

9

Fl. I

Ob.

Cl. I

Bsn.

Yum.

But, fierce and bold, In fi - ery gold, He glo - ries all ef - ful - gent. I mean to rule the earth,—

Vlns.

Vla.

Cel.

D.B.

13

Fl. I

Ob.

Cl. I

Bsn.

Yum.

— As he the sky— We real - ly know our worth,—— The sun and Il

Vlns.

Vla.

Cel.

D.B.

16

*rall.* *a tempo*

Fl. I

Ob.

Cl. I

Bsn.

Yum.

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

Vlins.

Vla.

Cel.

D.B.

*p*

*mf*

*mf*

*mf*

*mf*

*mf*

*sost.*

*p*

*sost.*

*p*

*sost.*

*p*

*sost.*

*p*

*sost.*

*p*

20

Fl. I

Ob.

Cl. I

Bsn.

Yum.

Ob - serve his flame, That pla - cid dame, The moon's Cel - es - tial High - ness; There's not a trace Up - on her face Of dif - fi - dence or shy - ness:

Vlins.

Vla.

Cel.

D.B.

*div.*

*div.*

*div.*

24

Fl. I

Ob. *p* *pp*

Cl. I *p* *pp* *p*

Bsn.

Yum.  
She bor - rows light That, through the night, Man - kind may all ac - claim her! And, truth to tell, She lights up well, So I, for one, don't blame her.

Vlns.

Vla.

Cel.

D.B.

28

Fl. I *p* *cresc.*

Ob. *p*

Cl. I *dim.*

Bsn.

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

Vlns. *cresc.* *dim.*

Vla. *cresc.* *dim.*

Cel. *cresc.* *dim.*

D.B. *cresc.* *dim.*

33

*rall.* *a tempo*

Fl. I

Ob.

Cl. I

Bsn.

Yum.

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

Vins.

Vla.

Cel.

D.B.

Enter **PITTI-SING** and **PEEP-BO**.

- YUM.** Yes, everything seems to smile upon me. I am to be married to-day to the man I love best, and I believe I am the very happiest girl in Japan!
- PEEP.** The happiest girl indeed, for she is indeed to be envied who has attained happiness in all but perfection.
- YUM.** In "all but" perfection?
- PEEP.** Well, dear, it can't be denied that the fact that your husband is to be beheaded in a month is, in its way, a drawback. It does seem to take the top off it, you know.
- PITTI.** I don't know about that. It all depends!
- PEEP.** At all events, he will find it a drawback.
- PITTI.** Not necessarily. Bless you, it all depends!
- YUM.** (*in tears.*) I think it very indelicate of you to refer to such a subject on such a day. If my married happiness is to be — to be —
- PEEP.** Cut short.
- YUM.** Well, cut short — in a month, can't you let me forget it? (*Weeping.*)

*Enter NANKI-POO, followed by PISH-TUSH.*

**NANKI.** Yum-Yum in tears — and on her wedding morn!

**YUM.** *(sobbing.)* They've been reminding me that in a month you're to be beheaded!  
*(Bursts into tears.)*

**PITTI.** Yes, we've been reminding her that you're to be beheaded! *(Bursts into tears.)*

**PEEP.** It's quite true, you know, you are to be beheaded! *(Bursts into tears.)*

**NANKI.** *(aside.)* Humph! Now, some bridegrooms would be depressed by this sort of thing!  
*(Aloud.)* A month? Well, what's a month? Bah! These divisions of time are purely arbitrary. Who says twenty-four hours make a day?

**PITTI.** There's a popular impression to that effect.

**NANKI.** Then we'll efface it. We'll call each second a minute — each minute an hour — each hour a day — and each day a year. At that rate we've about thirty years of married happiness before us!

**PEEP.** And, at that rate, this interview has already lasted four hours and three-quarters!

*Exit PEEP-BO.*

**YUM.** *(still sobbing.)* Yes, how time flies when one is thoroughly enjoying oneself!

**NANKI.** That's the way to look at it! Don't let's be downhearted! There's a silver lining to every cloud!

**YUM.** Certainly. Let's — let's be perfectly happy! *(Almost in tears.)*

**PISH.** By all means. Let's — let's thoroughly enjoy ourselves.

**PITTI.** It's — it's absurd to cry! *(Trying to force a laugh.)*

**YUM.** Quite ridiculous! *(Trying to laugh.)*

*(All break into a forced and melancholy laugh.)*



16

Ob.

Cls.

Bsn.

Yum.

Pitti.

Nanki.

Pish.

Vins.

Vla.

Cel.

D.B.

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

Plea - sures come, if sor - rows fol - low: Though the toc - sin sound, ere  
I to - day, and thou to - mor - row: This the close of ev - 'ry

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

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

*mf*

23

Ob.

Cls.

Bsn.

Yum.

Pitti.

Nanki.

Pish.

Vins.

Vla.

Cel.

D.B.

long, ere long, }  
ev - 'ry song, } Ding dong! Ding dong! Ding dong! Ding dong! Ding dong! Ding dong! Ding

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

long, ere long, }  
ev - 'ry song, } Ding dong! Ding dong! Ding dong! Ding dong! Ding dong! Ding dong! Ding

long, }  
ev - 'ry song, } Ding dong! Ding

Ob.

Cls.

Bsn.

Yum.  
 dong! { Yet un - til the sha - dows fall O - ver one and o - ver - all, } Sing a mer - ry mad - ri - gal, Sing a —  
 { What though sol - emn sha - dows fall Soon - er, la - ter, o - ver - all? }

Pitti.  
 dong! { Yet un - til the sha - dows fall O - ver one and o - ver - all, } Sing a —  
 { What though sol - emn sha - dows fall Soon - er, la - ter, o - ver - all? }

Nanki.  
 dong! { Yet un - til the sha - dows fall O - ver one and o - ver - all, } Sing a —  
 { What though sol - emn sha - dows fall Soon - er, la - ter, o - ver - all? }

Pish.  
 dong! { Yet un - til the sha - dows fall O - ver one and o - ver - all, } Sing a —  
 { What though sol - emn sha - dows fall Soon - er, la - ter, o - ver - all? }

Vins.

Vla.

Cel.

D.B.

Ob.

Cls.

Bsn.

Yum.  
 mer - ry mad - ri - gal, Sing a mer - ry mad - ri - gal, Fa la la, Fa la la, Fa —

Pitti.  
 mer - ry mad - ri - gal, Sing a mer - ry mad - ri - gal, Fa la la la la la, Fa la la la la la la, Fa la

Nanki.  
 mer - ry mad - ri - gal, Sing a mer - ry mad - ri - gal, Fa la la la la la, —

Pish.  
 mer - ry mad - ri - gal, Sing a mer - ry mad - ri - gal, Fa la la la la, Fa la la la la la la, Fa la la la la la

Vins.

Vla.

Cel.

D.B.



44

Ob.

Cls.

Bsn.

Yum.  
*ff*  
la la la la, Fa la la la la, Fa la la la la, Fa la la la la la la la la, Fa la la la, Fa la, Fa

Pitti.  
*ff*  
la, Fa la, Fa la, Fa la la la la la, Fa la la la, Fa la la la, Fa

Nanki.  
*ff*  
Fa la la la la, Fa la la la la, Fa la la la la, Fa la la la la la, Fa la la la, Fa la, Fa

Pish.  
*ff*  
la, Fa la la la la, Fa la la la la, Fa la la la la, Fa la, Fa

Vlins.

Vla.

Cel.

D.B.

51

Ob.

Cls.

Bsn.

Yum.  
*p*  
la la la la, Fa la, Fa la la la, Fa la la, Fa la la la la. *pp*  
Fa la la la la.

Pitti.  
*p*  
la la la la, Fa la, Fa la la la, Fa la la la, Fa la la la la. *pp*  
Fa la la la la.

Nanki.  
*p*  
la la la la, Fa la, Fa la la la la, Fa la la la la, Fa la la la la la. *pp*  
Fa la la la la.

Pish.  
*p*  
la la la la, Fa la la la, Fa la la la, Fa la la la la. *pp*  
Fa la la la la.

Vlins.

Vla.

Cel.

D.B.

1. 2.

Exeunt PITTİ-SİNG and PİSH-TUSH.

NANKI-POO embraces YUM-YUM. Enter KO-KO. NANKI-POO releases YUM-YUM.

- KO. Go on — don't mind me.
- NANKI. I'm afraid we're distressing you.
- KO. Never mind, I must get used to it. Only please do it by degrees. Begin by putting your arm round her waist. (NANKI-POO does so.) There, let me get used to that first.
- YUM. Oh, wouldn't you like to retire? It must pain you to see us so affectionate together!
- KO. No, I must learn to bear it! Now oblige me by allowing her head to rest on your shoulder.
- NANKI. Like that? (He does so. KO-KO much affected.)
- KO. I am much obliged to you. Now — kiss her! (He does so. KO-KO writhes with anguish.) Thank you — it's simple torture!
- YUM. Come, come, bear up. After all, it's only for a month.
- KO. No. It's no use deluding oneself with false hopes.
- NANKI. }  
YUM. } What do you mean?
- KO. (To YUM-YUM.) My child — my poor child! (Aside.) How shall I break it to her? (Aloud.) My little bride that was to have been —
- YUM. (delighted.) Was to have been?
- KO. Yes, you never can be mine!
- NANKI. }  
YUM. } (in ecstasy.) { What!  
I'm so glad!
- KO. I've just ascertained that, by the Mikado's law, when a married man is beheaded his wife is buried alive.
- NANKI. }  
YUM. } Buried alive!
- KO. Buried alive. It's a most unpleasant death.
- NANKI. But whom did you get that from?
- KO. Oh, from Pooh-Bah. He's my Solicitor.
- YUM. But he may be mistaken!

**Ko.** So I thought; so I consulted the Attorney-General, the Lord Chief Justice, the Master of the Rolls, the Judge Ordinary, and the Lord Chancellor. They're all of the same opinion. Never knew such unanimity on a point of law in my life!

**NANKI.** But stop a bit! This law has never been put in force.

**Ko.** Not yet. You see, flirting is the only crime punishable with decapitation, and married men never flirt.

**NANKI.** Of course, they don't! I quite forgot that! Well, I suppose I may take it that my dream of happiness is at an end!

**YUM.** Darling — I don't want to appear selfish, and I love you with all my heart — I don't suppose I shall ever love anybody else half as much — but when I agreed to marry you — my own — I had no idea — pet — that I should have to be buried alive in a month!

**NANKI.** Nor I! It's the very first I've heard of it!

**YUM.** It — it makes a difference, doesn't it?

**NANKI.** It does make a difference, of course.

**YUM.** You see — burial alive — it's such a stuffy death!

**NANKI.** I call it a beast of a death.

**YUM.** You see my difficulty, don't you?

**NANKI.** Yes, and I see my own. If I insist on your carrying out your promise, I doom you to a hideous death; if I release you, you marry Ko-Ko at once!

**No. 4 — TRIO (Yum-Yum, Nanki-Poo, and Ko-Ko).**

*Allegro vivace.*

Flutes

Oboe

Clarinets *in A*

Bassoon

Horns in F

Yum-Yum  
Here's a how d'ye do! If I mar-ry you, When your time has

Violins *f p*

Viola *f p*

Cello *f p*

Double Bass *f p*

10

Fls.

Ob.

Cls. *I.*

Bsn.

Hns.

Yum.  
 come to pe - rish, Then the maid - en whom you che - rish Must be slaugh - tered too! Here's a how d'ye do! Here's a how d'ye do!

Vlins.

Vla.

Cel. D.B. *unis.*

19

Fls.

Ob. *p*

Cls. *p*

Bsn. *p*

Hns.

Nanki.  
 Here's a pret - ty mess! In a month, or less, I must die with - out a wed - ding!

Vlins.

Vla.

Cel. D.B.

28

I.

Fls.

Ob.

Cls.

Bsn.

Hns.

Nanki.  
 Let the bit - ter tears I'm shed - ding Wit - ness my dis - tress, Here's a pret - ty mess! Here's a pret - ty mess!

Vlns.

Vla.

Cel. D.B.

36

Fls.

Ob.

Cls.

Bsn.

Hns.

Ko.  
 Here's a state of things! To her life she clings! Mat - ri - mo - ni - al de - vo - tion Does - n't seem to

Vlns.

Vla.

Cel. D.B.

44

Fls.

Ob.

Cls.

Bsn.

Hns.

Yum.

Nanki.

Ko.

Vlns.

Vla.

Cel.  
D.B.

suit her no-tion— Bu-ri-al it brings! Here's a state of things! Here's a state of things! With a

53

Fls.

Ob.

Cls.

Bsn.

Hns.

Yum.

Nanki.

Ko.

Vlns.

Vla.

Cel.  
D.B.

pas-sion that's in-tense I wor-ship and a--dore, But the laws of com-mon-sense We ought-n't to ig-nore. If

61

Fls.

Ob.

Cls.

Bsn.

Hns.

Yum.  
what he says is true, 'Tis death to mar - ry you! Here's a pret - ty state of things! Here's a pret - ty how d'ye do!

Nanki.  
what he says is true, 'Tis death to mar - ry you! Here's a pret - ty state of things! Here's a pret - ty how d'ye do!

Ko.  
what he says is true, 'Tis death to mar - ry you! Here's a pret - ty state of things! Here's a pret - ty how d'ye do!

Vlns.

Vla.

Cel.  
D.B.

*p*

69

Fls.

Ob.

Cls.

Bsn.

Hns.

Yum.  
Here's a pret - ty state of things! a pret - ty state of things! Here's a how d'ye do!

Nanki.  
Here's a pret - ty state of things! a pret - ty state of things! Here's a how d'ye do!

Ko.  
Here's a pret - ty state of things! a pret - ty state of things! Here's a how d'ye do!

Vlns.  
*crusc.*

Vla.  
*crusc.*

Cel.  
D.B.  
*crusc.*

*f*

*a 2*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

77 *a 2* *stringendo*

Fls.

Ob.

Cls.

Bsn.

Hns.

Yum.

Nanki.

Ko.

Vins.

Vla.

Cel. D.B.

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

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

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

unis.

85 *a 2*

Fls.

Ob.

Cls.

Bsn.

Hns.

Yum.

Nanki.

Ko.

Vins.

Vla.

Cel. D.B.

things! Here's a pretty how d'ye do!

things! Here's a pretty how d'ye do!

things! Here's a pretty how d'ye do!

*Spoken.*

*Spoken.*

*Spoken.*

*Exit YUM-YUM.*



**Ko.** (*going up to NANKI-POO.*) My poor boy, I'm really very sorry for you.

**NANKI.** Thanks, old fellow. I'm sure you are.

**Ko.** You see I'm quite helpless.

**NANKI.** I quite see that.

**Ko.** I can't conceive anything more distressing than to have one's marriage broken off at the last moment. But you shan't be disappointed of a wedding — you shall come to mine.

**NANKI.** It's awfully kind of you, but that's impossible.

**Ko.** Why so?

**NANKI.** To-day I die.

**Ko.** What do you mean?

**NANKI.** I can't live without Yum-Yum. This afternoon I perform the Happy Despatch.

**Ko.** No, no — pardon me — I can't allow that.

**NANKI.** Why not?

**Ko.** Why, hang it all, you're under contract to die by the hand of the Public Executioner in a month's time! If you kill yourself, what's to become of me? Why, I shall have to be executed in your place!

**NANKI.** It would certainly seem so!

*Enter POOH-BAH.*

**Ko.** Now then, Lord Mayor, what is it?

**POOH.** The Mikado and his suite are approaching the city, and will be here in ten minutes.

**Ko.** The Mikado! He's coming to see whether his orders have been carried out! (*To NANKI-POO.*) Now look here, you know — this is getting serious — a bargain's a bargain, and you really mustn't frustrate the ends of justice by committing suicide. As a man of honour and a gentleman, you are bound to die ignominiously by the hands of the Public Executioner.

**NANKI.** Very well, then — behead me.

**Ko.** What, now?

**NANKI.** Certainly; at once.

**POOH.** Chop it off! Chop it off!

**Ko.** My good sir, I don't go about prepared to execute gentlemen at a moment's notice. Why, I never even killed a blue-bottle!

**Pooh.** Still, as Lord High Executioner —

**Ko.** My good sir, as Lord High Executioner, I've got to behead him in a month. I'm not ready yet. I don't know how it's done. I'm going to take lessons. I mean to begin with a guinea pig, and work my way through the animal kingdom till I come to a Second Trombone. Why, you don't suppose that, as a humane man, I'd have accepted the post of Lord High Executioner if I hadn't thought the duties were purely nominal? I can't kill you — I can't kill anything! I can't kill anybody! (*Weeps.*)

**NANKI.** Come my poor fellow, we all have unpleasant duties to discharge at times; after all, what is it? If I don't mind, why should you? Remember, sooner or later it must be done.

**Ko.** (*springing up suddenly.*) Must it? I'm not so sure about that!

**NANKI.** What do you mean?

**Ko.** Why should I kill you when making an affidavit that you've been executed will do just as well? Here are plenty of witnesses — the Lord Chief Justice, Lord High Admiral, Commander-in-Chief, Secretary of State for the Home Department, First Lord of the Treasury, and Chief Commissioner of Police.

**NANKI.** But where are they?

**Ko.** There they are. They'll all swear to it — won't you? (*To POOH-BAH.*)

**Pooh.** Am I to understand that all of us high Officers of State are required to perjure ourselves to ensure your safety?

**Ko.** Why not? You'll be grossly insulted, as usual.

**Pooh.** Will the insult be cash down, or at a date?

**Ko.** It will be a ready-money transaction.

**Pooh.** (*Aside.*) Well, it will be a useful discipline. (*Aloud.*) Very good. Choose your fiction, and I'll endorse it! (*Aside.*) Ha! ha! Family Pride, how do you like that, my buck?

**NANKI.** But I tell you that life without Yum-Yum —

**Ko.** Oh, Yum-Yum, Yum-Yum! Bother Yum-Yum! Here, Commissionaire (*to POOH-BAH*), go and fetch Yum-Yum. (*Exit POOH-BAH.*) Take Yum-Yum and marry Yum-Yum, only go away and never come back again. (*Enter POOH-BAH with YUM-YUM.*) Here she is. Yum-Yum, are you particularly busy?

**YUM.** Not particularly.

**Ko.** You've five minutes to spare?

**YUM.** Yes.

**Ko.** Then go along with his Grace the Archbishop of Titipu; he'll marry you at once.

**YUM.** But if I'm to be buried alive?

**Ko.** Now, don't ask any questions, but do as I tell you, and Nanki-Poo will explain all. (*Music begins — see below.*)

**NANKI.** But one moment —

**Ko.** Not for worlds. Here comes the Mikado, no doubt to ascertain whether I've obeyed his decree, and if he finds you alive I shall have the greatest difficulty in persuading him that I've beheaded you. (*Exeunt NANKI-POO and YUM-YUM, followed by POOH-BAH.*) Close thing that, for here he comes!

*Exit Ko-Ko.*

*Music begins at cue "Nanki-Poo will explain all", dialogue continues through the first twelve bars. CHORUS enter, followed by MIKADO with KATISHA, at bar 13.*

**No. 5 — ENTRANCE OF MIKADO AND KATISHA.**

*Allegro moderato.*

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flutes: Rests throughout the first 12 bars.
- Oboe: *pp* (pianissimo) melodic line starting in bar 1.
- Clarinets: *pp* (pianissimo) melodic line starting in bar 1, marked *in A*.
- Bassoon: *pp* (pianissimo) melodic line starting in bar 1.
- Horns in F: Rests throughout the first 12 bars.
- Trumpets in B: Rests throughout the first 12 bars.
- Trombones: Rests throughout the first 12 bars.
- Bass Drum: *p* (piano) rhythmic accompaniment starting in bar 1.
- Violins: *pp* (pianissimo) melodic line starting in bar 1.
- Viola: *pp* (pianissimo) melodic line starting in bar 1.
- Cello & Double Bass: *pp* (pianissimo) melodic line starting in bar 1.

Enter procession, heralding MIKADO, with KATISHA.

13

Fls.

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

Bass Drum

Vlins.

Vla.

Cel. D.B.

25

a 2

Fls.

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

C H O R U S

Mi - ya sa - ma, mi - ya sa - ma, On n'm - ma no ma - yé ni Pi - ra - Pi - ra su - ru no wa Nan gia - na - - - - - To - ko ton - ya - ré

Vlins.

Vla.

Cel. D.B.

35 <sup>a 2</sup>

Fls.

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

Bass Drum

C  
H  
O  
R  
U  
S

ton - ya - ré na? Mi - ya sa - ma, mi - ya sa - ma, On n'm - ma no

Vlns.

Vla.

Cel.  
D.B.

46 <sup>a 2</sup>

Fls.

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

C  
H  
O  
R  
U  
S

ma - yé ni Pi - ra - Pi - ra su - ru no wa Nan - gia - na To - ko ton - ya - ré ton - ya - ré na?

Vlns.

Vla.

Cel.  
D.B.

Fls.

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

Bass Drum

Mik.

Vlns.

Vla.

Cel. D.B.

*f*

*f*

*f*

*f*

*f*

*p*

*p*

*p*

*p*

From ev - 'ry kind of

Fls.

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

Kat.

Mik.

Vlns.

Vla.

Cel. D.B.

*p*

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

man O - be - dience I — ex - pect; I'm the Em - p'ror of Ja - pan—



89

Fls. *f* *a 2*

Ob. *f*

Cls. *f*

Bsn. *f* *p* *pp*

Hns. *f* *p* *pp*

Tpts.

Tbns.

Tri. *p*

C H O R U S

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

Vlns. *f*

Vla. *f*

Cel. *f* *p* *pp* *div.*

D.B. *f* *p* *pp*

98

Fls.

Ob.

Cls. *p*

Bsn.

Hns.

Tpts.

Tbns.

Mik. *Katisha.*

In a fa-ther-ly kind of way I go-vern each tribe and sect, All cheer-ful-ly own my sway— Ex-cept his daugh-ter-in-law e-lect! As

Vlns. *p*

Vla. *p*

Cel. *Cello unis.* *pp*

D.B. *pp*



Fls. —

Ob. —

Cls. —

Bsn. —

Hns. —

Tpts. —

Tbns. —

Kat. *Mikado.* tough as a bone, With a will of her own, Is his daugh-ter-in-law e-lect! *Kat.* My na-ture is love and light, My free-dom from all de-fect— Is

Vlins. —

Vla. —

Cel. —

D.B. —

Fls. —

Ob. —

Cls. —

Bsn. —

Hns. *p* —

Tpts. —

Tbns. —

Kat. in-sig-ni-fi-cant quite, Com-pared with his daugh-ter-in-law e-lect! Bow— Bow— To his daugh-ter-in-law e-lect!

Vlins. *div.* —

Vla. —

Cel. —

D.B. —

Fls. *f* <sup>a2</sup>

Ob. *f*

Cls. *f*

Bsn. *f* *p* *pp*

Hns. *f* *p* *pp*

Tpts.

Tbns.

Tri. *p*

*f*

**C  
H  
O  
R  
U  
S**

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

*f*

Vlins. *f*

Vla. *f*

Cel. *f* *p*

D.B. *f* *p*

Attaca No. 6

# No. 6 — SONG (Mikado and Chorus).

Allegro vivace.

(a 2)

ff

Oboe ff

(in A) ff

Bassoon ff

Horns in F ff

Trumpets in B $\flat$  ff

Trombones ff

Cymbal Bass Drum f

Mikado

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

Violins ff p pizz.

Viola ff p pizz.

Cello & Double Bass ff unis. Cello p pizz.

9

Fls.

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

Mik.

no-bod-y sec-ond, I'm cer-tain-ly reck-oned A true phi-lan-thro-pist. It is my ver-y hu-mane en-dea-vour To make, to some ex-tent, Each e-vil liv-er A

arco pizz. arco

Vins. arco pizz. arco

Vla. arco pizz. arco

Cel. Cello arco pizz. unis. arco

D.B. pizz.

18

rall.

a tempo

Fls.

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

Mik.

run - ning ri - ver Of harm - less mer - ri - ment! My ob - ject all sub - lime I shall a - chieve in time— To let the pun - ish - ment

Vlins.

Vla.

Cel. D.B.

*dolce*

26

Fls.

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

Mik.

fit the crime— The pun - ish - ment fit the crime; And make each mal - con - tent Un - wil - ling - ly rep - re - sent A

Vlins.

Vla.

Cel. D.B.

*p*

33

Fls.

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

B.D.  
Cym.

Mik.

source of in no-cent mer - ri - ment, Of in - no - cent mer - ri - ment! 1. All

Vlns.

Vla.

Cel.  
D.B.

*ff*

*ff*

*ff*

*ff*

*f*

*ff*

*ff*

*ff*

*ff*

41

Fls.

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

Mik.

pro - sy dull so - ci - e - ty sin - ners Who chat ter and bleat and bore, — Are sent to hear ser - mons From mys - ti - cal Ger - mans Who preach from ten till  
ad - ver - tis - ing quack who wea - ries With tales of count - less cures — His teeth, I've en - act - ed, Shall all be ex - tract - ed, By ter - ri - fied a - ma -

Vlns.

Vla.

Cel.  
D.B.

*p*

*p*

*p*

*p*

Fls. \_\_\_\_\_

Ob. \_\_\_\_\_

Cls. \_\_\_\_\_

Bsn. \_\_\_\_\_

Hns. \_\_\_\_\_

Tpts. \_\_\_\_\_

Tbns. \_\_\_\_\_

Mik. \_\_\_\_\_

Vlns. \_\_\_\_\_

Vla. \_\_\_\_\_

Cel. \_\_\_\_\_

D.B. \_\_\_\_\_

Second verse only.  
pp

Second verse only.  
pp

four. The a - ma - teur te - nor, whose vo - cal vil - lain - ies All de - sire to shirk, Shall, du - ring off - hours, Ex - hi - bit his po - wers To  
teurs. The mu - sic - hall sin - ger at - tends a se - ries Of mass - es and fugues and "ops" By Bach, in - ter - wo - ven With Spohr and Beet - ho - ven, At

Fls. \_\_\_\_\_

Ob. \_\_\_\_\_

Cls. \_\_\_\_\_

Bsn. \_\_\_\_\_

Hns. \_\_\_\_\_

Tpts. \_\_\_\_\_

Tbns. \_\_\_\_\_

Mik. \_\_\_\_\_

Vlns. \_\_\_\_\_

Vla. \_\_\_\_\_

Cel. \_\_\_\_\_

D.B. \_\_\_\_\_

Ma - dame Tus - saud's wax - work. The la - dy who dyes a che - mi - cal yel - low Or stains her grey - hair puce, Or pin - ches her fig - ger, Is  
clas - si - cal Mon - day Pops. The bil - liard sharp whom a - ny - one catch - es, His doom's ex - tre - me - ly hard - He's made to dwell In a

62

Fls. Ob. Cls. Bsn. Hns. Tpts. Tbns. Mik. Vlns. Vla. Cel. D.B.

blacked like a nig - ger With per - ma - nent wal - - nut juice. The i - diot who, in rail - - way car - ria - ges,  
 dun - - geon cell On a spot that's al - - ways barred. And there he plays ex - tra - va - gant match - es In

rall. a...

67

Fls. Ob. Cls. Bsn. Hns. Tpts. Tbns. Mik. Vlns. Vla. Cel. D.B.

Scrib - bles on win - dow - panes, We on ly suf - fer To ride on a buf - fer In Par - - lia - men - t'ry trains! } My  
 fit - - less fin - ger - stalls, On a cloth un - true, With a twis - - ted cue And el - lip - ti - cal bil - liard balls! }

...tempo

Fls.

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

B.D.  
Cym.

Mik.

Vlns.

Vla.

Cel.

D.B.

ob - ject all sub - lime I shall ach - ieve in time— To let the pun - ish - ment fit the crime— The pun - ish - ment fit the

div. *p*

div. *p*

div. *p*

*p*

*p*

a 2

Fls.

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

B.D.  
Cym.

Mik.

Vlns.

Vla.

Cel.  
D.B.

crime; And make each mal - con - tent Un - wil - ling - ly rep - re - sent A source of in - no - cent mer - ri - ment, Of

a 2

unis.

*p*



Fls. *mf*

Ob. *mf*

Cls. *f* <sup>a 2</sup>

Bsn. *f*

Hns. *mf*

Tpts. *p*

Tbns. *p*

B.D.  
Cym. *mf*

Mik.  
in - no - cent mer - ri - ment!

C  
H  
O  
R  
U  
S  
His ob ject all sub - lime He will ach - iev - e in time— To let the pun - ish - ment

Vlns. *mf*

Vla. *mf*

Cel. *mf*

D.B. *mf*

94

Fls.

Ob.

Cls. <sup>a2</sup>

Bsn.

Hns.

Tpts.

Tbns.

B.D.  
Cym.

C  
H  
O  
R  
U  
S

fit the crime— The pun - ish - ment fit the crime; And make each mal - con - tent Un - wil - ling - ly rep - re - sent A

Vlins.

Vla.

Cel.

D.B.

101

Fls.

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

B.D.  
Cym.

C  
H  
O  
R  
U  
S

source of in - no - cent mer ri - ment, Of in - no - cent mer - ri - ment! Mikado.  
2. The

Vlns.

Vla.

Cel.  
D.B.

*Enter POOH-BAH, KO-KO, and PITTU-SING. All kneel.  
(POOH-BAH hands a paper to KO-KO.)*

- Ko.** I am honoured in being permitted to welcome your Majesty. I guess the object of your Majesty's visit — your wishes have been attended to. The execution has taken place.
- Mik.** Oh, you've had an execution, have you?
- Ko.** Yes. The Coroner has just handed me his certificate.
- POOH.** I am the Coroner. (**KO-KO** hands certificate to **Mikado**.)
- Mik.** And this is the certificate of his death. (*Reads.*) "At Titipu, in the presence of the Lord Chancellor, Lord Chief Justice, Attorney-General, Secretary of State for the Home Department, Lord Mayor, and Groom of the Second Floor Front—"
- POOH.** They were all present, your Majesty. I counted them myself.
- Mik.** Very good house. I wish I'd been in time for the performance.
- Ko.** A tough fellow he was, too — a man of gigantic strength. His struggles were terrific. It was really a remarkable scene.
- Mik.** Describe it.

# No. 7 — TRIO AND CHORUS (Pitti-Sing, Ko-Ko, Pooh-Bah, and Chorus).

*Allegretto comodo.*

Musical score for measures 1-8. The score includes parts for Flutes, Oboe, Clarinets (marked *in A*), Bassoon, Horns in F, Trumpets in B $\flat$  (1st verse only), Trombones (1st verse only), Bass Drum (3rd verse only), and Ko-Ko. The string section (Violins, Viola, Cello & Double Bass) is marked with *f* and *p*. The Ko-Ko part includes the lyrics: "1. The cri - mi - nal cried as he dropped him down, In a state of wild a - larm— With a fright - ful, fran - tic,"

Musical score for measures 9-16. The score includes parts for Fls., Ob.,Cls., Bsn., Hns., Tpts., Tbns., Ko., Vlns., Vla., and Cel. D.B. The Ko. part includes the lyrics: "fear - ful frown, I bared my big right arm.— I seized him by his lit - tle pig - tail, And on his knees fell he, As he

16

Fls.

Ob.

Cls.

Bsn.

Hns.

Ko.

squirmed and strug - gled, And gur - gled and gug - gled, I drew my snick - er - snee, my snick - er - sneel Oh,

Vlins.

Vla.

Cel. D.B.

22

Fl. I Picc.

Ob.

Cls.

Bsn.

Hns.

Ko.

nev - er shall I For - get the cry, Or the shriek that shriek - ed he, As I gnashed my teeth, When from its sheath I drew my snick - er -

Vlins.

Vla.

Cel.

D.B.

29

Fls. *f*

Ob. *f*

Cls. *f*

Bsn. *f*

Hns. *f*

Ko. *f*

Vins. *f*

Vla. *f*

Cel. *f*

D.B. *f*

*snec!*

C  
H  
O  
R  
U  
S

We know him well, He can - not tell Un - true or ground - less tales— He al - ways tries To

35

Fls.

Ob.

Cls.

Bsn.

Hns.

C  
H  
O  
R  
U  
S

*Pitti-Sing.*

ut - ter lies, And ev - 'ry time he fails!— 2. He shi - vered and shook as he gave the sign For the stroke he did - n't de - serve; When

Vins. *p*

Vla. *p*

Cel. *p*

D.B. *p*

42

Fls.

Ob.

Cls.

Bsn.

Hns.

Pitti.

all of a sud - den his eye met mine, And it seemed to brace his nerve;— For he nod - ded his head and kissed his hand, And he whis - tled an air,— did

Vlns.

Vla.

Cel. D.B.

49

Fl. I Picc.

Ob.

Cls.

Bsn.

Hns.

Pitti.

he, As the sa - bre true Cut clean - ly through His cer - vi - cal ver - te - bræ, his ver - te - bræ!— When a

Vlns.

Vla.

Cel. D.B.

Fls. \_\_\_\_\_

Ob. \_\_\_\_\_

Cls. \_\_\_\_\_

Bsn. \_\_\_\_\_

Hns. \_\_\_\_\_

Pitti. \_\_\_\_\_  
 man's a - fraid, A beau - ti - ful maid Is a cheer - ing sight to see; — And it's oh, — I'm glad That mo - ment sad Was soothed by sight of

Vlns. \_\_\_\_\_

Vla. \_\_\_\_\_

Cel. \_\_\_\_\_

D.B. \_\_\_\_\_

Fls. *f* \_\_\_\_\_

Ob. *f* \_\_\_\_\_

Cls. *f* \_\_\_\_\_

Bsn. *f* \_\_\_\_\_

Hns. *f* \_\_\_\_\_

Pitti. \_\_\_\_\_  
 mel. \_\_\_\_\_

C H O R U S  
 Her ter ri - ble tale You can't as - sail, With truth it quite a - grees; — Her taste ex - act For fault - less fact A -

Vlns. *f* \_\_\_\_\_

Vla. *f* \_\_\_\_\_

Cel. *f* \_\_\_\_\_

D.B. *f* \_\_\_\_\_