

## Author's Note

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This musical was constructed to use two different visual worlds - the clean lines and colour of Japanese design with the style and silhouette of American fashion in the 1940's.

The set employs Japanese architecture executed in the textures of "The Cotton Club" (neon, brass mahogany) - while the costumes reflect the style of America in the 1940's (zoot suits, snoods, wedgies and felt hats), they are executed in the colourful silk kimono textures of Japan.

The casting is intended to be inter-racial, with the MIKADO, KATISHA and POOH-BAH specifically singing in African-American musical styles. Although the score uses the 1940's popular musical harmonies and arrangements as a point of departure, it is intended to embrace a wide range of styles including gospel, blues, rock and swing. The dance, too, uses the Lindy Hop and other 1940's dances as a point of departure, but the dancing should maximize the abilities of the performers.

## Cast List

*Cast: 18 (11 men, 7 women)*

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The MIKADO	The big "cat" of Japan (usually cast African-American)
NANKI-POO	The son of the Mikado - plays the trumpet [badly!] (usually cast Caucasian)
YUM-YUM	The ward of Titipu's Lord High Executioner.
PITTI-SING	Yum-Yum's sister (usually cast Caucasian)
PEEP-BO	Yum-Yum's sister (usually cast African-American)
PISH-TUSH	The "coolest" Gentleman of Japan
KO-KO	Lord High Executioner
POOH-BAH	Lord High "everything else" (usually cast African-American)
KATISHA	Nanki-Poo's spurned suitor (usually cast African-American)
6 GENTLEMEN	
3 LADIES	

Time: The 1940's. Place: The Town "Square" of Titipu

## Instrumentation

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REEDS (flute db. Clarinet in B flat db. Alto Saxophone in E flat)

TRUMPET in B flat db. Flugelhorn in B flat db. Tambourine

ON-STAGE TRUMPET in B flat (played by NANKI-POO)

TROMBONE db. Cowbells

KEYBOARDS (one player)

DRUMS (standard kit) db. Timpani, Duck Call, Glock., Large Gong, Mark Tree, Triangle, Wood Block

DOUBLE BASS db. Electric Bass

# Contents

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## Act One

1.	<b>Opening</b> (Instrumental) . . . . .	1
2.	<b>We Are Gentlemen of Japan</b> (Pish-Tush, Gentlemen) . . . . .	7
3.	<b>A Wand'ring Minstrel, I</b> (Nanki-Poo, Gentlemen) . . . . .	16
3a.	<b>Minstrel Tap Dance</b> (Instrumental) . . . . .	21
3b.	<b>Minstrel Tag</b> (Nanki-Poo, Gentlemen) . . . . .	23
4.	<b>And The Drums Will Crash</b> (Pooh-Bah, Nanki-Poo, Gentlemen) . . . . .	26
5.	<b>Behold The Lord High Executioner</b> (Ko-Ko, Gentlemen) . . . . .	34
6.	<b>I've Got a Little List</b> (Ko-Ko, Gentlemen) . . . . .	41
6a.	<b>List Play-Off</b> (Gentlemen) . . . . .	50
7.	<b>Three Little Maids</b> (Yum-Yum, Peep-Bo, Pitti-Sing) . . . . .	51
8.	<b>This is What I'll Never Do</b> (Nanki-Poo, Yum-Yum) . . . . .	64
9.	<b>I am So Proud</b> (Pooh-Bah, Ko-Ko, Pish-Tush) . . . . .	70
9a.	<b>Pre-Throng</b> (Ko-Ko, Nanki-Poo, Yum-Yum, Pitti-Sing, Peep-Bo, Pish-Tush, Pooh-Bah, Ensemble) . . . . .	
10.	<b>Let the Throng Our Joy Advance</b> (Nanki-Poo, Yum-Yum, Pitti-Sing, Peep-Bo, Pish-Tush, Pooh-Bah, Ko-Ko, Ensemble) . . . . .	85
10a.	<b>Throng Dance Break</b> (Instrumental) . . . . .	94
11.	<b>Katisha's Entrance</b> (Katisha, Yum-Yum, Nanki-Poo) . . . . .	97
12.	<b>For He's Gonna Marry Yum-Yum</b> (Pitti-Sing, Ensemble) . . . . .	101
13.	<b>The Hour of Gladness</b> (Katisha) . . . . .	108
14.	<b>Finale - Act One</b> (Katisha, Yum-Yum, Pitti-Sing, Nanki-Poo, Ensemble) . . . . .	111

## Act Two

15.	<b>Entr'acte</b> (Instrumental) . . . . .	125
15a.	<b>Entr'acte Cont.</b> (Instrumental) . . . . .	127
16.	<b>Braid the Raven Hair</b> (Pish-Tush, Ensemble) . . . . .	131
16a.	<b>Pre-Sun</b> (Instrumental) . . . . .	138
17.	<b>The Sun and I</b> (Yum-Yum) . . . . .	139
18.	<b>Swing a Merry Madrigal</b> (Yum-Yum, Pitti-Sing, Pish-Tush, Nanki-Poo, Ensemble) . . . . .	145
19.	<b>Here's a Howdy-Do</b> (Yum-Yum, Nanki-Poo, Ko-Ko) . . . . .	157
19a.	<b>Entrance of The Mikado</b> (Instrumental) . . . . .	166
20.	<b>The Mikado Song</b> (Mikado) . . . . .	167
20a.	<b>Mikado Dance 1</b> (Instrumental) . . . . .	171
20b.	<b>The Mikado Song Cont.</b> (Mikado, Ensemble) . . . . .	173
20c.	<b>The Mikado Song Cont.</b> (Mikado, Ensemble) . . . . .	176
21.	<b>Alone and Yet Alive</b> (Katisha) . . . . .	179
22.	<b>Tit-Willow</b> (Ko-Ko) . . . . .	185
23.	<b>Beauty in The Bellow</b> (Katisha, Ko-Ko) . . . . .	190
24.	<b>Finale - Act Two</b> (Nanki-Poo, Yum-Yum, Pish-Tush, Mikado, Ensemble) . . . . .	198
25.	<b>Bows</b> (Instrumental) . . . . .	207
26.	<b>Exit Music</b> (Instrumental) . . . . .	212

# HOT MIKADO

Book and Lyrics adapted by  
DAVID H. BELL

Music Adapted and Arranged by  
ROB BOWMAN

Originally Produced at Ford's Theatre, Washington, D.C.,  
Frankie Hewitt, Producing Director.  
Based on "The Mikado" by WS Gilbert and Arthur Sullivan.

Flt, Tpt,

## No. 1 OPENING

1 Moderato  
*f* Piano

Tbn, Perc, Bass

6 Tutti  
*p subito*

*p subito*

11 *G & S molto rit*  
*f*

*G & S molto rit*  
*f*

STR.

16 (LIGHTS UP)  
Gong  
*rit.*

(LIGHTS UP)  
Gong  
*rit.*

Bluesy 3am ad-lib  
Alto Sax Solo

(dancers wrap around)

21

*mf*

25

Dancer is lifted

29

(girl poses)

33

(layout) snap (girl moves to light cig)

(2 groups of Gentlemen circle each other)

(Gentlemen reach into their coat "gun" pockets)

37

(on stage)  
Finger snap

*a tempo*

Brite 2/Krupa-style solo

43 1st pose neon lights flash on,

Gentlemen flick open their "weapons" (fans)

*f* Drms.

47 (2nd pose)

(3rd pose)

51 (4th)

(5th)

(6th)

(7th)

A

(Wild dance erupts with Gentlemen & Ladies of Japan "lindy-hopping",...)

55

+ Hns,  
(Drums cont.)

*sim.*

(...as dawn arrives in Titi-pu)

59

Musical notation for measures 59-62. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The music features a steady eighth-note accompaniment in the bass and a melody in the treble.

63

Musical notation for measures 63-66. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. The music features a steady eighth-note accompaniment in the bass and a melody in the treble. A crescendo hairpin is present in both staves, leading to a dynamic accent (Δ) in the final measure.

AI

Hot!

Tpt, Alto Sax,  
+8va basso

Piano

Tbn, Bass

Musical notation for measures 67-70. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. The music features a steady eighth-note accompaniment in the bass and a melody in the treble. A dynamic accent (v) is present in the final measure of the treble staff. The bass staff includes a 'Piano' marking and a '7' symbol.

71

Musical notation for measures 71-74. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. The music features a steady eighth-note accompaniment in the bass and a melody in the treble. The bass staff includes a '7' symbol.

75

Musical notation for measures 75-78. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. The music features a steady eighth-note accompaniment in the bass and a melody in the treble. A crescendo hairpin is present in both staves, leading to a dynamic accent (Δ) in the final measure. The bass staff includes a '7' symbol. The percussion part is indicated by 'Perc.' and 'x' marks.

79 "Black bottom"

Tbn, Bass

Drums

83 "Girls"

Tutti

87

91 Tpt solo-ad lib "crazy!"

(crash)

95

C "Partnering"

99

99 100 101 102

103

103 104 105 106

*p subito & cresc.*

107

107 108 109 110 111

slow fall-off (Ladies exit)

Drum solo

112

112 113 114 115

snap

direct segue



# No. 2

# We Are Gentlemen of Japan

1 Brite Swing 2

Gent, 1 A

If you wan - na know who we

6

Gent, 2

are We Are Gen - tle - men of Ja - pan.

11

Gent, 3

Play trom - bone or a jazz gui - tar.

Gent, 4

Men

16

Come on join in our own big — band.

Our

Tutti

20

B

dan - cing is so a - dept. — We're swing - ing with ev - 'ry step. — We're

24

Gent, 1

Gent, 2

Gent, 3

al - ways so cool and hep. — Ba - ba - doo - 'n - ba - da! Szwee - ba - dow! Dwee -

28

Gent. 4- C Pish-Tush:

doo - 'n - da - da! Shoo - be - do - wah! If you think we are worked by

32

Drms, strings Like a Ja - pa - nese ma - ri - o - nette.

37

Gent. 5 You don't un - der - stand these things;

42 *Gent, 6* Men

It is sim - ply court e - ti - quette. \_\_\_\_\_ We're

*Tutti*

46 D

liv - ing our life in song. \_\_\_\_\_ We keep it up all day long. \_\_\_\_\_ We

50 *Pish-Tush:* *Gent, 5*

want you to sing a - long. \_\_\_\_\_ Szwee - doo! Szwee - ba - di - m - ba - da!

Pish-Tush +

Solos 5 & 6

*div.*

Men

54

Ri - di - dip - dip - dip - dip - 'm - ba - da!

We

Detailed description: This system contains measures 54, 55, and 56. It features a vocal line in treble clef with lyrics, a bass line in bass clef, and a piano accompaniment consisting of two staves (treble and bass clefs). The piano part includes chords and melodic lines with accents and slurs. The key signature has one sharp (F#).

Detailed description: This system shows the piano accompaniment for measures 54-56. It consists of two staves: a treble clef staff with chords and a bass clef staff with a melodic line. There are accents and slurs over various notes.

57

want you to sing, \_\_\_\_\_ sing a - long, \_\_\_\_\_

If you

Detailed description: This system contains measures 57, 58, and 59. It features a vocal line in treble clef with lyrics, a bass line in bass clef, and a piano accompaniment consisting of two staves. The piano part includes chords and melodic lines with accents and slurs.

Detailed description: This system shows the piano accompaniment for measures 57-59. It consists of two staves: a treble clef staff with chords and a bass clef staff with a melodic line. There are accents and slurs over various notes.

61

**E**

wan - na know who we are, \_\_\_\_\_ If you wan - na know who we are, \_\_\_\_\_ We Are

Detailed description: This system contains measures 61, 62, and 63. It features a vocal line in treble clef with lyrics, a bass line in bass clef, and a piano accompaniment consisting of two staves. A box containing the letter 'E' is placed above the first measure. The piano part includes chords and melodic lines with accents and slurs.

Detailed description: This system shows the piano accompaniment for measures 61-63. It consists of two staves: a treble clef staff with chords and a bass clef staff with a melodic line. There are accents and slurs over various notes.

65 F fall-off DANCE BREAK

Gen-tle-men \_\_\_\_\_ of Ja-pan! \_\_\_\_\_ Yeah!

Drum solo Hat step

71 medium Charleston ^ ^ ^ ^

75 medium

79 Trio

83 **G** **BIG**

Musical notation for measures 83-86. The top staff contains a melodic line with accents and slurs. The bottom two staves (treble and bass clef) show a piano accompaniment with sustained notes.

87 **A**

Musical notation for measures 87-90. The top staff contains a melodic line with accents and slurs. The bottom two staves (treble and bass clef) show a piano accompaniment with sustained notes.

91 **BIG** **BIG**

Musical notation for measures 91-94. The top staff contains a melodic line with accents and slurs. The bottom two staves (treble and bass clef) show a piano accompaniment with sustained notes.

95 **SOLOS**  
**Gent, |**

Musical notation for measures 95-98. The top staff contains a melodic line with accents and slurs. The bottom two staves (treble and bass clef) show a piano accompaniment with sustained notes.

Gents, 2&3

99 [H]

medium

Gents, 4&5

BIG

103 Gent, 6

Big monster fill

Gent, 7

aerial

[I]

107 Men

scat ad lib.

111



115 J

Men

*f* We Are

Pow!

Am in

Tutti

121 K

Gen - tle - men of

Bass, Piano

Hns,

gliss

124

Ja pan. Yeah!

# No. 3

# A Wand'ring Minstrel, I

"Hey fellas! Is this Titipu? Do you know where I can find a girl named Yum-Yum? She's the ward of a tailor named Ko-Ko."  
"Why? Who are you?" "Who wants to know?"  
"Who am I? Well, I'll tell you".

Nanki-Poo reaches behind his back, Gentlemen react, startled by sudden action, They relax when Nanki-Poo reveals a trumpet,

Rock Croon Moderato

Nanki-Poo

*mf* Dit Dit Doo\_\_\_\_\_ Oh\_\_\_\_\_ A

TPT (mute) 3

*mf* Piano

Bass(pizz)

5 [A]

Wan - d'ring Min - strel I, A thing of shreds and pat - ches, Of bal - lads, songs and

+ Clt, Tpt, Tbn,

10 [B]

snat - ches, And drea - my lul - la by. My ca - ta - log is

Men 3 3

*mp* Drea - my lul - la - by. 3 3 (b) 3

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal line for Nanki-Poo and instrumental parts for Trumpet (muted), Piano, and Bass (pizzicato). The score is divided into sections A and B. Section A begins at measure 5, and Section B begins at measure 10. The tempo is marked 'Rock Croon Moderato'. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). The score includes triplets and various articulations like accents and slurs.

14

long, thro' ev - 'ry pas - sion ran - ging, And to your hu - mors chang - ing, I

19

tune my sup - ple song. I tune my sup - ple

*mf* He tunes his song.

*rit.* *a tempo*

24

song. If you try at love and al - ways fail, I'll sigh with you.

**C** non-tempo

Piano solo-Gospel ad lib

*rit.* colla voce

+8va basso

29 *ad lib.*

Oh, lis-ten to me ba-by, ba-by. Does your heart sing out a lone-ly wail? I'll do so, too. Oh,

34 *Slower*

yeah. Oh, yeah. Oh, yeah!

*Tutti*

38 *Brite Swing* D

But if pat-ri-o-tic sen-ti-ment is

*Clt, Tpt.*  
*Piano*  
*Bass*

43

wan-ted, I've pa-tri-o-tic bal-lads cut and dried.

*+Hns*

48

For where - e'er our coun - try's ban - ner may be plan - ted, \_\_\_\_\_ All

+Hns

53

o - ther lo - cal ban - ners are de - fied! \_\_\_\_\_ Our

57

**E**

war - ri - ors in mar - ching ranks as - sem - bled, \_\_\_\_\_ Ne - ver

61

quail or they con - ceal it if they \_\_\_\_\_ do \_\_\_\_\_ And I

65

should not be sur - prised if na - tions trem - bled be - fore the migh - ty troops

Sax, Tbn, +Tpt,

Bass

69

of Ti - ti - pu! *f* We should not be sur - prised if na -

Men

73

tions trem - bled with the prized and migh - ty

75

troops of Ti - ti - pu!

direct segue

(Nanki-Poo)  
On-stage Trumpet solo

No. 3A.

Minstrel Tap Dance

1

Musical notation for measures 1-6. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The melody in the treble clef consists of eighth and quarter notes, while the bass clef contains whole rests.

7

Musical notation for measures 7-10. The melody continues with eighth and quarter notes in the treble clef, and whole rests in the bass clef.

TACET TAP

11

Musical notation for measures 11-11, which are completely blank staves, indicating a tap solo.

12

(Drums)

Musical notation for measures 12-19. The treble clef is empty. The bass clef contains a drum pattern of 'x' marks with stems, and a melodic line with eighth and quarter notes.

20

Musical notation for measures 20-23. The treble clef is empty. The bass clef contains a drum pattern of 'x' marks with stems, and a melodic line with eighth and quarter notes.

Piano solo

**E** Fast!

Musical score for measures 28-30. The piece is in 2/4 time with a key signature of one flat. Measure 28 starts with a piano solo and includes the instruction "cresc. & accel.". Measure 29 features a dynamic marking of *f* and a tempo change to "Fast!". Measure 30 continues the fast tempo. The piano part consists of chords and single notes, while the treble part has more complex rhythmic patterns.

Musical score for measures 31-33. The piano part continues with chords and single notes. The treble part features more complex rhythmic patterns and some slurs. The overall texture is dense and rhythmic.

Musical score for measures 34-37. The piano part continues with chords and single notes. The treble part features more complex rhythmic patterns and some slurs. An annotation "On stage Trumpet solo" with an upward-pointing arrow is located above measure 37.

Musical score for measures 38-40. The piano part continues with chords and single notes. The treble part features more complex rhythmic patterns and some slurs. The overall texture is dense and rhythmic.



No. 3B.

Minstrel Tag

1 Nanki-Poo

Oh, ba - by ba - by I'm wan

Men

*f* A Wan - d'ring Min - strel, I A thing of shreds and

*f* Piano

A Tutti

Bass +8va basso

5

dring, ba - ba - ba - bal - lads, songs and snat - ches, And

pat - ches, Of bal - lads, songs and snat - ches, And drea - my iul - la -

9

drea ————— my pas - sion ran - ging,

8 by. My ca - ta - log is long, thro' ev - ry pas - sion ran - ging, And

Sax, Tbn,

B

7

7

7

14

And to your hu - mors chan - ging Tune my sup - ple song. ————— I tune my

8 to your hu - mors chan - ging I Tune — my sup - ple song. ————— I tune my

+Tpt

3

3

3

3

19

sup ple

sup ple

Tutti

23

song.

song.

On-stage Trumpet solo Tutti

No. 4

And The Drums Will Crash

"Will this do?"  
"For now."

"Now let me see,,, about Yum-Yum,,,"

Pooh-Bah

Now

Easy Shuffle Swing  
Clar. solo

Piano  
*mf*

+ Tpt, Tbn.

Bass

lis - ten kid the news ain't great for in the end you've come too late. To -

Piano

Bass

day's the date we ce - le - brate the wed - ding of our ex - e - cu - tion - er. This

Tutti

(2ndx)Nanki-Poo;  
"This afternoon!"

14/36 **B** **B'**

ve-ry day from school Yum-Yum will wend her way and home-ward come, with her  
vow their pact ex-treme-ly soon, in point of fact this af-ter-noon her

(2ndx)Tpt, Tbn

1<sup>x</sup> Trom. solo

18/40

beat of drum and a rum-tum-tum to wed the Lord High Ex-e-cution-er "Wait a minute! And The  
ho-ney-moon with that buf-foon starts af-ter she's a pro-cessioner. Yum-Yum's getting married!"

2nd x with Men  
2nd x to

(2ndx)Nanki-Poo;

Tutti

23 **C** Looser, hip

Drums Will Crash and the trum-pets bray, and they'll cut a dash on their wed-ding day. She'll  
Nanki-Poo; "Wedding day?"

Tutti

27 + Men

rod-dle a-way as all a-ver, with the Lord High Ex-e-cu-tion-er. And The

31 D Pooh-Bah

Drums Will Crash and the trum - pets bray, and they'll cut a dash on their wed - ding day. She'll

Men

Drums Will Crash and the trum - pets bray, and they'll cut a dash on their wed - ding day. She'll

35

tod - die a - way as all a - ver, with the Lord High Ex - e - cu - tion - er. They'll

tod - die a - way as all a - ver.



Nanki-Poo; "Hold it!  
Do you mean to tell me..."

55

E

cu - tion - er. *f* And The Drums Will Crash \_\_\_\_\_ and the

*f* Drums will be crash - ing a - way.

TRPT solo

Hns.

*f* Piano

Bass

Detailed description: This block contains the musical score for measures 55 through 58. It features four staves: vocal line, piano accompaniment, trumpet solo, and bass line. The key signature has one flat (B-flat major or D minor). The vocal line starts with 'cu - tion - er.' followed by 'And The Drums Will Crash' and 'and the'. The piano accompaniment includes a forte (*f*) dynamic and a triplet of eighth notes. The trumpet solo is marked 'TRPT solo' and includes accents and slurs. The bass line is marked 'Bass' and features a forte (*f*) dynamic and a piano section.

59

Nanki-Poo; "Fellas!"

trum - pets bray. \_\_\_\_\_ and they'll cut a dash \_\_\_\_\_

Trum - pets will be - gin to bray. Band \_\_\_\_\_

Detailed description: This block contains the musical score for measures 59 through 62. It features four staves: vocal line, piano accompaniment, trumpet solo, and bass line. The key signature has three sharps (F# major or C# minor). The vocal line starts with 'trum - pets bray.' followed by 'and they'll cut a dash' and 'Trum - pets will be - gin to bray.' and 'Band'. The piano accompaniment includes a forte (*f*) dynamic and a piano section. The trumpet solo is marked 'Hns.' and includes accents and slurs. The bass line is marked 'Bass' and features a forte (*f*) dynamic and a piano section.



Nanki-Poo; "Mr. Bah!"

62

on their wed - ding day. She'll  
is be - gin - ning to play. They are get - ting mar - ried to - day.

Musical score for measures 62-64. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system shows a piano solo with chords and arpeggios in both treble and bass clefs.

65

tod - die a - way \_\_\_\_\_ as  
Tod - die a - way! Tod - die a - way!  
Tod - die a - way! Tod - die a - way! \_\_\_\_\_

Piano, Bass.

Musical score for measures 65-68. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system shows a piano solo with chords and arpeggios in both treble and bass clefs. The word 'Piano, Bass.' is written in the first staff of the third system.

67

all a - ver, \_\_\_\_\_ with the

Dwee - dow, Dwee - dow, Dwee - dow!

69

(straight 8th's)

Lord High \_\_\_\_\_ Ex - e -

Lord High Lord High!

Lord High Lord High \_\_\_\_\_

(They sing and dance, forgetting why they started singing in the first place. Finally, to capture their attention, Nanki-Poo screams.)

71

F

Vamp ad lib til cut-off  
poco a poco cresc. & ad lib, "riffs"

cu-tion-er. Ex - e - cu - tion - er. Ex - e cu - tion - er. Ex - e

*mf* Ex - e - cu - tion - er! Ex - e - cu - tion - er! Ex - e - cu - tion - er!

Ex - e - cu - tion - er! Ex - e cu - tion - er! Ex - e

*Tutti*  
*P subito*

Vamp ad lib til cut-off

"QUIET! Do you mean to tell me I have been on the road for a month just to learn that Yum-Yum, the girl I love is going to marry Ko-Ko?"

"I'm afraid so!"  
"Bummer."  
"Sorry!"

74

*Tutti*

*quasi-segue*

# No. 5

# Behold The Lord High Executioner

"Now Ko-Ko will be here any minute. So, he'll fill you in himself".  
"I've got to find Yum-Yum and talk to her first".  
"All right. Suit yourself".

1 Military 4 Men

*f* Be - hold The Lord High Ex - e - cu - tion - er! \_\_\_\_\_ A

Tutti

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

of - fi - cer. \_\_\_\_\_ Whose func - tions are par - ti - cu - lar - ly vi - tal. \_\_\_\_\_ De -

Gent, 4

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The tempo is marked 'Military 4' and the dynamics include 'f' (forte) and 'Tutti'. The score is divided into systems, with measures 1, 4, and 7 indicated. The piano part includes triplets and other rhythmic patterns. The lyrics are: 'Be - hold The Lord High Ex - e - cu - tion - er! \_\_\_\_\_ A per - son - age of no - ble rank and ti - tle. \_\_\_\_\_ A dig - ni - fied and po - tent of - fi - cer. \_\_\_\_\_ Whose func - tions are par - ti - cu - lar - ly vi - tal. \_\_\_\_\_ De -'. The score ends with 'Gent, 4'.

**A** Swing Rock

10  
fer. de - fer. To the

14  
Lord High Ex - e - cu - tion - er! De - fer, De fer, To the

Gent, 1      Gent, 3      Gent, 5

18  
no - ble Lord, To the no - ble Lord,

Men

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

**A**

22

**B** Ko-Ko

Vocal line for measures 22-26, starting with a whole rest in measure 22.

*mf* Ta - ken from the coun - ty jail ——— By a set of cu - rious chan - ces, ———

Piano accompaniment for measures 22-26. Includes markings: Schmalzzy F7 arp., Guy Lombardo soft-shoe, Clt, Tbn, and *mf*. Features triplets and an 8<sup>va</sup> marking.

27

Vocal line for measures 27-30.

Li - ber - a - ted then on bail, ——— On my own re - cog - ni - zan - ces. ———

Piano accompaniment for measures 27-30, featuring triplets.

31

Vocal line for measures 31-34.

Lift - ed up so all re - gale ——— Gi - ven week - ly al - low - an - ces. ———

Piano accompaniment for measures 31-34, featuring triplets.

35

Vocal line for measures 35-38.

To a height that few can scale, ——— Save by long and wea - ry dan - ces. ———

Piano accompaniment for measures 35-38, featuring triplets and the marking *Tutti*.

39 **C**

Sure - ly, ne - ver had a male \_\_\_\_\_ Un - der such like cir - cum - stan - ces. So ad -

43

ven - tur - ous a tale, which may rank with most ro - man - ces. \_\_\_\_\_

*poco rit.*

47 **D** Ko-Ko

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

**Men**

*mf* Ta - ken from the coun - ty jail. \_\_\_\_\_

*a tempo*

50

chan - ces. Sure - ly, ne - ver had a male so ad -

Li - ber - a - ted then on bail. Ne - ver had a male so ad -

*cresc.*

53

ven - tur - ous a tale. *f* Da - de - de - Da - de - de - Da - de - de - Da - de - de -

ven - tur - ous a tale.

*Gent. 4*

As before



56

Dee-ee - ee-ee - ee-ee - ee-ee - ee-ee, De-ee-fer, \_\_\_\_\_ to the Lord High Ex-e-cu-

60

tion - er! De - fer, \_\_\_\_\_ De - fer, \_\_\_\_\_ To the no-ble Lord, to the

Gent, 1                      3                      Gent, 3                      3                      Gent, 5                      Gent, 2

64

no - ble Lord, Men The High Ex - e - cu - tion - er! Bow down, bow

**E** *f* >

Piano, Bass,

67

down to the Lord High Ex - e - cu - tion - er! De -

70

fer, De - fer, to the no - ble, no - ble High - ee - igh - ee - igh

The High

Tutti

74

Ex - e - cu - tion - er!

quasi-segue

# No. 6

# I've Got a Little List

"Gentlemen, I'm very touched by this reception. If I should be called upon to act professionally, I think that there will be no difficulty in finding persons whose loss will be a distinct gain to society at large".

1 Easy Patter 4 Ko-Ko

If some day it may hap - pen that a vic - tim must be found, I've

Piano  
E dim. 7 arp. colla voce  
+Bass (pizz)

4  
Got a Lit - tle List - I've Got a Lit - tle List of so - ci - e - ty of - fen - ders who might

7  
well be un - der - ground, who ne - ver would be missed - who

(Ko-Ko hands cards to Gentlemen)

9

ne - ver would be missed! There's the de - vo - tees of mo - vie stars who write for au - to - graphs, all

*poco rit.* *a tempo*

(Gent. laughs; Ko-ko shows him that he is on top of the "laughing list",)

12

peo - ple who have flab - by hands and ir - ri - ta - ting laughs, all chil - dren who play in - stru - ments and

(Ko-Ko shakes a Gent's hand and squeezes);  
"See what I mean? Hurts, doesn't it? They grab on, hold on, never let go; it's terrible,"

Ko-ko; "I hate that!"

15

al - ways play them flat, all per - sons who in sha - king hands, shake hands with you like that, and

Gents: "Amen!"

18

Bil - ly Sun - day, Rev - 'rend Ike and all re - vi - va - lists. They'd none of them be missed, they'd

21

none of them be missed!

Men

*mf* He's got 'em on the list, he's got 'em on the list; And they'll

24 Medium Rag

There's the rag-time ser-e-na-

none of them be missed - they'll none of them be missed!

28 Tempo 1

der and the o-thers of his race, the pi-a-no or-gan-ist, I've  
 (Pianist gets shot)

(Ko-Ko pulls a gun and shoots into the Orch,  
 The piano player dies, noisily,)

8Feb

32

got him on the list! There's the peo-ple who eat pep-per-mint and puff it in your face, they  
 (Pianist comes to life!)

35

ne - ver would be missed, they ne - ver would be missed! The wo - man on the par - ty line who's

*poco rit.* *a tempo*

(Bass re-enters)

38

al - ways on the phone, the re - cluse who like Gar - bo sim - ply "vants to be a - lone", the

41

bob - by sox fa - na - tics who, when Frank Si - na - tra's heard, will faint and shreik and gur - gle so you

44

can - not hear a word. And that sin - gu - lar ab - sur - di - ty the swing - time pi - a -

*poco rit.* *a tempo*

47

**Presto!** **Tempo 1**

nist (Ko-ko goes for gun again; piano stops in response,) I don't think he'll be missed - I've cut off sharply on cue

50

got him on the list!

**Men**

He's got him on the list, He's got him on the list. And I



(Ko-Ko reveals a roll of adding-machine tape and entangles all Gents as it unrolls)

53

There's the  
don't think he'll be missed, I'm sure he'll not be missed!

56

li - ber - al ex - cess of Frank - lin De - la - no and wife - that a - vid New Deal - ist - I've  
+ Flute *sim.*

59

got her on the list! All fun - ny fel - lows, co - mic men, and clowns of pri - vate life - They

62

ne - ver would be missed - they ne - ver would be missed! A -

*poco rit.*

64

mer - i - cans when tra - v'ling who are such ad - ven - t'rous folk, they on - ly or - der ham - bur - gers and

*a tempo*

67

Ko-Ko hiccups; "Pardonnez-moi!"

wash them down with Coke. I have more emp - ty spa - ces left, but what is one to do? The

70

task of fil - ling up the blanks I'd ra - ther leave to you. But it real - ly does - n't mat - ter whom you

*rit.* *a tempo*

73

put up - on the list, for they'd none of them be missed. They'd

75

+ Men

none of them be missed! You may put 'em on the list - you may put 'em on the list; And they'll

78

Ko-Ko

none of them be missed - they'll none of them be missed!

Men

none of them be missed - they'll none of them be missed! Lit - tle list!

Tutti

segue to Tag

No. 6A.

List Play-Off

"Now take this list, and put it in a safe place".

1 "Liszt" tempo Men

We'll take the lit-tle list - We'll hide the lit-tle list; And it

Piano, Bass

4

nev-er will be missed - it nev-er will be missed.

*dim.*

# No. 7

# Three Little Maids

"Any little compliment on your part or an abject grovel in a characteristic Japanese attitude, would be considered a big favor!"  
"No money, no grovel".

Medium Swing  
Trom. solo  
Tutti  
f  
Drums

Piano

10 Yum-Yum  
mf One lit - tle maid  
Peep-Bo  
mf Two lit - tle maids.  
Pitti-Sing  
mf Three Lit - tie Maids.  
Tpt.,  
mf Tbn., Sax,  
Bass solo

A

14 Y-Y;



Three Lit - tle Maids from school are we. Pert as a school girl well can be.

P-B;



Three Lit - tle Maids from school are we. Pert as a school girl well can be.

P-S;



Three Lit - tle Maids from school are we. Pert as a school girl well can be.



18



Filled to the brim with girl-ish glee. Three Lit - tle Maids from school. Ev - 'rything's



Filled to the brim with girl-ish glee. Three Lit - tle Maids from school.



Filled to the brim with girl-ish glee. Three Lit - tle Maids from school.



B

22

scat ad lib 3

a source of fun. \_\_\_\_\_ Sk' - dee-dle-da - bee-ba - da - da, bee-ba bee - bee-ba!

No - bod-y's

26

scat ad lib

safe, for we care for none. \_\_\_\_\_ Dwee dee-dle dwee-dee - dit dow! -

Life's a joke

Piano, Bass

Three Lit - tle Maids from school.

Three Lit - tle Maids from school.

that's just begun. Ba-dle-a-beebob! Ba-dle - a-beebob! Three Lit - tle Maids from school.

school. Three Lit - tle Maids from school. Three

school. Three Lit - tle Maids from school. Three

school. Three Lit - tle Maids from school. Three

Tutti



37



Lit - tle Maids, who all un - wa - ry, come from a la - dies' se - mi - na - ry.

Lit - tle Maids, who all un - wa - ry, come from a la - dies' se - mi - na - ry.

Lit - tle Maids, who all un - wa - ry, come from a la - dies' se - mi - na - ry.

*Hns.*

*f*

41

Freed from its ge - nius tu - te - la - ry. (Who do you know in Na - ga - sa - ki?)

Freed from its ge - nius tu - te - la - ry. (Who do you know in Na - ga - sa - ki?)

Freed from its ge - nius tu - te - la - ry. (Who do you know in Na - ga - sa - ki?)

*Tutti*

44

Three Lit-tle Maids from school. Three Lit-tle Maids from

Three Lit-tle Maids from school. Three Lit-tle Maids from

Three Lit-tle Maids from school. Three Lit-tle Maids from

Piano, Bass

Tutti

48

school. *mf* Three Lit-tle Maids, Three Lit-tle Maids!

school. *mf* Three Lit-tle Maids, Three Lit-tle Maids!

school. *mf* Three Lit-tle Maids, Three Lit-tle Maids!

Bass walks thru m. 52

52

D

Three Lit-tle Maids, Three Lit - tle Maids! — One lit-tle maid is a bride, Yum-Yum.

Three Lit-tle Maids, Three Lit - tle Maids! — Doot - doo, Doo - doo.

Three Lit-tle Maids, Three Lit - tle Maids! — Doot - doo, Doo - doo.

Piano, Bass

56

Doot - doo, Doo - doo. Doot - doo, Doo - doo.

Two lit-tle maids in at - ten - dance come. — Doot - doo, Doo - doo.

Doot - doo, Doo - doo. Three Lit-tle Maids is the to-tal sum.

60

Three Lit - tle Maids from school! Well, - from Three Lit-tle Maids take one a-way.

Three Lit - tle Maids from school! Doot - doo, Doo - doo.

Three Lit - tle Maids from school! Doot - doo, Doo - doo.

Sax, solo

64

Doot - doo, Doo - doo. Doot - doo, Doo - doo.

Two lit-tle maids re-main and they - Doot - doo, Doo - doo.

Doot - doo, Doo - doo. Won't have to wait ver-y long, they say.

+Tpt, Tbn.

68

3

Three Lit-tle Maids from school. Three Lit-tle Maids from school.

Three Lit-tle Maids from school. Three Lit-tle Maids from school.

Three Lit-tle Maids from school. Three Lit-tle Maids from school.

E

72

Three Lit-tle Maids from school are we. Pert as a school girl

Three Lit-tle Maids from school are we. Pert as a school girl

Three Lit-tle Maids from school are we. Pert as a school girl

75

well can be. Filled to the brim with girl - ish glee. Ree - dee!

well can be. Filled to the brim with girl - ish glee. Ree - dee!

well can be. Filled to the brim with girl - ish glee. Ree - dee!

Hns.

Tutti

78

Ree - dee! Zee - doot - doo!

Ree - dee! Zee - doot - doo!

Ree - dee! Zee - doot - doo!

F

80

Three Lit - tle Maids who all un - wa - ry, come from a la - dies' se -

Three Lit - tle Maids who all un - wa - ry, come from a la - dies' se -

Three Lit - tle Maids who all un - wa - ry, come from a la - dies' se -

83

mi - na - ry. Freed from its ge - nius tu - te - la - ry.

mi - na - ry. Freed from its ge - nius tu - te - la - ry.

mi - na - ry. Freed from its ge - nius tu - te - la -

86

G

Three Lit - tle Maids. One lit - tle maid

Three Lit - tle Maids. Two lit - tle

Three Lit - tle Maids.

89

Three Lit - tle Maids from

maids Three Lit - tle Maids from

Three Lit - tle Maids. Three Lit - tle Maids from

Tutti



92

school.

school.

school.

94 (no swing)

Three lit - tle swing - ing maids from school. Yeah!\_\_\_\_\_

Three lit - tle swing - ing maids from school. Yeah!\_\_\_\_\_

Three lit - tle swing - ing maids from school. Yeah!\_\_\_\_\_

Toms 3

gliss A

# No. 8

# This Is What I'll Never Do

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

Moderato (They gaze into each other's eyes)

Nanki-Poo

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

**A** **Tutti**

The first system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Moderato'. The vocal line begins with a melodic phrase and includes a triplet of eighth notes. The piano accompaniment provides harmonic support with chords and moving lines. A box labeled 'A' is placed above the piano staff, and the word 'Tutti' is written above the vocal staff.

let us be u-ni-ted, let us be each o-ther's own!" I'd for-get all rank and

The second system of the musical score. It continues the vocal line and piano accompaniment. The vocal line has a melodic phrase with a fermata over the final note. The piano accompaniment continues with harmonic support. The lyrics are: "let us be u-ni-ted, let us be each o-ther's own!" I'd for-get all rank and

sta-tion, world-ly sneers are naught to us. And to mark my ad-mi-

**Clf, Tbn,**

The third system of the musical score. It continues the vocal line and piano accompaniment. The vocal line has a melodic phrase with a fermata over the final note. The piano accompaniment continues with harmonic support. The lyrics are: "sta-tion, world-ly sneers are naught to us. And to mark my ad-mi-". The word 'Clf, Tbn,' is written above the piano staff.

Freely  
Yum-Yum

14

He would kiss me fond - ly thus.  
ra - tion I would kiss you fond - ly thus. I would kiss you fond - ly thus.

Tutti  
*poco rit.*  
Piano  
Bass

Fast 2  
Yum-Yum

19

But as I'm en - gaged to Ko - ko, to em - brace you is a "no - go". If

Clf, Tbn.  
Clf, Tpt.  
Bass

23

some - one see us it's no joke - o. Yet, I touch you and go lo - co!

27 **Yum-Yum**

Nanki-Poo Lo - co!! Lo - co! Lo - co! Lo - co! Lo - co! Lo...

Lo - co? Lo - co???

So, in

Piano

Bass

30 **Tempo 1**

spite of all temp - ta - tion, such a dream I won't dis - cuss. And on

Tutti

34 *non-tempo*

no con - si - der - a - tion would I kiss you fond - ly thus - Would I

*colla voce*

piano solo

38

kiss you fondly thus. (They almost kiss, but Yum-Yum starts to leave, She is stopped by Nanki-Poo)

40 Fast 2

Let me make it clear to you. This Is What I'll Ne - ver Do!

Tutti

44

This, oh this. (kiss) This, oh this. (kiss kiss) Oh, this. (kiss) This is What I'll

Piano, Bass

1-Nanki-Poo  
2-Yum-Yum

(N-Poo)

(N-Poo)

48

Ne-ver, ne - ver, ne - ver, ne - ver Do! This, oh this. (kiss) This, oh this. (kiss)

Tutti

This system contains four staves. The top staff is the vocal line with lyrics. The second staff is the piano accompaniment. The third and fourth staves are the piano and bass lines. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The word 'Tutti' is written in the piano accompaniment staff.

52

Yum-Yum

Nanki-Poo

He'll ne - ver do.

kiss kiss) This. (kiss) This Is What I'll Ne - ver Do. I'll ne -

Piano, Bass

E

This system contains four staves. The top staff is the vocal line with lyrics. The second staff is the piano accompaniment. The third and fourth staves are the piano and bass lines. The key signature has two flats. The word 'Nanki-Poo' is written above the vocal line. The word 'Piano, Bass' is written in the piano accompaniment staff. A box containing the letter 'E' is placed above the piano accompaniment staff.

56

3

He'll ne - ver do!

ver do! Oh. this.

This system contains four staves. The top staff is the vocal line with lyrics. The second staff is the piano accompaniment. The third and fourth staves are the piano and bass lines. The key signature has two flats. The number '3' is written above the piano accompaniment staff. The system ends with a double bar line and repeat sign.

59 *non-tempo* *Slowly*

This \_\_\_\_\_ Is What He'll Ne - ver, Ne - ver.

This \_\_\_\_\_ Is What I'll Ne - ver, Ne - ver.

*Tutti*

62

Do. \_\_\_\_\_

Do. \_\_\_\_\_

*Tpt, solo*

# No. 9

# I Am So Proud

"A substitute? Oh, certainly, nothing easier. Pooh-Bah,  
I appoint you Lord High Substitute!"  
"I second it!"

"Such an appointment would realize my fondest dreams.  
But no, at any sacrifice, I must decline!"

1 Medium 4 Pooh-Bah

Trombone solo Vamp til ready I

*mf*

Bass

4 **A**

Am So Proud, if I al - lowed my fa - mi - ly pride to be my guide. I'd

Piano

Bass

8

vol - un - teer to quit this sphere, in - stead of you in a min - ute or two. But

Tutti

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems of music. The first system (measures 1-3) features a vocal line starting with a rest, followed by a 'Pooh-Bah' vocalization. The piano accompaniment includes a 'Trombone solo' in the bass clef and a 'Bass' line. The second system (measures 4-7) contains the vocal line with lyrics: 'Am So Proud, if I allowed my family pride to be my guide. I'd'. The piano accompaniment is marked 'Piano' and includes a 'Bass' line. The third system (measures 8-11) continues the vocal line with lyrics: 'volunteer to quit this sphere, instead of you in a minute or two. But'. The piano accompaniment is marked 'Tutti' and includes a 'Bass' line. A section marker 'A' is placed above measure 4.



12

fam-ly pride must be de-nied, And set a-side, and mor-ti-fied. And

16

Ko-Ko B

mor-ti-fied. My brain it teems with end-less schemes both good and new for Ti-ti-

Cl., Clar

Tbn, Bass

Bass

20

pu. For Ti-ti-pu. But if I flit the ben-e-fit that I'd dif-fuse the town would lose! Now

+Piano

Horns

23

ev-ry man to aid his clan should plot and plan as best he can. I

Pish-Tush

Horns

Cl.,

26 C

heard one day a gen - tle - man say that crim - i - nals who are cut in two can

Piano

Bass

28

hard - ly feel the fa - tal steel and so are slain, are slain with - out much

30

pain. If this is true, it's jol - ly for you; Your cour - age screw to bid us a - dieu. I

Horns

Tbn,

Bass

34

D

Pish-Tush

3

3

I heard one day a gen-tle - man say that crim-i - nals who are

Ko-Ko

My brain it teems with end - less schemes both good and new for Ti - ti -

Am So Proud, if I al - lowed my fa - mi - ly pride to

Piano improves lightly

Bass

37

3

3

cut in two can hard-ly feel the fa - tal steel and so are slain, are slain with - out much pain. If this is

pu. For Ti - ti - pu. But if I flit the ben - e - fit that I'd dif - fuse the town would lose! Now

be my guide. I'd vol - un - teer to quit this sphere, in -

40

3

true, it's jol-ly for you: Your cour - age screw to' bid us a - dieu. \_\_\_\_\_

ev - 'ry man to aid his clan should plot and plan as best he can. And

stead of you in a min - ute or two. \_\_\_\_\_ Hns,

Piano

Bass

43

**E** (Ko-Ko)

so, al - though I'm read - y to go, Yet re - col - lect 'twere dis - re - spect did I neg - lect to thus ef - fect this

Hns,

47

Pooh-Bah

aim di - rect, I can't ac - cept! And so, al - though I wish to go, And

Horns

Piano, Bass

51

great - ly pine to bright - ly shine, and take the line of a, he - ro fine, and with this sign - I

Hns.

54

Pish-Tush F

must de - cline. And go and show both friend and foe how much you dare. I'm quite a - ware it's

Clt. Tbn.

57

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

59 **Pish-Tush**

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

**Ko-Ko**

So I ob - ject. So I ob ject. So I ob -

**Pooh-Bah**

I must de - cline. I must de cline. I - must de -

**Tutti**

62 *poco a poco rit.*

take your share, but I don't much care, much care, I don't much care, I don't much care! To

ject. So I ob - ject. So I ob - ject. So I ob - ject! To

cline. I must de - cline. I must de - cline. I must de - cline! To

*poco a poco rit.*

65

G

Easy, Swingy 4

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

*mf*  
Piano, Bass

Hns,

68

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

Hns,

Hns,

71

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

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

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

Tutti

73 H **Faster**

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

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

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

Tutti



76

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

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

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

79

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

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

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

81 I **Faster!!**

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

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

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

*f*

84

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

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

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

87

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

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

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

89

J

Accel. til endo

dull, dark dock, A life - long lock, A short, sharp shock, A

dull, dark dock, A life - long lock, A short, sharp shock, A

dull, dark dock, A life - long lock, A short, sharp shock, A

92

no swing

big, black block. To sit in sol - emn si - lence in a pes - ti - len - tial pri - son, and a -

big, black block. To sit in sol - emn si - lence in a pes - ti - len - tial pri - son, and a -

big, black block. To sit in sol - emn si - lence in a pes - ti - len - tial pri - son, and a -

*mp cresc.*

95

wait - ing the sen - sa - tion from a cheap and chip - py chop - per on a

wait - ing the sen - sa - tion from a cheap and chip - py chop - per on a

wait - ing the sen - sa - tion from a cheap and chip - py chop - per on a

97

big, black block! From a

big, black block! From a

big, black block! From a

*f* *Piano* Hns.

101

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

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

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

*ff*

# No. 9A

# Pre-Throng

"Ko-Ko, we came to find out what you mean  
to do about the Mikado's letter".  
"Congratulate me, I've found a volunteer!"

1 *Maestoso* "We're all saved!" *All* *Marziale*

The Jap - an - ese e - quiv - a - lent of

*f* *Tutti*

3

3 *Ko-Ko* *All*

"Gee, you're swell!" It's Nan - ki - Poo. Hey, Nan - ki - Poo!

*Piano*

*mf* *f*

quasi-segue

Detailed description: The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "We're all saved!" and continues with "The Jap - an - ese e - quiv - a - lent of". The piano accompaniment features a prominent triplet of eighth notes in the right hand, marked *f* and *Tutti*. The score includes dynamic markings such as *f*, *mf*, and *Piano*, and performance directions like *Maestoso*, *All*, and *Marziale*. The piece concludes with the instruction "quasi-segue".

# No. 10

# Let The Throng Our Joy Advance

"He has agreed to give up his life if I give up Yum-Yum".

"What?"

"Only for a month, mind you".

1 **Fast Jitterbug 4** Y-Y: "Is this true? Are we to be married?" **Nanki-Poo**

The

**Trumpet solo** **Sax solo**

*mf*

5 **A** **Yum-Yum** **Nanki-Poo**

it - ty bit - ty thun - der cloud has passed a - way. And Mis - ter Sun is gon - na shine a dawn - ing day. And

*mp Tutti*

9 **Yum-Yum**

though the dark of night is fall - ing much too soon There's gon - na be a month of af - ter - noon!

**P-Sing, P-Bo**

**Gent.** Then Let the  
**P-T, P-Bah**

**Piano, Bass** *mf*

**B**

13 N-P,Y-Y

Then Let the Throng Our Joy Ad - vance  
Throng Our Joy Ad - vance with laugh - ing

Hns.  
Piano, Bass

Detailed description: This block contains the musical notation for measures 13 through 16. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are: "Then Let the Throng Our Joy Ad - vance" on the first line, and "Throng Our Joy Ad - vance with laugh - ing" on the second line. A "Hns." (Horns) section begins in measure 15, and "Piano, Bass" is indicated in measure 16.

17  
with laugh - ing song and mer - ry dance. Women > With joy - ous  
song and mer - ry dance. Men > With joy - ous

Hns.  
Piano, Bass

Detailed description: This block contains the musical notation for measures 17 through 20. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are: "with laugh - ing song and mer - ry dance. Women > With joy - ous" on the first line, and "song and mer - ry dance. Men > With joy - ous" on the second line. A "Hns." (Horns) section begins in measure 19, and "Piano, Bass" is indicated in measure 20.



21 C

shout and ring - ing cheer in - aug - u - rate their brief car - eer. With joy - ous

shout and ring - ing cheer in - aug - u - rate their brief car - eer. With joy - ous

*f* Hns, Hns,

25

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

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

Tutti

29

Nanki-Poo

D

Yum-Yum

Well, a month will pass in hap-pi-ness and seem a year. No

33

Peep-Bo

Pitti-Sing

hee-bie jee-bies now that you are here. For get that in a month you'll have to change your tune; At

37

E N-P,Y-Y

least you'll have a hap-py hon-ey-moon! Then Let the Throng Our Joy Ad-vance

P-Sing, P-Bo

Then Let the Throng Our Joy Ad-vance

Gent.  
P-T, P-Bah

41

with laugh - ing song and mer - ry dance.

With laugh - ing song and mer - ry dance.

Piano, Bass Tutti

45

Women F

Men

With joy - ous shout and ring - ing cheer in - aug - u -

With joy - ous shout and ring - ing cheer in - aug - u -

Hns, Piano, Bass *f* Piano, Bass

49

rate their brief car- eer. With joy-ous shout, with joy - ous shout and ring - ing cheer.

rate their brief car- eer. With joy-ous shout, with joy - ous shout and ring - ing cheer.

Hns.

Piano, Bass

Tutti

53

with ring - ing cheer.

with ring - ing cheer.

Piano, Bass

Tutti

"A toast to Nanki-Poo!"

57 Pooh-Bah

As in a month you've got to die, if Ko-Ko tells us true, 'twere emp-ty com-pli-ment to cry."Long life to Nan-ki-Poo!" But

Piano solo

G

B $\flat$  7 arp.

colla voce

62

as one month you have to live as fel-low cit-i-zen, this toast with three times three we'll give: "Long

65 *cadenza*

*rit.* (All react, applaud)

life. Long life to you. Long life to you. Long life to you.

(Thinking Pooh-Bah is finished all applaud again)

(All react tentatively)

66

Long life to you - till then!"

8<sup>th</sup>

(All cheer because the old windbag  
has finished)

68 Tempo 1

Women H

Men

May all good for - tune pros - per you,

May all good for - tune pros - per you,

*f* Tutti Piano, Bass Hns.

71

May you have health and rich - es too. May you suc -

May you have health and rich - es too. May you suc -

Hns.

Piano, Bass Piano, Bass

74

ceed, may you suc - ceed in all you do - in all

ceed, may you suc - ceed in all you do - in all

*Tutti*

77

you do!

you do!

*(b) p*

*Trumpet solo*

*Piano, Bass*

segue to Dance

No. 10A.

Throng Dance Break

80 **I** Hard & Driving  
Trumpet solo

Sax solo

Trombone solo

*f* Piano, Bass

84 Tutti

^ ^

88 Trombone lead

92



96

96

100

Sax, Tbn,

no rit!

Tutti

100

104

Sax, Tbn,

Tutti

104

108

Sax solo

mf Piano, Bass

3

108

112

112

116 *Tutti*

Musical score for measures 116-117. The top staff is in treble clef with a key signature of two flats and a common time signature. It features chords with accents and slurs. The bottom staff is in bass clef with a key signature of two flats and a common time signature, featuring a triplet of eighth notes.

118 **K** *ff*

Musical score for measures 118-121. The top staff is in treble clef with a key signature of two sharps and a common time signature. It features chords with accents and slurs. The bottom staff is in bass clef with a key signature of two sharps and a common time signature, featuring a steady eighth-note accompaniment.

122 *Sax, Tbn,*

Musical score for measures 122-125. The top staff is in treble clef with a key signature of two sharps and a common time signature. It features chords with accents and slurs. The bottom staff is in bass clef with a key signature of two sharps and a common time signature, featuring a steady eighth-note accompaniment.

126

Musical score for measures 126-129. The top staff is in treble clef with a key signature of two sharps and a common time signature. It features chords with accents and slurs. The bottom staff is in bass clef with a key signature of two sharps and a common time signature, featuring a steady eighth-note accompaniment.

130 *Sax, Tpt,*

Musical score for measures 130-133. The top staff is in treble clef with a key signature of two sharps and a common time signature. It features chords with accents and slurs. The bottom staff is in bass clef with a key signature of two sharps and a common time signature, featuring a steady eighth-note accompaniment.

direct segue

No. 11

Katisha's Entrance

$\text{♪} = \text{♪} = \text{♪}$  previous  
(Katisha enters)

1  
Hns.  
Piano  
Tbn, Bass

This system contains the first four staves of the score. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a time signature of 12/8. The second staff is for Horns (Hns.) with accents (^) and slurs. The third staff is for Piano with accents (^) and slurs. The fourth staff is for Trombone and Bass (Tbn, Bass) with a steady eighth-note accompaniment.

5  
A Katisha  
*f* Your rev-els cease! As-sist me, all of you.  
Piano  
Bass

This system contains the vocal and piano accompaniment for the second part of the score. The fifth staff is the vocal line for Katisha, starting with a boxed 'A' and lyrics: "Your rev-els cease! As-sist me, all of you." The dynamic is marked *f*. The sixth staff is for Piano with accents (^) and slurs. The seventh staff is for Bass with accents (^) and slurs. The eighth staff is for Bass with a steady eighth-note accompaniment.

9 4

I've come to claim my lov-er: Nan-ki Poo! He shuns de- lights which nev- er cloy.

13

Y-Y: "Who's that?"  
N-P: "The other woman I told you about. Look..."

**B**

Come back, oh fool! Come back to joy!

HH.

17

No, you shall not go. These arms shall thus en- fold you! Whoa oh,

Tutti

Tbn.

20

C

Musical staff for vocal line at measure 20, showing a melodic line in treble clef with a key signature of one sharp (F#).

fool — that flee-est our ho-ly fate. Oh, blind — won't see-est

Tbn, +Sax, Tpt.

Musical staff for brass instruments (Tbn, +Sax, Tpt.) at measure 20, showing a rhythmic accompaniment in treble clef.

Musical staff for piano at measure 20, showing a complex chordal accompaniment in treble clef.

*f* Piano

Musical staff for bass at measure 20, showing a rhythmic accompaniment in bass clef.

23

Musical staff for vocal line at measure 23, showing a melodic line in treble clef.

that I'm your mate. Oh, rash that judg-est — from half to whole. Oh,

Musical staff for brass instruments at measure 23, showing a rhythmic accompaniment in treble clef.

Musical staff for piano at measure 23, showing a complex chordal accompaniment in treble clef.

Musical staff for bass at measure 23, showing a rhythmic accompaniment in bass clef.

26

D

Musical staff for vocal line at measure 26, showing a melodic line in treble clef.

base that grudg-est — love's light-est dole. Thy heart un-bind, oh

Hns.

Musical staff for horns at measure 26, showing a melodic line in treble clef.

Musical staff for piano at measure 26, showing a complex chordal accompaniment in treble clef.

Tutti

Musical staff for bass at measure 26, showing a rhythmic accompaniment in bass clef.

29

fool, oh(you) blind! Give me my place, oh rash, oh base. Thy

*Tutti*

Tbn, Piano

Bass

32

heart un - bind, give me my place. Oh fool, oh blind, oh rash, oh base. Give me my

*Hrs.*

34

*ad lib.*

place! \_\_\_\_\_ Give me my place!

*poco rit.*

segue

No. 12

For He's Gonna Marry Yum-Yum

1 Freely Pitti-Sing Gaining momentum

*mf* A - way don't pro-se-cute your quest - from our in-ten-tion, well ex- pressed. You can-not

*mf* *colla voce*  
Piano, Bass

6

turn us. You can-not turn us! You can-not turn us. You can-not turn us! For

All

No! No! No! No!

Tutti

10 All; "Yeah!" P-S; he's gon-na mar-ry, he's gon-na mar-ry, he's gon-na mar-ry, he's gon-na

Piano, Bass



13 *ad lib.* "wail"

mar ry *subito p* Yum - Yum.

15 **A** Bright 4-Gospel Rock

*f* Yum - Yum! For He's Gon - na Mar - ry Yum - Yum. Your  
 Women  
*mf* Yum - Yum. Yum - Yum! Oo - ooh. Yum - Yum.  
 Men  
 Hns.  
*mf* Piano, Bass



19

an-ger pray bu - ry, for all will be mer - ry, and I think you had bet - ter suc-omb.

Oo - oo - ooh. Oo ooh. comb - comb!

23 **B**

The state of your con - nu-bi-al views to-wards the per-son you ac - cuse does not con-

27 *half-spoken* *(sung)*

cern us. You can-not turn us! For heis gon-na mar-ry Yum - Yum.

Does not con-cern us. You can-not turn us! Oo - oo - ooh. *f* We do not heed

31 *ad lib.*

Yeah! Yeah! Yeah, Yeah! Ev - 'ry - where a - round. Dumb.

your dis-mal sound, for joy reigns ev - 'ry - where a - round.

35 C

Dumb-dumb! On this sub - ject I pray you be dumb. You'll

*mf* Dumb. Dumb-dumb! Oo - ooh... Dumb - dumb!

39

find there are ma - ny who'll wed for a pen - ny. The word for your guid - ance is "mum". Hey,

Oo - oo - ooh... Oo - ooh... mum - mum.

43 D

ba-by, won't you lis-ten to me. And come and join our ex - pres-sions of glee. For there are

47 ad lib.

lots of good fish in the sea, ba - by, lots of good fish in the sea. We do not heed

*f* We do not heed

51

your dis-mal sound, for joy reigns ev - 'ry - where a - round. We do not heed

your dis-mal sound, for joy reigns ev - 'ry - where a - round. We do not heed

55

We do not heed your dis-mal sound, for joy reigns ev 'ry - where a - round.

We do not heed your dis-mal sound, for joy reigns ev 'ry - where a - round.

direct segue

No. 13

The Hour of Gladness

(Katisha drapes herself round a lamp post and sings mournfully,)

12/8 Gospel Blues

Katisha A

The Hour Of Glad-ness ——— it's dead and it's gone. ——— In sil-ent

*Tutti*  
*mf* *a tempo* (Tpt. plays Tamb.)

Piano, Bass

4

sad-ness I live a - lone. ——— And the hope that I cher-ished all life-less

+ Tamb.

*Tutti* Piano, Bass

7

lies. ——— And all has per - ished. ——— All has per - ished ——— Save

*cresc.*

The musical score is written in 12/8 time and B-flat major. It consists of three systems of music. The first system includes a vocal line for 'Katisha' and piano accompaniment. The second system continues the vocal line and piano accompaniment, with a 'Tutti' section. The third system continues the vocal line and piano accompaniment, with a 'cresc.' section. The piano accompaniment features a steady bass line and chords in the right hand. The vocal line is a simple melody with lyrics. The score includes various performance instructions such as 'mf', 'a tempo', 'Tutti', and 'cresc.'.

10

love, which nev - er dies. \_\_\_\_\_ Which nev - er. oh, nev - er, nev - er

*f* *mp*

13

ad lib "go to church" **B**

dies. \_\_\_\_\_ Whoa. \_\_\_\_\_ Whoa. Whoa! \_\_\_\_\_ Won't you

*Tutti* *f*

16

help me, please? You see I'm down on my knees. \_\_\_\_\_ And the hope that I cher-ished All \_\_\_\_\_

19

life - less lies. Yes, it does! Oh, yeah! And all has per - ished. All has

21

per - ished. Yeah, yeah, yeah, yeah, yeah. Save love which nev - er dies. Which

*rit.*

24

cadenza gospel ad lib.

ne - ver. no. no. no ne - ver ne - ver dies! Yeah!

*Piano*

*colla voce*

*Broadly*

*ff Tutti*

+ Bass

segue



No. 14

Finale - Act One

(Katisha becomes aware of others and approaches them in an intimidating way.)

A

1 A la recit. Katisha

Oh, faith-less one - this in-sult you shall rue. In vain for mer-cy, on your knees you'll sue. I'll

*sfz p* Tutti

Piano, Bass

*sfz p* Tutti

K: "Do you know who this man is?"  
N-P: "Here it comes now!"

7

tear the mask from your dis-gui-sing. Pre-pare your-self for

*a tempo*

Piano, Bass

Tutti

N-P: "What can we do?"  
K: "He's no musician whatever jive he's been feeding you!"

Y-Y: "I've got an idea!"  
N-P: "What?!"  
Y-Y: "Watch this".  
K: "He is the only son of your Mi-....". Yum-Yum

(Preventing Katisha from finishing)

11

news sur-pri-sing. Sha

*mf*

Piano, Bass

**B** Medium Shuffle

14  
- ku mi-ya - sa-ma. Su - shi na-ga - sa-ki. O -  
All  
*mf* Sha - ku mi-ya - sa-ma. Su - shi na-ga - sa-ki.  
+Hns,  
*mf* Piano, Bass

18  
du Ben-ni Han-na. Sa - ki te-ri - ya-ki. Fu -  
O - du Ben-ni Han-na. Sa - ki te-ri - ya-ki.  
+Hns,  
Piano, Bass

22  
ji yo ka - bu-ki. Wic - kie Wac-kie Woo-kie.  
Fu - ji yo ka - bu-ki. Wic - kie Wac-kie Woo-kie.

Moderato  
(a little slower)

26

O - ya, O - ya, O - ya!

Piano +Bass non-vibrato +vibrato poco rit.

30 **C** Katisha (frustrated)

*mf* You think you're hot, but you will see. You have not got the best of me. You've pissed me off and now you'll

*mf* Piano, Bass

33 Pitti-Sing

pay for what you think's her wed-ding day. We'll hear no more, you ug-ly owl. Our joy will soar des-pite your

*mf* Piano, Bass

36

Katisha

scowl. The e - choes of our fes - ti - val shall rise tri - um - phant o - ver all. Pre - pare

*Hns,*

*poco accel.*

39

**D** A little faster; groovier!

for woe, ye haug - ty, haugh - ty maid. At once

*Sax, Tbn,*

*Tpt,*

43

Pitti-Sing

I go to the Mi - ka-do I'll get my way! A - way

*Sax, Tbn,*

47

+ Tpt, > you go! ————— How dare you scream and shout! ————— Your pur -

51

pose is low ————— so won't you pack up and get out. For we do not heed

55

**E**

your dis - mal sound, for joy reigns ev - 'ry - where a - round. We do not heed

Piano, Bass

**Yum-Yum**

Nanki-Poo

59

your dis - mal sound, For joy reigns ev - 'ry - where a - round.

All

*mf* We do not heed

*Hns.*

*mf*

(Katisha is pushed off stage by ensemble.  
She exits with pointed dignity)

your dis - mal sound, for joy reigns ev - 'ry - where a - round. We do not heed

67

Yum-Yum

The e-

your dis-mal sound, for joy reigns ev - 'ry - where a - round.

71

G

choes of our fes - ti - val shall rise tri - um - phant o - ver all. Shall rise

+Sax, Tpt,

Tbn,

75 Nanki-Poo

tri - um Shall rise tri - um phant. Tri - um phant o -

78

ver all!

All +ad lib

*f* We do not heed



82

E2

your dis - mal sound, for joy reigns ev - 'ry - where a - round. We do not heed

86

your dis - mal sound, for joy reigns ev - 'ry - where a - round.

90 H

2x Bari Tenor

We do not heed your dis-mal sound - For joy reigns ev - 'ry - where a - round.

Tpt. plays tambourine  
Tbn. plays cowbells  
Piano (double tempo feel)

94

Women 2x 1

We do not heed your dis-mal sound.

Men 1

For joy reigns ev - 'ry - where a - round.

98 2 All +ad lib

We do not heed

a - round.

Piano, Bass

100 **F1**

your dis - mal sound, for joy reigns ev - 'ry - where a - round. We do not heed

Hns.

104 **Down-home Gospel 2**

your dis - mal sound, for joy reigns ev - 'ry - where a - round.

Piano, Bass

I Down-home Gospel 2

109

4x

*f* Joy reigns ev - 'ry - where. Joy reigns ev - 'ry - where.

This system contains the first two staves of music for measures 109-112. The top staff is the vocal line, and the bottom staff is the bass line. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music features a steady bass line with chords and a vocal melody that repeats the phrase "Joy reigns ev - 'ry - where."

Tpt, plays Tamb,  
ε x ε x ε x (etc.)

This system contains the third and fourth staves of music for measures 113-116. The top staff is for a trumpet playing a tambourine, indicated by the notation "Tpt, plays Tamb, ε x ε x ε x (etc.)". The bottom staff is the bass line. The music continues with a rhythmic accompaniment.

113

4x

ad lib church riffs

Peep-Bo

Peep-Bo

Joy, joy, joy! Oh, yeah. Joy, joy, joy! Oh, yeah.

This system contains the first two staves of music for measures 113-116. The top staff is the vocal line, and the bottom staff is the bass line. The music features a steady bass line with chords and a vocal melody that repeats the phrase "Joy, joy, joy! Oh, yeah." with "ad lib church riffs" and "Peep-Bo" interjections.

4x

This system contains the third and fourth staves of music for measures 117-120. The top staff is the vocal line, and the bottom staff is the bass line. The music continues with a rhythmic accompaniment.

117

Joy, joy, joy! joy! Joy, joy, joy!

This system contains the first two staves of music for measures 117-120. The top staff is the vocal line, and the bottom staff is the bass line. The music features a steady bass line with chords and a vocal melody that repeats the phrase "Joy, joy, joy! joy! Joy, joy, joy!"

This system contains the third and fourth staves of music for measures 121-124. The top staff is the vocal line, and the bottom staff is the bass line. The music continues with a rhythmic accompaniment.

121 12 3x +ad lib

Musical score for measures 121-124. It consists of four staves: vocal line, piano accompaniment, and two piano solo lines. The vocal line has lyrics: "Joy reigns ev - 'ry - where. Joy reigns ev - 'ry - where." The piano accompaniment features a repeating rhythmic pattern. The two piano solo lines are marked with "Hns." and "3x".

Katisha re-enters

K: "Yo! You ain't heard the last of me - yet!"

Maestoso

P-S: "Shut your fly trap - gas bag."

K: "I'll get you back!"

K P-Sing riffs

P-Sing riff solo

Musical score for measures 125-128. It consists of five staves: vocal line, piano accompaniment, and three piano solo lines. The vocal line has lyrics: "Tri - um - phant o - ver all!" and includes the instruction "(Katisha laughs and exits, A moment of ominous silence)". The piano accompaniment features a repeating rhythmic pattern. The piano solo lines are marked with "Hns." and "ff".

(Ensemble exits, singing and dancing,  
as lights fade to black)

130

6x

Joy reigns ev - ry - where.

6x

Drum solo

134

(Hns)

Slower

Gong

Tutti

END OF ACT ONE



8va

5

6

6

6

6

First system of a musical score in 4/4 time, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and fingerings 5, 6, 6, 6, 6. A dashed line labeled '8va' spans the first two measures. The bass staff provides harmonic accompaniment with chords and single notes.

7

7

7

Second system of the musical score. The treble staff continues the melodic line with slurs and fingerings 7, 7, 7. The bass staff continues with accompaniment, including some chords with accidentals.

3

*mp*

*slight rit.*

Third system of the musical score. The treble staff features a triplet of eighth notes marked with a '3'. The bass staff includes dynamic markings '*mp*' and '*slight rit.*'. The system concludes with a double bar line and repeat signs.

direct segue



No. 15A.

Entr'acte cont.

1 Brite driving 2 Tutti

Drum solo

*f* 3 3 3 3 3 3 3 3

5

9 A

13 Trumpet solo ad lib

17 **A1** (Trumpet solo) + Sax, Tbn,  
*mf* Piano, Bass

21

25 **B** Trombone solo ad lib

29

33 **C** Sax solo ad lib

37 (end of Sax solo)

+ Tbn.

41 + Hns, D

*f*

45

49 Bass solo ad lib

53 **Tutti**

57 E

61

65

69 ^ "Animal" Drum solo (optional measures)

73

Tutti

slight rall.

3

No. 16

Braid The Raven Hair

(Lights up)

Beguine d'amour

1  
3  
3  
*mf* Piano  
Bass

5  
Flute +8va  
*mf*  
Hns.

9 **A** Pish-Tush:  
*mf* Braid the Ra - ven Hair, ——— curl the sup - ple tress. ———  
Flute 8va sim.  
Piano, Bass

13

Deck the maid - en fair in her love - li - ness.

17

Paint the pret - ty face, rouge the cor - al lip.

21

Em - pha - size the grace of her la - dy - ship.

Tpt., Tbn.

26 B

Art and na - ture can - not be de - nied

+ Clt,

30

go to make a pret - ty bride. *mp* To make a

*Freely*

*rit.* *mp*

34

pret - ty bride.

*a tempo*

Tbn.

C

38

Pish-Tush:

*mf* Braid the Ra - ven Hair, ——— curl the sup - ple tress.

Women

*mp* Sit with down - cast eye Let it brim with

Men

*mp* Braid the Ra - ven Hair, ——— curl the sup - ple tress.

*mf* Piano, Bass

Flt.

42

Deck the maid - en fair in her love - li - ness.

dew - And if you should cry, We will do so,

Deck the maid - en fair in her love - li - ness.

+ Tpt, Tbn,



46

Paint the pret - ty face, rouge the cor - al lip.

too. At the wedding start march - ing down the aisle.

Paint the pret - ty face, rouge the cor - al lip.

50

Em - pha - size the grace of her la - dy - ship.

Flut - ter, lit - tle heart. Blush - ing all the while.

Em - pha - size the grace of her la - dy - ship.

54 D

*f* Art and na - ture can - not be de - nied  
na - ture

*f* Art and na - ture be de - nied.

Art and na - ture can - not be de - nied.

Tpt,  
A. Sax,  
Tbn,

58 Freely

go to make a pret - ty bride. *p* To make a  
make a

Go to make a pret - ty bride.

go to make a pret - ty bride.

rit.                      dimin.                      *mp*

62 *Slower*

*p* pret ty

*p* pret ty

Flt. Flt.

Tpt, Tbn. Tpt, Tbn.

*mp* rit.

66

bride.

bride.

*a tempo*

Light solo run

segue >

# No. 16A.

# Pre-Sun

(Ladies shoo gentlemen off stage, leaving Yum-Yum alone)

Moderato

*mf* Piano

2 Flute solo

*mf*

4 A little faster

8

dimin & rit

direct segue

No. 17

The Sun And I

"I am beautiful!

Some times I wonder, in my artless Japanese way, why I am so much more attractive than anybody else in the whole world".

1 Oceanic 4

*mp* Piano

Safety

This musical system consists of three staves. The top staff is a vocal line starting with a whole rest. The middle staff is a piano accompaniment with a melody of eighth notes and chords. The bottom staff is a bass line with a simple eighth-note accompaniment. The key signature has two sharps (F# and C#) and the time signature is 4/4. The tempo marking is *mp* Piano. The word "Safety" is written above the piano staff.

5 Yum-Yum

The sun whose rays are all a - blaze with e - ver - las - ting glo - ry

*colla voce*

This musical system consists of three staves. The top staff is a vocal line with a melody of eighth notes. The middle staff is a piano accompaniment with chords. The bottom staff is a bass line with chords. The key signature has two sharps and the time signature is 4/4. The tempo marking is *colla voce*. The lyrics "The sun whose rays are all a - blaze with e - ver - las - ting glo - ry" are written below the vocal staff.

8

does not de - ny his ma - jes - ty, but stands on fire be - fore me.

*a tempo*

This musical system consists of three staves. The top staff is a vocal line with a melody of eighth notes. The middle staff is a piano accompaniment with chords. The bottom staff is a bass line with chords. The key signature has two sharps and the time signature is 4/4. The tempo marking is *a tempo*. The lyrics "does not de - ny his ma - jes - ty, but stands on fire be - fore me." are written below the vocal staff.

11

He won't be coy, a blush - ing boy com - plete with child - ish whin - ing.

14

but fierce and gold in fi - ry gold, he glo - ri - fies his shin - ing.

*dimin. & rit.*

sw

19

mean to rule the Earth, as he the sky.

*p*

sw

We

23 recit-like

real - ly know our worth. The Sun and I. \_\_\_\_\_ I mean to rule the Earth as he the

*mp*

28

sky. We real - ly know our worth - The Sun and I. \_\_\_\_\_

*dimin. & rit.* *a tempo*

*rit.*

32

Ob - serve the flame, you i - cy dame, the moon's ce - les - tial high - ness.

*+Bass*

*mf*

35

There's not a trace up - on her face of dif - fi - dence or shy - ness.

38

She bor - rows light that through the night man - kind may all a - claim her.

+ Flt.

41

And truth to tell, she lights up well, so I for one don't blame her. Ah,

Tpt., Tbn.

*a tempo*

Tutti poco rit.

cresc.



45 **Broadly**

pray make no mis - take, we are not shy. \_\_\_\_\_ We're

*f* Flt. *p.* 3 Flute-ornate runs

Tpt., Tbn.

*f* Piano

Bass

49

ve - ry wide a - wake, the moon and I. \_\_\_\_\_ Ah.

+8va.

dimin.

53

pray make no mis-take, we are not shy. We're ve-ry wide a-wake - the

*mp* Piano, Bass

56

moon and I. The moon, The

*f* *mp* NB. Freely  
*molto cresc.* *rit.* *ff* *p*

60

Sun and I.

*pp* *mp*

# No. 18

# Swing A Merry Madrigal

"It's silly to cry!"  
"Ridiculous!"  
(They laugh)  
Percussion gives "F" bell tone.

## Brite Madrigal 4

### Yum-Yum

*mf* Bright-ly dawns our wed-ding day. Joy - ous hour, we give you greet - ing.

Pitti-Sing

Nanki-Poo

Pish-Tush

(rehearsal only) *mp* TACET

Where, oh where could you be fleet - ing. Fic - kle mo - ment

Where, oh where could you be fleet - ing. Fic - kle mo - ment

Where, oh where could you be fleet - ing. Fic - kle mo - ment

Where, oh where could you be fleet - ing. Fic - kle mo - ment

Where, oh where could you be fleet - ing. Fic - kle mo - ment

8

pri - thee stay. Fic - kle mo - ment pri - thee stay.

pri - thee stay. Fic - kle mo - ment pri - thee stay.

pri - thee stay. Fic - kle mo - ment pri - thee stay.

pri - thee stay. Fic - kle mo - ment pri - thee stay.

11

Pitti-Sing!

Plea - sures come and sor - rows fol - low.

Pish-Tush;

Ne'er a vic - t'ry was so hol - low?

Piano PLAY

15

Yum-Yum!

Pitti-Sing; Eve - ning

Nanki-Poo Ding! Dong!

Eve - ning bells will chime ere long. Pish-Tush; Eve

Ding! Dong!

Piano PLAY +Bells

18

bells will chime ere long. Eve - ning bells will chime ere

Ding! Dong! Ding! Dong! Ding! Dong!

ning bells will chime ere long, chime ere long.

Ding! Dong! Ding! Dong! Ding! Dong!

21 *Glumly*

long. Ding ————— Dong! Ding ————— Dong.

Ding ————— Dong! Ding ————— Dong.

Ding ————— Dong! Ding ————— Dong.

Ding ————— Dong! Ding ————— Dong.

TACET

26 *a tempo* *rit.*

Yet un - til the sha - dows fall o - ver one and o - ver all...

Yet un - til the sha - dows fall o - ver one and o - ver all...

Yet un - til the sha - dows fall o - ver one and o - ver all...

Yet un - til the sha - dows fall o - ver one and o - ver all...

*a tempo* *rit.* TACET

B

30 Brightly

*mf* Swing a Mer-ry Mad-ri-gal. Swing

*mf* Swing a Mer-ry Mad-ri-gal! Swing a Mer-ry Mad-ri-gal. Swing

*mf* Swing a Mer-ry Mad-ri-gal. Swing

*mf* Swing a Mer-ry Mad-ri-gal. Swing

HH. *mf* Piano, Bass

a Mer-ry Mad-ri-gal. Fa la. Fa la. Fa

a Mer-ry Mad-ri-gal. Fa la. Fa la la la. Fa

a Mer-ry Mad-ri-gal. Fa la la la. la la.

a Mer-ry Mad-ri-gal. Fa la la la. Fa la la la la. Fa la la

Tutti

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

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

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

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

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

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

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

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



47 C

la la la. (Pitti-Sing;)

la la la. Ba-dip - ba-doo - ba-da be - da - bop ba-did-dle - a

la la la.

la la la.

Piano

Bass

52 Yum-Yum;

Szwee bob-'m dee-dle-bwod'm deedleee dweet - dow.

doo-ee-oo doo-wop. Pow! Nanki-Poo;

Rip - da dip - da dip - da-dip - da-doobe-doo.

Pish-Tush;

Hey.

57

Sha - ba - da ba - ba - da be - ba - da Sha - ba - da

Sha - ba - da ba - ba - da be - ba - da Sha - ba - da

Sha - ba - da ba - ba - da be - ba - da Sha - ba - da

bob - a - ree - bob - szwee - dee - pow! Sha - ba - da ba - ba - da be - ba - da Sha - ba - da

60

be - ba - da ba - ba - da Sha - ba - da - bob. Yum-Yum;

be - ba - da ba - ba - da Sha - ba - da - bob. Zee-

be - ba - da ba - ba - da Sha - ba - da - bob. Nanki-Poo;

be - ba - da ba - ba - da Sha - ba - da - bob. Ba-do-dat Ba-do-dee - ah doo-wah.

be - ba - da ba - ba - da Sha - ba - da - bob.

63

Yum-Yum;

dee - bip - boop - ba.

Pitti-Sing;

Ba - ba - dat bo - da - do!

Nanki-Poo;

Ba - ba - dat bo - da - do!

Ba - ba - ba - dat ba - da.

Pish-Tush;

Ba - ba - dat bo - da - da - do!

*Tutti*

68

straight 8th's swung

So go back to the Re - nais-sance Go on take your chance and

Ba - ba - dat bo - da - do.

High hat solo

*Tutti*

*Tutti*

(The ensemble enter and dress Yum-Yum and Nanki-Poo)

72

D

Yum-Yum;

+All

Swing a Mer-ry Mad-ri-gal! Swing a Mer-ry Mad-ri-gal. Swing a Mer-ry

Pitti-Sing!

Swing a Mer-ry Mad-ri-gal! Swing a Mer-ry Mad-ri-gal. Swing a Mer-ry

Swing a Mer-ry Mad-ri-gal. Swing a Mer-ry

Swing a Mer-ry Mad-ri-gal. Swing a Mer-ry

+ Hns,

Piano, Bass

77

Mad-ri-gal. Fa la. Fa la. Fa la la. Fa la la.

Mad-ri-gal. Fa la. Fa la la. Fa la la la la. Fa la.

Mad-ri-gal. Fa la la la la. Fa la la la. Fa

Mad-ri-gal. Fa la la la. Fa la la la la. Fa la la la la. Fa

82

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

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

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

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

87

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

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

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

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

3

*p*

93

la la la. Fa

la la la. Fa

la la la. Fa

la la la. Fa

la la la. Fa

Freely

97

la la la. Woo Woo!

la la la. Woo Woo!

la la la. Woo Woo!

la la la. Woo Woo!

la la la. Woo Woo!

Piano, Bass

**ff** Tutti

No. 19

Here's A Howdy-Do

"... if I release you, you marry Ko-Ko at once!"  
"Ughhh!"

1 Presto A Yum-Yum

Here's a How - dy - Do Dee - Doo - Doo - If I mar - ry you Dee - Doo - Doo.

*mf* Piano, Bass

Detailed description: This system contains the first five measures of the piece. The vocal line starts with a rest, then begins with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *mf* is present.

6

When your time has come to per - ish then the wo - man whom you cher - ish

Detailed description: This system contains measures 6 through 10. The vocal line continues with quarter notes D4, C4, B3, A3, G3, F3, E3, D3. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *mf* is present.

10

must be slaught - ered, too - oh! Here's a How - dy - Do Dee - Doo - Doo.

Detailed description: This system contains measures 11 through 15. The vocal line has a quarter note G3, a half note F3, and then begins the 'Howdy-Do' phrase with quarter notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *mf* is present.

**B** Nanki-Poo

14  
 Here's a How - dy Do. Here's a pret - ty mess, oh yes -

*Tutti*

18  
 In a month or less, oh yes. I must die with - out a wed - ding

*Piano, Bass*

22  
 let the bit - ter tears I'm shed - ding wit - ness my dis - tress. Oh,

26  
 here's a pret - ty mess, oh yes. Here's a pret - ty mess.

*Tutti*



C

30

Ko-Ko

Here's a state of things to her life she clings.

Piano, Bass

34

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

38

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

42

Here's a state of things. — All With a

Tutti Piano, Bass

D

46

Yum-Yum

pas - sion that's in - tense I wor - ship and a - dore. But the

Nanki-Poo

pas - sion that's in - tense I wor - ship and a - dore. But the

Ko-Ko

pas - sion that's in - tense I wor - ship and a - dore. But the

+Hns.

50

laws of com - mon sense we ought - n't to ig - nore. If

laws of com - mon sense we ought - n't to ig - nore. If

laws of com - mon sense we ought - n't to ig - nore. If

Piano, Bass

+Hns.

what he says is true 'tis death to mar-ry you. Here's

what he says is true 'tis death to mar-ry you. Here's

what I say is true 'tis death to mar-ry you. Here's

Tutti

E

a pret-ty state of things. Here's a pret-ty how-dy-do. Here's

a pret-ty state of things. Here's a pret-ty how-dy-do. Here's

a pret-ty state of things. Here's a pret-ty how-dy-do. Here's

62

— a pret-ty state of things, — a pret - ty mess, a how - dy do! —

— a pret-ty state of things, — a pret - ty mess, a how - dy do! —

— a pret-ty state of things, — a pret - ty mess, a how - dy do! —

66

**F** Yum-Yum;

Here's a How - dy - Do. —

Nanki-Poo

Here's a How - dy - Do. —

Ko-Ko;

Here's a How - dy - Do. —

Piano, Bass

+ Hns,

70

For if what he says is true, I can - not, can - not

For if what he says is true, I

For if what I

*pp*  
Piano, Bass

*pp*

73

mar - ry you. — I can - not mar - ry you. — Here's —

can - not, can - not can - not mar - ry you. — Here's —

say is true, he can - not mar - ry you. — Here's —

>

76

\_\_\_\_\_ a pret - ty state of things. Here's \_\_\_\_\_

\_\_\_\_\_ a pret - ty state of things. Here's \_\_\_\_\_

\_\_\_\_\_ a pret - ty state of things. Here's \_\_\_\_\_

Piano, Bass

80

\_\_\_\_\_ a pret - ty, pret - ty mess. \_\_\_\_\_

\_\_\_\_\_ a pret - ty, pret - ty mess. \_\_\_\_\_

\_\_\_\_\_ a pret - ty, pret - ty mess. \_\_\_\_\_

Hns.

84

Here's a How - dy -

Here's a How - dy -

Here's a How - dy -

*f* Tutti

88

Do!

Do!

Do!

*ff* Piano, Bass

# No. 19A.

# Entrance of The Mikado

"Now, don't ask any questions, Nanki-Poo will explain it all later".  
"But one moment..."

Fast 4

1 Drum (Toms) solo

Gong

*ff*

"The Mikado! No doubt to see 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. Get ready for here he comes!"

(Ensemble enters in disarray, They place Banners, pillows and a throne for the Mikado)

9 Tutti Wild, manic improv based on G9 -5

*mf poco a poco cresc.*

15

22

(Mikado enters)

*fff*

direct segue



# No. 20

# The Mikado Song

"I'm here!!!  
Yo! Chill out!"

**Broadly  
Mikado**

1

A more hu - mane Mi - ka - do ne - ver did in Ja - pan ex - ist. To

+Bells  
Piano

**A** *Clt.*  
*mf* Piano, Bass

**Tutti**

6

no - bo - dy sec - ond, I'm cer - tain - ly rec - koned, a true phil - an - thro - pist. It

*Clt.*  
Piano, Bass

**Tutti**

10

**Slower, freely**

is my ve - ry hu - mane en - dea - vor to make to some ex - tent each

14

e - vil li - ver, a run - ning ri - ver of harm - less mer - ri - ment.

*rit.*

The musical score is written for voice and piano. It consists of three systems of music. The first system (measures 1-5) is marked 'Broadly Mikado' and includes a vocal line and piano accompaniment with 'Bells'. The second system (measures 6-9) continues the vocal line and piano accompaniment. The third system (measures 10-14) is marked 'Slower, freely' and features a vocal line and piano accompaniment. The piano part includes dynamic markings like 'Piano', 'mf', and 'Tutti', and performance instructions like 'Clt.' and 'rit.'. The score ends with a double bar line and repeat sign.

"Ah-one two three four...".

Medium Swing

(optional scat repeat)

18

(Pish-Tush removes Mikado's hat and cape)

My ob-ject all sub-lime I

Bass solo

Piano, Bass

B

+ Hns.

24

will a-chieve in time to let the pun-ish-ment fit the crime, the pun-ish-ment fit the crime.

Piano, Bass + Hns. Piano, Bass

29

And make each pris-'ner pent un-wil-ling-ly rep-re-sent

+ Hns. Piano, Bass + Hns. Piano, Bass + Hns.

34

source of in-no-cent mer-ri-ment, of in-no-cent mer-ri-ment. The

Piano, Bass + Hns.

38

smo - king man who smokes like a chim - ney, and don't care where ash - es are tossed. I'll

C

Tutti

Piano, Bass

42

tie the of - fen - ders to Olds - mo - bile fen - ders and make them in - hale the ex - haust. Co -

3

Tutti

46

los - sal bores who read who - dun - its and blab that the but - ler's the crook. I'll

D

Piano, Hns.

Bass

50

give them a my - st'ry by A - ga - tha Chris - tie with no fi - nal page in the book. The

54

mu - si - cal snob who thinks that Bee - tho - ven is the one who is King of the Hop. I'll

E  $\text{g}^{\text{v}} \text{a}$  3 3 3

Piano

Bass

Tutti

58

tie him down to an Ell - ing - ton sound make 'em jit - ter - bug jive till they drop. The

Tutti

62

Gloo - my Gus - es who see noth - ing but trou - ble and mut - ter and moan all the day. I ban -

F

66

ish the bor - ing be - neath my floor - ing and tap my trou - bles a - way!

segue to Dance 1

No. 20A.

Mikado Dance 1

(The Mikado performs a breathtaking tour-de-force tap dance)

1 G Clt, Tbn,  
Tutti *f* *mp* Piano, Bass

7

13

Piano

Bass

19

26

Tap routine ends.  
"Yo! Let's heat up this place.  
Ah-one two three four!"

Tacet Tap 1

33

Fast 4! Tap echo

*f*  
Drum solo

38

Tap continues  
On stage claps

44

50 Piano solo

55

Tutti

+ Bass

direct segue

No. 20B.

The Mikado Song (Cont.)

"I got a little carried away up here,"  
"Now, where was I?"

1 Mikado Tempo 1 3

*mf*

The state Sen - a - tor who asks all the ques - tions, but is ab - sent for ev - 'ry re - ply.

C1

Piano *mf* + Tpt, Tbn, Bass

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a rest, then a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A 'C1' box is placed above the piano staff in the second measure.

5 3 3 3

I'll nail his kee - ster at ses - sion at Eas - ter, and not let him out till Ju - ly. All you

Piano, Bass + Tpt, Tbn,

Detailed description: This system contains measures 4 through 7. The vocal line continues with eighth notes G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The piano accompaniment continues with eighth-note chords in the right hand and a bass line in the left hand. There are three triplet markings (3) above the vocal line in measures 6, 7, and 8.

10 3

cri - tics who pen and pan me, I've got a wea - pon that - 'll sure make you squirm. Joe

Piano, Tpt, Tbn

Bass

Detailed description: This system contains measures 9 through 12. The vocal line starts with a rest, then eighth notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. There is a triplet marking (3) above the vocal line in measure 11.

14 All

Lew - is has got - ta be the Vice Mi - ka - do be - fore I ac - cept a third term! Dat

18 (Ensemble sings while Mikado taps solo)

Da Dat Da Dat Dat Da Dat Dat Da Dat Da Da

Piano, Bass

(Mikado) "If Gilbert and Sullivan could see me now!"

24

Dat Da Di - aye - aye Da ——— .Da Dat Dat



29

Da Dat Dat Dat Dat Da Da Da Dat Dat Da Da.

35 I **Tacet Tap 2**

(Mikado executes complicated tap break with the ensemble)

direct segue

No. 20C.

The Mikado Song (cont.)

Musical score for the first system. It consists of three staves: a vocal line, a piano line, and a bass line. The vocal line starts with a whole rest and ends with a half note G4, marked "Mikado ad lib." with a fermata. The piano line begins with a dynamic marking of *f* and the instruction "Piano, Bass". The bass line provides a steady accompaniment. The system concludes with a double bar line.

Musical score for the second system. The vocal line contains the lyrics: "ob - ject all sub - lime I will a - chieve in time, to". The piano line includes the instruction *a tempo* and features several "Hns." (Hens) markings above the staff. The system ends with a double bar line.

Musical score for the third system. The vocal line contains the lyrics: "let the pun - ish - ment fit the crime. the pun - ish - ment fit the crime. And". The piano line includes a "Hns." marking above the staff. The system ends with a double bar line.

13  
make each pris - ner pent un - wil - ling - ly rep - re - sent - a

Hns. Hns.

17  
source of in - no - cent mer - ri - ment, of in - no - cent mer - ri - ment. Hns. And

Hns. And

21  
let the pun - ish - ment fit the crime, the pun - ish - ment fit the crime. Hns. And

Hns. And

25  
let the pun - ish - ment fit the crime, the pun - ish - ment fit the crime. Hns. And

Hns. And

29

let the pun - ish - ment fit the crime, the pun - ish - ment fit the crime. +Hns, The

+ Sax, Tbn,

*p*

Piano, Bass

*f*

33

pun - ish - ment

*f* Tutti

37

fit the

41

crime. Pun - ish - ment fit the crime. Yeah!

No. 21

Alone And Yet Alive

"When Katisha is married, I will come miraculously back to life!"

1 As before Pitti-Sing: "Here she comes," Pooh-Bah: "Let's get the hell out of here!"

(Katisha enters, Nanki-Poo and Yum-Yum flee.)  
(Pitti-Sing and Pooh-Bah crash into each other but finally exit, leaving a terrified Ko-Ko who, when Katisha sees him, runs off screaming.)

*f* Tbn, Piano, Bass

repeat if necessary

5 Medium Ballad 4 Katisha

Flute solo

*mf* Piano

*p* D7 arp.

10 [A] lone and Yet A - live. My soul is still my bod - y's pris - on - er. Re - mote the

Piano solo

14

peace that death a - lone can give - my doom to wait. My pun - ish - ment to

17

**B** Slow (non tempo)

live, to live. Oh, liv - ing I.

*mp*

+ Bass

21

Light tempo

Come, tell me why, when hope is gone, do you stay on?

+Rhythm

25 Stronger tempo feel

Why lin - ger here where all is drear? Oh, liv - ing I.

+Horns

rit. a tempo

29

Come, tell me why, when hope is gone, do you stay on?

33

May not a cheat - ed wo - man die? May not a cheat - ed wo - man die.

Piano

rit. accel.

37 D A little brighter

Hears do not break! They sting and ache for old love's sake, but do not die.

*mf* Piano, Bass *colla voce*

41 A little slower Slowly

Tho' with each breath they long for death, as wit-ness - eth the liv-ing I, the liv-ing

+ Clt. *mp* Piano, Bass

45 E Deliberately

I. Oh, liv-ing II.

Tutti *cresc.* *rit.* *mf a tempo*



48

Come tell me why, when hope is gone, do you stay on?

52

Why linger here where all is drear?

*cresc. and molto rit.*

**F**

55 Hard Driving 4

Oh, living I! You'd better come and tell me why, when

*f*

59

hope is gone, do you stay on? Why lin - ger here when you can

62

Slower

fly? Does not a cheat - ed wo - man

65

die?

Dictated

*ff* *rit.*

# No. 22

# Tit-Willow

"Who knows better than I that no one ever died of a better heart!"

1 *Andante Grazioso(!)* "That's not true!" **Ko-Ko**

On a tree by a ri-ver a

with Flute

Piano *mp* Piano, Bass

Bass

5 lit-tle tom-tit sang, "Wil-low, Tit-wil-low, Tit-wil-low!" And I

Flt.

8 said to him, "Dick-y-bird, why do you sit sing-ing "Wil-low, Tit-wil-low, Tit-

Piano, Bass

The musical score is written in 6/8 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of three systems of music. The first system (measures 1-4) includes a vocal line starting with the lyrics "On a tree by a ri-ver a", a piano accompaniment with a flute part, and a bass line. The tempo is marked "Andante Grazioso(!)". The second system (measures 5-7) continues the vocal line with "lit-tle tom-tit sang, 'Wil-low, Tit-wil-low, Tit-wil-low!' And I". The piano accompaniment includes a flute part. The third system (measures 8-10) continues the vocal line with "said to him, 'Dick-y-bird, why do you sit sing-ing 'Wil-low, Tit-wil-low, Tit-". The piano accompaniment continues with a bass line. Dynamics include piano (Piano) and mezzo-piano (mp).

11

wil - low? ——— Is it weak - ness of in - tel - lect, bir - die?" I cried. "Or a

*Flt.* 7

14

rath - er tough worm in your lit - tle in - side?" With a shake of his poor lit - tle

*rit.*

*rit.*

17

head he re - plied, "Oh, wil - low, Tit - wil - low, Tit - wil - low!" ——— + *Flt.*

*rit.* **Piano, Bass** *a tempo*

20

Ko-Ko dances He

22

slapped at his chest, as he sat on that bough, sing - ing. "Wil - low, Tit - wil - low, Tit -

Piano, Bass

25

wil - low!" And a cold per - spir - a - tion be - span - gled his brow, Oh,

Flt.  $\gamma$   $\gamma$   $\gamma$   $\gamma$

Piano, Bass

28

wil - low, Tit - Wil - low, Tit - wil - low! And he sobbed and he sighed, and a

Flt.  $\gamma$

31

gur - gle he gave. Then he plunged him - self in - to a bil - low - y wave, And an

Piano gliss,

Flt. gliss

rit.

34 Slower *non-tempo* ("ow-ow-ow") (echoes) ("ow-ow-ow")

e - cho a - rose from a su - i - cide's grave - "Oh wil - low, Tit - wil - low, Tit -

Piano  
fade with pedal

37 *Britter than Tempo 1* Bass

wil - low!" ("ow-ow-ow") Now I feel just as sure as I'm sure that my name is - n't

*mf* Piano, Bass

40

wil - low, Tit - Wil - low, Tit - Wil - low, that 'twas blight - ed af - fec - tion that

*γ* *γ* Flt. arp.

43

made him ex - claim. "Oh, wil - low, Tit - wil - low, Tit - wil - low!" Flt. And if

46

you re - main cal - lous and ob - dur - ate I shall per - ish as he did, and

+ Flt,

49

Slowly

you will know why. Though I prob - a - bly shall not ex - claim as I die, "Oh,

rit.

//

52

wil - low, Tit - Wil - low, Tit - Wil - low!"

+ Flt,

8va

Piano, Bass

8va

pp

No. 23

Beauty In The Bellow

"Hate you? Oh, Katisha! Is there not beauty even in blood-thirstiness?"  
"My idea exactly."

1 Allegretto Katisha

There is

Tutti *f* Tpt, Tbn. *mf* Piano, Bass *sim.*

6 A

Beau-ty In The Bel-low of the blast, There is grand-eur in the growl-ing of the gale. There is

+Rhythm Piano, Bass



10 3 3

el - o - quent out - pour - ing, when the li - on is a - roar - ing, And the ti - ger is a - lash - ing of his

13 **Ko-Ko** (straight 8th's)

tail. Yes, I like to see a ti - ger from the Con - go or the Ni - ger, and es -

16 **Katisha** B

pe - cial - ly when lash - ing of his tail. Vol - ca - noes have a splen - dor that is grim, And

20 3

earth - quakes on - ly ter - ri - fy the dolts. But to him who's sci - en - ti - fic there is

23 3 Freely  
Ko-Ko

no - thing that's ter - ri - fic in the fall - ing of a flight of thun - der - bolts. Yes, in

Bass

26 Both

spite of all my meek - ness, if I have a lit - tle weak - ness, it's a pas - sion for a flight of thun - der - bolts. If

Piano, Bass

colla voce

C

Funky 4

30

that is so, sing der - ry dit down der-ry, it's ev - i - dent - ly ver - y, our tastes are one. A -

Tutti  
f

34

way we'll go and mer - ri - ly get mar - ried, nor tar - di - ly - ti - tar - ry till day is done.

38

D

(Ko-Ko and Katisha execute a deft lindy hop as they sing)

Ko-Ko

There is beau - ty in ex - treme old age - Do you

+Horns  
mf Piano, Bass  
+ Hns.

42

fan - cy you are eld - er - ly e - nough? In - for - ma - tion I'm re - quest - ing on a

Trombone solo

3

45

sub - ject in - ter - est - ing: Is a maid - en all the bet - ter when she's tough? Through - out this wide do - min - ion it's the

Katisha

3

49

gen - er - al o - pin - ion that she'll last a good deal long - er when she's tough. Are you

Ko-Ko

52 E

old e - nough to mar - ry, do you think? Won't you wait un - til you're eight - y in the

Hns.

55

shade? There's a fas - ci - na - tion fran - tic in a ru - in that's ro - man - tic; Do you

Clt. Tpt.

58

Freely  
Katisha

think you are suf - fi - cient - ly de - cayed? To the mat - ter that you men - tion, I have

Piano, Bass

+ Hns. colla voce

61 3 Both

giv - en some at - ten - tion. And I think I am suf - fi - cient - ly de - cayed? — If

Tutti

**F** Funky 4

64

that is so, sing der - ry dit down der-ry, it's ev - i - dent - ly ver - y our tastes are one. A -

68

way we'll go and mer - ri - ly get mar - ried, nor tar - di - ly bit - tar - ry till day is done. If

72 2 Ko-Ko Katisha Ko-Ko Katisha

is done. Sing der - ry dit down der-ry! Sing der - ry dit down der-ry! We'll mer - ri-ly get mar-ried! We'll mer-

Piano, Bass

76 Ko-Ko Katisha Both

ri-ly get mar-ried! Nor tar - di-ly lit-tar-ry! Nor tar - di-ly lit-tar-ry! Till day

Tpt, Tbn.

80

is done!

+ Flt.

*ff* Tutti

A

No. 24

Finale Act Two

"I see. Nothing could possibly be more satisfactory".

1 Nanki-Poo  
The

Trumpet solo Sax solo  
*mf* Piano, Bass

5 **A** Yum-Yum Nanki-Poo  
it - ty bit - ty thun - der cloud has passed a-way. And Mis - ter Sun is gon-na shine a dawn - ing day. And

*mp* Tutti

9 Yum-Yum  
though the dark of night is fall - ing much too soon, We've man-y, man-y years of af - ter - noon!

P-Sing, Peep-Bo,  
P-T & P-Bah

Then Let the  
*mf* Piano, Bass



**B**

13 N-P,Y-Y

Then Let the Throng Our Joy Ad - vance

Throng Our Joy Ad - vance + Hns, with laugh - ing

Piano, Bass

17 Women **C**

with laugh - ing song and mer - ry dance. With joy - ous shout and ring - ing cheer

Men

song and mer - ry dance. With joy - ous shout and ring - ing cheer

+ Hns,

Piano, Bass *f*

in - aug - u - rate their new car - eer. With joy - ous shout, with joy - ous shout

in - aug - u - rate their new car - eer. With joy - ous shout, with joy - ous shout

+ Hns, + Hns,

Piano, Bass Tutti

and ring - ing cheer, with ring - ing cheer. \_\_\_\_\_

and ring - ing cheer, with ring - ing cheer. \_\_\_\_\_

31 Pish-Tush P-T: P-T:

*f* He went and mar - ried. He went and mar-ried. Nan - ki - Poo has  
 All; "Yeah!" ALL; "Yeah!"

*f* Piano

34

mar ried Yum - Yum.

36

**D** Bright 4-Gospel Rock

*f* Yum-Yum! \_\_\_\_\_ Nan - ki Poo has mar-ried Yum - Yum.

Women

*mf* Yum - Yum. Yum - Yum! \_\_\_\_\_ Oo - ooh. \_\_\_\_\_ Yum - Yum.

Men

Hrs.

*mf*

+ Bass

40

Con-grat-u-la - tions to all your re-la - tions and all re - la-tives still to come! \_\_\_\_\_

Oo - oo - ooh. \_\_\_\_\_ Oo - ooh. \_\_\_\_\_ come come!

44

**E** Pish-Tush:

P-T:

So drink a toast to Nan - ki Poo! All: "Yeah!" And lift a glass to Ko - Ko too! You won't for-

The musical score for 'Pish-Tush' consists of four staves. The top staff is the vocal line with lyrics. The second staff is the piano accompaniment for the vocal line, featuring chords and melodic lines. The third and fourth staves are the piano accompaniment for the instrumental part, with the third staff in the treble clef and the fourth in the bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

48

Mikado

get it! You might re-gret it! You mar-ried Ka-ti-sha and Yum Yum. - Dumb!

You won't for-get it! You might re-gret it! Oo - oo - ooh.

The musical score for 'Mikado' consists of five staves. The top staff is the vocal line with lyrics. The second staff is the piano accompaniment for the vocal line. The third and fourth staves are the piano accompaniment for the instrumental part, with the third staff in the treble clef and the fourth in the bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

52

F

Dumb - dumb! Get-ting mar - ried was not so dumb. What

*mf* Dumb. Dumb - dumb! Oo - ooh... Dumb-dumb!

*mf*

56

ev-er you said you still got your head and that's bet-ter than noth - ing old chum!

Oo - oo - ooh... Oo ooh... chum chum!

60 G

But now it's time to end this show. You know we real-ly hate to go. I say good

64 ad lib.

even-ing. 'cause now we're leav-ing! And I'm so glad that you could come. We do not want

We say good even-ing. 'cause now we're leav-ing! Ooh oo ooh. *f* We do not want

68 1.2.3.4.

5x

to let you go but we have fin - ished with our show. We do not want

Play 3,4 & 5x

5x 1.2.3.4.

72 5

We do not want to let you go but we have fin ished with our show.

5

segue



No. 25

Bows

1 3x Lights up

*f* Drms.

5 Girls

Cymbals

11 Gents

Gents

17

17

23 Peep-Bo

*f* Piano + Hns.

27

Musical score for measures 27-30. The music is in 2/4 time and D major. The upper staff (treble clef) features a melodic line with eighth and quarter notes. The lower staff (bass clef) provides a harmonic accompaniment with chords and eighth notes.

31

Musical score for measures 31-34. Measures 31-33 continue the previous pattern. In measure 34, the upper staff has a glissando (marked "gliss") over a whole note chord. The lower staff also has a glissando over a whole note chord.

35

Horns Pitti-Sing & Pish-Tush

Piano

Musical score for measures 35-38. The upper staff is for Horns, playing a melodic line. The lower staff is for Piano, playing a rhythmic accompaniment of chords and eighth notes. The title "Pitti-Sing & Pish-Tush" is written above the Horns staff.

39

Musical score for measures 39-42. The upper staff continues the melodic line, and the lower staff continues the piano accompaniment.

43 Pooh-Bah gliss

gliss

gliss

trb

47 Nanki-Poo & Yum-Yum

Sax, Tpt,

Piano

+ Tbn, Bass

t y (etc.)

51

55 Mikado

Musical score for Mikado, measures 55-58. The score is in 4/4 time and features a key signature of two sharps (F# and C#). It consists of three staves: a vocal line in the upper staff and two piano accompaniment staves (treble and bass clef) below. The vocal line contains a melodic phrase with eighth and quarter notes. The piano accompaniment features a rhythmic pattern of chords and single notes.

59 Katisha/Ko-Ko

Musical score for Katisha/Ko-Ko, measures 59-62. The score is in 4/4 time and features a key signature of one flat (Bb). It consists of three staves: a vocal line in the upper staff and two piano accompaniment staves (treble and bass clef) below. The vocal line contains a melodic phrase with eighth and quarter notes. The piano accompaniment features a rhythmic pattern of chords and single notes.

63

Musical score for Katisha/Ko-Ko, measures 63-66. The score is in 4/4 time and features a key signature of one flat (Bb). It consists of three staves: a vocal line in the upper staff and two piano accompaniment staves (treble and bass clef) below. The vocal line contains a melodic phrase with eighth and quarter notes. The piano accompaniment features a rhythmic pattern of chords and single notes.

67

2

(8va)  
Tpt.

Sax.

70

73

Tutti

76

A

No. 26

Exit Music

1

Sax, Tbn,  
8<sup>vb</sup>

Sax, Tpt,  
Piano

Piano, Bass

Bass

5 + Tpt,

9

The musical score is written for a jazz ensemble. It consists of three systems of staves. The first system (measures 1-4) features a saxophone and tuba part (Sax, Tbn, 8<sup>vb</sup>) in the top staff, saxophone and trumpet parts (Sax, Tpt, Piano) in the middle staff, and piano and bass parts (Piano, Bass) in the bottom staff. The second system (measures 5-8) features a saxophone and trumpet part (+ Tpt,) in the top staff, saxophone and trumpet parts in the middle staff, and piano and bass parts in the bottom staff. The third system (measures 9-12) features saxophone and trumpet parts in the top staff, saxophone and trumpet parts in the middle staff, and piano and bass parts in the bottom staff. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

13 3

Musical score for measures 13-16. The score is written for three staves: Treble, Middle, and Bass. Measure 13 starts with a treble clef, a key signature of one sharp (F#), and a 3-measure rest. The music consists of chords and melodic lines in all three staves.

17

Musical score for measures 17-21. The score is written for three staves: Treble, Middle, and Bass. Measure 17 starts with a treble clef, a key signature of one sharp (F#), and a 3-measure rest. The music continues with chords and melodic lines in all three staves.

22

Drum solo

Trombone solo

Musical score for measures 22-25. The score is written for three staves: Treble, Middle, and Bass. Measure 22 starts with a treble clef, a key signature of one flat (Bb), and a 4-measure rest. The score is divided into sections for 'Drum solo' and 'Trombone solo'.

Hrs,

26

Musical score for measures 26-29. The score is in 4/4 time and features three staves: a top staff for Horns (Hrs), a middle staff for Piano, and a bottom staff for Bass. The key signature has two flats (B-flat and E-flat). The music consists of chords and rhythmic patterns in the piano and bass parts, with the horn part playing a melodic line.

30

"Animal" Sax solo

Musical score for measures 30-33. The score is in 4/4 time and features three staves: a top staff for Saxophone, a middle staff for Piano, and a bottom staff for Bass. The key signature has two flats. The saxophone part has a solo section indicated by the text "Animal" Sax solo. The piano and bass parts provide harmonic support with chords and rhythmic patterns.

34

Sax, (solo)

Musical score for measures 34-37. The score is in 4/4 time and features three staves: a top staff for Saxophone, a middle staff for Piano, and a bottom staff for Bass. The key signature has two flats. The saxophone part has a solo section indicated by the text "Sax, (solo)". The piano and bass parts provide harmonic support with chords and rhythmic patterns.



38

Solo ends Hns.

42

46 Hns+Bass

Piano

50 Hns,

Piano, Bass

53

58

THAT'S ALL FOLKS!