

The Mikado.

Overture.

Arthur Sullivan

Allegro moderato.

Flauto I.

Flauto II.
(Piccolo)

Oboe.

Clarineti.

Fagotto.

Corni.

Cornetti.

Tromboni.

Timpani.
Gran Cassa e Piatti.
Triangolo.

Violino I.

Violino II.

Viola.

Violoncello.

Contra-Basso.

La.

Ut.

Gran Cassa sopra Piatti.

Allegro moderato.

The musical score is arranged in a standard orchestral format. It includes staves for Flauto I, Flauto II (Piccolo), Oboe, Clarineti, Fagotto, Corni, Cornetti, Tromboni, Timpani (Gran Cassa e Piatti, Triangolo), Violino I, Violino II, Viola, Violoncello, and Contra-Basso. The tempo is marked 'Allegro moderato.' at the beginning and end of the page. Dynamic markings such as 'La.', 'Ut.', and 'Gran Cassa sopra Piatti.' are present. The score shows the initial measures of the overture, with various rhythmic patterns and melodic lines for each instrument.

First system of a musical score. It includes staves for Flutes I and II, Oboe, Clarinet in E-flat (Cl. E.), Bassoon (Fag.), Violins I and II, Viola, Cello (C.), and Double Bass (B.). The music is written in a common time signature. The first two measures are mostly rests for the woodwinds. From the third measure, the woodwinds enter with a rhythmic pattern of eighth notes. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The strings play a steady eighth-note accompaniment.

Second system of the musical score. It includes staves for Flutes I and II, Oboe, Clarinet in E-flat (Cl. E.), Bassoon (Fag.), and strings (Violins I and II, Viola, Cello, and Double Bass). The woodwinds continue their rhythmic pattern. The strings maintain their accompaniment. Dynamic markings include *f* and *mf*. There is an *ar.* (arpeggiato) marking above the Clarinet staff.

Third system of the musical score. It includes staves for Cornet in E-flat (Cornett. E.), Flute (Fl.), and strings (Violins I and II, Viola, Cello, and Double Bass). The strings continue their accompaniment. Dynamic markings include *f* and *mf*. There is an *ar.* marking above the Cornet staff and an *con Piatti* marking below the string staff.

Fourth system of the musical score. It includes staves for Violins I and II, Viola, Cello (C.), and Double Bass (B.). The strings continue their accompaniment. Dynamic markings include *f* and *mf*.

33

The musical score is arranged in two systems. The first system contains the woodwind and brass sections, and the second system contains the string section. The woodwinds (Flutes I & II, Oboe, Clarinet in B-flat, Bassoon, and Horn in E-flat) feature melodic lines with slurs and accents. The strings (Violins I & II, Viola, and Cello/Double Bass) provide a rhythmic accompaniment. The score is written in a key signature of two flats and a common time signature.

46

Fl. I.

Picc.

Ob.

Cl. La.

Fag.

Corn. Ut.

Cornetti La.

Trb.

Tr. U.

sonna statti

son statti

I.

II.

I.

Viola.

Vcll.

C. B.

Andante comodo.

Fl. I. *p*

Ob. *p*

Cl. B.

I. *con sord.* *p* *sost.* *p*

II. *con sord.* *p* *sost.* *p*

Viola *con sord.* *p* *sost.* *p*

Vcll. *con sord.* *p* *sost.* *p*

C. B. *pizz.* *p* *sost. arco* *p*

Andante comodo.

60

Rec. *p*

Ob. *p*

Cl. B. *p*

Fag. *p*

I. *divisi*

II.

Viola

Vcll.

C. B.

Picc. *rall.*

Ob. *rall.*

Cl. La.

I. *rall.*

II. *rall.*

Viola *rall.*

Vcll. *rall.*

C.-B. *rall.*

cresc. *dim.*

12 **B**

I. Flauto *p*

II. *p*

Ob. *p*

Cl. La. *p*

Fag. *p*

Cori. Sac. *pp*

Cori. Sac. *pp*

Ormetti. Sac. *pp*

Trb. *pp*

Timp. *pp*

Ob. Re. *pp*

I. *p*

II. *p*

Viola *p*

Vcll. *p*

C.-B. *p*

B

Fl. I. *p* *cresc.*

Picc. *Picc.* *p* *cresc.*

Ob. *p* *cresc.*

Cl. A. *p* *cresc.*

Fag. *p* *cresc.*

Corn. *p*

Corn. *pp*

Tr. *pp*

Timp. Sol. Re. *tr* *p* *pp*

I. *p* *cresc.*

II. *p* *cresc.*

Viola. *p* *cresc.*

Vcll. *p* *cresc.*

C. - B. *p* *cresc.*

This page of a musical score, numbered 24 in the top left and 11 in the top right, contains the following parts and markings:

- Fl. I:** *rall.*, *a tempo*, *mf*, *a tempo*
- Picc.:** *rall.*, *mf*, *a tempo*
- Ob.:** *rall.*, *mf*, *a tempo*
- Cl. La.:** *mf*, *dim.*, *rall.*, *mf*, *a tempo*
- Fag.:** *mf*, *dim.*, *rall.*, *mf*, *a tempo*
- Corri. Fa.:** *dim.*, *p*, *rall.*, *a tempo*, *tr.*
- Corcelli La.:** *dim.*, *p*, *rall.*, *a tempo*, *tr.*
- Trb.:** *dim.*, *p*, *rall.*, *a tempo*, *tr.*
- Timp. Sol. Pa.:** *dim.*, *p*, *rall. tr.*, *a tempo*, *tr.*
- I. Vl.:** *dim.*, *rall.*, *a tempo*
- II. Vl.:** *dim.*, *rall.*, *a tempo*
- Viola:** *dim.*, *rall.*, *a tempo*
- Vcll.:** *dim.*, *rall.*, *a tempo*
- C.-B.:** *dim.*, *rall.*, *a tempo*

Allegro con brio. **C**

The score is divided into two systems. The first system includes staves for Flute I and II, Oboe, Clarinet in B-flat, Bassoon, Horn in E-flat, Clarinet in B-flat, Bassoon, and Trombone in B-flat. The second system includes staves for Violin I and II, Viola, Cello, and Double Bass. The tempo is *Allegro con brio.* and the time signature is common time (C). The key signature has two flats. Dynamics include *f* (forte) and *mf* (mezzo-forte). Performance markings include *St. II.* for the second flute, *Lib.* for the clarinet, and *pizz.* (pizzicato) for the cello and double bass. The bottom of the page repeats the tempo and time signature.

I. Fl. I. *f* *mf*

II. Fl. II. *f*

Ob. *f* *mf*

Cl. Sib. *Lib.* *mf*

Fag. *f* *mf*

Corn. Sib.

Corn. Sib.

Sib.

Timp. Sib.

I. *f*

II. *f*

Viola *f*

Vcll. *pizz.* *f*

C. - B. *pizz.* *f*

Allegro con brio. **C**

D

Fl. I. *f dim.* *dim.* *p*

Picc. *f dim.* *dim.* *p*

Ob. *f dim.* *dim.* *p*

Cl. Sop. *f dim.* *dim.* *p*

Fag. *f dim.* *dim.* *p*

Corni. *Mib.* *p*

Cornetti. *Sop.* *mf dim.*

Tro. *mf dim.*

Timp. *Mib. Sop.* *p*

I. *p*

II. *p*

Viola. *p*

Vcll. *p*

C. B. *p*

D

106

Fl. I. *tr* *f*

Picc. *f*

Ob. *tr* *f*

Cl. Sib. *tr* *f*

Fag. *f*

Corni. Mi. *f*

Cornetti Sib. *f*

Trb. *f*

Triangolo. *f*

I. *f*

Vi. II. *f*

Viola. *f*

Vcll. *f*

C.-B. *f*

Fl. I.

Fl. II.

Ob.

Cl. Sib. *ar.*

Fag.

Corn. Sib.

Cornetta Sib.

Tob.

Trang.

E

I.

II.

Viola.

Vcll.

C. B.

E

Musical score for woodwinds and strings, measures 1-6. The score includes staves for Flute I (Fl. I.), Flute II (Fl. II.), Oboe (Ob.), Clarinet in B-flat (Cl. S.b.), Bassoon (Fag.), Cor Anglais (Cor. Angl.), Bassoon in E-flat (Fag. S.b.), and Trombone (Tr. B.). The Flute I and Bassoon parts feature melodic lines with dynamic markings of *f* and *p*. The Clarinet and Bassoon parts have a rhythmic accompaniment. The Trombone part has a melodic line starting in measure 5. The Cor Anglais and Bassoon in E-flat parts are mostly silent. The text *Gran Cassa o Battiti.* is written below the Trombone staff in measure 5.

Musical score for strings, measures 1-6. The score includes staves for Violin I (Vl. I.), Violin II (Vl. II.), Viola, Cello (Cell.), and Double Bass (C.-B.). The Violin I part has a melodic line with dynamic markings of *f* and *p*. The Violin II part has a rhythmic accompaniment. The Viola, Cello, and Double Bass parts have a rhythmic accompaniment. The text *Gran Cassa o Battiti.* is written below the Trombone staff in measure 5, which is shared with the string section.

127

I. Fl. I.

II. Fl. II.

Ob.

Cl. F.

Fag.

Corni. Mi. b.

Corne. Tr.

Tro. E. b.

Tr. E. b. e. Piatto

F

I. Fl. I.

II. Fl. II.

Viola.

Vcllo.

C. b.

F

I. Fl. *p*

II.

Ob. *p*

Cl. Sb.

Fag.

Corni
Mib.

Cornetti
Sib.

Frb.

Gr. C.
e Piatti

I. Vl.

II.

Viola.

Vcll.

C.-B.

139

Fl. I. *f*

Picc. *f* *Picc.*

Ob. *f*

Cl. Sb. *f*

Fag. *f*

Corni
Mib. *pp*

Cornetti
Sib. *pp*

Tub. *f*

Timp.
Mib. Sib. *pp* *Mib. Sib.*

I. *p*

II. *p*

Viola. *p* *pizz.* *arco*

Vcllo. *p* *pizz.* *arco*

C.-B. *p* *pizz.* *arco*

G

Fl. I.

Fl. II.

Ob.

Cl. Bb.

Fag.

Corn. F.

Tr. Bb.

Tromp.

I.

II.

Viola.

Vcll.

C.-B.

G

155

Fl. I
 Picc.
 Ob.
 Cl. Sop.
 Fag.
 Corni
 Cori
 Trb.
 Timp.
 Mib.
 I.
 Vl.
 II.
 Viola.
 Vcll.
 C. - B.

Musical score for orchestral instruments. The score is divided into two systems. The first system includes Flute I, Piccolo, Oboe, Clarinet in Soprano, Bassoon, Horns, Trumpets, and Trombones. The second system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features various musical notations such as trills (tr), dynamics (dim., p, cresc.), and articulation marks. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

161

Musical score for measures 1-4. The score includes staves for Violin I (I.), Violin II (II.), Viola (V.), Clarinet in B-flat (Cl. S.b.), Bassoon (Fag.), Cornet in B-flat (Corni S.b.), Trumpet (Tr.), and Trombone (Tromb.). A large 'H' is positioned above the first measure. Dynamics include *f*, *mf*, and *p*. A section labeled 'St. II.' begins in measure 4.

Musical score for measures 5-8. The score includes staves for Violin I (I.), Violin II (II.), Viola (V.), Cello (C.), and Double Bass (B.). Dynamics include *f*, *p*, and *pian.*. A large 'H' is positioned below the eighth measure.

168

I. Fl. I

Fl. II

Ob.

Cl. Sib.

Fag.

Corn. C

Corn. F

Tromb.

Trup.

I. Fl. II

Fl. II

Viola

Vcll.

C. B.

arco

p

pp

p

176

I. Fl. *mf* *cresc.* *f* *mf*

II. Fl. *mf* *cresc.* *f* *mf*

Ob. *mf* *cresc.* *f* *mf*

Cl. Sb. *mf* *cresc.* *f* *mf*

Fag. *mf* *cresc.* *f* *mf*

Corni. *p* *f* *mf*

Cl. Sb. *p*

Tr. *p*

Trgl. *p* *Timpani.* *p*

I. Vl. *mf* *cresc.* *f* *mf*

II. Vl. *cresc.* *f* *mf*

Viola *cresc.* *f* *mf*

Vcll. *cresc.* *f* *mf*

C. - B. *cresc.* *f* *mf*

arco

arco

arco

arco

arco

J *mf*

This page of a musical score, numbered 185 in the top left and 25 in the top right, contains the following parts and markings:

- Fl. I:** *Picc.*, *cresc.*, *f*, *p*, *dim.*
- Picc.:** *p cresc.*, *f*, *p*
- Ob.:** *cresc.*, *f*, *p*, *dim.*
- Cl. S. b.:** *cresc.*, *f*, *p*, *dim.*
- Fag.:** *cresc.*, *f*, *p*, *dim.*
- Corri. Mib.:** *cresc.*, *f*, *pp*, *dim.*
- Corrette S. b.:** *cresc.*, *f*, *pp*
- Tr. b.:** *cresc.*, *f*, *pp*, *dim.*
- Timp. Mib. S. b.:** *tr*, *dim.*, *p*, *tr*, *p*
- I. Str.:** *cresc.*, *f*, *p*
- II. Str.:** *cresc.*, *f*, *p*
- Viola:** *cresc.*, *f*, *p*
- Vcll.:** *cresc.*, *f*, *p*
- C. S.:** *cresc.*, *f*, *p*

194

K

L

Fl. I. *p*

Picc.

Ob. *p*

Cl. in B \flat *p*

Fag. *p*

Cor. Angl. *ppp*

Bassoon *ppp*

Tromp. *pp*

Viol. I. *p*

Viol. II. *p*

Viola *p*

Vcll. *p*

C. - B. *pp*

K

L

Fl. I. *tr* *f* **M**

Picc. *f*

Ob. *f*

Cl. S.b. *tr* *f*

Fag. *f*

Corni. *mf*

Clarinetto S.b. *mf*

Trb. *mf*

Timp. *mf*

I. *mf*

II. *mf*

Viola *mf*

Viol. *mf*

C. b. s. *mf* **M**

212

This musical score page contains the following parts and markings:

- Fl. I:** Flute I part, dynamic markings *ff p* and *f*.
- Picc.:** Piccolo part, dynamic marking *ff*.
- Ob.:** Oboe part, dynamic markings *ff p* and *f*.
- Cl. B.:** Bass Clarinet part, dynamic markings *ff* and *p*.
- Fag.:** Bassoon part, dynamic markings *ff* and *p*.
- Cori. Mib.:** Horn in E-flat part, dynamic markings *ff p* and *f*.
- Cori. Sib.:** Horn in F part, dynamic markings *ff* and *mf*.
- Trb.:** Trombone part, dynamic markings *ff* and *mf*.
- Timp. Mib. Str.:** Timpani in E-flat part, dynamic marking *f*.
- Triangolo:** Triangle part, dynamic marking *mf*.
- I.:** Violin I part, dynamic markings *ff p* and *f*.
- II.:** Violin II part, dynamic markings *ff p* and *f*.
- Viola:** Viola part, dynamic markings *ff p* and *f*.
- Vcll.:** Violoncello part, dynamic markings *ff p* and *f*.
- Cl. - B.:** Double Bass part, dynamic markings *ff p* and *f*.

The score includes a section marked with a large **N** at the top right and another **N** at the bottom right. Various trills (*tr.*) are indicated above notes in the woodwind and string parts.

221

Fl. I. Picc. Ob. Cl. S.b. Fag. Corri. Sub. Cornelli. S.b. Trb. Trgl. Timpani

Measures 221-224. Flute I, Piccolo, Oboe, Bassoon, Clarinet in B-flat, Bassoon, Trumpet, Trombone, and Timpani parts. Includes trills (tr) and dynamic markings (p, f, mf).

I. II. Viola. Vcll. C. B.

Measures 221-224. Violin I, Violin II, Viola, Violoncello, and Contrabasso parts. Includes dynamic markings (ff, p, mf) and a trill (tr) in the Violin I part.

230

0

Fl. I
Picc.
Ob.
Cl. in B.
Fag.
Corni in F
Trombe in B.
Timp. in B.

This section of the score covers measures 1 through 8. The Flute I part features a melodic line with grace notes and slurs, starting with a dynamic marking of *p*. The Piccolo part is mostly silent. The Oboe, Clarinet in B-flat, and Bassoon parts have melodic lines with grace notes and slurs, all starting with a dynamic marking of *p*. The Horn in F, Trumpet in B-flat, and Timpani parts provide harmonic support with sustained notes and rhythmic patterns, also starting with a dynamic marking of *p*.

I. Vn.
II. Vn.
Vcllo.
C. in C.

This section of the score covers measures 9 through 16. The Violin I and Violin II parts have melodic lines with grace notes and slurs, starting with a dynamic marking of *p*. The Viola, Cello, and Double Bass parts provide harmonic support with sustained notes and rhythmic patterns, also starting with a dynamic marking of *p*. A large '0' with an accent is placed below the Double Bass staff at the beginning of the section.

238

Fl. I.

Picc.

Ob.

Cl. Sib.

Fag.

Corni
Mib.

Ornelli
Sib.

Trb.

Timp.
Mib. Sib.

mf cresc. f

mf cresc. f

mf cresc. f

mf cresc. f

p mf

p

I.

Vi.

II.

Viola.

Vcll.

C. - B.

p cresc. f

cresc. f

cresc. f

cresc. f

cresc. f

246

Fl. I. *mf* *ff* *p*

Picc. *ff* *p*

Ob. *mf* *ff* *p*

Cl. Sib. *mf* *ff* *p*

Fag. *mf* *ff* *p*

Corni. Mib. *mf* *ff* *p*

Clarinetto Sib. *p* *ff* *p*

Tromb. *p* *ff* *p*

Timp. Mib. Sib. *p* *ff*

I. *mf* *ff* *p*

II. *mf* *ff* *p*

Viola. *mf* *ff* *p*

Vcllo. *mf* *ff* *p*

C. - B. *mf* *ff* *p*

P

Fl. I.

Picc.

Ob.

Cl. in B \flat

Fag.

Corni in F

Clarinet in B \flat

Trb.

Temp. in B \flat

I.

II.

Viola.

Vcll.

C. & D.

Q

Q

p

mf

tr.

266

Fl. I. *mf* *cresc.* *sf*

Picc. *f cresc.* *sf*

Ob. *mf* *cresc.* *sf*

Cl. Bb. *mf* *cresc.* *sf*

Fag. *cresc.* *sf*

Cor. Angl. *mf* *cresc.* *sf*

Cor. F. *p* *cresc.* *sf*

T. *p* *cresc.* *sf*

Timp. u. Sn. *p* *cresc.* *sf*

I. *p* *cresc.* *sf*

II. *p* *cresc.* *sf*

Viola. *p* *cresc.* *sf*

Vcll. *p* *cresc.* *sf*

C. - B. *p* *cresc.* *sf*

R

Fl. I.

Picc.

Ob.

Cl. in B.

Fag.

Corn. in C.

Trpt. in C.

Tbn.

Timpani

Viol. I.

Viol. II.

Viola.

Vcllo.

C. & B.

The musical score is written in a single system with 14 staves. The top staff is for Flute I, followed by Piccolo, Oboe, Clarinet in B-flat, Bassoon, Horn in C, Trumpet in C, Trombone, Timpani, Violin I, Violin II, Viola, Cello, and Double Bass. The score features various musical notations including notes, rests, slurs, and dynamic markings. The key signature has two flats, and the time signature is 4/4. The page number 276 is in the top left, and 35 is in the top right.

284

Fl. I.

Fl. II.

Oboe

Cl. Sib. *acc.*

Fag.

Corri. Nat.

Corrette Sib.

Trb.

Timp. Sib.

I.

Vi.

II.

Viola.

Vcllo.

C. & B.

303

372

Fl. I.
Picc.
Ob.
Cl. Sib.
Fag.

Corri. Sib.
Cornetti Sib.
Trb.
Timp. Sib.
Cassa e Piatti

I.
Vi.
II.
Viola.
Vcll.
C. B.

Act I.

Scene. — Court-yard of Ko-Ko's Palace in Fetipw. Japanese noble discovered standing and sitting in attitudes suggested by native drawings.

N° 1. Chorus.

Allegro vivace. ♩ = 126.

Flauto.

Piccolo.

Oboe.

Clarinetti. *La.*

Fagotto.

Corni. *Re.*

Cornetti. *La.*

Tromboni. *f*

Timpani.

I. Violino. *f*

II. Violino. *f*

Viola. *f*

Chorus. *Tenori.*

Bassi.

Violoncello.

Contrabasso.

Allegro vivace. ♩ = 126.

Fl.
Picc.
Cl. La.
Fag.
I. Viol.
II. Viol.
Viola
Vcll.
C.B.

This block contains the musical score for measures 40 through 47. The instrumentation includes Flute, Piccolo, Clarinet in B-flat, Bassoon, Violin I and II, Viola, Violoncello, and Contrabass. The music is characterized by dense, rhythmic patterns with many beamed notes and slurs, creating a complex texture. The key signature has one sharp (F#) and the time signature is 4/4.

Fl.
Picc.
Ob.
Cl. La.
Fag.
Corni Re.
Temp.
I. Viol.
II. Viol.
Viola
Vcll.
C.B.

This block contains the musical score for measures 48 through 55. The instrumentation includes Flute, Piccolo, Oboe, Clarinet in B-flat, Bassoon, Horn in F, Trombone, Violin I and II, Viola, Violoncello, and Contrabass. The music is less dense than the previous block, featuring more sustained notes and dynamic markings such as *f*, *mf*, *pizz.*, *p*, *arco*, and *divisi*. A performance instruction "Curtain" is written above the Violin I staff in measure 52. The key signature has one sharp (F#) and the time signature is 4/4.

This musical score page, numbered 26 of 47, contains the following parts and markings:

- Fl.** (Flute): Melodic line with a crescendo and fortissimo (*ff*) section.
- Picc.** (Piccolo): Melodic line with a fortissimo (*f*) marking.
- Ob.** (Oboe): Melodic line with a crescendo and fortissimo (*ff*) marking.
- Cl. Ia.** (Clarinet in A): Melodic line with a crescendo and fortissimo (*ff*) marking.
- Fag.** (Bassoon): Melodic line with a fortissimo (*ff*) marking.
- Corni. Re.** (Horn in C): Harmonic accompaniment with a crescendo and fortissimo (*ff*) marking.
- Cornetti. Ia.** (Clarinet in Bb): Harmonic accompaniment with a fortissimo (*f*) marking.
- Trb.** (Trumpet): Harmonic accompaniment with a fortissimo (*f*) marking.
- Temp.** (Timpani): Rhythmic accompaniment with a crescendo and fortissimo (*ff*) marking.
- I. Viol.** (Violin I): Melodic line with a crescendo and fortissimo (*ff*) marking.
- II. Viol.** (Violin II): Melodic line with a crescendo and fortissimo (*ff*) marking.
- Viola.** (Viola): Melodic line with a crescendo and fortissimo (*ff*) marking.
- Chorus.** (Chorus): Two staves, currently silent.
- Vcll.** (Cello): Melodic line with a crescendo and fortissimo (*ff*) marking.
- C. B.** (Double Bass): Harmonic accompaniment with a crescendo and fortissimo (*ff*) marking.

35

Fl.

Picc.

Ob.

Cl. *a2.*
In.

Fag.

Corni.
Re.

Cornetti.
In.

Trb.

Timp.

I.
Viol.

II.

Viola.

Chorus.
If you want to know who we are, ————— We are gentlemen of Ja-pan: ————— Oh

Vcll.

C. B.

Fl.

Picc.

Ob.

Cl. Ia. *a2.*

Fag.

Corni. Re.

Cornell. Ia. *a2.*

Tub. *a2.*

Timp.

I. Viol.

II. Viol.

Vola.

Chorus.

many a vase and jar, ———— On — many a screen and fan; ————

Viol.

C.B.

Fl.

Picc.

Ob.

Cl. in A.

Fag.

Cornet in E-flat.

Trb.

Timp.

I. Viol.

II. Viol.

Viola.

Chorus.

We fi- gure in lively paint: Our atti- tudes queer and quaint You're wrong if you think it

Cel.

Db.

52

Fl. *sf*
 Picc. *sf*
 Ob. *sf*
 Cl. *a2. sf*
 La. *sf*
 Fag. *sf*
 Corni *sf*
 Re. *sf*
 Cornetti *sf*
 La. *sf*
 Trb. *sf*
 Timp.
 Viol. I. *sf*
 Viol. II. *sf*
 Viola. *sf*
 Chorus.
 Tenor. *sf*
 C.B. *sf*

ain't. Oh!

Detailed description: This is a page of a musical score, page 45, with a handwritten '52' in the top left. The score is arranged in a system of staves. At the top, there are woodwind parts: Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet in A (Cl. a2.), Clarinet in Bb (La.), Bassoon (Fag.), Horn in F (Corni Re.), and Trumpet in Bb (Trb.). Below these are the percussion parts: Timpani (Timp.) and a pair of Violins (Viol. I and II). The string section includes Viola and Cello/Double Bass (C.B.). At the bottom, there are two staves for the Chorus, with lyrics 'ain't. Oh!' written below the first staff. The music is in a key with one sharp (F#) and a 2/4 time signature. Dynamics such as *sf* (sforzando) are indicated throughout. The woodwinds and strings play complex rhythmic patterns, while the brass and chorus provide harmonic support.

66

Fl.

Picc.

Ob.

Cl. in A.

Bsn.

Corn. Re.

Cornett. Ia.

Trb.

Timps.

Viol. I.

Viol. II.

Viola.

Chorus.

Cell.

C. B.

Pr - - lite e - ti-quette de - mands. ——— That persons of either sex ———

Fl.
Pic.
Ob.
Cl. Ia. *a2.*
Fag.
Corni Re.
Cornett Ia. *a2.*
Tub.
Timp.
I. Viol.
II Viol.
Viola.
Chorus.
Vcll.
C.-B.

Shall suffer from cranny in the hands *And a crack in their out-stretched necks*

Detailed description: This is a page of a musical score, page 47, numbered 74 in the top left. It features a full orchestral arrangement with woodwinds, brass, strings, and a chorus. The woodwinds include Flute, Piccolo, Oboe, Clarinet in A (marked 'a2.'), Bassoon, and Cor Anglais (marked 'a2.'). The brass section consists of Trumpets (Corni Re.), Trombones (Tub.), and Timpani. The strings include Violins I and II, Viola, Violoncello (Vcll.), and Double Bass (C.-B.). The chorus part is written in two staves, with lyrics: 'Shall suffer from cranny in the hands' and 'And a crack in their out-stretched necks'. The score is in a key with one sharp (F#) and a 3/4 time signature. The music is characterized by complex rhythmic patterns and dynamic markings.

This page of a musical score, numbered 48, contains the following parts and markings:

- Flute (Fl.):** Features a melodic line with a trill (tr) in the first measure and a dynamic marking of *sf* at the end.
- Recorder (Rec.):** Mirrors the flute's melodic line.
- Oboe (Ob.):** Provides harmonic support with a steady eighth-note accompaniment.
- Clarinet in A (Cl. Ia.):** Plays a harmonic accompaniment with a dynamic marking of *a2.* and *sf* at the end.
- Bassoon (Fag.):** Provides harmonic support with a steady eighth-note accompaniment and a dynamic marking of *sf* at the end.
- Cor Anglais (Corn. Re.):** Plays a harmonic accompaniment.
- Cor Anglais in A (Cornetti Ia.):** Features a melodic line with a dynamic marking of *a2.*
- Trombone (Trb.):** Features a melodic line with a dynamic marking of *a2.*
- Timpani (Timp.):** Provides rhythmic support with a steady eighth-note accompaniment.
- Violin I (I. Viol.):** Features a melodic line with a trill (tr) in the first measure.
- Violin II (II. Viol.):** Provides harmonic support with a steady eighth-note accompaniment.
- Viola (Viola):** Provides harmonic support with a steady eighth-note accompaniment.
- Chorus (Chorus.):** Includes vocal lines with the lyrics: *When suffering from con-straint We're*
- Violoncello (Vcll.):** Provides harmonic support with a steady eighth-note accompaniment.
- Double Bass (C. B.):** Provides harmonic support with a steady eighth-note accompaniment.

Fl.

Picc.

Ob.

Cl. La. ^{a2.}

Fag.

Corni. Ro.

Cornelli. La.

Trb.

Timp.

I. Viol.

II. Viol.

Viola.

Chorus.

III.

C. B.

al. ways al-lowed to faint. You're wrong if you think we mayn't. Oh! ——— Oh! ——— You're

Fl.

Picc.

Ob.

Cl. Ia.

Fag.

Corni. Re.

Cornetti Ia. a2.

Trb. a2.

Timp.

I. Viol.

II. Viol.

Viola. *divisi*

Chorus.

We are gentle men of Ja... par: On vase and jar, And

Vcll.

C. B.

The page contains a full orchestral score for measures 110-115. The instruments and parts are:

- Fl.:** Flute, playing a melodic line with *sf* dynamics.
- Picc.:** Piccolo, playing a rhythmic pattern.
- Ob.:** Oboe, playing a rhythmic pattern.
- Cl. La.:** Clarinet in A, playing a rhythmic pattern.
- Fag.:** Bassoon, playing a rhythmic pattern.
- Corni:** Horns, playing a rhythmic pattern.
- Tr.:** Trumpets, playing a rhythmic pattern.
- Timp.:** Timpani, playing a rhythmic pattern.
- Viol. I & II:** Violins, playing a rhythmic pattern.
- Viola:** Viola, playing a rhythmic pattern.
- Chorus:** Vocal parts with lyrics: "screen and fan, Or many, many, many, many, many, many, many, many a jar. Oh!"
- Vcll.:** Violoncello, playing a rhythmic pattern.
- C.B.:** Double Bass, playing a rhythmic pattern.

The score includes various musical notations such as notes, rests, and dynamics. The Chorus part has lyrics written below the notes. There are also some performance markings like *mf* and *sf* throughout the score.

118

Fl.

Picc.

Ob.

Cl. *a 2.*
In A.

Fag.

Corni.
Re.

Cornelli
In A.

Tsb.

Timp.

I.
Viol.

II.
Viol.

Viola.

Chorus.
— Oh! — Oh! — Oh! — On rise and

Vcll.

C.B.

Musical score for measures 39-40. The score includes parts for Flute (Fl.), Piccolo (Picc.), Clarinet in A (Cl. in A.), Bassoon (Fag.), Violins I (Viol. I.), Violins II (Viol. II.), Viola, and Cello/Double Bass (C.-B.). The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The flute part features a complex, rapid sixteenth-note pattern. The other instruments provide a rhythmic accompaniment with similar sixteenth-note figures.

Musical score for measures 40-41. The score includes parts for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet in A (Cl. in A.), Bassoon (Fag.), Horn in E-flat (Corno in Re.), Violins I (Viol. I.), Violins II (Viol. II.), Viola, and Cello/Double Bass (C.-B.). The music continues in the same key signature and time signature. A dynamic marking of **F** (Fortissimo) is present at the beginning of measure 41. The flute part continues with its rapid sixteenth-note pattern, while the other instruments maintain their accompaniment.

N^o 2. Recit. & Scena. (Nanki-Poo. Pish-Tush.)

Recit.

I. Viol. I. *p*

II. Viol. II. *p*

Viola. *p*

N.P. *Nanki-Poo in great excitement. He carries a native guitar on his back, and a bundle of ballads in his hand.*

Gentlemen, I pray you tell me, Where a gen-tle maiden dwelleth, named Yum-Yum. The word of

Vcll. *p*

C.-B. *p*

I. Viol. I.

II. Viol. II.

Viola.

Pish-Tush.

N.P. Ho-ho. In pi-ty speak—oh speak, I pray you! Why, who are you, who ask this ques-tion?

Vcll.

C.-B.

G

I. Viol. I. *p* *sf* *p*

II. Viol. II. *p* *sf* *p*

Viola. *p* *sf* *p*

N.P. *Nanki-Poo.*

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

Vcll. *sf* *p*

C.-B. *p*

G

N^o 2. (Continued). Song: (Nanki-Poo) with Chorus.

Started at 1 o'clock

Allegretto con grazia. 3/4.

Flauto I. *f*

Flauto II. *f*

Clarineti. *Sib. f*

Fagotto. *Fa. f*

Corni. *f*

I. *f*

Violino. *f*

II. *f*

Viola. *f*

Nanki-Poo. *Nanki-Poo.*

Violoncello. *f*

Contrabasso. *f*

Nanki-Poo.
A wand'ring minstrel I - A thing of shreds and

Allegretto con grazia. 3/4. p

H

Cl. *Sib.*

Fag.

Corni. *Fa.*

I. *f*

Viol. II. *f*

Viola.

N.-P. *patches, Of bal-lads, songs and snatches, And dreamy, lul-la-luy! - My ca-ta-logue is long, Through every*

Vcll. *unis.*

C.-B.

H

47

Ob.

Cl. Sib.

Fag.

Corni. Fa.

I. Viol.

II.

Viola.

N.P.

pas - - - sion ranging, And to your humours changeng I tune my sup-ple song, ——— I tune my

Viol. C-B.

Andante espressivo. ♩ = 72.

48

Ob.

Cl. Sib.

Fag.

Corni. Fa.

I. Viol.

II.

Viola.

N.P.

sup - - - ple song. Are you in senti - mental mood? I'll sigh with you, oh,

Viol. C-B.

Andante espressivo. ♩ = 72.

Ob.

Cl. Seb.

Fag.

Corn. Fa.

I. Viol.

II. Viol.

Viola.

N.P.

Vcll. C.B.

sor - row! On maid-er's coldness do you brood? I'll do so too - Oh, sor - row sor - row!
unis.

Fl. I

Ob.

Cl. Seb.

Fag.

Corn. Fa.

I. Viol.

II. Viol.

Viola.

N.P.

Vcll.

C.B.

I'll charm your willing ears With songs of lo-ve's fears, While sympathetic tears My cheeks be-dew -

Allegro marziale. ♩ 126.

68

Cornets
S&B.

I.

Viol.

II.

Viola.

M.P.

Ch. ——— sor-row, sor-row. But if patri-ot-ic sentiment is wanted, I've

Viol.

C.-B.

f *dim.* *f dim.* *p* *f dim.* *p* *f dim.* *p*

Allegro marziale. ♩ 126.

74

Ob.

I.

Viol.

II.

Viola.

M.P.

pa-tri-ot-ic ballads cut and dried. For where-er our country's banner may be planted, All o-ther lo-cal banners are de-

Viol.

C.-B.

K

I. Fl.
 II. Fl.
 Ob.
 Cl. Sib.
 Fag.
 Corni. Fa.
 Corni. Sib.
 Trb.
 Timp.
 Tamb. picc.
 I. Viol.
 II. Viol.
 Viola.
 V.-P.
 Viol.
 C.-B.

fied! Our warriors, in serried ranks as- sem- bled, Ne- ver quail- or they conceal it if they do- And I

K

Allegretto pesante, non troppo vivo.

$\text{♩} = 160.$

88

Fl.
Picc.
Ob.
Cl. S^b.
Fag.
Corni. Fa.
Cornetti S^b.
Trb.
Tamb. picc.
I. Viol.
II. Viol.
Viola.
N.P.
C. B.

Chorus.

na - tions trembled, trembled with a - dorn Be - fore the mighty troops, the troops of Je - su!

Vcll.
C. B.

Allegretto pesante, non troppo vivo.
 $\text{♩} = 160.$

95

Fl.

Picc.

Ob.

Cl. Sib. *a 2.*

Fag. *p*

Cornu. Fa.

Cornetti Sib.

Trb.

Timp.

I. Viol. *mp*

II. Viol. *mp*

Viola *mp*

N.-P.

Chorus.

Viol. *mp*

C. B. *mp*

if you call for a song of the sea, We'll heave the capstan round, With a yeed heave ho' for the sound is free, Her an-chor's a-trip and her

110

Fl.

Picc.

Ob.

Cl. Sib.

Fag.

Corni. Fa.

Cornett Sib.

Trb.

Timp.

I. Viol.

II. Viol.

Viola.

N.P.

Chorus.

Vcll.

C.B.

howling breeze May tickle a landsman's taste, But the happiest hours a sai-lor sees Is when he's down in an'

Fl.

Picc.

Ob.

Cl. Sib.

Fag.

Corni. Fa.

Cornett Sib.

Trb.

Temp.

I. Viol.

II. Viol.

Viola.

N-P.

in-land town; With his Nancy on his knees, yes he! And his arm 'round her waist!

Tenors.

Basses.

Then man the capstan

Vcll.

C.B.

Detailed description: This is a page of a musical score, page 67 of a larger work. The page number '116' is written in the top left corner. The score is arranged in a system of staves. At the top, there are woodwind staves for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib.), Bassoon (Fag.), Cor Anglais (Corni. Fa.), and Cornett in B-flat (Cornett Sib.). Below these are the brass staves for Trombone (Trb.) and Timpani (Temp.). The string section includes Violin I (I. Viol.), Violin II (II. Viol.), and Viola. Below the strings is the vocal section, starting with a Soprano/Alto part (N-P.) with lyrics: 'in-land town; With his Nancy on his knees, yes he! And his arm 'round her waist!'. This is followed by Tenors and Basses, with the instruction 'Then man the capstan' appearing above the Basses staff. At the bottom are the Cello (Vcll.) and Double Bass (C.B.) staves. The music is written in a common time signature (C) and features various rhythmic patterns and dynamics throughout.

M

122

Fl.

Picc.

Ob.

Cl. Sib

Fag.

Corni. Fa.

Cornelli. Sib

Trb.

Timp.

I. Viol.

II. Viol.

Viola.

N.P.

Chorus.

off we go, it's the fiddler swings us round, With a yeo' heave ho, and a rumbelow, Hur-rah for the Homeward

Viol.

C. B.

M

70
134

This page of a musical score, page 70, contains the following parts and markings:

- Fl.**: *cresc.*, *ff*, *dim.*
- Picc.**: *cresc.*, *ff*
- Ob.**: *cresc.*, *ff*, *dim.*
- Cl. Seb.**: *cresc.*, *ff*, *dim.*
- Fag.**: *cresc.*, *ff*, *dim.*
- Corni. Fa.**: *a 2.*, *cresc.*, *ff*, *dim.*
- Cornetti. Seb.**: *cresc.*, *ff*, *dim.*
- Trb.**: *cresc.*, *ff*, *dim.*
- Temp.**: *tr*, *cresc.*, *mf*, *dim.*
- I. Viol.**: *cresc.*, *ff*, *dim.*
- II. Viol.**: *cresc.*, *ff*, *dim.*
- Viola**: *ff*, *dim.*
- N.P.**: (No part)
- Chorus.**:
 - ho! Yes - ho! Heave ho, heave ho, heave ho. Yes - ho!
 - Yes. ho! Heave ho, heave ho, heave ho. Yes - ho!
- Vcll.**: *ff*, *dim.*
- C.B.**: *ff*, *dim.*

Allegretto. (Come I.)
Tempo I.

0

Fl.

Picc.

Ob.

Cl. Sib.

Fag.

Corni. Fa.

Cornetti. Sib.

Trb.

Timpo.

I. Viol.

II. Viol.

Viola.

Vcllo.

C. B.

A wandering minstrel I A thing of shreds — and patches, Of ballads, songs and snatches, And dreamy lul-la-

Allegretto. (Come I.)
Tempo I.

0

Fl. *p*
 Picc. *p*
 Ob.
 Cl. Sib. *p*
 Fag.
 Corni. Fa. *p*
 Cornett. Sib.
 Trb.
 Temp.
 Viol. I. *p*
 Viol. II. *p*
 Viola *arco*
 M.P. *ly!* And dreamy lul - - - la-lul-la-by, - lul-la-by!
 Chorus. *Chorus.* *p* *pp*
 Of dreamy lul-la-by, - lul-la-by!
 Viol. *arco*
 C.B. *p* *arco*

Cue:
Under the following remarkable circumstances:-

N° 3. Song (Pish - Tush) and Chorus.

Alllegro con brio. ♩ = 126.

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

- Flauto.** (Flute) - Treble clef, 2/4 time, dynamic *f*.
- Piccolo.** (Piccolo) - Treble clef, 2/4 time, dynamic *f*.
- Oboe.** (Oboe) - Treble clef, 2/4 time, dynamic *f*.
- Clarineti. Ia.** (Clarinet I) - Treble clef, 2/4 time, dynamic *f*, with *a2.* markings.
- Fagotto.** (Bassoon) - Bass clef, 2/4 time, dynamic *f*.
- Corni. Re.** (Trumpet) - Treble clef, 2/4 time, dynamic *f*.
- Cornetti. Ia.** (Cornet I) - Treble clef, 2/4 time, dynamic *f*.
- Tromboni.** (Trombone) - Bass clef, 2/4 time, dynamic *f*.
- Triangolo.** (Triangle) - Treble clef, 2/4 time, dynamic *f*.
- I. Violino.** (Violin I) - Treble clef, 2/4 time, dynamic *f*.
- II. Violino.** (Violin II) - Treble clef, 2/4 time, dynamic *f*.
- Viola.** (Viola) - Treble clef, 2/4 time, dynamic *f*.
- Pish - Tush.** (Pish - Tush) - Treble clef, 2/4 time, dynamic *f*.
- Chorus.** (Chorus) - Bass clef, 2/4 time, with *Tenord.* and *Bassed.* markings.
- Violoncello.** (Cello) - Bass clef, 2/4 time, dynamic *f*.
- Contrabasso.** (Double Bass) - Bass clef, 2/4 time, dynamic *f*.

The score concludes with the tempo marking *Alllegro con brio. ♩ = 126.*

Fl.

Rec.

Ob.

Cl.
La.

Fag.

Corri.
Re.

Cornetti
Tav.

Trb.

Trgl.

I.
Viol.

II.
Viol.

Viola.

P.T.

Chorus.

Vcll.

C.B.

divisi
pizz.

divisi
pizz.

pizz.
divisi

Pish-Tush.

1. Our great Mi-ka-do, virtuous man, When he to rule our land be-gan Resolved to try, A plan, whereby Young
2. This stern decree, you'll understand, Caused great dis may throughout the land, For young and old, And shy and bold Were

A

Fl.

Rec.

Ob.

Cl.
La.

Fag.

Corri.
Re.

Cornetti
La.

Trb.

Trgl.

I.
Viol.

II.
Viol.

Viola.

P.-P.

Chorus.

Vcll.

C.B.

men might best be steadied. So he de-creed, in words succinct, That all who flirted, leered, or winked, (Unless con-nu-bi-e-qual-ly af-fected. The youth who winked a ro-ving eye, Or breathed a non-con-nu-bial sigh, Was the cup-on con-

A

B

Fl. *p*

Picc.

Ob.

Cl.
La.

Fag.
p

Corni.
Re.
p

Cornetti
La.

Trb.

Trgl.

I.
Viol.

II.

Viola.

P. T.

Chorus.

Vcll.

C. B.

- ed - ly linked), Should forthwith be be-headed, be-headed, be-head - - - - - ed, Should forthwith be be-
 - demned to die - He u-sual-ly ob-jected, ob-jected, ob-ject - - - - - ed, He u-sual-ly ob-

B

32

C

Fl. *ff*

Pia. *ff* Flauto II.

Ob. *ff*

Cl. Ia. *ff* *p*

Fag. *ff* *p*

Corri. Re. *ff* *p*

Cornetti Ia. *f*

Trom. *f*

Trgl. *f* *arco*

I. *ff* *arco* *divisi pum.* *p*

II. *ff* *arco* *divisi pum.* *p*

Viola *ff* *arco* *divisi pum.* *p*

P.T. *headed.* *jected.* *And I expect you'll all agree, That he was right to*
And you'll allow, as I expect, That he was right to

Chorus

Vcll. *arco* *pum.* *p*

C.B. *ff* *arco* *pum.* *p*

C

41

Fl. I. *p* *f*

Fl. II. *p* *f*

Ob.

Cl. Ia.

Fag.

Corn. Re.

Cornett. Ia.

Trb.

Trgl.

Viol. I. *f* *arco*

Viol. II. *f*

Viola. *p* *arco* *f*

P.T.

Chorus.

1. And you are right, and me are right, and all is right, is
 2. And you are right, and me are right, and ev'rything is

Vcll. *arco* *pizz.*

C.B.

49

D

Musical score for orchestral instruments. The score includes parts for Flute I and II, Oboe, Clarinet in B-flat, Bassoon, Horns (Corni), Trumpets (Trombe), Trombones (Trombi), Violins I and II, Viola, and Cello/Double Bass (C.B.). The music is in 4/4 time and features various dynamics such as *ff*, *f*, and *mf*. A *Piccolo* part is also indicated for the Flute II.

1. And all is right as right can be. Right as right can be!
 2. And ev'ry-thing is quite cor-rect. All is quite cor-rect!

Chorus. *right as right can be. And all is right as right can be. Right as right can be!*
quite, is quite cor-rect. And ev'ry-thing is quite cor-rect. All is quite cor-rect!

Musical score for Violoncello (Vcll.) and Contrabasso (C.B.). The C.B. part includes the instruction *arco*. Dynamics include *ff* and *f*.

D f

E

Fl.

Picc.

Ob.

Cl. Ia.

Fag.

Corn. Re.

Cornet Ia.

Trb.

Trgl.

I.

Viol. II.

Viola.

P.T.

Chorus.

Vcll.

C.B.

divisi pian.

3. And so we straight let out on bail it

p

E

F

Fl.

Picc.

Ob.

Cl.
Ia.

Fag.

Corni.
Re.

Corneilli.
Ia.

T-t.

Trgl.

I.
Viol.

II.

Viola.

P.T.

Chorus.

Vcll.

C.B.

con-vict from the county jail, whose head was next On some pretext con-demned to be moron off, And made him Headsmann,

F

Fl.

Rec.

Ob.

Cl.
Ia.

Fag.

Corni.
Re.

Cornelli.
Ia.

Trb.

Trgl.

I.
Viol.

II.
Viol.

Viola.

P.T.

Chorus.

Cell.

C.-B.

p

p

for we said "Who's meat to be de-ca-pi-ted Can-not cut off a-mother's head Un-til he's cut his own off- his

Fl.

Picc.

Ob.

Cl. Ia.

Fag.

Corn. Re.

Cornett. Ia.

Trb.

Trgl.

I. Viol.

II. Viol.

Viola

P.T.

Chorus.

Vcll.

C.B.

Flauto II.

divisi pium.

divisi pium.

divisi pium.

And they were right, I think you'll say, To argue in this

pium.

pium.

H

I. Fl. *p* *f*
 II. Fl. *p* *f*
 Ob. *f*
 Cl. in A *p* *f*
 Bass. *f*
 Horns *f*
 Trumpets *f*
 Trombones *f*
 Viol. I *f* *arco*
 Viol. II *f* *arco*
 Viola *p* *arco* *f*
 Cello *f*
 Double Bass *f*

kind of way, And I am right, and you are right, And all is right too-oo-rah-lay!
 Chorus *f*
 And you are right, and we are right, And

H

rall.

I. Fl. I. *rall.*
 II. Fl. *Picc.*
 Ob.
 Cl. Ia.
 Fag.
 Corni. Re.
 Cornetti. Ia.
 Trb.
 Temp.
 I. Viol.
 II. Viol.
 Viola.
 P.T.
 Chorus.
 Cell.
 C-B. *arco* *rall.*

And I am right, and you are right, And — all —
all is right too- too ral, too-ral-lay, And you are right and we are right, and — all —

Fl. *ff*
 Picc. *ff*
 Ob. *ff*
 Cl. La. *a2. ff*
 Fag. *ff*
 Corni. Re. *ff*
 Cornetti La. *ff*
 Trb. *ff*
 Trgl. *ff*
 I. Viol. *ff*
 II. Viol. *ff*
 Viola. *ff*
 P.T. *ff*
 Chorus. *ff*
 Viol. *ff*
 C-B. *ff*

_____ is right. _____
 _____ is right. _____

Another insult, and I think a light one!

N^o 4. Song: (Pook-Bah with Nanki-Poo and Pish-Tush.)

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

The musical score is arranged in a system of staves. The instruments and parts are listed on the left side of the page:

- Flauto.
- Piccolo.
- Oboe.
- Clarinetti. I.a.
- Fagotto.
- Corni. II.
- Cornetti. I.a.
- Tromboni.
- Tamb. piccolo.
- I. Violino.
- II. Violino.
- Viola.
- Pook-Bah.
- Nanki-Poo.
- Pish-Tush.
- Violoncello.
- Contrabasso.

The score includes dynamic markings such as *f* (forte) and *p* (piano), and trill ornaments (*tr*). The tempo and meter are indicated at the top and bottom of the page as *Allegro moderato. (Tempo di Menuetto.) ♩ = 106.*

6

Pook-Bah.

1. Young man, despair, Like-wise go to, Yum-Yum the fair You must not woo. It
 2. It's a hope-less case, As you may see, And in your place A-way I'd flee; But

Flauto II.

Flauto I.

Oboe.

Cl. in A.

Fag.

will not do, I'm sorry for you, You re-ry-im-per-fect ab-lu-tioner!
 don't blame me, I'm sorry to be of your joy a dim-in-u-tioner.

A

16

Piccolo.

I. Fl.
II. Fl.
Ob.
Cl. in A.
Fag.
Corni. II.
Cornetti. I.
Tr.
T. picc.
I. Viol.
II. Viol.
Viola.
P. B.
Vell.
C. B.

*This ve-ry day From school Yeum-Yeum,
 They'll row their pact extremely soon,
 Will wend her way, And homeward
 In point of fact This after-*

B

Fl.

Picc.

Ob.

Cl. Ia.

Fag.

Corni. Ut.

Cornali. Ia.

Trb.

T. picc.

I. Viol.

II. Viol.

Viola.

P.B.

Vcll.

C.B.

come With beat of drum, And a rum-tum-tum, To wed the Lord High Ex - e - cu - tioner!
 noon Her hon-ey-moon With that buf-foon, At seven com-men-cos, so — you skun her!

B

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

- Fl.** (Flute)
- Fl.c.** (Flute in C)
- Cl.** (Clarinet)
- Cl. La.** (Clarinet in B-flat)
- Fag.** (Bassoon)
- Corn. III.** (Cornet in F)
- Cornell. La.** (Cornet in B-flat)
- Tr. b.** (Trombone)
- T. picc.** (Piccolo Trumpet)
- I. Viol.** (Violin I)
- II. Viol.** (Violin II)
- Viola** (Viola)
- P.B.** (Percussion)
- Vcll.** (Violoncello)
- C. B.** (Contrabass)

Key performance markings include *p* (piano), *sf* (sforzando), *pp* (pianissimo), and *Solo.* (Solo). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic shifts throughout the piece.

1. 2. And the brass will crash, and the trumpets brag, and they'll cut a dash on their wed-ding

Fl.

Picc.

Ob.

Cl. in A.

Fag.

Corni. II.

Cornett. in A.

Trb.

T. picc.

I. Viol.

II. Viol.

Viola.

P. B.

N. P.

P. T.

Cell.

C. B.

She'll toddle a-way, as all a-ver, With the
trumpets bray, And they'll cut a dash on their wed-ding day! She'll toddle a-way, as all a-ver, With the

mf

trist.

43

Fl.

Picc.

Ob.

Cl.
In A.

Fag.

Corri.
In A.

Cornette
In A.

Tromb.

Trump.

I.
Viol.

II.
Viol.

Viola.

P.B.

N.P.
P.T.

Vcll.

C.B.

Lord High Ex - e - cu - tioner!

Lord High Ex - e - cu - tioner!

f

ff

a2.

tr

ff

ff

ff

N^o 4^a. Recit. (Nanki-Poo. Pook-Bah.)

Recit.

I. Violino. *p*

II. Violino. *p*

Viola. *p*

Recit.

Nanki-Poo. *And have I journeyed for a month, or nearly, To learn that Yum-Yum, whom I love so dearly, This day to*

Pook-Bah.

Violoncello. *p*

Contrabasso. *p*

A Tempo. Moderato.

Recit.

I. Viol. *f* *dim.*

II. Viol. *f* *dim.*

Viola. *f* *dim.*

N.P. *Ho-ho is to be u-ni-ted!*

P.-B. *Recit.*
The fact appears to be as you've re-ci-ted.

Vcll. *f* *dim.*

C.-B. *f* *dim.*

a tempo
Moderato.

Recit.

Fl. I. *p*

Fl. II. *Fl. II.* *p* *Piccolo.*

Ob.

Cl. Sib. *Sib.* *p*

Fag.

Corri. Mi b. *Mi b.* *p*

Corretti. Sib. *Sib.* *p*

Trt.

Viol. I. *p* *pim.* *arco*

Viol. II. *p* *pim.* *arco*

Viola. *p* *pim.* *arco*

N.-P.

Recit.

P.-B. *But here he comes, equipped as suits his station, He'll give you any further in-formation.*

Vcll. *pim.* *arco*

C.-B. *pim.* *arco*

a tempo
Moderato.

Recit.

attacca

N° 5. Chorus with Song. (Ko-Ko.)

Allegro marziale. ♩ = 144.

The musical score is arranged in a system of staves. From top to bottom, the parts are:

- Flauto.** (Flute) - Treble clef, 3/4 time, *ff* dynamic, playing a melodic line with triplets.
- Piccolo.** (Piccolo) - Treble clef, 3/4 time, *ff* dynamic, playing a melodic line with triplets.
- Oboe.** (Oboe) - Treble clef, 3/4 time, *ff* dynamic, playing a melodic line with triplets.
- Clarineti Sib.** (Clarinet in B-flat) - Treble clef, 3/4 time, *ff* dynamic, playing a melodic line with triplets.
- Fagotto.** (Bassoon) - Bass clef, 3/4 time, *ff* dynamic, playing a melodic line with triplets.
- Corni. Mi b.** (Trumpets in B-flat) - Treble clef, 3/4 time, *ff* dynamic, playing a melodic line with triplets.
- Cornetti Sib.** (Cornets in B-flat) - Treble clef, 3/4 time, *ff* dynamic, playing a melodic line with triplets.
- Tromboni.** (Trombones) - Bass clef, 3/4 time, *ff* dynamic, playing a melodic line with triplets.
- Gr. Cassia e Piatti.** (Cymbals and Tom-toms) - Percussion, 3/4 time, playing a rhythmic pattern.
- I. Violino.** (Violin I) - Treble clef, 3/4 time, *ff* dynamic, playing a melodic line with triplets.
- II. Violino.** (Violin II) - Treble clef, 3/4 time, *ff* dynamic, playing a melodic line with triplets.
- Viola.** (Viola) - Alto clef, 3/4 time, *ff* dynamic, playing a melodic line with triplets.
- Ko-Ko.** (Vocal soloist) - Treble clef, 3/4 time, no notes.
- Tenori.** (Tenors) - Treble clef, 3/4 time, no notes.
- Chorus.** (Chorus) - Treble clef, 3/4 time, no notes.
- Bassi.** (Basses) - Bass clef, 3/4 time, no notes.
- Violoncello.** (Cello) - Bass clef, 3/4 time, *ff* dynamic, playing a melodic line with triplets.
- Contrabasso.** (Double Bass) - Bass clef, 3/4 time, *ff* dynamic, playing a melodic line with triplets.

Allegro marziale. ♩ = 144.

This page of a musical score, numbered 99, contains the following parts and staves:

- Fl.** (Flute): Features a complex melodic line with numerous triplets and sixteenth-note patterns.
- Picc.** (Piccolo): Mirrors the flute's melodic line.
- Ob.** (Oboe): Plays a rhythmic accompaniment with triplets.
- Cl. Sib.** (Clarinet in B-flat): Mirrors the flute's melodic line.
- Fag.** (Bassoon): Provides a rhythmic accompaniment with triplets.
- Corni. Mi.b.** (Horn in E-flat): Provides a rhythmic accompaniment with triplets.
- Cornetti. Sib.** (Cornet in B-flat): Mirrors the flute's melodic line, marked *a2.*
- Trb.** (Trombone): Provides a rhythmic accompaniment with triplets, marked *a2.*
- Gr. C. Batti.** (Guitar/Bass): Provides a simple rhythmic accompaniment.
- I. Viol.** (Violin I): Mirrors the flute's melodic line.
- II. Viol.** (Violin II): Mirrors the flute's melodic line.
- Viola.** (Viola): Mirrors the flute's melodic line.
- Chorus.** (Chorus): Two staves, currently empty.
- Tell.** (Tuba/Euphonium): Mirrors the flute's melodic line.
- C.-B.** (Cello/Double Bass): Mirrors the flute's melodic line.

Fl.

Flac.

Ob.

Cl. Sib. *a2.*

Fag.

Corn. Mib. *a2.*

Cornett Sib. *a2.*

Trb. *a2.*

Gr. C. e. *Flauti*

I. *Kol.*

II. *Kol.*

Viola.

Chorus.

Viol.

C.B.

Behold the Lord High Ex-ecutioner! A per-sonage of noble rank and ti-tle! A digni-fied and potent

Detailed description: This page of a musical score, numbered 100, contains 14 staves. The top 13 staves are for instruments: Flute (Fl.), Flageolet (Flac.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib.), Bassoon (Fag.), Cornet in B-flat (Corn. Mib.), Cornett in B-flat (Cornett Sib.), Trumpet (Trb.), Grand Cymbal (Gr. C. e.), and two Horns (I. and II. Kol.). The 14th staff is for the Chorus, with the lyrics: "Behold the Lord High Ex-ecutioner! A per-sonage of noble rank and ti-tle! A digni-fied and potent". The bottom two staves are for Violin (Viol.) and Cello/Double Bass (C.B.). The score is written in a key signature of two flats and a 3/4 time signature. Many parts include a first ending bracket labeled "a2.". The Chorus part includes a vocal line and a basso continuo line.

20

A

Fl.

Picc.

Ob.

Cl. Sib. ^{a2.}

Fag.

Corn. Mib.

Cornett. Sib. ^{a2. 3}

Trb.

Gr. C. & Platt.

I. Viol.

II. Viol.

Viola.

Chorus.

unis.
of-fer, Whose functions are parti-cu-lar-ly vi-tal. Ho-fer! — Ho-fer! — To the Lord High Ex-er-

Vcll.

C.B.

A

26

Fl.

Picc.

Ob.

Cl. Sib.

Fag.

Corni. Sib.

Trombetti. Sib.

Trb.

Dr. C. e Piatti.

I. Viol.

II. Viol.

Viola.

Chorus.

III. Viol.

C. B.

= cutioner! De fer! — De-fer! — To the noble Lord, to the noble Lord to the Lord High Ex- - - cutioner!

B

Flug. *p*
 Corni. *p*
 Mi. b.
 I. *p*
 Viol. II. *p*
 Viola. *p*
 No-No. No-No.
 Taken from the county jail By a set of cu-rious chances;
 Cell. *p*
 C. B. *p*
B

Flug.
 Corni. *p*
 Mi. b.
 I. *p*
 Viol. II. *p*
 Viola. *p*
 No-No. *p*
 Li-bera-ted them on bail On my own re-cog-ni-tances. Wafted by a fa-v'ring
 Cell. *p*
 C. B. *p*

42

Flg.

Corn.
Mi.b.

I.
Viol.

II.

Viola.

No-No.

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

Cell.

C-B.

C

48

Cl.
Sib.

Flg.

Corn.
Mi.b.

I.
Viol.

II.

Viola.

No-No.

Lave by long and weary dances; Surely never had a male Under such like circumstances, & ad-

Cell.

C-B.

60

Fl. Picc. Ob. Cl. Sib. Fag. Corni. Mi. b. Cornetti. Sib. Trb. Dr. C. Piali. I. Viol. II. Viola. No. No. Chorus. Viol. C. B.

By a set of curious chances; Surely, never had a male so ad-venturous a tale.

jail, Li-be-rated then on bail, Surely, never had a male so ad-venturous a tale. De-

66

Fl.
 Picc.
 Ob.
 Cl. Sib. ^{a2.}
 Fag.
 Corni.
 Mi. b.
 Cornetti.
 Sib.
 Trb.
 Gr. C.
 Fagotti.
 I.
 Viol.
 II.
 Viola.
 Chorus.
 Viol.
 C.-B.

fer! — De-fer! — To the Lord High Exe-cu-tioner! De-fer! — De-fer! — To the

E

Fl.

Rec.

Ob.

Cl. Sib.

Fag.

Corn. Sib.

Corn. Sib.

Trb.

Gr.C. & Batts.

I.

Viol.

II.

Viola.

Chorus.

no-ble Lord, to the no-ble Lord High Ex-ec-u-tion-er! Bow down, Bow down. — To the

Cl. B.

E

77

Fl.

Picc.

Ob.

Cl. Sib.

Fag.

Corri. Mib.

Corneilli. Sib.

Trb.

Gr. C. *fratt.*

I. Viol.

II. Viol.

Viola.

Chorist.

mis.
Lord High Ex - e - - cu - tion - er! De - fer! De - fer! To the no - ble, noble

Vcll.

C.-B.

82

Fl.

Picc.

Ob.

Cl. in B \flat

Fag.

Corn. in B \flat

Cornett. in B \flat

Trb.

Tr. C.

Flutt.

I. Viol.

II. Viol.

Viola.

Chorus.

Lord, The High Ex-ecution-er!

Vcll.

C. B.

A distinct gainto society at large.

N^o 5^a Song. Ho-Ko.

Allegretto grazioso. 76.

Flauto. *mf*

Piccolo. *mf*

Oboe. *mf*

Clarinetti.
La. *mf*

Fagotto. *mf*

Corni.
Re.

Violino I. *mf*

Violino II. *pizz.*
mf

Viola. *pizz.*
mf

Ko-Ko.

Violoncello. *pizz.*
mf

Contra-Basso. *pizz.*

to it

6

Fl.

staccato

p

Vl. I

Vl. II

arco

p

Viola

arco

p

Hr. Ho.

1. seems to be es-sential that a victim should be found, I've got a lit-tle list - I've got a lit-tle list of
 2. nig-gor se-re-na-der, and the others of his race, and the piano or-gan-ist - I've got him on the list! And the
 3. Ni-si Pri-us nuisance, who just now is rather ripe, the Su-di-cial hu-mo-rist - I've got him on the list! All

Vcll.

arco

p

C. B.

arco

p

Fl.

Vl. I

Vl. II

Viola

Hr. Ho.

1. so-ci-al of-fenders who might well be underground, And who never would be missed - who never would be missed! There's the
 2. people who eat pepper-mint and puff it in your face, They never would be missed - they never would be missed! Then the
 3. funny fellows, comic men, and storms of private life - They'd none of 'em be missed - they'd none of 'em be missed! And a-

Vcll.

C. B.

14

Cl. La.

I.

II.

Viola

No. No.
 1. in-come tax commissioners with all their prying clerks, And vulgar little street boys who are rude in their remarks, All
 2. i-di-ot who praises, with en-thu-si-as-tic tone, All centuries but this, and ev-ry coun-try but his own; And the
 3. po-ly-ge-tic statesmen of a compro-mis-ing kind, Such as - what d'ye call him? King 'em bot and like wise Ne-ver Mind, And

Vcll.

C. B.

Cl. La.

I.

II.

Viola

No. No.
 1. persons with presentments - a very whole, some rule - And neset door neigh-bours ev-ry-where and boys at home from school, All
 2. lady from the provinces, who dresses like a guy, and who doesn't think she naltres, but would rather like to try; And that
 3. 'A-'st-'st- and ill that is his name, and also You-know-who - The task of fill-ing up the blanks I'd rather leave to you. But it

Vcll.

C. B.

A

Fl.
Cl. La.
Fag.
Corni. Re.
I.
II.
Viola.
Ho. Ho.

1. men who bite their nails, all persons tête à tête in-sist - They'd none of 'em be missed, they none of 'em be missed!
 2. sin-qu-lar an-o-ma-ly the lady no-vel-ist - I don't think she'd be missed, I'm sure she'd not be missed!
 3. real-ly does-n't matter whom you put up-on the list, for they'd none of 'em be missed, they none of 'em be missed!

Chorus of men.
Toll. C-3.

1. He's got 'em on the list - he's
 2. He's got 'em on the list - he's
 3. You may put 'em on the list - he's

A

Fl.
Picc.
Ob.
Cl. La.
Fag.
Corni. Re.
I.
II.
Viola.
Ho. Ho.

got 'em on the list, They'll none of them be missed, - They'll none of them be missed.
 got 'em on the list, The ne-ver will be missed, - The ne-ver will be missed.
 put 'em on the list. They'll none of them be missed, - They'll none of them be missed.

Chorus.
Toll. C-3.

2. There's the
 3. And that

Fine.

Would be esteemed a favour.

Nº 6 Chorus of Girls.

Allegretto grazioso. ♩ = 84.

Flauto I.

Flauto II.
(Piccolo)

Oboe.

Clarineti.
La.

Fagotto.

Corni.
Re.

Triangolo.

Violino I.

Violino II.

Viola.

Chorus of Girls.

Violoncello.

Contra-Basso.

The musical score is arranged in a standard orchestral format with 13 staves. The instruments listed on the left are: Flauto I., Flauto II. (Piccolo), Oboe., Clarineti. La., Fagotto., Corni. Re., Triangolo., Violino I., Violino II., Viola., Chorus of Girls., Violoncello., and Contra-Basso. The score begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo and meter are indicated as 'Allegretto grazioso. ♩ = 84.'. The Piccolo part starts in the second measure with a melodic line marked 'p'. The Clarineti, Fagotto, and Corni parts also begin in the second measure with a melodic line marked 'p'. The Violino I. part starts in the first measure with a melodic line marked 'p'. The Violino II. and Viola parts start in the first measure with a melodic line marked 'p'. The Chorus of Girls part is silent throughout the first three measures. The Violoncello and Contra-Basso parts start in the first measure with a melodic line marked 'p'. The score is written in a clear, legible hand with standard musical notation including notes, rests, and dynamic markings.

4

Fl. I. *dim.*

Picc. *cresc.*

Ob.

Cl. La. *cresc.* *dim.*

Fag.

Corn. Re. *cresc.*

Trpt. I. *cresc.* *dim.*

Trpt. II. *cresc.* *dim.*

Viola. *cresc.* *dim.*

Chorus.

Vcllo. *cresc.*

C. B. *cresc.*

Fl. I.

Picc.

Ob.

Cl. A.

Fag.

Corni. Re.

Trgl.

I.

II.

Viola

Chorus.

Soprano

comes a train of lit-tle la - dies

Vcll.

C. B.

pizz.

pizz.

12

Fl. I

Picc.

Ob.

Cl. La.

Sag.

Corri. Re.

Fagl.

I.

Vi.

II.

Viola

Chorus

Vcll.

C. - B.

From scho-las-tic trammels free, Each a lit-tle bit a-fraid is, Wond'ring

16

Fl. I.

Picc.

Ob.

Cl. in B \flat

Fag.

Corni. in F

Fagl.

I.

II.

Viola

Chorus

Vcll.

C. & D.

what the world can be! Is it but a world of trou - ble-

A

A

R. I.
Picc.
Ob.
Cl. La.
Fag.
*Cori
Re.*
Fagl.
I.
Vi.
II.
Viola
Chorus
Vcll.
C. B.

Sad - - ness set to song? Is its beau-ty but a bub - ble

Detailed description: This is a page of a musical score, page 120, numbered 20 in the top left. The score is for a full orchestra and a chorus. The instruments listed on the left are: Flute I (R. I.), Piccolo (Picc.), Oboe (Ob.), Clarinet in B-flat (Cl. La.), Bassoon (Fag.), Cor Anglais (Cori Re.), Flute II (Fagl.), Violin I (I.), Violin II (II.), Viola, Chorus, Violoncello (Vcll.), and Contrabass (C. B.). The music is in a key with one sharp (F#) and a 2/4 time signature. The score is divided into four measures. The first measure shows the beginning of the piece with various instruments. The second measure continues the orchestration. The third and fourth measures feature a vocal line from the Chorus with the lyrics: "Sad - - ness set to song? Is its beau-ty but a bub - ble". The vocal line is written in a cursive script. The instrumental parts include woodwinds, strings, and a bassoon. There are some markings like "p" (piano) and "f" (forte) in the score.

24

B

Fl. I.

Picc.

Ob.

Cl. La.

Fag.

Corri. Re.

Trgl.

I.

II.

Viola.

Chorus.

Sop. I.

Vcll.

C. B.

Round: to break ere long?

Stre its pa-la-ces and plea-sures

Stre its

B

28

Fl. I.

Picc.

Oboe

Cl. La.

Bassoon

Horn

Trumpet

Violin I

Violin II

Viola

Chorus

Cello

Double Bass

Fanta-sies that fade? And the glo-ry of its trea-sures

pleasures Fanta-sies that fade? And the glo-ry of its

32

Fl. I.

Picc.

Ob.

Cl. A.

Fag.

Cor. An.

Trpt. I.

Trpt. II.

Viola.

Chorus.

Vcll.

C. B.

Sha - - dow of a shade? And the glo - ry of its trea - - sures

treas - ures Sha - - dow of a shade? - - And the glo - ry of its trea - - sures

p

dim.

dim.

dim.

dim.

dim.

dim.

dim.

arco

dim.

arco

dim.

36

C

The musical score is arranged in a system of staves. The instruments and parts are as follows:

- I. Fl.**: Flute I, starting with a melodic line in measure 36.
- II. Fl.**: Flute II, with a *Flauto II.* marking in measure 37.
- Ob.**: Oboe, with a whole rest in measure 36.
- Cl. La.**: Clarinet in B-flat, with a *p* dynamic marking in measure 37.
- Fag.**: Bassoon, with a *p* dynamic marking in measure 37.
- Corni. Re.**: Horn in C, with a *p* dynamic marking in measure 37.
- Trgl.**: Trumpet, with a whole rest in measure 36.
- I. Vl.**: Violin I, with a *p* dynamic marking in measure 37.
- II. Vl.**: Violin II, with a *p* dynamic marking in measure 37.
- Vcllo.**: Viola, with a *p* dynamic marking in measure 37.
- Chorus.**: Chorus, with the lyrics "Sha - - dov of a shade?" in measure 36 and "Sha - - dov of a shade?" in measure 37.
- Vcllo.**: Cello, with a *p* dynamic marking in measure 37.
- C.-B.**: Double Bass, with a *p* dynamic marking in measure 37.

The score is in common time (C) and features a variety of rhythmic patterns, including sixteenth and thirty-second notes in the woodwinds and strings, and a vocal line with lyrics. The dynamic marking *p* (piano) is used throughout the piece.

40

I. *mf*
 Fl. II *mf*
 Ob. *mf*
 Cl. La. *mf*
 Fag. *p*
 Corn. & Re *p*
 Trgl.
 I. *mf*
 II. *mf*
 I. *mf*
 Viola *mf*
 Chorus
 School-girls we, eigh-teen and un - der, - From sohr-las-tic tram-mels free, — And we
 Viol. *pizz. mf*
 C. B. *pizz. mf*

(4)

D

Fl. I.

Fl. II.

Ob.

Cl. B.

Fag.

Corn. I.

Corn. II.

Trpt. I.

Trpt. II.

Viola.

Chorus.

Cel.

Contra B.

won - der - how we won - der! - And we won - der - how we won - der! - What on

arco

arco

D

This musical score page, numbered 128, contains the following parts and markings:

- Flutes (Fl.):** First and second flutes, both playing rapid sixteenth-note passages.
- Oboe (Ob.):** Oboe part, mostly silent with some notes at the end.
- Clarinet in B-flat (Cl. Bb.):** Clarinet part, playing sixteenth-note patterns.
- Bassoon (Fag.):** Bassoon part, playing a rhythmic pattern of eighth notes.
- Cor Anglais (Cor. Re.):** Cor Anglais part, playing a rhythmic pattern of eighth notes.
- Trumpet (Tpt.):** Trumpet part, playing a rhythmic pattern of eighth notes.
- Violins (Vl.):** First and second violins, playing a rhythmic pattern of eighth notes.
- Viola:** Viola part, playing a rhythmic pattern of eighth notes.
- Chorus:** Chorus part, mostly silent.
- Cello/Double Bass (C. B.):** Cello and double bass part, playing a rhythmic pattern of eighth notes.

Performance markings include *pian* (piano) and *arco* (arco) in the lower strings.

attacca

No. 7. Trio (Yum-Yum, Peep-Bo, Pitti-Sing) with Chorus of Girls.

Allegretto grazioso. ♩ = 112.

Flauto. *p staccato*

Piccolo. *p staccato*

Oboe. *p staccato*

Clarinetto La. *p*

Fagotto. *p*

Corni. *alt. p*

Triangolo. *p staccato*

Violino I. *p staccato*

Violino II. *p*

Viola. *p*

Yum-Yum.

Peep-Bo.

Pitti-Sing.

Chorus of Girls.

Violoncello. *p*

Contra-Basso. *p*

Allegretto grazioso. ♩ = 112.

Fl.

Picc.

Ob.

Cl. in B \flat

Fag.

Corni in F

Trpt.

Vcl. I.

Vcl. II.

Viola

Cello

Double Bass

Sopr.

Alto

Tenor

Three little maids from school are we, Part as a school girl well can

Three little maids from school are we, Part as a school girl well can

Three little maids from school are we, Part as a school girl well can

Three little maids from school are we, Part as a school girl well can

14

A

Fl.

Picc.

Oboe. *ten.*

Cl. La. *ten.*

Bass.

Cor. Angl.

Trpt.

I. *divisi piana.*

II. *piana.*

Viola. *piana.*

Vcllo.

B. C.

S. *be, Filled to the brim with girlish glee, - Three little maids from school! Every thing is a source of fun!*

A. *be, Filled to the brim with girlish glee, - Three little maids from school!*

T. *be, Filled to the brim with girlish glee, - Three little maids from school!*

Vcllo. *piana.*

B. C. *piana.*

A

21

Fl. Picc.

Ob.

Cl. La.

Fag.

Corni. ut.

Fagl.

I. *div.* *arco* *pizz.* *arco*

II. *arco* *pizz.* *arco*

Viola *arco* *pizz.* *arco*

Y-Y

Po. Ba.

P. S.

Vell. *arco* *pizz.* *arco*

C. B.

Nobody's safe, for we care for none!

Life is a

27

B

Fl.

Picc.

Ob.

Cl. in B \flat

Fag.

Corn. in E \flat

Trpt. in F

I. Vl.

II. Vl.

Viola

Cel.

Contra.

Sopr.

Alto

Tenor

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

Three little maids from school!

Three little maids from school!

joke that's just be - gun!

Three little maids from school!

B

40

Fl.

Picc.

Ob.

Cl. in A

Bass.

Horn

Trpt.

Viol. I

Viol. II

Viola

Vcllo

Db.

Sopr.

Alto

Tenor

Freeed from its genius tu-te-la-ry - Three little maids from school! Three little maids - from

Freeed from its genius tu-te-la-ry - Three little maids from school! Three little maids - from

Freeed from its genius tu-te-la-ry - Three little maids from school! Three little maids - from

arco

41

C

Fl.

Picc.

Ob.

Cl. La.

Fag.

Corni
u.

Trgl.

I.

II.

Viola

V. I

V. II

Sopr.

Alto

Tenor

Viol.

C.

school!

school!

school!

One little maid is a

C

Light

Fl.
Picc.
Ob.
Cl. La.
Fag.
Corni. Ut.
Trgl.
I.
II.
Viola.

Y-Y
Tenor
Soprano

bride, yum-yum, - Three little maids from

Two little maids in attendance come, - Three little maids from

Three little maids is the to-tal sum. Three little maids from

60

D

Fl.

Picc.

Ob.

Cl. in B \flat

Fag.

Corn. in G

Viol. I

Viol. II

Viola

Vcllo

Contra-B.

Sopr.

Alto

Ten.

school!

From three little maids take me away -

school!

Two little maids remain, and they -

school!

D

67

E

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

- Fl.** (Flute)
- Picc.** (Piccolo)
- Ob.** (Oboe)
- Cl. La.** (Clarinet in A)
- Fag.** (Bassoon)
- Corni Ut.** (Trumpet in C)
- Fagl.** (Trumpet in F)
- I. Vn.** (Violin I)
- II. Vn.** (Violin II)
- Viola**
- y-y** (Cello/Double Bass)
- Re. S.** (Soprano)
- Me. S.** (Mezzo-soprano)
- Chorus**
- Vcll.** (Violoncello)
- C. B.** (Contra Bass)

The vocal parts (Soprano, Mezzo-soprano, and Chorus) include the following lyrics:

- Soprano:** *Three little maids from school!* *Three little maids who,*
- Mezzo-soprano:** *Three little maids from school!* *Three little maids who,*
- Chorus:** *Won't have to wait till a dis-tant day - Three little maids from school!* *Three little maids who,*

The score concludes with a large **E** at the bottom right.

Fl.

Picc.

Ob.

Cl. La. *ar.*

Fag.

Corri. Ut.

Trgl.

I.

Vi.

II.

Viola

Y-Y.

all unvary, Come from a ladies se-mi-na-ry, Freed from its genius tu-te-la-ry - Three little maids from

Pa. Sa.

all unvary, Come from a ladies se-mi-na-ry, Freed from its genius tu-te-la-ry - Three little maids from

P. S.

all unvary, Come from a ladies se-mi-na-ry, Freed from its genius tu-te-la-ry - Three little maids from

Chorus

all unvary, Come from a ladies se-mi-na-ry, Freed from its genius tu-te-la-ry -

Cell.

arco

C. B.

89

Fl.

Picc.

Ob.

Cl. La.

Fag.

Corn. II.

Fagl.

I.

II.

Viola.

V. I.

school! *sf* Three little maids - from school!

V. II.

school! *sf* Three little maids - from school!

V. III.

school! *sf* Three little maids - from school!

Chorus.

sf Three little maids - from school!

Vcll.

C. & B.

I never can, never shall understand.

N^o 8. Quintett. (Yum-Yum. Peep-Bo. Pitti-Sing. Pook-Bah. Pish-Tush.)

Allegro con brio. ♩ = 116.

The musical score is arranged in a system of staves. The instruments and parts are listed on the left side of the page:

- Flauto I.
- Piccolo.
- Oboe.
- Clarinetti. Ia.
- Fagotto.
- Corni. Re.
- Triangolo.
- I. Violino.
- II. Violino.
- Viola.
- Yum-Yum.
- Peep-Bo.
- Pitti-Sing.
- Pook-Bah.
- Pish-Tush.
- Chorus of Girls.
- Violoncello.
- Contrabasso.

The score includes dynamic markings such as *f* and *sfz*, and articulation marks like accents and slurs. A vertical bar line is present in the first measure of each staff. The vocal parts (Yum-Yum, Peep-Bo, Pitti-Sing, Pook-Bah, Pish-Tush, and Chorus of Girls) have lyrics written below their staves. The Chorus of Girls part includes the instruction: *Facent the whole of the first verse.*

At the bottom of the page, the tempo and metronome marking are repeated: *Allegro con brio. ♩ = 116.*

Fl.

Picc.

Ob.

Cl.
Sopr.

Bass.

Corn.
Re.

Trpt.

I.

Viol.

II.

Viola.

V.-Y.

R.-B.

P.-S.

R.-B.

P.-D.

Chorus.

Cell.

C.-B.

2nd Verse Recant.

1st Verse:

2nd Verse:

1st Verse Recet.

2nd Verse.

So please you, Sir, to re-col-lect If we have failed in e-ti-quette To-

So please you, Sir, to re-col-lect If we have failed in e-ti-quette To-

So please you, Sir, to re-col-lect If we have failed in e-ti-quette To-

I think you ought to re-col-lect You cannot show too much re-spect To-

p

a2

p

p

p

p

A

Fl.

Flc.

Ob.

Cl. Ia.

Fag.

Corni. Re.

Trgl.

I. Viol.

II. Viol.

Viola

V-Y.

P-B.

P-S.

P-B.

P-T.

Chorus.

Vcl.

C-B.

wards a man of rank so high-We shall know bet-ter by and bye. But youth, of course must have its sting, So pardon us, so

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

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

wards the highly-ti-tled few, But no-body does, and why should you? That youth at us should have its sting Is hard on us, is

A

Fl.

Picc.

Ob.

Cl.
In.

Fag.

Corn.
Re.

Trpt.

I.
Viol.

II.

Viola.

V.V.

pardon us.

R.B.

P.S.

And don't in girlhood's happy spring, Be hard on us, be hard on us, If we're dis-posed to dance and

B.B.

hard on us, To our pre-ro-ga-tive we cling. So pardon us, so pardon us. If we de-cline to dance and

P.P.

Chorus.

Vcll.

C.B.

B

Fl. *Flauto II.*

Rec.

Ob.

Cl. La.

Fag.

Corni. Re.

Fag.

I. Viol.

II. Viol.

Viola.

V.V.

R.-B.

P.-S.

B.-B.

P.-T.

Chorus.

Tu.

C.-B.

B

But youth, of course, must have its fling, So pardon us, And

But youth of course must have its fling, So pardon us, And

sing. Fra la la la la la. But youth of course must have its fling, So pardon us, And

sing. Fra la la la la la, Fra la la la la la, Fra la la la la la, Fra la la la la la, Fra la la la la la, Fra la la la la la

Fra la la la la la, Fra la la la la la, Fra la la la la la, Fra la la la la la, Fra la la la la la, Fra la la la la la

1st Verse only.

Fra la la la la la, Fra la la la la la, Fra la la la la la, Fra la la la la la, Fra la la la la la, Fra la la la la la

I. Fl.
 II. Fl.
 Ob.
 Cl.
 Bass.
 Fag.
 Corni.
 Re.
 Trgl.
 I. Viol.
 II. Viol.
 Viola.
 V.I.
 Re-B.
 P.-S.
 Re-B.
 P.-S.
 Chorus.
 Viol.
 C.-B.

don't in girl - - hood's hap-py spring, Be hard on us.
 don't in girl - - hood's hap-py spring, Be hard on us.
 don't in girl - - hood's hap-py spring, Be hard on us.
 la, Fra la la la la la, Fra la la la la la, Fra la la la la la, Fra la.
 la, Fra la la la la la, Fra la la la la la, Fra la la la la la, Fra la.
 la, Fra la la la la la, Fra la la la la la, Fra la la la la la. But youth of course must have its fling, La

arco
arco

molto staccato

This musical score page, numbered 150, features a variety of instruments and a choir. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Piccolo (Pic.), Oboe (Ob.), Clarinet in A (Cl. in A), Bassoon (Fag.), Horns (Horn), Trumpets (Tromp.), Trombones (Tromb.), Violins I (Vcl. I), Violins II (Vcl. II), Viola, Violoncello (Vcl.), Double Bass (Cb.), and a Chorus. The piano part is written for the right hand (R.) and left hand (L.). The score includes complex melodic lines for the woodwinds and strings, with many notes beamed together. The Chorus part is mostly silent, indicated by a long horizontal line. The page concludes with a double bar line.

Being engaged to Ho-Ho!

Nº 9. Duet. (Yum & Yum and Nanki-Poo.)

Andante, non troppo lento.

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

- I. Flauti.** (Flute I): Treble clef, 2/4 time. Starts with a *sf* dynamic, followed by rests, and ends with a *p* dynamic.
- II. Flauti.** (Flute II): Treble clef, 2/4 time. Starts with a *sf* dynamic, followed by rests, and ends with a *p* dynamic.
- Oboe.**: Treble clef, 2/4 time. Starts with a *sf* dynamic, followed by rests, and ends with a *p* dynamic.
- Clarineti Sib.** (Clarinet in B-flat): Treble clef, 2/4 time. Starts with a *sf* dynamic, followed by rests, and ends with a *p* dynamic.
- Fagotto.** (Bassoon): Bass clef, 2/4 time. Starts with a *sf* dynamic, followed by rests, and ends with a *p* dynamic.
- Corni Fa.** (Trumpet in F): Treble clef, 2/4 time. Starts with a *sf* dynamic, followed by rests, and ends with a *p* dynamic.
- I. Violino.** (Violin I): Treble clef, 2/4 time. Features a rhythmic accompaniment of eighth notes, starting with a *p* dynamic.
- II. Violino.** (Violin II): Treble clef, 2/4 time. Features a rhythmic accompaniment of eighth notes, starting with a *p* dynamic.
- Viola.**: Bass clef, 2/4 time. Features a rhythmic accompaniment of eighth notes, starting with a *p* dynamic.
- Yum-Yum.**: Treble clef, 2/4 time. Vocal line with lyrics: "Were I not to Ho-Ho plighted, I would say in tender tone, Loved me".
- Nanki-Poo.**: Treble clef, 2/4 time. Vocal line with rests.
- Violoncello.** (Cello): Bass clef, 2/4 time. Features a rhythmic accompaniment of eighth notes, starting with a *p* dynamic.
- Contrabbasso.** (Double Bass): Bass clef, 2/4 time. Features a rhythmic accompaniment of eighth notes, starting with a *p* dynamic.

Andante, non troppo lento.

Fl. I.

Ob.

Cl. Seb.

Fag.

I. Viol.

II. Viol.

Viola.

Y.Y.

let us be u-ni-ted-Let us be each other's own!" I would say "Oh gentle stranger press me close-ly to thy

Vcll.

C.B.

Cl. Seb.

Fag.

I. Viol.

II. Viol.

Viola.

Y.Y.

heart, Sharing ev'ry joy and dan-ger We will ne- ver, never part. We will never, never part!"

Nanki-Poo.

N.P.

We will never, never part!"

Vcll.

C.B.

Allegro.

Ob.

I. Viol.

II. Viol.

Viola.

Y-Y. *Yum-Yum.*
 But as I'm to marry *Ko-Ko* To express my love *con fuoco*, Would distinct-ly be no *gioco*, And for *yum* I

Vcll.

C-B.

Allegro.

Fl. I.

Ob.

I. Viol.

II. Viol.

Viola.

Y-Y.
 should get to-co. To-co, To-co, To-co, To-co, to-co. So I will not say.—

N.P. *Nanki-Poo.*
 To-co, To-co, To-co, To-co, To-co.

Vcll.

C-B.

Tempo I.

I. Fl.
 II. Fl.
 Ob.
 Cl. Sib.
 Fag.
 Corni Fa.
 I. Viol.
 II. Viol.
 Viola.
 Y-Y.
 Viol.
 C-B.

Yum - Yum.
 "Oh stranger, press me close-ly to thy heart, sharing ev-ry joy and danger, We will ne- - - ver

mf *Tempo I.*

Allegro.

42
 I. Viol.
 II. Viol.
 Viola.
 Y-Y.
 Viol.
 C-B.

dim. *p*
dim. *p*
dim. *p*
dim. *p*
dim. *p*
dim. *p*

part! We will ne- - - ver part! Clearly understand I pray, This is what I'll ne-ver say - This, oh

Allegro.

49

Corn. Fa. *p*

I. Viol. *sf*

II. Viol. *sf*

Viola. *sf*

V.-Y. *sf*

Viol. *sf*

C.-B. *sf*

this - oh this - oh this - this - is what I'll re - - - ver, I'll no - - ver

5

Andante.

Fl. I. *p*

Ob. *p*

Cl. Seb. *p*

I. Viol. *p*

II. Viol. *p*

Viola. *p*

V.-Y. *p*

N.-P. *Nanti-Do.*

Were you not so ho-ly plighted, I should thrill at words like these - Joy of joys is love re-

Fl. I.

Ob.

Cl. Sib.

Fag.

I. Viol.

II. Viol.

Viola.

N.P.

qui - ted - Love des - pised - is woe of woes. I would merge all rank and station, Worldly sneers are nought to

Vcll.

C.B.

Cl. Sib.

Fag.

I. Viol.

II. Viol.

Viola.

Y.Y.

us. And, to mark my ad - mi - ra - tion, I would kiss you fondly thus - I would kiss you fondly thus!

N.P.

Vcll.

C.B.

Yum - Yum.
The would kiss me fondly, thus!

Allegro.

Ob.

I. Viol.

II. Viol.

Viola.

N.P. *Nan-ki-Poo.*
But as you're en-gaged to Ko-Ko, To em-brace you thus, con-su-co, Would dis-tinct-ly be no gio-co, And for you I

Cell.

C.B.

Allegro.

8 3

N.I.

Ob.

I. Viol.

II. Viol.

Viola.

Y.Y. *Yum-Yum.*
To-co, To-co, To-co, To-co, To-co.

N.P. *should get to-co - To-co, To-co, To-co, To-co, To-co. So, in spite of all temp.*

Cell.

C.B.

Corn. Fa.

I. Viol.

II. Viola.

N.P.

Viol.

C.B.

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

I. Fl.

II. Ob.

Cl. Sib.

Fag.

Corn. Fa.

I. Viol.

II. Viola.

Y-Y.

N.P.

Viol.

C.B.

Yum - Yum.

This, oh this! oh this, oh this, this —

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

The musical score is arranged in a system of staves. The top section includes:

- I. Fl.** (Flute I): Treble clef, with a *cresc.* marking.
- II. Fl.** (Flute II): Treble clef, with a *cresc.* marking.
- Ob.** (Oboe): Treble clef, with a *cresc.* marking.
- Cl. Sib.** (Clarinet in B-flat): Treble clef, with a *cresc.* marking.
- Fag.** (Bassoon): Bass clef, with a *cresc.* marking.
- Corni. I.** (Cornet I): Treble clef, with a *cresc.* marking.
- I. Vol.** (Violin I): Treble clef, with a *cresc.* marking.
- II. Vol.** (Violin II): Treble clef, with a *cresc.* marking.
- Viola.**: Bass clef, with a *cresc.* marking.

The vocal section includes:

- V.V.** (Vocal Soloist): Treble clef, with lyrics: "He'll never do, He'll never do, this, is what he'll".
- M.P.** (Mezzo-soprano): Treble clef, with lyrics: "is what I'll ne-ver do, I'll ne-ver do, oh this, this, is what I'll".
- Vcll.** (Violoncello): Bass clef, with a *cresc.* marking.
- C.-B.** (Contrabass): Bass clef, with a *cresc.* marking.

The score features various musical notations including notes, rests, and dynamic markings.

I. Fl. I

II. Fl. II

Ob.

Cl. B. S.

Trog.

Corni. Fa.

I. Viol.

II. Viol.

Viola.

V-I.

V-II.

C. B.

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ne-ver, ne-ver do!

ne-ver, ne-ver do!

My insatiable ambition!N^o 10. Trio. (Pish-Tush. Ko-Ko. Pook-Bah.)*Allegro non troppo vivace. ♩ = 84.*

I.
Flauti.

II.

Oboe.

Clarineti. Ia.

Fagotto.

Corni. Re.

Cornetti. Ia.

Tromboni.

Timpani. Si. F#.

I.
Violino.

II.

Viola.

Pish-Tush.

Ko-Ko.

Pook-Bah.

Violoncello.

Contrabasso.

I am so proud, If I allowed, my family pride To be my guide, I'd

Allegro non troppo vivace. ♩ = 84.

The musical score is arranged in a system of staves. The top section includes woodwinds (Flutes I & II, Oboe, Clarinet in A, Bassoon, Horns in C, Trumpets in A), Timpani, and strings (Violins I & II, Viola, Violoncello, Contrabasso). The bottom section features three vocal parts: Pish-Tush, Ko-Ko, and Pook-Bah. The Pook-Bah part includes the lyrics: "I am so proud, If I allowed, my family pride To be my guide, I'd". The score is in 2/4 time with a key signature of one sharp (F#). Dynamics include *f*, *mf*, *p*, and *ppim.*

Viol. I
Viol. II
Viola
T.B.
Vcll.
C.B.

volunteer To quit this sphere, In-stead of you, In a minute or two, But fami-ly pride Must be de-nied, And

Fl. I
Cl. in A
Viol. I
Viol. II
Viola
H.K.
T.B.
Vcll.
C.B.

A

My brain it seems— with endless

set a-side, And mor-ti-fied, And mor-ti-fied.

A

Fl. I.

I. Viol.

II. Viol.

Viola *arco*

K.K.

Vcll.

C.B.

schemes, Both good and new for Ti-ti-pu; But if I lit, The be-ne-fit That I'd diffuse The town would lose! The town would lose! Now

Fl. I.

Cl. in C

Fag.

Corn. Re.

I. Viol.

II. Viol.

Viola.

P.T.

K.K.

Vcll.

C.B.

I heard one day, A

ev'ry man to aid his clan should plot and plan to best he can.

B

B

I. Viol. I.

II. Viol. II.

Viola.

P.T.

gentle-man say That crimi-nals who were cut in two can hardly feel The fa-tal steel, And so are slain are

Vcll.

C.B.

30 Fl. I.

Ov.

Fag.

Corni. Re.

I. Viol. I.

II. Viol. II.

Viola.

P.T.

slain without much pain. If this is true It's jol-ly for you, Your courage, screw To bid us a-dieu.

Vcll.

C.B.

Fl. I. *sf*

Ob.

Cl. Ia.

Fag. *sf*

Corn. Re. *sf*

I. *dim. p*

Viol. II. *dim. p*

Viola. *dim. p*

P-T.

K-K. *mf* I heard one day, a gentle-man say That cri-mi-nals who are
My brain it teems With endless schemes, Both good and new For Si-ti-

B-B. I am so proud, If I al-lowed My fa-mi-ly pride To

Vcll. *unif. dim. p*

C-B.

Fl. I.

I. Viol.

II. Viol.

Viola.

P-T. cut in two from hard-ly feel the fa-tal steel, And so are slain, are slain Without much pain. If this is

K-K. poor, For Si-ti-pu. But if I flit, The bo-ne-fit That I'd dif-fuse The town would lose! Now

B-B. be my guide, I'd vo-lun-ter To quit this sphere In-

Vcll. *unif.*

C-B.

D

H. I.
 Ob.
 Cl. Ica.
 Fag.
 I. Viol.
 II. Viol.
 Viola.
 P-T.
 K-K.
 B-B.
 Cell. C-B.

True It's fol-ly for you; Your cou-rage screw To bid us a-dieu.
ev-ry man To aid his own Should plot and plann as best he can. And so, Although I'm
stead of you, In a mi-nute or two.

arco

D

I. Viol.
 II. Viol.
 Viola.
 K-K.
 Cell. C-B.

ready to go, Yet re-col-lect Twere dis-respect Did I ne-glect To thus ef-fect This aim di-rect, So

1. *Viol.*
 II. *Viol.*
 Viola.
 K.K.
 P.P.
 Viol.
 C.B.

subject—

And so, Al-though I'm ready to go, And great-ly pine To brightly shine, And

3 *Cl. Ia.*
Tag.
Cornett. Ia.
Trb.
 I. *Viol.*
 II. *Viol.*
 Viola.
 P.P.
 B.B.
 Viol.
 C.B.

E

p

p

p

p

And go and show Both friend and foe How

take the line of a he-ro fine. With grief con - dign, I must decline.

E

57

Tag.

Corneilli. Ia.

Trö.

P.T.

Wll. C.-B.

much you share. I'm quite a-ware It's your af-fair, Yet I de-clare I'd take your share, But I don't much-

Cl. Ia.

Tag.

Corneilli. Re.

Corneilli. Ia.

Trö.

I. Viol.

II. Viol.

Viola.

P.T.

X-X.

B.-B.

Wll.

C.-B.

care - I'd take your share but I don't much care, I'd take your share but I don't much care, I'd

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

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

F

3

Cl. La.

Fag.

Corni. Re.

Trb.

I. Viol.

II. Viol.

Viola.

P.T.

K.K.

Po-B.

Viola.

C.B.

take your share, But I don't much care - much care. I don't much care, I don't much care. To
ject - So I ob - ject, So I ob - ject, So I ob - ject To
line - I must de - cline, I must de - cline, I must de - cline To

Un poco più vivo.

66

Cl. La.

Fag.

Corni. Re.

I. Viol.

II. Viol.

Viola.

P.T.

K.K.

Po-B.

Viola.

C.B.

sit in so-lemn si-lence in a dull, dark dock, In a pes-ti-len-tial pri-son with a life-long lock, It-
sit in so-lemn si-lence in a dull, dark dock, In a pes-ti-len-tial pri-son with a life-long lock, It-
sit in so-lemn si-lence in a dull, dark dock, In a pes-ti-len-tial pri-son with a life-long lock, It-

Un poco più vivo.

70

I. Fl.
 II. Fl.
 Ob.
 Cl. Ia. *a2.*
 Bas.
 Corri. Re.
 Cornetti Ia.
 Trb.
 Timp.
 I. Vol.
 II. Vol.
 Viola.
 P.T.
 K.K.
 B.B.
 Cell.
 C.B.

waiting the sen-sa-tion of a short, sharp shock, from a cheap and chip-py chopper on a big black block! To
wai-ting the sen-sa-tion of a short, sharp shock, from a cheap and chip-py chop-per on a big black block! To
wai-ting the sen-sa-tion of a short, sharp shock, from a cheap and chip-py chop-per on a big black block! To

G

14

Fl. I.

Fl. II.

Ob.

Cl. in A 2.

Bass.

Corn. F. & C.

Cornelli. in A.

Tr. B.

Timpa. *mf*

Viol. I.

Viol. II.

Viola.

P. P.

K. X.

B. B.

Cel.

C. B.

sit in so-lemn si-lence in a dull, dark dock, In a pesti-len-tial pri-son, with a life-long lock, it-

G

H

Fl. I.

Fl. II.

Ob.

Cl. Ia.

Fag.

Corn. Re.

Corn. Ia.

Trb.

Timp.

Viol. I.

Viol. II.

Viola.

P.T.

K. X.

T. B.

Cell.

C. B.

waiting the sen-sa-tion of a short, sharp shock, from a cheap and chippy chopper on a big black block! It dull, dark dock, it

- waiting the sen-sa-tion of a short, sharp shock, from a cheap and chippy chopper on a big black block! It dull, dark dock, it

- waiting the sen-sa-tion of a short, sharp shock, from a cheap and chippy chopper on a big black block! It dull, dark dock, it

H

83

Piccolo.

simili

simili

life-long lock, A short, sharp shock, A big black block! To sit in solemn silence In a pesti-lential prison, And a-

life-long lock, A short, sharp shock, A big black block! To sit in solemn silence In a pesti-lential prison, And a-

life-long lock, A short, sharp shock, A big black block! To sit in solemn silence In a pesti-lential prison, And a-

88

Fl. I.

Picc.

Ob.

Cl. in A.

Bsn.

Trpt.

Tbn.

Trp.

Viol. I.

Viol. II.

Viola.

Pf.

Harp.

Cym.

Vcl.

C.B.

- waiting the sen-sa-tion From a cheap and chippy chopper on a big, black block!

- waiting the sen-sa-tion From a cheap and chippy chopper on a big, black block!

- waiting the sen-sa-tion From a cheap and chippy chopper on a big, black block!

This page of a musical score, numbered 176, contains 16 staves of music. The instruments are listed on the left side of the page: Fl. I., Picc., Ob., Cl. I.a., Fag., Corni. Re., Cornetti I.a., Trb., Timp., I. Viol., II. Viol., Viola, P.I., K.K., B.B., Viol., and C.B. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The music is arranged in a standard orchestral format, with woodwinds and strings in the upper staves and brass and percussion in the lower staves. The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line at the end of the final measure.

She shall never learn the truth from me.

Nº 13. Finale.

Molto moderato ♩ = 126.

Flauto I.

Flauto II.
(Piccolo)

Oboe.

Clarinetto.
La.

Fagotto.

Corni.
Re.

Cornetti.
Sop.

Tromboni.

Gran Cassa
e Piatti.

I.
Violino

II.

Viola.

Pook. Bah.

Chorus.

Violoncello.

Contra-Basso.

stacc.

p

stacc.

p

Piatti.

Gran-Cassa.

f

f

f

Molto moderato ♩ = 126.

Fl.

Cl. La.

Fag.

Corni. Re.

Sr. C.

I.

Vi.

II.

Vcllo.

Chorus.

Girls.

With aspect Men.

unis.

pian.

Cl. La.

Fag.

Corni. Re.

I.

Vi.

II.

Vcllo.

Chorus.

stern and gloomy stride,

We come to learn how you de-side.

unis.

arco

pian.

21 A

Cl. La. *1*

Fag.

Corni. Re.

I. *1*

II.

Viola

Chorus.

Don't he-si-tate Your choice to name, It dreadful

Cell. C. B. *unis.*

A

Cl. La.

Fag.

Corni. Re.

I. *p*

II. *p*

Viola *p*

Chorus.

fate You'll suf-fer all the same, It dreadful fate! You'll suf-fer all the same.

Cell. C. B. *unis.*

K

I. Fl. I
 II. Fl. II
 Ob.
 Cl. in B.
 Fag.
 Cor. in A.
 I. Vl.
 II. Vl.
 Viola
 Harp.

Nanki-Pook! *I think he'll do!* *He yields his life if Yum-Yum I'll surrender, Now*
Hail Nanki-Pook! *Yes, yes, he'll do!*

unis. *Well.*

K

Fl. I
 I. Vl.
 II. Vl.
 Viola
 Harp.
 Cell. & C.

I a-dore that girl with passion tender, And could not yield her with a ready will, Or her allot, If I did not to-

unis.

54

Fl. I.

Ob.

Cl. La.

Fag.

Corni.
Mib.

I.

II.

Viola.

No. No.

dore myself with pas - - sion tend' rer still! With pas - sion tend' rer still.

Chorus.

Vcll.

C. - B.

Ah, yes! He loves himself, with passion tend' rer

61

I. Fl. I
 II. Fl. II
 Cl. B.
 Bass.
 Fag.
 Corni. I
 Corni. II
 Cornetti Lib.
 Trb.
 Tr. C. & Bass.
 I. Vl.
 II. Vl.
 Viola
 Solo. Vo.
 Chorus.
 Cell.
 C. B.

Take her - she's yours!
 still!

6

Alllegro con brio. ♩ = 132.

Fl. I. *mf*

Oboe *mf*

Cl. in B. *mf*

Bassoon *f* *mf*

Horn *f* *mf*

Trpt. *f* *mf*

Tromb. *f* *mf*

Viol. I. *mf*

Viol. II. *f* *mf*

Viola *f* *mf*

Cello *f* *mf*

Double Bass *f* *mf*

Fragole. *p*

Yum-Yum.

Nanki-Poo.

And brightly shines the dawning day;

The threatened cloud has passed away, What though the night may come too

Alllegro con brio. ♩ = 132.

75

D

I. Fl. I
 II. Fl. II
 Ob.
 Cl. Bb.
 Fag.
 Cor. Ang.
 Trpt. I
 II.
 Trbn. I
 II.
 Viola.
 Vcllo.
 B. B.

There's yet a month of af-ter-noon! Then let the throng Our joy ad-vance,
 Piti-Sing. Then let the throng Our joy ad-vance,
 Peep-Bo. Then let the throng Their joy ad-vance, With
 soon, Then let the throng Their joy ad-vance, With
 Doh-Doh. Dish-Dish. unis. Then let the throng Their joy ad-vance, With

D

82

I. Fl.
 II. Fl.
 Cl.
 Vl. I.
 Trgl.
 Corni
 Mib.
 Trgl.
 I. Vl.
 II. Vl.
 Viola.
 Vcllo.
 D. B.
 S. S.
 A. S.
 T. S.
 B. S.
 Vcllo.
 D. B.

With laughing song, And merry dance, Then let the throng our joy ad-vance, With laughing song, And merry
 With laughing song, And merry dance, Then let the throng our joy ad-vance, With laughing song, And merry
 laughing song, And mer - ry dance, Then let the throng our joy ad-vance, With laughing song, And merry
 laughing song, And mer - ry dance, Then let the throng our joy ad - vance, With laughing song, And merry
 laughing song, And mer - ry dance, Then let the throng our joy ad - vance, With laughing song, And merry
 laughing song, And mer - ry dance, Then let the throng our joy ad - vance, With laughing song, And merry

97

Fl. I.

Ob.

Cl. Sopr. *a 2.*

Fag.

Corri. Mi. b.

Cornetta Sopr. *a 2.*

Tr. b.

Gr. C. & F.

I.

II.

Viola

shout, with joyous shout and ringing cheer, In - au - gu - rate, in - au - gu - rate our brief ca - reer! With

Chorus.

shout, with joyous shout and ringing cheer, In - au - gu - rate, in - au - gu - rate our brief ca - reer, With joyous

shout, with joyous shout and ringing cheer, In - au - gu - rate, in - au - gu - rate our brief ca - reer, With joyous

shout, with joyous shout and ringing cheer, In - au - gu - rate, in - au - gu - rate our brief ca - reer, With joyous

Vcll.

C. B.

Fl. I.

Picc. *Piccolo.*

Ob.

Cl. S. *ar.*

Fag.

Corn. M. *ar.*

Cornett. S. *ar.*

Trb.

Sr. C. & P.

I.

II.

Viola.

Chorus.

Vcll.

C. & P.

joy - ous shout and ring - ing cheer, — — — — — With joy - ous, joy - ous
 cheer, joy - ous joy - ous
 shout and ringing cheer, In - augu - rate their brief ca - reer, With joyous shout and ringing cheer, Inaugu - rate their brief ca -
 shout and ringing cheer, In - augu - rate their brief ca - reer, With joyous shout and ringing cheer, Inaugu - rate their brief ca -
 shout and ringing cheer, In - augu - rate their brief ca - reer, With joyous shout and ringing cheer, Inaugu - rate their brief ca -

1.

Fl. I. *mf*

Picc.

Ob.

Cl. S.b.

Fag.

Corn. Mib.

Coronella S.b.

Tr. b.

Sr. C. e P.

I. *mf*

II.

Viola *mf*

Y. - Y.

P. - S.

B. - B.

Sop. I. *shout.*

Sop. II. *recr.*

Ten. *recr.*

Bass. *recr.*

Vcll. *mf*

C. - B. *mf*

Triangolo.

Yum-Yum.

Pitti-Ling.

Booh-Bah.

*Or be it far, or be it near,
A day, a week, a month, a year*

Life's e-ven-time comes much too

12

I. *p*

II. *p*

Viola *p*

Pa. B. *Book-Duh.*

It's in a month you're got to die, If Ho-Ho tells us true, There emp-ty com-pli-

Vcll. *p*

C.-B. *p*

I.

II.

Viola

Pa. B.

ment to cry Long life to Nanki-Poo! But as you've got three weeks to live its fellow ci-ti-

Vcll.

C.-B.

I. *W.* *cresc.*

II. *W.* *cresc.*

Viola *cresc.*

Pr. B. *Recit.*
ten, This toast with three times three we'll give - Long life Long

Vcll. C. B. *cresc.* *f*

Fl. I.

Ob.

Cl. Sop.

Sax.

Corni. Mix.

Tronelli. Seb.

Trb.

Sr. C. e P.

I. *W.* *f* *ff*

II. *W.* *p* *ff*

Viola *p* *ff*

Pr. B. *life to you - Long life to you - Long to you till then!*

Chorus. *Sop. I.* *ff*
Sop. II. *ff*
May all good
Ten. *ff*
Bass. *ff*

Vcll. C. B. *ff*

Fl. I.

Ob.

Cl. S&B.

Fag.

Corn. Mib.

Cornett. Sib.

Tob.

Br. C. & F.

I.

II.

Viola

fortune, all good fortune prosper you, May you have health, May you have health and riches too, May

fortune, all good fortune prosper you, May you have health, May you have health and riches too, May all good

fortune, all good fortune prosper you, May you have health, May you have health and riches too, May all good

fortune, all good fortune prosper you, May you have health, May you have health and riches too, May all good

Cell.

C. B.

132

Fl. I.

Picc.

Ob.

Cl. Sub. *ar.*

Fag.

Corn. Min.

Cornetta. Sub. *ar.*

Tr. B.

Tr. C. & F.

I.

Vi. II.

Viola

you suc - ceed in all you do. ——— Long life to you - till

do, in all ——— all ——— you

Chorus.

for tune prosper you, May you have health and riches too, May you suc - ceed in all you do. Long life, long life to you till

for tune prosper you, May you have health and riches too, May you suc - ceed in all you do. Long life, long life to you till

for tune prosper you, May you have health and riches too, May you suc - ceed in all you do. Long life, long life to you till

Tr. U.

C. B.

ESY 160

G

Fl. I

Fl. II

Ob.

Cl. in Bb

Fag.

Corri. in G

Corri. in F

Tr. in Bb

Gr. C. & P.

I. Vln.

II. Vln.

Viola

Timpani in G

do.

then!

then!

then!

then!

Vcll.

C. B.

G

(67) *Allegro agitato. ♩ = 80.*

Recit.

altempo

Fl. I. *ff*

Rec. *ff*

Ob. *ff*

Cl. Sev. *ff*

Fag. *ff*

Corni. Mi. b. *ff*

Cornu. Sev. *ff*

Tr. b. *ff*

Timp. Mi. Sev. *ff*

I. *ff*

II. *ff*

Viola *ff*

Fl. II.

Katisha. Recit.

Your revels cease assist me all of you!

altempo

Why, what is

Kat. *f*

Chorus. *f*

Vcll. *f*

C. & D. *f*

Allegro agitato. ♩ = 80.

177

Recit.

altempo

Fl. I. *f*

Ob. *f*

Fag. *f*

I. *p*

II. *p*

Viola. *p*

Hat. *p* Recit.

Chorus. *f* *altempo*

Vcll. *p*

C.-B. *f*

Come back, oh, shallow fool! come back to joy!
 dead-by work un-done! It-way, a-way! ill-favoured

178

189

Fl. I.

Ob.

Fag.

I. *dim.*

II. *p*

I.

Viola.

N. P. *Nanki-Poo.*

Chorus.

Vcll.

C.-B.

Oh! tis Katisha, the maid of whom I
 me!

174

Viol. I. *p*

Viol. II.

Viola.

Horn.

Bassoon.

Cello & Double Bass.

No! You shall not go, These arms shall thus en-fold you!

told you!

199

Allegro agitato.

Fl. I.

Oboe.

Viol. I.

Viol. II.

Viola.

Horn.

Bassoon.

Cello & Double Bass.

Allegro agitato.

Oh fool, that fleest my hal-loved joys! Oh blind, that seest No e-qui-poise!

Allegro agitato.

Fl. I. *p*

Ob.

Cl. La.

Fag. *p*

I. Vn.

II. Vn.

Viola.

Clarinet

Bassoon

Oh rash, that judgest From half, the whole! Oh base, that grudgest Love's light est dole! Thy

Fl. I. *K*

Ob.

Cor Anglais

Cl. La. *p*

Fag. *p*

I. Vn. *f*

II. Vn. *p*

Viola. *f*

Clarinet

Bassoon

heart un-bind, Oh fool, oh blind! Give me my place, Oh rash, oh base! Thy

217

Fl. I

Ob.

Cl. Sa.

Fag.

I. Vln.

II. Vln.

Viola

Kat.

Vcll.

C. B.

heart unbind, Give me my place. Oh fool, oh blind, oh rash, oh base. Thy heart un - - bind, Give

I. Fl.

II. Fl.

Ob.

Cl. Sa.

Fag.

I. Vln.

II. Vln.

Viola

Kat.

Chorus

Vcll.

C. B.

me, give me my place!

If this thy bride, re-store her place, Oh fool, oh blind, oh rash, oh base!

Fl. I *f*

Ob. *f*

Cl. La. *mp*

Fag. *mp*

I. *p*

II. *p*

Viola *p*

Kat. *p*

Vcll. *p*

C. B. *p*

Sink cheek, that rulest Where nis - dom serves! Bright eye that foolst He-ro - - ic nerves;

Fl. I *p*

Ob. *f*

Cl. La. *p*

Fag. *p*

I. *p*

II. *p*

Viola *p*

Kat. *p*

Vcll. *p*

C. B. *p*

Rose - lip, that scorn - est Love - laden years - Sweet tongue, that warn - est who rightly hears! Thy

240

Fl. I.

Ob.

Cornetto
Sax.

F. C.

I.
Vn.

II.
Vn.

Viola.

Kat.

Vcll.

C. B.

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

246

Fl. I.

Ob.

Corn. Sax.

Fag.

I.
Vn.

II.
Vn.

Viola.

Kat.

Vcll.

C. B.

doom is nigh, Thy knell is rung, Pink cheek, bright eye, Rose-lip, sweet tongue, Thy doom is — nigh, Thy

252

I. Fl. I
 II. Fl. II
 Ob.
 Cl. La.
 Fag.
 I. Vl. I
 II. Vl. II
 Viola
 Violon.
 Cello
 Bass
 Chorus.

knell, thy knell is rung! Thy doom.
If true her tale, thy knell is rung, Pink cheek, bright eye, Rose-lip, sweet tongue, If true her

258

I. Fl. I. *cresc.*

II. Fl. II. *cresc.*

Ov. *cresc.*

Cl. in A. *cresc.*

Fag. *cresc.*

Corn. in E^b. *Mi.*

I. Vl. I. *cresc.*

II. Vl. II. *cresc.*

Viola. *cresc.*

Trat. *cresc.*

Chorus

— is — nigh, Thy knell — is rung, thy knell, — thy — knell — is — rung! —
 tale, thy knell is rung, If true her tale, thy knell is rung, thy knell is rung! —

cresc.

cresc.

265

M

pizz.

I. *f p*

Vi. II. *f p*

Viola *f p*

Pitti-Sing.

P. S. *A - may, nor prose-cute your quest - From our in-ten-tion well ex-pressed, you cannot turn us!*

Vcll. *f p*

C. B. *f p*

M

71

I. *f p*

Vi. II. *f p*

Viola *f p*

P. S. *The state of your con-ru-bial views To-wards the person you ac-cuse Does not con-cern us!*

Vcll. *f p*

C. B. *f p*

Allegretto grazioso. ♩ = 96.

27

Fl. I
Fl. II
Cl. in B \flat
Viol. I
Viol. II
Viola
P.
Chorus
Vcll. C.-B.

p
p
arco
p delicato
arco
arco
p
arco
mis.

For—he's going to mar-ry Yum-Yum— Your un-ger pray bu-ry, For Yum-Yum-

Allegretto grazioso. ♩ = 96.

28

Fl. I
Fl. II
Cl. in B \flat
Viol. I
Viol. II
Viola
P.
Chorus
Vcll. C.-B.

p
arco

all will be mar-ry, I think you had bet-ter suc-cumb— and join our ex-pres-sions of Cumb-cumb!

287

I. Fl. I. II. Cl. Ia. Viol. I. II. Viola P.S. Chorus. Viol. C.-B.

glee, on this sub-ject I pray you be dumb— You'll find there are ma-ny Who'll
Dumb-dumb.

unis.

289

I. Fl. I. II. Cl. Ia. Viol. I. II. Viola P.S. Chorus. Viol. C.-B.

sed for a pen-ny—The word for your gui-dance is Mum!— There's lots of good fish in the
Mum-mum.

unis.

293

N

I. Fl. I. *f*
 II. *f*
 Ob.
 Cl. Ia. *f*
 Iag. *f*
 Corni. *a 2.*
 Mi. *f*
 Cornetti. Ia.
 Trb.
 Timpa.
 I. Viol. *f*
 II. *f*
 Viola. *f*
 P. S.
 Chorus.
 Viol. *f*
 C. B. *f*

sew. On this subject we pray you be dumb, dumb-dumb, We think you had bet-ter suc-cumb, cumb-cumb, You'll
On this subject we pray you be dumb, dumb-dumb, We think you had bet-ter suc-cumb, cumb-cumb, You'll

N

I. Fl. I
 II. Fl. II
 Ob.
 Cl. in A
 Bass.
 Cor. in A
 Cornet in A
 Trb.
 Tmp.
 I. Viol.
 II. Viol.
 Viola.
 P.
 S.
 Chorus.
 Cell.
 D.B.

find there are ma-ny Who'll wed for a penny, Who'll wed for a penny. There are lots of good
 find there are many Who'll wed for a penny, Who'll wed for a penny. There are lots of good

203

I. Fl.
 II. Fl.
 Ob.
 Cl. Ica.
 Fag.
 Coraz. Mi.
 Cornette Ica.
 Trb.
 Timpa.
 I. Viol.
 II. Viol.
 Viola.
 P.S.
 Chorus.
 Vcll.
 C.B.

fish in the sea. There are lots of good fish in the sea. There's lots of good fish, good fish in the sea. There's lots of good
fish in the sea. There are lots of good fish in the sea. There's lots of good fish, good fish in the sea. There's lots of good

308

I. Fl. II. Ob. Cl. La. Trg. Corni. Mi. Cornett. La. Trb. Timp. I. Viol. II. Viola. P.S. Chorus. Viol. C.B.

fish, good fish in the sea, in the sea, in the sea, in the sea, in the sea!
fish, good fish in the sea, in the sea, in the sea, in the sea, in the sea!

Musical score for orchestra and choir. The score includes parts for Flutes I and II, Oboe, Clarinet in A, Trombone, Trumpets, Timpani, Violins I and II, Viola, Piano, and Chorus. The vocal lines (P.S. and Chorus) contain the lyrics: "fish, good fish in the sea, in the sea, in the sea, in the sea, in the sea!". The score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. A large '0' is written above the first measure of the Flute I part, and another '0' is written below the last measure of the C.B. part.

35

rall. . . .

rall. . . .

rall. . . .

22

Andante.

I. *Viol.* *p*

II. *Viol.* *p*

Viola. *p*

Katisha.
The hour of gladness Is dead and gone,— In si-lent sad-ness I live a-

Vcll. *p*

C.-B. *p*

Andante.

32 *Cl. Ia.*

Fag.

Corn. Mi.

I. *Viol.* *cresc.*

II. *Viol.* *cresc.*

Viola. *cresc.*

Kat. *cresc.*
lone. The hope I cherished All lifeless lies,— And all has pe-rished, all has perished. Save

Vcll. *cresc.*

C.-B. *cresc.*

355
67

Recit.

a tempo

Meno mosso.

I. Viol. p

II. Viol. p

Vola. p

Kat. Katisha. Yum, Yum. Katisha.
 No minstrel he, despite bra-va-do! Ha! ha! I know! He is the son of your—

Vell. C.-B. unis. p

260

Fl. all.

Picc. all.

Ob.

Cl. ff

Tsa.

Fag.

Corn. Mi.

Cornetti. Ia.

Trb.

Gr. Cassa. fff
 Gr. Cassa. 2 sticks.

I. Viol. fff

II. Viol. fff

Viola. fff

Kat. Katisha. ff
 In vain you inter-rupt with this tor-na-do, He is the on-ly son of your—

Chorus. ff
 ni! Bi-k-huri, shak-huri to!

Vell. C.-B. unis. fff

9755

R

Fl.

Picc.

Ob.

Cl. Ia.

Fag.

Corni. Mi.

Cornets Ia.

Trb.

G.C.

I. Viol.

II. Viol.

Viola

Kat.

I'll spoil — Your gay gambado! He is the son —

Chorus.

O ni! Bikkuri, shakkuri to! O ni! Bikkuri, shakkuri to! O ni!

Tell.

C.B.

R

31

Fl.

Rec.

Ob.

Cl. La.

Fag.

Corni. Mi.

Cornetti. La.

Tr.b.

d.c.

I. Viol.

II. Viol.

Viola.

Kat.

Chorus.

Viol.

C.B.

Of your — The son of your —

Bikkuri, shakkuri to! O ni! Bikkuri, shakkuri to! O ni! Bikkuri, shakkuri to! O ni! O

Allegro con brio. ♩ = 132.

Fl.

Picc.

Ob.

Cl. La.

Fag.

Corri. Mi.

Cornetti La.

Tr. B.

Timp. *Sol. Re.*

Gr. C.

I. Viol.

II. Viol.

Viola.

Kat.

Chorus.

Vcll.

C. B.

Flauto II

in Re.

f *meno f* *f* *meno f* *f* *meno f*

Katisha.

ni!

f *meno f* *f* *meno f* *f* *meno f*

Allegro con brio. ♩ = 132.

f *meno f* *f* *meno f* *f* *meno f*

Ye torrents roar! Ye tempests howl! Your wrath out-pour With angry grawl! To ye your

I. Fl. I. *f*

II. Fl. II. *f*

Ob. *f*

Cl. in A. *mf*

Fag. *mf*

Corni. Re. *mf*

Cornetti. Ia. *mf*

Trb. *mf*

Temp. *mf*

I. Viol. *piz f*

II. Viol. *piz f*

Viola *piz f*

Kat. *piz f*

Chorus. *piz f*

Cell. *piz f*

C-B. *piz f*

worst, n. y. vengeance call Shall rise tri-umphant o- ver all!

We'll hear no more, Ill-omened owl, For joy we sour, Despite your

I. Fl.
 II. Fl.
 Ob.
 Cl. in A.
 Fag.
 Cor. in E.
 Re.
 Cornetto in A.
 Tr. in B.
 Timp.
 I. Viol.
 II. Viol.
 Viola.
 Kaut.
 Chorus.
 Voll.
 C.-B.

S
p
p
meno f
meno f
meno f
 Pre - - pare for woe, Ye
meno f
meno f
S

scand, The e-choes of our fes-ti-val Shall rise tri-umphant-ly-er all!

I.
Fl. I. *f*
Fl. II. *f*
Ob. *f*
Cl. La. *mf*
Fag. *mf*
Corni. Re. *mf*
Cornetti. La. *mf*
Trb. *mf*
Temp. *mf*
Viol. I. *piu f*
Viol. II. *piu f*
Viola. *piu f*
Kat. *Yum - Yum.*
haugh-ty - lords, At once I go Mi - ka - - do - words,
Chorus. A - - way you
Cell. *piu f*
C. B. *piu f*

T

I. Fl.

II. Fl.

Ob.

Cl. La.

Fag.

Corni. Re.

Cornelli. Ia.

Tr. B.

Timp.

I. Viol.

II. Viol.

Viola.

V. V.

Chorists.

Vcll.

C. B.

Yum-Yum.

ye, hal-lect your hands; Pro-claim your woes in dis-mal chords!

p

p

p

Ue

p

p

T

I. Fl. I. *dolce*
 II. Fl. II. *dolce*
 Ob.
 Cl. Ia. *3*
 Fag.
 Corni. Re.
 Cornetti. Ia.
 Tr. b.
 Temp.
 I. Viol. I. *dolce*
 II. Viol. II. *divisi*
 Viola. *p*
 V. I. *p*
 N. P. *p*
 Chorus.
 Viol. *pizz.*
 C. B. *p*

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

I. Fl. I
 II. Fl. II
 Ob.
 Cl. in A
 Fag.
 Cor. in A
 Re.
 Cor. in E
 Trb.
 Trb.
 Viol. I
 Viol. II
 Viola
 Vcllo
 D. B.
 Chorus

e - - ches of our fes - - ti - val, Shall rise tri - umph - ant o - - ver all.
 e - - ches of our fes - - ti - val, Shall rise tri - umph - ant o - - ver all. Shall rise tri -
 umph - ant o - - ver all. Shall rise tri -
 umph - ant o - - ver all. Des - pite your scowl.

I. Fl.
 II. Fl.
 Ob.
 Cl. in A
 Fag.
 Corni. Re.
 Cornetti in A
 Trb.
 Timp.
 I. Viol.
 II. Viol.
 Viola.
 Vcllo.
 N.P.
 Chorus.
 C.B.

Shall rise tri-umphant, Tri-umphant o-ver
 umph-ant o-ver all! Tri-umphant o-ver
 joy we

W

I. Fl. *sf*
 II. Fl. *sf*
 Ob. *sf*
 Cl. in A. *sf*
 Fag. *sf*
 Cor. in A. *sf*
 Re. *sf*
 Cornett in A. *sf*
 Trb. *sf*
 Temp. *sf*
 I. Viol. *sf*
 II. Viol. *sf*
 Viola. *sf*
 Kat. *sf*
 Chorus. *sf*
 Cell. *sf*
 C.-B. *sf*

crowned!
 We do not heed their dismal sound, For joy reigns ev-ery-

W

I. Fl. I.

II. Fl. II.

Ob.

Cl. Ia.

Fag.

Corni. Re.

Cornett. Ia.

Tr. b.

Timp.

I. Viol.

II. Viol.

Viola.

Cel.

Chorus.

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

2.

tr.

X

X

ir *tr*

p *f* *sf* *sf*

1^a *2^a* *1^a* *2^a*

My wrongs with ven - - geance will be crowned. My wrongs with
ev - - 'ry - where a - - round! We do not heed their dismal sound, For joy reigns

X

I. Fl. II. Ob. Cl. Ia. Fag. Corni. Re. Cornetti Ia. Trb. Timp. I. Viol. II. Viola. Kat. Chorus. VII. C. B.

ven - - - geunco skull - - be crowned!

er - - - 'ry - - where - - a - - round.

The musical score is a page from a score for orchestra and voices. It features 14 staves. The top 13 staves are for instruments: Flutes I and II, Oboe, Clarinet in A, Bassoon, Horns (Rehearsal), Cornetti in A, Trumpets, Timpani, Violins I and II, Viola, Cello, and Double Bass. The 14th staff is for the Chorus. The music is in 2/4 time and G major. The lyrics are: "ven - - - geunco skull - - be crowned!" and "er - - - 'ry - - where - - a - - round." The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

I. Fl. I

Fl. II

Oboe

Cl. in A

Bassoon

Cor Anglais

Horn I

Horn II

Trombone I

Trombone II

Timpani

Violin I

Violin II

Viola

Cello

Double Bass

End of Act I.

Act II.

Scene: Ko-Ko's Garden.

Yum-Yum discovered seated at her bridal toilet, surrounded by maidens, who are dressing her hair and painting her face and lips, as she judges of the effect in a mirror.

N° 1. Chorus of Girls. Solo, Piti-Sing.

Allegretto grazioso. ♩ = 88.

I. Flauti.

II.

Oboe.

Clarinetto Sib.

Fagotto.

Corni Fa.

I. Violino.

II.

Viola.

Piti-Sing.

Chorus of Girls.

Soprano I.

Soprano II.

Violoncello.

Contrabasso.

Allegretto grazioso. ♩ = 88.

Curtain.

First system of the musical score for 'Curtain.' The score is written for a full orchestra and includes the following parts: Flute I (Fl. I.), Flute II (Fl. II.), Oboe (Ob.), Clarinet in B-flat (Cl. S.b.), Bassoon (Fag.), Cor Anglais (Cor. Fa.), Violin I (Viol. I.), Violin II (Viol. II.), Viola, Violoncello (Vcll.), and Double Bass (C.-B.). The music is in a key signature of two flats (B-flat major or D minor) and a 3/4 time signature. The first system begins with a forte (f) dynamic. The flute parts have melodic lines with some grace notes. The strings provide harmonic support with sustained notes and some rhythmic patterns. A 'cresc.' (crescendo) marking is present above the flute parts in the final measures of the system.

Second system of the musical score for 'Curtain.' This system continues the orchestration from the first system. It features a section marked 'A' at the beginning. The dynamics are varied, including piano (p), fortissimo (ff), and piano (pian.). The flute parts continue with melodic lines, and the strings play sustained chords and rhythmic patterns. The woodwinds (oboe, clarinet, bassoon) have more active parts with melodic and rhythmic figures. The system concludes with a fortissimo (ff) dynamic and a 'pian.' (piano) marking.

255

I. Fl. *p*

II. Fl. *p*

Cl. Sib. *p*

Cor. Fa. *p*

I. Viol.

II. Viol.

Viola.

Chorus:

Braid the ra - ven hair. Weave the sup - - - ple tress. Deck the maiden fair In her love - - - li-

Vcll.

C.-B.

32

I. Fl.

II. Fl.

Ob.

Cl. Sib.

Cor. Fa. *a2.*

I. Viol.

II. Viol.

Viola.

Chorus:

- ness. Paint the pretty face Tye the co - ral lip. Em - phasize the grace of her lu - - dy - -

Vcll.

C.-B.

B

Handwritten "40" in the top left corner.

Fl. I
Fl. II
Ob.
Cl. Bb
Fag.
Cor. Fa.
Viol. I
Viol. II
Viola
Chorus.
Cello
C. B.

acc
p
dolce arco
dolce arco

ship. Art and na - ture, thus al - lied, — Help to make a pretty bride — Art and
pret - ty bride Art and

B

Fl. I
Fl. II
Ob.
Cl. Bb
Fag.
Cor. Fa.
Viol. I
Viol. II
Viola
Chorus.
Cello
C. B.

pizz.

na - ture) thus al - lied, Help to make a pret - ty bride.

5

p

p

p

Pitti Sing:

Sit with downcast eye, Let it brim with dew, Try if you can cry, We will do so, too.

arco

p

C.B.

6

C

I.

Fl.

II.

Ob.

I.

Viol.

II.

Viola.

P.S.

When you're summoned, start, Like a frightened roe, Flutter, little heart,

Viol.

C.B.

C

89

Fl. I
Fl. II
Cl. S^b.
Fag.
Corn. Fa.
Viol. I
Viol. II
Viola
Chorus.
Viol.
C. B.

f
mf *piano*
mf *piano*
mf *piano*
f
piano
piano

Braid the ra-ven hair, Weave the sup- - - ple tress. - Deck the mai-den fair In her love - - - li-

90

Fl. I
Fl. II
Ob.
Cl. S^b.
Corn. Fa.
Viol. I
Viol. II
Viola
Chorus.
Viol.
C. B.

a2.
piano

ness. Paint the prettily face Like the co - - ral lip. Emphasize the grace of her lu - - dy - -

104

Fl. I.
Fl. II.
Ob.
Cl. Sib.
Fag.
Corri. Fa.
Viol. I.
Viol. II.
Viola
Chorus.
Cell.
C.-B.

arco
dolce
arco
dolce
arco

ship. stit and na-ture, thus ul- - lied, — Help to make a pretty bride- pret- - - ty

Fl. I.
Fl. II.
Ob.
Cl. Sib.
Fag.
Corri. Fa.
Viol. I.
Viol. II.
Viola
Chorus.
Cell.
C.-B.

arco
arco

stit and nature thus al- lied, Help to make a pretty bride. bride. stit and

pizz.
arco

"I am a child of Nature, and take after my mother."

N^o 2. Song. (Yum-Yum.)

Andante comodo. ♩ = 69.

Flauto I.

Oboe.

Clarineti I. & II.

I. Violino.

II. Violino.

Viola.

Yum-Yum.

Violoncello.

Contrabasso.

con sordini.

sost.

mf

p

mf

p

mf

p

1. The sun, whose rays are all a-blaze with ever
 2. Observe his flame, that placid dame, the moon's ce-

Andante comodo. ♩ = 69.

I. Viol.

II. Viol.

Viola.

Y.Y.

Viell.

C.B.

divisi

divisi

divisi

li - ving glo - ry, Does not de - ny His ma - jes - ty - He scorns to tell a sto - ry!
 - les - tial highness. There's not a trace Up - on her face of dif - fi - dence or shy - ness.

Ob. *p*

Cl. in A *pp*

I. Viol.

II. Viol.

Viola

Y-Y

Viol.

C.-B.

*He don't exclaim "I blush for shame, So kindly be in-dul-gent." But, fierce and bold, In fiery gold, He glories
She borrows light That, through the night, Mankind may all acclaim her! And, truth to tell, She lights up well, So I, for*

Ob. *pp*

Cl. in A *p*

I. Viol.

II. Viol.

Viola

Y-Y

Viol.

C.-B.

*all ef-ful-gent! I mean to rule the earth,
one, don't blame her! Oh, pray make no mis-take,*

2nd Verse only.

A

A

2nd Verse only.

Fl. I.

Cl. La.

I. Viol.

II. Viol.

Viola.

Y.Y.

Vcll.

C.-B.

p *cresc.* *dim.* *cresc.* *cresc.* *cresc.* *dim.* *dim.* *dim.*

As he the sky— We real-ly know our worth— The sun and I!
 We are not shy, We're ve-ry wide a-wake, The moon and I!

16

Fl. I.

Cl. La.

I. Viol.

II. Viol.

Viola.

Y.Y.

Vcll.

C.-B.

rall. *a tempo* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *rall.* *a tempo* *mf* *mf* *mf* *mf* *rall.* *a tempo* *mf* *mf* *mf* *mf*

I mean to rule the earth, As he the sky— We really know our worth, The sun and I!
 Ah, pray make no mis-take, We are not shy, We're ve-ry wide a-wake, The moon and I!

Pitti-Sing: It's absurd to cry!

Yum-Yum: Quite ridiculous.

N^o 3. Madrigal. (Yum-Yum. Pitti-Sing. Nanki-Poo. Pish-Tush.)

Allegretto con spirito. ♩ = 144.

Oboe.

I.
Clarineti Sib.

II.

Fagotto.

I.
Violino.

II.

Viola.

Yum-Yum.

Pitti-Sing.

Nanki-Poo.

Pish-Tush.

Violoncello.

Contrabasso.

1. Brightly dawn our wedding day, Joyous
2. Let us dry the ready tear, Though the

Joyous
Though the

Joyous
Though the

Joyous
Though the

p

Allegretto con spirito. ♩ = 144.

I. Viol. I.

II. Viol. II.

Viola.

V-Y.
hour, we give thee greet-ing! Whither, whither art thou fleet-ing? Fick-le moment, pri-thee stay, Fick-le hours are surely creep-ing, Lit-tle need for wee-ful weep-ing, Till the sad sundown is near, Till the

P-S.
hour, we give thee greet-ing! Whither, whither art thou fleet-ing? Fick-le moment, pri-thee stay, Fick-le hours are surely creep-ing, Lit-tle need for wee-ful weep-ing, Till the sad sundown is near, Till the

N-P.
hour, we give thee greet-ing! Whither, whither art thou fleet-ing? Fick-le moment, pri-thee stay, Fick-le hours are surely creep-ing, Lit-tle need for wee-ful weep-ing, Till the sad sundown is near, Till the

P-T.
hour, we give thee greet-ing! Whither, whither art thou fleet-ing? Fick-le moment, pri-thee stay, Fick-le hours are surely creep-ing, Lit-tle need for wee-ful weep-ing, Till the sad sundown is near, Till the

Cell.

Ob.

Cl. I.

I. Viol.

II. Viol.

Viola.

V-Y.
moment, pri-thee stay. sad sundown is near.

P-S.
moment, pri-thee stay. sad sundown is near. Pleasures come, if sorrows I to-day, and thou to-

N-P.
moment, pri-thee stay. sad sundown is near.

P-T.
moment, pri-thee stay. sad sundown is near. What though mortal joys be hollow? All must sip the cup of sorrow.

Cell.

C-B.

21

Or. *f*

I. *p*

Cl. *p*

S&B. *p*

II. *p*

Tag. *sf* *sf* *p*

I. *mf*

Viol. *mf*

II. *mf*

Viola. *mf*

Y-Y. *p*

Though the tocsin sound, ere long, Though the tocsin sound ere long, Though the tocsin sound ere long, Ting
This the close of ev'ry song, - This the close of ev'ry song, This the close of ev'ry song, Ting

P.S. *f* *p*

fol. low! Though the tocsin sound, ere long, Ting dong! Ting dong! Ting dong! Ting dong! Ting
morrow. This the close of ev'ry song, - Ting dong! Ting dong! Ting dong! Ting dong! Ting

N.P. *f*

Though the tocsin sound ere long, ere long, Though the tocsin sound ere long, sound ere long.
This the close of ev'ry, ev'ry song, This the close of ev'ry song, This the close.

P.T. *f* *p*

Though the tocsin sound ere long, Ting dong! Ting dong! Ting dong! Ting dong! Ting
This the close of ev'ry song, Ting dong! Ting dong! Ting dong! Ting dong! Ting

III. *mf*

C.B. *mf*

Or.

I.

Cl. Sib. II.

Fag.

I.

Viol. II.

Viola.

V.V.

P.S.

N.P.

P.T.

Cell.

C.B.

— *long!* *Ting* — *long!* *Yet un - til the shadows fall, O - ver one, and o - ver all. Sing a*
 — *long!* *Ting* — *long!* *What, though solemn silence fall, Sooner, la - ter, o - ver all? Sing a*

— *long!* *Ting* — *long!* *Yet un - til the shadows fall, O - ver one, and o - ver all.*
 — *long!* *Ting* — *long!* *What, though solemn silence fall, Sooner, la - ter, o - ver all?*

Ting dong! *Ting dong!* *Yet un - til the shadows fall, O - ver one, and o - ver all.*
Ting dong! *Ting dong!* *What, though solemn silence fall, Sooner, la - ter, o - ver all?*

— *long!* *Ting* — *long!* *Yet un - til the shadows fall, O - ver one, and o - ver all.*
 — *long!* *Ting* — *long!* *What, though solemn silence fall, Sooner, la - ter, o - ver all?*

Ob.

I. *Kcl.*

II.

Viola.

V.-Y.

P.-S.

N.-P.

P.-T.

Viol.

1.2. mer-ry ma-dri-gal, Sing a merry ma-dri-gal, - Sing a merry madri-gal. - Fa - -

1.2. Sing a merry ma-dri-gal, Sing a merry madri-gal. Fa - - -

1.2. Sing a merry ma-dri-gal, Sing a merry madri-gal. Fa - - -

1.2. Sing a merry ma-dri-gal, - Sing a merry madri-gal. - Fa-la la la

I.

Viol.

II.

Viola.

V.-Y.

P.-S.

N.-P.

P.-T.

Viol.

C.-B.

la, Fa - - - la, Fa - - - - la la la la, Fa - - - la la la la, Fa - -

la la la la la, Fa-la la la la la la, Fa-la la, Fa - la, Fa - la,

- - la la - - - la la - - - Fa - - la la la la, Fa - - la la la

la, Fa la la la la la la, Fa la la la la la la, Fa - - - -

"If I release you, you marry Ko-Ko at once!"

N° 4. Trio. (Yum - Yum. Nanki-Poo. Ko-Ko.)

Allegro vivace. ♩ = 80 (♩. 160)

I. Flauti.

II. Oboe

Clarineti. I.a.

Fagotto.

Corni. Mi.

Cornetti. I.a.

Tromboni.

I. Violino.

II. Viola.

Yum-Yum.

Nanki-Poo.

Ko-Ko.

Violoncello.

Contrabbasso.

Here's a how-d'ye do! If I marry

Allegro vivace. ♩ = 80 (♩. 160)

p

Cl. Ia.

I. Viol.

II. Viol.

Viola.

V. V.

you, When your time has come to pe-rish, Then the maiden whom you cherish Must be slaughtered too!

Vcll.

C. B.

H

Ob.

Cl. Ia.

Fag.

I. Viol.

II. Viol.

Viola.

V. V.

Here's a how-dye-do! Here's a how d'ye do!

N. P.

Nanki-Poo.

Here's a pretty

Vcll.

C. B.

H

Ob.
I.
Viol.
II.
Viola.
N.P.
meso! *In a month, or less, I must die with-out a wedding! Let the bit-ter tears I'm shedding*
Vcll.
C.-B.

I.
Fl.
II.
Ob.
Cl. in A.
Horn.
Mi.
I.
Viol.
II.
Viola.
N.P.
Wit-ness my dis-tress, Here's a pret-ty mess! Here's a prettly mess!
Vcll.
C.-B.

I. Fl. I. Fl. II. Ob. Cl. Ia. Corni. Mi. Viol. I. Viol. II. Viola. N.P.

K-K. *Ko-Ko.*
 Here's a state of things! For her life she clings! Ma-tri-mo-ri-al de-vot-ion Doesn't seem to

Vcll. C.B.

I. Fl. I. Fl. II. Ob. Cl. Ia. Viol. I. Viol. II. Viola. K-K. Vcll. C.B.

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

I. Fl.

II. Ob.

Cl. La.

Fag.

Corni. Mi.

I. Viol.

II. Viola.

V.-Y.

N.-P.

K.-K.

Vcll.

C.-B.

With a passion that's in-tense I worship and a-dore, But the laws of common
 With a pas-sion that's in-tense I worship and a-dore, But the laws of common
 With a passion that's in-tense You worship and a-dore, But the laws of common

Fl. I.

Ob.

Cl. La.

Corni. Mi.

I. Viol.

II. Viola.

V.-Y.

N.-P.

K.-K.

Vcll.

C.-B.

sense We oughtn't to ig-nore. I what he says is true, I can-not marry you.
 sense We oughtn't to ig-nore. I what he says is true, I can-not marry you.
 sense We oughtn't to ig-nore. I what I says is true, she cannot marry you.
 unis.

L *p*

stringendo

I. Fl. II. Ob. Cl. La. Fag. Corni Mi. I. Viol. II. Viola. Y.Y. N.P. K.K. Vcl. C.B.

cannot, cannot marry you, Here's a pret - ty, pret - ty state of things!

cannot, cannot marry you, Here's a pret - ty, pret - ty state of things!

cannot, cannot marry you, Here's a pret - ty, pret - ty state of things!

mf

I. Fl. II. Ob. Cl. La. Fag. Corni Mi. I. Viol. II. Viola. Y.Y. N.P. K.K. Vcl. C.B.

loco Here's a pretty how-d'ye-do!

loco Here's a pretty how-d'ye-do!

loco Here's a pretty how-d'ye-do!

loco Here's a pretty how-d'ye-do!

mf

Close thing that, for here he comes!

No. 5. Entrance of Mikado. Katisha, Mikado, Chorus.

Allegro moderato. ♩ = 80.

Flauto I.

Flauto II.

Oboe.

*Clarinetto.
La.*

Fagotti.

*Corni.
Ut.*

*Gran Cassa
e Piatti.
Triangolo.*

I.

Violino.

II.

Viola.

Katisha.

Mikado.

Chorus.

Violoncello.

Contr. Basso.

Allegro moderato. ♩ = 80.

The musical score is arranged in a system of staves. The top section includes woodwinds (Flauto I & II, Oboe, Clarinetto La, Fagotti, Corni Ut) and percussion (Gran Cassa e Piatti, Triangolo). The string section consists of Violino I & II, Viola, Violoncello, and Contr. Basso. Below the strings are the vocal parts for Katisha and Mikado, and the Chorus. The score begins with a 4-measure rest for all parts, followed by an entry for the Oboe, Clarinetto, Fagotti, and Violoncello/Contr. Basso. The woodwinds and strings play a rhythmic accompaniment of eighth notes. The vocal parts enter with a melodic line. The percussion parts play a steady rhythm. The tempo is marked 'Allegro moderato' with a quarter note equal to 80 beats per minute.

A

I. Fl.

II. Fl.

Ob.

Cl. La.

Fag.

I. W.

II. W.

Viola

Chorus

f *Solo.*
Mi-ya sa-ma, mi-ya sa-ma, Cu-ni-ma no ma-ye ni

f *Acov.*

Vell. C.-B. *unis.*

A

I. Fl.

II. Fl.

Ob.

Cl. La.

Fag.

I. W.

II. W.

Viola

Chorus

Pi-ra Pi-ra su-ru no na Nan gia na — To-ko ton-ya-re ton-ya-re na!

Vell. C.-B.

25

B

I. Fl.

II. Fl.

Ob.

Cl. La.

Fag.

S. C.

I. Vl.

II. Vl.

Viola

Chorus

Mi-ya sa-ma, mu-ya sa-ma,

Vcll. C-B. unis.

33

B

I. Fl.

II. Fl.

Ob.

Cl. La.

Fag.

I. Vl.

II. Vl.

Viola

Chorus

En-ni-ma no maye ni, Pi-ra-Pi-ra su-ru no wa Nan-gia na — To-ko ton-yare

Vcll. C-B.

I. Fl.

II. Fl.

Ob.

Cl. Sa.

Fag.

Gr. C.

I. Vn.

II. Vn.

Viola

Chorus

ton-ya-re' na!

Vcll. C.-B.

unis

Ob.

Cl. Sa.

Fag.

Gr. C.

I. Vn.

II. Vn.

Viola

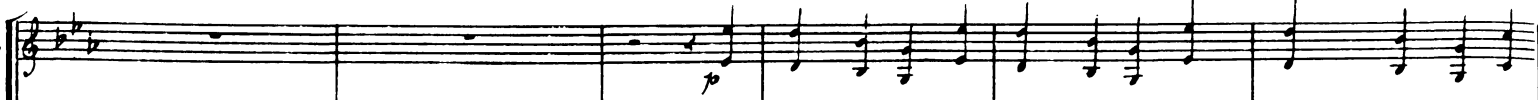
Mikado

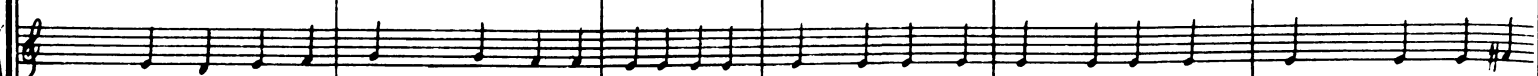
From ev-ry kind of man O-be-dience I— see-pi-ot; I'm the Emp'ror of Ja-


Vcll. C.-B.


dim. p

264
58

Cl. La. 

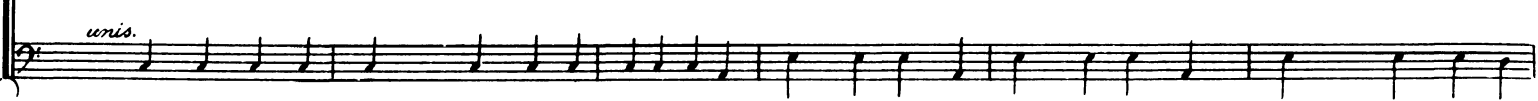
I. 

II. 

Viola 

Kat. *Katisha.*
And I'm his daughter-in-law e- lect. He'll marry his son (He's only got one) To his daughter-in-law e-

Mik. *par-*

Vcll. *unis.*
C.-B. 

D

Cl. La. 

I. 

II. 

Viola 

Kat. *lect. But they're nothing at all, com-*

Mik. *My morals have been de- clared Parti- cu- lar-ly cor- rect.*

Vcll. *unis.*
C.-B. 

D

70

Fag. *p*

Corni. Ut. *p* *div.*

I. Vn. *f*

II. Vn. *f* *div.*

Viola *f*

Hat. *f*

pared With those of his daughter-in-law e - lect! Bow! Bow! To his daughter-in-law e - lect!

Chorus

Cell. *f*

C. B. *f*

E

I. Fl. *f* *dim.*

II. Fl. *f* *dim.*

Ob. *f* *dim.*

Cl. La. *f* *dim.*

Fag. *f* *dim.*

Corni. Ut. *f* *dim.*

Trgl. *f* *Triangolo* *p* *dim.*

I. Vn. *f*

II. Vn. *f*

Viola *f* *dim.*

Chorus *f*

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

Cell. *f* *dim.*

C. B. *f* *dim.* *p dim.* *dim.* *p dim.*

E

26

F

Flg. *pp*

Corni. ut. *pp*

I. Vn. *p*

II. Vn. *p*

Viola *p*

Klat.

Mikado

Except his daughter-in-law e-

In a fatherly kind of way I govern each tribe and sect, All cheerfully own my sway-

Vcll. *f* *pp*

C. B. *pp*

F

Cl. Solo. *p*

I. Vn.

II. Vn.

Viola

Klat.

lect! Its tough as a horn, With a will of her own, Is his daughter-in-law e-lect!

Mikado

My nature is love and light. My freedom from all- de-

Vcll.

C. B.

No. 6. Song, Mikado with Chorus.
Allegro vivace. ♩ = 112.

Flauto I.

Flauto II.

Oboe.

Clarinetto.
La.

Fagotto.

Corni.
ut.

Cornetti.
La.

Tromboni.

Gran Cassa
e Piatti.

I.
Violino.

II

Viola.

Mikado.

Mikado.

A more hu-mane Mi-ka-do never did

Chorus.

Violoncello.

Contra-Basso.

Allegro vivace. ♩ = 112.

28

J
a tempo
solco

I. *a tempo*

II. *a tempo*

Viola. *a tempo*

Mik. *a tempo*

ment. — My ob-ject all sub-lime — I shall a-chieve in time — To let the punishment fit the crime. — The

Vell. *a tempo*

C. B. *a tempo*

J

Ob. La. *p*

Fag. *p*

I.

II.

Viola.

Mik. *p*

punishment fit the crime, And make each malcon-tent Un-willingly re-pre-sent It source of innocent

Vell.

C. B.

34

K

Fl. I.
Fl. II.
Ob.
Cl. in A.
Fag.
Cor. in A.
Horn.
Tr. in A.
Tr. in B.
Tr. in C.
Viol. I.
Viol. II.

mer-ri-ment, of innocent mer-ri-ment!

1. All

Cell. & D.B. unis.

K

Viol. I.
Viol. II.
Viola.
Cell. & D.B.

men who give in different dinners, and poison their friends and mine, — With two shilling sillery stand in a pillory
 2. ad-vertis-ing quack who wears With tales of countless cures, — His teeth, I've en-acted, shall all be extracted by

Cell. & D.B. unis.

I. *Vt.*
II. *Vt.*
Viola
Mik.
Vcll.
C.-B.

*Ev'ry day at nine. All pro-sy dull so-ci-e-ty sinners Who chatter and bleat and bore. Are
terrified a - ma-teurs. The music hall singer attends a series of masses and fugues and "ops" By*

Cl. Lar. *L* *2nd Verse only.*
Fag. *pp* *2nd Verse only.*
I. *Vt.*
II. *Vt.*
Viola
Mik.
Vcll.
C.-B. *L*

*sent to hear sermons From mystical Germans Who preach from ten till four. The lady whistles a chemical yellow; Or
Bach, interwoven With Spohr and Beethoven; etc. classical Mon-day Pops. The bil-liard sharp whom any one catches dis*

39

I. *p* *mf* *f* *mf* *p*

Vl. I.

Viola.

Mch. *p* *mf* *f* *mf* *p*

paints without ex-cuse Or pinches her figure. Is blacked like a nigger With permanent wal-nut juice. And doom's extreme-ly hard- He's made to dwell-In a durv- - goon cell in a spot that's al-ways barr'd. Good

Vcll.

C.

65

M

Sag. *p*

I. *p* *mf* *f* *mf* *p*

Vl. I.

Viola.

Mch. *p* *mf* *f* *mf* *p*

ev'-ry big and bul-ky fellow of e-le-phantine weights Is made to run races on gravelly places In there he plays extravagant matches In fit-les fin-ger-stalls, On a cloth un-true With a twist-ed cue, And ob-

Vcll.

C.

M

N

I. Fl.
 II. Fl.
 Ob.
 Cl. La.
 Fag.
 Corni. Mi.
 Cornetta La.
 Trb.
 Gr. C. e P.
 I. Vl.
 II. Vl.
 Viola.
 Mik.

rall.
p
pp
rall.
divisi
p
rall.
divisi
p
rall.
divisi
p
rall.
p
rall.

eighteen pen-my skates. } My ob-ject all sub-lime- I shall a-chieve in time- To
 leptical bil-liard balls!

N

I. Fl. II. Ob. Cl. La. Fag. Corni. Mi. Cornetti. La. Tr. b. Gr. C. & P. I. Vl. II. Viola. Mik. Cell. C. - B.

let the punishment fit the crime—the punishment fit the crime. And make each mal-con-tent Un-

83

I. Fl. *mf*
 II. Fl. *mf*
 Ob. *mf*
 Cl. La. *mf*
 Fag. *mf*
 Corni. Mi. *mf*
 Cornetti La. *mf*
 Trb. *mf*
 Tr. C. & F. *mf*
 I. Vln. *mf*
 II. Vln. *mf*
 Viola *mf*
 Vib. *mf*
 Chorus *f*
 1-2 His
 Celli *mf*
 C. & B. *mf*

willingly re - pre - sent to source of innocent mer - ri - ment, Of in - nocent mer - ri - ment!

0

Fl. I.

Fl. II.

Ob.

Cl. in A. *all.*

Fag.

Cor. in E \flat .

Cor. in F.

Tr. in D.

Tr. in E \flat .

Tbn. in E \flat .

Tbn. in F.

Viol. I.

Viol. II.

Viola.

Chorus.

Cell.

C. & D.

0 *p*

ob-ject all sub-lime He will a-shore in time- To let the punishment fit the crime, the

95

I. Fl.
 II. Fl.
 Ob.
 Cl. La. *alt.*
 Fag.
 Corri. M.
 Cornetti La.
 Trb.
 Sr. C. & P.
 I. V.
 II. V.
 Viola.
 Chorus
 punishment fit the crime, And make each malcon-tent Unwillingly re-pre-sent A source of innocent
 Cell.
 C. S.

I. Fl. I
 I. Fl. II
 Ob.
 Cl. La.
 Fag.
 Cor. Mi.
 Cor. La.
 Trb. I
 Trb. II
 I. Vl.
 II. Vl.
 Viola
 Mik.

2. The

Chorus.
 mer-ri-ment, of in-no-cent mer-ri-ment.
 Cell.
 C. B.

It was really a remarkable scene.

No. 7. Trio & Chorus. Ho-Ho-Pitti-Sing, Pook-Bah.

Allegretto comodo. ♩ = 84.

I. Flauto.
I. (Piccolo.)
Oboe.
Clarinetto. La.
Fagotto.
Corni. Mi.
Cornetti. La.
Tromboni
Gran-Cassa.

I. Violino.
II.
Viola.
Ho-Ho.
Pitti-Sing.
Pook-Bah.
Chorus.
Violoncello
Contra Basso.

1. Verse. The ori - mi - nal cried as he dropped him down, In a state of wild a -
2. Verse. shivered and shook, as he gave the sign for the stroke he didn't de -
3. Verse. though you'd have said that head was dead for its owner dead was

Allegretto comodo. ♩ = 84.

A

1. Verse only.

1. Verse only.

3. Verse only.
senza fiato *p*

larm - With a frightful, fran - tic, fearful from I bared my big right arm. I seized him by his
 serve; When all of a sudden his eye met mine, And it seemed to brace his nerve, For he nodded his head and
 he), It stood on its neck with a smile well bred, And bowed three times to me! It was none of your impudent

A

Fl. I.

Picc. *Piccolo.* 2. Verse only.

Ob. 2. Verse only.

Ob. Clar. 1. Verse only.

Fag. 1. Verse only.

Corn. Mi. 1. Verse only.

Cornetto La *marcato*

Tromb. *marcato*

Tr. C.

I.

II.

Viola

No. No. little pig-tail And on his knee fell he, As he squirmed and struggled, And gurgled and guggled, I

P. S. kissed his hand, And he whistled an air, did he, As the sab-re true cut clean-ly through His

No. B. off-hand nods, But as hum-ble as could be. For it clear-ly know The defe-rence due To a

Vcll.

C. B.

B

Fl. I.

Picc.

Ob.

Cl. La.

Fag.

Corri. Mi.

Corrette La.

T. b.

E. C.

I.

II.

Vcl. a.

Vo. M.

P. S.

P. B.

Vcl. b.

C. B.

3. Verse only.

3. Verse.

3. Verse.

3. Verse.

3. Verse.

3. Verse.

3. Verse.

3. Verse.

3. Verse.

dress my snicker-snee! — my snicker-snee! Oh never shall I For-get the cry, or the shriek that shrieked

ser-vical verte-brae! — the vor-te-brae! When a man's afraid, A beautiful maid for a cheering sight to

man of pe-di-gree! — of pe-di-gree! And it's oh, I v-v, This deathly bow Was a touching sight to

B

1. Verse only.

C

Fl. I. *f sf* *1. Verse only.*

Picc. *f sf* *1. Verse only.*

Ob.

Cl. La. *f sf* *1. Verse only.*

Fag.

Corri. Mi.

I. *f*

II.

Viola *f*

No. No. *he,* *As I gnashed my teeth, When from its sheath I drew my snicker-snee!*

P. S. *see* *And its oh, I'm glad, That mo-ment sad, Was soothed by sight of me!*

No. B. *see,* *Though trunkless, yet It coudn't forget The defe-rence due to me!*

Chorus. *We know him well, He
Her written tale you
This haughty youth He*

Viol. *f*

C. B. *f*

C

Fl. I. 1. 2.

Picc.

Ob.

Cl. La.

Fag.

Corn. Ni.

I.

II.

Viola

2. 1.

2. 2.

He

Now

Chorus.

can-not tell Un-true or groundless tales - He of-ten tries To ut-ter lies, And ev-ry time he fails.
 can't as-sail, With truth it quite a-grees; Her taste ev-er For faultless fact it-mounts to a dis-ease.
 speaks the truth When-ev-er he finds it pays, And in this case It all took place Ev-er-act-ly as he says!

Vcll.

2. 1.

2. 2.

3.

Fl. I.

Picc.

Ob.

Cl. La. *a2.*

Fag.

Corn. Mi.

I. Vt.

II. Vt.

Viola.

No. 10.

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

No. 9.

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

No. 8.

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

Chorus.

says Ex-act-ly, ex-act-ly, ex-act-ly, ex-act - - ly as they say.

Vcll.

C. B.

Theatrical performances.

No. 8. Glee. Pitti-Sing, Katissha, Pook-Bah, Ko-Ko, Mikado.

Allegro moderato. ♩ = 80.

I. *Violino.*
II. *Viola.*
Pitti-Sing.
Katissha.
Pook-Bah.
Ko-Ko.
Mikado.
Violoncello.
Contra-Basso.

See how the Fates their gifts al-lot, For it is happy-

I. *Vi.*
II. *Vi.*
Violon.
P. S.
Kat.
P. S.
Ko-Ko.
Mik.
Vell.
C. S.

It is not. Yet it is worthy, I dare say, Of more pros-pe-ri-ty than it!—

unis.

B

I. *ser-ving it! E - ver joy-ous, e - ver gay, Happy, un-de - ser-ving it!*
 Vl. I. *ser-ving it! E - ver joy-ous, e - ver gay, Happy, un-de - ser-ving it!*
 Viola. *ser-ving it! E - ver joy-ous e - ver gay, Happy, un-de - ser-ving it!*
 P. I. *ser-ving it! E - ver joy-ous e - ver gay, Happy, un-de - ser-ving it!*
 Nat. *ser-ving it! E - ver joy-ous e - ver gay, Happy, un-de - ser-ving it!*
 P. II. *ser-ving it! E - ver joy-ous e - ver gay, Happy, un-de - ser-ving it!*
 Tr. II. *ser-ving it! E - ver joy-ous e - ver gay, Happy, un-de - ser-ving it!*
 Mib. *ser-ving it! E - ver joy-ous e - ver gay, Happy, un-de - ser-ving it!*
 Vcll. C. I. *ser-ving it! E - ver joy-ous e - ver gay, Happy, un-de - ser-ving it!*

I. *If I were Fortune - which I'm not - I should en-joy it's hap-py lot, And it should die in*
 Vl. I. *If I were For-tune - which I'm not - I should en-joy it's hap-py lot, And it should die in*
 Viola. *If I were For-tune - which I'm not - I should en-joy it's hap-py lot, And it should die in*
 P. I. *If I were For-tune - which I'm not - I should en-joy it's hap-py lot, And it should die in*
 Nat. *If I were For-tune - which I'm not - I should en-joy it's hap-py lot, And it should die in*
 P. II. *If I were For-tune - which I'm not - I should en-joy it's hap-py lot, And it should die in*
 Tr. II. *If I were For-tune - which I'm not - I should en-joy it's hap-py lot, And it should die in*
 Mib. *If I were For-tune - which I'm not - I should en-joy it's hap-py lot, And it should die in*
 Vcll. C. I. *If I were For-tune - which I'm not - I should en-joy it's hap-py lot, And it should die in*

C

I. *Vi.*
 I. *Viola.*
 P. S.
 Hat.
 Pr. B.
 Ho. Ho.
 Mik.
 Vell. C. B.

mi-se-rie, That is as-su-ming I am B. That should he, (Of
But should it perish?
mi-se-rie, That is as-su-ming I am B. That should he, (Of
mi-se-rie, That is as-su-ming I am B. That should he, (Of
But should it perish?
unis.

I. *rall.* *atempo*
 I. *p atempo*
 I. *p atempo*
Viola.
 P. S. *rall.* *atempo*
 Hat.
 Pr. B. *rall.* *atempo*
 Ho. Ho. *rall.* *atempo*
 Mik.
 Vell. *rall.* *atempo*
 C. B. *rall.* *p atempo*

course as-su-ming I am B.) B should be happy! Oh, so happy! Laughing Ha! Ha! Chaffing Ha! Ha!
B should be happy! Oh, so happy! Laughing Ha! Ha! Chaffing Ha! Ha!
course as-su-ming I am B.) B should be happy! Oh, so happy! Laughing Ha! Ha! Chaffing Ha! Ha!
course as-su-ming I am B.) B should be happy! Oh, so happy! Laughing Ha! Ha! Chaffing Ha! Ha!
B should be happy! Oh so happy! Laughing Ha! Ha! Chaffing Ha! Ha!
p

"Welcome as the flowers in spring."

No. 9 Duet, Nanki-Poo and Ko-Ko. (with Yum-Yum, Pitti-Sing, Pook-Bah.)

Allegretto giocoso. ♩. = 80.

Flauto I.

Clarinetto I.
La.

I.
Violino.

II.

Viola.

Yum-Yum.

Pitti-Sing.

Nanki-Poo.

Ko-Ko.

Pook-Bah.

Violoncello.

Contra-Basso.

The musical score consists of ten staves. The first five staves are for instruments: Flauto I., Clarinetto I. (La.), Violino I., Violino II., and Viola. The next three staves are for vocalists: Yum-Yum, Pitti-Sing, and Nanki-Poo. The eighth staff is for Ko-Ko, and the ninth is for Pook-Bah. The tenth staff is for Violoncello and Contra-Basso. The score includes dynamic markings such as *f* and *p*. The tempo is marked *Allegretto giocoso. ♩. = 80.* at the beginning and bottom.

The flowers that bloom in the

I.
Vl.
II.
Viola
Soprano
Tenor
Bass

spring, Fra la! Breathe pro-mise of mer-ry sun-shine - to us mer-ri-ly dance and we sing, Fra la, We

Detailed description: This system contains the first five staves of the musical score. The vocal line (Soprano) begins with the lyrics 'spring, Fra la! Breathe pro-mise of mer-ry sun-shine - to us mer-ri-ly dance and we sing, Fra la, We'. The instrumental parts include Violin I, Violin II, Viola, Tenor, and Bass, all playing a rhythmic accompaniment of eighth notes.

I.
Vl.
II.
Viola
Soprano
Tenor
Bass

wel-come the hope that they bring, Fra la, Of a sum-mer of ro-ses and wine; Of a sum-mer of ro-ses and

Detailed description: This system contains the second five staves of the musical score. The vocal line (Soprano) continues with the lyrics 'wel-come the hope that they bring, Fra la, Of a sum-mer of ro-ses and wine; Of a sum-mer of ro-ses and'. The instrumental parts continue with the same rhythmic accompaniment.

A

Cl. I. *rall.* *allegro*

I. *rall.* *allegro*

II. *rall.* *allegro*

Viola *rall.* *allegro*

M. P. *rall.* *allegro*

W. C. *rall.* *allegro*

C. B. *rall.* *allegro*

nine. And that's what we mean when we say that a thing is welcome as flowers that bloom in the spring. Fra

A

Cl. I. *f*

Cl. I. *f*

I. *f*

II. *f*

Viola *f*

Y. Y. *f* *Yum-Yum. f*

Fra la la la la, Fra

P. S. *f* *Pitti-Ping. f*

Fra la la la la, Fra

M. P. *f*

la la la la, Fra la la la la, Fra la la la la, Fra la. Fra la la la la, Fra

B. B. *f* *Pook-Bah. f*

Fra la la la la, Fra

W. C. *f*

C. B. *f*

27

B

Fl. I.
Ob. I.
I.
II.
Viola
Y-Y
P-S
N-P
Pr-B
Vcll.
C-B.

la la la la, Fra la la la, la la.

la la la la, Fra la la la, la la.

la la la la, Fra la la la, la la.

la la la la, Fra la la la, la la.

3

I.
II.
Viola
Hr. Hr.
Vcll.
C-B.

No-No.

The flowers that bloom in the spring, Fra la, have nothing to do with the case. I've

38

I. *Violoncello*

II. *Violoncello*

Viola

Ten. Ho. *Tenor*
got to take under my wing, Fal-la, the most unat-trac-tive old thing, Fal-la. With a ca-ri-cature of a

Vcll. *Violoncello*

C. B. *Contrabasso*

43

I. *Violoncello*

II. *Violoncello*

Viola

Ten. Ho. *Tenor*
face, With a ca-ri-cature of a face. And that's what I mean when I say or I sing, "Oh

Vcll. *Violoncello*

C. B. *Contrabasso*

rall. *atempo*

Cl. I. *La.*

I. *Vi.*

II. *Vi.*

Viola.

No. No.

to-ther the flowers that bloom in the spring. Fra la la la la, Fra la la la la, Fra la la la la, Fra

Vcll.

C. B.

3

Fl. I.

Cl. I. *La.*

I. *Vi.*

II. *Vi.*

Viola.

Y. Y.

Fra la la la la, Fra la la la la, — Fra la la la, la la!

P. P.

Fra la la la la, Fra la la la la, Fra la la la, la la!

S. P.

Fra la la la la, Fra la la la la, Fra la la la, la la!

No. No.

la. Fra la la la, la la!

P. S.

Fra la la la la, Fra la la la la, Fra la la la, la la!

Vcll.

C. B.

5

Fl. I.
Cl. I. La.
I. Vn.
II. Vn.
Viola.
Vcllo.
C. B.

Encore.

Flauto I.
Piccolo.
Oboe.
Clarinetto La.
Fagotto.
Corni Mi.
Cornetti La.
Tromboni.
Gran Cassa e Piatti.
I. Violino.
II. Violino.
Viola.
Violoncello.
Contra-Basso.

Solo.

pizz.
p
pizz.
p
pizz.
p
pizz.
p

Voce.
Voce.
Voce.
Voce.

72

Fl. I. *sf*

Picc. *sf*

Ob. *sf*

Cl. La. *sf*

Fag.

Corni Mi. *sf*

Cornetti La. *sf*

Trb. *sf*

Gr. Cl. e P. *sf*

I. *arco ppp.*

II. *sf arco p pizz.*

Viola. *sf arco p pizz.*

Vcll. *sf arco p pizz.*

C. B. *sf arco p pizz.*

79

Fag.

I. *arco p*

II. *arco p*

Viola. *arco p*

Vcll. *arco p*

C. B. *arco p*

rall. a tempo

Musical score for the first system, measures 1-5. The score includes parts for Fl. I., Picc., Ob., Cl. Sa., Fag., Corni Mi., Cornetti Sa., Trb., and Str. C. & B. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *sf* and *p*. The woodwinds and strings play a rhythmic pattern of eighth notes.

Musical score for the second system, measures 6-10. The score includes parts for Fl. I., Cl. I. Sa., I. Vn., II. Vn., Viola, Vcll., and C. & B. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *sf* and *p*. The woodwinds and strings continue with the rhythmic pattern.

No. 10. Recitative and Song. Katisha.

Allegro agitato.

I.
Flauto.
II.

Oboe.

Clarinetto.
La.

Fagotto.

Corni
Reb.

Cornetti.
La.

Tromboni.

I.
Violino.
II.

Viola.

Katisha.

.A-lone and yet a-live!

Violoncello.

Contra-Basso.

Allegro agitato.

The musical score is arranged in a system of staves. The top two staves are for Flauto I and II. The next three staves are for Oboe, Clarinetto La, and Fagotto. The next three staves are for Corni Reb., Cornetti La, and Tromboni. The next two staves are for Violino I and II. The next two staves are for Viola and Violoncello. The final staff is for the soloist Katisha. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro agitato'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The soloist's part includes the lyrics '.A-lone and yet a-live!'.

5

Fl. I.
Fl. II.
Ob.
Cl. in A.
Fag.
Corni.
Tromb.
Cornetti.
Tr. b.
Vi. I.
Vi. II.

Voll.
C. B.

Oh, se-pul-chre! My soul is still my body's pri-son-er! Remove the peace that

Vi. I.
Vi. II.
Viola.
Horn.
Voll.
C. B.

death-a-lone can give— My doom, to wait My punishment to live!

Andante moderato.

I. *arco*
 II. *arco*
 Viola. *arco*
 Kat.
 Vcll. *arco*
 C. B. *arco*

Hearts do not break They sting and ache For old sake's sake, But do not

Andante moderato.

Ob.
 Fag.
 I. *arco*
 II. *arco*
 Viola.
 Kat.
 Vcll.
 C. B.

die! Though with each breath They long for death, its witnesseth the living I! Oh, living I!

26

Fl. I.

Corni. Reb.

I.

Vi.

II.

Viola.

Kat.

Oh, liv - ing I! Come, tell me why, When hope is gone dost thou stay on!

Vcll.

C.-B.

I.

Fl.

II.

Cl. Sop.

Fag.

Corni. Reb.

I.

Vi.

II.

Viola.

Kat.

Why linger here, Where all is dream? Oh, liv - ing I! Come, tell me why, When

Vcll.

C.-B.

I. Fl. *f*
 II. Fl. *f*
 Ob. *f*
 Cl. Sop. *f*
 Fag. *f*
 Corni. Sop. *f*
 I. Tr. *f*
 II. Tr. *f*
 Viola. *f* *divisi*
 Nat. *f*
 Cell. *f*
 C. B. *f*

hope - is gone. Wot thou stay on? May not a cheated maiden die? May not - a cheated maiden die?

You know not what you say. Listen!

No. 11. Song. Ko-Ko.

Andantino espressivo.

Flauto I.
 Piccolo.
 Oboe.
 Clarinetti.
 Sob.
 Fagotto.
 Corni.
 Mib.
 I.
 Violino.
 II.
 Viola.
 Ko-Ko.
 Violoncello.
 Contra. Basso.

1. On a tree by a river a lit-tle tom-tit sang
 2. He slappid at his chest, as he sat on that bough, singing
 3. Now I feel just as sure as I'm sure that my name Isn't

Andantino espressivo.

I.
 vt.
 II.
 Viola.
 Ko-Ko.
 Well.
 C.-B.

"Willow, titwillow, tit-millow!" And I said to him "Dicky-bird, why do you sit singing "Willow, titwillow, tit-millow, titwillow, tit-millow!" And a cold perspiration bespangl'd his brow, Oh millow, titwillow, tit-millow, titwillow, tit-millow!" That 'twas blighted affection that made him exclaim, Oh millow, titwillow, tit-

Fl. I.

Ob.

Cl. S.b.

Fag.

I. Vt.

II. Vt.

Viola

No. No.

Vcll. C. B.

willow! "Is it weakness of in-tellect, birdie? I cried, "Or a rather tough worm in your little in-side? With a willow!" He sobb'd and he sigh'd, and a gurgle he gave, Then he threw himself in - to the billow - y wave, And an willow And if you remain callous and obdurate, I shall perish as he did, And you will know why, thought I unis.

Fl. I.

Picc.

Cl. S.b.

Fag.

Corri. Min.

I. Vt.

II. Vt.

Viola

No. No.

Vcll. C. B.

shake of his poor little head he replied, "Oh willow, titwillow, tit-willow!" e-cho a-rose from the sui-side's grave "Oh willow, titwillow, tit-willow!" pro-bab-ly shall not as-claim as I die, "Oh willow, titwillow, tit-willow!"

"My idea exactly."

N° 12. Duet. Katisha. Ko-Ko.

Allegro con brio. ♩ = 120.

I. Flauti.
II.

Oboe.

Clarineti. Sib.

Fagotto.

Corni. Mi b.

Cornetti. Sib.

Tromboni.

Triangolo.

I. Violino.
II.

Viola.

Katisha.
Ko-Ko.

Violoncello.
Contrabasso.

There is beauty in the bellow of the

Allegro con brio. ♩ = 120.

I. *Kat.*
II. *Kat.*
Kola.
Kat.
Kat.
U.-B.

blast, There is grandeur in the grinding of the gale, There is eloquent out-pouring when the lion is a-rearing, And the

A

ti-ger is a-lashing of his tail!

Ko-Ko.

Yes, I like to see a ti-ger On the Con-go or the Ni-ger, And es-

I. *Kat.*
II. *Kat.*
Kola.
Kat.
K.K.
Kat.
U.-B.

Fl. I.

Cl. Sib.

Fag.

I. Viol.

II. Viol.

Viola.

Kat.

K-K.

Vcll.

C.-B.

Vol - ca - nos have a splendour that is grim, And earthquakes only terri - fy the pe - cially when lashing of his tail!

I. Viol.

II. Viol.

Viola.

Kat.

K-K.

Vcll.

C.-B.

bolts, And to him that's scien - ti - fic There is nothing that's terrific In the falling of a flight of thunder - bolts!

Yes, in

B

rall.

Fl. I.

Ob.

I. Viol.

II. Viol.

Viola.

Kat.

K.K.

Vcll.

C.B.

spite of all my meekness, If I have a lit-tle weakness, It's a passion for a flight of thunder-bolts! If

rall.

a tempo

Fl. I.

Ob.

Cl. & Sb.

Fag.

Corni.

Mib.

I. Viol.

II. Viol.

Viola.

Kat.

K.K.

Vcll.

C.B.

that is so, Sing derry down derry, It's e-vident, very, Our tastes are one. A-way we'll go, And merrily marry, Nor

that is so, Sing derry down derry, It's e-vident, very, Our tastes are one. A-way we'll go, And merrily marry, Nor



I. Fl.
 II. Fl.
 Ob.
 Cl. Sib.
 Fag.
 Corni. Sib.
 Cornelli. Sib.
 Trb.
 Trgl. *Triangolo.*
 I. Viol.
 II. Viol.
 Viola.
 Kat.
 K.K.
 Cell.
 C.B.

tardi-ly tarry Till set of sun!

tar-di-ly tarry Till set of sun!



The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, including Flutes I and II, Oboe, Clarinet in B-flat, Bassoon, Trumpets, Trombones, Horns, Violins I and II, Viola, Cello, and Double Bass. The vocal soloist part is labeled 'K.K.' and includes the lyrics 'There is beauty in extreme old'. The score features various musical notations such as notes, rests, and dynamic markings like 'p' (piano). The key signature is B-flat major, and the time signature is 4/4. The music is written in a clear, professional style with a focus on melodic and harmonic development.

I. Viol. I.

II. Viol. II.

Viola.

K.K.

age - Do you fancy you are el-derly e-nough? Infor-mation I'm request-ing On a subject inter-est-ing-Is a

Viol.

C.B.

Fl. I.

Cl. Sib.

Fag.

I. Viol.

II. Viol.

Viola.

Kat.

Katisha.

Through-out this wide domi-nion It's the ge-neral o-pi-nion That she'll

K.K.

maiden all the better when she's tough?

Viol.

C.B.

Fl. I.

Cl. Sib.

Tag.

I. Viol.

II. Viol.

Viola

Kaz.

K.K.

Viol.

C.-B.

last a good deal longer if she's tough.

Are you old enough to marry, do you think? Won't you wait until you're eighty in the



I. Viol.

II. Viol.

Viola

Kaz.

K.K.

Viol.

C.-B.

shade? There's a fas-ci-na-tion frantic. In a ru-in that's romantic; Do you think you are suffi-ciently de-



rall.

al tempo

Fl. I.

Ob.

I. Viol.

II. Viol.

Viola.

Kat.

K.B.

Vcll.

C.B.

To the matter that you mention, I have given some attention, And I think I am sufficiently de- cayed. If

- cayed? If

rall.

al tempo

rall.

al tempo

Fl. I.

Ob.

Cl. Sib.

Fag.

Corn. No. 1.

I. Viol.

II. Viol.

Viola.

Kat.

K.B.

Vcll.

C.B.

that is so, Sing derry down derry! It's e- vi- dent, very, Our tastes are one! A- way, we'll go, And merrily merry, Nor

that is so, Sing derry down derry! It's e- vi- dent, very, Our tastes are one! A- way, we'll go, And merrily merry, Nor

rall.

al tempo

I. Fl. *tr*
 II. Fl. *f*
 Ob. *tr*
 Cl. Sib. *a2.*
 Fag. *f*
 Corni. Sib. *f*
 Cornetti. Sib. *f*
 Trb. *f*
 Trgl. *f*
 I. Viol. *tr*
 II. Viol. *tr*
 Viola. *f*
 Kat. *f*
 X. S. *f*
 XII. *f*
 C.-B. *f*

tardily tarry till set of sun. If that is so Sing derry down derry, It's e-vi-dent very, Our tastes are one. A-way me go We'll
tardily tarry till set of sun. If that is so Sing derry down derry, It's e-vi-dent very, Our tastes are one. A-way me go We'll

I. Fl. *tr*
 II. Fl. *tr*
 Ob. *tr*
 Cl. Sib. *tr*
 Fag.
 Corni. Sib.
 Cornelli. Sib.
 Trb.
 Trgl.
 I. Viol. *tr*
 II. Viol. *tr*
 Viola.
 Kat. *tr*
 K.K. *tr*
 Cell.
 C. B.

merri-ly marry Nor tardi-ly tarry Till day is done. Sing derry down derry We'll merrily marry Nor tardi-ly tarry Till
merri-ly marry Nor tardi-ly tarry Till day is done. Sing derry down derry We'll merrily marry Nor tardi-ly tarry Till

This musical score page, numbered 319, features a variety of instruments and vocal soloists. The orchestral parts include:

- Flutes (Fl.):** First and second flutes, both with trills (tr) in measures 4 and 5.
- Oboe (Ob.):** Standard melodic line.
- Clarinet in B-flat (Cl. Sib.):** Includes an *al.* (allegro) marking in measure 2 and trills (tr) in measures 4 and 5.
- Bassoon (Fag.):** Provides a steady bass accompaniment.
- Cornets (Corni):** Mixture of B-flat and A instruments.
- Trumpets (Trb.):** Mixture of B-flat and B instruments.
- Trumpet in G (Trgl.):** Single part.
- Violins (Viol.):** First and second violins, both with trills (tr) in measures 4 and 5.
- Viola (Vola.):** Standard accompaniment.
- Kazoo (Kaz.):** Lyrics: *set of sun!*
- K. K. (K. K.):** Lyrics: *set of sun!*
- Celli (Cell.):** Standard accompaniment.
- Double Bass (C. B.):** Standard accompaniment.

The score is written in a key signature of two flats and a common time signature. Trills are indicated by 'tr' above notes in measures 4 and 5 for the flute, clarinet, and violin parts.

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Flutes:** Fl. I and Fl. II. Both parts feature a melodic line with trills (tr) and grace notes.
- Oboe:** Oboe part with a melodic line and trills.
- Clarinet:** Clarinet in B-flat (Cl. Sib.) with a melodic line and trills.
- Bassoon:** Bassoon (Fag.) part with a rhythmic accompaniment.
- Horns:** Horns in B-flat (Corni Sib.) and Horns in E-flat (Corni). Both parts provide harmonic support with block chords.
- Trumpets:** Trumpets (Tr.) part with a rhythmic accompaniment.
- Trombones:** Trombones (Trg.) part with a rhythmic accompaniment.
- Violins:** Violin I (I.) and Violin II (II.) parts with melodic lines and trills.
- Viola:** Viola part with a melodic line.
- Cello and Double Bass:** Cello (C.) and Double Bass (C.B.) parts with a rhythmic accompaniment.

The score is written in 2/4 time and includes various musical notations such as trills, grace notes, and dynamic markings. The page concludes with a double bar line and repeat signs.

"Nothing could possibly be more satisfactory!"

N° 13. Finale.

Allegretto grazioso.

I. Flauto. *p*

II. Flauto. *p*

Oboe.

Clarineti Sib. *a 2.* *f* *p*

Fagotto. *f*

Corni. Mi b. *f*

Cornetti. Sib.

Tromboni.

Timpani.

I. Violino. *f* *p* *delicato*

II. Violino. *f* *p*

Viola. *f* *p*

Pitti-Sing. *For he's gone and married Yum-Yum - Your*

No-Ko.

Chorus. *Sopr.* *mis.* *Yum-Yum-* *mis.*
Tenor. *Yum-Yum-* *mis.*
Bass. *mis.*

Violoncello. *f* *p*

Contrabbasso. *f* *p*

Allegretto grazioso.

I. Fl. II. Cl. Sib. I. Viol. II. Viola P.S. Chorus. Vcll. C.-B.

anger pray bu-ry, for all will be merry, I think you had bet-ter suc-cumb- And

cumb-cumb!

I. Fl. II. Cl. Sib. I. Viol. II. Viola P.S. Ko-Ko. Chorus. Vcll. C.-B.

join our ex-pression of glee! Ko-Ko.

On this sub-ject I pray you be dumb- Your

Dumb-dumb!

unis.

15

I. Fl. II. Cl. Sib. I. Viol. II. Viola. Ho. Ho. Chorus. Vcll. C. B.

notions, though many, Are not worth a pen-ny, The word for your guidance is Mum. You've Mum-mum

unts.

I. Fl. II. Ob. Cl. Sib. Fag. Corni. Sib. I. Viol. II. Viola. Ho. Ho. Chorus. Vcll. C. B.

get a good bargain in me. In this subject we pray you be dumb, dumb, dumb! We think you had bet-ter sec- on this subject we pray you be dumb, dumb, dumb! We think you had bet-ter sec-

I. Fl.
 II. Fl.
 Ob.
 Cl. Sib.
 Fag.
 Corni. Mi. V.
 Cornetti. Sib.
 Tr. B.
 Timp.
 I. Viol. *loco*
 II. Viol.
 Viola.
 Vcllo.
 C. B.

- cumb, cumb, cumb, You'll find there are many Who'll wed for a penny, Who'll wed for a pen-ny. There are
 - cumb, cumb, cumb, You'll find there are many Who'll wed for a pen-ny, Who'll wed for a pen-ny. There are

I. Fl.
 II. Fl.
 Ob.
 Cl. Sib.
 Fag.
 Corni. Mib.
 Cornetti Sib.
 Trb.
 Timp.
 I. Viol.
 II. Viol.
 Viola.
 Ho. Ho.
 Chorus.
 Cell.
 C.B.

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
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

34

I. Fl. I. *sf*

II. Fl. II. *sf*

Ob. *sf*

Cl. Sib. a 2. *sf*

Fag. *sf* *mf*

Corni. Mi. b. *sf* *mf*

Cornetti Sib.

Trb.

Timp.

I. Viol. I. *sf*

II. Viol. II. *sf* *mf*

Viola. *sf* *mf*

Ko-Ko.

Chorus.

Cell.

C. B. *mf*

I. Fl. *mf*
 II. Fl.
 Ob. *mf*
 Cl. in E^b *mf*
 Fag. *mf*
 Cornet in E^b *mf*
 Cornet in E^b
 Trb.
 Trgl. *Triangolo.* *mf*
 I. Viol. *mf*
 II. Viol. *mf*
 Viola. *mf*
 V-V. *Yum - Yum.*
And brightly shines the dawning day; There's yet a
Nanki-Poo.
The threatened cloud has passed a-way, What though the night may come too soon,
 C. & B. *mf*

47

I. Fl.

II. Fl.

Ob.

Cl. Sib.

Fag.

Corni. Mib.

Trgl.

I. Viol.

II. Viol.

Viola.

V-V.

P-S.

B-B.

M-P.

Po-B. P-T.

Cell.

C-B.

mouth of af-ter-noon!

Petti-Sing. Then let the throng Our joy ad-vance.

Peep-Bo. Then let the throng Their joy ad-vance. With laugh-ing

Pook-Ba. *miss* Then let the throng Their joy ad-vance. With laugh-ing

Pish-Tush. Then let the throng Their joy ad-vance. With laugh-ing

I. Fl.
 II. Fl.
 Ob.
 Cl. Sib.
 Fag.
 Corni. Mib.
 Trgl.
 I. Viol.
 II. Viol.
 Viola
 Y-Y.
 P.S.
 T.B.
 M.P.
 T.B. P.T.
 Cell.
 C.B.

With laughing song And merry dance Then let the throng our joy ad-vance, With laughing song, And merry dance, With laughing
song And mer-ry dance Then let the throng our joy ad-vance, With laughing song, And merry dance, With laughing
song And mer-ry dance Then let the throng our joy ad-vance, With laughing song, And merry dance, With laughing
song And mer-ry dance Then let the throng our joy ad-vance, With laughing song, And merry dance, With laughing

61

I. Fl.

II. Fl. Piccolo.

Ob.

Cl. S&B.

Fag.

Corn. Mib.

Cornet S&B.

Trb.

Trgl.

Gran Cassa e Piatti.

I. Viol.

II. Viol.

Vclla.

V-V.

P-S.

B-B.

A-B.

B-B.

P-T.

Chorus.

1. Sopr.

2. Sopr.

Tenor.

Bass.

Vcll.

C-B.

cresc.

ff

with 1. Sopr.

With joy-ous with 2. Sopr.

With joy-ous with 2. Sopr.

With joy-ous with Tenor.

With joy-ous with Bass.

With joy-ous

With joy-ous

cresc.

cresc.

Fl. I.

Fl. II.

Ob.

Cl. Si b. *a 2.*

Fag.

Corn. Mi b.

Cornett. Si b. *a 2. >*

Trb.

Gr. Cas. *2*
Fauti.

Viol. I.

Viol. II.

Viola.

1. Sopr.

2. Sopr. *shout, with joy-ous shout and ringing cheer, In - au - gu - rate, in - au - gu - rate their brief ca - reer! With*

Chorus. *shout, with joy-ous, shout and ringing cheer, In - - au - gu - rate, in - au - gu - rate their brief ca - reer! With joyous*

Tenor. *shout, with joyous shout and ringing cheer, In - - au - gu - rate, in - au - gu - rate their brief ca - reer! With joyous*

Bass. *shout, with joyous shout and ringing cheer, In - - au - gu - rate, in - au - gu - rate their brief ca - reer! With joyous*

Cell.

C. B.

15

Fl. I.

Picc.

Ob.

Cl. Sib.

Fag.

Corni. Sib.

Cornet Sib.

Trb.

Gr. Cas. Piatb.

Hol. I.

Hol. II.

Wola.

Chorus.

joy-ous shout and ringing cheer, In-au-gu-rate their brief ca-reer, With joy-ous shout and ringing cheer, In au-gu- shout and ringing cheer, In-au-gu-rate their brief ca-reer, With joy-ous shout and ringing cheer, In au-gu- shout and ringing cheer, In-au-gu-rate their brief ca-reer, With joy-ous shout and ringing cheer, In-au-gu-

Musical score for woodwinds and strings. The instruments listed on the left are: Fl. I., Fl. II., Ob., Cl. Sib., Fag., Corni. Mi. b., Cornett. Sib., Trb., Gr. Clus. & Piatti, Viol. I., Viol. II., and Viola. The score consists of multiple staves with musical notation, including notes, rests, and dynamic markings such as *a. 2.* and *p*.

Vocal and Chorus score. The lyrics are: *joy - - ous shout. With laughing song and merry dance, With laughing song And merry dance, With rate their brief ca - reer. With laughing song and merry dance, With laughing song And merry dance, With rate their brief ca - reer. With Song And dance, With rate their brief ca - reer. With Song And dance, With*

The vocal parts include a Soprano line and a Chorus section with four staves. The Chorus part includes the lyrics: *rate their brief ca - reer. With Song And dance, With*

The bottom of the page shows the beginning of the Bass and Double Bass parts.

88

FLU.
Picc.
Ob.
Cl. Sib.
Fag.
Corri. Mi b.
Cornetti Sib.
Trb.
Trgl.
I. Viol.
II. Viol.
Viola

Triangolo.

ff *tr*

Chorus.
Tenor
Bass

song — and dance.

song — and dance.

song — and dance.

song — and dance.

Celli.
C.B.

ff

97

Fl. I.

Picc.

Ob.

Cl. Sib.

Fag.

Corni. Sib.

Trmetti. Sib.

Trb.

Trgl.

I.

Viol. II.

Viola.

Chorus.

Cell.

C.B.

End of Opera.