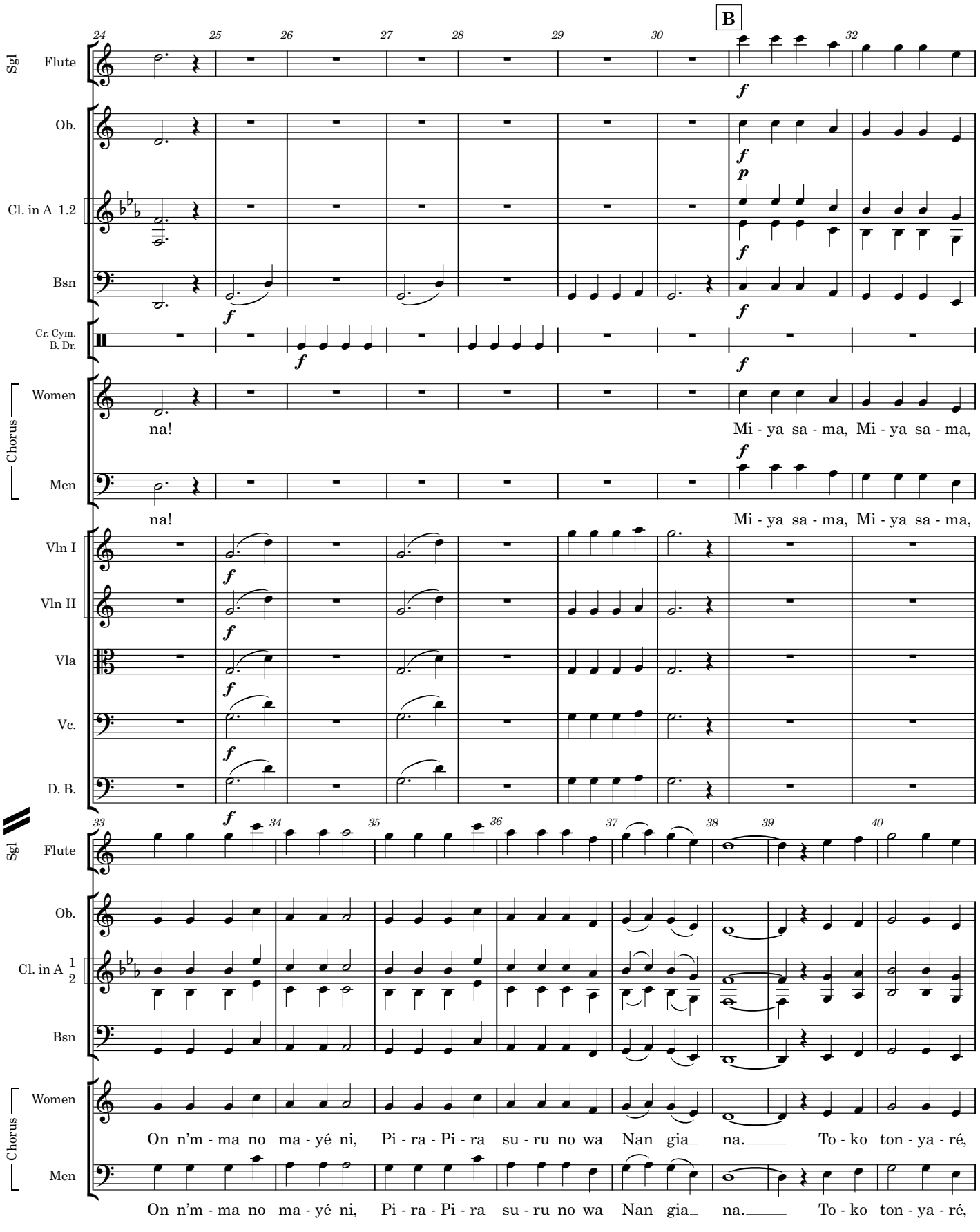
Mikado, Katisha and Chorus

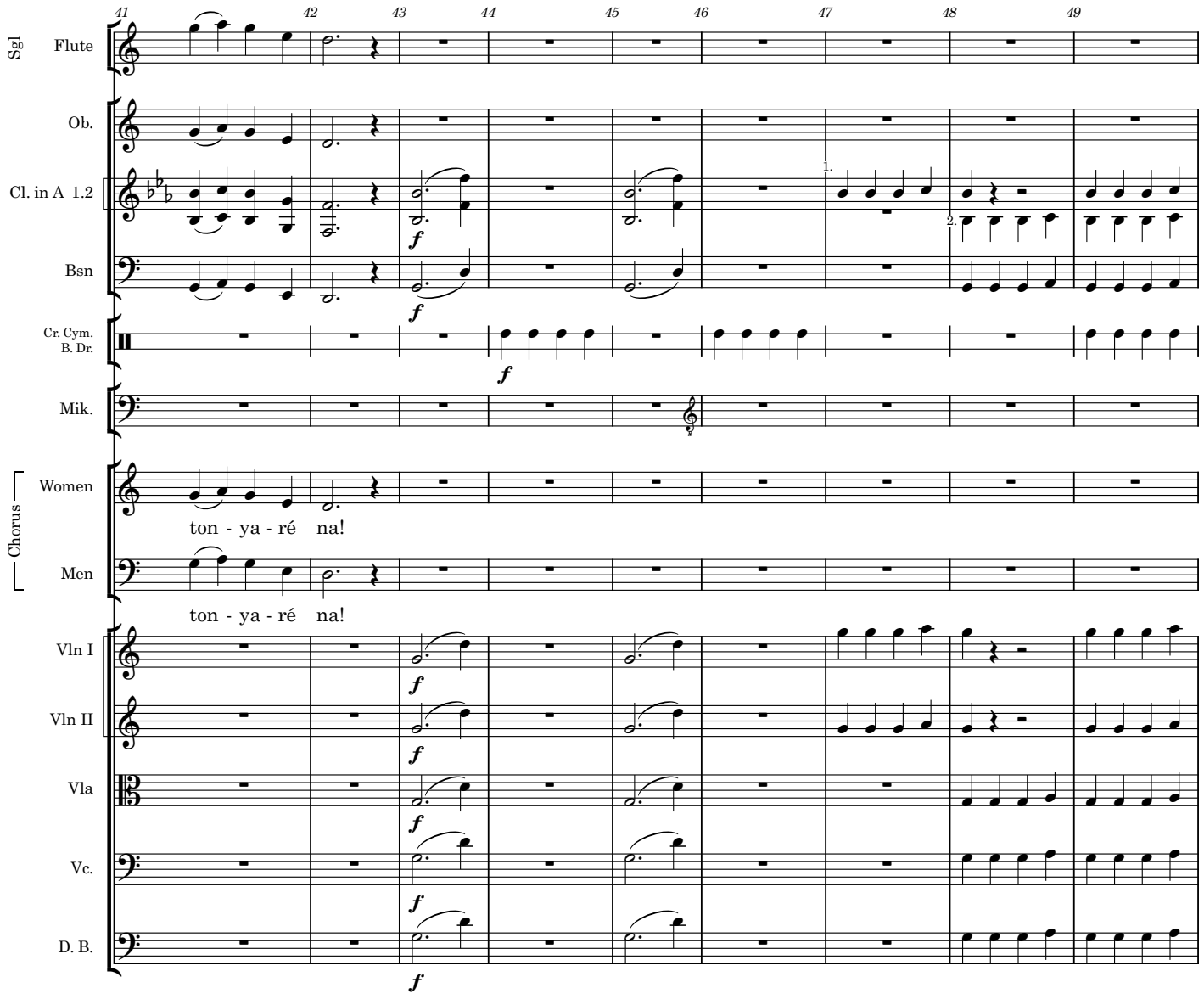
W S Gilbert

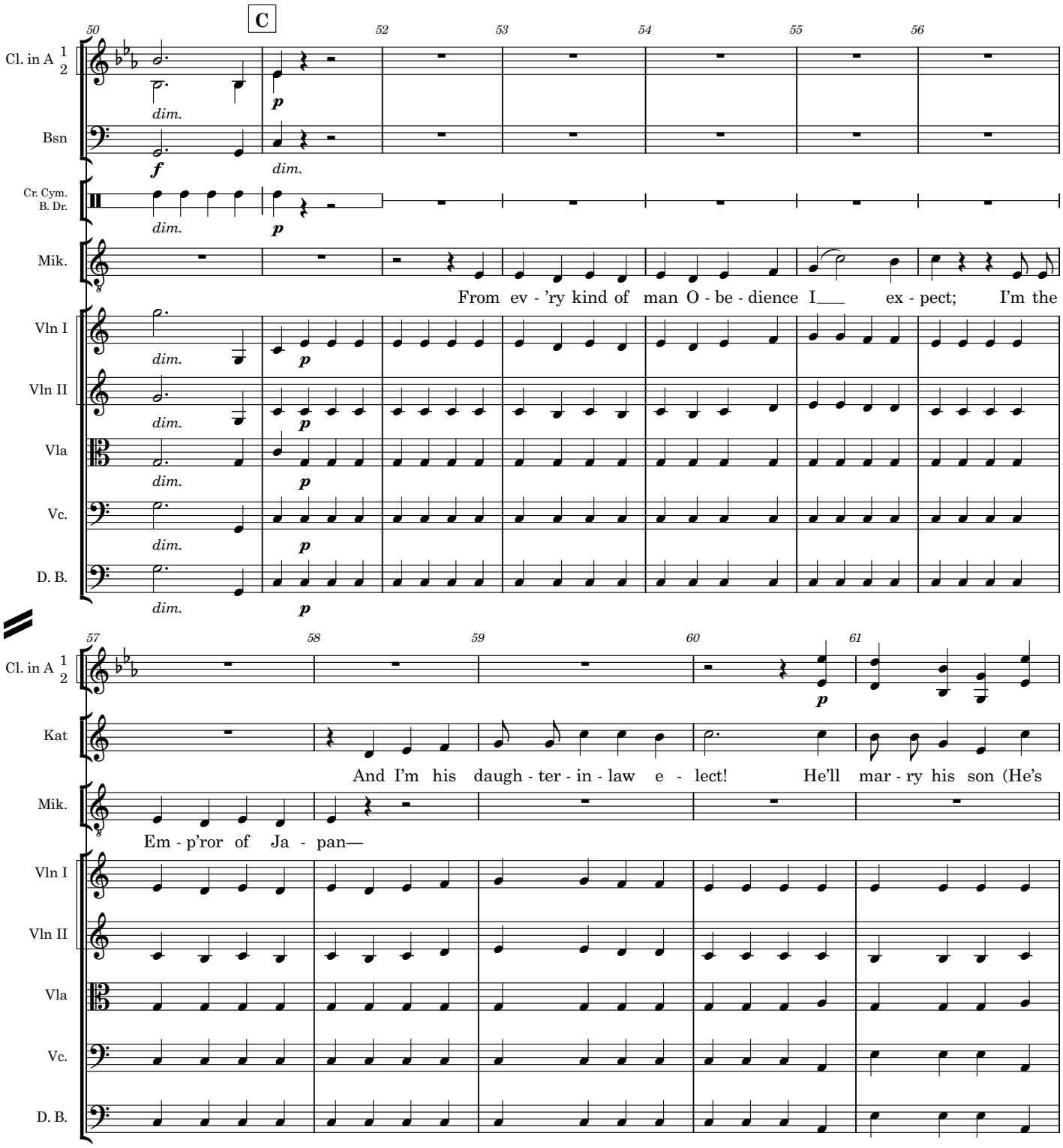
Arthur Sullivan

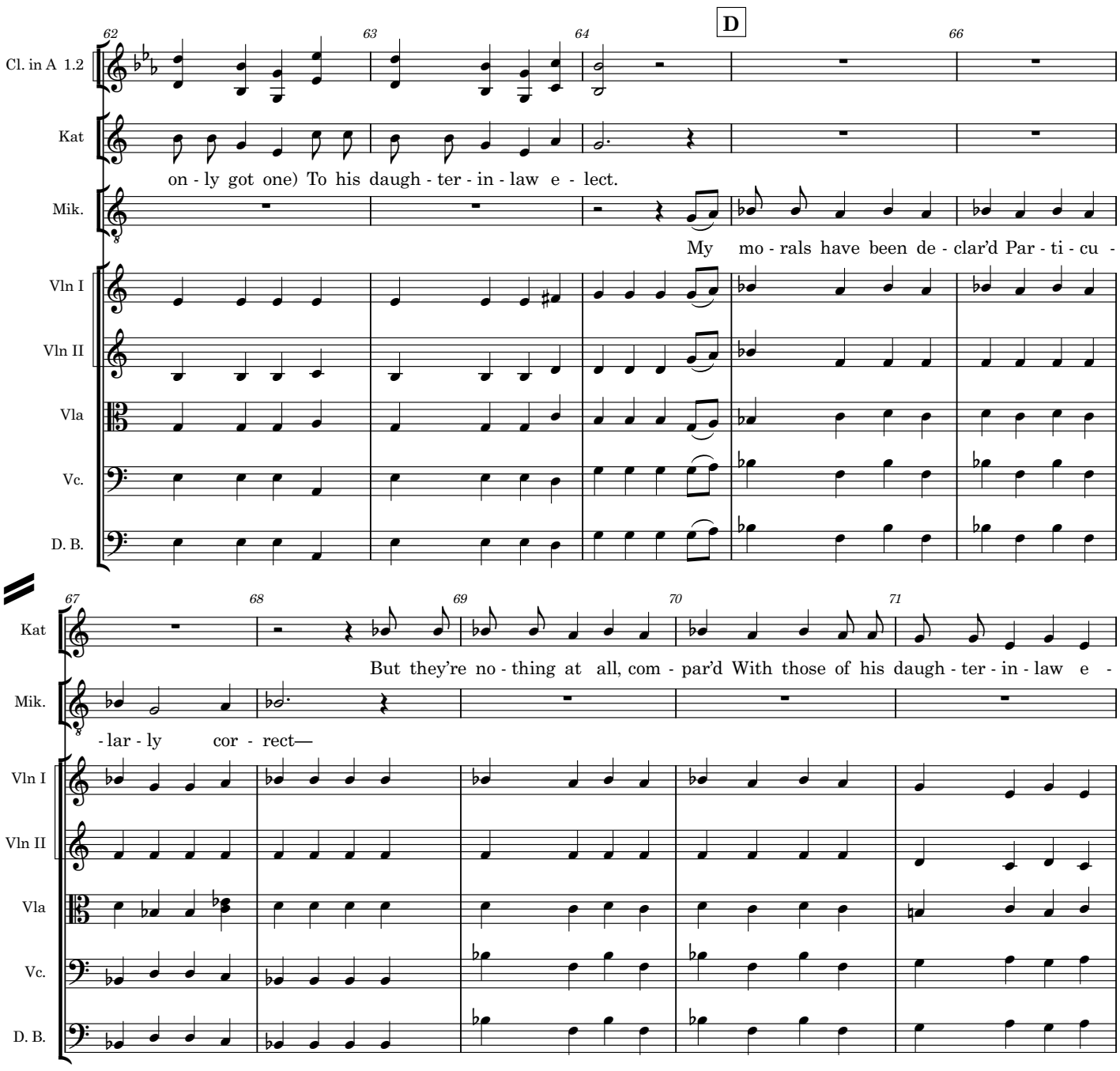


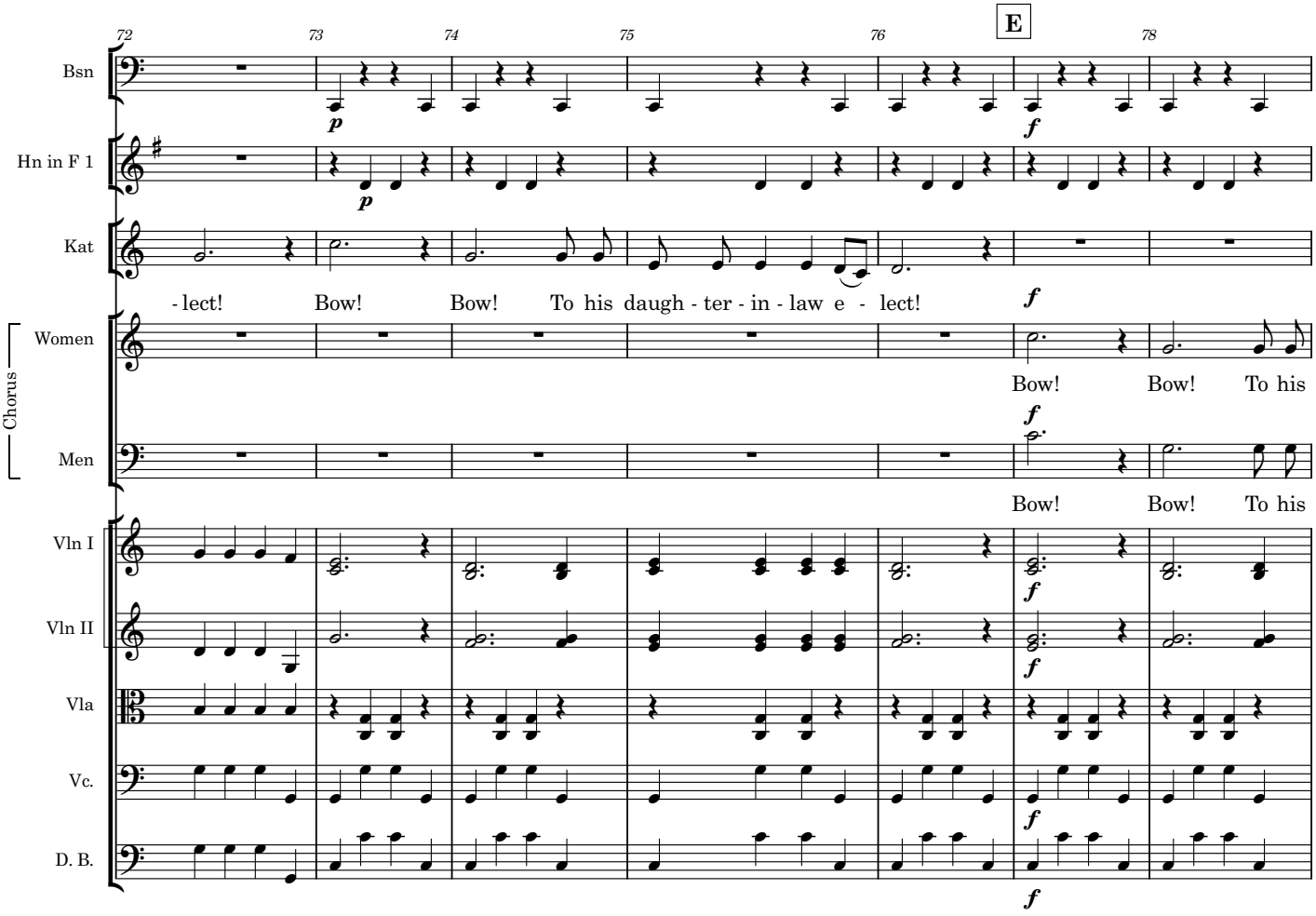

A
Sgl Flute
Ob.
Cl. in A 1 2
Bsn
Chorus Women
Mi - ya sa - ma, Mi - ya sa - ma, On n'm - ma no
Men
Mi - ya sa - ma, Mi - ya sa - ma, On n'm - ma no
Vln I
Vln II
Vla
Vc.
D. B.
Sgl Flute
Ob.
Cl. in A 1.2
Bsn
Chorus Women
ma - yé ni, Pi - ra - Pi - ra su - ru no wa Nan gia_ na._____ To - ko ton - ya - ré, ton - ya - ré
Men
ma - yé ni, Pi - ra - Pi - ra su - ru no wa Nan gia_ na._____ To - ko ton - ya - ré, ton - ya - ré

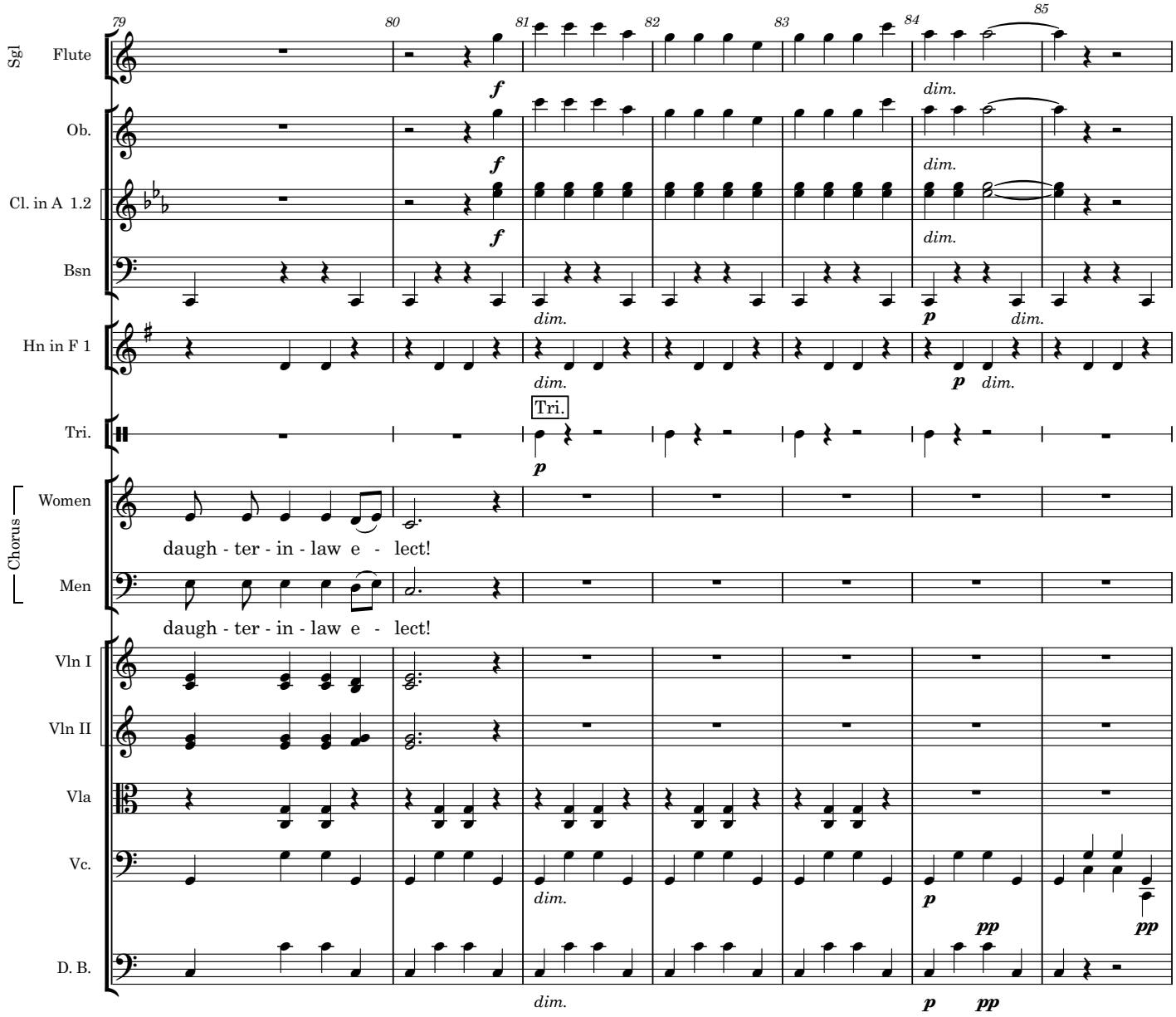

B
Sgl Flute
Ob.
Cl. in A 1.2
Bsn
Cr. Cym. B. Dr.
Chorus Women
na!
Mi - ya sa - ma, Mi - ya sa - ma,
Men
na!
Mi - ya sa - ma, Mi - ya sa - ma,
Vln I
Vln II
Vla
Vc.
D. B.
Sgl Flute
Ob.
Cl. in A 1 2
Bsn
Chorus Women
On n'm - ma no ma - yé ni, Pi - ra - Pi - ra su - ru no wa Nan gia_ na. To - ko ton - ya - ré,
Men
On n'm - ma no ma - yé ni, Pi - ra - Pi - ra su - ru no wa Nan gia_ na. To - ko ton - ya - ré,

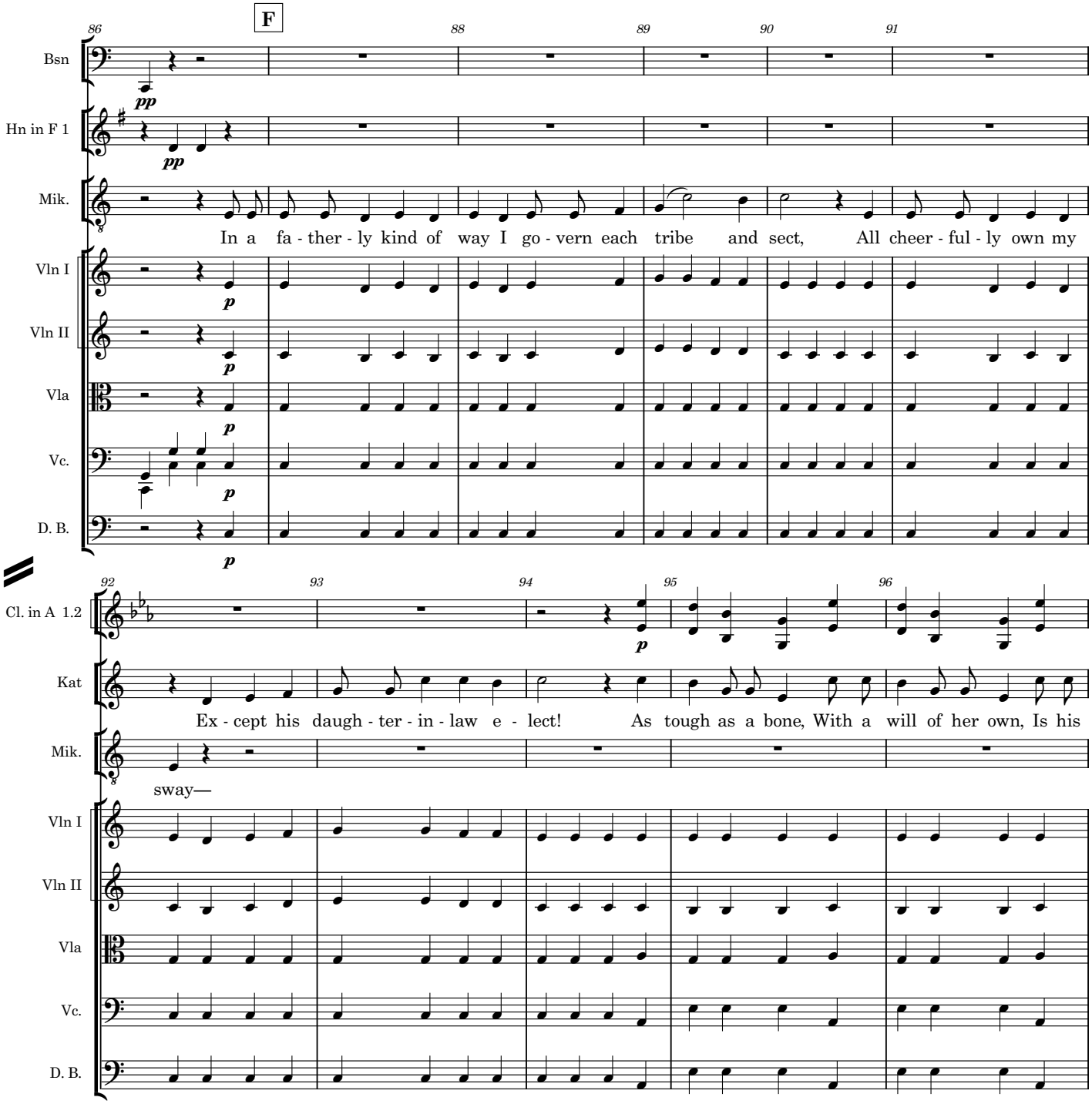

41
42
43
44
45
46
47
48
49
Sgl
Flute
Ob.
Cl. in A 1.2
Bsn
Cr. Cym.
B. Dr.
Mik.
Chorus
Women
Men
ton - ya - ré na!
ton - ya - ré na!
Vln I
Vln II
Vla
Vc.
D. B.
f
1.
2.

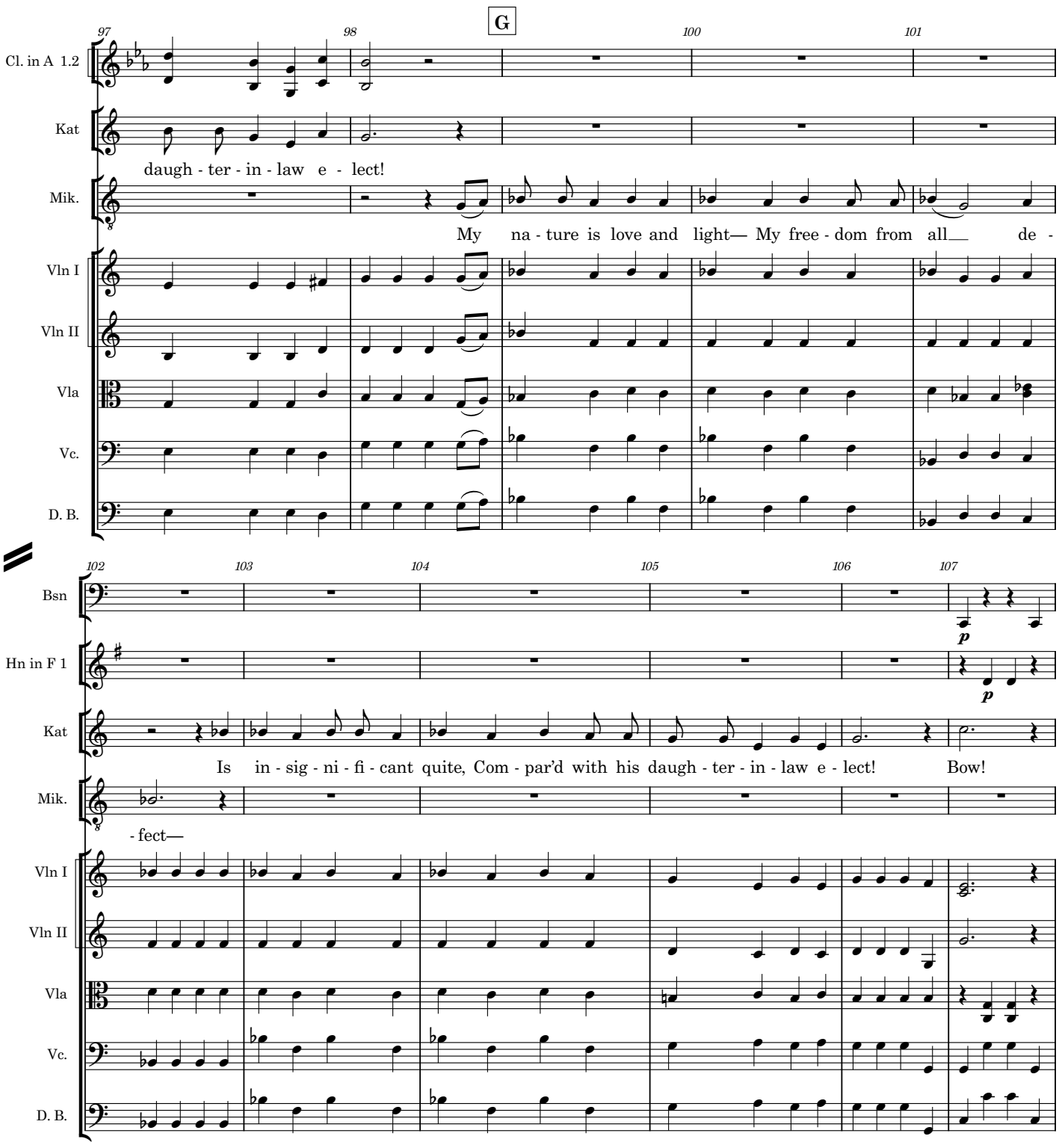

C
Cl. in A 1 2
Bsn
Cr. Cym. B. Dr.
Mik.
Vln I
Vln II
Vla
Vc.
D. B.
Kat
From ev - 'ry kind of man O - be - dience I___ ex - pect; I'm the
And I'm his daugh - ter - in - law e - lect! He'll mar - ry his son (He's
Em - p'ror of Ja - pan—
dim.
p
f

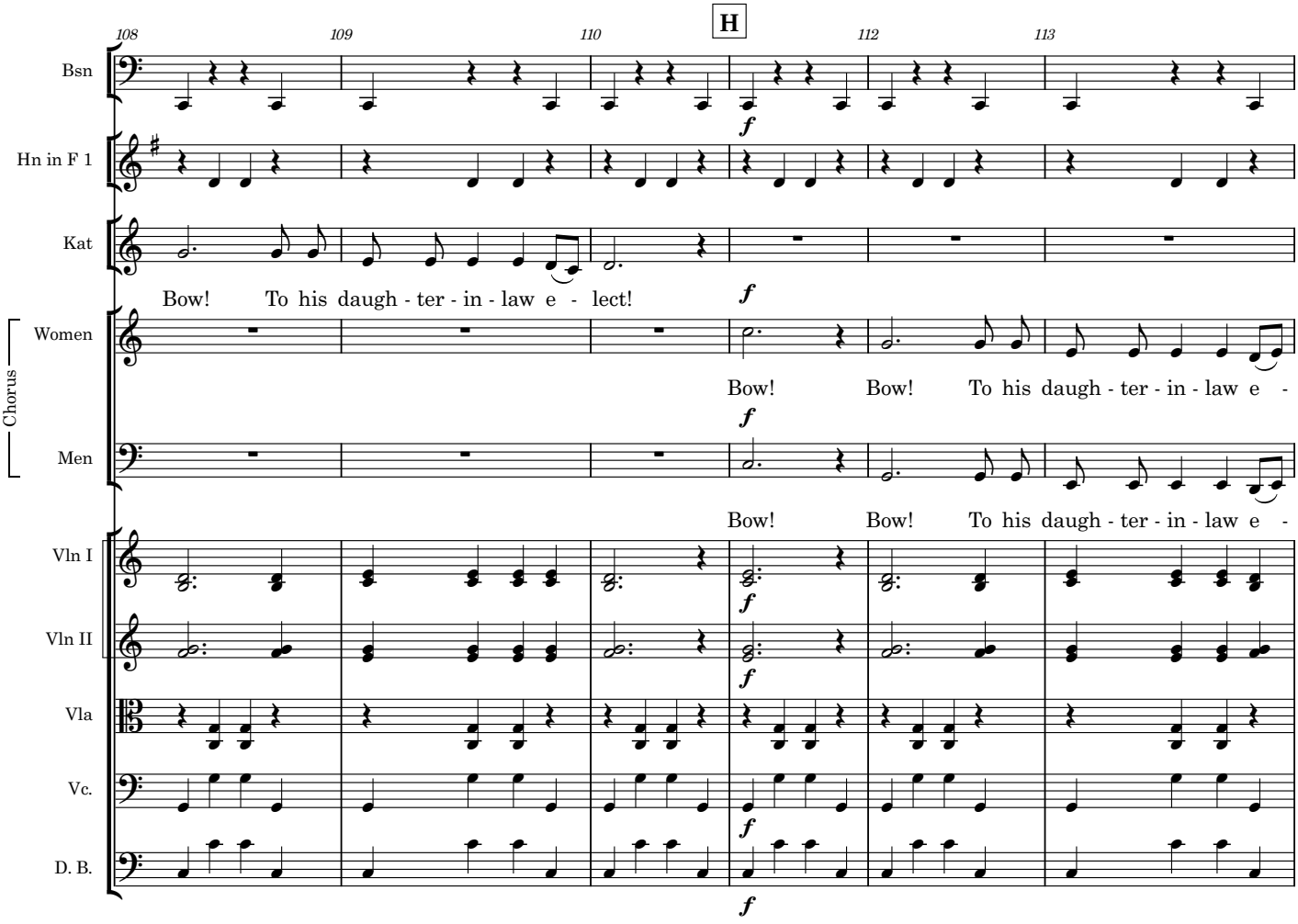

D
Cl. in A 1.2
Kat
on - ly got one) To his daugh - ter - in - law e - lect.
Mik.
My mo - rals have been de - clar'd Par - ti - cu -
Vln I
Vln II
Vla
Vc.
D. B.
Kat
But they're no - thing at all, com - par'd With those of his daugh - ter - in - law e -
Mik.
- lar - ly cor - rect—
Vln I
Vln II
Vla
Vc.
D. B.

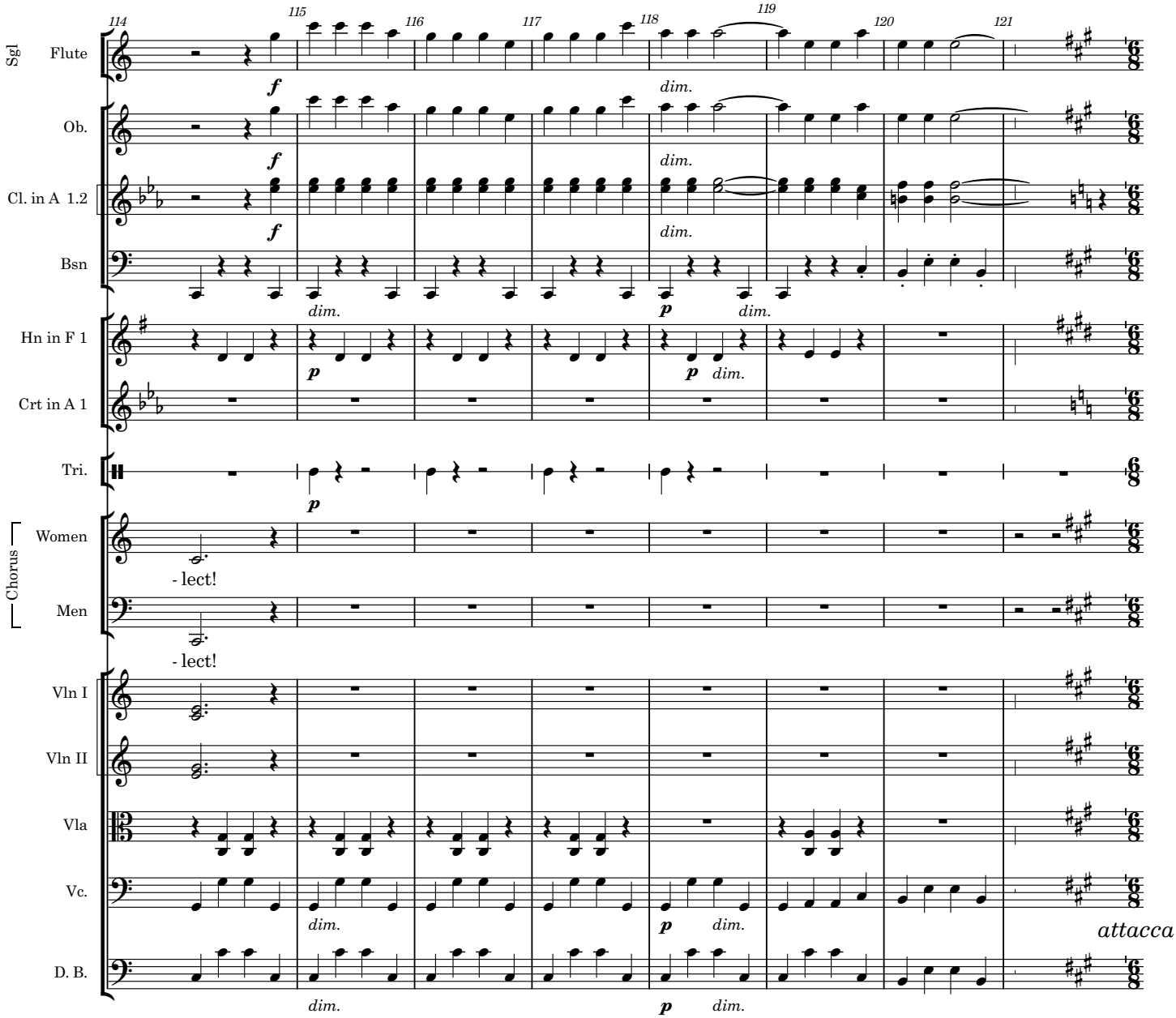

72
73
74
75
76
E
78
Bsn
Hn in F 1
Kat
- lect! Bow! Bow! To his daugh - ter - in - law e - lect!
Chorus
Women
Bow! Bow! To his
Men
Bow! Bow! To his
Vln I
Vln II
Vla
Vc.
D. B.


79
80
81
82
83
84
85
Sgl
Flute
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Tri.
Chorus
Women
Men
Vln I
Vln II
Vla
Vc.
D. B.
f
dim.
p
Tri.
daugh - ter - in - law e - lect!
daugh - ter - in - law e - lect!
pp


F
86
88
89
90
91
Bsn
pp
Hn in F 1
pp
Mik.
In a fa - ther - ly kind of way I go - vern each tribe and sect, All cheer - ful - ly own my
Vln I
Vln II
Vla
Vc.
D. B.
p
92
93
94
95
96
Cl. in A 1.2
Kat
Ex - cept his daugh - ter - in - law e - lect! As tough as a bone, With a will of her own, Is his
Mik.
sway—
Vln I
Vln II
Vla
Vc.
D. B.


G
97
98
100
101
Cl. in A 1.2
Kat
daugh - ter - in - law e - lect!
Mik.
My na - ture is love and light— My free - dom from all— de -
Vln I
Vln II
Vla
Vc.
D. B.
102
103
104
105
106
107
Bsn
p
Hn in F 1
p
Kat
Is in - sig - ni - fi - cant quite, Com - par'd with his daugh - ter - in - law e - lect! Bow!
Mik.
- fect—
Vln I
Vln II
Vla
Vc.
D. B.


108
109
110
H
112
113
Bsn
Hn in F 1
Kat
Bow! To his daugh - ter - in - law e - lect!
Chorus
Women
Bow! Bow! To his daugh - ter - in - law e -
Men
Bow! Bow! To his daugh - ter - in - law e -
Vln I
Vln II
Vla
Vc.
D. B.
f

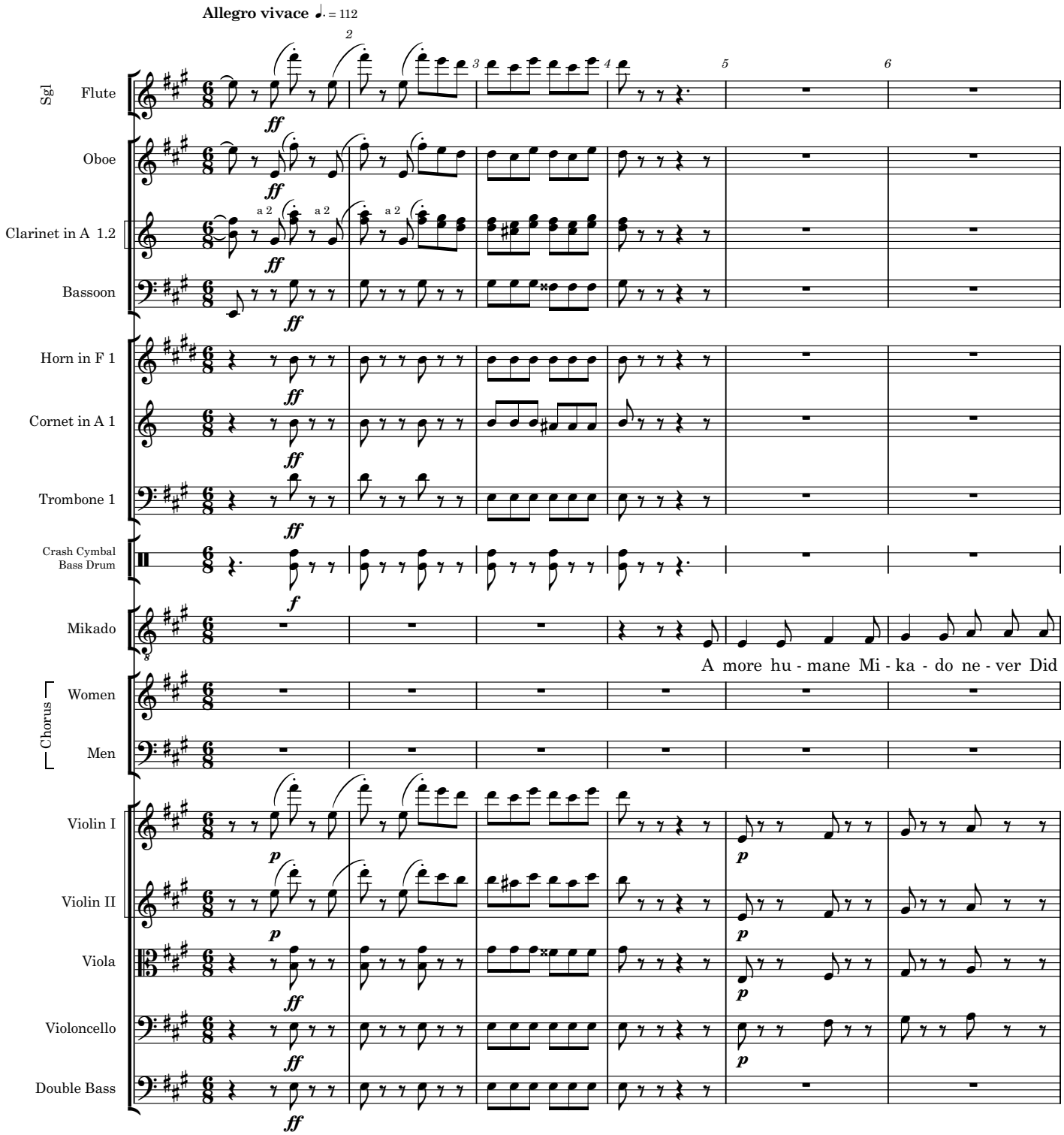

114
115
116
117
118
119
120
121
Sgl
Flute
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Crt in A 1
Tri.
Chorus
Women
Men
Vln I
Vln II
Vla
Vc.
D. B.
f
dim.
p
- lect!
attacca

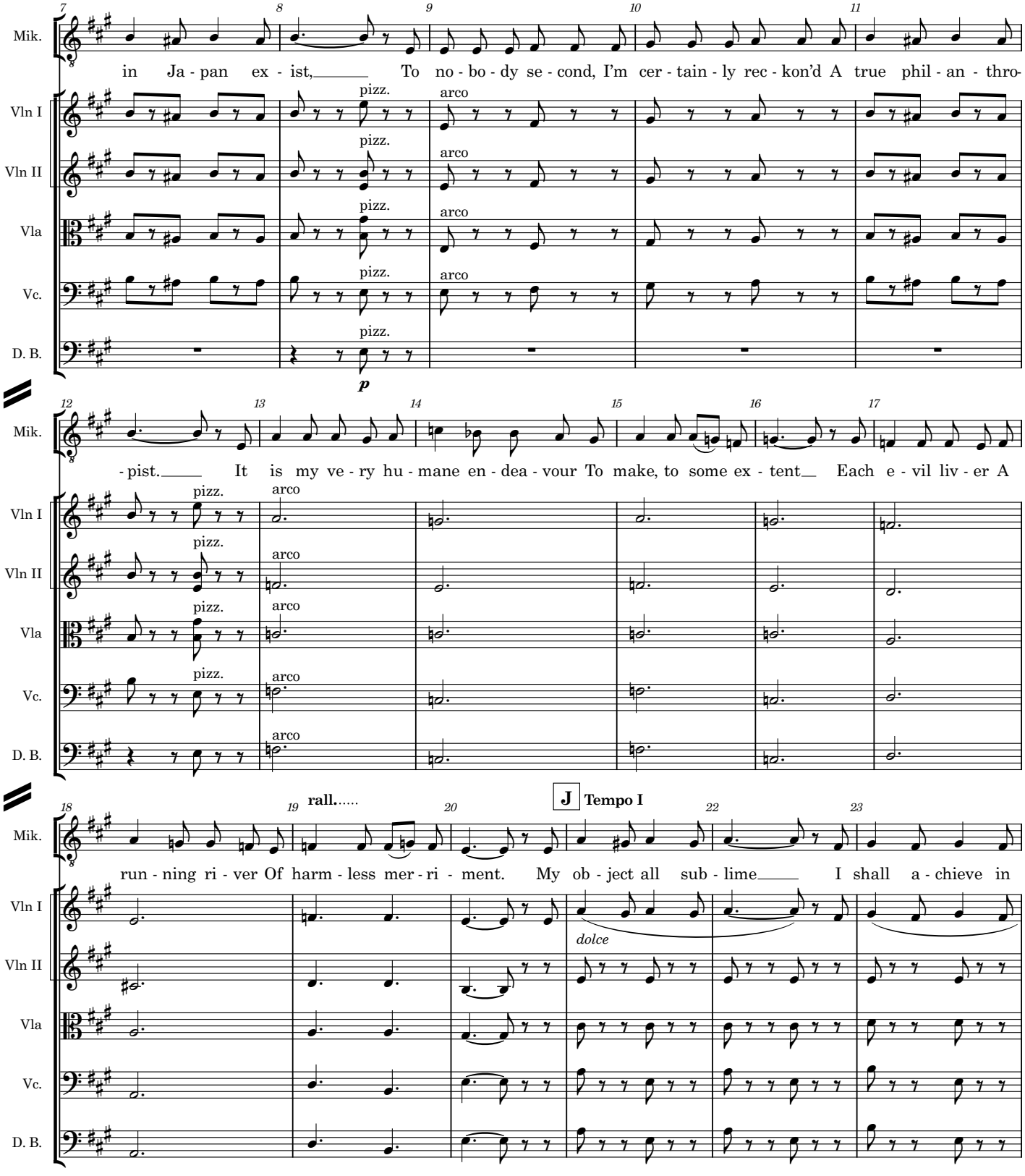
The Mikado
17. A more humane Mikado

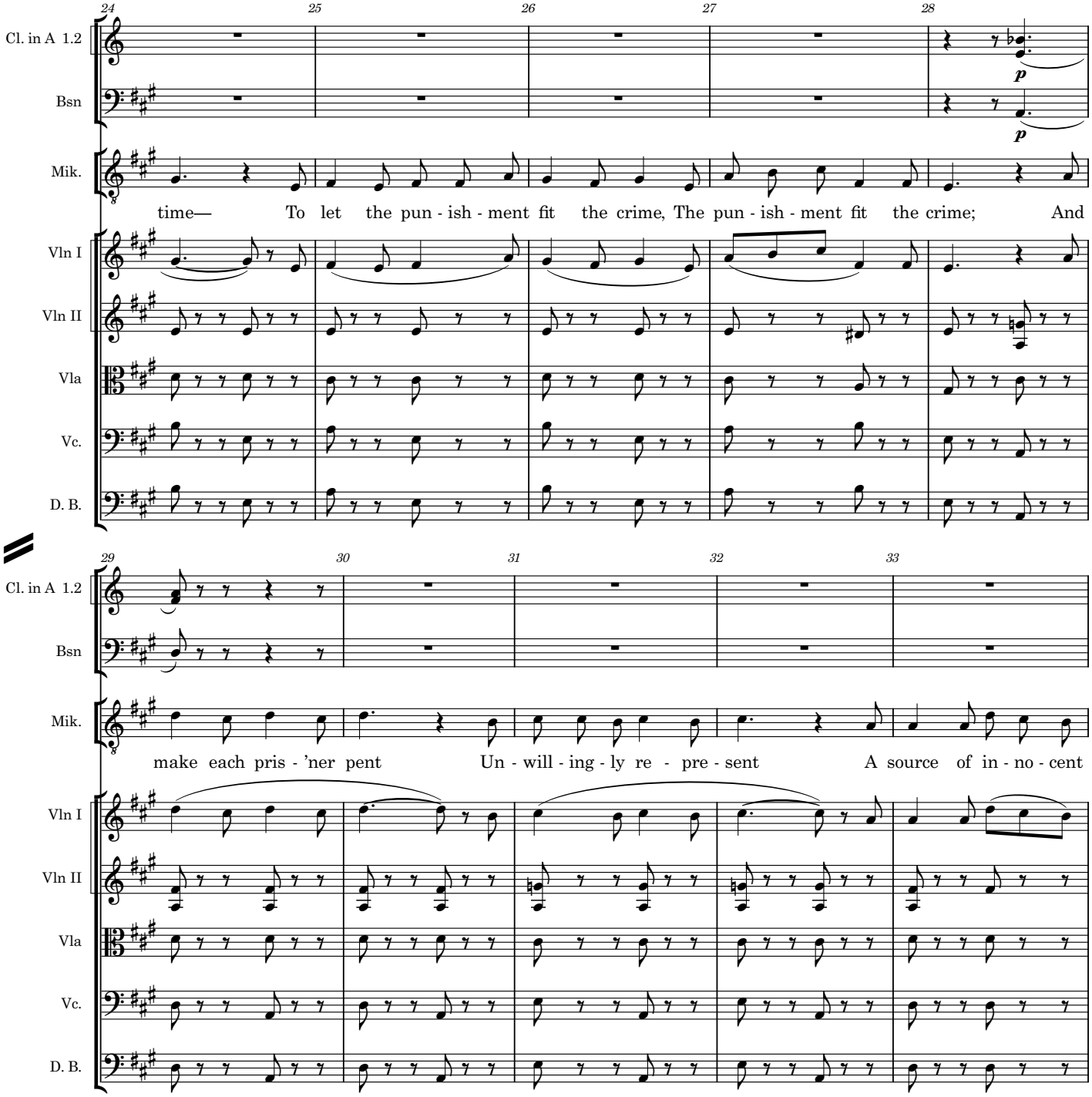
Mikado and chorus

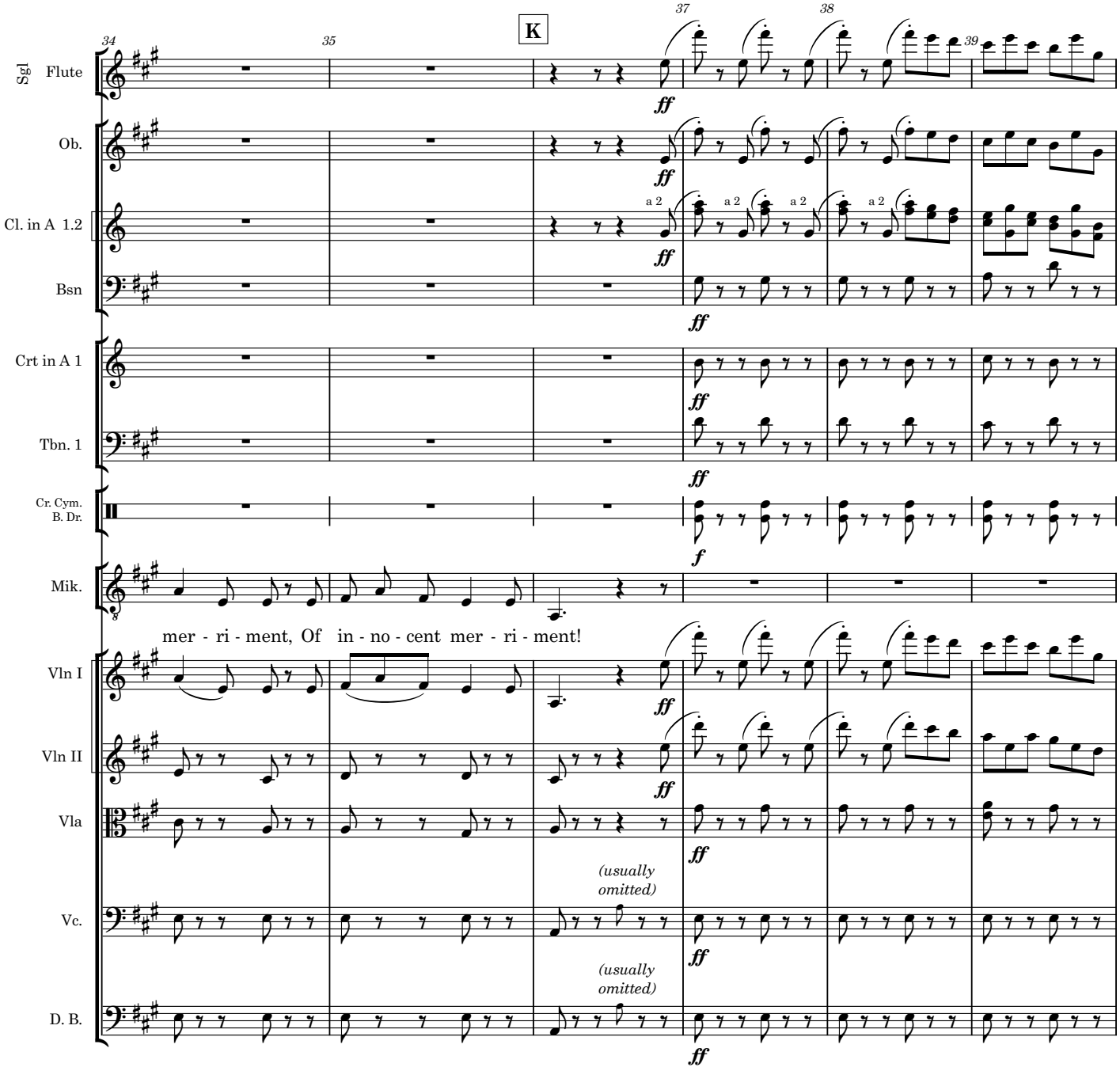
W S Gilbert

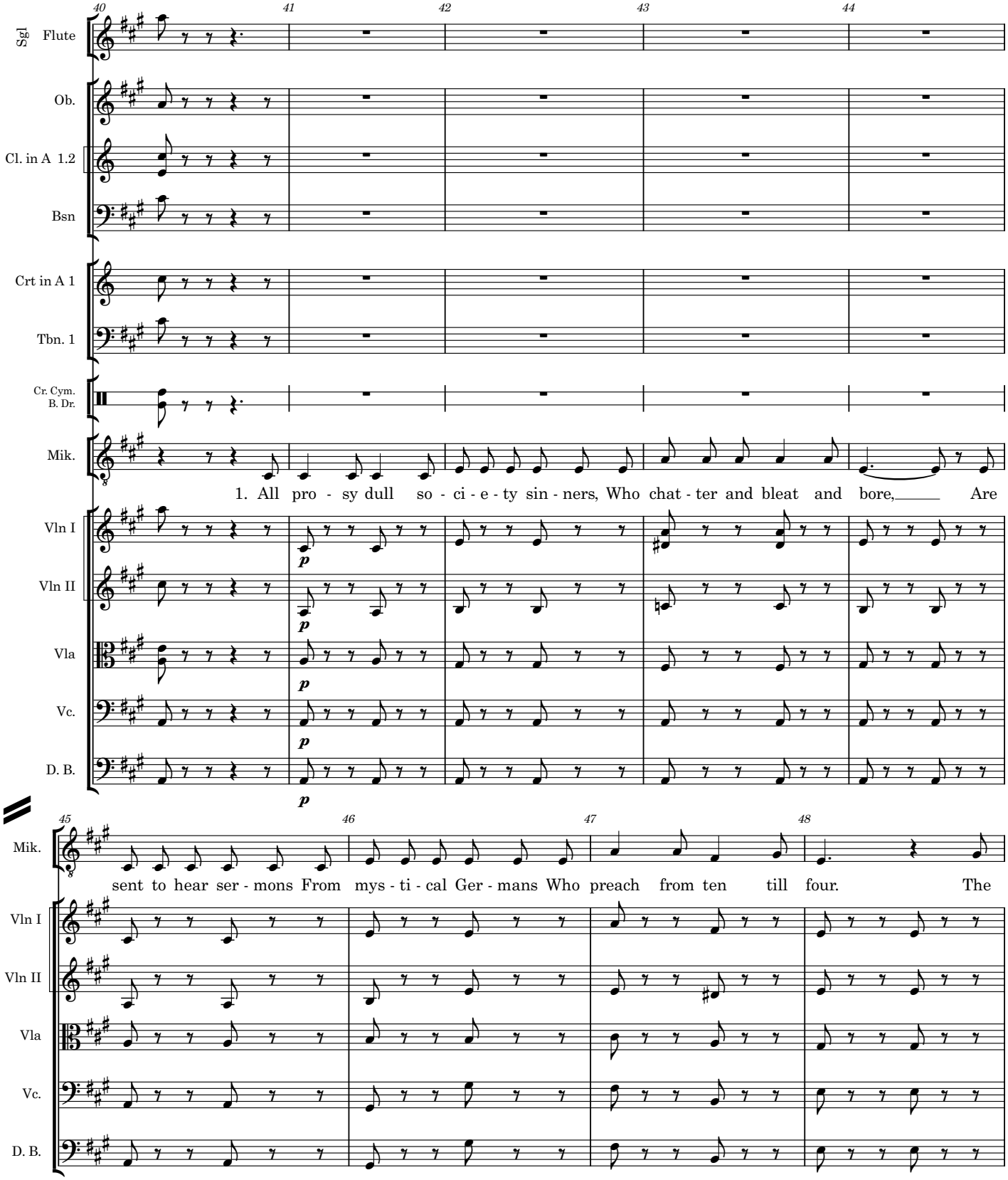
Arthur Sullivan

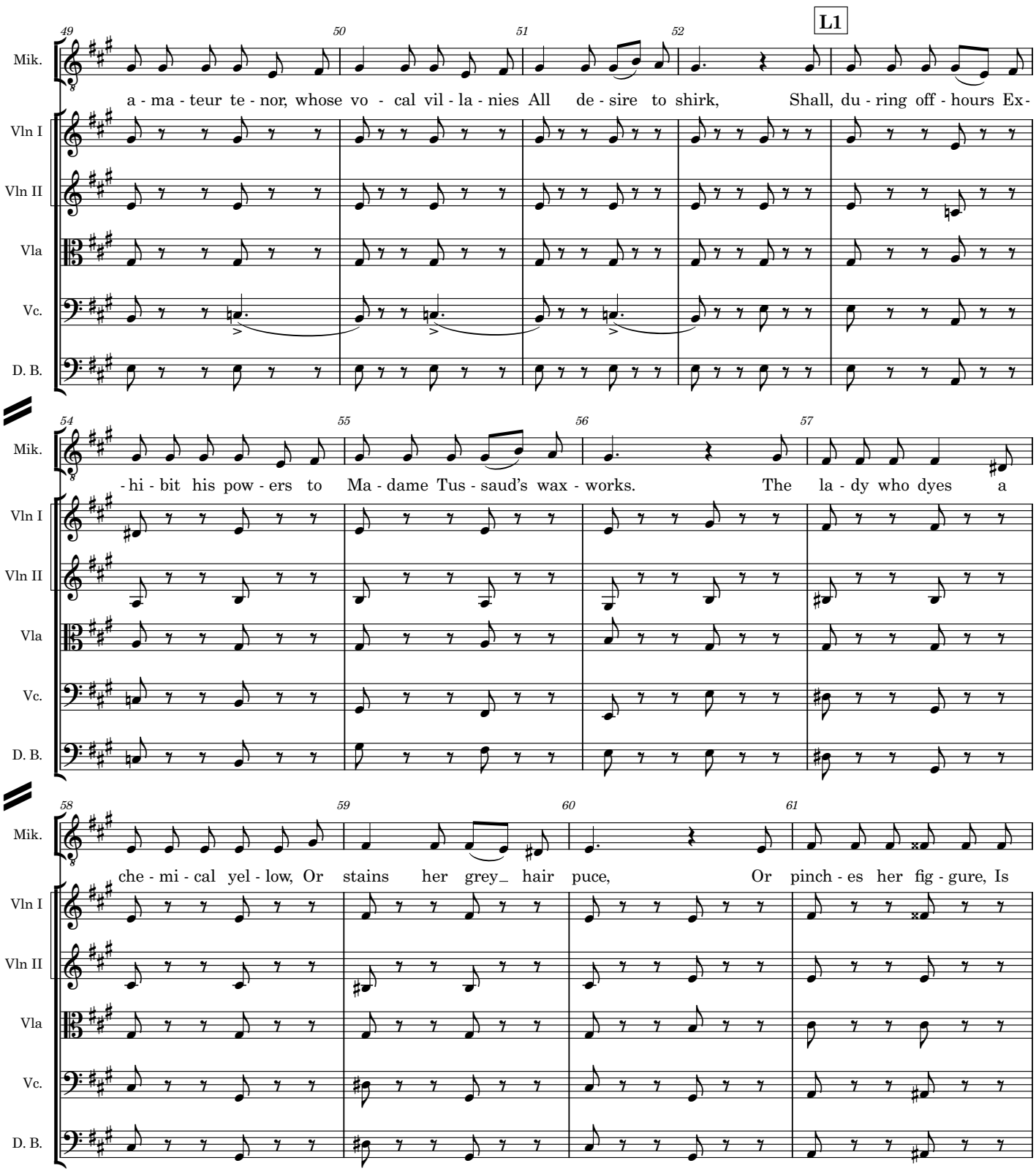


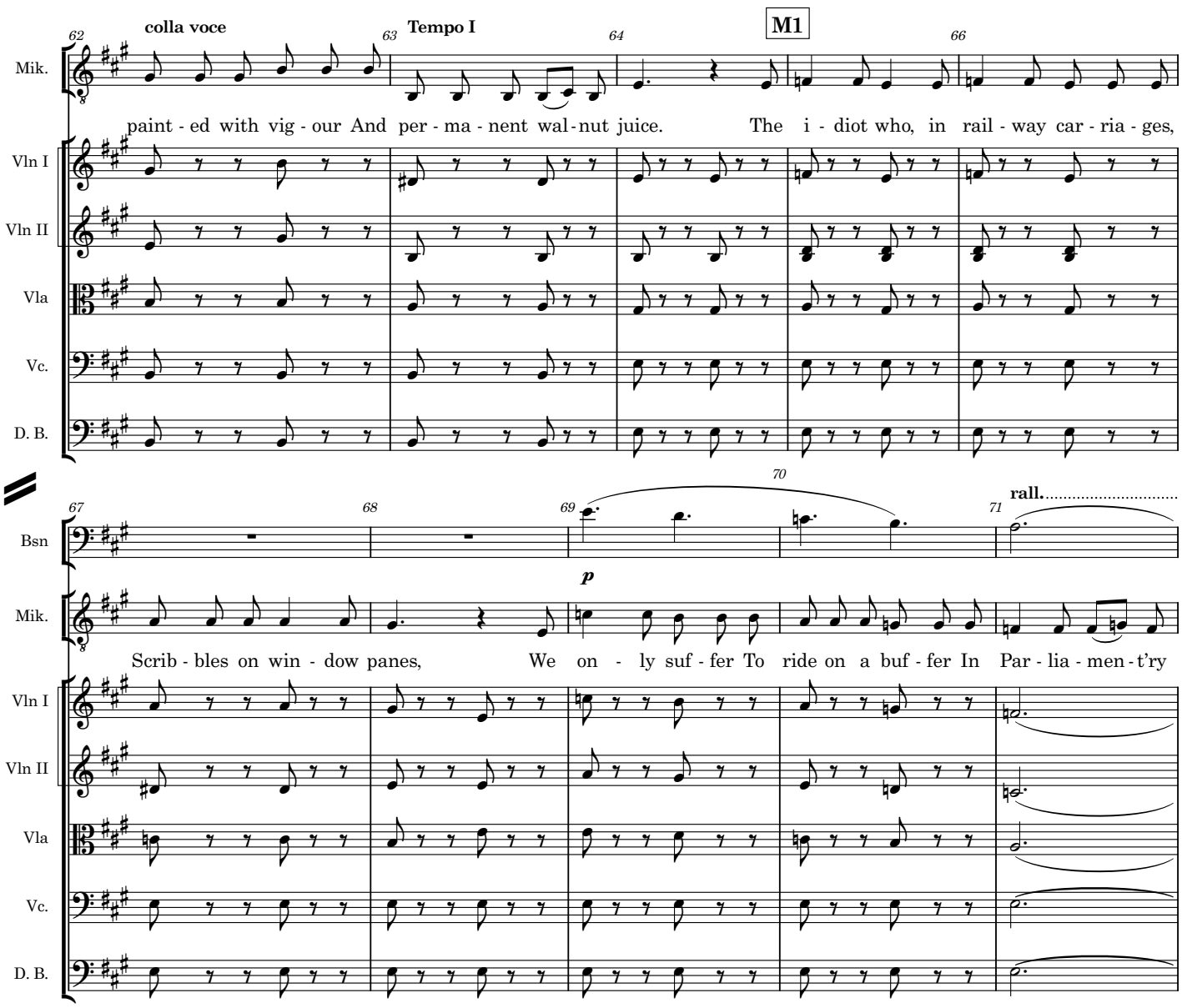

Mik.
in Ja - pan ex - ist, To no - bo - dy se - cond, I'm cer - tain - ly rec - kon'd A true phil - an - thro-
Vln I
Vln II
Vla
Vc.
D. B.
pizz.
arco
p
- pist. It is my ve - ry hu - mane en - dea - vour To make, to some ex - tent Each e - vil liv - er A
rall.
J
Tempo I
run - ning ri - ver Of harm - less mer - ri - ment. My ob - ject all sub - lime I shall a - chieve in
dolce

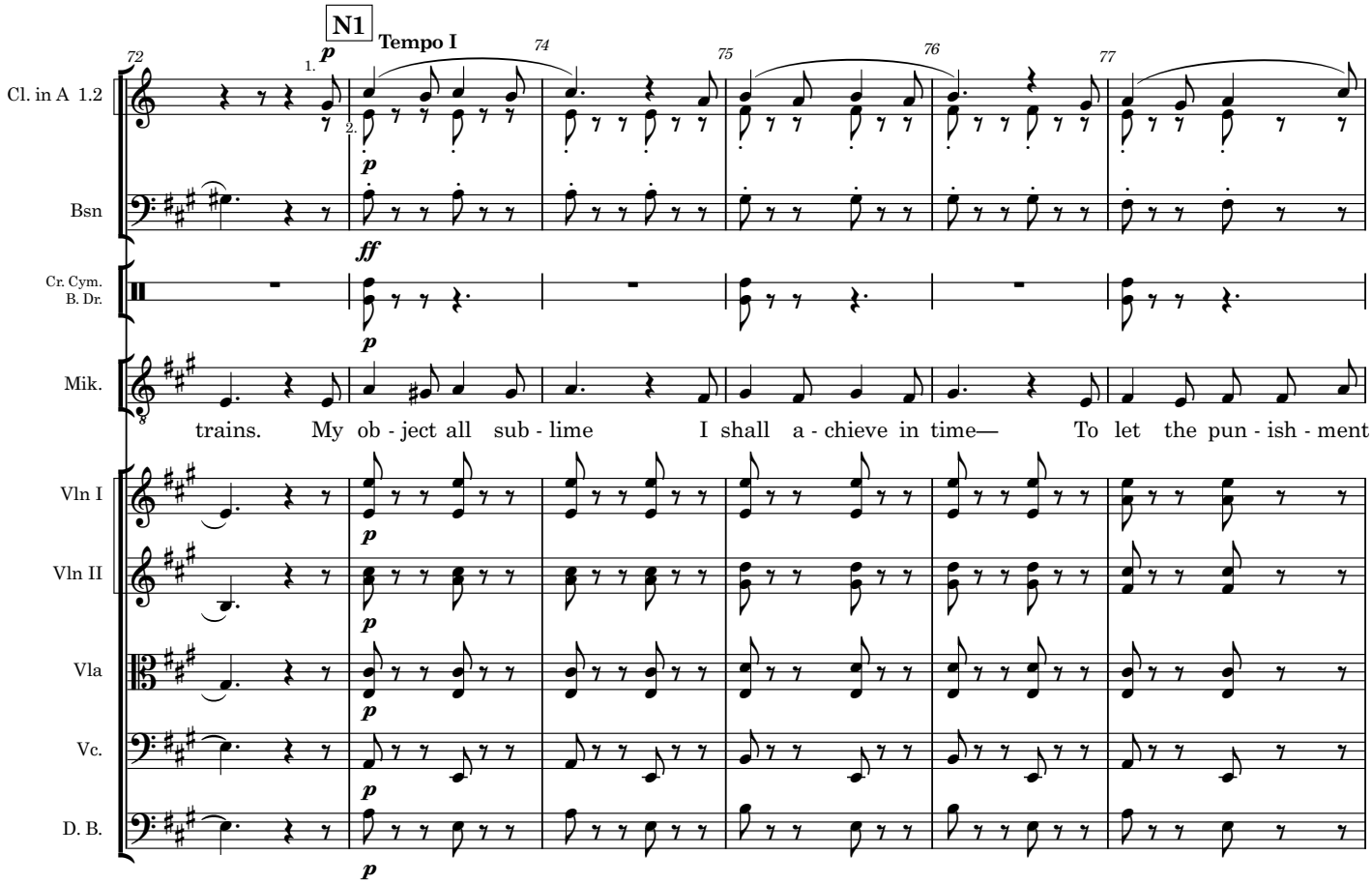

24
25
26
27
28
Cl. in A 1.2
Bsn
Mik.
time— To let the pun - ish - ment fit the crime, The pun - ish - ment fit the crime; And
Vln I
Vln II
Vla
Vc.
D. B.
p
p
29
30
31
32
33
Cl. in A 1.2
Bsn
Mik.
make each pris - 'ner pent Un - will - ing - ly re - pre - sent A source of in - no - cent
Vln I
Vln II
Vla
Vc.
D. B.

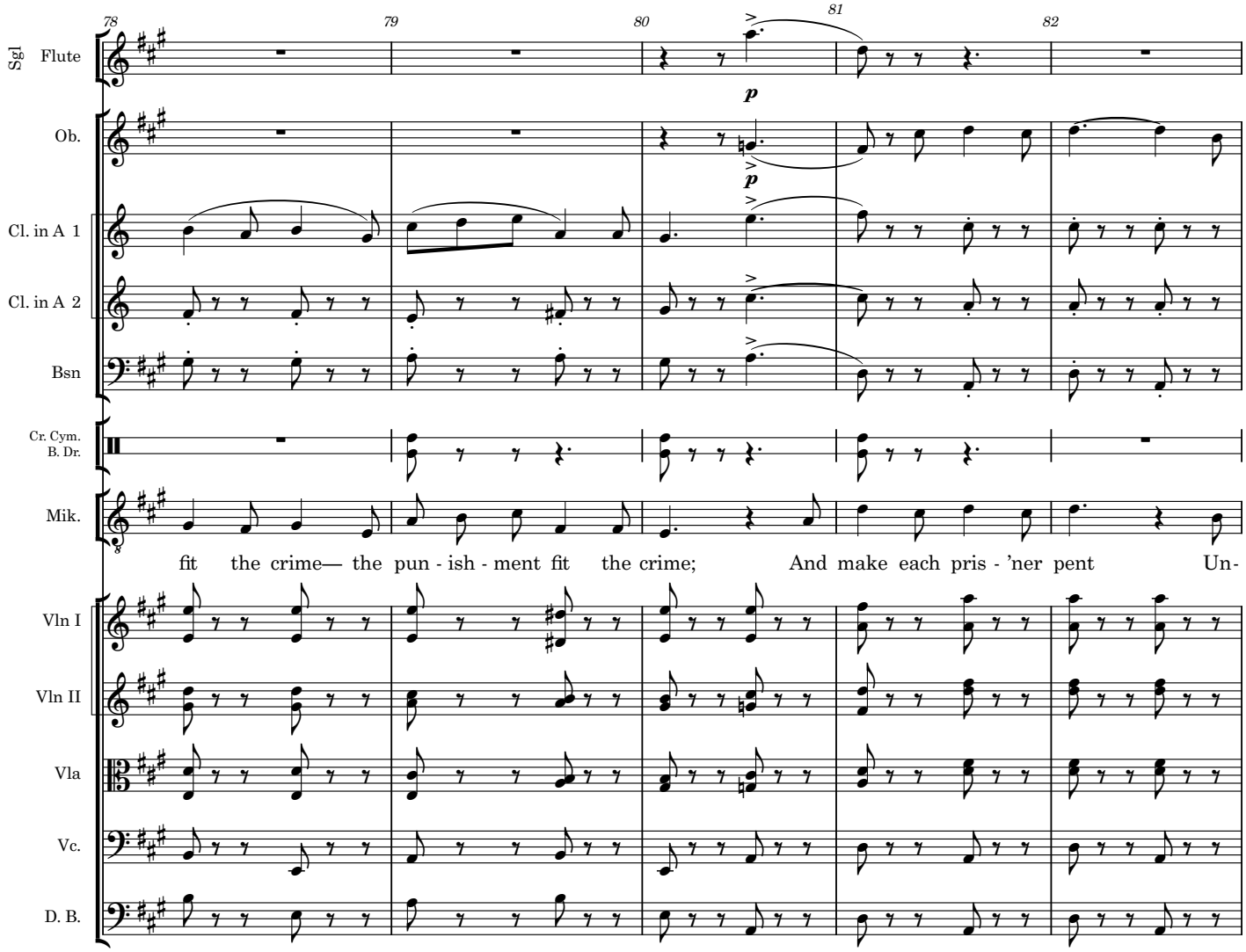

34
35
K
37
38
39
Sgl Flute
Ob.
Cl. in A 1.2
Bsn
Crt in A 1
Tbn. 1
Cr. Cym.
B. Dr.
Mik.
mer - ri - ment, Of in - no - cent mer - ri - ment!
Vln I
Vln II
Vla
Vc.
D. B.
ff
f
a 2
(usually omitted)
(usually omitted)

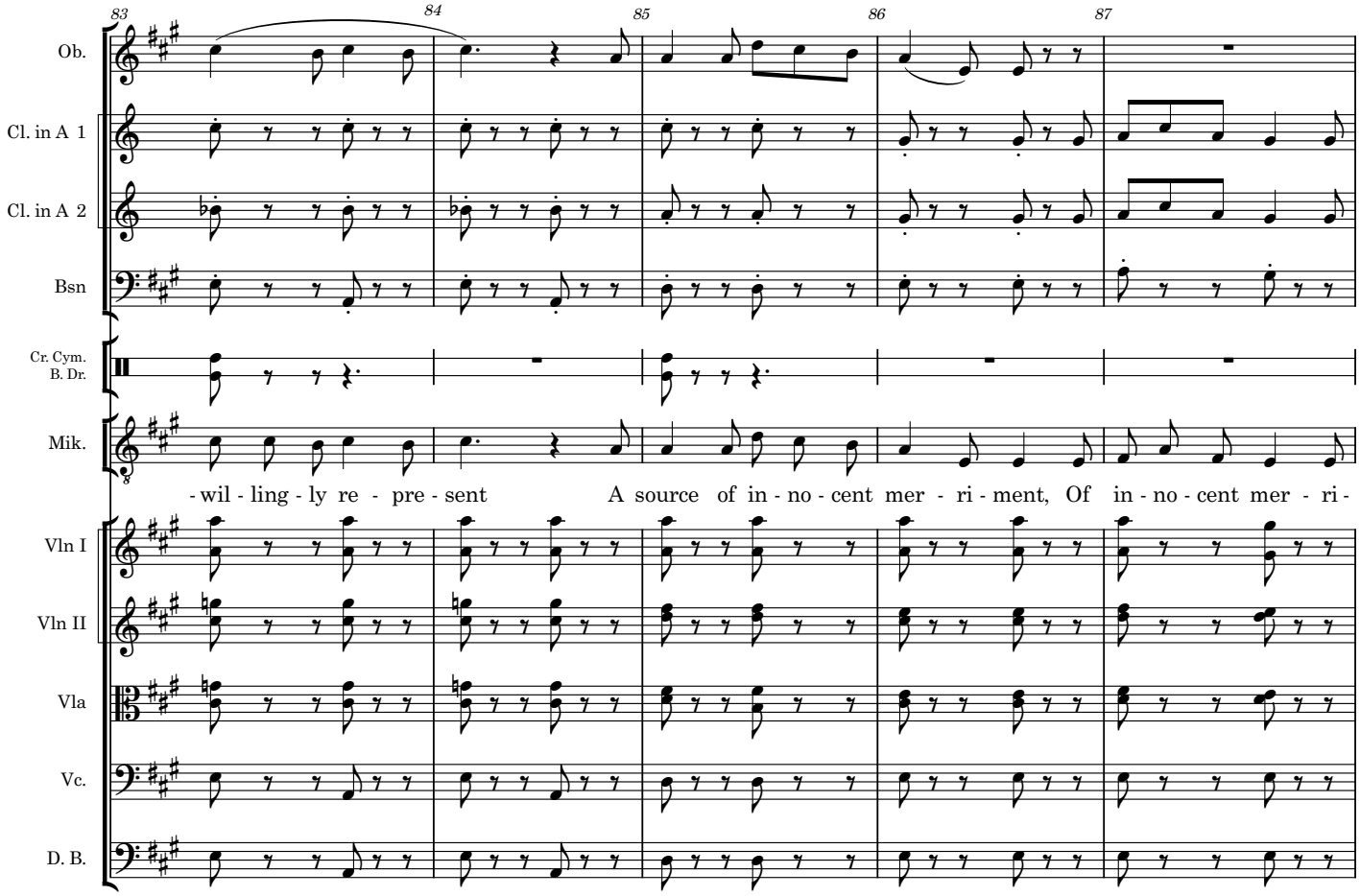

Sgl Flute
Ob.
Cl. in A 1.2
Bsn
Crt in A 1
Tbn. 1
Cr. Cym.
B. Dr.
Mik.
1. All pro - sy dull so - ci - e - ty sin - ners, Who chat - ter and bleat and bore, Are
Vln I
Vln II
Vla
Vc.
D. B.
p
sent to hear ser - mons From mys - ti - cal Ger - mans Who preach from ten till four. The

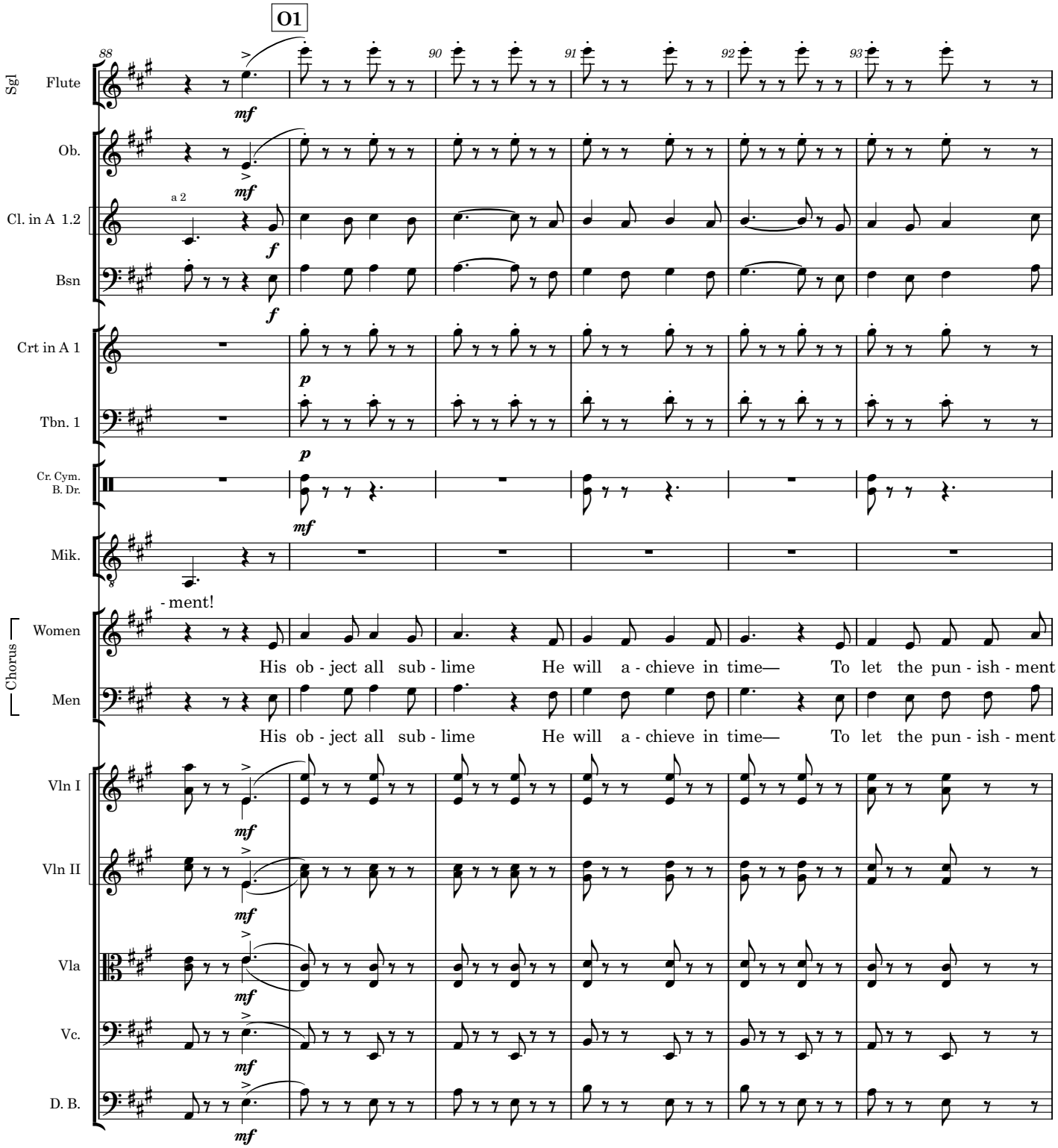

L1
Mik.
Vln I
Vln II
Vla
Vc.
D. B.
a - ma - teur te - nor, whose vo - cal vil - la - nies All de - sire to shirk, Shall, du - ring off - hours Ex-
- hi - bit his pow - ers to Ma - dame Tus - saud's wax - works. The la - dy who dyes a
che - mi - cal yel - low, Or stains her grey_ hair puce, Or pinch - es her fig - gure, Is

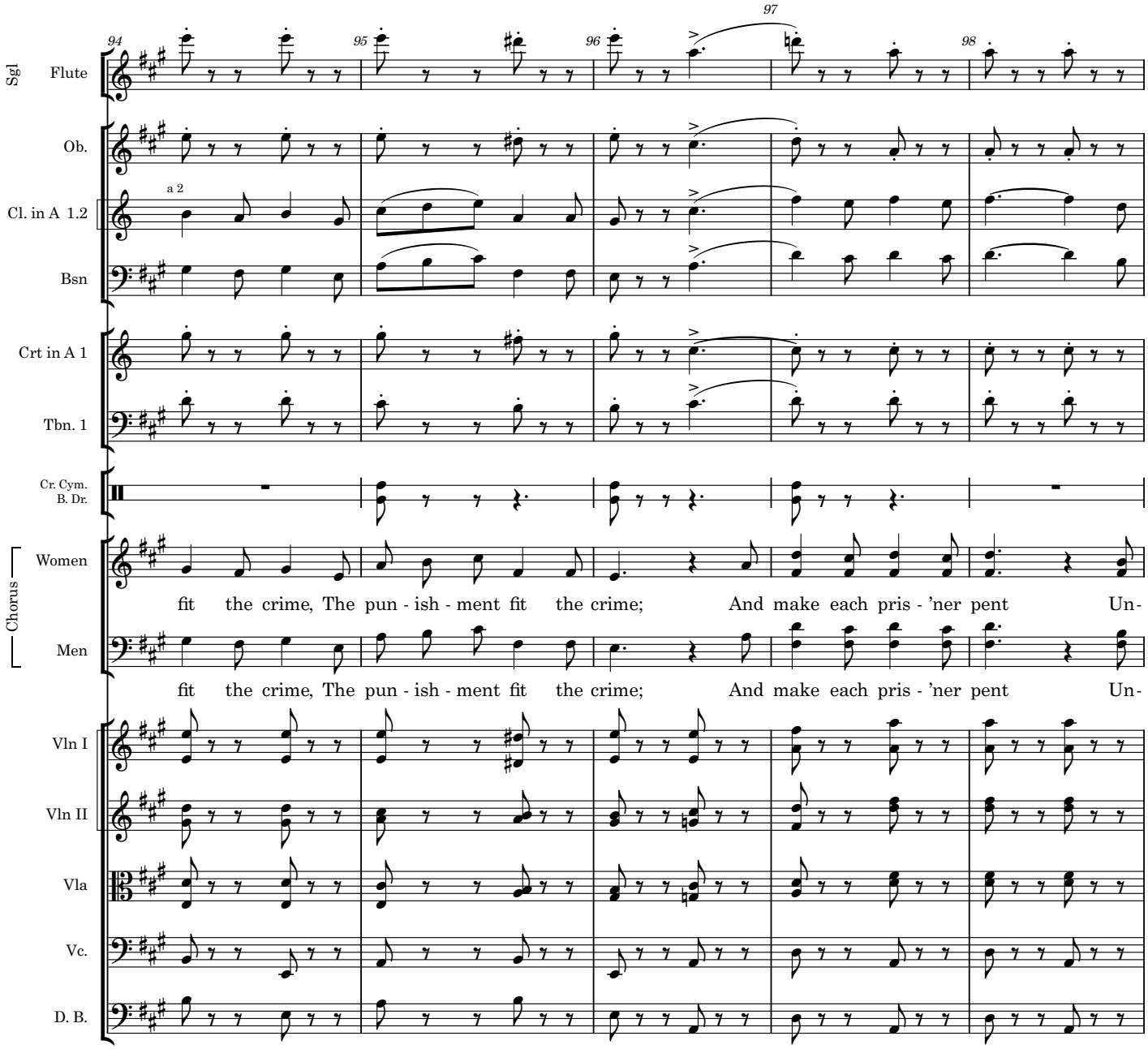

colla voce
Tempo I
M1
Mik.
paint - ed with vig - our And per - ma - nent wal - nut juice. The i - diot who, in rail - way car - ria - ges,
Vln I
Vln II
Vla
Vc.
D. B.
Bsn
p
rall.
Scrib - bles on win - dow panes, We on - ly suf - fer To ride on a buf - fer In Par - lia - men - t'ry

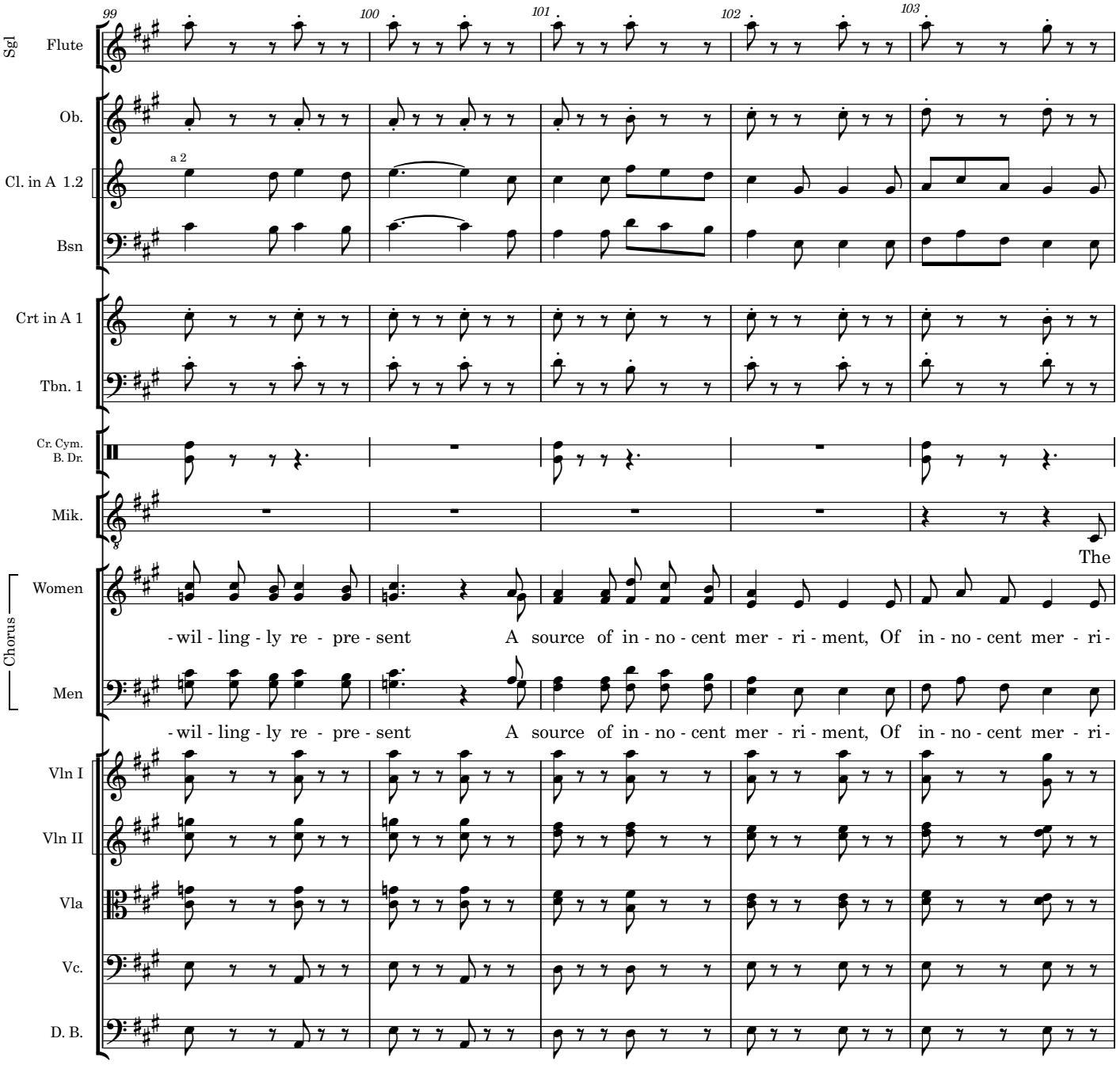

N1
Tempo I
72
74
75
76
77
Cl. in A 1.2
Bsn
Cr. Cym.
B. Dr.
Mik.
trains. My ob - ject all sub - lime I shall a - chieve in time— To let the pun - ish - ment
Vln I
Vln II
Vla
Vc.
D. B.

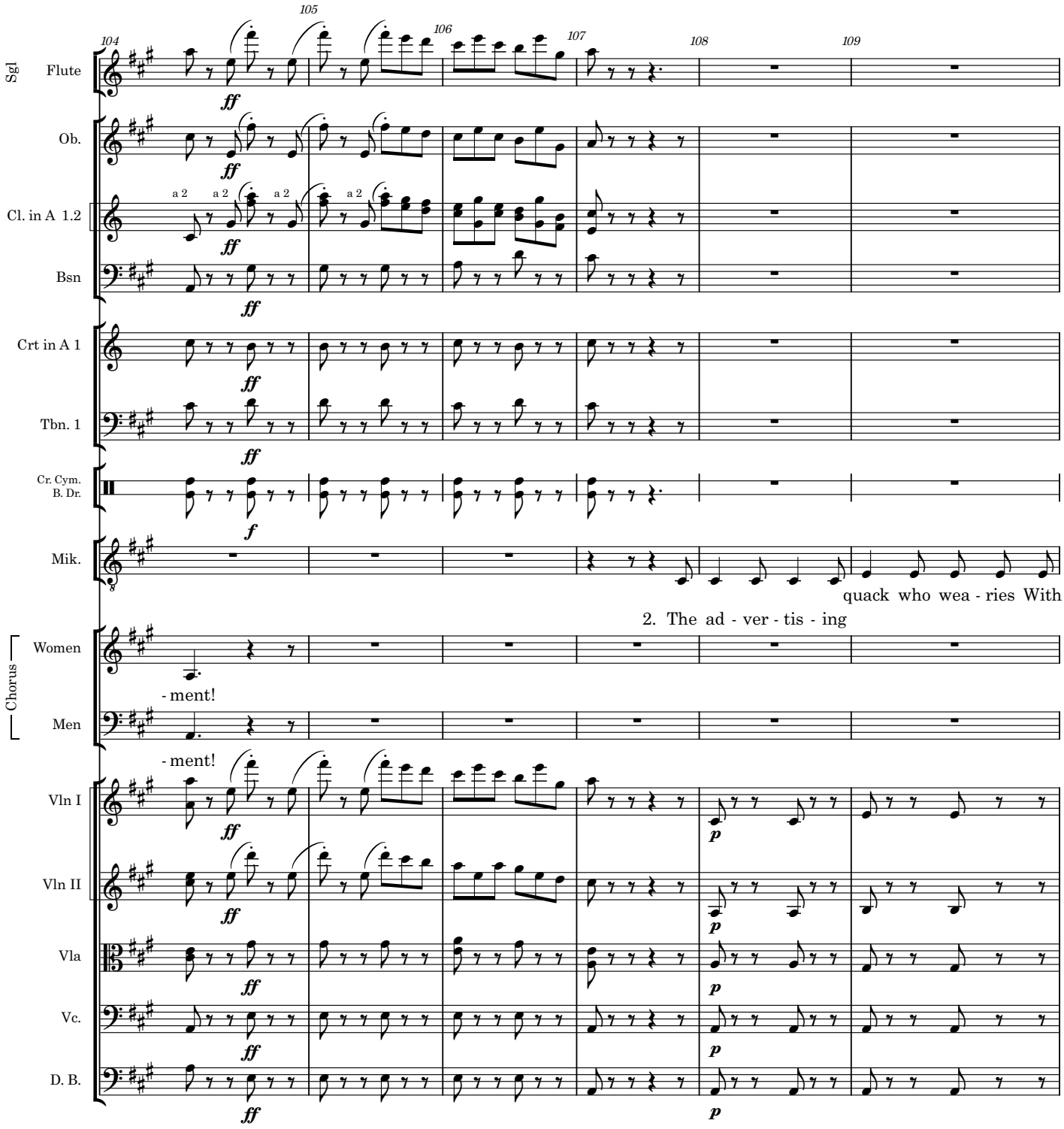

78
79
80
81
82
Sgl Flute
Ob.
Cl. in A 1
Cl. in A 2
Bsn
Cr. Cym.
B. Dr.
Mik.
p
p
fit the crime— the pun - ish - ment fit the crime; And make each pris - 'ner pent Un-
Vln I
Vln II
Vla
Vc.
D. B.

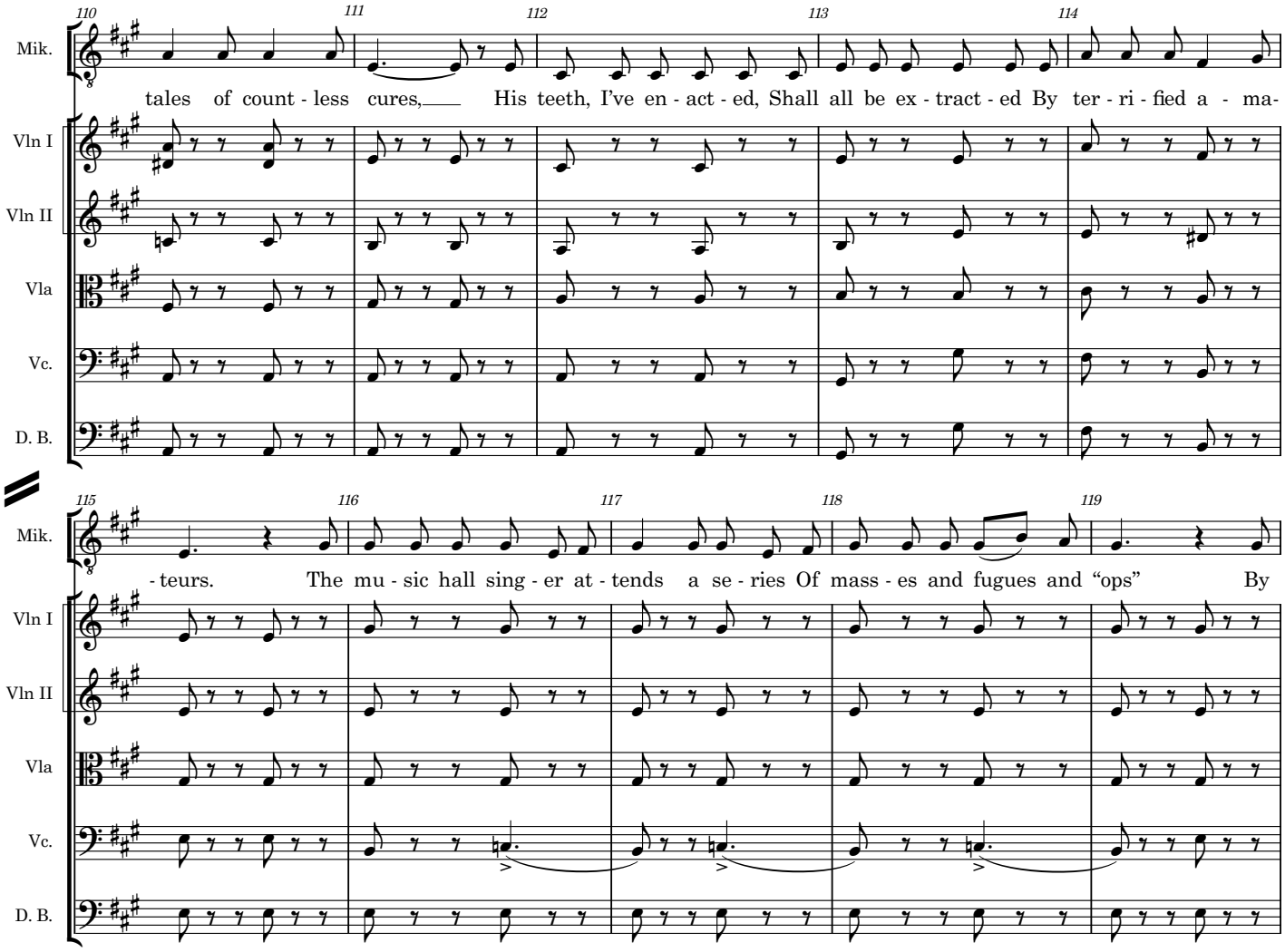

83
84
85
86
87
Ob.
Cl. in A 1
Cl. in A 2
Bsn
Cr. Cym.
B. Dr.
Mik.
- wil - ling - ly re - pre - sent
A source of in - no - cent mer - ri - ment, Of in - no - cent mer - ri -
Vln I
Vln II
Vla
Vc.
D. B.

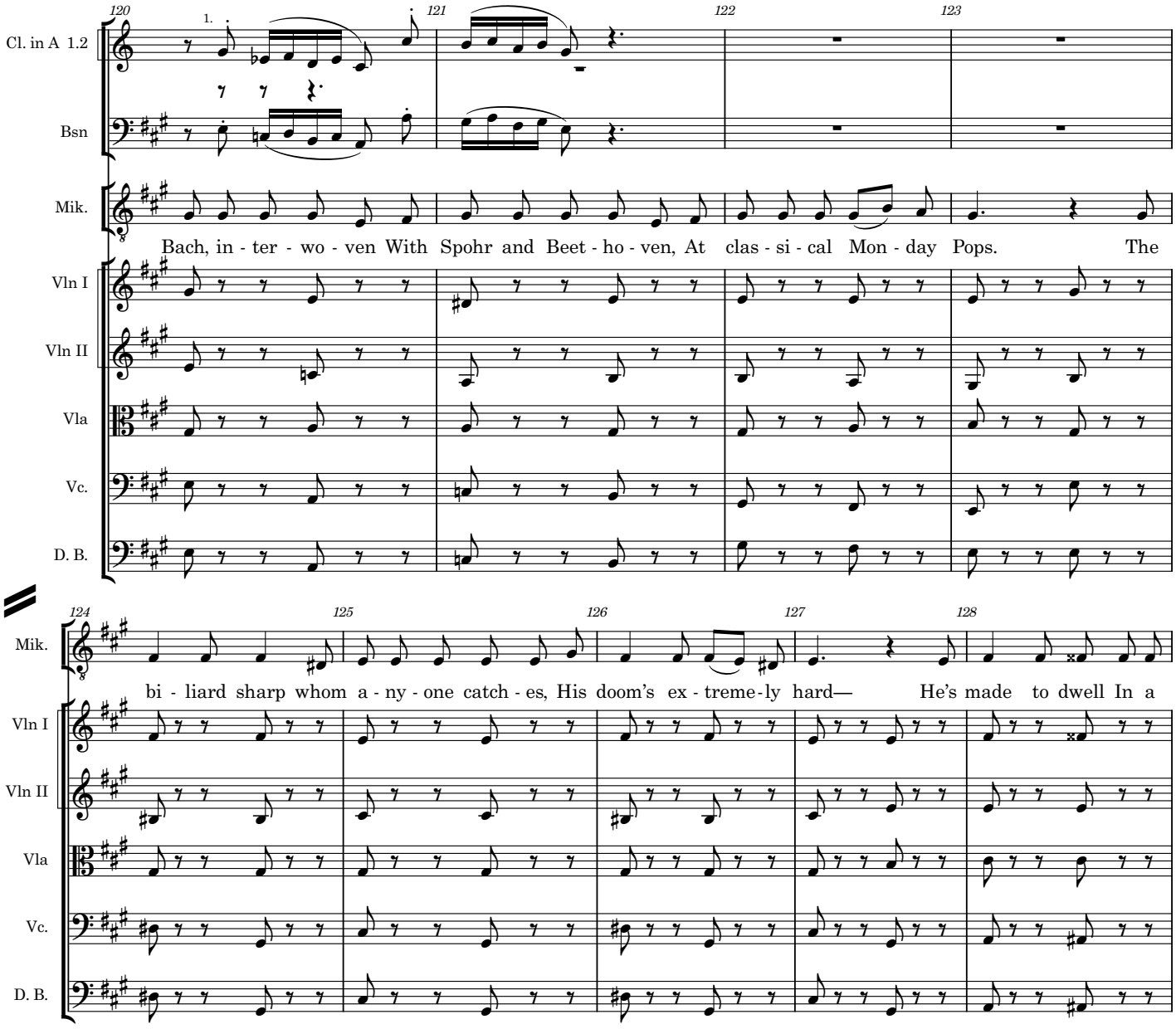

O1
88
90
91
92
93
Sgl
Flute
Ob.
Cl. in A 1.2
a 2
Bsn
Crt in A 1
Tbn. 1
Cr. Cym.
B. Dr.
Mik.
- ment!
Chorus
Women
His ob - ject all sub - lime He will a - chieve in time— To let the pun - ish - ment
Men
His ob - ject all sub - lime He will a - chieve in time— To let the pun - ish - ment
Vln I
Vln II
Vla
Vc.
D. B.
mf
f
p

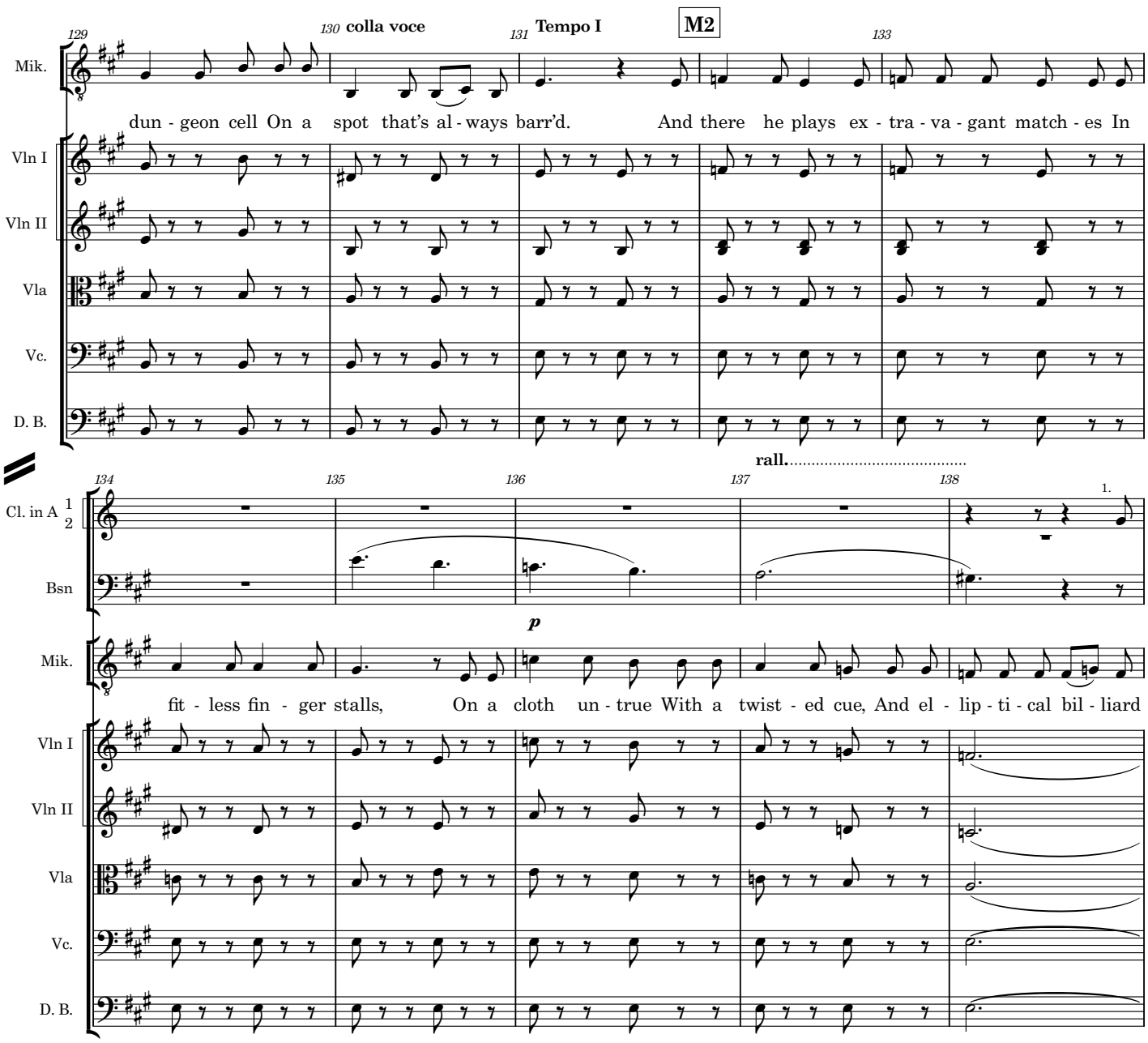

94
95
96
97
98
Sgl
Flute
Ob.
a 2
Cl. in A 1.2
Bsn
Crt in A 1
Tbn. 1
Cr. Cym.
B. Dr.
Chorus
Women
fit the crime, The pun - ish - ment fit the crime; And make each pris - 'ner pent Un-
Men
fit the crime, The pun - ish - ment fit the crime; And make each pris - 'ner pent Un-
Vln I
Vln II
Vla
Vc.
D. B.

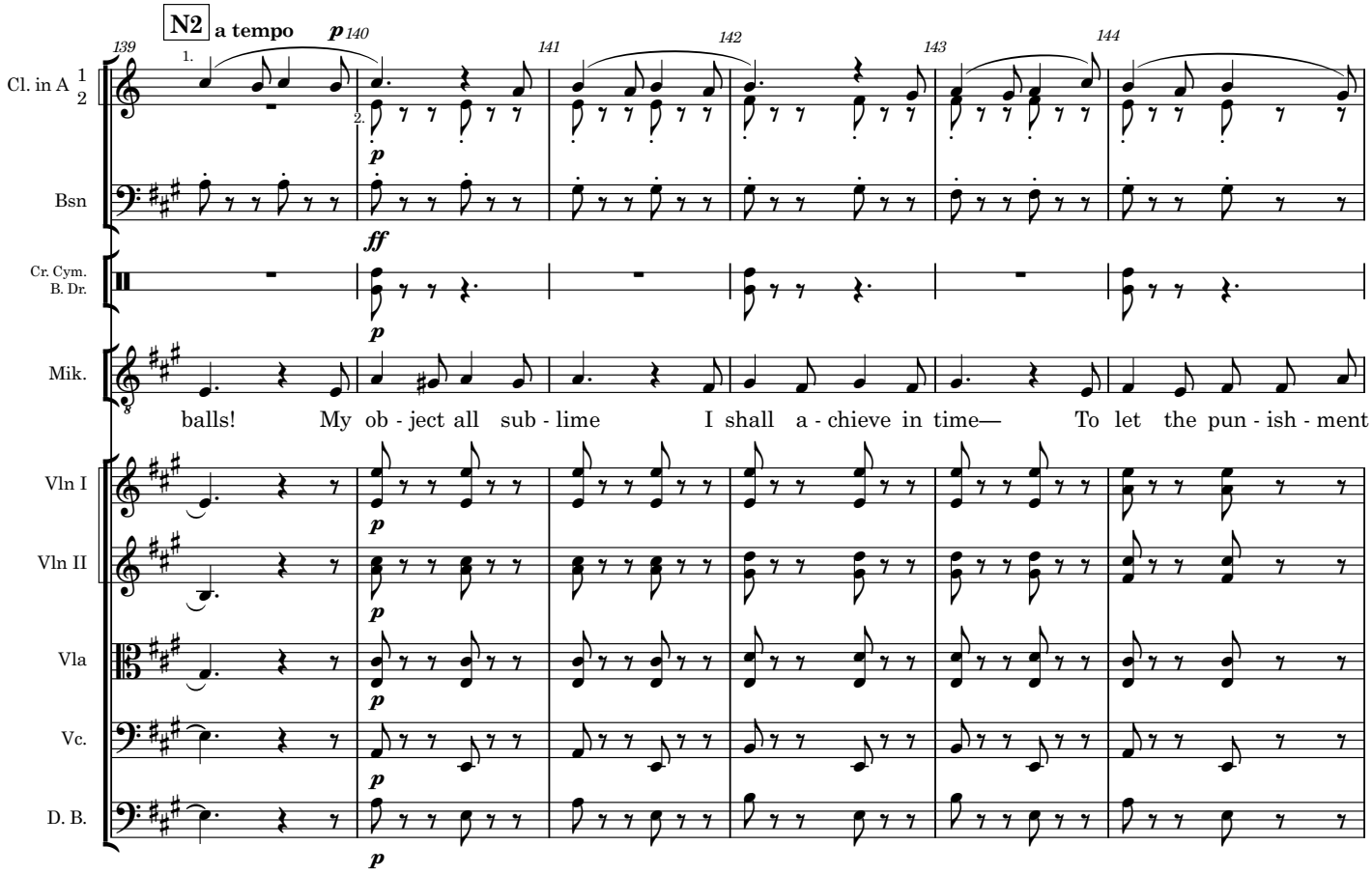

99
100
101
102
103
Sgl
Flute
Ob.
a 2
Cl. in A 1.2
Bsn
Crt in A 1
Tbn. 1
Cr. Cym.
B. Dr.
Mik.
The
Chorus
Women
-wil - ling - ly re - pre - sent A source of in - no - cent mer - ri - ment, Of in - no - cent mer - ri -
Men
-wil - ling - ly re - pre - sent A source of in - no - cent mer - ri - ment, Of in - no - cent mer - ri -
Vln I
Vln II
Vla
Vc.
D. B.

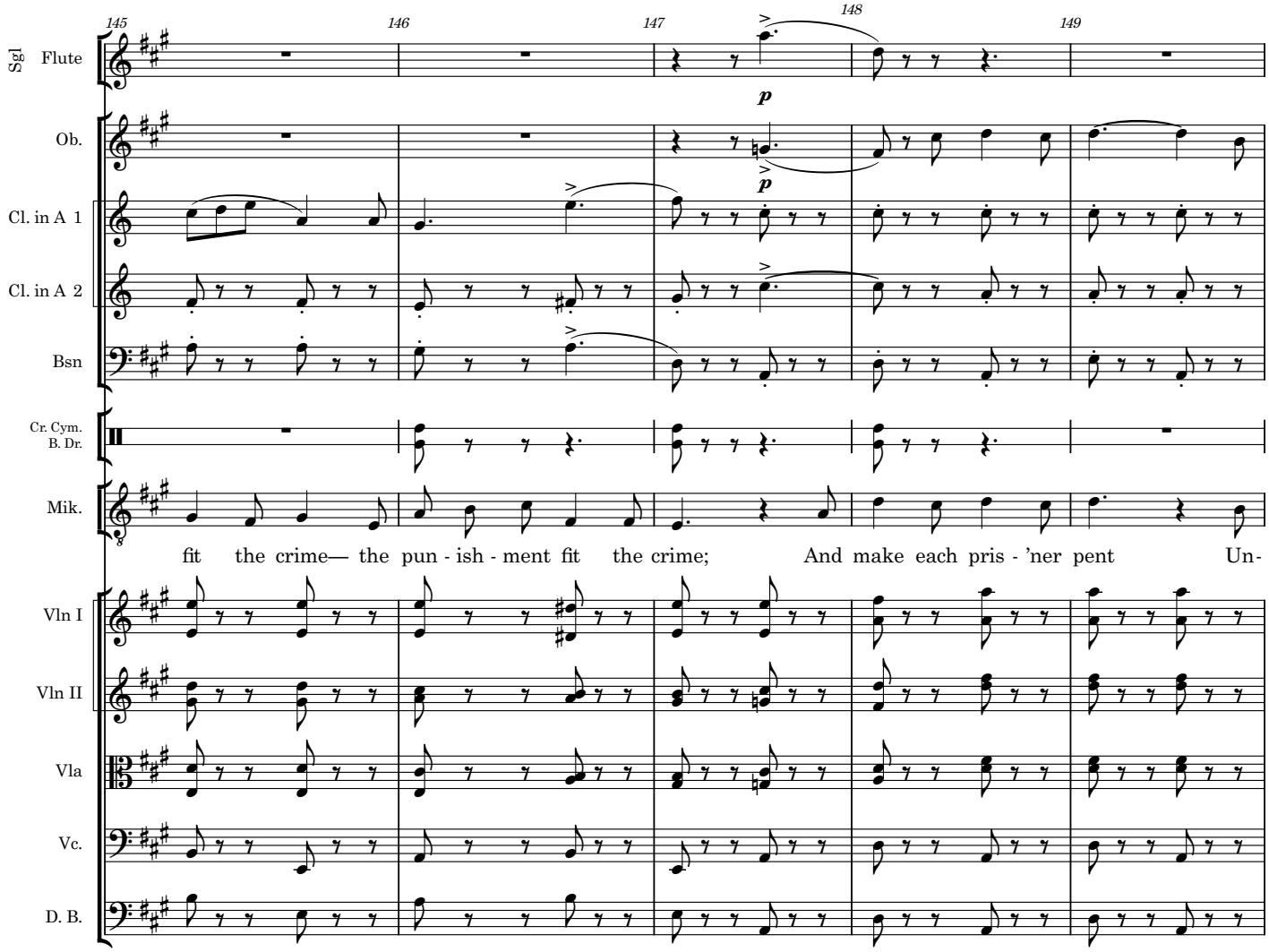

104
105
106
107
108
109
Sgl
Flute
Ob.
Cl. in A 1.2
a 2
Bsn
Crt in A 1
Tbn. 1
Cr. Cym.
B. Dr.
Mik.
quack who wea - ries With
2. The ad - ver - tis - ing
Chorus
Women
- ment!
Men
- ment!
Vln I
Vln II
Vla
Vc.
D. B.
ff
f
p

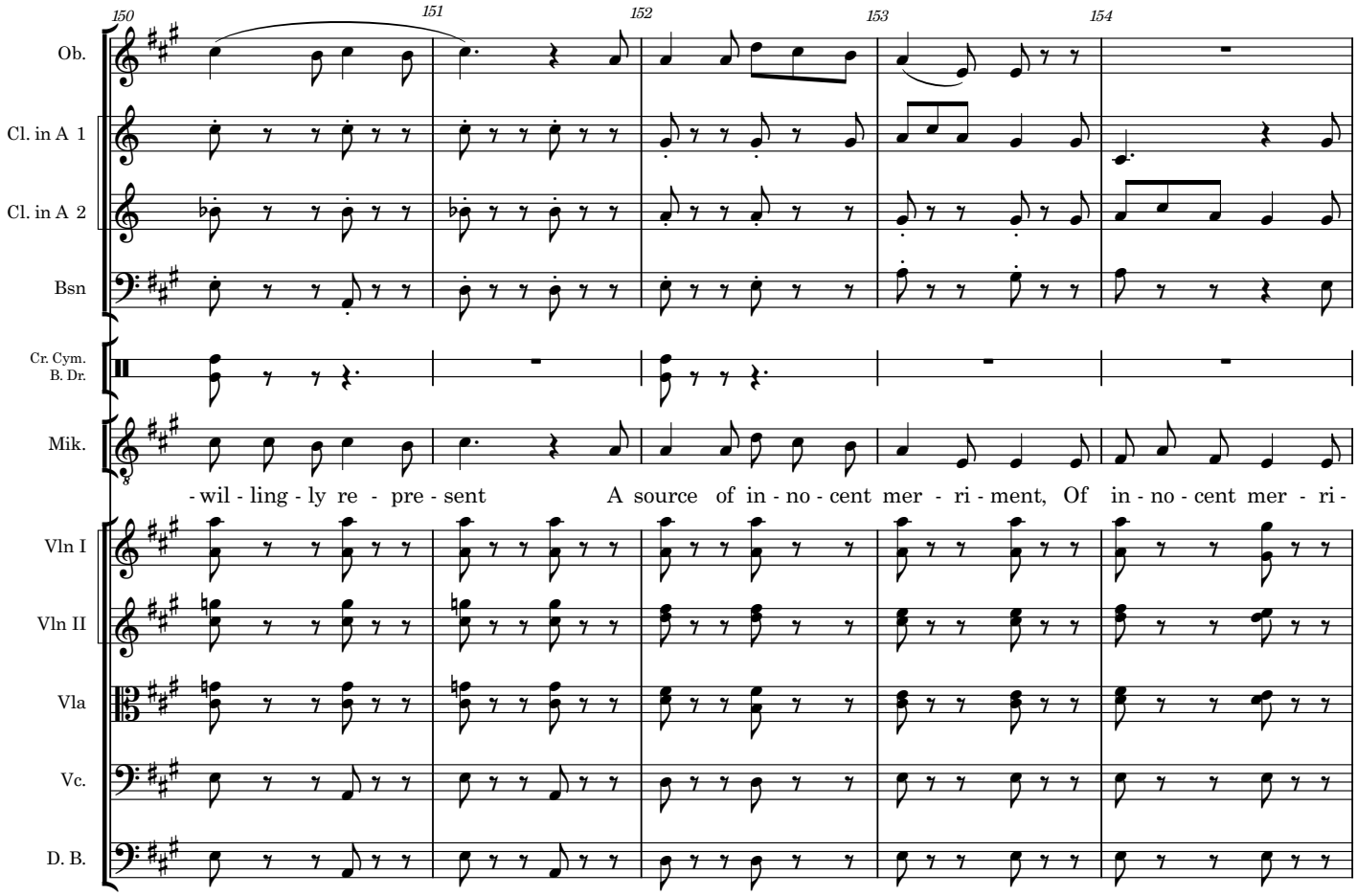

110
111
112
113
114
Mik.
tales of count - less cures, His teeth, I've en - act - ed, Shall all be ex - tract - ed By ter - ri - fied a - ma-
Vln I
Vln II
Vla
Vc.
D. B.
115
116
117
118
119
Mik.
- teurs. The mu - sic hall sing - er at - tends a se - ries Of mass - es and fugues and "ops" By
Vln I
Vln II
Vla
Vc.
D. B.

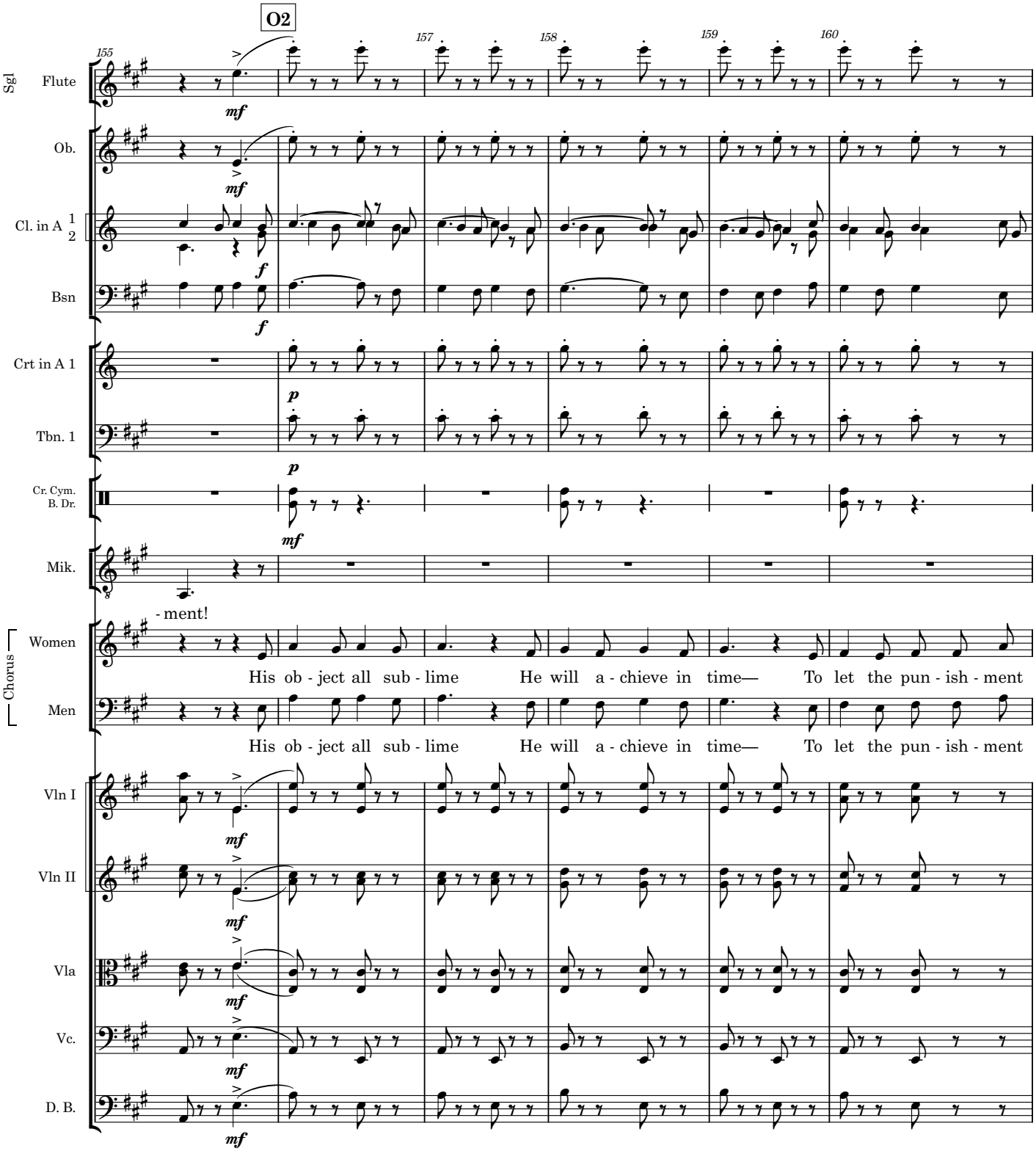

120
121
122
123
Cl. in A 1.2
Bsn
Mik.
Bach, in - ter - wo - ven With Spohr and Beet - ho - ven, At clas - si - cal Mon - day Pops. The
Vln I
Vln II
Vla
Vc.
D. B.
124
125
126
127
128
Mik.
bi - liard sharp whom a - ny - one catch - es, His doom's ex - treme - ly hard— He's made to dwell In a
Vln I
Vln II
Vla
Vc.
D. B.

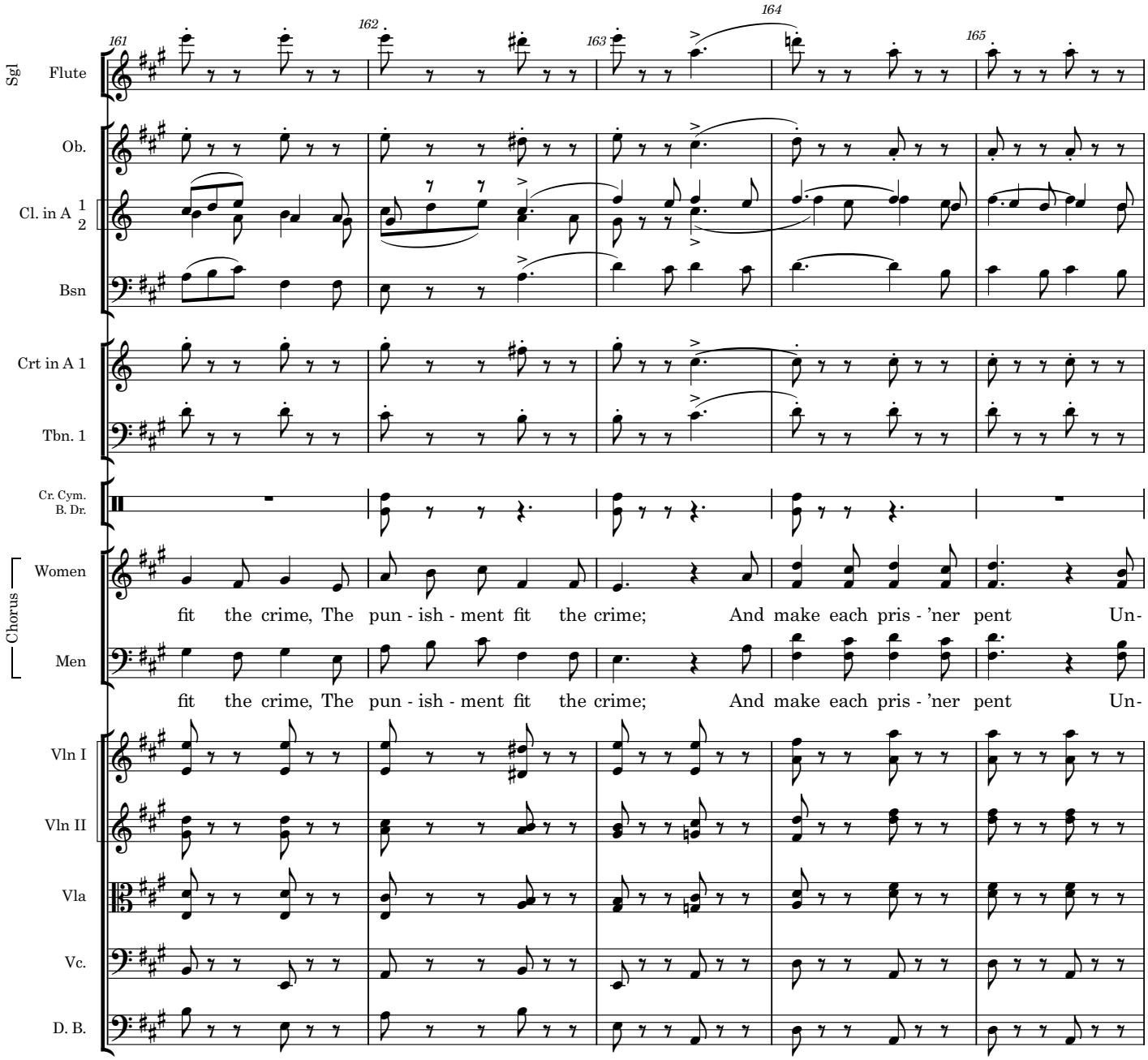

129
130 colla voce
131 Tempo I
M2
133
Mik.
dun - geon cell On a spot that's al - ways barr'd. And there he plays ex - tra - va - gant match - es In
Vln I
Vln II
Vla
Vc.
D. B.
rall.
134
135
136
137
138
1.
Cl. in A 1
2
Bsn
p
Mik.
fit - less fin - ger stalls, On a cloth un - true With a twist - ed cue, And el - lip - ti - cal bil - liard
Vln I
Vln II
Vla
Vc.
D. B.

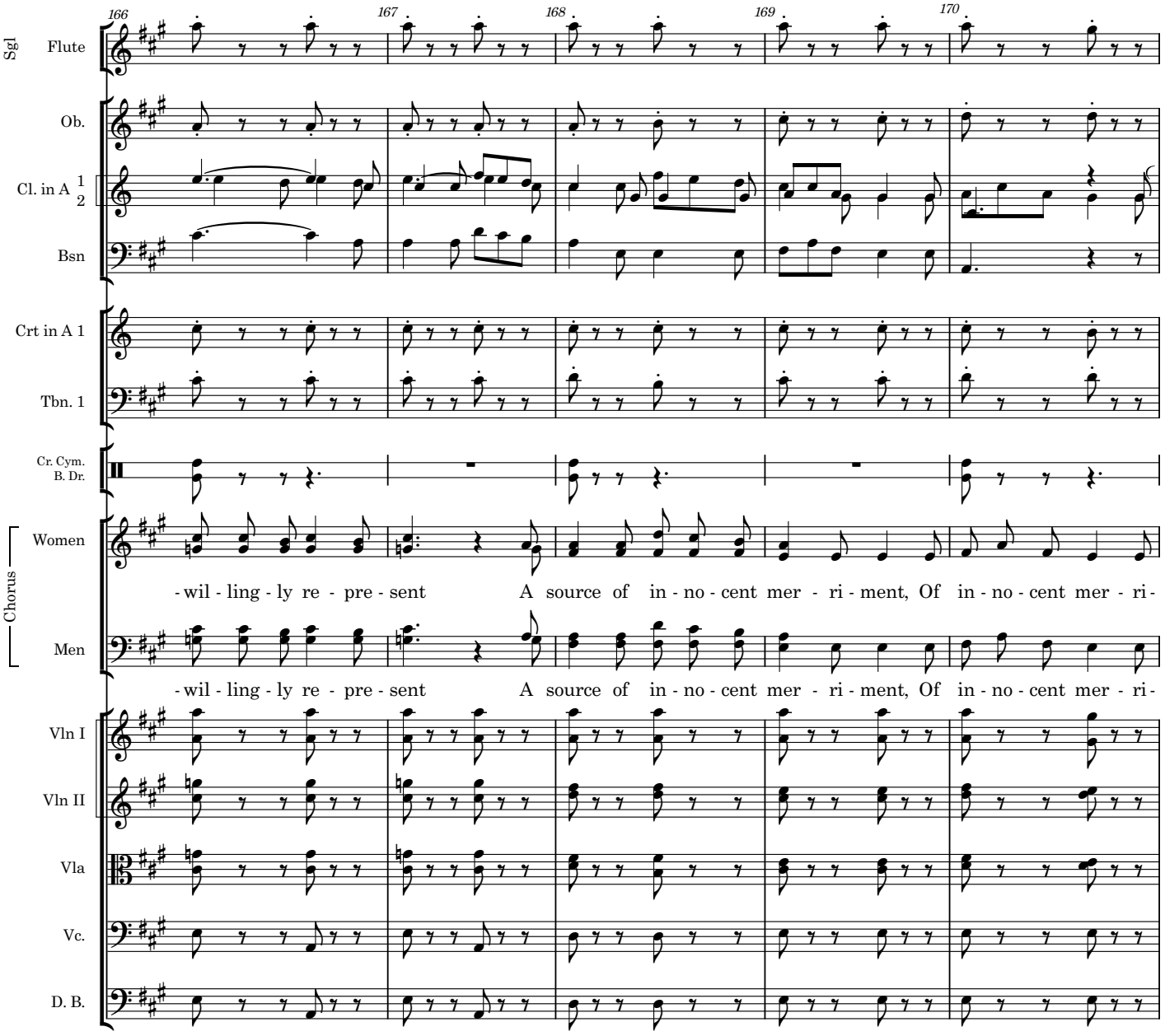

N2
a tempo
139
140
141
142
143
144
Cl. in A 1 2
Bsn
Cr. Cym. B. Dr.
Mik.
balls! My ob - ject all sub - lime I shall a - chieve in time— To let the pun - ish - ment
Vln I
Vln II
Vla
Vc.
D. B.

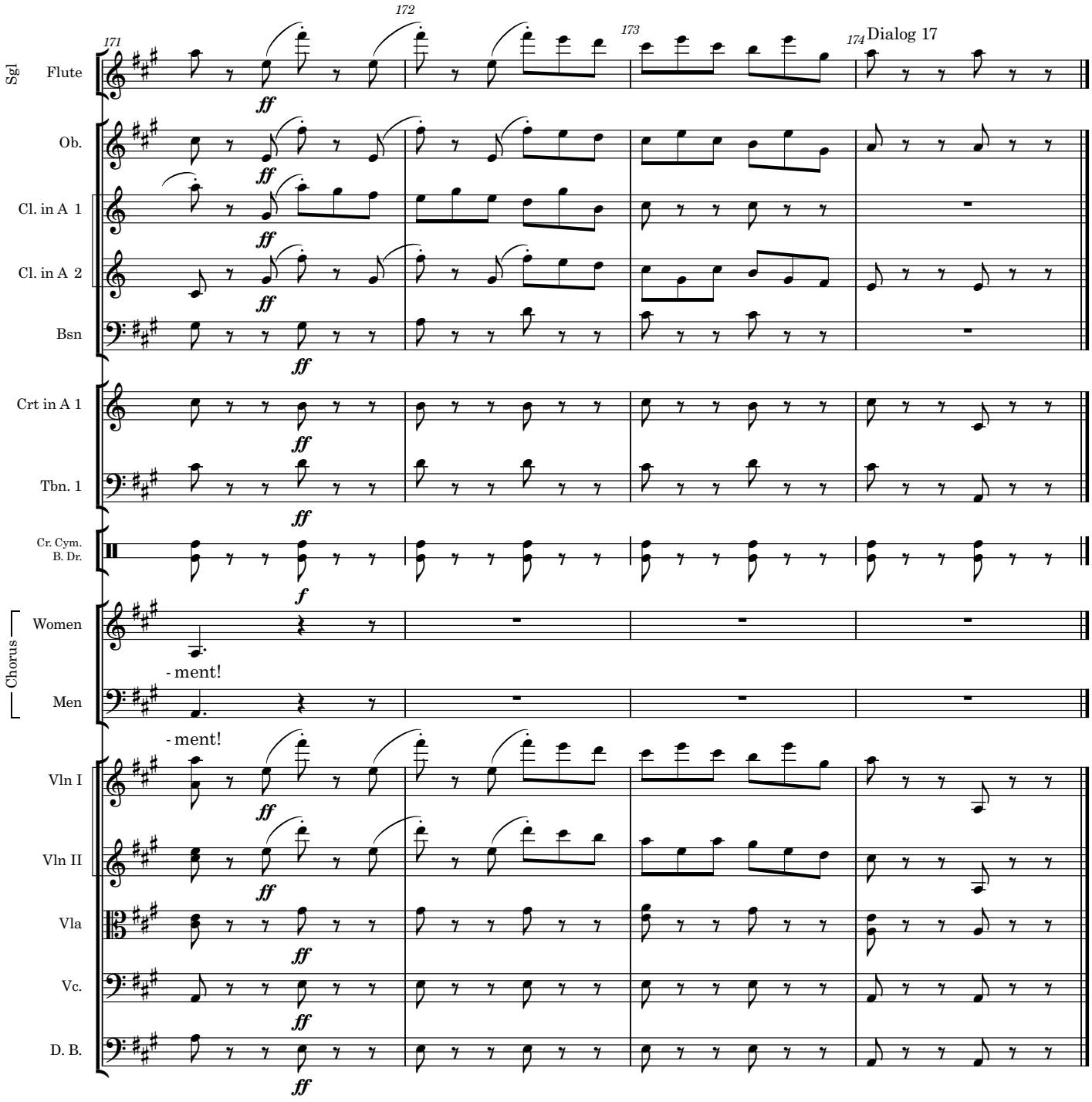

145
146
147
148
149
Sgl Flute
Ob.
Cl. in A 1
Cl. in A 2
Bsn
Cr. Cym.
B. Dr.
Mik.
p
p
fit the crime— the pun - ish - ment fit the crime; And make each pris - 'ner pent Un-
Vln I
Vln II
Vla
Vc.
D. B.


150
151
152
153
154
Ob.
Cl. in A 1
Cl. in A 2
Bsn
Cr. Cym.
B. Dr.
Mik.
- wil - ling - ly re - pre - sent
A source of in - no - cent mer - ri - ment, Of in - no - cent mer - ri -
Vln I
Vln II
Vla
Vc.
D. B.


O2
155
157
158
159
160
Sgl
Flute
Ob.
Cl. in A 1 2
Bsn
Crt in A 1
Tbn. 1
Cr. Cym. B. Dr.
Mik.
- ment!
Chorus
Women
His ob - ject all sub - lime He will a - chieve in time— To let the pun - ish - ment
Men
His ob - ject all sub - lime He will a - chieve in time— To let the pun - ish - ment
Vln I
Vln II
Vla
Vc.
D. B.
mf
f
p


161
162
163
164
165
Sgl
Flute
Ob.
Cl. in A 1 2
Bsn
Crt in A 1
Tbn. 1
Cr. Cym. B. Dr.
Chorus
Women
fit the crime, The pun - ish - ment fit the crime; And make each pris - 'ner pent Un-
Men
fit the crime, The pun - ish - ment fit the crime; And make each pris - 'ner pent Un-
Vln I
Vln II
Vla
Vc.
D. B.


166
167
168
169
170
Sgl
Flute
Ob.
Cl. in A 1 2
Bsn
Crt in A 1
Tbn. 1
Cr. Cym. B. Dr.
Chorus
Women
-wil - ling - ly re - pre - sent A source of in - no - cent mer - ri - ment, Of in - no - cent mer - ri -
Men
-wil - ling - ly re - pre - sent A source of in - no - cent mer - ri - ment, Of in - no - cent mer - ri -
Vln I
Vln II
Vla
Vc.
D. B.


171
172
173
174
Dialog 17
Sgl
Flute
Ob.
Cl. in A 1
Cl. in A 2
Bsn
Crt in A 1
Tbn. 1
Cr. Cym.
B. Dr.
Chorus
Women
Men
- ment!
- ment!
Vln I
Vln II
Vla
Vc.
D. B.
ff
f

(Enter POOH-BAH, KO-KO, *and* PITTI-SING. *All kneel*.
POOH-BAH *hands a paper to* KO-KO.)

KO. I am honoured in being permitted to welcome your Majesty. I guess the object of your Majesty's visit – your wishes have been attended to. The execution has taken place.

MIK. Oh, you've had an execution, have you?

KO. Yes. The Coroner has just handed me his certificate.

POOH. I am the Coroner. (KO-KO *hands certificate to* MIKADO.)

MIK. And this is the, certificate of his death. (*Reads*.) 'At Titipu, in the presence of the Lord Chancellor, Lord Chief Justice, Attorney-General, Secretary of State for the Home Department, Lord Mayor, and Groom of the Second Floor Front –

POOH. They were all present, your Majesty. I counted them myself.

MIK. Very good house. I wish I'd been in time for the performance.

KO. A tough fellow he was, too – a man of gigantic strength. His struggles were terrific. It was really a remarkable scene.

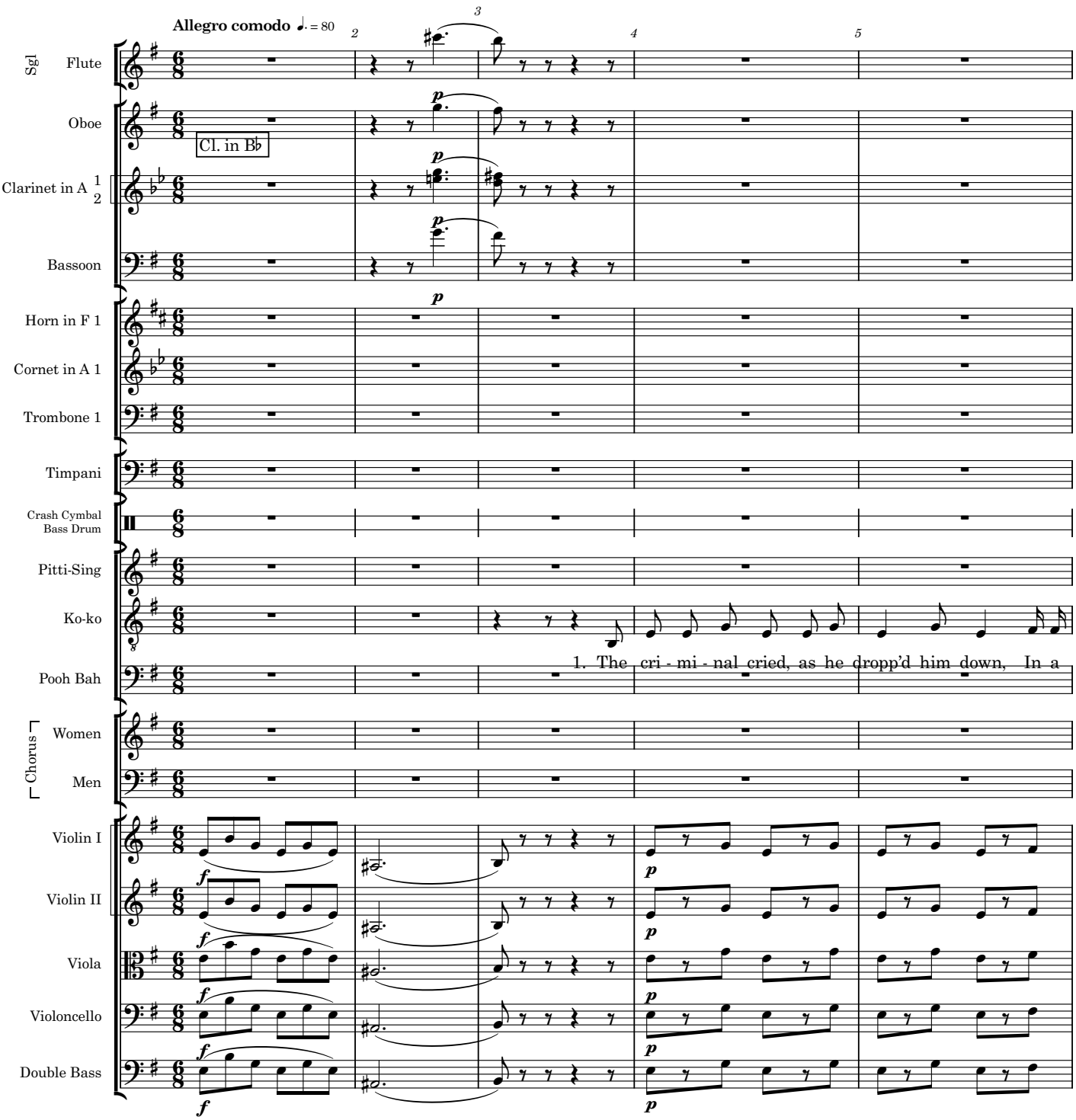
MIK. Describe it.

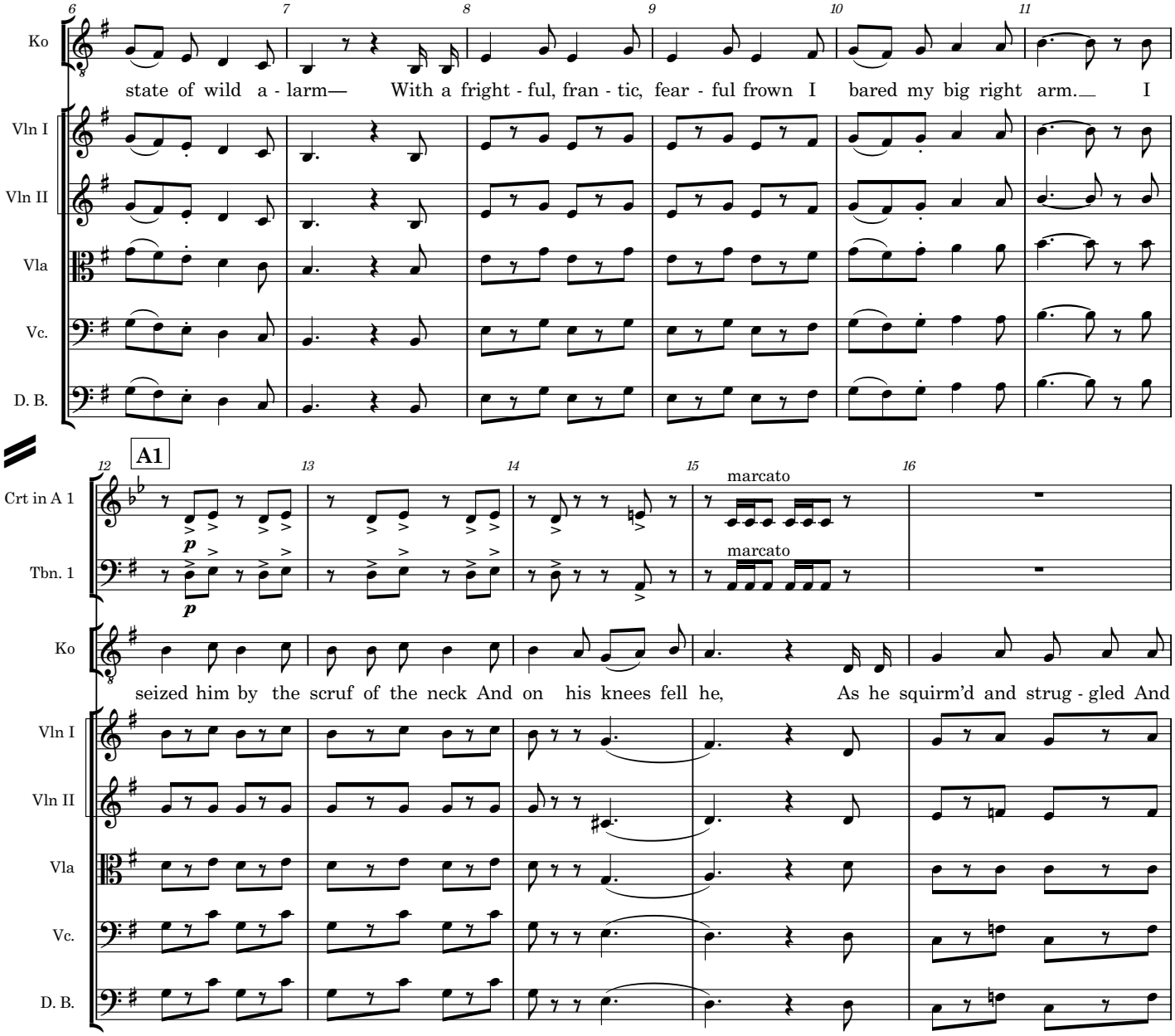
The Mikado
18. The criminal cried

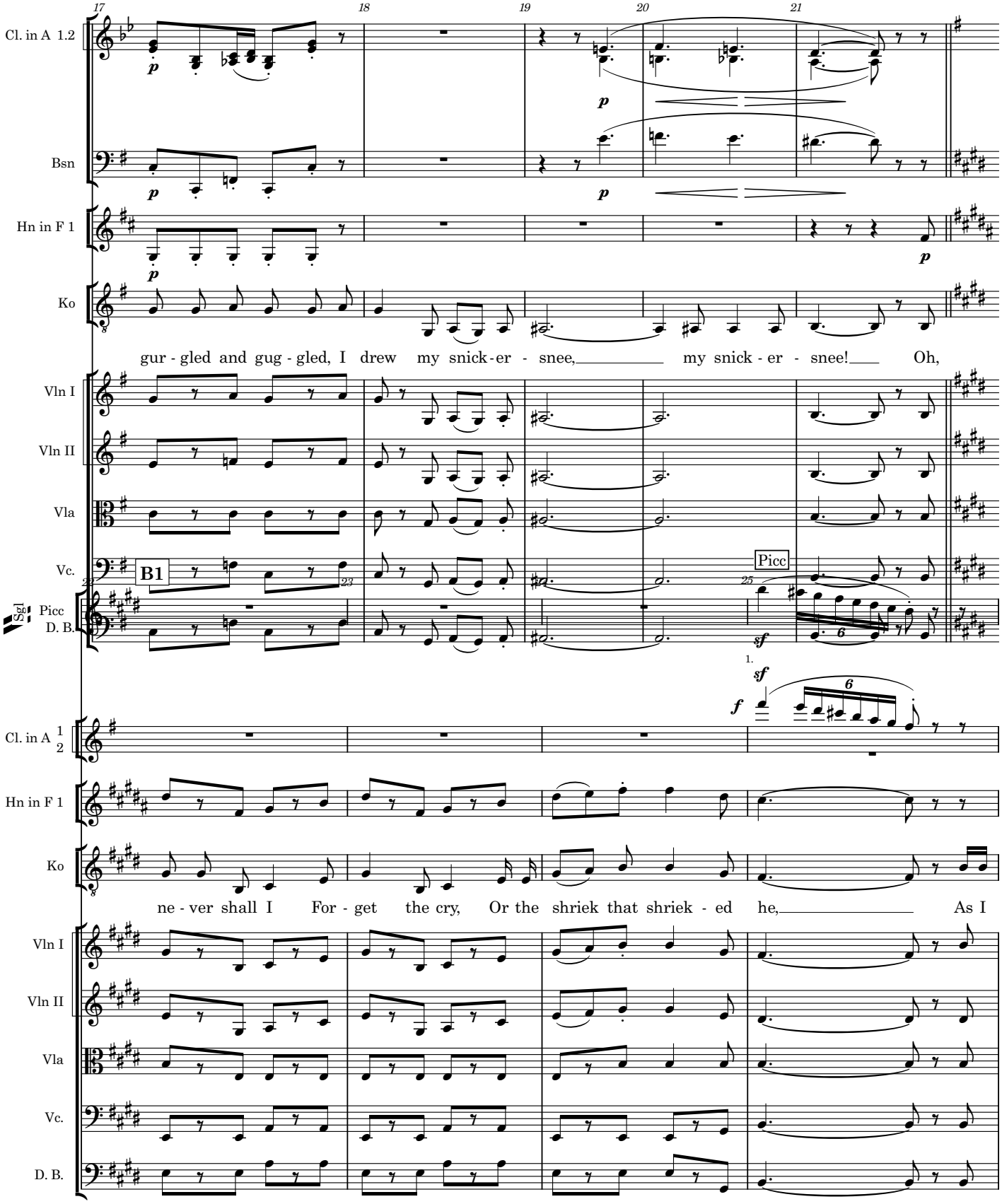
Ko-Ko, Pitti-Sing, Pooh-Bah and chorus

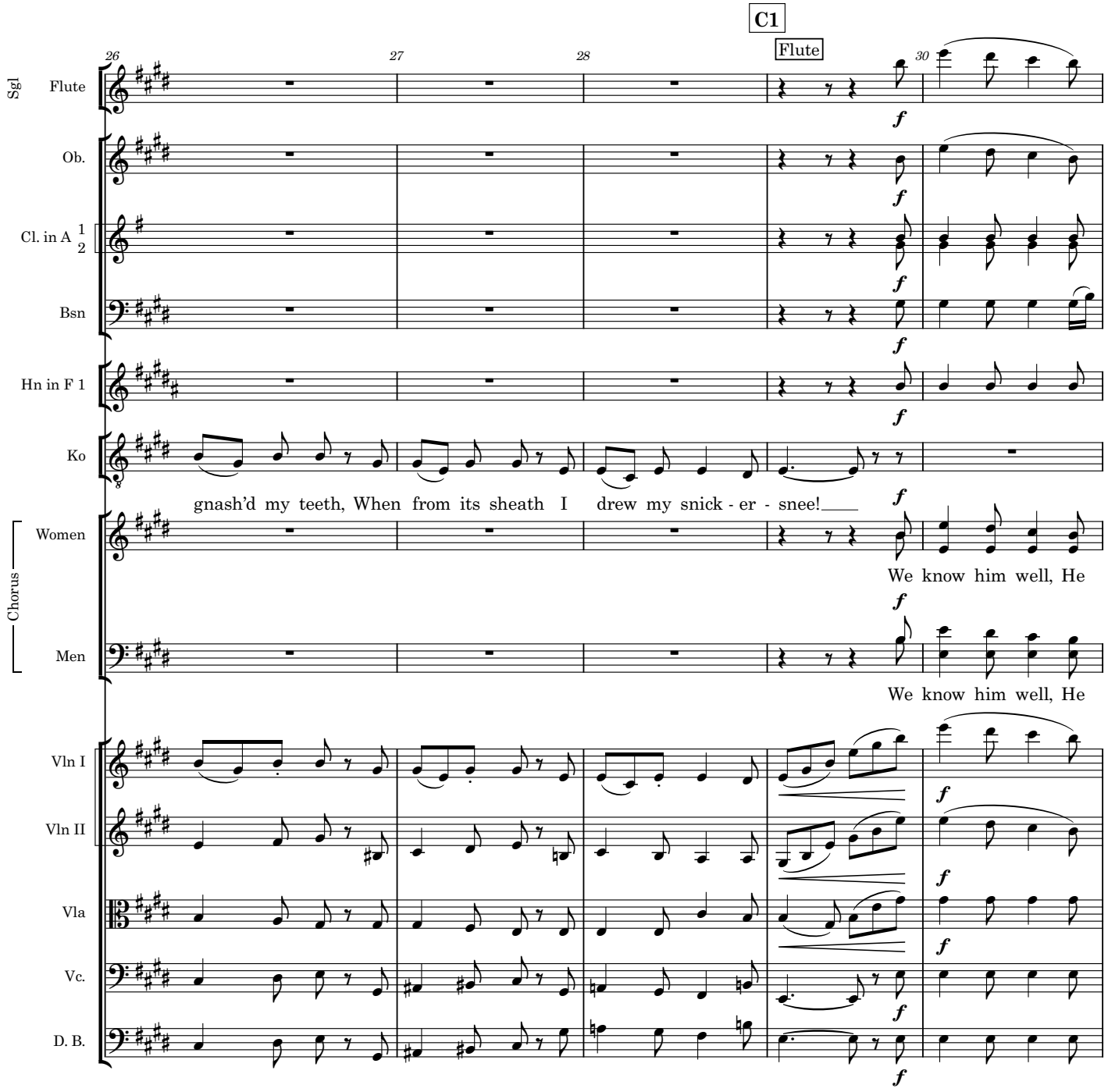
W S Gilbert

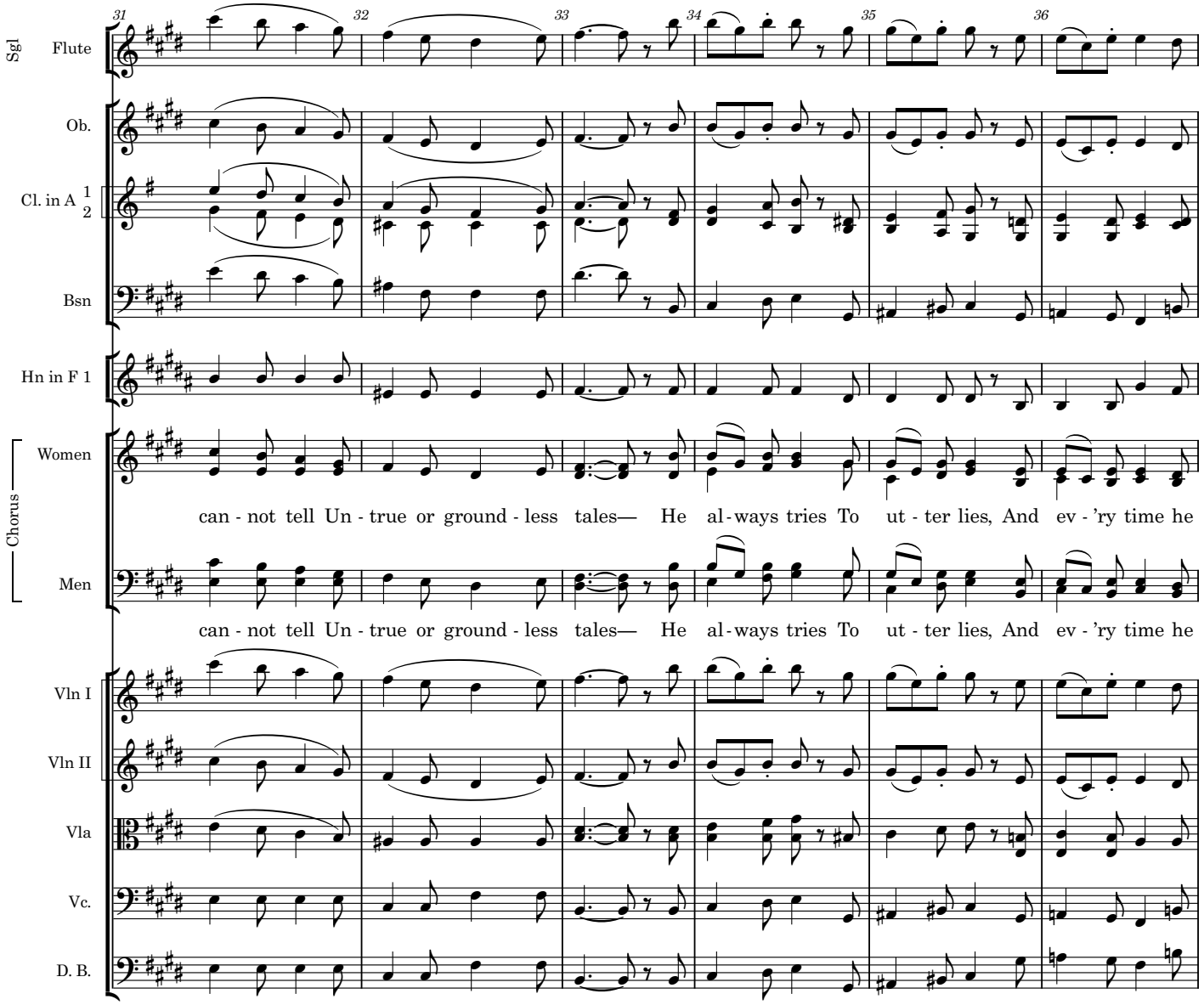
Arthur Sullivan

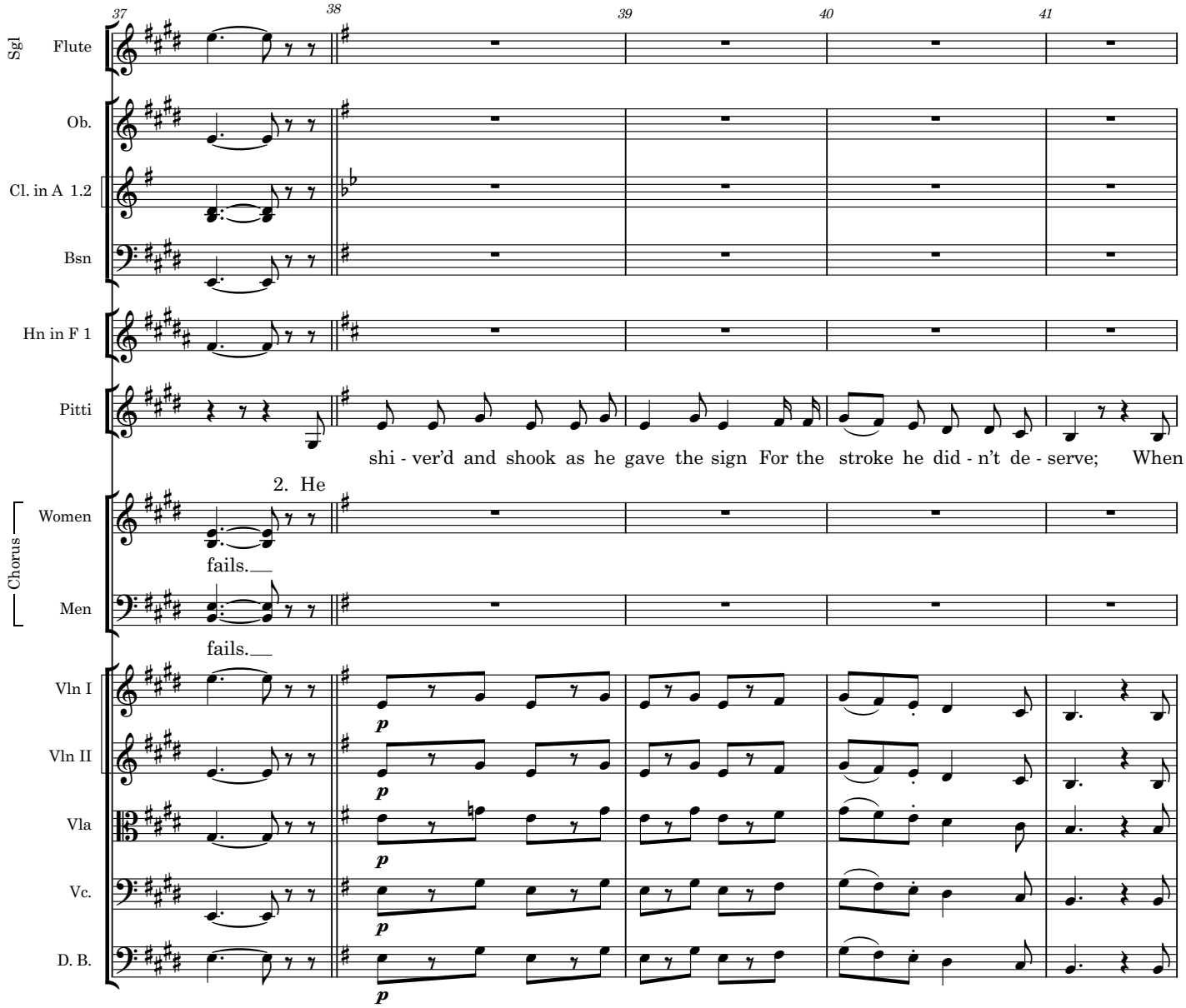


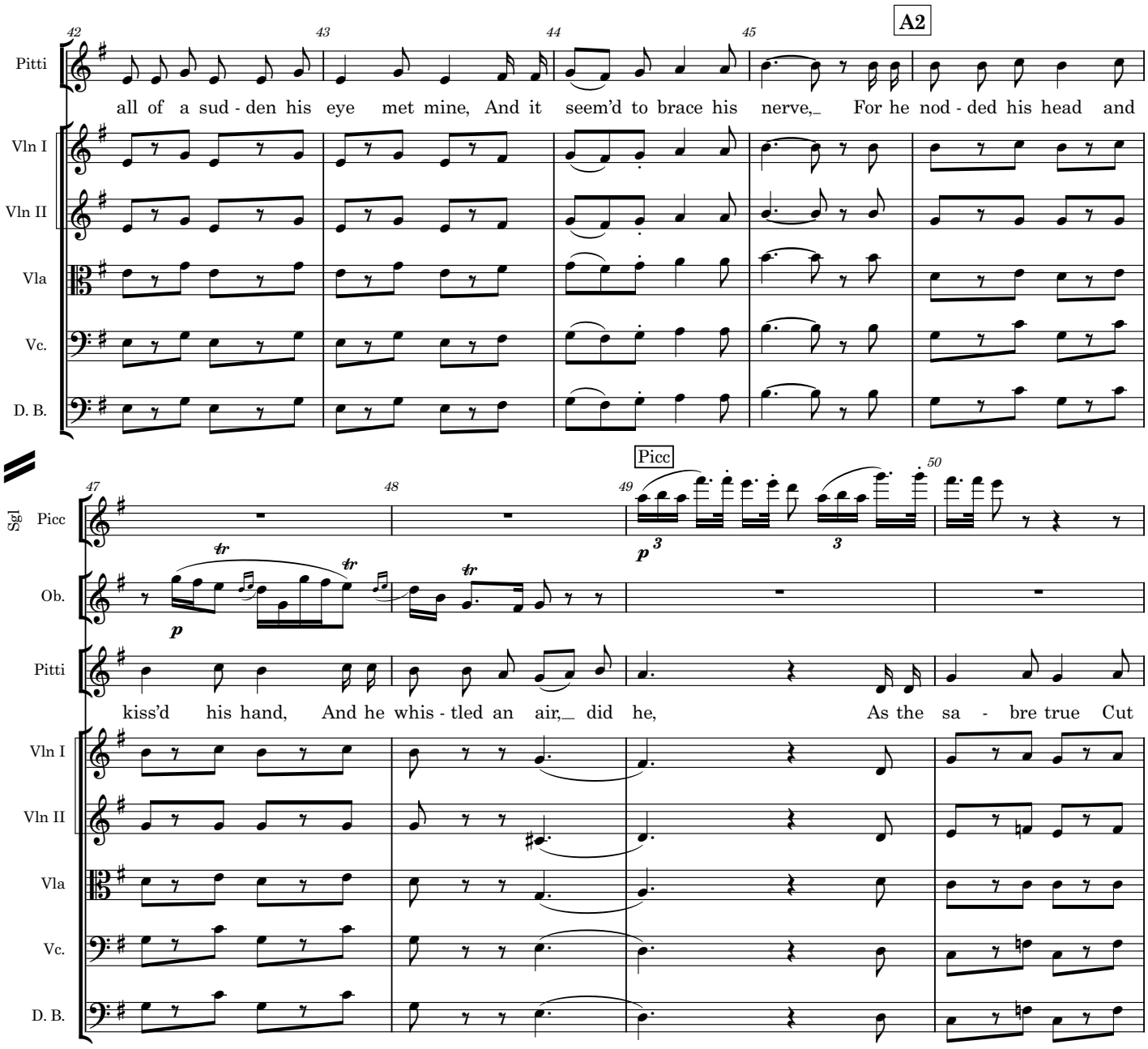

Ko
state of wild a - larm— With a fright - ful, fran - tic, fear - ful frown I bared my big right arm.— I
Vln I
Vln II
Vla
Vc.
D. B.
A1
Crt in A 1
Tbn. 1
marcato
marcato
Ko
seized him by the scruf of the neck And on his knees fell he, As he squirm'd and strug - gled And
Vln I
Vln II
Vla
Vc.
D. B.

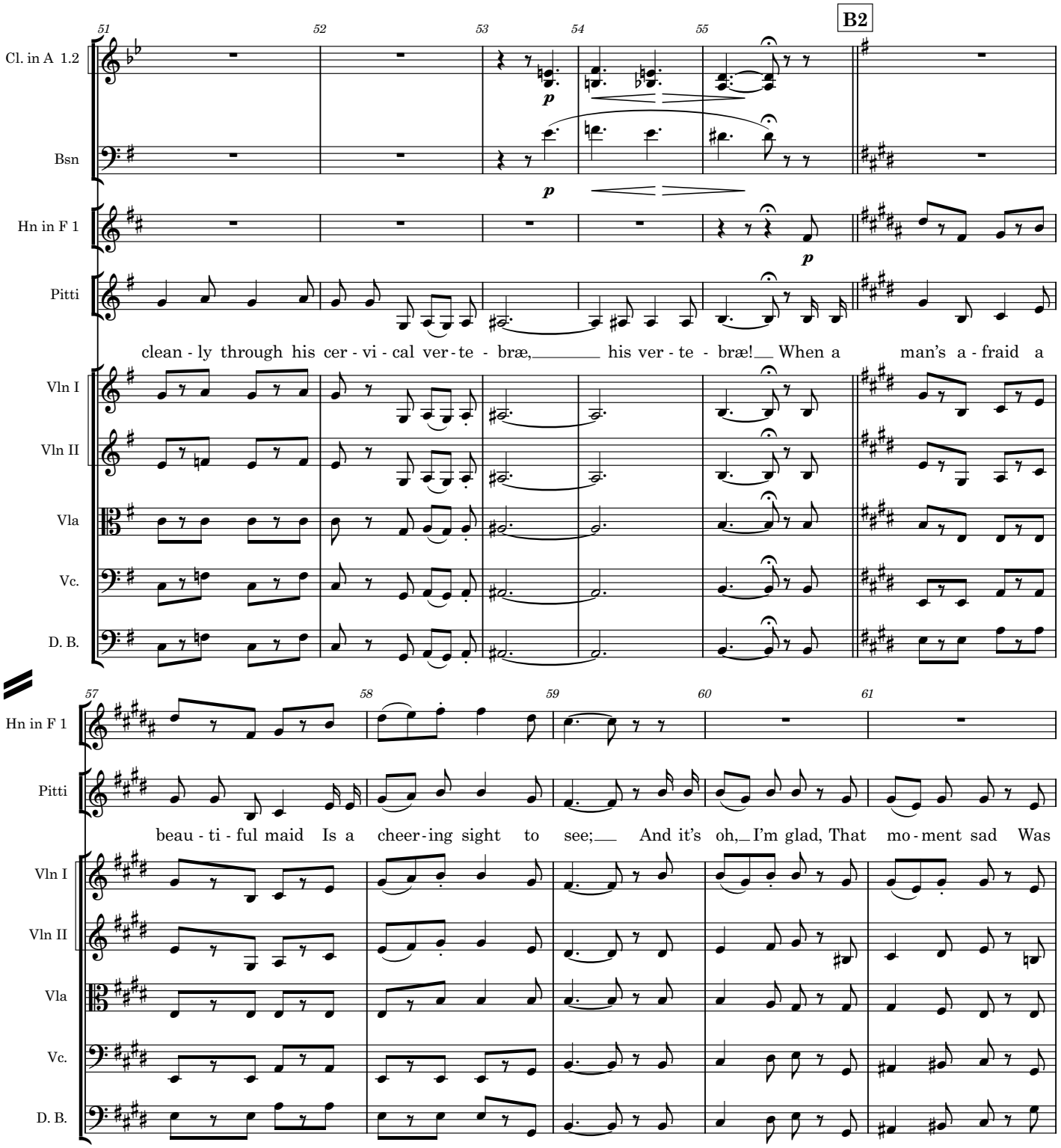

Cl. in A 1.2
Bsn
Hn in F 1
Ko
gur - gled and gug - gled, I drew my snick - er - snee, my snick - er - snee! Oh,
Vln I
Vln II
Vla
Vc.
B1
Picc
D. B.
Cl. in A 1 2
Hn in F 1
Ko
ne - ver shall I For - get the cry, Or the shriek that shriek - ed he, As I
Vln I
Vln II
Vla
Vc.
D. B.

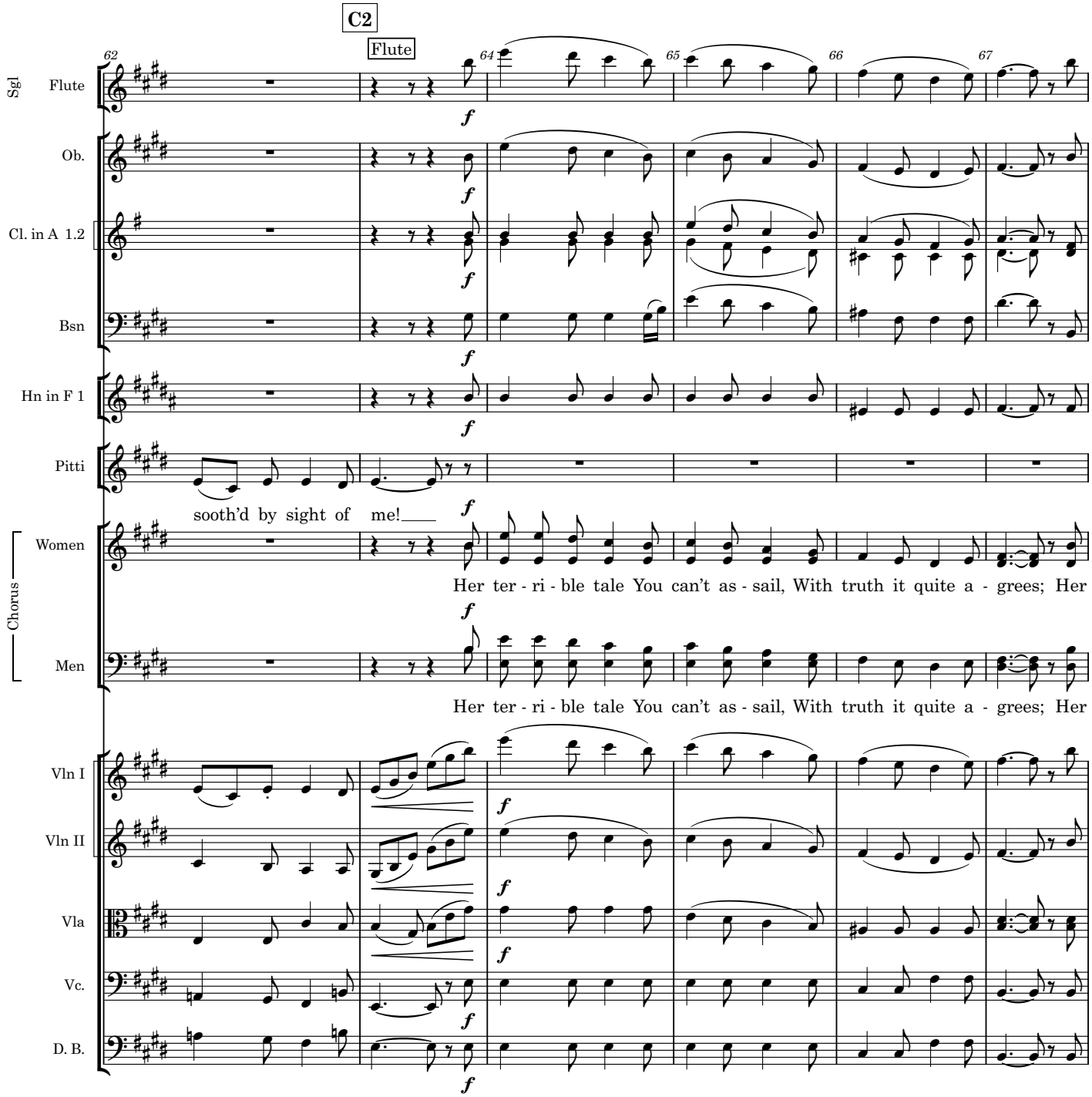

C1
Flute
26
27
28
30
Sgl
Flute
Ob.
Cl. in A 1 2
Bsn
Hn in F 1
Ko
gnash'd my teeth, When from its sheath I drew my snick - er - snee!
Chorus
Women
We know him well, He
Men
We know him well, He
Vln I
Vln II
Vla
Vc.
D. B.
f

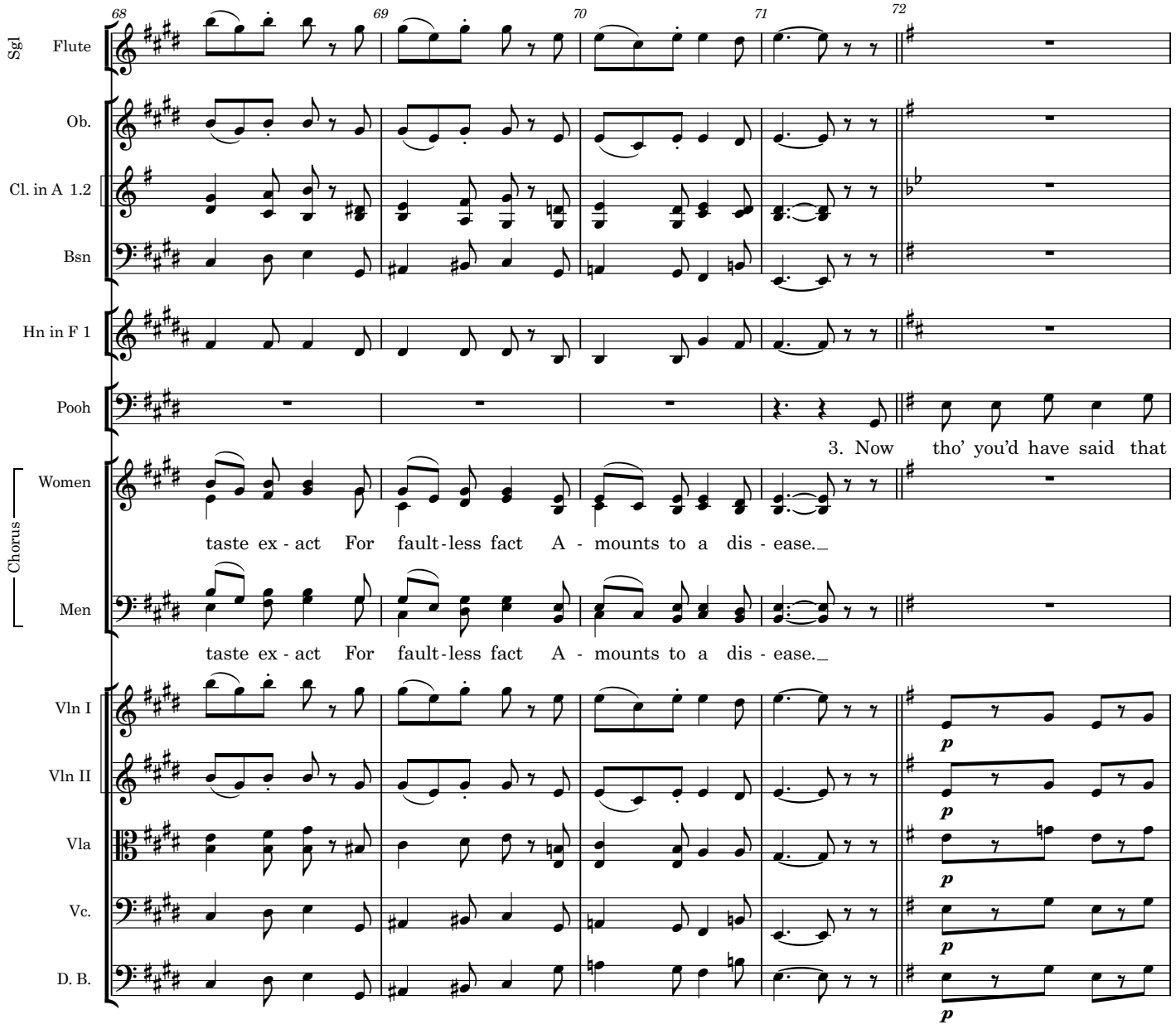

Sgl
Flute
Ob.
Cl. in A 1
2
Bsn
Hn in F 1
Chorus
Women
can - not tell Un - true or ground - less tales— He al - ways tries To ut - ter lies, And ev - 'ry time he
Men
can - not tell Un - true or ground - less tales— He al - ways tries To ut - ter lies, And ev - 'ry time he
Vln I
Vln II
Vla
Vc.
D. B.

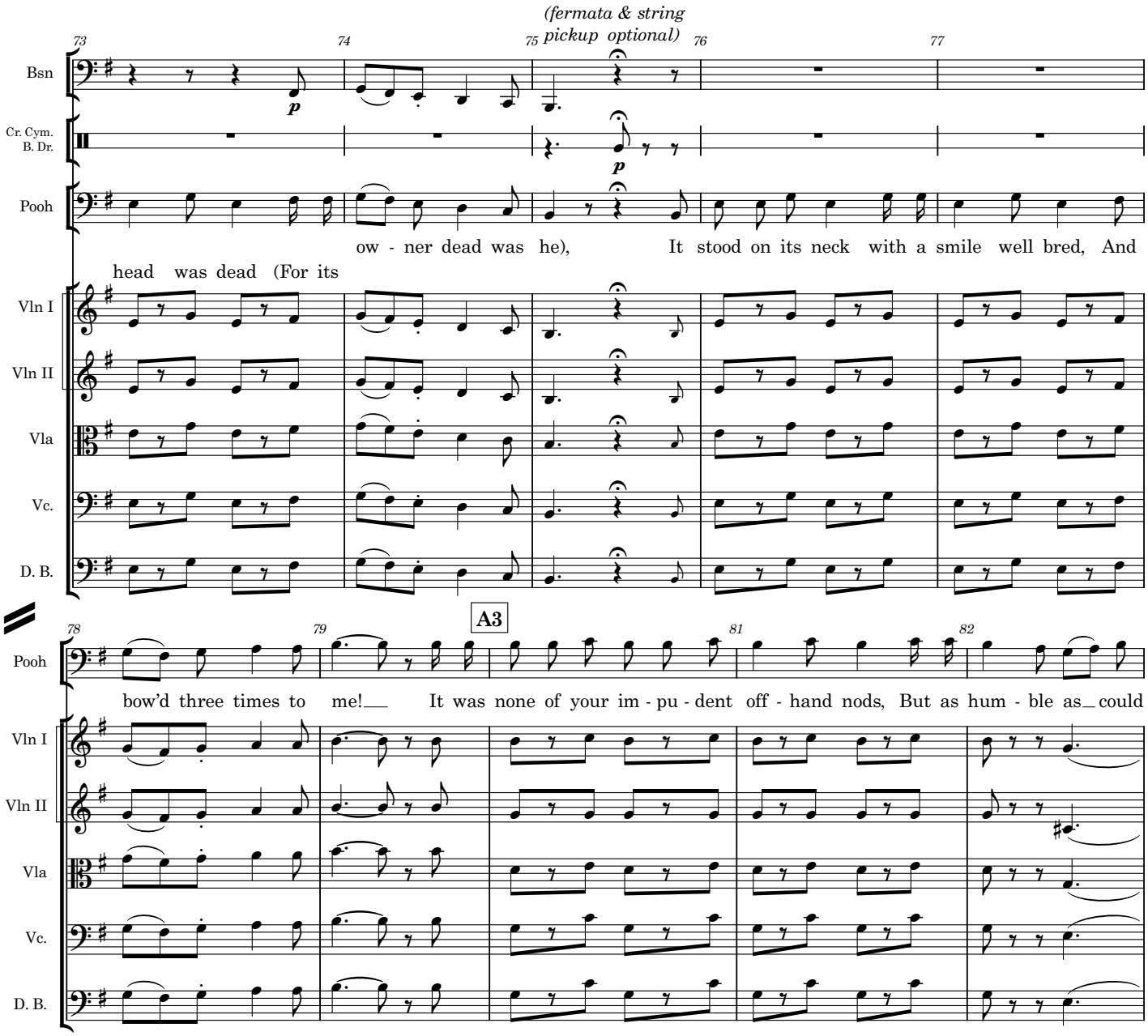

37
38
39
40
41
Sgl
Flute
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Pitti
shi - ver'd and shook as he gave the sign For the stroke he did - n't de - serve; When
2. He
Chorus
Women
fails.
Men
fails.
Vln I
Vln II
Vla
Vc.
D. B.
p
p
p
p
p

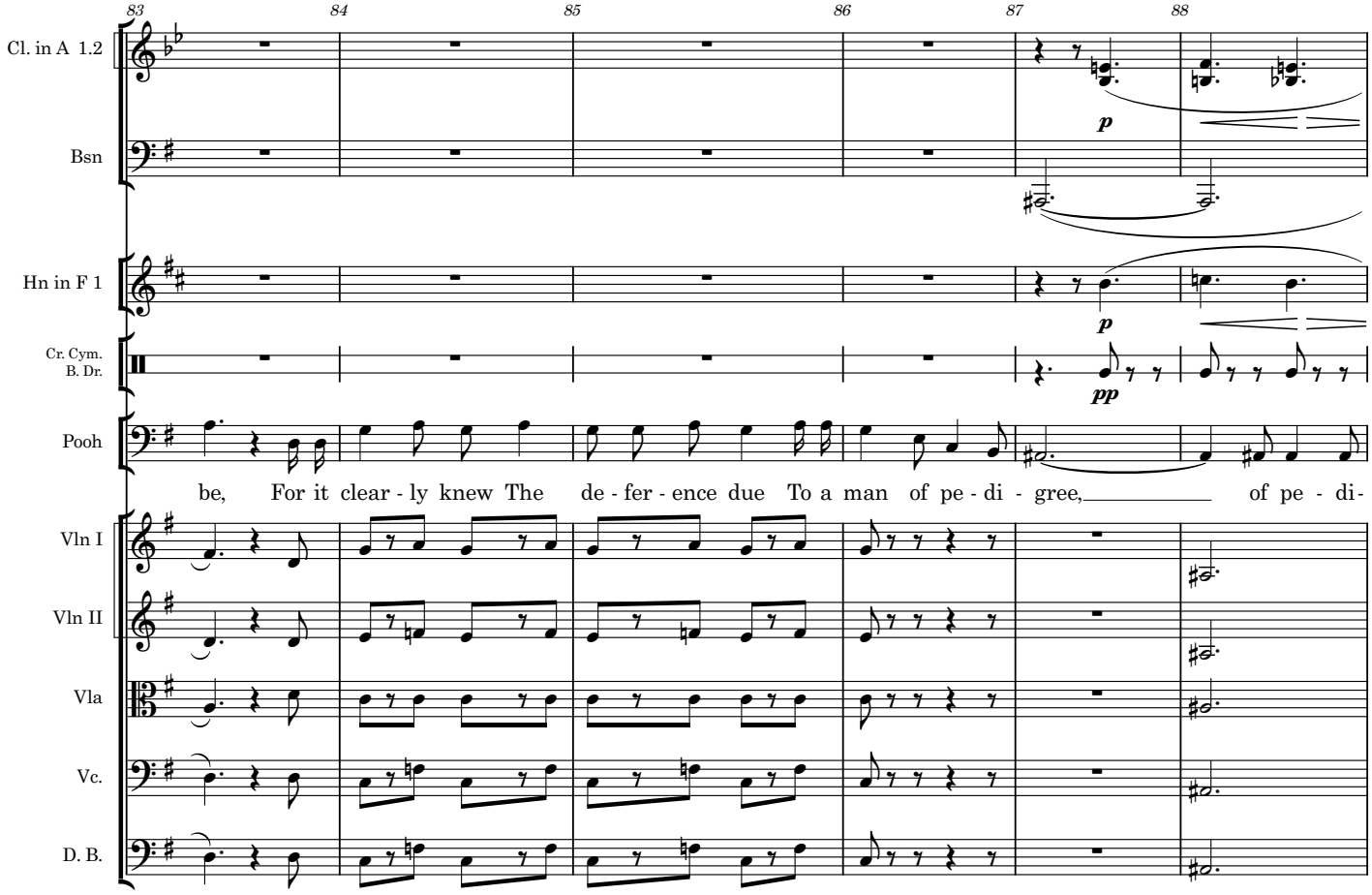

A2
Picc
Pitti
all of a sud - den his eye met mine, And it seem'd to brace his nerve, For he nod - ded his head and
Vln I
Vln II
Vla
Vc.
D. B.
Sgl Picc
Ob.
kiss'd his hand, And he whis - tled an air, did he, As the sa - bre true Cut

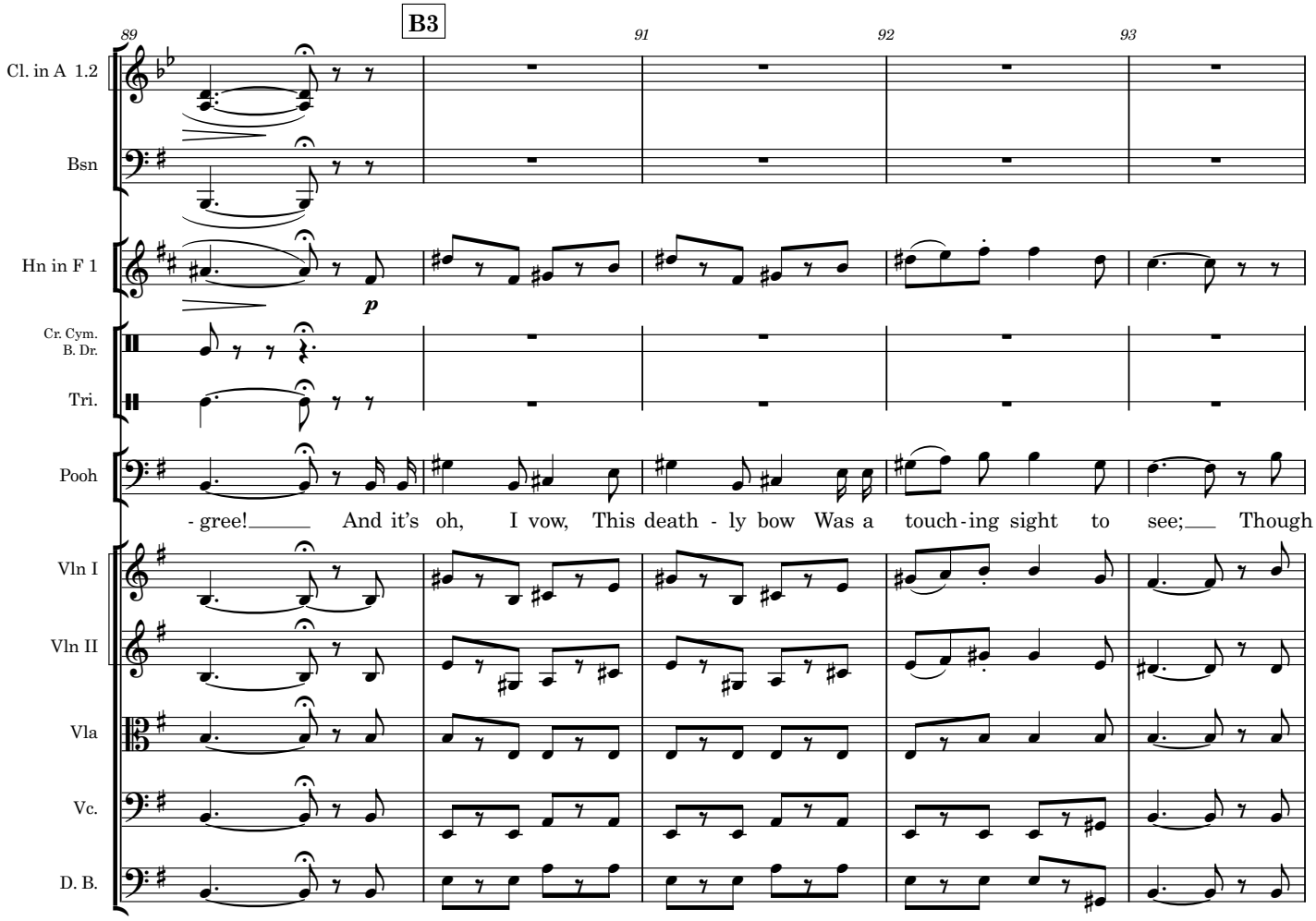

B2
Cl. in A 1.2
Bsn
Hn in F 1
Pitti
clean - ly through his cer - vi - cal ver - te - bræ, his ver - te - bræ! When a man's a - fraid a
Vln I
Vln II
Vla
Vc.
D. B.
Hn in F 1
Pitti
beau - ti - ful maid Is a cheer - ing sight to see; And it's oh, I'm glad, That mo - ment sad Was
Vln I
Vln II
Vla
Vc.
D. B.

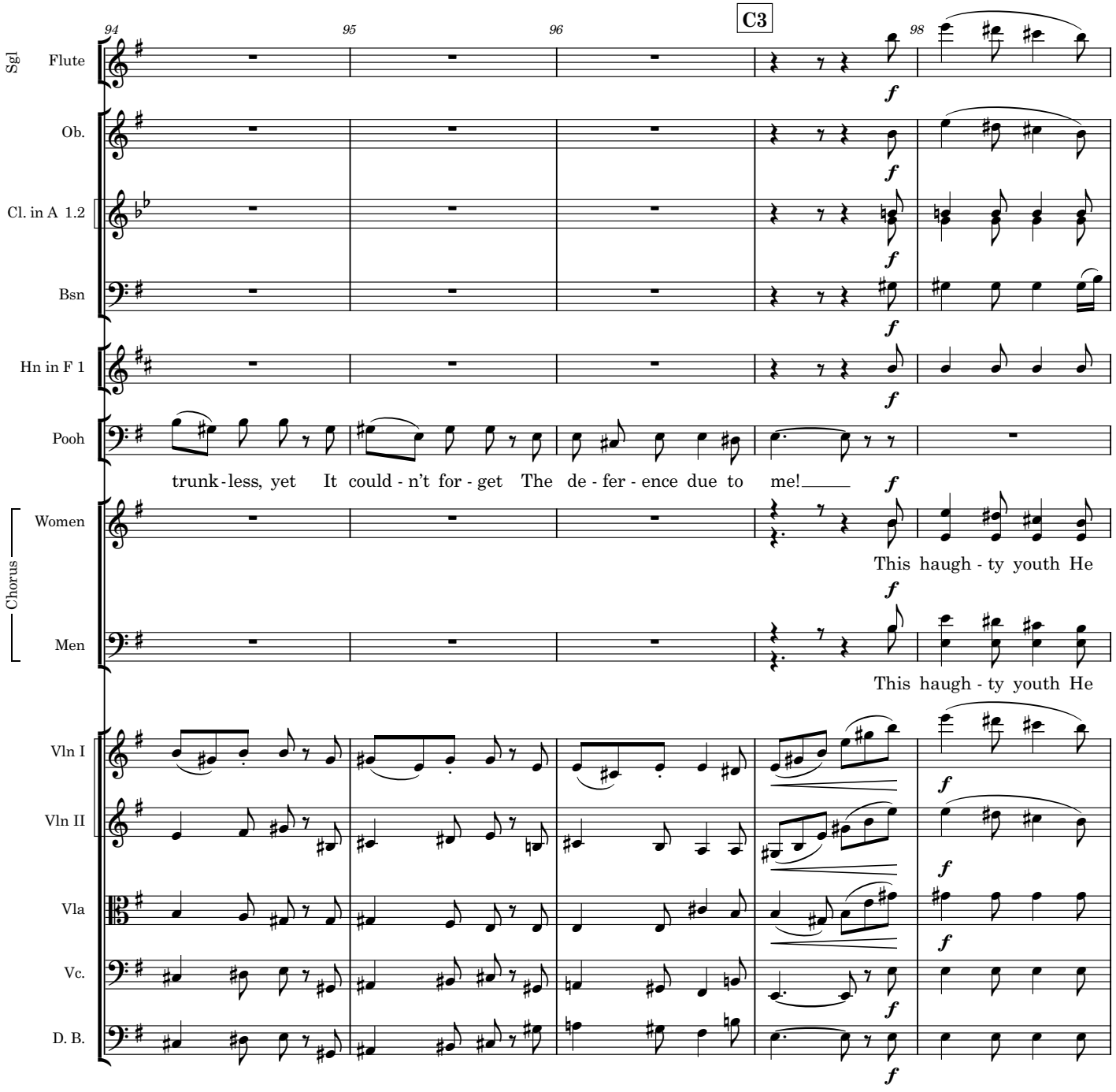

C2
Flute
62
64
65
66
67
Sgl
Flute
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Pitti
sooth'd by sight of me!
Chorus
Women
Her ter - ri - ble tale You can't as - sail, With truth it quite a - grees; Her
Men
Her ter - ri - ble tale You can't as - sail, With truth it quite a - grees; Her
Vln I
Vln II
Vla
Vc.
D. B.
f

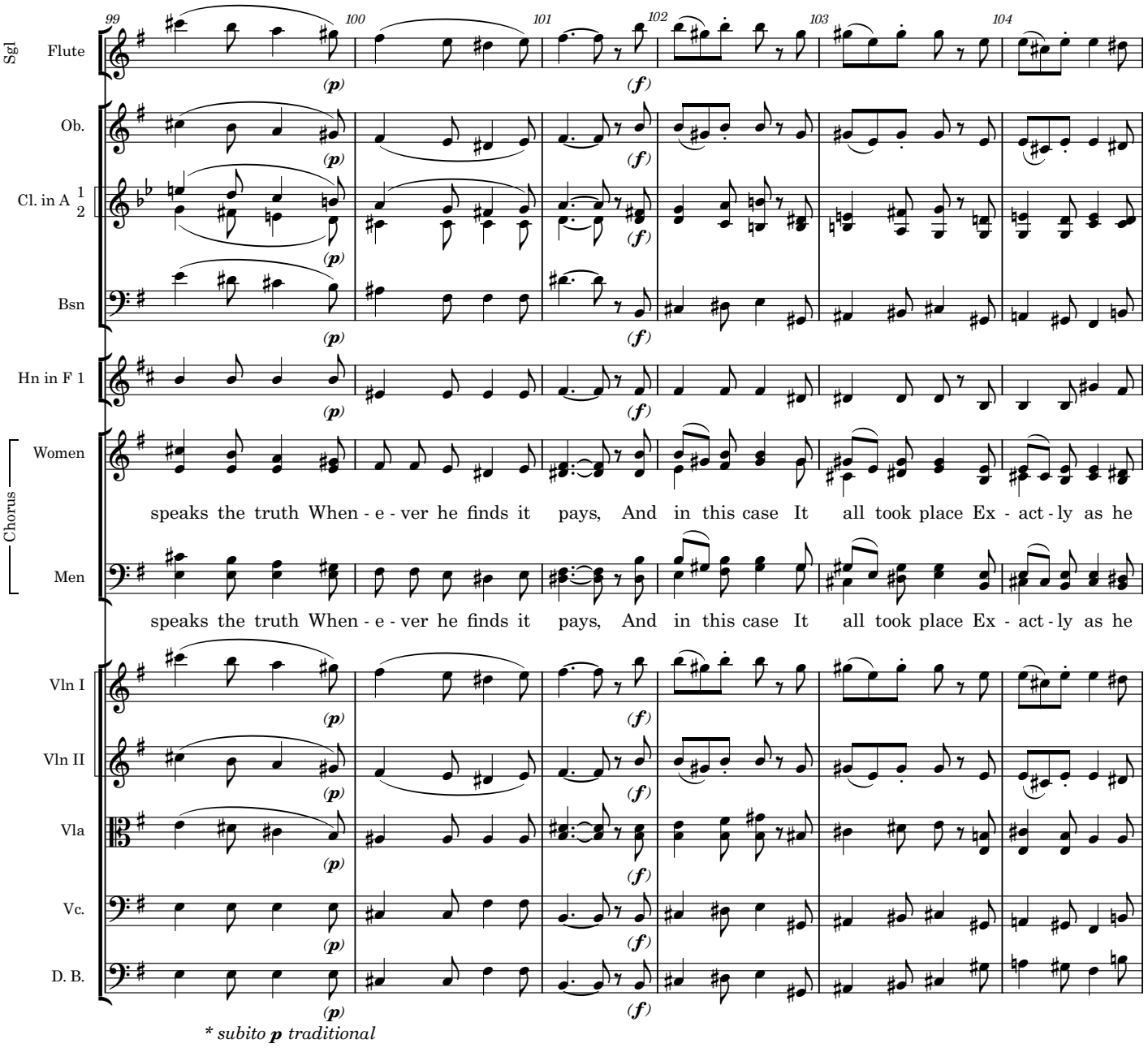

Sgl
Flute
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Pooh
3. Now tho' you'd have said that
Chorus
Women
taste ex - act For fault - less fact A - mounts to a dis - ease._
Men
taste ex - act For fault - less fact A - mounts to a dis - ease._
Vln I
Vln II
Vla
Vc.
D. B.
p

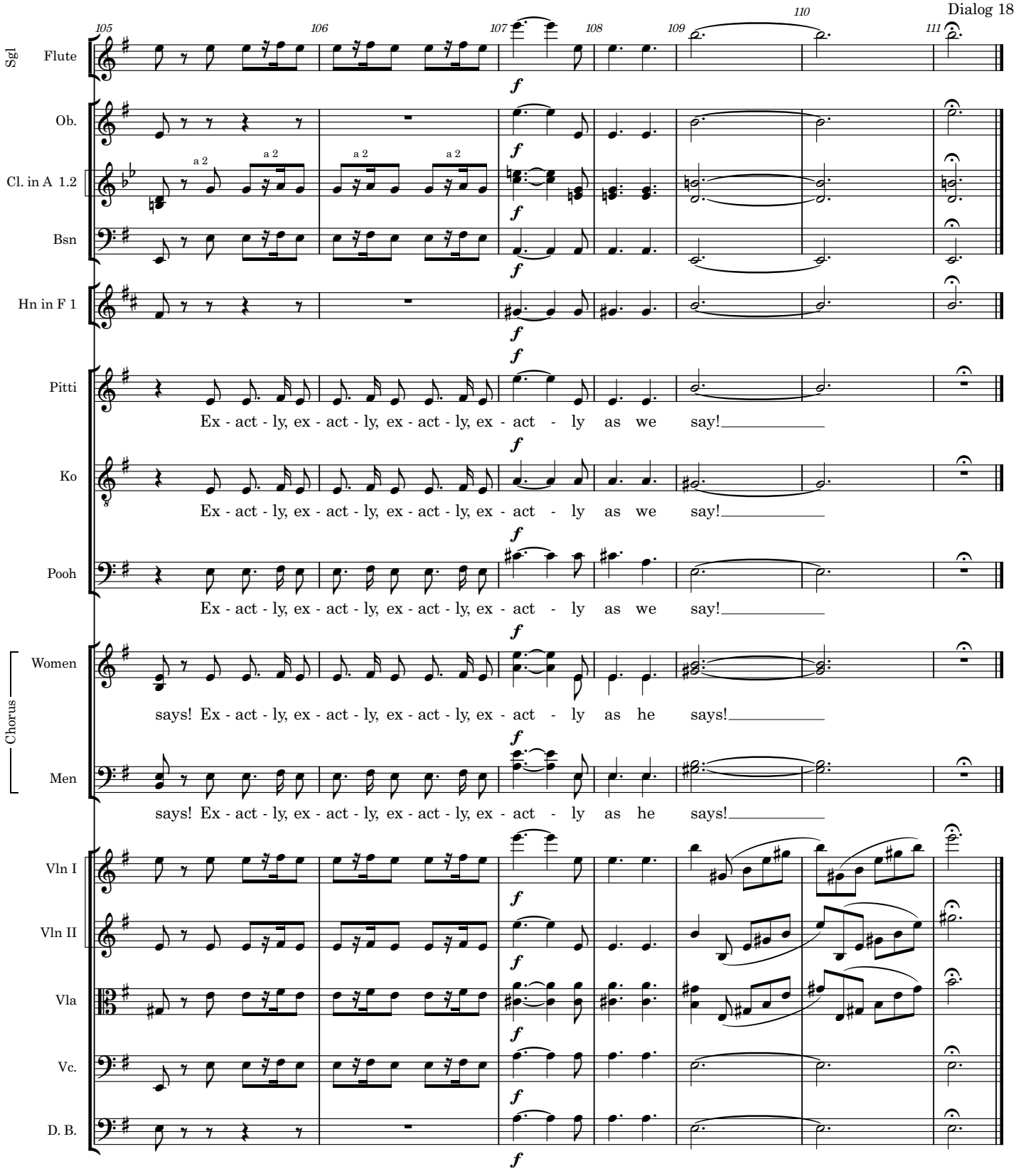

(fermata & string pickup optional)
Bsn
Cr. Cym. B. Dr.
Pooh
ow - ner dead was he), It stood on its neck with a smile well bred, And
head was dead (For its
Vln I
Vln II
Vla
Vc.
D. B.
A3
Pooh
bow'd three times to me! It was none of your im - pu - dent off - hand nods, But as hum - ble as could
Vln I
Vln II
Vla
Vc.
D. B.


83
84
85
86
87
88
Cl. in A 1.2
Bsn
Hn in F 1
Cr. Cym.
B. Dr.
Pooh
Vln I
Vln II
Vla
Vc.
D. B.
p
p
pp
be, For it clear - ly knew The de - fer - ence due To a man of pe - di - gree, of pe - di-


B3
89
91
92
93
Cl. in A 1.2
Bsn
Hn in F 1
p
Cr. Cym.
B. Dr.
Tri.
Pooh
- gree! And it's oh, I vow, This death - ly bow Was a touch - ing sight to see; Though
Vln I
Vln II
Vla
Vc.
D. B.


94
95
96
C3
98
Sgl
Flute
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Pooh
trunk - less, yet It could - n't for - get The de - fer - ence due to me!
Chorus
Women
This haugh - ty youth He
Men
This haugh - ty youth He
Vln I
Vln II
Vla
Vc.
D. B.
f


99
100
101
102
103
104
Sgl
Flute
Ob.
Cl. in A 1 2
Bsn
Hn in F 1
Chorus
Women
Men
Vln I
Vln II
Vla
Vc.
D. B.
(p)
(f)
speaks the truth When - e - ver he finds it pays, And in this case It all took place Ex - act - ly as he
speaks the truth When - e - ver he finds it pays, And in this case It all took place Ex - act - ly as he
* subito p traditional


Dialog 18
105
106
107
108
109
110
111
Sgl
Flute
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Pitti
Ko
Pooh
Chorus
Women
Men
Vln I
Vln II
Vla
Vc.
D. B.
a 2
f
Ex - act - ly, ex - act - ly, ex - act - ly, ex - act - ly as we say!
says! Ex - act - ly, ex - act - ly, ex - act - ly, ex - act - ly as he says!

Dlg after 18

(*Exeunt* CHORUS.)

MIK. All this is very interesting, and I should like to have seen it. But we came about a totally different matter. A year ago my son, the heir to the throne of Japan, bolted from our Imperial Court.

KO. Indeed! Had he any reason to be dissatisfied with his position?

KAT. None whatever. On the contrary, I was going to marry him – yet he fled!

POOH. I am surprised that he should have fled from one so lovely!

KAT. That's not true.

POOH. No!

KAT. You hold that I am not beautiful because my face is plain. But you know nothing; you are still unenlightened. Learn, then, that it is not in the face alone that beauty is to be sought. My face is unattractive!

POOH. It is.

KAT. But I have a left shoulder-blade that is a miracle of loveliness. People come miles to see it. My right elbow has a fascination that few can resist.

POOH. Allow me!

KAT. It is on view Tuesdays and Fridays, on presentation of visiting card. As for my circulation, it is the largest in the world.

KO. And yet he fled!

Mix. And is now masquerading in this town, disguised as a Second Trombone.

KO., POOH. *and* PITTI. A Second Trombone!

MIK. Yes; would it be troubling you too much if I asked you to-produce him? He goes by the name of –

KAT. Nanki-Poo.

MIK. Nanki-Poo.

KO. It's quite easy. That is, it's rather difficult. In point of fact, he's gone abroad!

MIK. Gone abroad! His address.

KO. Knightsbridge!

KAT. (*who is reading certificate of death*). Ha!

MIK. What's the matter?

KAT. See here – his name – Nanki-Poo – beheaded this morning. Oh, where shall I find another? Where shall I find another? (KO-KO, POOH-BAH *and* PITTI-SING *fall on their knees*.)

MIK. (*looking at paper*). Dear, dear, dear! this is very tiresome. (*To* Ko- KO.) My poor fellow, in your, anxiety to carry out my wishes you have beheaded the heir to the throne of Japan!

KO. I beg to offer an unqualified apology.

Dlg after 18

POOH. I desire to associate myself with that expression of regret.

PITTI. We really hadn't the least notion –

MIK. Of course you hadn't. How could you? Come, come, my good fellow, don't distress yourself – it was no fault of yours. If a man of exalted rank chooses to disguise himself as a Second Trombone, he must take the consequences. It really distresses me to see you take on so. I've no doubt he thoroughly deserved all he got. (*They rise*.)

KO. We are infinitely obliged to your Majesty –

PITTI: Much obliged, your Majesty.

POOH. Very much obliged your Majesty.

MIK. Obliged? not a bit. Don't mention it. How *could* you tell?

POOH. No, of course we couldn't tell who the gentleman really was.

PITTI. It wasn't written on his forehead, you know.

KO. It might have been on his pocket-handkerchief, but Japanese don't use pocket-handkerchiefs! Ha! ha! ha!

MIK. Ha! ha! ha! (*To* KATISHA.) I forget the punishment for compassing the death of the Heir Apparent.

KO., POOH. *and* PITTI. Punishment. (*They drop down on their knees again*.)

MIK. Yes. Something lingering, with boiling oil in it, I fancy. Something of that sort. I think boiling oil occurs in it, but I'm not sure. I know it's something humorous, but lingering, with either boiling oil or melted lead. Come, come, don't fret – I'm not a bit angry.

KO. (*in abject terror*). If your Majesty will accept our assurance, we had no idea –

MIK. Of course –

PITTI. I knew nothing about it.

POOH. I wasn't there.

MIK. That's the pathetic part of it. Unfortunately, the fool of an Act says 'compassing the death of the Heir Apparent.' There's not a word about a mistake –

KO., PITTI., *and* POOH. No!

MIK. Or not knowing –

KO. No!

MIK. Or having no notion –

PITTI. No!

MIK. Or not being there –

POOH. No!

MIK. There should be, of course –

Dlg after 18

KO., PITTI., *and* POOH. Yes!

MIK. But there isn't.

KO. PITTI., *and* POOH. Oh!

MIK. That's the slovenly way in which these Acts are always drawn. However, cheer up, it'll be all right. I'll have it altered next session. Now, let's see about your execution – will after luncheon suit you? Can you wait till then?

KO., PITTI., *and* POOH. Oh, yes – we can wait till then!

MIK.Then we'll make it after luncheon.

POOH. I don't want any lunch.

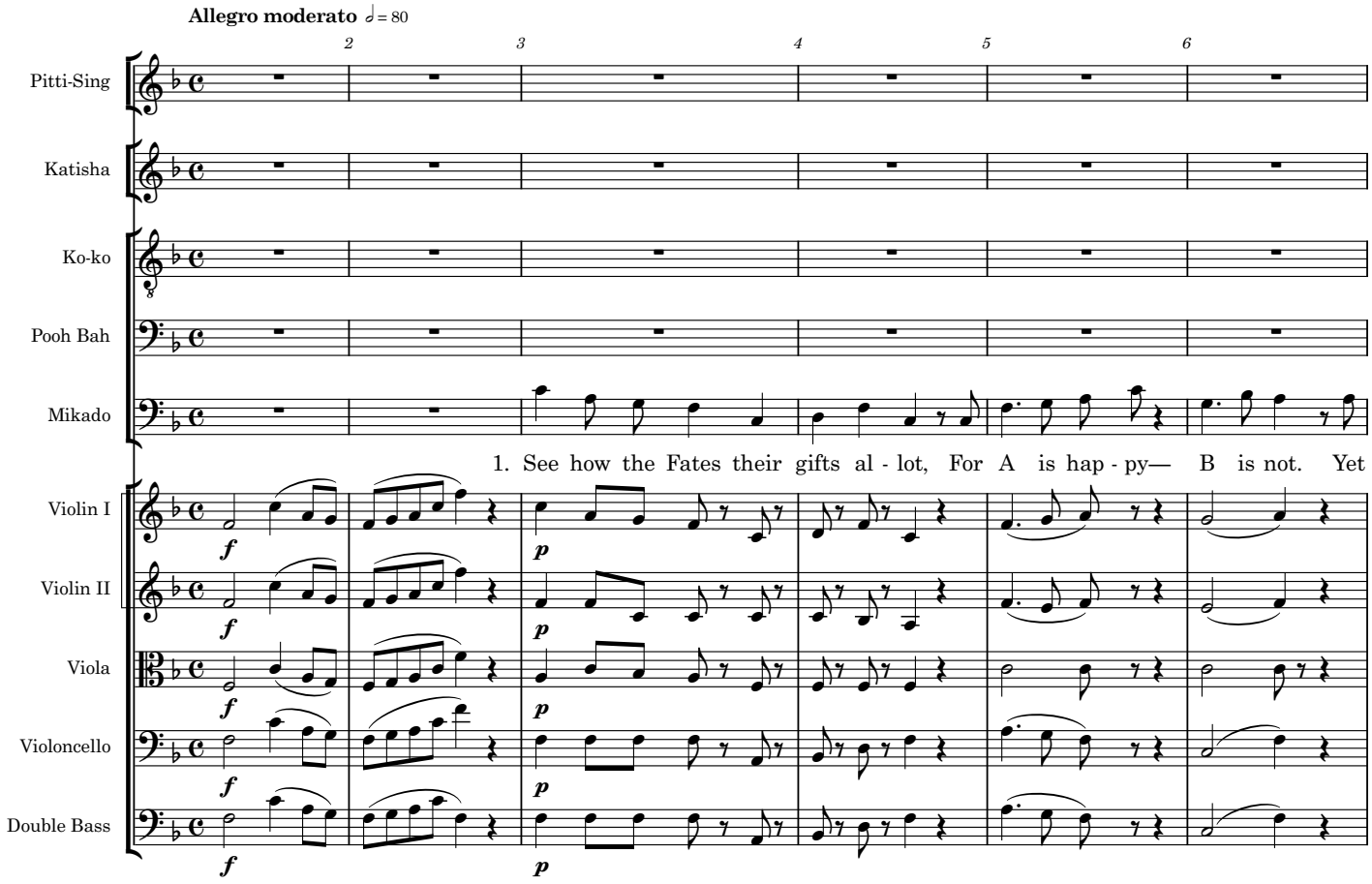
MIK. I'm really very sorry for you all, but it's an unjust world, and virtue is triumphant only in theatrical performances.

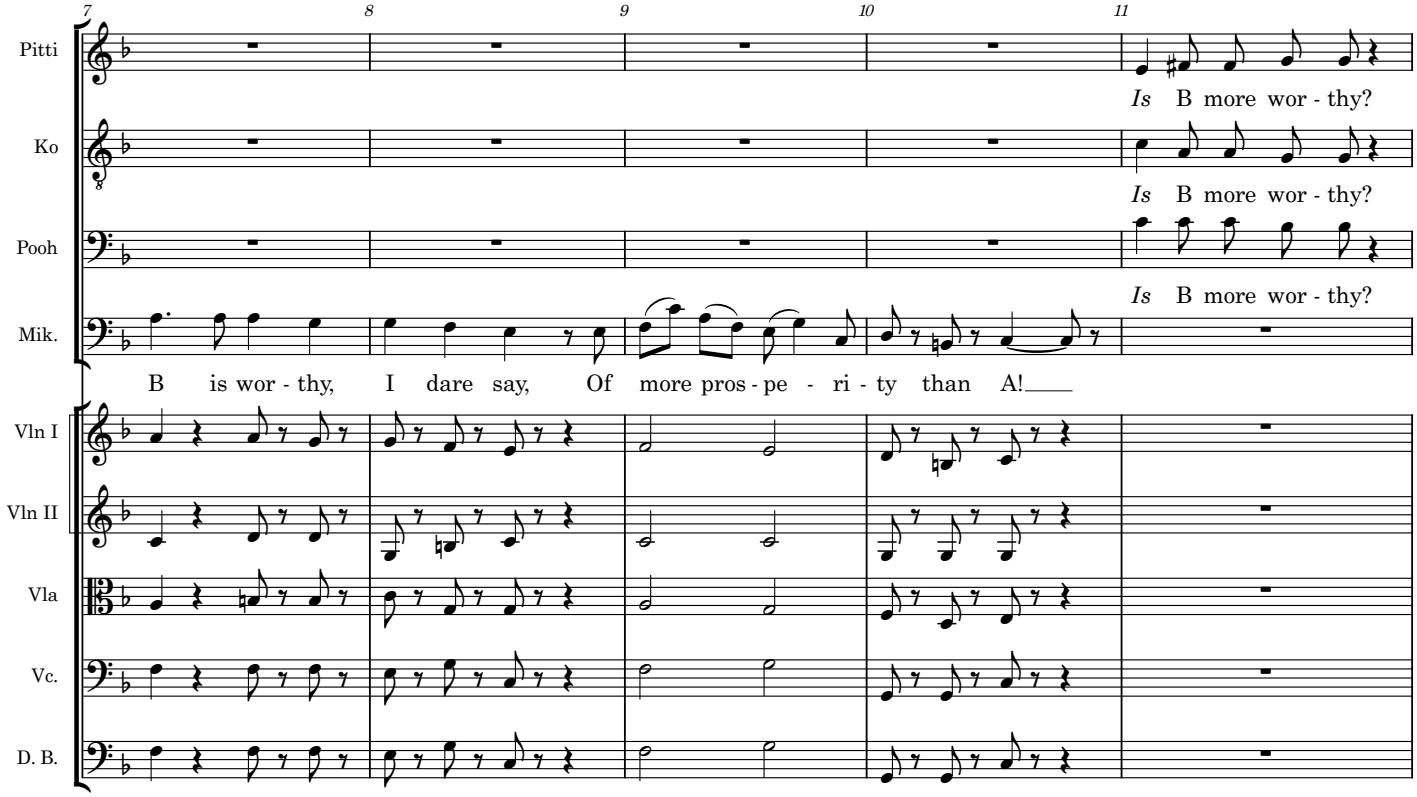
The Mikado
19. See how the Fates (Glee)

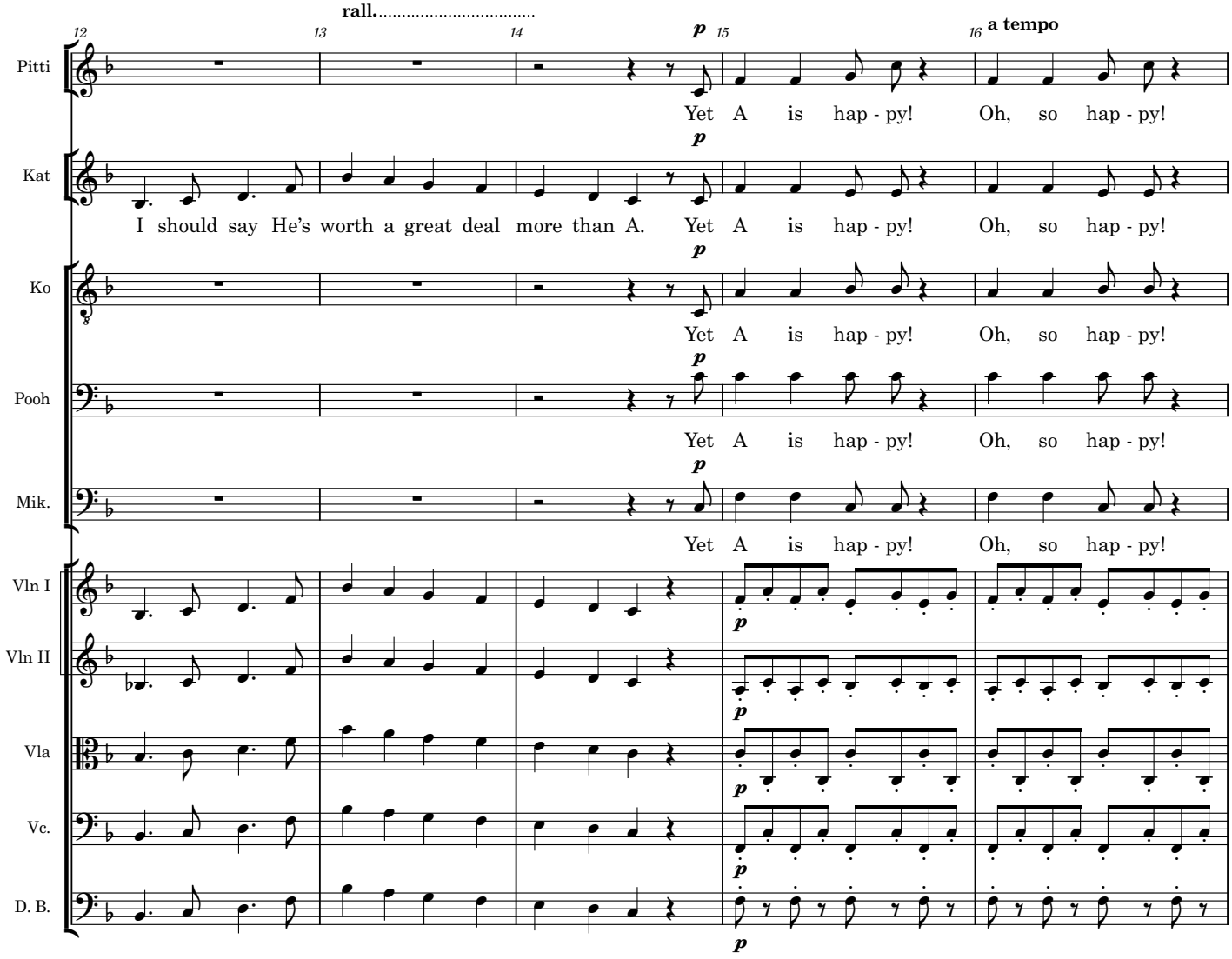
Mikado, Pitti-Sing, Pooh-Bah, Ko-Ko and Katisha

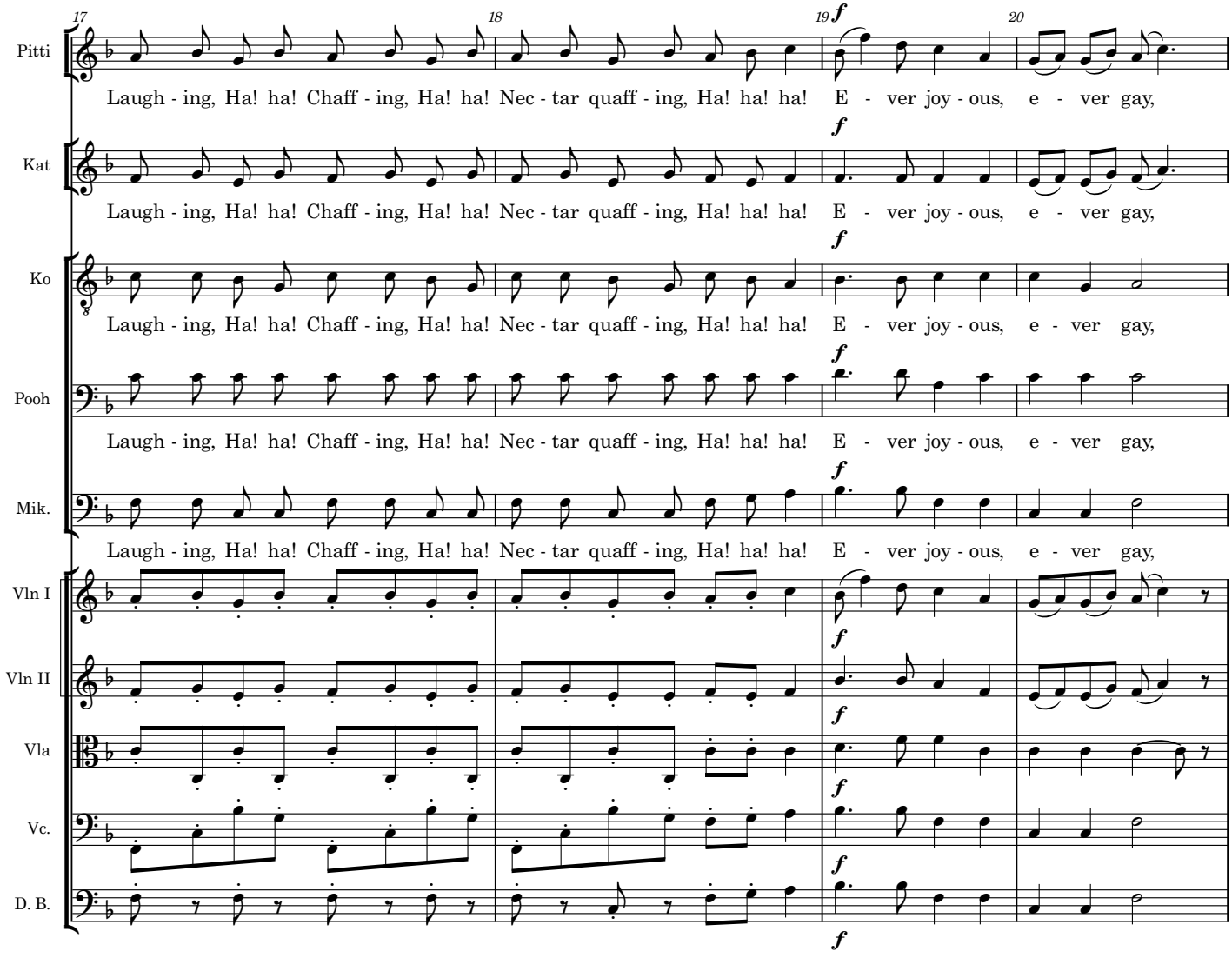
W S Gilbert

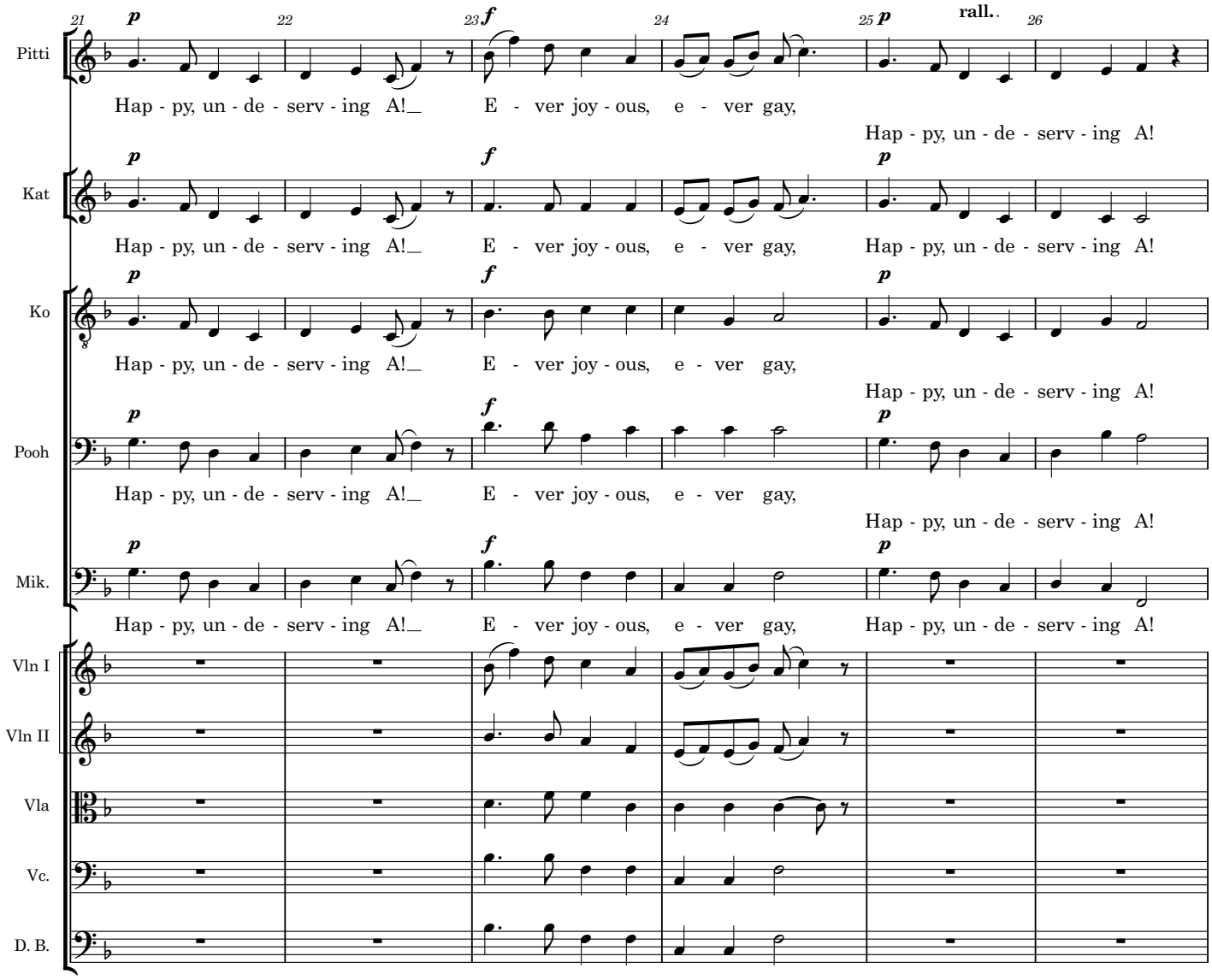
Arthur Sullivan

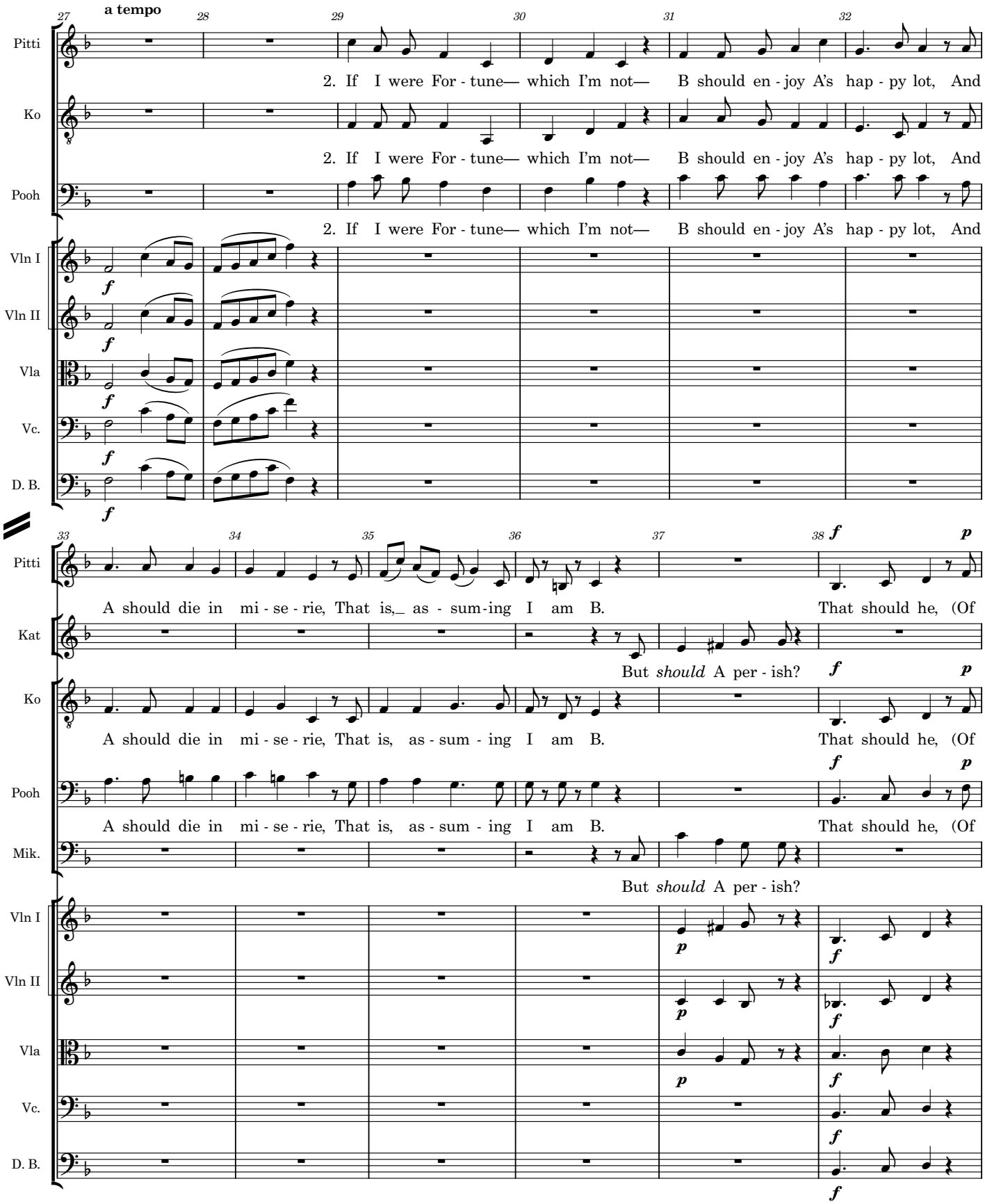


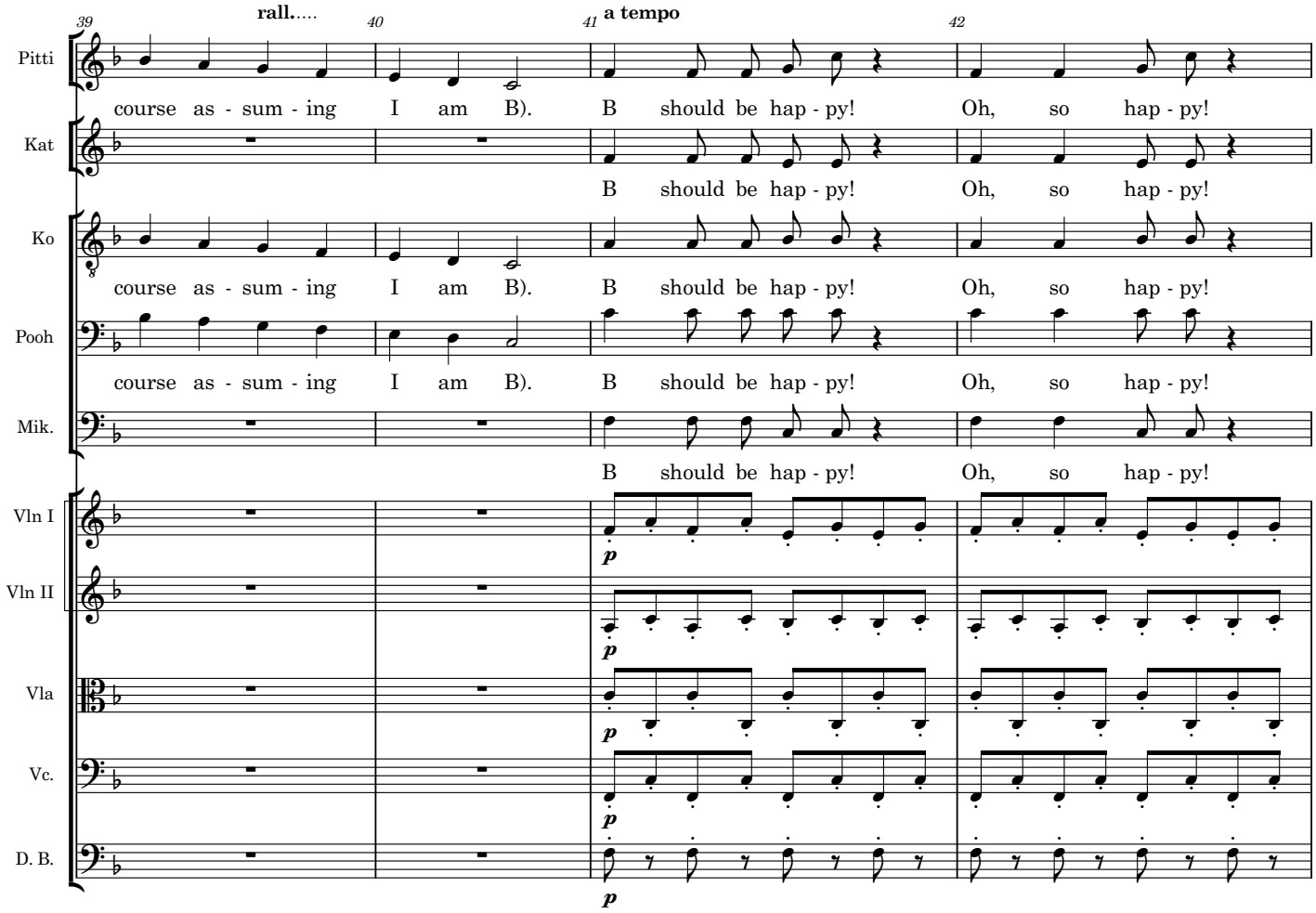

7
8
9
10
11
Pitti
Ko
Pooh
Mik.
Vln I
Vln II
Vla
Vc.
D. B.
Is B more wor - thy?
Is B more wor - thy?
Is B more wor - thy?
B is wor - thy, I dare say, Of more pros - pe - ri - ty than A!

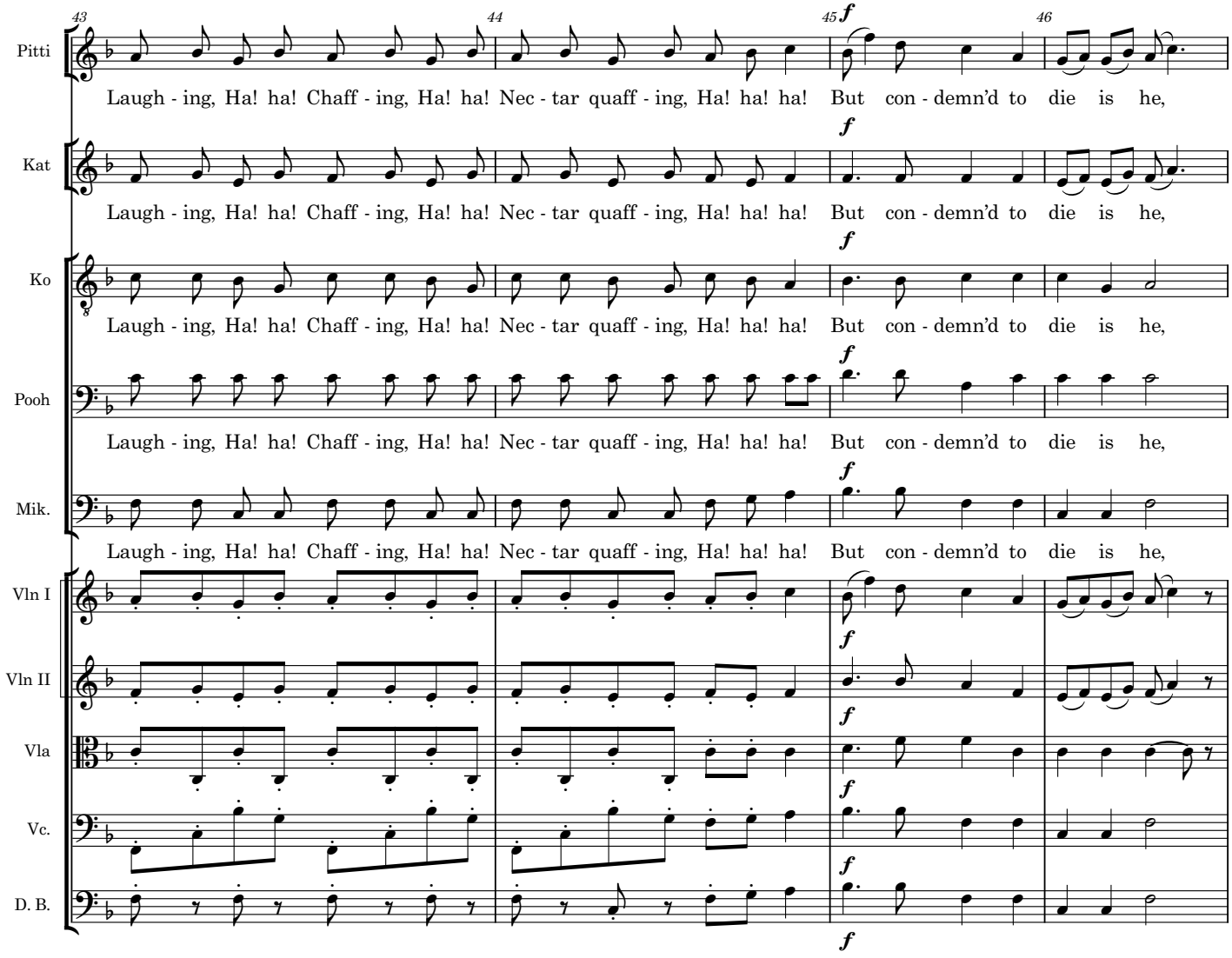

rall.
a tempo
Pitti
Kat
Ko
Pooh
Mik.
Vln I
Vln II
Vla
Vc.
D. B.
Yet A is hap - py! Oh, so hap - py!
I should say He's worth a great deal more than A. Yet A is hap - py! Oh, so hap - py!

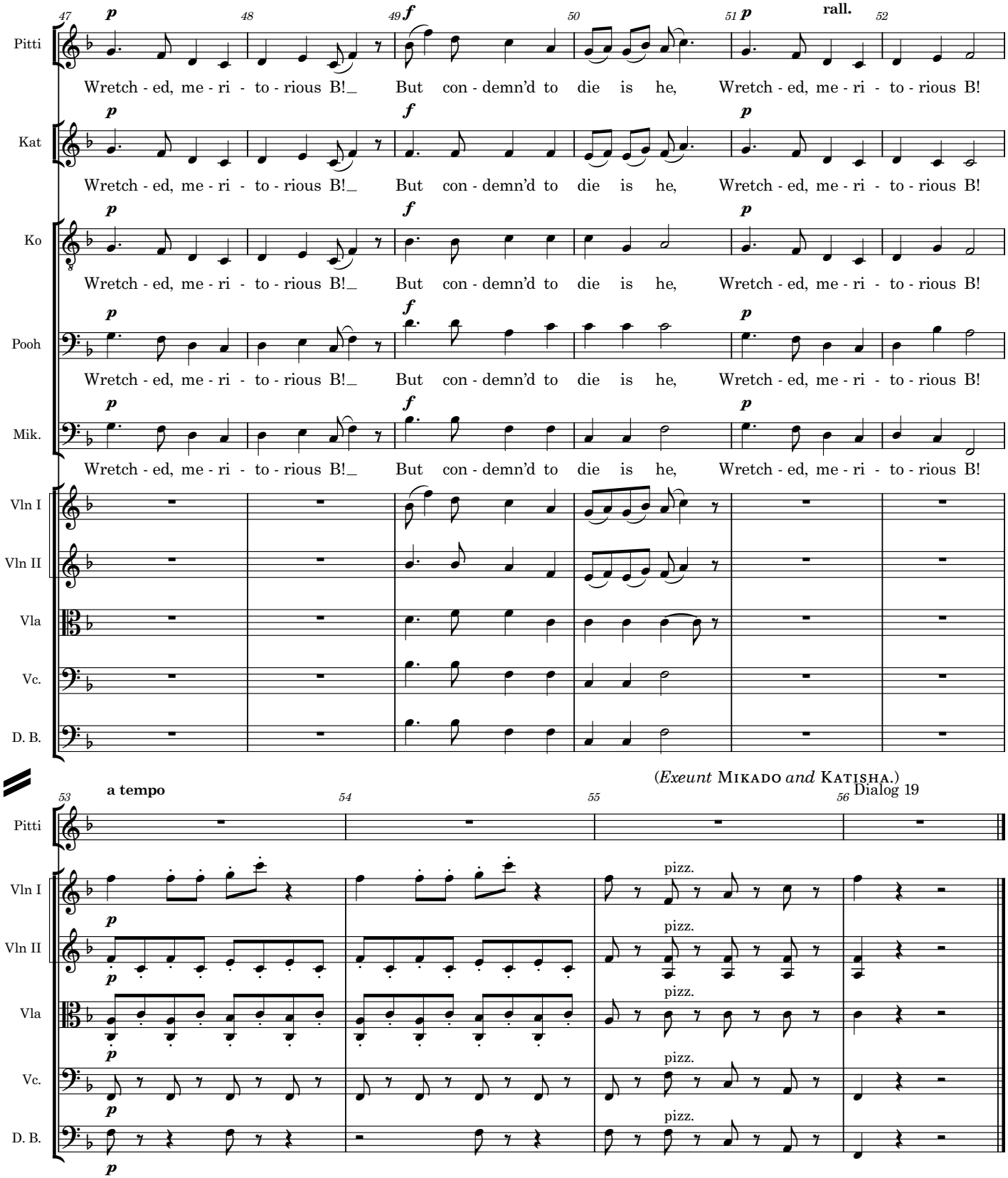

17
18
19
20
Pitti
Laugh - ing, Ha! ha! Chaff - ing, Ha! ha! Nec - tar quaff - ing, Ha! ha! ha! E - ver joy - ous, e - ver gay,
Kat
Laugh - ing, Ha! ha! Chaff - ing, Ha! ha! Nec - tar quaff - ing, Ha! ha! ha! E - ver joy - ous, e - ver gay,
Ko
Laugh - ing, Ha! ha! Chaff - ing, Ha! ha! Nec - tar quaff - ing, Ha! ha! ha! E - ver joy - ous, e - ver gay,
Pooh
Laugh - ing, Ha! ha! Chaff - ing, Ha! ha! Nec - tar quaff - ing, Ha! ha! ha! E - ver joy - ous, e - ver gay,
Mik.
Laugh - ing, Ha! ha! Chaff - ing, Ha! ha! Nec - tar quaff - ing, Ha! ha! ha! E - ver joy - ous, e - ver gay,
Vln I
Vln II
Vla
Vc.
D. B.
f


21
22
23
24
25
26
rall..
Pitti
Kat
Ko
Pooh
Mik.
Vln I
Vln II
Vla
Vc.
D. B.
Hap - py, un - de - serv - ing A!
E - ver joy - ous, e - ver gay,
Hap - py, un - de - serv - ing A!


a tempo
Pitti
Ko
Pooh
2. If I were For - tune— which I'm not— B should en - joy A's hap - py lot, And
Vln I
Vln II
Vla
Vc.
D. B.
A should die in mi - se - rie, That is,_ as - sum-ing I am B. That should he, (Of
Kat
But *should* A per - ish?
A should die in mi - se - rie, That is, as - sum - ing I am B. That should he, (Of
Mik.
But *should* A per - ish?


39
rall.....
40
41
a tempo
42
Pitti
course as - sum - ing I am B). B should be hap - py! Oh, so hap - py!
Kat
B should be hap - py! Oh, so hap - py!
Ko
course as - sum - ing I am B). B should be hap - py! Oh, so hap - py!
Pooh
course as - sum - ing I am B). B should be hap - py! Oh, so hap - py!
Mik.
B should be hap - py! Oh, so hap - py!
Vln I
Vln II
Vla
Vc.
D. B.
p


43
44
45
46
Pitti
Laugh - ing, Ha! ha! Chaff - ing, Ha! ha! Nec - tar quaff - ing, Ha! ha! ha! But con - demn'd to die is he,
Kat
Laugh - ing, Ha! ha! Chaff - ing, Ha! ha! Nec - tar quaff - ing, Ha! ha! ha! But con - demn'd to die is he,
Ko
Laugh - ing, Ha! ha! Chaff - ing, Ha! ha! Nec - tar quaff - ing, Ha! ha! ha! But con - demn'd to die is he,
Pooh
Laugh - ing, Ha! ha! Chaff - ing, Ha! ha! Nec - tar quaff - ing, Ha! ha! ha! But con - demn'd to die is he,
Mik.
Laugh - ing, Ha! ha! Chaff - ing, Ha! ha! Nec - tar quaff - ing, Ha! ha! ha! But con - demn'd to die is he,
Vln I
Vln II
Vla
Vc.
D. B.
f


47
48
49
50
51
52
rall.
Pitti
Kat
Ko
Pooh
Mik.
Wretch - ed, me - ri - to - rious B!_ But con - demn'd to die is he, Wretch - ed, me - ri - to - rious B!
Vln I
Vln II
Vla
Vc.
D. B.
(*Exeunt* MIKADO *and* KATISHA.)
Dialog 19
53
54
55
56
a tempo
pizz.

(*Exeunt* MIKADO *and* KATISHA.)

KO. Well, a nice mess you've got us into, with your nodding head and the deference due to a man of pedigree!

POOH. Merely corroborative detail, intended to give artistic verisimilitude to an otherwise bald and unconvincing narrative.

PITTI. Corroborative detail indeed! Corroborative fiddlestick!

KO. And you're just as bad as he is with your cock-and-a-bull stories about catching his eye and his whistling an air. But that's so like you! You must put in your oar!

POOH. But how about your big right arm?

PITTI. Yes, and your snickersnee!

KO. Well, well, never mind that now. There's only one thing to be done. Nanki-Poo hasn't started yet – he must come to life again at once. (*Enter* NANKI-POO *and* YUM-YUM *prepared for journey*.) Here he comes. Here, Nanki-Poo, I've good news for you — you're reprieved.

NANK. Oh, but it's too late. I'm a dead man, and I'm off for my honeymoon.

KO. Nonsense! A terrible thing has just happened. It seems you're the son of the Mikado.

NANK. Yes, but that happened some time ago.

KO. Is this a time for airy persiflage? Your father is here, and with Katisha!

NANK. My father! And with Katisha!

KO. Yes, he wants you particularly.

POOH. So does she.

YUM. Oh, but he's married now.

KO. But, bless my heart! what has that to do with it?

NANK. Katisha claims me in marriage, but I can't marry her because I'm married already – consequently she will insist on my execution, and if I'm executed, my wife will have to be buried alive.

YUM. You see our difficulty.

KO. Yes. I don't know what's to be done.

NANK. There's one chance for you. If you could persuade Katisha to marry you, she would have no further claim on me, and in that case I could come to life without any fear of being put to death.

KO. I marry Katisha!

YUM. I really think it's the only course.

KO. But, my good girl, have you seen her? She's something appalling!

PITTI. Ah! that's only her face. She has a left elbow which people come miles to see!

POOH. I am told that her right heel is much admired by connoisseurs.

KO. My good sir, I decline to pin my heart upon any lady's right heel.

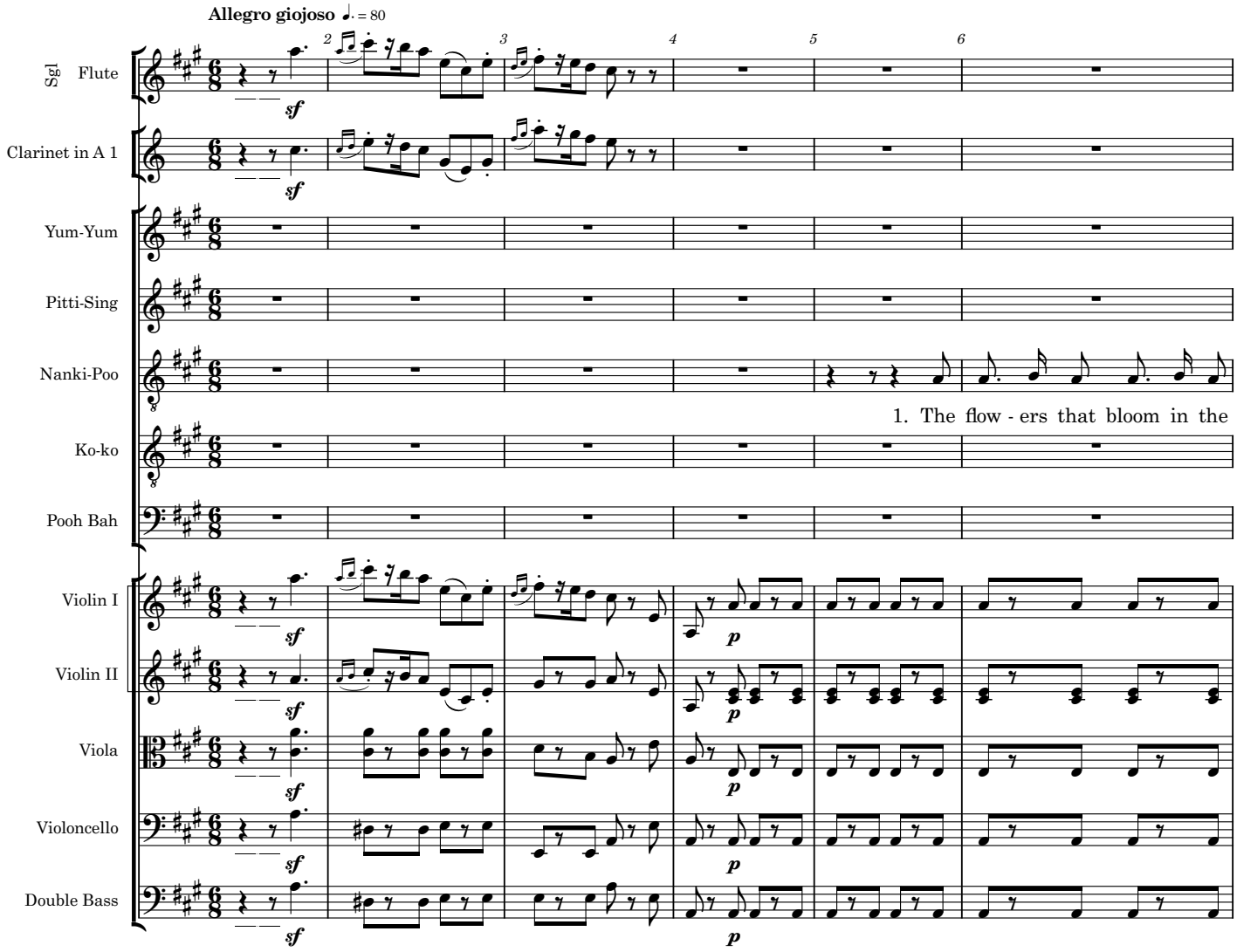
NANK. It comes to this: While Katisha is single, I prefer to be a disembodied spirit. When Katisha is married, existence will be as welcome as the flowers in spring.

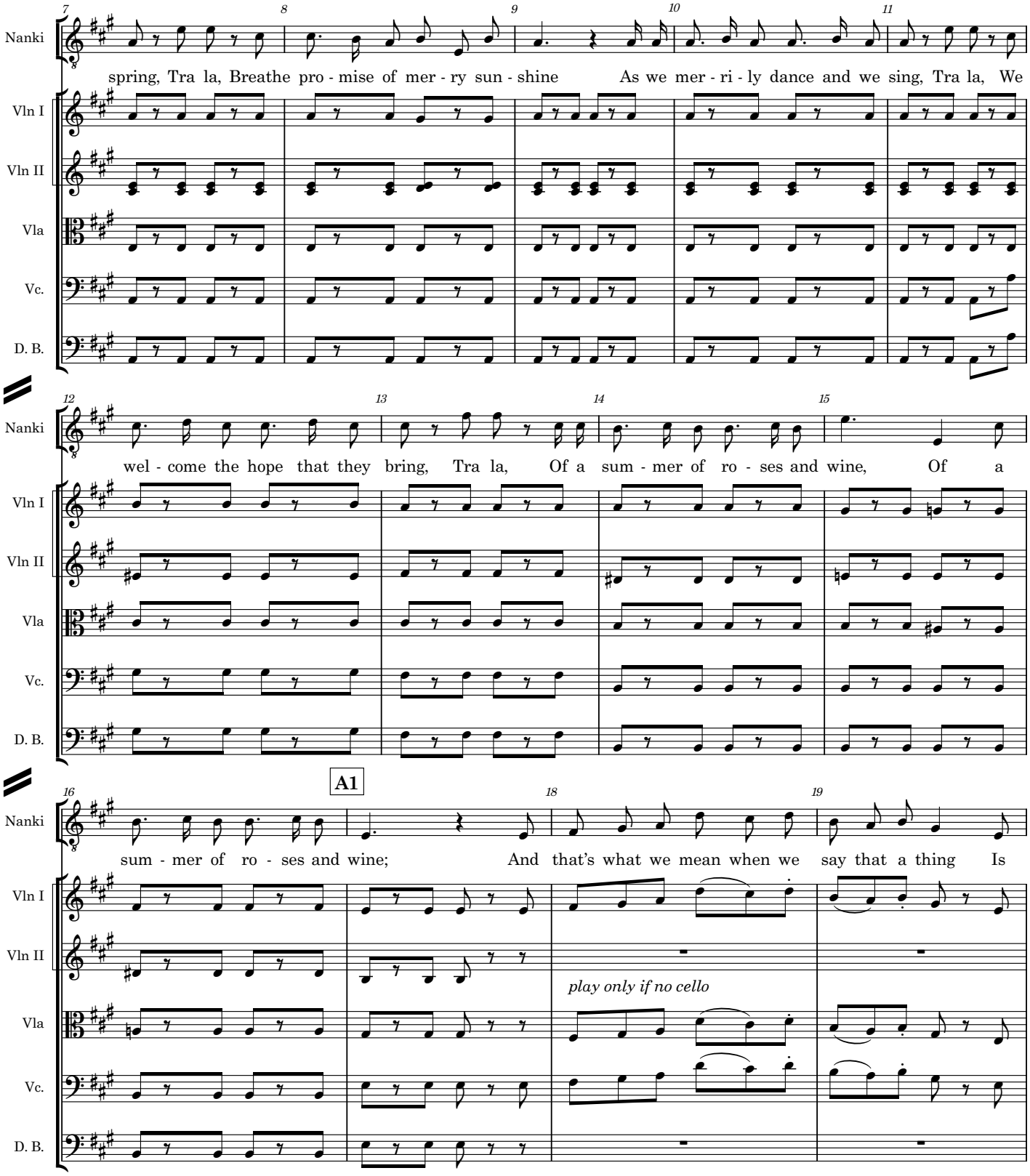
The Mikado
20. The flowers that bloom

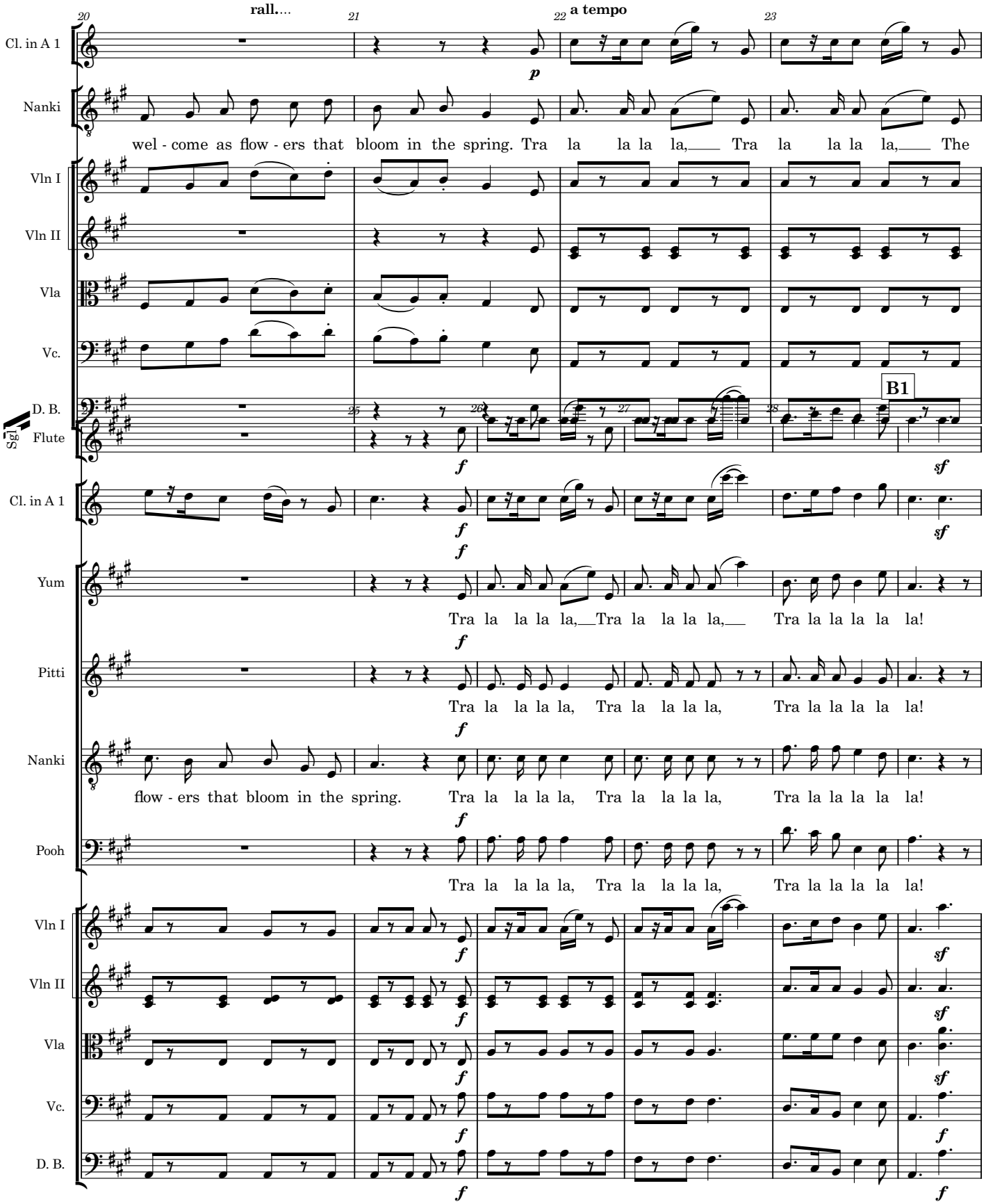
Nanki-Poo, Ko-KO, with Yum-Yun, Pitti-Sing and Pooh-Bah

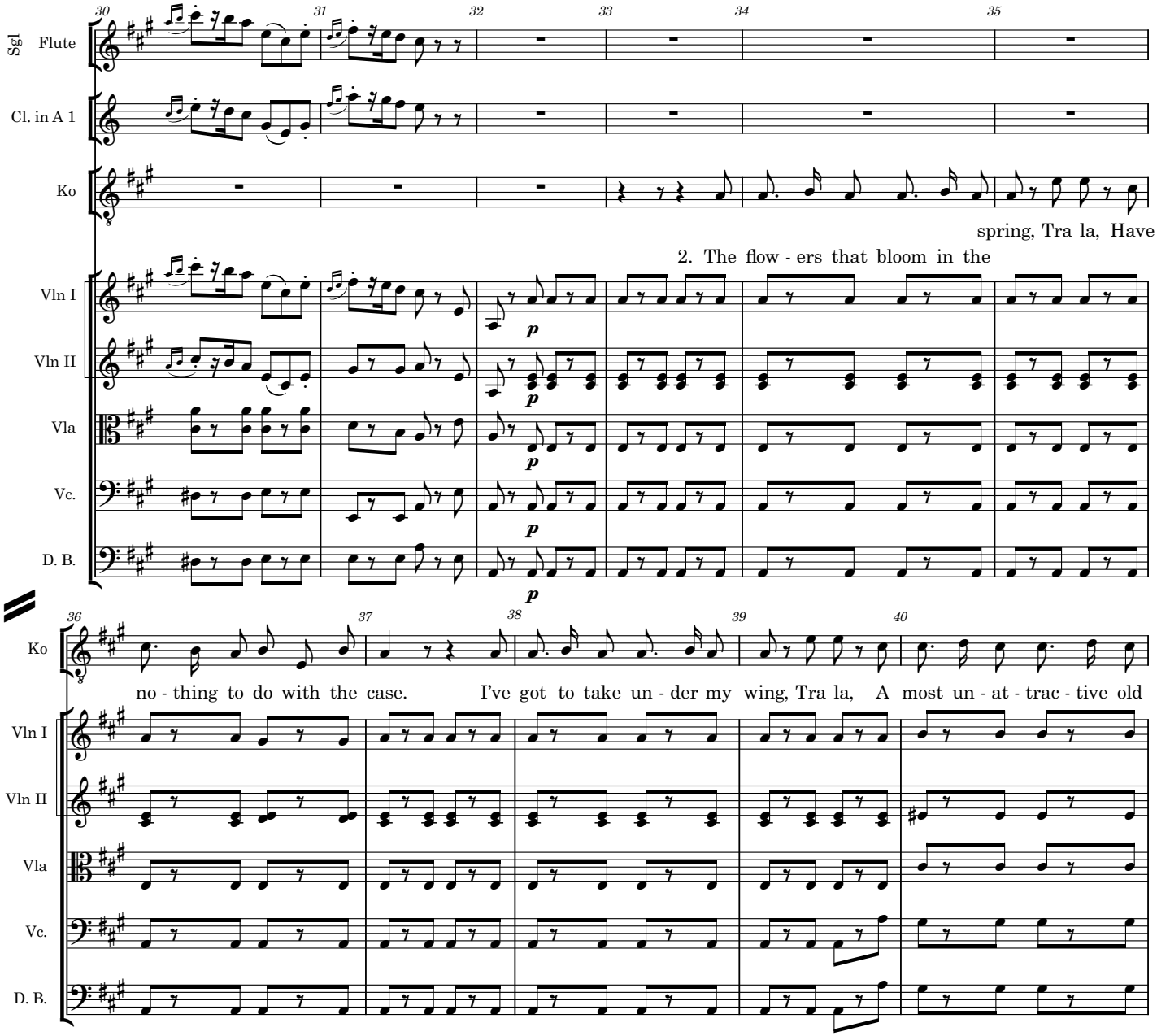
W S Gilbert

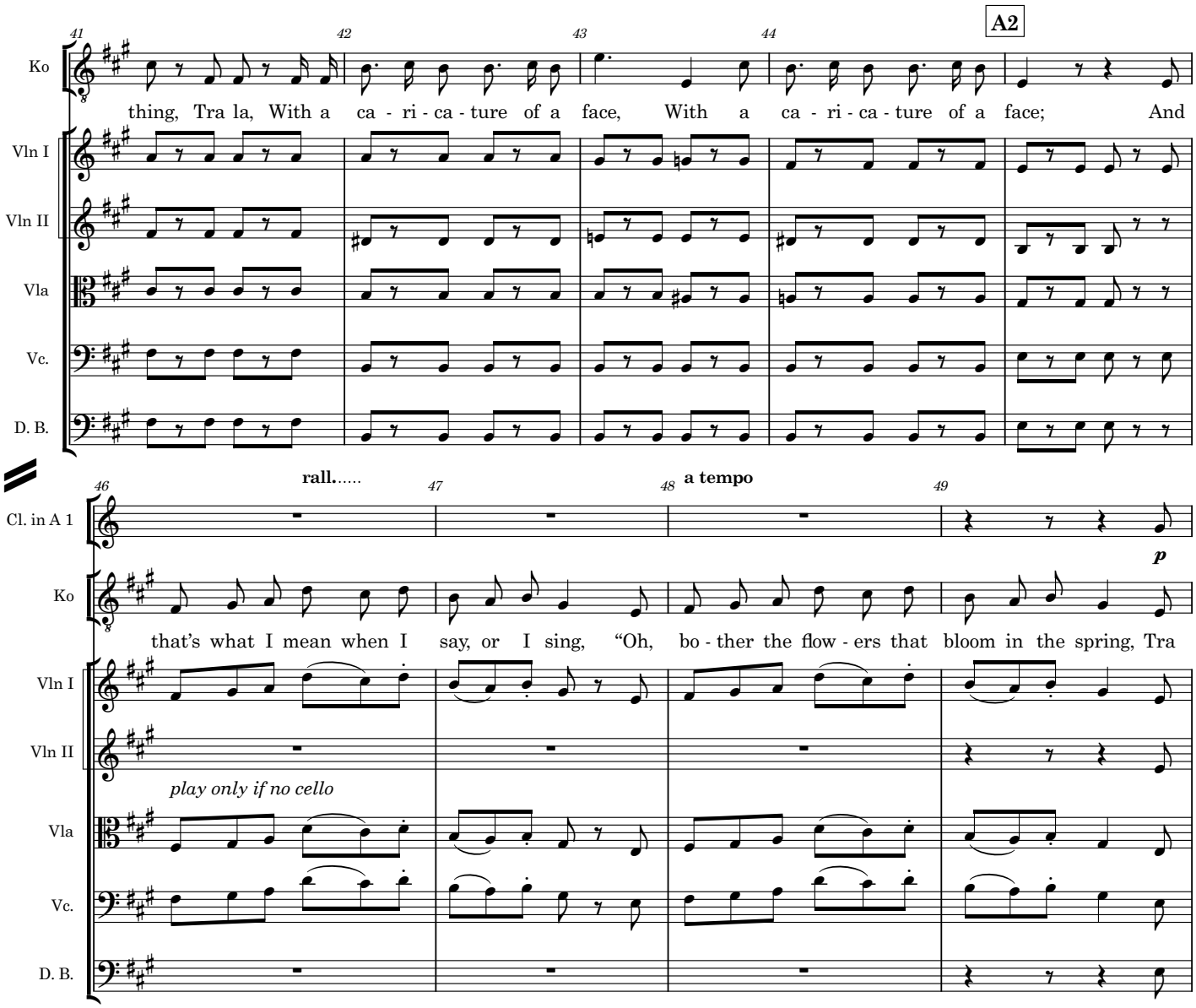
Arthur Sullivan

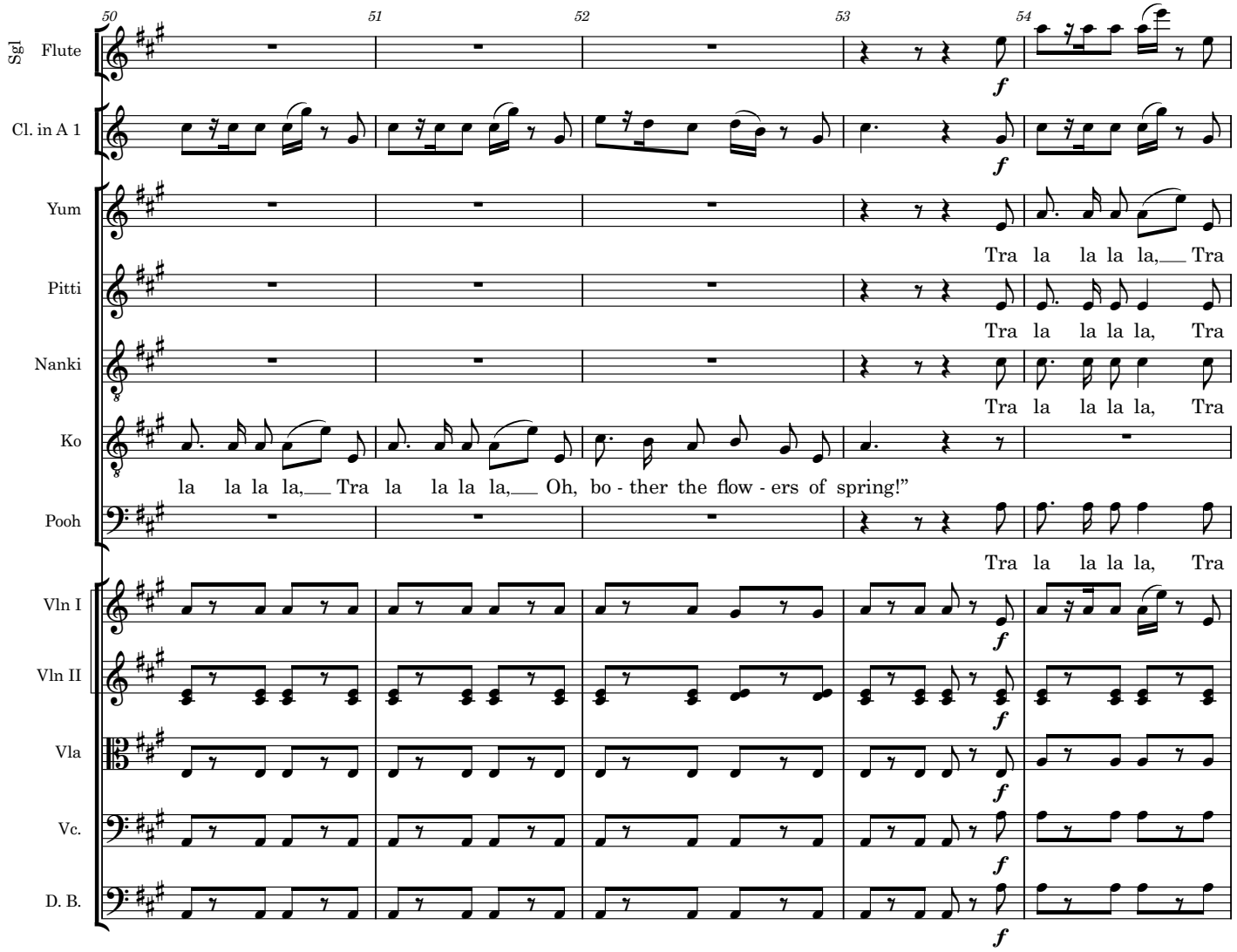


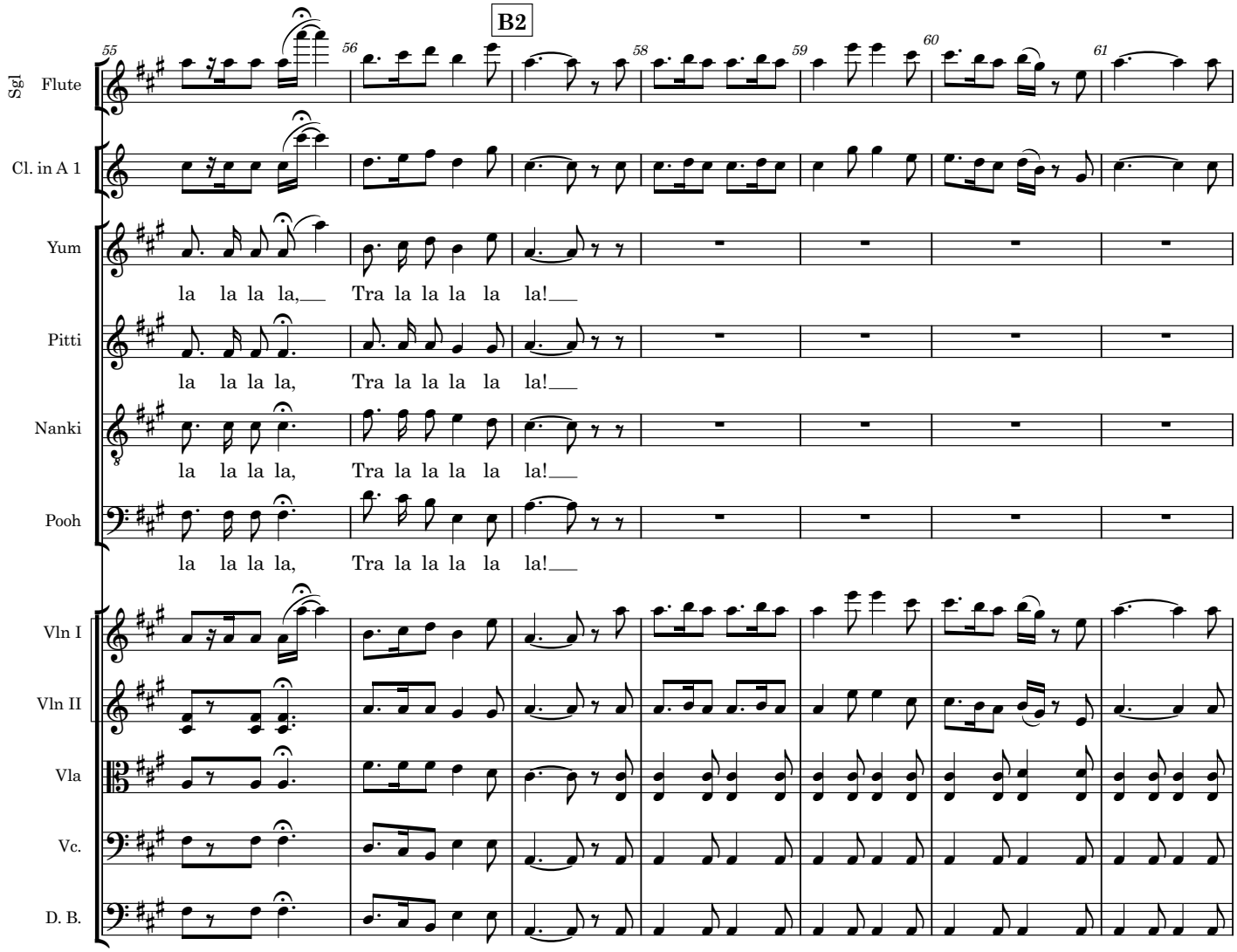

Nanki
Vln I
Vln II
Vla
Vc.
D. B.
spring, Tra la, Breathe pro - mise of mer - ry sun - shine As we mer - ri - ly dance and we sing, Tra la, We
wel - come the hope that they bring, Tra la, Of a sum - mer of ro - ses and wine, Of a
A1
sum - mer of ro - ses and wine; And that's what we mean when we say that a thing Is
play only if no cello

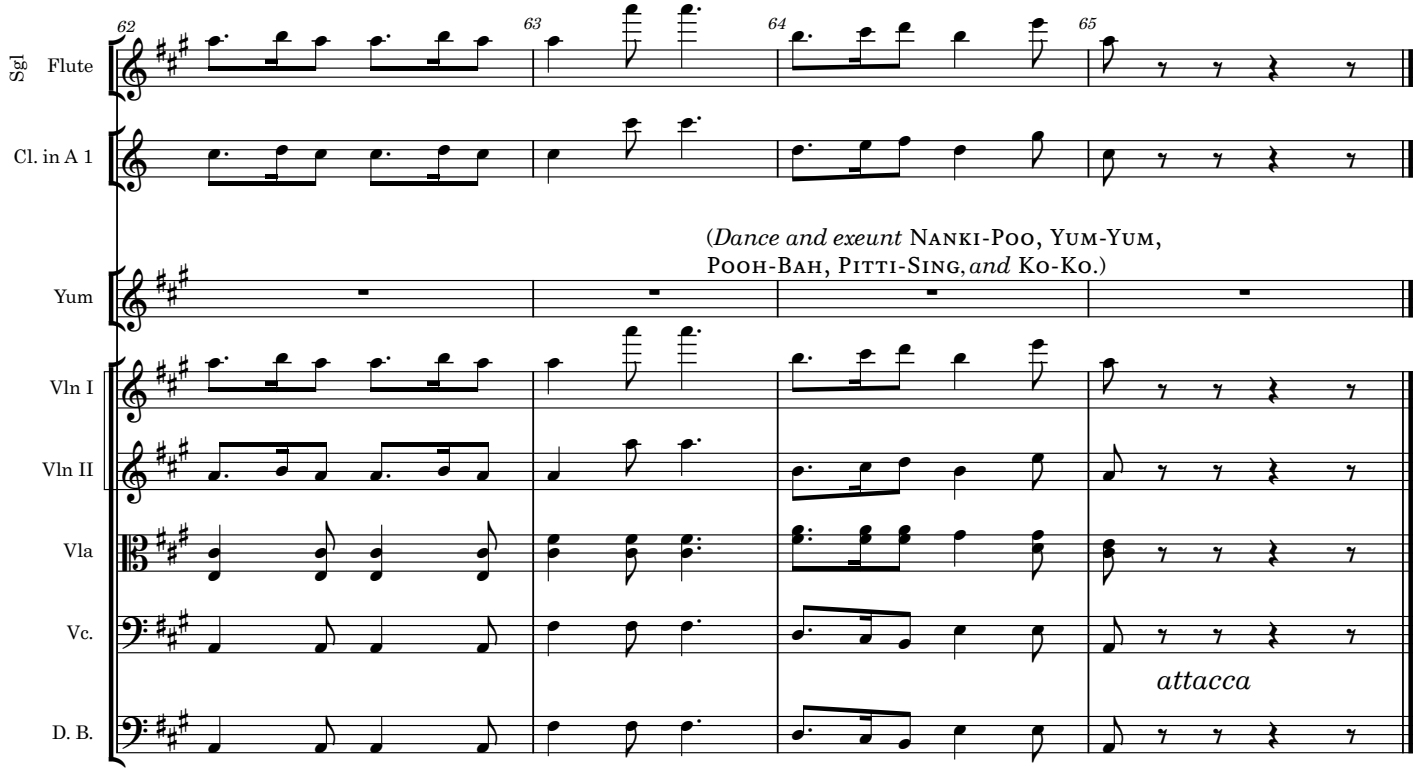

rall....
a tempo
B1
Cl. in A 1
Nanki
wel - come as flow - ers that bloom in the spring. Tra la la la la, Tra la la la la, The
Vln I
Vln II
Vla
Vc.
D. B.
Sgt
Flute
Cl. in A 1
Yum
Tra la la la la, Tra la la la la, Tra la la la la la!
Pitti
Tra la la la la, Tra la la la la, Tra la la la la la!
Nanki
flow - ers that bloom in the spring. Tra la la la la, Tra la la la la, Tra la la la la la!
Pooh
Tra la la la la, Tra la la la la, Tra la la la la la!
Vln I
Vln II
Vla
Vc.
D. B.


Sgl Flute
Cl. in A 1
Ko
spring, Tra la, Have
2. The flow - ers that bloom in the
Vln I
Vln II
Vla
Vc.
D. B.
p
Ko
no - thing to do with the case.
I've got to take un - der my wing, Tra la, A most un - at - trac - tive old
Vln I
Vln II
Vla
Vc.
D. B.


A2
Ko
thing, Tra la, With a ca - ri - ca - ture of a face, With a ca - ri - ca - ture of a face; And
Vln I
Vln II
Vla
Vc.
D. B.
rall.....
a tempo
Cl. in A 1
p
that's what I mean when I say, or I sing, "Oh, bo - ther the flow - ers that bloom in the spring, Tra
play only if no cello


50
51
52
53
54
Sgl
Flute
Cl. in A 1
Yum
Pitti
Nanki
Ko
Pooh
Vln I
Vln II
Vla
Vc.
D. B.
f
Tra la la la la, Tra
Tra la la la la, Tra
Tra la la la la, Tra
la la la la, Tra la la la la, Oh, bo - ther the flow - ers of spring!"
Tra la la la la, Tra


B2
55
56
58
59
60
61
Sgl Flute
Cl. in A 1
Yum
la la la la, Tra la la la la la!
Pitti
la la la la, Tra la la la la la!
Nanki
la la la la, Tra la la la la la!
Pooh
la la la la, Tra la la la la la!
Vln I
Vln II
Vla
Vc.
D. B.

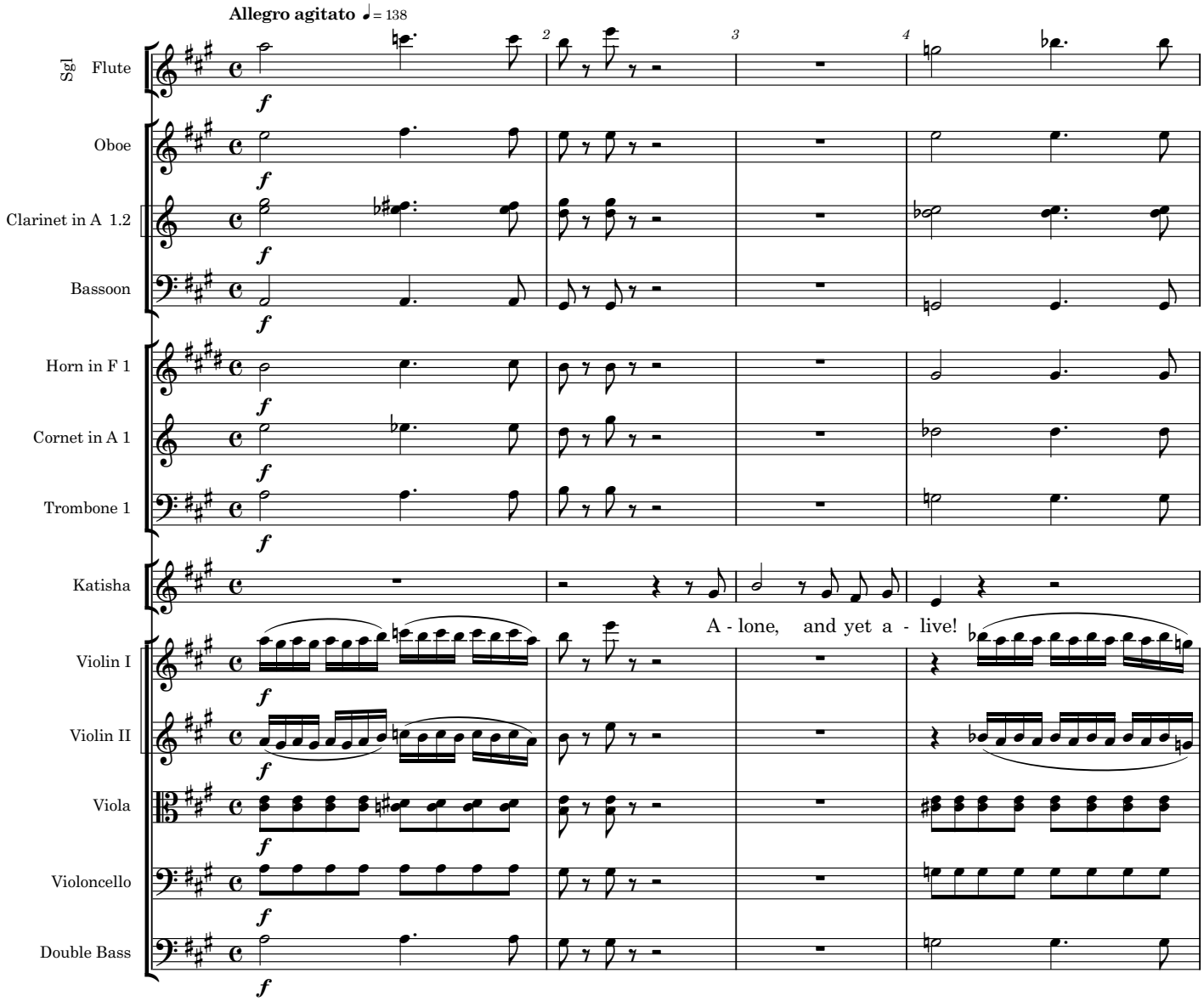

62
63
64
65
Sgl
Flute
Cl. in A 1
(*Dance and exeunt* Nanki-Poo, Yum-Yum,
Pooh-Bah, Pitti-Sing, *and* Ko-Ko.)
Yum
Vln I
Vln II
Vla
Vc.
attacca
D. B.

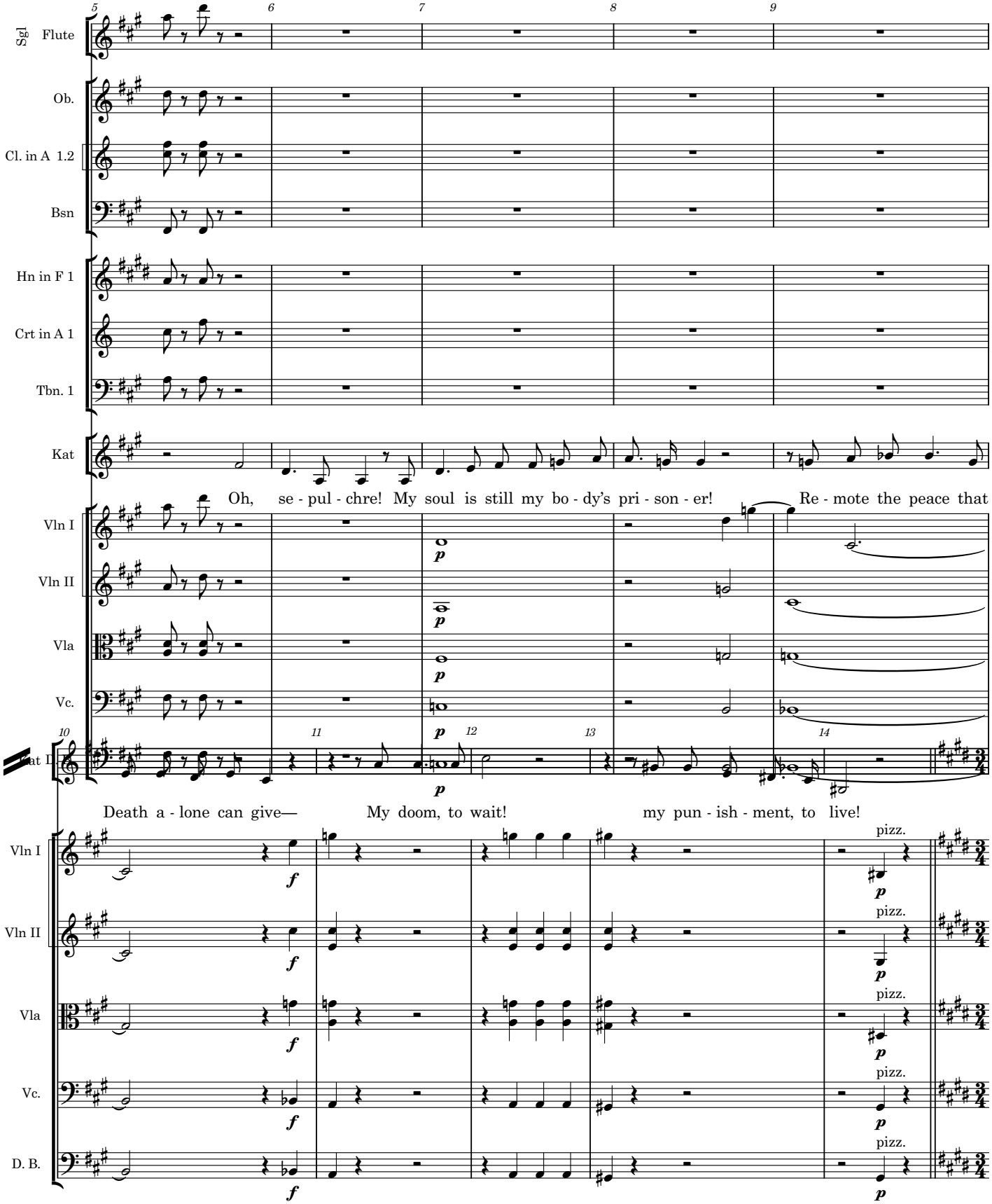
The Mikado
21. Alone and yet alive

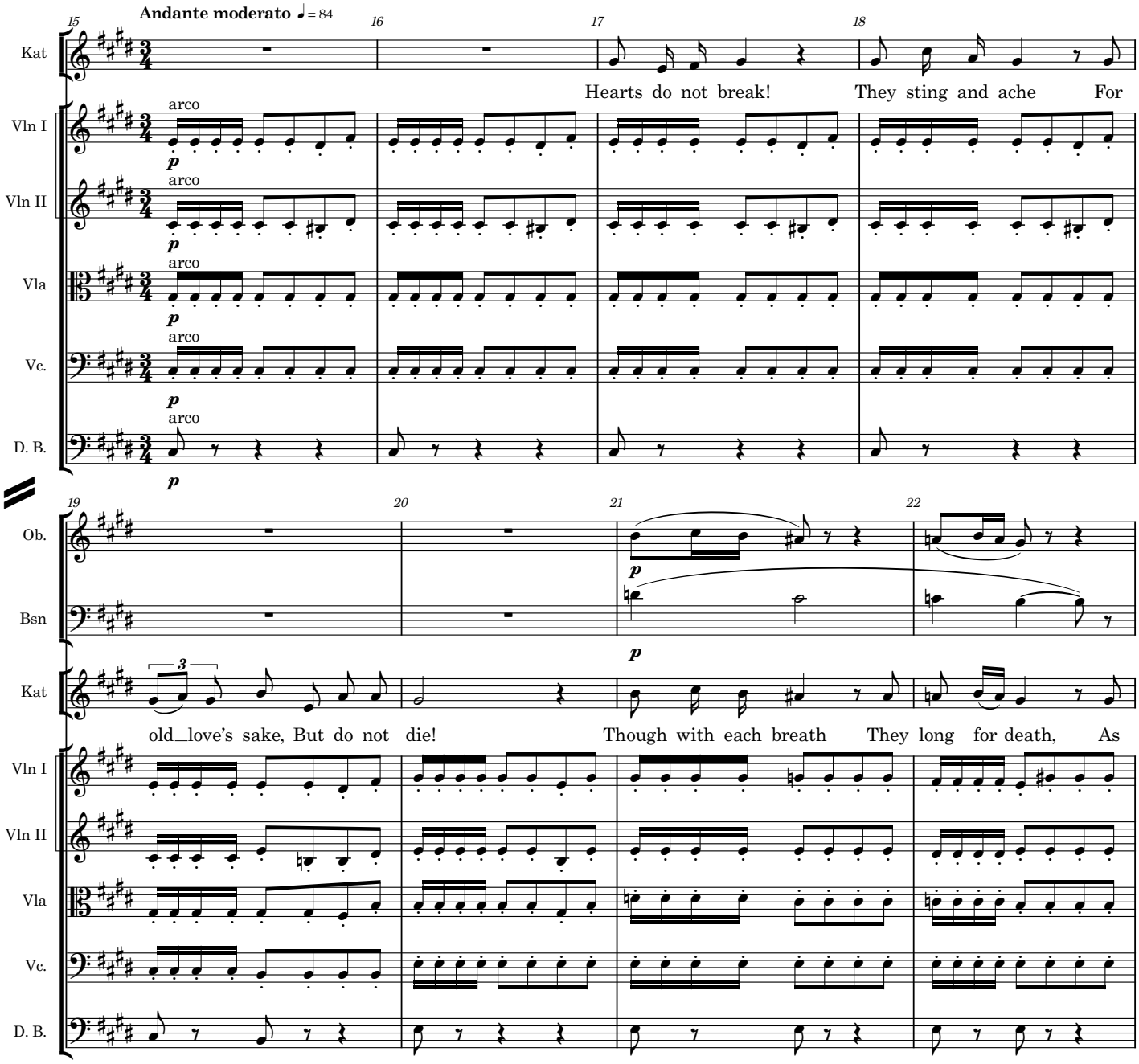
Katisha

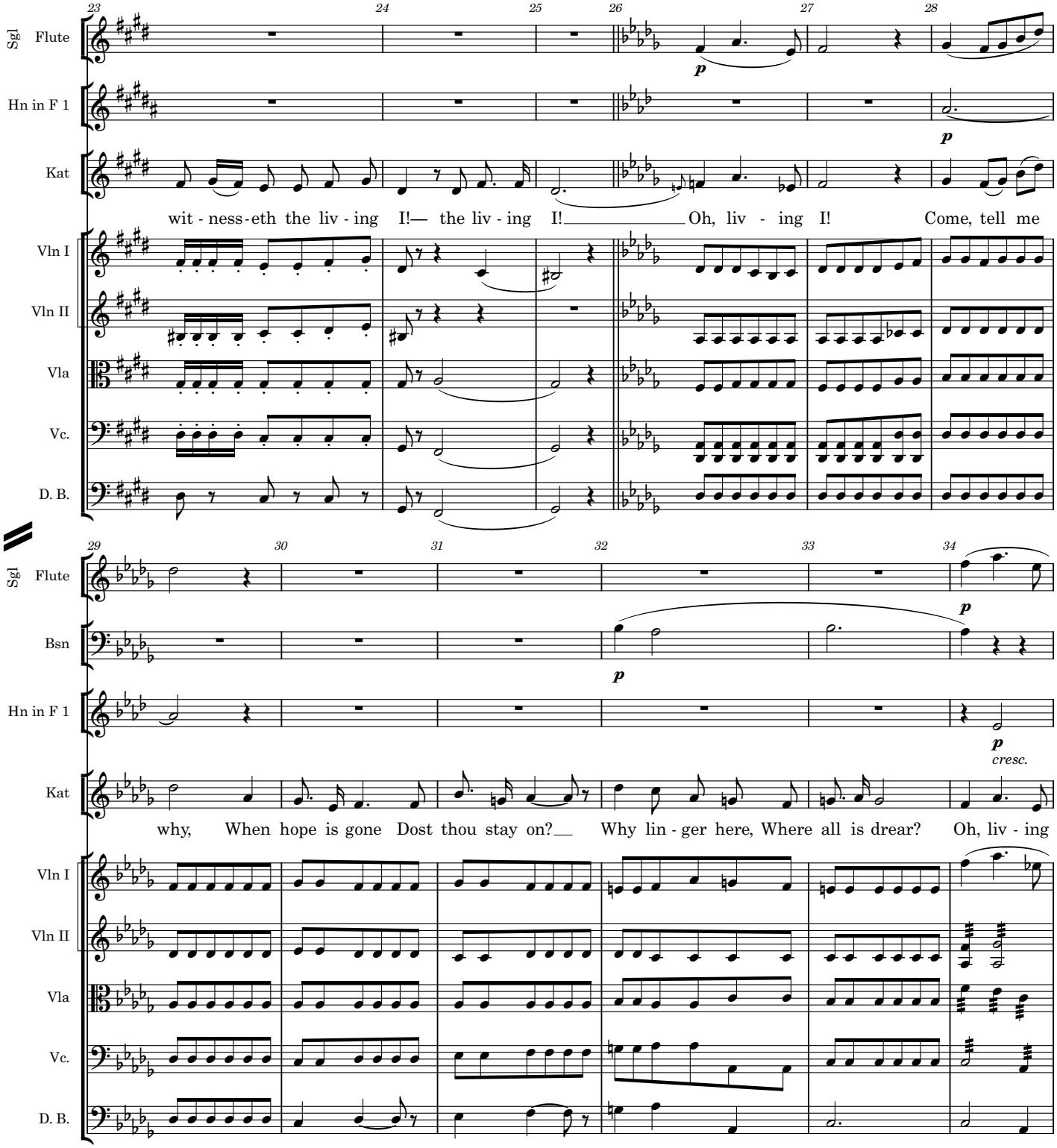
W S Gilbert

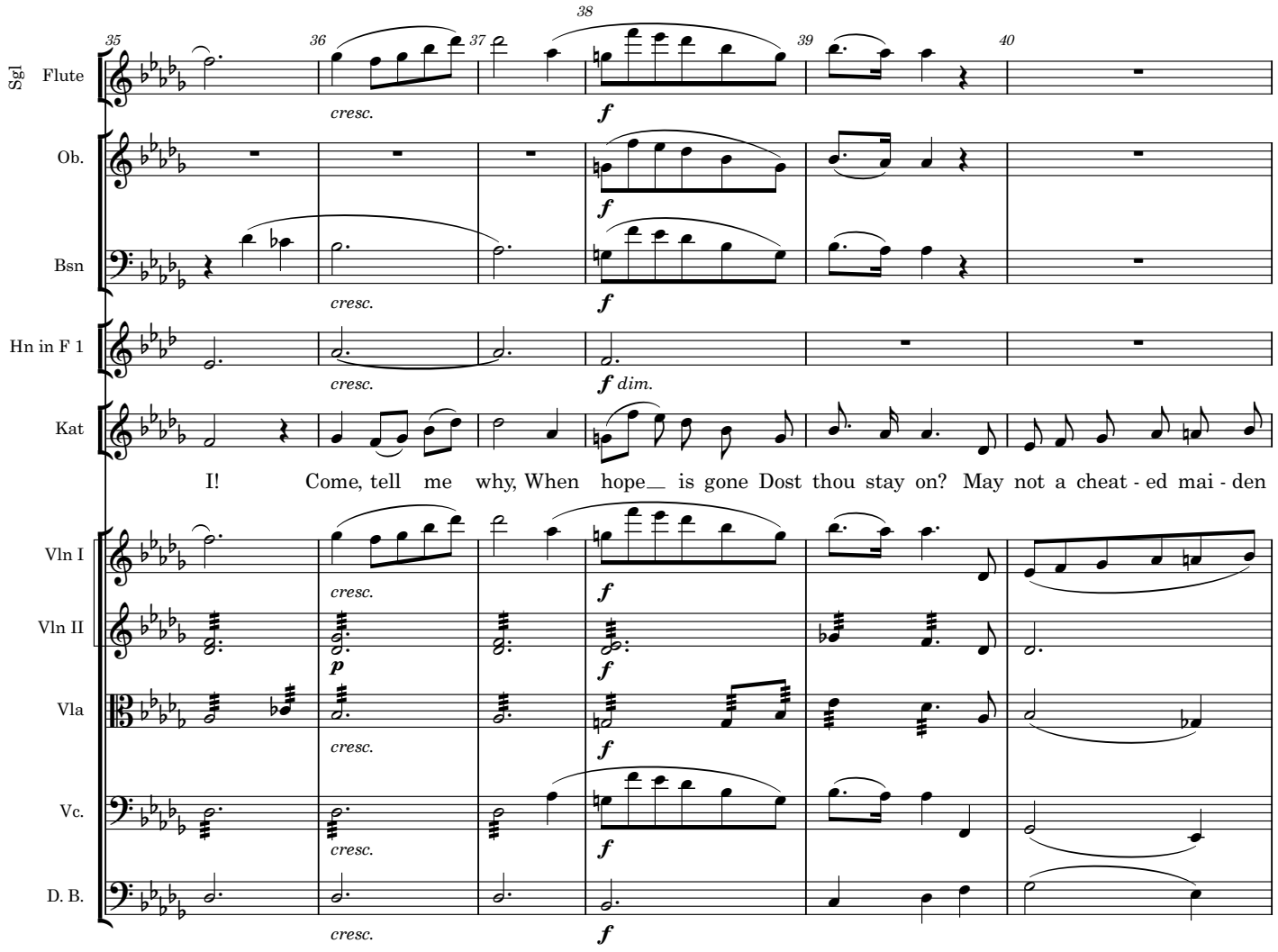
Arthur Sullivan

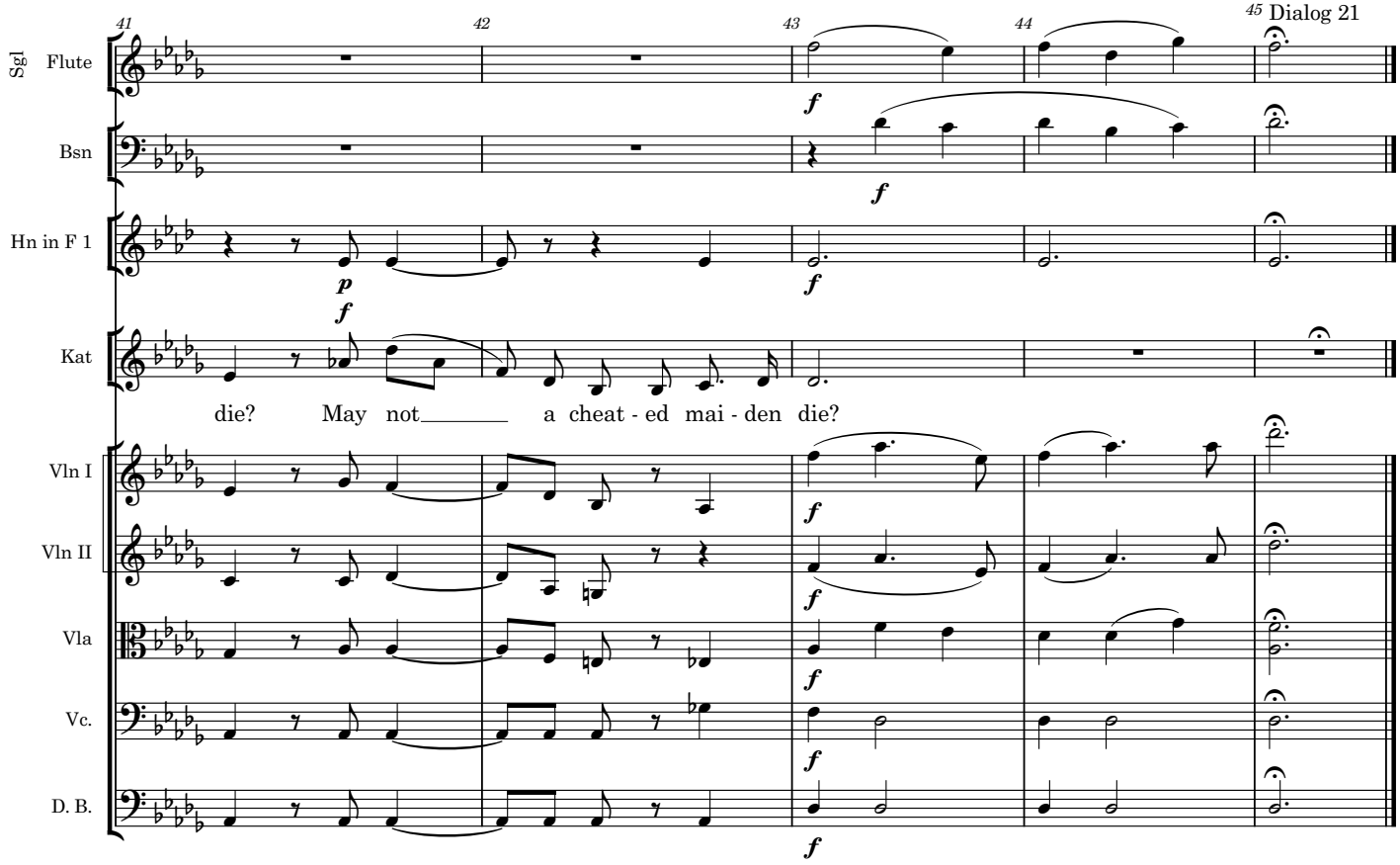



Sgl Flute
Ob.
Cl. in A 1.2
Bsn
Hn in F 1
Crt in A 1
Tbn. 1
Kat
Oh, se - pul - chre! My soul is still my bo - dy's pri - son - er!
Re - mote the peace that
Vln I
Vln II
Vla
Vc.
Kat I
Death a - lone can give—
My doom, to wait!
my pun - ish - ment, to live!
pizz.
D. B.


Andante moderato ♩= 84
15
16
17
18
Kat
Hearts do not break!
They sting and ache
For
Vln I
Vln II
Vla
Vc.
D. B.
arco
p
19
20
21
22
Ob.
Bsn
Kat
3
old love's sake, But do not die!
Though with each breath
They long for death,
As
Vln I
Vln II
Vla
Vc.
D. B.


Sgl Flute
Hn in F 1
Kat
wit - ness - eth the liv - ing I!— the liv - ing I!___ Oh, liv - ing I! Come, tell me
Vln I
Vln II
Vla
Vc.
D. B.
Sgl Flute
Bsn
Hn in F 1
cresc.
Kat
why, When hope is gone Dost thou stay on?__ Why lin - ger here, Where all is drear? Oh, liv - ing
Vln I
Vln II
Vla
Vc.
D. B.


35
36
37
38
39
40
Sgl Flute
Ob.
Bsn
Hn in F 1
Kat
Vln I
Vln II
Vla
Vc.
D. B.
cresc.
f
f dim.
p
I! Come, tell me why, When hope is gone Dost thou stay on? May not a cheat - ed mai - den


41
42
43
44
45 Dialog 21
Sgl Flute
Bsn
Hn in F 1
Kat
die? May not a cheat - ed mai - den die?
Vln I
Vln II
Vla
Vc.
D. B.

Dlg after 21

KO. (*entering and approaching her timidly*). Katisha!

KAT. The miscreant who robbed me of my love! But vengeance pursues – they are heating the cauldron!

KO. Katisha – behold a suppliant at your feet! Katisha – mercy!

KAT. Mercy? Had you mercy on him? See here, you! You have slain my love. He did not love *me*, but he would have loved me in time. I am an acquired taste – only the educated palate can appreciate *me*. I was educating his palate when he left me. Well, he is dead, and where shall I find another? It takes years to train a man to love me. Am I to go through the weary round again, and, at the same time,. implore mercy for you who robbed me of my prey – I mean my pupil – just as his education was on the point of completion? Oh, where shall I find another?

KO. (*suddenly, and with great vehemence*). Here! – Here!

KAT. What!!!

KO. (*with intense passion*). Katisha, for years I have loved you with a white-hot passion that is slowly but surely consuming my very vitals! Ah, shrink not from me! If there is aught of woman's mercy in your heart, turn not away from a love-sick suppliant whose every fibre thrills at your tiniest touch! True it is that, under a poor mask of disgust, I have endeavoured to conceal a passion whose inner fires are broiling the soul within me! But the fire will not be smothered – it defies all attempts at extinction, and, breaking forth, all the more eagerly for its long restraint, it declares itself in words that will not be weighed – that cannot be schooled – that should not be too severely criticized. Katisha, I dare not hope for your love – but I will not live without it! Darling!

KAT. You, whose hands still reek with the blood of my betrothed, dare to address words of passion to the woman you have so foully wronged!

KO. I do – accept my love, or I perish on the spot!

KAT. Go to! Who knows so well as I that no one ever yet died of a broken heart!

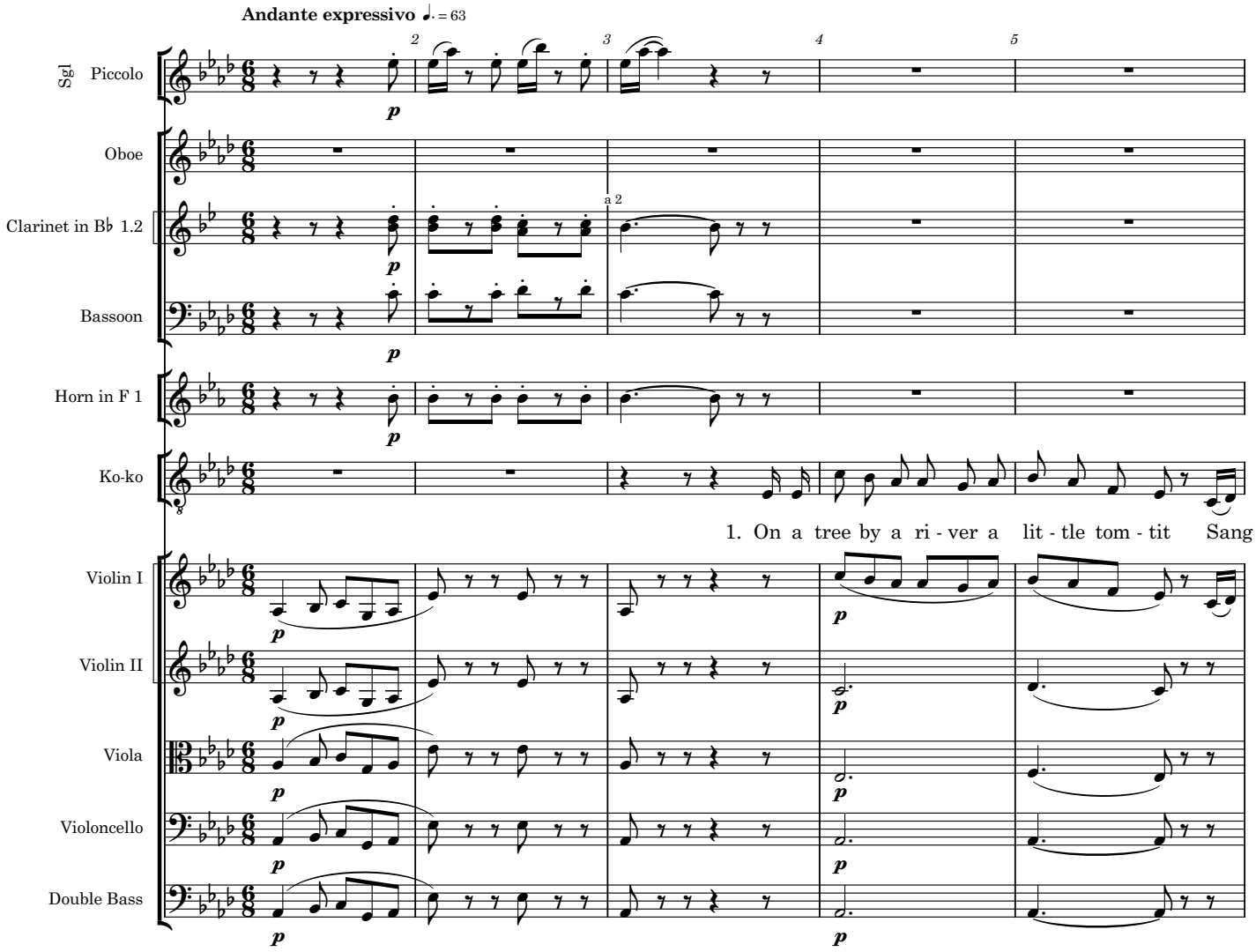
Ko . You know not what you say. Listen!

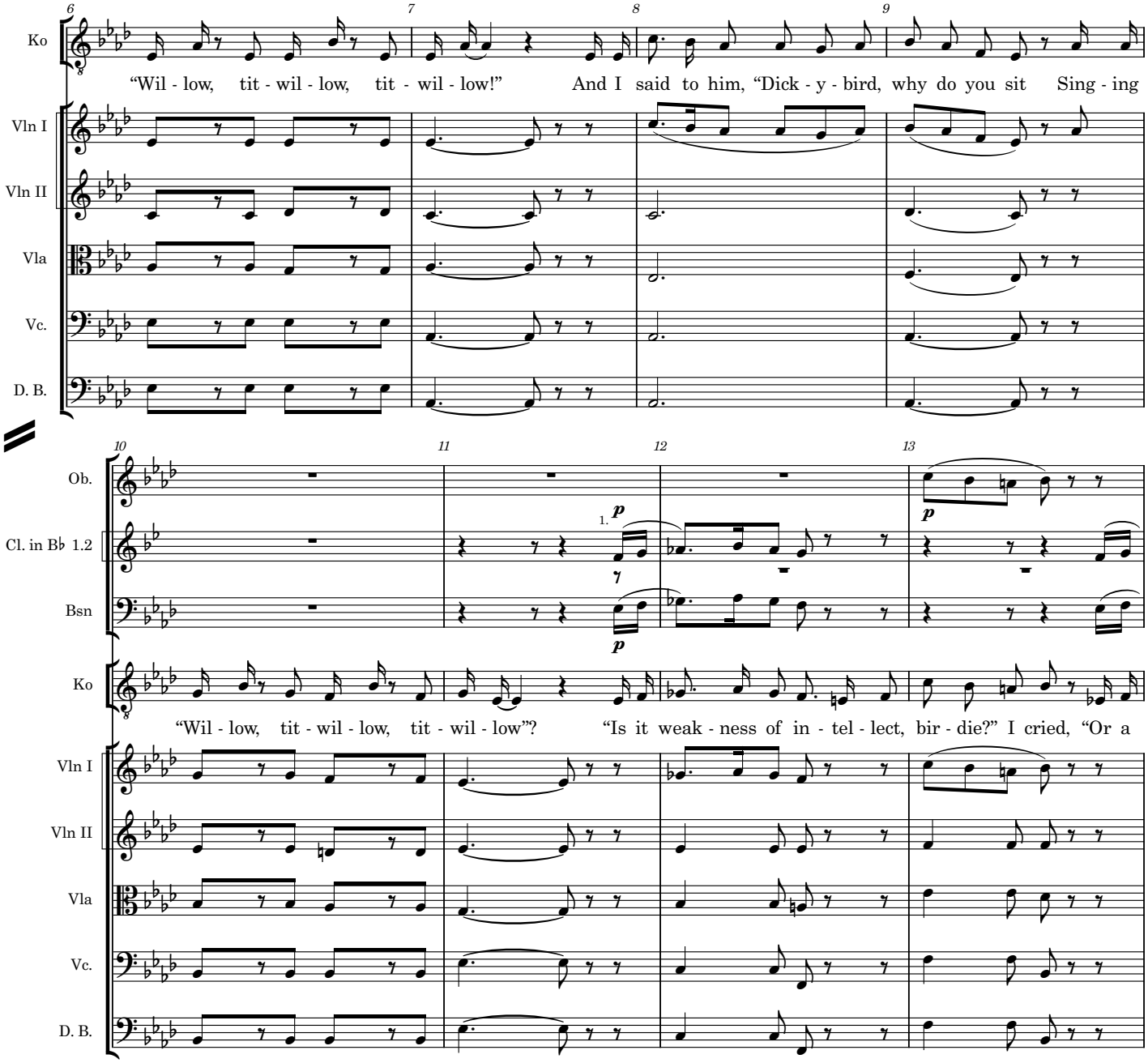
The Mikado
22. On a tree by a river

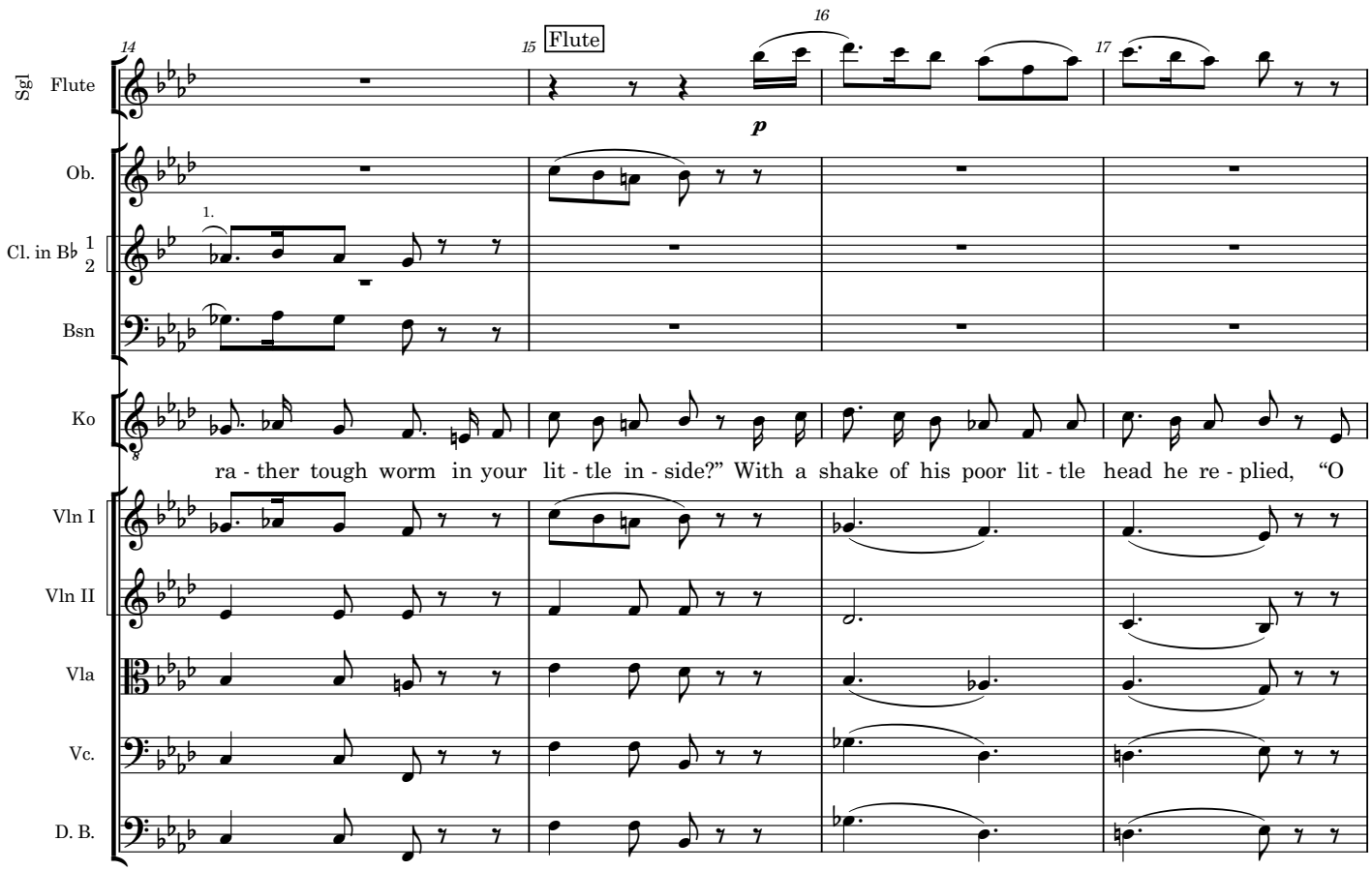
Ko-ko

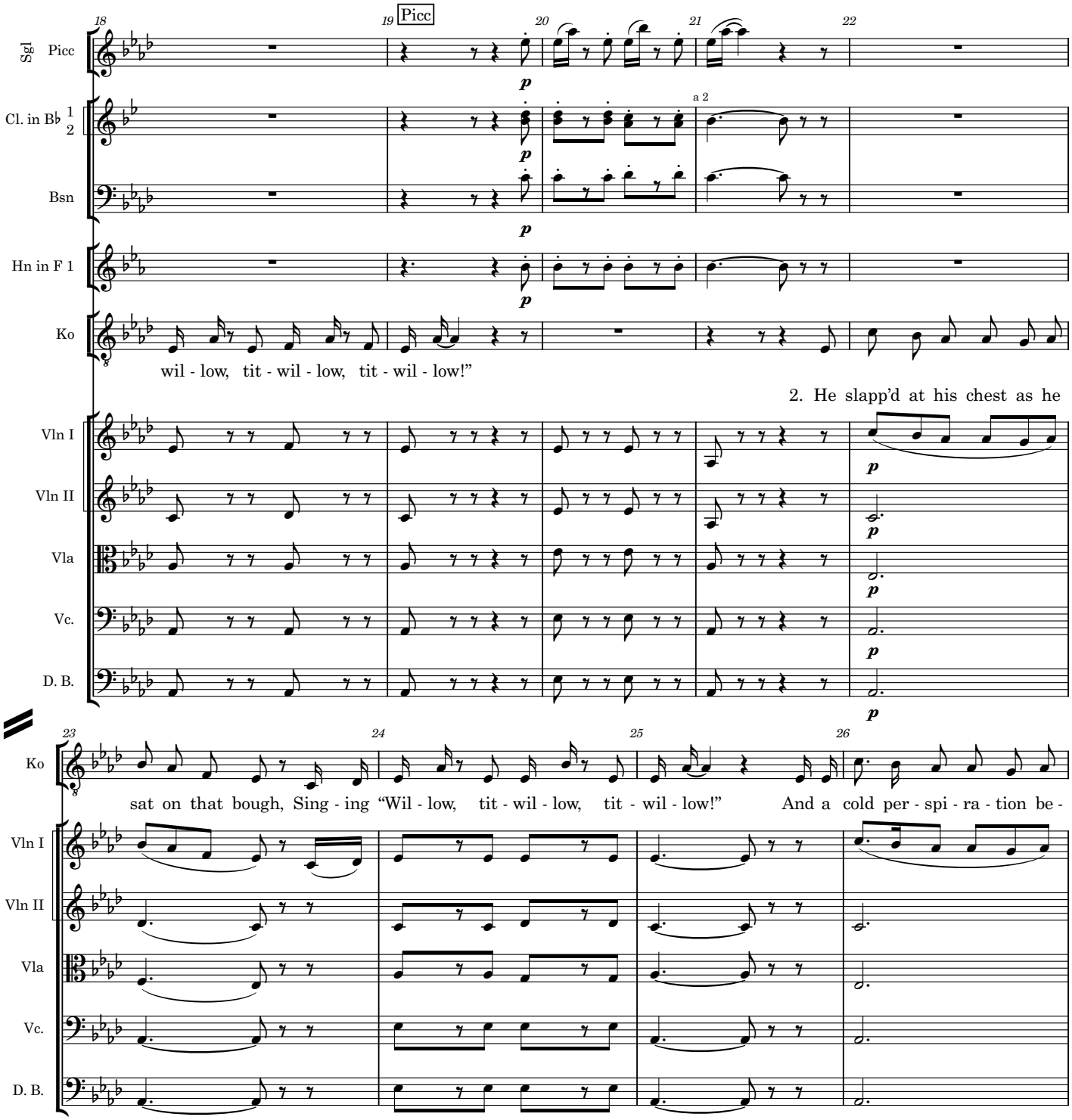
W S Gilbert

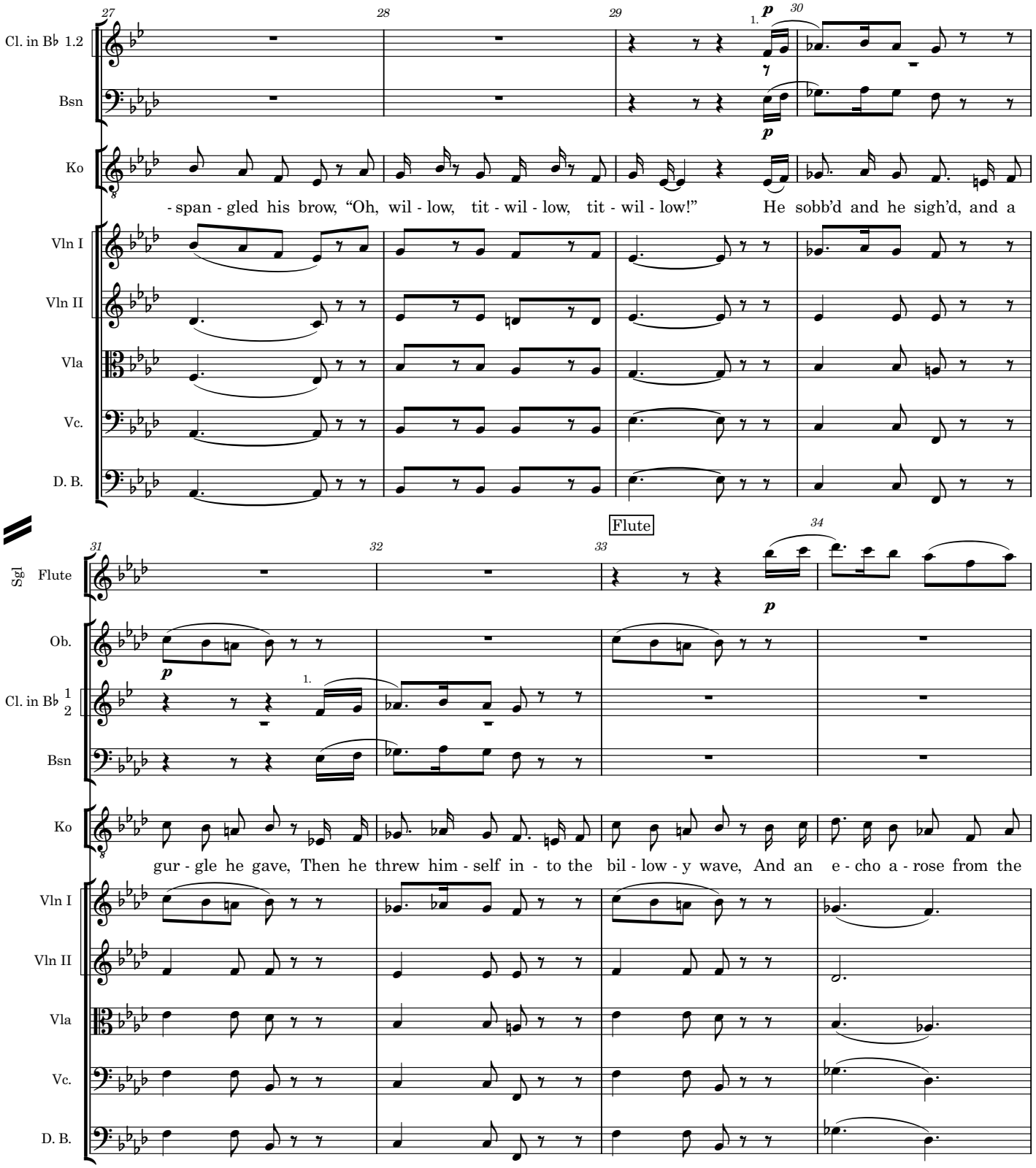
Arthur Sullivan

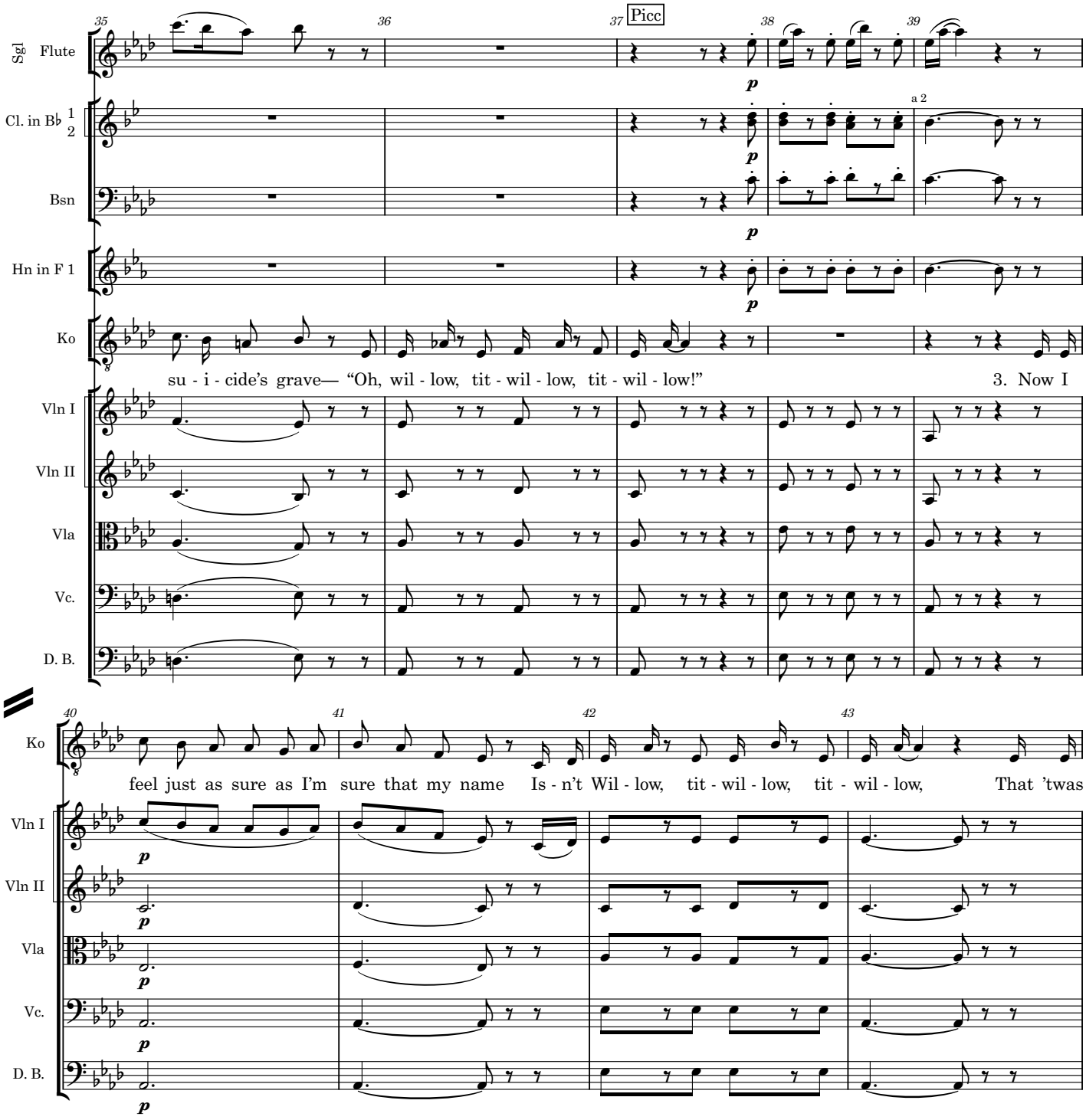


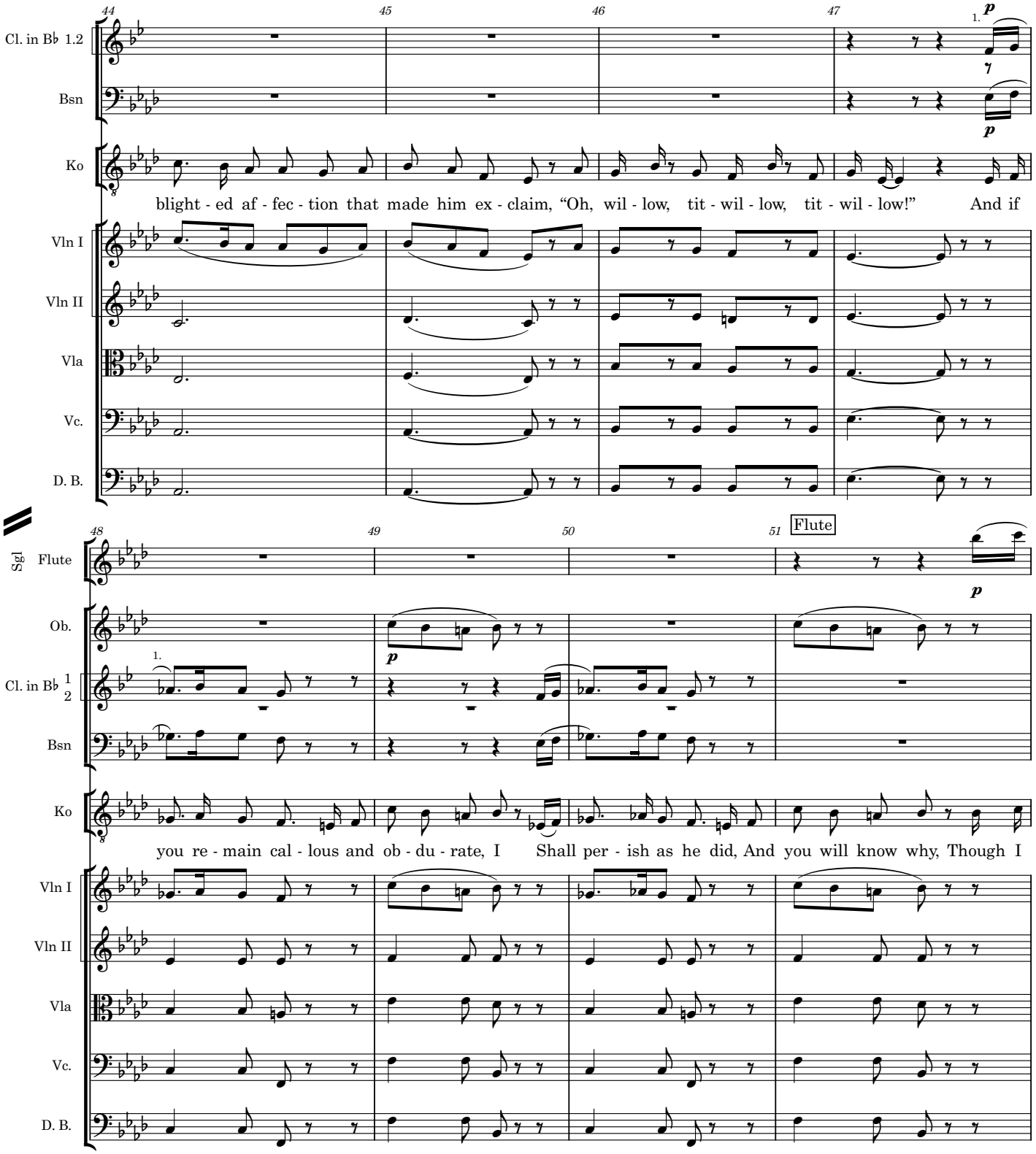

6
7
8
9
Ko
"Wil - low, tit - wil - low, tit - wil - low!" And I said to him, "Dick - y - bird, why do you sit Sing - ing
Vln I
Vln II
Vla
Vc.
D. B.
10
11
12
13
Ob.
Cl. in B♭ 1.2
Bsn
1.
p
Ko
"Wil - low, tit - wil - low, tit - wil - low"? "Is it weak - ness of in - tel - lect, bir - die?" I cried, "Or a
Vln I
Vln II
Vla
Vc.
D. B.

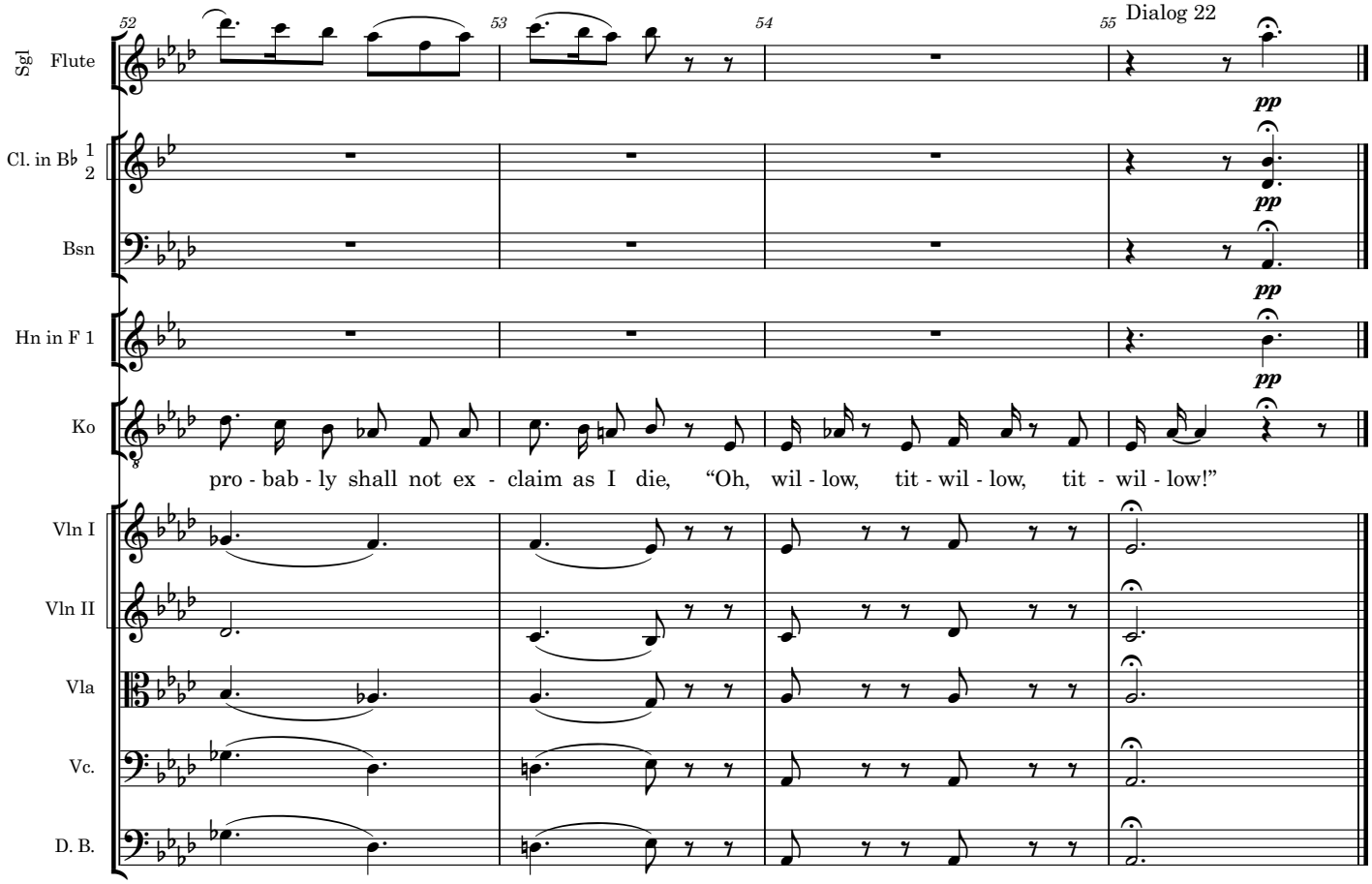

14
15
Flute
16
17
Sgl Flute
p
Ob.
Cl. in B♭ 1 2
1.
Bsn
Ko
ra - ther tough worm in your lit - tle in - side?" With a shake of his poor lit - tle head he re - plied, "O
Vln I
Vln II
Vla
Vc.
D. B.


Sgl Picc
Picc
Cl. in B♭ 1 2
a 2
Bsn
Hn in F 1
Ko
wil - low, tit - wil - low, tit - wil - low!"
2. He slapp'd at his chest as he
Vln I
Vln II
Vla
Vc.
D. B.
sat on that bough, Sing - ing "Wil - low, tit - wil - low, tit - wil - low!" And a cold per - spi - ra - tion be -


Cl. in B♭ 1.2
Bsn
Ko
- span - gled his brow, "Oh, wil - low, tit - wil - low, tit - wil - low!" He sobb'd and he sigh'd, and a
Vln I
Vln II
Vla
Vc.
D. B.
Flute
Sgl. Flute
Ob.
Cl. in B♭ 1 2
Bsn
Ko
gur - gle he gave, Then he threw him - self in - to the bil - low - y wave, And an e - cho a - rose from the
Vln I
Vln II
Vla
Vc.
D. B.


Sgl Flute
Cl. in B♭ 1 2
Bsn
Hn in F 1
Ko
Vln I
Vln II
Vla
Vc.
D. B.
35
36
37
Picc
38
39
a 2
p
su - i - cide's grave— "Oh, wil - low, tit - wil - low, tit - wil - low!"
3. Now I
40
41
42
43
feel just as sure as I'm sure that my name Is - n't Wil - low, tit - wil - low, tit - wil - low, That 'twas


Cl. in B♭ 1.2
Bsn
Ko
blight - ed af - fec - tion that made him ex - claim, "Oh, wil - low, tit - wil - low, tit - wil - low!" And if
Vln I
Vln II
Vla
Vc.
D. B.
Flute
Ob.
Cl. in B♭ 1 2
you re - main cal - lous and ob - du - rate, I Shall per - ish as he did, And you will know why, Though I


52
53
54
55
Dialog 22
Sgl Flute
Cl. in B♭ 1 2
Bsn
Hn in F 1
Ko
pp
pro - bab - ly shall not ex - claim as I die, “Oh, wil - low, tit - wil - low, tit - wil - low!”
Vln I
Vln II
Vla
Vc.
D. B.

Dlg after 21

(*During this song* KATISHA *has been greatly affected, and at the end is almost in tears*.)

KAT. (*whimpering*). Did he really die of love?

KO. He really did.

KAT. All on account of a cruel little hen?

KO. Yes.

KAT. Poor little chap!

KO. It's an affecting tale, and quite true. I knew the bird intimately.

KAT. Did you? He must have been very fond of her.

KO. His devotion was something extraordinary.

KAT. (*still whimpering*). Poor little chap! And – and if I refuse you, will you go and do the same?

KO. At once.

KAT. No, no – you mustn't! Anything but that! (*Falls on his breast*.) Oh, I'm a silly little goose!

KO. (*making a wry face*). You are!

KAT. And you won't hate me because I'm just a little teeny weeny wee bit bloodthirsty, will you?

KO. Hate you? Oh, Katisha! is there not beauty even in bloodthirstiness?

KAT. My idea exactly.

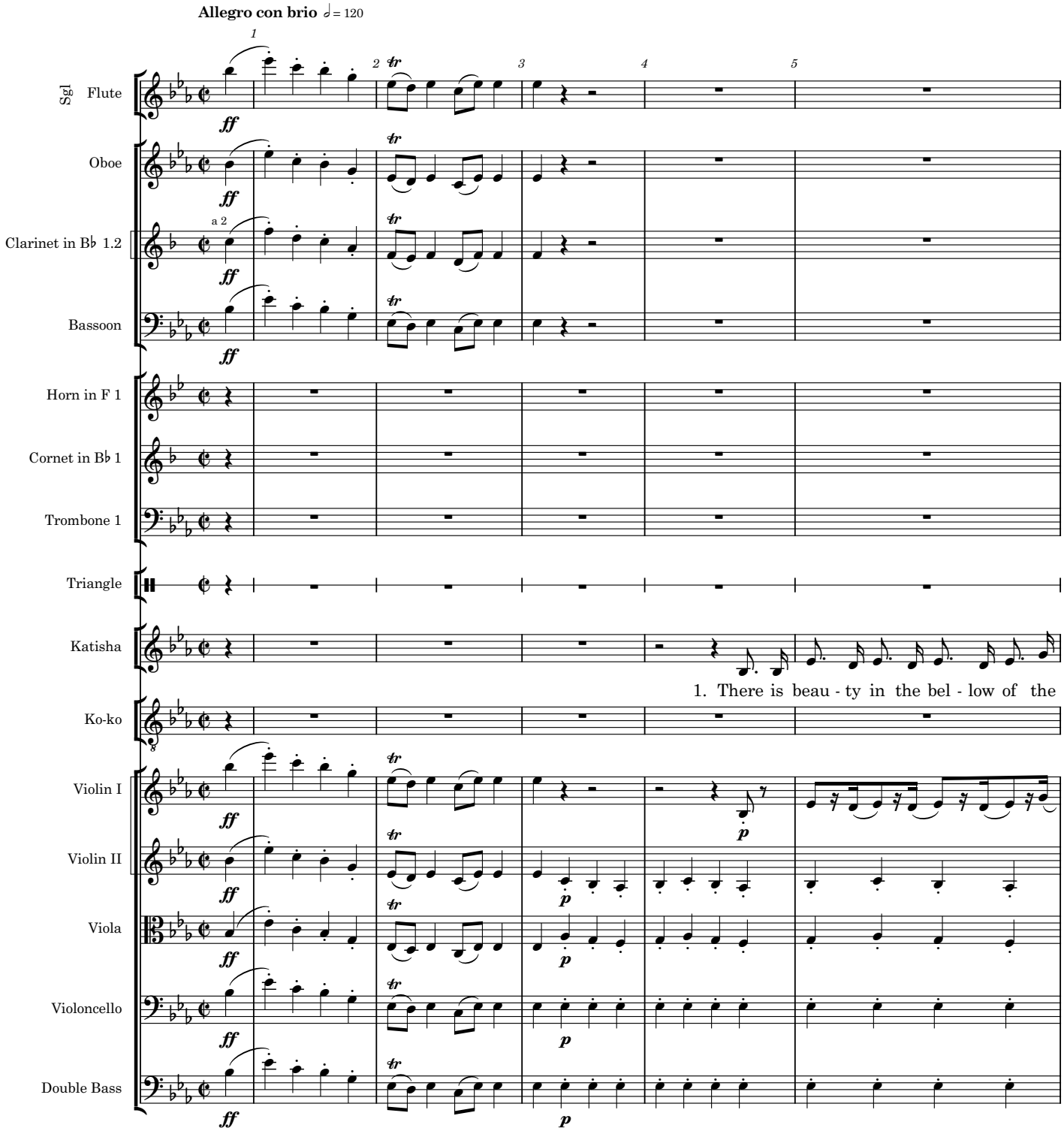
The Mikado

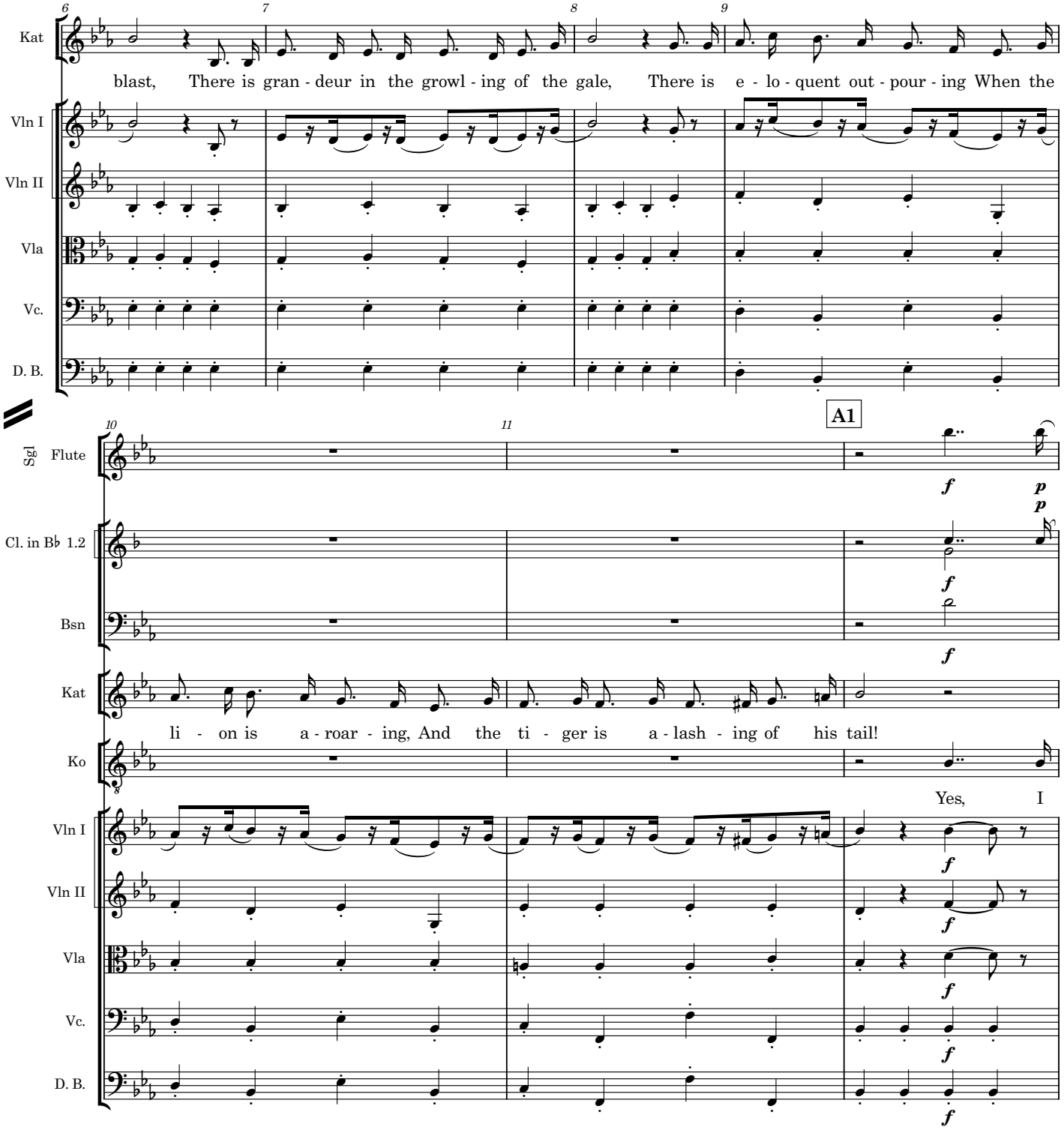
23. There is beauty in the bellow of the blast

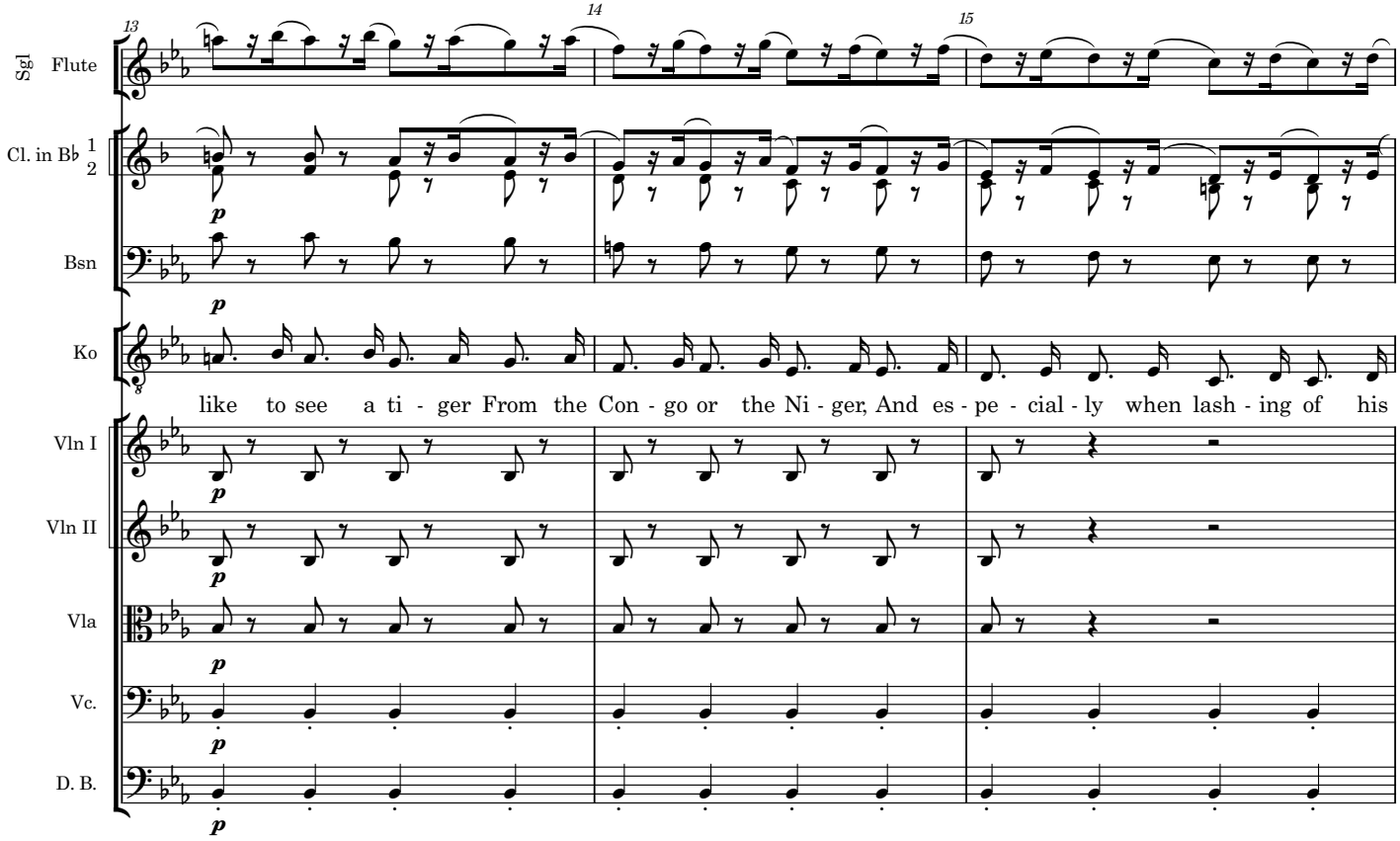
Ko-ko and Katisha

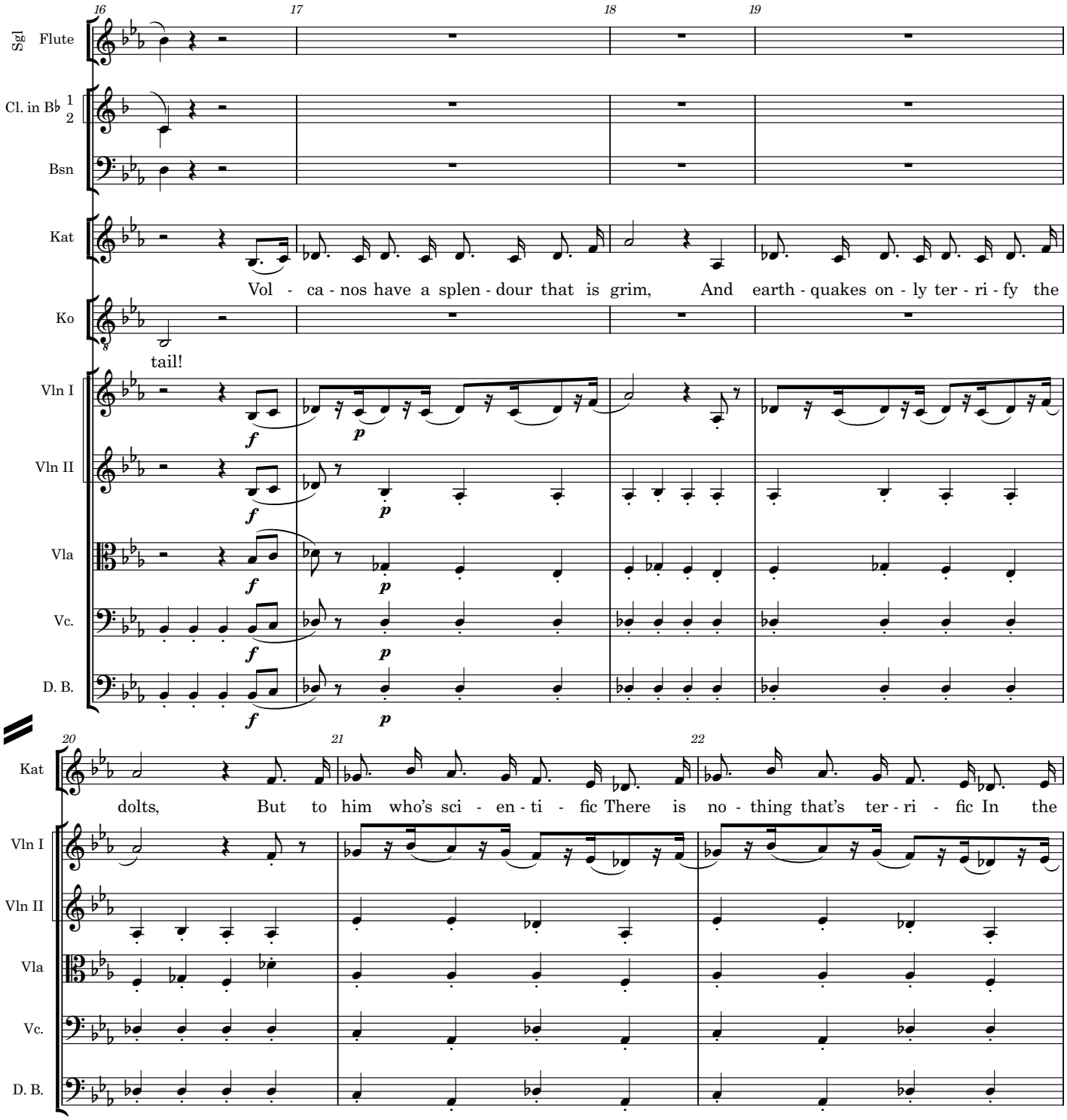
W S Gilbert

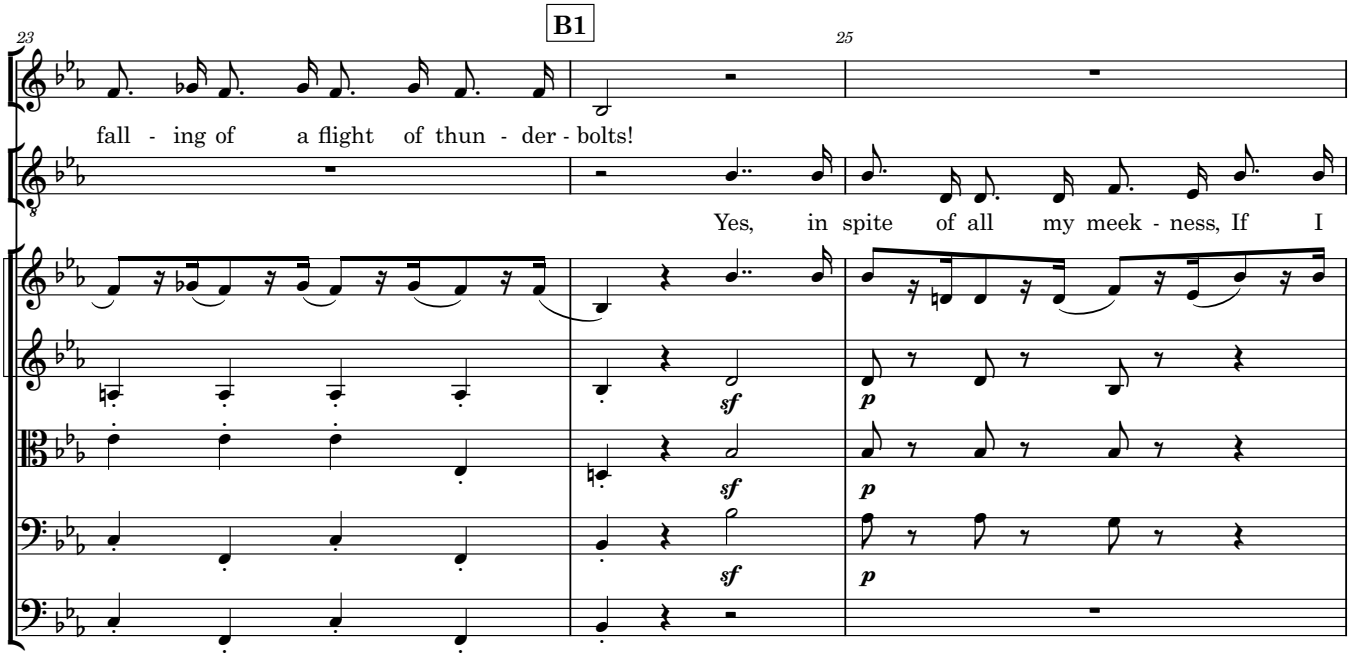
Arthur Sullivan

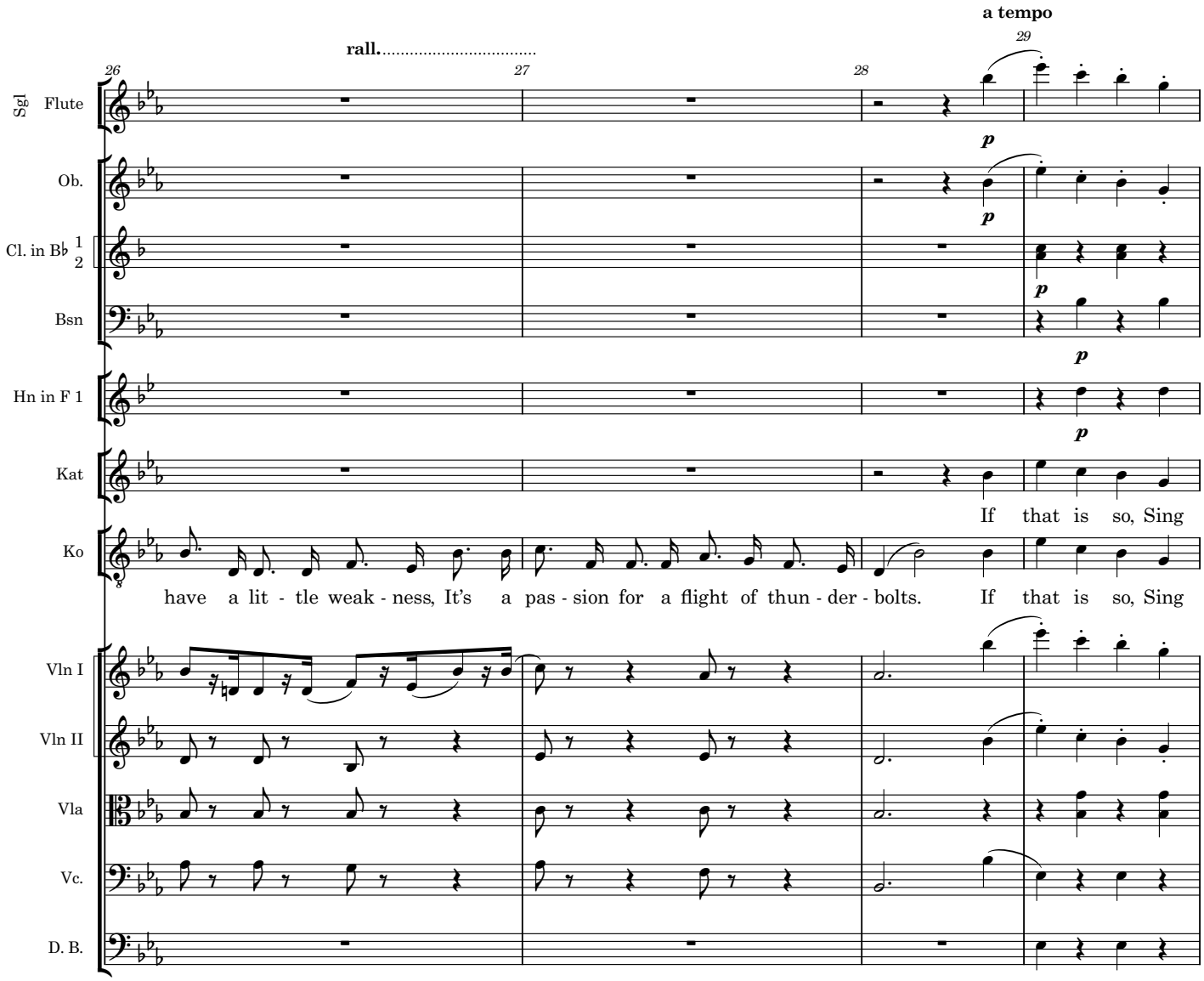


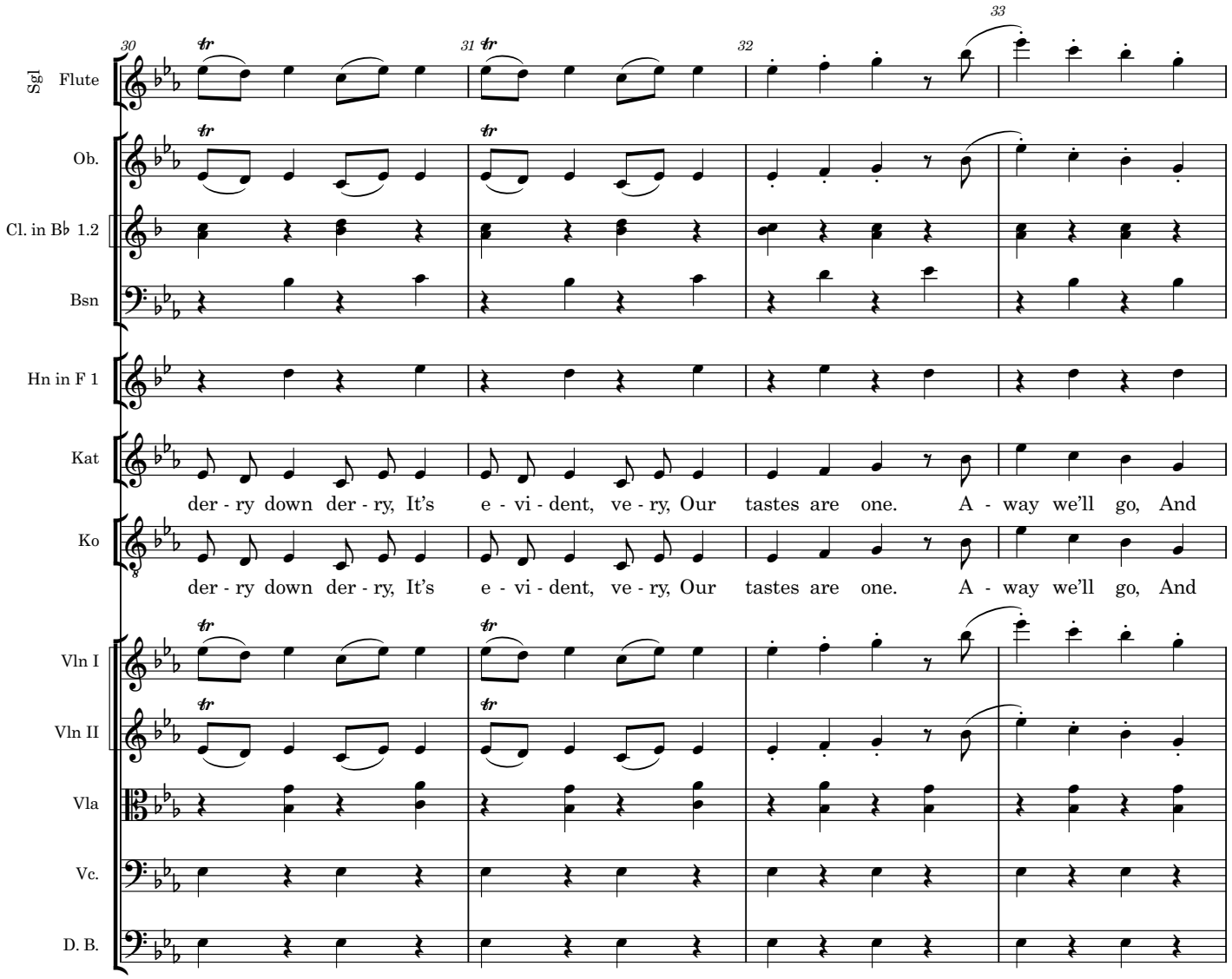

Kat
blast, There is gran - deur in the growl - ing of the gale, There is e - lo - quent out - pour - ing When the
Vln I
Vln II
Vla
Vc.
D. B.
A1
Sgl Flute
Cl. in B♭ 1.2
Bsn
Kat
li - on is a - roar - ing, And the ti - ger is a - lash - ing of his tail!
Ko
Yes, I
Vln I
Vln II
Vla
Vc.
D. B.

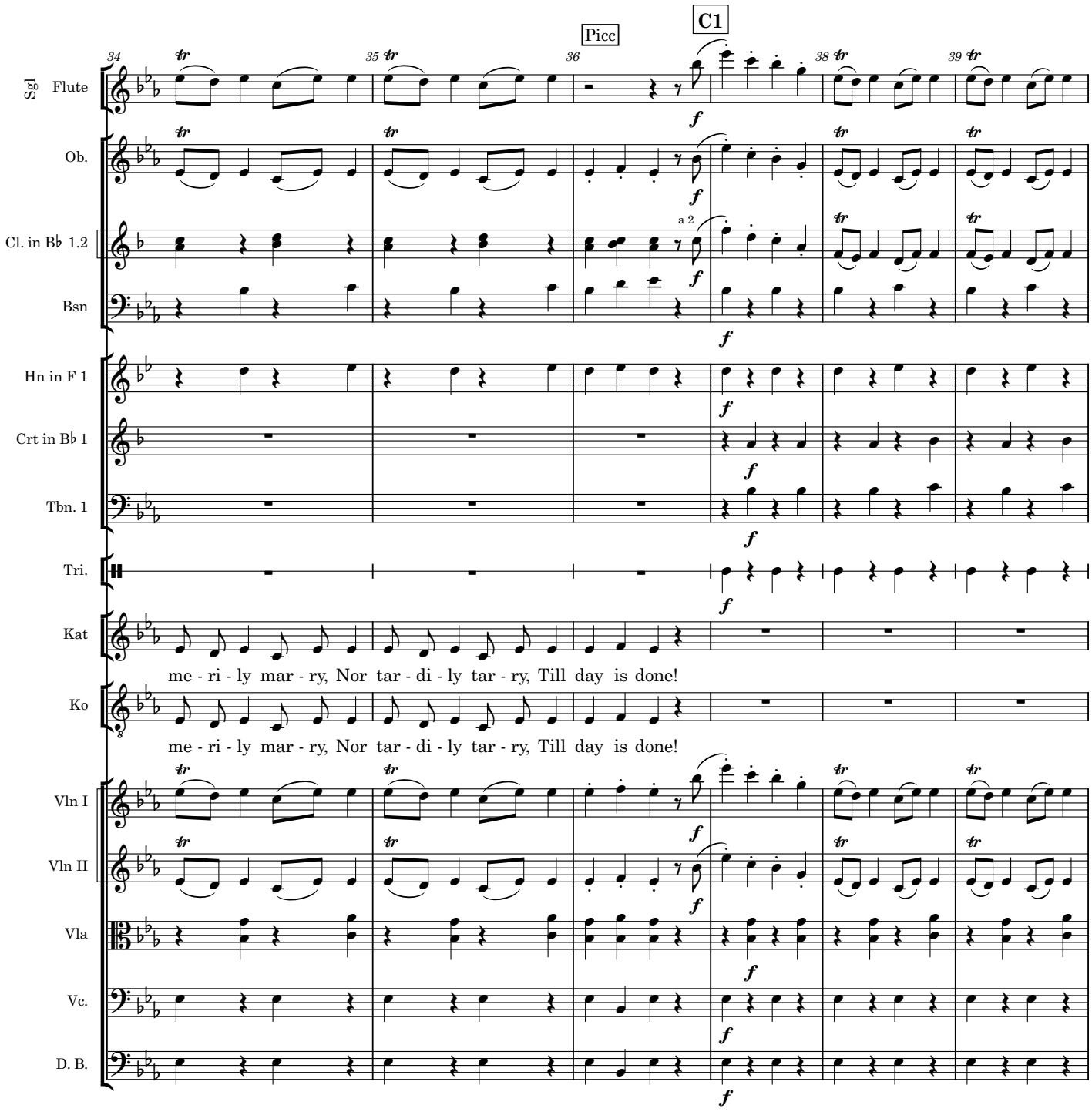

13
14
15
Sgl Flute
Cl. in B♭ 1
2
Bsn
Ko
like to see a ti - ger From the Con - go or the Ni - ger, And es - pe - cial - ly when lash - ing of his
Vln I
Vln II
Vla
Vc.
D. B.
p

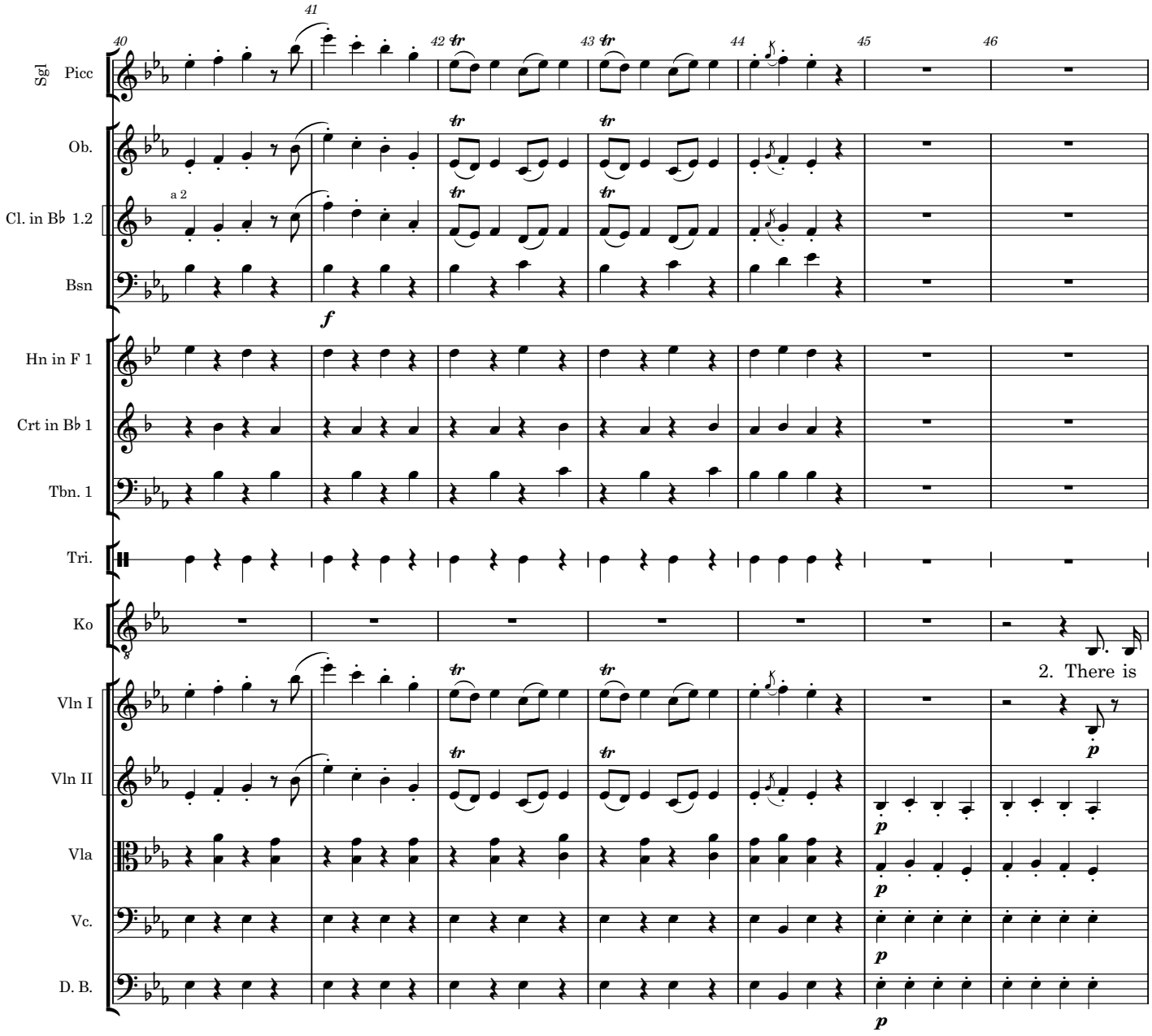

16
17
18
19
Sgl Flute
Cl. in B♭ 1 2
Bsn
Kat
Vol - ca - nos have a splen - dour that is grim, And earth - quakes on - ly ter - ri - fy the
Ko
tail!
Vln I
Vln II
Vla
Vc.
D. B.
f
p
20
21
22
Kat
dolts, But to him who's sci - en - ti - fic There is no - thing that's ter - ri - fic In the
Vln I
Vln II
Vla
Vc.
D. B.

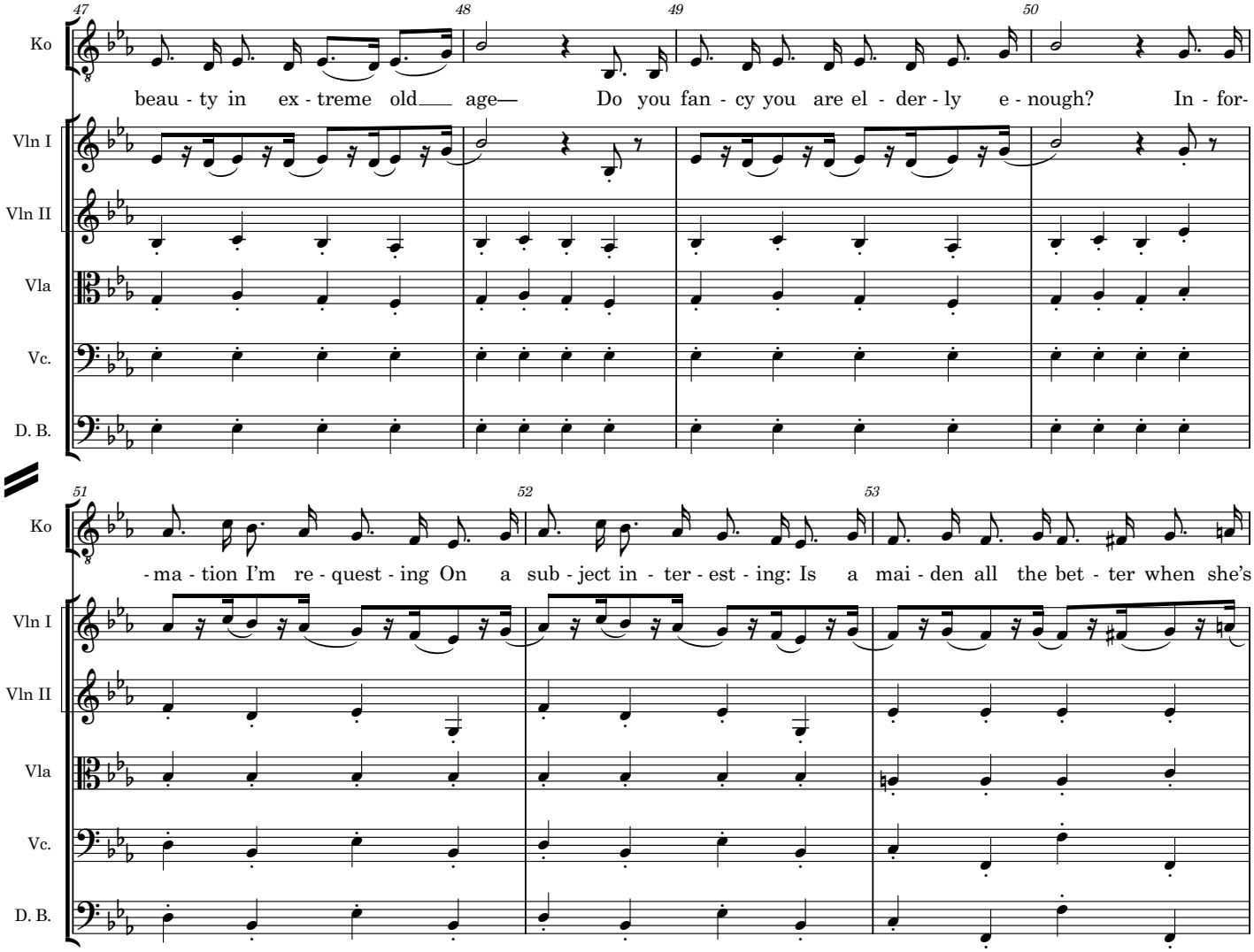

B1
23
25
Kat
fall - ing of a flight of thun - der - bolts!
Ko
Yes, in spite of all my meek - ness, If I
Vln I
Vln II
Vla
Vc.
D. B.
sf
p

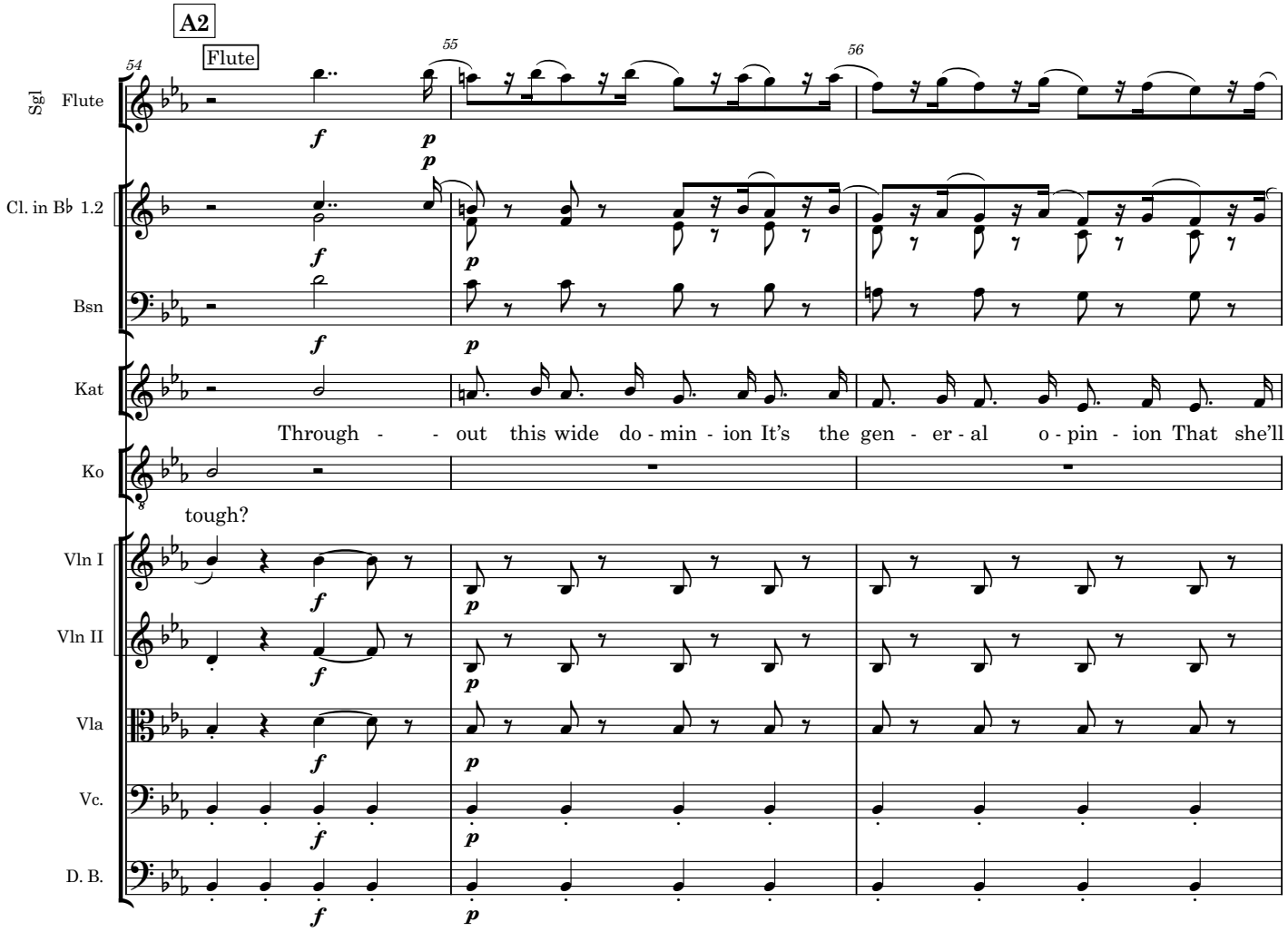

rall.
a tempo
26
27
28
29
Sgl Flute
Ob.
Cl. in B♭ 1 2
Bsn
Hn in F 1
Kat
Ko
Vln I
Vln II
Vla
Vc.
D. B.
p
If that is so, Sing
have a lit - tle weak - ness, It's a pas - sion for a flight of thun - der - bolts. If that is so, Sing

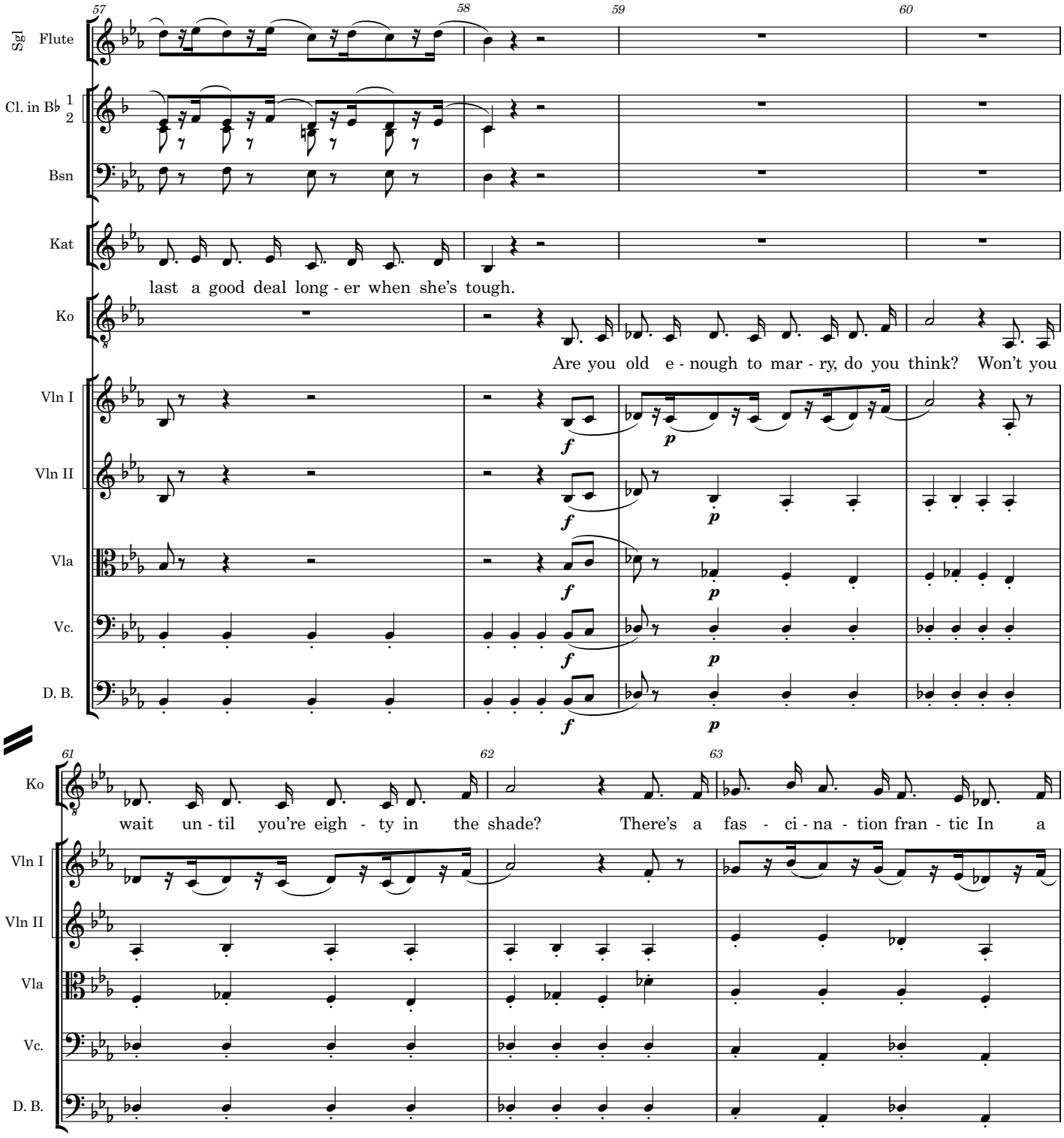

30
31
32
33
Sgl Flute
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Kat
der - ry down der - ry, It's e - vi - dent, ve - ry, Our tastes are one. A - way we'll go, And
Ko
der - ry down der - ry, It's e - vi - dent, ve - ry, Our tastes are one. A - way we'll go, And
Vln I
Vln II
Vla
Vc.
D. B.

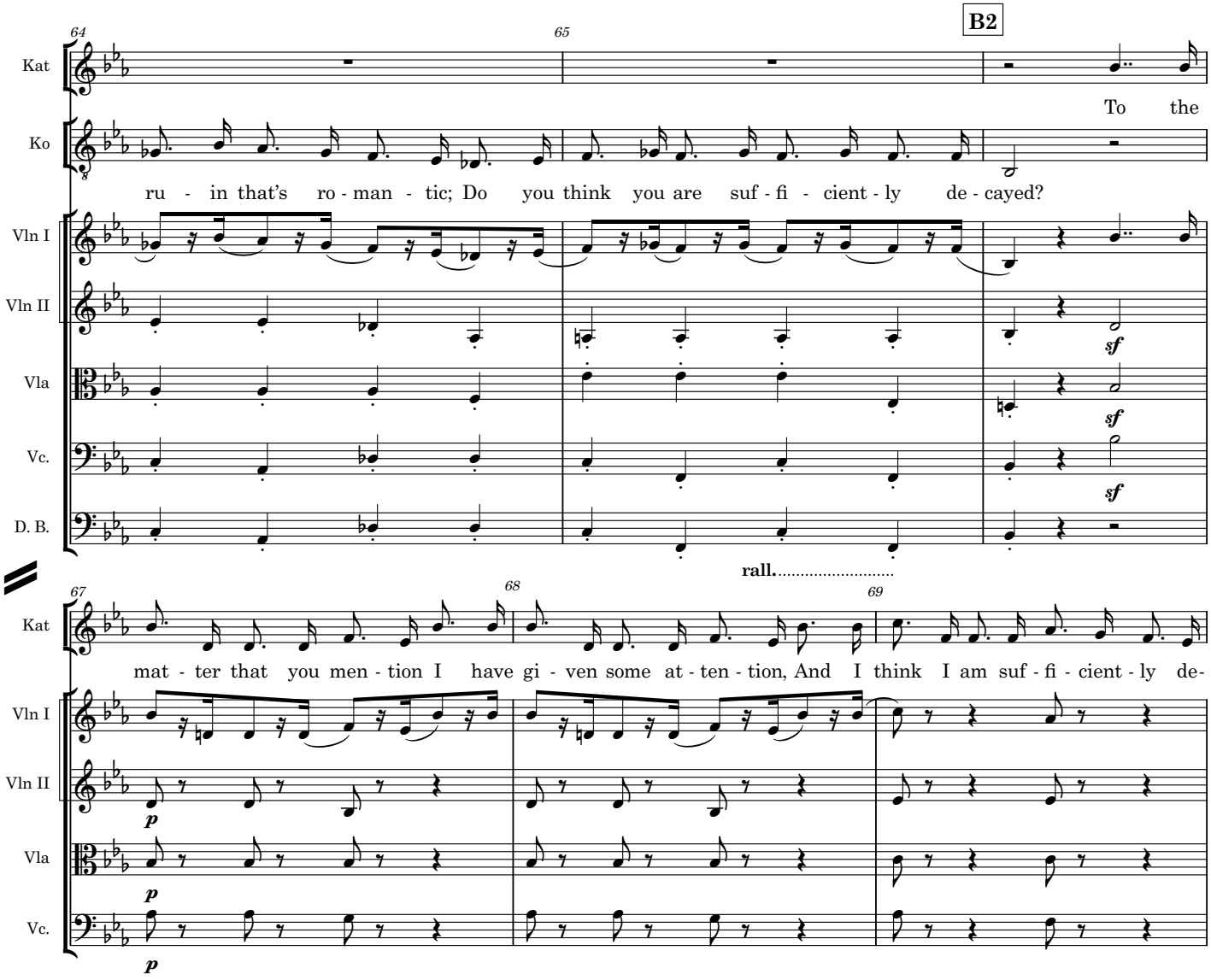

Picc
C1
Sgl Flute
Ob.
Cl. in B♭ 1.2
a 2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Tri.
Kat
me - ri - ly mar - ry, Nor tar - di - ly tar - ry, Till day is done!
Ko
me - ri - ly mar - ry, Nor tar - di - ly tar - ry, Till day is done!
Vln I
Vln II
Vla
Vc.
D. B.

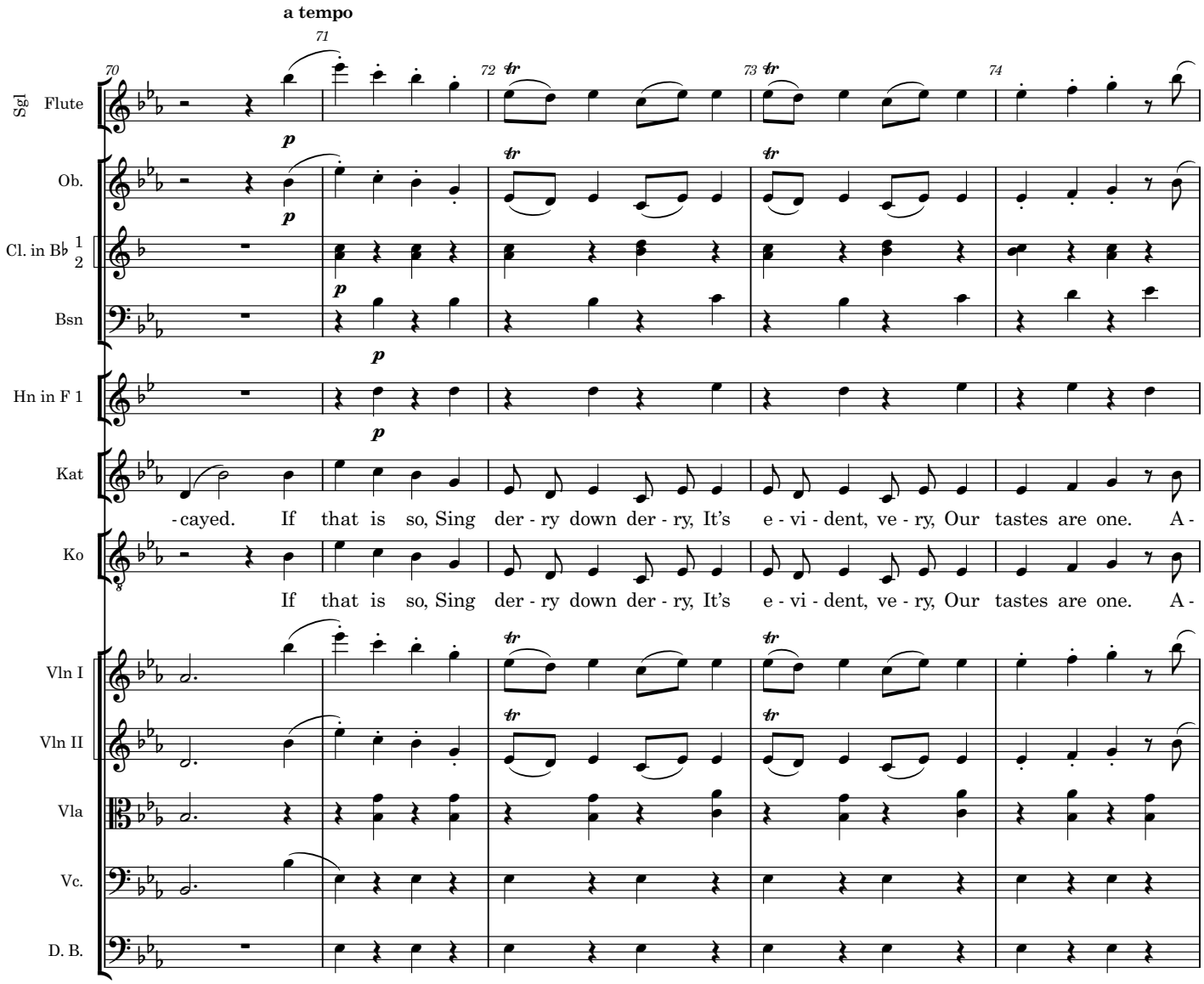

Sgl
Picc
Ob.
Cl. in B♭ 1.2
a 2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Tri.
Ko
Vln I
Vln II
Vla
Vc.
D. B.
40
41
42
43
44
45
46
f
p
2. There is

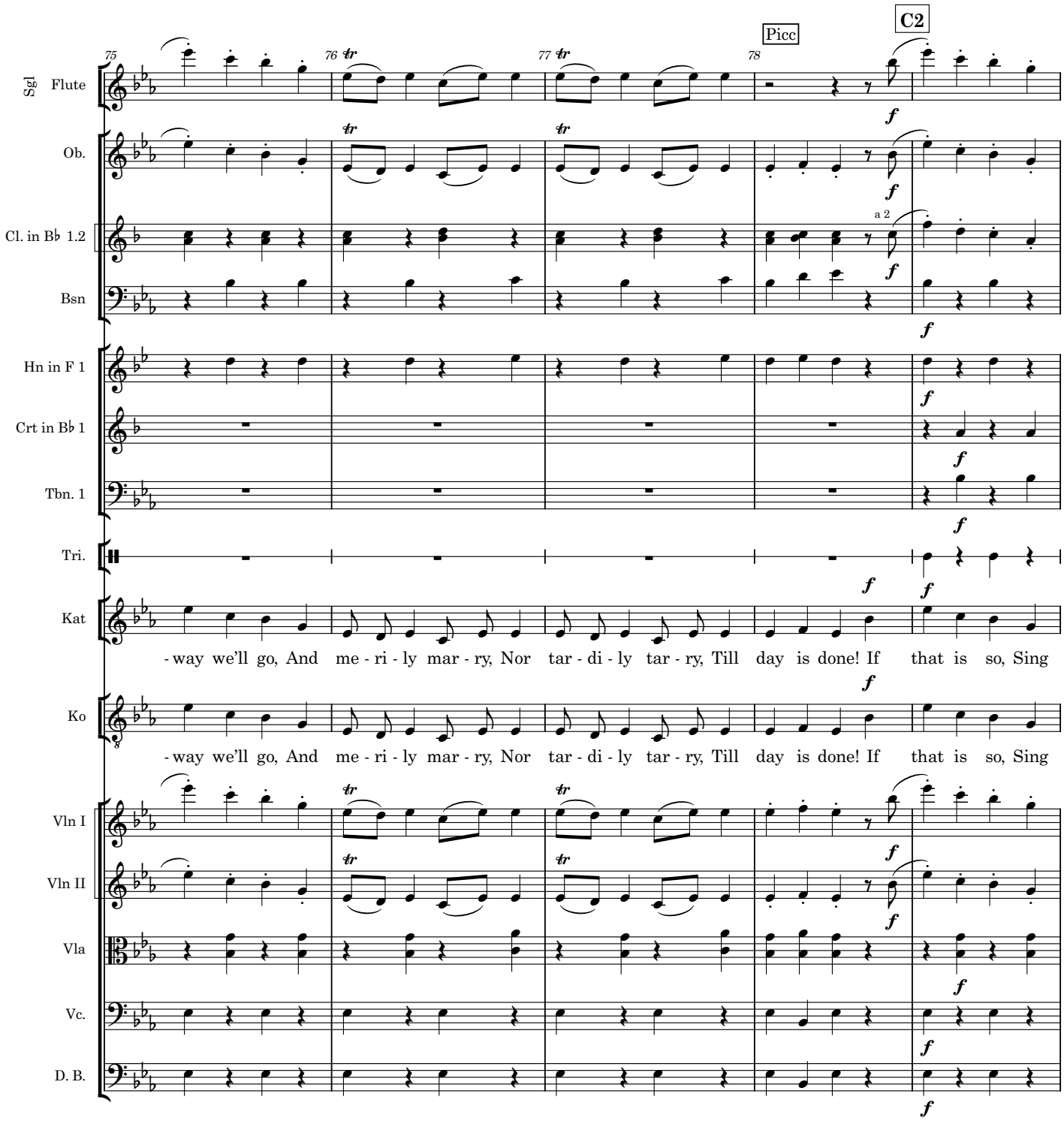

47
48
49
50
Ko
beau - ty in ex - treme old age— Do you fan - cy you are el - der - ly e - nough? In - for-
Vln I
Vln II
Vla
Vc.
D. B.
51
52
53
Ko
- ma - tion I'm re - quest - ing On a sub - ject in - ter - est - ing: Is a mai - den all the bet - ter when she's
Vln I
Vln II
Vla
Vc.
D. B.

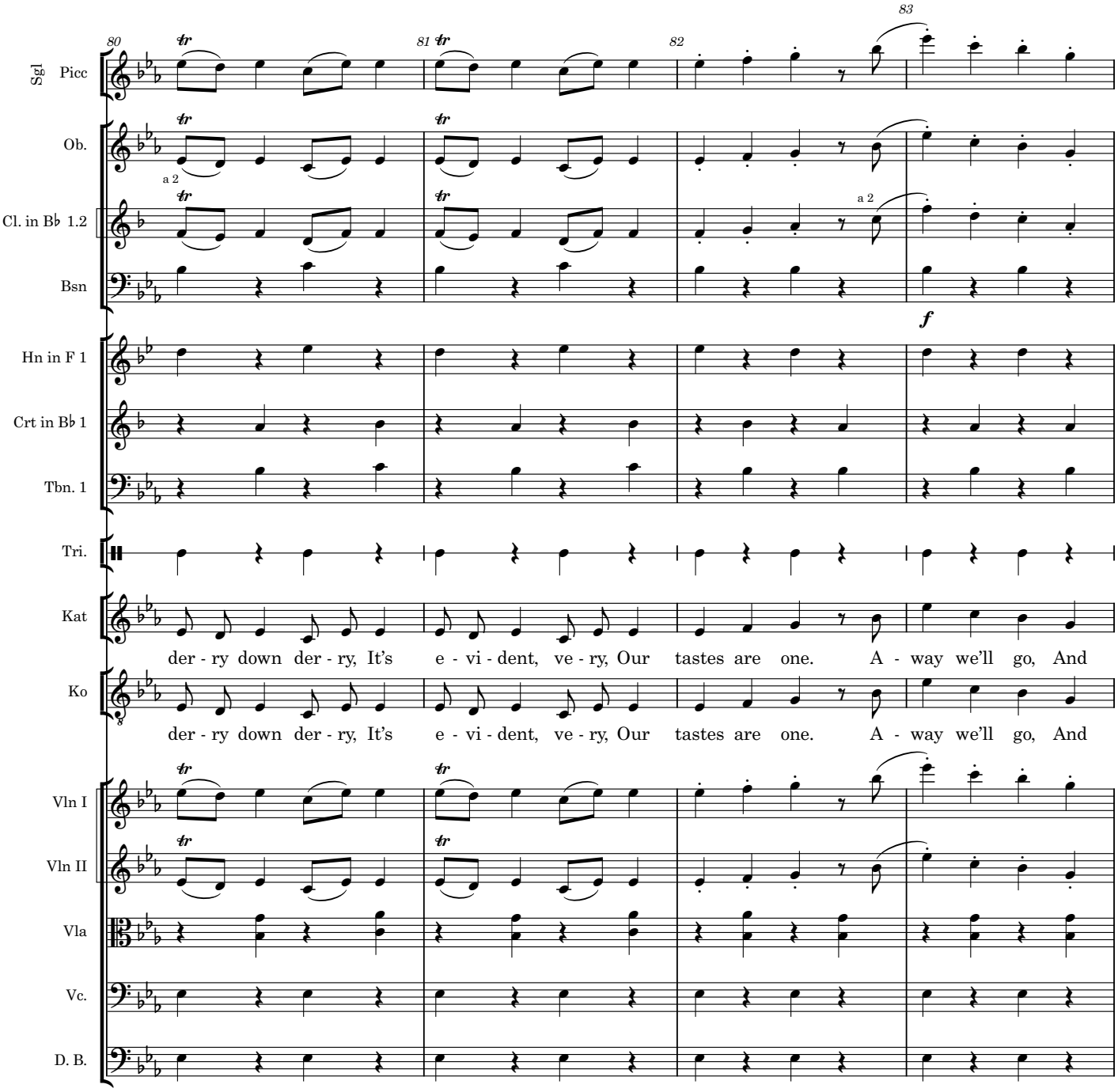

A2
Flute
54
55
56
Sgl Flute
Cl. in B♭ 1.2
Bsn
Kat
Through - - out this wide do - min - ion It's the gen - er - al o - pin - ion That she'll
Ko
tough?
Vln I
Vln II
Vla
Vc.
D. B.
f
p

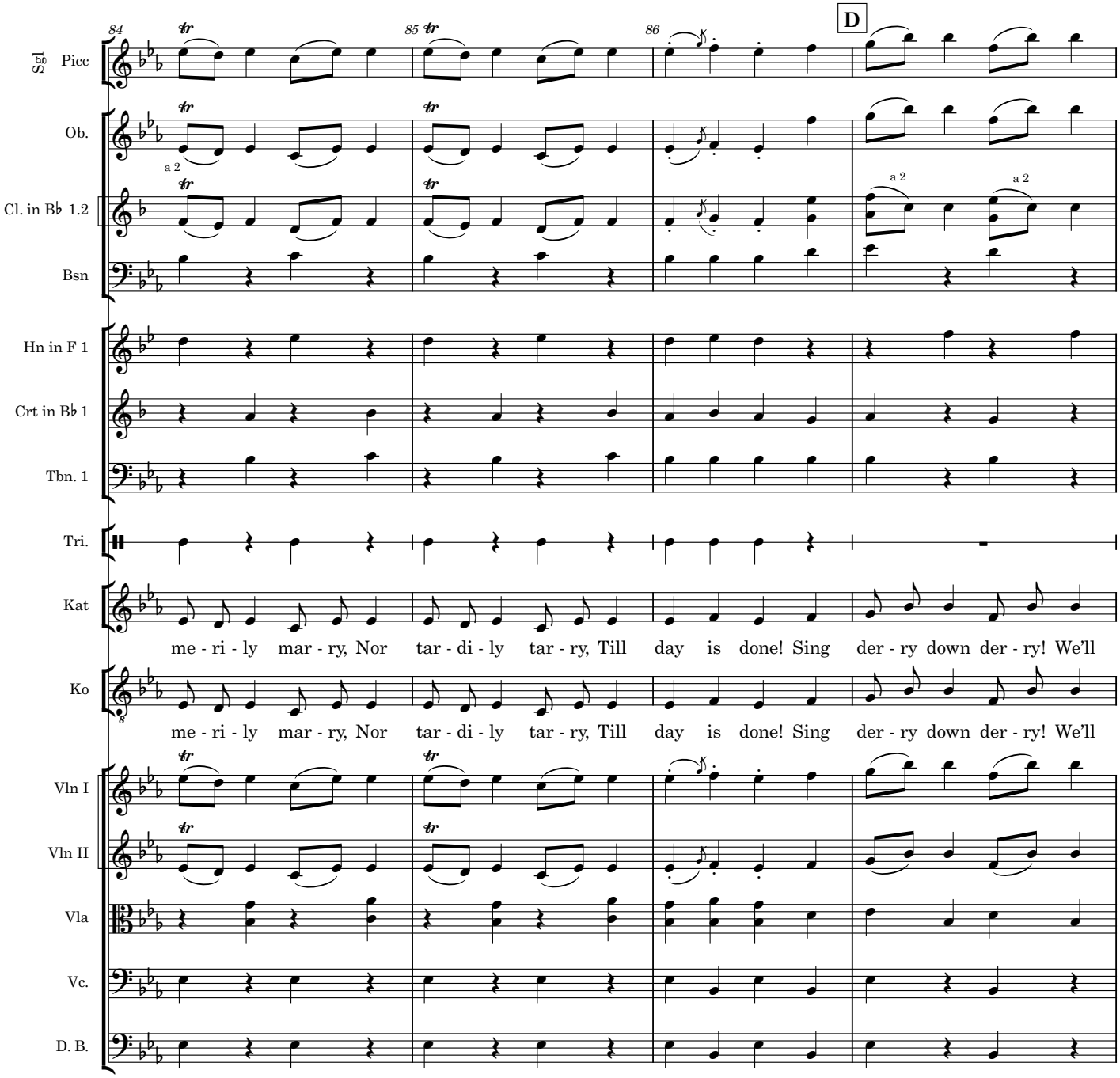

Sgl Flute
Cl. in B♭ 1 2
Bsn
Kat
last a good deal long - er when she's tough.
Ko
Are you old e - nough to mar - ry, do you think? Won't you
Vln I
Vln II
Vla
Vc.
D. B.
wait un - til you're eigh - ty in the shade? There's a fas - ci - na - tion fran - tic In a

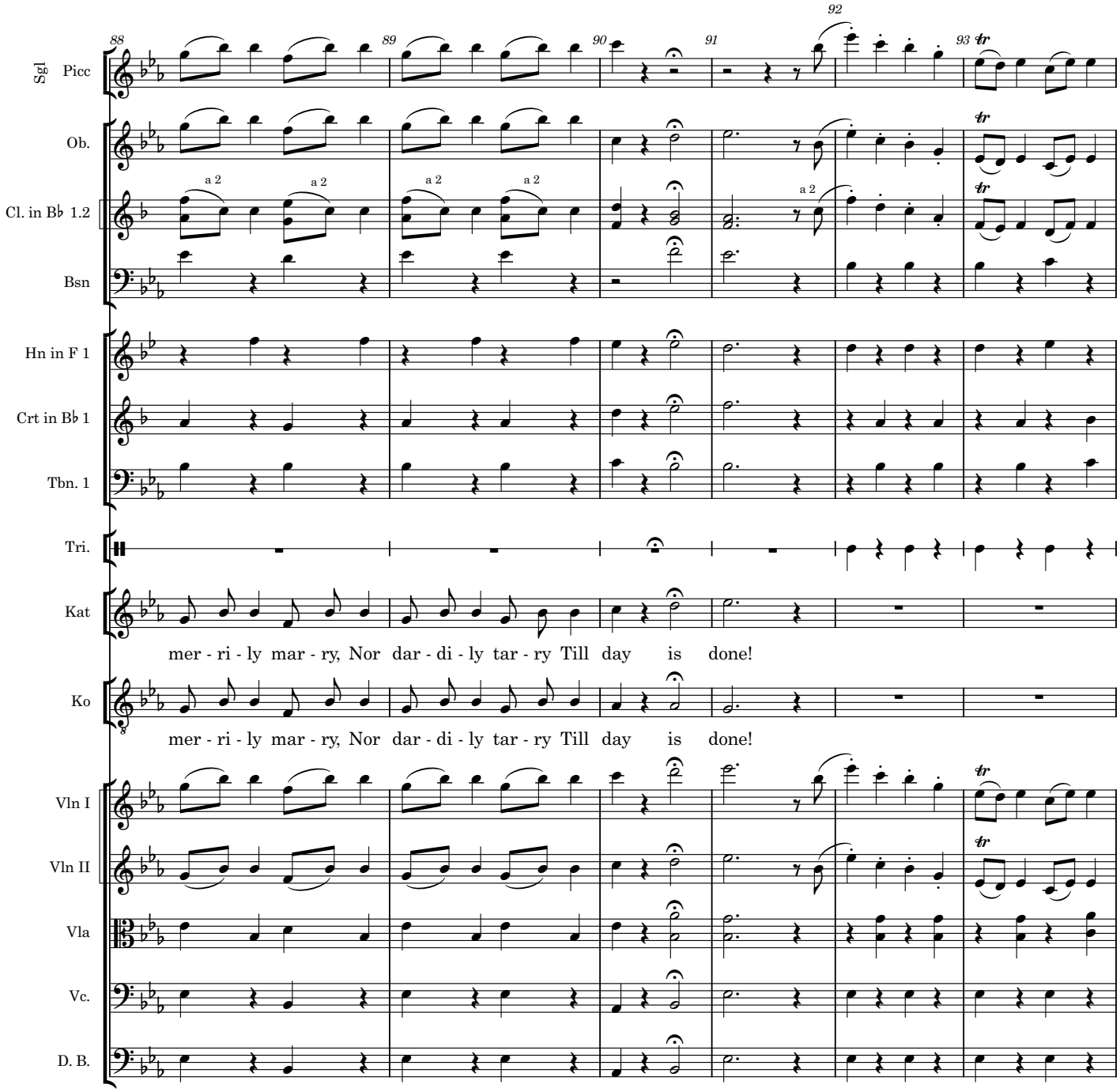

64
65
B2
Kat
To the
Ko
ru - in that's ro - man - tic; Do you think you are suf - fi - cient - ly de - cayed?
Vln I
Vln II
Vla
Vc.
D. B.
sf
rall.
67
68
69
Kat
mat - ter that you men - tion I have gi - ven some at - ten - tion, And I think I am suf - fi - cient - ly de-
Vln I
Vln II
Vla
Vc.
p

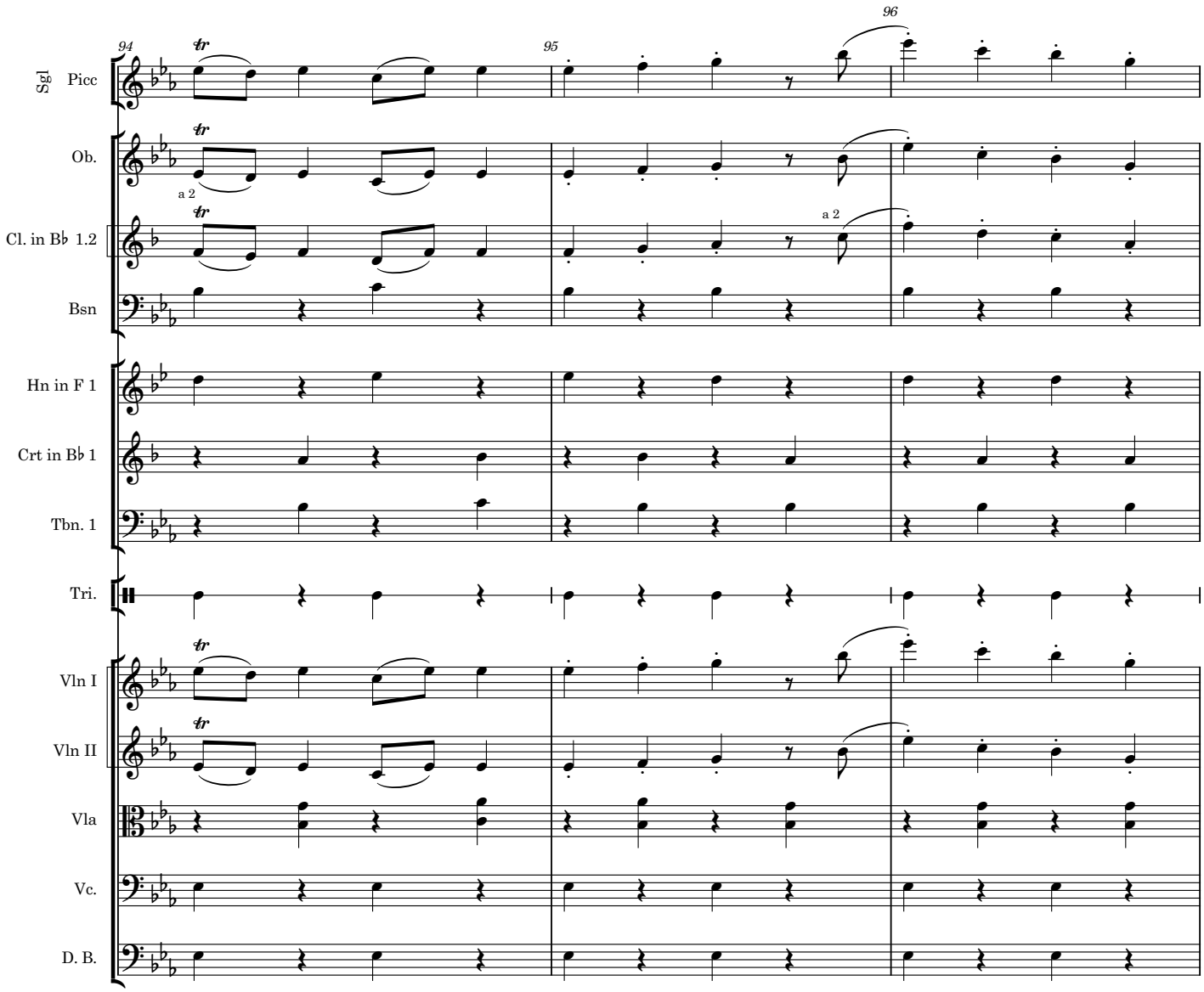

a tempo
70
71
72
73
74
Sgl Flute
Ob.
Cl. in B♭ 1 2
Bsn
Hn in F 1
Kat
-cayed. If that is so, Sing der - ry down der - ry, It's e - vi - dent, ve - ry, Our tastes are one. A -
Ko
If that is so, Sing der - ry down der - ry, It's e - vi - dent, ve - ry, Our tastes are one. A -
Vln I
Vln II
Vla
Vc.
D. B.

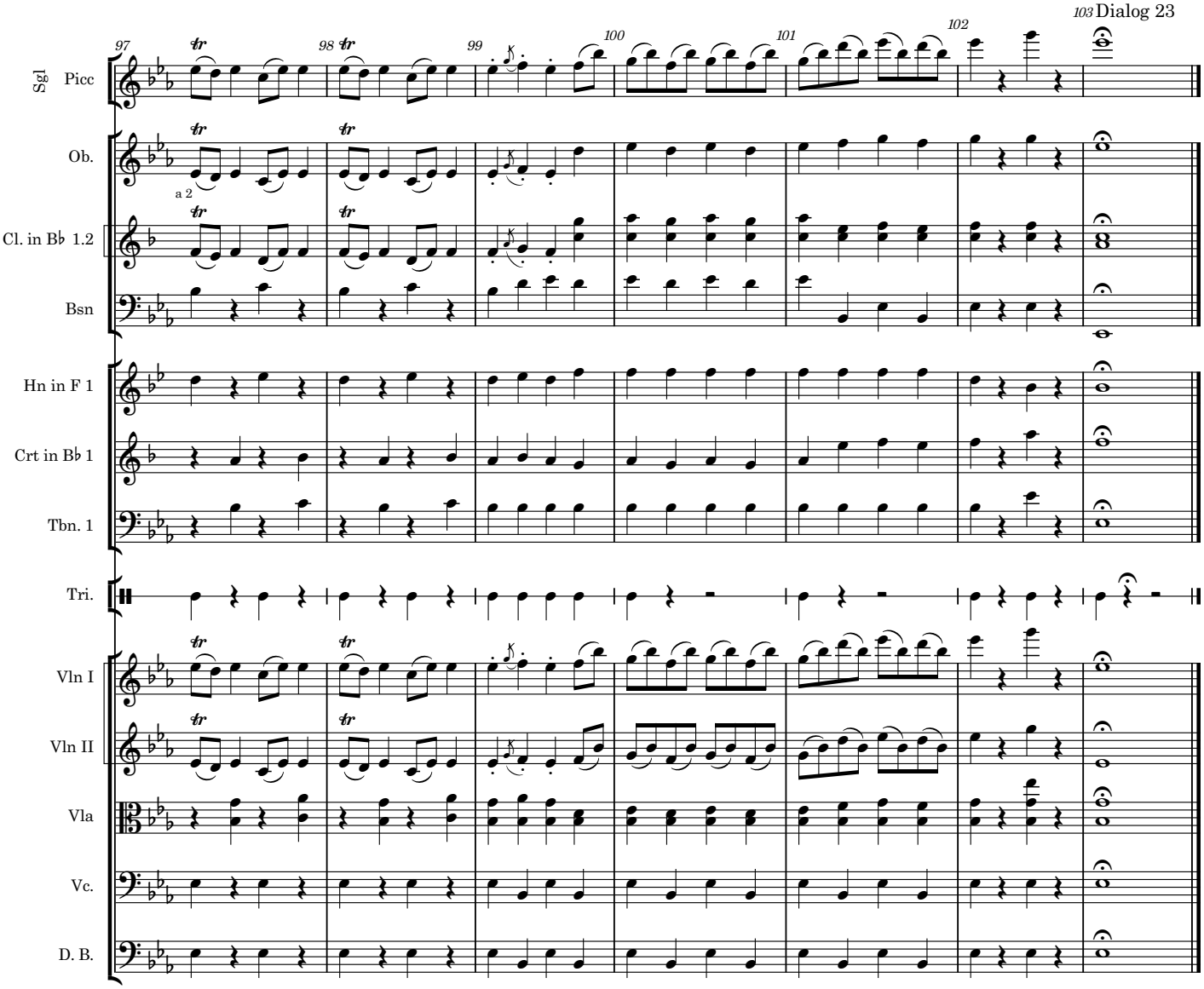

Sgl Flute
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Tri.
Kat
Ko
Vln I
Vln II
Vla
Vc.
D. B.
Picc
C2
a 2
- way we'll go, And me - ri - ly mar - ry, Nor tar - di - ly tar - ry, Till day is done! If that is so, Sing
- way we'll go, And me - ri - ly mar - ry, Nor tar - di - ly tar - ry, Till day is done! If that is so, Sing


80
81
82
83
Sgl
Picc
Ob.
a 2
Cl. in B♭ 1.2
a 2
Bsn
f
Hn in F 1
Crt in B♭ 1
Tbn. 1
Tri.
Kat
der - ry down der - ry, It's e - vi - dent, ve - ry, Our tastes are one. A - way we'll go, And
Ko
der - ry down der - ry, It's e - vi - dent, ve - ry, Our tastes are one. A - way we'll go, And
Vln I
Vln II
Vla
Vc.
D. B.


84
85
86
D
Sgl Picc
Ob.
a 2
Cl. in B♭ 1.2
a 2
a 2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Tri.
Kat
me - ri - ly mar - ry, Nor tar - di - ly tar - ry, Till day is done! Sing der - ry down der - ry! We'll
Ko
me - ri - ly mar - ry, Nor tar - di - ly tar - ry, Till day is done! Sing der - ry down der - ry! We'll
Vln I
Vln II
Vla
Vc.
D. B.


Sgl
Picc
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Tri.
Kat
Ko
Vln I
Vln II
Vla
Vc.
D. B.
88
89
90
91
92
93
a 2
mer - ri - ly mar - ry, Nor dar - di - ly tar - ry Till day is done!


94
95
96
Sgl
Picc
Ob.
a 2
Cl. in B♭ 1.2
a 2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Tri.
Vln I
Vln II
Vla
Vc.
D. B.


103 Dialog 23
97
98
99
100
101
102
Sgl
Picc
Ob.
a 2
Cl. in B♭ 1.2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Tri.
Vln I
Vln II
Vla
Vc.
D. B.

Dialog after 23

(*Exeunt together*.)

(*Flourish. Enter the* MIKADO, *attended by* PISH-TUSH *and Court*.)

MIK. Now then, we've had a capital lunch, and we're quite ready. Have all the painful preparations been made?

PISH. Your Majesty, all is prepared.

MIK. Then produce the unfortunate gentleman and his two well-meaning but misguided accomplices.

(*Enter* KO-KO, KATISHA, POOH-BAH, and PITTI-SING. *They throw themselves at the* MIKADO'S *feet*.)

KAT. Mercy! Mercy for Ko-Ko! Mercy for Pitti-Sing! Mercy even for Pooh-Bah!

MIK. I beg your pardon, I don't think I quite caught that remark.

POOH. Mercy even for Pooh-Bah.

KAT. Mercy! My husband that was to have been is dead, and I have just married this miserable object.

MIK. Oh! You've not been long about it!

KO. We were married before the Registrar.

POOH. *I* am the Registrar.

MIK. I see. But my difficulty is that, as you have slain the Heir Apparent –

(*Enter* NANKI-POO *and* YUM-YUM. *They kneel*.)

NANKI. The Heir Apparent is *not* slain.

MIK. Bless my heart, my son!

YUM. And your daughter-in-law elected!

KAT. (*seizing* KO-KO). Traitor, you have deceived me!

MIK. Yes, you are entitled to a little explanation, but I think he will give it better whole than in pieces.

KO. Your Majesty, it's like this: It is true that I stated that I had killed Nanki-Poo –

MIK. Yes, with most affecting particulars.

POOH. Merely corroborative detail intended to give artistic verisimilitude to a bald and –

KO. Will you refrain from putting in your oar? (*To* MIKADO.) It's like this: When your Majesty says, 'Let a thing be done,' it's as good as done – practically, it *is* done – because your Majesty's will is law. Your Majesty says, 'Kill a gentleman,' and a gentleman is told off to be killed. Consequently, that gentleman is as good as dead – practically, he *is* dead – and if he is dead, why not say so?

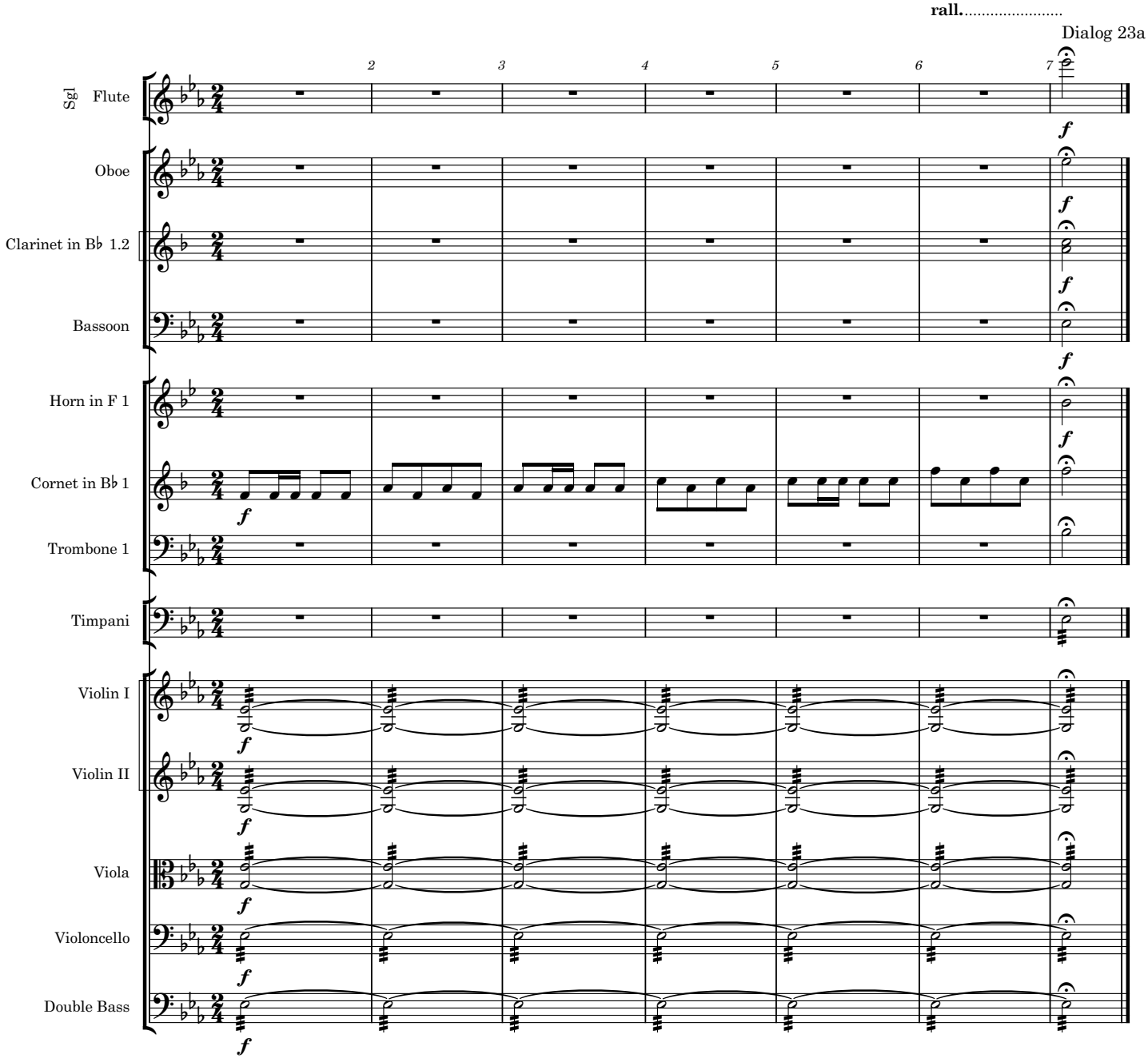
MIK. I see. Nothing could possibly be more satisfactory!

The Mikado
23a. Fanfare

Entrance of the Mikado

W S Gilbert

Arthur Sullivan

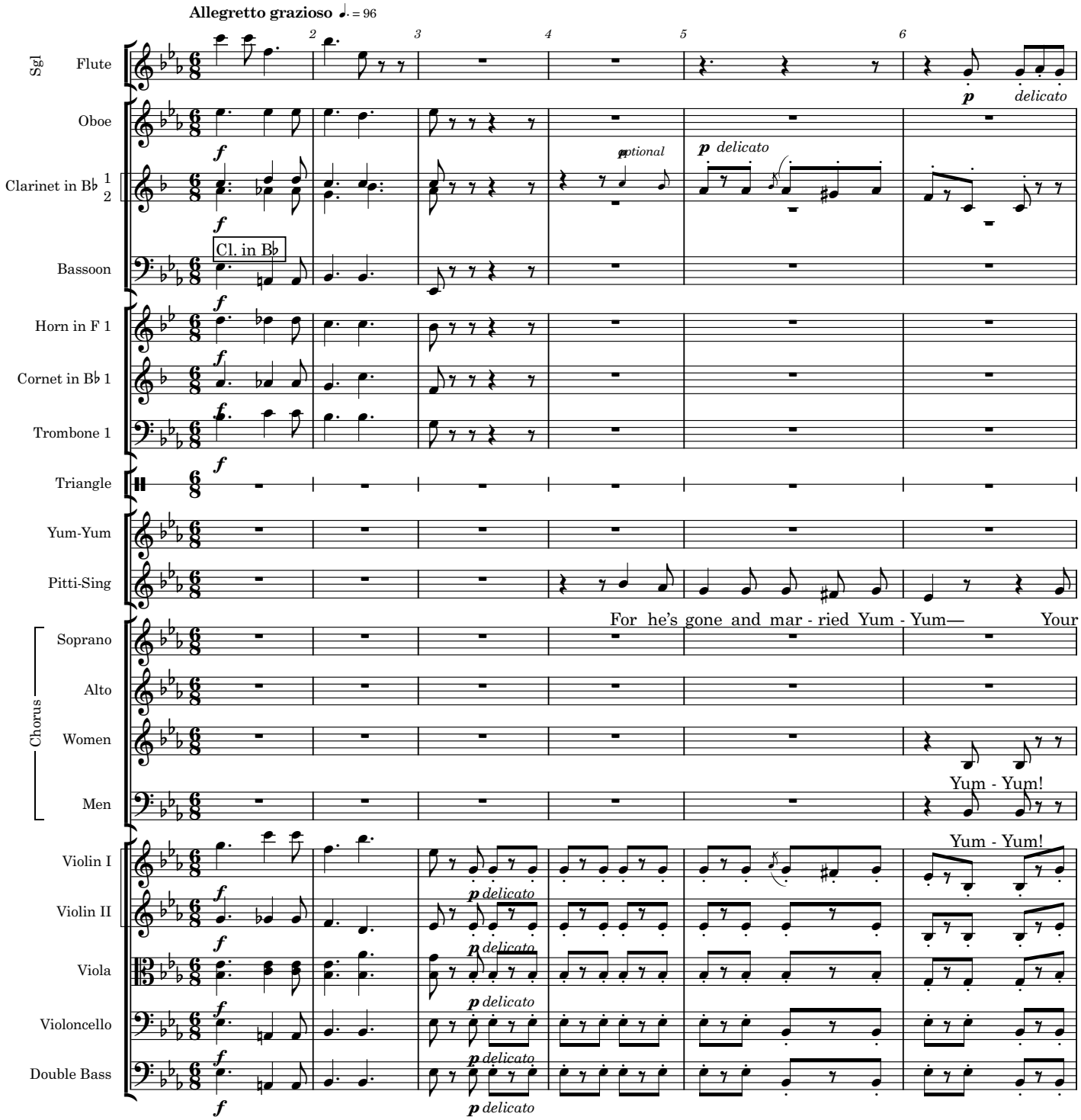


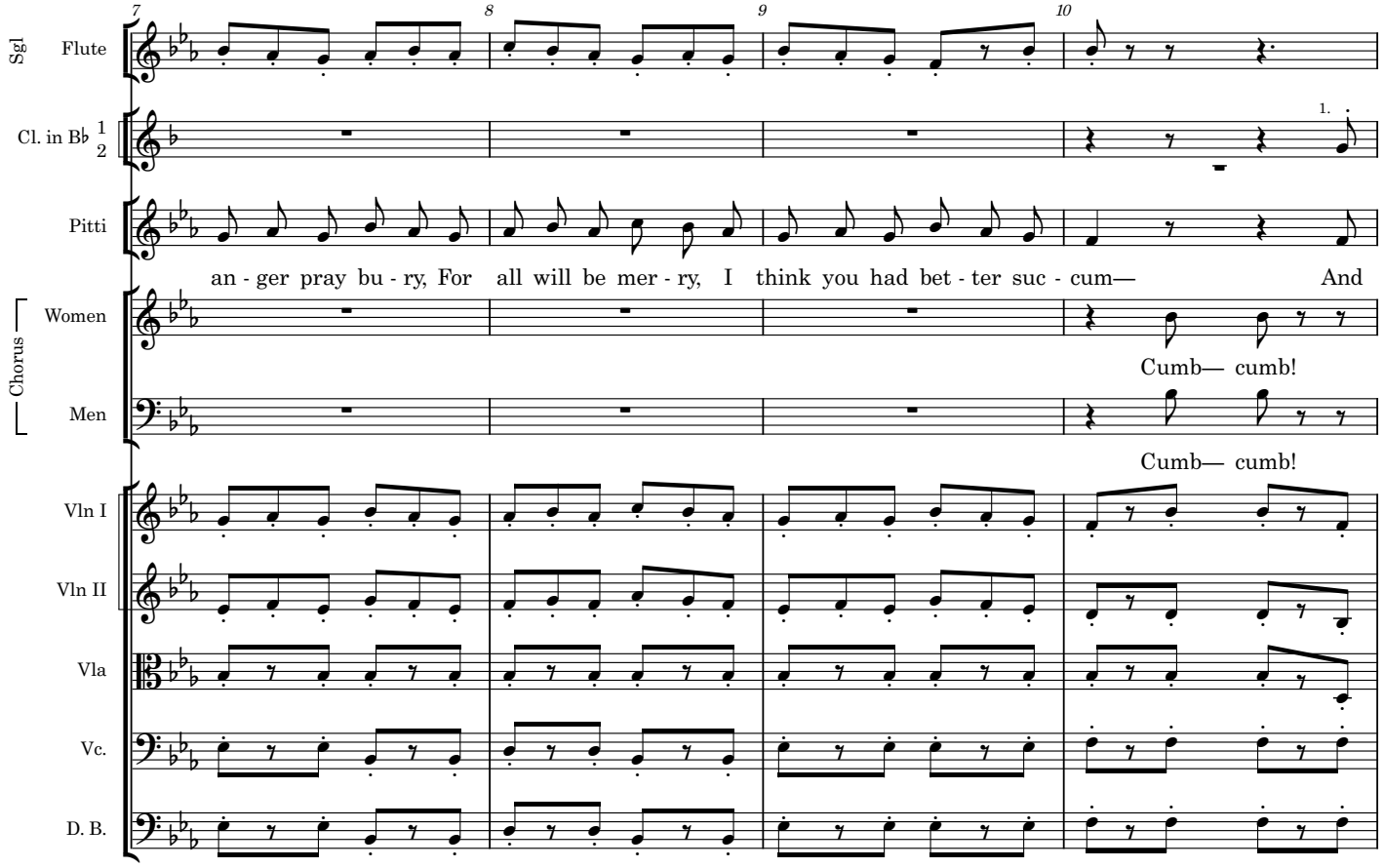
The Mikado
24. Finale

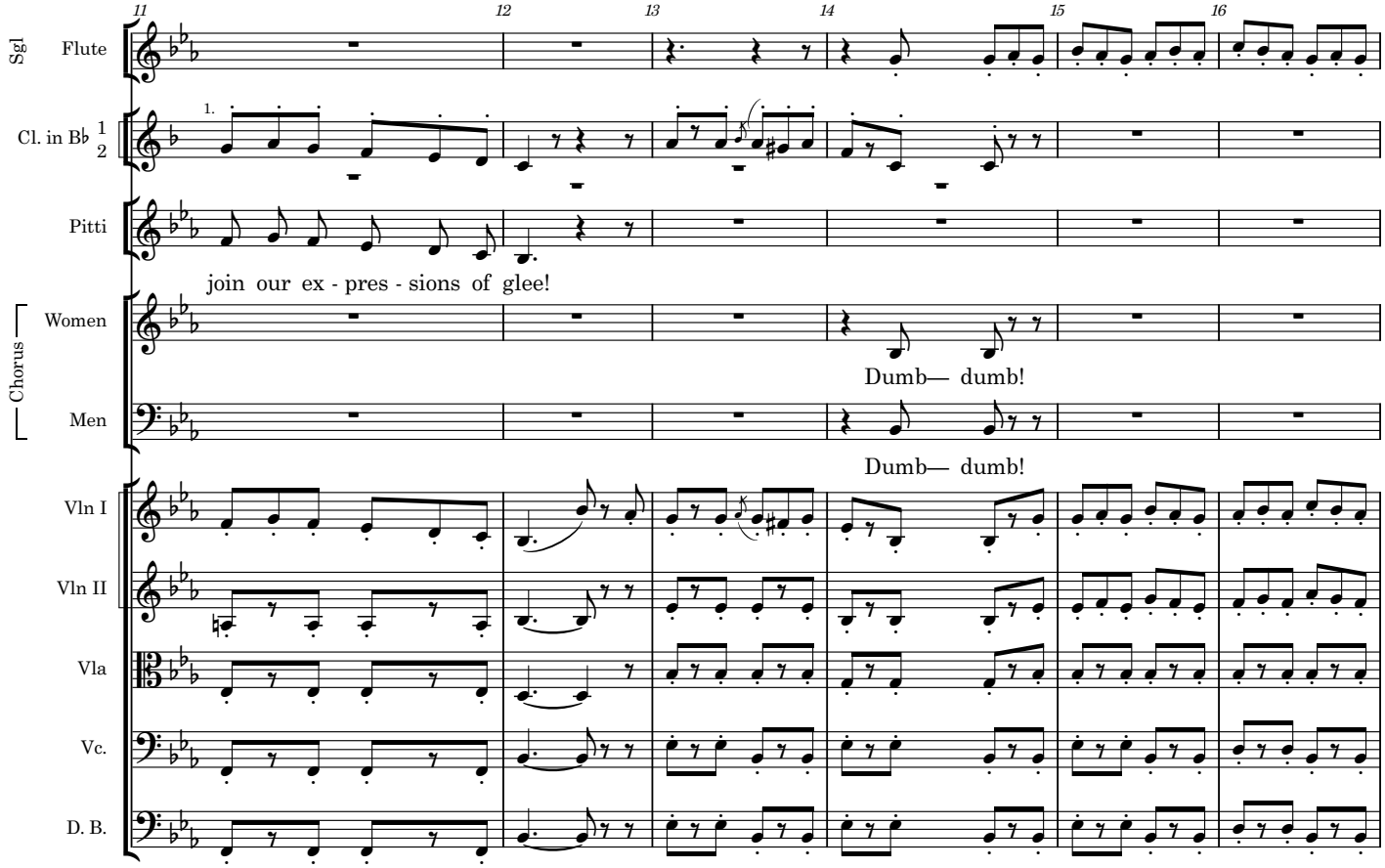
Company

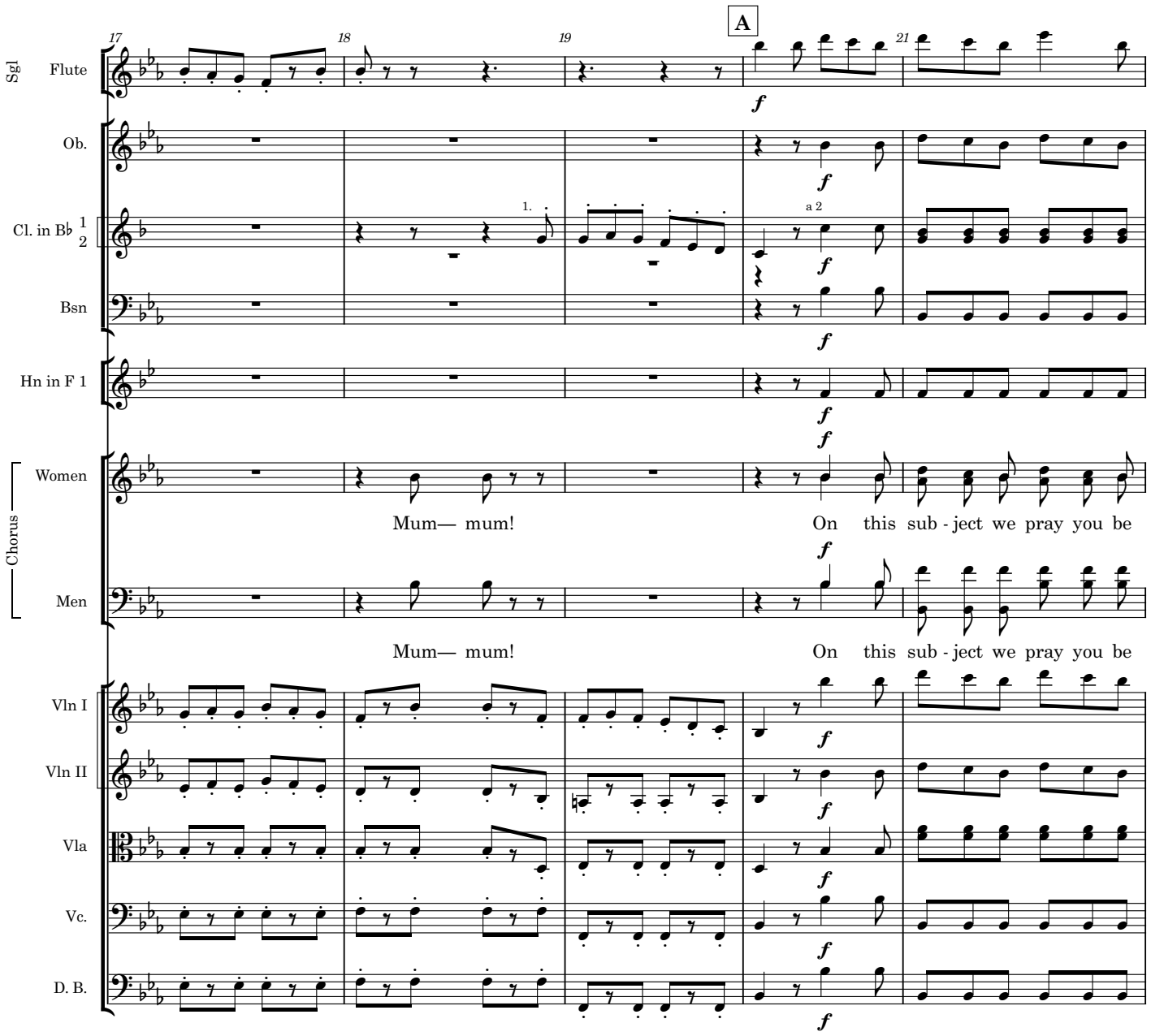
W S Gilbert

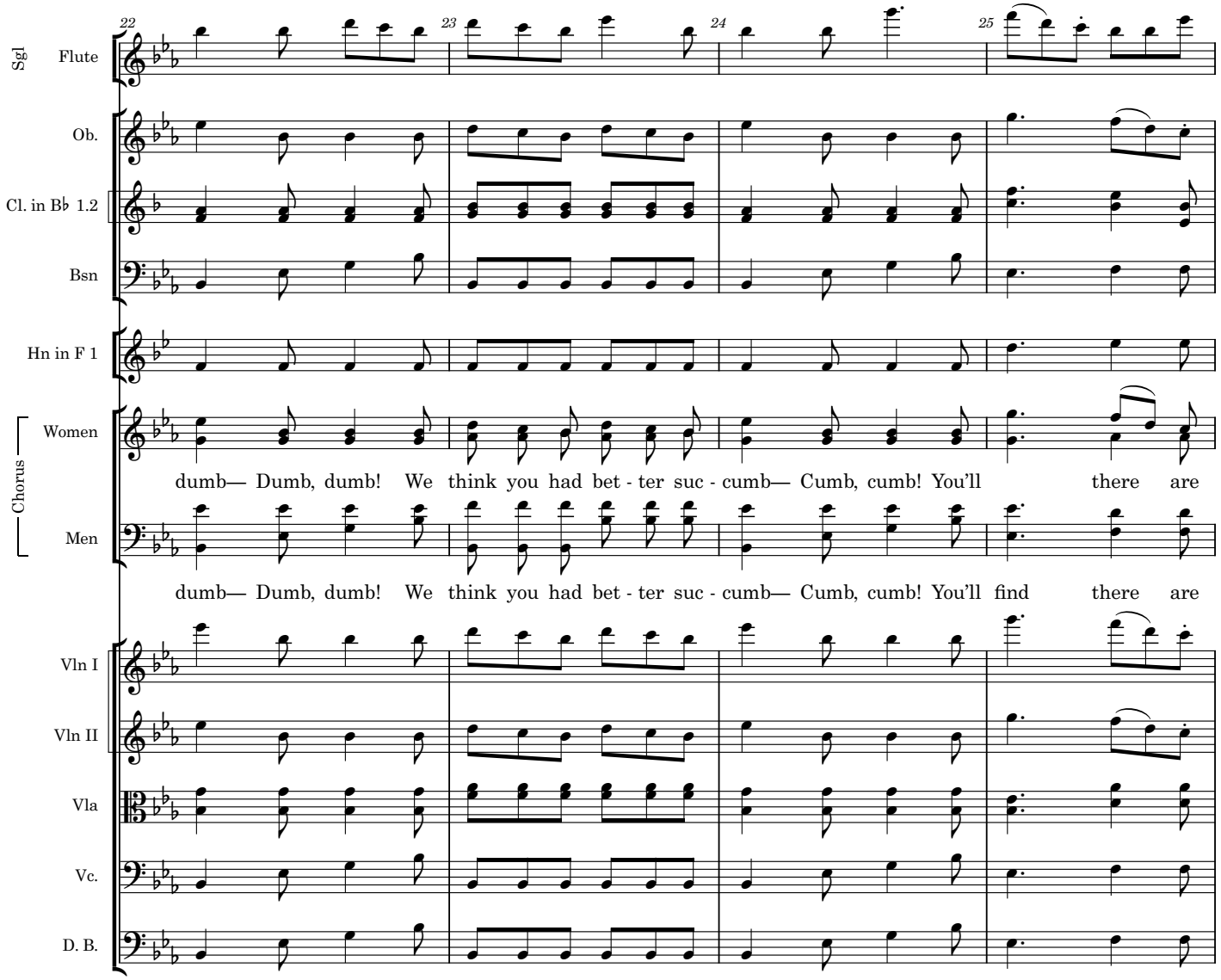
Arthur Sullivan

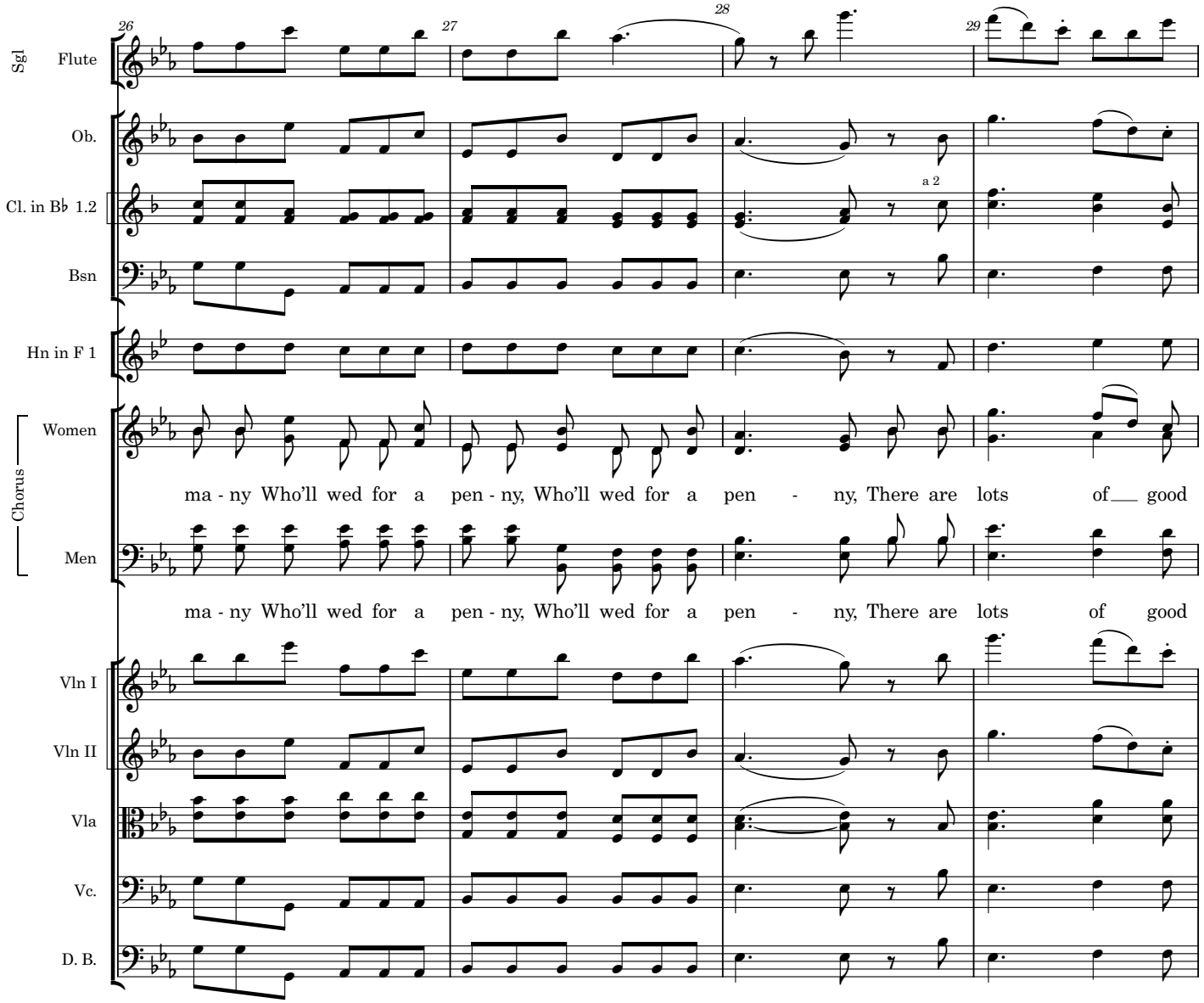


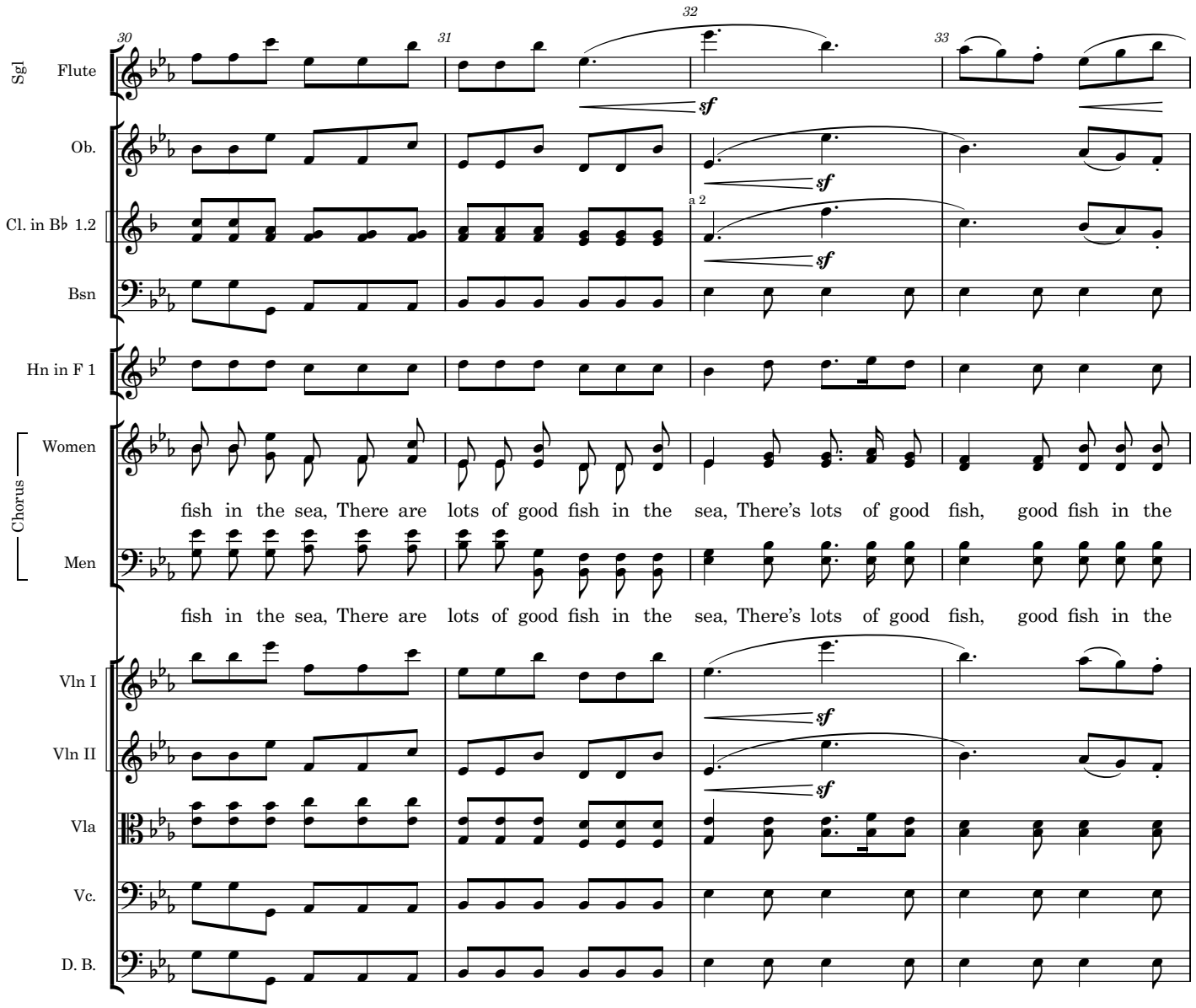

7
8
9
10
Sgl
Flute
Cl. in B♭ 1 2
1.
Pitti
an - ger pray bu - ry, For all will be mer - ry, I think you had bet - ter suc - cum— And
Chorus
Women
Cumb— cumb!
Men
Cumb— cumb!
Vln I
Vln II
Vla
Vc.
D. B.

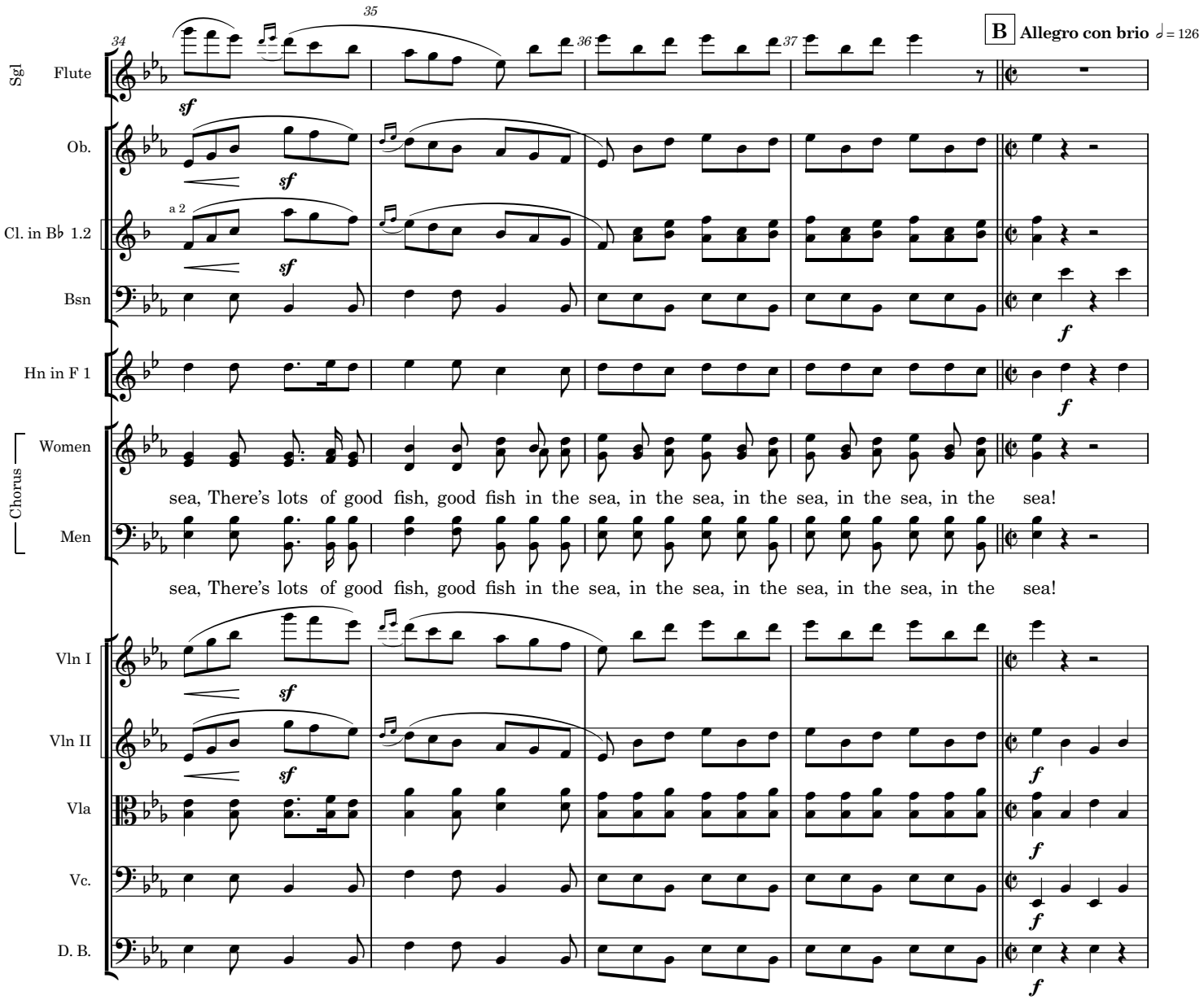

11
12
13
14
15
16
Sgl
Flute
Cl. in B♭ 1
2
1.
Pitti
join our ex - pres - sions of glee!
Chorus
Women
Dumb— dumb!
Men
Dumb— dumb!
Vln I
Vln II
Vla
Vc.
D. B.

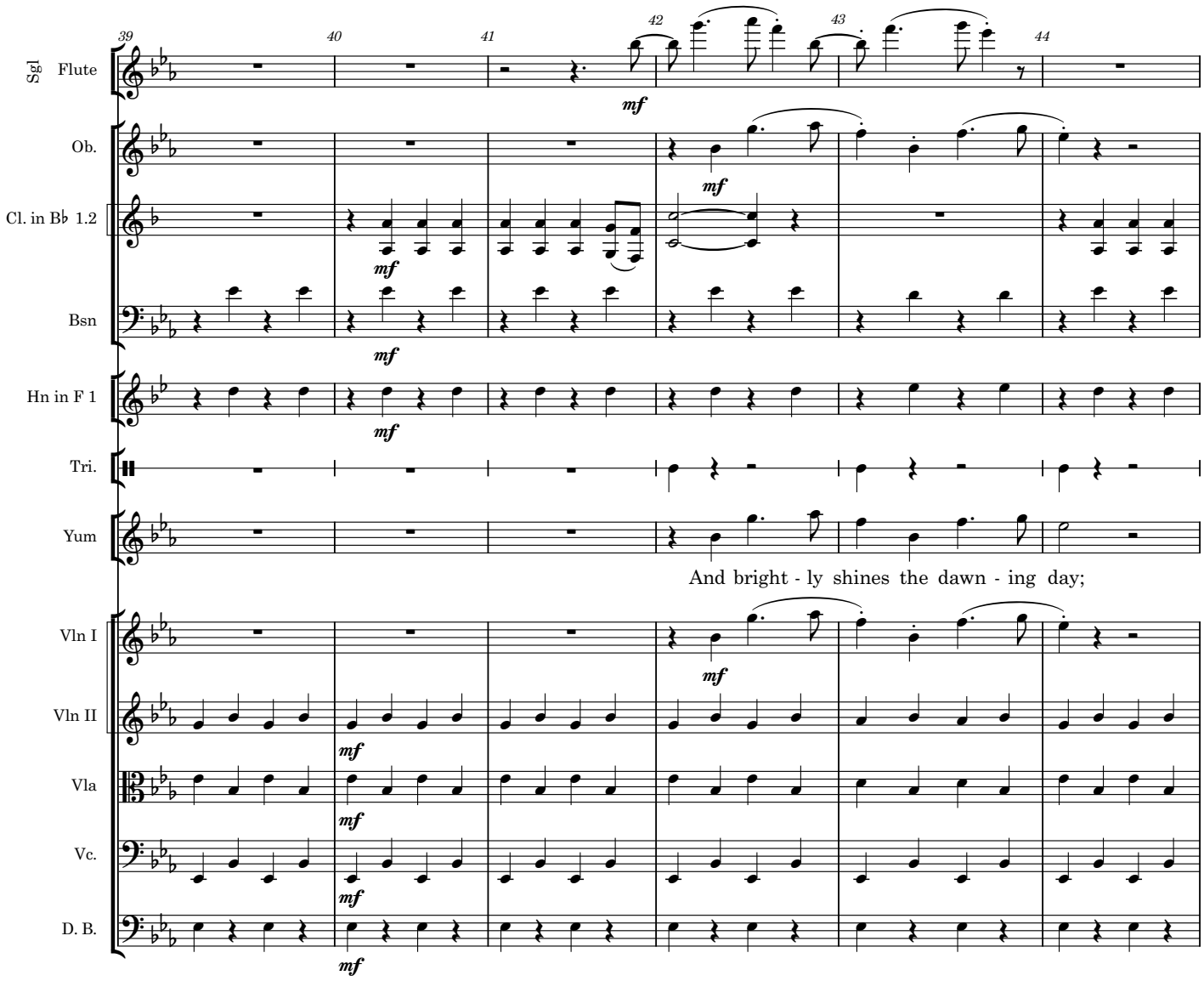

A
Sgl
Flute
Ob.
Cl. in B♭ 1 2
Bsn
Hn in F 1
Chorus
Women
Men
Vln I
Vln II
Vla
Vc.
D. B.
Mum— mum!
On this sub - ject we pray you be
Mum— mum!
On this sub - ject we pray you be
a 2
1.

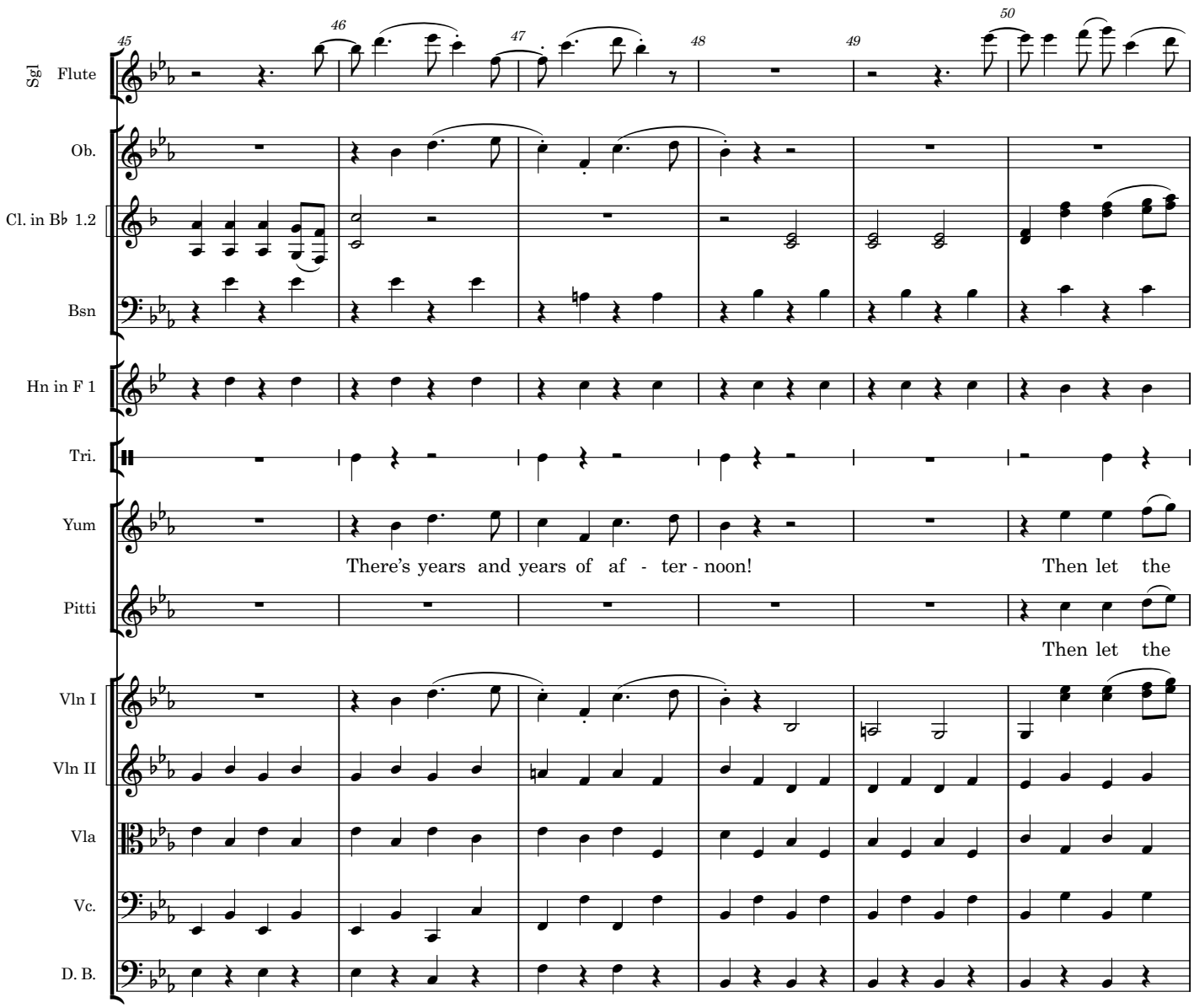

22
23
24
25
Sgl
Flute
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Chorus
Women
dumb— Dumb, dumb! We think you had bet - ter suc - cumb— Cumb, cumb! You'll there are
Men
dumb— Dumb, dumb! We think you had bet - ter suc - cumb— Cumb, cumb! You'll find there are
Vln I
Vln II
Vla
Vc.
D. B.

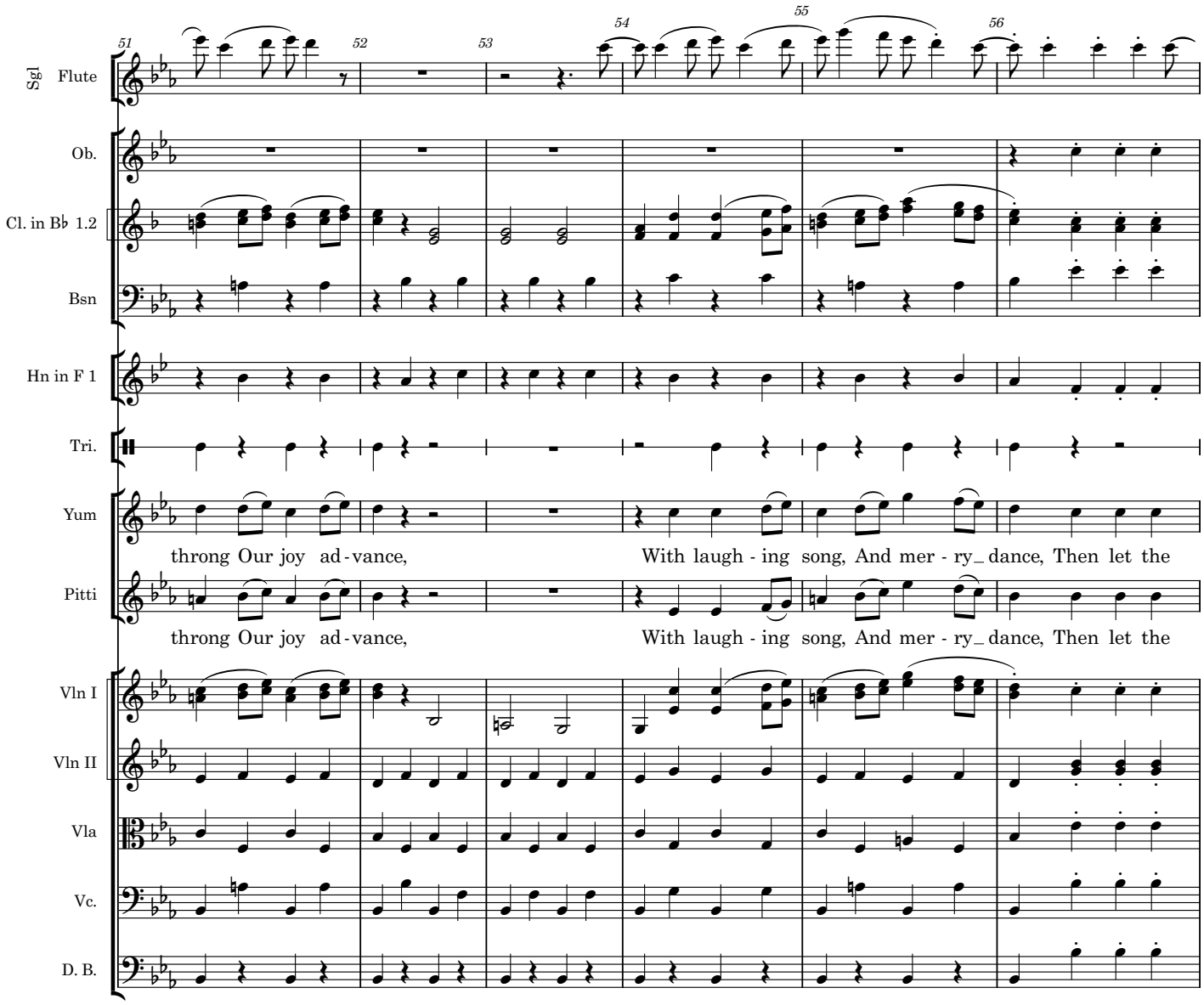

26
27
28
29
Sgl
Flute
Ob.
Cl. in B♭ 1.2
a 2
Bsn
Hn in F 1
Chorus
Women
ma - ny Who'll wed for a pen - ny, Who'll wed for a pen - ny, There are lots of good
Men
ma - ny Who'll wed for a pen - ny, Who'll wed for a pen - ny, There are lots of good
Vln I
Vln II
Vla
Vc.
D. B.

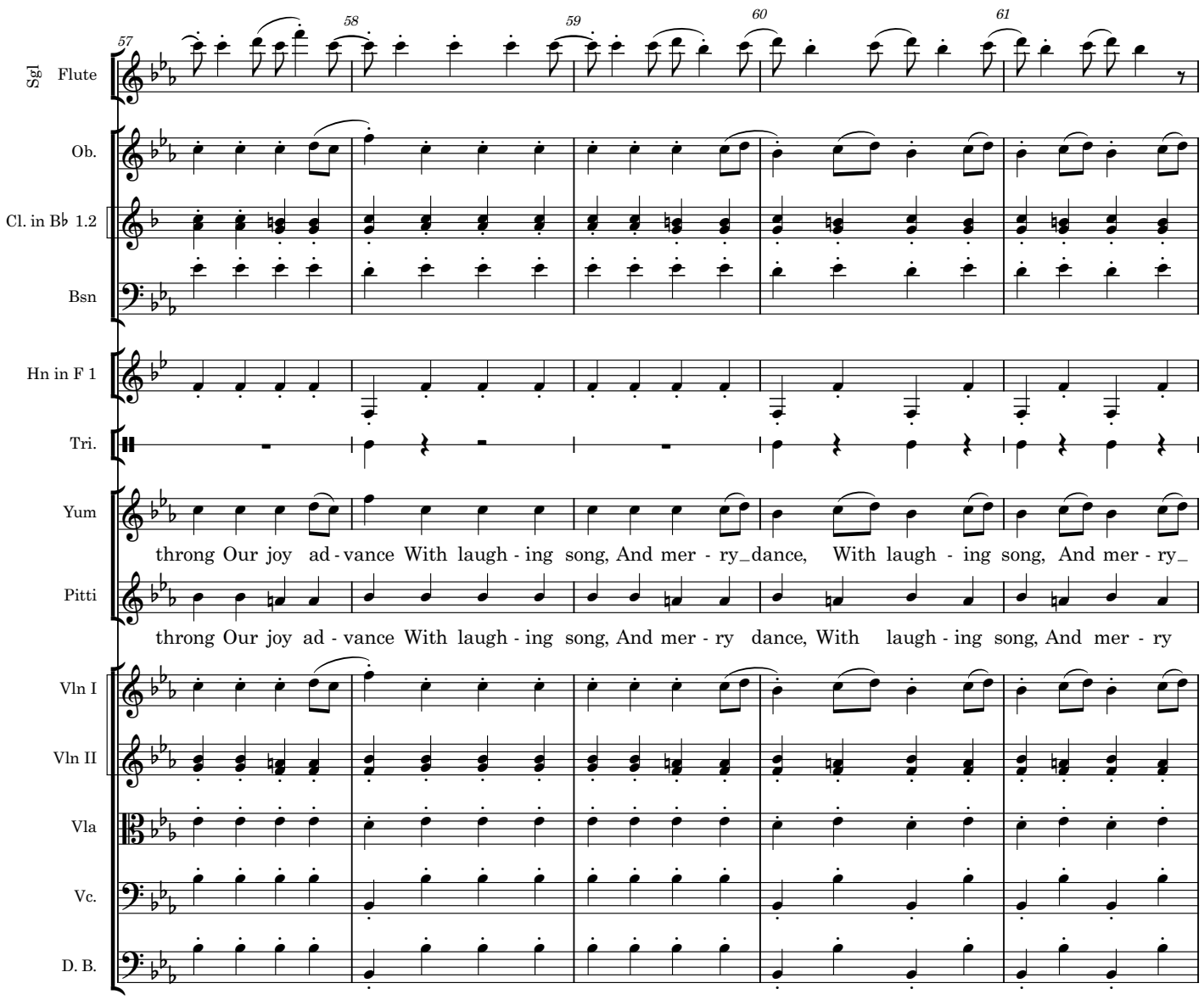

30
31
32
33
Sgl
Flute
Ob.
Cl. in B♭ 1.2
a 2
Bsn
Hn in F 1
Chorus
Women
Men
Vln I
Vln II
Vla
Vc.
D. B.
sf
fish in the sea, There are lots of good fish in the sea, There's lots of good fish, good fish in the
fish in the sea, There are lots of good fish in the sea, There's lots of good fish, good fish in the

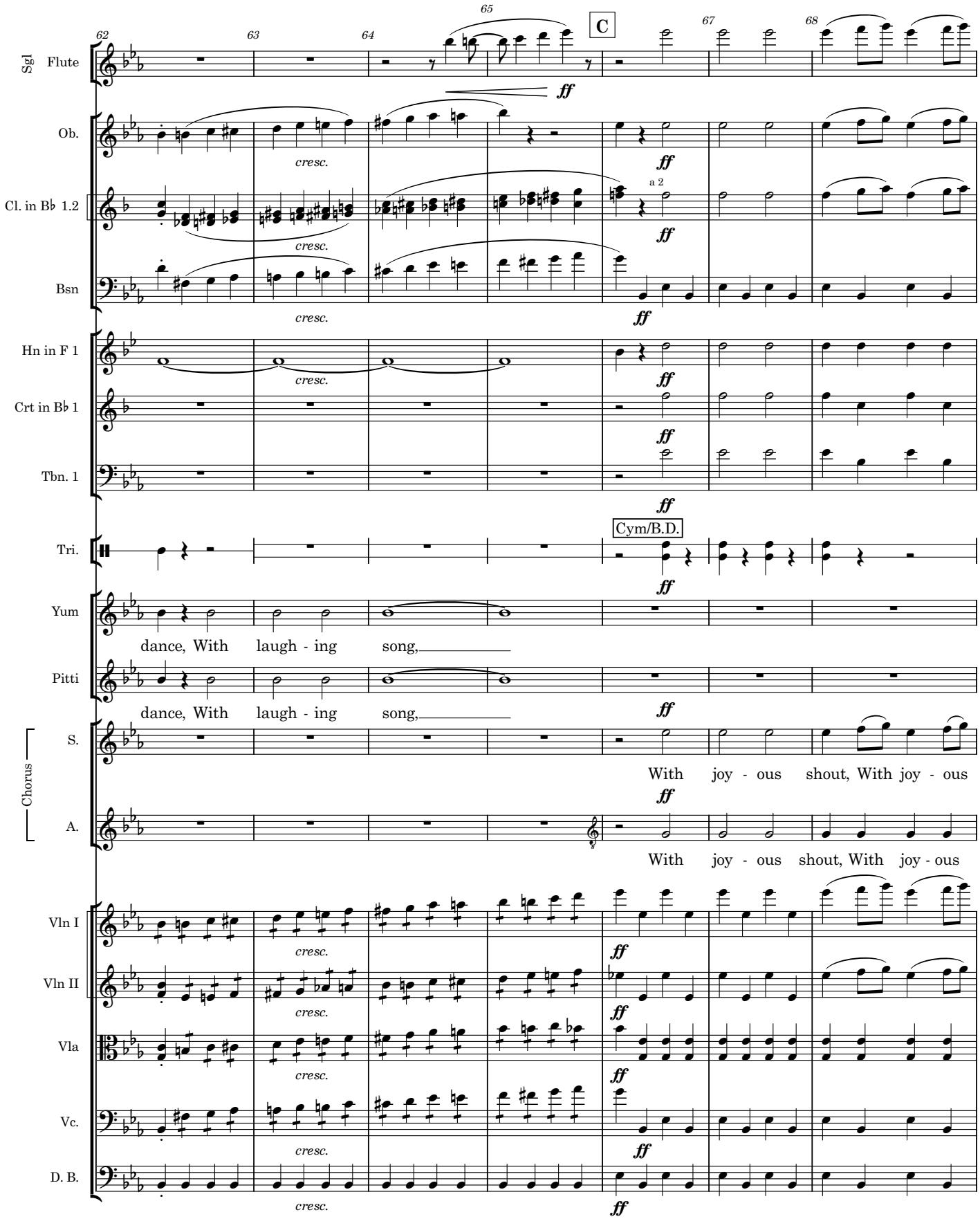

34
35
36
37
B
Allegro con brio ♩= 126
Sgl
Flute
Ob.
Cl. in B♭ 1.2
a 2
Bsn
Hn in F 1
Chorus
Women
Men
sea, There's lots of good fish, good fish in the sea, in the sea, in the sea, in the sea, in the sea!
sea, There's lots of good fish, good fish in the sea, in the sea, in the sea, in the sea, in the sea!
Vln I
Vln II
Vla
Vc.
D. B.
sf
f

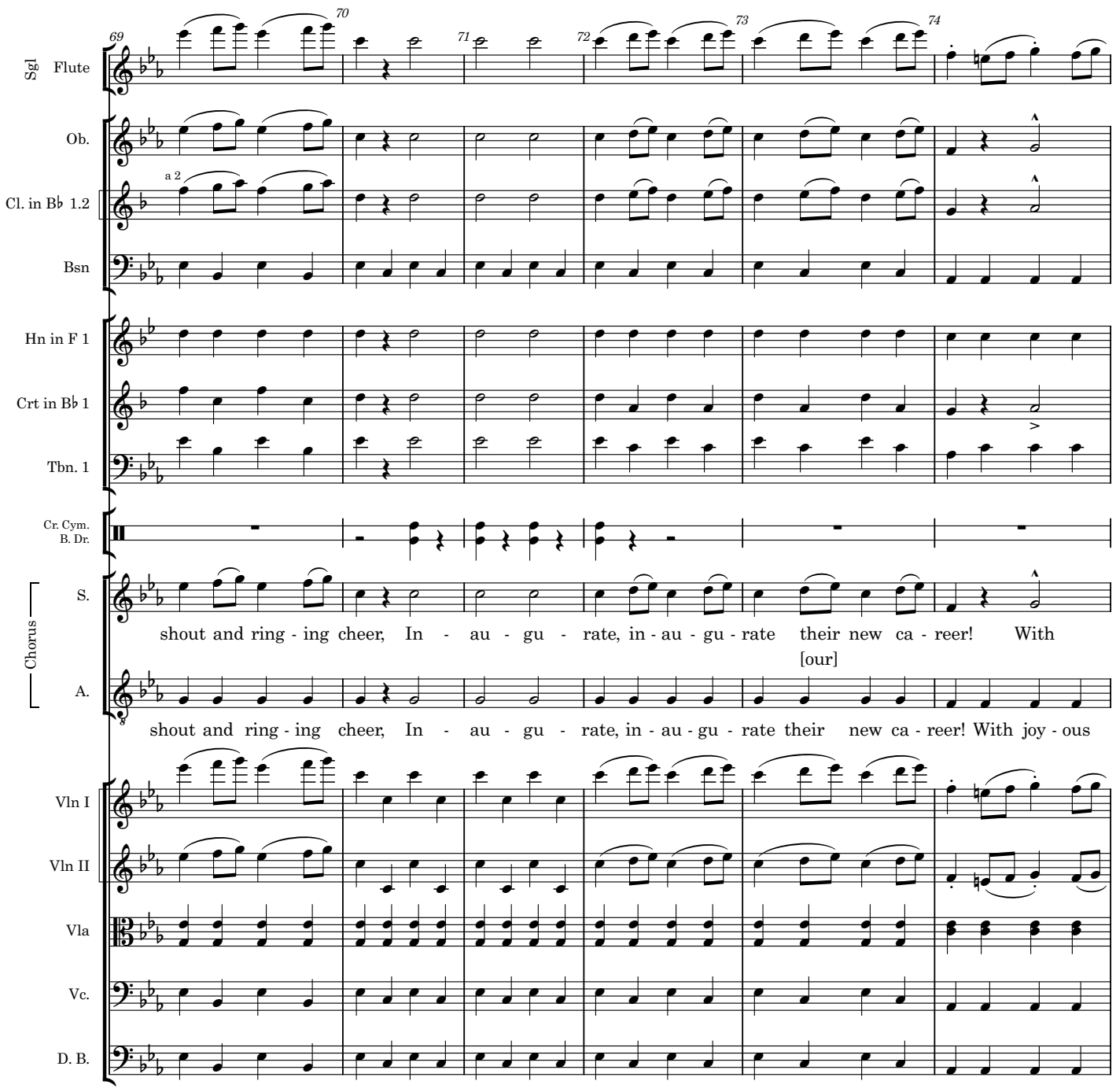

39
40
41
42
43
44
Sgl Flute
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Tri.
Yum
Vln I
Vln II
Vla
Vc.
D. B.
mf
And bright - ly shines the dawn - ing day;

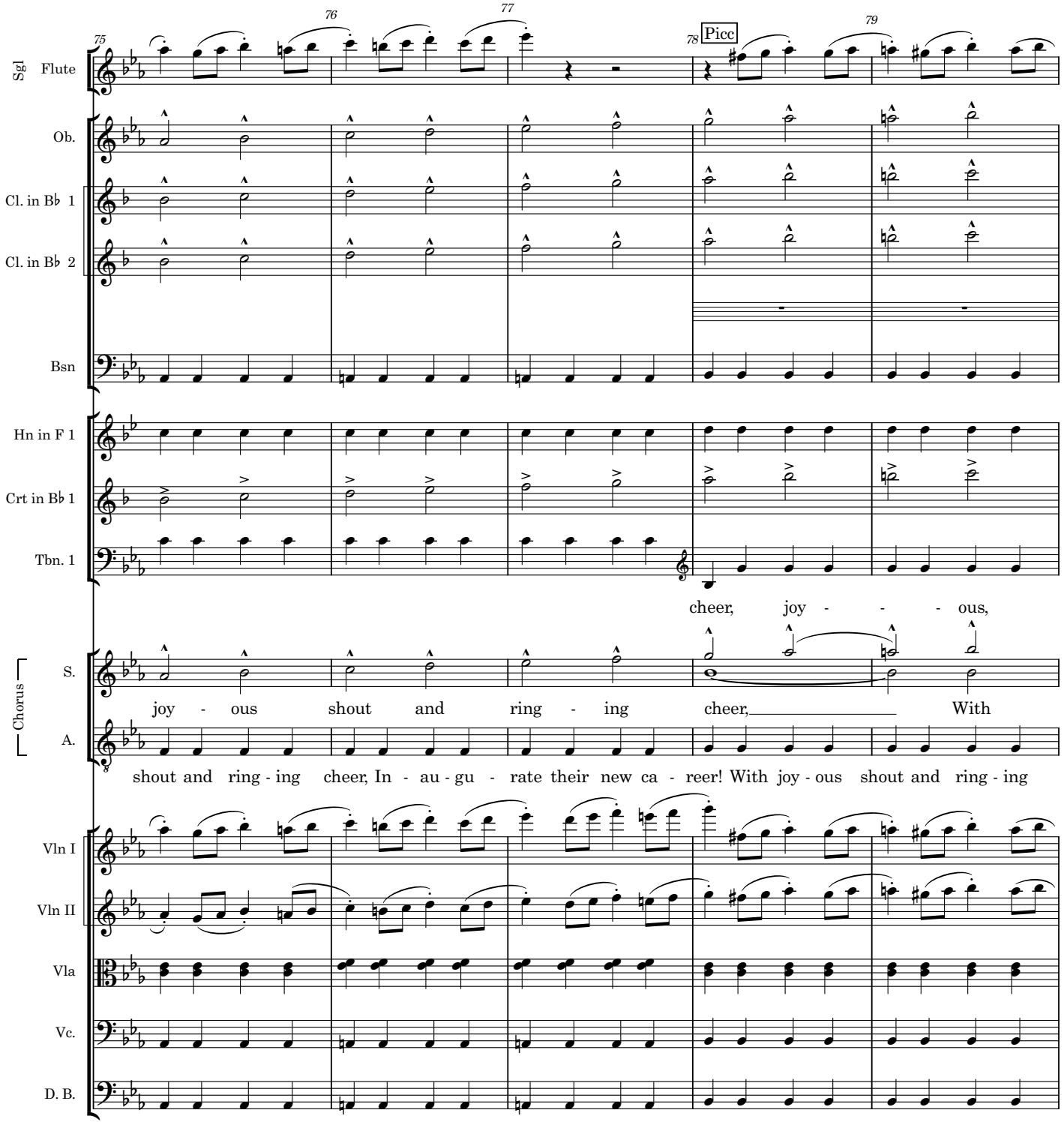

45
46
47
48
49
50
Sgl Flute
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Tri.
Yum
There's years and years of af - ter - noon!
Then let the
Pitti
Then let the
Vln I
Vln II
Vla
Vc.
D. B.

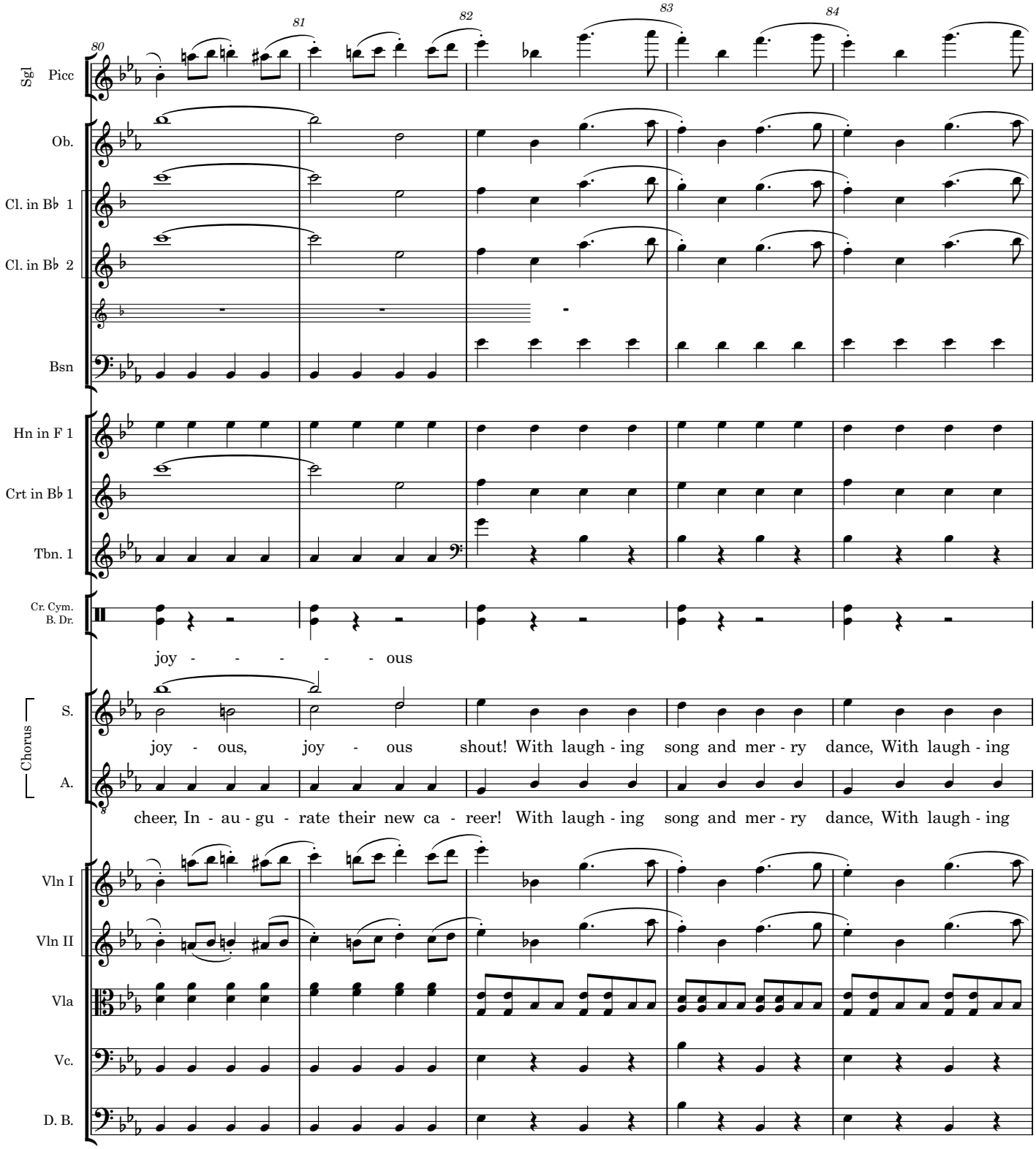

51
52
53
54
55
56
Sgl Flute
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Tri.
Yum
throng Our joy ad - vance, With laugh - ing song, And mer - ry_ dance, Then let the
Pitti
throng Our joy ad - vance, With laugh - ing song, And mer - ry_ dance, Then let the
Vln I
Vln II
Vla
Vc.
D. B.

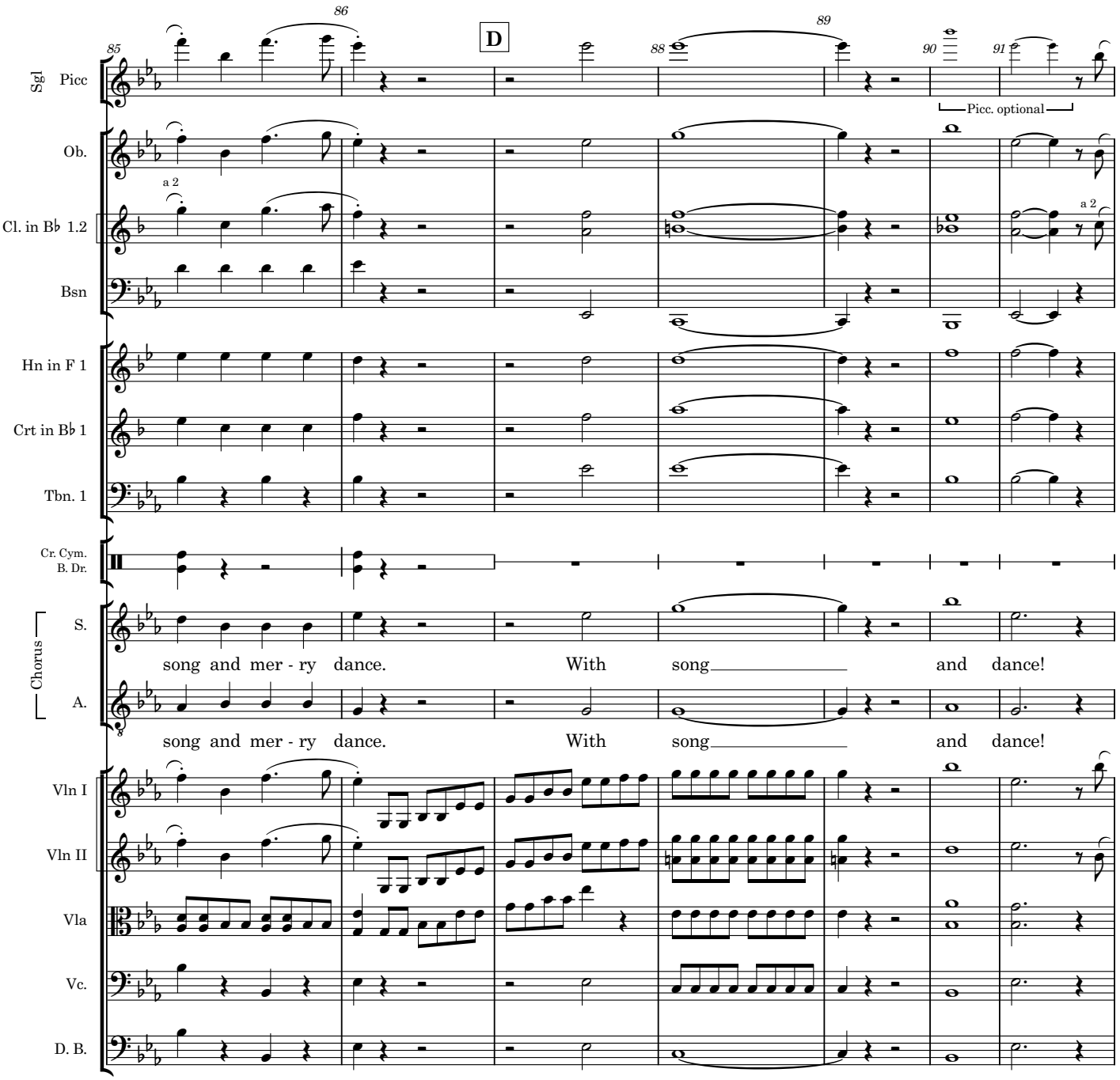

57
58
59
60
61
Sgl Flute
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Tri.
Yum
throng Our joy ad - vance With laugh - ing song, And mer - ry_dance, With laugh - ing song, And mer - ry_
Pitti
throng Our joy ad - vance With laugh - ing song, And mer - ry dance, With laugh - ing song, And mer - ry
Vln I
Vln II
Vla
Vc.
D. B.

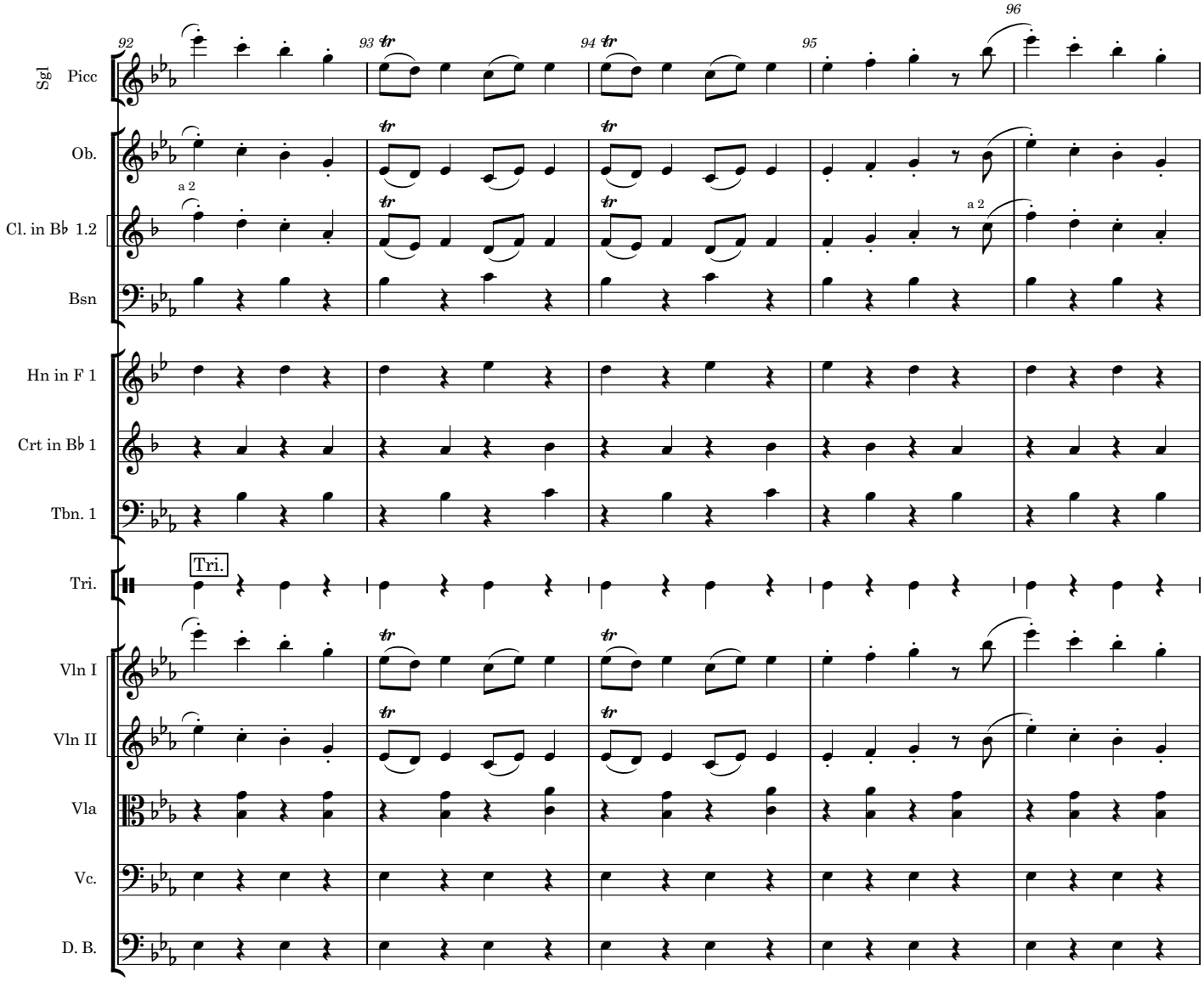

62
63
64
65
C
67
68
Sgl Flute
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Tri.
Cym/B.D.
Yum
Pitti
Chorus
S.
A.
Vln I
Vln II
Vla
Vc.
D. B.
ff
cresc.
a 2
dance, With laugh - ing song,
With joy - ous shout, With joy - ous

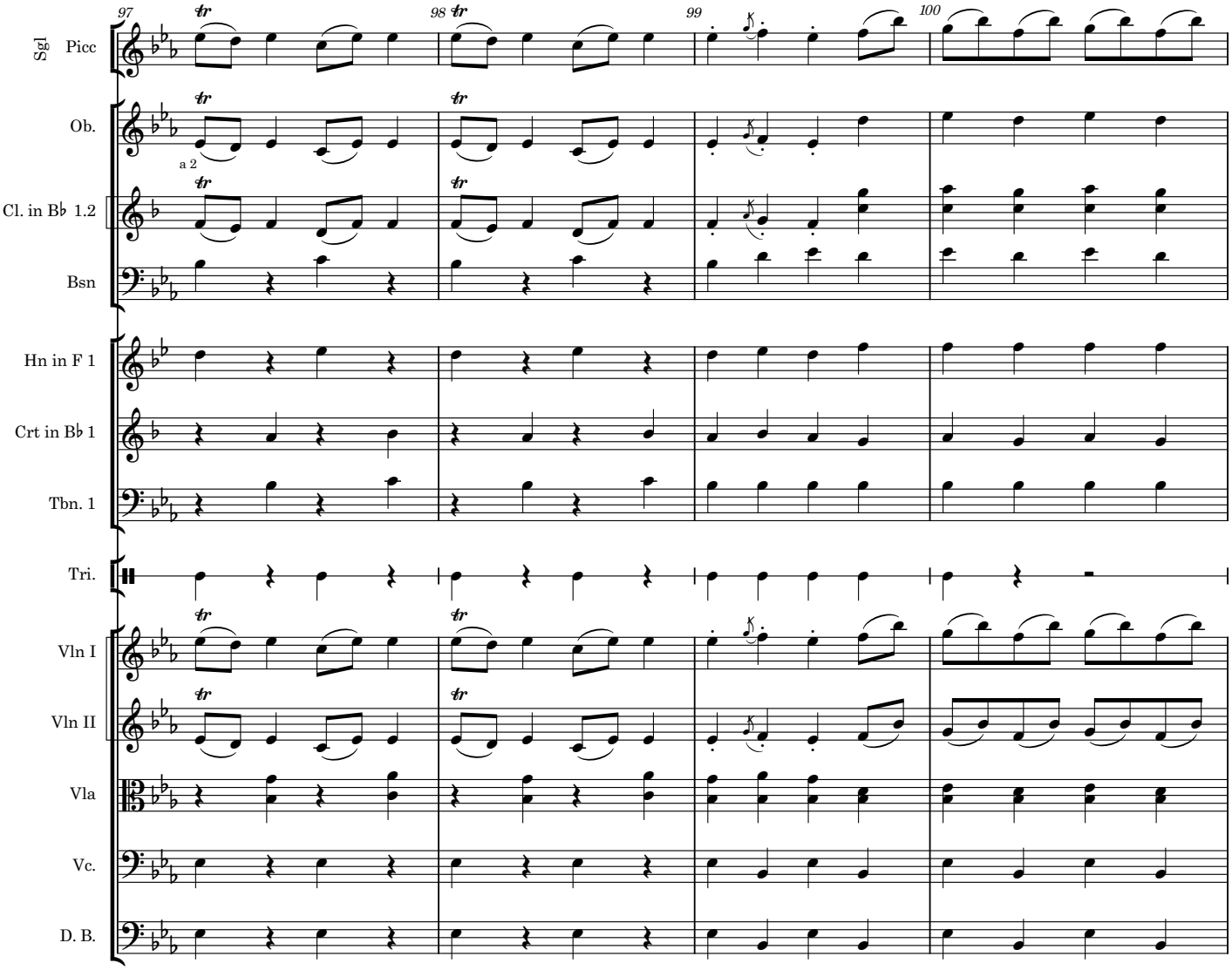

69
70
71
72
73
74
Sgl Flute
Ob.
a 2
Cl. in B♭ 1.2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Cr. Cym.
B. Dr.
Chorus
S.
shout and ring - ing cheer, In - au - gu - rate, in - au - gu - rate their new ca - reer! With
[our]
A.
shout and ring - ing cheer, In - au - gu - rate, in - au - gu - rate their new ca - reer! With joy - ous
Vln I
Vln II
Vla
Vc.
D. B.

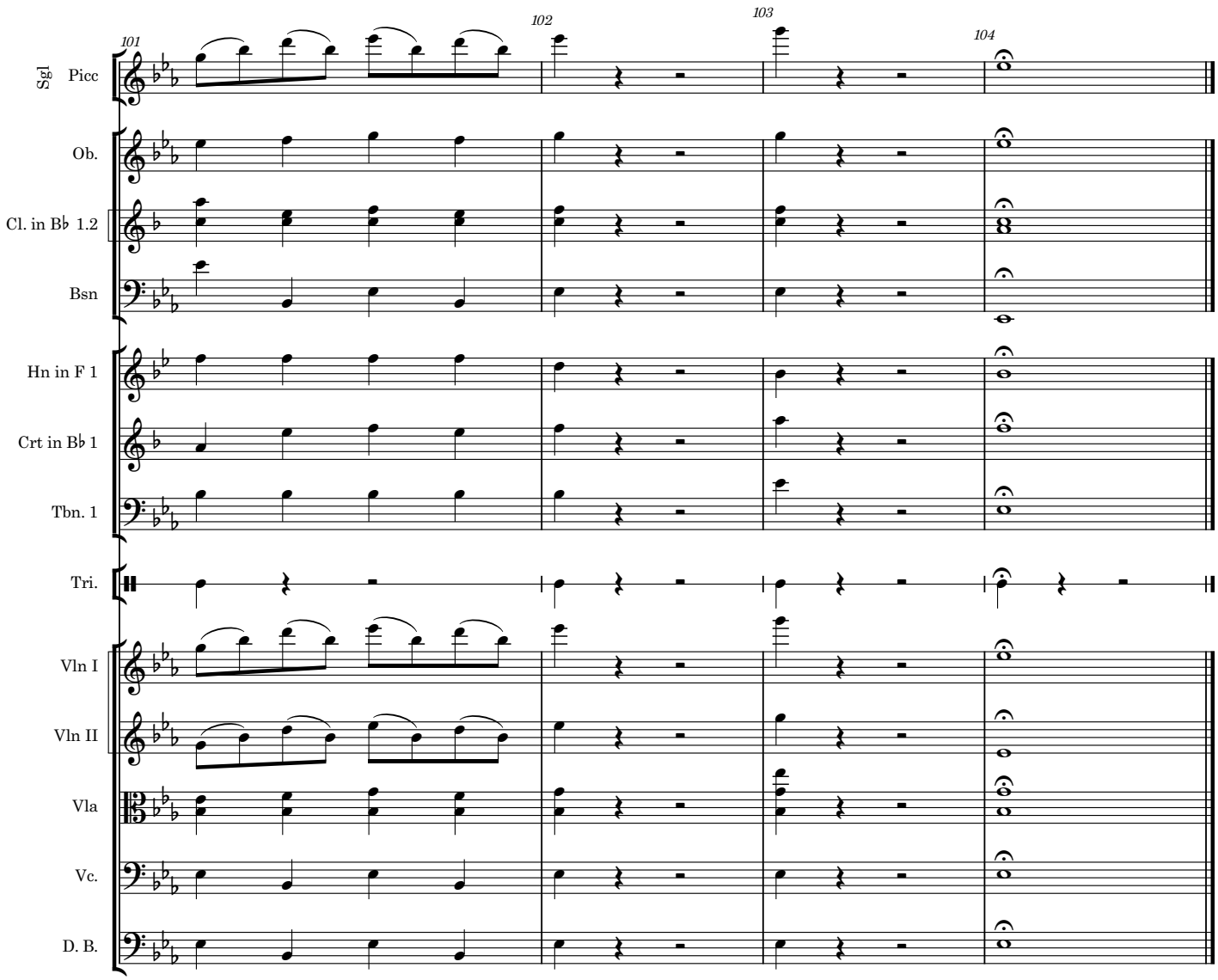

75
76
77
78
Picc
79
Sgl Flute
Ob.
Cl. in B♭ 1
Cl. in B♭ 2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
cheer, joy - - - ous,
Chorus
S.
joy - ous shout and ring - ing cheer, With
A.
shout and ring - ing cheer, In - au - gu - rate their new ca - reer! With joy - ous shout and ring - ing
Vln I
Vln II
Vla
Vc.
D. B.


80
81
82
83
84
Sgl
Picc
Ob.
Cl. in B♭ 1
Cl. in B♭ 2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Cr. Cym.
B. Dr.
joy - - - - - ous
Chorus
S.
A.
joy - ous, joy - ous shout! With laugh - ing song and mer - ry dance, With laugh - ing
cheer, In - au - gu - rate their new ca - reer! With laugh - ing song and mer - ry dance, With laugh - ing
Vln I
Vln II
Vla
Vc.
D. B.


85
86
D
88
89
90
91
Sgl Picc
Picc. optional
Ob.
a 2
Cl. in B♭ 1.2
a 2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Cr. Cym.
B. Dr.
Chorus
S.
song and mer - ry dance. With song and dance!
A.
song and mer - ry dance. With song and dance!
Vln I
Vln II
Vla
Vc.
D. B.


92
93
94
95
96
Sgl
Picc
Ob.
a 2
Cl. in B♭ 1.2
a 2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Tri.
Tri.
Vln I
Vln II
Vla
Vc.
D. B.


97
98
99
100
Sgl
Picc
Ob.
a 2
Cl. in B♭ 1.2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Tri.
Vln I
Vln II
Vla
Vc.
D. B.


101
102
103
104
Sgl
Picc
Ob.
Cl. in B♭ 1.2
Bsn
Hn in F 1
Crt in B♭ 1
Tbn. 1
Tri.
Vln I
Vln II
Vla
Vc.
D. B.