

VOCAL SCORE
(REVISED EDITION)
OF
THE MIKADO;
OR,
THE TOWN OF TITIPU.
BY
W. S. GILBERT
AND
ARTHUR SULLIVAN.

Vocal Score	Price, net 7s. od.	Pianoforte Solo	Price, net 4s. od.
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THE MIKADO ; or, THE TOWN OF TITIPU.

Dramatis Personæ.

THE MIKADO OF JAPAN.

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

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

POOH-BAH (*Lord High Everything Else*).

PISH-TUSH (*a Noble Lord*).

YUM-YUM
PITTI-SING
PEEP-BO } *Three Sisters—Wards of Ko-Ko.*

KATISHA (*an elderly Lady, in love with Nanki-Poo*).

CHORUS OF SCHOOL-GIRLS, NOBLES, GUARDS, AND COOLIES.

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

ACT II.—Ko-Ko's Garden

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THE MIKADO.

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Vocal Score.

THE MIKADO.

Or, The Town of Titipu.

REVISED EDITION

OVERTURE.

—+—

SECONDO.

($\text{J} = 152.$)

PIANO.

The musical score consists of five systems of piano music. System 1 starts with a forte dynamic (f) in common time, with a tempo of J = 152. It features eighth-note chords in the bass and sixteenth-note patterns in the treble. System 2 continues with eighth-note chords in the bass and sixteenth-note patterns in the treble. System 3 begins with a forte dynamic (f) and features eighth-note chords in the bass and sixteenth-note patterns in the treble. System 4 continues with eighth-note chords in the bass and sixteenth-note patterns in the treble. System 5 concludes with eighth-note chords in the bass and sixteenth-note patterns in the treble.

THE MIKADO.

Or, The Town of Titipu.

REVISED EDITION

OVERTURE.

—+—
PRIMO.

PIANO.

(J = 152.)

SECONDO.

Andante comodo. (♩ = 69.)

p

p sostenuto

f

dim.

rall.

ped.

PRIMO.

5

8

p cre scen do

f

Andante comodo. ($\text{♩} = 69$)

p

dim.

rall.

SECONDO.

Allegro con brio. (d = 112.)

f *rit.* *pì lento* *mf* *dim.* *p*

cresc.

PRIMO.

7

Musical score for the first part (PRIMO) consisting of four staves of music in G major. The score includes dynamic markings such as *cresc.*, *rit.*, *più lento*, and *mf*. The music features various note patterns and rests, with some measures containing sixteenth-note figures and others eighth-note figures.

Allegro con brio. (d = 112.)

Musical score for the second part (Secondo) consisting of three staves of music in E-flat major. The score includes dynamic markings such as *f*, *dim.*, and *p*. The music features eighth-note patterns and rests, with some measures containing sixteenth-note figures and others eighth-note figures.

SECONDO.

The music is composed for two staves of a piano. The top staff (right hand) and bottom staff (left hand) are in bass clef. The key signature is E-flat major (three flats). The time signature is 2/4. The dynamics include *f*, *p*, *fz*, and *p*.

PRIMO.

9

1

2

3

4

5

6

SECONDO.

The musical score for the Secondo part, page 10, features six staves of piano music. The first two staves are in bass clef, the next two in treble clef, and the last two in bass clef. The music is divided into measures by vertical bar lines. Various dynamics are indicated throughout the score, including **ff**, **f**, **cresc.**, **e**, **cresc.**, **f**, **p**, and **dim.**. The score shows a sequence of chords and notes typical of a piano piece.

PRIMO.

11

Musical score for two voices (Primo and Secondo) in common time and G major. The score consists of six staves, each with a treble clef and a key signature of one sharp. The vocal parts are separated by a brace. The first staff begins with eighth-note patterns. The second staff starts with eighth notes followed by sixteenth-note patterns. The third staff features eighth-note patterns with a dynamic of *dim.*. The fourth staff includes a dynamic of *cresc.* followed by *f*. The fifth staff shows eighth-note patterns with a dynamic of *dim.* followed by *p*. The sixth staff concludes the page with eighth-note patterns.

SECONDO.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of one flat. Measure 12 starts with a piano dynamic (p) in the treble staff, followed by eighth-note chords. In the bass staff, eighth notes are played. Measure 13 begins with a forte dynamic (f) in the bass staff, followed by eighth-note chords. Measure 14 starts with a dolce dynamic in the bass staff, followed by eighth-note chords. Measure 15 shows a crescendo (cresc.) in the bass staff, followed by a forte dynamic (f) leading to a piano dynamic (pp). Measure 16 consists of eighth-note chords in both staves. Measure 17 starts with a piano dynamic (p) in the treble staff, followed by eighth-note chords. Measure 18 starts with a forte dynamic (f) in the bass staff, followed by eighth-note chords. Measure 19 starts with eighth-note chords in both staves. Measure 20 concludes with a bass note in the bass staff.

PRIMO.

The musical score consists of six staves of music for two voices. The top staff is for the soprano voice (Treble clef) and the bottom staff is for the alto voice (Bass clef). The key signature is one flat (F#), and the time signature is common time (indicated by a 'C'). The music is divided into measures by vertical bar lines. The first measure starts with a piano dynamic (p) for both voices. The second measure begins with a forte dynamic (mf) for the soprano and a piano dynamic for the alto. The third measure starts with a crescendo (cresc.) for the soprano and a piano dynamic for the alto. The fourth measure starts with a dolce dynamic for the soprano and a piano dynamic for the alto. The fifth measure starts with a crescendo (cresc.) for the soprano, a piano dynamic (p) for the alto, and a crescendo (dim.) for the soprano. The sixth measure starts with a piano dynamic (p) for both voices. The seventh measure starts with a forte dynamic (f) for the soprano and a piano dynamic for the alto. The eighth measure starts with a piano dynamic (p) for both voices.

SECONDO.

A musical score for piano, consisting of six staves of music. The music is in common time and uses a bass clef for the top staff and a bass clef for the bottom staff. The key signature changes throughout the piece, indicated by various sharps and flats. The dynamics include *ff*, *p*, *f*, and *mf*. The score features repetitive patterns of eighth and sixteenth notes, with occasional melodic lines and harmonic shifts.

The musical score consists of six staves of music for two voices. The top staff is in G major and the bottom staff is in C major. The music is in common time. The notation includes various note values, rests, and dynamic markings such as *ff*, *p*, *mf*, and *f*. Measure numbers 1 through 8 are indicated above the staves. The first staff begins with *ff p*. The second staff begins with a measure of rests. The third staff begins with a measure of rests and includes a tempo change to *loco*. The fourth staff begins with *ff*. The fifth staff begins with *mf*, followed by *p*. The sixth staff begins with *p*.

SECONDO.

cresc.

f

mf

p

cresc. - - un poco stringendo.

Più vivo.

ff

PRIMO.

17

The musical score consists of six staves of music for two voices. The top staff is for the soprano voice (Soprano) and the bottom staff is for the alto voice (Alto). The music is in common time and uses a key signature of one flat (B-flat). The notation includes various dynamics such as crescendo (cresc.), decrescendo (decresc.), and forte (f), as well as piano (p) and mezzo-forte (mf). The vocal parts are separated by a brace. The music is divided into measures by vertical bar lines. The first staff begins with a dynamic of *cresc.* followed by *f* and *mf*. The second staff begins with *f*. The third staff begins with *p*. The fourth staff ends with a dynamic of *cresc.* followed by *un poco stringendo.*. The fifth staff begins with *Più vivo. ff*.

SECOND.

The image shows five staves of musical notation for a piano. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature is one flat, indicating B-flat major or A-flat minor. The first staff consists of a series of eighth-note chords. The second staff continues this pattern. The third staff begins with eighth-note chords, followed by a section where the bass line is prominent, featuring notes like B-flat, D-flat, G-flat, and C-flat. The fourth staff starts with eighth-note chords, followed by a dynamic instruction 'ff' (fortissimo) and a section of eighth-note chords. The fifth staff concludes the page with a bass line consisting of eighth-note chords.

PRIMO.

19

A page of sheet music for piano, featuring five staves of musical notation. The music is in common time and consists of measures 8 through 13. Measure 8 starts with a forte dynamic (f) and includes a tempo marking 'loco'. Measures 9 and 10 show eighth-note patterns with grace notes. Measure 11 features sixteenth-note patterns. Measure 12 begins with a dynamic 'ff' (fortissimo). Measure 13 concludes with a half note followed by a fermata. The music is written in G major (two sharps) and includes various dynamics like forte, piano, and sforzando.

No. 1.

CHORUS OF MEN.

Allegro vivace. (J = 126.)

PIANO.

(Curtain.)

CHORUS of TENORS & BASSES
in *Unison.*

If you

want to know who we are, ————— We are gentle_men of Ja .

- pan: ————— On many a vase and jar =

On many a screen and fan, —————

We figure in lively paint, — Our

at - titude's queer and quaint — You're wrong if you think it aint.

Oh,

Unison.

If you think we are work'd by strings,

Like a Jap-an-ese marie - nette, You—

don't understand these things: It is sim-ply Court e-ti-

- quette. Per,

haps you suppose this throng Can't keep it up all day long? If that's your i - dea, you're

wrong. Oh! _____ oh! _____ If

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

want to know who we are, We are

want to know who we are, We are

gentle-men of Ja - pan: On vase and

gentle-men of Ja - pan: On vase and

jar, On screen and fan, On many, many, many, many,

jar, On screen and fan, On many, many, many, many,

many, many, many a jar, Oh! oh!

many many many a jar, Oh! oh!

oh! On
oh! On
vase and jar, On screen and fan.
vase and jar, On screen and fan.
8.....
fz
fz
sempre ff
fz
fz
sempre ff
fz
fz
fz
fz
fz
fz
fz
fz

RECIT. NANKI-POO.

Gen-tle-men, I pray you tell me

Where a gen - tle mai - den dwel - leth, Named Yum - Yum, the ward of

A NOBLE

Ko - ko? In pi - ty speak - oh, speak, I pray you! Why, who are

C

you, who ask this ques - tion?

NANKI.

Come ga - ther round me, and I'll tell _____ you.

Nº 2.

SONG and CHORUS—(Nanki-Poo).

Allegretto con grazia. (♩.=72.)

NANKI.

VOICE.

A wan_dring min_strel

PIANO.

I— A thing of shreds_ and patches, Of bal_lads, songs and snatches, And

dream-y lul - la - by! — My ca - ta_logue is long, Thro' ev - 'ry

pas - sion rang-ing, And to your hum - ours changing I

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

The musical score consists of six staves of music. The top staff is for the Voice, starting with a treble clef and a key signature of one sharp. The second staff is for the Piano, also in treble clef and one sharp. The third staff begins with a treble clef and a key signature of one sharp, with lyrics starting at "I—". The fourth staff continues with a treble clef and one sharp. The fifth staff begins with a treble clef and a key signature of one sharp, with lyrics starting at "dream-y". The sixth staff continues with a treble clef and one sharp. The piano part features a prominent bass line throughout.

Andante espressivo.

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

Oh, sor - row! On 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 - er's fears, While sym - pa - the - tic
 cresc.

tears. My cheeks be - dew— Oh, sor - row, sor - row!

dim.

Allegro marziale.

But if pa - trio - tic sen - ti - ment is
dim. *p*

want - ed, I've pa - trio - tic bal - lads cut and dried; For wher -

- e'er our country's ban - ner may be plant - ed, All o - ther lo - cal ban - ners are de -

- fied! Our war - ri - ors, in ser - ried ranks as - sem - bled, Ne - ver

quail - or they conceal it if they do - And I shouldn't be surpris'd if na - tions

trem - bled Be - fore the mighty troops, the troops of Ti - ti - pul
 MEN. *f*

We shouldn't be surpris'd if

Nations trembled, trembled with a - larm Be - fore the mighty troops, the troops of Ti - ti -

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

- pu!

NANKI.

And if you call for a song of the sea, We'll

dim. *mp*

heave the cap-stan round, With a yeo heave ho, for the wind is free, Her anchor's a-trip and her

MEN.

helm's a - lee, Hur - rah for the homeward bound! Yeo - ho heave ho Hur -

NANKI.

-rah for the home-ward bound! To lay a-loft in a howling breeze May tickle a lands-man's

p

taste, But the hap-piest hour a sail-or sees Is when he's down At an in - land town, With his

TENORS.

Nancy on his knees, yeo-ho! And his arm a-round her waist!

Then man the capstan—off we go, As the

f BASSES.

Then man the capstan—off we go, As the

M

fid_dler swings us round, With a yeo heave ho, And a rum be_low, Hur_rah for the homeward

fid_dler swings us round, With a yeo heave ho, And a rum be_low, Hur_rah for the homeward

bound! With a yeo heave ho, And a rum be_low, Yeo -

bound! With a yeo heave ho, And a rum be_low, Yeo -

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

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

ere - seen - do - ff

Allegretto come I^o

NANKI.



wan - d'ring min - strel I - A thing of shreds — and patches, Of bal - lads, songs and

p

snatches, And dream-y lul - la - by, — And dream-y lul - — MEN. *p*:

Of

p

- la - lul - la - by, — lul - - la - by!

pp

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

p

N^o. 3.

SONG (Pish-Tush)—and CHORUS.

Allegro con brio. (♩=126.)

PIANO.

PISH-TUSH.

Our great Mi-ka-do, vir-tuous man, When

he to rule our land be-gan, Re-solv'd to try A plan where-by Young men might best be steadied. So

he decreed, in words succinct, That all who flirted, leer'd, or wink'd, (Un-less con-nu.bi-al-ly link'd,) Should

forthwith be be-head-ed, be-head-ed, be - head - - - ed, Should forthwith

C

be be headed.

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!

MEN. *f*

And you are right, And

D

And all is right as right can

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! _____

be, Right,— as right. can be! _____

dim. *p*

This stern de_cree, youll un_der_stand, Caus'd great dis_may through.
 out the land! For young and old And shy and bold Were e_q_ually af_fect_ed. The

youth who wink'd a roving 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-'rything 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, And ev.'ry_thing is quite cor_rect, All is quite cor.

rect!

rect!

And so we straight let out on bail A convict from the county jail, Whose

F

head was next On some pre-text Condemned to be mown off, And made him Headsman,

for we said "Who's next to be de-ca-pited Can not cut off an other's head Un-til he's cut his

own off, his own off, his own off, until he's cut his own off."

C

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 - lay!

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

rall.

a tempo

right!

a tempo

right!

ff *a tempo*

fz *fz*

Nº 4.

SONG—Pooh-Bah (with Nanki-Poo and Pish.)

Allegro moderato. (Tempo di Minuetto.) (♩=106.)

PIANO.

The musical score consists of ten staves of music. The first staff is for the piano, marked with a dynamic 'f'. The subsequent staves alternate between piano accompaniment and vocal parts. The vocal parts are for 'POOH-BAH' and 'Young man, despair, Like - wise go to, Yum - Yum the fair You must not woo. It will not do: I'm sorry for you, You very imper - fect a - blu - tioner!' The piano parts feature various chords and bass lines. The vocal parts are primarily in three-quarter time, while the piano parts are mostly in common time. The vocal parts are in soprano range, and the piano parts are in bass and harmonic ranges. The score is set on five-line staves with clefs and key signatures indicating the music's tonality.

ve - ry day From school Yum-Yum Will

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

B rum - tum - tum, Towed the Lord High Ex - e - cutioner!

And the brass will crash. And the

fz *ff* *p*

trum-pets bray, And they'll cut a dash On their wed - ding day, She'll

C

toddle 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

She'll toddle a-way, as

cut a dash On their wed-ding day. She'll toddle 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— I'm
 sorry to be Of your plea - sure a di - min - u - tion'er.

They'll vow their pact Extreme ly soon,

In point of fact This af - ter noon Her

ho - ney moon With that buf - foon At seven, com men - ces, so ^E

you shun her! And the

ff *p*

brass will crash. And the trum - pets bray. And they'll cut a dash On their wed - ding

day, She'll toddle away, 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

She'll toddle a - way, as
cut a dash On their wed - ding day. She'll toddle 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.

N^o 4a

RECIT.—(Nanki-Poo and Pooh-Bah.)

RECIT. NANKI.

VOICE. *c*

PIANO.

And have I journey'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-BAH.

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

a tempo moderato

RECIT.

But here he comes, e -

- quipped as suits his sta - tion, He'll give you a ny further in - for - ma - tion.

a tempo

Attacca N^o 5.

No. 5.

CHORUS-(with Solo-Ko-ko.)

Allegro marziale. (♩=144.)

PIANO.

The musical score consists of ten staves of music. The top five staves are for the piano, showing bass and treble clef staves with various dynamics like *ff* and sixteenth-note patterns. The bottom five staves are for the voices. The first three staves for voices are labeled "TENORS." and show lyrics: "Behold the Lord High Ex - e - cu - tion-er! A". The next two staves are labeled "BASSES." and also show the same lyrics. The final two staves are silent, ending with a double bar line.

TENORS.

Behold the Lord High Ex - e - cu - tion-er! A

BASSES.

Behold the Lord High Ex - e - cu - tion-er! A

per - sonage of no - blerank and ti - tle— A dig - ni - fied and po - tent
 per - sonage of no - blerank and ti - tle— A dig - ni - fied and po - tent

of - fi - cer, Whose func - tions are partic - u - lar - ly vi - tall De.
 of - fi - cer, Whose func - tions are partic - u - lar - ly vi - tall De.

A
 - fer, _____ de - fer, _____ To the Lord High Ex - e - cutioner! De.
 - fer, _____ de - fer, _____ To the Lord High Ex - e - cutioner! De.

- fer, _____ de - fer, _____ To the no - ble Lord, to the
 - 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 Lord High Ex - e - cu - tion - er!

B KO-KO.
 Ta - ken from the coun - ty jail By a set of cu - rious

p

chan - ces, Lib _ er - a - ted then on bail,

On my own re_cog_ni _ zan_ces; Waft_ed by a fav'_ring gale

As onc sometimes is in trances, To a height that few can scale,

Save by long and wea _ ry dan_ces; Surely, ne_ver had a male

Un dersuchlike cir _ cum _ stan_ces So ad _ ven _ turous a tale, Which may

rank with most ro _ man _ ces. Ta_ken from the coun _ ty

D

p stacc.

jail By a set of cu - rious chan - ces;

Ta - ken from the coun - ty jail, Lib _ er _ a _ ted then on

Ta - ken from the coun - ty jail, Lib _ er _ a _ ted then on

Surely, ne _ ver had a male So ad _ ven _ tur _ ous a

bail, Surely, ne _ ver had a male So ad _ ven _ tur _ ous a

bail, Surely, ne _ ver had a male So ad _ ven _ tur _ ous a

tale.

tale. De _ fer, de _ fer, To the Lord High Ex _ e _

tale. De _ fer, de _ fer, To the Lord High Ex _ e _

cu - tion.er! De - fer, de - fer, To the
 cu - tion.er! De - fer, de - fer, To the

no - bie Lord, to the no - bie Lord High Ex - e - cu - tion -
 no - bie Lord, to the no - bie Lord High Ex - e - cu - tion -

E er! Bow down, bow down, To the Lord High Ex - e -
 E er! Bow down, bow down, To the Lord High Ex - e -

ff

- cu - tion - er! De - fer, _____ de - fer, _____ To the
 - cu - tion - er! De - fer, _____ de - fer, _____ To the

no - ble, no - ble Lord, _____ The High Ex - e - cu - tion.
 no - ble, no - ble Lord, _____ The High Ex - e - cu - tion.

- er!
 - er!

ff
 ff

$\text{G} \ddot{\omega}$. *

N^o 5^a

SONG—(Ko-Ko, with Chorus of Men.)

Allegretto grazioso. (♩ = 76.)

VOICE.

PIANO.

1. As

some day it may happen that a victim must be found, I've got a little list—I've got a little list Of sogn-ger se-re-na-der, and the others of his race, And the pia-no or-gan-ist—I've got him on the list! And the

civ-e-ty of-fend-ers who might well be un-der-ground, And who ne-ver would be miss'd—who people who eat pep-per-mint and puff it in your face, They ne-ver would be miss'd—They

ne-ver would be miss'd! There's the pes-ti-len-tial nui-san-ces who write for au-to-graphs—All ne-ver would be miss'd! Then the i-di-o-t who prais-es, with en-thu-si-as-tic tone, All

people who have flabby hands and ir-ri-tat-ing laughs—All childr'n who are up in dates, and floor you with 'em flat—All cen-turies but this, and ev'-ry country but his own; And the la-dy from the provinces, who dresses like a guy, And who

persons who in shaking hands, shakehands with you like that— And all third persons who on spelling
doesn't think she dances but would rather like to try," And that singular anomaly, the

A

CHORUS OF MEN.

tite - à-fêtes in_sist— They'd none of 'em be miss'd— they'd none of 'em be miss'd! He's
la . dy no . vel . ist— I don't think she'd be miss'd— I'm sure she'd not be miss'd! He's
He's

got 'em on the list— he's got 'em on the list; And they'll none of 'em be miss'd— they'll
got her on the list— he's got her on the list; And I don't think she'll be miss'd— I'm
got 'em on the list— he's got 'em on the list; And they'll none of 'em be miss'd— They'll
got her on the list— he's got her on the list; And I don't think she'll be miss'd— I'm

KO-KO.

none of 'em be miss'd! 2. There's the *Ni-si Pri-us* nuisance, who just
sure she'll not be miss'd! 3. And that

none of 'em be miss'd!
sure she'll not be miss'd!

now is rather 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 compromis - ing kind, Such as—

what-d'ye call him - Thing'em-bob, and like - wise. Ne - ver Mind, And 'St - 'st - 'st - and What's-his-name, and

colla roce

al - so You-know-who— The task of filling up the blanks I'd rather 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

CHORUS OF MEN.

none of 'em be miss'd! You may put 'em on the list— you may put 'em on the list; And they'll

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

none of 'em be miss'd—they'll none of 'em be miss'd!

none of 'em be miss'd—they'll none of 'em be miss'd!

Nº 6.

CHORUS OF GIRLS.

Allegretto grazioso. (♩=84.)

PIANO.

The musical score consists of four parts:

- PIANO:** Three staves of piano music in G major, 3/4 time. The first staff shows a treble clef and a dynamic marking *p*. The second staff shows a bass clef. The third staff shows a bass clef. The music features eighth-note patterns and sixteenth-note chords.
- SOPRANOS:** One staff of soprano music in G major, 3/4 time. It starts with a rest followed by a rhythmic pattern of eighth and sixteenth notes. The lyrics "Come a train of lit - tle la - dies" are written below the staff.
- Piano Accompaniment:** A single staff of piano music in G major, 3/4 time, showing a bass line with quarter notes.
- Piano Continuation:** A single staff of piano music in G major, 3/4 time, showing a bass line with quarter notes.

Performance instructions include *cresc.* (crescendo) and *dim.* (diminuendo).

From echo_las_tic_ tram_mels free,
Each a_lit_tle_bit_a -

a_fraid is. Wond'ring what the world can be!

A

Is it but a world of trou - ble - Sad - ness set to

song? Is its beau_ty but a bub - ble

Bound to break ere long? Are its pa . la . ces and
 Bound to break ere long?

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

C p
 Sha - dow of a shade? Sha - - dow of a
 Sha - dow of a shade?
 p dim.

shade? Schoolgirls we, eigh - teen - and - un - der,
 Schoolgirls we, eigh - teen - and - un - der,

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!

N^o 7 TRIO - (Yum-Yum, Peep-Bo, and Pitti-Sing) - with Chorus of Girls

Allegretto grazioso. (♩ = 112.)

PIANO.

p staccato.

YUM-YUM.
Three lit.tle
PEEP-BO.
Three lit.tle
PITTI-SING.
Three lit.tle

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

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

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

A

glee, Three little maids from school! Ev'-ry-thing is a source of fun-

glee, Three little maids from school!

glee, Three little maids from school!

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

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

B

Three little maids from school.

Three little maids from school.

Three little maids from school.

p

Three little maids who, all un - wa - ry,

Three little maids who all un - wa - ry,

Three little maids who, all un - wa - ry,

fz *p*

Come from a la - dies' se - mi - na - ry, Freed from its ge - nius tu - te - la - ry -

Come from a la - dies' se - mi - na - ry, Freed from its ge - nius tu - te - la - ry -

Come from a la - dies' se - mi - na - ry, Freed from its ge - nius tu - te - la - ry -

C

The musical score consists of two parts. The first part, starting at measure 1, features three staves for voices (Soprano, Alto, Tenor) and a basso continuo staff at the bottom. The voices sing "Three little maids from school," followed by a dynamic *f*, and then repeat the phrase. The basso continuo staff shows harmonic changes with various chords and bass notes. The second part, starting at measure 11, features two staves for voices (Soprano and Alto) and a basso continuo staff at the bottom. The voices sing "One lit - tle maid is a bride, Yum-Yum—" followed by a dynamic *p*, and then repeat the phrase. The basso continuo staff shows harmonic changes with various chords and bass notes.

Three little maids from school,
Three little maids from school.

Three little maids from school,
Three little maids from school.

Three little maids from school,
Three little 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 from school!

Three lit . tle maids from school!

Three lit . tle maids is the to - tal sum. Three lit . tle maids from school!

D

From three lit . tle maids take one a - way-

Two lit . tle maids re - main, and they—

Won't have to wait ve - ry long, they say—

Three lit - tle maids from school!

Three lit - tle maids from school!

Three lit - tle maids from school!

CHORUS OF GIRLS.

Three lit - tle maids from school!

cresc.

E

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

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

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

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

p

Freed from its ge . nius tu . te . la . ry— Three lit - tie maids from

Freed from its ge . nius tu . te . la . ry— Three lit - tie maids from

Freed from its ge . nius tu . te . la . ry— Three lit - tie maids from

Freed from its ge . nius tu . te . la . ry—

school, Three lit - tie maids — from school!

school, Three lit - tie maids — from school!

school, Three lit - tie maids — from school!

Three lit - tie maids — from school!

Nº 8. QUARTET.— (Yum-Yum, Peep-Bo, Pitti-Sing & Pooh-Bah,
with Chorus of Girls.

Allegro con brio. (♩ = 116.)

PIANO.

YUM-YUM.
So please you, Sir, we muchre_gret If we have failed in c .ti .

PEEP-BO.
So please you, Sir, we muchre_gret If we have failed in e .ti .

PITTI-SING.
So please you, Sir, we muchre_gret If we have failed in e .ti .

A
quette To .wards a man of rank so high- We shall know bet .ter by and bye. But
quette To .wards a man of rank so high- We shall know bet .ter by and bye.
quette To .wards a man of rank so high- We shall know bet .ter by and bye.

A

youth, of course, must have its fling, So par - don us, So par - don us,
 PITTI-SING.
 And don't, in girl-hood's
 V

hap-py spring, Be hard on us, Be hard on us, If we're in - clined to dance and
 V

YUM-YUM.
 But youth, of course, must
 PEEP-BO.
 But youth, of course, must
 sing, Tra la la la la la, But youth, of course, must
 CHORUS OF GIRLS.
 Tra la la la la la, Tra la la la la la, Tra la la la la la la, Tra la la la la

Musical score for the first section of "Tra la la la la". The score consists of three staves. The top two staves are soprano voices in G major, indicated by a treble clef and a key signature of one sharp. The third staff is a bassoon part, indicated by a bass clef. The lyrics are repeated three times: "have its fling, So pardon us, And don't, in girl - hood's hap - py spring, Be". The bassoon part continues with a sustained note followed by eighth-note patterns.

Musical score for the second section of "Tra la la la la". The soprano voices continue with the lyrics "hard on us." followed by a repeat sign and the letter "C". The bassoon part continues with eighth-note patterns. This section is repeated three times.

At the end of the section, there is a dynamic marking "f" above the soprano staves, and the bassoon part concludes with a final eighth-note pattern.

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 la la la la la la, Tra la la la la la la la, Tra la la la la la la
 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 la la la la la la, Tra la la la la la la la, Tra la la la la la la
 f_z

la la, Tra la la la la la la la la, Tra la la la la la la la la
 la la, Tra la la la la la la la ia la, Tra la 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 la, Tra la la la la la la la la la, Tra la la la la la la la
 f_z

la la la la la la!

POOH-BAH.

I

think you ought to re_col_ lect You can_not show too much res_pect To_wards the highly ti_tled

E

few; But no_{bo}dy does, and why should you? That youth at us should have its fling, Is

hard on us, Is hard on us; To our pre-ro-ga-tive we cling- So par-don us, So

par-don us, If we de-cline to dance and sing-Tra la la la la la, Tra la la la la

F

YUM-YUM.

But

PEEP-BO.

But

PITTI-SING.

But

young, of course, must have its fling, So pardon us, And
 young, of course, must have its fling, So pardon us, And
 young, of course, must have its fling, So pardon us, And
 la, Tra la la la la la, Tra la la la la la, Tra la 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!

CHORUS. f
 But

G

Sheet music for 'Tra la la' featuring four staves of vocal melody and a staff of piano accompaniment.

The vocal parts consist of four staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are:

- Top staff: Tra la la la la la la
- Second staff: Tra la la la la la la
- Third staff: Tra la la la la la la
- Bottom staff: Tra la la la la la la

The piano accompaniment staff is located below the vocal staves. It features a bass clef and a key signature of one sharp (F#). The lyrics for the piano part are:

- Top staff: youth, of course, must have its fling, So par don us, Tra la la la la la la
- Bottom staff: la la, Tra la la la la la la la, — Tra la la la la la la la la, Tra
- Second staff: la la, Tra la la la la la la la, — Tra la la la la la la la la, Tra
- Third staff: la la, Tra la la la la la la la la. Tra la la la la la la la la la, Tra
- Bottom staff: la la, Tra la la la la la la la la, — Tra la la la la la la la la la, Tra

Dynamic markings include 'fz' (fortissimo) at the beginning of the piano staff and 'ff' (fortississimo) at the end of the piano staff.

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

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

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

la la la la la la la la. Tra la la!

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

Nº 9.

DUET—(Yum-Yum and Nanki-Poo.)

Andante, non troppo lento.

NANKI-POO

VOICE.

PIANO.

Were you not to Ko - Ko plight - ed, I would

say in tender tone, "Lovd one, let us be u - ni - ted- Let us

be each o - other's own!" I would merge all rank and sta - tion, Worldly

sneers are nought to us, And, to mark my ad.mi - ra - tion, I would

YUM-YUM.

He would kiss me fondly thus-
 kiss you fondly thus- I would kiss you fondly thus-

Allegro.

YUM-YUM.

But as I'm en - gaged to Ko-Ko, To em-brace you thus, *con suo-co*, Would dis.tinct.ly
 p

YUM-YUM.

be no gio-co, And for yam I should get to-co, To - co, to - co,
 NANKI.
 To - co, to - co,

to - co, to - co, to - co!
 to - co, to - co, to - co! So, in spite of all temp -

Tempo I.

NANKI.

ta - - - - tion, Such a theme I'll not dis - cuss, And on

no con sider - a - tion Will I kiss you fond - ly thus- Will I kiss you fondly

Allegro.

thus. Let me make it clear to you, This is what I'll ne - ver do, This, oh,

this - oh, this - oh, this, This _____ is what I'll ne - ver,-

YUM-YUM.

This, oh, this- oh, this- oh, this- this,
 ne - ver do! This, oh, this- oh, this- oh, this- this

He'll ne - ver do! He'll ne - ver do!

— is what I'll ne - ver do! I'll ne - ver do! Oh,

cresc.

This is what he'll ne - ver, ne - ver do!
 this, this is what I'll ne - ver, ne - ver do!

ff

Nº 10.

TRIO—(Ko-Ko, Pooh-Bah and Pish-Tush.)

pu, For Ti - ti - pu; But if I flit, The be - ne - fit That I'd dif - fuse 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 gentle man say That criminals who Are cut in two Can hardly feel The

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

POOH-BAH.

screw To bid us a dieu. I

PISH-TUSH.

KO-KO.

I hear one day, A gentleman say That criminals who Are
My brain it teems With endless schemes Both good and new For Ti-ti -
am so proud, If I al - lowed My fa - mi - ly pride To

cut in two Can hardly feel The fatal steel, And so are slain, are slain Without much pain. If this is
- pu, For Ti-ti - pu; But if I flit, The be - ne - fit That I'd dif - fuse The town would lose! Now
be my guide, I'd vol un - teer To quit this sphere In -

true, It's jolly for you; Your courage screw To bid us a - dieu.
ev'ry man To aid his clan Should plot and plan As best he can. And
. stead of you, In a minute or two.

so, Although I'm ready to go, Yet re-collect 'Twere dis-respect Did

I neglect To thus effect This aim di rect, So I ob-ject And

so, Although I wish to go, And greatly pine To brightly shine, And

PISH-TUSH.

And go And show Both friend and foe How

taketheline Of a he-ro fine, With grief condign I must decline.

much you dare. I'm quite aware It's your af-fair. Yet I declare I'd take your share, But I don't much

care— I'd take your share, But I don't much care, I'd take your share, But I don't much care, I'd
 KO-KO

So I ob - ject— So I ob - ject— So I ob -

POOH-BAH.

I must de - cline— I must de - cline— I must de -

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 decline, I must de - cline— To

Un poco più vivo.

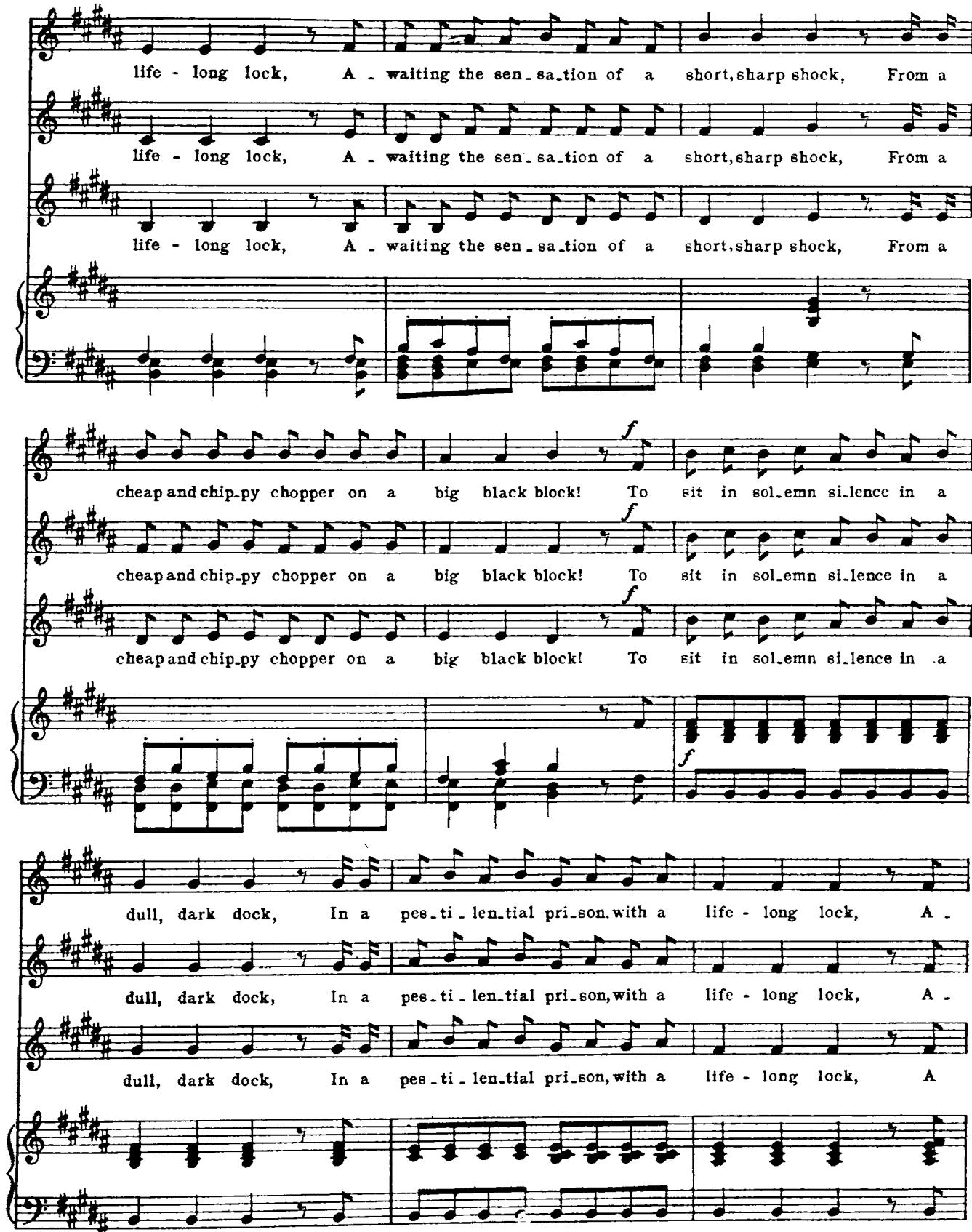
sit in sol - emn si - lence in a dull, dark dock, In a pes - ti - len-tial pri - son, with a
 sit in sol - emn si - lence in a dull, dark dock, In a pes - ti - len-tial pri - son, with a
 sit in sol - emn si - lence in a dull, dark dock, In a pes - ti - len-tial pri - son, with a
Un poco più vivo.

marcato

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

cheap and chip-py chopper on a big black block! To sit in solemn silence in a
 cheap and chip-py chopper on a big black block! To sit in solemn silence in a
 cheap and chip-py chopper on a big black block! To sit in solemn silence in 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 .
 dull, dark dock, In a pes-ti-len-tial pri-son,with a life - long lock, A



waiting the sen-sa-tion of a short, sharp shock, From a cheap and chippy chopper on a
 waiting the sen-sa-tion of a short, sharp shock, From a cheap and chippy chopper on a
 waiting the sen-sa-tion of a short, sharp shock, From a cheap and chippy chopper on a

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

short, sharp shock, A big black block! To sit in solemn si-lence In a
 short, sharp shock, A big black block! To sit in solemn si-lence In a
 short, sharp shock, A big black block! To sit in solemn si-lence In a

A musical score for a vocal piece, likely for a soloist and piano. The score consists of five systems of music, each with a treble clef and a key signature of four sharps (F# major). The vocal part is in common time.

System 1: The vocal line consists of eighth-note patterns. The lyrics are repeated three times: "pes-ti-len-tial prison, And a - waiting the sen-sa-tion From a cheap and chippy chopper on a pes-ti-len-tial prison, And a - waiting the sen-sa-tion From a cheap and chippy chopper on a pes-ti-len-tial prison, And a - waiting the sen-sa-tion From a cheap and chippy chopper on a".

System 2: The vocal line consists of eighth-note patterns. The lyrics are repeated three times: "big black block! big black block! big black block!"

System 3: The vocal line consists of eighth-note patterns. The lyrics are repeated three times: "big black block! big black block! big black block!"

System 4: The vocal line consists of eighth-note patterns. The lyrics are repeated three times: "big black block! ff big black block! ff big black block! ff". The dynamic ff (fortissimo) is indicated above the vocal line in the third iteration.

System 5: The vocal line consists of eighth-note patterns. The lyrics are repeated three times: "big black block! ff big black block! ff big black block! ff". The dynamic ff (fortissimo) is indicated above the vocal line in the first iteration.

N^o 11.

FINALE—ACT I.

Allegro moderato. (♩ = 126.)

PIANO.

CHORUS. GIRLS.

With aspect stern And gloomy stride,
MEN.

With aspect stern And gloomy stride,

We come to learn How you de - cide.

We come to learn How you de - cide.

Don't he si - tate Your choice to name, A dread ful
 Don't he si - tate Your choice to name, A dread ful

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

 POOH-BAH.
 To
 suf - fer all the same.
 suf - fer all the same.

 p

ask you what you mean to do we punctually ap-pear.
KO-KO.

Con - gra - tu - late me, gen - tle - men, I've

p

found a Vo - lun - teer! ^f Tie
The Ja - pan - ese e - qui - valent for Hear, Hear, Hear!
CHORUS.

The Ja - pan - ese e - qui - valent for Hear, Hear, Hear!

Nan - ki - Poo! I think he'll do? He
Hail, Nan - ki - Poo! Yes, yes, he'll do!

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

yields his life if I'll Yum-Yum sur_r_en_dер; Now I a_dore that
p

girl with passion tender, And could not yield her with a ready will, Or her al-lot,
p

If I did not A_dore my-self with pas_sion ten_drer still! With
p

pas_sion ten_drer still!

CHORUS. Ah, yes! He loves himself with passion ten_drer still!
f *p*
 Ah, yes! He loves himself with passion ten_drer still!

KO-KO.

Musical score for KO-KO. The vocal line starts with eighth-note pairs followed by quarter notes. The piano accompaniment features eighth-note chords in the right hand and sustained bass notes in the left hand. The vocal part includes lyrics "Take her— she's yours!"

Continuation of the KO-KO section. The vocal line consists of eighth-note patterns. The piano accompaniment includes dynamic markings like ff and f. The section ends with a forte dynamic and a repeat sign.

Allegro con brio. (d=132.)

YUM-YUM.

Musical score for YUM-YUM. The vocal line starts with eighth-note pairs. The piano accompaniment consists of eighth-note chords. The vocal part includes lyrics "And bright - ly shines the dawn - ing".

NANKI-POO.

The threaten'd cloud has pass'd a - way,

Musical score for NANKI-POO. The vocal line starts with eighth-note pairs. The piano accompaniment consists of eighth-note chords. The vocal part includes lyrics "There's yet a month of af - ter - noon!"

PEEP-BO.

Musical score for PEEP-BO. The vocal line starts with eighth-note pairs. The piano accompaniment consists of eighth-note chords. The vocal part includes lyrics "Then".

NANKI-POO.

What'ho' the night may come too soon,

Then

POOH-BAH & PISH-TUSH.

Musical score for POOH-BAH & PISH-TUSH. The vocal line starts with eighth-note pairs. The piano accompaniment consists of eighth-note chords. The vocal part includes lyrics "Then".

Continuation of the musical score. The vocal line starts with eighth-note pairs. The piano accompaniment consists of eighth-note chords.

Musical score for "Then let the throng". The score consists of four staves. The top two staves are soprano voices, and the bottom two are bass voices. The vocal parts are accompanied by a piano or organ bass line. The lyrics are as follows:

Then let the throng Our joy ad - vance,
 Then let the throng Our joy ad - vance,
 PITTI-SING.
 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

Musical score for "With laughing song". The score consists of four staves. The top two staves are soprano voices, and the bottom two are bass voices. The vocal parts are accompanied by a piano or organ bass line. The lyrics are as follows:

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

song And mer-ry_ dance, With laughing song And mer-ry_ dance, With laugh . ing

song And mer-ry_ dance, With laughing song And mer-ry_ dance, With laugh . ing

song And mer-ry_ dance, With laughing song And mer-ry_ dance, With laugh . ing

song And mer-ry_ dance, With laughing song And mer-ry_ dance, With laugh . ing

TUTTI.

song, _____ With joy - ous shout, With joy - ous

song, _____ With joy - ous shout, With joy - ous

song, _____ With joy - ous shout, With joy - ous

song, _____ With joy - ous shout, With joy - ous

shout and ring-ing cheer, In - au - gu - rate, in - au - gu - rate their brief ca .

This musical score consists of two staves. The top staff is in treble clef and has a key signature of one flat. It contains six measures of music with eighth-note patterns. The bottom staff is in bass clef and also has a key signature of one flat. It contains six measures of music with eighth-note patterns.

shout and ring-ing cheer, In - au - gu - rate, in - au - gu - rate their brief ca .

shout and ring-ing cheer, In - au - gu - rate, in - au - gu - rate their brief ca .

shout and ring-ing cheer, In - au - gu - rate, in - au - gu - rate their brief ca .

This musical score consists of two staves. The top staff is in treble clef and has a key signature of one flat. It contains six measures of music with eighth-note patterns. The bottom staff is in bass clef and also has a key signature of one flat. It contains six measures of music with eighth-note patterns.

cheer, joy -

- reer! With joy - ous shout and ring - ing cheer,

This musical score consists of two staves. The top staff is in treble clef and has a key signature of one flat. It contains six measures of music with eighth-note patterns. The bottom staff is in bass clef and also has a key signature of one flat. It contains six measures of music with eighth-note patterns.

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

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

This musical score consists of two staves. The top staff is in treble clef and has a key signature of one flat. It contains six measures of music with eighth-note patterns. The bottom staff is in bass clef and also has a key signature of one flat. It contains six measures of music with eighth-note patterns.

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

This musical score consists of two staves. The top staff is in treble clef and has a key signature of one flat. It contains six measures of music with eighth-note patterns. The bottom staff is in bass clef and also has a key signature of one flat. It contains six measures of music with eighth-note patterns.

1.
shout!

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

mf

YUM-YUM.

PITTI-SING. Or far or near, or far or
 A day, a week, a month, a year-

PITTI-SING. PEEP-BO.
 near, You'll live at least a ho - ney - moon! Then
NANKI-POO.

POOH-BAH. Then
 Life's e - ven - tide comes much too - soon,
POOH-BAH & PISH-TUSH.

Then

2.

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

dance.
dance.
dance.

POOH-BAH. SOLO.

As in a month you've got to die, If Ko-Ko tells us
dance.

true, 'Twere empty compliment to cry "Long life to Nan-ki-Poo!" But as one month you

have to live As fellow-ci - ti - zen, This toast with three times three we'll give - "Long
 cresc - cen - - - do

life, long life to you, long life to you, long life to you - till

a tempo
CHORUS.
 May all good for - tune, all good for - tune prosper you, May you have

May all good for - tune, all good for - tune prosper you, May you have

May all good for - tune, all good for - tune prosper you, May you have

CHORUS.
 then!" May all good for - tune, all good for - tune prosper you, May you have

a tempo 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 do!

all you do! Long life to you—till then!

health and riches too, May you succeed in all you do! Long life, long life to you—till then!

health and riches too, May you succeed in all you do! Long life, long life to you—till then!

health and riches too, May you succeed in all you do! Long life, long life to you—till then!

Allegro agitato.*RECIT. KATISHA.*

Your revels cease! As-sist me, all of you!

f a tempo

Why, who is this whose e - vil

Why, who is this whose e - vil

f a tempo

I claim my per - jur'd lover, Nan - ki -

eyes Rain blight on our fes - ti - vities?

eyes Rain blight on our fes - ti - vities?

RECIT.

- Pool

Oh, fool! to shun de - lights — that ne - ver

f

f p

p

RECIT.

cloy! Come back, oh, shallow fool, come back to joy!

f Go, leave thy deadly work un - done! *f* A-way! a.

Go, leave thy deadly work un - done! *f* A-way! a.

a tempo RECIT. *a tempo*

NANKI-POO.

- way! ill - favour'd one! Ah! 'Tis Kaitisha, The

- way! ill - favour'd one!

dim. *p*

KATISHA.

maid of whom I told you. No! You shall not go, These arms shall thusen-fold you!

Allegro agitato.

Oh fool, that flee-est My hal - low'd
joys! Oh blind, that see-est No e - - qui-poise!

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

basel 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

TUTTI. CHORUS.

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

KATISHA.

base! Pink cheek, that rul-est Wherewis - dom

serves! Bright eye, that fool-est He-ro - - ic nerves;

Rose lip, that scorn - est Lore - la - den years!

Smooth tongue, that warn - est Who right - ly hears! Thy

doom is nigh, Pink cheek, bright eye! Thy knell is rung, Rose lip, smooth tongue! Thy

doom is nigh, Thy knell is rung, Pink cheek, bright eye, Rose

lip, smooth tongue! Thy doom is nigh, Thy knell, thy knell is

rung.
TUTTI. CHORUS.

If true her tale, thy knell is rung, Pinkcheek, bright
If true her tale, thy knell is rung, Pinkcheek, bright

Thy doom _____ is _____
eye, rose lip, smooth tongue! If true her tale, thy knell is
eye, rose lip, smooth tongue! If true her tale, thy knell is

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

PITTI-SING.

knell is rung! ————— A-way, nor
 knell is rung! —————
 knell is rung!

f *p*

pro - se -cute your quest— From our in - ten - tion, well ex - press'd, You can not
f *p*

turn us! The state of your con_nu_bial views To_wards the per_son you ac -
f *p*

Allegretto grazioso. (d.=88)

- cuse Does not con - cern us! For he's go - ing to mar - ry Yum -
p

- Yum- Your anger pray bury, For all will be merry, I think you had better suc.
Yum-Yum!

Yum-Yum!

- cumb- And join our ex_pressions of glee, On this sub_ject I pray you be
Cumb-cumb!

Cumb-cumb!

dumb- You'll find there are ma_ny Who'll wed for a pen_ny-The word for your guidance is,
Dumb-dumb.

Dumb-dumb.

Piano accompaniment:

"Mum"— There's lots of good fish in the sea! On this
 Mum— mum! On this
 Mum— mum! On this

PITTI-SING with 2nd SOP.

subject we pray you be dumb-dumb-dumb. We think you had better suc _ cumb-cumb-cumb! You'll
 subject we pray you be dumb-dumb-dumb. We think you had better suc _ cumb-cumb-cumb! You'll

find there are ma _ ny Wh' ll wed for a pen _ ny, Wh' ll wed for a pen _ ny—There are
 find there are ma _ ny Wh' ll wed for a pen _ ny, Wh' ll wed for a pen _ ny—There are

A musical score for a vocal piece with piano accompaniment. The vocal part consists of two staves of music with lyrics. The piano part is in the bass clef staff.

Vocal Part (Soprano/Cello):

- Measures 1-2: "lots of good fish in the sea! There are lots of good fish in the sea! There's lots of good
- Measures 3-4: "lots of good fish in the sea! There are lots of good fish in the sea! There's lots of good
- Measures 5-6: "fish, good fish in the sea! There's lots of good fish, good fish in the sea, in the sea, in the
- Measures 7-8: "fish, good fish in the sea! There's lots of good fish, good fish in the sea, in the sea, in the
- Measures 9-10: "sea, in the sea, in the sea!"
- Measures 11-12: "sea, in the sea, in the sea!"

Piano Part (Bass Clef):

- Measures 1-2: Chords in G major.
- Measures 3-4: Chords in G major.
- Measures 5-6: Chords in G major.
- Measures 7-8: Chords in G major.
- Measures 9-10: Chords in G major.
- Measures 11-12: Chords in G major.

Final Measures:

- Measure 13: Dynamics: *f*, *p*.
- Measure 14: Dynamic: *rall.*
- Measure 15: Dynamic: *p*.
- Measure 16: Key signature change to C major.

Andante. KATISHA.

The hour of glad - ness Is dead and gone; In si - lent
p

sad - ness I live a - lone! The hope I cher - ish'd All life - less

cresc.

lies, And all has per - ish'd, all has per - ish'd Save love, — which never
cresc.

f

sempre f

Allegro agitato

RECIT.

dies, Which nev - er, nev - er dies! Oh, faith-lessone, this

in - sult you shall rue!

In vain for mer - cy on your knees you'll

Allegro non troppo.

sue. I'll

NANKI. (aside)

tear the mask from your dis - guis - ing? Now comes the

KATISHA. *NANKI. (aside)*

blow! Pre - pare your self for news sur - pris - ing! How foil my

RECIT. KATISHA. *a tempo* YUM-YUM.

foe? No min - strel he, despite bra - va - do! Ha!

KATISHA.

ha! I know! He is the son of your - *meno mosso*

RECIT. KATISHA.

In vain you in - ter -

O ni! bik - ku - ri shak - ku - ri tol
O nil bik - ku - ri shak - ku - ri tol

rupt with this tor - na - dot! He is the on - ly son of your -

Unison.

O nil

I'll spoil -

bik - ku - ri shak - ku - ri to! O ni! bik - ku - ri shak - ku - ri

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

Of your - The son of your -
 tol O nil bik - ku - ri shak - ku - ri tol

rall.

O nil bik - ku - ri shak - ku - ri tol O ya, O ya!

*Allegro con brio.
(D=132.)*

KATISHA.

Ye tor - rents roar! Ye tem - pests howl! Your wrath out -

- pour With an . gry growl! Do ye your worst, my ven . geance call Shall rise tri -

TUTTI.

umph . ant o . ver all! We'll hear no more, Ill . o . men'd owl, To joy we

pianissimo

soar, Des . spite your scowl; The e - choes of our fes - ti - val Shallrise tri -

KATISHA.

umph . ant o . ver all! Pre - pare for - woe, Ye

meno f

haugh - ty—— lords, At once I — go Mi

TUTTI.

ka - do - wards. A - way you - go, Col -

pianissimo

lect - your - hordes; Pro - claim your woe In

YUM-YUM. *p*

dis - mal - chords; We do not heed their

p

NANKI-POO.

dis - mal - sound, For joy reigns ev - 'ry -

YUM-YUM.

where a . . . round. We do not heed their dis - mal -

sound, For joy reigns ev - 'ry where a round. The e - choes
 NANKI-POO.
 For joy reigns ev - 'ry where a round. The e - choes
 CHORUS. *p*
 We'll hear no
 We'll hear no

of our fes - ti val Shall rise tri - umph ant o - ver all!
 of our fes - ti val Shall rise tri - umph ant o - ver all! Shall
 more, Ill - o - men'd owl, To joy we soar, Des - pite your scowl;
 more, Ill - o - men'd owl, To joy we soar, Des - pite your scowl;

Shall rise—tri—umph— - - ant, Tri—umph—ant—
 rise—tri—umph— - - ant o—ver all! Tri—umph—ant—
 To
 To

cresc.

KATISHA.

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

wrongs with - ven - geance shall be - crown'd!
ff
 We do not heed their
ff
 We do not heed their
cresc.
ff

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

KATISHA.

My wrongs with ven - geance shall be crownd, My
round! We do not heed their dismal sound, For
round! We do not heed their dismal sound, For

wrongs with ven - geance shall be crownd!
joy reigns ev - ry where a round!
joy reigns ev - ry where a round!

con forza ff

Act II.

No. 1.

SOLO.—(Pitti-Sing, & Chorus of Girls.)

Allegretto grazioso. (J = 72)

PIANO.

Curtain.

CHORUS. SOP. 1st.



SOP. 2nd.



fair— In her love - li - ness— Paint the pret - ty face— Dye the

fair— In her love - li - ness— Paint the pret - ty face— Dye the



co - ral lip— Em - phasize the grace Of her la - dy - ship!

co - ral lip— Em - phasize the grace Of her la - dy - ship!



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

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

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

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

PITTI-SING.

Sit with down_east 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-

Flutter, lit - tle heart, Colour, come and go!

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

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

- comes a — pret - ty bride!

Braid the ra . ven hair—Weave the sup - - ple tress— Deck the maiden

Braid the ra . ven hair—Weave the sup - - ple tress— Deck the maiden

f

fair—In her love — li - ness— Paint the pret - ty face— Dye the

fair—In her love — li - ness— Paint the pret - ty face— Dye the

coral lip— Em - phasize the grace Of her la - dy - ship!

coral lip— Em - phasize the grace Of her la - dy - ship!

Art and na - ture, thus al - lied, — Go to
 Art and na - ture, thus al - lied, — Go to

The piano accompaniment consists of eighth-note chords in the bass and middle octaves.

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

The piano accompaniment consists of eighth-note chords in the bass and middle octaves.

make a pret - ty bride!

make a pret - ty bride!

The piano accompaniment features a more complex harmonic progression with various chords and dynamics, including a forte section at the end.

N^o 2.

SONG—(Yum-Yum.)

Andante comodo. (♩ = 69.)

VOICE.

PIANO.

The sun, whose rays Are all ablaze With e-ver-

-liv-ing glo - ry, Does not de_ny His ma_jes_ty—He scornsto tell a sto - ry!

He don't exclaim "I blush for shame, So kindly be in-dul-gent" But,fierce and bold, In fiery gold, He glories

all ef - ful - gent! I mean to rule the earth.—

— As he the sky— We real - ly know our worth,— The sun and I!
cresc. *dim.*

I mean to rule the earth, As he the sky— We real - ly know our worth, The sun and
a tempo
rall.

II Observe his flame, That placid dame, The moon's Ce-
mf *p sostenuto*

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

She borrows light That, thro' the night, Mankind may all ac - claim her!
B
 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, —
p
cresc.
 — The moon and I! Ah. pray make no mis - take, We are not shy; We're
dim.
 ve - ry wide a - wake, The moon and I!
rall. a tempo
rall. mf p

N^o. 3.

MADRIGAL—(Yum-Yum, Pitti-Sing, Nanki-Poo and Pish-Tush.)

Allegretto con spirito. (♩=144.)

YUM-YUM.

VOICE. 1. Brightly
2. Let us

PIANO.

dawns our wed - ding day; Joy - ous_ hour, we give thee greeting! Whi _ ther, whi _ ther art thou
dry the rea - dy tear, Though the_ hours are surely creeping, Lit - tle_ need for woe - ful
PITTI-SING.

Joy - ous_ hour, we give thee greeting! Whi _ ther, whi _ ther art thou
Though the_ hours are surely creeping, Lit - tle_ need for woe - ful
NANKI-POO.

Joy - ous_ hour, we give thee greeting! Whi _ ther, whi _ ther art thou
Though the hours are surely creeping, Lit - tle_ need for woe - ful
PISH-TUSH.

Joy - ous_ hour, we give thee greeting! Whi _ ther, whi _ ther art thou
Though the hours are surely creeping, Lit - tle_ need for woe - ful

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

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

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

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

stay!
 near.

stay!
 near.

stay!
 near.

stay!
 near.

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

stay!

Though the toc - sin sound, ere long, Though
 This the close of ev - 'ry song,
 come, if sor - rows fol - low: Though the toc - sin sound, ere long, } Ding
 -day, and thou to - mor - row: This the close of ev - 'ry song, }
 Though the toc - sin sound, ere long, ere long, ev - 'ry song,
 This the close of ev - 'ry song, } Ding

the toc - sin sound, ere long, Though the toc - sin sound, ere long, Ding
 the close of ev - 'ry song, This the close of ev - 'ry song, Ding
 dong! Ding dong! Ding dong! Ding dong! Ding
 Though the toc - sin sound, ere long, sound, ere long.
 This the close of ev - 'ry song, this the close.
 dong! Ding dong! Ding dong! Ding
 > > > >

dong! Ding— dong! Yet un - til the sha - dows fall O - ver
 dong! Ding— dong! What, though sol - emn sha - dows fall, Soon - er,
 — ding! Ding— dong! Yet un - til the sha - dows fall O - ver
 What, though sol - emn sha - dows fall, Soon - er,
 Ding dong! Ding— dong! Yet un - til the sha - dows fall O - ver
 Ding dong! Ding— dong! What, though sol - emn sha - dows fall, Soon - er,
 — ding! Ding— dong! Yet un - til the sha - dows fall O - ver
 What, though sol - emn sha - dows fall, Soon - er,

one and o - ver_ all, Sing a mer-ry, ma - dri - gal, Sing a— mer - ry ma-dri -
 la - ter, o - ver_ all? Sing a— mer - ry ma-dri -
 one and o - ver_ all, Sing a— mer - ry ma-dri -
 la - ter, o - ver_ all?
 one and o - ver_ all, Sing a— mer - ry ma-dri -
 la - ter, o - ver_ all?
 one and o - ver_ all, Sing a— mer - ry ma-dri -

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

The musical score consists of two staves of vocal music in G major and a basso continuo staff below. The vocal parts are in common time, with a key signature of one sharp. The vocal parts feature eighth-note patterns and occasional grace notes. The basso continuo staff uses standard bass notation with quarter notes and rests.

dim.

— la la la la, Fa — la la la la la la la, la la la la, Fa la, Fa

Fa la la la la la, Fa la la la, Fa — la la la, la la, Fa

la, Fa — la la la la, Fa la la la la, Fa la la la la la, Fa

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

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

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

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

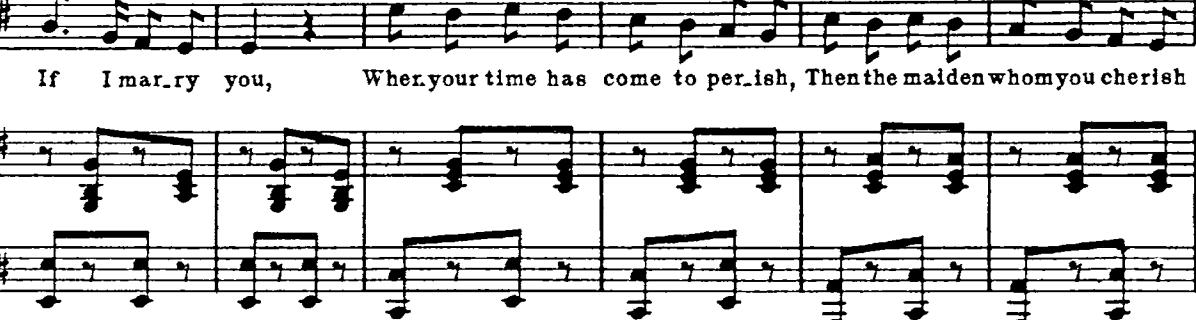
— la la la, Fa la, Fa la la, Fa la la, Fa la la, Fa la — la. la..

Nº 4.

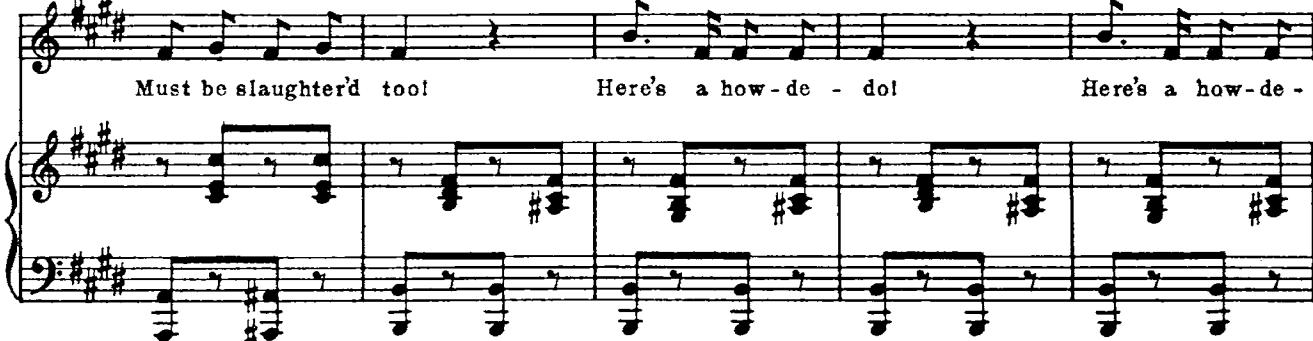
TRIO.—(Yum-Yum, Nanki-Poo, & Ko-ko.)

Allegro vivace. $d=80$. ($\text{♩}=160$.)

VOICE. 

PIANO. 

If I marry you, When your time has come to perish, Then the maiden whom you cherish



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



YUM-YUM.
Here's a how-de - do!

NANKI-POO.
Here's a pretty mess!

cresc.

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!

KO-KO.

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

To her life she clings! Ma-tri-mo-ni-al de-vot-ion Doesn't seem to
 suit her no-tion— Bu-ri-al it brings! Here's a state of things!

YUM-YUM.

With a passion that's intense I worship
NANKI-POO.

With a passion that's intense I worship

Here's a state of things!

With a passion that's intense You worship

and a - dore, But the laws of common - sense We oughtn't to ig -

and a - dore, But the laws of common - sense We oughtn't to ig -

and a - dore, But the laws of common - sense You oughtn't to ig -

nore. If what he says is true, 'Tis death to mar - ry you!

nore. If what he says is true, 'Tis death to mar - ry you!

nore. If what I say is true, 'Tis death to mar - ry you!

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

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

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

cresc.

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

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

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

cresc.

Here's a how-de-do!

Here's a how-de-do!

Here's a how-de-do!

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

stringendo

pret - ty, pret - ty state of things!
 pret - ty, pret - ty state of things!
 pret - ty, pret - ty state of things!

stringendo

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.

Allegro moderato. (d = 152)

PIANO.

GIRLS.

Mi - ya sa - ma, mi - ya sa - ma, On n'm - ma no ma - yé ni Pi - ra - Pi - ra su - ru no wa

MEN.

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 ton - yá - ré ton - ya - ré na!

Nan - gia - na To - ko ton - yá - ré ton - ya - ré na!



Mi-ya sa-ma, mi-ya sa-ma, On n'mma no ma-yé ni Pi-ra Pi-ra su-ru no wa

Mi-ya sa-ma, mi-ya sa-ma, On n'mma no ma-yé ni Pi-ra Pi-ra su-ru no wa

Nan-gia-na To-ko ton - ya - ré ton - ya - ré na!

Nan-gia-na To-ko ton - ya - ré ton - ya - ré na!

NIKADO.

From ev'-ry kind of man O - be - di - ence

KATISHA.

I — ex - pect; I'm the Em.p'ror of Ja - pan—And I'm his daughter-in - law e .

NIKADO.

lect! He'll marry his son(He's only got one) To his daughter-in - law e - lect. My—

KATISHA.

moralshave been de - clar'd Par.ti - cu - lar - ly cor - rect; But they're nothing at all, com -

- par'd With those of his daughter-in-law e - lect! Bow— Bow— To his

CHORUS.

daughter-in-lawe - lect!

Bow-
f

Bow- To his daughter-in-lawe - lect.
Bow- To his daughter-in-lawe - lect.

NIKADO.

dim.

p

dim. R.H.

fa-therly kind of way I governeach tribe_ and sect, All cheerfully own my

KATISHA.

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

MIKADO.

daughter-in - law e - lect! My nature is love and light- My free - dom from

KATISHA.

all de - fect- Is in - sig-nif-i-cant quite, Compar'd with his daughter-in-law e -

lect! Bow! Bow! . To his daughter-in - law e - lect!

f CHORUS.

Bow! Bow! To his daughter-in - law e - lect.
Bow! Bow! To his daughter-in - law e - lect.
f
dim.

dim.

Nº 6.

SONG—(Mikado.) and CHORUS.

Allegro vivace. (d.=112.)

VOICE.

PIANO.

MIKADO.

A more humane Mi-

ka - do never Did in Japan ex - ist, To no-bo-dy second, I'm certainly reckon'd A

true philan - thro - pist. It is my ver-ry hu - mane endeavour To make, to some ex-

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

ob . ject all sub . lime I shall a.chieve in time— To

let the pun.ish.men.t fit the crime, The pun.ish.men.t fit the crime; And

make each pris .'ner pent Un . willing.ly re . pre . sent A

source of in . no cent mer . ri ment, Of in . no cent mer . ri ment! gra....

All

pro - sy dull so - ci - e - ty sinners, Who chatter and bleat and bore, _____ Arc
ad - ver-tis - ing quack who wearies With tales of count - less cures, _____ His

p

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

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

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

A musical score for 'The Ballad of the Harp-Weaver' in G major, 2/4 time. The top staff shows a melody line with lyrics: 'la - dy who dyes a che_m_i.cal yellow, Or stains her grey hair puce, Or bil - liardsharp whom a _ny-one catches, His doom's ex - treme . ly hard-' followed by 'He's'. The bottom staff shows harmonic bass notes.

A musical score for two voices and piano. The top staff shows a soprano vocal line with lyrics: "pinches 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". The bottom staff shows a bass vocal line. The piano part is indicated by a treble clef and a bass clef bracketing the two staves.

A musical score for 'The Idiot' featuring two staves. The top staff uses a treble clef and has a key signature of two sharps. The lyrics describe an idiot who scribbles on window panes and plays extravagant matches. The bottom staff uses a bass clef and has a key signature of one sharp. It consists entirely of eighth-note patterns.

rall.

a tempo

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

ob - ject all sub.lime I shall achieve in time— To let the punishment
 fit the crime—the punishment fit the crime; And make each pris'ner pent Un.
 -wiLlingly re - pre sent A source of in.nocent mer . ri.ment, Of innocent mer . ri.
 CHORUS.
 -ment! His ob - ject all sub.lime He will achieve in time— To
 His ob - ject all sub.lime He will achieve in time— To

let the punishment fit the crime, The punishment fit the crime— And

let the punishment fit the crime, The punishment fit the crime— And

make each pris - 'ner pent Un - willing - ly re - pre - sent A

make each pris - 'ner pent Un - willing - ly re - pre - sent A

source of in - no - cent mer - ri - ment, Of in - no - cent mer - ri - ment!

source of in - no - cent mer - ri - ment, Of in - no - cent mer - ri - ment!

1. 2.

The

Nº 7. TRIO & CHORUS.—(Pitti-Sing, Ko-ko, Pooh-Bah, & CHORUS.)

Allegretto comodo. (♩=72)

KO-KO.

PIANO.

KO-KO.

i. The cri - mi - nal cried, as he
drop'd him down, In a state of wild a - larm— With a fright - ful, fran - tic,
fear - ful frown, I bard_ my big right arm.— I seiz'd him by his
lit - tie pig - tail, And on his knees__ fell he, As he

squirm'd and struggled, And gur-gled and guggled, I drew my snicker - snee, my snick-er.
 - sneel — Oh, never 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.
 - sneel! TUTTI & CHORUS.
 We know him well, He can - not tell Un - true or groundless tales — He
 We know him well, He can - not tell Un - true or groundless tales — He

al - waystries To ut - ter lies, And ev - 'ry time he fails.
al - waystries To ut - ter lies, And ev - 'ry time he fails.

PITTI-SING.

2. He shiv_erd and shook as he gave the sign Forthe stroke he didn't de - serve; When

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

nod-ded his head and kiss'd his hand, And he whis-tled an air,— did he, As the

sa - bre true Cut clean - ly through His cer.vi.cal ver - te - brae, his ver - te -
 brae! When a man's a.fraid, A beau.ti ful maid Is a cheering sight to
 see; And it's oh, I'm glad That mo - ment sad Was sooth'd by sight of
 me!
CHORUS. *f*
 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

taste exact For fault less fact A mounts to a dis ease.

taste exact For fault less fact A mounts to a dis ease.

POOH-BAH.

3. Now tho' you'd have said that head was dead (For its own er dead was he), It

p

stood on its neck, with a smile well bred, And bow'd three times to me! It was

none of your im-pudent 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_n't for_get The de_fer_ence due to

me! —

CHORUS.

This haughty youth,He speaks the truth When_ev_er he finds it pays; — And

This haughty youth,He speaksthe truth When_ev_er he finds it pays; — And

KO-KO.

Ex_act - ly, ex -

PITTI-SING & POOH-BAH.

Ex_act - ly, ex -

in this case It all tookplace Ex_act - ly as he says! Ex_act - ly, ex -

in this case .It all tookplace 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! _____

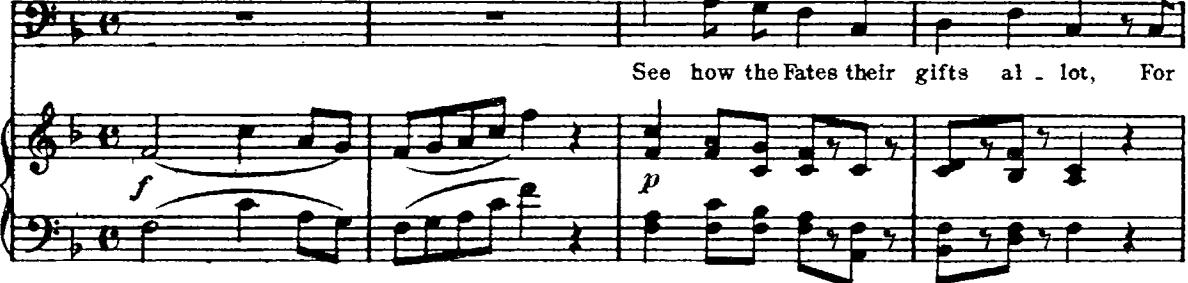
act - ly, ex_act - ly, ex - act - ly as he says! _____

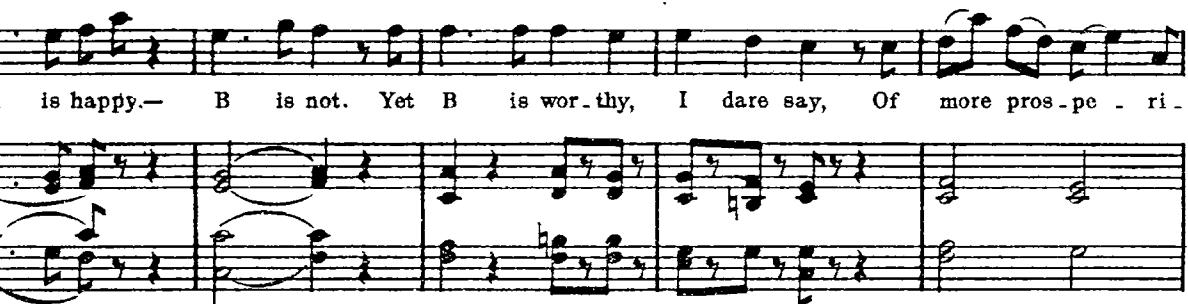
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90.

N^o. 8. GLEE—(Pitti-Sing, Katisha, Ko-Ko, Pooh-Bah, and Mikado.)

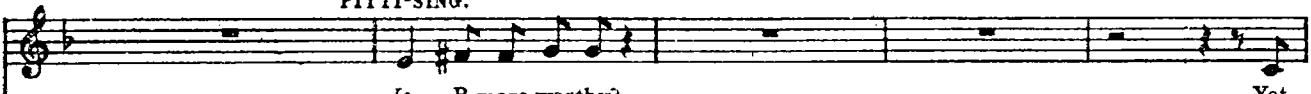
Allegro moderato. (♩ = 80.)

MIKADO.

VOICE. 

PIANO. 

A is happy.— B is not. Yet B is worthy, I dare say, Of more pros-pe-ri-

PITTI-SING. 

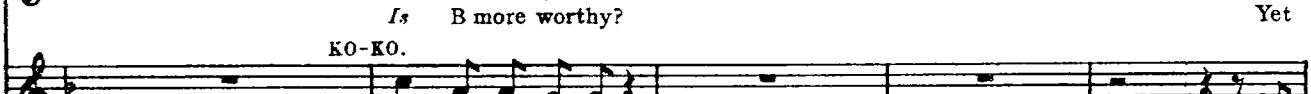
Is B more worthy? Yet

KATISHA. 

I should say He's worth a great deal more than A. Yet

POOH-BAH. 

Is B more worthy? Yet

KO-KO. 

Is B more worthy? Yet

ty than A — Yet



A is hap-py! Oh, so hap-py! Laugh-ing, Ha! ha! Chaffing, Ha! ha!

A is hap-py! Oh, so hap-py! Laugh-ing, Ha! ha! Chaffing, Ha! ha!

A is hap-py! Oh, so hap-py! Laugh-ing, Ha! ha! Chaffing, Ha! ha!

A is hap-py! Oh, so hap-py! Laugh-ing, Ha! ha! Chaffing, Ha! ha!

A is hap-py! Oh, so hap-py! Laugh-ing, Ha! ha! Chaffing, Ha! ha!

Nec-tar quaff-ing, Ha! ha! ha! Ev - er joy - ous, ev - er gay,

Nec-tar quaff-ing, Ha! ha! ha! Ev - er joy - ous, ev - er gay,

Nec-tar quaff-ing, Ha! ha! ha! Ev - er joy - ous, ev - ex gay,

Nec-tar quaff-ing, Ha! ha! ha! Ev - er joy - ous, ev - er gay,

Nec-tar quaff-ing, Ha! ha! ha! Ev - er joy - ous, ev - er gay,

Hap - py, un - de - serv-ing A! — Ev - er joy - ous, ev - er gay,-
Hap - py, un - de - serv-ing A! — Ev - er joy - ous, ev - er gay,-
Hap - py, un - de - serv-ing A! — Ev - er joy - ous, ev - er gay,
Hap - py, un - de - serv-ing A! — Ev - er joy - ous, ev - er gay,
Hap - py, un - de - serv-ing A! — Ev - er joy - ous, ev - er gay,

rall. Hap - py, un - de - serv-ing A! — If I were Fortune - which I'm not -
Hap - py, un - de - serv-ing A!
Hap - py, un - de - serv-ing A! — If I were Fortune - which I'm not -
Hap - py, un - de - serv-ing A! — If I were Fortune - which I'm not -
Hap - py, un - de - serv-ing A!

B should enjoy A's happy lot, And A should die in miserie—That is,—as sum-ing

B should enjoy A's happy lot, And A should die in miserie—That is, as sum-ing

B should enjoy A's happy lot, And A should die in miserie—That is, as sum-ing

I am B. *rall.*

KATISHA.

That should he, (Of course assuming I am B.)

But should A perish?

I am B. *rall.*

That should he, (Of course assuming I am B.)

I am B. *rall.*

That should he, (Of course assuming I am B.)

NIKADO.

But should A perish?

a tempo

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

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

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

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

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

a tempo

Nec-tar quaffing, Ha! ha! ha! But con-demn'd to die is he, Wretch - ed, me - ri -

Nec-tar quaffing, Ha! ha! ha! But con-demn'd to die is he, Wretch - ed, me - ri -

Nec-tar quaffing, Ha! ha! ha! But con-demn'd to die is he, Wretch - ed, me - ri -

Nec-tar quaffing, Ha! ha! ha! But con-demn'd to die is he, Wretch - ed, me - ri -

Nec-tar quaffing, Ha! ha! ha! But con-demn'd to die is he, Wretch - ed, me - ri -

Nº 9.

**DUET—Nanki-Poo and Ko-Ko,
(with Yum-Yum, Pitti-Sing, and Pooh-Bah.)**

Allegro giojoso. (♩.=80.)

NANKI-POO.

VOICE.

PIANO.

The

flow_ers that bloom in the spring, Tra la, Breathe pro_mise of merry sun_shine— As we

mer_ri_ally dance and we sing, Tra la, We wel_come the hope thatthey bring, Tra la, Of a

sum_mer of ro_ses and wine, Of a sum_mer of ro_ses and wine. And

that's what we mean when we say that a thing Is welcome as flowers that

rall.

a tempo

bloomin the spring.Tra la la la la,— Tra la la la la,— The flowers that bloom in the

a tempo

YUM-YUM.

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

PITTI-SING.

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

spring.

POOH-BAH.

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

f

>

The flowers 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.attrac - 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

Tra la la la la, — Tra
 Tra la la la la, — Tra
 Tra la la la la, — Tra
 la la la la, — "Oh, bo _ ther the flowers of spring!"
 Tra la la la la, — Tra
 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 la!
 la la la la, — Tra la la la la la!
 Tra la la la la la!
 la la la lá, — Tra la la la la la!

Nº 10.

RECIT. & SONG—(Katisha.)

Allegro agitato.

KATISHA.

VOICE.

PIANO.

A lone, and yet a .

live! Oh, se pulchre! My

soul is still my bo_dy's pri_son.er! Remote the peace that Death alone cangive—

My doom, to wait! my punishment, 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_nessethThe liv ing I!— the liv ing I!—
Oh, liv ing I! Come, tell me why, When

hope is gone, Dost thou stay on? — Why linger here, Where

cresc.

all is drear? Oh, liv - ing li! Come, tell me —

tremolo

cres - - - - *cres* - - - -

why, When hope — is gone, Dost thou stay on? May not a cheated maid'en

- do

f

die? May not — a cheated maid'en die?

f > > *f* *dim.*

Nº 11.

SONG.—(Ko-Ko.)

Andante espressivo.

VOICE.

PIANO.

1. On a tree by a river a
little tom-tit Sang "Willow, tit-willow, tit-willow!" And I
said to him, "Dick-y-bird, why do you sit Singing 'Willow, tit-willow, tit-willow?
Is it weakness of intellect, 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, willow, tit-wil low, tit . wil . low!"

2. He slapp'd at his chest, as he sat on that bough, Singing

"Willow, tit-wil low, tit . wil . low!" And a cold perspi - ra - tion be .

He
—
—

to the
—
—

Oh,
—
—

3. Now I
—
—

- span_gled his brow, Oh, willow, tit_willow, tit_willow! He
 sobb'd and he sigh'd, and a gurgle he gave, Then he plunged himself in - to the
 bil_low_y wave, And an e - cho a_rose from the su - i_cide's grave - "Oh,
 willow, tit_willow, tit_willow!" 3. Now I

feel just as sure as I'm sure that my name Is - n't Willow, tit_willow, tit -
 wil_low, — That 'twas blight_ed af_fec tion that made him ex - claim, "Oh,
 willow, tit_willow, tit_willow!" And if you remain cal_lous and
 ob_du_rate, I Shall per-ish as he did, and you will know why, Thought
 probably shall not ex - claim as I die, "Oh. willow, tit_willow, tit_wil_low!"
 pp

Nº 12.

DUET—(Katisha and Ko-Ko.)

Allegretto con brio. (d=120.)

VOICE. { KATISHA.

PIANO. { There is

beau-ty in the bel-low of the blast, There is gran-deur in the growl-ing of the

gale, There is e-loquent out-pour-ing When the li-on is a-roar-ing, And the

KO-KO.

ti-ger is a-lash-ing of his tail! Yes, I like to see a ti-ger From the

KATISHA.

Con - go or the Ni - ger, And es - pe - cially when lash - ing of his tail! Vol -

- ca - noes have a splen - dour that is grim, And earthquakes on - ly ter - ri - fy the

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

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

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

that is so, Sing derry down derry! It's e_vident, ve_ry, Our tastes are one. A.

-way we'll go, And mer_rily marry, Nor tar_dilly tarry Till day is done!

KO-KO.

There is

beau_ty in ex_treme old_ age— Do you fan_cy you are el_derly e_nough? In_for.

mation I'm re quest ing On a sub ject in ter est ing; Is a maid en all the bet ter when she's

KATISHA.

tough? Through - out this wide do min ion It's the gen er al o pin ion That she'll

KO-KO.

last a good deal long er when she's tough. Are you old e nough to mar ry, do you

think? Won't you wait un til you're eigh ty in the shade? There's a

fas ci na tion fran tic In a ru in that's ro man tic; Do you think you are suf fi cient ly de

KATISHA.

cayed? To the mat - ter that you men - tion I have gi - ven some at - ten - tion, And I
rall.

think I am suf - fi - cient - ly de - cayed— If that is so, Sing
BOTH. a tempo
p a tempo

der - ry down der - ry! It's e - vi - dent, ve - ry, Our tastes are one! A
f

- way we'll go, And mer - ri - ly mar - ry, Nor tard - i - ly tar - ry Till day is done! If
f

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

- way we'll go, And mer-ri-ly mar-ry, Nor tar-di-ly tar-ry Till day is done! Sing

der-rydown der-ty! We'll mer-ri-ly mar-ry, Nor tar-di-ly tar-ry Till day is done.

FANFARE.

Nº 13.

FINALE—ACT II.

Allegretto grazioso.

PITTI-SING.
For he's

gone and mar-ried Yum-Yum— Your an-ger pray bu-ry, For all will be mer-ry, I
p CHORUS.

Yum-Yum!
p
Yum-Yum!

delicato

think you had bet-ter suc-cumb— And join our ex-pres-sions of glee! On this
KO-KO.
Cumb-cumb!
Cumb-cumb!

subject I pray you be dumb- Your no_tions, though ma_ny, Are
 Dumb-dumb!

Dumb-dumb!

not worth a pen_ny, The word for your guidance is "Mum"- You've a ver_y good bargain in
 Mum-mum!

Mum-mum!

me. On this subject we pray you be dumb-Dumb, dumb! We think you had bet_ter suc _
 f TUTTI.

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 Who'll wed for a
 KO-KO with TENORS.

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

A musical score for two voices and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The music consists of four staves. The first two staves show a repeating rhythmic pattern of eighth and sixteenth notes. The lyrics "fish, good fish in the sea, in the sea, in the sea, in the sea, in the" are repeated twice. The third staff begins with a melodic line for the top voice, followed by a piano accompaniment. The fourth staff continues the piano accompaniment. The vocal parts enter again with the lyrics "fish, good fish in the sea, in the sea, in the sea, in the sea, in the".
Allegro con brio.
 YUM-YUM.
 seal And fair . ly
 NANKI-POO.
 seal The threaten'd cloud has pass'd a . way,
 f

The score continues with four staves. The first two staves show a rhythmic pattern of eighth and sixteenth notes. The lyrics "shines the dawn . ing day; We've years and years of af . ter." are repeated twice. The third staff begins with a melodic line for the top voice, followed by a piano accompaniment. The fourth staff continues the piano accompaniment. The vocal parts enter again with the lyrics "shines the dawn . ing day; We've years and years of af . ter.".
 NANKI.
 What tho' the night may come too_ soon,

YUM-YUM.

noon!

Then let the throng Our joy ad - vance,

PITTI-SING.

Then let the throng-Our joy ad - vance,

PEEP-BO.

Then let the throng Our joy ad - vance, With

NANKI-POO.

Then let the throng Our joy ad - vance, With

POOH-BAH & PISH-TUSH.

Then let the throng Our joy ad - vance, With

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 -

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

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

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

dance, With laugh - ing song,
dance, With laugh - ing song,

cre scen do

YUM-YUM.

CHORUS. 1st SOPRANOS.

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

PITTI-SING, PEEP-BO.

2nd SOPRANOS.

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

NANKI-POO.

TENORS.

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

POOH-BAH, PISH-TUSH.

BASSES.

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

ff

ff

- au - gu - - rate, in - au - gu - - rate their new ca - reer! With

- au - gu - - rate, in - au - gu - - rate their new ca - reer! With joy - ous

- au - gu - - rate, in - au - gu - - rate their new ca - reer! With joy - ous

- au - gu - - rate, in - au - gu - - rate their new ca - reer! With joy - ous

The musical score consists of five staves of music in common time, key signature B-flat major. The vocal parts are as follows:

- 1st SOPRANO:** YUM-YUM.
- 2nd SOPRANO:** PITTI-SING, PEEP-BO.
- TENOR:** NANKI-POO.
- BASS:** POOH-BAH, PISH-TUSH.
- CHORUS:** Augurate, in - au - gu - - rate their new ca - reer!

The lyrics are repeated three times. The music includes dynamic markings such as **ff** (fortissimo) and **ff** (double fortissimo). The vocal parts are primarily composed of eighth and sixteenth notes, with some sustained notes.

cheer, joy - - -

The musical score consists of ten staves of music. The first staff is soprano, the second alto, the third tenor, and the fourth bass. The fifth staff is soprano, the sixth alto, the seventh tenor, and the eighth bass. The ninth staff is soprano, and the tenth staff is bass. The music is in common time, with a key signature of one flat. The vocal parts sing in unison, with some melodic variations indicated by small arrows above the notes. The lyrics are as follows:

joy - - - ous shout and ring - ing cheer, _____
shout and ring - ing cheer, In - au - gu - rate their new ca - reer! With joy - ous
shout and ring - ing cheer, In - au - gu - rate their new ca - reer! With joy - ous
shout and ring - ing cheer, In - au - gu - rate their new ca - reer! With joy - ous
- - - ous, joy - - - - ous
With joy - ous, joy - ous shout! With laughing song and mer - ry
shout and ring - ing cheer, In - au - gu - rate their new ca - reer! With laughing song and mer - ry
shout and ring - ing cheer, In - au - gu - rate their new ca - reer! With
shout and ring - ing cheer, In - au - gu - rate their new ca - reer! With

8.....

dance, With laughing song and mer-ry dance, With song
 dance, With laughing song and mer-ry dance, With song
 song and dance, With song
 song and dance, With song
 and dance.
 — and dance.
 ff
 —
 tr
 —
 tr
 —