

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

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AND

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Joint Authors of "THESPIS; 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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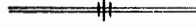
NEW YORK

Published by WM. A. POND & CO., 18 West 37th St.

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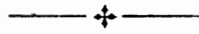
Produced at the Savoy Theatre, London, on Saturday, 14th March, 1885,  
management of Mr. R. D'Oyly Carte.



# 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.

First system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The time signature is common time (C). The treble staff begins with a dynamic marking of *f* (forte). The music features a melodic line in the treble and a rhythmic accompaniment of chords in the bass.

Second system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The time signature is common time (C). The treble staff continues the melodic line, and the bass staff continues the chordal accompaniment. A dynamic marking of *f* is present in the treble staff.

Third system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The time signature is common time (C). The treble staff continues the melodic line, and the bass staff continues the chordal accompaniment.

Fourth system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The time signature is common time (C). The treble staff continues the melodic line, and the bass staff continues the chordal accompaniment. A dynamic marking of *f* is present in the treble staff.

Fifth system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The time signature is common time (C). The treble staff continues the melodic line, and the bass staff continues the chordal accompaniment. A dynamic marking of *f* is present in the treble staff.

# OVERTURE.

PRIMO.

(♩ = 152)

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melody with dotted half notes and eighth notes. The lower staff is in bass clef and contains a bass line with eighth notes. A dynamic marking of *f* (forte) is placed in the first measure of the lower staff.

The second system of musical notation consists of two staves. The upper staff continues the melody with eighth notes and dotted half notes. The lower staff continues the bass line with eighth notes. A dynamic marking of *f* is placed in the fourth measure of the lower staff.

The third system of musical notation consists of two staves. The upper staff features a melody with eighth notes and dotted half notes. The lower staff features a bass line with eighth notes. There is no dynamic marking in this system.

The fourth system of musical notation consists of two staves. The upper staff continues the melody with eighth notes and dotted half notes. The lower staff continues the bass line with eighth notes. A dynamic marking of *f* is placed in the fifth measure of the lower staff.

The fifth system of musical notation consists of two staves. The upper staff features a more complex melody with sixteenth notes and dotted half notes. The lower staff features a bass line with eighth notes. There is no dynamic marking in this system.

First system of musical notation, piano (p).

Second system of musical notation, forte (f).

Third system of musical notation, piano (p).

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.

Seq.

\*

8.....

*p*      *eres*      *con*      *do.*

8.....

*f*

Andante con moto.

8.....

*p*

*p*

*p*      *f*

*rall.*

Musical notation for the first system, featuring piano accompaniment in G major with chords and a bass line.

Musical notation for the second system, continuing the piano accompaniment with various chordal textures.

Musical notation for the third system, including performance directions: *rit.*, *più lento.*, and *mf*.

Allegro con brio. ( $\text{♩} = 112$ )

Musical notation for the fourth system, starting with a forte (*f*) dynamic and a bass line of eighth notes.

Musical notation for the fifth system, including performance directions: *dim.* and *p*.

Musical notation for the sixth system, featuring a rhythmic pattern of chords and eighth notes.



The first system of music consists of two staves. The right hand plays a continuous sixteenth-note pattern, while the left hand provides a rhythmic accompaniment with similar sixteenth-note figures. The key signature is one sharp (F#).

The second system continues the piece. The right hand has a more melodic line with some slurs, while the left hand has a more active bass line. The dynamic marking *erese.* is present at the end of the system.

The third system features a variety of textures. It includes markings for *rit.* (ritardando), *piu lento.* (piu lento), and *mf* (mezzo-forte). The system concludes with a key signature change to two flats (Bb).

The fourth system begins with the tempo marking *Allegro con brio.* and a dynamic marking of *f* (forte). It features a more rhythmic and energetic feel. A first ending bracket labeled '8' spans the final two measures.

The fifth system shows a decrescendo with a *dim.* (diminuendo) marking and a dynamic marking of *p* (piano). It includes a first ending bracket labeled '8' at the beginning.

The sixth system features several trills marked with *tr*. The right hand has a melodic line with trills, while the left hand provides a simple accompaniment. The system ends with a final melodic flourish in the right hand.

SECONDO.

First system of musical notation. The upper staff contains chords and rests, while the lower staff contains a bass line. A dynamic marking of *f* is present in the second measure.

Second system of musical notation, continuing the piece with similar chordal and bass line patterns.

Third system of musical notation. The upper staff features a sequence of chords, and the lower staff has a steady bass line. A dynamic marking of *p* is present in the first measure.

Fourth system of musical notation. The upper staff shows chords with some grace notes, and the lower staff has a rhythmic bass line.

Fifth system of musical notation. The upper staff has chords, and the lower staff has a bass line. Dynamic markings of *fz* and *p* are present.

Sixth system of musical notation. The upper staff features chords with a crescendo hairpin, and the lower staff has a bass line. Dynamic markings of *f* and *p* are present.

Seventh system of musical notation. The upper staff has chords and rests, and the lower staff has a bass line.

First system of musical notation. The upper staff features a melodic line with trills (tr) and slurs. The lower staff contains a bass line with rests and a few notes.

Second system of musical notation. The upper staff continues the melodic line with trills and a piano (*p*) dynamic marking. The lower staff has rests.

Third system of musical notation. The upper staff shows a more active melodic line with slurs. The lower staff has rests.

Fourth system of musical notation. The upper staff has a complex melodic line with slurs. The lower staff has a rhythmic accompaniment. Dynamics *f* and *p* are present.

Fifth system of musical notation. The upper staff continues the complex melodic line. The lower staff has a rhythmic accompaniment.

Sixth system of musical notation. The upper staff continues the melodic line. The lower staff has a rhythmic accompaniment. A piano (*p*) dynamic marking is present.

Seventh system of musical notation. The upper staff features a melodic line with trills. The lower staff has a bass line with notes and rests.

First system of musical notation, consisting of two staves. The upper staff is in bass clef and contains a series of chords. The lower staff is also in bass clef and contains a series of chords.

Second system of musical notation, consisting of two staves. The upper staff has a treble clef and contains a melodic line with a dynamic marking of *f*. The lower staff is in bass clef and contains a series of chords.

Third system of musical notation, consisting of two staves. The upper staff is in bass clef and contains a series of chords with a dynamic marking of *dim.*. The lower staff is in bass clef and contains a series of chords.

Fourth system of musical notation, consisting of two staves. The upper staff is in bass clef and contains a series of chords with dynamic markings of *cresc.*, *cresc.*, and *f*. The lower staff is in bass clef and contains a series of chords.

Fifth system of musical notation, consisting of two staves. The upper staff is in bass clef and contains a series of chords with a dynamic marking of *p*. The lower staff is in bass clef and contains a series of chords.

Sixth system of musical notation, consisting of two staves. The upper staff is in bass clef and contains a series of chords. The lower staff is in bass clef and contains a series of chords.

The first system of music consists of two staves. The upper staff (treble clef) contains a melodic line with several trills (tr) and slurs. The lower staff (bass clef) provides a harmonic accompaniment with a steady eighth-note pattern.

The second system continues the piece. It features a dynamic marking of *f* (forte) in the lower staff. A dotted line above the upper staff indicates an 8-measure rest. The system concludes with a dynamic marking of *ff* (fortissimo).

The third system shows a melodic line with trills and slurs. A *dim.* (diminuendo) marking is placed in the lower staff, indicating a gradual decrease in volume.

The fourth system features a melodic line with a *cresc.* (crescendo) marking in the lower staff. The system ends with a dynamic marking of *f* (forte).

The fifth system begins with a *dim.* (diminuendo) marking. It includes a dynamic marking of *p* (piano) in the lower staff.

The sixth system features complex chordal textures in both the upper and lower staves, with various slurs and articulations.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key. The first measure is marked *p* and the second measure is marked *mf*. The bass line consists of a steady eighth-note accompaniment.

Second system of musical notation, continuing the grand staff. The bass line features a prominent sixteenth-note accompaniment. A dynamic marking of *f* is present in the second measure.

Third system of musical notation, primarily in the bass clef. It includes dynamic markings: *cresc.*, *f*, and *pp*. The notation shows a series of chords and a melodic line in the bass.

Fourth system of musical notation, continuing the bass clef part. A dynamic marking of *p* is visible. The system features a complex rhythmic pattern in the bass line.

Fifth system of musical notation, featuring a grand staff. The bass line has a dynamic marking of *p*. The system includes a melodic line in the bass and a chordal accompaniment in the treble.

Sixth system of musical notation, featuring a grand staff. The bass line continues with a steady eighth-note accompaniment. The treble part consists of chords.

First system of musical notation. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line. Dynamics include *p* (piano) and *crese.* (crescendo).

Second system of musical notation. The upper staff continues the melodic line. The lower staff has a more active bass line. Dynamics include *dolce.* (dolce).

Third system of musical notation. The upper staff features a melodic line with slurs. The lower staff has a steady bass line. Dynamics include *crese.* (crescendo), a hairpin crescendo symbol, and *p* (piano).

Fourth system of musical notation. The upper staff has a melodic line with slurs and a trill (*tr*) in the final measure. The lower staff has a bass line. Dynamics include *dim.* (diminuendo) and *p* (piano).

Fifth system of musical notation. The upper staff features a melodic line with trills (*tr*) and slurs. The lower staff has a bass line. Dynamics include *p* (piano).

Sixth system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a bass line. Dynamics include *f* (forte).

First system of musical notation, featuring a grand staff with two bass clefs. The right hand contains a melodic line with a fermata and a dynamic marking of *fp*. The left hand has a simple accompaniment. A double bar line is present in the middle of the system.

Second system of musical notation, continuing the grand staff from the first system. The right hand features a series of chords, and the left hand has a steady accompaniment.

Third system of musical notation, continuing the grand staff. The right hand has a more active melodic line with a dynamic marking of *f*. The left hand continues its accompaniment. The system ends with a dynamic marking of *ff*.

Fourth system of musical notation, featuring a grand staff with a treble clef in the right hand and a bass clef in the left hand. The right hand has a melodic line with a dynamic marking of *p*, and the left hand has an accompaniment with a dynamic marking of *mf*. The system ends with a fermata.

Fifth system of musical notation, continuing the grand staff from the fourth system. The right hand features a series of chords with a dynamic marking of *p*. The left hand has a steady accompaniment.

Sixth system of musical notation, continuing the grand staff from the fifth system. The right hand features a series of chords, and the left hand has a steady accompaniment.



First system of musical notation. The upper staff features a melodic line with eighth notes and a triplet of eighth notes. The lower staff provides a harmonic accompaniment. A dynamic marking of *ff p* is present in the second measure.

Second system of musical notation. The upper staff contains a melodic line with trills and eighth notes. The lower staff continues the accompaniment.

Third system of musical notation. The upper staff includes a sixteenth-note pattern and a trill. The lower staff features a rhythmic accompaniment. Dynamic markings of *f* and *ff* are present.

Fourth system of musical notation. The upper staff has a melodic line with a trill. The lower staff features a rhythmic accompaniment with a crescendo and decrescendo hairpin. A dynamic marking of *p* is present.

Fifth system of musical notation. The upper staff features a melodic line with a sixteenth-note pattern and a trill. The lower staff provides a harmonic accompaniment. A dynamic marking of *p* is present.

Sixth system of musical notation. The upper staff features a melodic line with a sixteenth-note pattern and a trill. The lower staff provides a harmonic accompaniment.

SECONDO.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music begins with a melodic line in the treble clef and a bass line in the bass clef. Dynamic markings include *cresc.*, *f*, and *mf*.

Second system of musical notation, continuing the grand staff. The treble clef part features a series of eighth-note chords. Dynamic markings include *ff*.

Third system of musical notation, continuing the grand staff. The treble clef part features a series of chords. Dynamic markings include *p*.

Fourth system of musical notation, continuing the grand staff. The treble clef part features a series of chords. Dynamic markings include *p*.

Fifth system of musical notation, continuing the grand staff. The treble clef part features a series of chords. Dynamic markings include *p*, *cresc.*, and *un poco stringendo*.

Sixth system of musical notation, continuing the grand staff. The treble clef part features a series of chords. Dynamic markings include *Piu vivo.* and *ff*. There are also triplets indicated by the number '3' above the notes.

First system of musical notation. The piano part includes dynamic markings *cresc.* and *mf*.

Second system of musical notation. The piano part includes a dynamic marking *f*.

Third system of musical notation. The piano part includes a dynamic marking *p*.

Fourth system of musical notation.

Fifth system of musical notation. The piano part includes dynamic markings *cresc.* and *un poco stringendo.*

Sixth system of musical notation. The piano part includes a dynamic marking *Piu vivo. ff*.

SECONDO.

First system of musical notation, consisting of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The melody in the treble clef consists of eighth and quarter notes. The bass clef accompaniment features chords and single notes.

Second system of musical notation, continuing the piece. The treble clef melody continues with eighth and quarter notes. The bass clef accompaniment includes chords and single notes.

Third system of musical notation. The treble clef melody continues. The bass clef accompaniment includes chords and single notes.

Fourth system of musical notation. The treble clef melody continues. The bass clef accompaniment includes chords and single notes. A dynamic marking of *ff* (fortissimo) is present in the middle of the system.

Fifth system of musical notation. This system features a prominent melodic line in the bass clef, consisting of eighth notes, with a slur over the final two measures. The treble clef has rests.

Sixth system of musical notation. The bass clef continues with chords and single notes. The treble clef has rests. The system concludes with a double bar line and a repeat sign.

First system of musical notation. It consists of two staves. The upper staff features a melodic line with eighth notes and rests, marked with an '8' and a dashed line above it. The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. Similar to the first, it has two staves. The upper staff continues the melodic line with eighth notes and rests, also marked with an '8' and a dashed line. The lower staff continues the accompaniment.

Third system of musical notation. It consists of two staves. The upper staff features a melodic line with eighth notes and rests, marked with an '8' and a dashed line above it. The lower staff continues the accompaniment.

Fourth system of musical notation. It consists of two staves. The upper staff features a melodic line with eighth notes and rests. The lower staff continues the accompaniment. A dynamic marking of *ff* (fortissimo) is present in the lower staff.

Fifth system of musical notation. It consists of two staves. The upper staff features a melodic line with eighth notes and rests, marked with an accent (>) above it. The lower staff continues the accompaniment.

Sixth system of musical notation. It consists of two staves. The upper staff features a melodic line with eighth notes and rests, marked with an accent (>) above it. The lower staff continues the accompaniment. The system concludes with a double bar line and a final chord.

# ACT I.

## Nº 1.

## Chorus of Men.

*Allegro vivace.* *8va*

The musical score is written for piano in G major and 2/4 time. It consists of five systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro vivace.' and the dynamics are 'f' and 'fz'. The second system includes the instruction '8va' above the treble staff. The third system features '8' above the treble staff. The fourth system includes 'cresc.' below the bass staff. The score concludes with a final chord in the fifth system.

CHORUS of Tenors & Basses in Unison.

If you

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a rest followed by the lyrics "If you". The piano accompaniment consists of a flowing eighth-note melody in the right hand and a steady eighth-note bass line in the left hand. A fortissimo (ff) dynamic marking is present in the piano part.

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 continues with similar rhythmic patterns, including a trill (tr) in the right hand.

pan: On - ma-ny a vase and jar

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

On - ma-ny a screen and fan

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

We fig-ure in live-ly paint, Our

The fifth system features the lyrics "We fig-ure in live-ly paint, Our". The piano accompaniment continues with a steady eighth-note bass line and a melody in the right hand.

at - ti - tudes queer and quaint You're wrong if you think it aint'.

Oh,

*fz*

*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 score consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line begins with a melodic phrase: 'simply Court e - ti - quette.' The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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

The second system continues the vocal line with the lyrics: 'Per - haps you suppose this throng Can't keep it up for long? If'. The piano accompaniment continues with a steady eighth-note accompaniment in the right hand and block chords in the left hand.

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

The third system features the vocal line with lyrics: 'that's your i - dea, you're wrong. Oh, oh,'. The piano accompaniment continues with a steady eighth-note accompaniment in the right hand and block chords in the left hand.

*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 the lyrics: 'If that's your i - dea, you're wrong If you'. The piano accompaniment continues with a steady eighth-note accompaniment in the right hand and block chords in the left hand. 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 -

The first system of the musical score consists of three staves. The top two staves are vocal lines in treble and bass clefs, respectively, with lyrics: "want to know who we are, We are gen-tle-men of Ja -". The bottom two staves are piano accompaniment in treble and bass clefs. The piano part features a complex, rhythmic melody in the right hand with trills and grace notes, and a more rhythmic accompaniment in the left hand.

pan: On vase and jar, And

pan: On vase and jar, And

The second system of the musical score consists of three staves. The top two staves are vocal lines in treble and bass clefs, with lyrics: "pan: On vase and jar, And". The bottom two staves are piano accompaniment in treble and bass clefs. The piano part continues with a complex, rhythmic melody in the right hand and a rhythmic accompaniment in the left hand.

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,

The third system of the musical score consists of three staves. The top two staves are vocal lines in treble and bass clefs, with lyrics: "screen and fan, On ma - ny, ma - ny, ma - ny, ma - ny, ma - ny, ma - ny,". The bottom two staves are piano accompaniment in treble and bass clefs. The piano part features a complex, rhythmic melody in the right hand and a rhythmic accompaniment in the left hand.

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

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

The fourth system of the musical score consists of three staves. The top two staves are vocal lines in treble and bass clefs, with lyrics: "ma - ny, ma - ny a jar Oh! oh! oh!". The bottom two staves are piano accompaniment in treble and bass clefs. The piano part features a complex, rhythmic melody in the right hand and a rhythmic accompaniment in the left hand.

oh! On vase and

oh! On vase and

*f*

*fz*

8

Detailed description: This system contains the first two systems of music. The top two staves are vocal lines in treble and bass clefs, both in a key signature of one sharp (F#). The lyrics are "oh! On vase and". The vocal lines are marked with a forte (*f*) dynamic. The piano accompaniment consists of two staves (treble and bass clefs) with a complex, rhythmic pattern. The piano part is marked with *fz* (forzando) and includes an 8-measure rest in the right hand.

jar, On screen and fan.

jar, On screen and fan.

Detailed description: This system contains the third and fourth systems of music. The top two staves are vocal lines with the lyrics "jar, On screen and fan.". The piano accompaniment continues with the same rhythmic pattern as the first system.

*fz* *fz*

Detailed description: This system contains the fifth system of music, which is entirely piano accompaniment. It features the same rhythmic pattern as the previous systems, with *fz* markings in both hands.

*fz* *sempre ff*

Detailed description: This system contains the sixth system of music, which is entirely piano accompaniment. It features the same rhythmic pattern as the previous systems, with *fz* and *sempre ff* markings.

Detailed description: This system contains the seventh system of music, which is entirely piano accompaniment. It features the same rhythmic pattern as the previous systems.

Detailed description: This system contains the eighth system of music, which is entirely piano accompaniment. It features the same rhythmic pattern as the previous systems.

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.

*fp* *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,

*p*

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 -

*cresc.* *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 short rest and then "But if". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present, and the word *dim.* (diminuendo) appears towards the end of the system.

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 a consistent rhythmic pattern of eighth notes. A dynamic marking of *p* (piano) is visible at the beginning of the system.

dried; For wher - e'er our coun - try's ban - ner may be plant - ed, All

The third system features the vocal line with lyrics "dried; For wher - e'er our coun - try's ban - ner may be plant - ed, All". The piano accompaniment continues with the same rhythmic pattern.

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

The fourth system continues the vocal line with lyrics "oth - er lo - cal ban - ners are de - fied! Our war - ri - ors in ser - ried ranks as -". The piano accompaniment remains consistent.

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

The fifth system concludes the vocal line with lyrics "sem - bled, Ne - ver quail\_ or they conceal it if they do\_ And I". The piano accompaniment continues with the same rhythmic pattern.

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

pu!  
MEN. *f*  
We should-nt be surpris'd if peo - ple trem-bled, trem - bled with a - larm Be-fore the migh-ty

*Allegro pesante, non troppo vivo.* (♩ = 160) NANKI.  
And

troops, the troops of Ti - ti - pu!

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



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 the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with 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 treble clef.

bound!

To

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

The second system continues the musical score. The vocal line has a rest for the first measure, followed by the lyrics 'bound!' and 'To'. The piano accompaniment continues with similar rhythmic patterns. The lyrics 'Yeo - ho heave ho Hur - rah for the home-ward bound!' are written below the vocal line.

lay a-loft in a howl-ing breeze May tick-le a lands-man's taste, But the hap-piest hour a

The third system of the musical score features a vocal line and piano accompaniment. The vocal line lyrics are 'lay a-loft in a howl-ing breeze May tick-le a lands-man's taste, But the hap-piest hour a'. The piano accompaniment includes a dynamic marking of *f* (forte) in the first measure.

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 of the musical score features a vocal line and piano accompaniment. The vocal line lyrics are '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 includes a dynamic marking of *p* (piano) in the first measure.

arm a round her waist. *f Tenors.*  
 Then man the cap - stan - off we go, As the fid - dler swings us  
*f 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* - *cen* - *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

- 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 eighth notes. The tempo is marked 'Allegro con brio'.

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 piano accompaniment continues with a steady rhythmic pattern.

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 piano accompaniment continues with a steady rhythmic pattern.

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 -'. The piano accompaniment continues with a steady rhythmic pattern.

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-cree, 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. *f* 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-

demn-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. *f*  
 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*. The piece concludes with a trill (*tr*) on the final note.

POOH-BAH.

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

First vocal line and piano accompaniment. The piano part is marked *p*. The vocal line begins with a rest followed by the lyrics.

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

Second vocal line and piano accompaniment. The piano part features a triplet of eighth notes. The vocal line continues with the lyrics.

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

This

Third vocal line and piano accompaniment. The piano part includes a trill (*tr*) on the final note. The vocal line concludes with the lyrics.

ve - ry day From school Yum-Yum

Will

Fourth vocal line and piano accompaniment. The piano part includes a section marked *Sua* and a trill (*tr*) on the final note. The vocal line concludes with the lyrics.

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

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

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, *gva*.....

*gva*..... In point of fact This af - ter-noon Her

ho - - ney-moon With that buf - foon At seven com-men - ces <sup>3</sup>so

*you* shun her. 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 wedding day.
   
 She'll

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<sup>a</sup>.

(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

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

Recit. POOH. *a tempo. moderato.*

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

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.

# 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,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

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

The second system continues the musical piece. The vocal line and piano accompaniment maintain the same rhythmic and harmonic structure as the first system.

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

The third system continues the musical piece. The vocal line and piano accompaniment maintain the same rhythmic and harmonic structure as the first system.

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

The fourth system continues the musical piece. The vocal line and piano accompaniment maintain the same rhythmic and harmonic structure as the first system.

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

The fifth system concludes the musical piece. The vocal line and piano accompaniment maintain the same rhythmic and harmonic structure as the first system.

Ta-ken 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 spoiling *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.*

The piano accompaniment consists of four systems of music. Each system has a treble and bass clef staff. The first system includes a dynamic marking of *p* and a flat sign (*b*) in the bass line. The second system includes a flat sign (*b*) in the treble line. The third system includes a dynamic marking of *cresc.* (crescendo). The fourth system includes a dynamic marking of *dim.* (diminuendo).

*Sopranos.*

The vocal line for Sopranos is written on a single treble clef staff. The lyrics are: "Comes a train of lit - tle la - dies From scho - las - tic tram - mels". The piano accompaniment for the last two systems continues with a treble and bass clef staff. The first system of the vocal line includes a dynamic marking of *p*.

free, Each a lit - tle bit a -

fraid is, Won - d'ring what the world can

be? Is it but a

world of trou - ble Sad - ness set to

song? Is its beau - ty

but a bub - ble Bound to break eer

long? Are its pa - la - ces and

*f* *1st Soprano*

plea - sures Fan - ta - sies that

*f* *2d Soprano*

Are its plea - sures Fan - ta - sies that

fade? And the glo - ry of its

fade?

trea - sures Shad - - ow of a

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

shade? 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 treble clef with a key signature of one sharp (F#). The lyrics are: "shade? And the glo - ry of its trea - - - sures" and "of a shade?— And the glo - ry of its trea - - - sures". The piano accompaniment consists of a right-hand part with a complex, rhythmic pattern of eighth and sixteenth notes, and a left-hand part with a simpler bass line. Dynamic markings include *dim.* at the end of both vocal lines and in 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 the same rhythmic pattern. A dynamic marking of *p* (piano) is present in the piano part.

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

The third system features the vocal lines: "Shad - - - ow of a shade?" and "Shad - - - ow of a shade?". The piano accompaniment continues. A dynamic marking of *p* is at the beginning, and *Red.* is written at the end of the vocal line. A *dim.* marking is in the piano part.

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

The fourth system introduces a new vocal line for "1st & 2d Sopranos." with the lyrics: "School - girls we eigh - teen and un - - der,". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *p* is at the beginning.

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.

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

Allegretto grazioso.

*p staccato.*

The piano introduction consists of two staves in 2/4 time. The right hand features a rhythmic pattern of eighth notes with slurs and accents, while the left hand plays a simple accompaniment of quarter notes and chords.

YUM-YUM.  
Three lit-tle

PEEP-BO.  
Three lit-tle

PETTI-SING.  
Three lit-tle

The vocal section features three staves for the soloists. The piano accompaniment continues below. The lyrics are repeated for each soloist. The piano part includes a *p* dynamic marking.

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

The chorus section features three staves for the girls' chorus. The piano accompaniment continues below. The lyrics are repeated for each line of the chorus.

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!

The first system consists of three vocal staves and a piano accompaniment. The vocal staves are arranged vertically, with the lyrics 'glee, — Three lit-tle maids from school! Ev-ry - thing is a source of — fun.' on the top staff, 'glee, — Three lit-tle maids from school!' on the middle staff, and 'glee, — Three lit-tle maids from school!' on the bottom staff. The piano accompaniment is written in a grand staff (treble and bass clefs) with various chords and melodic lines.

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

The second system features three vocal staves and a piano accompaniment. The vocal staves are mostly empty, with the lyrics 'No - body's safe, for we care for — none!' appearing on the middle staff. The piano accompaniment continues with complex chordal textures.

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

The third system features three vocal staves and a piano accompaniment. The vocal staves are mostly empty, with the lyrics 'Life is a joke that's just be - gun!' appearing on the middle staff. The piano accompaniment continues with complex chordal textures.

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.

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

*p*

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!

*p* *fz* *f*

No 8.

Quintett.

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

Allegro con brio.

Piano introduction for the Quintett, featuring a treble and bass staff with a 2/4 time signature and a key signature of one sharp (F#). The music is marked 'Allegro con brio' and includes a dynamic marking of 'f'.

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 of the Quintett. It includes three vocal staves with lyrics and a piano accompaniment. The lyrics are: "So please you, Sir, we much re -" for YUM-YUM, PEEP-BO, and PETTI-SING.

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 of the Quintett. It includes three vocal staves with lyrics and a piano accompaniment. The lyrics are: "gret If we have failed in e - ti - quette To - wards a man of rank so high We shall know".

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

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

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

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!

POOH-BAH.

I

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment features 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.

The third system includes the vocal line and piano accompaniment. The vocal line concludes with a phrase, followed by a rest. The piano accompaniment continues with its characteristic rhythmic pattern.

That youth at us should

The fourth system shows the piano accompaniment continuing. The right hand features chords and rhythmic patterns, while the left hand provides harmonic support with chords.

POOH-BAH.

To our pre - ro - ga -

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

The fifth system contains the vocal line and piano accompaniment. The vocal line starts with a rest, followed by a melodic phrase. The piano accompaniment continues with its rhythmic pattern.



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 - hood's

have its fling, So par-don us, And don't in girl - hood's

have its fling, So par-don us, And don't in girl - hood's

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

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!  
Tra 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!  
Tra 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!

# 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

This system contains the first line of the duet. It features a vocal line for Nanki-Pooh and a piano accompaniment. The piano part includes dynamic markings of *mf* and *p*. The lyrics are: "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

This system contains the second line of the duet. The vocal line continues with the lyrics: "tone, 'Lov'd one, let us be u - ni - ted - Let us be each oth-er's own!' I would". The piano accompaniment continues with similar rhythmic patterns.

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

This system contains the third line of the duet. The vocal line continues with the lyrics: "merge all rank and sta - tion, World-ly sneers are nought to us, And to mark my ad-mi-". The piano accompaniment continues with similar rhythmic patterns.

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 -

This system contains the first line of the duet for Yum-Yum. It features a vocal line for Yum-Yum and a piano accompaniment. The lyrics are: "He would fond - ly kiss me thus -", "ra - tion, I would fond - ly kiss you thus - I would fond - ly kiss me thus -". The system ends with a double bar line and a 2/4 time signature.

Allegro.

YUM-YUM.

But as I'm 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 I'll 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.

Allò 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 -  
 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

POOH-BAH

My brain it

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

rea-dy to go, Yet re-col-lect I weredis-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-emn si-lence in a dull, dark dock, In a pes-ti-len-tial pri-son, with a

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

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

*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-emn si-lence in a

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

cheap and chip-py chop-per on a big black block! To sit in sol-emn 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-emn si-lence In a pes-ti-len-tial pri-son, And a -

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

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

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 clef, key signature of one sharp (F#), common time. Dynamics: *f* (forte) in the first measure, *p stacc.* (piano staccato) in the second measure. The music features a rhythmic pattern of eighth and sixteenth notes.

Second system of piano introduction. Treble clef, key signature of one sharp (F#), common time. Dynamics: *f* (forte) in the second measure. The music continues with a rhythmic pattern of eighth and sixteenth notes.

Vocal introduction for the chorus. Treble clef, key signature of one sharp (F#), common time. The lyrics are: "With as-pect stern And gloom-y stride,". The vocal line is marked with a fermata over the first measure.

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 clef, key signature of one sharp (F#), common time. Dynamics: *f* (forte) in the second measure. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a fermata over the first measure.

Vocal introduction for the second line. Treble clef, key signature of one sharp (F#), common time. The lyrics are: "We come to learn How you de - cide." The vocal line is marked with a fermata over the first measure.

We come to learn How you de - cide.

We come to learn How you de - cide.

Piano accompaniment for the second vocal line. Treble clef, key signature of one sharp (F#), common time. Dynamics: *f* (forte) in the second measure. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a fermata over the first measure.

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-teer!

CHORUS.

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

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

KO-KO

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

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

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

yields his life if I'll Yum-Yum surrender; 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 - d'rer still! With pas - sion ten - d'rer

still! *f* CHORUS. *pp* Take her she's yours!

Ah, yes! he loves him-self with pas-sion ten - d'rer still!

Ah, yes! he loves him-self with pas-sion ten - d'rer still!

YUM-YUM

NANKI-POOH. And fair - ly shines the dawn-ing

The threat- en'd cloud has pass'd 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 -

The first system of the musical score consists of six staves. The top five staves are vocal parts, each with a line of lyrics. The bottom two staves are piano accompaniment. The music is in a key with two flats and a 4/4 time signature. The lyrics are: "With laugh-ing song, And mer-ry dance, Then let the throng Our joy ad -".

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

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

The second system of the musical score continues with six staves. The top five staves are vocal parts, each with a line of lyrics. The bottom two staves are piano accompaniment. The lyrics are: "vance, With laugh-ing song, and mer - ry dance, With laugh-ing song, And mer - ry".

TUTTI.

*ff*

dance, With laugh - ing song, \_\_\_\_\_ With

dance, With laugh - ing song, \_\_\_\_\_ With

dance, With laugh - ing song, \_\_\_\_\_ With

dance, With laugh - ing song, \_\_\_\_\_ With

dance, With laugh - ing song, \_\_\_\_\_ With

*cres* - *cen* - *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 -

1  
shout!

YUM-YUM

shout!

Or far, or near, or far, or

PITTI-SING

reer. A day, a week, a month, a — year —

reer.

reer.

reer.

reer.

*mf*

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 fellowci-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?

*f*

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

*Recic.*

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

*Recic.*

lights\_ that nev-er cloy! Come back, oh, shallow fool, come back to

*f*

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

*f*

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

*Recic.*

*p*

*f a tempo*

*fp*

joy!

*f*

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

*f*

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

*f a tempo*

*dim.*

*p*

NANKI-POOH.

Ah! 'Tis Ka-ti-sha, The

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 - lowd

*f*

*p*

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

*f*

*p*

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, Pinkcheek, 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

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

Cumb.cumb!

Cumb.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<sup>d</sup> Sop.*

On this sub-ject we pray you be dumb\_dumb\_dumb. We think you had bet-ter suc -

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 Wholl wed for a pen-ny, Wholl wed for a

cumb\_cumb\_cumb! You'll find there are ma-ny Wholl wed for a pen-ny, Wholl 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 -

*p*

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

*cresc.*

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

*f* *sempre, f* *Recit.*

*Allegro agitato.*

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

*f*

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

*Allegro non troppo.*

*f* *p*

KATISHA.

Pre - pare your-self for news-surpris-ing!

NANKI (*aside*)

Now comes the blow!

*pp*

Recit.

*a tempo*

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

How foil my foe?

Ha!

*f*

*ff*

He is the son of your—

ha! I know!

*ff*  
o mi!

*ff*

o mi!

*Meno mosso.*

*ff*

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 - *Unis.* 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 ni! 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 - men'd 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!

*meno f*

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

The first system of music features a vocal line with lyrics 'haugh-ty— lords, At once I go Mi - ka - do - wards.' followed by 'TUTTI.' and 'A -'. The piano accompaniment consists of a right-hand part with a continuous eighth-note pattern and a left-hand part with a similar pattern. A second vocal line is present below the first, with a single note 'A -'.

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

The second system continues the vocal line with lyrics 'way you go, Col - lect — your — hoardes; Pro - claim your'. The piano accompaniment continues with the same rhythmic patterns as the first system.

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

The third system begins with the vocal line 'YUM-YUM.' followed by 'We do not heed their' and 'woe In dis - mal — chords;'. The piano accompaniment includes a triplet in the right hand and a triplet in the left hand, both marked with a piano (*p*) dynamic.

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

The fourth system continues the vocal line with lyrics 'dis - mal — sound, NANKI-POOH We' and 'For joy reigns ev - 'ry - where a - round.'. The piano accompaniment features sixteenth-note patterns in the right hand and a simpler accompaniment in the left hand.



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! **ff** 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.  $\text{♩} = 72$ .

The musical score is written for piano solo in 2/4 time, key of B-flat major. It consists of five systems of music. The first system includes the tempo marking "Allegretto grazioso. ♩ = 72." and the dynamic marking "p dolce." The music features a melodic line in the right hand and a dense chordal accompaniment in the left hand. The score concludes with a final cadence in the fifth system.

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 piano accompaniment below. The vocal staves are in G minor (one flat) and 4/4 time. The piano accompaniment consists of a treble and bass clef staff with chords and a simple melodic line. The lyrics are: "Braid the ra - ven hair Weave the" for both the 1st and 2nd Soprano parts.

The second system continues the vocal and piano parts. The lyrics are: "sup - ple tress Deck the mai - den fair In her love - - li - ness". The piano accompaniment continues with similar chordal and melodic patterns.

The third system continues the vocal and piano parts. The lyrics are: "Paint the pret - ty face Dye the co - ral lip Em - pha - size the grace Of her". The piano accompaniment continues with similar chordal and melodic patterns.

The fourth system concludes the vocal and piano parts. The lyrics are: "la - dy - ship! Art and na - ture, thus al - lied, —". The piano accompaniment continues with similar chordal and melodic patterns.

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!

*cresc.* *f*

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

*f*

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

mf *p sostenuto.*

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, —

*crese.*

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.* *allegro.*

*rall.* *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 first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes.

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

*f* 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

*f* 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

*f* 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

The second system contains four vocal lines with lyrics and piano accompaniment. The lyrics are repeated for each vocal part. The piano accompaniment continues with a similar rhythmic pattern.

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.

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.

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.

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.

The third system contains four vocal lines with lyrics and piano accompaniment. The lyrics are repeated for each vocal part. The piano accompaniment continues with a similar rhythmic pattern.

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, *f*

Though the toc - sin sound ere long, Though  
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, } *f*

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

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

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, *p* Ding — dong! Ding — dong! Yet un -  
the close of ev - 'ry song, *p* 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 .  
*f* Sing a mer - ry ma - dri - gal, Sing a mer - ry ma - dri - gal, Fa

*f* Sing a mer - ry ma - dri - gal, Sing a mer - ry ma - dri - gal, Fa —

*f* 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 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 la la, Fa la la la la la, Fa

*ff*

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

*dim.*

*dim.*

*p*

*dim.*

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, Fa la la, la. la. la.

*p*

*pp*

*pp*

*pp*

1. 2. *Fine.*

*Fine.*

# 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-dē - 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.

The musical score is written in 2/4 time and consists of several systems. The first system shows the piano introduction with a forte (*f*) dynamic. The second system introduces the vocal parts for Girls and Men, both starting with a forte (*f*) dynamic. The lyrics are: "Mi - ya sa - ma, MEN. Mi - ya sa - ma,". The third system continues the vocal lines with the lyrics: "mi - ya sa - ma, On n'm ma no ma - yé ni Pi - ra - Pi - ra su - ru no wa Nan gia". The fourth system repeats the lyrics: "mi - ya sa - ma, On n'm ma no ma - yé ni Pi - ra - Pi - ra su - ru no wa Nan gia". The fifth system continues with the lyrics: "na ——— To - ko ton - ya - ré ton - ya - ré na!". The sixth system repeats the lyrics: "na ——— To - ko ton - ya - ré ton - ya - ré na!". The piano accompaniment provides a steady rhythmic and harmonic support throughout the piece.

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

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

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

MIKADO.  
 From ev-'ry kind of

## KATISHA.

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 - clar'd Par - ti - cu - lar - ly cor - rect;

par'd With those of his daugh - ter - 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!

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

The first system shows a vocal line starting with 'daughter-in-law e - lect!' and a piano accompaniment. The second system is the start of the chorus, marked 'f CHORUS.', with the vocal line singing 'Bow— Bow— To his daugh-ter-in-law e - lect!' and the piano accompaniment. The third system continues the chorus with the same lyrics and accompaniment.

MIKADO.

In a

*dim.* *p* *dim.*

The system shows Mikado's entrance. The vocal line has a few notes and the word 'In a'. The piano accompaniment consists of chords with dynamics markings: *dim.*, *p*, and *dim.*

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

The system shows Mikado's main melody. The vocal line sings 'fa-ther-ly kind of way I go-vern each tribe— and sect, All cheer-ful-ly own my'. The piano accompaniment consists of chords.

KATISHA.

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

sway—

The system shows Katisha's entrance. The vocal line sings 'Ex-cept his daughter in law e - lect! As tough as a bone, With a will of her own, Is his sway—'. The piano accompaniment consists of chords.

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. A more hu-mane Mi-

*8<sup>va</sup>* *ff* *p*

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-

*rall.* *al tempo.*

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

*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-nó-cent mer - ri-ment, Of in-no-cent mer - ri-

ment! *sva*..... 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  
 teeth, I've en-act-ed, Shall all be ex-tract-ed By ter-ri-fied a - ma-teurs The  
 The

a - ma-teur te-nor, whose vo - cal vil-la-nies 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 - ria - 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.*

*rall.*

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

*p*

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!

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.*

*f*

## Trio and Chorus.

Nº7.

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

Allegretto comodo. KO-KO.

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 bar'd 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-n't 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 - afraid a

beau-ti-ful maid Is a cheer-ingsight 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 - grees;— Her

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

bow'd 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-  
 e-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.)

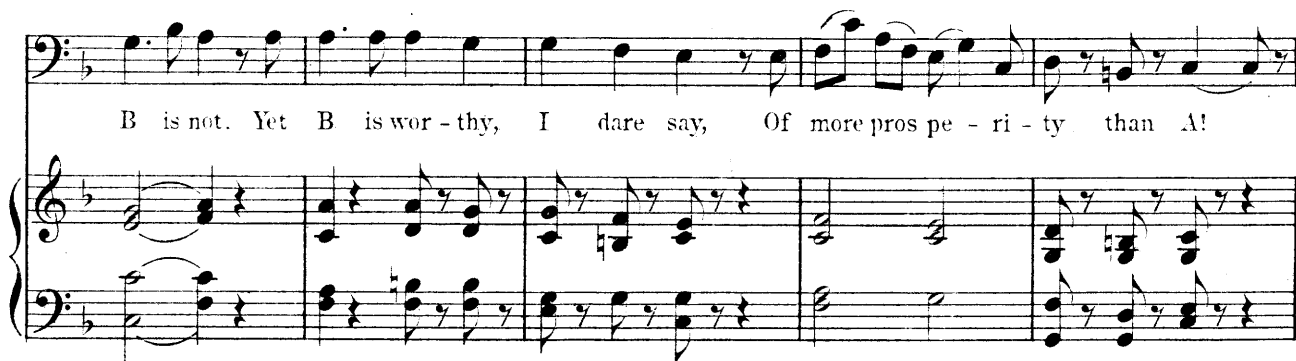
## No 8.

MIKADO.

*Allegro moderato.* See how the Fates their gifts al - lot, For A is hap - py -

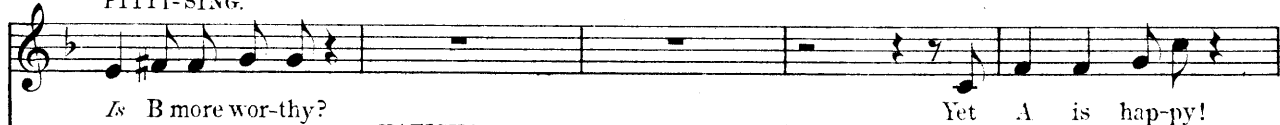


B is not. Yet B is wor - thy, I dare say, Of more pros pe - ri - ty than A!



PITTI-SING.

Is B more wor - thy? Yet A is hap - py!



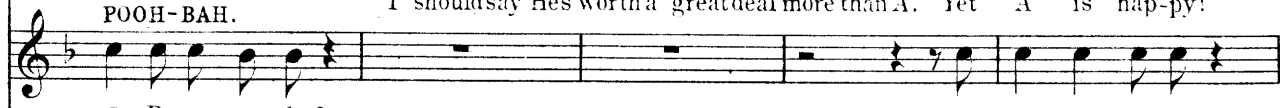
KATISHA.

*rall.*



POOH-BAH.

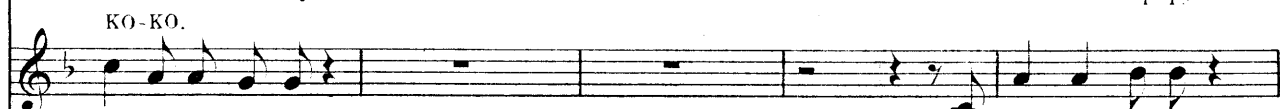
I should say He's worth a great deal more than A. Yet A is hap - py!



Is B more wor - thy?

Yet A is hap - py!

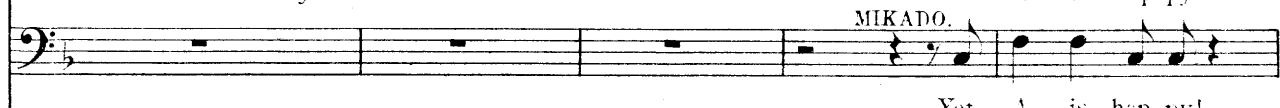
KO-KO.



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.* HAPPI-SING.

Hap-py un de serv-ing A! If I were Fortune-which I'm not- B should en-joy A's

Hap-py un de serv-ing A!

*p* POOH-BAH.

Hap-py un de serv-ing A! If I were Fortune-which I'm not- B should en-joy A's

*p* KO-KO.

Hap-py un de serv-ing A! If I were Fortune-which I'm not- B should en-joy A's

Hap-py un de serv-ing 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.)  
*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?  
 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 &amp; KO-KO, (WITH YUM-YUM, PITTI-SING &amp; POOH-BAH.)

## No 9.

NANKI-POOH.

*Allegro gioioso.* 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



*rall.* *allegro*

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,  
 bo - 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 ia 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

*cre-sc.*

*tremolo.*

*ere - seen - do.*

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

*f*

*f dim.*

*rit.*

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

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 sobb'd and he sigh'd, 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 I

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

Musical score for the first system, featuring a vocal line for Katisha and a piano accompaniment. The piano part includes dynamic markings *ff* and *p*, and a trill *tr*.

blast, There is grandeur in the growling of the gale, There is e - lo-quent out-pour-ing When the

Musical score for the second system, continuing the vocal line and piano accompaniment.

li - on is a roar - ing, And the ti - ger is a lash - ing of his tail!

KO-KO.

Yes, I

Musical score for the third system, featuring a vocal line for Ko-Ko and a piano accompaniment.

like to see a ti - ger From the Con-go or the Ni-ger, And es pe-cial-ly when lash-ing of his

Musical score for the fourth system, continuing the vocal line and piano accompaniment.

KATISHA.

Vol - ca-nos have a splendour that is grim, And earthquakes on-ly ter-ri-fy the  
tail!

The first system of the musical score features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment starts with a quarter note in the right hand and a half note in the left hand, marked with a piano (*p*) dynamic.

bolts, But to him who's sci - en - ti - fic There is no - thing that's ter - ri - fic In the

The second system continues the vocal line and piano accompaniment. The vocal line has a rest followed by the lyrics. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

fall - ing of a flight of thun - der bolts! KO-KO.  
Yes, in spite of all my meek-ness, If I

The third system shows the vocal line with a rest and the lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, marked with a forte (*f*) dynamic.

have a lit - tle weak-ness, It's a pas - sion for a flight of thun - der bolts. If

*rall.* **BOTH.** *a tempo.*

The fourth system includes the vocal line and piano accompaniment. The tempo is marked *rall.* (rallentando). The system concludes with the instruction **BOTH.** and *a tempo.* (return to tempo).

that is so, Sing der - ry down der - ry, It's e - vi - dent, ve - ry, Our tastes are one. A -

The fifth system continues the vocal line and piano accompaniment. The tempo is marked *a tempo.* The piano accompaniment includes trills (*tr*) in the right hand.

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

age— Do you fan-cy you are el-der-ly e-nough? In-for-ma-tion I'm re-quest-ing On a

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 e-nough 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. *atempo.* BOTH. 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! 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 the upper staff and a piano accompaniment in the lower staff. 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*) section. 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 and piano accompaniment. The piano part features a rhythmic accompaniment with eighth notes. The vocal line includes the lyrics 'Yum— Your an-ger pray bu-ry, For all will be mer-ry, I think you had bet-ter suc-'.

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 concludes the piece with the vocal line and piano accompaniment. The piano part continues with its rhythmic accompaniment. The vocal line includes the lyrics 'cumb— And join our ex-pression of glee! KO-KO. On this subject I pray you be dumb— Your'.

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-ny 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

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

*cre - scent do.*

CHORUS.

*1st Sopranos. ff*  
*2nd Sopranos. ff*  
*Tenors. ff*  
*Basses. ff*

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

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

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

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

*ff*

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 -

cheer, joy - ous, joy - ous

ring - ing cheer, With 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*