

SOLE AGENTS FOR THE UNITED STATES

VOCAL SCORE

OF

THE MIKADO;

OR

THE TOWN OF TITIPU.



Arrangement for Pianoforte

BY

GEORGE LOWELL TRACY,

(OF BOSTON, U.S.A.)

OF THE ABOVE NAMED OPERA BY

W. S. GILBERT

AND

ARTHUR SULLIVAN,

Joint Authors of "THE SPIS; or THE GODS GROWN OLD;" "TRIAL BY JURY;" "THE SORCERER;" "H.M.S. PINAFORE;
or THE LASS THAT LOVED A SAILOR;" "THE PIRATES OF PENZANCE; or THE SLAVE OF DUTY;" "PATIENCE; or
BUNTHORNE'S BRIDE;" "IOLANTHE; or THE PEER AND THE PERI;"
and "PRINCESS IDA; or CASTLE ADAMANT."

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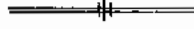
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ON HIRE. Orchestra Parts
 Stage Manager Guide

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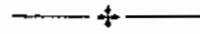
Produced at the Savoy Theatre, London, on Saturday, 14th March, 1885,
management of Mr. R. D'Oyly Carte.



The Mikado

OR

The Town of Titipu.



DRAMATIS PERSONAE.

THE MIKADO OF JAPAN	
NANKI-POO (His Son, disguised as a wandering minstrel, and in love with Yum-Yum)	
KO-KO (Lord High Executioner of Titipu)	
POOH-BAH (Lord High Everything Else).	
PISH-TUSH (a Noble Lord)	
YUM-YUM	} (Three Sisters- Wards of Ko-Ko).
PITTI-SING	
PEEP-BO	
KATISHA (an elderly Lady, in love with Nanki-Poo)	

Chorus of School Girls, Nobles, Guards and Coolies.



ACT I.— Court-yard of Ko-Ko's official residence.

ACT II.— Ko-Ko's Garden.

Stage Guide or Acting Libretto and Orchestra Parts of "The Mikado" may be had from the Publishers.

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OVERTURE.

SECONDO.

The image displays a musical score for the second system of an Overture. The score is written for piano and consists of five systems of music, each with a grand staff (treble and bass clefs). The time signature is common time (C). The first system begins with a forte (*f*) dynamic marking. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The second system continues the melodic development, with a *f* dynamic marking appearing in the right hand. The third system shows a change in the right-hand melody, with a *f* dynamic marking in the right hand. The fourth system features a more complex melodic line in the right hand, with a *f* dynamic marking in the right hand. The fifth system concludes the page with a melodic line in the right hand and a rhythmic accompaniment in the left hand, with a *f* dynamic marking in the right hand.

OVERTURE.

PRIMO.

 $(\text{♩} = 152)$

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and accents. The lower staff is in bass clef and contains a rhythmic accompaniment. A dynamic marking of *f* (forte) is placed in the first measure of the lower staff.

The second system of musical notation continues the piece. The upper staff features a more active melodic line with many slurs. The lower staff provides a steady accompaniment. A dynamic marking of *f* is present in the middle of the system.

The third system of musical notation shows the continuation of the melodic and accompanimental lines. The upper staff has several slurs and accents, while the lower staff maintains a consistent rhythmic pattern.

The fourth system of musical notation continues the piece. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. A dynamic marking of *f* is placed in the middle of the system.

The fifth system of musical notation concludes the page. The upper staff features a melodic line with slurs and accents, ending with a flourish. The lower staff has a rhythmic accompaniment that also concludes with a flourish.

First system of musical notation, piano (p).

Second system of musical notation, forte (f).

Third system of musical notation.

Andante con moto. (♩ = 69)

Fourth system of musical notation, piano (p) and piano sostenuto (p sostenuto).

Fifth system of musical notation, piano (p).

Sixth system of musical notation, forte (f), dim., and rall.

220.

*

8

p *eres - qui - do.*

8

Andante con moto.

8

p *f*

rall.

First system of musical notation, featuring a treble and bass clef. The music consists of chords in the treble and a melodic line in the bass.

Second system of musical notation, continuing the piece with various chordal textures.

Third system of musical notation, including performance markings such as *rit.*, *piu lento.*, and *mf*.

Allegro con brio. ($\text{♩} = 112$)

Fourth system of musical notation, starting with a forte dynamic marking (*f*).

Fifth system of musical notation, including a decrescendo marking (*dim.*) and a piano dynamic (*p*).

Sixth system of musical notation, featuring a rhythmic accompaniment in the bass.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves feature a complex, rhythmic pattern of eighth and sixteenth notes, often grouped with slurs. The key signature has one sharp (F#).

The second system continues the musical piece. It features similar rhythmic patterns in both staves. A 'cresc.' (crescendo) marking is present in the right-hand staff towards the end of the system.

The third system shows a change in tempo and dynamics. The markings 'rit.' (ritardando) and 'piu lento.' (piu lento) are placed between the staves. The dynamic marking 'mf' (mezzo-forte) is also present. The system concludes with a double bar line and a key signature change to two flats (Bb).

The fourth system begins with the tempo instruction 'Allegro con brio.' and a fermata over an '8' marking. The music is in a new key signature of two flats. The dynamic marking 'f' (forte) is used. The system ends with a double bar line.

The fifth system continues in the two-flat key signature. It features a 'dim.' (diminuendo) marking and a 'p' (piano) dynamic marking. The system concludes with a double bar line.

The sixth system features trills ('tr') in the right-hand staff. It concludes with a fermata over a final note. The system ends with a double bar line.

First system of musical notation, featuring two staves. The upper staff contains chords and the lower staff contains a melodic line. A dynamic marking *f* is present in the second measure.

Second system of musical notation, featuring two staves. The upper staff contains chords and the lower staff contains a melodic line.

Third system of musical notation, featuring two staves. The upper staff contains chords and the lower staff contains a melodic line. A dynamic marking *p* is present in the first measure.

Fourth system of musical notation, featuring two staves. The upper staff contains chords and the lower staff contains a melodic line.

Fifth system of musical notation, featuring two staves. The upper staff contains chords and the lower staff contains a melodic line. Dynamic markings *fz* and *p* are present in the second and third measures respectively.

Sixth system of musical notation, featuring two staves. The upper staff contains chords and the lower staff contains a melodic line. Dynamic markings *f* and *p* are present in the fifth and sixth measures respectively.

Seventh system of musical notation, featuring two staves. The upper staff contains chords and the lower staff contains a melodic line.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with trills (tr) and slurs. The bass staff contains a simple accompaniment.

Second system of musical notation. The treble staff continues the melodic line with trills and slurs. The bass staff has a few notes, with a dynamic marking of *p* (piano) appearing.

Third system of musical notation. The treble staff features a more active melodic line with slurs. The bass staff continues with accompaniment.

Fourth system of musical notation. The treble staff has a complex melodic line with many slurs. The bass staff has a rhythmic accompaniment. Dynamic markings *f* (forte) and *p* (piano) are present.

Fifth system of musical notation. The treble staff continues with a complex melodic line. The bass staff has a rhythmic accompaniment.

Sixth system of musical notation. The treble staff continues with a complex melodic line. The bass staff has a rhythmic accompaniment. A dynamic marking of *p* (piano) is present.

Seventh system of musical notation. The treble staff continues with a complex melodic line, ending with a trill. The bass staff has a rhythmic accompaniment.

First system of musical notation, consisting of two staves. The upper staff contains a series of chords, and the lower staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation, consisting of two staves. The upper staff features a melodic line with a dynamic marking of *f* (forte) and includes a treble clef. The lower staff continues the rhythmic accompaniment.

Third system of musical notation, consisting of two staves. The upper staff contains chords with a dynamic marking of *dim.* (diminuendo). The lower staff continues the rhythmic accompaniment.

Fourth system of musical notation, consisting of two staves. The upper staff features a melodic line with dynamic markings of *cresc.* (crescendo) and *f* (forte). The lower staff continues the rhythmic accompaniment.

Fifth system of musical notation, consisting of two staves. The upper staff contains chords with a dynamic marking of *p* (piano). The lower staff continues the rhythmic accompaniment.

Sixth system of musical notation, consisting of two staves. The upper staff contains chords, and the lower staff continues the rhythmic accompaniment.

First system of musical notation, featuring a treble and bass clef. The treble clef part includes trills (tr) and slurs. The bass clef part has a few notes and rests.

Second system of musical notation. The treble clef part has a dynamic marking *f* and a slur. The bass clef part has a dynamic marking *ff*. There are trills (tr) and slurs in both parts.

Third system of musical notation. The treble clef part has trills (tr) and slurs. The bass clef part has a dynamic marking *dim.*

Fourth system of musical notation. The treble clef part has a dynamic marking *trusa.* and a slur. The bass clef part has a dynamic marking *f*.

Fifth system of musical notation. The treble clef part has a dynamic marking *dim.* and a slur. The bass clef part has a dynamic marking *p*.

Sixth system of musical notation. The treble clef part has a dynamic marking *p* and a slur. The bass clef part has a dynamic marking *p*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and moving lines in both hands. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. Dynamics include *f* (forte).

Third system of musical notation, featuring a grand staff with treble and bass clefs. The bass line has a melodic line with a slur. Dynamics include *cresc.* (crescendo), *f* (forte), and *pp* (pianissimo).

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The bass line has a melodic line with a slur. Dynamics include *p* (piano).

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The bass line has a melodic line with a slur. Dynamics include *p* (piano).

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and moving lines in both hands.

First system of musical notation. The upper staff contains a melodic line with slurs and accents. The lower staff provides harmonic accompaniment. The first measure is marked *p* (piano). The fourth measure is marked *cresc.* (crescendo).

Second system of musical notation. The upper staff continues the melodic line. The lower staff continues the accompaniment. The second measure is marked *dolce.* (dolce).

Third system of musical notation. The upper staff continues the melodic line. The lower staff continues the accompaniment. The second measure is marked *cresc.* (crescendo). A hairpin symbol indicates a dynamic change, leading to a *p* (piano) marking in the fourth measure.

Fourth system of musical notation. The upper staff continues the melodic line, ending with a trill (*tr*) in the final measure. The lower staff continues the accompaniment. The first measure is marked *dim.* (diminuendo). The second measure is marked *p* (piano).

Fifth system of musical notation. The upper staff features a trill (*tr*) in the first measure. The lower staff continues the accompaniment. The second measure is marked *p* (piano). Trills (*tr*) are also present in the fourth and fifth measures of the upper staff.

Sixth system of musical notation. The upper staff continues the melodic line. The lower staff continues the accompaniment. The first measure is marked *f* (forte).

First system of musical notation, grand staff with bass clef. The upper staff contains a melodic line with a fermata over the final note. The lower staff contains a bass line. Dynamic markings include *p* and *fp*.

Second system of musical notation, grand staff with bass clef. The upper staff contains a series of chords. The lower staff contains a bass line.

Third system of musical notation, grand staff with bass clef. The upper staff contains a melodic line with a treble clef at the end. The lower staff contains a bass line. Dynamic markings include *f* and *ff*.

Fourth system of musical notation, grand staff with treble and bass clefs. The upper staff contains a melodic line. The lower staff contains a bass line. Dynamic markings include *p* and *mf*. A fermata is present at the end of the system.

Fifth system of musical notation, grand staff with bass clef. The upper staff contains a series of chords. The lower staff contains a bass line. Dynamic marking includes *p*.

Sixth system of musical notation, grand staff with bass clef. The upper staff contains a series of chords. The lower staff contains a bass line.

First system of musical notation. The upper staff features a melodic line with a trill (tr) and a dynamic marking of *ff p*. The lower staff provides a harmonic accompaniment.

Second system of musical notation. The upper staff continues the melodic line with trills (tr) and slurs. The lower staff continues the accompaniment.

Third system of musical notation. The upper staff includes an 8-measure slur and a trill (tr). The lower staff features a dynamic marking of *f* and ends with a *ff* marking.

Fourth system of musical notation. The upper staff has a trill (tr) and a dynamic marking of *p*. The lower staff includes a crescendo and decrescendo hairpin.

Fifth system of musical notation. The upper staff features an 8-measure slur and a dynamic marking of *p*. The lower staff continues the accompaniment.

Sixth system of musical notation. The upper staff includes an 8-measure slur. The lower staff continues the accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a bass line in the bass clef. Dynamics include *creno.*, *f*, and *mf*. There are also some accidentals like flats and a fermata.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a bass line in the bass clef. Dynamics include *ff*. There are also some accidentals like flats and a fermata.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a bass line in the bass clef. Dynamics include *p*. There are also some accidentals like flats and a fermata.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a bass line in the bass clef. Dynamics include *p*. There are also some accidentals like flats and a fermata.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a bass line in the bass clef. Dynamics include *p*, *crese.*, and *un poco stringendo.* There are also some accidentals like flats and a fermata.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble clef and a bass line in the bass clef. Dynamics include *ff*. There are also some accidentals like flats and a fermata. The instruction *Piu vino.* is written above the treble clef.

First system of musical notation. The upper staff contains a melodic line with eighth notes and slurs. The lower staff contains a bass line with chords and a few notes. Dynamics include *creso.* and *mf*.

Second system of musical notation. The upper staff features a melodic line with slurs and a dynamic marking of *f*. The lower staff continues the bass line.

Third system of musical notation. The upper staff has a melodic line with slurs and a dynamic marking of *p*. The lower staff includes a crescendo hairpin.

Fourth system of musical notation. The upper staff has a melodic line with slurs. The lower staff includes a crescendo hairpin.

Fifth system of musical notation. The upper staff has a melodic line with slurs and a dynamic marking of *creso.*. The lower staff includes a dynamic marking of *un poco stringendo.*

Sixth system of musical notation. The upper staff has a melodic line with slurs and a dynamic marking of *Piu viva. ff*. The lower staff includes a dynamic marking of *ff*.

SECONDO.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff has a melodic line, and the bass staff has a supporting accompaniment.

Third system of musical notation. The treble staff continues the melody, while the bass staff features a more active accompaniment with some slurs.

Fourth system of musical notation. The treble staff has a melodic line, and the bass staff has a supporting accompaniment. A dynamic marking of *ff* (fortissimo) is present in the bass staff.

Fifth system of musical notation. The treble staff has a melodic line with a slur, and the bass staff has a supporting accompaniment.

Sixth system of musical notation. The treble staff has a melodic line, and the bass staff has a supporting accompaniment. The system concludes with a double bar line.

coll

First system of musical notation, consisting of two staves. The upper staff features a melodic line with a slur and an '8' marking above it. The lower staff provides a harmonic accompaniment.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with a slur and an '8' marking above it. The lower staff continues the accompaniment.

Third system of musical notation, consisting of two staves. The upper staff features a melodic line with a slur and an '8' marking above it. The lower staff continues the accompaniment.

Fourth system of musical notation, consisting of two staves. The upper staff features a melodic line with a slur. The lower staff includes a dynamic marking of *ff* (fortissimo).

Fifth system of musical notation, consisting of two staves. The upper staff features a melodic line with a slur and an accent (>) marking above it. The lower staff continues the accompaniment.

Sixth system of musical notation, consisting of two staves. The upper staff features a melodic line with a slur. The lower staff continues the accompaniment.

ACT I.

Nº 1.

Chorus of Men.

Allegro vivace. *sva*

The musical score is written for piano in G major and 2/4 time. It consists of five systems of two staves each (treble and bass clef). The first system begins with a dynamic marking of *f* and a tempo marking of *Allegro vivace.* The second system includes a dynamic marking of *fz*. The third system features a dynamic marking of *sva* and includes eighth-note patterns in the treble clef. The fourth system shows a dynamic marking of *cresc.* The score concludes with a final chord in the bass clef.

CHORUS of Tenors & Basses in Unison.

If you

The first system of music features a bass line with a whole rest followed by a quarter note G2, a quarter note F2, and a quarter note E2. The piano accompaniment consists of a treble clef with a continuous eighth-note pattern in the right hand and a bass clef with a steady quarter-note accompaniment in the left hand. A dynamic marking of *ff* is present.

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

The second system continues the vocal line with the lyrics "want to know who we are, We are gen-tle-men of Ja -". The piano accompaniment features a trill (*tr*) in the right hand during the phrase "We are".

pan: On ma-ny a vase and jar

The third system includes the lyrics "pan: On ma-ny a vase and jar". The piano accompaniment continues with a trill (*tr*) in the right hand.

On ma-ny a screen and fan

The fourth system contains the lyrics "On ma-ny a screen and fan". The piano accompaniment features a trill (*tr*) in the right hand.

We fig-ure in live-ly paint, Our

The fifth system concludes with the lyrics "We fig-ure in live-ly paint, Our". The piano accompaniment consists of a steady quarter-note accompaniment in the left hand and a treble clef with a steady eighth-note pattern in the right hand.

at-ti-tude's queer and quaint You're wrong if you think it ain't.

Oh,

ff

Unison.
If you think we are work'd by strings,

Like a com-mon-place ma-rio-nette,

You don't un-der-stand these things, It is

simply Court e - ti - quette.

The first system of the musical score consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a series of eighth notes, followed by a half note and a quarter note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

Per - haps you suppose this throug Can't keep it up for long? If

The second system continues the musical score. The vocal line has a longer note value, possibly a half note, before the lyrics. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand.

that's your i - dea, you're wrong. Oh, oh,

The third system shows the vocal line with a long note value for the word 'Oh'. The piano accompaniment continues with its characteristic eighth-note accompaniment.

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

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

The fourth system introduces two vocal parts: Tenors and Basses. Both vocal lines have a long note value for the word 'wrong'. The piano accompaniment continues with its eighth-note accompaniment. The system concludes with a double bar line.

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

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

tr

pan: On vase and jar, And

pan: On vase and jar, And

tr

screen and fan, On ma - ny, ma - ny, ma - ny, ma - ny, ma - ny, ma - ny,

screen and fan, On ma - ny, ma - ny, ma - ny, ma - ny, ma - ny, ma - ny,

fz

ma - ny, ma - ny a jar Oh! oh! oh!

ma - ny, ma - ny a jar Oh! oh! oh!

fz

oh! On vase and

oh! On vase and

fz

8

This system contains the first two systems of music. The top two staves are vocal lines in treble and bass clefs, with lyrics "oh! On vase and". The piano accompaniment is in G major and 4/4 time, featuring a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* and *fz*. An *8* marking is present above the piano part.

jar, On screen and fan.

jar, On screen and fan.

This system contains the third and fourth systems of music. The vocal lines continue with the lyrics "jar, On screen and fan.". The piano accompaniment continues with the same rhythmic pattern. Dynamics include *fz*.

fz *fz*

This system contains the fifth and sixth systems of music. It features the piano accompaniment with dynamic markings *fz* and *fz*.

fz *sempre ff*

This system contains the seventh and eighth systems of music. It features the piano accompaniment with dynamic markings *fz* and *sempre ff*.

This system contains the ninth and tenth systems of music, featuring the piano accompaniment.

This system contains the eleventh and twelfth systems of music, featuring the piano accompaniment.

NANKI. Recit.

Gen-tle-men I pray you tell me, Where a gen-tle maiden

p

dwell-eth, Named Yum - Yum, the ward of Ko - ko? In pi - ty speak... oh

PISH.

speak, I pray you! Why who are you, who ask this ques - tion?

p

NANKI

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

sp

p

Song and Chorus.
(NANKI-POOH.)

Allegretto con grazia.

NANKI.

A wan - dring min - strel

I A thing of shreds — and patch-es, Of bal - lads songs and

snatch-es, And dream-y lul - la - by! — My ca - ta - logue is

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

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

Andante espressivo.

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

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

Oh... sor-row, sor-row! I'll charm your will-ing ears With songs of lov-ers

fears, While sym-pa-thet-ic tears my cheeks be-dew—

esusc. *mf* *dim.*

Allegro marziale.

Oh, sor - row sor - row! But if

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "Oh, sor - row sor - row!" followed by a brief rest and then "But if". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand. A dynamic marking of *dim.* is present in the piano part.

pa - tri - ot - ic sen - ti - ment is want - ed, I've pa - tri - ot - ic bal - lads cut and

The second system continues the vocal line with the lyrics "pa - tri - ot - ic sen - ti - ment is want - ed, I've pa - tri - ot - ic bal - lads cut and". The piano accompaniment maintains its rhythmic pattern, with a *p* (piano) dynamic marking in the left hand.

died; For wher - eer our coun - try's ban - ner may be plant - ed, All

The third system features the lyrics "died; For wher - eer our coun - try's ban - ner may be plant - ed, All". The piano accompaniment continues with the same rhythmic accompaniment.

oth - er lo - cal ban - ners are de - fied! Our war - riors in ser - ried ranks as -

The fourth system contains the lyrics "oth - er lo - cal ban - ners are de - fied! Our war - riors in ser - ried ranks as -". The piano accompaniment remains consistent with the previous systems.

sem - bled, Ne - ver quail, or they conceal it if they do... And I

The fifth system concludes with the lyrics "sem - bled, Ne - ver quail, or they conceal it if they do... And I". The piano accompaniment features a more complex rhythmic pattern in the right hand, including sixteenth-note runs.

should-nt be surpris'd if na - tions trem - bled Be-fore the might-ty troops, the troops of Ti - ti -

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are "should-nt be surpris'd if na - tions trem - bled Be-fore the might-ty troops, the troops of Ti - ti -". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

pu!
MEN.
We should-nt be surpris'd if peo - ple trem-bled, trem-bled with a - larin Be-fore the might-y

The second system continues the vocal line and piano accompaniment. The vocal line starts with a rest followed by the lyrics "We should-nt be surpris'd if peo - ple trem-bled, trem-bled with a - larin Be-fore the might-y". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and continues with a rhythmic accompaniment.

Allegro pesante, non troppo vivo. (♩ = 160) NANKI.
And
troops, the troops of Ti - ti - pu!

The third system introduces a new tempo and mood: "Allegro pesante, non troppo vivo. (♩ = 160) NANKI." and "And". The vocal line has a rest followed by the lyrics "troops, the troops of Ti - ti - pu!". The piano accompaniment features a dynamic marking of *f* (forte) and a *dim.* (diminuendo) marking towards the end of the system.

if you call for a song of the sea. Well heave the cap-stan round, With a

The fourth system continues the vocal line and piano accompaniment. The vocal line has the lyrics "if you call for a song of the sea. Well heave the cap-stan round, With a". The piano accompaniment features a dynamic marking of *mp* (mezzo-piano) and a steady accompaniment.

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and contains the lyrics 'yeo heave ho, for the wind is free, Her an-chor's a-trip and her helm's a-lee, Hur-rah for the homeward'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

bound! To

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

The second system continues the vocal line with the lyrics 'bound! To' and 'Yeo - ho heave ho Hur - rah for the home-ward bound!'. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *f* (forte) is present at the beginning of the piano part.

lay a-left in a howl-ing breeze May tick-le a lands-man's taste, But the happi-est hour a

The third system features the vocal line with lyrics 'lay a-left in a howl-ing breeze May tick-le a lands-man's taste, But the happi-est hour a'. The piano accompaniment includes a dynamic marking of *p* (piano) at the start.

sail-or sees Is when he's down At an in - land town With his Nan-cy on his knees, yeo-ho! And his

The fourth system concludes the vocal line with lyrics 'sail-or sees Is when he's down At an in - land town With his Nan-cy on his knees, yeo-ho! And his'. The piano accompaniment features a final cadence with sustained chords in the right hand.

arm a round her waist.

Tenors.
Then man the cap - stan - off we go, As the fid - dler swings us

Basses.
Then man the cap - stan - off we go, As the fid - dler swings us

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

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

bound! With a Yeo heave ho, And a rum - be - low,

bound! With a Yeo heave ho, And a rum - be - low,

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

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

cres *cu* - *do*

A

ho!

ho!

ff

dim.

Allegretto.

dim.

wan - dring min - strel I - A thing of shreds and patch-es, Of bal - lads, songs and

p

snatches, And dream-y lul - la - by, And dream-y lul -

MEN. *p*

Of

p

- la - lul - la - by - lul - la - by!

pp

dream - y lul - la - by, lul - la - by!

p

Song and Chorus.

No 3.

(PISH-TUSH.)

Allegro con brio.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a rhythmic accompaniment of chords and single notes.

PISH-TUSH.

The first system of the song and chorus. The vocal line begins with the lyrics "Our great Mi-ka-do, vir-tuous man, When he to rule our". The piano accompaniment includes dynamic markings such as *dim.* and *p*.

The second system of the song and chorus. The vocal line continues with the lyrics "land be-gan, Re solv'd to try A plan where-by Young men might best be stead-ied. So he de-creed in".

The third system of the song and chorus. The vocal line continues with the lyrics "words suc-cinct, That all who flirt-ed, lecr'd, or wink'd (Un-less con-nu-bi-al-ly link'd,) Should".

The fourth system of the song and chorus. The vocal line concludes with the lyrics "forth-with be be-head-ed, be-head-ed, be-head - ed, Should forthwith be be -".

head-ed, And I ex-pect you'll

all a-gree That he was right to so de-cree. And I am right, And you are right, And all is right as

right can be! And all is

MEN. And you are right, And we are right, And all is right, is right as right can be! And all is

right as right can be, Right as right can be!

right as right can be, Right as right can be!

This stern de-ree, you'll un-der-stand, Caus'd great dis-may throughout the land; For young and old And

shy and bold Were e-qual-ly af-fect-ed, The youth who wink'd a rov-ing eye, Or breath'd a non-con-

nu-bial sigh, Was there-up-on con-demned to die He u-sual-ly ob-ject-ed, ob-ject-ed, ob-

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

And you'll al-low, as I ex-pect, That

he was right to so ob-ject, And I am right, And you are right, And ev-'ry-thing is

quite cor-rect.

MEN.

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

And ev-'ry-thing is quite cor-rect, All is quite cor-rect.

rect, And ev-'ry-thing is quite cor-rect All is quite cor-rect.

And so we straight let

out on bail A - con-vict from the coun - ty jail, Whose head was next On some pre-text con -

dern - ed to be mown off, And made *him* Heads - man, for we said "Who's next to be de -

ca - pi - ted Can - not cut off an - o - ther's head Un - til he's cut his own off, his own off, his

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

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

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

loo-ral-ley.

MEN.

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

And I am right, And you are right, And all is

lay. And you are right, And we are right, And all is

right!

right!

Song.

№ 4.

POOH-BAH (with NANKI and PISH.)

Allegro moderato. Tempo di Minuetto.

Piano introduction in 9/8 time, marked *f* (forte). The music features a rhythmic pattern of eighth and sixteenth notes in both hands.

POOH-BAH.

Vocal line and piano accompaniment for the first phrase. The vocal line is in 3/4 time. The piano accompaniment is in 9/8 time, marked *p* (piano).

Young man, despair, Like - wise go to, Yum -

Vocal line and piano accompaniment for the second phrase. The piano accompaniment continues with a steady eighth-note pattern.

Yum the fair You must not woo. It will not do: I'm sar-ry for you, You

Vocal line and piano accompaniment for the third phrase. The piano accompaniment features a triplet of eighth notes.

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

Vocal line and piano accompaniment for the final phrase. The piano accompaniment includes a section marked *8va...* (octave up).

ve - ry day From school Yum-Yum Will

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

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

And the brass will crash, And the

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

all a-ver, With the Lord High Ex - e - cu - tion-er! NANKI & PISH.

And the brass will crash, And the

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

She'll tod-dle a-way, as

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

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

2. It's a

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

don't blame me Im sor-ry to be Of your plea - sure a di - min - u - tion-er.

They'll vow their pact Ex-treme - ly soon, *8va*.....

In point of fact This af - ter-noon Her *8va*

ho - - ney-moon With that buf - foon At seven com-men - ces so ³

you shun her. And the *ff* *p*

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

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

 NANKI & PISH.

 And the

Shell

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

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

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

Recit.

No 4^a.

(NANKI-POOH-BAH.)

Recit.

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

The first system of the musical score for the recitative. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line contains the lyrics: "And have I jour-ney'd for a month, or near-ly, To learn that Yum-Yum, whom I love so". The piano accompaniment consists of simple chords and rhythmic patterns.

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

The second system of the musical score. The vocal line continues with the lyrics: "dear - ly, This day to Ko - ko is to be u - ni - ted!". The piano accompaniment includes dynamic markings such as *f* (forte) and *dim.* (diminuendo).

Recit. POOH.

a tempo. moderato.

The fact ap-pears to be as you've re-ci-ted:

The third system of the musical score, labeled "Recit. POOH." and "a tempo. moderato.". The vocal line contains the lyrics: "The fact ap-pears to be as you've re-ci-ted:". The piano accompaniment features a more active bass line with triplets and dynamic markings like *p* (piano).

Recit.

a tempo.

But here he comes, e - quipped as suits his sta-tion, He'll give you a - ny fur-ther in-for - ma - tion.

The fourth system of the musical score. The vocal line contains the lyrics: "But here he comes, e - quipped as suits his sta-tion, He'll give you a - ny fur-ther in-for - ma - tion.". The piano accompaniment includes dynamic markings like *p* and *f*.

Chorus with Solo.

(Ko-Ko.)

No 5.

Allegro marziale. ♩ = 144.

ff

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

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

ti - - tle A dig - ni - fied and po - tent of - fi - cer, Whose
 ti - - tle A dig - ni - fied and po - tent of - fi - cer, Whose

func-tions are par-tic - u - lar - ly vi - tal. De-fer, de-fer, To the
 func-tions are par-tic - u - lar - ly vi - tal. De-fer, de-fer, To the

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

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

KO-KO.

Taken from the county jail By a set of cu - rious chances,

Lib - er - a - ted then on bail On my own re - cog - ni - zan - ces; Wafted by a fav - ring

gale As one sometimes is in tran - ces, To a height that few can scale,

Save by long and wea - ry dan - ces; Sure - ly, never had a male Un - dersuch like cir - cum -

stances So ad - ven - tur - ous a tale, Which may rank with most ro - mances,

Taken from the coun-ty jail By a set of cu-ri-ous chan - ces,

Ta-ken from the coun-ty jail, Li-ber-a - ted then on

Ta-ken from the coun-ty jail, Li-ber-a - ted then on

p stacc.

Sure-ly, ne-ver had a male So ad-ven-tur-ous a tale.

bail, Sure-ly, ne-ver had a male So ad-ven-tur-ous a tale. De-

bail, Sure-ly, ne-ver had a male So ad-ven-tur-ous a tale. De-

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

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

fer, To the no-ble Lord, to the no-ble Lord High Ex - e - cu - tion - er! Bow down, bow

fer, To the no-ble Lord, to the no-ble Lord High Ex - e - cu - tion - er! Bow down, bow

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

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

fer, de-fer, To the no - ble, no - ble Lord, The High

fer, de-fer, To the no - ble, no - ble Lord, The High

Ex - e - cu - tion - er!

Ex - e - cu - tion - er!

Song.

No 5a

(KO-KO, with CHORUS OF MEN.)

Allegretto grazioso.

As someday it may happen that a vic-tim must be found, I've got a lit-tle list. I've nig-ger se-re-na-der, and the others of his race, And the pia-no or-gan-ist - I've

got a lit-tle list! Of so-ci-e-ty of-fen-ders who might well be un-der-ground, And who got him on the list! And the peo-ple who eat pep-per-mint and puff it in your face, They

ne-ver would be miss'd - who ne-ver would be miss'd! There's the pes-ti-len-tial nui-san-ces who ne-ver would be miss'd. They ne-ver would be miss'd! Then the i-di-ot who prais-es, with en-

write for au-to-graphs - All peo-ple who have flab-by hands and ir-ri-tat-ing laughs - All thu-si-as-tic tone, All cen-tu-ries but this, and ev-'ry coun-try but his own; And the

chil-dren who are up in dates and floor you with 'em flat... All per-sons who in shak-ing hands, shake
la - dy from the pro-vin-ces, who dress-es like a guy. And "who does-n't think she waltzes, but would

hand with you like *that*... And all third per-sons who on spoil-ing *tête-à-têtes* in-sist - They'd
ra ther like to try;" And that sin-gu-lar an-o-ma-ly, the la - dy no-vel-ist... I

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

CHORUS OF MEN.
He's got 'em on the list he's
He's got her on the list he's

He's got 'em on the list he's
He's got her on the list he's

1st and 2nd verse.
KO-KO

2. There's the
3. And that

got 'em on the list; And they'll none of 'em be miss'd They'll none of 'em be miss'd!
got her on the list; And I don't think she'll be miss'd, I'm sure she'll not be miss'd!

got 'em on the list; And they'll none of 'em be miss'd They'll none of 'em be miss'd!
got her on the list; And I don't think she'll be miss'd, I'm sure she'll not be miss'd!

3rd verse.

Ni - si Pri - us nuis-ance, who just now is ra-ther rife, The Ju - di-cial hu-mor-ist... I've

got *him* on the list! All fun-ny fel-lows, com-ic men, and clowns of pri-vate life... They'd

none of 'em be miss'd - they'd none of 'em be miss'd! And a - po - lo - ge - tic statesmen of a

com - pro - mis - ing kind, Such as - what - d'ye call him - Thing 'em bob, and

colla voce.

like-wise Ne-ver Mind, And 'St-'st-'st- and What's-his-name, and al - so You-know-who... The

task of fill-ing up the blanks I'd ra-ther leave to *you*, But it real ly does-n't mat-ter whom you

put up-on the list, For they'd none of 'em be miss'd— they'd none of 'em be miss'd!

CHORUS OF MEN.

You may

You may

put 'em on the list You may put 'em on the list; And they'll

put 'em on the list You may put 'em on the list; And they'll

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

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

Allegretto grazioso.

p

cresc.

dim.

The piano accompaniment consists of four systems of grand staff notation. The first system begins with a piano (*p*) dynamic. The second system features a crescendo (*cresc.*) dynamic. The third system is marked *dim.* (diminuendo). The music is in 3/4 time with a key signature of one sharp (F#).

Sopranos.

Comes a train of lit - tle

la - dies From scho - las - tic tram - mels

p

The vocal line for Sopranos and the piano accompaniment for the second system are shown. The vocal line includes the lyrics: "Comes a train of lit - tle" and "la - dies From scho - las - tic tram - mels". The piano accompaniment continues with a piano (*p*) dynamic. The music is in 3/4 time with a key signature of one sharp (F#).

free, Each a lit - tle bit a -

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics 'free, Each a lit - tle bit a -'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

fraid is, Won - dring what the world can

The second system continues the vocal line with the lyrics 'fraid is, Won - dring what the world can'. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand.

be? Is it but a

The third system features the vocal line with the lyrics 'be? Is it but a'. The piano accompaniment includes a more complex rhythmic figure in the right hand, possibly representing a 'trouble' mentioned in the lyrics.

world of trou - ble Sad - ness set to

The fourth system continues with the vocal line lyrics 'world of trou - ble Sad - ness set to'. The piano accompaniment features a consistent eighth-note accompaniment in the right hand.

song? Is its beau - ty

The fifth system concludes the vocal line with the lyrics 'song? Is its beau - ty'. The piano accompaniment remains consistent with the previous systems.

but a bubble - like Boud to break eer

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "but a bubble - like Boud to break eer". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *p* (piano) is placed above the vocal line.

long? Are its pa - la - ces and

1st Soprano

The second system continues the musical score. The vocal line has the lyrics "long? Are its pa - la - ces and". A dynamic marking of *f* (forte) is placed above the vocal line, and the text "*1st Soprano*" is written above the staff. The piano accompaniment continues with the same rhythmic pattern.

plea - sures Fan - ta - sies that

2nd Soprano

Are its plea - sures Fan - ta - sies that

The third system introduces a second vocal line. The lyrics for the first line are "plea - sures Fan - ta - sies that" and for the second line are "Are its plea - sures Fan - ta - sies that". A dynamic marking of *f* (forte) is placed above the second vocal line, and the text "*2nd Soprano*" is written above the staff. The piano accompaniment continues.

fade? And the glo - ry of its

fade?

The fourth system features two vocal lines. The lyrics for the first line are "fade? And the glo - ry of its" and for the second line are "fade?". The piano accompaniment continues with the same rhythmic pattern.

trea - sures Shad - ow of a

And the glo - ry of its trea - sures Shad - ow

The fifth system features two vocal lines. The lyrics for the first line are "trea - sures Shad - ow of a" and for the second line are "And the glo - ry of its trea - sures Shad - ow". The piano accompaniment continues.

shale? And the glo - ry of its trea - - - sures *dim.*
of a shade?— And the glo - ry of its trea - - - sures *dim.*

The first system of the score features two vocal staves and a piano accompaniment. The vocal lines are in G major and 4/4 time. The piano accompaniment consists of a busy right hand with sixteenth-note patterns and a left hand with block chords. The lyrics are: "shale? And the glo - ry of its trea - - - sures" and "of a shade?— And the glo - ry of its trea - - - sures". The word "dim." (diminuendo) is written above the vocal staves and below the piano accompaniment.

Shad - - ow of a shade?
Shad - - ow of a shade?

The second system continues the vocal and piano parts. The vocal lines are: "Shad - - ow of a shade?" and "Shad - - ow of a shade?". The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *p* (piano) is visible in the piano part.

p Shad - - - ow of a shade? *dim.*

The third system shows the vocal lines: "Shad - - - ow of a shade?". The piano accompaniment features a *dim.* marking. There is a handwritten "122" in the right margin and an asterisk "*" in the left margin below the piano part.

1st & 2d Sopranos.
School - girls we eigh - teen and un - - der,

The fourth system is for the first and second sopranos. The vocal line is: "School - girls we eigh - teen and un - - der,". The piano accompaniment continues with a steady rhythm. A dynamic marking of *p* is present.

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

won - der - how we won - der! We

won - der - how we won - der! What on

earth the world can be! What on

earth the world can be!

Trio.

№ 7. (YUM-YUM, PEEP-BO & PETTI SING) WITH CHORUS OF GIRLS.

Allegretto grazioso.

p staccato.

YUM-YUM.
Three lit-tle

PEEP-BO.
Three lit-tle

PETTI-SING.
Three lit-tle

maids from school are we, Pert as a school-girl well can be, Fill'd to the brim with girl-ish

maids from school are we, Pert as a school-girl well can be, Fill'd to the brim with girl-ish

maids from school are we, Pert as a school-girl well can be, Fill'd to the brim with girl-ish

glee, — Three lit-tle maids from school! Ev-ry - thing is a source of — fun.

glee, — Three lit-tle maids from school!

glee, — Three lit-tle maids from school!

No - body's safe, for we care for — none!

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

Three lit - tle maids from school.

Three lit - tle maids from school.

Three lit - tle maids from school.

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

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

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

se - mi - na - ry, Freed from its ge - nius tu - te - la - ry, Three lit - tle maids from

se - mi - na - ry, Freed from its ge - nius tu - te - la - ry, Three lit - tle maids from

se - mi - na - ry, Freed from its ge - nius tu - te - la - ry, Three lit - tle maids from

school, Three lit-tle maids from school.

school, Three lit-tle maids from school.

school, Three lit-tle maids from school.

One lit-tle maid is a

bride, Yum-Yum,

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

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

Three lit-tle maids from school. From three lit-tle maids take

Three lit-tle maids from school.

Three lit-tle maids from school.

one a - way_

Two lit-tle maids re - main, and they

Won't have to wait ve-ry

Three lit-tle maids from school!

Three lit-tle maids from school!

long, they say_ Three lit-tle maids from school!

CHORUS OF GIRLS.

Three lit-tle maids from school.

cresc.

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

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

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

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

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

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

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

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

Quintett.

(YUM-YUM, PEEP-BO, PETTI-SING, POOH-BAH & PISH-TUSH) WITH CHORUS OF GIRLS.

Allegro con brio.

Piano introduction in G major, 2/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

YUM-YUM.

So please you, Sir, we much re -

PEEP-BO.

So please you, Sir, we much re -

PETTI-SING.

So please you, Sir, we much re -

Vocal and piano accompaniment for the first section. It features three vocal staves and a piano accompaniment. The vocal lines are in G major and 2/4 time, with lyrics and melodic lines. The piano accompaniment continues from the introduction.

gret If we have failed in e - ti - quette To - wards a man of rank so high We shall know

gret If we have failed in e - ti - quette To - wards a man of rank so high We shall know

gret If we have failed in e - ti - quette To - wards a man of rank so high We shall know

Vocal and piano accompaniment for the second section. It features three vocal staves and a piano accompaniment. The vocal lines are in G major and 2/4 time, with lyrics and melodic lines. The piano accompaniment continues from the previous section.

bet - ter by and bye. But youth, of course, must have its fling, So par - don us, So
 bet - ter by and bye.
 bet - ter by and bye.


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

YUM YUM.
 But
 PEEP-BO.
 But
 we're du - signed to dance and sing, Tra la la la la la, But
 CHORUS OF GIRLS.
 Tra la la la la la la, Tra la la la la

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

don't in girl-hoods hap-py spring, Be hard on us.
 don't in girl-hoods hap-py spring, Be hard on us.
 don't in girl-hoods hap-py spring, Be hard on us.
 la, Tra la la la la la, Tra la la la la la Tra la la la la la! But

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



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

This system contains the first four staves of a musical score. The top three staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "la la, Tra la la la la la la la, Tra la la la la la la", "la la, Tra la la la la la la la, Tra la la la la la la", "la la Tra la la la la la la la, Tra la la la la la la", and "la la, Tra la la la la la la la, Tra la la la la la la".



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

This system contains the next four staves of the musical score. The top three staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "la la, Tra la la la la la la la la, Tra la la la la la la la", "la la, Tra la la la la la la la la, Tra la la la la la la la", "la la, Tra la la la la la la la la, Tra la la la la la la la", and "la la, Tra la la la la la la la la, Tra la la la la la la la".



la la la la la la la!
la la la la la la la!
la la la la la la la!
la la la la la la la!

This system contains the final four staves of the musical score. The top three staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "la la la la la la la!", "la la la la la la la!", "la la la la la la la!", and "la la la la la la la!".

POOH-BAH.

I

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a rest for four measures, followed by a short melodic phrase. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

think you ought to re - col - lect You can - not show too much re - spect To -

The second system continues the vocal line and piano accompaniment. The vocal line has a steady eighth-note rhythm. The piano accompaniment maintains the same rhythmic pattern as the first system.

wards the high-ly-ti-tled few; But no-body does, and why should you? PISH-TUSH.

That youth at us should

The third system continues the vocal line and piano accompaniment. The vocal line has a steady eighth-note rhythm. The piano accompaniment maintains the same rhythmic pattern as the first system.

POOH-BAH,

To our pre - ro - ga -

have his fling, Is hard on us, Is hard on us;

The fourth system continues the vocal line and piano accompaniment. The vocal line has a steady eighth-note rhythm. The piano accompaniment maintains the same rhythmic pattern as the first system.

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

YUM-YUM.
PEEP-BO. But youth, of course, must
PITTI-SING. But youth, of course, must
But youth, of course, must
sing. Tra la la la la la, Tra la la la la la, Tra la la la la la, Tra la la la la la
Tra la la la la la, Tra la la la la la, Tra la la la la la, Tra la la la la la

have its fling, So par-don us, And don't in girl - hoods
have its fling, So par-don us, And don't in girl - hoods
have its fling, So par-don us, And don't in girl - hoods
la, Tra la la la la la, Tra la la la la la, Tra la la la la la, Tra la la la la la
la, Tra la la la la la, Tra la la la la la, Tra la la la la la, Tra la la la la la

hap - py spring, Be hard on us.

hap - py spring, Be hard on us.

hap - py spring, Be hard on us.

la, Tra la la la la la la la!

la, Tra la la la la la la la!

CHORUS.

But youth, of course must have its fling, So

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

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

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

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

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

par - don us, Tra la la la la la la la, Tra la la la la la la la, Tra

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

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

Duet.

No 9.

YUM-YUM & NANKI-POOH.

Andante non troppo lento.

NANKI-POOH.

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

tone, "Lov'd one, let us be u - ni - ted... Let us be each oth-er's own!" I would

merge all rank and sta - tion, World-ly sneers are nought to us, And to mark my ad-mi-

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

Allegro.

YUM-YUM.

But as im en - gaged to Ko-Ko, To embrace you thus *confuo-co*, Would dis-tinct-ly be no *gio-co*,

And for yam I should get to - co, To - co, to - co, to - co, to - co,
 NANKI
 To-co, to-co, to-co, to-co,

Tempo I.

to-co.
 to-co, So in spite of all temp - ta - tion, Such a theme Ill not dis -

Tempo I.

cuss, And on no con-si-der - a - tion Will I kiss you fond - ly thus Will I kiss you fond-ly
 dim.

Allegro.

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

YUM-YUM.
This, oh, this— oh,
this, oh, this, This— is what I'll nev-er, nev-er do! This, oh, this— oh,

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

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

Trio.

No 10.

KO-KO, PISH-TUSH, POOH-BAH.

POOH-BAH.

All^o non troppo vivace. I am so proud, If I al-low'd My fa-mi-ly pride To

be my guide, I'd vo-lun-teer To quit this sphere, In stead of you, In a minute or two, But

fam-ly pride Must be de-nied, And set a-side, And mor-ti-fied, And mor - ti -

KO-KO.

fied. My brain it teems_ With end-less schemes, Both good and new For Ti - ti -

pu; But if I flit, The be-ne - fit, That I'd dif-fuse The town would lose! The town would lose! Now

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

PISH-TUSH.

I heard one day, A gen-tle-man say That criminals who Are cut in two Can hardly feel The

fa-tal steed, And so are slain, are slain Without much pain. If this is true It's jol-ly for you; Your courage

screw To bid us a-dieu.

KO-KO
My brain it

POOH-BAH

I am so proud, If

PISH-TUSH.

I heard one day, A gen-tle-man say That cri-mi-nals who Are cut in two Can hard-ly feel The
teems — With endless schemes Both good and new For Ti-ti - pu, For Ti-ti - pu; But if I
I al - low'd My fa - mi - ly pride To be my guide, I'd

fa-tal steel, And so are slain, are slain With-out much pain, If this is true It's jol-ly for you; Your courage
flit, The ben-e - fit That I'd dif - fuse The town would lose! Now ev-ry-man To aid his clan Should
vo - lun - teer To quit this sphere In - stead of you, In a

screw To bid us a - dieu.

KO-KO

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

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

aim di-rect, So I ob-ject... POOH-BAH.
And so, Al-though I wish to go, And

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

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

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

take your share, But I don't much care, I'd take your share, But I don't much care, I'd
ject— So I ob - ject, So I ob -
cline I must de - cline, I must de -

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

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

p marcato

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

cheap and chip - py chop - per on a big black block! To sit in sol-ern si-lence in a
 cheap and chip - py chop - per on a big black block! To sit in sol-ern si-lence in a
 cheap and chip - py chop - per on a big black block! To sit in sol-ern si-lence in a

f

dull, dark dock, In a pes-ti-len-tial pri-son, with a life-long lock, A -

dull, dark dock, In a pes-ti-len-tial pri-son, with a life-long lock, A -

dull, dark dock, In a pes-ti-len-tial pri-son, with a life-long lock, A -

wait-ing the sen-sa-tion of a short, sharp shock, From a cheap and chip-py chop-per on a

wait-ing the sen-sa-tion of a short, sharp shock, From a cheap and chip-py chop-per on a

wait-ing the sen-sa-tion of a short, sharp shock, From a cheap and chip-py chop-per on a

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

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

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

big black block! To sit in sol-ernn si-lence In a pes-ti-len-tial pri-son, And a -

big black block! To sit in sol-ernn si-lence In a pes-ti-len-tial pri-son, And a -

big black block! To sit in sol-ernn si-lence In a pes-ti-len-tial pri-son, And a -

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

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

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

black block!

black block!

black block!

black block!

No 11.

Finale Act I.

Allegro moderato.

First system of piano introduction. Treble and bass clefs. Dynamics: *f* (forte) in the first measure, *p* (piano) and *stacc.* (staccato) in the second measure.

Second system of piano introduction. Treble and bass clefs. Dynamics: *f* (forte) in the second measure.

Vocal introduction for girls and men. Treble and bass clefs. Lyrics: CHORUS. With as-pect stern And gloom-y stride, MEN. With as-pect stern And gloom-y stride,

Piano accompaniment for the first vocal line. Treble and bass clefs. Dynamics: *f* (forte) in the second measure.

Vocal introduction for the second line. Treble and bass clefs. Lyrics: We come to learn How you de - cide.

Piano accompaniment for the second vocal line. Treble and bass clefs. Dynamics: *f* (forte) in the second measure. Includes triplets in both hands.

Don't hes-i - tate Your choice to

Don't hes-i - tate Your choice to

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

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

fate You'll suf - fer all the same.

fate You'll suf - fer all the same.

POOH-BAH.

To ask you what you mean to do we punctual-ly appear. KO-KO

Con -

gra-tu-late me, gen-tle-men, I've found a Vol-un-teeer!

CHORUS.

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

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

KO-KO

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

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

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

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

could not quit her with a rea-dy will, Or her al-lot, If I did not A -

dore my-self with pas - sion - ten - drier still! With pas - sion ten - drier

still! KO-KO.
Take her she's yours!

f CHORUS.
 Ah, yes! he loves him-self with pas-sion ten - drier still!
 Ah, yes! he loves him-self with pas-sion ten - drier still!

YUM-YUM

NANKI-POOH.

And fair - ly shines the dawn-ing

The threat-ened cloud has passè a - way,

Allegro con brio.

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

PEEP-BO
Then

NANKI-POOH.
What tho' the night may come too soon,
Then
POOH-BAH & PISH-TUSH
Then

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

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

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

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

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

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

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

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

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

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

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

TUTTI.

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

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

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

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

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

ores - - - - - *eru* - - - - - *do* *ff*

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

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

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

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

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

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

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

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

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

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

ring - ing cheer, joy - - ous, joy - - ous

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

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

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

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

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

shout!

YUM-YUM

shout!

Or far, or near, or far, or

reer.

PITTI-SING

A day, a week, a month, a — year —

reer.

reer.

reer.

reer.

near.

You'll live at least a ho - ney-moon!

PEEP-BO.

Then

NANKI-POOH.

Then

POOH-BAH.

POOH-BAH & PISH-TUSH.

Life's e - ven - tide comes much to... soon,

Then

2

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

POOH-BAH. *Solo.*

As in three weeks you've got to die, If Ko-Kotellus true, 'Twere empty compli-ment to cry Long

life to Nan-ki-Pooh! But as you've got three weeks to live As fel-low ci-ti - zen, This toast with three times

three we'll give." Long life, long life to you till

then!"

CHORUS. *ff*

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

ff

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

ff

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

ff

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

ff

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

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

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

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

do, in all, all you

all you do Long life to you till

health and rich - es too, May you suc - ceed in all you do. Long life, long life to you till

health and rich - es too, May you suc - ceed in all you do. Long life, long life to you till

health and rich - es too, May you suc - ceed in all you do. Long life, long life to you till

do.

then!

then!

then!

then!

Recit. KATISHA.

Allegro agitato. Your re-vels cease. Assist me

ff

all of you! I

f a tempo

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

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

Recie.

claim my per - jur'd lov - er Nan - ki Poch! Oh fool! to shun de -

Recie.

lights_ that nev - er cloy! Come back, oh, shallow fool, come back to

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

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

Recie.

p *f a tempo* *sf*

joy!

NANKI-POOH.

Ah! 'Tis Ka-ti-sha, The

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

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

f a tempo *dim.* *p*

KATISHA.

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

maid of whom I told you.

Allegro agitato.

Oh fool, that flee-est My hal-low'd

joys! Oh blind, that see-est No e-qui-prise!

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

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

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

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

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

place.

TUTTI.

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

KATISHA.

Pink cheek, that rul - est Where wis - dom serves! Bright eye, that

fool - est He - ro - ic nerves; Rose - lip, that

scorn - est Love - la - den years - Sweet tongue, that

warn - est Who right - ly hears - Thy doom is nigh, Pink cheek, bright

eye! Thy knell is rung, Rose-lip, sweet tongue! Thy doom is nigh, Thy

knell is rung, Pink cheek, bright eye, Rose-lip, sweet tongue! Thy

doom is nigh, Thy knell, thy knell is rung. TUTTI.

If true her

tale, thy knell is rung, Pink cheek, bright eye, rose-lip, sweet

tale, thy knell is rung, Pink cheek, bright eye, rose-lip, sweet

Thy doom _____ is _____ nigh, Thy knell _____
 tongue! If true her tale, thy knell is rung, If true her
 tongue! If true her tale, thy knell is rung, If true her

is rung, Thy knell, _____ thy _____ knell _____ is _____
 tale, Thy knell is rung, Thy knell is
 tale, Thy knell is rung, Thy knell is

PITTI-SING.

_____ A-way, nor pro-se-cute your
 rung! _____
 rung! _____
 rung! _____

quest From our in - ten - tion well ex - press'd, You can - not turn us! The state of

your con - nu - bial views To - ward the per - son you ac - cuse Does not con - cern us!

Allegretto grazioso. (♩ = 88)

For he's go - ing to mar - ry Yum - Yum — You an - ger pray bu - ry, For

CHORUS.
Yum - Yum.

all will be mer - ry, I think you had bet - ter suc - cumb — And join our ex - pressions of

Cumh.cumb!
Cumh.cumb!

glee, On this sub-ject I pray you be dumb— You'll find there are ma-ny Who'll

Dumb!dumb!

Dumb!dumb!

wed for a pen-ny. The word for your guid-ance is, "Mum"— There's lots of good fish in the

Mum, mum!

Mum, mum!

sea!

CHORUS.
PITTI-SING with 2^d Sop.

On this sub-ject we pray you be dumb, dumb, dumb. We think you had bet-ter sue -

On this sub-ject we pray you be dumb, dumb, dumb. We think you had bet-ter sue -

cumb_cumb_cumb! You'll find there are ma-ny Who'll wed for a pen-ny. Who'll wed for a
 cumb_cumb_cumb! You'll find there are ma-ny Who'll wed for a pen-ny, Who'll wed fo a
 pen - ny. There are lots of good fish in the sea! There are lots of good fish in the
 pen - ny. There are lots of good fish in the sea! There are lots of good fish in the
 sea! There's lots of good fish, good fish in the sea! There's lots of good fish, good fish in the
 sea! There's lots of good fish, good fish in the sea! There's lots of good fish, good fish in the
 sea, in the sea, in the sea, in the sea, in the sea!
 sea, in the sea, in the sea, in the sea, in the sea!
sf
vall.

KATISHA.

Andante. The hour of glad-ness Is dead and gone; In si-lent sad-ness I live a-

lone! The hope I che-rish'd All life-less lies, And all has per-ish'd, all has

pe-rish'd Save love, — which ne-ver dies, Which ne-ver, ne-ver dies! Oh,

Recit. sempre f

Allegro agitato.

faithless one, this in-sult you shall rue! In vain for mercy on your knees you'll

sue. Ill tear the mask from your dis-guis-ing?

Allegro non troppo.

KATISHA.

Pre - pare your-self for newssurpris-ing!

NANKI (*aside*)

Now comes the blow!

The first system of the musical score features a vocal line for KATISHA and a piano accompaniment. The piano part begins with a *pp* (pianissimo) dynamic and consists of rhythmic chords and eighth-note patterns. The vocal line has a melodic line with some rests.

Recit.

a tempo

No min-strel he, des-pite bra - va - do!

How foil my foe?

Ha!

The second system continues the musical score. The piano accompaniment features a *f* (forte) dynamic and includes a crescendo hairpin. The vocal line includes the lyrics "No min-strel he, des-pite bra - va - do!" and "How foil my foe?" followed by "Ha!".

He is the son of your_

ha! I know!

ff o ni!

ff o ni!

Meno mosso.

The third system concludes the musical score. The piano accompaniment is marked *Meno mosso* and features a *ff* (fortissimo) dynamic. The vocal line includes the lyrics "He is the son of your_" and "ha! I know!". The system ends with a double bar line and a final chord.

Recit. KATISHA.

In vain you in-ter - rupt with this tor - na - do: He is the
 bik - ku - ri shak - ku - ri to!
 bik - ku - ri shak - ku - ri to!

on - ly son of your - *Uns.* Ill spoil
 O ni! bik - ku - ri shak - ku - ri to! O ni!

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

Of your The son of your
 bik - ku - ri shak - ku - ri to! O ni! bik - ku - ri shak - ku - ri to!

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

Allegro con brio.

KATISHA.

Ye tor - rents roar! Ye tem pests howl! Your wrath out - pour With an - gry

grow! Do ye your worst, my ven - geance call Shall rise tri - umph - ant o - ver all! TUTTI.

We'll hear no

more, Ill - o - mend' owl, To joy we soar, Des - pite your scowl! The e - choes of our fes - ti -

KATISHA.

Pre - pare for woe, Ye

val Shall rise tri - umph - ant o - ver all!

haugh-ty— lords, At once I— go Mi - ka - do - wards. TUTTI.
A -

way you go, Col - lect — your — hoardes; Pro - claim your

YUM-YUM. *p*
We do not heed their
woe In dis - mal — chords;

dis - mal — sound, NANKI-POOH We
For joy reigns ev - 'ry - where a - round.

do not heed their dis - mal - sound, For joy reigns ev - 'ry -
 NANKI-POOH.
 For joy reigns ev - 'ry -

where a - round, The e - choes of our fes - ti - val Shall rise tri - umph - ant
 where a - round, The e - choes of our fes - ti - val Shall rise tri - umph - ant
 We'll hear no more, Ill - o - mend owl, To joy we soar, Des -
 We'll hear no more, Ill - o - mend owl, To joy we soar, Des -

o - ver all! Shall rise tri - umph - ant, Tri -
 o - ver all! Shall rise tri - umph - ant o - ver all! Tri -
 pite your scowl;
 pite your scowl;

cresc.

My
 umph-ant o - ver all! Shall rise tri - umph - ant o - ver all!
 umph-ant o - ver all! Shall rise tri - umph - ant o - ver all!
 To joy we soar, To joy we soar, Des - pite your scowl.
 To joy we soar, To joy we soar, Des - pite your scowl.

wrong with ven - geance will be - crown'd! **TUTTI.**
 We do not heed their dis - mal sound, For
 We do not heed their dis - mal sound, For

CRESC. *ff*

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

My wrongs with ven - geance will be
 joy reigns ev - 'ry - where a - round! We do not heed their dis - mal
 joy reigns ev - 'ry - where a - round! We do not heed their dis - mal

crownd! My wrongs with ven - geance shall be
 sound, For joy reigns ev - 'ry - where a -
 sound, For joy reigns ev - 'ry - where a -

crownd!
 round!
 round!

ACT II.

Solo.

(PITTI-SING, AND CHORUS OF GIRLS.)

No 1.

Allegretto grazioso. $\text{♩} = 72$.

p dolce.

CHORUS.

1st Sop.

Braid the ra - ven hair Weave the

2nd Sop.

Braid the ra - ven hair Weave the

The first system of music features two vocal staves at the top and a grand staff for piano accompaniment below. The vocal staves contain the lyrics for the first two lines of the chorus. The piano accompaniment consists of chords and rhythmic patterns in both hands.

sup - ple tress Deck the mai - den fair In her love - - li - ness

sup - ple tress Deck the mai - den fair In her love - - li - ness

The second system continues the chorus with two vocal staves and piano accompaniment. The lyrics are repeated for the second vocal part.

Paint the pret - ty face Dye the co - ral lip Em - pha-size the grace Of her

Paint the pret - ty face Dye the co - ral lip Em - pha-size the grace Of her

The third system continues the chorus with two vocal staves and piano accompaniment. The lyrics are repeated for the second vocal part.

la - dy - ship! Art and na - ture, thus al - lied, —

la - dy - ship! Art and na - ture, thus al - lied, —

The fourth system concludes the chorus with two vocal staves and piano accompaniment. The lyrics are repeated for the second vocal part.

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

make a pret - ty bride!
 make a pret - ty bride!

PITTI-SING.

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

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

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

Col-our, come and go! Mo - des - ty at mar - riage tide —

Well be - comes a pret - ty bride! — Mo - des - ty at mar - riage tide Well be -

comes a pret - ty bride!

Braid the ra - ven hair Weave the sup - - ple tress — Deck the mai - den fair — In her
Braid the ra - ven hair Weave the sup - - ple tress Deck the mai - den fair — In her

love - - li - ness Paint her pret - ty face— Dye the co - ral lip—

love - - li - ness Paint her pret - ty face— Dye the co - ral lip—

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

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

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

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

lied, Go to make a pret - ty bride!

lied, Go to make a pret - ty bride!

Song.
(YUM-YUM)

No 2.

Andante comodo. The sun, whose rays Are all a-blaze With e- ver

liv- ing glo- ry, Does not de- ry His ma- jes- ty- He scorns to tell a sto- ry!

He don't ex-claim "I blush for shame, So kind- ly be in- dul- gent!"

But, fierce and bold, In fie- ry gold, He glo- ries all ef- ful- gent!

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

cresc.

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

dim.

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

rall. *allegro.* *mf* *P sostenuto.*

Ob - serve his flame, That pla - cid dame, The moon's ce - les - tial high - ness;

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

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

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

Ah, pray make no mis-take, _____ We are not shy; We're

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

ve - ry wide a - wake! The moon and I.

Madrigal.

No 3.

(YUM-YUM, PITTI-SING, NANKI-POOH, PISH-TUSH.)

YUM-YUM

1. Bright-ly
2. Let us

The musical score is written in a key signature of one flat (B-flat) and common time (C). It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, often with slurs and accents. The vocal line includes several interjections: YUM-YUM, PITTI-SING, NANKI-POOH, and PISH-TUSH. The lyrics are in English and describe a wedding day and the fleeting nature of time.

dawns our wed - ding day; Joy - ous hour, we give thee greet - ing! Whi - ther, whi - ther art thou
dry the rea - dy tear, Though the hours are sure - ly creep - ing, Lit - tle need for woe - ful

PITTI-SING.

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

NANKI-POOH.

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

PISH-TUSH.

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

fleet - ing? Fic - kle mo - ment, pri - thee stay! Fic - kle mo - ment, pri - thee stay!
weep - ing, Till the sad sun - down is near, Till the sad sun down is near.

fleet - ing? Fic - kle mo - ment, pri - thee stay! Fic - kle mo - ment, pri - thee stay!
weep - ing, Till the sad sun - down is near, Till the sad sun down is near.

fleet - ing? Fic - kle mo - ment, pri - thee stay! Fic - kle mo - ment, pri - thee stay!
weep - ing, Till the sad sun - down is near, Till the sad sun down is near.

flect - ing? Fic - kle mo - ment, pri - thee stay! Fic - kle mo - ment, pri - thee stay!
weep - ing, Till the sad sun - down is near, Till the sad sun down is near.

Plea-sures come, if sor-rows
I to-day, and thou to-

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

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

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

fol-low: Though the toc-sin sound ere long, } Ding dong! Ding dong! Ding
mor-row: This the close of ev-ry song, }

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

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

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

the toc-sin sound ere long, Ding — dong! Ding — dong! Yet un-
the close of ev-ry song, Ding — dong! Ding — dong! What, though

dong! Ding dong! Ding — *p* dong! Ding — dong! { Yet un-
What, though

long, sound ere long,
song, this the close, Ding dong! Ding dong! Yet un-
Ding dong! Ding dong! What, though

dong! Ding dong! Ding — dong! Ding — dong! { Yet un-
What, though

til the sha-dows fall O-ver one and o-ver all, } Sing a mer-ry ma-dri-
 sol- emn sha dows fall, Soon-er, lat-er, o-ver all, }

til the sha-dows fall O-ver one and o-ver all,
 sol- emn sha dows fall, Soon-er, lat-er, o-ver all,

til the sha-dows fall O-ver one and o-ver all,
 sol- emn sha dows fall, Soon-er, lat-er, o-ver all,

til the sha-dows fall O-ver one and o-ver all,
 sol- emn sha dows fall, Soon-er, lat-er, o-ver all,

gal, Sing a mer-ry ma-dri-gal, Sing a mer-ry ma-dri-gal, Fa.

Sing a mer-ry ma-dri-gal, Sing a mer-ry ma-dri-gal, Fa

Sing a mer-ry ma-dri-gal, Sing a mer-ry ma-dri-gal, Fa

Sing a mer-ry ma-dri-gal, Sing a mer-ry ma-dri-gal, Fa la la la

la Fa la Fa la la la, Fa la la la, Fa la la la la, Fa
 la la la la la, Fa la la la la la, Fa la la, Fa la, Fa la
 la la la la la, Fa la la la la, Fa la la la la, Fa la la la
 la, Fa la la la la la la, Fa la la la la la la, Fa

la la la la, Fa la la la la la la la la, la la la la, Fa la, Fa
 Fa la la la la la, Fa la la, Fa la la, Fa
 la, Fa la la la la, Fa la la la la, Fa la la la la la, Fa
 la, Fa la la la la, Fa la la la la, Fa la la la la la, Fa

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

Trio.

No. 4.

(YUM-YUM, NANKI-POOH, AND KO-KO.)

YUM-YUM.

Allegro vivace.

Here's a how-de - do!

If I mar-ry you, When your time has come to pe-rish, Then the mai-den whom you che-rich

Must be slaugh-ter'd too! Here's a how-de - do! Here's a how-de - do!

NANKI-POOH.

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

I must die with-out a wed-ding! Let the bit-ter tears I'm shed-ding Wit-ness my dis-tress,

Here's a pret-ty mess! Here's a pret-ty mess!

KO-KO

Here's a state of things!

To her life she clings! Ma-tri-mo-ni - al de-vo-tion Does-n't seem to suit her no-tion-

Bu-ri - al it brings! Here's a state of things! Here's a state of things!

YUM-YUM.

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

NANKI-POOH.

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

With a pas-sion that's in-tense You wor-ship and a - dore, But the

laws of com-mon sense We ought-nt to ig - nore. If what I say is true, 'Tis

laws of com-mon sense We ought-nt to ig - nore. If what I say is true, 'Tis

laws of com-mon sense We ought-nt to ig - nore. If what I say is true, 'Tis

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

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

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

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

crese.

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

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

crese.

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

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

Here's a how-de-do! For if what he says is true, I can-not, can-not mar-ry you!

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

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

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

Spoken.

Here's a pretty how-de-do!

Here's a pretty how-de-do!

Here's a pretty how-de-do!

Entrance of Mikado and Katisha.

No. 5.

Allegro moderato.

Piano introduction in 6/8 time, marked *f*. The music features a rhythmic pattern of eighth and sixteenth notes in both hands.

Vocal line for GIRLS and MEN, marked *f*. The lyrics are: *Mi - ya sa - ma, MEN. Mi - ya sa - ma,*

Vocal line for GIRLS and MEN, marked *f*. The lyrics are: *mi - ya sa - ma, On n'm ma no ma - yé ni Pi - ra - Pi - ra su - ru no wa Nan gia*

Vocal line for GIRLS and MEN, marked *f*. The lyrics are: *na ——— To - ko ton - ya - ré ton - ya - ré na!*

Mi - ya sa - ma, mi - ya sa - ma,
Mi - ya sa - ma, mi - ya - sa - ma,

On-n'm-ma ro ma-yé ni Pi-ra-Pi-ra su-ru no wa Naut - gia na — To-ko
On-n'm-ma ro ma-yé ni Pi-ra-Pi-ra su-ru no wa Nan - gia na — To-ko

ton - ya - ré ton - ya - ré na!
ton - ya - ré ton - ya - ré na!

MIKADO.
From ev-'ry kind of

KATISUA.

And I'm his daughter-in-law e -
man O - be - dience I ex - pect; I'm the Em - p'ror of Ja - pan

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

But they're no - thing at all, com -
mo - rals have been de - clard Par - ti - cu - lar - ly cor - rect;

pard With those of his daugh - ter - in - law e - lect! Bow - Bow - To his

daughter-in-law e - lect!

CHORUS.

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

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

MIKADO.

In a

dim. *p* *dim.*

fa-ther-ly kind of way I go-vern each tribe... and sect, All cheer-ful-ly own my

KATISHA.

Ex-cept his daughter in law e - lect! As tough as a bone, With a will of her own, Is his

sway—

daughter-in-law e - lect! Is

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

in-sig-ni-fi-cant quite, Com-par'd with his daughter-in-law e - lect! Bow! Bow! To his

daughter-in-law e - lect!

f CHORUS.

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

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

dim. *dim.*

Song and Chorus.

Nº 6.

MIKADO.

Allegro. *8^{ma}* *ff* *p*

A more hu-mane Mi-

ka - do ne-ver Did in Ja-pan ex - ist, — To no-bo-dy se-cond, I'm cer-tain-ly rec-kon'd A

true phil-an - thro-pist — It is my ve-ry hu - mane en-deavour To make, to some ex-

tent, — Each e - vil liv-er A run-ning ri-ver Of harm-less mer - ri - ment. — My

rall. *allegro.* *rall.*

ob - ject all sub-lime — I shall a-chieve in time— To let the pun-ish-ment

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

wil-ling-ly re - pre - sent A source of in-no-cent mer - ri-ment, Of in-no-cent mer - ri-

ment! *gva.* All

p pro - sy dull so - ci-e - ty sin-ners, Who chat-ter and bleat and bore, — Are
ad - ver - tis - ing quack who wea-ries With tales of count - less cures, — His

sent to hear ser-mons From mys-ti-cal Ger-mans Who preach from ten till four The
teeth, I've en-act-ed, Shall all be ex-tract-ed By ter-ri-fied a - ma-teurs The

a - ma-teur te-nor, whose vo - cal vil-lan-ies All de-sire to shirk, Shall
mu-sic hall sing-er at - tends a se-ries Of mass-es and fugues and "ops" By

du-ring off-hours, Ex - hi - bit his pow-ers To Ma-dame Tus-saud's wax-work. The
Bach, in - ter-wo-ven With Spohr and Beet-ho-ven, At clas-sic - al Mon - day Pops. The

la-dy who dyes a che-mi-cal yel-low, Or stains her grey hair puce, Or
bil - liard sharp whom a - ny-one catches, His doom's ex - treme - ly hard— He's

pinch-es her fig-ger, Is black'd like a nig-ger With per-ma-nent wal - nut juice. The
made to-dwell-In a dun - geon cell On a spot that's al-ways barr'd. And

i - diot who, in rail - way car - ri - a - ges, Scrib - bles on win - dow panes, We
there he plays ex - tra - va - gant matches In fit - less fin - ger stalls, On a

on - ly suf - fer To ride on a buf - fer In Par - lia - men - try trains. } My
cloth un - true With a twist - ed cue, And el - lip - ti - cal bil - liard balls! }

rall. *a tempo.*

ob - ject all sub - lime I shall a - chieve in time - To let the pun - ish - ment

fit the crime - the pun - ish - ment fit the crime; And make each pris - on - er pent Un -

wil - ling - ly re - pre - sent A source of in - no - cent mer - ri - ment, Of in - no - cent mer - ri -

ment!

CHORUS.

His ob - ject all sub - lime He will a - chieve in time - To

His ob - ject all sub - lime He will a - chieve in time - To

ff

let the pun - ishment fit the crime, The pun - ishment fit the crime; And make each pris - ner pent Un -

let the pun - ishment fit the crime, The pun - ishment fit the crime; And make each pris - ner pent Un -

wil - ling - ly re - pre - sent A source of in - no - cent mer - ri - ment, Of in - no - cent mer - ri -

wil - ling - ly re - pre - sent A source of in - no - cent mer - ri - ment, Of in - no - cent mer - ri -

ment!

1. 2.

The

ment!

8va

Trio and Chorus.

Nº7.

(PITTI-SING, KO-KO, POOH-BAH, AND CHORUS.)

KO-KO.

Allegretto commodo.

The cri-mi-nal cried, as he droppd him down, In a

state of wild a-larm— With a fright-ful, fran-tic, fear-ful frown I bard my big right

arm— I seiz'd him by his lit-tle pig-tail, And on his knees fell he, As he

squirm'd and struggled And gur-gled and gur-gled, I drew my snick-er-snee, my snick-er-

snee! Oh ne'er shall I For-get the cry, Or the shriek that shriek-ed he, — As I

gnash'd my teeth, When from its sheath I drew my snick-er-snee! — TUTTI & CHORUS.
 We know him well, He
 We know him well, He

can-not tell Un-true or ground-less tales — He al-ways tries To ut-ter lies, And
 can-not tell Un-true or ground-less tales — He al-ways tries To ut-ter lies, And

PITTI-SING.
 2. He shiver'd and shook as he gave the sign For the stroke he did not de-
 ev-'rytime he fails.—
 ev-'rytime he fails.—

serve; When all of a sud-den his eye met mine, And it seem'd to brace his nerve,— For he

nodded his head and kiss'd his hand, And he whistled an air, did he, As the sa - bre true Cut clean - ly through his

cer - vi - cal ver - te - brae, his ver - te - brae! When a man's a - fraid a

beau - ti - ful maid Is a cheer - ing sight to see; — And it's oh, I'm glad, That mo - ment sad Was

sooth'd by sight of me! — CHORUS.

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

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

POOH-BAH.

3. Now tho' you'd have said that

taste ex-act For fault-less fact A-mounds to a dis-ease.—

taste ex-act For fault-less fact A-mounds to a dis-ease.—

head was dead (For its own-er dead was he), It stood on its neck with a smile well bred, And

bowl three times to me!— It was none of your im-pu-dent off-hand nods, But as hum-ble as could be, For it

clear-ly knew The de-fer-ence due To a man of pe-di-gree, of pe di - gree! And it's

oh, I vow, This death-ly bow Was a touch-ing sight to see;— Though trunk-less, yet It

could-nt for-get The de-fer-ence due to me! CHORUS.
 The haugh-ty youth He speaks the truth When
 The haugh-ty youth He speaks the truth When

KO-KO.
 Ex-act - ly, ex-
 PITTI-SING & POOH-BAH.
 Ex-act - ly, ex-
 e-ver he finds it pays, — And in this case It all took place Ex - act - ly as he says! Ex - act - ly, ex-
 o-ver he finds it pays, — And in this case It all took place Ex - act - ly as he says! Ex - act - ly, ex-

act - ly, ex - act - ly, ex - act - ly as he says!
 act - ly, ex - act - ly, ex - act - ly as he says!
 act - ly, ex - act - ly, ex - act - ly as he says!
 act - ly, ex - act - ly, ex - act - ly as he says!

Glee.

(PITTI-SING, KATISHA, KO-KO, POOH-BAH & MIKADO.)

No 8.

MIKADO.

Allegro moderato. See how the Fates their gifts al - lot, For A is hap - py -
B is not. Yet B is wor - thy, I dare say, Of more pros pe - ri - ty than A!

PITTI-SING.

Is B more wor - thy?

Yet A is hap - py!

KATISHA.

rall.

POOH-BAH.

I should say He's worth a great deal more than A. Yet A is hap - py!

Is B more wor - thy?

Yet A is hap - py!

KO-KO.

Is B more wor - thy?

Yet A is hap - py!

MIKADO.

Yet A is hap - py!

rall. a tempo.

Oh so hap-py! Laughing, Ha! ha! Chaffing, Ha! ha! Nec-tar quaffing, Ha! ha! ha! E - ver joy-ous,

Oh so hap-py! Laughing, Ha! ha! Chaffing, Ha! ha! Nec-tar quaffing, Ha! ha! ha! E - ver joy-ous,

Oh so hap-py! Laughing, Ha! ha! Chaffing, Ha! ha! Nec-tar quaffing, Ha! ha! ha! E - ver joy-ous,

Oh so hap-py! Laughing, Ha! ha! Chaffing, Ha! ha! Nec-tar quaffing, Ha! ha! ha! E - ver joy-ous,

Oh so hap-py! Laughing, Ha! ha! Chaffing, Ha! ha! Nec-tar quaffing, Ha! ha! ha! E - ver joy-ous,

e - ver gay, Hap - py un-de - serv-ing A! — E - ver joy-ous, e - ver gay,

e - ver gay, Hap - py un-de - serv-ing A! — E - ver joy-ous, e - ver gay,

e - ver gay, Hap - py un-de - serv-ing A! — E - ver joy-ous, e - ver gay,

e - ver gay, Hap - py un-de - serv-ing A! — E - ver joy-ous, e - ver gay,

e - ver gay, Hap - py un-de - serv-ing A! — E - ver joy-ous, e - ver gay,

p *rall.* HAP-PI-SING.

Hap-py un de serving A! If I were Fortune-which I'm not- B should enjoy A's

Hap-py un de serving A!

Hap-py un de serving A! POOH-BAH.

Hap-py un de serving A! If I were Fortune-which I'm not- B should enjoy A's

Hap-py un de serving A! KO-KO.

Hap-py un de serving A! If I were Fortune-which I'm not- B should enjoy A's

Hap-py un de serving A!

hap-py lot, And A should die in mi-se-rie, That is, as-sum-ing I am B. KATISHA

But

hap-py lot, And A should die in mi-se-rie, That is, as-sum-ing I am B.

hap-py lot, And A should die in mi-se-rie, That is, as-sum-ing I am B. MIKADO.

But

f *p* *rall.*
 That should he, (Of course as - sum - ing I am B.)
should A per - ish?
f *p* *rall.*
 That should he, (Of course as - sum - ing I am B.)
f *p* *rall.*
 That should he, (Of course as - sum - ing I am B.)
should A per - ish?

B should be hap-py! Oh so hap-py! Laugh-ing, Ha! ha! Chaff-ing, Ha! ha!
 B should be hap-py! Oh so hap-py! Laugh-ing, Ha! ha! Chaff-ing, Ha! ha!
 B should be hap-py! Oh so hap-py! Laugh-ing, Ha! ha! Chaff-ing, Ha! ha!
 B should be hap-py! Oh so hap-py! Laugh-ing, Ha! ha! Chaff-ing, Ha! ha!
 B should be hap-py! Oh so hap-py! Laugh-ing, Ha! ha! Chaff-ing, Ha! ha!

Nec-tar quaff-ing, Ha! ha! ha! But con-demnd to die is he, Wretch-ed, me-ri -

Nec-tar quaff-ing, Ha! ha! ha! But con-demnd to die is he, Wretch-ed, me-ri -

Nec-tar quaff-ing, Ha! ha! ha! But con-demnd to die is he, Wretch-ed, me-ri -

Nec-tar quaff-ing, Ha! ha! ha! But con-demnd to die is he, Wretch-ed, me-ri -

Nec-tar quaff-ing, Ha! ha! ha! But con-demnd to die is he, Wretch-ed, me-ri -

to-rious B! But con-demnd to die is he, Wretch-ed me-ri - to-rious B!

to-rious B! But con-demnd to die is he, Wretch-ed me-ri - to-rious B!

to-rious B! But con-demnd to die is he, Wretch-ed me-ri - to-rious B!

to-rious B! But con-demnd to die is he, Wretch-ed me-ri - to-rious B!

to-rious B! But con-demnd to die is he, Wretch-ed me-ri - to-rious B!

Duet.

NANKI-POOH & KO-KO, (WITH YUM-YUM, PITTI-SING & POOH-BAH.)

Nº 9.

NANKI-POOH.

Allegro giojoso. The

flow ers that bloom in the spring, Tra la, Breathe pro-mise of mer-ry sun-shine— As we

mer - ri-ly dance and we sing, Tra la, We wel-come the hope that they bring, Tra la, Of a

sum-mer of ro - ses and wine, Of a sum-mer of ro - ses and wine; And

rull. *a tempo*

that's what we mean when we say that a thing Is wel-come as flowers that bloom in the spring. Tra

YUM-YUM.

Tra

PITTI-SING.

Tra

la la la la, Tra la la la la, The flow-ers that bloom in the spring. Tra

POOH-BAH.

Tra

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

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

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

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

KO-KO.

The flow-ers that bloom in the spring, Tra la. Have

no - thing to do with the case.

I've got to take un - der my wing, Tra la, A

most un-at-trac-tive old thing, Tra la, With a ca - ri-ca-ture of a face. With a

ca - ri - ca - ture of a face;

And that's what I mean when I say, or I sing. "Oh

bo-ther the flowers that bloom in the spring, Tra la la la la, — Tra la la la la, — Oh

Tra la la la la, — Tra la la la la, —
 Tra la la la la, Tra la la la la,
 Tra la la la la. Tra la la la la,
 ho - ther the flowers of spring!"
 Tra la la la la, Tra la la la la,

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

Recit, and Song.

(KATISHA.)

№ 10.

KATISHA.

Allegro agitato. A - lone, and yet a - live!

Oh, se-pul-chre! My soul is still my bo-dy's pri-son-er! Re-mote the peace that

Death a-lone can give— My doom, to wait! my pun-ish-ment to live!

Andante moderato. Hearts do not break! They sting and ache For

old love's sake, But do not die! Though with each breath They long for death, As

wit-nesseth the liv-ing I! — the liv-ing I! Oh liv - ing I! Come, tell me

why, When hope is gone Dost thou stay on? — Why lin-ger here, Where all is dear?

Oh, liv - ing I! Come, tell me why, When hope is gone Dost thou stay on? May

cresc.
tremolo.
cresc. saen - do.

not a cheat-ed maiden die? May not — a cheat-ed mai-den die?

f *f dim.*

Song.
(Ko-Ko.)

№ 11.

Andante espressivo. 1. On a tree by a ri-ver a lit-tle tom-tit Sang

"Wil-low, tit-wil-low, tit-wil-low!" And I said to him, Dick-y-bird, why do you sit Singing

"Wil-low, tit-wil-low, tit-wil-low?" "Is it weak-ness of in-tel-lect birdie?" I cried, "Or a

ra-ther tough-worm in your lit-tle in-side?" With a shake of his poor lit-tle head he re-plied, "Oh

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The tempo and mood are marked 'Andante espressivo'. The lyrics are written below the vocal line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

wil-low, tit-wil-low, tit-wil-low!"

2. He slapp'd at his chest as he

sat on the bough, Singing "Wil-low, tit-wil-low, tit-wil-low!"

And a cold pers-pi-ration be-

spangled his brow, Oh wil-low, tit-wil-low, tit-wil-low!

He sobbd and he sighd, and a

gur-gle he gave, Then he threw himself in-to the bil-low-y wave, And an e-cho a-rose from the

su-i - cide's grave "Oh wil-low, tit-wil-low, tit-wil-low!" 3. Now!

feel just as sure as I'm sure that my name is - n't Wil-low, tit-wil-low, tit - wil-low, That was

blight-ed af-fec-tion that made him ex-claim, "Oh wil-low, tit-wil-low, tit-wil-low!" And if

you re-main cal-lous and ob-du-rate. I Shall per-ish as he did, And you will know why, Tho' I

pro-bab-ly shall not ex - claim as I die, "Oh wil-low, tit-wil-low, tit - wil-low!" *pp*

Duet. (KATISHA & KO-KO.)

No 12.

KATISHA.

Allegretto con brio.

There is beau-ty in the bel-low of the

blast. There is grandeur in the growling of the gale, There is e - lo-quent out-pour-ing When the

li - on is a roar-ing, And the ti - ger is a lash-ing of his tail!

KO-KO.

Yes, I

like to see a ti - ger From the Con-go or the Ni-ger, And es pe-cial-ly when lash-ing of his

KATISHA.

Vol - ca-nos have a splendour that is grim, And earthquakes on-ly ter-ri-fy the

tail!

bolts, But to him who's sci - en - ti - fic There is no - thing that's ter - ri - fic In the

fall - ing of a flight of thun - der bolts! KO KO.

Yes, in 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

rall. **BOTH.**

that is so, Sing der - ry down der - ry. It's e - vi - dent, ve - ry, Our tastes are one. A -

way we'll go, And mer-ri-ly mar-ry, Nor tar-di-ly tar-ry, Till day is done!

KO-KO.
There is beau-ty in ex-treme old

KATISHA.
Through -
sub-ject in ter-est-ing: Is a mai-den all the bet-ter when she's tough?

out this wide do-min-ion It's the gen-er-al o-pin-ion That she'll last a good deal long-er when she's

tough, KO-KO.
Are you old enough to mar-ry, do you think? Won't you wait un-til your eight-y in the

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

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

rall. gi-ven some at-ten-tion, And I think I am suf-fi-cient-ly de-cayed. If
rall. *atempo.* **BOTH.**
atempo

that is so, Sing der-ry down der-ry! It's e-vi-dent, ve-ry, Our tastes are one! A-way we'll go, and

mer-ri-ly mar-ry, Nor tar-di-ly tar-ry Till day is done! If that is so, Sing

der-ry down der-ry! It's e-vi-dent, ve-ry, Our tastes are one! A-way we'll go, And

mer-ri-ly mar-ry, Nor tar-di-ly tar-ry Till day is done! Sing der-ry down der-ry! We'll

mer-ri-ly mar-ry, Nor tar-di-ly tar-ry Till day is done!

Finale, Act II.

Nº 13.

PITTI-SING.

Allegretto grazioso.

For he's gone and mar-ried Yum-

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The piano part begins with a forte (*f*) dynamic and includes a piano (*p*) dynamic marking. The vocal line starts with a rest followed by the lyrics 'For he's gone and mar-ried Yum-'.

Yum— Your an-ger pray bu-ry, For all will be mer-ry, I think you had bet-ter suc-

CHORUS.

Yum-Yum!

Yum-Yum!

The second system continues the vocal line with the lyrics 'Your an-ger pray bu-ry, For all will be mer-ry, I think you had bet-ter suc-'. Below the vocal line, a chorus part is introduced with the lyrics 'Yum-Yum!' and 'Yum-Yum!'. The piano accompaniment continues with a steady 6/8 rhythm.

cumb— And join our ex-pression of glee!

KO-KO.

On this subject I pray you be dumb— Your

Cumb-cumb!

Dumb-dumb!

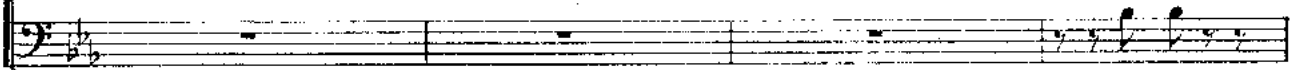
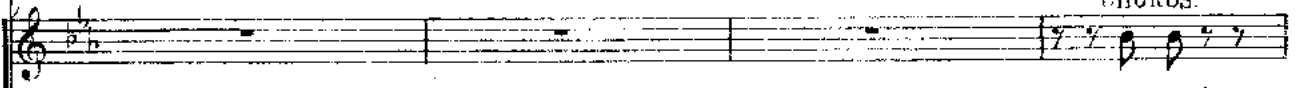
Cumb-cumb!

Dumb-dumb!

The third system features the vocal line with the lyrics 'cumb— And join our ex-pression of glee!' and 'On this subject I pray you be dumb— Your'. The chorus part includes the lyrics 'Cumb-cumb!' and 'Dumb-dumb!'. The piano accompaniment continues with the same 6/8 rhythm.



no-tions, though ma-ny, Are not worth a pen-ny, The word for your guid-ance is "Mum" - You've



CHORUS.

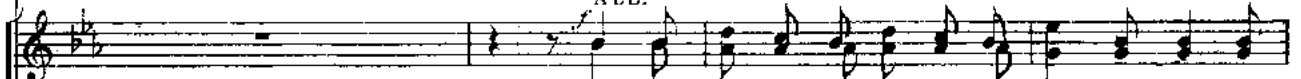
Mum-mum!

Mum-mum!



got a good bar-gain in me!

ALL.



On this sub-ject we pray you be dumb—Dumb, dumb! We



On this sub-ject we pray you be dumb—Dumb, dumb! We



think you had bet-ter suc-cumb—Cumb, cumb! You'll find there are ma-ny who'll wed for a



think you had bet-ter suc-cumb—Cumb, cumb! You'll find there are ma-ry who'll wed for a



pen - ny, Who'll wed for a pen - ny, There are lots of good fish in the sea, There are

pen - ny, Who'll wed for a pen - ny, There are lots of good fish in the sea, There are

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

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

fish, good fish in the sea, in the sea, in the sea, in the sea, in the sea.

fish, good fish in the sea, in the sea, in the sea, in the sea, in the sea.

Allegro con brio.

YUM-YUM

NANKI-POOH.

And fair - ly shines the dawn-ing

The threat-ened cloud has passed a - way,

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

PEEP-BO,
Then let the

NANKI.
What tho' the night may come too soon,

POOH-BAH & PISH-TUSH.
Then let the

CHORUS.
Then let the

YUM-YUM.
Then let the throng Our joy ad - vance, With laugh - ing song, And merry

PITTI-SING.
Then let the throng Our joy ad - vance, With laugh - ing song, And merry

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

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

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

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

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

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

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

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

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

song, And merry dance, With laugh - ing song, ————

song, And merry dance, With laugh - ing song, ————

song, And merry dance, With laugh - ing song, ————

song, And merry dance, With laugh - ing song, ————

song, And merry dance, With laugh - ing song, ————

eru - scent do.

CHORUS.

1st Sopranos. ff
 With joy - ous shout, With joy - ous shout and ring - ing cheer, In - au - gu -

2nd Sopranos. ff
 With joy - ous shout, With joy - ous shout and ring - ing cheer, In - au - gu -

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

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

rate, in - au - gu - rate their new ca reer! With joy - ous shout and

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

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

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

ring - ing cheer, joy - ous, joy - ous

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

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

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

shout! With laugh-ing song and mer-ry dance, With laugh-ing song and mer-ry dance.

reer! With laugh-ing song and mer-ry dance, With laugh-ing song and mer-ry dance.

reer! With song and dance.

reer! With song and dance.

With song and dance.

With song and dance.

ff

tr

tr