THE MIKADO

OR

THE TOWN OF TITIPU

BY

W. S. GILBERT

AND

ARTHUR SULLIVAN

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.

First produced at the Savoy Theatre, London on March 14th, 1885

INDEX OF MUSICAL NUMBERS.

OVERTURE 1

ACT I.

1.	CHORUS OF MEN	If you want to know who we are	49
2.	SONG & CHORUS (Nanki-Poo)	A wand'ring minstrel I	72
3.	SONG (Pish-Tush & Chorus)	Our great Mikado, virtuous man	95
4.	SONG (Pooh-Bah, with Nanki-Poo & Pish-Tush)	Young man, despair, likewise go to	116
4a.	RECIT. (Nanki-Poo & Pooh-Bah)	And have I journey'd for a month	138
5.	CHORUS WITH SOLO (Ko-Ko)	Behold the Lord High Executioner!	141
5a.	SONG (Ko-Ko, with Chorus of Men)	As some day it may happen	159
6.	CHORUS OF GIRLS	Comes a train of little ladies	180
7.	TRIO (Yum., Peep., & Pitti., with Chorus of Girls)	Three little maids from school are we	198
8.	QUINTET (Yum., Peep., Pitti., & Pooh., and Pish, with Chorus of Girls)	So please you, sir, we much regret	214
9.	DUET (Yum-Yum & Nanki-Poo)	Were I [*you*] not to Ko-Ko plighted	231
10.	TRIO (Ko-Ko, Pooh-Bah, & Pish-Tush)	I am so proud	250
11.	FINALE, ACT I. (Ensemble)	With aspect stern and gloomy stride	276

ACT II.

1.	SOLO (Pitti-Sing & Chorus of Girls)	Braid the raven hair
2.	SONG (Yum-Yum)	The sun, whose rays are all ablaze
3.	MADRIGAL (Yum., Pitti., Nanki., & Pish.)	Brightly dawns our wedding day
4.	TRIO (Yum-Yum, Nanki-Poo & Ko-Ko)	Here's a how-d'ye-do! If I marry you
5.	ENTRANCE OF MIKADO & KATISHA	Mi-ya-sa-ma, mi-ya-sa-ma
6.	SONG (Mikado & Chorus)	A more humane Mikado
7.	TRIO & CHORUS (Pitti., Ko., Pooh., & Chorus)	The criminal cried
8.	GLEE (Pitti., Katisha, Ko., Pooh., & Mikado)	See how the Fates their gifts allot
9.	DUET (Nanki. & Ko-Ko, with Yum., Pitti., & Pooh.)	The flowers that bloom in the spring
10.	RECIT. & SONG (Katisha)	Alone, and yet alive
11.	SONG (Ko-Ko)	On a tree by a river
12.	DUET (Katisha & Ko-Ko)	There is beauty in the bellow of the blast
13.	FINALE, ACT II. (Ensemble)	For he's gone and married Yum-Yum

Instrumentation

2 Flutes
(Flute II doubling on Piccolo)
1 Oboe
2 Clarinets
1 Bassoon

2 French Horns
2 Cornets (or Trumpets)
2 Trombones

Percussion (1 player):
Timpani, Triangle, Side Drum, Bass Drum & Cymbals

Violin I
Violin II
Viola
Violoncello
Double Bass

In the autograph score of *The Mikado*, Sullivan wrote the horn parts in a variety of different keys and the cornet parts in A and B♭-flat but, in keeping with modern practice, the horn parts in this score have been transposed for Horn in F and the cornet parts have been transposed for Trumpet in B♭.

The bass clef has been used only sparingly in the horn parts and, where its use was found to be unavoidable, the obsolete convention that such notes should sound a fourth *higher* than written has **not** been adopted.

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or

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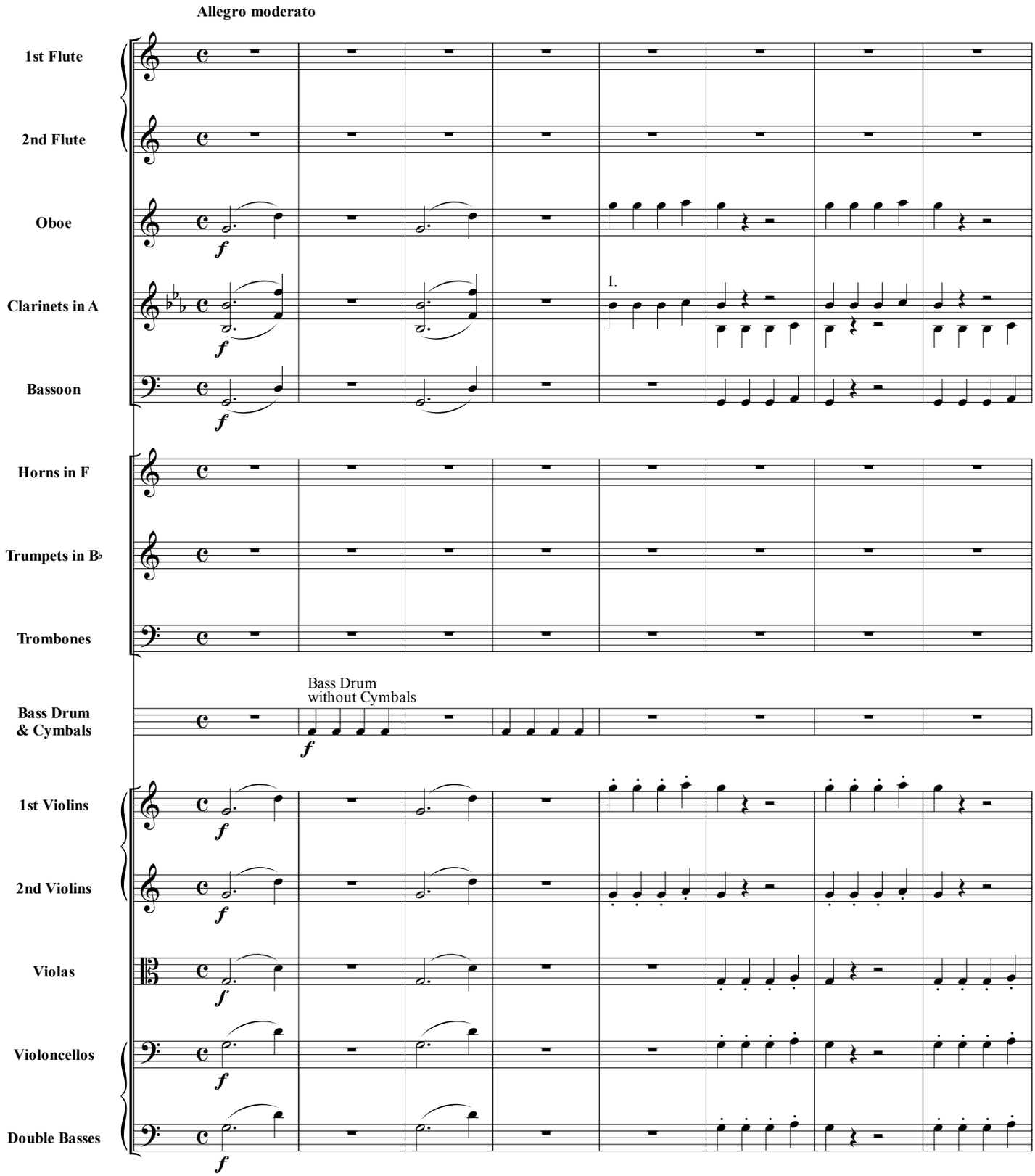
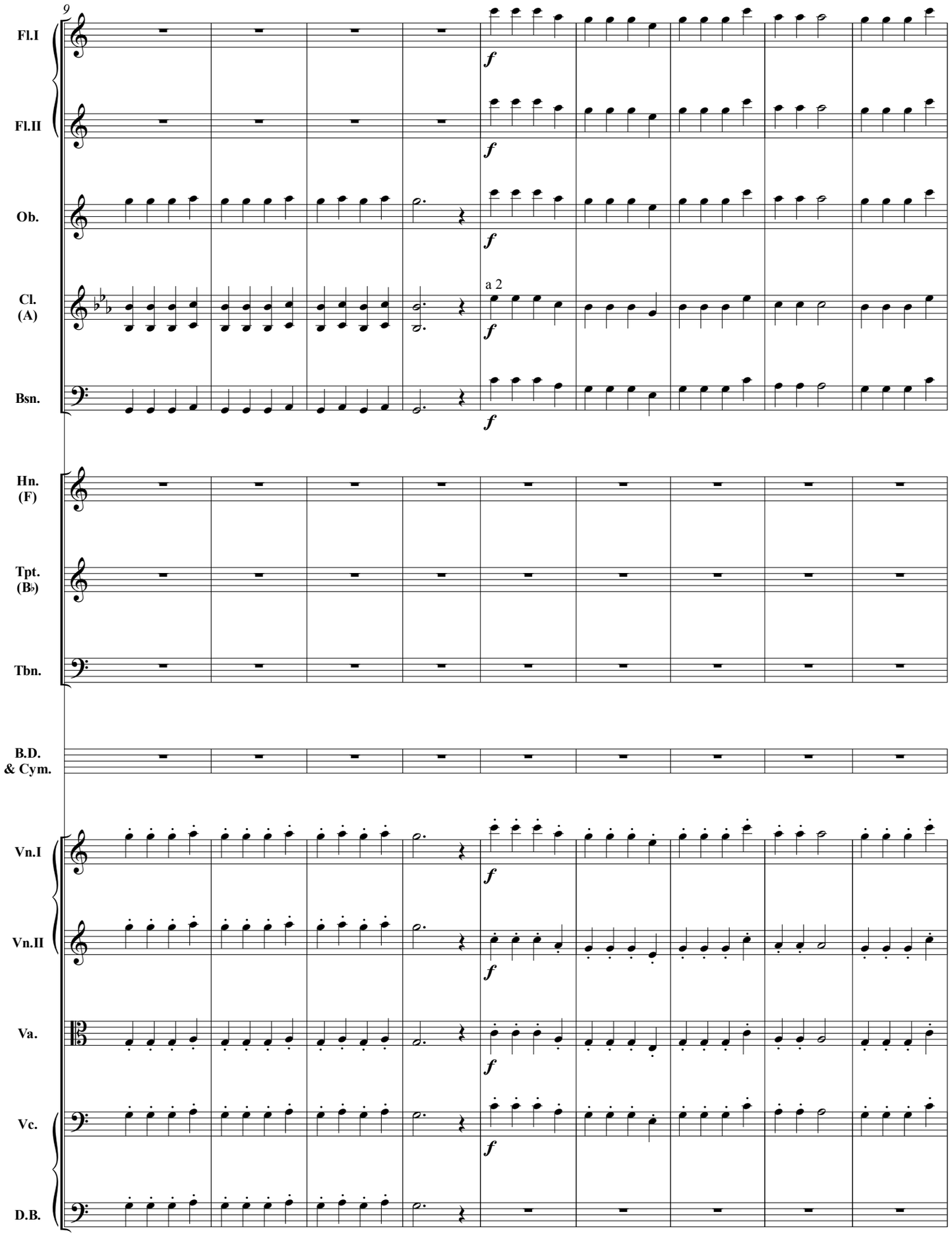
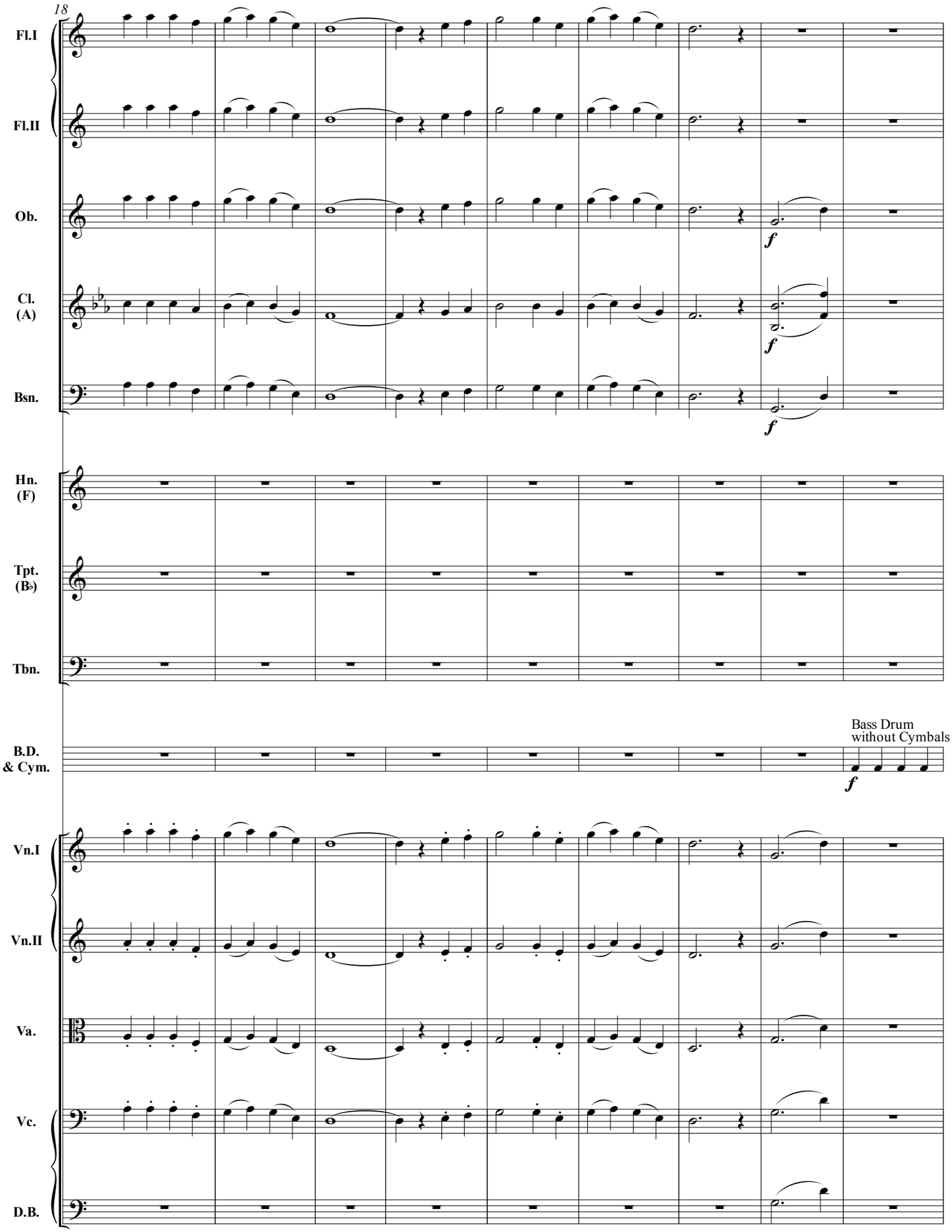
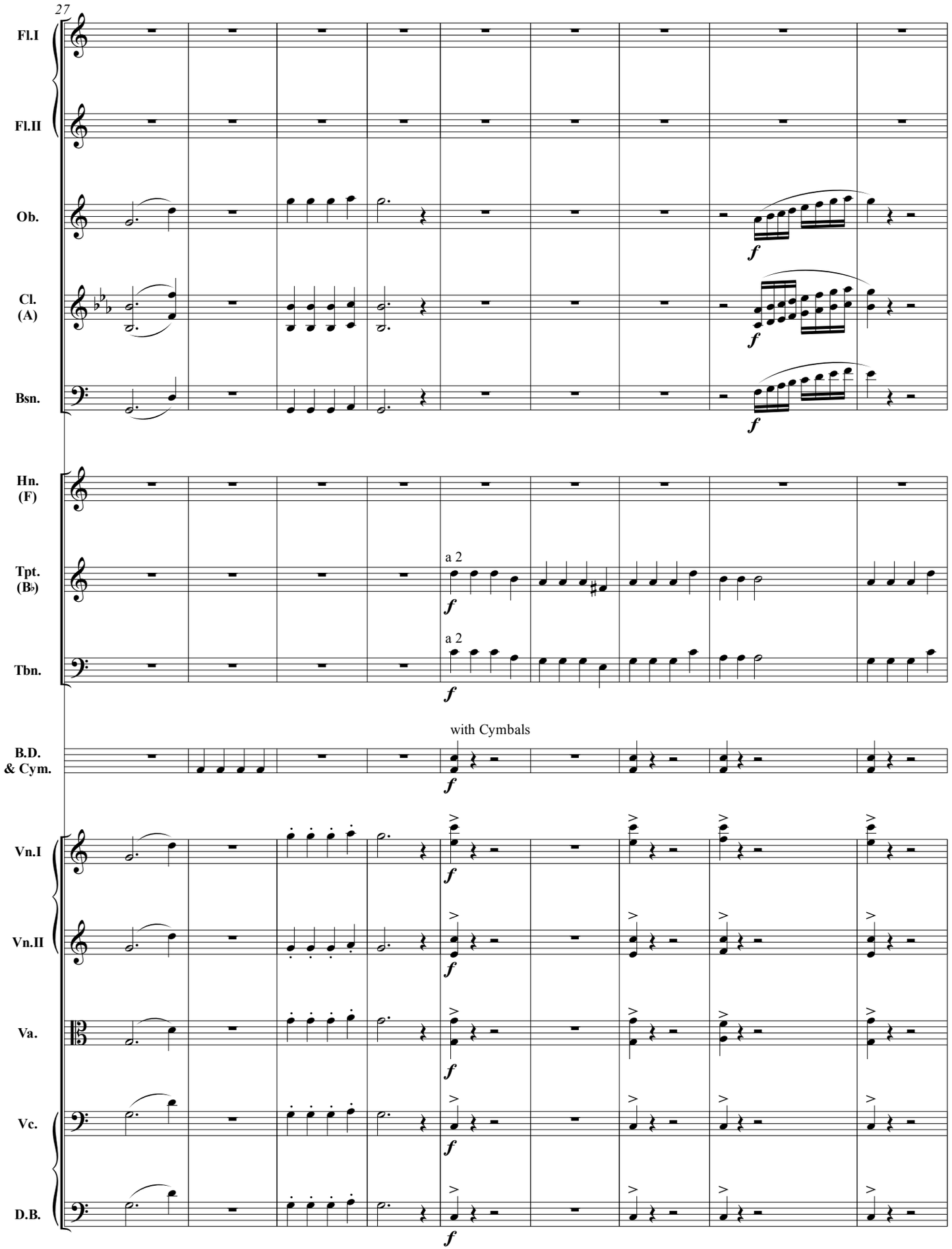
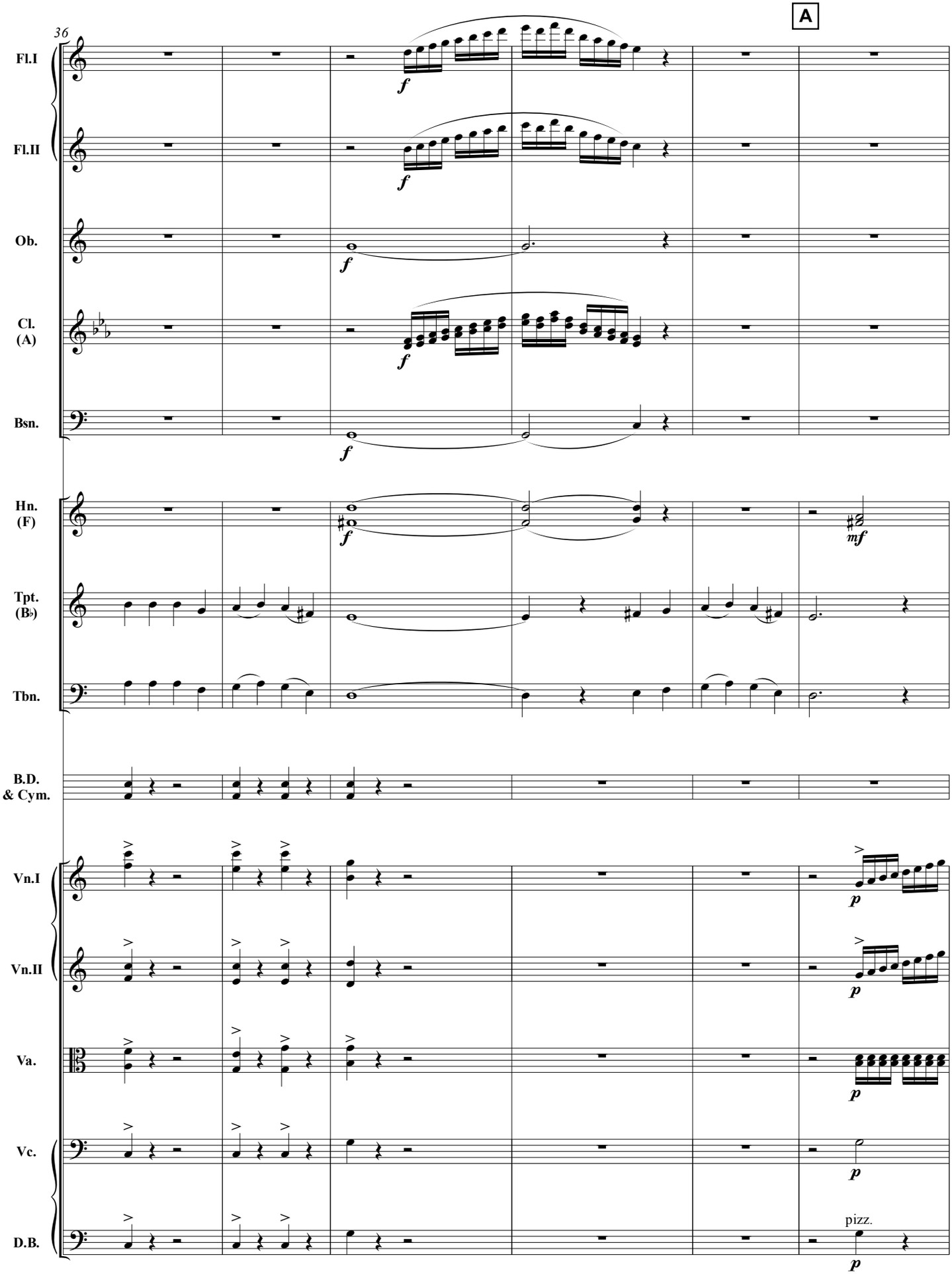
Overture

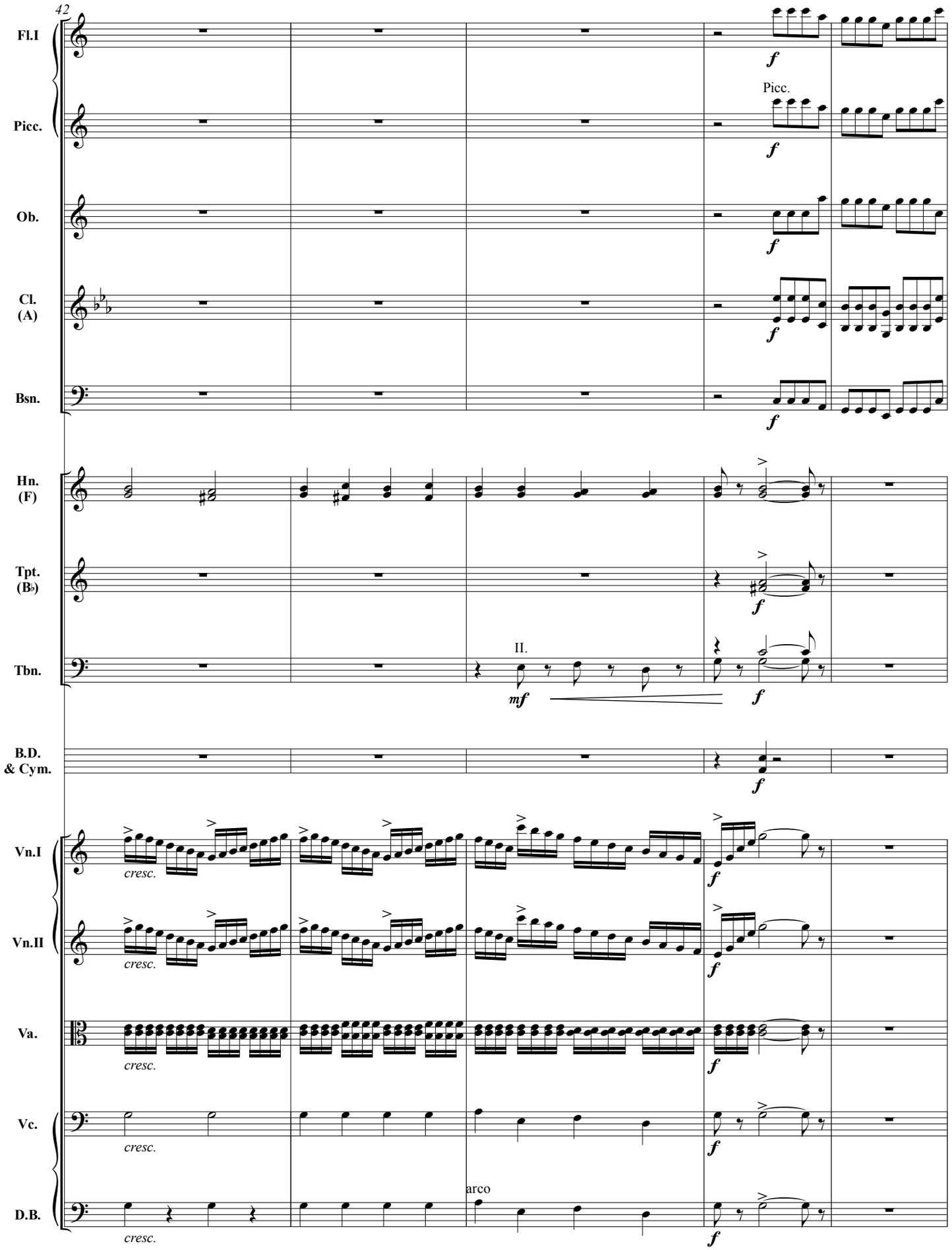


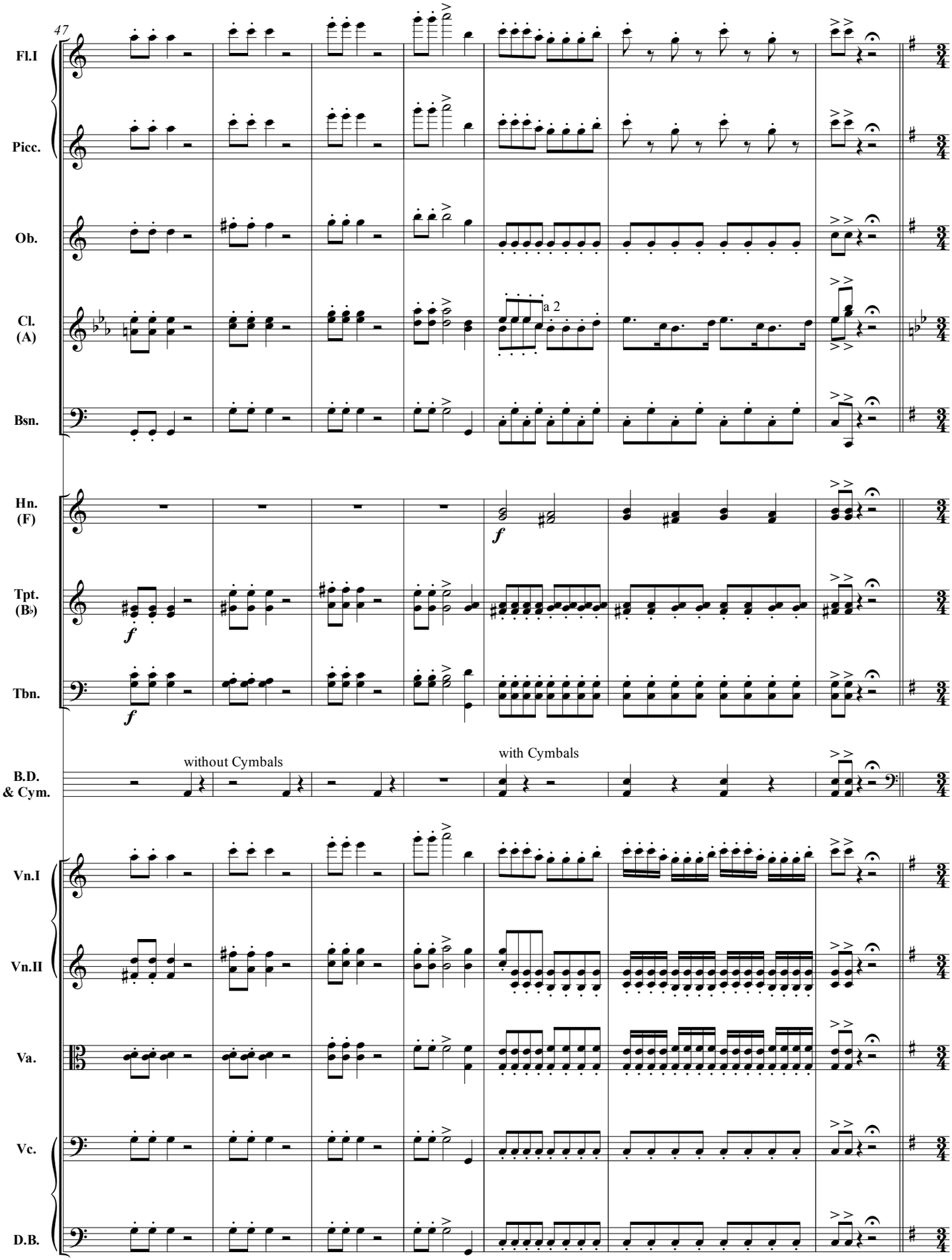

9
Fl.I
Fl.II
Ob.
Cl.
(A)
a 2
Bsn.
Hn.
(F)
Tpt.
(B♭)
Tbn.
B.D.
& Cym.
Vn.I
Vn.II
Va.
Vc.
D.B.

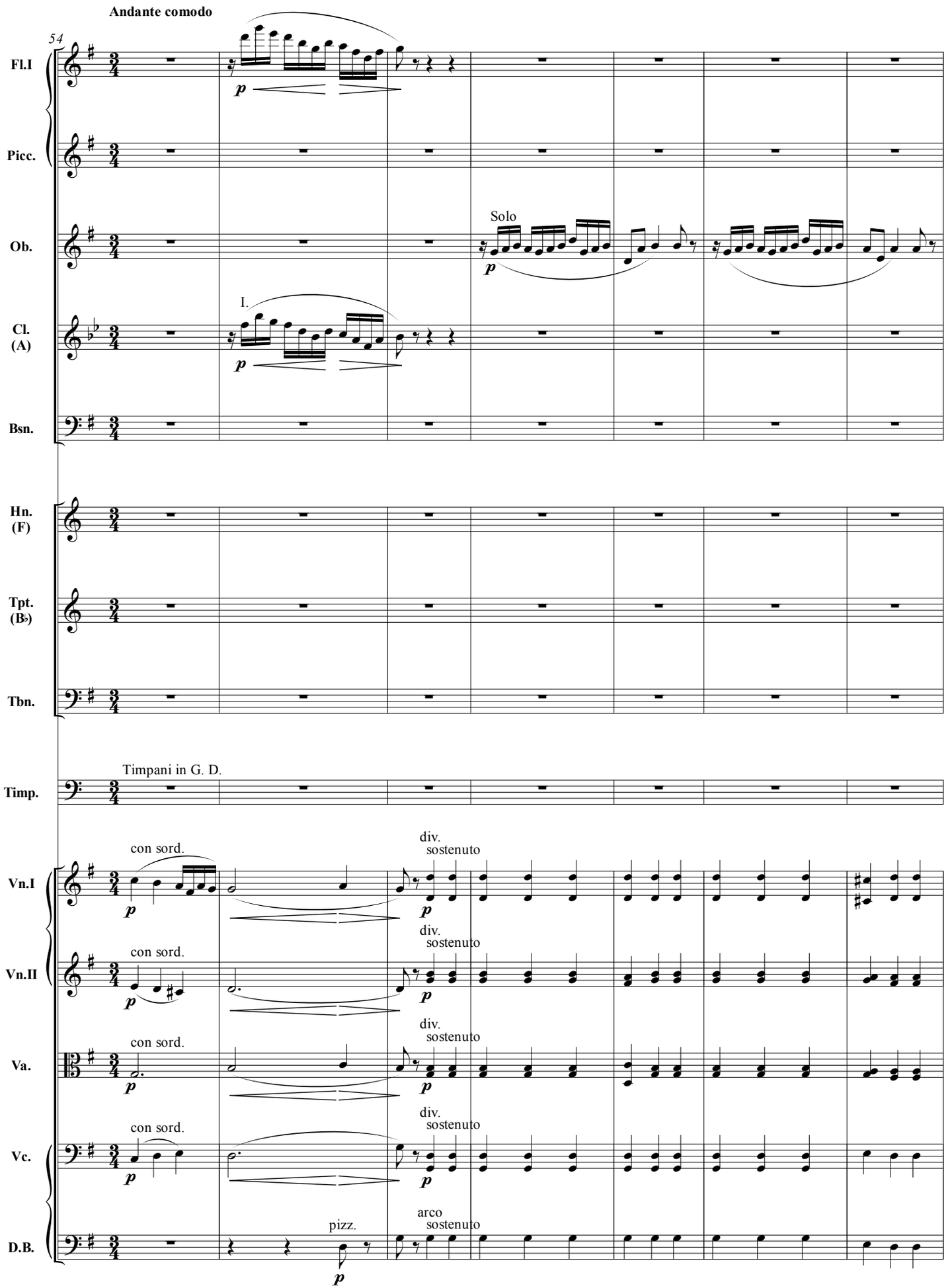

18
Fl.I
Fl.II
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
B.D. & Cym.
Bass Drum without Cymbals
Vn.I
Vn.II
Va.
Vc.
D.B.

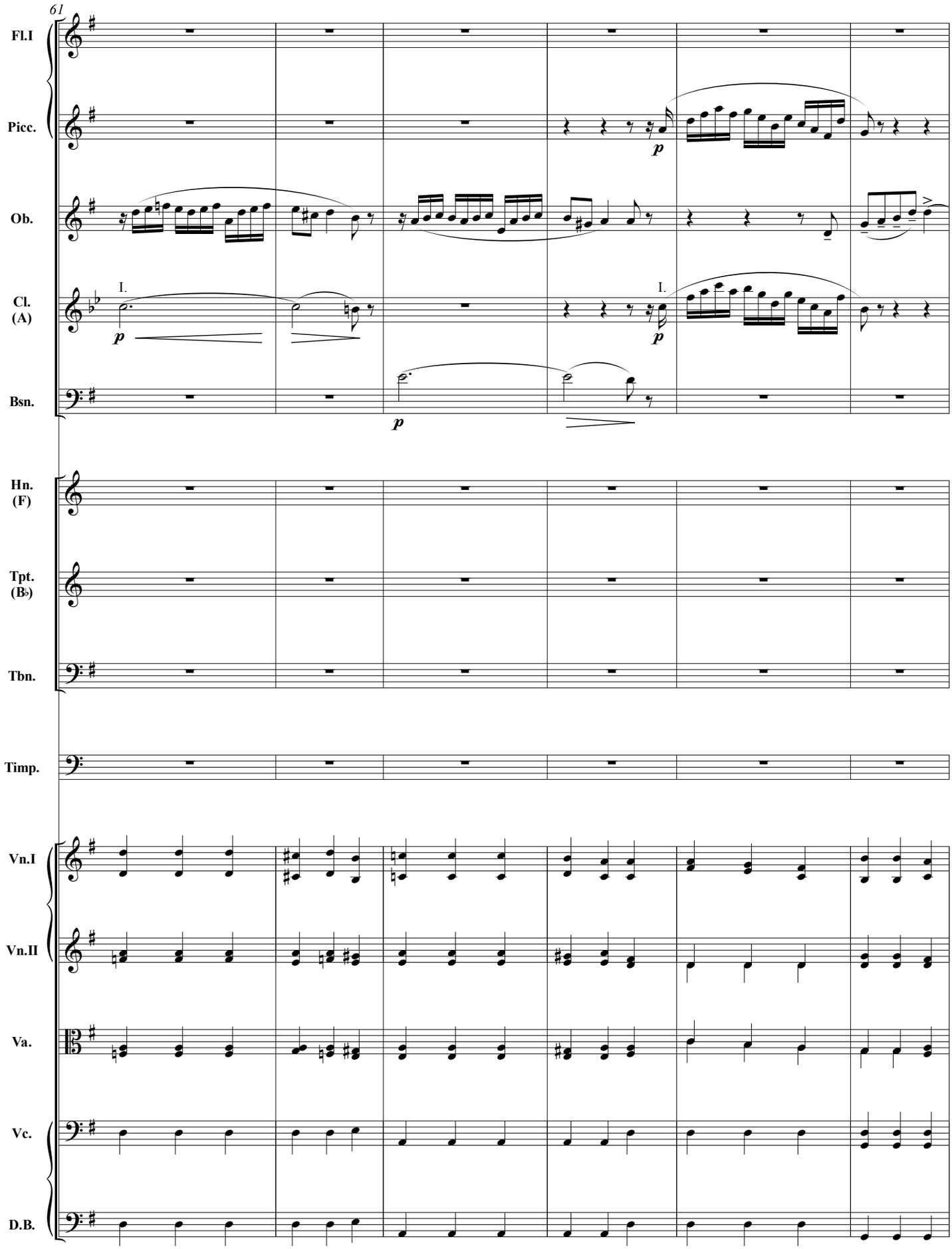

27
Fl.I
Fl.II
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
B.D. & Cym.
Vn.I
Vn.II
Va.
Vc.
D.B.
a 2
a 2
with Cymbals
f

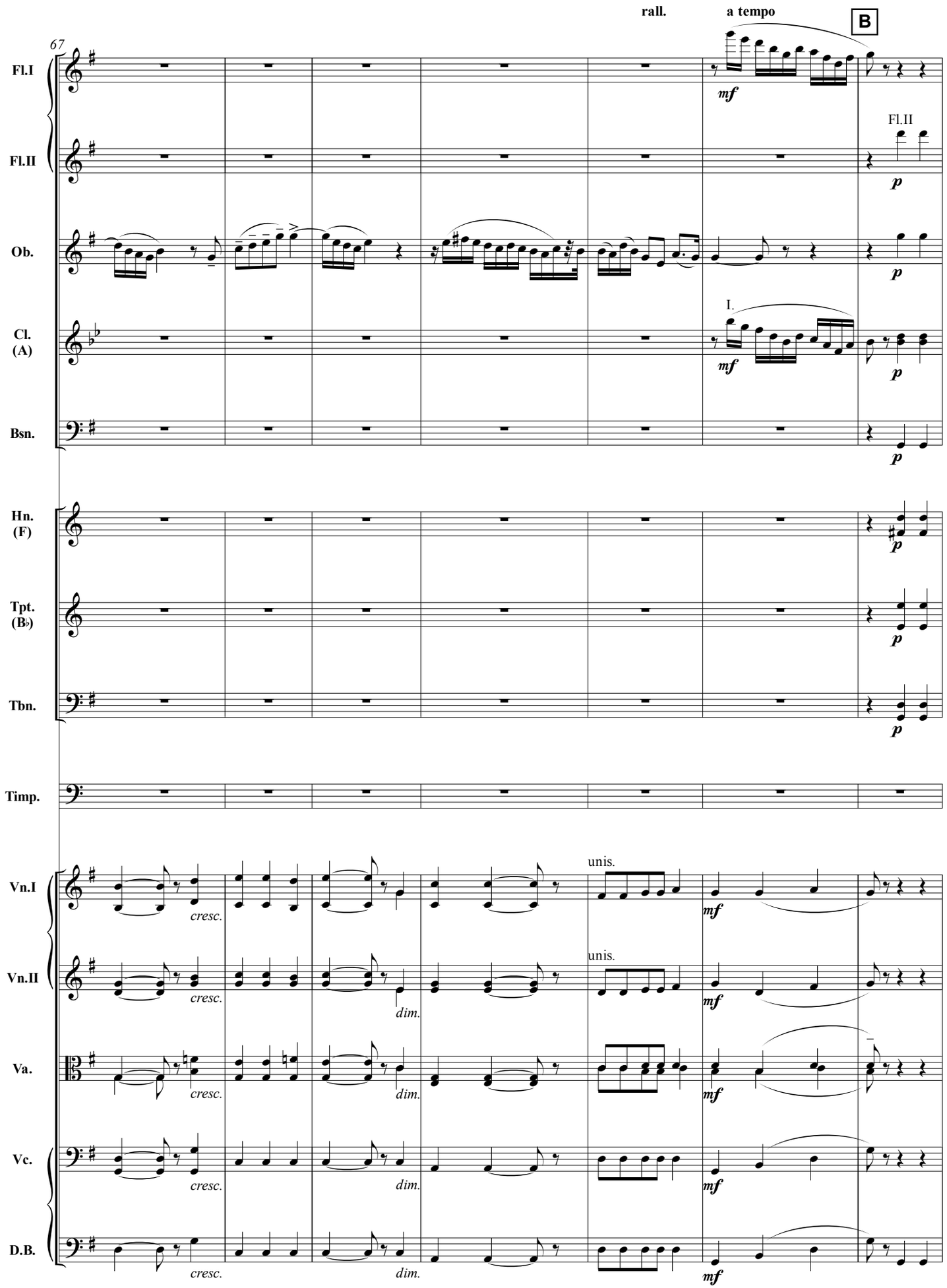

36
A
Fl.I
Fl.II
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
B.D. & Cym.
Vn.I
Vn.II
Va.
Vc.
D.B.
f
mf
p
pizz.

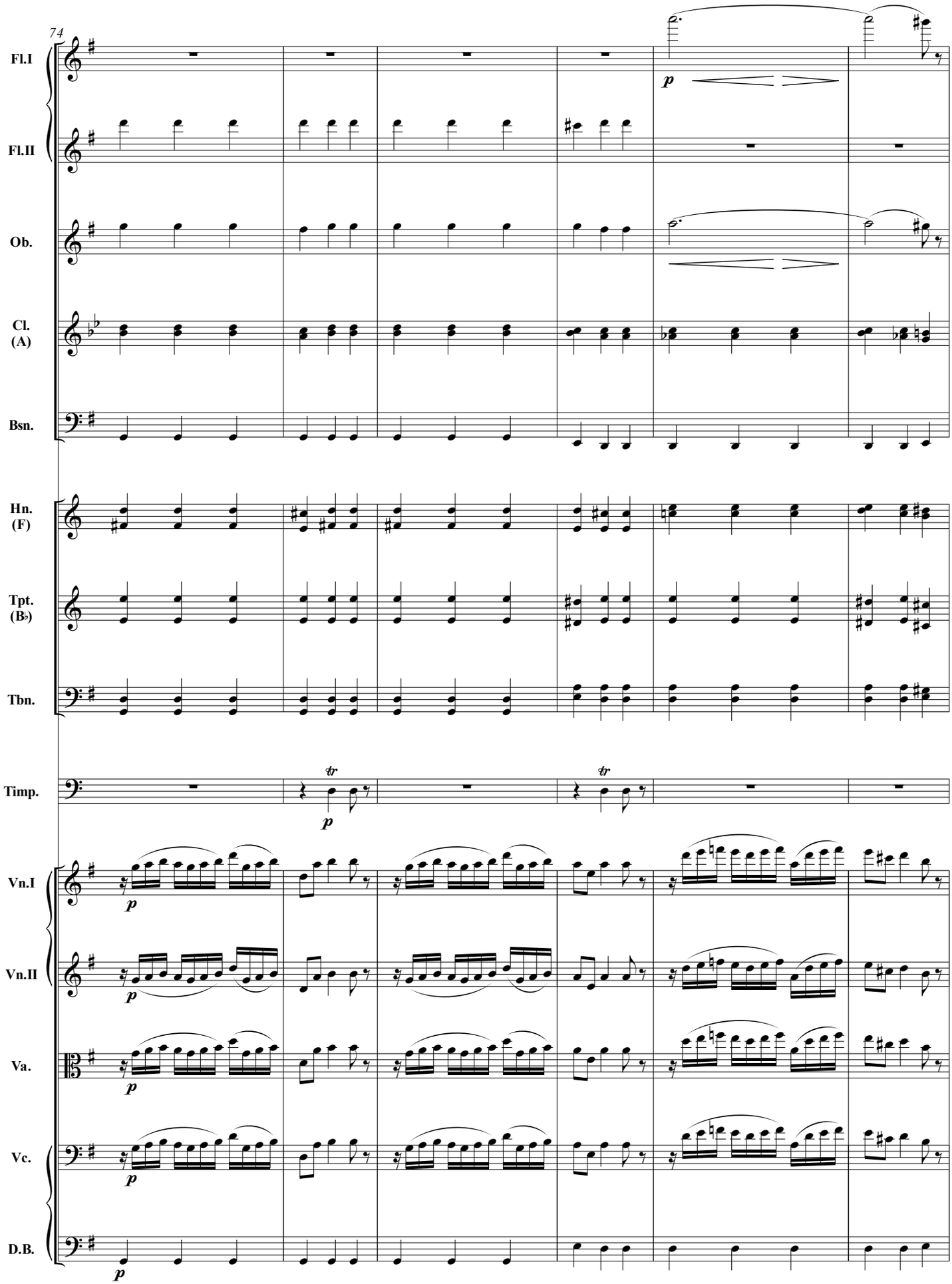

42
Fl.I
Picc.
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
II.
B.D. & Cym.
Vn.I
Vn.II
Va.
Vc.
D.B.
arco
cresc.

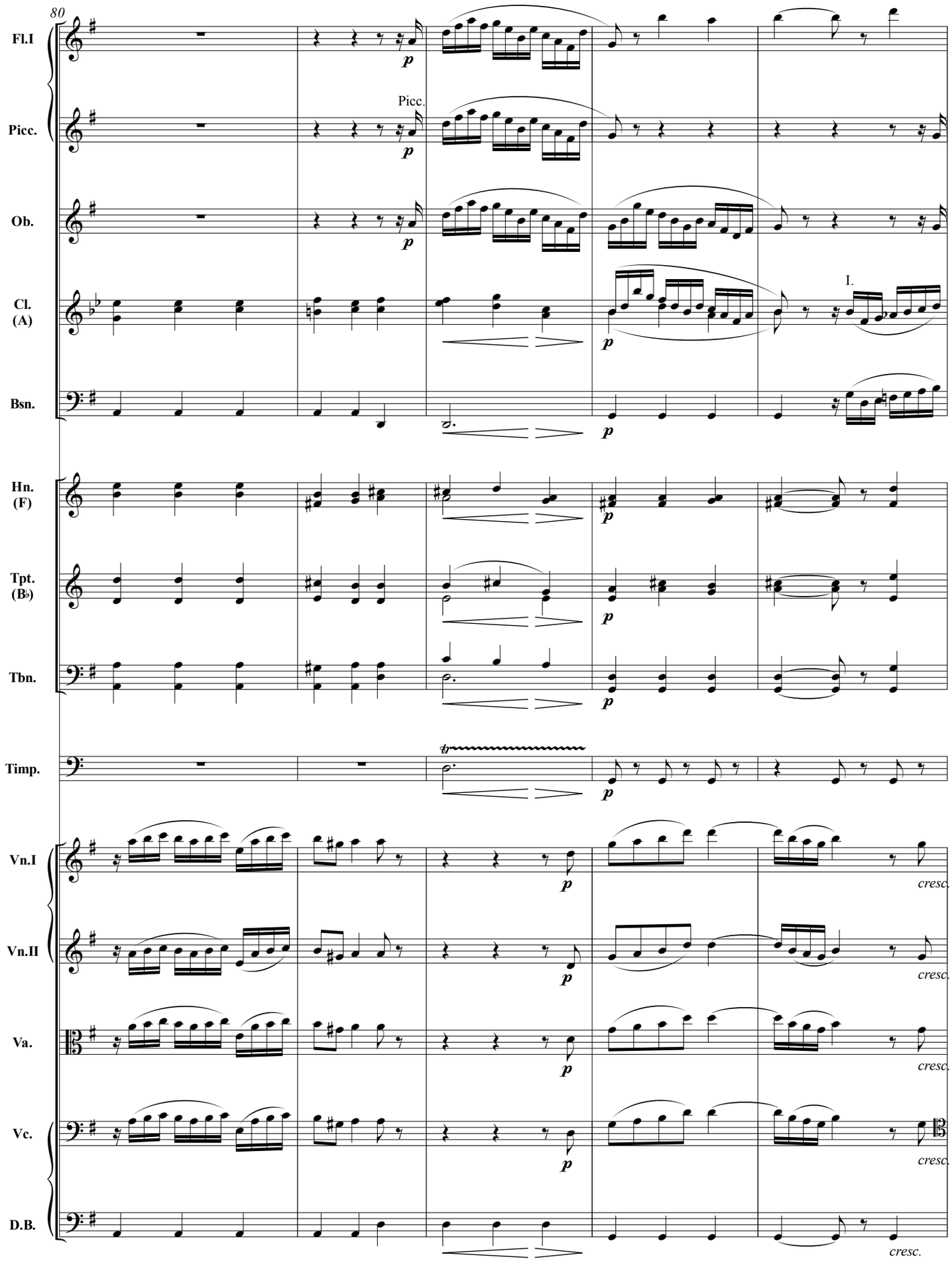

47
Fl.I
Picc.
Ob.
Cl. (A)
a 2
Bsn.
Hn. (F)
f
Tpt. (B♭)
f
Tbn.
f
B.D. & Cym.
without Cymbals
with Cymbals
Vn.I
Vn.II
Va.
Vc.
D.B.

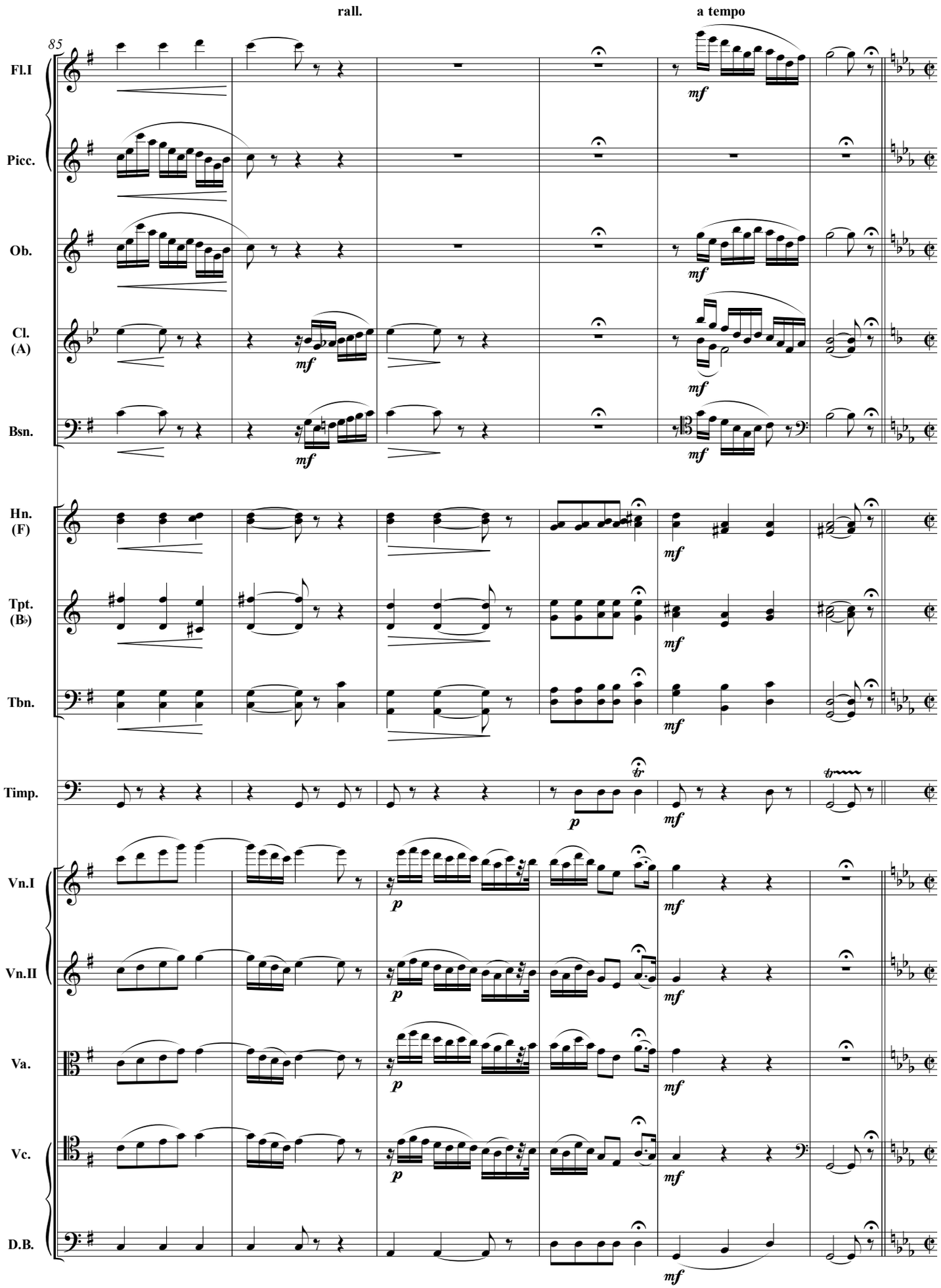

Andante comodo
54
Fl.I
Picc.
Ob.
Solo
Cl. (A)
I.
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
Timpani in G. D.
Vn.I
con sord.
div. sostenuto
Vn.II
Va.
Vc.
D.B.
pizz.
arco sostenuto

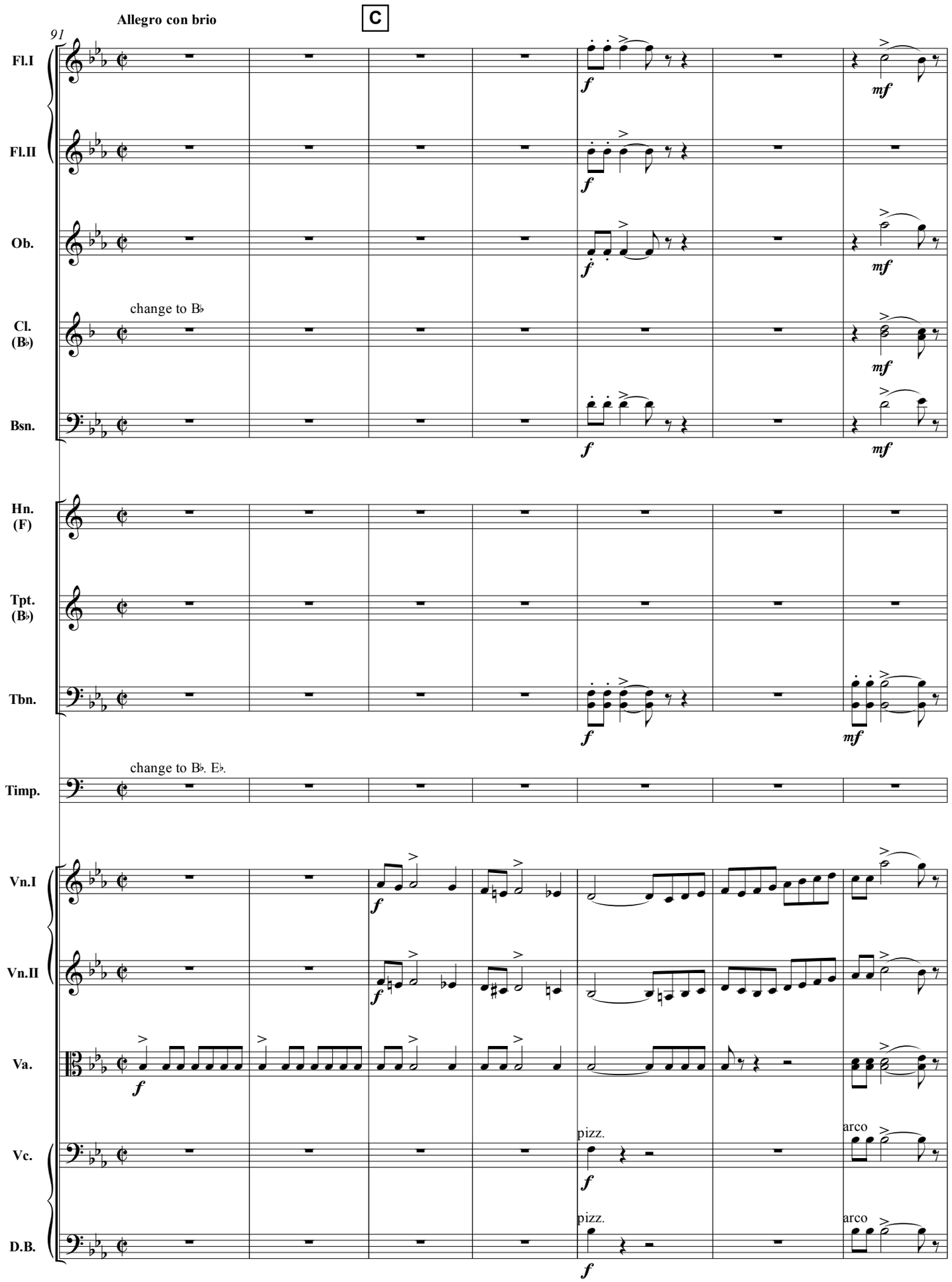

61
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
Vn.I
Vn.II
Va.
Vc.
D.B.
I.
I.
p
p
p

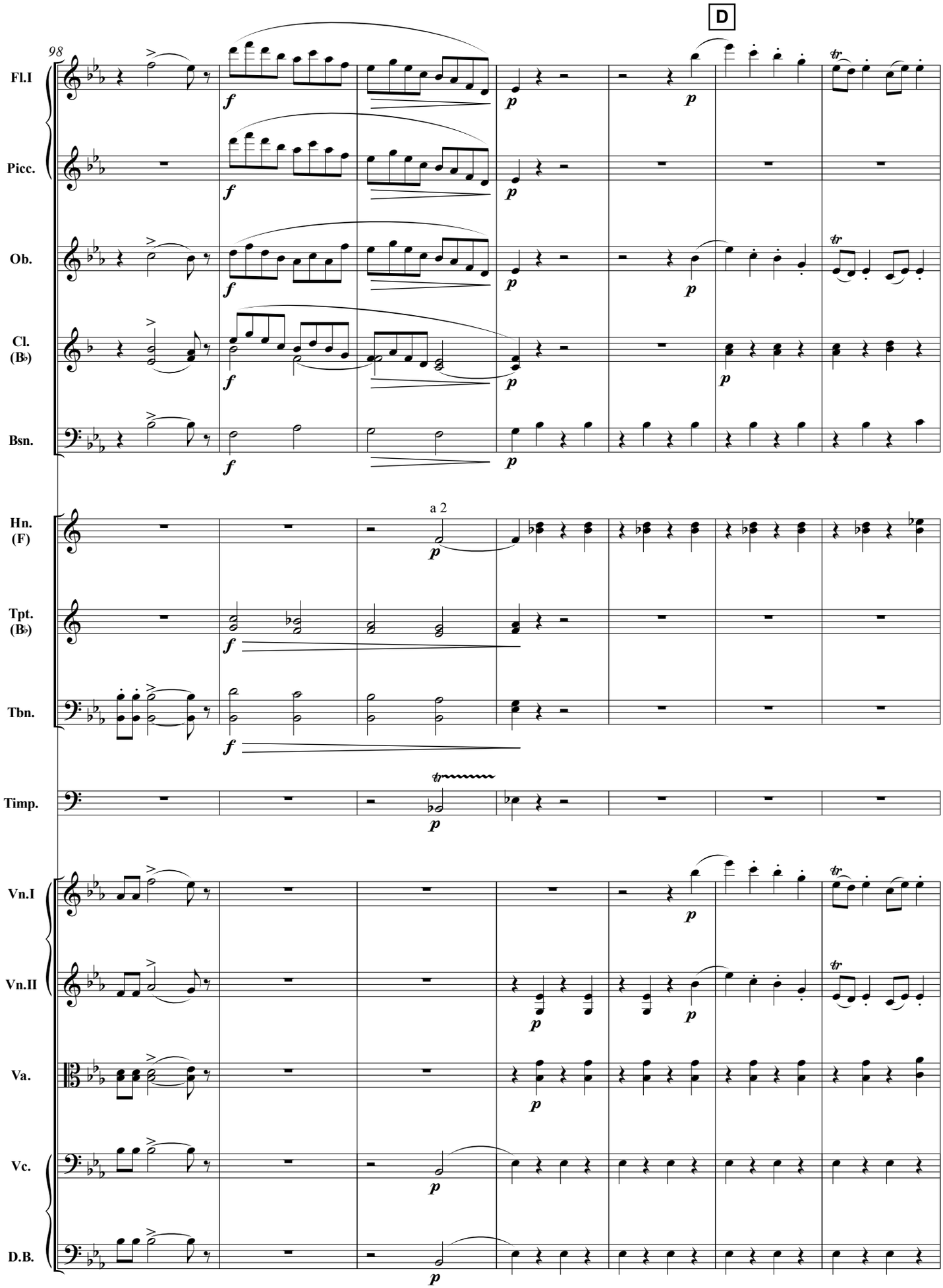

67
rall.
a tempo
B
Fl.I
Fl.II
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
Vn.I
Vn.II
Va.
Vc.
D.B.
mf
p
I.
Fl.II
unis.
cresc.
dim.

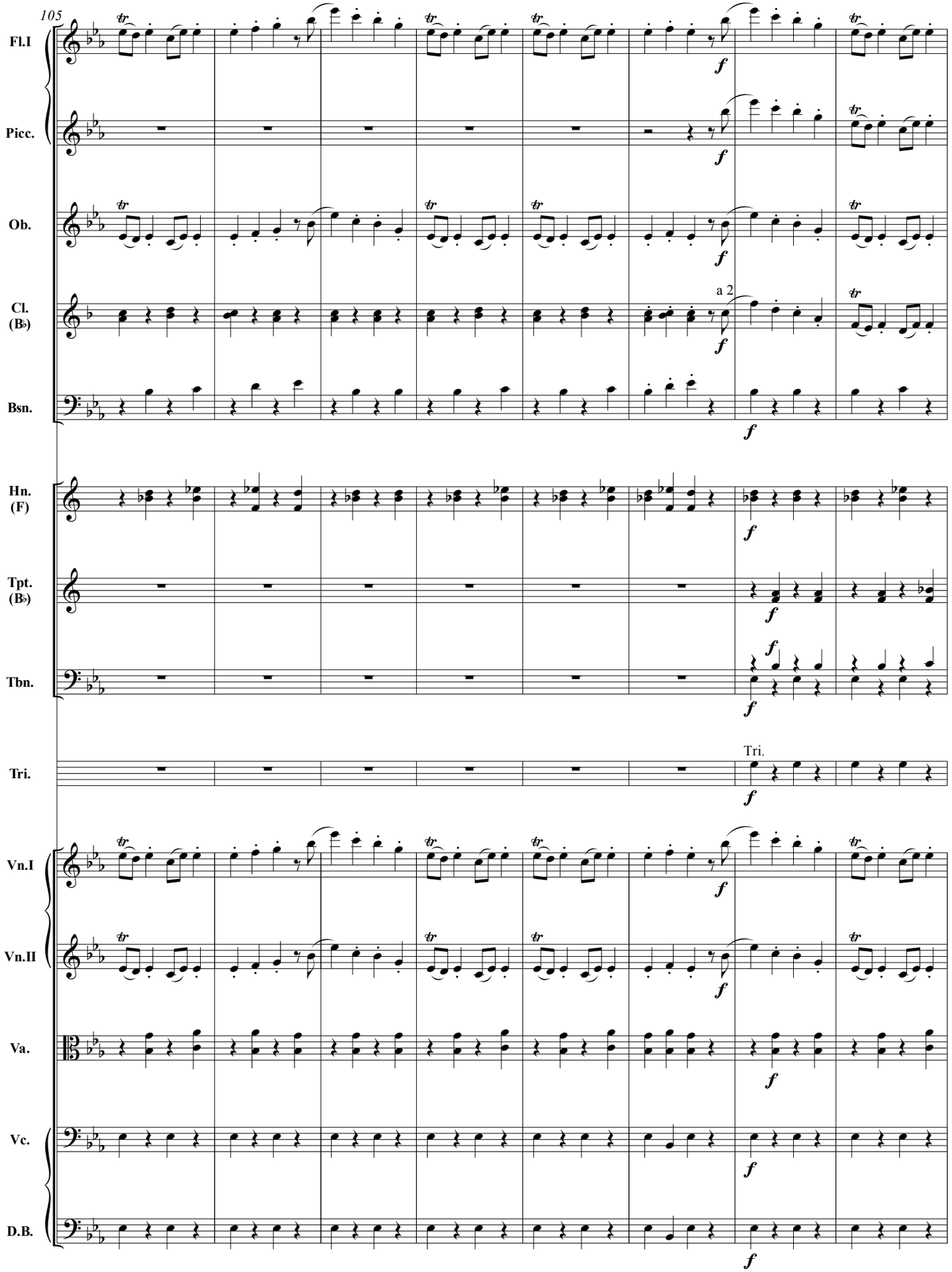

74
Fl.I
Fl.II
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
Vn.I
Vn.II
Va.
Vc.
D.B.
p
tr

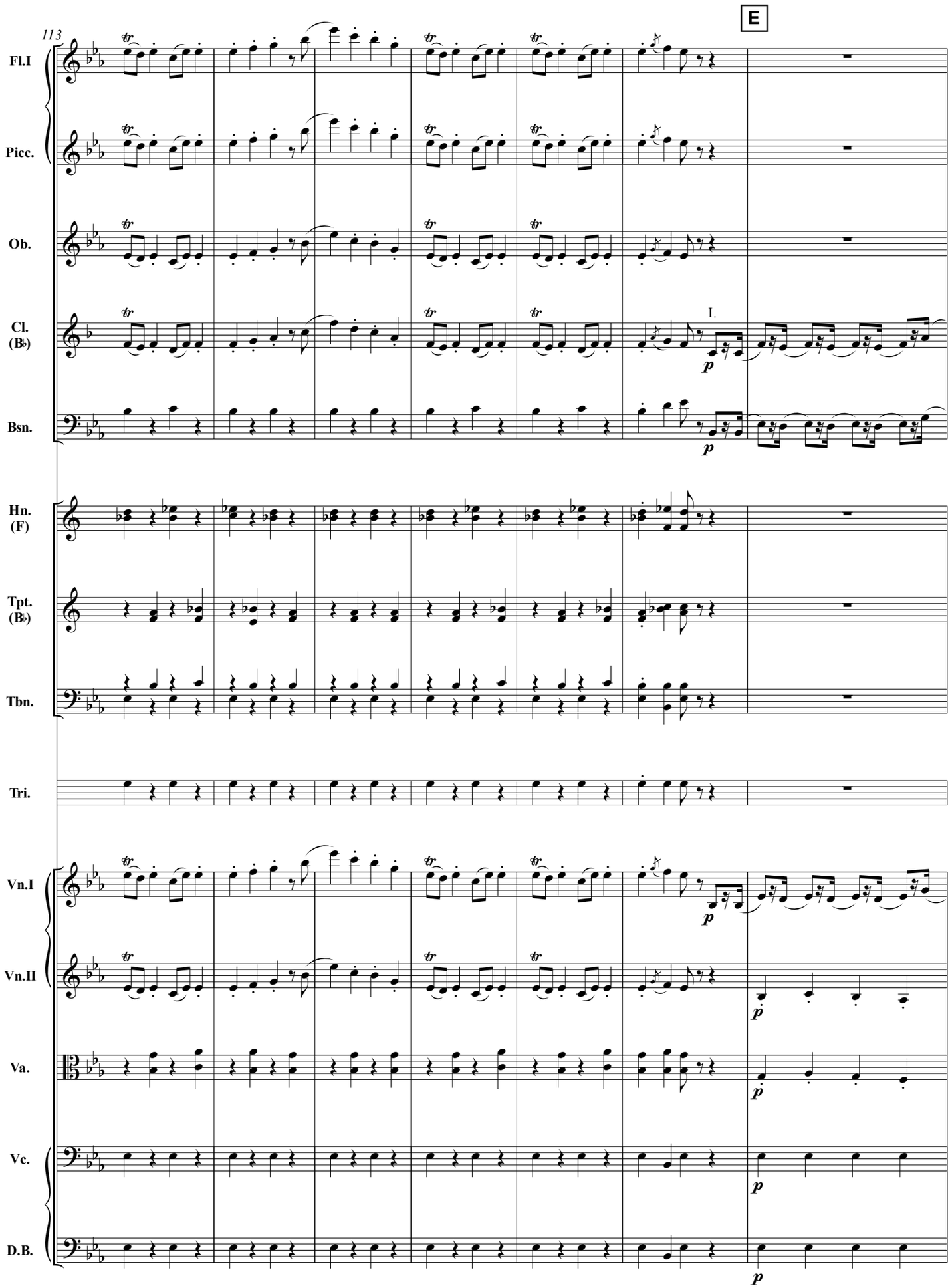

80
Fl.I
Picc.
Picc.
Ob.
Cl. (A)
I.
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
Vn.I
Vn.II
Va.
Vc.
D.B.
p
cresc.

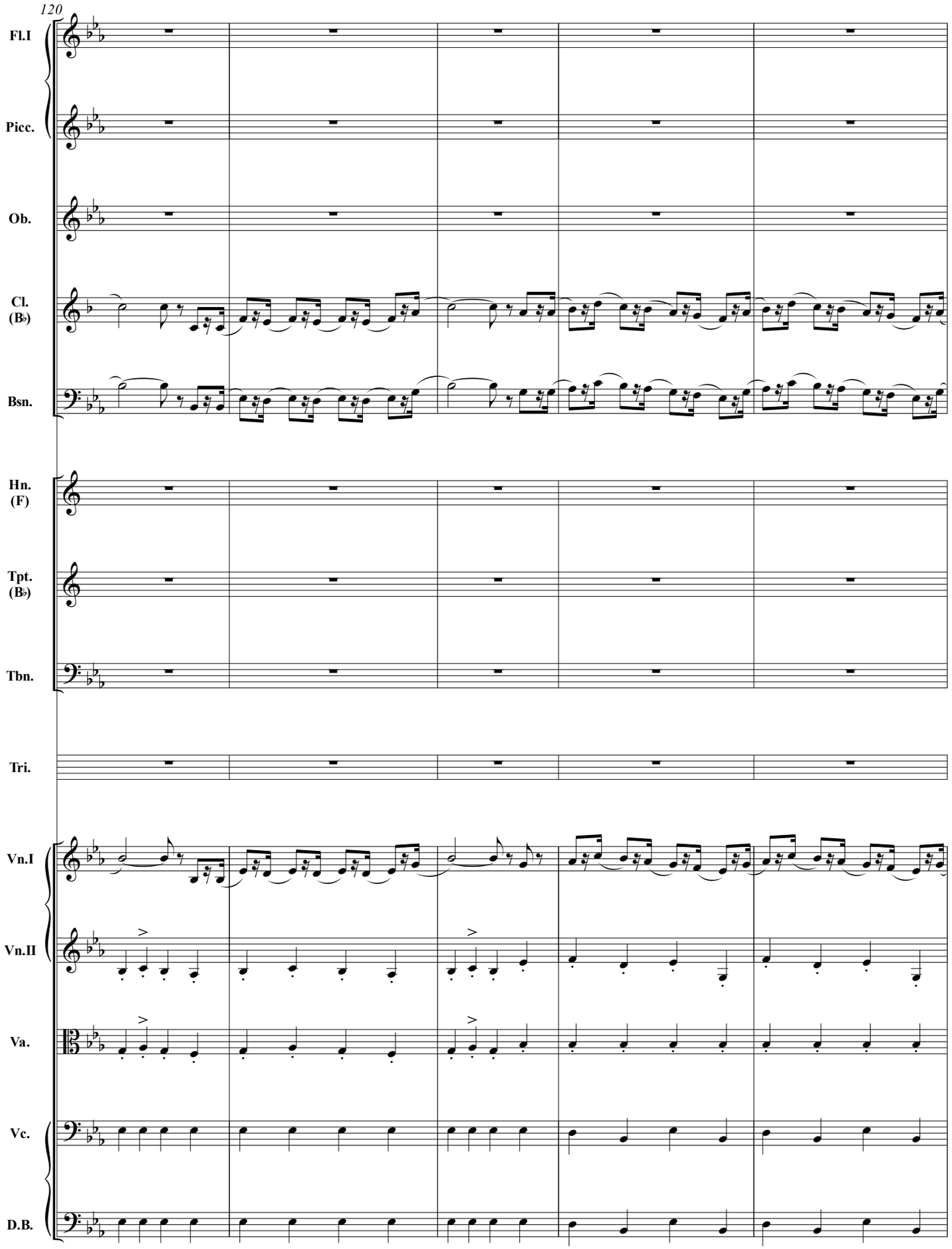

rall.
a tempo
85
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
Vn.I
Vn.II
Va.
Vc.
D.B.
mf
p

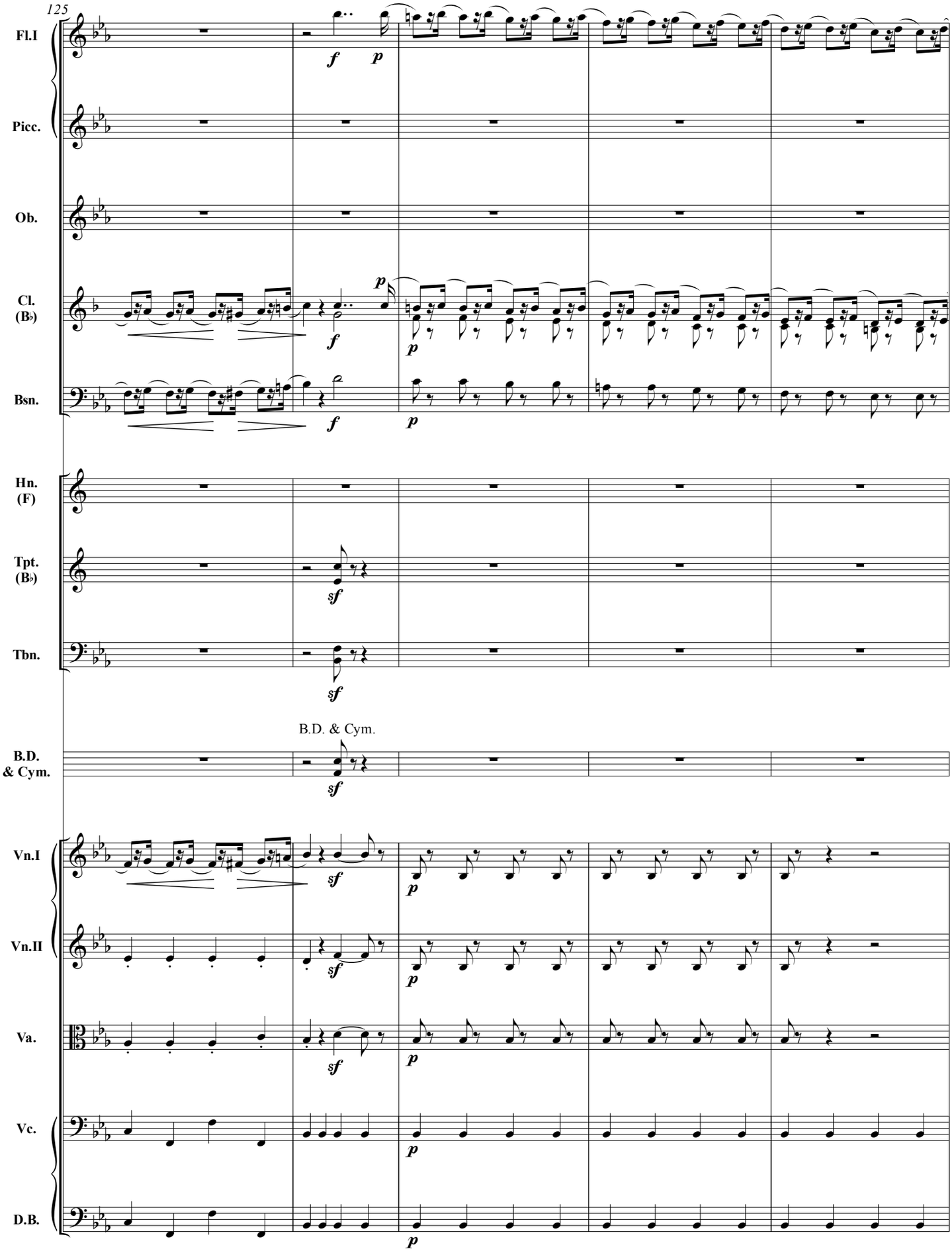

Allegro con brio
C
91
Fl.I
Fl.II
Ob.
Cl. (B♭)
change to B♭
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
change to B♭, E♭.
Vn.I
Vn.II
Va.
Vc.
pizz.
arco
D.B.
pizz.
arco

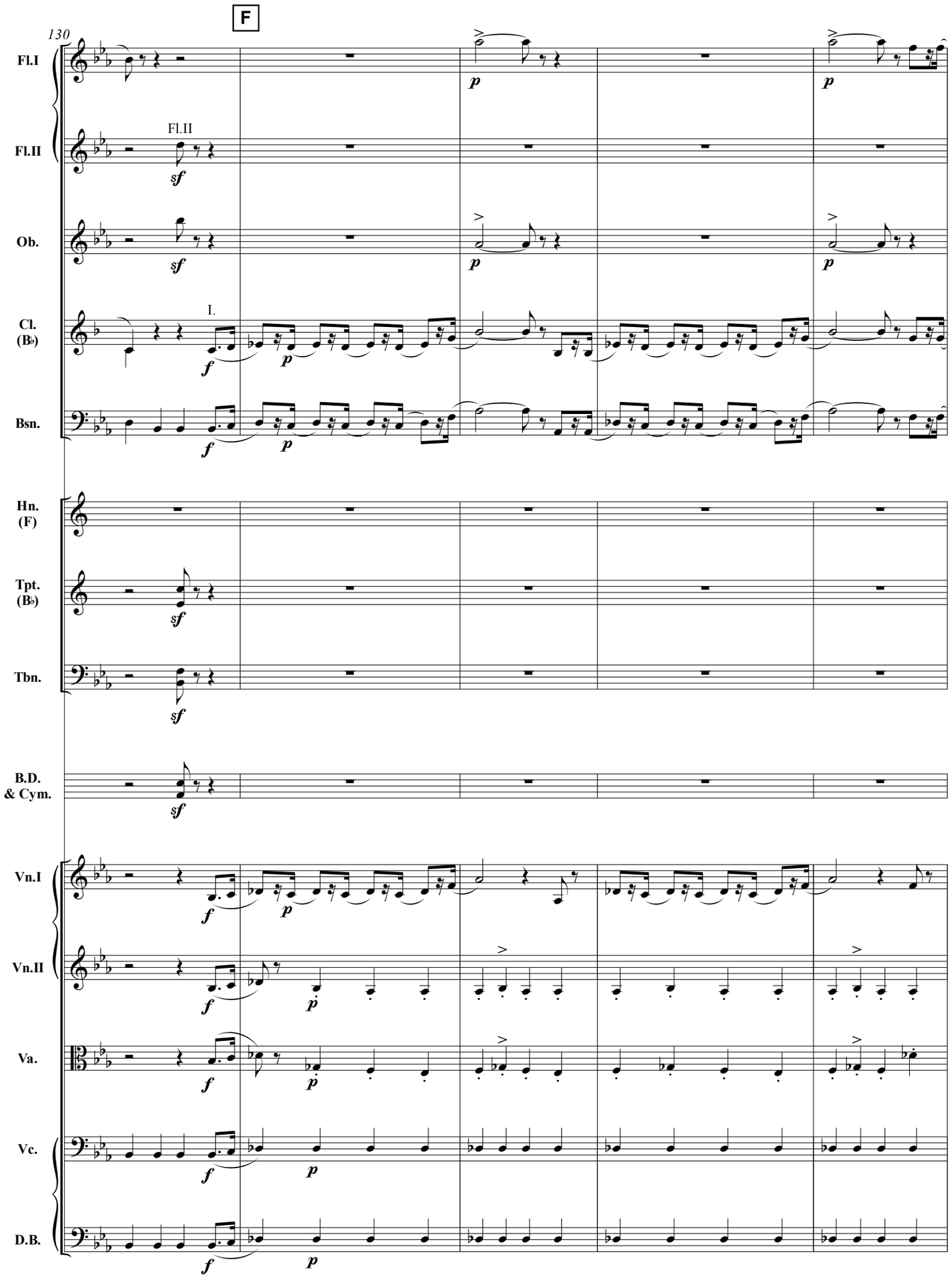

D
98
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
a 2
Tpt. (B♭)
Tbn.
Timp.
Vn.I
Vn.II
Va.
Vc.
D.B.

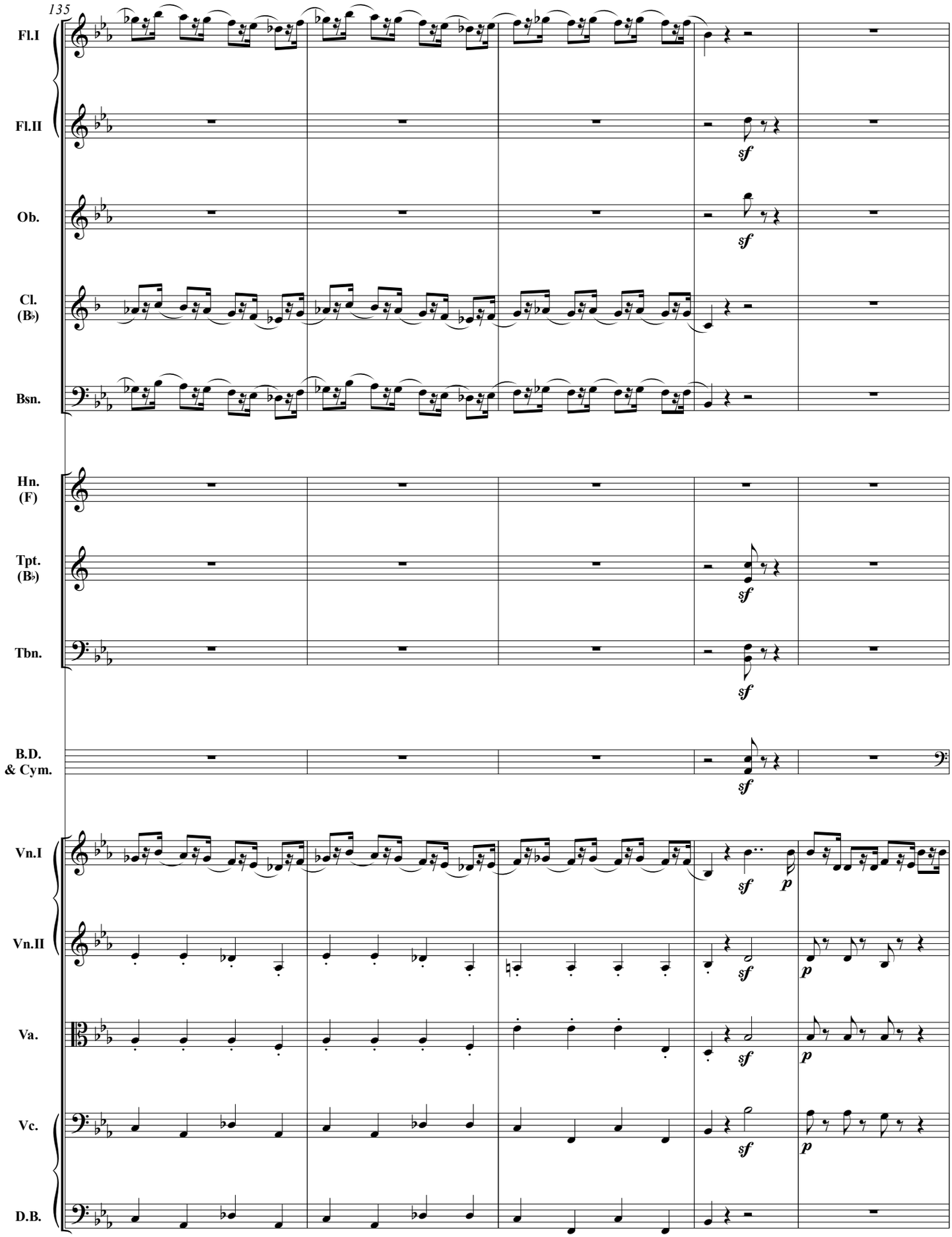

105
Fl.I
Picc.
Ob.
Cl. (B♭)
a 2
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Tri.
Tri.
Vn.I
Vn.II
Va.
Vc.
D.B.

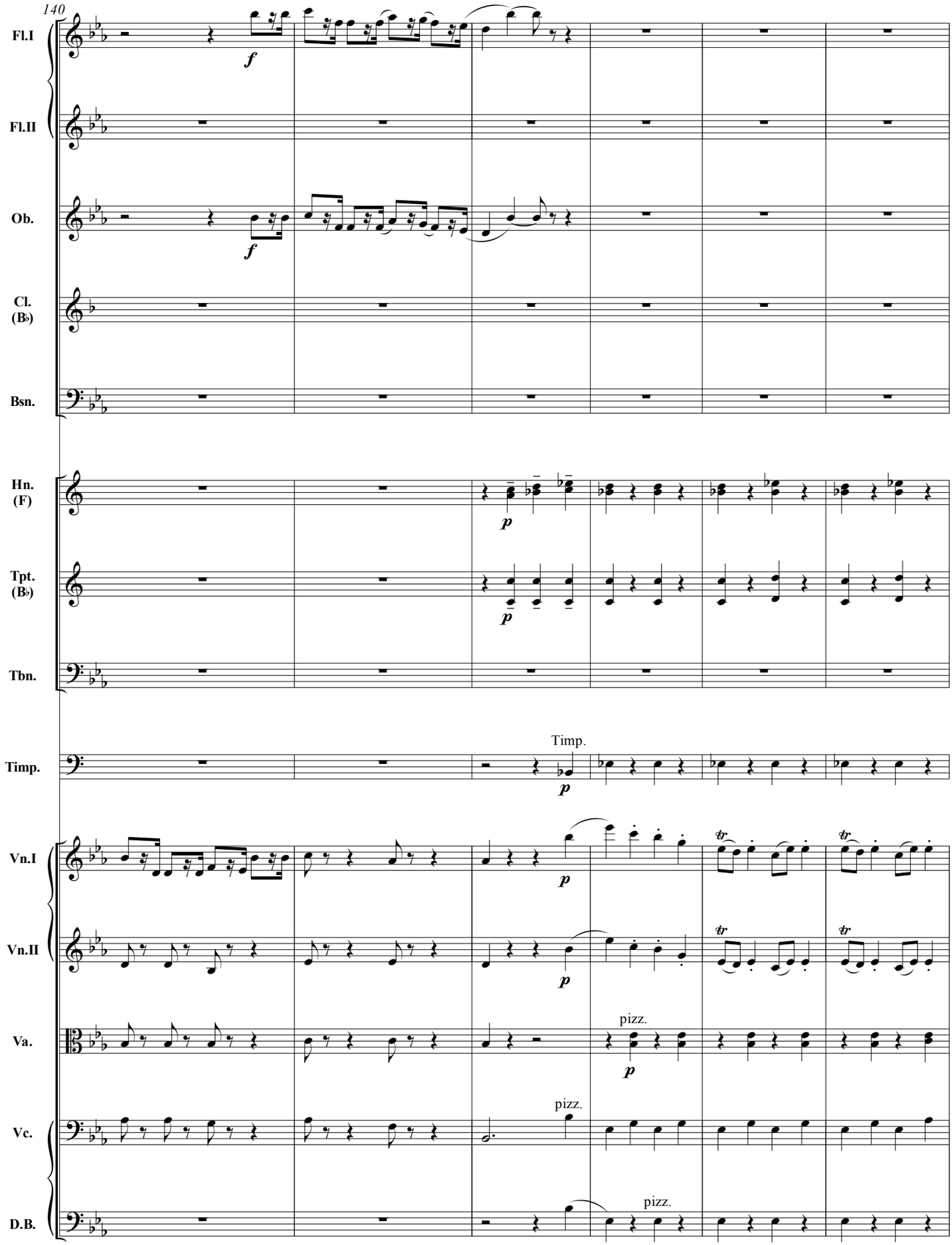

113
E
Fl.I
Picc.
Ob.
Cl. (B♭)
I.
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Tri.
Vn.I
Vn.II
Va.
Vc.
D.B.


120
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Tri.
Vn.I
Vn.II
Va.
Vc.
D.B.


125
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
B.D. & Cym.
B.D. & Cym.
Vn.I
Vn.II
Va.
Vc.
D.B.


F
130
Fl.I
Fl.II
Fl.II
Ob.
Cl. (B♭)
I.
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
B.D. & Cym.
Vn.I
Vn.II
Va.
Vc.
D.B.


135
Fl.I
Fl.II
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
B.D. & Cym.
Vn.I
Vn.II
Va.
Vc.
D.B.
sf
p


140
Fl.I
Fl.II
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
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Timp.
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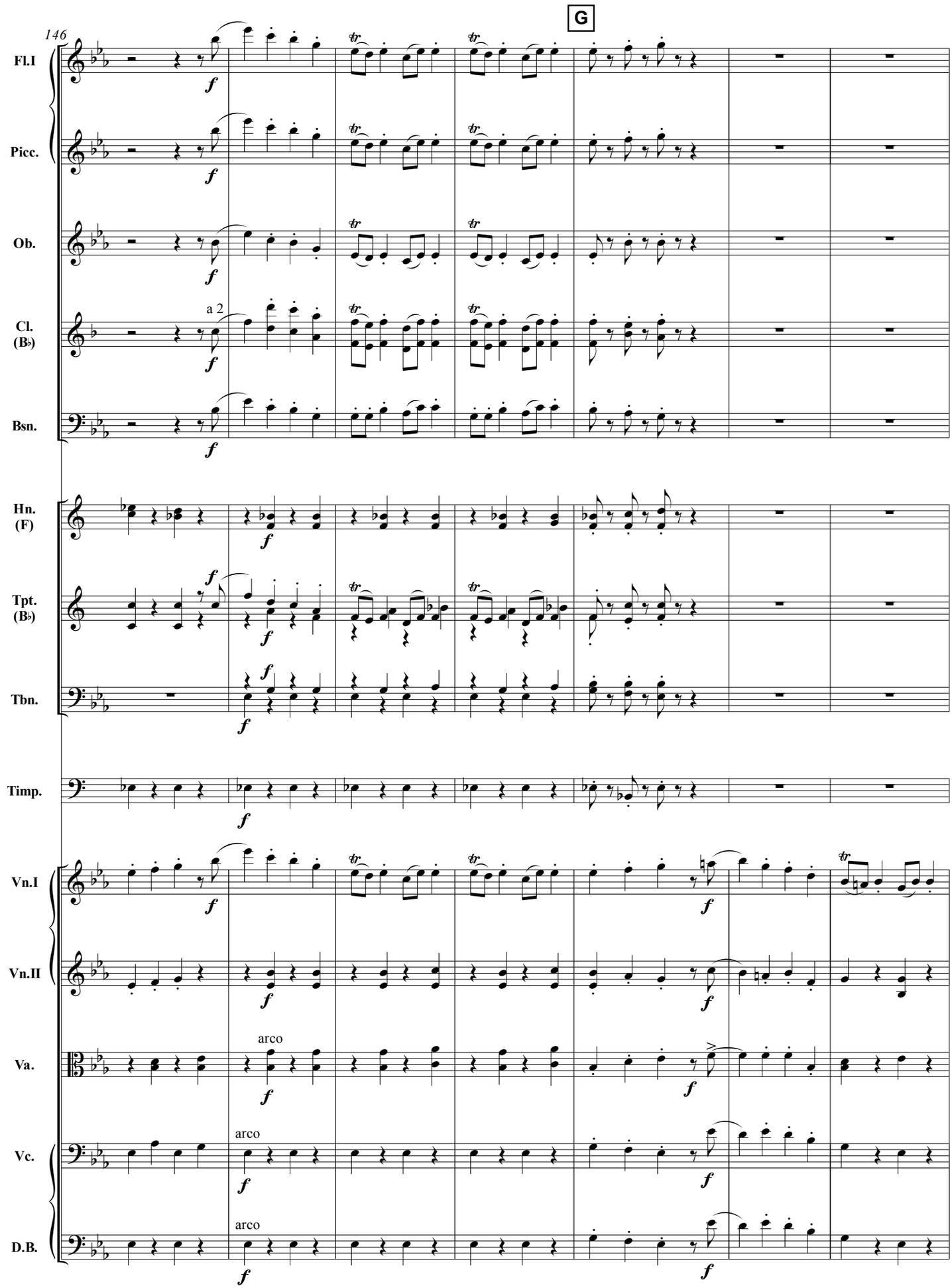
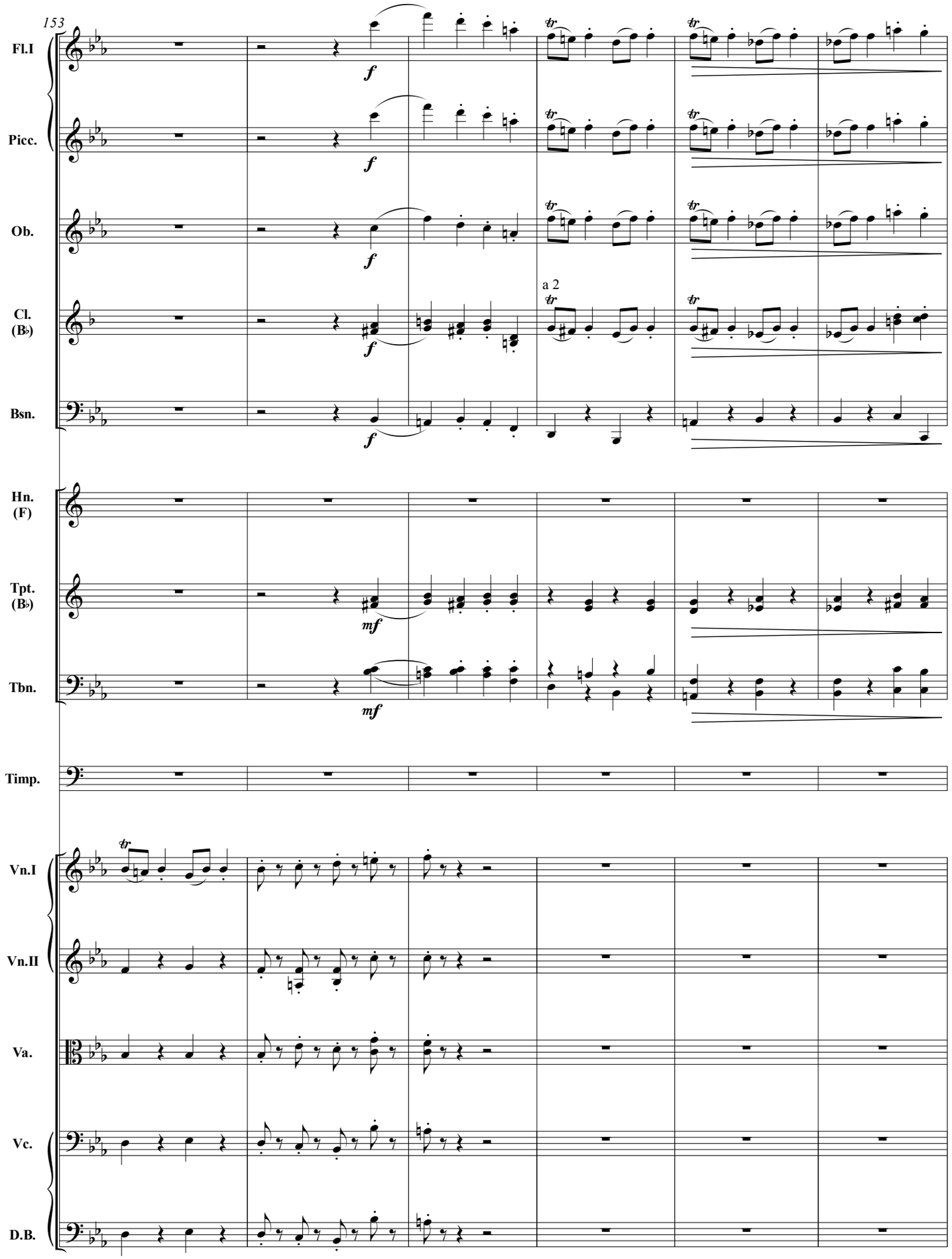
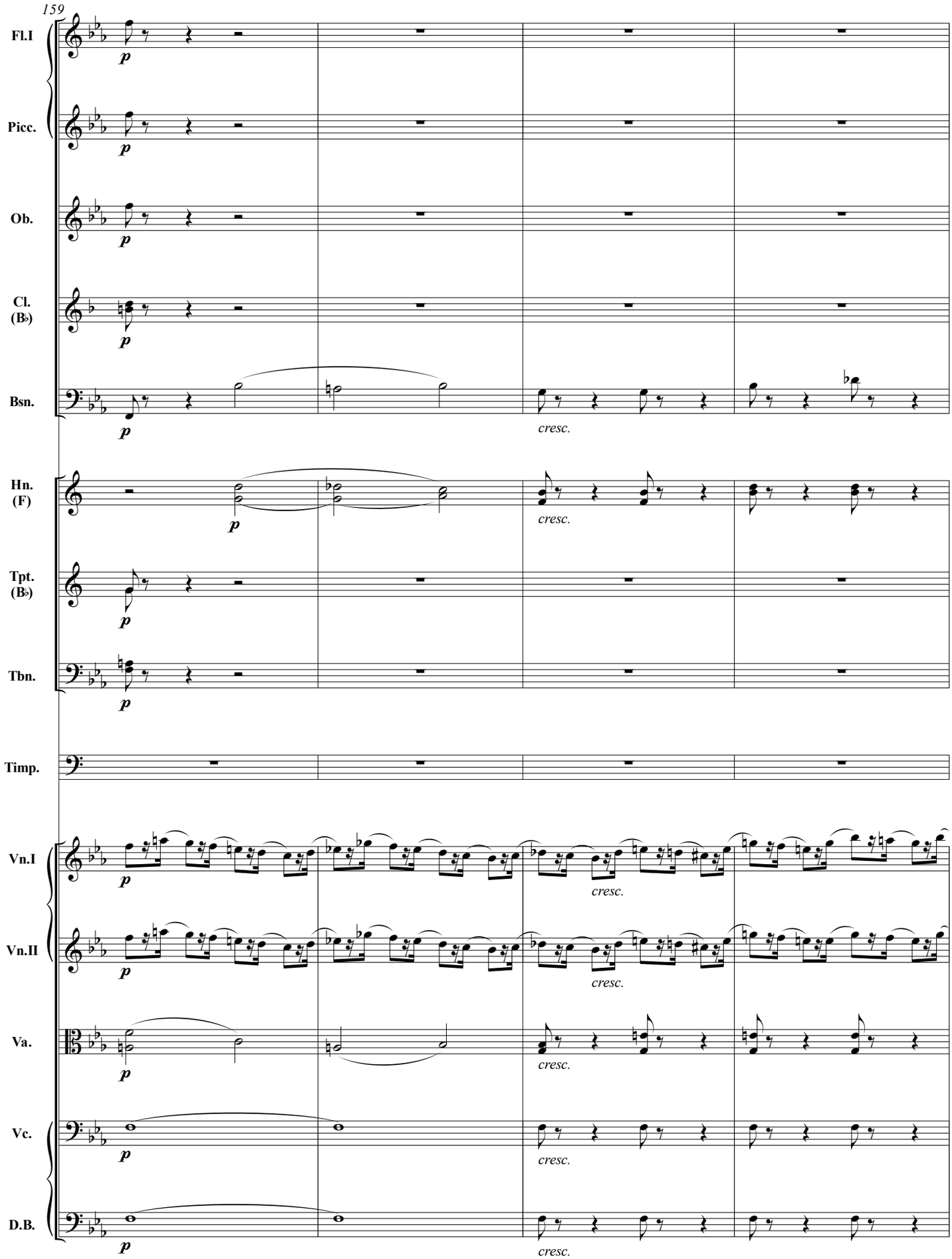
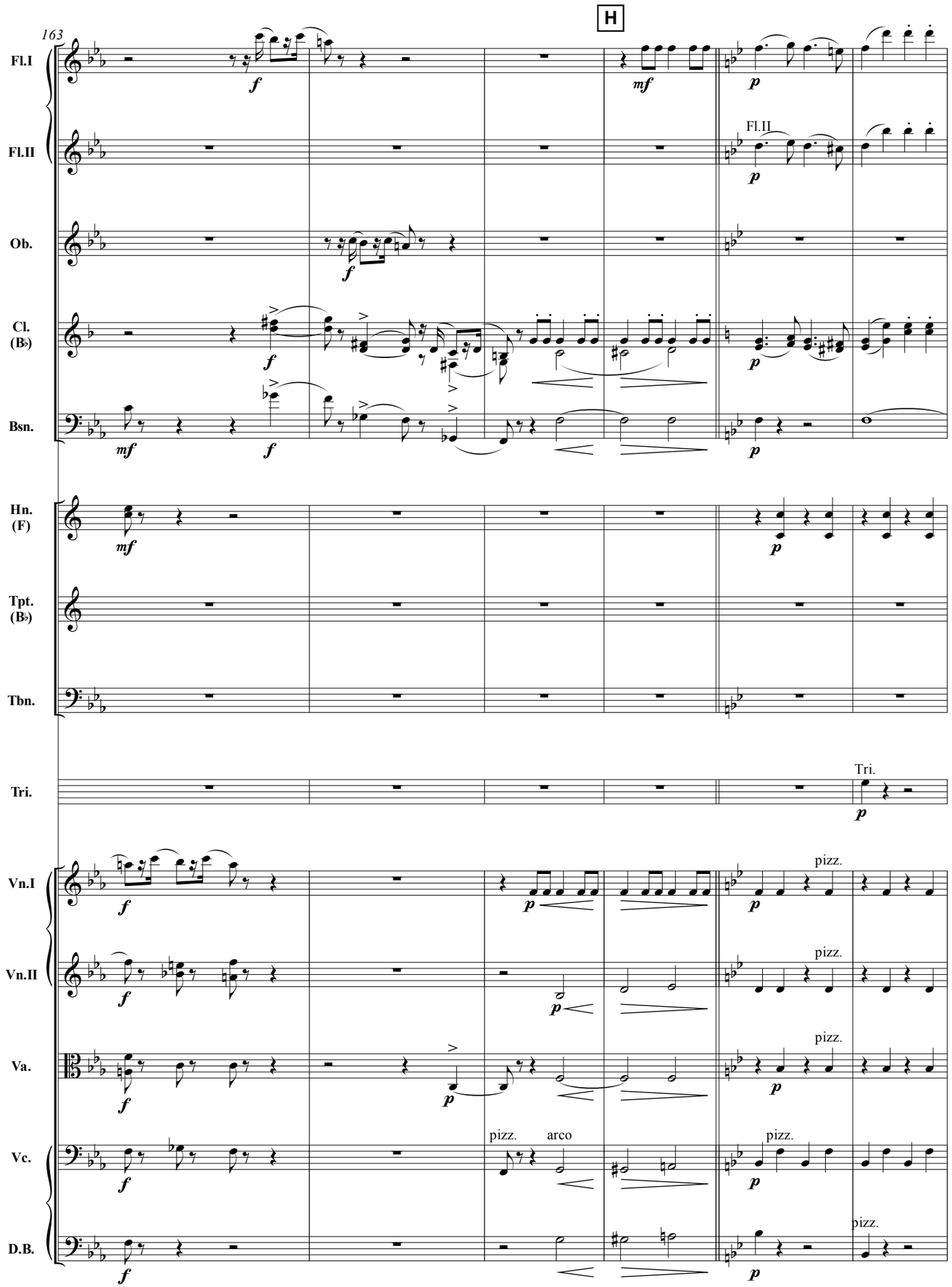
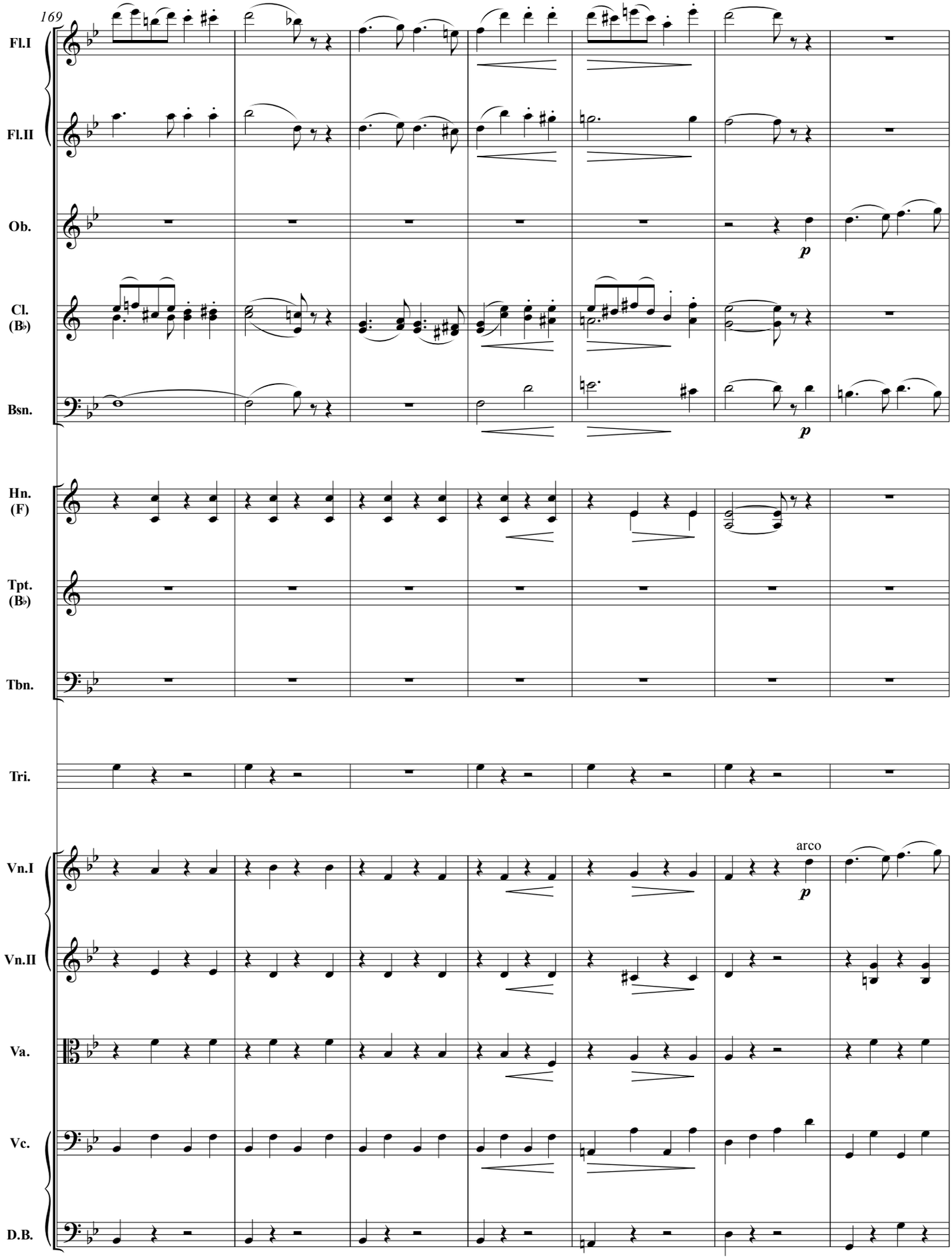
Vn.II
Va.
pizz.
Vc.
pizz.
D.B.
pizz.

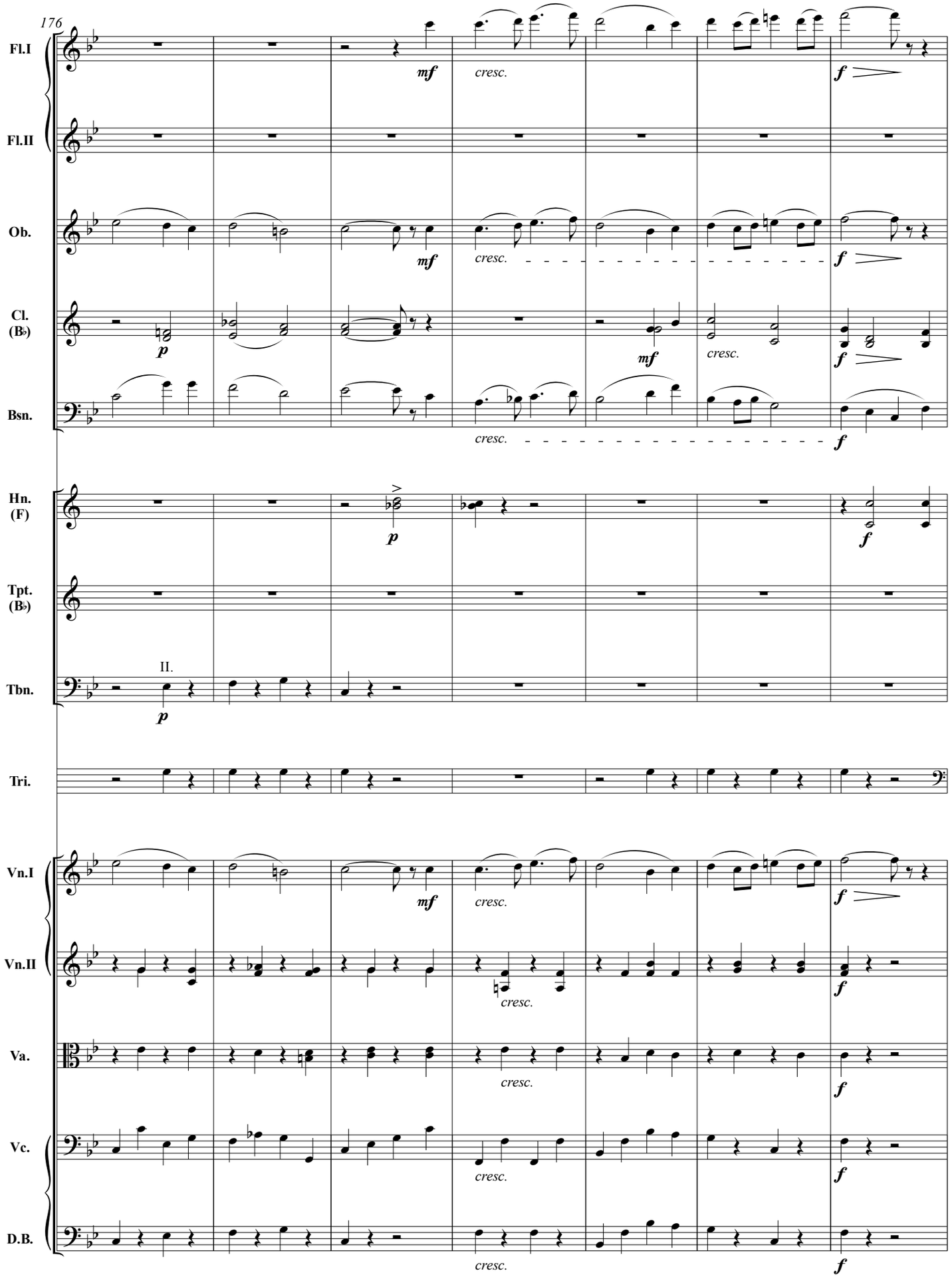

146
G
Fl.I
Picc.
Ob.
Cl. (B♭)
a 2
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
Vn.I
Vn.II
Va.
arco
Vc.
arco
D.B.
arco

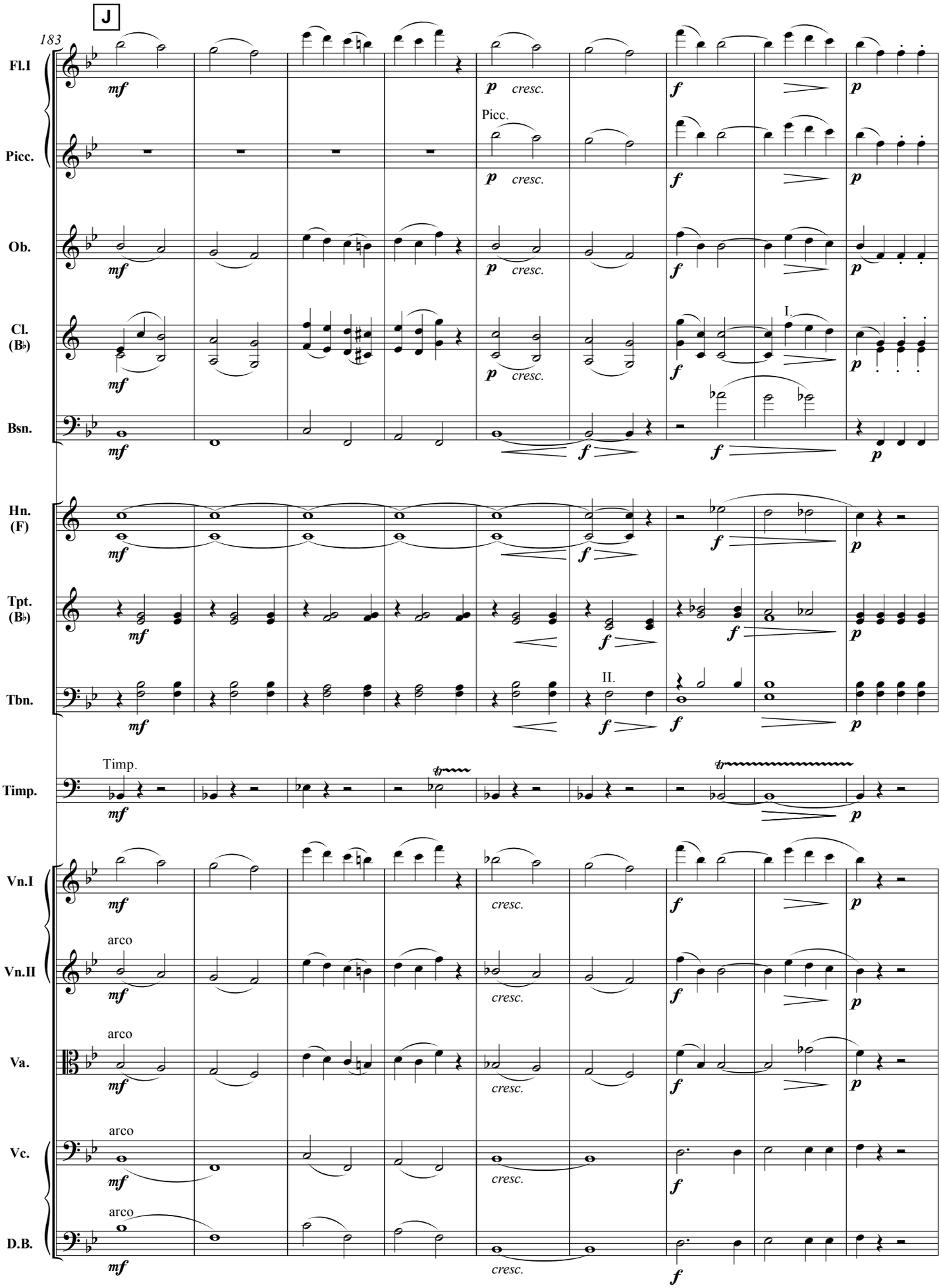

153
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
Vn.I
Vn.II
Va.
Vc.
D.B.
a 2

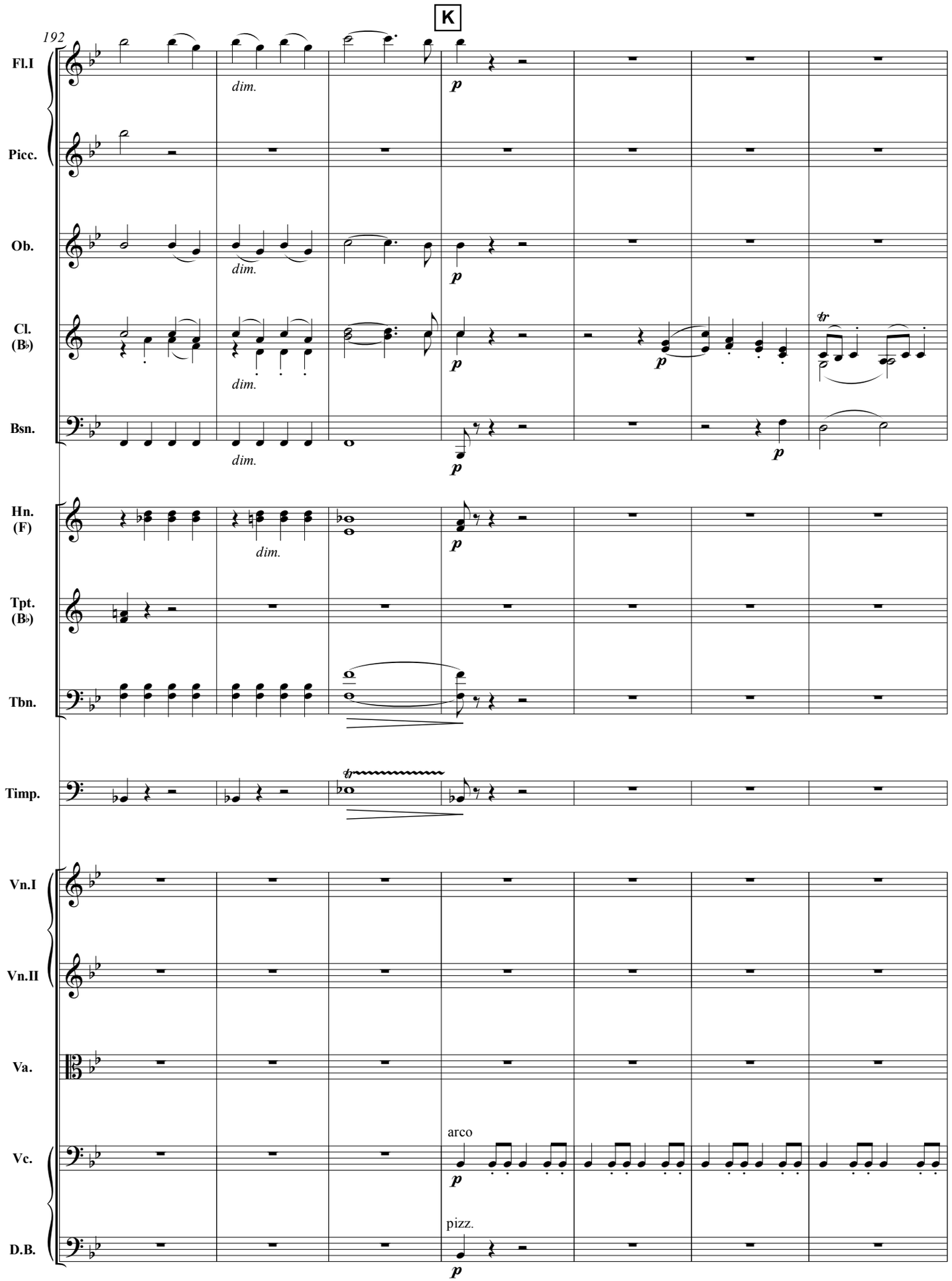

159
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
Vn.I
Vn.II
Va.
Vc.
D.B.
p
cresc.

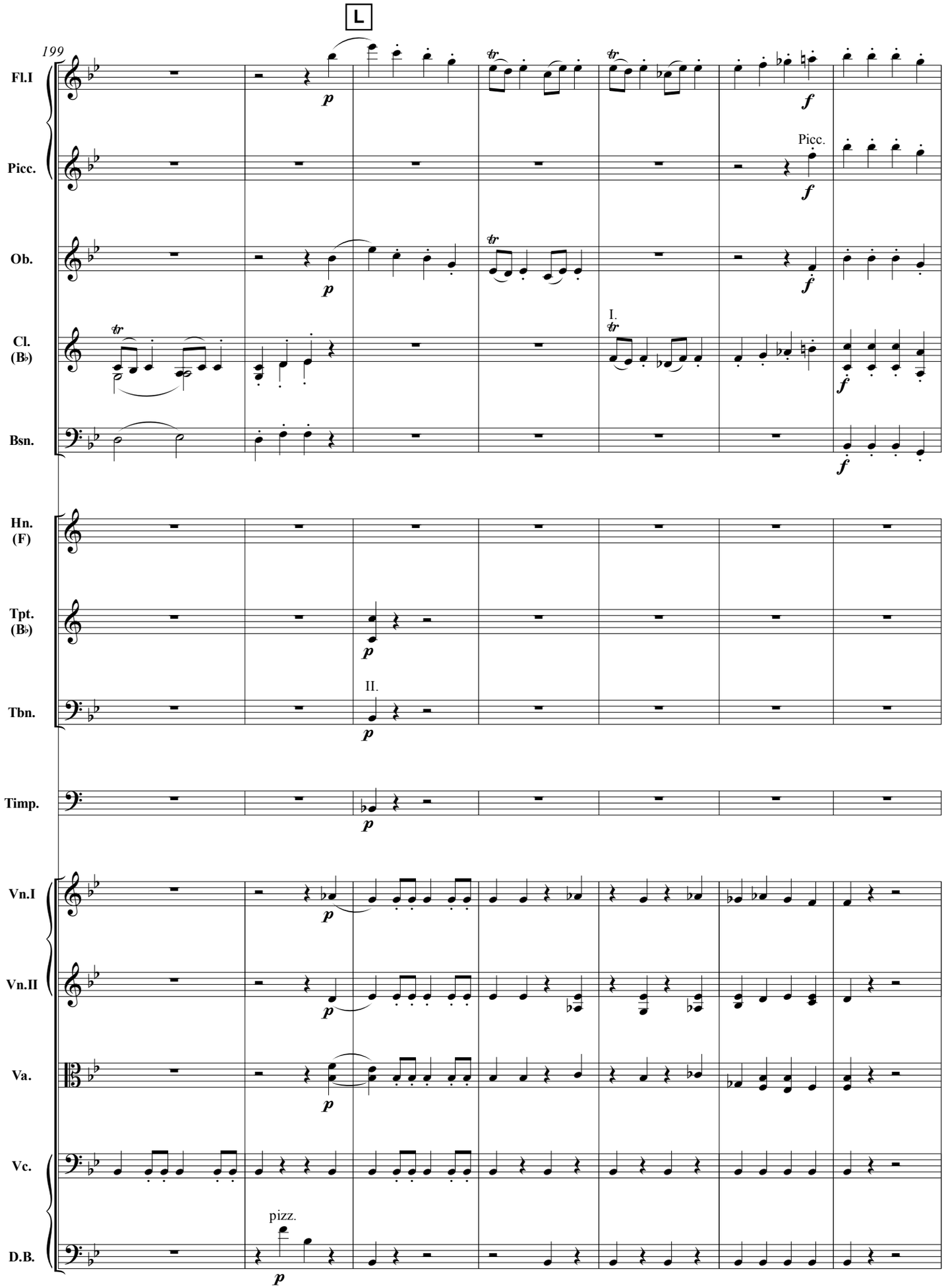

163
H
Fl.I
Fl.II
Fl.II
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Tri.
Tri.
Vn.I
pizz.
Vn.II
pizz.
Va.
pizz.
Vc.
pizz.
arco
pizz.
D.B.
pizz.

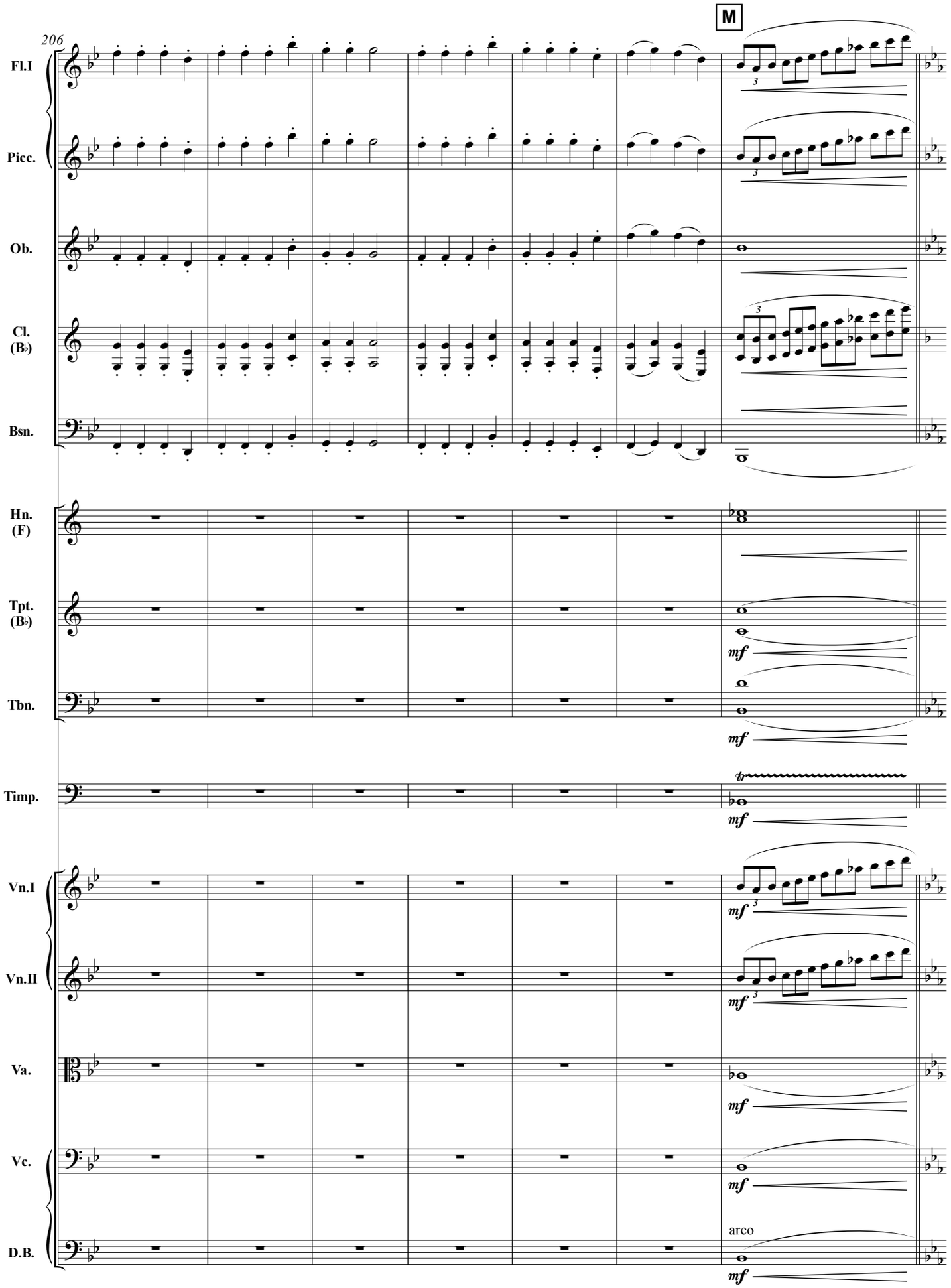

169
Fl.I
Fl.II
Ob.
p
Cl.
(B♭)
Bsn.
p
Hn.
(F)
Tpt.
(B♭)
Tbn.
Tri.
Vn.I
arco
p
Vn.II
Va.
Vc.
D.B.

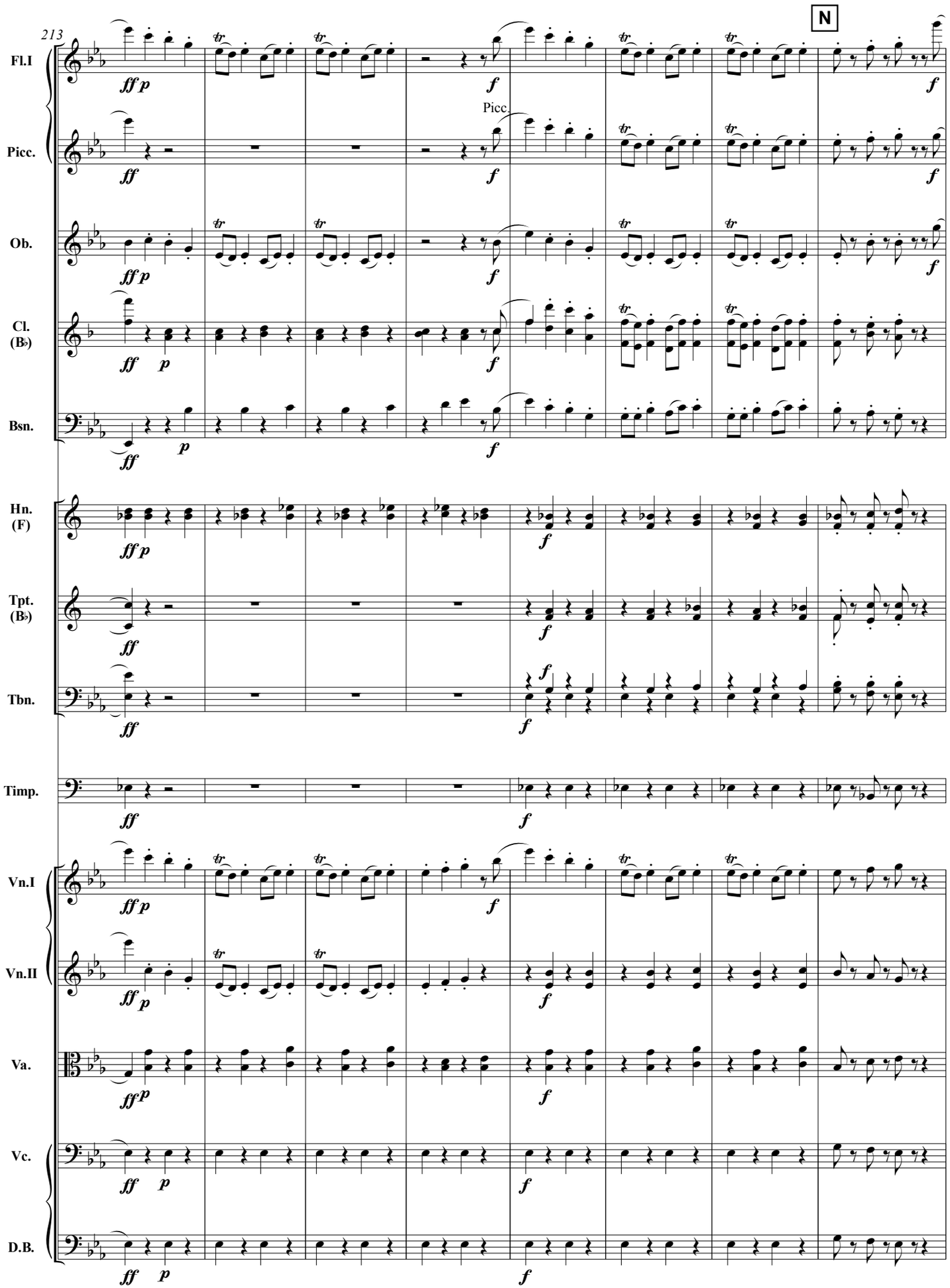

176
Fl.I
Fl.II
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Tri.
Vn.I
Vn.II
Va.
Vc.
D.B.
II.
mf
cresc.
f
p

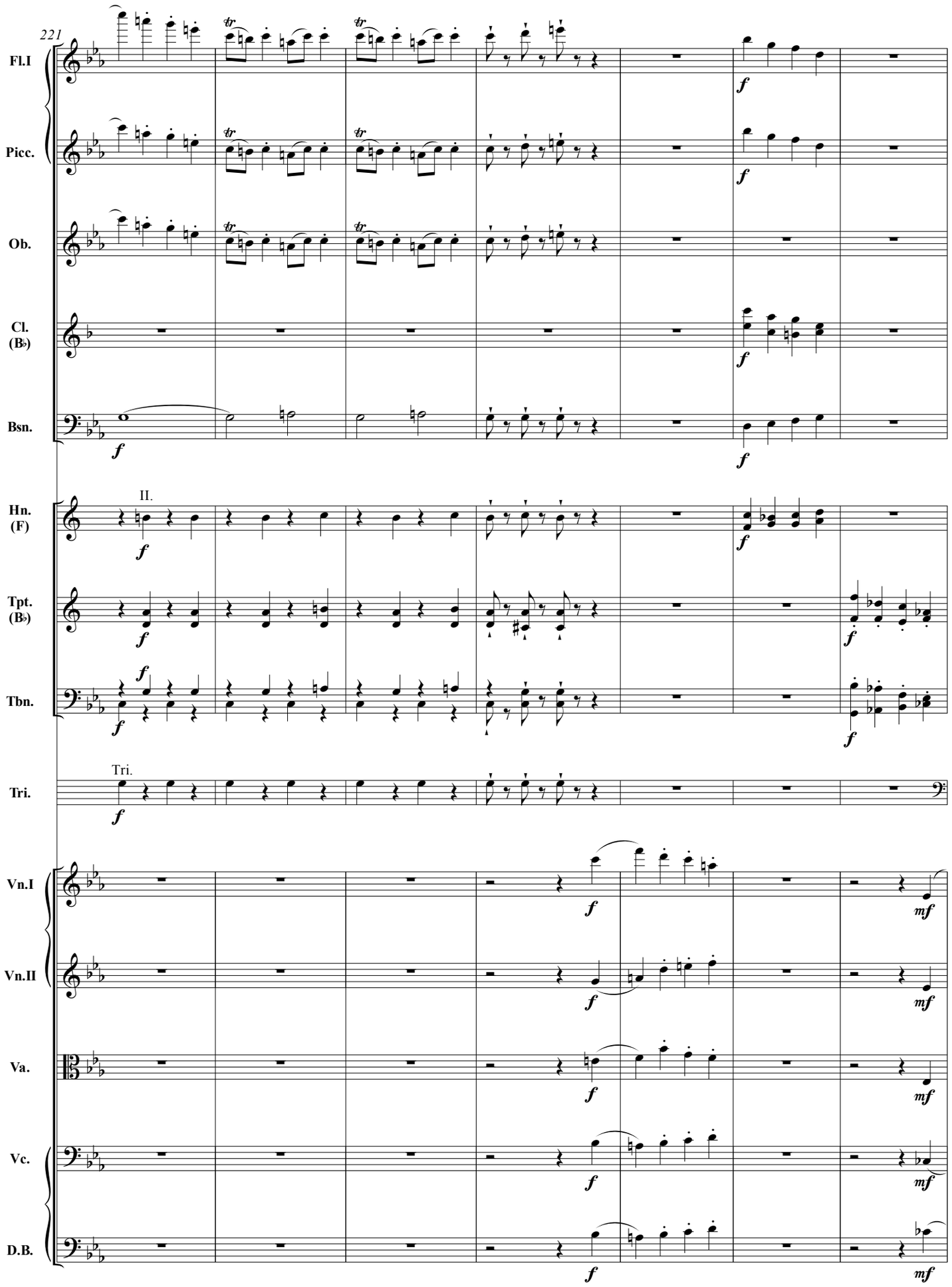

J
183
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
Vn.I
Vn.II
Va.
Vc.
D.B.
mf
p
cresc.
f
Picc.
I.
II.
arco

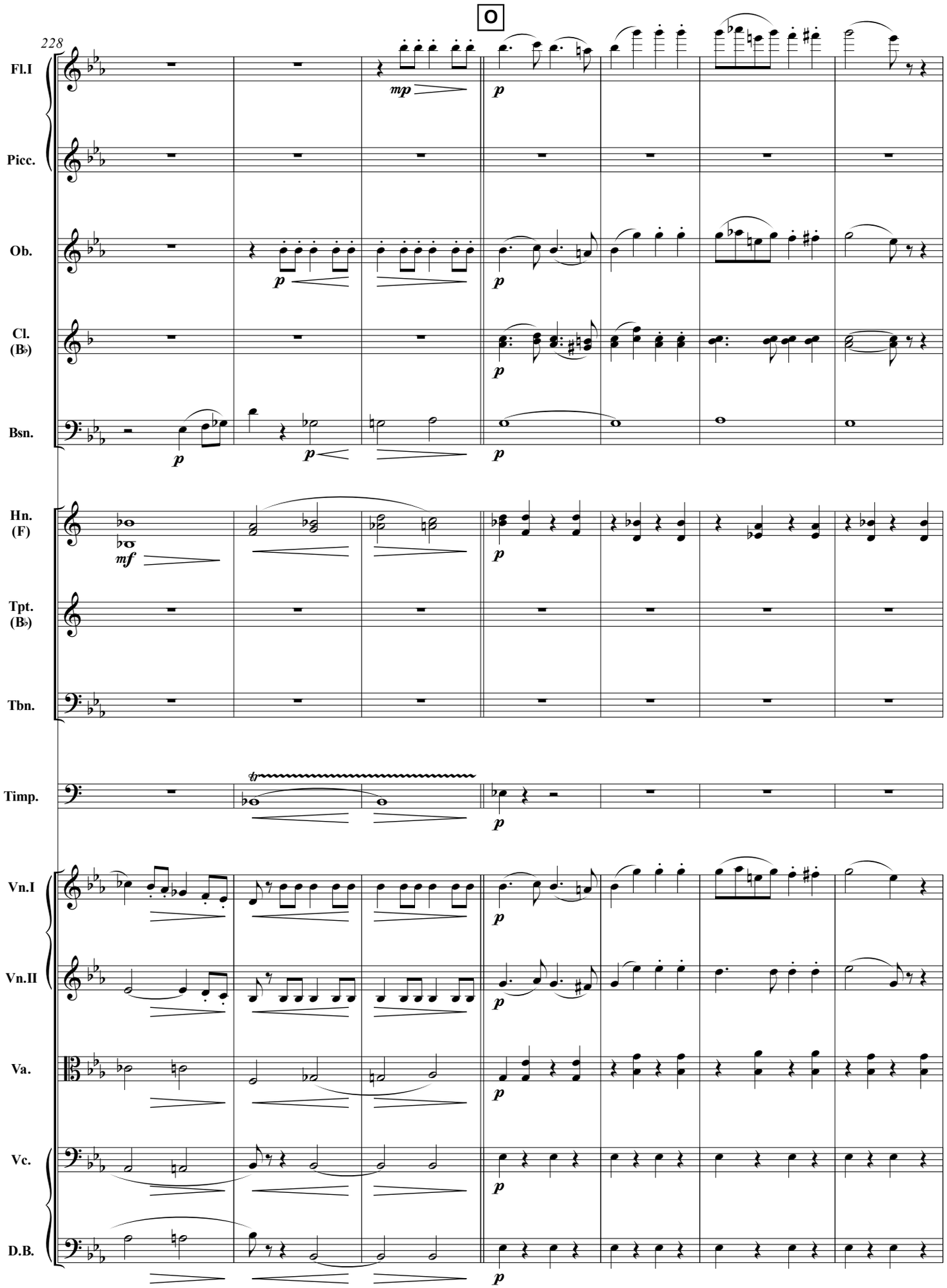

K
192
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
Vn.I
Vn.II
Va.
Vc.
D.B.
dim.
p
tr
arco
pizz.

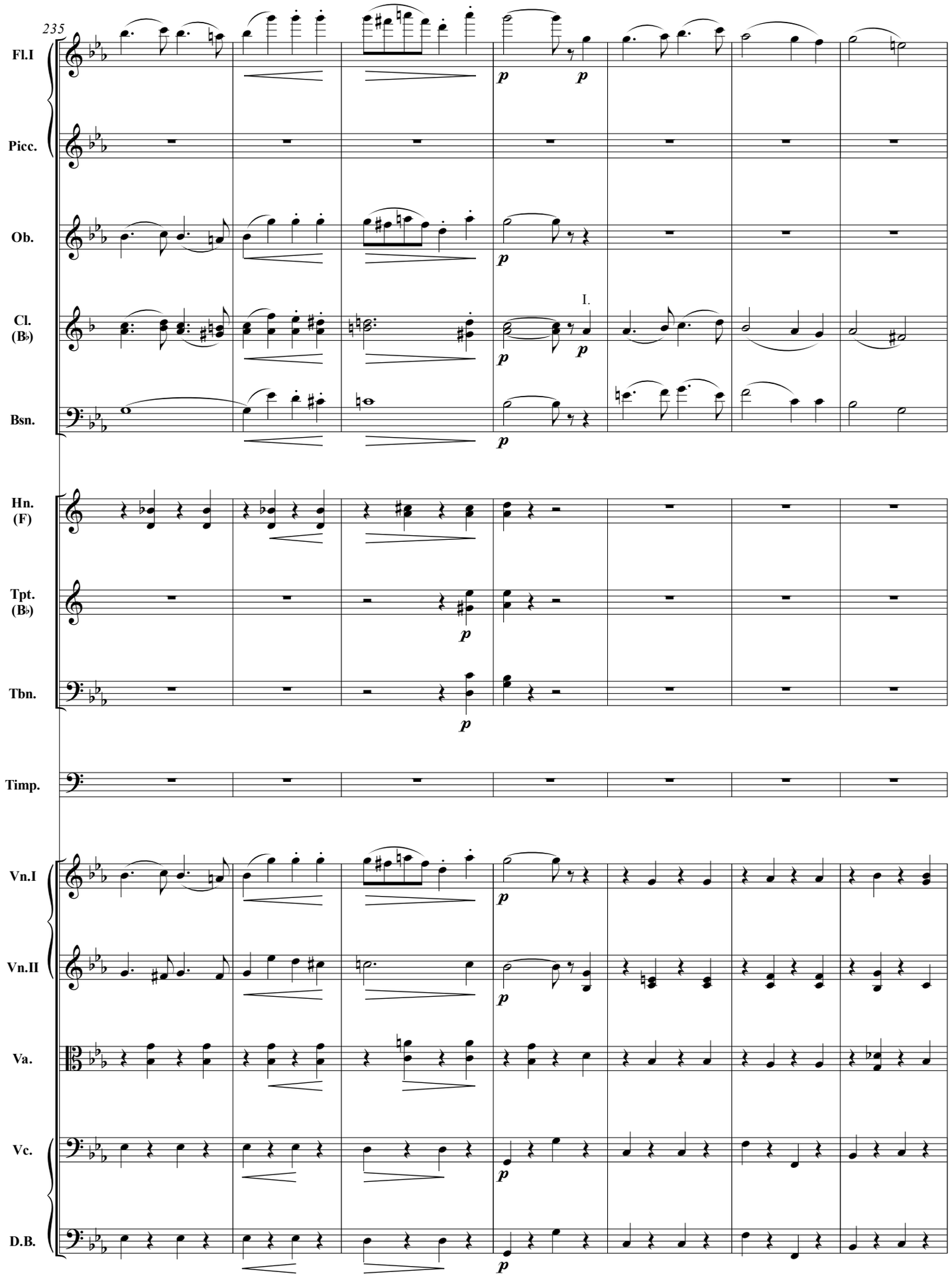

L
199
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
Vn.I
Vn.II
Va.
Vc.
D.B.
Picc.
I.
II.
pizz.

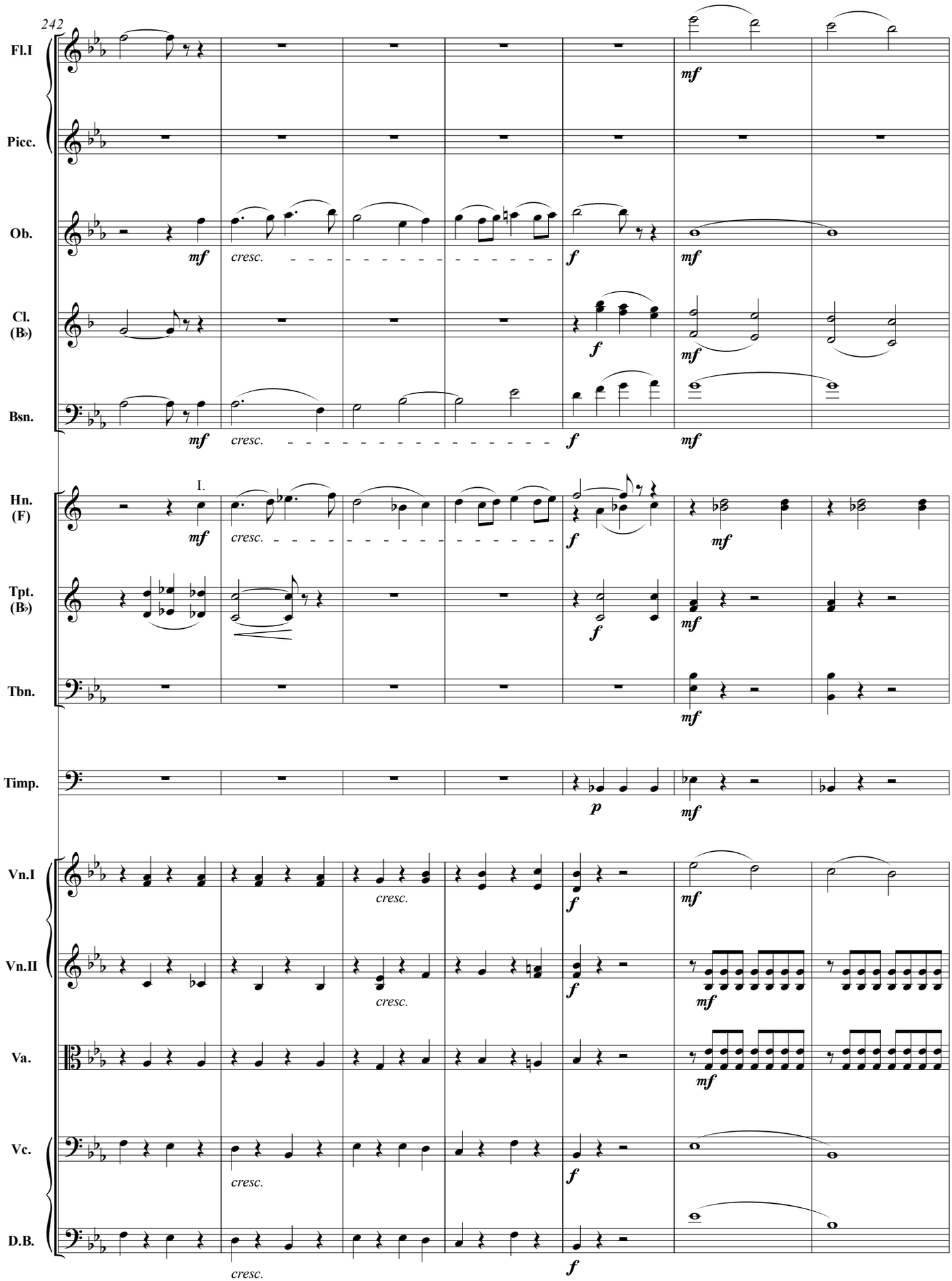

206
M
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
Vn.I
Vn.II
Va.
Vc.
D.B.
mf
arco

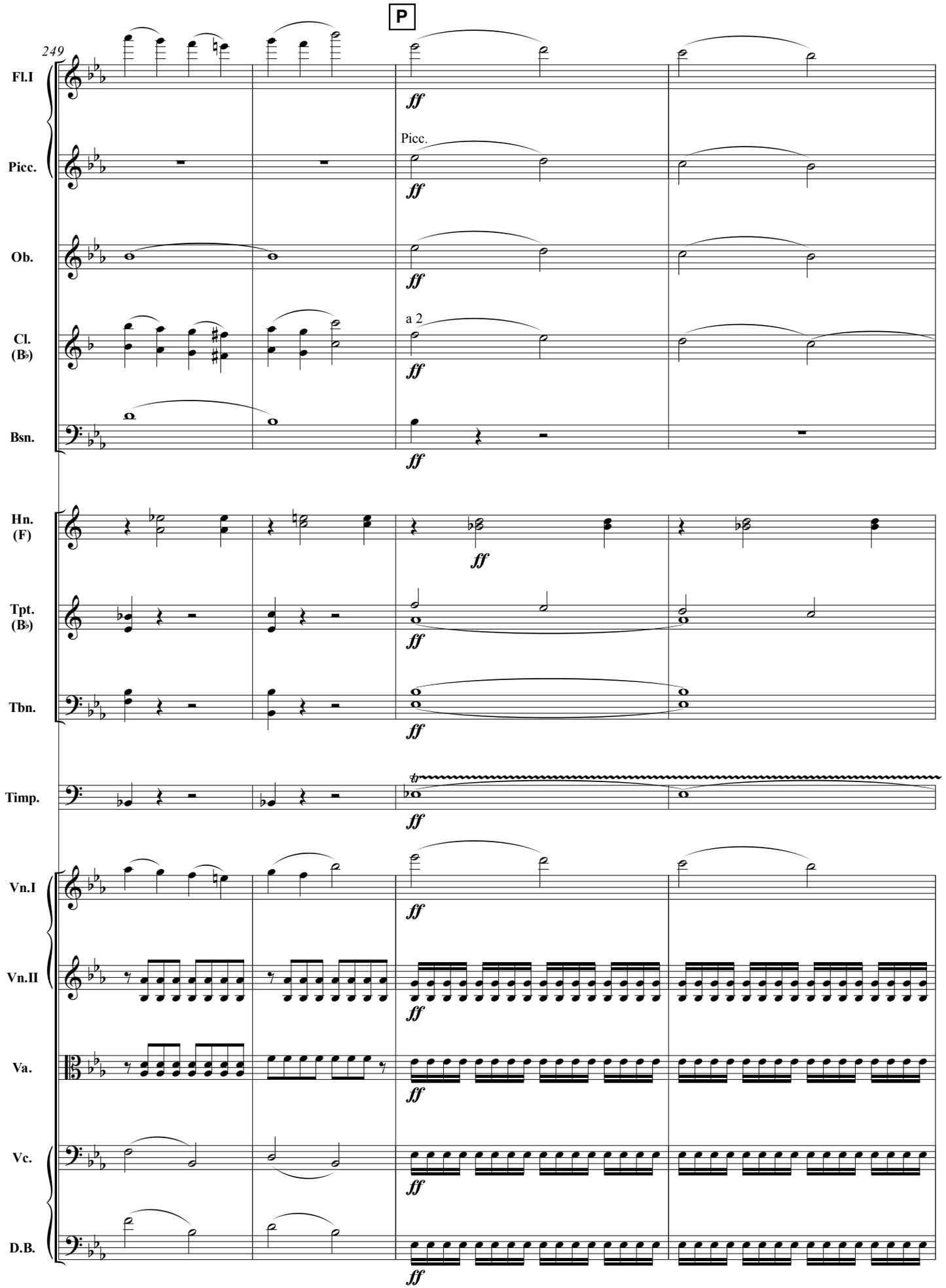

213
N
Fl.I
Picc.
Picc
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
Vn.I
Vn.II
Va.
Vc.
D.B.

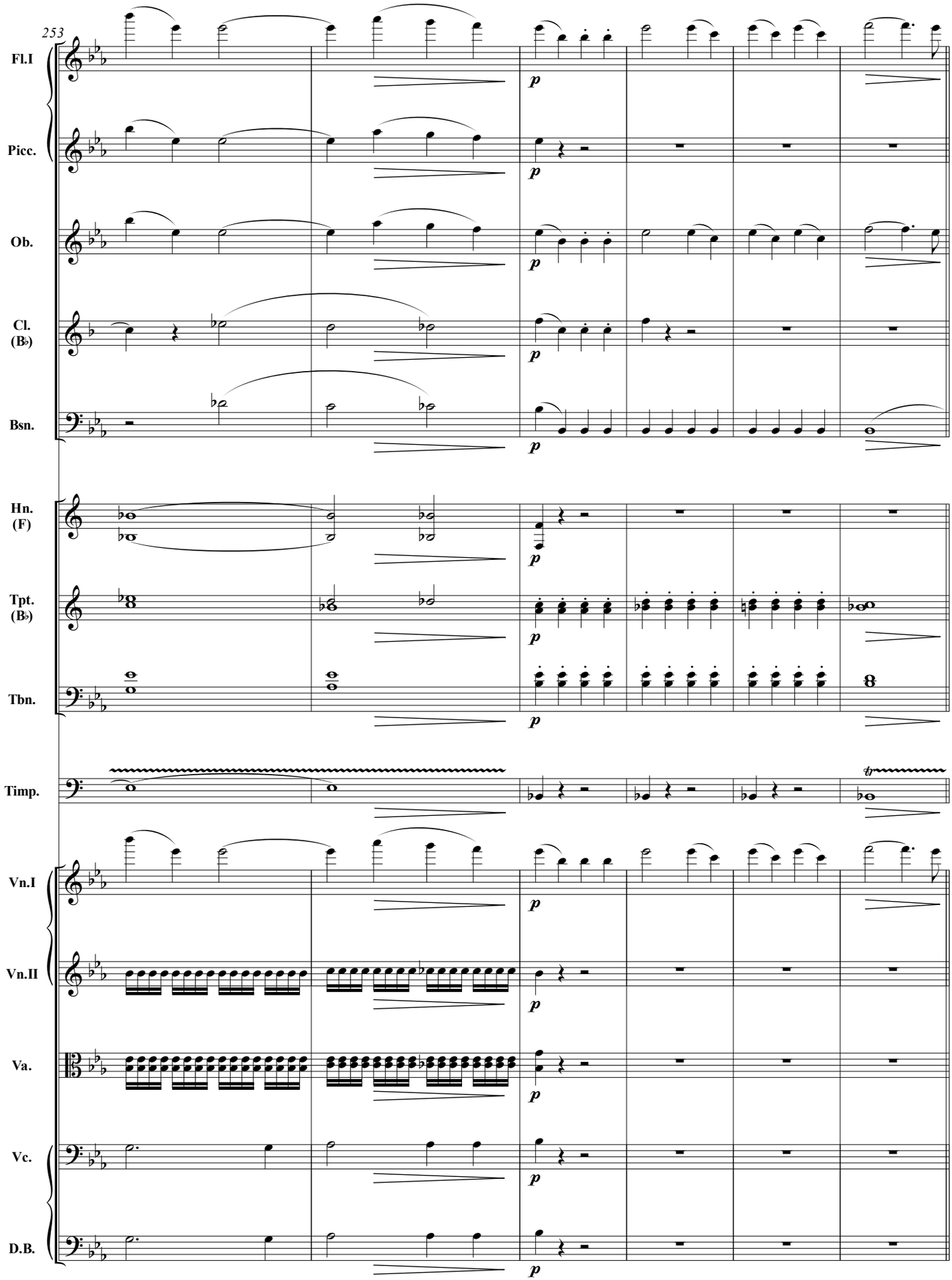

221
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
II.
Tpt. (B♭)
Tbn.
Tri.
Tri.
Vn.I
Vn.II
Va.
Vc.
D.B.

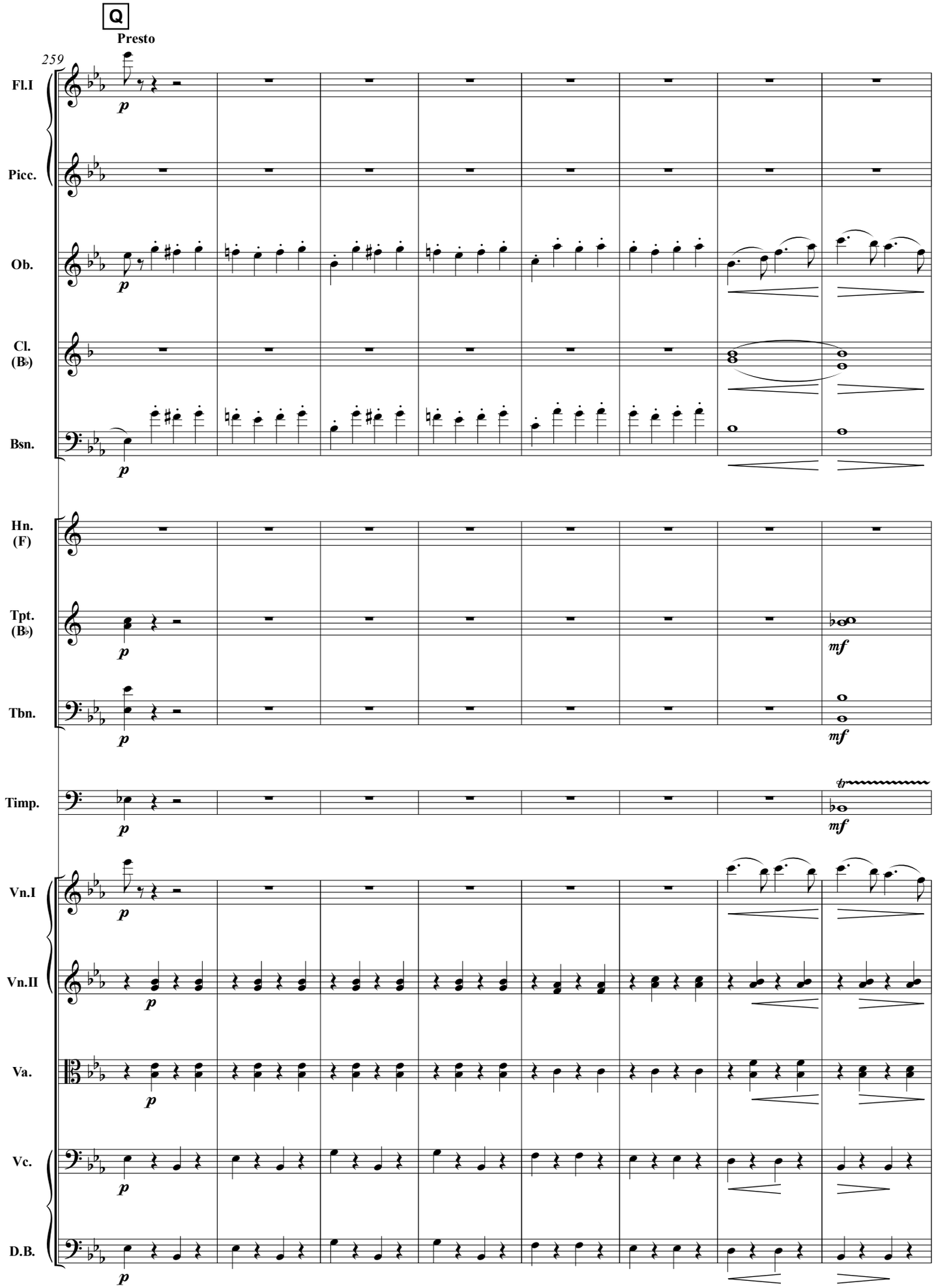

228
O
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
Vn.I
Vn.II
Va.
Vc.
D.B.
mp
p
mf

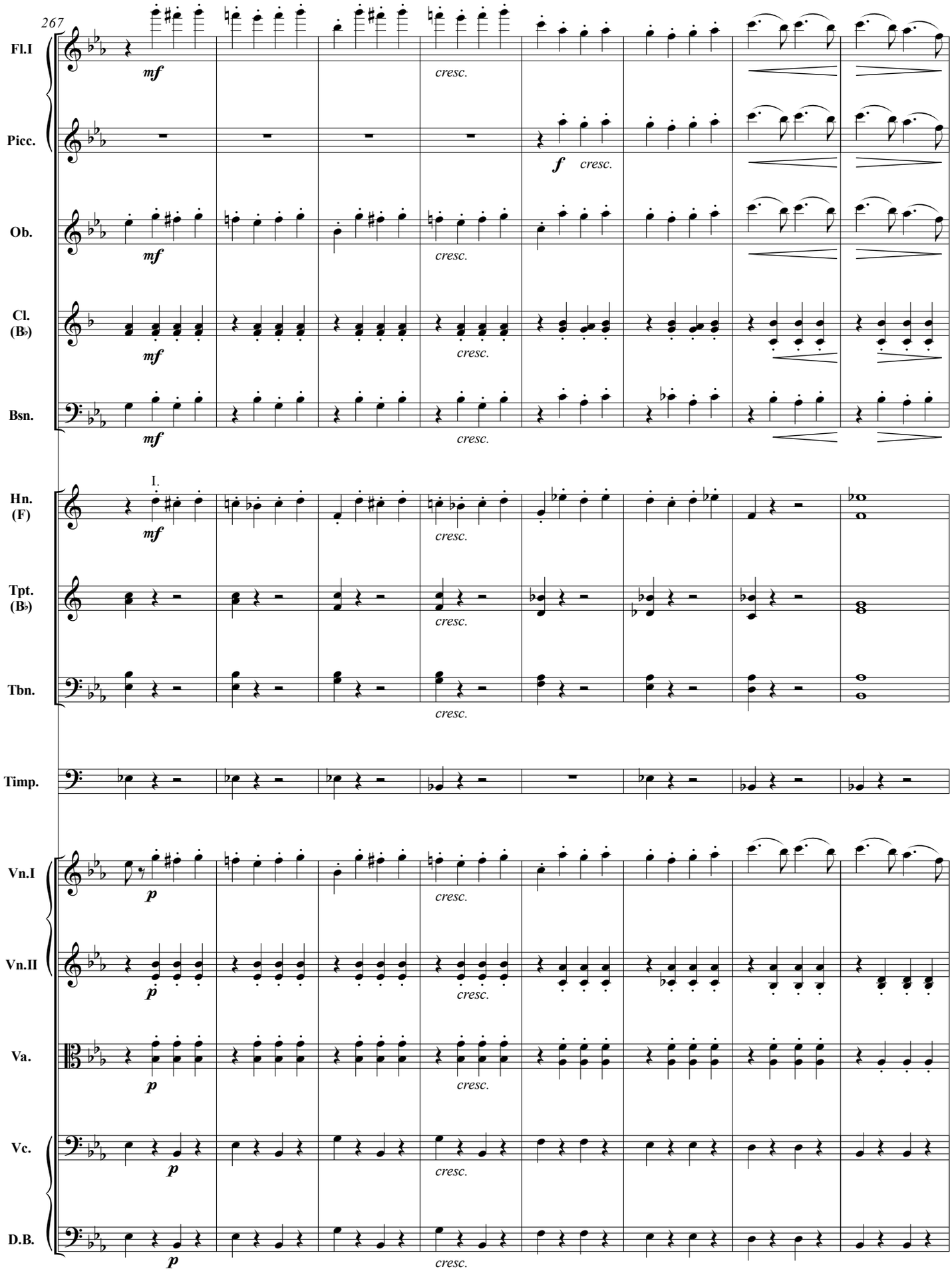

235
Fl.I
Picc.
Ob.
Cl.
(B♭)
I.
Bsn.
Hn.
(F)
Tpt.
(B♭)
Tbn.
Timp.
Vn.I
Vn.II
Va.
Vc.
D.B.

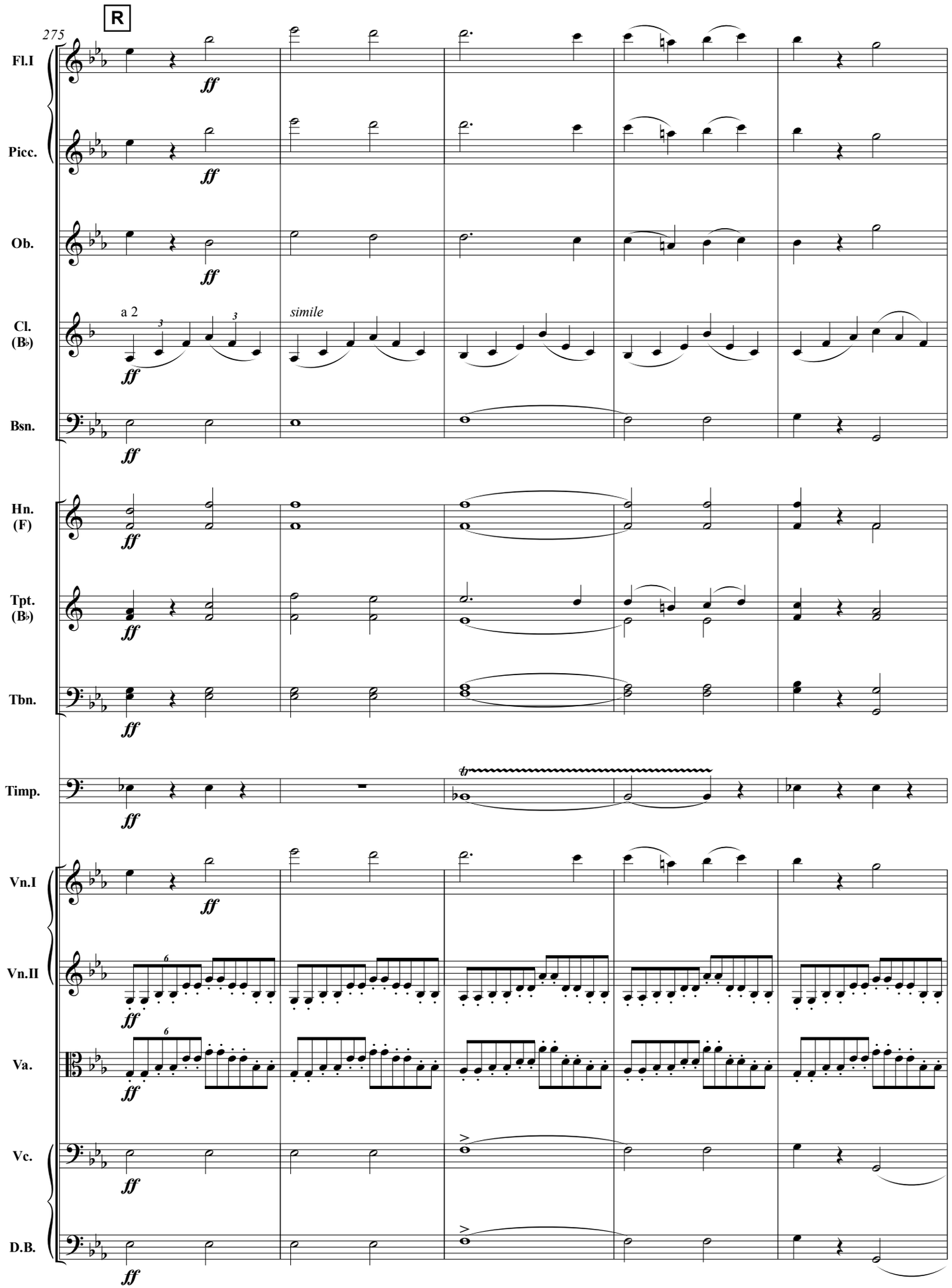

242
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
I.
Tpt. (B♭)
Tbn.
Timp.
Vn.I
Vn.II
Va.
Vc.
D.B.
mf
cresc.
f
p

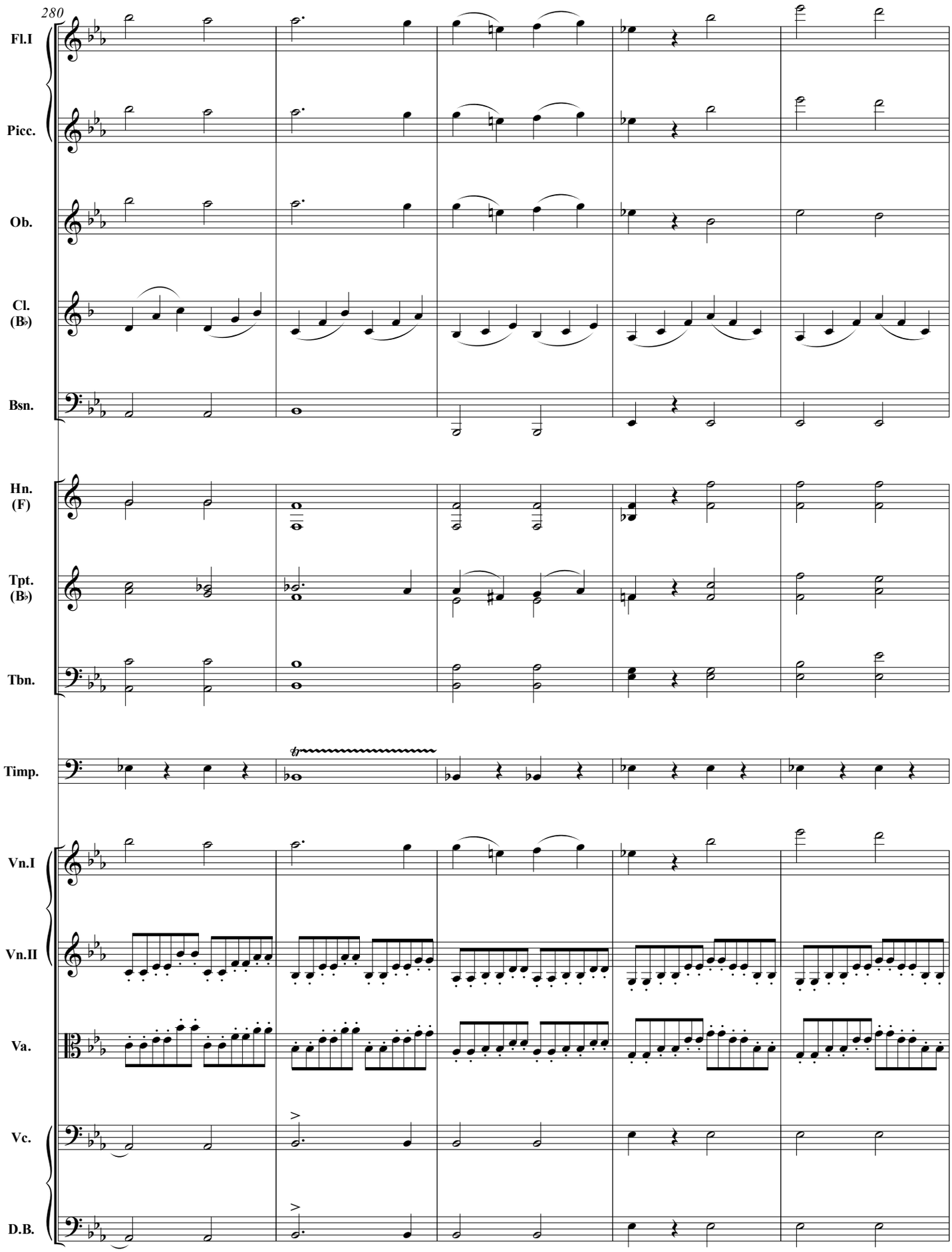

P
249
Fl.I
Picc.
Picc.
Ob.
Cl. (B♭)
a 2
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
Vn.I
Vn.II
Va.
Vc.
D.B.
ff

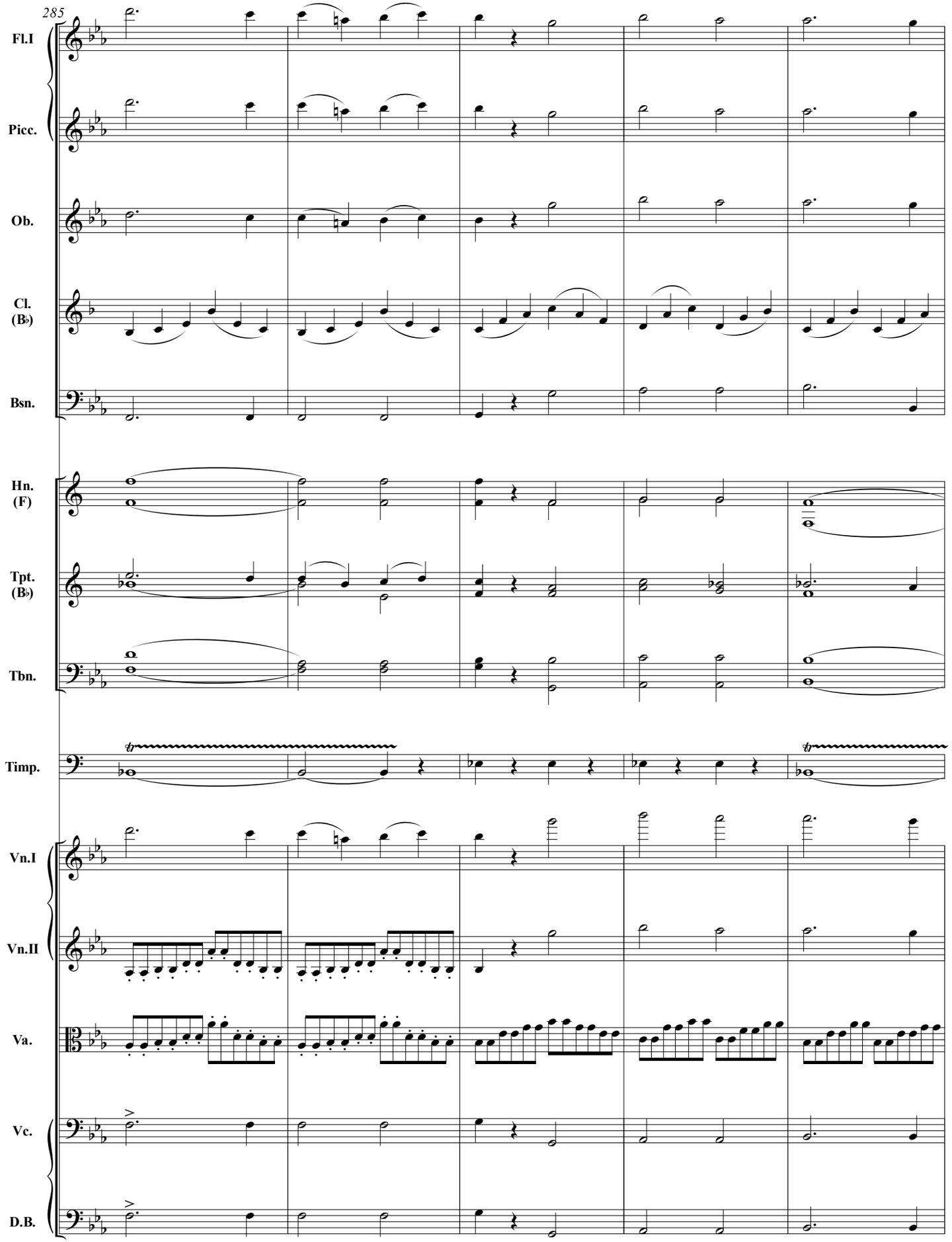

253
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
Vn.I
Vn.II
Va.
Vc.
D.B.
p

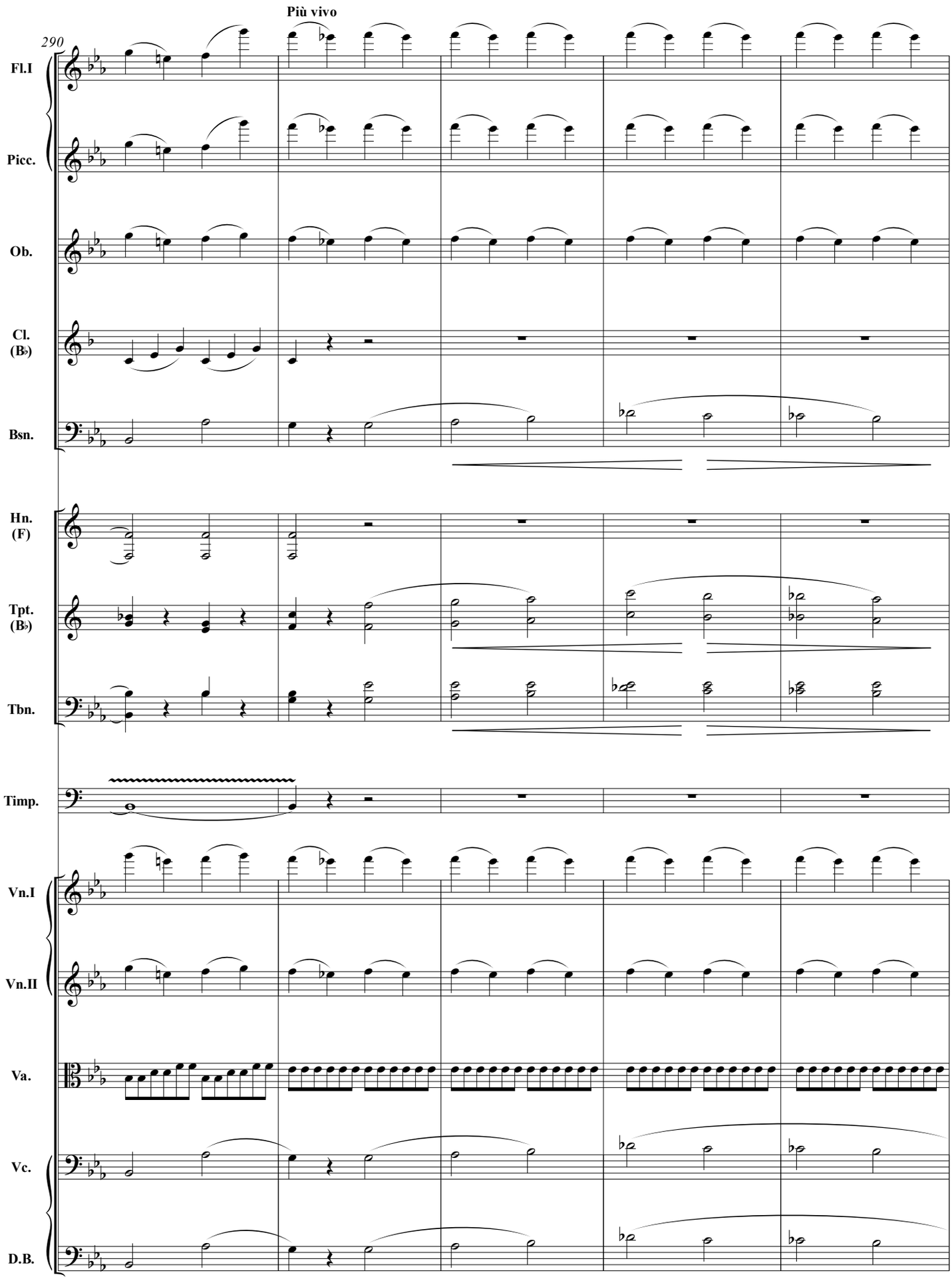

Q
Presto
259
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
Vn.I
Vn.II
Va.
Vc.
D.B.
p
mf

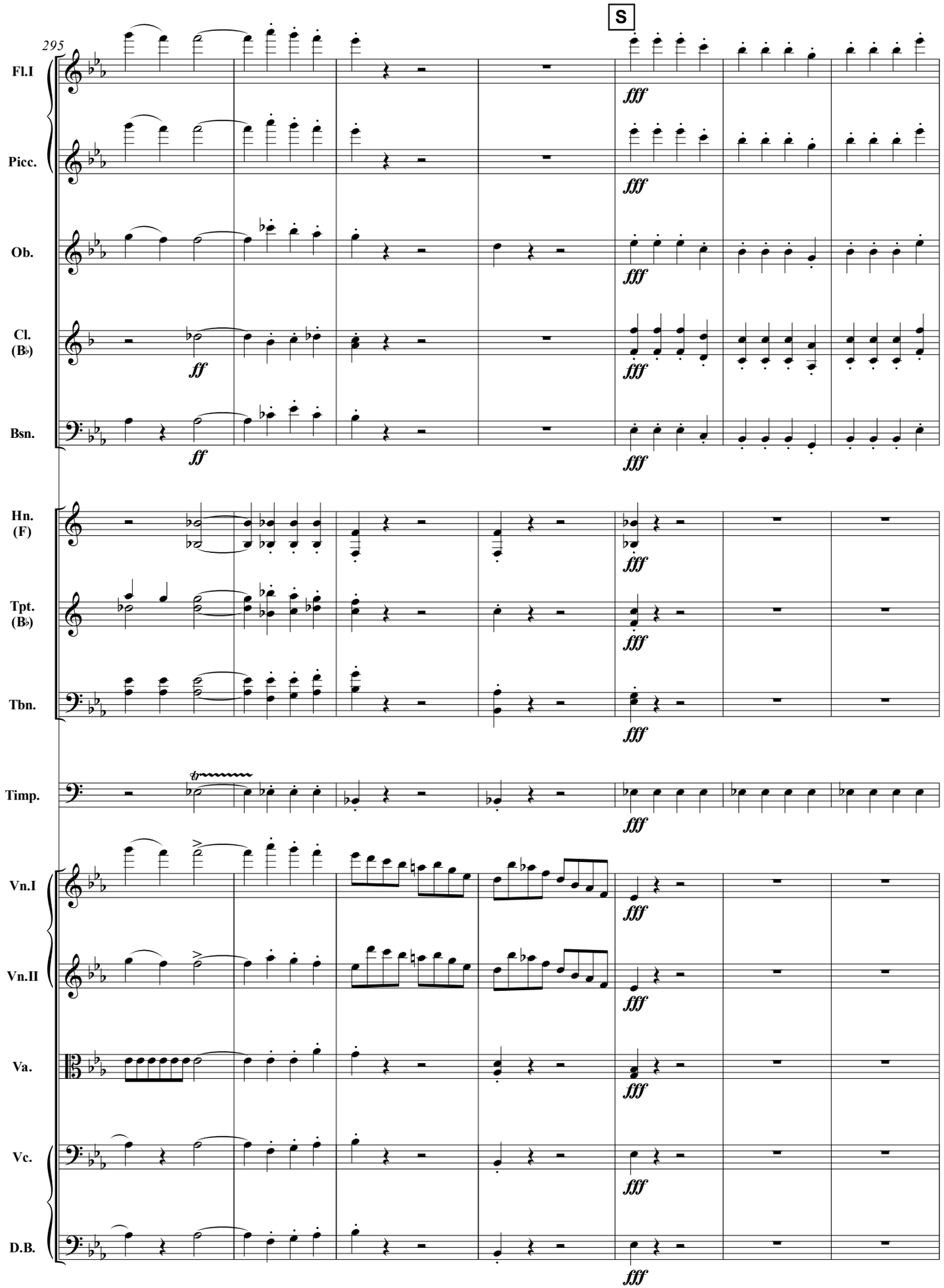

267
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
I.
Tpt. (B♭)
Tbn.
Timp.
Vn.I
Vn.II
Va.
Vc.
D.B.
mf
f
p
cresc.

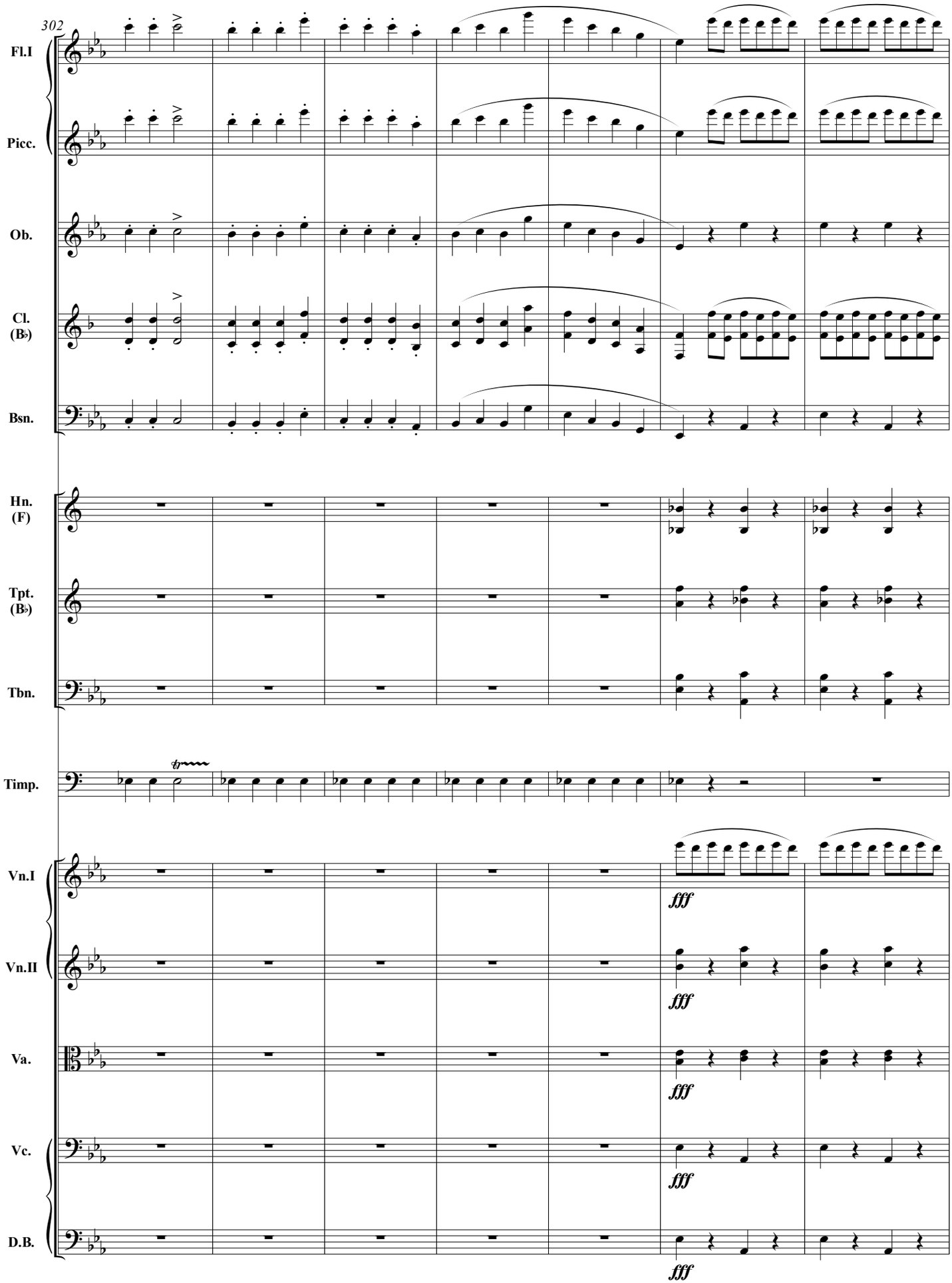

R
275
Fl.I
Picc.
Ob.
Cl. (B♭)
a 2
simile
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
Vn.I
Vn.II
Va.
Vc.
D.B.
ff

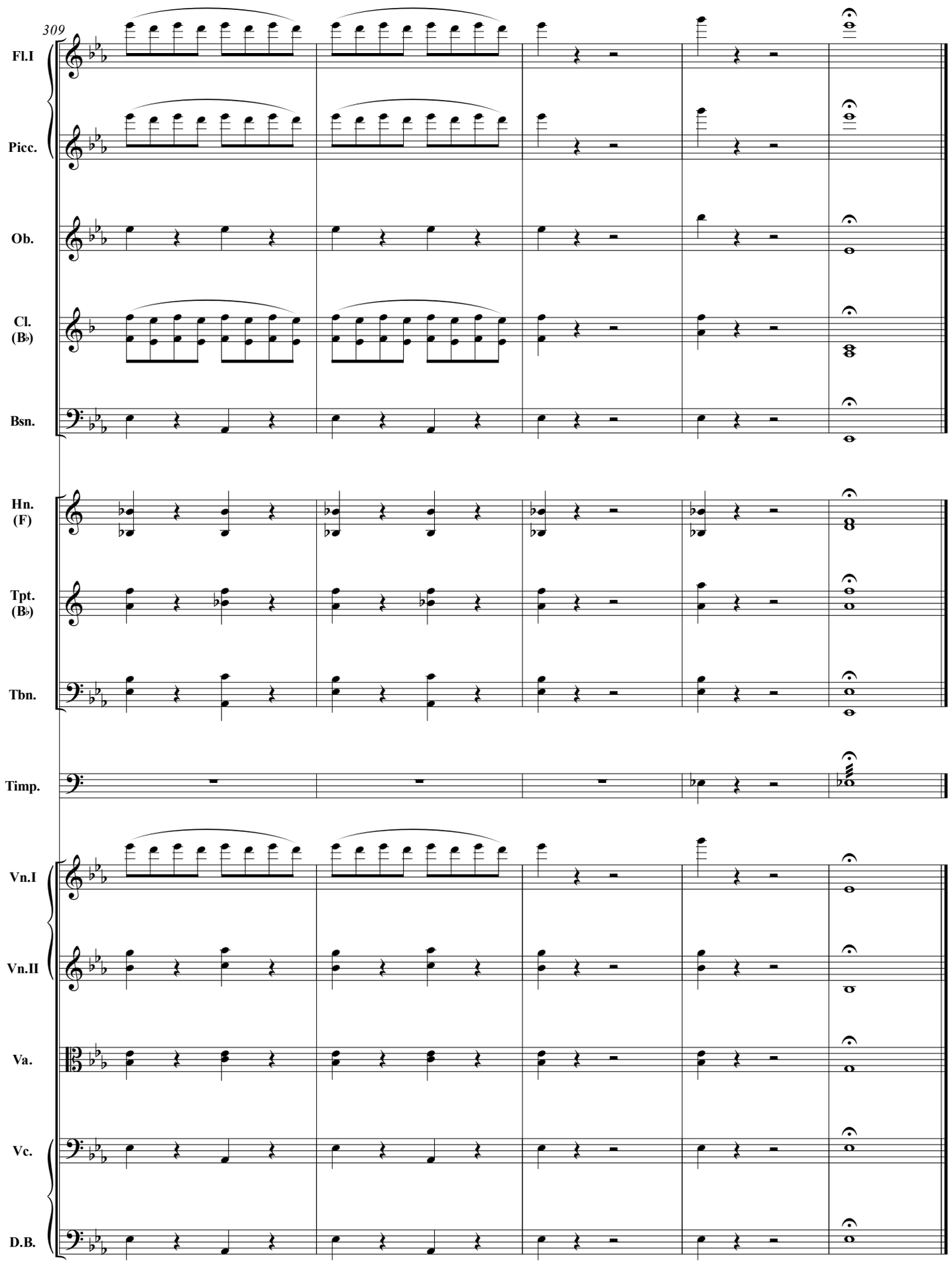

280
Fl.I
Picc.
Ob.
Cl.
(B♭)
Bsn.
Hn.
(F)
Tpt.
(B♭)
Tbn.
Timp.
Vn.I
Vn.II
Va.
Vc.
D.B.


285
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
Vn.I
Vn.II
Va.
Vc.
D.B.


290
Più vivo
Fl.I
Picc.
Ob.
Cl.
(B♭)
Bsn.
Hn.
(F)
Tpt.
(B♭)
Tbn.
Timp.
Vn.I
Vn.II
Va.
Vc.
D.B.


295
S
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
Vn.I
Vn.II
Va.
Vc.
D.B.
ff
fff


302
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
Vn.I
Vn.II
Va.
Vc.
D.B.
fff

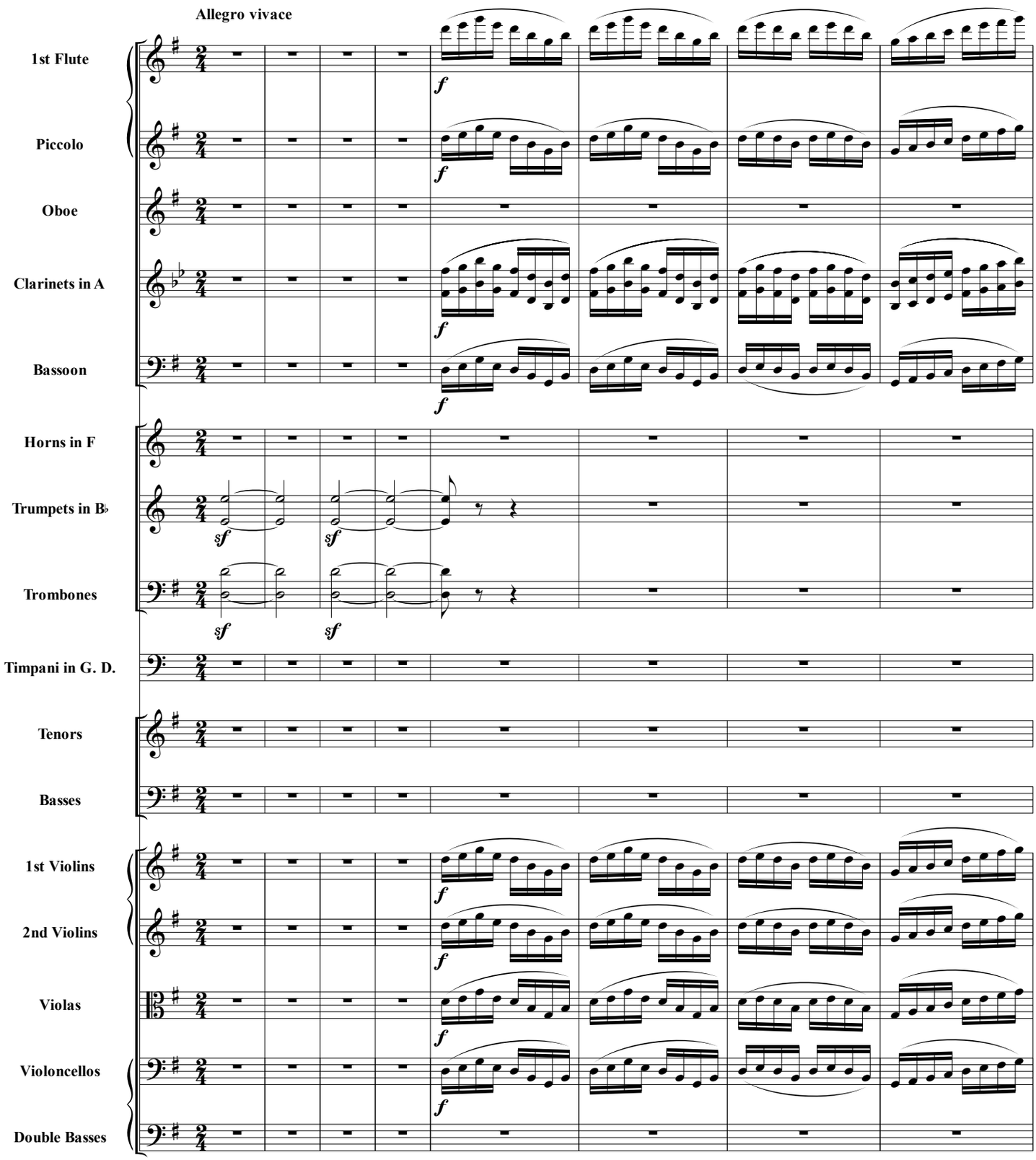

309
Fl.I
Picc.
Ob.
Cl.
(B♭)
Bsn.
Hn.
(F)
Tpt.
(B♭)
Tbn.
Timp.
Vn.I
Vn.II
Va.
Vc.
D.B.

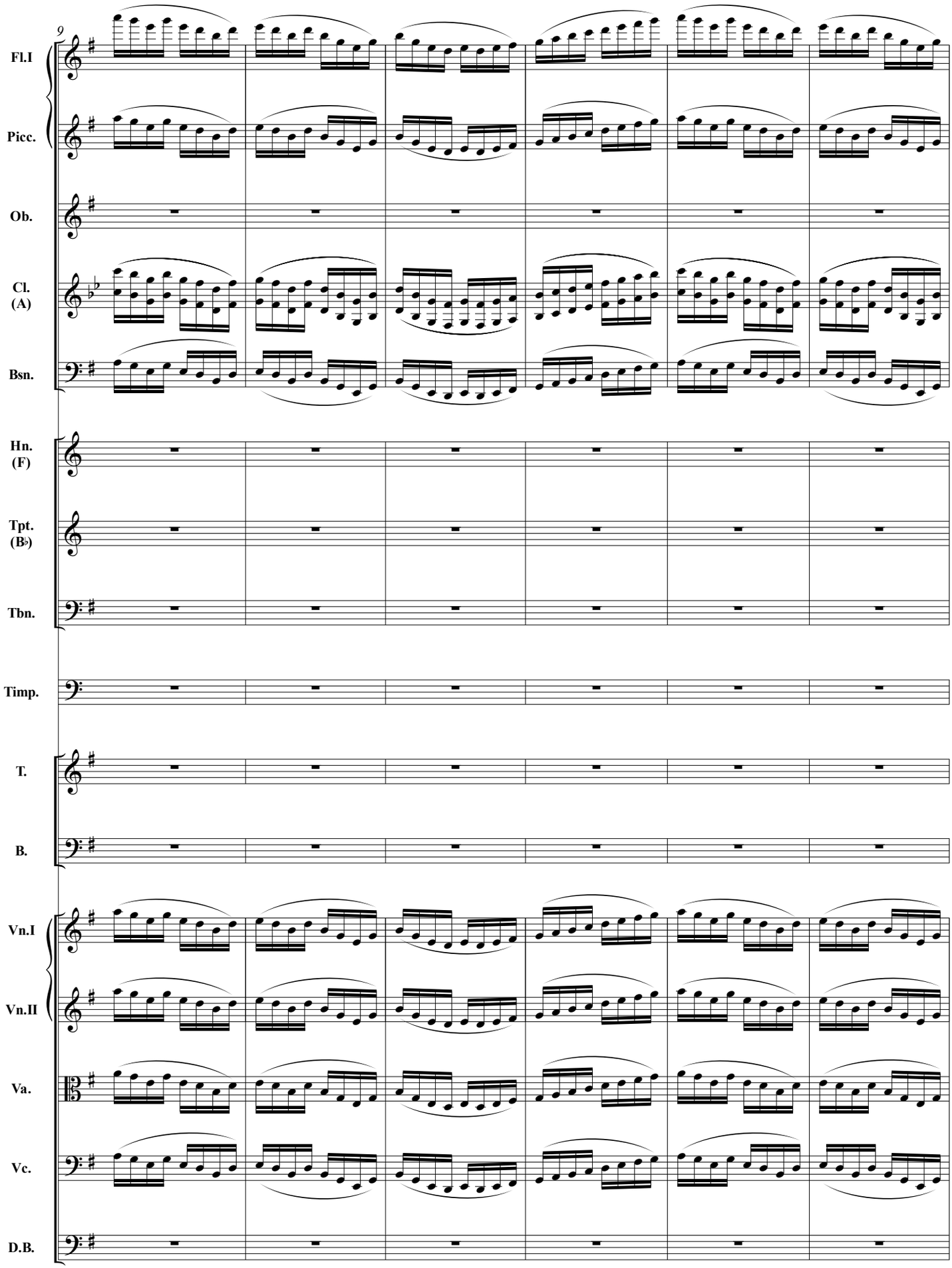
Act I

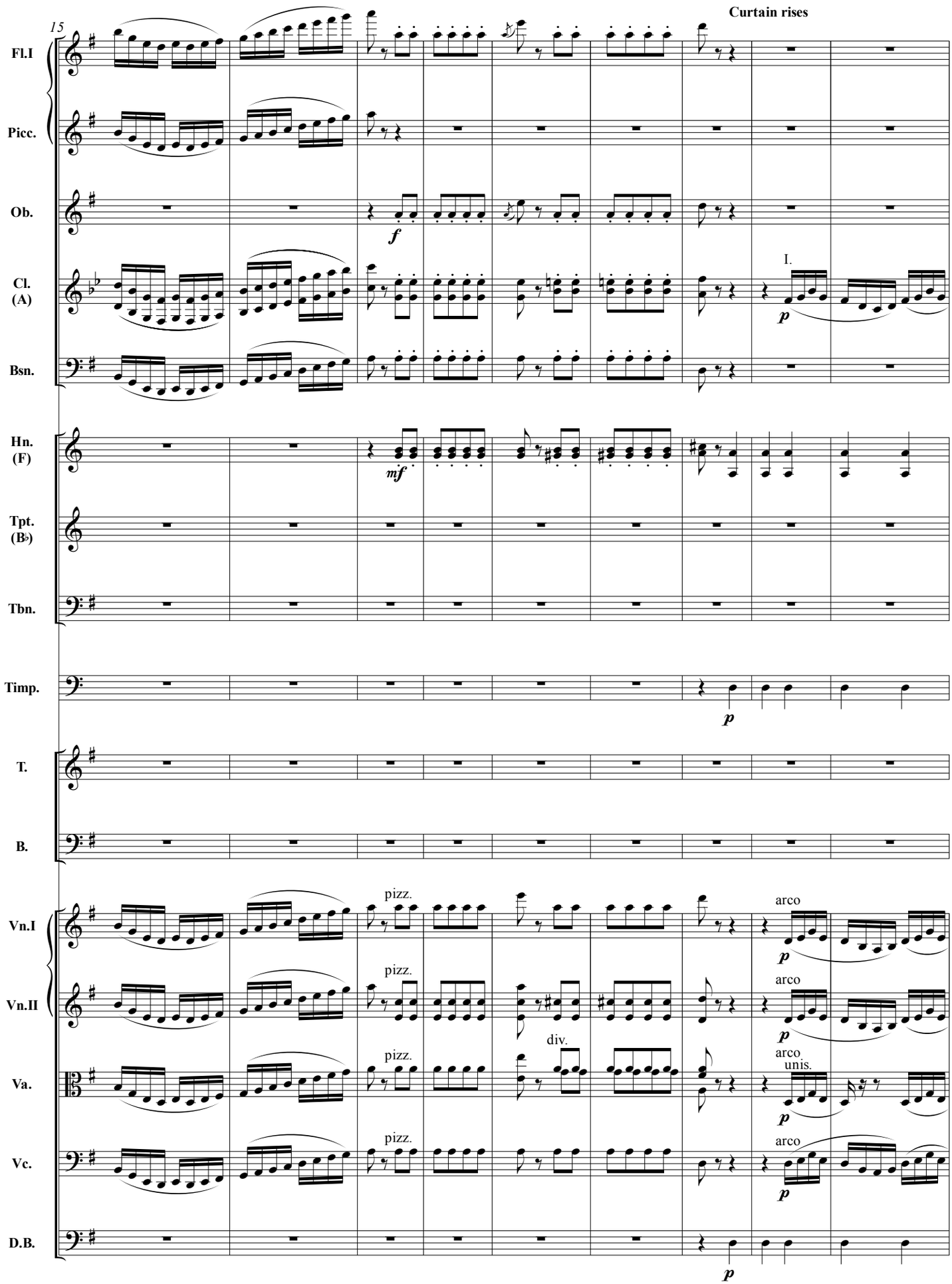
Scene: *Courtyard of Ko-Ko's Palace in Titipu. Japanese nobles discovered standing and sitting in attitudes suggested by native drawings.*

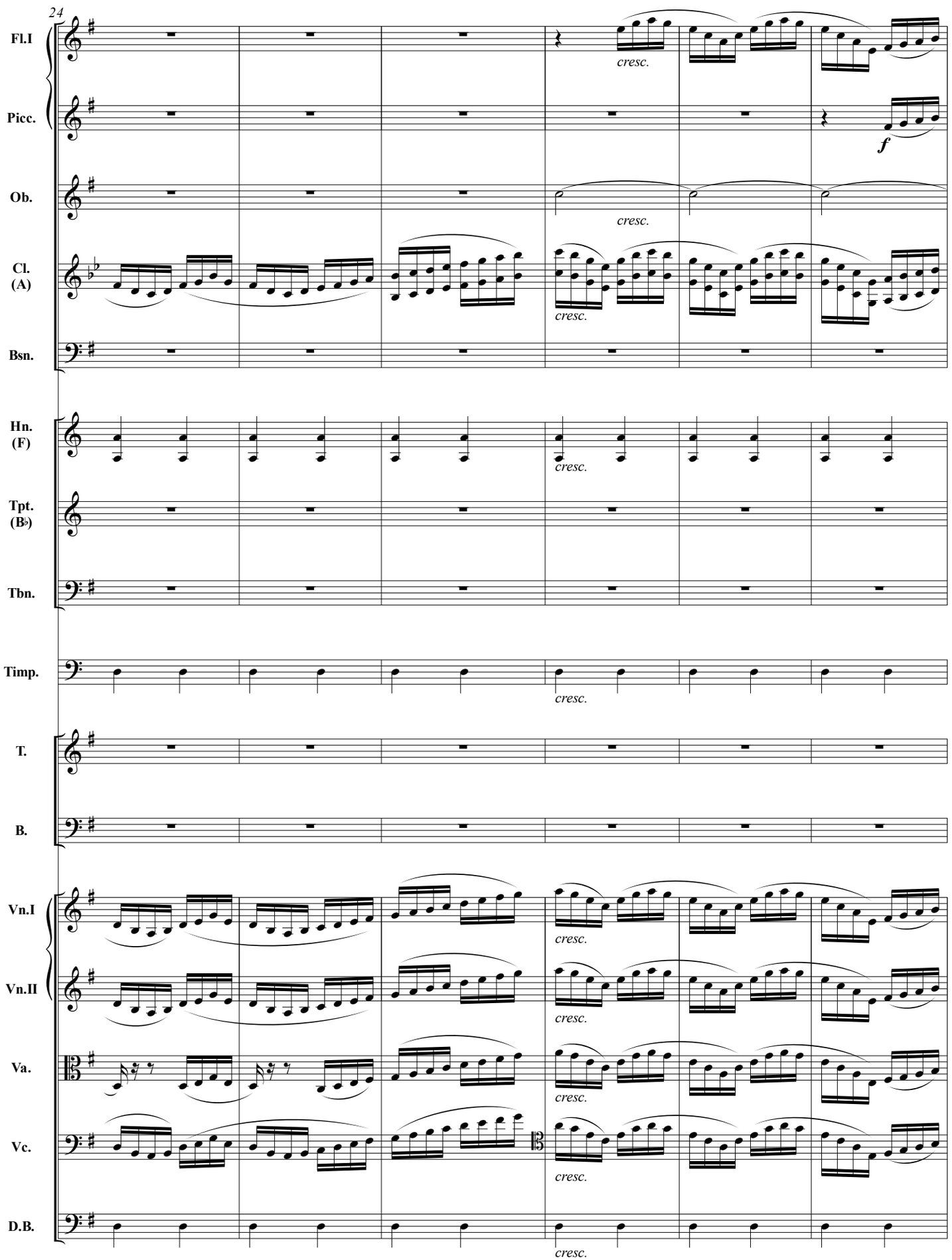
№ 1: "If you want to know who we are"

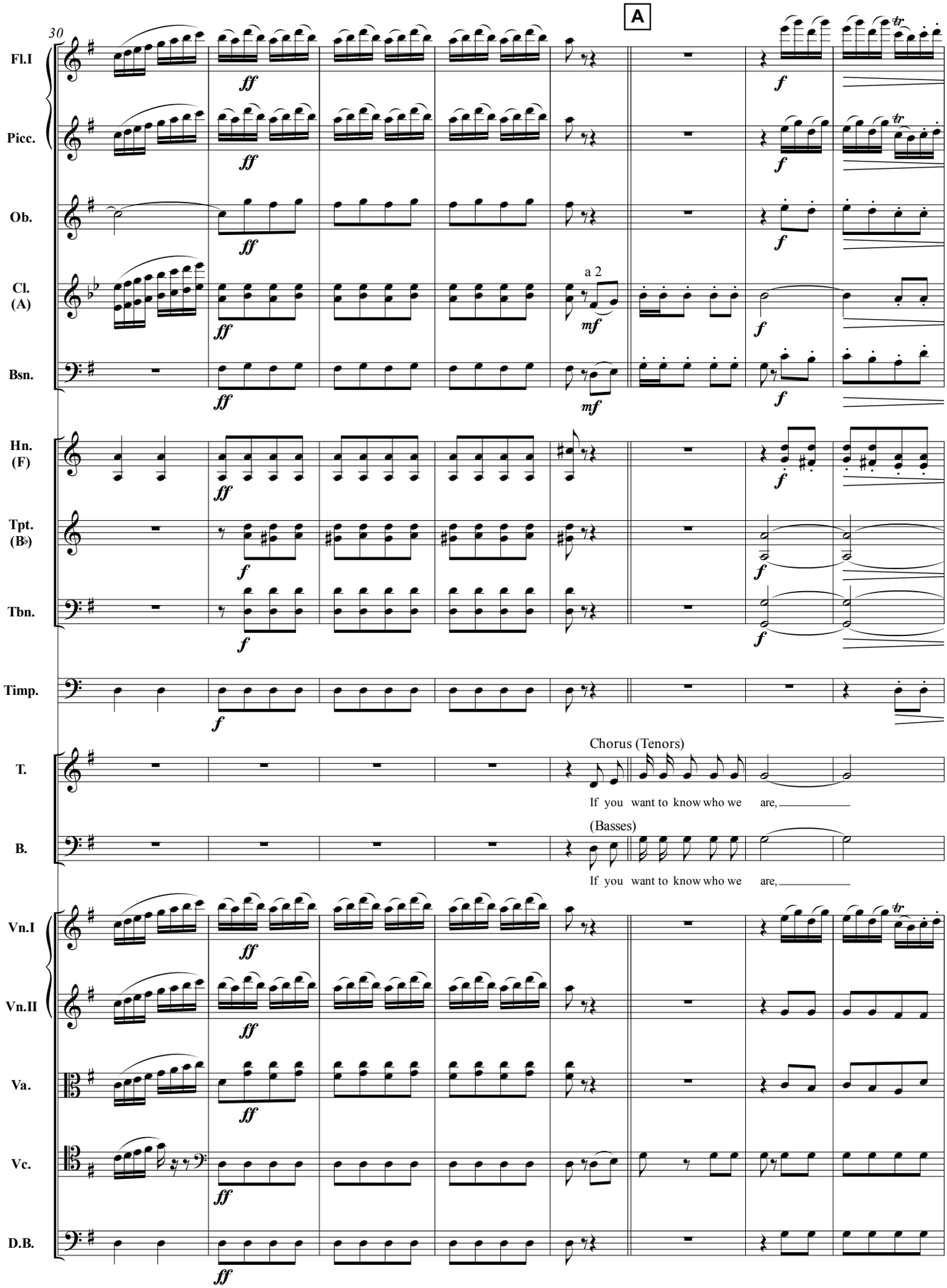
Chorus of Men, and Recitative

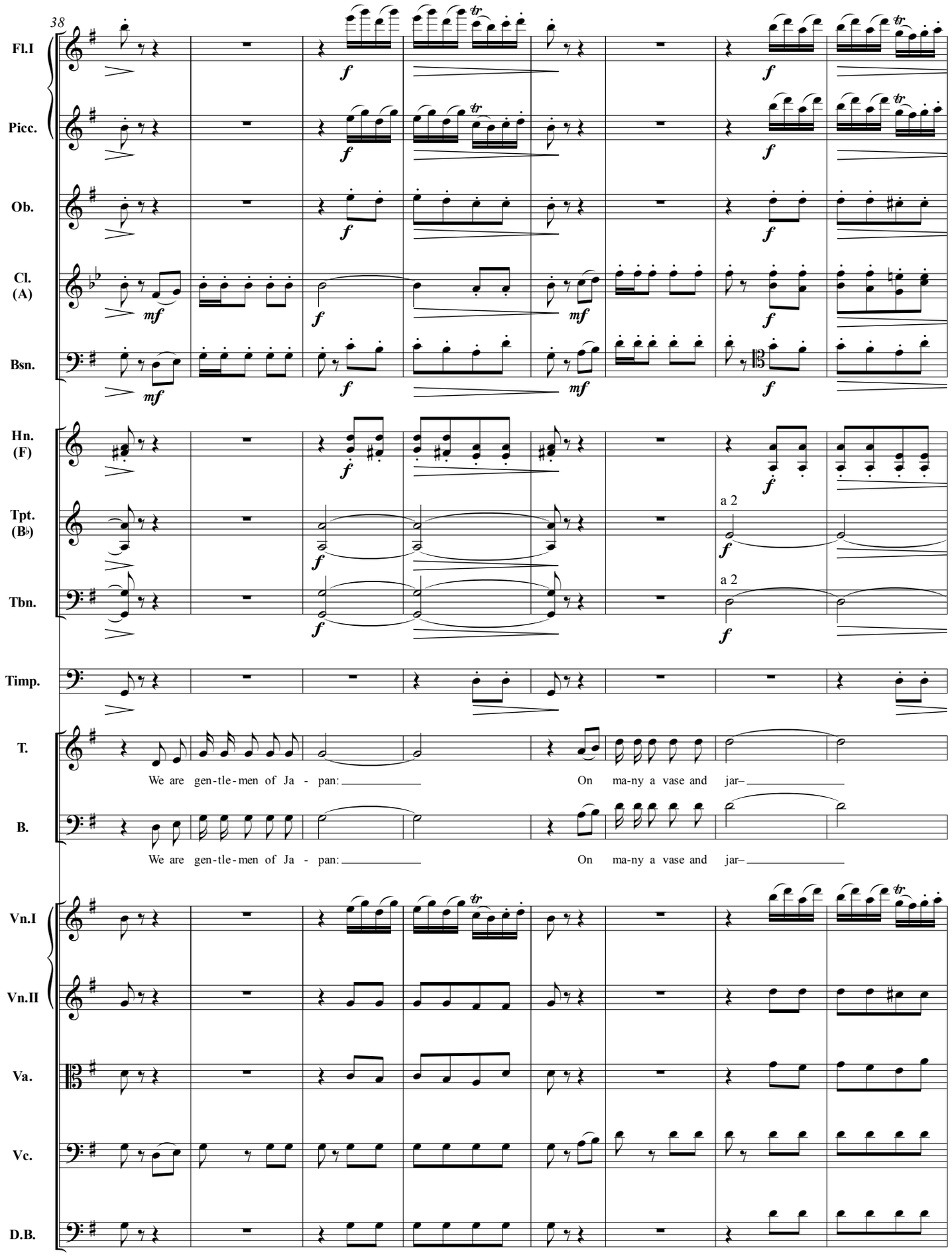


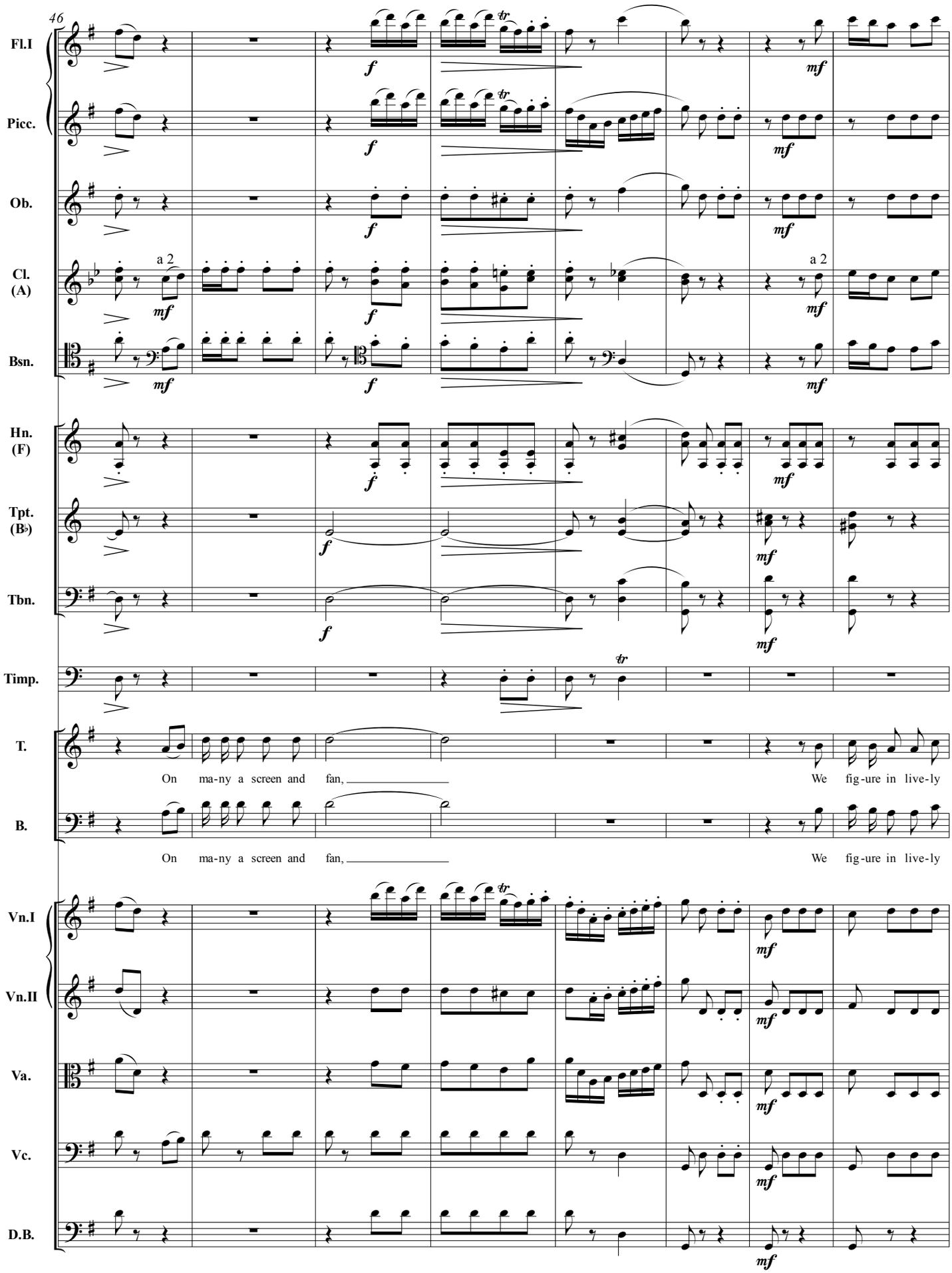

9
Fl.I
Picc.
Ob.
Cl.
(A)
Bsn.
Hn.
(F)
Tpt.
(B♭)
Tbn.
Timp.
T.
B.
Vn.I
Vn.II
Va.
Vc.
D.B.

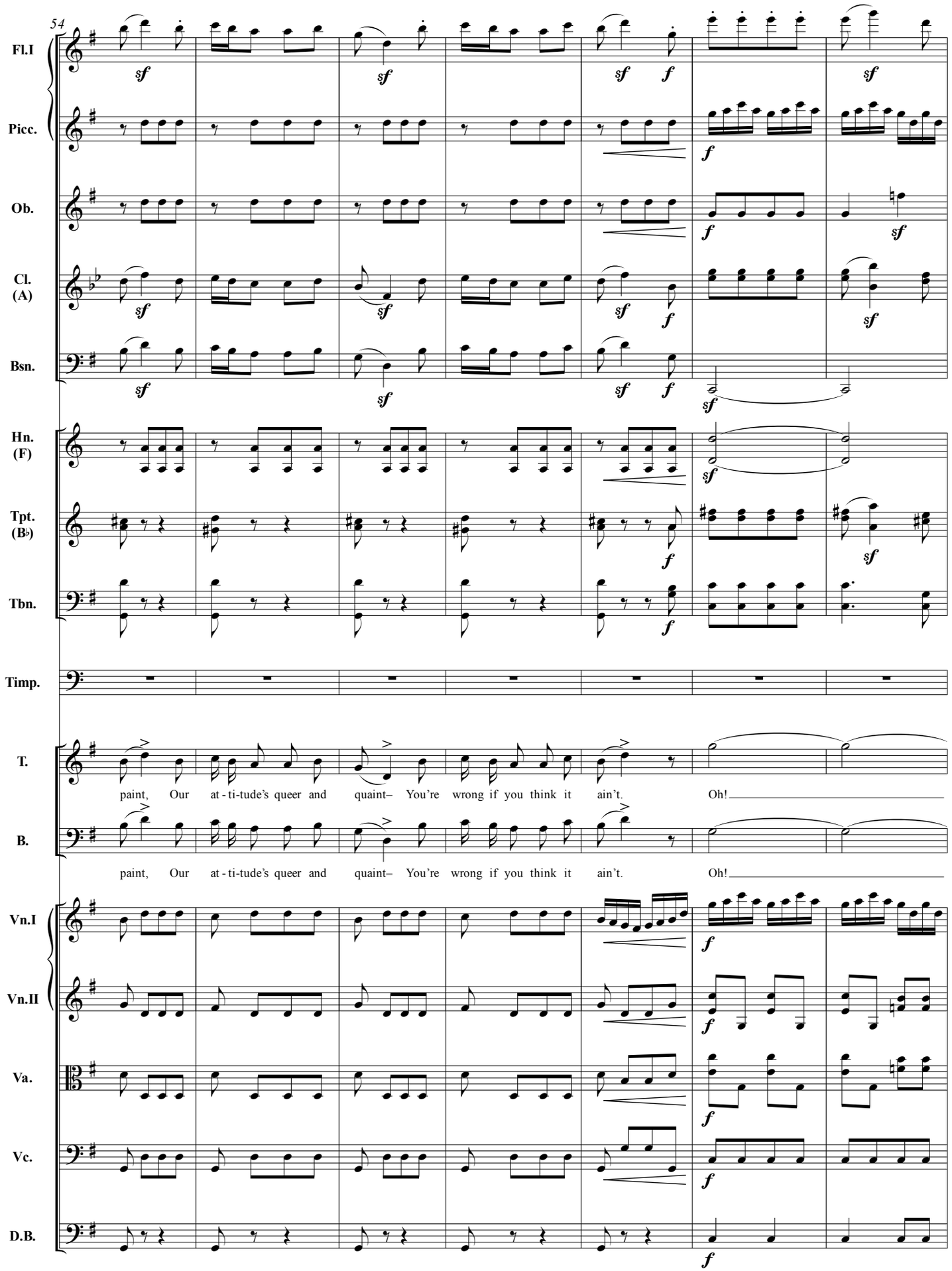

15
Curtain rises
Fl.I
Picc.
Ob.
f
Cl. (A)
I.
p
Bsn.
Hn. (F)
mf
Tpt. (B♭)
Tbn.
Timp.
p
T.
B.
Vn.I
pizz.
arco
p
Vn.II
pizz.
arco
p
Va.
pizz.
div.
arco
unis.
p
Vc.
pizz.
arco
p
D.B.
p

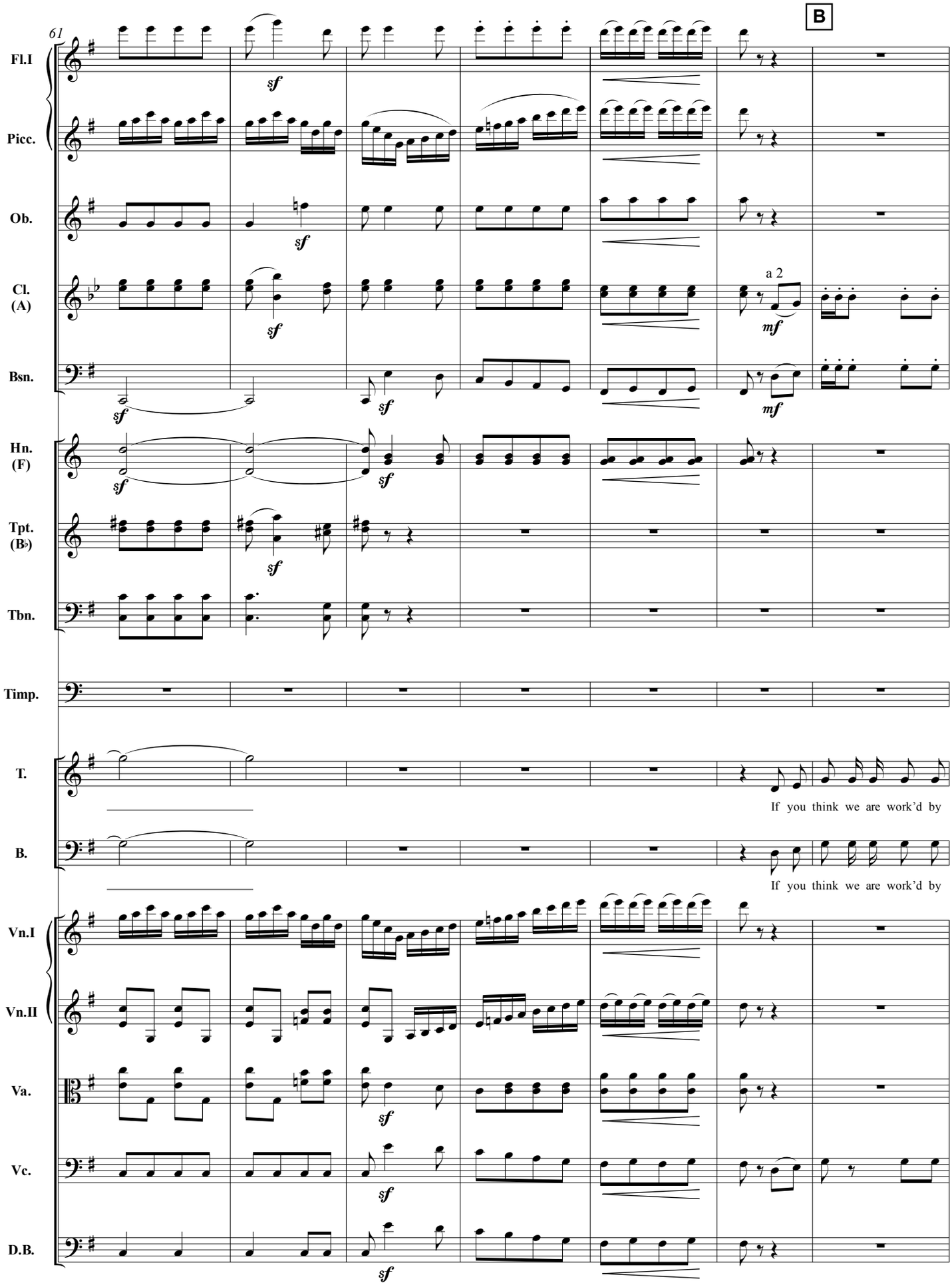

24
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
T.
B.
Vn.I
Vn.II
Va.
Vc.
D.B.
cresc.
f

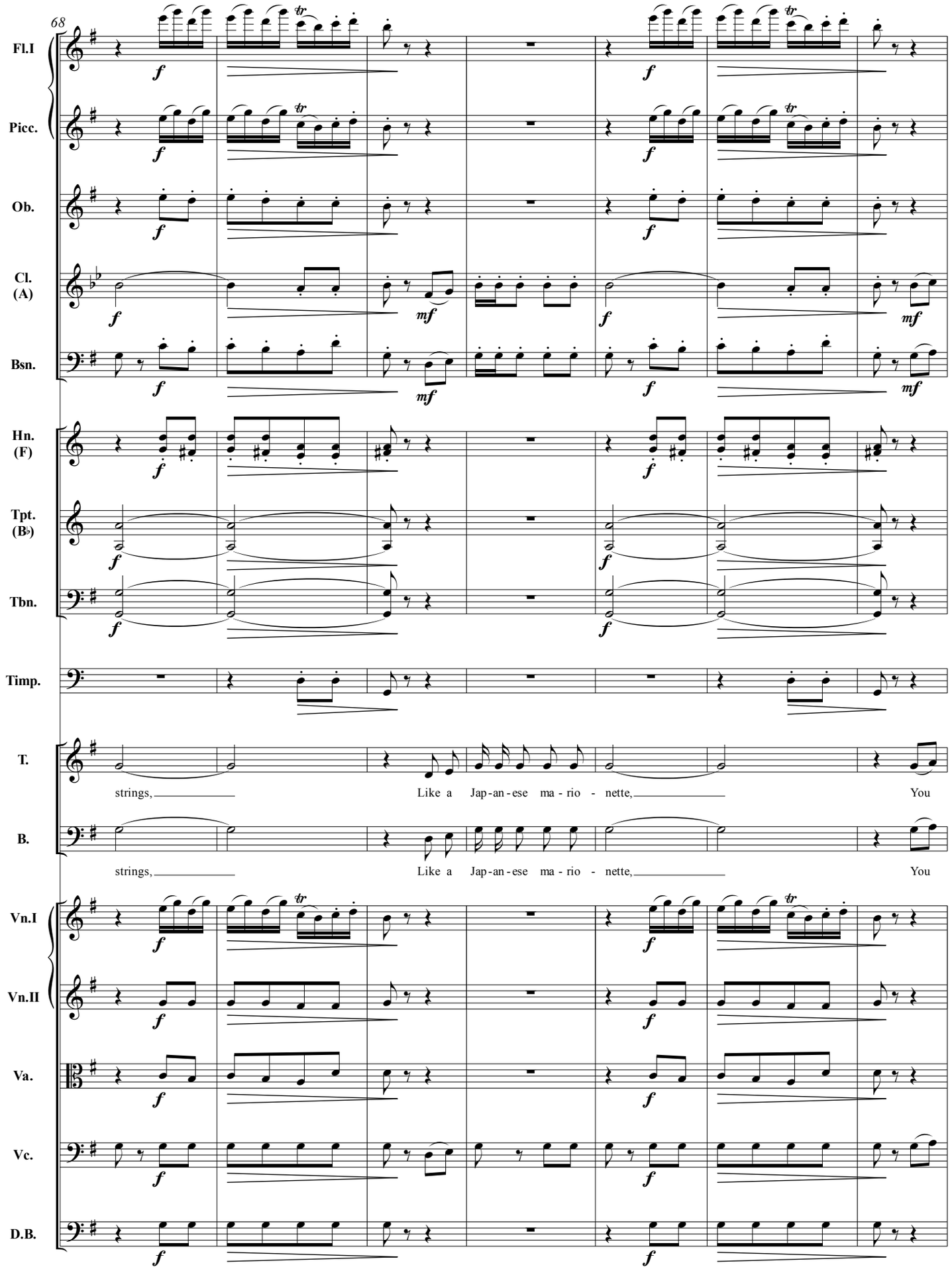

30
A
Fl.I
Picc.
Ob.
Cl. (A)
a 2
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
T.
Chorus (Tenors)
If you want to know who we are,
B.
(Basses)
If you want to know who we are,
Vn.I
Vn.II
Va.
Vc.
D.B.

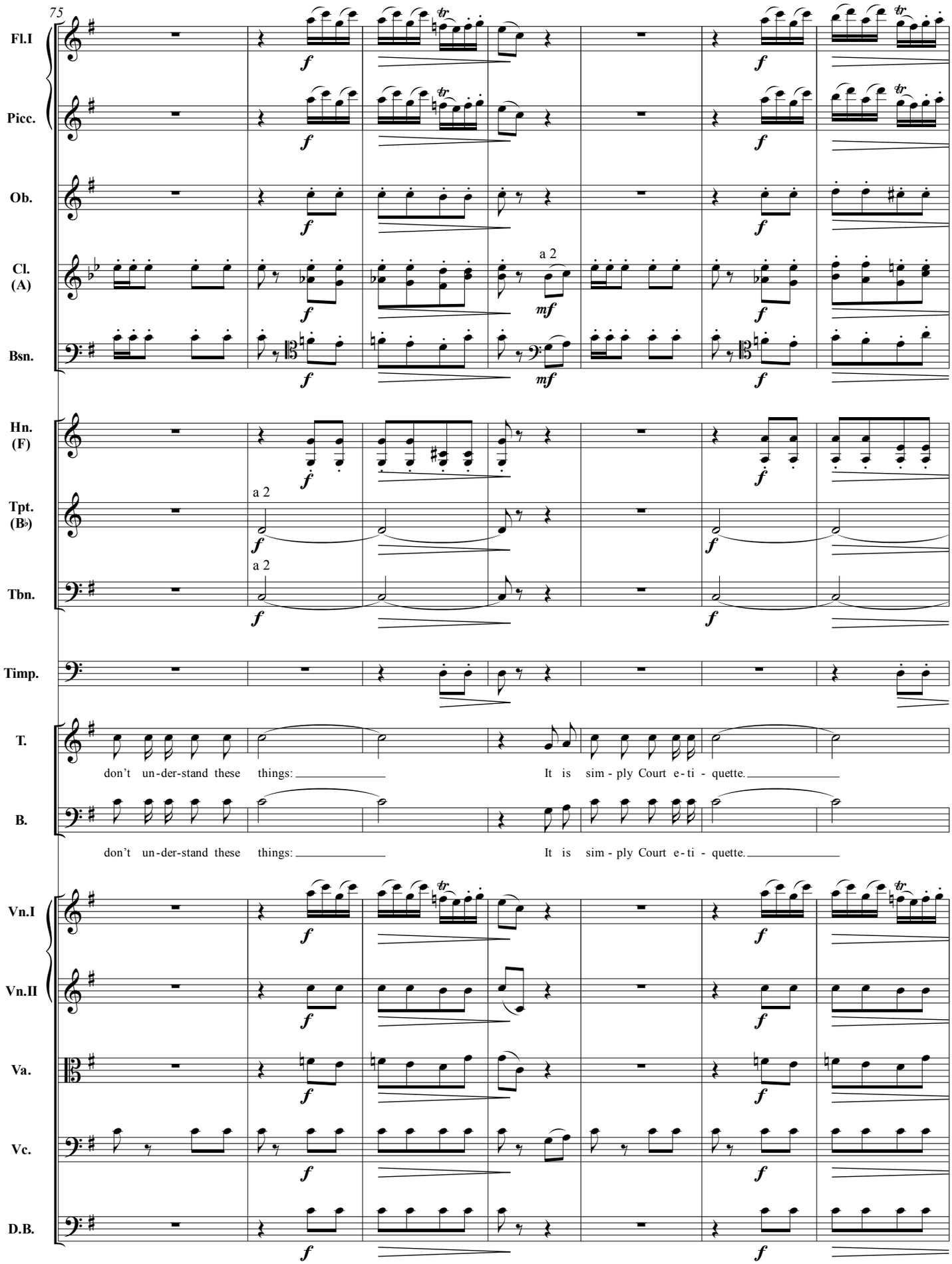

38
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
T.
B.
Vn.I
Vn.II
Va.
Vc.
D.B.
a 2
a 2
We are gen-tle-men of Ja - pan:
On ma-ny a vase and jar–
We are gen-tle-men of Ja - pan:
On ma-ny a vase and jar–

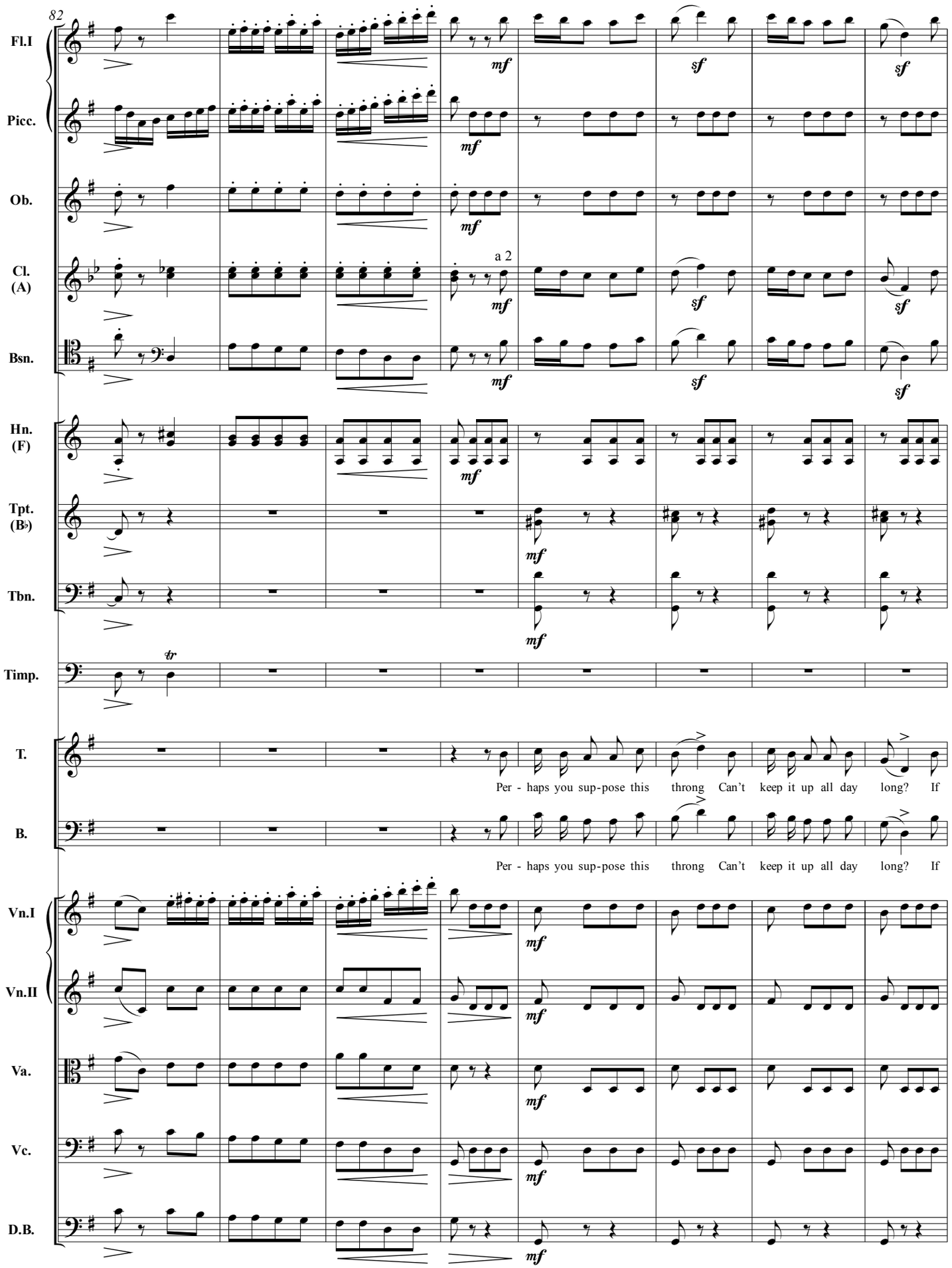

46
Fl.I
Picc.
Ob.
Cl. (A)
a 2
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
T.
On ma-ny a screen and fan,
We fig-ure in live-ly
B.
On ma-ny a screen and fan,
We fig-ure in live-ly
Vn.I
Vn.II
Va.
Vc.
D.B.

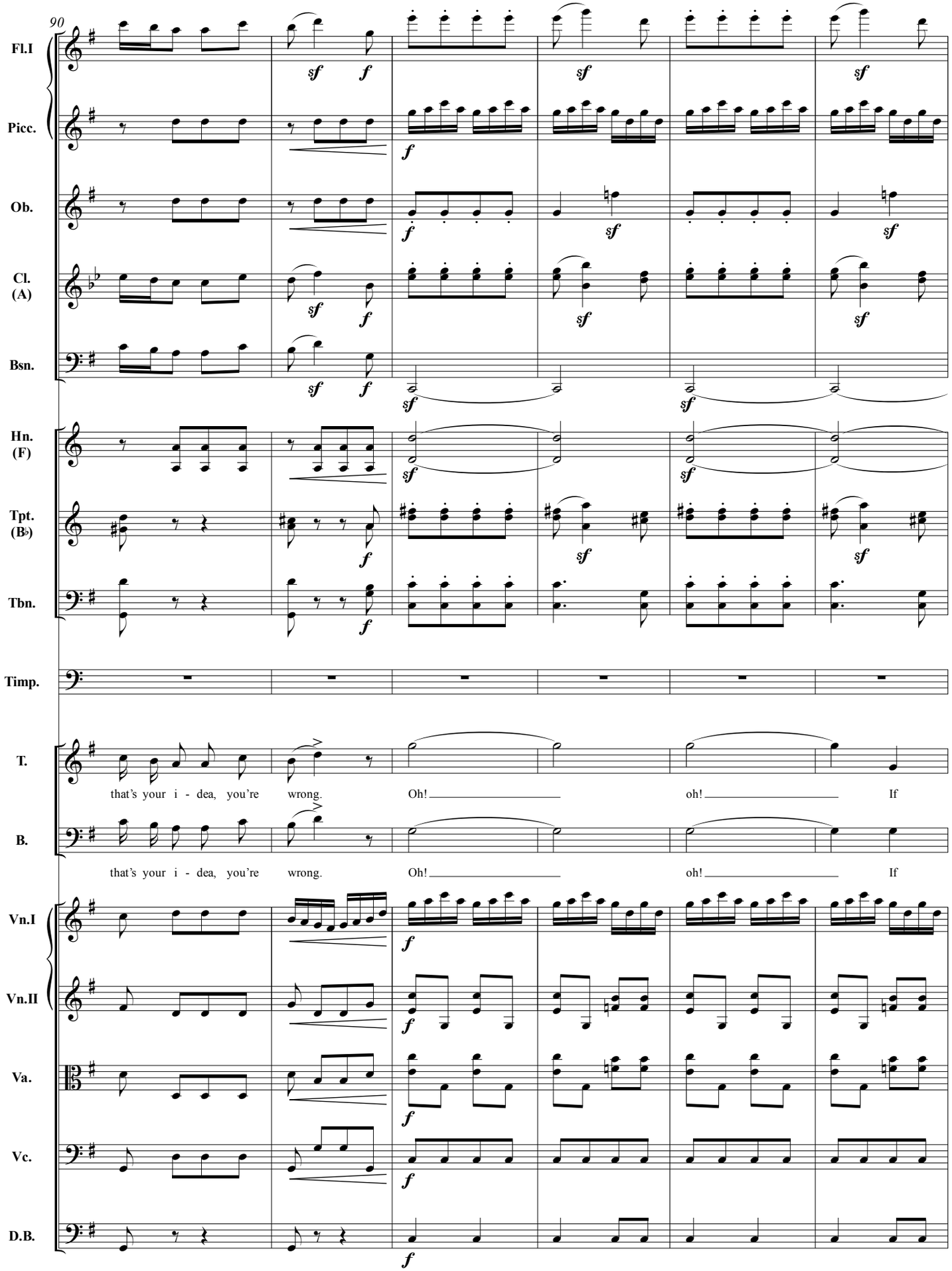

54
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
T.
paint, Our at - ti-tude's queer and quaint– You're wrong if you think it ain't. Oh!
B.
paint, Our at - ti-tude's queer and quaint– You're wrong if you think it ain't. Oh!
Vn.I
Vn.II
Va.
Vc.
D.B.

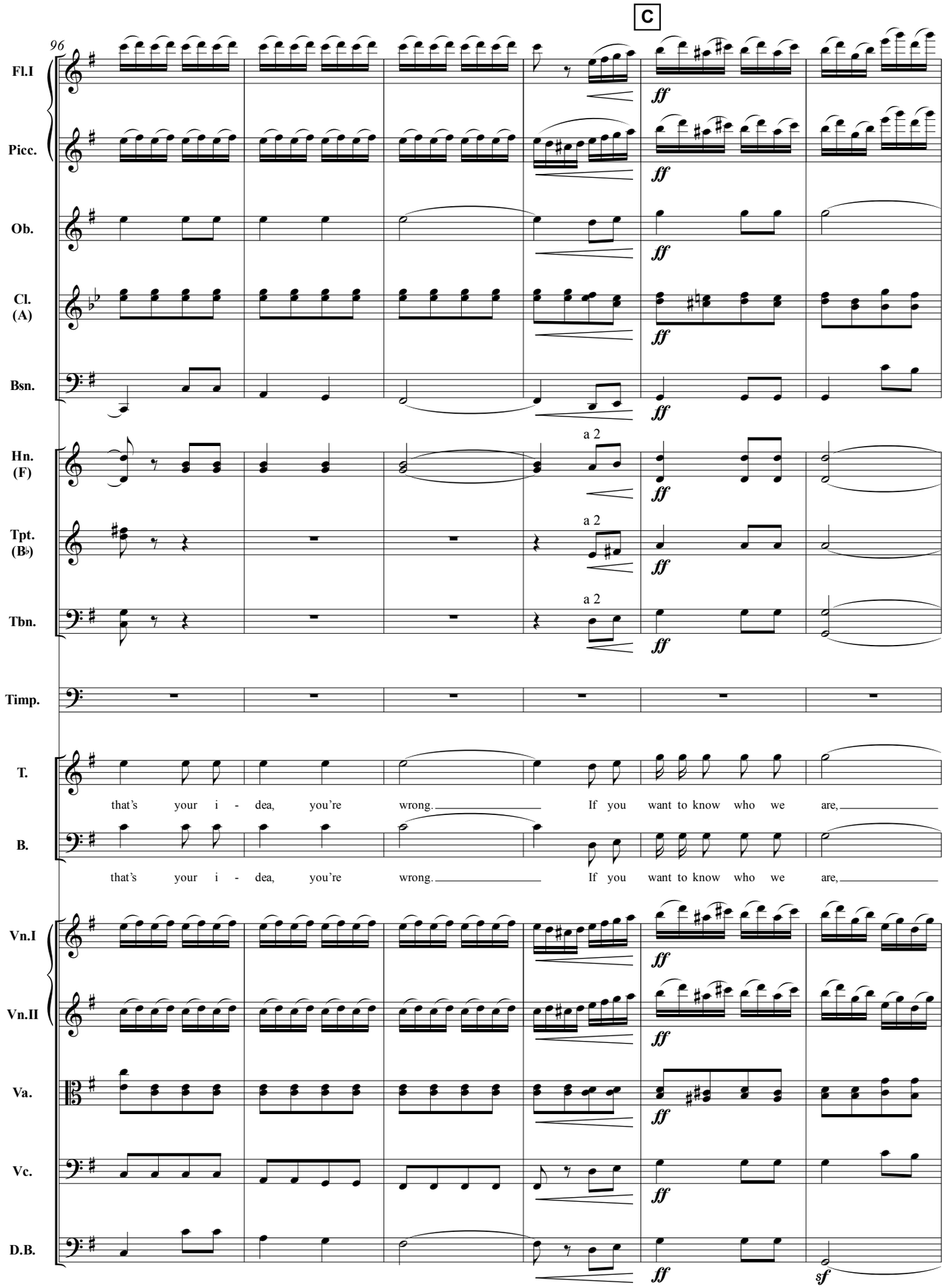

61
B
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
T.
B.
Vn.I
Vn.II
Va.
Vc.
D.B.
sf
mf
a 2
If you think we are work'd by
If you think we are work'd by

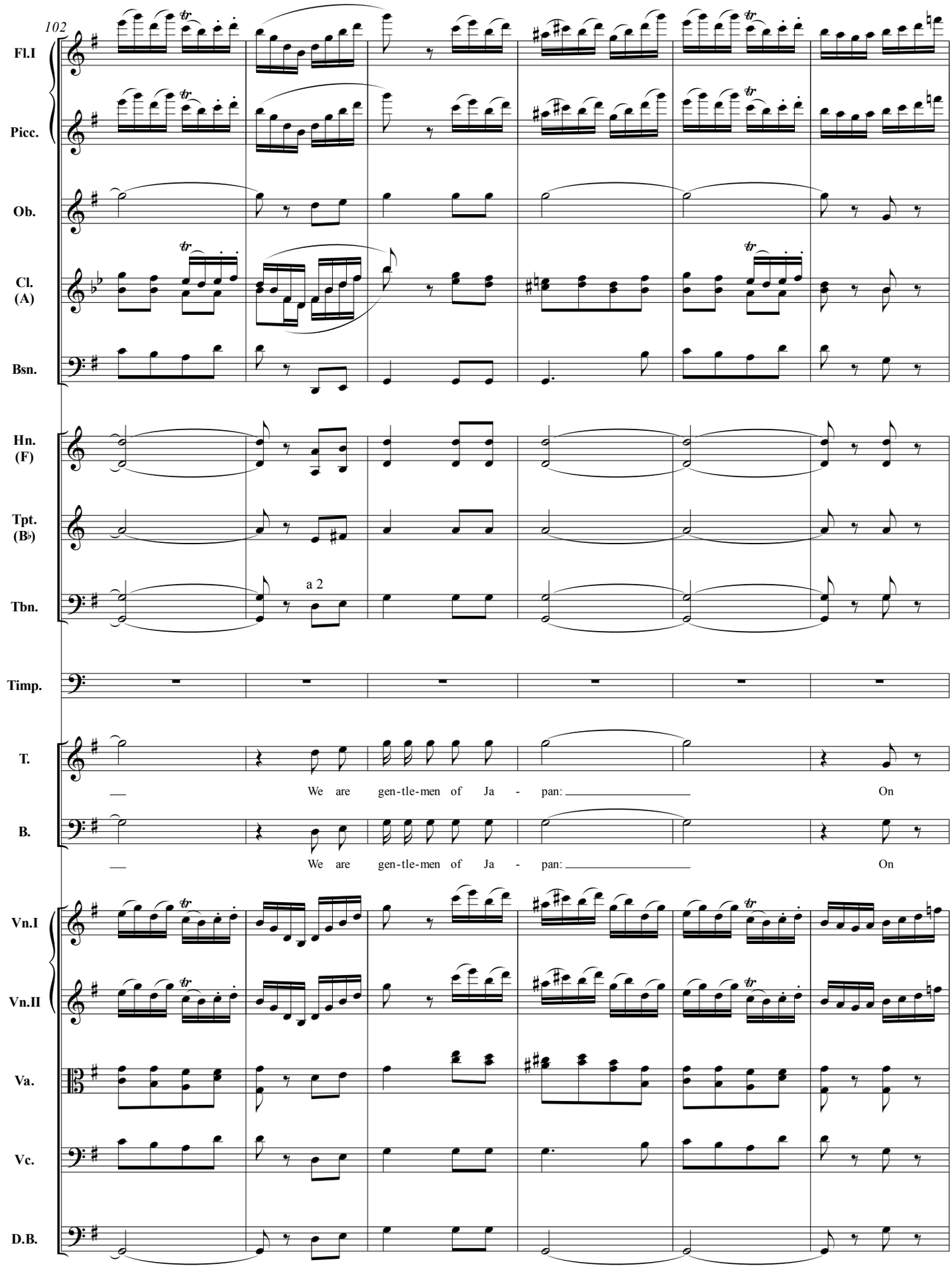

68
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
T.
strings, Like a Jap-an-ese ma-rio - nette, You
B.
strings, Like a Jap-an-ese ma-rio - nette, You
Vn.I
Vn.II
Va.
Vc.
D.B.

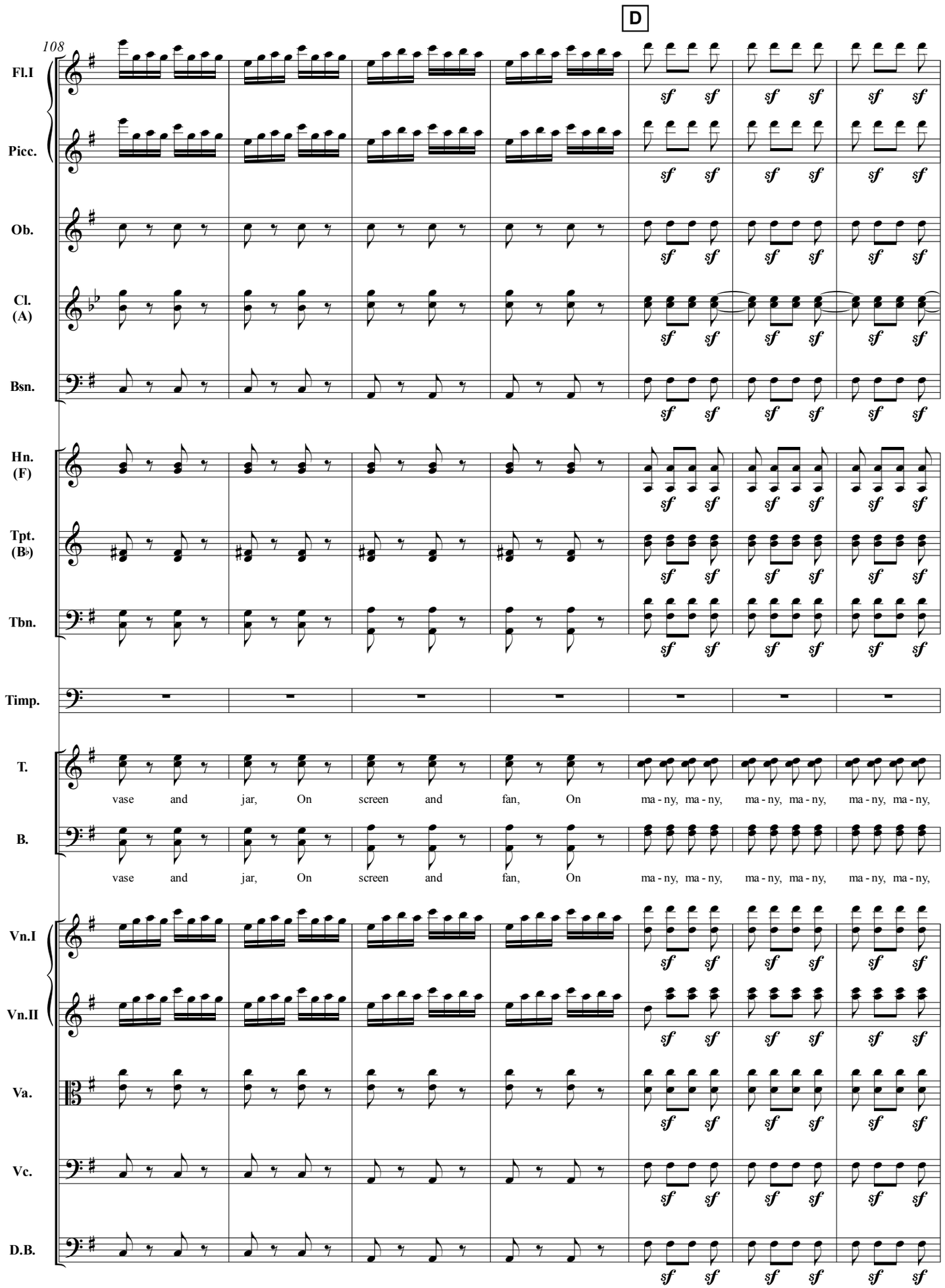

75
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
T.
B.
Vn.I
Vn.II
Va.
Vc.
D.B.
a 2
a 2
a 2
don't un-der-stand these things:
It is sim - ply Court e - ti - quette.
don't un-der-stand these things:
It is sim - ply Court e - ti - quette.

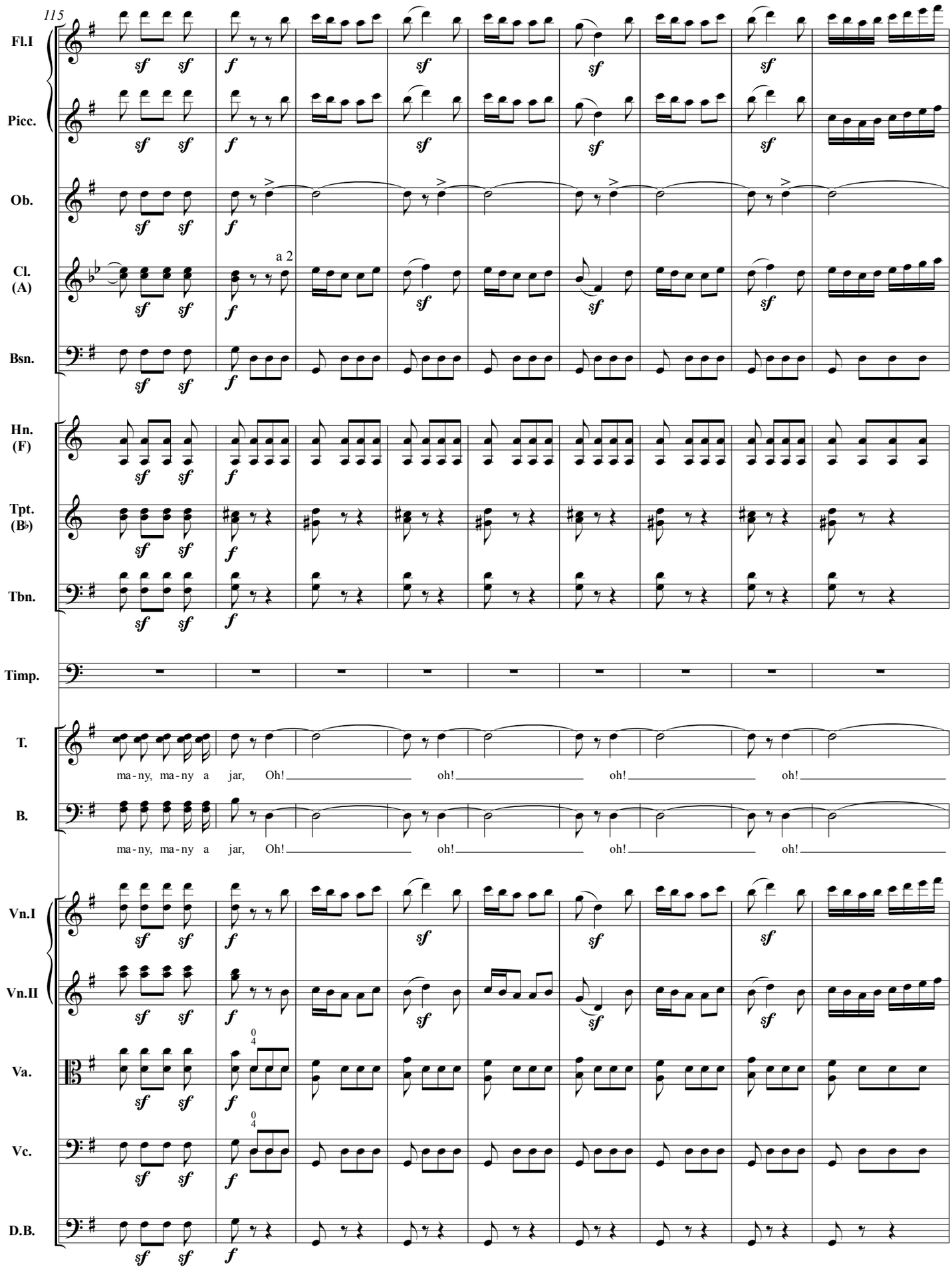

82
Fl.I
Picc.
Ob.
Cl. (A)
a 2
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
T.
Per - haps you sup-pose this throng Can't keep it up all day long? If
B.
Per - haps you sup-pose this throng Can't keep it up all day long? If
Vn.I
Vn.II
Va.
Vc.
D.B.

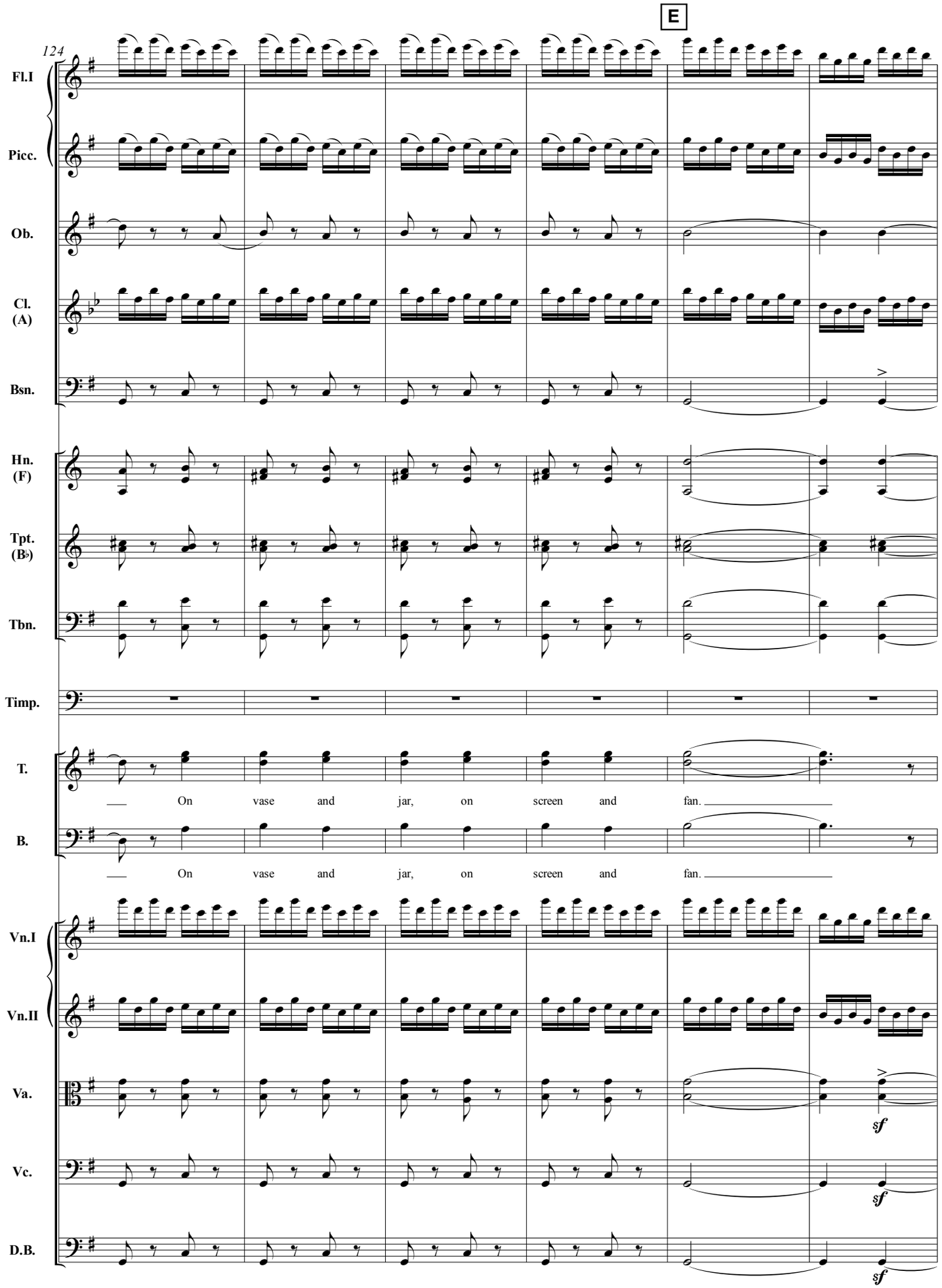

90
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
T.
that's your i - dea, you're wrong. Oh! oh! If
B.
that's your i - dea, you're wrong. Oh! oh! If
Vn.I
Vn.II
Va.
Vc.
D.B.

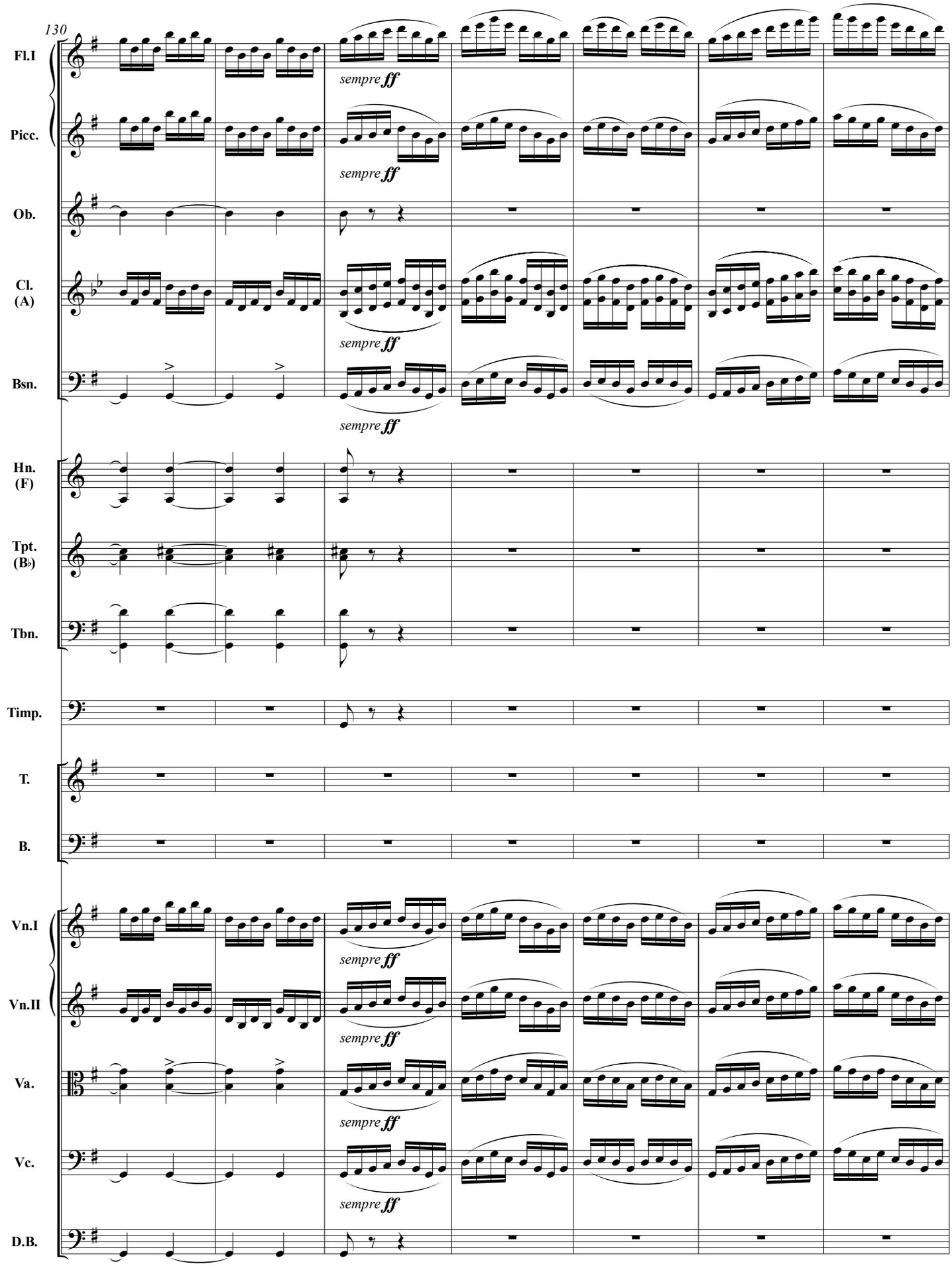

C
96
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
T.
B.
Vn.I
Vn.II
Va.
Vc.
D.B.
ff
sf
a 2
that's your i - dea, you're wrong. If you want to know who we are,
that's your i - dea, you're wrong. If you want to know who we are,

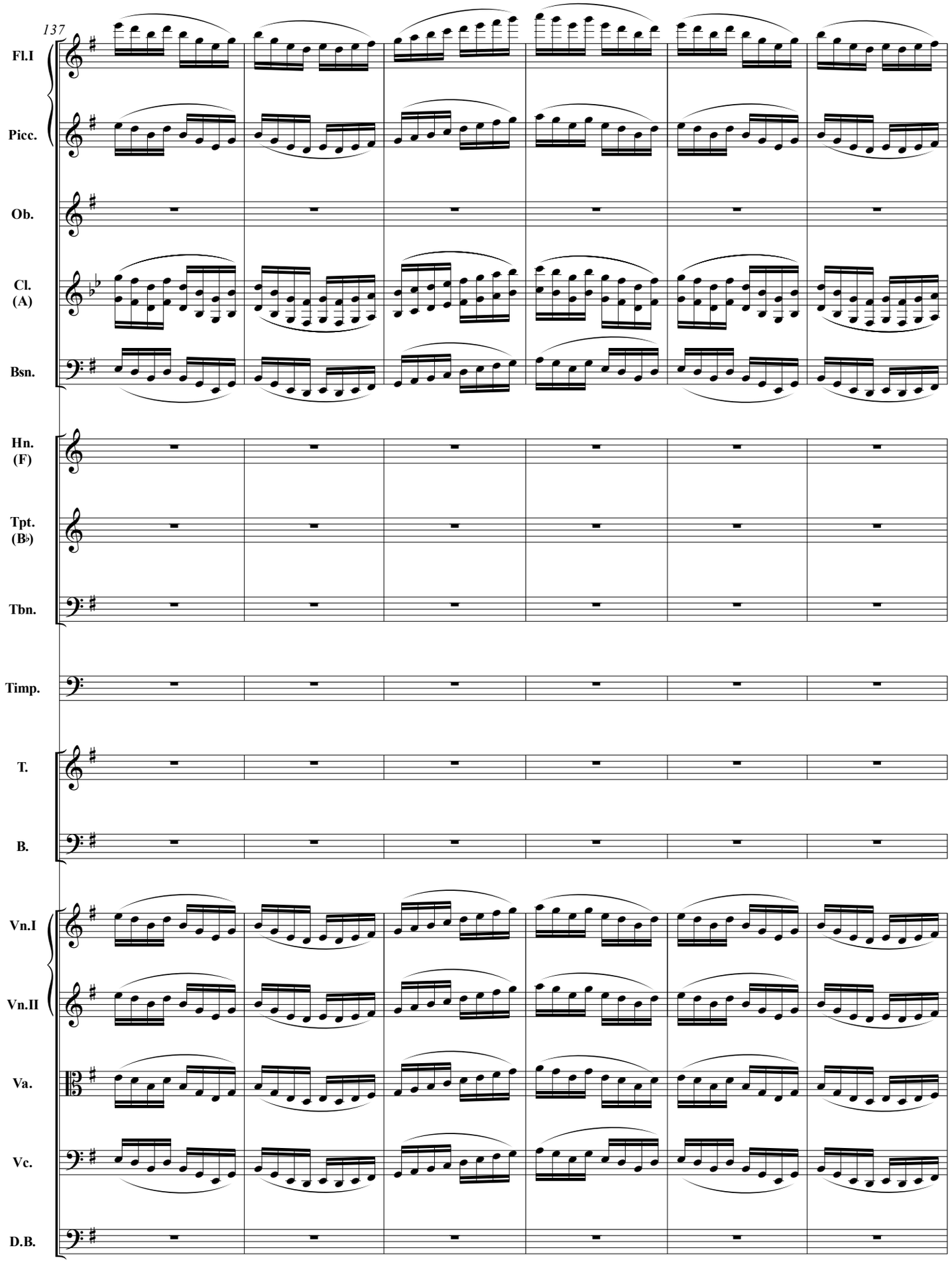

102
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
a 2
Timp.
T.
We are gen-tle-men of Ja - pan: On
B.
We are gen-tle-men of Ja - pan: On
Vn.I
Vn.II
Va.
Vc.
D.B.


D
108
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
T.
vase and jar, On screen and fan, On ma - ny, ma - ny, ma - ny, ma - ny, ma - ny, ma - ny,
B.
vase and jar, On screen and fan, On ma - ny, ma - ny, ma - ny, ma - ny, ma - ny, ma - ny,
Vn.I
Vn.II
Va.
Vc.
D.B.
sf

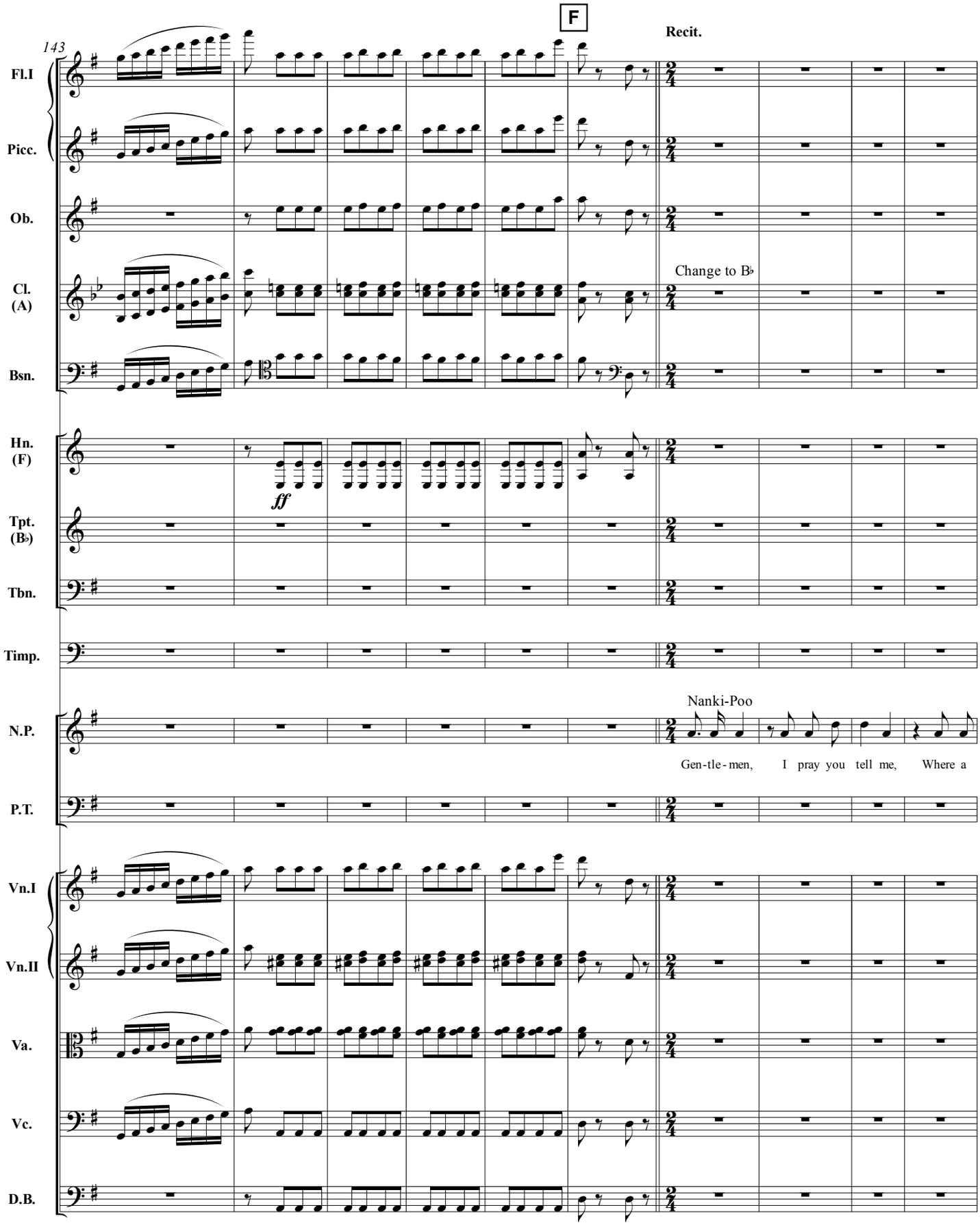

115
Fl.I
Picc.
Ob.
Cl. (A)
a 2
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
T.
ma-ny, ma-ny a jar, Oh! oh! oh! oh!
B.
ma-ny, ma-ny a jar, Oh! oh! oh! oh!
Vn.I
Vn.II
Va.
Vc.
D.B.

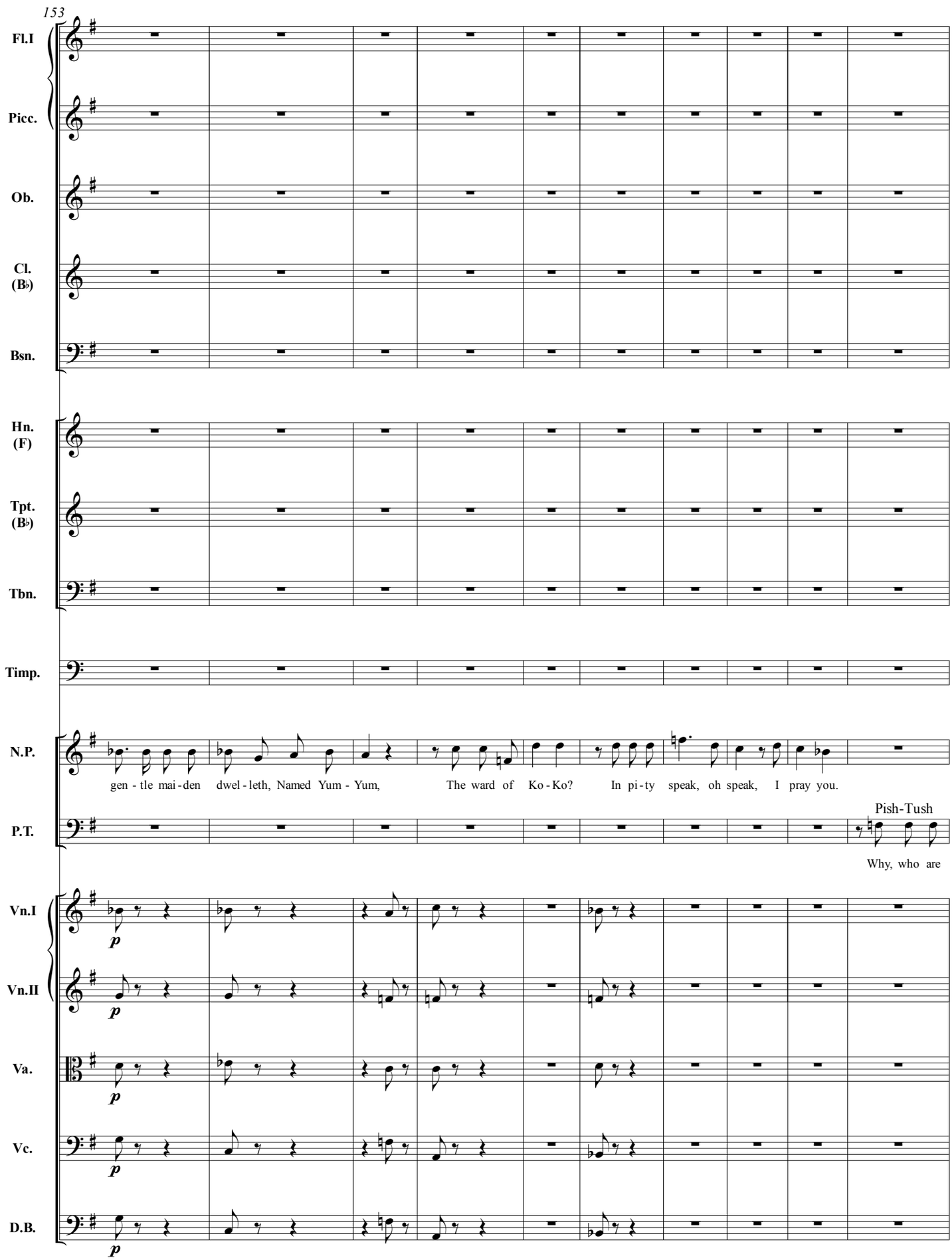

E
124
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
T.
On vase and jar, on screen and fan.
B.
On vase and jar, on screen and fan.
Vn.I
Vn.II
Va.
sf
Vc.
sf
D.B.
sf

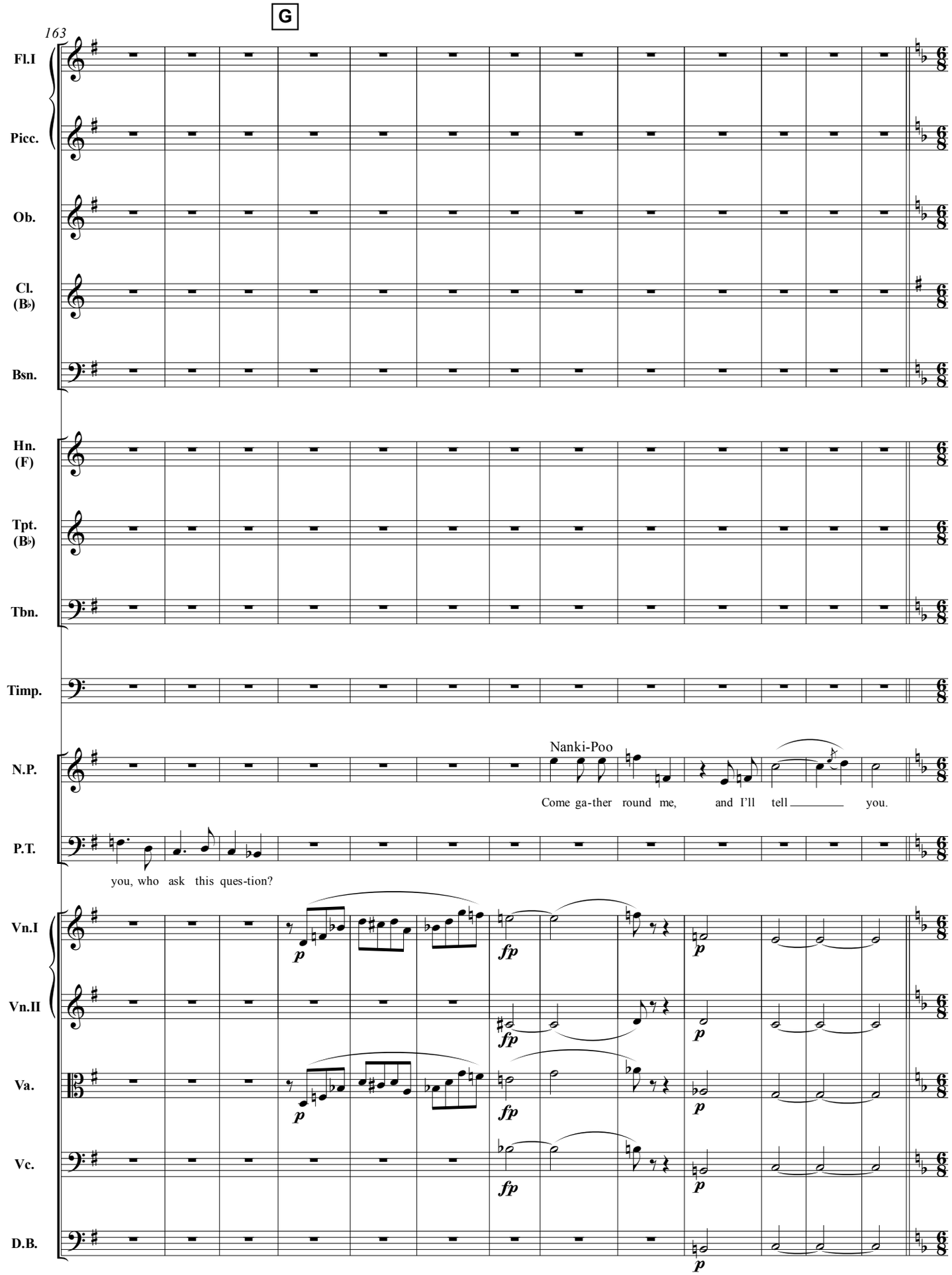

130
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
T.
B.
Vn.I
Vn.II
Va.
Vc.
D.B.
sempre ff


137
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
T.
B.
Vn.I
Vn.II
Va.
Vc.
D.B.

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



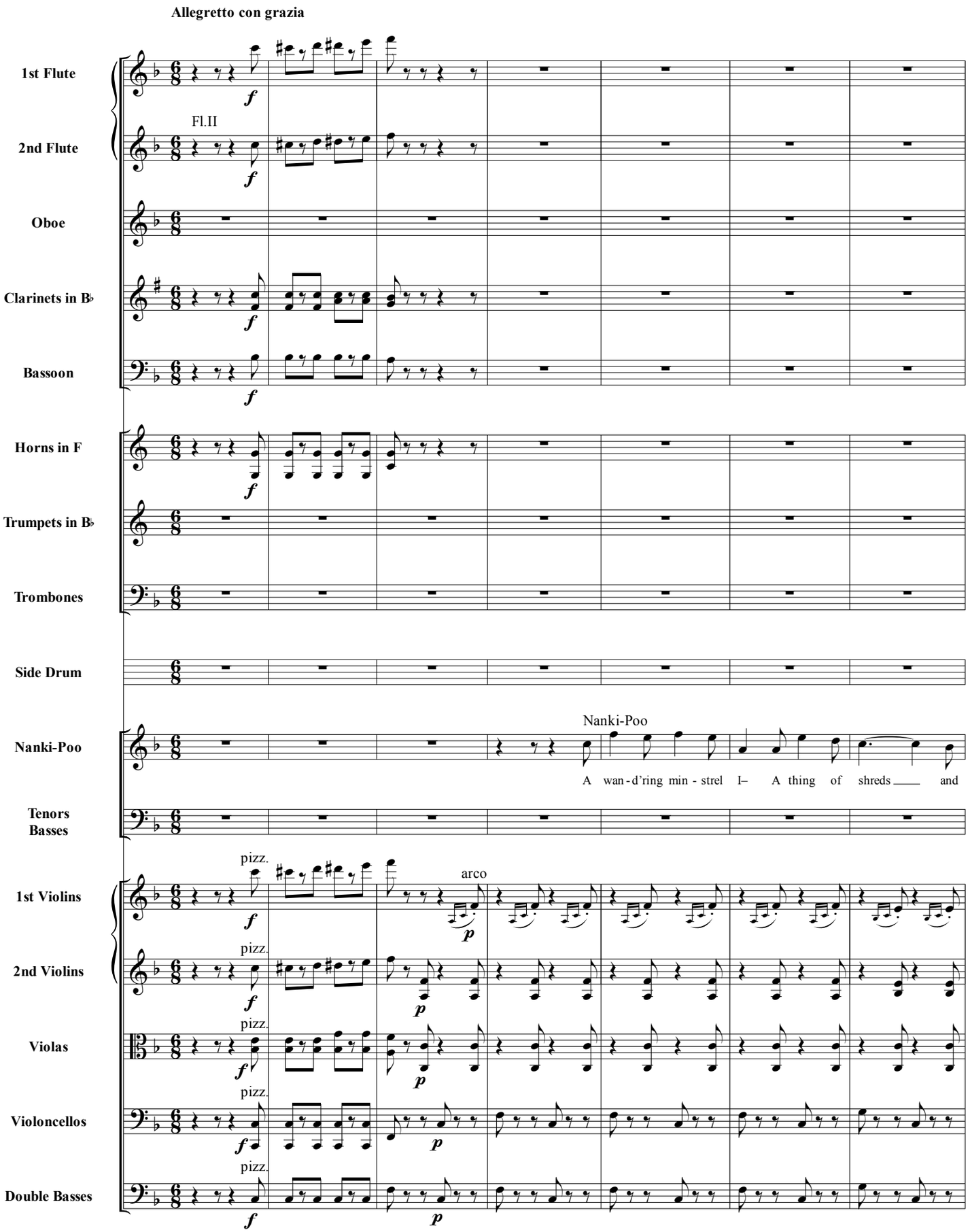

153
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
N.P.
gen - tle mai - den dwel - leth, Named Yum - Yum, The ward of Ko - Ko? In pi - ty speak, oh speak, I pray you.
P.T.
Pish-Tush
Why, who are
Vn.I
Vn.II
Va.
Vc.
D.B.
p

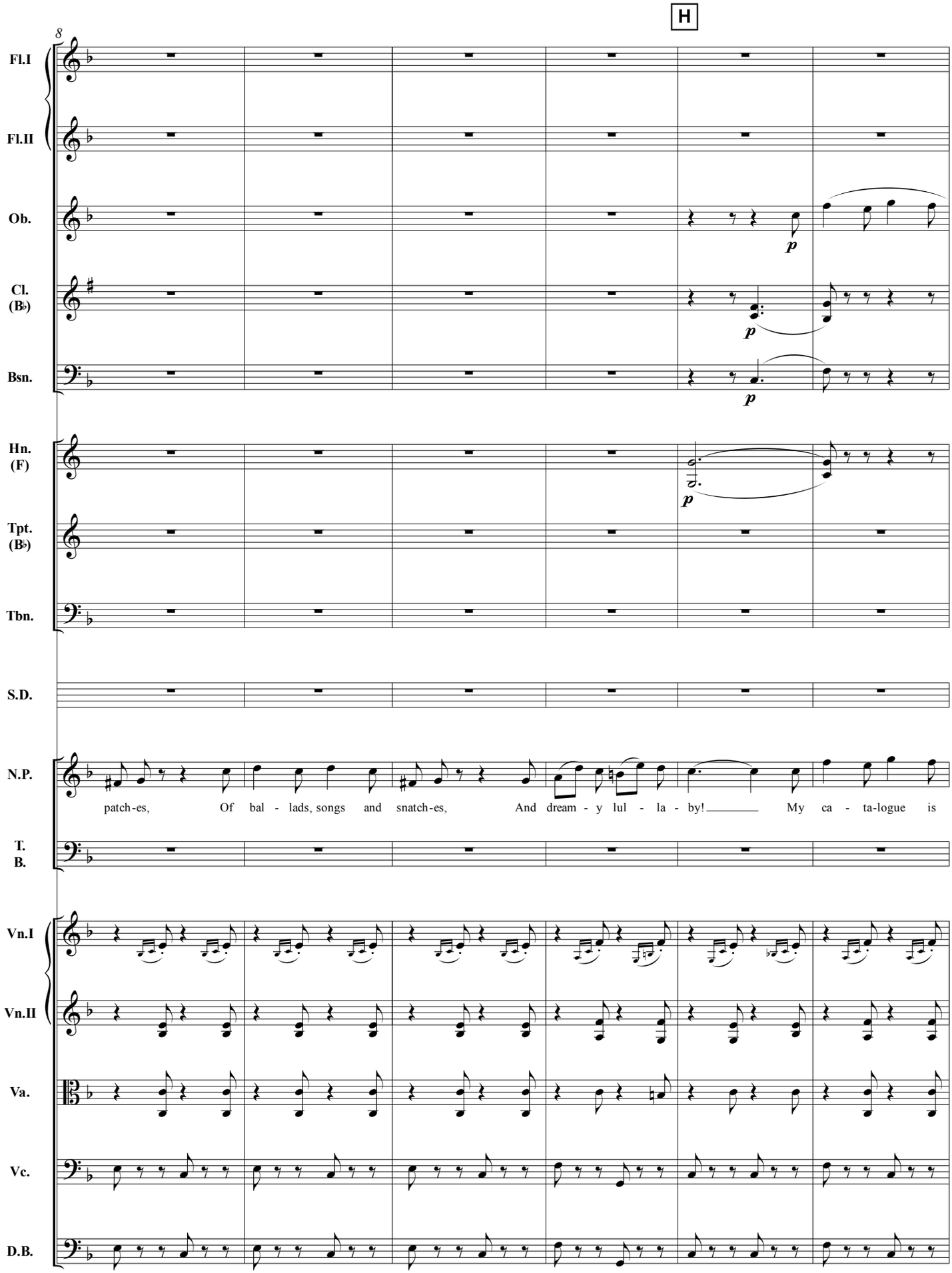

G
163
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
N.P.
Nanki-Poo
Come ga-ther round me, and I'll tell you.
P.T.
you, who ask this ques-tion?
Vn.I
Vn.II
Va.
Vc.
D.B.
p
fp
p

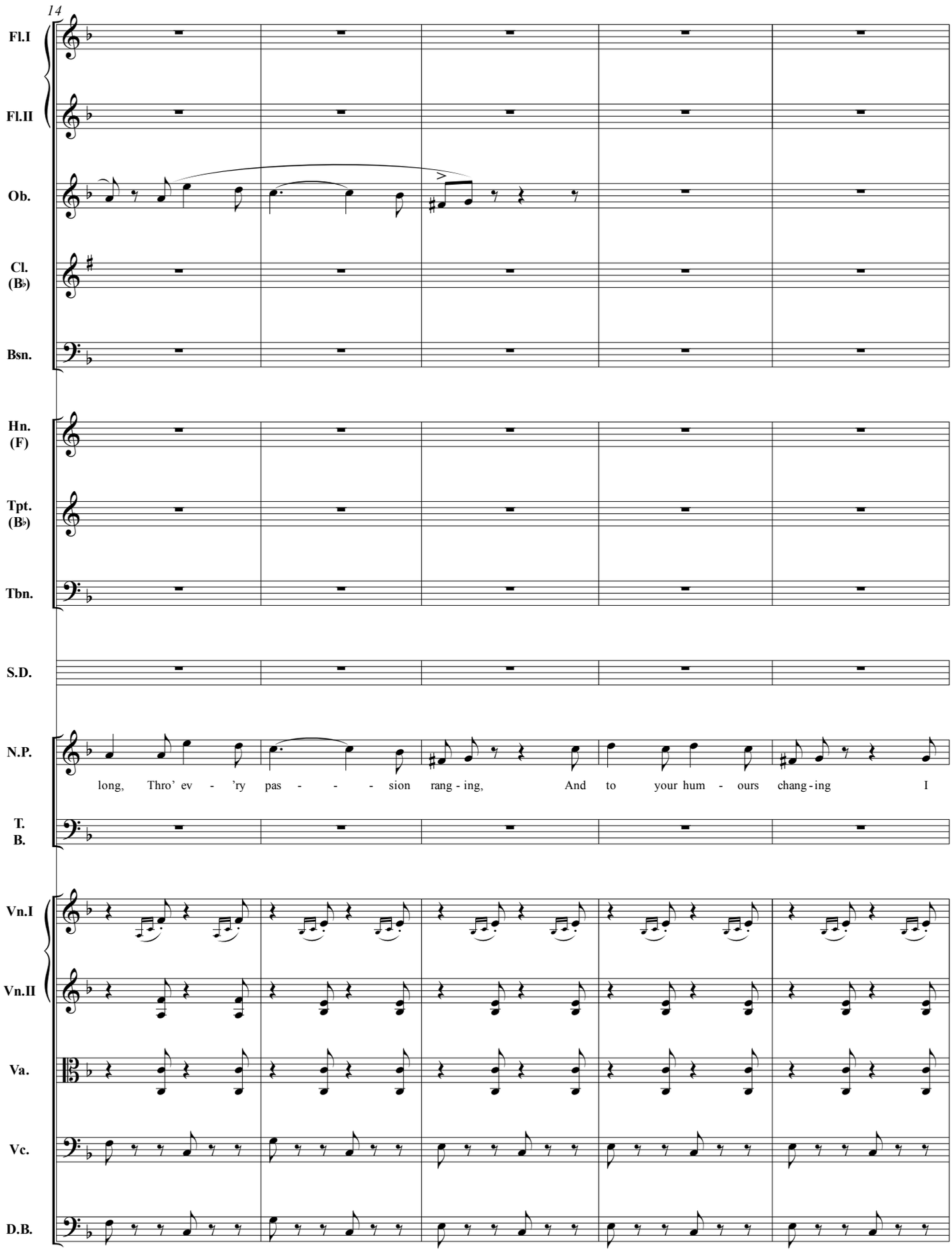
Segue No. 2

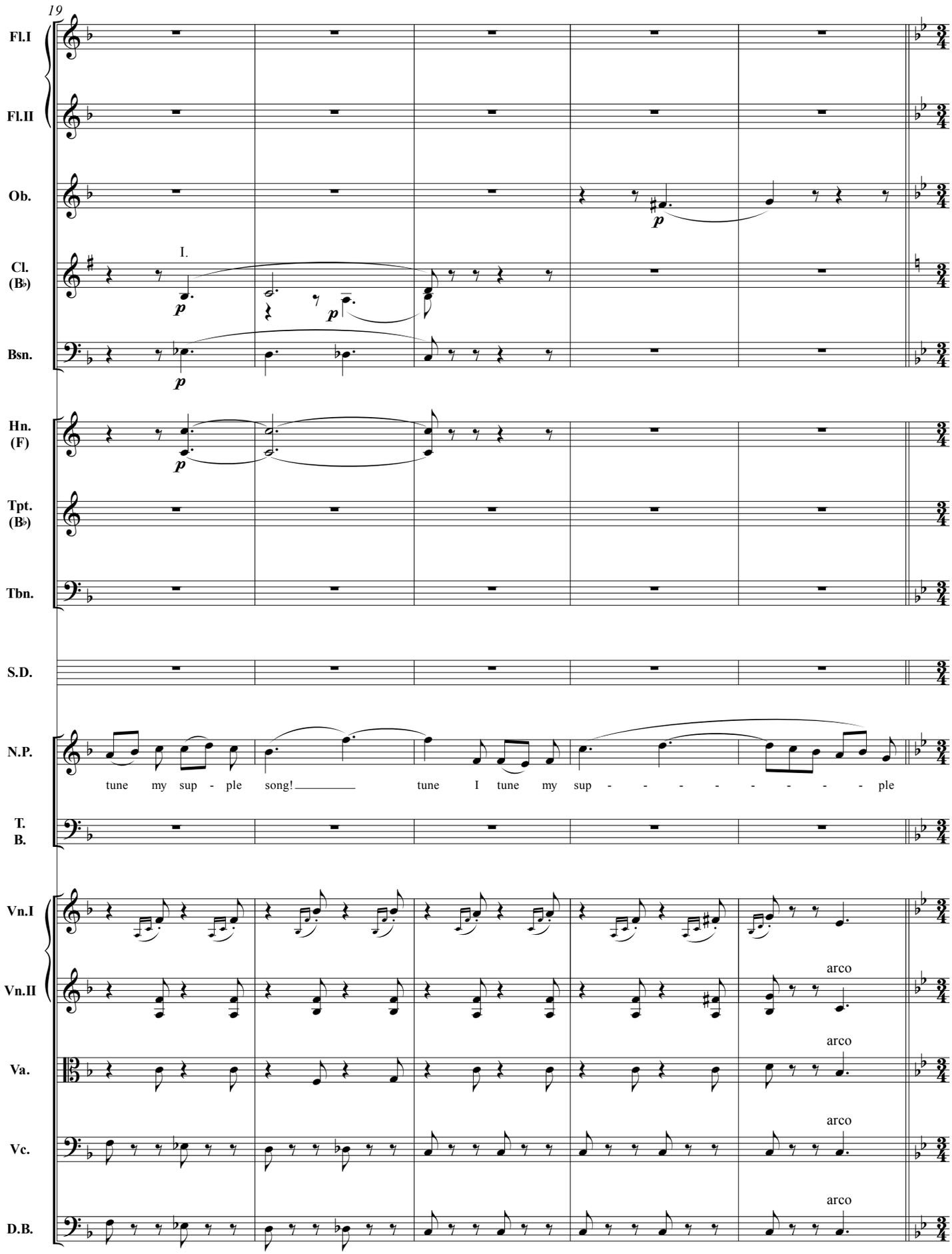
No. 2. “A wand’ring minstrel I”

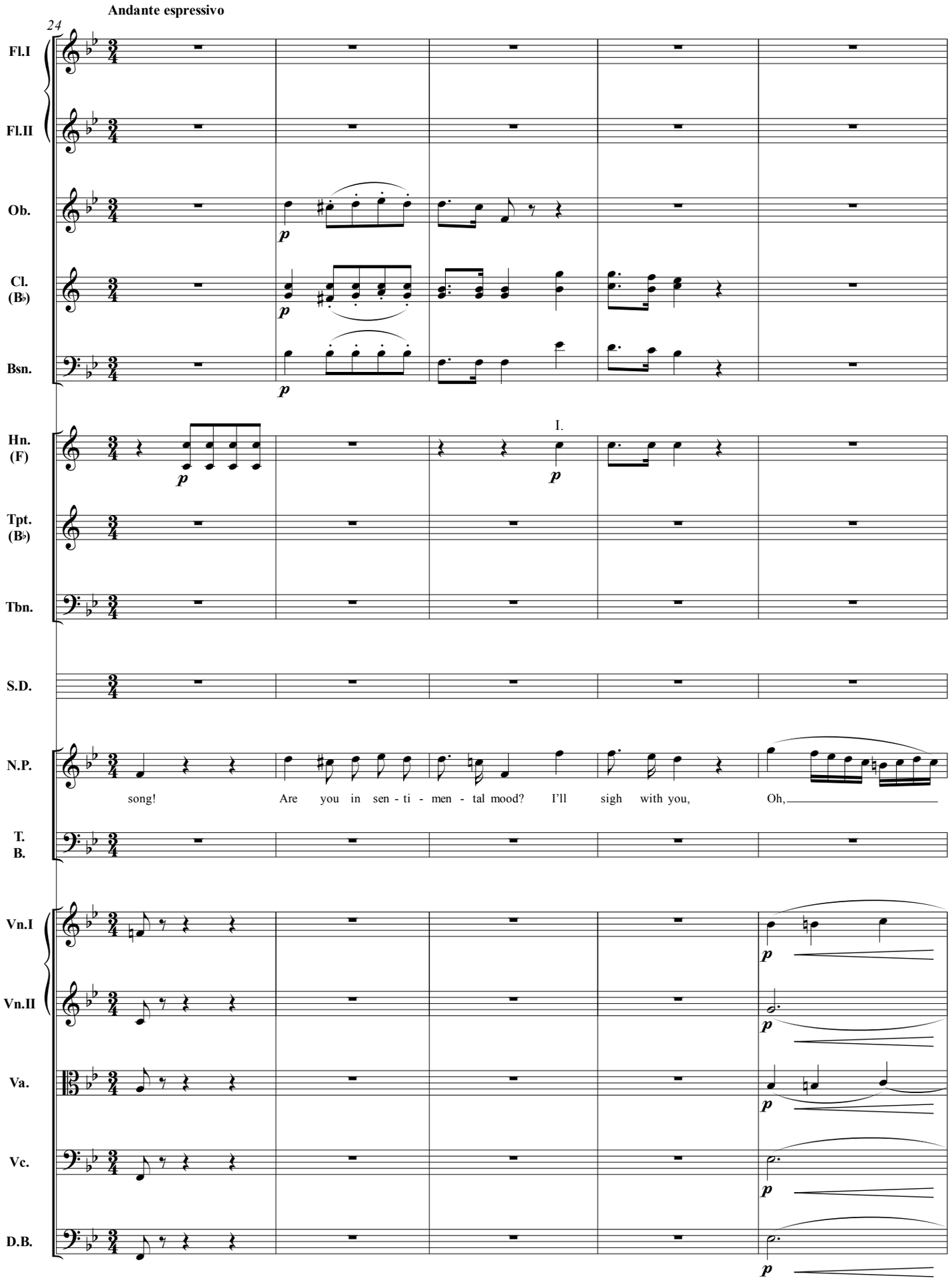
Song and Chorus (*Nanki-Poo*)

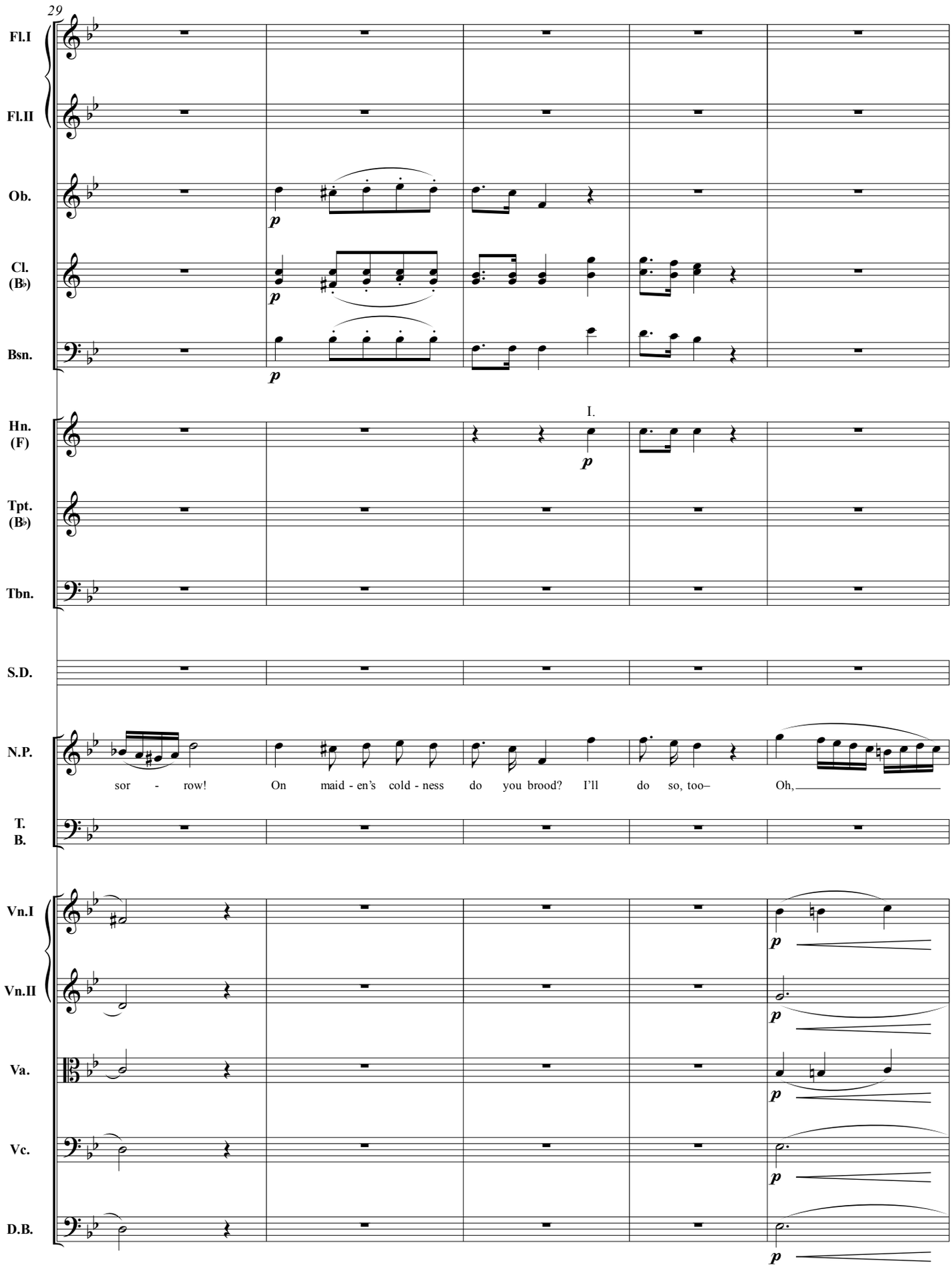


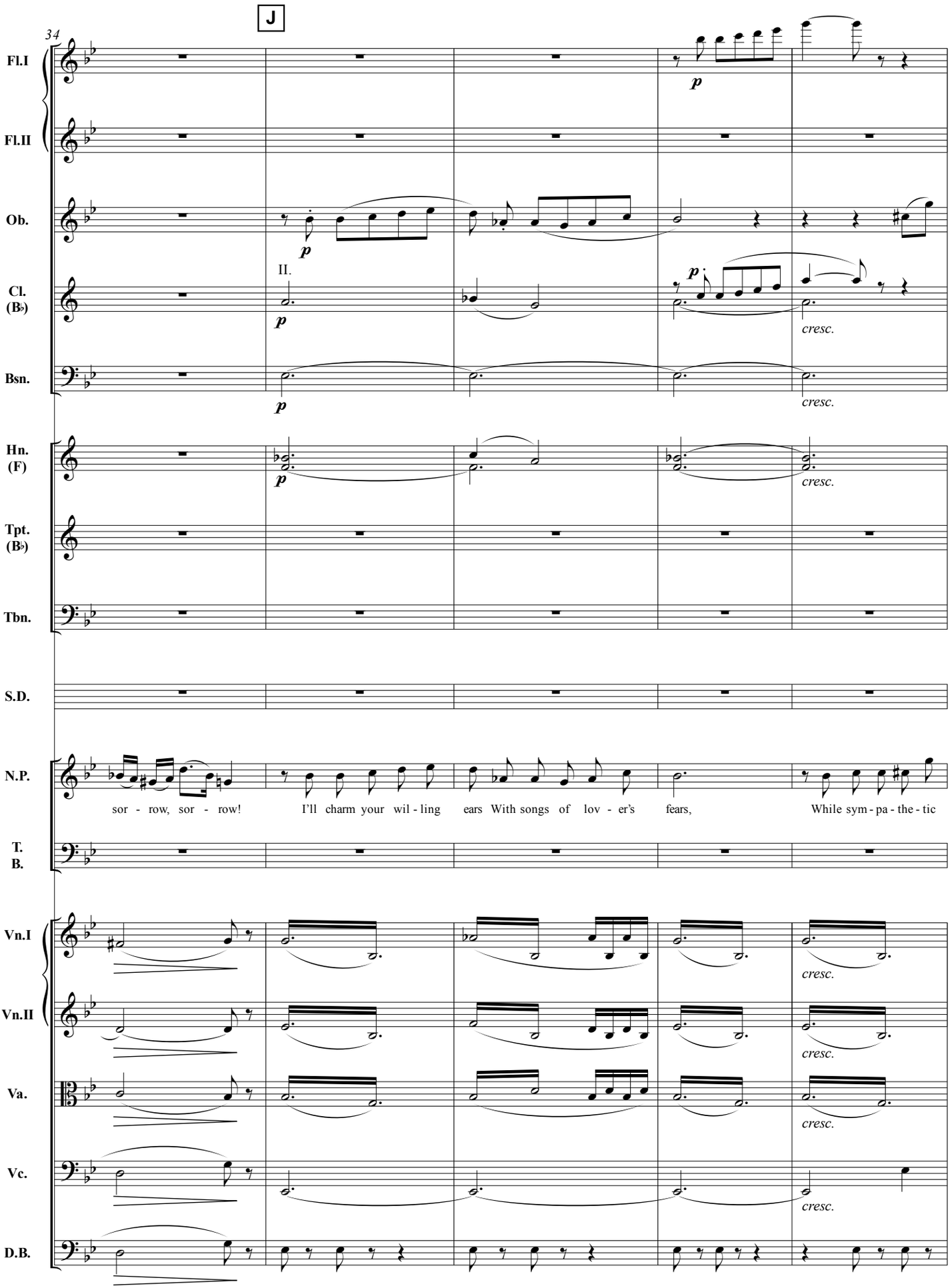

H
8
Fl.I
Fl.II
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
S.D.
N.P.
patch-es, Of bal - lads, songs and snatch-es, And dream - y lul - la - by! My ca - ta-logue is
T. B.
Vn.I
Vn.II
Va.
Vc.
D.B.

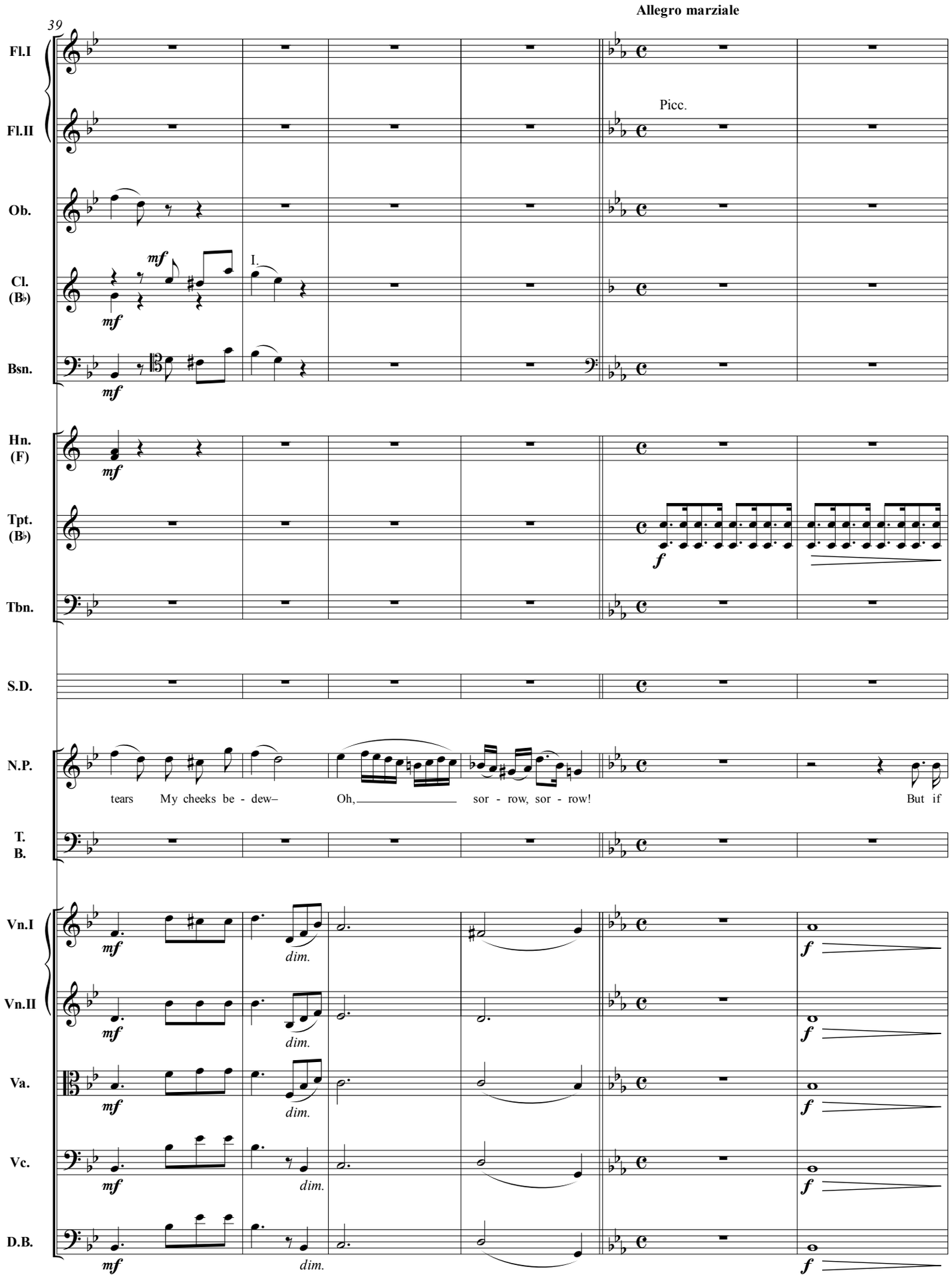

14
Fl.I
Fl.II
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
S.D.
N.P.
long, Thro' ev - 'ry pas - - - sion rang - ing, And to your hum - ours chang - ing I
T. B.
Vn.I
Vn.II
Va.
Vc.
D.B.

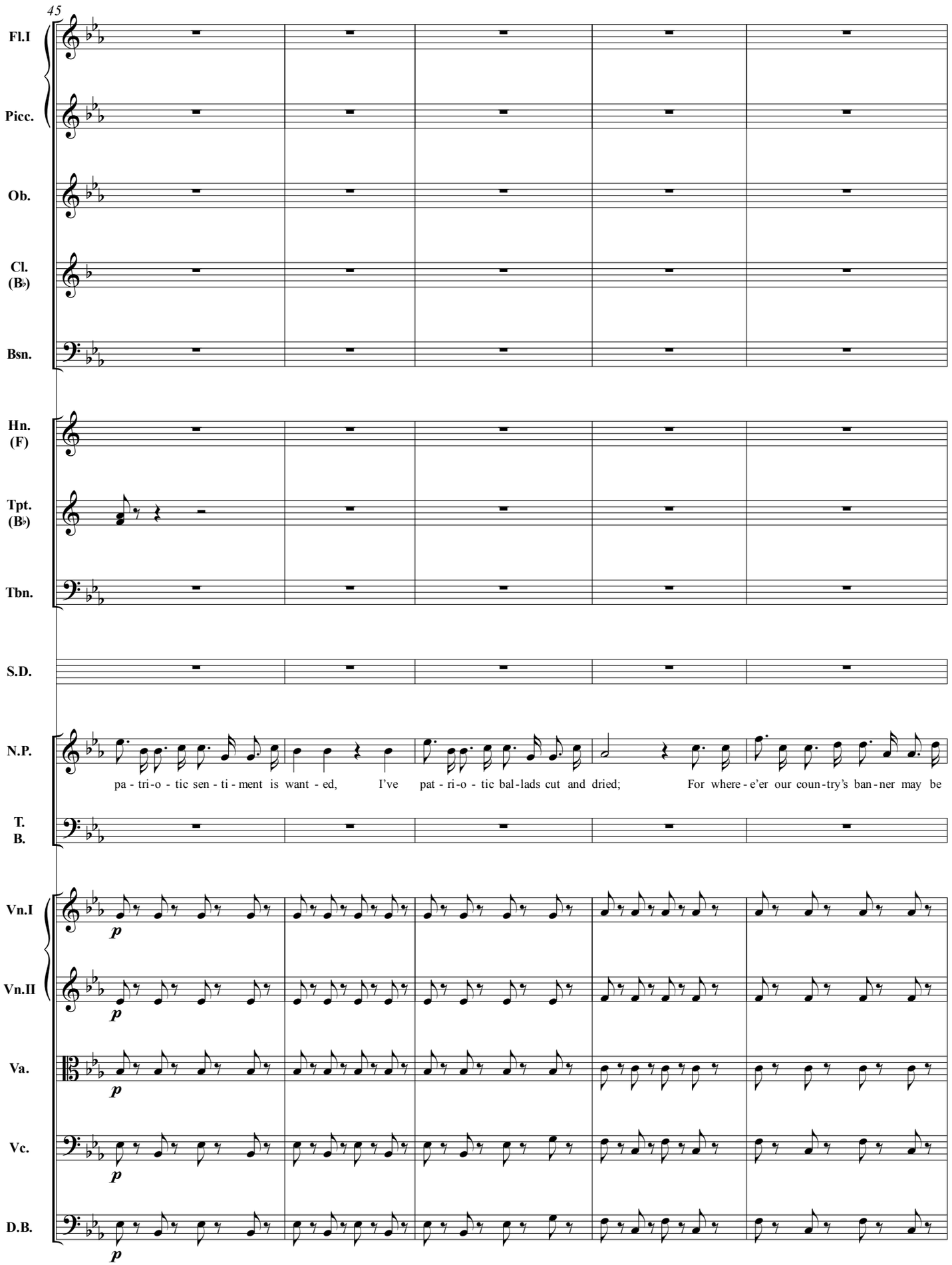

19
Fl.I
Fl.II
Ob.
Cl. (B♭)
I.
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
S.D.
N.P.
tune my sup - ple song! tune I tune my sup - - - - - - - - ple
T. B.
Vn.I
Vn.II
arco
Va.
arco
Vc.
arco
D.B.
arco

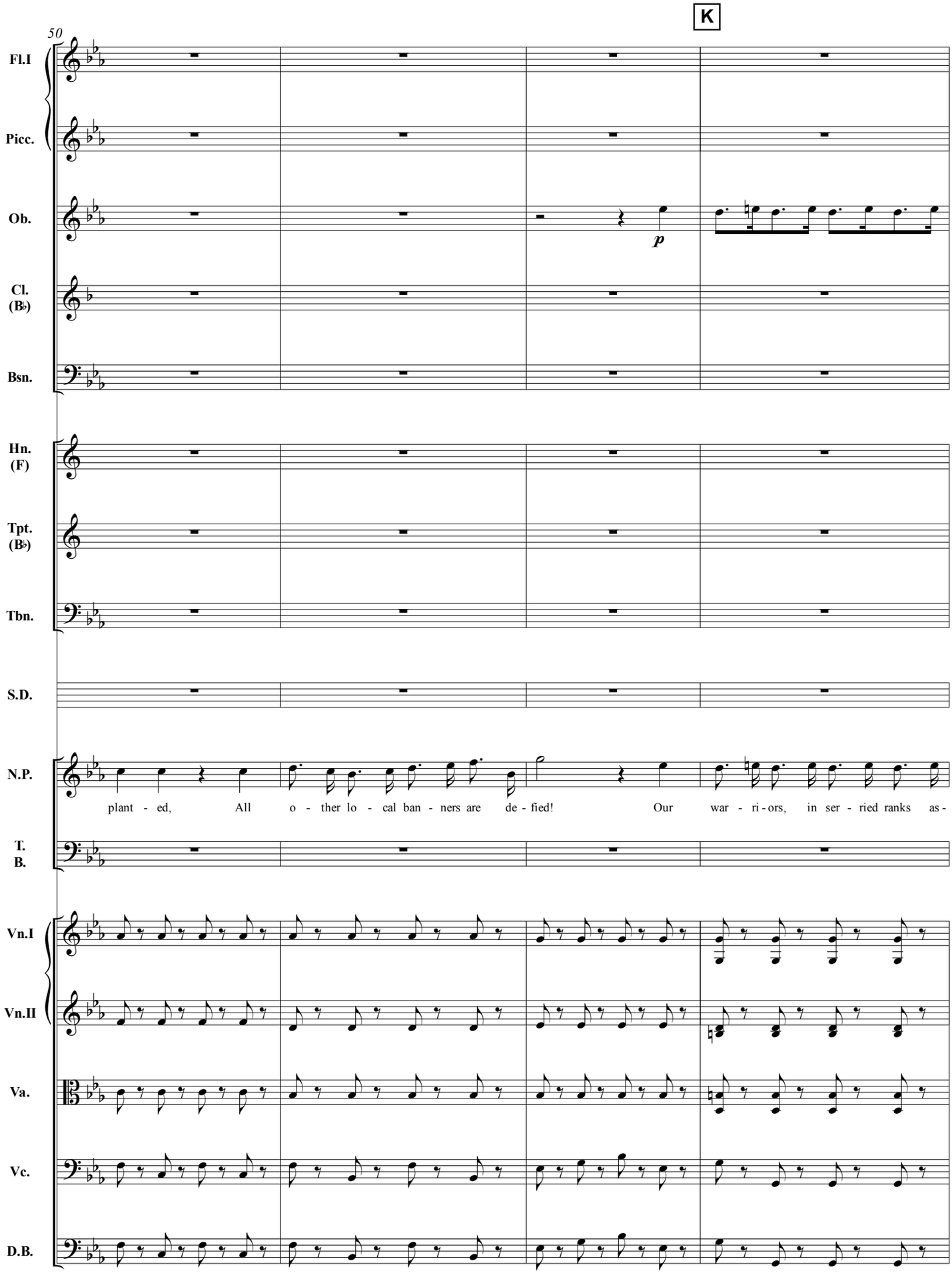

Andante espressivo
24
Fl.I
Fl.II
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
I.
Tpt. (B♭)
Tbn.
S.D.
N.P.
song! Are you in sen - ti - men - tal mood? I'll sigh with you, Oh,
T. B.
Vn.I
Vn.II
Va.
Vc.
D.B.

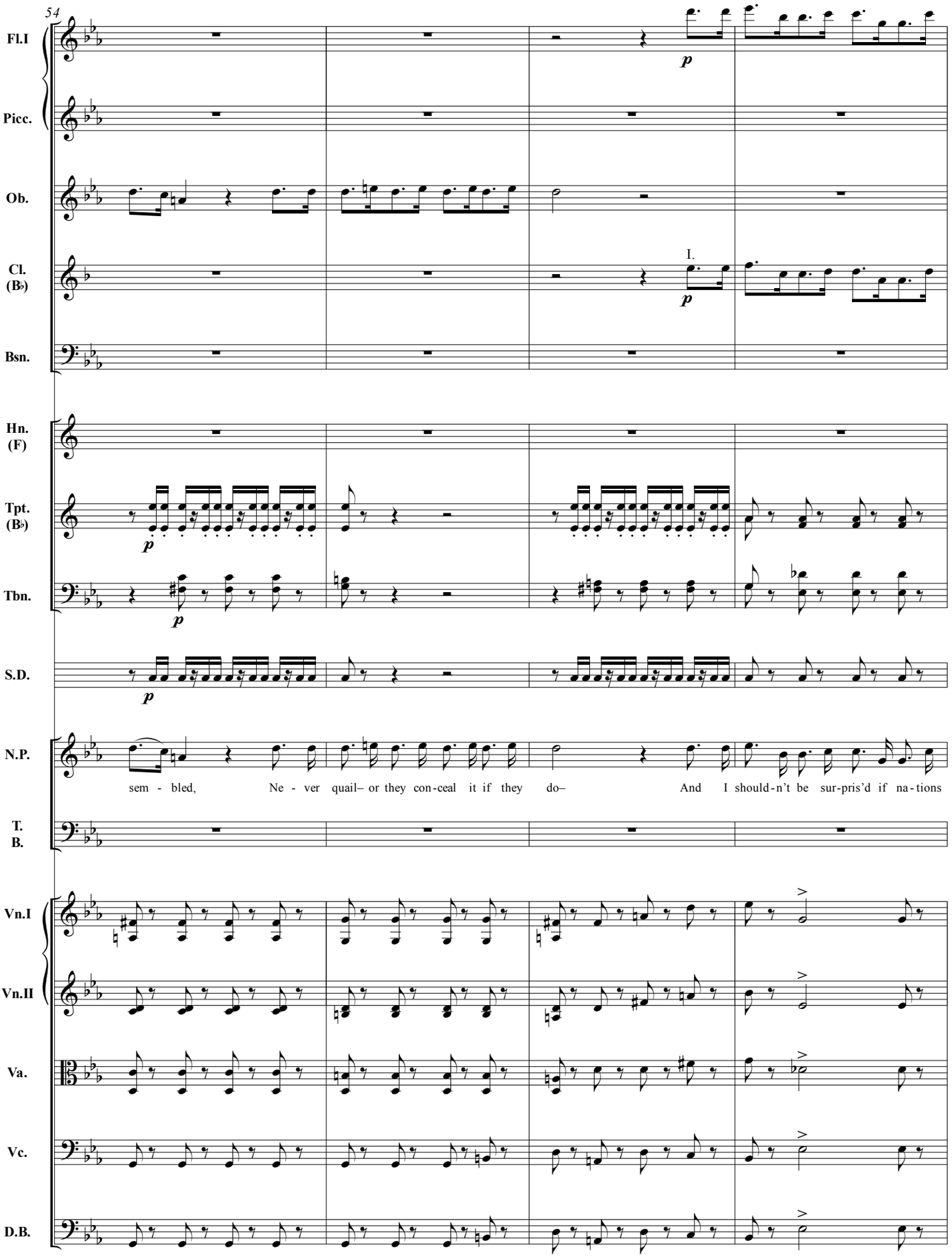

29
Fl.I
Fl.II
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
I.
Tpt. (B♭)
Tbn.
S.D.
N.P.
sor - row! On maid - en's cold - ness do you brood? I'll do so, too– Oh,
T. B.
Vn.I
Vn.II
Va.
Vc.
D.B.

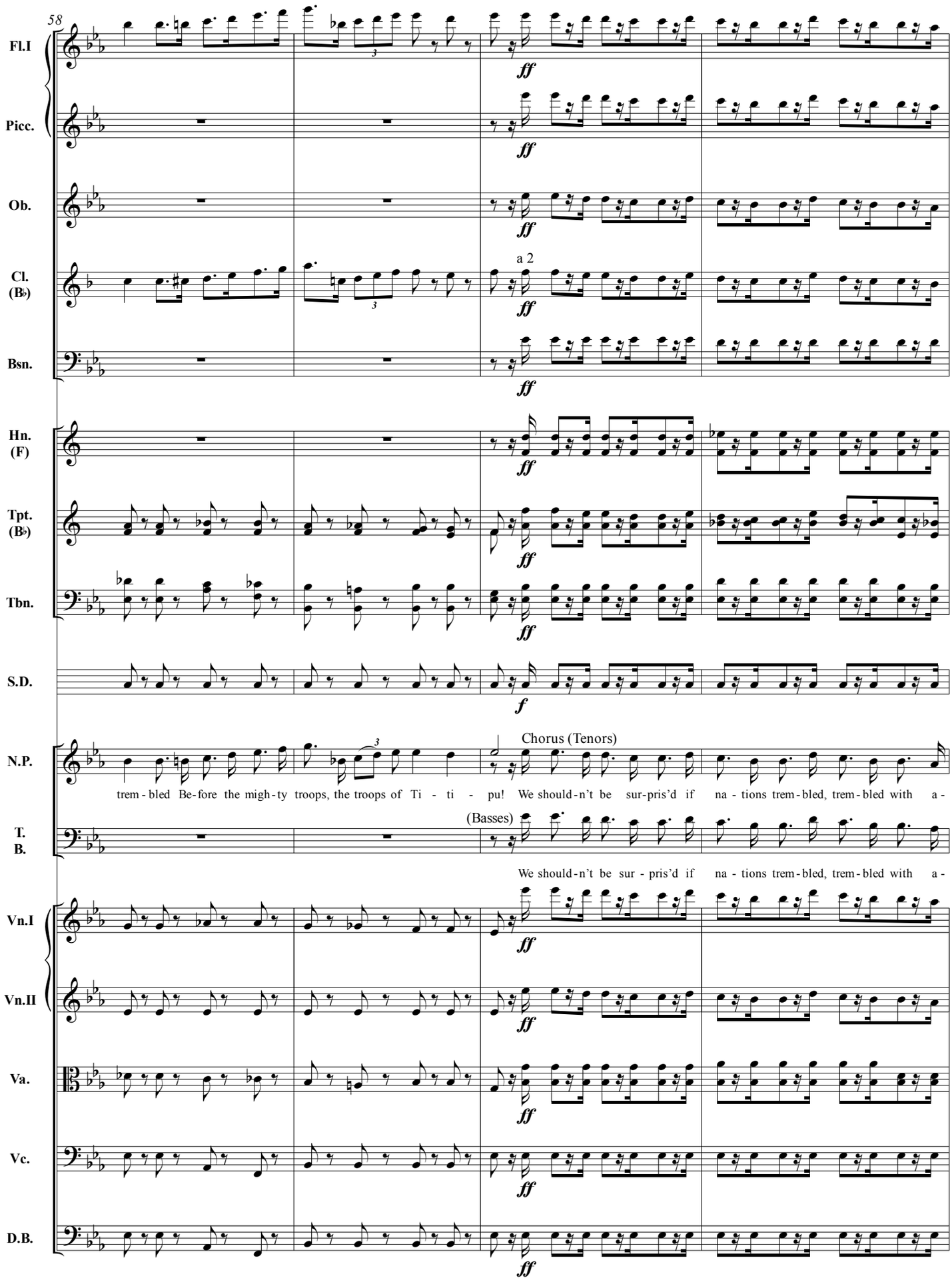

J
34
Fl.I
Fl.II
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
S.D.
N.P.
T. B.
Vn.I
Vn.II
Va.
Vc.
D.B.
II.
p
cresc.
sor - row, sor - row! I'll charm your wil - ling ears With songs of lov - er's fears, While sym - pa - the - tic

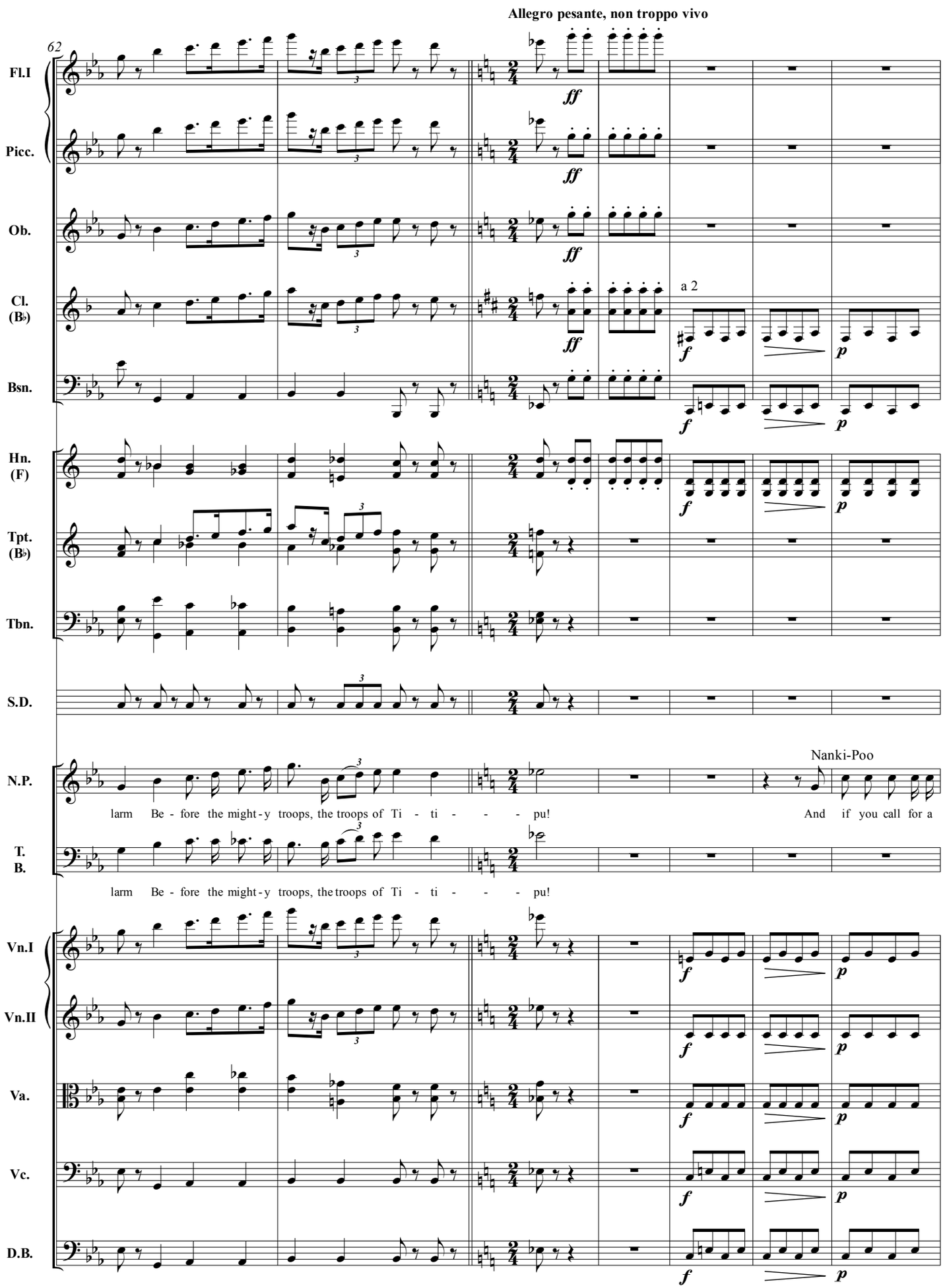

Allegro marziale
39
Fl.I
Fl.II
Picc.
Ob.
Cl. (B♭)
I.
mf
Bsn.
Hn. (F)
Tpt. (B♭)
f
Tbn.
S.D.
N.P.
tears My cheeks be - dew– Oh, sor - row, sor - row! But if
T. B.
Vn.I
Vn.II
Va.
Vc.
D.B.
dim.

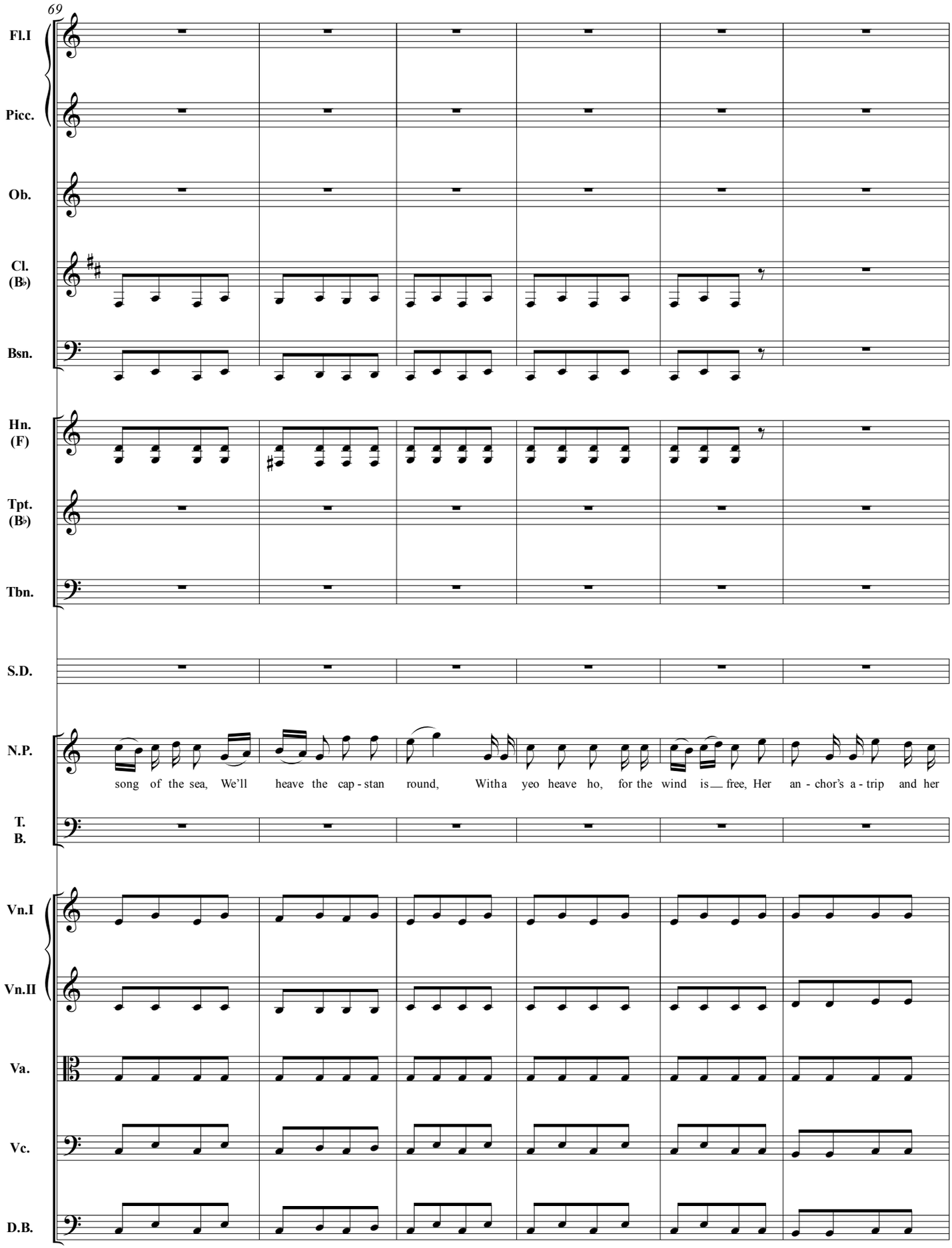

45
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
S.D.
N.P.
pa - tri-o - tic sen - ti - ment is want - ed, I've pat - ri-o - tic bal-lads cut and dried; For where - e'er our coun-try's ban-ner may be
T. B.
Vn.I
p
Vn.II
p
Va.
p
Vc.
p
D.B.
p

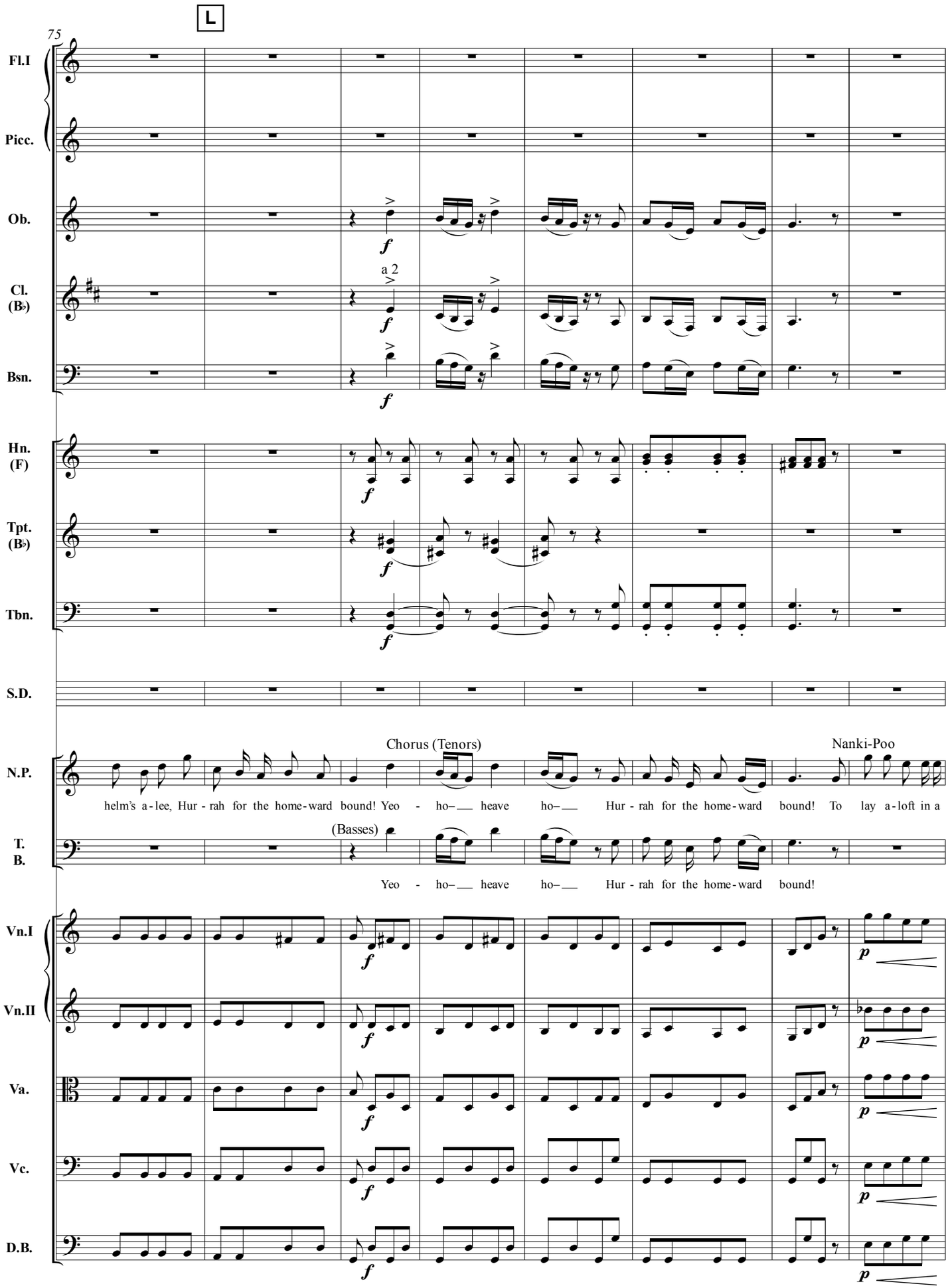

K
50
Fl.I
Picc.
Ob.
p
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
S.D.
N.P.
plant - ed, All o - ther lo - cal ban - ners are de - fied! Our war - ri - ors, in ser - ried ranks as -
T. B.
Vn.I
Vn.II
Va.
Vc.
D.B.

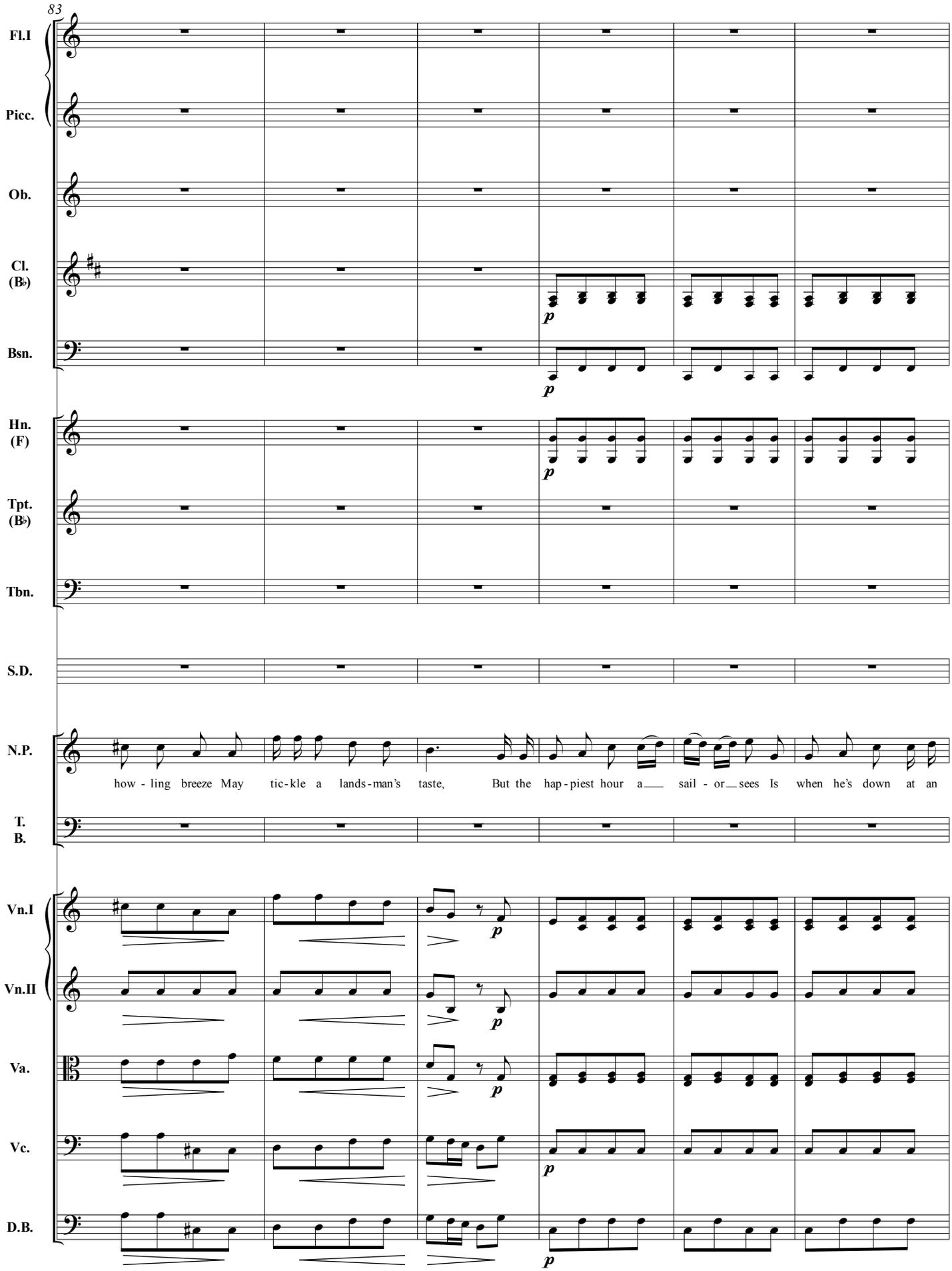

54
Fl.I
Picc.
Ob.
Cl. (B♭)
I.
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
S.D.
N.P.
sem - bled, Ne - ver quail– or they con-ceal it if they do– And I should-n't be sur-pris'd if na-tions
T. B.
Vn.I
Vn.II
Va.
Vc.
D.B.

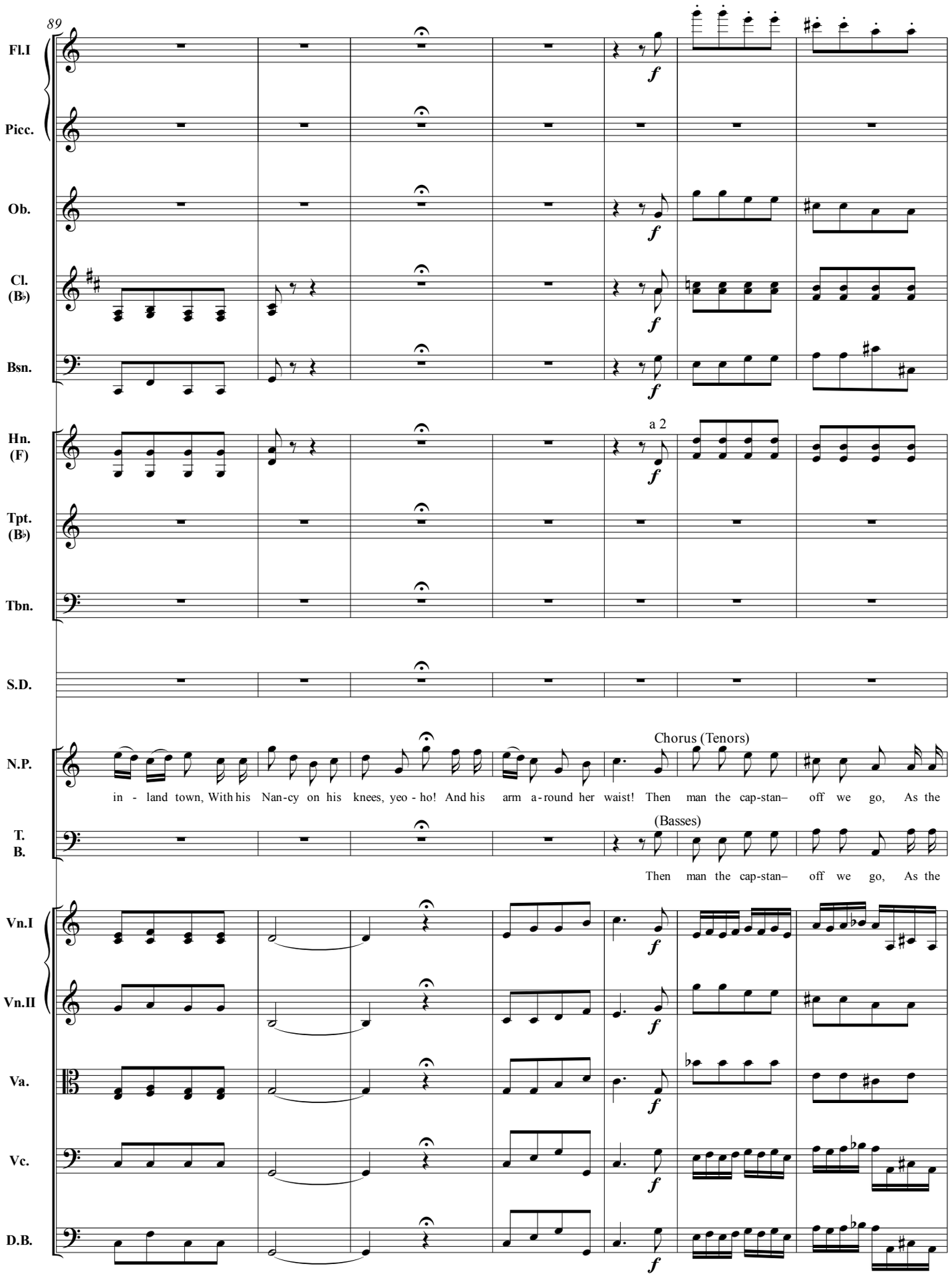

58
Fl.I
Picc.
Ob.
Cl. (B♭)
a 2
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
S.D.
N.P.
Chorus (Tenors)
trem - bled Be-fore the migh-ty troops, the troops of Ti - ti - pu! We should-n't be sur-pris'd if na - tions trem-bled, trem-bled with a -
T. B.
(Basses)
We should-n't be sur - pris'd if na - tions trem-bled, trem-bled with a -
Vn.I
Vn.II
Va.
Vc.
D.B.

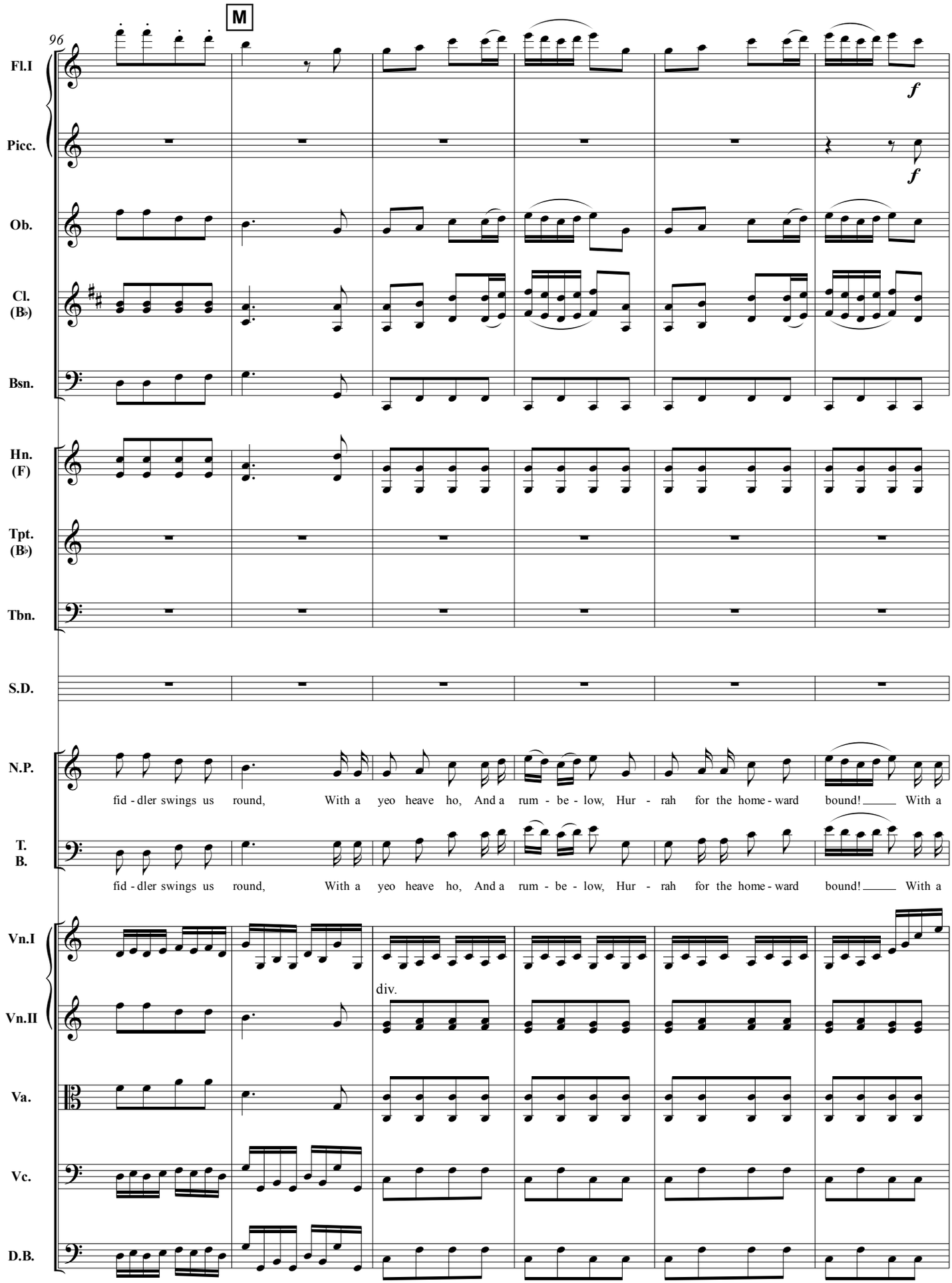

Allegro pesante, non troppo vivo
62
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
S.D.
N.P.
T. B.
Vn.I
Vn.II
Va.
Vc.
D.B.
ff
a 2
f
p
Nanki-Poo
larm Be - fore the might - y troops, the troops of Ti - ti - - - pu!
And if you call for a
larm Be - fore the might - y troops, the troops of Ti - ti - - - pu!

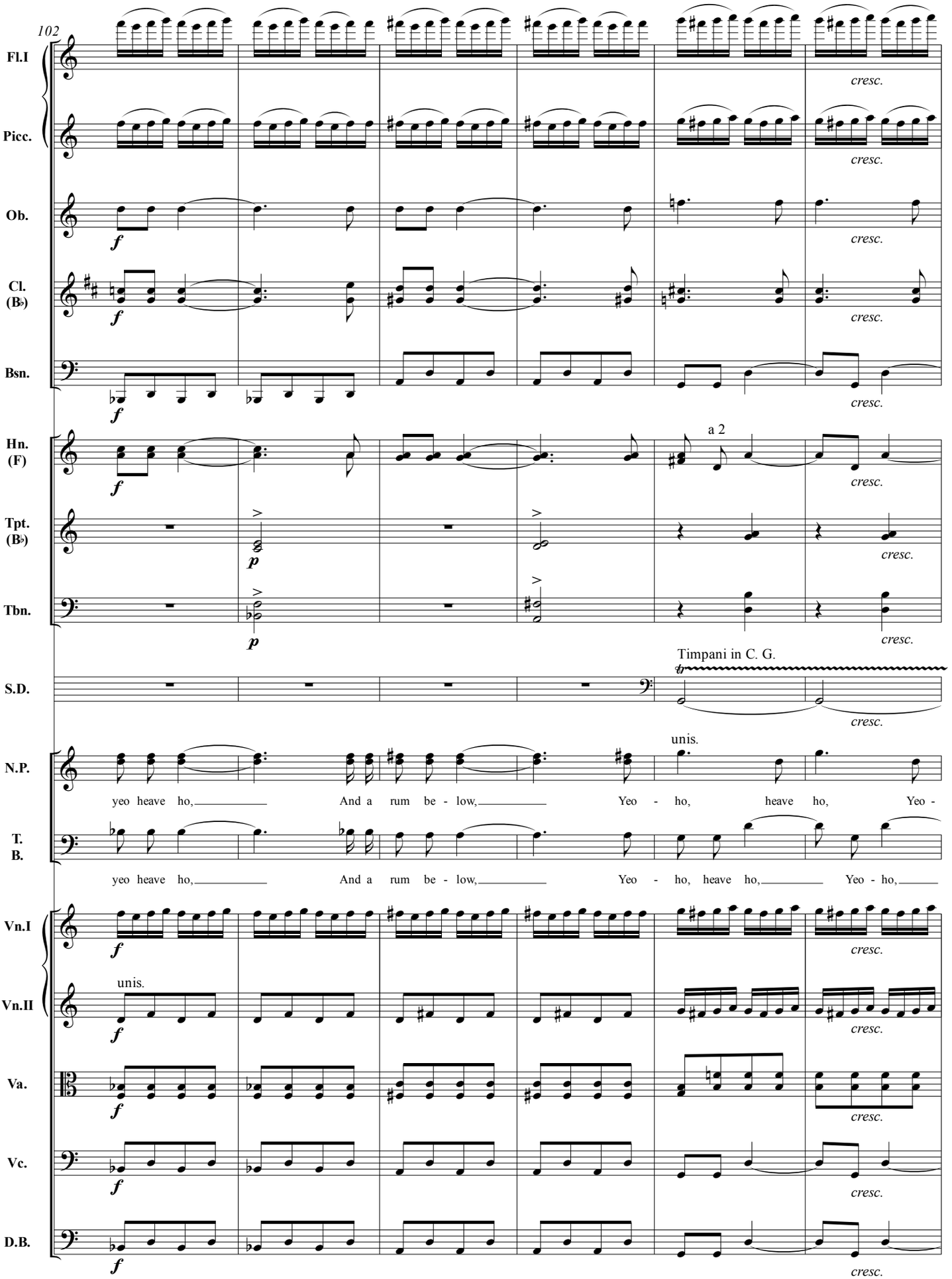

69
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
S.D.
N.P.
song of the sea, We'll heave the cap - stan round, With a yeo heave ho, for the wind is free, Her an - chor's a - trip and her
T. B.
Vn.I
Vn.II
Va.
Vc.
D.B.

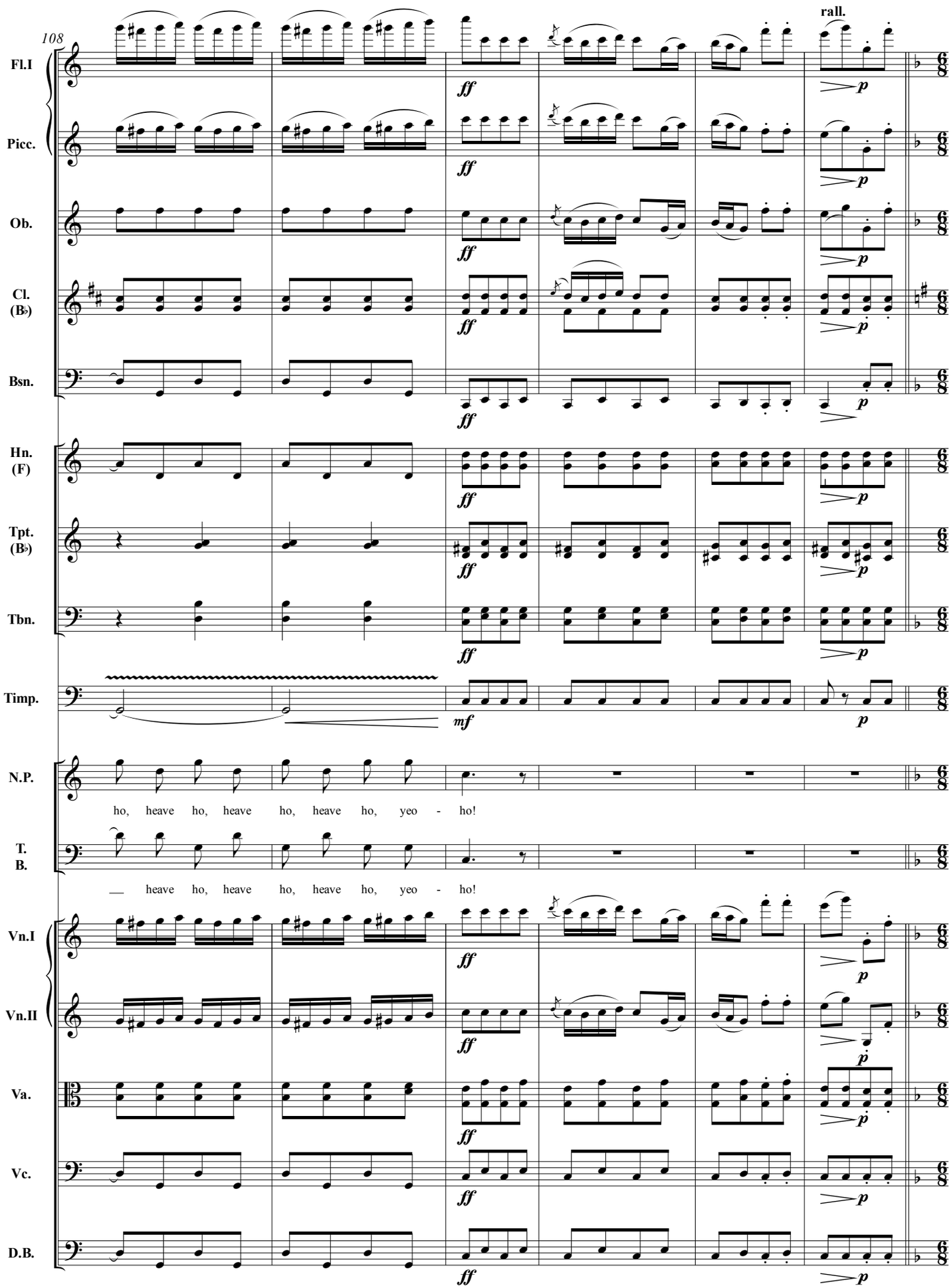

L
75
Fl.I
Picc.
Ob.
Cl. (B♭)
a 2
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
S.D.
N.P.
Chorus (Tenors)
Nanki-Poo
helm's a-lee, Hur-rah for the home-ward bound! Yeo - ho–___ heave ho–___ Hur-rah for the home-ward bound! To lay a-loft in a
T. B.
(Basses)
Yeo - ho–___ heave ho–___ Hur-rah for the home-ward bound!
Vn.I
Vn.II
Va.
Vc.
D.B.

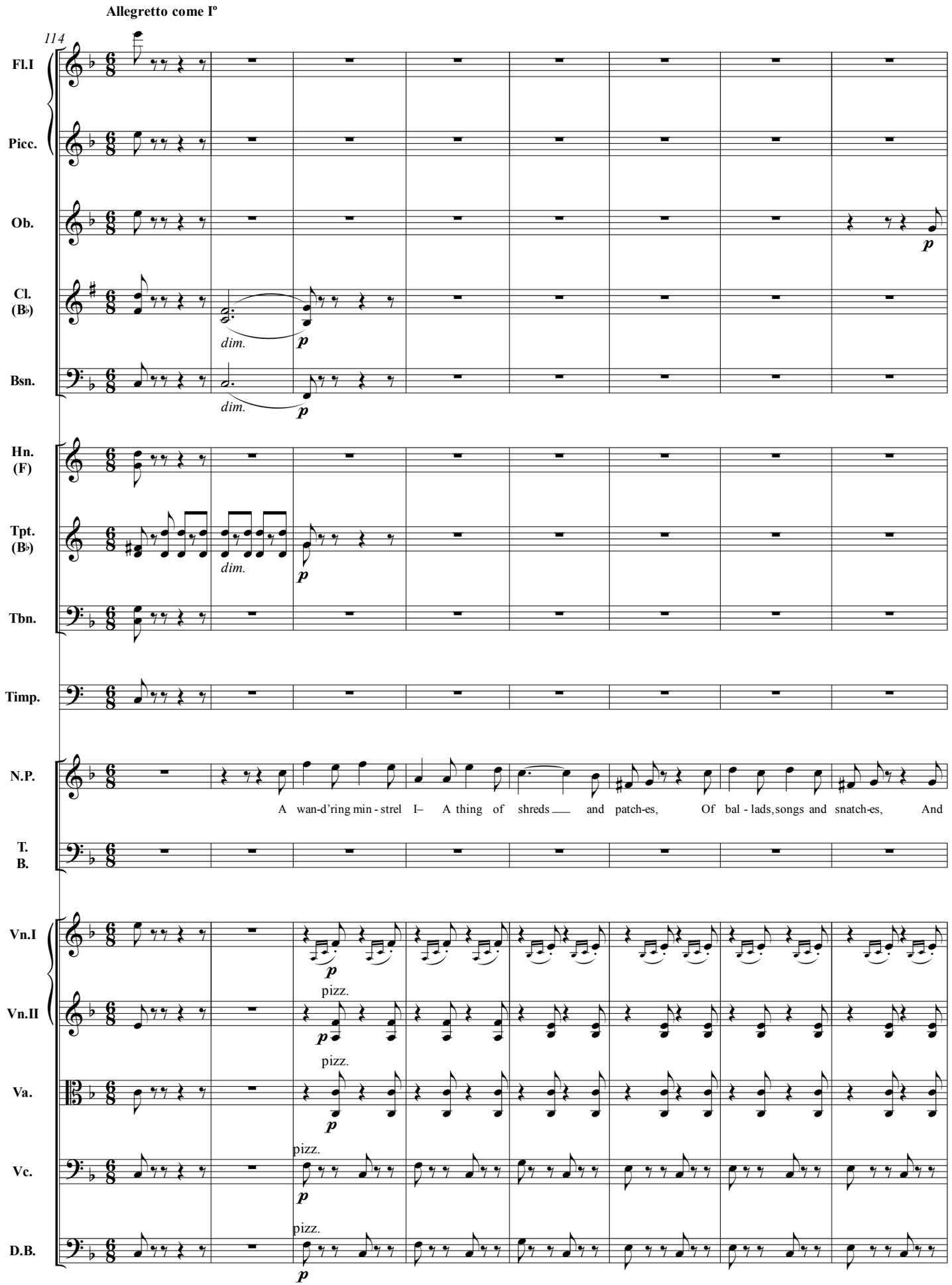

83
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
S.D.
N.P.
how - ling breeze May tic-kle a lands-man's taste, But the hap-piest hour a sail - or sees Is when he's down at an
T. B.
Vn.I
Vn.II
Va.
Vc.
D.B.
p

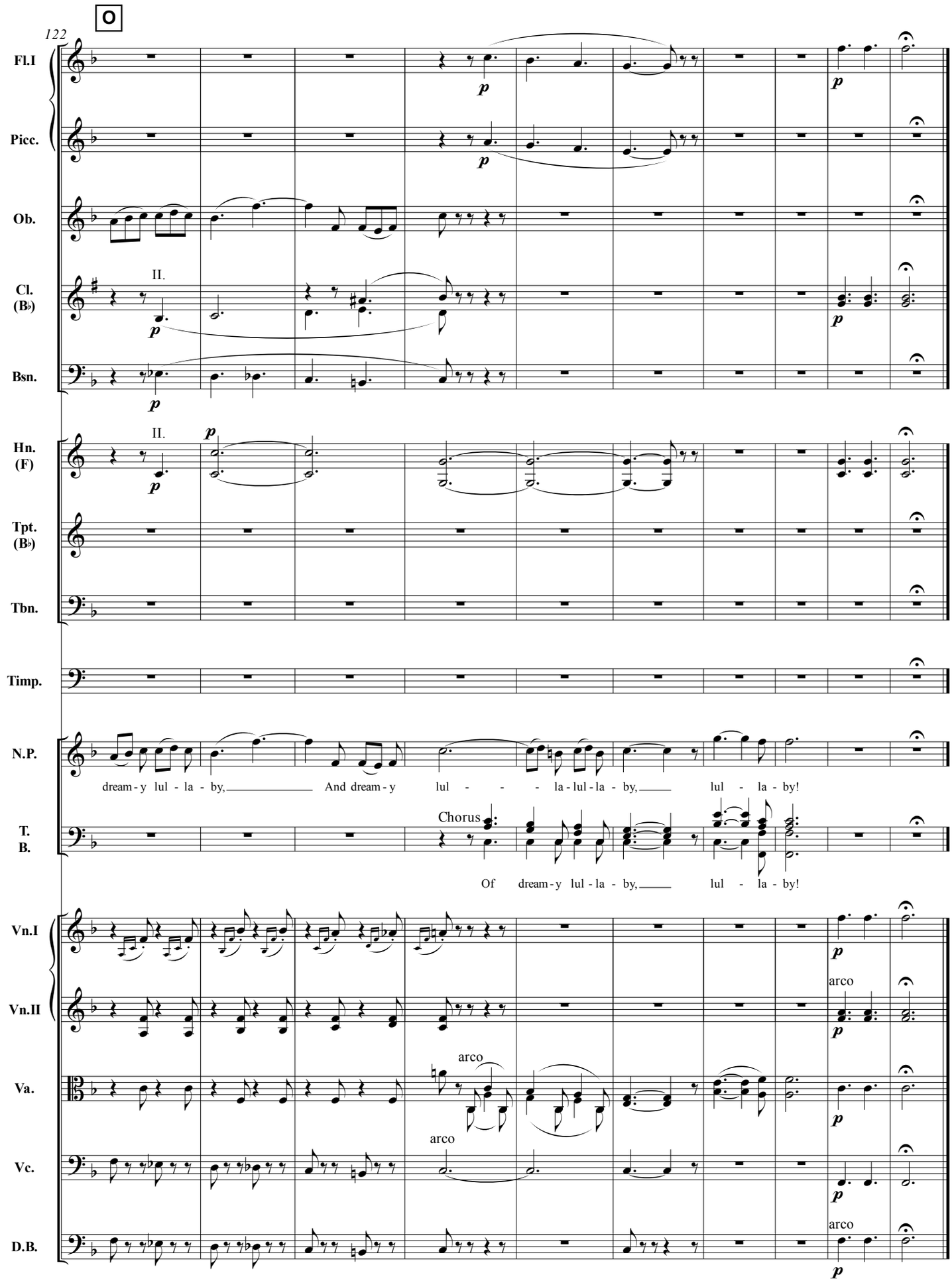

89
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
a 2
Tpt. (B♭)
Tbn.
S.D.
N.P.
Chorus (Tenors)
in - land town, With his Nan-cy on his knees, yeo - ho! And his arm a-round her waist! Then man the cap-stan– off we go, As the
T. B.
(Basses)
Then man the cap-stan– off we go, As the
Vn.I
Vn.II
Va.
Vc.
D.B.


M
96
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
S.D.
N.P.
fid - dler swings us round, With a yeo heave ho, And a rum - be - low, Hur - rah for the home - ward bound! With a
T. B.
fid - dler swings us round, With a yeo heave ho, And a rum - be - low, Hur - rah for the home - ward bound! With a
Vn.I
div.
Vn.II
Va.
Vc.
D.B.


102
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
S.D.
N.P.
T. B.
Vn.I
Vn.II
Va.
Vc.
D.B.
cresc.
a 2
Timpani in C. G.
unis.
yeo heave ho, And a rum be - low, Yeo - ho, heave ho, Yeo -
yeo heave ho, And a rum be - low, Yeo - ho, heave ho, Yeo - ho,


108
rall.
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
N.P.
ho, heave ho, heave ho, heave ho, yeo - ho!
T. B.
heave ho, heave ho, heave ho, yeo - ho!
Vn.I
Vn.II
Va.
Vc.
D.B.
ff
mf
p


Allegretto come Iº
114
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
N.P.
T. B.
Vn.I
Vn.II
Va.
Vc.
D.B.
dim.
p
A wan-d'ring min - strel I– A thing of shreds and patch-es, Of bal - lads, songs and snatch-es, And
pizz.


O
122
Fl.I
Picc.
Ob.
Cl. (B♭)
II.
Bsn.
Hn. (F)
II.
Tpt. (B♭)
Tbn.
Timp.
N.P.
dream - y lul - la - by, And dream - y lul - - - la - lul - la - by, lul - la - by!
T. B.
Chorus
Of dream - y lul - la - by, lul - la - by!
Vn.I
Vn.II
arco
Va.
arco
Vc.
arco
D.B.
arco
p

Enter PISH-TUSH.

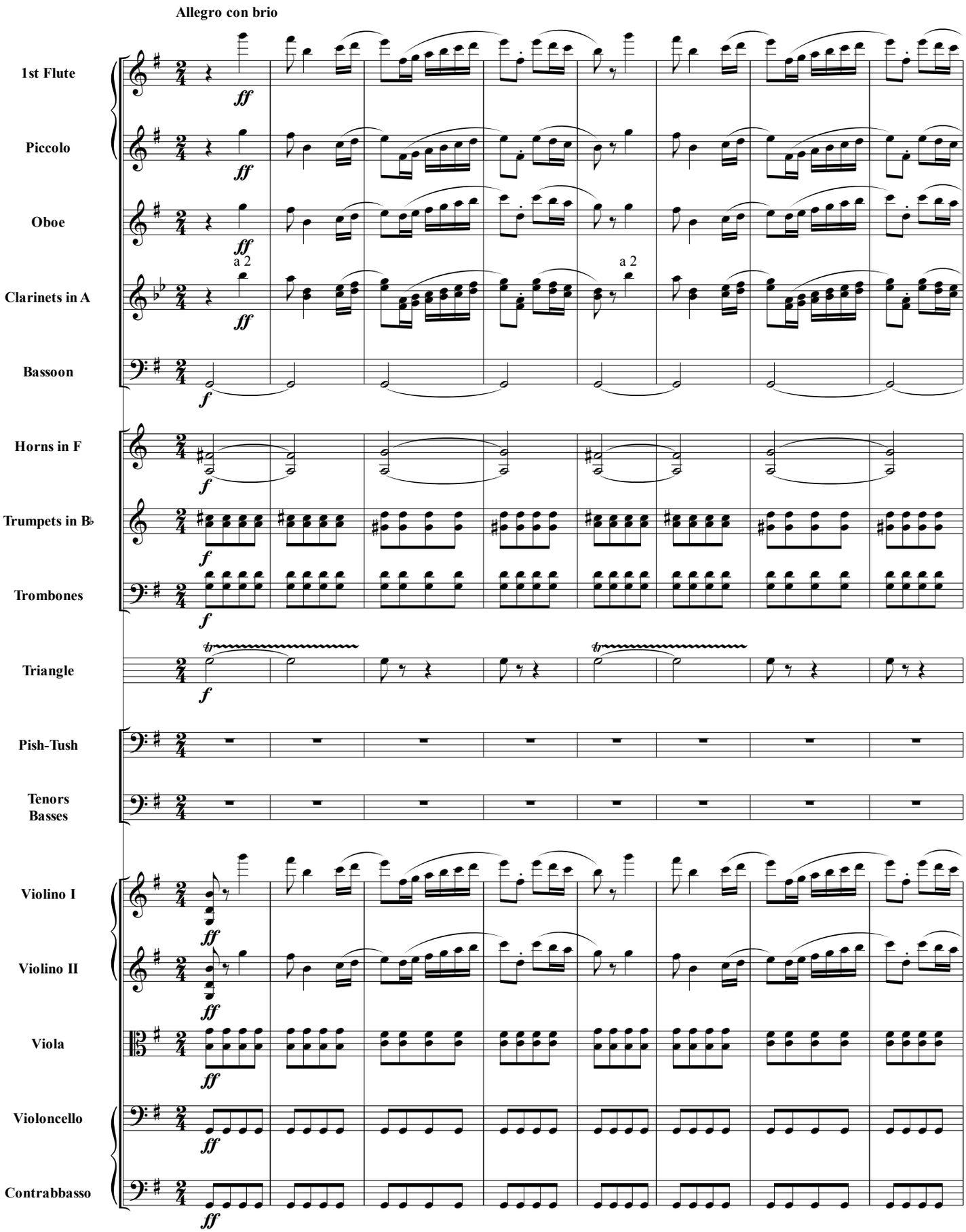
PISH. And what may be your business with Yum-Yum?

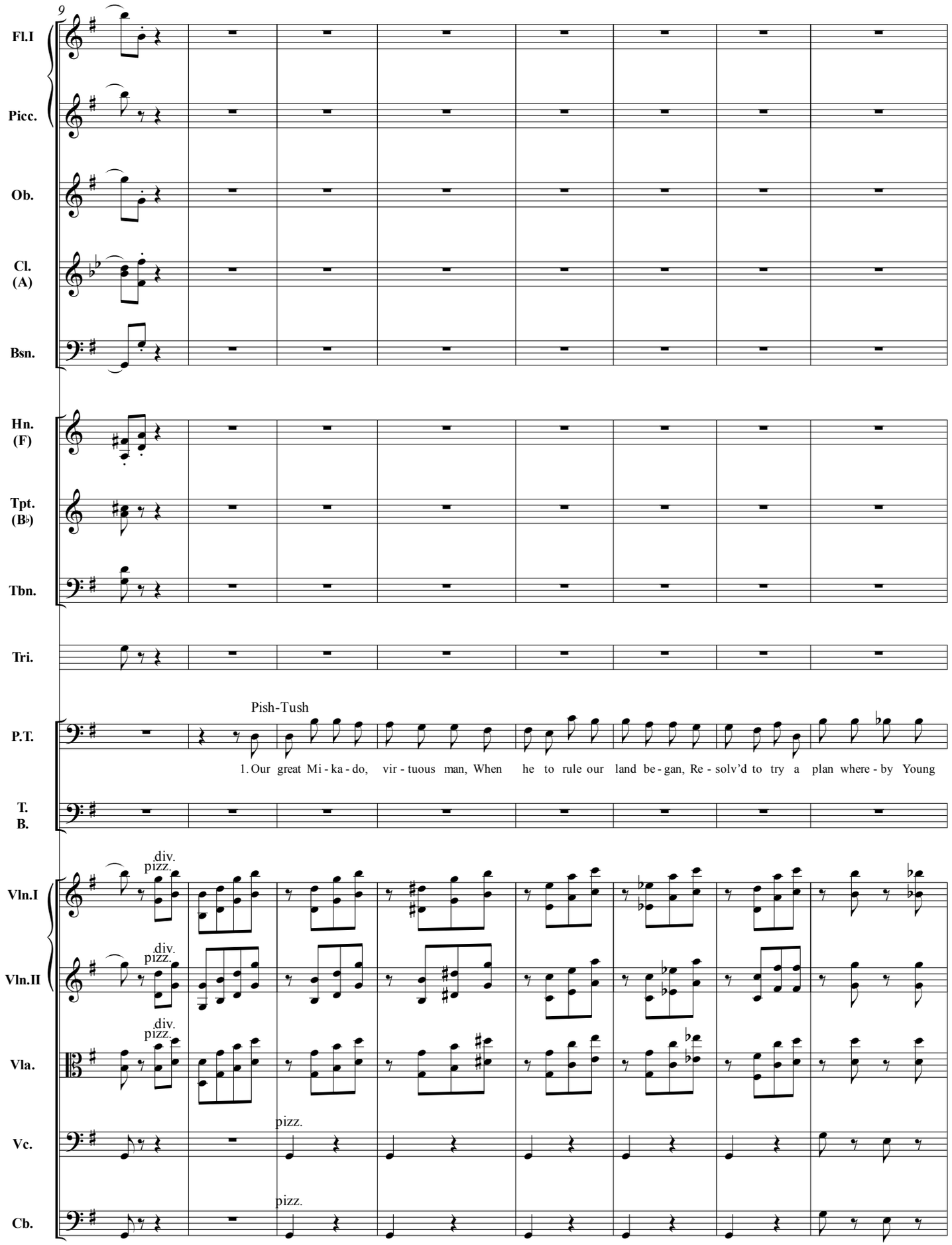
NANK. I'll tell you. A year ago I was a member of the Titipu town band. It was my duty to take the cap round for contributions. While discharging this delicate office, I saw Yum-Yum. We loved each other at once, but she was betrothed to her guardian Ko-Ko, a cheap tailor, and I saw that my suit was hopeless. Overwhelmed with despair, I quitted the town. Judge of my delight when I heard, a month ago, that Ko-Ko had been condemned to death for flirting! I hurried back at once, in the hope of finding Yum-Yum at liberty to listen to my protestations.

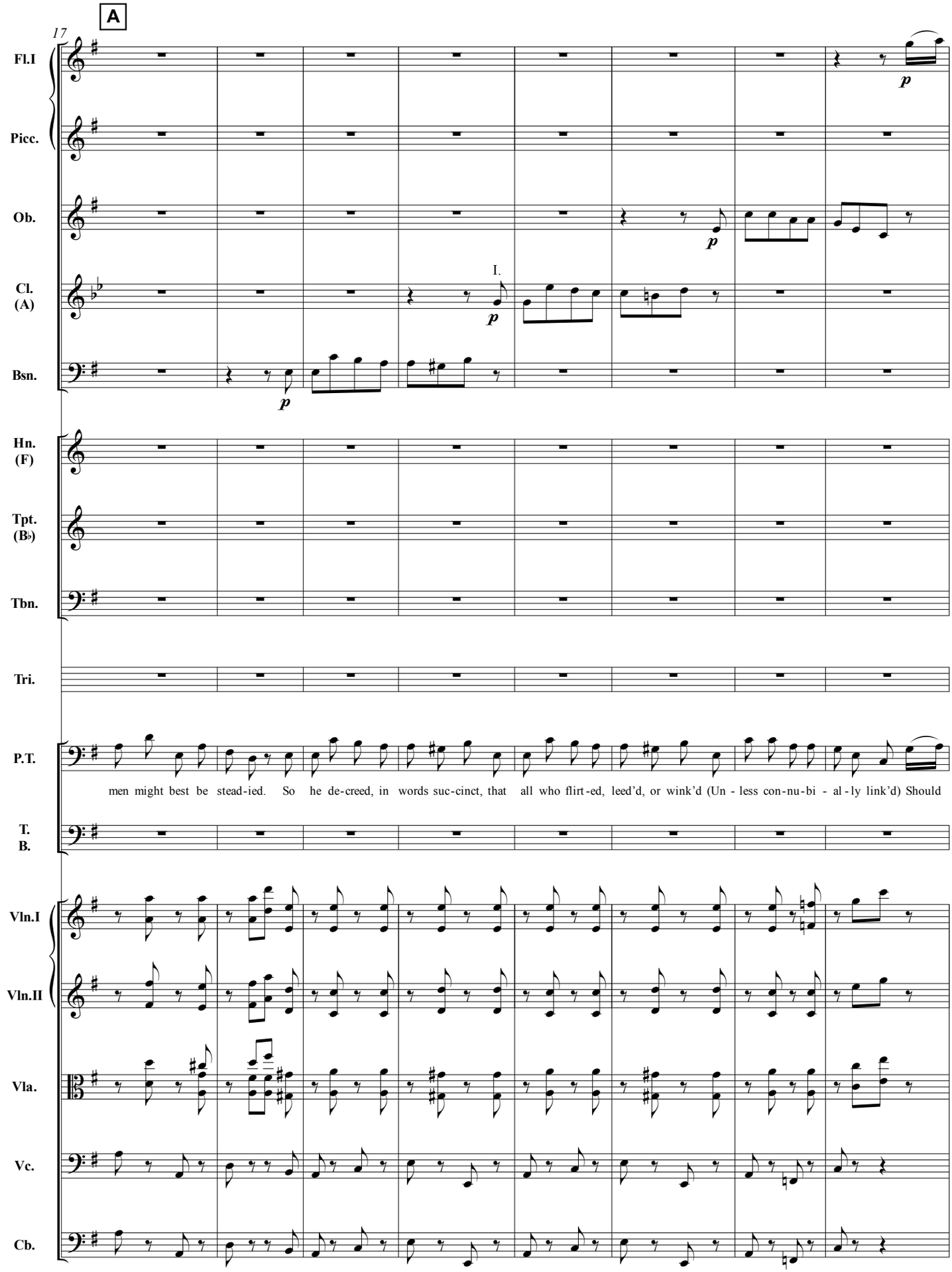
PISH. It is true that Ko-Ko was condemned to death for flirting, but he was reprieved at the last moment, and raised to the exalted rank of Lord High Executioner under the following remarkable circumstances:

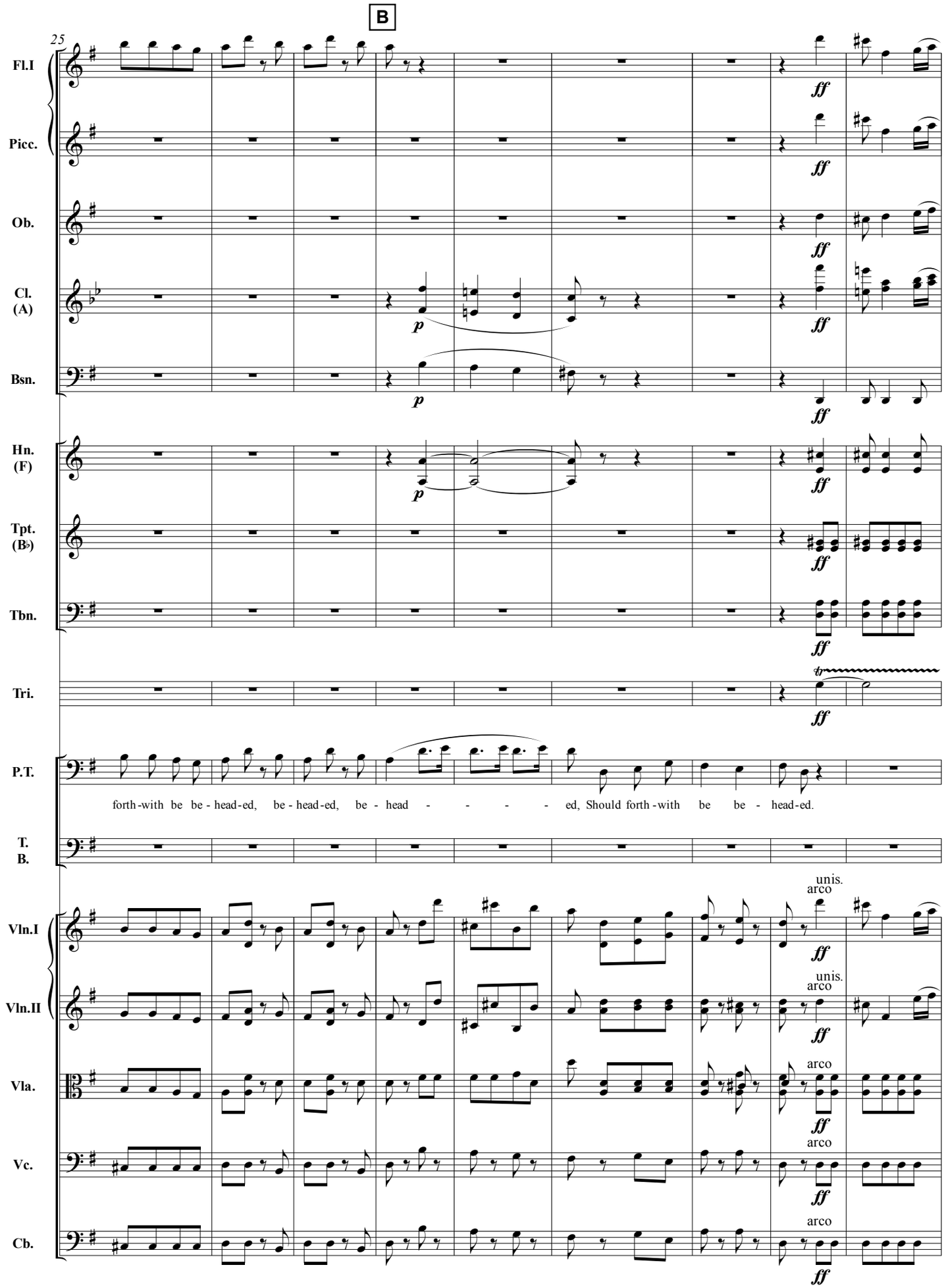
№ 3: “Our great Mikado, virtuous man”

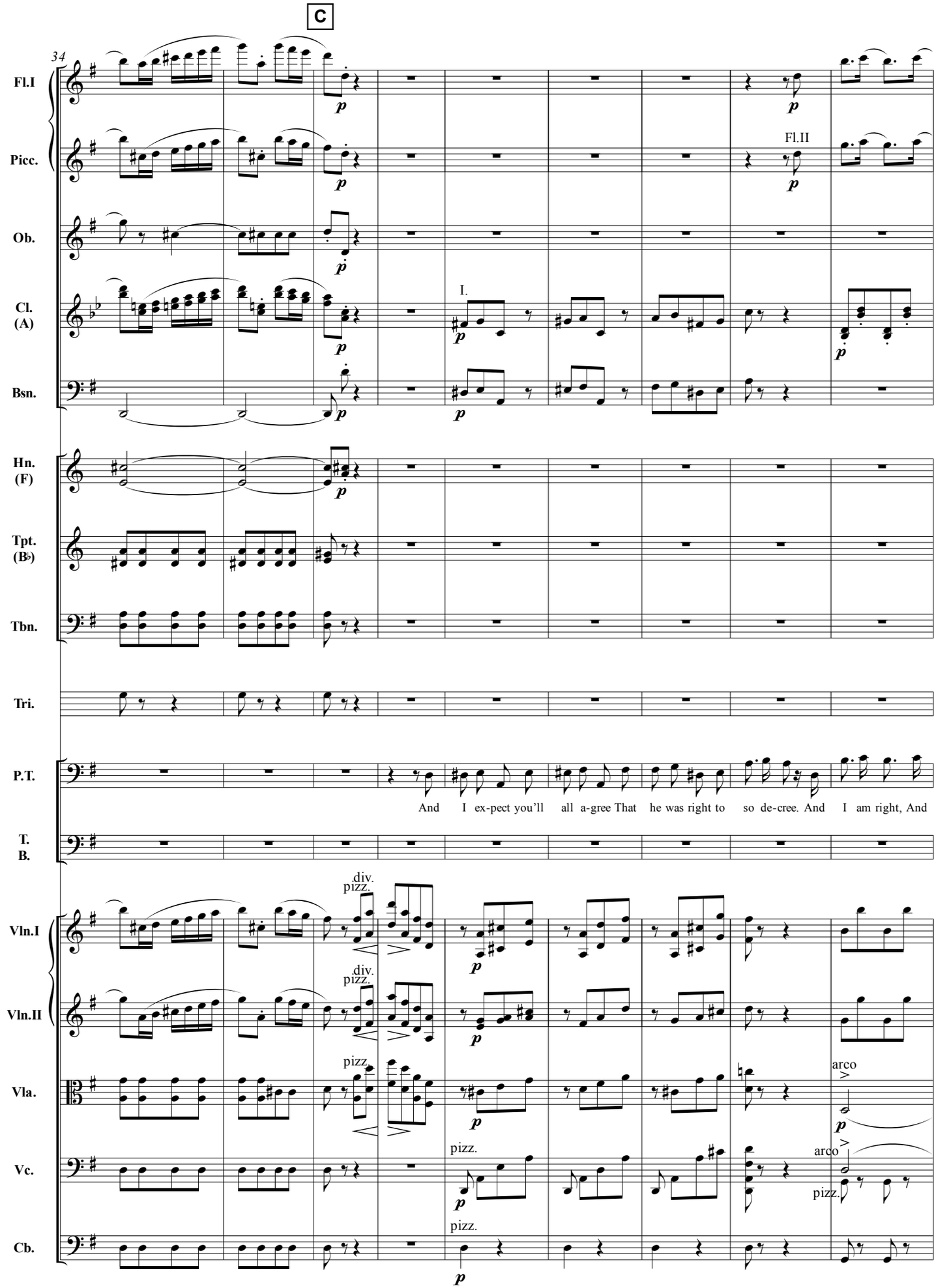
Song (*Pish-Tush and Chorus of Men*)

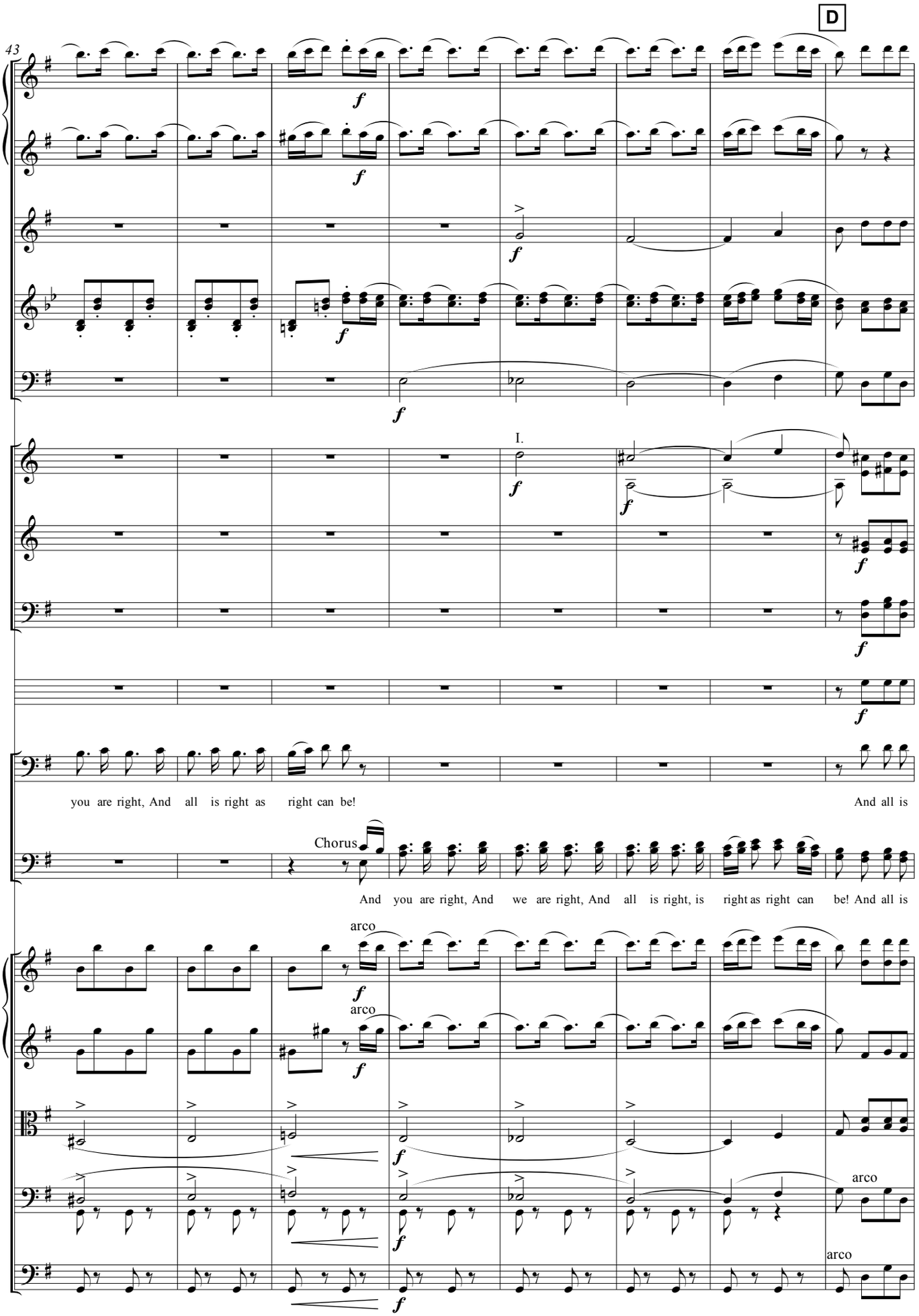


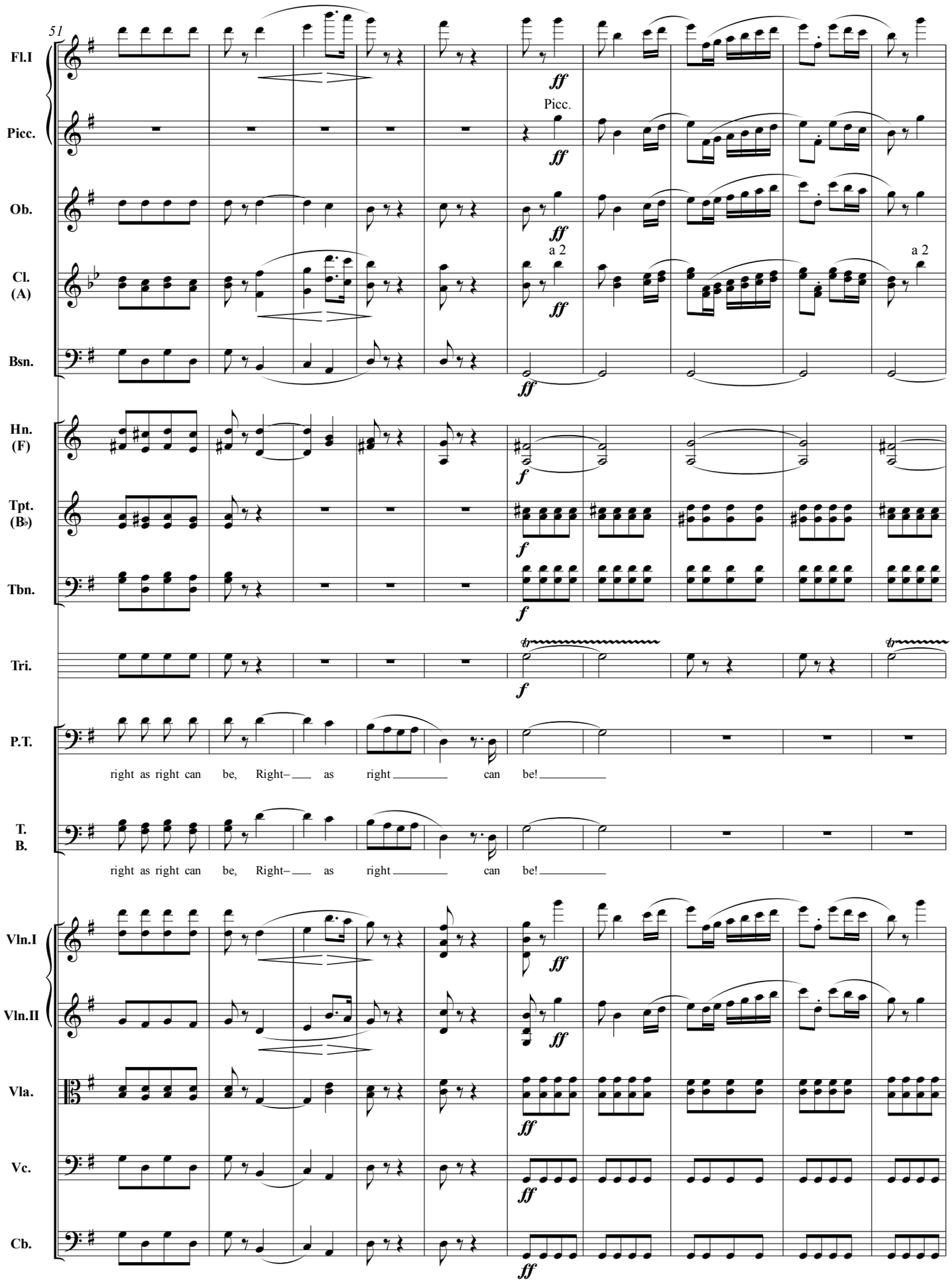

9
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Tri.
P.T.
Pish-Tush
1. Our great Mi - ka - do, vir - tuous man, When he to rule our land be - gan, Re - solv'd to try a plan where - by Young
T. B.
Vln.I
div.
pizz.
Vln.II
Vla.
Vc.
pizz.
Cb.

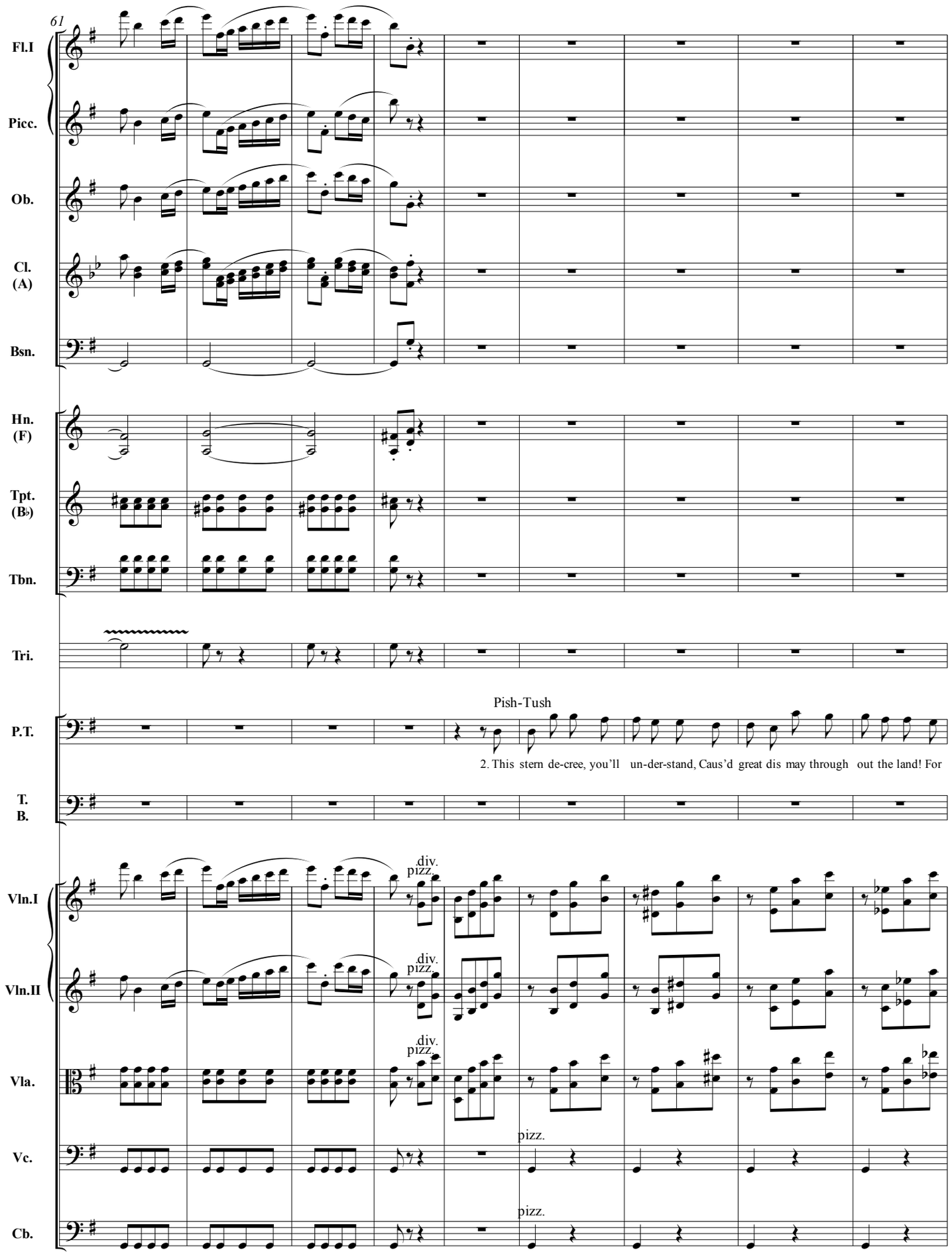

A
17
Fl.I
Picc.
Ob.
Cl. (A)
I.
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Tri.
P.T.
men might best be stead-ied. So he de-creed, in words suc-cinct, that all who flirt-ed, leed'd, or wink'd (Un - less con-nu-bi - al-ly link'd) Should
T. B.
Vln.I
Vln.II
Vla.
Vc.
Cb.

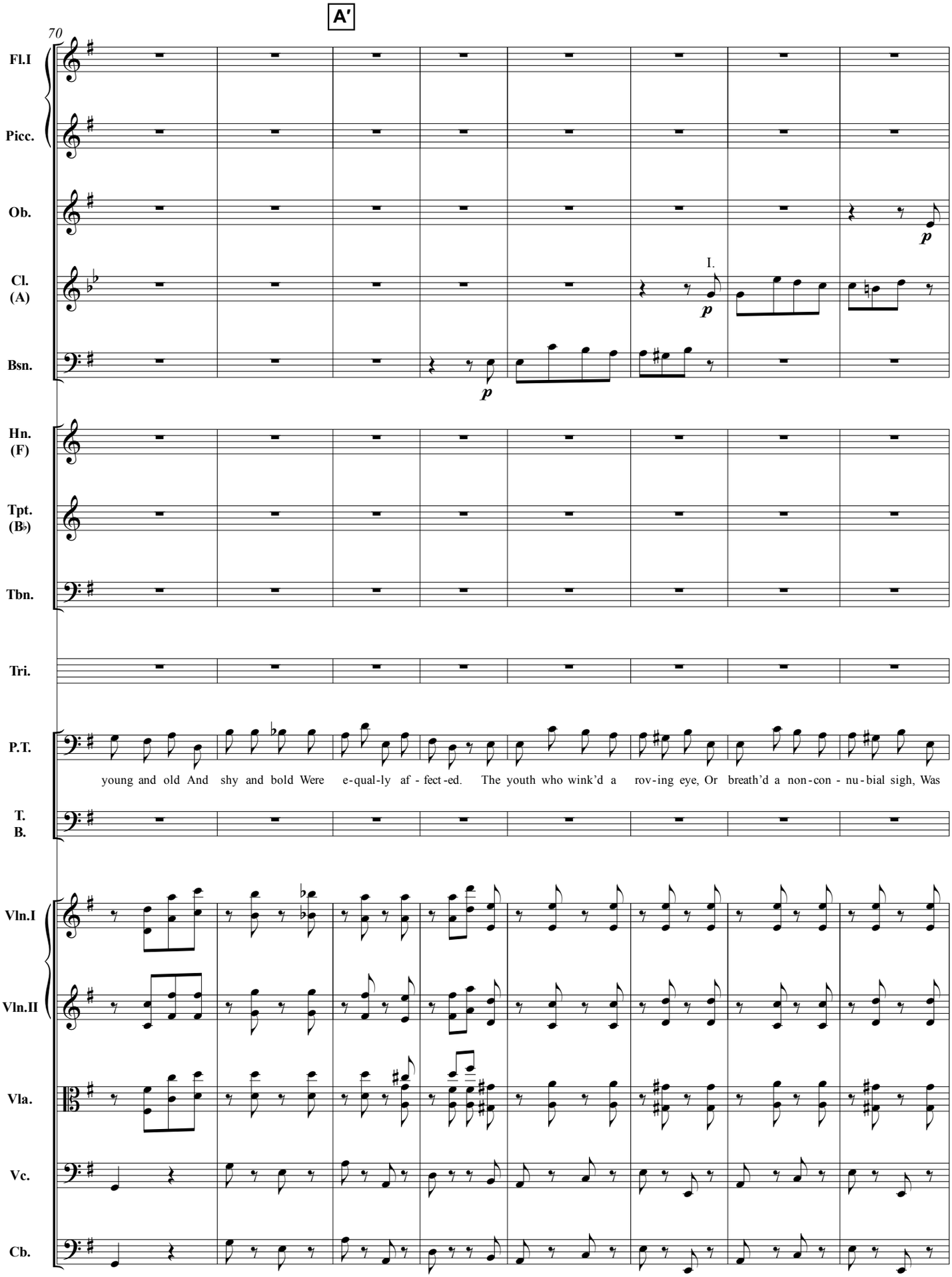

B
25
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Tri.
P.T.
forth-with be be-head-ed, be-head-ed, be-head - - - - ed, Should forth-with be be-head-ed.
T. B.
Vln.I
Vln.II
Vla.
Vc.
Cb.
unis.
arco
ff
p

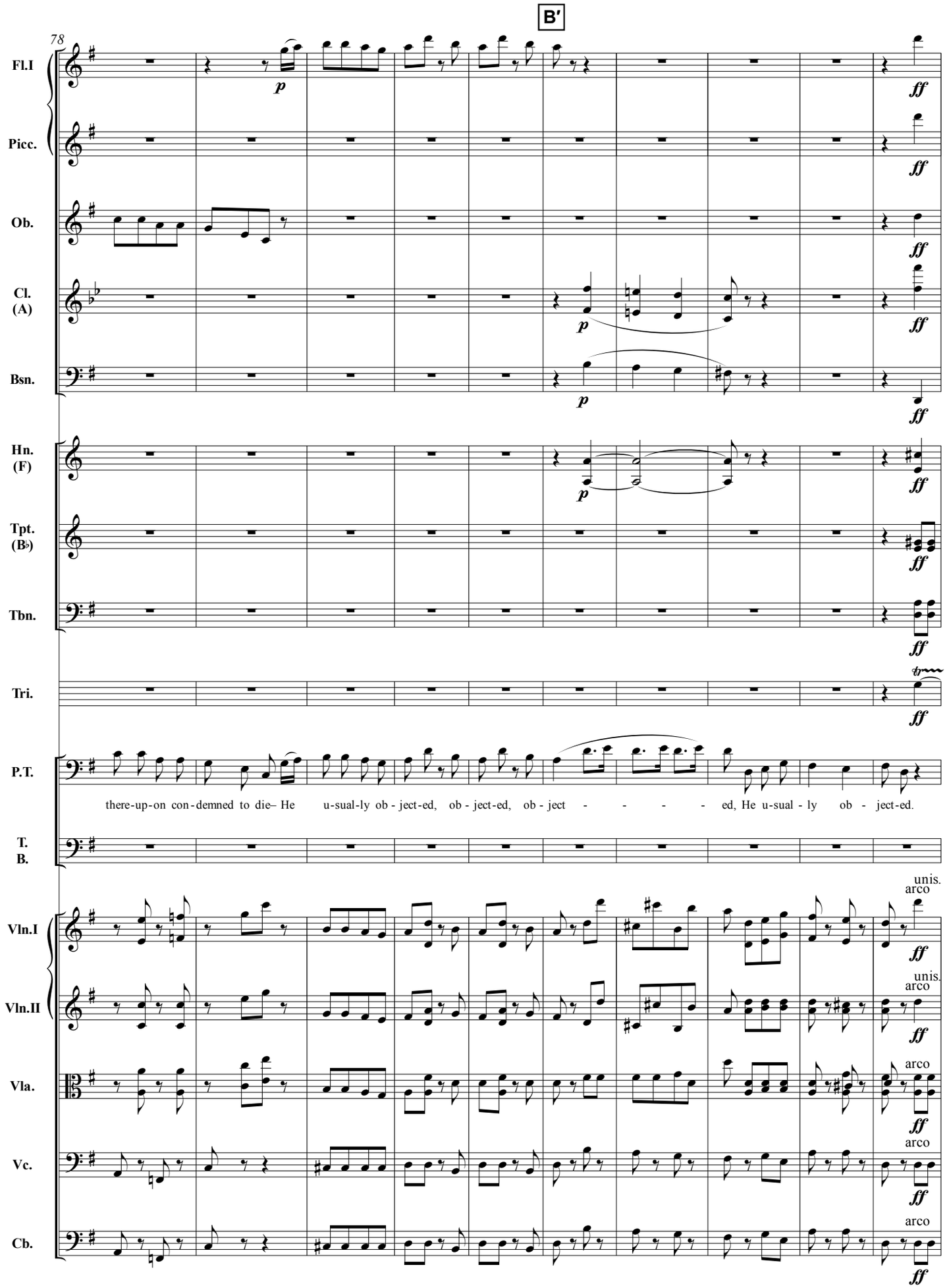

C
34
Fl.I
Picc.
Fl.II
Ob.
Cl. (A)
I.
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Tri.
P.T.
And I ex-pect you'll all a-gree That he was right to so de-cree. And I am right, And
T. B.
Vln.I
div.
pizz.
Vln.II
Vla.
arco
Vc.
Cb.

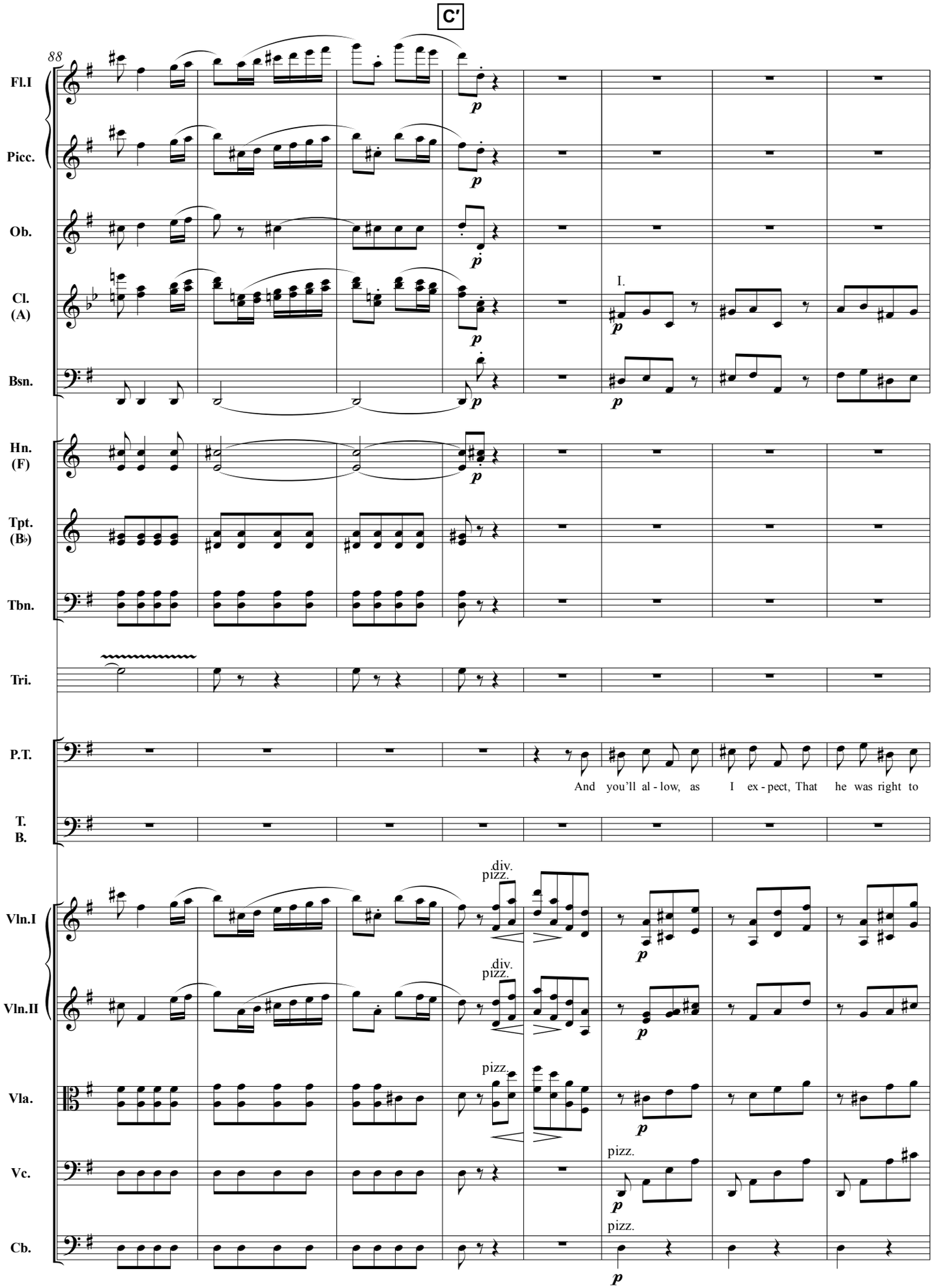

D
43
Fl.I
Fl.II
Ob.
Cl. (A)
Bsn.
Hn. (F)
I.
Tpt. (B♭)
Tbn.
Tri.
P.T.
you are right, And all is right as right can be!
And all is
T. B.
Chorus
And you are right, And we are right, And all is right, is right as right can be! And all is
Vln.I
arco
Vln.II
arco
Vla.
Vc.
arco
Cb.
arco

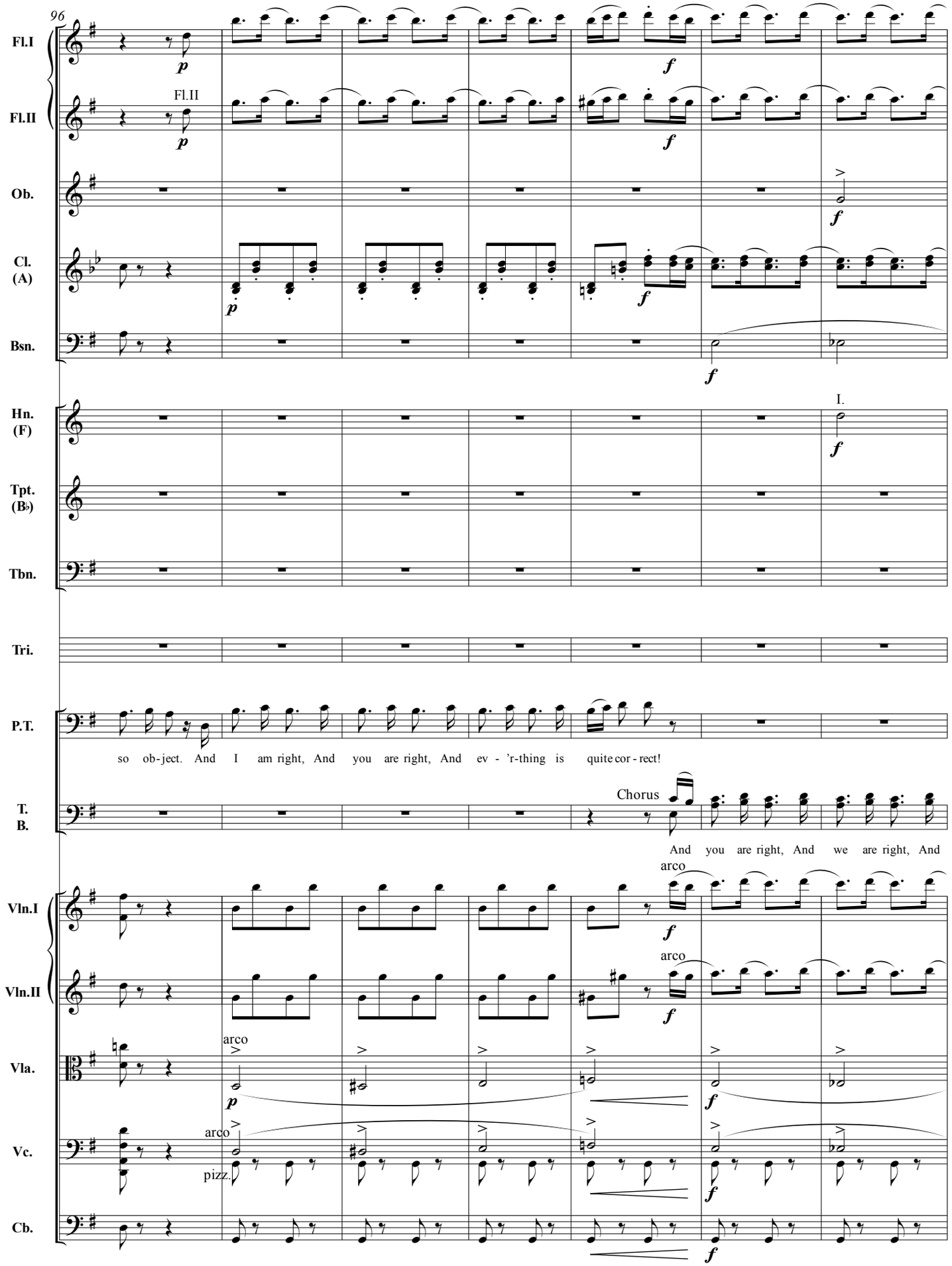

51
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Tri.
P.T.
T. B.
Vln.I
Vln.II
Vla.
Vc.
Cb.
ff
f
a 2
right as right can be, Right– as right can be!

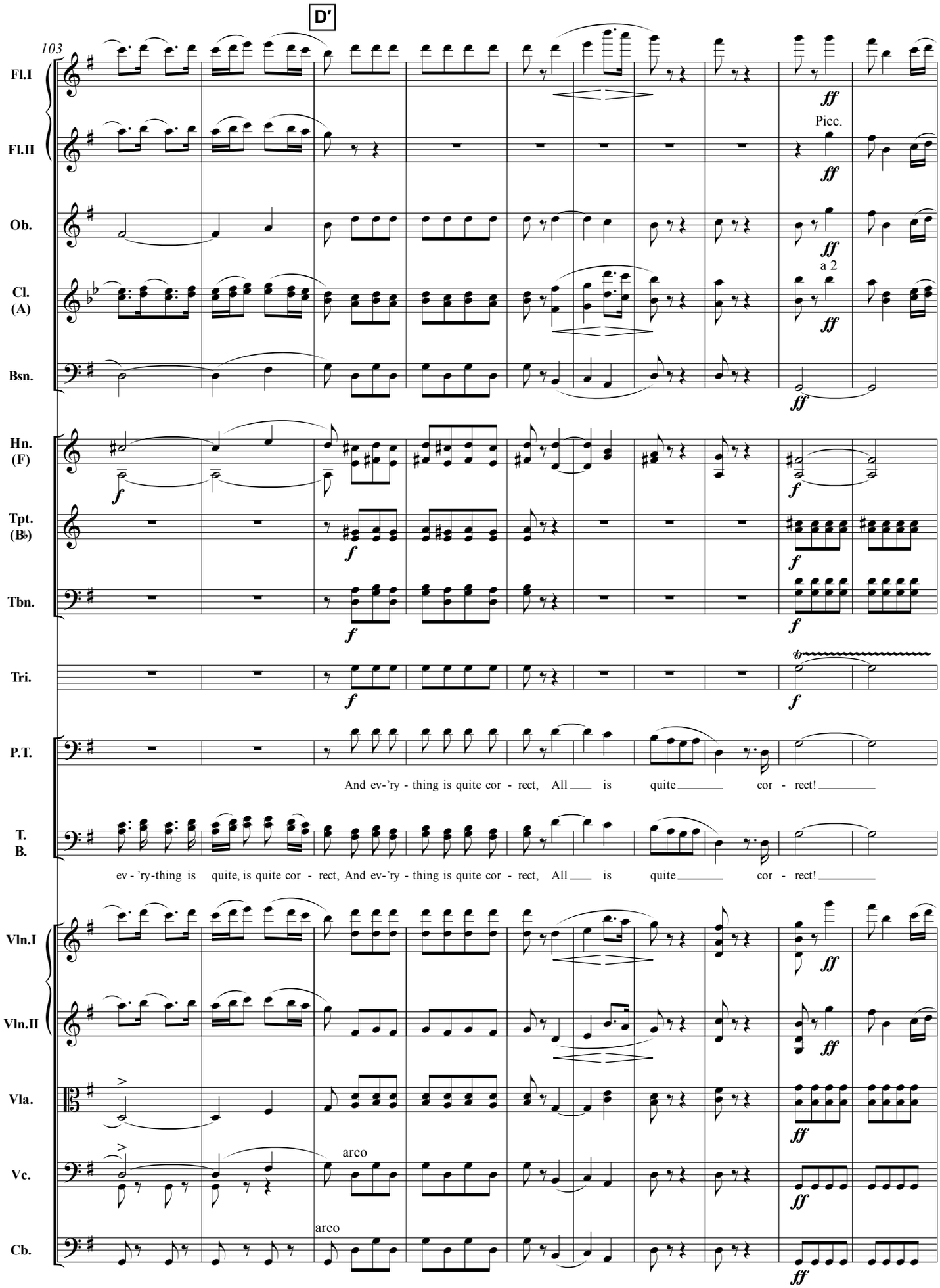

61
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Tri.
P.T.
Pish-Tush
2. This stern de-cree, you'll un-der-stand, Caus'd great dis may through out the land! For
T. B.
Vln.I
div.
pizz.
Vln.II
Vla.
Vc.
pizz.
Cb.

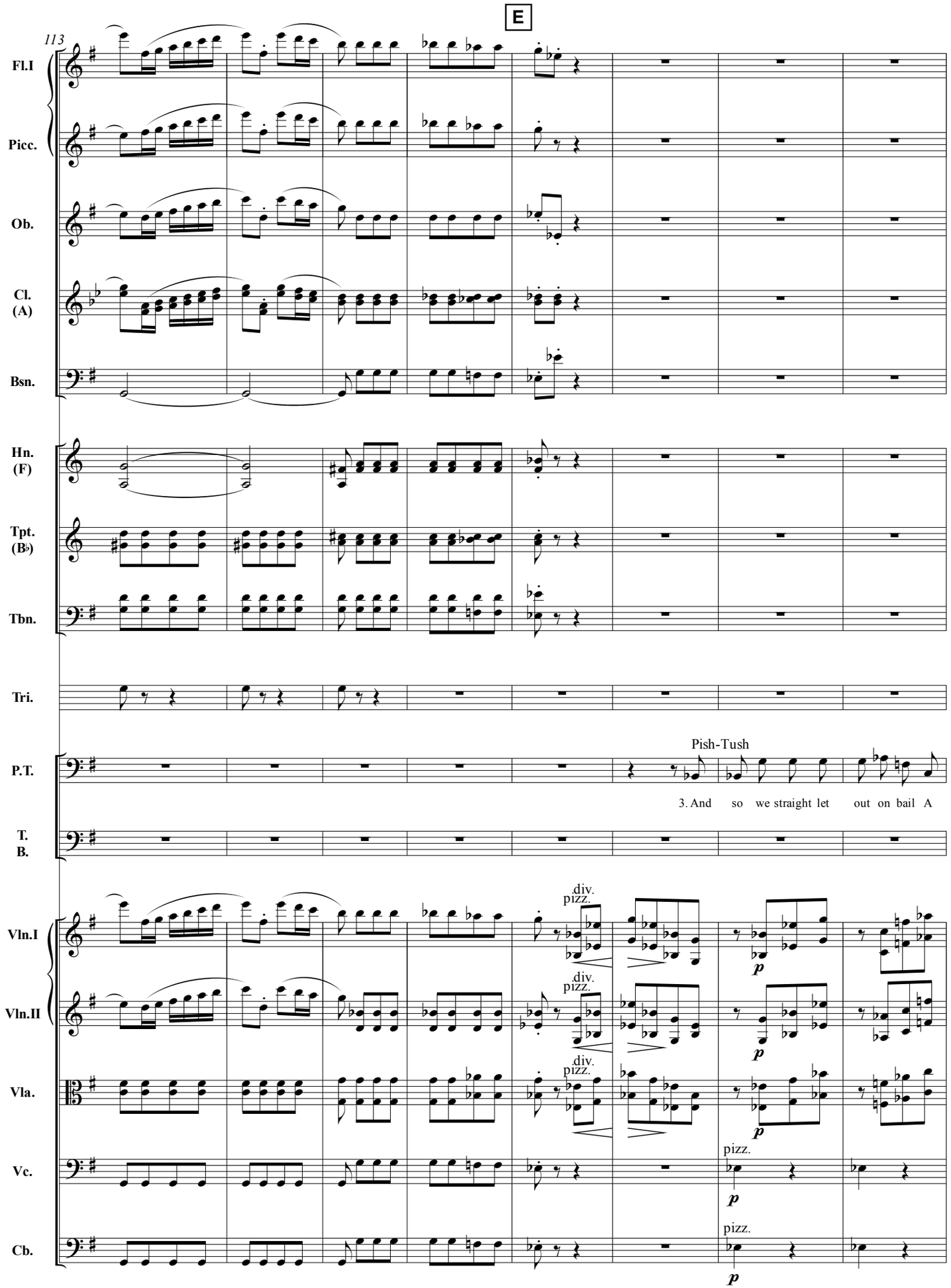

A′
70
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Tri.
P.T.
T. B.
Vln.I
Vln.II
Vla.
Vc.
Cb.
I.
p
young and old And shy and bold Were e-qual-ly af - fect-ed. The youth who wink'd a rov-ing eye, Or breath'd a non-con - nu-bial sigh, Was

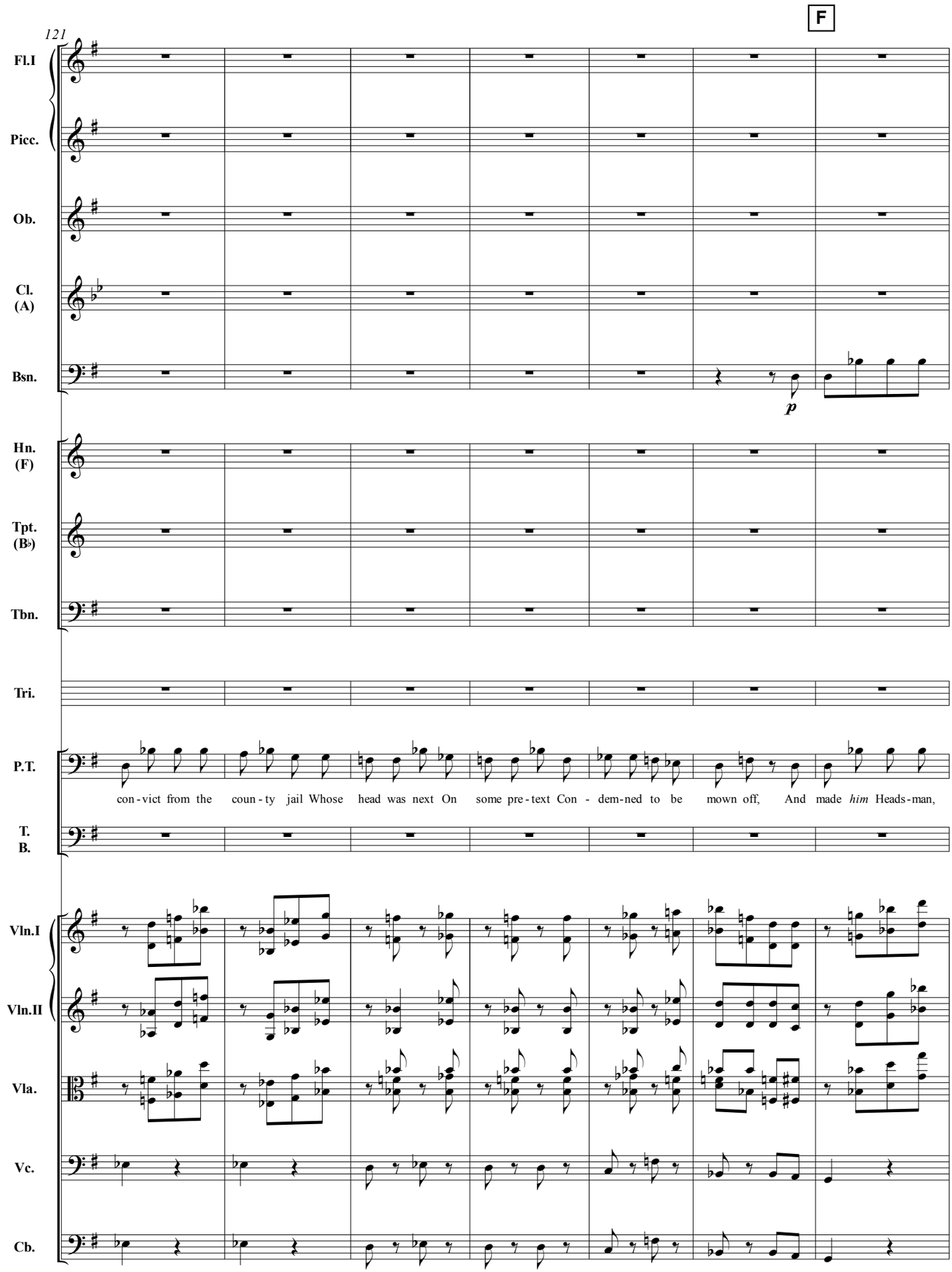

B′
78
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Tri.
P.T.
there-up-on con-demned to die– He u-sual-ly ob-ject-ed, ob-ject-ed, ob-ject - - - - ed, He u-sual-ly ob - ject-ed.
T. B.
Vln.I
unis.
arco
Vln.II
unis.
arco
Vla.
arco
Vc.
arco
Cb.
arco

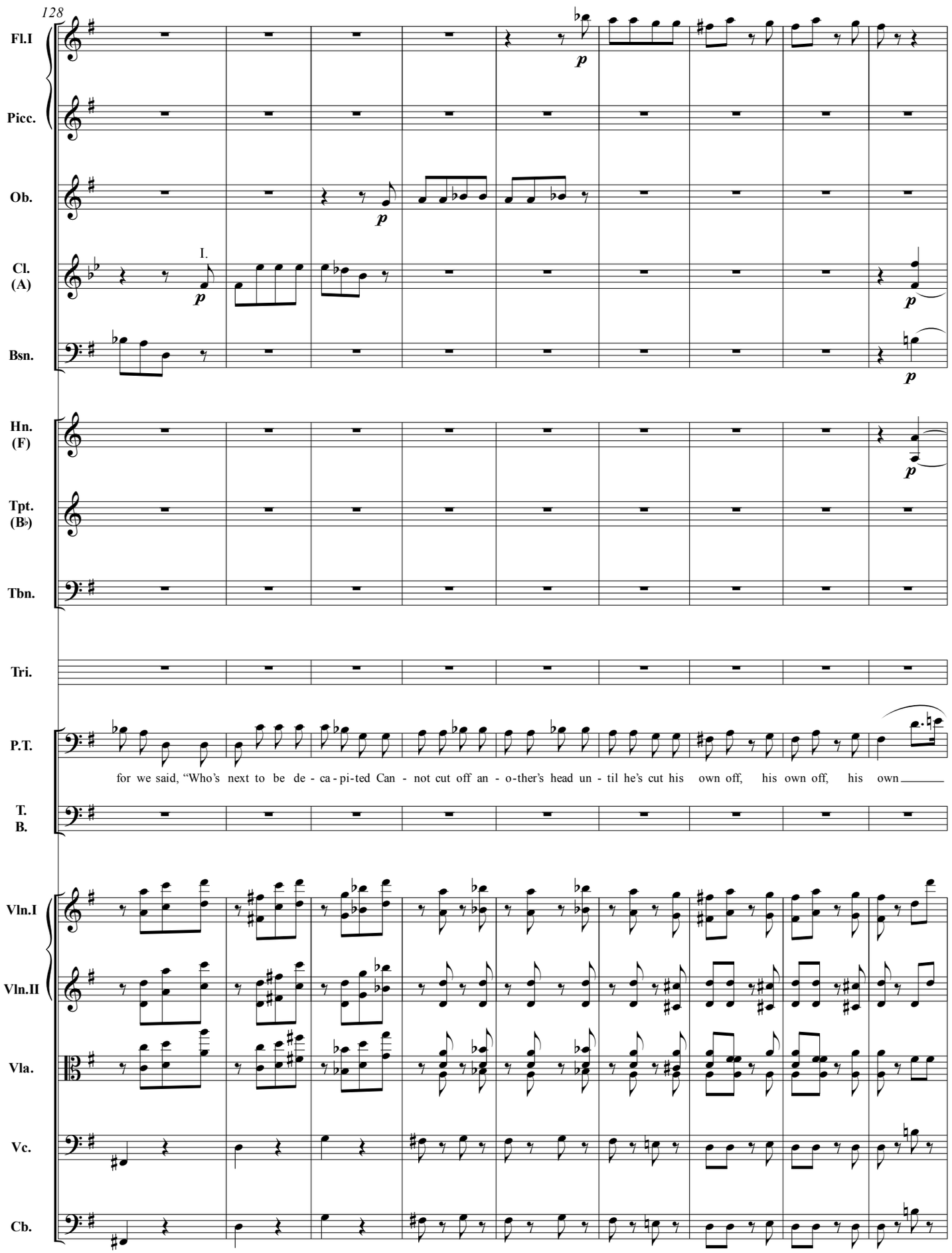

C′
88
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Tri.
P.T.
T. B.
Vln.I
Vln.II
Vla.
Vc.
Cb.
I.
p
And you'll al - low, as I ex - pect, That he was right to
div.
pizz.

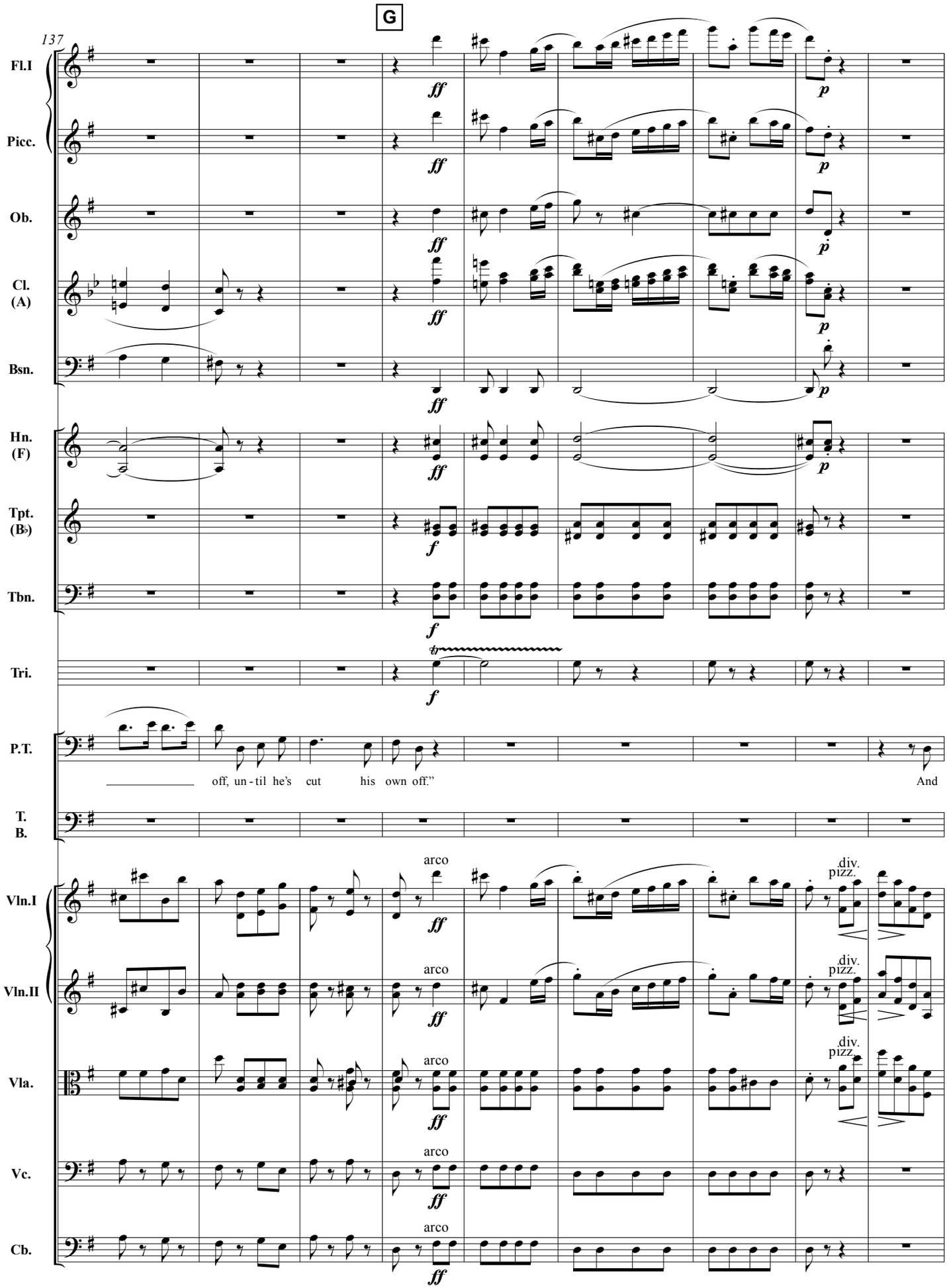

96
Fl.I
Fl.II
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Tri.
P.T.
so ob-ject. And I am right, And you are right, And ev - 'r-thing is quite cor-rect!
T. B.
Chorus
And you are right, And we are right, And
Vln.I
Vln.II
Vla.
Vc.
Cb.
arco
pizz.
I.

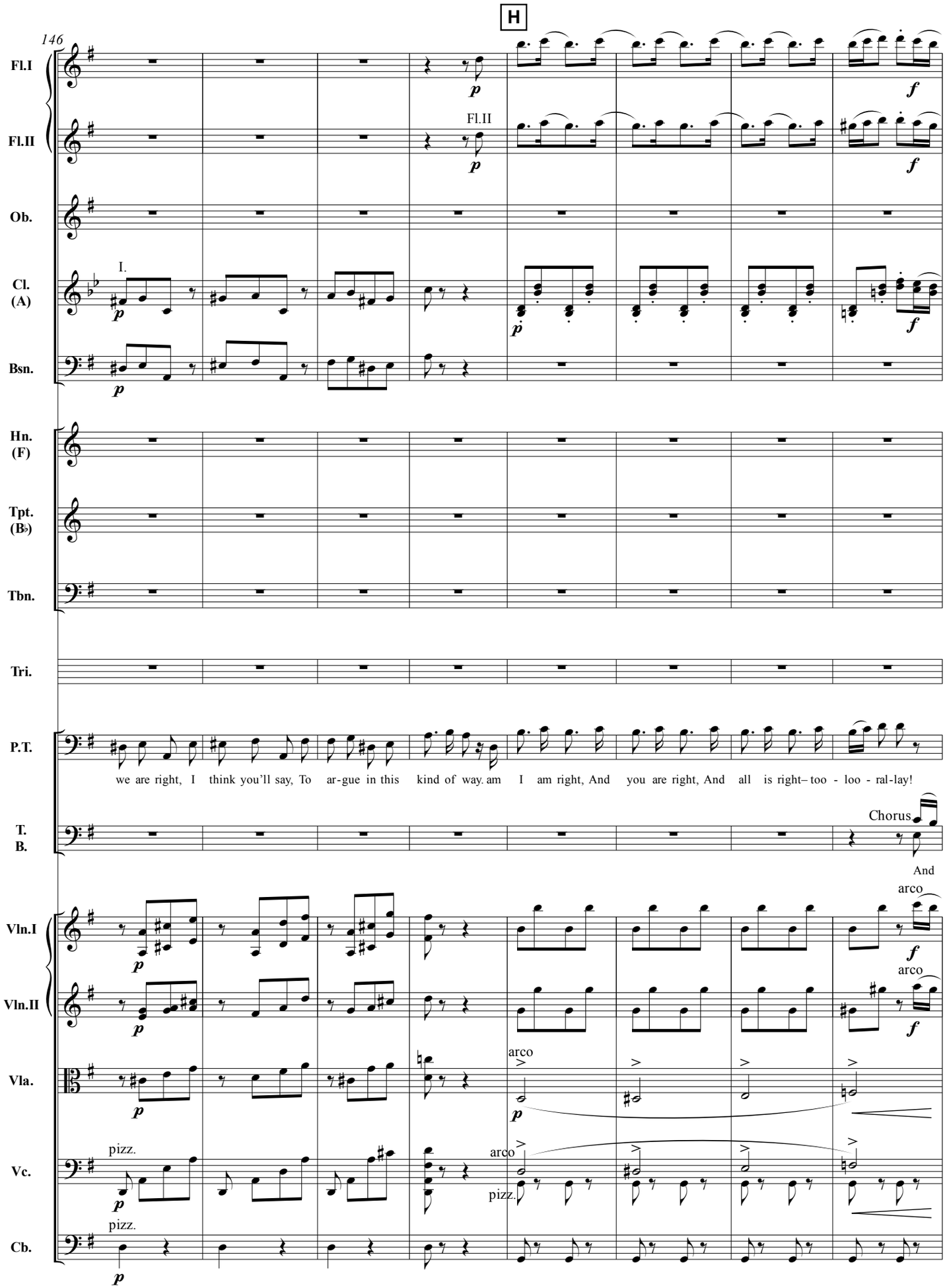

D′
103
Fl.I
Fl.II
Picc.
Ob.
Cl. (A)
a 2
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Tri.
P.T.
And ev-'ry - thing is quite cor - rect, All is quite cor - rect!
T. B.
ev - 'ry-thing is quite, is quite cor - rect, And ev-'ry - thing is quite cor - rect, All is quite cor - rect!
Vln.I
Vln.II
Vla.
Vc.
arco
Cb.
arco

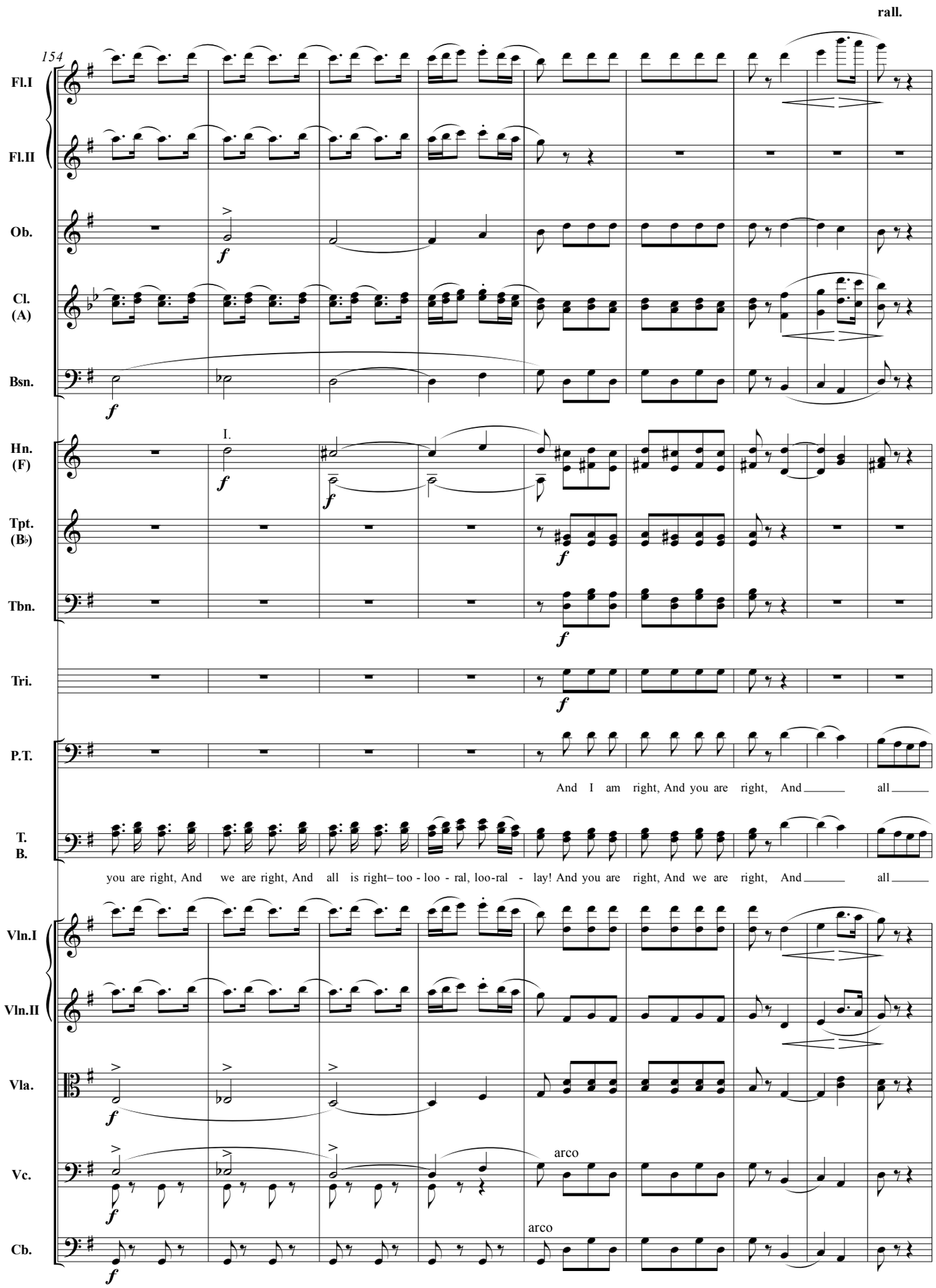

E
113
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Tri.
P.T.
Pish-Tush
3. And so we straight let out on bail A
T. B.
Vln.I
Vln.II
Vla.
Vc.
Cb.
div.
pizz.
p

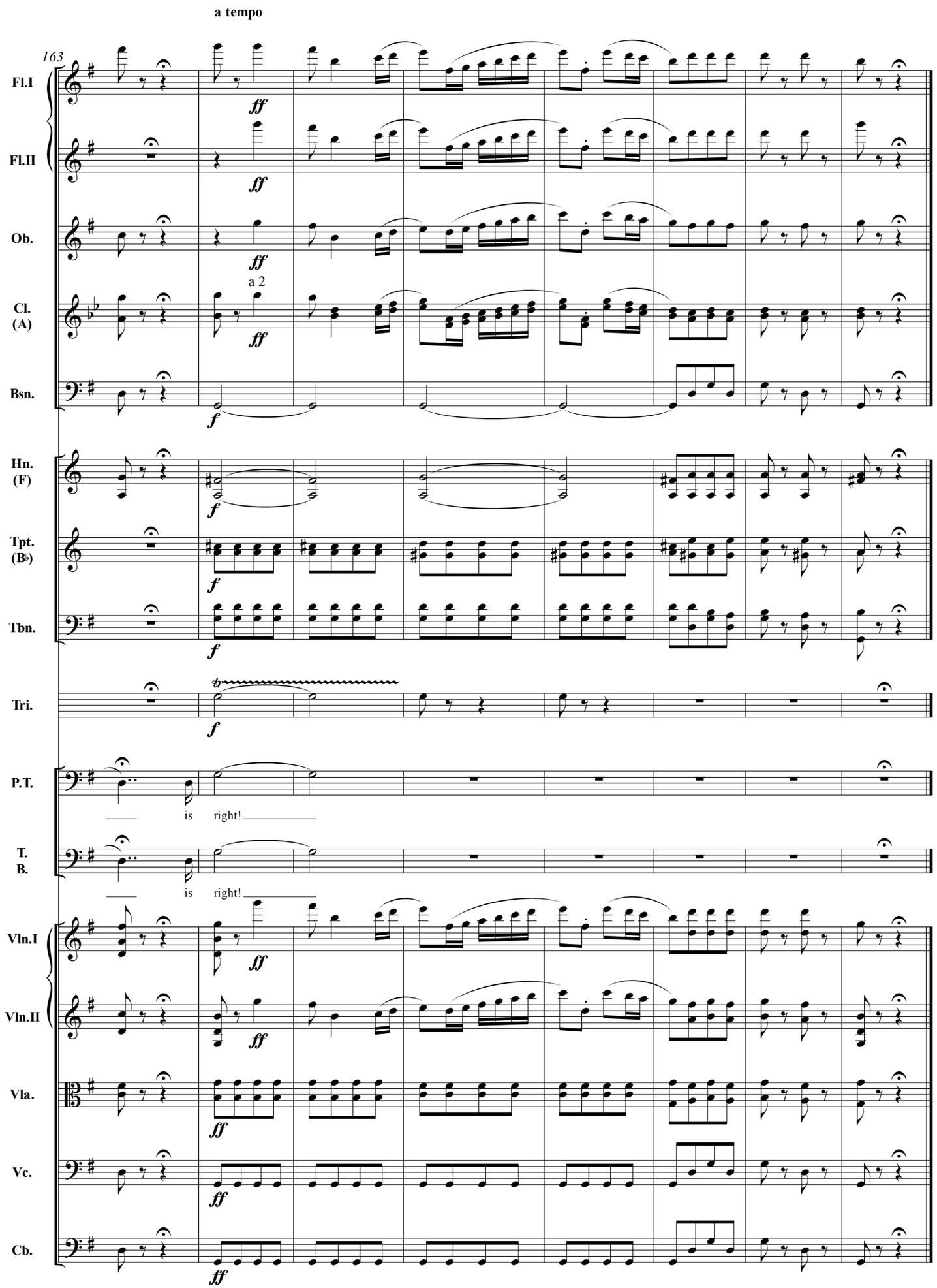

F
121
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
p
Hn. (F)
Tpt. (B♭)
Tbn.
Tri.
P.T.
con-vict from the coun-ty jail Whose head was next On some pre-text Con - dem-ned to be mown off, And made *him* Heads-man,
T. B.
Vln.I
Vln.II
Vla.
Vc.
Cb.


128
Fl.I
Picc.
Ob.
Cl. (A)
I.
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Tri.
P.T.
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
T. B.
Vln.I
Vln.II
Vla.
Vc.
Cb.


G
137
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Tri.
P.T.
off, un - til he's cut his own off."
And
T. B.
Vln.I
Vln.II
Vla.
Vc.
Cb.
arco
div.
pizz.


H
146
Fl.I
Fl.II
Ob.
Cl. (A)
I.
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Tri.
P.T.
we are right, I think you'll say, To ar-gue in this kind of way. am I am right, And you are right, And all is right– too - loo - ral-lay!
T. B.
Chorus
And
arco
Vln.I
Vln.II
Vla.
Vc.
pizz.
Cb.


rall.
154
Fl.I
Fl.II
Ob.
Cl. (A)
Bsn.
Hn. (F)
I.
Tpt. (B♭)
Tbn.
Tri.
P.T.
And I am right, And you are right, And all
T. B.
you are right, And we are right, And all is right– too - loo - ral, loo-ral - lay! And you are right, And we are right, And all
Vln.I
Vln.II
Vla.
Vc.
arco
Cb.
arco


a tempo
163
Fl.I
Fl.II
Ob.
Cl. (A)
a 2
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Tri.
P.T.
is right!
T. B.
is right!
Vln.I
Vln.II
Vla.
Vc.
Cb.

Exeunt CHORUS.

Enter POOH-BAH.

NANK. Ko-Ko, the cheap tailor, Lord High Executioner of Titipu! Why, that's the highest rank a citizen can attain!

POOH. It is. Our logical Mikado, seeing no moral difference between the dignified judge who condemns a criminal to die, and the industrious mechanic who carries out the sentence, has rolled the two offices into one, and every judge is now his own executioner.

NANK. But how good of you (for I see that you are a nobleman of the highest rank) to condescend to tell all this to me, a mere strolling minstrel!

POOH. Don't mention it. I am, in point of fact, a particularly haughty and exclusive person, of pre-Adamite ancestral descent. You will understand this when I tell you that I can trace my ancestry back to a protoplasmal primordial atomic globule. Consequently, my family pride is something inconceivable. I can't help it. I was born sneering. But I struggle hard to overcome this defect. I mortify my pride continually. When all the great officers of State resigned in a body because they were too proud to serve under an ex-tailor, did I not unhesitatingly accept all their posts at once?

PISH. And the salaries attached to them? You did.

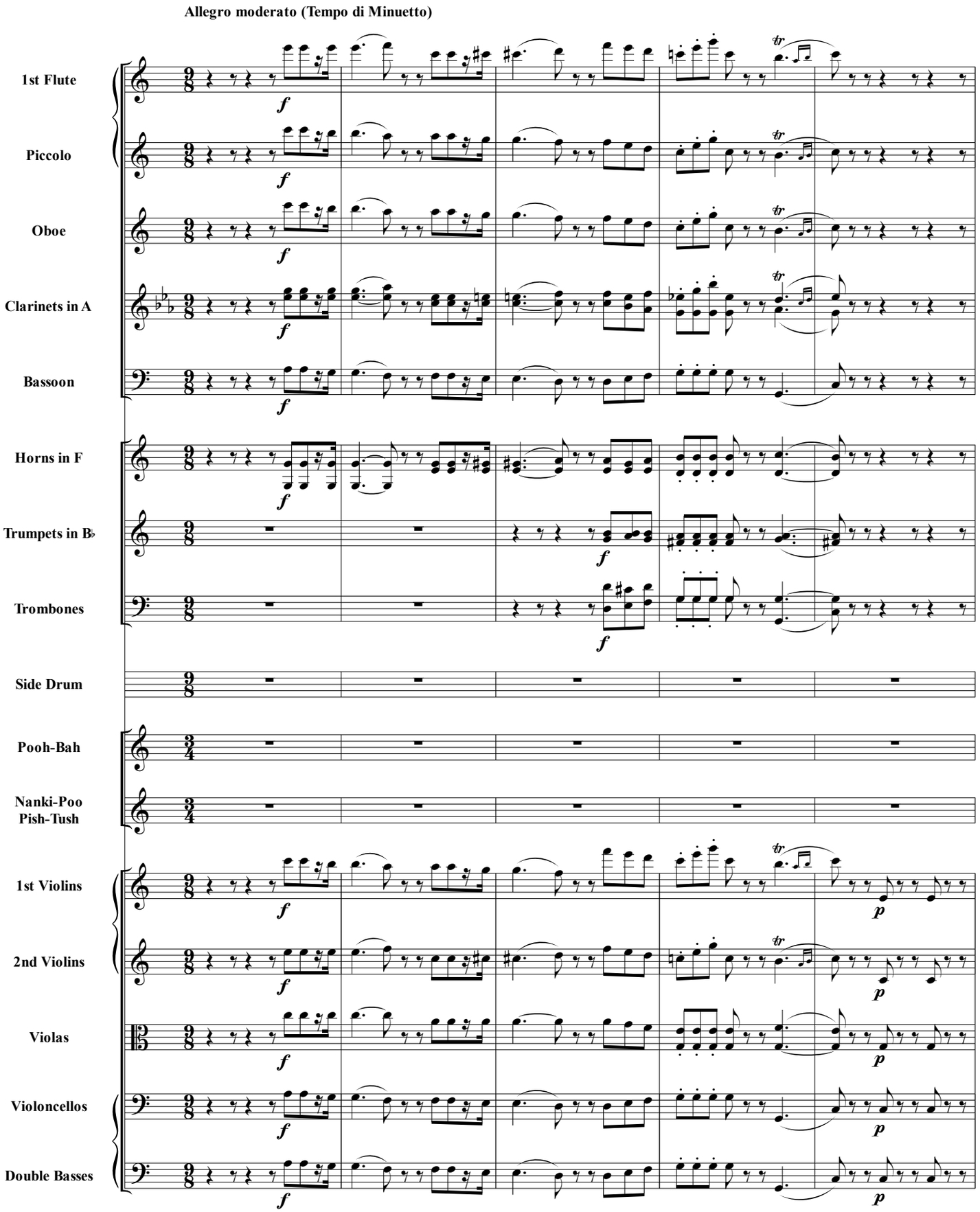
POOH. It is consequently my degrading duty to serve this upstart as First Lord of the Treasury, Lord Chief Justice, Commander-in-Chief, Lord High Admiral, Master of the Buckhounds, Groom of the Back Stairs, Archbishop of Titipu, and Lord Mayor, both acting and elect, all rolled into one. And at a salary! A Pooh-Bah paid for his services! I a salaried minion! But I do it! It revolts me, but I do it!

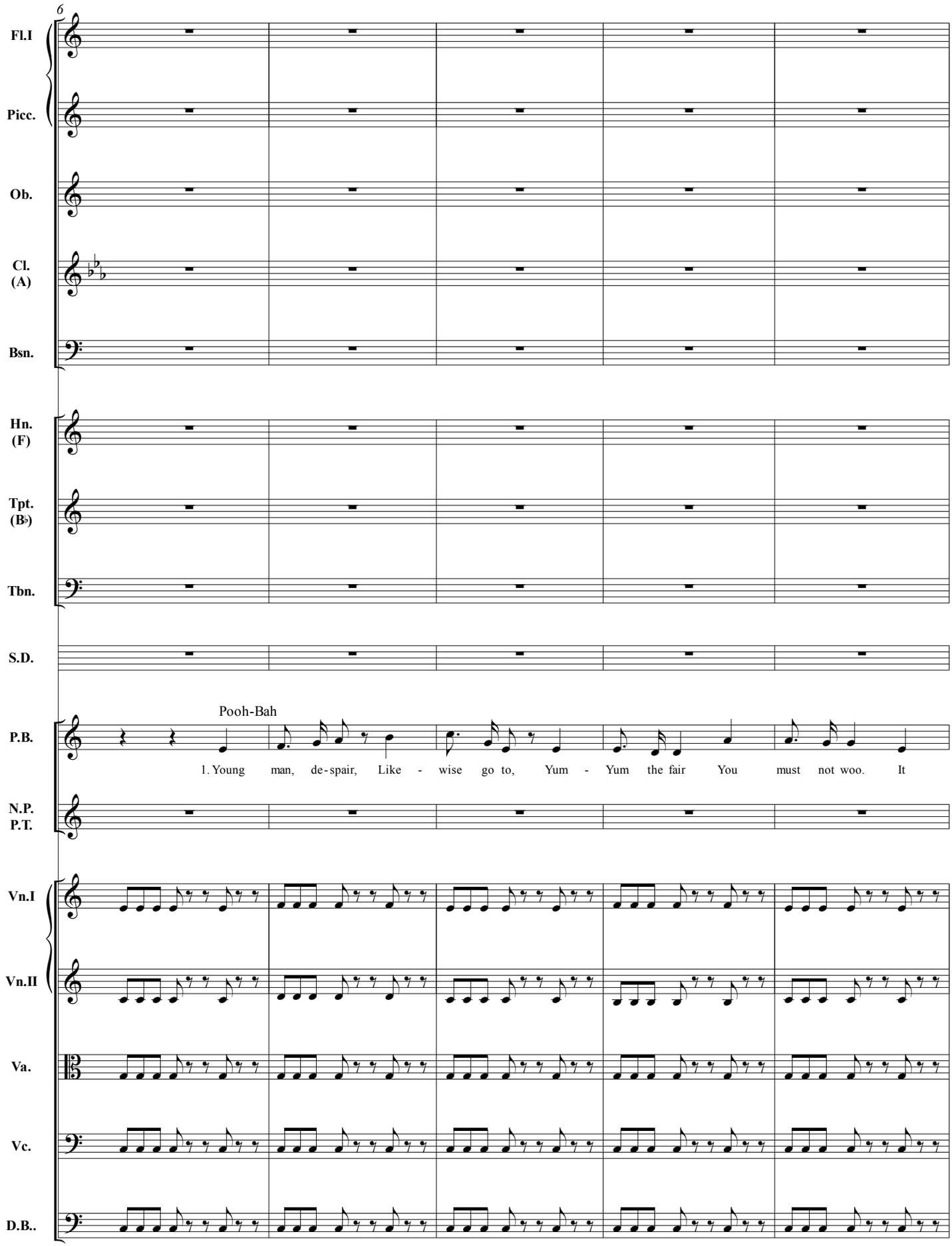
NANK. And it does you credit.

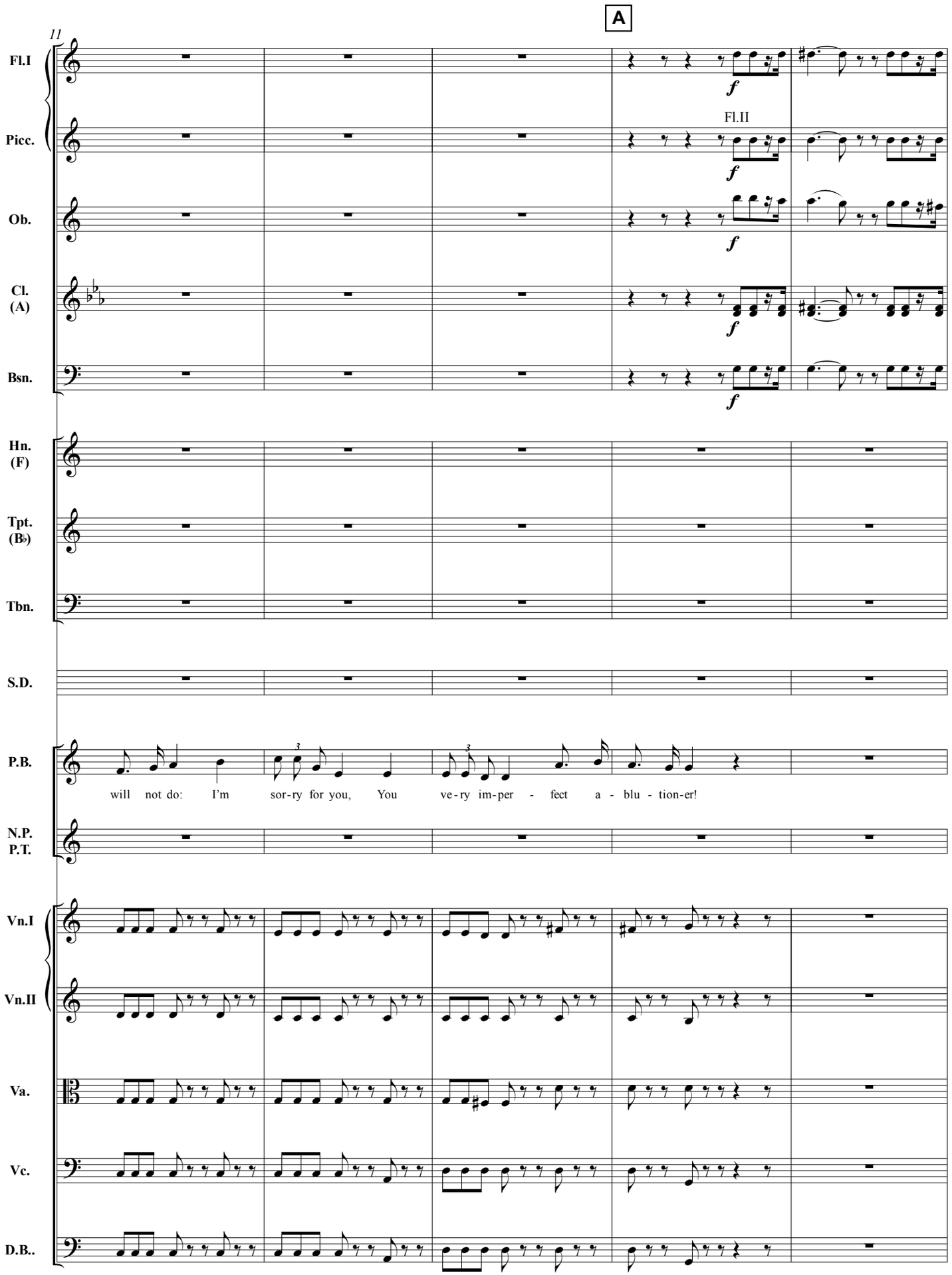
POOH. But I don't stop at that. I go and dine with middle-class people on reasonable terms. I dance at cheap suburban parties for a moderate fee. I accept refreshment at any hands, however lowly. I also retail State secrets at a very low figure. For instance, any further information about Yum-Yum would come under the head of a State secret. (NANKI-POO *takes his hint, and gives him money.*) (*Aside.*) Another insult and, I think, a light one!

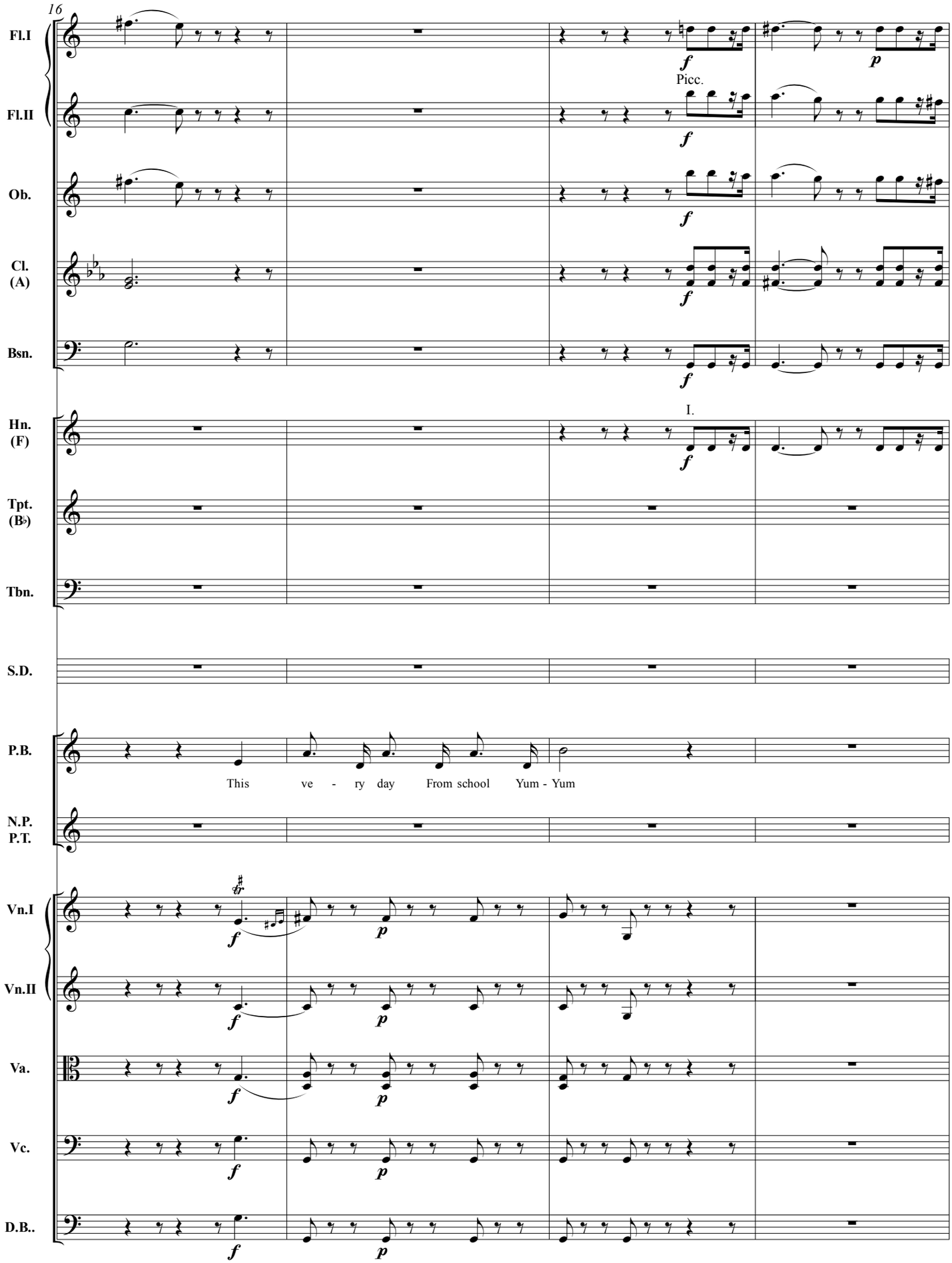
№ 4: “Young man, despair, likewise go to”

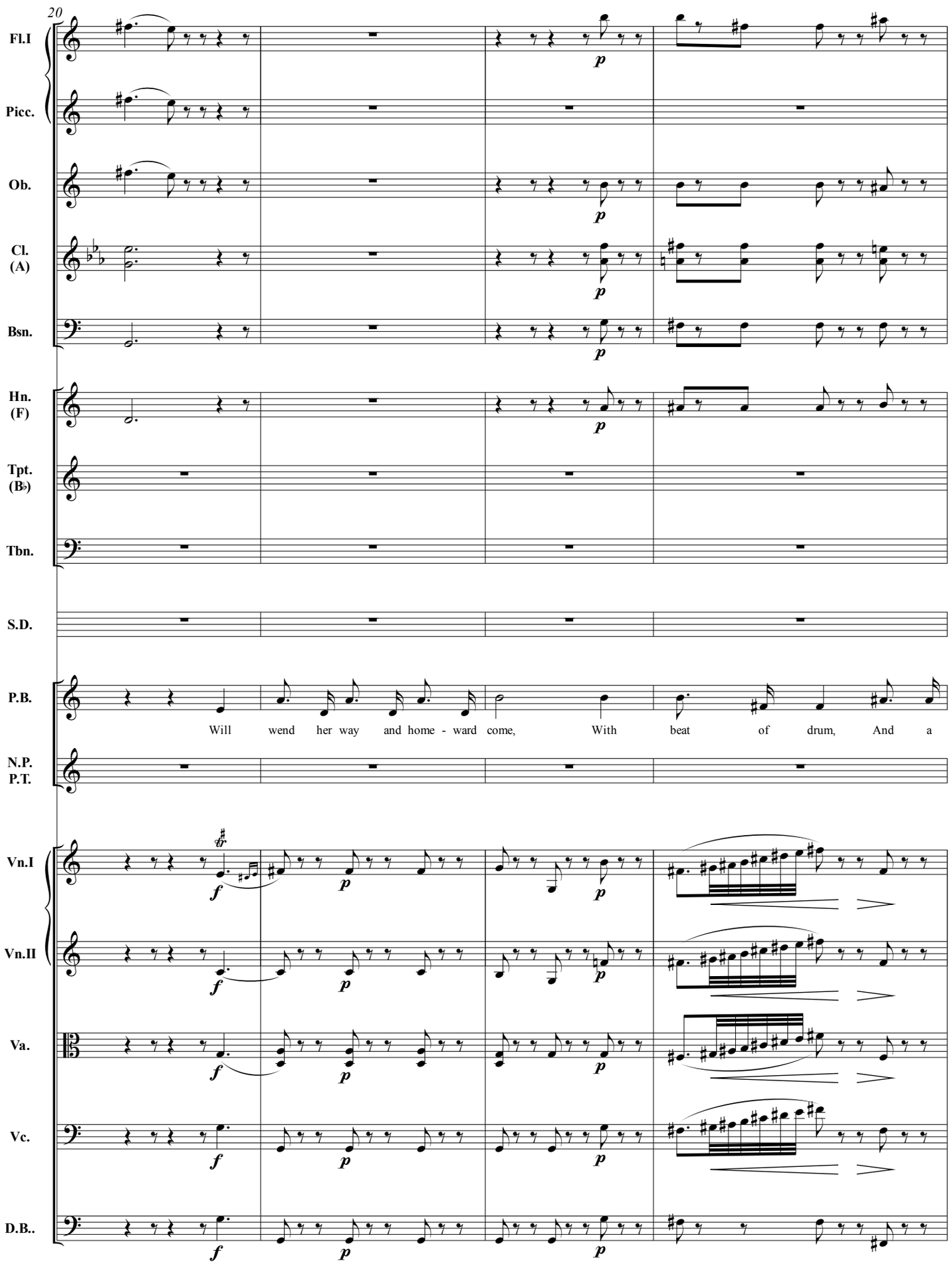
Song (*Pooh-Bah, with Nanki-Poo and Pish-Tush*)

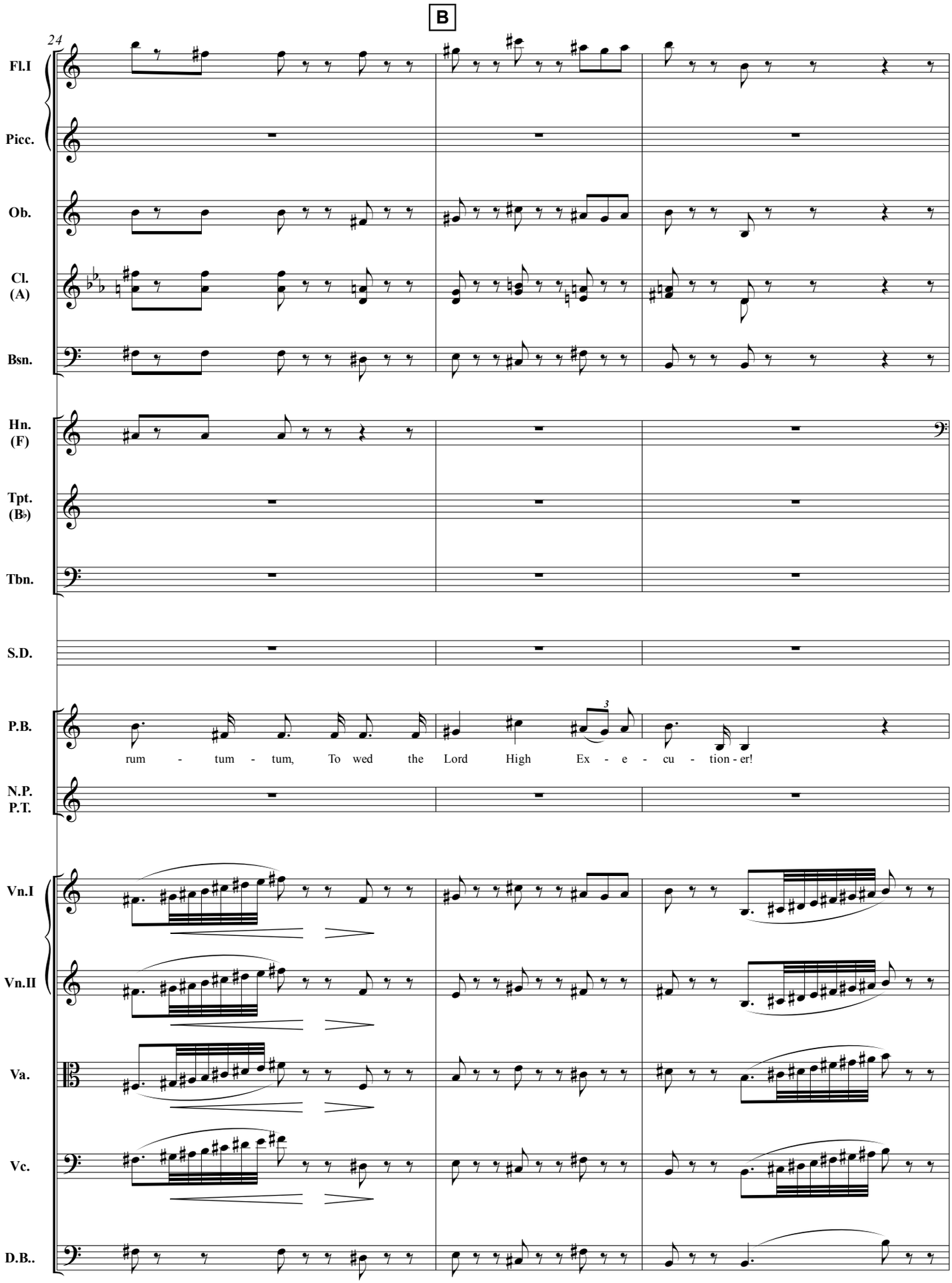


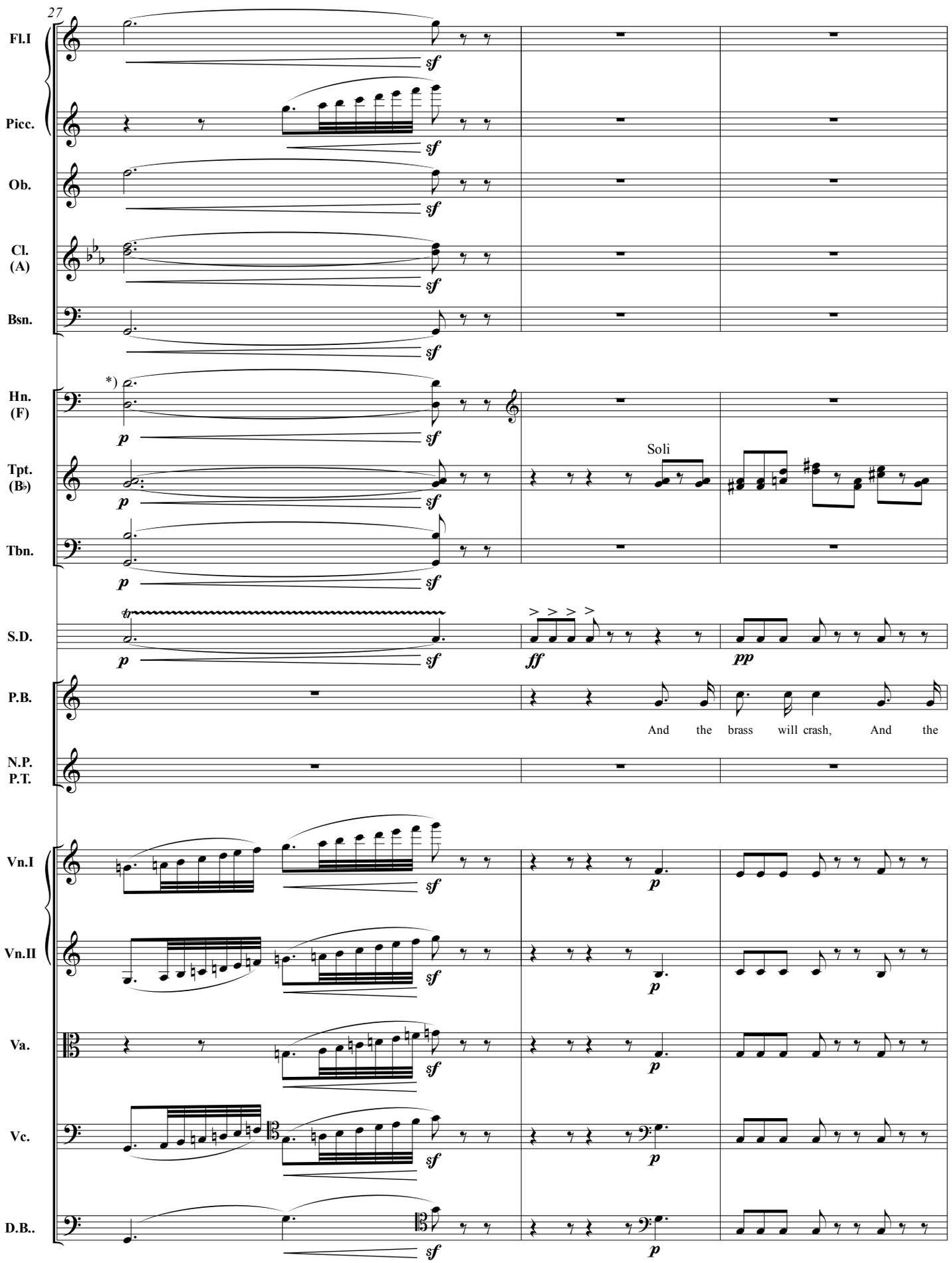

6
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
S.D.
P.B.
Pooh-Bah
1. Young man, de-spair, Like - wise go to, Yum - Yum the fair You must not woo. It
N.P. P.T.
Vn.I
Vn.II
Va.
Vc.
D.B..


A
11
Fl.I
Picc.
Fl.II
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
S.D.
P.B.
will not do: I'm sor-ry for you, You ve-ry im-per - fect a - blu - tion-er!
N.P. P.T.
Vn.I
Vn.II
Va.
Vc.
D.B..

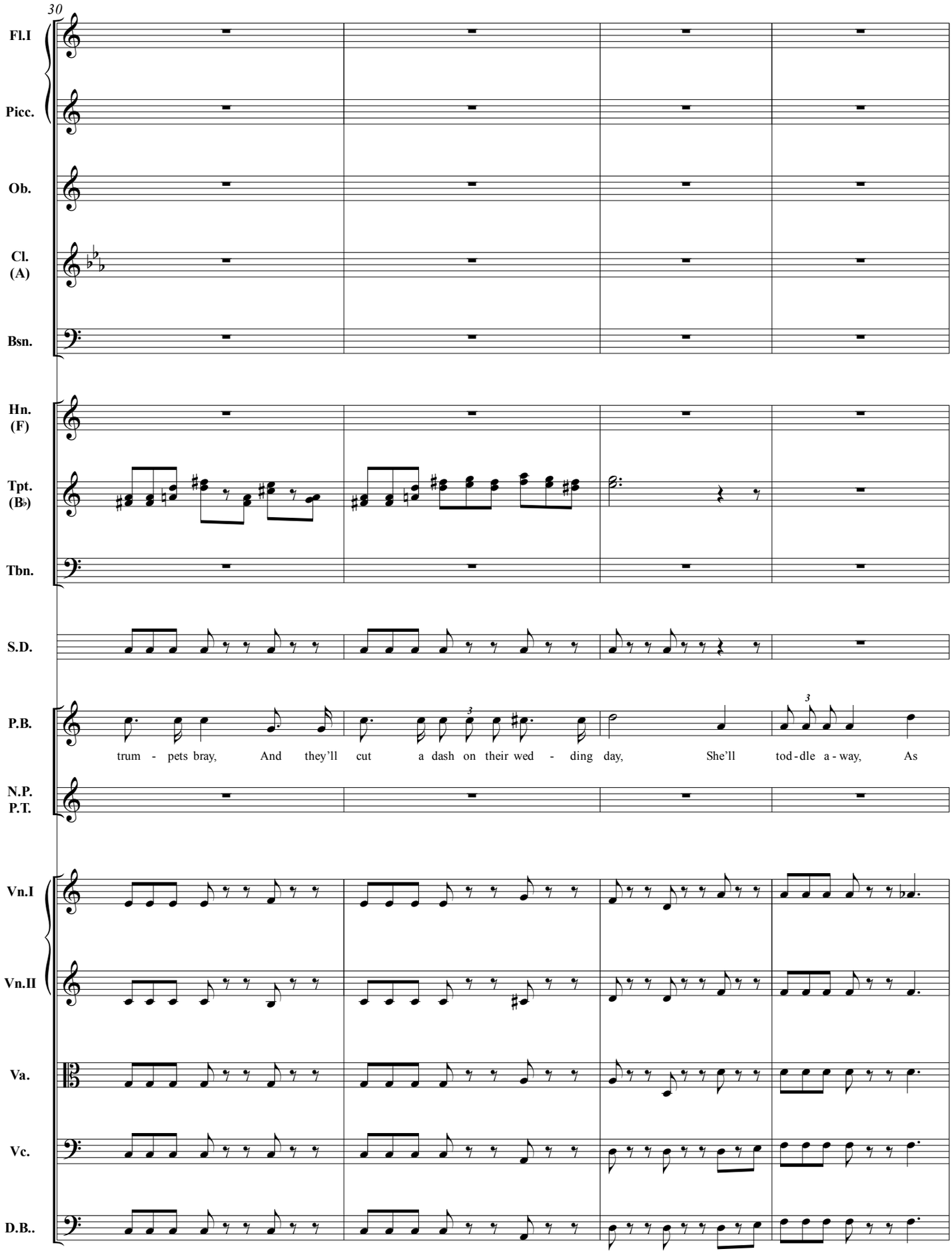

16
Fl.I
Fl.II
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
I.
Tpt. (B♭)
Tbn.
S.D.
P.B.
This ve - ry day From school Yum - Yum
N.P. P.T.
Vn.I
Vn.II
Va.
Vc.
D.B..

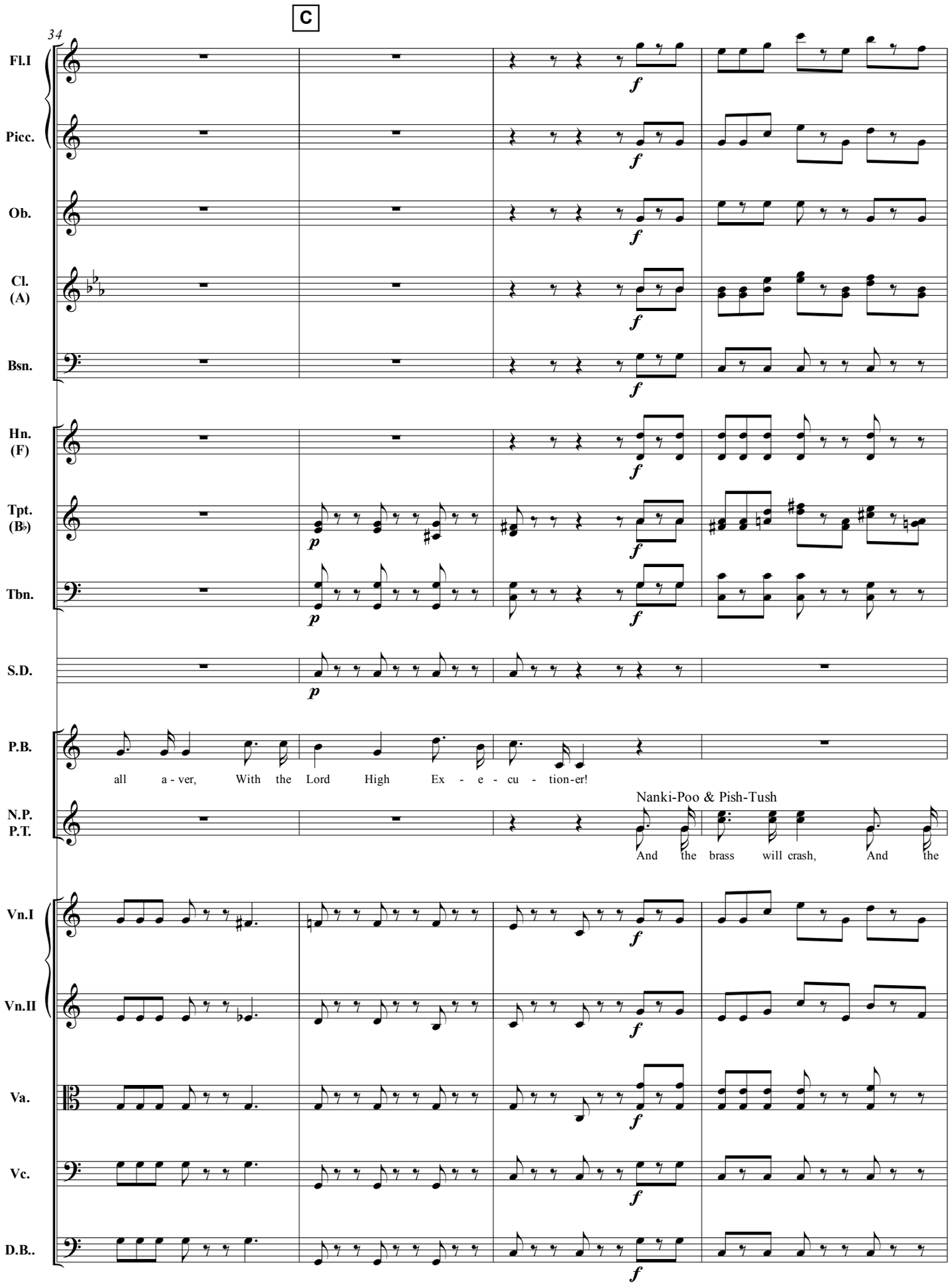

20
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
S.D.
P.B.
Will wend her way and home - ward come, With beat of drum, And a
N.P. P.T.
Vn.I
Vn.II
Va.
Vc.
D.B..

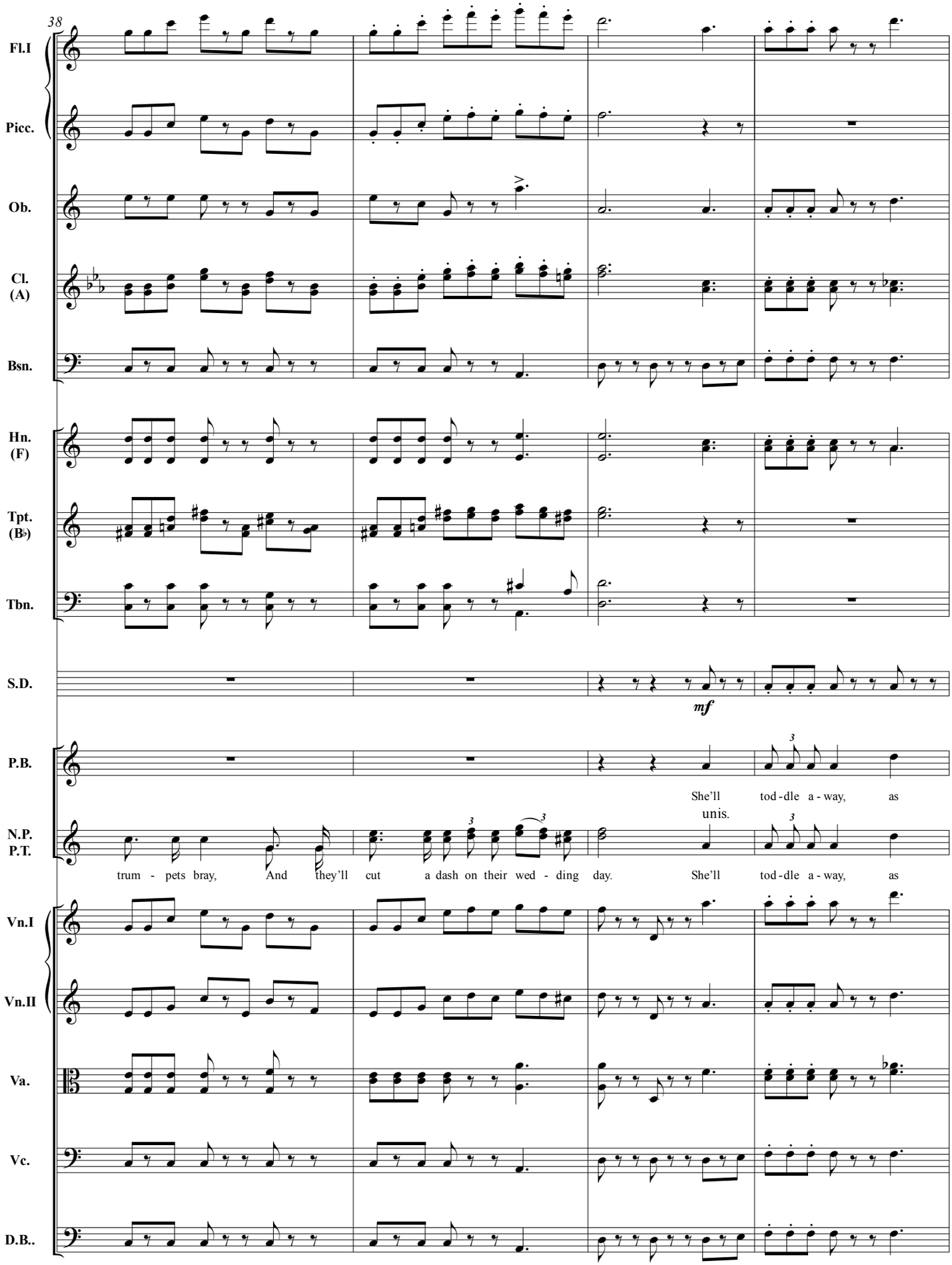

B
24
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
S.D.
P.B.
rum - tum - tum, To wed the Lord High Ex - e - cu - tion - er!
N.P. P.T.
Vn.I
Vn.II
Va.
Vc.
D.B..

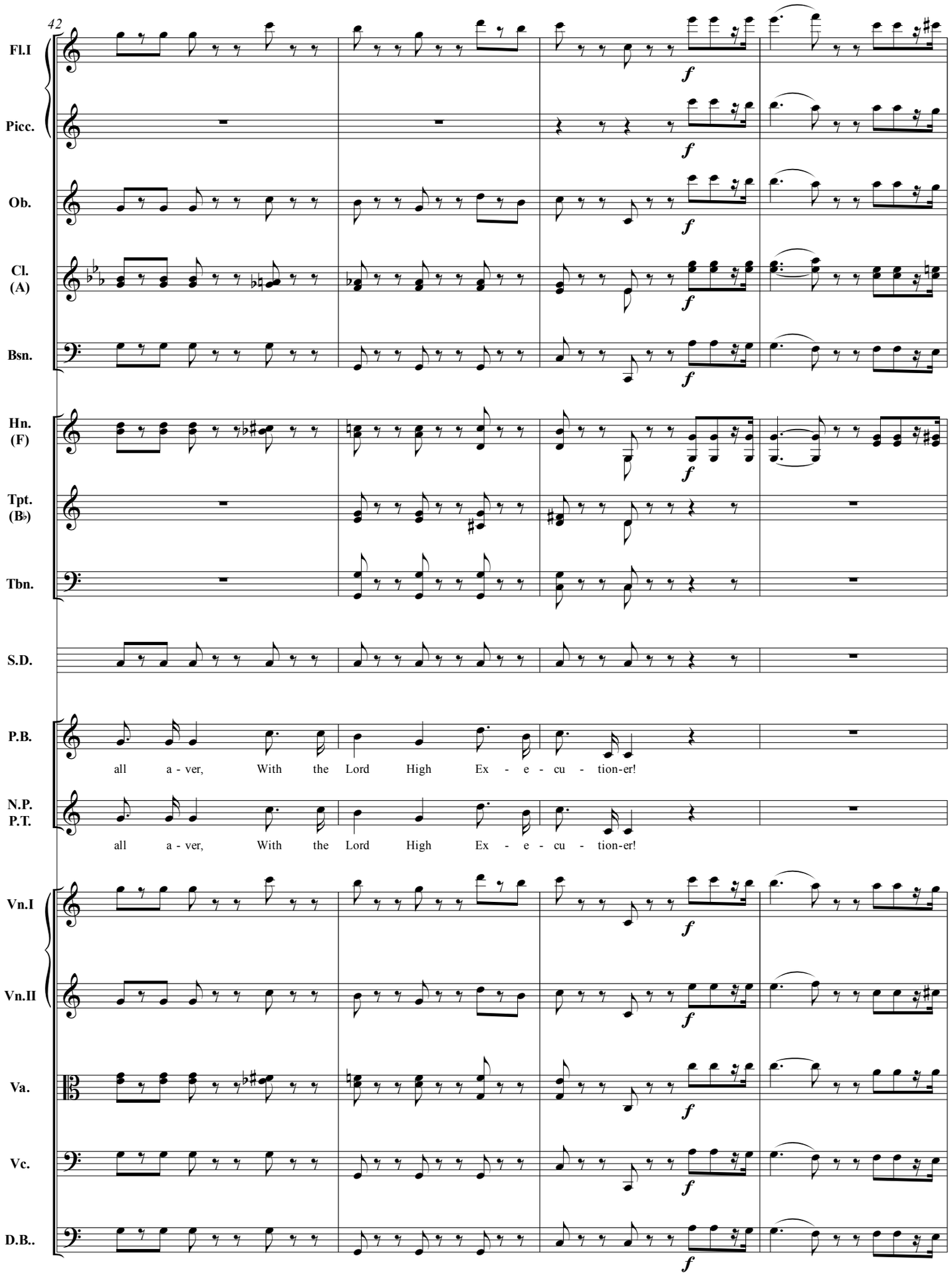


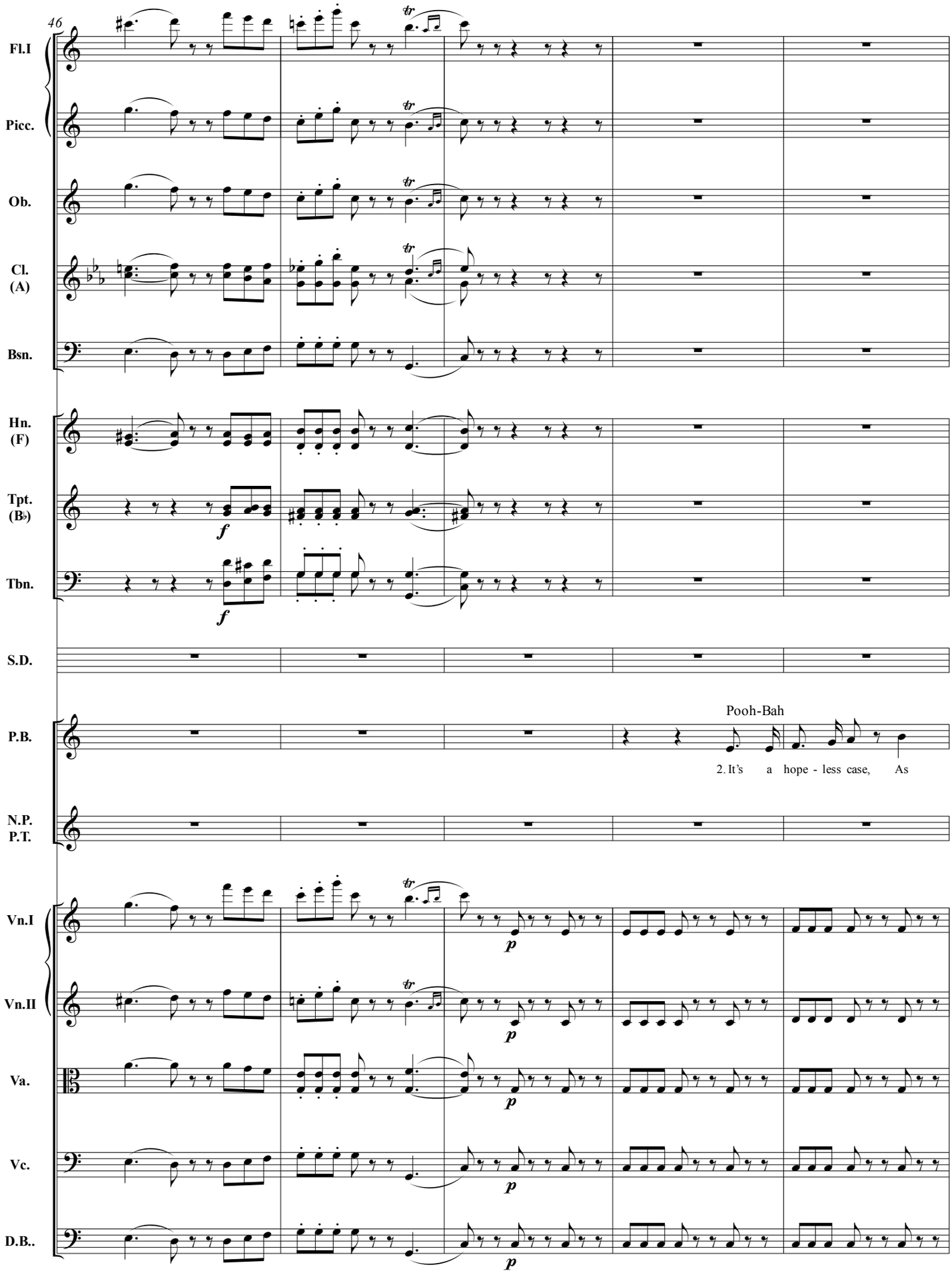
*) horn notes in bass clef sound
a fifth lower than written

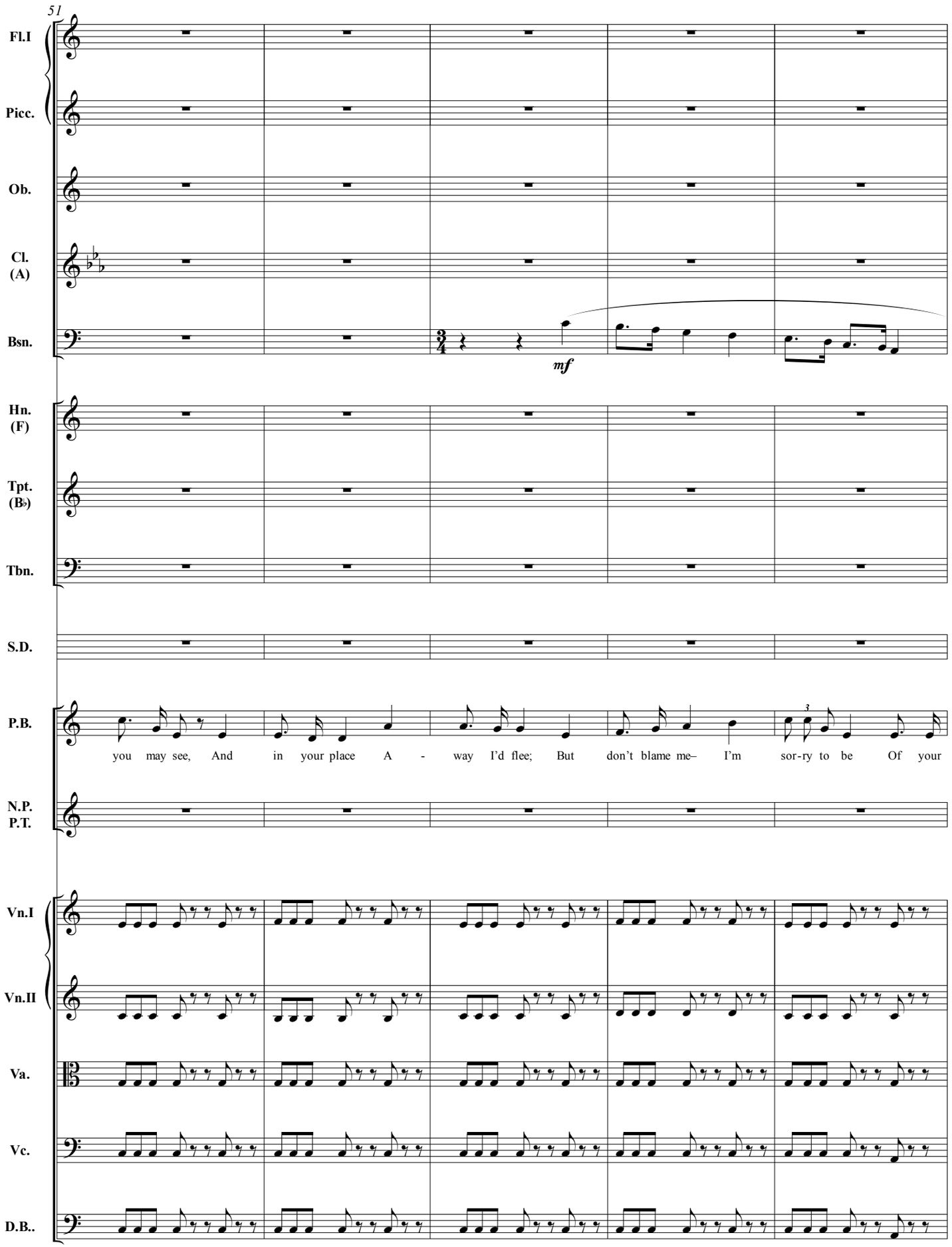

30
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
S.D.
P.B.
trum - pets bray, And they'll cut a dash on their wed - ding day, She'll tod-dle a-way, As
N.P. P.T.
Vn.I
Vn.II
Va.
Vc.
D.B..

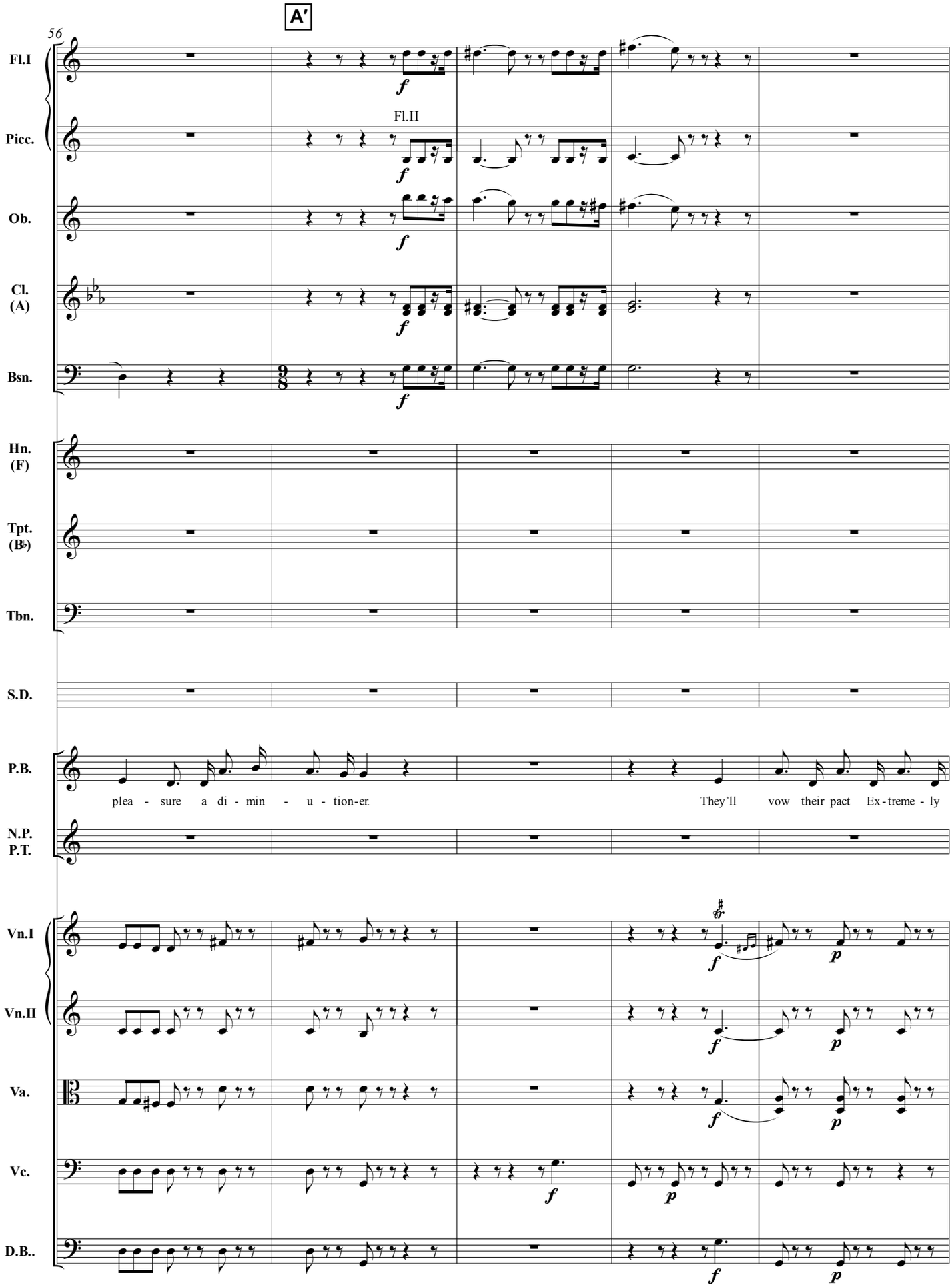

C
34
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
S.D.
P.B.
all a - ver, With the Lord High Ex - e - cu - tion-er!
N.P. P.T.
Nanki-Poo & Pish-Tush
And the brass will crash, And the
Vn.I
Vn.II
Va.
Vc.
D.B..

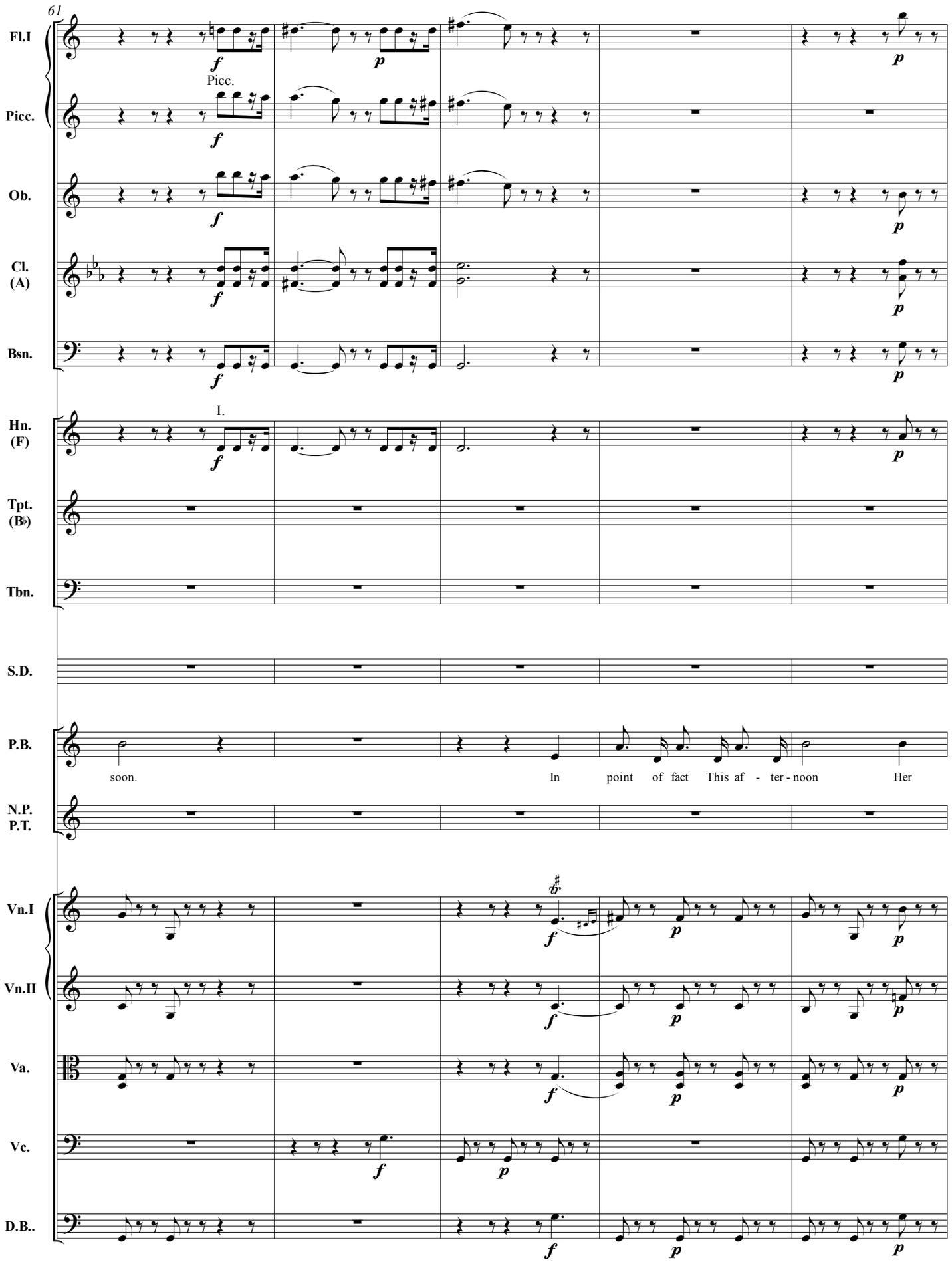

38
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
S.D.
mf
P.B.
She'll tod-dle a-way, as
N.P. P.T.
unis.
trum - pets bray, And they'll cut a dash on their wed - ding day. She'll tod-dle a-way, as
Vn.I
Vn.II
Va.
Vc.
D.B..

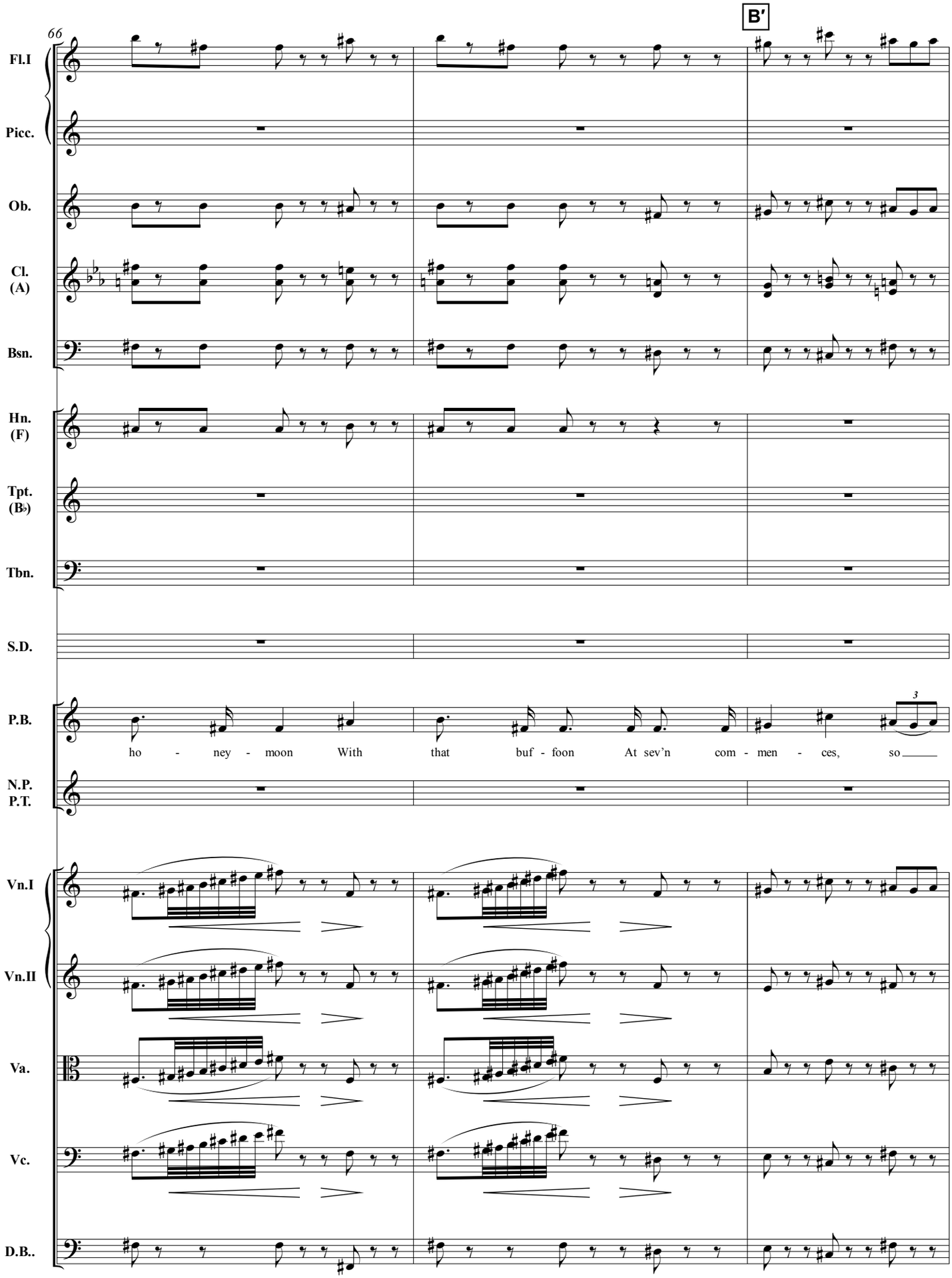

42
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
S.D.
P.B.
all a - ver, With the Lord High Ex - e - cu - tion-er!
N.P. P.T.
all a - ver, With the Lord High Ex - e - cu - tion-er!
Vn.I
Vn.II
Va.
Vc.
D.B..
f

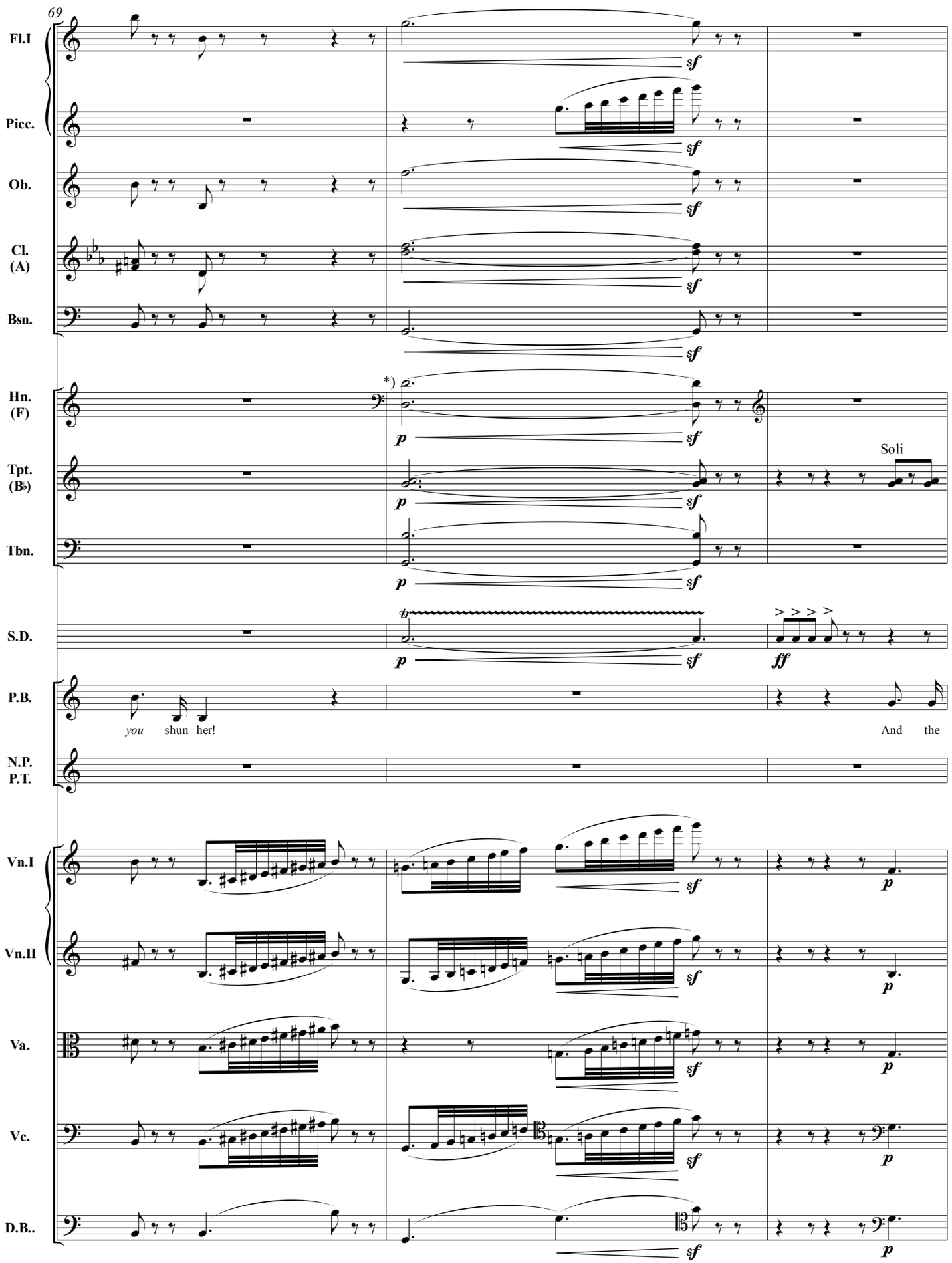

46
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
S.D.
P.B.
N.P. P.T.
Vn.I
Vn.II
Va.
Vc.
D.B..
Pooh-Bah
2. It's a hope - less case, As


51
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
mf
Hn. (F)
Tpt. (B♭)
Tbn.
S.D.
P.B.
you may see, And in your place A - way I'd flee; But don't blame me– I'm sor-ry to be Of your
N.P. P.T.
Vn.I
Vn.II
Va.
Vc.
D.B..

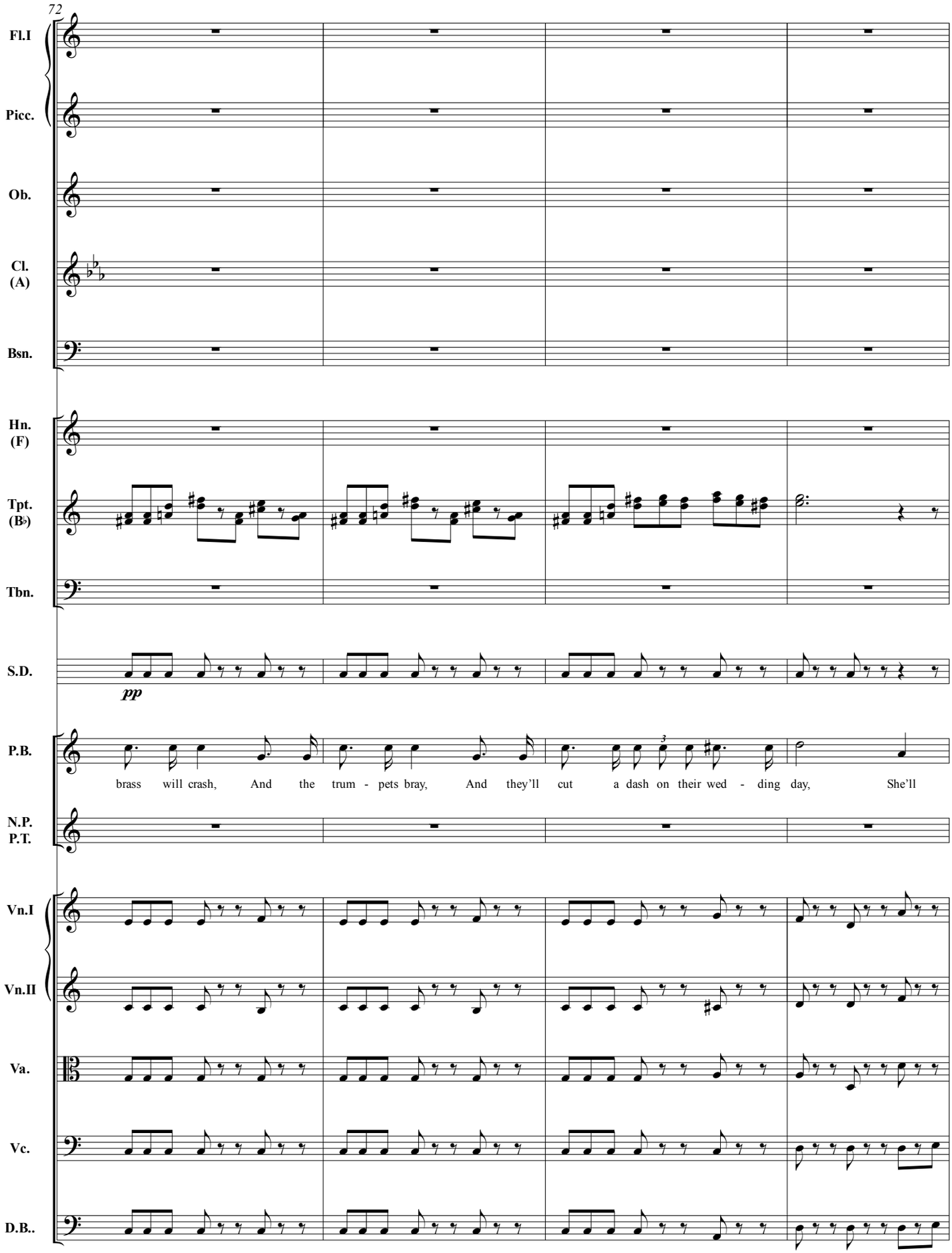

A'
56
Fl.I
Fl.II
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
S.D.
P.B.
plea - sure a di - min - u - tion-er.
They'll vow their pact Ex-treme - ly
N.P. P.T.
Vn.I
Vn.II
Va.
Vc.
D.B..

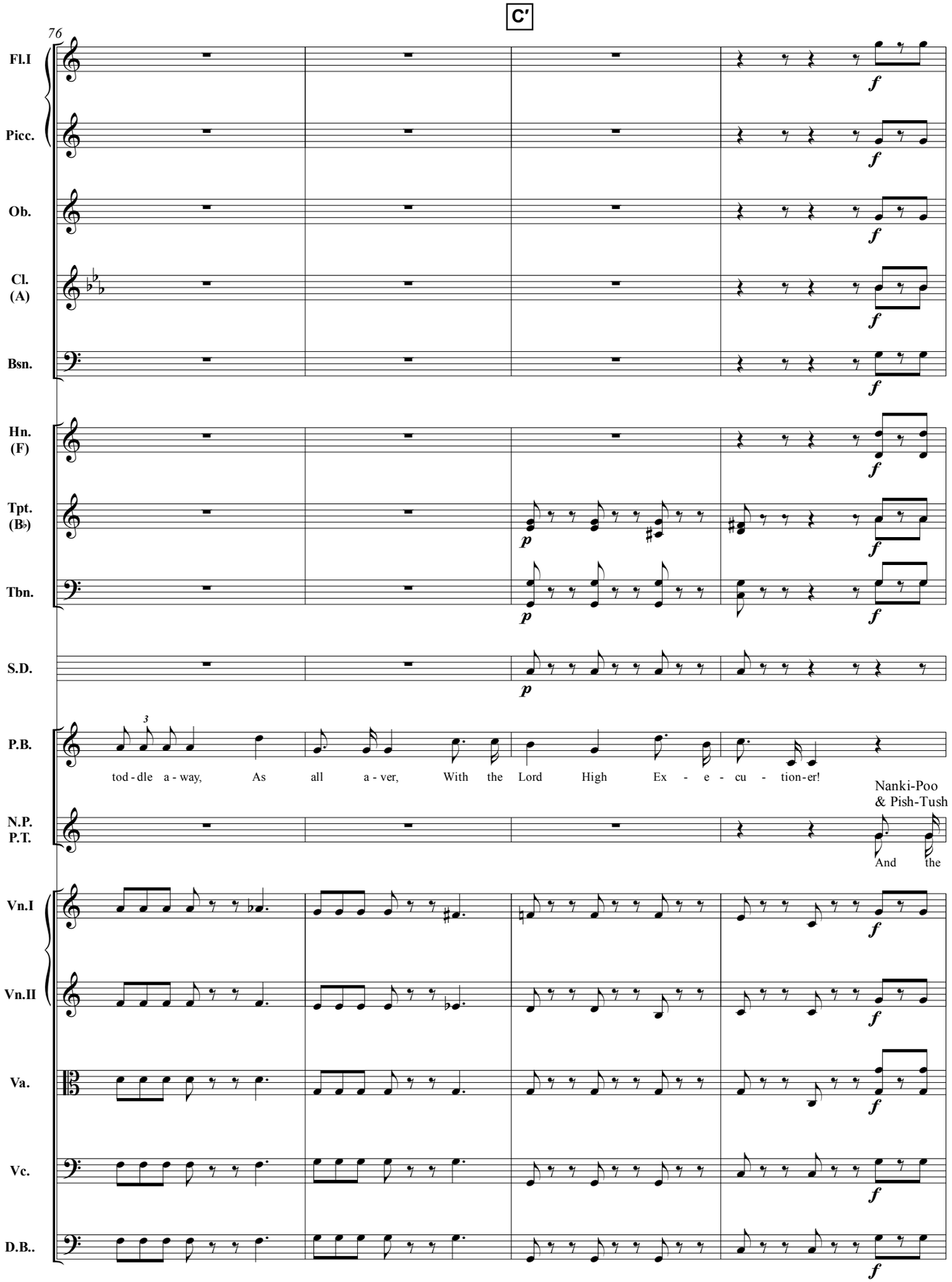

61
Fl.I
Picc.
Picc.
Ob.
Cl. (A)
Bsn.
I.
Hn. (F)
Tpt. (B♭)
Tbn.
S.D.
P.B.
soon.
In point of fact This af - ter - noon Her
N.P. P.T.
Vn.I
Vn.II
Va.
Vc.
D.B..

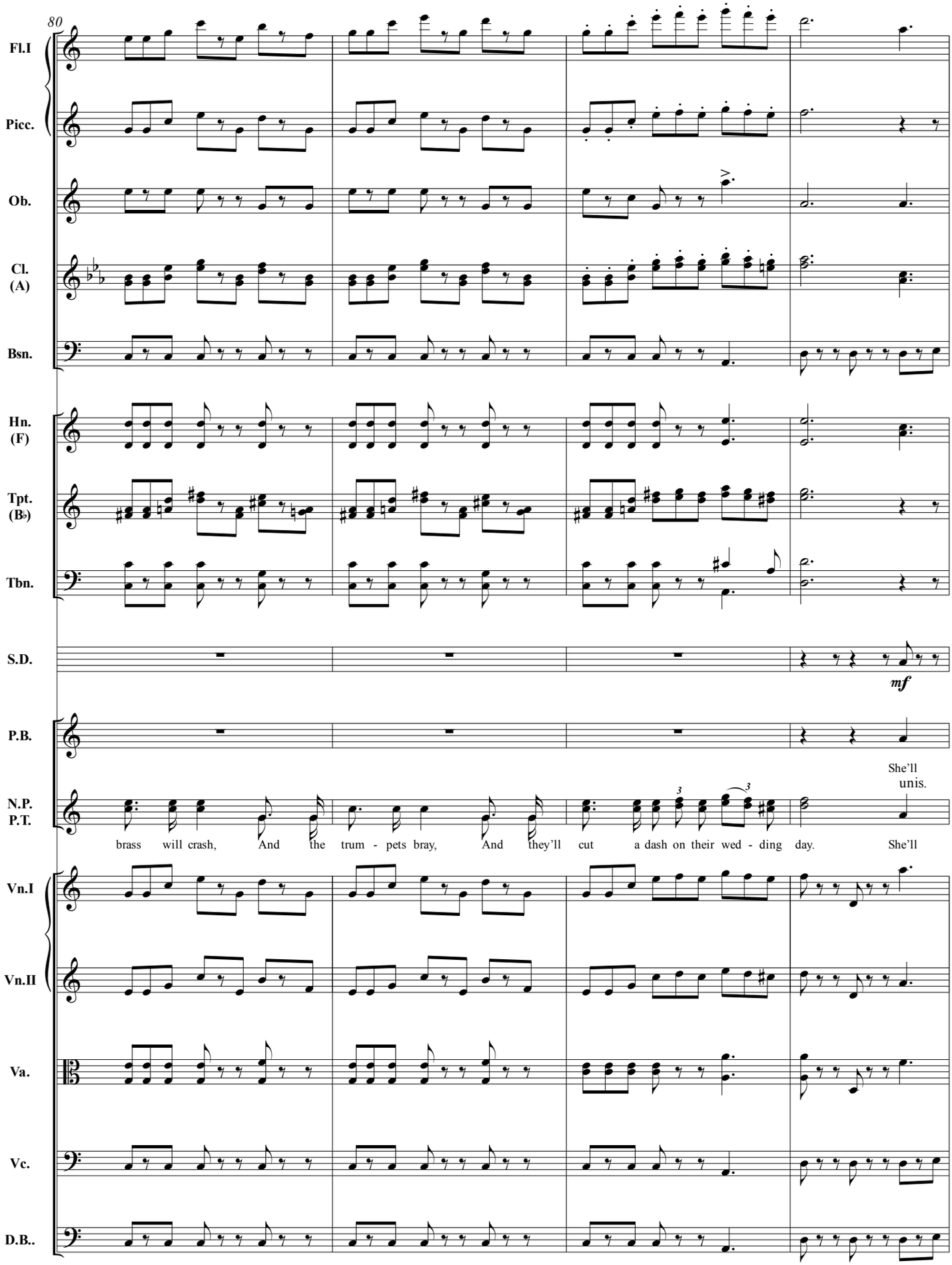

66
B′
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
S.D.
P.B.
ho - ney - moon With that buf - foon At sev'n com - men - ces, so
N.P. P.T.
Vn.I
Vn.II
Va.
Vc.
D.B..

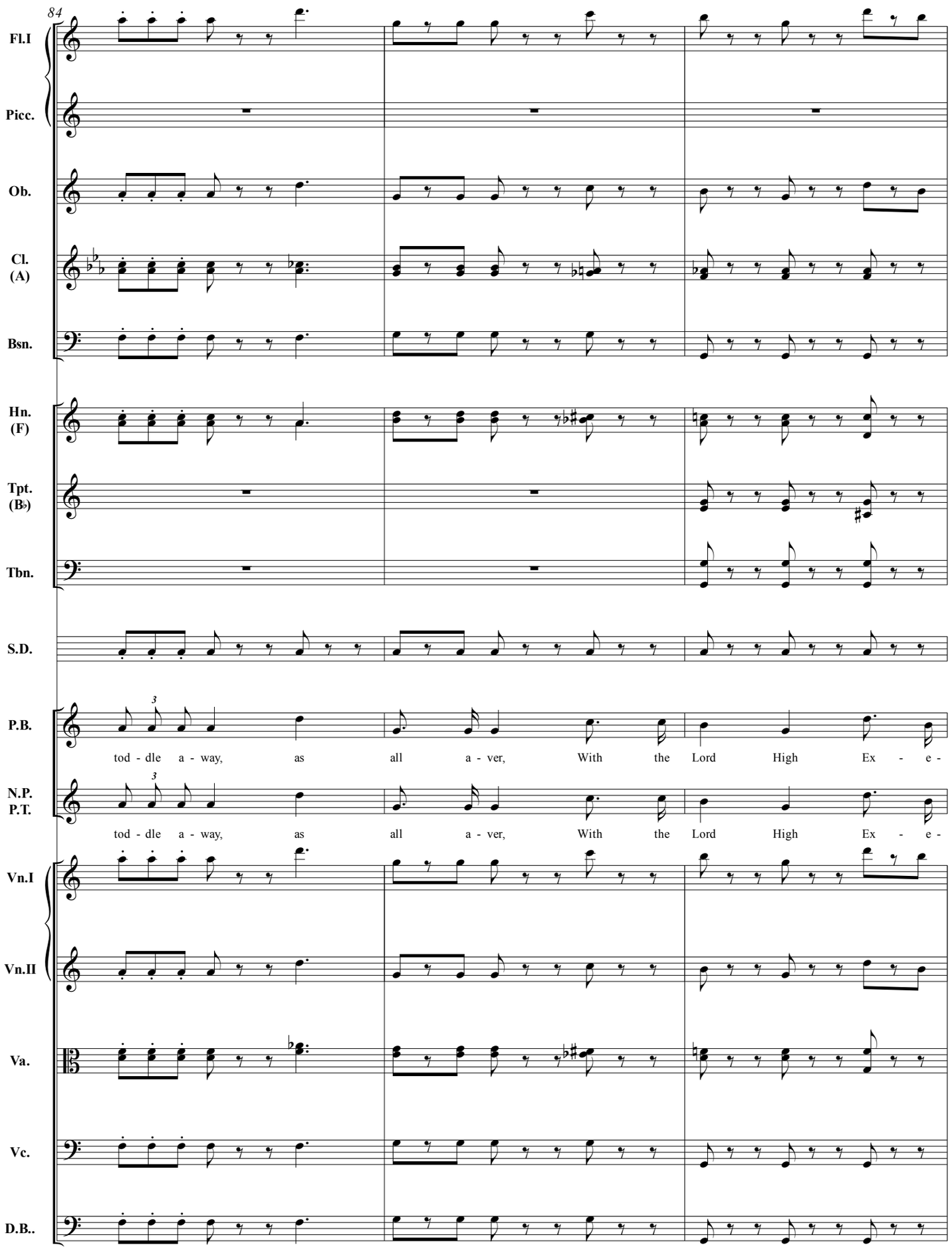


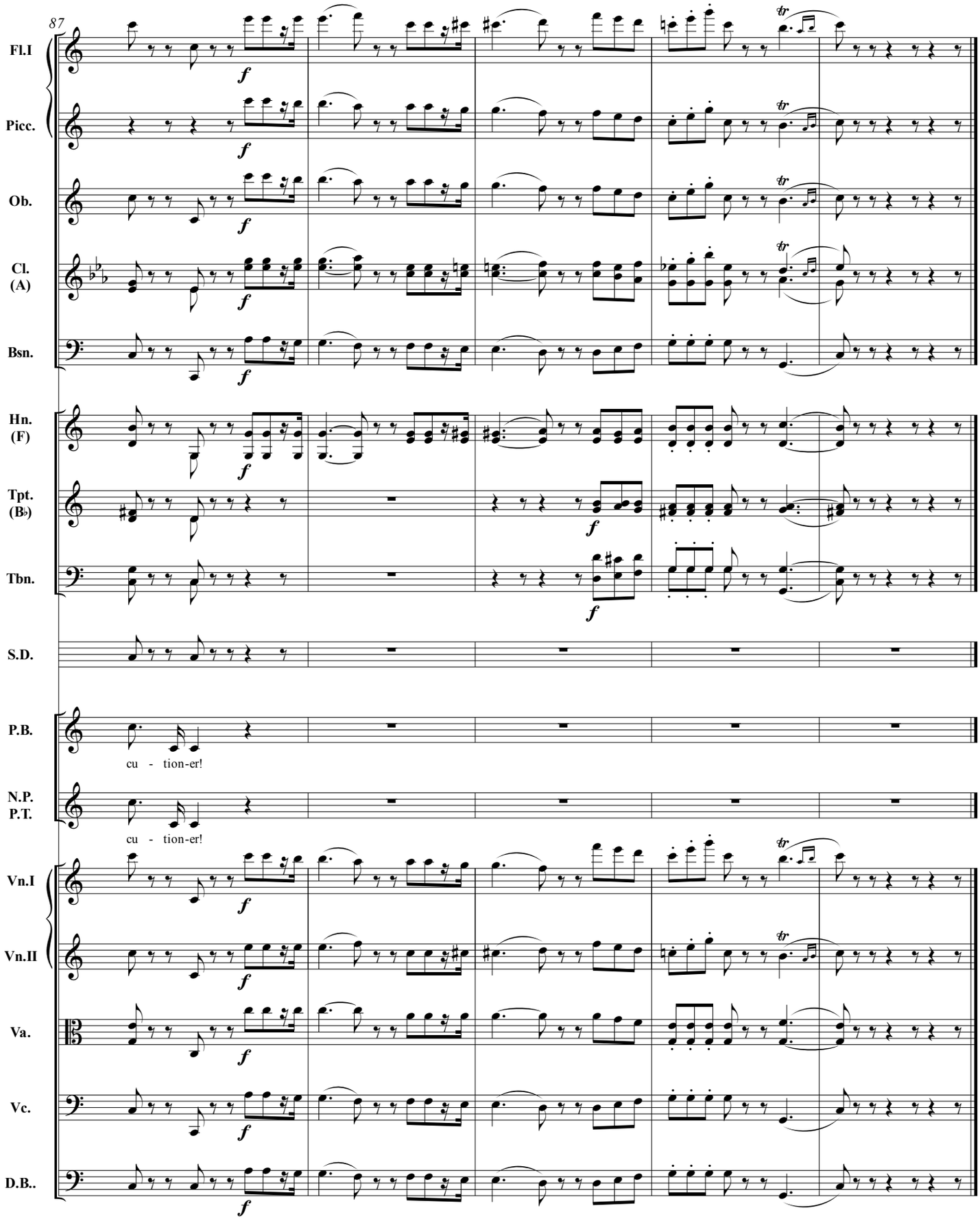
*) horn notes in bass clef sound
a fifth lower than written


72
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
S.D.
pp
P.B.
brass will crash, And the trum - pets bray, And they'll cut a dash on their wed - ding day, She'll
N.P. P.T.
Vn.I
Vn.II
Va.
Vc.
D.B..


C′
76
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
S.D.
P.B.
tod - dle a - way, As all a - ver, With the Lord High Ex - e - cu - tion-er!
N.P. P.T.
Nanki-Poo & Pish-Tush
And the
Vn.I
Vn.II
Va.
Vc.
D.B..


80
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
S.D.
mf
P.B.
N.P. P.T.
brass will crash, And the trum - pets bray, And they'll cut a dash on their wed - ding day.
She'll
unis.
She'll
Vn.I
Vn.II
Va.
Vc.
D.B..


84
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
S.D.
P.B.
tod - dle a - way, as all a - ver, With the Lord High Ex - e -
N.P. P.T.
tod - dle a - way, as all a - ver, With the Lord High Ex - e -
Vn.I
Vn.II
Va.
Vc.
D.B..

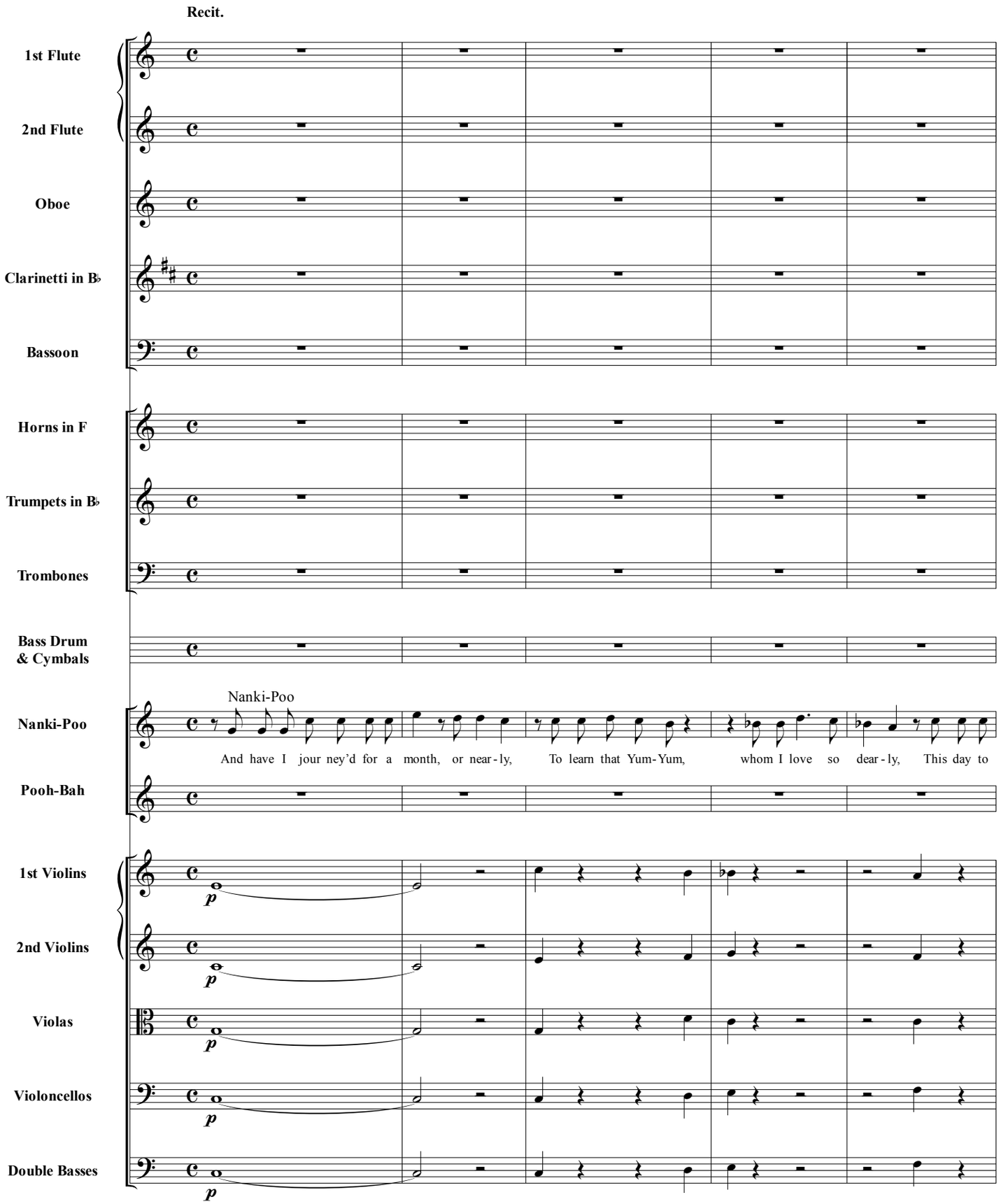


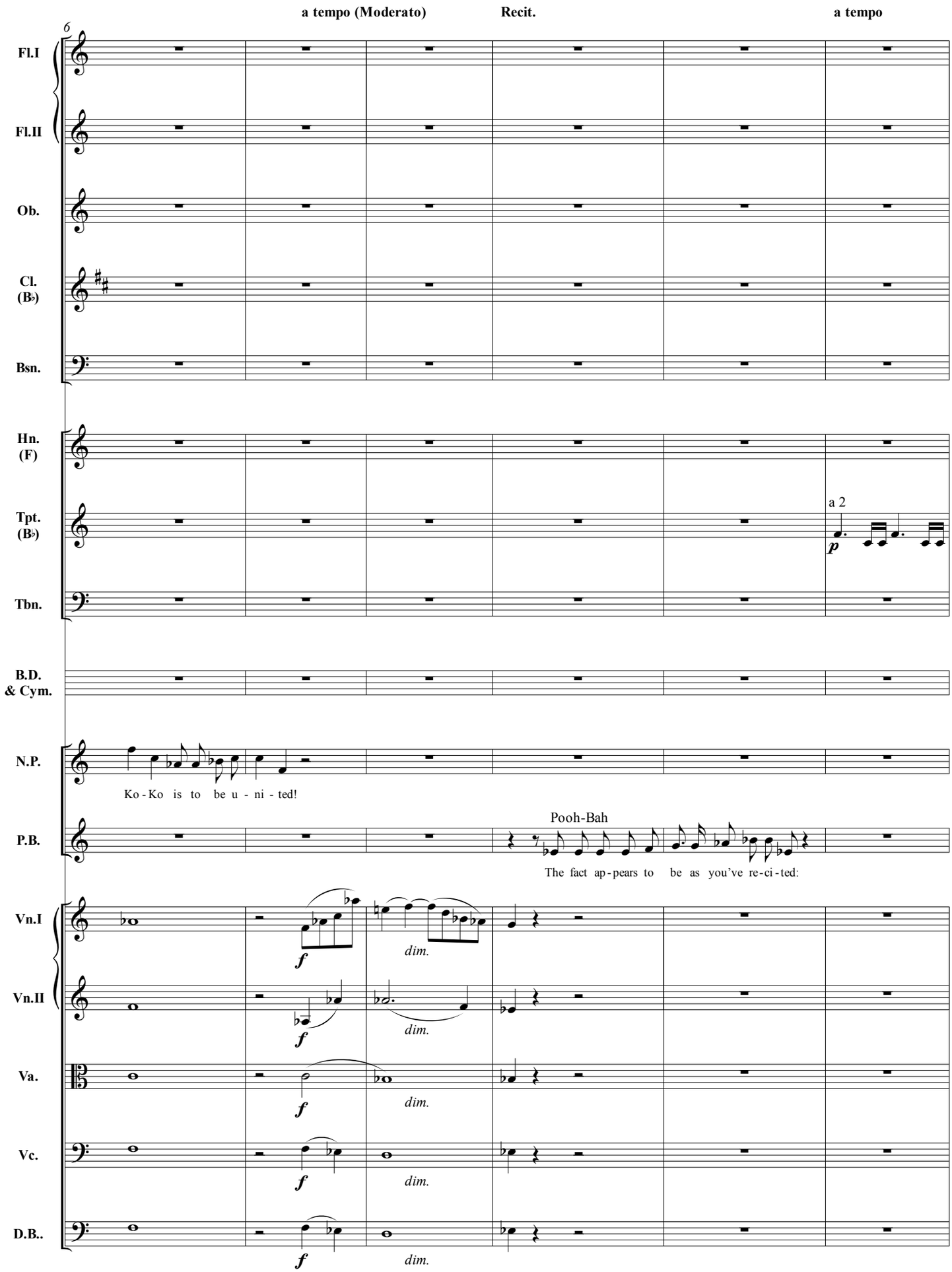
Segue No. 4a

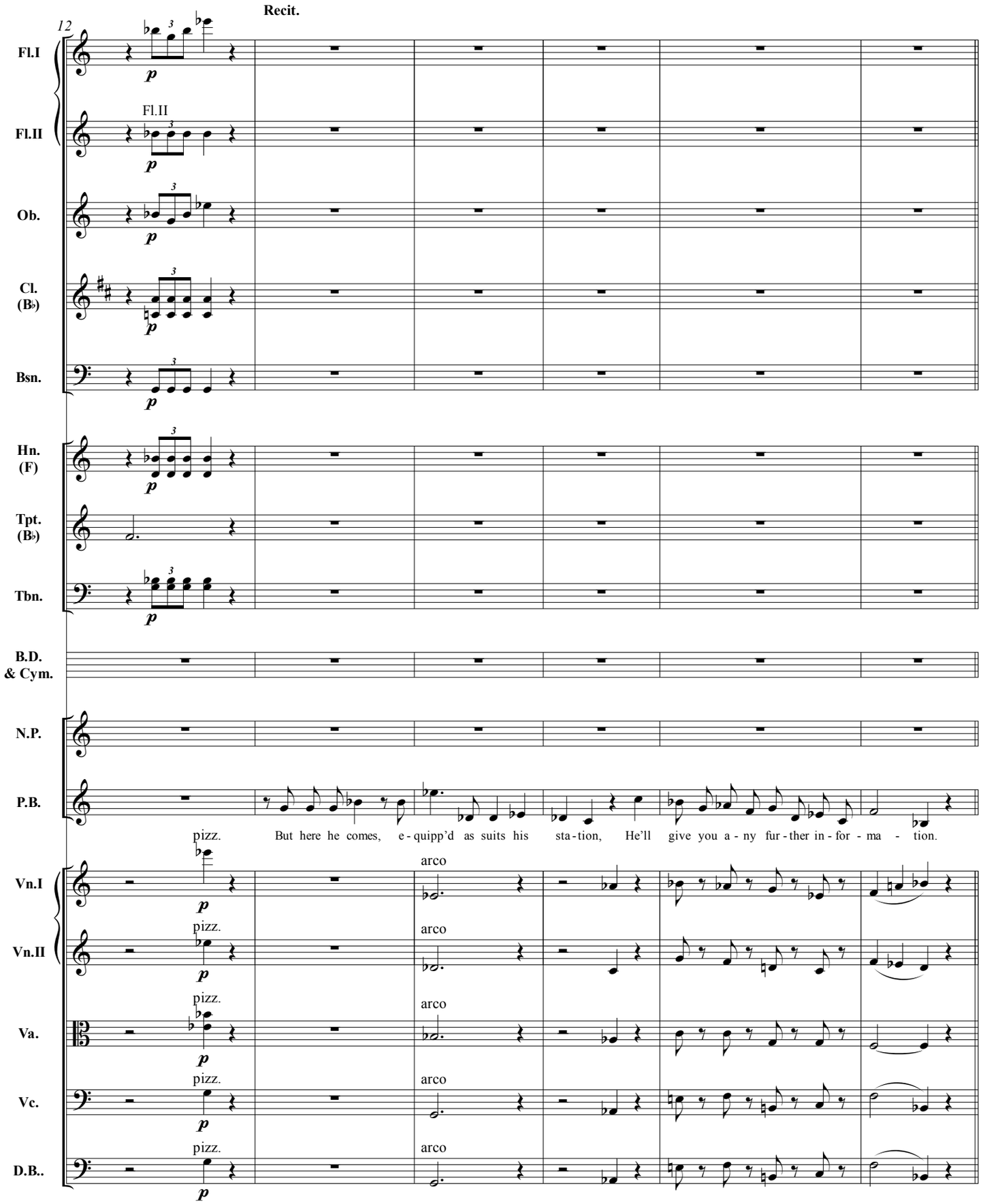
Exit PISH-TUSH.

№ 4a: “And have I journey’d for a month”

Recit. (*Nanki-Poo and Pooh-Bah*)




a tempo (Moderato)
Recit.
a tempo
6
Fl.I
Fl.II
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
a 2
p
Tbn.
B.D. & Cym.
N.P.
Ko-Ko is to be u-ni-ted!
P.B.
Pooh-Bah
The fact ap-pears to be as you've re-ci-ted:
Vn.I
Vn.II
Va.
Vc.
D.B..
f
dim.



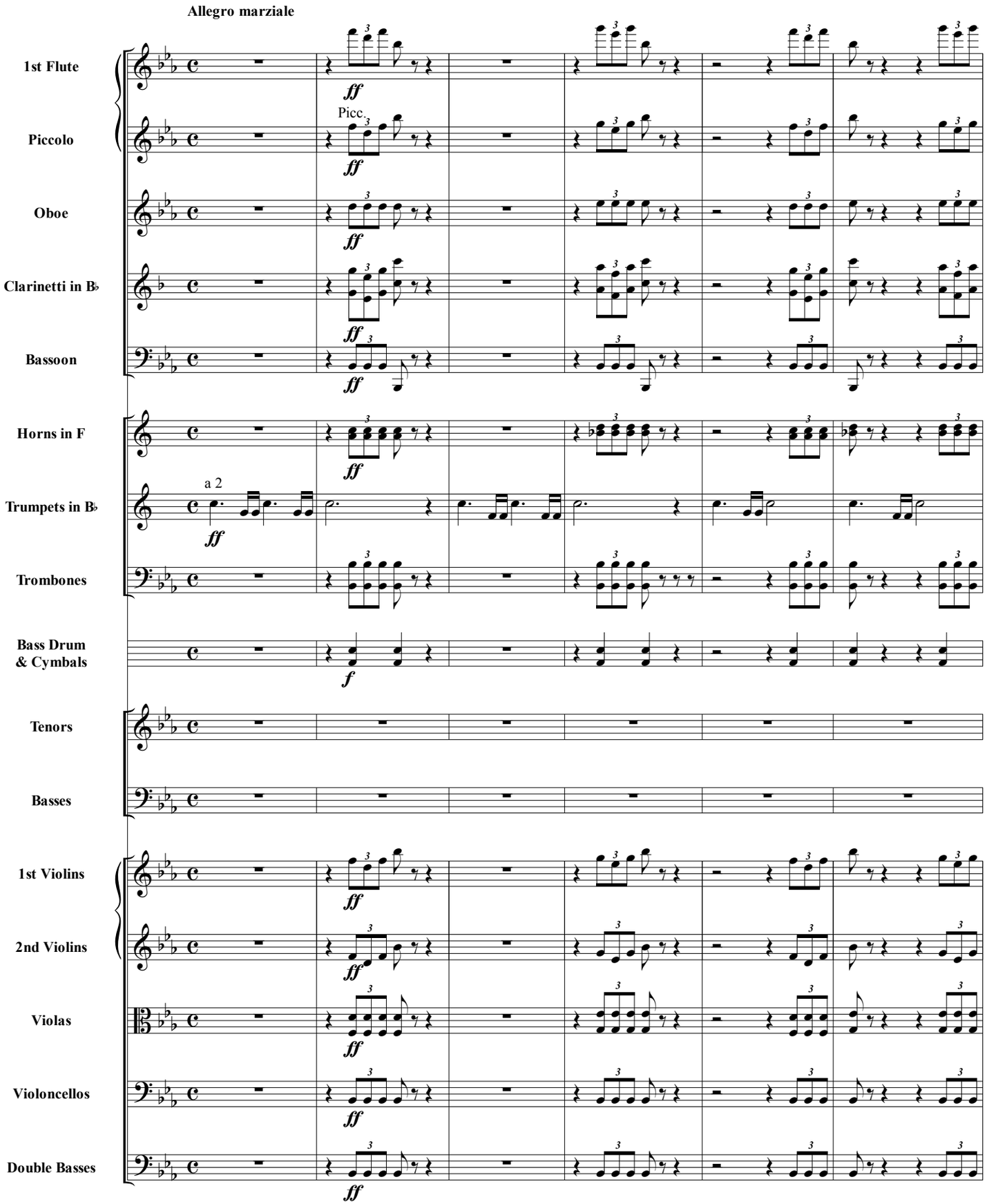
Segue No. 5

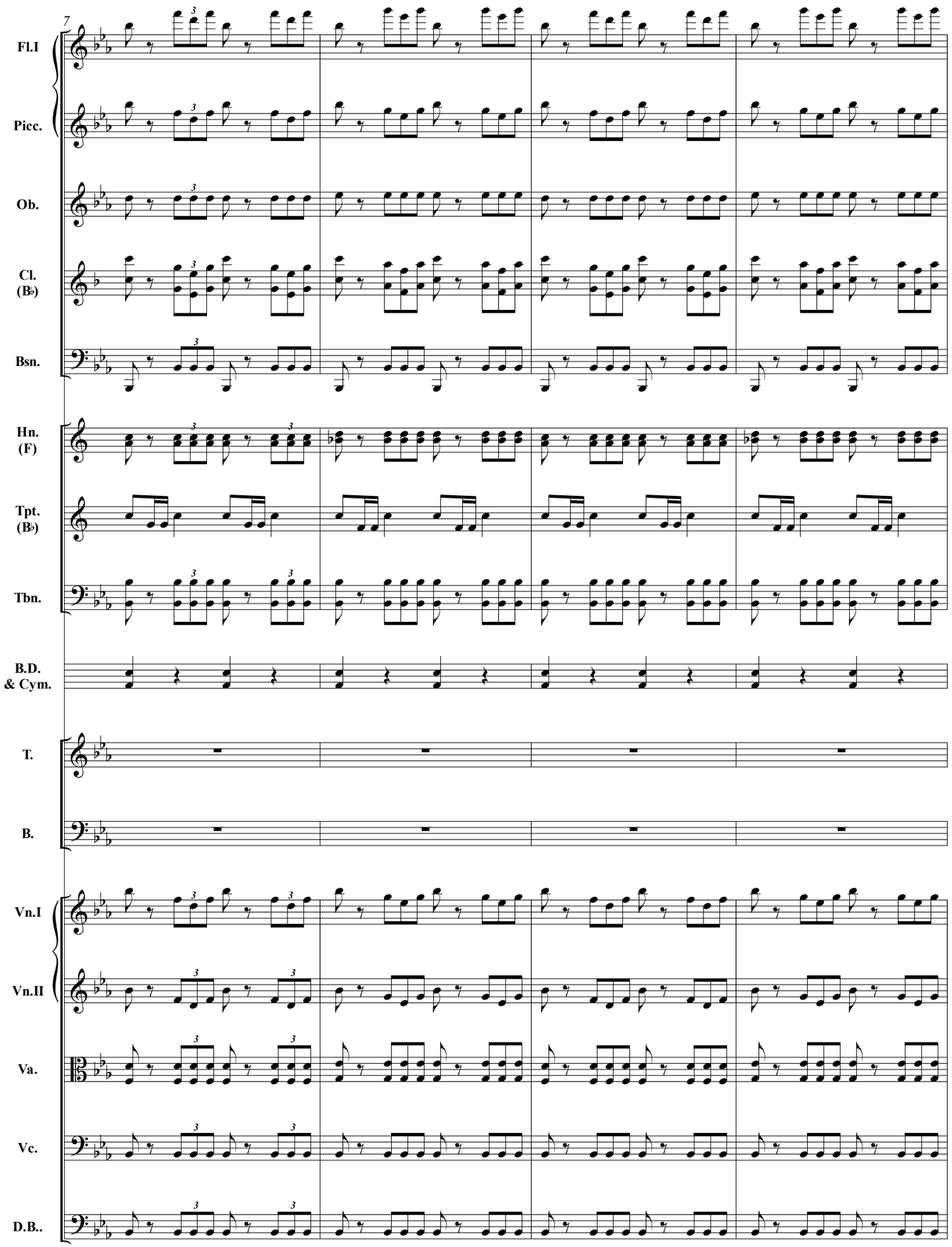
Exeunt POOH-BAH *and* NANKI-POO.

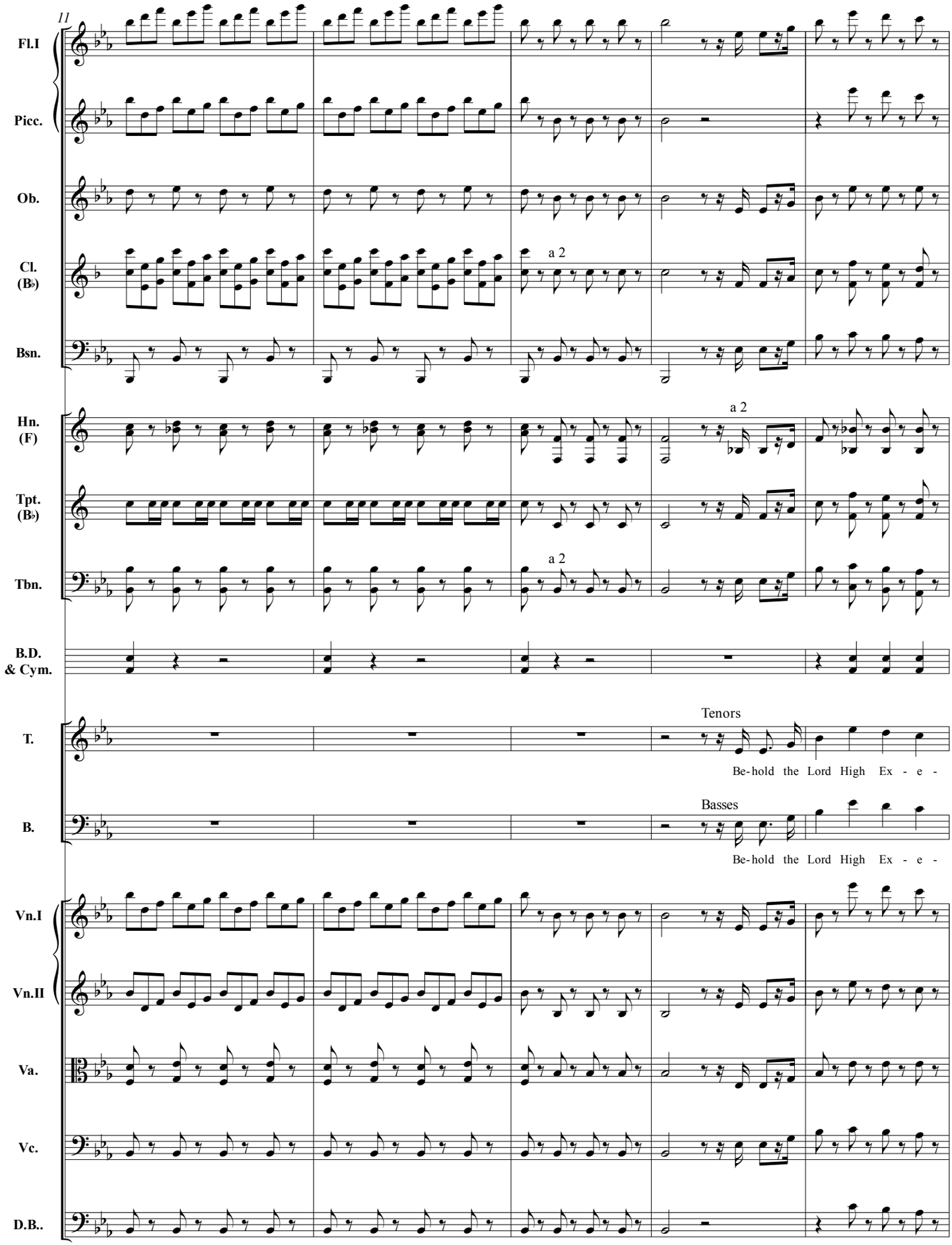
Enter CHORUS OF NOBLES.

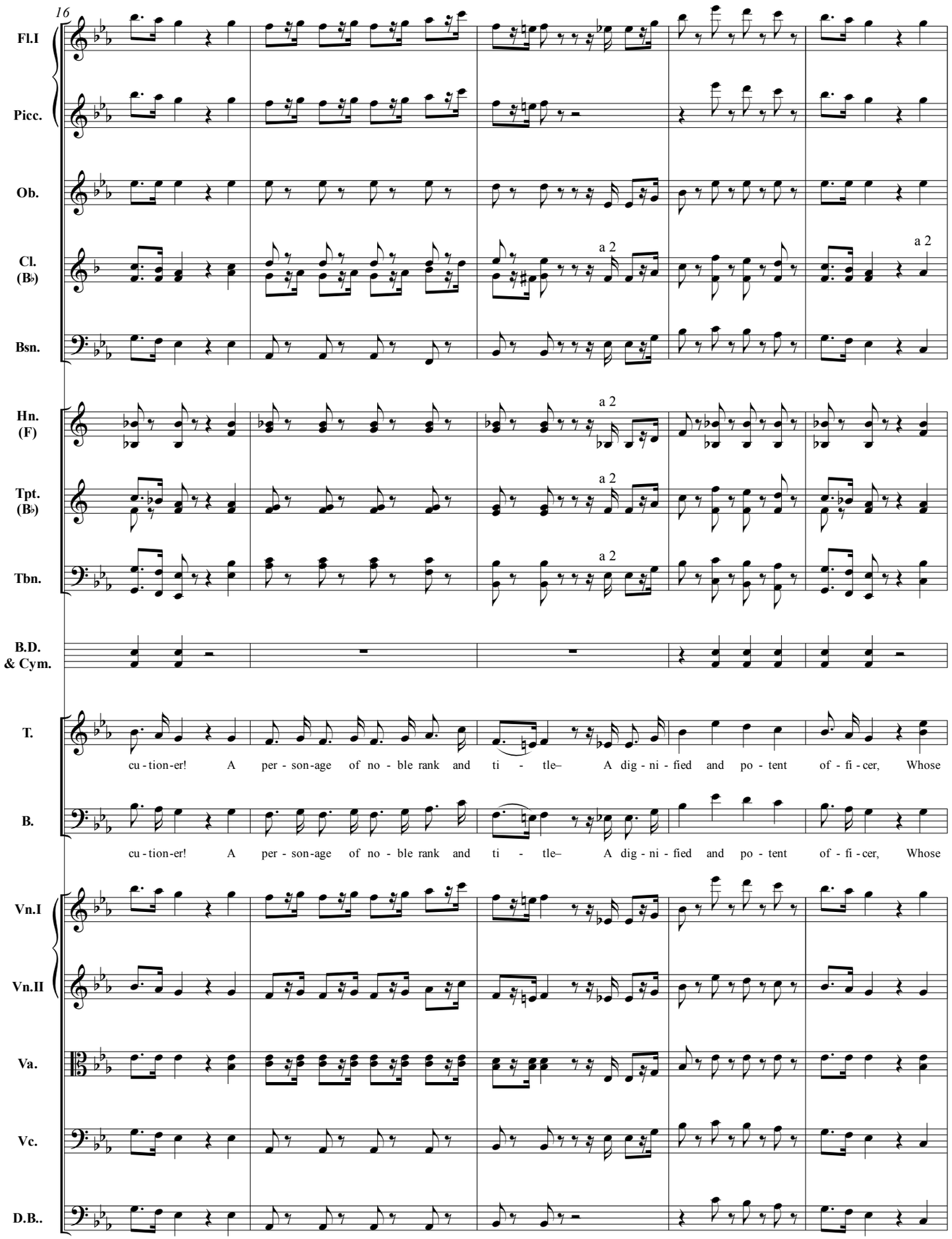
№ 5: “Behold the Lord High Executioner!”

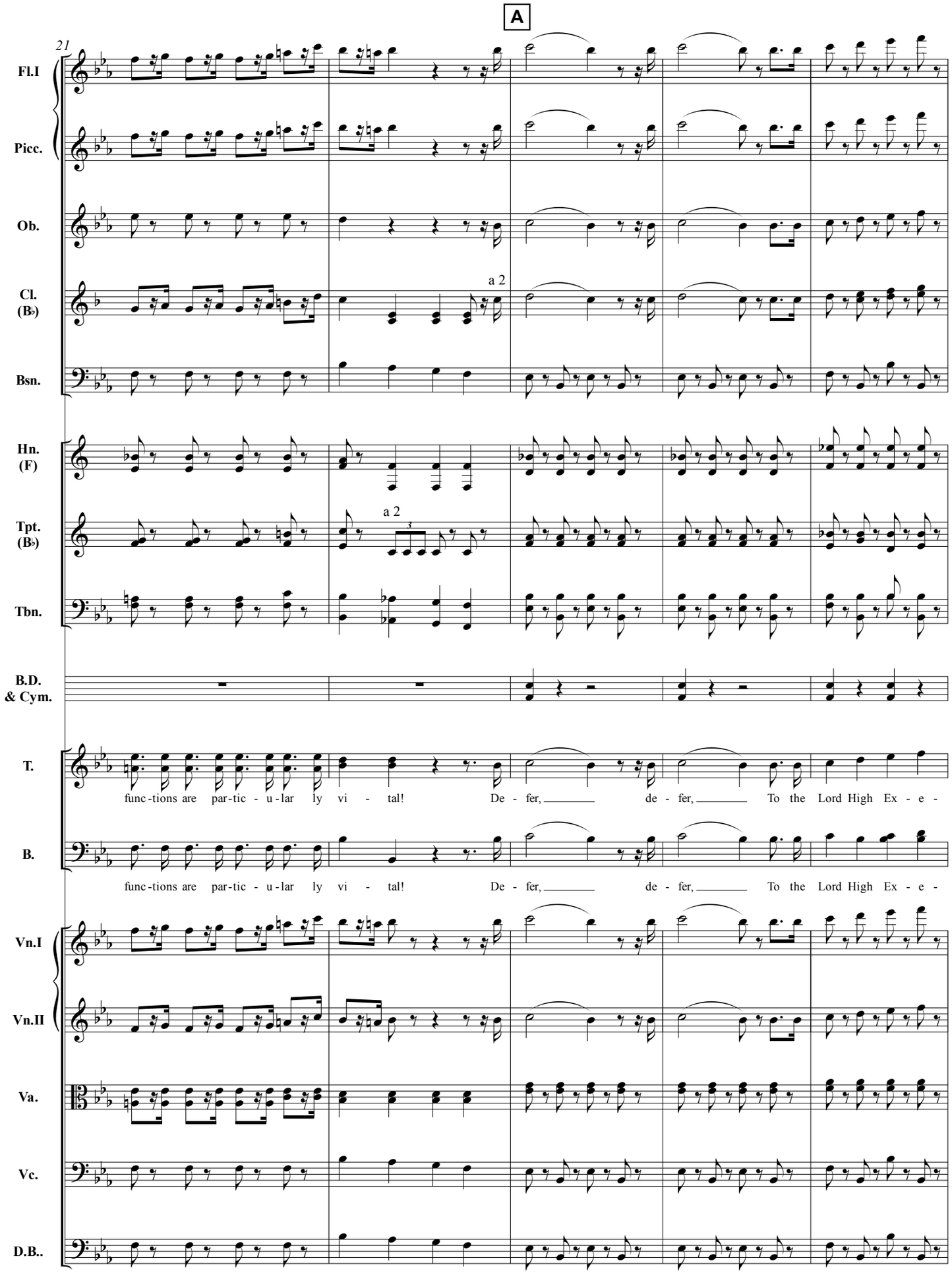
Chorus with Solo (*Ko-Ko*)

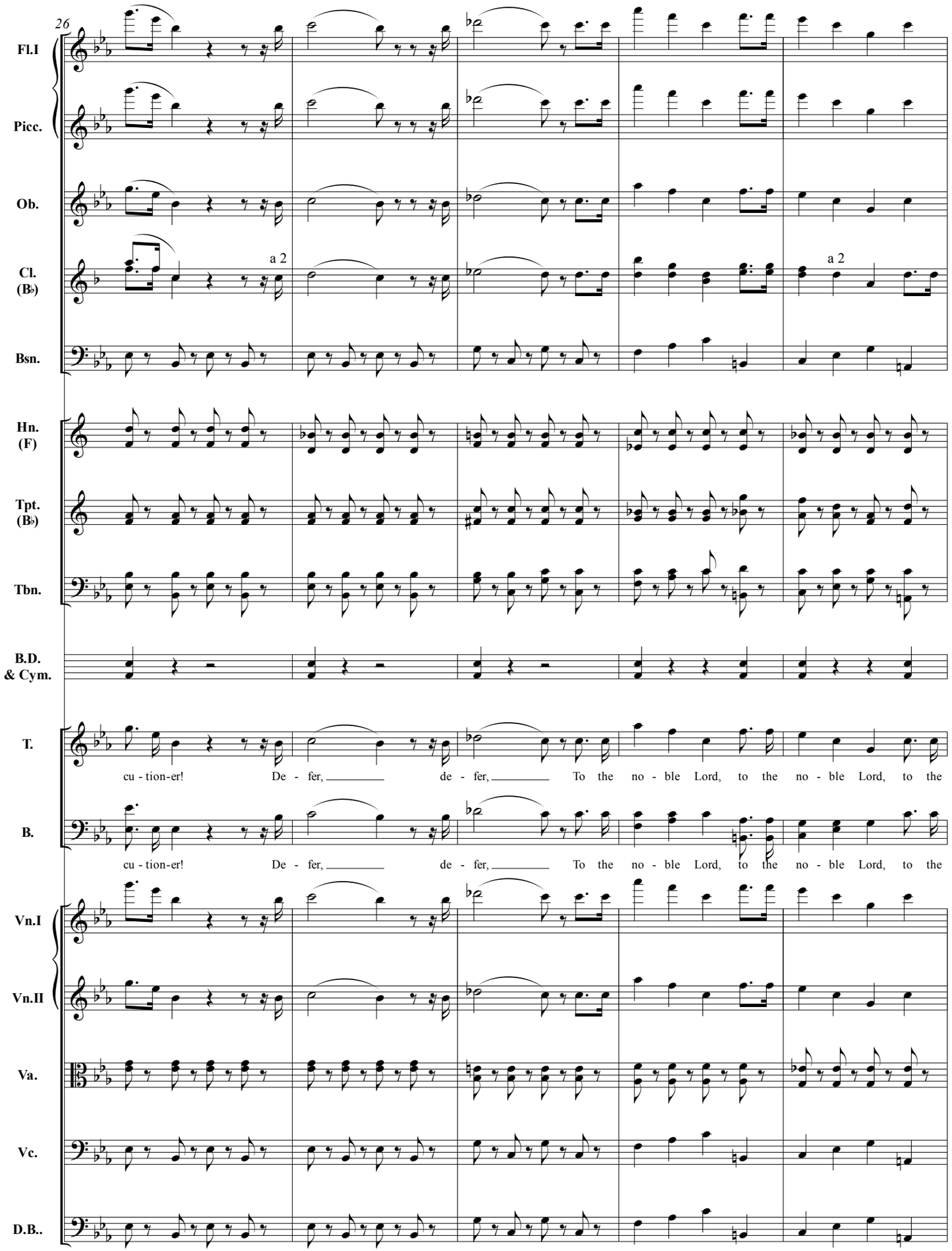



7
Fl.I
Picc.
Ob.
Cl.
(B♭)
Bsn.
Hn.
(F)
Tpt.
(B♭)
Tbn.
B.D.
& Cym.
T.
B.
Vn.I
Vn.II
Va.
Vc.
D.B..

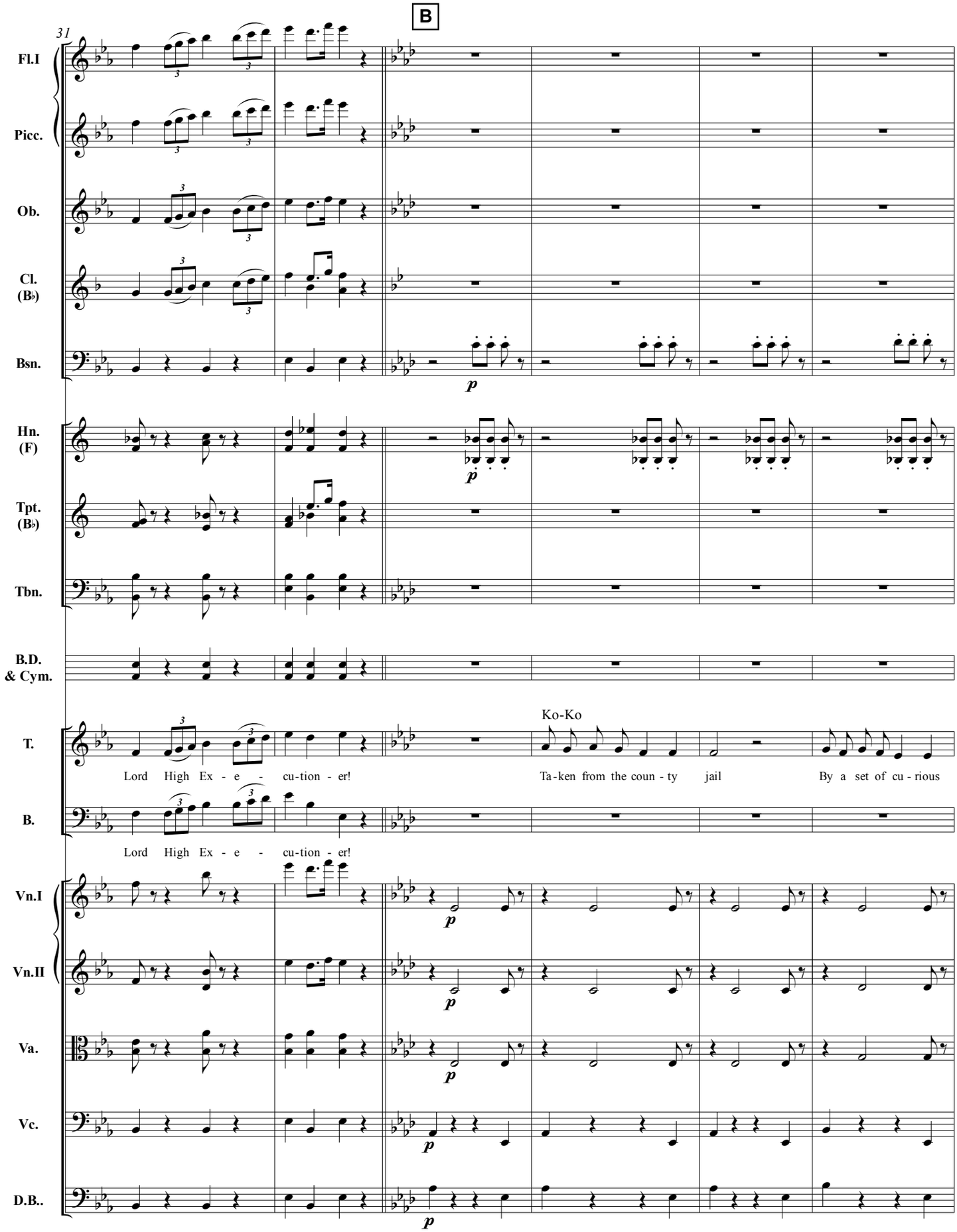

11
Fl.I
Picc.
Ob.
Cl. (B♭)
a 2
Bsn.
Hn. (F)
a 2
Tpt. (B♭)
Tbn.
a 2
B.D. & Cym.
T.
Tenors
Be-hold the Lord High Ex - e -
B.
Basses
Be-hold the Lord High Ex - e -
Vn.I
Vn.II
Va.
Vc.
D.B..

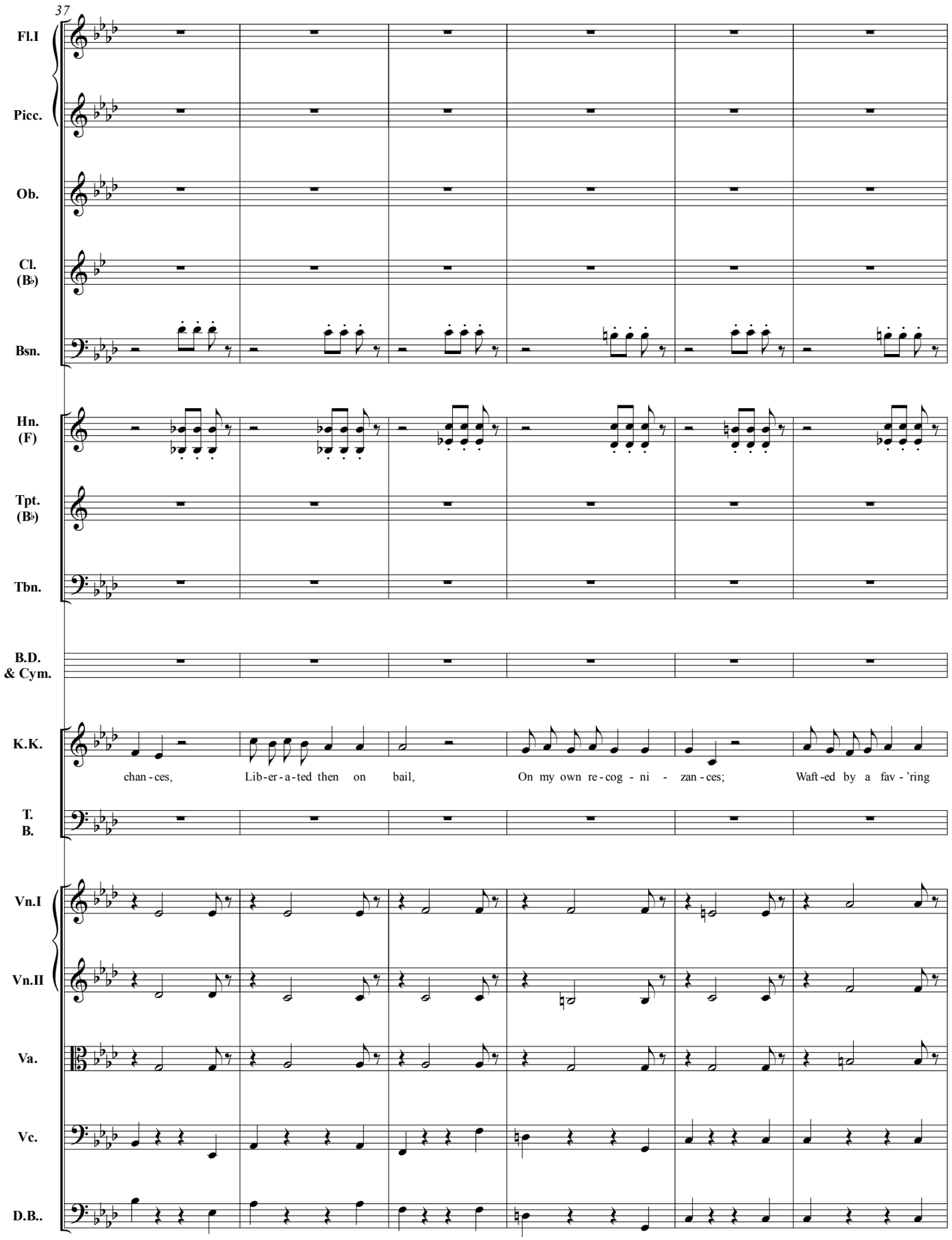

16
Fl.I
Picc.
Ob.
Cl. (B♭)
a 2
a 2
Bsn.
Hn. (F)
a 2
Tpt. (B♭)
a 2
Tbn.
a 2
B.D. & Cym.
T.
cu - tion-er! A per - son-age of no - ble rank and ti - tle– A dig - ni - fied and po - tent of - fi - cer, Whose
B.
cu - tion-er! A per - son-age of no - ble rank and ti - tle– A dig - ni - fied and po - tent of - fi - cer, Whose
Vn.I
Vn.II
Va.
Vc.
D.B..

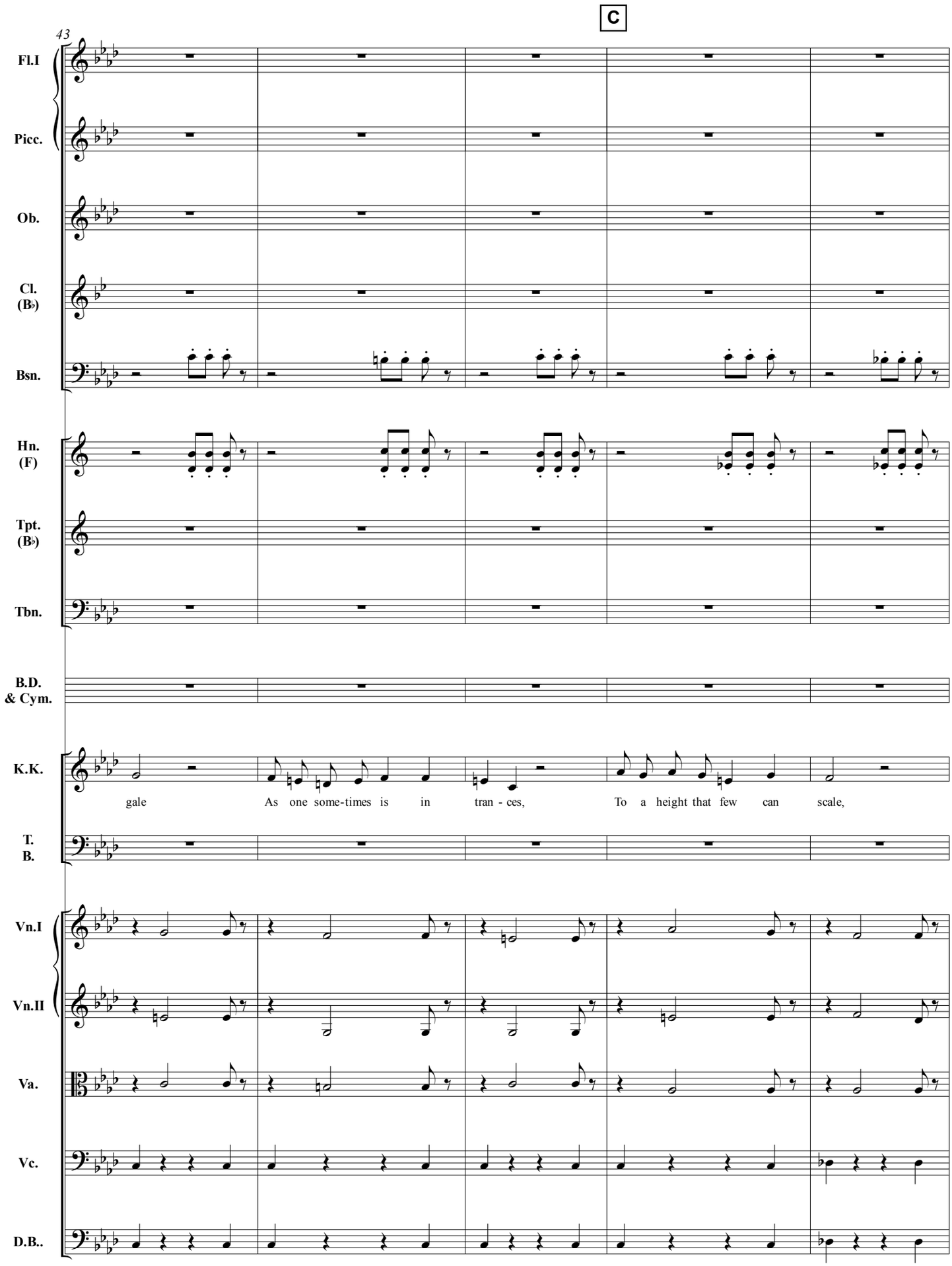

A
21
Fl.I
Picc.
Ob.
Cl. (B♭)
a 2
Bsn.
Hn. (F)
Tpt. (B♭)
a 2
Tbn.
B.D. & Cym.
T.
func-tions are par-tic - u-lar ly vi - tal! De - fer, de - fer, To the Lord High Ex - e -
B.
func-tions are par-tic - u-lar ly vi - tal! De - fer, de - fer, To the Lord High Ex - e -
Vn.I
Vn.II
Va.
Vc.
D.B..

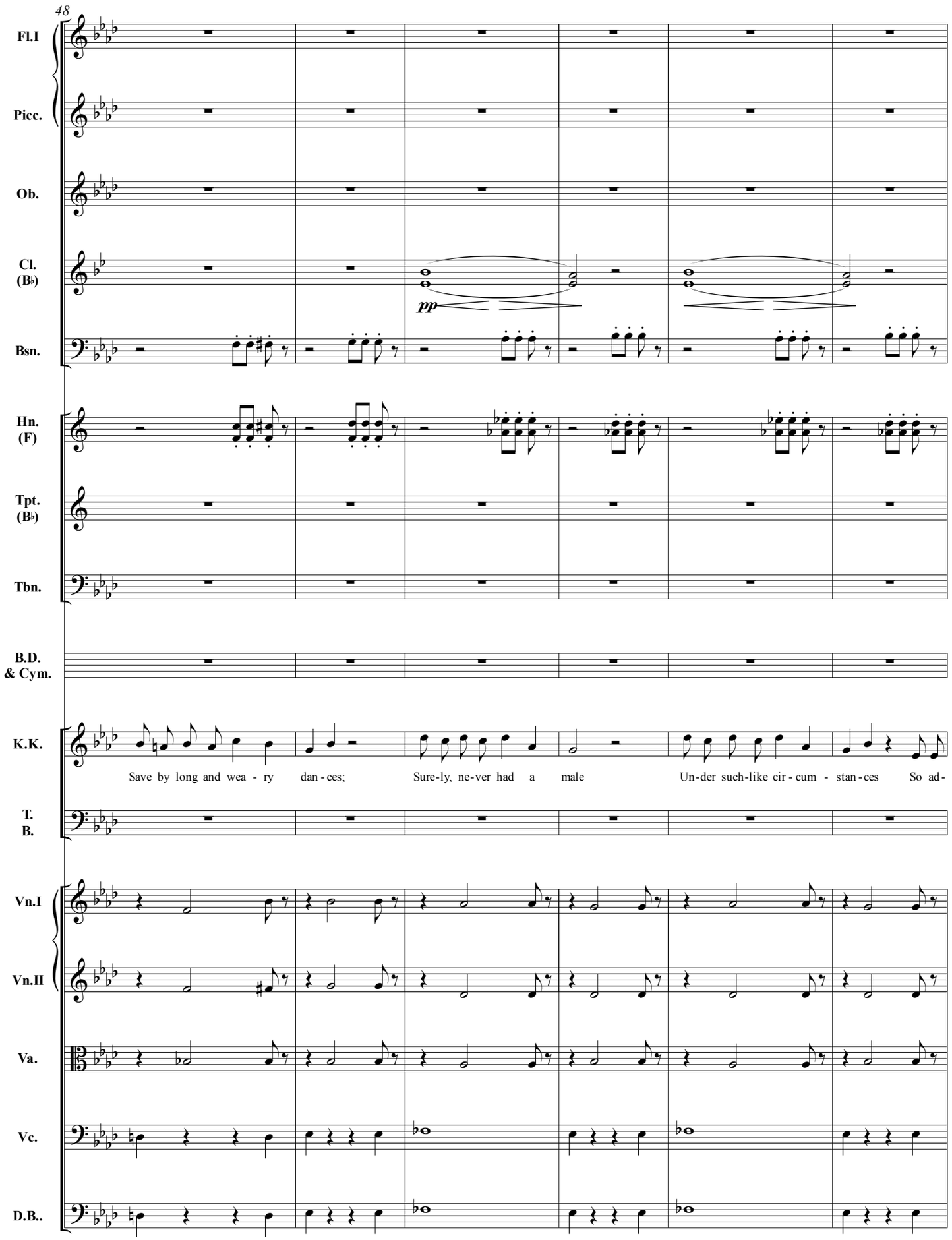

26
Fl.I
Picc.
Ob.
Cl. (B♭)
a 2
a 2
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
B.D. & Cym.
T.
cu - tion-er! De - fer, de - fer, To the no - ble Lord, to the no - ble Lord, to the
B.
cu - tion-er! De - fer, de - fer, To the no - ble Lord, to the no - ble Lord, to the
Vn.I
Vn.II
Va.
Vc.
D.B..

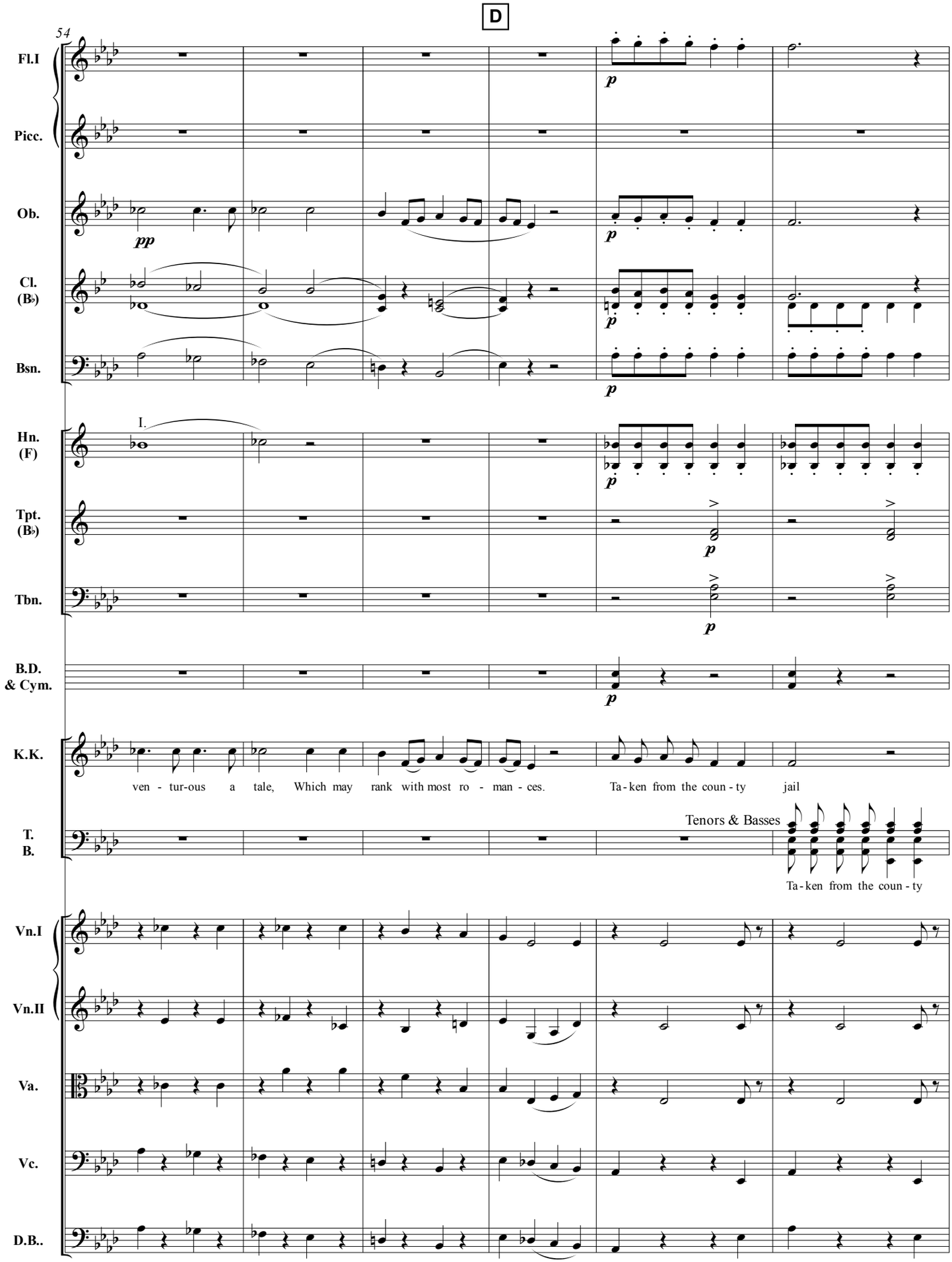
Enter Ko-Ko *attended*

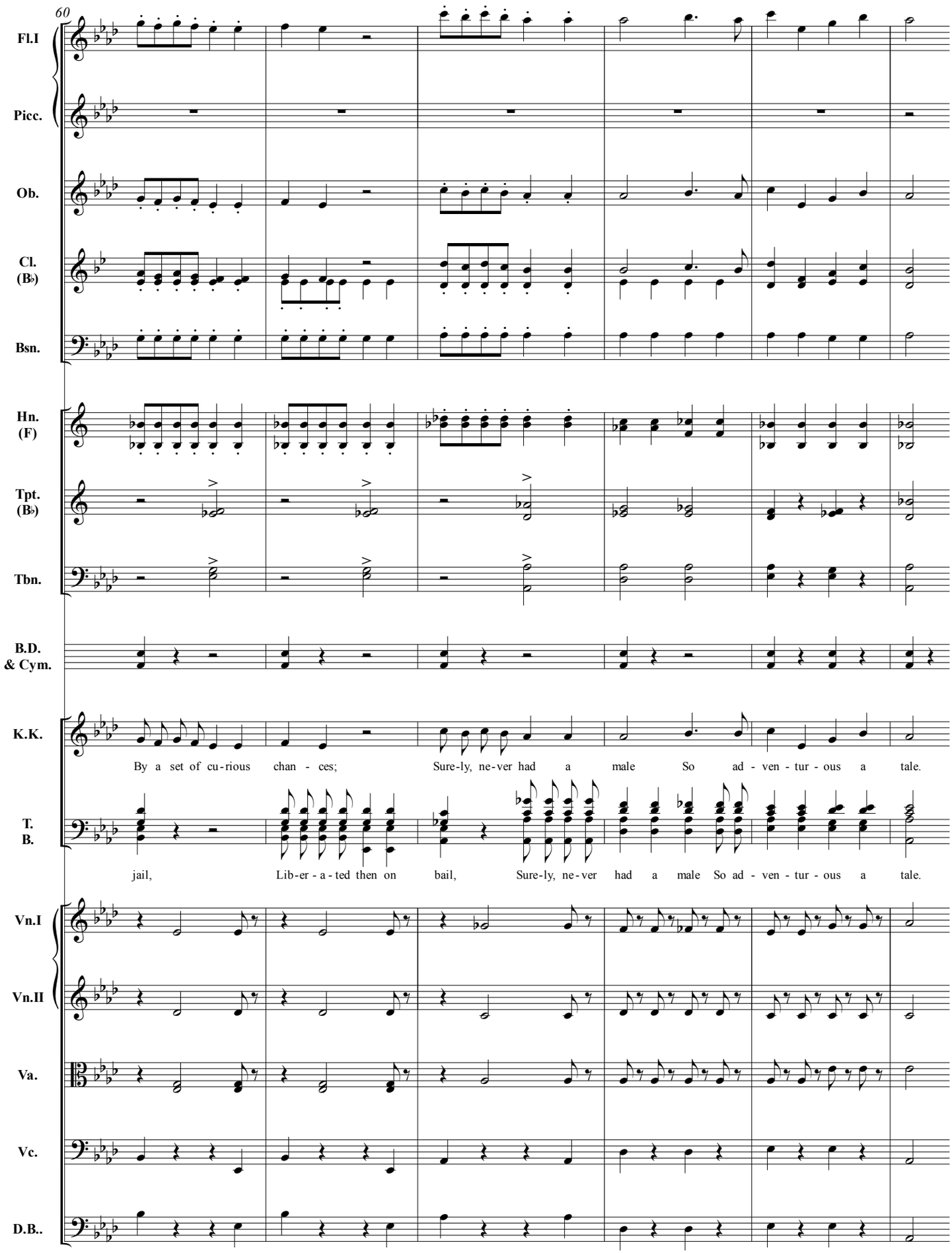


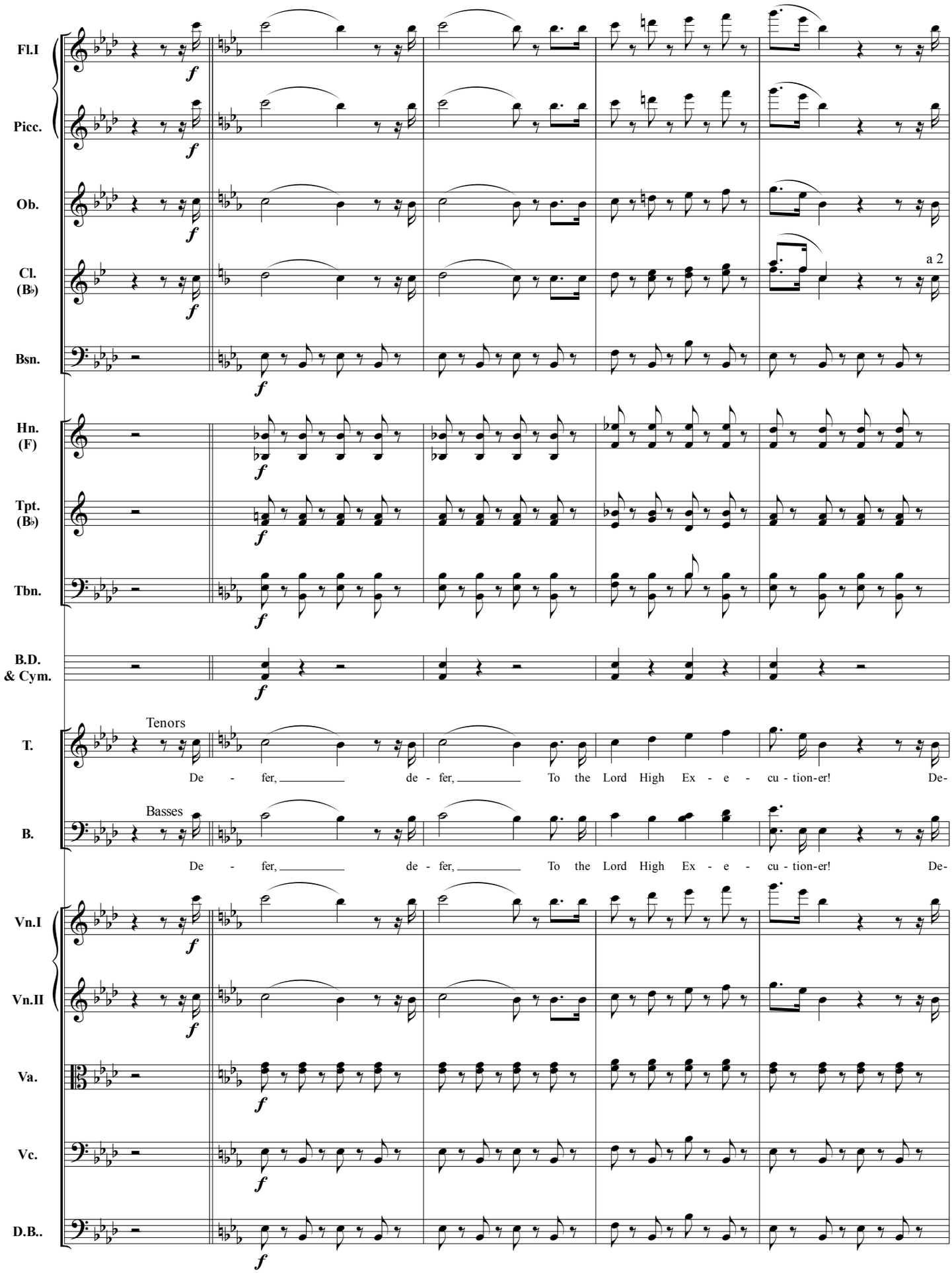

37
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
B.D. & Cym.
K.K.
chan - ces, Lib - er - a - ted then on bail, On my own re - cog - ni - zan - ces; Waft - ed by a fav - 'ring
T. B.
Vn.I
Vn.II
Va.
Vc.
D.B..

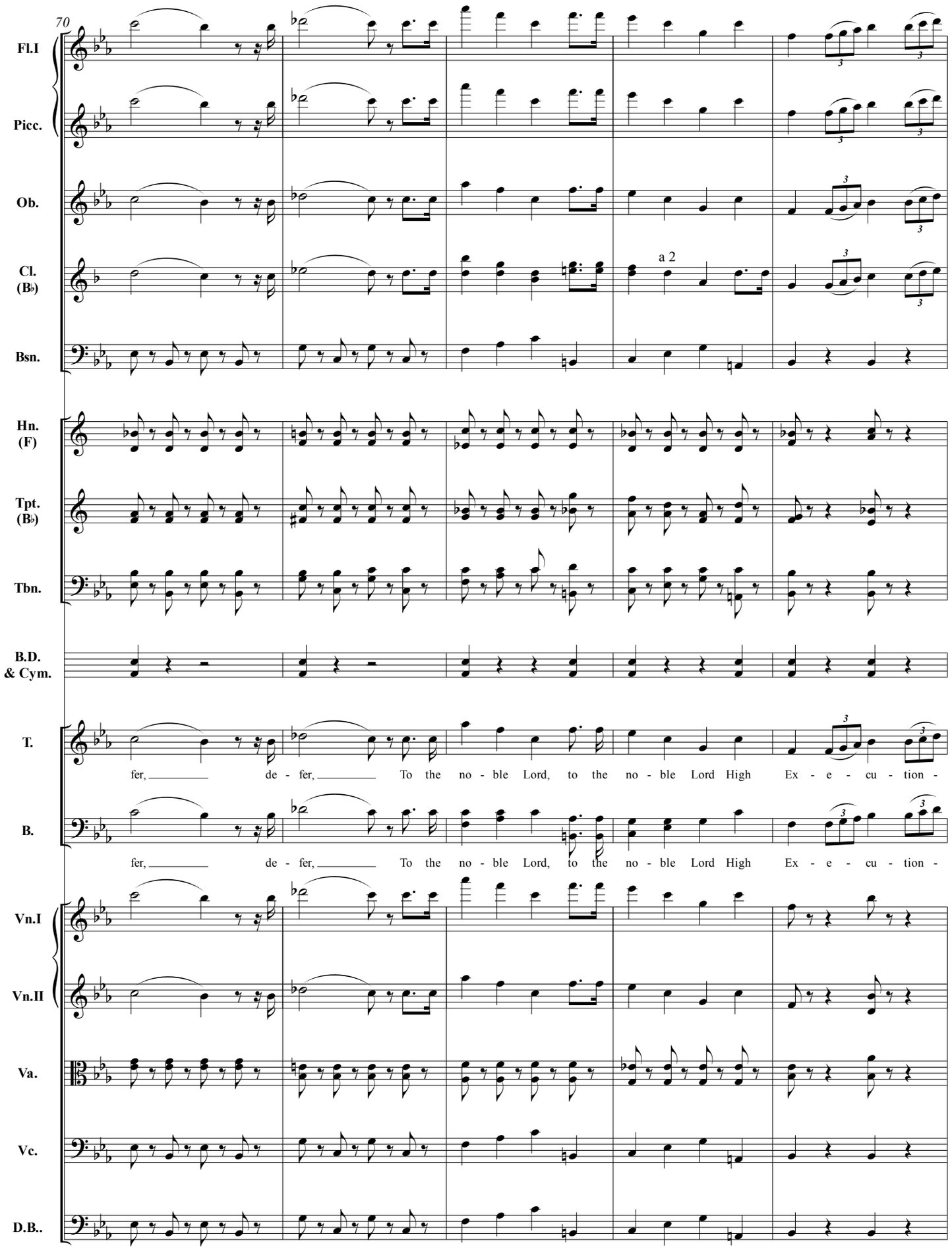

C
43
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
B.D. & Cym.
K.K.
gale
As one some-times is in tran - ces,
To a height that few can scale,
T. B.
Vn.I
Vn.II
Va.
Vc.
D.B..

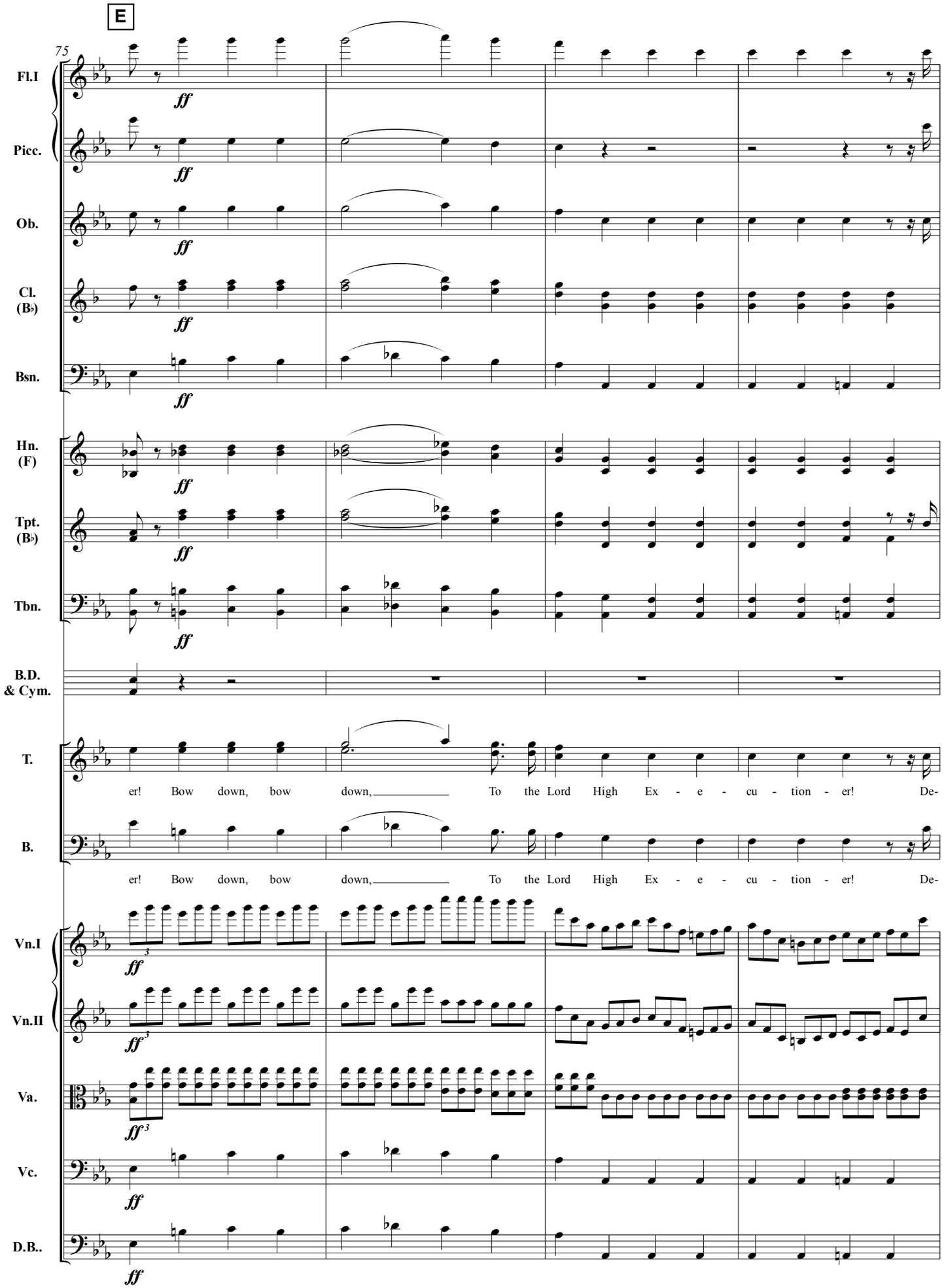

48
Fl.I
Picc.
Ob.
Cl. (B♭)
pp
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
B.D. & Cym.
K.K.
Save by long and wea - ry dan - ces; Sure-ly, ne-ver had a male Un-der such-like cir - cum - stan - ces So ad-
T. B.
Vn.I
Vn.II
Va.
Vc.
D.B..

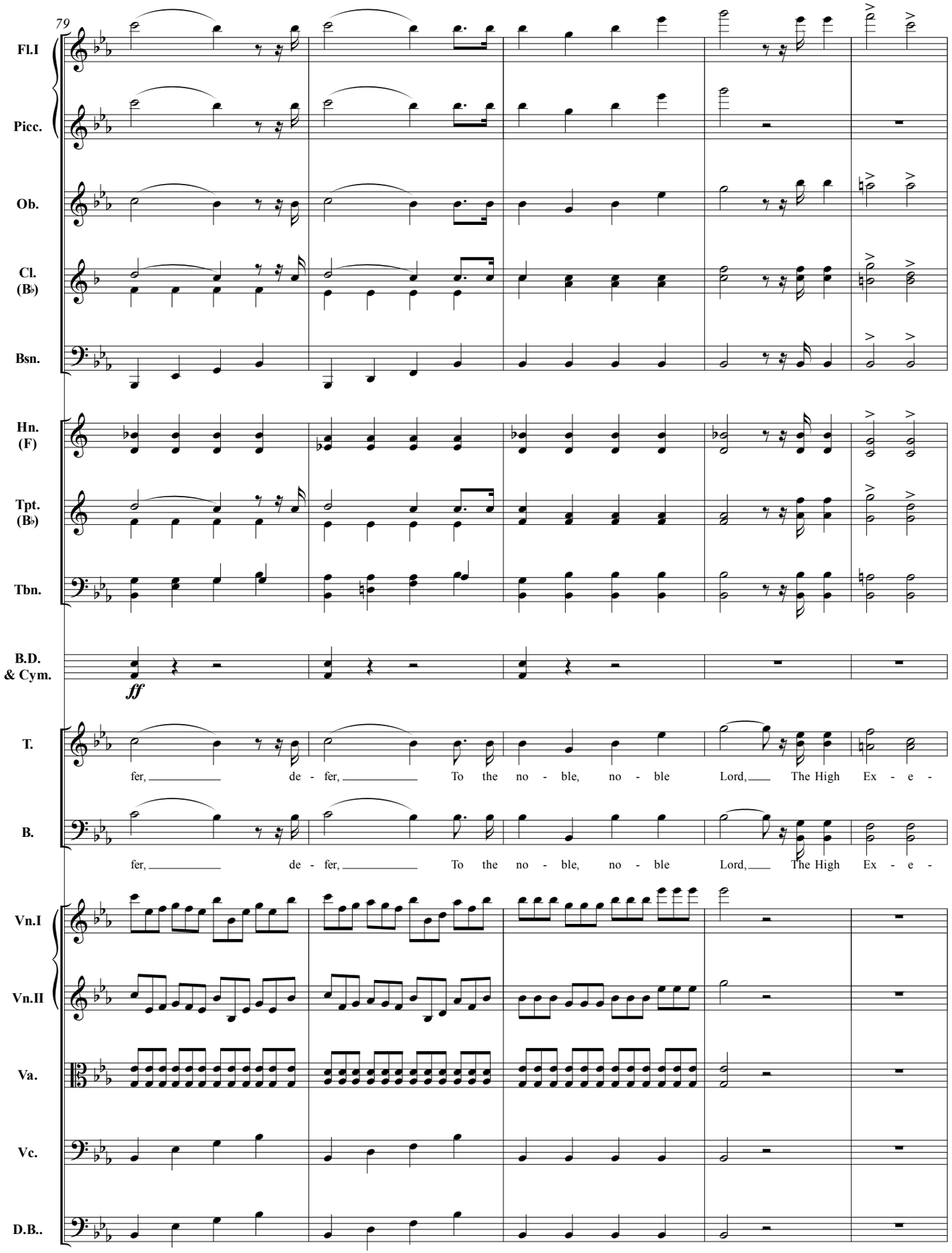

D
54
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
I.
Tpt. (B♭)
Tbn.
B.D. & Cym.
K.K.
ven - tur-ous a tale, Which may rank with most ro - man - ces. Ta-ken from the coun - ty jail
T. B.
Tenors & Basses
Ta-ken from the coun - ty
Vn.I
Vn.II
Va.
Vc.
D.B..

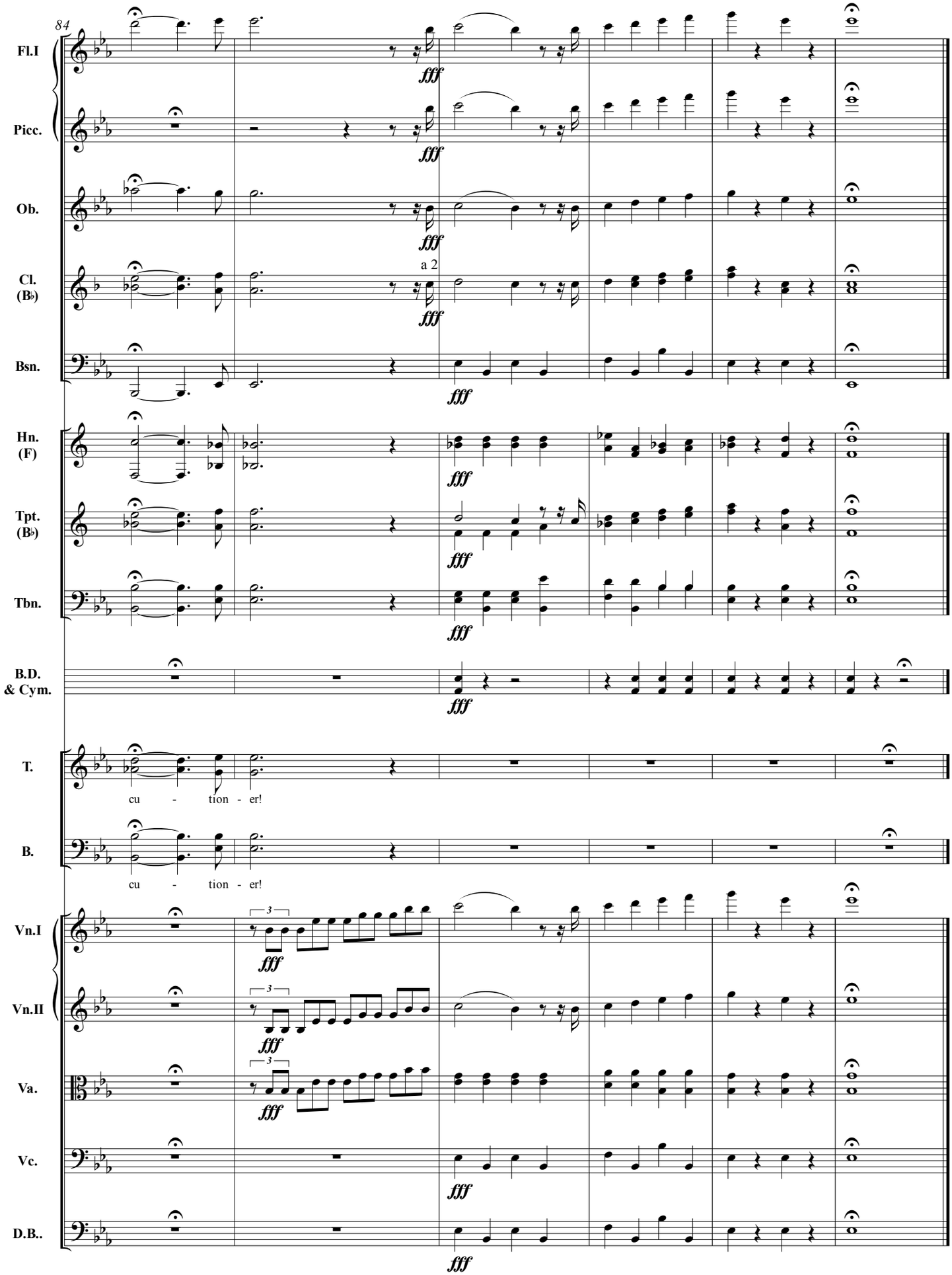

60
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
B.D. & Cym.
K.K.
By a set of cu-rious chan - ces; Sure-ly, ne-ver had a male So ad - ven - tur - ous a tale.
T. B.
jail, Lib-er - a - ted then on bail, Sure-ly, ne-ver had a male So ad - ven - tur - ous a tale.
Vn.I
Vn.II
Va.
Vc.
D.B..


Fl.I
Picc.
Ob.
Cl. (B♭)
a 2
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
B.D. & Cym.
Tenors
T.
De - fer, de - fer, To the Lord High Ex - e - cu - tion-er! De-
Basses
B.
De - fer, de - fer, To the Lord High Ex - e - cu - tion-er! De-
Vn.I
Vn.II
Va.
Vc.
D.B..


70
Fl.I
Picc.
Ob.
Cl. (B♭)
a 2
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
B.D. & Cym.
T.
fer, de - fer, To the no - ble Lord, to the no - ble Lord High Ex - e - cu - tion -
B.
fer, de - fer, To the no - ble Lord, to the no - ble Lord High Ex - e - cu - tion -
Vn.I
Vn.II
Va.
Vc.
D.B..


E
75
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
B.D. & Cym.
T.
er! Bow down, bow down, To the Lord High Ex - e - cu - tion - er! De-
B.
er! Bow down, bow down, To the Lord High Ex - e - cu - tion - er! De-
Vn.I
Vn.II
Va.
Vc.
D.B..
ff


79
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
B.D. & Cym.
ff
T.
fer, de - fer, To the no - ble, no - ble Lord, The High Ex - e -
B.
fer, de - fer, To the no - ble, no - ble Lord, The High Ex - e -
Vn.I
Vn.II
Va.
Vc.
D.B..


84
Fl.I
Picc.
Ob.
Cl. (B♭)
a 2
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
B.D. & Cym.
T.
cu - tion - er!
B.
cu - tion - er!
Vn.I
Vn.II
Va.
Vc.
D.B..
fff

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

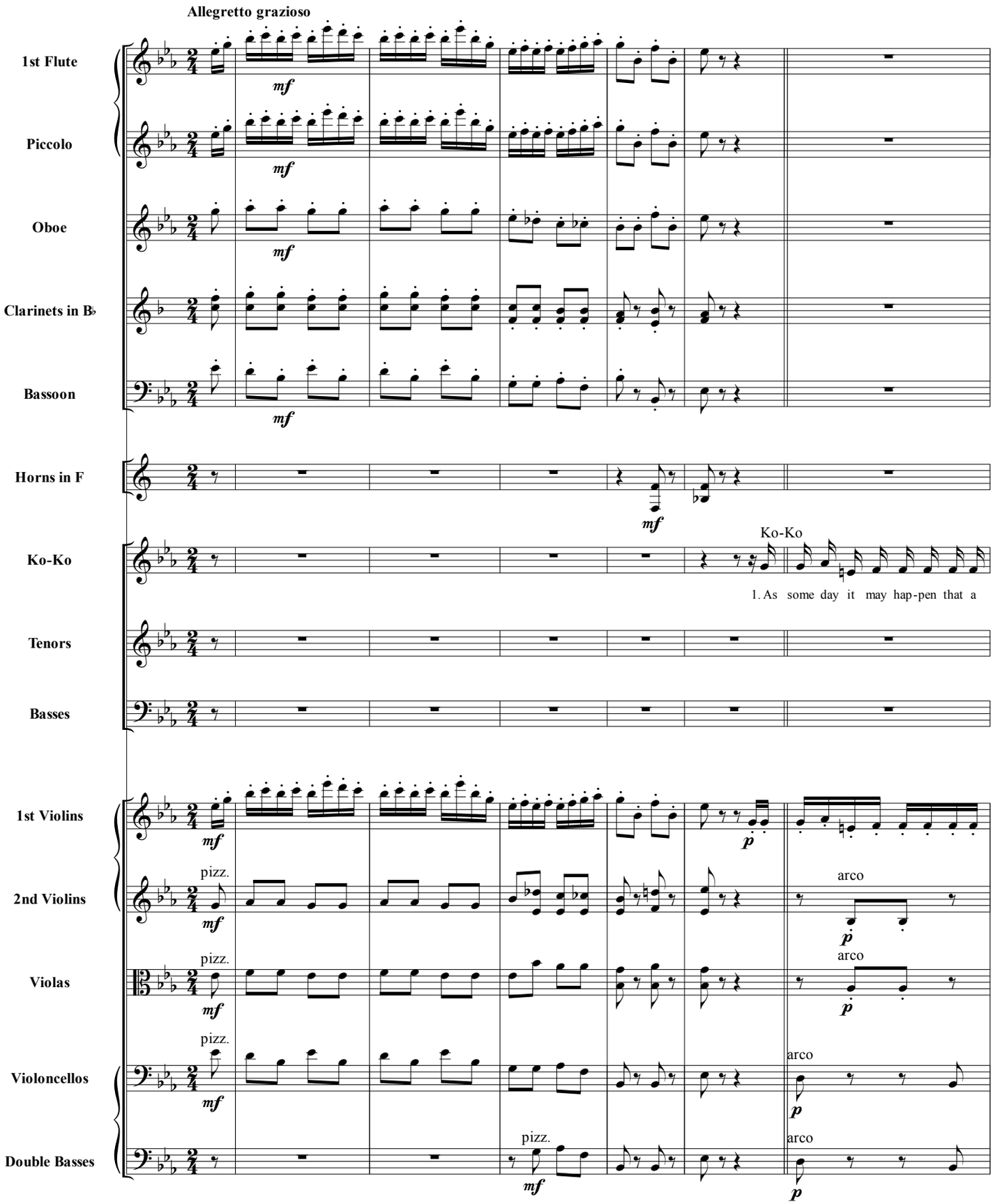
In his book *The Annotated Gilbert & Sullivan* (ISBN 0140708480; published in 1982 by Penguin Books), Ian Bradley writes:

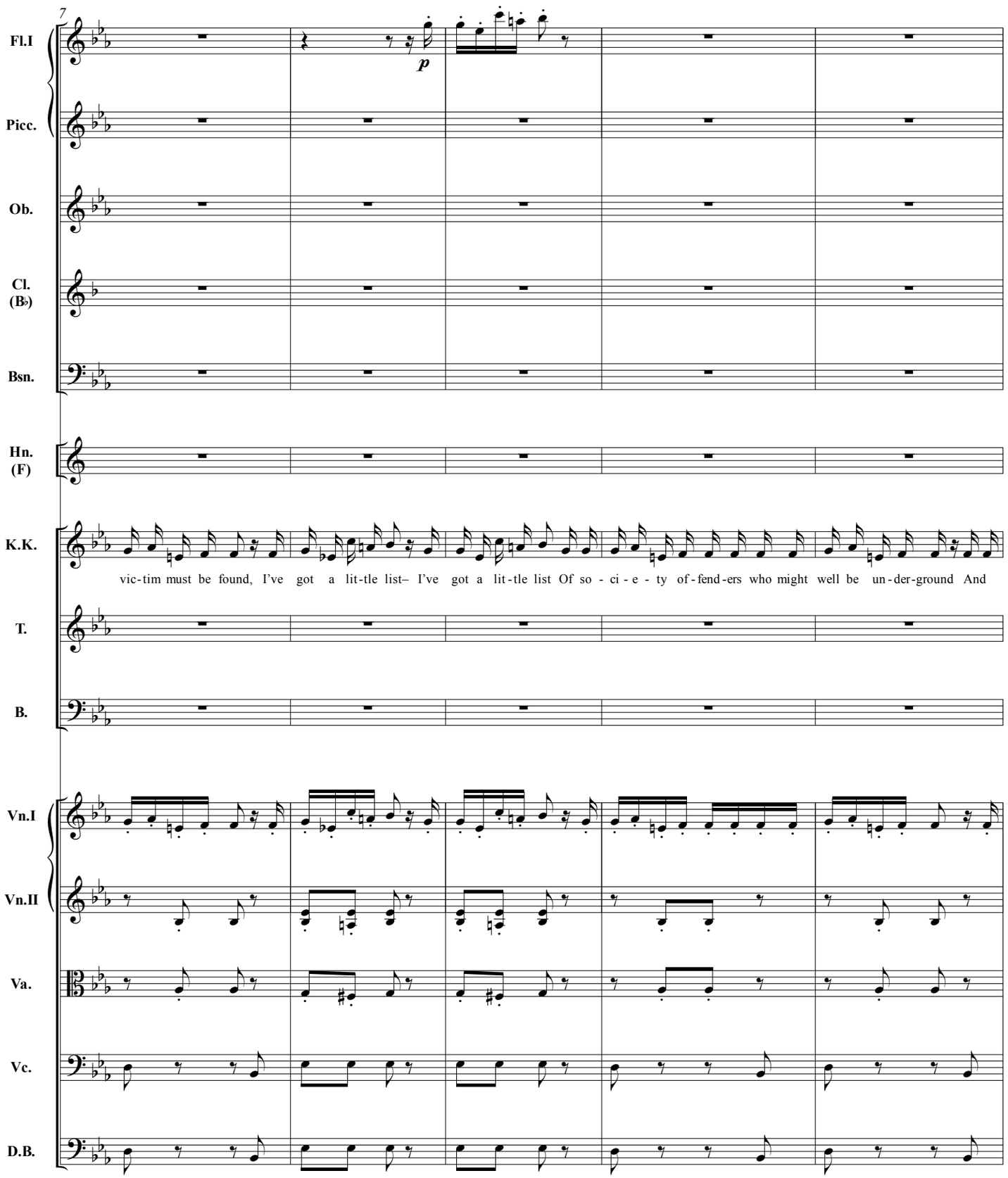
> Ko-Ko's "Little List" song has almost certainly been altered more than any other number in the Savoy Operas. Gilbert originally wrote it to be sung much earlier in Act I, after the trio "To sit in solemn silence", and it appears there in the licence copy sent to the Lord Chamberlain. For the opening performance it was moved slightly forward so that it came after Yum-Yum and Nanki-Poo's duet "Were you not to Ko-Ko plighted". However, after only a few performances it was moved again to its present position, with the words being considerably altered.
>
> Apart from these changes, Gilbert also made several alterations to the song during his lifetime, substituting various topical allusions for the phrase "lady novelist" and adding a whole new verse in 1908. The practice of introducing up-to-date references has continued ever since, and in l948 the D'Oyly Carte Opera Company felt obliged to make a change to the wording of the second verse for reasons of taste.
>
> As originally written, when it was conceived that Ko-Ko would sing the song after receiving word from the Mikado that he must carry out an execution within a month, the first verse began:
>
> As it seems to be essential that a victim must be found,
> I've got a little list—I've got a little list
> Of social offenders who might well be underground,
> And who never would be missed—who never would be missed!
>
> That version was sung by George Grossmith on the opening night but was changed soon after to the present opening when the song was moved.

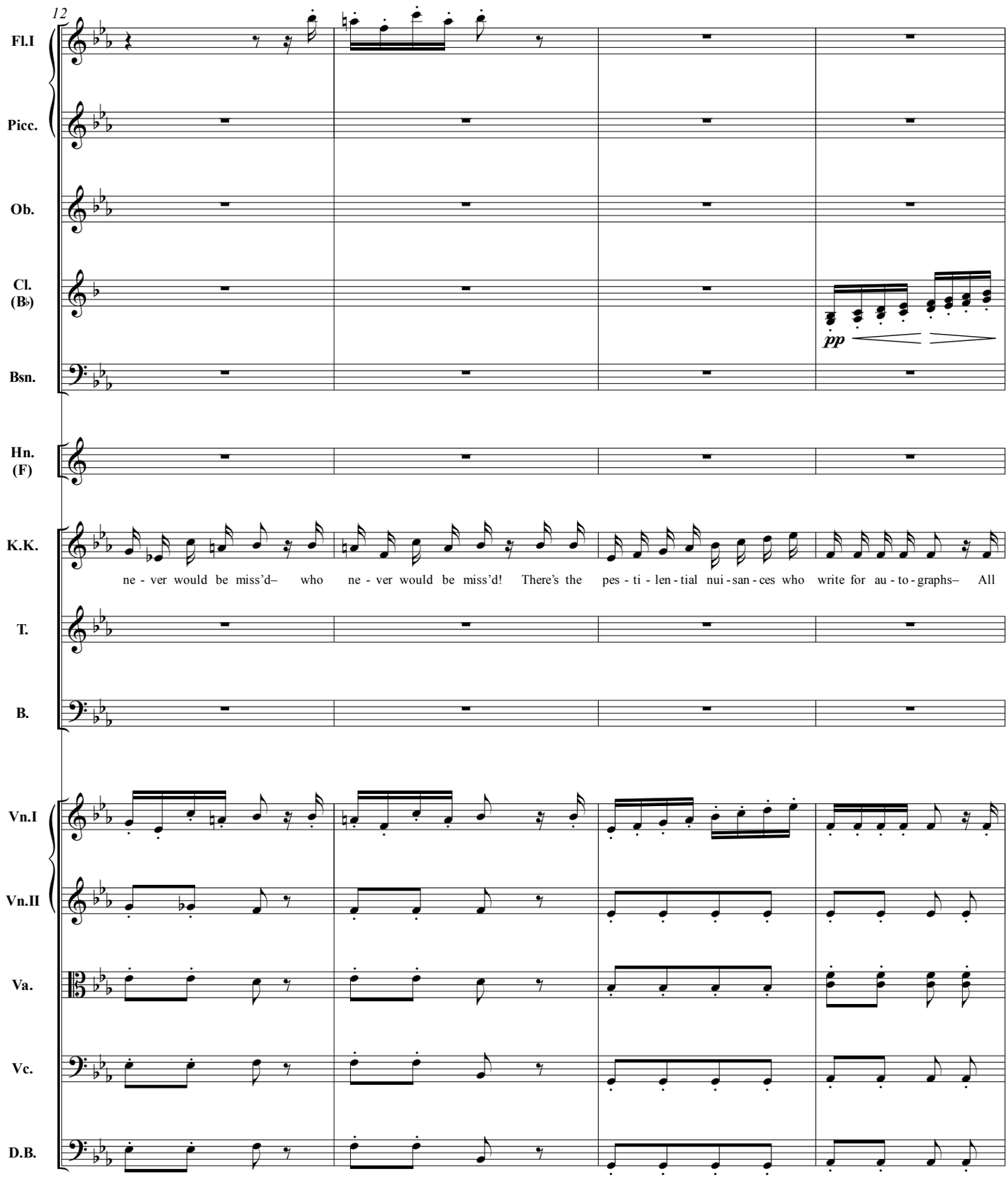
The version of Ko-Ko's "Little List" song that appears in Sullivan's autograph score is written in D major; the key was changed to E♭ major when it was moved to its present position to avoid a clash with "Behold the Lord High Executioner". One other minor change was also made: the descending scale that now serves as a play-out to the whole song was originally played at the end of all three verses; it is not clear when or why this was done.

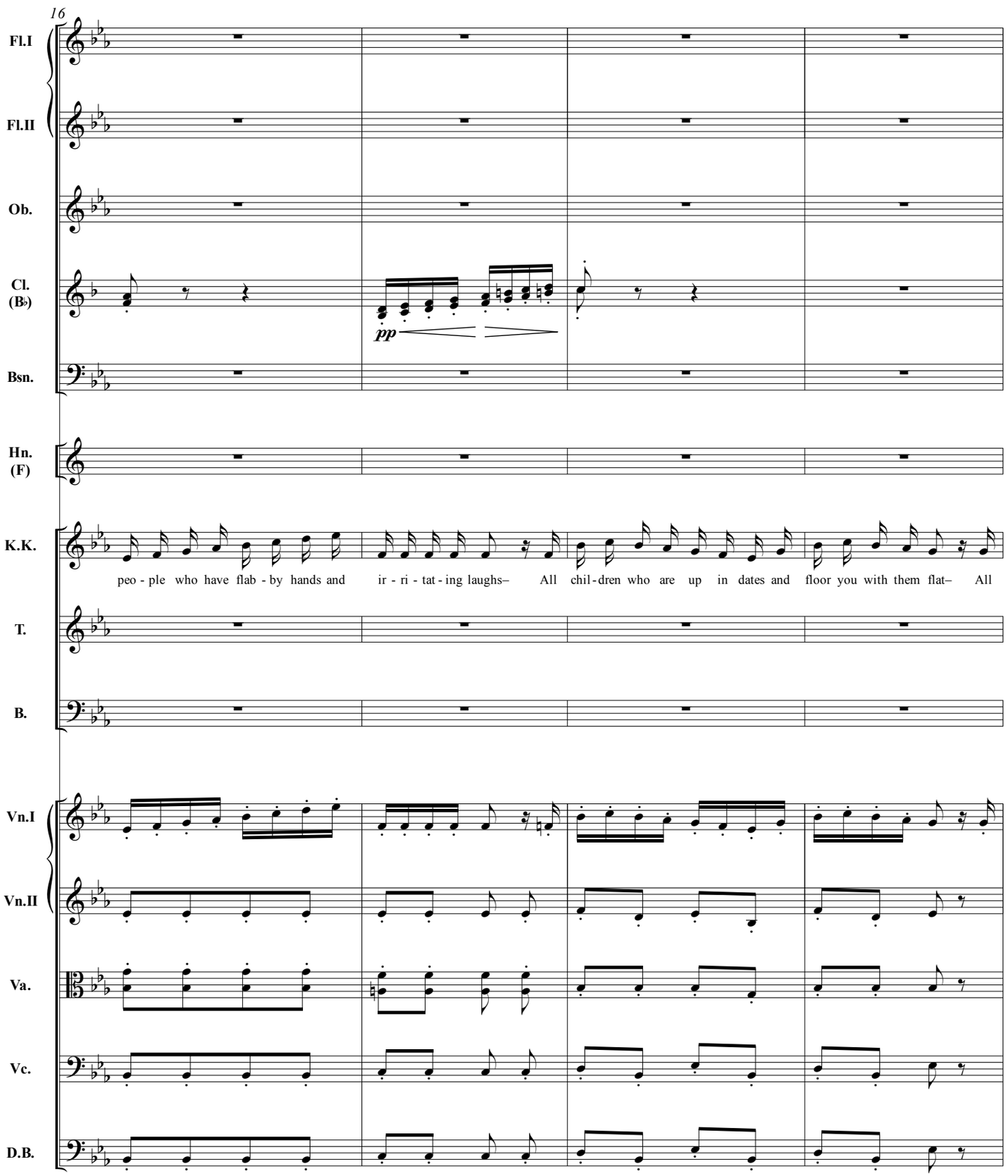
№ 5a: "As some day it may happen"

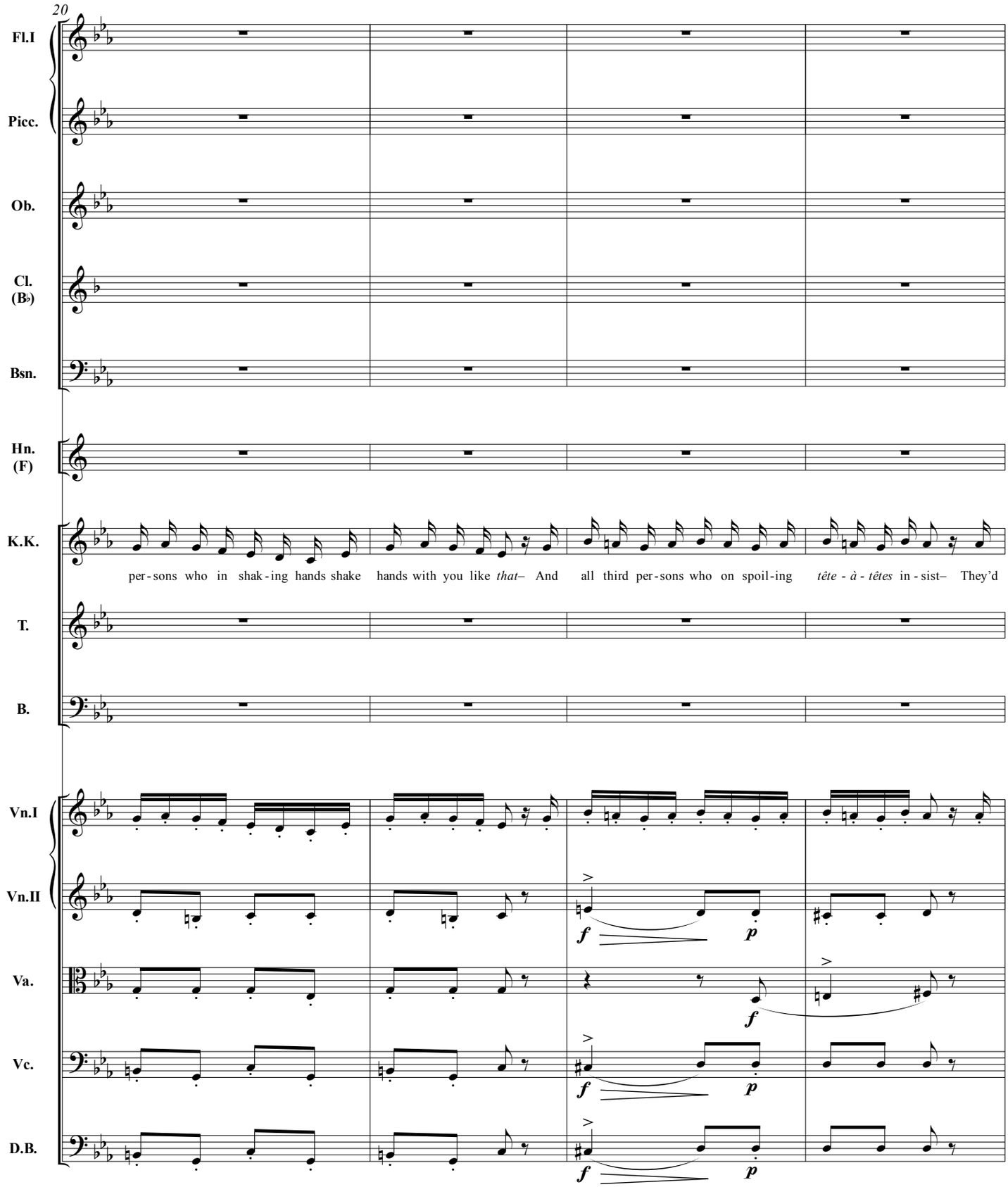
Song (*Ko-Ko, with Chorus of Men*)

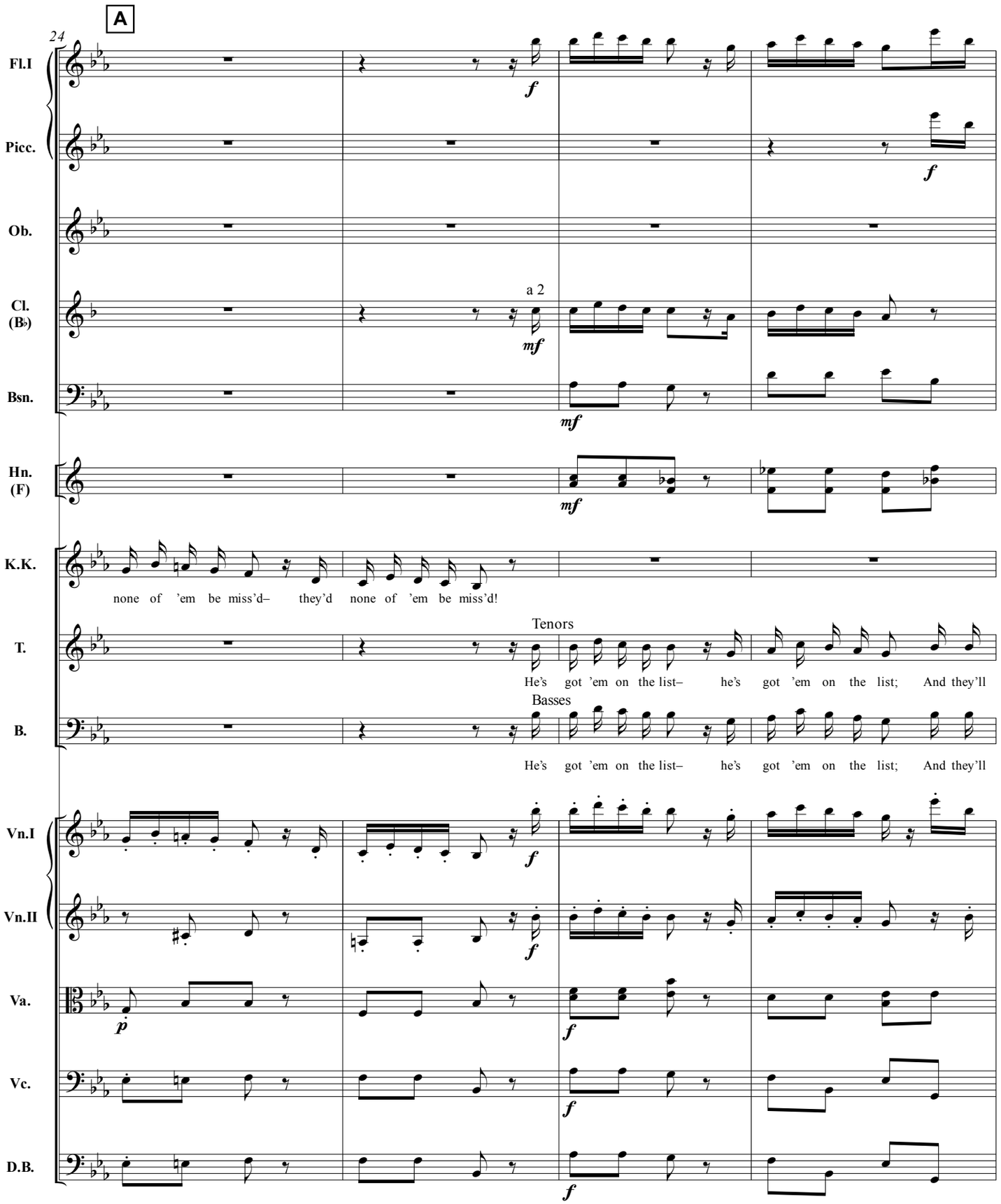


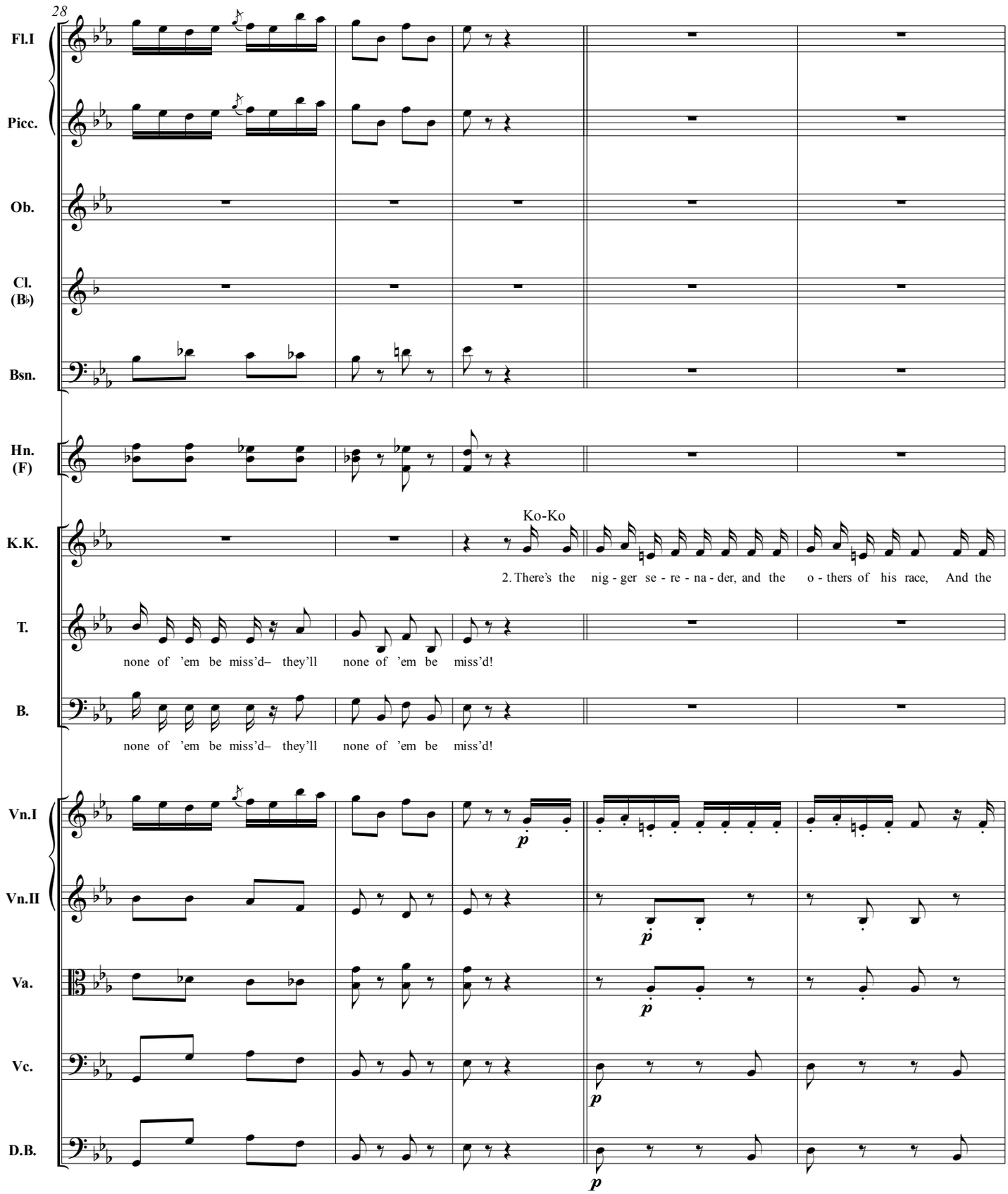

7
Fl.I
p
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
K.K.
vic-tim must be found, I've got a lit-tle list– I've got a lit-tle list Of so - ci - e - ty of-fend-ers who might well be un-der-ground And
T.
B.
Vn.I
Vn.II
Va.
Vc.
D.B.

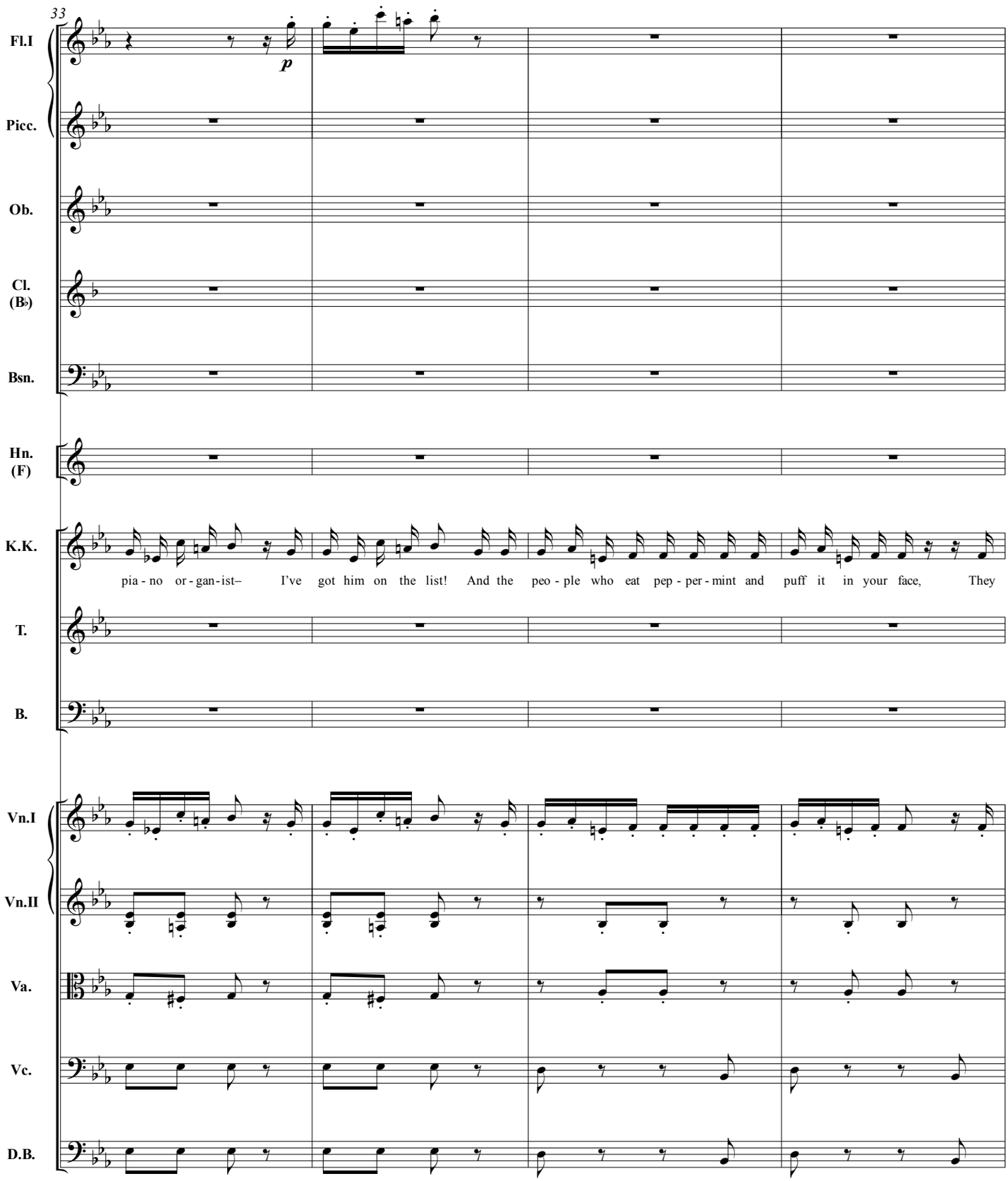

12
Fl.I
Picc.
Ob.
Cl. (B♭)
pp
Bsn.
Hn. (F)
K.K.
ne - ver would be miss'd– who ne - ver would be miss'd! There's the pes - ti - len - tial nui - san - ces who write for au - to - graphs– All
T.
B.
Vn.I
Vn.II
Va.
Vc.
D.B.

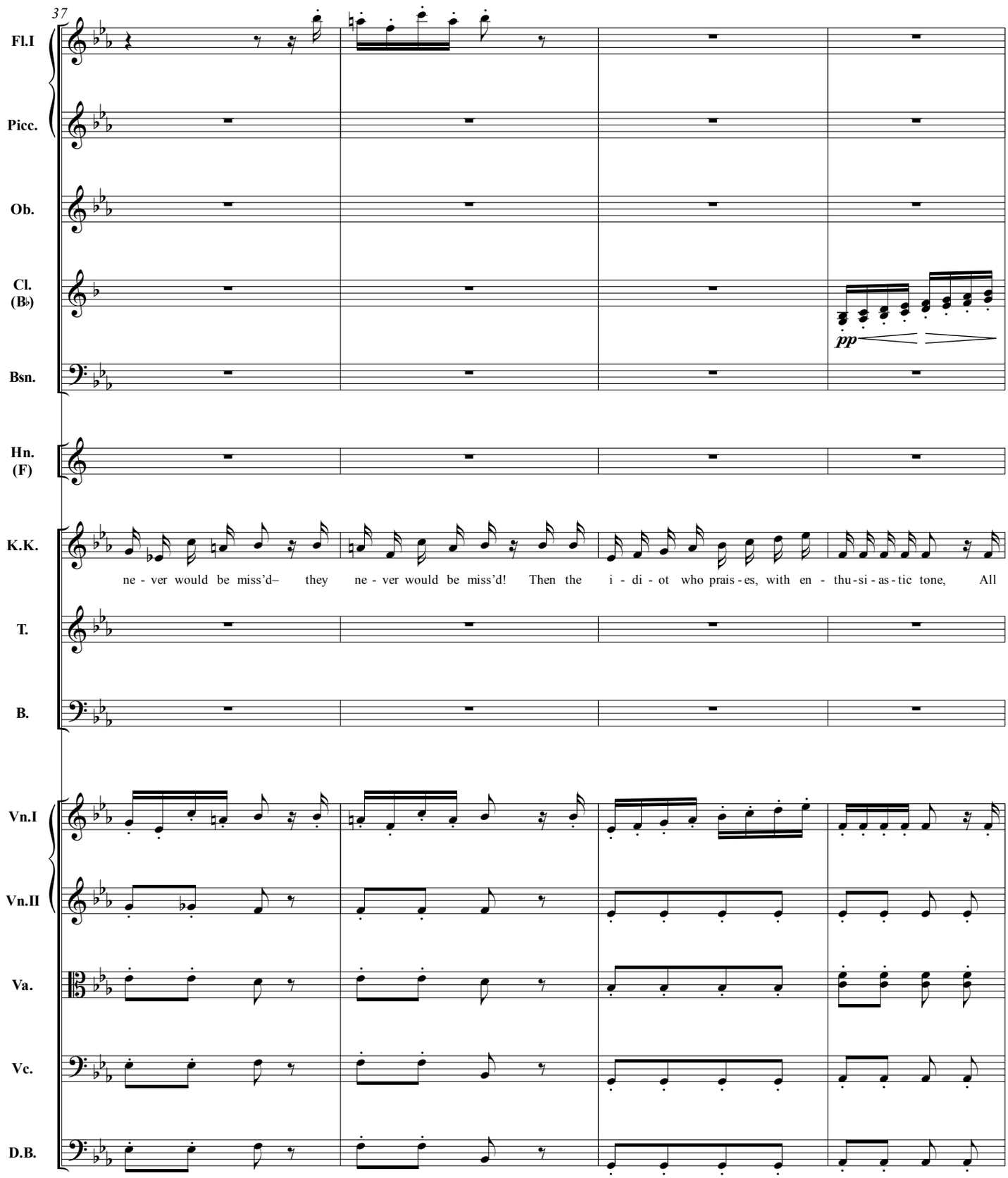

16
Fl.I
Fl.II
Ob.
Cl. (B♭)
pp
Bsn.
Hn. (F)
K.K.
peo - ple who have flab - by hands and ir - ri - tat - ing laughs– All chil - dren who are up in dates and floor you with them flat– All
T.
B.
Vn.I
Vn.II
Va.
Vc.
D.B.

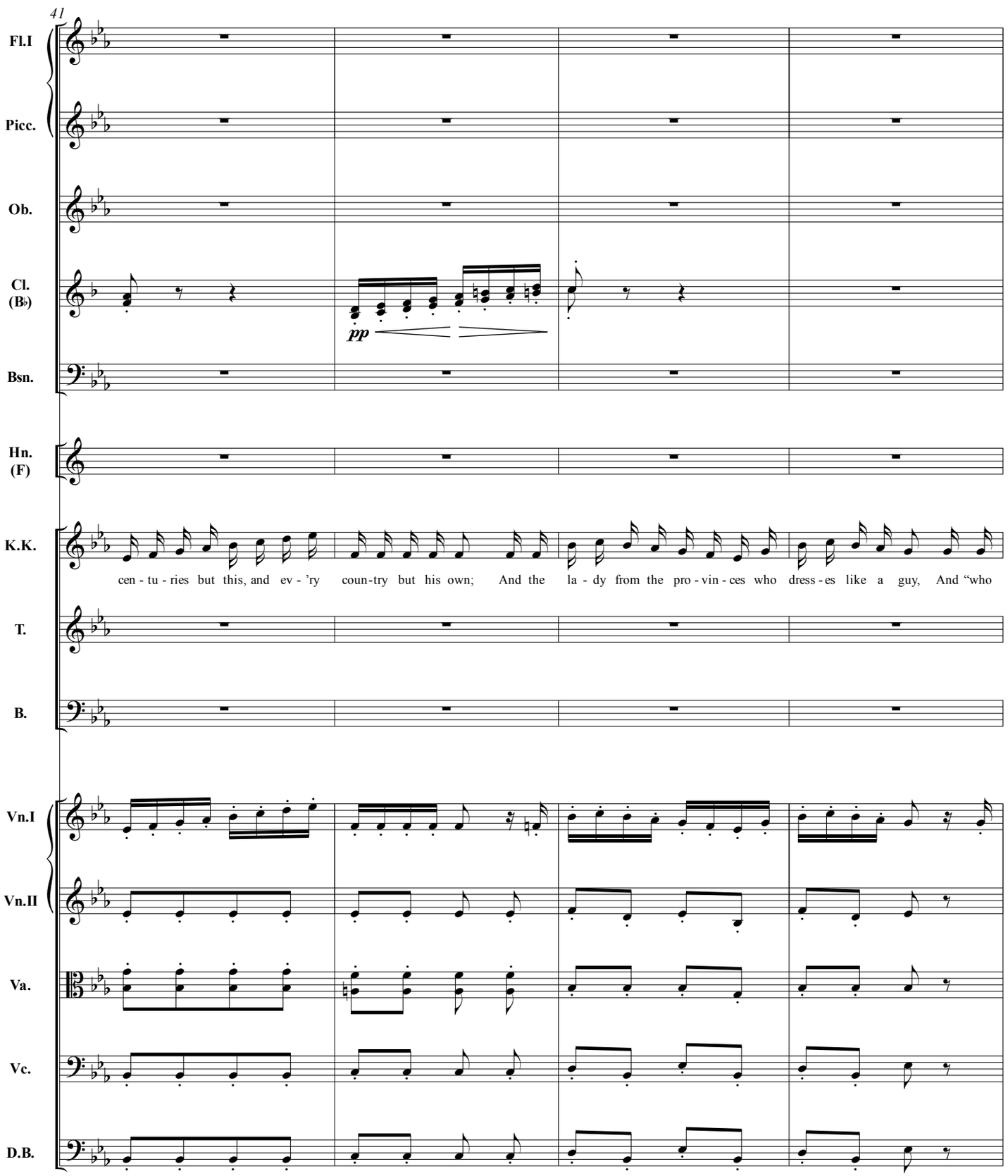

20
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
K.K.
per-sons who in shak-ing hands shake hands with you like *that*– And all third per-sons who on spoil-ing *tête-à-têtes* in-sist– They'd
T.
B.
Vn.I
Vn.II
Va.
Vc.
D.B.

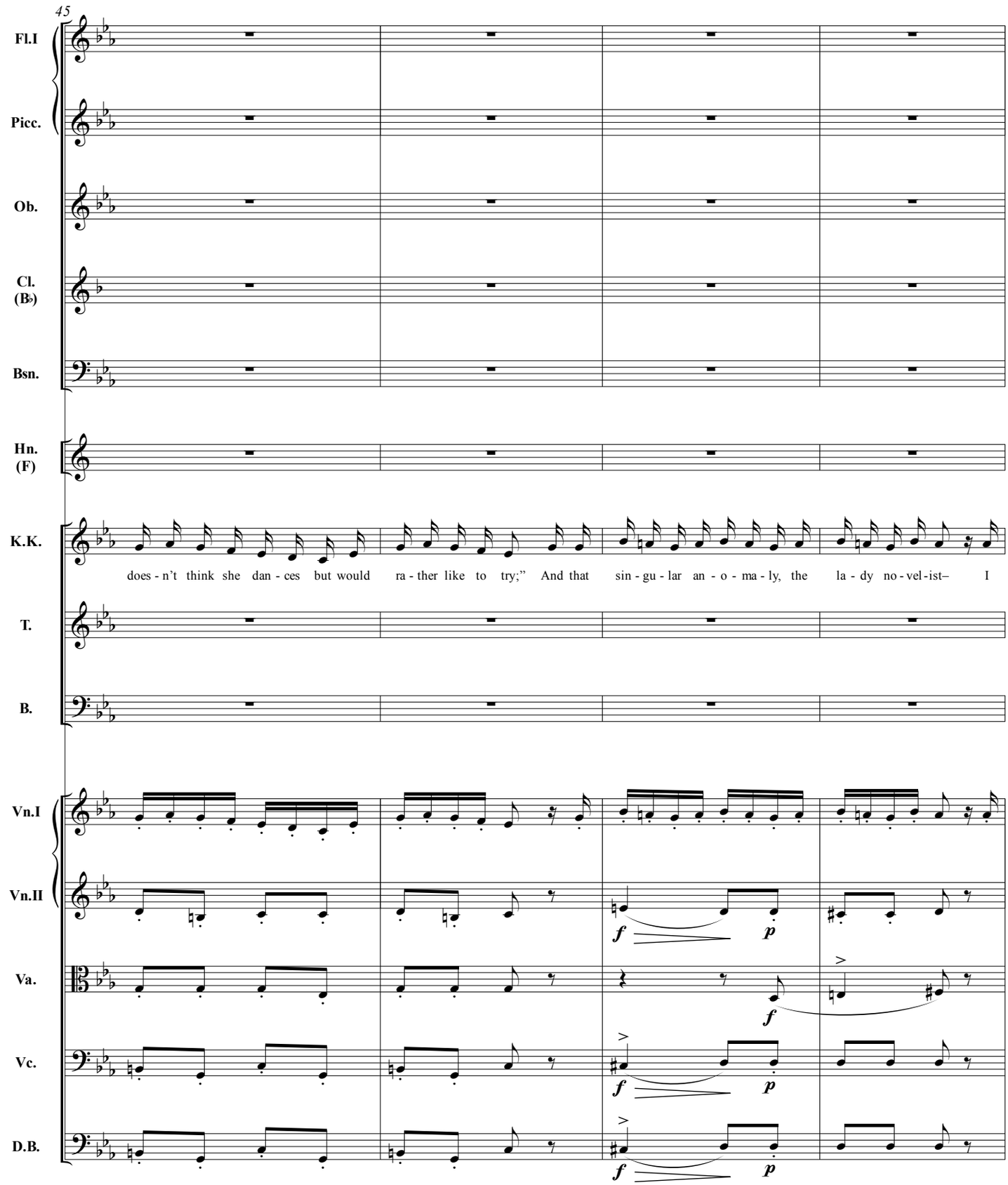

A
24
Fl.I
Picc.
Ob.
Cl. (B♭)
a 2
Bsn.
Hn. (F)
K.K.
none of 'em be miss'd– they'd none of 'em be miss'd!
T.
Tenors
He's got 'em on the list– he's got 'em on the list; And they'll
B.
Basses
He's got 'em on the list– he's got 'em on the list; And they'll
Vn.I
Vn.II
Va.
Vc.
D.B.

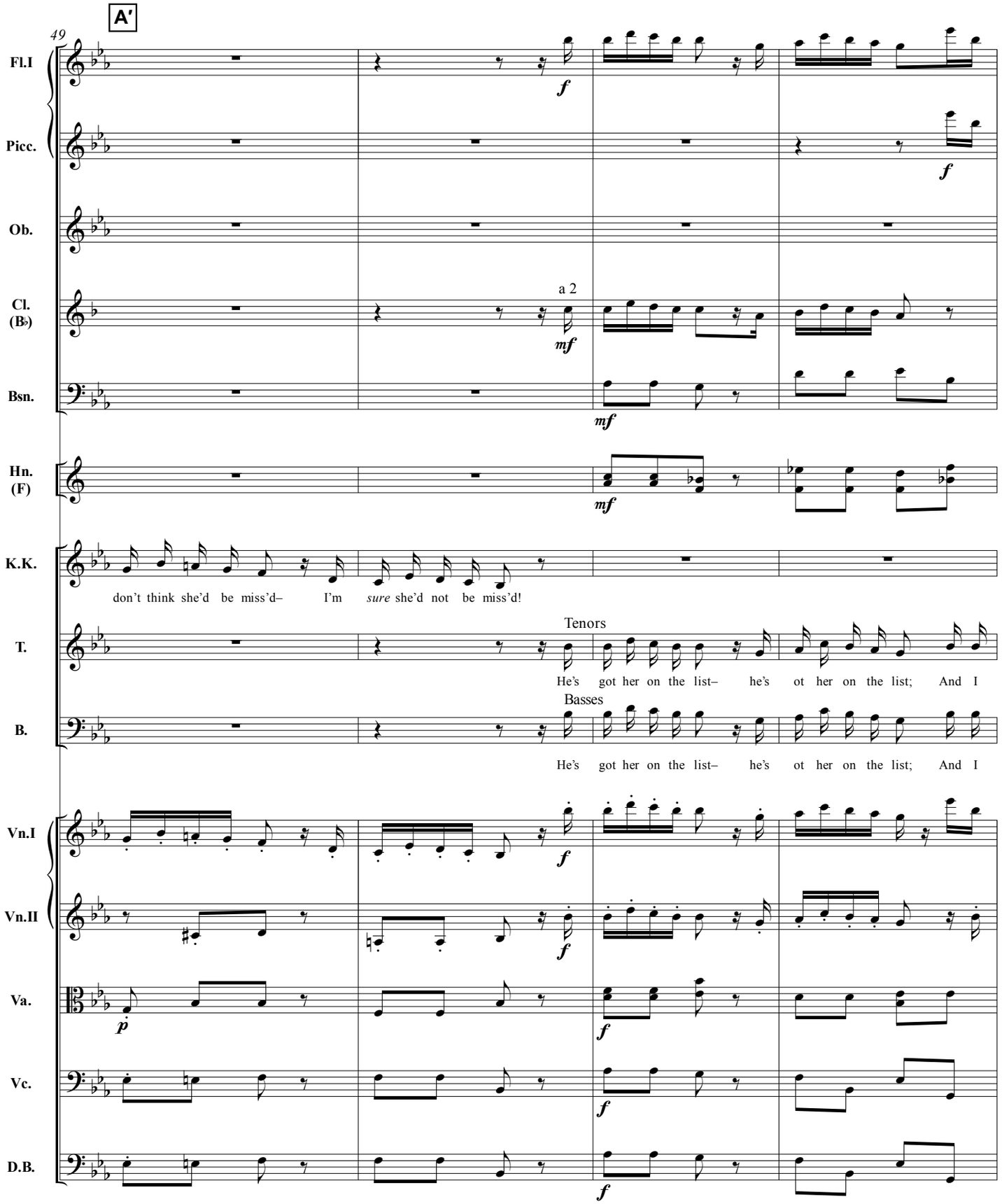

28
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
K.K.
Ko-Ko
2. There's the nig - ger se - re - na - der, and the o - thers of his race, And the
T.
none of 'em be miss'd– they'll none of 'em be miss'd!
B.
none of 'em be miss'd– they'll none of 'em be miss'd!
Vn.I
p
Vn.II
p
Va.
p
Vc.
p
D.B.
p

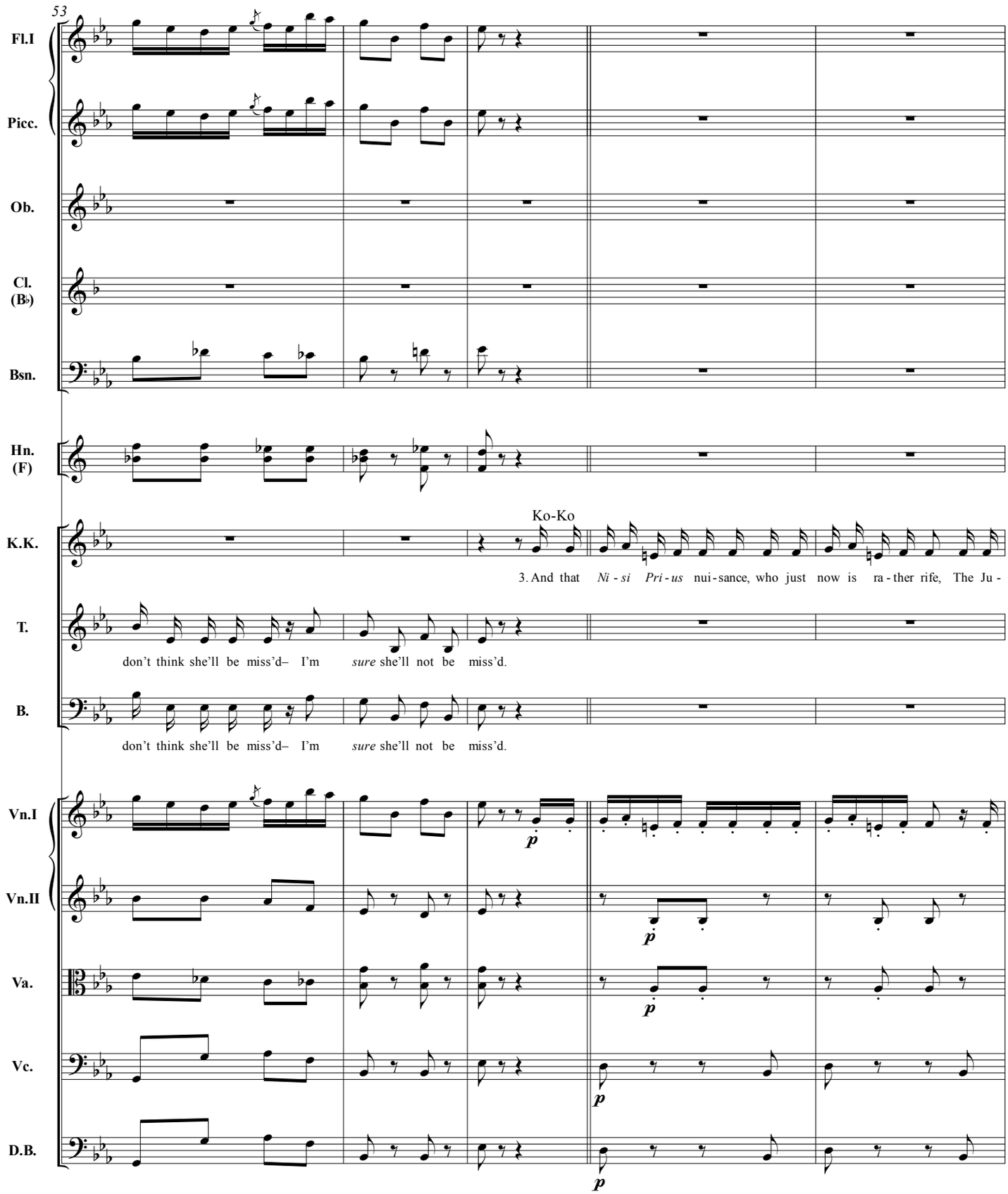

33
Fl.I
p
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
K.K.
pia - no or - gan - ist– I've got him on the list! And the peo - ple who eat pep - per - mint and puff it in your face, They
T.
B.
Vn.I
Vn.II
Va.
Vc.
D.B.

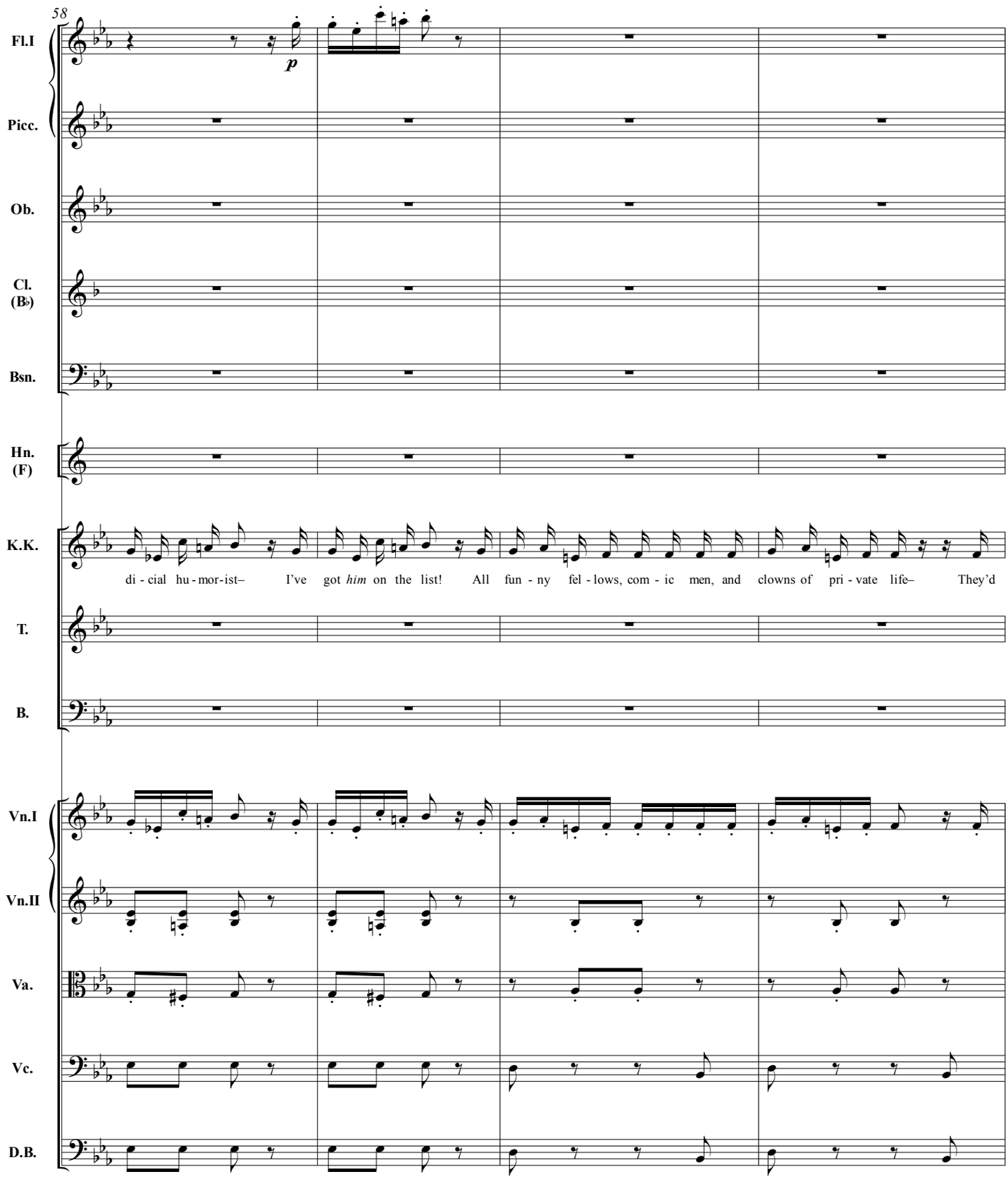

37
Fl.I
Picc.
Ob.
Cl. (B♭)
pp
Bsn.
Hn. (F)
K.K.
ne - ver would be miss'd– they ne - ver would be miss'd! Then the i - di - ot who prais - es, with en - thu - si - as - tic tone, All
T.
B.
Vn.I
Vn.II
Va.
Vc.
D.B.

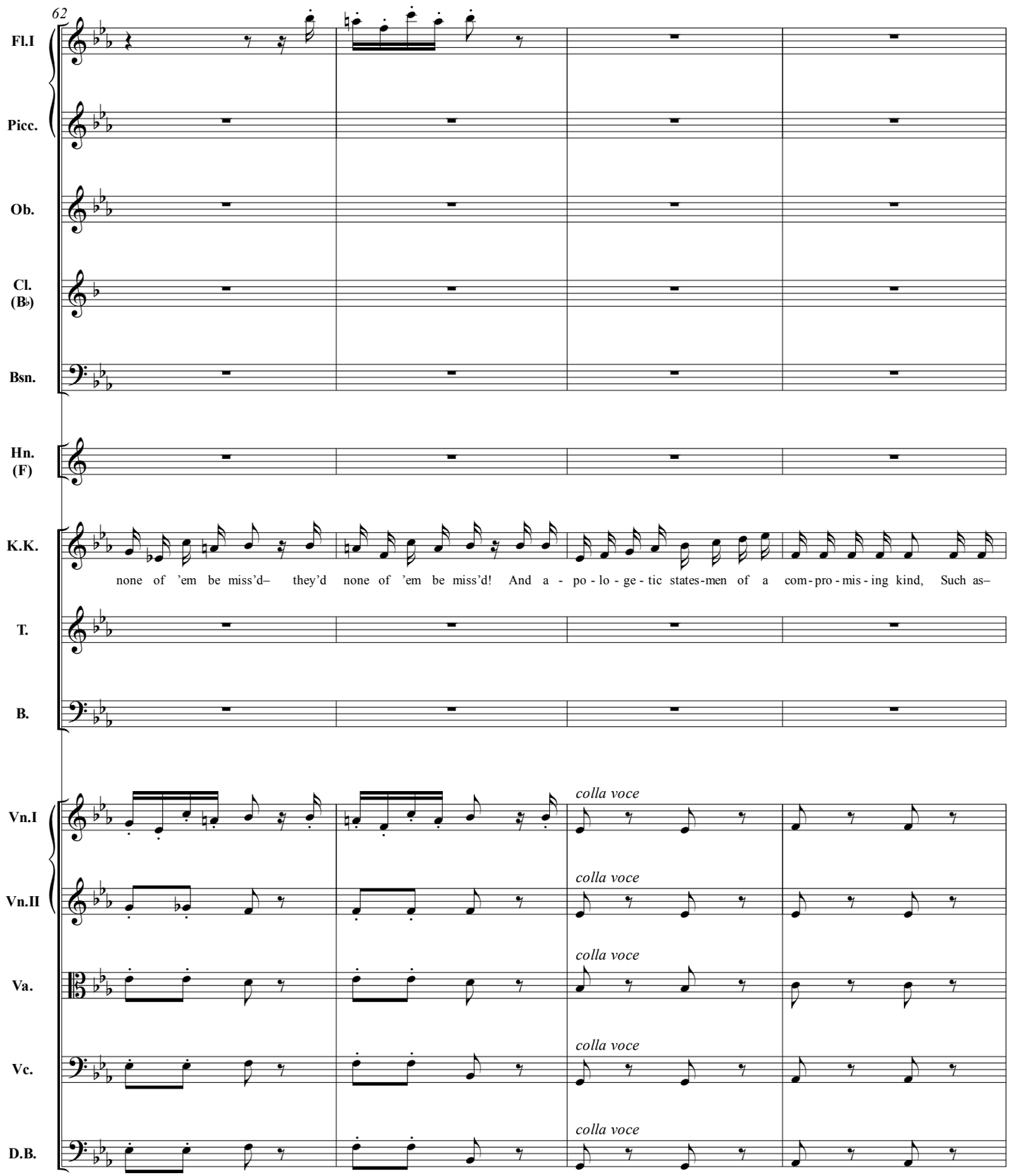

41
Fl.I
Picc.
Ob.
Cl. (B♭)
pp
Bsn.
Hn. (F)
K.K.
cen - tu - ries but this, and ev - 'ry coun-try but his own; And the la - dy from the pro - vin - ces who dress - es like a guy, And "who
T.
B.
Vn.I
Vn.II
Va.
Vc.
D.B.

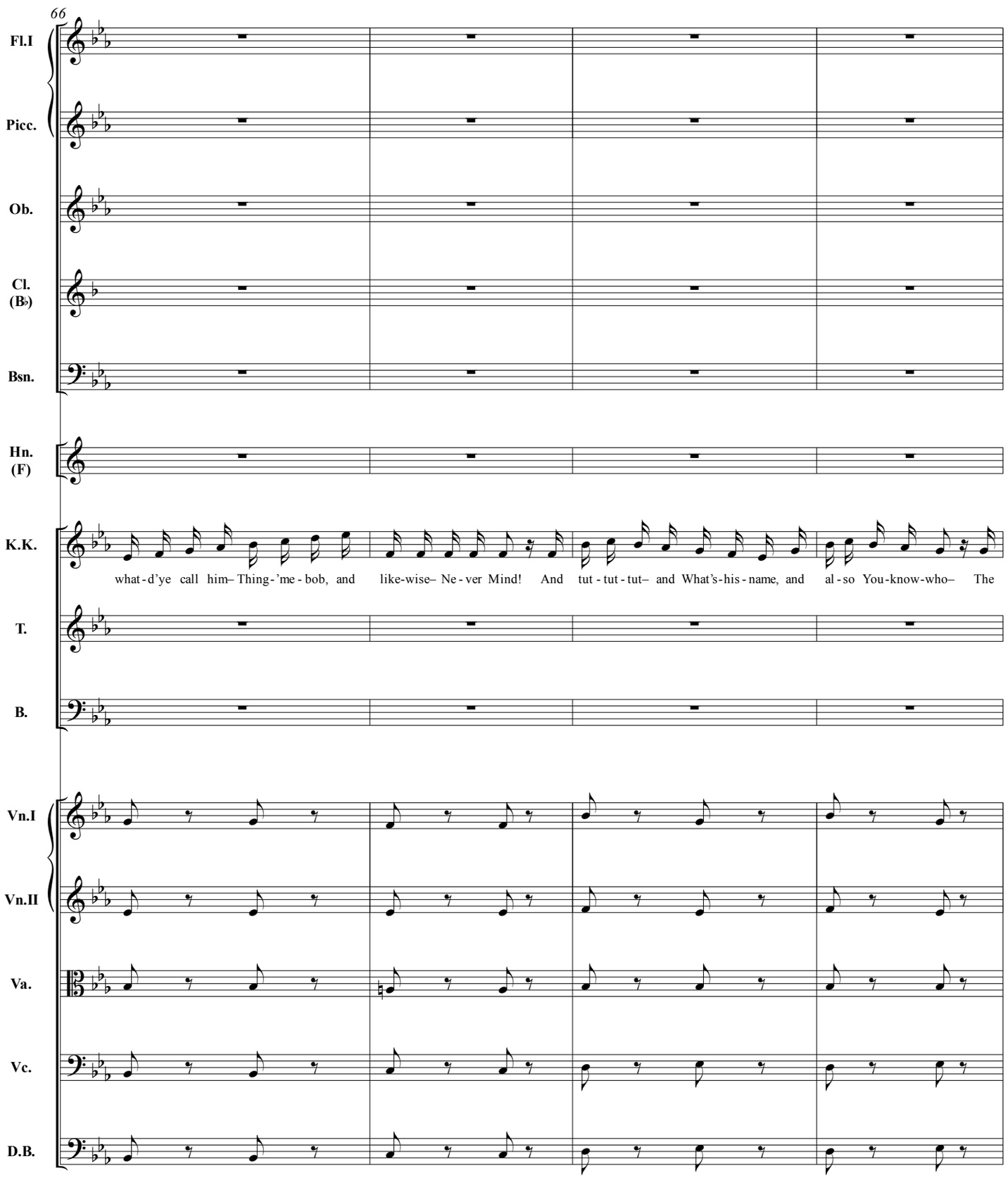

45
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
K.K.
does - n't think she dan - ces but would ra - ther like to try;" And that sin - gu - lar an - o - ma - ly, the la - dy no - vel - ist– I
T.
B.
Vn.I
Vn.II
Va.
Vc.
D.B.

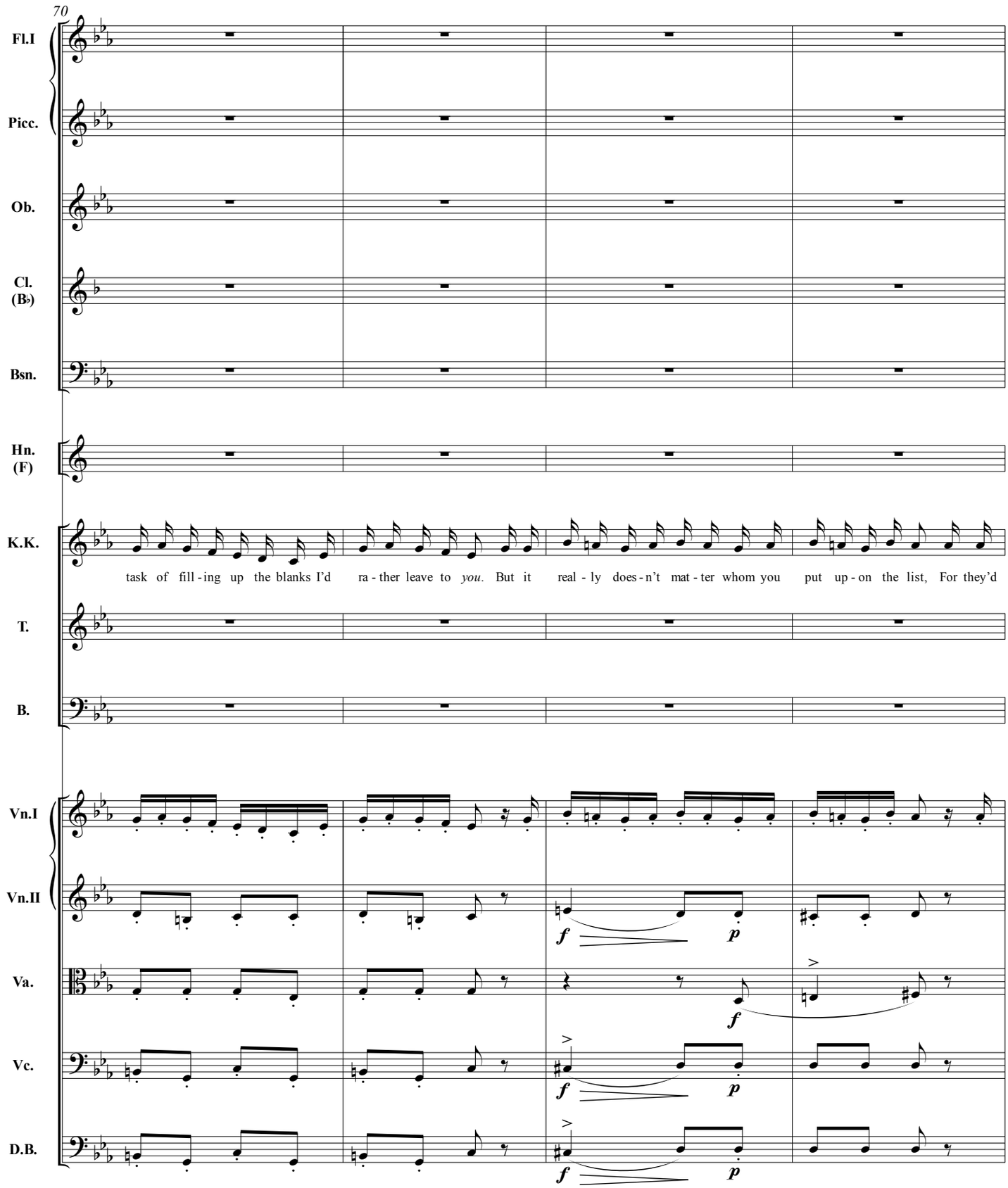

A′
49
Fl.I
Picc.
Ob.
Cl. (B♭)
a 2
Bsn.
Hn. (F)
K.K.
don't think she'd be miss'd– I'm *sure* she'd not be miss'd!
T.
Tenors
He's got her on the list– he's ot her on the list; And I
B.
Basses
He's got her on the list– he's ot her on the list; And I
Vn.I
Vn.II
Va.
Vc.
D.B.

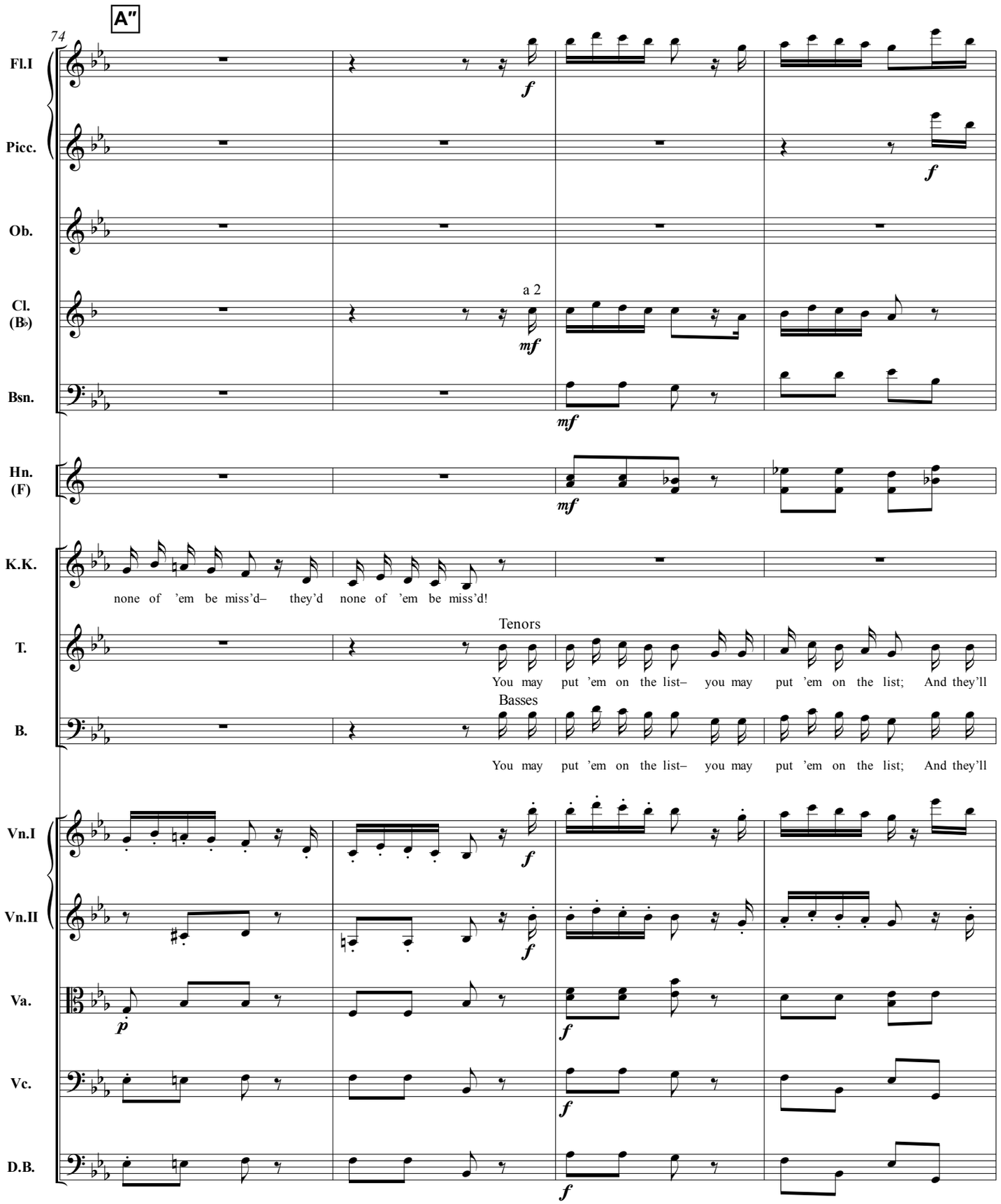

53
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
K.K.
Ko-Ko
3. And that *Ni - si Pri - us* nui - sance, who just now is ra - ther rife, The Ju -
T.
don't think she'll be miss'd– I'm *sure* she'll not be miss'd.
B.
don't think she'll be miss'd– I'm *sure* she'll not be miss'd.
Vn.I
Vn.II
Va.
Vc.
D.B.
p

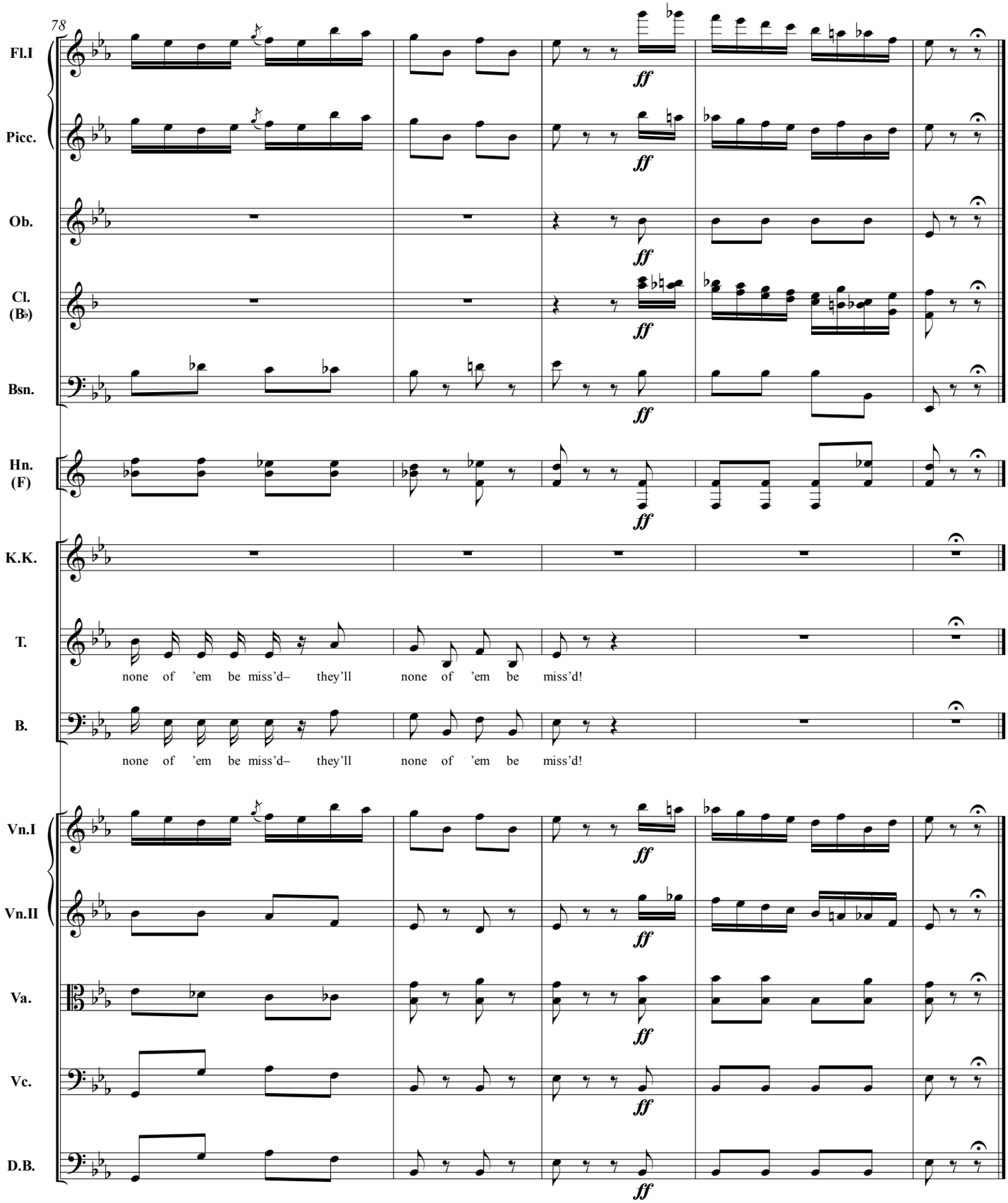

58
Fl.I
p
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
K.K.
di - cial hu - mor - ist– I've got *him* on the list! All fun - ny fel - lows, com - ic men, and clowns of pri - vate life– They'd
T.
B.
Vn.I
Vn.II
Va.
Vc.
D.B.


62
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
K.K.
none of 'em be miss'd– they'd none of 'em be miss'd! And a - po - lo - ge - tic states-men of a com-pro-mis-ing kind, Such as–
T.
B.
Vn.I
Vn.II
Va.
Vc.
D.B.
colla voce


66
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
K.K.
what-d'ye call him– Thing-'me-bob, and like-wise– Ne-ver Mind! And tut-tut-tut– and What's-his-name, and al-so You-know-who– The
T.
B.
Vn.I
Vn.II
Va.
Vc.
D.B.


70
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
K.K.
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
T.
B.
Vn.I
Vn.II
Va.
Vc.
D.B.
f
p


A"
74
Fl.I
Picc.
Ob.
Cl. (B♭)
a 2
Bsn.
Hn. (F)
K.K.
none of 'em be miss'd– they'd none of 'em be miss'd!
T.
Tenors
You may put 'em on the list– you may put 'em on the list; And they'll
B.
Basses
You may put 'em on the list– you may put 'em on the list; And they'll
Vn.I
Vn.II
Va.
Vc.
D.B.


78
Fl.I
Picc.
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
K.K.
T.
none of 'em be miss'd– they'll none of 'em be miss'd!
B.
none of 'em be miss'd– they'll none of 'em be miss'd!
Vn.I
Vn.II
Va.
Vc.
D.B.
ff

Exeunt CHORUS.

Enter POOH-BAH.

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

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

KO-KO Suppose we say as Private Secretary.

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

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

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

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

POOH. As Private Secretary.

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

POOH. As Chancellor of the Exchequer.

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

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

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

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

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

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

KO-KO That's extremely awkward.

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

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

POOH. No money—no grovel!

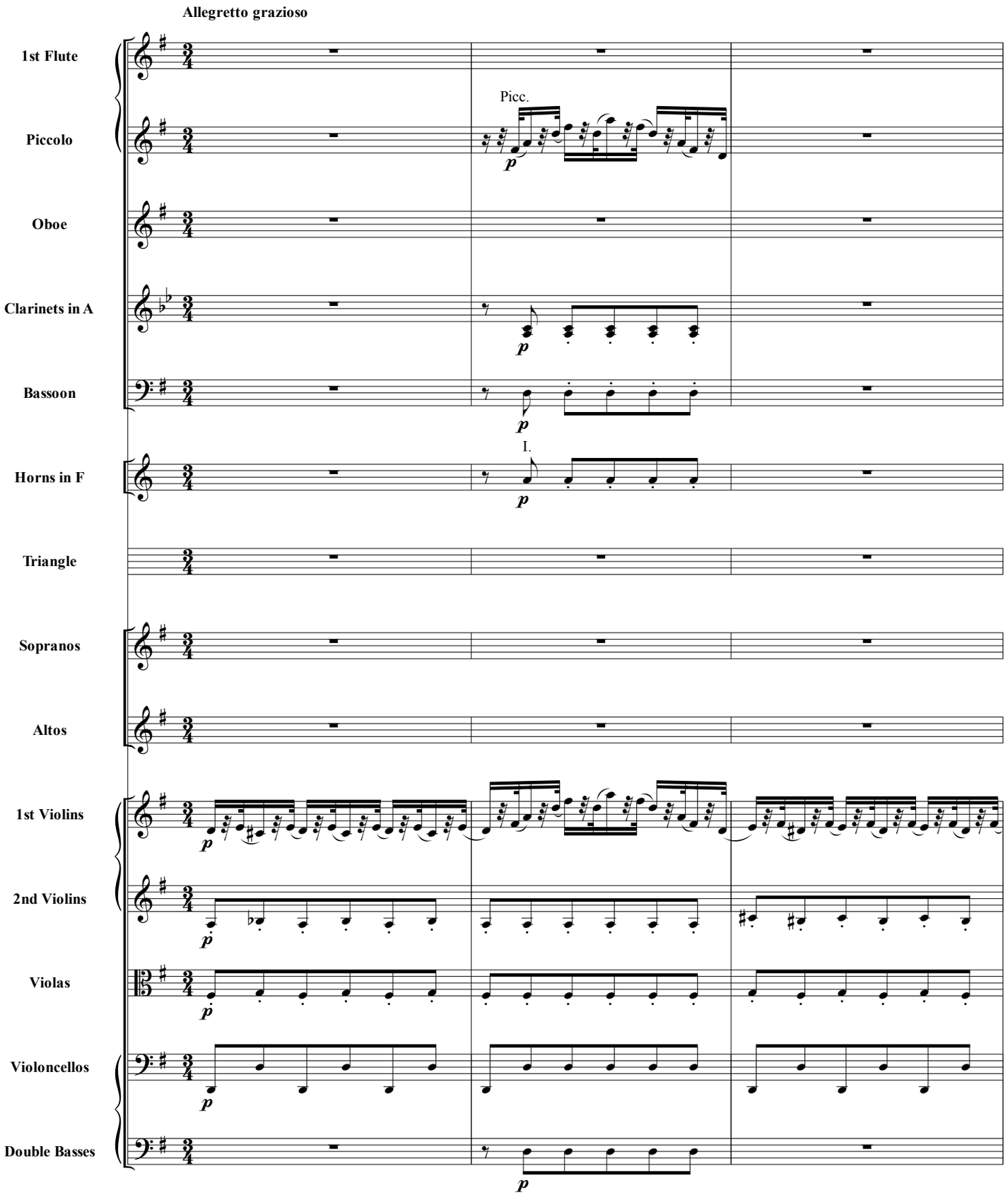
Exeunt together.

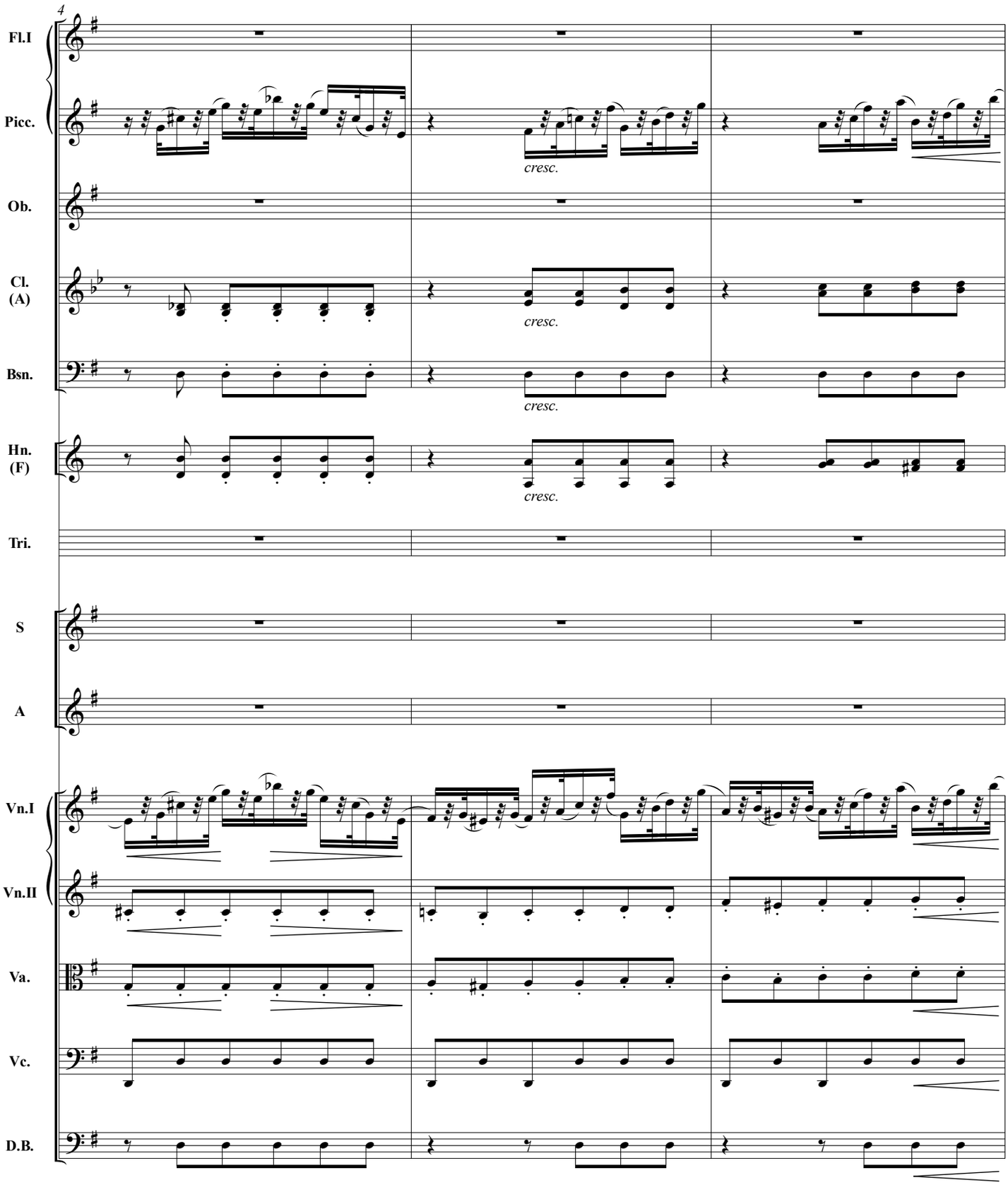
Enter procession of YUM-YUM*'s schoolfellows, heralding*

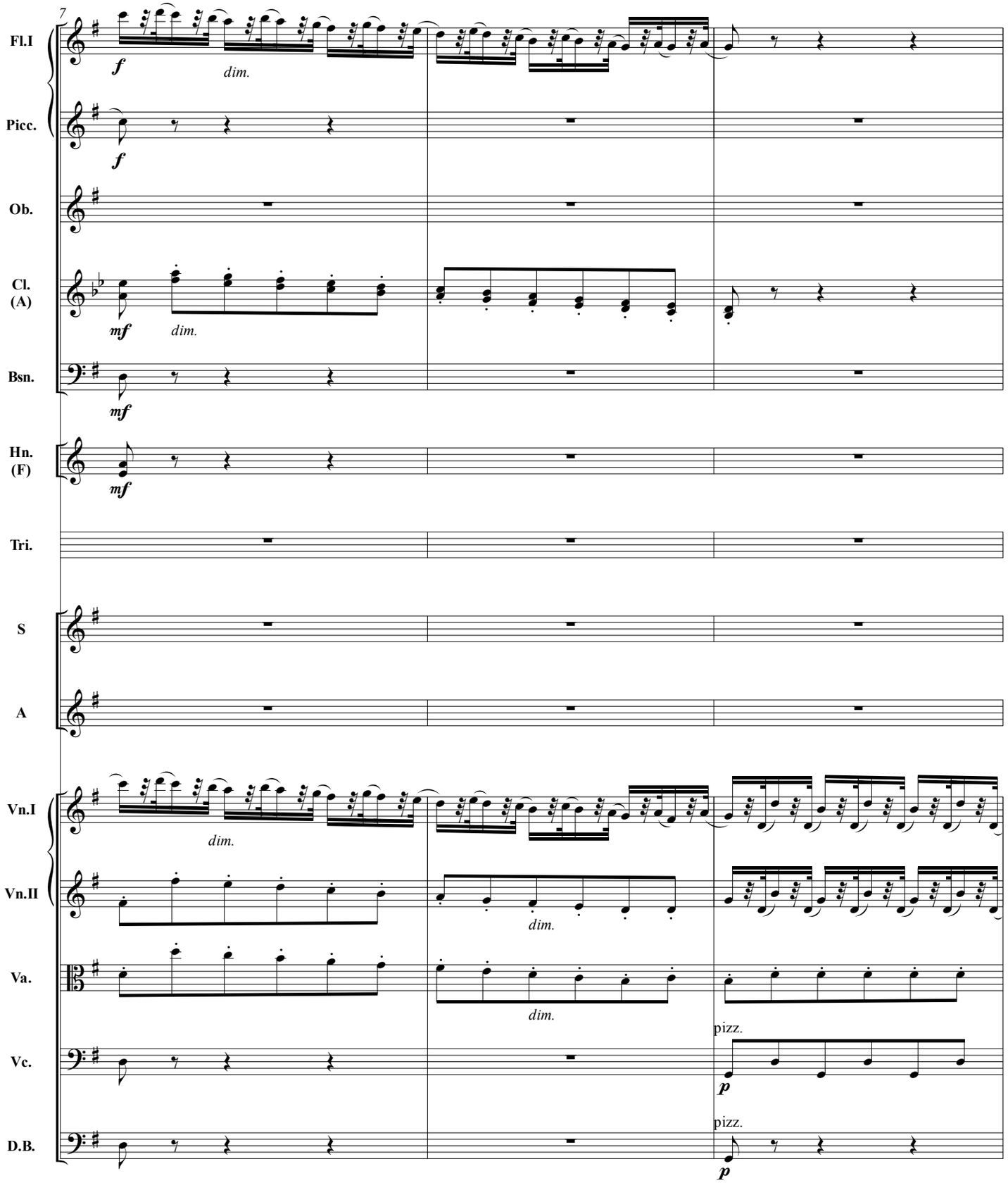
YUM-YUM, PEEP-BO, *and* PITTI-SING.

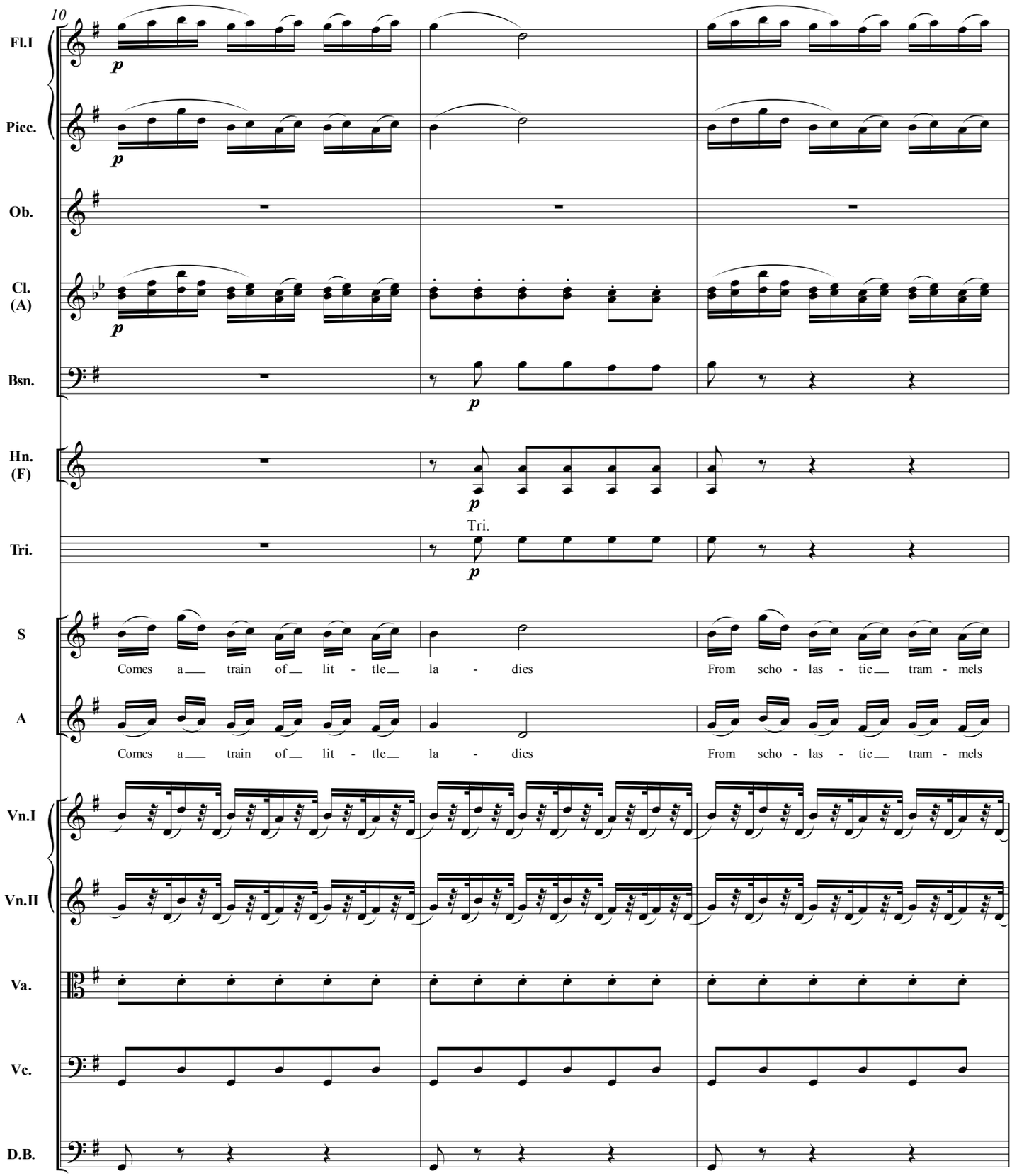
№ 6: “Comes a train of little ladies”

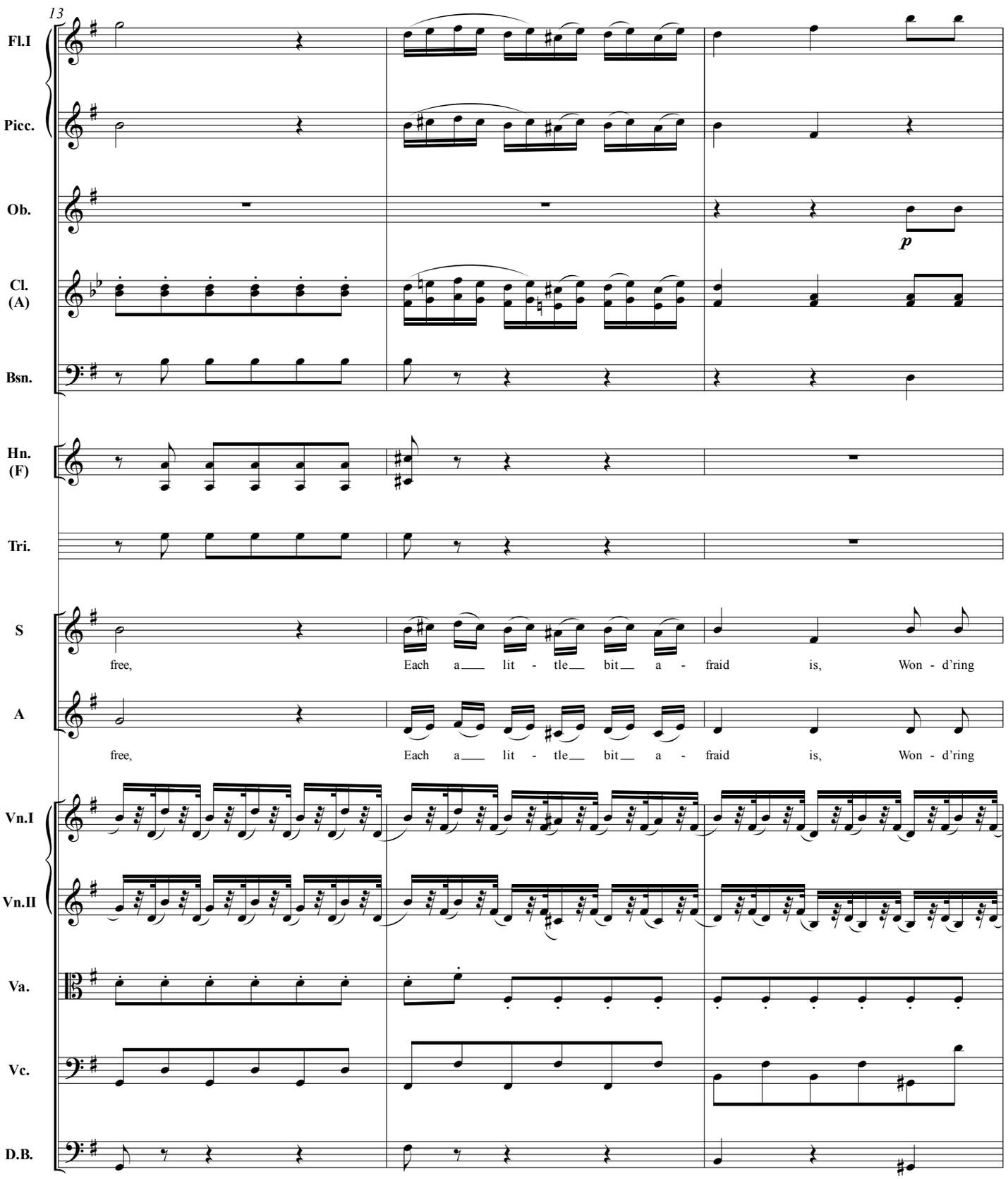
(*Chorus of Girls*)

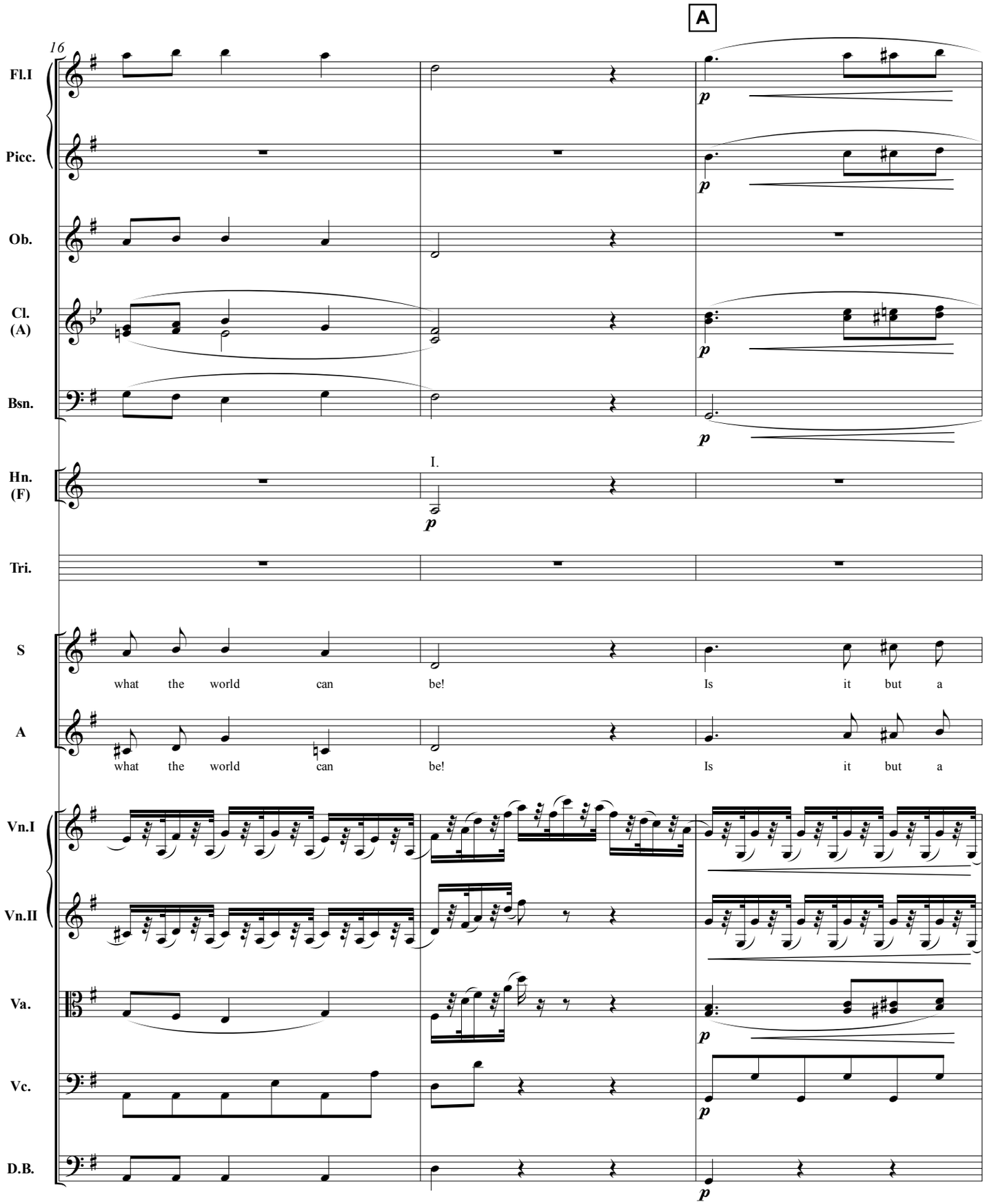


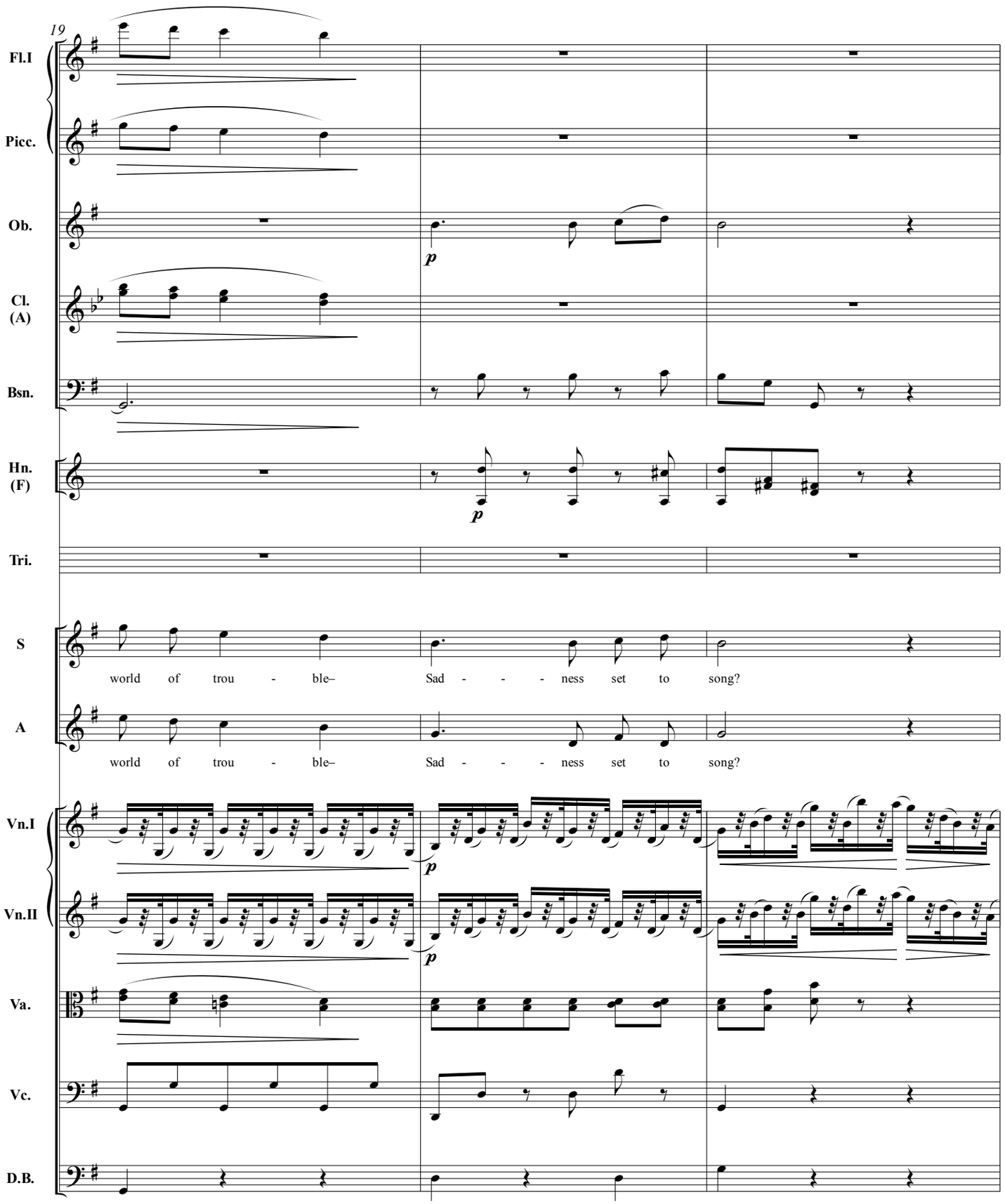

4
Fl.I
Picc.
cresc.
Ob.
Cl.
(A)
cresc.
Bsn.
cresc.
Hn.
(F)
cresc.
Tri.
S
A
Vn.I
Vn.II
Va.
Vc.
D.B.

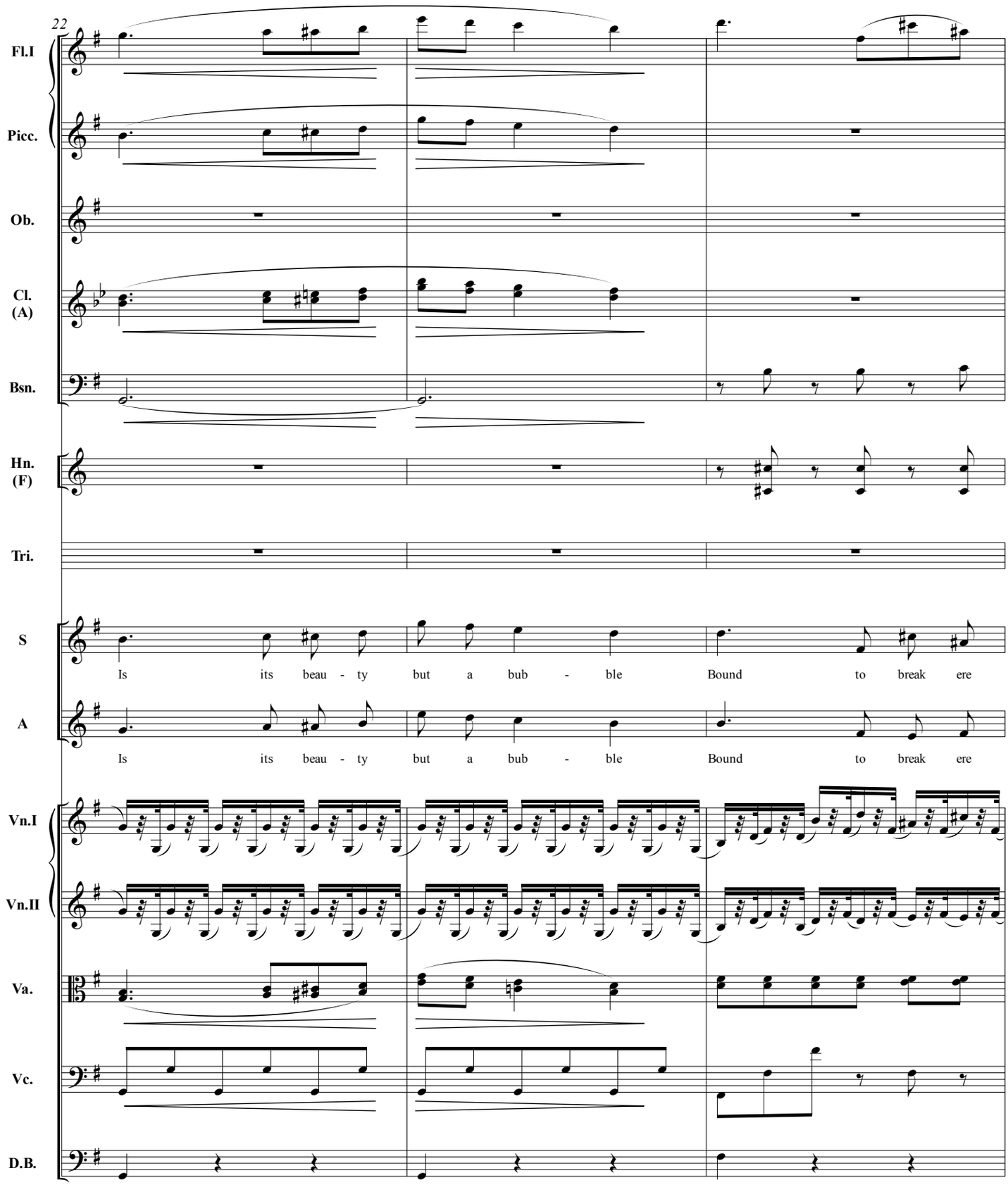

7
Fl.I
f
dim.
Picc.
f
Ob.
Cl.
(A)
mf
dim.
Bsn.
mf
Hn.
(F)
mf
Tri.
S
A
Vn.I
dim.
Vn.II
dim.
Va.
dim.
pizz.
Vc.
p
pizz.
D.B.
p

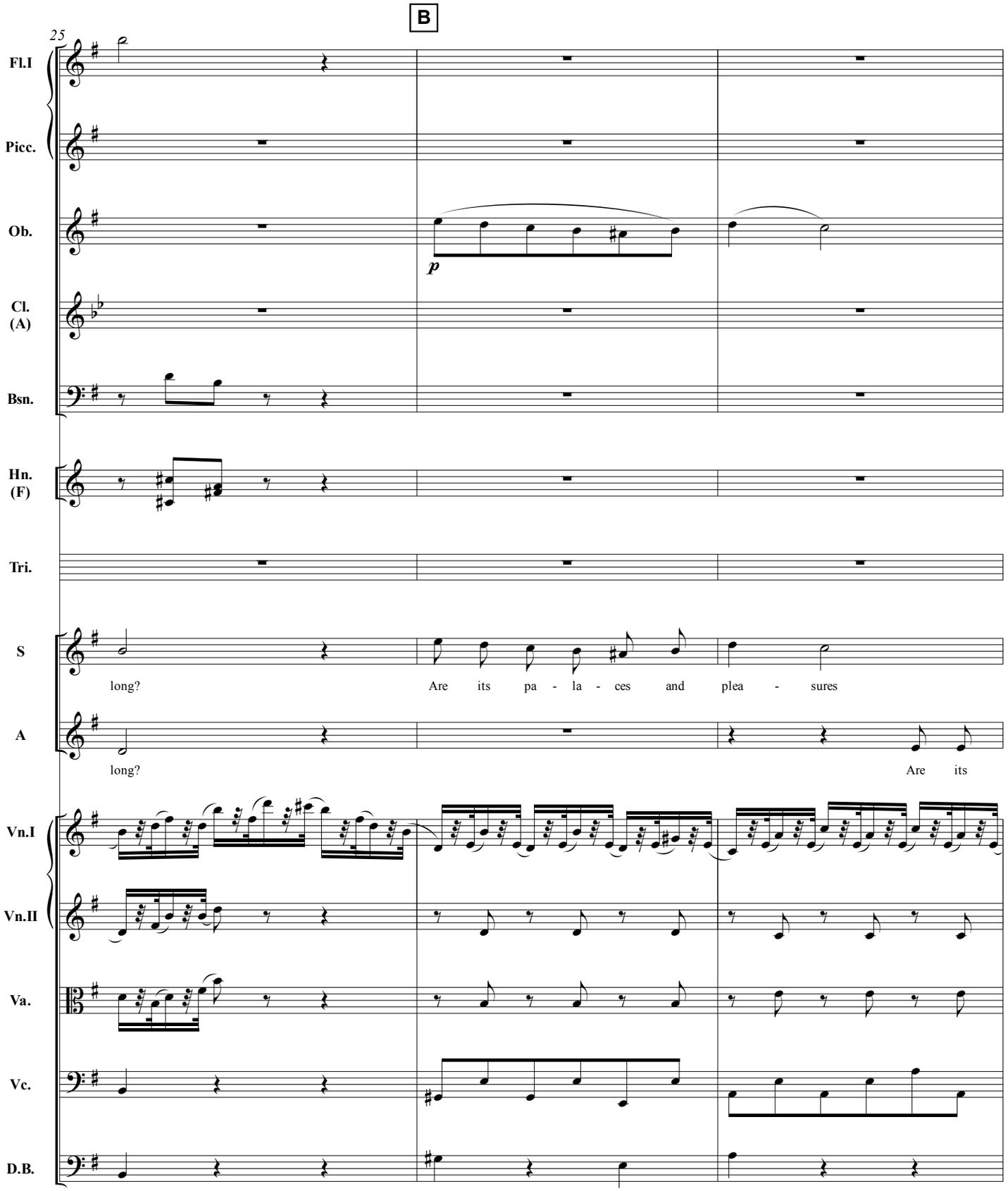

10
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tri.
Tri.
S
Comes a train of lit - tle la - dies From scho - las - tic tram - mels
A
Comes a train of lit - tle la - dies From scho - las - tic tram - mels
Vn.I
Vn.II
Va.
Vc.
D.B.

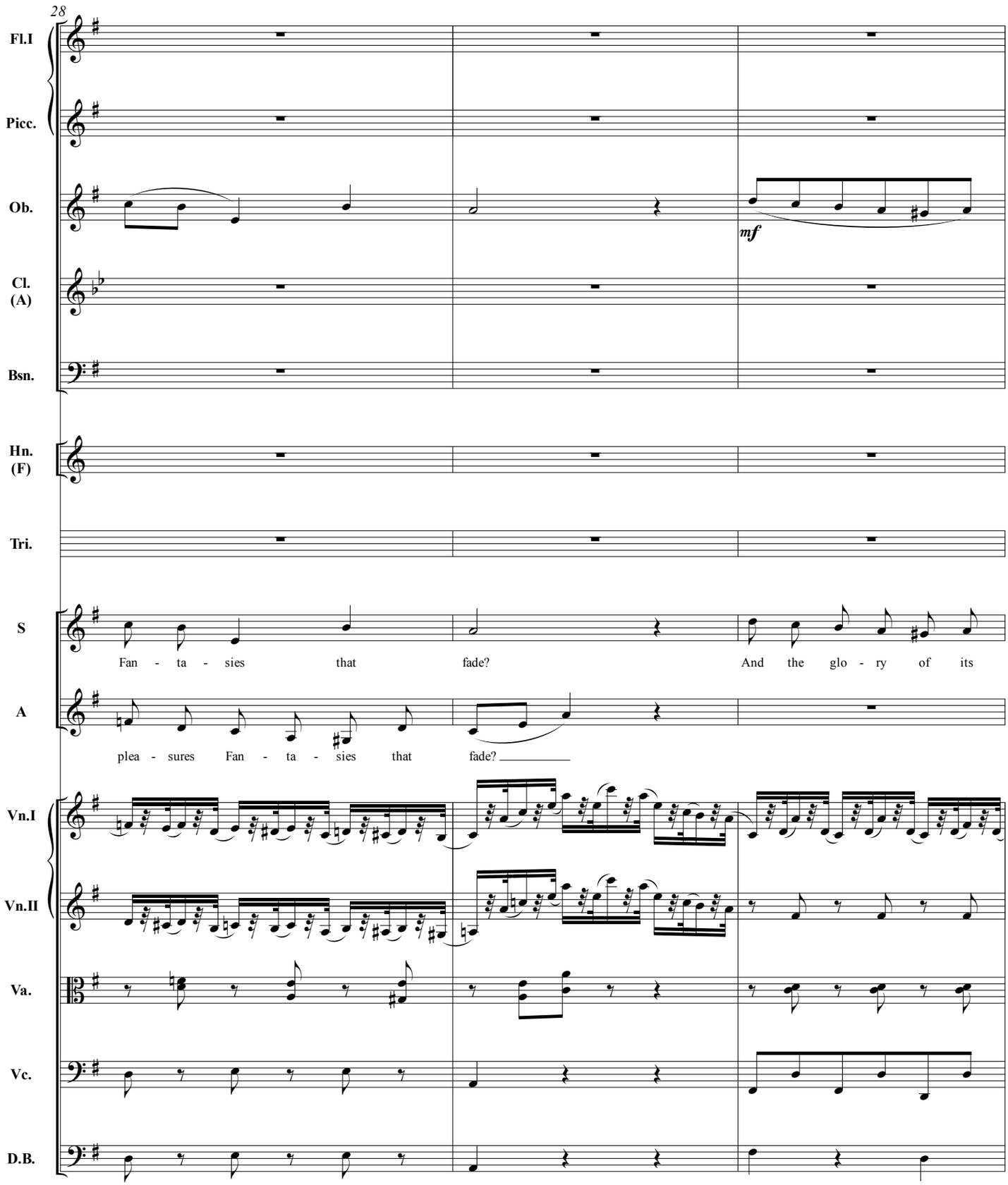

13
Fl.I
Picc.
Ob.
p
Cl. (A)
Bsn.
Hn. (F)
Tri.
S
free, Each a lit - tle bit a - fraid is, Won - d'ring
A
free, Each a lit - tle bit a - fraid is, Won - d'ring
Vn.I
Vn.II
Va.
Vc.
D.B.

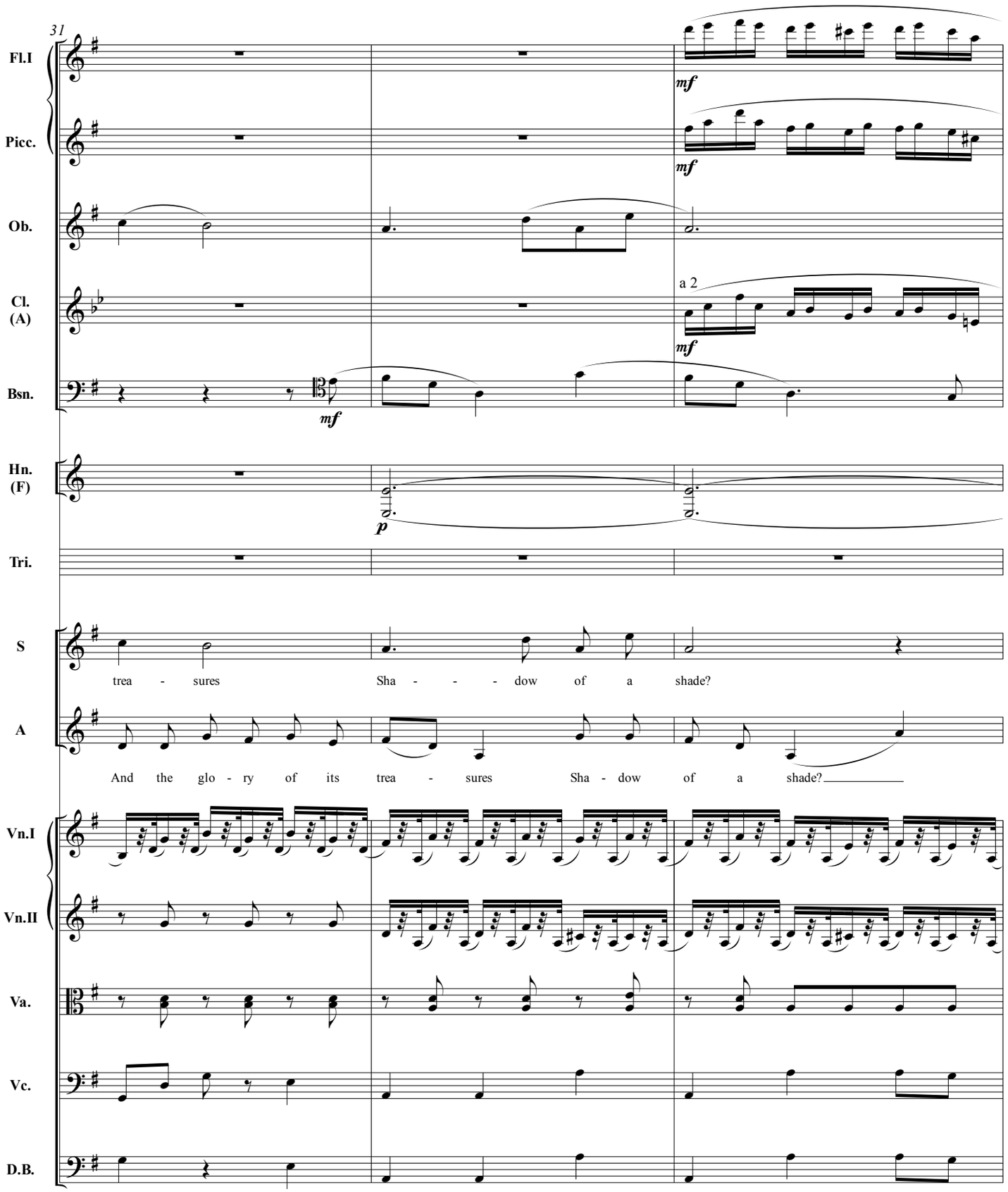

A
16
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
I.
Tri.
S
what the world can be! Is it but a
A
what the world can be! Is it but a
Vn.I
Vn.II
Va.
Vc.
D.B.

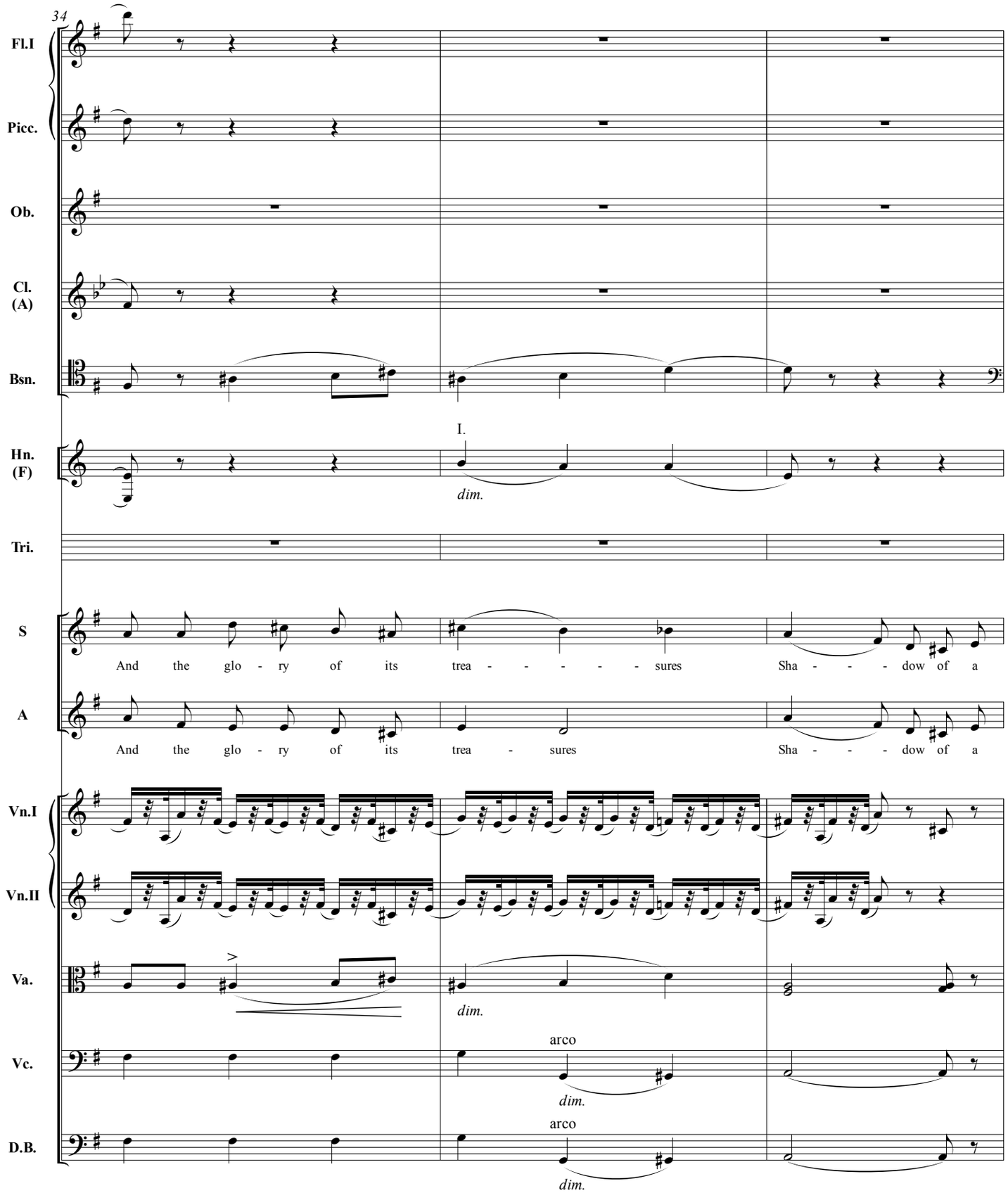

19
Fl.I
Picc.
Ob.
p
Cl.
(A)
Bsn.
Hn.
(F)
p
Tri.
S
world of trou - ble– Sad - - - ness set to song?
A
world of trou - ble– Sad - - - ness set to song?
Vn.I
p
Vn.II
p
Va.
Vc.
D.B.

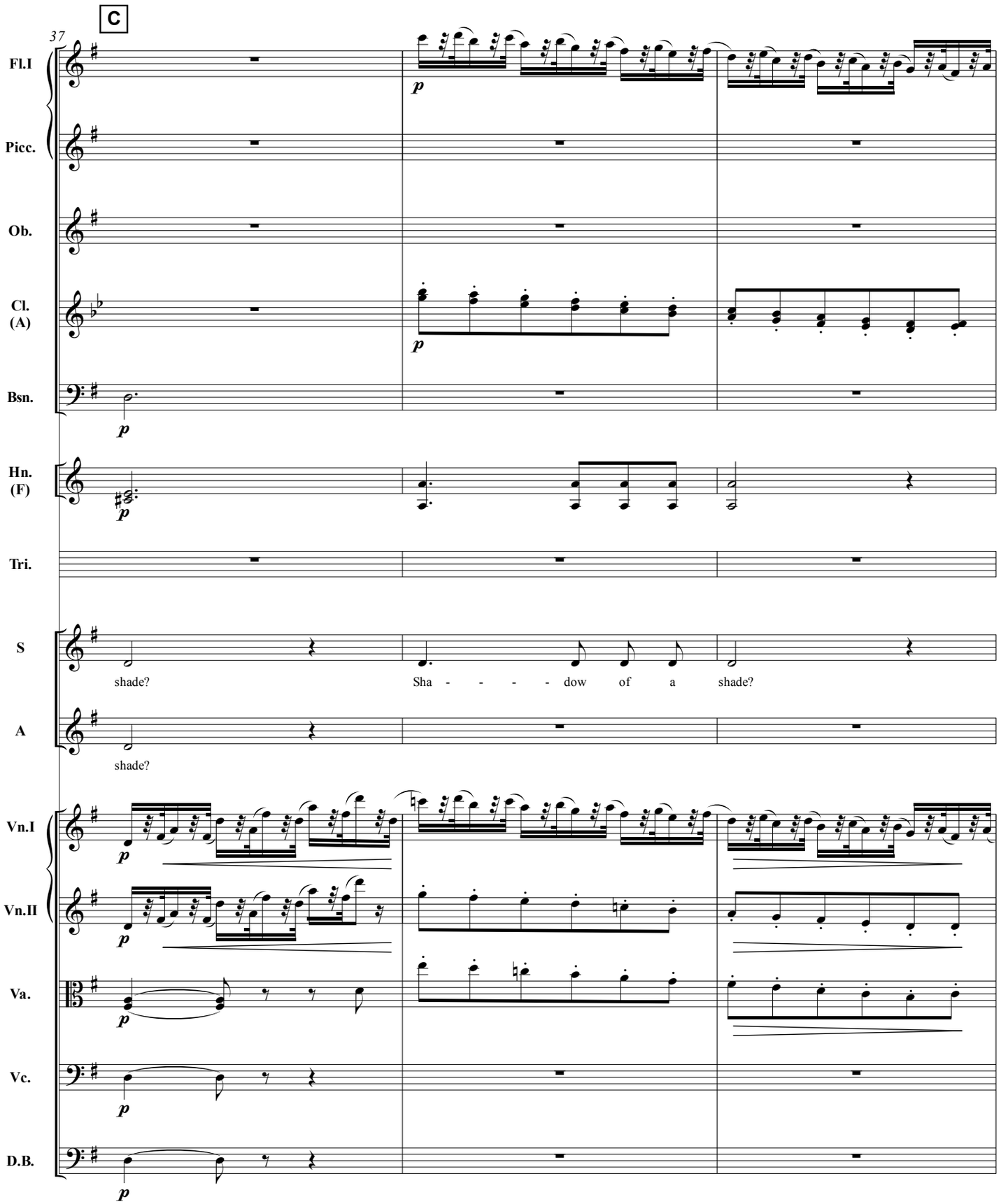

22
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tri.
S
Is its beau - ty but a bub - ble Bound to break ere
A
Is its beau - ty but a bub - ble Bound to break ere
Vn.I
Vn.II
Va.
Vc.
D.B.

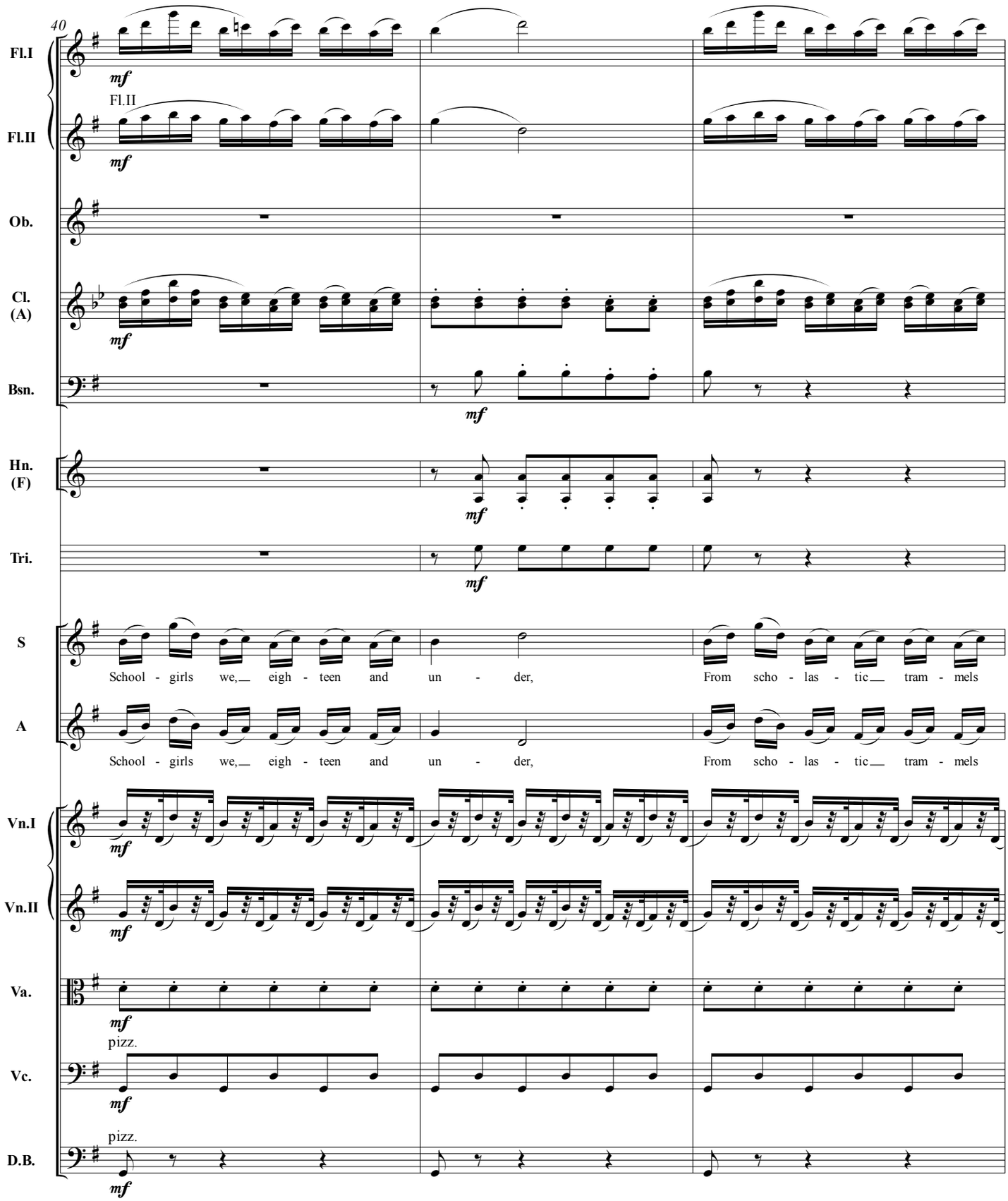

B
25
Fl.I
Picc.
Ob.
p
Cl. (A)
Bsn.
Hn. (F)
Tri.
S
long?
Are its pa - la - ces and plea - sures
A
long?
Are its
Vn.I
Vn.II
Va.
Vc.
D.B.

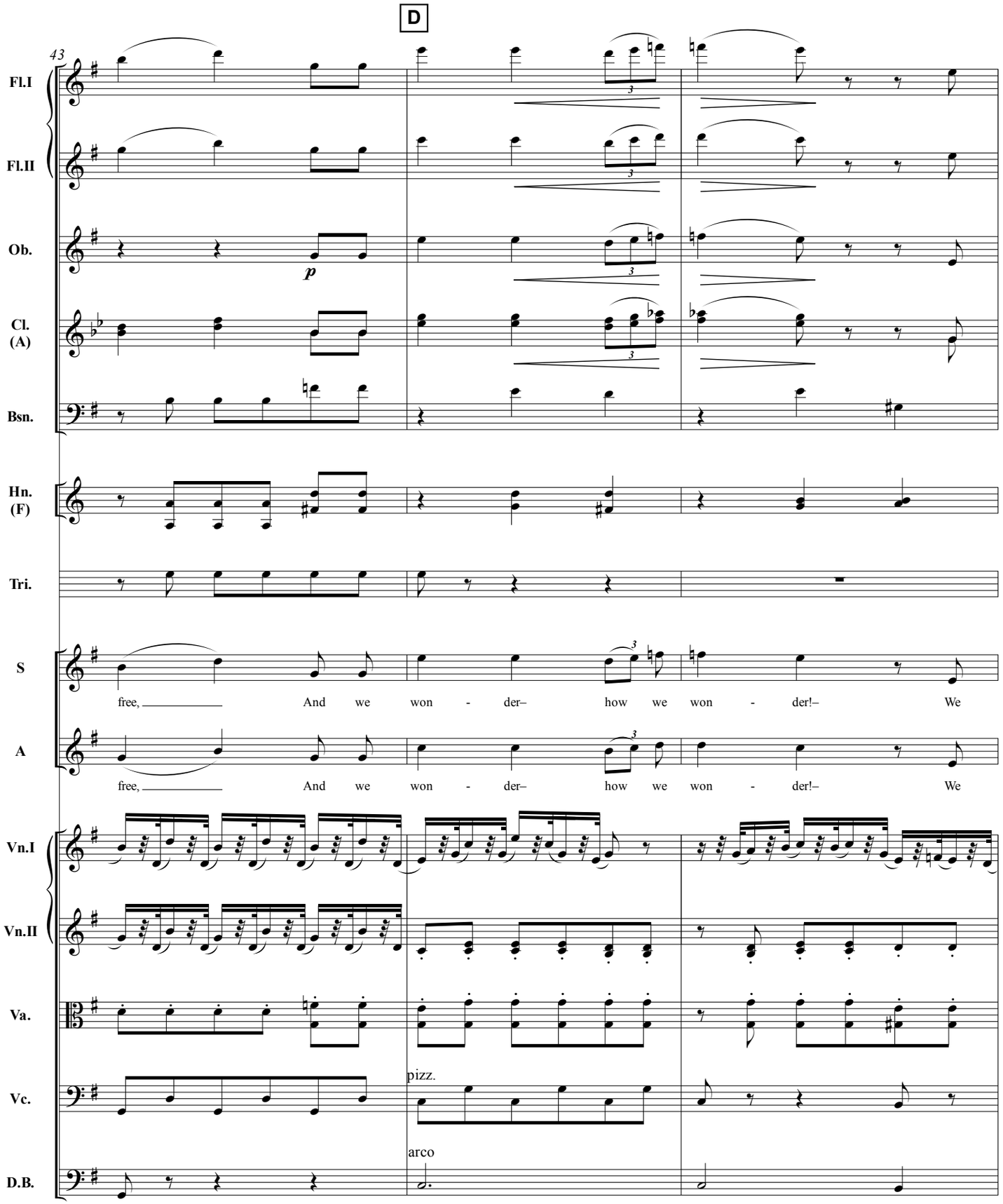

28
Fl.I
Picc.
Ob.
mf
Cl. (A)
Bsn.
Hn. (F)
Tri.
S
Fan - ta - sies that fade? And the glo - ry of its
A
plea - sures Fan - ta - sies that fade?
Vn.I
Vn.II
Va.
Vc.
D.B.

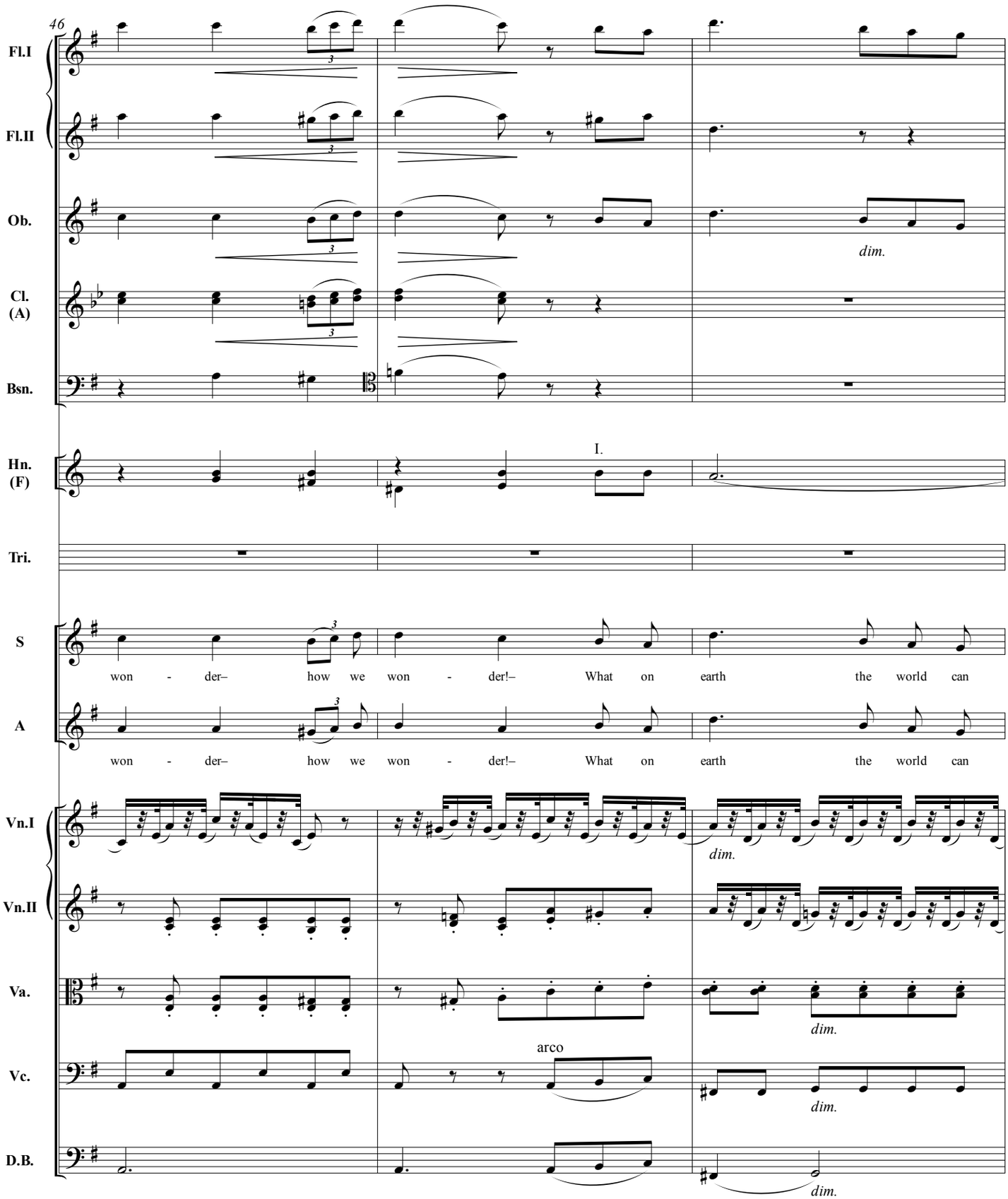

31
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tri.
S
A
Vn.I
Vn.II
Va.
Vc.
D.B.
mf
a 2
p
trea - sures Sha - - - dow of a shade?
And the glo - ry of its trea - sures Sha - dow of a shade?

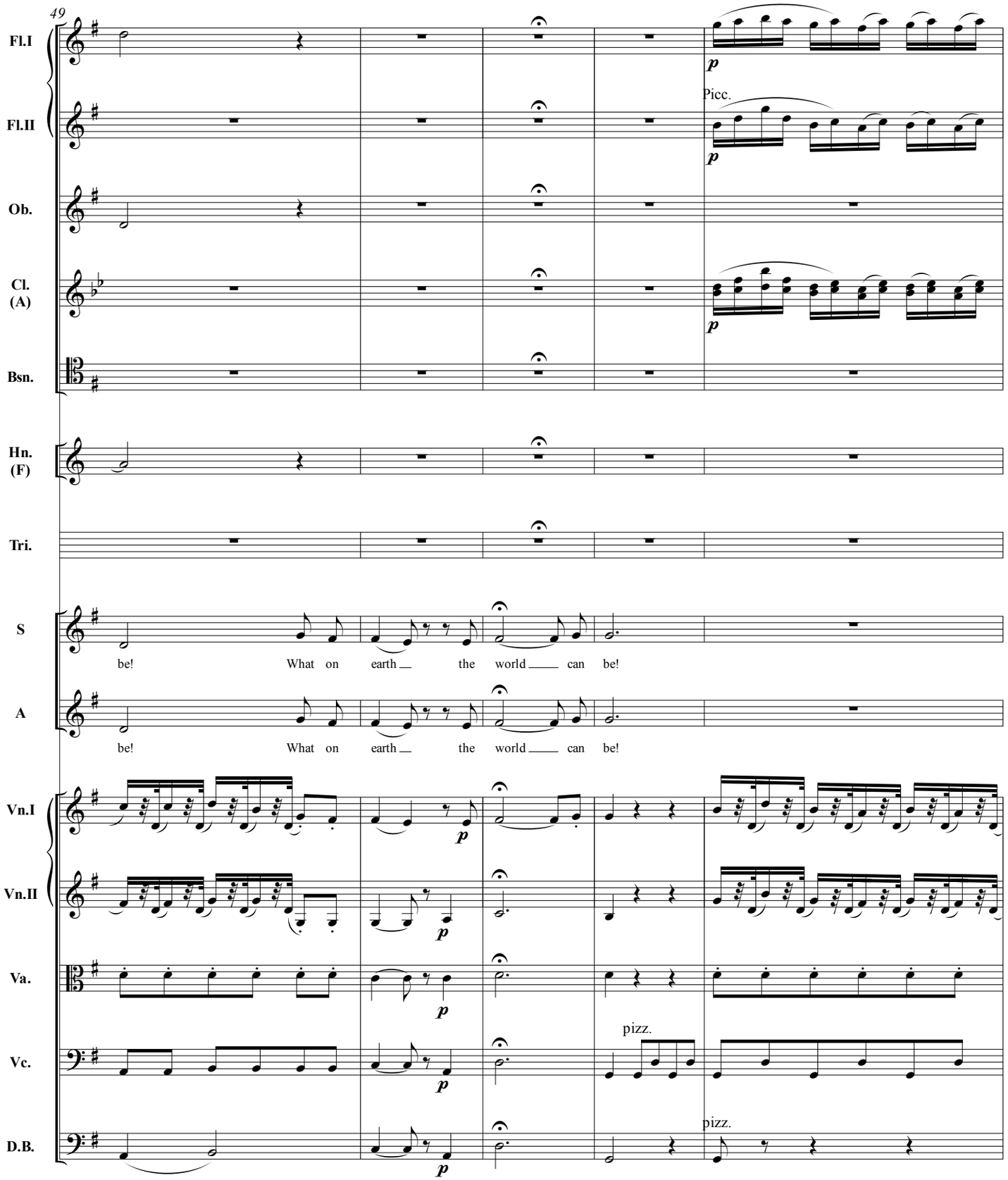

34
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
I.
dim.
Tri.
S
And the glo - ry of its trea - - - - - sures Sha - - - dow of a
A
And the glo - ry of its trea - sures Sha - - - dow of a
Vn.I
Vn.II
Va.
dim.
Vc.
arco
dim.
D.B.
arco
dim.

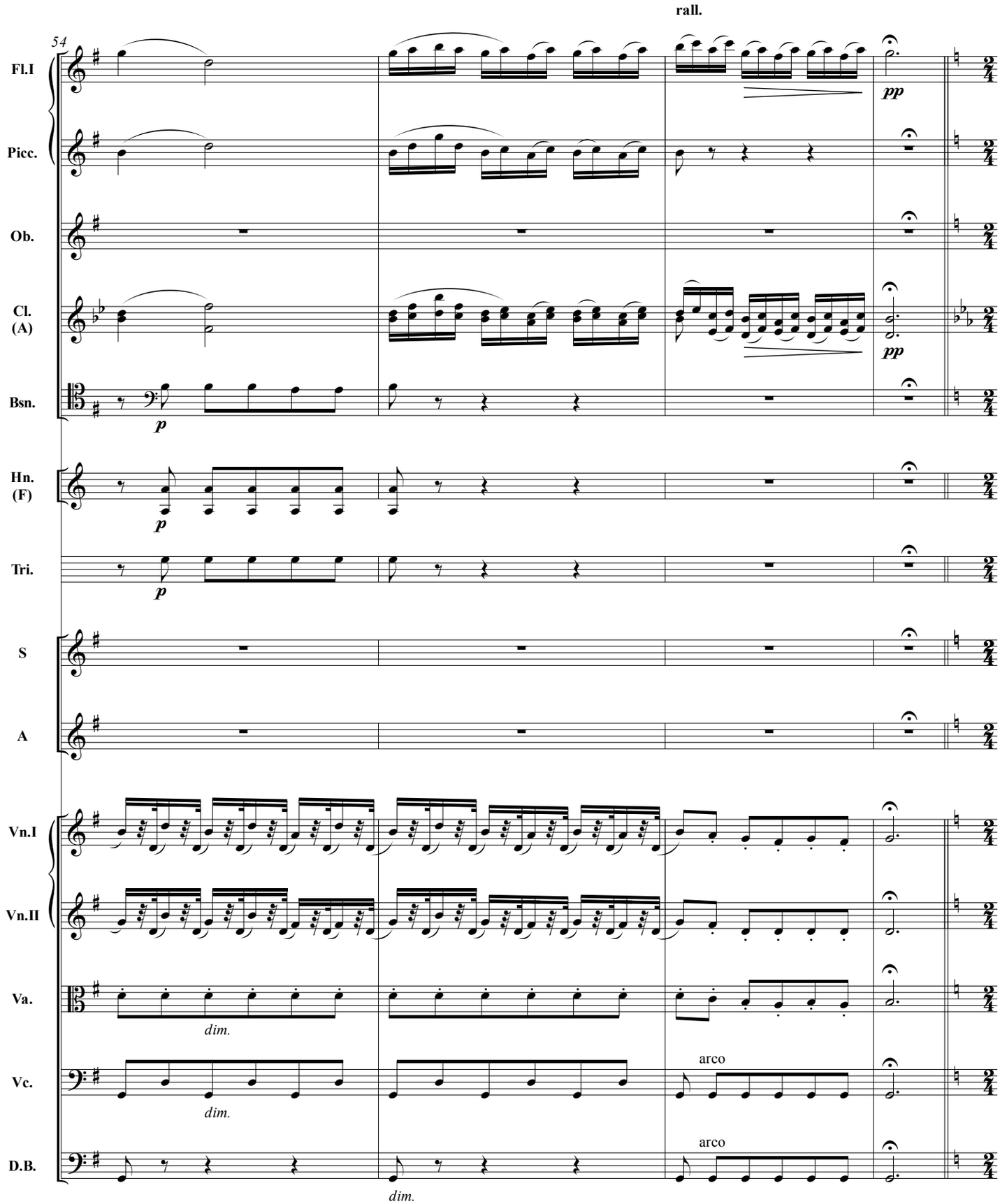

C
37
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tri.
S
shade?
Sha - - - - dow of a shade?
A
shade?
Vn.I
Vn.II
Va.
Vc.
D.B.


40
Fl.I
mf
Fl.II
mf
Ob.
Cl. (A)
mf
Bsn.
mf
Hn. (F)
mf
Tri.
mf
S
School - girls we,__ eigh - teen and un - der, From scho - las - tic__ tram - mels
A
School - girls we,__ eigh - teen and un - der, From scho - las - tic__ tram - mels
Vn.I
mf
Vn.II
mf
Va.
mf
pizz.
Vc.
mf
pizz.
D.B.
mf


D
43
Fl.I
Fl.II
Ob.
p
Cl. (A)
Bsn.
Hn. (F)
Tri.
S
free, And we won - der– how we won - der!– We
A
free, And we won - der– how we won - der!– We
Vn.I
Vn.II
Va.
Vc.
pizz.
arco
D.B.

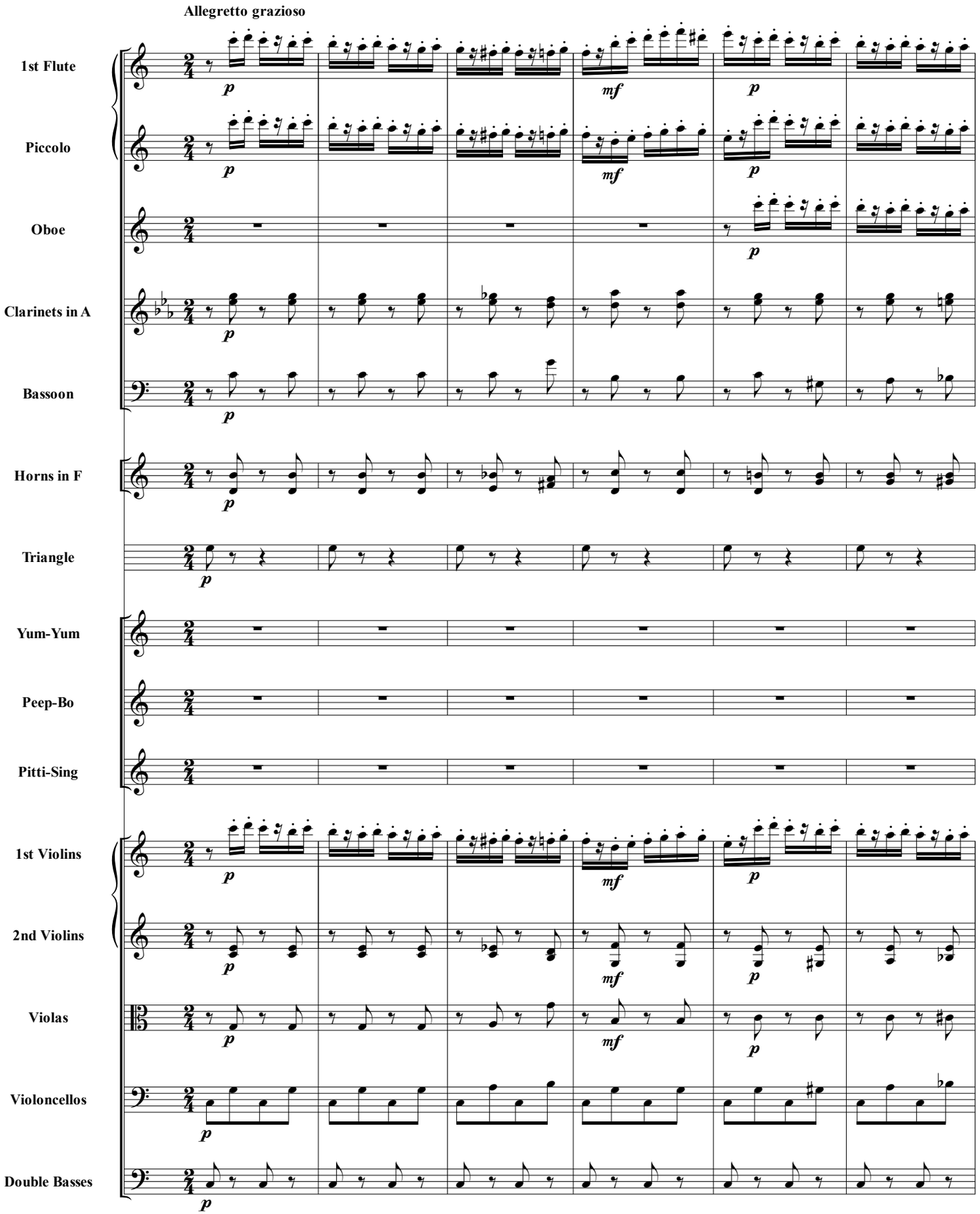

46
Fl.I
Fl.II
Ob.
dim.
Cl. (A)
Bsn.
Hn. (F)
I.
Tri.
S
won - der– how we won - der!– What on earth the world can
A
won - der– how we won - der!– What on earth the world can
Vn.I
dim.
Vn.II
Va.
dim.
arco
Vc.
dim.
D.B.
dim.

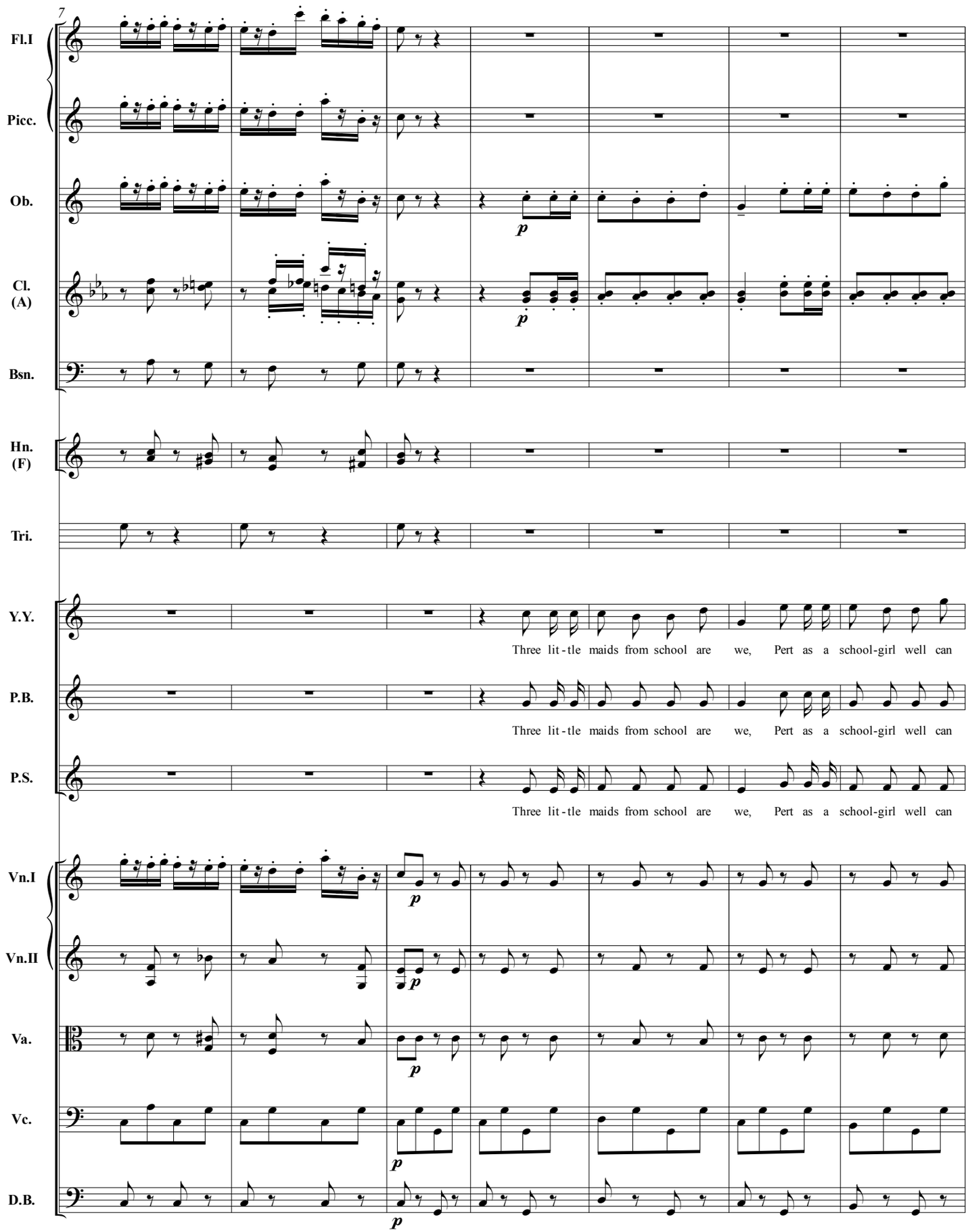

49
Fl.I
Fl.II
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tri.
S
be! What on earth the world can be!
A
be! What on earth the world can be!
Vn.I
Vn.II
Va.
Vc.
pizz.
D.B.
pizz.

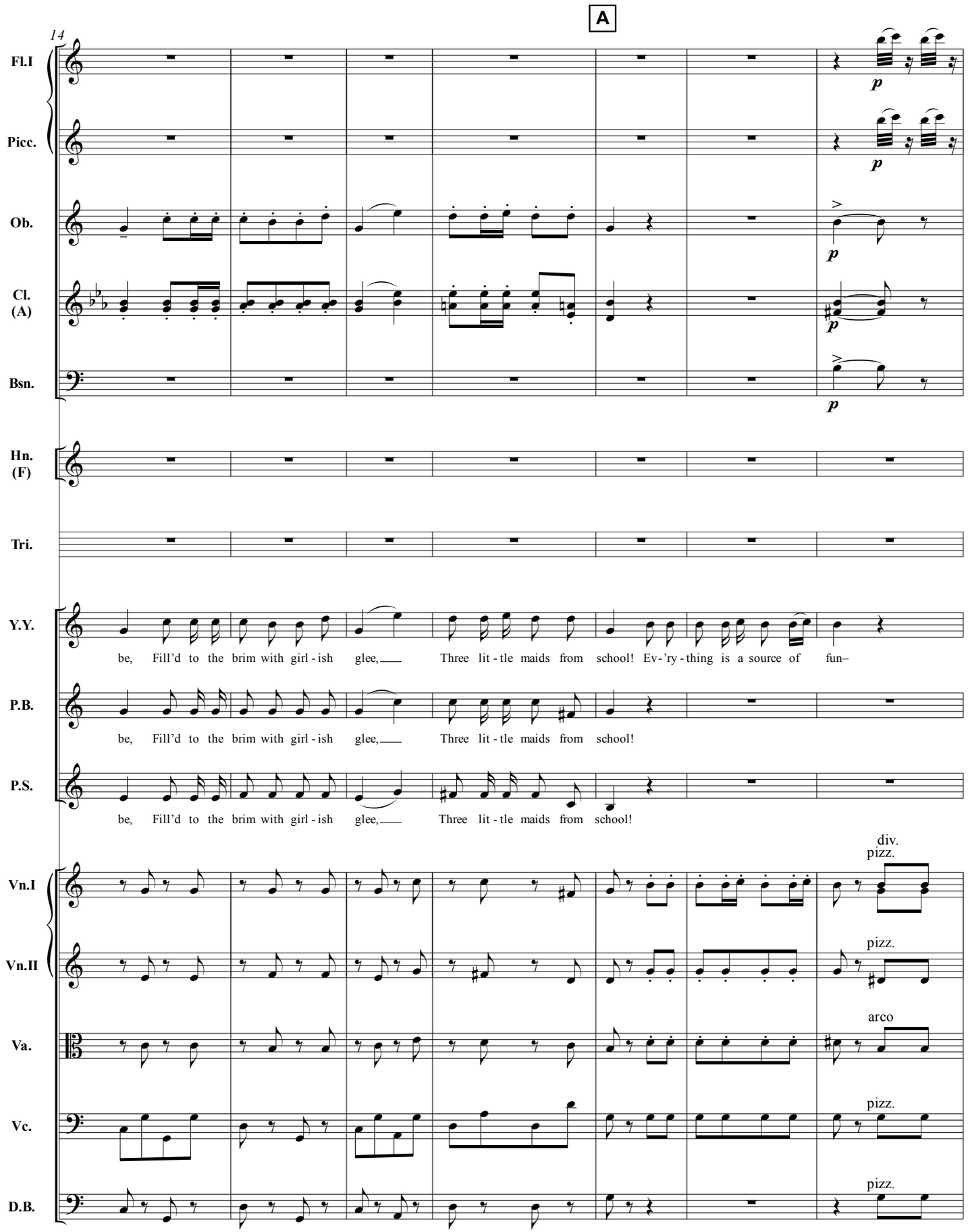

rall.
54
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tri.
S
A
Vn.I
Vn.II
Va.
Vc.
D.B.
pp
p
dim.
arco
Attacca No. 7

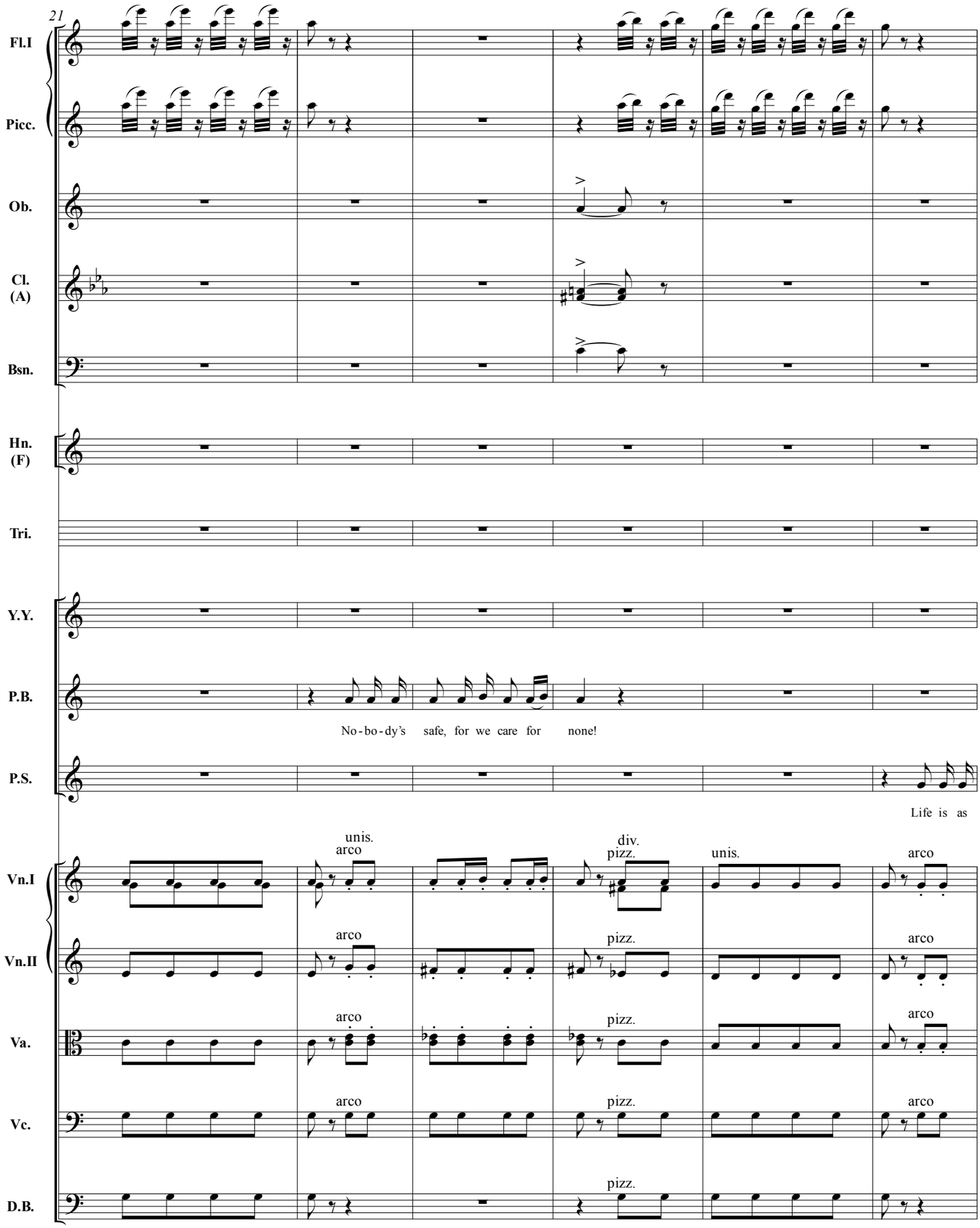
№ 7: “Three little maids from school are we”

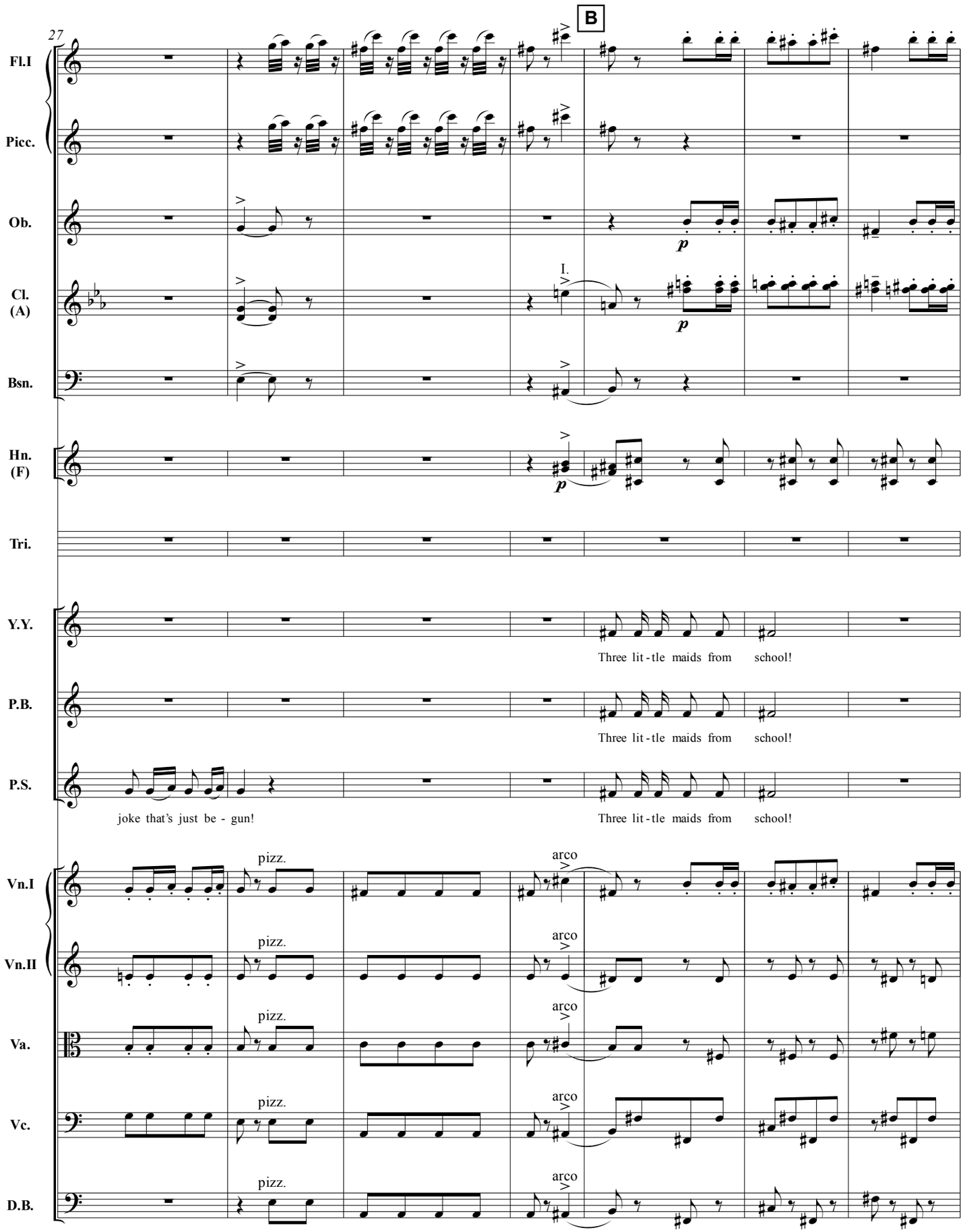
Trio (*Yum-Yum, Peep-Bo and Pitti-Sing, with Chorus of Girls*)

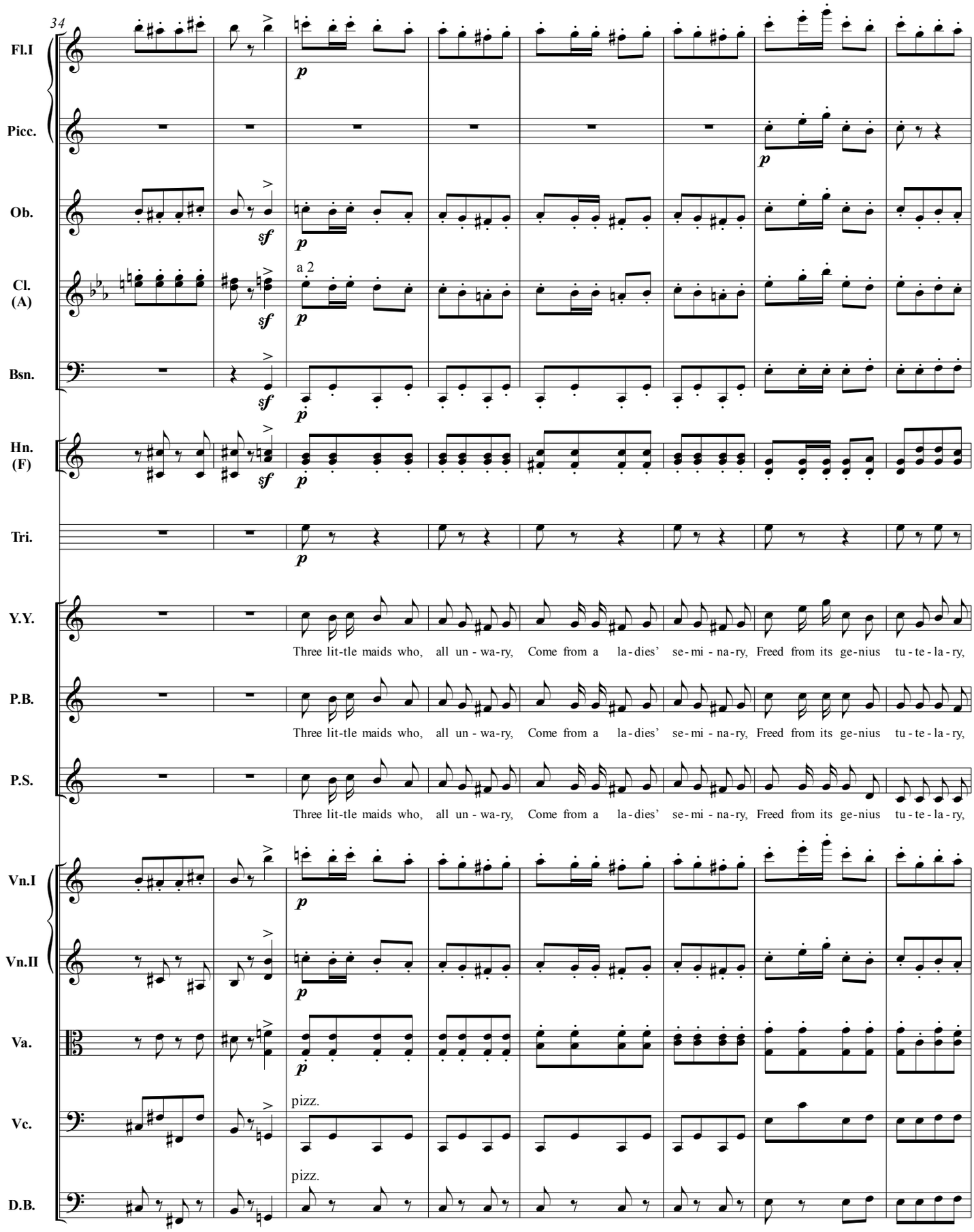


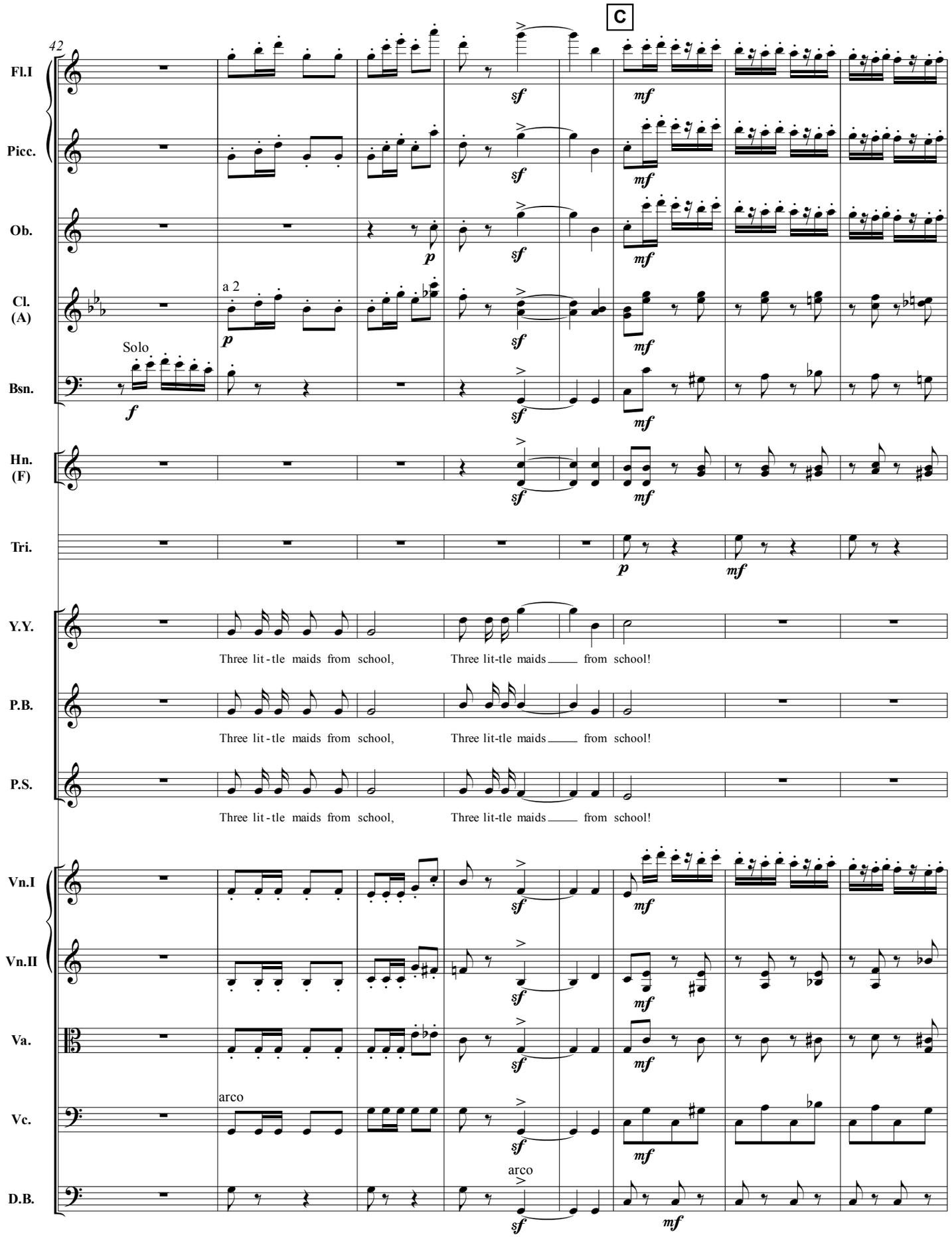

7
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tri.
Y.Y.
Three lit-tle maids from school are we, Pert as a school-girl well can
P.B.
Three lit-tle maids from school are we, Pert as a school-girl well can
P.S.
Three lit-tle maids from school are we, Pert as a school-girl well can
Vn.I
Vn.II
Va.
Vc.
D.B.

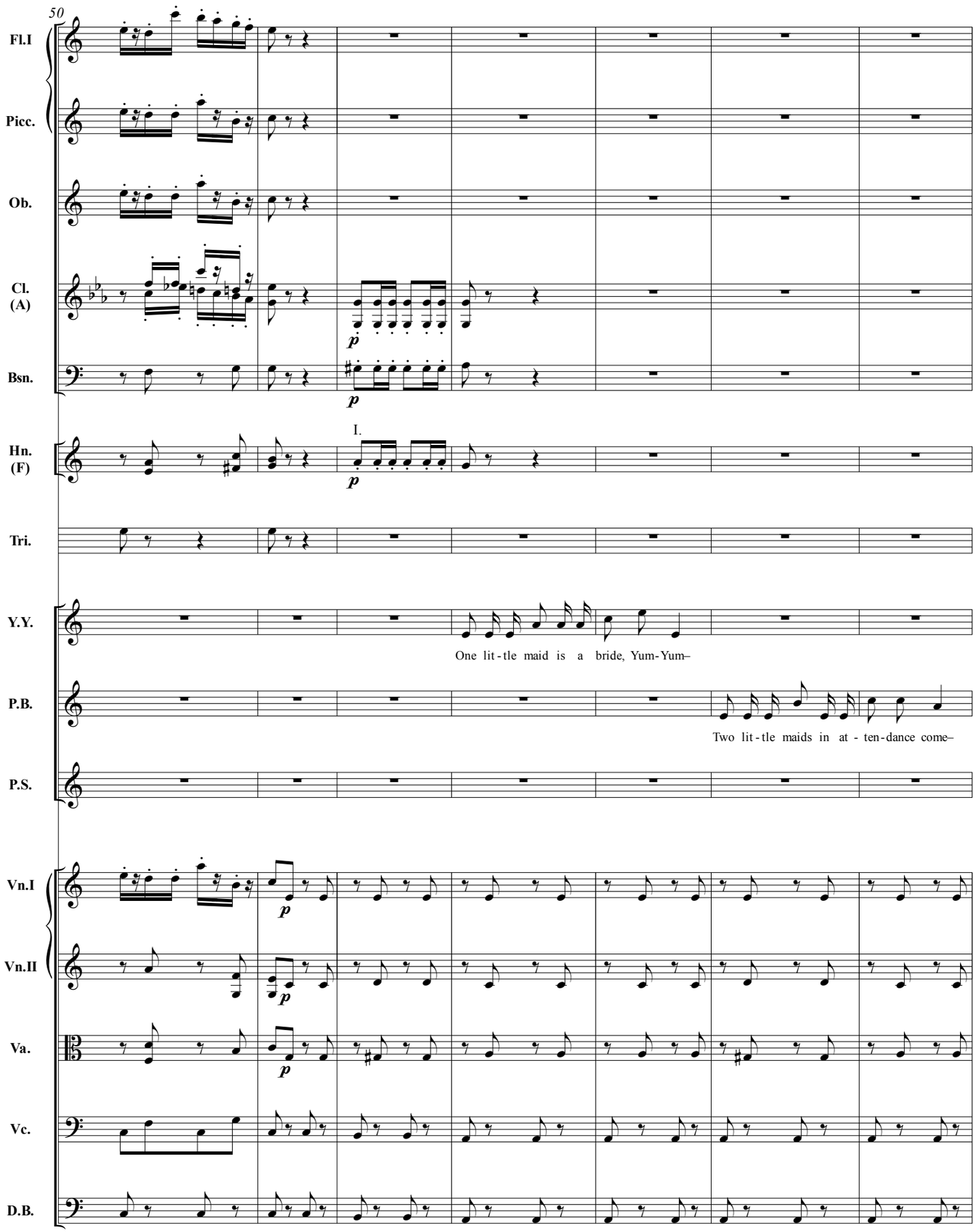

A
14
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tri.
Y.Y.
be, Fill'd to the brim with girl - ish glee, Three lit - tle maids from school! Ev - 'ry - thing is a source of fun–
P.B.
be, Fill'd to the brim with girl - ish glee, Three lit - tle maids from school!
P.S.
be, Fill'd to the brim with girl - ish glee, Three lit - tle maids from school!
Vn.I
div.
pizz.
Vn.II
pizz.
Va.
arco
Vc.
pizz.
D.B.
pizz.

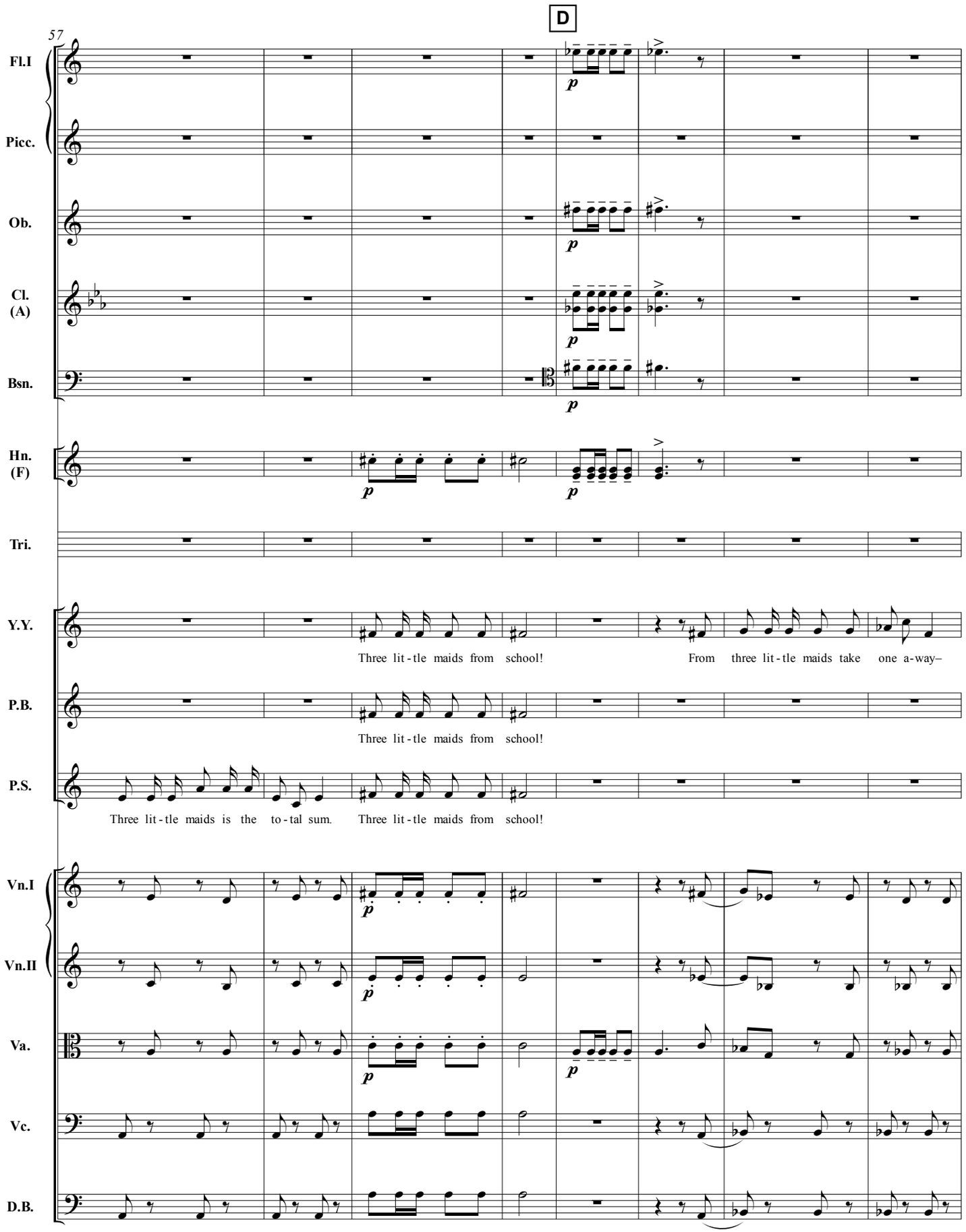

21
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tri.
Y.Y.
P.B.
No-bo-dy's safe, for we care for none!
P.S.
Life is as
Vn.I
unis.
arco
div.
pizz.
unis.
arco
Vn.II
arco
pizz.
arco
Va.
arco
pizz.
arco
Vc.
arco
pizz.
arco
D.B.
pizz.

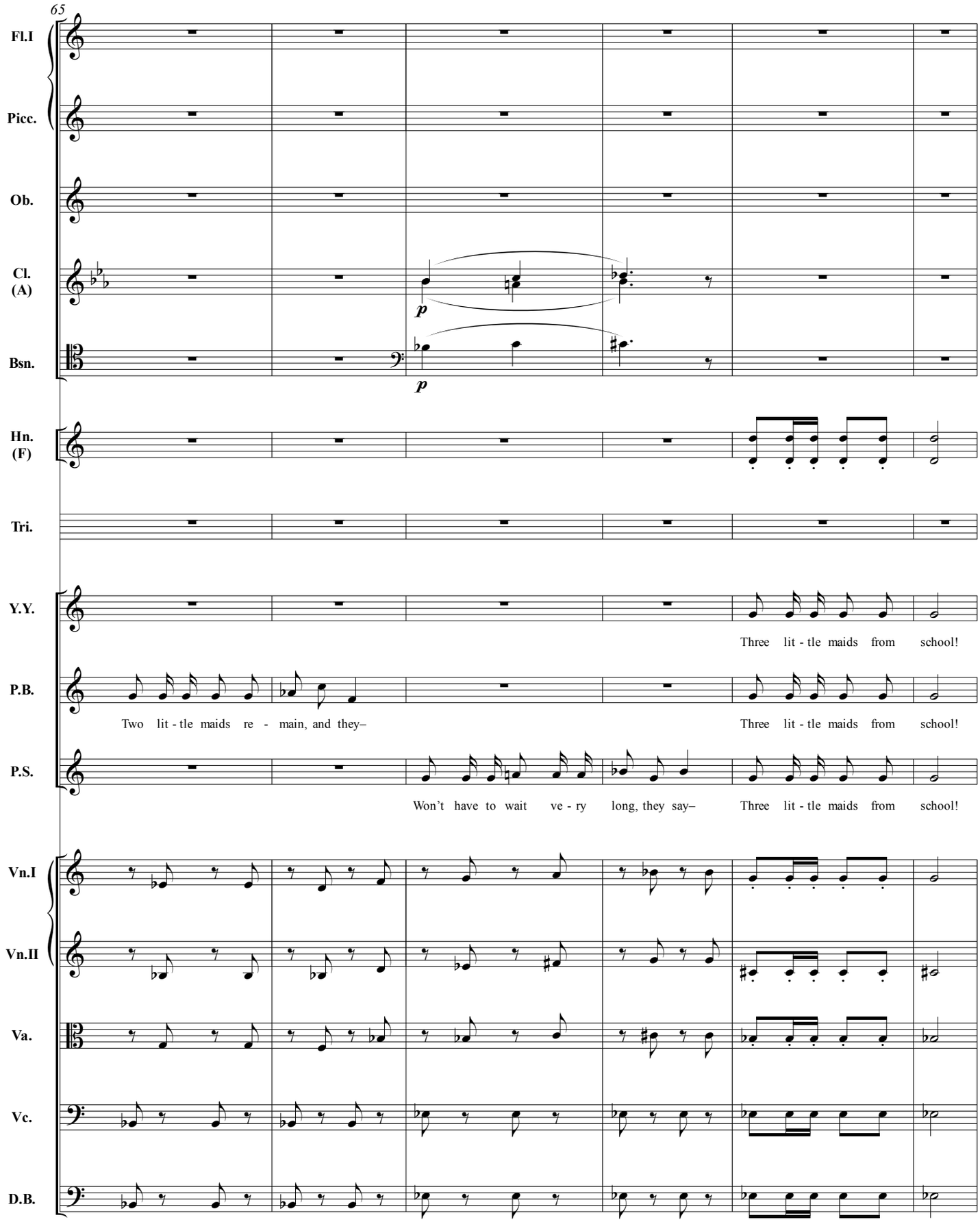

27
B
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tri.
Y.Y.
P.B.
P.S.
Vn.I
Vn.II
Va.
Vc.
D.B.
I.
p
Three lit - tle maids from school!
Three lit - tle maids from school!
joke that's just be - gun!
Three lit - tle maids from school!
pizz.
arco

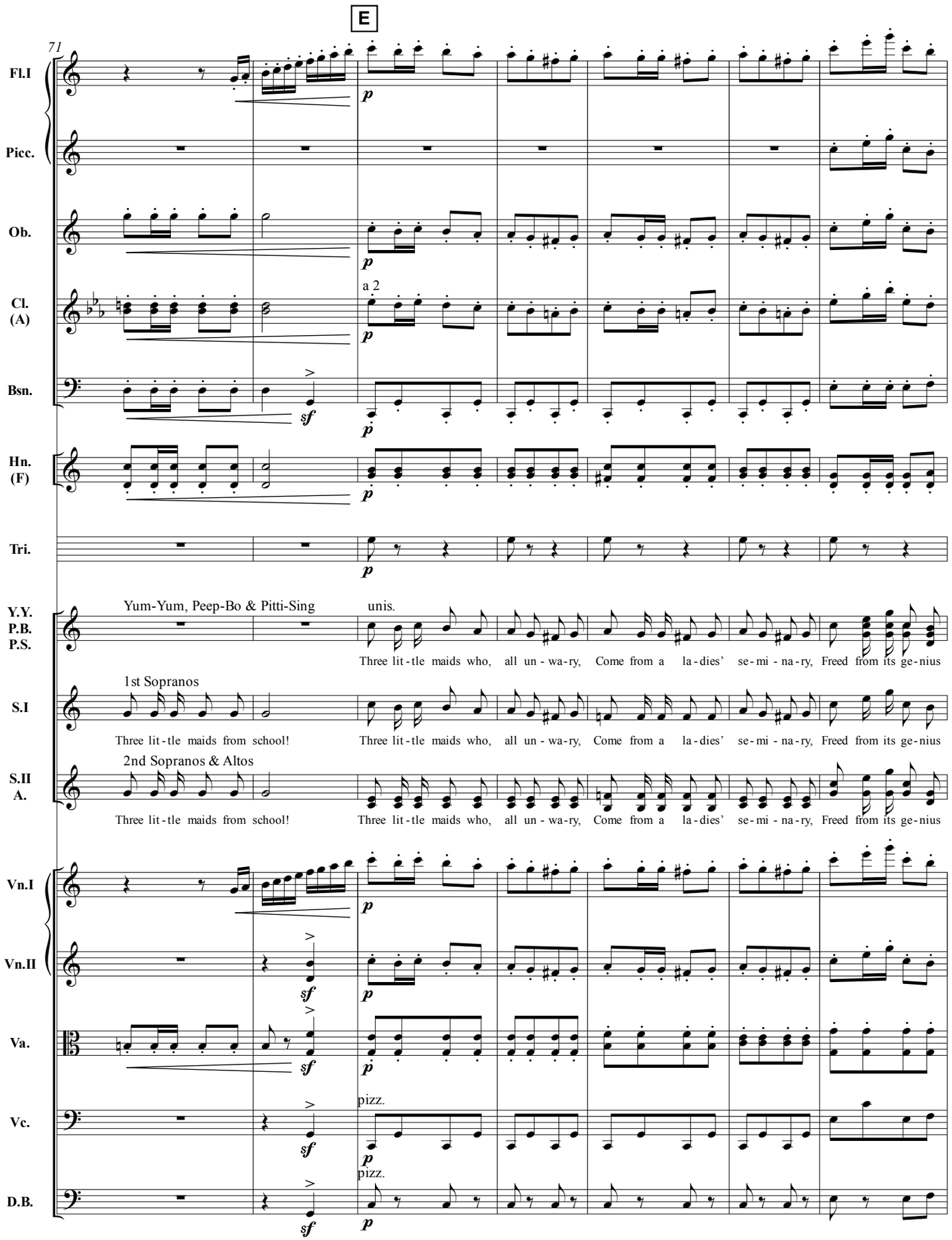

34
Fl.I
Picc.
Ob.
Cl. (A)
a 2
Bsn.
Hn. (F)
Tri.
Y.Y.
Three lit-tle maids who, all un - wa-ry, Come from a la-dies' se-mi - na-ry, Freed from its ge-nius tu-te-la-ry,
P.B.
Three lit-tle maids who, all un - wa-ry, Come from a la-dies' se-mi - na-ry, Freed from its ge-nius tu-te-la-ry,
P.S.
Three lit-tle maids who, all un - wa-ry, Come from a la-dies' se-mi - na-ry, Freed from its ge-nius tu-te-la-ry,
Vn.I
Vn.II
Va.
Vc.
pizz.
D.B.
pizz.

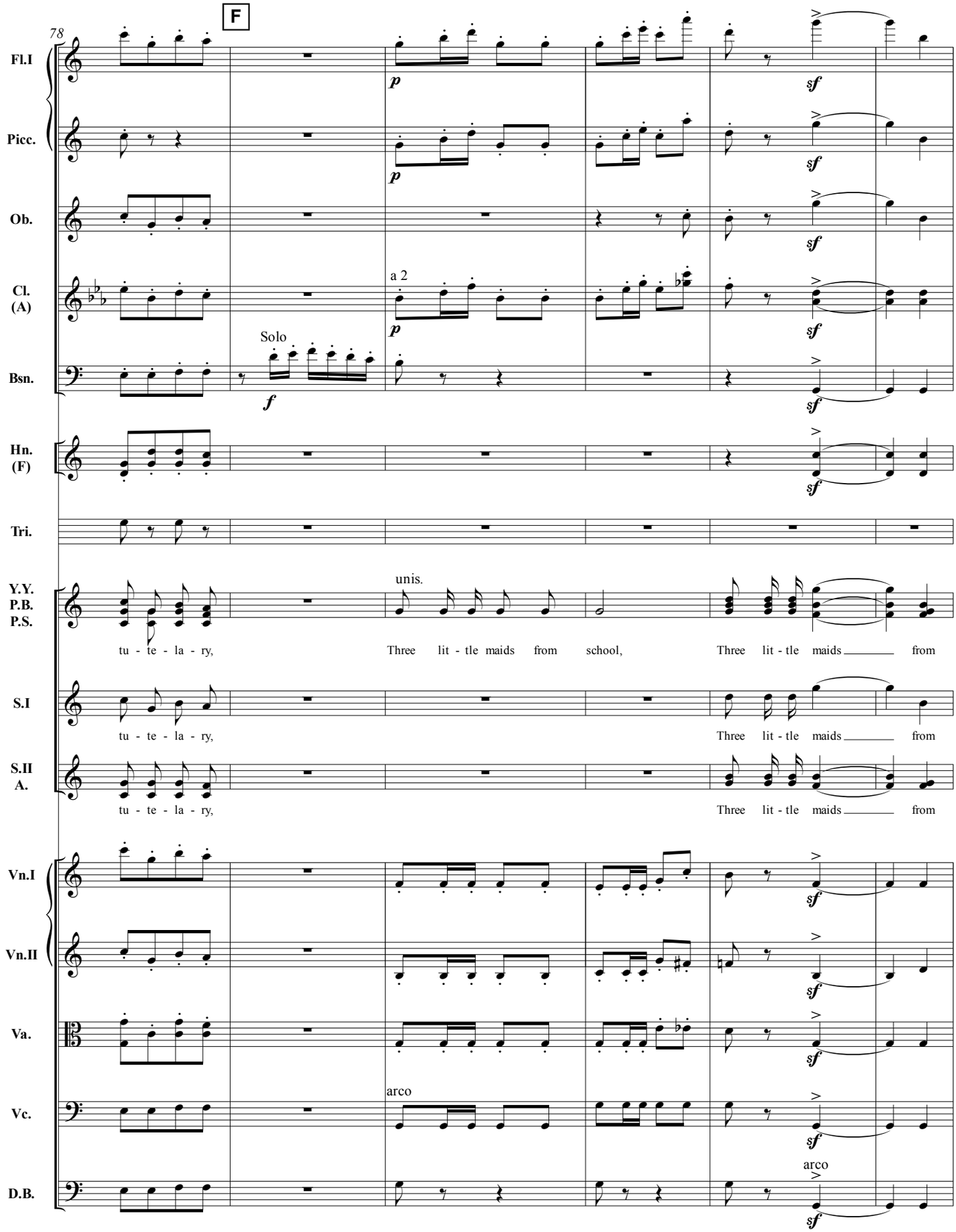

C
42
Fl.I
Picc.
Ob.
Cl. (A)
a 2
Solo
Bsn.
Hn. (F)
Tri.
Y.Y.
Three lit-tle maids from school, Three lit-tle maids from school!
P.B.
Three lit-tle maids from school, Three lit-tle maids from school!
P.S.
Three lit-tle maids from school, Three lit-tle maids from school!
Vn.I
Vn.II
Va.
Vc.
arco
D.B.
arco

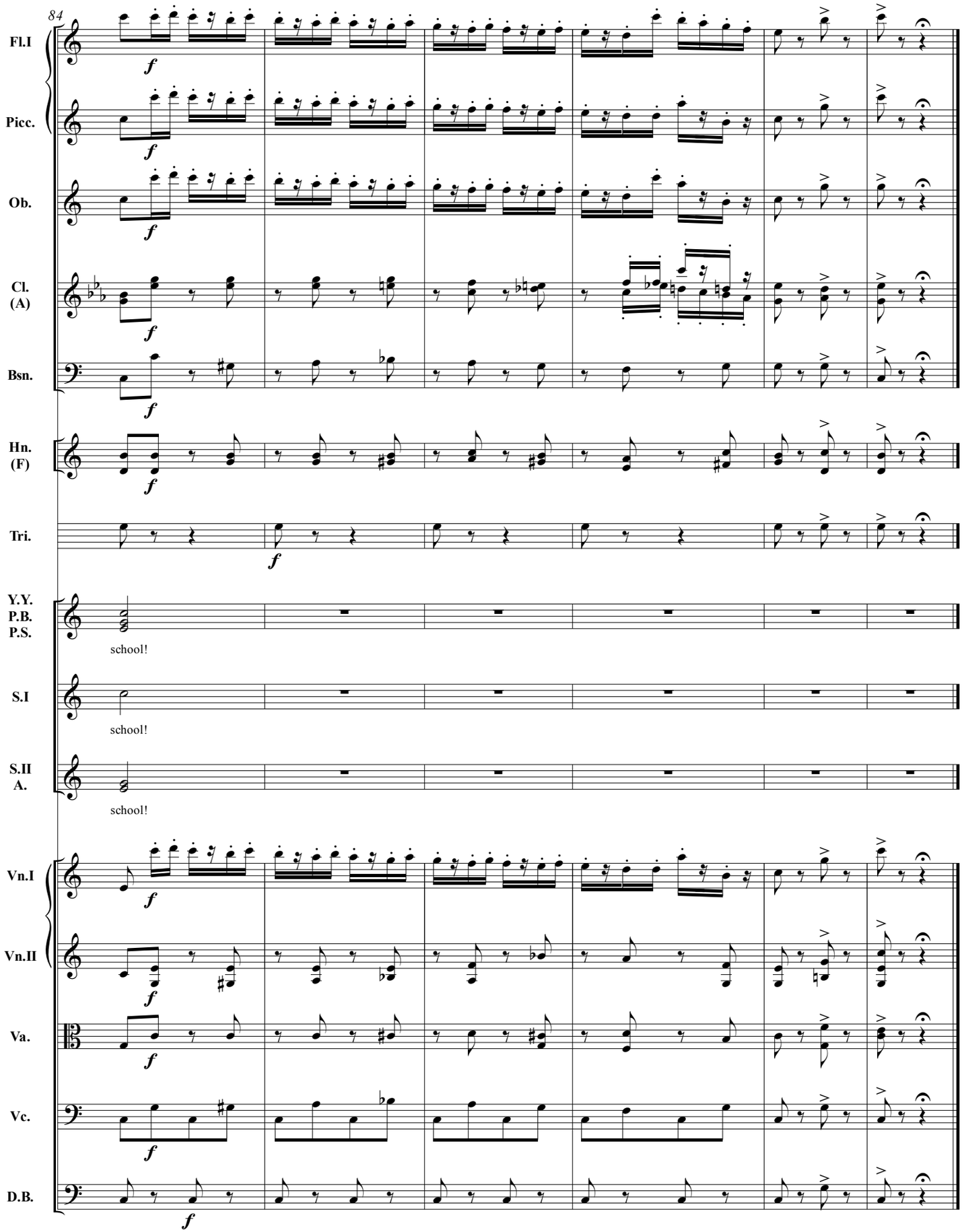

50
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
I.
Tri.
Y.Y.
One lit-tle maid is a bride, Yum-Yum–
P.B.
Two lit-tle maids in at - ten-dance come–
P.S.
Vn.I
Vn.II
Va.
Vc.
D.B.


D
57
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tri.
Y.Y.
Three lit-tle maids from school!
From three lit-tle maids take one a-way–
P.B.
Three lit-tle maids from school!
P.S.
Three lit-tle maids is the to-tal sum.
Three lit-tle maids from school!
Vn.I
Vn.II
Va.
Vc.
D.B.


65
Fl.I
Picc.
Ob.
Cl. (A)
p
Bsn.
p
Hn. (F)
Tri.
Y.Y.
Three lit - tle maids from school!
P.B.
Two lit - tle maids re - main, and they–
Three lit - tle maids from school!
P.S.
Won't have to wait ve - ry long, they say–
Three lit - tle maids from school!
Vn.I
Vn.II
Va.
Vc.
D.B.


E
71
Fl.I
Picc.
Ob.
Cl. (A)
a 2
Bsn.
Hn. (F)
Tri.
Y.Y. P.B. P.S.
Yum-Yum, Peep-Bo & Pitti-Sing
unis.
Three lit-tle maids who, all un-wa-ry, Come from a la-dies' se-mi-na-ry, Freed from its ge-nius
S.I
1st Sopranos
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
S.II A.
2nd Sopranos & Altos
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
Vn.I
Vn.II
Va.
Vc.
pizz.
D.B.
pizz.


78
F
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tri.
Y.Y. P.B. P.S.
S.I
S.II A.
Vn.I
Vn.II
Va.
Vc.
D.B.
a 2
Solo
unis.
arco
arco
tu - te - la - ry,
Three lit - tle maids from school,
Three lit - tle maids from
tu - te - la - ry,
Three lit - tle maids from
tu - te - la - ry,
Three lit - tle maids from


84
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tri.
Y.Y. P.B. P.S.
school!
S.I
school!
S.II A.
school!
Vn.I
Vn.II
Va.
Vc.
D.B.

Enter KO-KO *and* POOH-BAH.

KO-KO At last, my bride that is to be! (*About to embrace her.*)

YUM. You're not going to kiss me before all these people?

KO-KO Well, that was the idea.

YUM. (*aside to* PEEP-BO). It seems odd, doesn't it?

PEEP. It's rather peculiar.

PITTI. Oh, I expect it's all right. Must have a beginning, you know.

YUM. Well, of course I know nothing about these things; but I've no objection if it's usual.

KO-KO Oh, it's quite usual, I think. Eh, Lord Chamberlain? (*Appealing to* POOH-BAH.)

POOH. I have known it done. (KO-KO *embraces her.*)

YUM. Thank goodness that's over! (*Sees* NANKI-POO, *and rushes to him.*) Why, that's never you? (*The three Girls rush to him and shake his hands, all speaking at once.*)

YUM. Oh, I'm so glad! I haven't seen you for ever so long, and I'm right at the top of the school, and I've got three prizes, and I've come home for good, and I'm not going back any more!

PEEP. And have you got an engagement?—Yum-Yum's got one, but she doesn't like it, and she'd ever so much rather it was you! I've come home for good, and I'm not going back any more!

PITTI. Now tell us all the news, because you go about everywhere, and we've been at school, but, thank goodness, that's all over now, and we've come home for good, and we're not going back any more!

(*These three speeches are spoken together in one breath.*)

KO-KO I beg your pardon. Will you present me?

YUM. Oh, this is the musician who used—

PEEP. Oh, this is the gentleman-who used—

PITTI. Oh, it is only Nanki-Poo who used—

KO-KO One at a time, if you please.

YUM. Oh, if you please he's the gentleman who used to play so beautifully on the— on the—

PITTI. On the Marine Parade.

YUM. Yes, I think that was the name of the instrument.

NANK. Sir, I have the misfortune to love your ward, Yum-Yum—oh, I know I deserve your anger!

KO-KO Anger! not a bit, my boy. Why, I love her myself. Charming little girl, isn't she? Pretty eyes, nice hair. Taking little thing, altogether. Very glad to hear my opinion backed by a competent authority. Thank you very much. Good-bye. (*To* PISH-TUSH.) Take him away. (PISH-TUSH *removes him*.)

PITTI. (*who has been examining* POOH-BAH.) I beg your pardon, but what is this? Customer come to try on?

KO-KO That is a Tremendous Swell.

PITTI. Oh, it's alive. (*She starts back in alarm*.)

POOH. Go away, little girls. Can't talk to little girls like you. Go away, there's dears.

KO-KO Allow me to present you, Pooh-Bah. These are my three wards. The one in the middle is my bride elect.

POOH. What do you want me to do to them? Mind, I will not kiss them.

KO-KO No, no, you shan't kiss them; a little bow—a mere nothing—you needn't mean it, you know.

POOH. It goes against the grain. They are not young ladies, they are young persons.

KO-KO Come, come, make an effort, there's a good nobleman.

POOH. (*aside to* KO-KO). Well, I shan't mean it. (*with a great effort*.) How d'ye do, little girls, how d'ye do? (*Aside*.) Oh, my protoplasmal ancestor!

KO-KO That's very good. (*Girls indulge in suppressed laughter*.)

POOH. I see nothing to laugh at. It is very painful to me to have to say "How d'ye do, little girls, how d'ye do?" to young persons. I'm not in the habit of saying "How d'ye do, little girls, how d'ye do?" to anybody under the rank of a Stockbroker.

KO-KO (*aside to girls*.) Don't laugh at him, he can't help it—he's under treatment for it. (*Aside to* POOH-BAH.) Never mind them, they don't understand the delicacy of your position.

POOH. We know how delicate it is, don't we?

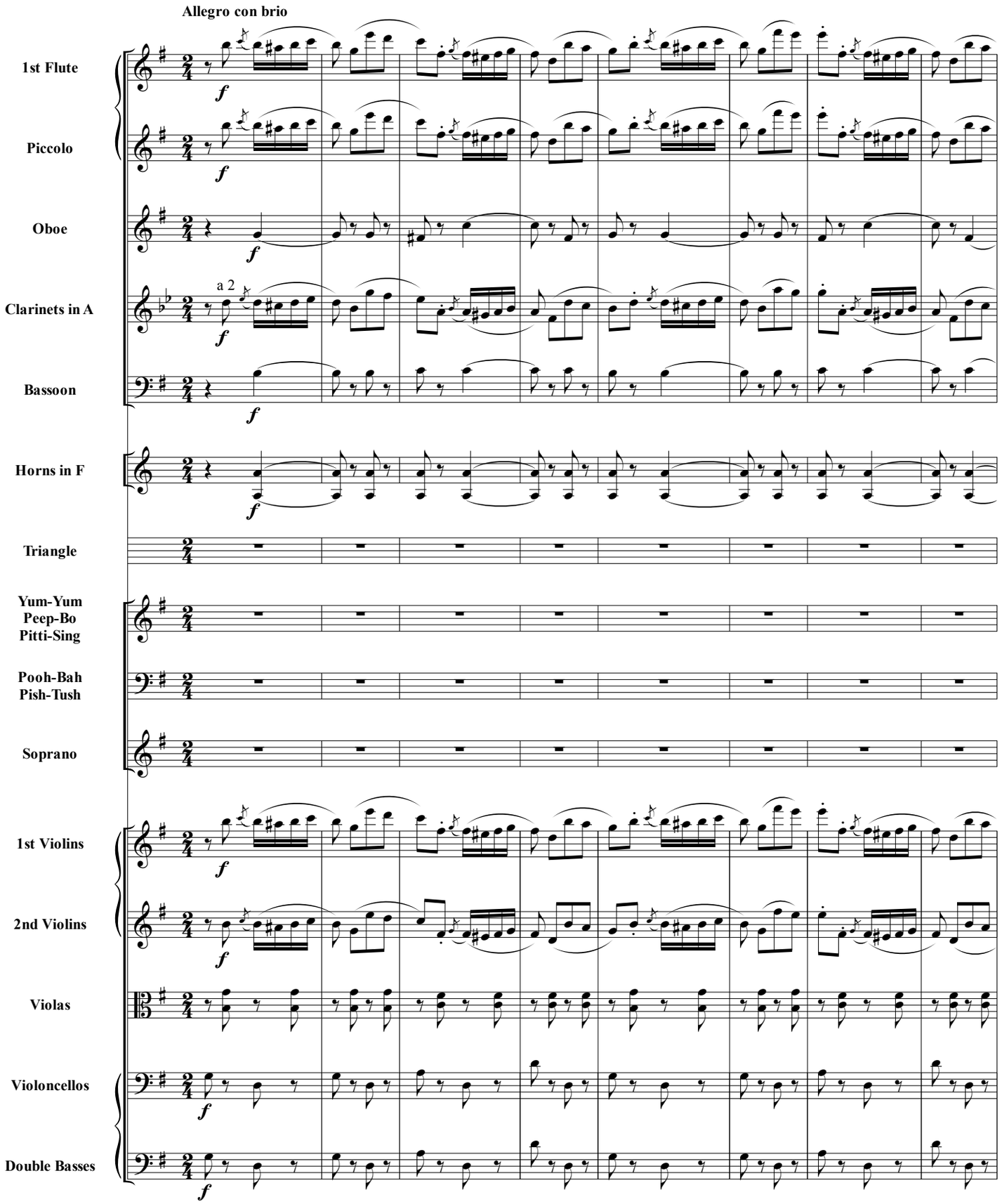
KO-KO I should think we did! How a nobleman of your importance can do it at all is a thing I never can, never shall understand.

(KO-KO *retires and goes off*.)

The Quintet "So please you, Sir, we much regret", which follows here, is more usually sung without PISH-TUSH in contemporary performances.

№ 8: “So please you, Sir, we much regret”

Quintet (*Yum-Yum, Peep-Bo, Pitti-Sing, Pooh-Bah & Pish-Tush, with Chorus of Girls*)



9

Fl.I

Picc.

Ob.

Cl. (A)

Bsn.

Hn. (F)

Tri.

Yum.

Yum-Yum

1. So please you, Sir, we much re - gret If we have failed in e - ti - quette To - wards a man of rank so high– We shall know

Peep. Pitti.

Peep-Bo & Pitti-Sing

1. So please you, Sir, we much re - gret If we have failed in e - ti - quette To - wards a man of rank so high– We shall know

Cho.

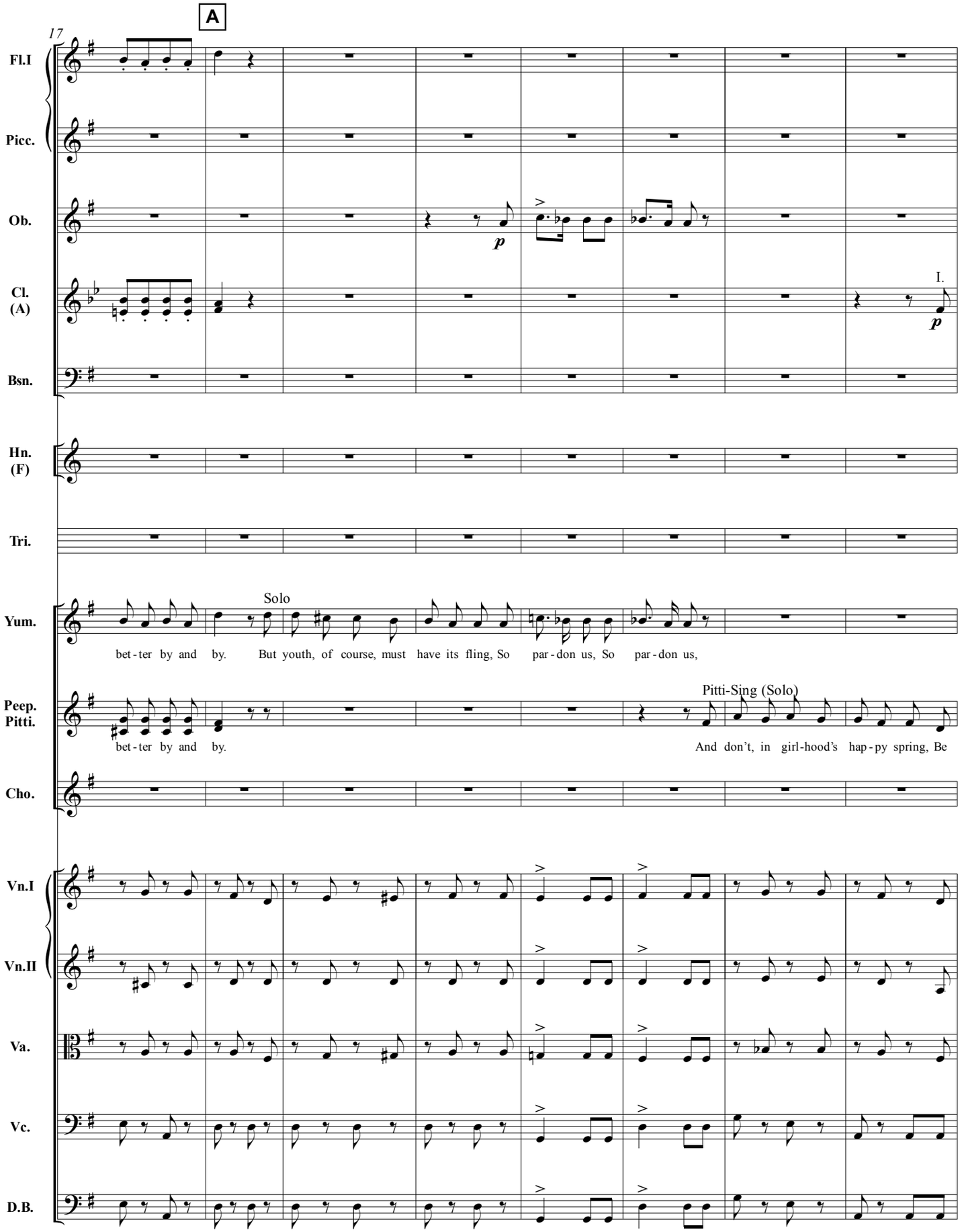
Vn.I

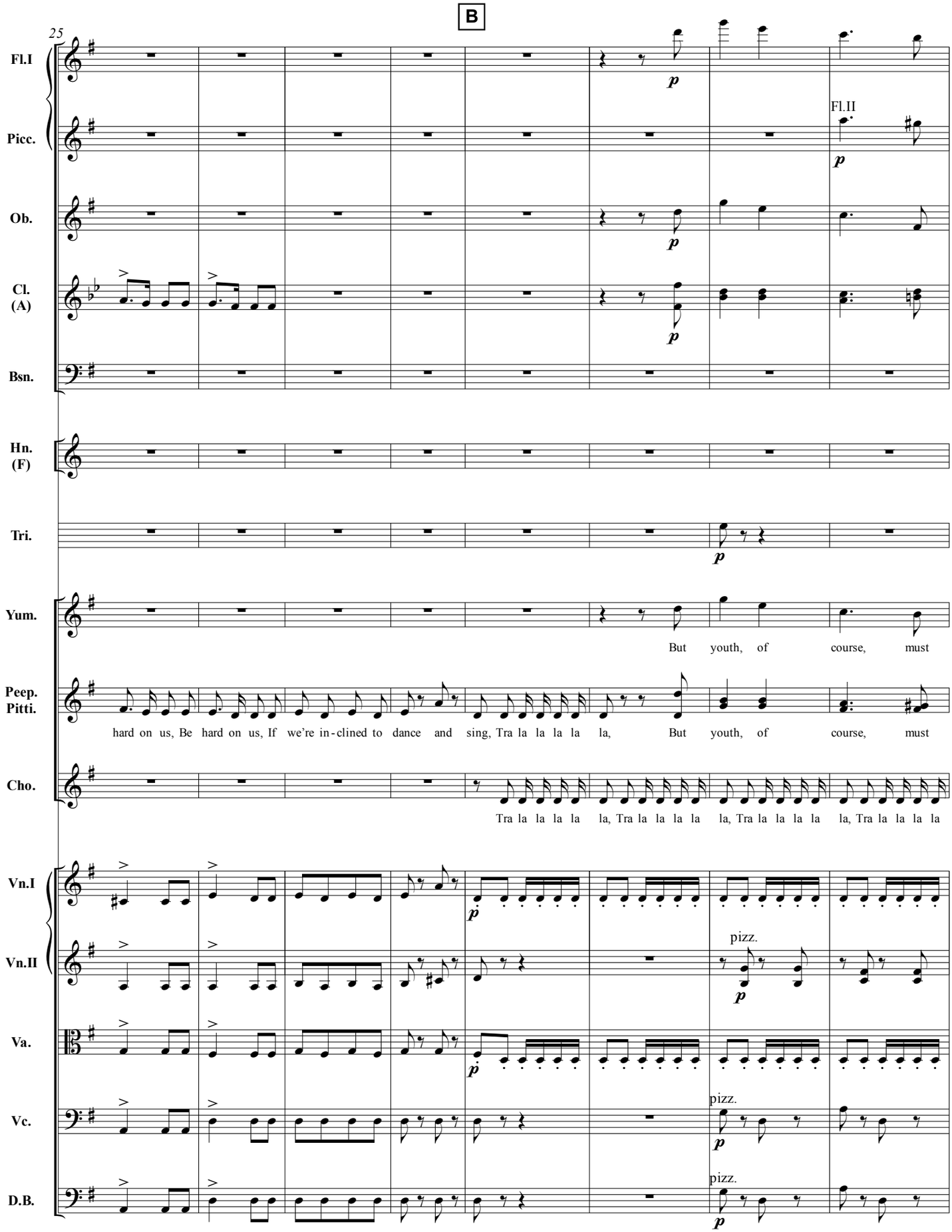
Vn.II

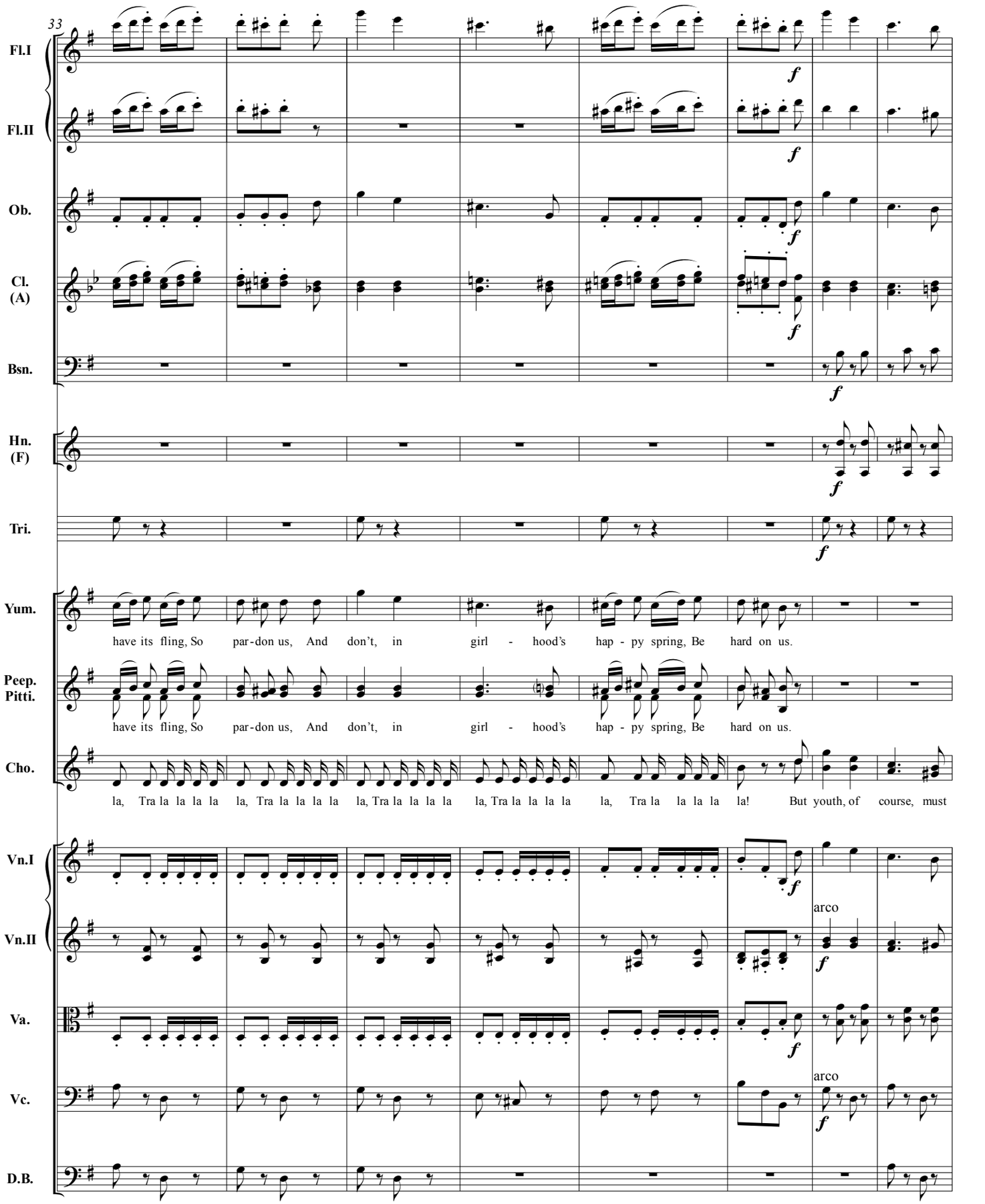
Va.

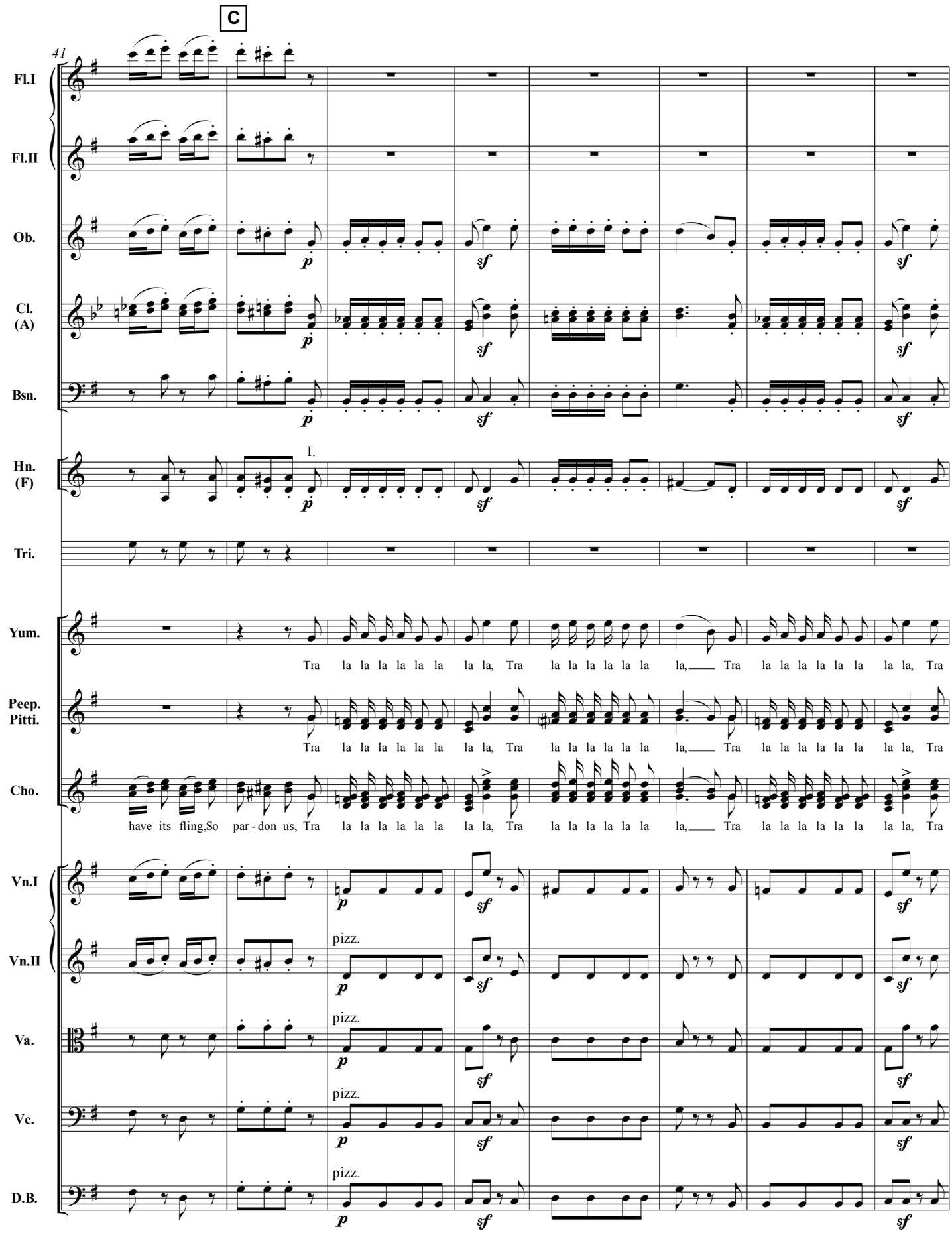
Vc.

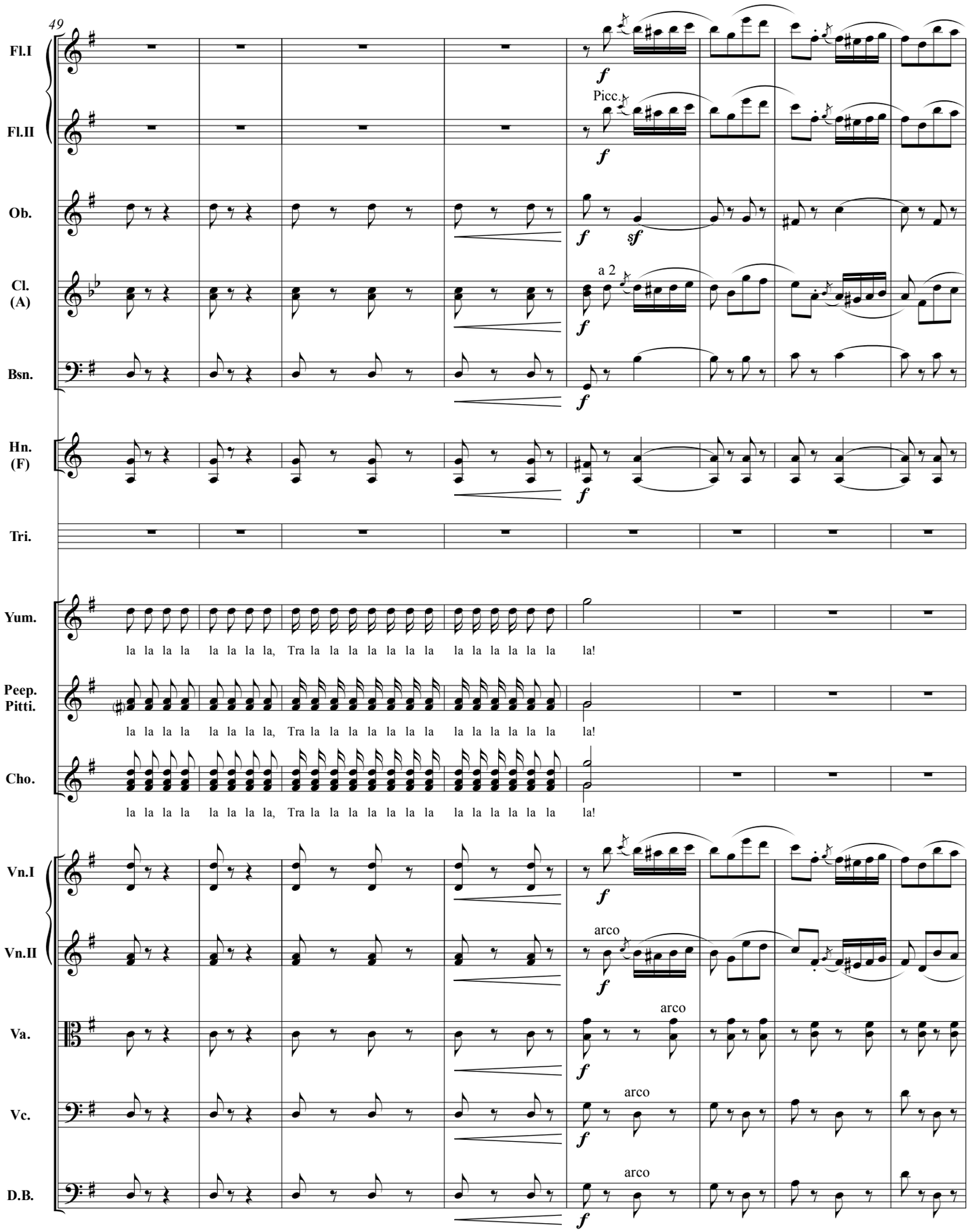
D.B.

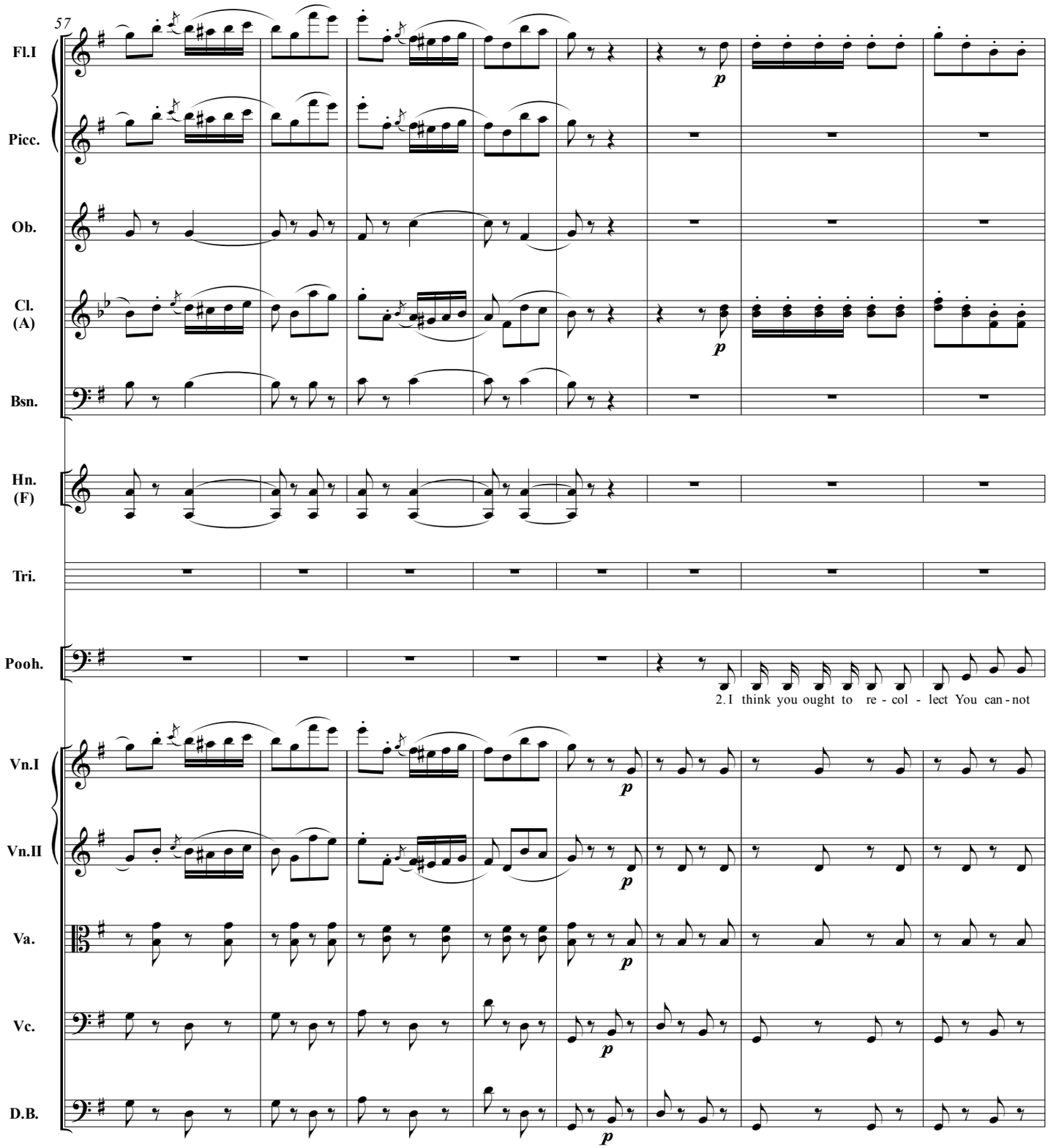

A
17
Fl.I
Picc.
Ob.
p
Cl. (A)
I.
p
Bsn.
Hn. (F)
Tri.
Yum.
Solo
bet-ter by and by. But youth, of course, must have its fling, So par-don us, So par-don us,
Peep. Pitti.
Pitti-Sing (Solo)
bet-ter by and by. And don't, in girl-hood's hap-py spring, Be
Cho.
Vn.I
Vn.II
Va.
Vc.
D.B.

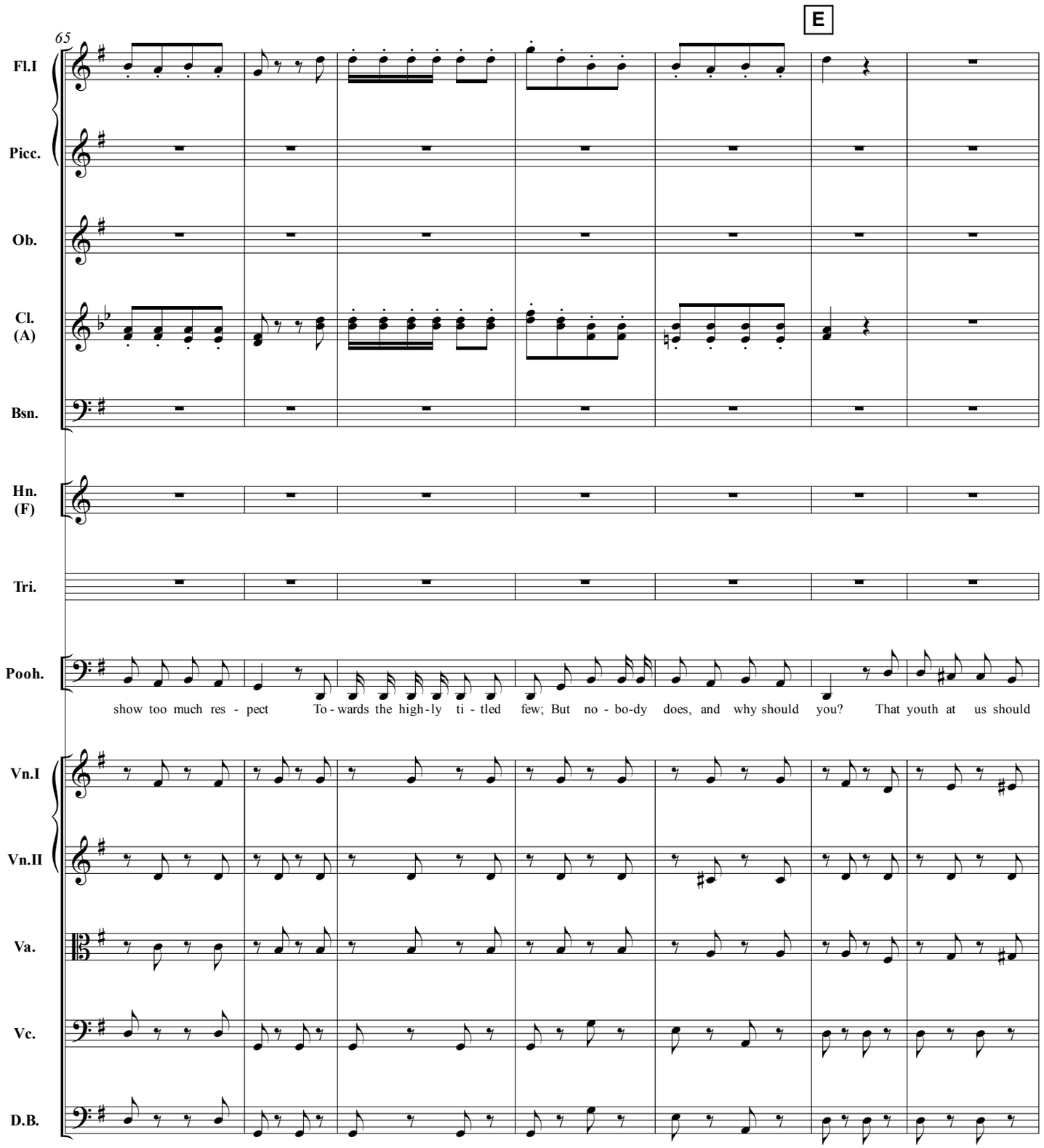

B
25
Fl.I
Picc.
Fl.II
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tri.
Yum.
But youth, of course, must
Peep. Pitti.
hard on us, Be hard on us, If we're in-clined to dance and sing, Tra la la la la la, But youth, of course, must
Cho.
Tra la la la la la, Tra la la la la la, Tra la la la la la, Tra la la la la la
Vn.I
Vn.II
pizz.
Va.
Vc.
pizz.
D.B.
pizz.

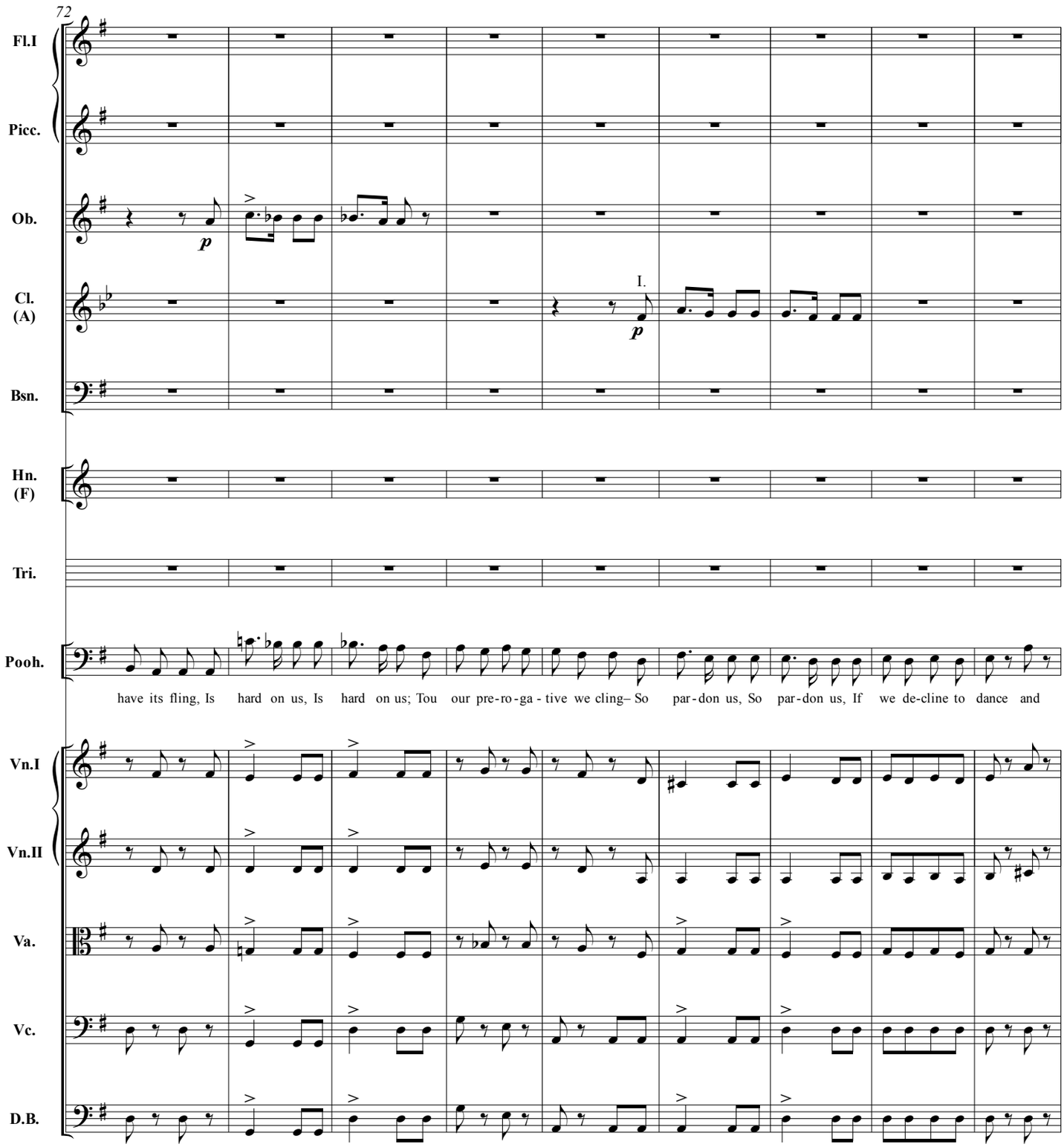

33
Fl.I
Fl.II
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tri.
Yum.
have its fling, So par-don us, And don't, in girl - hood's hap - py spring, Be hard on us.
Peep. Pitti.
have its fling, So par-don us, And don't, in girl - hood's hap - py spring, Be hard on us.
Cho.
la, Tra la la la la la, Tra la la la la la, Tra la la la la la, Tra la la la la la, Tra la la la la la! But youth, of course, must
Vn.I
Vn.II
arco
Va.
Vc.
arco
D.B.

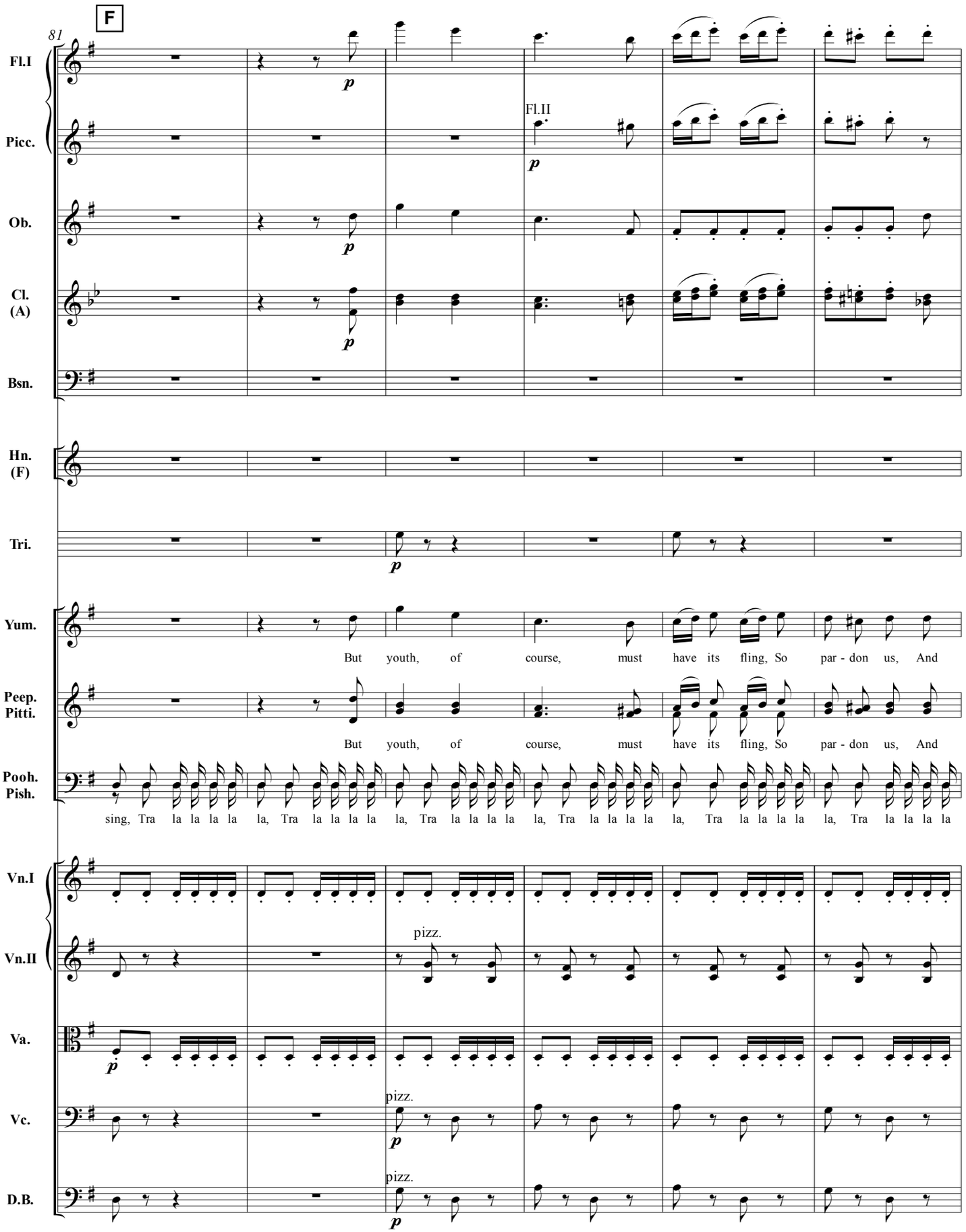

C
41
Fl.I
Fl.II
Ob.
Cl. (A)
Bsn.
Hn. (F)
I.
Tri.
Yum.
Tra la la la la la la la la, Tra la la la la la la la, Tra la la la la la la la la, Tra
Peep. Pitti.
Tra la la la la la la la la, Tra la la la la la la la, Tra la la la la la la la la, Tra
Cho.
have its fling,So par - don us, Tra la la la la la la la la, Tra la la la la la la la, Tra la la la la la la la la, Tra
Vn.I
Vn.II
pizz.
Va.
pizz.
Vc.
pizz.
D.B.
pizz.

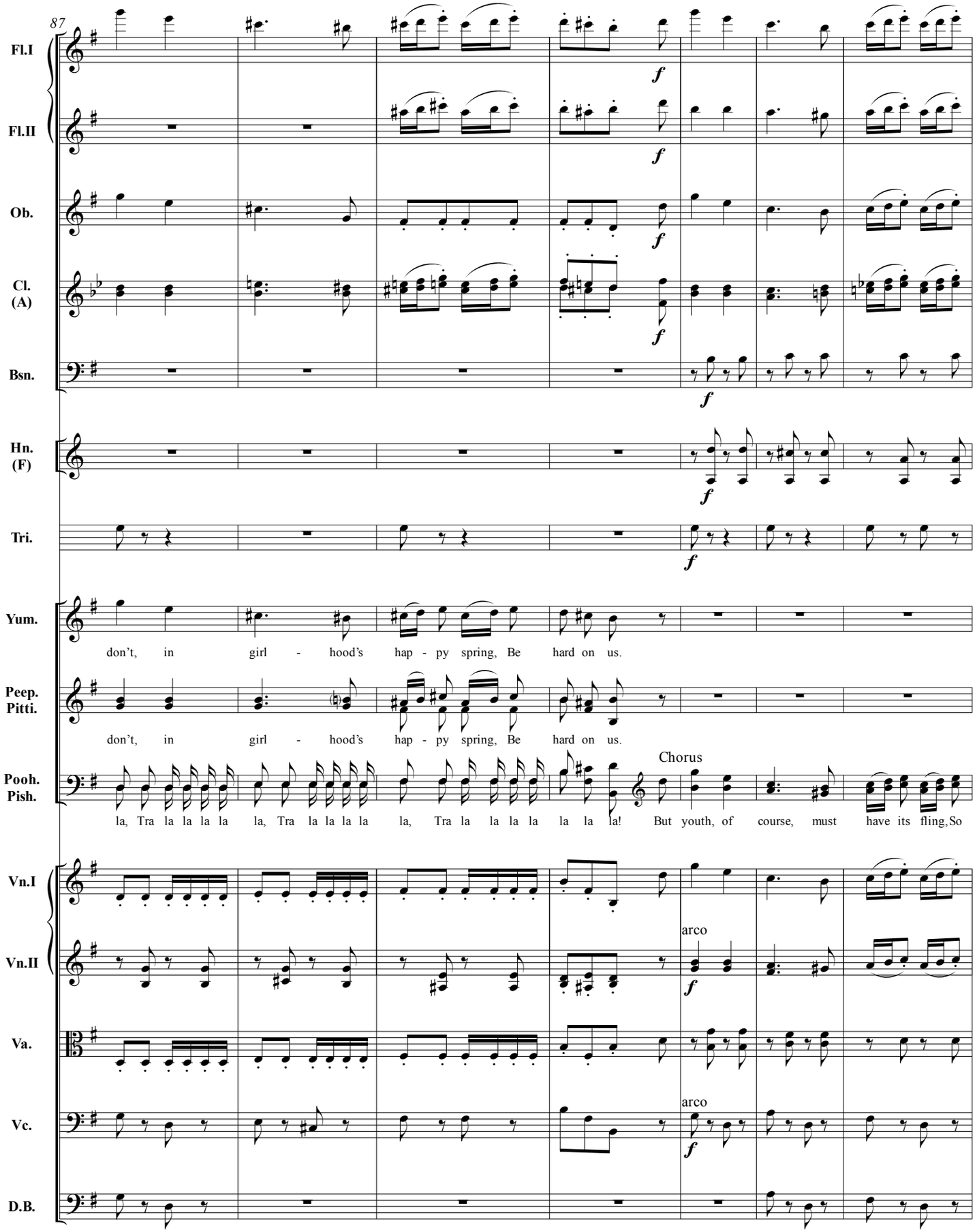

49
Fl.I
Fl.II
Picc.
Ob.
Cl. (A)
a 2
Bsn.
Hn. (F)
Tri.
Yum.
la la la la la la la la, Tra la la la la la la la la la la la la la la!
Peep. Pitti.
la la la la la la la la, Tra la la la la la la la la la la la la la la!
Cho.
la la la la la la la la, Tra la la la la la la la la la la la la la la!
Vn.I
Vn.II
arco
Va.
arco
Vc.
arco
D.B.
arco

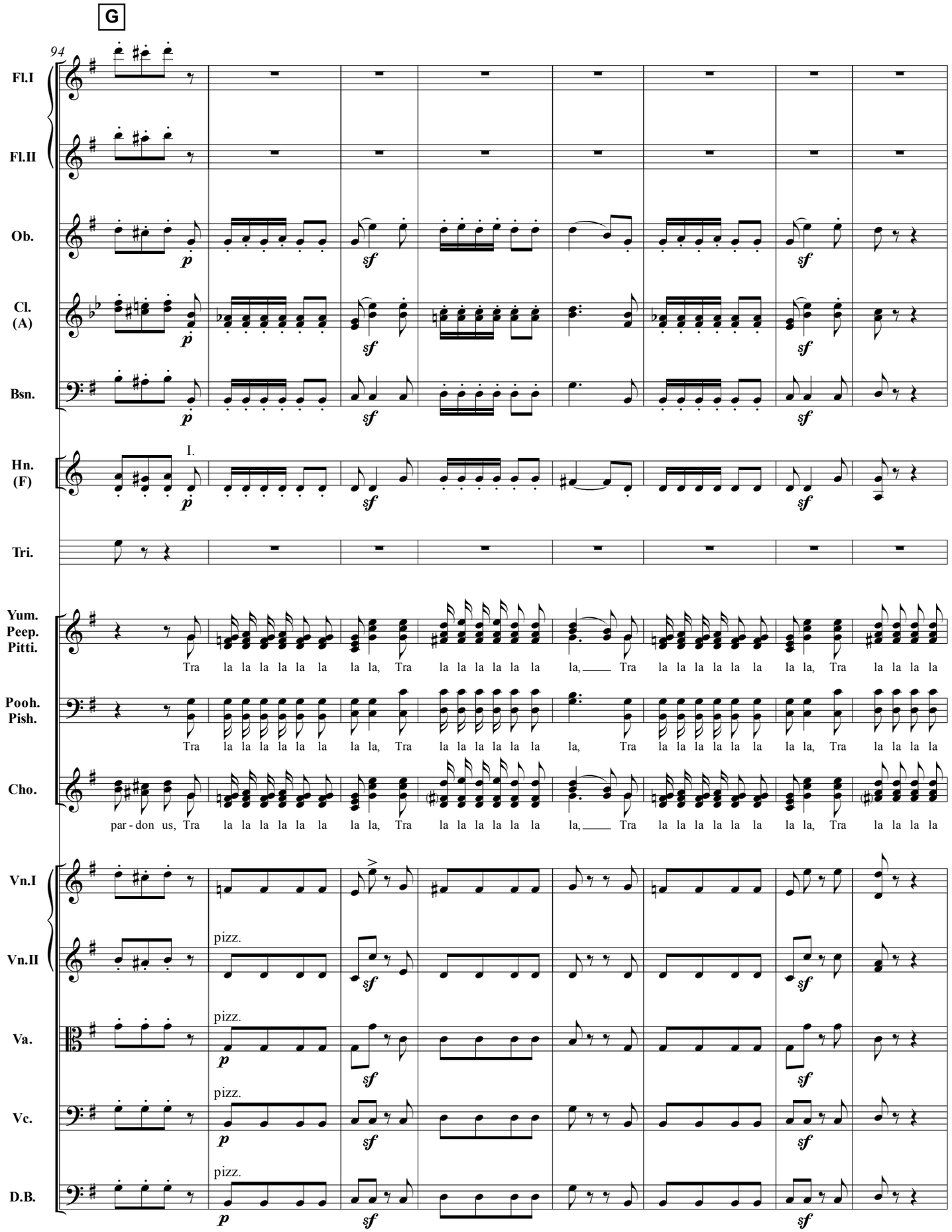

57
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tri.
Pooh.
2. I think you ought to re - col - lect You can - not
Vn.I
Vn.II
Va.
Vc.
D.B.
p

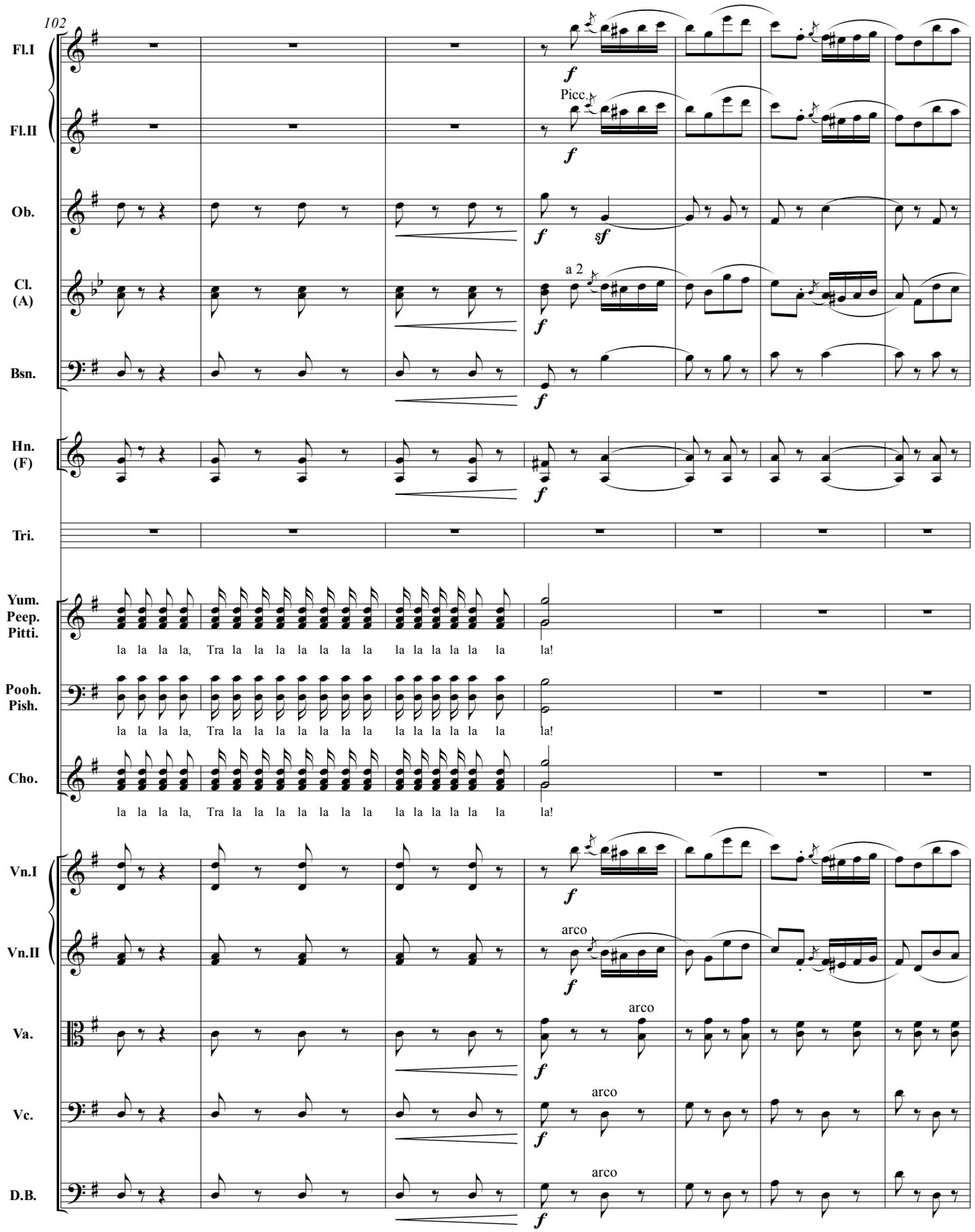

65
E
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tri.
Pooh.
show too much res - pect To - wards the high - ly ti - tled few; But no - bo-dy does, and why should you? That youth at us should
Vn.I
Vn.II
Va.
Vc.
D.B.

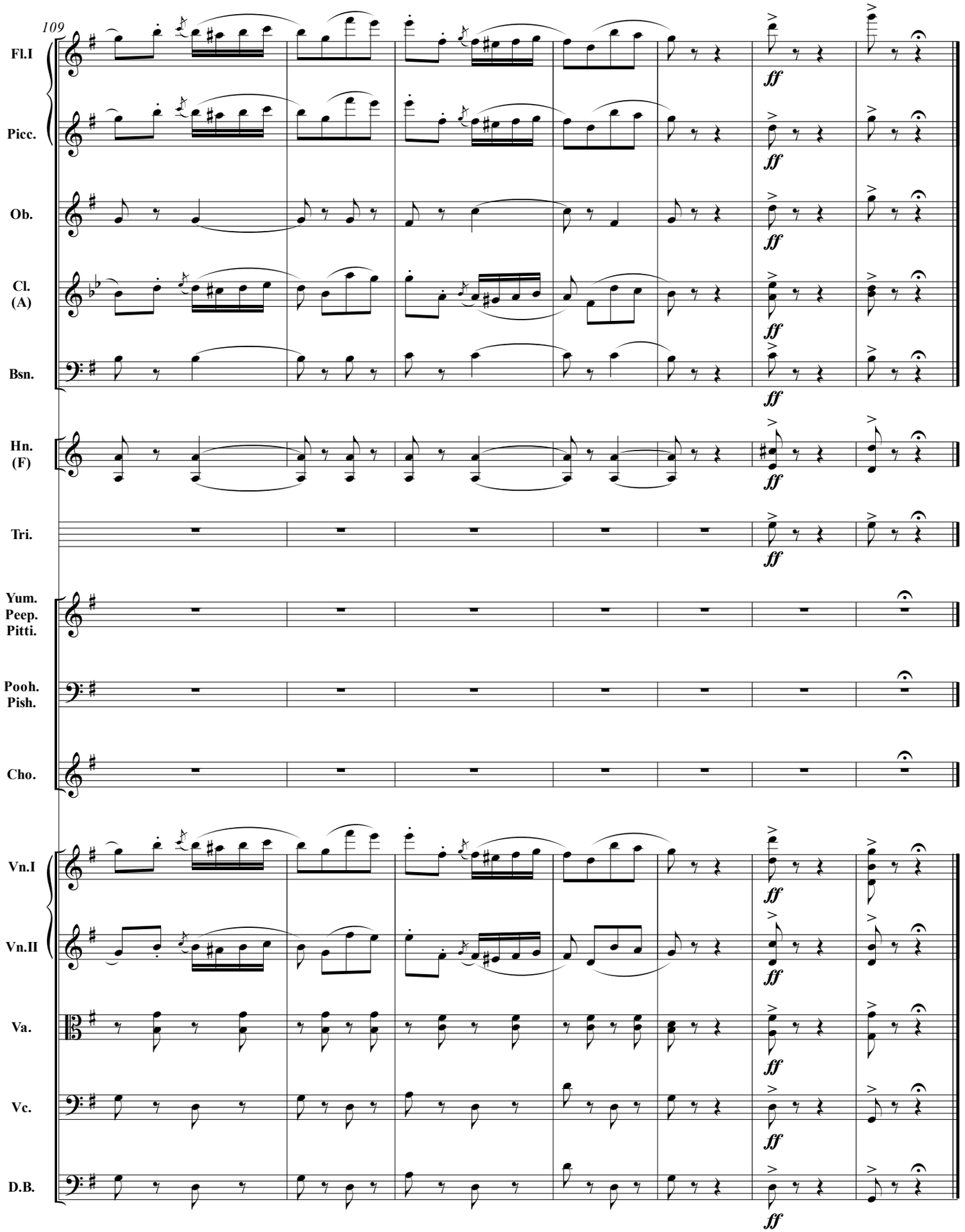

72
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tri.
Pooh.
Vn.I
Vn.II
Va.
Vc.
D.B.
I.
have its fling, Is hard on us, Is hard on us; Tou our pre-ro-ga-tive we cling– So par-don us, So par-don us, If we de-cline to dance and


F
81
Fl.I
Picc.
Fl.II
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tri.
Yum.
But youth, of course, must have its fling, So par - don us, And
Peep. Pitti.
But youth, of course, must have its fling, So par - don us, And
Pooh. Pish.
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
Vn.I
Vn.II
pizz.
Va.
Vc.
pizz.
D.B.
pizz.


87
Fl.I
Fl.II
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tri.
Yum.
don't, in girl - hood's hap - py spring, Be hard on us.
Peep. Pitti.
don't, in girl - hood's hap - py spring, Be hard on us.
Pooh. Pish.
Chorus
la, Tra la la la la la, Tra la la la la la, Tra la la la la la la la! But youth, of course, must have its fling, So
Vn.I
Vn.II
arco
Va.
Vc.
arco
D.B.


G
94
Fl.I
Fl.II
Ob.
Cl. (A)
Bsn.
Hn. (F)
I.
Tri.
Yum. Peep. Pitti.
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
Pooh. Pish.
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
Cho.
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
Vn.I
Vn.II
pizz.
Va.
pizz.
Vc.
pizz.
D.B.
pizz.


102
Fl.I
Fl.II
Picc.
Ob.
Cl. (A)
a 2
Bsn.
Hn. (F)
Tri.
Yum. Peep. Pitti.
la la la la, Tra la la la la la la la la la la la la la la!
Pooh. Pish.
la la la la, Tra la la la la la la la la la la la la la la!
Cho.
la la la la, Tra la la la la la la la la la la la la la la!
Vn.I
Vn.II
arco
Va.
arco
Vc.
arco
D.B.
arco


109
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tri.
Yum. Peep. Pitti.
Pooh. Pish.
Cho.
Vn.I
Vn.II
Va.
Vc.
D.B.
ff

Exeunt all but YUM-YUM. *Enter* NANKI-POO.

NANKI. Yum-Yum, at last we are alone! I have sought you night and day for three weeks, in the belief that your guardian was beheaded, and I find that you are about to be married to him this afternoon!

YUM. Alas, yes!

NANKI. But you do not love him?

YUM. Alas, no!

NANKI. Modified rapture! But why do you not refuse him?

YUM. What good would that do? He's my guardian, and he wouldn't let me marry you!

NANKI. But I would wait until you were of age!

YUM. You forget that in Japan girls do not arrive at years of discretion until they are fifty.

NANKI. True; from seventeen to forty-nine are considered years of indiscretion.

YUM. Besides—a wandering minstrel, who plays a wind instrument outside tea-houses, is hardly a fitting husband for the ward of a Lord High Executioner.

NANKI. But— (*Aside*.) Shall I tell her? Yes! She will not betray me! (*Aloud*.) What if it should prove that, after all, I am no musician?

YUM. There! I was certain of it, directly I heard you play!

NANKI. What if it should prove that I am no other than the son of his Majesty the Mikado?

YUM. The son of the Mikado! But why is your Highness disguised? And what has your Highness done? And will your Highness promise never to do it again?

NANKI. Some years ago I had the misfortune to captivate Katisha, an elderly lady of my father's Court. She misconstrued my customary affability into expressions of affection, and claimed me in marriage, under my father's law. My father, the Lucius Junius Brutus of his race, ordered me to marry her within a week, or perish ignominiously on the scaffold. That night I fled his Court, and, assuming the disguise of a Second Trombone, I joined the band in which you found me when I had the happiness of seeing you! (*Approaching her*.)

YUM. (*retreating*.) If you please, I think your Highness had better not come too near. The laws against flirting are excessively severe.

NANKI. But we are quite alone, and nobody can see us.

YUM. Still, that don't make it right. To flirt is capital.

NANKI. It is capital!

YUM. And we must obey the law.

NANKI. Deuce take the law!

YUM. I wish it would, but it won't!

NANKI. If it were not for that, how happy we might be!

YUM. Happy indeed!

NANKI. If it were not for the law, we should now be sitting side by side, like that. (*Sits by her*.)

YUM. Instead of being obliged to sit half a mile off, like that. (*Crosses and sits at other side of stage*.)

NANKI. We should be gazing into each other's eyes, like that. (*Gazing at her sentimentally*.)

YUM. Breathing sighs of unutterable love—like that. (*Sighing and gazing lovingly at him*.)

NANKI. With our arms round each other's waists, like that. (*Embracing her*.)

YUM. Yes, if it wasn't for the law.

NANKI. If it wasn't for the law.

YUM. As it is, of course we couldn't do anything of the kind.

NANKI. Not for worlds!

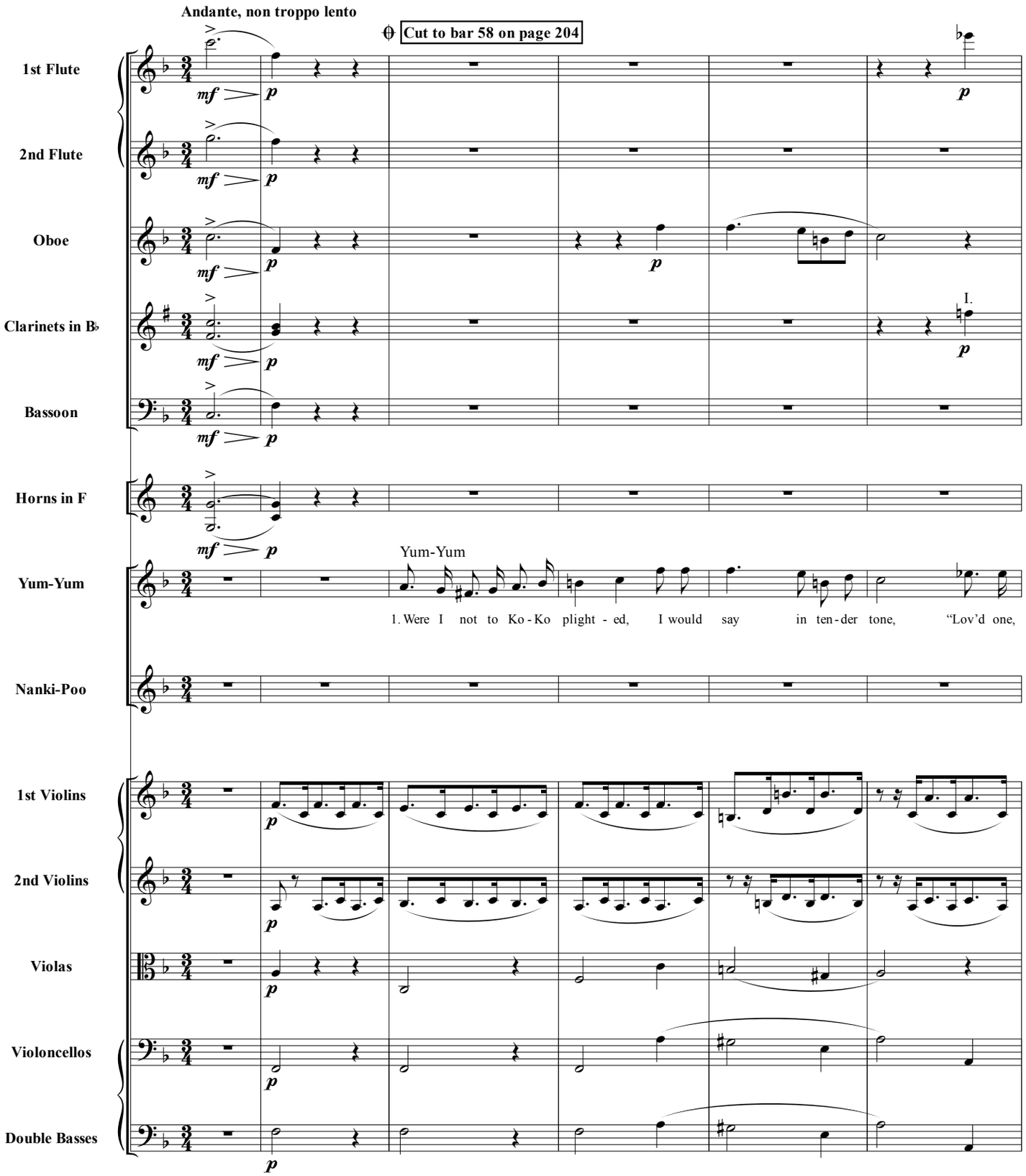
YUM. Being engaged to Ko-Ko, you know!

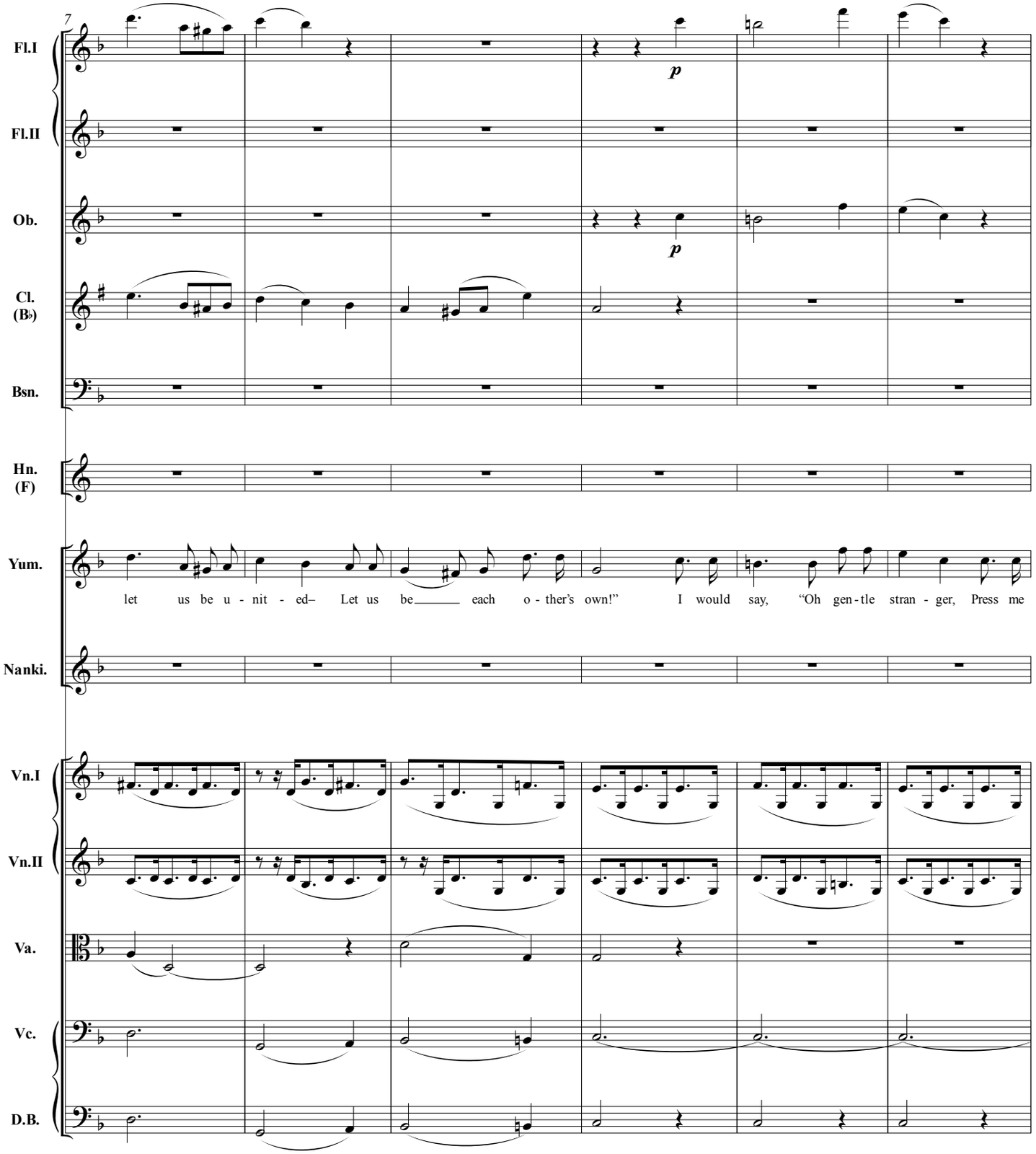
NANKI. Being engaged to Ko-Ko!

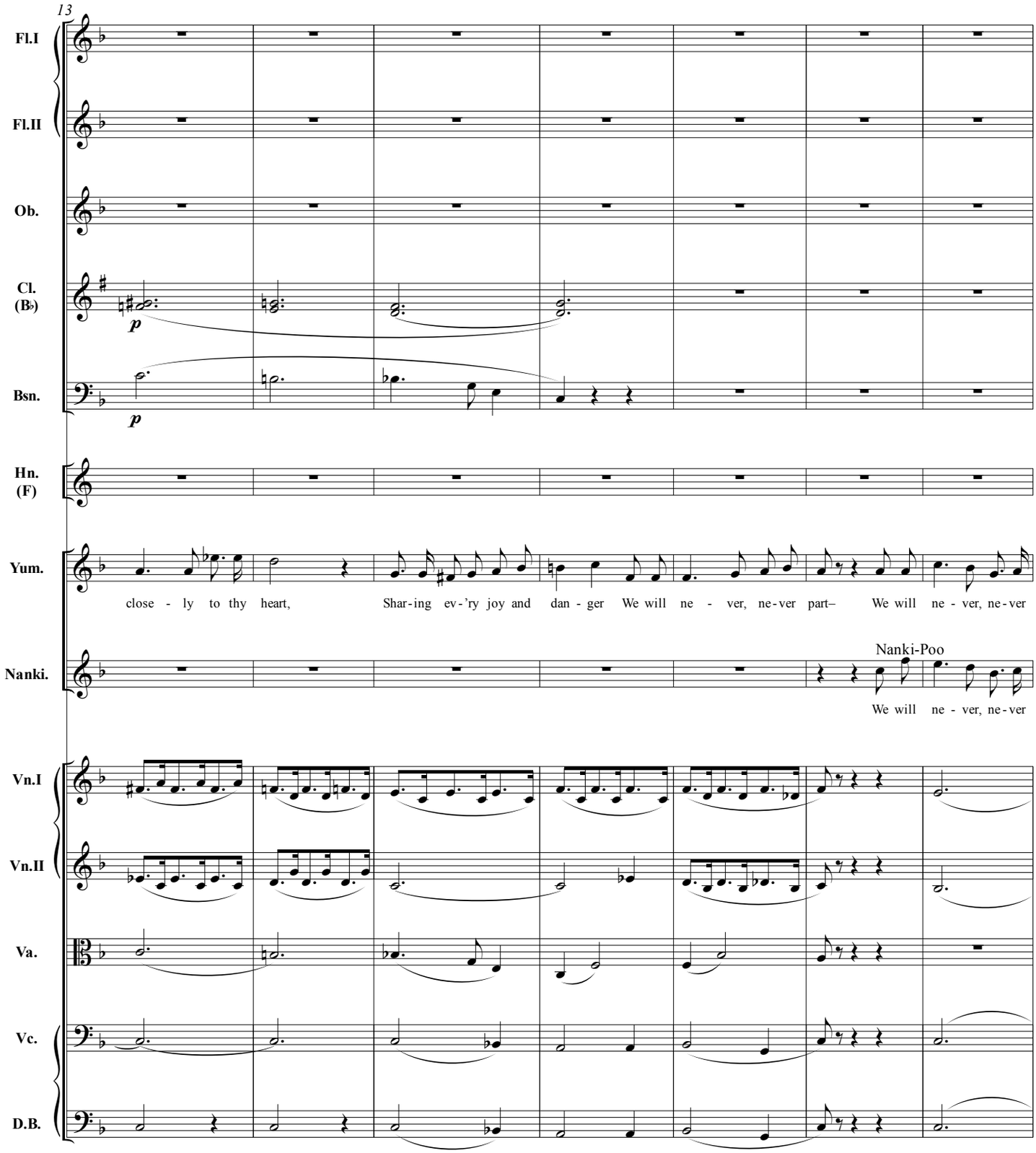
In the Duet "Were I/you not to Ko-Ko plighted" which follows next, it is usual to cut bars 3 (page 231) through 57 (page 238), and for Nanki-Poo to sing the second line of lyrics, printed in italics, in bars 58-65.

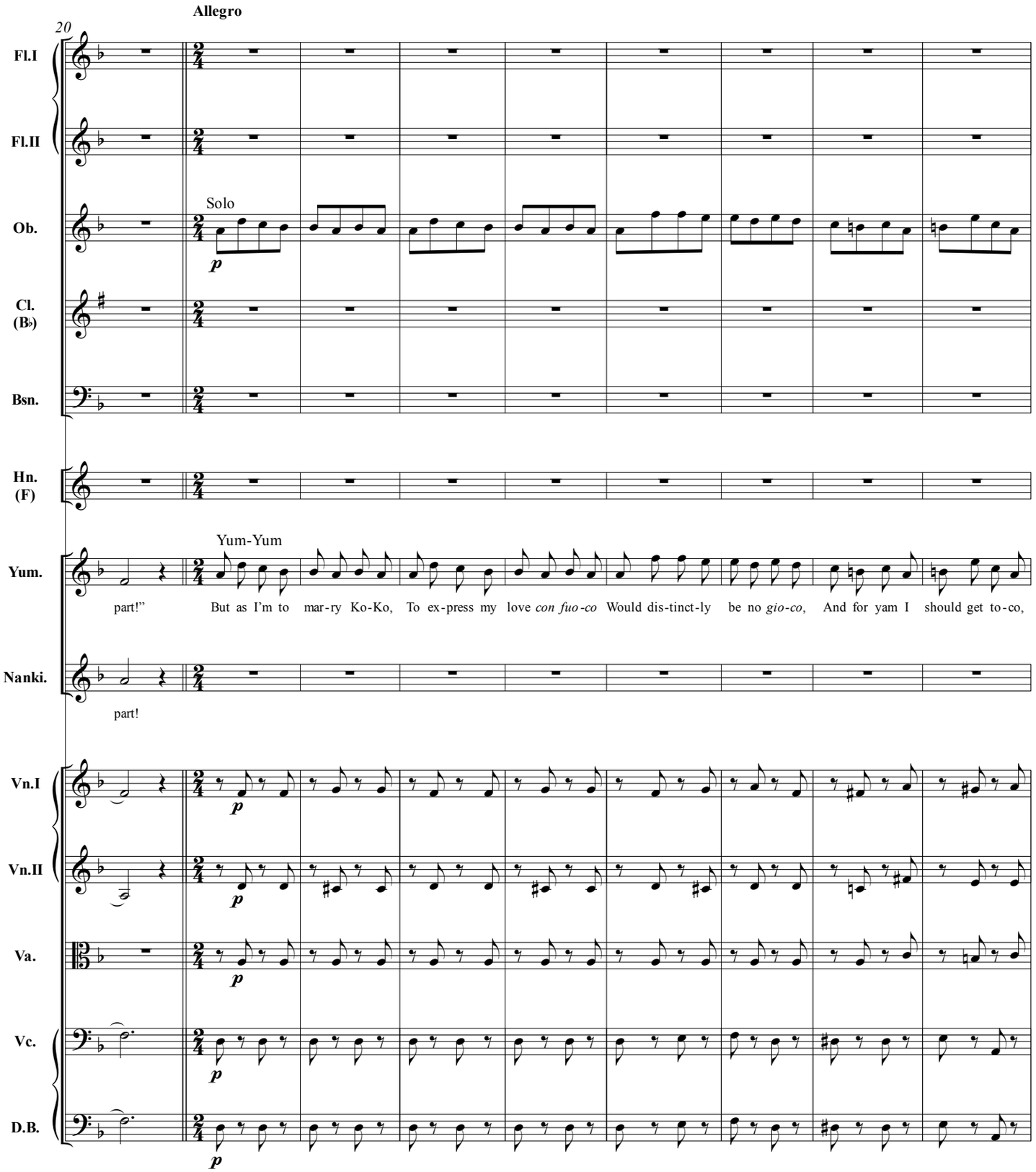
№ 9: “Were I [you] not to Ko-Ko plighted”

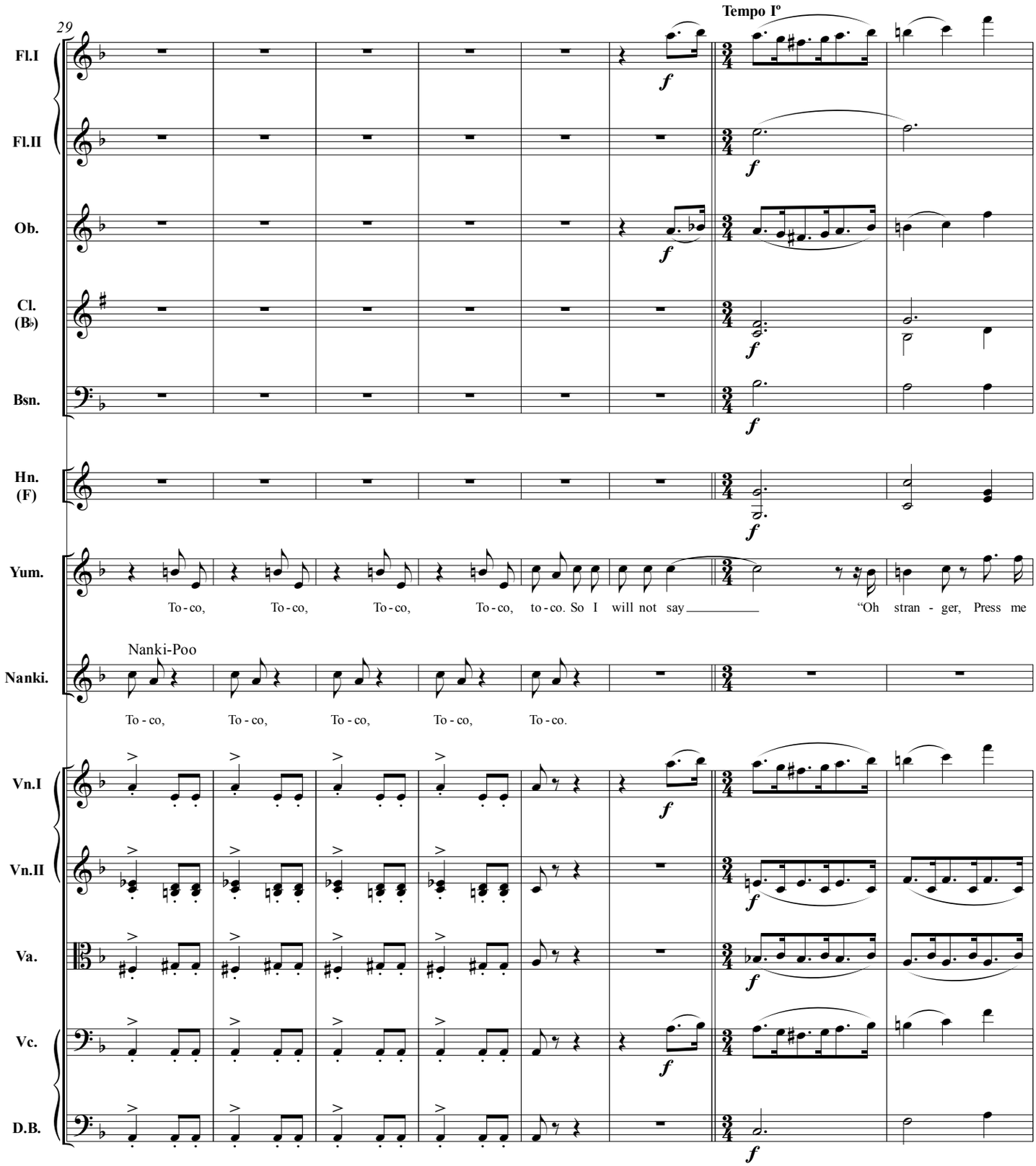
Duet (*Yum-Yum and Nanki-Poo*)

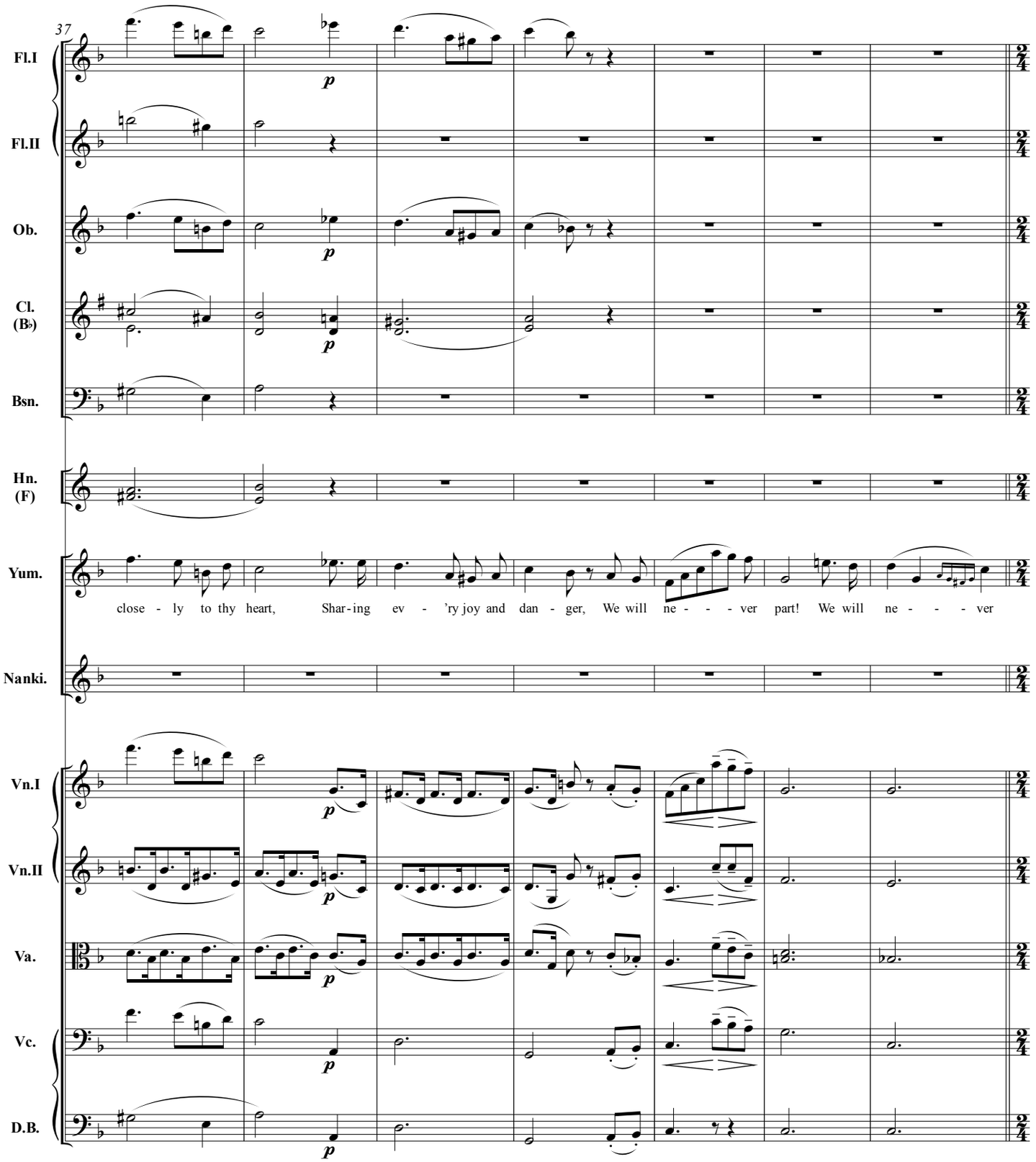


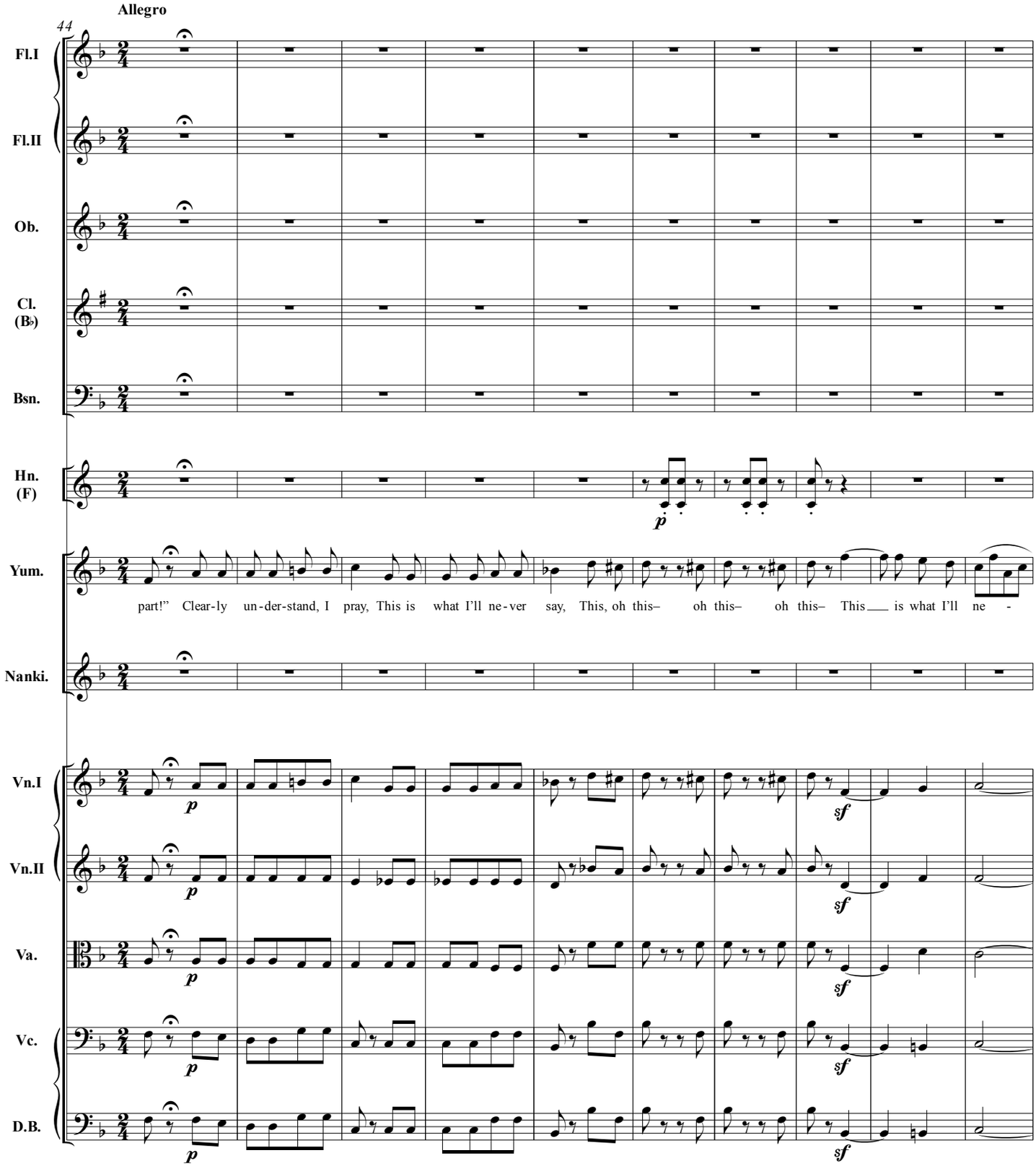

7
Fl.I
Fl.II
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Yum.
let us be u - nit - ed– Let us be_____ each o - ther's own!" I would say, "Oh gen - tle stran - ger, Press me
Nanki.
Vn.I
Vn.II
Va.
Vc.
D.B.
p
p

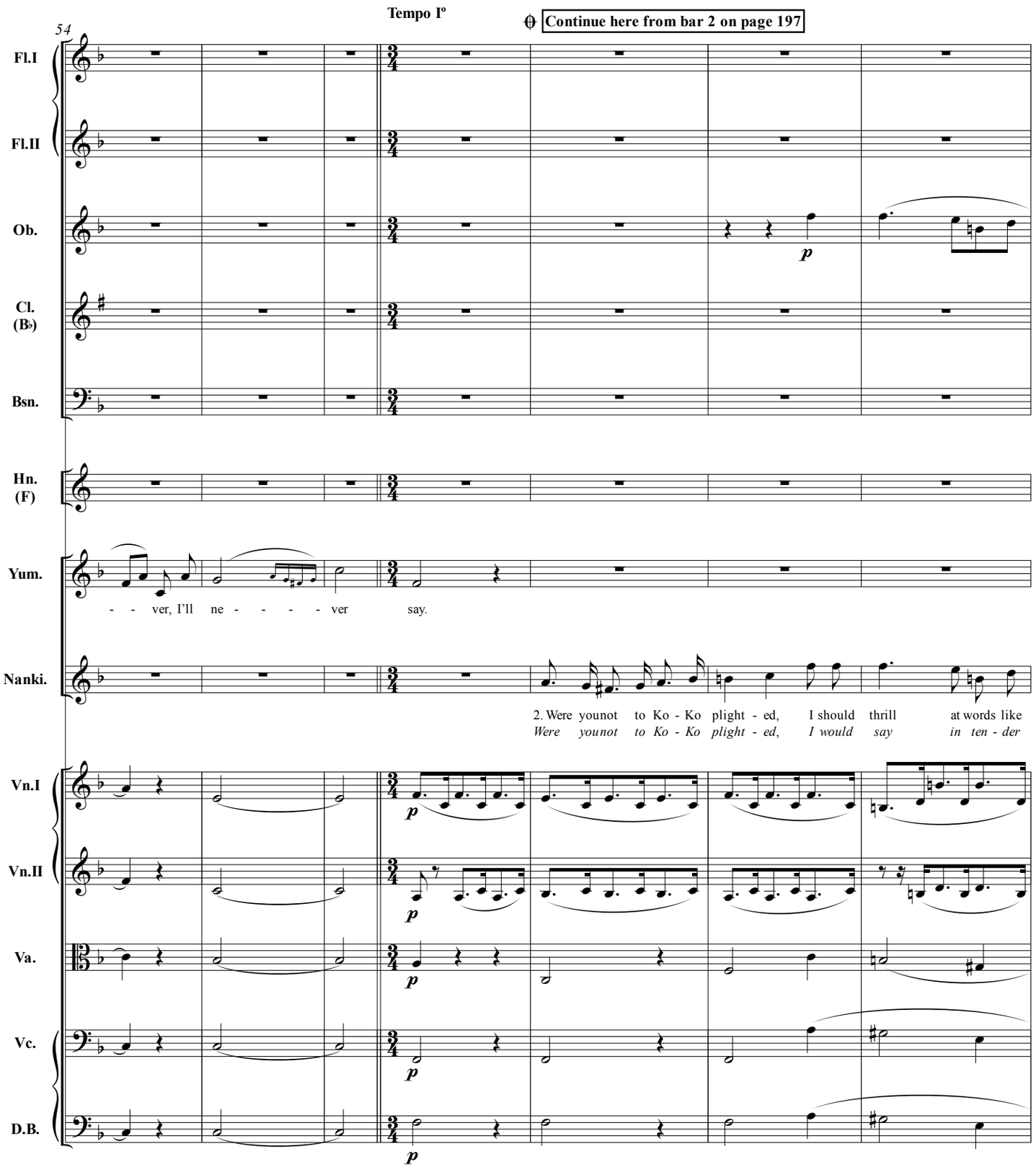

13
Fl.I
Fl.II
Ob.
Cl. (B♭)
p
Bsn.
p
Hn. (F)
Yum.
close - ly to thy heart, Shar-ing ev-'ry joy and dan - ger We will ne - ver, ne-ver part– We will ne - ver, ne-ver
Nanki.
Nanki-Poo
We will ne - ver, ne-ver
Vn.I
Vn.II
Va.
Vc.
D.B.

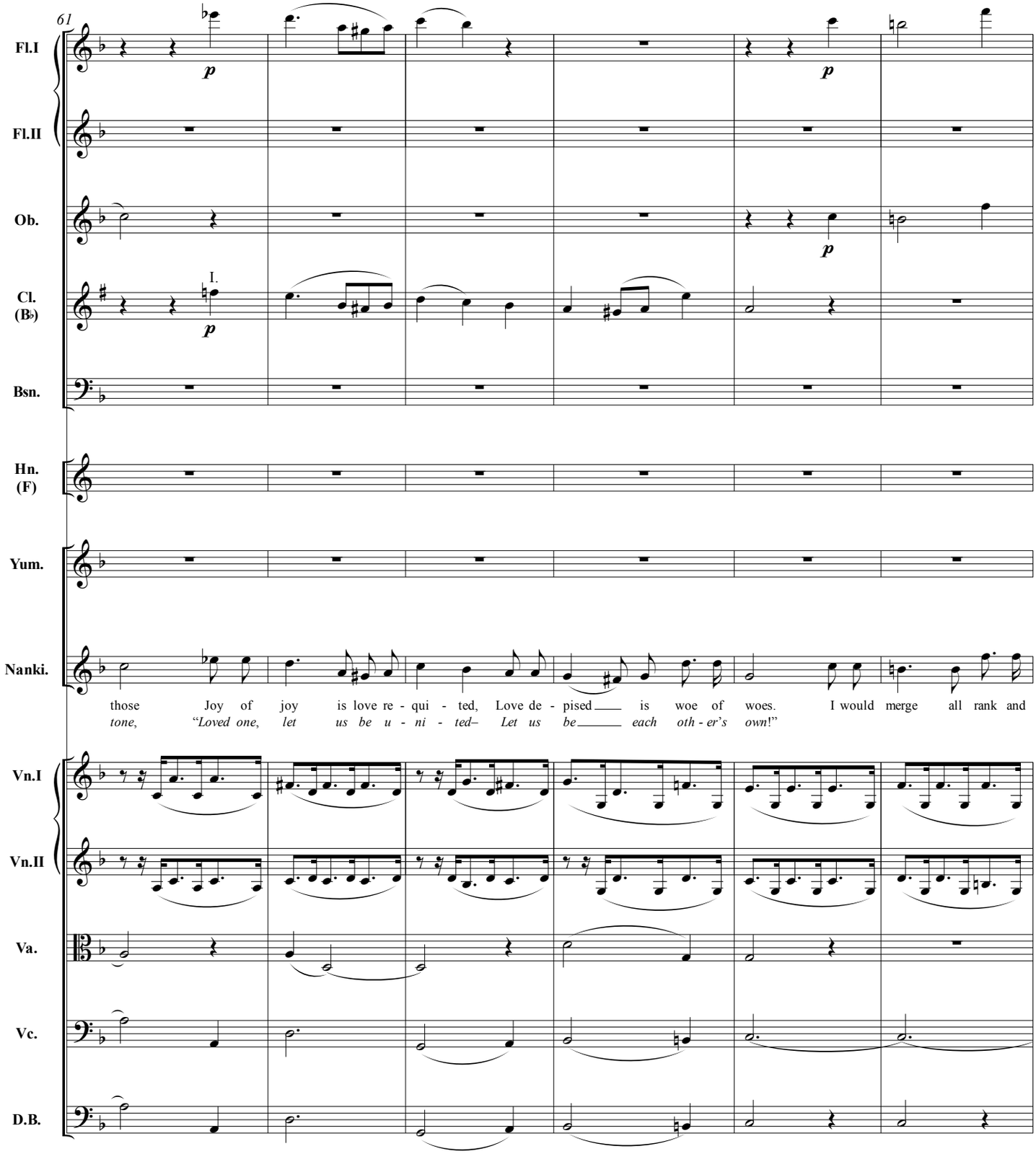

Allegro
20
Fl.I
Fl.II
Ob.
Solo
p
Cl. (B♭)
Bsn.
Hn. (F)
Yum.
Yum-Yum
part!"
But as I'm to mar-ry Ko-Ko, To ex-press my love *con fuo-co* Would dis-tinct-ly be no *gio-co*, And for yam I should get to-co,
Nanki.
part!
Vn.I
Vn.II
Va.
Vc.
D.B.

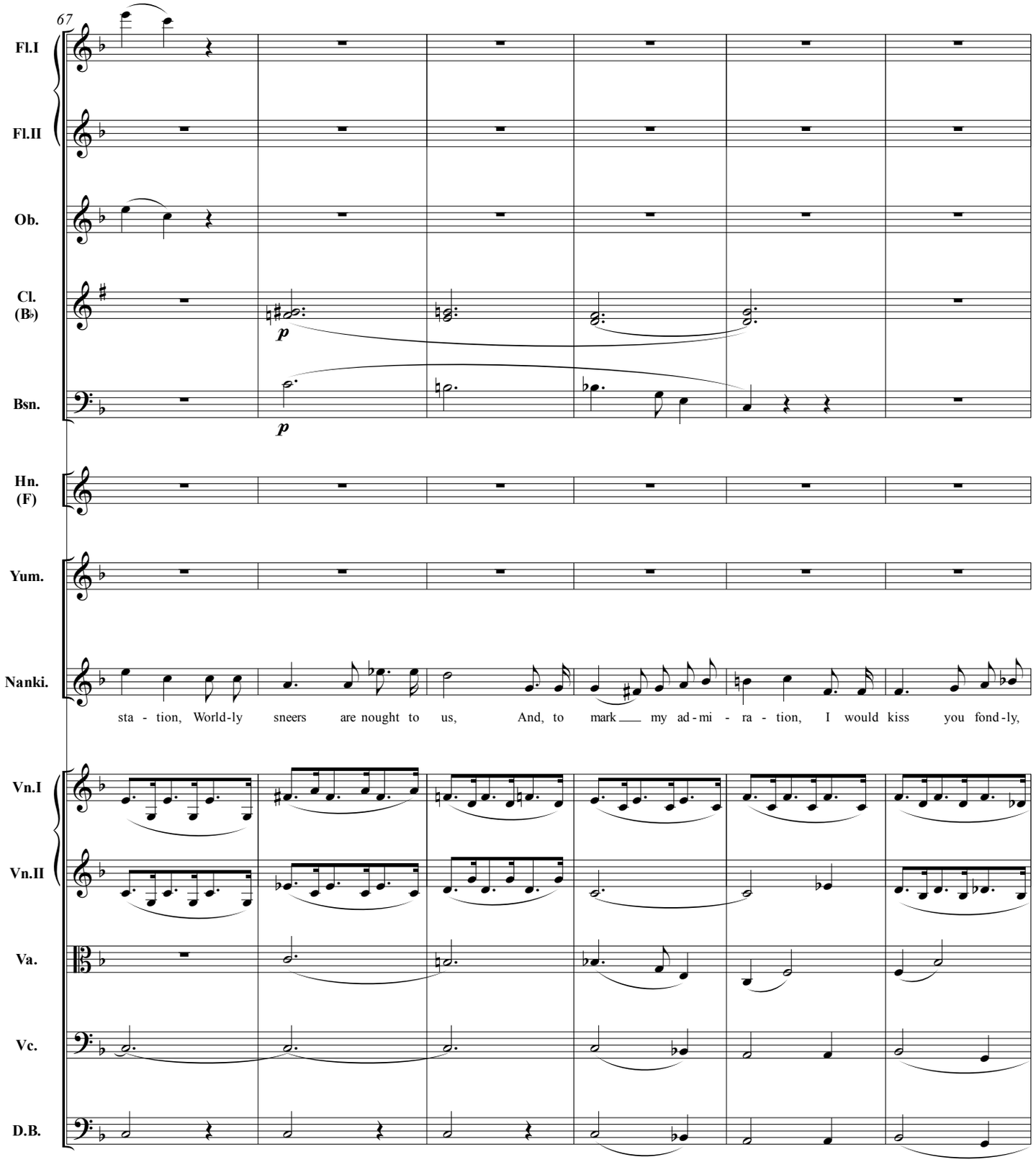

29
Tempo Iº
Fl.I
Fl.II
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Yum.
To - co, To - co, To - co, To - co, to - co. So I will not say _____ "Oh stran - ger, Press me
Nanki.
Nanki-Poo
To - co, To - co, To - co, To - co, To - co.
Vn.I
Vn.II
Va.
Vc.
D.B.


37
Fl.I
Fl.II
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Yum.
close - ly to thy heart, Shar-ing ev - 'ry joy and dan - ger, We will ne - - - ver part! We will ne - - - ver
Nanki.
Vn.I
Vn.II
Va.
Vc.
D.B.
p


Allegro
44
Fl.I
Fl.II
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
p
Yum.
part!" Clear-ly un-der-stand, I pray, This is what I'll ne-ver say, This, oh this– oh this– oh this– This ___ is what I'll ne -
Nanki.
Vn.I
Vn.II
Va.
Vc.
D.B.
p
sf


54
Tempo Iº
Continue here from bar 2 on page 197
Fl.I
Fl.II
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Yum.
- - ver, I'll ne - - - - ver say.
Nanki.
2. Were younot to Ko - Ko plight - ed, I should thrill at words like
Were younot to Ko - Ko plight - ed, I would say in ten - der
Vn.I
Vn.II
Va.
Vc.
D.B.


61
Fl.I
Fl.II
Ob.
Cl. (B♭)
I.
Bsn.
Hn. (F)
Yum.
Nanki.
those Joy of joy is love re - qui - ted, Love de - pised is woe of woes. I would merge all rank and
tone, "Loved one, let us be u - ni - ted– Let us be each oth - er's own!"
Vn.I
Vn.II
Va.
Vc.
D.B.


67
Fl.I
Fl.II
Ob.
Cl. (B♭)
p
Bsn.
p
Hn. (F)
Yum.
Nanki.
sta - tion, World-ly sneers are nought to us, And, to mark my ad-mi - ra - tion, I would kiss you fond-ly,
Vn.I
Vn.II
Va.
Vc.
D.B.

Allegro

73

Fl.I

Fl.II

Ob.

Solo

p

Cl. (B♭)

Bsn.

Hn. (F)

Yum.

He would kiss me fond-ly, thus–

Nanki.

thus– I would kiss you fond-ly, thus– But as you're en-gaged to Ko-Ko, To em-brace you thus, *con fuo-co*, Would dis-tinct-ly

Vn.I

p

Vn.II

p

Va.

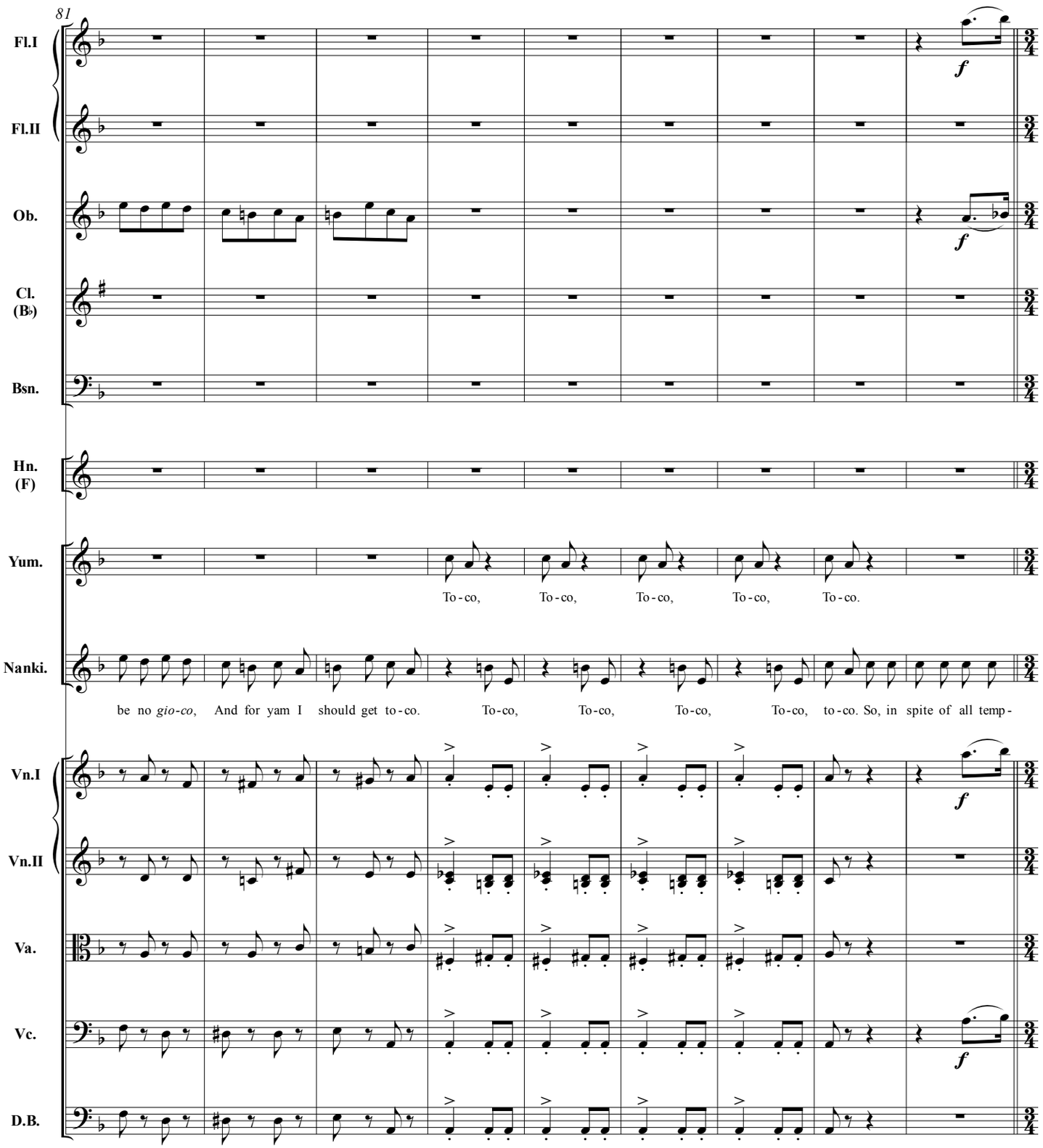
p

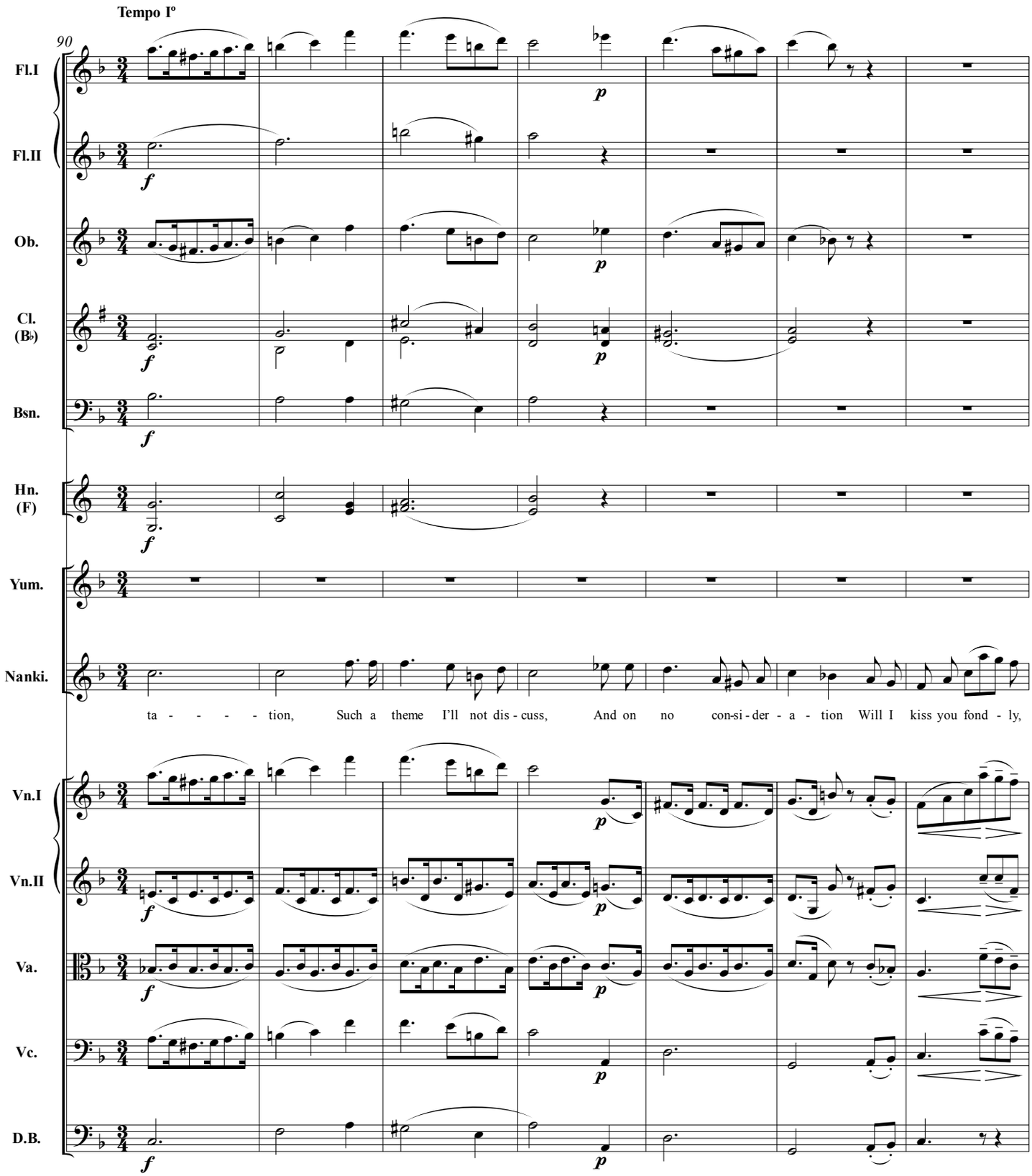
Vc.

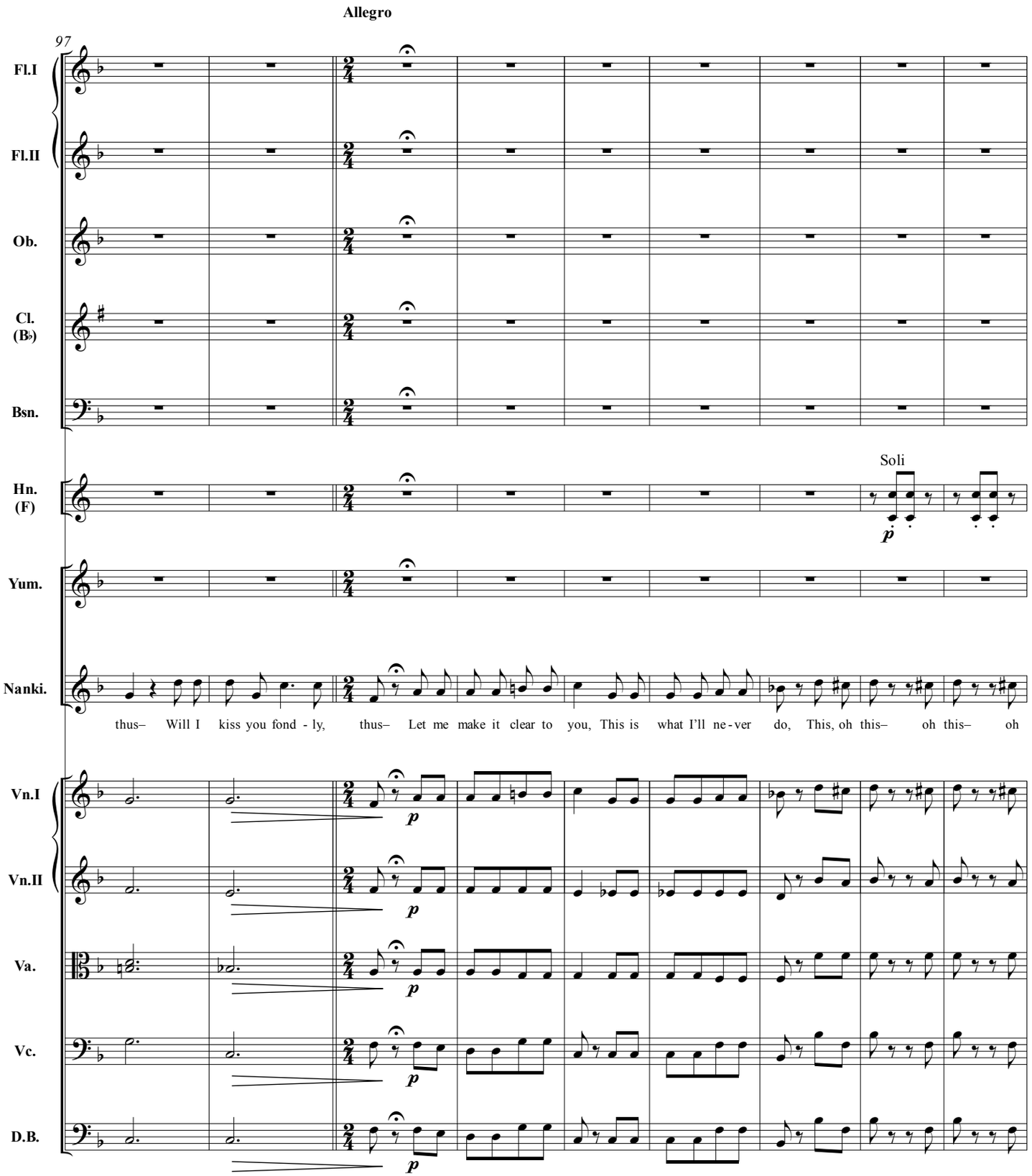
p

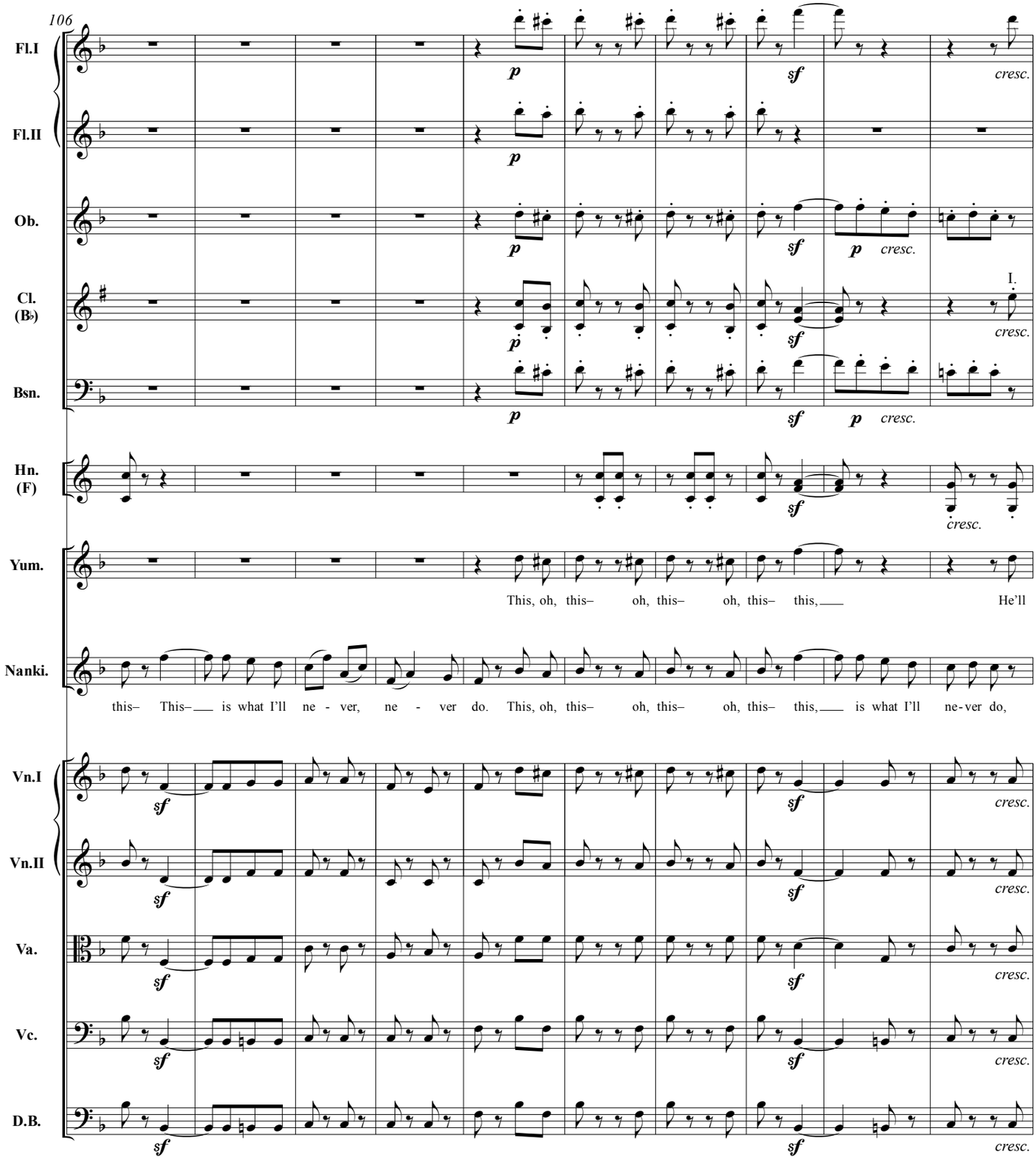
D.B.

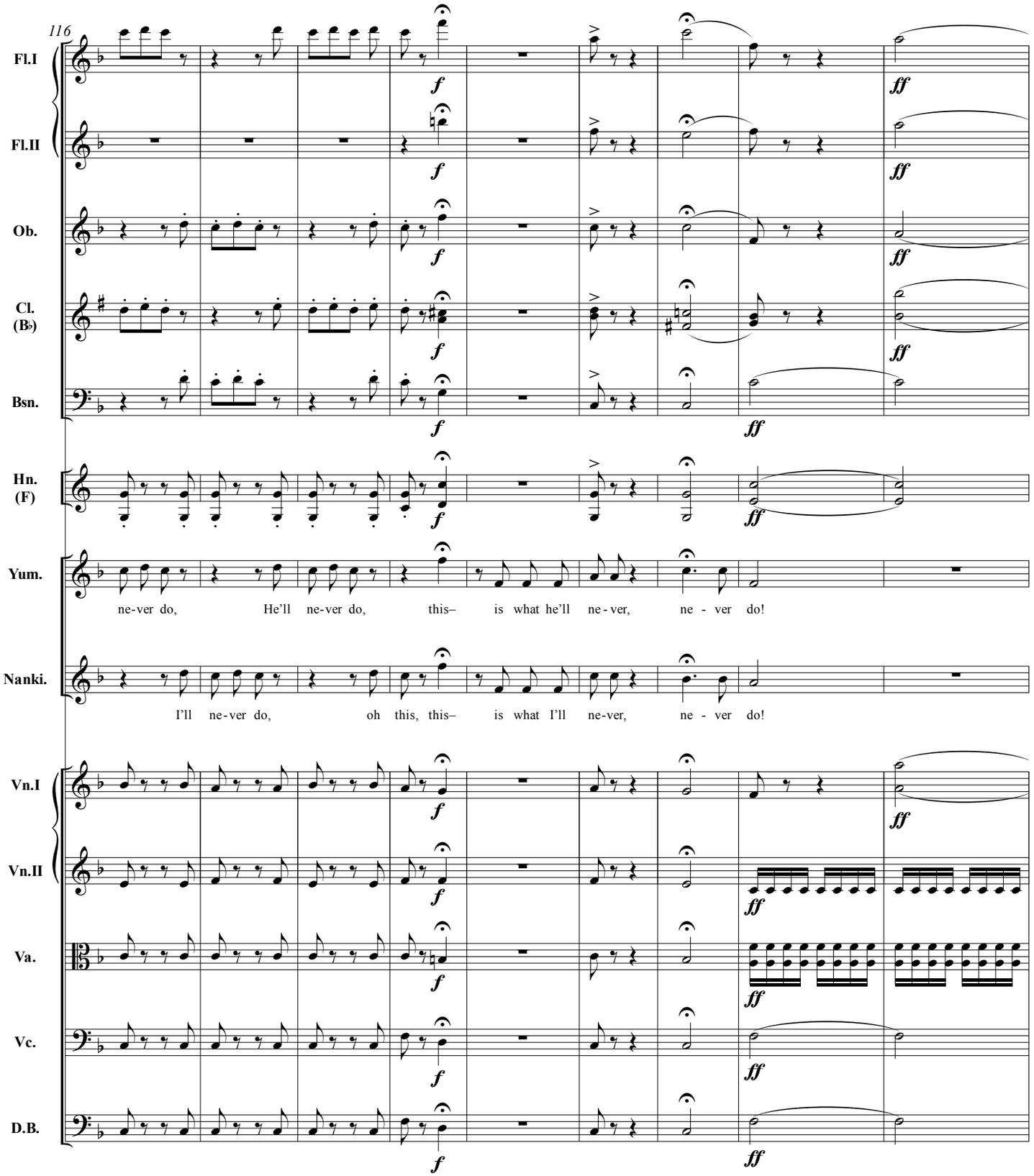
p

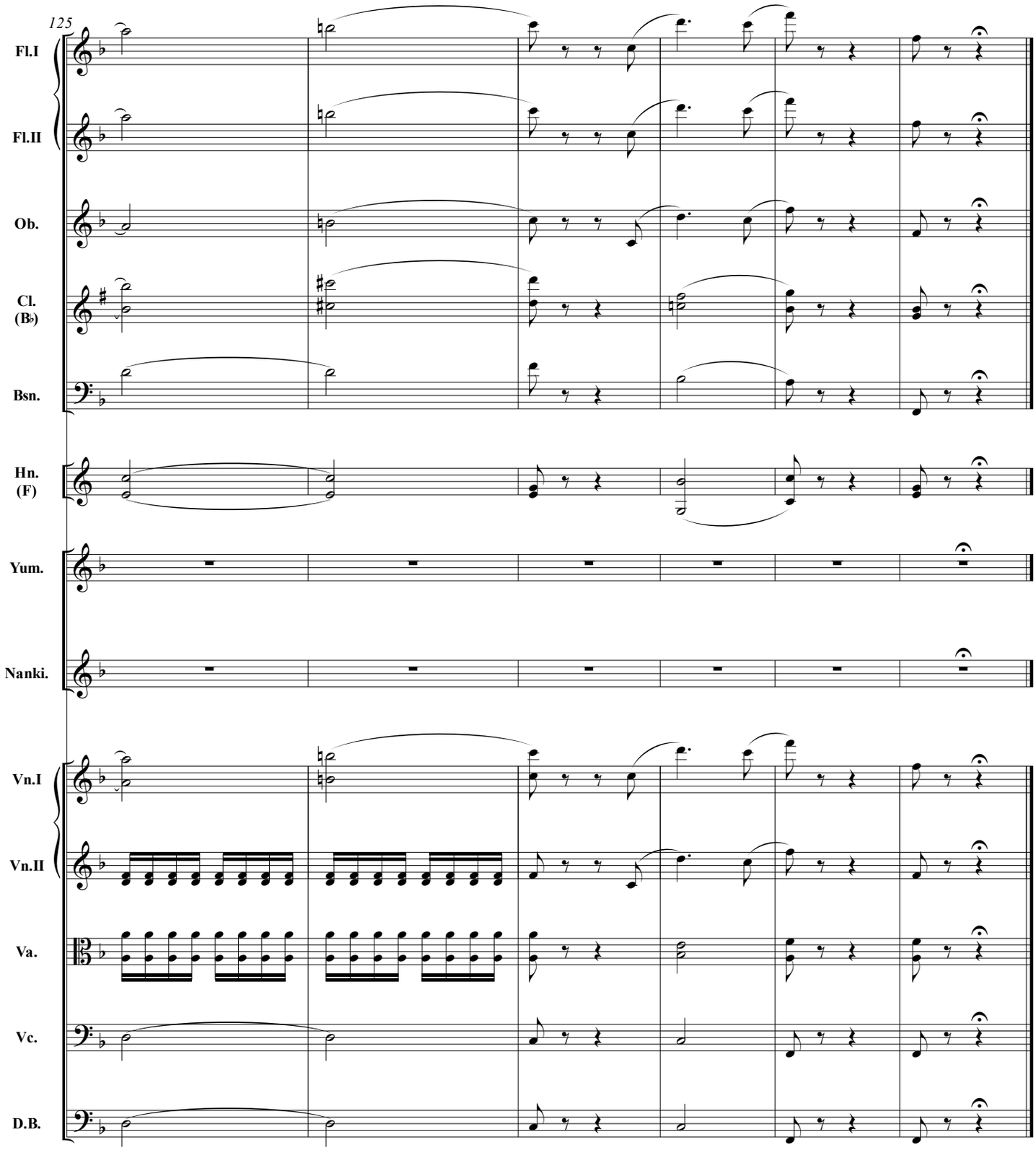

81
Fl.I
Fl.II
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Yum.
To-co, To-co, To-co, To-co, To-co.
Nanki.
be no *gio-co*, And for yam I should get to-co. To-co, To-co, To-co, To-co, to-co. So, in spite of all temp-
Vn.I
Vn.II
Va.
Vc.
D.B.


Tempo Iº
90
Fl.I
Fl.II
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Yum.
Nanki.
ta - - - - tion, Such a theme I'll not dis - cuss, And on no con-si - der - a - tion Will I kiss you fond - ly,
Vn.I
Vn.II
Va.
Vc.
D.B.


Allegro
97
Fl.I
Fl.II
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Soli
p
Yum.
Nanki.
thus– Will I kiss you fond - ly, thus– Let me make it clear to you, This is what I'll ne - ver do, This, oh this– oh this– oh
Vn.I
Vn.II
Va.
Vc.
D.B.
p


106
Fl.I
Fl.II
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Yum.
Nanki.
Vn.I
Vn.II
Va.
Vc.
D.B.
p
sf
cresc.
I.
This, oh, this– oh, this– oh, this– this, He'll
this– This– is what I'll ne - ver, ne - ver do. This, oh, this– oh, this– oh, this– this, is what I'll ne-ver do,


116
Fl.I
Fl.II
Ob.
Cl. (B♭)
Bsn.
Hn. (F)
Yum.
ne-ver do, He'll ne-ver do, this– is what he'll ne-ver, ne - ver do!
Nanki.
I'll ne-ver do, oh this, this– is what I'll ne-ver, ne - ver do!
Vn.I
Vn.II
Va.
Vc.
D.B.
f
ff


125
Fl.I
Fl.II
Ob.
Cl.
(B♭)
Bsn.
Hn.
(F)
Yum.
Nanki.
Vn.I
Vn.II
Va.
Vc.
D.B.

Exeunt in opposite directions.

Enter KO-KO.

KO-KO (*looking after* YUM-YUM) There she goes! To think how entirely my future happiness is wrapped up in that little parcel! Really, it hardly seems worth while! Oh, matrimony! — (*Enter* POOH-BAH *and* PISH-TUSH.) Now then, what is it? Can't you see I'm soliloquizing? You have interrupted an apostrophe, sir!

PISH. I am the bearer of a letter from his Majesty the Mikado.

KO-KO (*taking it from him reverentially*.) A letter from the Mikado! What in the world can he have to say to me? (*Reads letter*.) Ah, here it is at last! I thought it would come sooner or later! The Mikado is struck by the fact that no executions have taken place in Titipu for a year, and decrees that unless somebody is beheaded within one month the post of Lord High Executioner shall be abolished, and the city reduced to the rank of a village!

PISH. But that will involve us all in irretrievable ruin!

KO-KO Yes. There is no help for it, I shall have to execute somebody at once. The only question is, who shall it be?

POOH. Well, it seems unkind to say so, but as you're already under sentence of death for flirting, everything seems to point to you.

KO-KO To me? What are you talking about? I can't execute myself.

POOH. Why not?

KO-KO Why not? Because, in the first place, self-decapitation is an extremely difficult, not to say dangerous, thing to attempt; and, in the second, it's suicide, and suicide is a capital offence.

POOH. That is so, no doubt.

PISH. We might reserve that point.

POOH. True, it could be argued six months hence, before the full Court.

KO-KO Besides, I don't see how a man can cut off his own head.

POOH. A man might try.

PISH. Even if you only succeeded in cutting it half off, that would be something.

POOH. It would be taken as an earnest of your desire to comply with the Imperial will.

KO-KO No. Pardon me, but there I am adamant. As official Headsman, my reputation is at stake, and I can't consent to embark on a professional operation unless I see my way to a successful result.

POOH. This professional conscientiousness is highly creditable to you, but it places us in a very awkward position.

KO-KO My good sir, the awkwardness of your position is grace itself compared with that of a man engaged in the act of cutting off his own head.

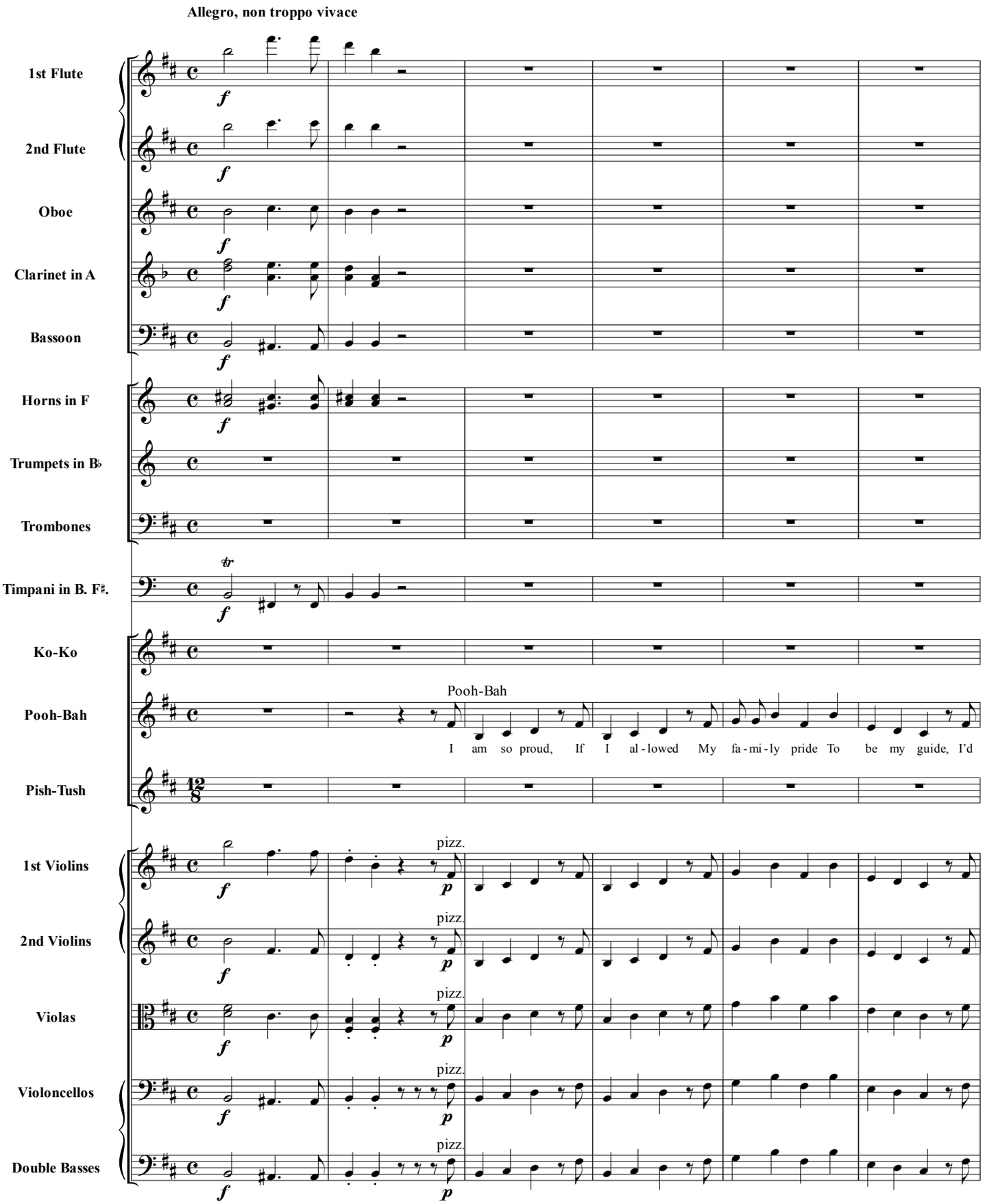
PISH. I am afraid that, unless you can obtain a substitute—

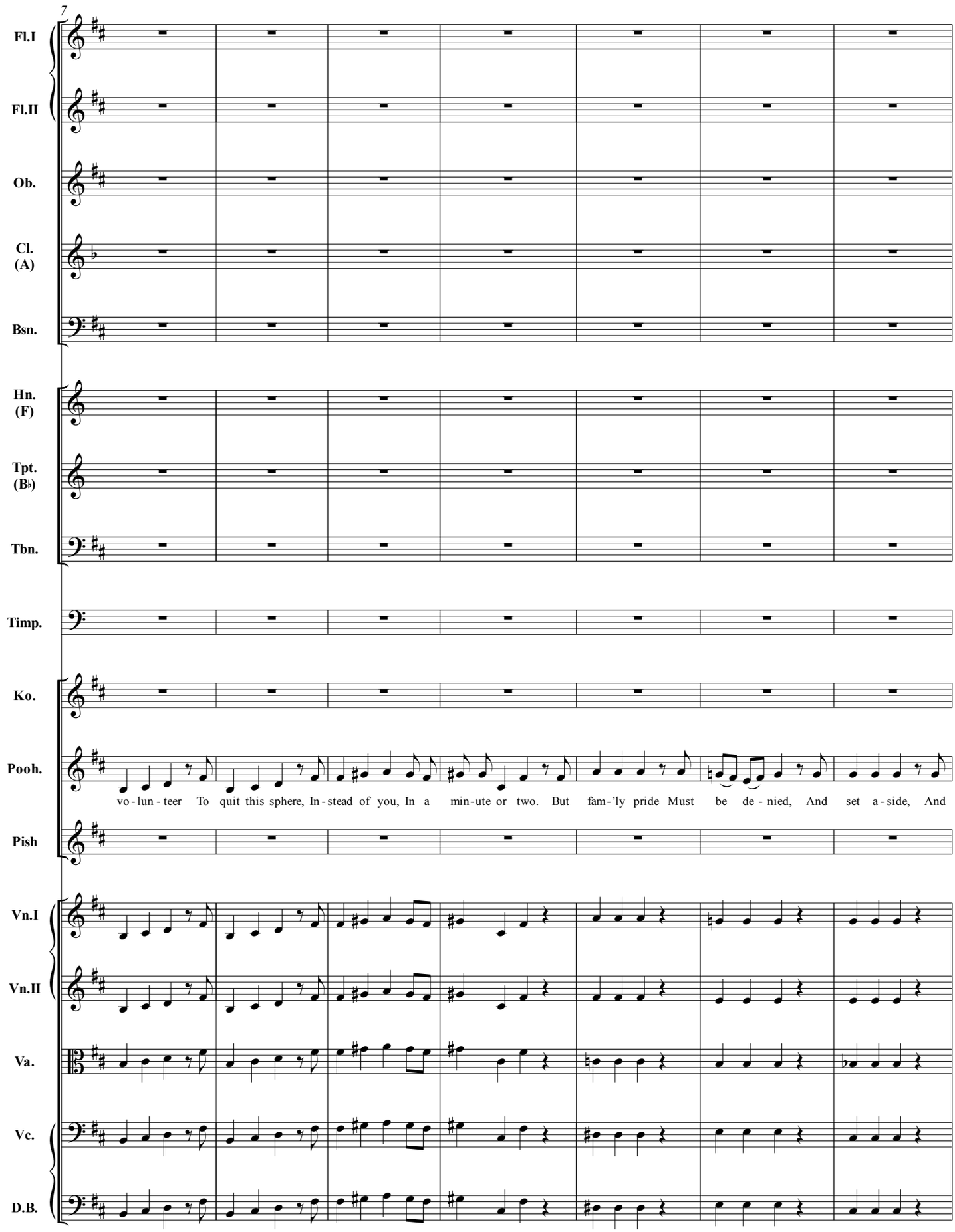
KO-KO A substitute? Oh, certainly—nothing easier. (*To* POOH-BAH.) Pooh-Bah, I appoint you Lord High Substitute.

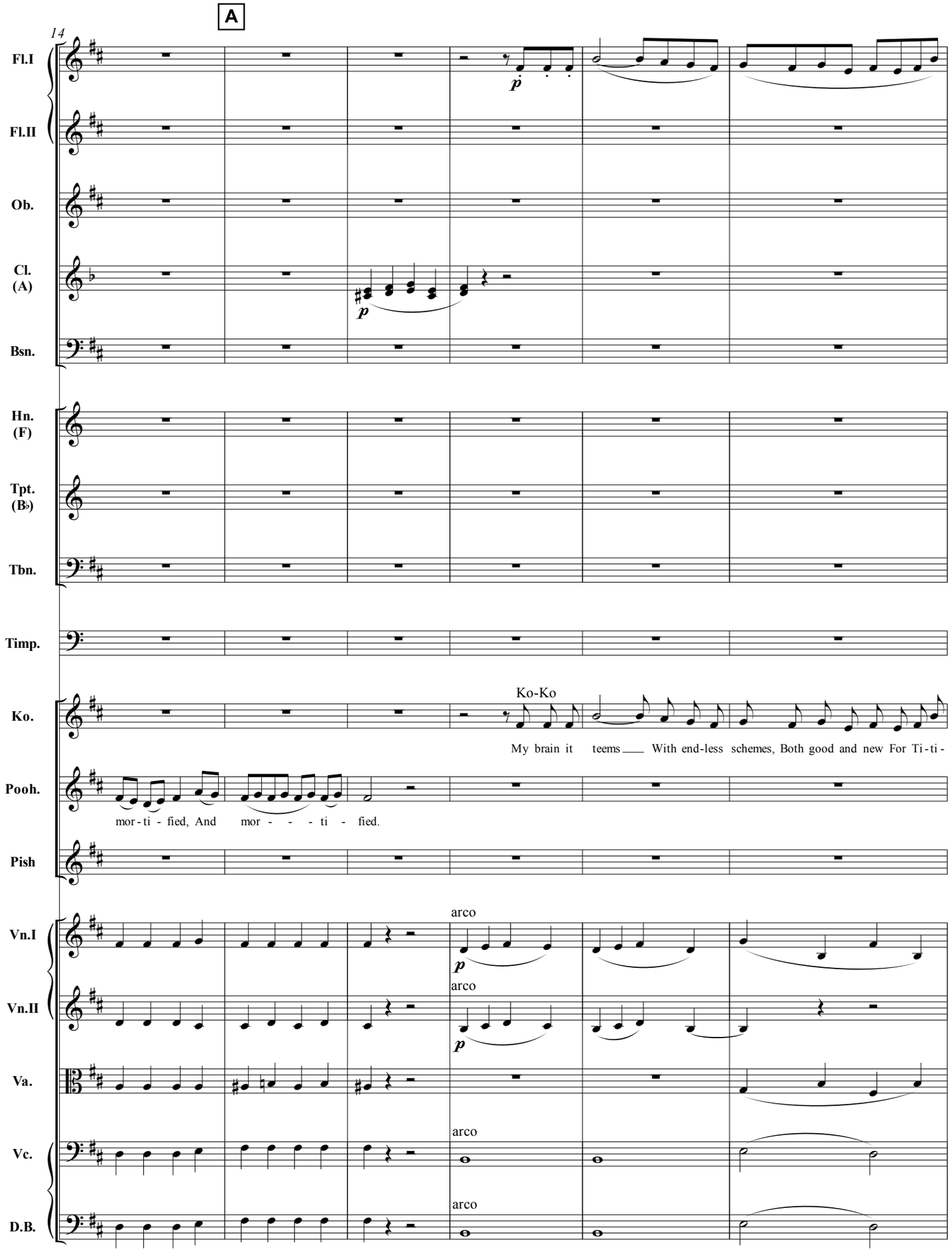
POOH. I should be delighted. Such an appointment would realize my fondest dreams. But no, at any sacrifice, I must set bounds to my insatiable ambition!

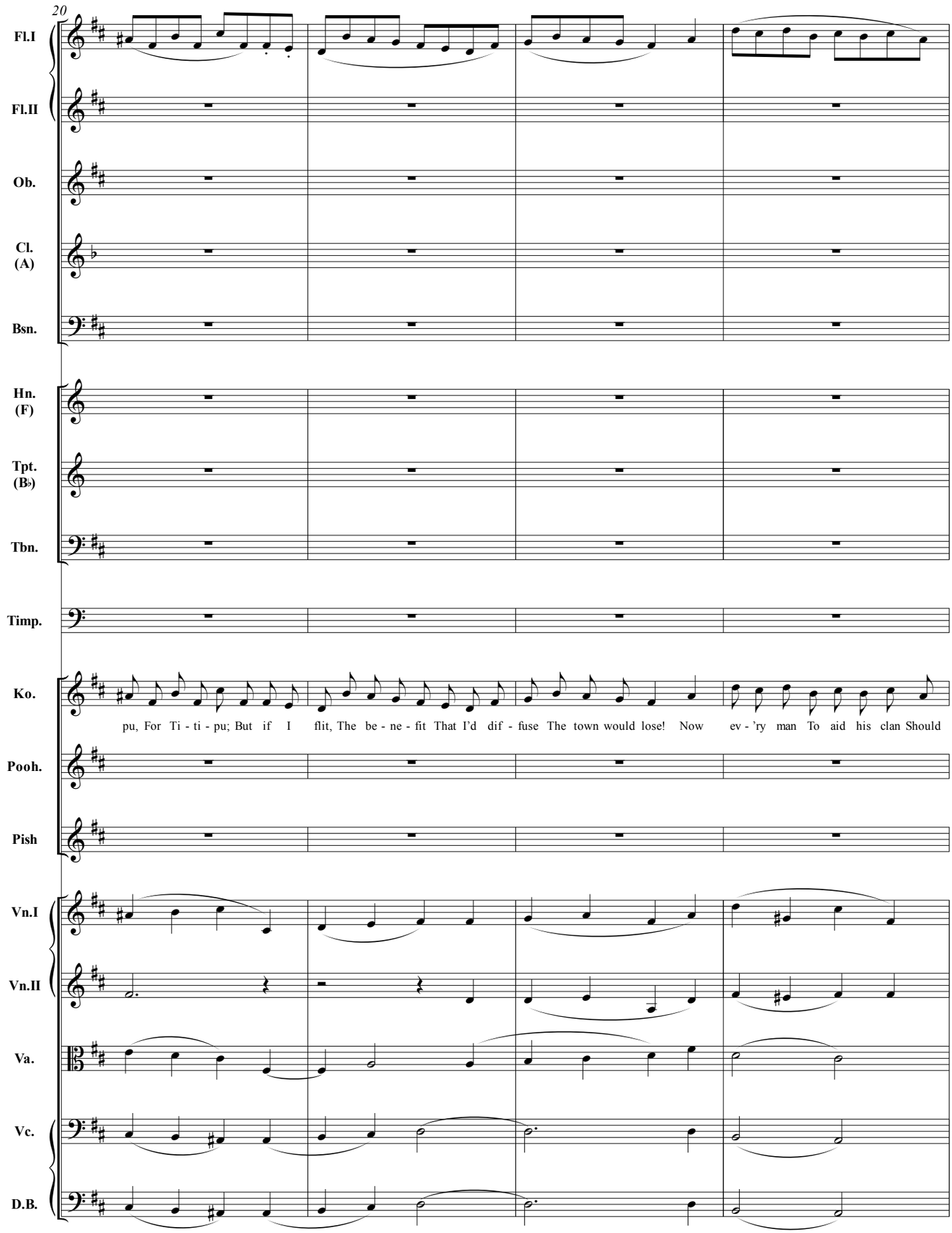
№ 10: “I am so proud”

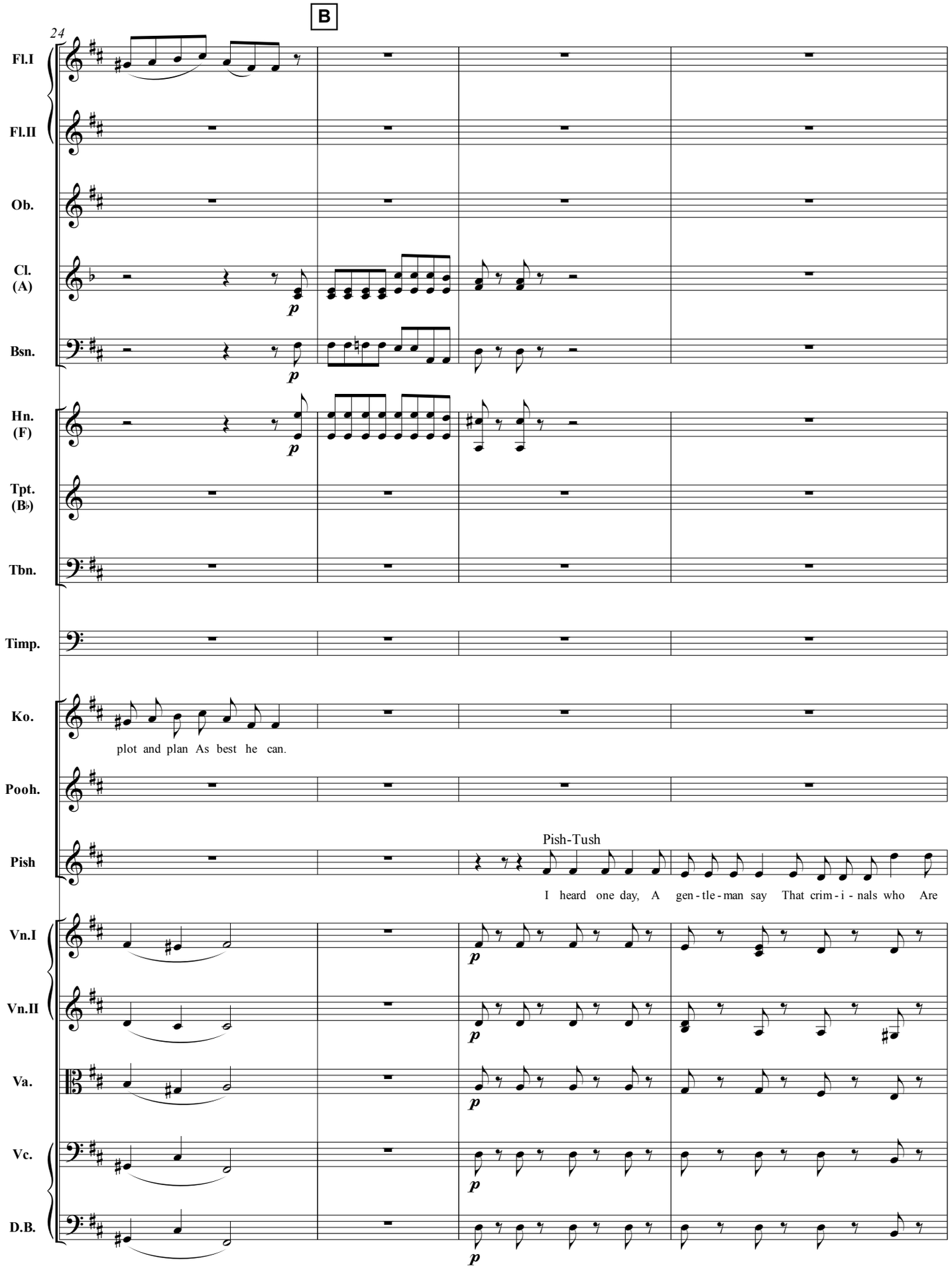
Trio (*Ko-Ko, Pooh-Bah and Pish-Tush*)

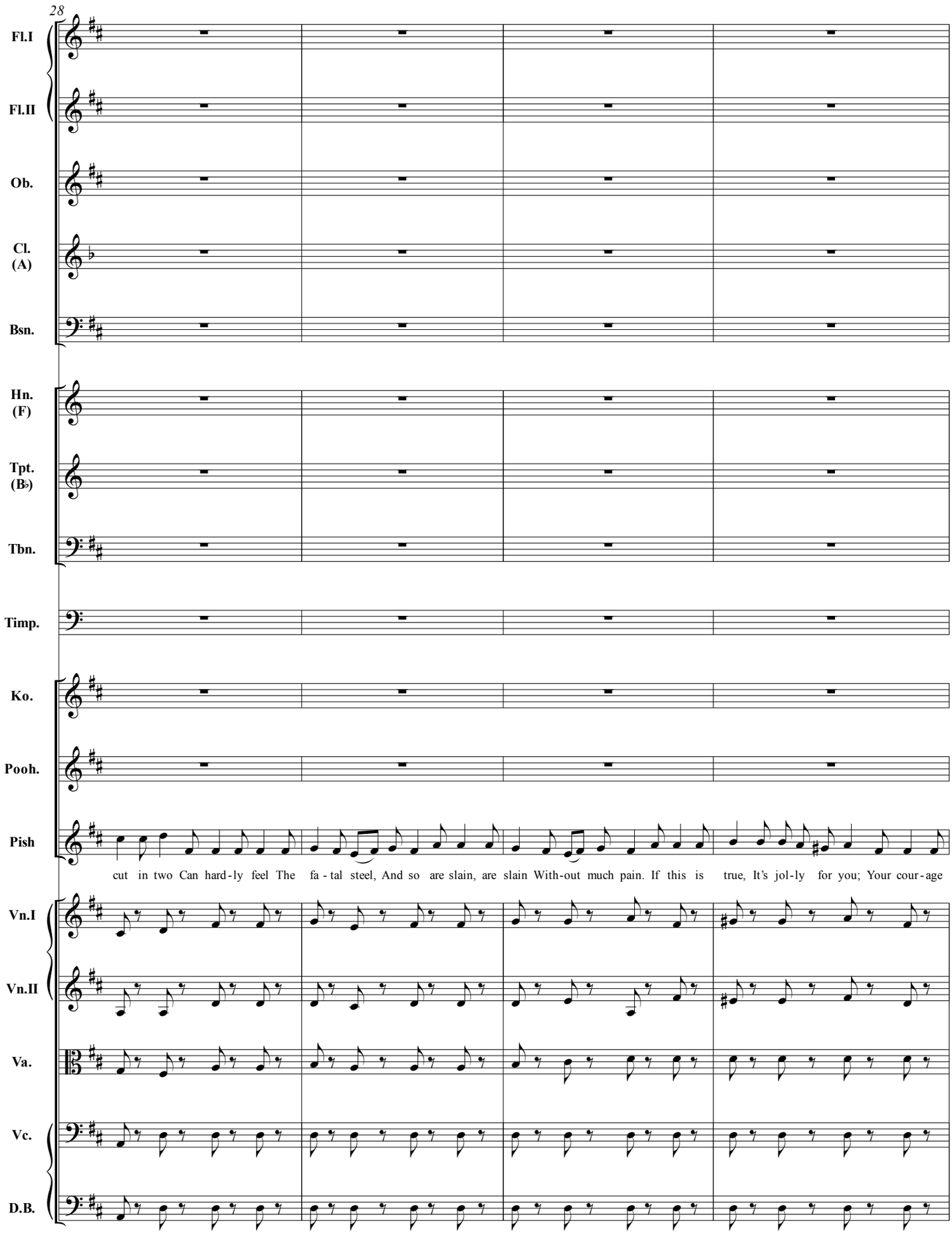


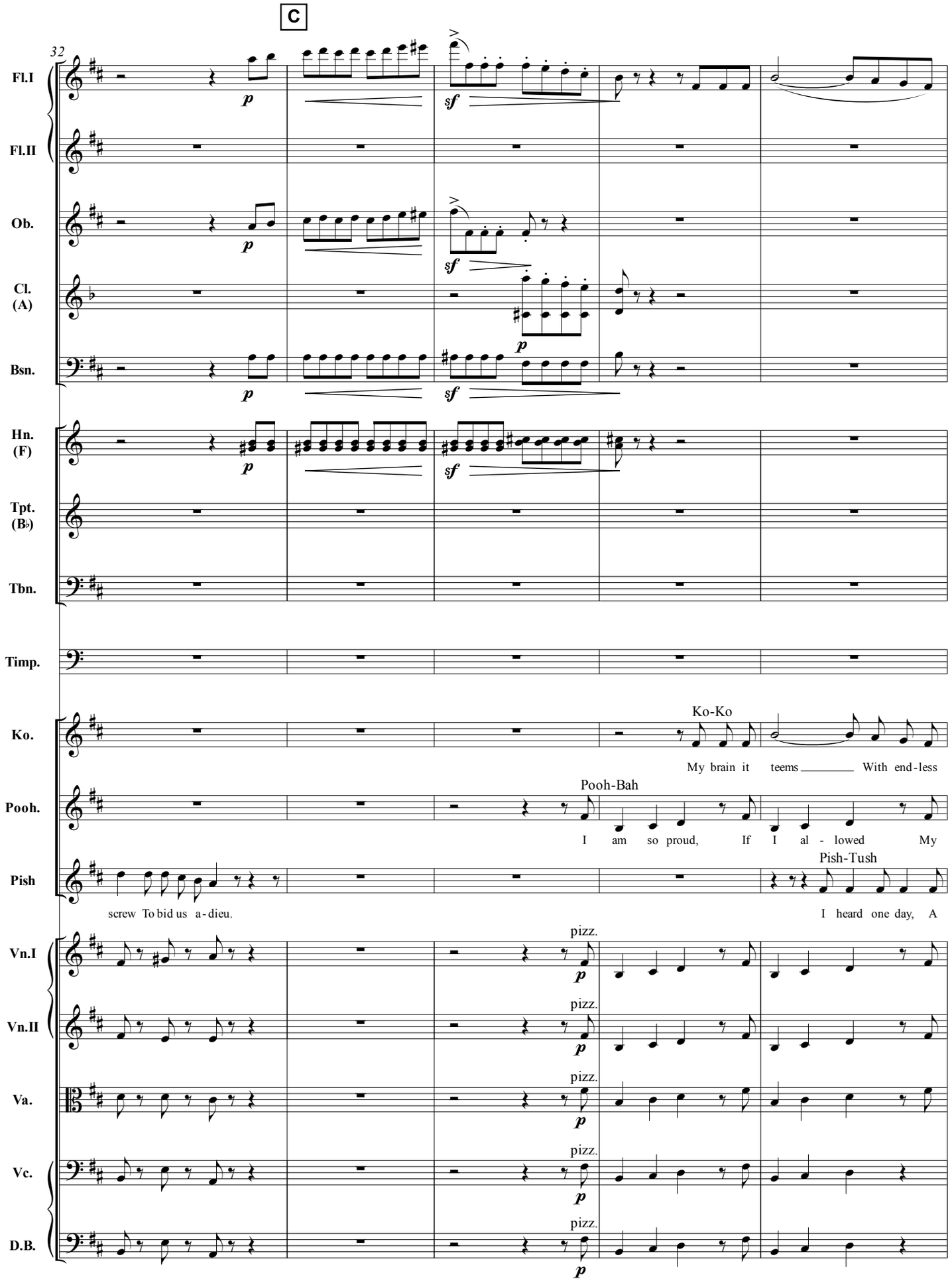

7
Fl.I
Fl.II
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
Ko.
Pooh.
vo-lun-teer To quit this sphere, In-stead of you, In a min-ute or two. But fam-'ly pride Must be de-nied, And set a-side, And
Pish
Vn.I
Vn.II
Va.
Vc.
D.B.


A
14
Fl.I
Fl.II
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
Ko.
Pooh.
Pish
Vn.I
Vn.II
Va.
Vc.
D.B.
p
Ko-Ko
My brain it teems ___ With end-less schemes, Both good and new For Ti-ti-
mor-ti-fied, And mor - - - ti - fied.
arco


20
Fl.I
Fl.II
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
Ko.
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
Pooh.
Pish
Vn.I
Vn.II
Va.
Vc.
D.B.


B
24
Fl.I
Fl.II
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
Ko.
plot and plan As best he can.
Pooh.
Pish
Pish-Tush
I heard one day, A gen - tle - man say That crim - i - nals who Are
Vn.I
Vn.II
Va.
Vc.
D.B.


28
Fl.I
Fl.II
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
Ko.
Pooh.
Pish
cut in two Can hard-ly feel The fa-tal steel, And so are slain, are slain With-out much pain. If this is true, It's jol-ly for you; Your cour-age
Vn.I
Vn.II
Va.
Vc.
D.B.


C
32
Fl.I
Fl.II
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
Ko.
Pooh.
Pish
Vn.I
Vn.II
Va.
Vc.
D.B.
p
sf
pizz.
Ko-Ko
My brain it teems With end-less
Pooh-Bah
I am so proud, If I al - lowed My
Pish-Tush
screw To bid us a-dieu.
I heard one day, A

37

Fl.I

Fl.II

Ob.

Cl. (A)

Bsn.

Hn. (F)

Tpt. (B♭)

Tbn.

Timp.

Ko.

schemes, Both good and new For Ti - ti - pu, For Ti - ti - pu; But if I flit, The be - ne - fit That I'd dif -

Pooh.

fa - mi - ly pride To be my guide, I'd vo - lun - - - teer To

Pish

gen - tle - man say That crim - i - nals who Are cut in two Can hard - ly feel The fa - tal steel, And so are slain, are

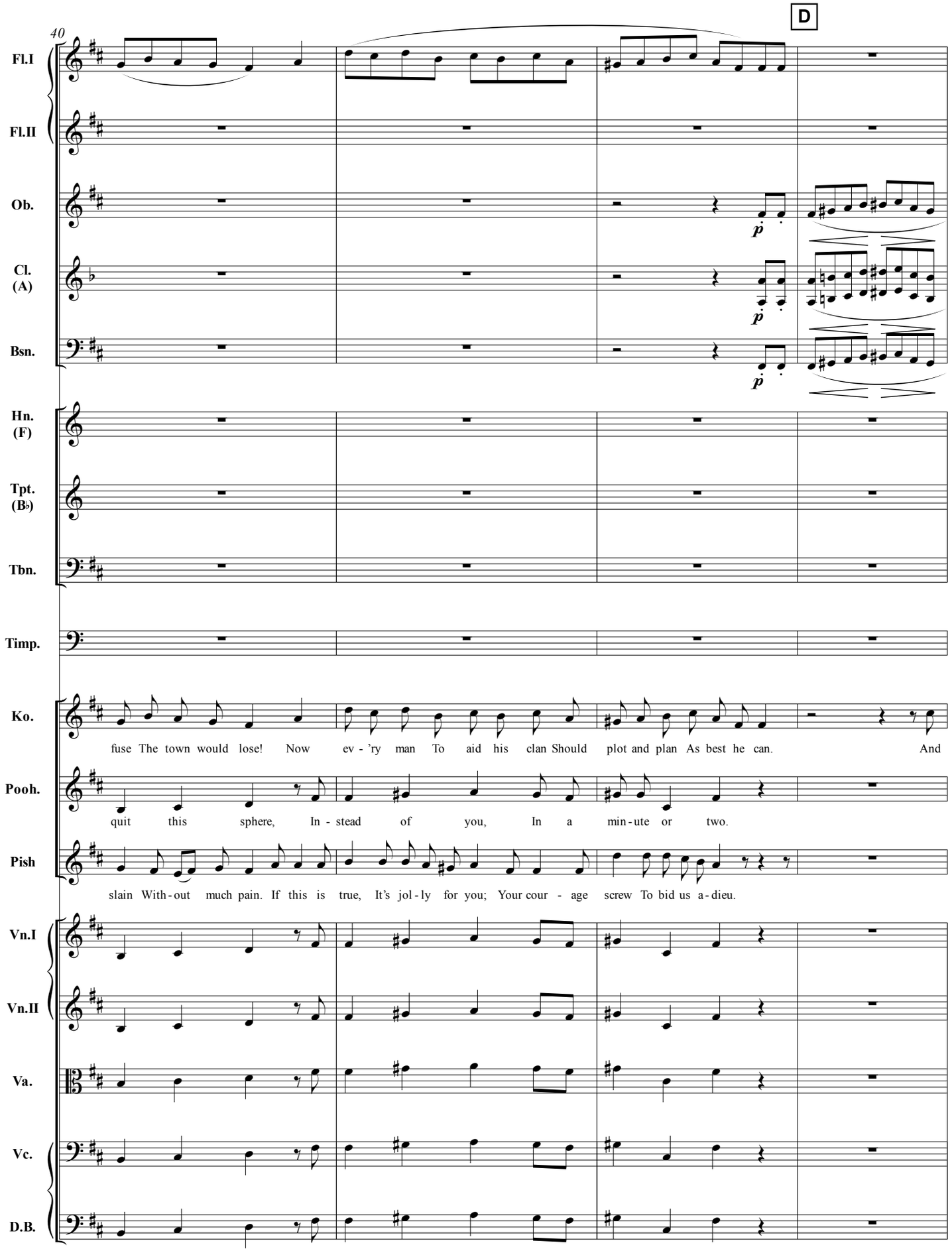
Vn.I

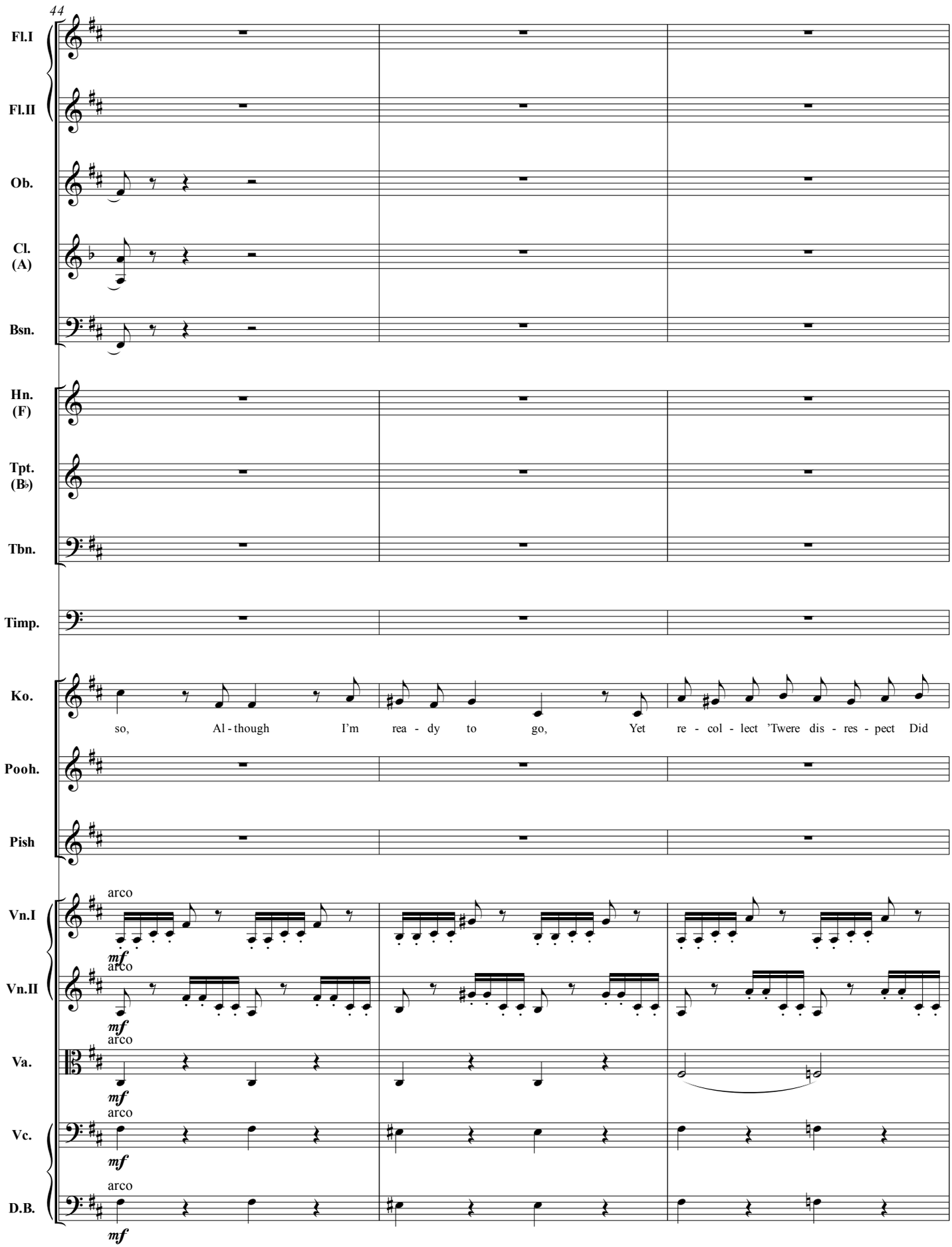
Vn.II

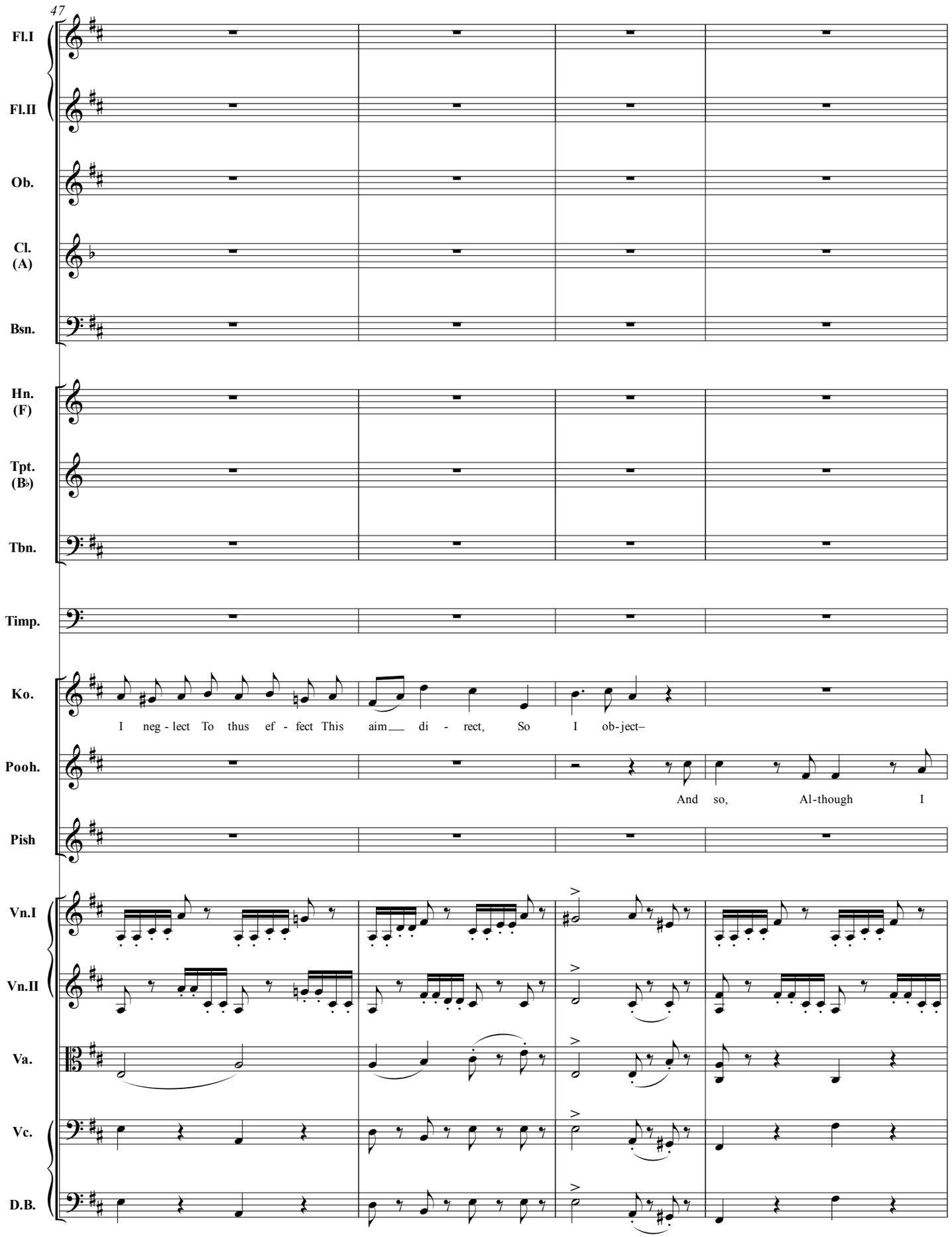
Va.

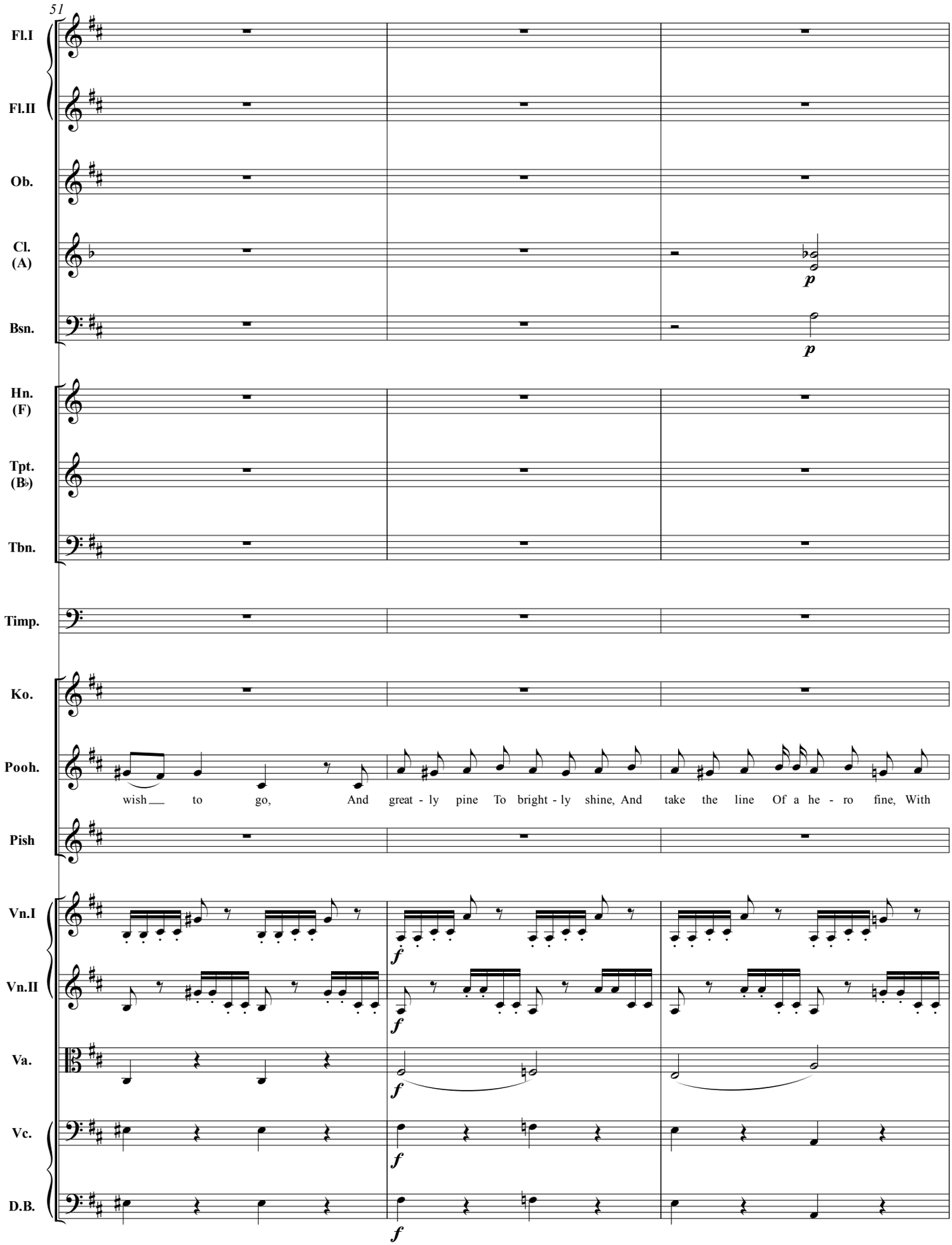
Vc.

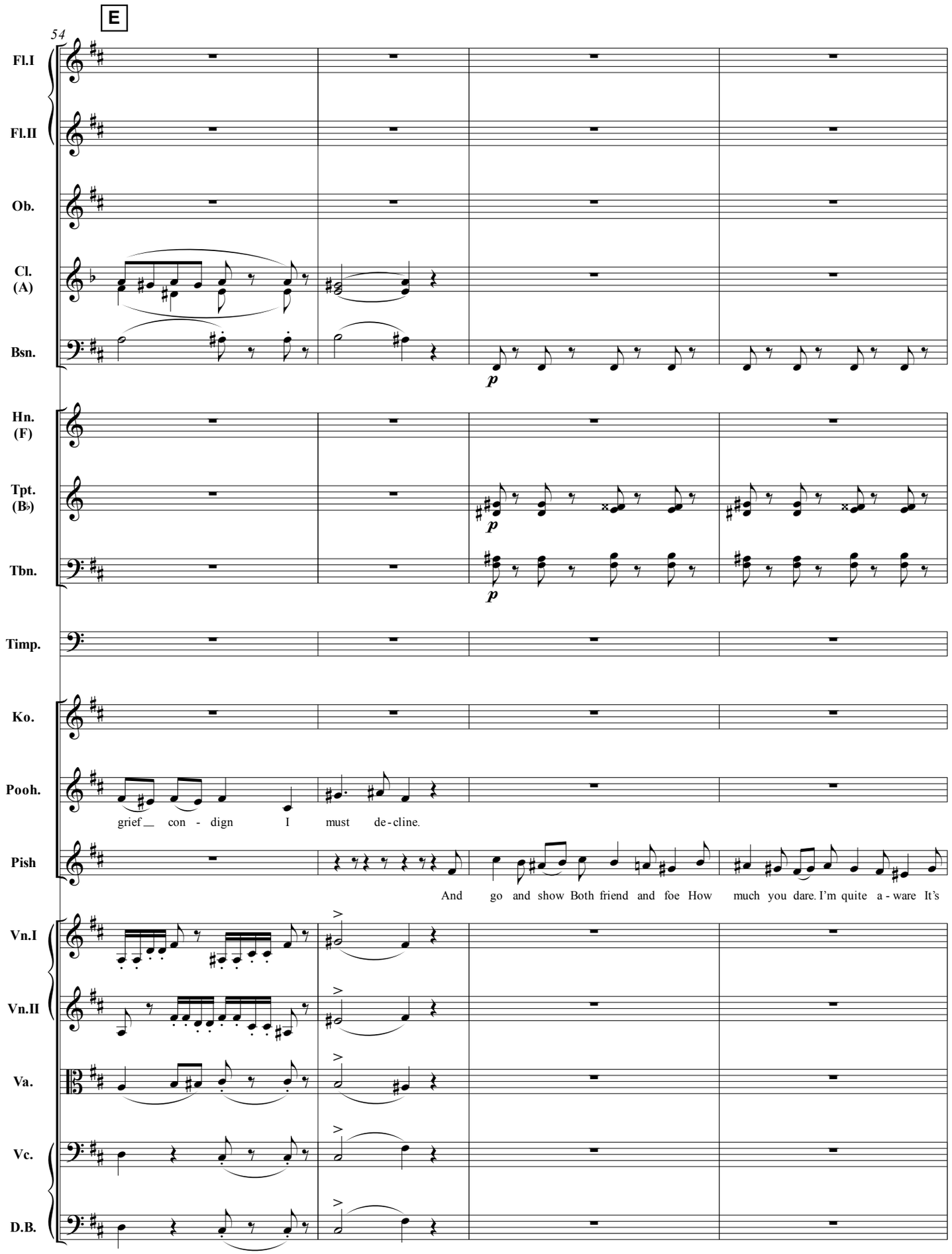
D.B.

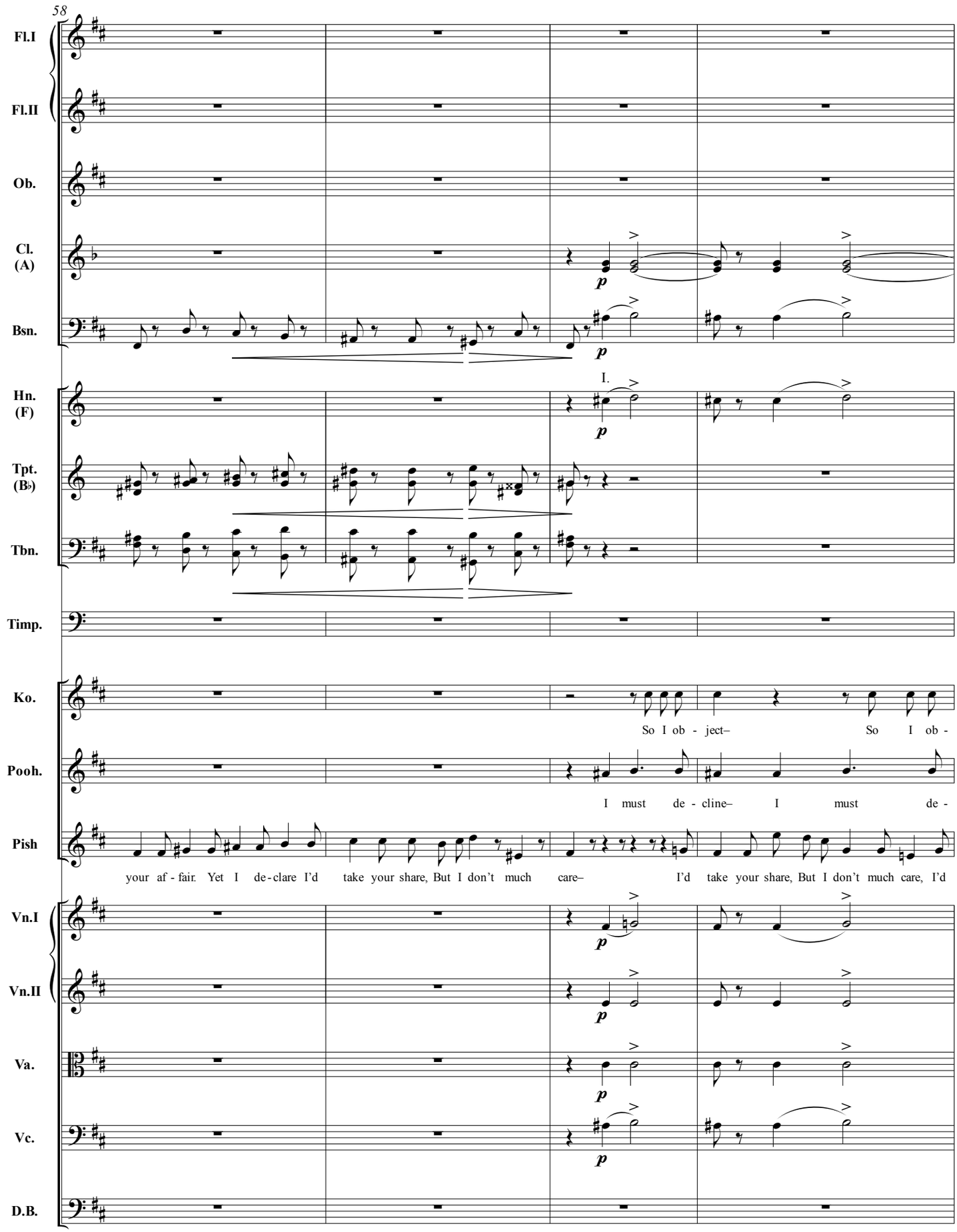

40
D
Fl.I
Fl.II
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
Ko.
fuse The town would lose! Now ev - 'ry man To aid his clan Should plot and plan As best he can. And
Pooh.
quit this sphere, In - stead of you, In a min - ute or two.
Pish
slain With - out much pain. If this is true, It's jol - ly for you; Your cour - age screw To bid us a - dieu.
Vn.I
Vn.II
Va.
Vc.
D.B.

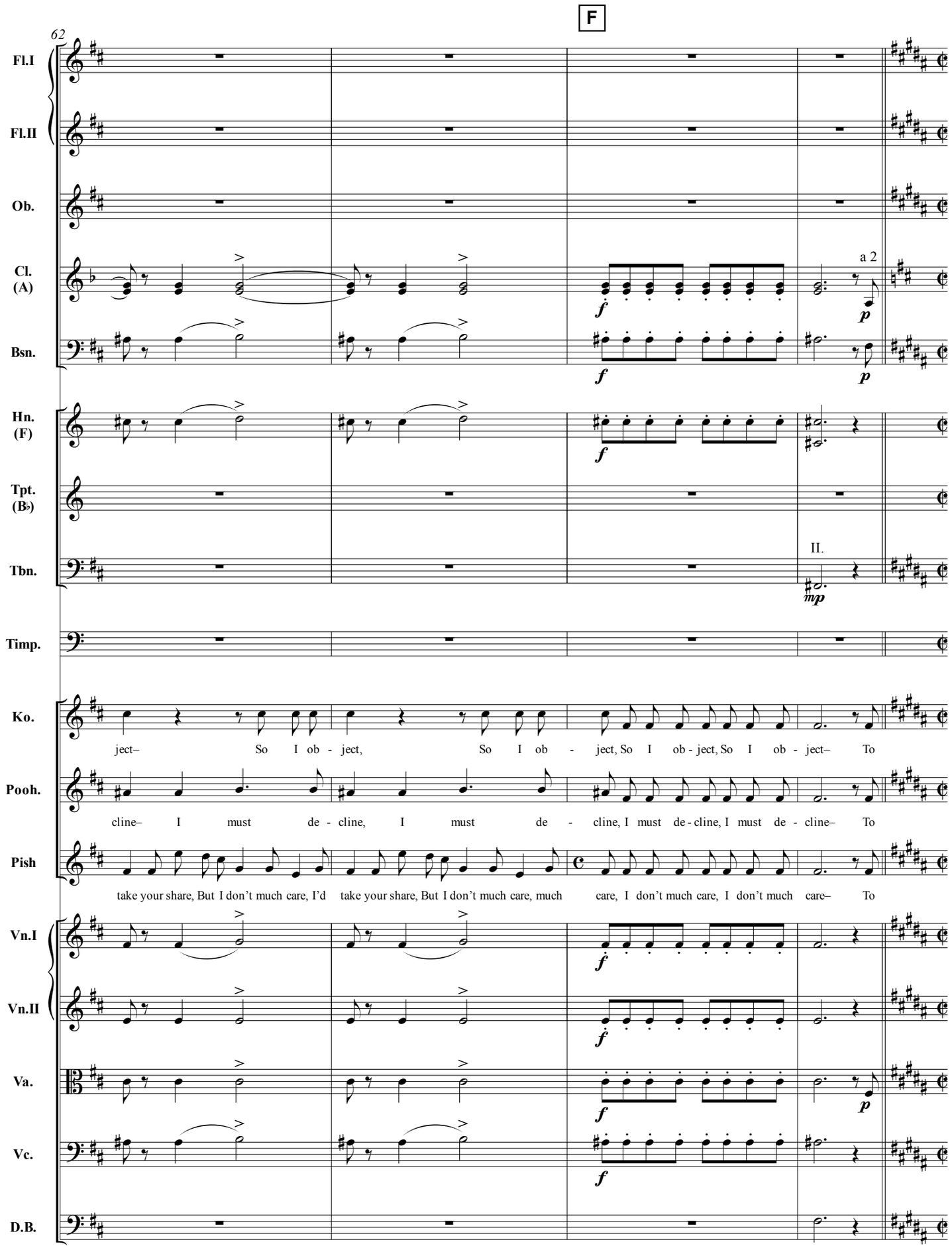

44
Fl.I
Fl.II
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
Ko.
so, Al - though I'm rea - dy to go, Yet re - col - lect 'Twere dis - res - pect Did
Pooh.
Pish
Vn.I
arco
mf
Vn.II
arco
mf
Va.
arco
mf
Vc.
arco
mf
D.B.
arco
mf

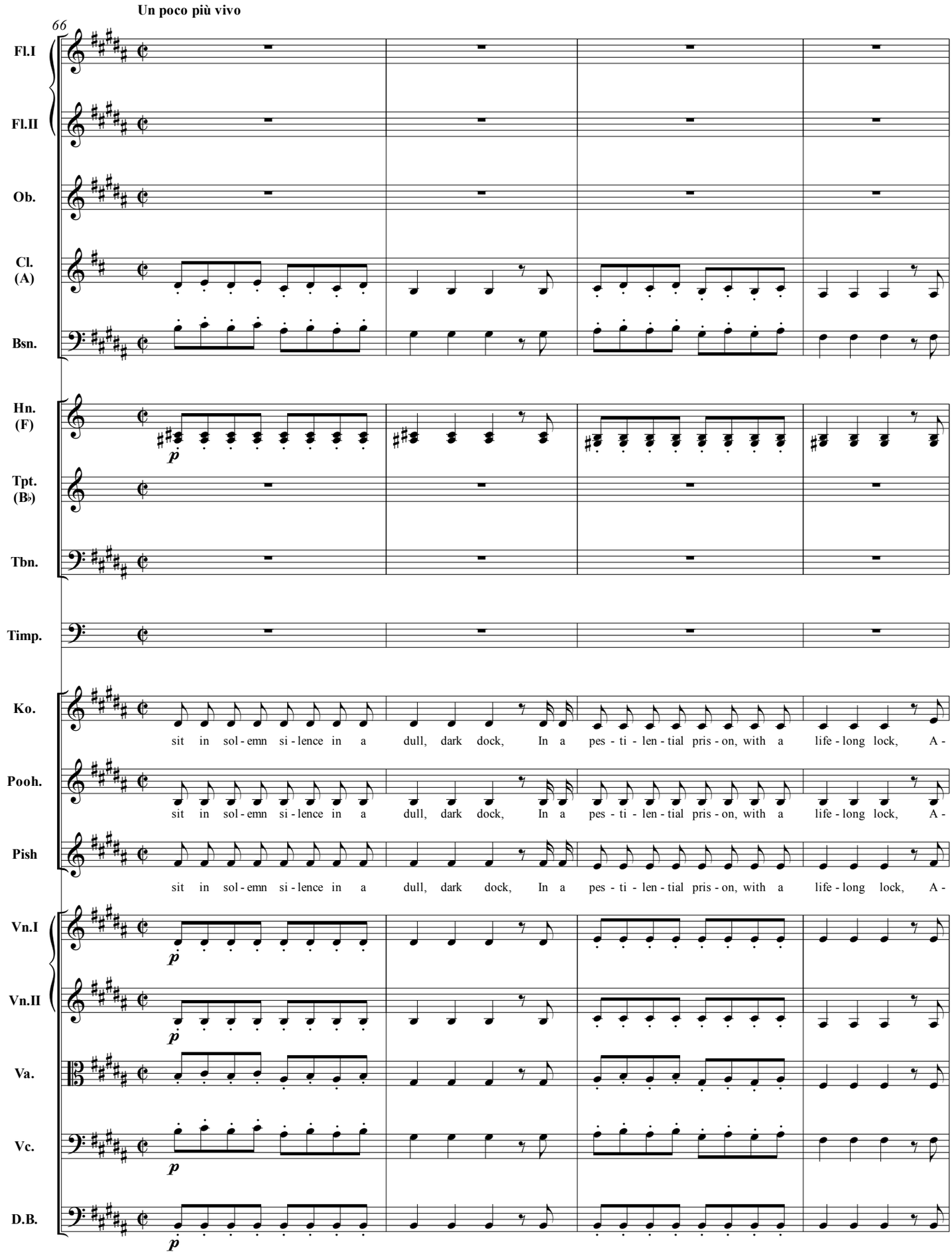

47
Fl.I
Fl.II
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
Ko.
I neg - lect To thus ef - fect This aim di - rect, So I ob-ject–
Pooh.
And so, Al-though I
Pish
Vn.I
Vn.II
Va.
Vc.
D.B.

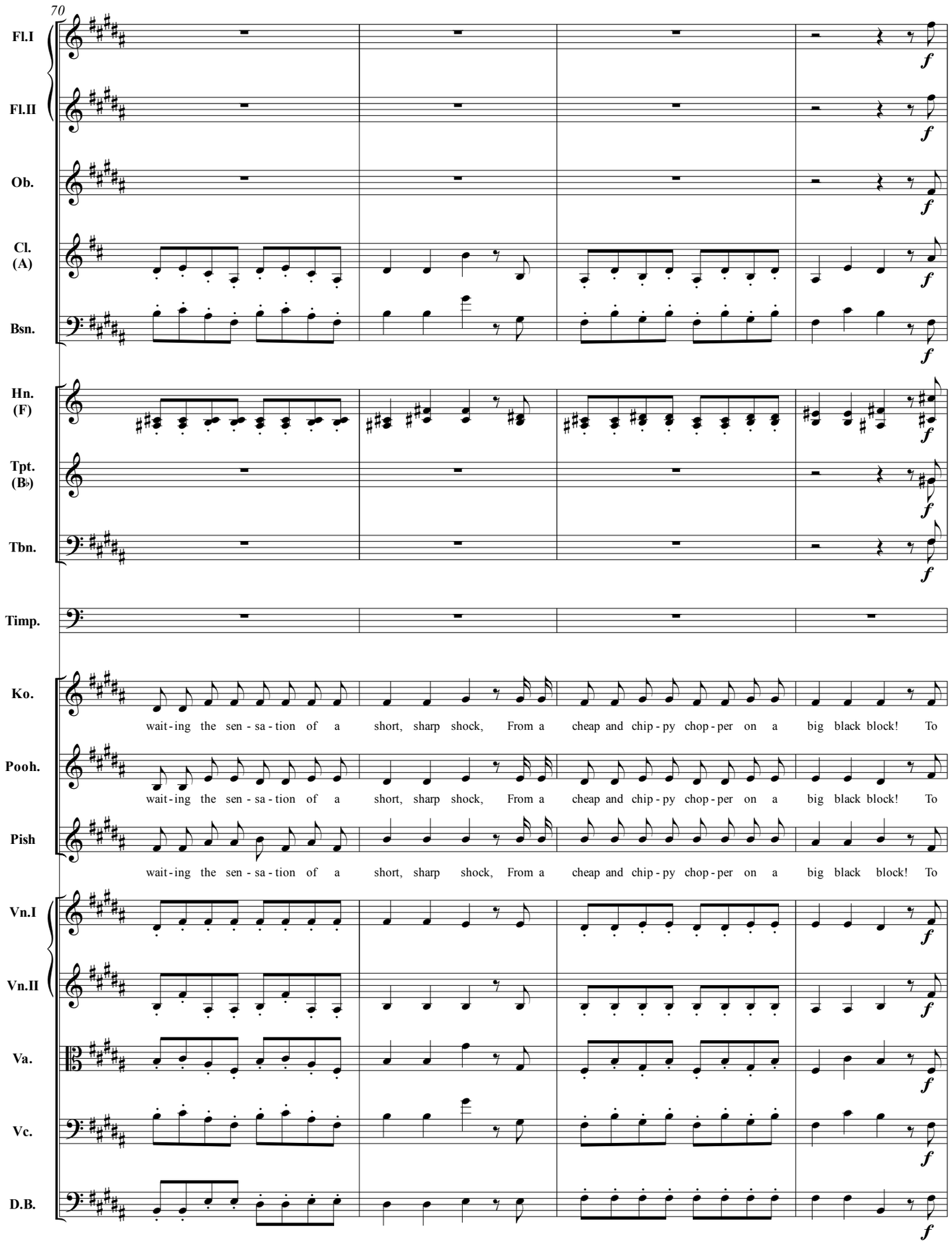

51
Fl.I
Fl.II
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
Ko.
Pooh.
Pish
Vn.I
Vn.II
Va.
Vc.
D.B.
p
p
f
f
f
f
f
wish to go, And great - ly pine To bright - ly shine, And take the line Of a he - ro fine, With

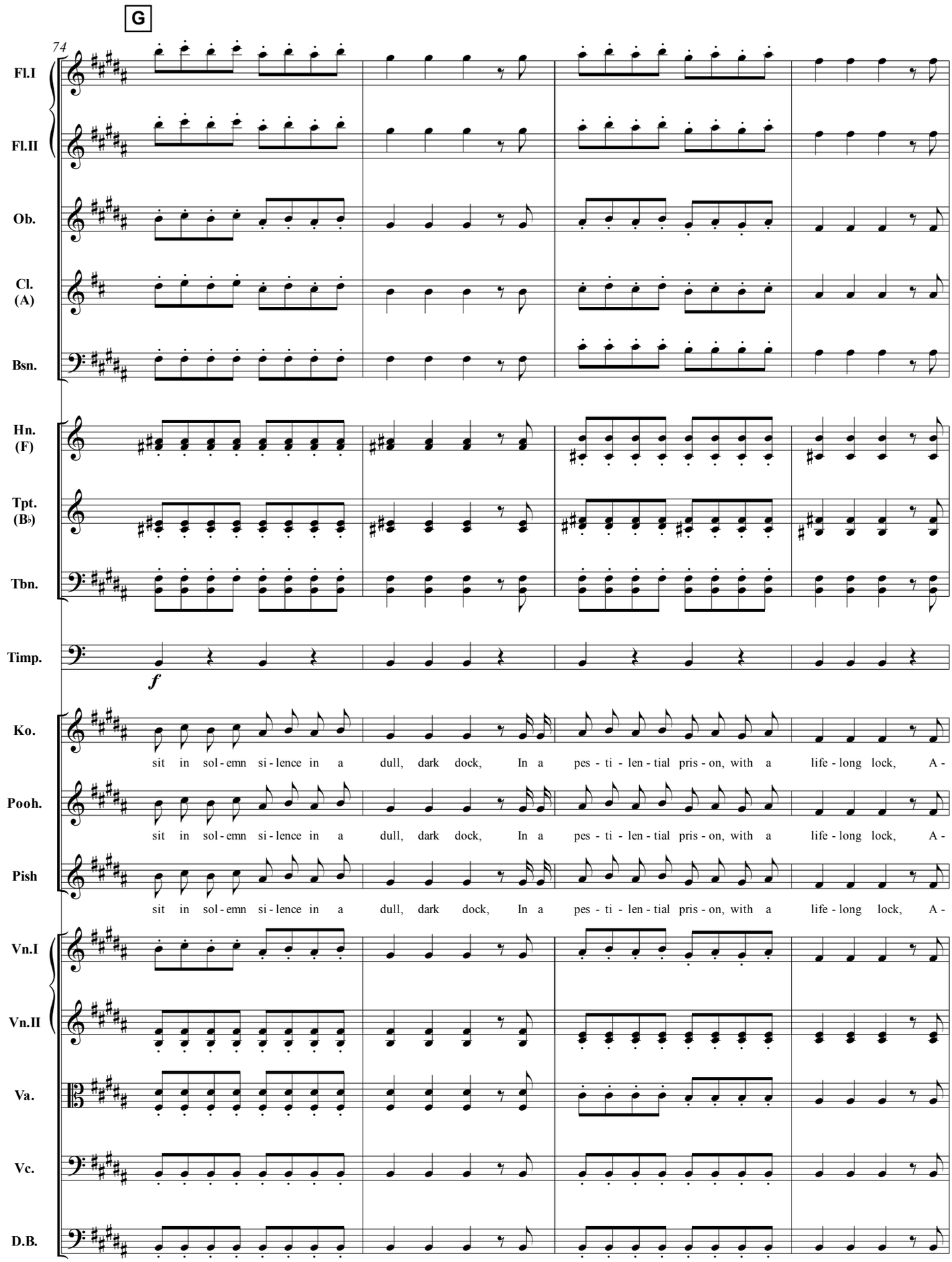

E
54
Fl.I
Fl.II
Ob.
Cl. (A)
Bsn.
p
Hn. (F)
Tpt. (B♭)
p
Tbn.
p
Timp.
Ko.
Pooh.
grief__ con - dign I must de-cline.
Pish
And go and show Both friend and foe How much you dare. I'm quite a - ware It's
Vn.I
Vn.II
Va.
Vc.
D.B.

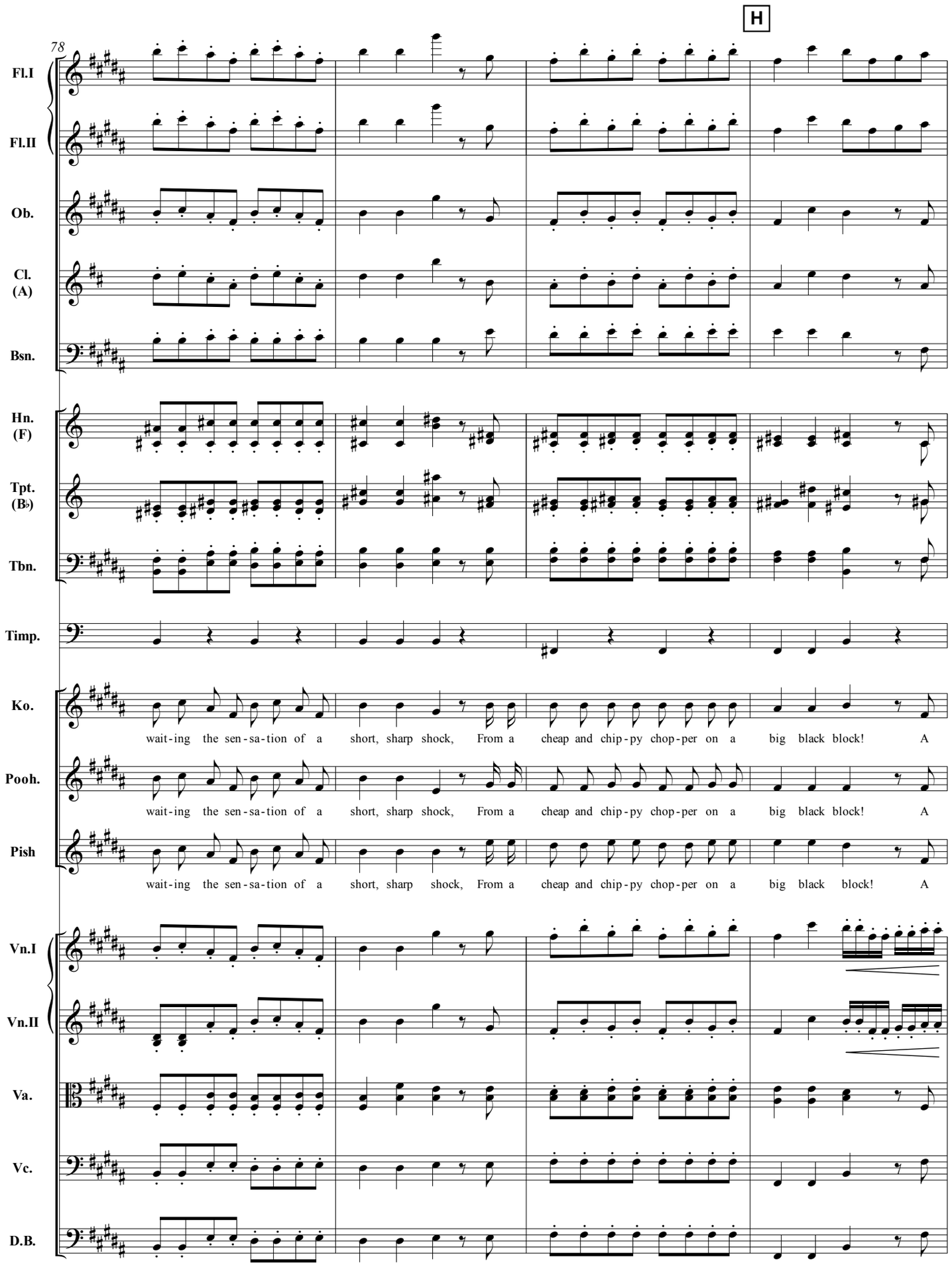

58
Fl.I
Fl.II
Ob.
Cl. (A)
Bsn.
Hn. (F)
I.
Tpt. (B♭)
Tbn.
Timp.
Ko.
So I ob - ject– So I ob -
Pooh.
I must de - cline– I must de -
Pish
your af - fair. Yet I de - clare I'd take your share, But I don't much care– I'd take your share, But I don't much care, I'd
Vn.I
Vn.II
Va.
Vc.
D.B.

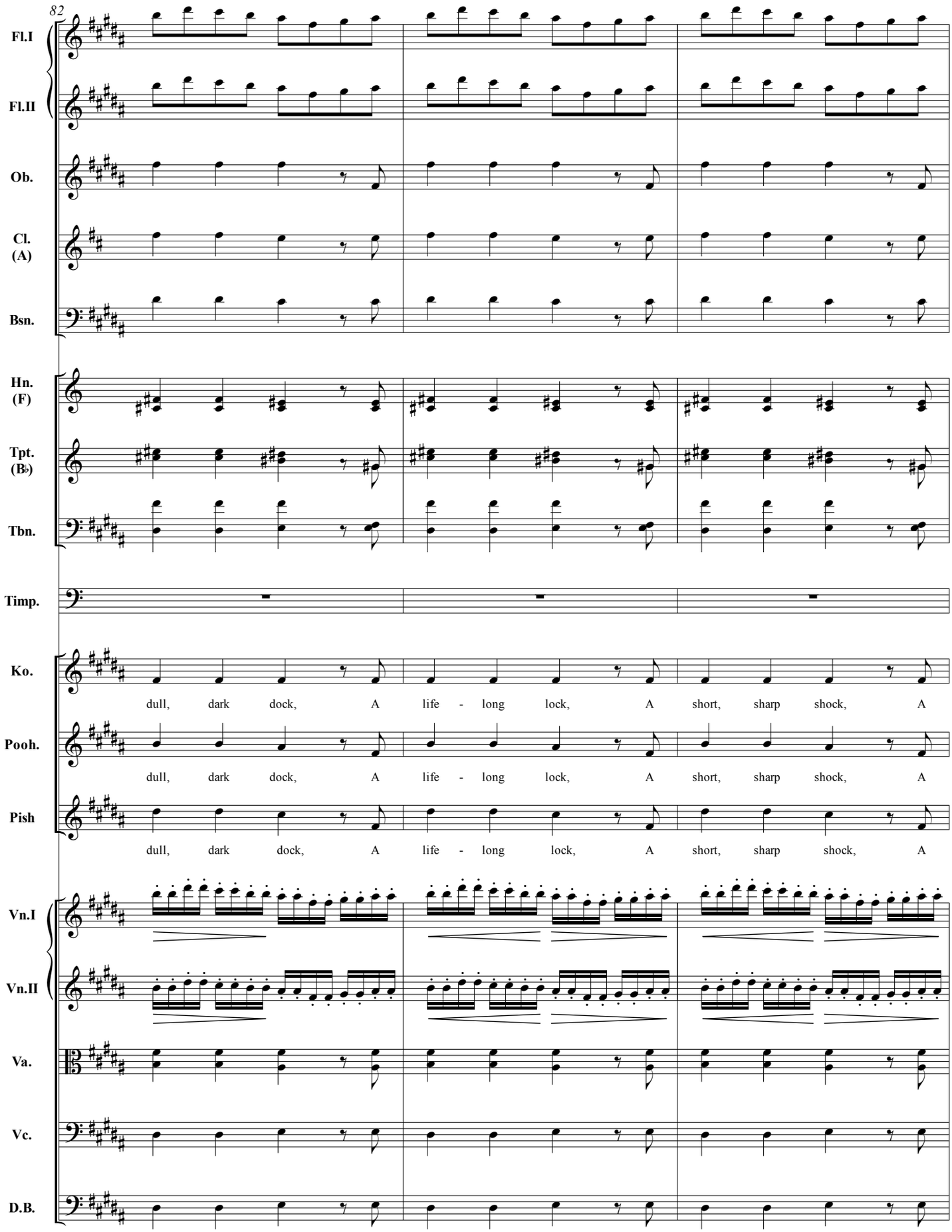

F
62
Fl.I
Fl.II
Ob.
Cl. (A)
a 2
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
II.
Timp.
Ko.
ject– So I ob - ject, So I ob - ject, So I ob - ject, So I ob - ject– To
Pooh.
cline– I must de - cline, I must de - cline, I must de - cline, I must de - cline– To
Pish
take your share, But I don't much care, I'd take your share, But I don't much care, much care, I don't much care, I don't much care– To
Vn.I
Vn.II
Va.
Vc.
D.B.

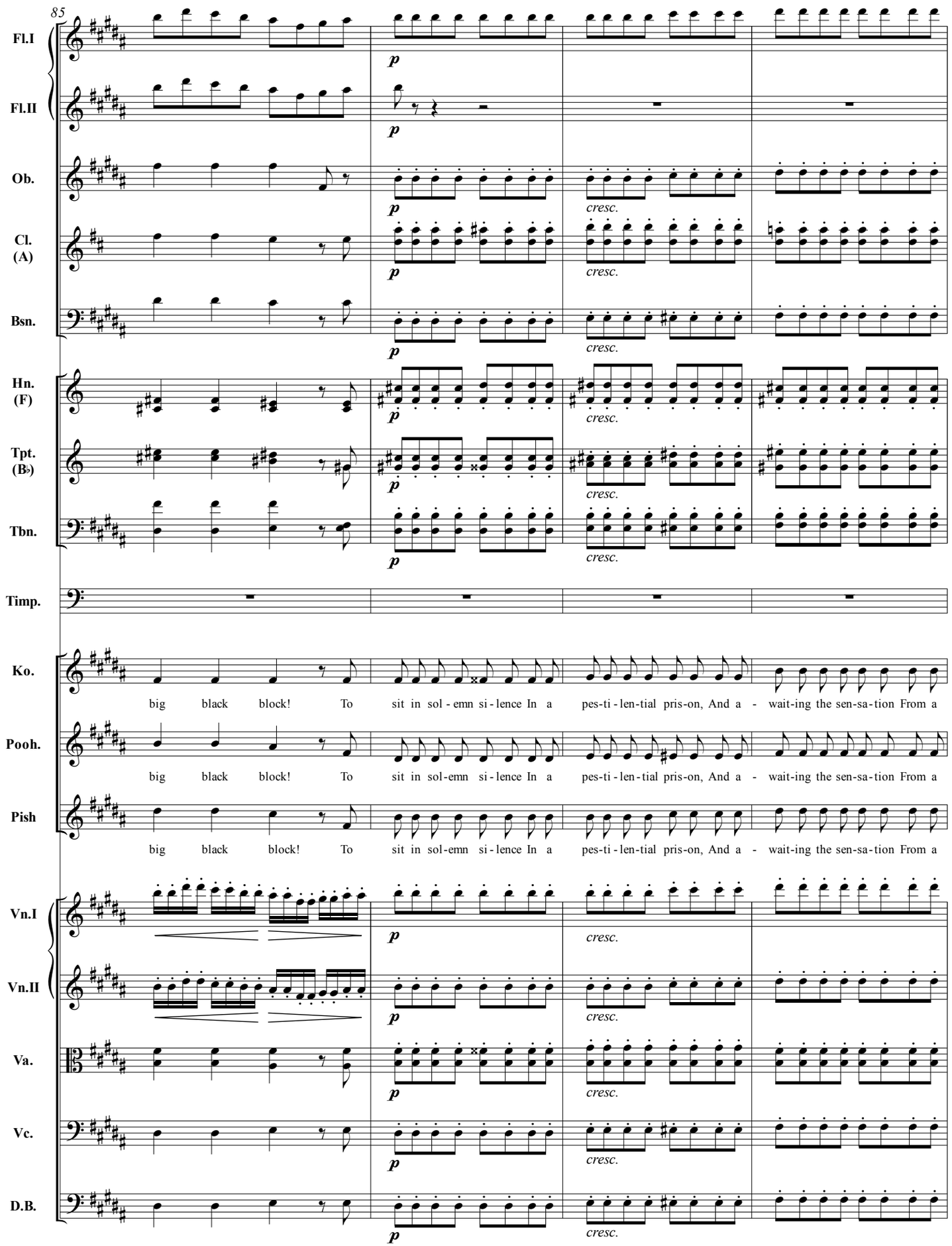

Un poco più vivo
66
Fl.I
Fl.II
Ob.
Cl. (A)
Bsn.
Hn. (F)
p
Tpt. (B♭)
Tbn.
Timp.
Ko.
sit in sol - emn si - lence in a dull, dark dock, In a pes - ti - len - tial pris - on, with a life - long lock, A -
Pooh.
sit in sol - emn si - lence in a dull, dark dock, In a pes - ti - len - tial pris - on, with a life - long lock, A -
Pish
sit in sol - emn si - lence in a dull, dark dock, In a pes - ti - len - tial pris - on, with a life - long lock, A -
Vn.I
p
Vn.II
p
Va.
Vc.
p
D.B.
p

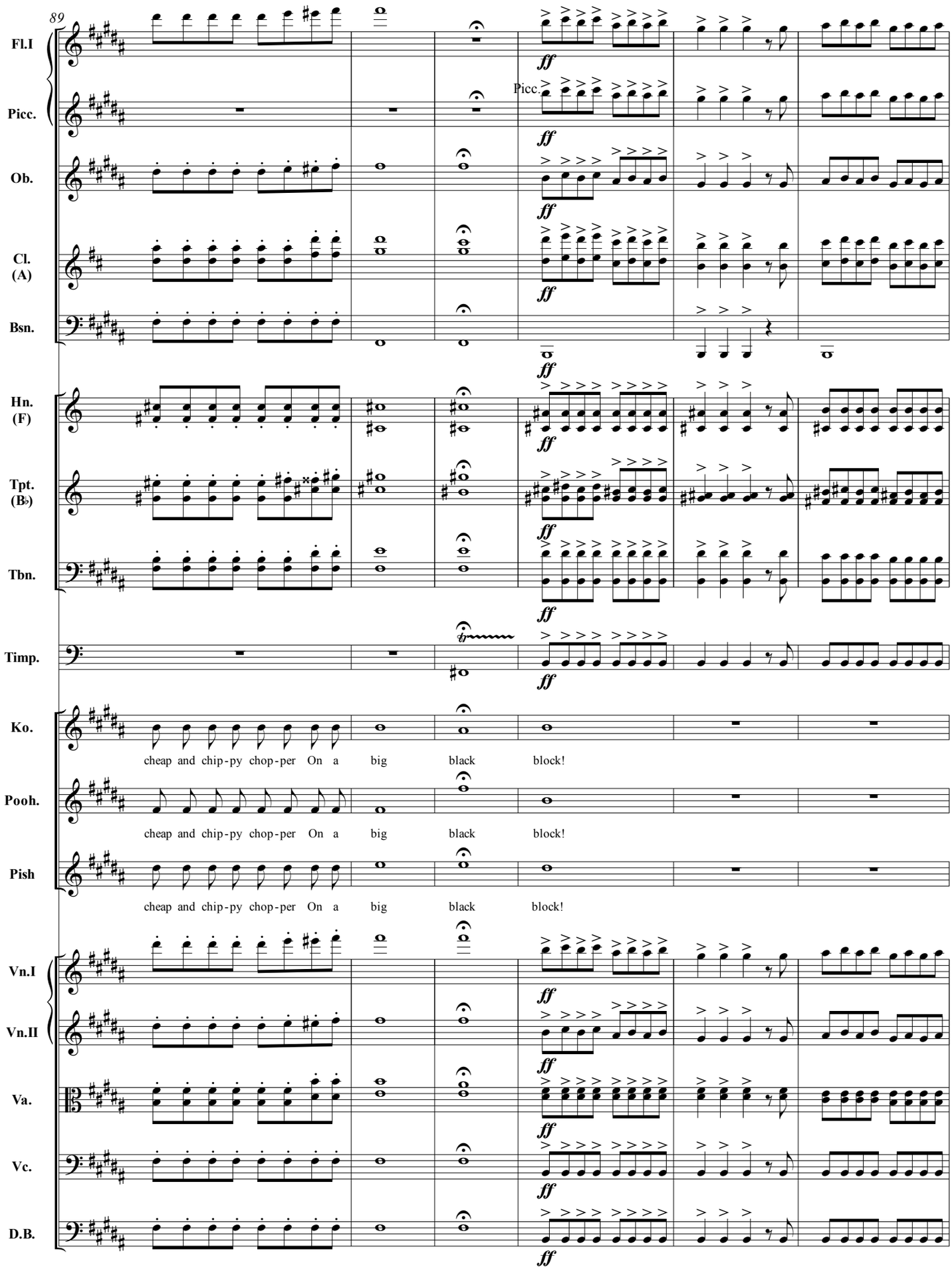

70
Fl.I
Fl.II
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
Ko.
Pooh.
Pish
Vn.I
Vn.II
Va.
Vc.
D.B.
wait-ing the sen-sa-tion of a short, sharp shock, From a cheap and chip-py chop-per on a big black block! To

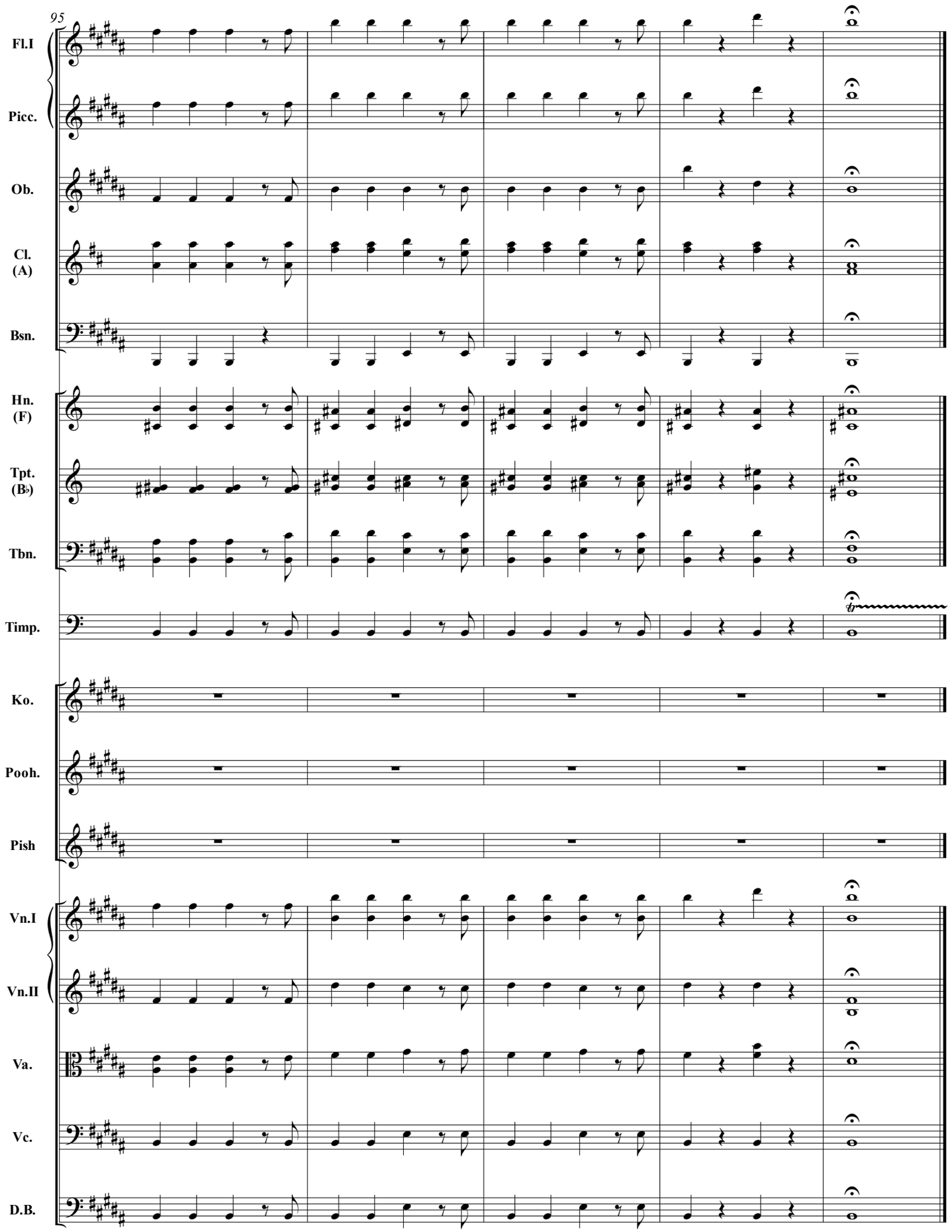

G
74
Fl.I
Fl.II
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
f
Ko.
sit in sol - emn si - lence in a dull, dark dock, In a pes - ti - len - tial pris - on, with a life - long lock, A -
Pooh.
sit in sol - emn si - lence in a dull, dark dock, In a pes - ti - len - tial pris - on, with a life - long lock, A -
Pish
sit in sol - emn si - lence in a dull, dark dock, In a pes - ti - len - tial pris - on, with a life - long lock, A -
Vn.I
Vn.II
Va.
Vc.
D.B.


H
78
Fl.I
Fl.II
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
Ko.
Pooh.
Pish
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
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
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
Vn.I
Vn.II
Va.
Vc.
D.B.


82
Fl.I
Fl.II
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
Ko.
dull, dark dock, A life - long lock, A short, sharp shock, A
Pooh.
dull, dark dock, A life - long lock, A short, sharp shock, A
Pish
dull, dark dock, A life - long lock, A short, sharp shock, A
Vn.I
Vn.II
Va.
Vc.
D.B.


85
Fl.I
Fl.II
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
Ko.
Pooh.
Pish
Vn.I
Vn.II
Va.
Vc.
D.B.
p
cresc.
big black block! To sit in sol - emn si - lence In a pes-ti - len-tial pris-on, And a - wait-ing the sen-sa-tion From a
big black block! To sit in sol-emn si - lence In a pes-ti - len-tial pris-on, And a - wait-ing the sen-sa-tion From a
big black block! To sit in sol-emn si - lence In a pes-ti - len-tial pris-on, And a - wait-ing the sen-sa-tion From a


89
Fl.I
Picc.
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
Ko.
cheap and chip-py chop-per On a big black block!
Pooh.
cheap and chip-py chop-per On a big black block!
Pish
cheap and chip-py chop-per On a big black block!
Vn.I
Vn.II
Va.
Vc.
D.B.
ff


95
Fl.I
Picc.
Ob.
Cl. (A)
Bsn.
Hn. (F)
Tpt. (B♭)
Tbn.
Timp.
Ko.
Pooh.
Pish
Vn.I
Vn.II
Va.
Vc.
D.B.

Exeunt POOH-BAH *and* PISH-TUSH.

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

NANK. Oh, go on—don't mind me.

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

NANK. I am about to terminate an unendurabIe existence.

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

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

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

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

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

NANK. What's the matter?

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

NANK. Absolutely!

KO-KO Will nothing shake your resolution?

NANK. Nothing.

KO-KO Threats, entreaties, prayers—all useless?

NANK. All! My mind is made up.

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

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

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

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

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

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

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

NANK. True.

KO-KO Life without Yum-Yum—why, it seems absurd!

NANK. And yet there are a good many people in the world who have to endure it.

KO-KO Poor devils, yes! You are quite right not to be of their number.

NANK. (*Suddenly*.) I won't be of their number!

KO-KO Noble fellow!

NANK. I'll tell you how we'll manage it. Let me marry Yum-Yum to-morrow, and in a month you may behead me.

KO-KO No, no. I draw the line at Yum-Yum.

NANK. Very good. If you can draw the line, so can I. (*Preparing rope*.)

KO-KO Stop, stop—listen one moment—be reasonable. How can I consent to your marrying Yum-Yum if I'm going to marry her myself?

NANK. My good friend, she'll be a widow in a month, and you can marry her then.

KO-KO That's true, of course. I quite see that. But, dear me! my position during the next month will be most unpleasant—most unpleasant.

NANK. Not half so unpleasant as my position at the end of it.

KO-KO But—dear me!—well—I agree—after all, it's only putting off my wedding for a month. But you won't prejudice her against me, will you? You see, I've educated her to be my wife; she's been taught to regard me as a wise and good man. Now I shouldn't like her views on that point disturbed.

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

Enter CHORUS, POOH-BAH, *and* PISH-TUSH.