The Mikado

or,

The Town of Titipu

Comic Opera in Two Acts

Written by W. S. GILBERT

Composed by ARTHUR SULLIVAN

VOCAL SCORE

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	2
2	Gentlemen, I pray you tell me	Naki-Poo, Go-To	11
2a	A wandr'ing minstrel I	Nanki-Poo	13
3	Our great Mikado, virtuous man	Pish-Tush and men	23
4	Young man, despair	Pooh-Bah, Nanki-Poo, Pish-Tush	33
4a	And have I journeyed	Nanki-Poo, Poo-Bah	42
5	Behold the Lord High Executioner	Ko-Ko and men	44
5a	As some day it may happen	Ko-Ko and men	53
6	Comes a train of little ladies	Girls	63
7	Three little maids from school	Yum-Yum, Pitti-Sing, Peep-Bo and Girls	70
8	So please you sir, we much regret	Yum-Yum, Pitti-Sing, Peep-Bo, (Pish-Tush), Pooh-Bah and Girls	79
9	Were you not to Ko-Ko plighted	Nanki-Poo and Yum-Yum	92
10	I am so proud	Pooh-Bah, Ko-Ko, and Pish-Tush	97
11	Act I Finale -With aspect stern	Ensemble	111

Act II

12	Braid the raven hair	Pitti-Sing and Girls	169
13	The sun, whose rays are all ablaze	Yum-Yum	175
14	Brightly dawns our wedding day	Yum-Yum, Pitti-Sing, Nanki-Poo, Pish-Tush	179
15	Here's a how-de do!	Yum-Yum, Nanki-Poo, Ko-Ko	193
15a	Approach of the Mikado	orchestra	200
16	Mi-ya sa-ma	Mikado, Katisha and chorus	201
17	A more humane Mikado	Mikado and chorus	209
18	The criminal cried as he dropped him down	Ko-ko, Pitti-Sing, Pooh-Bah	222
19	See how the Fates their gifts allot	Mikado, Pitti-Sing, Pooh-Bah, Ko-Ko and Katisha	232
20	The flowers that bloom in the Spring	Nanki-Poo, Ko-Ko, Yum-Yum, Pitti-Sing and Pooh-Bah	243
21	Alone, and yet alive	Katisha	250
22	On a tree by a river	Ko-Ko	253
23	There is beauty in the bellow of the blast	Katisha and Ko-Ko	258
23a	Entrance of the Mikado	Orchestra	
24	Act II Finale -- For he's gone and married Yum-Yum	Ensemble	269

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

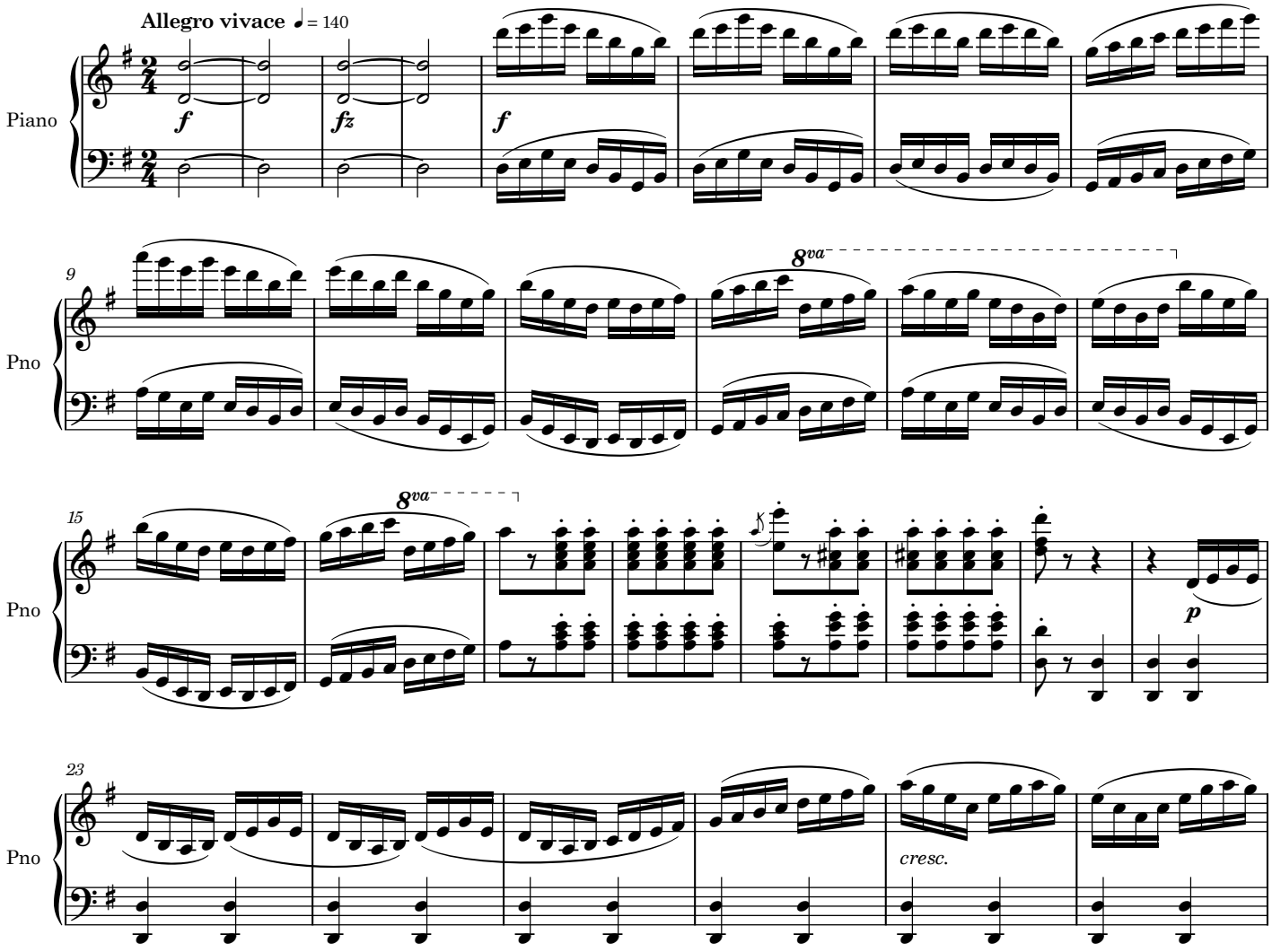
Tacet

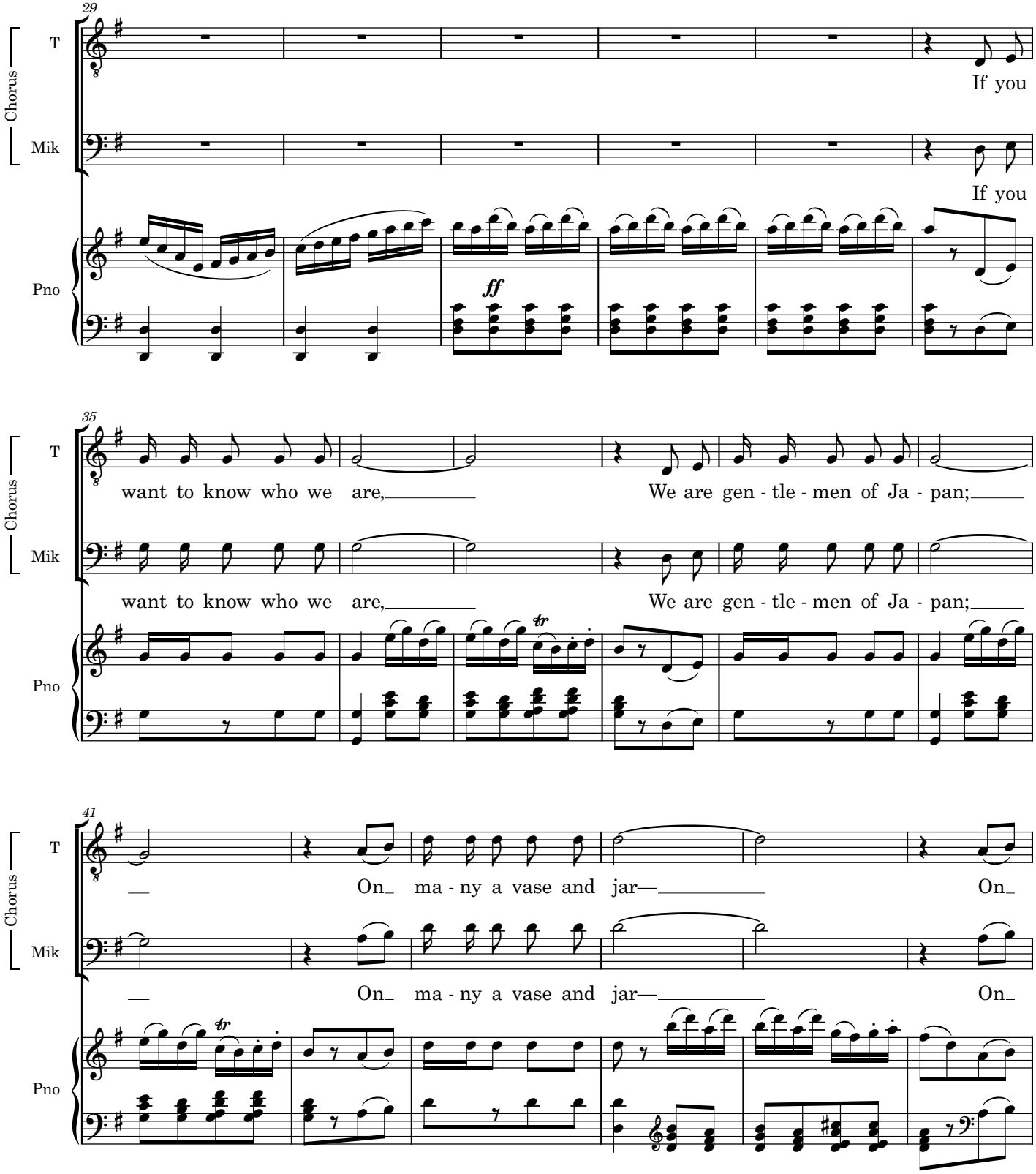
The Mikado
1. If you want to know who we are

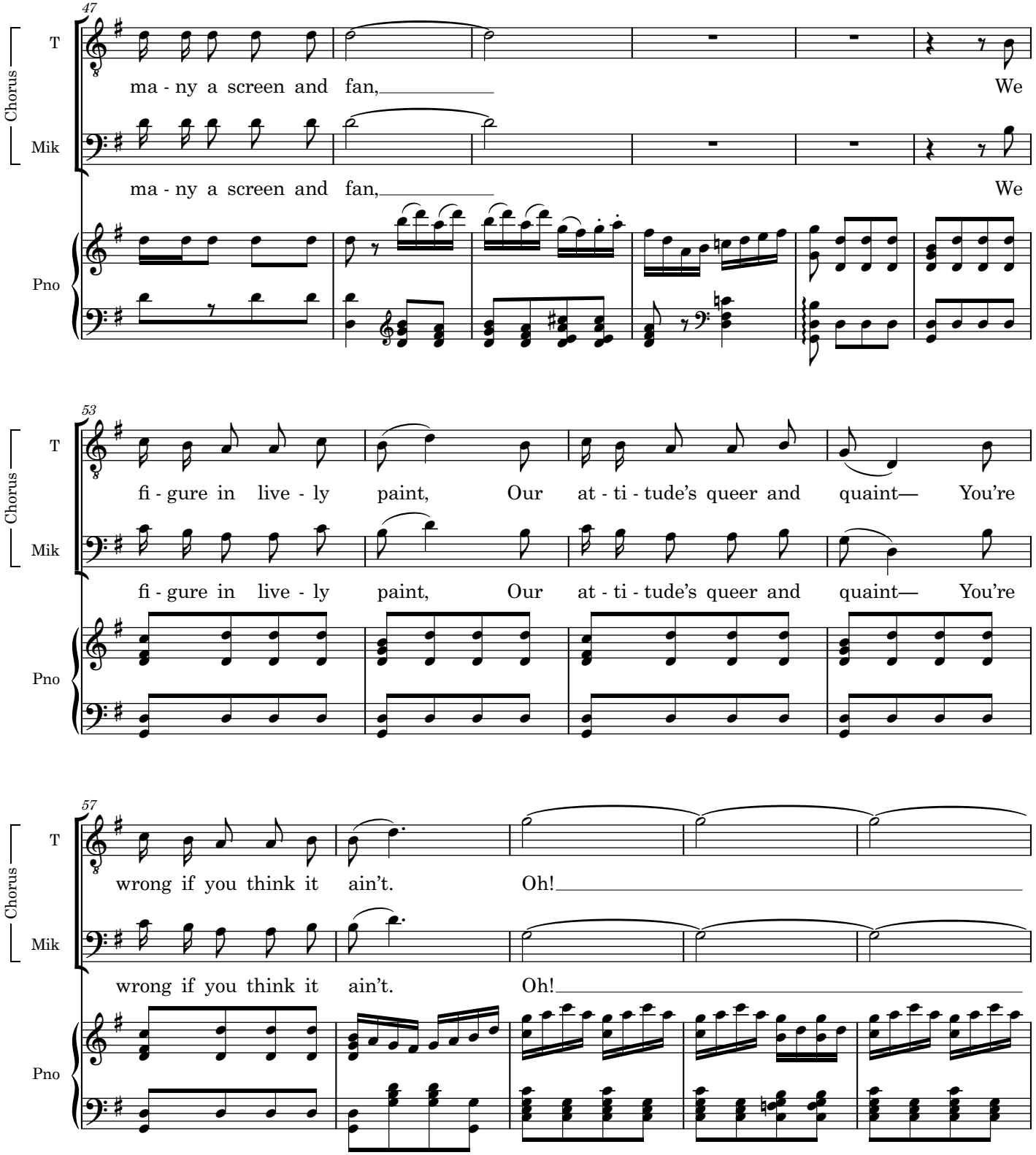
Men's chorus

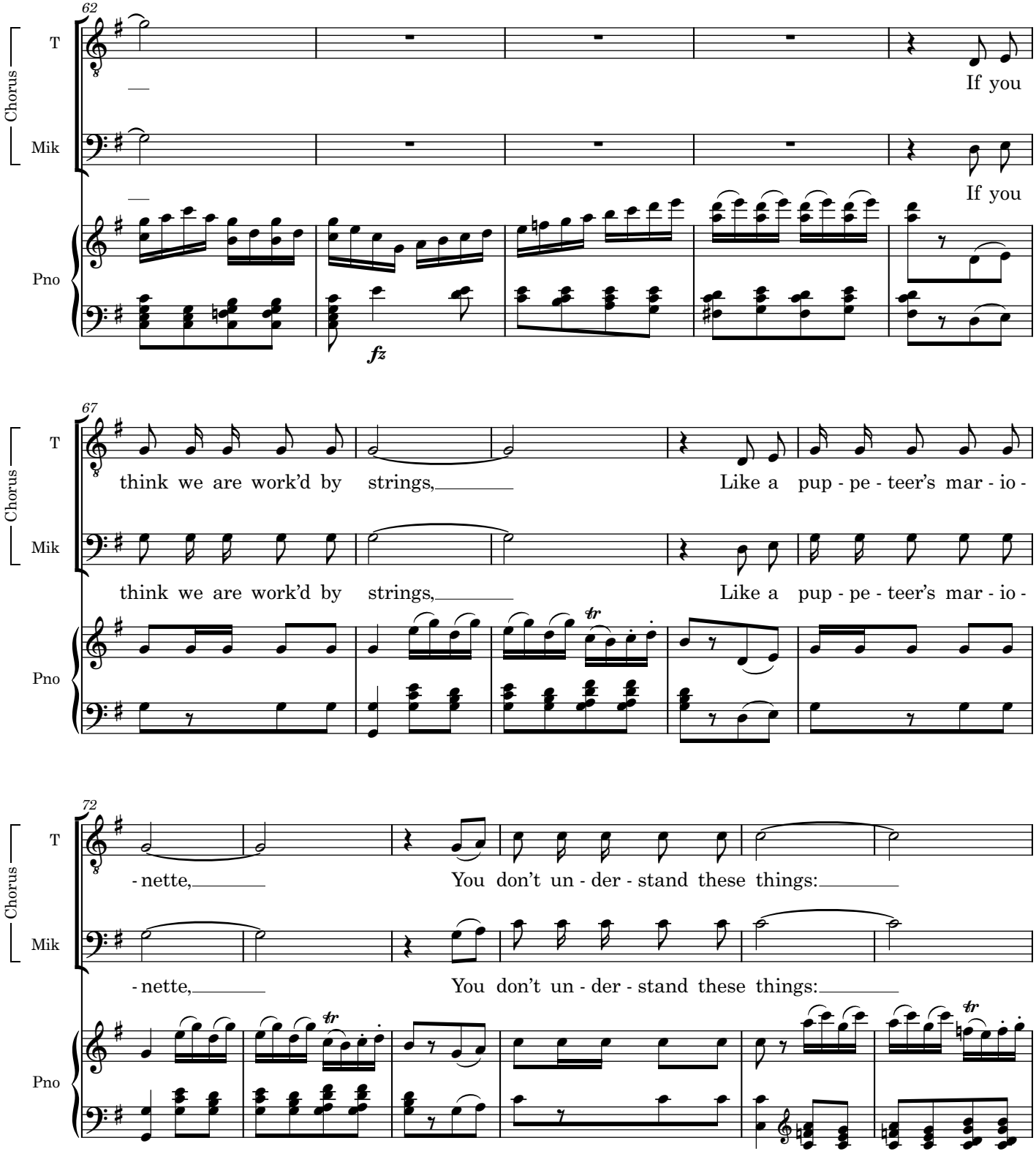
W S Gilbert

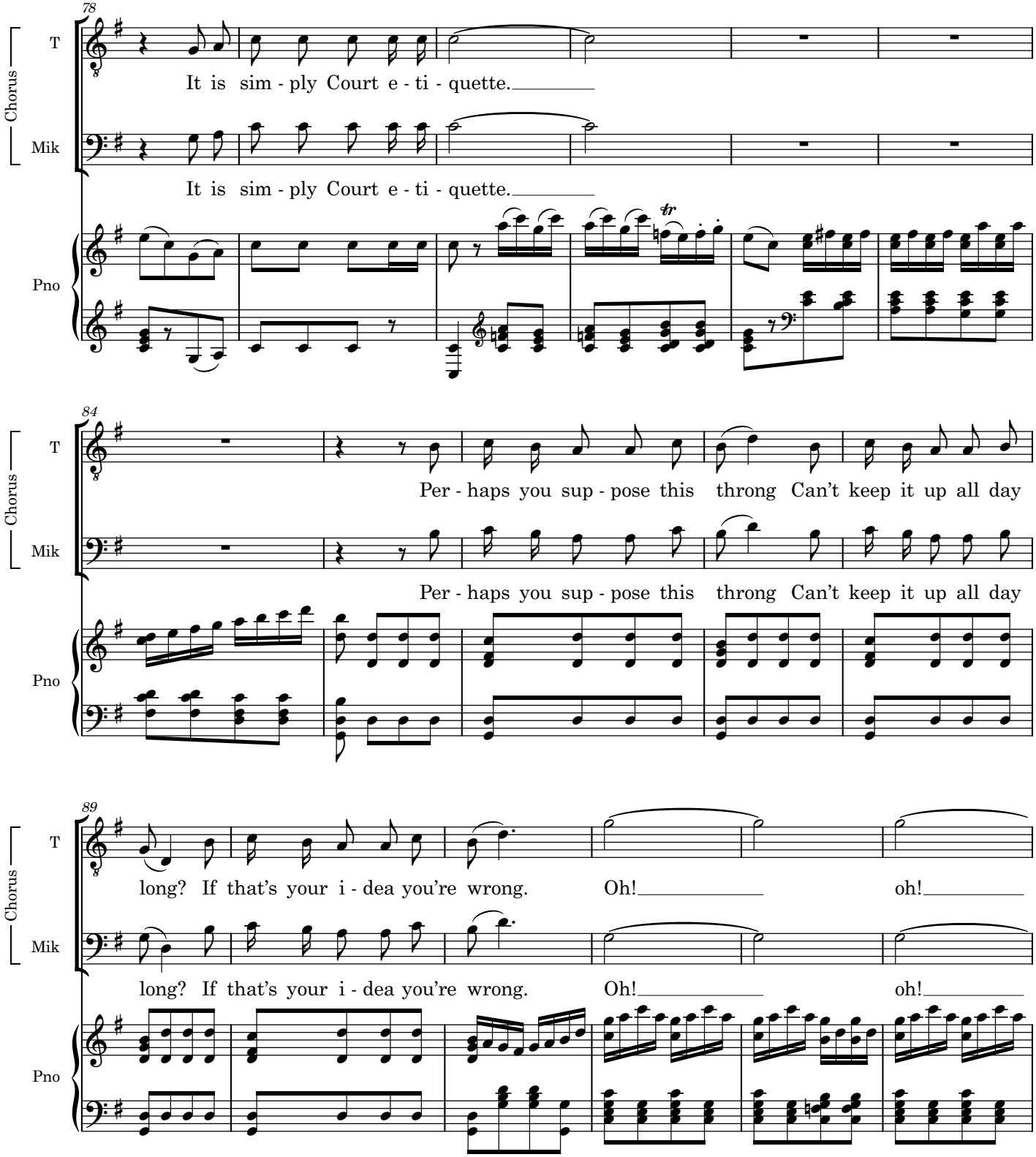
Arthur Sullivan

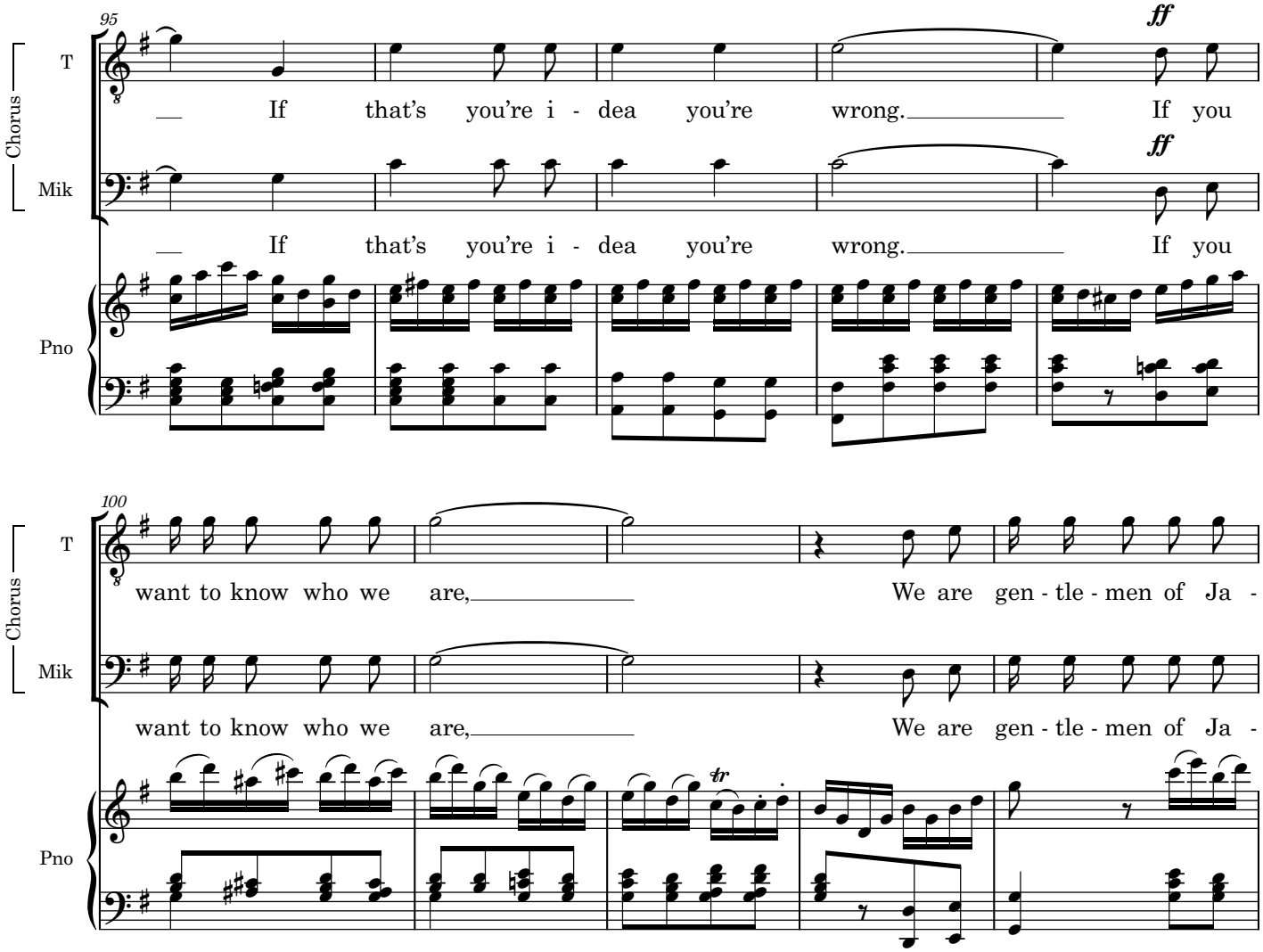


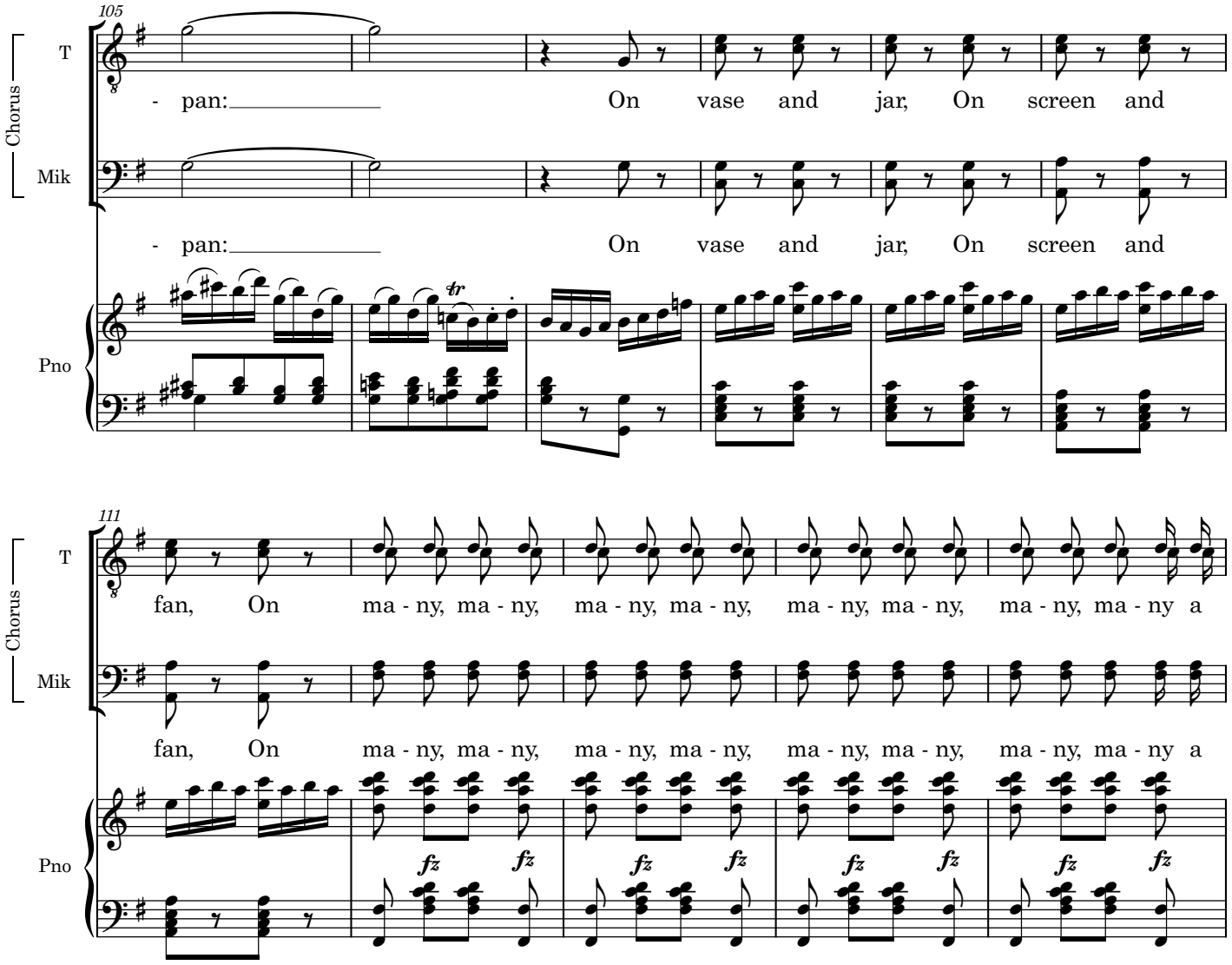

29
Chorus
T
Mik
Pno
If you
If you
ff
35
want to know who we are,
We are gen - tle - men of Ja - pan;
want to know who we are,
We are gen - tle - men of Ja - pan;
41
On ma - ny a vase and jar—
On
On ma - ny a vase and jar—
On

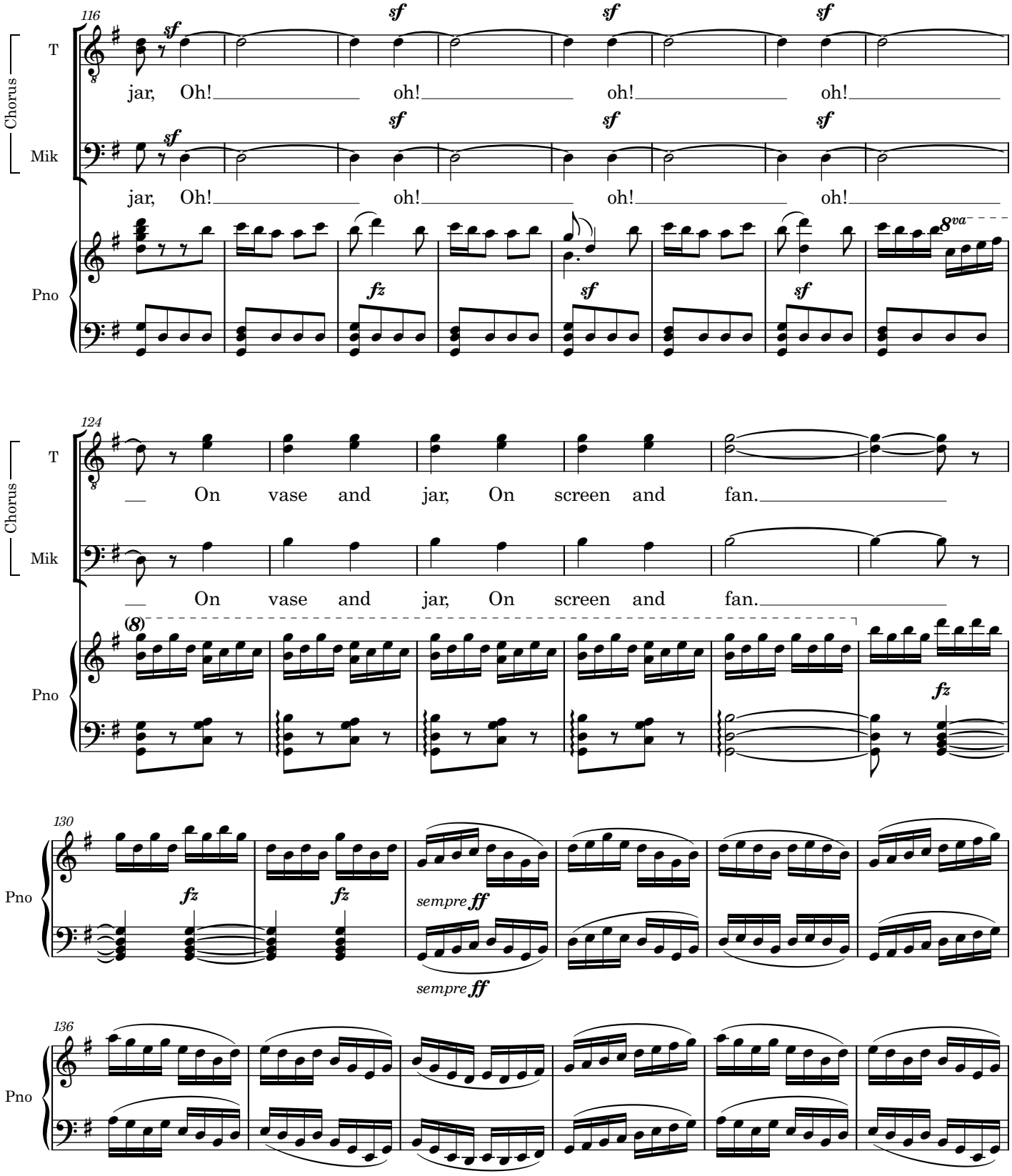

47
Chorus
T
Mik
Pno
ma - ny a screen and fan, We
ma - ny a screen and fan, We
53
Chorus
T
Mik
Pno
fi - gure in live - ly paint, Our at - ti - tude's queer and quaint— You're
fi - gure in live - ly paint, Our at - ti - tude's queer and quaint— You're
57
Chorus
T
Mik
Pno
wrong if you think it ain't. Oh!
wrong if you think it ain't. Oh!

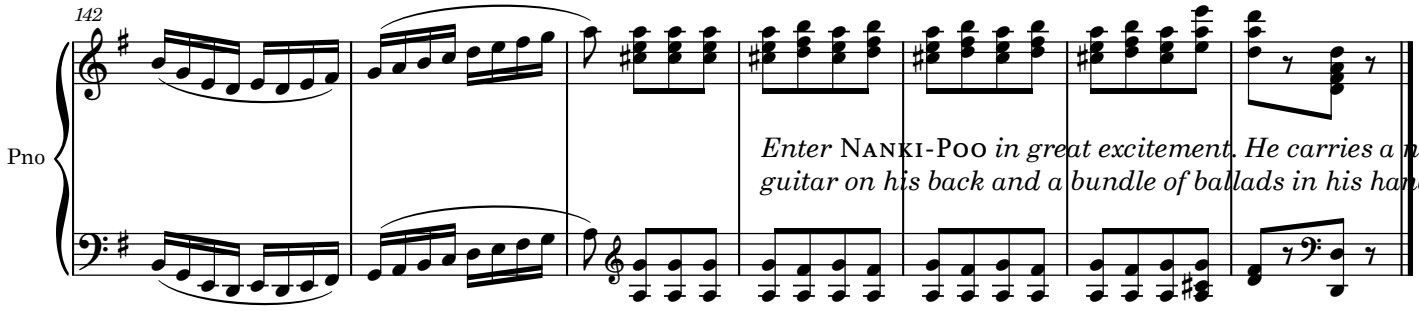

62
Chorus
T
Mik
Pno
If you
If you
fz
67
think we are work'd by strings, Like a pup - pe - teer's mar - io -
think we are work'd by strings, Like a pup - pe - teer's mar - io -
tr
72
- nette, You don't un - der - stand these things:
- nette, You don't un - der - stand these things:
tr
tr


78
Chorus
T
It is sim - ply Court e - ti - quette.
Mik
It is sim - ply Court e - ti - quette.
Pno
tr
84
Chorus
T
Per - haps you sup - pose this throng Can't keep it up all day
Mik
Per - haps you sup - pose this throng Can't keep it up all day
Pno
89
Chorus
T
long? If that's your i - dea you're wrong. Oh! oh!
Mik
long? If that's your i - dea you're wrong. Oh! oh!
Pno


95
Chorus
T
Mik
Pno
ff
If that's you're i - dea you're wrong. If you
100
want to know who we are, We are gen - tle - men of Ja -
tr


105
Chorus
T
- pan: On vase and jar, On screen and
Mik
- pan: On vase and jar, On screen and
Pno
tr
111
Chorus
T
fan, On ma - ny, ma - ny, ma - ny, ma - ny, ma - ny, ma - ny, ma - ny, ma - ny a
Mik
fan, On ma - ny, ma - ny, ma - ny, ma - ny, ma - ny, ma - ny, ma - ny, ma - ny a
Pno
fz


116
Chorus
T
Mik
Pno
jar, Oh! oh! oh! oh!
jar, Oh! oh! oh! oh!
124
On vase and jar, On screen and fan.
On vase and jar, On screen and fan.
130
sempre ff
sempre ff
136

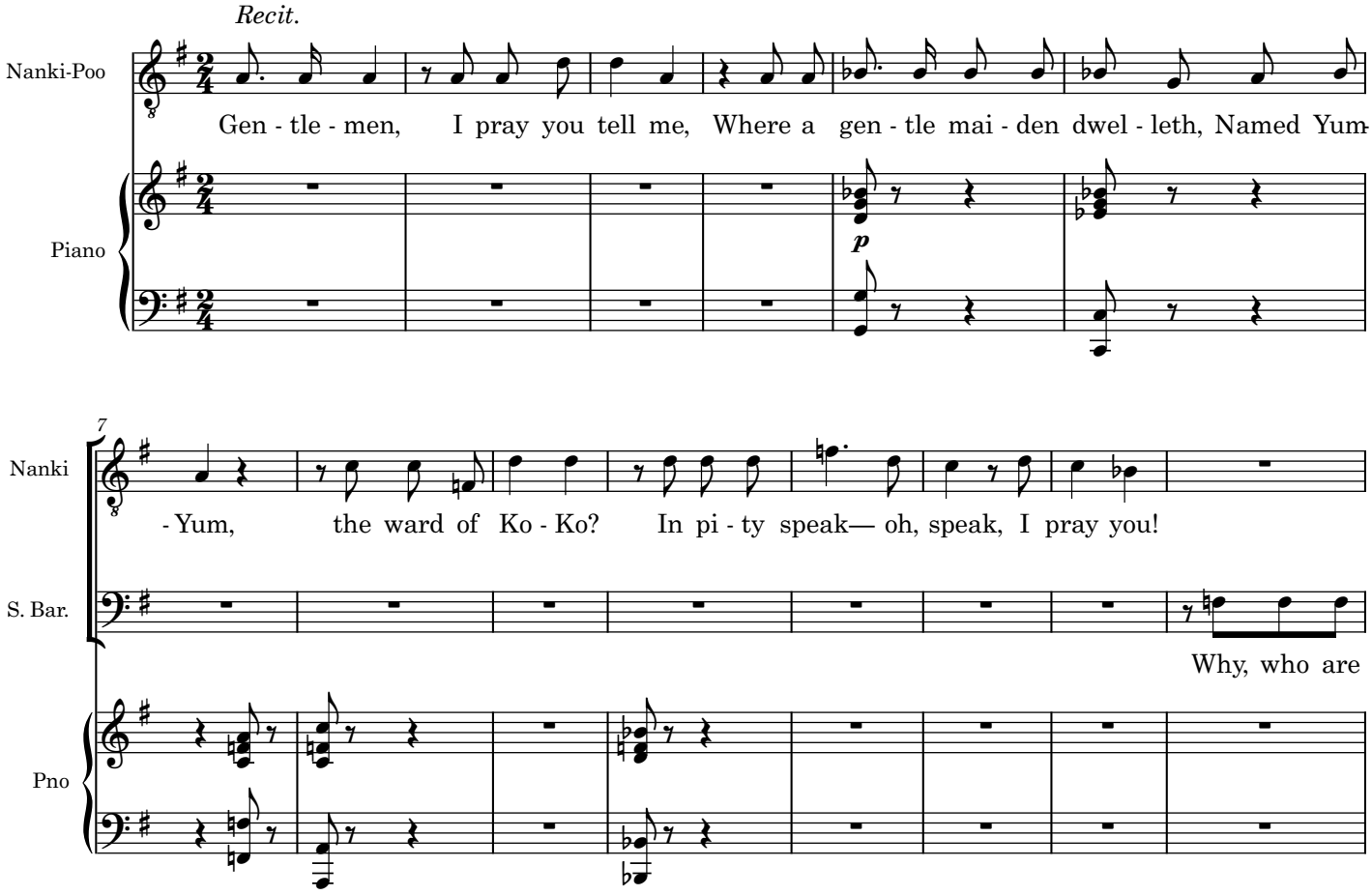

142
Pno
Enter NANKI-POO *in great excitement. He carries a native guitar on his back and a bundle of ballads in his hand.*

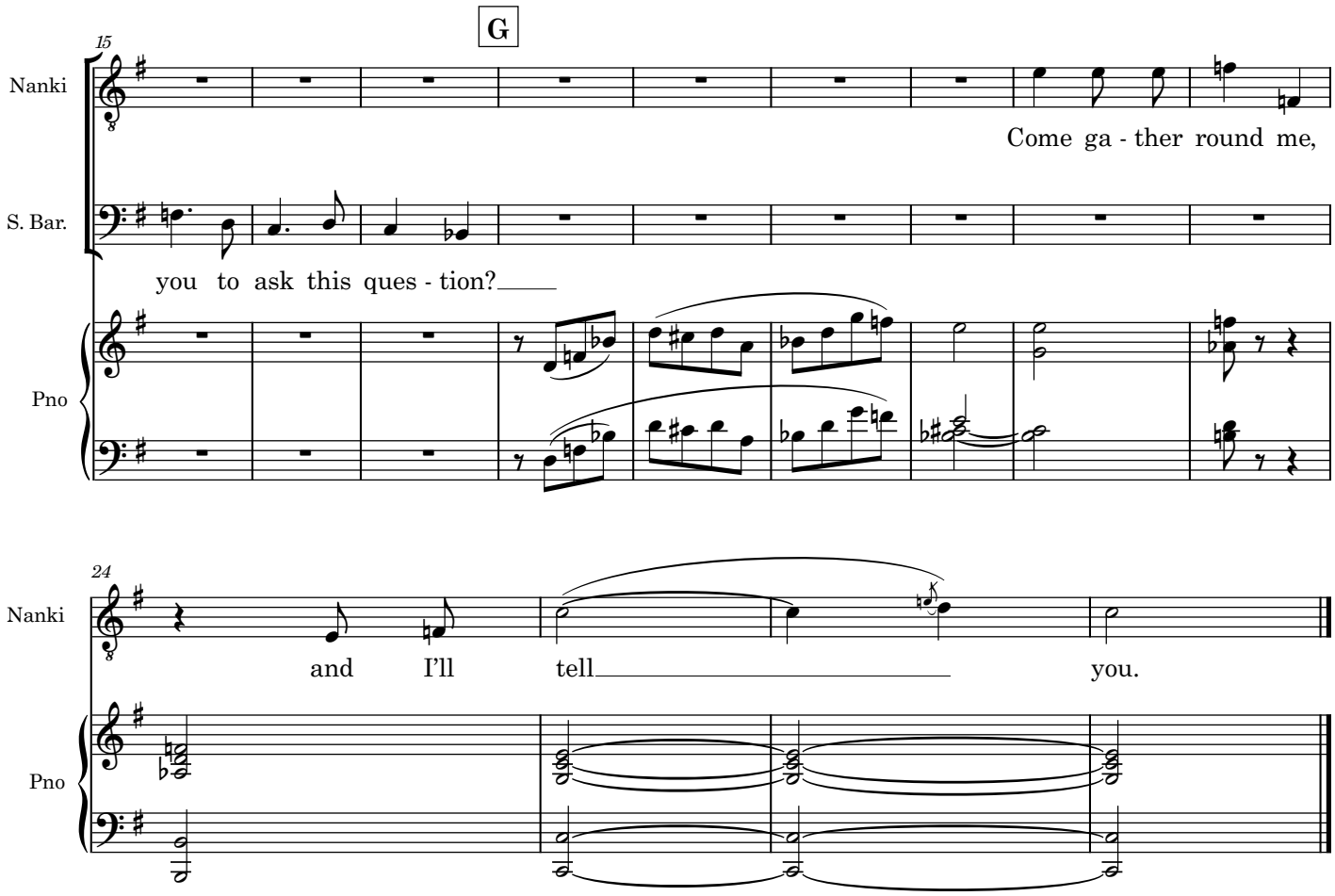
The Mikado
2. Gentlemen, I pray you tell me

Nanki-Poo and GoTo

W S Gilbert

Arthur Sullivan



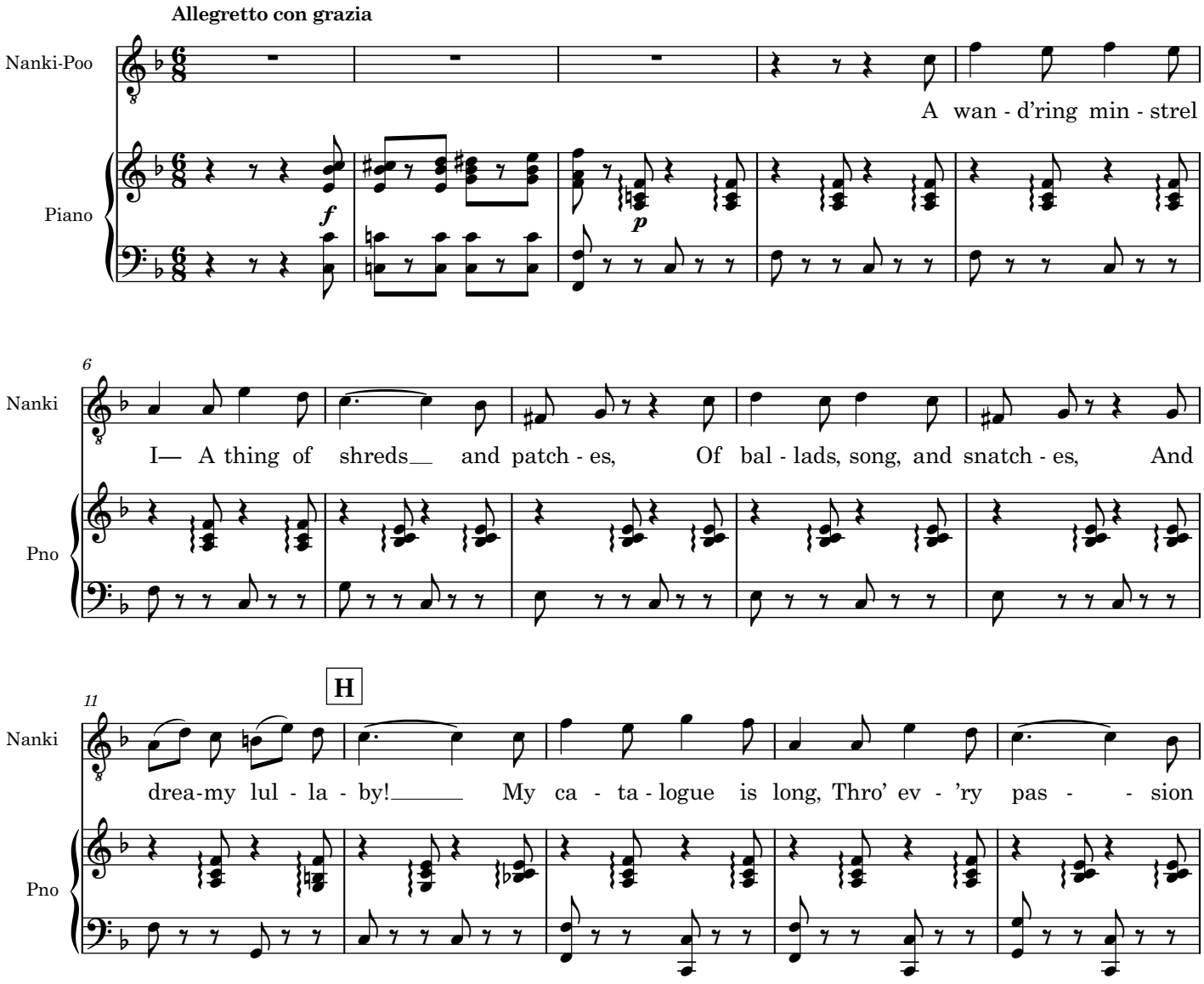

G
15
Nanki
Come ga - ther round me,
S. Bar.
you to ask this ques - tion?
Pno
24
Nanki
and I'll tell you.
Pno

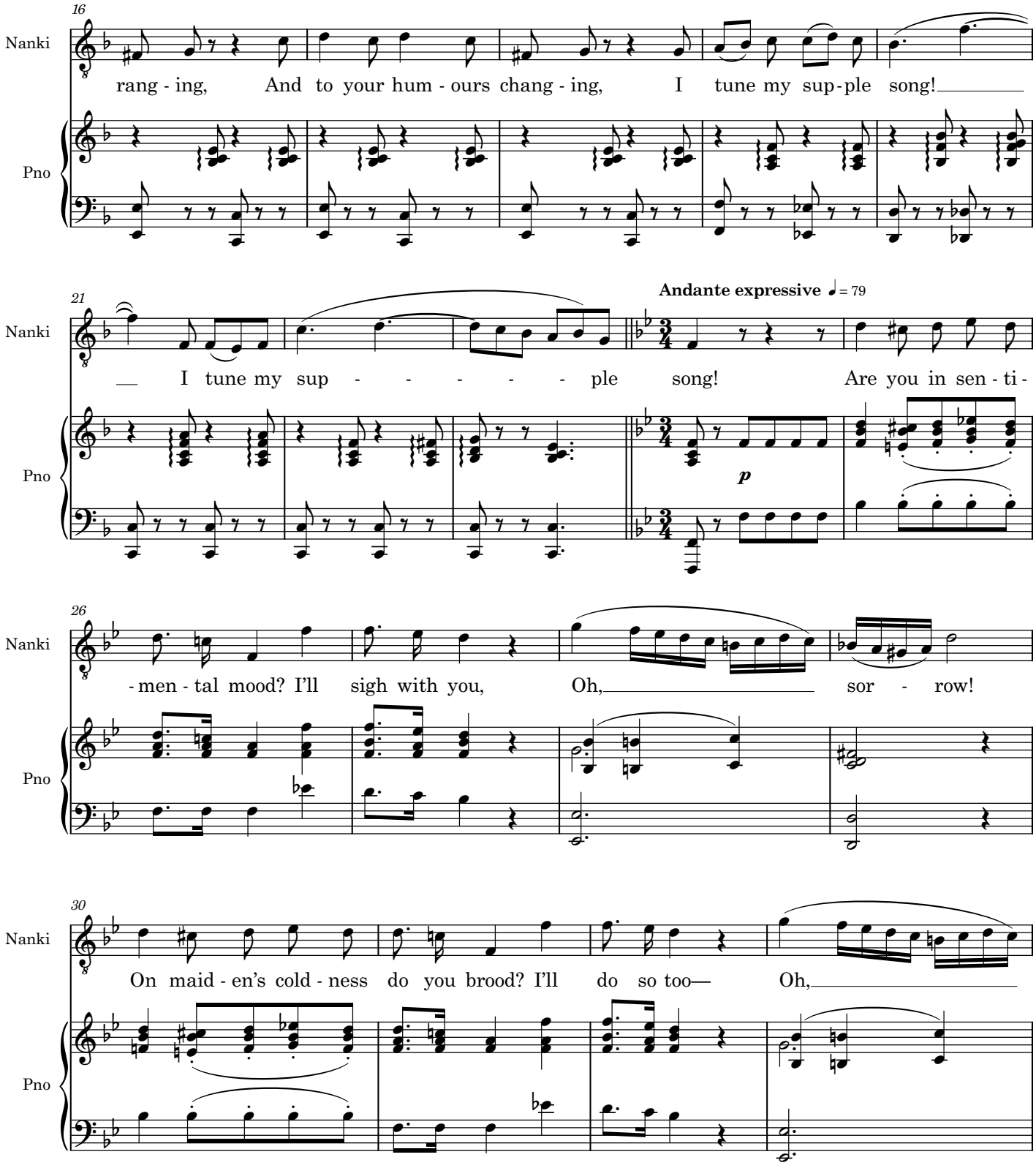
The Mikado
2b. A wand'ring minstrel, I

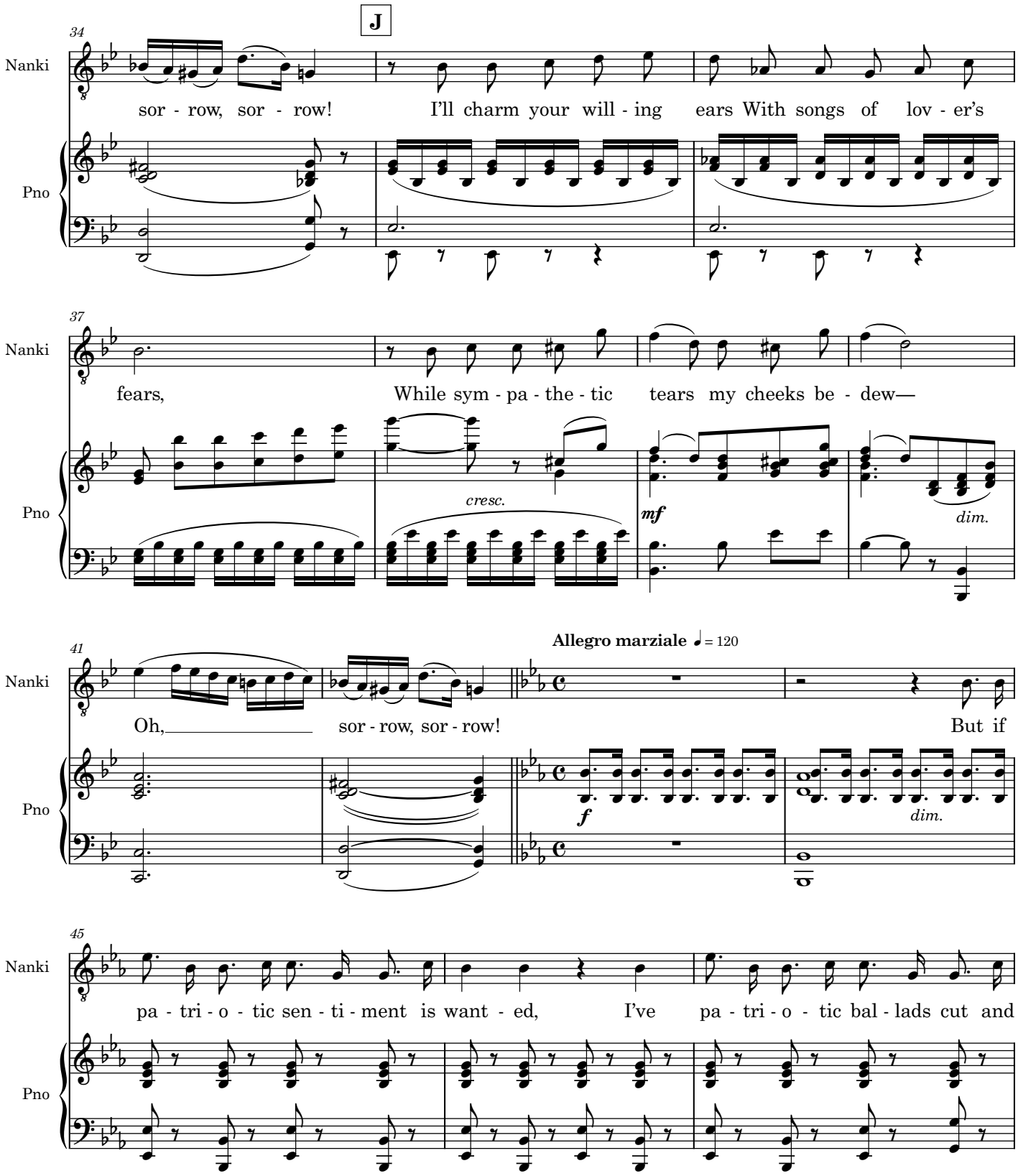
Nanki-Poo and men

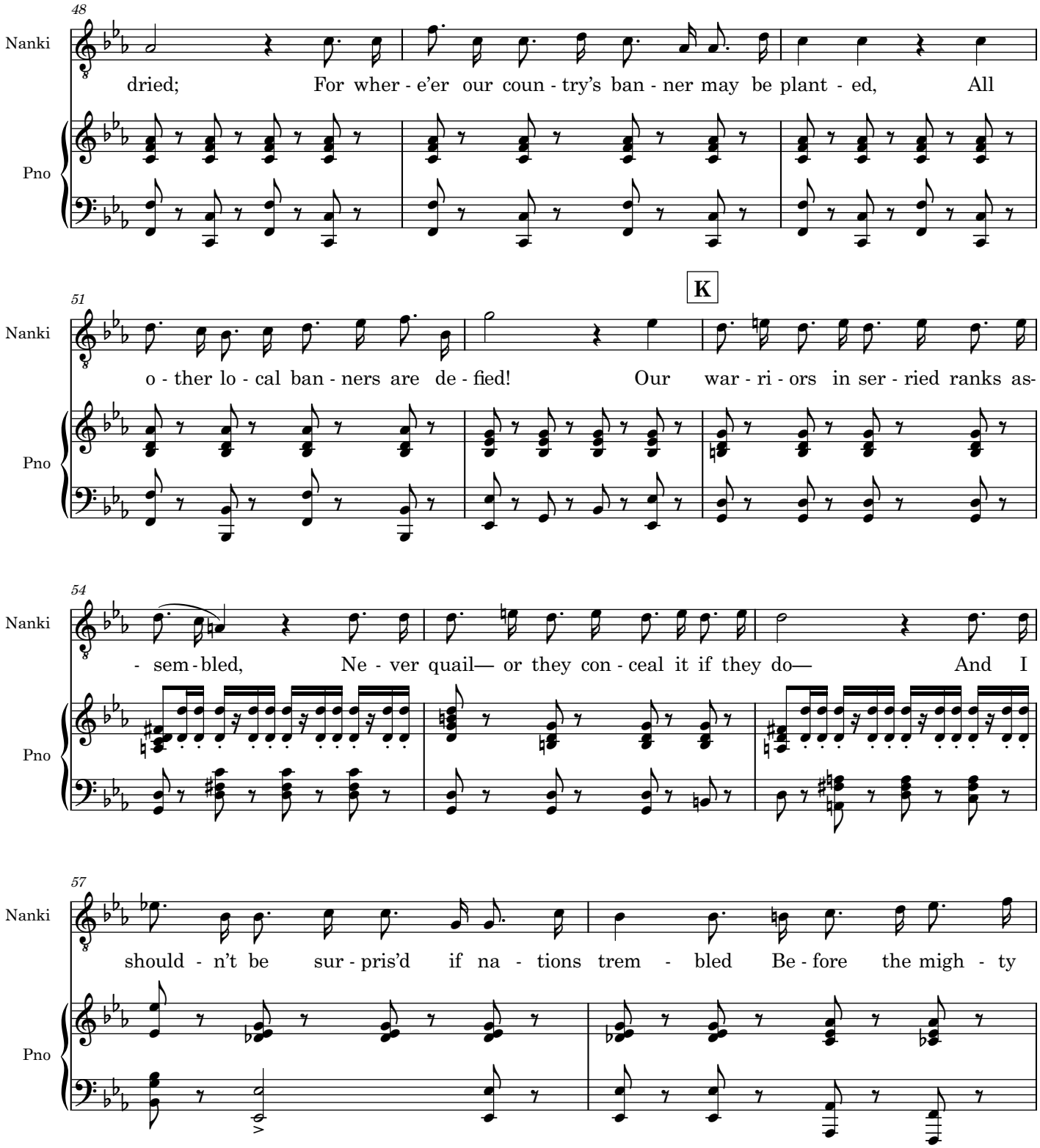
W S Gilbert

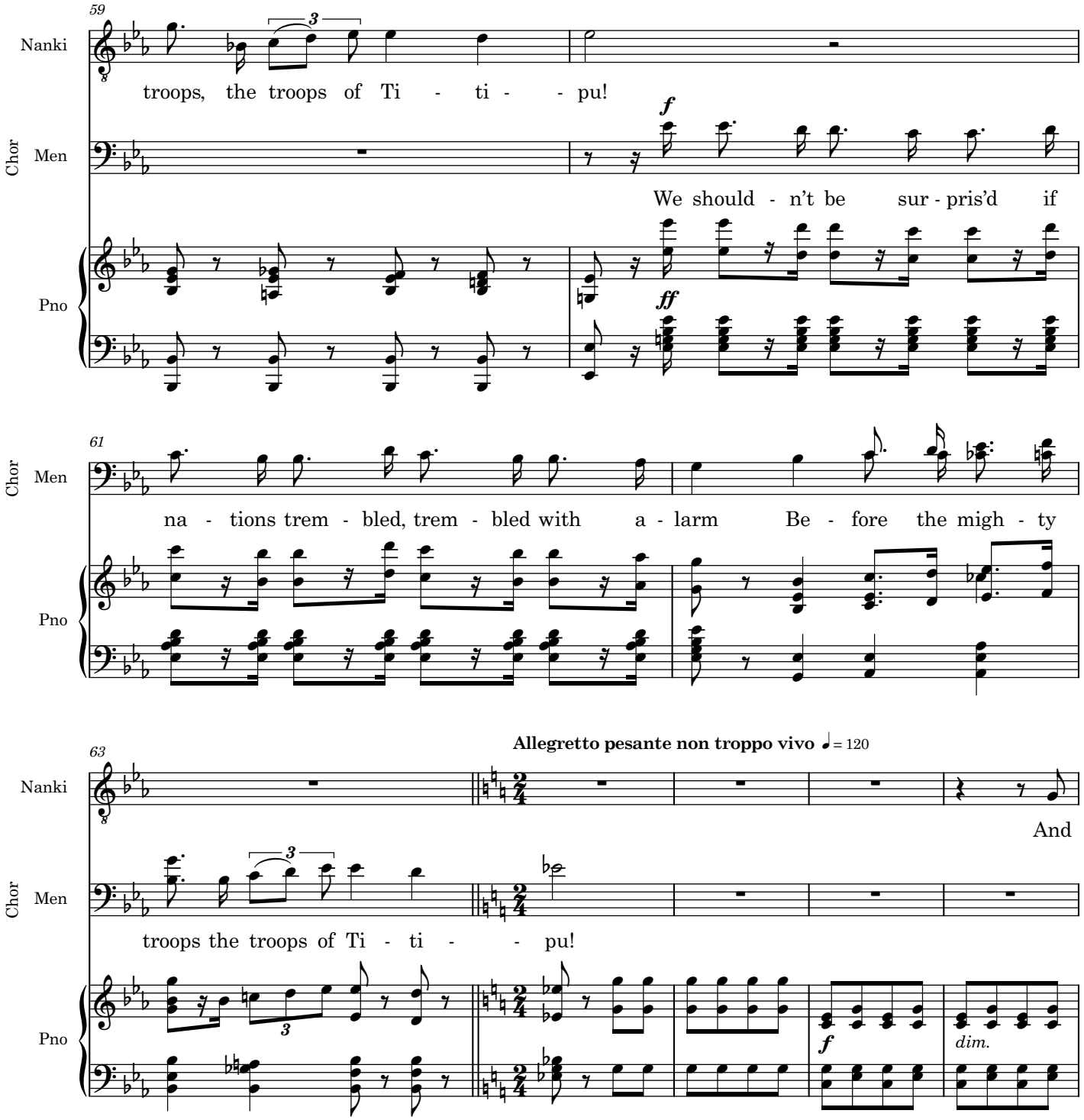
Arthur Sullivan

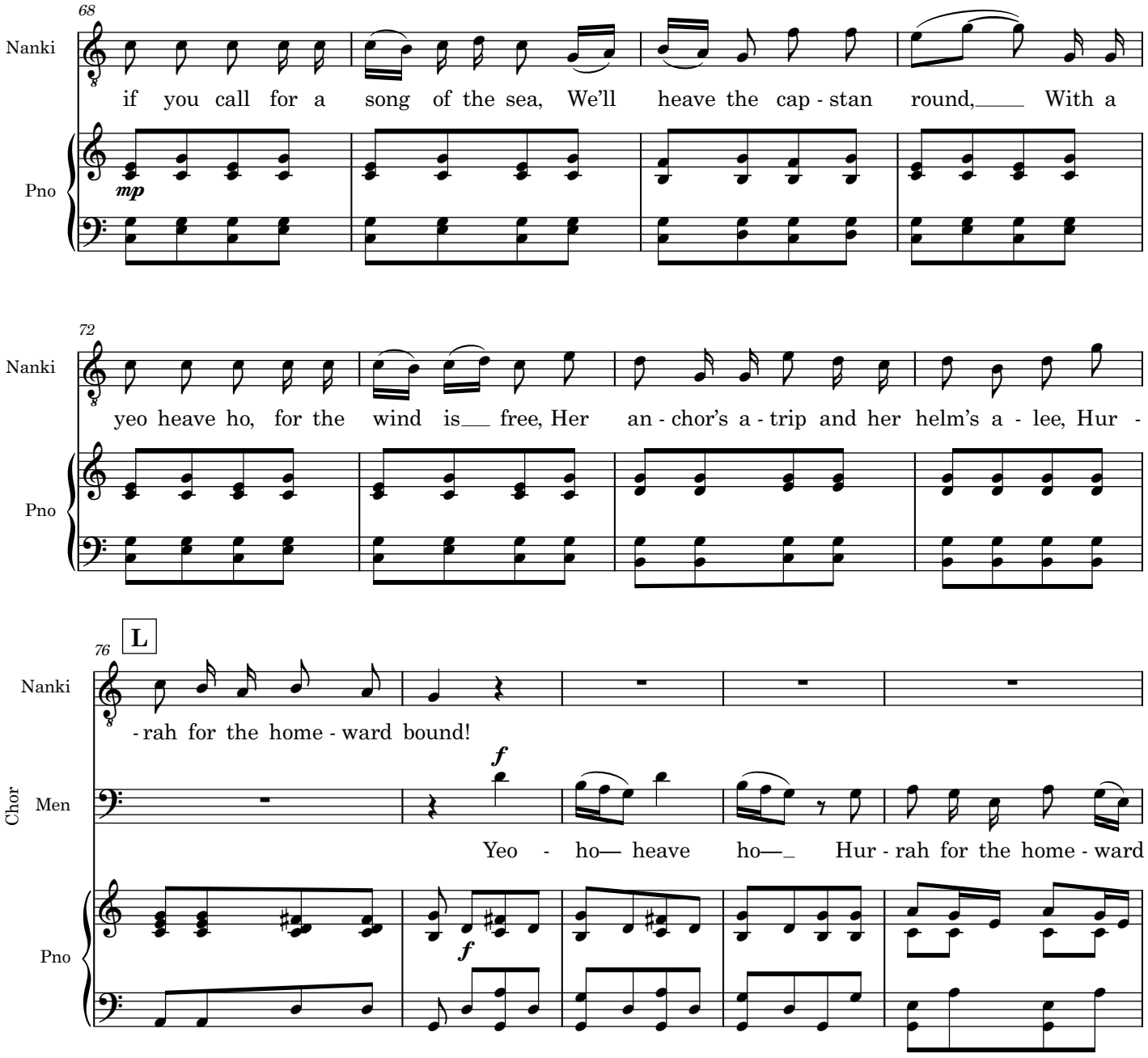


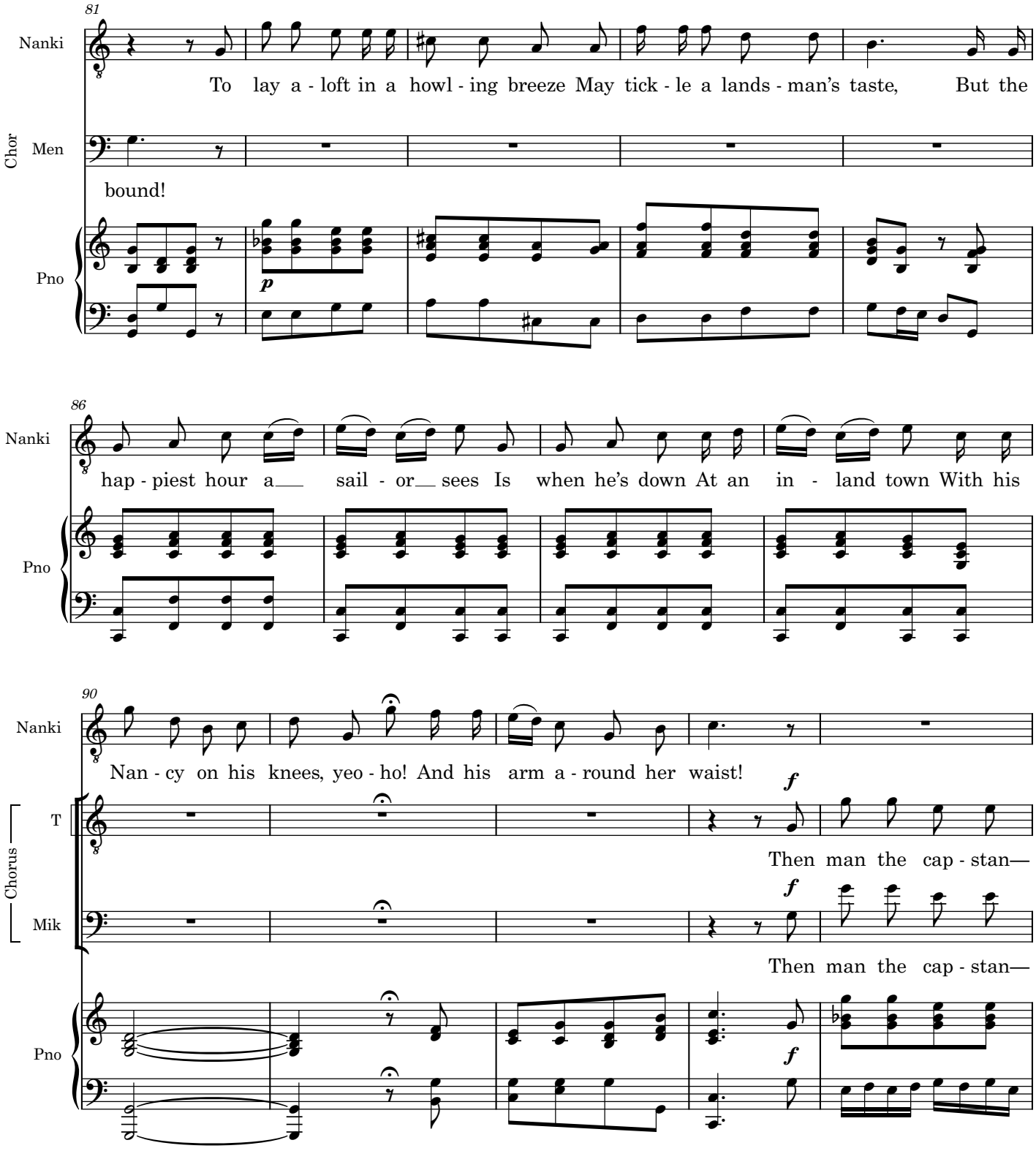

16
Nanki
rang - ing, And to your hum - ours chang - ing, I tune my sup - ple song!
Pno
21
Nanki
I tune my sup - - - - - - ple song! Are you in sen - ti -
Andante expressive ♩= 79
p
Pno
26
Nanki
- men - tal mood? I'll sigh with you, Oh, sor - row!
Pno
30
Nanki
On maid - en's cold - ness do you brood? I'll do so too— Oh,
Pno

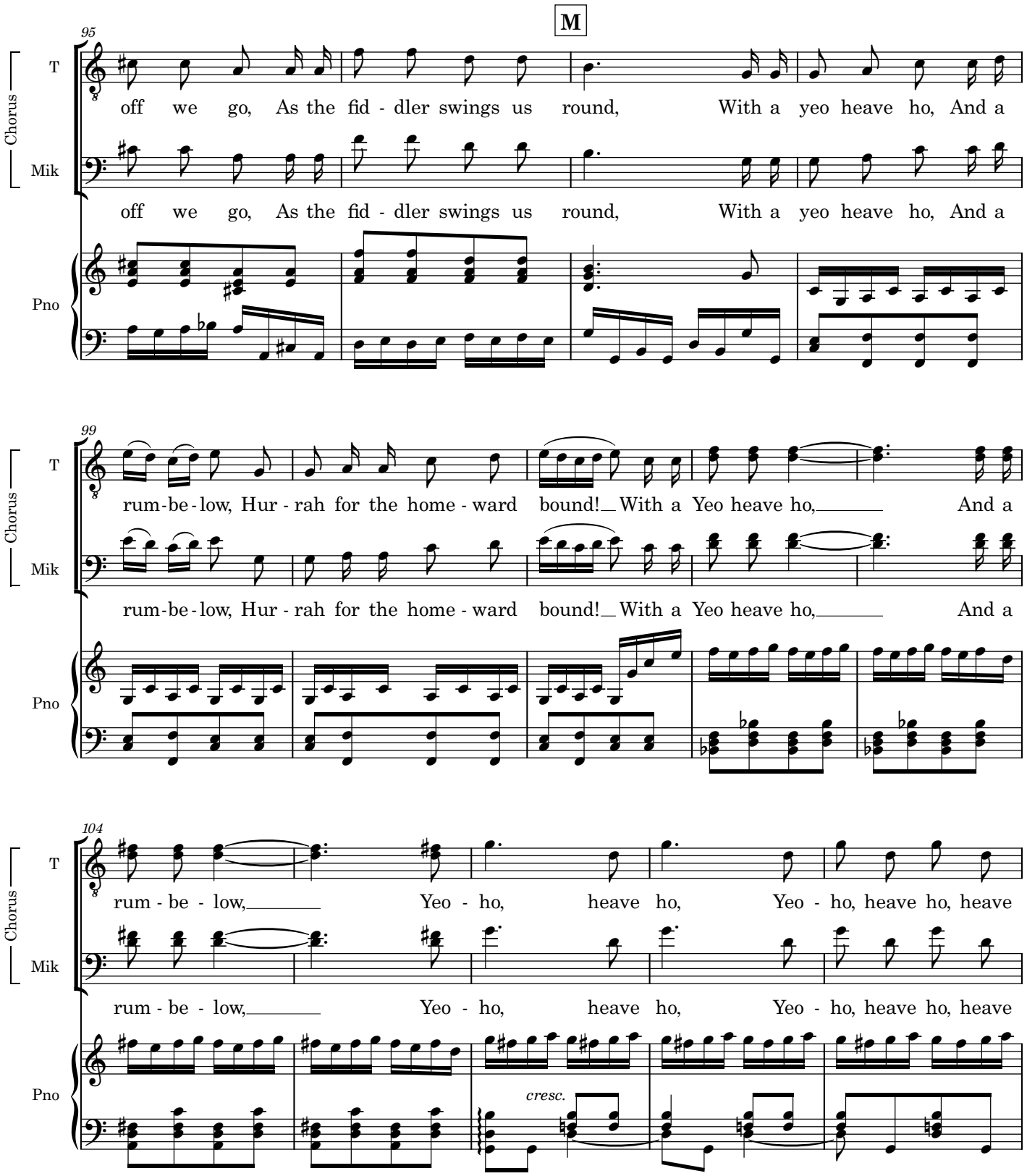

J
34
Nanki
sor - row, sor - row!
I'll charm your will - ing ears With songs of lov - er's
Pno
37
Nanki
fears,
While sym - pa - the - tic tears my cheeks be - dew—
Pno
cresc.
mf
dim.
41
Allegro marziale ♩ = 120
Nanki
Oh,
sor - row, sor - row!
But if
Pno
f
dim.
45
Nanki
pa - tri - o - tic sen - ti - ment is want - ed,
I've pa - tri - o - tic bal - lads cut and
Pno

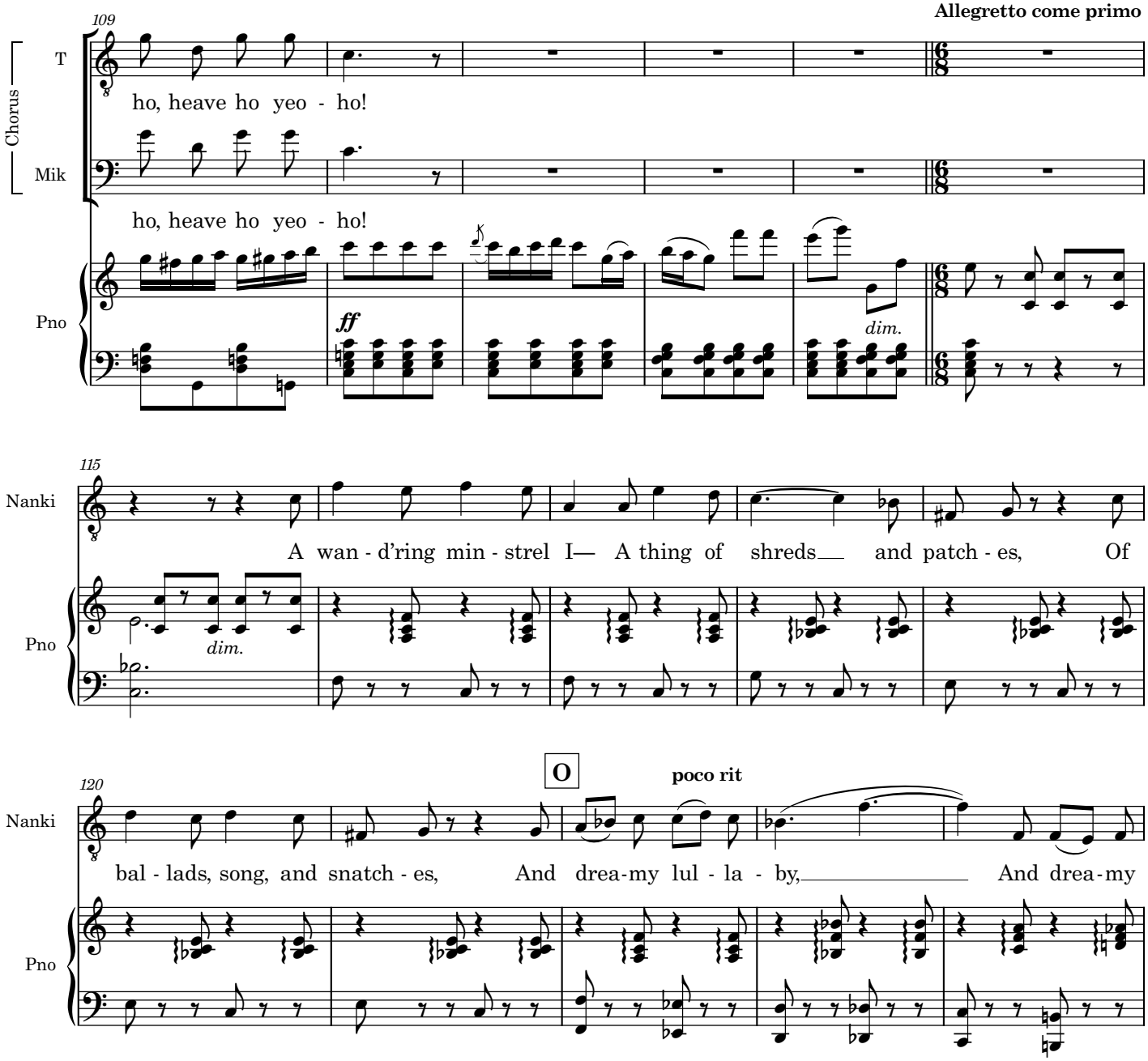

48
Nanki
dried; For wher - e'er our coun - try's ban - ner may be plant - ed, All
Pno
51
K
Nanki
o - ther lo - cal ban - ners are de - fied! Our war - ri - ors in ser - ried ranks as-
Pno
54
Nanki
- sem - bled, Ne - ver quail— or they con - ceal it if they do— And I
Pno
57
Nanki
should - n't be sur - pris'd if na - tions trem - bled Be - fore the migh - ty
Pno

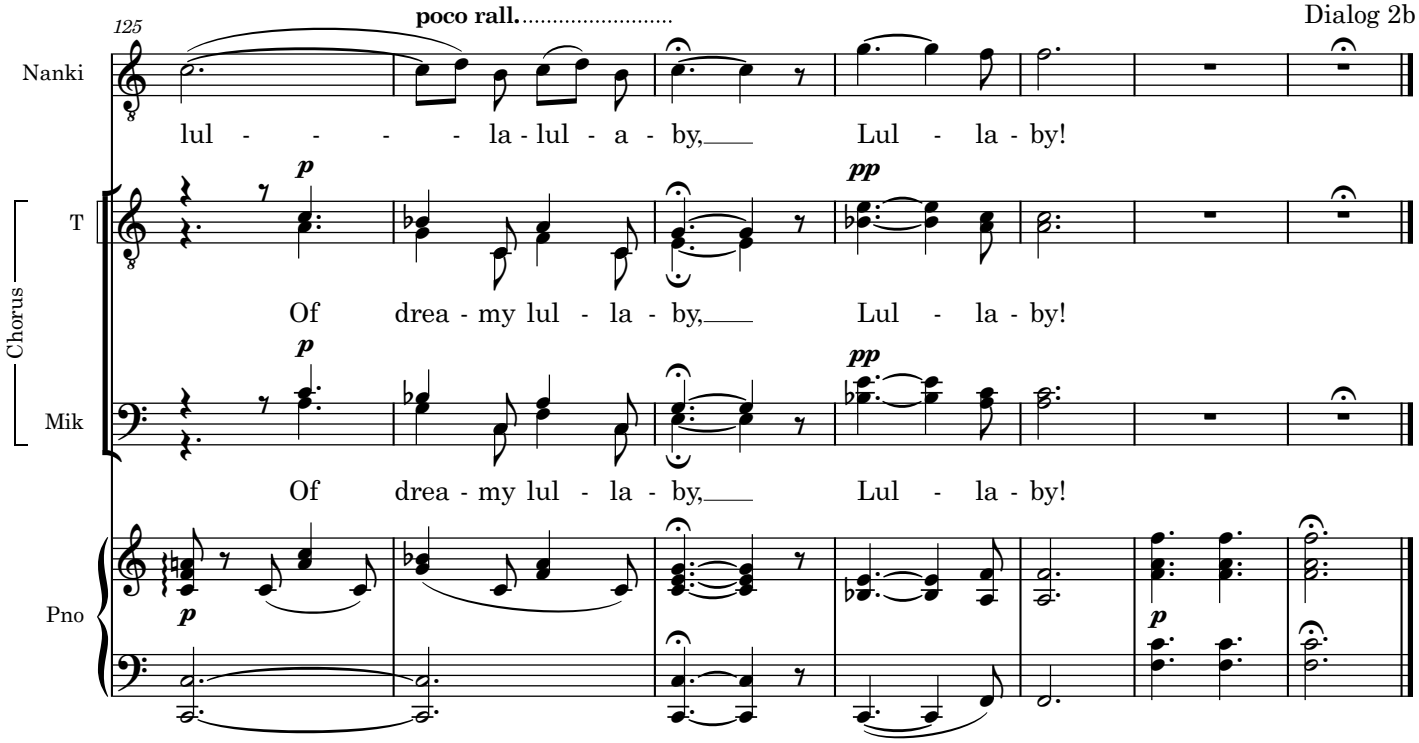

59
Nanki
troops, the troops of Ti - ti - - pu!
Chor
Men
We should - n't be sur - pris'd if
Pno
61
Men
na - tions trem - bled, trem - bled with a - larm Be - fore the migh - ty
Pno
63
Allegretto pesante non troppo vivo ♩= 120
Nanki
And
Men
troops the troops of Ti - ti - - pu!
Pno
dim.


68
Nanki
if you call for a song of the sea, We'll heave the cap - stan round, With a
mp
Pno
72
Nanki
yeo heave ho, for the wind is free, Her an - chor's a - trip and her helm's a - lee, Hur -
Pno
76
L
Nanki
- rah for the home - ward bound!
f
Chor
Men
Yeo - ho— heave ho— Hur - rah for the home - ward
Pno
f


81
Nanki
To lay a - loft in a howl - ing breeze May tick - le a lands - man's taste, But the
Chor
Men
bound!
Pno
p
86
Nanki
hap - piest hour a sail - or sees Is when he's down At an in - land town With his
Pno
90
Nanki
Nan - cy on his knees, yeo - ho! And his arm a - round her waist!
Chorus
T
f
Then man the cap - stan—
Mik
f
Then man the cap - stan—
Pno
f


M
95
Chorus
T
Mik
Pno
off we go, As the fid - dler swings us round, With a yeo heave ho, And a
off we go, As the fid - dler swings us round, With a yeo heave ho, And a
99
rum-be-low, Hur - rah for the home - ward bound! With a Yeo heave ho, And a
rum-be-low, Hur - rah for the home - ward bound! With a Yeo heave ho, And a
104
rum - be - low, Yeo - ho, heave ho, Yeo - ho, heave ho, heave
rum - be - low, Yeo - ho, heave ho, Yeo - ho, heave ho, heave
cresc.


Allegretto come primo
109
Chorus
T
ho, heave ho yeo - ho!
Mik
ho, heave ho yeo - ho!
Pno
ff
dim.
115
Nanki
A wan - d'ring min - strel I— A thing of shreds and patch - es, Of
Pno
dim.
120
O
poco rit
Nanki
bal - lads, song, and snatch - es, And drea-my lul - la - by, And drea-my
Pno


125
poco rall.
Dialog 2b
Nanki
lul - - - - la - lul - a - by, Lul - la - by!
Chorus
T
Of drea - my lul - la - by, Lul - la - by!
Mik
Of drea - my lul - la - by, Lul - la - by!
Pno

(*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.

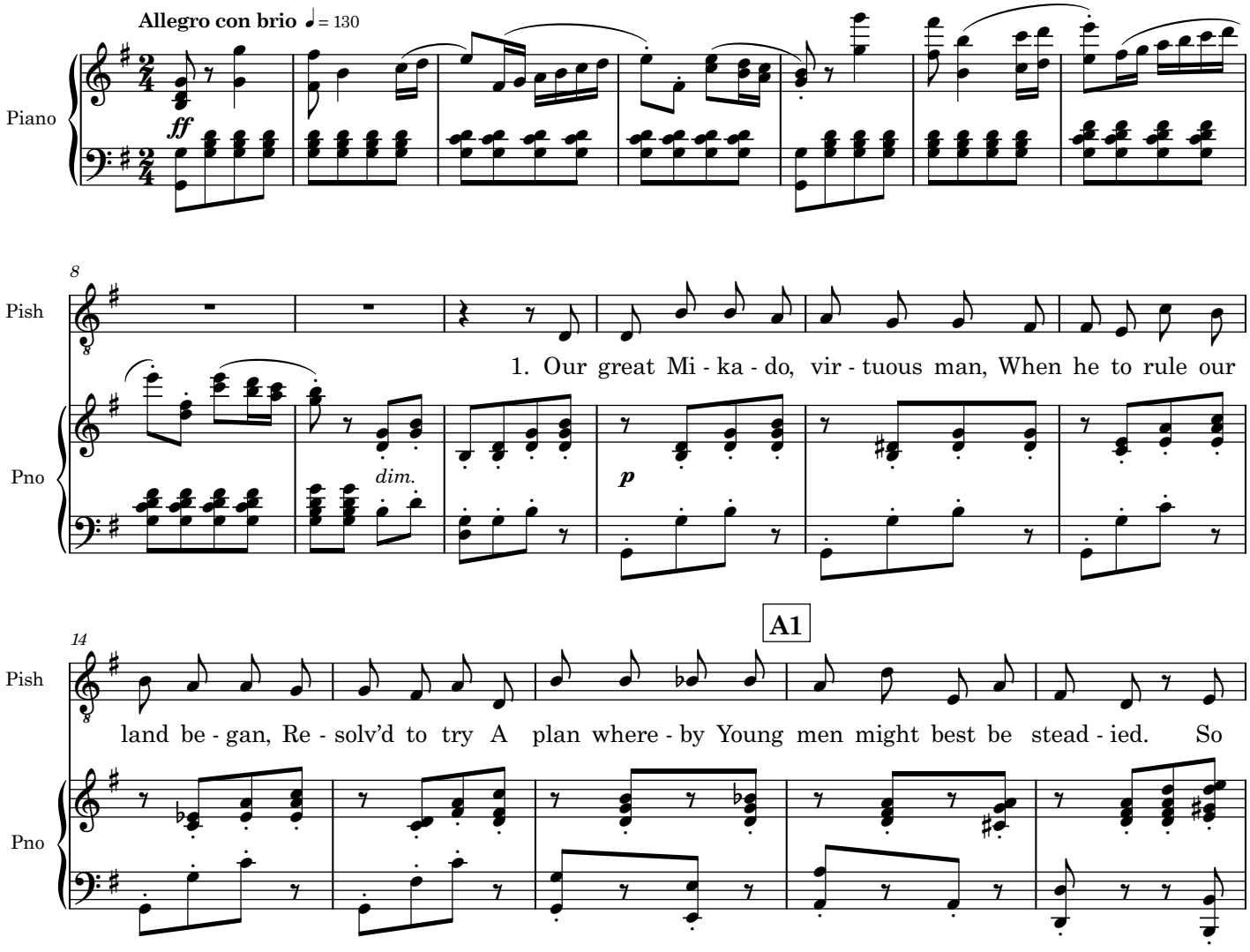
PISH. It is true that Ko-Ko was condemned to death for flirting, but he was reprieved at the last moment, and raised to the exalted rank of Lord High Executioner under the following remarkable circumstances:

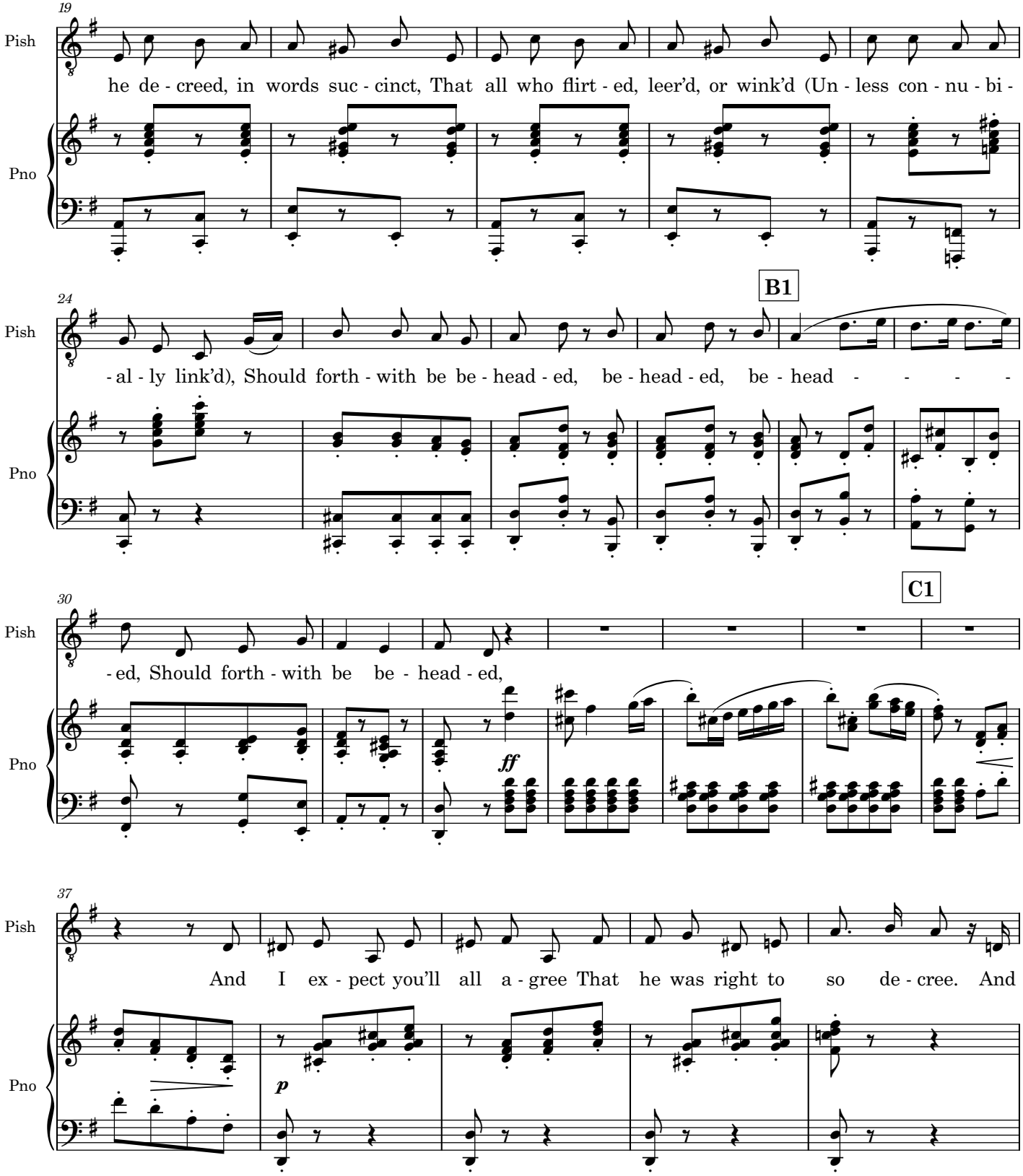
The Mikado
3. Our great Mikado, virtuous man

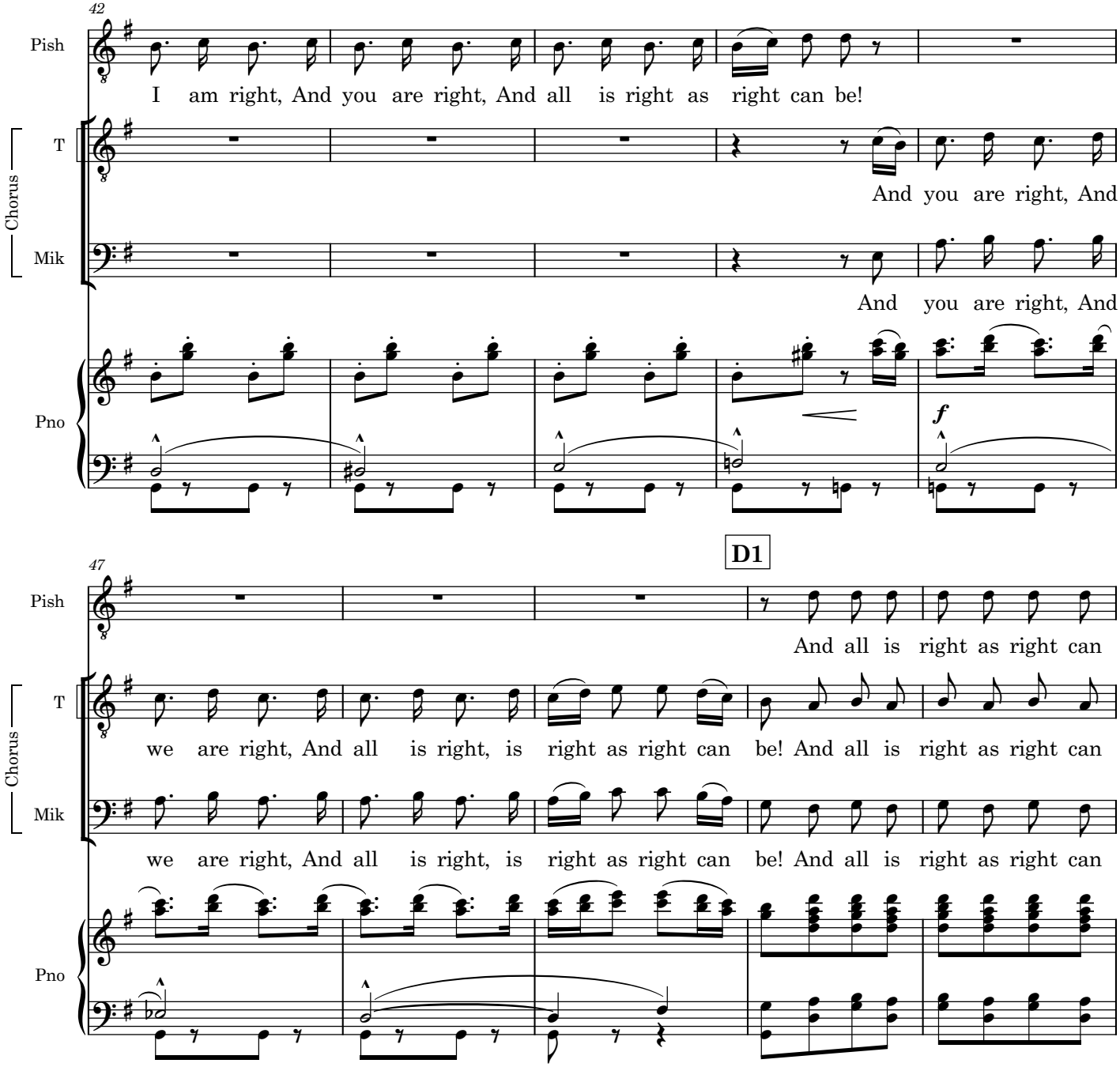
Pish-Tush and men

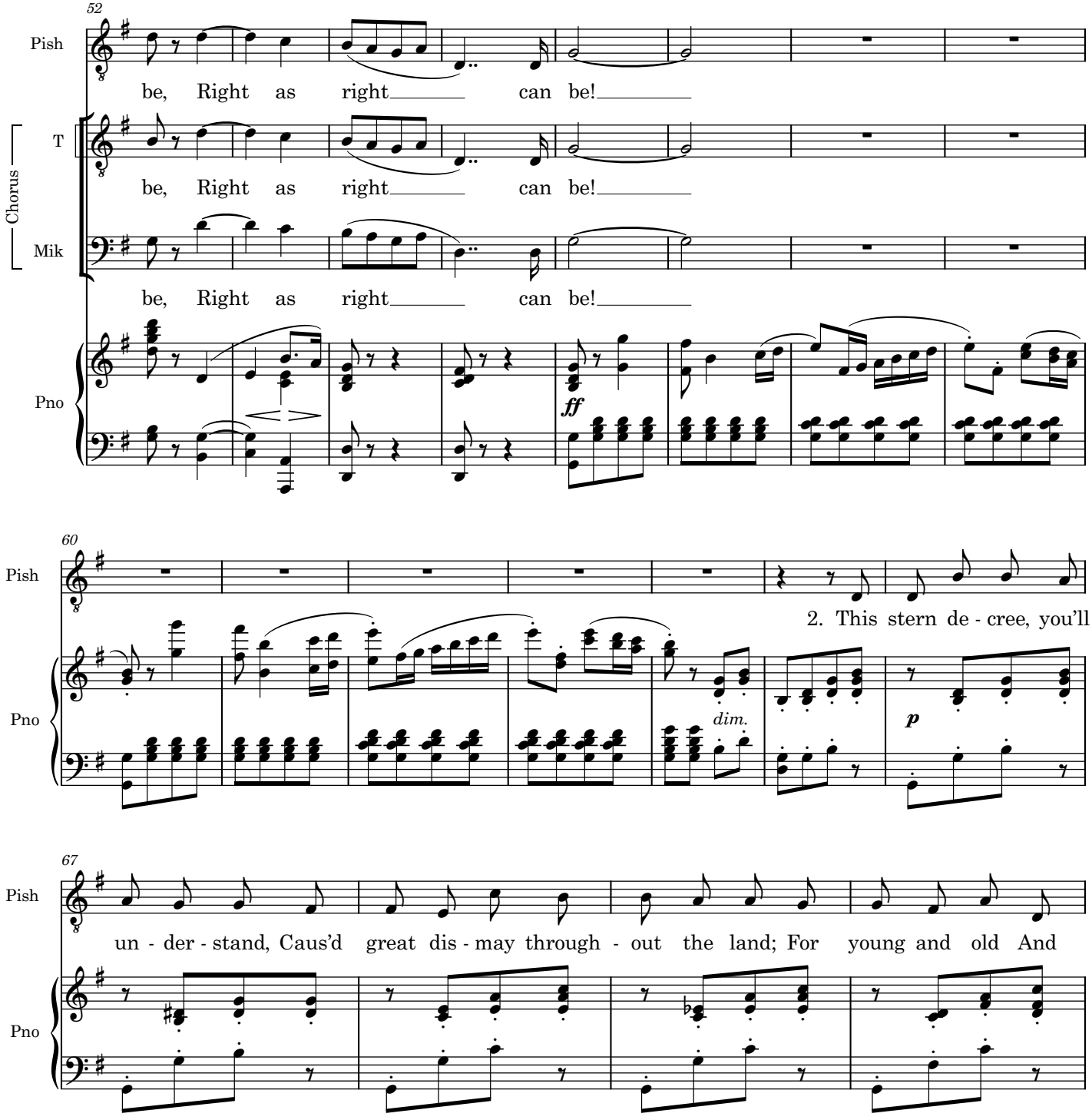
W S Gilbert

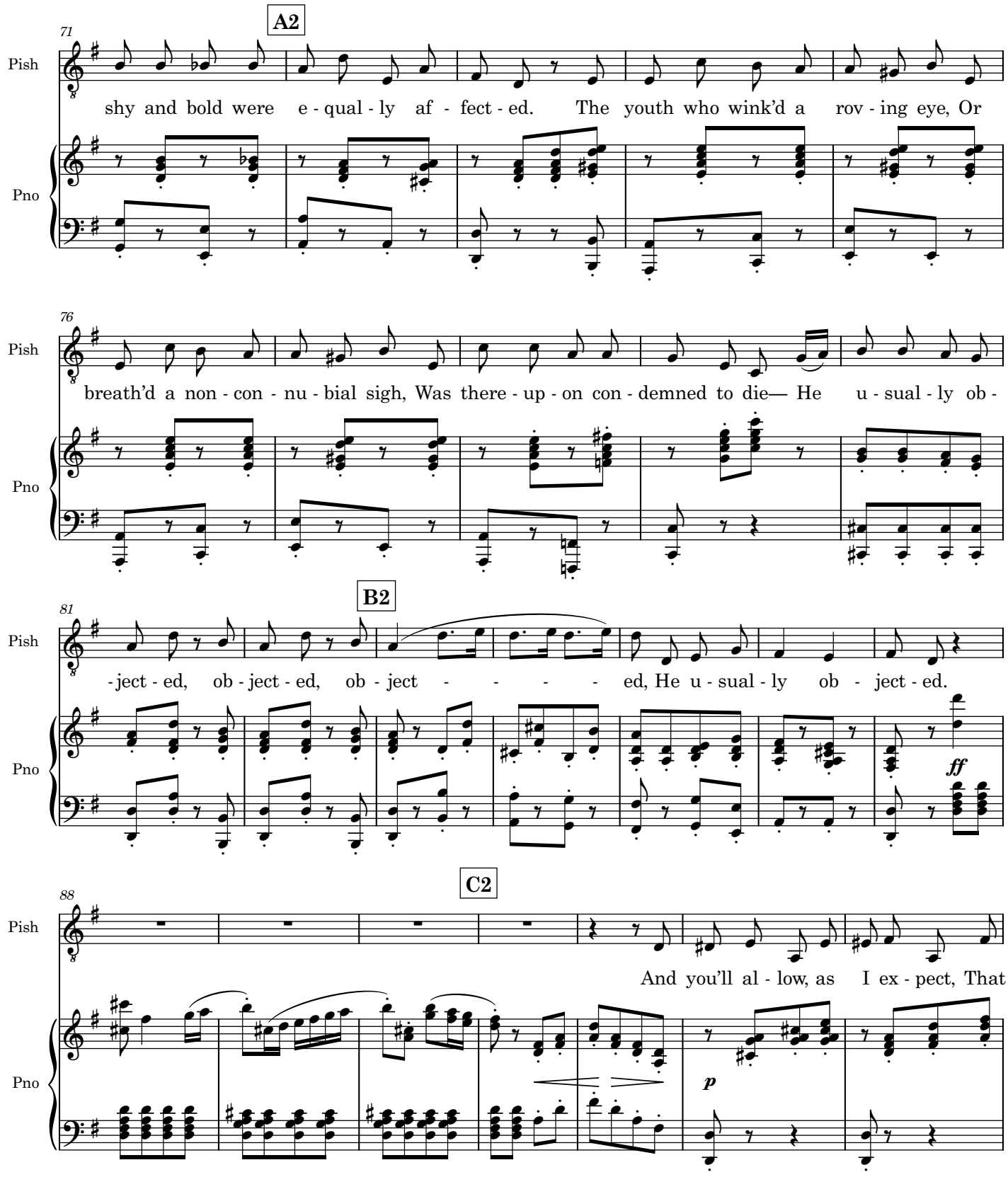
Arthur Sullivan

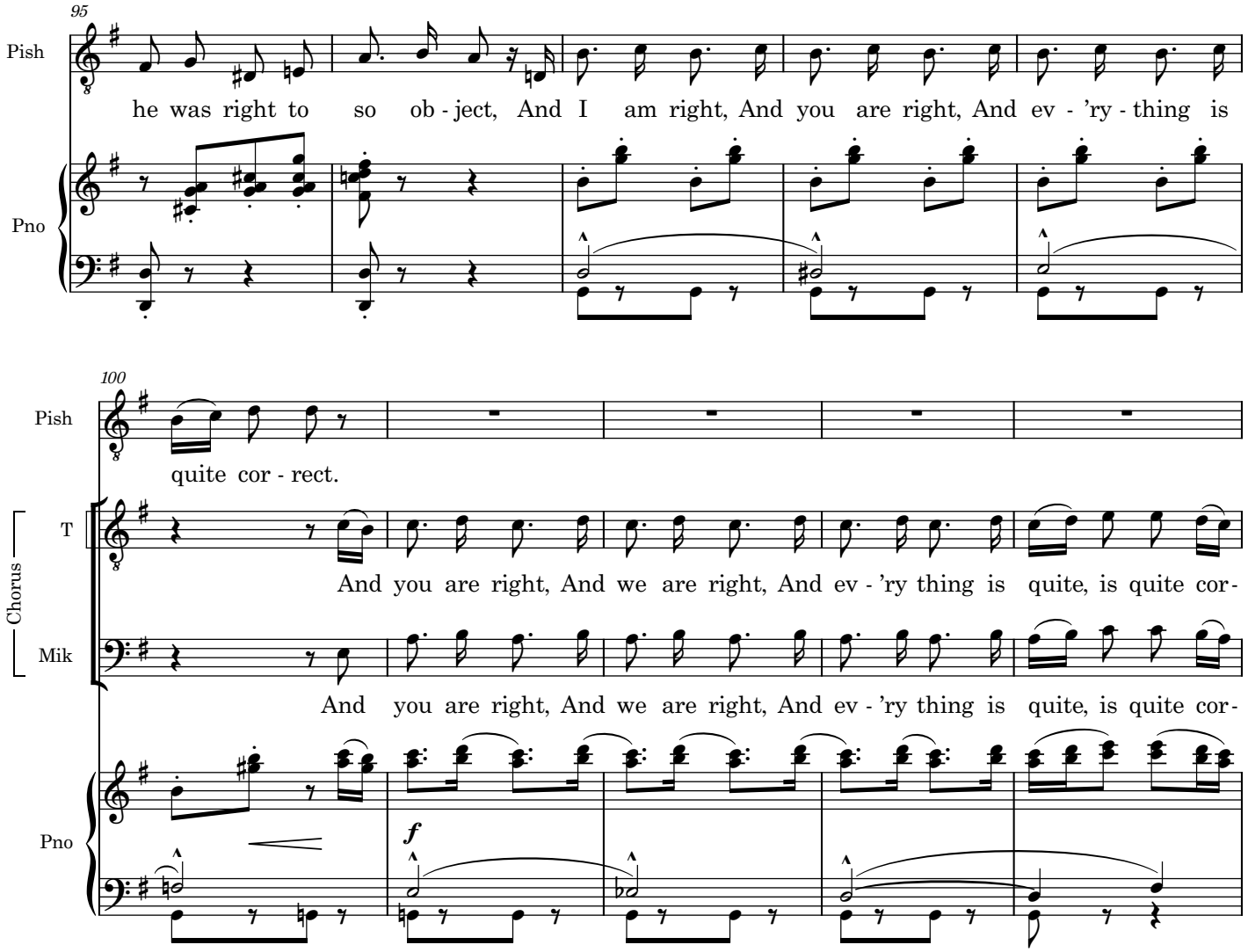


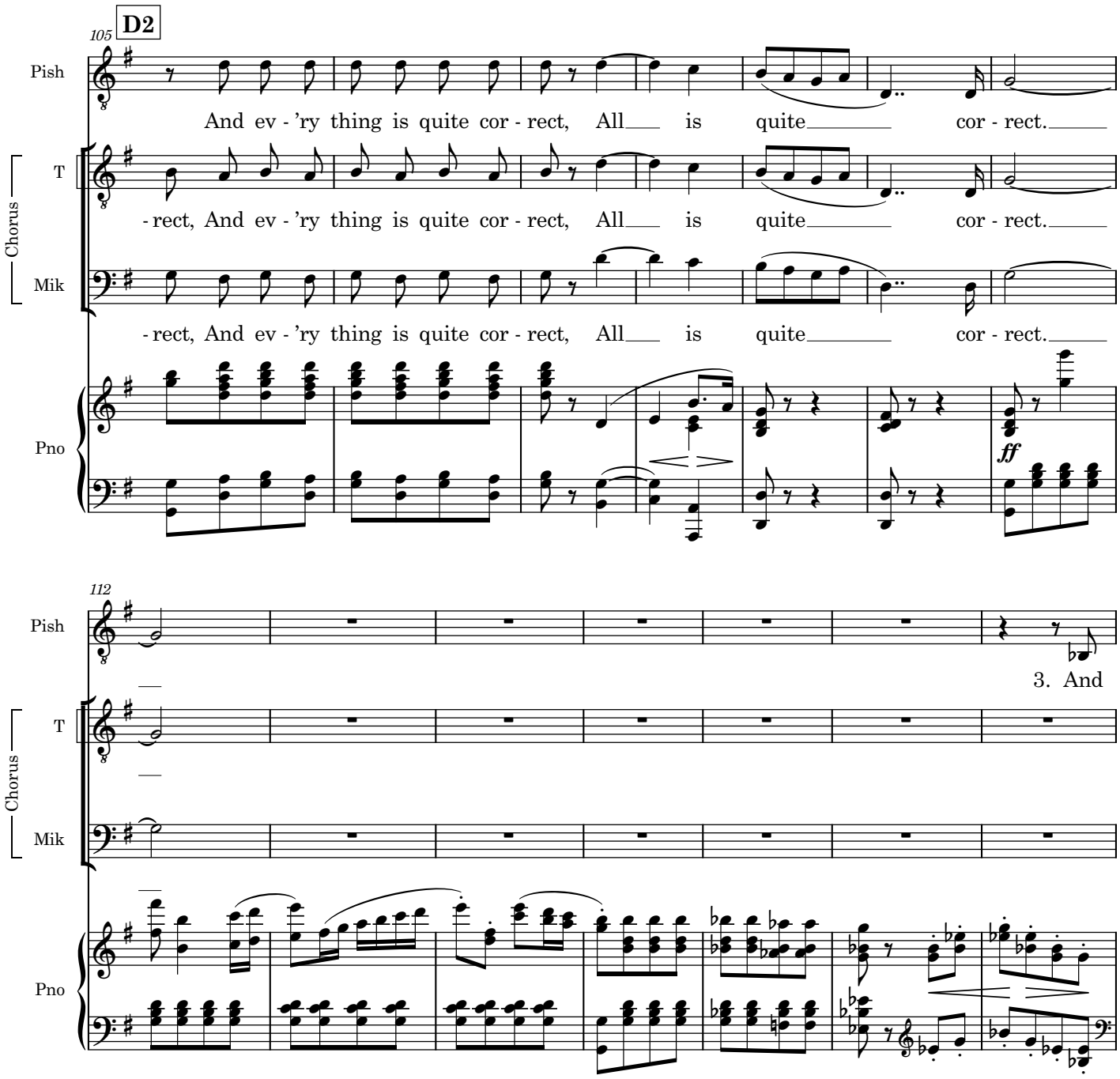

19
Pish
he de - creed, in words suc - cinct, That all who flirt - ed, leer'd, or wink'd (Un - less con - nu - bi -
Pno
24
B1
Pish
- al - ly link'd), Should forth - with be be - head - ed, be - head - ed, be - head - - - -
Pno
30
C1
Pish
- ed, Should forth - with be be - head - ed,
ff
Pno
37
Pish
And I ex - pect you'll all a - gree That he was right to so de - cree. And
p
Pno

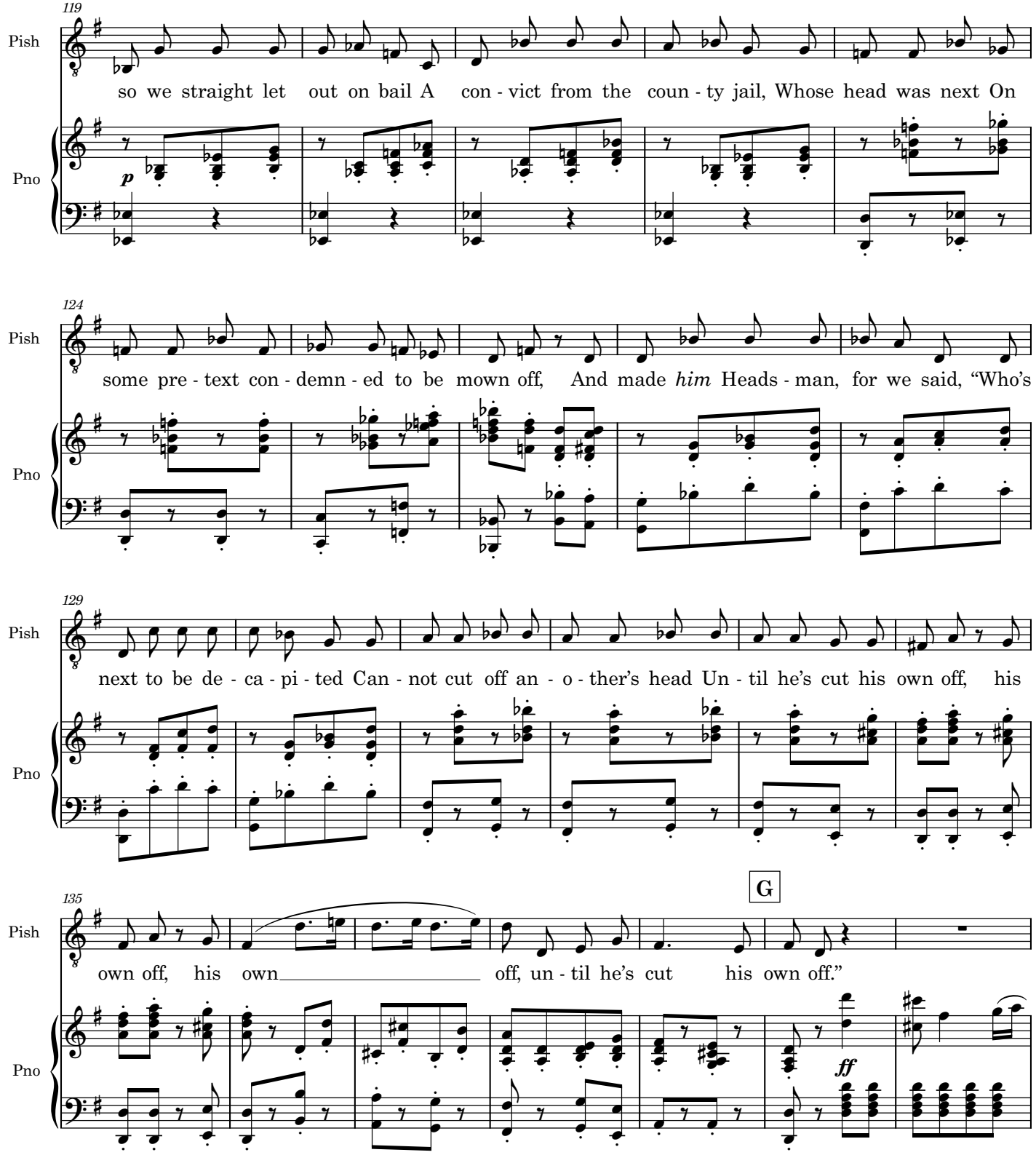

42
Pish
I am right, And you are right, And all is right as right can be!
Chorus
T
And you are right, And
Mik
And you are right, And
Pno
f
D1
47
Pish
And all is right as right can
T
we are right, And all is right, is right as right can be! And all is right as right can
Mik
we are right, And all is right, is right as right can be! And all is right as right can
Pno

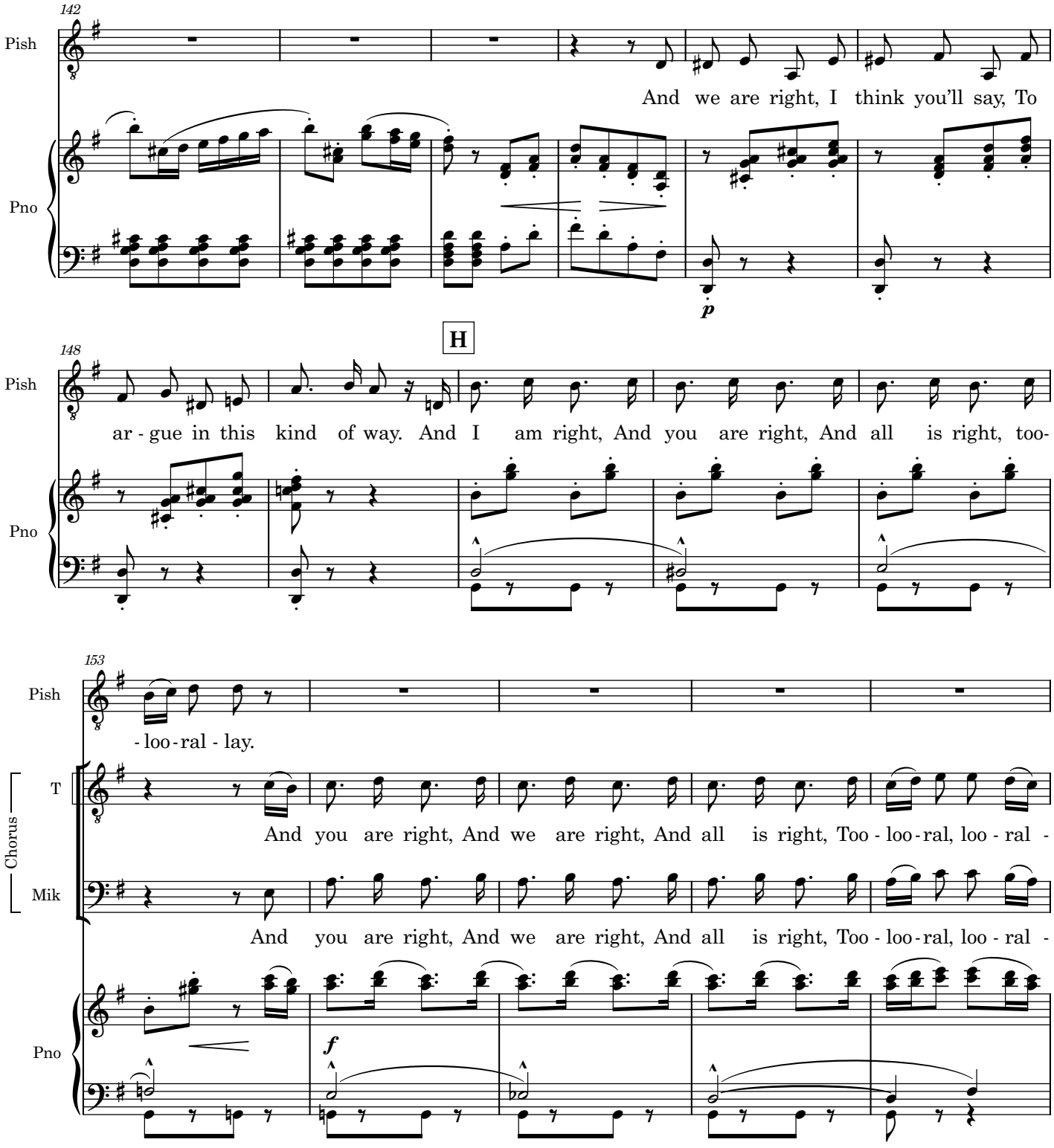

52
Pish
be, Right as right can be!
Chorus
T
be, Right as right can be!
Mik
be, Right as right can be!
Pno
ff
60
Pish
2. This stern de - cree, you'll
Pno
dim.
p
67
Pish
un - der - stand, Caus'd great dis - may through - out the land; For young and old And
Pno

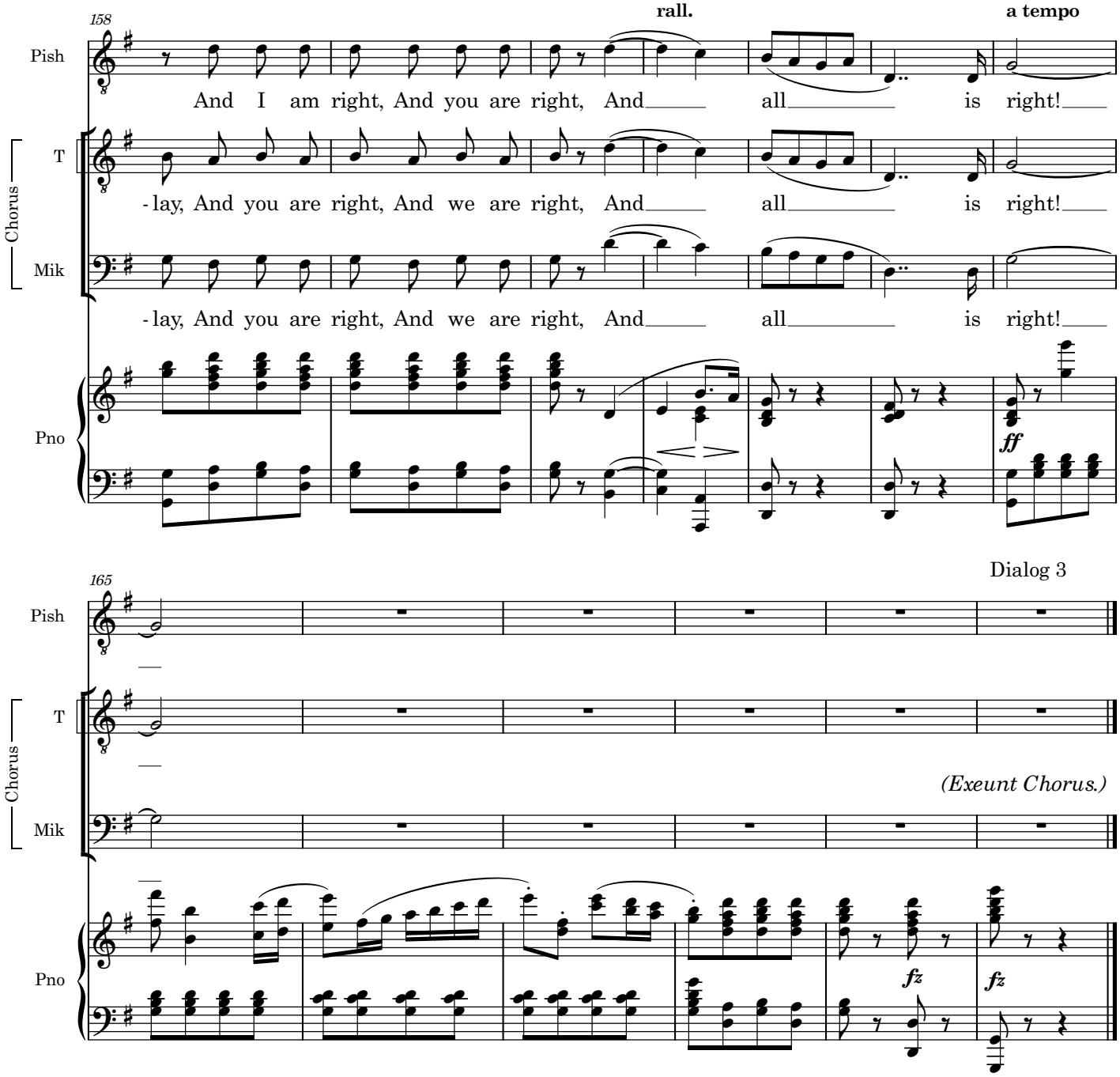

A2
71
Pish
shy and bold were e - qual - ly af - fect - ed. The youth who wink'd a rov - ing eye, Or
Pno
76
Pish
breath'd a non - con - nu - bial sigh, Was there - up - on con - demned to die— He u - sual - ly ob -
Pno
B2
81
Pish
- ject - ed, ob - ject - ed, ob - ject - - - - ed, He u - sual - ly ob - ject - ed.
Pno
ff
C2
88
Pish
And you'll al - low, as I ex - pect, That
Pno
p


95
Pish
he was right to so ob - ject, And I am right, And you are right, And ev - 'ry - thing is
Pno
100
Pish
quite cor - rect.
Chorus
T
And you are right, And we are right, And ev - 'ry thing is quite, is quite cor-
Mik
And you are right, And we are right, And ev - 'ry thing is quite, is quite cor-
Pno
f


105
D2
Pish
And ev - 'ry thing is quite cor - rect, All is quite cor - rect.
Chorus
T
- rect, And ev - 'ry thing is quite cor - rect, All is quite cor - rect.
Mik
- rect, And ev - 'ry thing is quite cor - rect, All is quite cor - rect.
Pno
ff
112
Pish
3. And
Chorus
T
Mik
Pno


119
Pish
so we straight let out on bail A con - vict from the coun - ty jail, Whose head was next On
Pno
p
124
Pish
some pre - text con - demn - ed to be mown off, And made him Heads - man, for we said, "Who's
Pno
129
Pish
next to be de - ca - pi - ted Can - not cut off an - o - ther's head Un - til he's cut his own off, his
Pno
G
135
Pish
own off, his own off, un - til he's cut his own off."
Pno
ff


142
Pish
And we are right, I think you'll say, To
Pno
p
H
148
Pish
ar - gue in this kind of way. And I am right, And you are right, And all is right, too-
Pno
153
Pish
- 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 -
Pno
f


158
rall.
a tempo
Pish
And I am right, And you are right, And all is right!
Chorus
T
-lay, And you are right, And we are right, And all is right!
Mik
-lay, And you are right, And we are right, And all is right!
Pno
ff
165
Dialog 3
Pish
T
(Exeunt Chorus.)
Chorus
Mik
Pno
fz
fz

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.

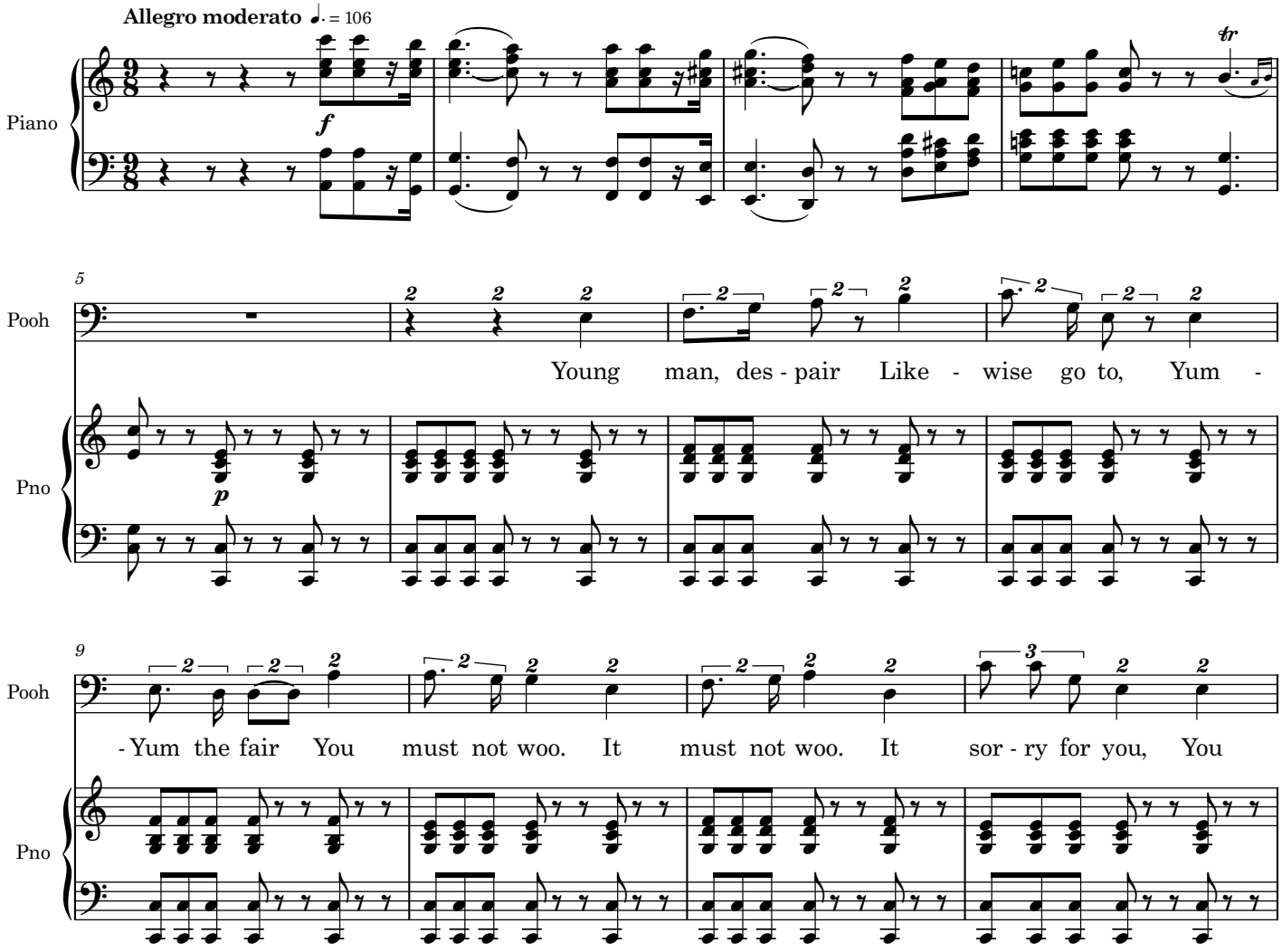
POOH. But I don't stop at that. I go and dine with middle-class people on reasonable terms. I dance at cheap suburban parties for a moderate fee. I accept refreshment at any hands, however lowly. I also retail State secrets at a very low figure. For instance, any further information about Yum-Yum would 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!

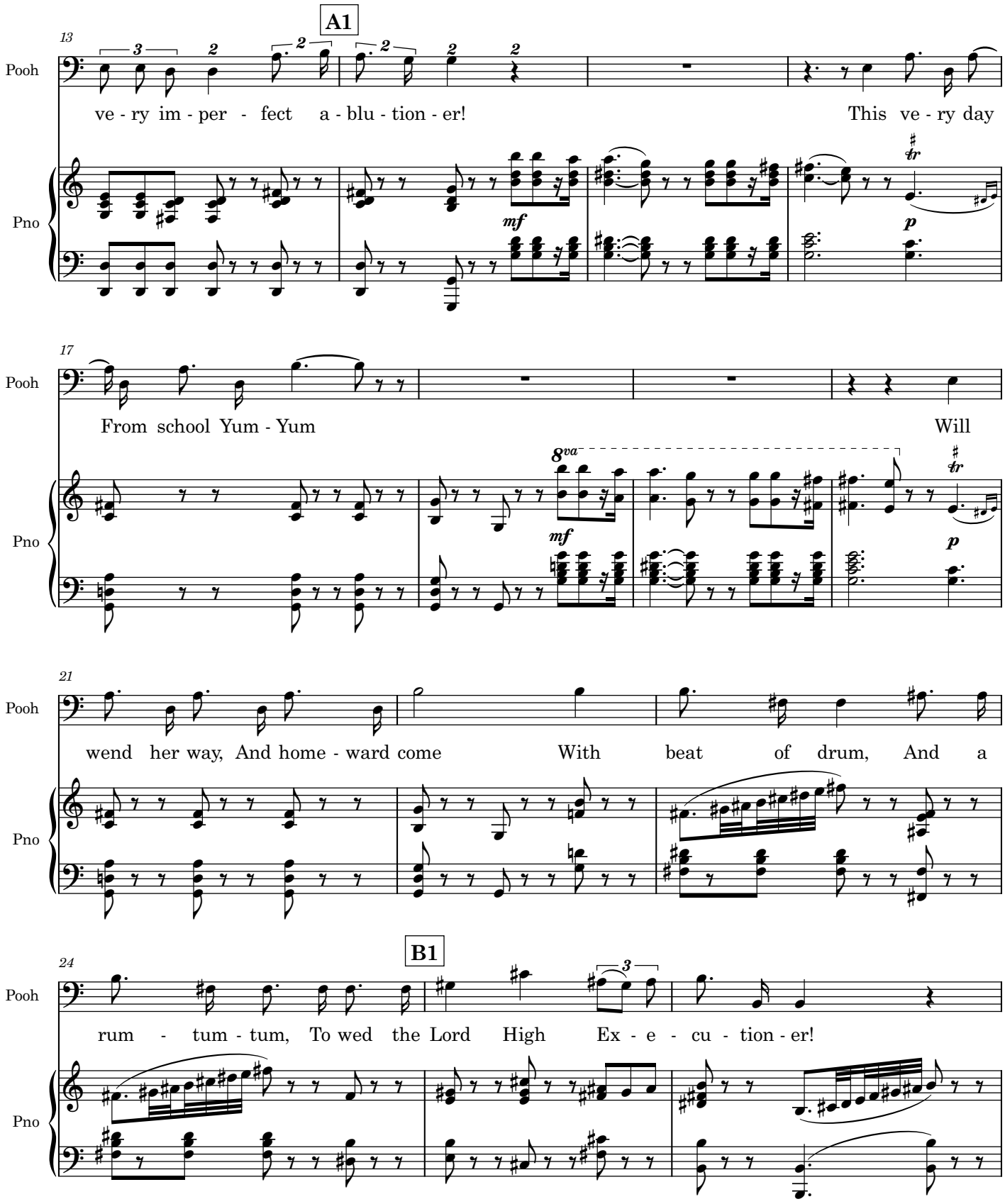
The Mikado
4. Young man despair

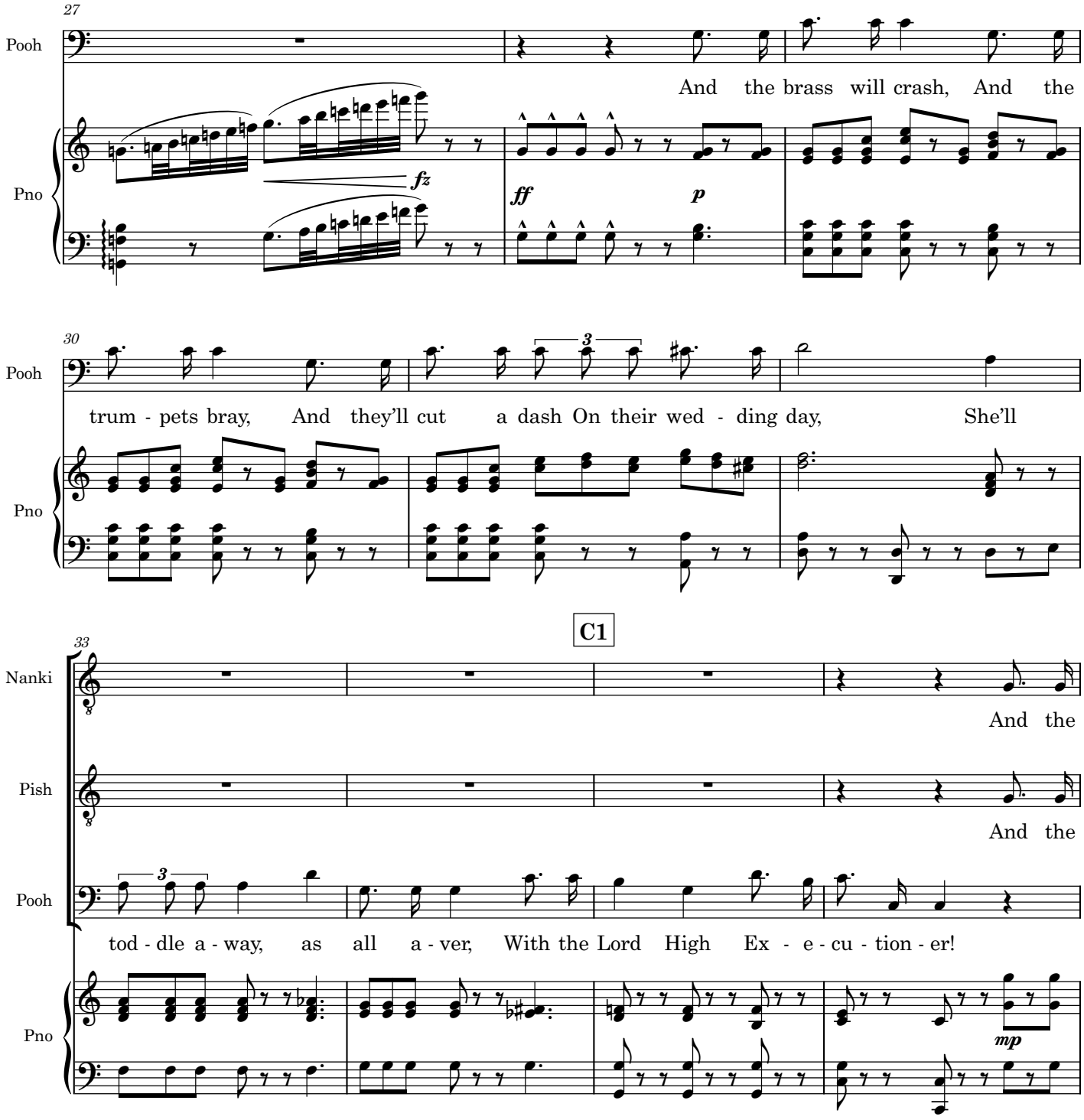
Pooh-Bah, Nanki-Pooh and Pish-Tush

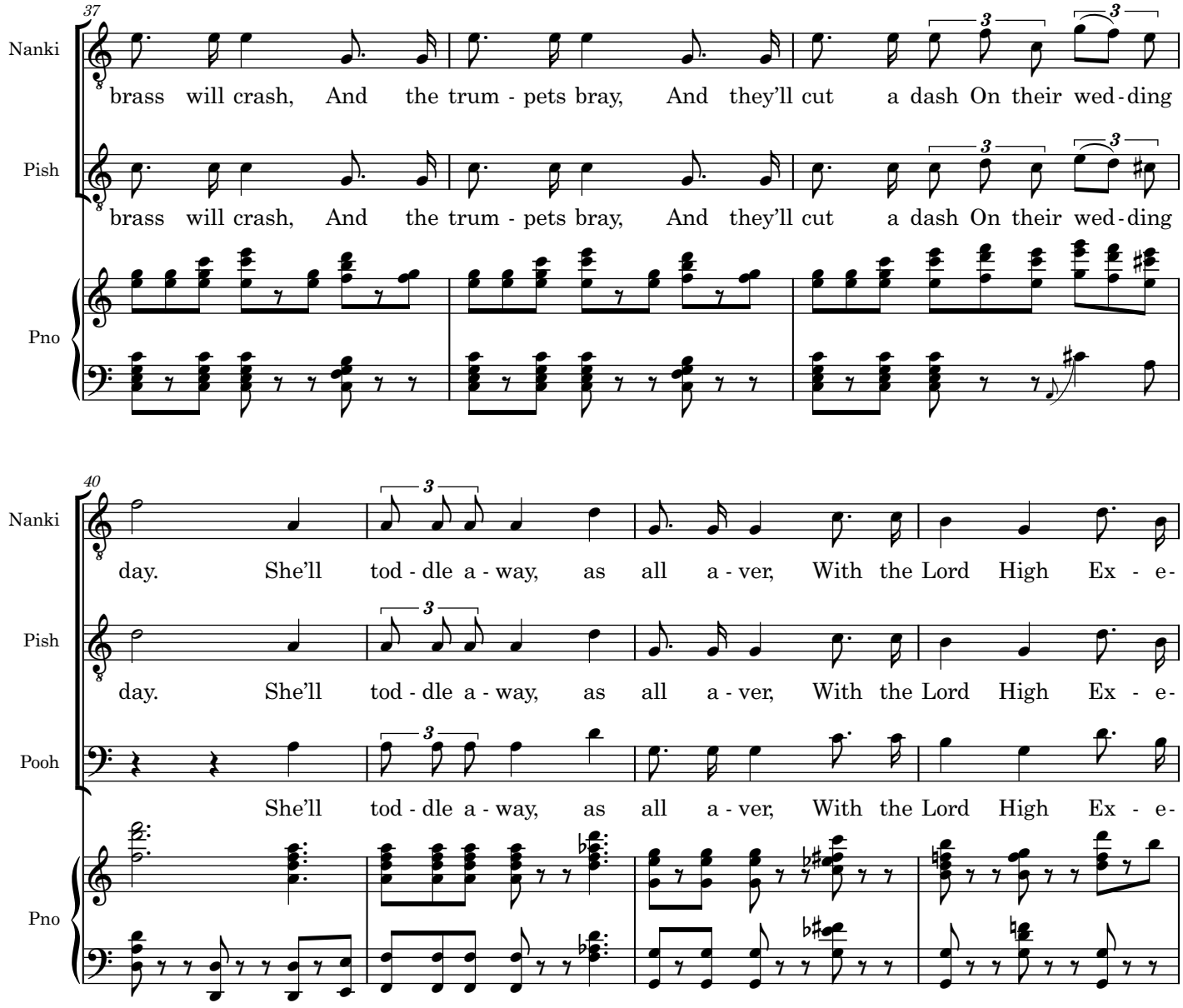
W S Gilbert

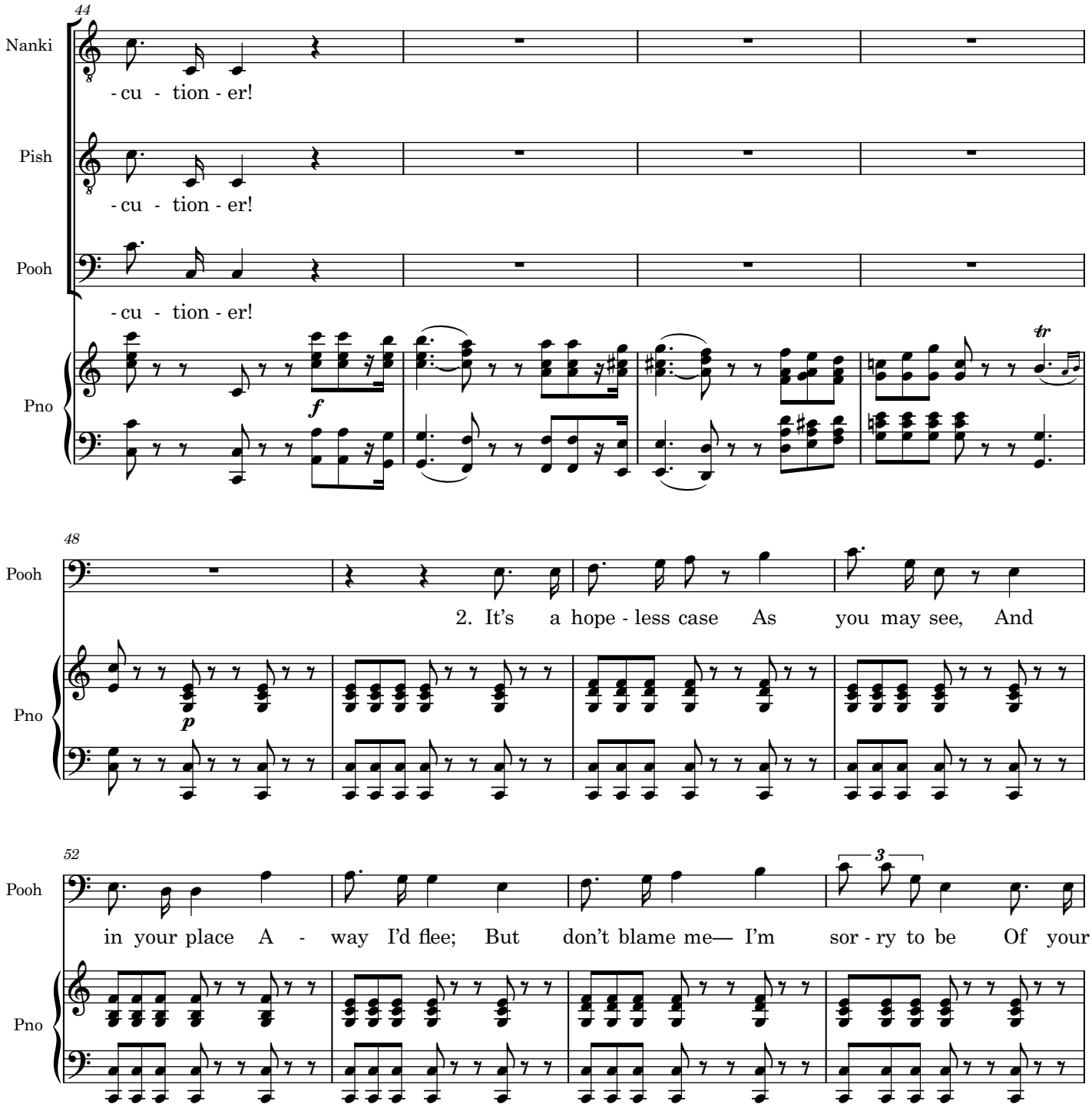
Arthur Sullivan

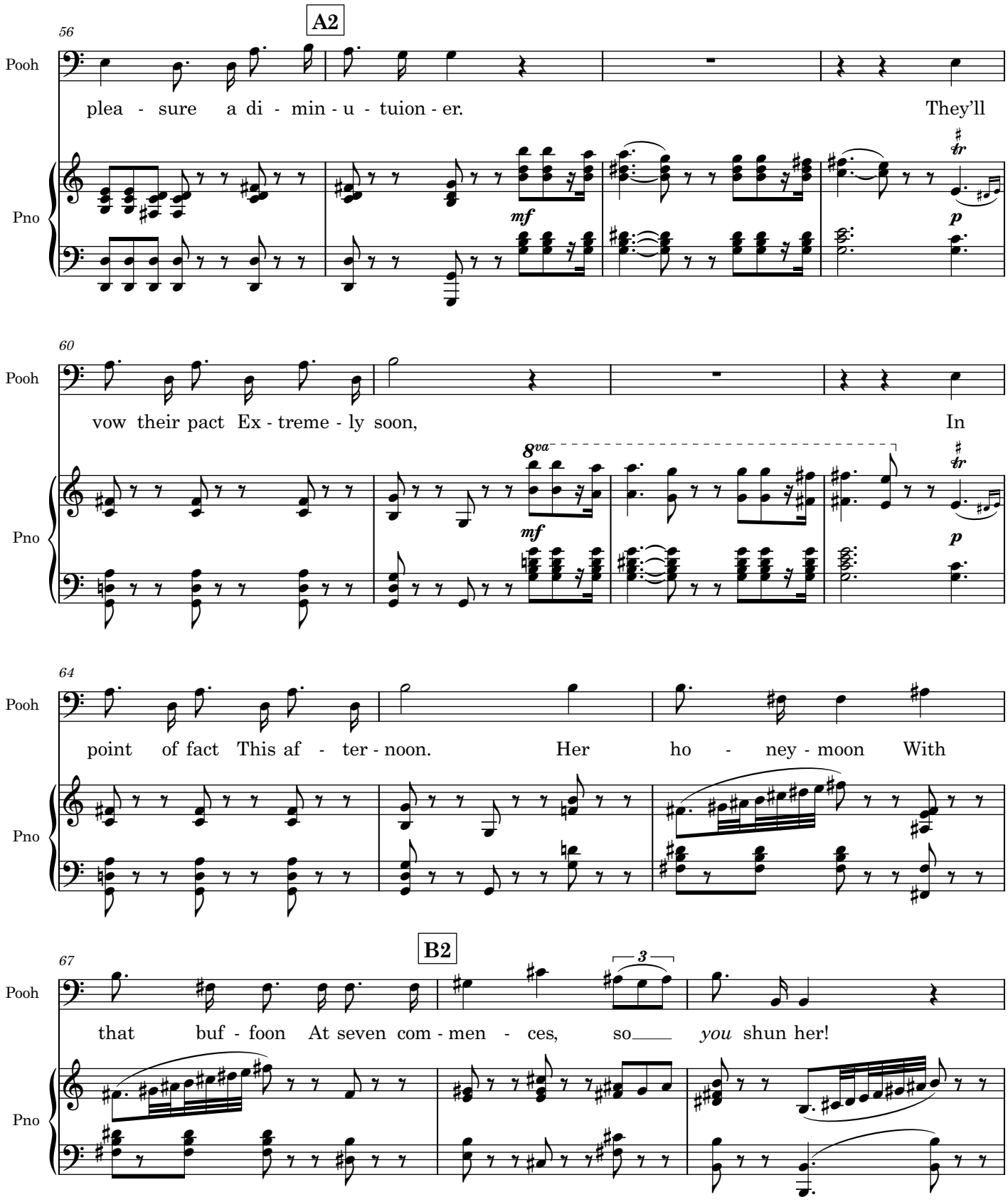


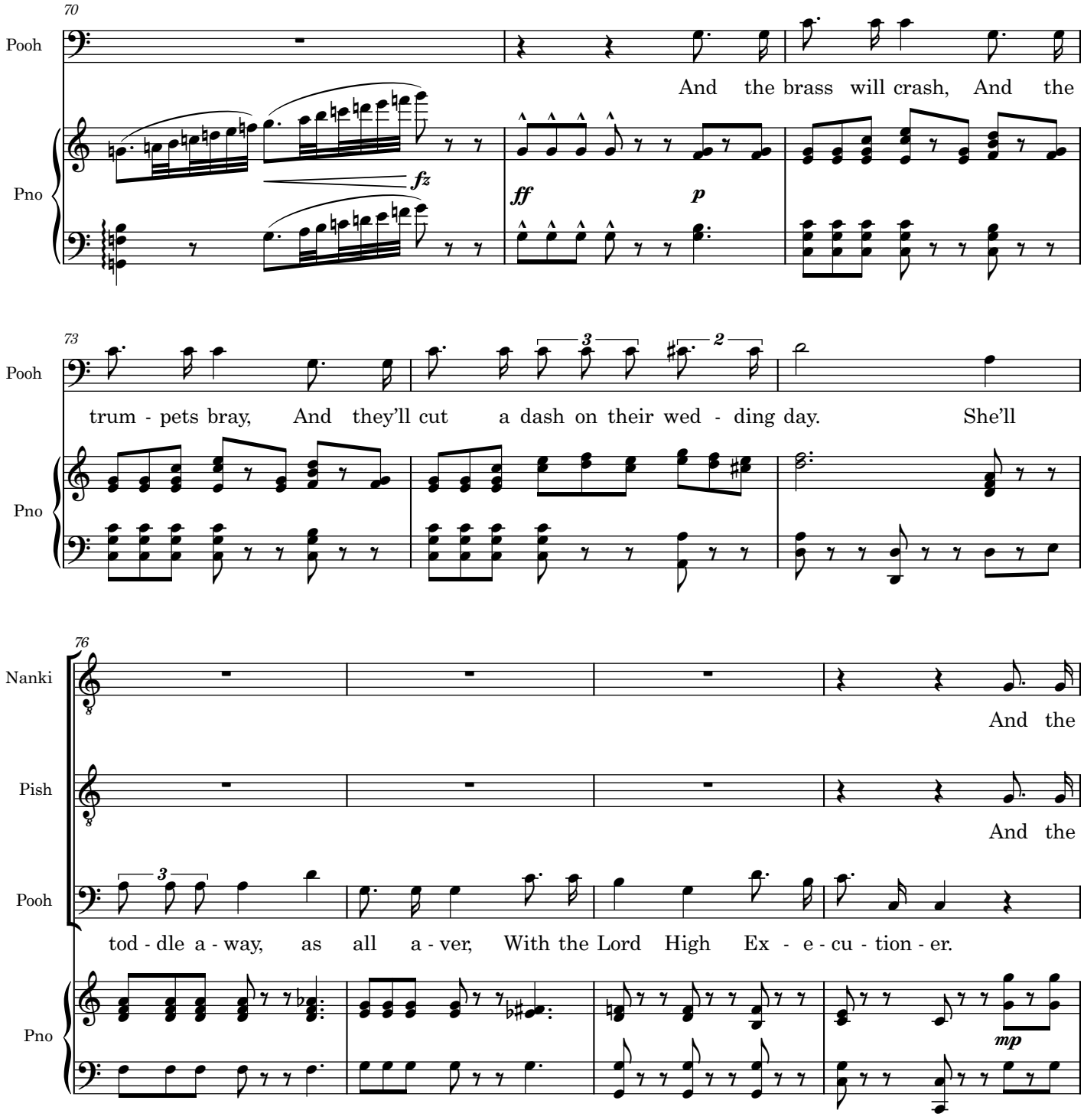

A1
13
Pooh
ve - ry im - per - fect a - blu - tion - er!
This ve - ry day
Pno
mf
p
17
Pooh
From school Yum - Yum
Will
8va
mf
p
Pno
21
Pooh
wend her way, And home - ward come
With beat of drum, And a
Pno
B1
24
Pooh
rum - tum - tum, To wed the Lord High Ex - e - cu - tion - er!
Pno

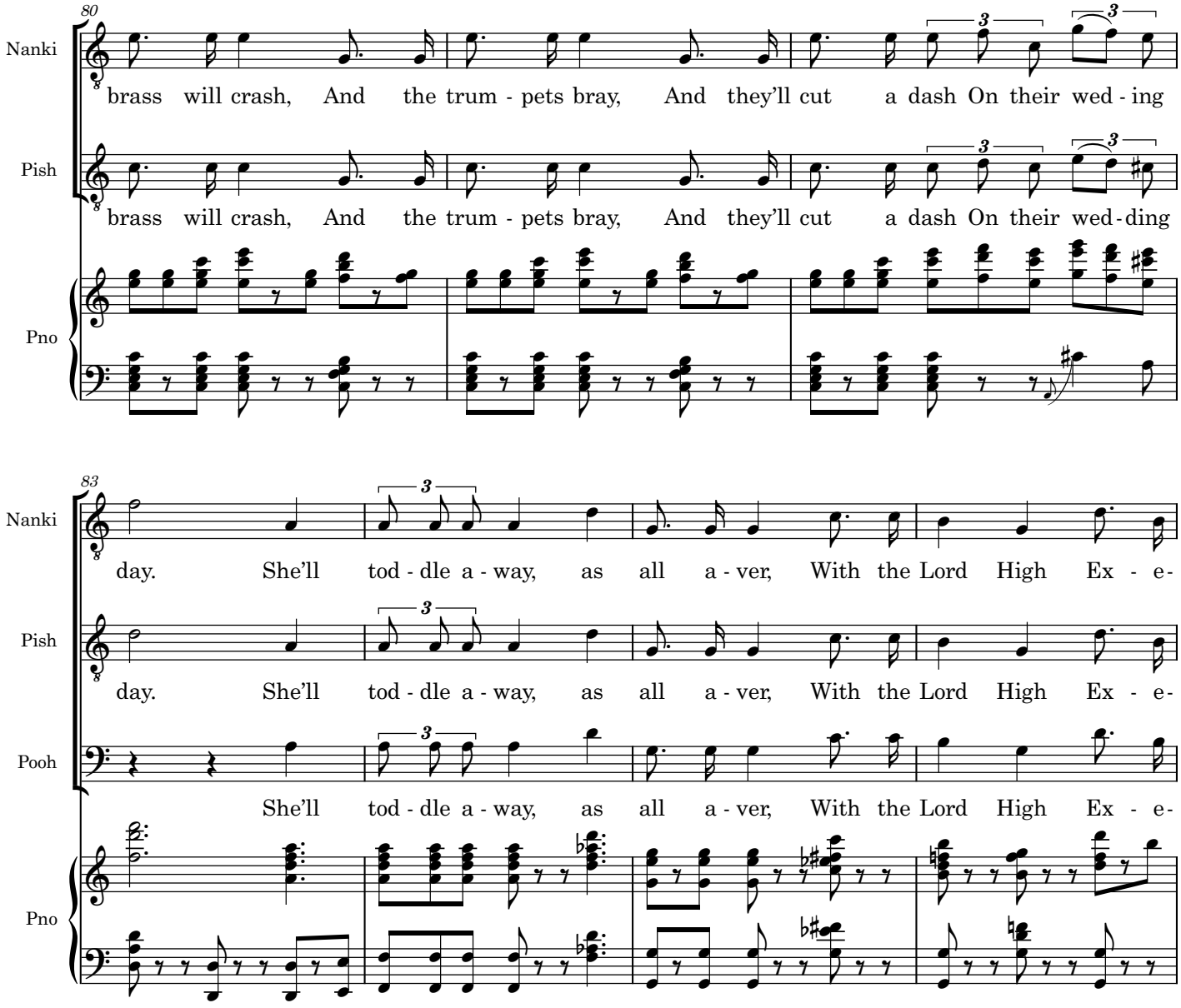

27
Pooh
And the brass will crash, And the
Pno
fz
ff
p
30
Pooh
trum - pets bray, And they'll cut a dash On their wed - ding day, She'll
Pno
C1
33
Nanki
And the
Pish
And the
Pooh
tod - dle a - way, as all a - ver, With the Lord High Ex - e - cu - tion - er!
Pno
mp

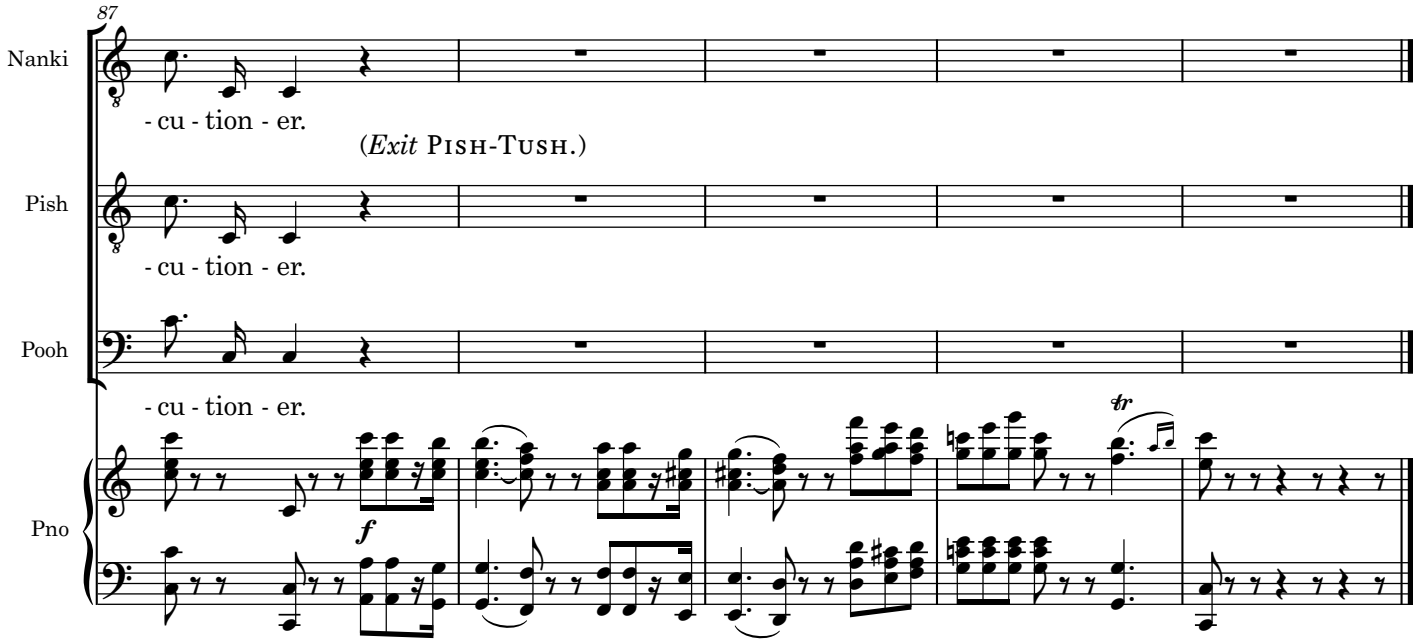

37
Nanki
brass will crash, And the trum - pets bray, And they'll cut a dash On their wed - ding
Pish
brass will crash, And the trum - pets bray, And they'll cut a dash On their wed - ding
Pno
40
Nanki
day. She'll tod - dle a - way, as all a - ver, With the Lord High Ex - e -
Pish
day. She'll tod - dle a - way, as all a - ver, With the Lord High Ex - e -
Pooh
She'll tod - dle a - way, as all a - ver, With the Lord High Ex - e -
Pno


44
Nanki
- cu - tion - er!
Pish
- cu - tion - er!
Pooh
- cu - tion - er!
Pno
f
tr
48
Pooh
2. It's a hope - less case As you may see, And
Pno
p
52
Pooh
in your place A - way I'd flee; But don't blame me— I'm sor - ry to be Of your
3
Pno


A2
56
Pooh
plea - sure a di - min - u - tuion - er. They'll
Pno
mf
p
60
Pooh
vow their pact Ex - treme - ly soon, In
Pno
8va
mf
p
64
Pooh
point of fact This af - ter - noon. Her ho - ney - moon With
Pno
B2
67
Pooh
that buf - foon At seven com - men - ces, so you shun her!
Pno
3


70
Pooh
And the brass will crash, And the
Pno
fz
ff
p
73
Pooh
trum - pets bray, And they'll cut a dash on their wed - ding day. She'll
Pno
76
Nanki
And the
Pish
And the
Pooh
tod - dle a - way, as all a - ver, With the Lord High Ex - e - cu - tion - er.
Pno
mp


80
Nanki
brass will crash, And the trum - pets bray, And they'll cut a dash On their wed - ing
Pish
brass will crash, And the trum - pets bray, And they'll cut a dash On their wed - ding
Pno
83
Nanki
day. She'll tod - dle a - way, as all a - ver, With the Lord High Ex - e-
Pish
day. She'll tod - dle a - way, as all a - ver, With the Lord High Ex - e-
Pooh
She'll tod - dle a - way, as all a - ver, With the Lord High Ex - e-
Pno

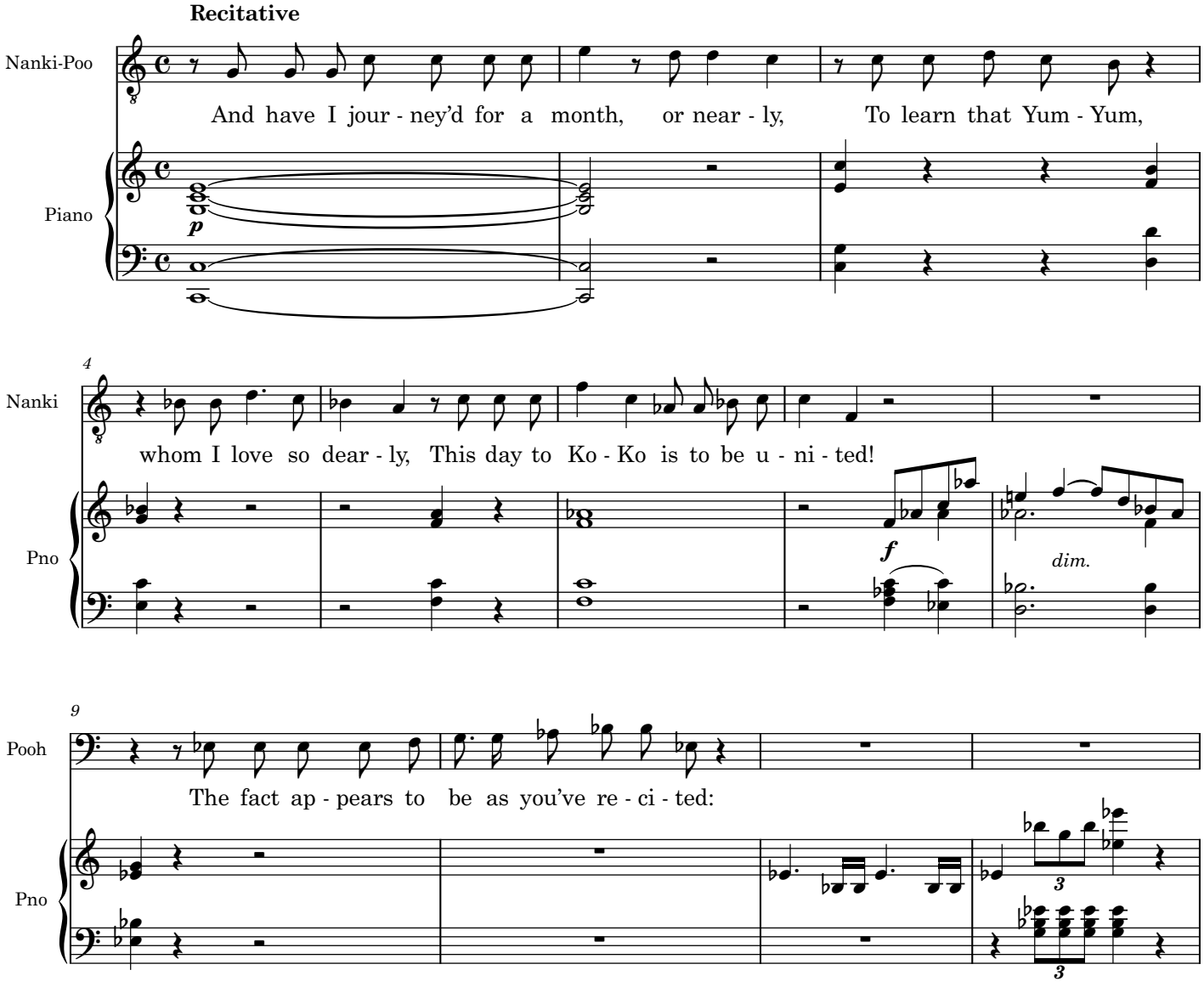

87
Nanki
- cu - tion - er.
(*Exit* Pish-Tush.)
Pish
- cu - tion - er.
Pooh
- cu - tion - er.
Pno
f
tr

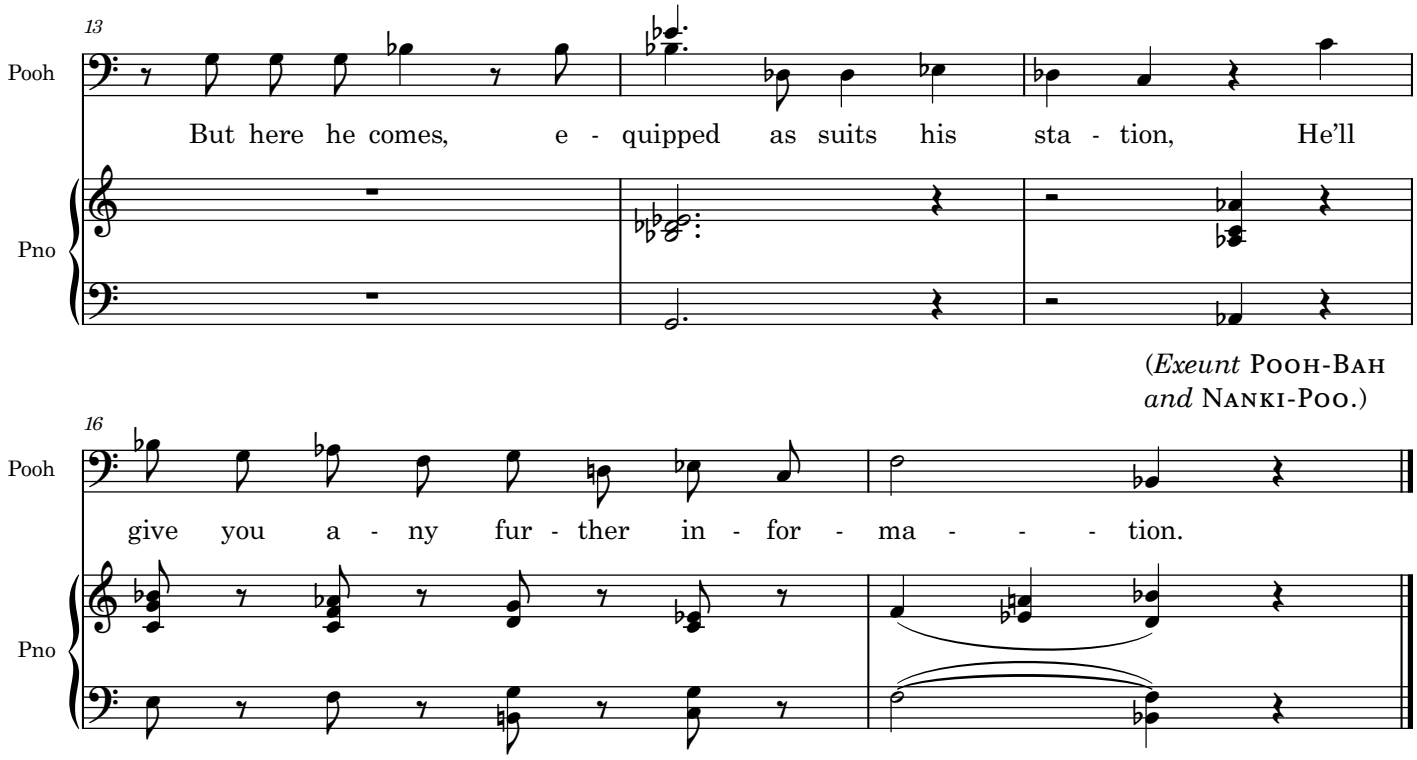
The Mikado
4a. And have I journeyed

Nanki-Poo and Pooh-Bah

W S Gilbert

Arthur Sullivan



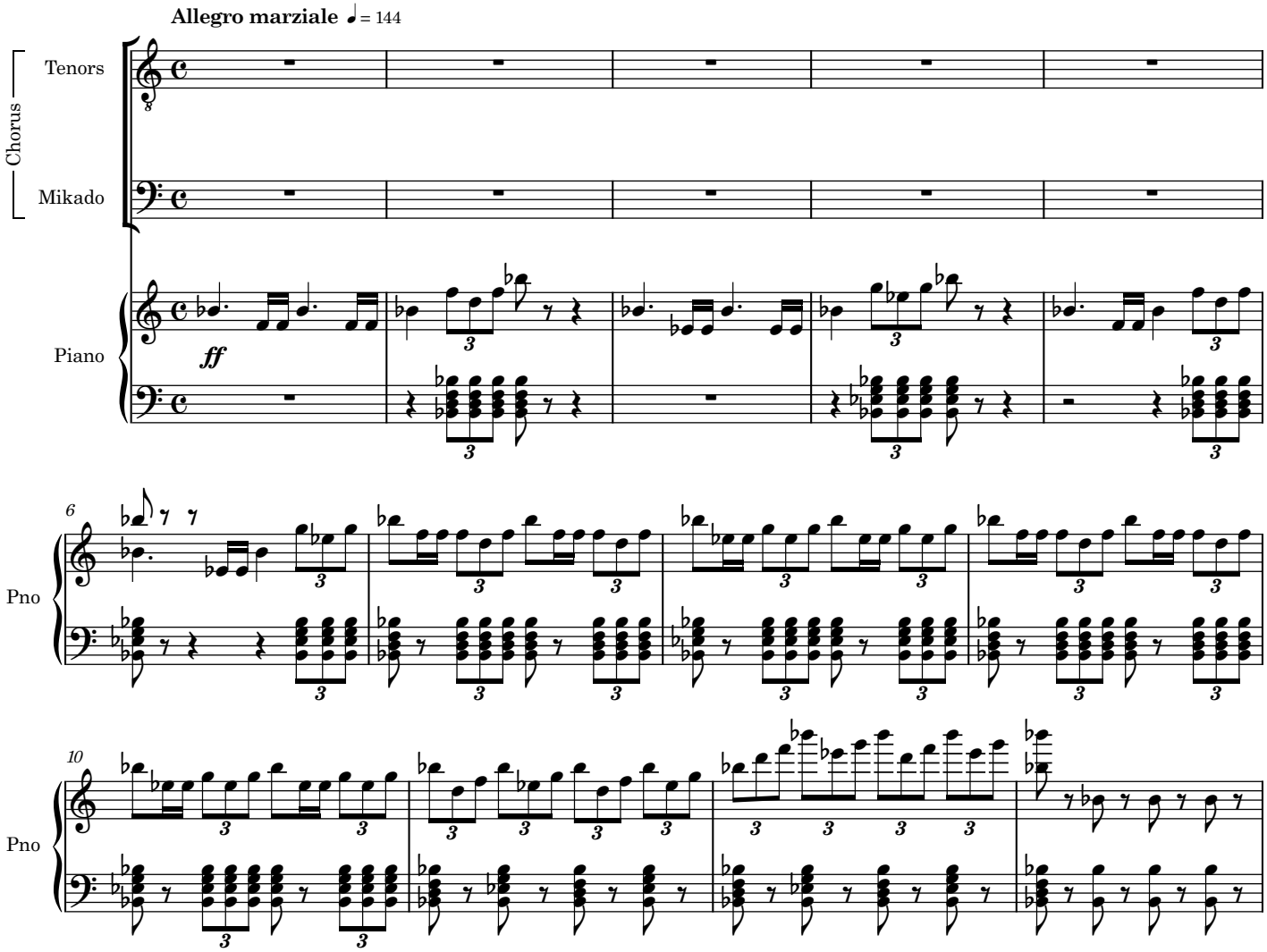

13
Pooh
But here he comes, e - quipped as suits his sta - tion, He'll
Pno
(*Exeunt* Pooh-Bah
and Nanki-Poo.)
16
Pooh
give you a - ny fur - ther in - for - ma - - - tion.
Pno

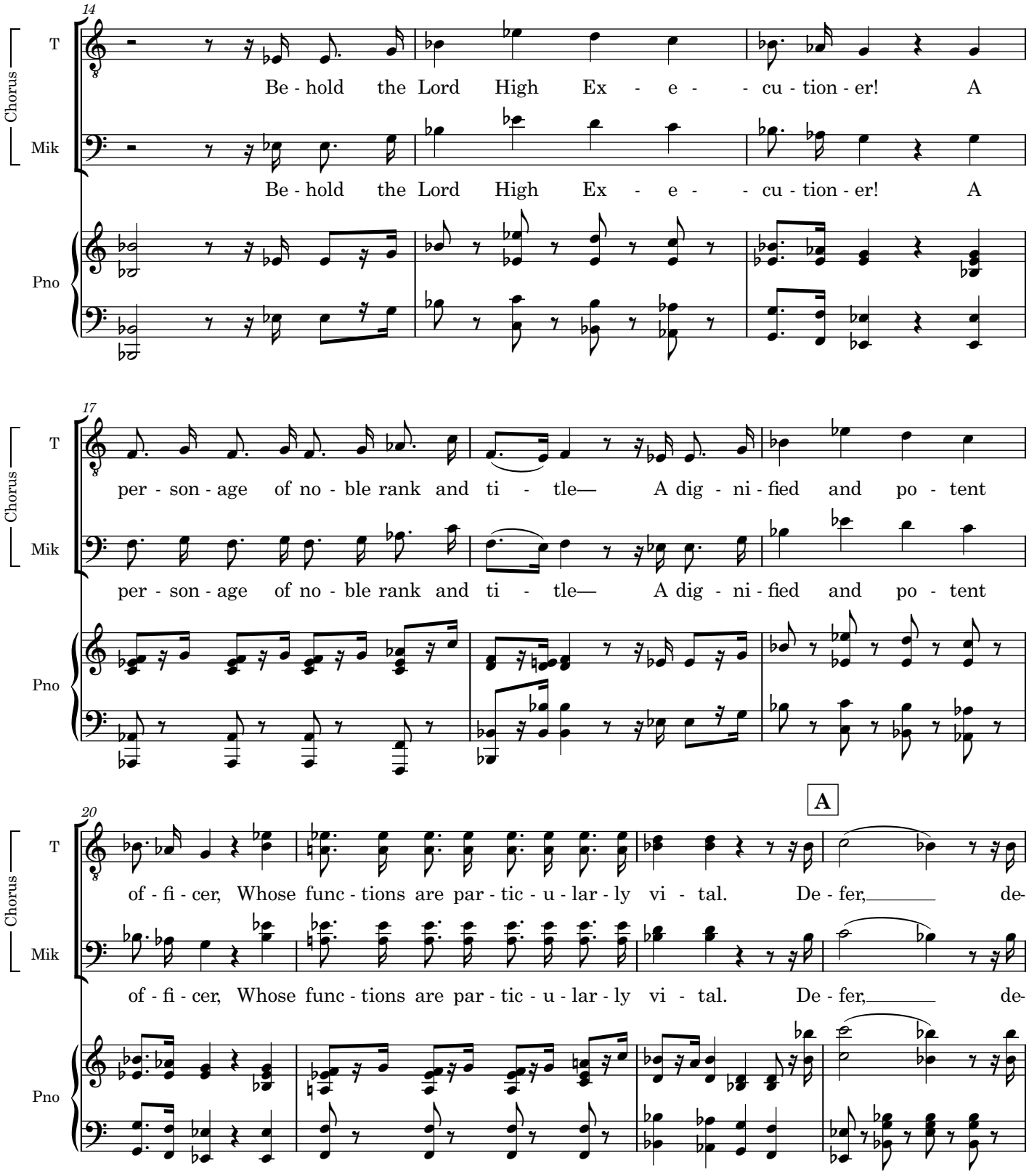
The Mikado
5. Behold the Lord High Executioner

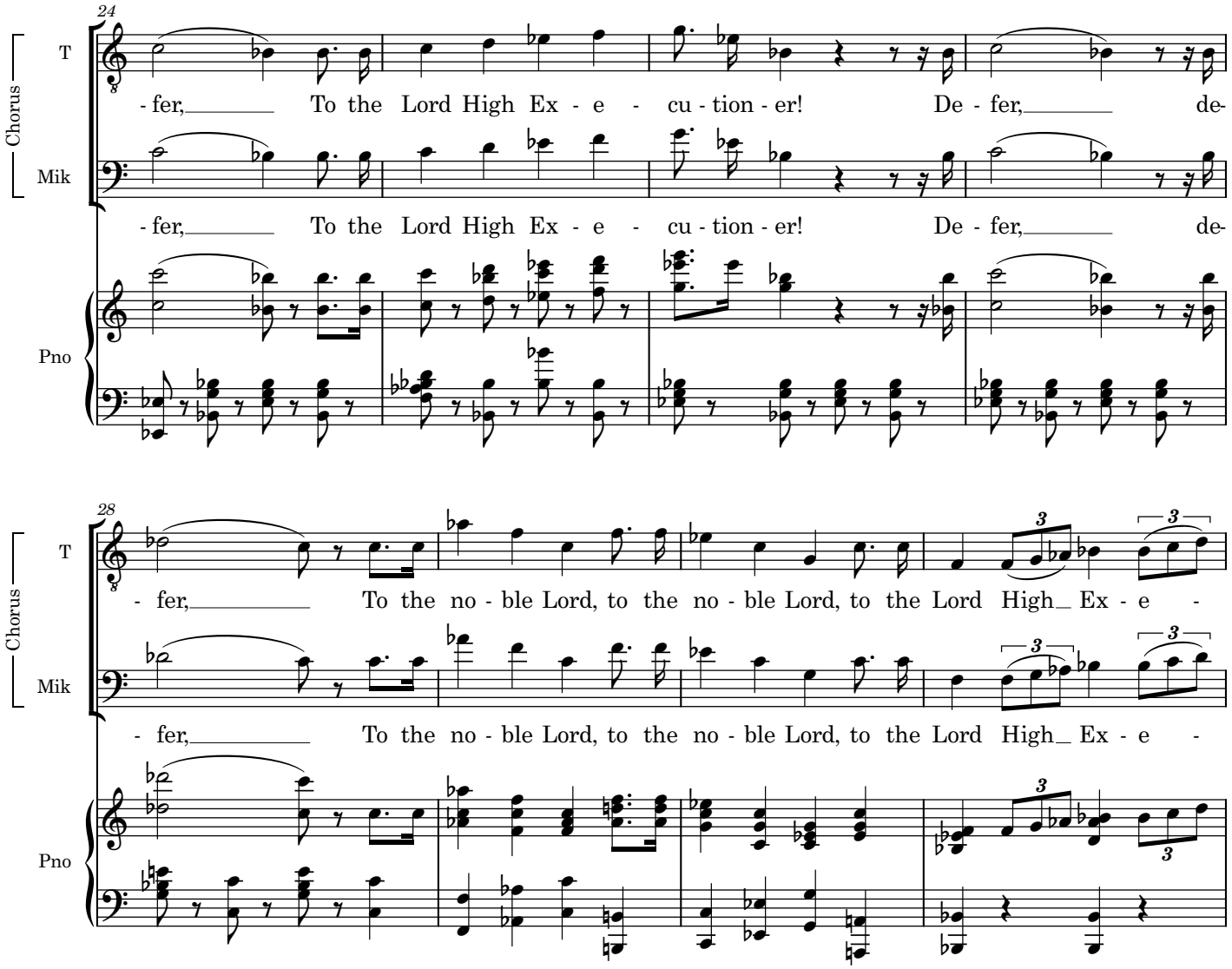
Ko-ko and Men

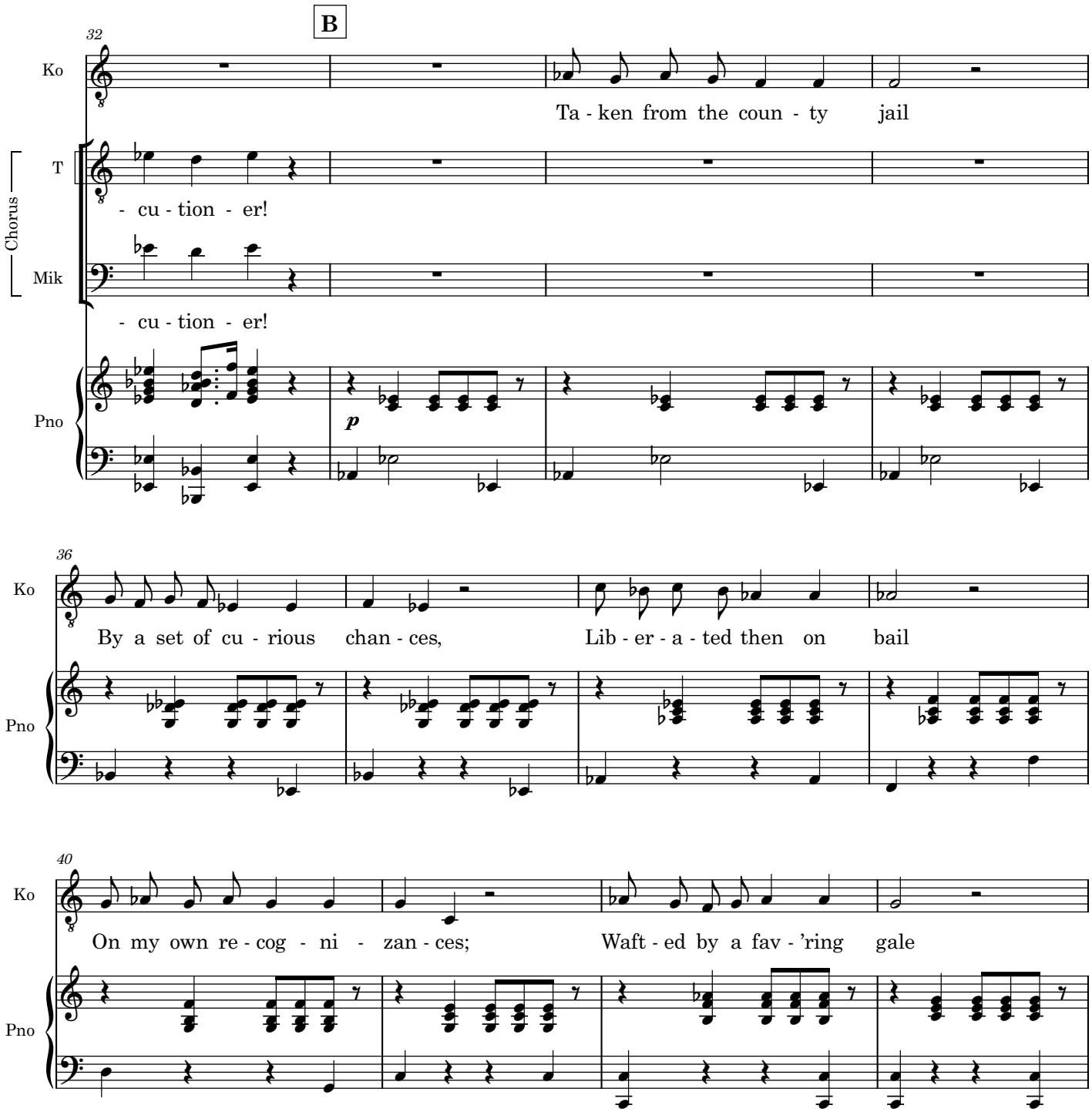
W S Gilbert

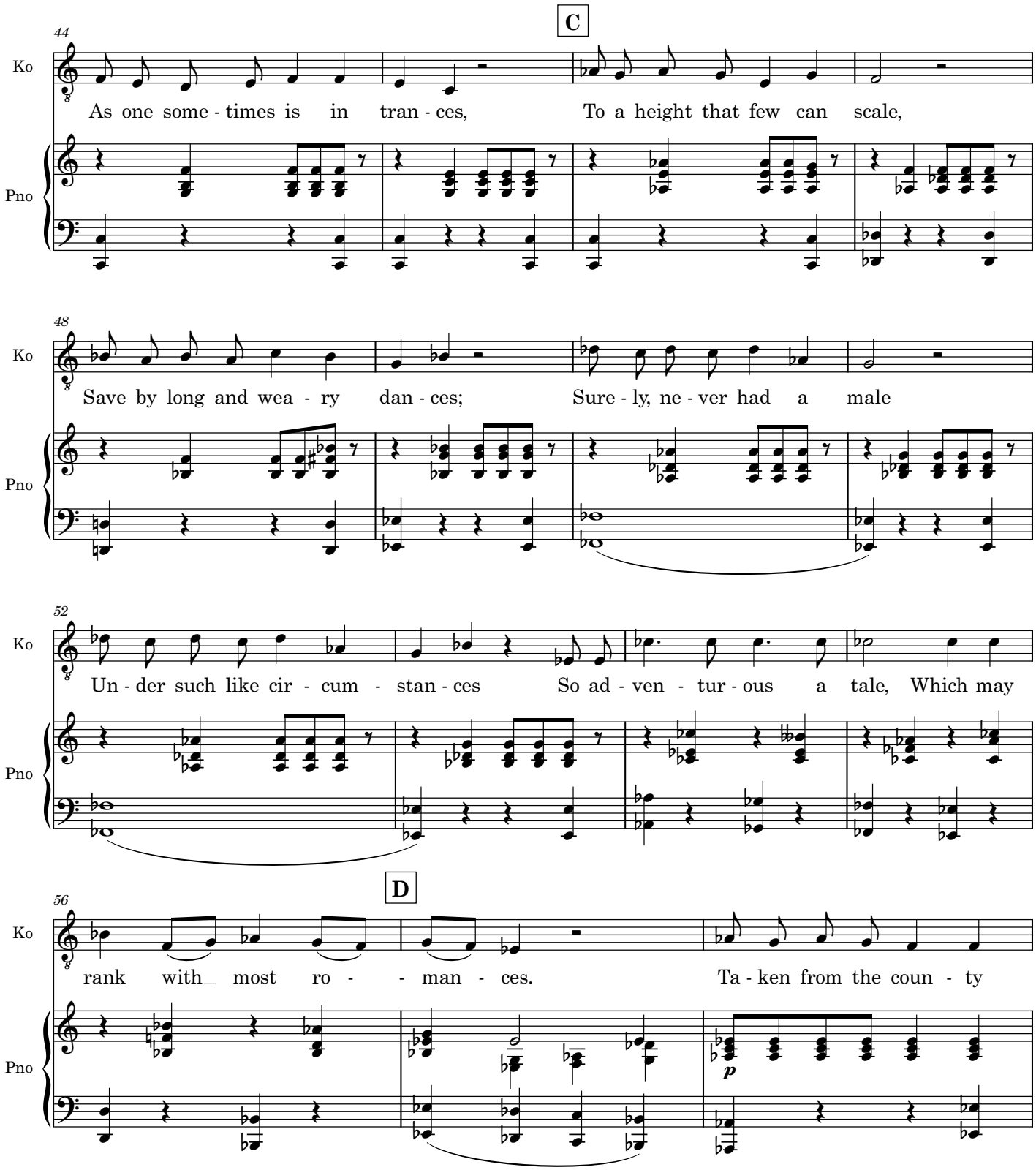
Arthur Sullivan

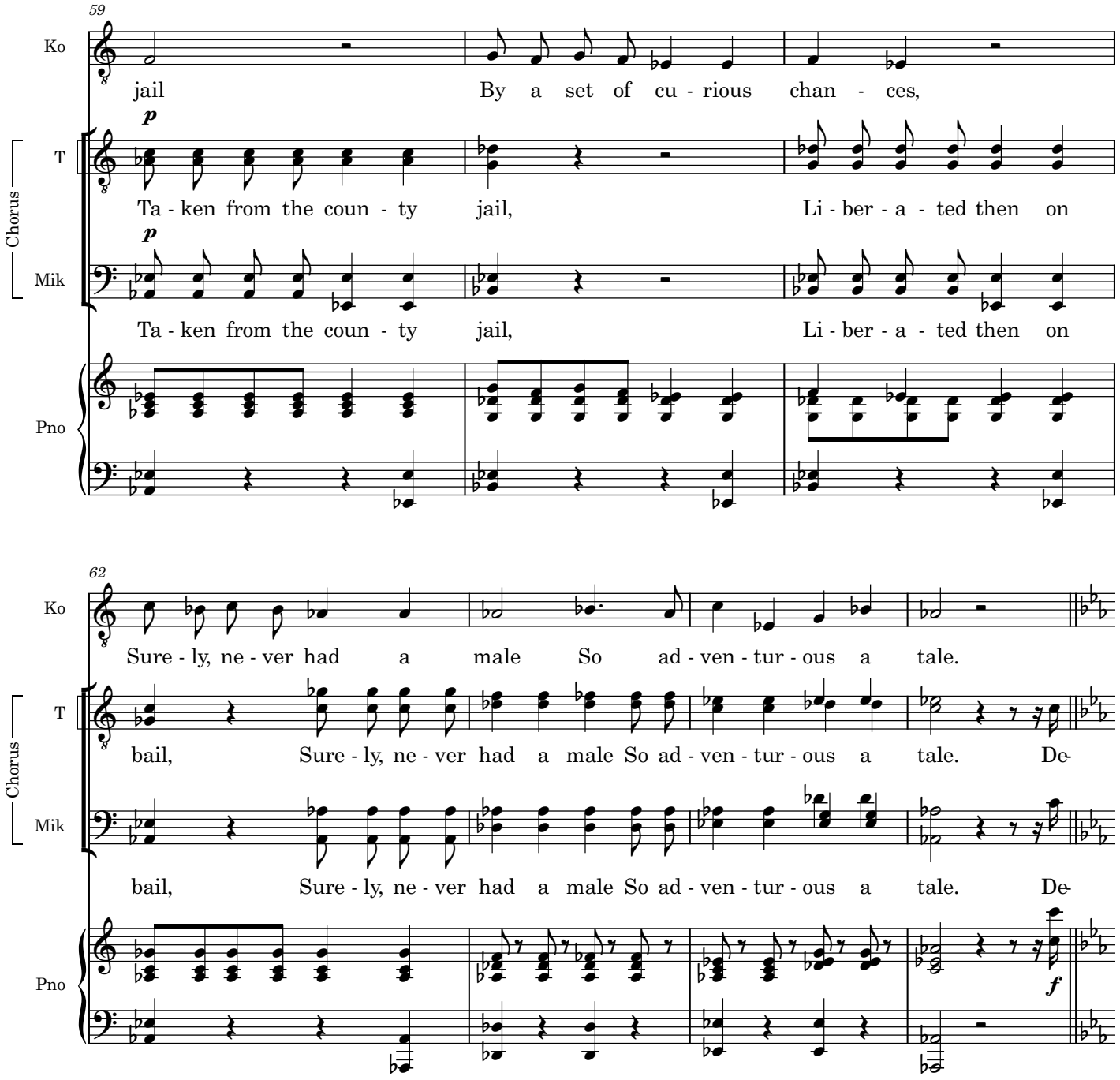


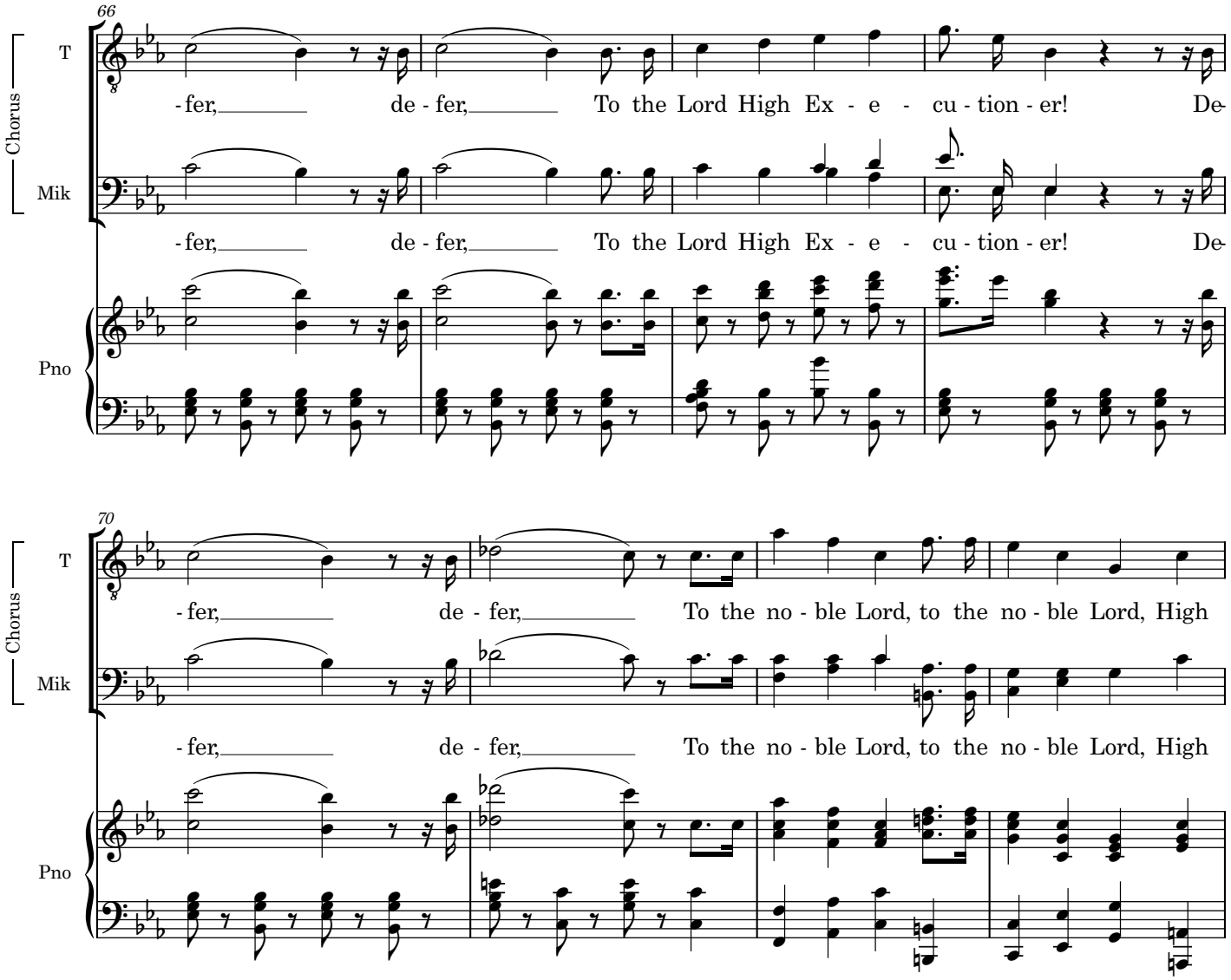

14
Chorus
T
Mik
Pno
Be - hold the Lord High Ex - e - - cu - tion - er! A
Be - hold the Lord High Ex - e - - cu - tion - er! A
17
per - son - age of no - ble rank and ti - tle— A dig - ni - fied and po - tent
per - son - age of no - ble rank and ti - tle— A dig - ni - fied and po - tent
20
A
of - fi - cer, Whose func - tions are par - tic - u - lar - ly vi - tal. De - fer, de-
of - fi - cer, Whose func - tions are par - tic - u - lar - ly vi - tal. De - fer, de-

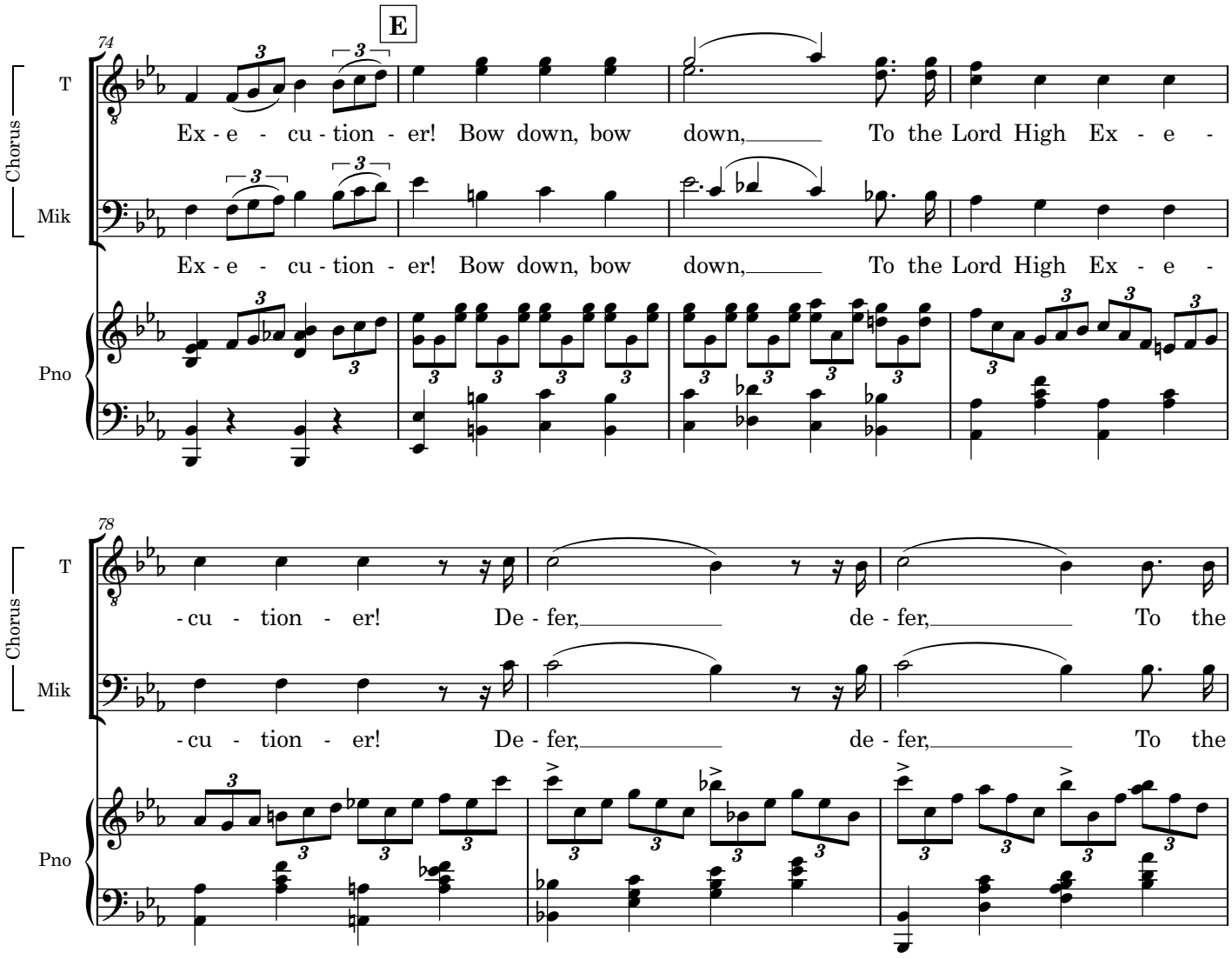

24
Chorus
T
Mik
Pno
- fer, To the Lord High Ex - e - cu - tion - er! De - fer, de-
- fer, To the Lord High Ex - e - cu - tion - er! De - fer, de-
28
Chorus
T
Mik
Pno
- fer, To the no - ble Lord, to the no - ble Lord, to the Lord High Ex - e -
- fer, To the no - ble Lord, to the no - ble Lord, to the Lord High Ex - e -

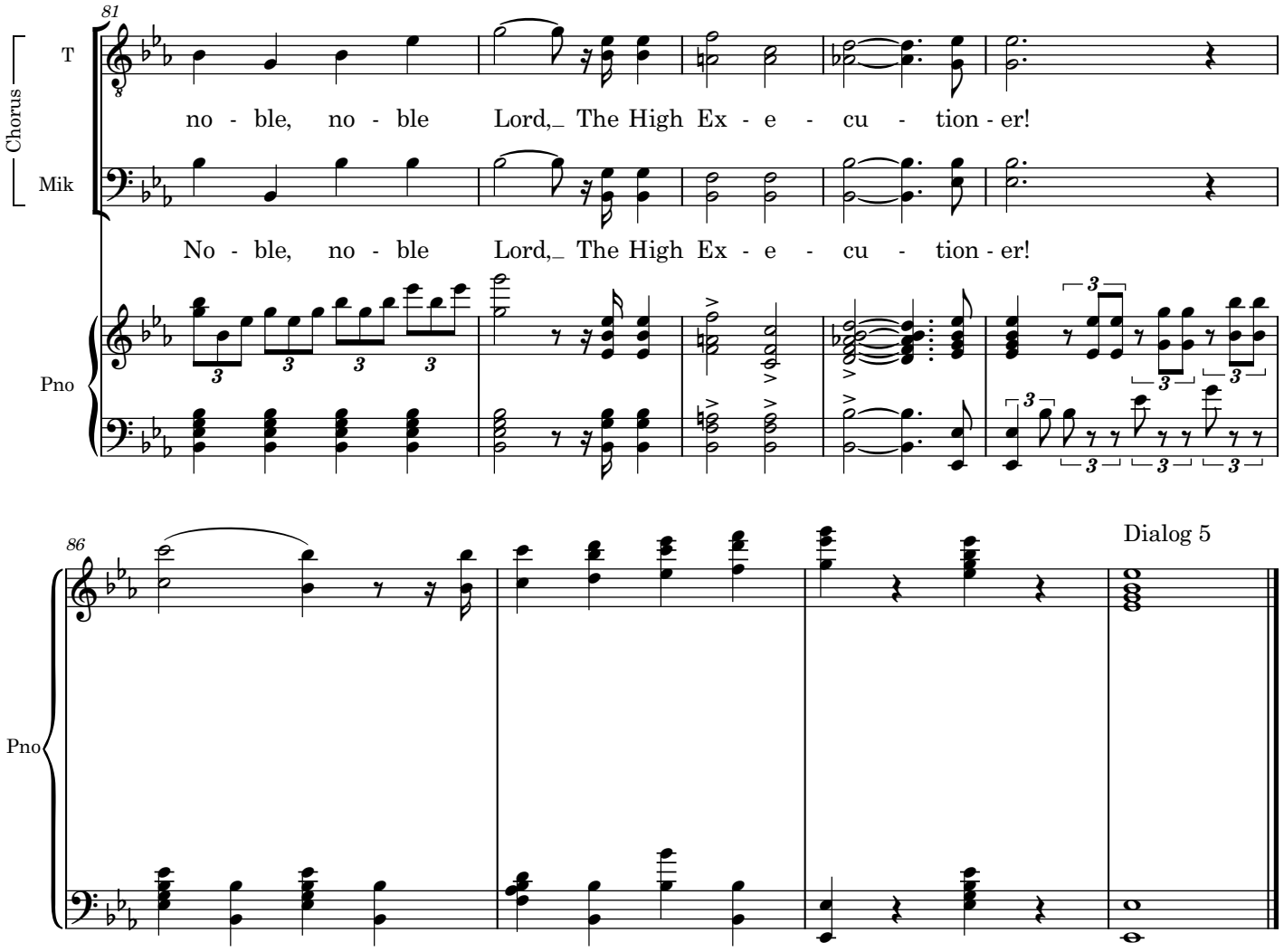

B
32
Ko
Ta - ken from the coun - ty jail
Chorus
T
- cu - tion - er!
Mik
- cu - tion - er!
Pno
p
36
Ko
By a set of cu - rious chan - ces, Lib - er - a - ted then on bail
Pno
40
Ko
On my own re - cog - ni - zan - ces; Waft - ed by a fav - 'ring gale
Pno


C
44
Ko
As one some - times is in tran - ces, To a height that few can scale,
Pno
48
Ko
Save by long and wea - ry dan - ces; Sure - ly, ne - ver had a male
Pno
52
Ko
Un - der such like cir - cum - stan - ces So ad - ven - tur - ous a tale, Which may
Pno
D
56
Ko
rank with_ most ro - - man - ces. Ta - ken from the coun - ty
Pno
p


59
Ko
jail
By a set of cu - rious chan - ces,
Chorus
T
p
Ta - ken from the coun - ty jail,
Li - ber - a - ted then on
Mik
p
Ta - ken from the coun - ty jail,
Li - ber - a - ted then on
Pno
62
Ko
Sure - ly, ne - ver had a male So ad - ven - tur - ous a tale.
Chorus
T
bail, Sure - ly, ne - ver had a male So ad - ven - tur - ous a tale. De-
Mik
bail, Sure - ly, ne - ver had a male So ad - ven - tur - ous a tale. De-
Pno
f


66
Chorus
T
Mik
Pno
-fer, de - fer, To the Lord High Ex - e - cu - tion - er! De-
-fer, de - fer, To the Lord High Ex - e - cu - tion - er! De-
70
Chorus
T
Mik
Pno
-fer, de - fer, To the no - ble Lord, to the no - ble Lord, High
-fer, de - fer, To the no - ble Lord, to the no - ble Lord, High


E
74
Chorus
T
Mik
Pno
Ex - e - cu - tion - er! Bow down, bow down, To the Lord High Ex - e -
Ex - e - cu - tion - er! Bow down, bow down, To the Lord High Ex - e -
78
Chorus
T
Mik
Pno
-cu - tion - er! De - fer, de - fer, To the
-cu - tion - er! De - fer, de - fer, To the



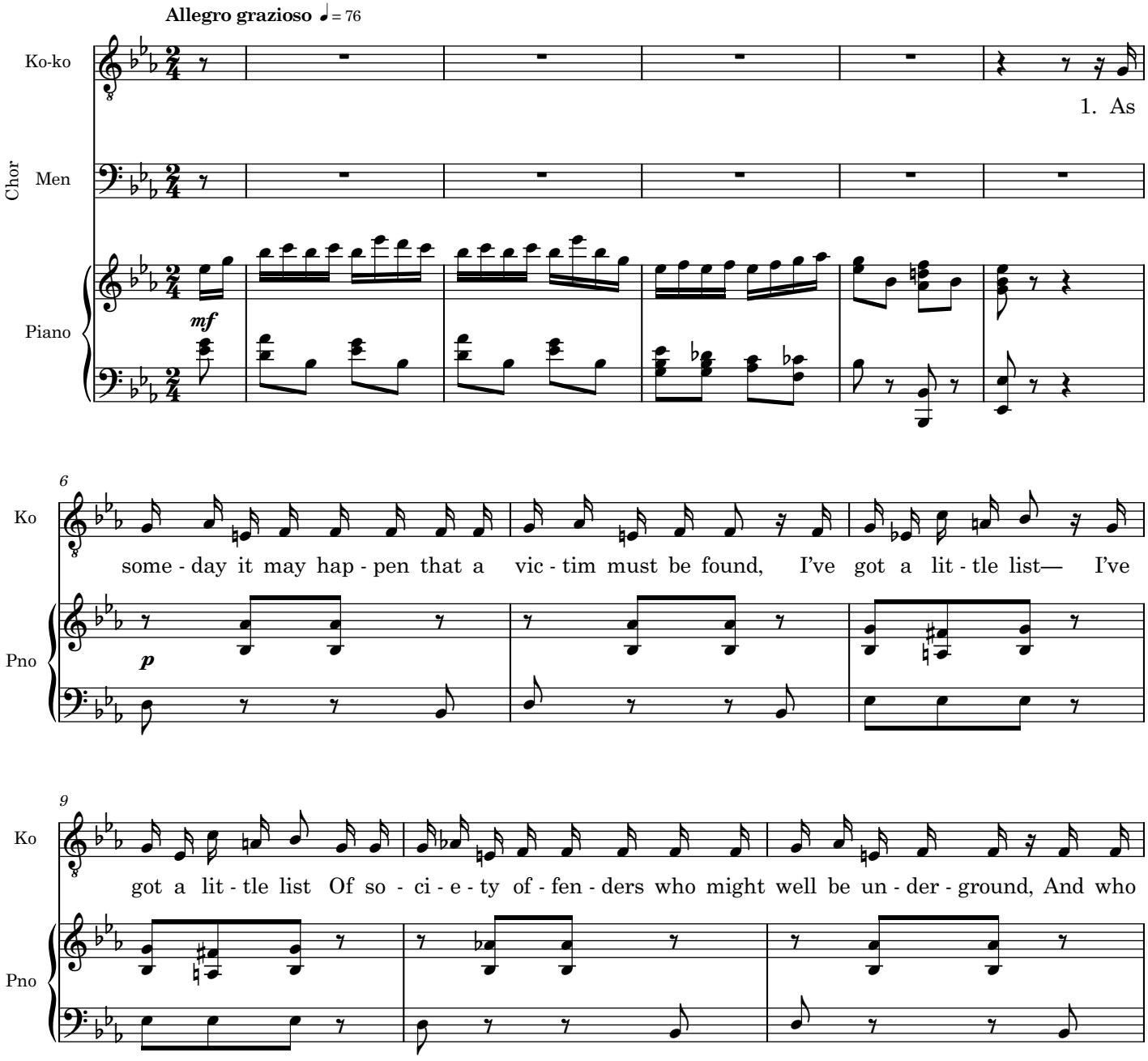
Ko: Gentlemen, I'm much touched by this reception. I can only trust that by strict attention to duty I shall ensure a continuance of those favours which it will ever be my study to deserve. If I should ever be called upon to act professionally, I am happy to think that there will be no difficulty in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

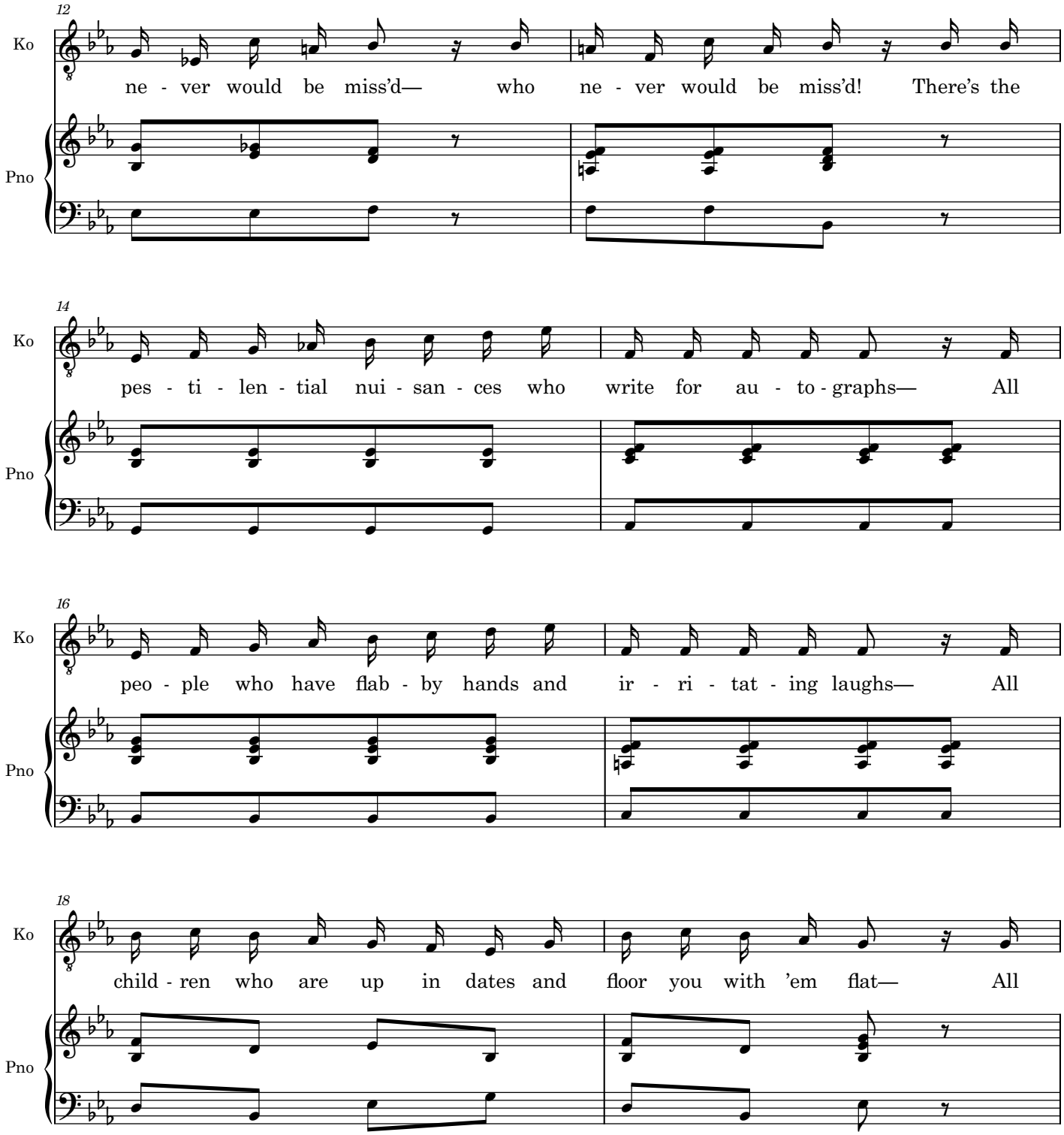
The Mikado
5a. As someday it may happen

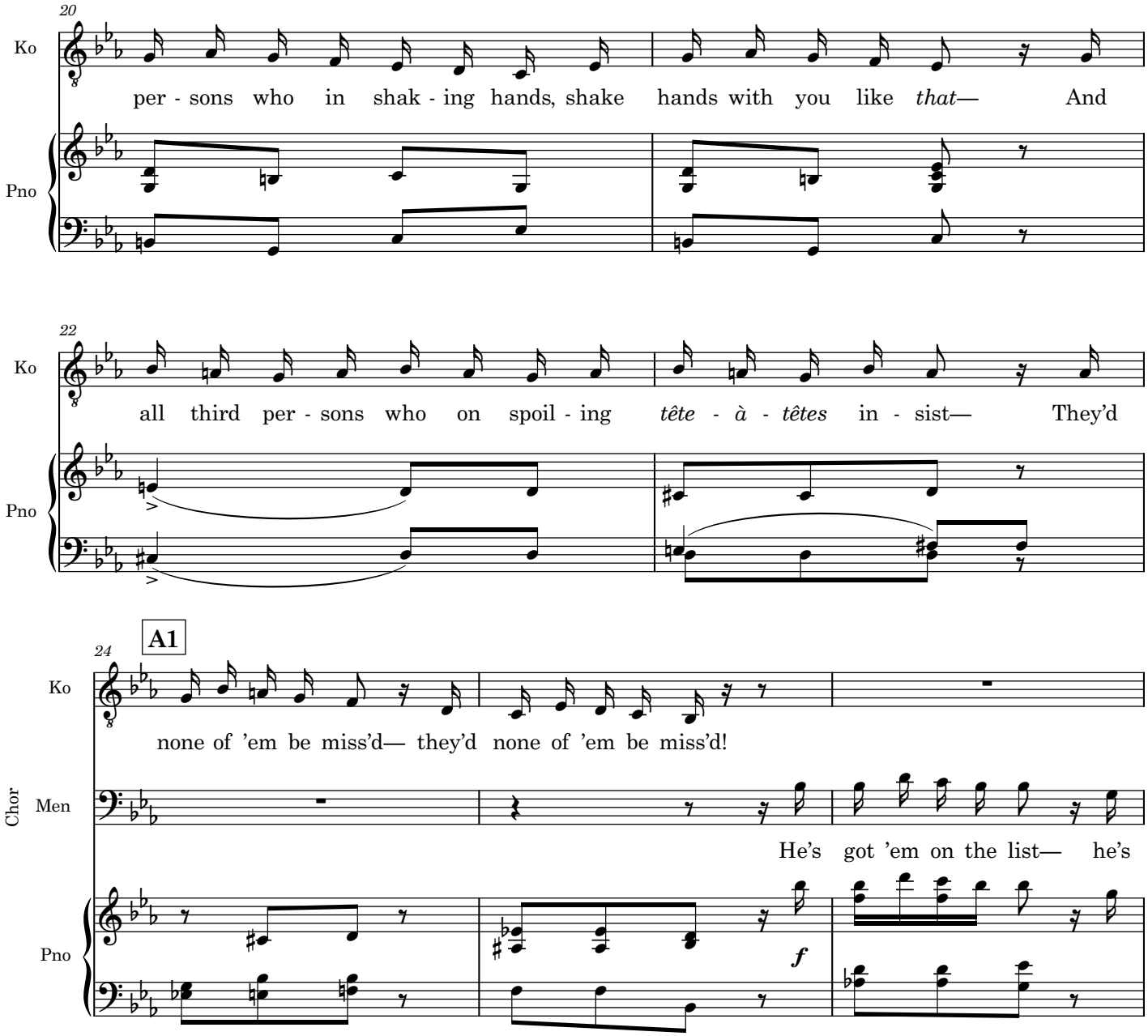
Ko-ko and Men

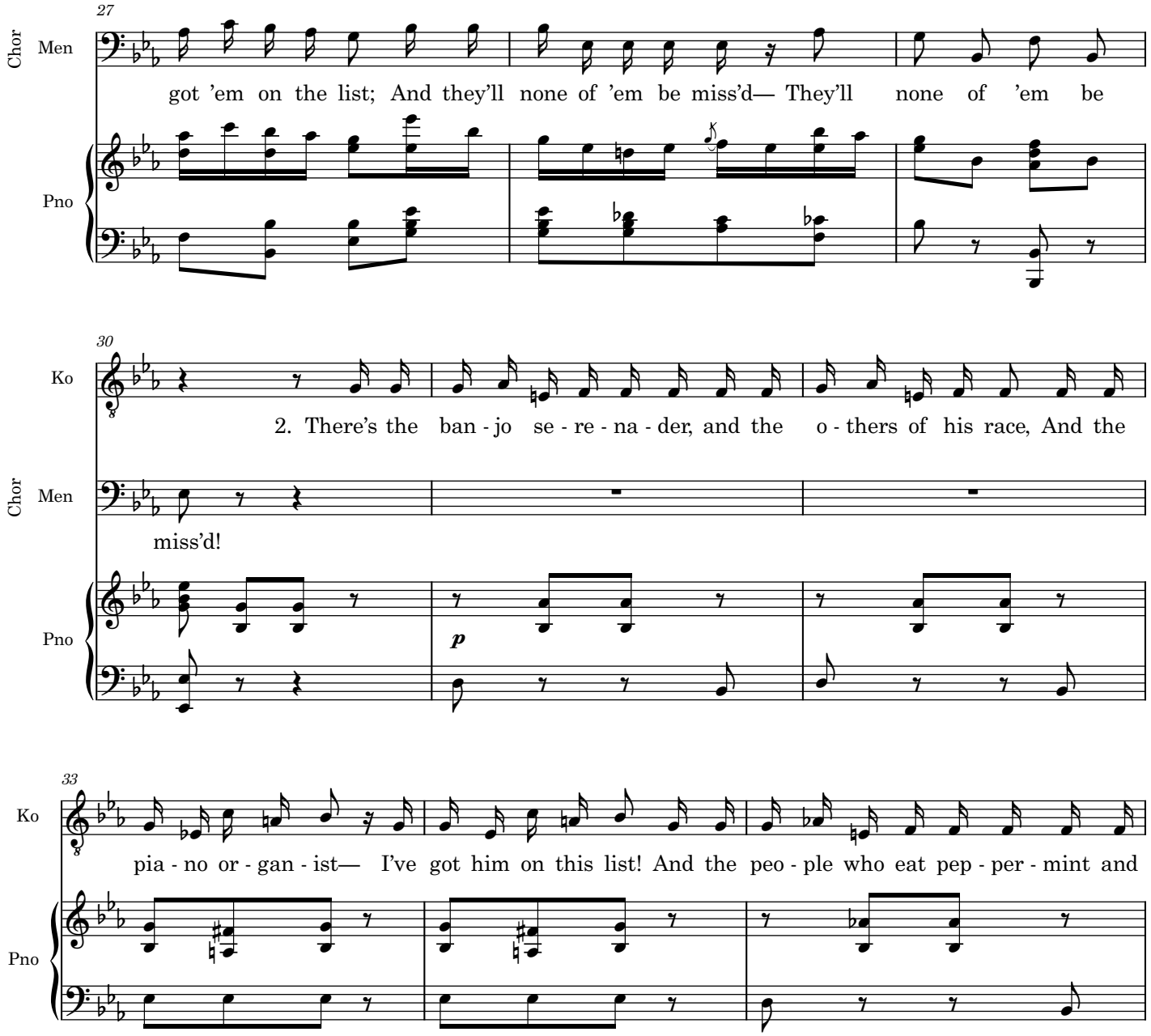
W S Gilbert

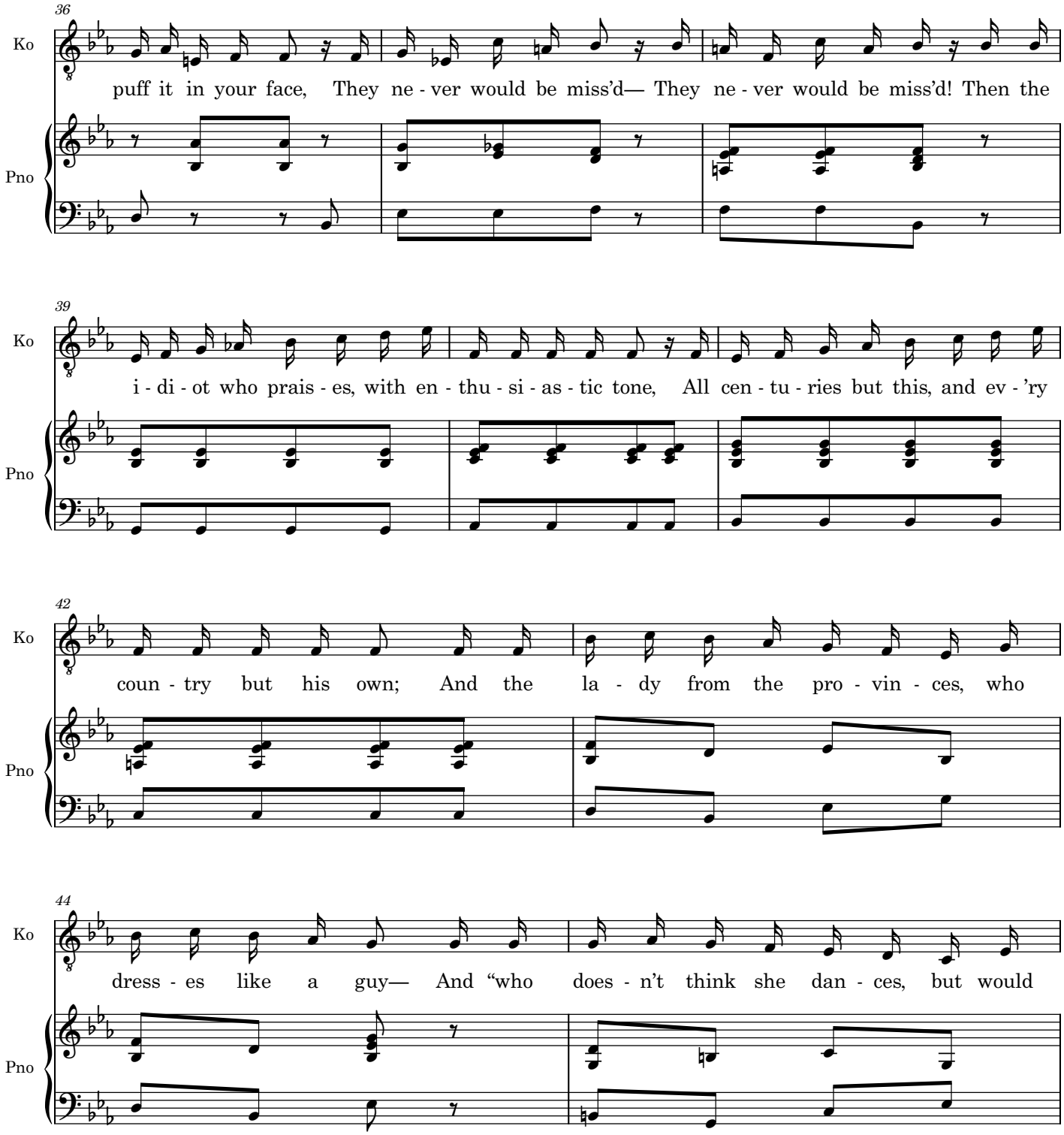
Arthur Sullivan

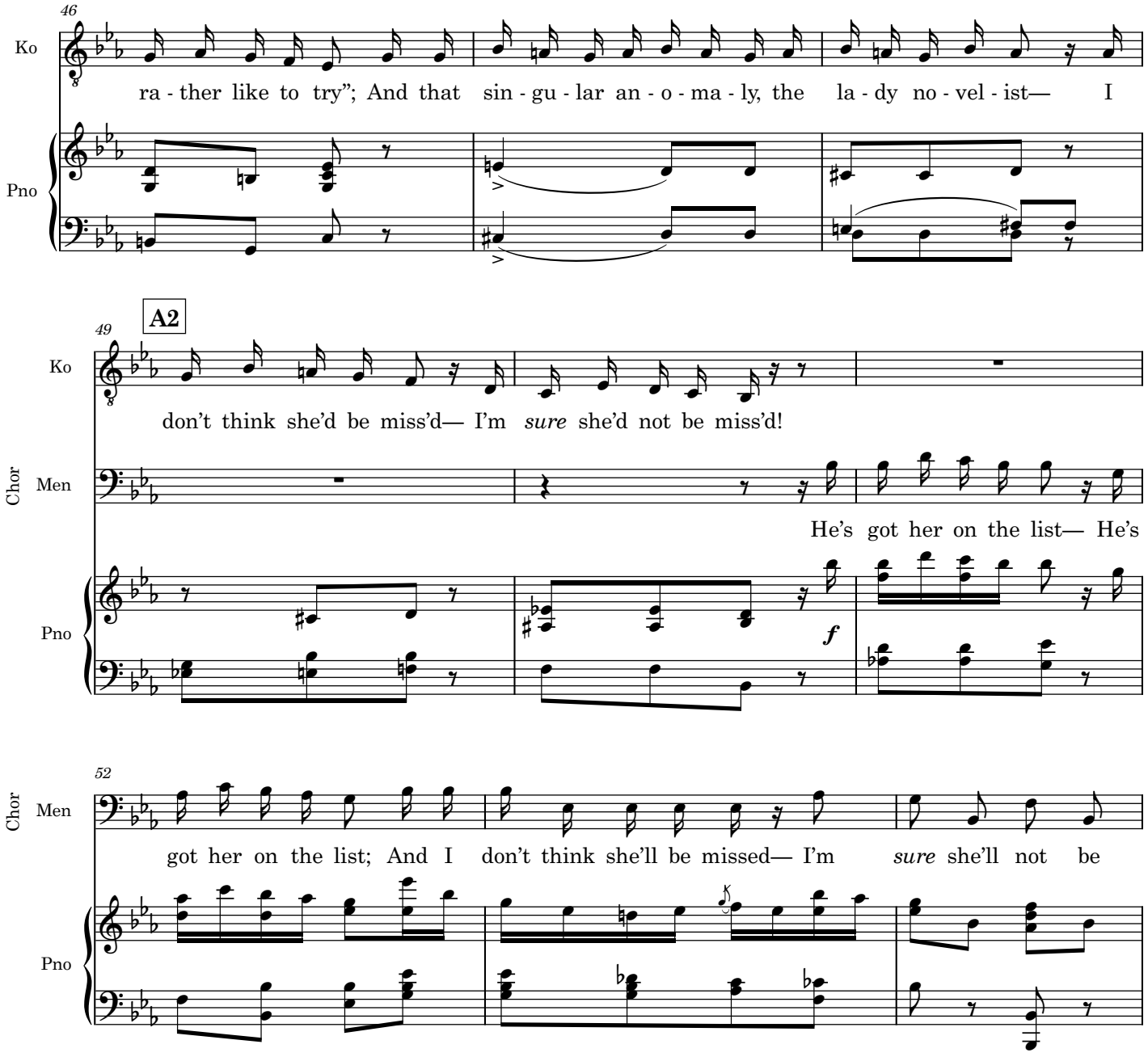


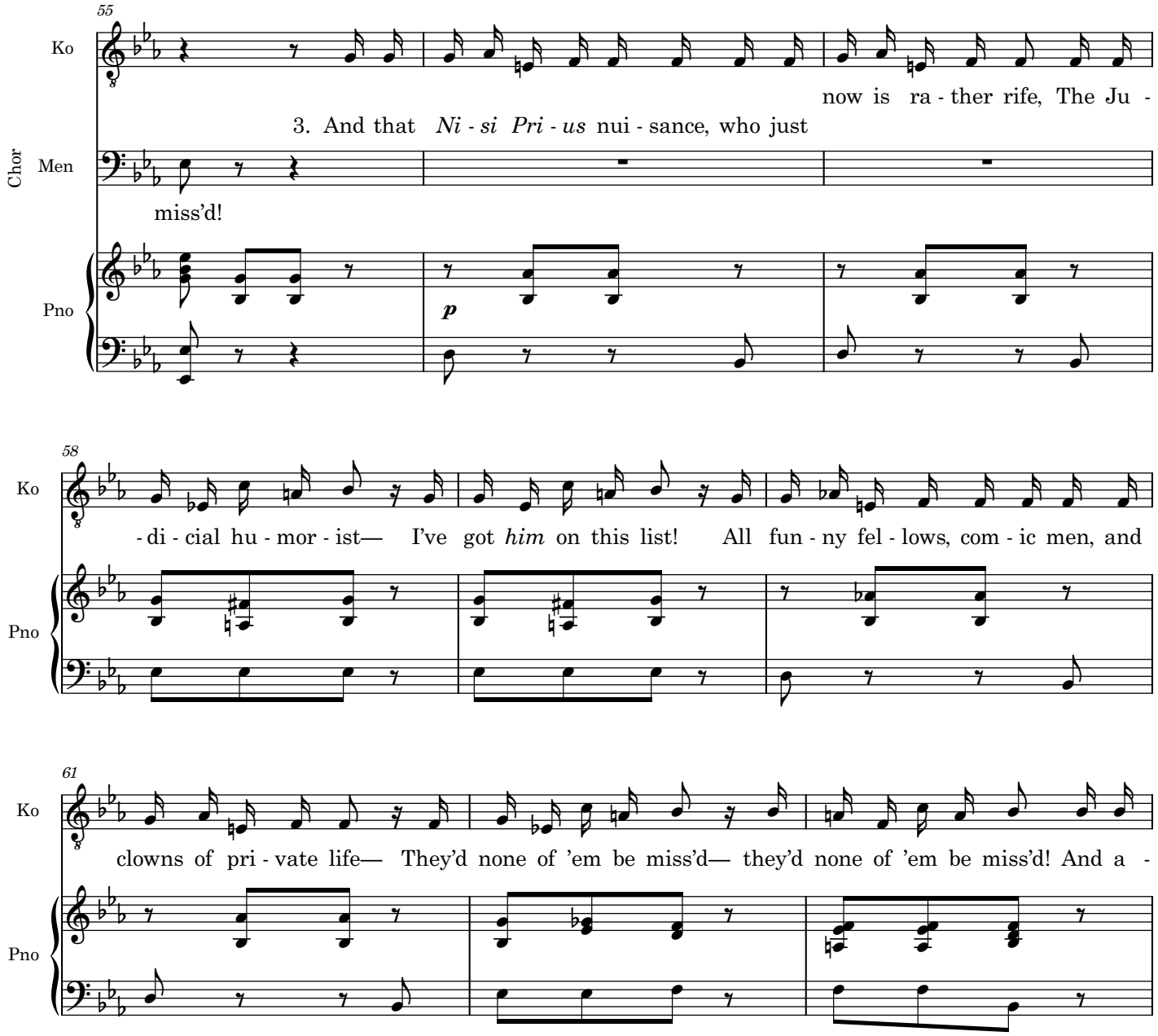

12
Ko
ne - ver would be miss'd— who ne - ver would be miss'd! There's the
Pno
14
Ko
pes - ti - len - tial nui - san - ces who write for au - to - graphs— All
Pno
16
Ko
peo - ple who have flab - by hands and ir - ri - tat - ing laughs— All
Pno
18
Ko
child - ren who are up in dates and floor you with 'em flat— All
Pno

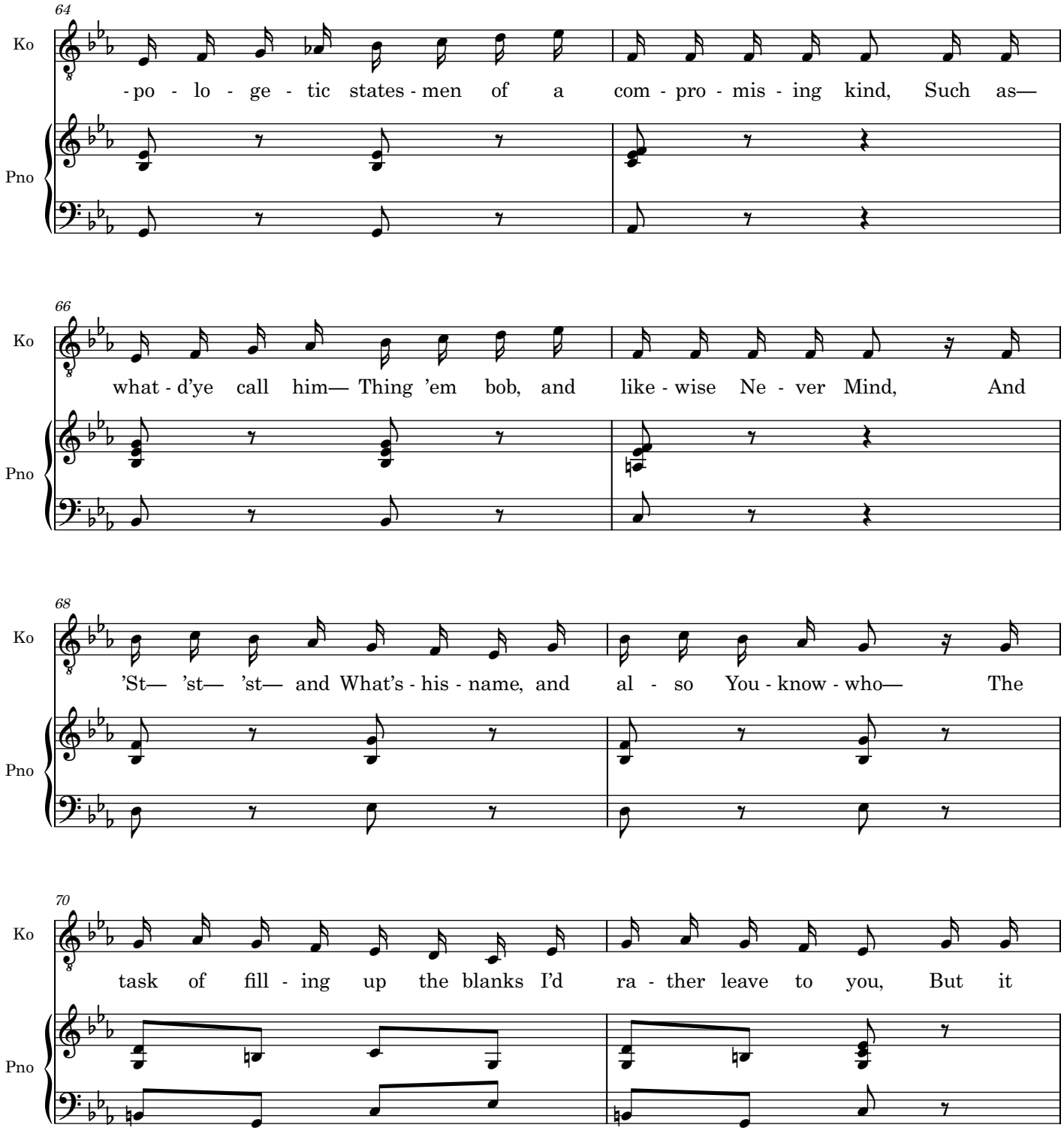

20
Ko
per - sons who in shak - ing hands, shake hands with you like *that*— And
Pno
22
Ko
all third per - sons who on spoil - ing *tête - à - têtes* in - sist— They'd
Pno
A1
24
Ko
none of 'em be miss'd— they'd none of 'em be miss'd!
Chor
Men
He's got 'em on the list— he's
Pno
f

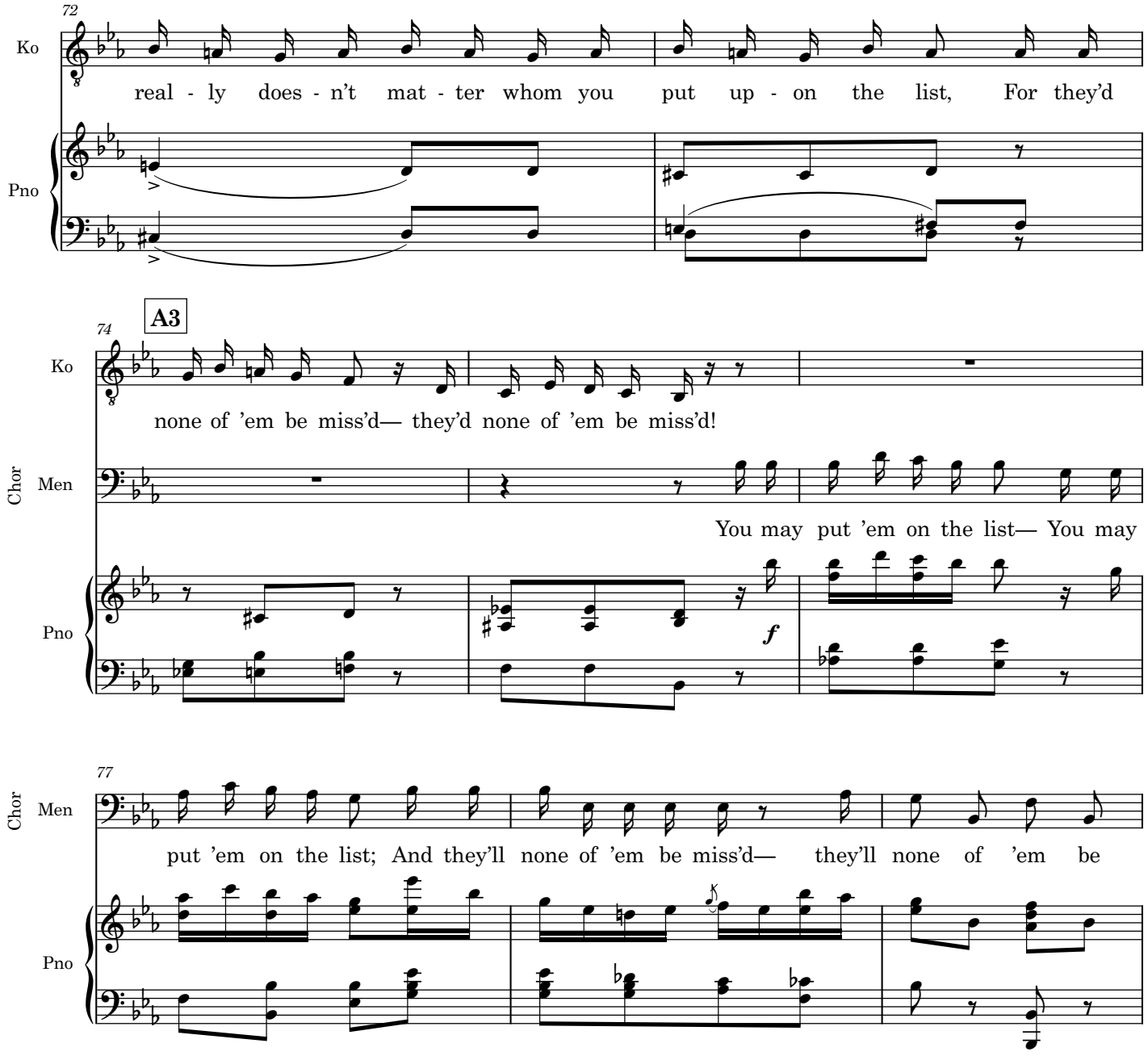

27
Chor
Men
got 'em on the list; And they'll none of 'em be miss'd— They'll none of 'em be
Pno
30
Ko
2. There's the ban - jo se - re - na - der, and the o - thers of his race, And the
Chor
Men
miss'd!
Pno
p
33
Ko
pia - no or - gan - ist— I've got him on this list! And the peo - ple who eat pep - per - mint and
Pno


36
Ko
puff it in your face, They ne - ver would be miss'd— They ne - ver would be miss'd! Then the
Pno
39
Ko
i - di - ot who prais - es, with en - thu - si - as - tic tone, All cen - tu - ries but this, and ev - 'ry
Pno
42
Ko
coun - try but his own; And the la - dy from the pro - vin - ces, who
Pno
44
Ko
dress - es like a guy— And "who does - n't think she dan - ces, but would
Pno

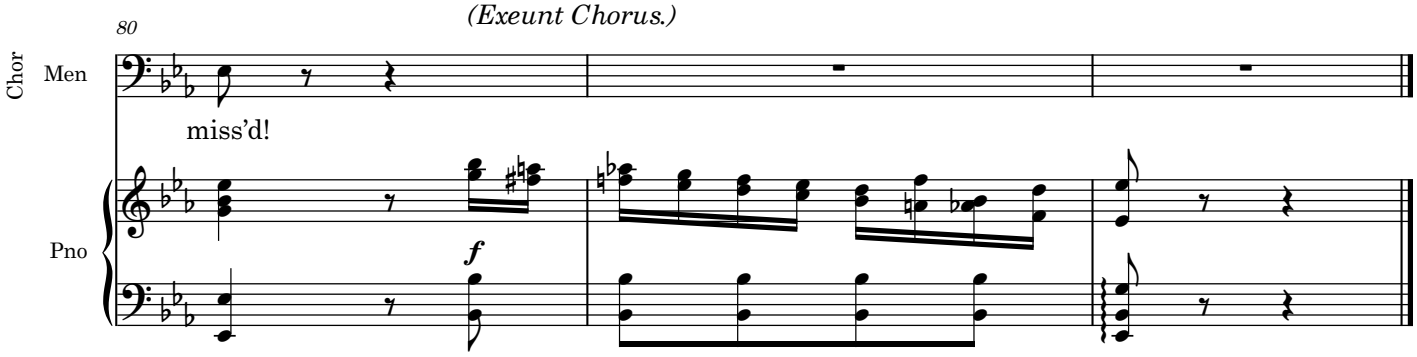

46
Ko
ra - ther like to try"; And that sin - gu - lar an - o - ma - ly, the la - dy no - vel - ist— I
Pno
49
A2
Ko
don't think she'd be miss'd— I'm *sure* she'd not be miss'd!
Chor
Men
He's got her on the list— He's
Pno
f
52
Chor
Men
got her on the list; And I don't think she'll be missed— I'm *sure* she'll not be
Pno


55
Ko
now is ra - ther rife, The Ju -
3. And that Ni - si Pri - us nui - sance, who just
Chor
Men
miss'd!
Pno
p
58
Ko
- di - cial hu - mor - ist— I've got him on this list! All fun - ny fel - lows, com - ic men, and
Pno
61
Ko
clowns of pri - vate life— They'd none of 'em be miss'd— they'd none of 'em be miss'd! And a -
Pno


64
Ko
-po - lo - ge - tic states - men of a com - pro - mis - ing kind, Such as—
Pno
66
Ko
what - d'ye call him— Thing 'em bob, and like - wise Ne - ver Mind, And
Pno
68
Ko
'St— 'st— 'st— and What's - his - name, and al - so You - know - who— The
Pno
70
Ko
task of fill - ing up the blanks I'd ra - ther leave to you, But it
Pno


72
Ko
real - ly does - n't mat - ter whom you put up - on the list, For they'd
Pno
A3
74
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
Pno
f
77
Chor
Men
put 'em on the list; And they'll none of 'em be miss'd— they'll none of 'em be
Pno

Dialog 5a



Dialog after 5a

(*Enter* POOH-BAH.)

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

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

KO. Suppose we say as Private Secretary.

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

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

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

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

POOH. As Private Secretary.

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

POOH. As Chancellor of the Exchequer.

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

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

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

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

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

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

KO. That's extremely awkward.

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

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

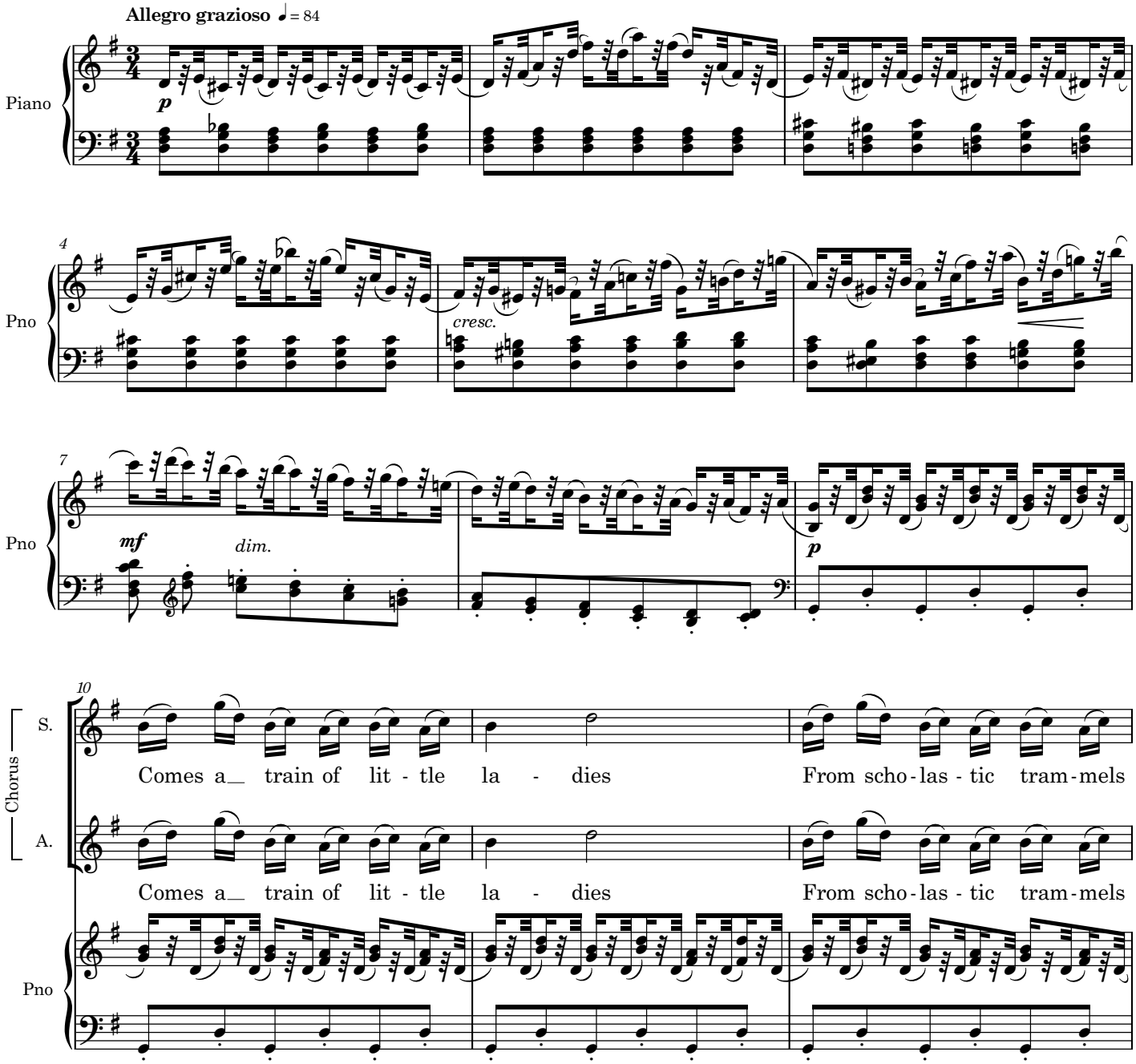
POOH. No money – no grovel!

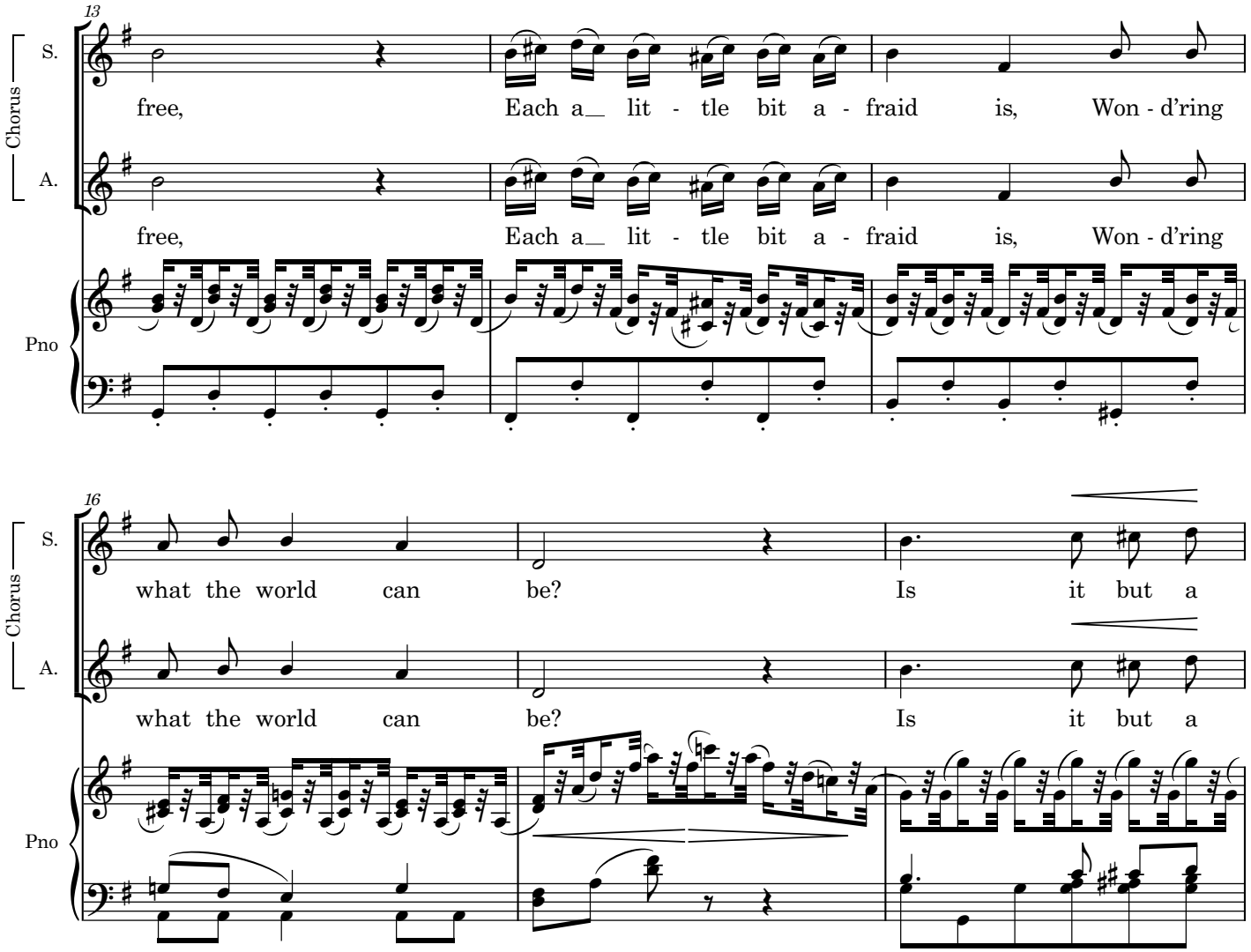
The Mikado
6. Comes a train of little ladies

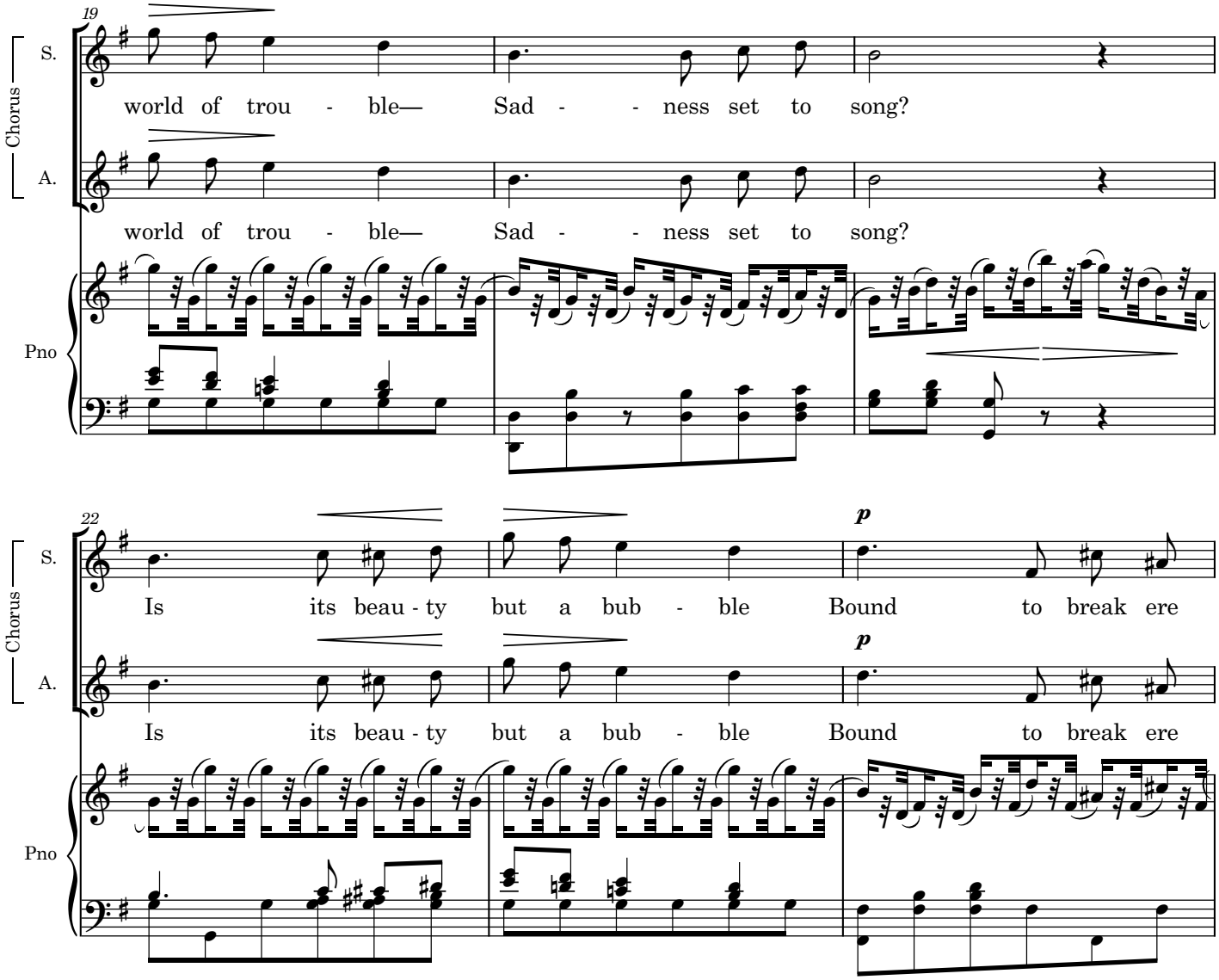
Chorus of girls

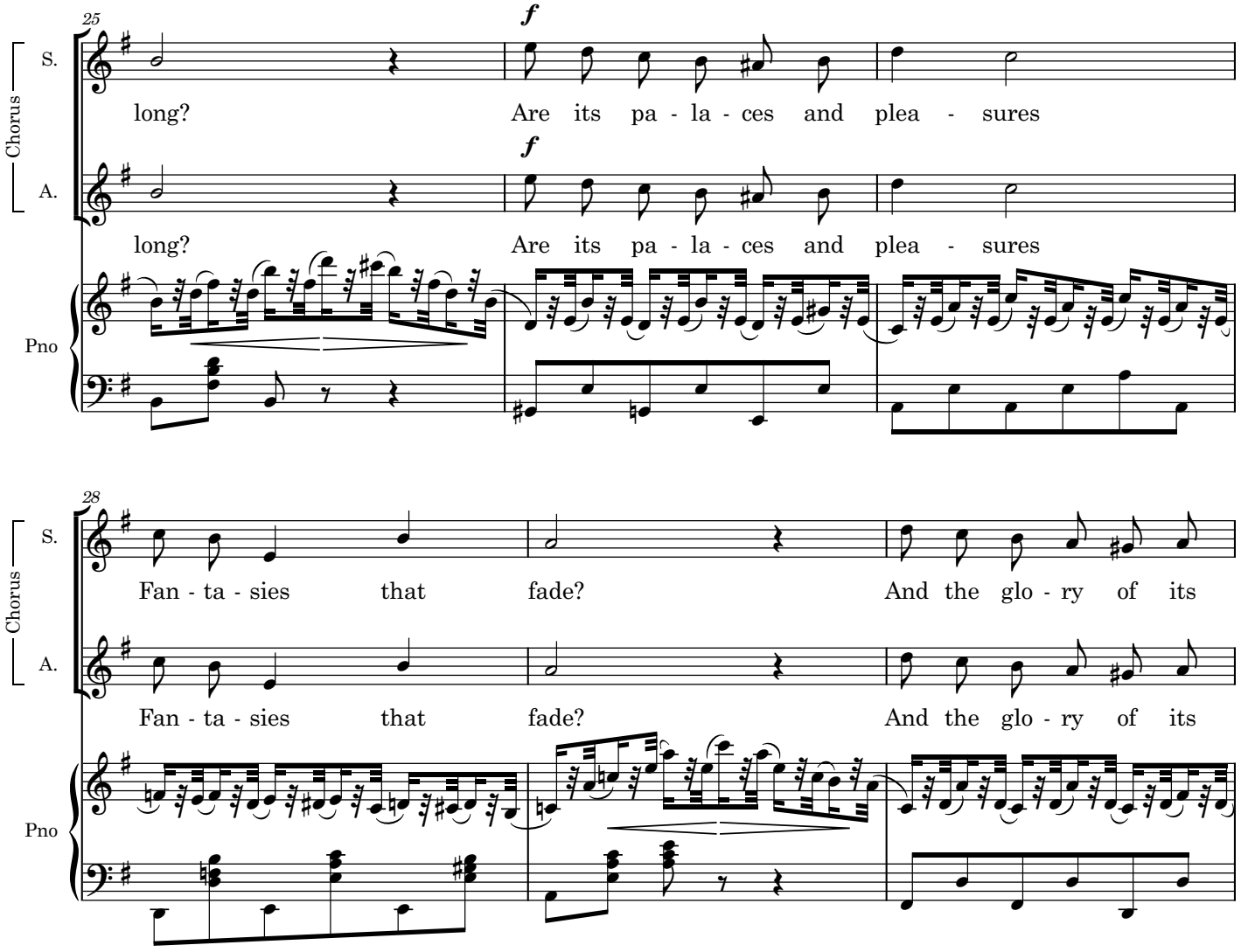
W S Gilbert

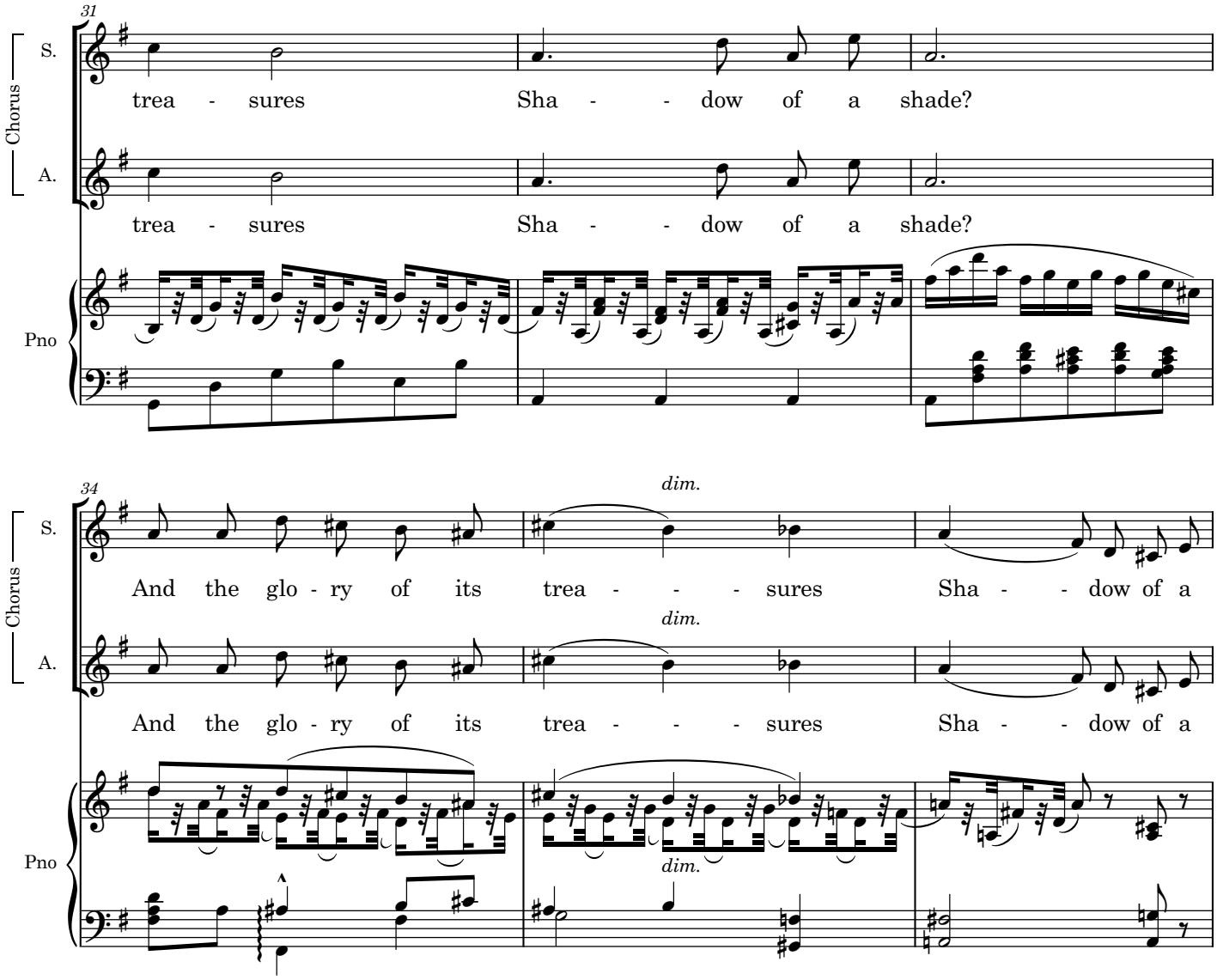
Arthur Sullivan

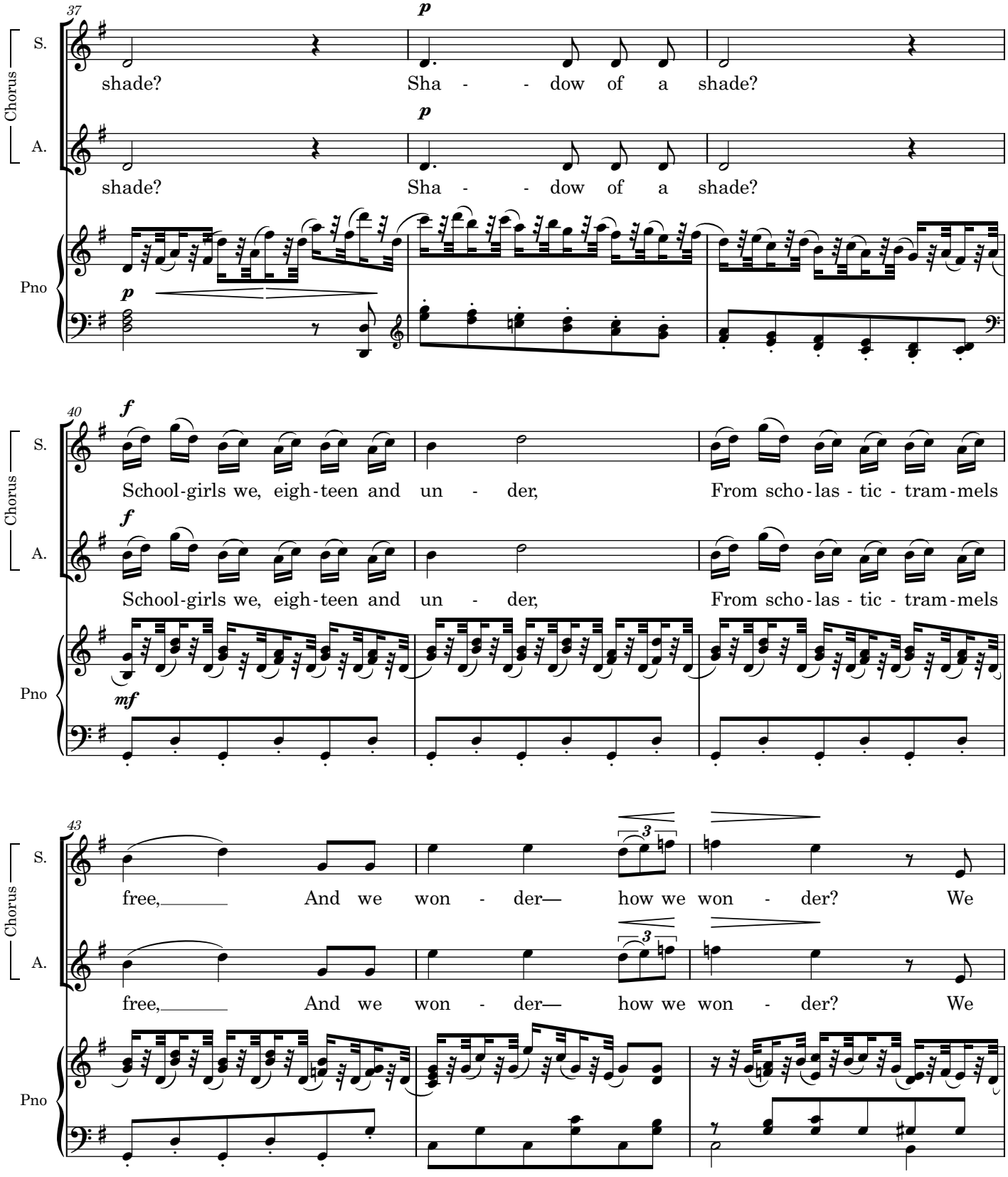


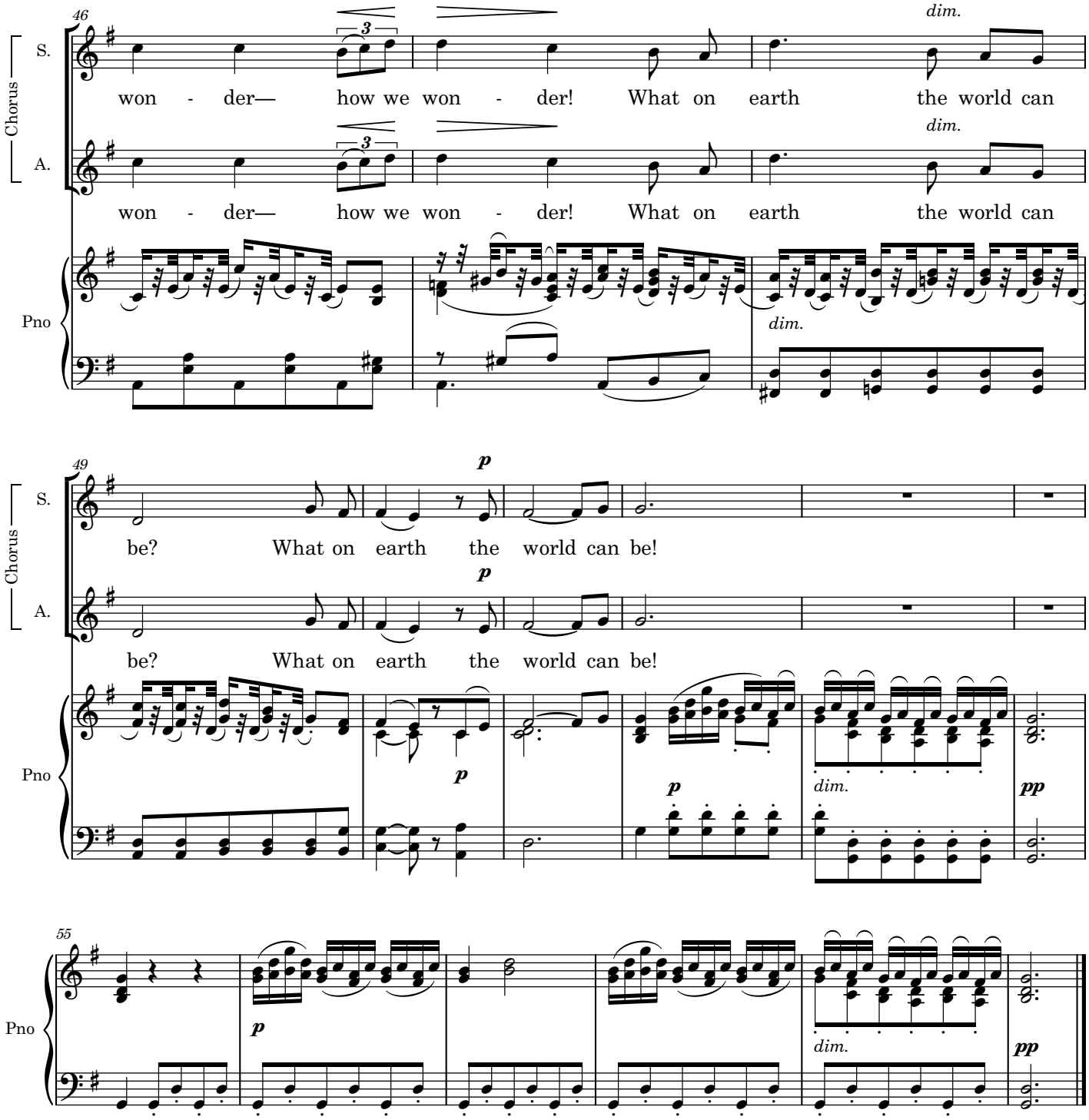

13
Chorus
S.
A.
Pno
free, Each a_ lit - tle bit a - fraid is, Won - d'ring
free, Each a_ lit - tle bit a - fraid is, Won - d'ring
16
Chorus
S.
A.
Pno
what the world can be? Is it but a
what the world can be? Is it but a


19
Chorus
S.
A.
world of trou - ble— Sad - - ness set to song?
world of trou - ble— Sad - - ness set to song?
Pno
22
Chorus
S.
A.
p
Is its beau - ty but a bub - ble Bound to break ere
p
Is its beau - ty but a bub - ble Bound to break ere
Pno


25
f
Chorus
S.
long? Are its pa - la - ces and plea - sures
A.
long? Are its pa - la - ces and plea - sures
Pno
28
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
Pno


31
Chorus
S.
A.
Pno
trea - sures Sha - - dow of a shade?
trea - sures Sha - - dow of a shade?
34
dim.
And the glo - ry of its trea - - - sures Sha - - dow of a
And the glo - ry of its trea - - - sures Sha - - dow of a
dim.
dim.


37
Chorus
S.
shade? Sha - - dow of a shade?
A.
shade? Sha - - dow of a shade?
Pno
40
S.
School-girls we, eigh-teen and un - der, From scho-las - tic - tram-mels
A.
School-girls we, eigh-teen and un - der, From scho-las - tic - tram-mels
Pno
43
S.
free, And we won - der— how we won - der? We
A.
free, And we won - der— how we won - der? We
Pno

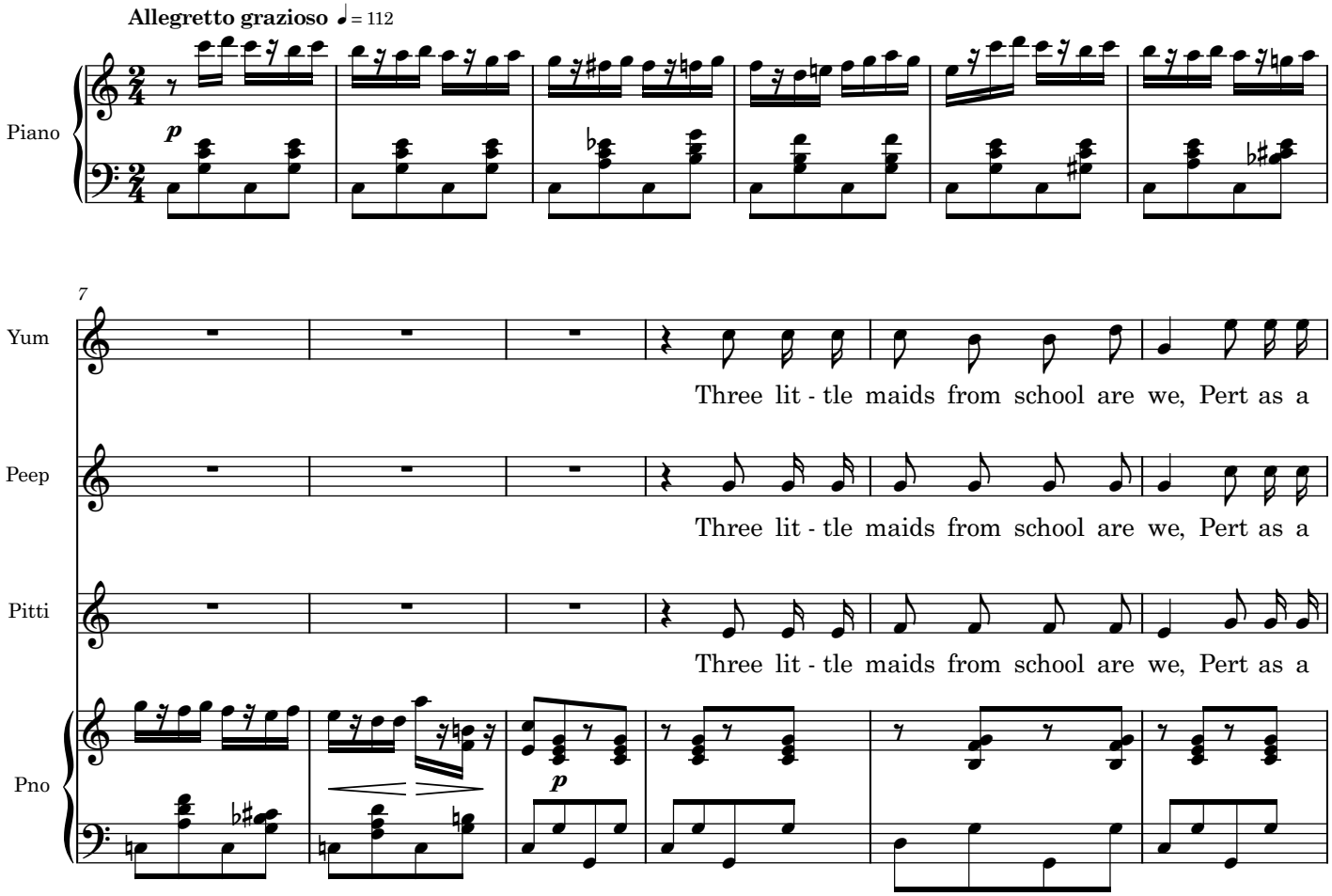

46
Chorus
S.
A.
won - der— how we won - der! What on earth the world can
dim.
Pno
49
be? What on earth the world can be!
p
55
pp

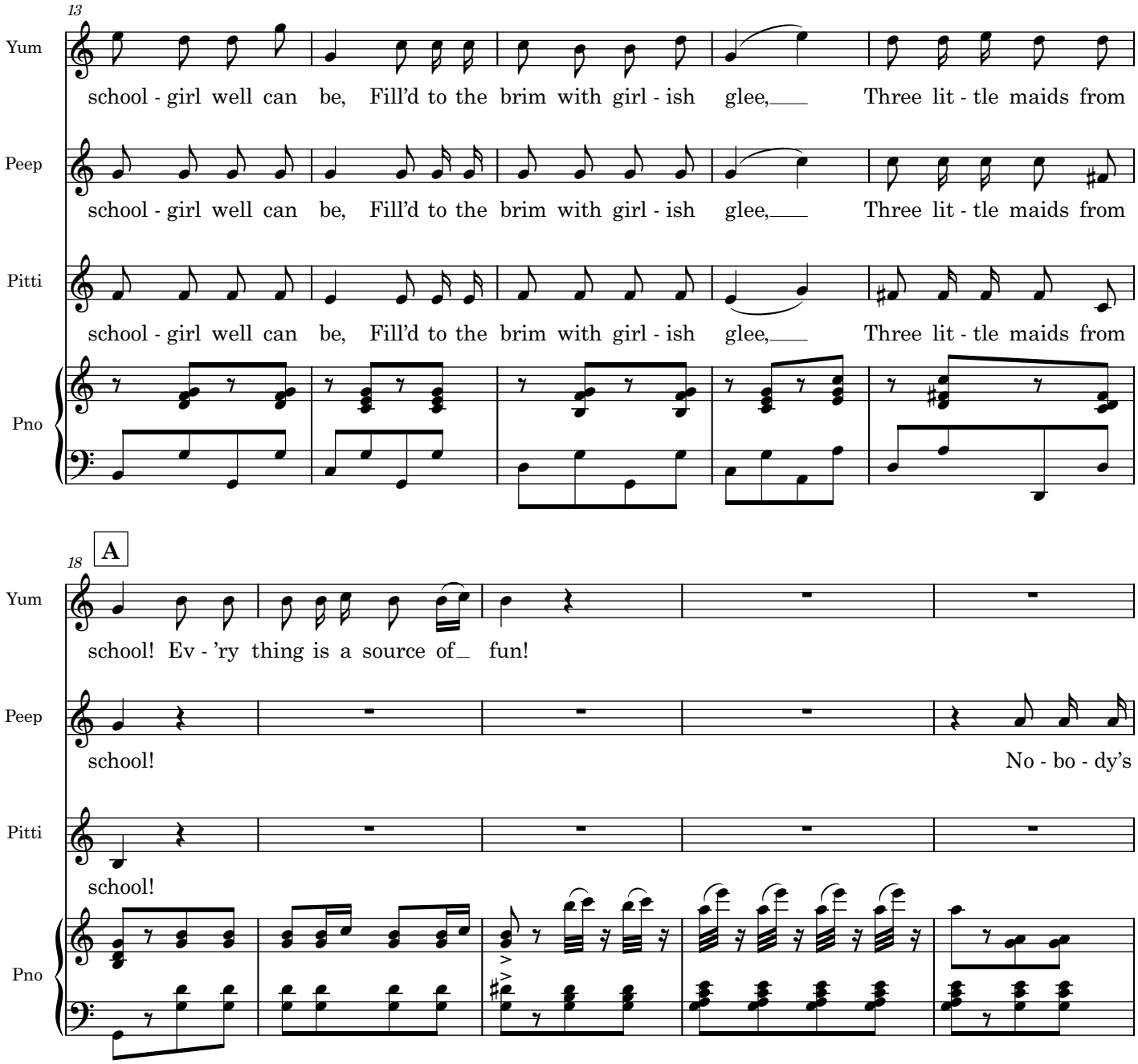
The Mikado
7. Three little maids from school

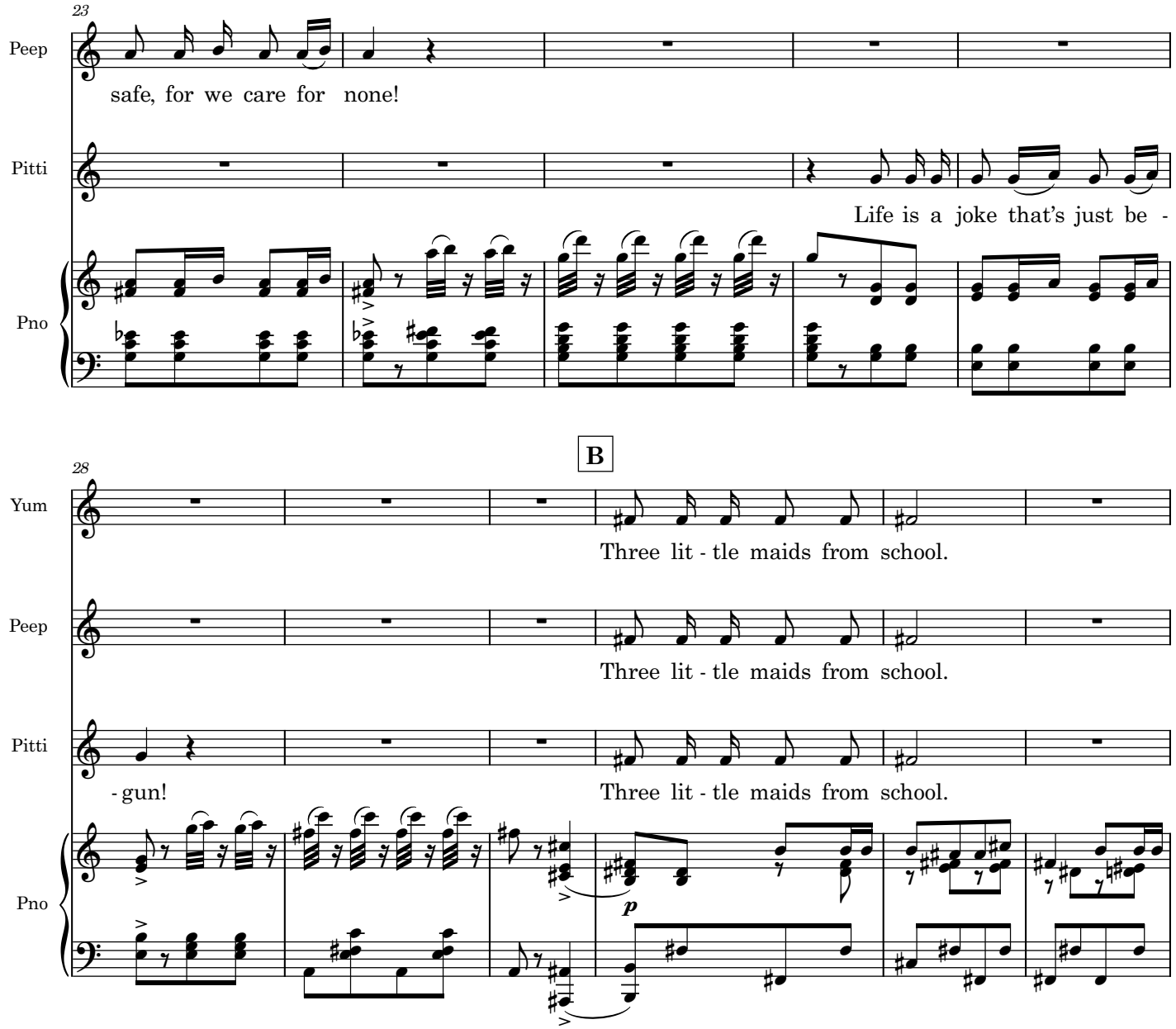
Yum-Yum, Pitti-Sing, Peep-Bo and Girls

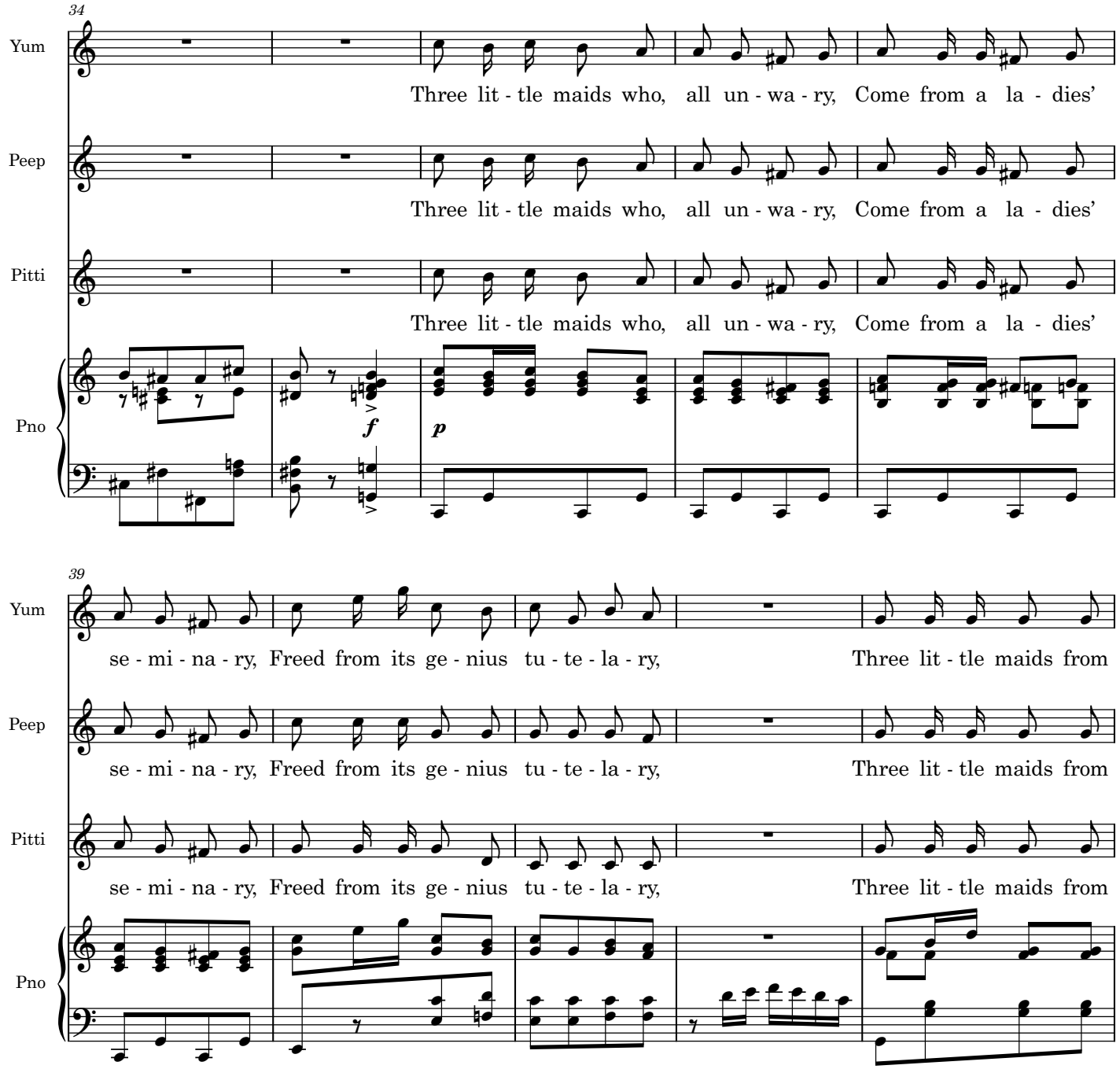
W S Gilbert

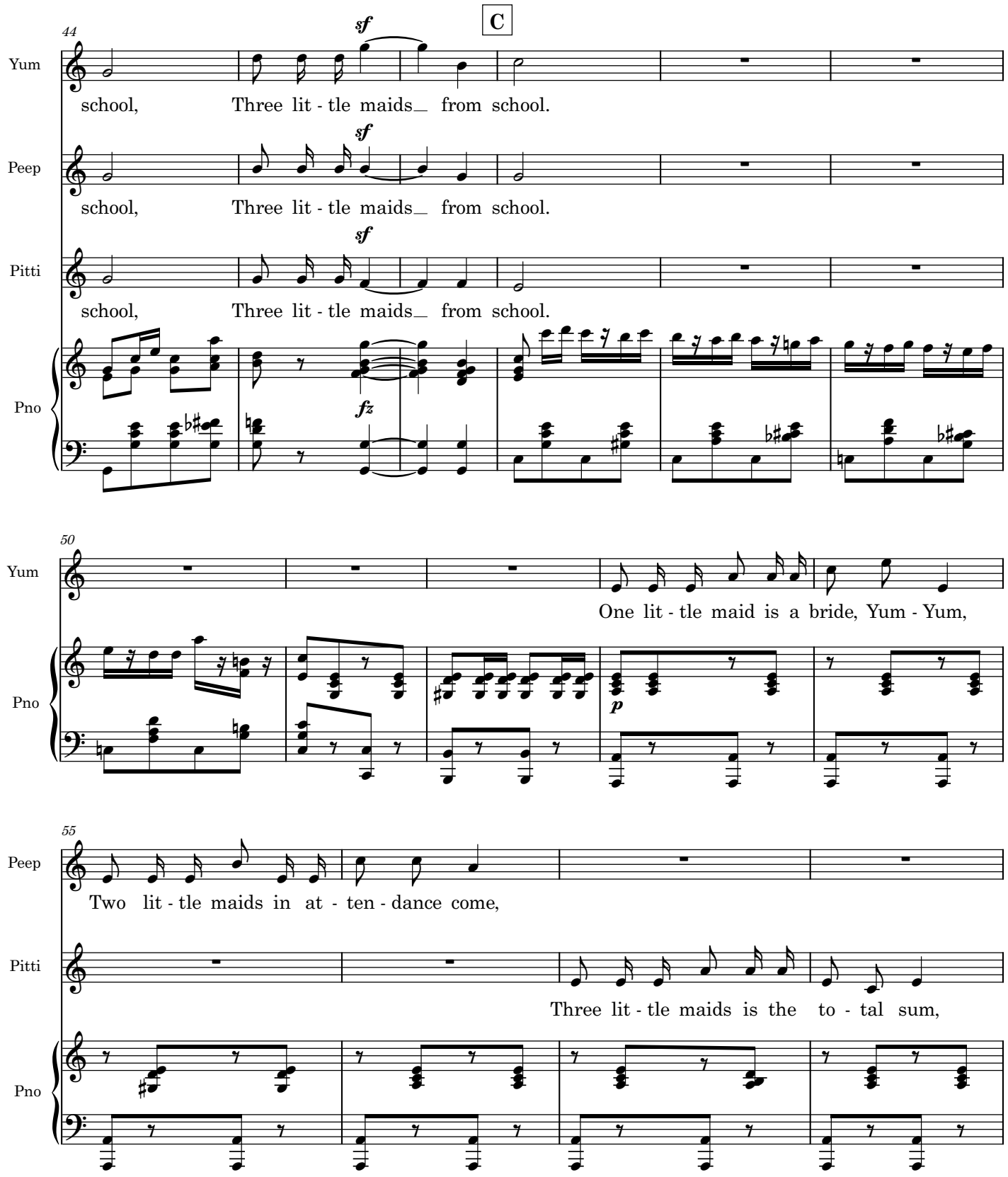
Arthur Sullivan

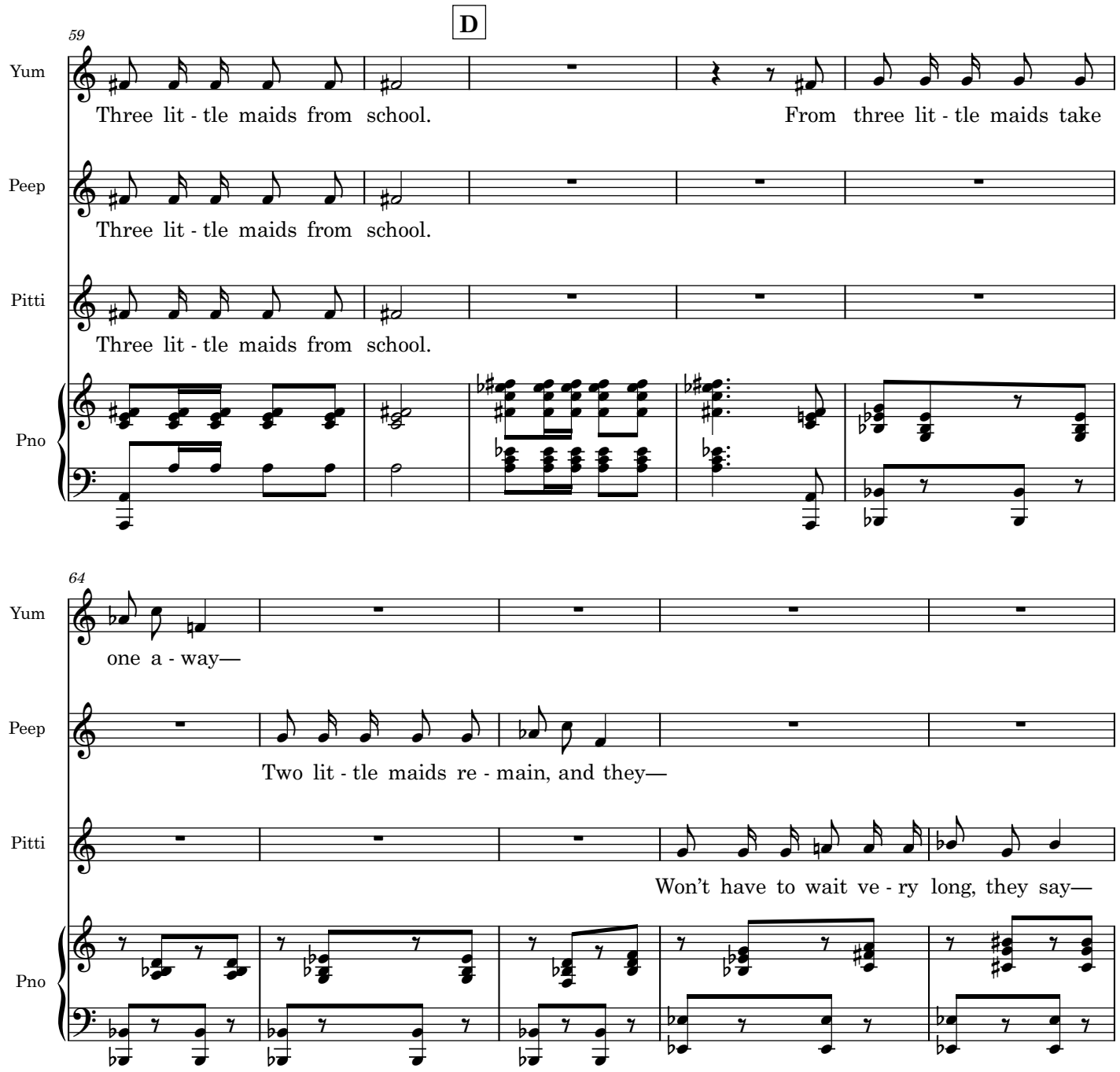


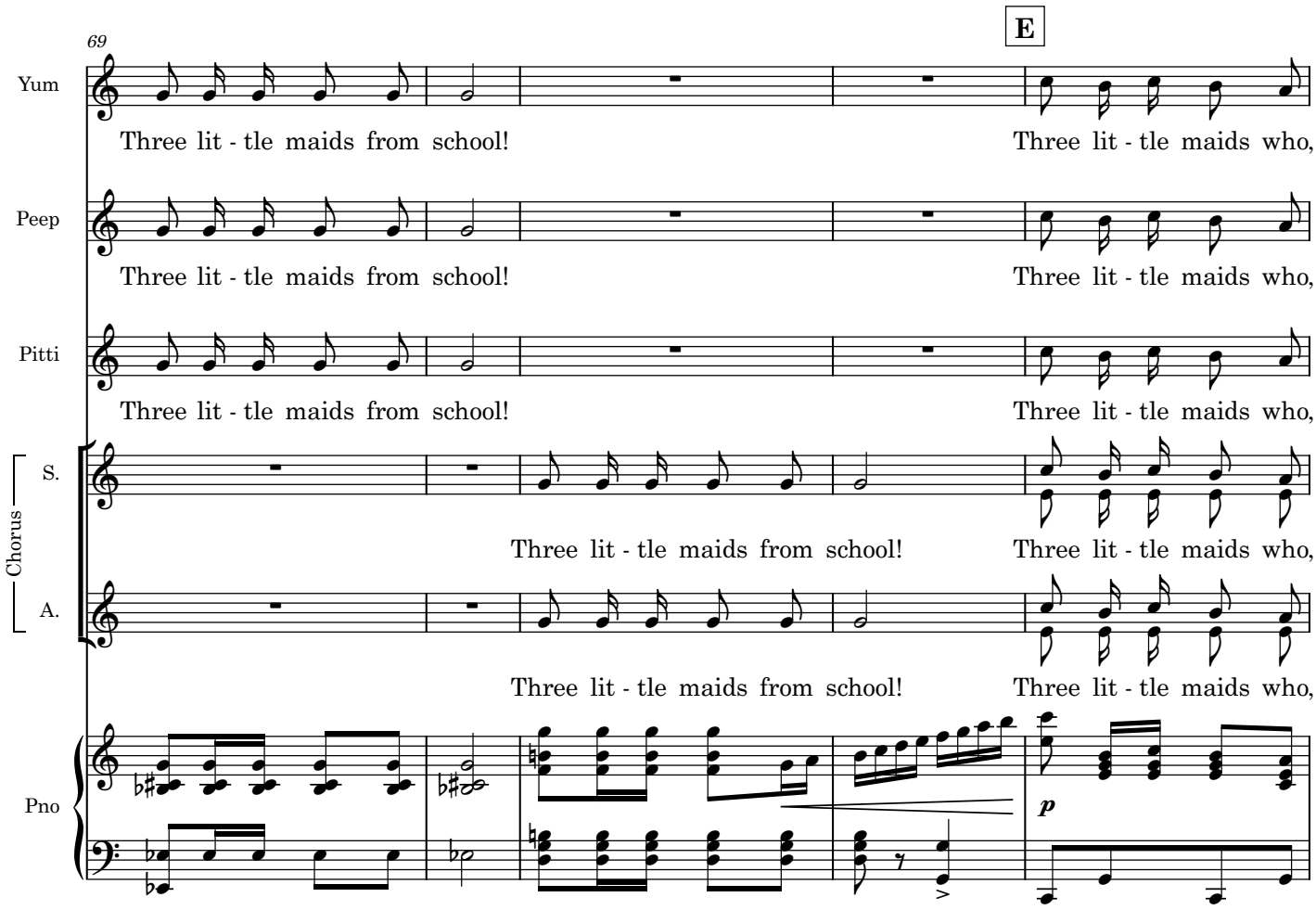

13
Yum
school - girl well can be, Fill'd to the brim with girl - ish glee, Three lit - tle maids from
Peep
school - girl well can be, Fill'd to the brim with girl - ish glee, Three lit - tle maids from
Pitti
school - girl well can be, Fill'd to the brim with girl - ish glee, Three lit - tle maids from
Pno
18
A
Yum
school! Ev - 'ry thing is a source of fun!
Peep
school! No - bo - dy's
Pitti
school!
Pno

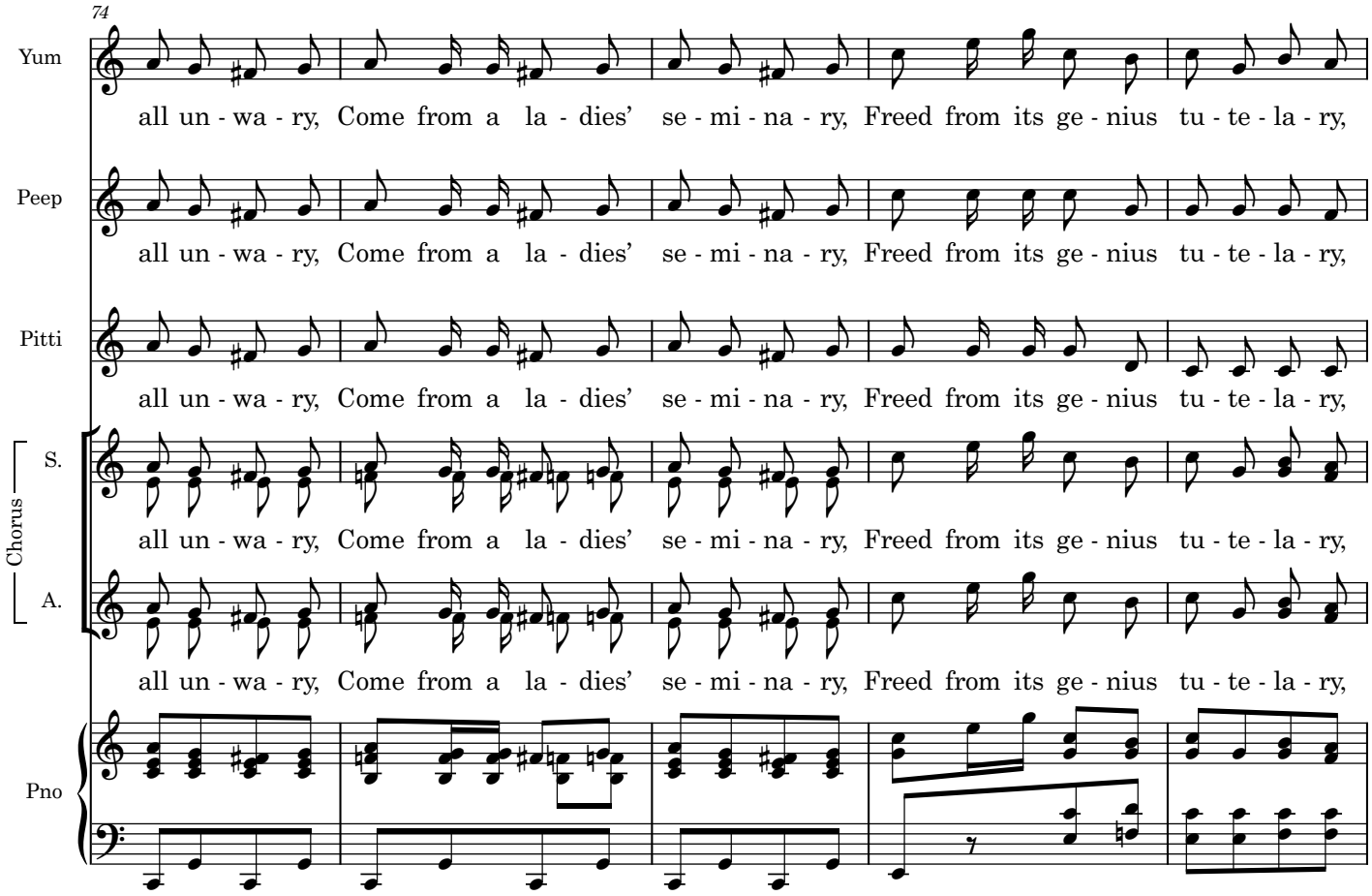

23
Peep
safe, for we care for none!
Pitti
Life is a joke that's just be -
Pno
B
28
Yum
Three lit - tle maids from school.
Peep
Three lit - tle maids from school.
Pitti
- gun!
Three lit - tle maids from school.
Pno
p

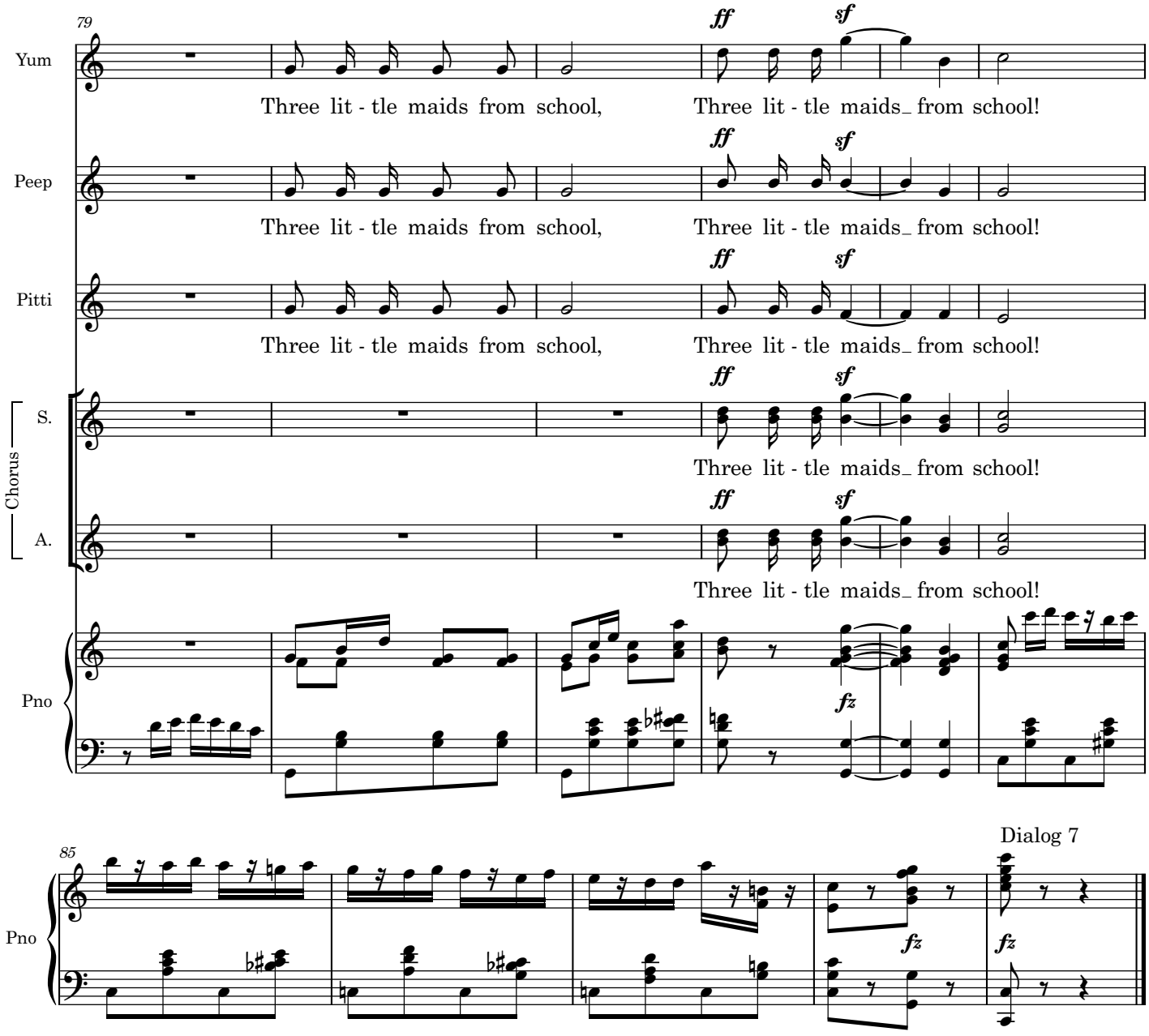

34
Yum
Three lit - tle maids who, all un - wa - ry, Come from a la - dies'
Peep
Three lit - tle maids who, all un - wa - ry, Come from a la - dies'
Pitti
Three lit - tle maids who, all un - wa - ry, Come from a la - dies'
Pno
f
p
39
Yum
se - mi - na - ry, Freed from its ge - nius tu - te - la - ry, Three lit - tle maids from
Peep
se - mi - na - ry, Freed from its ge - nius tu - te - la - ry, Three lit - tle maids from
Pitti
se - mi - na - ry, Freed from its ge - nius tu - te - la - ry, Three lit - tle maids from
Pno


44
C
sf
Yum
school, Three lit - tle maids_ from school.
Peep
school, Three lit - tle maids_ from school.
Pitti
school, Three lit - tle maids_ from school.
Pno
fz
50
Yum
One lit - tle maid is a bride, Yum - Yum,
Pno
p
55
Peep
Two lit - tle maids in at - ten - dance come,
Pitti
Three lit - tle maids is the to - tal sum,
Pno


D
59
Yum
Three lit - tle maids from school.
From three lit - tle maids take
Peep
Three lit - tle maids from school.
Pitti
Three lit - tle maids from school.
Pno
64
Yum
one a - way—
Peep
Two lit - tle maids re - main, and they—
Pitti
Won't have to wait ve - ry long, they say—
Pno


69
E
Yum
Three lit - tle maids from school!
Three lit - tle maids who,
Peep
Three lit - tle maids from school!
Three lit - tle maids who,
Pitti
Three lit - tle maids from school!
Three lit - tle maids who,
Chorus
S.
Three lit - tle maids from school!
Three lit - tle maids who,
A.
Three lit - tle maids from school!
Three lit - tle maids who,
Pno
p


74
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,
Chorus
S.
all un - wa - ry, Come from a la - dies' se - mi - na - ry, Freed from its ge - nius tu - te - la - ry,
A.
all un - wa - ry, Come from a la - dies' se - mi - na - ry, Freed from its ge - nius tu - te - la - ry,
Pno


79
Yum
Peep
Pitti
Chorus
S.
A.
Pno
ff
sf
fz
Three lit - tle maids from school,
Three lit - tle maids_ from school!
85
Dialog 7

(*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?

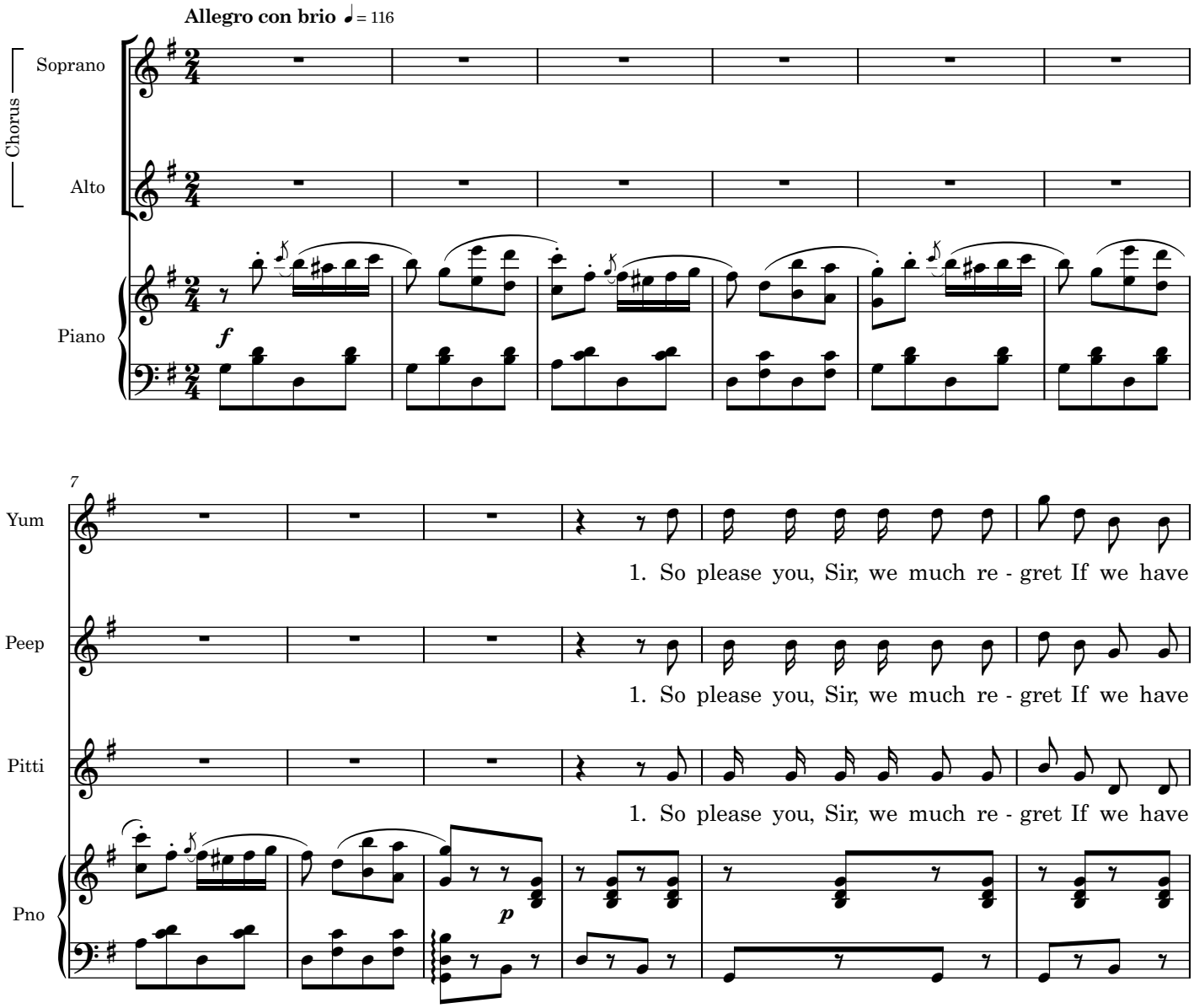
KO. I should think we did! How a nobleman of your importance can do it at all is a thing I never can, never shall understand. (KO-KO *retires up and goes off*.)

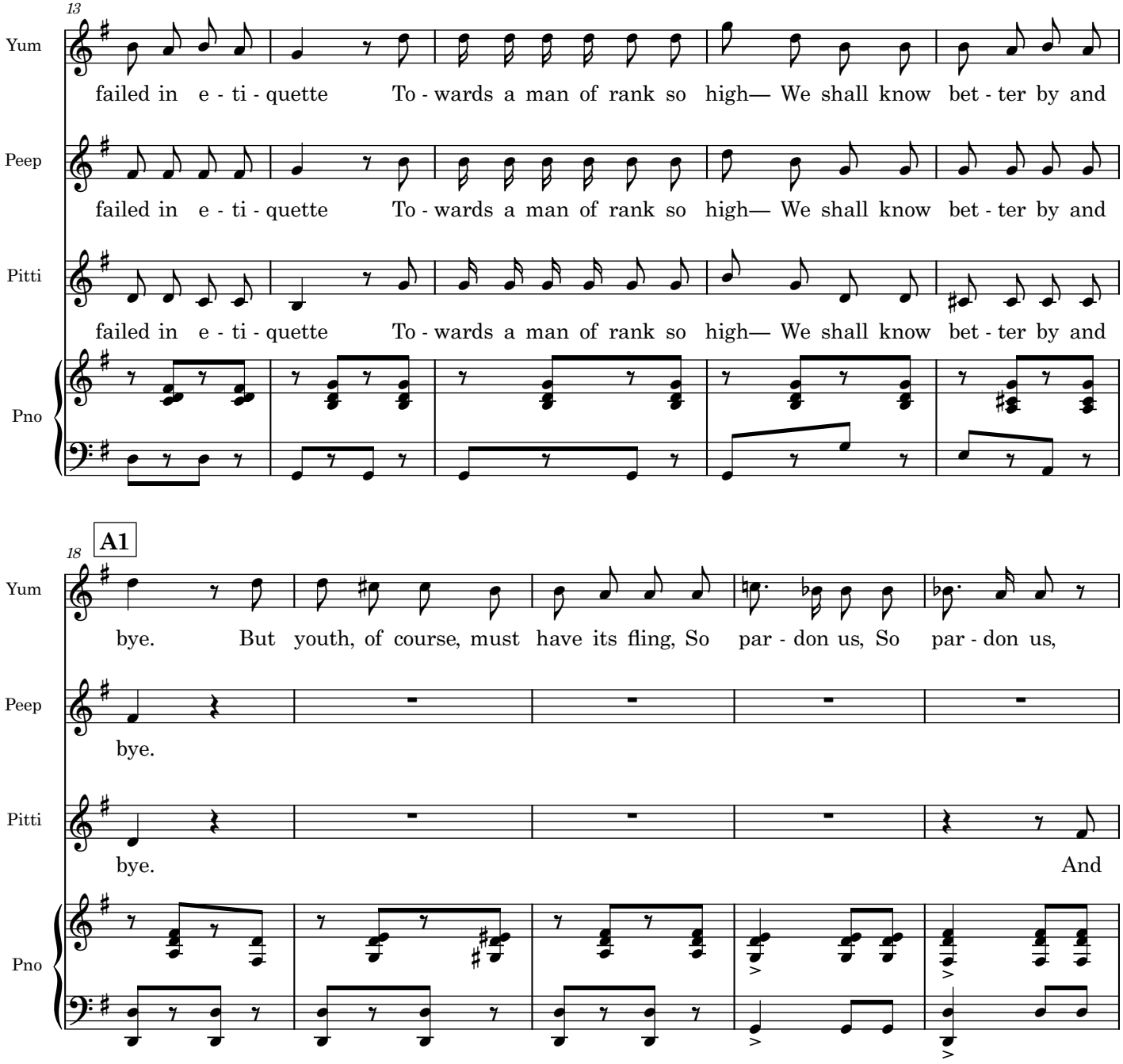
The Mikado
8. So please you, sir

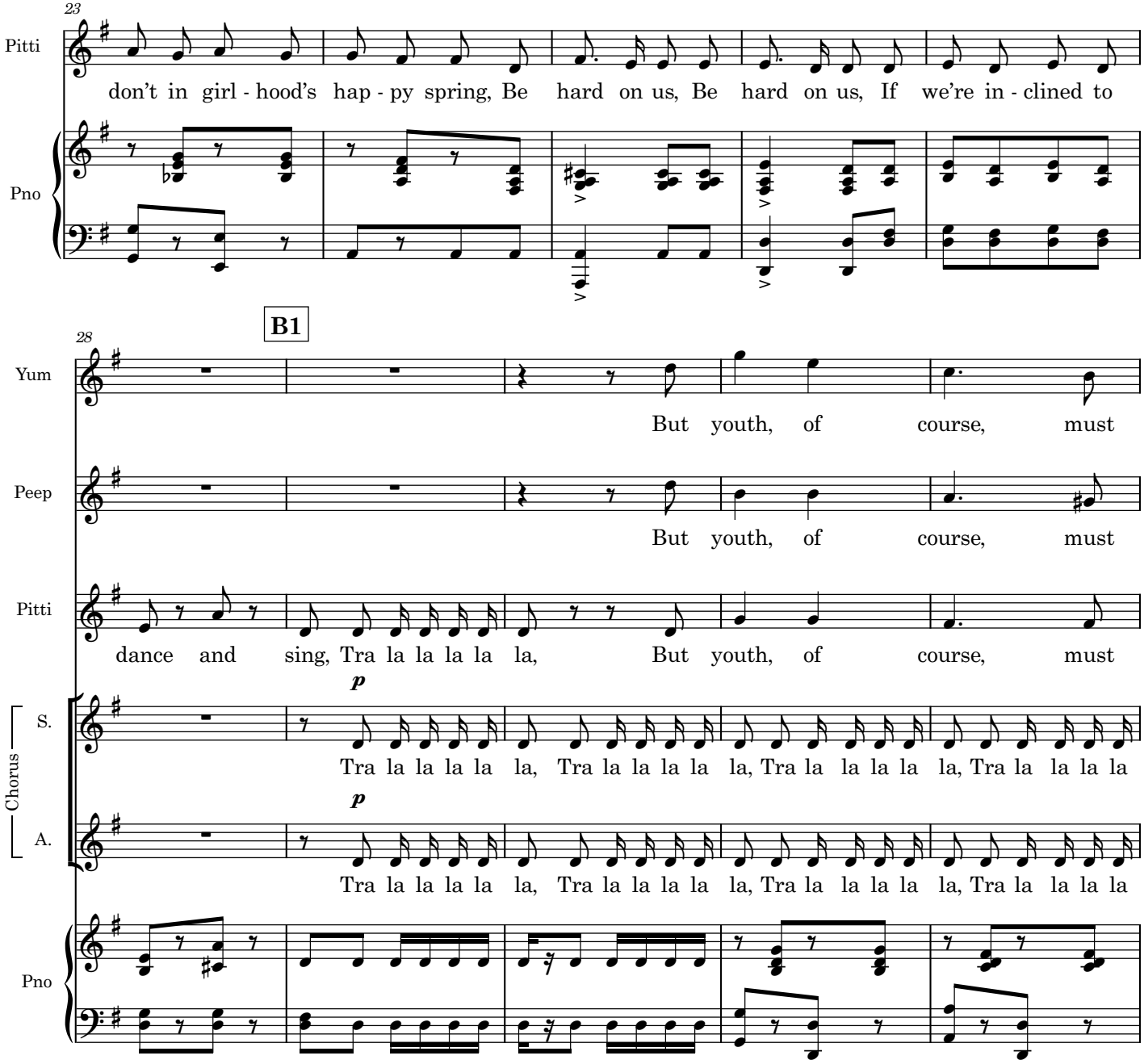
Yum-Yum, Pti-Sing, Peep-Bo, Pooh-Bah and Pish-Tush

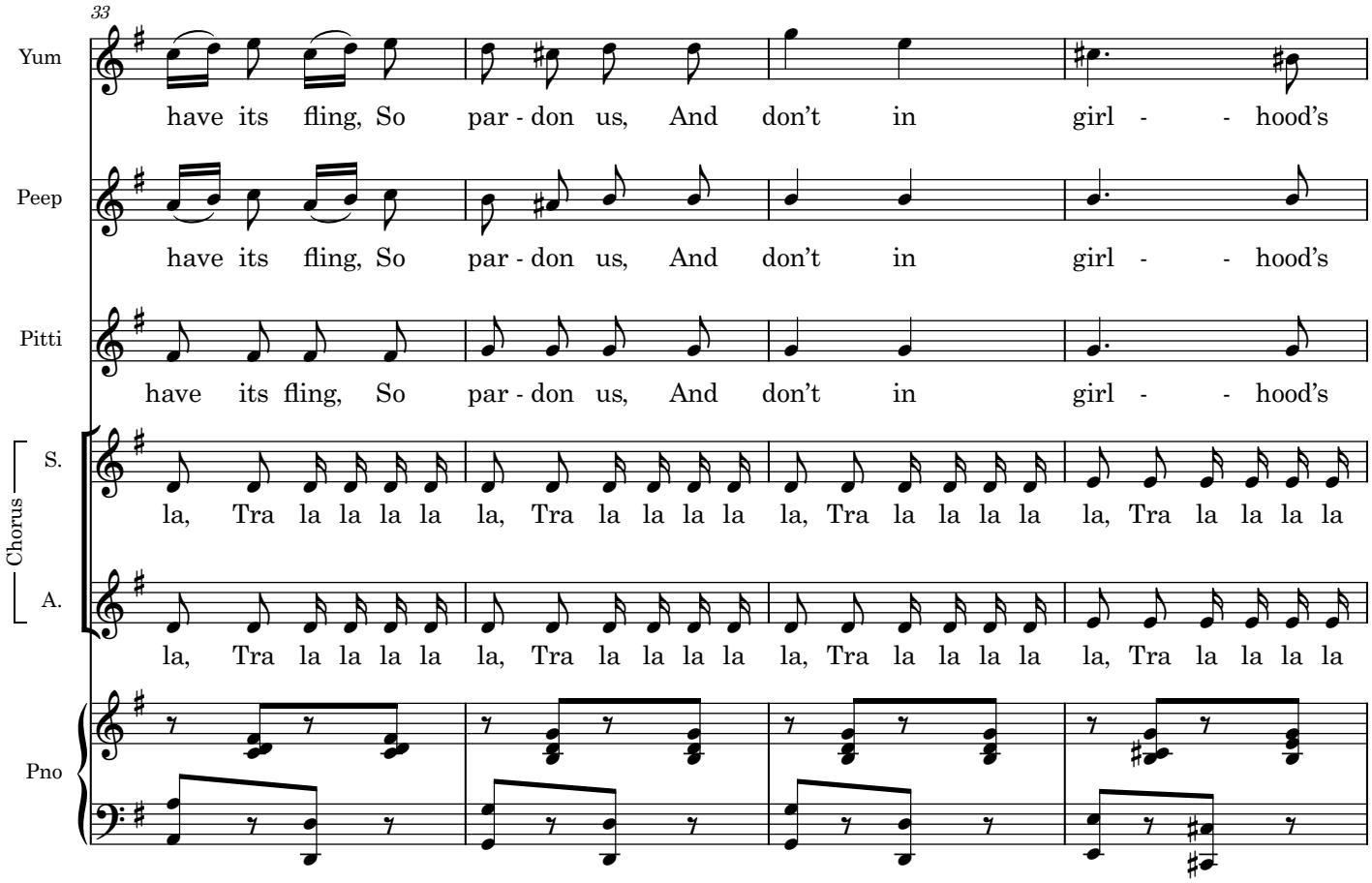
W S Gilbert

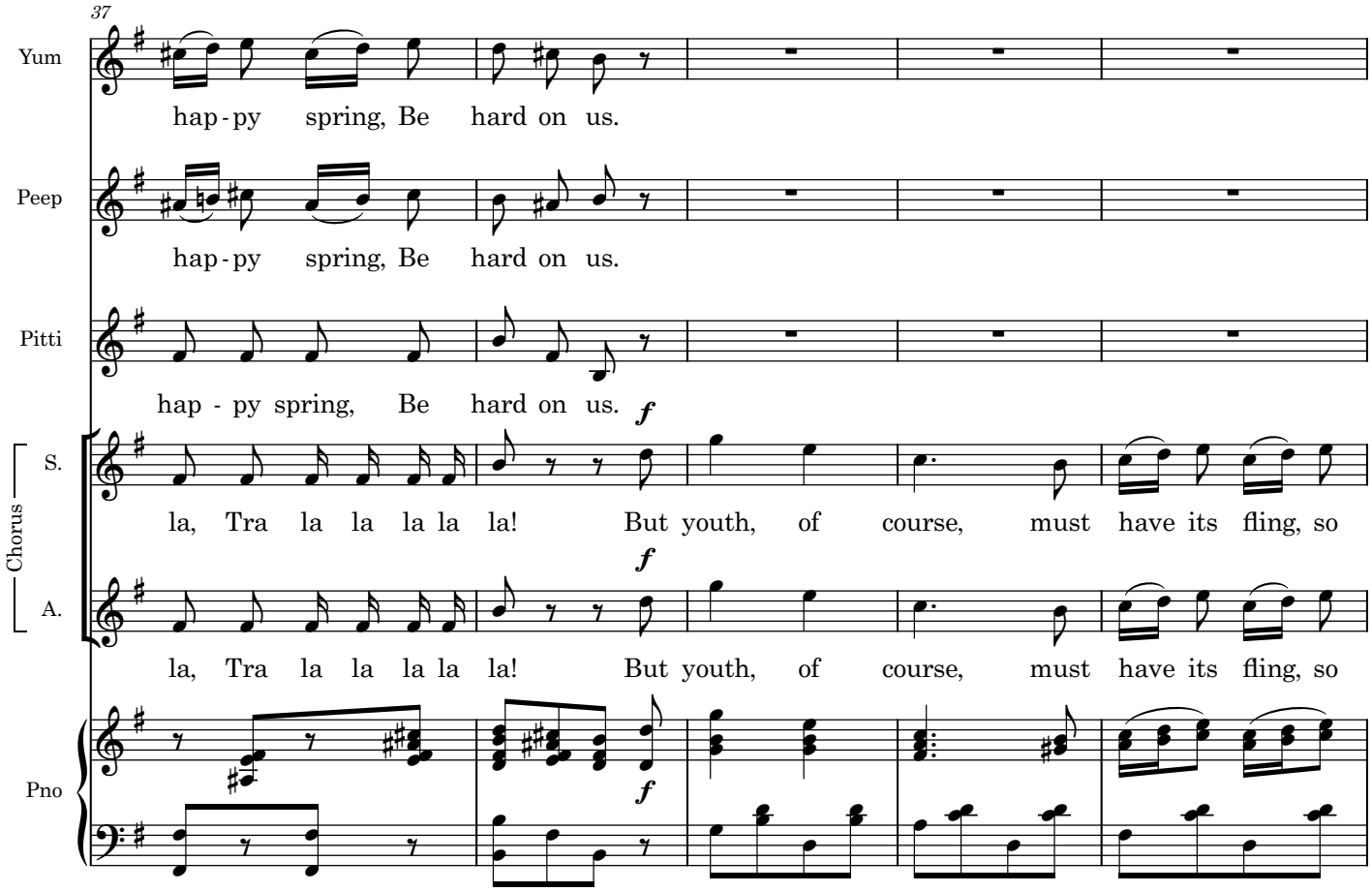
Arthur Sullivan

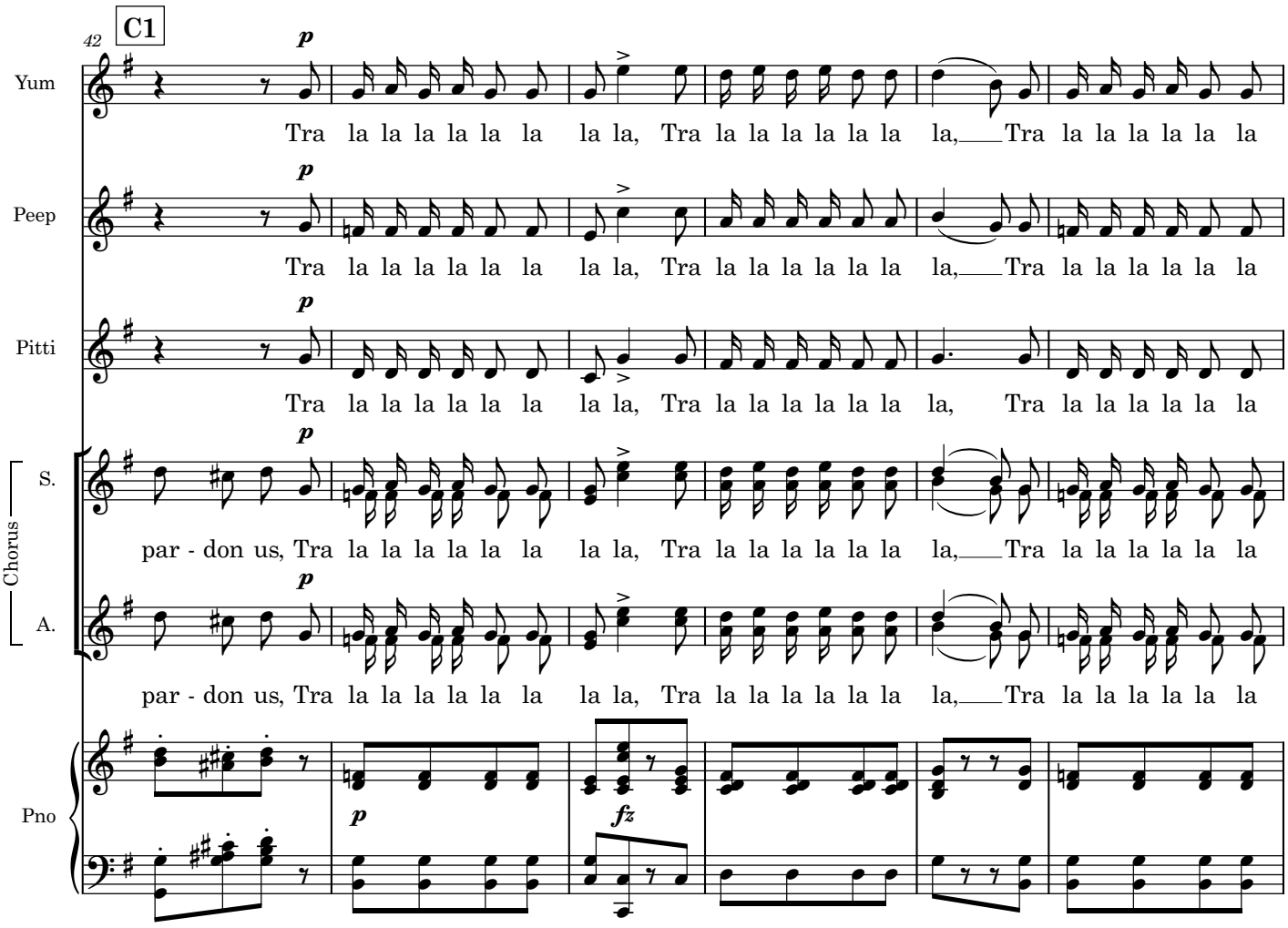


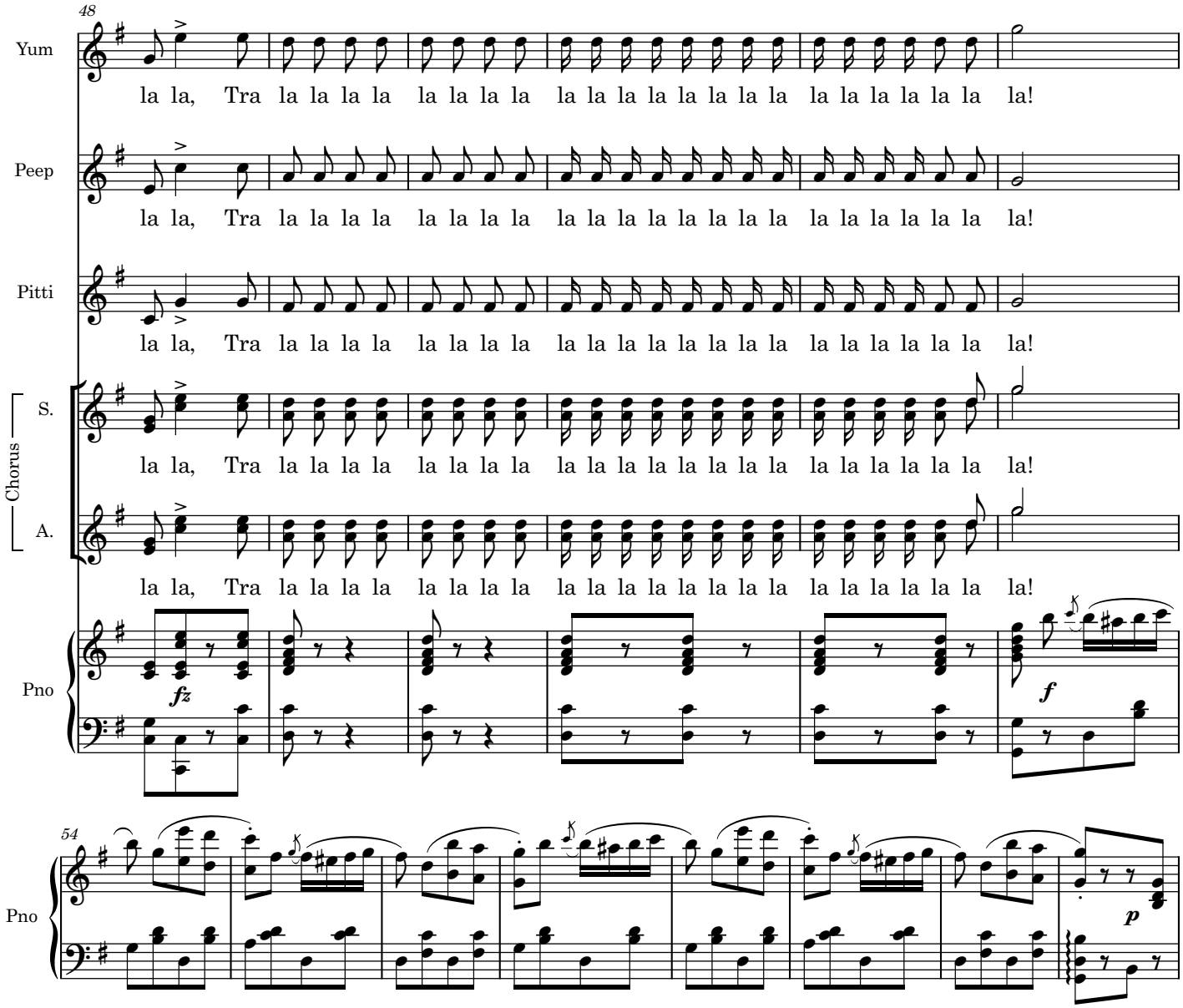

13
Yum
failed in e - ti - quette To - wards a man of rank so high— We shall know bet - ter by and
Peep
failed in e - ti - quette To - wards a man of rank so high— We shall know bet - ter by and
Pitti
failed in e - ti - quette To - wards a man of rank so high— We shall know bet - ter by and
Pno
18
A1
Yum
bye. But youth, of course, must have its fling, So par - don us, So par - don us,
Peep
bye.
Pitti
bye. And
Pno

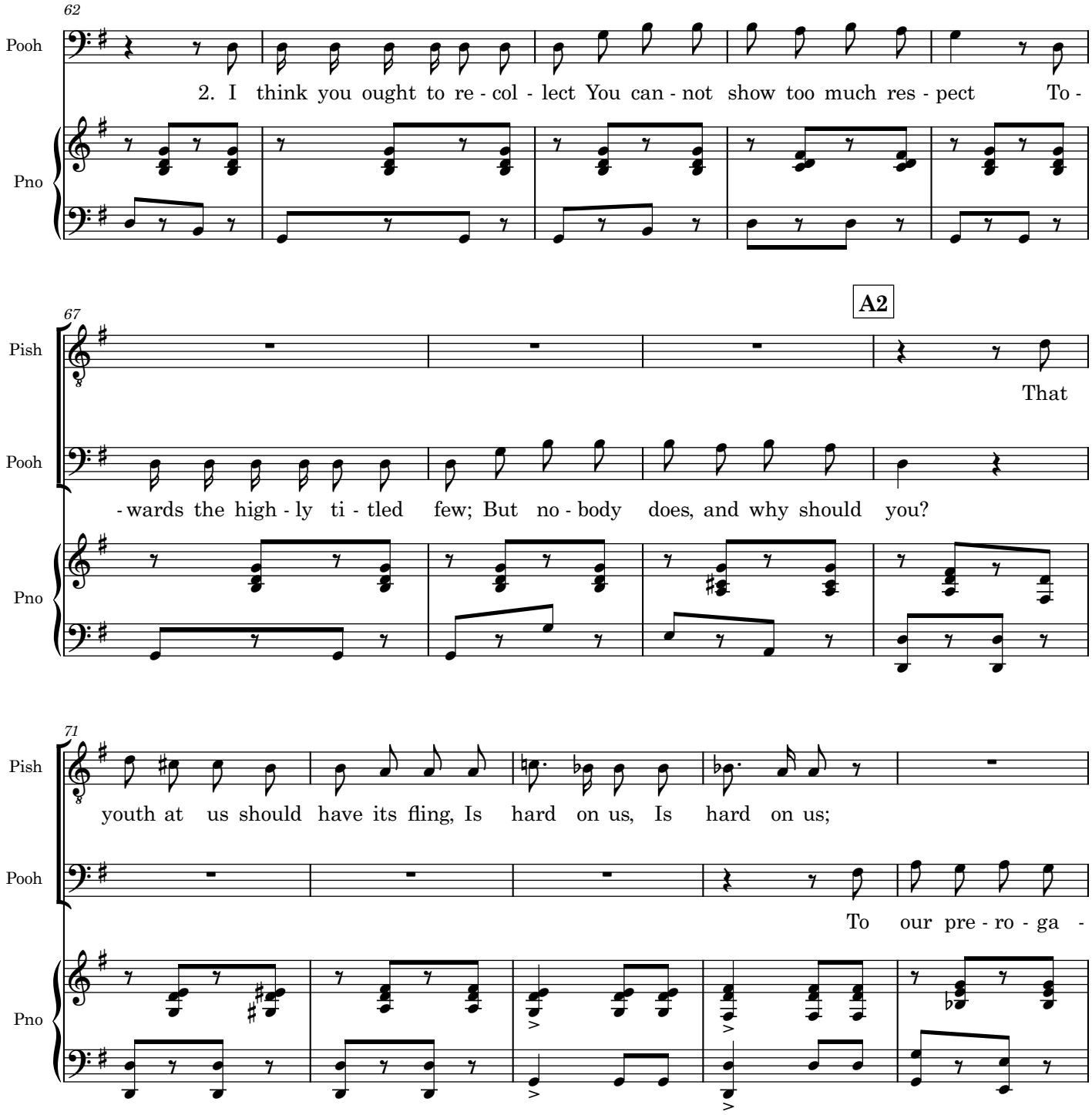

23
Pitti
don't in girl - hood's hap - py spring, Be hard on us, Be hard on us, If we're in - clined to
Pno
28
B1
Yum
But youth, of course, must
Peep
But youth, of course, must
Pitti
dance and sing, Tra la la la la la, But youth, of course, must
p
Chorus
S.
Tra la la la la la, Tra la la la la la, Tra la la la la la, Tra la la la la
p
A.
Tra la la la la la, Tra la la la la la, Tra la la la la la, Tra la la la la
Pno

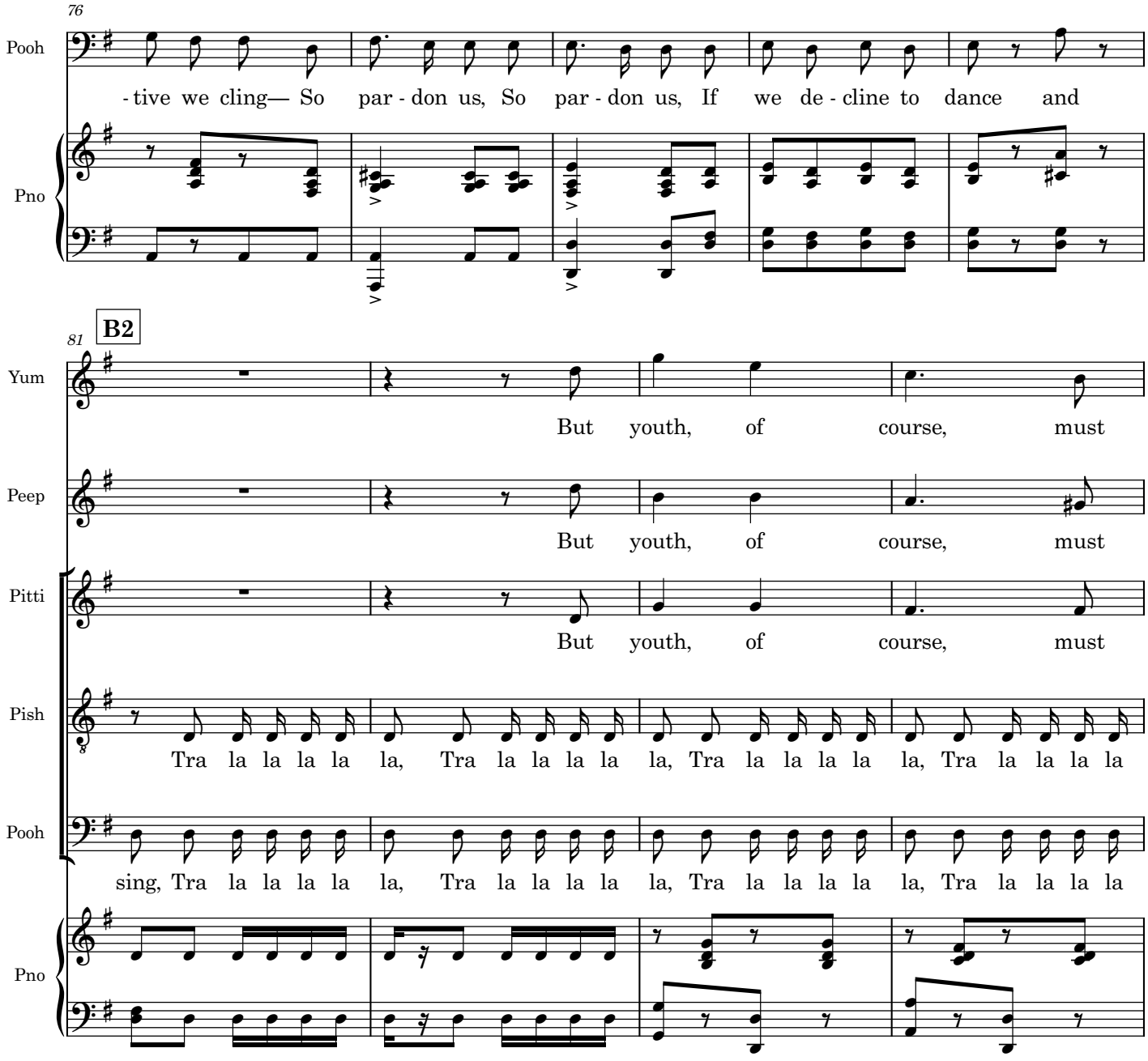

33
Yum
have its fling, So par - don us, And don't in girl - - hood's
Peep
have its fling, So par - don us, And don't in girl - - hood's
Pitti
have its fling, So par - don us, And don't in girl - - hood's
Chorus
S.
la, Tra la la la la la, Tra la la la la la, Tra la la la la la, Tra la la la la
A.
la, Tra la la la la la, Tra la la la la la, Tra la la la la la, Tra la la la la
Pno

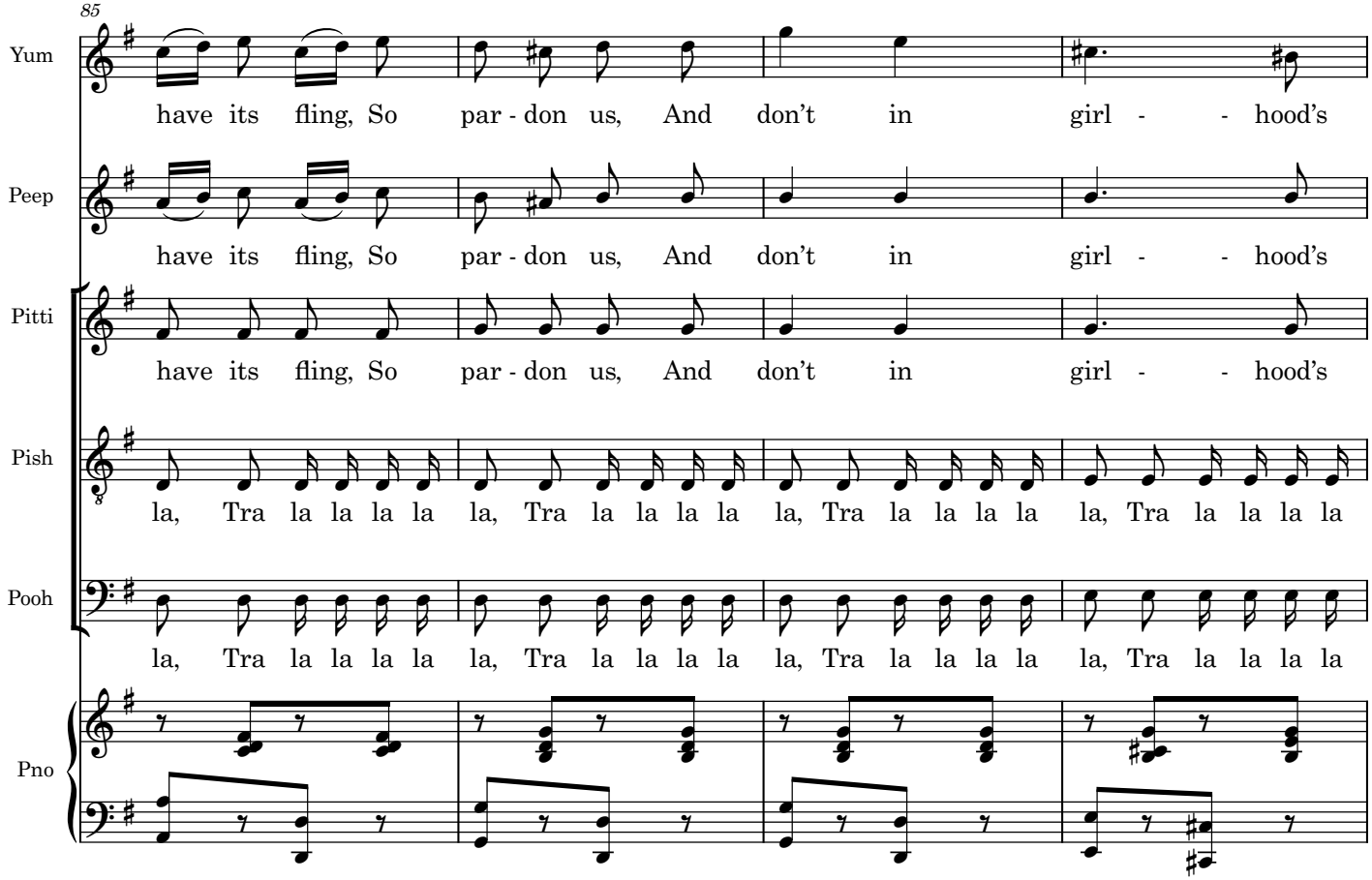

37
Yum
hap - py spring, Be hard on us.
Peep
hap - py spring, Be hard on us.
Pitti
hap - py spring, Be hard on us.
f
Chorus
S.
la, Tra la la la la la! But youth, of course, must have its fling, so
f
A.
la, Tra la la la la la! But youth, of course, must have its fling, so
Pno
f

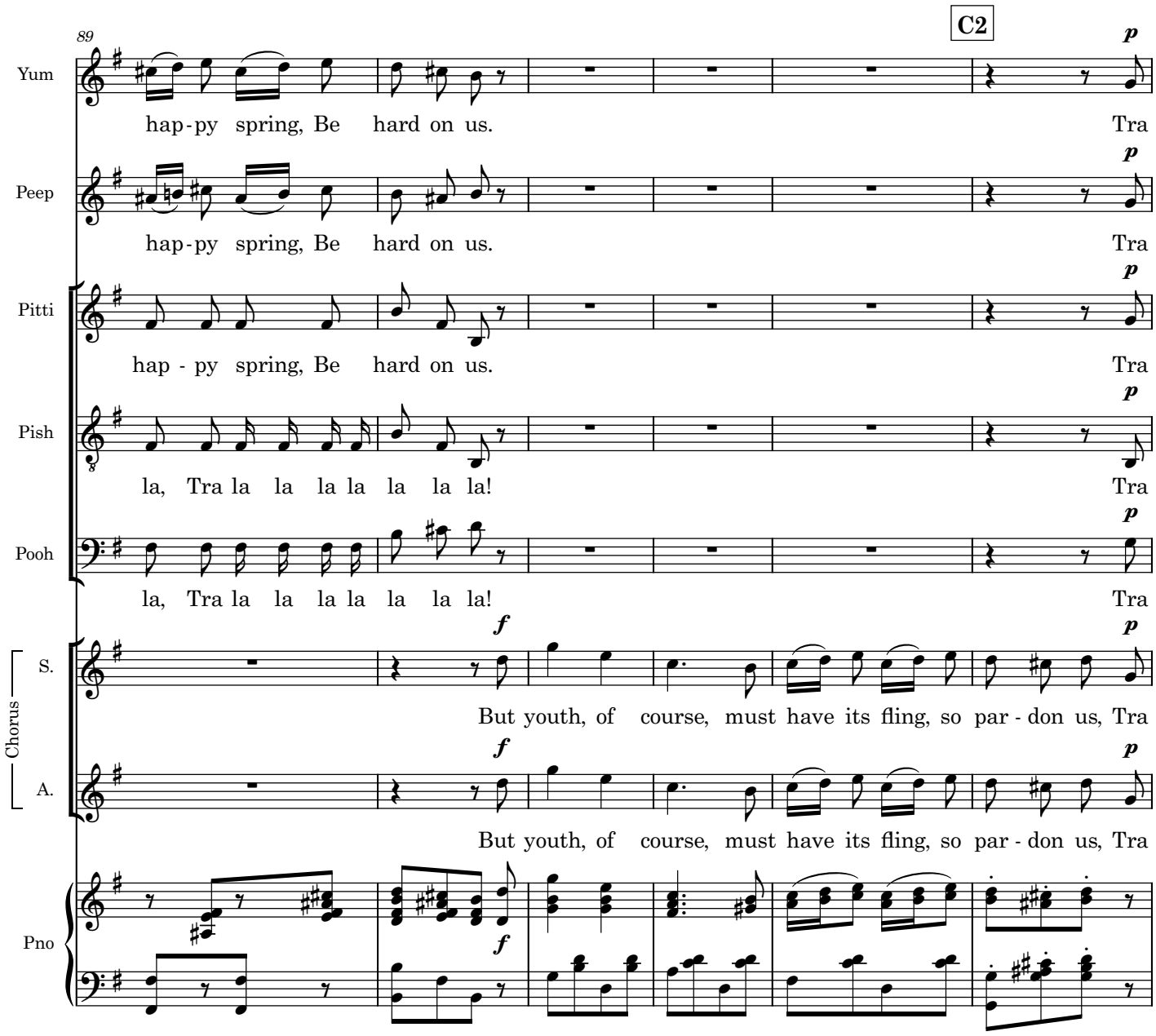

42
C1
Yum
Peep
Pitti
Chorus
S.
A.
Pno
p
fz
Tra la la la la la la la la, Tra la la la la la la la, Tra la la la la la la
par - don us, Tra la la la la la la la la, Tra la la la la la la la, Tra la la la la la la

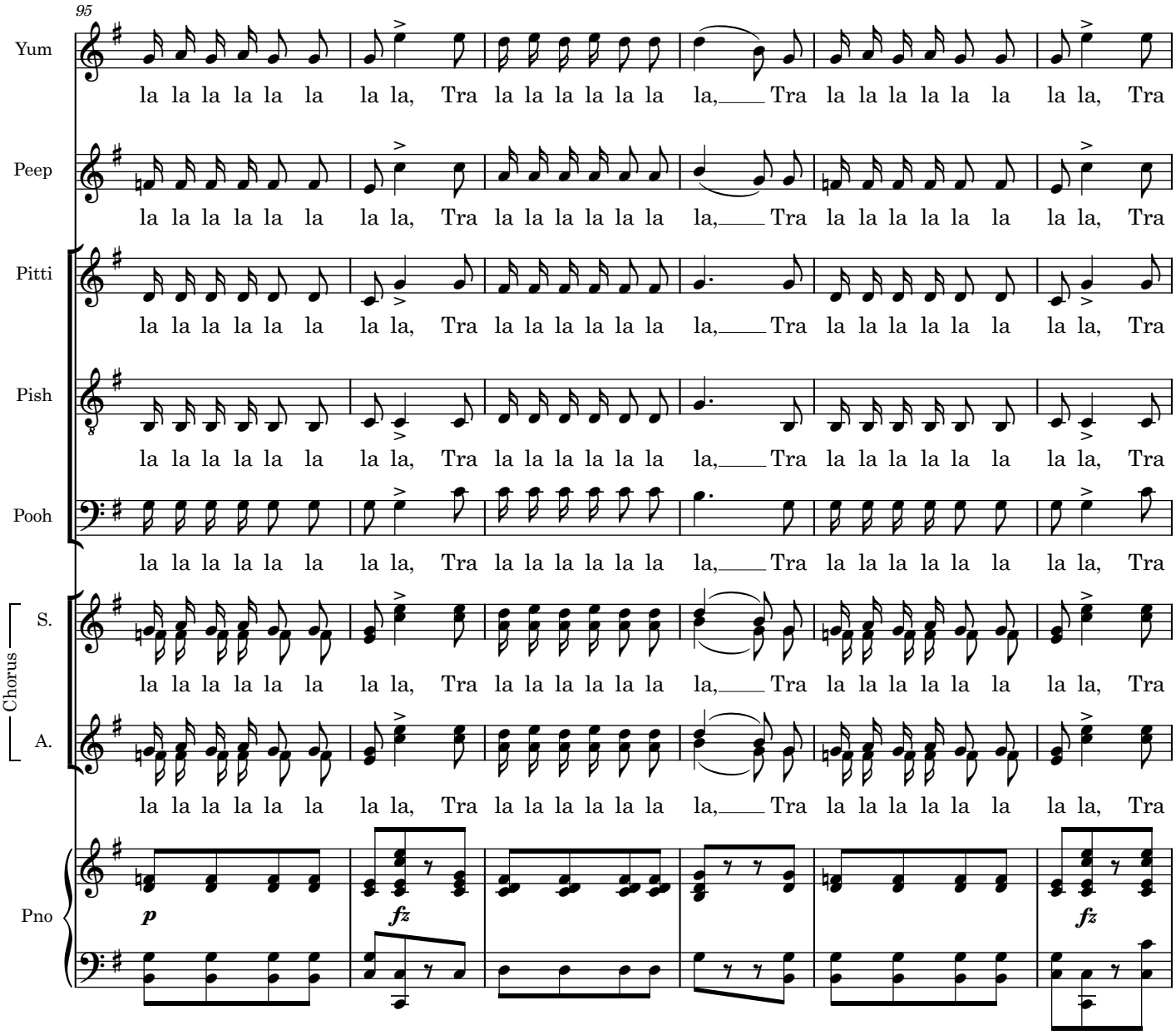

48
Yum
la la, Tra la la la

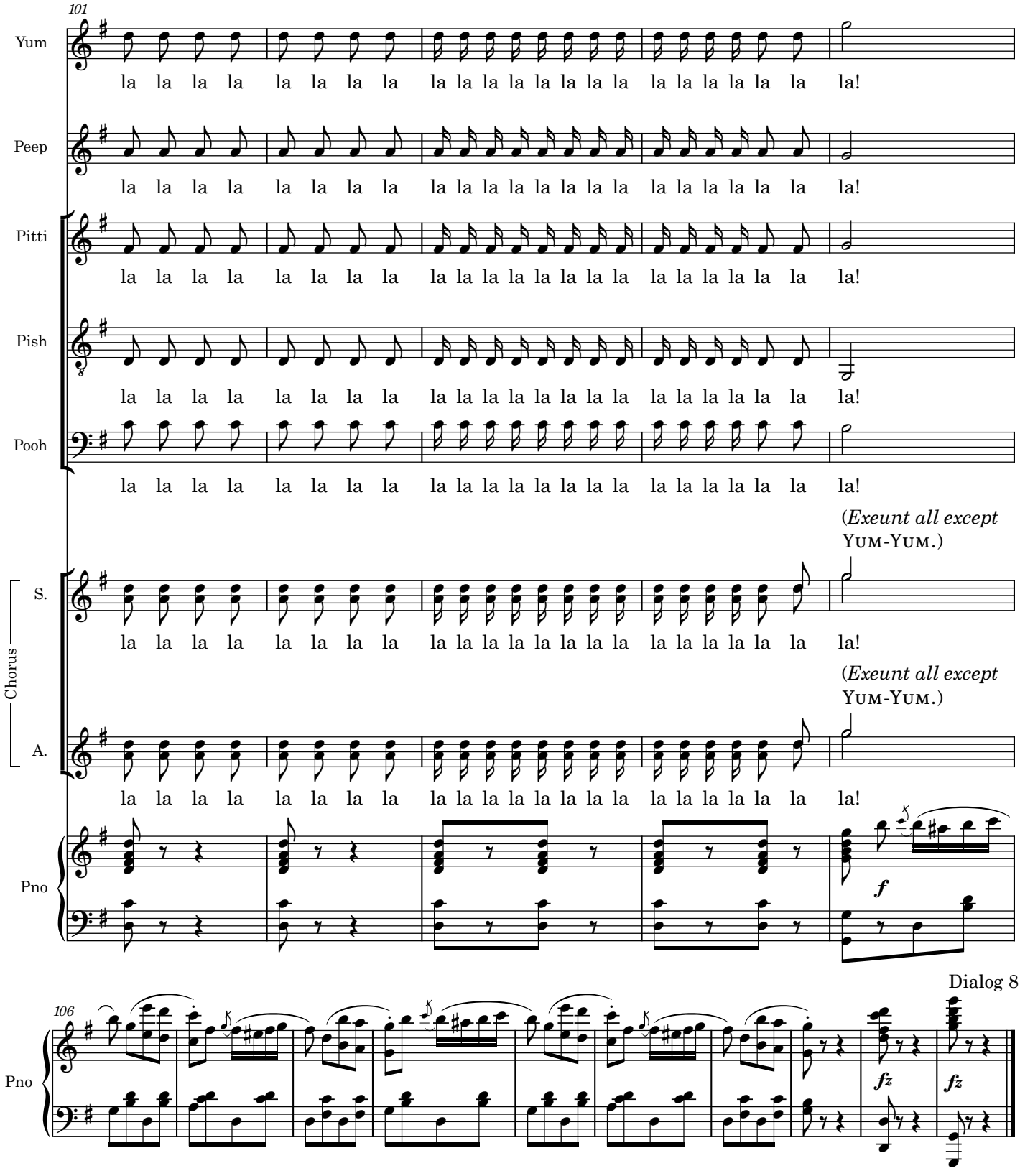

62
Pooh
2. I think you ought to re - col - lect You can - not show too much res - pect To -
Pno
67
A2
Pish
That
Pooh
- wards the high - ly ti - tled few; But no - body does, and why should you?
Pno
71
Pish
youth at us should have its fling, Is hard on us, Is hard on us;
Pooh
To our pre - ro - ga -
Pno


76
Pooh
- tive we cling— So par - don us, So par - don us, If we de - cline to dance and
Pno
81
B2
Yum
But youth, of course, must
Peep
But youth, of course, must
Pitti
But youth, of course, must
Pish
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
Pno


85
Yum
have its fling, So par - don us, And don't in girl - - hood's
Peep
have its fling, So par - don us, And don't in girl - - hood's
Pitti
have its fling, So par - don us, And don't in girl - - hood's
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
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
Pno


89
C2
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
Pish
la, Tra la la la la la la la! Tra
Pooh
la, Tra la la la la la la la! Tra
Chorus
S.
But youth, of course, must have its fling, so par - don us, Tra
A.
But youth, of course, must have its fling, so par - don us, Tra
Pno


95
Yum
Peep
Pitti
Pish
Pooh
Chorus
S.
A.
Pno
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
p
fz
fz


101
Yum
Peep
Pitti
Pish
Pooh
la la la

(*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!

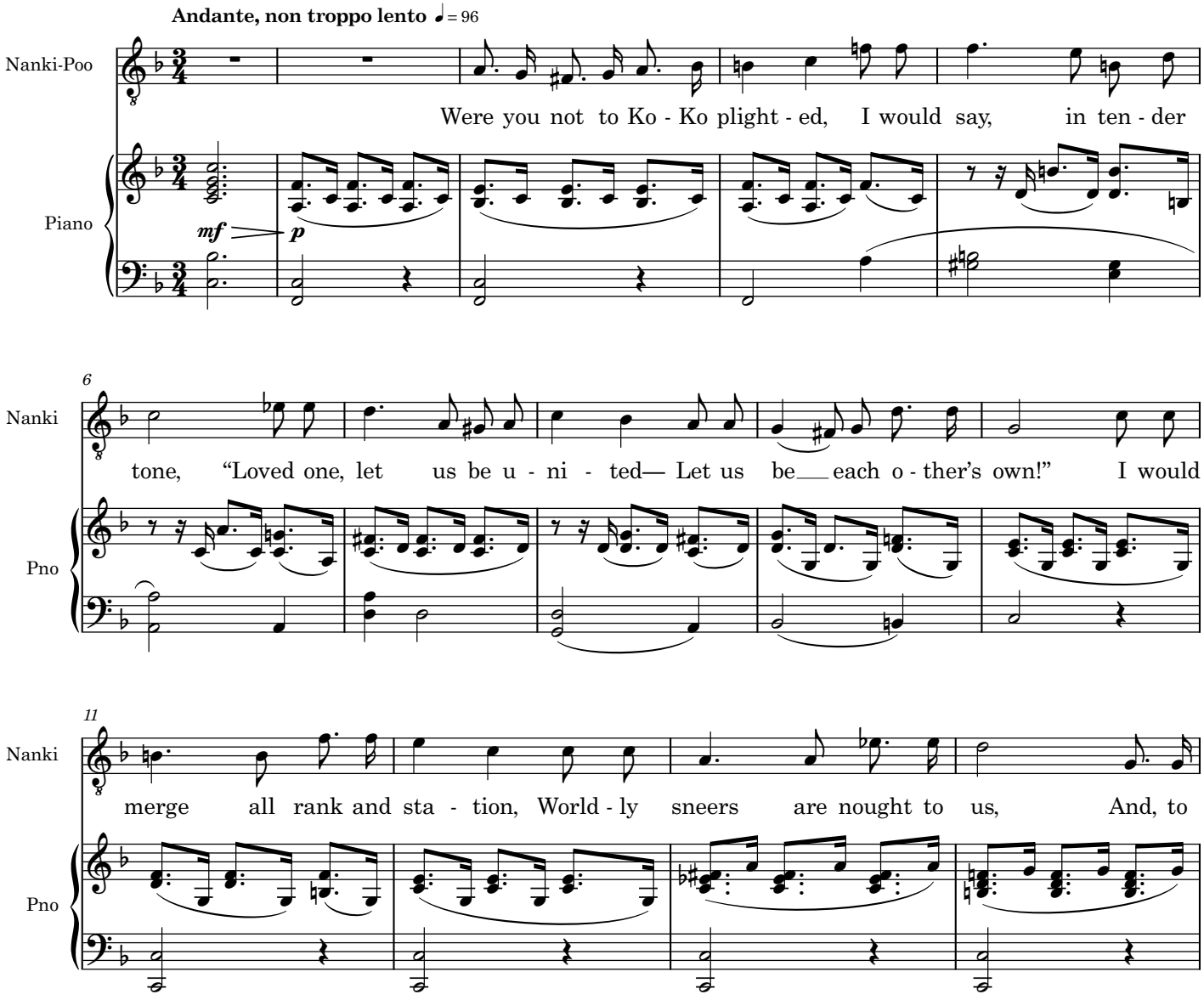
NANK. Being engaged to Ko-Ko!

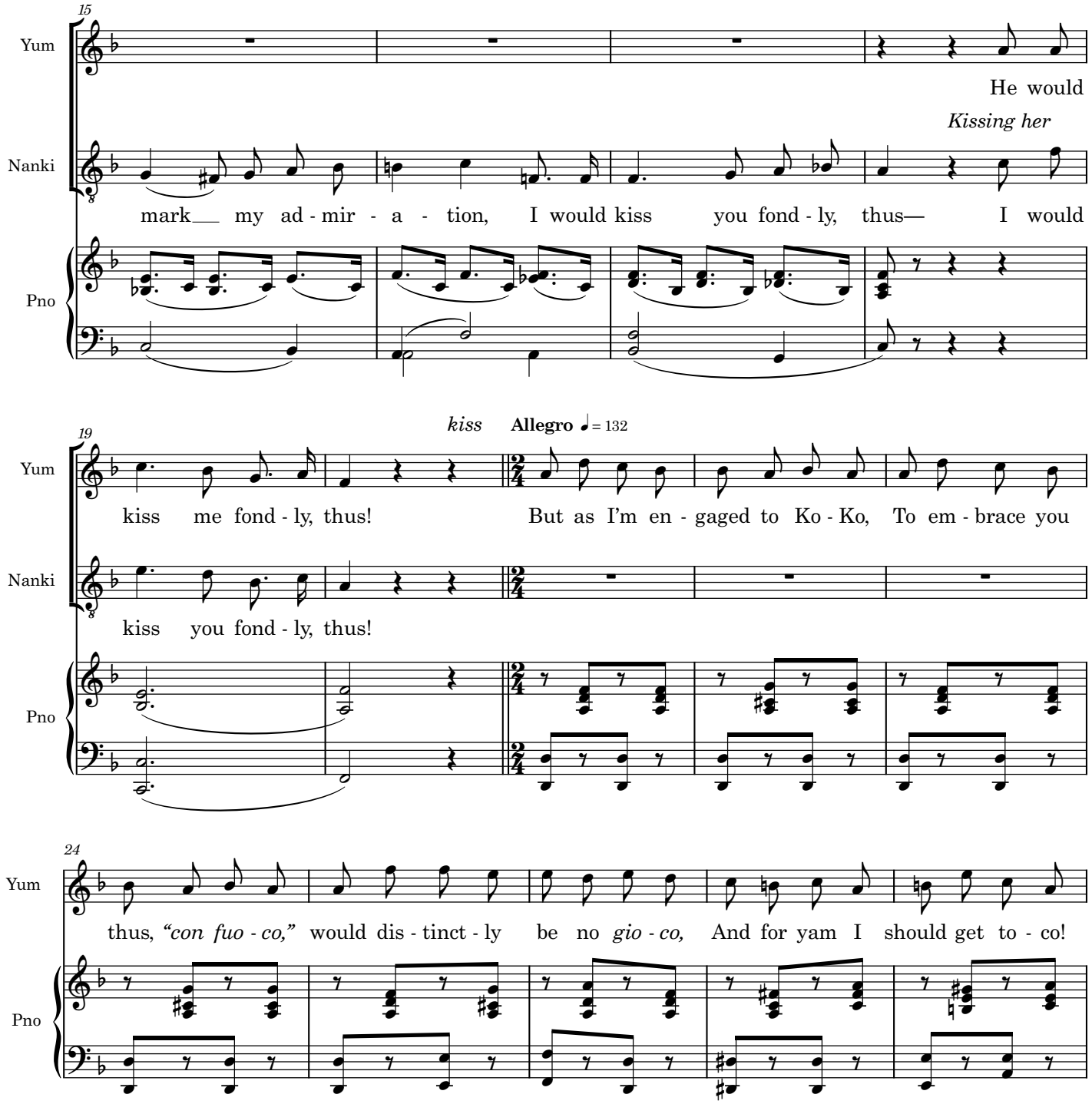
The Mikado
9. Were you not to Ko-ko plighted

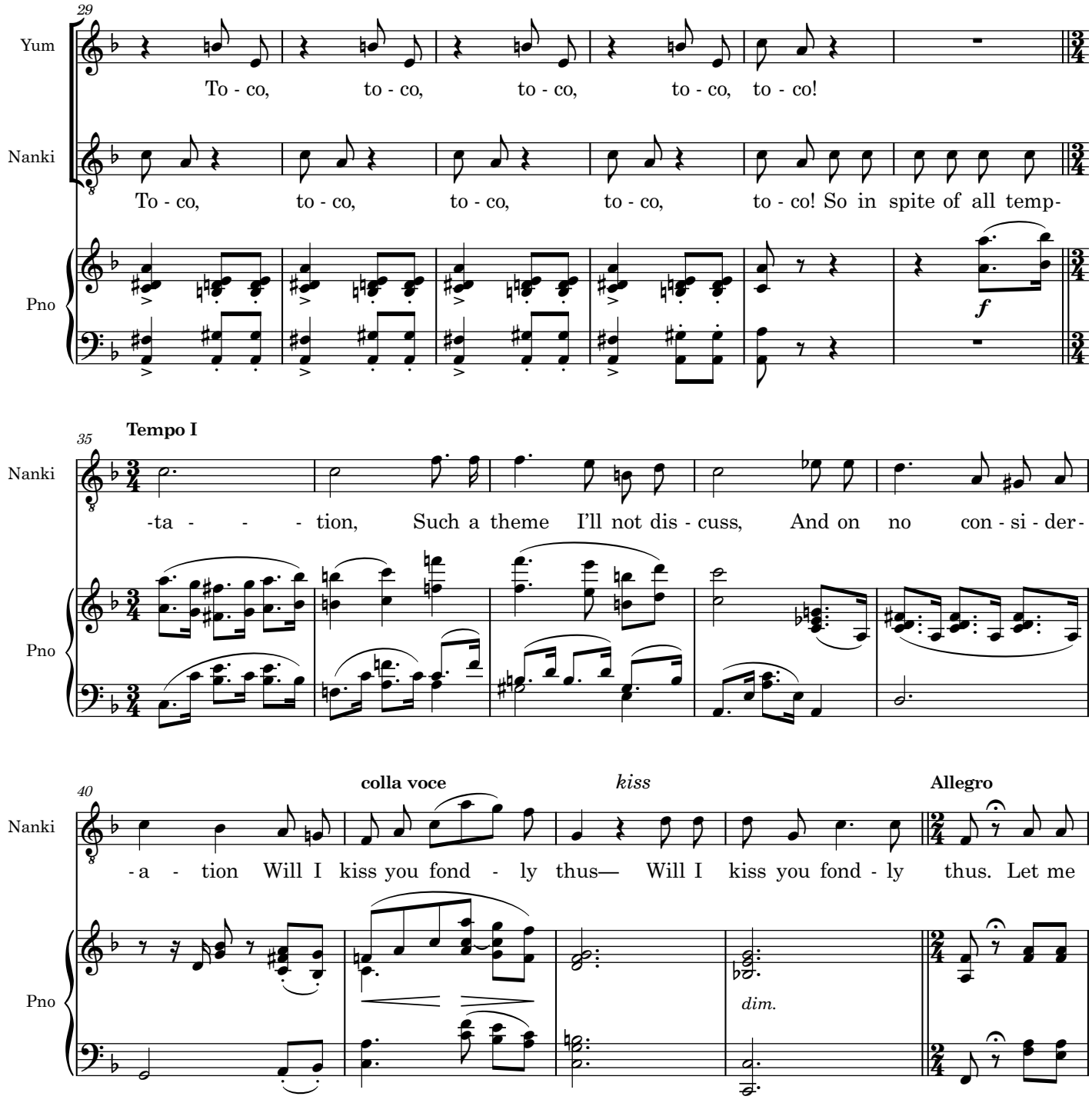
Yum-Yum and Nanki-Poo

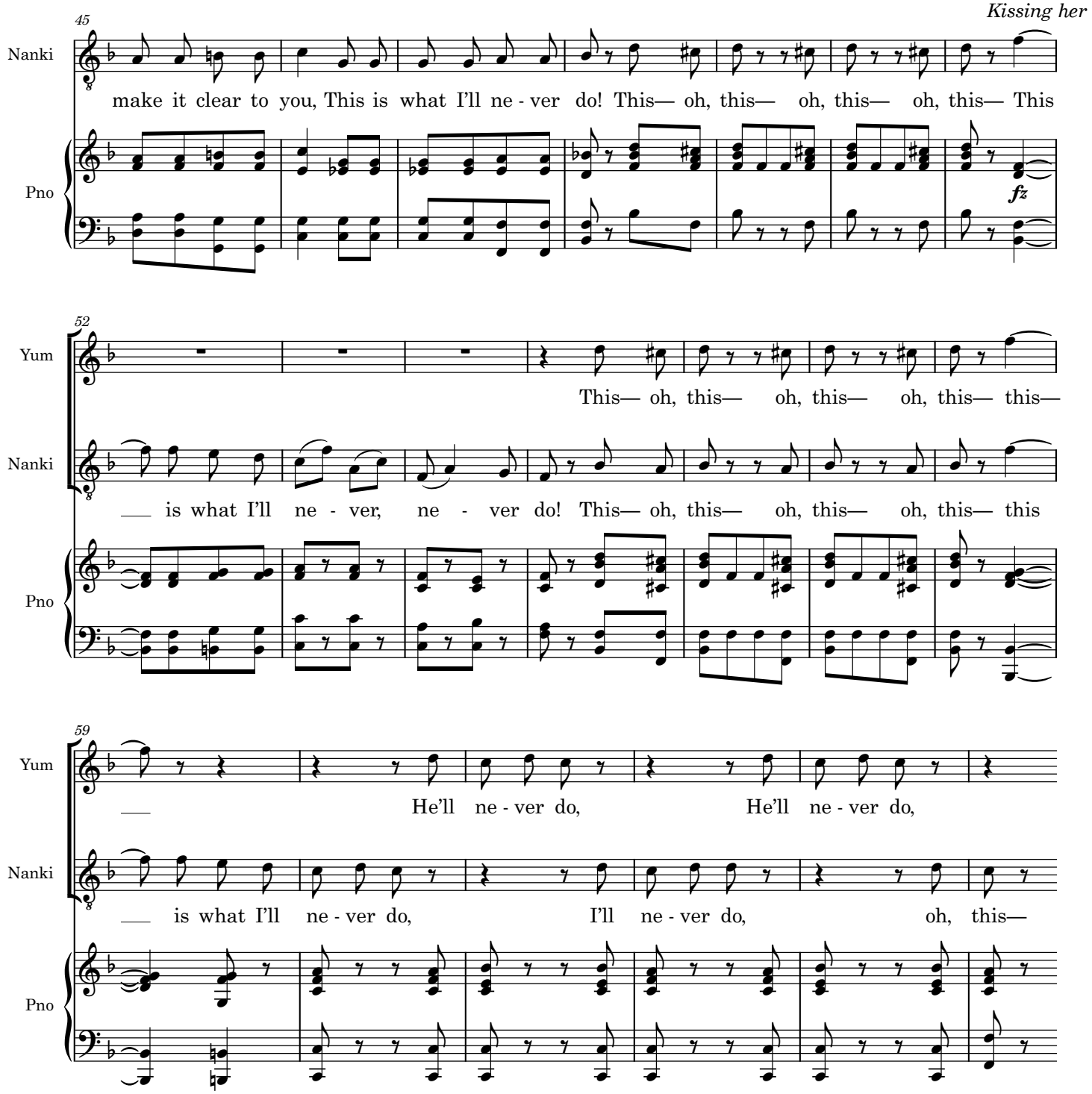
W S Gilbert

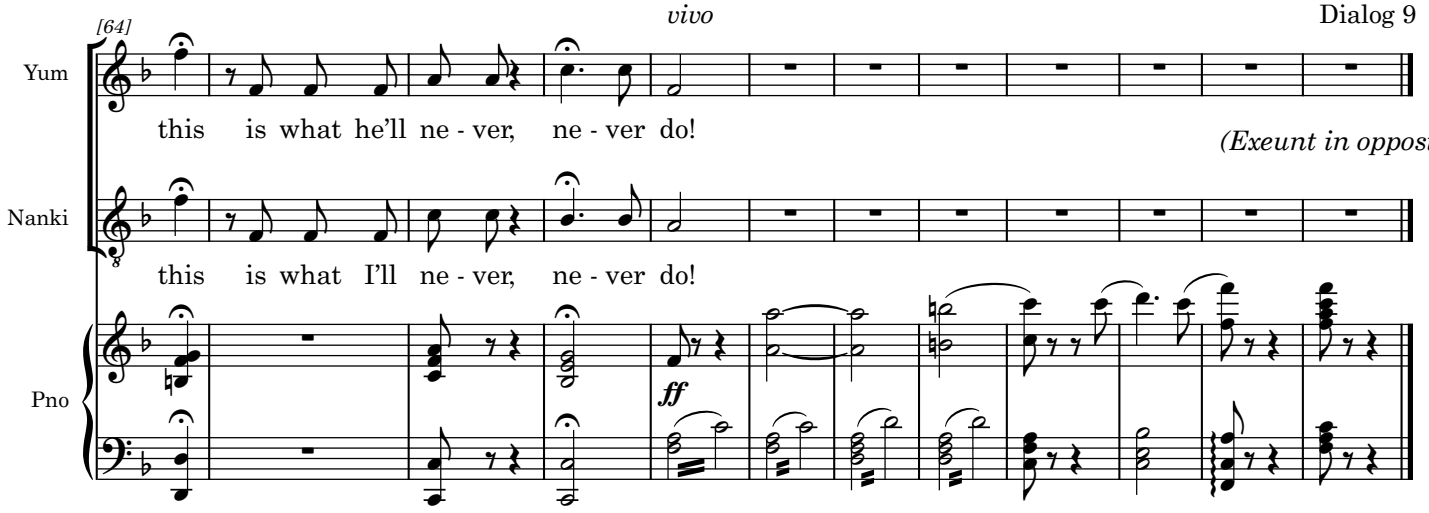
Arthur Sullivan




15
Yum
He would
Kissing her
Nanki
mark my ad - mir - a - tion, I would kiss you fond - ly, thus— I would
Pno
kiss
Allegro ♩= 132
19
Yum
kiss me fond - ly, thus! But as I'm en - gaged to Ko - Ko, To em - brace you
Nanki
kiss you fond - ly, thus!
Pno
24
Yum
thus, "con fuo - co," would dis - tinct - ly be no gio - co, And for yam I should get to - co!
Pno


29
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-
Pno
f
35
Tempo I
Nanki
-ta - - - tion, Such a theme I'll not dis - cuss, And on no con - si - der-
Pno
40
colla voce
kiss
Allegro
Nanki
- a - tion Will I kiss you fond - ly thus— Will I kiss you fond - ly thus. Let me
Pno
dim.


Kissing her
45
Nanki
make it clear to you, This is what I'll ne - ver do! This— oh, this— oh, this— oh, this— This
Pno
fz
52
Yum
This— oh, this— oh, this— oh, this— this—
Nanki
___ is what I'll ne - ver, ne - ver do! This— oh, this— oh, this— oh, this— this
Pno
59
Yum
___ He'll ne - ver do, He'll ne - ver do,
Nanki
___ is what I'll ne - ver do, I'll ne - ver do, oh, this—
Pno


[64]
vivo
Dialog 9
Yum
this is what he'll ne - ver, ne - ver do!
(Exeunt in opposite direc
Nanki
this is what I'll ne - ver, ne - ver do!
Pno
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 –

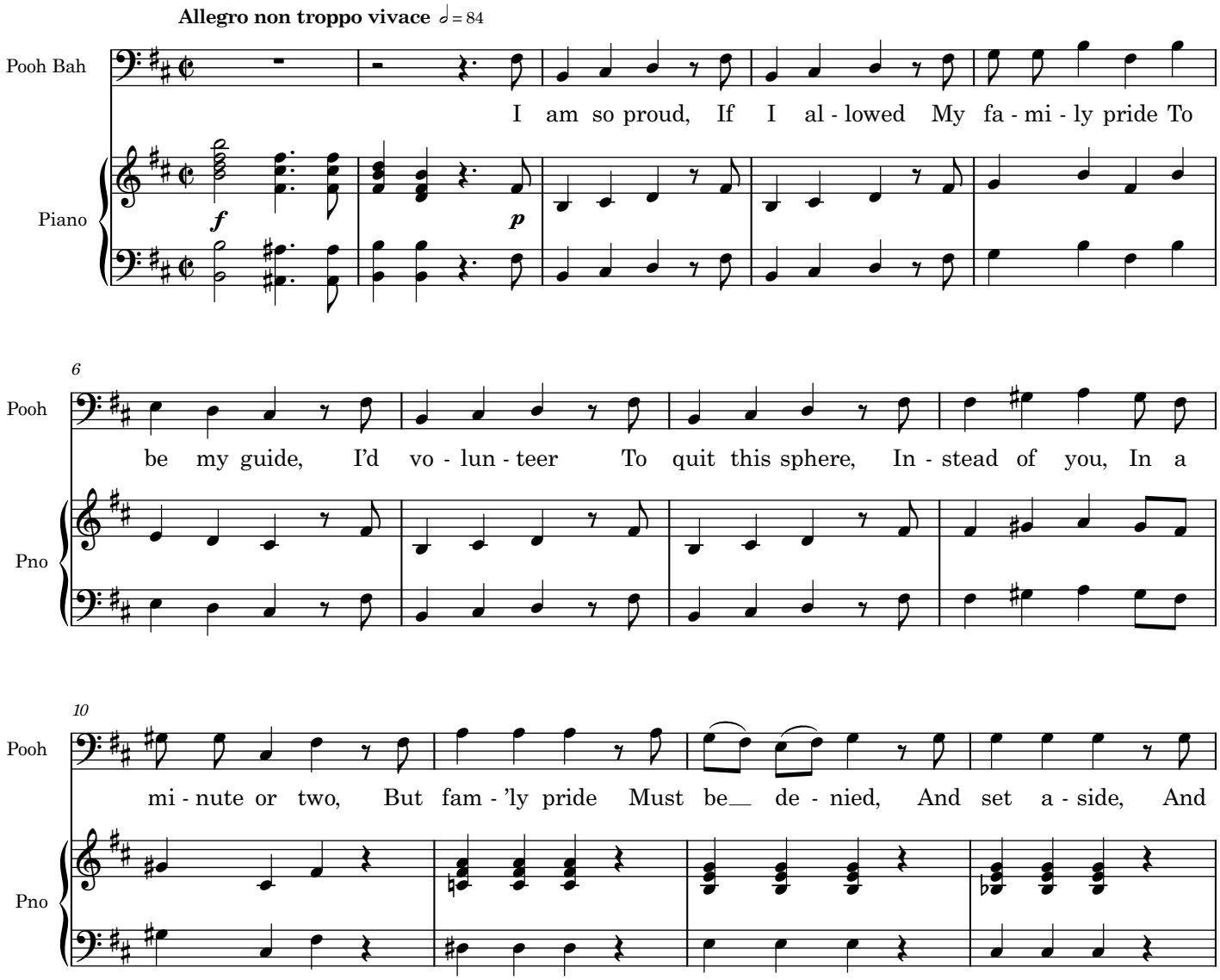
KO. A substitute? Oh, certainly – nothing easier. (*To* POOH-BAH.) Pooh-Bah, I appoint you Lord High Substitute.

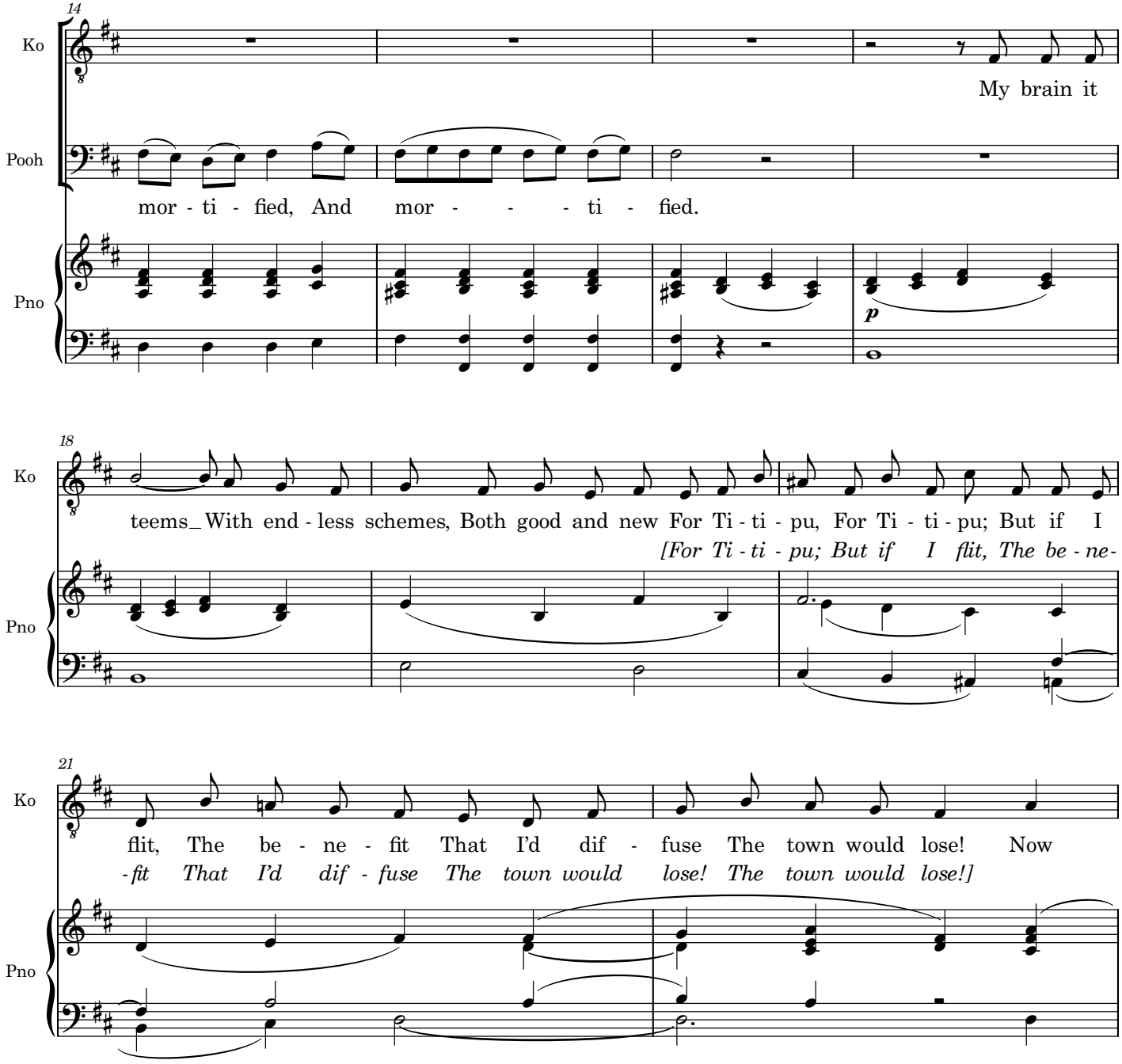
POOH. I should be delighted. Such an appointment would realize my fondest dreams. But no, at any sacrifice, I must setbounds to my insatiable ambition!

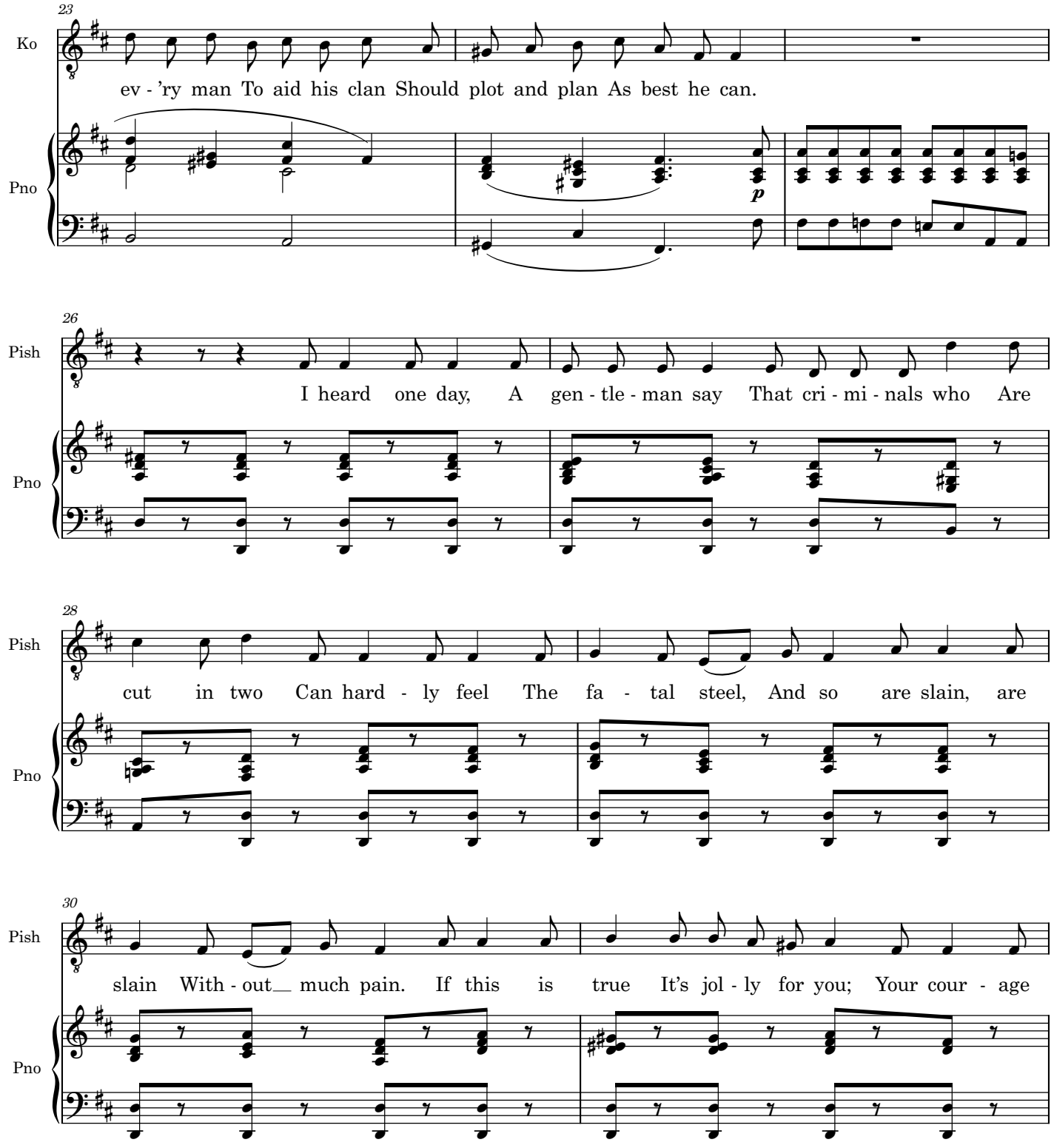
The Mikado
10. I am so proud

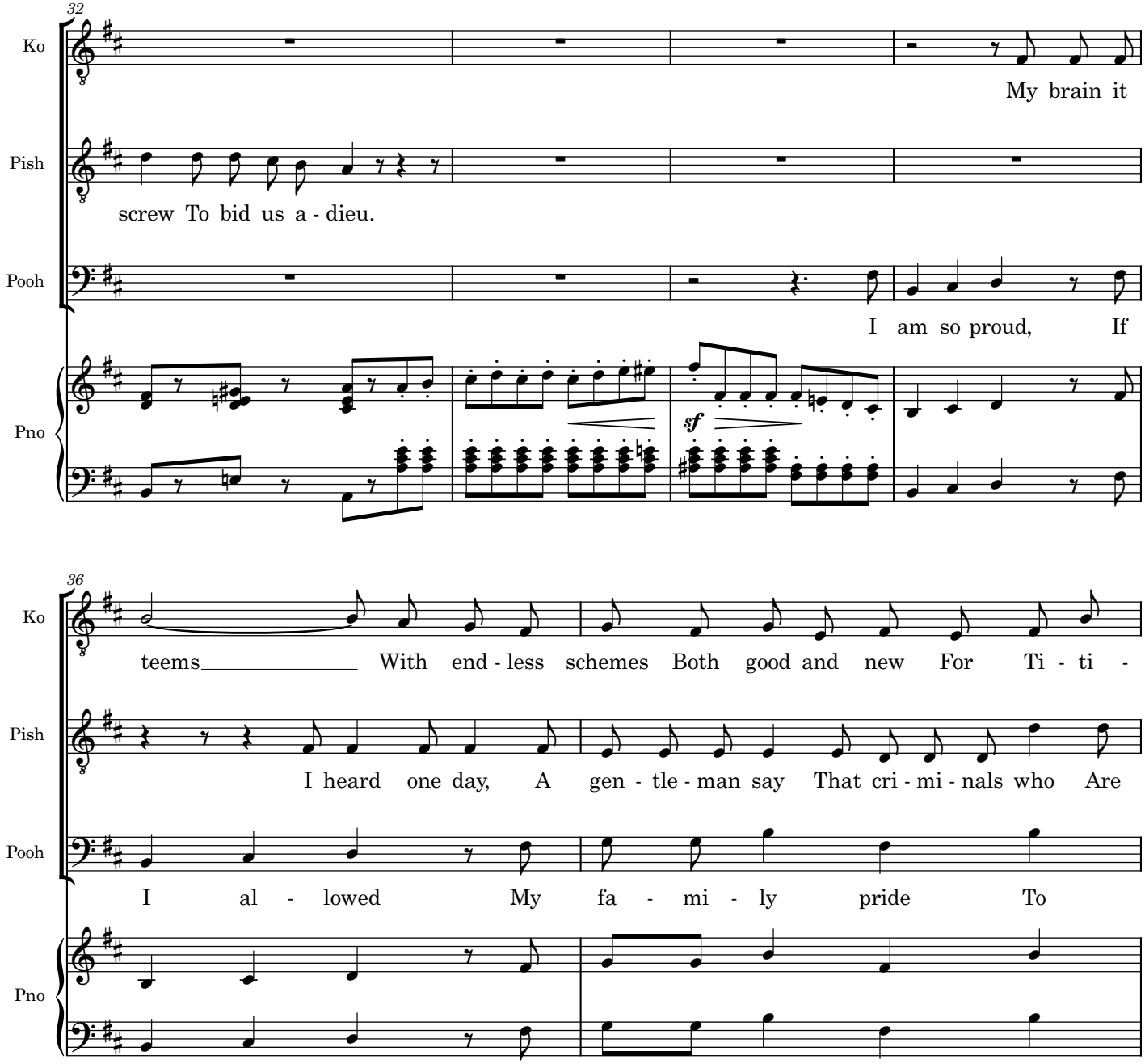
Pooh-Bah, Ko-Ko, and Pish-Tush

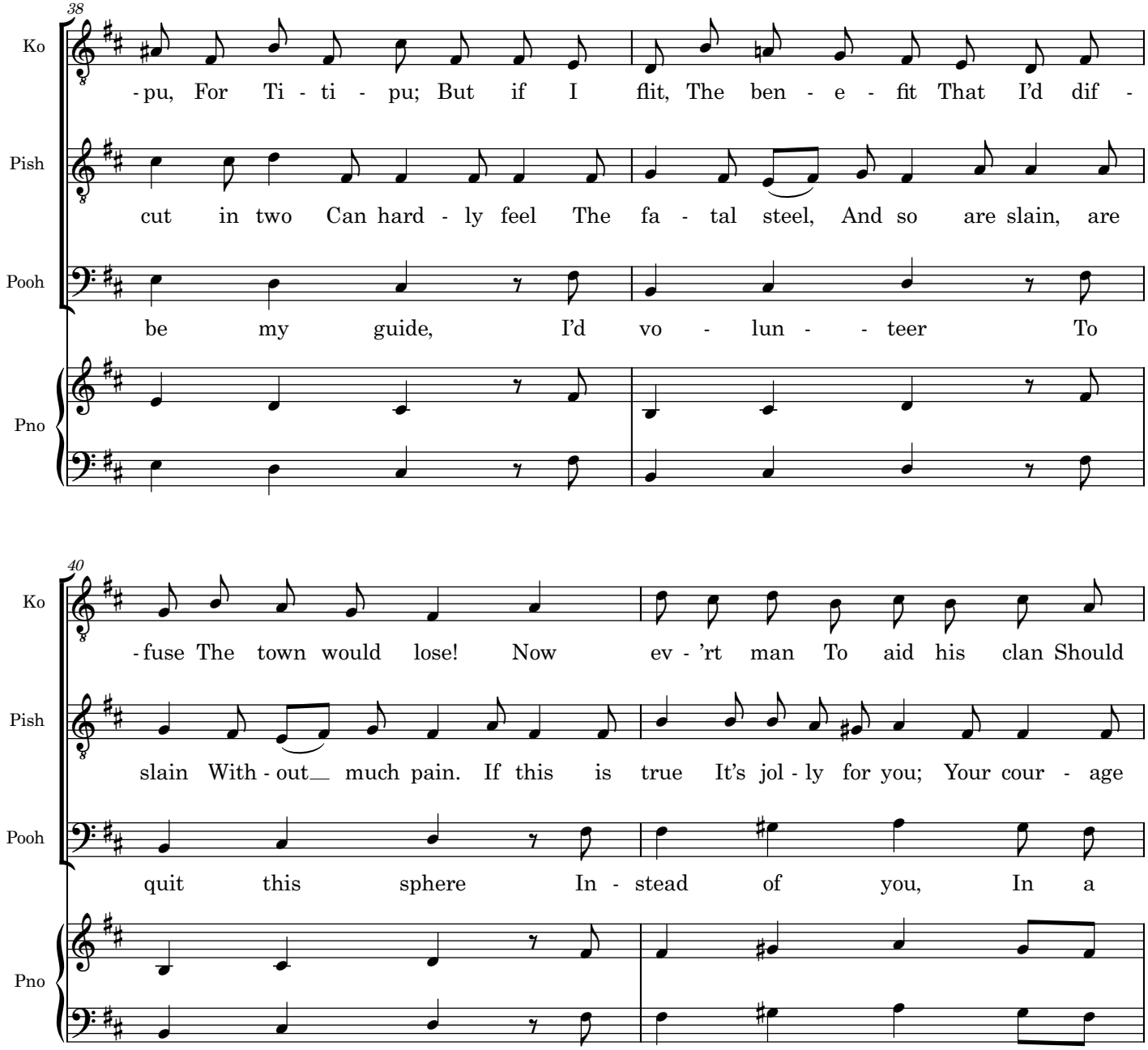
tions.) W S Gilbert — Arthur Sullivan

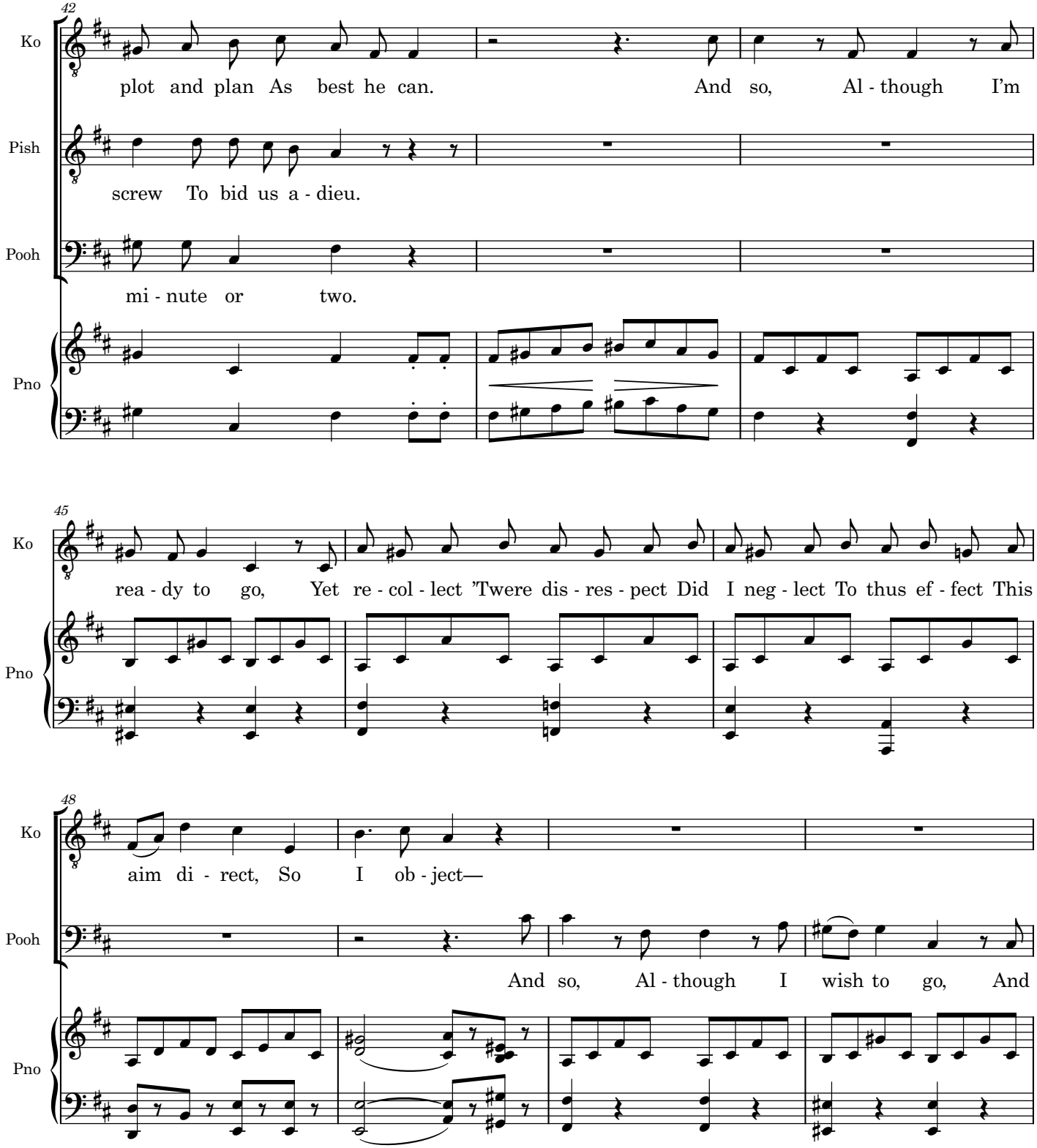


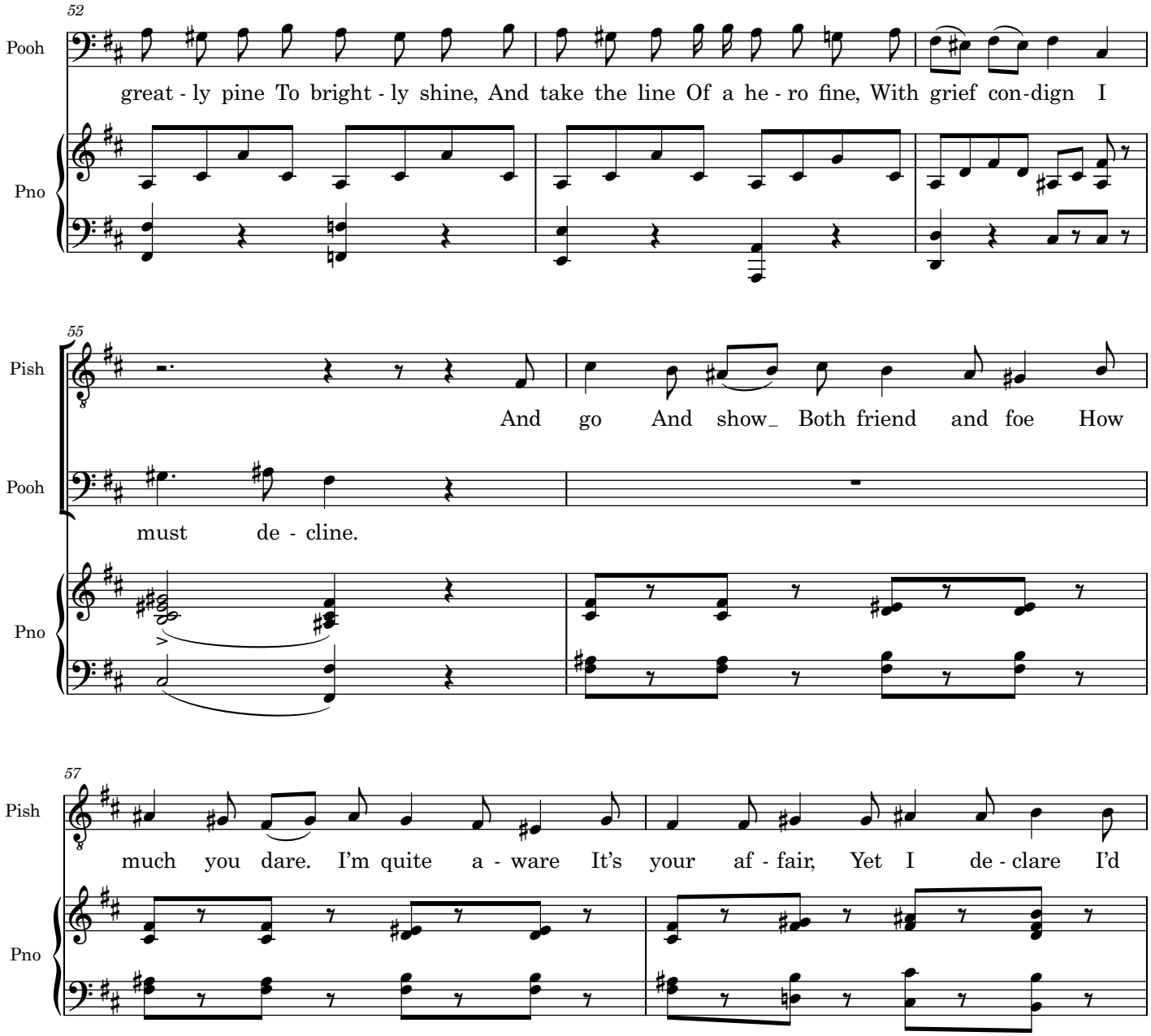

14
Ko
My brain it
Pooh
mor - ti - fied, And mor - - - ti - fied.
Pno
p
18
Ko
teems_ With end - less schemes, Both good and new For Ti - ti - pu, For Ti - ti - pu; But if I
[For Ti - ti - pu; But if I flit, The be - ne-
Pno
21
Ko
flit, The be - ne - fit That I'd dif - fuse The town would lose! Now
-fit That I'd dif - fuse The town would lose! The town would lose!]
Pno

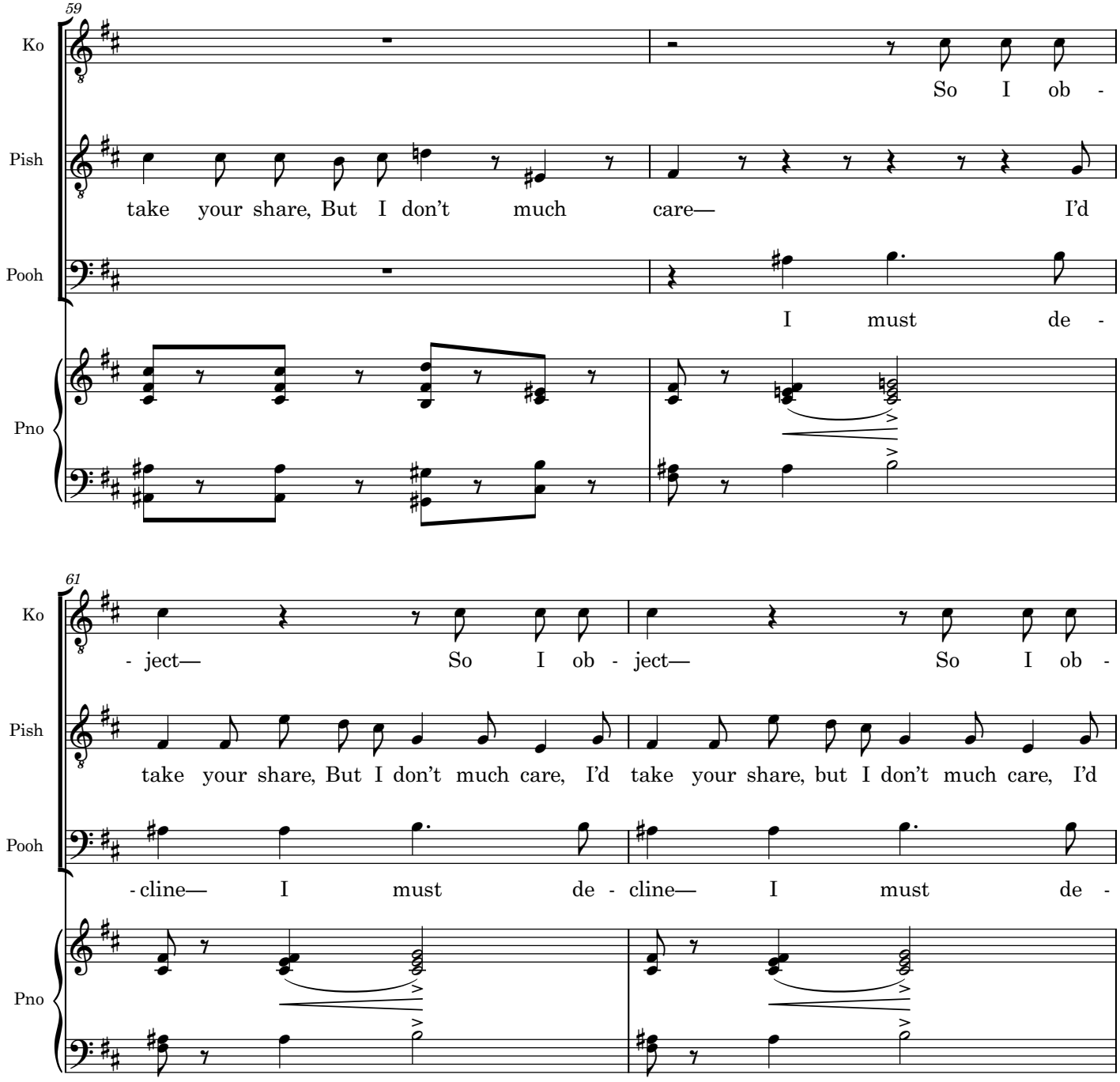

23
Ko
ev - 'ry man To aid his clan Should plot and plan As best he can.
Pno
p
26
Pish
I heard one day, A gen - tle - man say That cri - mi - nals who Are
Pno
28
Pish
cut in two Can hard - ly feel The fa - tal steel, And so are slain, are
Pno
30
Pish
slain With - out much pain. If this is true It's jol - ly for you; Your cour - age
Pno

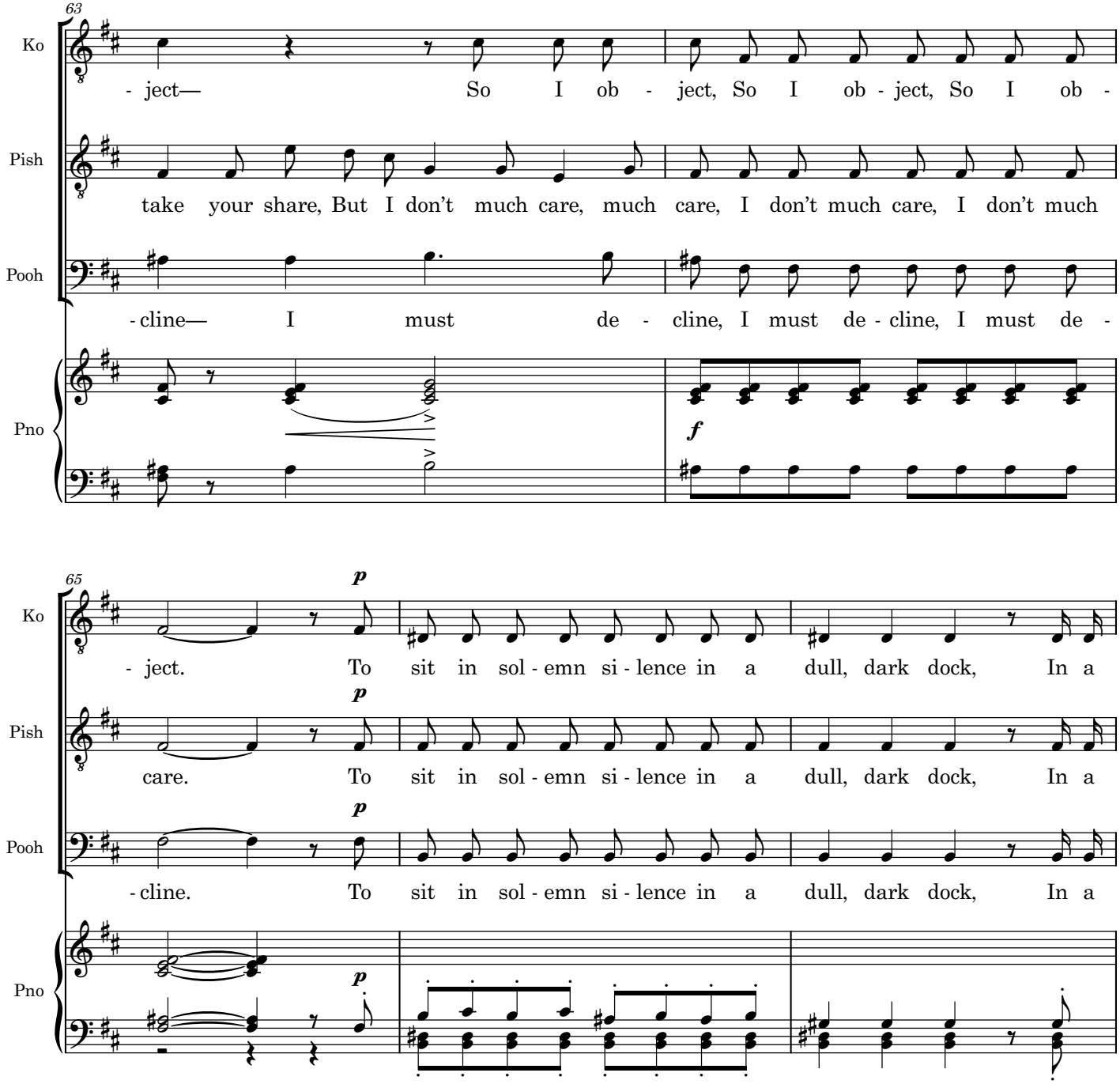

32
Ko
My brain it
Pish
screw To bid us a - dieu.
Pooh
I am so proud, If
Pno
sf
36
Ko
teems With end - less schemes Both good and new For Ti - ti -
Pish
I heard one day, A gen - tle - man say That cri - mi - nals who Are
Pooh
I al - lowed My fa - mi - ly pride To
Pno

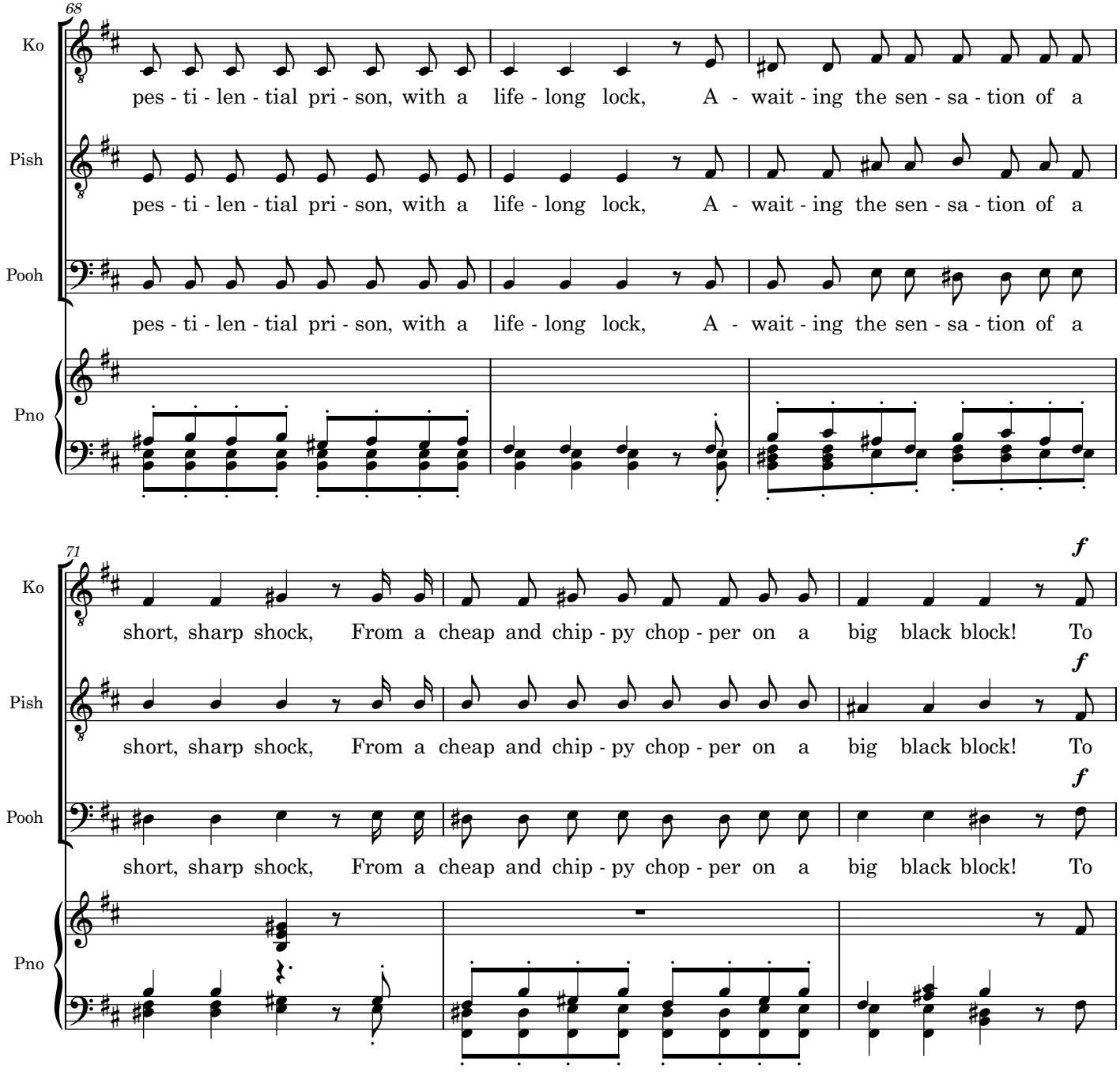

38
Ko
-pu, For Ti - ti - pu; But if I flit, The ben - e - fit That I'd dif -
Pish
cut in two Can hard - ly feel The fa - tal steel, And so are slain, are
Pooh
be my guide, I'd vo - lun - - teer To
Pno
40
Ko
-fuse The town would lose! Now ev - 'rt man To aid his clan Should
Pish
slain With - out much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

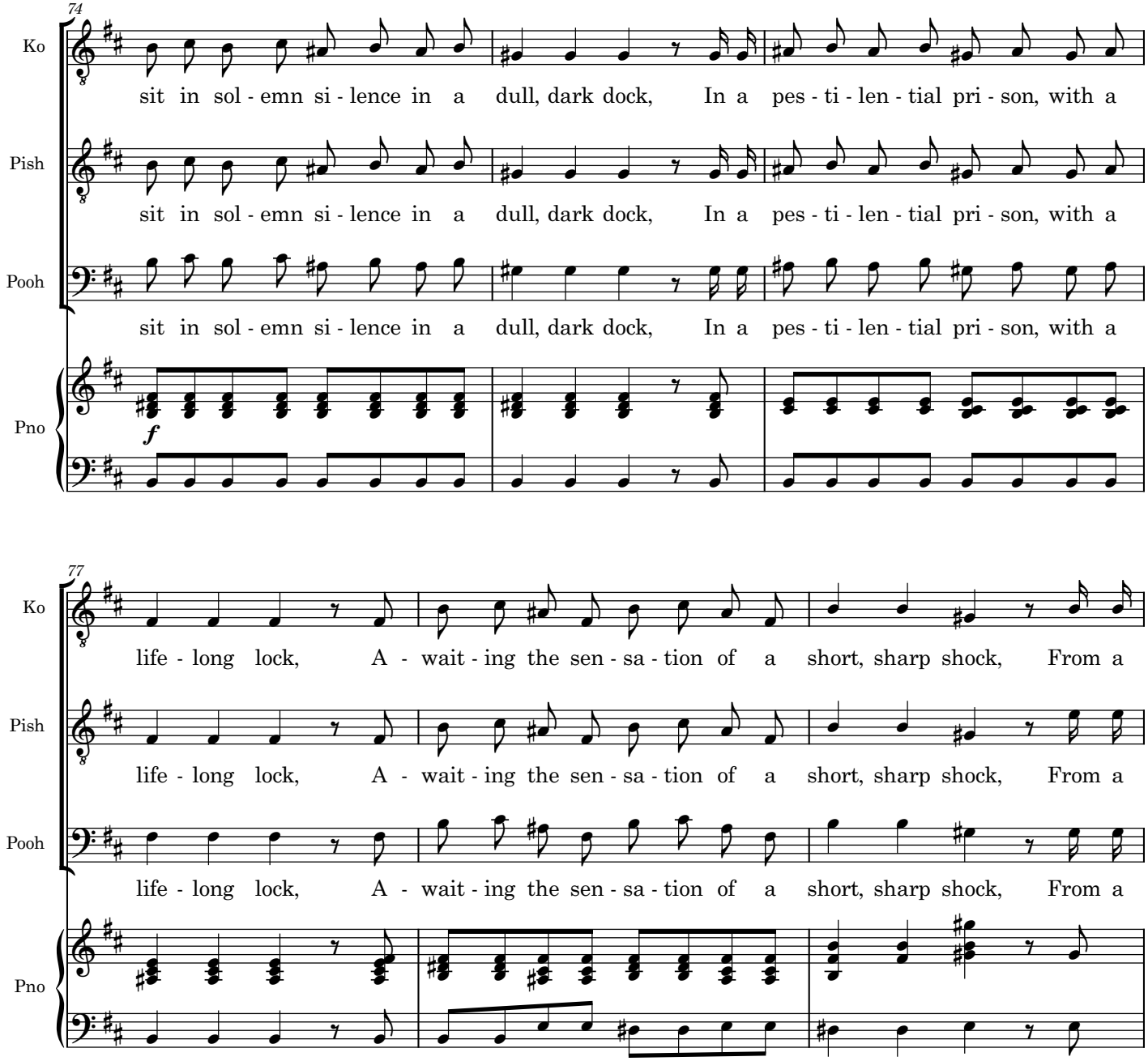

42
Ko
plot and plan As best he can. And so, Al - though I'm
Pish
screw To bid us a - dieu.
Pooh
mi - nute or two.
Pno
45
Ko
rea - dy to go, Yet re - col - lect 'Twere dis - res - pect Did I neg - lect To thus ef - fect This
Pno
48
Ko
aim di - rect, So I ob - ject—
Pooh
And so, Al - though I wish to go, And
Pno

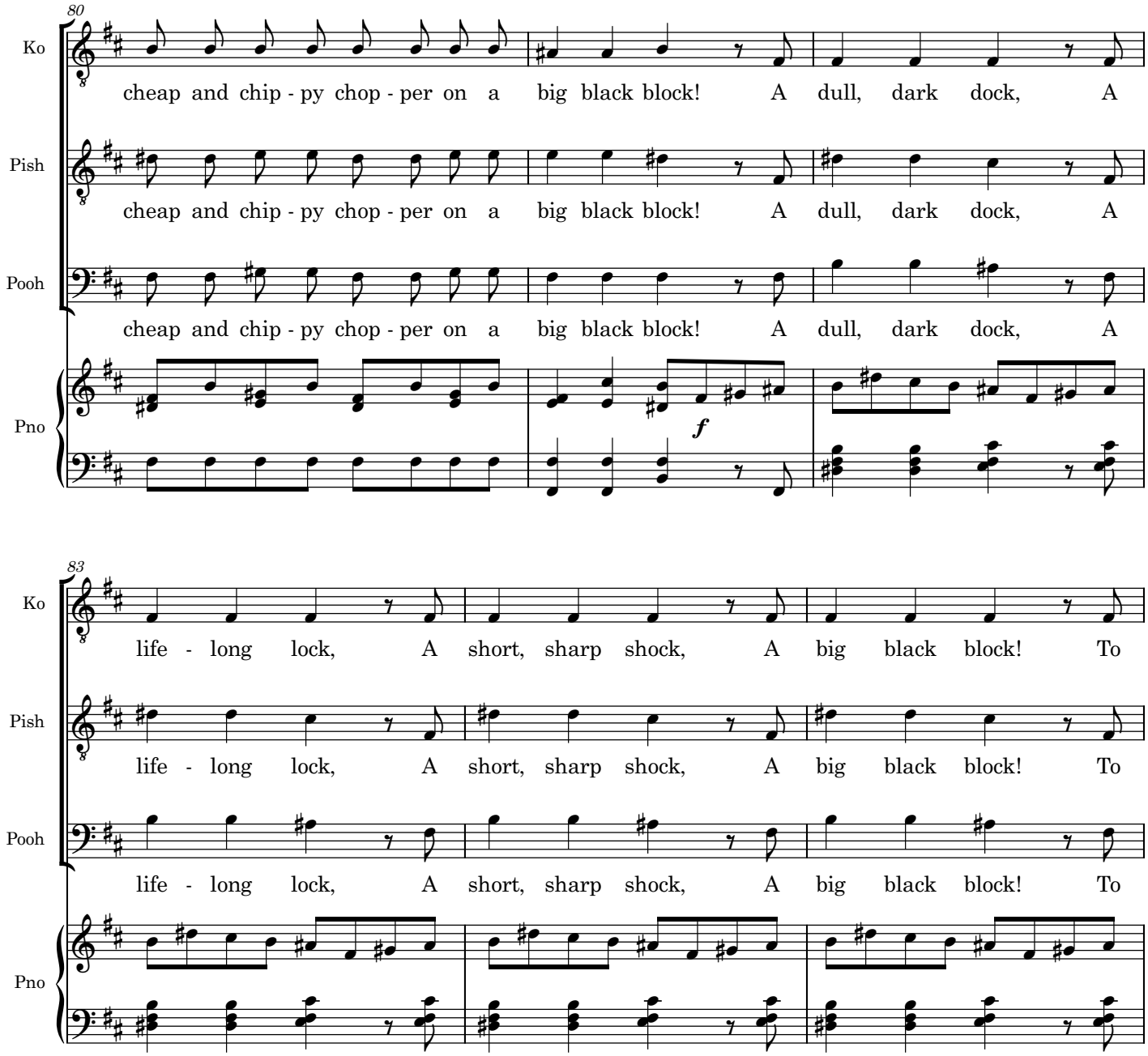

52
Pooh
great - ly pine To bright - ly shine, And take the line Of a he - ro fine, With grief con-dign I
Pno
55
Pish
And go And show_ Both friend and foe How
Pooh
must de - cline.
Pno
57
Pish
much you dare. I'm quite a - ware It's your af - fair, Yet I de - clare I'd
Pno

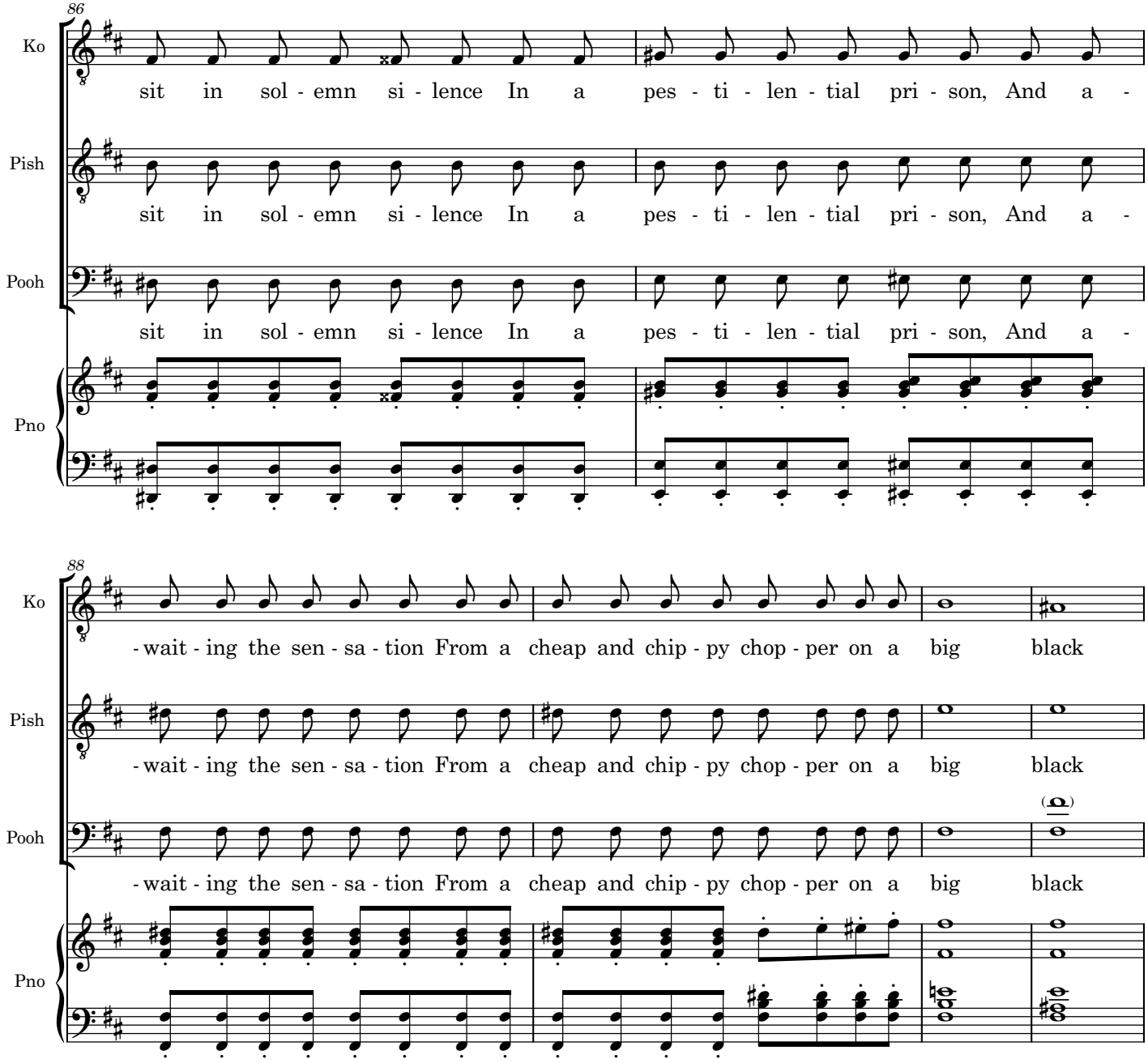

59
Ko
So I ob -
Pish
take your share, But I don't much care— I'd
Pooh
I must de -
Pno
61
Ko
- ject— So I ob - ject— So I ob -
Pish
take your share, But I don't much care, I'd take your share, but I don't much care, I'd
Pooh
- cline— I must de - cline— I must de -
Pno

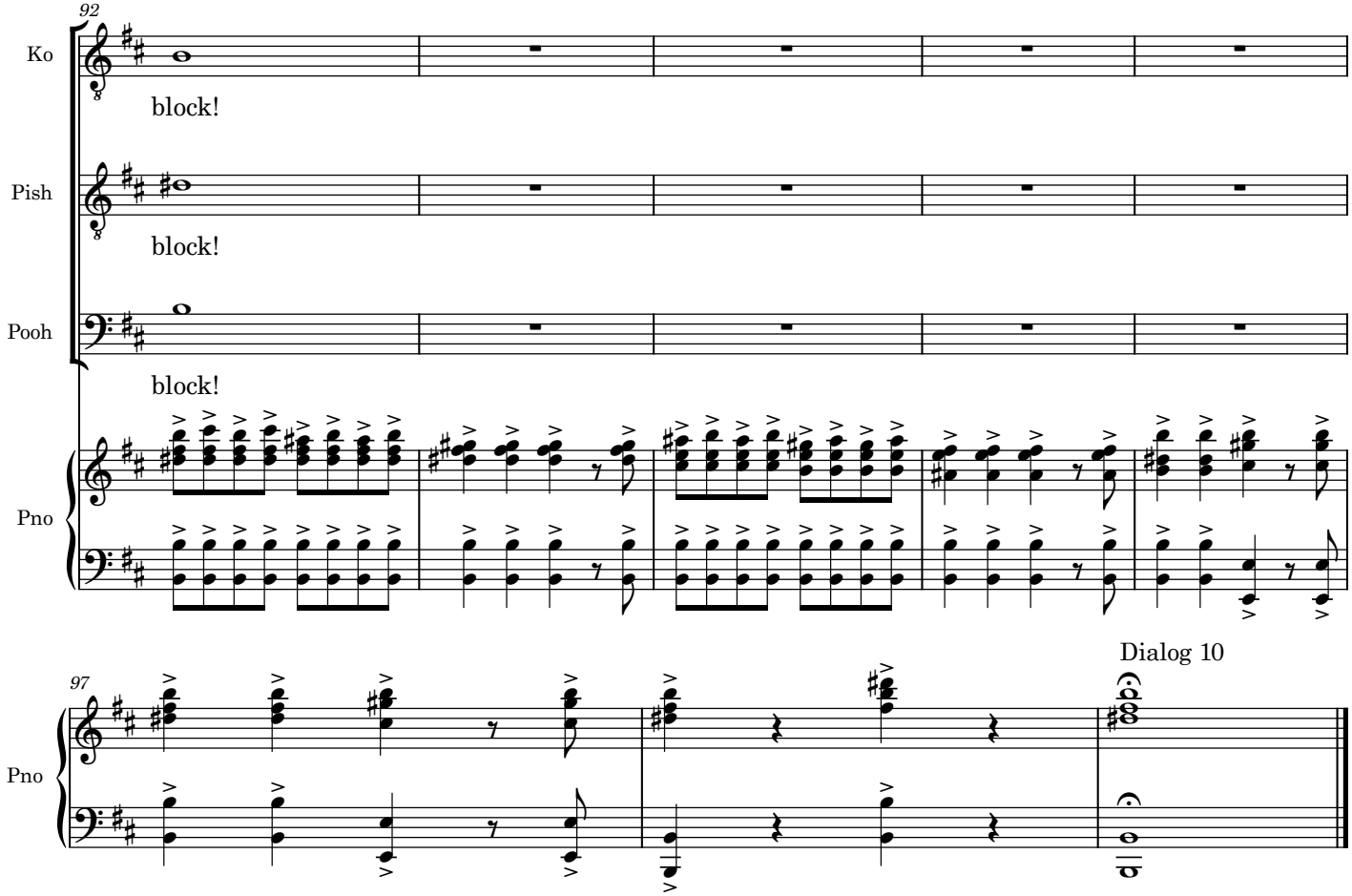

63
Ko
- ject— So I ob - ject, So I ob - ject, So I ob -
Pish
take your share, But I don't much care, much care, I don't much care, I don't much
Pooh
- cline— I must de - cline, I must de - cline, I must de -
Pno
f
65
Ko
p
- ject. To sit in sol - emn si - lence in a dull, dark dock, In a
Pish
p
care. To sit in sol - emn si - lence in a dull, dark dock, In a
Pooh
p
- cline. To sit in sol - emn si - lence in a dull, dark dock, In a
Pno
p


68
Ko
pes - ti - len - tial pri - son, with a life - long lock, A - wait - ing the sen - sa - tion of a
Pish
pes - ti - len - tial pri - son, with a life - long lock, A - wait - ing the sen - sa - tion of a
Pooh
pes - ti - len - tial pri - son, with a life - long lock, A - wait - ing the sen - sa - tion of a
Pno
71
Ko
f
short, sharp shock, From a cheap and chip - py chop - per on a big black block! To
Pish
f
short, sharp shock, From a cheap and chip - py chop - per on a big black block! To
Pooh
f
short, sharp shock, From a cheap and chip - py chop - per on a big black block! To
Pno


74
Ko
Pish
Pooh
Pno
sit in sol - emn si - lence in a dull, dark dock, In a pes - ti - len - tial pri - son, with a
f
77
life - long lock, A - wait - ing the sen - sa - tion of a short, sharp shock, From a


80
Ko
cheap and chip - py chop - per on a big black block! A dull, dark dock, A
Pish
cheap and chip - py chop - per on a big black block! A dull, dark dock, A
Pooh
cheap and chip - py chop - per on a big black block! A dull, dark dock, A
Pno
f
83
Ko
life - long lock, A short, sharp shock, A big black block! To
Pish
life - long lock, A short, sharp shock, A big black block! To
Pooh
life - long lock, A short, sharp shock, A big black block! To
Pno


86
Ko
sit in sol - emn si - lence In a pes - ti - len - tial pri - son, And a -
Pish
sit in sol - emn si - lence In a pes - ti - len - tial pri - son, And a -
Pooh
sit in sol - emn si - lence In a pes - ti - len - tial pri - son, And a -
Pno
88
Ko
- wait - ing the sen - sa - tion From a cheap and chip - py chop - per on a big black
Pish
- wait - ing the sen - sa - tion From a cheap and chip - py chop - per on a big black
Pooh
- wait - ing the sen - sa - tion From a cheap and chip - py chop - per on a big black
Pno


92
Ko
block!
Pish
block!
Pooh
block!
Pno
97
Pno
Dialog 10

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

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

NANK.. Oh, go on – don't mind me. –

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

NANK. I am about to terminate an unendurable existence.

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

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

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

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

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

NANK. What's the matter?

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

NANK. Absolutely!

KO. Will *nothing* shake your resolution?

NANK. Nothing.

KO. Threats, entreaties, prayers – all useless?

NANK. All! My mind is made up.

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

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

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

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

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

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

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

NANK. True.

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

NANK. And yet there 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.

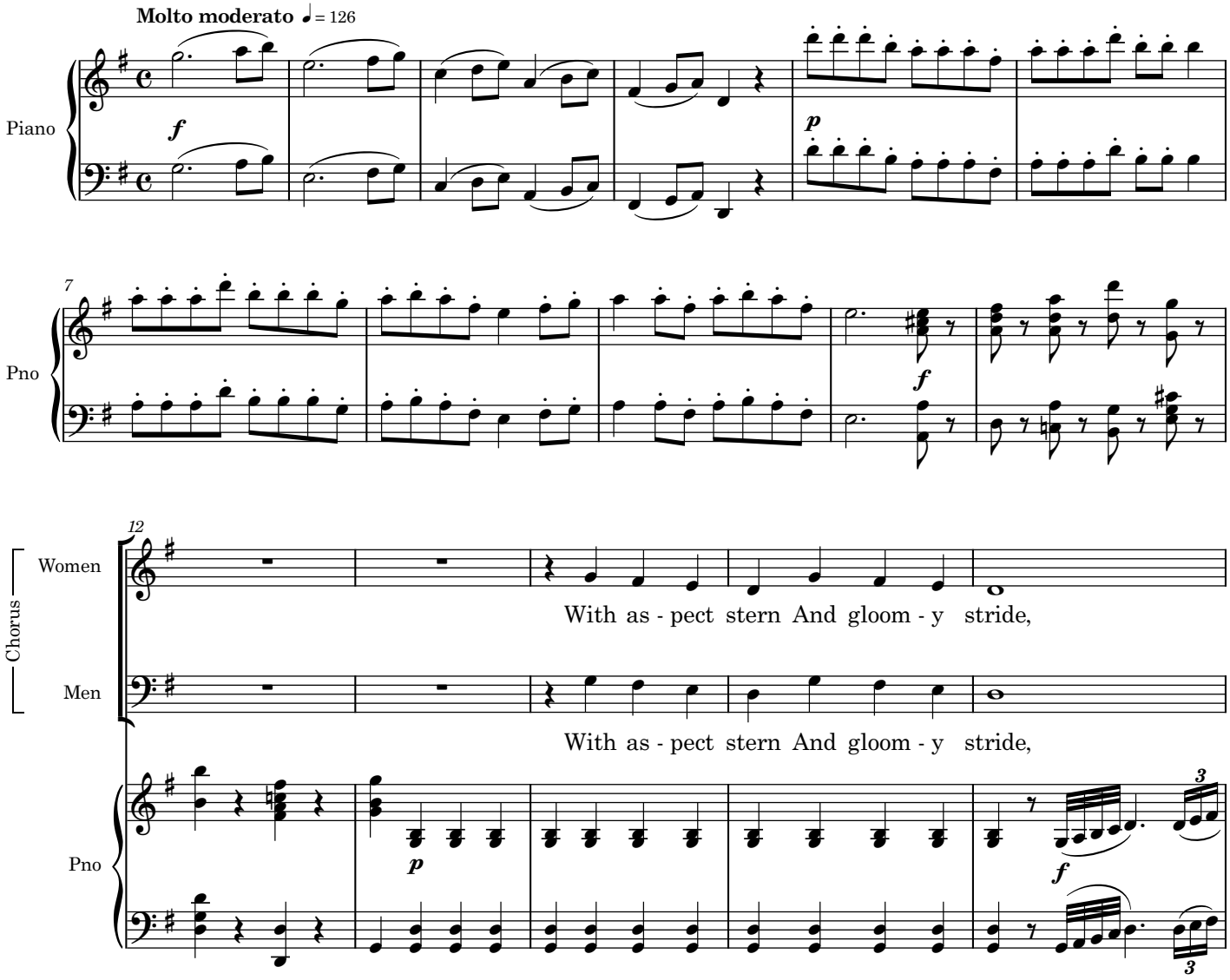
NANK. Trust me, she shall never learn the truth from me.

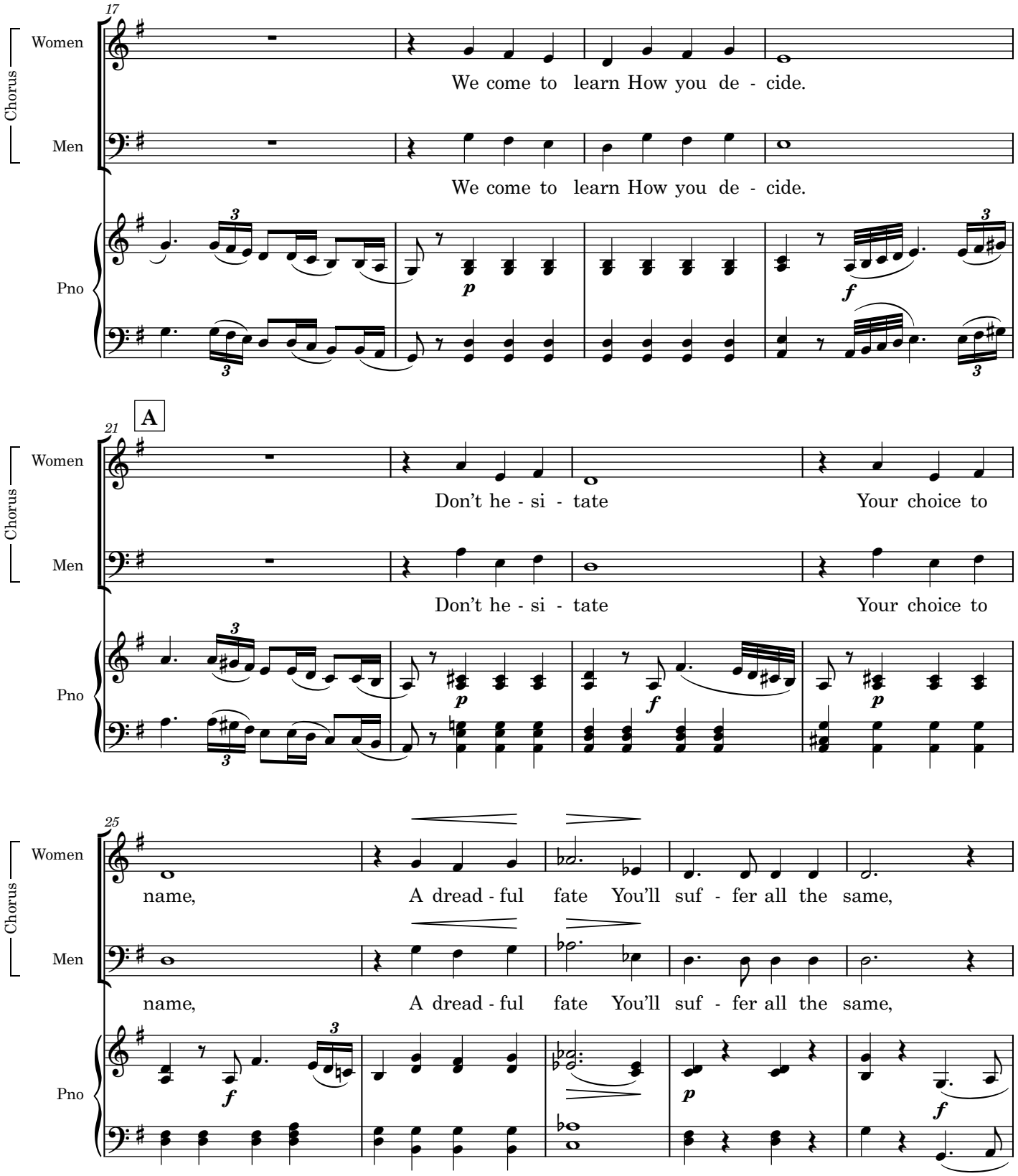
The Mikado
11. Act I Finale

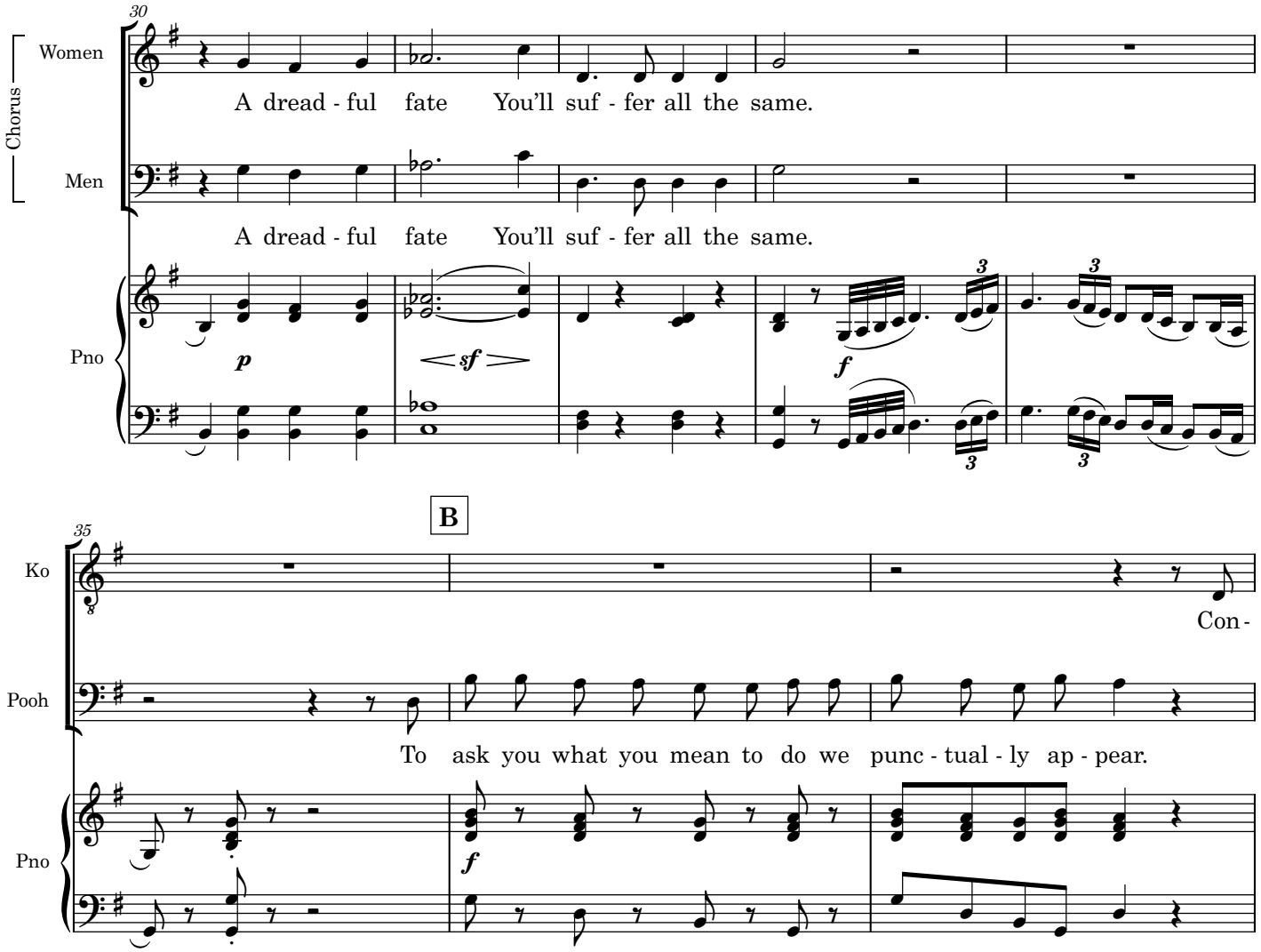
Enter Chorus, Pooh-Bah and Pish-Tush

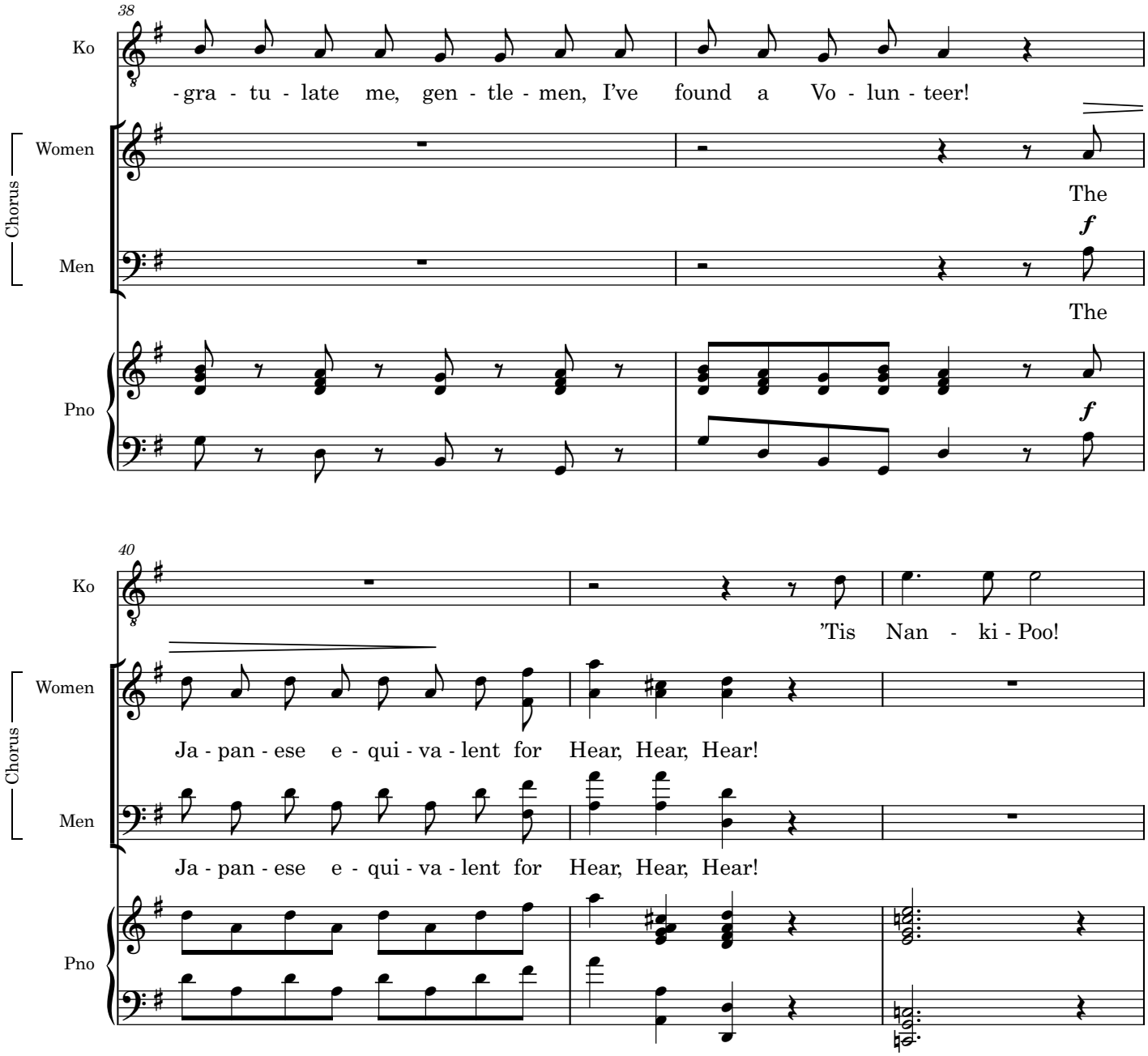
W S Gilbert

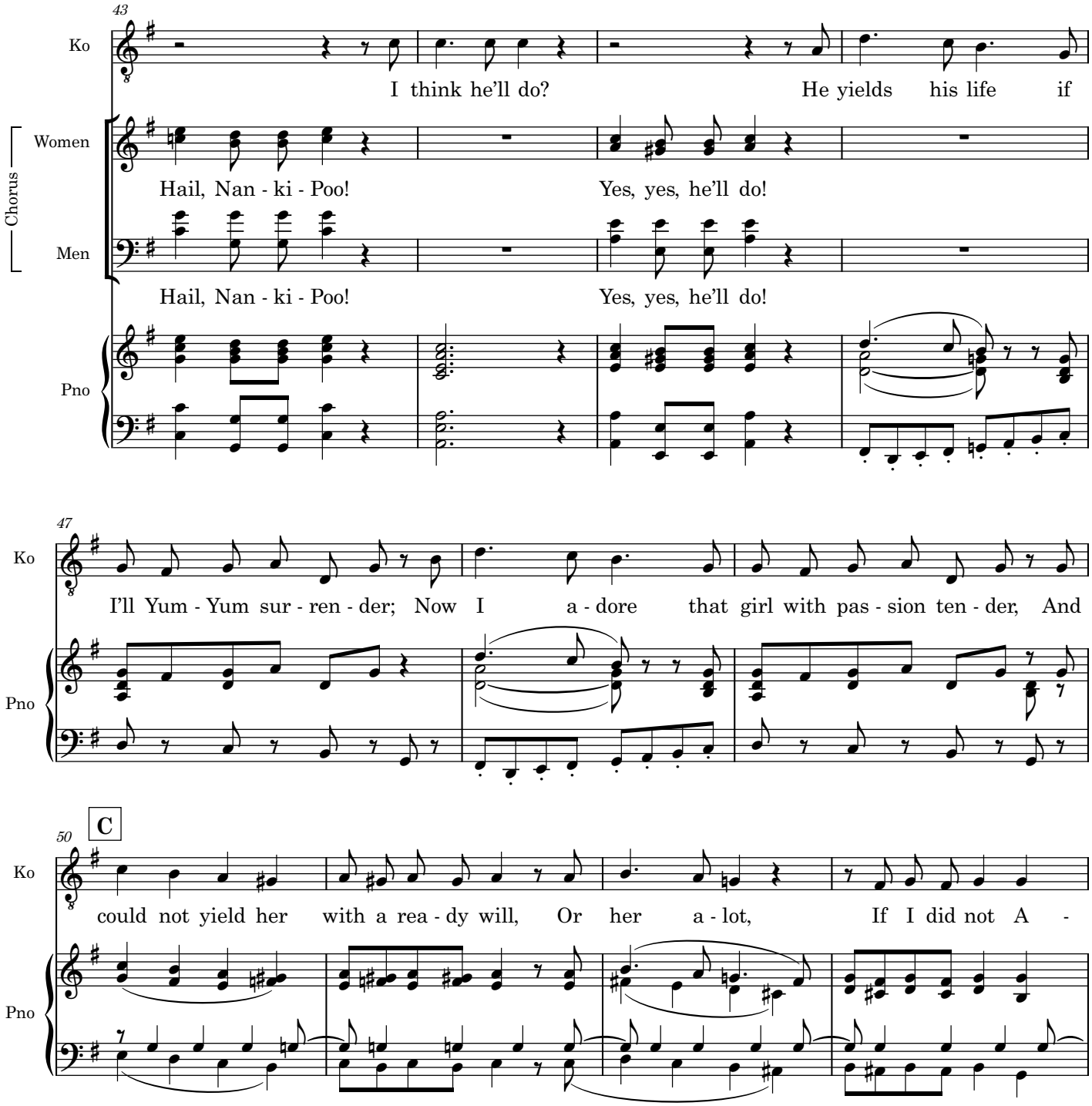
Arthur Sullivan

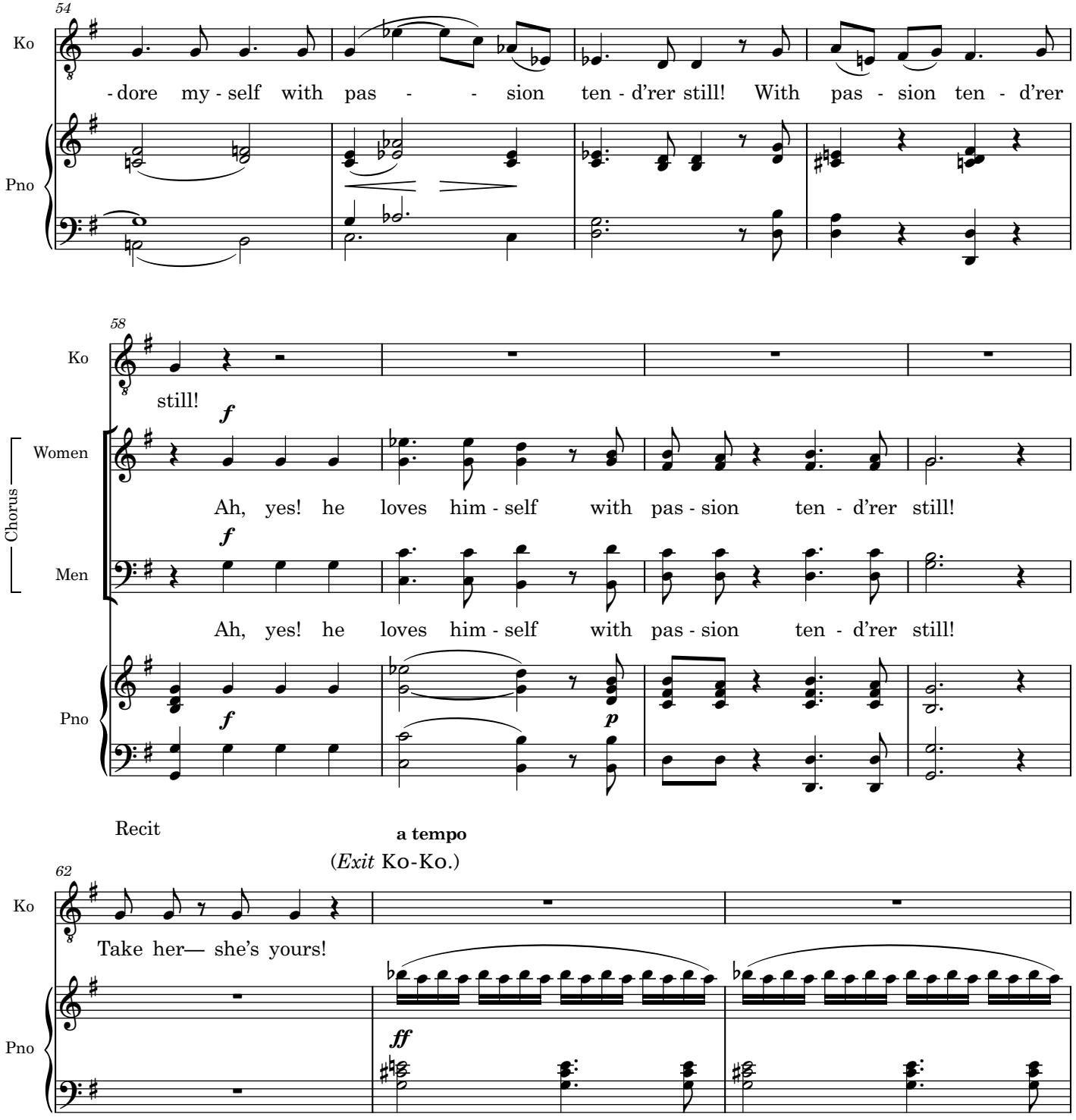


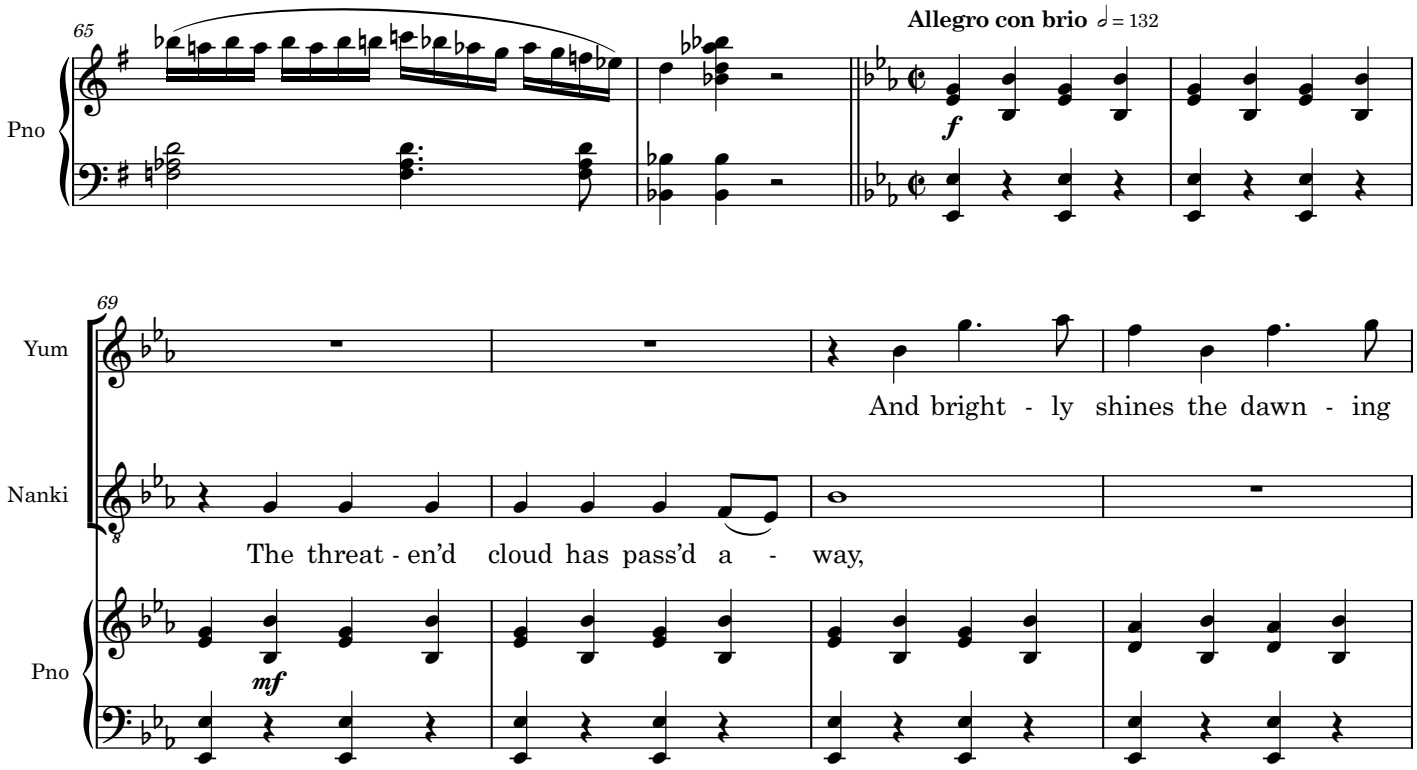

17
Chorus
Women
We come to learn How you de - cide.
Men
We come to learn How you de - cide.
Pno
A
21
Chorus
Women
Don't he - si - tate Your choice to
Men
Don't he - si - tate Your choice to
Pno
25
Chorus
Women
name, A dread - ful fate You'll suf - fer all the same,
Men
name, A dread - ful fate You'll suf - fer all the same,
Pno

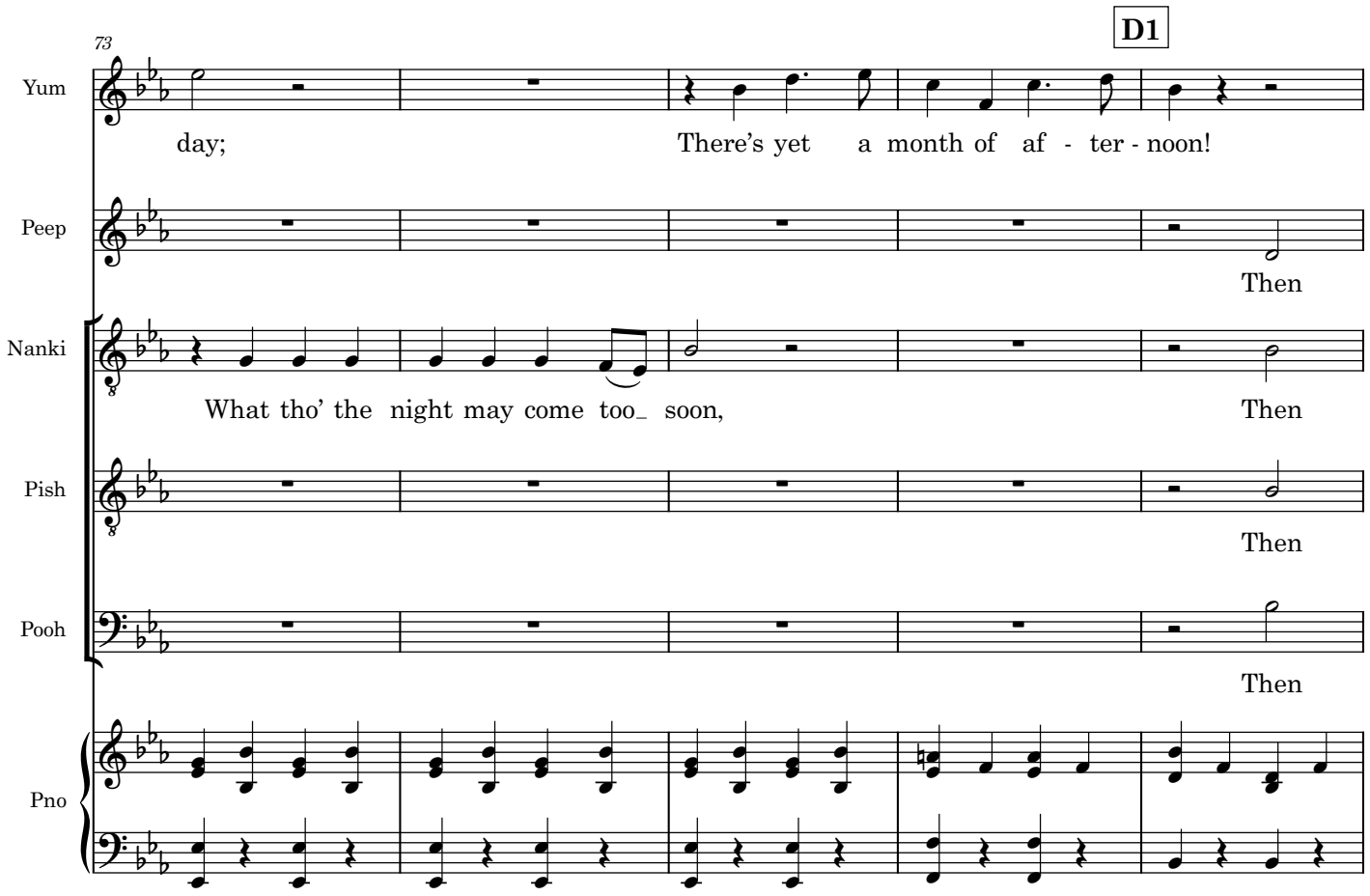

30
Chorus
Women
A dread - ful fate You'll suf - fer all the same.
Men
A dread - ful fate You'll suf - fer all the same.
Pno
p
sf
f
B
35
Ko
Con -
Pooh
To ask you what you mean to do we punc - tual - ly ap - pear.
Pno
f

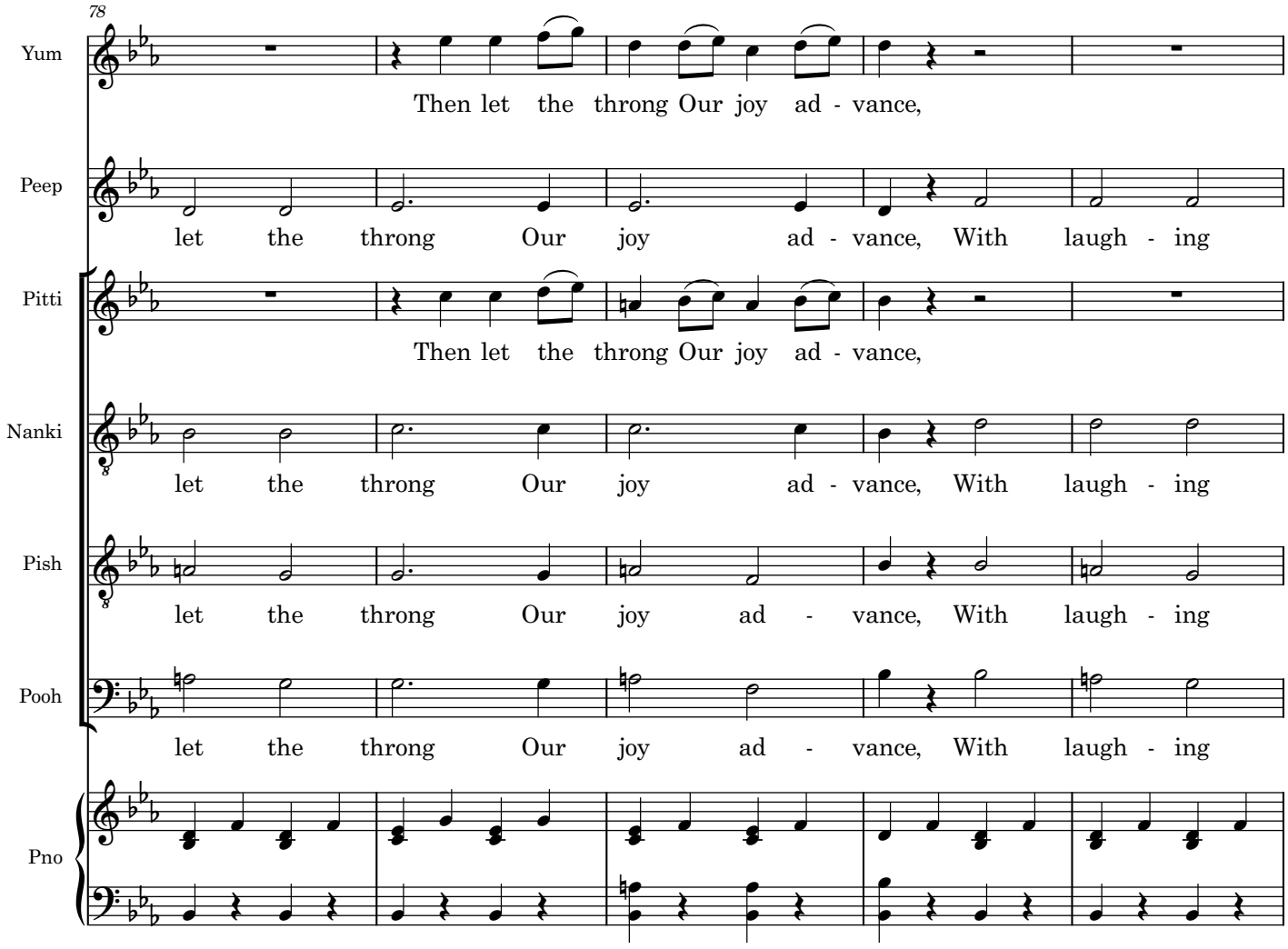

38
Ko
-gra - tu - late me, gen - tle - men, I've found a Vo - lun - teer!
Chorus
Women
The
f
Men
The
Pno
f
40
Ko
'Tis Nan - ki - Poo!
Chorus
Women
Ja - pan - ese e - qui - va - lent for Hear, Hear, Hear!
Men
Ja - pan - ese e - qui - va - lent for Hear, Hear, Hear!
Pno

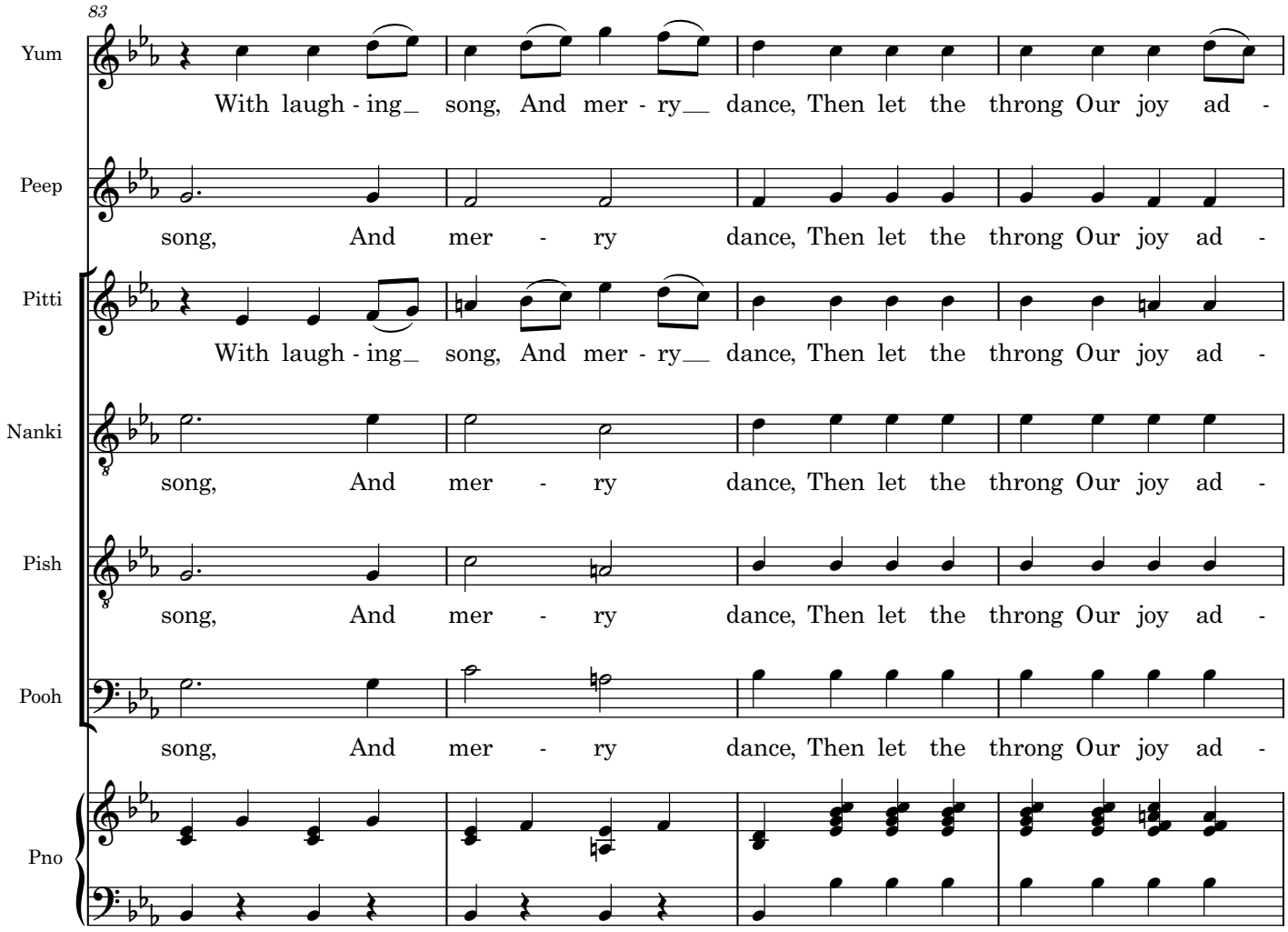

43
Ko
I think he'll do?
He yields his life if
Chorus
Women
Hail, Nan - ki - Poo!
Yes, yes, he'll do!
Men
Hail, Nan - ki - Poo!
Yes, yes, he'll do!
Pno
47
Ko
I'll Yum - Yum sur - ren - der; Now I a - dore that girl with pas - sion ten - der, And
Pno
50
C
Ko
could not yield her with a rea - dy will, Or her a - lot, If I did not A -
Pno

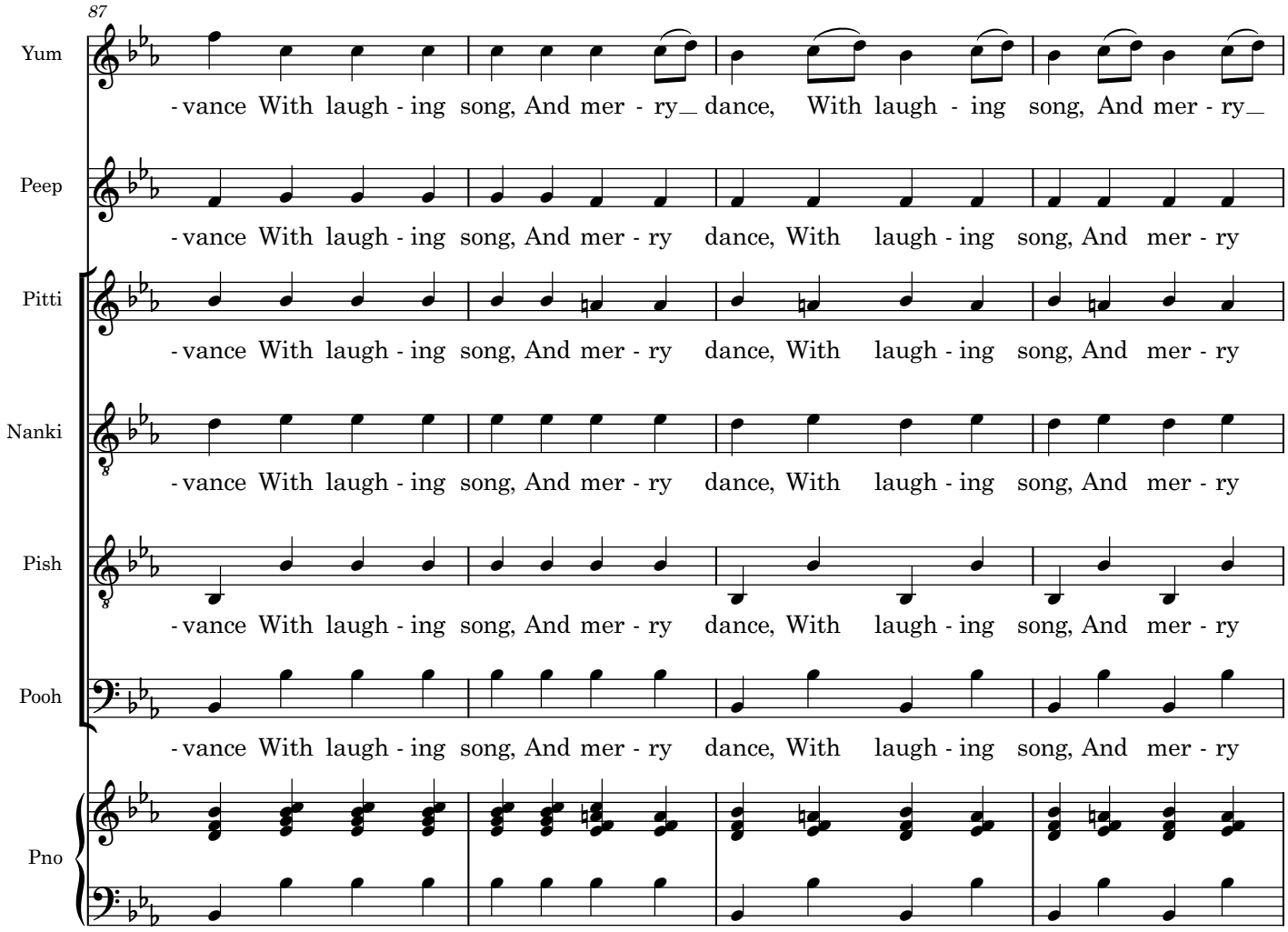

54
Ko
-dore my - self with pas - - sion ten - d'rer still! With pas - sion ten - d'rer
Pno
58
Ko
still!
f
Chorus
Women
Ah, yes! he loves him - self with pas - sion ten - d'rer still!
f
Men
Ah, yes! he loves him - self with pas - sion ten - d'rer still!
Pno
f
p
Recit
a tempo
(Exit Ko-Ko.)
62
Ko
Take her— she's yours!
Pno
ff

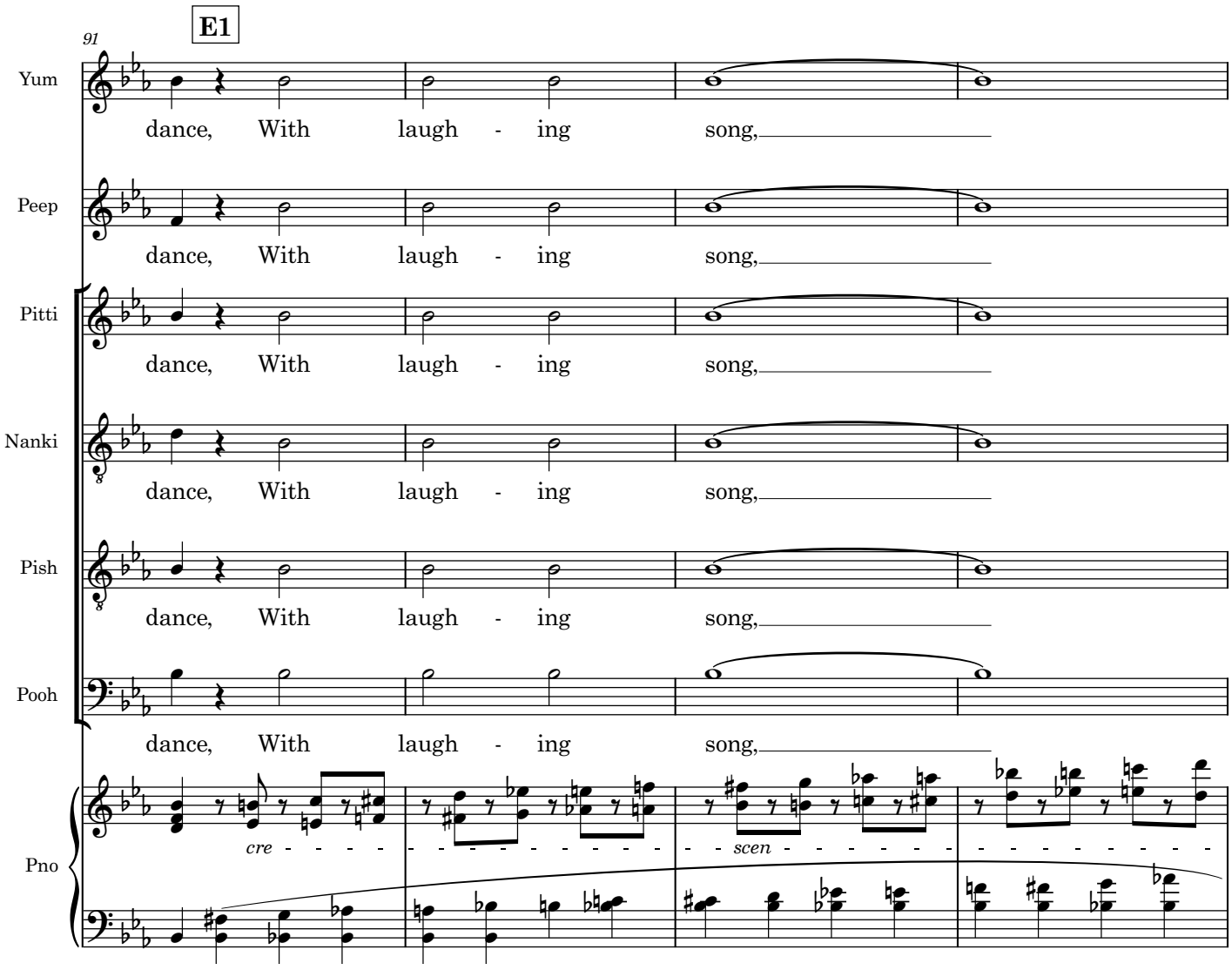

65
Pno
Allegro con brio ♩= 132
f
69
Yum
And bright - ly shines the dawn - ing
Nanki
The threat - en'd cloud has pass'd a - way,
Pno
mf

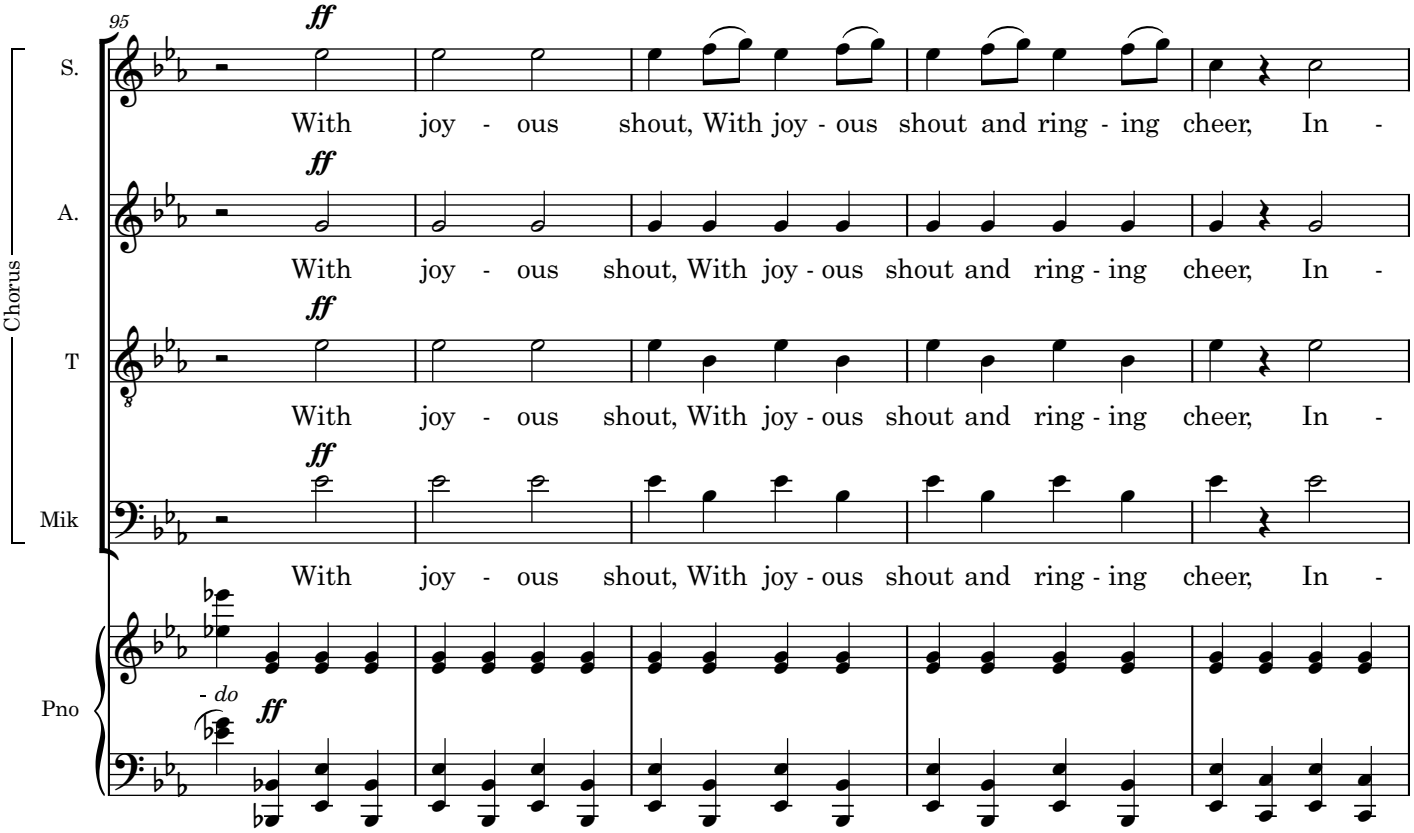

73
D1
Yum
day;
There's yet a month of af - ter - noon!
Peep
Then
Nanki
What tho' the night may come too_ soon,
Then
Pish
Then
Pooh
Then
Pno

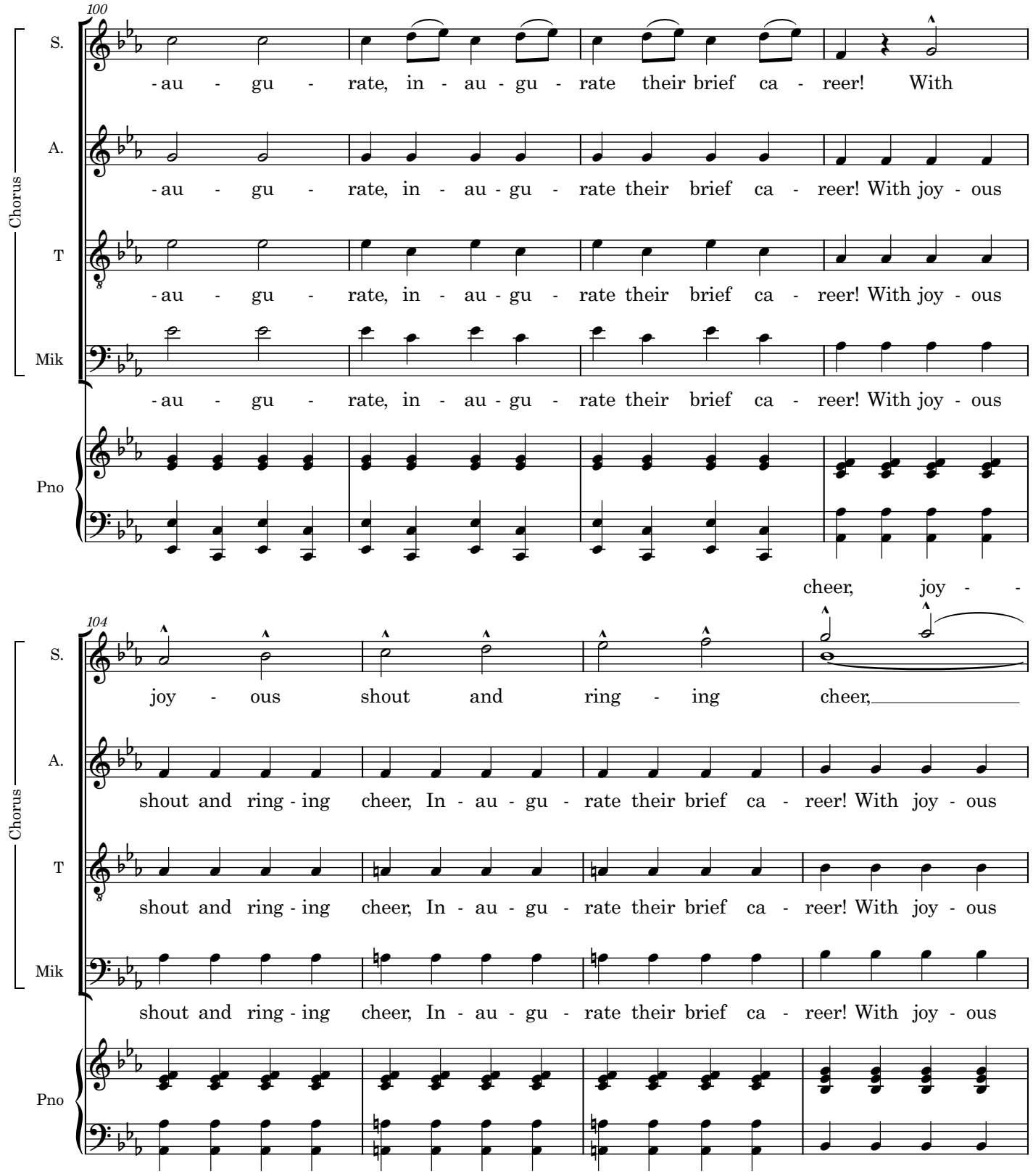

78
Yum
Then let the throng Our joy ad - vance,
Peep
let the throng Our joy ad - vance, With laugh - ing
Pitti
Then let the throng Our joy ad - vance,
Nanki
let the throng Our joy ad - vance, With laugh - ing
Pish
let the throng Our joy ad - vance, With laugh - ing
Pooh
let the throng Our joy ad - vance, With laugh - ing
Pno

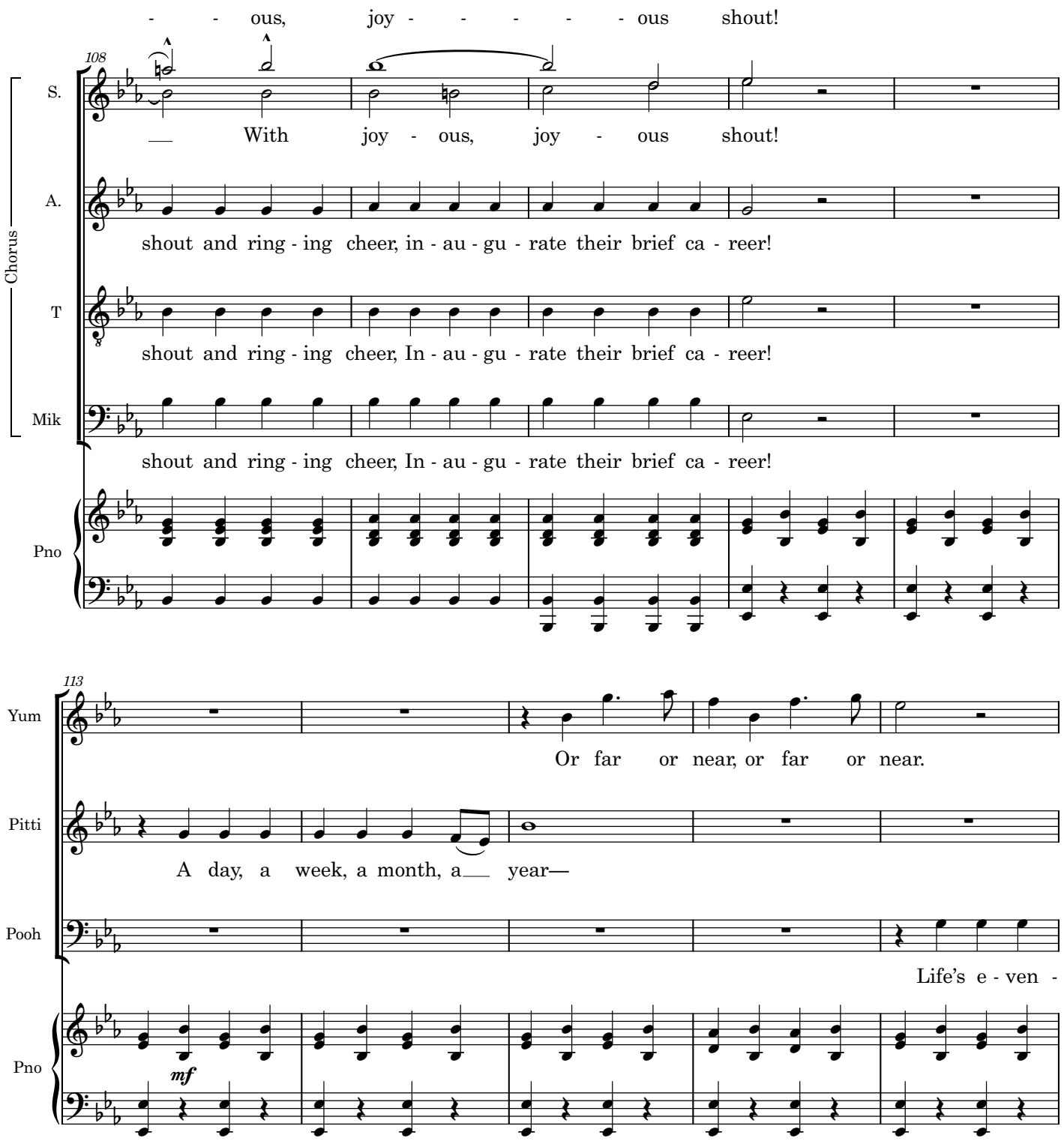

83
Yum
With laugh - ing_ song, And mer - ry__ dance, Then let the throng Our joy ad -
Peep
song, And mer - ry dance, Then let the throng Our joy ad -
Pitti
With laugh - ing_ song, And mer - ry__ dance, Then let the throng Our joy ad -
Nanki
song, And mer - ry dance, Then let the throng Our joy ad -
Pish
song, And mer - ry dance, Then let the throng Our joy ad -
Pooh
song, And mer - ry dance, Then let the throng Our joy ad -
Pno

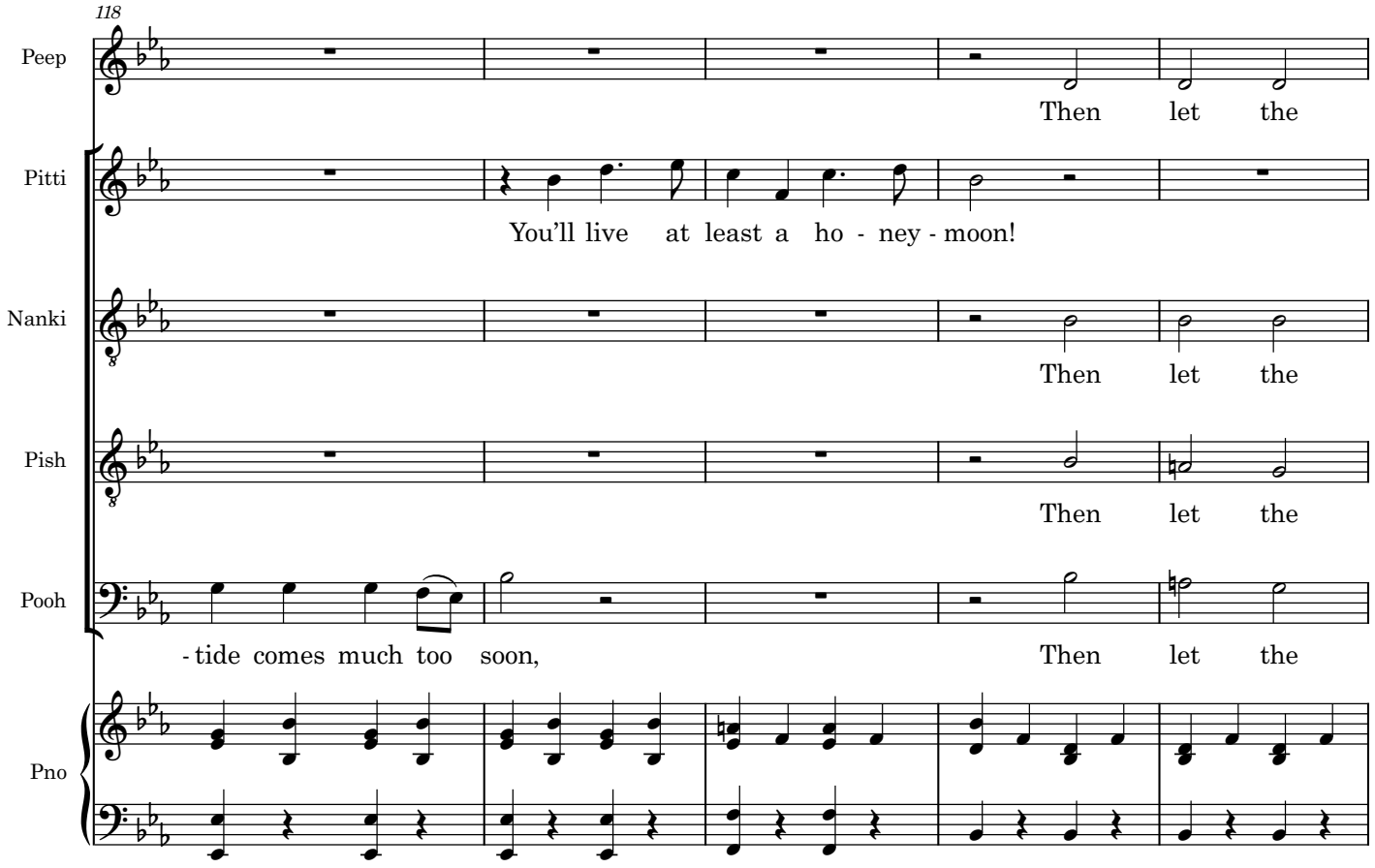

87
Yum
- vance With laugh - ing song, And mer - ry dance, With laugh - ing song, And mer - ry
Peep
- vance With laugh - ing song, And mer - ry dance, With laugh - ing song, And mer - ry
Pitti
- vance With laugh - ing song, And mer - ry dance, With laugh - ing song, And mer - ry
Nanki
- vance With laugh - ing song, And mer - ry dance, With laugh - ing song, And mer - ry
Pish
- vance With laugh - ing song, And mer - ry dance, With laugh - ing song, And mer - ry
Pooh
- vance With laugh - ing song, And mer - ry dance, With laugh - ing song, And mer - ry
Pno

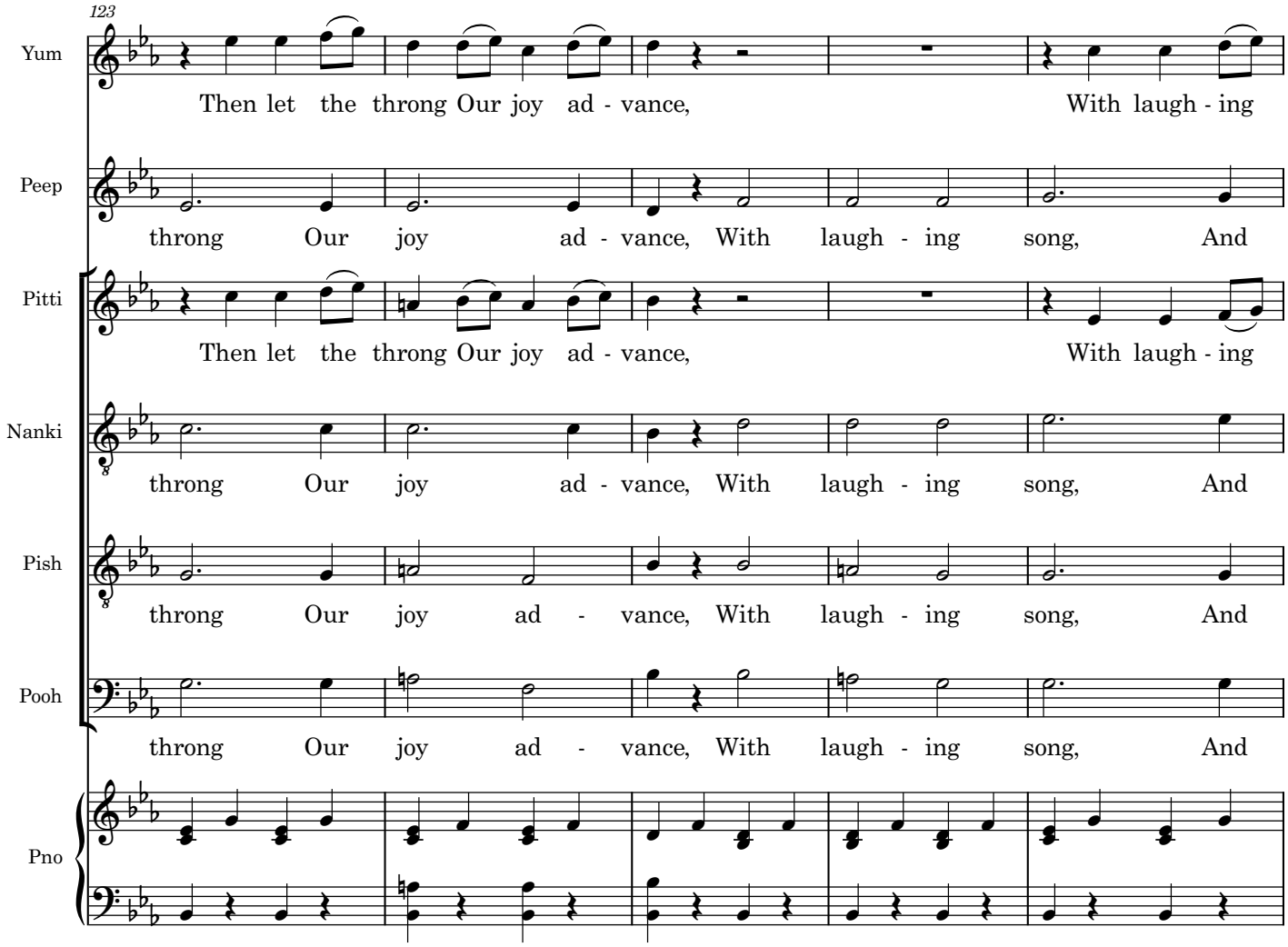

E1
91
Yum
dance, With laugh - ing song,
Peep
dance, With laugh - ing song,
Pitti
dance, With laugh - ing song,
Nanki
dance, With laugh - ing song,
Pish
dance, With laugh - ing song,
Pooh
dance, With laugh - ing song,
Pno
cre
scen

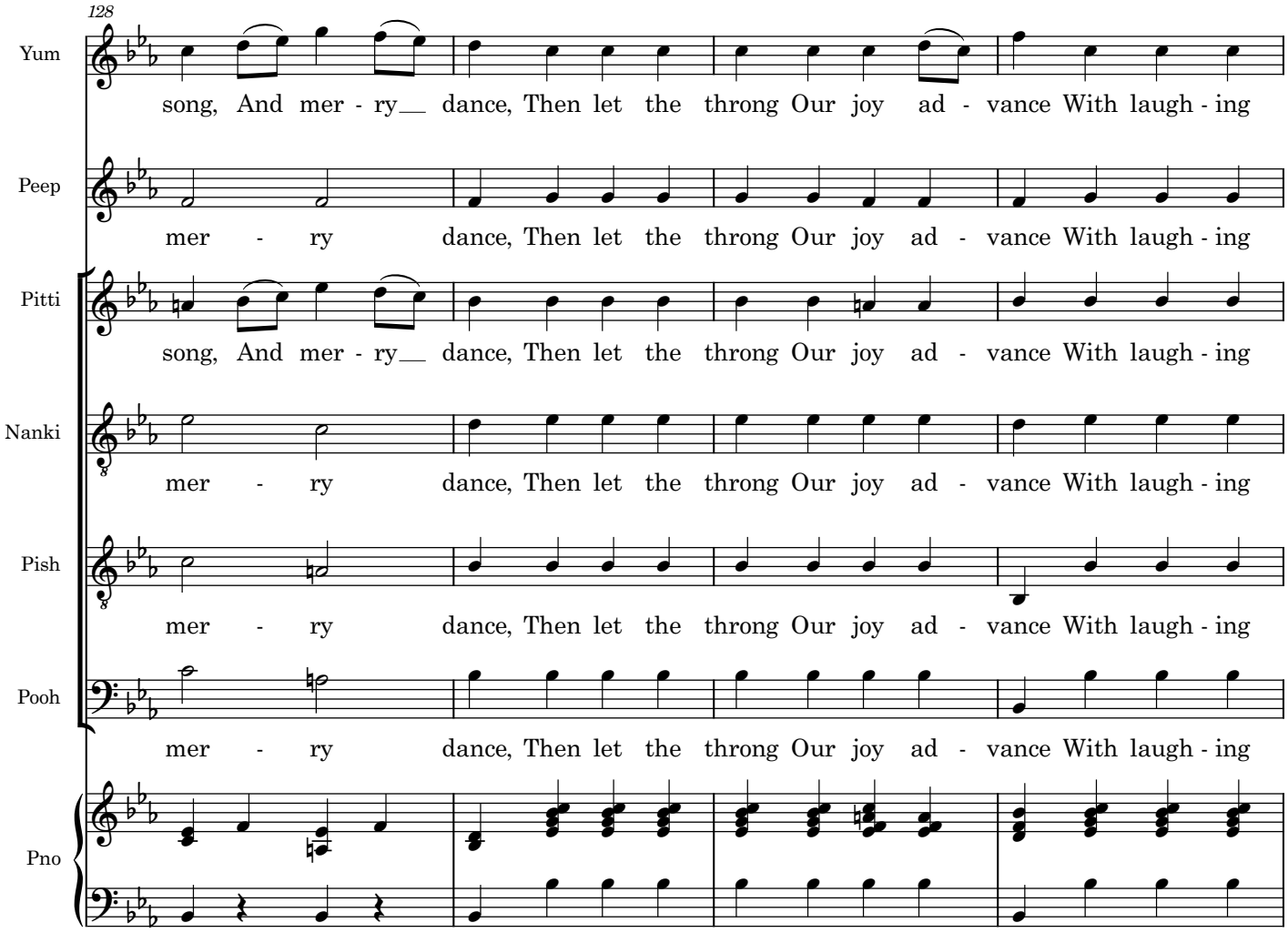

95
Chorus
S.
A.
T
Mik
Pno
ff
With joy - ous shout, With joy - ous shout and ring - ing cheer, In -
- do

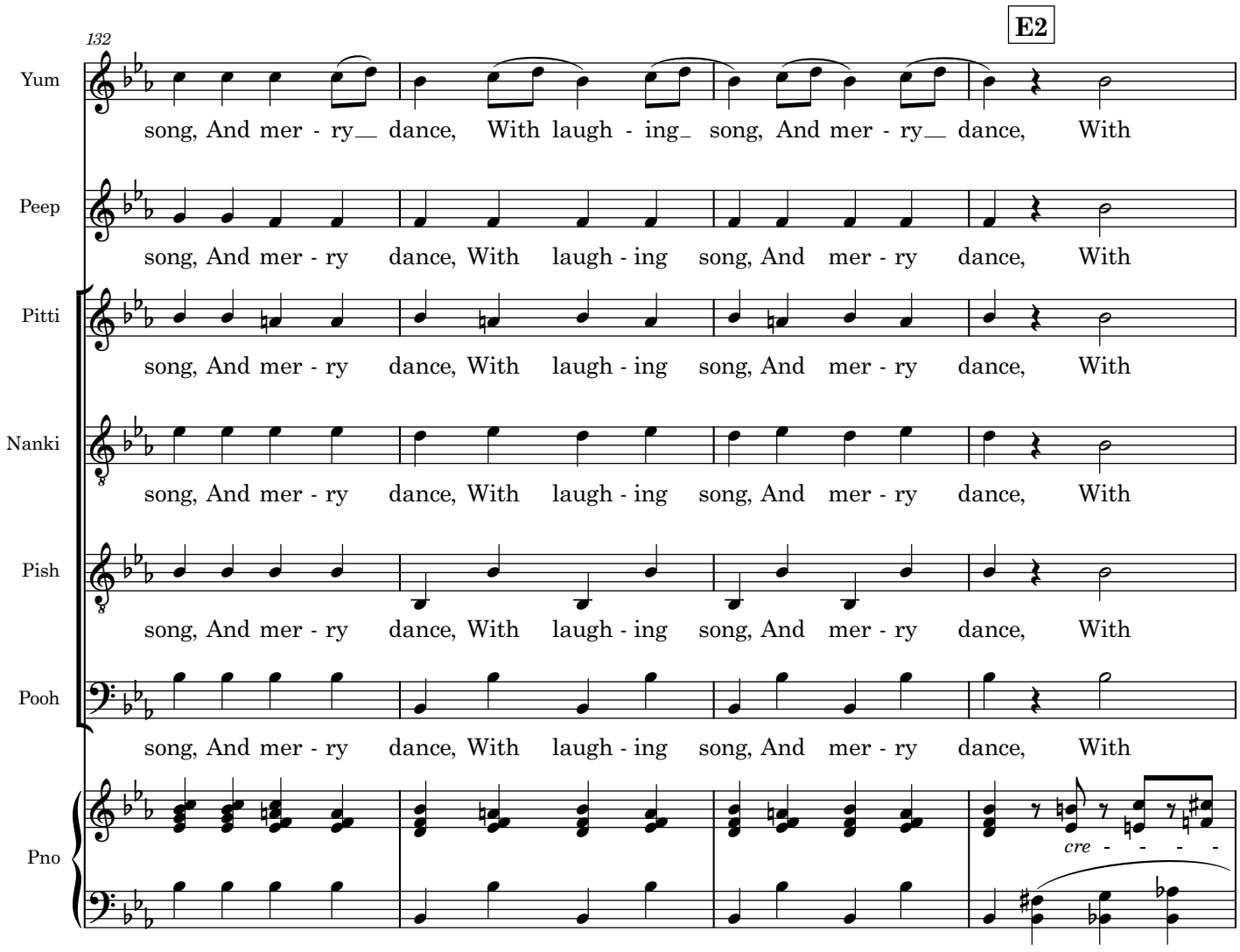

100
Chorus
S.
-au - gu - rate, in - au - gu - rate their brief ca - reer! With
A.
-au - gu - rate, in - au - gu - rate their brief ca - reer! With joy - ous
T
-au - gu - rate, in - au - gu - rate their brief ca - reer! With joy - ous
Mik
-au - gu - rate, in - au - gu - rate their brief ca - reer! With joy - ous
Pno
cheer, joy - -
104
Chorus
S.
joy - ous shout and ring - ing cheer,
A.
shout and ring - ing cheer, In - au - gu - rate their brief ca - reer! With joy - ous
T
shout and ring - ing cheer, In - au - gu - rate their brief ca - reer! With joy - ous
Mik
shout and ring - ing cheer, In - au - gu - rate their brief ca - reer! With joy - ous
Pno

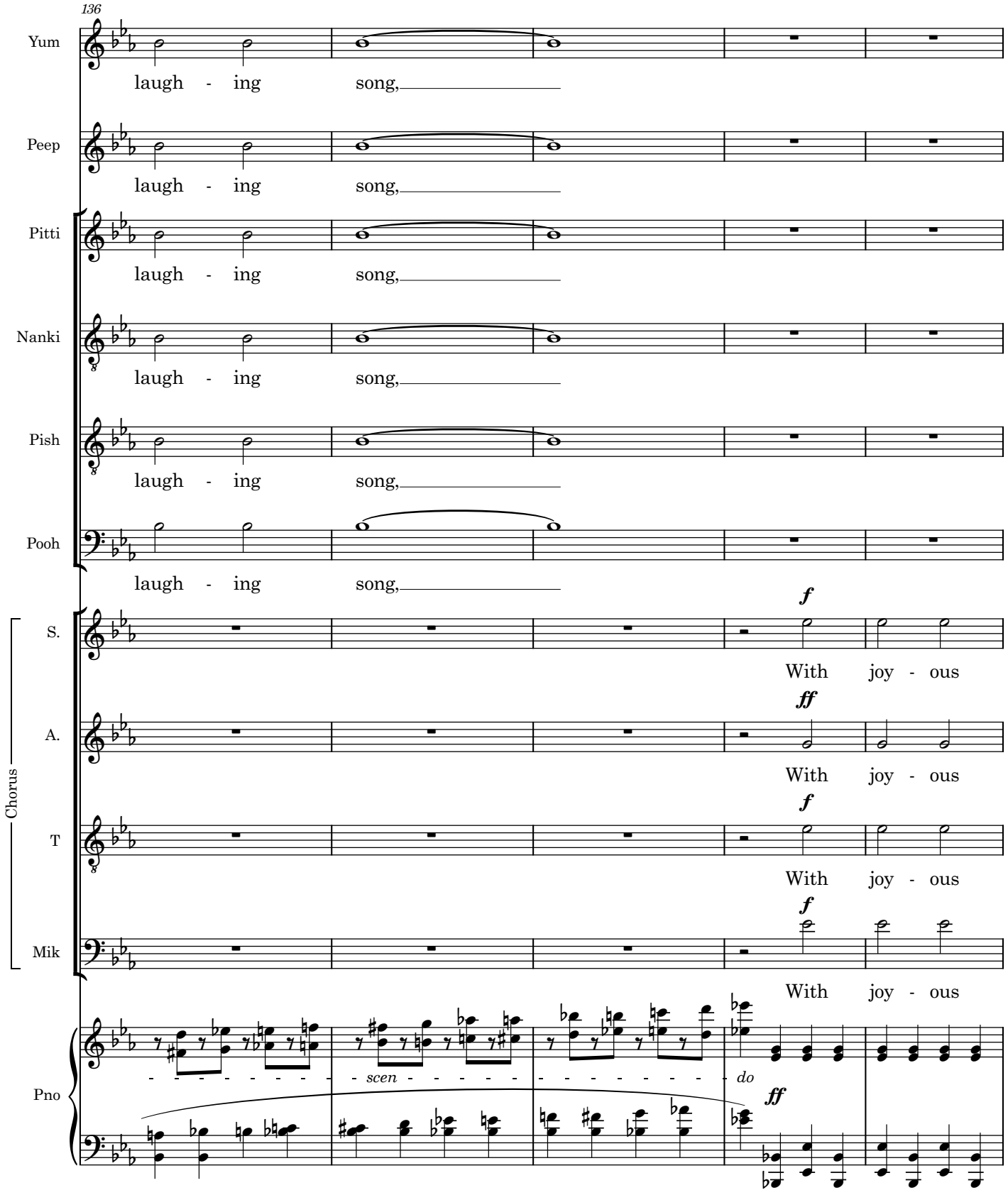

- - ous, joy - - - - - ous shout!
108
Chorus
S.
With joy - ous, joy - ous shout!
A.
shout and ring - ing cheer, in - au - gu - rate their brief ca - reer!
T
shout and ring - ing cheer, In - au - gu - rate their brief ca - reer!
Mik
shout and ring - ing cheer, In - au - gu - rate their brief ca - reer!
Pno
113
Yum
Or far or near, or far or near.
Pitti
A day, a week, a month, a year—
Pooh
Life's e - ven -
Pno
mf

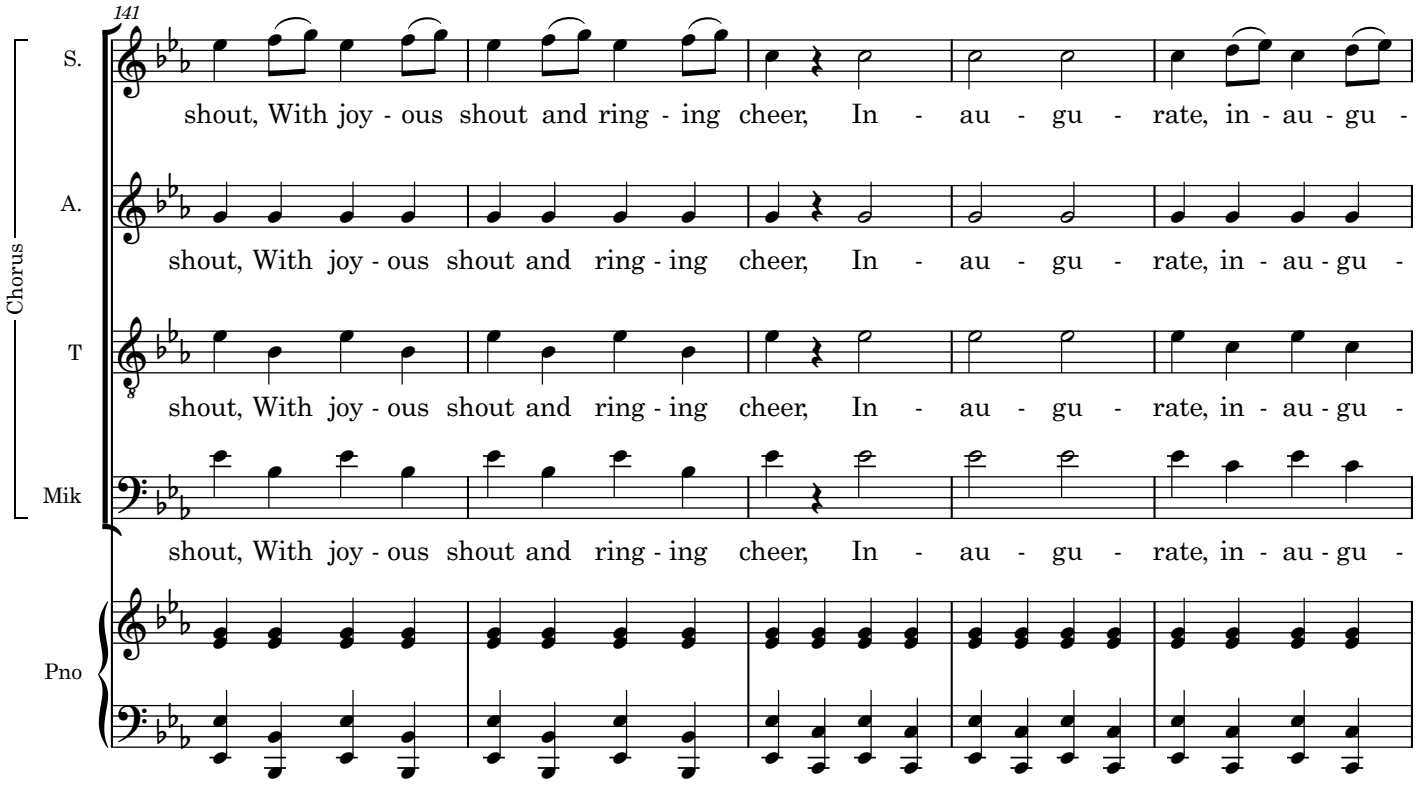

118
Peep
Then let the
Pitti
You'll live at least a ho - ney - moon!
Nanki
Then let the
Pish
Then let the
Pooh
- tide comes much too soon,
Then let the
Pno

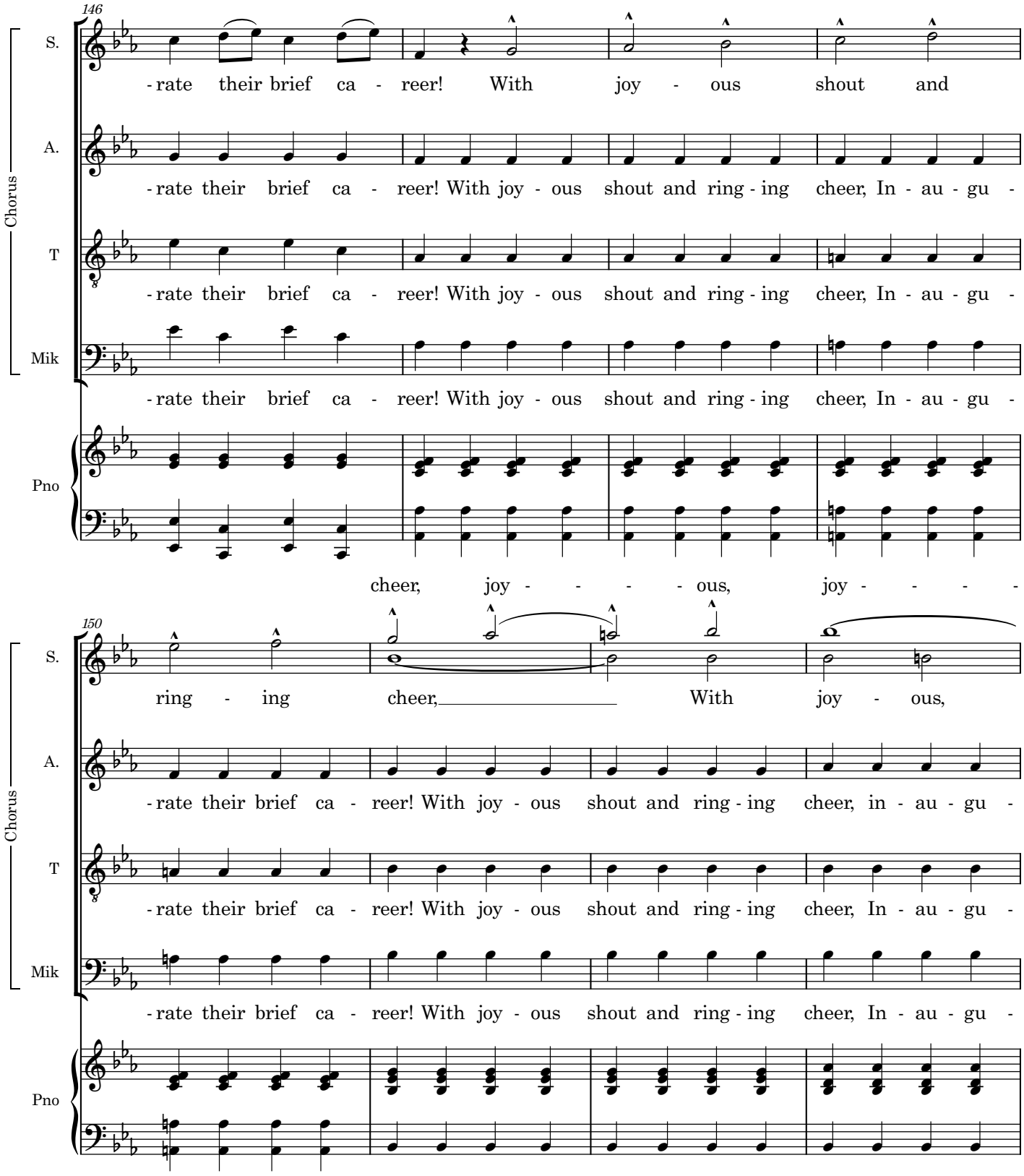

123
Yum
Then let the throng Our joy ad - vance, With laugh - ing
Peep
throng Our joy ad - vance, With laugh - ing song, And
Pitti
Then let the throng Our joy ad - vance, With laugh - ing
Nanki
throng Our joy ad - vance, With laugh - ing song, And
Pish
throng Our joy ad - vance, With laugh - ing song, And
Pooh
throng Our joy ad - vance, With laugh - ing song, And
Pno

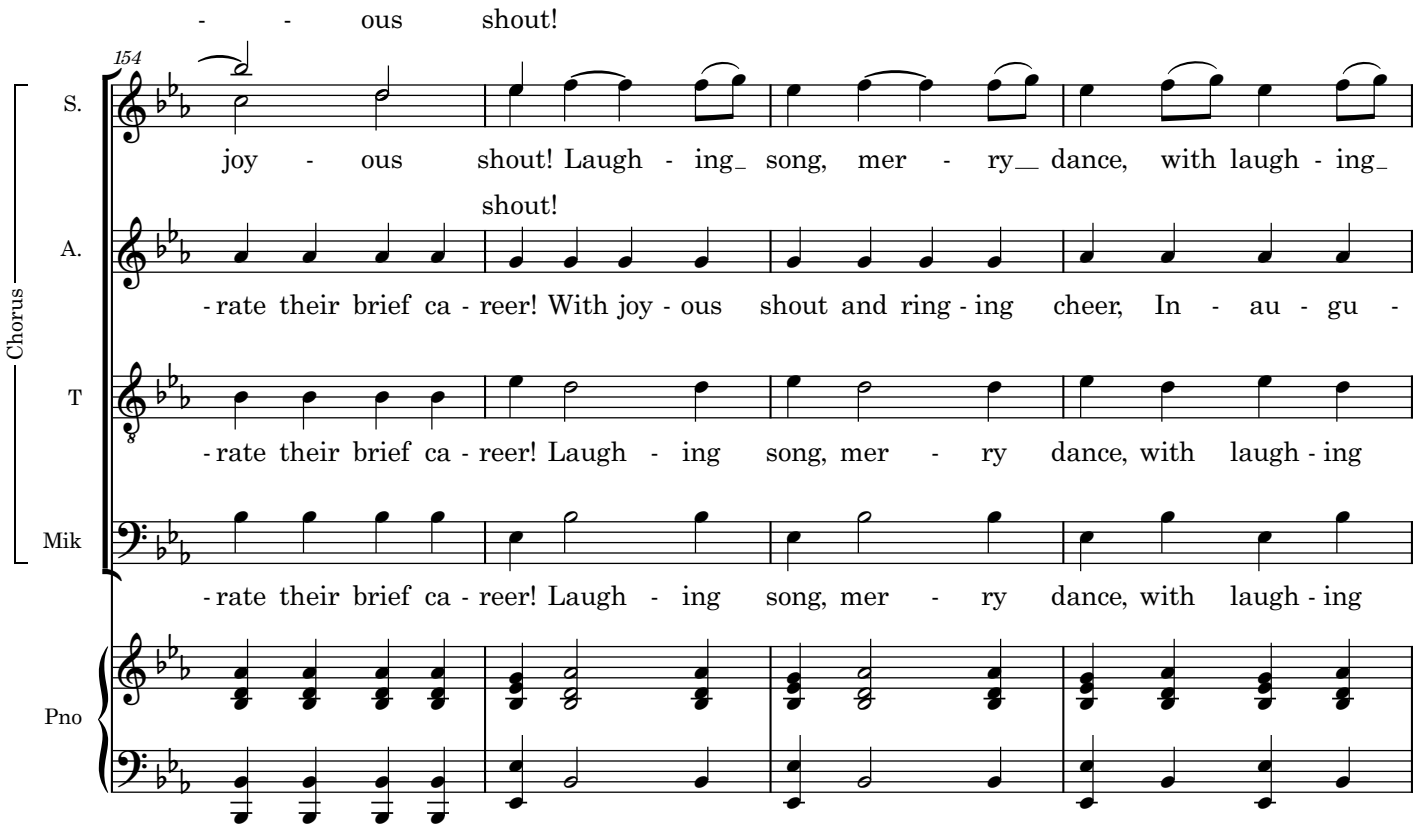

128
Yum
song, And mer - ry dance, Then let the throng Our joy ad - vance With laugh - ing
Peep
mer - ry dance, Then let the throng Our joy ad - vance With laugh - ing
Pitti
song, And mer - ry dance, Then let the throng Our joy ad - vance With laugh - ing
Nanki
mer - ry dance, Then let the throng Our joy ad - vance With laugh - ing
Pish
mer - ry dance, Then let the throng Our joy ad - vance With laugh - ing
Pooh
mer - ry dance, Then let the throng Our joy ad - vance With laugh - ing
Pno

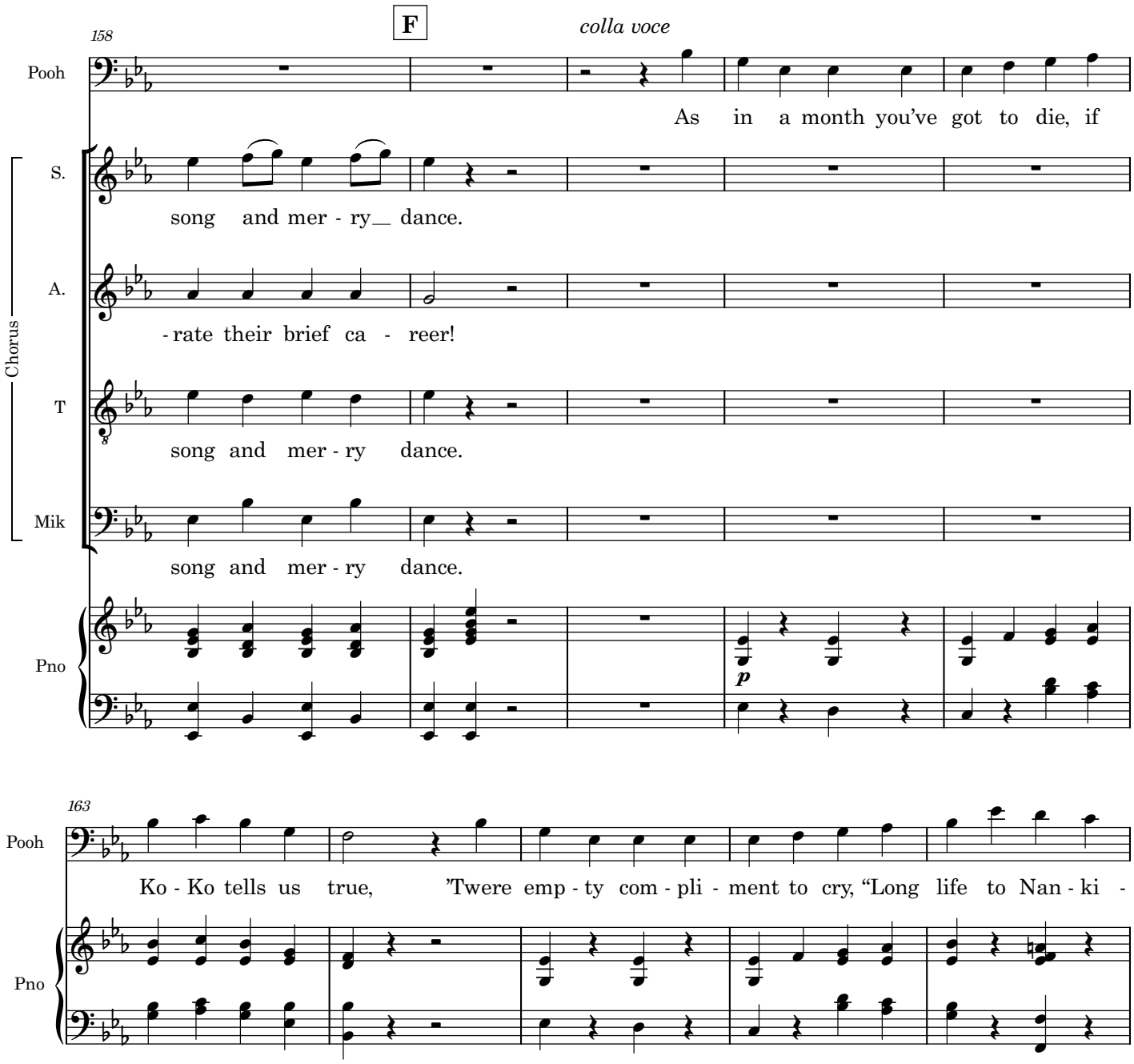

132
E2
Yum
song, And mer - ry dance, With laugh - ing song, And mer - ry dance, With
Peep
song, And mer - ry dance, With laugh - ing song, And mer - ry dance, With
Pitti
song, And mer - ry dance, With laugh - ing song, And mer - ry dance, With
Nanki
song, And mer - ry dance, With laugh - ing song, And mer - ry dance, With
Pish
song, And mer - ry dance, With laugh - ing song, And mer - ry dance, With
Pooh
song, And mer - ry dance, With laugh - ing song, And mer - ry dance, With
Pno
cre - - - -

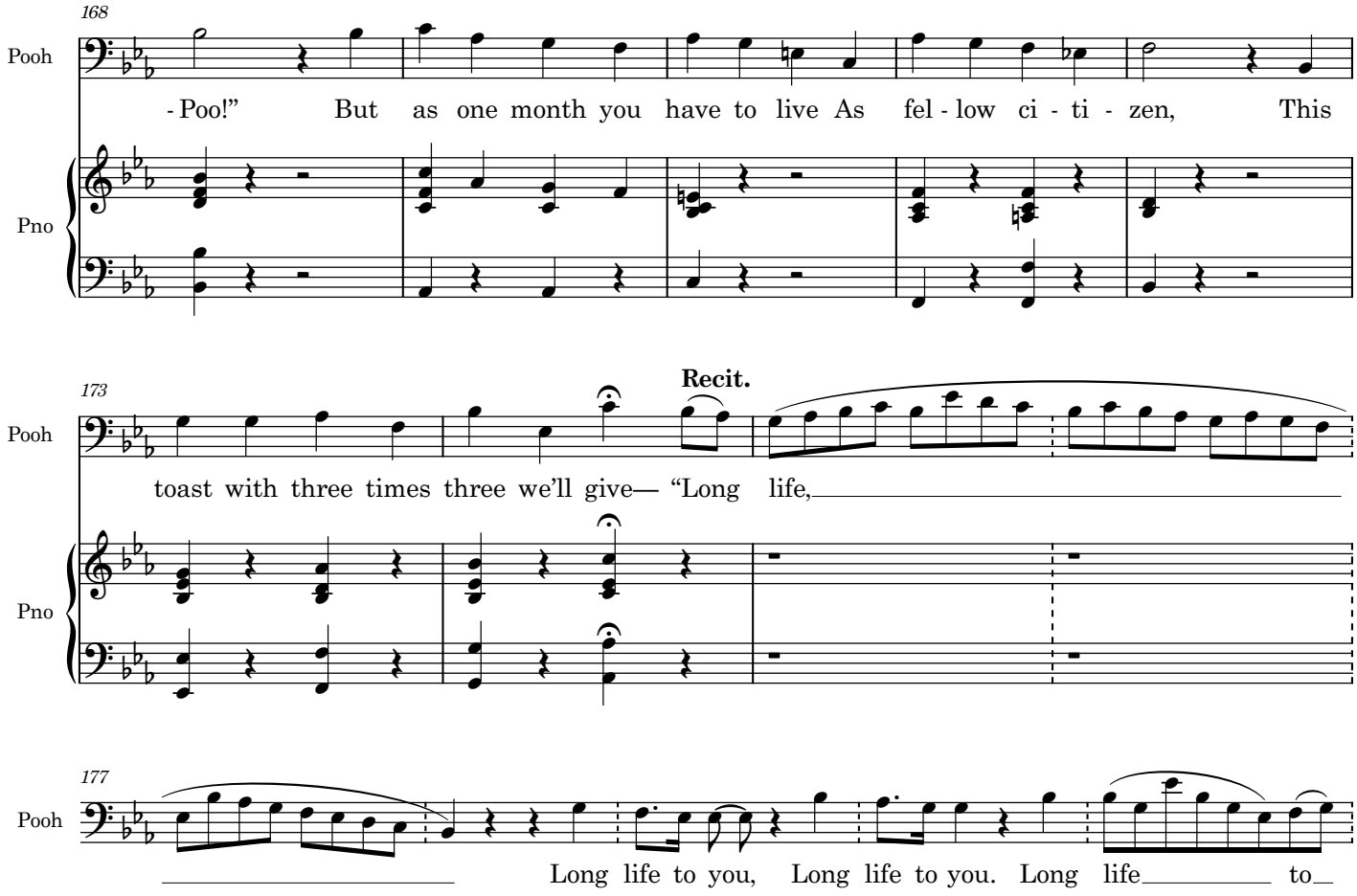

136
Yum
laugh - ing song,
Peep
laugh - ing song,
Pitti
laugh - ing song,
Nanki
laugh - ing song,
Pish
laugh - ing song,
Pooh
laugh - ing song,
Chorus
S.
f
With joy - ous
A.
ff
With joy - ous
T
f
With joy - ous
Mik
f
With joy - ous
Pno
scen
do
ff

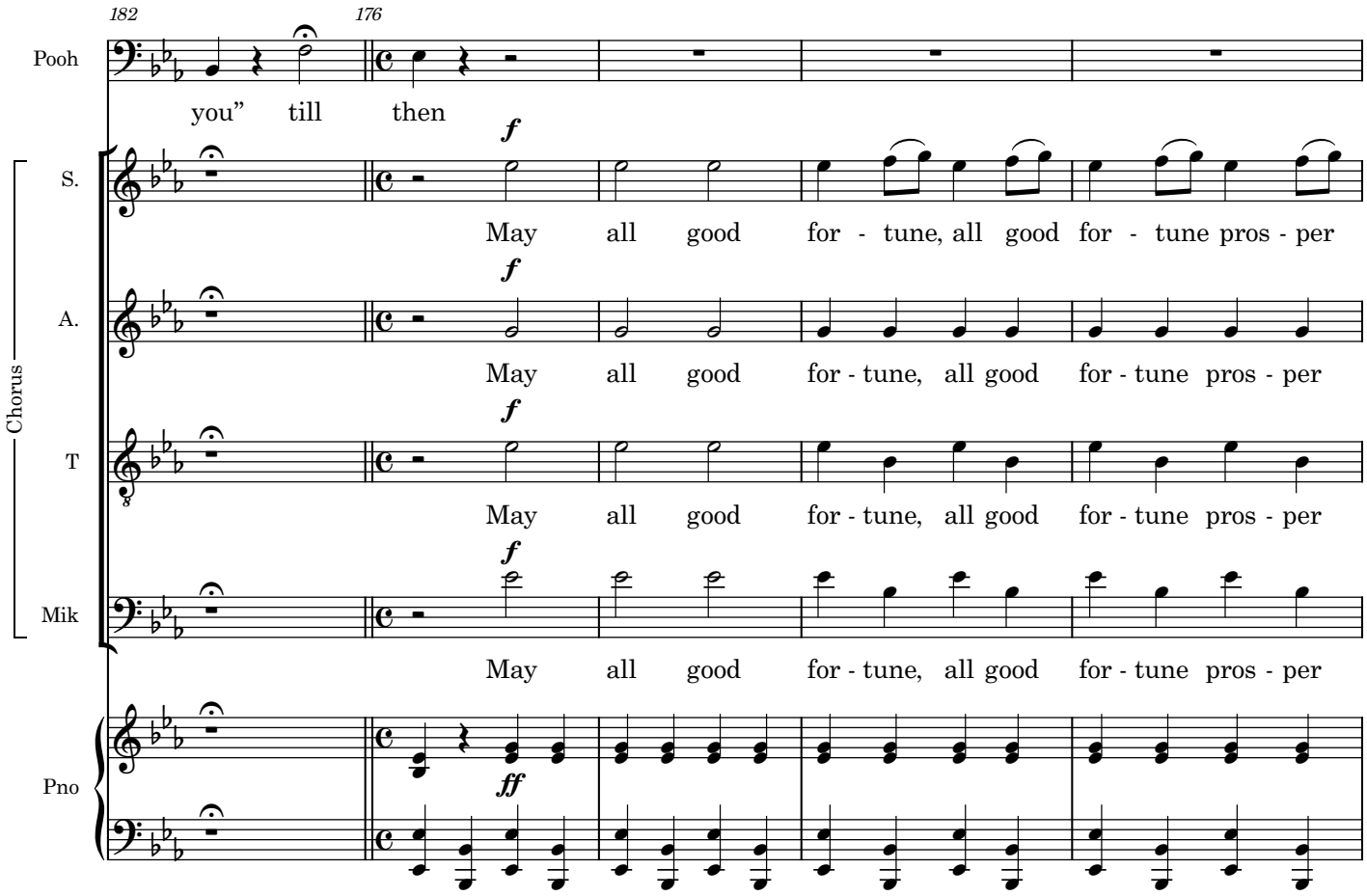

141
Chorus
S.
shout, With joy - ous shout and ring - ing cheer, In - au - gu - rate, in - au - gu -
A.
shout, With joy - ous shout and ring - ing cheer, In - au - gu - rate, in - au - gu -
T
shout, With joy - ous shout and ring - ing cheer, In - au - gu - rate, in - au - gu -
Mik
shout, With joy - ous shout and ring - ing cheer, In - au - gu - rate, in - au - gu -
Pno

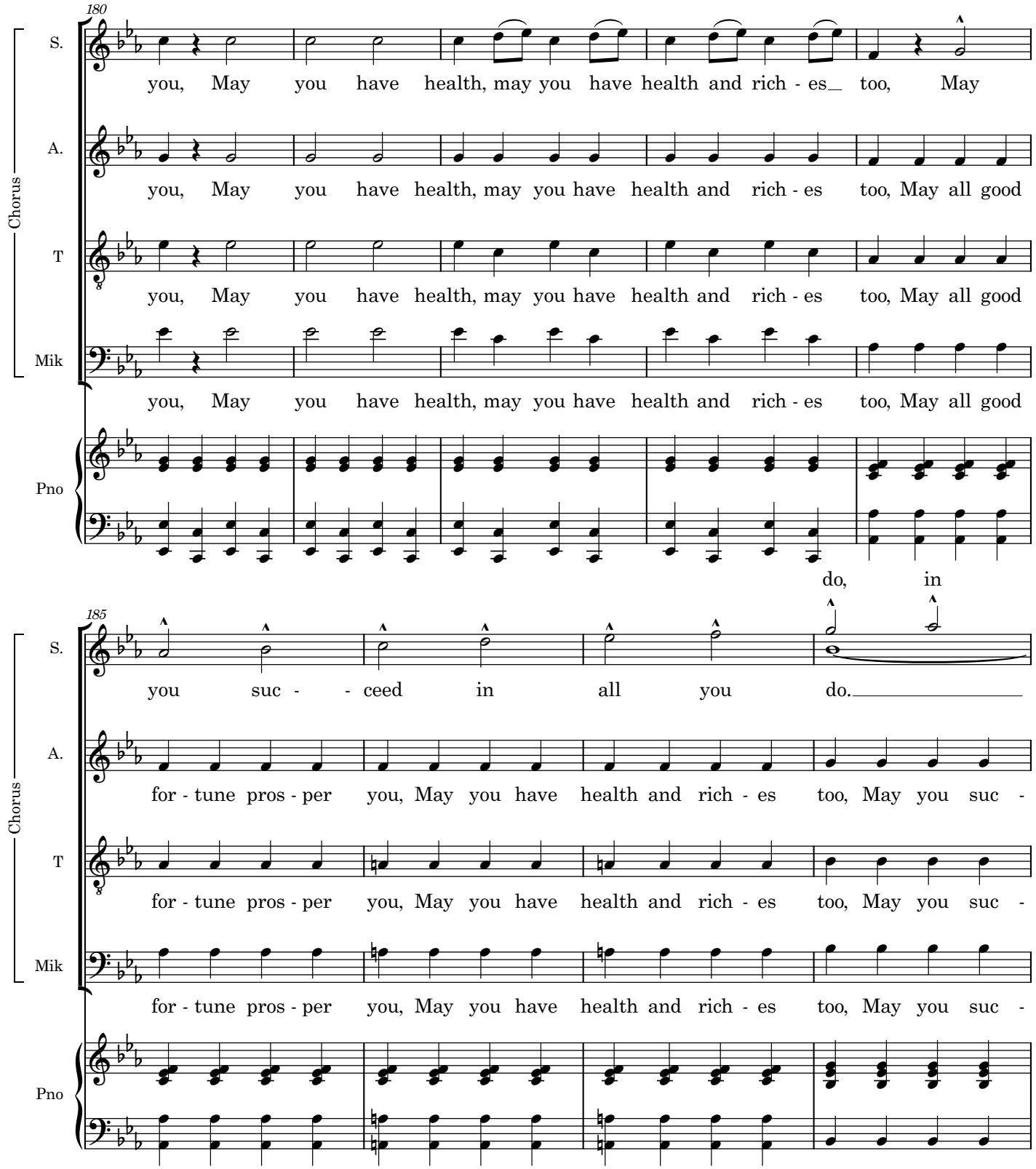

146
Chorus
S.
A.
T
Mik
Pno
-rate their brief ca - reer! With joy - ous shout and
-rate their brief ca - reer! With joy - ous shout and ring - ing cheer, In - au - gu -
-rate their brief ca - reer! With joy - ous shout and ring - ing cheer, In - au - gu -
-rate their brief ca - reer! With joy - ous shout and ring - ing cheer, In - au - gu -
cheer, joy - - - - ous, joy - - - -
150
Chorus
S.
A.
T
Mik
Pno
ring - ing cheer, With joy - ous,
-rate their brief ca - reer! With joy - ous shout and ring - ing cheer, in - au - gu -
-rate their brief ca - reer! With joy - ous shout and ring - ing cheer, In - au - gu -
-rate their brief ca - reer! With joy - ous shout and ring - ing cheer, In - au - gu -

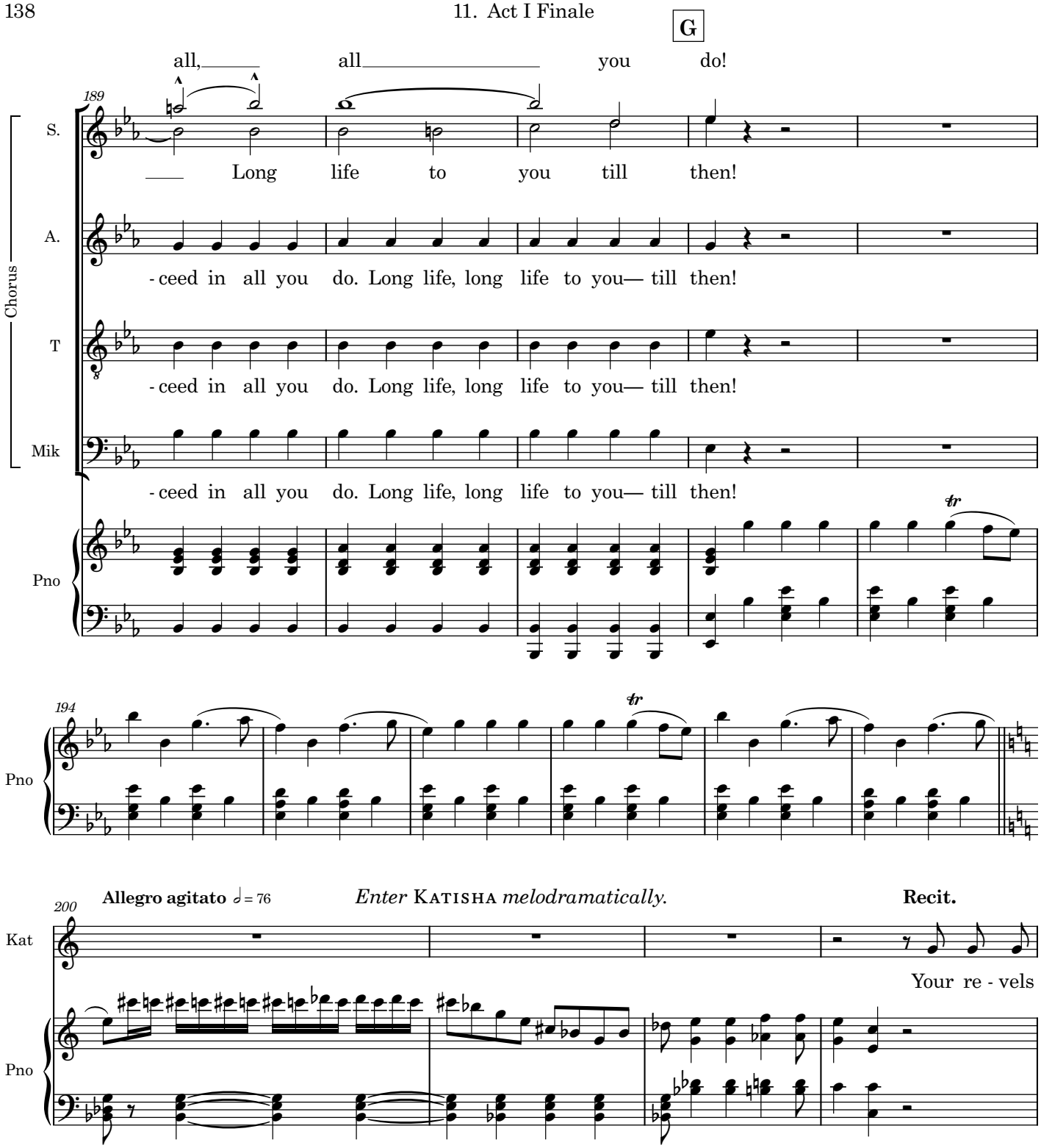

- - ous shout!
154
Chorus
S.
joy - ous shout! Laugh - ing_ song, mer - ry__ dance, with laugh - ing_
shout!
A.
- rate their brief ca - reer! With joy - ous shout and ring - ing cheer, In - au - gu -
T
- rate their brief ca - reer! Laugh - ing song, mer - ry dance, with laugh - ing
Mik
- rate their brief ca - reer! Laugh - ing song, mer - ry dance, with laugh - ing
Pno

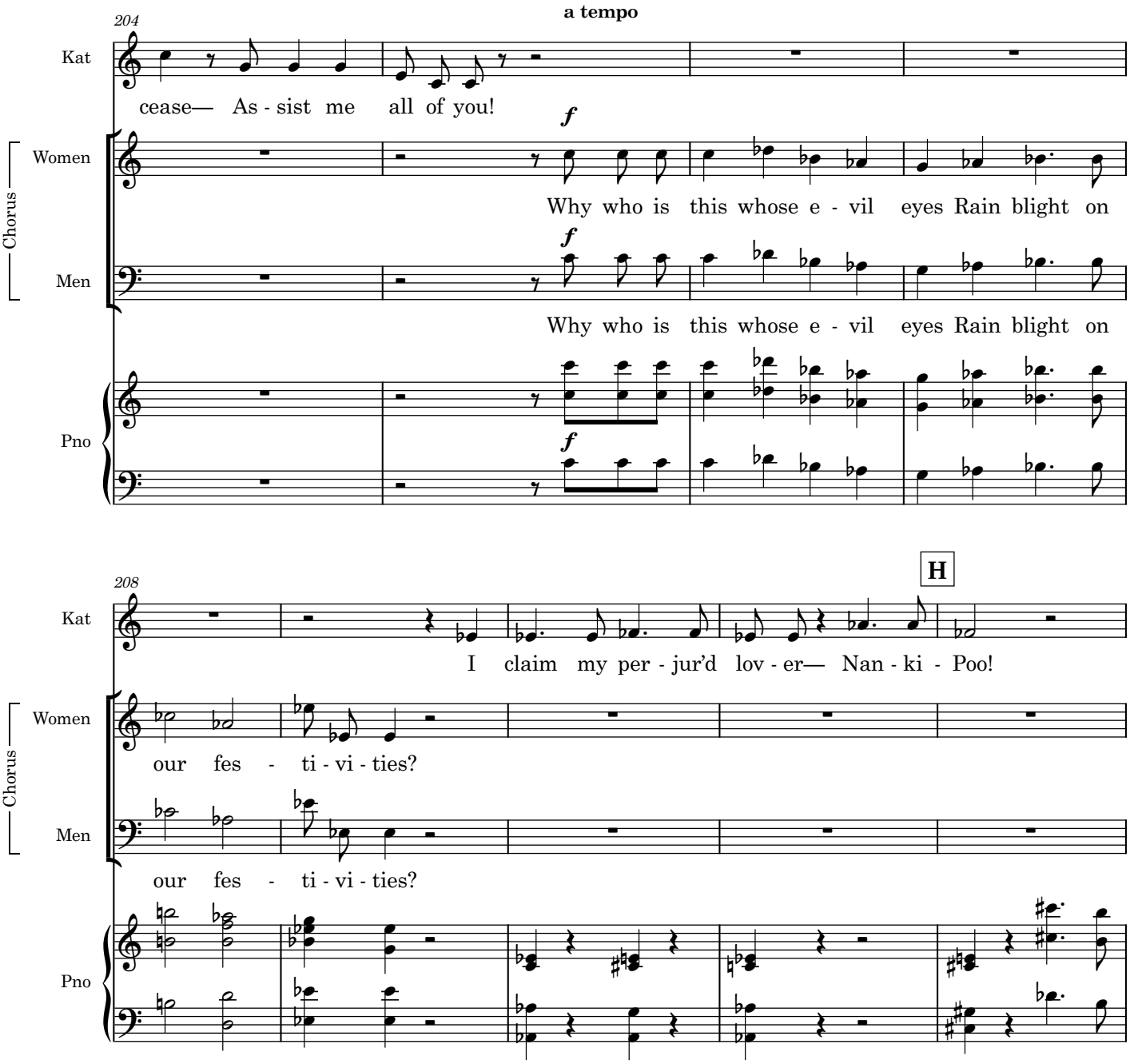

158
F
colla voce
Pooh
As in a month you've got to die, if
Chorus
S.
song and mer - ry dance.
A.
- rate their brief ca - reer!
T
song and mer - ry dance.
Mik
song and mer - ry dance.
Pno
p
163
Pooh
Ko - Ko tells us true, 'Twere emp - ty com - pli - ment to cry, "Long life to Nan - ki -
Pno

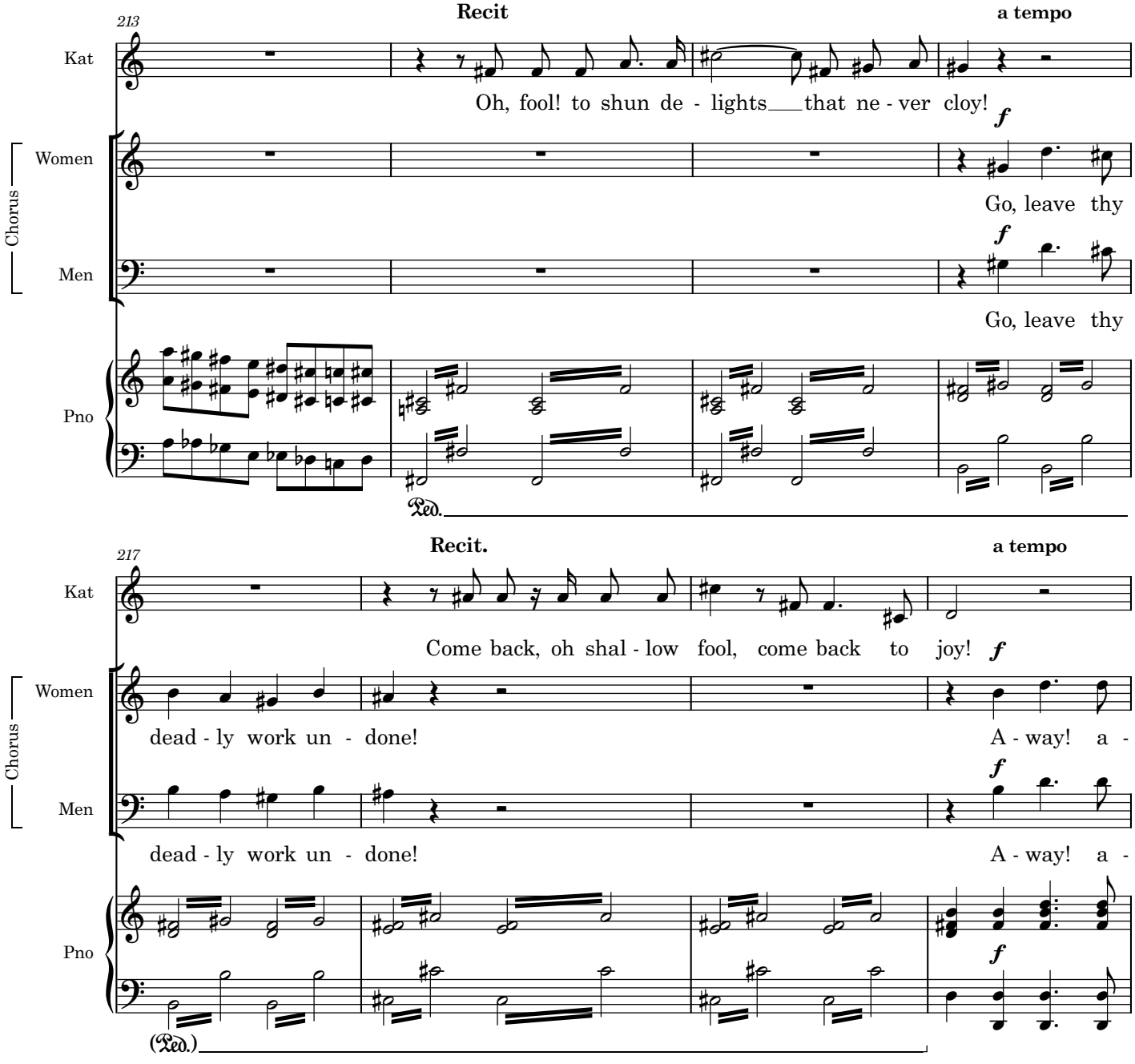

168
Pooh
- Poo!" But as one month you have to live As fel - low ci - ti - zen, This
Pno
173
Recit.
Pooh
toast with three times three we'll give— "Long life,
Pno
177
Pooh
Long life to you, Long life to you. Long life to

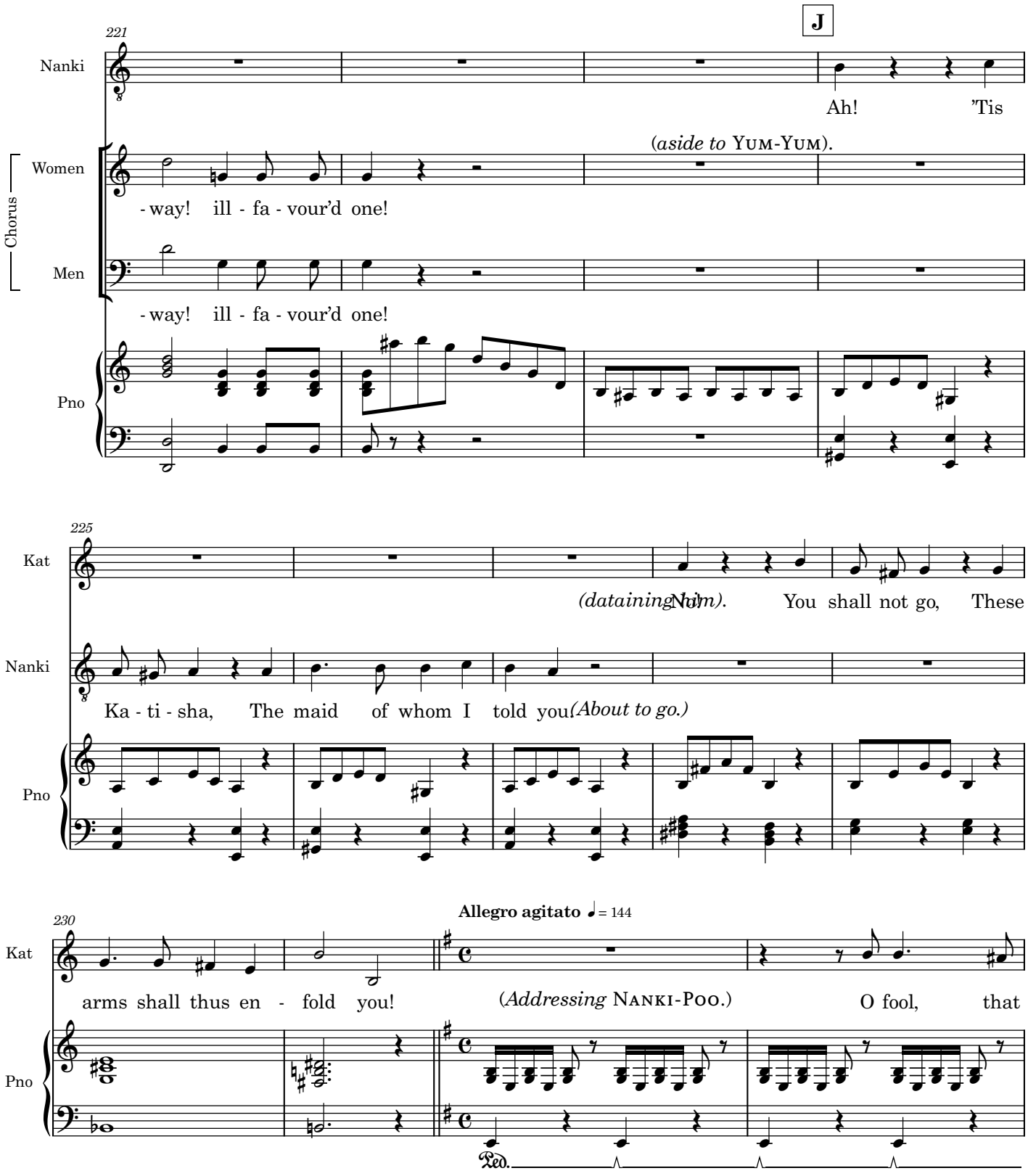

182
176
Pooh
you” till then
Chorus
S.
May all good for - tune, all good for - tune pros - per
A.
May all good for - tune, all good for - tune pros - per
T
May all good for - tune, all good for - tune pros - per
Mik
May all good for - tune, all good for - tune pros - per
Pno
f
ff

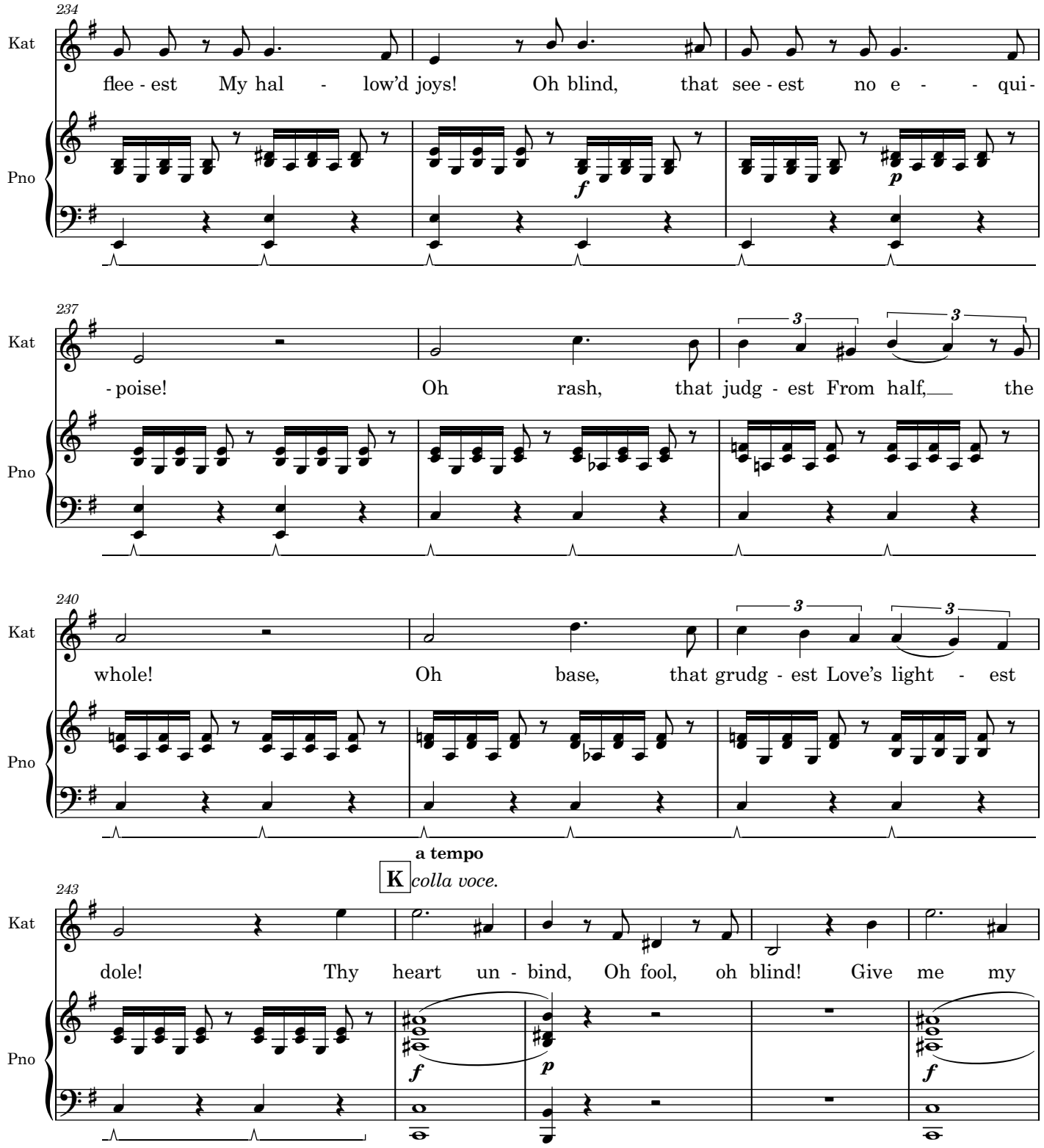

180
Chorus
S.
you, May you have health, may you have health and rich - es too, May
A.
you, May you have health, may you have health and rich - es too, May all good
T
you, May you have health, may you have health and rich - es too, May all good
Mik
you, May you have health, may you have health and rich - es too, May all good
Pno
do, in
185
Chorus
S.
you suc - - ceed in all you do.
A.
for - tune pros - per you, May you have health and rich - es too, May you suc -
T
for - tune pros - per you, May you have health and rich - es too, May you suc -
Mik
for - tune pros - per you, May you have health and rich - es too, May you suc -
Pno

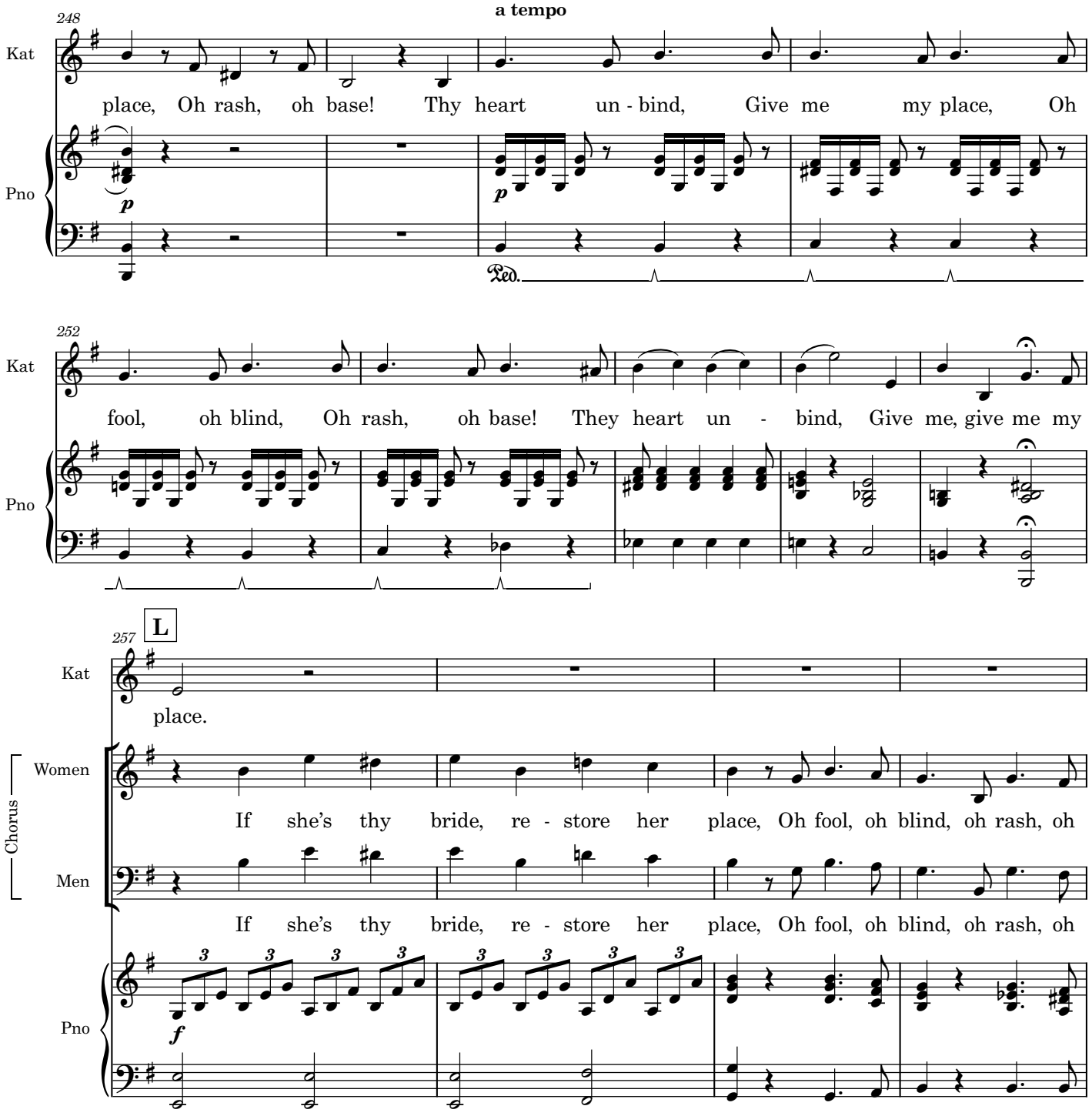

G
all, all you do!
189
S.
Long life to you till then!
A.
-ceed in all you do. Long life, long life to you— till then!
T
-ceed in all you do. Long life, long life to you— till then!
Mik
-ceed in all you do. Long life, long life to you— till then!
Chorus
Pno
tr
194
Pno
tr
200
Allegro agitato ♩= 76
Enter KATISHA melodramatically.
Recit.
Kat
Your re - vels
Pno

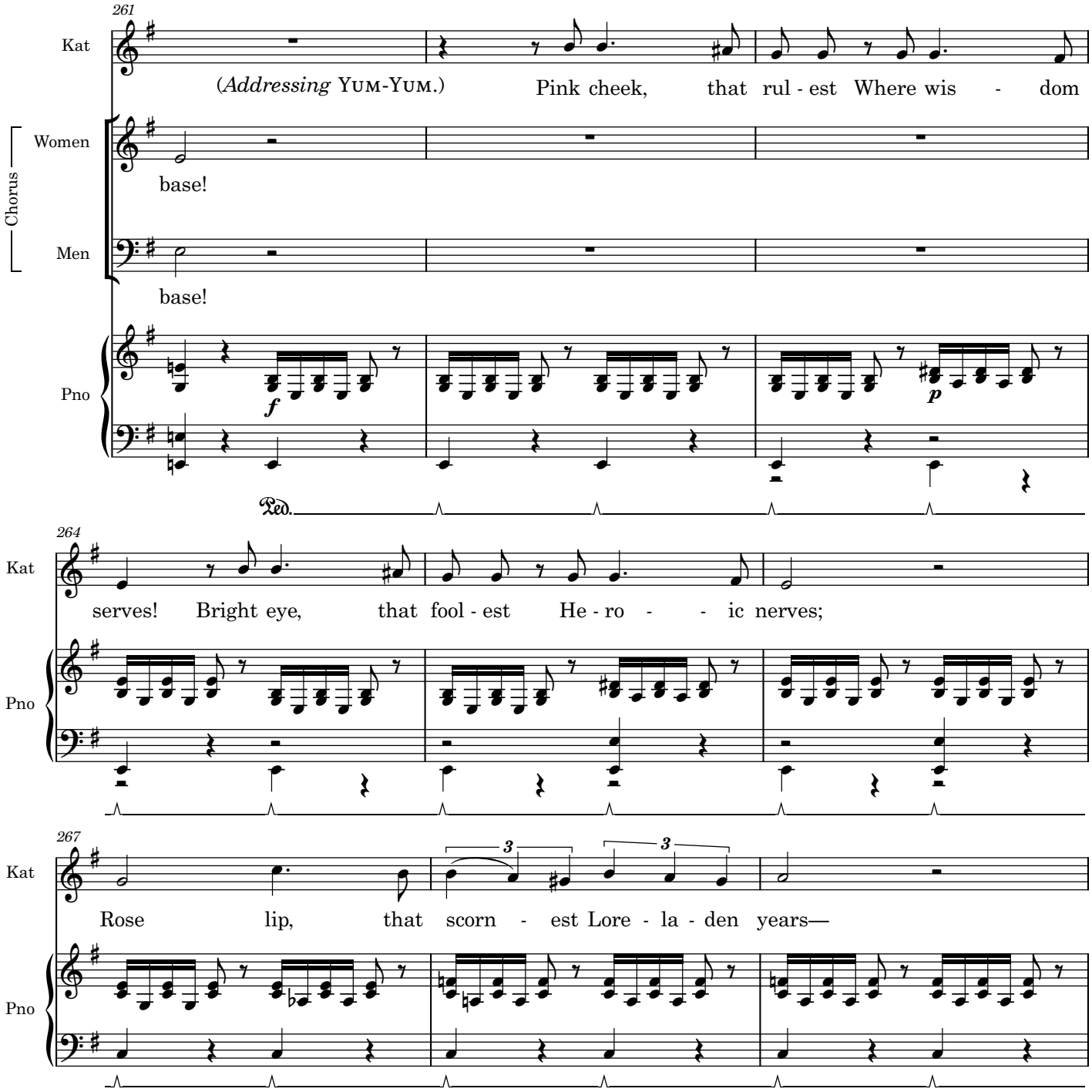

a tempo
204
Kat
cease— As - sist me all of you!
Chorus
Women
f
Why who is this whose e - vil eyes Rain blight on
Men
f
Why who is this whose e - vil eyes Rain blight on
Pno
f
H
208
Kat
I claim my per - jur'd lov - er— Nan - ki - Poo!
Chorus
Women
our fes - ti - vi - ties?
Men
our fes - ti - vi - ties?
Pno

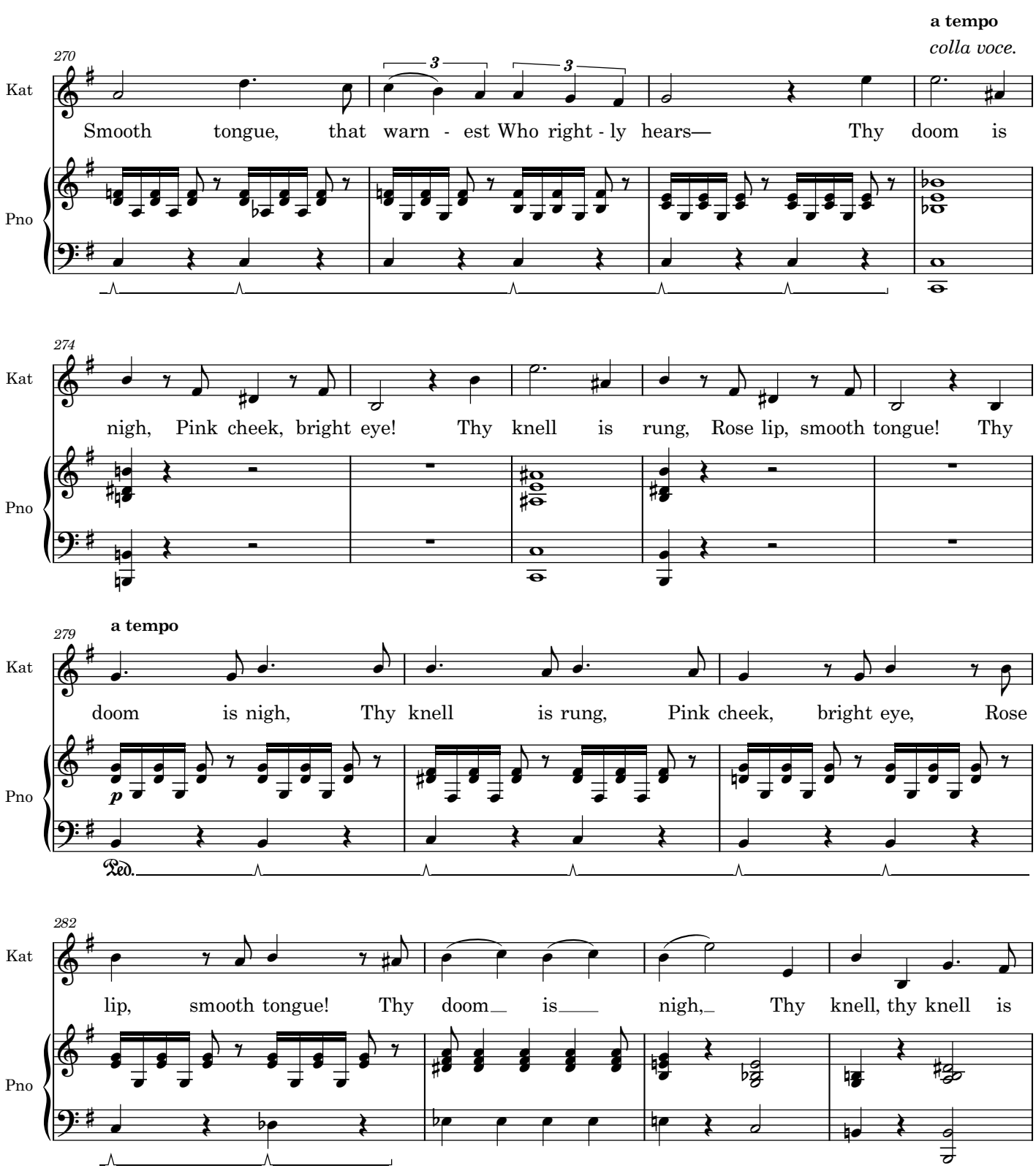

213
Recit
a tempo
Kat
Oh, fool! to shun de - lights that ne - ver cloy!
Chorus
Women
Go, leave thy
Men
Go, leave thy
Pno
Ped.
217
Recit.
a tempo
Kat
Come back, oh shal - low fool, come back to joy!
Chorus
Women
dead - ly work un - done!
A - way! a -
Men
dead - ly work un - done!
A - way! a -
Pno
(Ped.)

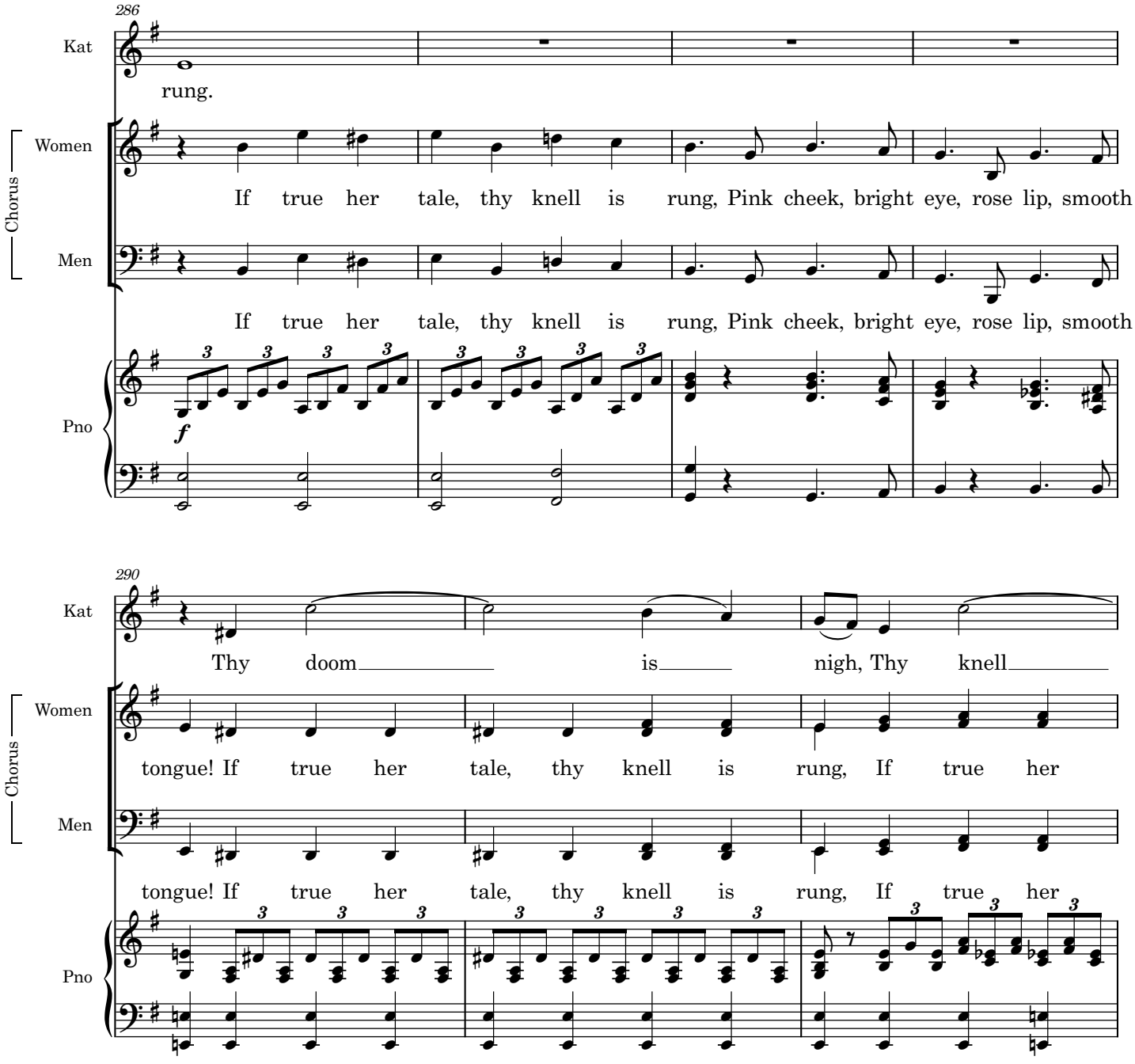

J
221
Nanki
Ah! 'Tis
(aside to YUM-YUM).
Women
- way! ill - fa - vour'd one!
Chorus
Men
- way! ill - fa - vour'd one!
Pno
225
Kat
(detaining him). No! You shall not go, These
Nanki
Ka - ti - sha, The maid of whom I told you (About to go.)
Pno
Allegro agitato ♩= 144
230
Kat
arms shall thus en - fold you! (Addressing NANKI-POO.) O fool, that
Pno
Ped.

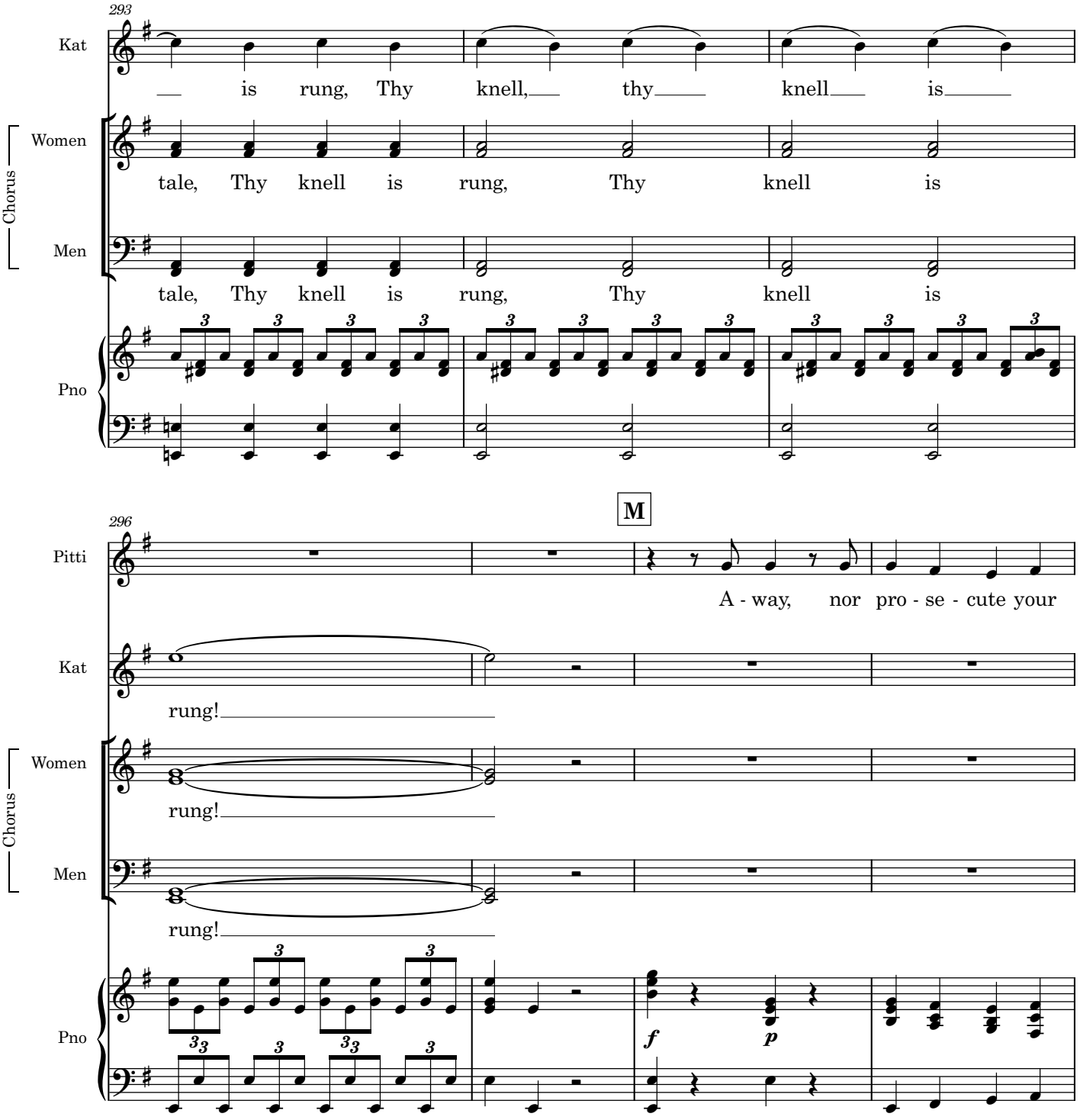

234
Kat
flee - est My hal - low'd joys! Oh blind, that see - est no e - - qui-
Pno
f
p
237
Kat
- poise! Oh rash, that judg - est From half, the
Pno
3
3
240
Kat
whole! Oh base, that grudg - est Love's light - est
Pno
3
3
a tempo
K
colla voce.
243
Kat
dole! Thy heart un - bind, Oh fool, oh blind! Give me my
Pno
f
p
f

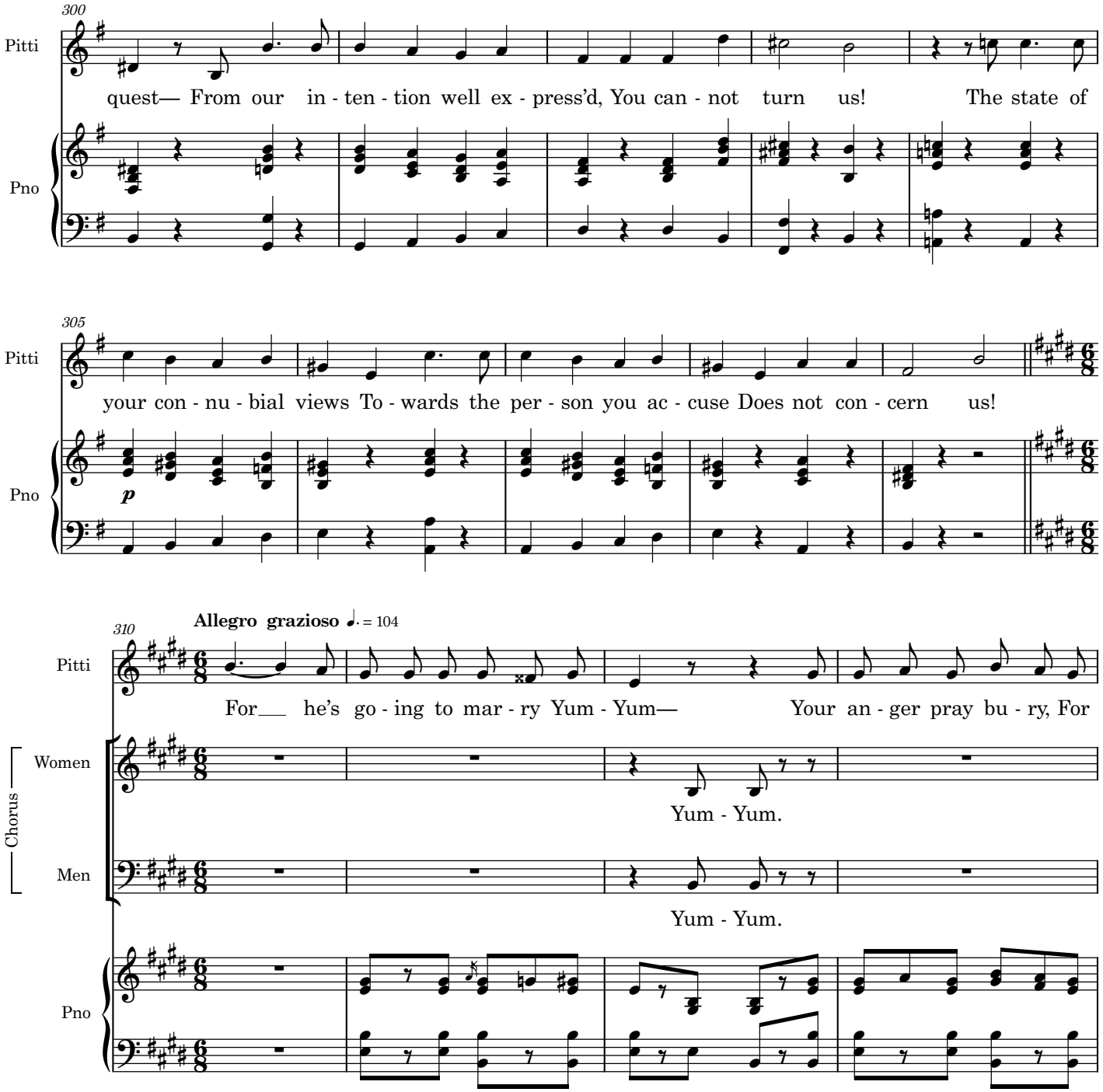

248
a tempo
Kat
place, Oh rash, oh base! Thy heart un - bind, Give me my place, Oh
Pno
p
Ped.
252
Kat
fool, oh blind, Oh rash, oh base! They heart un - bind, Give me, give me my
Pno
257
L
Kat
place.
Chorus
Women
If she's thy bride, re - store her place, Oh fool, oh blind, oh rash, oh
Men
If she's thy bride, re - store her place, Oh fool, oh blind, oh rash, oh
Pno
f

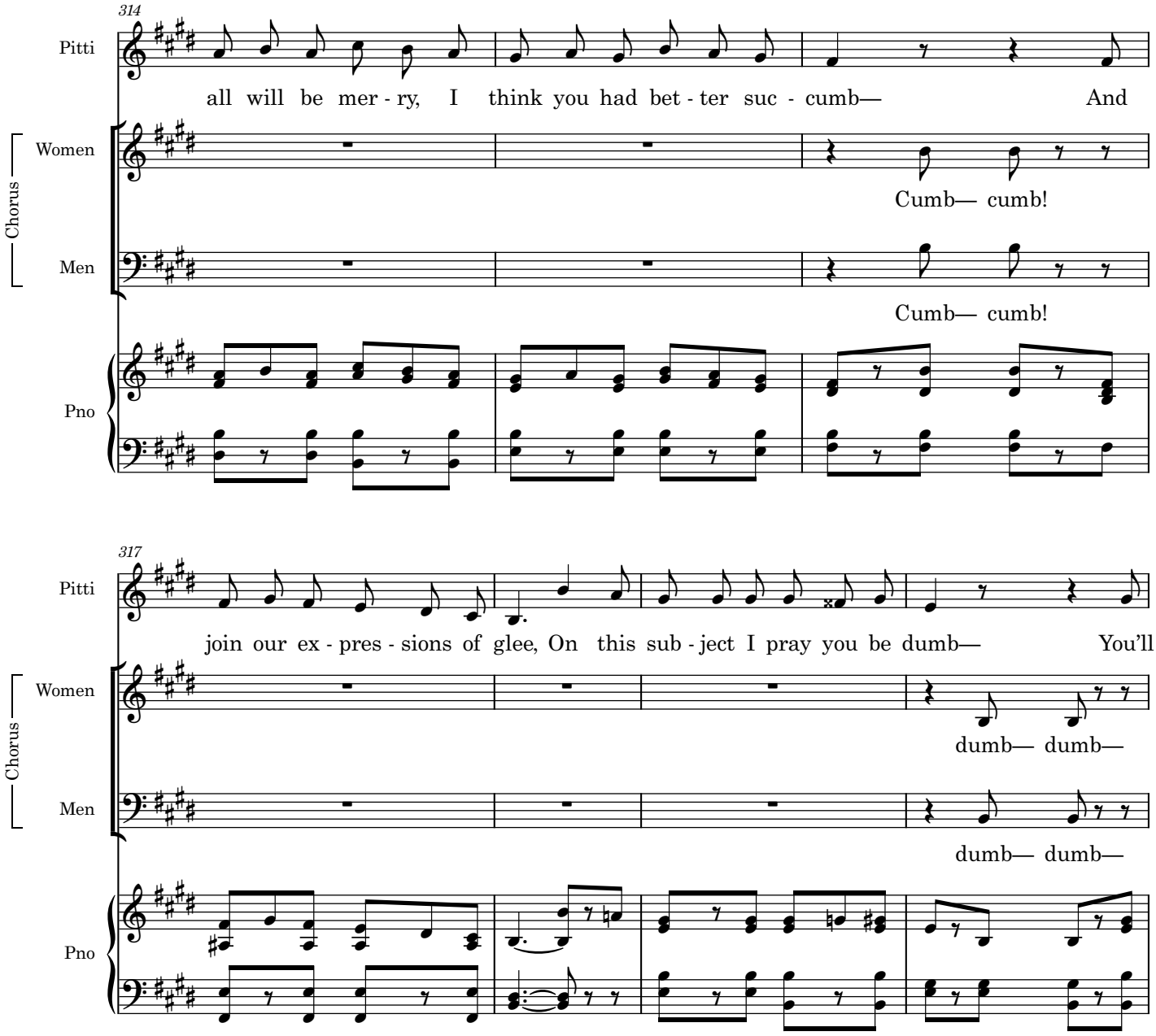

261
Kat
(*Addressing* YUM-YUM.)
Pink cheek, that rul - est Where wis - dom
Chorus
Women
base!
Men
base!
Pno
f
p
Ped.
264
Kat
serves! Bright eye, that fool - est He - ro - - ic nerves;
Pno
267
Kat
Rose lip, that scorn - est Lore - la - den years—
3
3
Pno

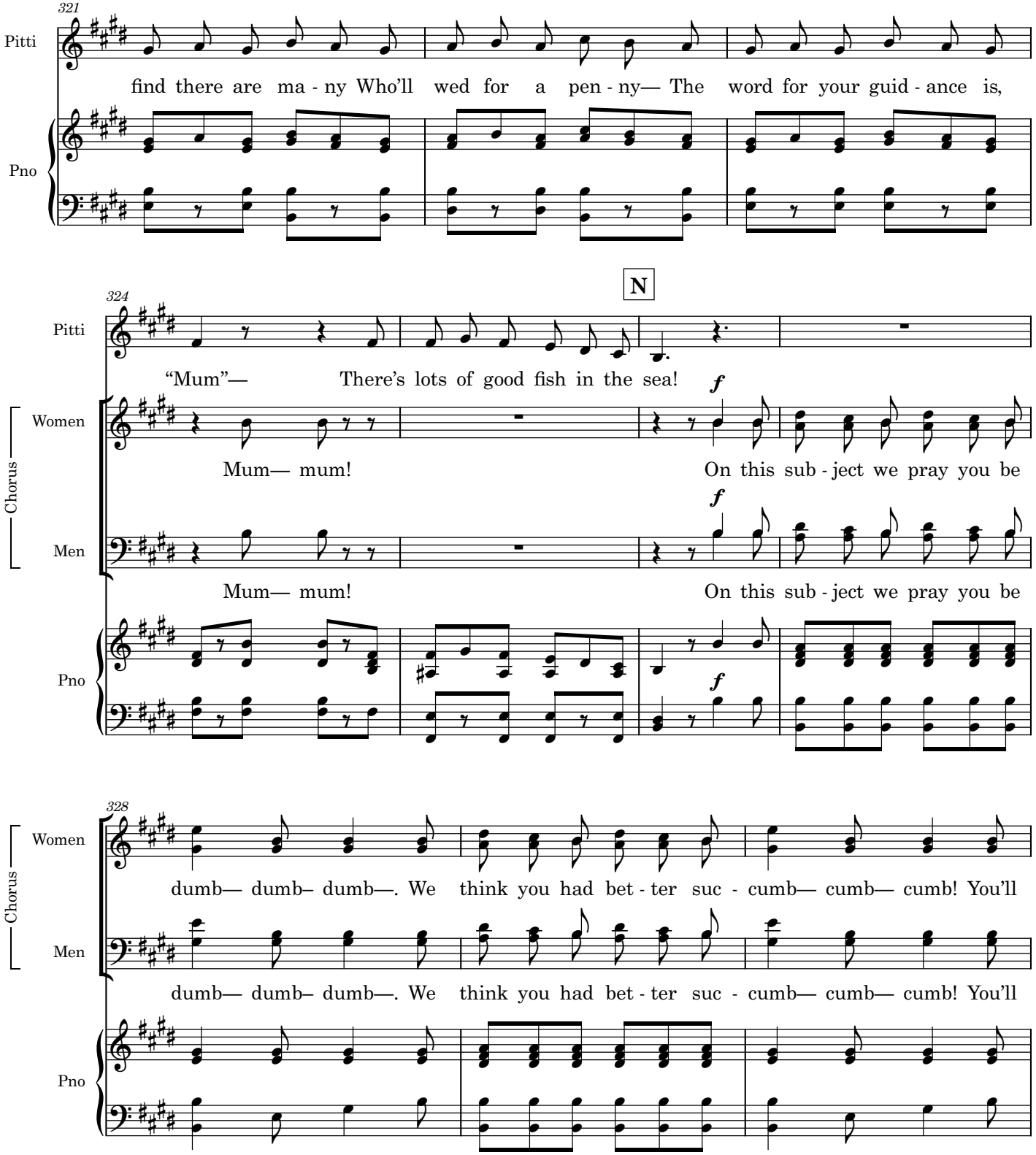

a tempo
colla voce.
270
Kat
Smooth tongue, that warn - est Who right - ly hears— Thy doom is
Pno
274
Kat
nigh, Pink cheek, bright eye! Thy knell is rung, Rose lip, smooth tongue! Thy
Pno
279
a tempo
Kat
doom is nigh, Thy knell is rung, Pink cheek, bright eye, Rose
Pno
p
Ped.
282
Kat
lip, smooth tongue! Thy doom is nigh, Thy knell, thy knell is
Pno

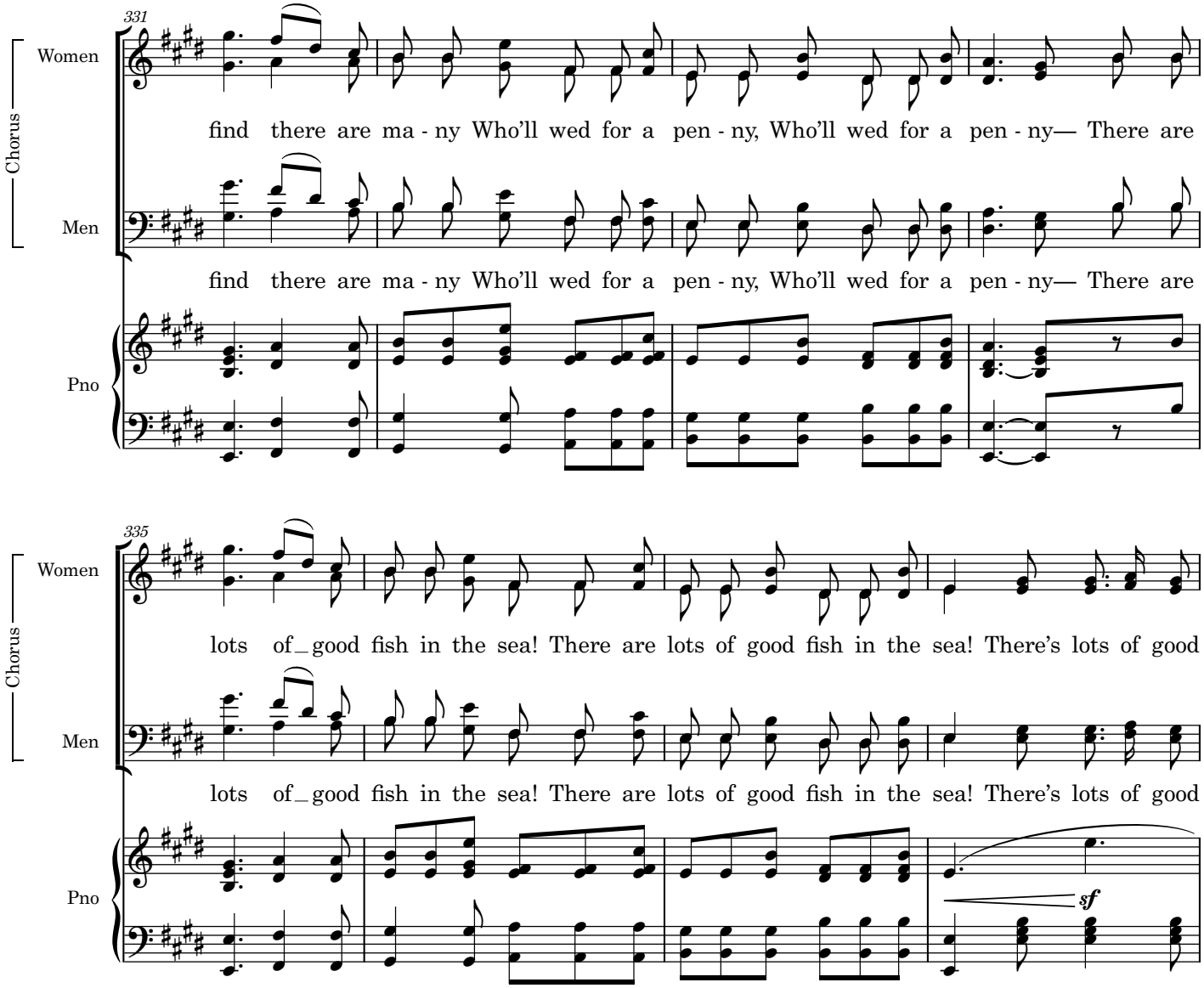

286
Kat
rung.
Chorus
Women
If true her tale, thy knell is rung, Pink cheek, bright eye, rose lip, smooth
Men
If true her tale, thy knell is rung, Pink cheek, bright eye, rose lip, smooth
Pno
f
290
Kat
Thy doom is nigh, Thy knell
Chorus
Women
tongue! If true her tale, thy knell is rung, If true her
Men
tongue! If true her tale, thy knell is rung, If true her
Pno

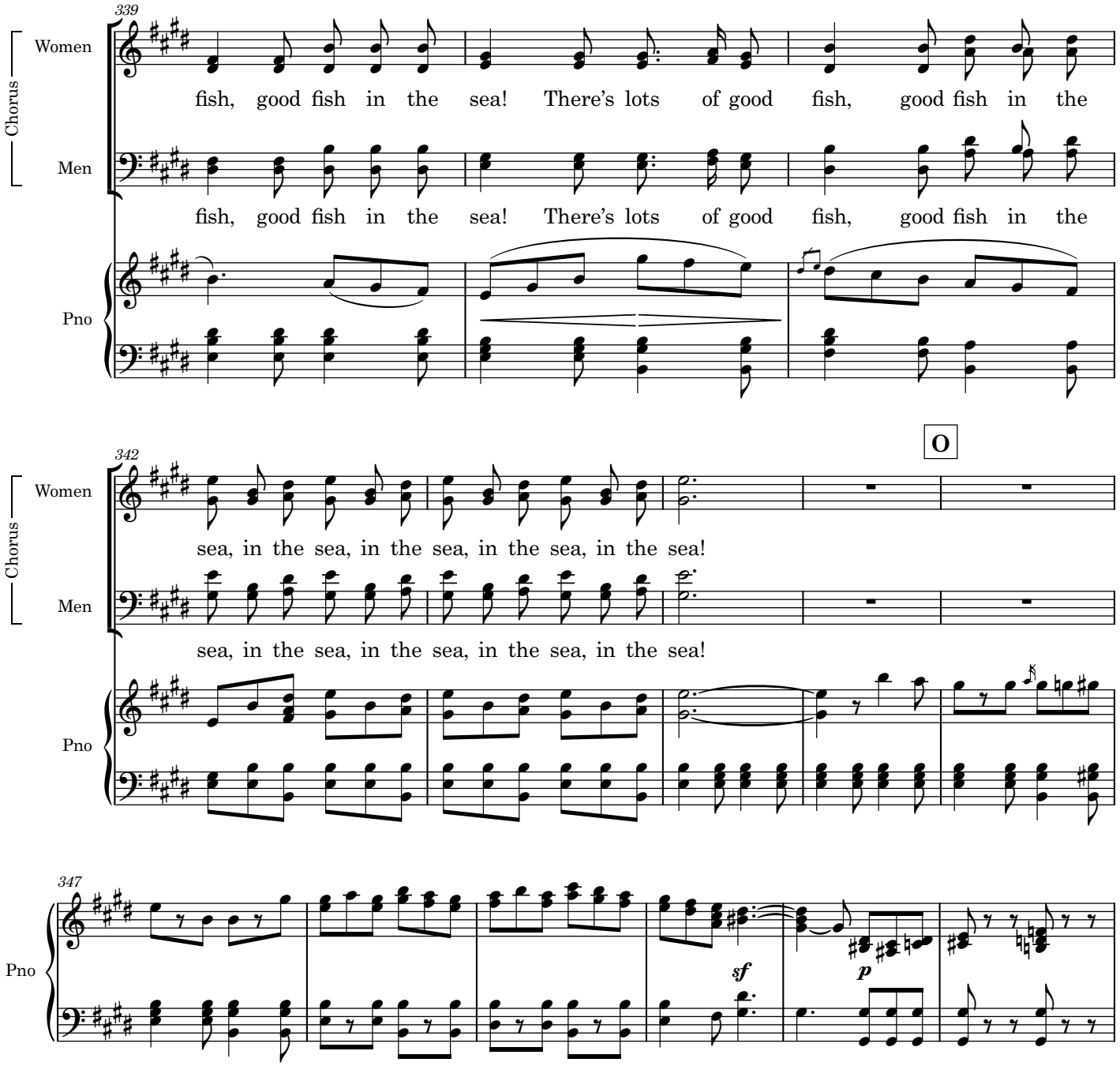

293
Kat
is rung, Thy knell, thy knell is
Chorus
Women
tale, Thy knell is rung, Thy knell is
Men
tale, Thy knell is rung, Thy knell is
Pno
M
296
Pitti
A - way, nor pro - se - cute your
Kat
rung!
Chorus
Women
rung!
Men
rung!
Pno
f
p

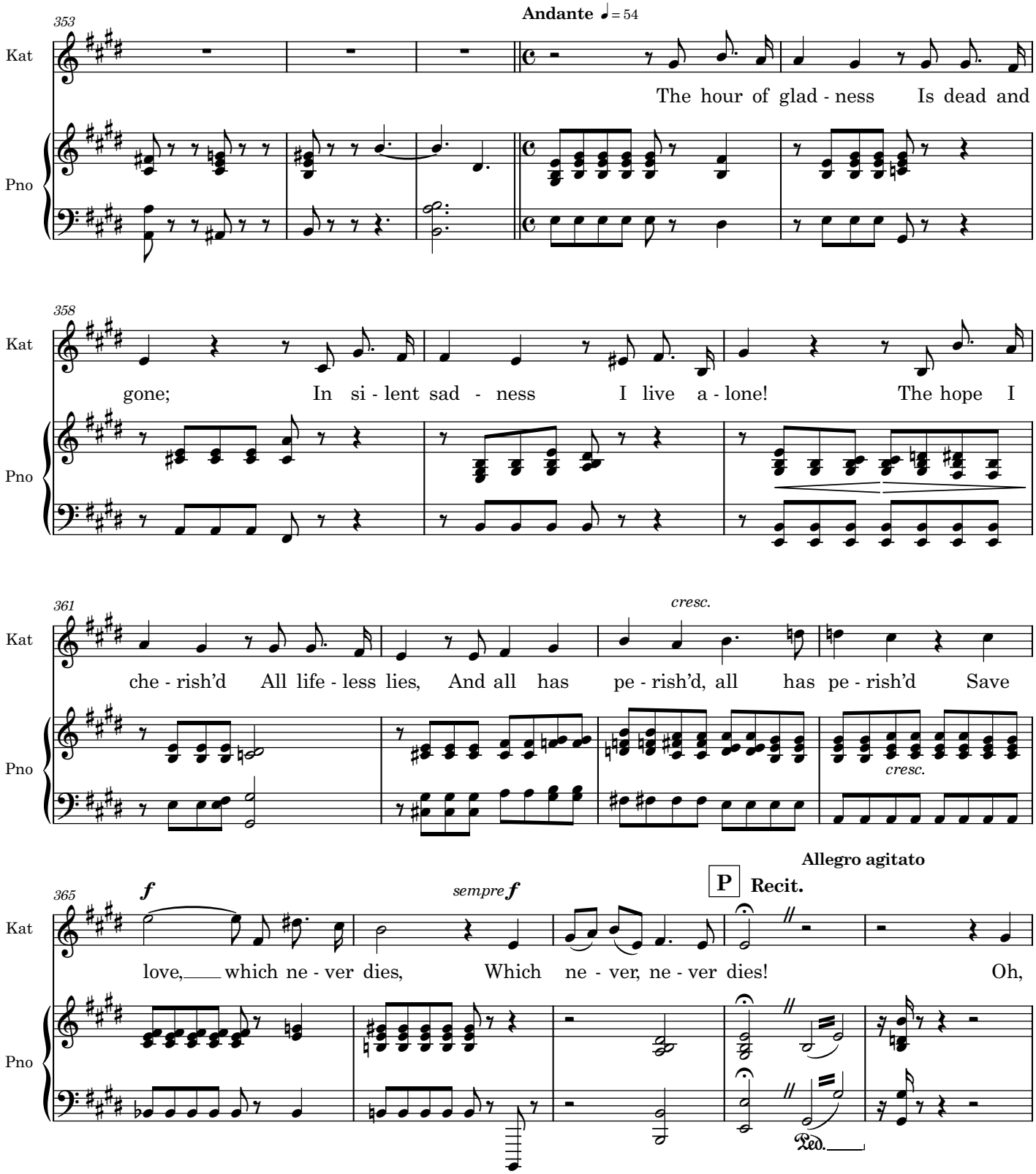

300
Pitti
quest— From our in - ten - tion well ex - press'd, You can - not turn us! The state of
Pno
305
Pitti
your con - nu - bial views To - wards the per - son you ac - cuse Does not con - cern us!
Pno
p
310
Allegro grazioso ♩. = 104
Pitti
For he's go - ing to mar - ry Yum - Yum— Your an - ger pray bu - ry, For
Chorus
Women
Yum - Yum.
Men
Yum - Yum.
Pno

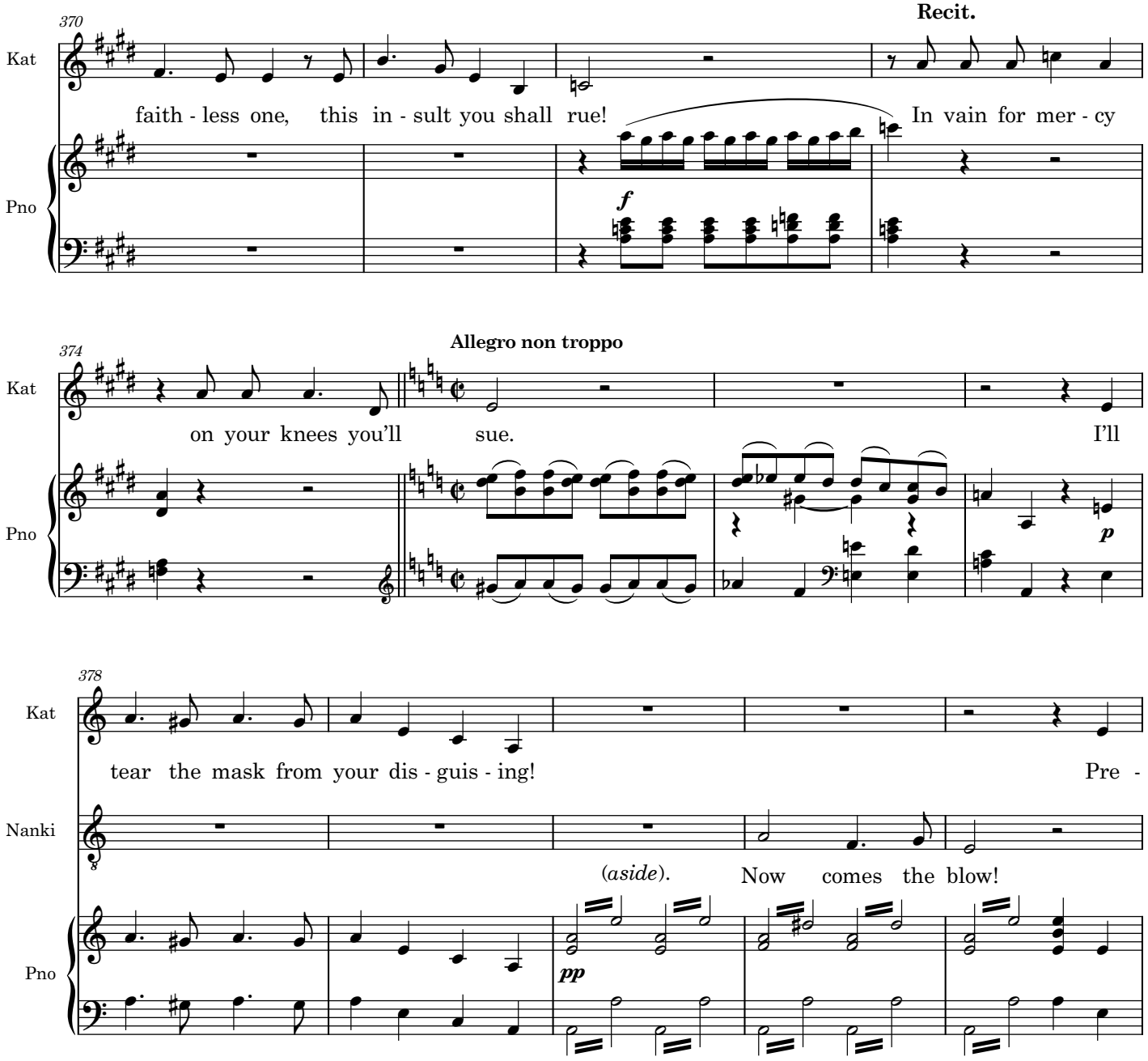

314
Pitti
all will be mer - ry, I think you had bet - ter suc - cumb— And
Chorus
Women
Cumb— cumb!
Men
Cumb— cumb!
Pno
317
Pitti
join our ex - pres - sions of glee, On this sub - ject I pray you be dumb— You'll
Chorus
Women
dumb— dumb—
Men
dumb— dumb—
Pno

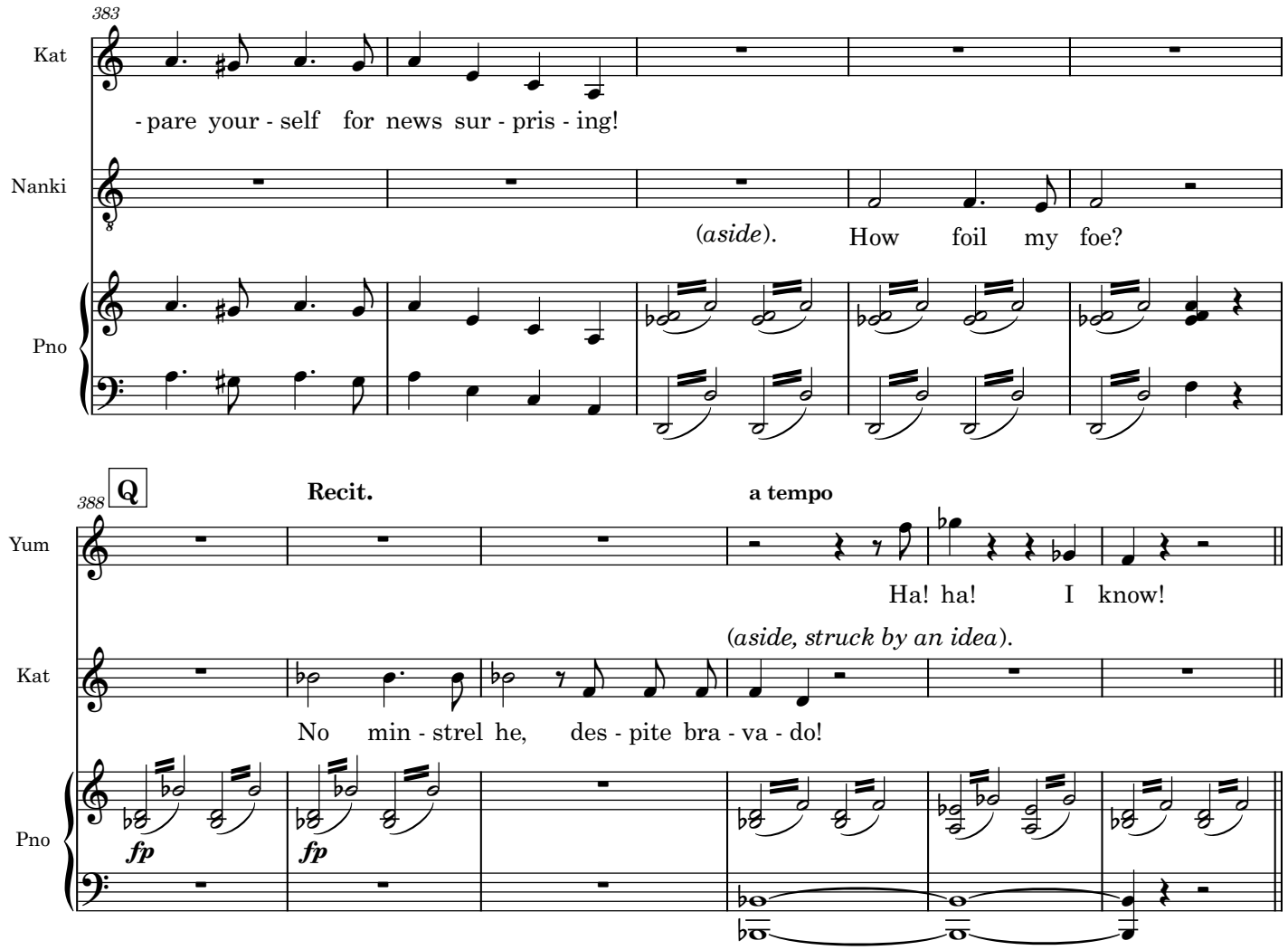

321
Pitti
find there are ma - ny Who'll wed for a pen - ny— The word for your guid - ance is,
Pno
N
324
Pitti
"Mum"— There's lots of good fish in the sea!
Chorus
Women
Mum— mum! On this sub - ject we pray you be
Men
Mum— mum! On this sub - ject we pray you be
Pno
328
Chorus
Women
dumb— dumb– dumb—. We think you had bet - ter suc - cumb— cumb— cumb! You'll
Men
dumb— dumb– dumb—. We think you had bet - ter suc - cumb— cumb— cumb! You'll
Pno

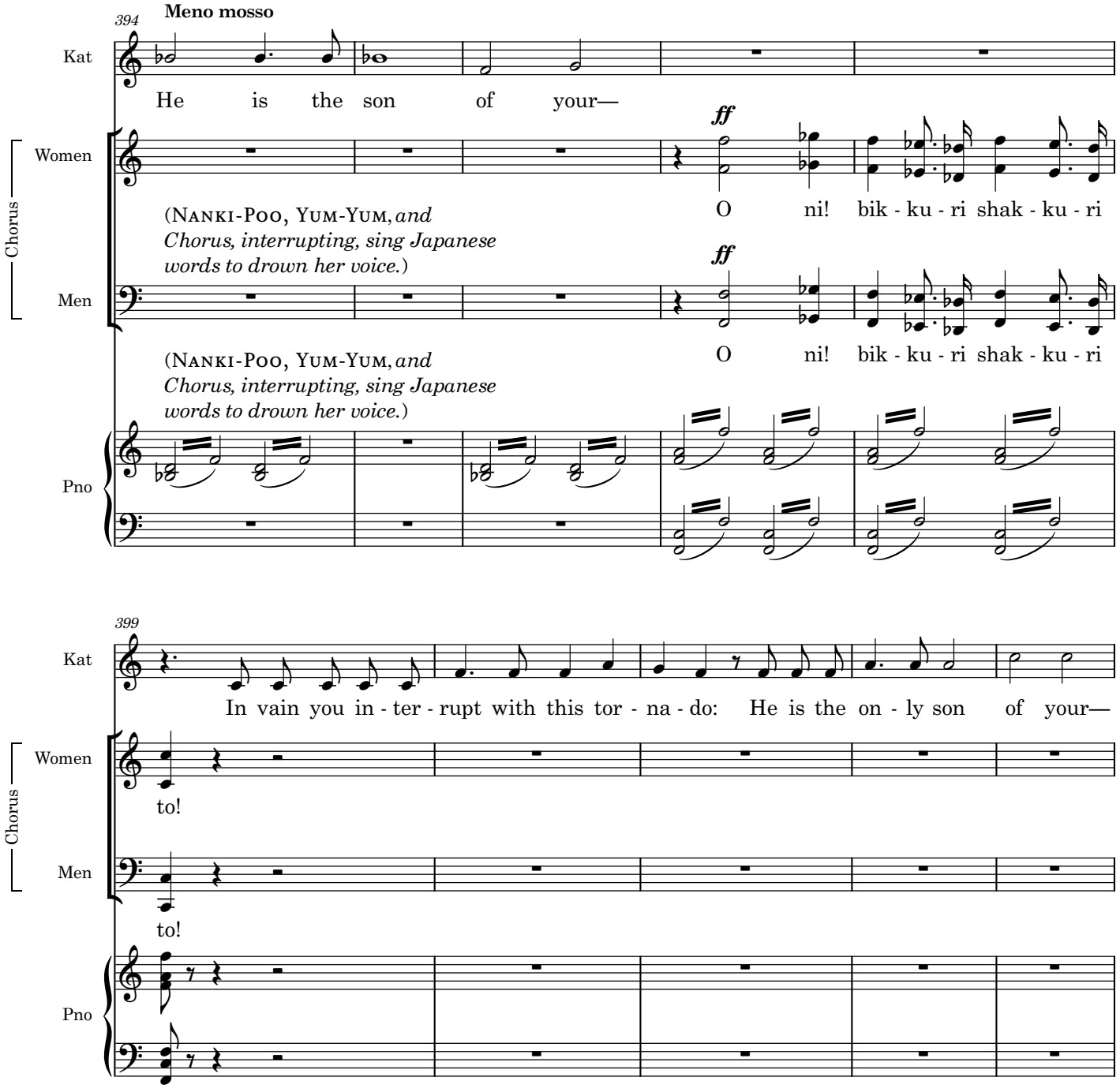

331
Chorus
Women
find there are ma - ny Who'll wed for a pen - ny, Who'll wed for a pen - ny— There are
Men
find there are ma - ny Who'll wed for a pen - ny, Who'll wed for a pen - ny— There are
Pno
335
Chorus
Women
lots of_good fish in the sea! There are lots of good fish in the sea! There's lots of good
Men
lots of_good fish in the sea! There are lots of good fish in the sea! There's lots of good
Pno
sf

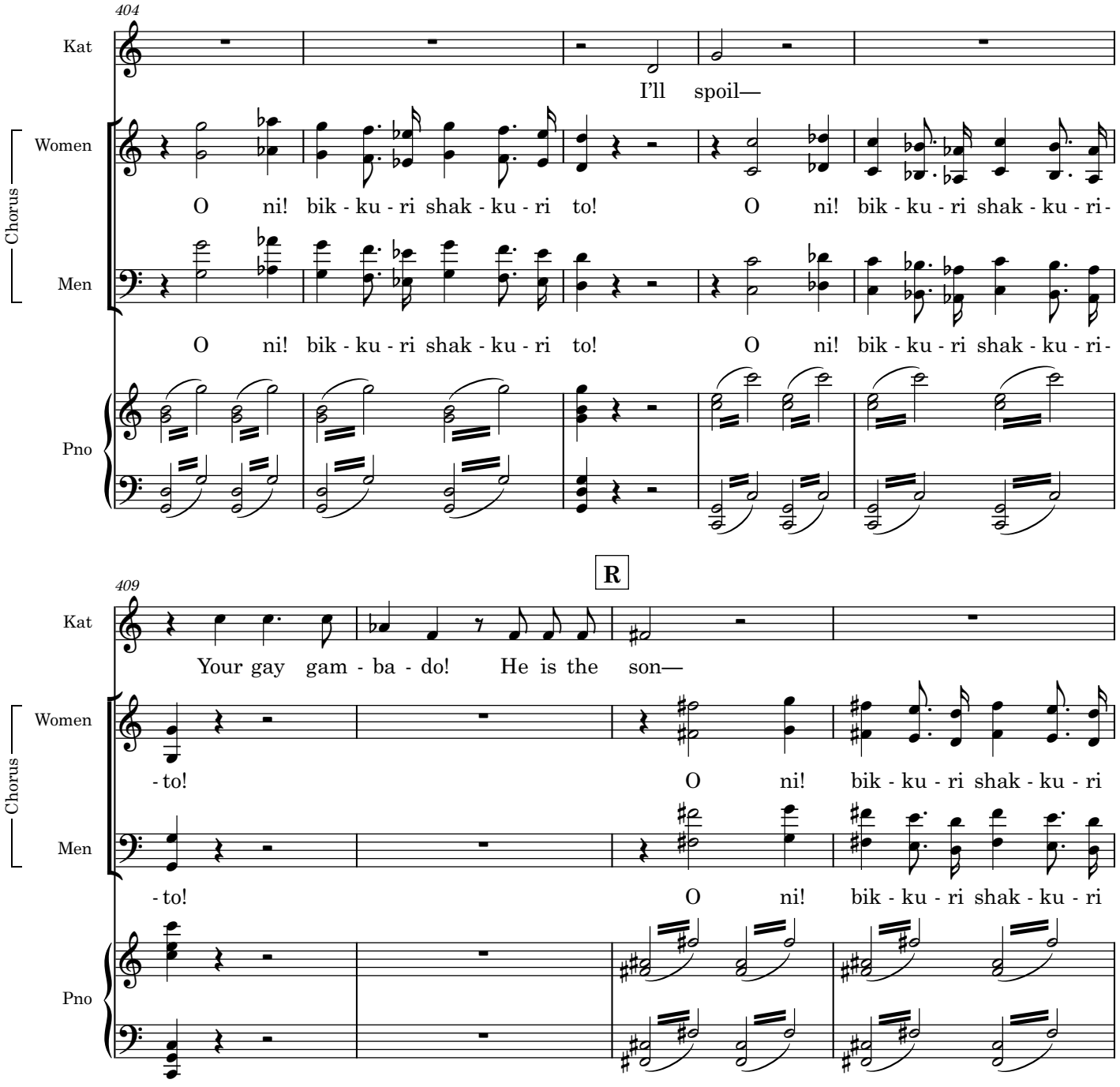

339
Chorus
Women
fish, good fish in the sea! There's lots of good fish, good fish in the
Men
fish, good fish in the sea! There's lots of good fish, good fish in the
Pno
342
O
Chorus
Women
sea, in the sea, in the sea, in the sea, in the sea!
Men
sea, in the sea, in the sea, in the sea, in the sea!
Pno
347
Pno
sf
p

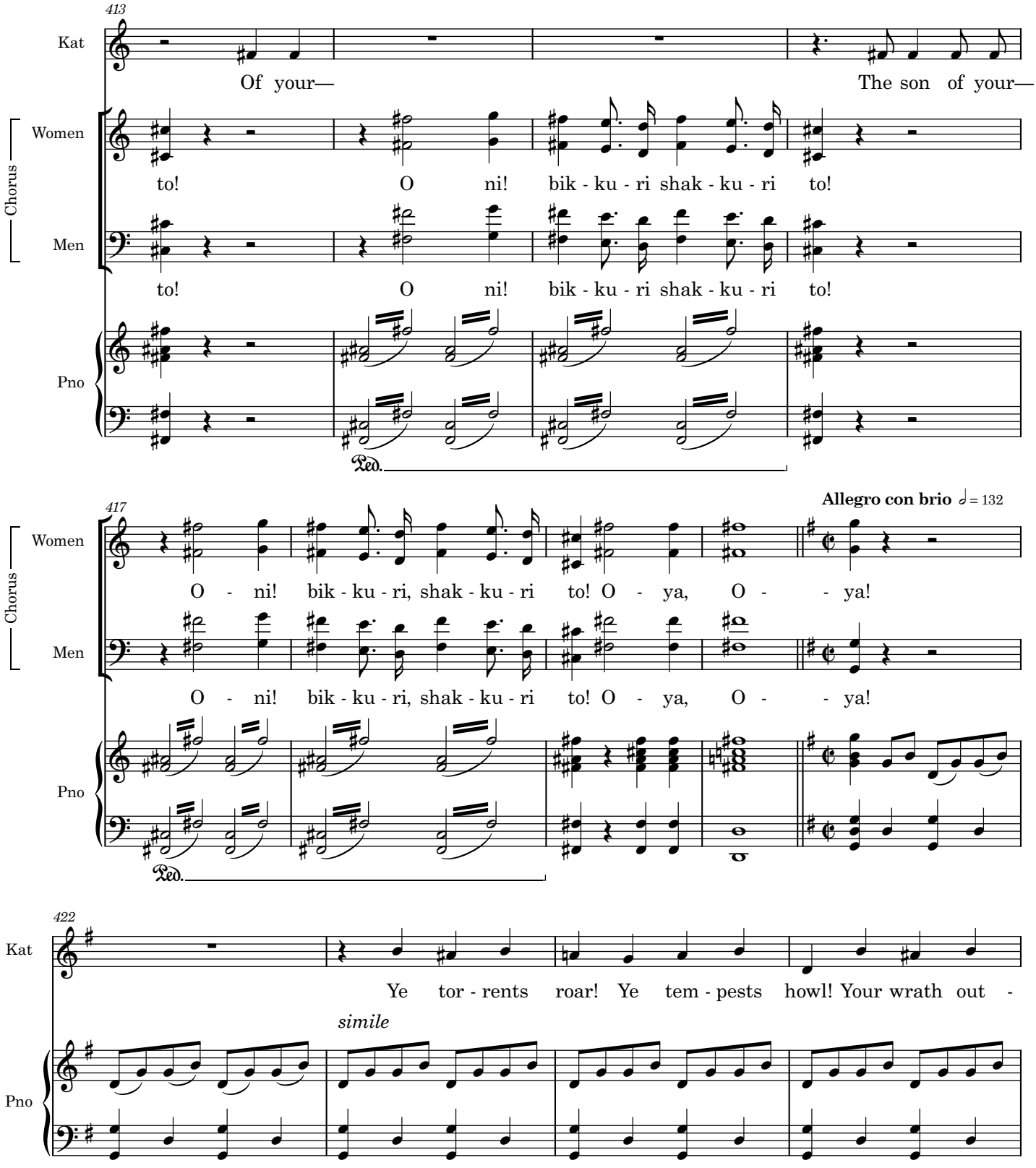

Andante ♩= 54
353
Kat
Pno
The hour of glad - ness Is dead and
358
gone; In si - lent sad - ness I live a - lone! The hope I
361
cresc.
che - rish'd All life - less lies, And all has pe - rish'd, all has pe - rish'd Save
cresc.
365
f
sempre f
love, which ne - ver dies, Which ne - ver, ne - ver dies! Oh,
P
Recit.
Allegro agitato
Ped.

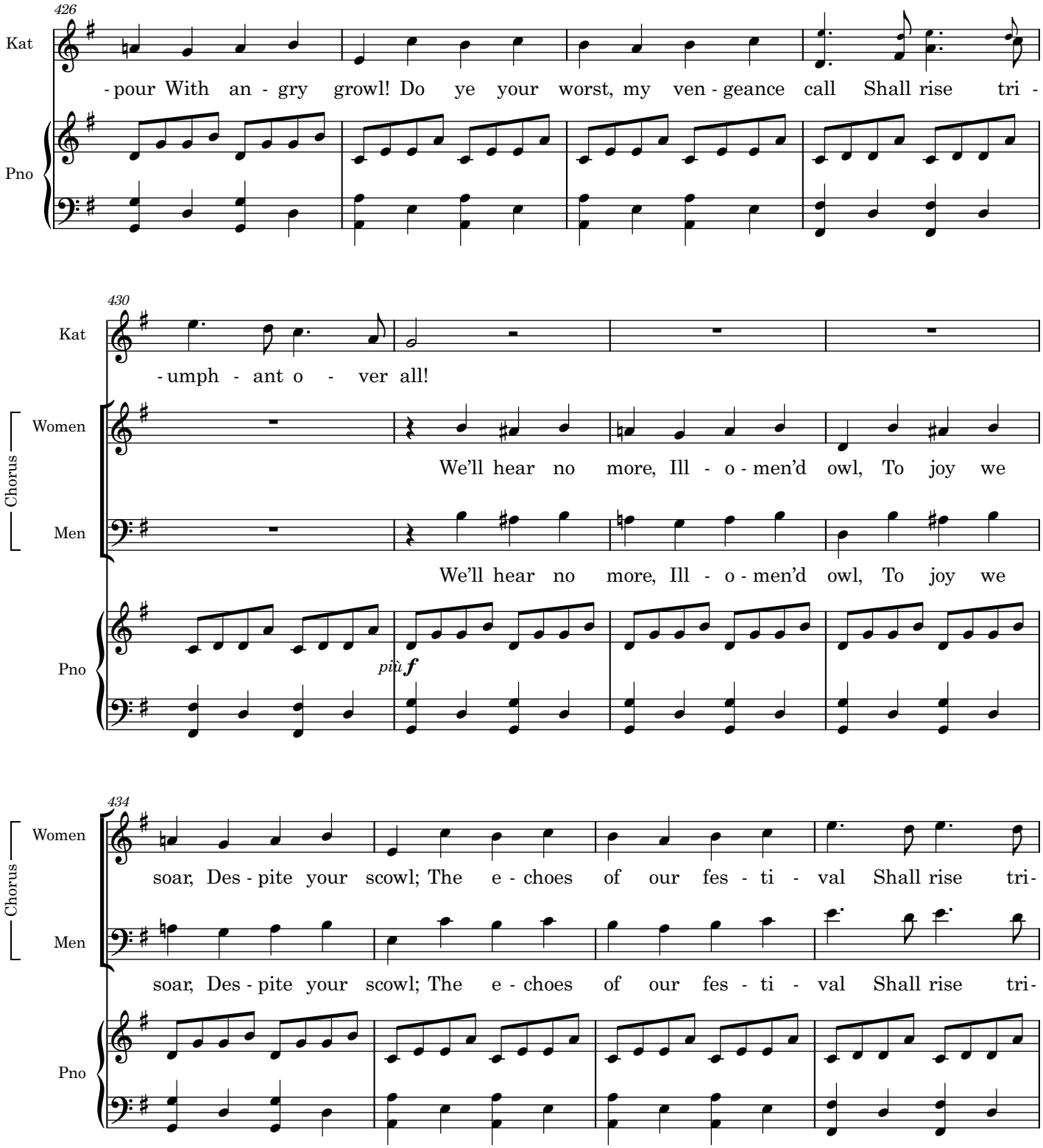

370
Recit.
Kat
faith - less one, this in - sult you shall rue!
In vain for mer - cy
Pno
f
374
Allegro non troppo
Kat
on your knees you'll sue.
I'll
Pno
p
378
Kat
tear the mask from your dis - guis - ing!
Pre -
Nanki
(aside).
Now comes the blow!
Pno
pp

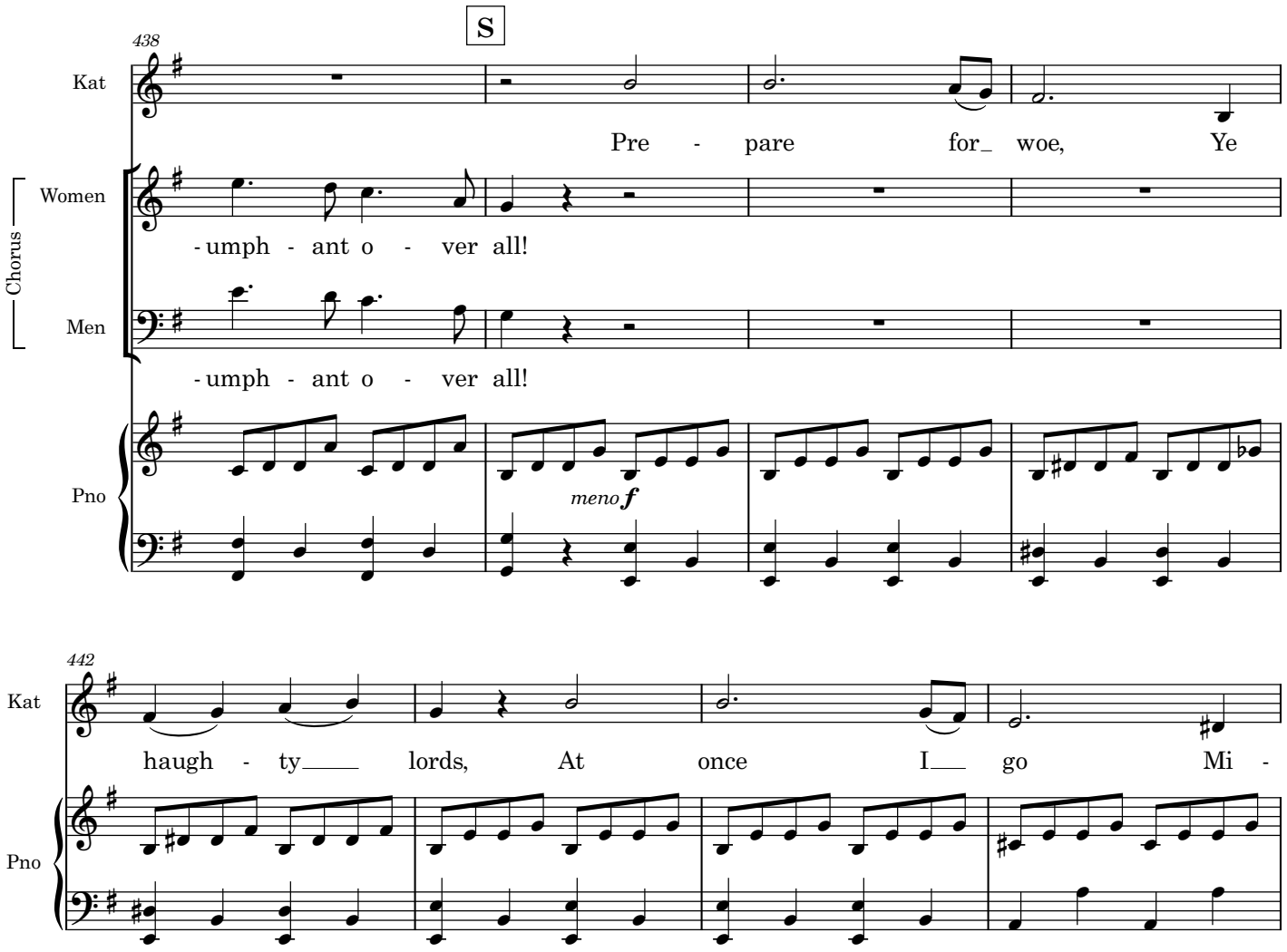

383
Kat
- pare your - self for news sur - pris - ing!
Nanki
(aside). How foil my foe?
Pno
388
Q
Recit.
a tempo
Yum
Ha! ha! I know!
(aside, struck by an idea).
Kat
No min - strel he, des - pite bra - va - do!
Pno
fp
fp

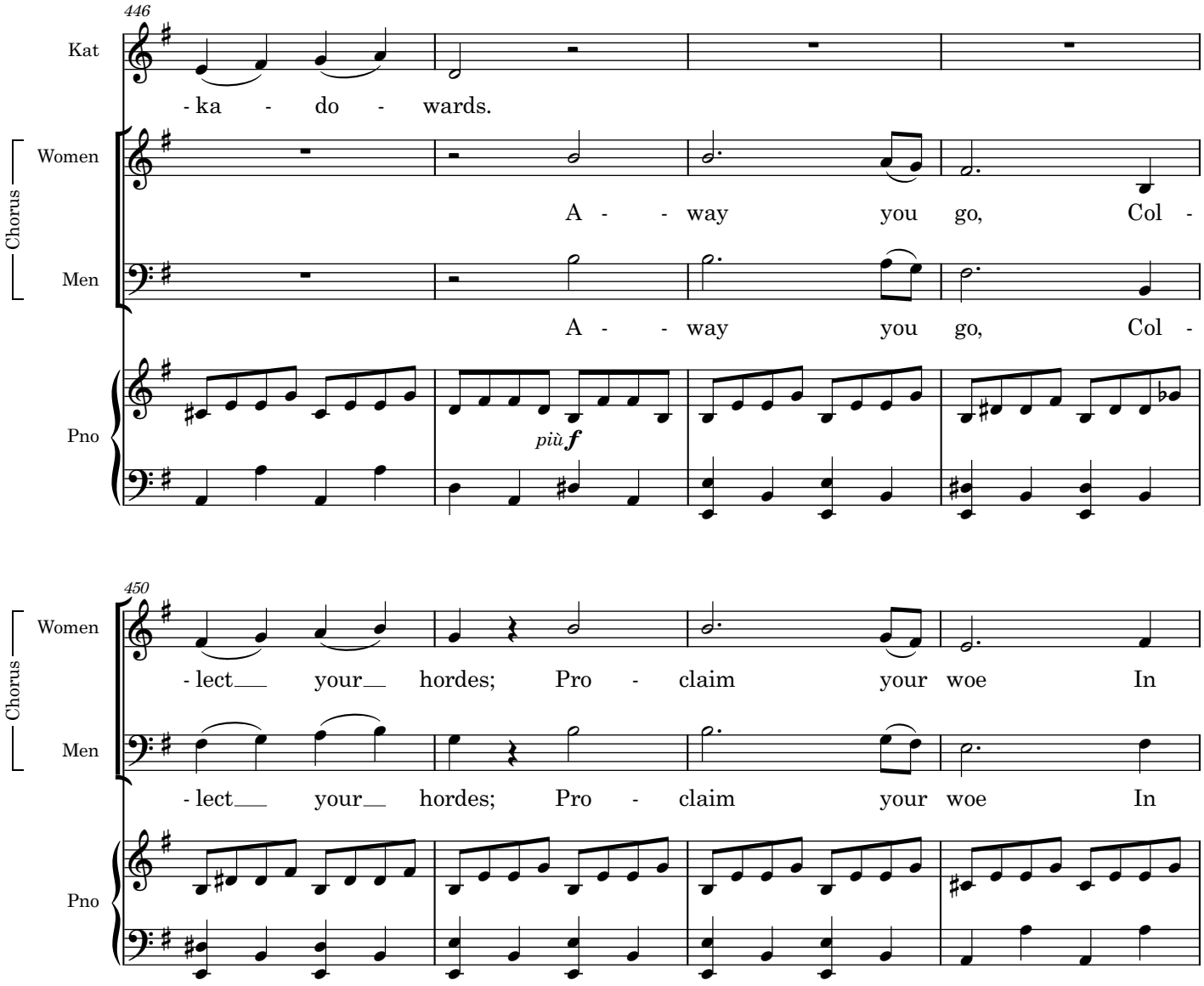

394
Meno mosso
Kat
He is the son of your—
Chorus
Women
ff
O ni! bik - ku - ri shak - ku - ri
(Nanki-Poo, Yum-Yum, and Chorus, interrupting, sing Japanese words to drown her voice.)
Men
ff
O ni! bik - ku - ri shak - ku - ri
(Nanki-Poo, Yum-Yum, and Chorus, interrupting, sing Japanese words to drown her voice.)
Pno
399
Kat
In vain you in - ter - rupt with this tor - na - do: He is the on - ly son of your—
Chorus
Women
to!
Men
to!
Pno

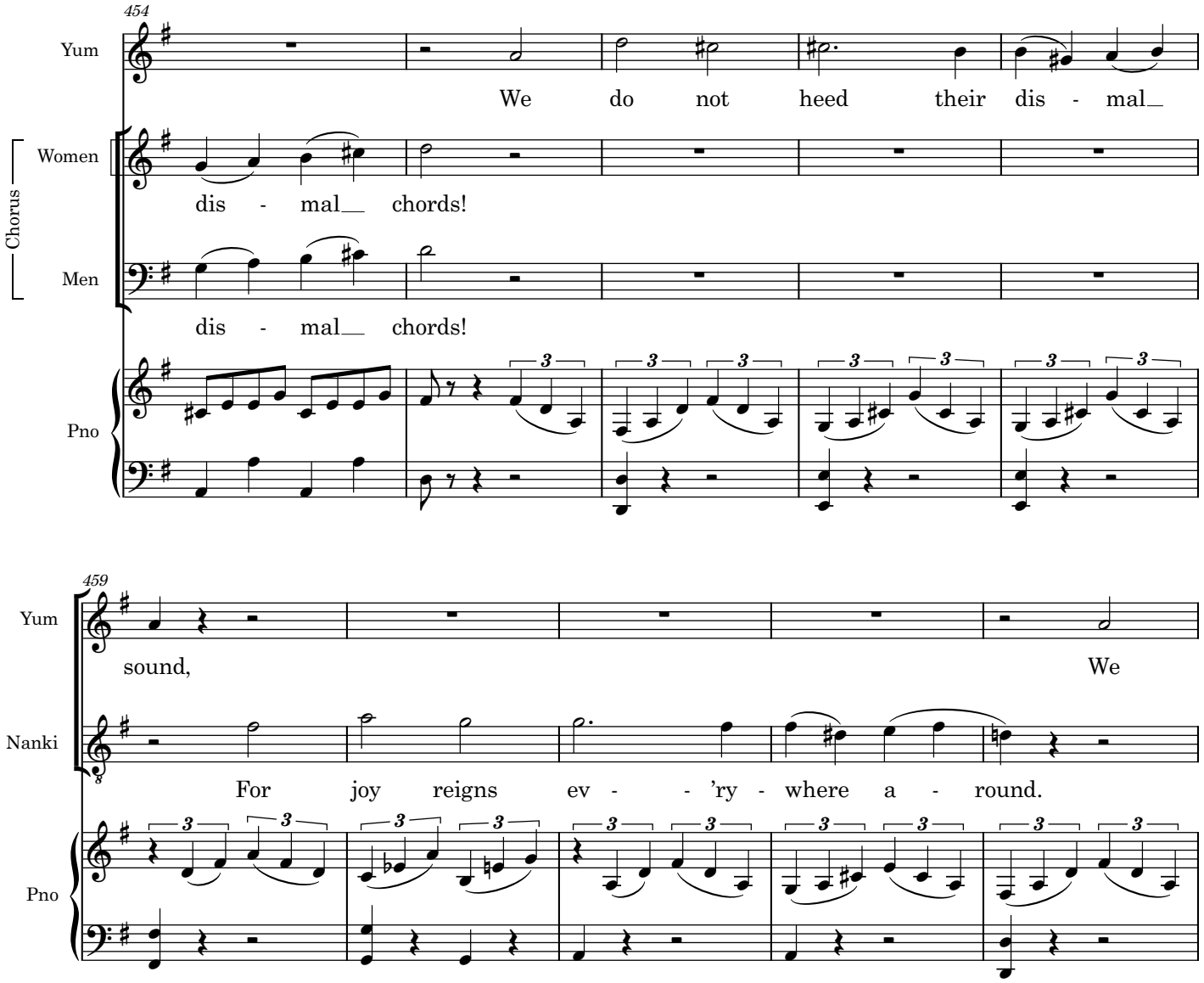

404
Kat
I'll spoil—
Chorus
Women
O ni! bik - ku - ri shak - ku - ri to! O ni! bik - ku - ri shak - ku - ri -
Men
O ni! bik - ku - ri shak - ku - ri to! O ni! bik - ku - ri shak - ku - ri -
Pno
R
409
Kat
Your gay gam - ba - do! He is the son—
Chorus
Women
- to! O ni! bik - ku - ri shak - ku - ri
Men
- to! O ni! bik - ku - ri shak - ku - ri
Pno

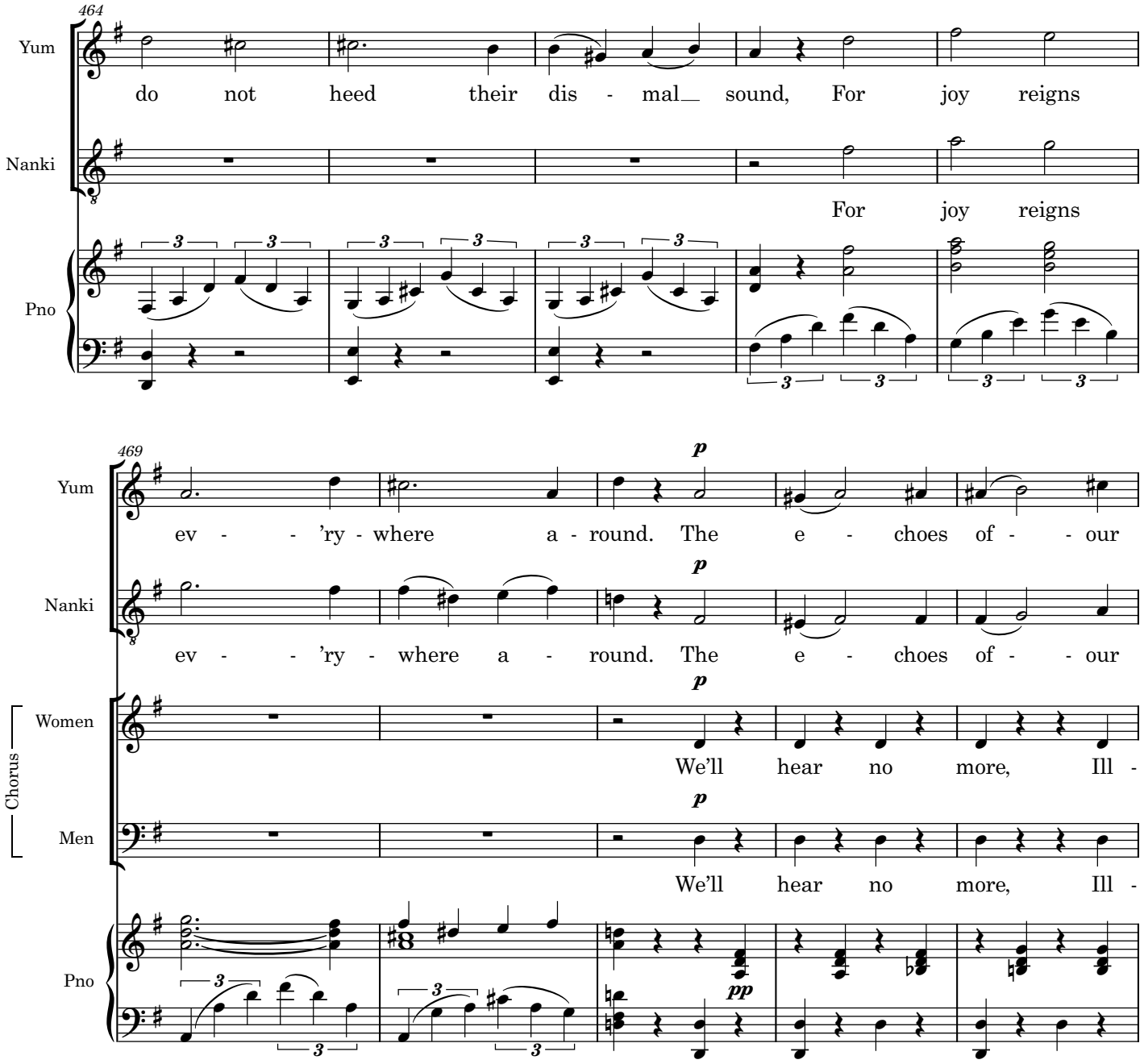

413
Kat
Of your—
The son of your—
Chorus
Women
to! O ni! bik - ku - ri shak - ku - ri to!
Men
to! O ni! bik - ku - ri shak - ku - ri to!
Pno
Ped.
417
Allegro con brio ♩ = 132
Chorus
Women
O - ni! bik - ku - ri, shak - ku - ri to! O - ya, O - - ya!
Men
O - ni! bik - ku - ri, shak - ku - ri to! O - ya, O - - ya!
Pno
Ped.
422
Kat
Ye tor - rents roar! Ye tem - pests howl! Your wrath out -
simile
Pno

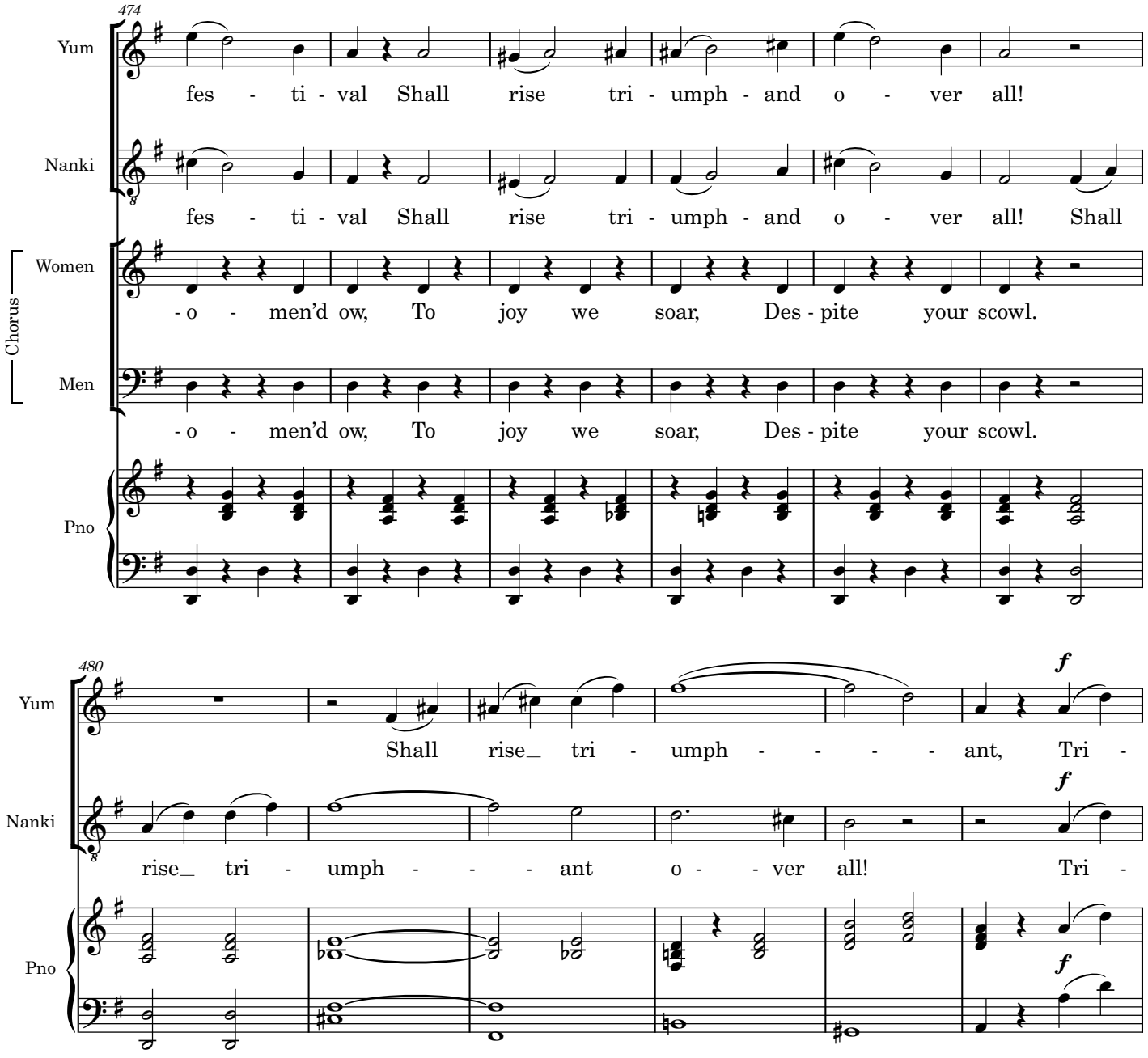

426
Kat
-pour With an - gry growl! Do ye your worst, my ven - geance call Shall rise tri -
Pno
430
Kat
-umph - ant o - ver all!
Chorus
Women
We'll hear no more, Ill - o - men'd owl, To joy we
Men
We'll hear no more, Ill - o - men'd owl, To joy we
Pno
più f
434
Chorus
Women
soar, Des - pite your scowl; The e - choes of our fes - ti - val Shall rise tri-
Men
soar, Des - pite your scowl; The e - choes of our fes - ti - val Shall rise tri-
Pno

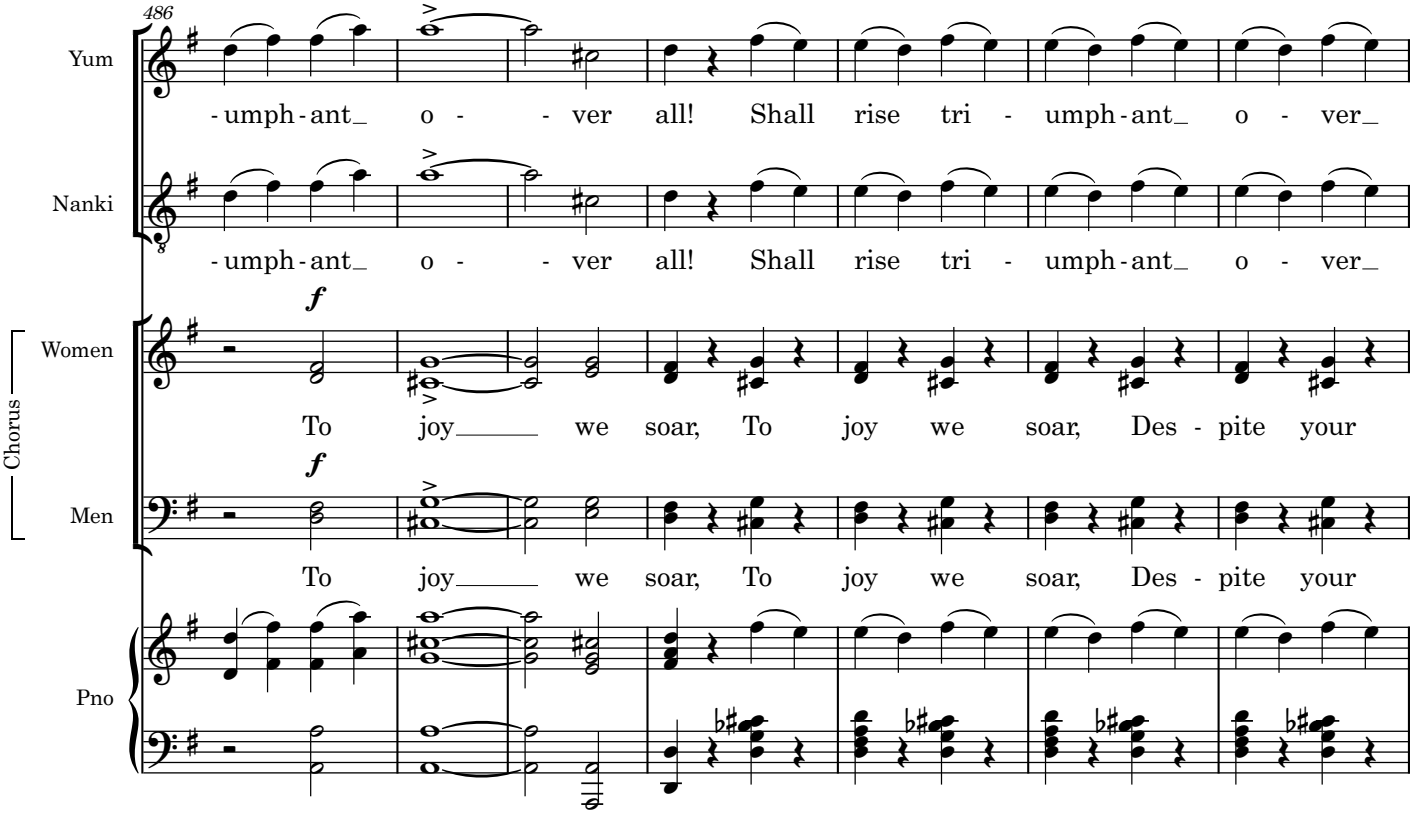

S
438
Kat
Pre - pare for_ woe, Ye
Chorus
Women
-umph - ant o - ver all!
Men
-umph - ant o - ver all!
Pno
meno f
442
Kat
haugh - ty___ lords, At once I___ go Mi -
Pno

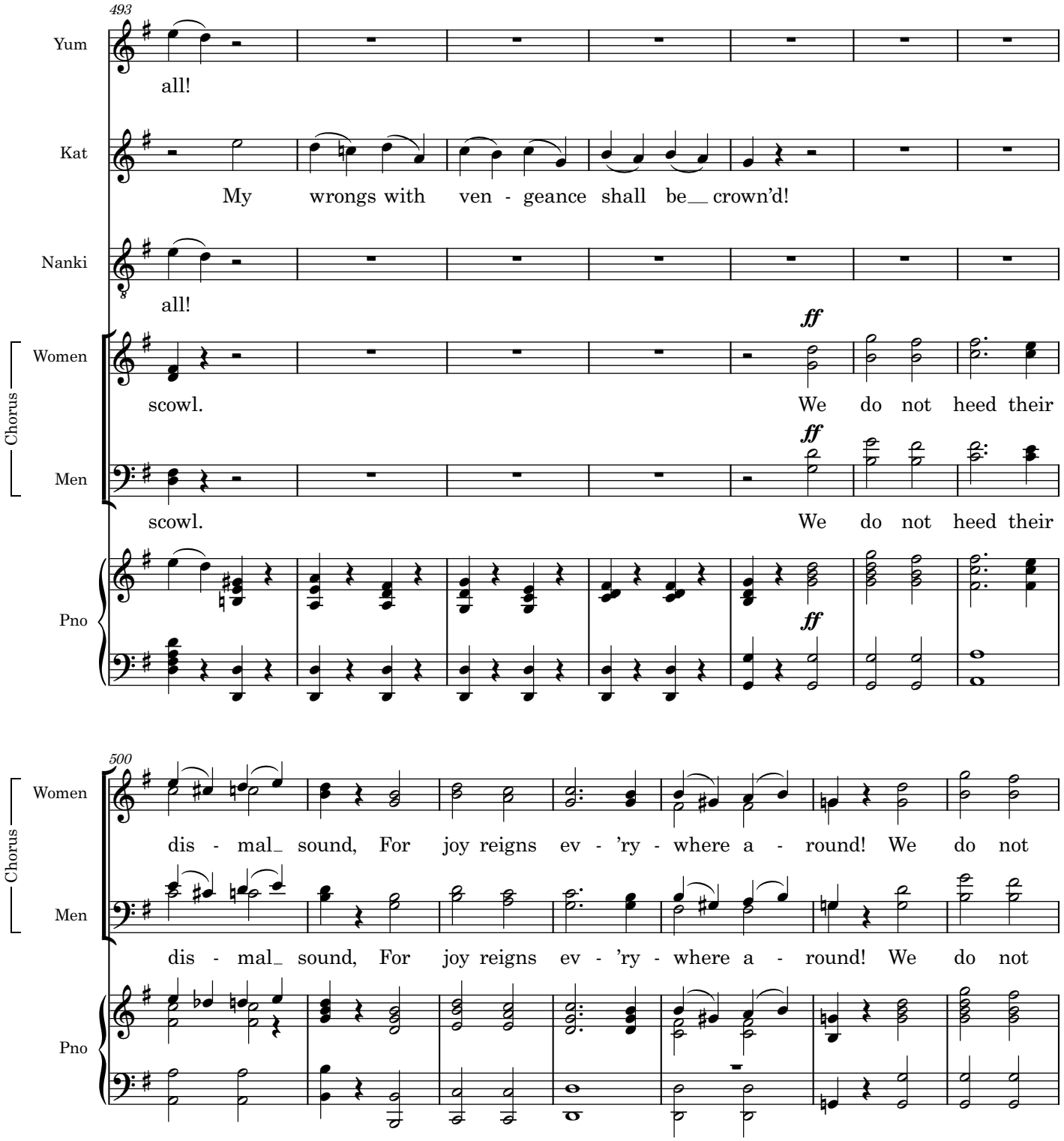

446
Kat
- ka - do - wards.
Chorus
Women
A - - way you go, Col -
Men
A - - way you go, Col -
Pno
più f
450
Chorus
Women
- lect your hordes; Pro - claim your woe In
Men
- lect your hordes; Pro - claim your woe In
Pno

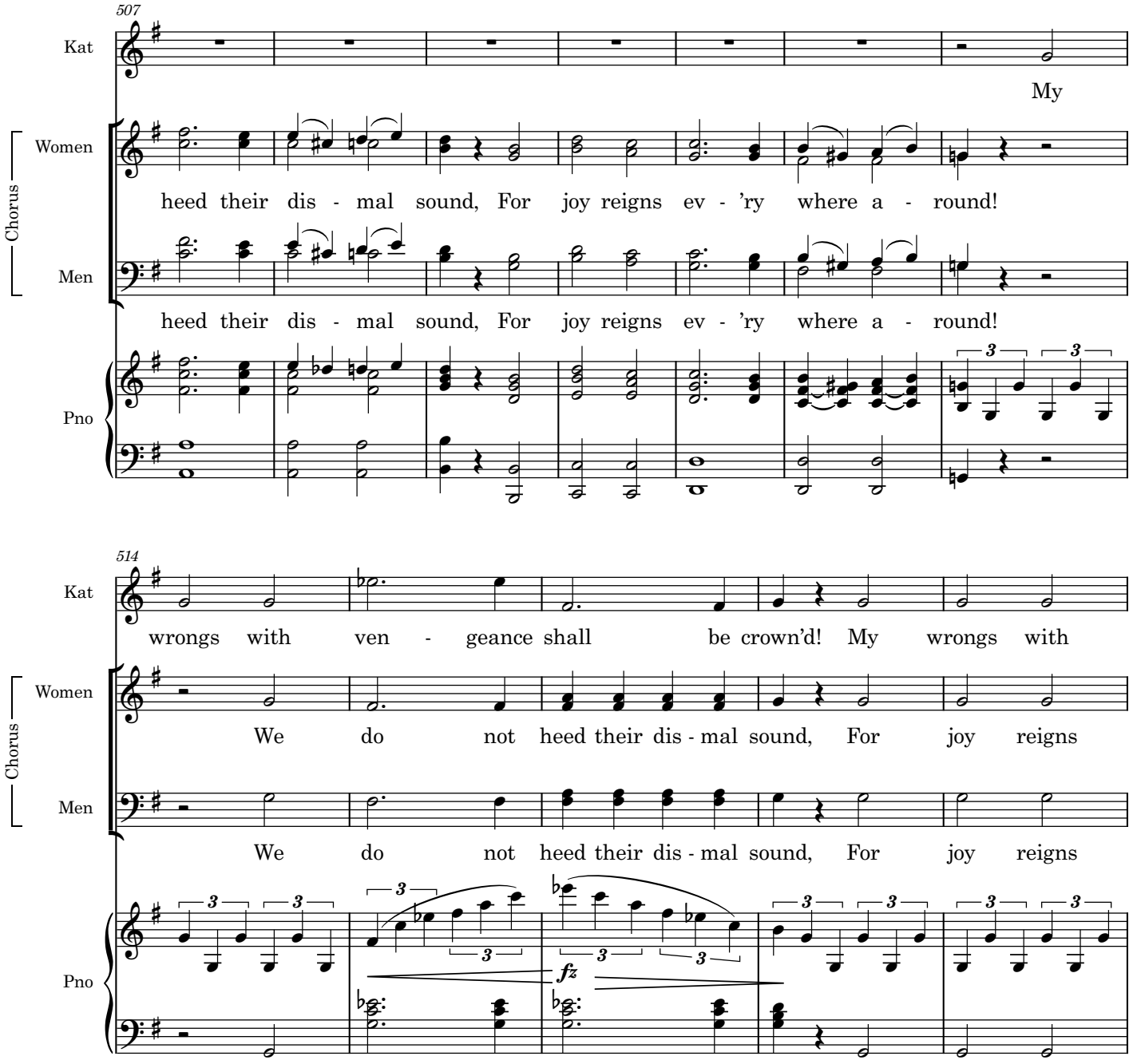

454
Yum
We do not heed their dis - mal
Chorus
Women
dis - mal chords!
Men
dis - mal chords!
Pno
459
Yum
sound,
We
Nanki
For joy reigns ev - 'ry - where a - round.
Pno


464
Yum
do not heed their dis - mal sound, For joy reigns
Nanki
For joy reigns
Pno
469
Yum
p
ev - - 'ry - where a - round. The e - choes of - - our
Nanki
p
ev - - 'ry - where a - round. The e - choes of - - our
Chorus
Women
p
We'll hear no more, Ill -
Men
p
We'll hear no more, Ill -
Pno
pp

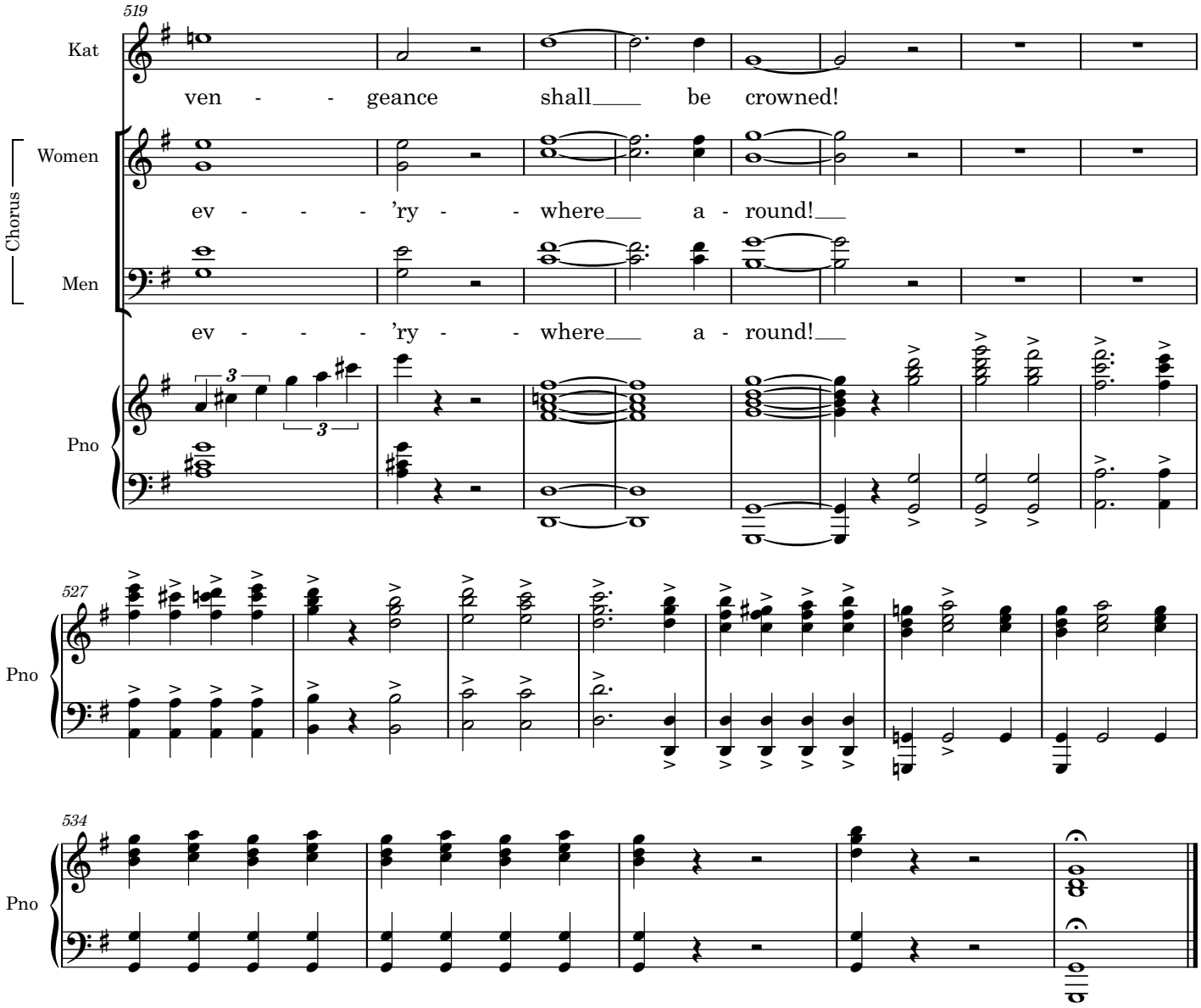

474
Yum
fes - ti - val Shall rise tri - umph - and o - ver all!
Nanki
fes - ti - val Shall rise tri - umph - and o - ver all! Shall
Chorus
Women
- o - men'd ow, To joy we soar, Des - pite your scowl.
Men
- o - men'd ow, To joy we soar, Des - pite your scowl.
Pno
480
Yum
Shall rise_ tri - umph - - - - ant, Tri -
f
Nanki
rise_ tri - umph - - - ant o - - ver all! Tri -
f
Pno
f


486
Yum
-umph-ant_ o - - ver all! Shall rise tri - umph-ant_ o - ver_
Nanki
-umph-ant_ o - - ver all! Shall rise tri - umph-ant_ o - ver_
Chorus
Women
f
To joy_____ we soar, To joy we soar, Des - pite your
Men
f
To joy_____ we soar, To joy we soar, Des - pite your
Pno


493
Yum
all!
Kat
My wrongs with ven - geance shall be__ crown'd!
Nanki
all!
Chorus
Women
ff
scowl. We do not heed their
Men
ff
scowl. We do not heed their
Pno
ff
500
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
Pno


507
Kat
My
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!
Pno
514
Kat
wrongs with ven - geance shall be crown'd! My wrongs with
Chorus
Women
We do not heed their dis - mal sound, For joy reigns
Men
We do not heed their dis - mal sound, For joy reigns
Pno
fz

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

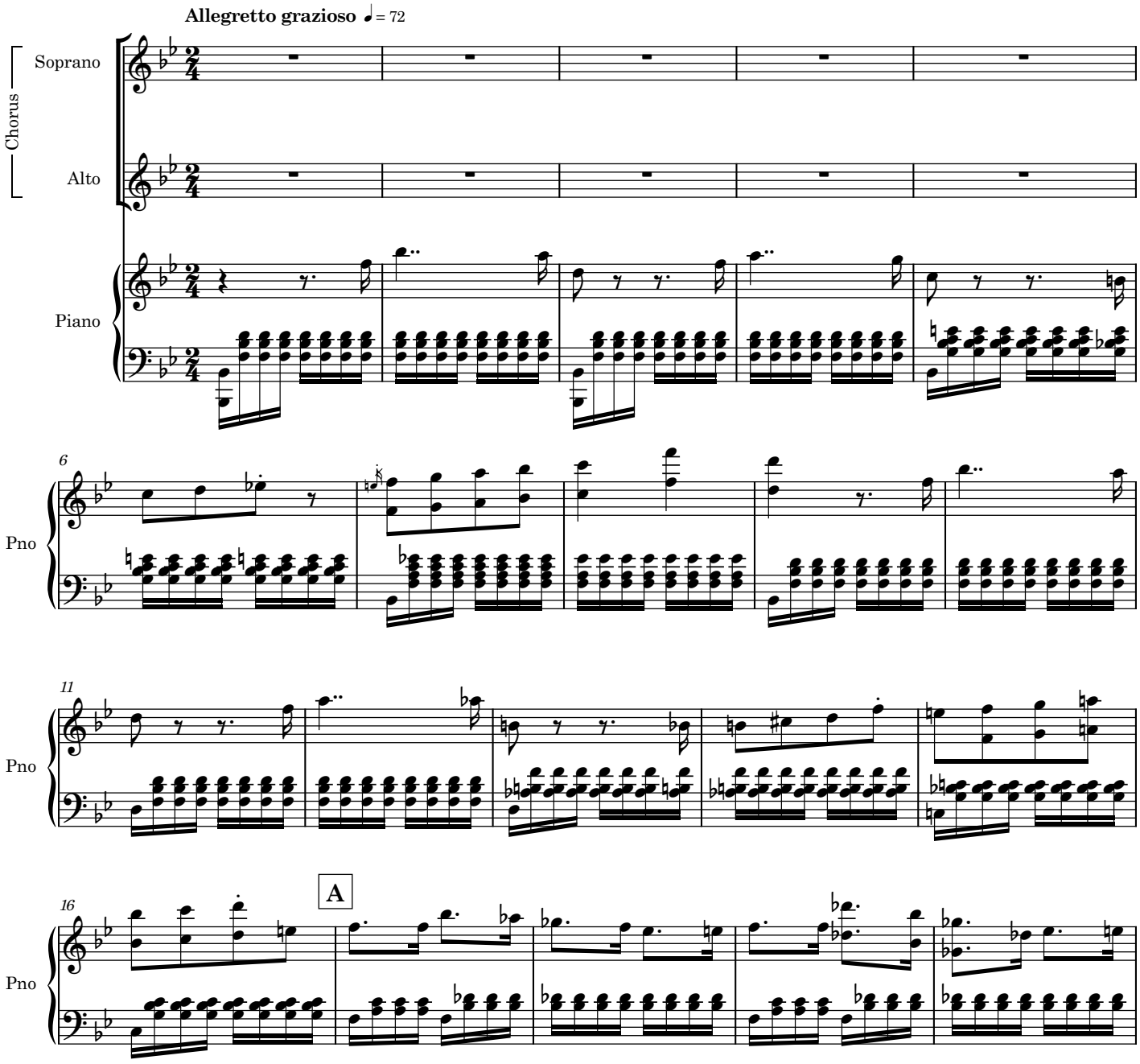


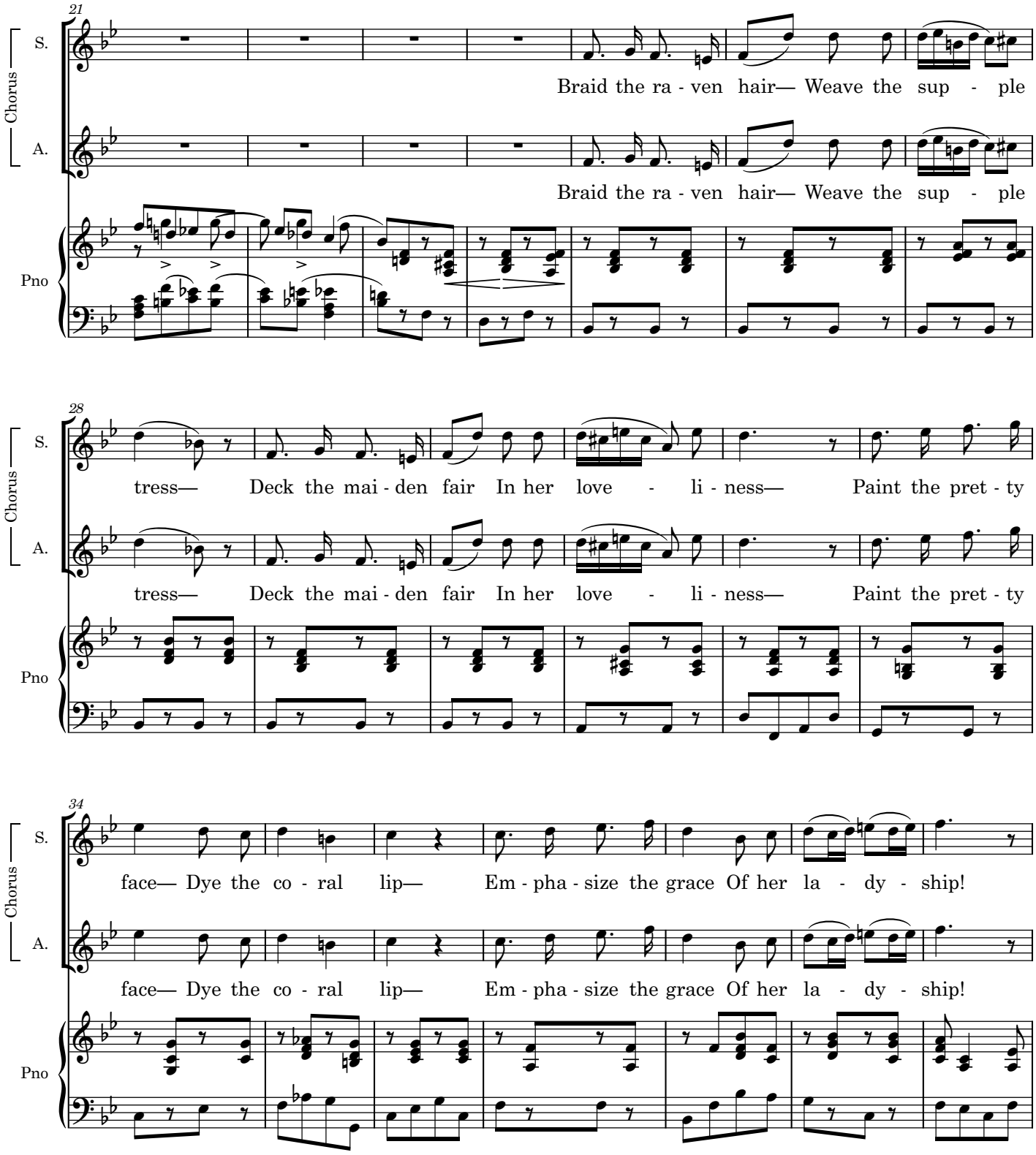
The Mikado
12. Braid the raven hair--Act II

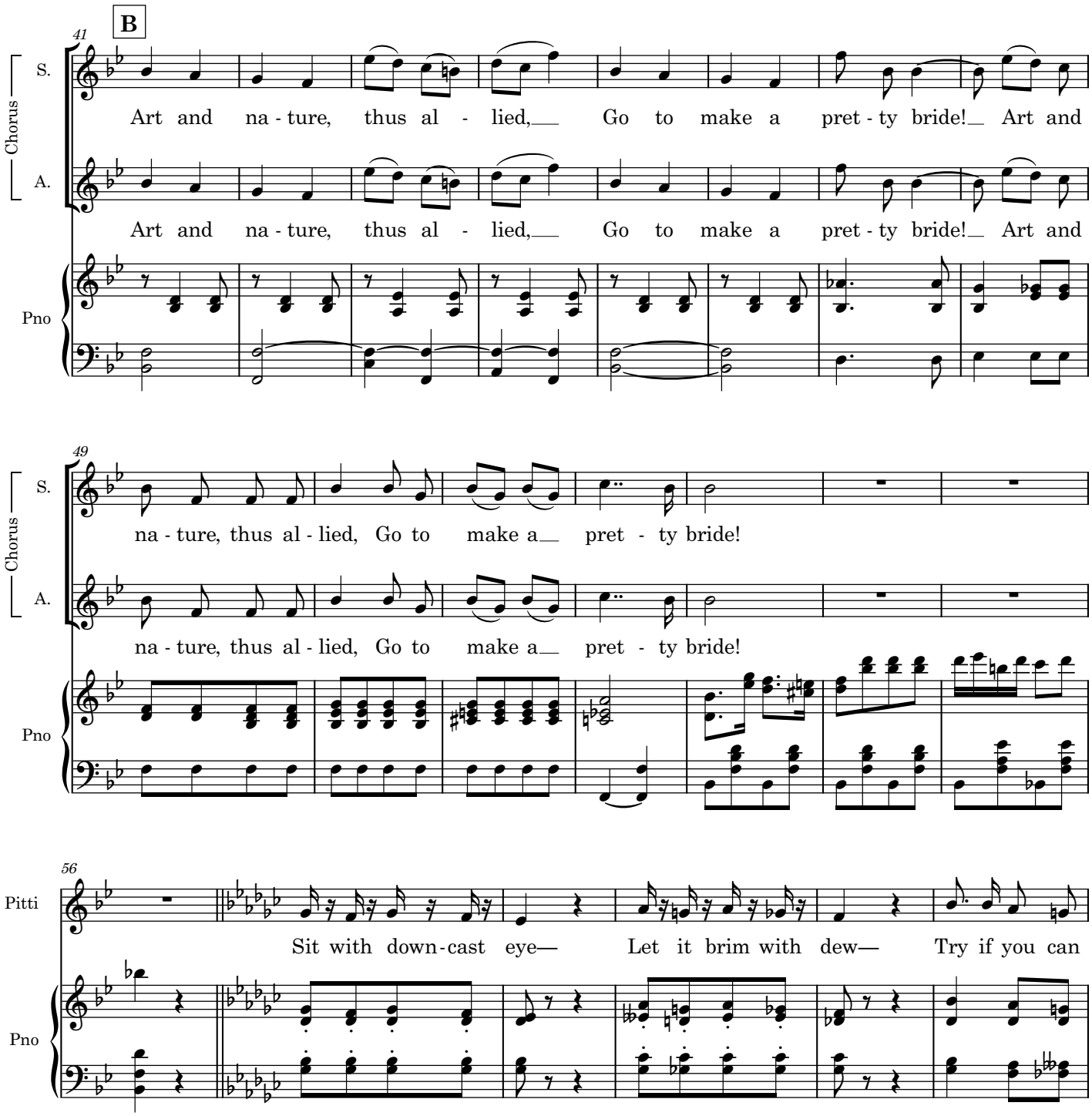
Pitti-Sing and Schoolgirls

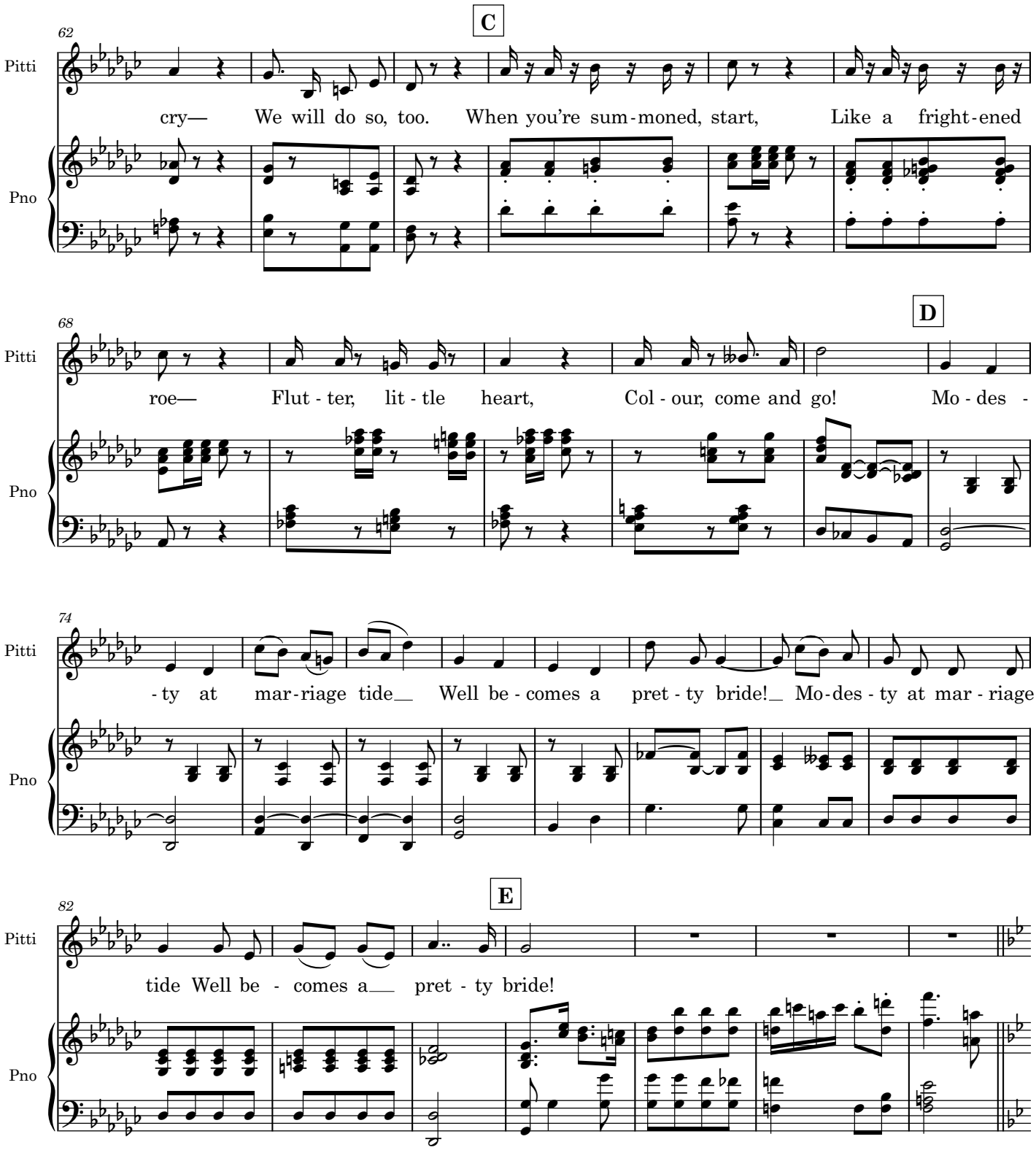
W S Gilbert

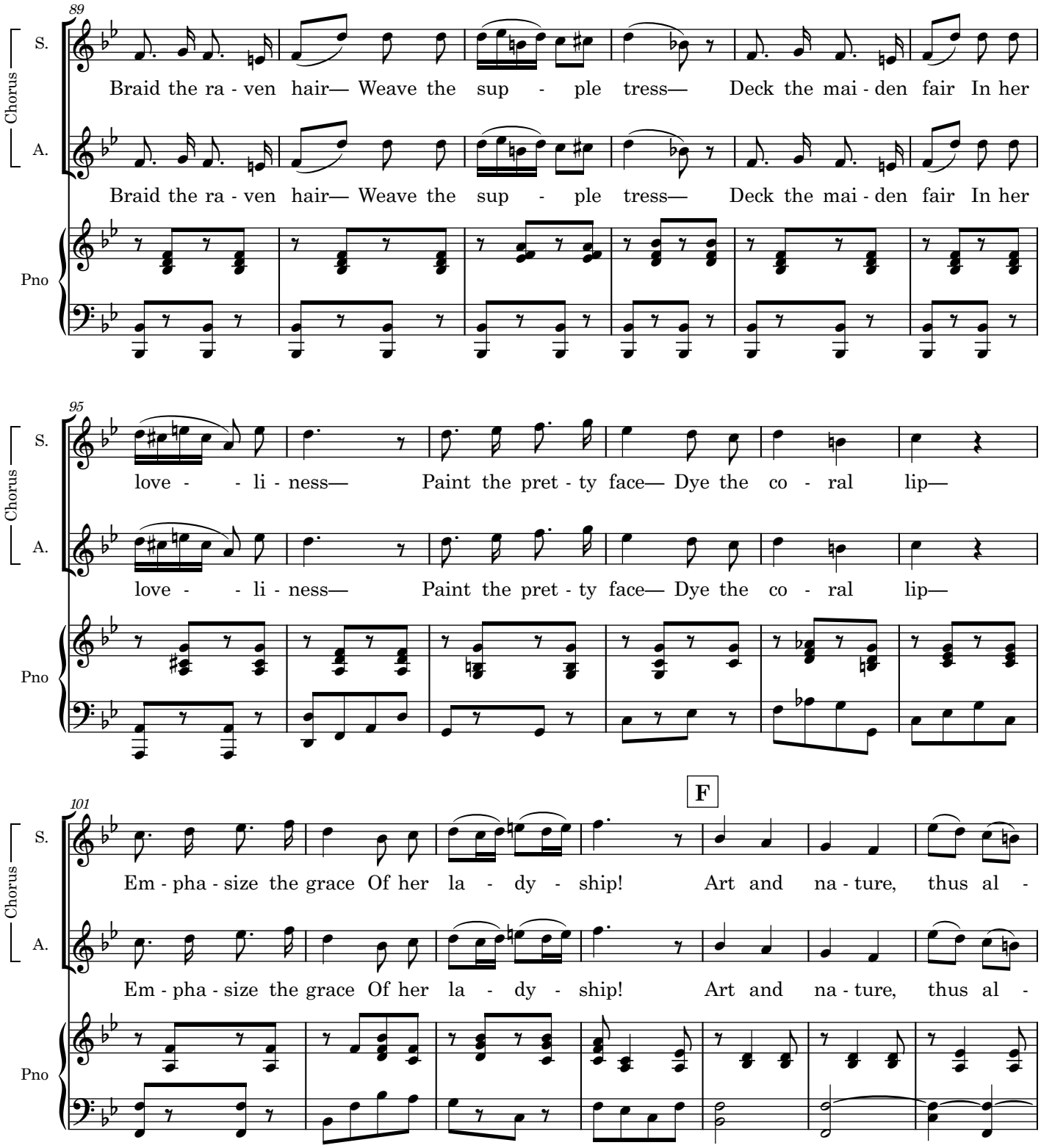
Arthur Sullivan

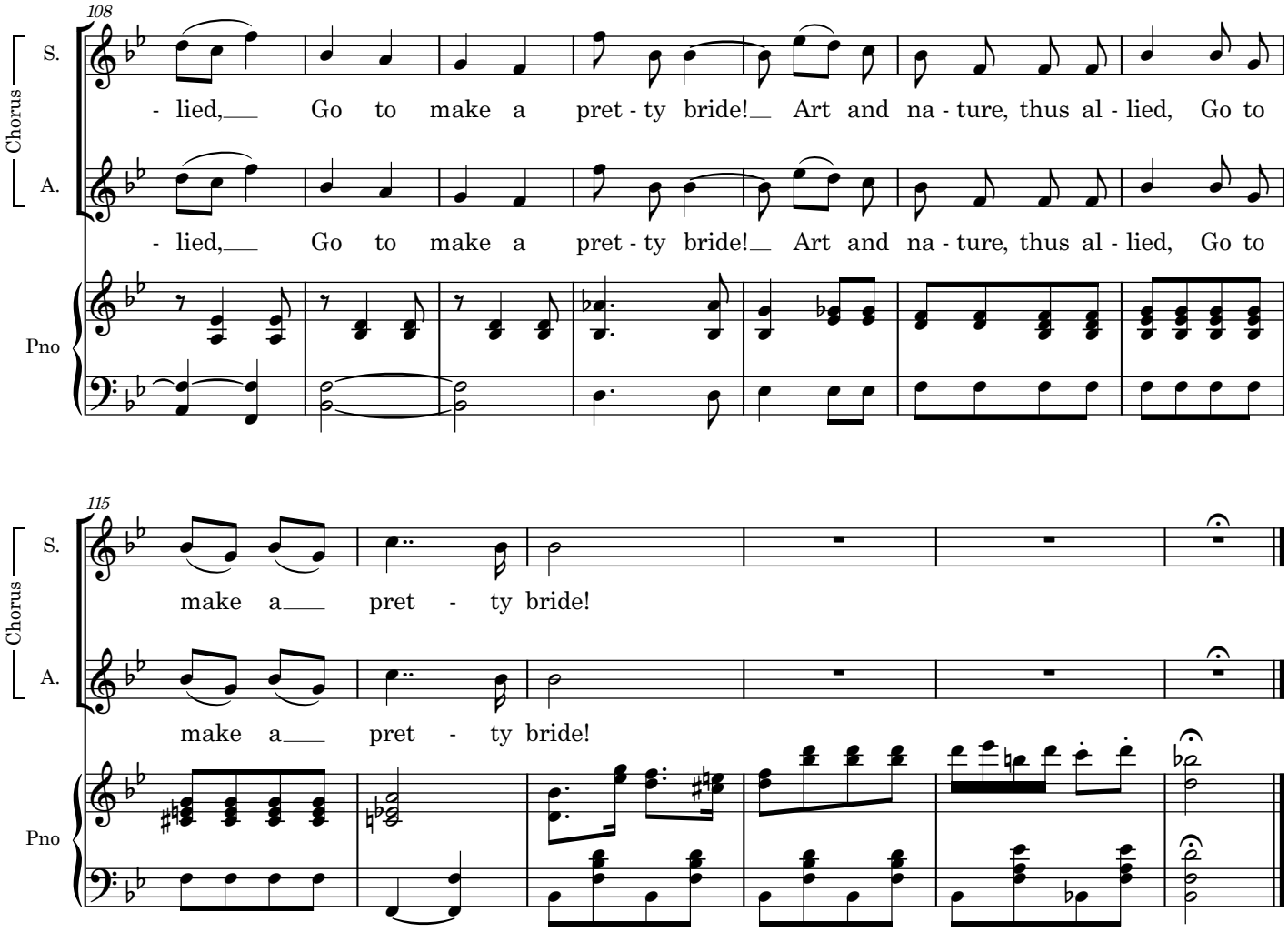



21
Chorus
S.
A.
Pno
Braid the ra - ven hair— Weave the sup - ple
Braid the ra - ven hair— Weave the sup - ple
28
tress— Deck the mai - den fair In her love - li - ness— Paint the pret - ty
tress— Deck the mai - den fair In her love - li - ness— Paint the pret - ty
34
face— Dye the co - ral lip— Em - pha - size the grace Of her la - dy - ship!
face— Dye the co - ral lip— Em - pha - size the grace Of her la - dy - ship!


B
41
Chorus
S.
A.
Art and na - ture, thus al - lied, Go to make a pret - ty bride! Art and
Art and na - ture, thus al - lied, Go to make a pret - ty bride! Art and
Pno
49
Chorus
S.
A.
na - ture, thus al - lied, Go to make a pret - ty bride!
na - ture, thus al - lied, Go to make a pret - ty bride!
Pno
56
Pitti
Sit with down - cast eye— Let it brim with dew— Try if you can
Pno


C
62
Pitti
cry— We will do so, too. When you're sum-moned, start, Like a fright-ened
Pno
D
68
Pitti
roe— Flut-ter, lit-tle heart, Col-our, come and go! Mo-des-
Pno
74
Pitti
-ty at mar-riage tide Well be-comes a pret-ty bride! Mo-des-ty at mar-riage
Pno
E
82
Pitti
tide Well be-comes a pret-ty bride!
Pno


89
Chorus
S.
A.
Pno
Braid the ra - ven hair— Weave the sup - ple tress— Deck the mai - den fair In her
Braid the ra - ven hair— Weave the sup - ple tress— Deck the mai - den fair In her
95
love - - li - ness— Paint the pret - ty face— Dye the co - ral lip—
love - - li - ness— Paint the pret - ty face— Dye the co - ral lip—
F
101
Em - pha - size the grace Of her la - dy - ship! Art and na - ture, thus al -
Em - pha - size the grace Of her la - dy - ship! Art and na - ture, thus al -


108
Chorus
S.
A.
Pno
- lied, Go to make a pret - ty bride! Art and na - ture, thus al - lied, Go to
- lied, Go to make a pret - ty bride! Art and na - ture, thus al - lied, Go to
115
Chorus
S.
A.
Pno
make a pret - ty bride!
make a pret - ty bride!

Dialog after 12

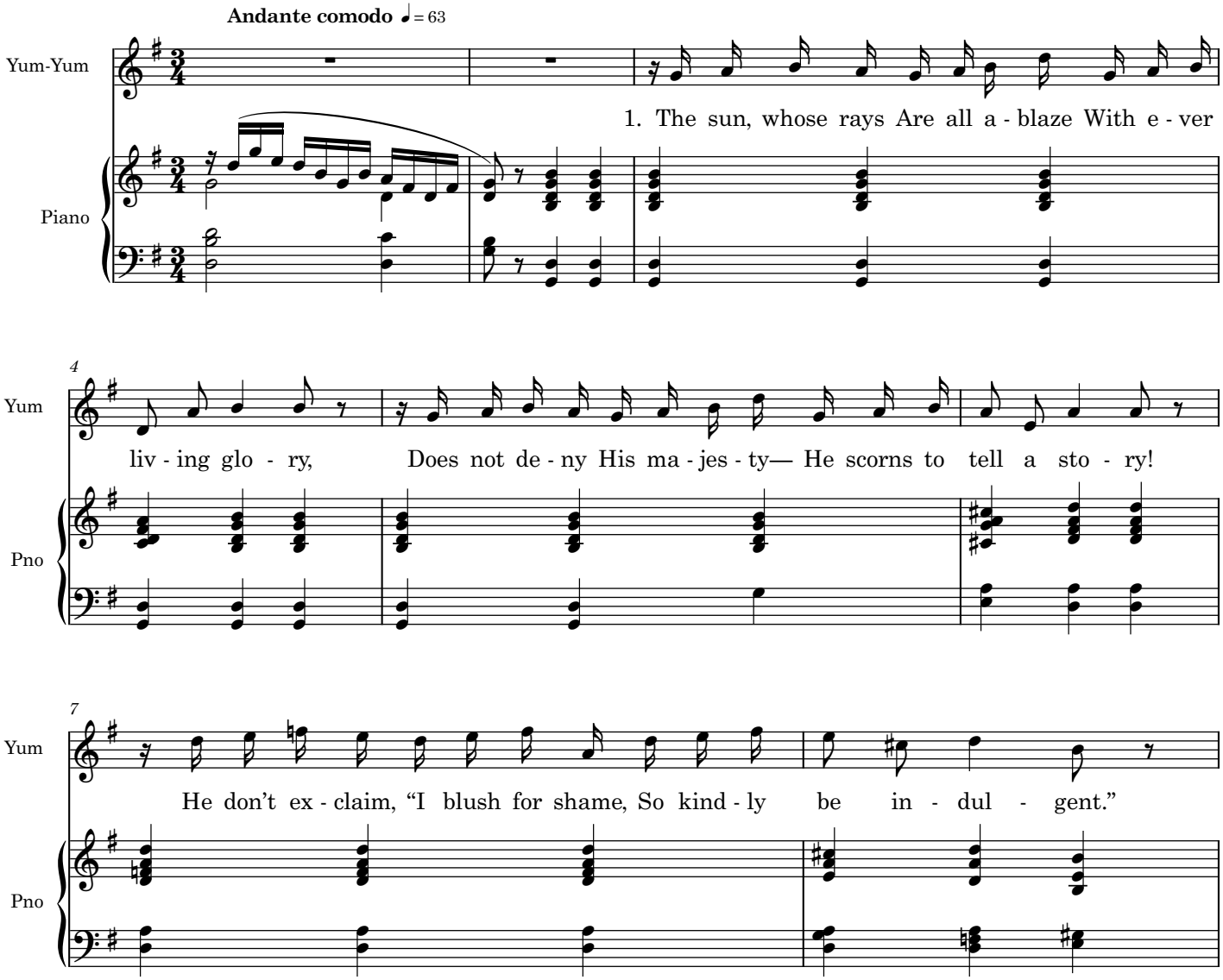
YUM. Yes, I am indeed beautiful! Sometimes I sit and wonder, in my artless Japanese way, why it is that I am so much more attractive than anybody else in the whole world. Can this be vanity? No! Nature is lovely and rejoices in her loveliness. I am a child of Nature,, and take after my Mother.

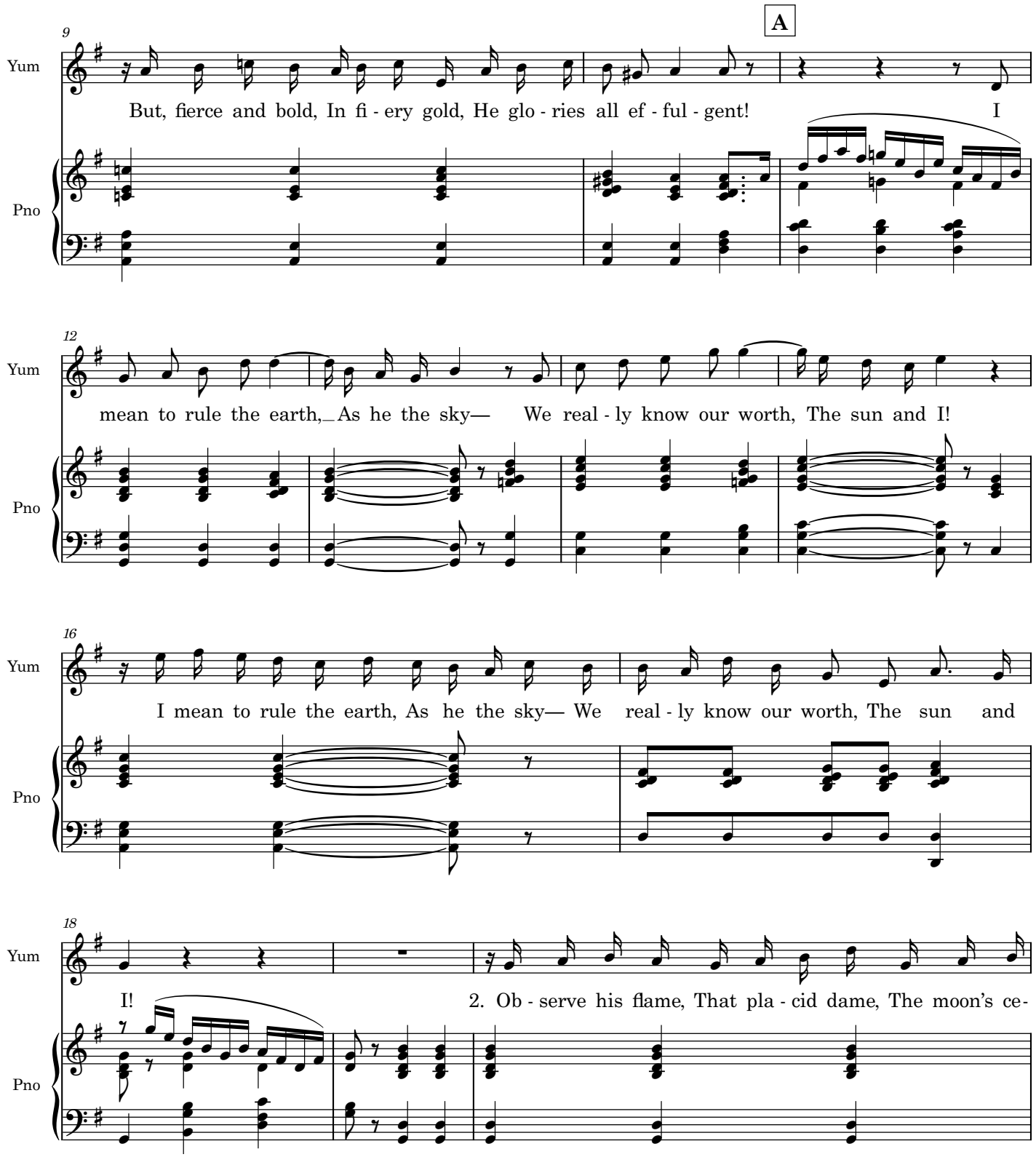
The Mikado
13. The sun whose rays

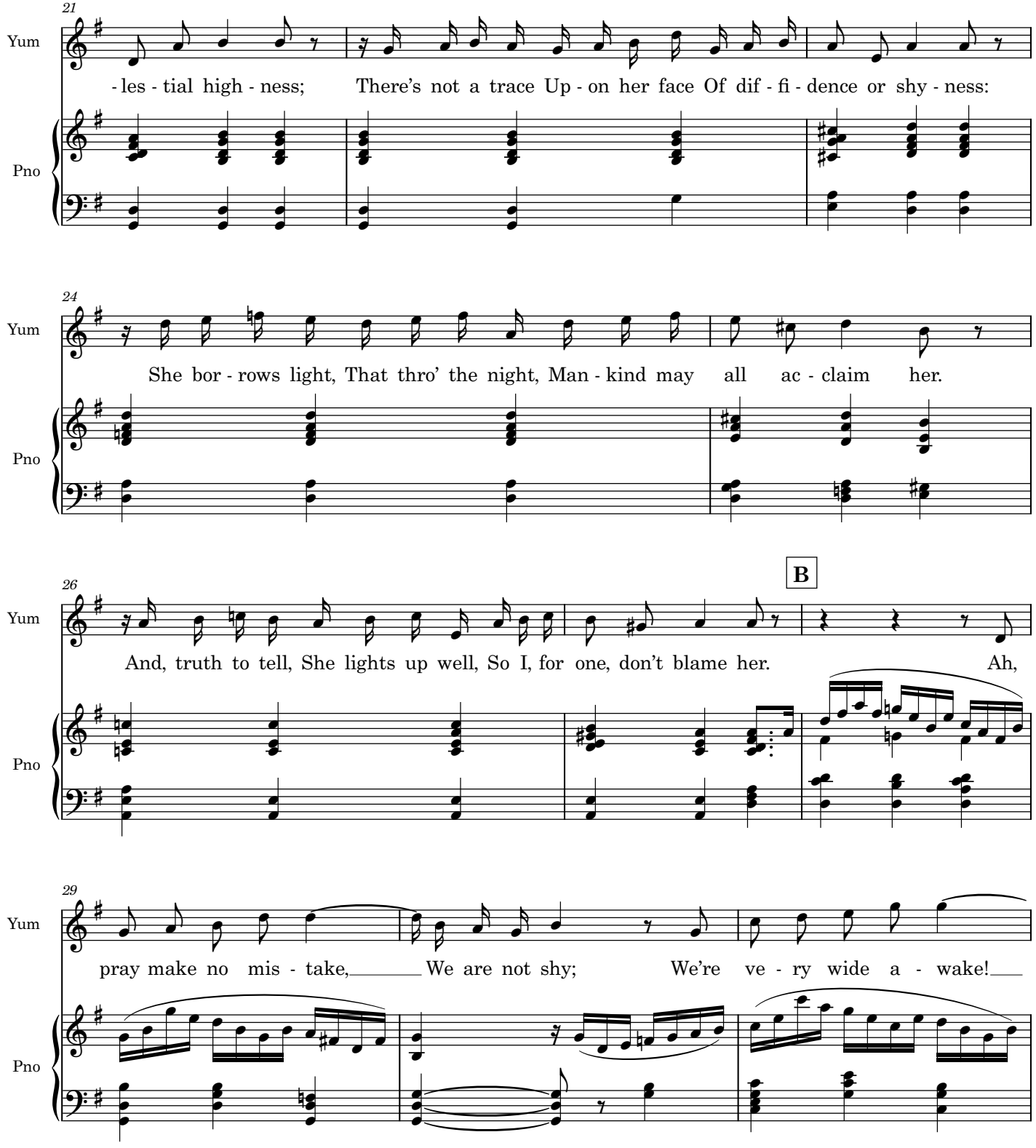
Yum-Yum

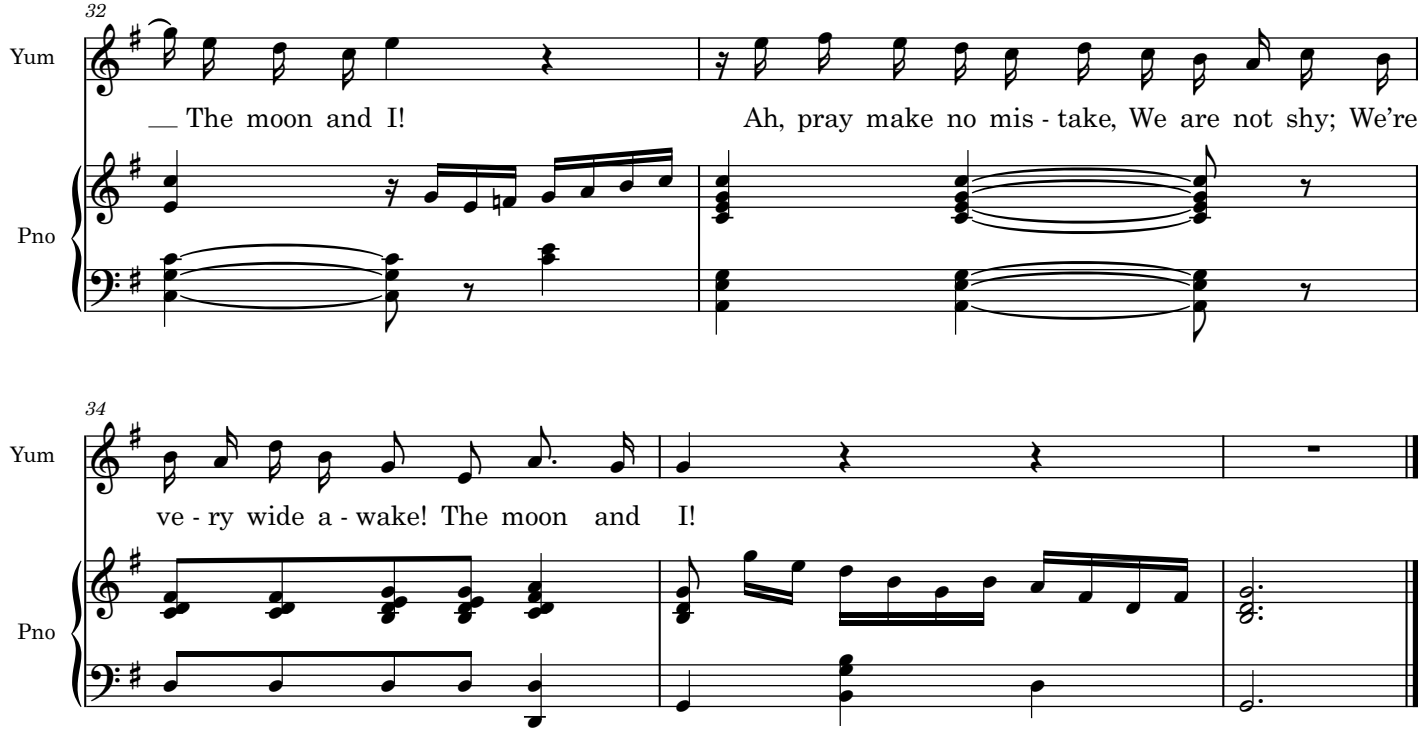
W S Gilbert

Arthur Sullivan




A
9
Yum
But, fierce and bold, In fi - ery gold, He glo - ries all ef - ful - gent! I
Pno
12
Yum
mean to rule the earth, As he the sky— We real - ly know our worth, The sun and I!
Pno
16
Yum
I mean to rule the earth, As he the sky— We real - ly know our worth, The sun and
Pno
18
Yum
I! 2. Ob - serve his flame, That pla - cid dame, The moon's ce-
Pno


21
Yum
- les - tial high - ness; There's not a trace Up - on her face Of dif - fi - dence or shy - ness:
Pno
24
Yum
She bor - rows light, That thro' the night, Man - kind may all ac - claim her.
Pno
26
B
Yum
And, truth to tell, She lights up well, So I, for one, don't blame her. Ah,
Pno
29
Yum
pray make no mis - take, We are not shy; We're ve - ry wide a - wake!
Pno


32
Yum
Pno
The moon and I!
Ah, pray make no mis - take, We are not shy; We're
34
Yum
Pno
ve - ry wide a - wake! The moon and I!

(*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*.)

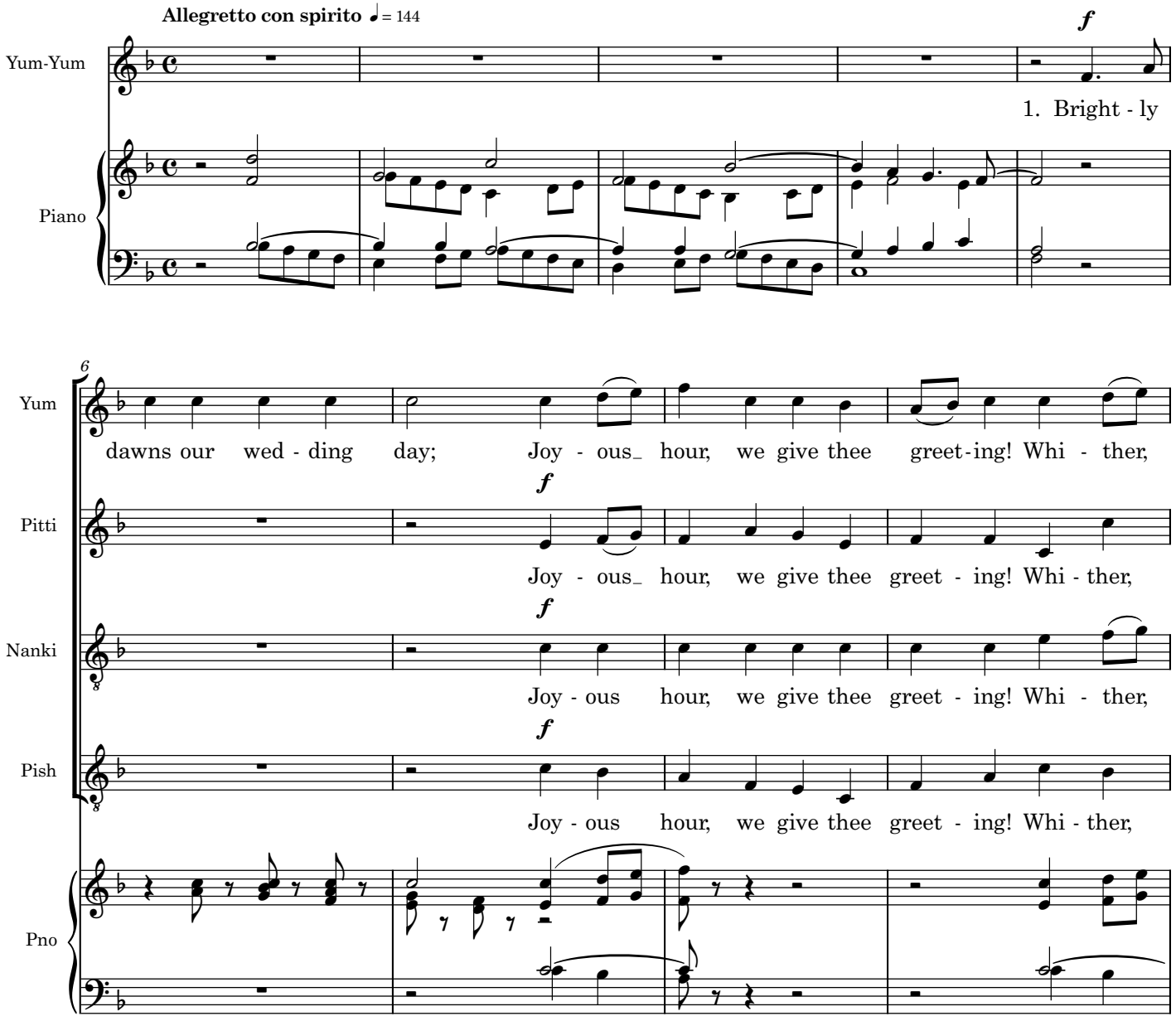
(*All break into a forced and melancholy laugh*.)

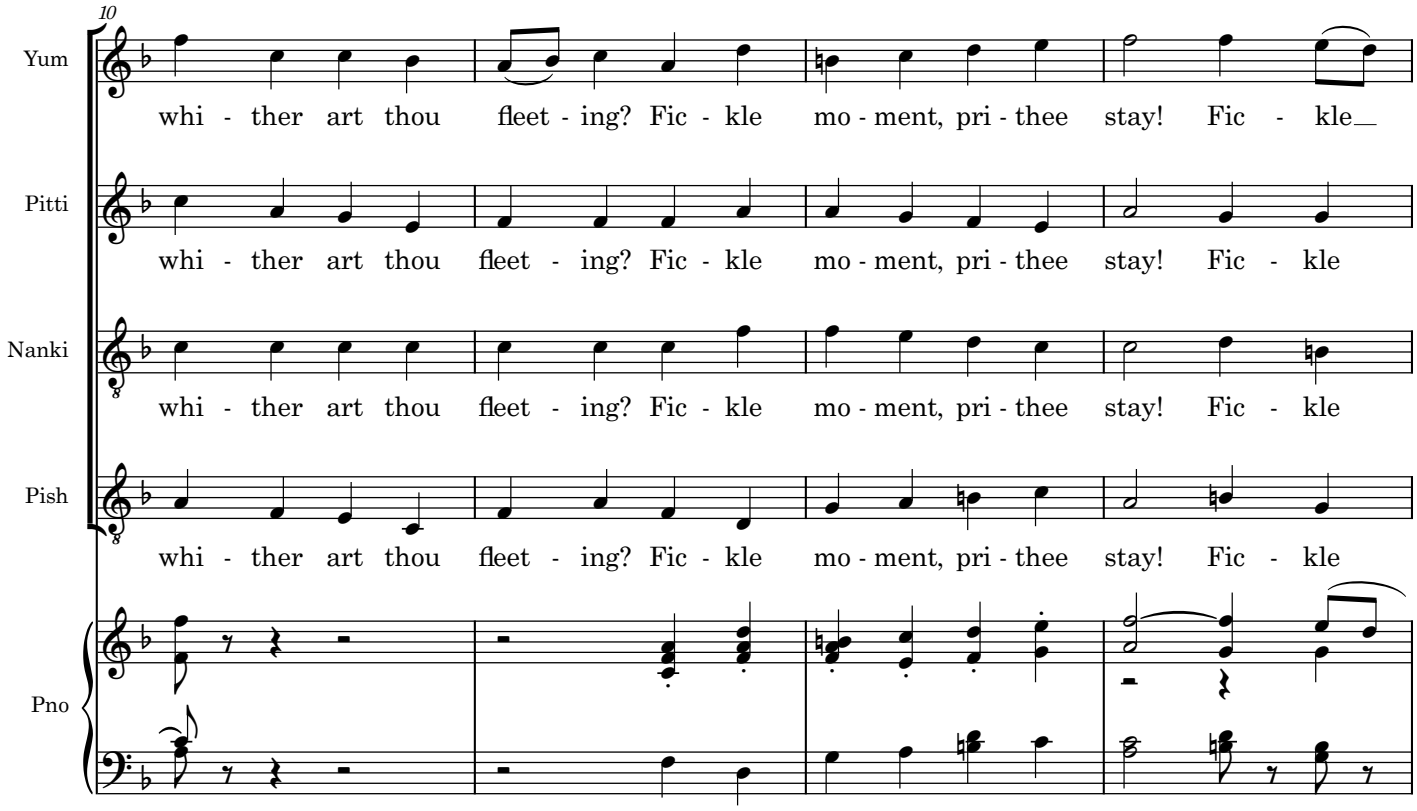
The Mikado
14. Brightly dawns our wedding day

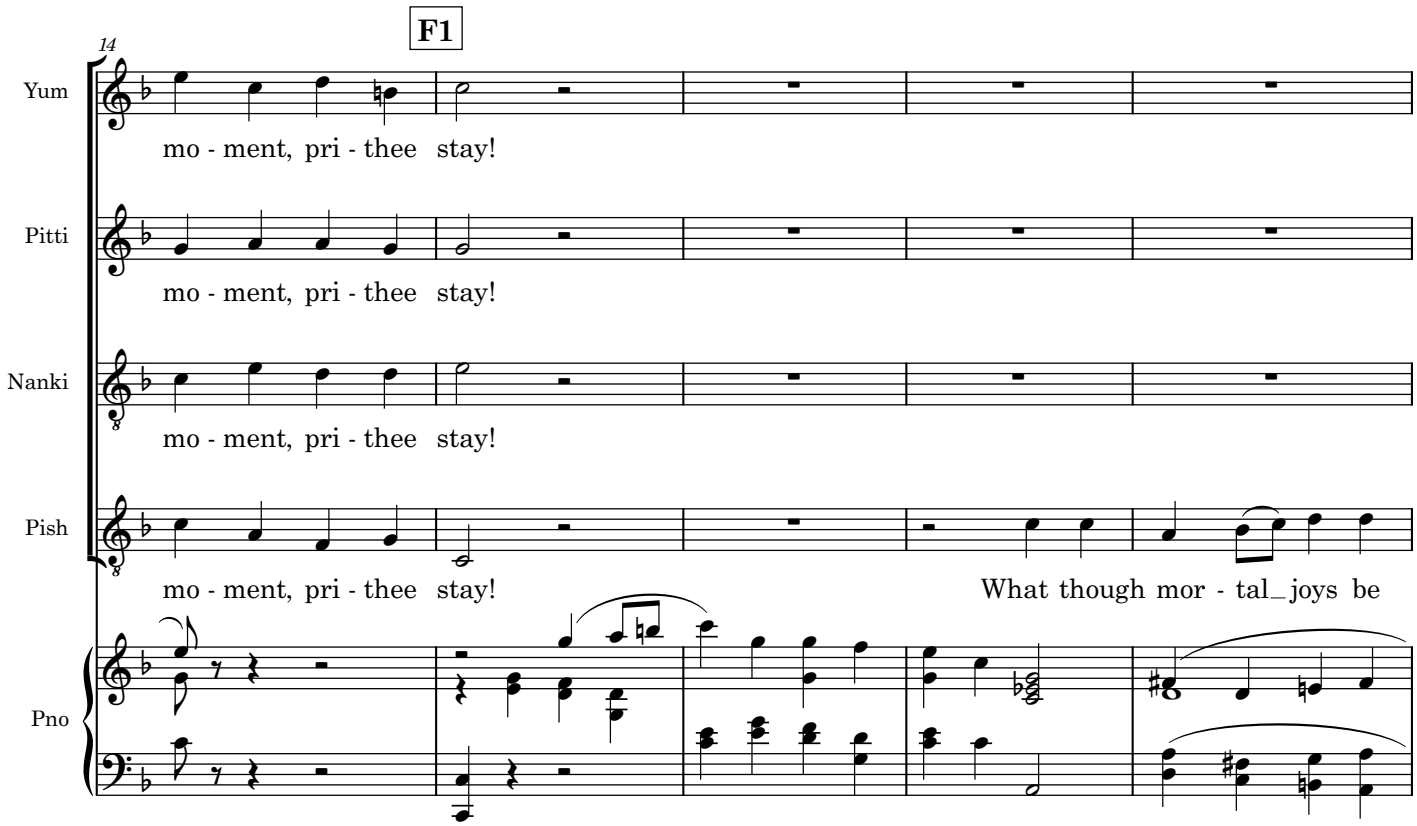
Yum-Yum, Pitti-Sing, Nanki-Poo, Pish-Tush

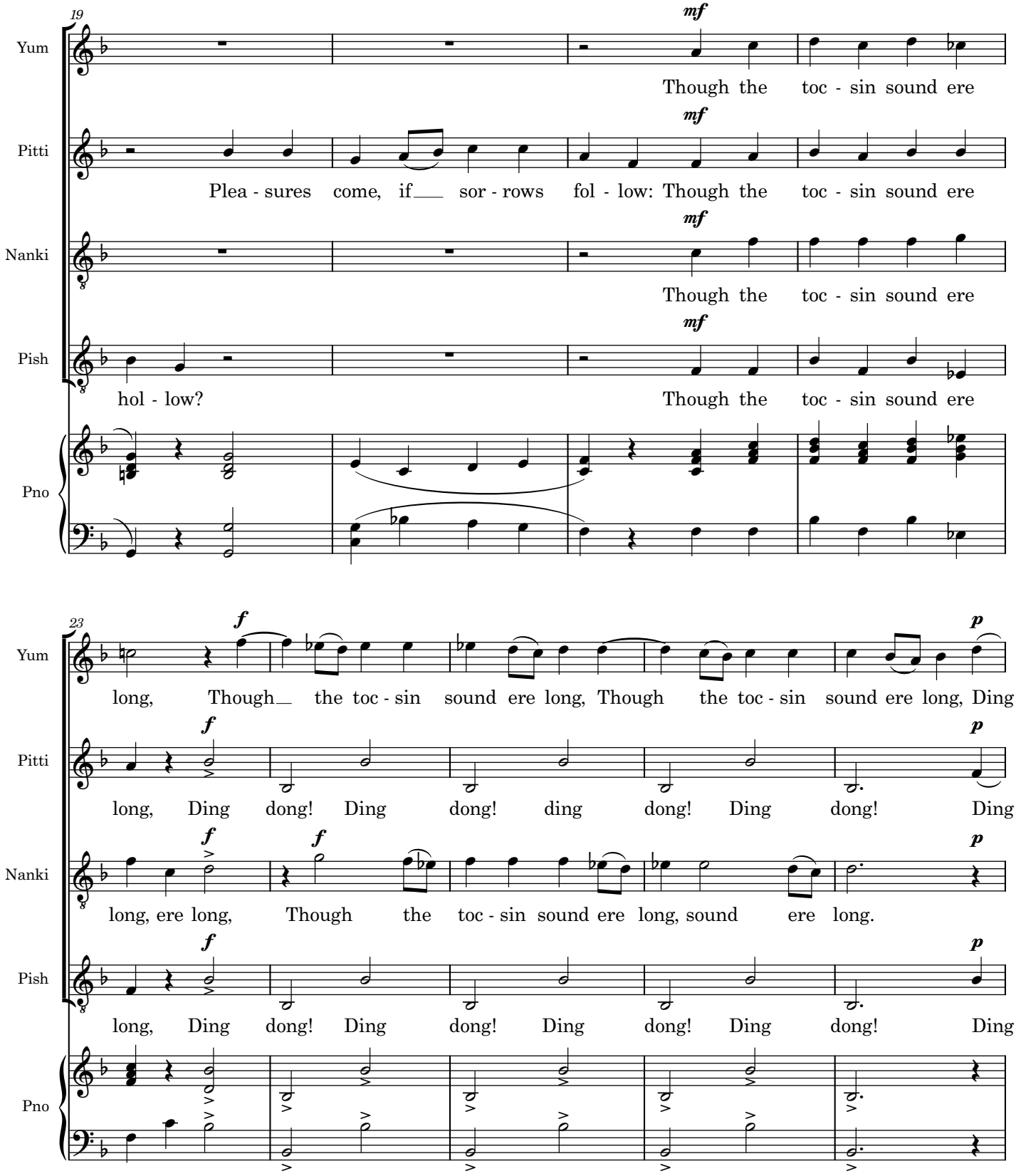
W S Gilbert

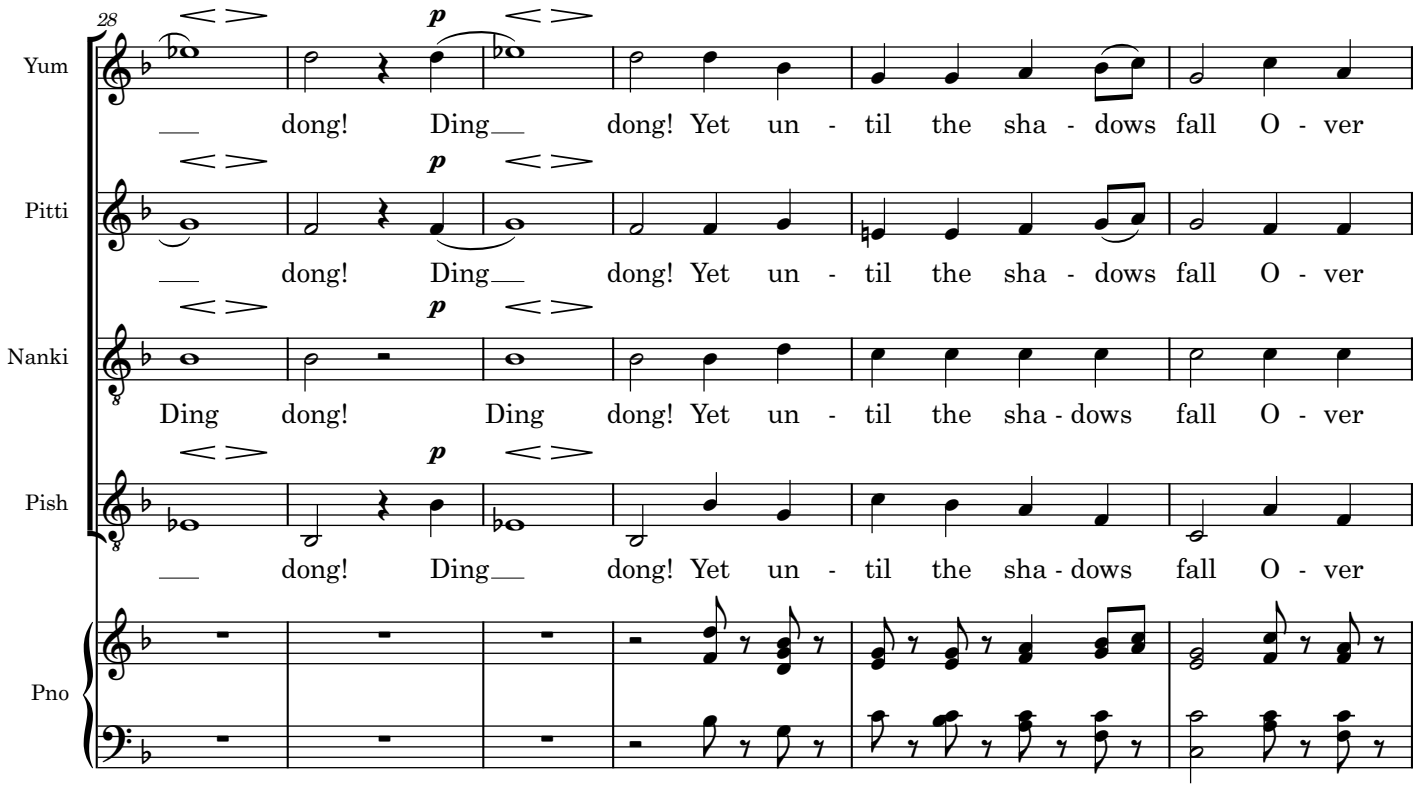
Arthur Sullivan

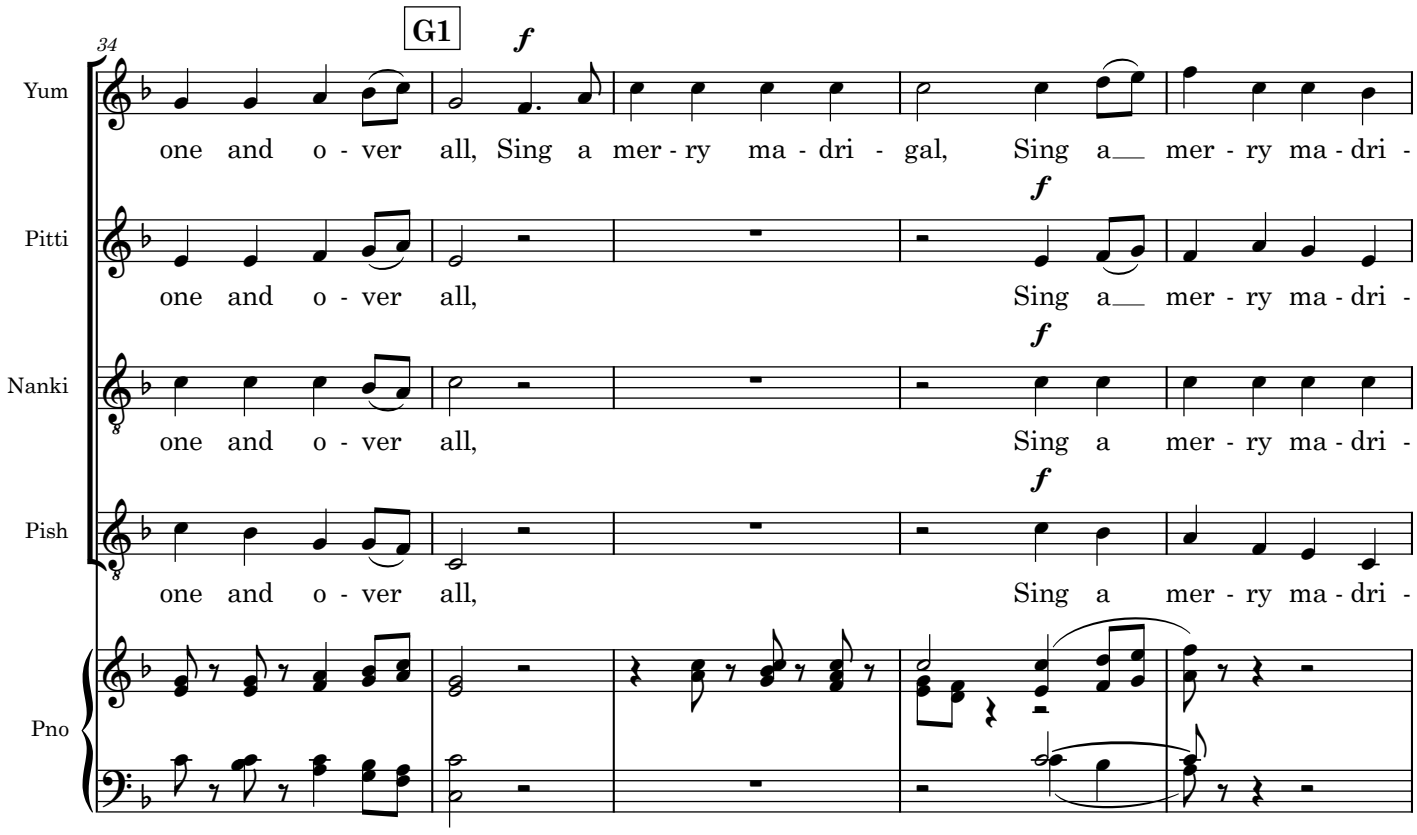


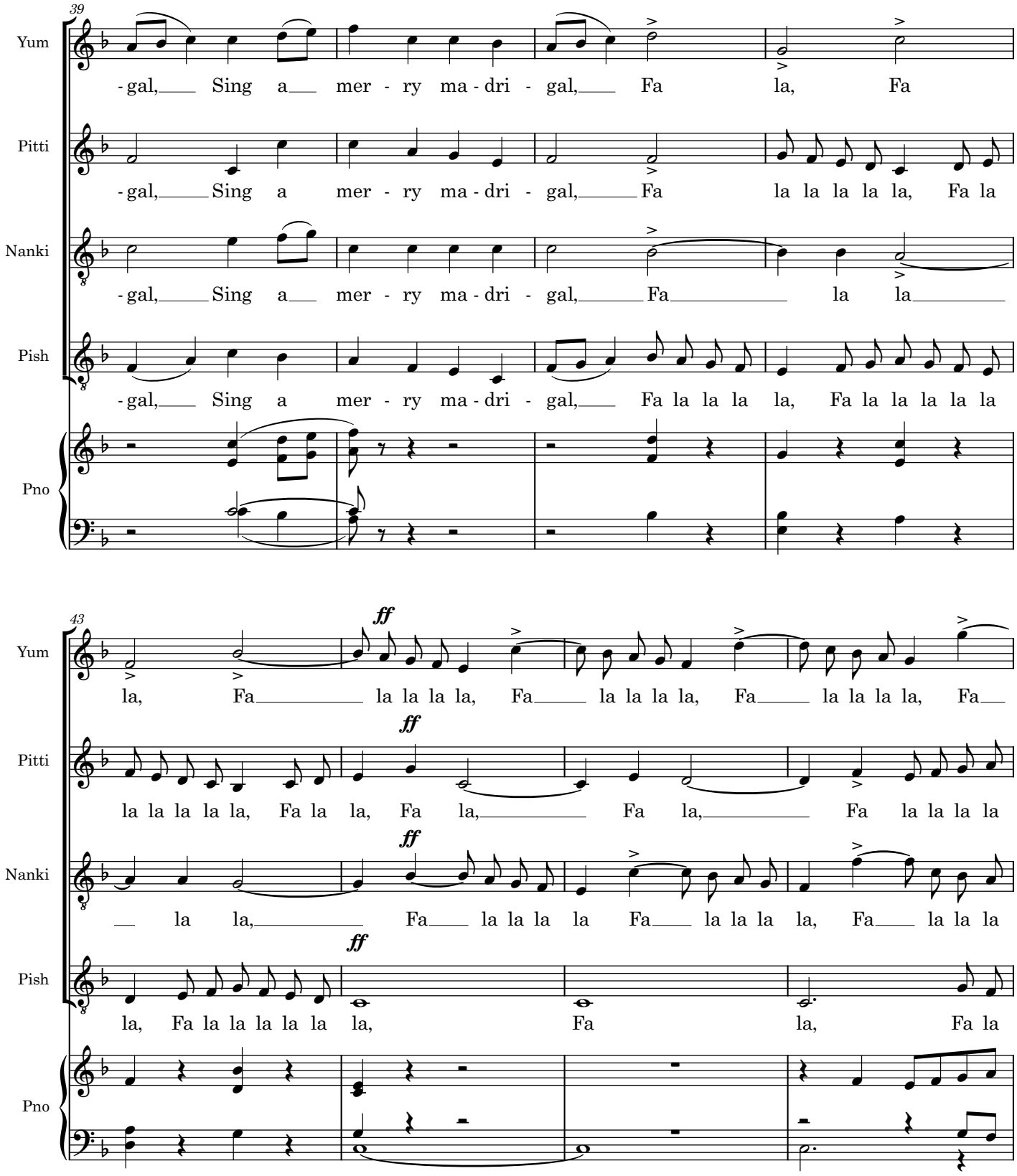

10
Yum
whi - ther art thou fleet - ing? Fic - kle mo - ment, pri - thee stay! Fic - kle
Pitti
whi - ther art thou fleet - ing? Fic - kle mo - ment, pri - thee stay! Fic - kle
Nanki
whi - ther art thou fleet - ing? Fic - kle mo - ment, pri - thee stay! Fic - kle
Pish
whi - ther art thou fleet - ing? Fic - kle mo - ment, pri - thee stay! Fic - kle
Pno

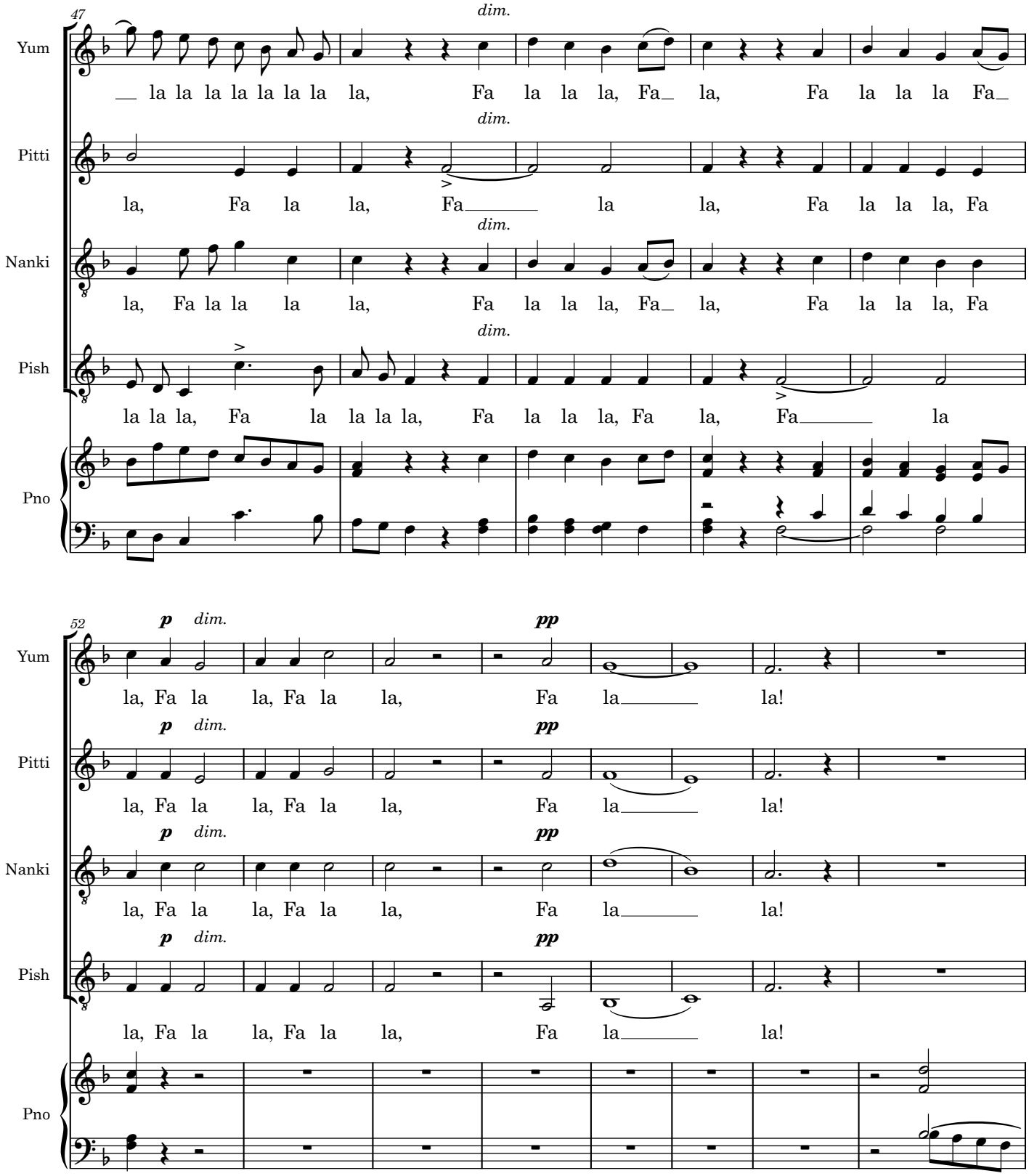

F1
14
Yum
mo - ment, pri - thee stay!
Pitti
mo - ment, pri - thee stay!
Nanki
mo - ment, pri - thee stay!
Pish
mo - ment, pri - thee stay!
What though mor - tal_joys be
Pno

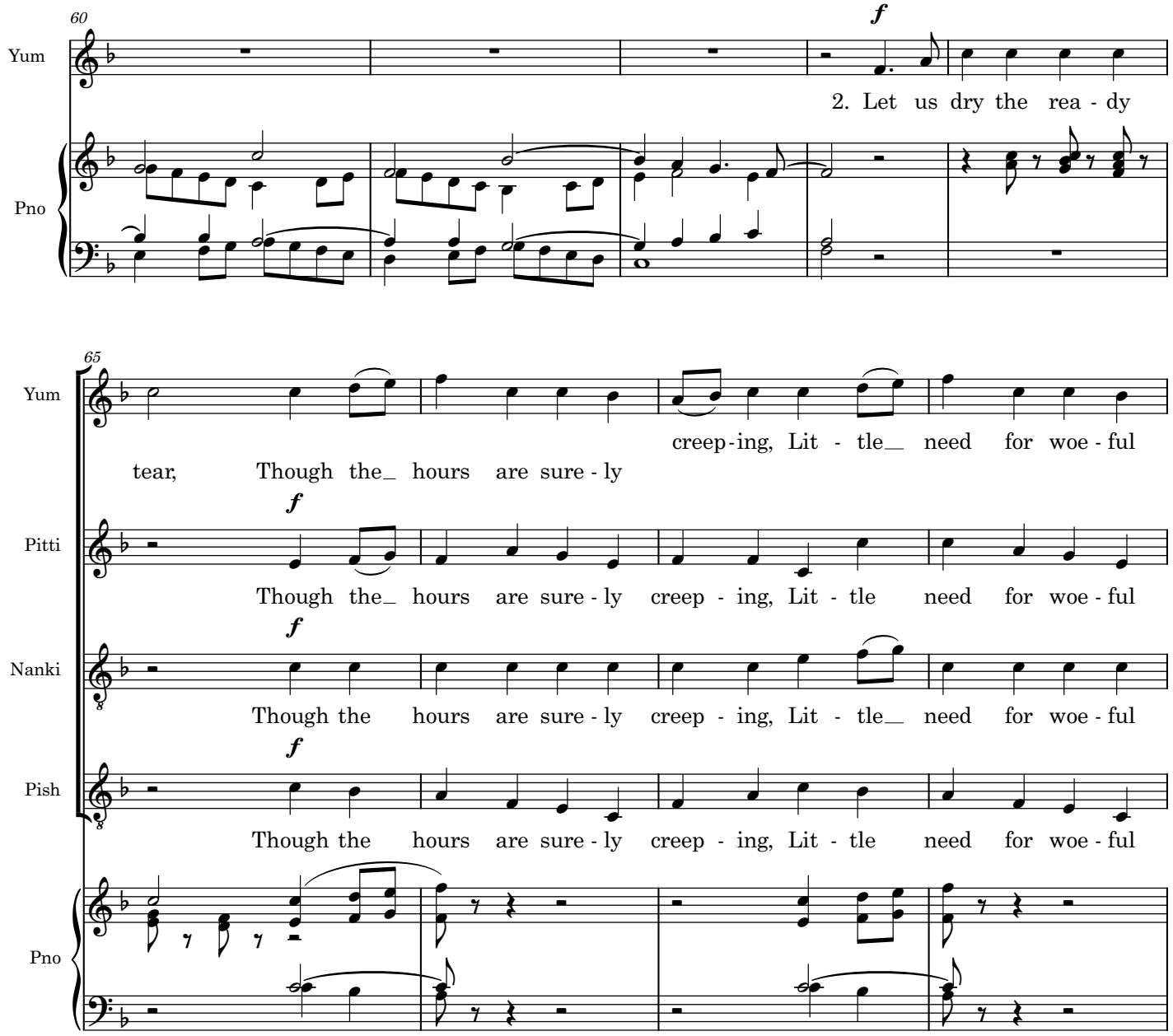

19
Yum
Though the toc - sin sound ere
Pitti
Plea - sures come, if sor - rows fol - low: Though the toc - sin sound ere
Nanki
Though the toc - sin sound ere
Pish
hol - low?
Though the toc - sin sound ere
Pno
23
Yum
long, Though the toc - sin sound ere long, Though the toc - sin sound ere long, Ding
Pitti
long, Ding dong! Ding dong! ding dong! Ding dong! Ding
Nanki
long, ere long, Though the toc - sin sound ere long, sound ere long.
Pish
long, Ding dong! Ding dong! Ding dong! Ding dong! Ding
Pno

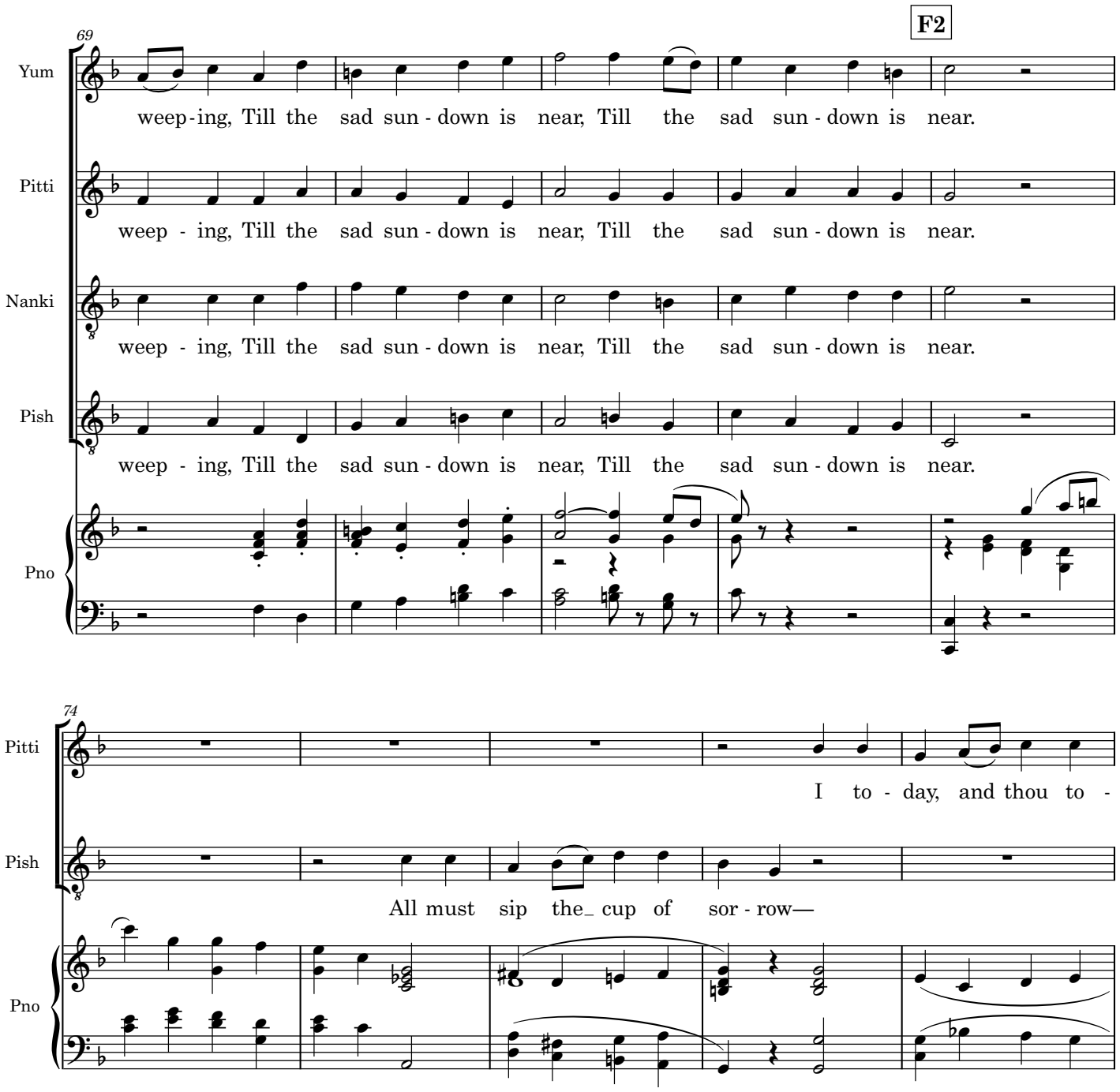

28
Yum
Pitti
Nanki
Pish
Pno
p
__ dong! Ding__ dong! Yet un - til the sha - dows fall O - ver
__ dong! Ding__ dong! Yet un - til the sha - dows fall O - ver
Ding dong! Ding dong! Yet un - til the sha - dows fall O - ver
__ dong! Ding__ dong! Yet un - til the sha - dows fall O - ver

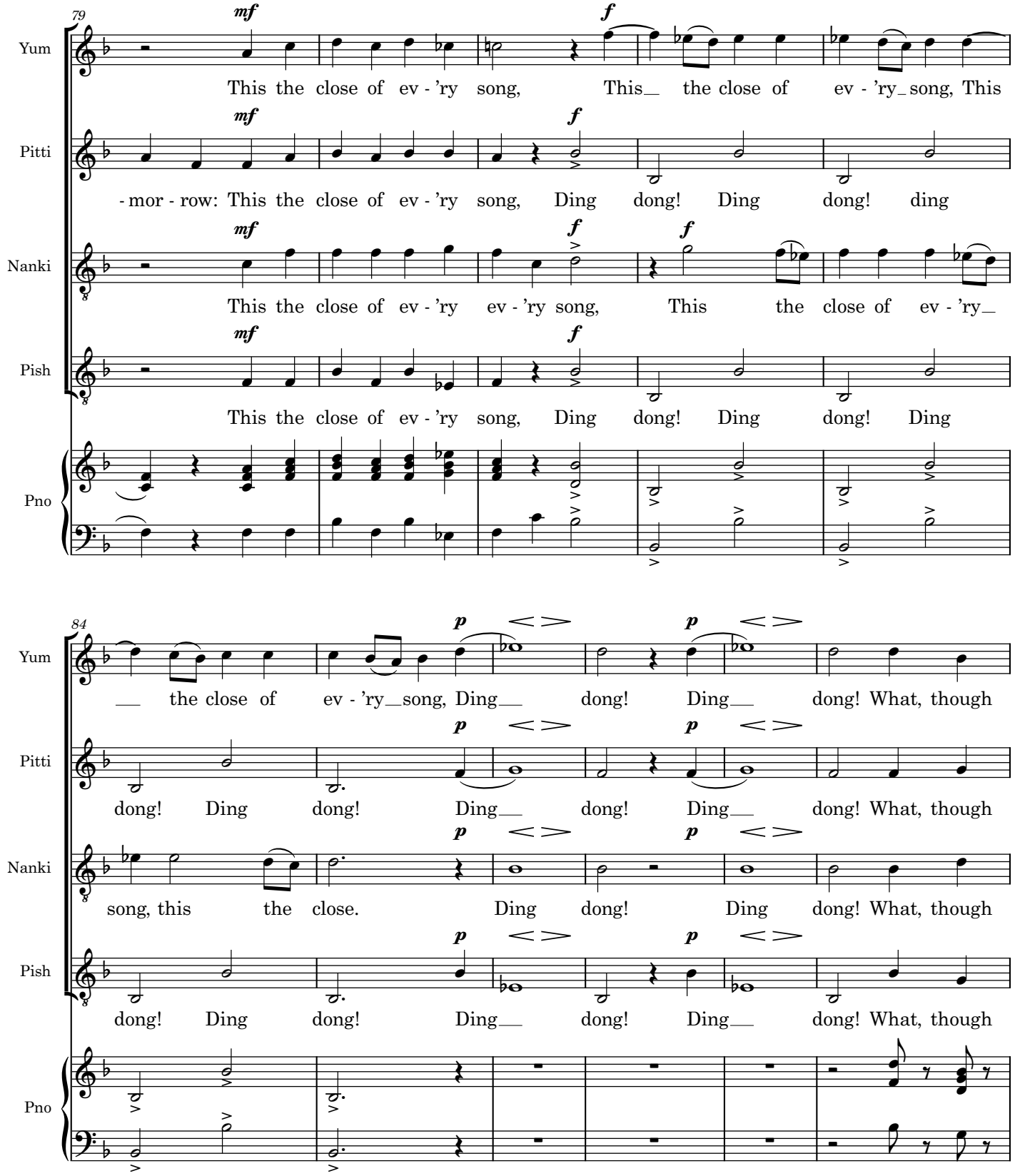

34
G1
f
Yum
one and o - ver all, Sing a mer - ry ma - dri - gal, Sing a mer - ry ma - dri -
Pitti
f
one and o - ver all, Sing a mer - ry ma - dri -
Nanki
f
one and o - ver all, Sing a mer - ry ma - dri -
Pish
f
one and o - ver all, Sing a mer - ry ma - dri -
Pno

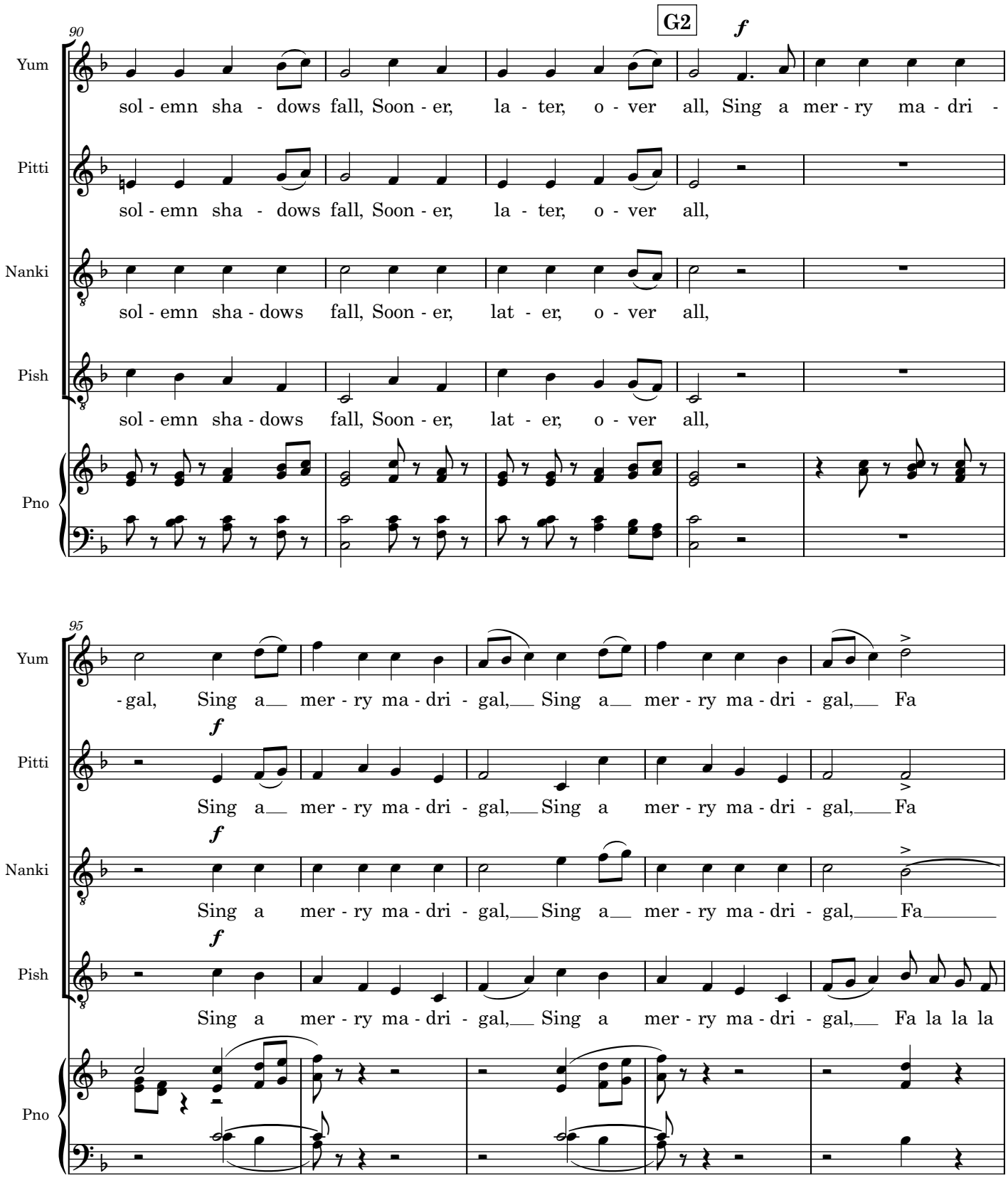

39
Yum
-gal, Sing a mer - ry ma - dri - gal, Fa la, Fa
Pitti
-gal, Sing a mer - ry ma - dri - gal, Fa la la la la la, Fa la
Nanki
-gal, Sing a mer - ry ma - dri - gal, Fa la la
Pish
-gal, Sing a mer - ry ma - dri - gal, Fa la la la la, Fa la la la la la
Pno
43
ff
Yum
la, Fa la la la la, Fa la la la la, Fa la la la la, Fa
ff
Pitti
la la la la la, Fa la la, Fa la, Fa la, Fa la la la la
ff
Nanki
la la, Fa la la la la Fa la la la la, Fa la la la
ff
Pish
la, Fa la la la la la la, Fa la, Fa la
Pno

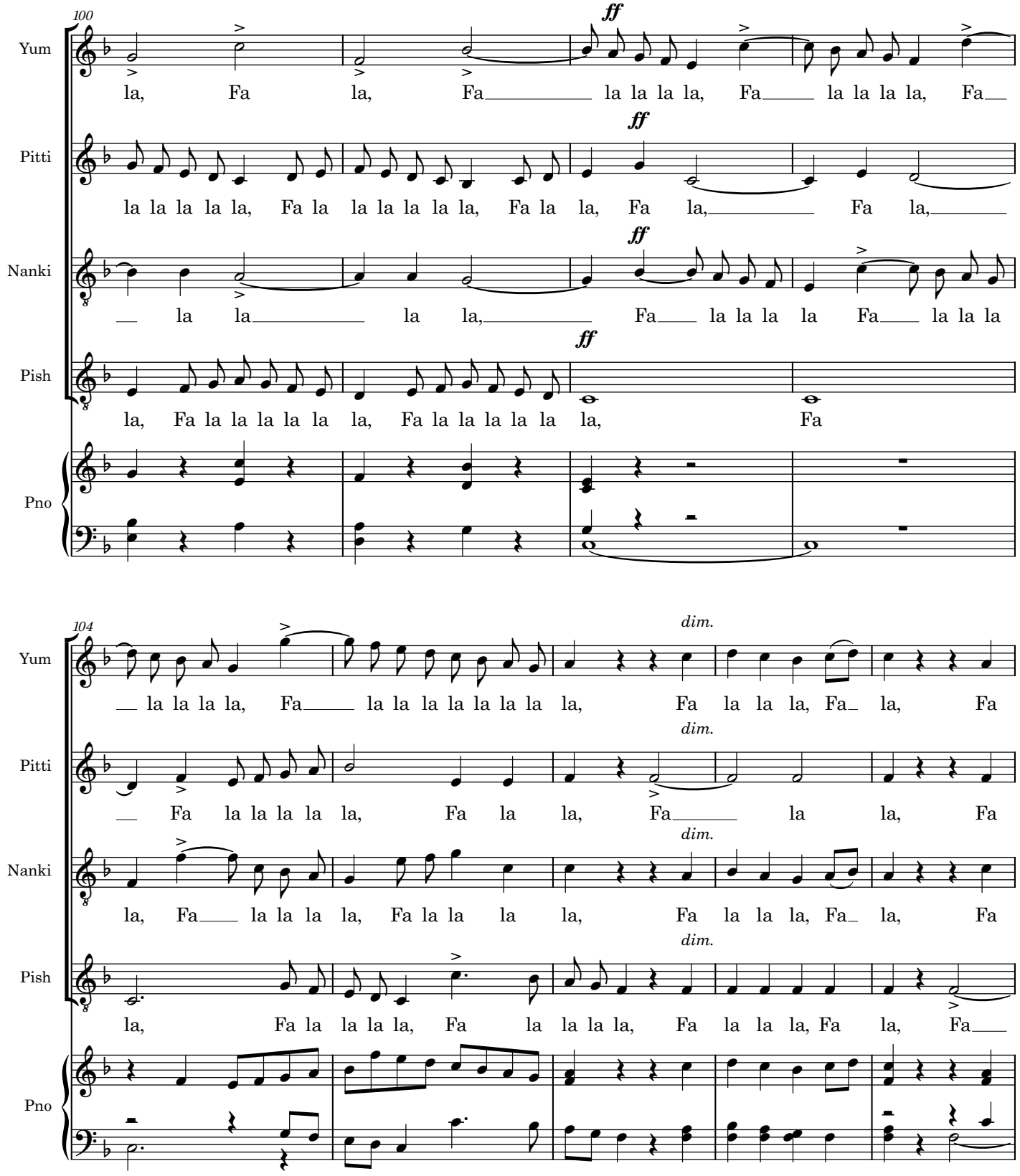

47
dim.
Yum
__ la la la la la la la, Fa la la la, Fa__ la, Fa la la la Fa__
Pitti
la, Fa la la, Fa____ la la, Fa la la la, Fa
Nanki
la, Fa la la la la, Fa la la la, Fa__ la, Fa la la la, Fa
Pish
la la la, Fa la la la la, Fa la la la, Fa la, Fa____ la
Pno
52
p dim.
pp
Yum
la, Fa la la, Fa la la, Fa la____ la!
Pitti
la, Fa la la, Fa la la, Fa la____ la!
Nanki
la, Fa la la, Fa la la, Fa la____ la!
Pish
la, Fa la la, Fa la la, Fa la____ la!
Pno


60
Yum
Pno
f
2. Let us dry the rea - dy
65
Yum
creep - ing, Lit - tle need for woe - ful
tear, Though the hours are sure - ly
Pitti
f
Though the hours are sure - ly creep - ing, Lit - tle need for woe - ful
Nanki
f
Though the hours are sure - ly creep - ing, Lit - tle need for woe - ful
Pish
f
Though the hours are sure - ly creep - ing, Lit - tle need for woe - ful
Pno


F2
69
Yum
weep-ing, Till the sad sun - down is near, Till the sad sun - down is near.
Pitti
weep - ing, Till the sad sun - down is near, Till the sad sun - down is near.
Nanki
weep - ing, Till the sad sun - down is near, Till the sad sun - down is near.
Pish
weep - ing, Till the sad sun - down is near, Till the sad sun - down is near.
Pno
74
Pitti
I to - day, and thou to -
Pish
All must sip the_ cup of sor - row—
Pno

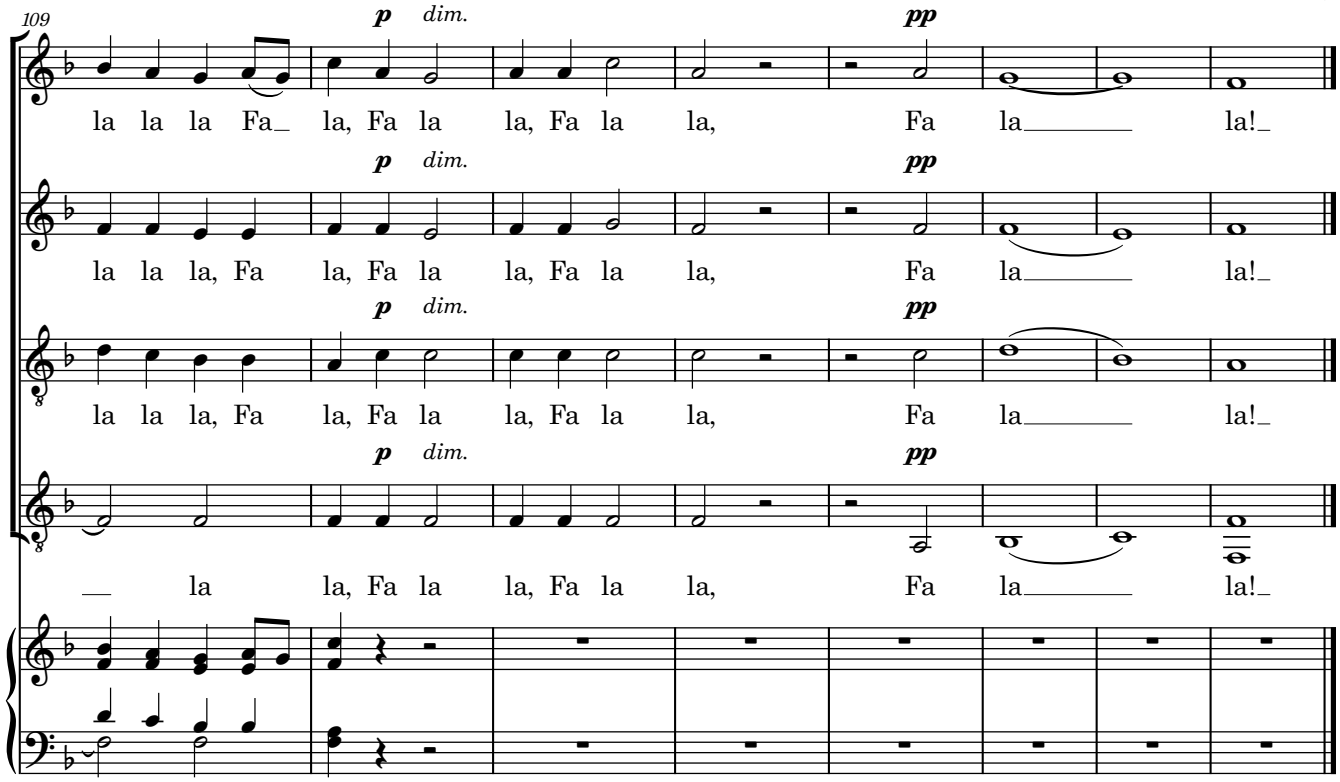

79
Yum
mf
f
This the close of ev - 'ry song, This the close of ev - 'ry song, This
Pitti
mf
f
- mor - row: This the close of ev - 'ry song, Ding dong! Ding dong! ding
Nanki
mf
f
f
This the close of ev - 'ry ev - 'ry song, This the close of ev - 'ry
Pish
mf
f
This the close of ev - 'ry song, Ding dong! Ding dong! Ding
Pno
84
Yum
p
p
the close of ev - 'ry song, Ding dong! Ding dong! What, though
Pitti
p
p
dong! Ding dong! Ding dong! Ding dong! What, though
Nanki
p
p
song, this the close. Ding dong! Ding dong! What, though
Pish
p
p
dong! Ding dong! Ding dong! Ding dong! What, though
Pno


90
G2
f
Yum
sol - emn sha - dows fall, Soon - er, la - ter, o - ver all, Sing a mer - ry ma - dri -
Pitti
sol - emn sha - dows fall, Soon - er, la - ter, o - ver all,
Nanki
sol - emn sha - dows fall, Soon - er, lat - er, o - ver all,
Pish
sol - emn sha - dows fall, Soon - er, lat - er, o - ver all,
Pno
95
Yum
- gal, Sing a mer - ry ma - dri - gal, Sing a mer - ry ma - dri - gal, Fa
f
Pitti
Sing a mer - ry ma - dri - gal, Sing a mer - ry ma - dri - gal, Fa
f
Nanki
Sing a mer - ry ma - dri - gal, Sing a mer - ry ma - dri - gal, Fa
f
Pish
Sing a mer - ry ma - dri - gal, Sing a mer - ry ma - dri - gal, Fa la la la
Pno


100
Yum
Pitti
Nanki
Pish
Pno
ff
la, Fa la, Fa la la la la, Fa la la la la, Fa
la la la la la, Fa la la la la la la, Fa la la, Fa la, Fa la,
la la la la la, Fa la la la la la la, Fa la la, Fa la, Fa la,
la, Fa la la la la la la, Fa la la la la la la, Fa
104
dim.
la la la la, Fa la la la la la la la, Fa la la la, Fa la, Fa
Fa la la la la la, Fa la la, Fa la la, Fa
la, Fa la la la la, Fa la la la la, Fa la la la, Fa la, Fa
la, Fa la la la la, Fa la la la la, Fa la la la, Fa la, Fa

Dialog 14

(*Exeunt* Pitti-Sing *and* Pish-Tush.
Nanki-Poo *embraces* Yum-Yum.)



(*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?

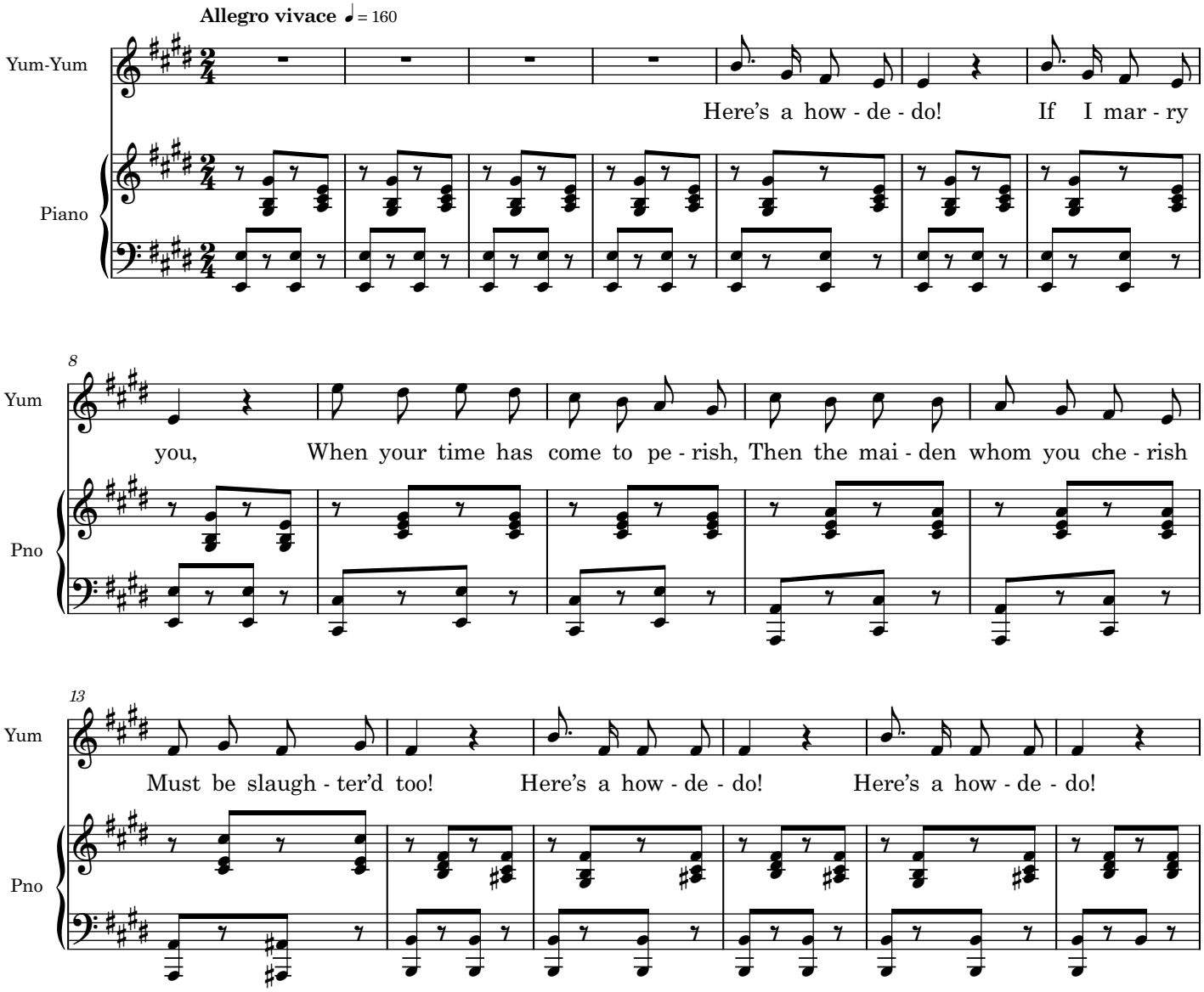
NANK. Yes, and I see my own. If I insist on your carrying out your promise, I doom you to a hideous death; if I release you, you marry Ko-Ko at once!

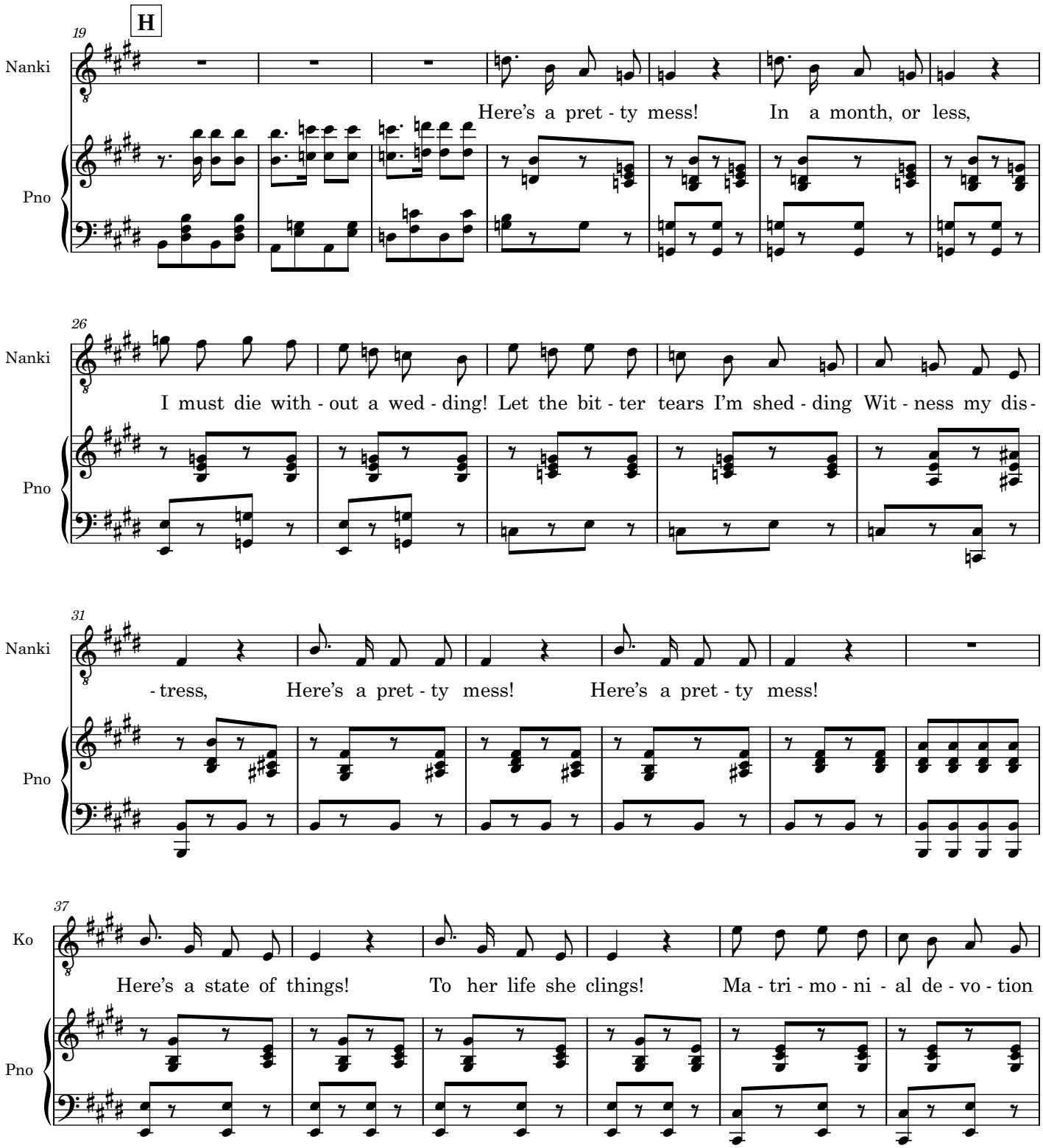
The Mikado
15. Here's a How-de-do

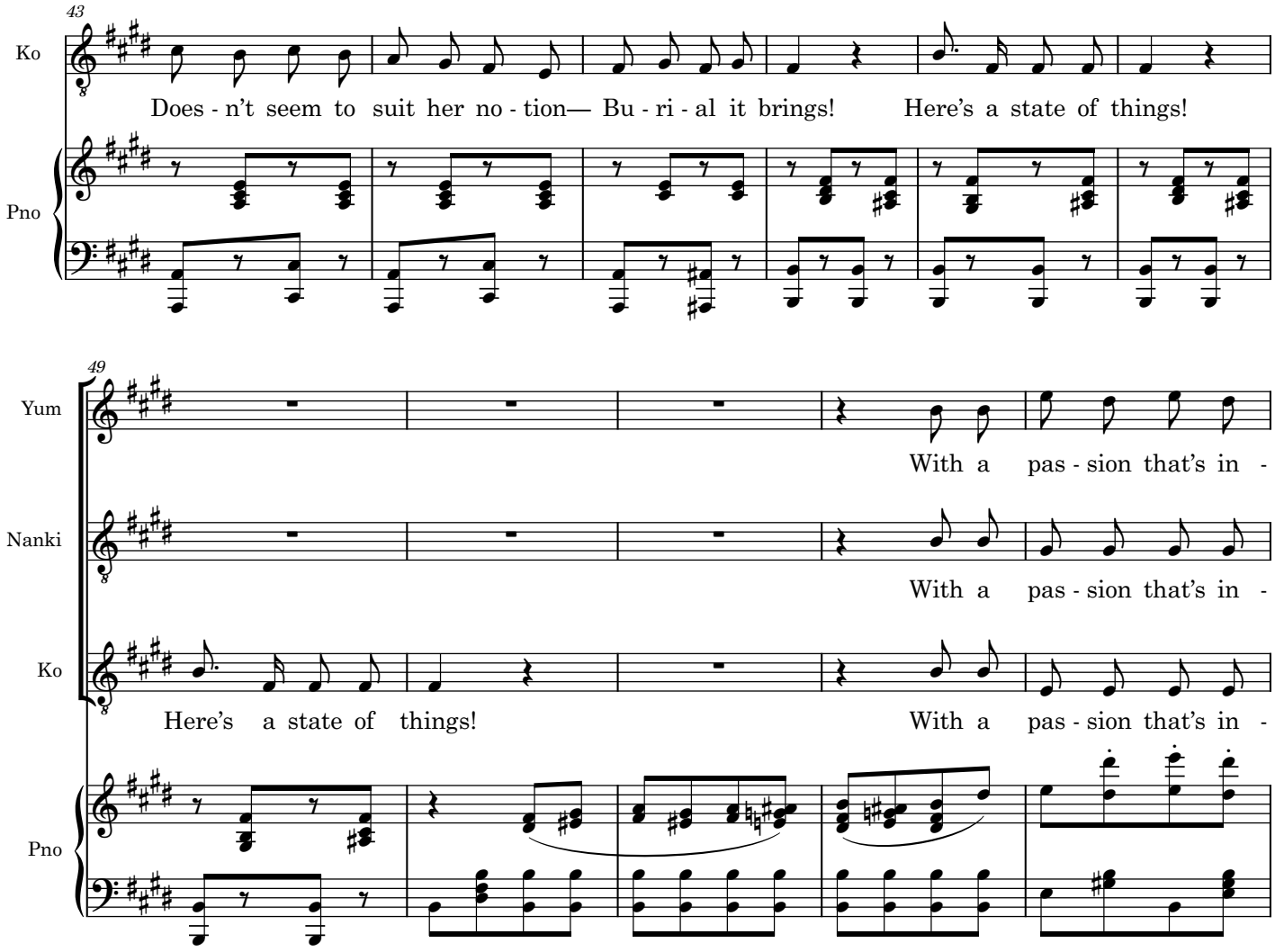
Yum-Yum, Nanki-poo and Ko-Ko

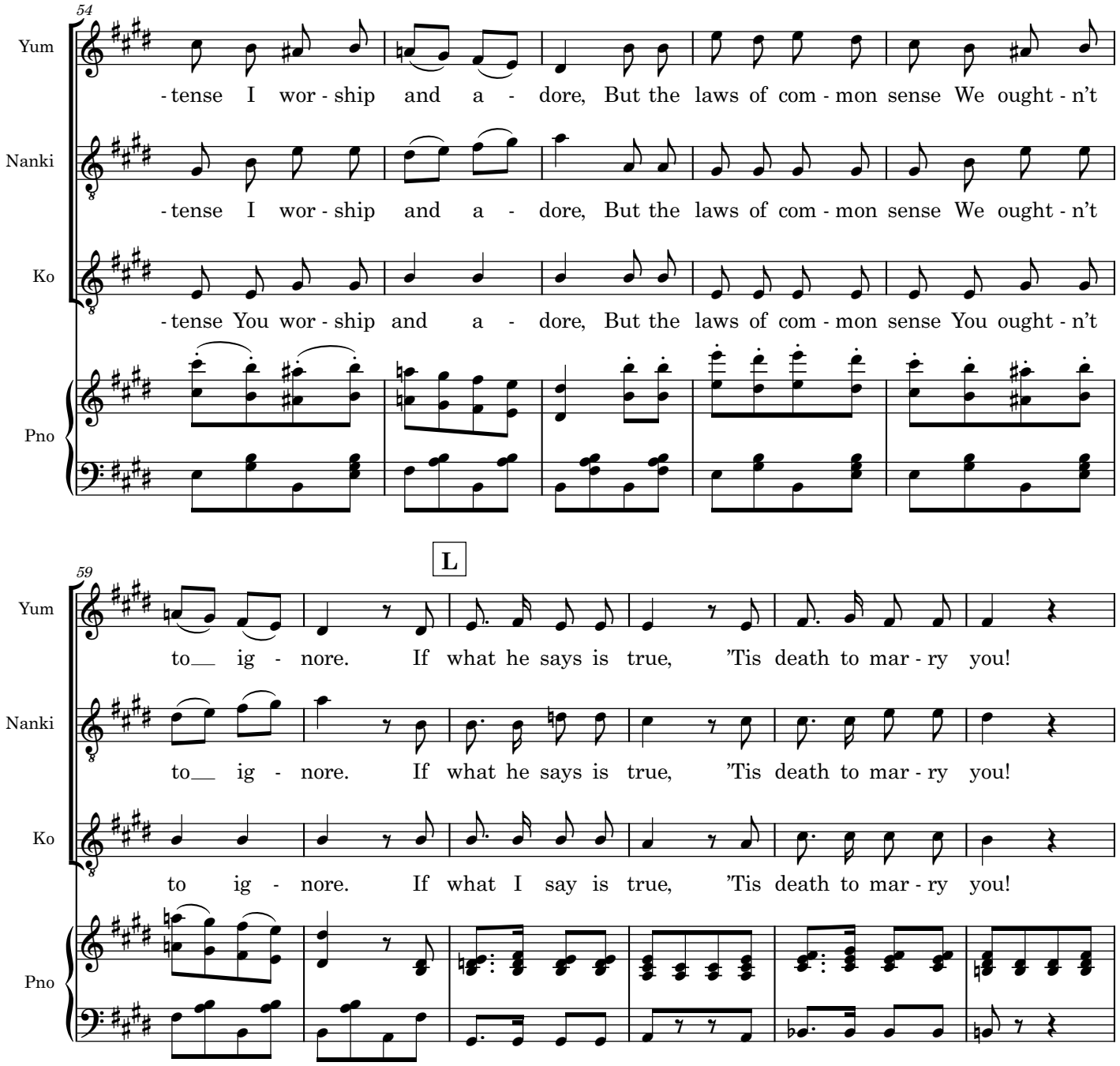
W S Gilbert

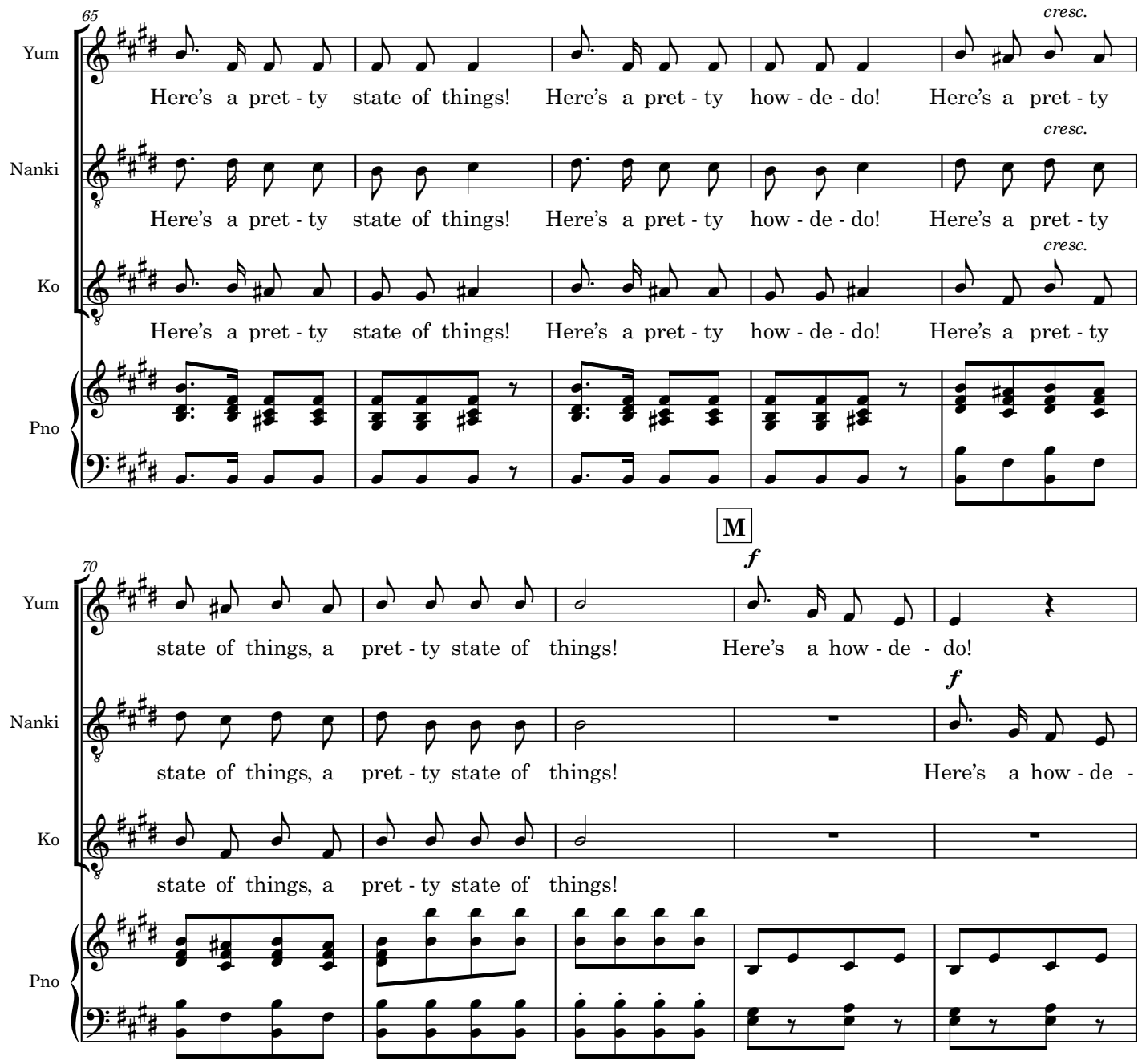
Arthur Sullivan

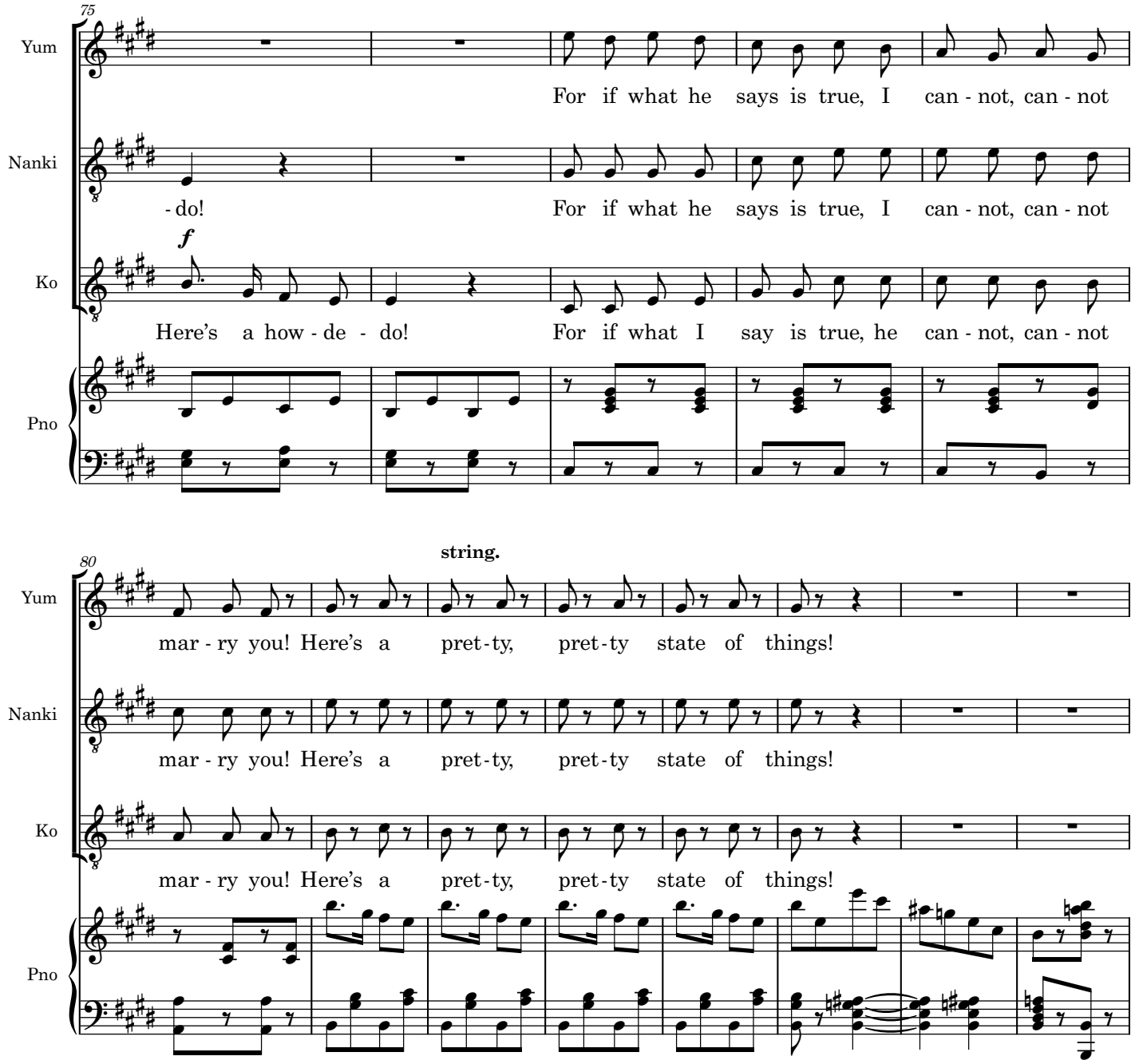


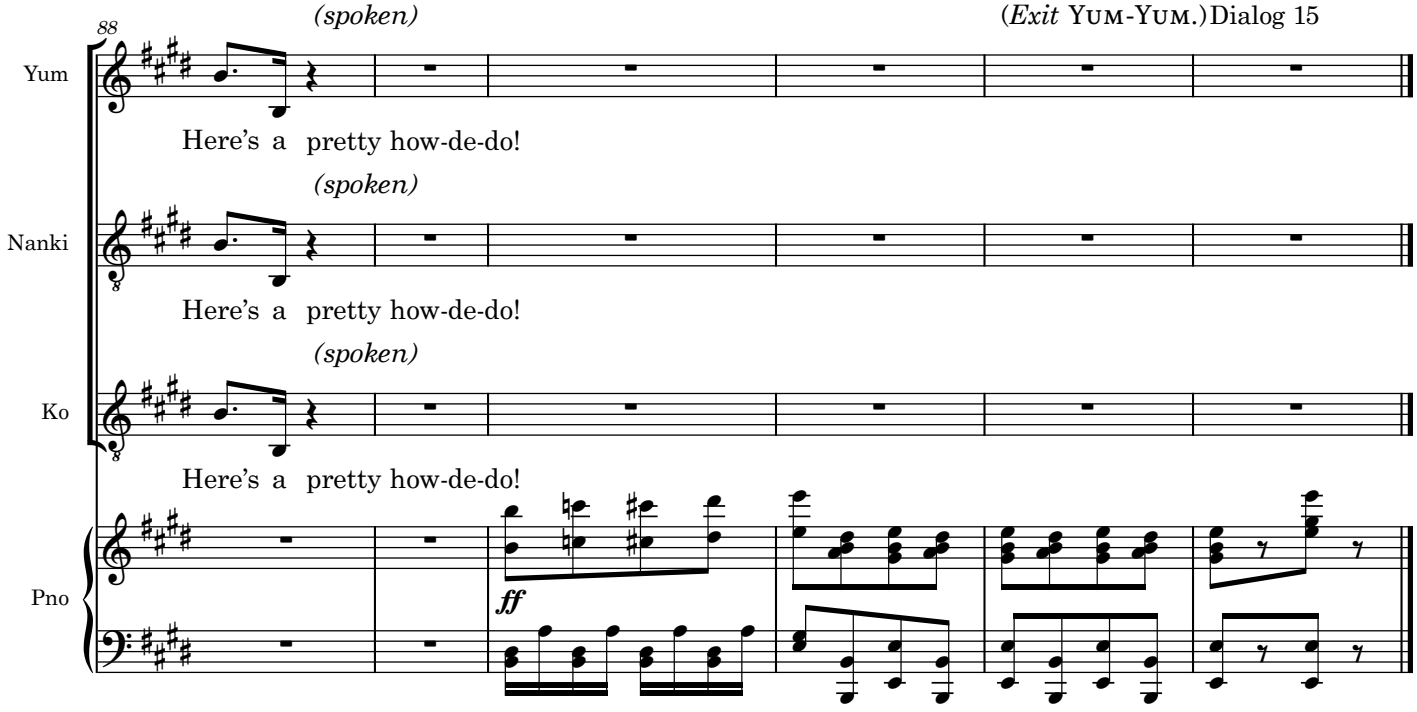

H
19
Nanki
Here's a pret - ty mess! In a month, or less,
Pno
26
Nanki
I must die with - out a wed - ding! Let the bit - ter tears I'm shed - ding Wit - ness my dis -
Pno
31
Nanki
- tress, Here's a pret - ty mess! Here's a pret - ty mess!
Pno
37
Ko
Here's a state of things! To her life she clings! Ma - tri - mo - ni - al de - vo - tion
Pno


43
Ko
Does - n't seem to suit her no - tion— Bu - ri - al it brings! Here's a state of things!
Pno
49
Yum
With a pas - sion that's in -
Nanki
With a pas - sion that's in -
Ko
Here's a state of things! With a pas - sion that's in -
Pno


54
Yum
-tense I wor - ship and a - dore, But the laws of com - mon sense We ought - n't
Nanki
-tense I wor - ship and a - dore, But the laws of com - mon sense We ought - n't
Ko
-tense You wor - ship and a - dore, But the laws of com - mon sense You ought - n't
Pno
L
59
Yum
to__ ig - nore. If what he says is true, 'Tis death to mar - ry you!
Nanki
to__ ig - nore. If what he says is true, 'Tis death to mar - ry you!
Ko
to ig - nore. If what I say is true, 'Tis death to mar - ry you!
Pno


65
Yum
Here's a pret - ty state of things! Here's a pret - ty how - de - do! Here's a pret - ty
cresc.
Nanki
Here's a pret - ty state of things! Here's a pret - ty how - de - do! Here's a pret - ty
cresc.
Ko
Here's a pret - ty state of things! Here's a pret - ty how - de - do! Here's a pret - ty
cresc.
Pno
M
70
Yum
state of things, a pret - ty state of things! Here's a how - de - do!
f
Nanki
state of things, a pret - ty state of things! Here's a how - de -
f
Ko
state of things, a pret - ty state of things!
Pno


75
Yum
Nanki
Ko
Pno
For if what he says is true, I can - not, can - not
- do!
For if what he says is true, I can - not, can - not
f
Here's a how - de - do!
For if what I say is true, he can - not, can - not
80
string.
mar - ry you! Here's a pret - ty, pret - ty state of things!
mar - ry you! Here's a pret - ty, pret - ty state of things!
mar - ry you! Here's a pret - ty, pret - ty state of things!


88
(spoken)
(*Exit* Yum-Yum.)Dialog 15
Yum
Here's a pretty how-de-do!
(spoken)
Nanki
Here's a pretty how-de-do!
(spoken)
Ko
Here's a pretty how-de-do!
Pno
ff

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 –

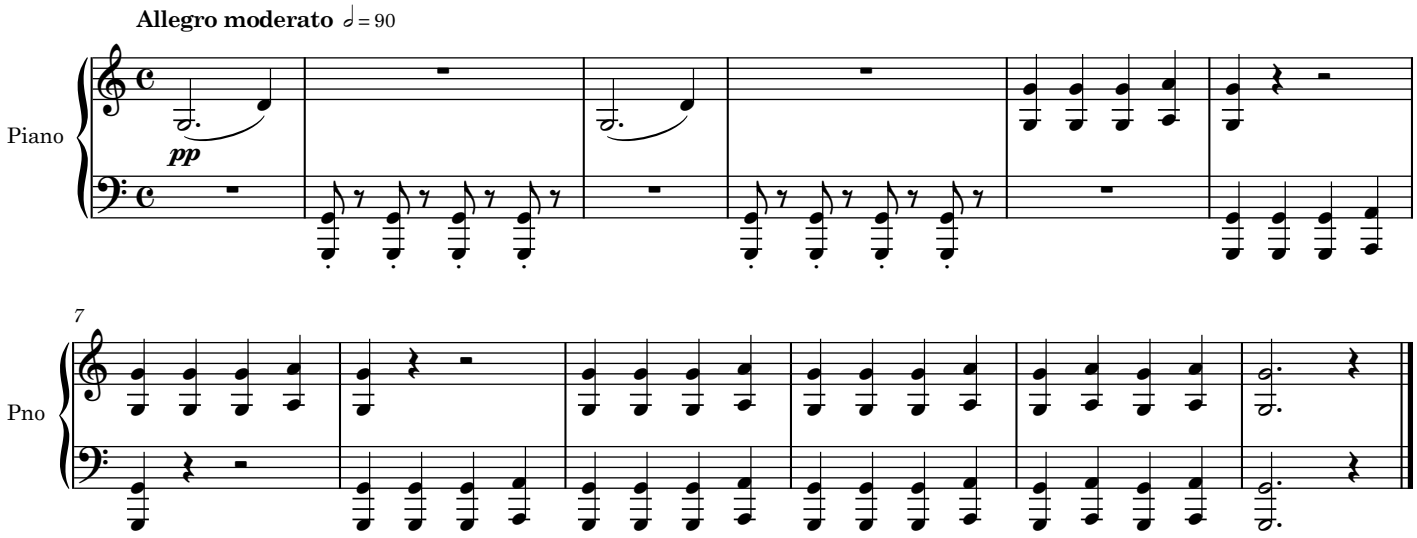
KO. Not for worlds. Here comes the Mikado, no doubt to ascertain, whether I've obeyed his decree, and if he finds you alive I shall have the greatest difficulty in persuading him that I've beheaded you.. (*Exeunt* NANKI-POO *and* YUM-YUM, *followed by* POOH-BAH.) Close thing that, for here he comes!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

The Mikado
15a. Approach of the Mikado

underscoring

W S Gilbert

Arthur Sullivan

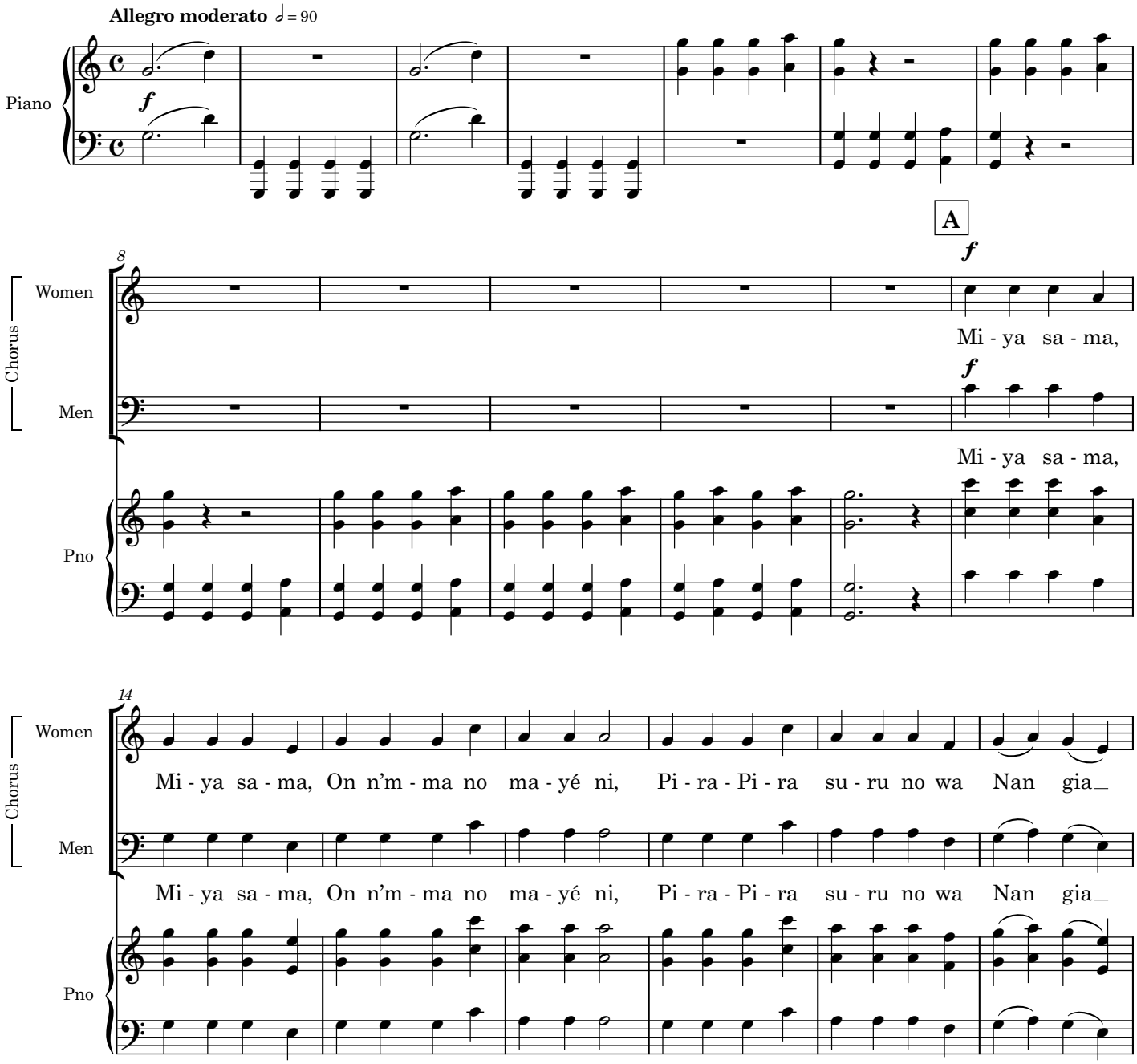


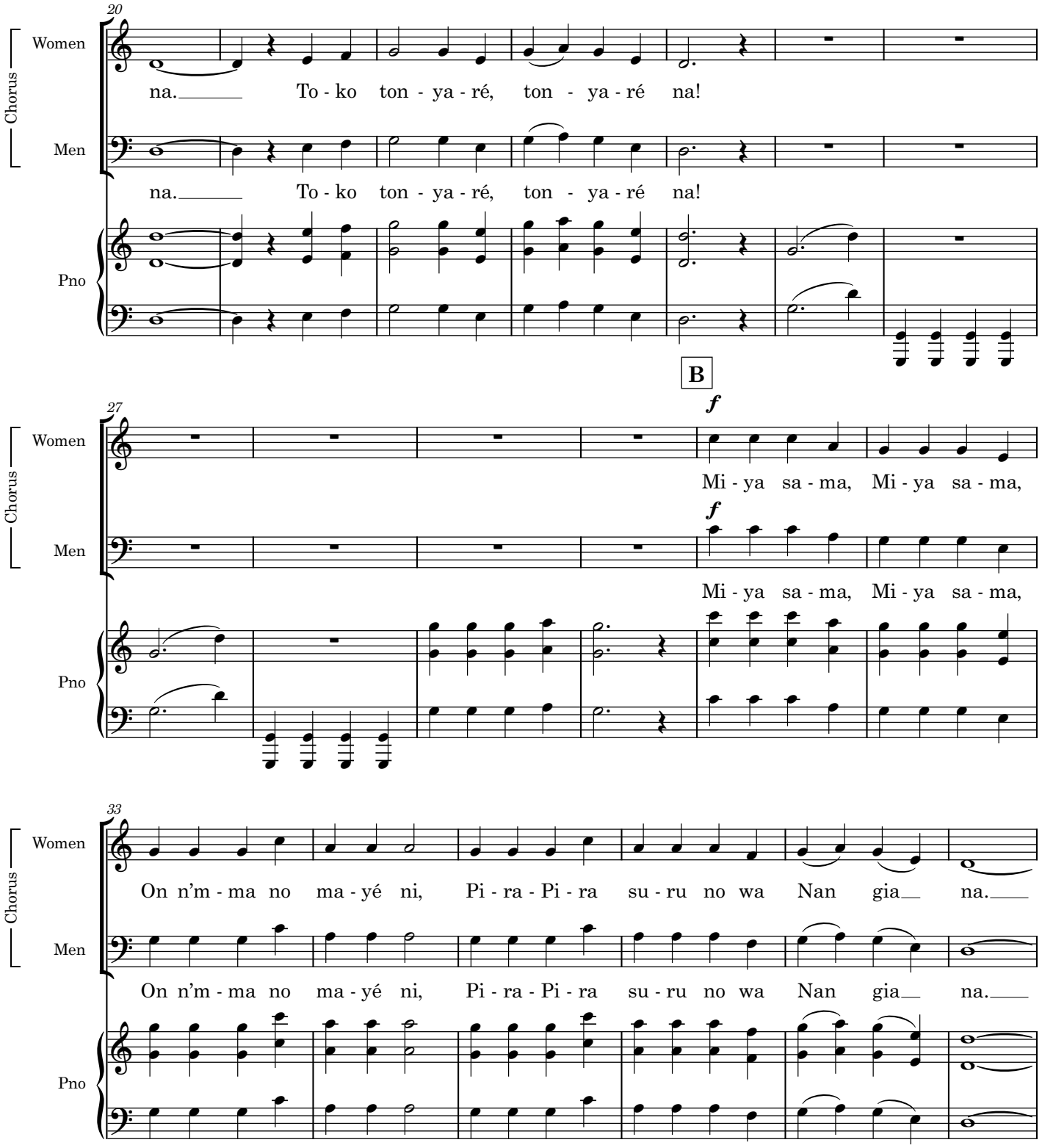
The Mikado
16. Mi-ya Sa-ma

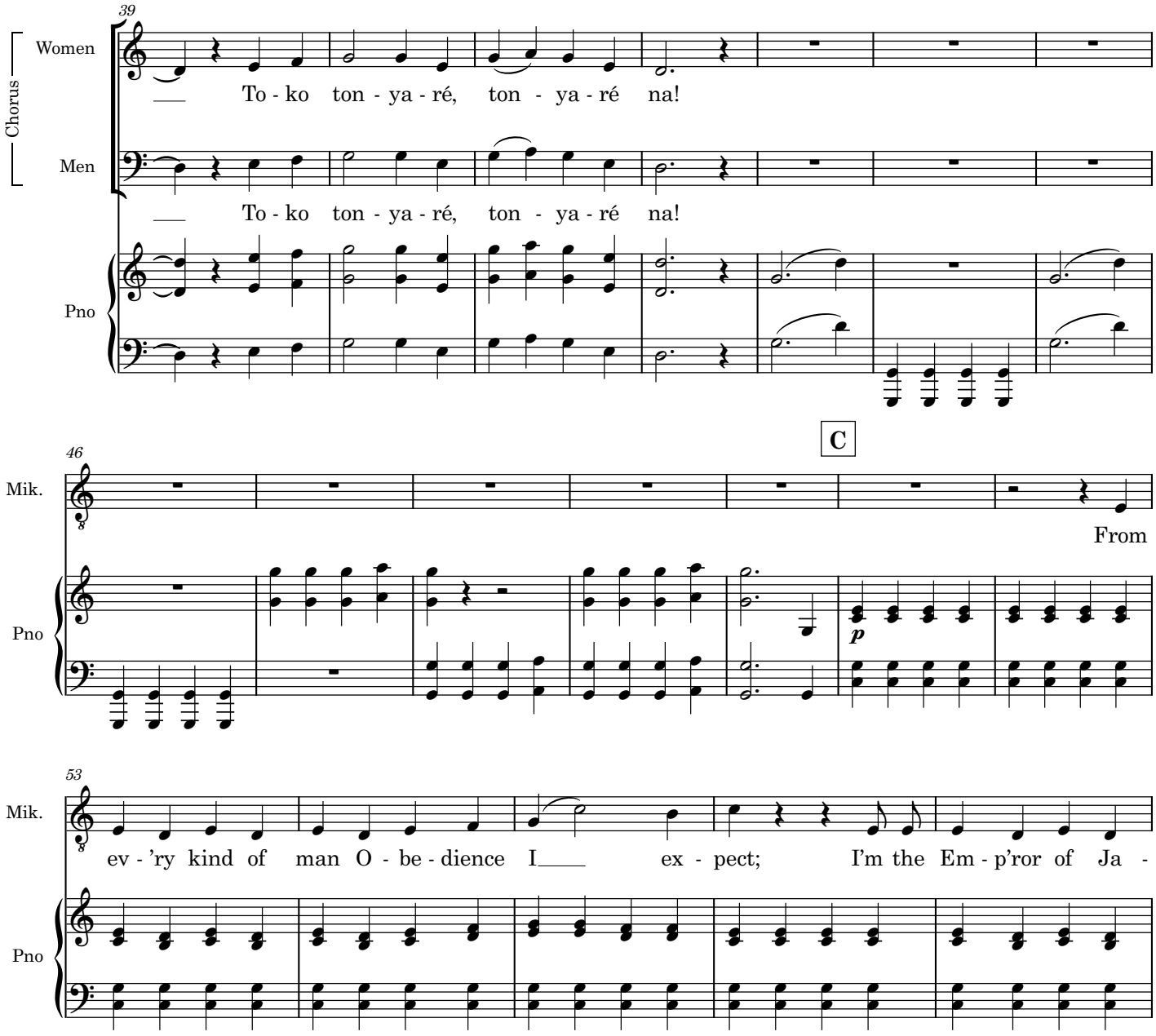
Mikado, Katisha and Chorus

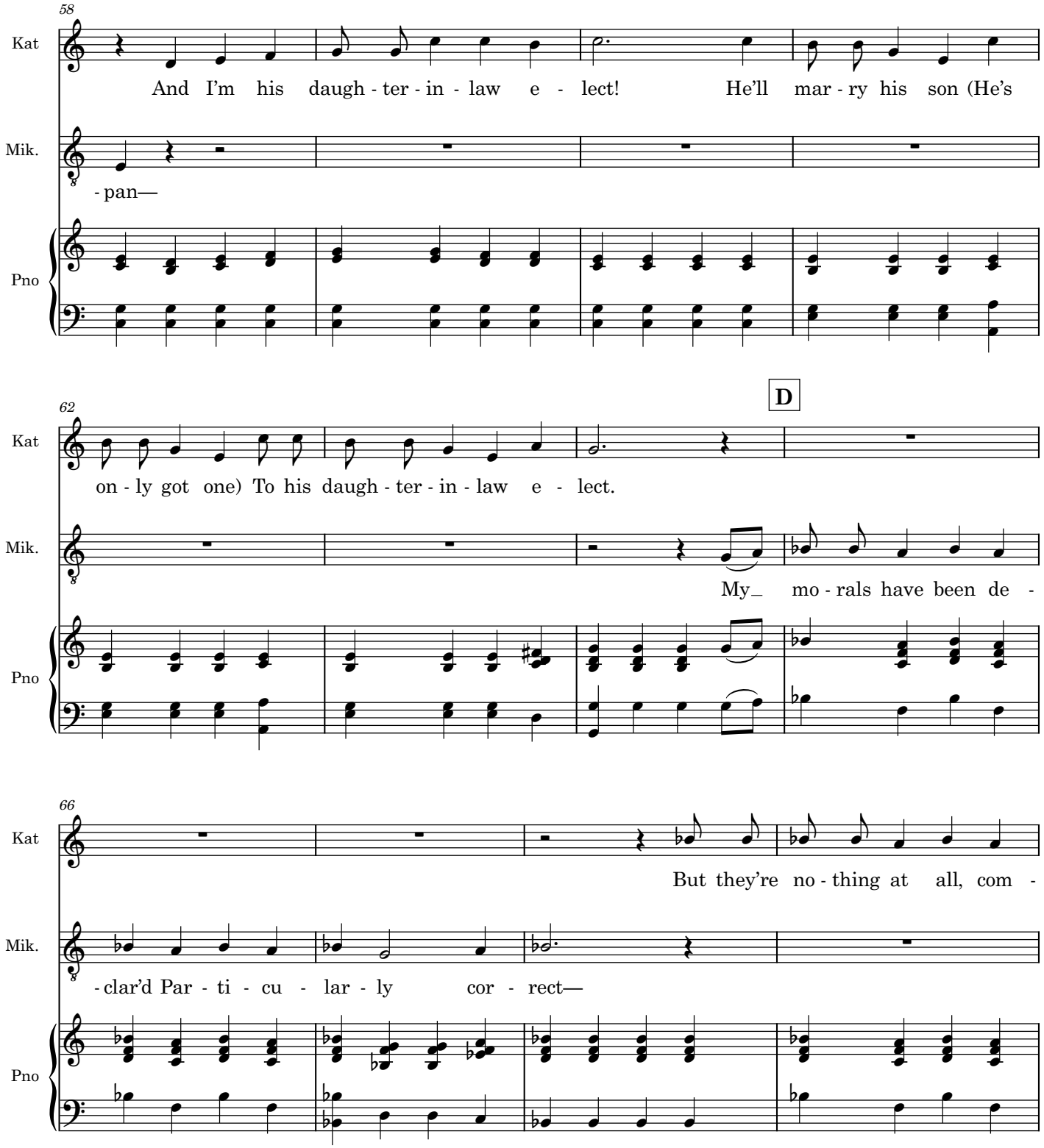
W S Gilbert

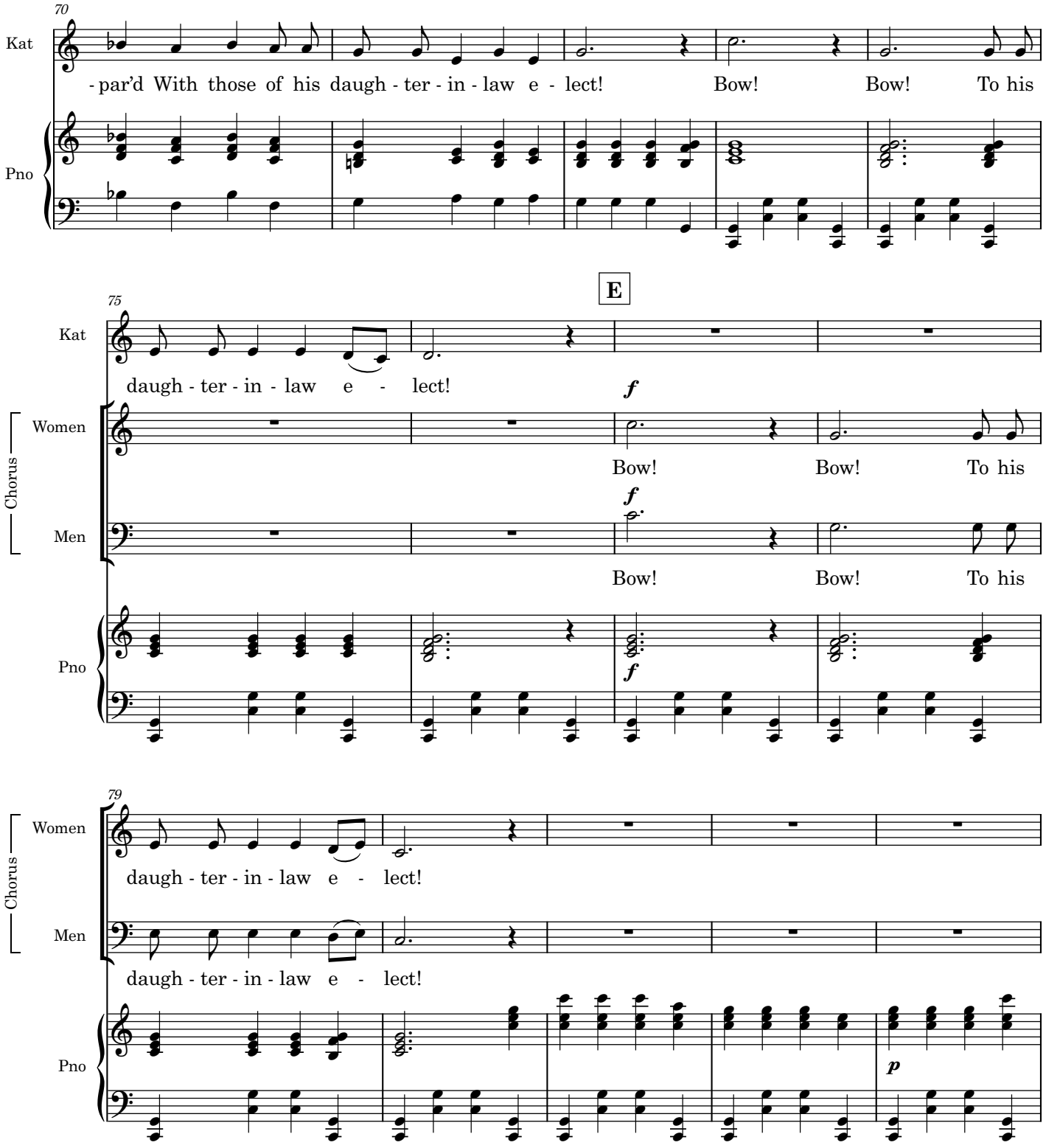
Arthur Sullivan

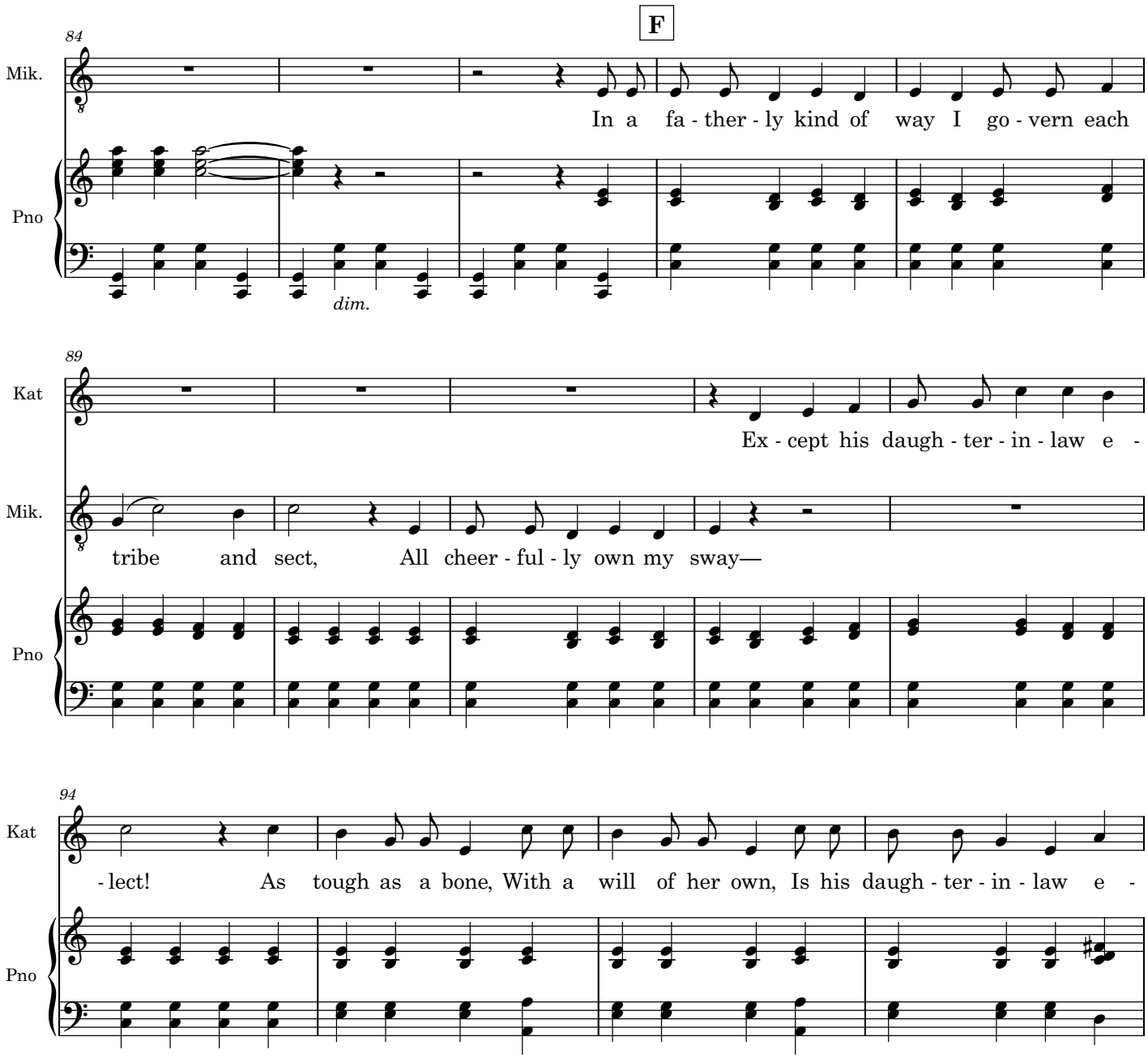


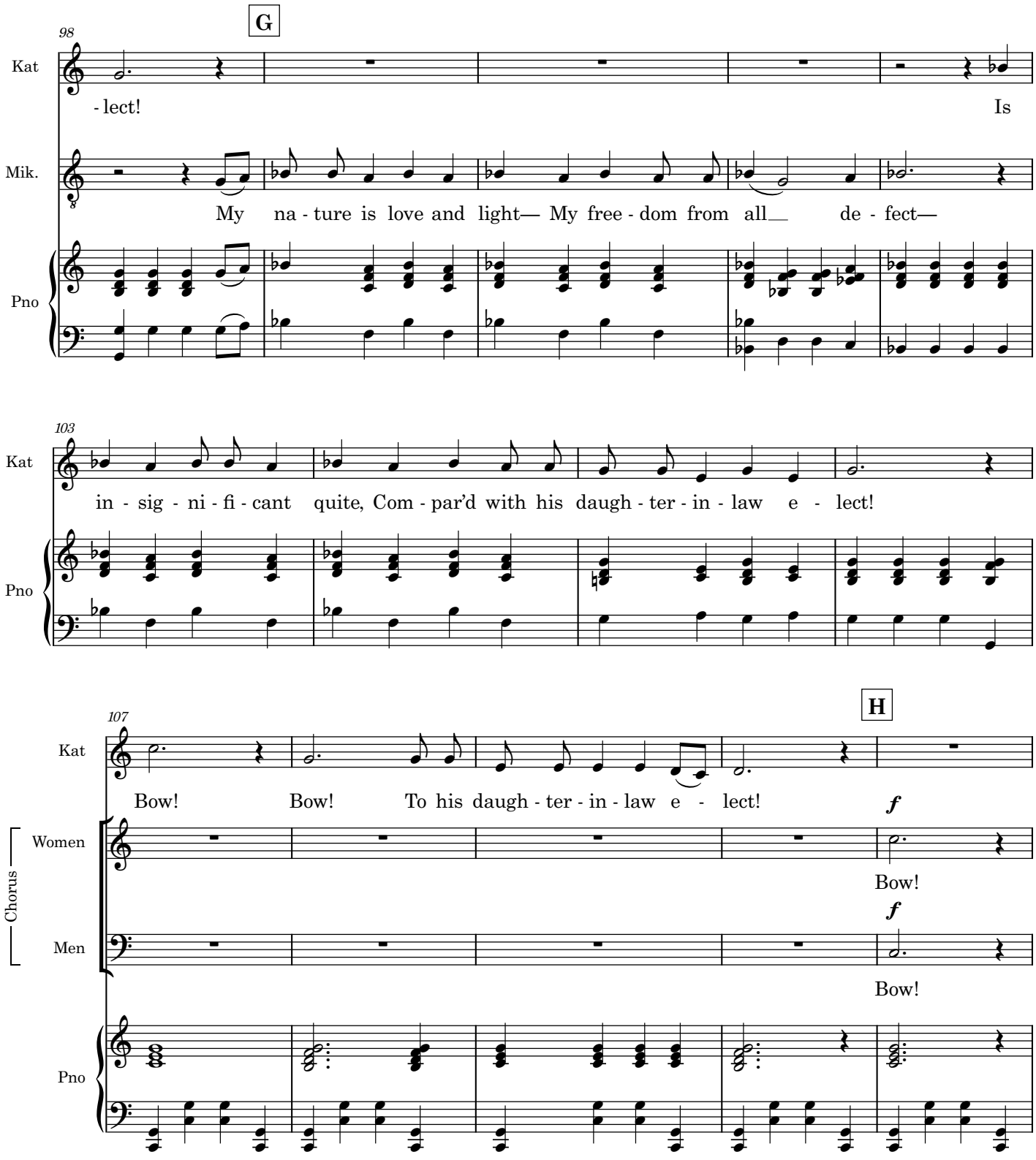

20
Chorus
Women
Men
Pno
na. To - ko ton - ya - ré, ton - ya - ré na!
na. To - ko ton - ya - ré, ton - ya - ré na!
B
27
f
Mi - ya sa - ma, Mi - ya sa - ma,
Mi - ya sa - ma, Mi - ya sa - ma,
33
On n'm - ma no ma - yé ni, Pi - ra - Pi - ra su - ru no wa Nan gia na.
On n'm - ma no ma - yé ni, Pi - ra - Pi - ra su - ru no wa Nan gia na.

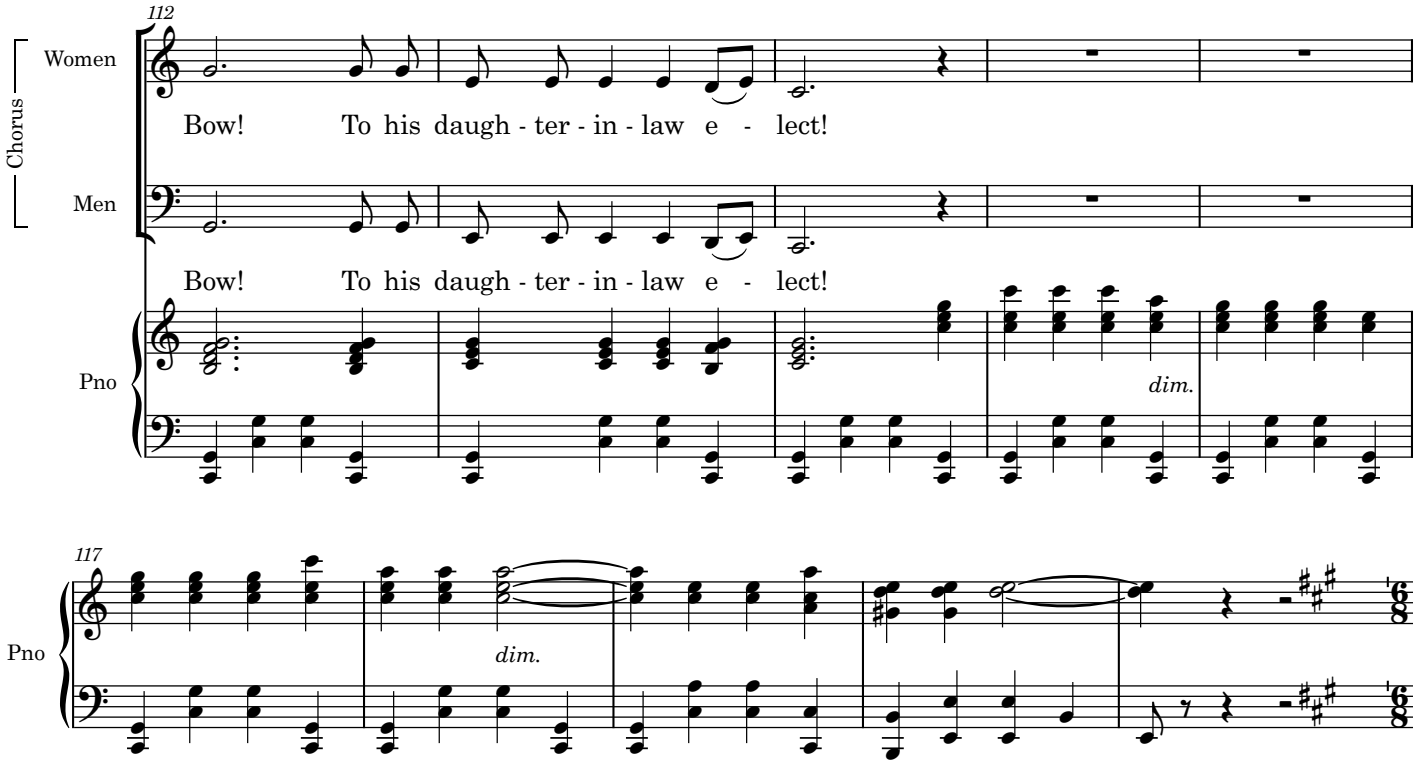

39
Chorus
Women
To - ko ton - ya - ré, ton - ya - ré na!
Men
To - ko ton - ya - ré, ton - ya - ré na!
Pno
C
46
Mik.
From
Pno
p
53
Mik.
ev - 'ry kind of man O - be - dience I ex - pect; I'm the Em - p'ror of Ja -
Pno


58
Kat
And I'm his daugh - ter - in - law e - lect! He'll mar - ry his son (He's
Mik.
- pan—
Pno
62
D
Kat
on - ly got one) To his daugh - ter - in - law e - lect.
Mik.
My_ mo - rals have been de -
Pno
66
Kat
But they're no - thing at all, com -
Mik.
- clar'd Par - ti - cu - lar - ly cor - rect—
Pno


70
Kat
-par'd With those of his daugh - ter - in - law e - lect!
Bow!
Bow!
To his
Pno
E
75
Kat
daugh - ter - in - law e - lect!
f
Chorus
Women
Bow!
Bow!
To his
f
Men
Bow!
Bow!
To his
Pno
f
79
Chorus
Women
daugh - ter - in - law e - lect!
Men
daugh - ter - in - law e - lect!
Pno
p


F
84
Mik.
In a fa - ther - ly kind of way I go - vern each
Pno
dim.
89
Kat
Ex - cept his daugh - ter - in - law e -
Mik.
tribe and sect, All cheer - ful - ly own my sway—
Pno
94
Kat
- lect! As tough as a bone, With a will of her own, Is his daugh - ter - in - law e -
Pno


G
98
Kat
- lect!
Is
Mik.
My na - ture is love and light— My free - dom from all de - fect—
Pno
103
Kat
in - sig - ni - fi - cant quite, Com - par'd with his daugh - ter - in - law e - lect!
Pno
H
107
Kat
Bow! Bow! To his daugh - ter - in - law e - lect!
f
Chorus
Women
Bow!
f
Men
Bow!
Pno

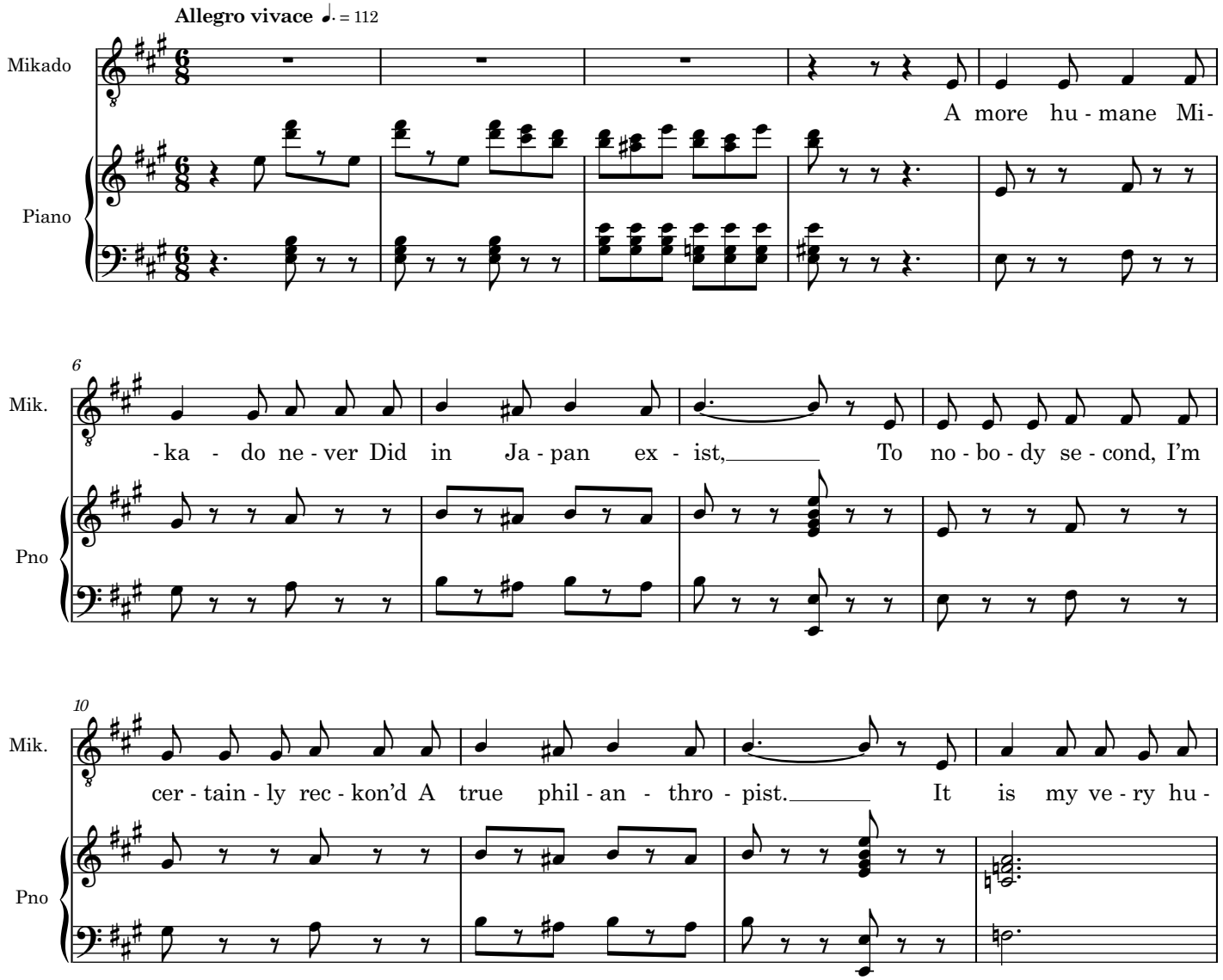

112
Chorus
Women
Bow! To his daugh - ter - in - law e - lect!
Men
Bow! To his daugh - ter - in - law e - lect!
Pno
dim.
117
Pno
dim.

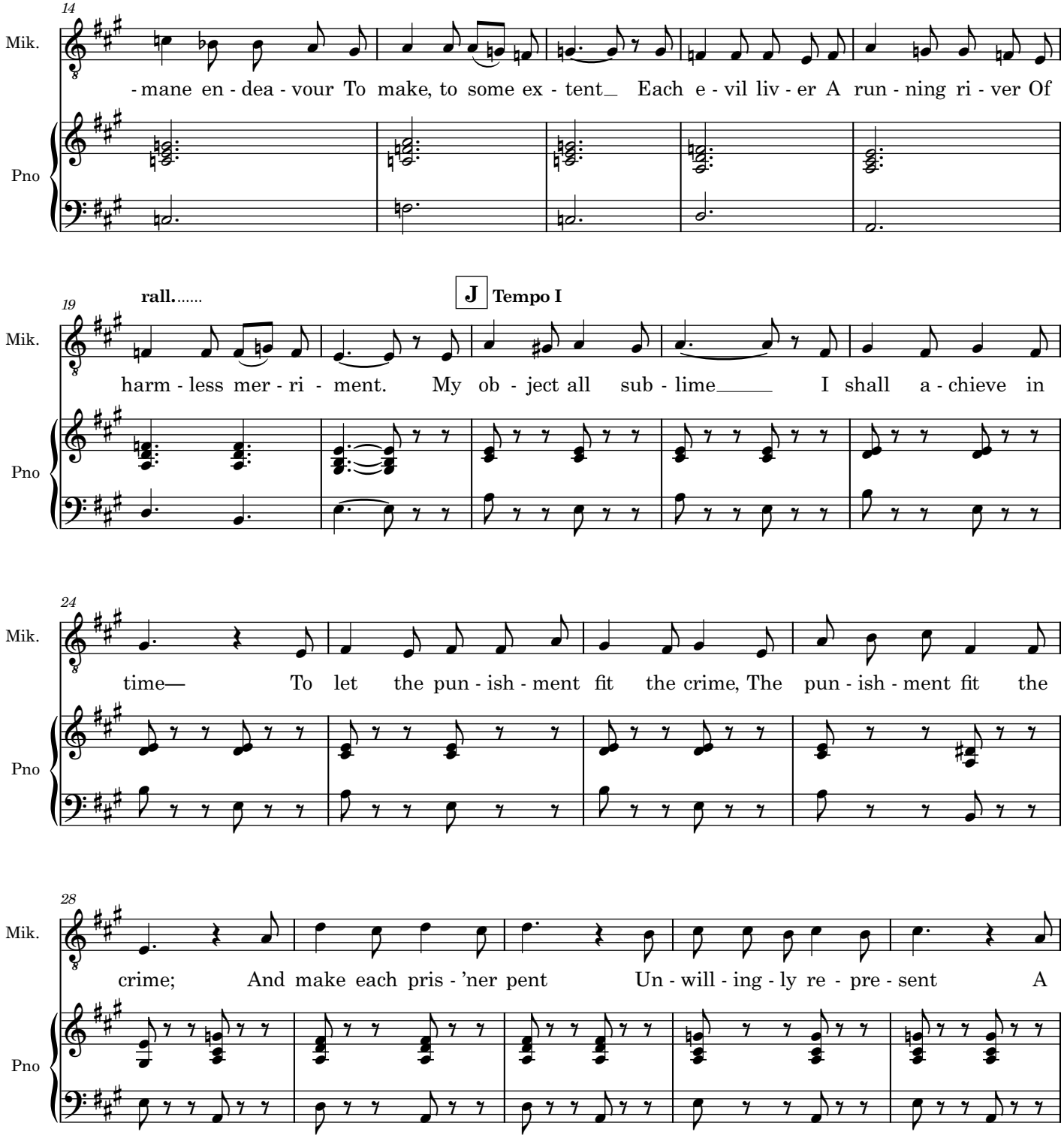
The Mikado
17. A more humane Mikado

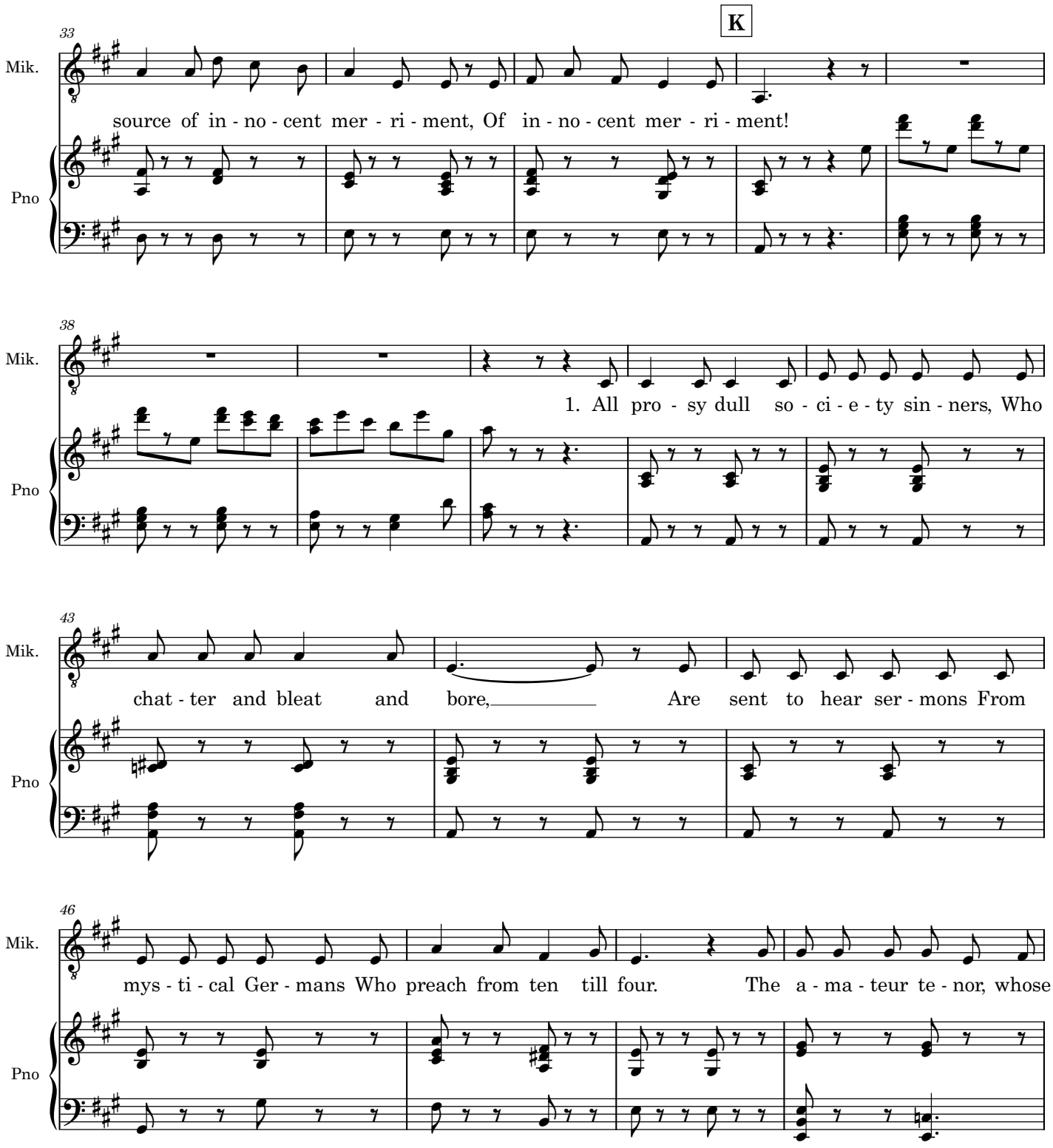
Mikado and chorus

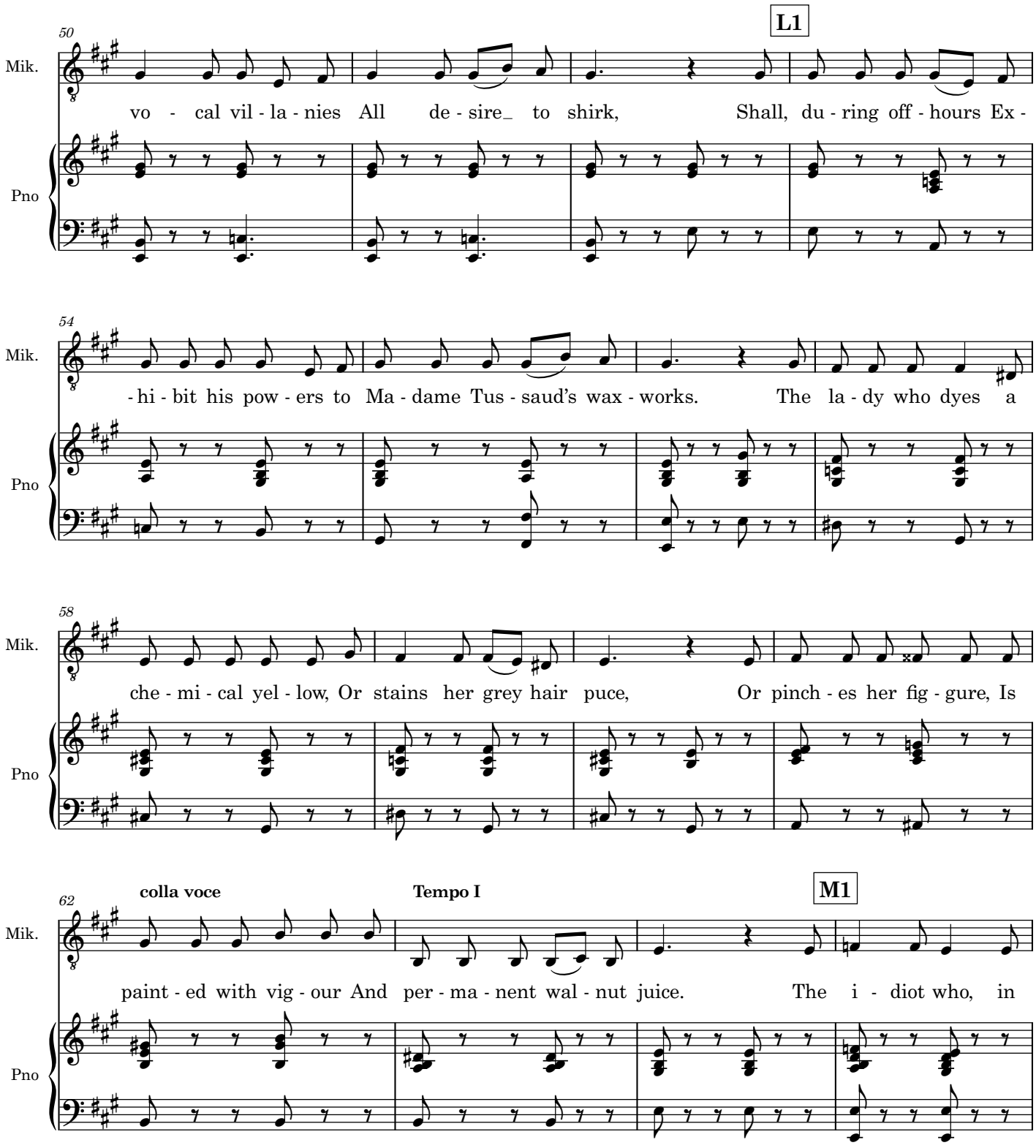
W S Gilbert

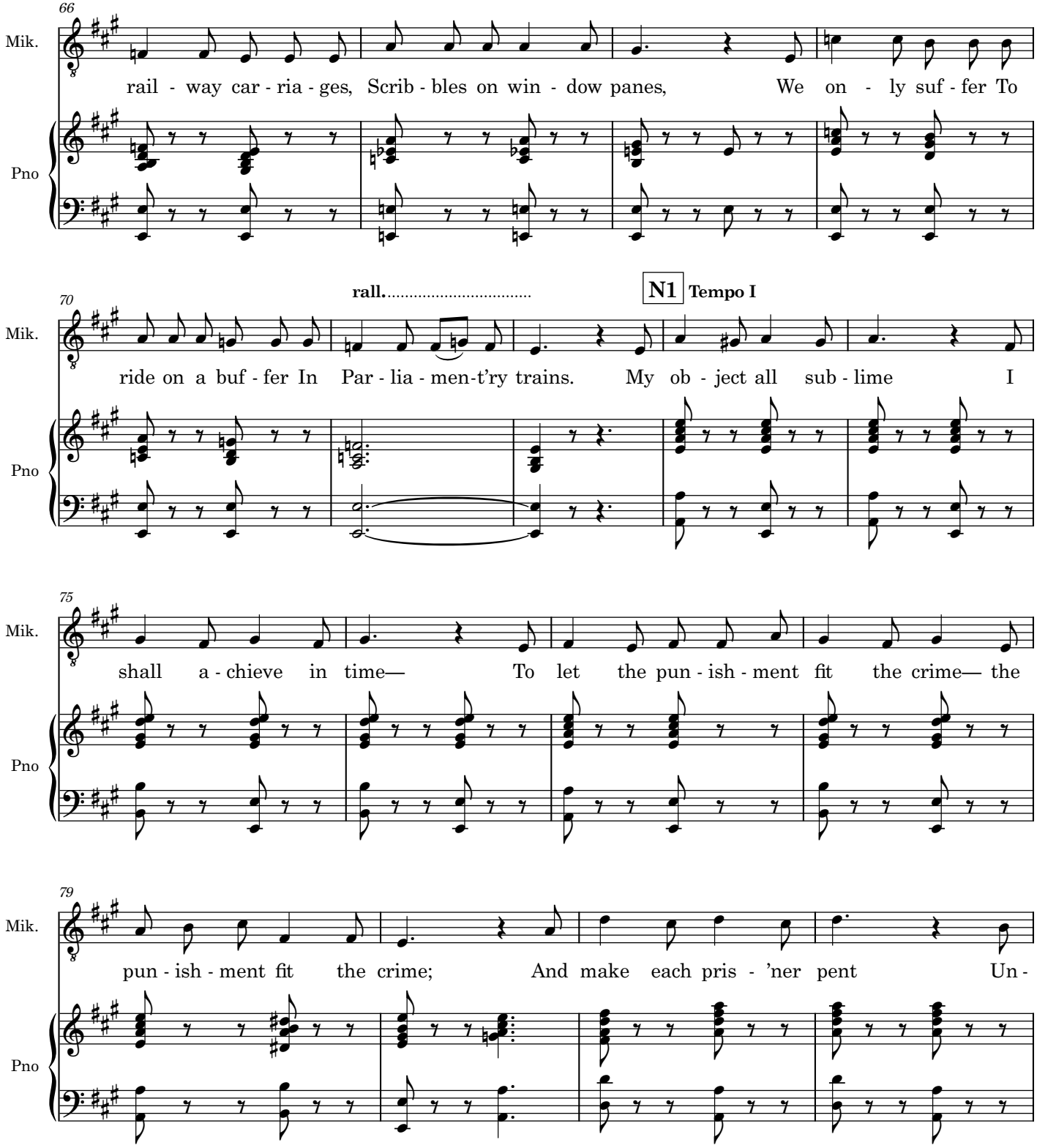
Arthur Sullivan

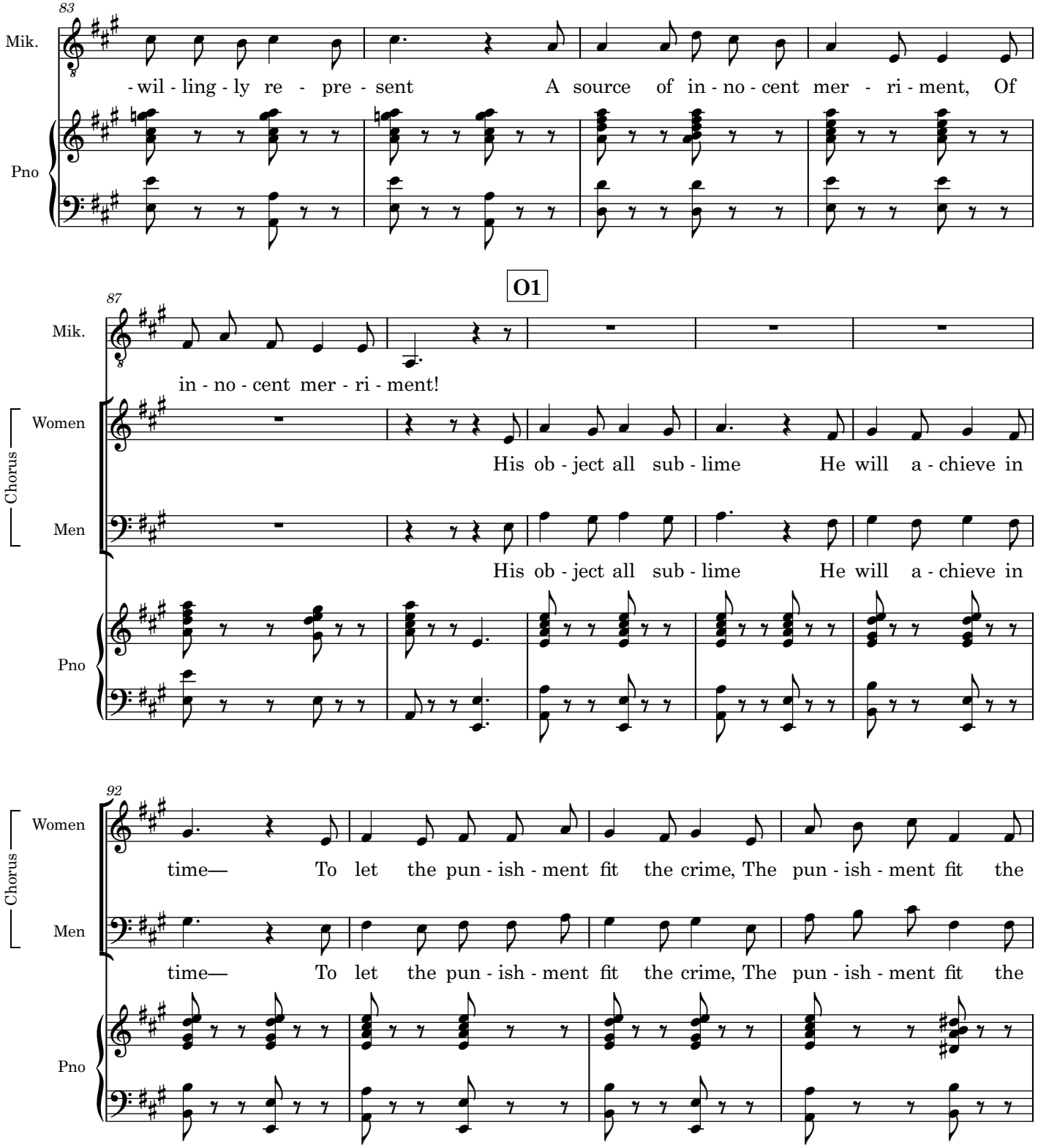


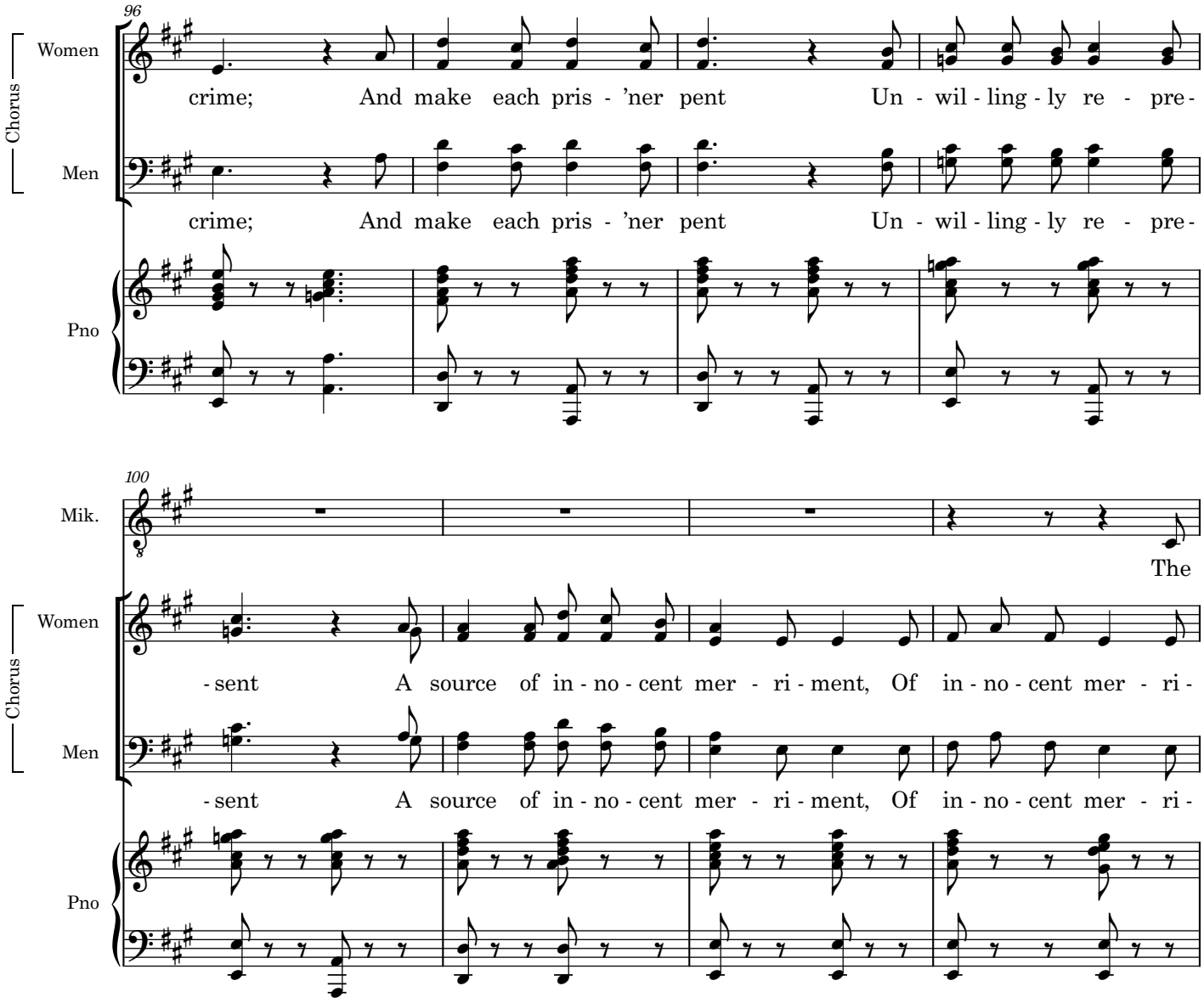

14
Mik.
- mane en - dea - vour To make, to some ex - tent_ Each e - vil liv - er A run - ning ri - ver Of
Pno
19
rall.....
J
Tempo I
Mik.
harm - less mer - ri - ment. My ob - ject all sub - lime_____ I shall a - chieve in
Pno
24
Mik.
time— To let the pun - ish - ment fit the crime, The pun - ish - ment fit the
Pno
28
Mik.
crime; And make each pris - 'ner pent Un - will - ing - ly re - pre - sent A
Pno

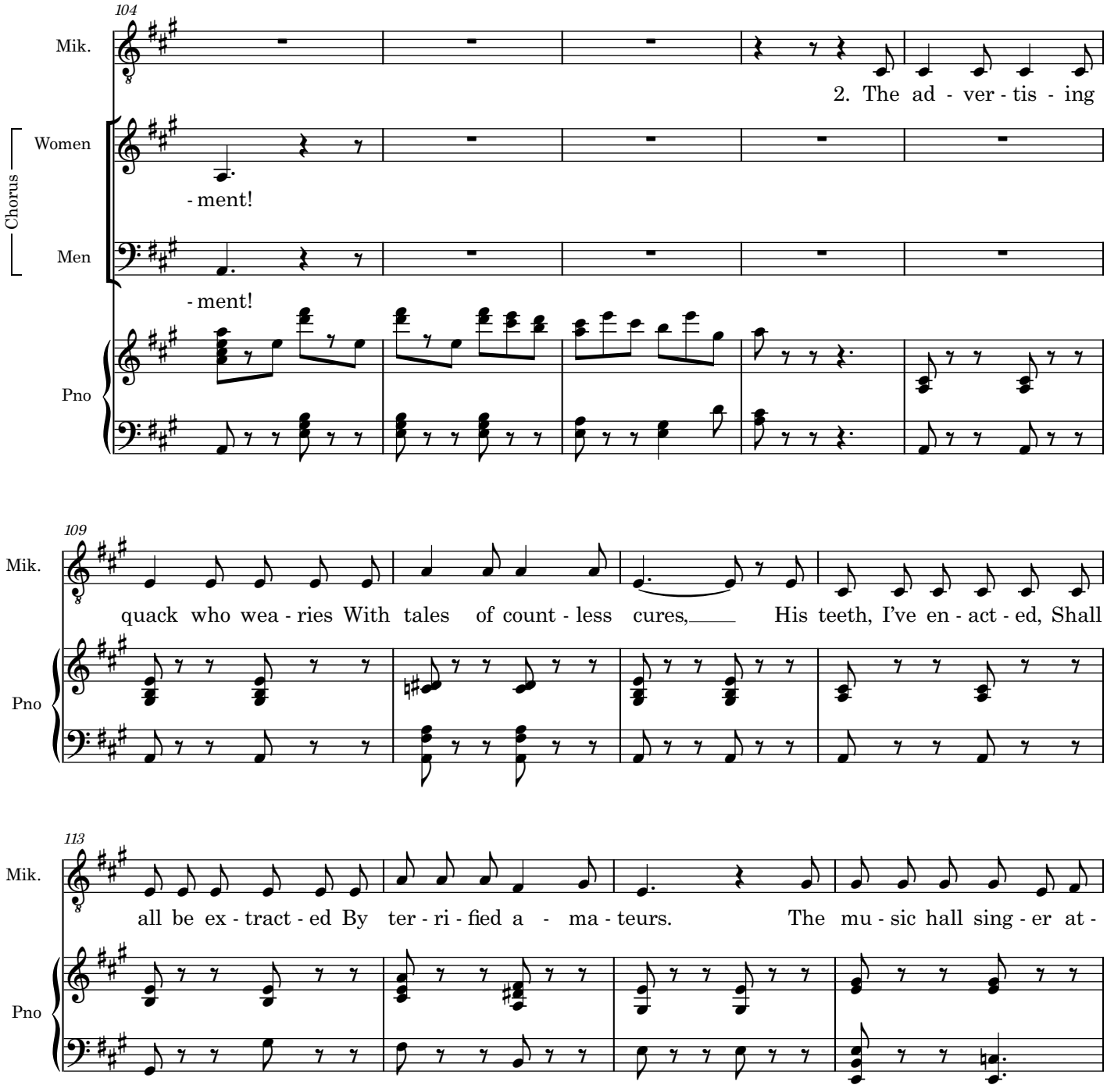

K
33
Mik.
source of in - no - cent mer - ri - ment, Of in - no - cent mer - ri - ment!
Pno
38
Mik.
1. All pro - sy dull so - ci - e - ty sin - ners, Who
Pno
43
Mik.
chat - ter and bleat and bore, Are sent to hear ser - mons From
Pno
46
Mik.
mys - ti - cal Ger - mans Who preach from ten till four. The a - ma - teur te - nor, whose
Pno

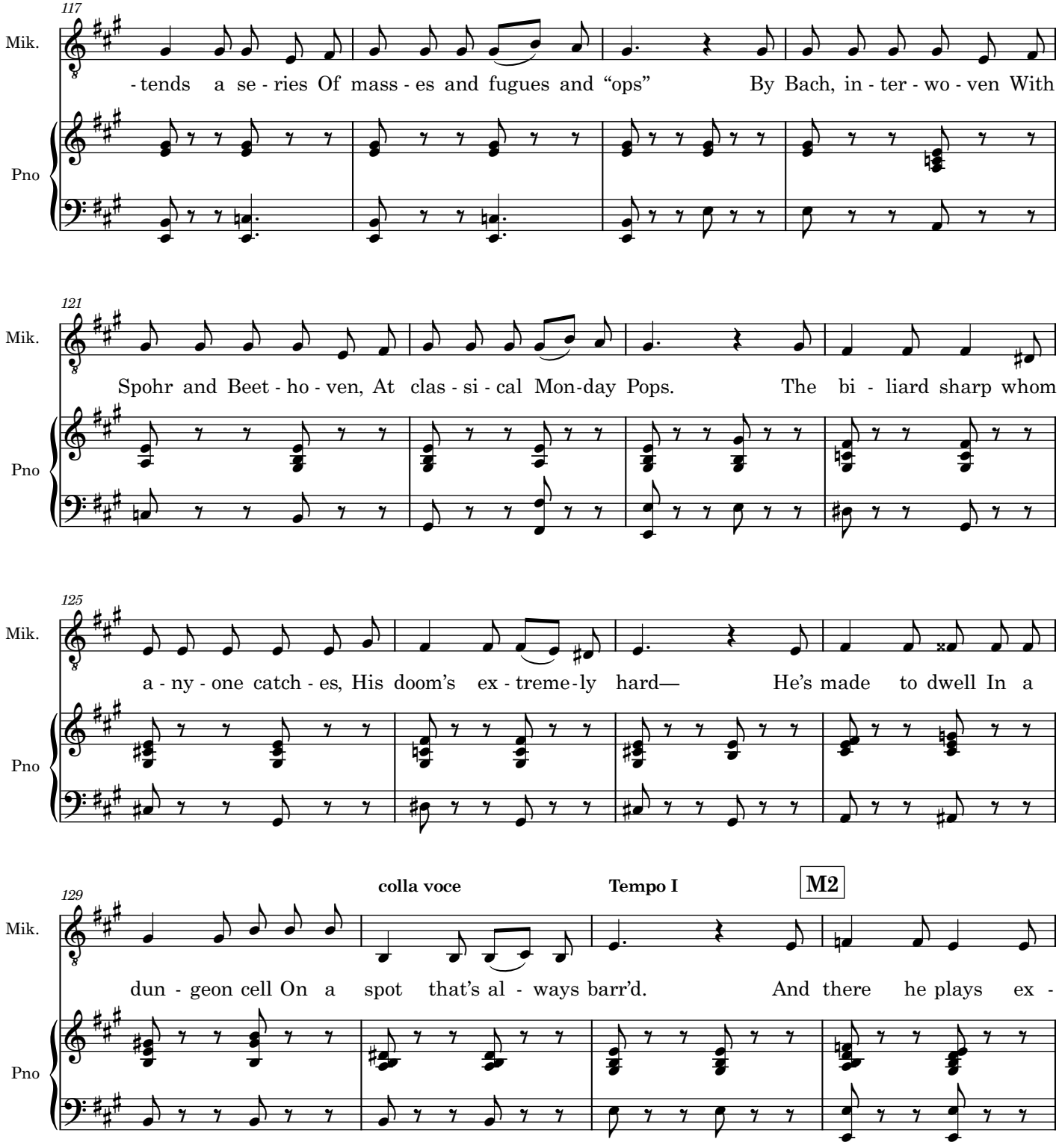

L1
50
Mik.
vo - cal vil - la - nies All de - sire_ to shirk, Shall, du - ring off - hours Ex -
Pno
54
Mik.
- hi - bit his pow - ers to Ma - dame Tus - saud's wax - works. The la - dy who dyes a
Pno
58
Mik.
che - mi - cal yel - low, Or stains her grey hair puce, Or pinch - es her fig - gure, Is
Pno
colla voce
Tempo I
M1
62
Mik.
paint - ed with vig - our And per - ma - nent wal - nut juice. The i - diot who, in
Pno

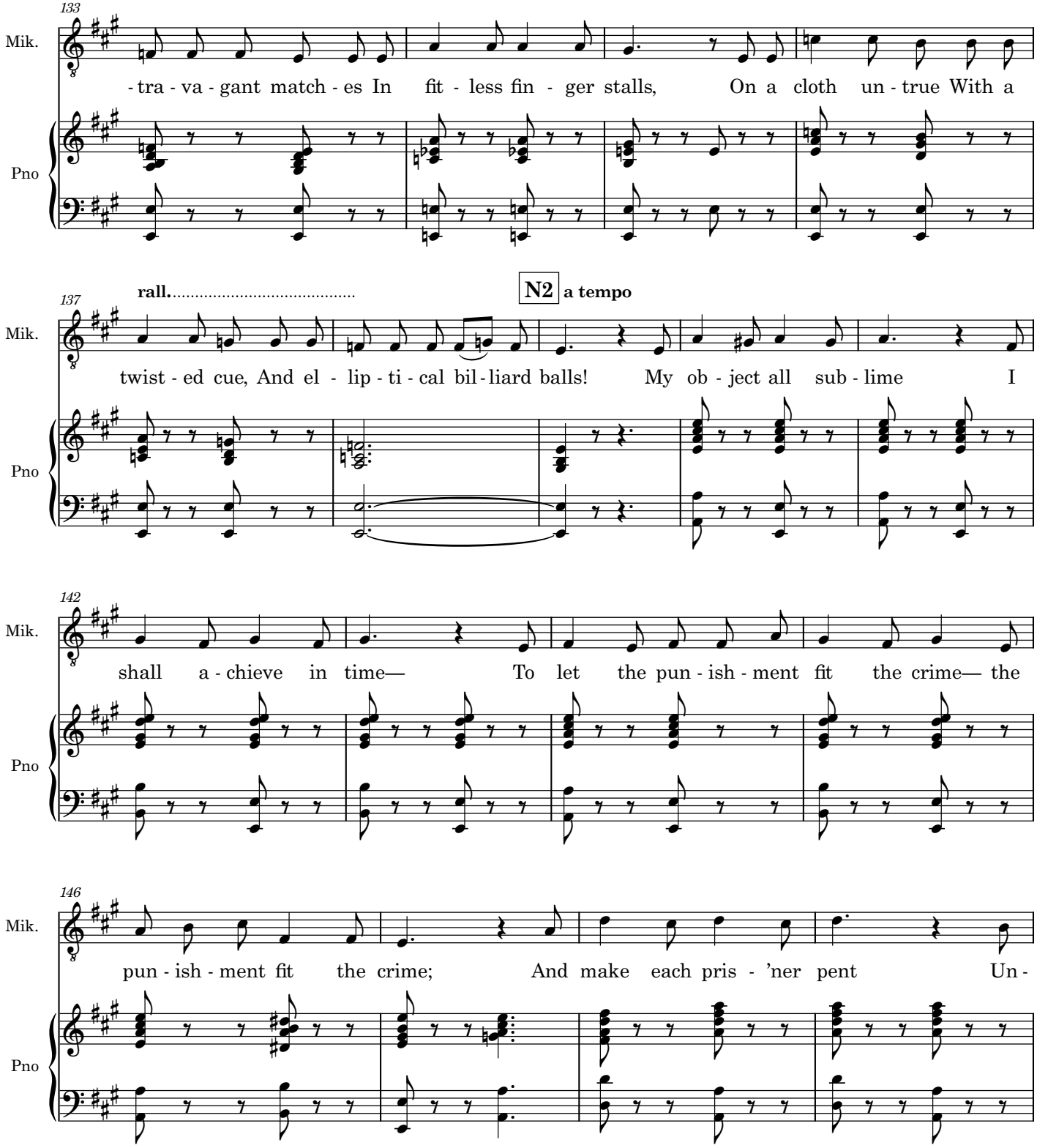

66
Mik.
rail - way car - ria - ges, Scrib - bles on win - dow panes, We on - ly suf - fer To
Pno
rall.
N1
Tempo I
70
Mik.
ride on a buf - fer In Par - lia - men-t'ry trains. My ob - ject all sub - lime I
Pno
75
Mik.
shall a - chieve in time— To let the pun - ish - ment fit the crime— the
Pno
79
Mik.
pun - ish - ment fit the crime; And make each pris - 'ner pent Un -
Pno

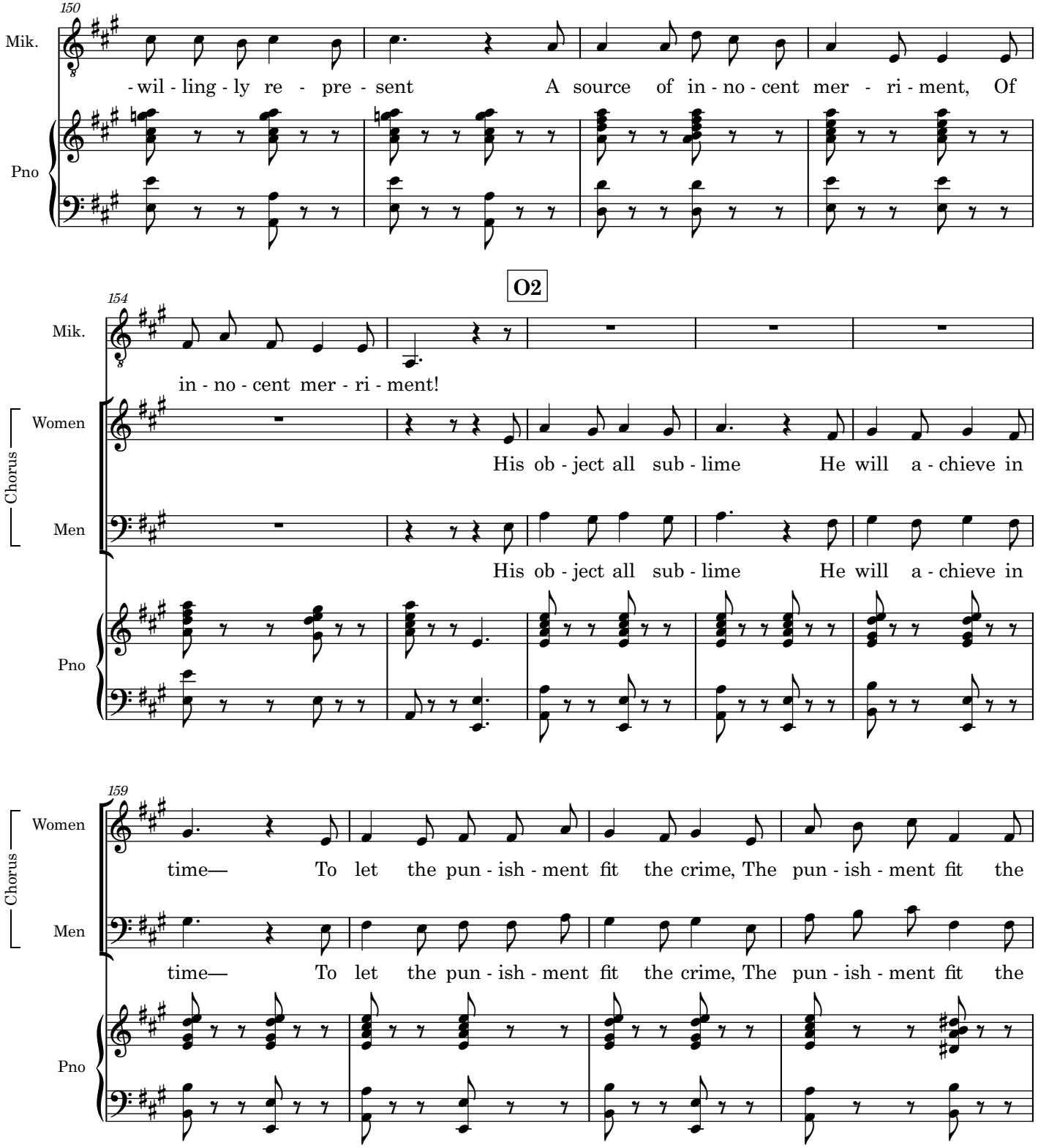

83
Mik.
-wil - ling - ly re - pre - sent A source of in - no - cent mer - ri - ment, Of
Pno
O1
87
Mik.
in - no - cent mer - ri - ment!
Chorus
Women
His ob - ject all sub - lime He will a - chieve in
Men
His ob - ject all sub - lime He will a - chieve in
Pno
92
Chorus
Women
time— To let the pun - ish - ment fit the crime, The pun - ish - ment fit the
Men
time— To let the pun - ish - ment fit the crime, The pun - ish - ment fit the
Pno

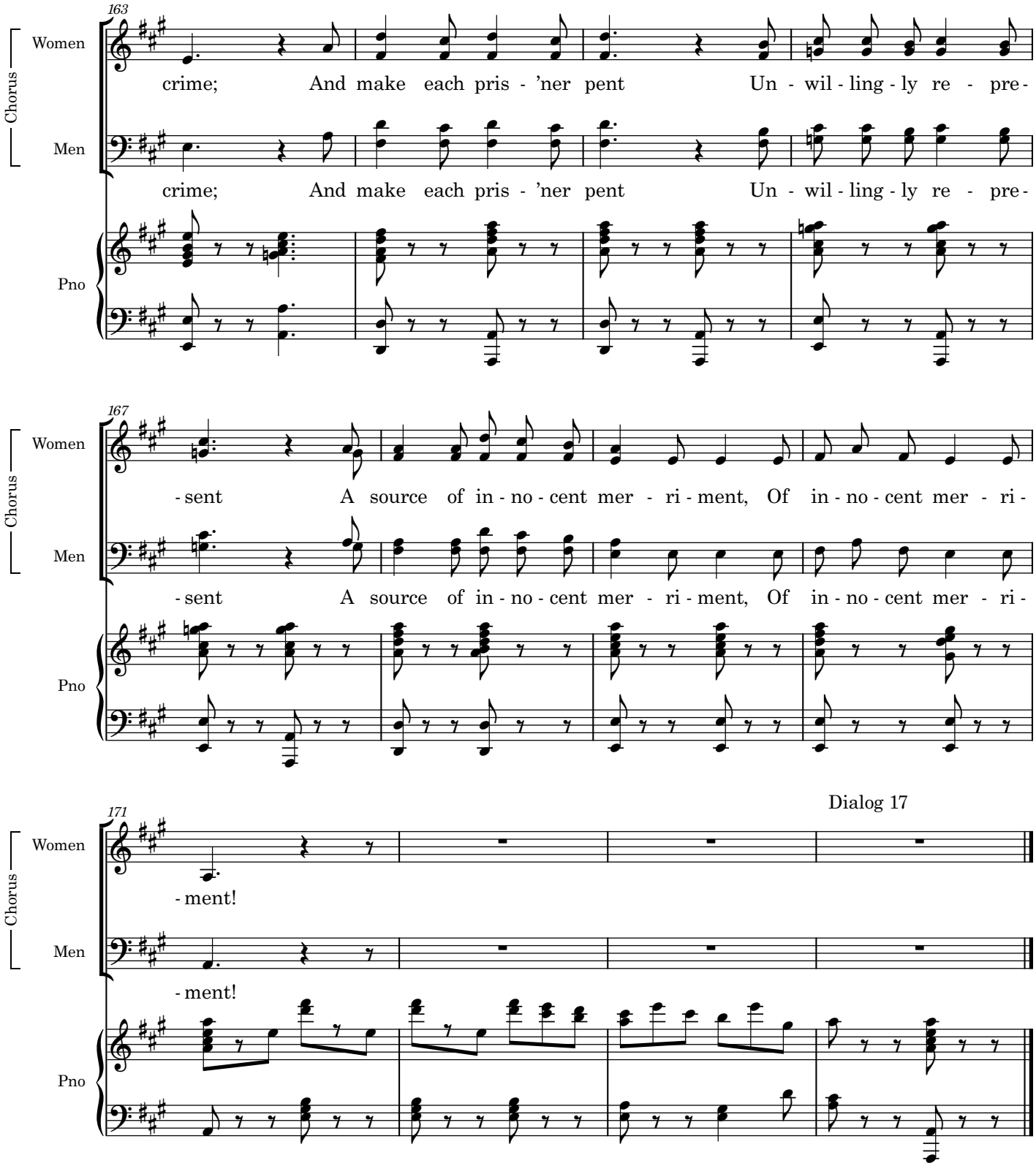

96
Chorus
Women
crime; And make each pris - 'ner pent Un - wil - ling - ly re - pre -
Men
crime; And make each pris - 'ner pent Un - wil - ling - ly re - pre -
Pno
100
Mik.
The
Chorus
Women
- sent A source of in - no - cent mer - ri - ment, Of in - no - cent mer - ri -
Men
- sent A source of in - no - cent mer - ri - ment, Of in - no - cent mer - ri -
Pno


104
Mik.
2. The ad - ver - tis - ing
Chorus
Women
- ment!
Men
- ment!
Pno
109
Mik.
quack who wea - ries With tales of count - less cures, His teeth, I've en - act - ed, Shall
Pno
113
Mik.
all be ex - tract - ed By ter - ri - fied a - ma - teurs. The mu - sic hall sing - er at -
Pno


117
Mik.
- tends a se - ries Of mass - es and fugues and “ops” By Bach, in - ter - wo - ven With
Pno
121
Mik.
Spohr and Beet - ho - ven, At clas - si - cal Mon-day Pops. The bi - liard sharp whom
Pno
125
Mik.
a - ny - one catch - es, His doom’s ex - treme - ly hard— He’s made to dwell In a
Pno
129
colla voce
Tempo I
M2
Mik.
dun - geon cell On a spot that’s al - ways barr’d. And there he plays ex -
Pno


133
Mik.
-tra - va - gant match - es In fit - less fin - ger stalls, On a cloth un - true With a
Pno
137
rall.
N2
a tempo
Mik.
twist - ed cue, And el - lip - ti - cal bil - liard balls! My ob - ject all sub - lime I
Pno
142
Mik.
shall a - chieve in time— To let the pun - ish - ment fit the crime— the
Pno
146
Mik.
pun - ish - ment fit the crime; And make each pris - 'ner pent Un -
Pno


150
Mik.
-wil - ling - ly re - pre - sent A source of in - no - cent mer - ri - ment, Of
Pno
O2
154
Mik.
in - no - cent mer - ri - ment!
Chorus
Women
His ob - ject all sub - lime He will a - chieve in
Men
His ob - ject all sub - lime He will a - chieve in
Pno
159
Chorus
Women
time— To let the pun - ish - ment fit the crime, The pun - ish - ment fit the
Men
time— To let the pun - ish - ment fit the crime, The pun - ish - ment fit the
Pno


163
Chorus
Women
Men
Pno
crime; And make each pris - 'ner pent Un - wil - ling - ly re - pre -
crime; And make each pris - 'ner pent Un - wil - ling - ly re - pre -
167
Chorus
Women
Men
Pno
- sent A source of in - no - cent mer - ri - ment, Of in - no - cent mer - ri -
- sent A source of in - no - cent mer - ri - ment, Of in - no - cent mer - ri -
171
Dialog 17
Chorus
Women
Men
Pno
- ment!
- ment!

(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.

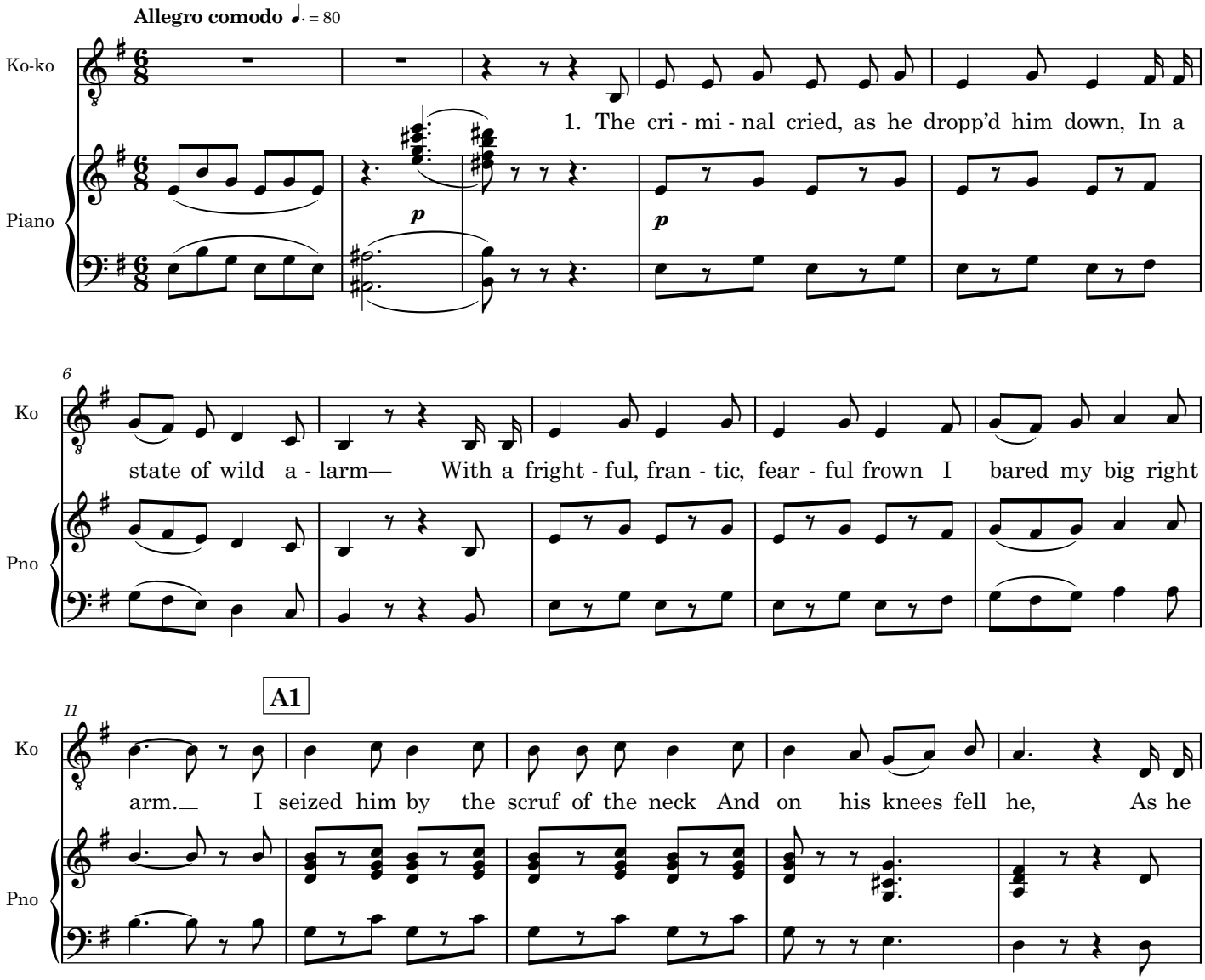
MIK. Describe it.

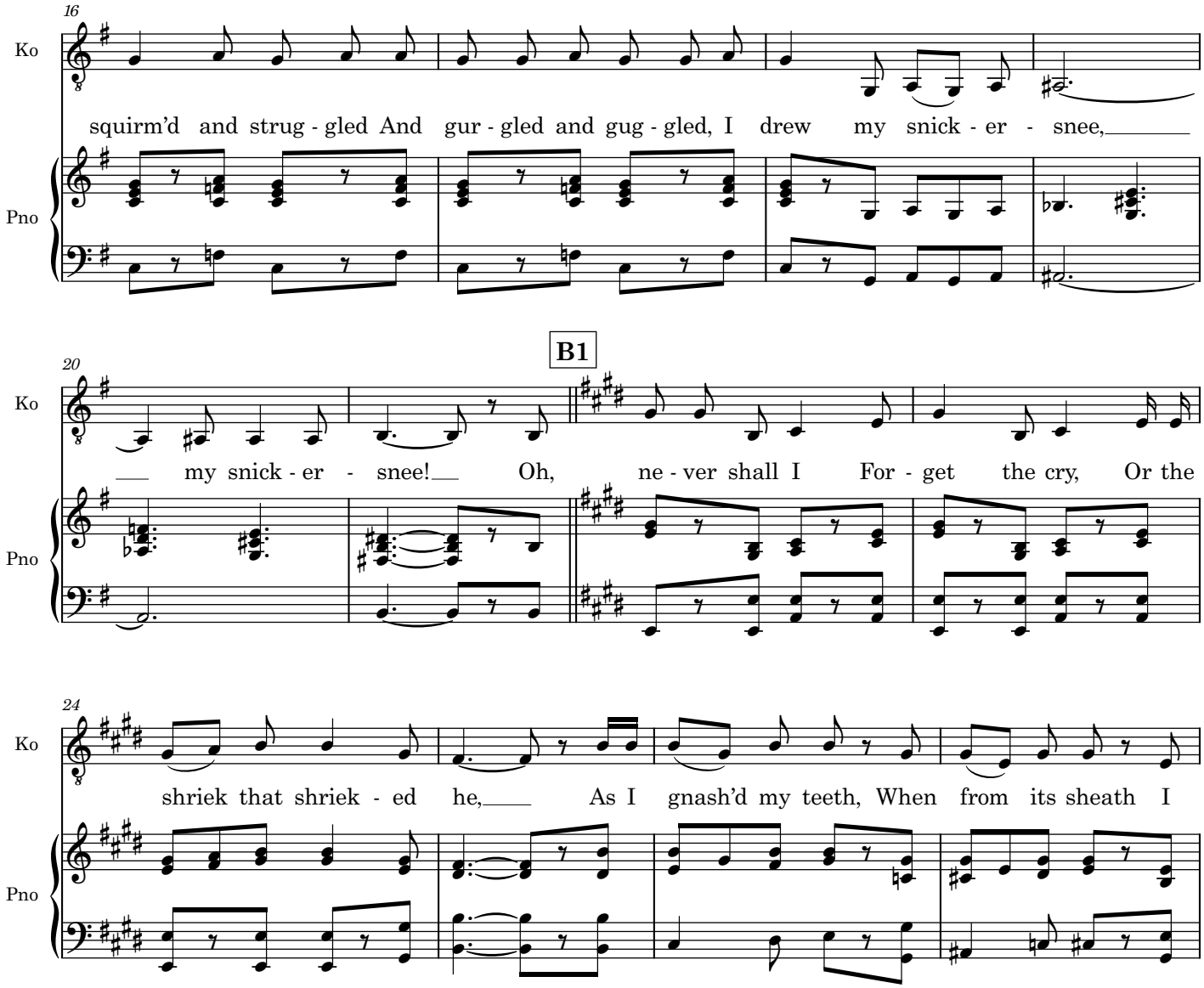
The Mikado
18. The criminal cried

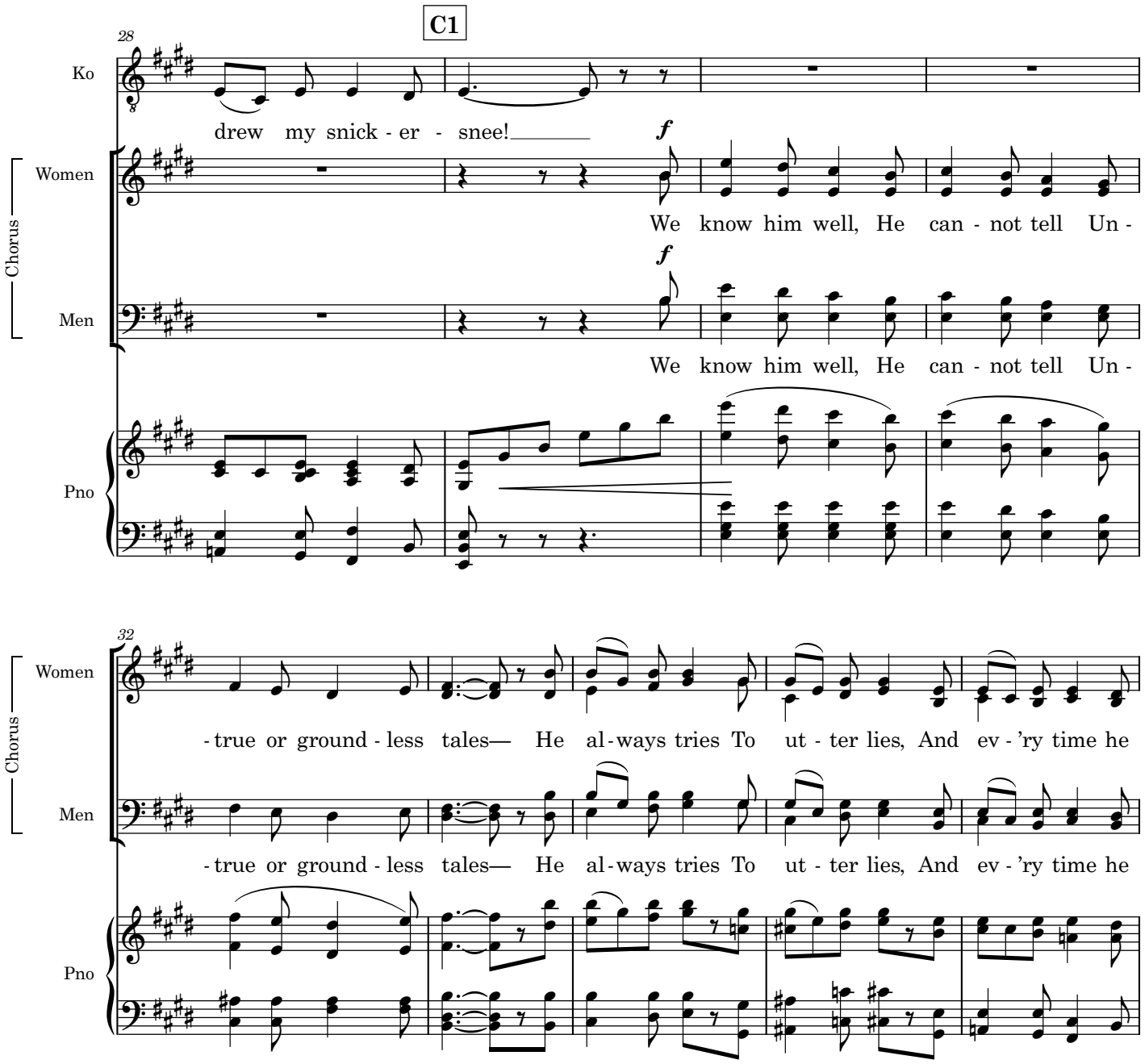
Ko-Ko, Pitti-Sing, Pooh-Bah and chorus

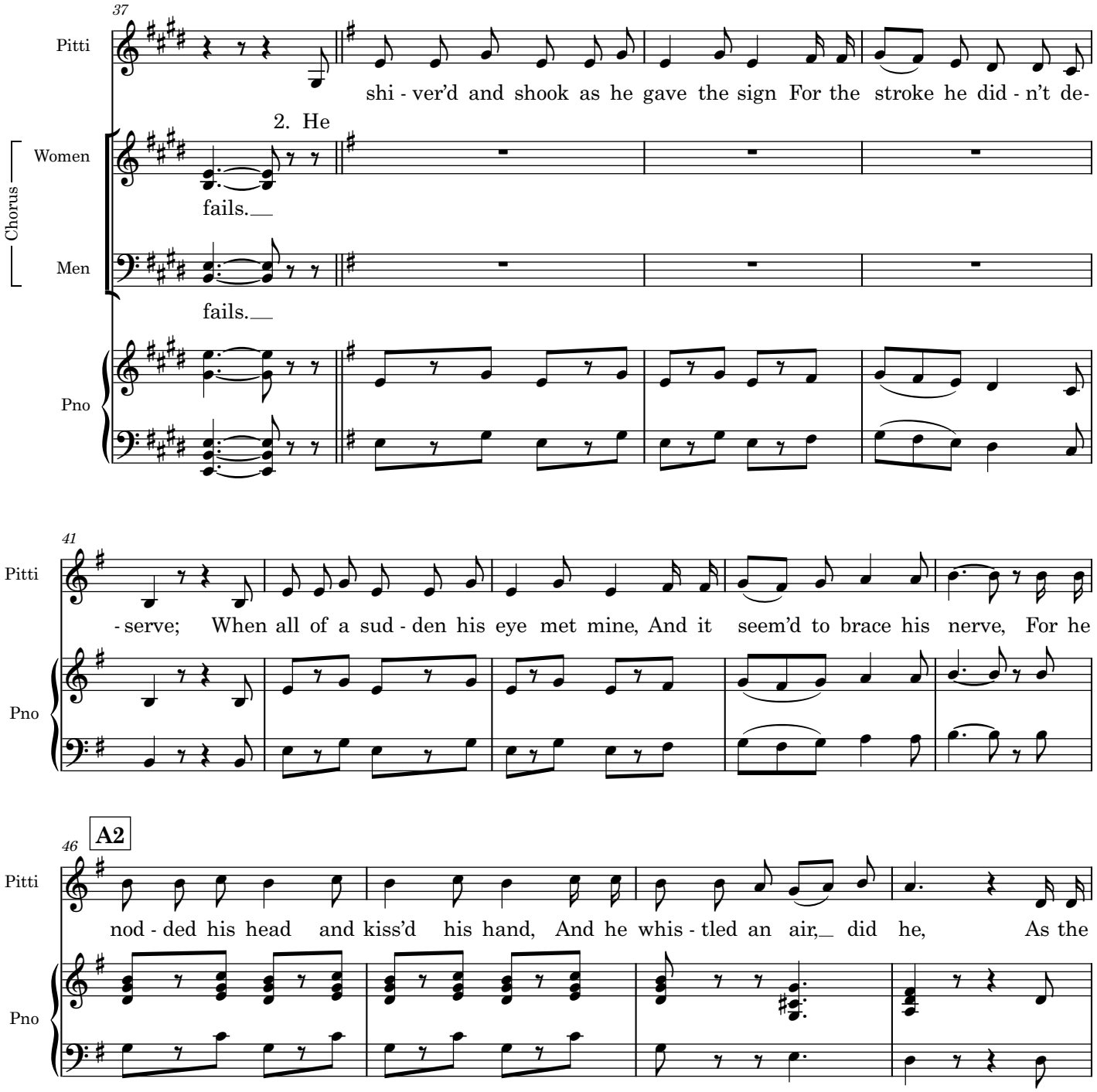
W S Gilbert

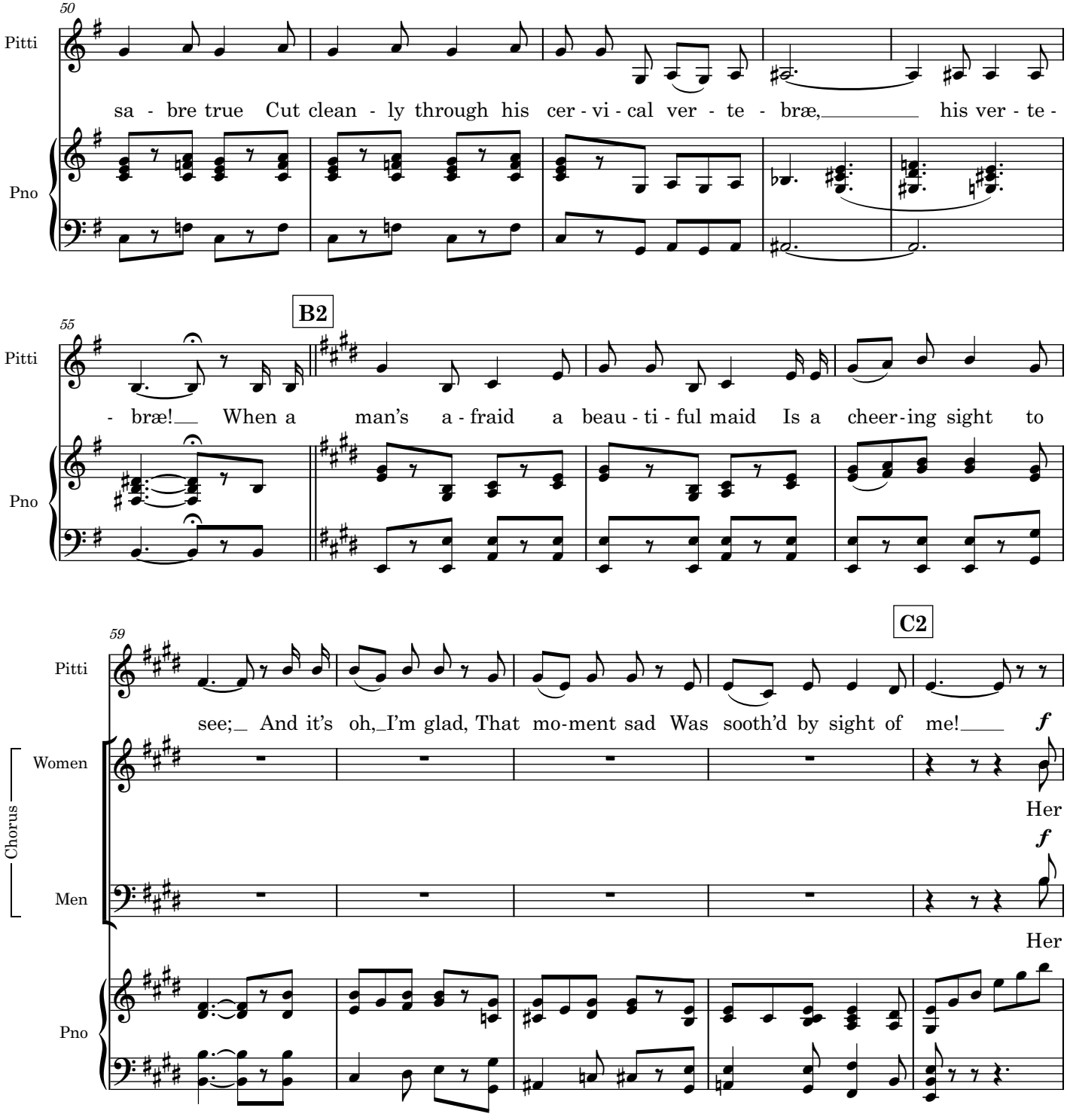
Arthur Sullivan

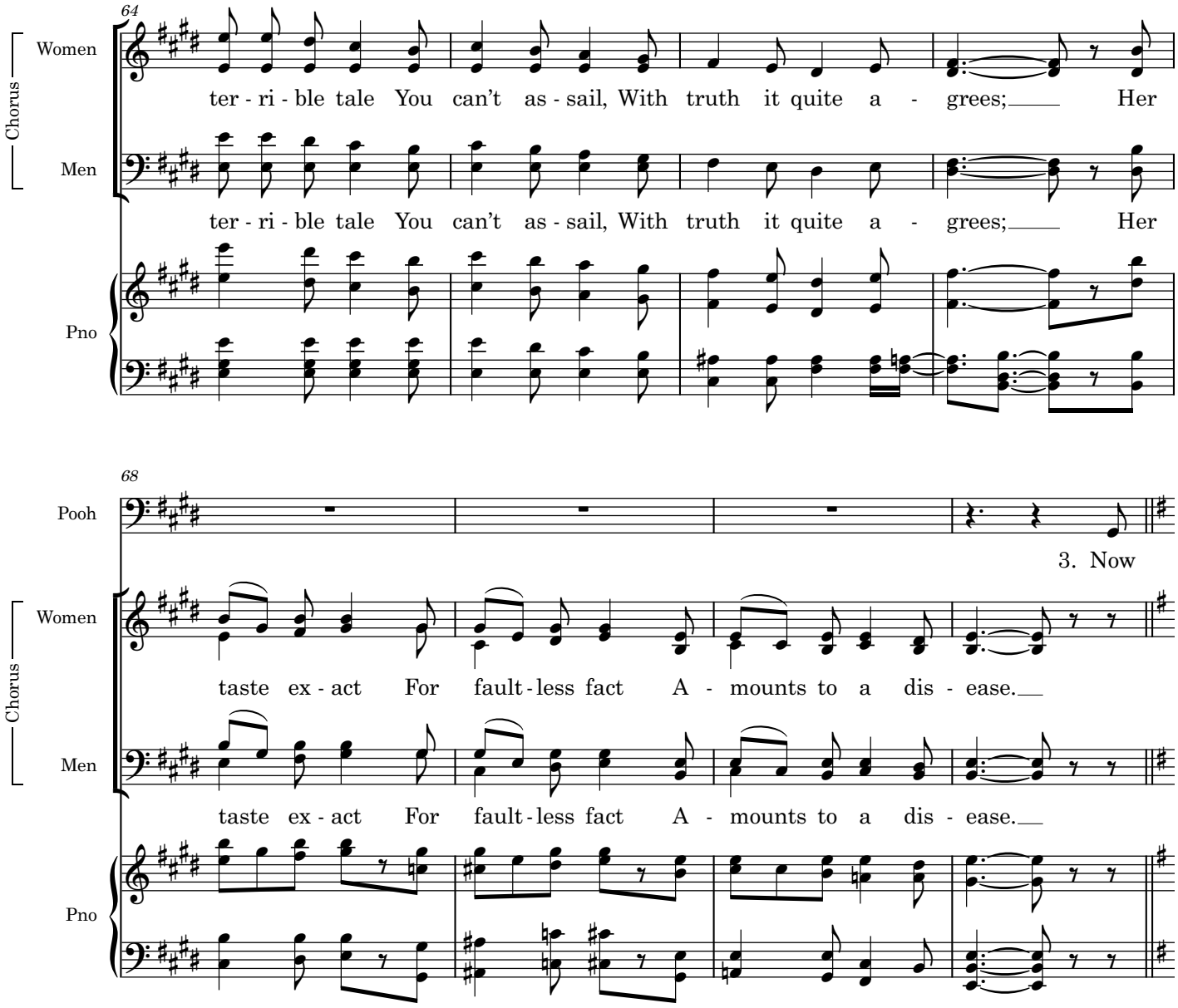


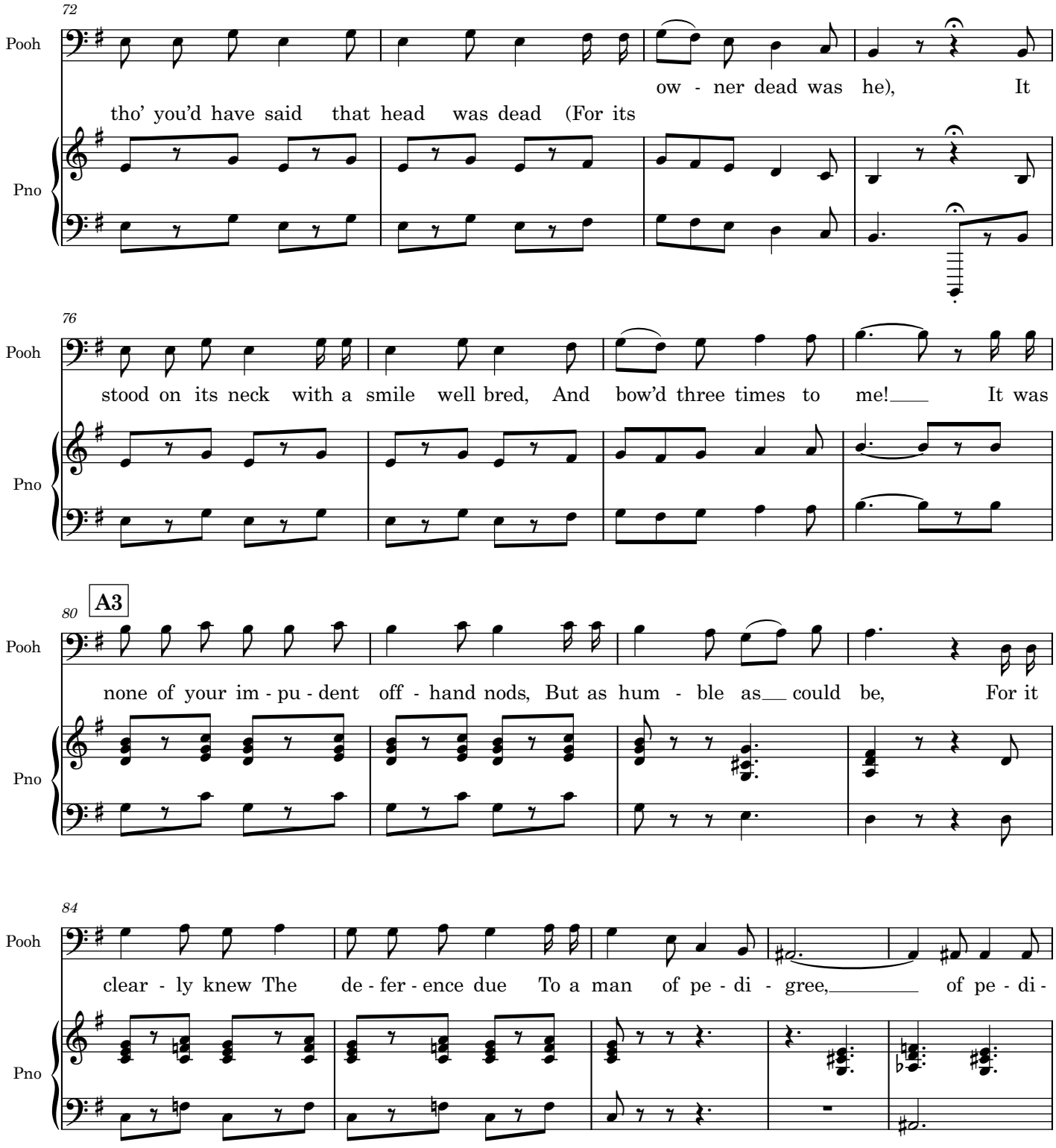

16
Ko
squirm'd and strug - gled And gur - gled and gug - gled, I drew my snick - er - snee,
Pno
20
B1
Ko
my snick - er - snee! Oh, ne - ver shall I For - get the cry, Or the
Pno
24
Ko
shriek that shriek - ed he, As I gnash'd my teeth, When from its sheath I
Pno

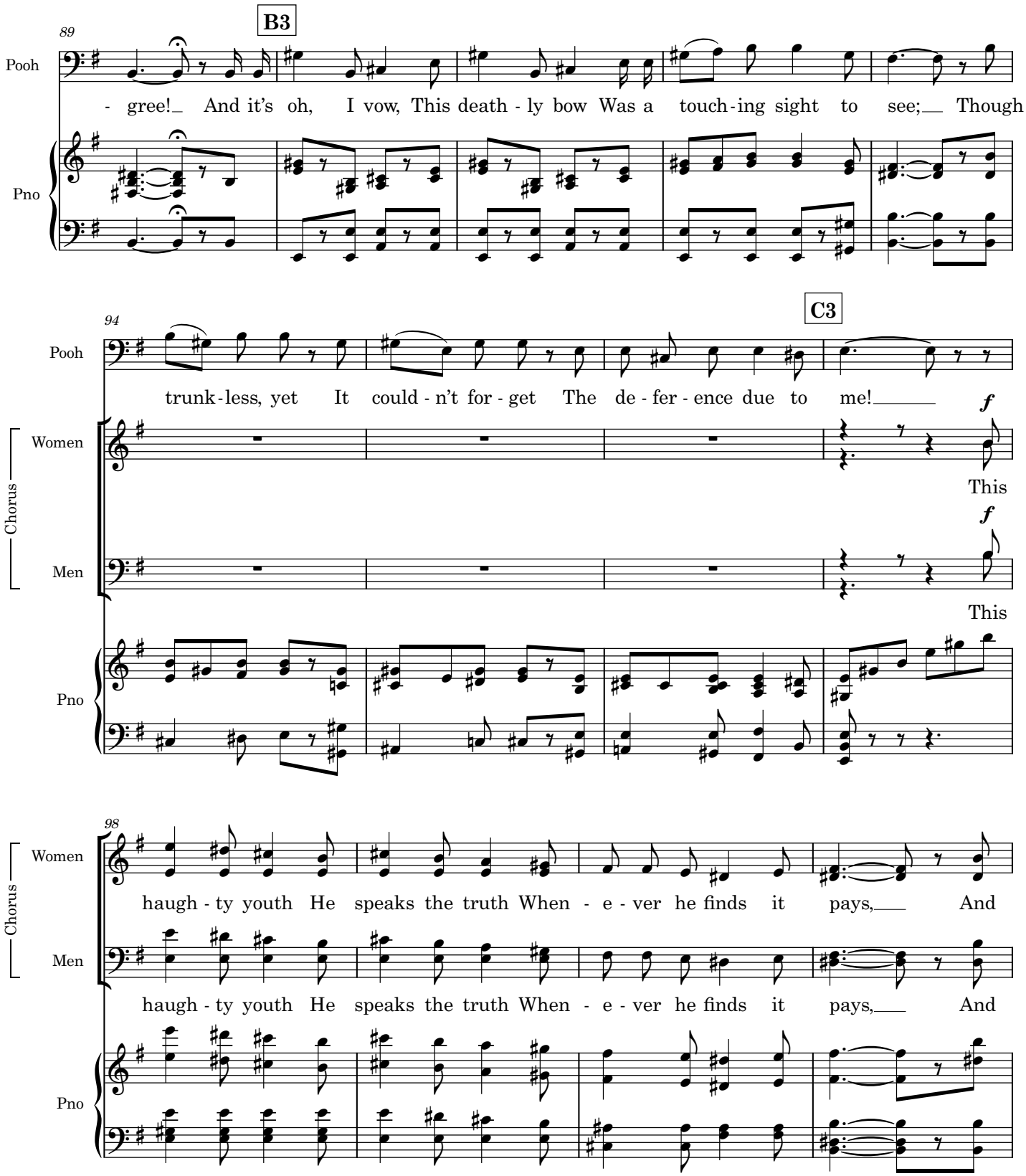

C1
28
Ko
drew my snick - er - snee!
Chorus
Women
f
We know him well, He can - not tell Un -
Men
f
We know him well, He can - not tell Un -
Pno
32
Chorus
Women
- true or ground - less tales— He al - ways tries To ut - ter lies, And ev - 'ry time he
Men
- true or ground - less tales— He al - ways tries To ut - ter lies, And ev - 'ry time he
Pno

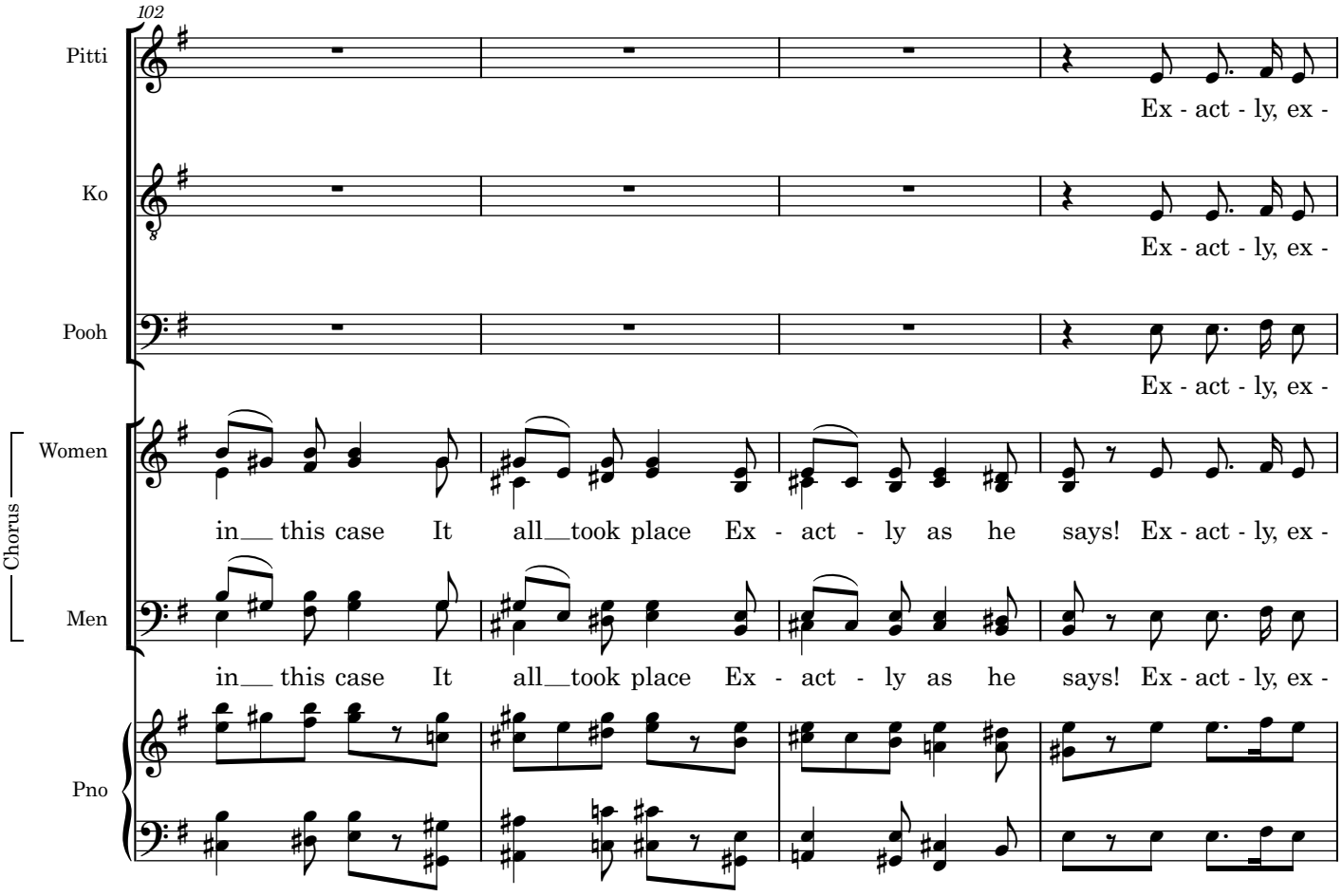

37
Pitti
shi - ver'd and shook as he gave the sign For the stroke he did - n't de-
2. He
Chorus
Women
fails.
Men
fails.
Pno
41
Pitti
- serve; When all of a sud - den his eye met mine, And it seem'd to brace his nerve, For he
Pno
46
A2
Pitti
nod - ded his head and kiss'd his hand, And he whis - tled an air, did he, As the
Pno

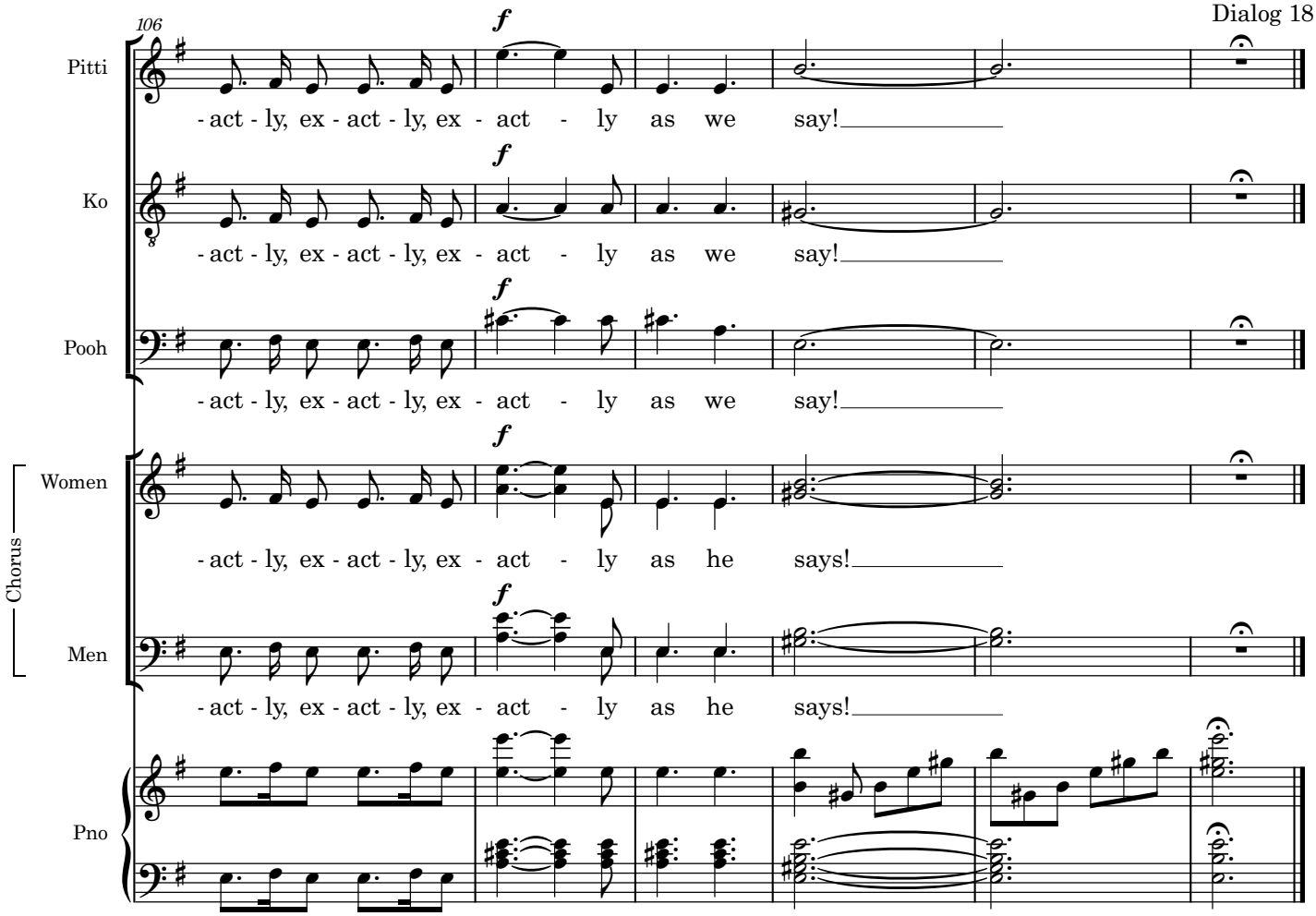

50
Pitti
sa - bre true Cut clean - ly through his cer - vi - cal ver - te - bræ, his ver - te -
Pno
55
B2
Pitti
- bræ! When a man's a - fraid a beau - ti - ful maid Is a cheer - ing sight to
Pno
59
C2
Pitti
see; And it's oh, I'm glad, That mo-ment sad Was sooth'd by sight of me!
f
Chorus
Women
Her
f
Men
Her
Pno


64
Chorus
Women
Men
Pno
ter - ri - ble tale You can't as - sail, With truth it quite a - grees; Her
ter - ri - ble tale You can't as - sail, With truth it quite a - grees; Her
68
Pooh
3. Now
Chorus
Women
Men
Pno
taste ex - act For fault - less fact A - mounts to a dis - ease.
taste ex - act For fault - less fact A - mounts to a dis - ease.


72
Pooh
ow - ner dead was he), It
tho' you'd have said that head was dead (For its
Pno
76
Pooh
stood on its neck with a smile well bred, And bow'd three times to me! It was
Pno
80
A3
Pooh
none of your im - pu - dent off - hand nods, But as hum - ble as could be, For it
Pno
84
Pooh
clear - ly knew The de - fer - ence due To a man of pe - di - gree, of pe - di -
Pno


89
B3
Pooh
- gree! And it's oh, I vow, This death - ly bow Was a touch - ing sight to see; Though
Pno
94
C3
Pooh
trunk - less, yet It could - n't for - get The de - fer - ence due to me!
f
Chorus
Women
This
f
Men
This
Pno
98
Chorus
Women
haugh - ty youth He speaks the truth When - e - ver he finds it pays, And
Men
haugh - ty youth He speaks the truth When - e - ver he finds it pays, And
Pno


102
Pitti
Ex - act - ly, ex -
Ko
Ex - act - ly, ex -
Pooh
Ex - act - ly, ex -
Chorus
Women
in__ this case It all__took place Ex - act - ly as he says! Ex - act - ly, ex -
Men
in__ this case It all__took place Ex - act - ly as he says! Ex - act - ly, ex -
Pno


Dialog 18
106
Pitti
Ko
Pooh
Chorus
Women
Men
Pno
f
- act - ly, ex - act - ly, ex - act - ly as we say!
- 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.

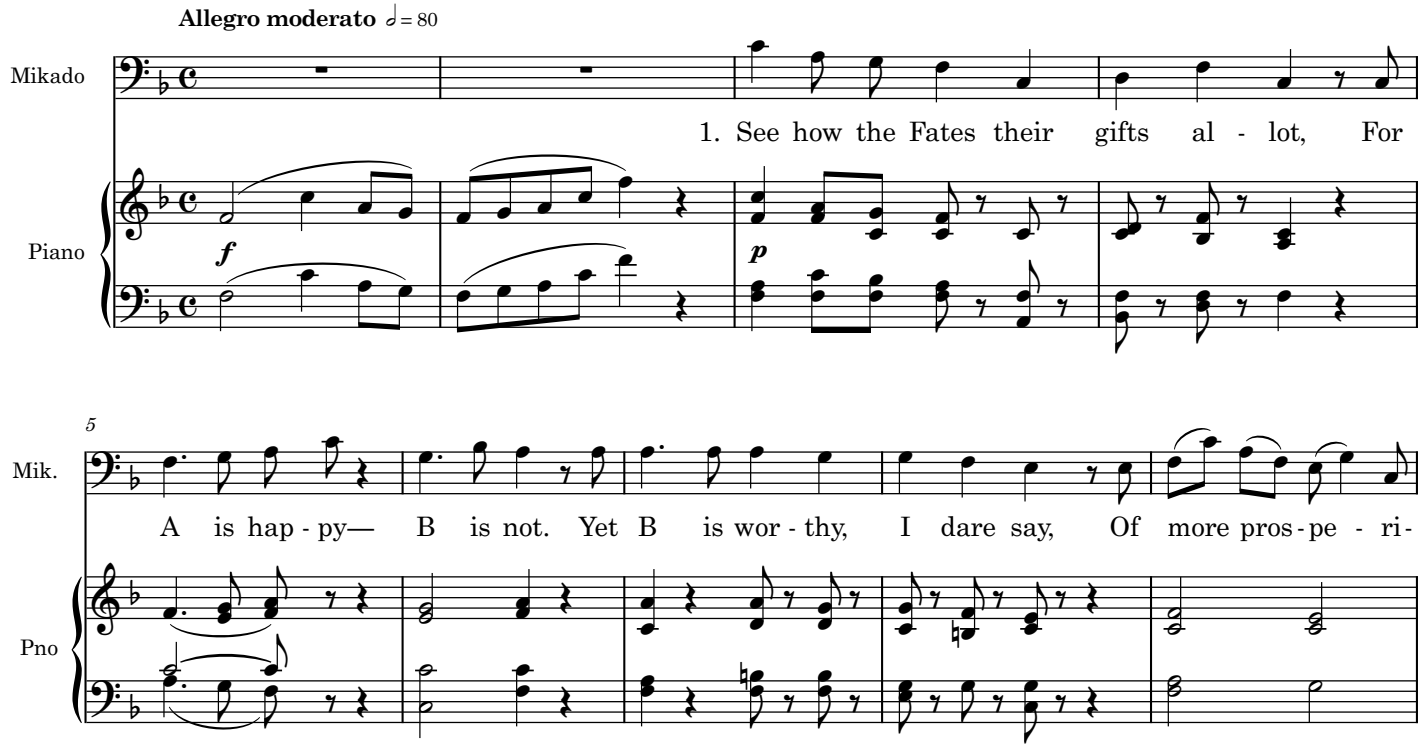
MIK. I'm really very sorry for you all, but it's an unjust world, and virtue is triumphant only in theatrical performances.

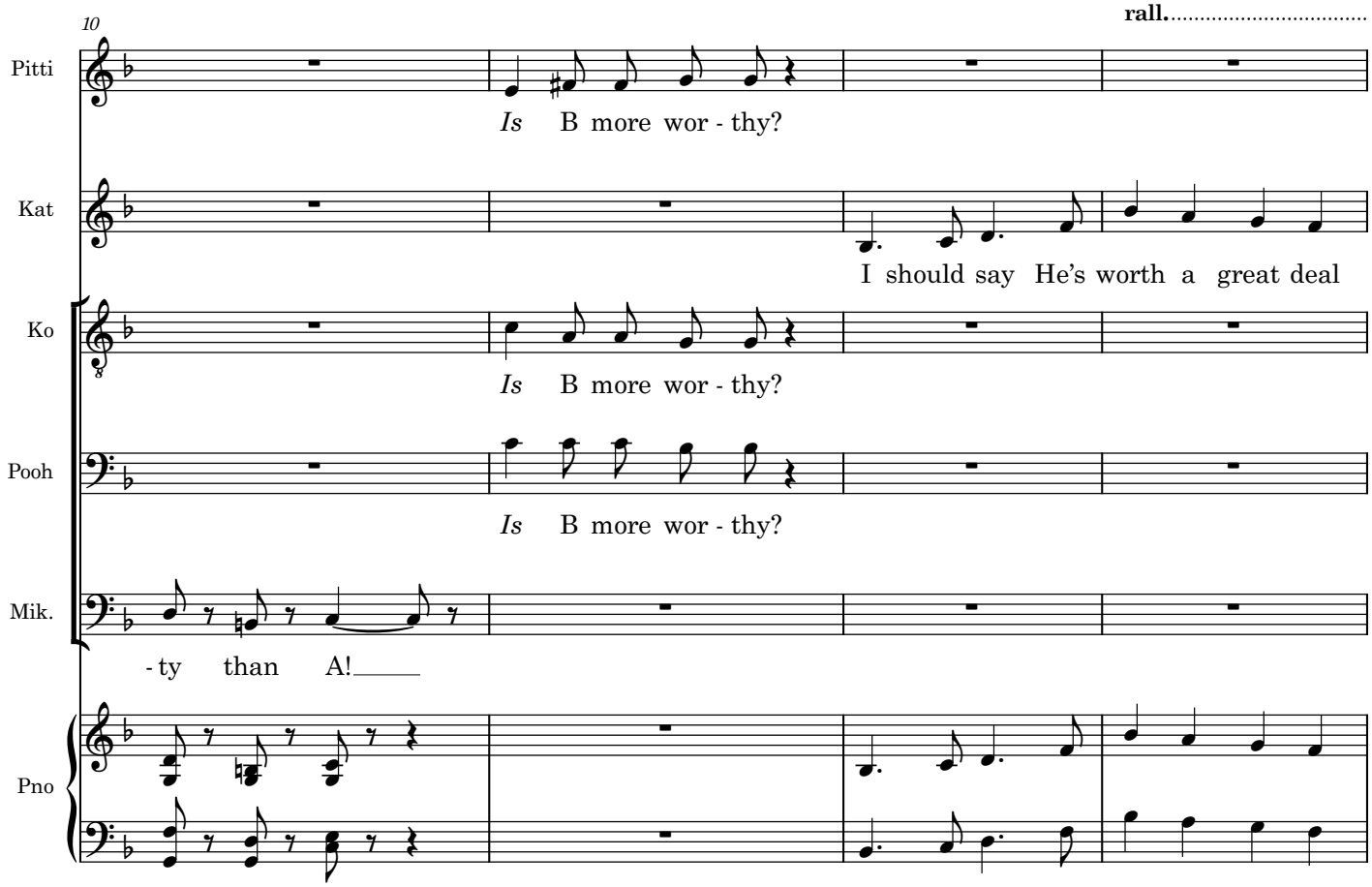
The Mikado
19. See how the Fates (Glee)

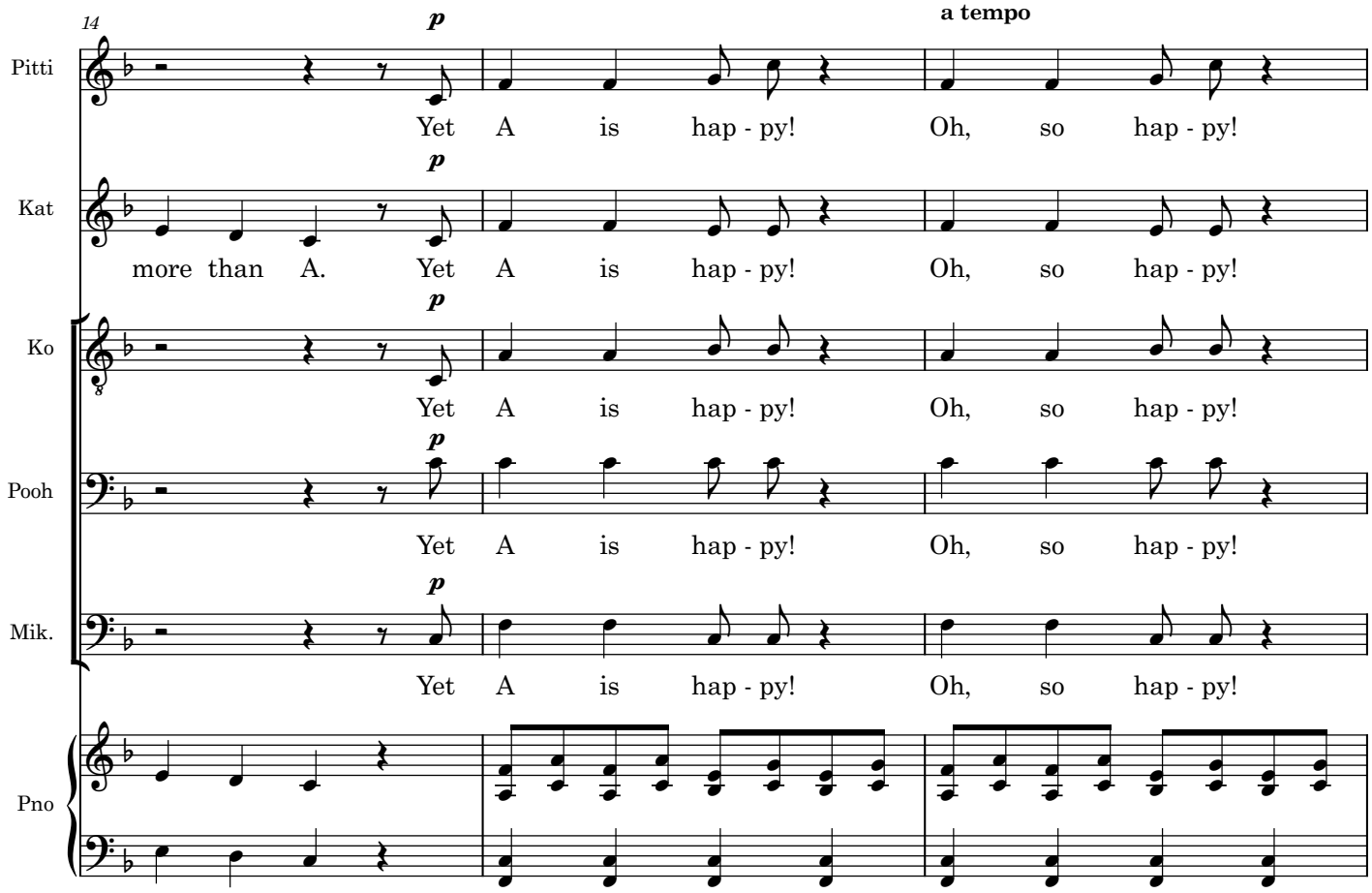
Mikado, Pitti-Sing, Pooh-Bah, Ko-Ko and Katisha

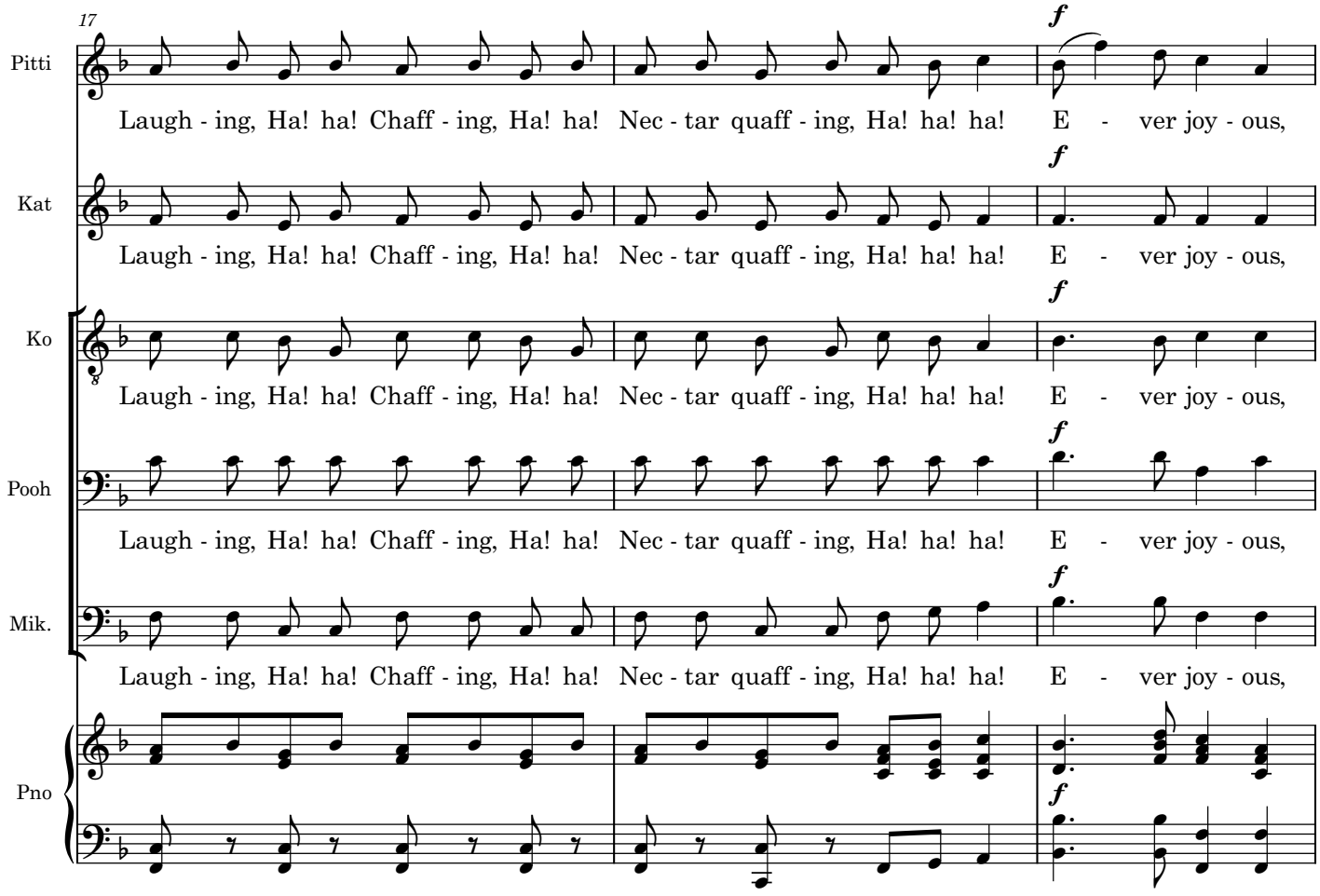
W S Gilbert

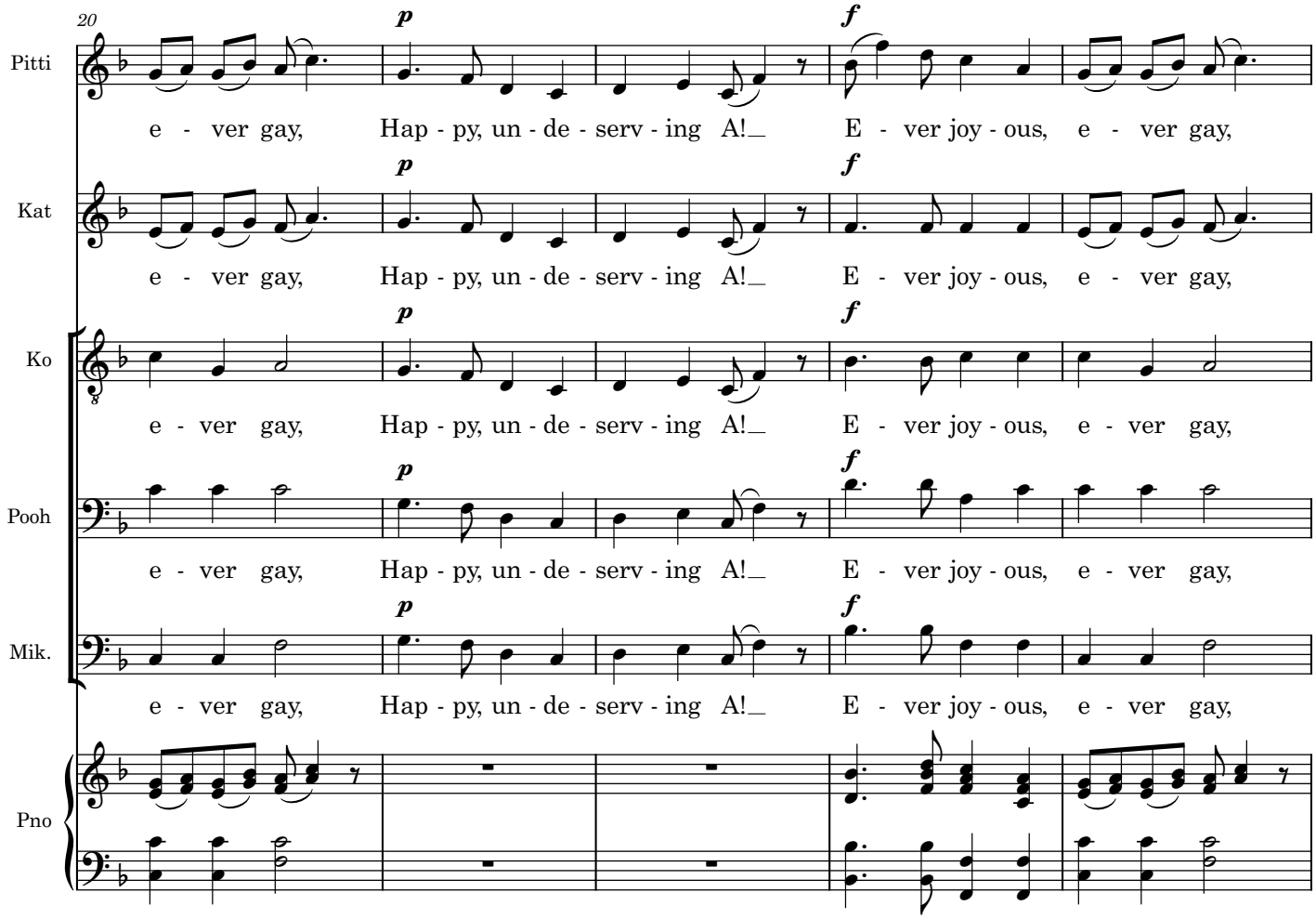
Arthur Sullivan

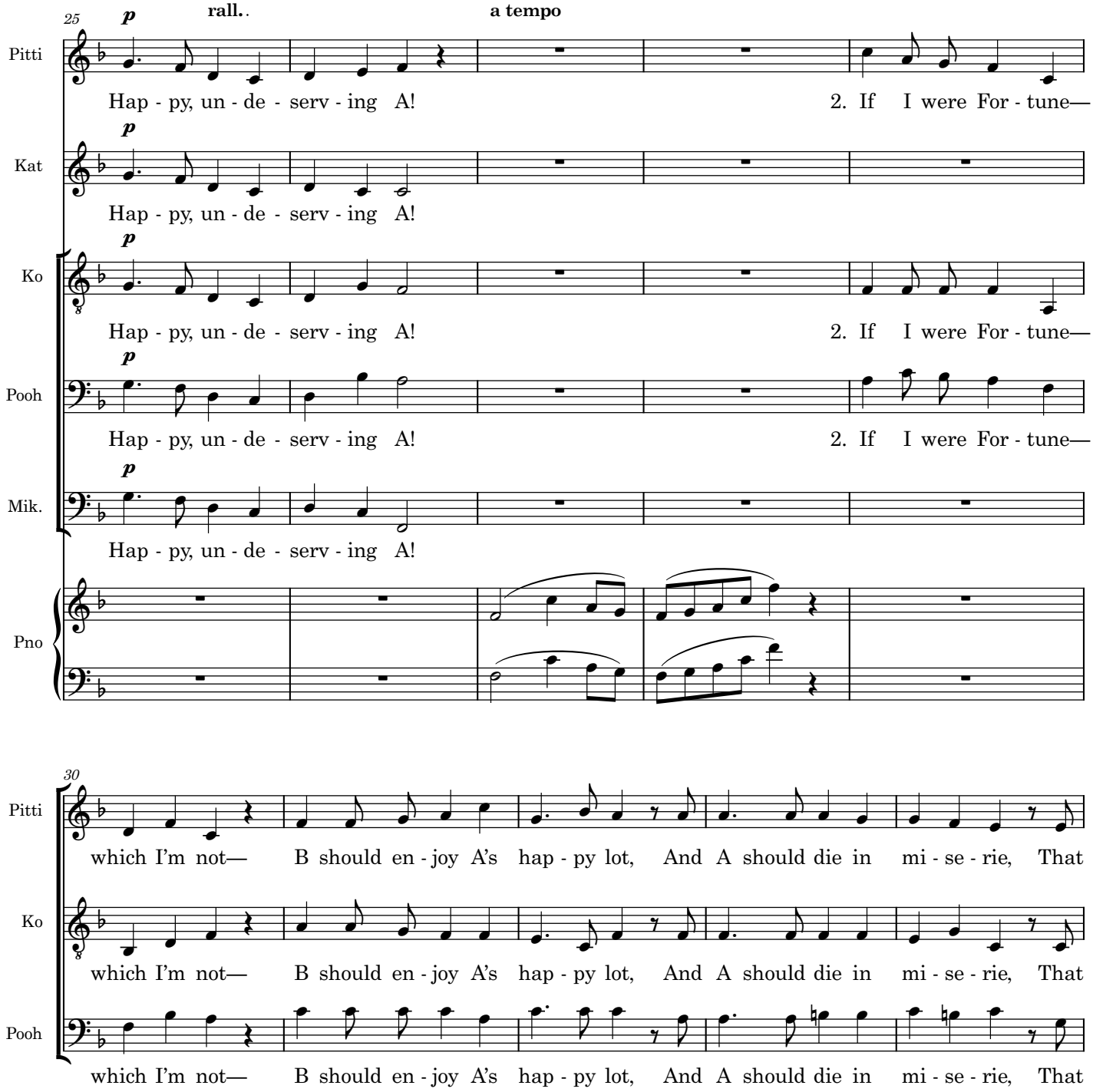


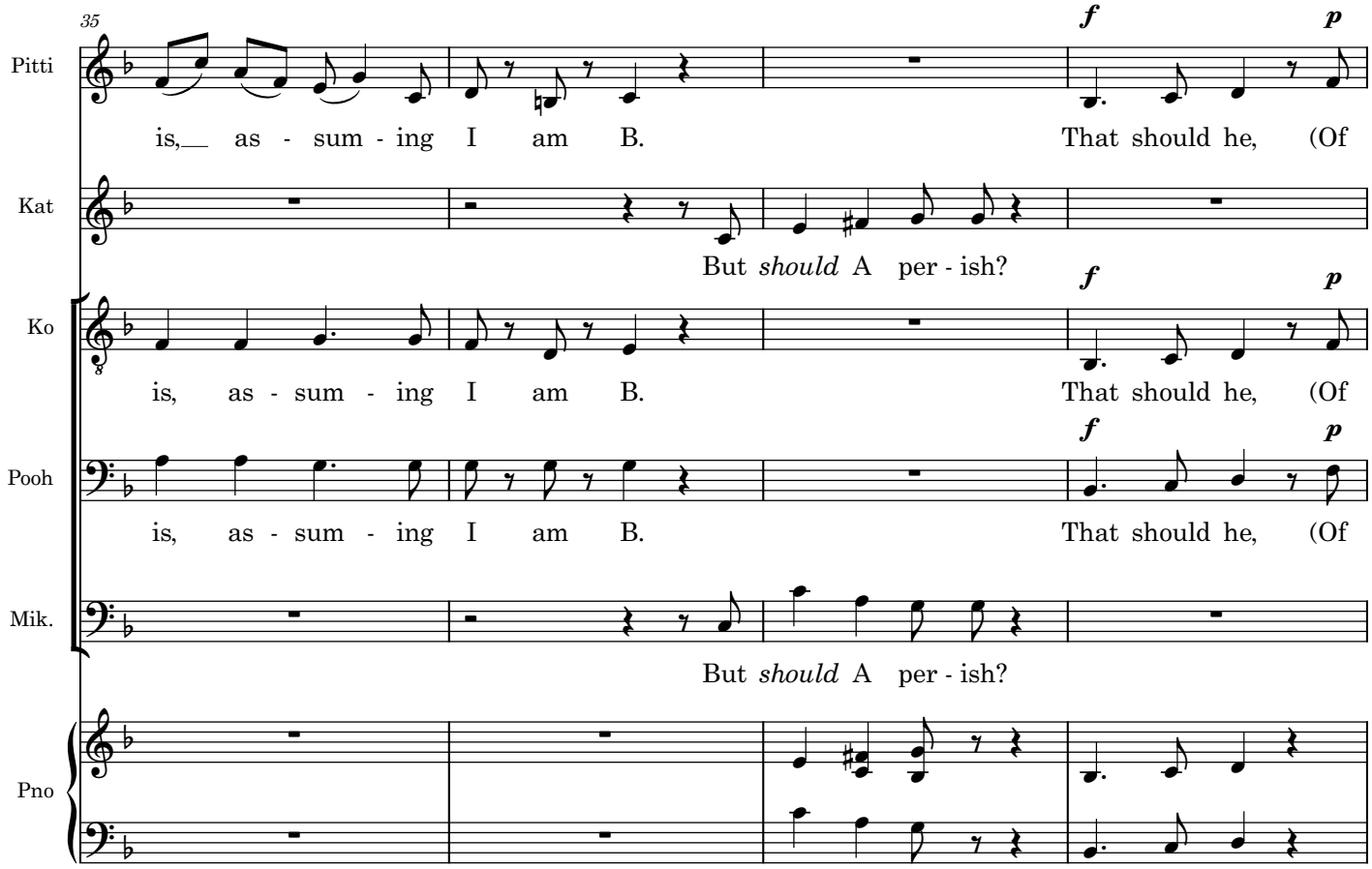

10
rall.
Pitti
Is B more wor - thy?
Kat
I should say He's worth a great deal
Ko
Is B more wor - thy?
Pooh
Is B more wor - thy?
Mik.
- ty than A!
Pno

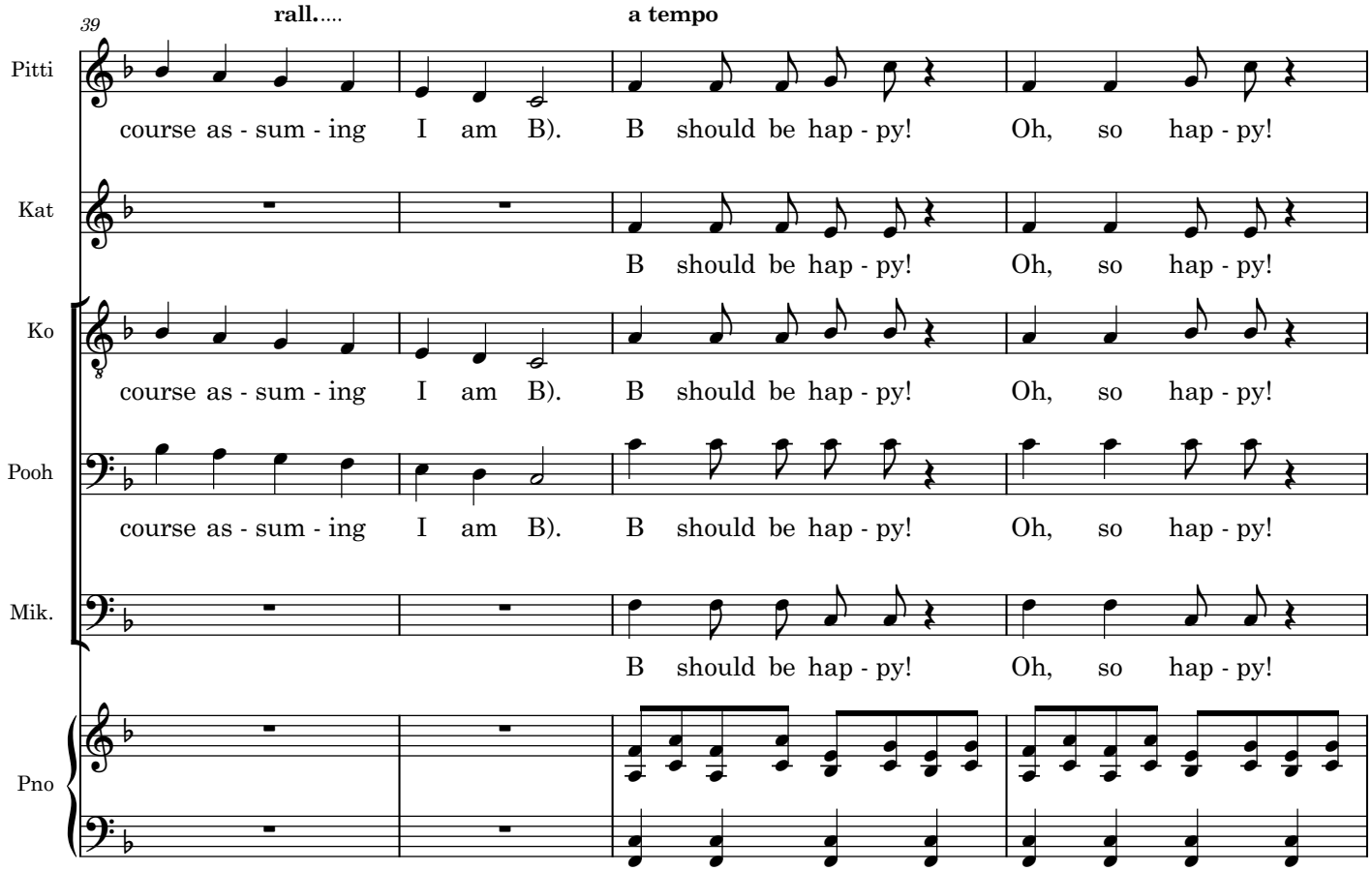

14
Pitti
Kat
Ko
Pooh
Mik.
Pno
p
a tempo
Yet A is hap - py! Oh, so hap - py!
more than A. Yet A is hap - py! Oh, so hap - py!

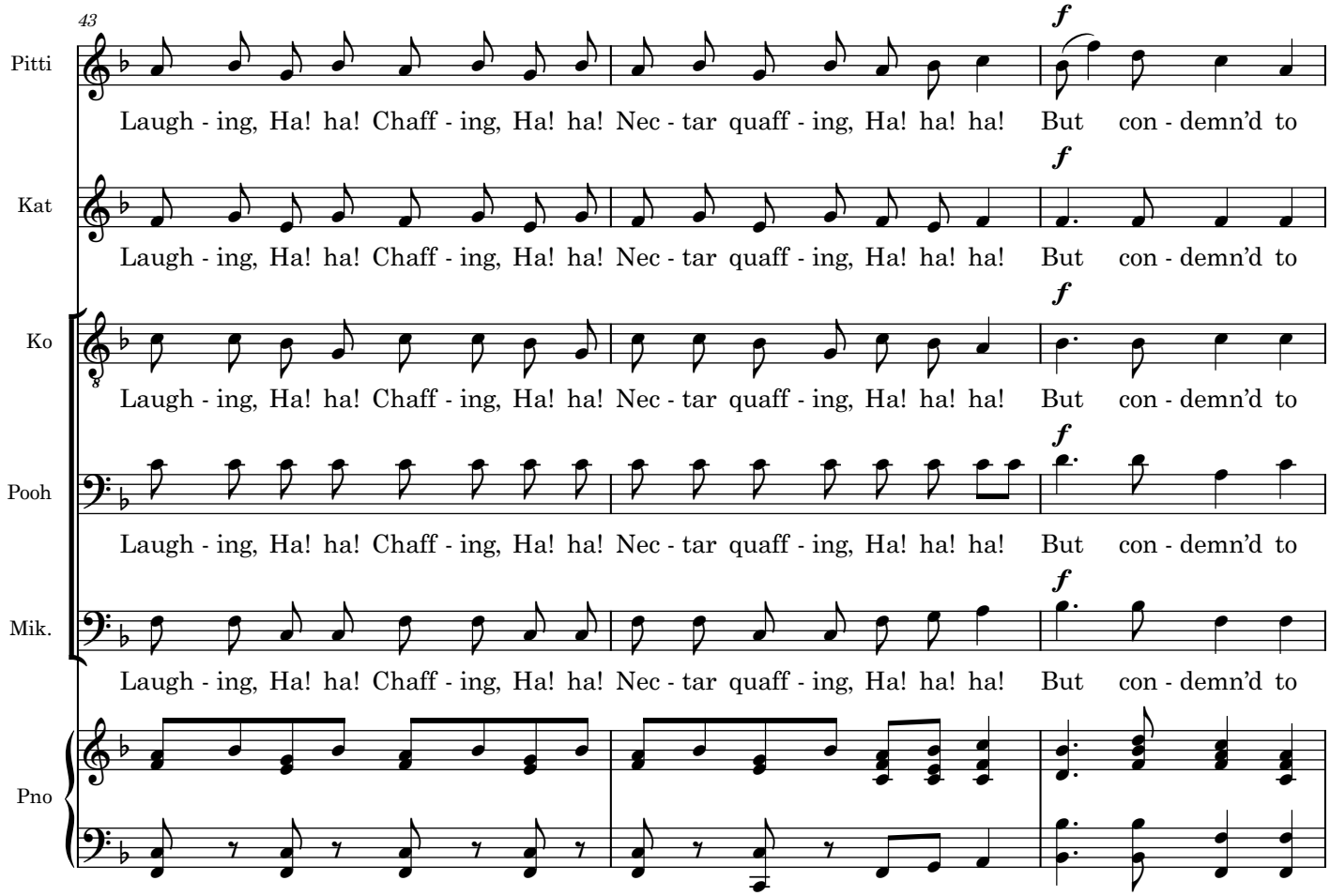

17
Pitti
Kat
Ko
Pooh
Mik.
Pno
Laugh - ing, Ha! ha! Chaff - ing, Ha! ha! Nec - tar quaff - ing, Ha! ha! ha! E - ver joy - ous,
f

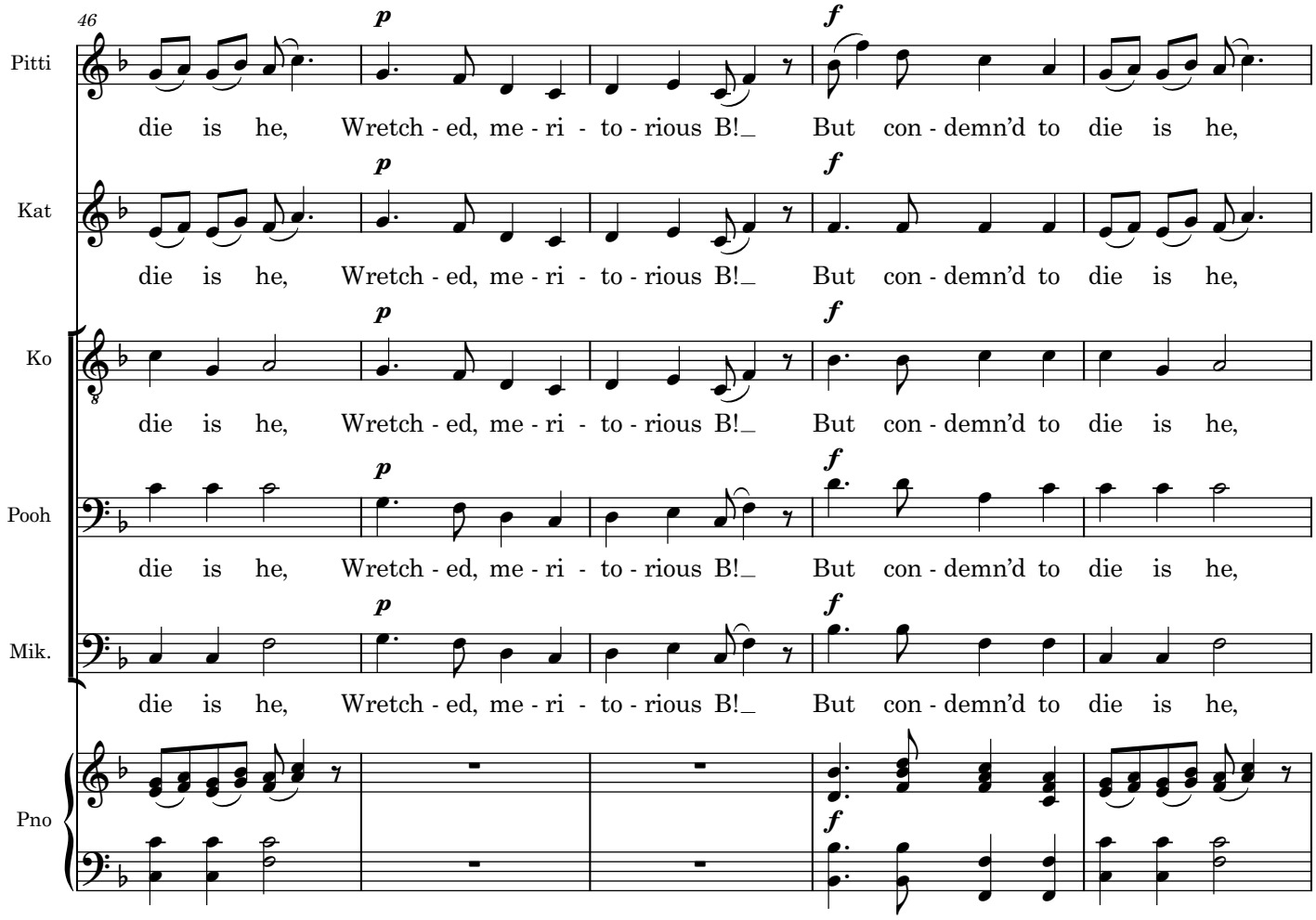

20
Pitti
Kat
Ko
Pooh
Mik.
Pno
p
f
e - ver gay, Hap - py, un - de - serv - ing A!_ E - ver joy - ous, e - ver gay,

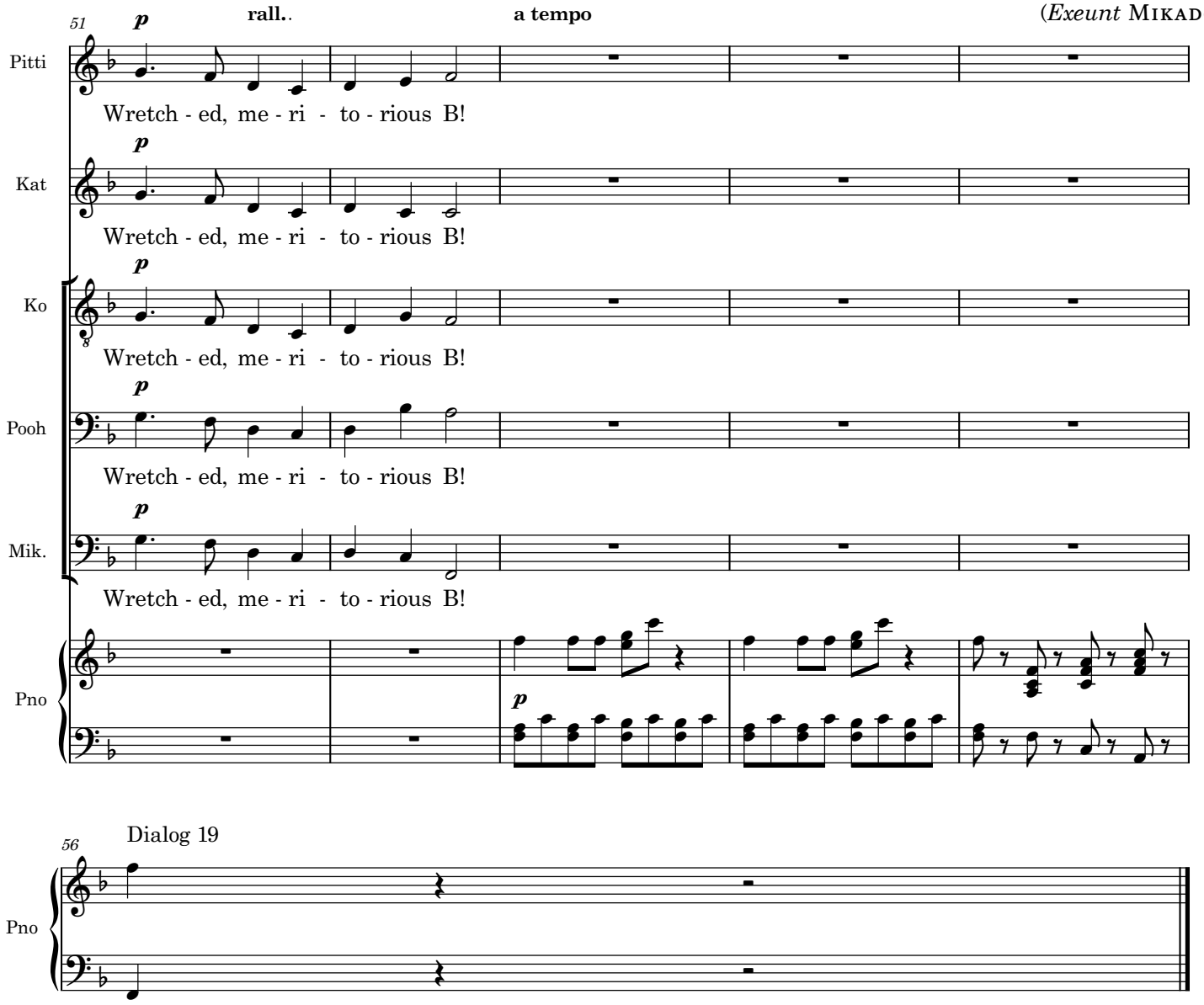

25
p
rall..
a tempo
Pitti
Hap - py, un - de - serv - ing A!
2. If I were For - tune—
Kat
Hap - py, un - de - serv - ing A!
Ko
Hap - py, un - de - serv - ing A!
2. If I were For - tune—
Pooh
Hap - py, un - de - serv - ing A!
2. If I were For - tune—
Mik.
Hap - py, un - de - serv - ing A!
Pno
30
Pitti
which I'm not— B should en - joy A's hap - py lot, And A should die in mi - se - rie, That
Ko
which I'm not— B should en - joy A's hap - py lot, And A should die in mi - se - rie, That
Pooh
which I'm not— B should en - joy A's hap - py lot, And A should die in mi - se - rie, That


35
Pitti
is, as - sum - ing I am B. That should he, (Of
Kat
But *should* A per - ish?
Ko
is, as - sum - ing I am B. That should he, (Of
Pooh
is, as - sum - ing I am B. That should he, (Of
Mik.
But *should* A per - ish?
Pno
f
p


39
rall.....
a tempo
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!
Pno


43
Pitti
Laugh - ing, Ha! ha! Chaff - ing, Ha! ha! Nec - tar quaff - ing, Ha! ha! ha! But con - demn'd to
Kat
Laugh - ing, Ha! ha! Chaff - ing, Ha! ha! Nec - tar quaff - ing, Ha! ha! ha! But con - demn'd to
Ko
Laugh - ing, Ha! ha! Chaff - ing, Ha! ha! Nec - tar quaff - ing, Ha! ha! ha! But con - demn'd to
Pooh
Laugh - ing, Ha! ha! Chaff - ing, Ha! ha! Nec - tar quaff - ing, Ha! ha! ha! But con - demn'd to
Mik.
Laugh - ing, Ha! ha! Chaff - ing, Ha! ha! Nec - tar quaff - ing, Ha! ha! ha! But con - demn'd to
Pno


46
Pitti
Kat
Ko
Pooh
Mik.
Pno
p
f
die is he, Wretch - ed, me - ri - to - rious B!_ But con - demn'd to die is he,


51
p
rall.
a tempo
(Exeunt MIKADO and K
Pitti
Wretch - ed, me - ri - to - rious B!
Kat
Wretch - ed, me - ri - to - rious B!
Ko
Wretch - ed, me - ri - to - rious B!
Pooh
Wretch - ed, me - ri - to - rious B!
Mik.
Wretch - ed, me - ri - to - rious B!
Pno
56
Dialog 19
Pno

(*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.

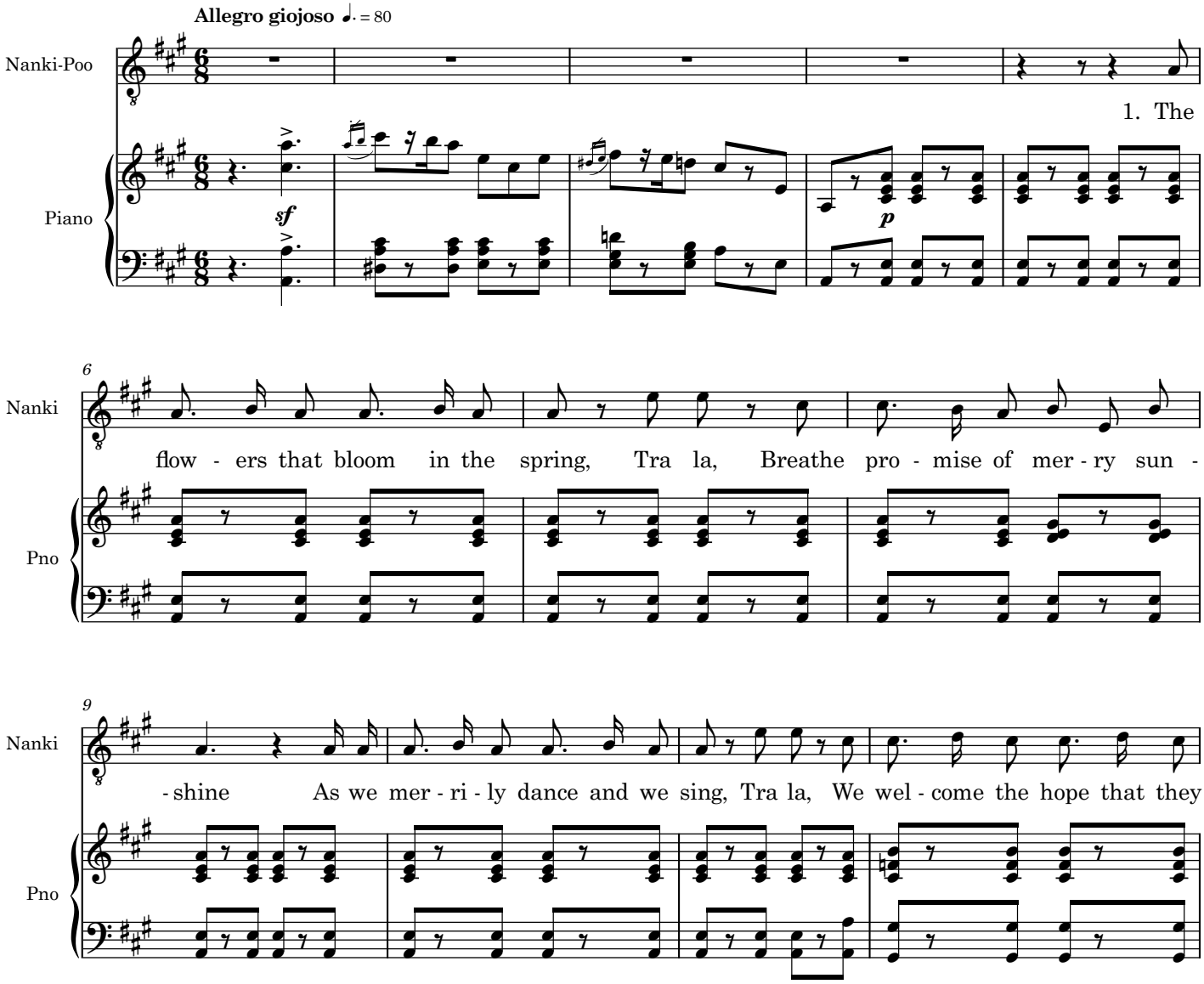
SHA.)

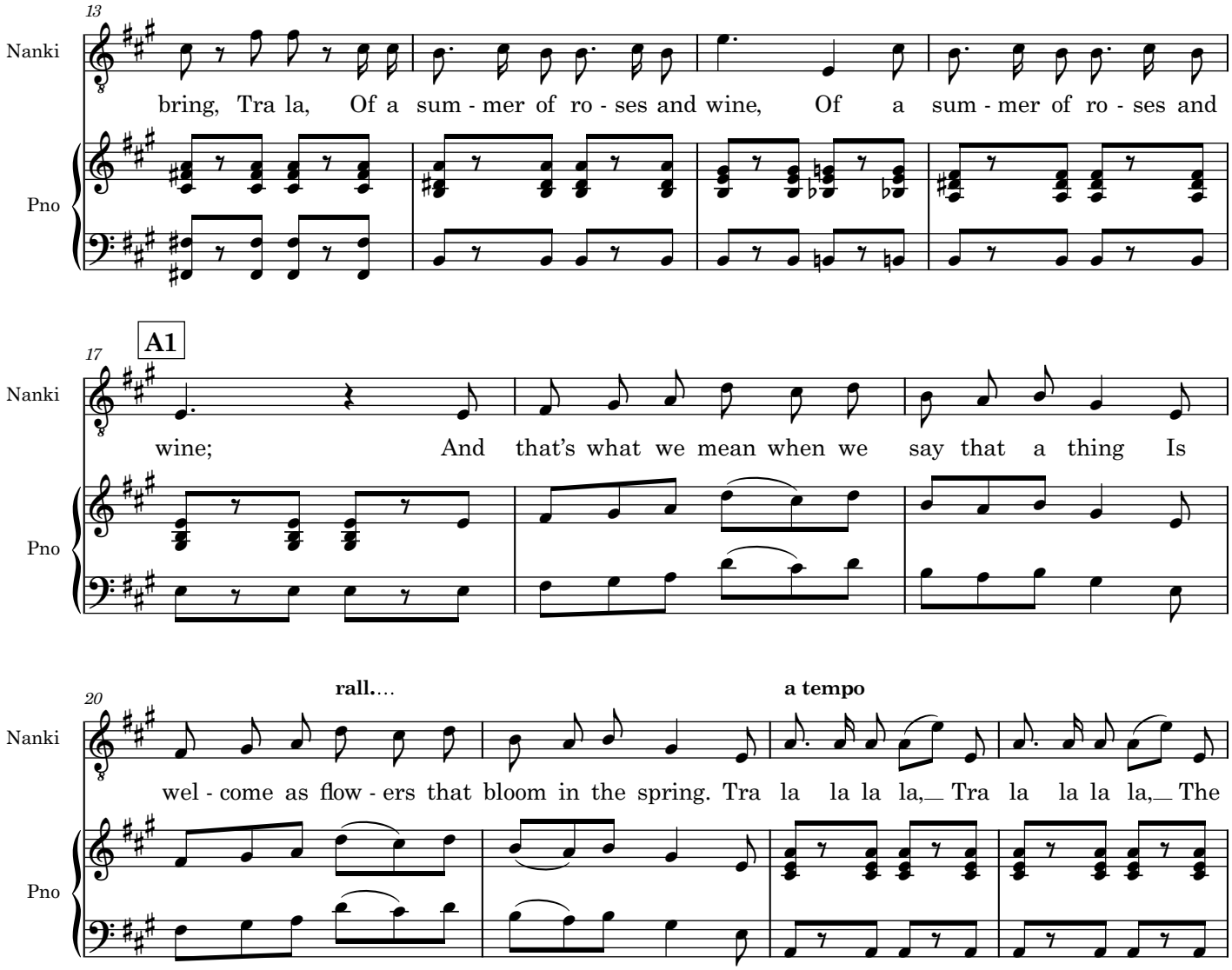
The Mikado
20. The flowers that bloom

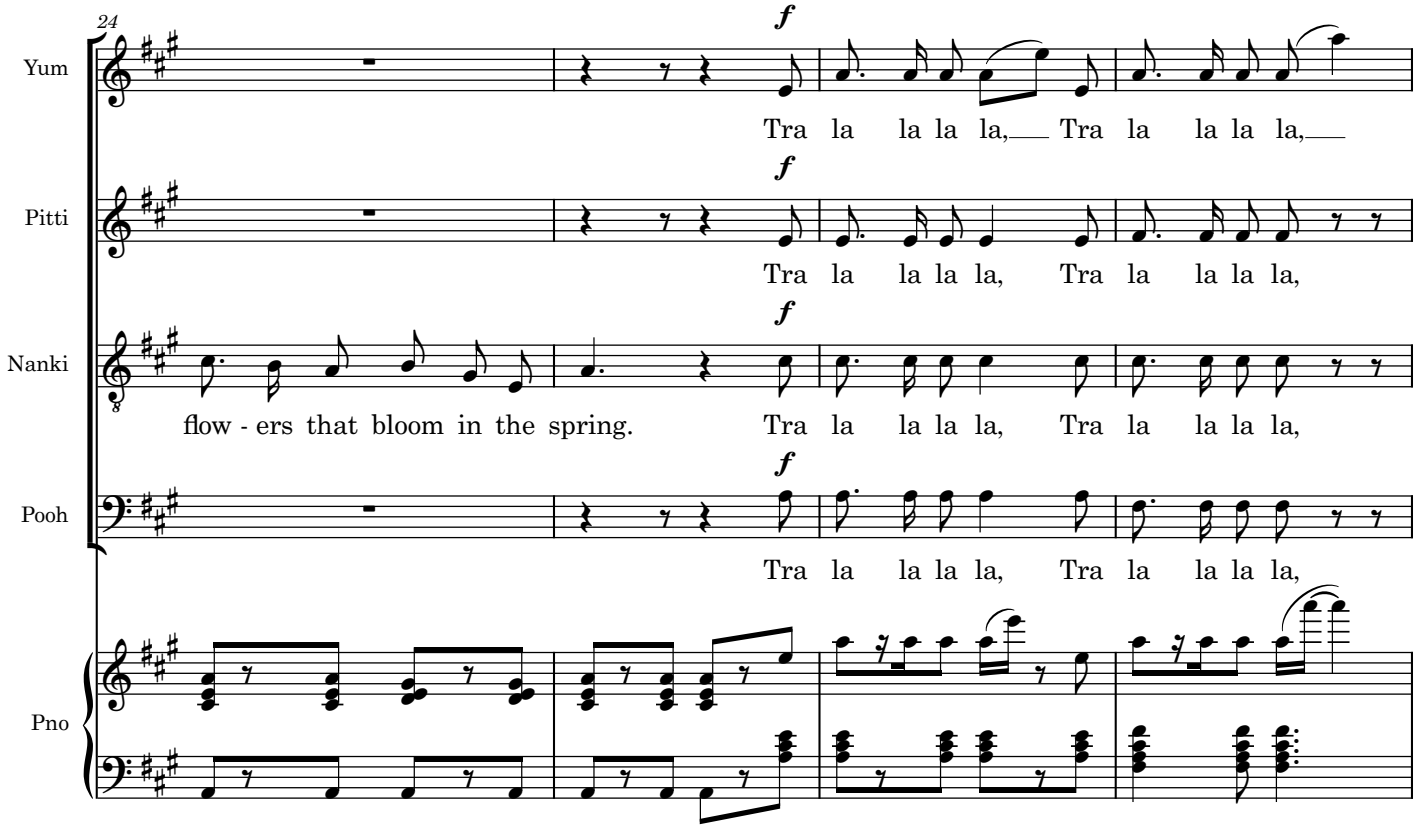
Nanki-Poo, Ko-KO, with Yum-Yun, Pitti-Sing and Pooh-Bah

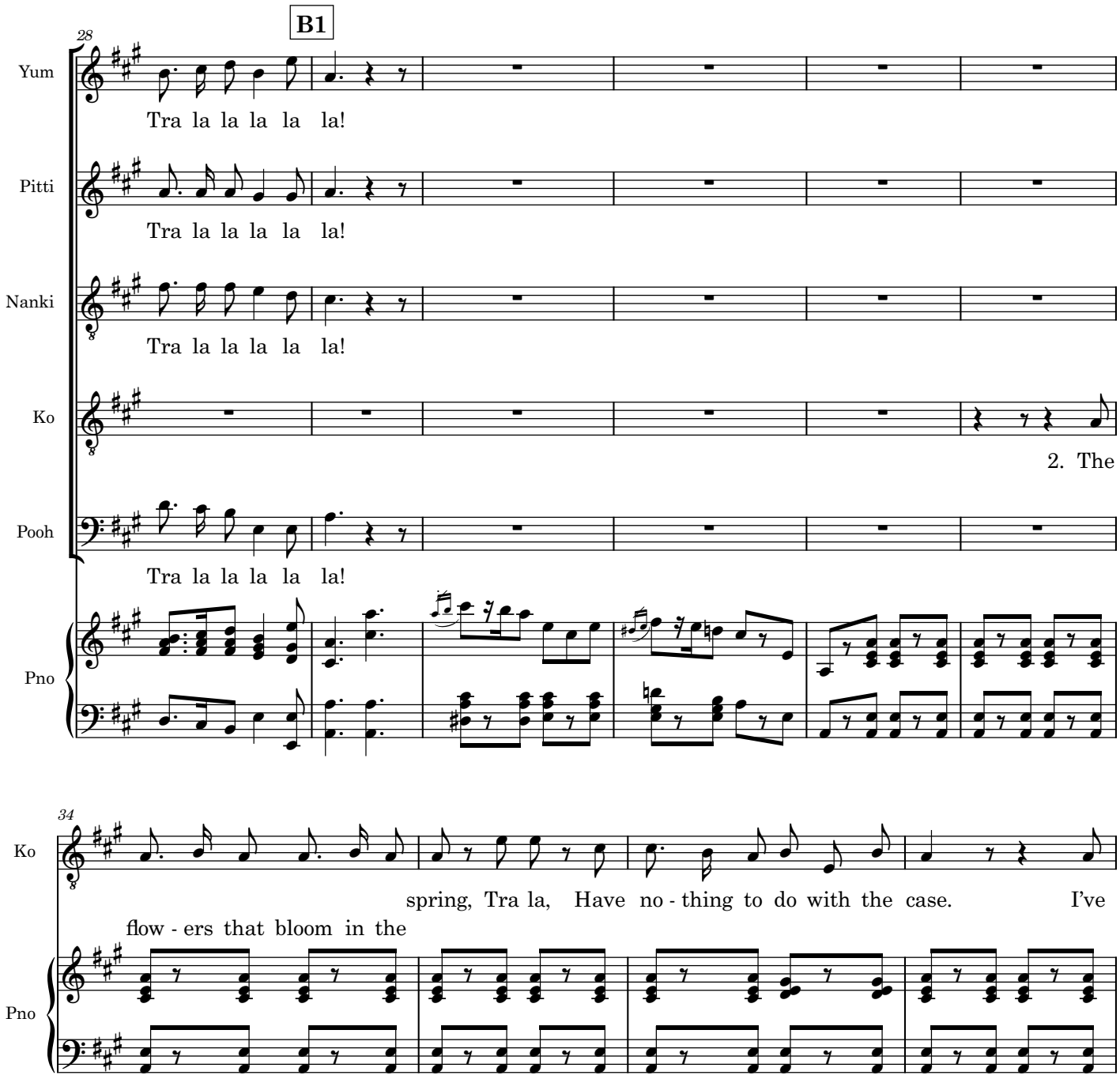
W S Gilbert

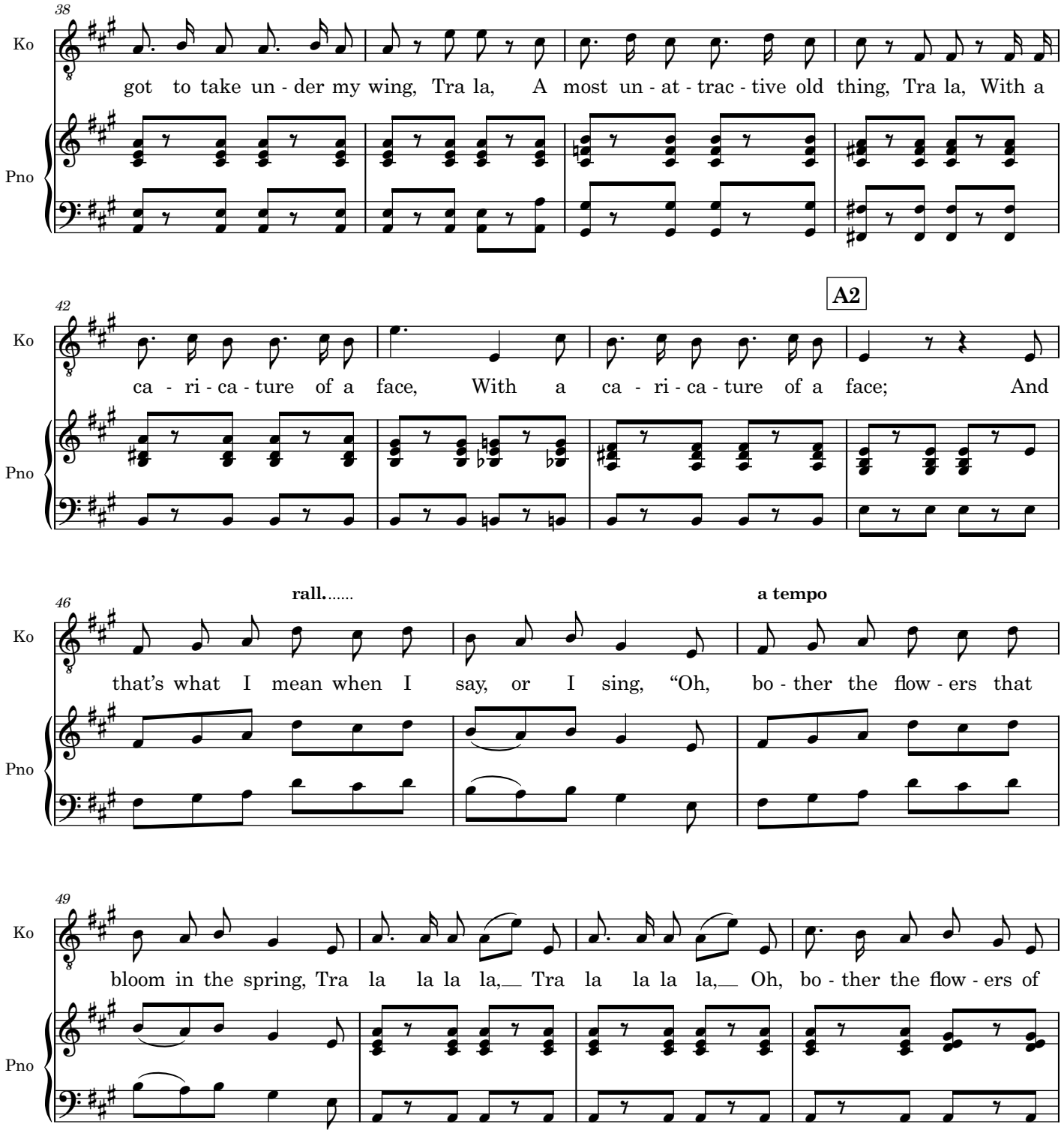
Arthur Sullivan

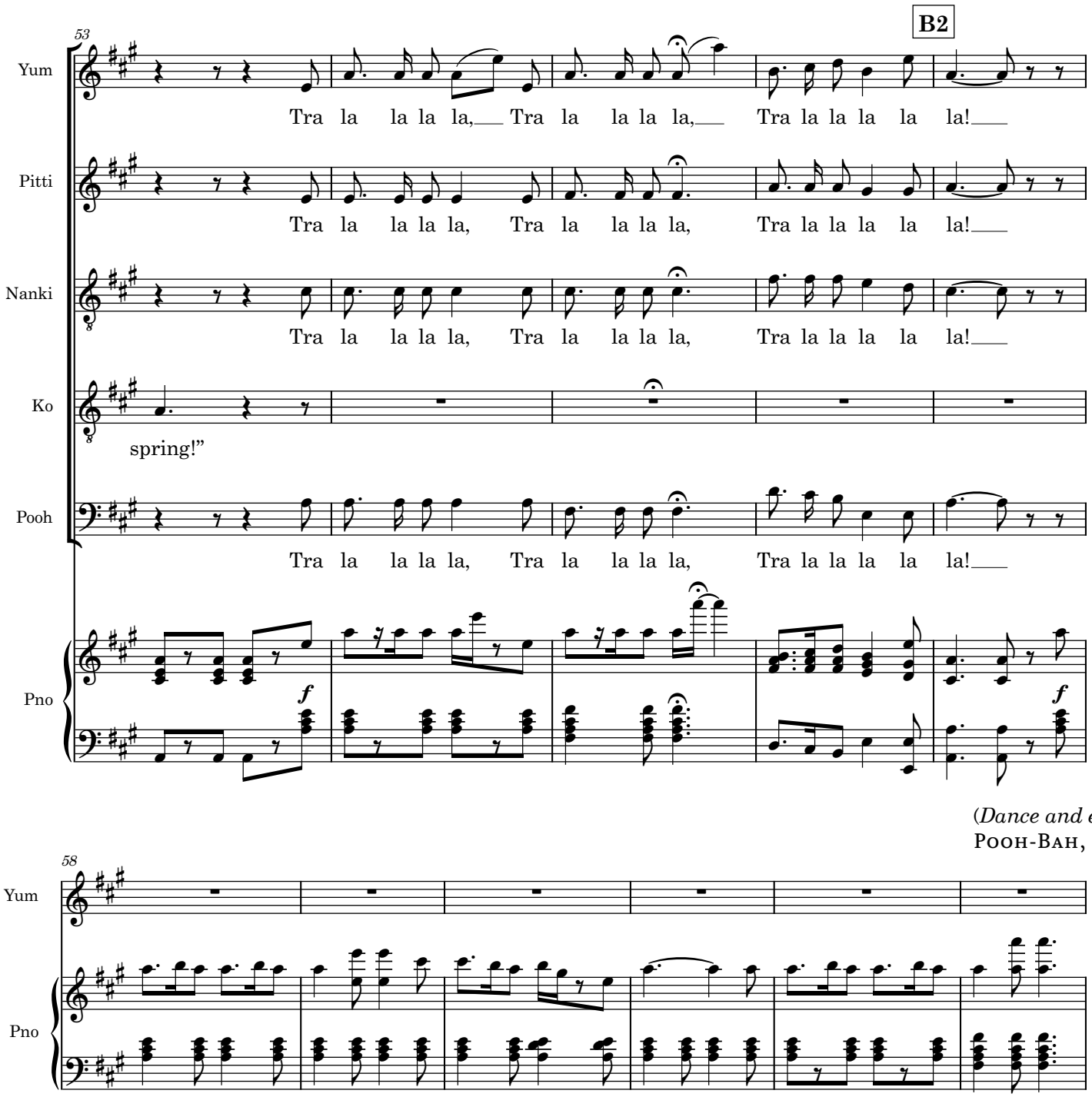


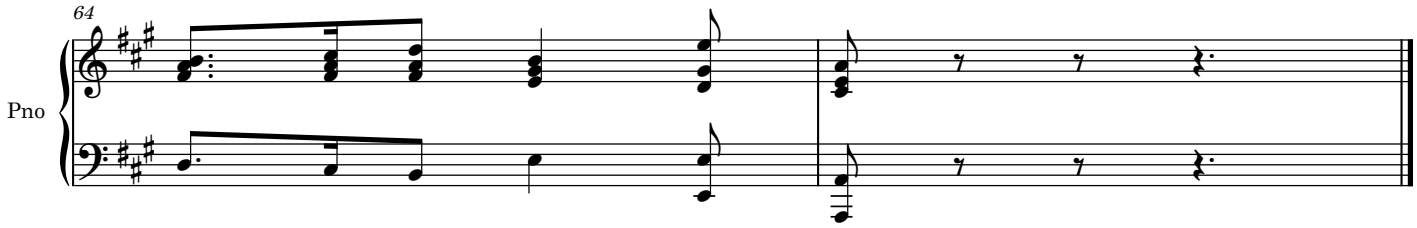

13
Nanki
bring, Tra la, Of a sum - mer of ro - ses and wine, Of a sum - mer of ro - ses and
Pno
17
A1
Nanki
wine; And that's what we mean when we say that a thing Is
Pno
20
rall....
a tempo
Nanki
wel - come as flow - ers that bloom in the spring. Tra la la la la,_ Tra la la la la,_ The
Pno


24
Yum
Pitti
Nanki
Pooh
Pno
f
Tra la la la la, Tra la la la la,
Tra la la la la, Tra la la la la,
flow - ers that bloom in the spring. Tra la la la la, Tra la la la la,
Tra la la la la, Tra la la la la,


B1
28
Yum
Tra la la la la la!
Pitti
Tra la la la la la!
Nanki
Tra la la la la la!
Ko
2. The
Pooh
Tra la la la la la!
Pno
34
Ko
spring, Tra la, Have no - thing to do with the case. I've
flow - ers that bloom in the
Pno


38
Ko
got to take un - der my wing, Tra la, A most un - at - trac - tive old thing, Tra la, With a
Pno
42
A2
Ko
ca - ri - ca - ture of a face, With a ca - ri - ca - ture of a face; And
Pno
46
rall.....
a tempo
Ko
that's what I mean when I say, or I sing, "Oh, bo - ther the flow - ers that
Pno
49
Ko
bloom in the spring, Tra la la la la,__ Tra la la la la,__ Oh, bo - ther the flow - ers of
Pno


53
B2
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
Tra la la la la, Tra la la la la, Tra la la la la la!
Ko
spring!”
Pooh
Tra la la la la, Tra la la la la, Tra la la la la la!
Pno
f
f
(Dance and exeunt N
Pooh-Bah, Pitti-Si
58
Yum
Pno



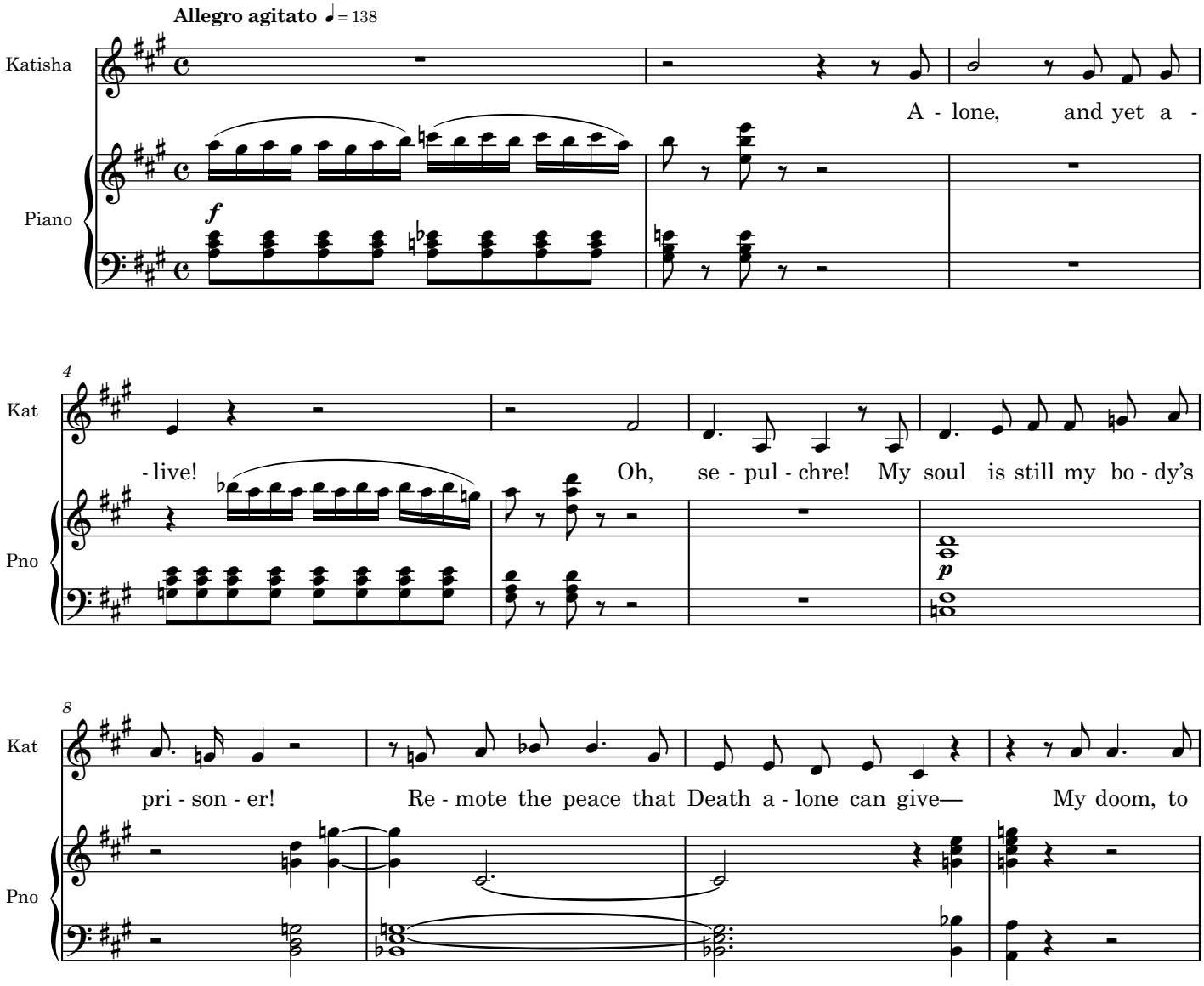
ı-Poo, Yum-Yum,
and Ko-Ko.)

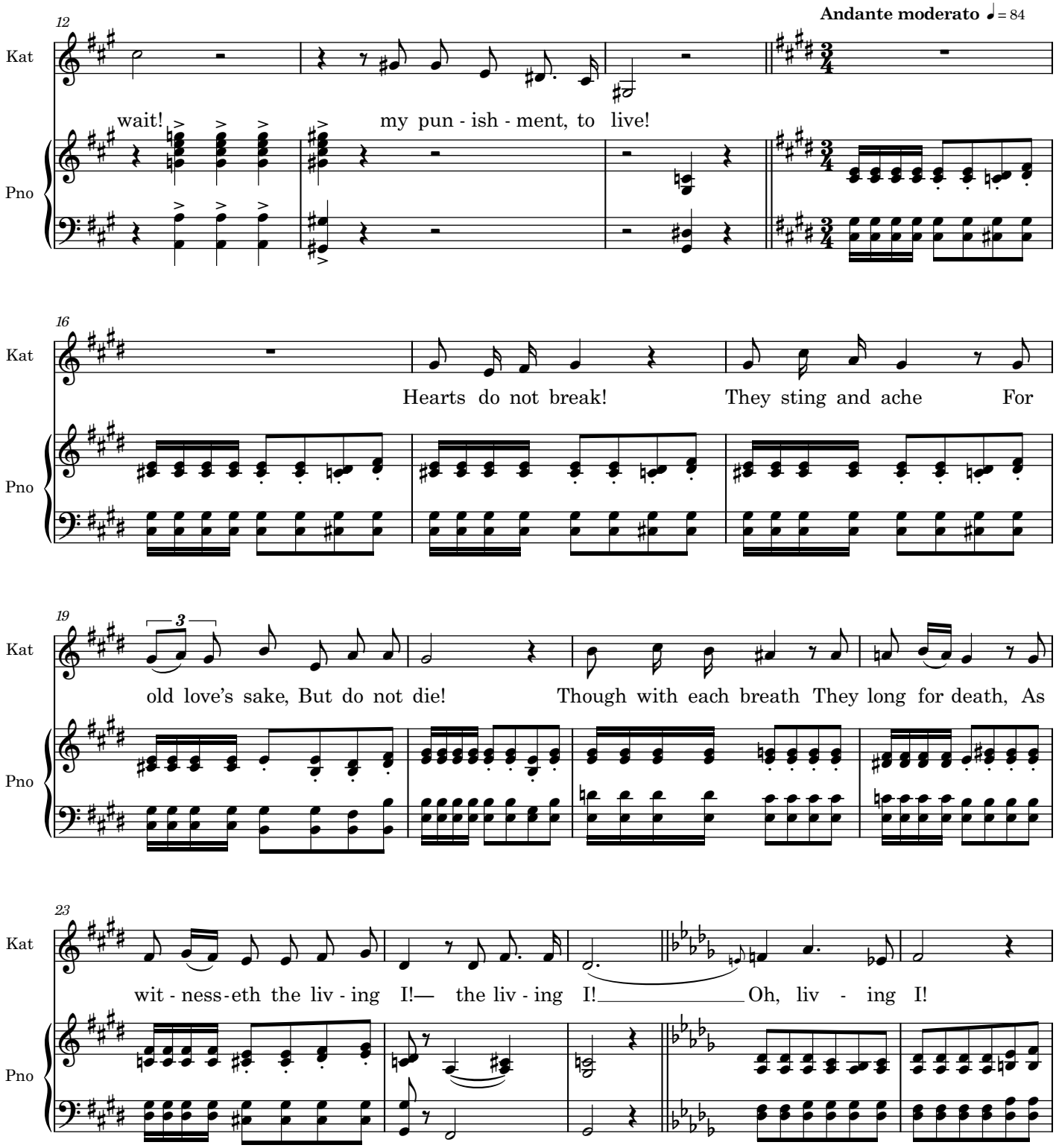
The Mikado
21. Alone and yet alive

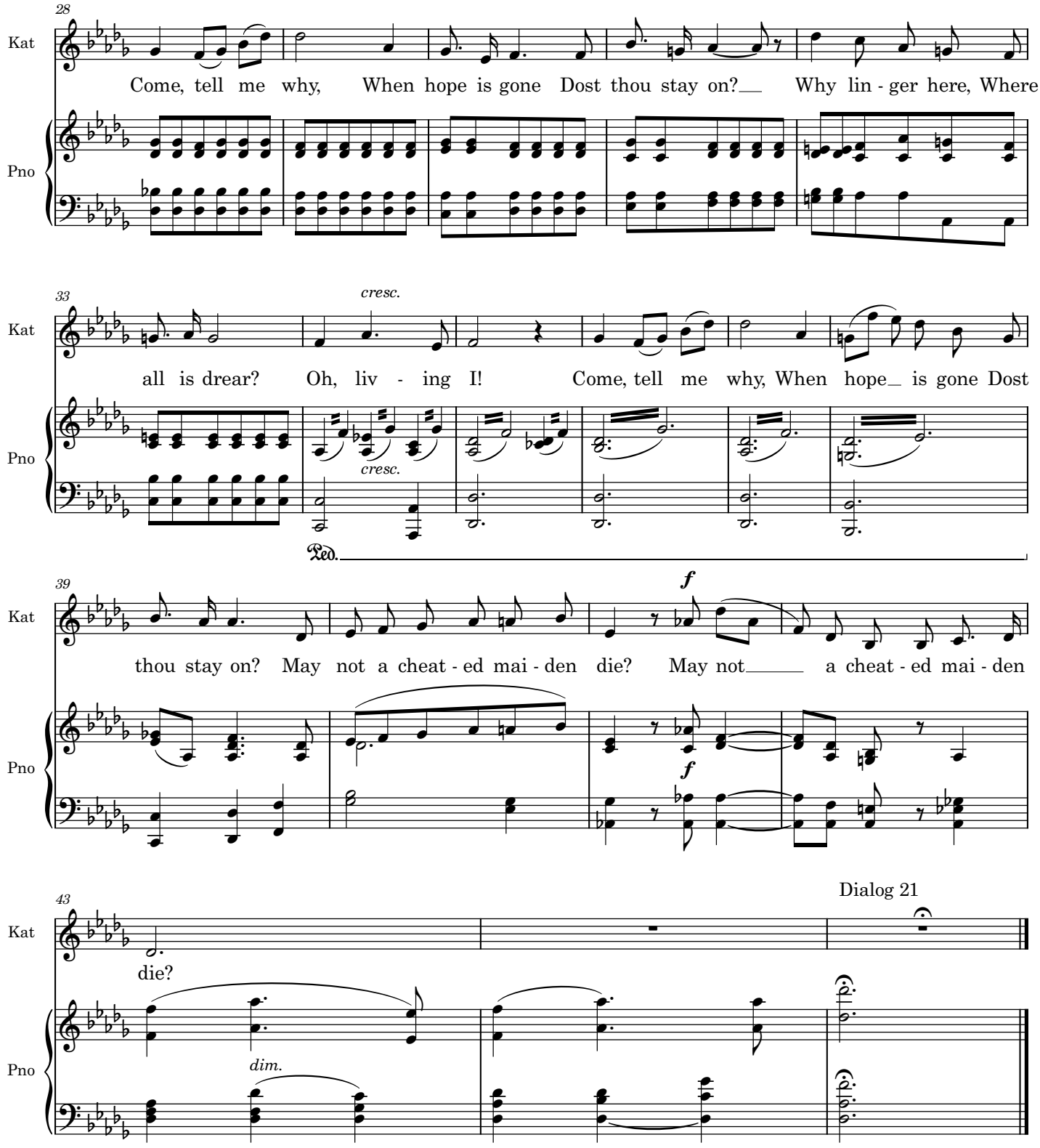
Katisha

W S Gilbert

Arthur Sullivan




Andante moderato ♩= 84
12
Kat
wait!
my pun - ish - ment, to live!
Pno
16
Kat
Hearts do not break!
They sting and ache
For
Pno
19
Kat
3
old love's sake, But do not die!
Though with each breath They long for death, As
Pno
23
Kat
wit - ness - eth the liv - ing I!— the liv - ing I!
Oh, liv - ing I!
Pno


28
Kat
Pno
Come, tell me why, When hope is gone Dost thou stay on? Why lin - ger here, Where
33
cresc.
all is drear? Oh, liv - ing I! Come, tell me why, When hope is gone Dost
cresc.
Ped.
39
f
thou stay on? May not a cheat - ed mai - den die? May not a cheat - ed mai - den
f
43
Dialog 21
die?
dim.

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!

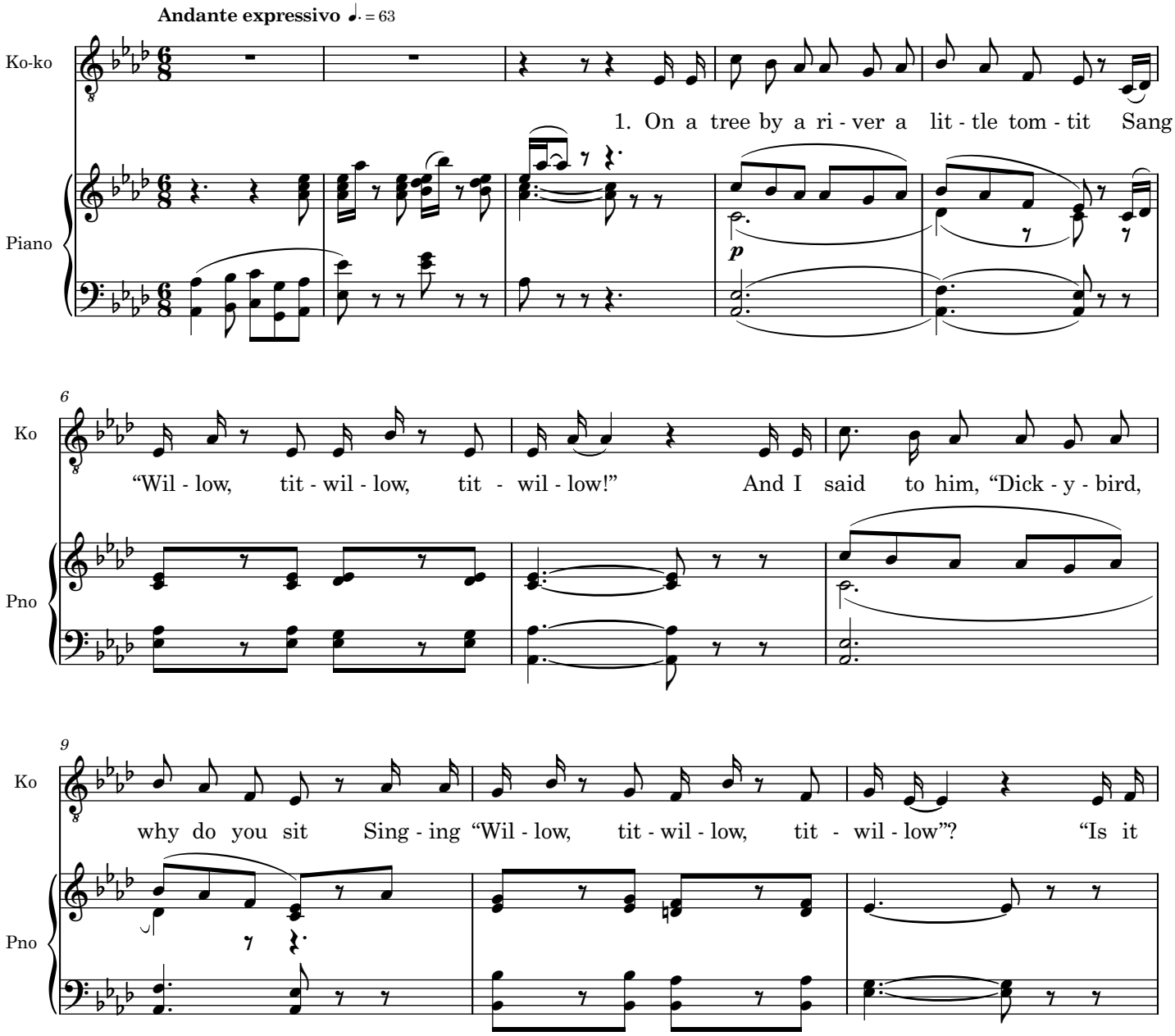
Ko . You know not what you say. Listen!

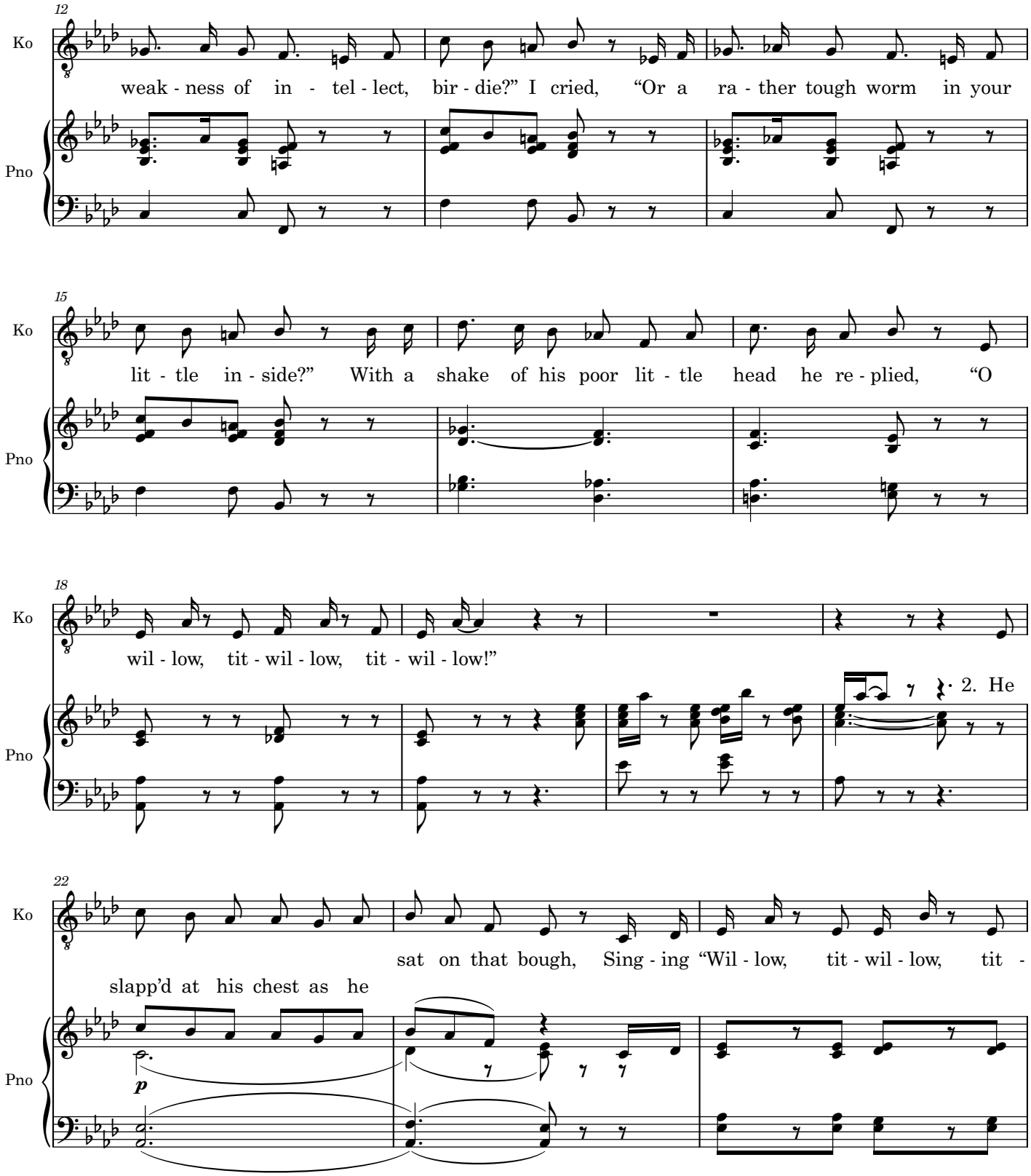
The Mikado
22. On a tree by a river

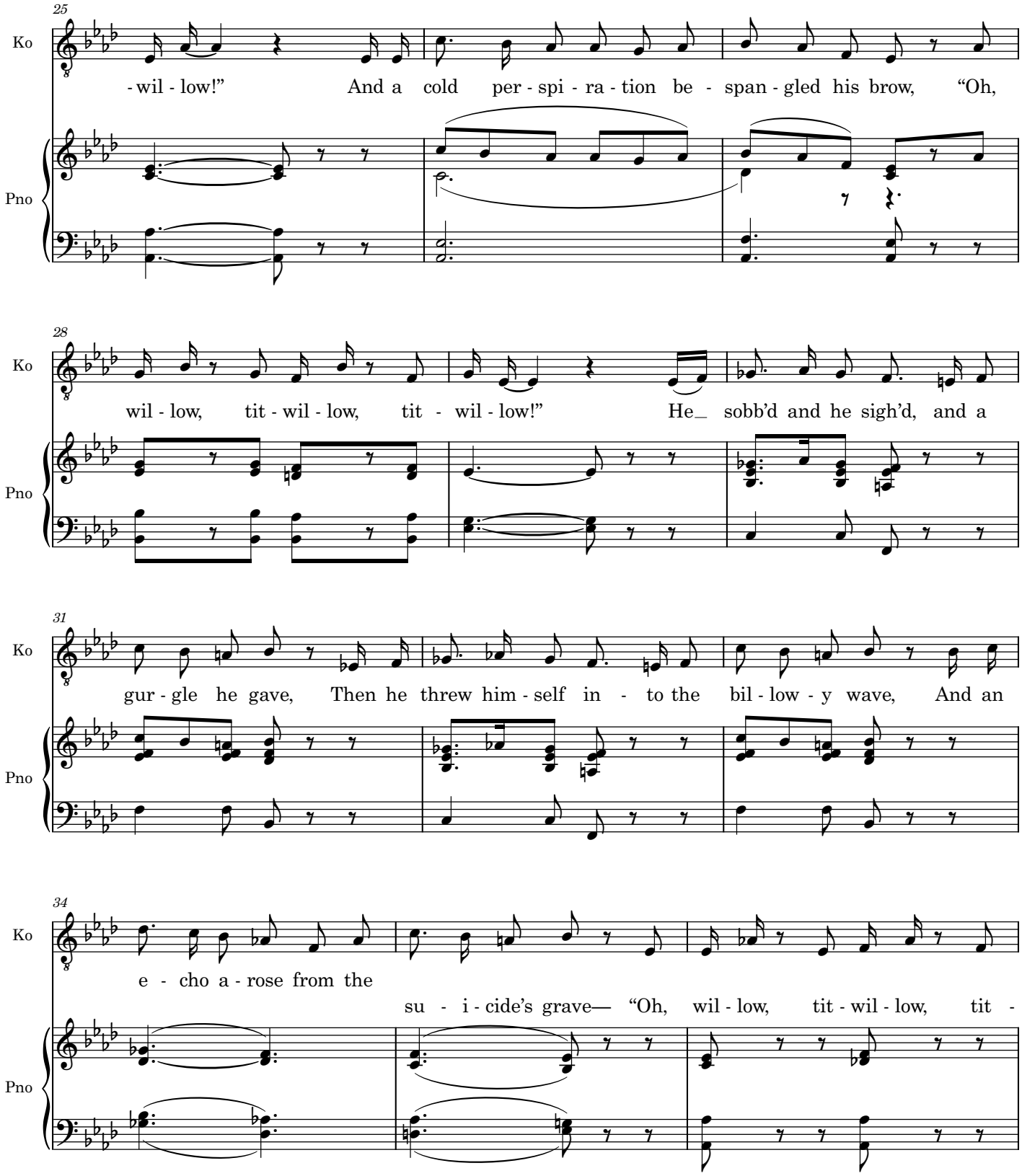
Ko-ko

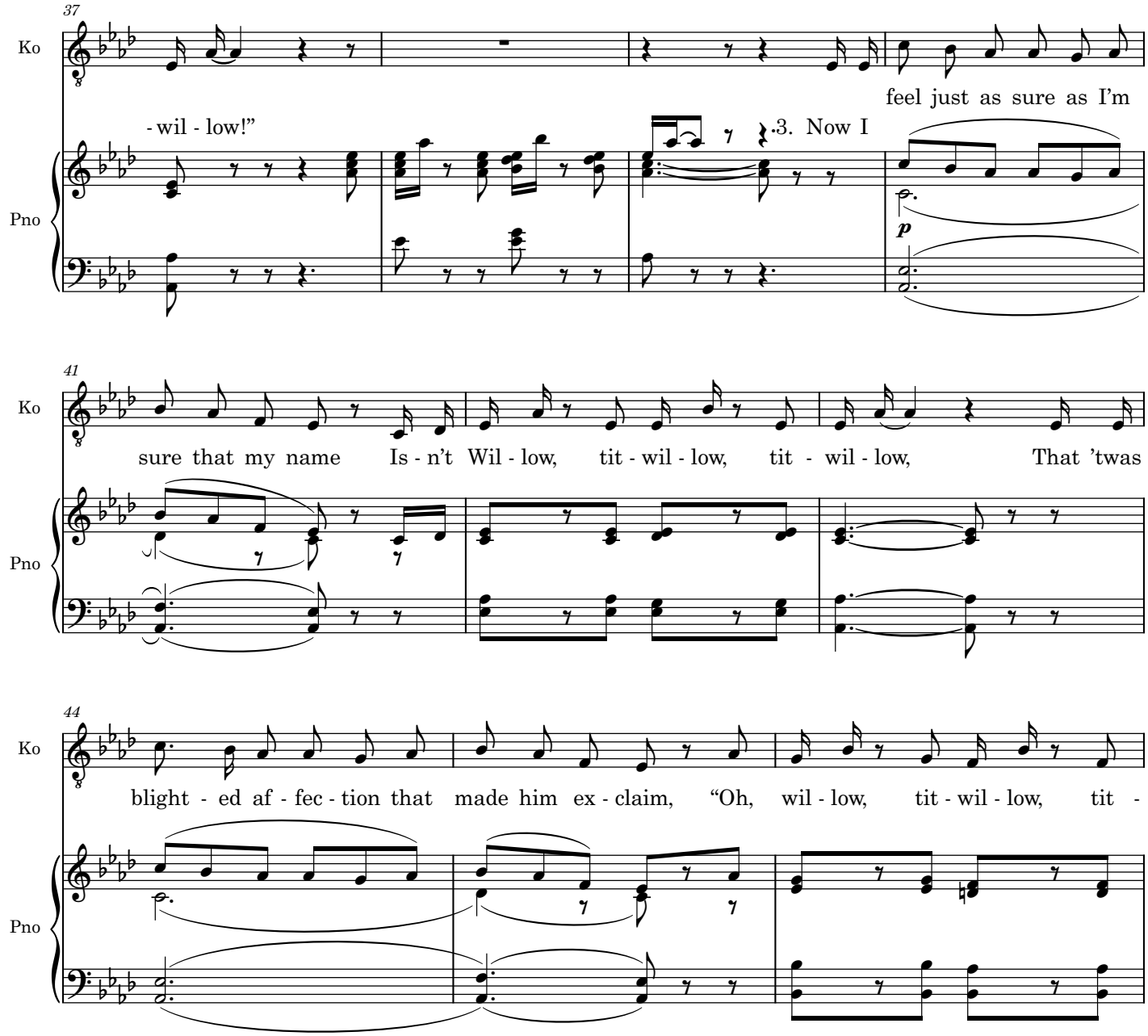
W S Gilbert

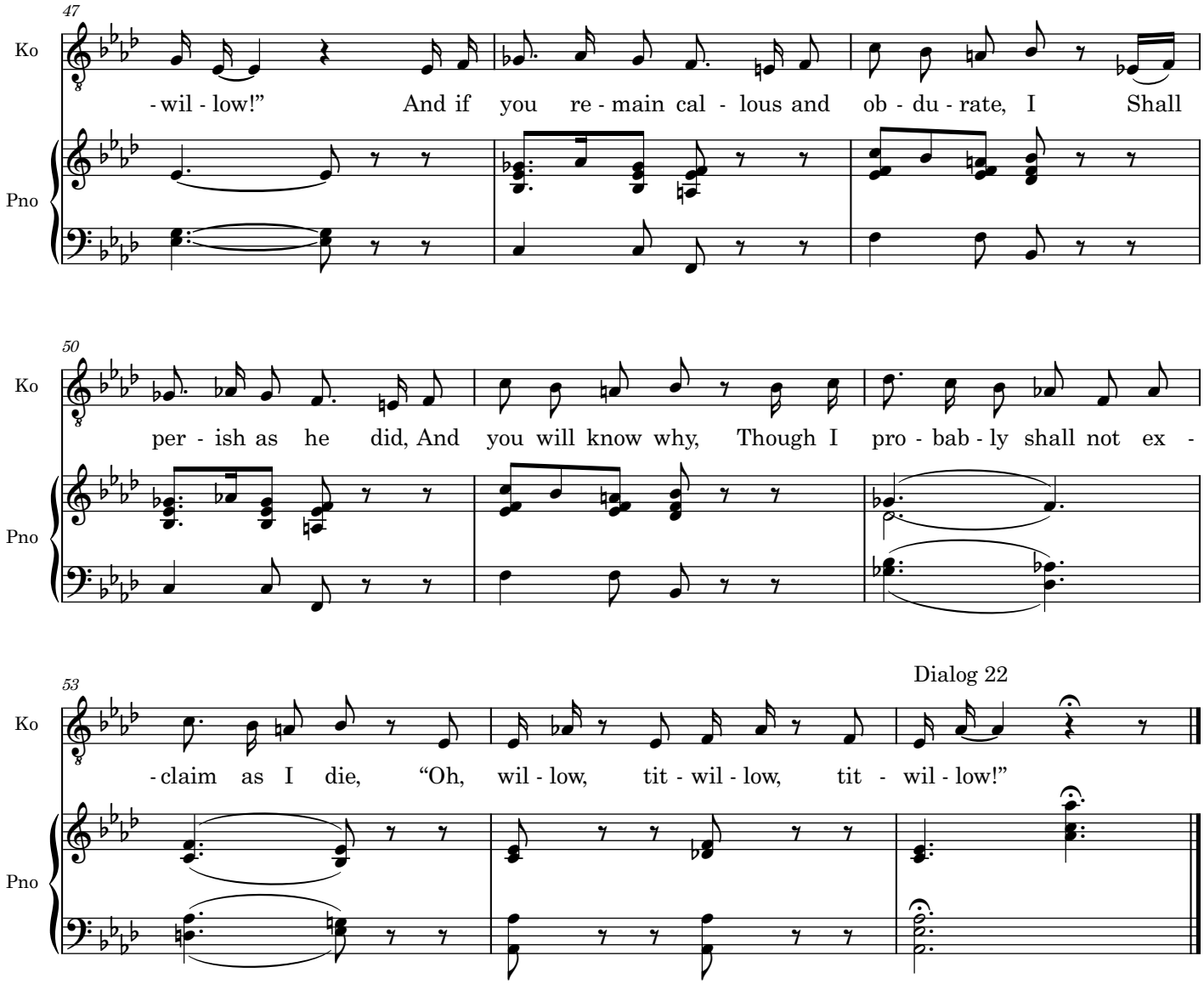
Arthur Sullivan




12
Ko
weak - ness of in - tel - lect, bir - die?" I cried, "Or a ra - ther tough worm in your
Pno
15
Ko
lit - tle in - side?" With a shake of his poor lit - tle head he re - plied, "O
Pno
18
Ko
wil - low, tit - wil - low, tit - wil - low!"
2. He
Pno
22
Ko
sat on that bough, Sing - ing "Wil - low, tit - wil - low, tit -
slapp'd at his chest as he
p
Pno


25
Ko
- wil - low!" And a cold per - spi - ra - tion be - span - gled his brow, "Oh,
Pno
28
Ko
wil - low, tit - wil - low, tit - wil - low!" He_ sobb'd and he sigh'd, and a
Pno
31
Ko
gur - gle he gave, Then he threw him - self in - to the bil - low - y wave, And an
Pno
34
Ko
e - cho a - rose from the
su - i - cide's grave— "Oh, wil - low, tit - wil - low, tit -
Pno


37
Ko
Pno
- wil - low!"
3. Now I
feel just as sure as I'm
p
41
Ko
Pno
sure that my name Is - n't Wil - low, tit - wil - low, tit - wil - low, That 'twas
44
Ko
Pno
blight - ed af - fec - tion that made him ex - claim, "Oh, wil - low, tit - wil - low, tit -


47
Ko
Pno
- wil - low!" And if you re - main cal - lous and ob - du - rate, I Shall
50
Ko
Pno
per - ish as he did, And you will know why, Though I pro - bab - ly shall not ex -
53
Ko
Pno
Dialog 22
- claim as I die, "Oh, wil - low, tit - wil - low, tit - wil - low!"

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?

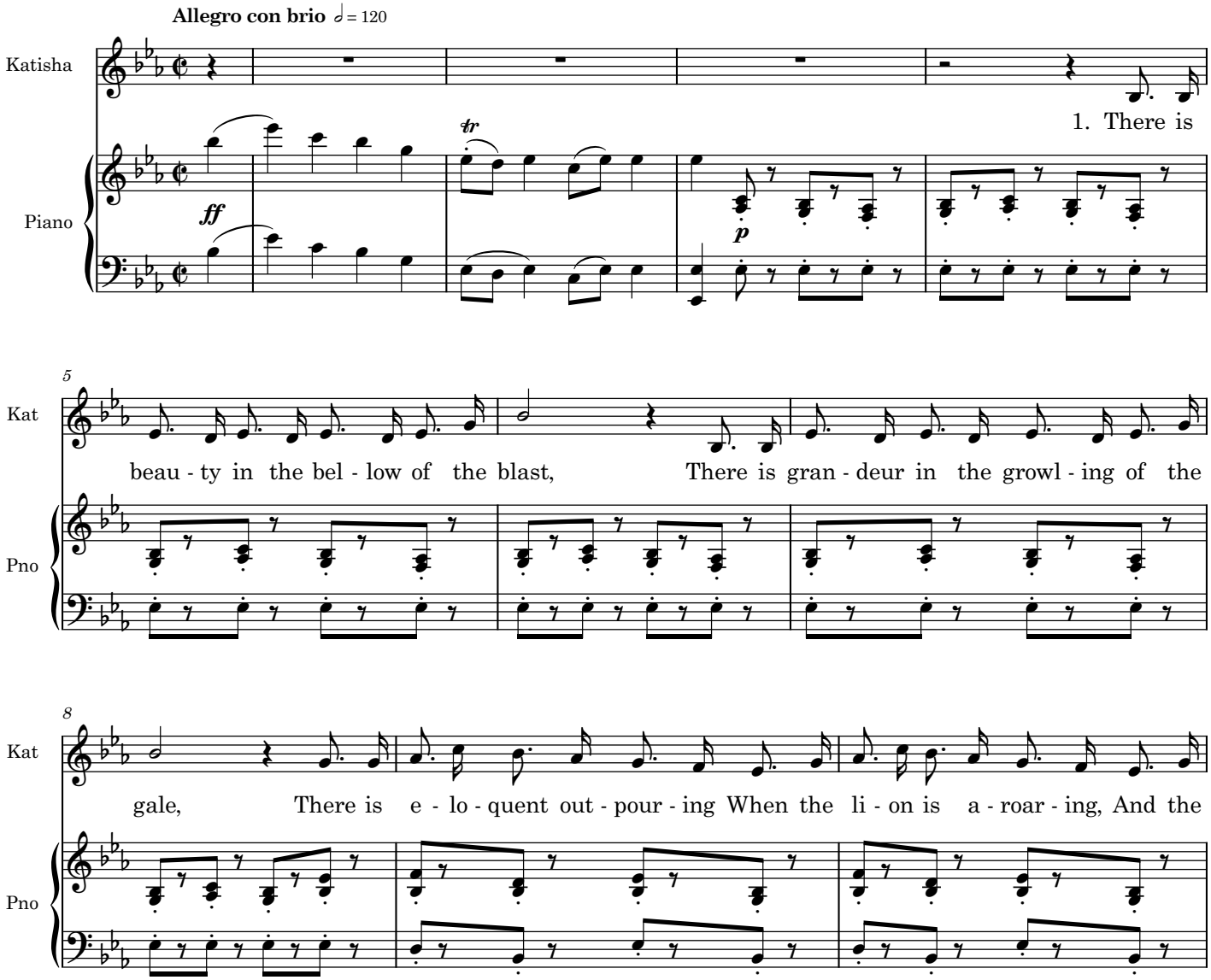
KAT. My idea exactly.

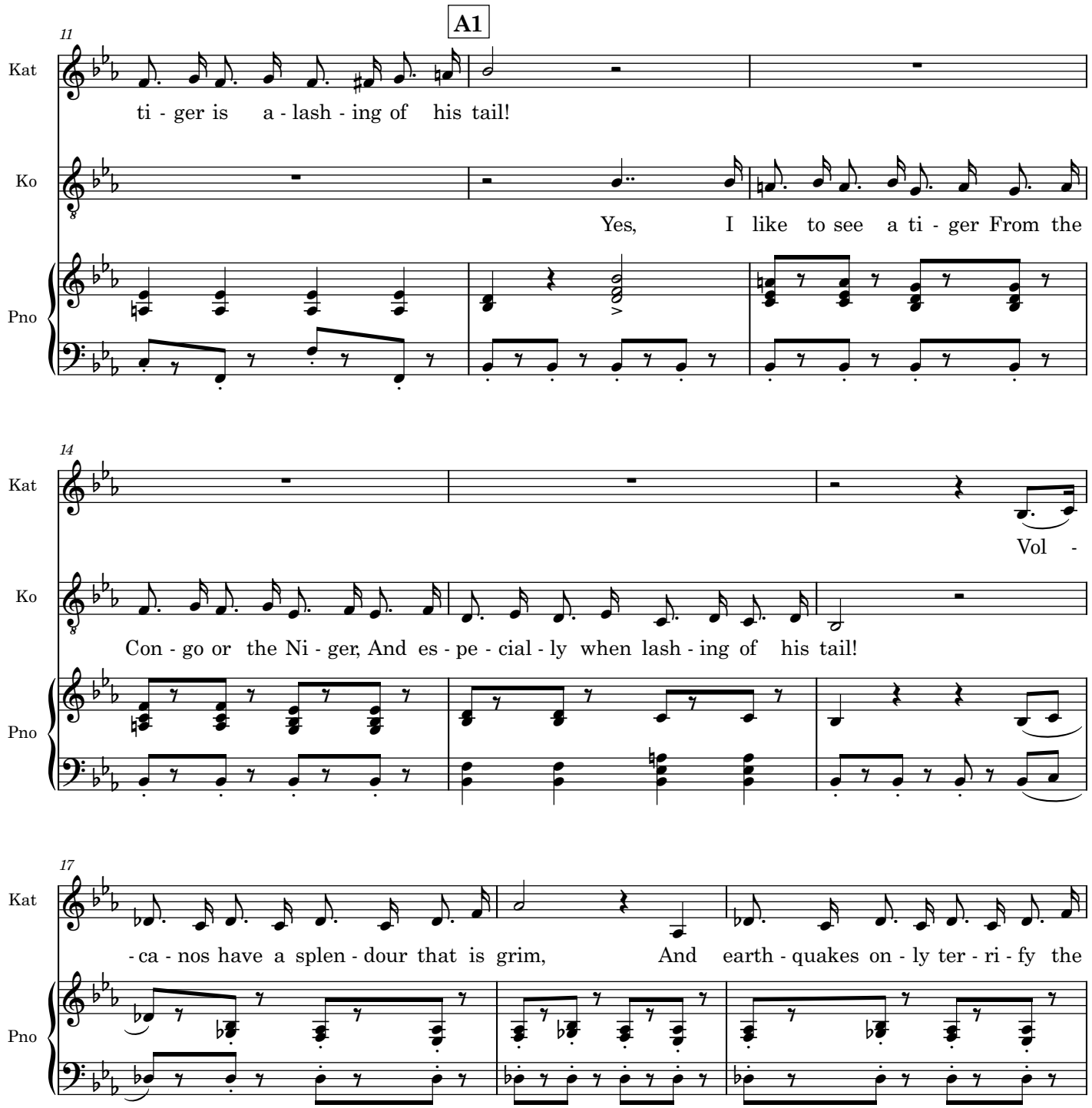
The Mikado
23. There is beauty in the bellow of the blast

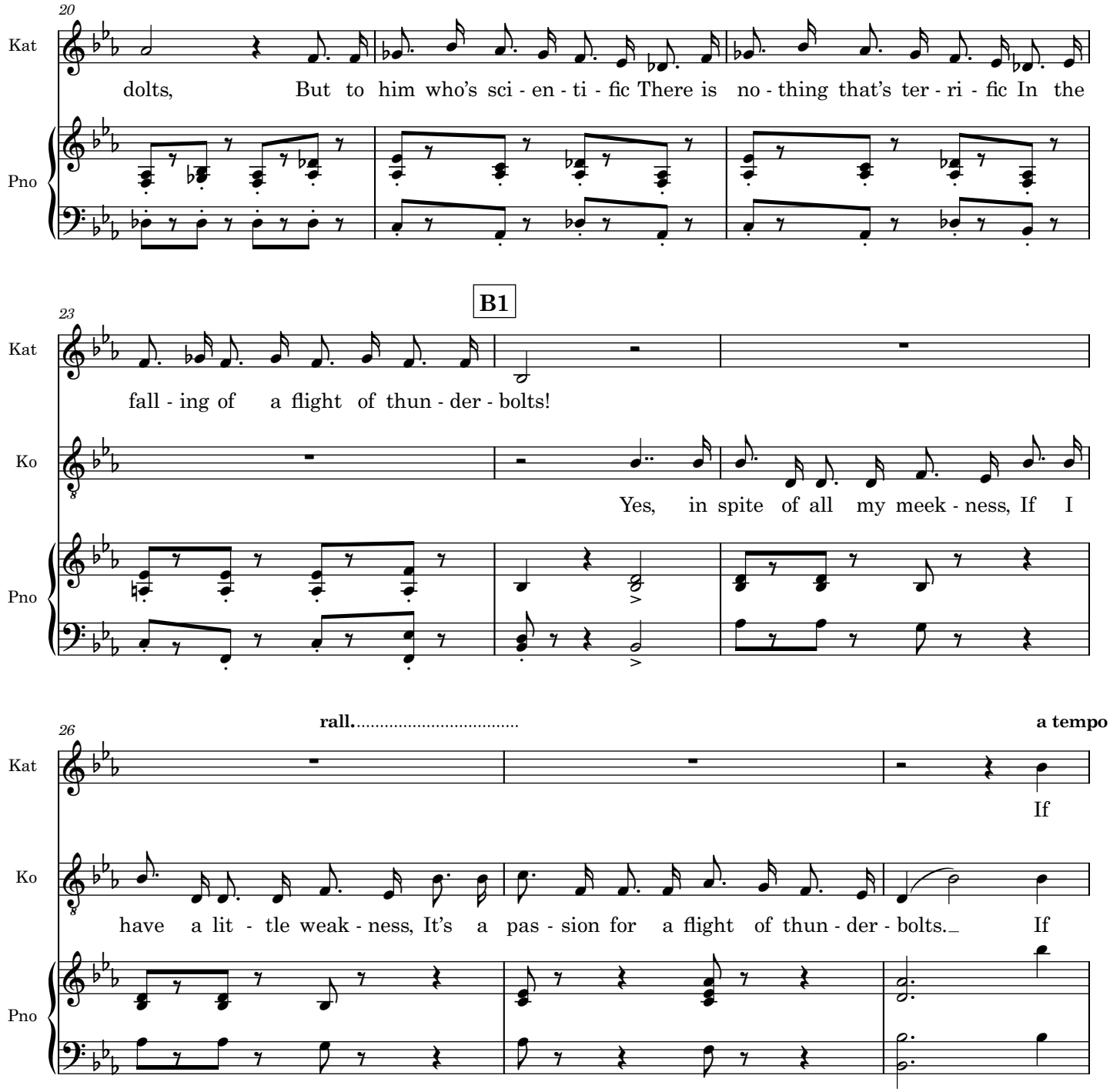
Ko-ko and Katisha

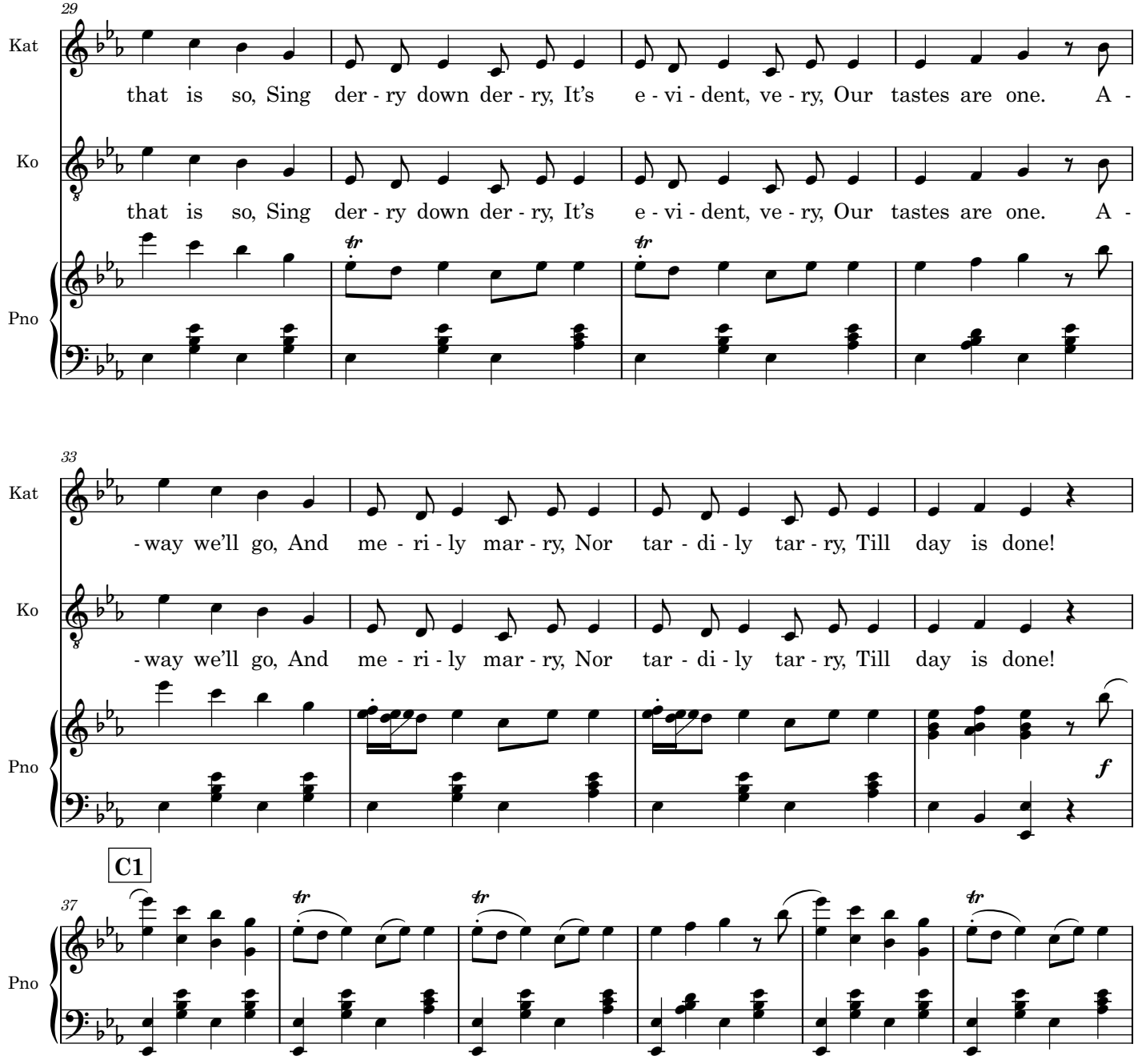
W S Gilbert

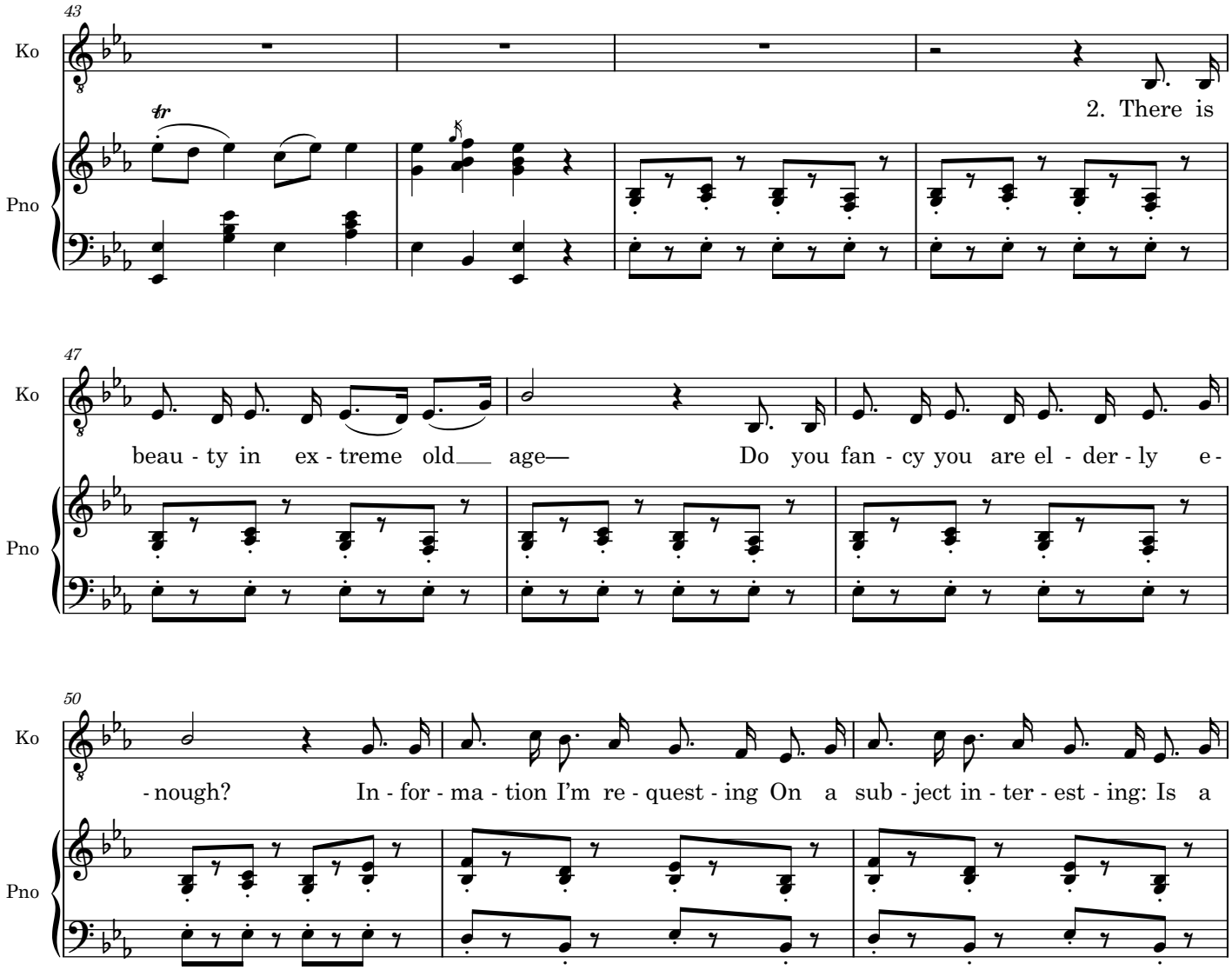
Arthur Sullivan

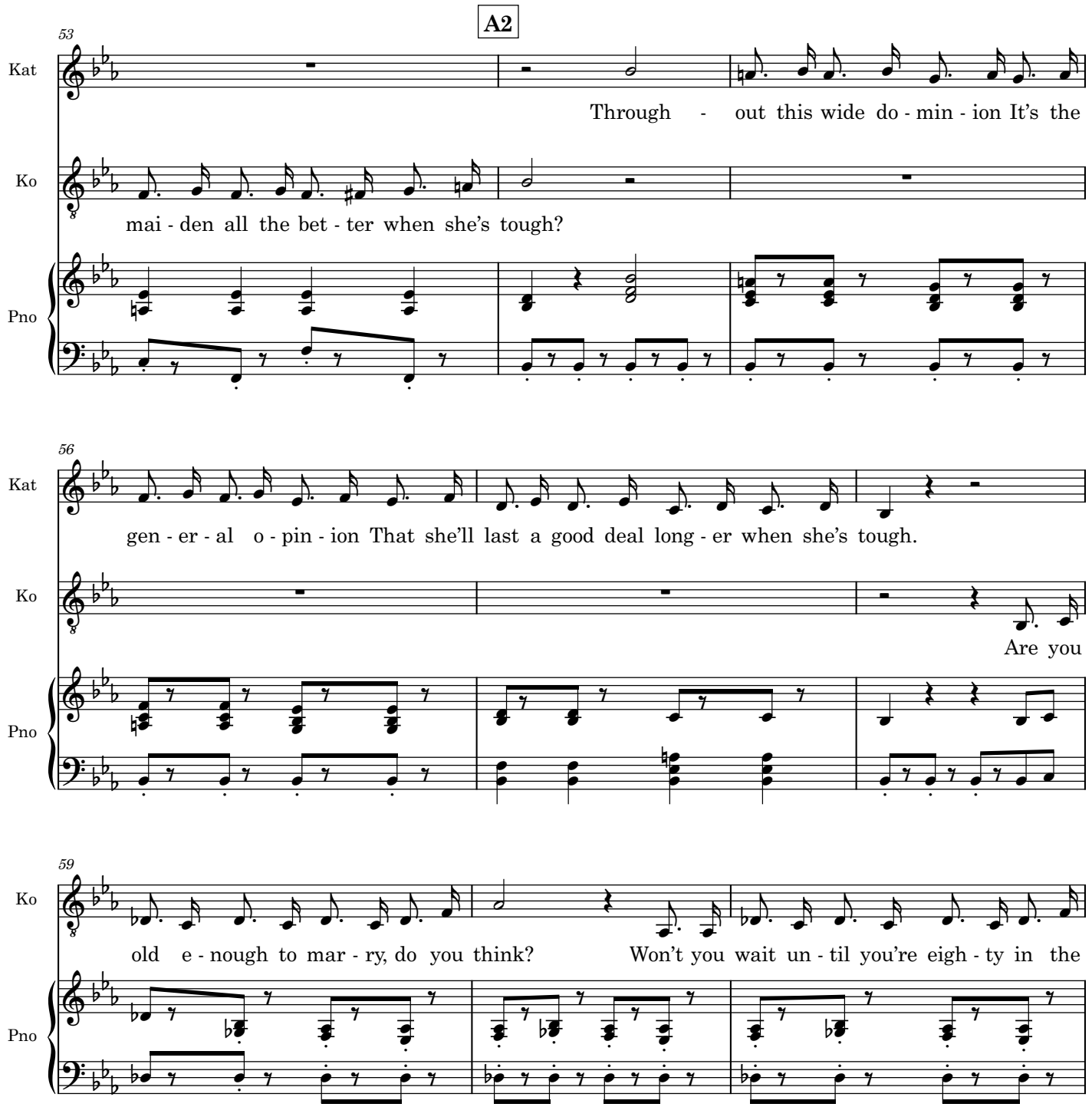


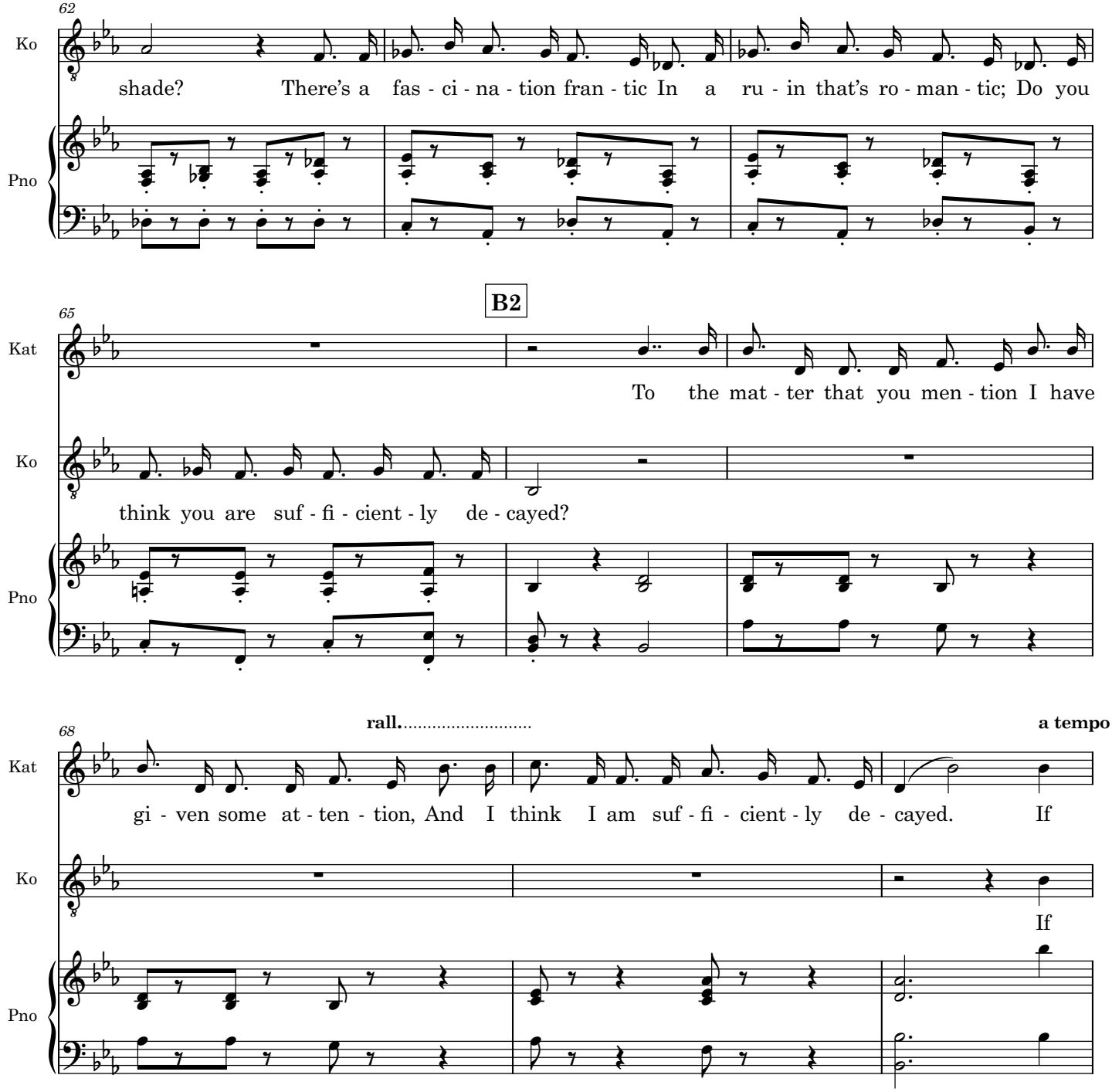

A1
11
Kat
ti - ger is a - lash - ing of his tail!
Ko
Yes, I like to see a ti - ger From the
Pno
14
Kat
Vol -
Ko
Con - go or the Ni - ger, And es - pe - cial - ly when lash - ing of his tail!
Pno
17
Kat
- ca - nos have a splen - dour that is grim, And earth - quakes on - ly ter - ri - fy the
Pno

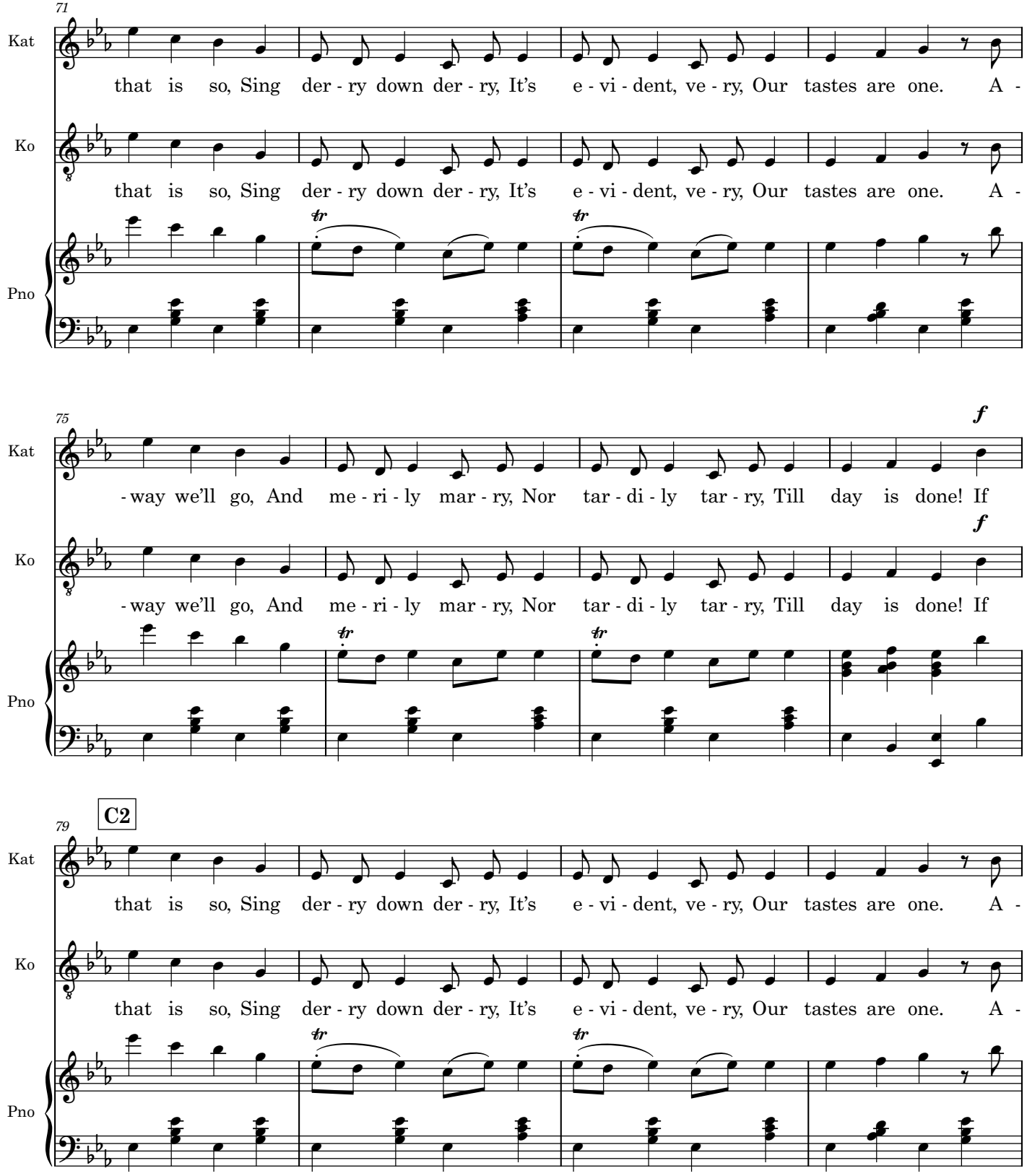

20
Kat
dolts, But to him who's sci - en - ti - fic There is no - thing that's ter - ri - fic In the
Pno
B1
23
Kat
fall - ing of a flight of thun - der - bolts!
Ko
Yes, in spite of all my meek - ness, If I
Pno
rall.
a tempo
26
Kat
If
Ko
have a lit - tle weak - ness, It's a pas - sion for a flight of thun - der - bolts. If
Pno

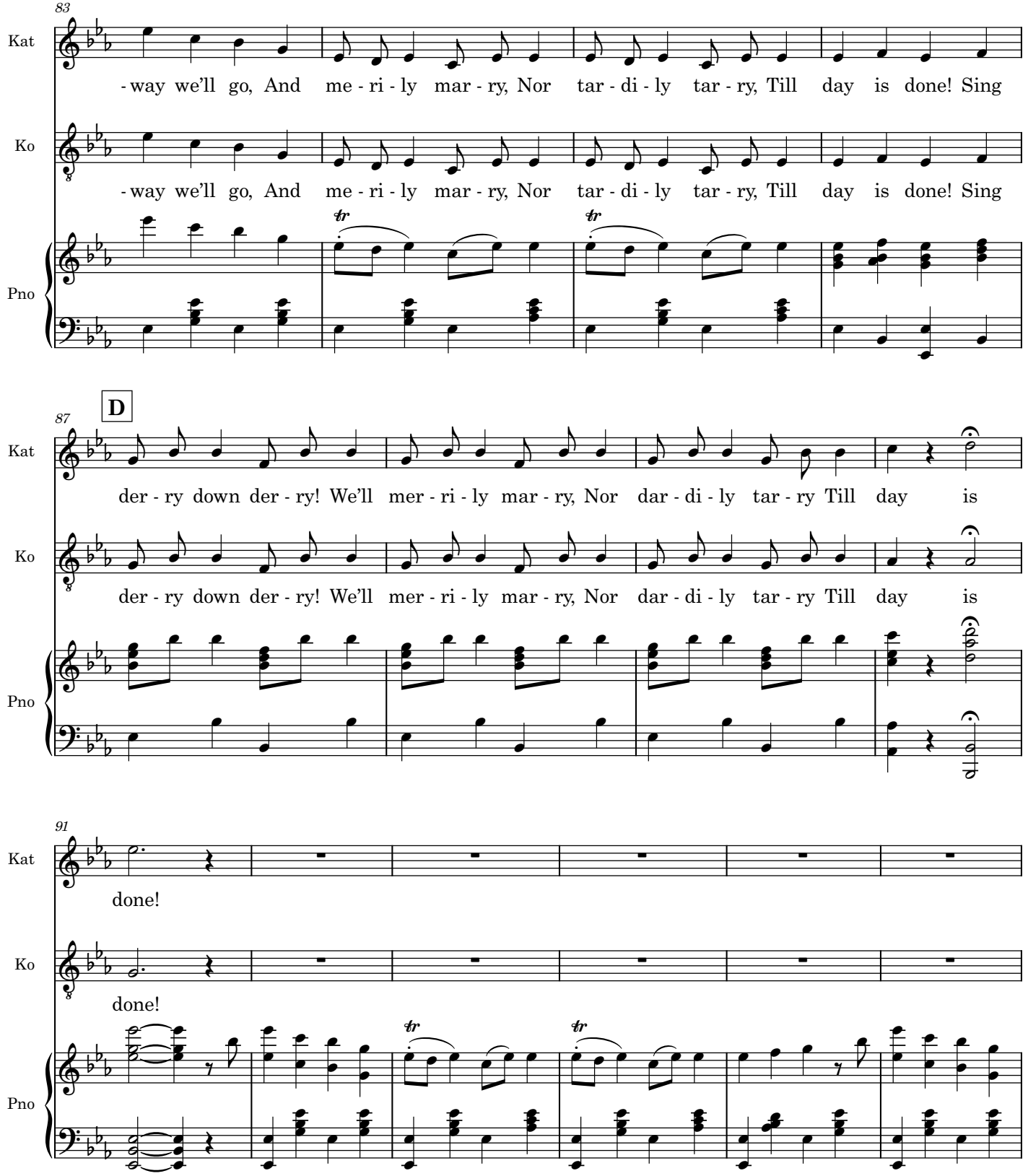

29
Kat
that is so, Sing der - ry down der - ry, It's e - vi - dent, ve - ry, Our tastes are one. A -
Ko
that is so, Sing der - ry down der - ry, It's e - vi - dent, ve - ry, Our tastes are one. A -
Pno
33
Kat
- way we'll go, And me - ri - ly mar - ry, Nor tar - di - ly tar - ry, Till day is done!
Ko
- way we'll go, And me - ri - ly mar - ry, Nor tar - di - ly tar - ry, Till day is done!
Pno
f
C1
37
Pno

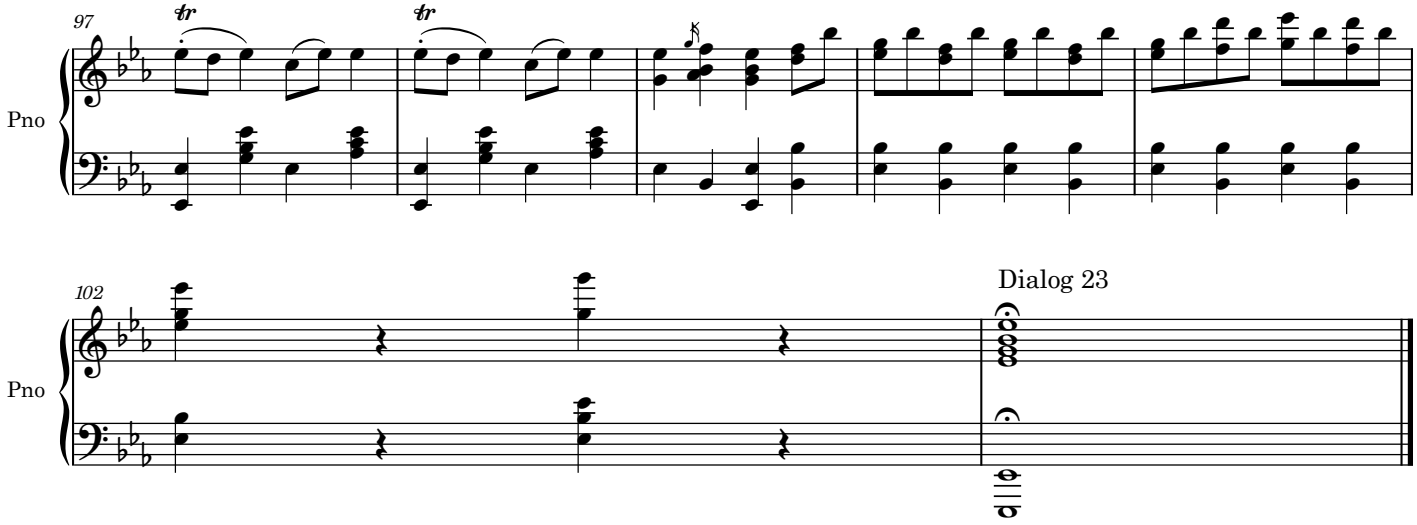

43
Ko
Pno
2. There is
47
beau - ty in ex - treme old age— Do you fan - cy you are el - der - ly e -
50
- nough? In - for - ma - tion I'm re - quest - ing On a sub - ject in - ter - est - ing: Is a


A2
53
Kat
Through - out this wide do - min - ion It's the
Ko
mai - den all the bet - ter when she's tough?
Pno
56
Kat
gen - er - al o - pin - ion That she'll last a good deal long - er when she's tough.
Ko
Are you
Pno
59
Ko
old e - nough to mar - ry, do you think? Won't you wait un - til you're eigh - ty in the
Pno


62
Ko
shade? There's a fas - ci - na - tion fran - tic In a ru - in that's ro - man - tic; Do you
Pno
B2
65
Kat
To the mat - ter that you men - tion I have
Ko
think you are suf - fi - cient - ly de - cayed?
Pno
rall.
a tempo
68
Kat
gi - ven some at - ten - tion, And I think I am suf - fi - cient - ly de - cayed. If
Ko
If
Pno


71
Kat
that is so, Sing der - ry down der - ry, It's e - vi - dent, ve - ry, Our tastes are one. A -
Ko
that is so, Sing der - ry down der - ry, It's e - vi - dent, ve - ry, Our tastes are one. A -
Pno
75
f
Kat
- way we'll go, And me - ri - ly mar - ry, Nor tar - di - ly tar - ry, Till day is done! If
f
Ko
- way we'll go, And me - ri - ly mar - ry, Nor tar - di - ly tar - ry, Till day is done! If
Pno
79
C2
Kat
that is so, Sing der - ry down der - ry, It's e - vi - dent, ve - ry, Our tastes are one. A -
Ko
that is so, Sing der - ry down der - ry, It's e - vi - dent, ve - ry, Our tastes are one. A -
Pno


83
Kat
-way we'll go, And me - ri - ly mar - ry, Nor tar - di - ly tar - ry, Till day is done! Sing
Ko
-way we'll go, And me - ri - ly mar - ry, Nor tar - di - ly tar - ry, Till day is done! Sing
Pno
87
D
Kat
der - ry down der - ry! We'll mer - ri - ly mar - ry, Nor dar - di - ly tar - ry Till day is
Ko
der - ry down der - ry! We'll mer - ri - ly mar - ry, Nor dar - di - ly tar - ry Till day is
Pno
91
Kat
done!
Ko
done!
Pno


97
Pno
102
Pno
Dialog 23

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?

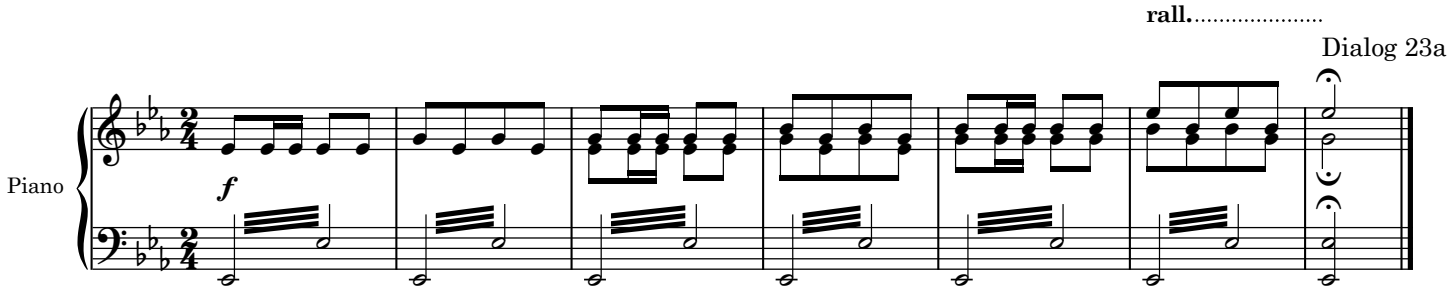
MIK. I see. Nothing could possibly be more satisfactory!

The Mikado
23a. Fanfare

Entrance of the Mikado

W S Gilbert

Arthur Sullivan

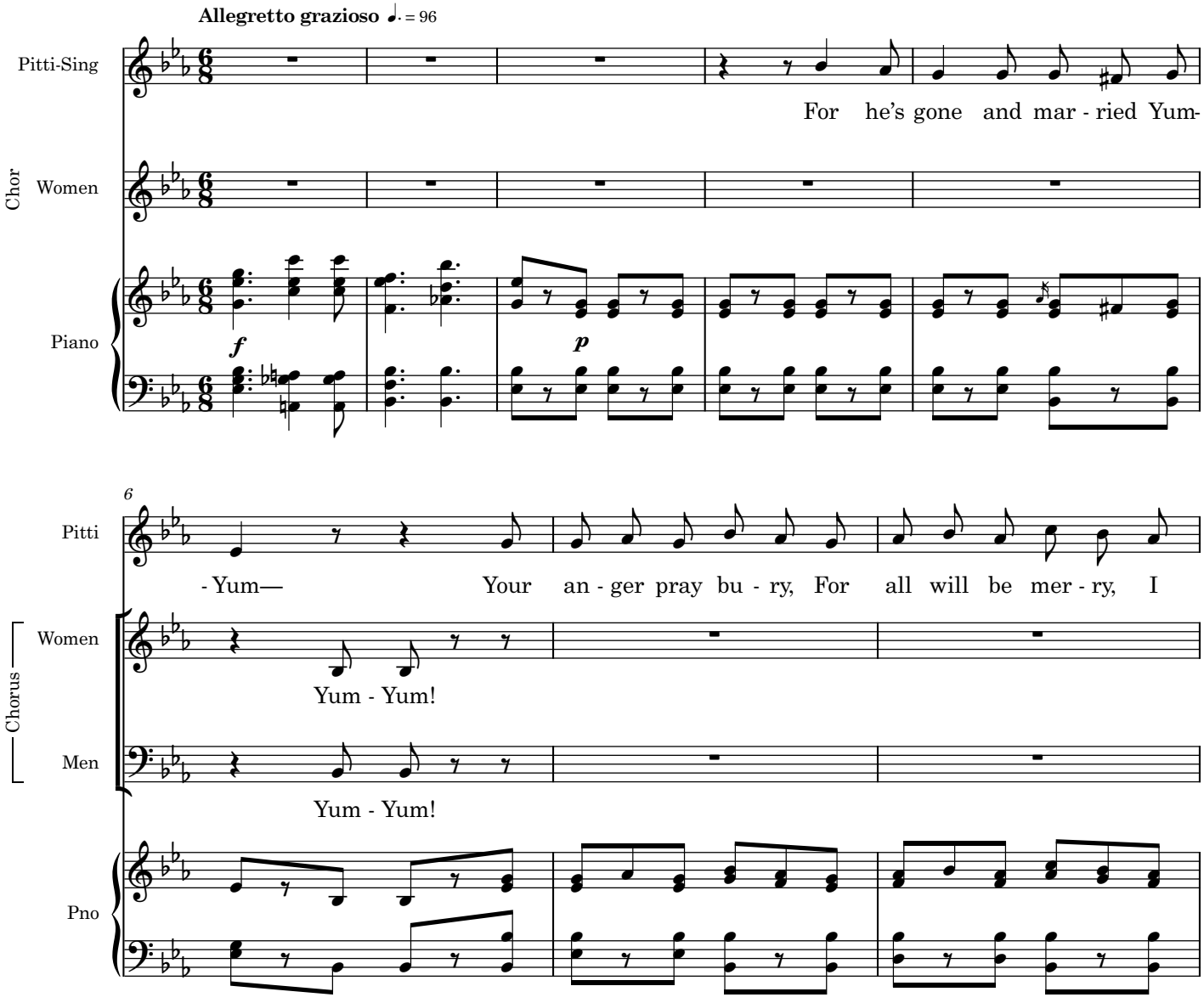


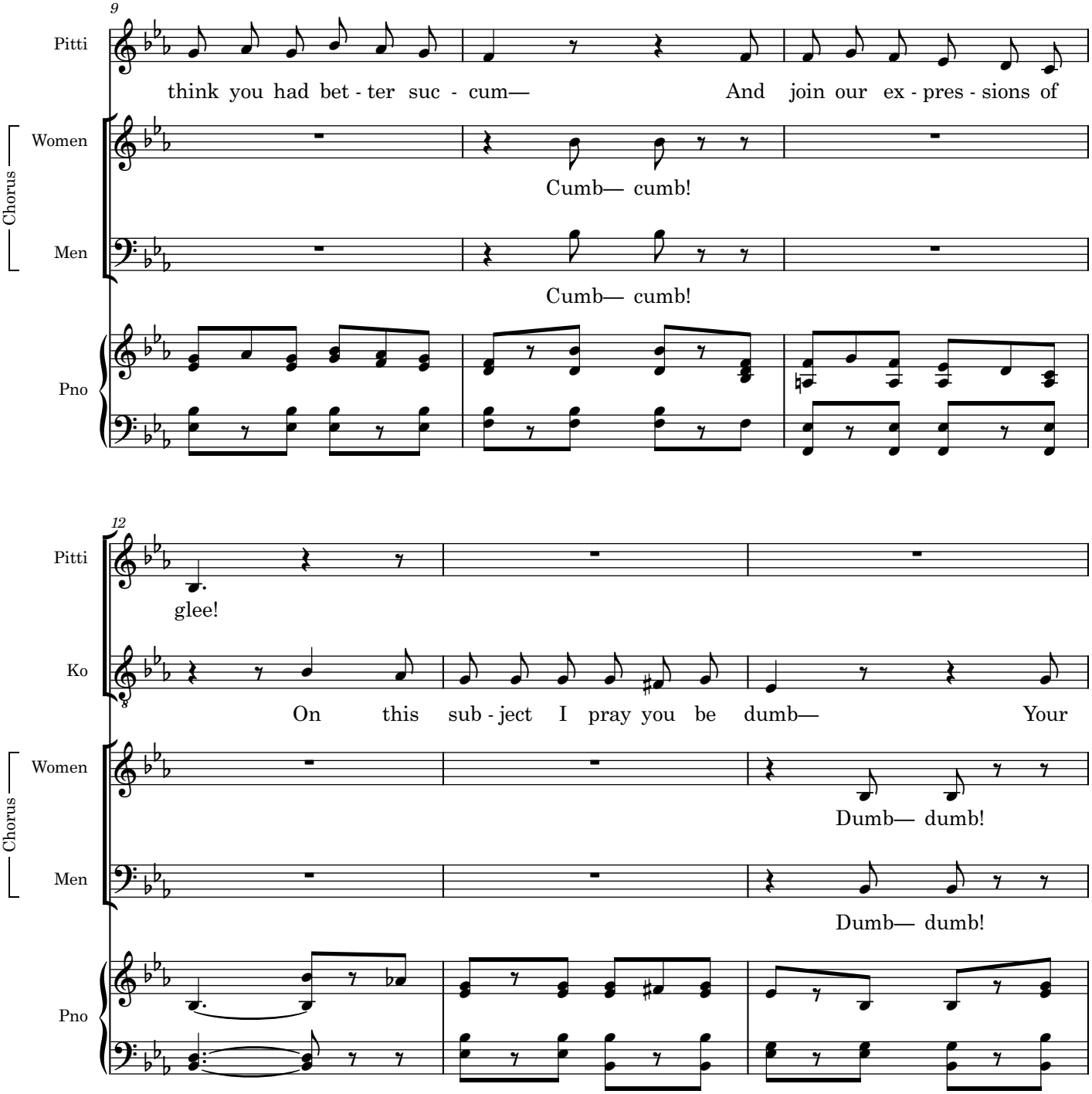
The Mikado
24. Finale

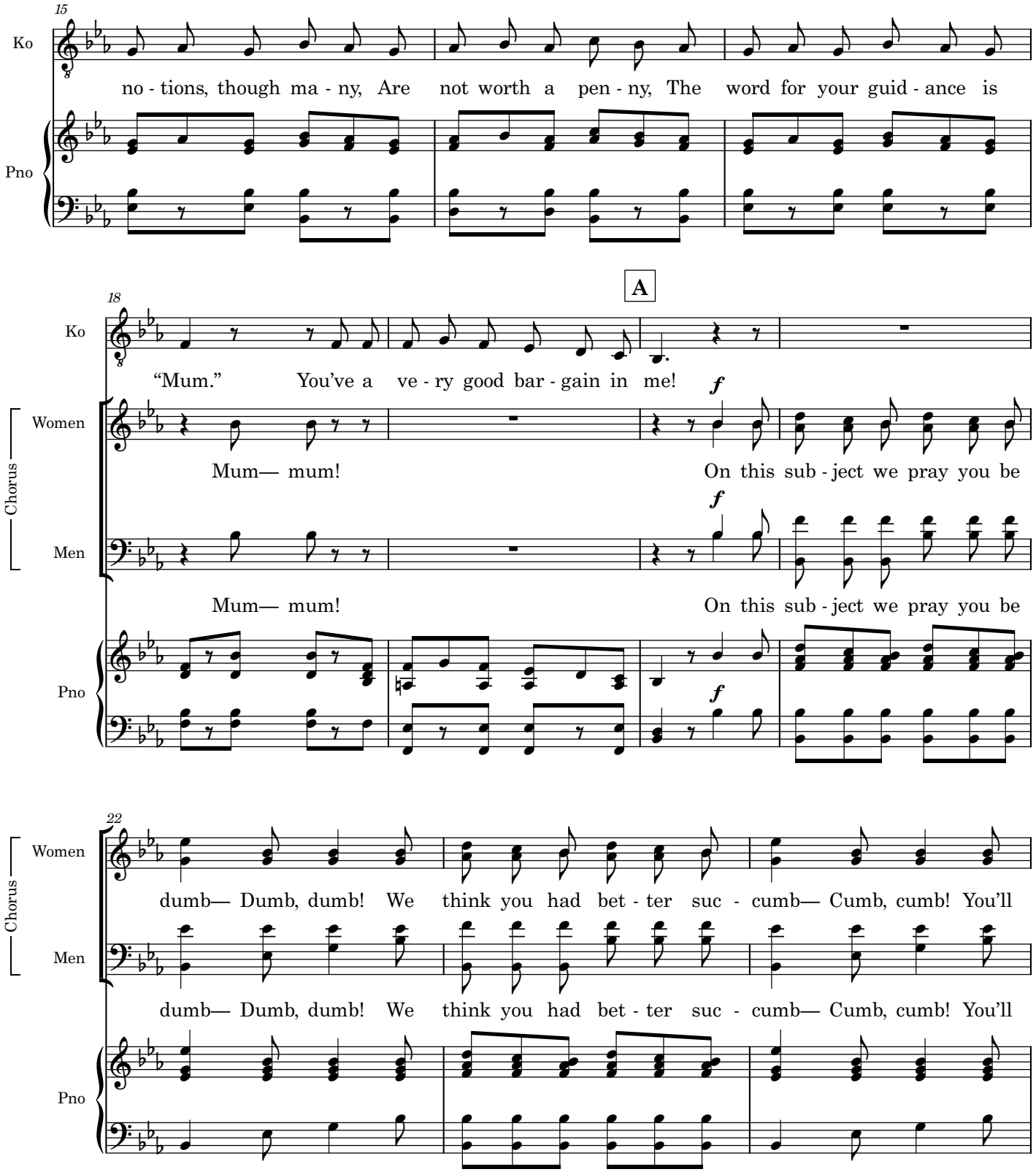
Company

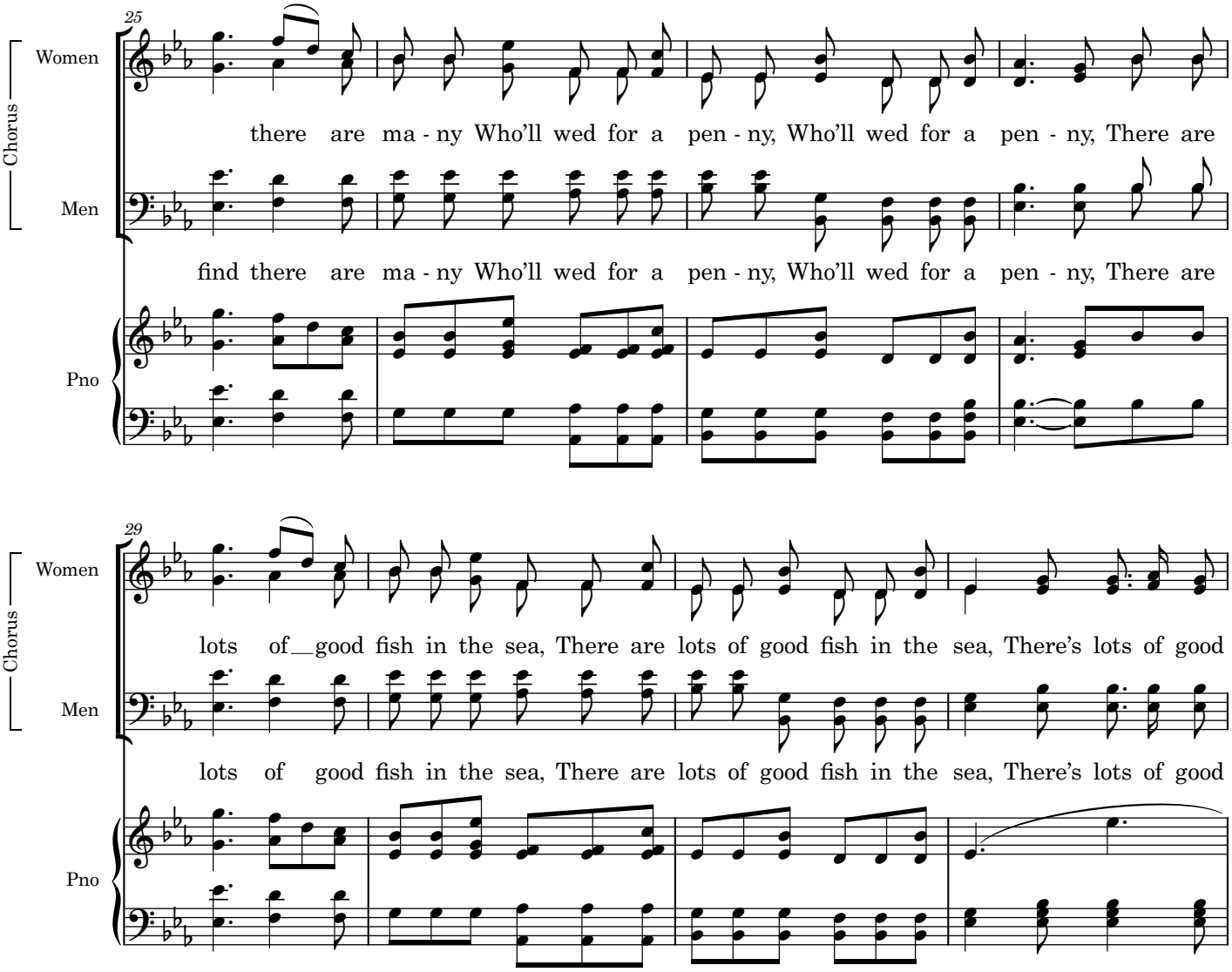
W S Gilbert

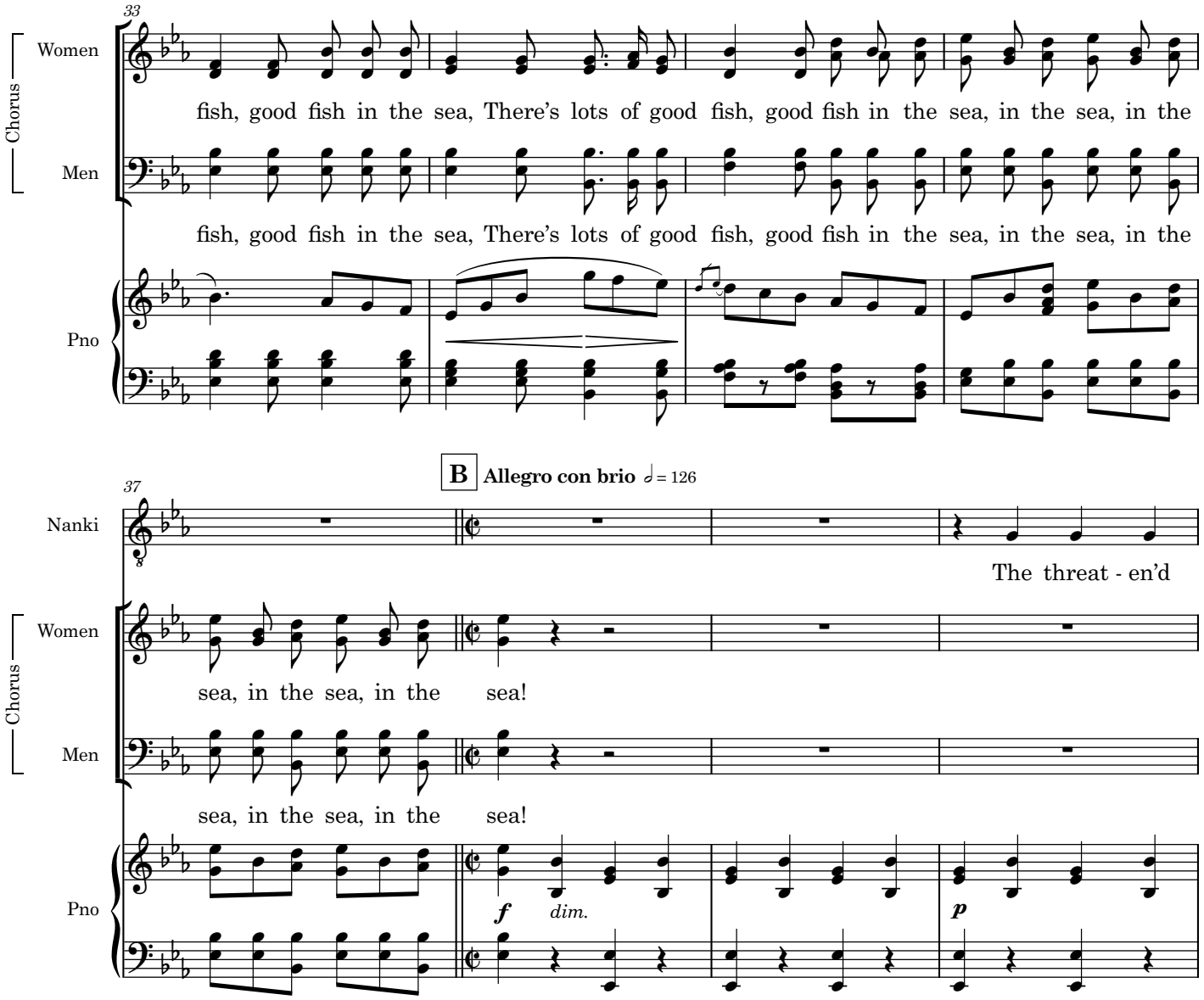
Arthur Sullivan

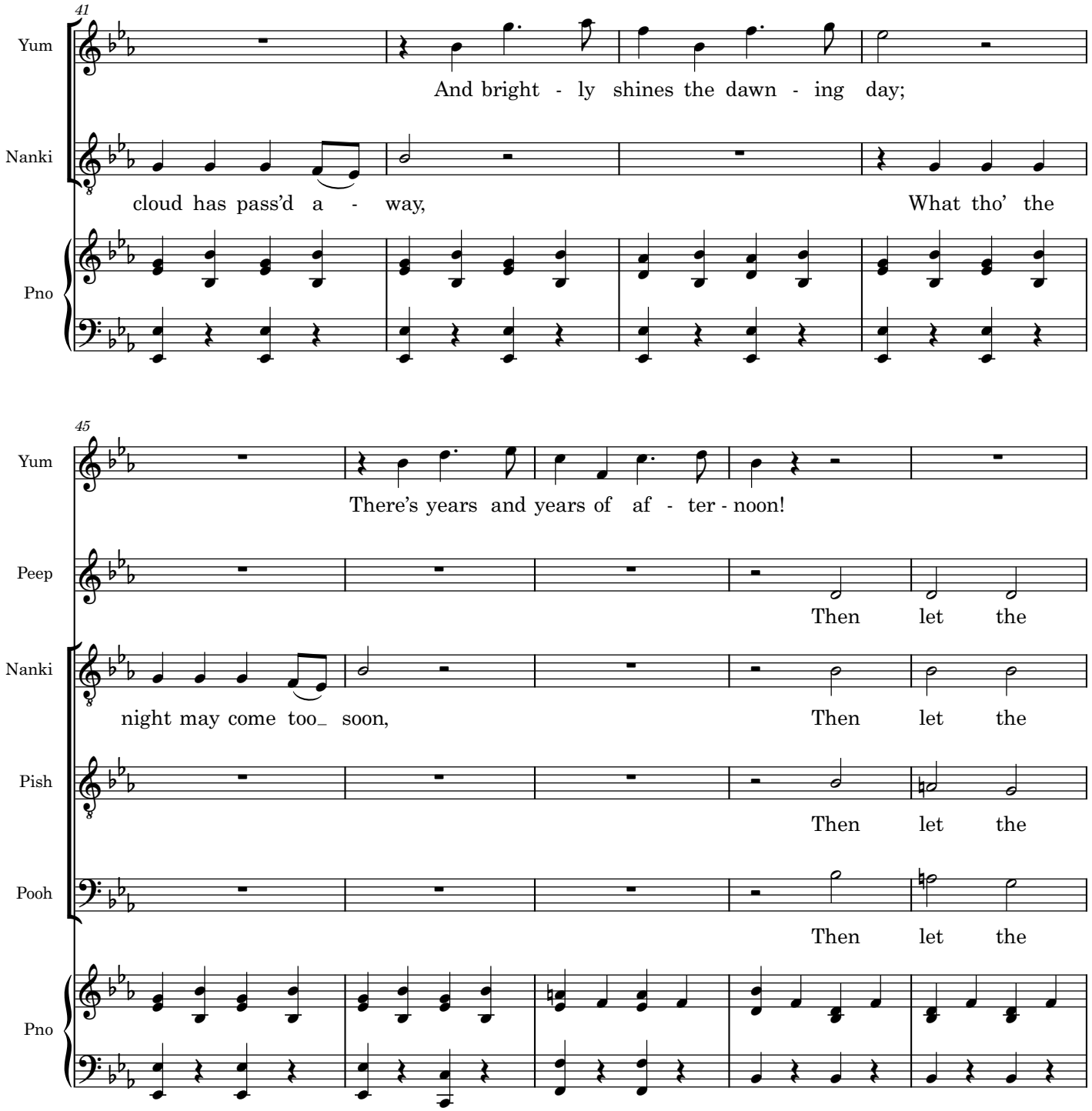


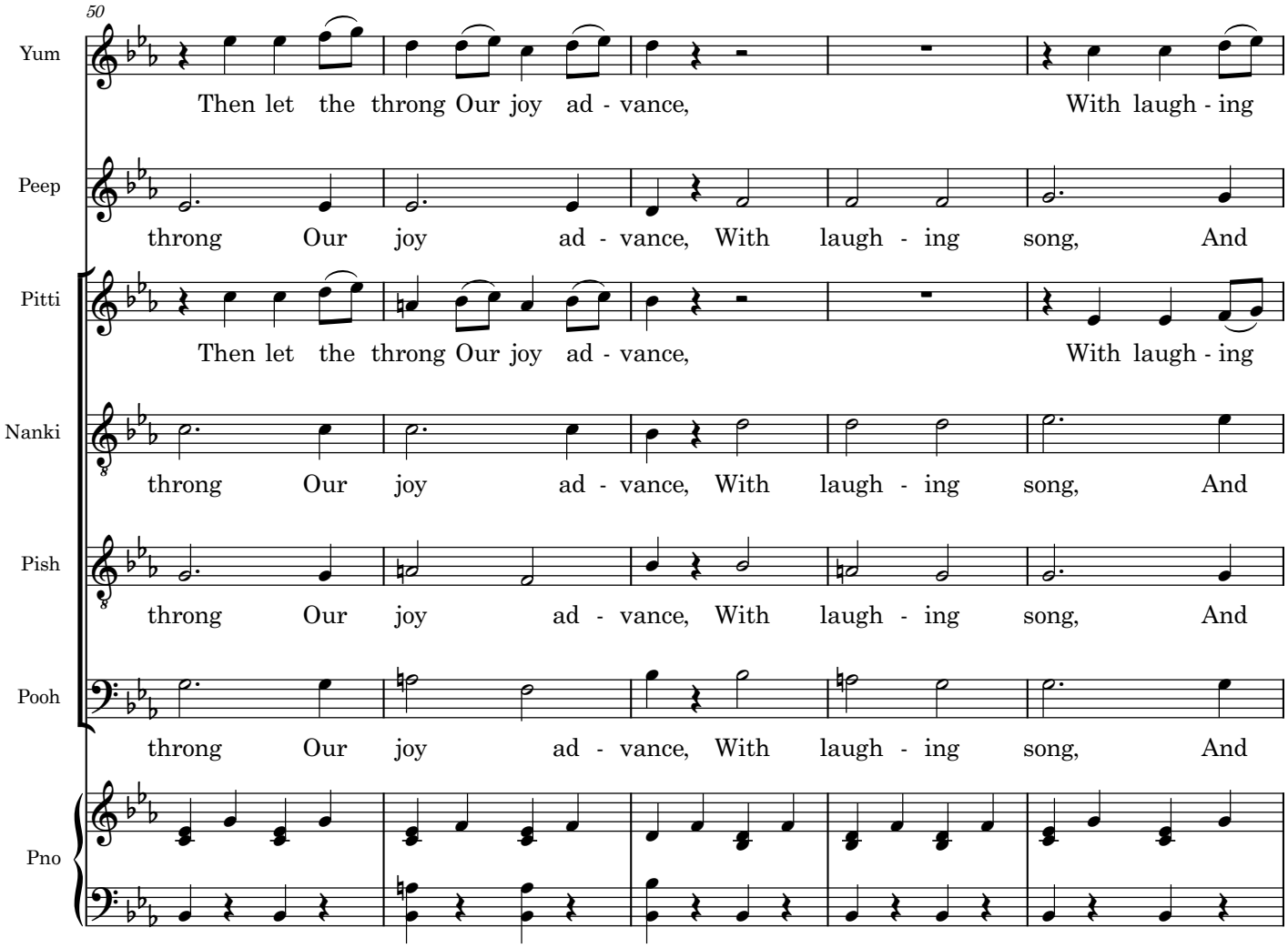

9
Pitti
think you had bet - ter suc - cum— And join our ex - pres - sions of
Chorus
Women
Cumb— cumb!
Men
Cumb— cumb!
Pno
12
Pitti
glee!
Ko
On this sub - ject I pray you be dumb— Your
Chorus
Women
Dumb— dumb!
Men
Dumb— dumb!
Pno

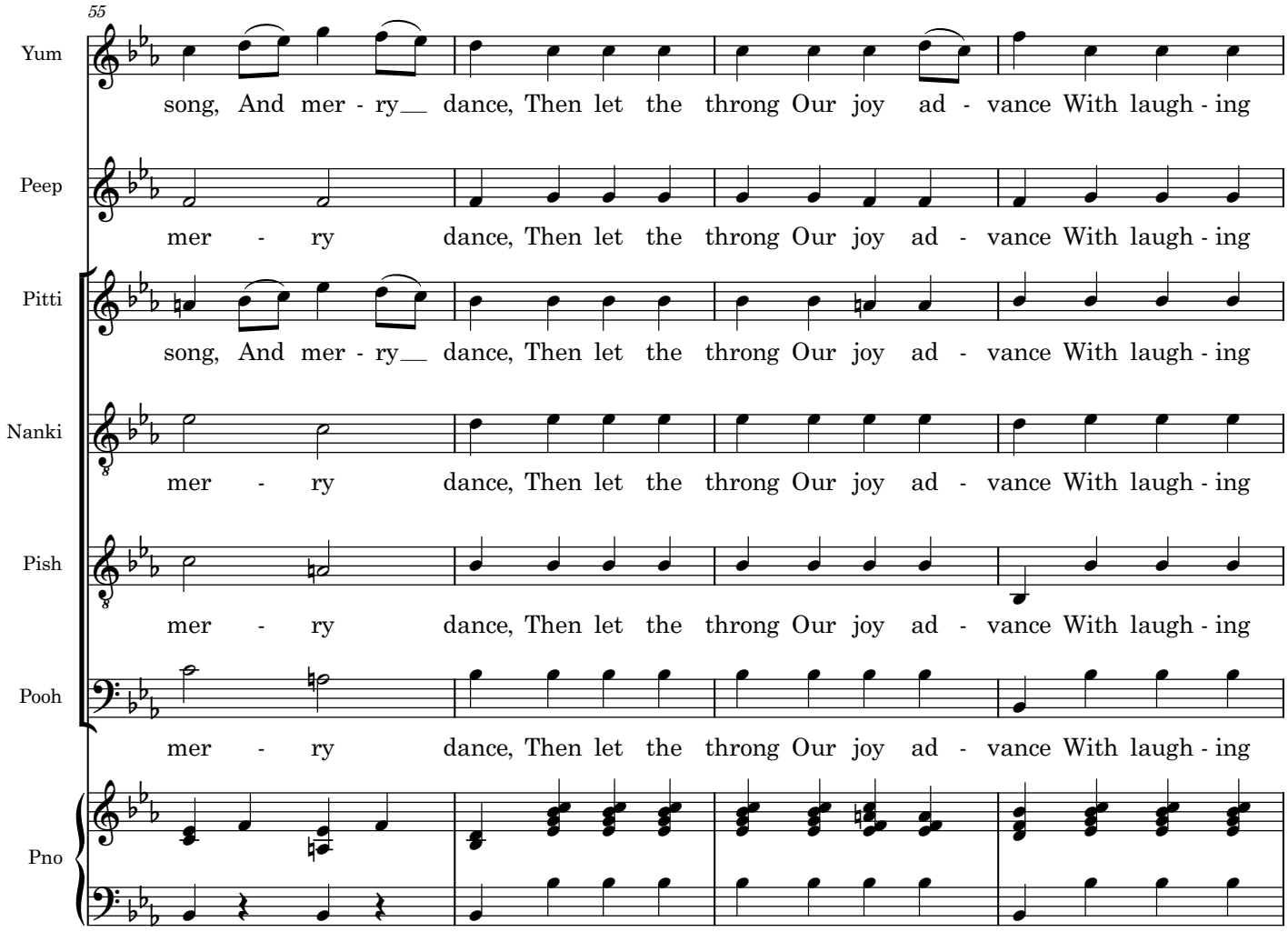

15
Ko
no - tions, though ma - ny, Are not worth a pen - ny, The word for your guid - ance is
Pno
A
18
Ko
"Mum." You've a ve - ry good bar - gain in me!
Chorus
Women
Mum— mum! On this sub - ject we pray you be
Men
Mum— mum! On this sub - ject we pray you be
Pno
22
Chorus
Women
dumb— Dumb, dumb! We think you had bet - ter suc - cumb— Cumb, cumb! You'll
Men
dumb— Dumb, dumb! We think you had bet - ter suc - cumb— Cumb, cumb! You'll
Pno

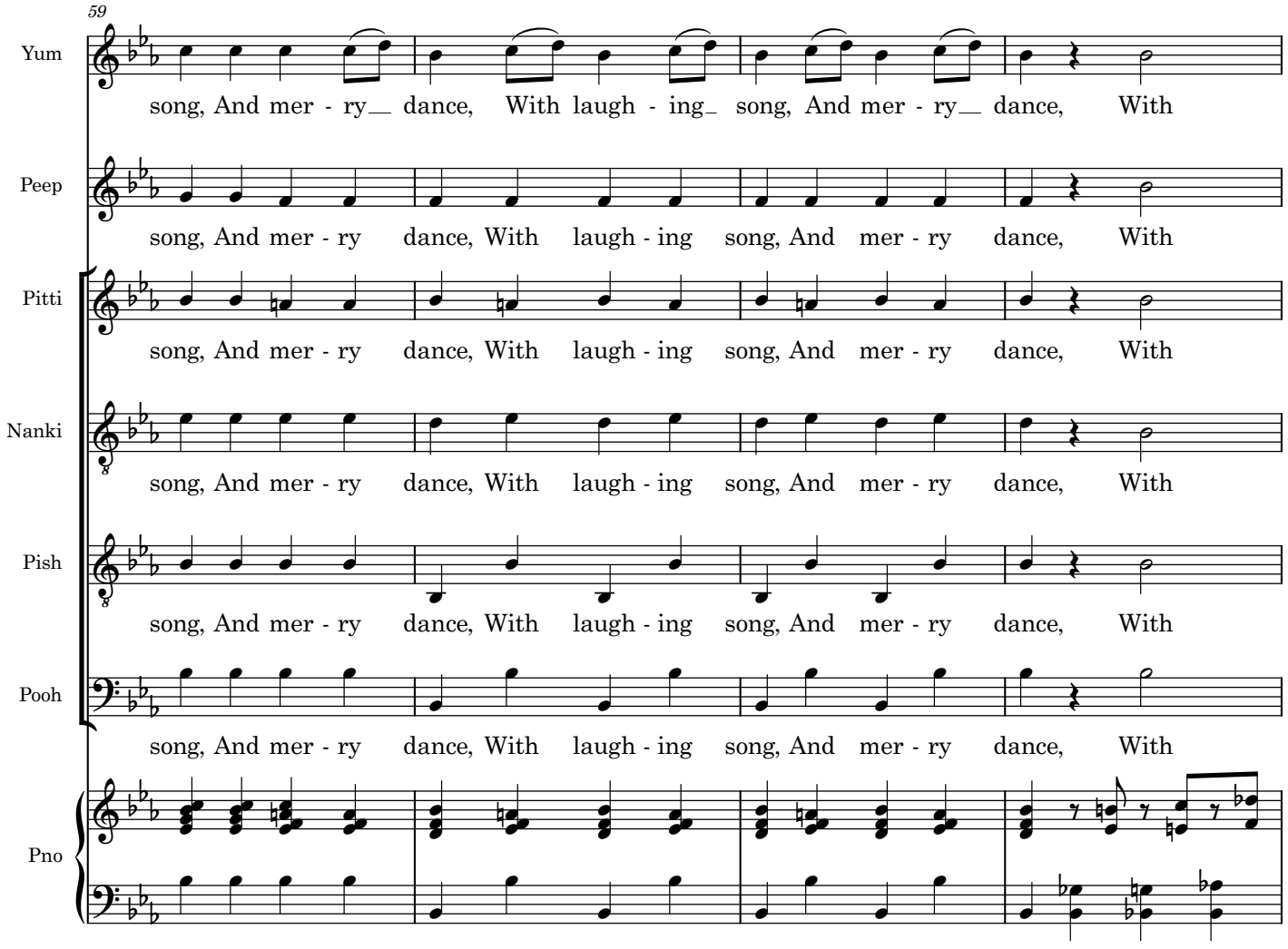

25
Chorus
Women
there are ma - ny Who'll wed for a pen - ny, Who'll wed for a pen - ny, There are
Men
find there are ma - ny Who'll wed for a pen - ny, Who'll wed for a pen - ny, There are
Pno
29
Chorus
Women
lots of good fish in the sea, There are lots of good fish in the sea, There's lots of good
Men
lots of good fish in the sea, There are lots of good fish in the sea, There's lots of good
Pno

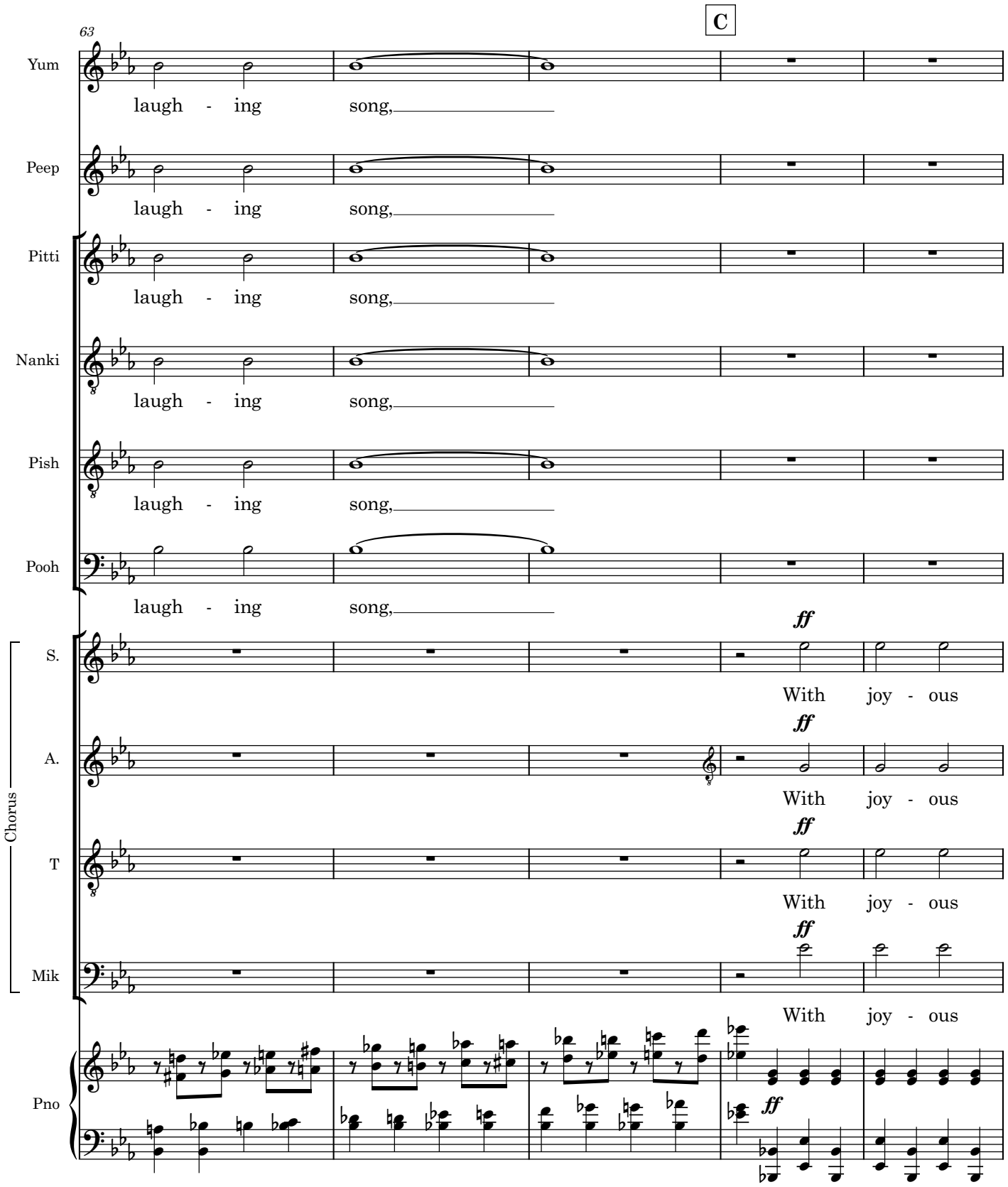

33
Chorus
Women
fish, good fish in the sea, There's lots of good fish, good fish in the sea, in the sea, in the
Men
fish, good fish in the sea, There's lots of good fish, good fish in the sea, in the sea, in the
Pno
B
Allegro con brio
= 126
37
Nanki
The threat - en'd
Chorus
Women
sea, in the sea, in the sea!
Men
sea, in the sea, in the sea!
Pno
f
dim.
p

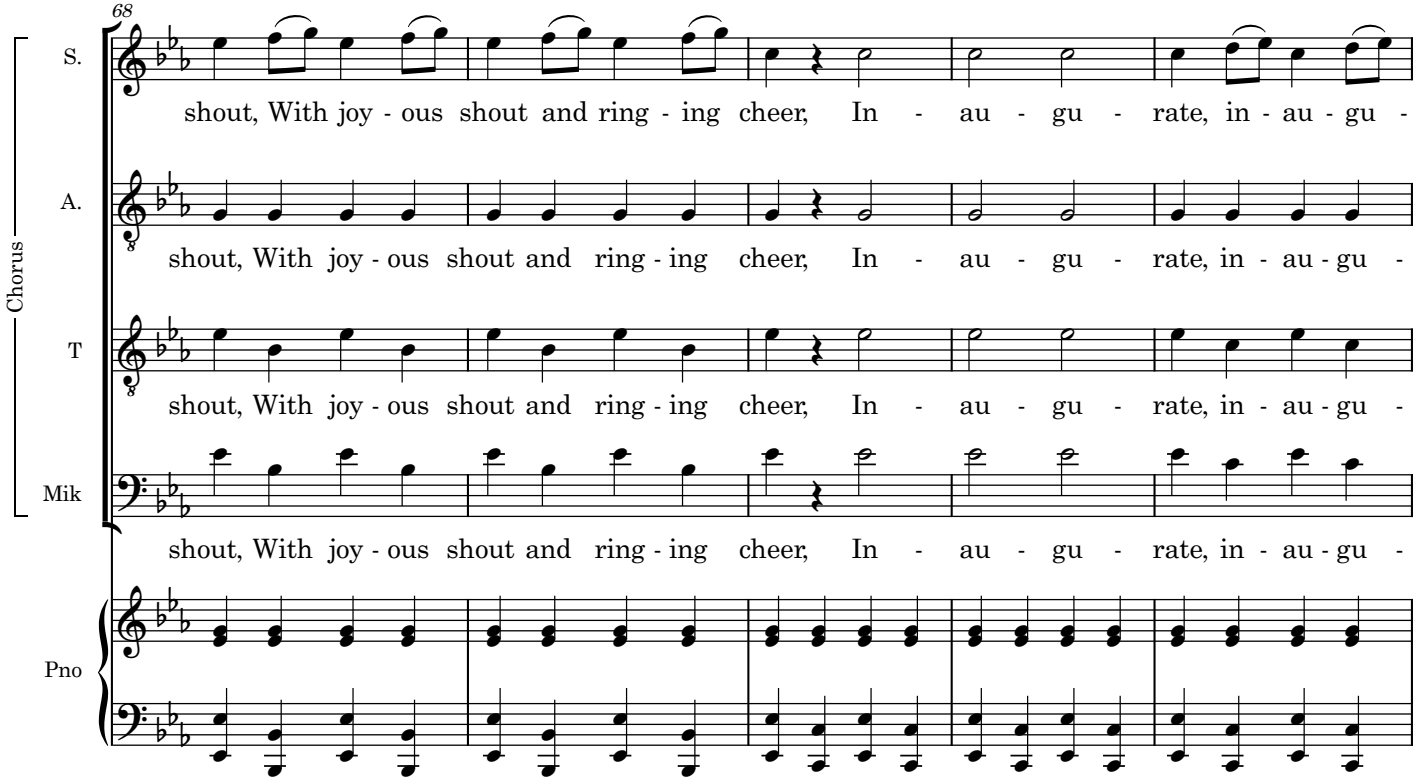

41
Yum
And bright - ly shines the dawn - ing day;
Nanki
cloud has pass'd a - way, What tho' the
Pno
45
Yum
There's years and years of af - ter - noon!
Peep
Then let the
Nanki
night may come too_ soon, Then let the
Pish
Then let the
Pooh
Then let the
Pno

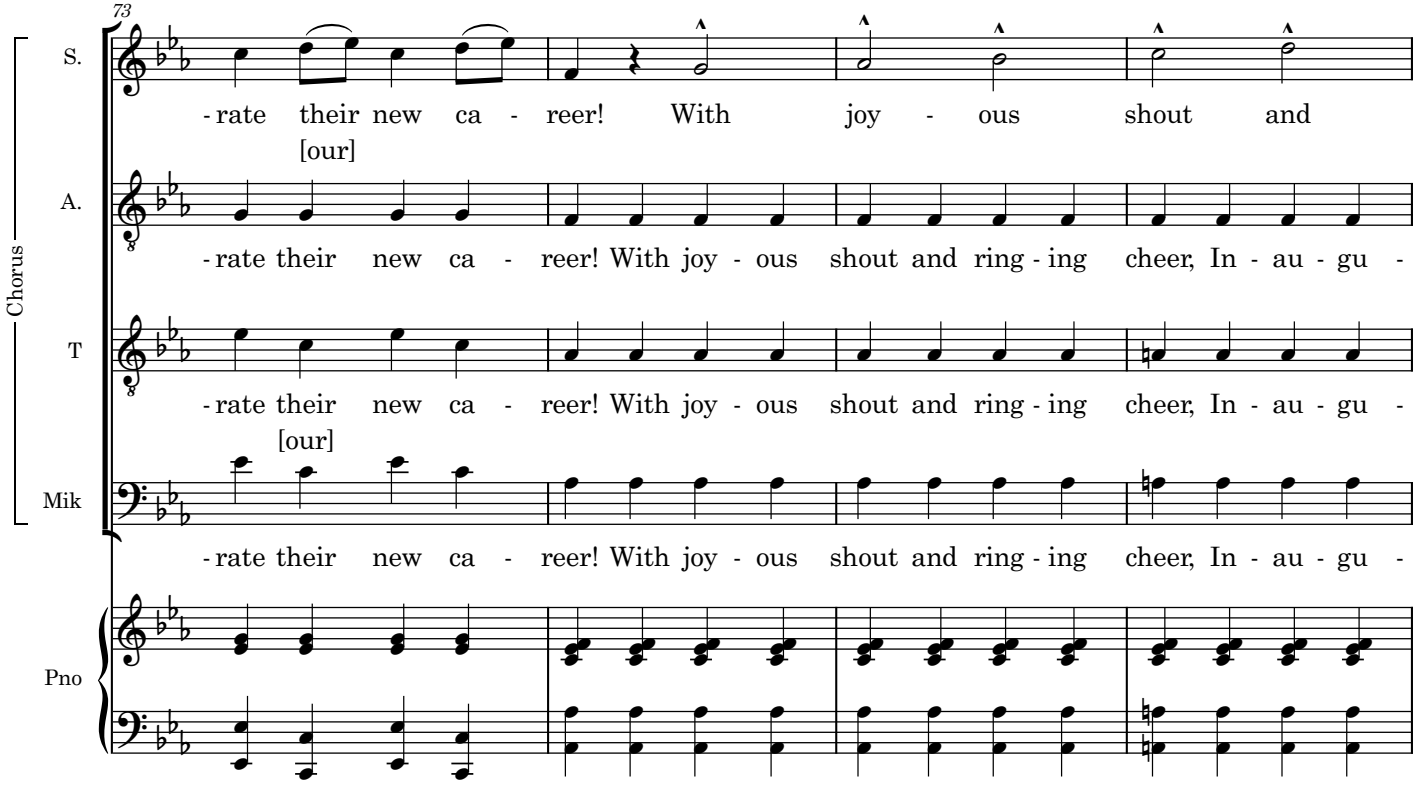

50
Yum
Then let the throng Our joy ad - vance, With laugh - ing
Peep
throng Our joy ad - vance, With laugh - ing song, And
Pitti
Then let the throng Our joy ad - vance, With laugh - ing
Nanki
throng Our joy ad - vance, With laugh - ing song, And
Pish
throng Our joy ad - vance, With laugh - ing song, And
Pooh
throng Our joy ad - vance, With laugh - ing song, And
Pno

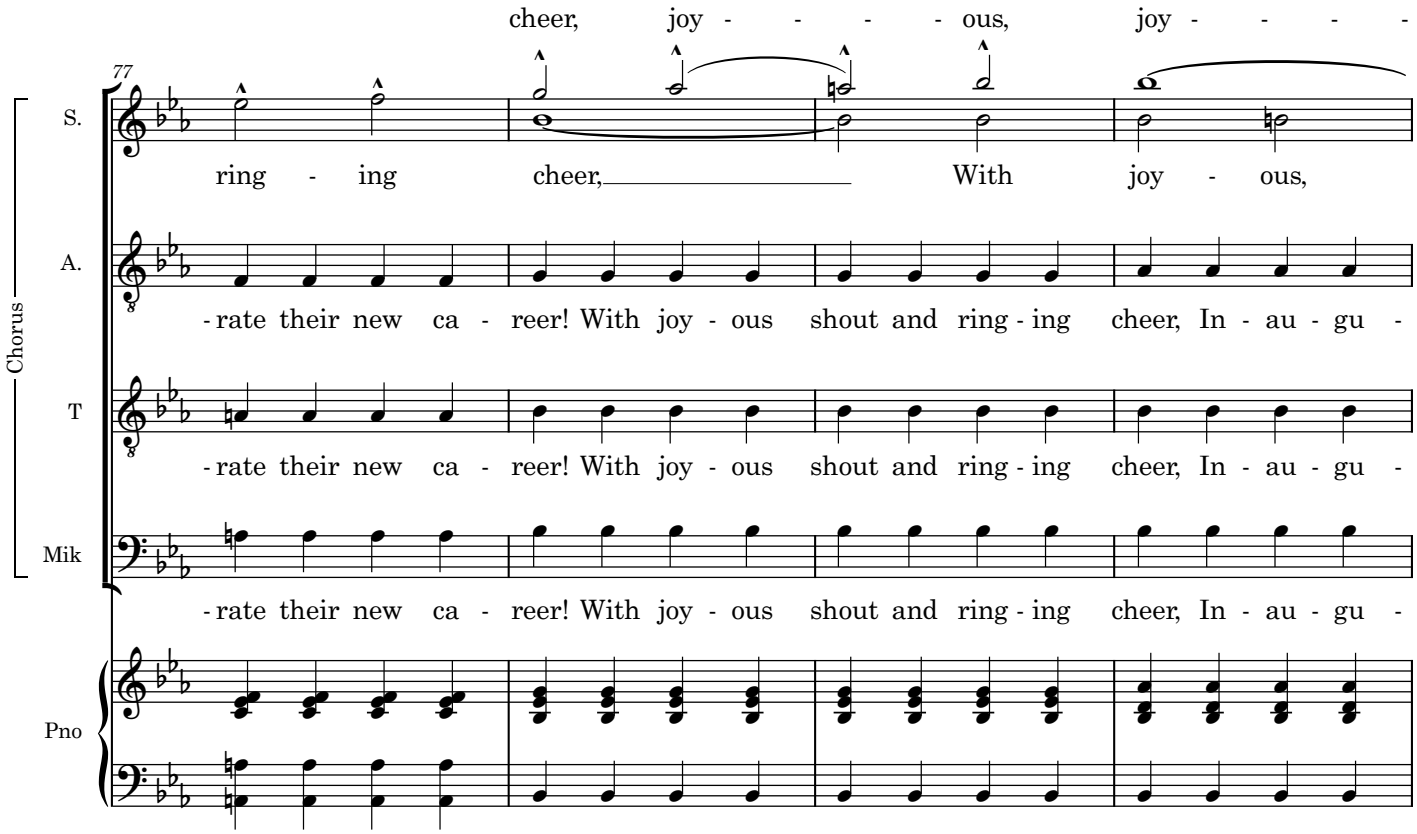

55
Yum
song, And mer - ry dance, Then let the throng Our joy ad - vance With laugh - ing
Peep
mer - ry dance, Then let the throng Our joy ad - vance With laugh - ing
Pitti
song, And mer - ry dance, Then let the throng Our joy ad - vance With laugh - ing
Nanki
mer - ry dance, Then let the throng Our joy ad - vance With laugh - ing
Pish
mer - ry dance, Then let the throng Our joy ad - vance With laugh - ing
Pooh
mer - ry dance, Then let the throng Our joy ad - vance With laugh - ing
Pno

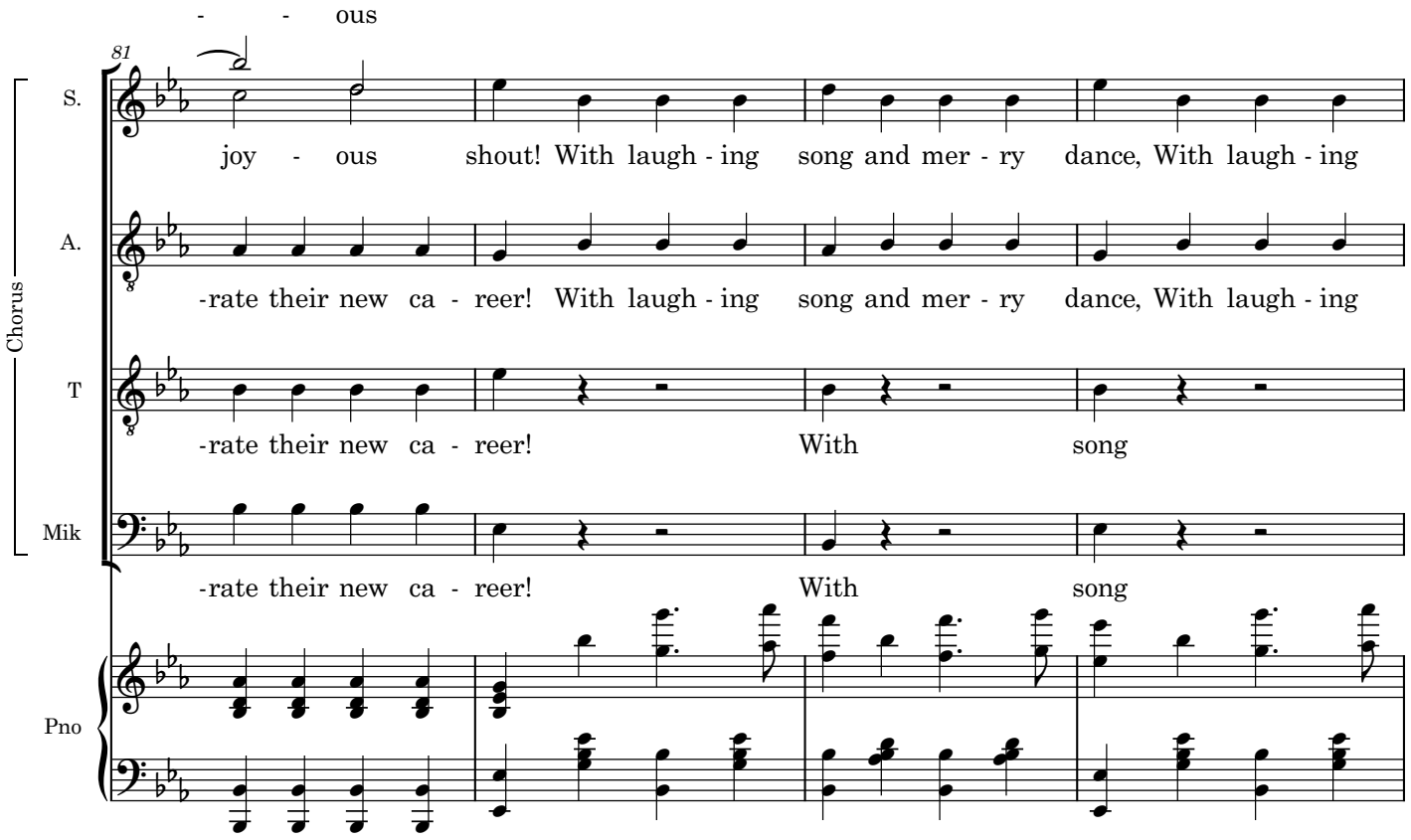

59
Yum
song, And mer - ry__ dance, With laugh - ing_ song, And mer - ry__ dance, With
Peep
song, And mer - ry dance, With laugh - ing song, And mer - ry dance, With
Pitti
song, And mer - ry dance, With laugh - ing song, And mer - ry dance, With
Nanki
song, And mer - ry dance, With laugh - ing song, And mer - ry dance, With
Pish
song, And mer - ry dance, With laugh - ing song, And mer - ry dance, With
Pooh
song, And mer - ry dance, With laugh - ing song, And mer - ry dance, With
Pno

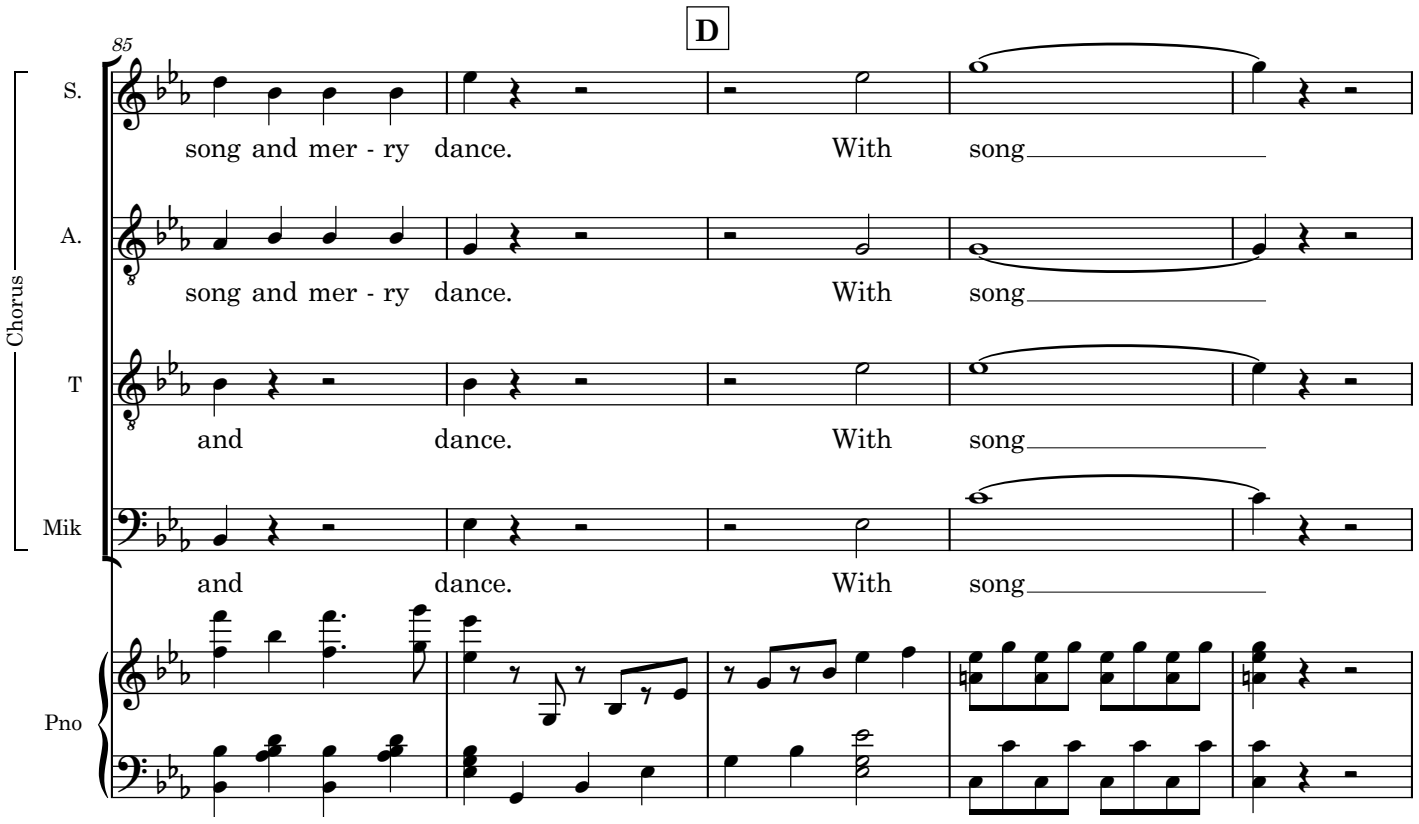

C
63
Yum
laugh - ing song,
Peep
laugh - ing song,
Pitti
laugh - ing song,
Nanki
laugh - ing song,
Pish
laugh - ing song,
Pooh
laugh - ing song,
Chorus
S.
ff
With joy - ous
A.
ff
With joy - ous
T
ff
With joy - ous
Mik
ff
With joy - ous
Pno
ff

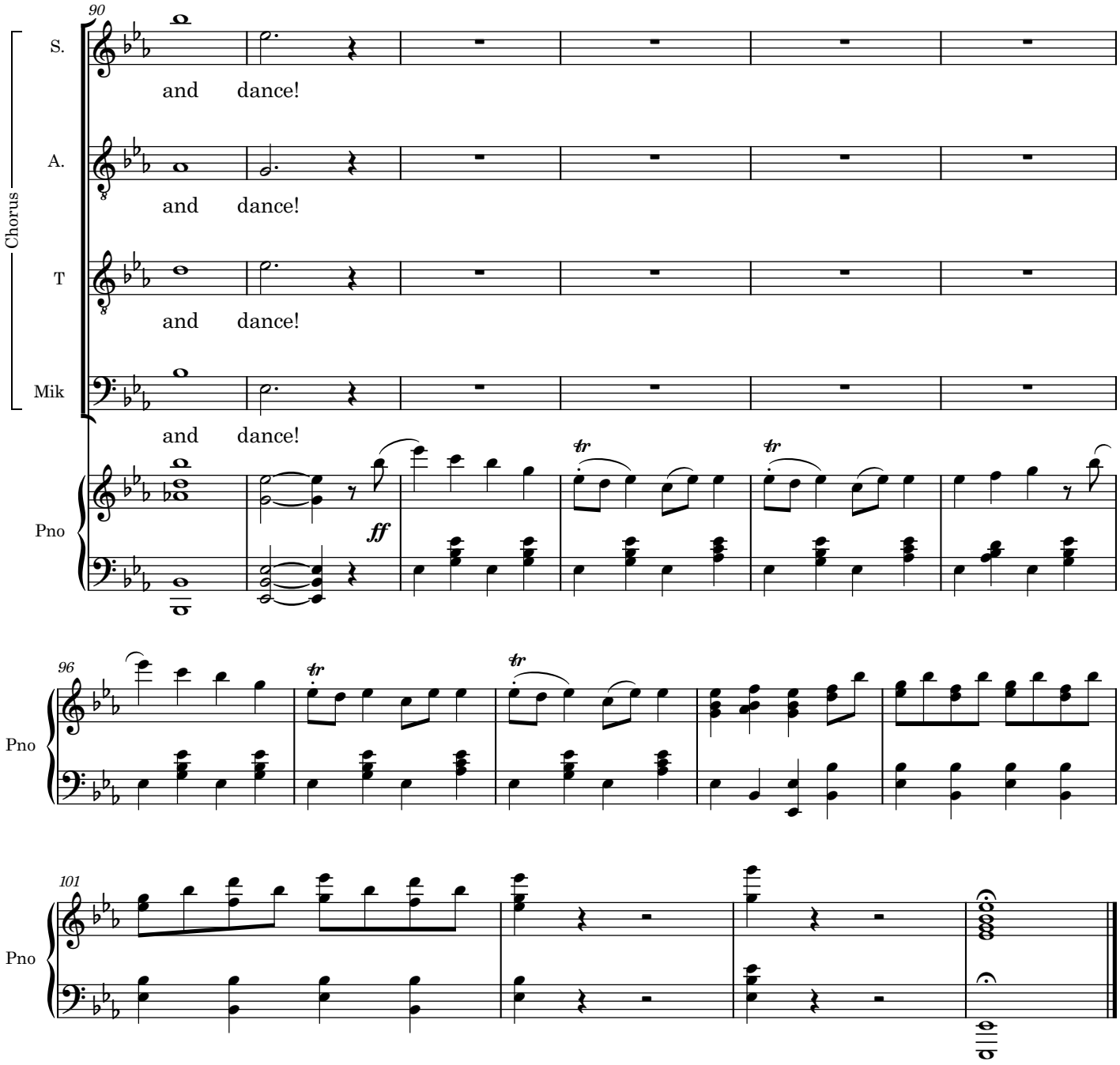

68
Chorus
S.
shout, With joy - ous shout and ring - ing cheer, In - au - gu - rate, in - au - gu -
A.
shout, With joy - ous shout and ring - ing cheer, In - au - gu - rate, in - au - gu -
T
shout, With joy - ous shout and ring - ing cheer, In - au - gu - rate, in - au - gu -
Mik
shout, With joy - ous shout and ring - ing cheer, In - au - gu - rate, in - au - gu -
Pno


73
Chorus
S.
A.
T
Mik
Pno
-rate their new ca - reer! With joy - ous shout and
[our]
-rate their new ca - reer! With joy - ous shout and ring - ing cheer, In - au - gu -
-rate their new ca - reer! With joy - ous shout and ring - ing cheer, In - au - gu -
[our]
-rate their new ca - reer! With joy - ous shout and ring - ing cheer, In - au - gu -


cheer, joy - - - - ous, joy - - - -
77
S.
ring - ing cheer, With joy - ous,
A.
- rate their new ca - reer! With joy - ous shout and ring - ing cheer, In - au - gu -
T
- rate their new ca - reer! With joy - ous shout and ring - ing cheer, In - au - gu -
Mik
- rate their new ca - reer! With joy - ous shout and ring - ing cheer, In - au - gu -
Pno
Chorus


- - ous
81
S.
joy - ous shout! With laugh - ing song and mer - ry dance, With laugh - ing
A.
-rate their new ca - reer! With laugh - ing song and mer - ry dance, With laugh - ing
T
-rate their new ca - reer! With song
Mik
-rate their new ca - reer! With song
Chorus
Pno


D
85
Chorus
S.
song and mer - ry dance. With song
A.
song and mer - ry dance. With song
T
and dance. With song
Mik
and dance. With song
Pno


90
Chorus
S.
and dance!
A.
and dance!
T
and dance!
Mik
and dance!
Pno
ff
96
Pno
101
Pno