

70

Fls. *I.*

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

B.D. *B.D.*

Pooh. *p*

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

C  
H  
O  
R  
U  
S  
*p*  
mounts to a dis - case —

Vlns. *p*

Vla. *p*

Cel. *p*

D.B. *p*

76

Fls.

Ob.

Cls.

Bsn.

Hns.

Pooh. *p*

stood on its neck, with a smile well - bred, And bowed three times to me! — It was none of your im - pu - dent off - hand nods, But as hum - ble as — could

Vlns. *p*

Vla. *p*

Cel. *p*

D.B. *p*

Fls.

Ob.

Cls.

Bsn.

Hns.

Bass Drum

Pooh.

Vins.

Vla.

Cel. D.B.

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

Fls.

Ob.

Cls.

Bsn.

Hns.

Pooh.

Vins.

Vla.

Cel.

D.B.

oh, I vow, This death - ly bow Was a touch - ing sight to see; Though trunk - less, yet It could - n't for - get The de - fer - ence due to

97

Fls. *f* <sup>1</sup>

Ob. *f*

Cls. *f*

Bsn. *f*

Hns. *f* <sup>1</sup>

Pooh. mel. \_\_\_\_\_

C  
H  
O  
R  
U  
S

This haugh - ty youth, He speaks the truth When - e'er he finds it pays:— And in this case It all took place Ex -

Vlins. *f*

Vla. *f*

Cel. *f*

D.B. *f*

Fls. *f* *a 2*

Ob. *f*

Cls. *f* *a 2*

Bsn. *f*

Hns. *f*

Pitti. Ex - act - ly, ex - act - ly, ex - act - ly, ex - act - - ly as we say!

Ko. Ex - act - ly, ex - act - ly, ex - act - ly, ex - act - - ly as we say!

Pooh. Ex - act - ly, ex - act - ly, ex - act - ly, ex - act - - ly as we say!

C  
H  
O  
R  
U  
S  
act - - ly as he says! Ex - act - ly, ex - act - ly, ex - act - ly, ex - act - - ly as they say!

Vlins. *f*

Vla. *f*

Cel. *f*

D.B. *f*

*Exeunt* CHORUS.

**MIK.** All this is very interesting, and I should like to have seen it. But we came about a totally different matter. A year ago my son, the heir to the throne of Japan, bolted from our Imperial Court.

**KO.** Indeed! Had he any reason to be dissatisfied with his position?

**KAT.** None whatever. On the contrary, I was going to marry him — yet he fled!

**POOH.** I am surprised that he should have fled from one so lovely!

**KAT.** That's not true.

**POOH.** No!

**KAT.** You hold that I am not beautiful because my face is plain. But you know nothing; you are still unenlightened. Learn, then, that it is not in the face alone that beauty is to be sought. My face is unattractive!

**POOH.** It is.

**KAT.** But I have a left shoulder-blade that is a miracle of loveliness. People come miles to see it. My right elbow has a fascination that few can resist.

**POOH.** Allow me!

**KAT.** It is on view Tuesdays and Fridays, on presentation of visiting card. As for my circulation, it is the largest in the world.

**KO.** And yet he fled!

**MIK.** And is now masquerading in this town, disguised as a Second Trombone.

**KO.** }  
**POOH.** }  
**PITTI.** } A Second Trombone!

**MIK.** Yes; would it be troubling you too much if I asked you to produce him? He goes by the name of —

**KAT.** Nanki-Poo.

**MIK.** Nanki-Poo.

**KO.** It's quite easy. That is, it's rather difficult. In point of fact, he's gone abroad!

**MIK.** Gone abroad! His address.

**KO.** Knightsbridge!

**KAT.** (*who is reading certificate of death.*) Ha!

**MIK.** What's the matter?

**KAT.** See here — his name — Nanki-Poo — beheaded this morning. Oh, where shall I find another? Where shall I find another?

**KO-KO, POOH-BAH, and PITTI-SING** *fall on their knees.*

**MIK.** (*looking at paper.*) Dear, dear, dear! this is very tiresome. (*To KO-KO.*) My poor fellow, in your anxiety to carry out my wishes you have beheaded the heir to the throne of Japan!

**KO.** I beg to offer an unqualified apology.

**POOH.** I desire to associate myself with that expression of regret.

**PITTI.** We really hadn'r the least notion —

**MIK.** Of course you hadn't. How could you? Come, come, my good fellow, don't distress yourself — it was no fault of yours. If a man of exalted rank chooses to disguise himself as a Second Trombone, he must take the consequences. It really distresses me to see you take on so. I've no doubt he thoroughly deserved all he got. (*They rise.*)

**KO.** We are infinitely obliged to your Majesty —

**PITTI.** Much obliged, your Majesty —

**POOH.** Very much obliged, your Majesty —

**MIK.** Obligated? not a bit. Don't mention it. How *could* you tell?

**POOH.** No, of course we couldn't tell who the gentleman really was.

**PITTI.** It wasn't written on his forehead, you know.

**KO.** It might have been on his pocket-handkerchief, but Japanese don't use pocket-handkerchiefs! Ha! ha! ha!

**MIK.** Ha! ha! ha! (*To KATISHA.*) I forget the punishment for compassing the death of the Heir Apparent.

**KO.** }  
**POOH.** } Punishment! (*They drop down on their knees again.*)  
**PITTI.** }

**MIK.** Yes. Something lingering, with boiling oil in it, I fancy. I think boiling oil occurs in it, but I'm not sure. I know it's something humorous, but lingering, with either boiling oil or melted lead. Come, come, don't fret — I'm not a bit angry.

**KO.** (*in abject terror.*) If your Majesty will accept our assurance, we had no idea —

**MIK.** Of course —

**PITTI.** I knew nothing about it.

**POOH.** I wasn't there.

**MIK.** That's the pathetic part of it. Unfortunately, the fool of an Act says "compassing the death of the Heir Apparent." There's not a word about a mistake —

**KO.** }  
**POOH.** } No!  
**PITTI.** }

**MIK.** Or not knowing —

**KO.** No!

**MIK.** Or having no notion —

**PITTI.** No!

**MIK.** Or not being there —

**POOH.** No!

**MIK.** There should be, of course —

**KO.** }  
**POOH.** } Yes!  
**PITTI.** }

**MIK.** But there isn't.

**KO.** }  
**POOH.** } Oh!  
**PITTI.** }

**MIK.** That's the slovenly way in which these Acts are always drawn. However, cheer up, it'll be all right. I'll have it altered next session. Now, let's see about your execution — will after luncheon suit you? Can you wait till then?

**KO.** }  
**POOH.** } Oh, yes — we can wait till then!  
**PITTI.** }

**MIK.** Then we'll make it after luncheon.

**POOH.** I don't want any lunch.

**MIK.** I'm really very sorry for you all, but it's an unjust world, and virtue is triumphant only in theatrical performances.

# No. 8 — GLEE (Pitti-Sing, Katisha, Ko-Ko, Pooh-Bah, and Mikado).

*Allegro moderato.*

Pitti-Sing  
 Katisha  
 Ko-Ko  
 Pooh-Bah  
 Mikado  
 See how the Fates their gifts al - lot, For A is hap - py— B is not. Yet B is wor - thy, I dare say, Of

Violins  
 Viola  
 Cello  
 Double Bass

9 *rall.* *a tempo*

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

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

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

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

Mik.  
 more pros - pe - ri - ty than A. Yet A is hap - py!

Vlins.  
 Vla.  
 Cel.  
 D.B.



Pitti. Oh, so hap-py! Laugh-ing, Ha! ha! Chaff-ing, Ha! ha! Nec-tar quaff-ing, Ha! ha! ha! Ev-er joy-ous, ev-er gay,— Hap-py, un-de-serv-ing Al—

Kat. Oh, so hap-py! Laugh-ing, Ha! ha! Chaff-ing, Ha! ha! Nec-tar quaff-ing, Ha! ha! ha! Ev-er joy-ous, ev-er gay,— Hap-py, un-de-serv-ing Al—

Ko. Oh, so hap-py! Laugh-ing, Ha! ha! Chaff-ing, Ha! ha! Nec-tar quaff-ing, Ha! ha! ha! Ev-er joy-ous, ev-er gay, Hap-py, un-de-serv-ing Al—

Pooh. Oh, so hap-py! Laugh-ing, Ha! ha! Chaff-ing, Ha! ha! Nec-tar quaff-ing, Ha! ha! ha! Ev-er joy-ous, ev-er gay, Hap-py, un-de-serv-ing Al—

Mik. Oh, so hap-py! Laugh-ing, Ha! ha! Chaff-ing, Ha! ha! Nec-tar quaff-ing, Ha! ha! ha! Ev-er joy-ous, ev-er gay, Hap-py, un-de-serv-ing Al—

Vins. *f*

Vla. *f*

Cel. *f*

D.B. *f*

*rall.* *a tempo*

Pitti. Ev-er joy-ous, ev-er gay,— Hap-py, un-de-serv-ing Al! If I were For-tune— which I'm not—

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

Ko. Ev-er joy-ous, ev-er gay, Hap-py, un-de-serv-ing Al! If I were For-tune— which I'm not—

Pooh. Ev-er joy-ous, ev-er gay, Hap-py, un-de-serv-ing Al! If I were For-tune— which I'm not—

Mik. Ev-er joy-ous, ev-er gay, Hap-py, un-de-serv-ing Al!

Vins. *p* *f*

Vla. *p* *f*

Cel. *p* *f*

D.B. *p* *f*

Pitti. B should en - joy A's hap - py lot, And A should die in mi - se - rie— That is, — as - sum - ing I am B.

Kat. But should A pe - rish?

Ko. B should en - joy A's hap - py lot, And A should die in mi - se - rie— That is, — as - sum - ing I am B.

Pooh. B should en - joy A's hap - py lot, And A should die in mi - se - rie— That is, — as - sum - ing I am B.

Mik. But should A pe - rish?

Vins.

Vla.

Cel.

D.B.

*rall.* *a tempo*

Pitti. That should he (Of course, as - sum - ing I am B). B should be hap - py! Oh, so hap - py! Laugh - ing, Ha! ha! Chaff - ing, Ha! ha!

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

Ko. That should he (Of course, as - sum - ing I am B). B should be hap - py! Oh, so hap - py! Laugh - ing, Ha! ha! Chaff - ing, Ha! ha!

Pooh. That should he (Of course, as - sum - ing I am B). B should be hap - py! Oh, so hap - py! Laugh - ing, Ha! ha! Chaff - ing, Ha! ha!

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

Vins. *f* *p*

Vla. *f* *p*

Cel. *f* *p*

D.B. *f* *p*

44

Pitti. Nec - tar quaff - ing, Ha! ha! ha! But con - demned to die is he, Wretch ed me - ri - tor - ious B! But con - demned to

Kat. Nec - tar quaff - ing, Ha! ha! ha! But con - demned to die is he, Wretch ed me - ri - tor - ious B! But con - demned to

Ko. Nec - tar quaff - ing, Ha! ha! ha! But con - demned to die is he, Wretch ed me - ri - tor - ious B! But con - demned to

Pooh. Nec - tar quaff - ing, Ha! ha! ha! But con - demned to die is he, Wretch ed me - ri - tor - ious B! But con - demned to

Mik. Nec - tar quaff - ing, Ha! ha! ha! But con - demned to die is he, Wretch ed me - ri - tor - ious B! But con - demned to

Vins. *f* *p*

Vla. *f* *p*

Cel. *f* *p*

D.B. *f* *p*

50

Pitti. die is he, Wretch - ed me - ri - tor - ious B!

Kat. die is he, Wretch - ed me - ri - tor - ious B!

Ko. die is he, Wretch - ed me - ri - tor - ious B!

Pooh. die is he, Wretch - ed me - ri - tor - ious B!

Mik. die is he, Wretch - ed me - ri - tor - ious B!

Vins. *p* *pizz.*

Vla. *p* *pizz.*

Cel. *p* *pizz.*

D.B. *p* *pizz.*

*Exeunt MIKADO and KATISHA.*

*The Mikado, Act II / 211*

**Ko.** Well, a nice mess you've got us into, with your nodding head and the deference due to a man of pedigree!

**Pooh.** Merely corroborative detail, intended to give artistic verisimilitude to an otherwise bald and unconvincing narrative.

**Pitti.** Corroborative detail indeed! Corroborative fiddlestick!

**Ko.** And you're just as bad as he is with your cock-and-a-bull stories about catching his eye and his whistling an air. But that's so like you! You must put in your oar!

**Pooh.** But how about your big right arm?

**Pitti.** Yes, and your snickersnee!

**Ko.** Well, well, never mind that now. There's only one thing to be done. Nanki-Poo hasn't started yet — he must come to life again at once. (*Enter NANKI-POO and YUM-YUM prepared for journey.*) Here he comes. Here, Nanki-Poo, I've good news for you — you're reprieved.

**NANKI.** Oh, but it's too late. I'm a dead man, and I'm off for my honeymoon.

**Ko.** Nonsense! A terrible thing has just happened. It seems you're the son of the Mikado.

**NANKI.** Yes, but that happened some time ago.

**Ko.** Is this a time for airy persiflage? Your father is here, and with Katisha!

**NANKI.** My father! And with Katisha!

**Ko.** Yes, he wants you particularly.

**Pooh.** So does she.

**YUM.** Oh, but he's married now.

**Ko.** But, bless my heart! what has that to do with it?

**NANKI.** Katisha claims me in marriage, but I can't marry her because I'm married already — consequently she will insist on my execution, and if I'm executed, my wife will have to be buried alive.

**YUM.** You see our difficulty.

**Ko.** Yes. I don't know what's to be done.

**NANKI.** There's one chance for you. If you could persuade Katisha to marry you, she would have no further claim on me, and in that case I could come to life without any fear of being put to death.

**Ko.** I marry Katisha!

**YUM.** I really think it's the only course.

**Ko.** But, my good girl, have you seen her? She's something appalling!

**Pitti.** Ah! that's only her face. She has a left elbow which people come miles to see!

**Pooh.** I am told that her right heel is much admired by connoisseurs.

**Ko.** My good sir, I decline to pin my heart upon any lady's right heel.

**NANKI.** It comes to this: While Katisha is single, I prefer to be a disembodied spirit. When Katisha is married, existence will be as welcome as the flowers in spring.

# No. 9 — DUET (Nanki-Poo and Ko-Ko, with Yum-Yum, Pitti-Sing, and Pooh-Bah).

*Allegretto gioioso.*

Flute

Clarinet

Nanki-Poo

Violins

Viola

Cello

Double Bass

*f*

*in A*

*f*

*arco*

*f*

*p*

1. The flow - ers that bloom in the spring, Tra la! Breathe pro - mise of mer - ry sun -

9

Fl.

Cl.

Nanki.

Vlins.

Vla.

Cel. D.B.

shine— As we mer - ri - ly dance and we sing, Tra la! We wel - come the hope that they bring, Tra la! Of a sum - mer of ros - es and

*unis.*

15

Fl.

Cl.

Nanki.

Vlins.

Vla.

Cel.

D.B.

wine, Of a sum - mer of ros - es and wine. And that's what we mean when we say that a thing Is wel - come as flow - ers that bloom in the spring. Tra

*rall.*

*a...*

*p*



Fl.

Cl.

Ko.

Vlns.

Vla.

Cel.

D.B.

Fl.

Cl.

Yum.

Pitti.

Nanki.

Ko.

Pooh.

Vlns.

Vla.

Cel.

D.B.

Dance and exeunt NANKI-POO, YUM-YUM, POOH-BAH, PITTI-SING, and KO-KO.

58

Fl.  
Cl.  
Vlns.  
Vla.  
Cel.  
D.B.

Enter KATISHA.

No. 10 — RECITATIVE AND SONG (Katisha).

*Allegro agitato.*

Flutes  
Oboe  
Clarinets  
Bassoon  
Horns in F  
Trumpets in Bb  
Trombones  
Katisha  
Violins  
Viola  
Cello  
Double Bass

A - lone, and yet a - live! Oh, se - pul - chre! My

7

Kat.  
Vlns.  
Vla.  
Cel.  
D.B.

soul is still my bo - dy's pri - son - er! Re - mote the peace that Death a - lone can give— My doom, to wait! My pu - nish - ment, to live!

*pizz.*



15 **Andante moderato.**

Kat. Hearts do not break! They sting and ache For old— love's sake, But do not die,

Vlns. arco *p*

Vla. arco *p*

Cel. arco *p*

D.B. arco *p*

21

Fls.

Ob.

Cls.

Bsn. *p*

Kat. Though with each breath They long for— death As wit - nes - seth The liv - ing !! The liv - ing !!

Vlns.

Vla.

Cel.

D.B.

26

Fls. *L*

Ob.

Cls. *in Bb*

Bsn. *p*

Hns.

Kat. Oh, liv - - ing !! Come, tell me— why, When hope is gone, Dost thou stay on?— Why lin - ger here, Where

Vlns.

Vla.

Cel. *div.* *unis.*

D.B.

33

Fls.

Ob.

Cls.

Bsn.

Hns.

Kat.

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

Vlins.

Vla.

Cel.

D.B.

40

Fls.

Ob.

Cls.

Bsn.

Hns.

Kat.

not a cheat - ed maid - en die? May not a cheat - ed maid - en die?

Vlins.

Vla.

Cel.

D.B.

**Ko.** (*entering and approaching her timidly.*) Katisha!

**KAT.** The miscreant who robbed me of my love! But vengeance pursues — they are heating the cauldron!

**Ko.** Katisha — behold a suppliant at your feet! Katisha — mercy!

**KAT.** Mercy? Had you mercy on him? See here, you! You have slain my love. He did not love *me*, but he would have loved me in time. I am an acquired taste — only the educated palate can appreciate *me*. I was educating *his* palate when he left me. Well, he is dead, and where shall I find another? It takes years to train a man to love me. Am I to go through the weary round again, and, at the same time, implore mercy for you who robbed me of my prey — I mean my pupil — just as his education was on the point of completion? Oh, where shall I find another?

**Ko.** (*suddenly, and with great vehemence.*) Here! — Here!

**KAT.** What!!!

**Ko.** (*with intense passion.*) Katisha, for years I have loved you with a white-hot passion that is slowly but surely consuming my very vitals! Ah, shrink not from me! If there is aught of woman's mercy in your heart, turn not away from a love-sick suppliant whose every fibre thrills at your tiniest touch! True it is that, under a poor mask of disgust, I have endeavoured to conceal a passion whose inner fires are broiling the soul within me! But the fire will not be smothered — it defies all attempts at extinction, and, breaking forth, all the more eagerly for its long restraint, it declares itself in words that will not be weighed — that cannot be schooled — that should not be too severely criticized. Katisha, I dare not hope for your love — but I will not live without it! Darling!

**KAT.** You, whose hands still reek with the blood of my betrothed, dare to address words of passion to the woman you have so foully wronged!

**Ko.** I do — accept my love, or I perish on the spot!

**KAT.** Go to! Who knows so well as I that no one ever yet died of a broken heart!

**Ko.** You know not what you say. Listen!

# No. 11 — SONG (Ko-Ko).

Andantino espressivo.

Flute I Piccolo *a 2*

Oboe

Clarinets *in Bb*

Bassoon

Horns in F

Ko-Ko

1. On a tree by a riv - er a lit - tle tom - tit Sang  
 2. He slapped at his chest, as he sat on that bough, Sing - ing  
 3. Now I feel just as sure as I'm sure that my name Is - n't

Violins

Viola

Cello & Double Bass *unis.*

6

Fl. I Picc.

Ob.

Cls.

Bsn.

Hns.

Ko.

"Wil - low, tit - wil - low, tit - wil - low!" — And I said to him, "Dick - y - bird, why do you sit Sing - ing "Wil - low, tit - wil - low, tit -  
 "Wil - low, tit - wil - low, tit - wil - low!" — And a cold per - spi - ra - tion be - span - gled his brow, Oh, wil - low, tit - wil - low, tit -  
 Wil - low, tit - wil - low, tit - wil - low!" — That 'twas blight - ed af - fec - tion that made him ex - claim "Oh, wil - low, tit - wil - low, tit -

Vlns.

Vla.

Cel. D.B.

11

Fl. I Picc.

Ob.

Cls.

Bsn.

Hns.

Ko.

Wil - low?— Is it weak ness of in - tel - lect, bird - ie?" I cried, "Or a ra - ther tough worm in your lit - tle in - side?" With a  
 wil - low!— He sobbed and he sighed, and a gur - gle he gave, Then he plunged him - self in - to the bil - low - y wave, And an  
 wil - low!— And if you re - main cal - lous and ob - du - rate, I Shall pe - rish as he did, and you will know why, Though I

Vlns.

Vla.

Cel. D.B.

16

Fl. I Picc.

Ob.

Cls.

Bsn.

Hns.

Ko.

1. & 2. a2  
3.

shake of his poor lit - tle head, he re - plied, "Oh, wil - low, tit - wil - low, tit - wil - low!"—  
 ech - o a - rose from the su - i - cide's grave— "Oh, wil - low, tit - wil - low, tit - wil - low!"—  
 pro - bab - ly shall not ex - claim as I die, "Oh, wil - low, tit - wil - low, tit - wil - low!"—

Vlns.

Vla.

Cel. D.B.

*(During this song KATISHA has been greatly affected,  
 and at the end is almost in tears.)*

**KAT.** (*whimpering.*) Did he really die of love?

**KO.** He really did.

**KAT.** All on account of a cruel little hen?

**KO.** Yes.

**KAT.** Poor little chap!

**KO.** It's an affecting tale, and quite true. I knew the bird intimately.

**KAT.** Did you? He must have been very fond of her.

**KO.** His devotion was something extraordinary.

**KAT.** (*still whimpering.*) Poor little chap! And — and if I refuse you, will you go and do the same?

**KO.** At once.

**KAT.** No, no — you mustn't! Anything but that! (*Falls on his breast.*) Oh, I'm a silly little goose!

**KO.** (*making a wry face.*) You are!

**KAT.** And you won't hate me because I'm just a little teeny weeny wee bit bloodthirsty, will you?

**KO.** Hate you? Oh, Katisha! is there not beauty even in bloodthirstiness?

**KAT.** My idea exactly.

# No. 12 — DUET (Katisha and Ko-Ko).

*Allegro con brio.*

Flute I  
Piccolo

Oboe

Clarinets  
*in B $\flat$  a 2*

Bassoon

Horns in F

Trumpets in B $\flat$

Trombones

Triangle

Katisha

Violins

Viola

Cello & Double Bass

There is beau - ty in the bel - low of the blast, There is

7

Fl. I

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

Kat.

Vlins.

Vla.

Cel.  
D.B.

grand - eur in the growl - ing of the gale, There is e - lo - quent out - pour - ing When the li - on is a - roar - ing, And the

11

Fl. I

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

Kat. *Ko-Ko.*  
 ti - ger is a - lash - ing of his tail! Yes, I like to see a ti - ger From the Con - go or the Ni - ger, And es - pe - cial - ly when lash - ing of his

Vlns.

Vla.

Cel. D.B.

16

Fl. I

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

Ko. *Katisha.*  
 tail! Voi - ca - noes have a splen - dour that is grim, And earth - quakes on - ly ter - ri - fy the dolts, But to

Vlns.

Vla.

Cel. D.B.





30

Fl. I *tr*

Ob. *tr*

Cls.

Bsn.

Hns.

Tpts.

Tbns.

Kat. & Ko.  
 der - ry down der - ry! It's ev - i - dent, ve - ry, Our tastes are one! A - way we'll go And mer - ri - ly mar - ry, Nor tar - di - ly tar - ry Till

Vlins. *tr*

Vla.

Cel. D.B.

36

Fl. I Picc. *f* *a2* *tr*

Ob. *f* *tr*

Cls. *f* *a2* *tr*

Bsn. *f*

Hns. *f*

Tpts. *f*

Tbns. *f*

Tri. *f*

Kat. & Ko.  
 day is done!

Vlins. *f* *tr*

Vla. *f*

Cel. D.B. *f*

Fl. I  
Ob.  
Cls.  
Bsn.  
Hns.  
Tpts.  
Tbns.  
Ko.  
Vlns.  
Vla.  
Cel.  
D.B.

There is beau - ty in ex - treme old age— Do you fan - cy you are el - der - ly e - nough? In - for-

*p*

Fl. I  
Ob.  
Cls.  
Bsn.  
Hns.  
Tpts.  
Tbns.  
Ko.  
Vlns.  
Vla.  
Cel.  
D.B.

ma - tion I'm re - quest - ing On a sub - ject in - ter - es - ting: Is a maid - en all the bet - ter when she's tough? Through - - -

*f* *p* *f* *f* *f*

*L.*

Katisha.

55

Fl. I

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

Kat.

out this wide do-min - ion It's the ge - ne - ral o - pin - ion That she'll last a good deal long - er when she's tough. Ko-Ko. Are you

Vlns.

Vla.

Cel. D.B.

59

Fl. I

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

Ko.

old e - nough to mar - ry, do you think? Won't you wait un - til you're eight - y in the shade? There's a

Vlns.

Vla.

Cel. D.B.

63

Fl. I  
Ob.  
Cls.  
Bsn.  
Hns.  
Tpts.  
Tbns.

Ko. *Katisha.*  
fas - ci - na - tion fran - tic In a ru - - in that's ro - man - tic; Do you think you are suf - fi - cient - ly de - cayed? To the

Vlns.  
Vla.  
Cel.  
D.B.

67

*rall.* *a tempo*

Fl. I  
Ob.  
Cls.  
Bsn.  
Hns.  
Tpts.  
Tbns.

Kat.  
mat - ter that you men - tion I have giv - en some at - ten - tion, And I think I am suf - fi - cient - ly de - cayed. If that is so, Sing

Ko.  
If that is so, Sing

Vlns.  
Vla.  
Cel.  
D.B.

Cello  
unis.

72

Fl. I

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

Kat. & Ko.

der - ry down der - ry! It's ev - i - dent, ve - ry, Our tastes are one! A - way we'll go And mer - ri - ly mar - ry, Nor tar - di - ly tar - ry Till

Vlns.

Vla.

Cel. D.B.

78

Fl. I Picc.

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

Tri.

Kat. & Ko.

day is done! If that is so, Sing der - ry down der - ry! It's ev - i - dent, ve - ry, Our tastes are one! A - way we'll go And mer - ri - ly mar - ry, Nor tar - di - ly tar - ry Till

Vlns.

Vla.

Cel. D.B.

86

Fl. I Picc.

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

Tri.

Kat. & Ko.

day is done! Sing der-ry down der-ry! We'll mer-ri-ly mar-ry, Nor tar-di-ly tar-ry Till day is done!

Vlns.

Vla.

Cel. D.B.

95

Fl. I Picc.

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

Tri.

Vlns.

Vla.

Cel. D.B.

div.

all.

*Flourish. Enter the MIKADO, attended by PISH-TUSH and Court.*

**Fanfare.**

The musical score is for a fanfare in 2/4 time. It features a variety of instruments: Flute I (Piccolo), Oboe, Clarinet (in Bb), Bassoon, Horns, Trumpets (first line), Trombones (second line), Timpani, Violins (first and second lines), Viola, Cello/Double Bass (third line), and Double Bass (fourth line). The score includes dynamic markings such as 'trem.' (tremolo) and 'a 2' (second ending). The key signature has two flats (Bb and Eb).

**MIK.** Now then, we've had a capital lunch, and we're quite ready. Have all the painful preparations been made?

**PISH.** Your Majesty, all is prepared.

**MIK.** Then produce the unfortunate gentleman and his two well-meaning but misguided accomplices.

*Enter KO-KO, KATISHA, POOH-BAH, and PITTI-SING. They throw themselves at the MIKADO's feet.*

**KAT.** Mercy! Mercy for Ko-Ko! Mercy for Pitti-Sing! Mercy even for Pooh-Bah!

**MIK.** I beg your pardon, I don't think I quite caught that remark.

**POOH.** Mercy even for Pooh-Bah.

**KAT.** Mercy! My husband that was to have been is dead, and I have just married this miserable object.

**MIK.** Oh! You've not been long about it!

**KAT.** We were married before the Registrar.

**POOH.** I am the Registrar.



**MIK.** I see. But my difficulty is that, as you have slain the Heir Apparent —

*Enter NANKI-POO and YUM-YUM. They kneel.*

**NANKI.** The Heir Apparent is *not* slain.

**MIK.** Bless my heart, my son!

**YUM.** And your daughter-in-law elected!

**KAT.** (*seizing KO-KO*). Traitor, you have deceived me!

**MIK.** Yes, you are entitled to a little explanation, but I think he will give it better whole than in pieces.

**KO.** Your Majesty, it's like this: It is true that I stated that I had killed Nanki-Poo —

**MIK.** Yes, with most affecting particulars.

**POOH.** Merely corroborative detail intended to give artistic verisimilitude to a bald and —

**KO.** *Will* you refrain from putting in your oar? (*To MIKADO.*) It's like this: When your Majesty says, "Let a thing be done," it's as good as done — practically, it *is* done — because your Majesty's will is law. Your Majesty says, "Kill a gentleman," and a gentleman is told off to be killed. Consequently, that gentleman is as good as dead — practically, he *is* dead — and if he is dead, why not say so?

**MIK.** I see. Nothing could possibly be more satisfactory!

# No. 13: FINALE OF ACT II (Ensemble).

Allegretto grazioso.

II = Fl.

Flutes

Oboe

Clarinets

Bassoon

Horns in F

Trumpets in B $\flat$

Trombones

Pitti-Sing

CHORUS

Violins

Viola

Cello & Double Bass

Fls.

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

Pitti.

CHORUS

Vlins.

Vla.

Cel. D.B.

For he's gone and mar-ried Yum - Yum— Your an-ger pray bu-ry, For all will be mer-ry, I  
Yum-Yum!

think you had bet-ter suc-cumb— And join our ex-pres-sions of glee. On this sub-ject I pray you be dumb— Your  
Cumb-cumb! Dumb-dumb!

Ko-Ko.

15

Fls.

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

Ko.

no - tions, though man - y, Are not worth a pen - ny— The word for your guid - ance is "Mum"— You've a ve - ry good bar - gain in me. On this

C H O R U S

Mum - mum! On this

Vlns.

Vla.

Cel. D.B.

21

Fls.

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

*Ko-Ko with Tenors*

C H O R U S

sub - ject we pray you be dumb— dumb-dumb! We think you had bet - ter suc - cumb— cumb-cumb! You'll find there are man - y Who'll wed for a

Vlns.

Vla.

Cel. D.B.

27

Fls.

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

C  
H  
O  
R  
U  
S

pen - ny, Who'll wed for a pen - ny— There are lots of good fish in the sea! There are lots of good fish in the sea! There's lots of good fish, good fish in the

Vlns.

Vla.

Cel.  
D.B.

34

Fls.

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

C  
H  
O  
R  
U  
S

sea! There's lots of good fish, good fish in the sea, in the sea, in the sea, in the sea, in the sea!

Vlns.

Vla.

Cel.  
D.B.

**Allegro con brio.**

40

Fls. *mf*

Ob. *mf*

Cls. *mf*

Bsn. *mf*

Hns. *mf*

Tpts.

Tbns.

Tri.

Yum. And bright - ly shines the dawn - ing day; We've years and years of af - ter - noon!

Peep. Then let the

Pitti.

Nanki. The threat - ened cloud has passed a - way, What though the night may come too soon, Then let the

Pooh. Then let the

Pish. Then let the

Vins. *mf*

Vla. *mf*

Cel. *mf*

D.B. *mf*

50

Fls.

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

Tri.

Yum.

Peep.

Pitti.

Nanki.

Pooh.

Pish.

Vins.

Vla.

Cel.

D.B.

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

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

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

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

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

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

div. unis.

Fl. II to Picc.

a 2

Fls. *cresc.* II = Picc. *cresc.*

Ob. *cresc.*

Cls. *cresc.*

Bsn. *cresc.*

Hns. *cresc.*

Tpts.

Tbns.

Tri.

Yum. song And mer - ry dance, With laugh - ing song And mer - ry dance, With laugh - ing song,

Peep. song And mer - ry dance, With laugh - ing song And mer - ry dance, With laugh - ing song,

Pitti. song And mer - ry dance, With laugh - ing song And mer - ry dance, With laugh - ing song,

Nanki. song And mer - ry dance, With laugh - ing song And mer - ry dance, With laugh - ing song,

Pooh. song And mer - ry dance, With laugh - ing song And mer - ry dance, With laugh - ing song,

Pish. song And mer - ry dance, With laugh - ing song And mer - ry dance, With laugh - ing song,

Vins. *cresc.*

Vla. *cresc.*

Cel. *cresc.*

D.B. *cresc.*

66

Fl. I Picc. *ff*

Ob. *ff*

Cls. *ff* <sup>a2</sup>

Bsn. *ff*

Hns. *ff*

Tpts. *ff*

Tbns. *ff*

Cym. B.D. *ff* <sup>B.D. & Cym.</sup>

Yum-Yum with 1st Sopranos *ff*  
 With joy - ous shout, With joy - ous shout and ring - ing cheer, In - - au - gu - - rate, in - au - gu - rate their new ca -

C Peep-Bo with 2nd Sopranos *ff*  
 With joy - ous shout, With joy - ous shout and ring - ing cheer, In - - au - gu - - rate, in - au - gu - rate their new ca -

H O Pitti-Sing with Contraltos *ff*  
 With joy - ous shout, With joy - ous shout and ring - ing cheer, In - - au - gu - - rate, in - au - gu - rate their new ca -

U Nanki-Poo with Tenors *ff*  
 With joy - ous shout, With joy - ous shout and ring - ing cheer, In - - au - gu - - rate, in - au - gu - rate their new ca -

S Pooh-Bah & Pish-Tush with Basses *ff*  
 With joy - ous shout, With joy - ous shout and ring - ing cheer, In - - au - gu - - rate, in - au - gu - rate their new ca -

Vins. *ff*

Vla. *ff*

Cel. *ff*

D.B. *ff*



74

Fl. I  
Picc.

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

Cym.  
B.D.

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

C

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

O

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

U

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

Vins.

Vla.

Cel.

D.B.

82

Fl. I  
Picc.

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

Cym.  
B.D.

C  
H  
O  
R  
U  
S

Vins.

Vla.

Cel.

D.B.

shout! With laugh - ing song and mer - ry dance, With laugh - ing song and mer - ry dance, With song \_\_\_\_\_ and dance!

reer! With laugh - ing song and mer - ry dance, With laugh - ing song and mer - ry dance, With song \_\_\_\_\_ and dance!

reer! With song \_\_\_\_\_ and dance, With song \_\_\_\_\_ and dance!

reer! With song \_\_\_\_\_ and dance, With song \_\_\_\_\_ and dance!

a 2

a 2

92

Fl. I  
Picc.

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

Tri.

Vins.

Vla.

Cel.  
D.B.

Curtain falls.

99

Fl. I  
Picc.

Ob.

Cls.

Bsn.

Hns.

Tpts.

Tbns.

Tri.

Vins.

Vla.

Cel.  
D.B.

END OF OPERA.