

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.

Allegro moderato.

First system of a musical score. It includes parts for Flutes I and II, Oboe, Clarinet in E-flat, Bassoon, Violins I and II, Viola, Cello, and Double Bass. The music is written in a common time signature. The first two measures are mostly rests for the woodwinds, followed by a series of sixteenth-note passages. Dynamic markings include *f* and *mf*. A *tr.* (trill) marking is present above the Clarinet in E-flat part.

Second system of the musical score. It includes parts for Flutes I and II, Oboe, Clarinet in E-flat, Bassoon, and Cornet in E-flat. The woodwinds continue with melodic lines, while the Cornet part is mostly rests. Dynamic markings include *f* and *mf*. A *tr.* marking is present above the Clarinet in E-flat part.

Third system of the musical score. It includes parts for Cornet in E-flat, Flute, and Bassoon. The Cornet part has a *tr.* marking. The Flute and Bassoon parts have dynamic markings of *f*. The Bassoon part includes the instruction *con Piatti*.

Fourth system of the musical score. It includes parts for Violins I and II, Viola, Cello, and Double Bass. The strings play a rhythmic accompaniment of eighth notes. Dynamic markings include *f*.

33

The musical score is arranged in two systems. The first system contains the following parts from top to bottom: Flute I (Fl. I.), Flute II (Fl. II.), Oboe (Ob.), Clarinet in B-flat (Cl. La.), Bassoon (Fag.), Horn in E-flat (Cornu alt.), Trumpet in C (Cornetta la.), Trombone (Ttb.), and Snare Drum (Sr. C.). The second system contains Violins I (Vln. I.), Violins II (Vln. II.), Viola (Vcl.), and Cello/Double Bass (C. - B.). The music is written in a key signature of two flats and a common time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *a2.* and *f*. The score is marked with a handwritten number '33' in the top left corner.

43

A

Fl. I. *f*

Picc. *Piccolo. f*

Ob. *f*

Cl. La. *f*

Fag. *f*

Corni Ut. *p cresc. f*

Cornetti La. *f*

Fib. *mf f*

Gr. C.

I *p cresc. f*

Vi. II. *p cresc. f*

Viola *p cresc. f*

Vcll. *p cresc. f*

C. B. *pizz. arco p cresc. f*

A

Detailed description: This is a page of a musical score for an orchestra. The page is numbered '6' in the top left corner. At the top left, there is a handwritten number '43'. A section marker 'A' is placed above the first measure of the Flute I staff. The score consists of 14 staves, each labeled with an instrument: Fl. I., Picc., Ob., Cl. La., Fag., Corni Ut., Cornetti La., Fib., Gr. C., I, Vi. II., Viola, Vcll., and C. B. The Flute I and Piccolo parts begin in the fifth measure with a forte (*f*) dynamic. The Horns, Trumpets, and Trombones parts begin in the second measure with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The Violins and Viola parts begin in the second measure with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The Cello and Double Bass parts begin in the second measure with a piano (*p*) dynamic and a pizzicato (*pizz.*) marking, transitioning to an arco (*arco*) marking in the fourth measure. The score concludes in the fifth measure with a forte (*f*) dynamic across most parts.

46

Fl. I.

Picc.

Ob.

Cl. La.

Fag.

Corni Ut.

Cornetti La.

Trb.

Str. U.

sonna statti

son statti

I. Vl.

II. Vl.

Viola.

Vcll.

C. B.

Detailed description: This is a page of a musical score, page 7, for an orchestra and strings. The score is written in a single system with multiple staves. The instruments are listed on the left side of each staff. The top staves are for woodwinds: Flute I, Piccolo, Oboe, Clarinet in B-flat, Bassoon, and Cor Anglais. Below these are the brass instruments: Horns in C, Trumpets in B-flat, and Trombones. The bottom section of the score is for strings, including a double bass staff and two violin staves (I and II), Viola, Violoncello, and Contrabass. The music is in a 4/4 time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are some markings above the strings, such as 'sonna statti' and 'son statti', which likely refer to specific performance techniques or dynamics. The page number '7' is in the top right corner, and a handwritten number '46' is in the top left corner.

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.

Fag. *p*

I. *divisi*

II.

Viola

Vcll.

C. B.

Picc.
Ob.
Cl. Lac.
 I.
Vcl.
 II.
Viola
Vcllo.
C. B.

cresc. *dim.* *rall.*

12 **B**
 I.
Fl.
 II.
Ob.
Cl. Lac.
Fag.
Corni.
Sax.
Corneilli.
Lac.
Tru.
Timp.
Ab. Re.
 I.
Vcl.
 II.
Viola.
Vcllo.
C. B.

Flauto.
p
p
p
pp
pp
pp
pp
Sol. Re.

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 musical score page 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*, *Mib.*
- Corrette La.:** *dim.*, *p*, *rall.*, *a tempo*, *Sib.*
- Trb.:** *dim.*, *p*, *rall.*, *a tempo*
- Timp. Sol. Pe.:** *dim.*, *p*, *rall. tr.*, *a tempo*, *tr.*
- I.:** *dim.*, *rall.*, *a tempo*
- II.:** *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 parts 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 parts 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.* (Second Ending) and *Lib.* (Libero). The bottom of the page repeats the tempo and time signature.

Fl. I. *f* *mf*

Fl. II. *St. 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.* *p*

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

Fag. *f* *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. *f*

Mib. *f*

Cornetti. *f*

Sib. *f*

Trb. *f*

Triangolo. *f*

I. *f*

Vi. *f*

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. in B.), Bassoon (Fag.), Cor Anglais (Cor. Angl.), Bassoon in E-flat (Fag. in E.), and Trombones I, II, and III (Tr. I., Tr. II., Tr. III.). The woodwinds play a melodic line with dynamic markings of *f* and *p*. The strings play a rhythmic accompaniment. A handwritten instruction "Gran Cassa o Battiti." is written below the Trombone III staff.

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 strings play a rhythmic accompaniment with dynamic markings of *f* and *p*.

127

I. Fl. I. *f* *p*
 II. Fl. II. *st. I.*
 Ob. *f* *p*
 Cl. F. *f* *p*
 Fag. *f* *p*
 Corni. Mib.
 Cor. Angl. *f*
 Trb. *f*
 Tr. C. e. Piatto *f*

F

I. Vl. I. *f* *p*
 II. Vl. II. *f* *p*
 Viola. *f* *p*
 Vcllo. *f* *p*
 C. - B. *f* *p*

F

I. Fl. *p*

II.

Ob. *p*

Cl. Sb.

Fag.

Corni
Mib.

Cornetti
Sib.

Frb.

Gr. C.
e Piatti

I. Vl.

II.

Vclla.

Vcll.

C.-B.

139

Fl. I. *f*

Picc. *f* *Picc.*

Ob. *f*

Cl. Sb. *f*

Fag. *f*

Corni. *pp*

Mib. *pp*

Cornetti. *pp*

Sib. *pp*

Tub. *pp*

Timp. *pp*

Mib. Sib. *pp*

I. *p*

Fl. II. *p*

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

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

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

G

Fl. I.
Fl. II.
Ob.
Cl. B.
Fag.
Corn. F.
Cl. B.
Tr. F.
Trom. F.
I.
II.
Viola.
Vcll.
C.-B.

tr
f
mf
ff
G

155

This musical score page, numbered 155, features a variety of orchestral instruments. The upper section includes Flute I, Piccolo, Oboe, Clarinet (with a second clarinet part marked 'a2'), Bassoon, Horns (Corni), Trumpets (Cornetti), Trombones (Trb.), and Timpani/Drum (Timp. Mib. Str.). The lower section includes Violins I and II, Viola, Cello, and Double Bass. The score is written in a key signature of two flats and a 4/4 time signature. It contains dynamic markings such as *tr* (trills), *dim.* (diminuendo), *p* (piano), and *cresc.* (crescendo). The Flute I, Piccolo, Oboe, and Clarinet parts feature trills in the first two measures. The Bassoon part has a long note with a slur in the third measure. The Horns, Trumpets, and Trombones play sustained chords. The Violins and Viola play a rhythmic pattern starting in the third measure, while the Cello and Double Bass play a similar pattern. The score concludes with a *cresc.* marking in the final measure.

161

Musical score for measures 1-4. The score includes parts 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 parts for Violin I (I.), Violin II (II.), Viola (V.), Cello (Cell.), and Double Bass (C.-B.). Dynamics include *f*, *p*, and *pian.*. A large 'H' is positioned below the eighth measure.

168

This page of a musical score contains measures 168 through 173. The score is arranged in two systems. The first system includes staves for Flute I and II, Oboe, Clarinet in B-flat, Bassoon, Horn in A, Horn in E-flat, Trombone, and Trumpet. The second system includes staves for Flute I and II, Viola, Violoncello, and Double Bass. The music is in a key with one flat and a 4/4 time signature. The flute parts feature melodic lines with slurs and accents. The bassoon part has a dynamic marking of *p* in measure 173. The horn parts play rhythmic patterns. The string parts provide a steady accompaniment. The score concludes with a *pp* dynamic marking in the trumpet and trombone parts.

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

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

Viola *cresc.* *f* *mf*

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

C. - B. *cresc.* *f* *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:** Dynamics include *cresc.*, *f*, *p*, and *dim.*
- Picc.:** Dynamics include *Picc.*, *p cresc.*, *f*, and *p*
- Ob.:** Dynamics include *cresc.*, *f*, *p*, and *dim.*
- Cl. S.B.:** Dynamics include *cresc.*, *f*, *p*, and *dim.*
- Fag.:** Dynamics include *cresc.*, *f*, *p*, and *dim.*
- Corni:** Dynamics include *cresc.*, *f*, *pp*, and *dim.*
- Cornetti S.B.:** Dynamics include *cresc.*, *f*, and *pp*
- Trb.:** Dynamics include *cresc.*, *f*, *pp*, and *dim.*
- Tromp. Mib. Sb.:** Dynamics include *tr*, *dim.*, and *p*
- Violin I:** Dynamics include *cresc.*, *f*, and *p*
- Violin II:** Dynamics include *cresc.*, *f*, and *p*
- Viola:** Dynamics include *cresc.*, *f*, and *p*
- Violoncello:** Dynamics include *cresc.*, *f*, and *p*
- Contrabasso:** Dynamics include *cresc.*, *f*, and *p*

194

K

L

ST. I.
 Flcc.
 Ob.
 Cl. Sob.
 Fag.

Corru. Min.
 Cornetta Sob.
 Trb.
 Temp. Min. Sob.

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

K

L

pizz.
f
arco

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*

Viol. I. *mf*

Viol. II. *mf*

Viola *mf*

Vcll. *mf*

C. S. *mf* **M**

212

This musical score page, numbered 28, contains measures 212 through 219. The score is arranged in two systems. The first system includes parts for Flute I, Piccolo, Oboe, Clarinet in B-flat, Bassoon, Horns (E-flat and F), Trumpets (E-flat and F), and Timpani/Drum. The second system includes parts for Violins I and II, Viola, Cello, and Double Bass. The music is in a key with two flats and a 3/4 time signature. Dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte). A large 'N' is placed above the Flute I staff at the beginning of measure 217 and below the Double Bass staff at the end of measure 219. A 'Triangolo' (triangle) is indicated in the Timpani/Drum part in measure 218.

221

Fl. I. *tr*

Picc. *tr*

Ob. *tr*

Cl. S.b.

Fag.

Corn. Mib.

Cornelli S.b.

Fob.

Fagl.

Timpani

I.

Vi.

II.

Viola.

Vcll.

C.-B.

230

0

Fl. I
Picc.
Ob.
Cl. Eb
Fag.
Corni
Mib.
Cornetti
Tr.
Timp.
Mib. Sol.

This section of the score covers the upper woodwinds and brass instruments. Flute I (Fl. I) and Piccolo (Picc.) are at the top. Below them are Oboe (Ob.), Clarinet in E-flat (Cl. Eb), Bassoon (Fag.), Horns (Corni Mib.), Trumpets (Cornetti Tr.), and Timpani (Timp. Mib. Sol.). The music features complex melodic lines with many beamed notes and rests, often marked with a piano (*p*) dynamic. The Piccolo part is mostly silent, with a few notes appearing later in the section.

I.
Vi.
II.
Vcllo.
C. B.

This section of the score covers the string instruments. Violins I (I. Vi.) and Violins II (II. Vi.) are at the top, followed by Viola (Vcllo.), Cello (C.), and Double Bass (B.). The strings play a rhythmic accompaniment with many beamed notes, often marked with a piano (*p*) dynamic. A large '0' with an accent is written below the Cello and Double Bass staves at the end of the section.

238

Fl. I.

Picc.

Ob.

Cl. Sib.

Fag.

Corni
Mib.

Ornelli
Sib.

Trb.

Timp.
Mib. Sib.

I.

Vi.

II.

Viola.

Vcll.

C. - B.

246

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

Picc. *ff* *p*

Ob. *mf* *ff* *p*

Cl. Bb. *mf* *ff* *p*

Fag. *mf* *ff* *p*

Corni. *mf* *ff* *p*

Clar. Bb. *p* *ff* *p*

Tromb. *p* *ff* *p*

Timp. *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.

Cornet in B \flat

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*

Horn *p* *cresc.* *sf*

Tromb. *p* *cresc.* *sf*

Timp. and Sn. Drum *p* *cresc.* *sf*

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

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

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

Cello. *p* *cresc.* *sf*

Double Bass. *p* *cresc.* *sf*

R

Fl. I.

Picc.

Ob.

Cl. in B.

Fag.

Corn. in C.

Trpt. in C.

Tbn.

Temp. in C.

I.

II.

Viola.

Vcll.

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, and Timpani. The bottom section contains Violin I, Violin II, Viola, Cello, and Double Bass. The notation includes various note values, rests, and dynamic markings such as *f* and *tr*. The key signature has two flats, and the time signature is 4/4.

284

Fl. I.
Fl. II.
Ob.
Cl. Sib.
Fag.

Corri. Nib.
Cornetta Sib.
Trb.
Timp. Nib. Sib.

I.
Vt.
II.
Vcllo.
Vcllo.
C. B.

293

Fl. I. *fff* *S*

Picc. *fff*

Ob. *fff*

Cl. Sib. *ff* *a2.* *fff*

Fag. *fff*

Corni
Mi. b.

Cornetti
Sib.

Trombi

Timp.
Mtr. Str. *fff*

I.

Vi. *fff*

II.

Viola

Vcll.

C. b.

S

303

372

Fl. I.
Picc.
Ob.
Cl. F. b.
Fag.

This section of the score covers the woodwind instruments. Flute I and Piccolo play a rapid sixteenth-note pattern with slurs. Oboe plays a similar pattern but with fewer notes. Clarinet F major and Bassoon play a slower, more rhythmic pattern of eighth and sixteenth notes.

Corri. Mib.
Cornetti F. b.
Trb.
Timp. Mib. F. b.

This section covers the brass and percussion. Cor Anglais and Cornets F major play a rhythmic pattern of eighth notes. Trumpet plays a similar pattern. Timpani plays a steady eighth-note accompaniment. The instruction "Gr. Cassa e Piatti" is written above the timpani staff.

I.
Vl.
II.
Viola.
Vcll.
C. b.

This section covers the string instruments. Violin I and Violin II play a rapid sixteenth-note pattern with slurs. Viola, Violoncello, and Contrabasso play a slower, more rhythmic pattern of eighth and sixteenth notes.

Act I.

Scene. — Court-yard of Ko-Ko's Palace in Fetipuw. 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 section of the score (measures 40-47) features a dense texture of woodwinds and strings. The flute and piccolo play rapid sixteenth-note passages. The clarinet in B-flat, bassoon, and strings provide a rhythmic accompaniment with similar patterns. The woodwinds and strings are marked with various articulations and slurs, creating a complex and energetic sound.

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

This section of the score (measures 48-55) shows a change in texture. The woodwinds (flute, piccolo, oboe, clarinet, bassoon, and horns) play more melodic and harmonic lines. The strings continue with rhythmic accompaniment. Performance instructions such as *pin.*, *mf*, *p*, *Curtain arco*, and *arco* are present, indicating dynamic changes and playing techniques. The overall mood is more contemplative and structured.

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.

Pic.

Ob.

Cl. Ia. a2.

Fag.

Corni. Re.

Cornetti. Ia.

Trb.

Timp.

Viol. I.

Viol. II.

Viola.

Chorus.

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

Vcll.

C. B.

Fl.

Picc.

Ob.

Cl. Ia. *a2.*

Fag.

Corni. Re.

Cornell. Ia. *a2.*

Trb. *a2.*

Timp.

I. Viol.

II. Viol.

Vola.

Chorus.

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

Vcll.

C.B.

Fl.

Picc.

Ob.

Cl. in A.

Fag.

Corn. Re.

Cornett. in A.

Trb.

Temp.

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.

Contra B.

52

Fl. *sf*

Picc.

Ob. *sf*

Cl. *a2.* *sf*

Ba.

Fag. *sf*

Corni *sf*

Tr.

Cornetti *sf*

Ba.

Trb. *sf*

Timp

I. *sf*

Viol. *sf*

II.

Viola *sf*

Chorus. *ain't. Oh!*

Cel.

C.B. *sf*

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. From top to bottom, the staves are: Flute (Fl.) with a dynamic marking of *sf*; Piccolo (Picc.); Oboe (Ob.) with a dynamic marking of *sf*; Clarinet in A (Cl. *a2.*) with a dynamic marking of *sf*; Bassoon (Ba.); Bassoon (Fag.) with a dynamic marking of *sf*; Horns (Corni) with a dynamic marking of *sf*; Trumpets (Tr.); Basses (B.); Trumpets (Cornetti) with a dynamic marking of *sf*; Trombones (Trb.) with a dynamic marking of *sf*; Timpani (Timp); Violin I (I.) with a dynamic marking of *sf*; Violin II (II.); Viola with a dynamic marking of *sf*; Chorus with lyrics 'ain't. Oh!'; Cello (Cel.); and Double Bass (C.B.) with a dynamic marking of *sf*. The music is written in a key signature of one sharp (F#) and a common time signature (C). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

66

Fl.

Picc.

Cl.

Ob.

Cl. Ia.

Cl. IIa.

Trpt.

Trbn.

Timps.

Viol. I.

Viol. II.

Viola.

Chorus.

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

Vcll.

C.-B.

Fl.

Picc.

Ob.

Cl. *a2.*
Ba.

Fag.

Corni
Ho.

Cornett
Ba.

Trb. *a2.*

Timp.

I.
Viol.

II

Viola.

Chorus.
Shall suffer from cranny in the hands _____ *And a creak in their out-stretched necks* _____

Vcll.

C.-B.

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.):** Mirrors the clarinet's accompaniment with a dynamic marking of *sf* at the end.
- Coronet (Corn. Re.):** Plays a harmonic accompaniment.
- Coronet 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 simple pattern.
- Violin I (I. Viol.):** Features a melodic line with a trill (tr) in the first measure.
- Violin II (II. Viol.):** Provides harmonic support.
- Viola (Viola):** Provides harmonic support.
- Chorus:** Includes vocal lines with the lyrics: *When suffering from con-straint We're*
- Violoncello (Vcll.):** Provides harmonic support.
- Double Bass (C. B.):** Provides harmonic support.

Fl.

Picc.

Ob.

Cl. ^{a2.} La.

Fag.

Corni. Ro.

Cornetti. La.

Trb.

Timp.

I. Viol.

II. Viol.

Viola.

Chorus.

C. B.

at ways at-timed to faint. You're wrong if you think we mayn't. Oh! Oh! You're

26

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

- Fl.** (Flute): Rapid sixteenth-note passages, marked *ff* in the later measures.
- Pic.** (Piccolo): Rapid sixteenth-note passages, marked *ff*.
- Ob.** (Oboe): Sustained notes with some melodic movement.
- Cl. Ia.** (Clarinet in A): Sustained notes, marked *ff*.
- Fag.** (Bassoon): Sustained notes, marked *ff*.
- Corni. Re.** (Trumpet in C): Sustained notes, marked *ff*.
- Cornett. Ia.** (Cornet in A): Sustained notes, marked *f* and *a2.*
- Trb.** (Trombone): Sustained notes, marked *f* and *a2.*
- Timp.** (Timpani): Sustained notes.
- I. Viol.** (Violin I): Rapid sixteenth-note passages, marked *ff*.
- II. Viol.** (Violin II): Rapid sixteenth-note passages, marked *ff*.
- Viola.** (Viola): Sustained notes, marked *ff*.
- Chorus.**: Vocal parts with lyrics: "wrong if you think we mayn't — If you want to know who we are, —".
- Vcll.** (Violoncello): Sustained notes, marked *ff*.
- C.-B.** (Cello/Bass): Sustained notes, marked *ff*.

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 - pan: On vase and jar, And

Vcll.

C. B.

This page contains a musical score for orchestra and chorus. The instruments are arranged as follows:

- Fl.** (Flute)
- Picc.** (Piccolo)
- Ob.** (Oboe)
- Cl. Ia.** (Clarinet in A)
- Fag.** (Bassoon)
- Corni. Re.** (French Horn)
- Armi. Ia.** (Trumpet in A)
- T-rb.** (Trombone)
- Timp.** (Timpani)
- I. Viol.** (Violin I)
- II. Viol.** (Violin II)
- Viola.** (Viola)
- Chorus.** (Chorus)
- Vcll.** (Violoncello)
- C.B.** (Contrabasso)

The score features a complex orchestral texture with many *sf* (sforzando) markings. The chorus part includes the lyrics: "screen and fan, Or many, many, many, many, many, many, many, many a jar. Oh!" and is marked with *f* (forte) and *unis.* (unison).

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.

Fl. *sempre ff*

Picc. *sempre ff*

Oboe. *sempre ff*

Cl. *sempre ff*

Tsa. *sempre ff*

Corn. Re. *sempre ff*

Cornett. La. *sempre ff*

Trb. *sempre ff*

Temp. *sempre ff*

I. *sempre ff*

Viol. II. *sempre ff*

Viola. *f* *sempre ff*

Chorus. *jar, on screen and far.*

Vcll. *f* *sempre ff*

C. B. *f* *sempre ff*

Musical score for measures 39-40. The score includes parts for Flute (Fl.), Piccolo (Picc.), Clarinet in A (Cl. in A.), Bassoon (Fag.), Violin I (Viol. I.), Violin II (Viol. II.), Viola, and Cello/Double Bass (C.-B.). The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Dynamic markings include *f* and *ff*.

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 (Corn. Re.), Violin I (Viol. I.), Violin II (Viol. II.), Viola, and Cello/Double Bass (C.-B.). The music continues with complex rhythmic patterns. A large **F** dynamic marking is present at the start of measure 41. The notation includes various articulations and phrasing slurs.

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.

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

Vcll.

C.-B.

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

Nº 2. (Continued). Song: (Nanki-Poo) with Chorus.

Started at 1 o'clock

Allegretto con grazia. 1/2.

Flauto I. *f*

Flauto II. *f*

Clarinetto. *Sib. f*

Fagotto. *f*

Corni. *f*

I. *f*

Violino. *f*

II. *f*

Viola. *f*

Nanki-Poo. *Nanki-Poo.*

Violoncello. *f*

Contrabasso. *f*

A wand'ring minstrel I - A thing of shreds and

Allegretto con grazia. 1/2. p

Or.

Cl. *Sib.*

Fag.

Corni. *Fa.*

I. *H*

Viol.

II.

Viola.

N.-P. *patches, Of bal-lads, songs and snatches, And dreamy, lub-la-ly! - My ca-talogue is long, Through every*

Vcll. *unis.*

C.-B. *H*

47

Ob.

Cl. Sib.

Fag.

Corni. Fa.

I. Viol.

II. Viol.

Viola.

N.P.

Vcll. C.-B.

pas - - - sion rang - ing, And to your hu - mours chang - ing I tune my sup - ple song, — I tune my
 zis.

Andante espressivo. ♩ = 72.

48

Ob.

Cl. Sib.

Fag.

Corni. Fa.

I. Viol.

II. Viol.

Viola.

N.P.

Vcll. C.-B.

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

Andante espressivo. ♩ = 72.

Ob.

Cl. Seb.

Fag.

Corni. Fa.

I. Viol.

II. Viol.

Viola.

N.P.

Vcll. C.B.

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

Fl. I

Ob.

Cl. Seb.

Fag.

Corni. Fa.

I. Viol.

II. Viol.

Viola.

N.P.

Vcll.

C.B.

I'll charm your willing ears With songs of lo - ver'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* *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.
 Cornelli. Sib.
 Trb.
 Timp.
 Tamb. picc.
 I. Viol.
 II. Viol.
 Viola.
 V.-P.
 Viol.
 C.-B.

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

K

84

I. Fl.

II. *Piccolo.*

Ob.

Cl. Sib.

Fag.

Corni. Fa.

Cornetti Sib.

Tsb.

Tamb. Pecc.

I. Viol.

II. Viol.

Viola.

N.P.

Chorus.

Viol.

C.B.

shouldn't be surprised if nations trembled Before the mighty troops, the troops of Ti - ti - pu!

Chorus.
And I shouldn't be surprised if

Allegretto pesante, non troppo vivo.

$\text{♩} = 160.$

88

Fl.

Picc.

Ob.

Cl. Sib. *a2.*

Fag.

Corni. Fa.

Cornetti Sib.

Trb.

Tam. picc.

I. Viol.

II. Viol.

Viola.

N.P.

And

Chorus.

ra - lions trembled, trembled with a - dour be - fore the mighty troops, the troops of Je - hu!

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

102

L

Fl.

Picc.

Ob.

Cl. Sib.

Fag.

Corni. Fa.

Cornetti Sib.

Trb.

Temp.

I. Viol.

II. Viol.

Vclla.

N.P.

Chorus.

Vcll.

C. B.

helms a-lee, their-rah for the home-ward bound.

To lay a-leaf in a

Chorus.

Yes - ter - Heave ho - their-rah for the home-ward bound.

L

110

Fl.

Picc.

Ob.

Cl. Sib.

Fag.

Corni. Fa.

Cornett Sib.

Trb.

Timp.

I. Viol.

II. Viol.

Viola

N.P.

Chorus.

V. II.

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 ho! And his arm 'a-round her waist!

Tenors.

Basses.

Then man the capstan

Cell.

C.B.

Detailed description: This is a page of a musical score, page 67 of a larger work. The page contains 18 staves of music. The top 10 staves are for orchestral instruments: Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib.), Bassoon (Fag.), Horn in F (Corni. Fa.), Cornet in B-flat (Cornett Sib.), Trumpet (Trb.), and Timpani (Temp.). The next three staves are for strings: Violin I (I. Viol.), Violin II (II. Viol.), and Viola. Below these are the vocal parts: N-P (Narrator/Poet), Tenors, and Basses. The N-P part has lyrics: "in-land town; With his Nancy on his knees, yes ho! And his arm 'a-round her waist!". The Tenors and Basses parts have lyrics: "Then man the capstan". The bottom three staves are for Cello (Cell.) and Double Bass (C.B.). The score includes various musical notations such as notes, rests, and dynamic markings like 'f'.

M

122

Fl.

Picc.

Ob.

Cl. Sib

Fag.

Corni. Fa.

Cornelli. Sib

Trb.

Timp.

I. Viol.

II. Viol.

Viola.

N.P.

divisi

Chorus.

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

Vcll.

C.B.

M

70
134

This musical score page contains the following parts and markings:

- Fl.** (Flute): *cresc.*, *ff*, *dim.*
- Picc.** (Piccolo): *cresc.*, *ff*
- Ob.** (Oboe): *cresc.*, *ff*, *dim.*
- Cl. Seb.** (Clarinet in E-flat): *cresc.*, *ff*, *dim.*
- Fag.** (Bassoon): *cresc.*, *ff*, *dim.*
- Corni. Fa.** (French Horn): *a 2.*, *cresc.*, *ff*, *dim.*
- Cornetti. Sib.** (Trumpet in B-flat): *cresc.*, *ff*, *dim.*
- Trb.** (Trombone): *cresc.*, *ff*, *dim.*
- Temp.** (Timpani): *tr*, *cresc.*, *mf*, *dim.*
- I. Viol.** (Violin I): *cresc.*, *ff*, *dim.*
- II. Viol.** (Violin II): *cresc.*, *ff*, *dim.*
- Viola**: *ff*, *dim.*
- N.P.** (Cello/Double Bass): *ff*, *dim.*
- Chorus**:
 - Top staff: *ho!* Yes - ho! Heave ho, heave ho, heave ho. Yes - ho!
 - Bottom staff: Yes. ho! Heave ho, heave ho, heave ho. Yes - ho!
- Cell.** (Cello): *ff*, *dim.*
- C.B.** (Double Bass): *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-

dim. *p*

dim. *p*

dim. *p*

dim. *p*

p pinn.

p pinn.

p

pinn. *p*

pinn. *p*

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*
 N.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*

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.** (Clarinets I) - Treble clef, 2/4 time, dynamic *f*, with *a2.* markings.
- Fagotto.** (Bassoon) - Bass clef, 2/4 time, dynamic *f*.
- Corni. Re.** (Trumpets) - Treble clef, 2/4 time, dynamic *f*.
- Cornetti. Ia.** (Cornets I) - Treble clef, 2/4 time, dynamic *f*.
- Tromboni.** (Trombones) - 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) - Bass 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.

Picc.

Ob.

Cl. Ia.

Fag.

Corni. Re.

Trombi Ia.

Trombi.

Trombi.

Viol. I.

Viol. II.

Viola.

C.B.

Chorus.

- 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. Viol. *ff* *arco* *divisi pum.* *p*

II. Viol. *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.*

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

C

41

I. Fl. *p* *f*

II. Fl. *p* *f*

Ob. *f*

Cl. Ia. *p* *f*

Fag. *f*

Corn. Re.

Cornett. Ia.

Trb.

Trgl.

I. Viol. *f* *arco*

II. Viol. *f*

Viola. *p* *arco* *f*

P.T.

Chorus.

so deers. And I am right, and you are right, and all is right, as right can be!
so object. And I am right, and you are right, and e-verything is quite correct!

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.* *f*

C.B.

49

D

Fl. I. *ff*

Fl. II. *Piccolo.* *ff*

Ob.

Cl. In Bb. *ff* *ad.*

Fag.

Corn. Re.

Corn. In C.

Tromb.

Trog.

Viol. I. *ff*

Viol. II. *ff*

Viola. *ff*

P.T.

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!

Vcll.

C.B.

arco

arco

D *f* *ff*

E

Fl.

Picc.

Ob.

Cl. La.

Fag.

Corn. Re.

Cornet. La.

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.

Corn.
Re.

Cornetti
Ia.

Tpt.

Trgl.

I.
Viol.

II.

Viola.

P.T.

Chorus.

Cell.

C.B.

convict from the county jail, whose head was next On some pretext born-determined to be mown 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.
 Cl. I. *p* *f*
 Cl. II. *f*
 Fag.
 Corni. Re.
 Cornetti. Ia.
 Trb.
 Trgl.
 I. Viol. *f* *arco*
 II. Viol. *f* *arco*
 Viola. *p* *arco* *f*
 P.T.
 Chorus.
 I. Viol. *arco* *dim.*
 C.B. *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
 II. Fl. II
 Ob.
 Cl. in A
 Fag.
 Corni in E-flat
 Corni in F
 Cornetti in A
 Cornetti in F
 Trb.
 Temp.
 I. Viol. I
 II. Viol. II
 Viola.
 P.T.
 Chorus.
 Cell.
 C-B.

rall.
Piccolo.
rall.
rall.
rall.

arco

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 trills marked with *tr*. The tempo and time signature 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.

A

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.

Fl. I. II. Ob. Cl. I. II. Fag. Corn. I. II. Cornetti. I. II. Trb. T. picc. Viol. I. II. Viola. P. B. Cell. 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.

Tpt.

T. picc.

I. Viol.

II. Viol.

Viola.

P.B.

Vcll.

C.B.

B

Fl.

Cl.

Tr.

Corn.

Tr.

Horn

Tr.

Horn

P.B.

Tr.

C.B.

Solo.

Solo.

p

sf

pp

p

sf

p

sf

p

sf

p

sf

p

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 B.

Fag.

Corni.
In C.

Cornelli.
In B.

Tpt.

T. picc.

I.
Viol.

II.
Viol.

Viola.

C. B.

P. B.

N. P.
P. T.

And the brass will crash, And the

day! She'll toddle a-way, as all over, With the Lord High Ex-e-cu-ti-oner!

Nanki-Poo.

Pish-Tush.

And the brass will crash, And the

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

43

Fl.

Picc.

Ob.

Cl.
In A.

Fag.

Corri.
In A.

Cornette
In A.

Tromb.

Trumpet

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!

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. *p* *pim.* *arco*

a tempo
Moderato.

Recit.

attacca

N^o 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)
- Piccolo.** (Piccolo)
- Oboe.** (Oboe)
- Clarineti Sib.** (Clarinets in B-flat)
- Fagotto.** (Bassoon)
- Corni. Mi b.** (Horns in E-flat)
- Cornetti. Sib.** (Trumpets in B-flat, marked *a 2.* and *ff*)
- Tromboni.** (Trombones)
- Gr. Cassia e Piatti.** (Cymbals and Tom-toms)
- I. Violino.** (Violin I)
- II. Violino.** (Violin II)
- Viola.** (Viola)
- Ko-Ko.** (Vocal line)
- Tenori.** (Tenors)
- Chorus.** (Chorus, with **Bassi.** Basses indicated below)
- Violoncello.** (Cello)
- Contrabasso.** (Double Bass)

The score includes dynamic markings such as *ff* (fortissimo) and *a 2.* (second ending). The tempo is *Allegro marziale* with a metronome marking of ♩ = 144. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

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 frequent 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.** (Grand Cymbal): Shows a simple rhythmic pattern.
- 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.** (Tutti): 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. *Flutti*

I. *Kol.*

II. *Kol.*

Viola

Chorus.

Vcll.

C.B.

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

Detailed description: This is a page of a musical score, page 100, numbered 14. It features a full orchestral arrangement with woodwinds, brass, strings, and a chorus. The woodwind section includes Flute (Fl.), Flauto Piccolo (Flac.), Oboe (Ob.), Clarinet in B-flat (Cl. Sib.), Bassoon (Fag.), Cor Anglais (Corn. Mib.), Cornett in B-flat (Cornett Sib.), and Trombone (Trb.). The brass section includes Trumpet I (I. Kol.), Trumpet II (II. Kol.), and Trombone (C.B.). The string section includes Violin I (I. Kol.), Violin II (II. Kol.), and Viola. A Chorus part is also present. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is in a 14-measure phrase. The woodwinds and strings play rhythmic patterns, while the brass and chorus have more melodic lines. The chorus part includes the lyrics: "Be hold the Lord High Ex-ecutioner! A per-sonage of noble rank and ti-tle! A digni-fied and potent".

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.

cello & Double Bass.

af. cer, Whose functions are parti-cu-lar-ly vi-tal. Te-fer! — Te-fer! — To the Lord High Ex-e-

A

26

Fl.

Picc.

Ob.

Cl. Sib.

Fag.

Corni. Sib.

Tromb.

Gr. C. e. Bassi.

I. Viol.

II. Viol.

Viola.

Chorus.

Cell.

C. B.

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

B

Flg. *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

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

C

42

Flg.

Corni. Mi.b.

Viol. I.

Viol. II.

Viola.

No-No.

Cell.

C-B.

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

C

48

Cl. Sib.

Flg.

Corni. Mi.b.

Viol. I.

Viol. II.

Viola.

No-No.

Cell.

C-B.

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

D

54

Fl.

Picc.

Ob.

Cl. Sib.

Fag.

Corni. Mi b.

Cornecci. Sib.

Tro.

Gr. C. Batti.

I. Viol.

II. Viol.

Viola.

Ho. Ro.

Chorus.

Viol.

C. B.

- ven-turous a tale, Which may rank with most ro-man-ces. Taken from the country jail, Taken from the country jail.

D

60

Fl. Picc. Ob. Cl. Sib. Fag. Corni. Mi. b. Cornetti. Sib. Tr. b. Dr. C. P. c. II. 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-berated 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.

Vcll.

C.B.

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

E

77

Fl.

Picc.

Ob.

Cl. Sib.

Fag.

Corngl. Sib.

Trb.

Gr. C. *fratt.*

I. Viol.

II. Viol.

Viola.

Chorus.

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. Si.b.

Fag.

Corngl. Mi.b.

Corngl. Si.b.

Trb.

Gr. C. Flutt.

I. Viol.

II. Viol.

Viola.

Chorus.

Cell.

C. B.

Lord, The High Ex-ecution-er!

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-ve-ner, 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 sloons of private life - They'd none of 'em be missed - they'd none of 'em be missed! And a-

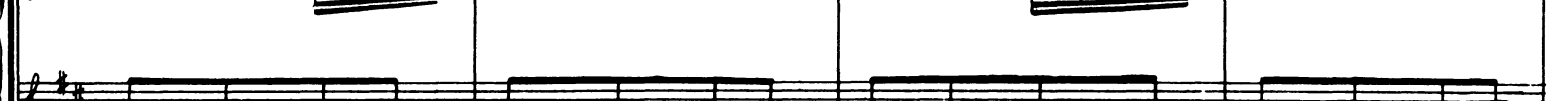
Vcll.

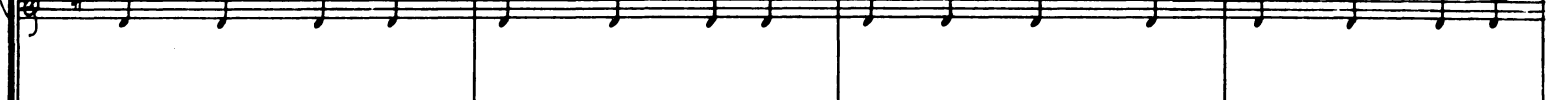
C. B.

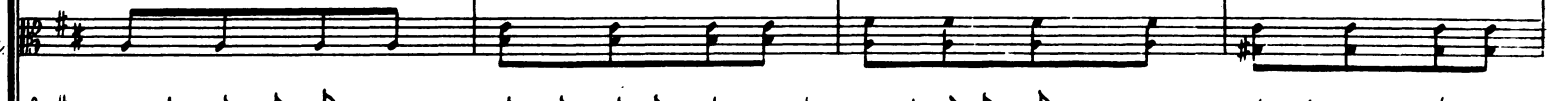
14

Cl. La. 


I. 


II. 

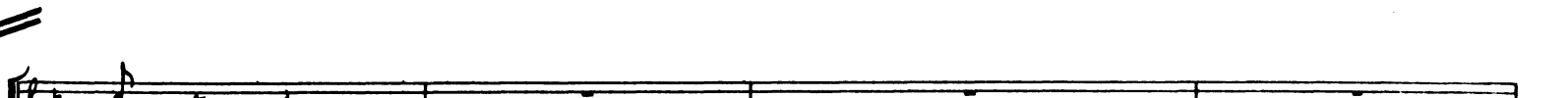
Viola 

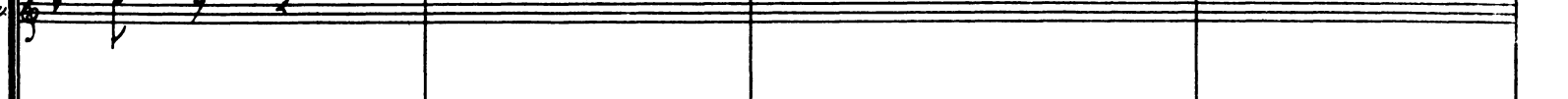
No. No. 

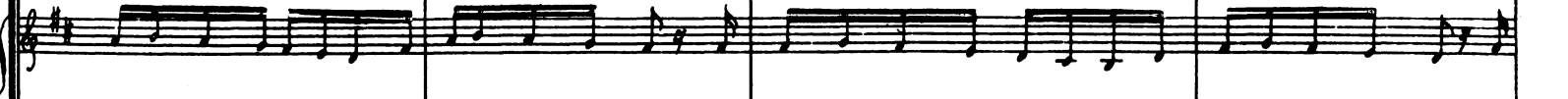
1. in-come tax commissioners with all their prying clerks, And vulgar little street boys who are rude in their remarks, All
2. i-di-ot who praises, with en-thu-si-as-tic tone, All centuries but this, and ev-ry coun-try but his own; And the
3. po-lo-ge-tic statesmen of a compro-mis-ing kind, Such as - what d'ye call him? King 'em bot and like wise Ne-ver Mind, And


Vcll. 

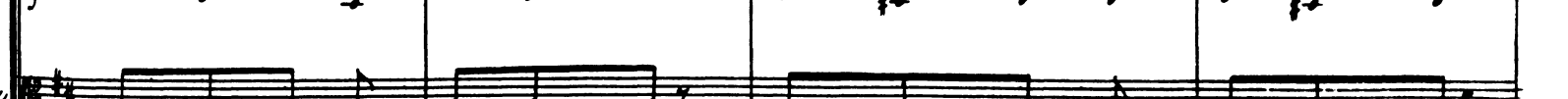
C. B. 

Cl. La. 


I. 

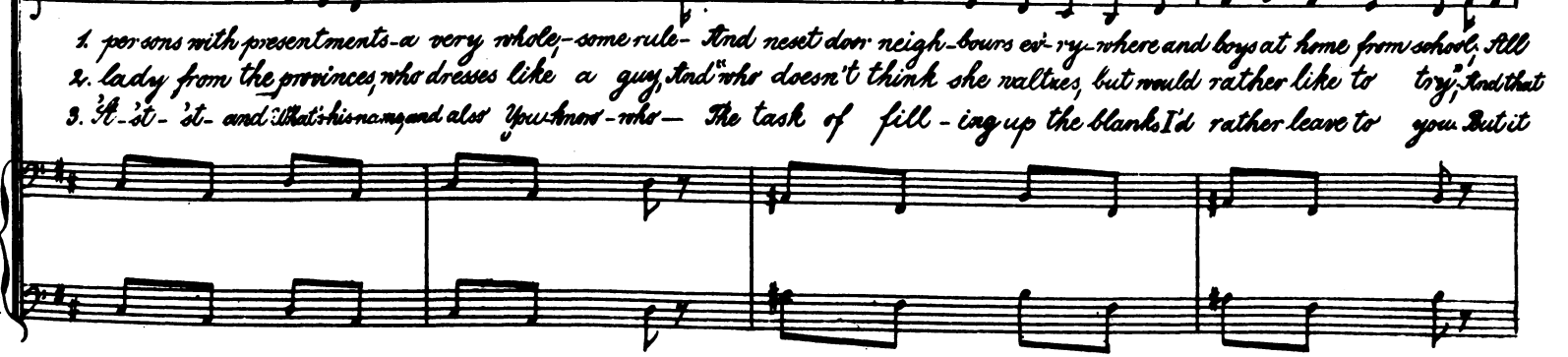
II. 

Viola 

No. No. 

1. persons with presentments - a very whole, some rule - And neset dor 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-'it-'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.

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

Cell. C-3

A

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

Fine.

2. There's the
 3. And that

Chorus

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.

Cell. C-3

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.

4

Fl. I. *dim.*

Picc. *cresc.*

Ob.

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

Fag.

Corn. Re. *cresc.*

Trpt.

I. *cresc.* *dim.*

II. *cresc.* *dim.*

Viola *cresc.* *dim.*

Chorus.

Vcll. *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. *pizz.*

C. - B. *pizz.*

12

Fl. I

Picc.

Ob.

Cl. La.

Sag.

Corngl.

Fagl.

I.

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 E \flat

Fag.

Corni. in E \flat

Fagl.

I.

II.

Viola

Chorus

Vcll.

C. B.

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

A

A

divisi

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 beauty 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 Double Bass (C. B.). The music is in a key with one sharp (F#) and a 4/4 time signature. The score is divided into four measures. The first two measures are mostly rests for the woodwinds and strings, with some activity in the strings and bassoon. The third and fourth measures feature a prominent melodic line in the Flute I and Piccolo, which is mirrored in the Clarinet in B-flat and Viola. The Bassoon and Flute II also have melodic lines. The Chorus enters in the third measure with the lyrics "Sad - - ness set to song? Is its beauty but a bub - ble". The Violoncello and Double Bass provide a steady bass line. The strings play a rhythmic pattern of eighth notes.

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.
Ob.
Cl. La.
Fag.
Corni.
Re.
Fagl.
I
II
Vcllo.
Vcllo.
C. B.

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

p

Detailed description: This is a page of a musical score, page 122, featuring an orchestra and a chorus. The orchestral parts include Flute I, Piccolo, Oboe, Clarinet in A, Bassoon, Horns (Rehearsal), Flageolet, Violin I and II, Viola, Violoncello, and Contrabass. The chorus part has two lines of lyrics. The score is written in a common time signature and a key signature of one flat. The music is divided into four measures. The Oboe part has a melodic line with a slur over the second and third measures. The Violin I and II parts play a rhythmic accompaniment of eighth notes. The Viola part plays a similar rhythmic accompaniment. The Chorus part has lyrics: "Fanta-sies that fade? And the glo-ry of its trea-sures" on the first line, and "pleasures Fanta-sies that fade? And the glo-ry of its" on the second line. A dynamic marking of *p* is present at the end of the Bassoon part in the fourth measure.

32

Fl. I.

Picc.

Ob.

Cl. A.

Fag.

Cor. An.

Trpt. I.

Trpt. II.

Viola.

Chorus.

Vcll.

C. B.

p

dim.

dim.

dim.

dim.

dim.

dim.

dim.

arco

dim.

arco

dim.

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

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

36

C

Flauto II.

Cl. La.

Fag.

Corni. Re.

Trgl.

I.

Vi.

II.

Viola.

Chorus.

Vcll.

C.-B.

Sha - - dov of a shade?

Sha - - dov of a shade?

C

40

I. *mf*
 Fl. II *mf*
 Ob. *mf*
 Cl. La. *mf*
 Fag. *p*
 Corni. & Re *p*
 Trgl.
 I. *mf*
 II. *mf*
 I. *mf*
 Viola *mf*
 Chorus
 School-girls we, eight-teen and un-der, - From scholastic trammels free, — And we
 Viol. *mf*
 C. B. *mf*

(4)

D

Fl. I.

Fl. II.

Ob.

Cl. B.

Fag.

Corn. II.

Trpt. I.

Trpt. II.

Viola.

Chorus.

Vcll.

C. B.

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

arco

D

48

48

I. fl. *dim.*

II. fl. *dim.*

Ob. *dim.*

Cl. La. *dim.*

Fag.

Corni. Re.

Fagl.

I. Vl. *dim.*

II. Vl. *dim.*

Viola *dim.*

Chorus *dim.*
earth the world can be! What on earth the world can be!

Vcll. *dim.*

C. B. *dim.*

p

piu.

This page contains a musical score for a large ensemble, including an orchestra and a chorus. The score is written for 12 staves. The top seven staves are for the woodwinds: Flutes I and II, Oboe, Clarinet in B-flat, Bassoon, and Cor Anglais. The next three staves are for the strings: Violins I and II, and Viola. The final two staves are for the Chorus, Violas, and Cello/Double Bass. The music is in 4/4 time and features a dynamic marking of *dim.* (diminuendo) throughout. The chorus part includes the lyrics "earth the world can be! What on earth the world can be!". The score includes various musical notations such as notes, rests, and slurs.

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

- Flutes (Fl.):** I and II staves, both playing rapid sixteenth-note passages.
- Oboe (Ob.):** Staff with rests.
- Clarinet (Cl. La.):** Staff with sixteenth-note passages.
- Bassoon (Fag.):** Staff with a *p* dynamic marking.
- Cor Anglais (Corri. Re.):** Staff with a *p* dynamic marking.
- Trumpet (Togl.):** Staff with a *p* dynamic marking.
- Violins (Vl.):** I and II staves, playing sixteenth-note patterns.
- Viola:** Staff with a *arco* marking.
- Chorus:** Staff with rests.
- Cello (C. B.):** Staff with a *pizz.* marking.
- Double Bass (Cb.):** Staff with a *pizz.* marking.

Additional markings include *arco* for the Viola and Cello parts, and *attacca* at the bottom right of the page.

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. ut. *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. La.
Fag.
Corni ut.
Fagl.
I.
II.
Viola

p *ten.* *ten.* *p* *p*

Detailed description: This block contains the musical notation for the woodwind and string sections. The woodwinds include Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet in B-flat (Cl. La.), Bassoon (Fag.), and Bassoon in A (Fagl.). The strings include Violin I (I.), Violin II (II.), and Viola. The notation features various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *p* (piano) and *ten.* (tutti) are present throughout the score.

Y-Y
Se. 3.
S.-S.
Cell.
C.-B.

p

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

Detailed description: This block contains the vocal and basso continuo parts. It includes parts for Y-Y (likely a vocal line), Soprano 3 (Se. 3.), Soprano 4 (S.-S.), Cello (Cell.), and Basso Continuo (C.-B.). The lyrics are: "Three little maids from school are we, Fort as a school girl well can". The notation includes vocal lines with lyrics and basso continuo lines with rhythmic accompaniment. A dynamic marking of *p* is shown at the beginning of the Cello part.

14

A

Fl.

Picc.

Oboe. *ten.*

Cl. La. *ten.*

Fag.

Cor. ut.

Trgl.

I.

II.

Viola.

Vc. - Vc.

Be. - Ba.

Pr. - S.

Viol.

Ba. - S.

divisi piana.

piana.

piana.

piana.

piana.

piana.

piana.

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

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

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

A

21

Fl. Picc.

Ob.

Cl. La.

Fag.

Corni. ut.

Fagl.

I. *div.* *arco* *pinna.* *arco*

II. *arco* *pinna.* *arco*

Viola *arco* *pinna.* *arco*

Y-Y

Po. Ba.

P. S.

Vell. *arco* *pinna.* *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

Ten.

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



Fl.

Picc.

Obo.

Cl. La.

Fag.

Corri. Alt.

Trpt.

I.

II.

Viola

Violoncello

Contrab.

Sopr.

Alto

Tenor

Bass

p

piaz

piaz

Three little maids who, all unwary, Come from a ladies' se-mi-na-ry,

Three little maids who, all unwary, Come from a ladies' se-mi-na-ry,

Three little maids who, all unwary, Come from a ladies' se-mi-na-ry,

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.

Vcln.

Vcllo

C. & B.

Sopr.

Alto

Ten.

school!

school!

school!

One little maid is a

C

Light

Fl.

Picc.

Ob.

Cl. La.

Fag.

Corri. Ut.

Fagl.

I.

II.

Viola.

S.

A.

T.

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 A

Bassoon

Cor. Angl.

Vn. I

Vn. II

Vla.

Sopr.

Alto

Tenor

Bass

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 standard orchestral 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** (Viola da Gamba)
- Re. Ba.** (Cello)
- S. S.** (Double Bass)
- Chorus**
- Vcll.** (Violoncello)
- C. Ba.** (Double Bass)

The vocal parts include lyrics such as "Three little maids from school!" and "Won't have to wait till a distant day - Three little maids from school!". The score includes various musical notations like dynamics (e.g., *ar.*, *pinn.*), articulation, and phrasing marks.

E

Fl.

Picc.

Ob.

Cl. La. *ar.*

Fag.

Corri. Ut.

Trgl.

I.

Vi.

II.

Viola

Y-Y.

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

Pi. Ba.

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

P. S.

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

Chorus

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

Vcll.

arco

C. B.

89

Fl.

Picc.

Ob.

Cl. La.

Fag.

Cor. Angl.

Fagl.

I

II

Viola.

V. I.

V. II.

Chorus.

Viol.

C. & B.

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

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

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

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

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

I never can, never shall understand.

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

Allegro con brio. ♩ = 116.

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

- Flauto I.** and **Piccolo.**: Both play a rapid, rhythmic melody in the treble clef with a key signature of one sharp (F#) and a 2/4 time signature. Dynamics include *f* and *sf*.
- Oboe.**: Plays a melodic line in the treble clef, starting with a *sf* dynamic.
- Clarineti. I.a.**: Plays a melodic line in the bass clef, starting with a *sf* dynamic and a *2.* marking.
- Fagotto.**: Plays a rhythmic accompaniment in the bass clef, starting with a *f* dynamic.
- Corni. Re.**: Plays a rhythmic accompaniment in the treble clef, starting with a *f* dynamic.
- Triangolo.**: Indicated by a *f* dynamic and a *2.* marking, but has no visible notation.
- I. Violino.** and **II. Viola.**: Both play a rhythmic accompaniment in the treble clef, starting with a *f* dynamic.
- Yum-Yum.**, **Peep-Bo.**, **Pitti-Sing.**, **Pook-Ba.**, and **Pish-Tush.**: Vocal parts with lyrics, all in the treble clef. The lyrics are: "Yum-Yum. Peep-Bo. Pitti-Sing. Pook-Ba. Pish-Tush." The **Pish-Tush.** part includes the instruction: "Tacent the whole of the first verse."
- Chorus of Girls.**: Indicated by a *f* dynamic, but has no visible notation.
- Violoncello.** and **Contrabasso.**: Both play a rhythmic accompaniment in the bass clef, starting with a *f* dynamic.

The score concludes with the tempo marking: *Allegro con brio. ♩ = 116.*

Fl.

Picc.

Ob.

Cl. in A.

Fag.

Corni. Re.

Trpt.

I. Viol.

II. Viol.

Viola.

V.-C.

B.-B.

P.-B.

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-

A

Fl.

Picc.

Ob.

Cl. in A.

Fag.

Corni. Re.

Trgl.

I. Viol.

II. Viol.

Viola

Vcllo

C. B.

Chorus.

V. Y.

R. B.

P. S.

T. B.

P. T.

Lyrics:
 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.

p

pim.

1st Verse only.

pim.

pim.

B

I. Fl. I.
 II. Fl. II.
 Ob.
 Cl. I.
 Cl. II.
 Fag.
 Corn.
 Re.
 Trgl.
 Viol. I.
 II.
 Viola.
 V.I.
 R.-B.
 P.-S.
 R.-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

Piccolo.

arco

arco

arco

arco

arco

arco

arco

I. lu lu lu lu la lu lu lu, Fra la la la la la la lu lu lu lu lu!

II. lu lu lu lu la lu lu lu, Fra la la la la la la lu lu lu lu lu!

P. S. lu lu lu lu la lu lu lu, Fra la la la la la la lu lu lu lu lu!

B. B. lu lu lu lu la lu lu lu, Fra la la la la la la lu lu lu lu lu!

P. T. lu lu lu lu la lu lu lu, Fra la la la la la la lu lu lu lu lu!

Chorus. lu lu lu lu la lu lu lu, Fra la la la la la la lu lu lu lu lu!

arco

arco

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 Piano (P.). The Chorus is positioned below the double bass. 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 piano part features a steady rhythmic accompaniment. The Chorus part consists of a single line of rests, indicating that the choir is silent for this section. The page is marked with a '65' in the upper right corner.

Being engaged to Ho-Ho!

N° 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, starts with a *sf* dynamic.
- II. Flauti.** (Flute II): Treble clef, starts with a *sf* dynamic.
- Oboe.**: Treble clef, starts with a *sf* dynamic.
- Clarineti Sib.** (Clarinet in B-flat): Treble clef, starts with a *sf* dynamic.
- Fagotto.** (Bassoon): Bass clef, starts with a *sf* dynamic.
- Corni Fa.** (French Horn): Treble clef, starts with a *sf* dynamic.
- I. Violino.** (Violin I): Treble clef, starts with a *p* dynamic.
- II. Violino.** (Violin II): Treble clef, starts with a *p* dynamic.
- Viola.**: Bass clef, starts with a *p* dynamic.
- Yum-Yum.**: Treble clef, includes the lyrics: *Were I not to Ho-Ho plighted, I would say in tender tone, Loved me*
- Nanki-Poo.**: Treble clef, mostly rests.
- Violoncello.** (Cello): Bass clef, starts with a *p* dynamic.
- Contrabbasso.** (Double Bass): Bass clef, starts 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.* *p*

Allegro.

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

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

dim. *p* *Allegro.*

49

Corn. Fa. *p*

I. Viol. *sf*

II. Viol. *sf*

Viola. *sf*

V.-Y. *sf*

Vcll. *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-ho plighted, I should thrill at words like these - Joy of joys is love re-

Vcll. *p*

C.-B. *p*

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.

Tempo I.

Fl. I. *f* *p*

Fl. II. *f* *p*

Ob. *f* *p*

Cl. Sib. *f* *p*

Fag. *f* *p*

Corni. *f* *p*

Viol. I. *f* *p*

Viol. II. *f* *p*

Viola. *f* *p*

N.P. *Nanki-Poo.*
ta - - - tion. Such a theme I'll not dis-cuss, And on no con-si-der-a-tion, Will I

Cell. *mf* *p*

C.-B. *mf* *p*

Tempo I.

Allegro.

Viol. I. *dim.* *p*

Viol. II. *dim.* *p*

Viola. *dim.* *p*

N.P. *kiss your fond-ly thus - Will I kiss your fond-ly thus - Let me make it clear to you, This is*

Cell. *dim.* *p*

C.-B. *dim.* *p*

Allegro.

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. Fl.

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 instruments and their parts are as follows:

- I. Fl.** (Flute I): Treble clef, melodic line with *cresc.* markings.
- II. Fl.** (Flute II): Treble clef, mostly rests.
- Ob.** (Oboe): Treble clef, melodic line with *cresc.* markings.
- Cl. Sib.** (Clarinet in B-flat): Treble clef, melodic line with *cresc.* markings.
- Fag.** (Bassoon): Bass clef, melodic line with *cresc.* markings.
- Corni. I.** (Cornet I): Treble clef, harmonic accompaniment with *cresc.* markings.
- I. Viol.** (Violin I): Treble clef, harmonic accompaniment with *cresc.* markings.
- II. Viol.** (Violin II): Treble clef, harmonic accompaniment with *cresc.* markings.
- Viola.** (Viola): Bass clef, harmonic accompaniment with *cresc.* markings.
- V.V.** (Vocal Soloist 1): Treble clef, vocal line with lyrics: "He'll never do, He'll never do, this, is what he'll".
- M.P.** (Vocal Soloist 2): Treble clef, vocal line with lyrics: "is what I'll ne-ver do, I'll ne-ver do, oh this, this, is what I'll".
- Viol.** (Violoncello): Bass clef, harmonic accompaniment with *cresc.* markings.
- C.-B.** (Contrabass): Bass clef, harmonic accompaniment with *cresc.* markings.

The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the vocal staves.

I. Fl. I

II. Fl. II

Ob.

Cl. B. S.

Trog.

Corni. Fa.

I. Viol.

II. Viol.

Viola.

V-I.

V-II.

C.B.

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.

I. Viol. II. Viola. Tr. 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. I. Viol. II. Viola. H. H. Tr. B. Vcll. C. B.

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 I've 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

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.

Viol. 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.

Viol. 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

I. Fl.
 II. Fl.
 Ob.
 Cl. Ia
 Bsg.
 Corns. Re.
 Cornetti. Ia.
 Trb.
 Tmp.
 I. Viol.
 II. Viol.
 Viola.
 P. P.
 K. X.
 B. B.
 Cell.
 C. B.

mf
mf

sit in so-lemn si-lence in a dull, dark dock, In a pesti-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-

G

H

Fl. I.

Fl. II.

Ob.

Cl. Ia.

Fag.

Corn. Re.

Corn. Ia.

Trb.

Timp.

Viol. I.

Viol. II.

Viola.

P.T.

K.K.

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.

Tromb.

Trp.

Timp.

Viol. I.

Viol. II.

Viola.

Pf.

Harp.

Cym.

Vol.

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 15 staves of music. The instruments are listed on the left side of each staff:

- Fl. I.** (Flute I): Melodic line with eighth and sixteenth notes.
- Picc.** (Piccolo): Melodic line, often playing a higher octave than the Flute I.
- Ob.** (Oboe): Melodic line with eighth notes.
- Cl. Ia.** (Clarinet in A): Melodic line with eighth notes.
- Fag.** (Bassoon): Melodic line with eighth notes.
- Corni. Re.** (Horn in C): Harmonic accompaniment with chords.
- Cornetti Ia.** (Cornet in A): Harmonic accompaniment with chords.
- Trb.** (Trumpet): Harmonic accompaniment with chords.
- Timp.** (Timpani): Rhythmic accompaniment with a drum roll at the end.
- I. Viol.** (Violin I): Melodic line with eighth notes.
- II. Viol.** (Violin II): Melodic line with eighth notes.
- Viola**: Harmonic accompaniment with chords.
- P.I.** (Piano I): Rested.
- K.K.** (Keyboard): Rested.
- B.B.** (Double Bass): Rested.
- Vcll.** (Cello): Harmonic accompaniment with chords.
- C.B.** (Contrabass): Harmonic accompaniment with chords.

The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The music concludes with a double bar line and repeat dots at the end of each staff.

She shall never learn the truth from me.

Nº 13. Finale.

Molto moderato ♩ = 126.

Flauto I.

Flauto II.
(Piccolo)

Oboe.

Clarinetto.
La.

Fagotto.

Corni.
Reg.

Cornetti.
Sov.

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.

S. C.

I. *pian.*

II. *pian.*

Vclla. *f*

Chorus. *Girls.*
With aspect
Men.

Vcll. C.-B. *unis.* *pian.*

Cl. La.

Fag.

Corni. Re. 1.

I. *arco* *pian.* *arco*

II. *arco* *pian.* *arco*

Vclla. *arco* *pian.* *arco*

Chorus. *stern and gloomy stride,* *We come to learn how you de-side.*

Vcll. C.-B. *unis.* *arco* *pian.* *arco*

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 \flat
 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.

C

54

Fl. I.

Ob.

Cl. La.

Fag.

Corni:
Mib.

I.

II.

II.

Viola

No. No.

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

Chorus

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

Vcll

C. - B.

The musical score is written for a full orchestra and vocal soloist. The orchestral parts include Flute I, Oboe, Clarinet in B-flat, Bassoon, Cornet in B-flat, Violins I and II, Viola, and Cello/Double Bass. The vocal part is for a male soloist. The score is in 4/4 time and G major. The vocal line has lyrics in French. The orchestration features dynamic markings such as *f* (forte) and *p* (piano). The vocal line includes a melodic line with lyrics and a lower line for accompaniment. The chorus part consists of two staves with lyrics in French.

6

Alllegro con brio. ♩ = 132.

Fl. I.

Ob.

Cl. Si.

Fag.

Corri. Sib.

Fagl.

I.

II.

Viola

Y.-Y.

N. P.

Vcll.

C.-B.

Triangolo.

Yum-Yum.

Nanki-Poo.

And brightly shines the dawning day;

The threatened cloud has passed a-way,

What though the night may come to

Alllegro con brio. ♩ = 132.

75

D

Musical score for the following instruments: I. Fl., II. Fl., Ob., Cl. Bb., Fag., Cor. Mi., Fagl., I. Vl., II. Vl., Viola, and Y. Y. The score consists of multiple staves with musical notation including notes, rests, and dynamic markings.

divisi

Vocal staves with lyrics:

P. S.
 There's yet a month of af-ter-noon! Then let the throng Our joy ad - vance,
Pitti-Sing.
 Then let the throng Our joy ad - vance,

S. S.
Peep-Do.
 Then let the throng Their joy ad - vance, With

M. S.
 soon, Then let the throng Their joy ad - vance, With

S. S.
Dooh-Dooh. unis.
Dish-Fish.
 Then let the throng Their joy ad - vance, With

D

82

I. Fl.
 II. Fl.
 Cl.
 Vl. I.
 Trgl.
 Cornu
 Mi.
 Trgl.
 I. Vl.
 II. Vl.
 Viola.
 Vcllo.
 B.
 S.
 A.
 T.
 B.
 Wll.
 C.

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.

Violon.

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
 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. *Yum-Yum.*

P. - S. *Pitti-Sing.*

B. - B. *Pook-Bah.*

Chorus.

Sop. I. *shout.*

Sop. II. *recr.*

Ten. *recr.*

Bass. *recr.*

Vcll. *mf*

C. - B. *mf*

Triangolo.

Or be it far, or be it near,

It day, a week, a month, a year

Life's e-ven-time comes much too

F

1. 2.

I. Fl.

II. Fl.

Ob.

Cl. S.b.

Fag.

Corni. M.b.

Cornetti S.b.

Ts.b.

Tscl.

I. Vn.

II. Vn.

Viola

P.-S.

Re.-S.

N.-P.

B.-S.

P.-S.

Chorus.

Vcll.

C.-S.

Picc.

Gr. Cassa e Piatte

You'll live at least a hon-ey-moon.
Peep-Bo.

Then
Nanki-So.

soon.
Then
Proh-Bah.

Pish-Tush.
Then shout, laughing song, merry dance, With laughing song and merry dance.
reer, laughing song, merry dance, With laughing song and merry dance.
reer, laughing song, merry dance, With laughing song and merry dance.

F

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.*

II. *W.*

Viola

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.

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. in B \flat

Bass.

Trp.

Corn. in E \flat

Cornet in B \flat

Tub.

Drum.

Cym.

Vln. I.

Vln. II.

Vla.

Chorus.

Vcllo.

Contra.

do, in all - all - you

you suc - ceed in all you do. 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

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

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

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. d=80.*

Recit.

altempo

The musical score consists of the following parts:

- Fl. I.** (Flute I)
- Rec.** (Recorder)
- Ob.** (Oboe)
- Cl. Sopr.** (Clarinete Soprano)
- Fag.** (Fagot)
- Corni.** (Corni)
- Corni II.** (Corni II)
- Trb.** (Tromba)
- Timp. Mi. S.** (Timpani)
- Vi. I.** (Viola I)
- Vi. II.** (Viola II)
- Viola** (Viola)
- Kat.** (Katerina)
- Chorus** (Chorus)
- Vcll.** (Violoncelli)
- C. B.** (Contrabbassi)

Fl. II.

Katisha. Recit.

Your revels cease assist me all of you!

altempo

Why, what is

Allegro agitato. d=80.

1731

Violins I & II, Viola, Horns, Chorus, Cello/Double Bass

p

I claim my per-jured lo-ver, Nan-ki-

Chorus: this whose e-vil eyes stain blight on our fes-ti-vi-ties?

1732

H

Recit. *a tempo*

Flute, Oboe, Bassoon, Clarinets I & II, Viola, Horns, Chorus, Cello/Double Bass

f

Recit. *a tempo*

Poo!

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

Chorus: Go, leave thy

H

177

Recit.

al tempo

Fl. I. *f*

Ob. *f*

Fag. *f*

I. *p*

II. *p*

Viola. *p*

Hat. *Recit.*

Chorus. *al tempo*

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!

Allegro agitato.

Fl. I.

Oboe.

Viol. I.

Viol. II.

Viola.

Horn.

Bassoon.

Cello & Double Bass.

f *p* *f* *p*

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.

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

Hat.

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

Hat.

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*

Viol. *p*

C. B.

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*

Viol. *p*

C. B.

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

240

Fl. I.

Ob.

Cornetto
La.

F. b.

I.
Vl.

II.

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.

Cl. La.

Fag.

I.
Vl.

II.

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.
 II. Fl.
 Ob.
 Cl. La.
 Fag.
 I. Vl.
 II. Vl.
 Viola.
 Cello.
 D. B.

Soprano:
 knell, thy knell is rung! Thy doom.

Chorus:
 If true her tale, thy knell is rung, Pink cheek, bright eye, Rose-lip, sweet tongue, If true her

258

Fl. I. *cresc.*

Fl. II. *cresc.*

Ob. *cresc.*

Cl. in B \flat . *cresc.*

Fag. *cresc.*

Corn. in E \flat . *Mi.*

Viol. I. *cresc.*

Viol. 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

I. Fl.

II. Fl.

Cl. La.

I. Viol.

II. Viol.

Viola.

P.S.

Chorus.

Vcll. C.B.

p

arco

p delicato

arco

arco

p

mis.

arco

p

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

Allegretto grazioso. ♩ = 96.

28

I. Fl.

II. Fl.

Cl. La.

I. Viol.

II. Viol.

Viola.

P.S.

Chorus.

Vcll. C.B.

p

mis.

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. *f*
 II. *f*
 Ob.
 Cl. Ia. *f*
 Cl. Ib. *f*
 Fag. *f*
 Corni. *a 2.*
 Mi. *f*
 Cornetti. Ia.
 Trb.
 Timpa.
 I. *f*
 Viol. 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.
 Cornet in A
 Tromp.
 Trb.
 Tmp.
 I. Viol. I
 II. Viol. II
 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 fish in the sea. There's lots of good

Musical score for orchestra and choir. The score includes parts for Flutes (I and II), Oboe, Clarinet in C (Ica.), Bassoon, Cor Anglais (Coraz. Mi.), Cornet in C (Cornette Ica.), Trumpet (Trb.), Timpani (Timpa.), Violins (I and II), Viola, Piano (P.S.), Chorus, Violoncello (Vcll.), and Double Bass (C.B.). The vocal lines (P.S. and Chorus) contain the lyrics: "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 fish in the sea. There's lots of good". The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C).

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) feature 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

I. Fl. I.

II. Fl. II.

Ob.

Cl. in A.

Fag.

Corn. in E-flat.

Mi.

Cornett. in A.

Tr. in E-flat.

Timp.

I. Viol.

II. Viol.

Viola.

Viol.

C. B.

rall.

rall.

rall.

22

Andante.

I. *Viol.* *p*

II. *Viol.* *p*

Viola. *p*

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

Vcll. *cresc.*

C.-B. *cresc.*

355
67

Recit.

a tempo

Meno mosso.

I. Viol. p

II. Viol. p

Viola. p

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

Vcll. C-B. *unis.* p

260

Fl. *all.*

Picc. *all.*

Ob.

Cl. *ff*

Fag.

Corn. Mi.

Cornett. Ia.

Trb.

Gr. Cassa. *Gr. Cassa. 2 sticks.*

I. Viol. *fff*

II. Viol. *fff*

Viola. *fff*

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

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

Vcll. 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. Ia.

Fag.

Corni. Mi.

Cornetti. Ia.

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*

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

Allegro con brio. ♩ = 132.

I. Fl. *f*

II. Fl. *f*

Ob. *f*

Cl. in A. *mf*

Fag. *mf*

Corni. *mf*

Re. *mf*

Cornetti. *mf*

In. *mf*

Temp.

I. Viol. *pizz f*

II. Viol. *pizz f*

Viola *pizz f*

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

Chorus. *We'll hear no more, Ill-omened o'uld, For joy we sour, Despite your*

Cell. *pizz f*

C.-B. *pizz f*

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.
 Viol.
 C. B.

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

scour, 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
Vcll. *piu f*
C. B. *piu f*

T

I. Fl.
 II. Fl.
 Ob.
 Cl. La.
 Fag.
 Corni. Re.
 Cornetti. Ia.
 Trb.
 Timp.
 I. Viol.
 II. Viol.
 Viola.
 V. V.
 Chorus.
 Cell.
 C. B.

Yum-Yum.
Alc

go, bal-lect your hands; Pro-claim your woes in dis-mal chords!

T

Fl.
I.
II.

Ob.

Cl. Ia.

Fag.

Corni. Re.

Corneiti. Ia.

Tr. b.

Temp.

Viol.
I.
II.

Viola.

V. I.

N. P.

Chorus.

Viol.

C. B.

do not heed their dis-mal sound, We

Nanki-Poo.

For joy reigns ev'-ry-where a-round!

dolce

dolce

dolce

divisi

pizz.

p

I. Fl. I

Fl. II

Oboe

Cl. in A

Bassoon

Cor. Angl.

Horn I

Horn II

Trombone I

Trombone II

Trumpet I

Trumpet II

Timpani

Violin I

Violin II

Viola

Vcllo

C. B.

Soprano

Alto

Chorus

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

For joy reigns ev' - - ry - where a - - round. The

Well

pp

p

arco

U

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

legato
legato

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

W

I. *ff*
 Fl. II. *ff*
 Ob. *ff*
 Cl. La. *ff*
 Fag. *ff*
 Corni. Re. *ff*
 Cornetti Ia. *ff*
 Trb. *ff*
 Temp.
 I. *ff*
 Viol. II. *ff*
 Viola. *ff*
 Kat.

crowned!

Chorus. *ff*
 We do not heed their dis - - mal sound, For joy reigns ev - - 'ry.

Viol. *ff*
 C.B. *ff*

W

I. Fl. I.

II. Fl. II.

Ob.

Cl. Ia.

Fag.

Corni. Re.

Cornetti. 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 arranged in a standard orchestral format. The woodwinds (Flutes, Oboe, Clarinet, Bassoon) and strings (Violins, Viola, Cello, Double Bass) play melodic and harmonic lines. The brass (Horns, Trumpets) provide harmonic support. The Timpani part features rhythmic patterns. The vocal parts (Soprano and Chorus) have lyrics in Italian. The score includes various musical notations such as slurs, accents, and dynamic markings.

This musical score page, numbered 235, is arranged in a grand staff format. It includes the following parts from top to bottom:

- I. Fl.** (Flute I)
- Fl. II.** (Flute II)
- Ob.** (Oboe)
- Cl. Ia.** (Clarinet in A)
- Fag.** (Bassoon)
- Corni. Rel.** (Cornet in E-flat)
- Cornetta Ia.** (Trumpet in A)
- Tr. B.** (Trumpet in B-flat)
- Temp.** (Timpani)
- I. Viol.** (Violin I)
- II. Viol.** (Violin II)
- Viola.** (Viola)
- Kar.** (Klarinet in C)
- Chorus.** (Chorus, consisting of two staves)
- Viol.** (Violoncello)
- C. B.** (Contrabass)

The score is written in a key signature of one sharp (F#) and a common time signature (C). It features a variety of musical notations, including notes, rests, and dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The piece concludes with a double bar line and repeat dots at the end of the final measure.

End of Act I.