

From

D'Oyly Carte Opera Companies,

SAVOY HOTEL, LONDON, W.C.

To

*The
Mikado*

Per

Date



1st issue

The printer have appeared
at end.

TAM/73/1/6

An entirely New and Original Japanese Opera,

IN TWO ACTS,

ENTITLED

THE MIKADO;

OR,

THE TOWN OF TITIPU.

WRITTEN BY

COMPOSED BY

W. S. GILBERT,

ARTHUR SULLIVAN,

Joint Authors of "Thespis ; or, The Gods Grown Old" :

*"Trial by Jury" : "The Sorcerer" : "H.M.S. Pinafore ; or, The Lass
that Loved a Sailor" : "The Pirates of Penzance ; or, The Slave of Duty" :*

*"Patience ; or, Bunthorne's Bride" : "Iolanthe ; or, The Peer and
the Peri" : and "Princess Ida ; or, Castle Adamant."*

PRICE ONE SHILLING.

London :

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CITY BRANCH—15, POULTRY, E.C.

Property Plot

24 folded fans for Chorus ladies
20 do do do gent
4 do do Principal Ladies
5 do do do gent
1 Japanese guitar for Nanki-Poo L.V.E. (♯)

(20 p. 11)
Description

A Bundle of Ballads } do do:
(Japanese paper) }
2 strings of coins do do:
Sword of State for Koko L. 3 E
4 strings of coins do do:
Flowers x pins for Ladies hair
A rope for Nanki-Poo L. 3. E.
A Letter on Japanese paper and wrapped }
in silk for Pish-Tush L.V.E. }
A pair of Swords for each noble except Koko
The Mikado has one only which is slung-
A Double seat R.C. discovered
Single seat L.C. do

Act II

3 guitars (discovered) Nanki-Poo to the one
1 looking glass on stand L.C. (discovered)
2 paint brushes & bowl - Pitti-Sing (discovered)
1 Umbrella L.V.E. to be carried by a chorister at
the Mikado's entrance }
6 Samurees for men in armour do do:
6 Iron poles with rings for Coolies do do:
1 scroll (certificate of execution) Japanese paper with
three seals for Pook-Bah R.V.E.
huffage for Nanki-Poo R.V.E. (two bundles wrapped
in red & tied at either end ga baw)

Produced at The Savoy Theatre, London, on Saturday, 14th March, 1885, under
the management of Mr. R. D'Oyly Carte.

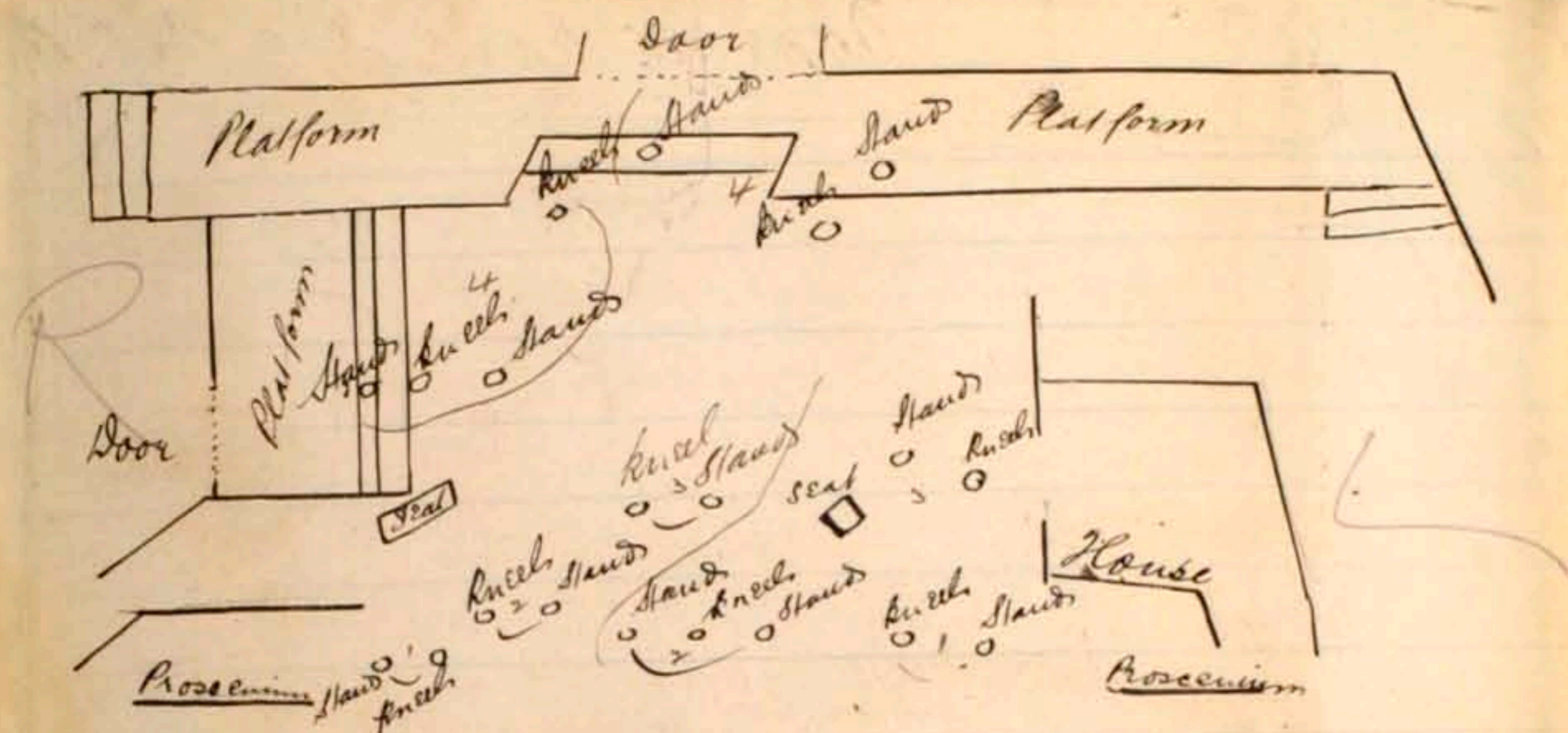
Dramatis Personæ.

THE MIKADO OF JAPAN Mr. R. TEMPLE.
NANKI-POO (His Son, disguised as a wandering }
minstrel, and in love with YUM-YUM) } Mr. DURWARD LELY.
KO-KO (Lord High Executioner of Titipu) .. Mr. GEORGE GROSSMITH.
POOH-BAH (Lord High Everything Else) .. Mr. RUTLAND BARRINGTON.
PISH-TUSH (a Noble Lord) Mr. FREDERICK BOVILL.
YUM-YUM } } Miss LEONORA BRAHAM.
PITTI-SING } Three Sisters—Wards of KO-KO.. } Miss JESSIE BOND.
PREP-BO } } Miss SYBIL GREY.
KATISHA (an elderly Lady, in love with NANKI-POO) Miss ROSINA BRANDRAM.
CHORUS OF SCHOOL-GIRLS, NOBLES, GUARDS, AND COOLIES.

ACT I.—Court-yard of Ko-Ko's official residence }
ACT II.—Ko-Ko's Garden. } Mr. HAWES CRAVEN.

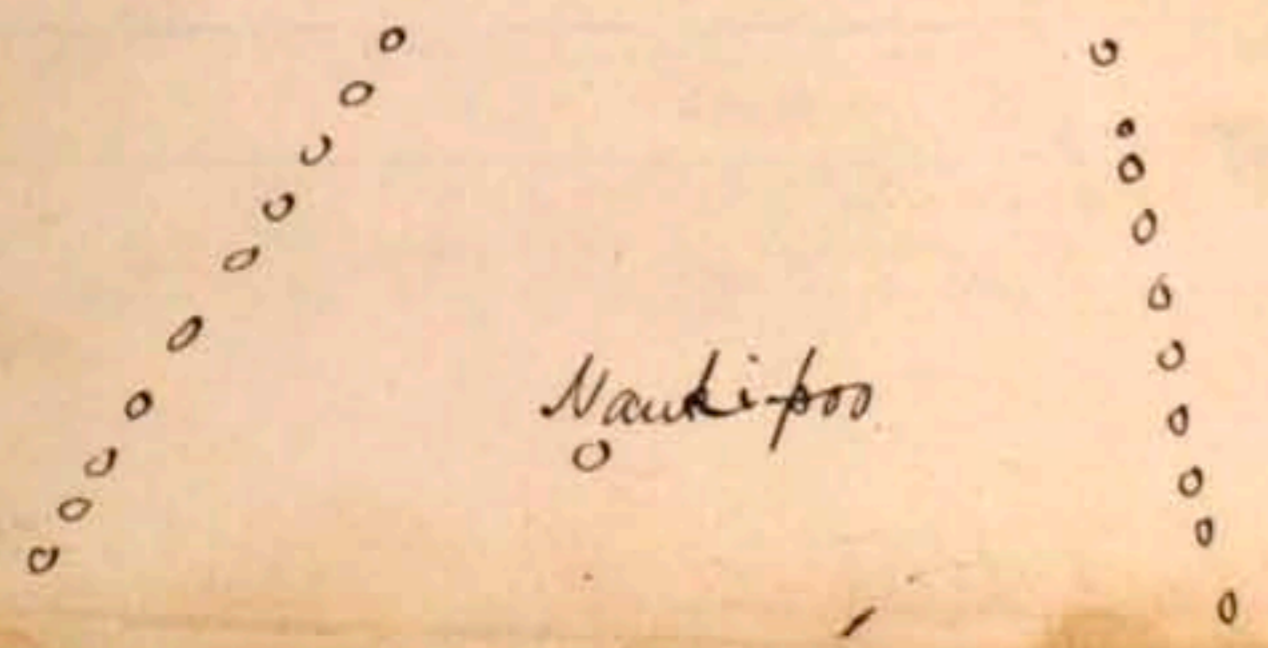
The incidental dances by Mr. JOHN D'AUBAN. The ladies' dresses from
Messrs. LIBERTY & Co. The gentlemen's dresses designed by Mr. WILHELM,
from Japanese authorities, and executed by AUGUSTE & Co.

The Management desires to acknowledge the valuable assistance afforded by the
directors and native inhabitants of the "Japanese Village," Knightsbridge.

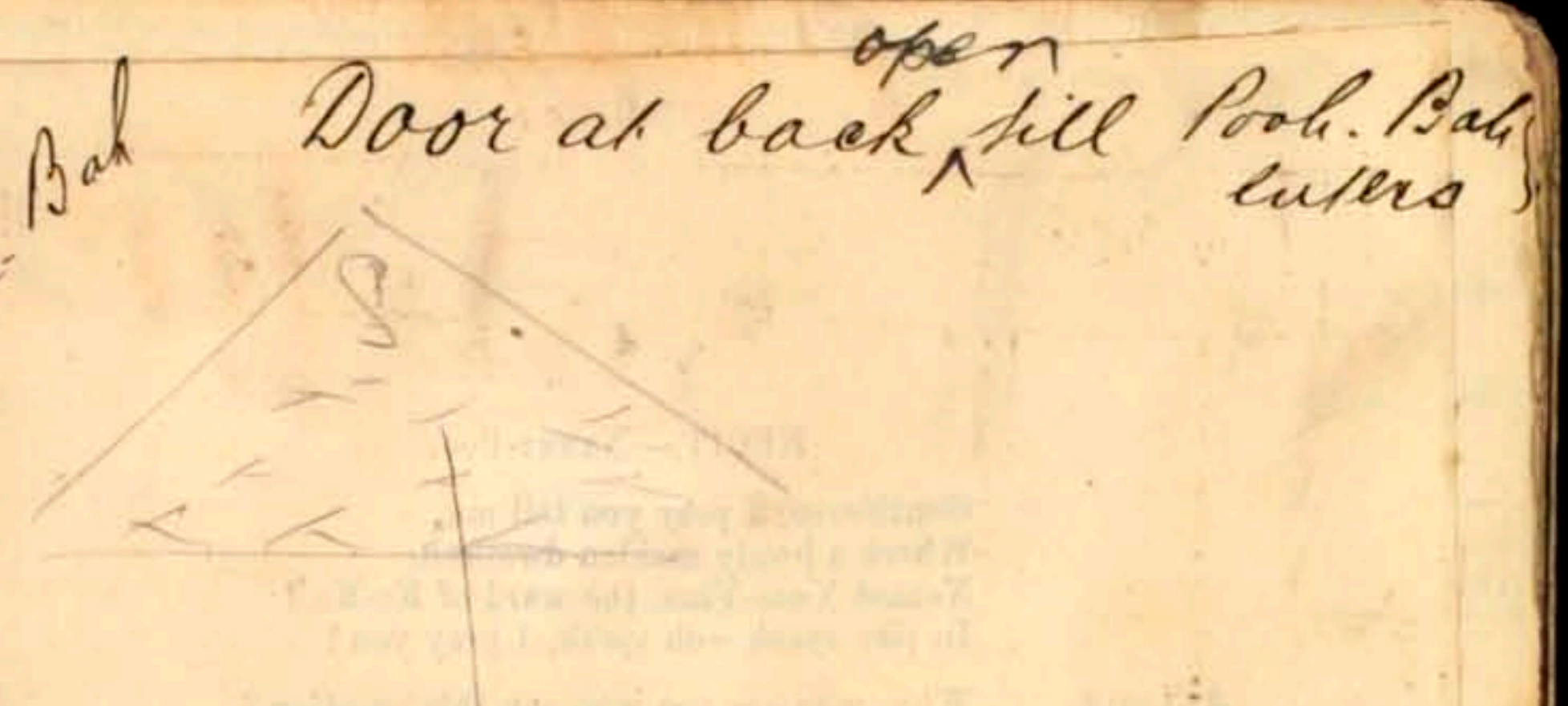


At the end of the four bars after "if you think it ain't" the gent's sitting or kneeling rise in one movement and those immediately over them sit - the gent's in the centre turn & look right - and at "Court etiquette" all change to original positions -

3 At end of Chorus all drop slowly into diagonal lines on either side of the Stage - Bases R Tenors L - leaving centre open and facing audience with fans down - at the word "Gent's" all strike attitude of surprise bringing the fans smartly up in a line with the elbow and look in direction of Nanki-poo - Gent's on R. have fans in left hand with right hand up level with the shoulder and those on L have fans in right hand and left hand up - -



(1.)
Chorus gent's
Nanki-poo
Pool. Bah



THE MIKADO;
OR,
THE TOWN OF TITIPU.

ACT I.

SCENE.—Court-yard of Ko-Ko's Palace in Titipu. Japanese nobles discovered standing and sitting in attitudes suggested by native drawings.

CHORUS.

If you want to know who we are,
We are gentlemen of Japan:
On many a vase and jar—
On many a screen and fan,
We figure in lively paint:
Our attitudes queer and quaint—
You're wrong if you think it ain't. *change positions*

If you think we are worked by strings,
Like a Japanese marionette,
You don't understand these things:
* It is simply Court etiquette. *change to original positions*
Perhaps you suppose this throng
Can't keep it up all day long?
If that's your idea, you're wrong. 3

by door at back
Enter NANKI-POO in great excitement. He carries a native guitar on his back, and a bundle of ballads in his hand.

at "I'll kill you" chorus drop fans & form
Scrimoire - all fan slowly to the music
till "supple song"

at each "oh sorrow" all raise arms slowly
Clasp the hands & bring them slowly
down and drop heads.

Chorus open out and enter into it thoroughly

* Sailor action through this -

Chorus strike attitude

RECIT.—NANKI-POO.

Gentlemen, I pray you tell me,
Where a lovely maiden dwelleth,
Named Yum-Yum, the ward of Ko-Ko?
In pity speak—oh speak, I pray you!

looking

at R corner A NOBLE.
NANK.

Why, who are you who ask this question?
Come gather round me, and I'll tell you.

SONG.—NANKI-POO.

A wandering minstrel I—
A thing of shreds and patches,
Of ballads, songs and snatches,
And dreamy lullaby!

My catalogue is long,
Through every passion ranging,
And to your humours changing
I tune my supple song!

Put fans in belts

Are you in sentimental mood?

all apart

I'll sigh with you,

all sympathize

Oh, willow, willow! sorrow

raise arms

On maiden's coldness do you brood?

all apart

I'll do so, too—

Oh, willow, willow! sorrow

raise arms

I'll charm your willing ears

With songs of lover's fears,

While sympathetic tears

all touch eyes

My cheeks bedew—

Oh, willow, willow! sorrow

raise arms

#

But if patriotic sentiment is wanted,
I've patriotic ballads cut and dried;
For where'er our country's banner may be planted,
All other local banners are defied!
Our warriors, in serried ranks assembled,
Never quail—or they conceal it if they do—
And I shouldn't be surprised if nations trembled
Before the mighty troops of Titipu!

all apart

Chorus repeat

*

And if you call for a song of the sea,
We'll heave the capstan round,
With a yoo heave ho, for the wind is free,
Her anchor's a-trip and her helm's a-lee,
Hurrah for the homeward bound!
Yoo-ho—heave ho—
Hurrah for the homeward bound!

all delighted
smack & hitch

Chorus

wave arms

rowing action - twice
of the stage

At the last "yeo heave ho" last line on p. 3.
 vocal score all do the rowing action four
 times R & L alternately both sides &
 commencing off the stage and then do the
 hauling action for four bars finishing
 with a smack & litch - all resume
 farming at the 6th movement -

* Chorus go up stage & group
 Nauck Pish Tush

Chorus reform semicircle

2)
 Pooh - Bah

To lay aloft in a howling breeze
 May tickle a landsman's taste,
 But the happiest hours a sailor sees
 Is when he's down
 At an inland town,
 With his Nancy on his knees, yeo ho!
 And his arm around her waist!

all nod

all dig ribs
 smack legs

Chorus

Then man the capstan—off we go,
 As the fiddler swings us round,
 With a yeo heave ho,
 And a rumbelow,
 Hurrah for the homeward bound!

rowing action
 & latching do.

A wandering minstrel I, &c.

Enter PISH-TUSH. by door at back

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

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

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

SONG.—PISH TUSH.

Our great Mikado, virtuous man,
 When he to rule our land began,
 Resolved to try
 A plan whereby
 Young men might best be steadied.
 So he decreed, in words succinct,
 That all who flirted, leered, or winked,
 (Unless connubially linked),
 Should forthwith be beheaded.

Chorus come
 down

* bows -
 hands on knees

mus group

X During Symphony before last scene
Nank is going away, Pish calls him
back by tapping him on shoulder with fan

Pish Nank

And I expect you'll all agree
That he was right to so decree.
And I am right,
And you are right,
And all is right as right can be!

all apart

CHORUS.

And I expect, &c.

*he **

This stern decree, you'll understand,
Caused great dismay throughout the land;
For young and old
And shy and bold
Were equally affected.
The youth who winked a roving eye,
Or breathed a non-connubial sigh,
Was thereupon condemned to die—
He usually objected.

And you'll allow, as I expect,
That he was right to so object.
And I am right,
And you are right,
And everything is quite correct!

all apart

CHORUS.

And you'll allow, as I expect, &c.

*convict **

X
And so we straight let out on bail
A convict from the county jail,
Whose head was next
On some pretext
Condemned to be mown off,
And made *him* Headsman, for we said
"Who's next to be decapited
Cannot cut off another's head
Until he's cut his own off."

And we are right, I think you'll say,
To argue in this kind of way.
And I am right,
And you are right,
And all is right—too-looral-lay!

x R.C.

CHORUS.

And they were right, &c.

*2nd ** [Exit Chorus. R x L by
nearest entrance]

Enter POOH-BAH. by door at back

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

Pooh

Pooh

Nank

Nank kneels with head on ground

[Faint handwritten notes]

← during this Pooh Nank is at back of stage

13

Roko
Thorus

See door at back closed

#

raising head

Nank gets up

[Faint handwritten notes]

[Faint handwritten notes]

(humily)

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

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

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

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

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

NANK. And it does you credit.

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

SONG.—POOH-BAH.

Young man, despair,
Likewise go to,
Yum-Yum the fair
You must not woo.
It will not do:
I'm sorry for you,
You very imperfect ablutioner! Nank surprises

Pookha backs up and down one
Nauk sits L.C. disconsolate during 2nd verse

Pook-Pook exits R ahead of song

Pook-Pook exit R. 2. E
Nauki-poo exit L. 2. E

Chorus gent^l enter R & L by platform at
back - meet by steps march down to footlights and
from into places R & L of stage in time to begin
Chorus - at the first "Defer" Noko enters L. 3. E
carrying sword of state, attended by boy and
followed by six Coolies who line the back of
stage - at last "Defer" the Chorus gent^l bring
their hands to about 6 inches above their

This very day
From school Yum-Yum
Will wend her way,
And homeward come
With beat of drum,
And a rum-tum-tum,
To wed the Lord High Executioner!
And the brass will crash,
And the trumpets bray,
And they'll cut a dash
On their wedding day.

*bus: as with
symbals & trumpets*

~~From what I see, I know
It's a hopeless case, a play for nothing
She'll toddle away, as all aver,
With the Lord High Executioner!~~

back

(2)
x

It's a hopeless case,
As you may see,
And in your place
Away I'd flee;
But don't blame me—
I'm sorry to be
Of your pleasure a diminutioner.
They'll vow their pact
Extremely soon,
In point of fact
This afternoon
Her honeymoon
With that buffoon

At seven, commences, so you shun her!
The brass will crash, &c.

bus. as before

Exit Pook-Pook ALL:

RECIT.

NANK. And have I journeyed for a month, or nearly,
To learn that Yum-yum, whom I love so dearly,
This day to Ko-ko is to be united!

POOH. The fact appears to be as you've recited:
But ~~here~~ he comes, equipped as suits his station;
He'll give you any further information.

*goes up stage &
looks off L
Exit R. 2. E*

Enter Ko-Ko, attended. L. 3 E

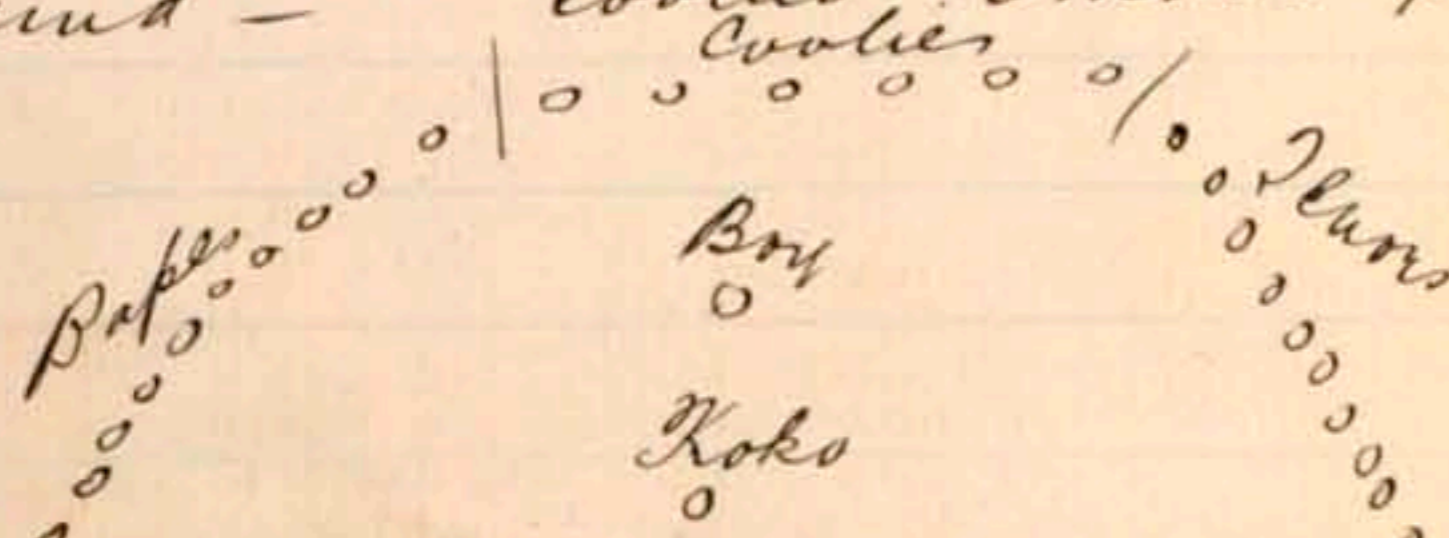
CHORUS.

Behold the Lord High Executioner!
A personage of noble rank and title—
A dignified and potent officer,
Whose functions are particularly vital.
Defer, defer,
To the noble Lord High Executioner!

Enter Noko
Boy or Coolies

knees and slide them down to their knees -
at "the Lord High Executioner" all arms are
held up with the hands open -

During solo - Chorus stoop with their hands
on knees - Boy kneels with head on the
ground - Coolies remain passive throughout



at end of chorus Koko hands sword to Boy who
has got up
hand sword at Lord H. Ex.

(L)
Across
Hum: Hum
Piki. Sing & Peep No

Boy enters

Solo Ko-Ko.
Taken from the county jail
By a set of curious chances;
Liberated then on bail,
On my own recognizances;
Wafted by a favouring gale
As one sometimes is in trances,
To a height that few can scale,
Save by long and weary dances;
Surely, never had a male
Under such like circumstances
So adventurous a tale,
Which may rank with most romances.

Chorus hand
on knees thro
this -

CHORUS.

Behold the Lord High Executioner, &c. Chorus de busi
Ko. Gentlemen,—I'm much touched by this reception. I can only
trust that by strict attention to duty I shall ensure a continuance of
those favours which it will ever be my study to deserve. If I should
ever be called upon to act professionally, I am happy to think that
there will be no difficulty in finding plenty of people whose deaths will
be a distinct gain to society at large.

affect use of one

Enter POOR-BAR.

SONG.—Ko-Ko.

As some day it may happen that a victim must be found,
I've got a little list—I've got a little list
Of ~~small~~ offenders who might well be underground,
And who never would be missed—who never would be missed!
There's the pestilential nuisances who write for autographs—
All people who have flabby hands and irritating laughs—
All children who are up in dates, and floor you with 'em flat—
All persons who in shaking hands, shake hands with you like that—
And all third persons who on spoiling tête-à-têtes insist—
They'd none of 'em be missed—they'd none of 'em be missed!
CHORUS. He's got 'em on the list—he's got 'em on the list;
And they'll none of 'em be missed,—They'll none of
'em be missed.

Society

There's the nigger serenader, and the others of his race,
And the piano organist—I've got him on the list!
And the people who eat peppermint and puff it in your face,
They never would be missed—they never would be missed!
Then the idiot who praises, with enthusiastic tone,
All centuries but this, and every country but his own;
And the lady from the provinces, who dresses like a guy,
And "who doesn't think she waltzes, but would rather like to try;"
And that singular anomaly, the lady novelist—
I don't think she'd be missed—I'm sure she'd not be missed!

indicates
light grip

Note. For the encore the last verse is taken
and slight reference is made to various
statesmen of the day -

At end of song - Chorus exit R & L as before

Enter Pooh-Bah R. 2-E & crosses L behind Koko

Koko Pooh
o o

as they cross stage R Pooh-Bah goes a little
quicker than Koko & gets to his right - both
look left to see the Chancellor's gone
Pooh Koko
o o

CHORUS. He's got her on the list—he's got her on the list;
And I don't think she'll be missed—I'm sure she'll not
be missed!

And that *Nisi Prius* nuisance, who just now is rather rife,
The Judicial humorist—I've got *him* on the list!
All funny fellows, comic men, and clowns of private life—
They'd none of 'em be missed—they'd none of 'em be missed!
And apologetic statesmen of a compromising kind,
Such as—what d'ye call him—Thing'em bob, and likewise Never Mind,
And 'St—'st—'st—and What's-his-name, and also You-know-who—
The task of filling up the blanks I'd rather leave to you.
But it really doesn't matter whom you put upon the list,
For they'd none of 'em be missed—they'd none of 'em be missed!

CHORUS. You may put 'em on the list—you may put 'em on
the list;
And they'll none of 'em be missed—they'll none of 'em
be missed!

Exit Pooh. R 2 E

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

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

KO. Suppose we say as Private Secretary.

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

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

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

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

POOH. As Private Secretary.

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

POOH. As Chancellor of the Exchequer.

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

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

KO. Thank you (shaking his hand). I will. (going L)

Enter Yum, Peep & Pitti, by door at back

The three come down to footlights giggling one to another and keeping close together & realizing as much as possible their description in the following Trio - They throw their fans open on the 3rd & 7th bars of the Symphony - the fans are closed while they sing -

Note. The chorus ladies keep their fans going with the music all through this - fans in right hand - and when they sing they make half turn to the left with the fans to left shoulder as they sing the word "Three" and "Come" they bring their fans straight to their front and at the word "Freed" take Japanese attitude, the same as the principals & curtsy with hands on knees till the end of sym: -

The Japanese dance consists of four movements of the fan to the right & left alternately - the movement to the right is with the palm of the hand upward and the fan is moved horizontally and the hand is reversed - for the movement to the left - the changes right & left are made on the words "Three" "all" "Come" "Sum" at the word "Freed" an attitude is struck by bringing the fan under the left elbow and the forefinger of the left hand to the left cheek - at the end of the line or "Interlary" Yum: nudges the other two with her elbow and they become suddenly demure & curtsy - The three then back up stage thro' sym: about six feet - Pitti & Peep whispering in Yum's ears - she starts and they each come forward as they sing & curtsy - Thrs the next three lines they change to this - Pitti Yum Peep

* This dance consists of bringing the fan straight in front of the body to the full length of the right arm four times on the same words as in the previous dance - and the right foot is raised and brought down as the fan goes out - At the word "Freed" the attitude described above is again taken but is changed on the word "but" to both hands being brought out from either side of the body with the palms level with the waist - all three looking right with proper audience - Yum: nudges them as before & they curtsy as before - and turn by the right up stage with their fans to their elms and walk a little to the left & turn into places for Kokos entrance - for encore change to original positions -

For Kokos entrance Koko Pitti Yum Peep Pooh Hank

* Yum: comes bashfully toward Koko but before reaching him covers her face with her fan and winks knowingly to Pitti. Sing & then suddenly resumes bashfulness.

Door closed till Katisha enters

TRIO.

YUM-YUM, PEEP-Bo, and PITTI-SING.

THE THREE. Three little maids from school are we,
Pert as a school girl well can be,
Filled to the brim with girlish glee,

YUM-YUM. Everything is a source of fun. (Chuckle.) & whispers to Pitti Sing

PEEP-Bo. Nobody's safe, for we care for none! (Chuckle.) & whispers to Yum

PITTI-SING. Life is a joke that's just begun! (Chuckle.)

THE THREE. Three little maids from school! the three curtsy

ALL (dancing). Three little maids who, all unwary,
Come from a ladies' seminary,
Freed from its genius tutelary—

THE THREE (suddenly demure). Three little maids from school! curtsy twice

YUM-YUM. One little maid is a bride, Yum-Yum— coming forward & curtsy

PEEP-Bo. Two little maids in attendance come— coming forward do

PITTI-SING. Three little maids is the total sum. do do do

THE THREE. Three little maids from school! the three curtsy

YUM-YUM. From three little maids take one away— goes round Peep & Hank

PEEP-Bo. Two little maids remain, and they— goes to circle

PITTI-SING. Won't have to wait very long, they say— goes R into Peep's place

THE THREE. Three little maids from school! curtsy

ALL (dancing). Three little maids who, all unwary,
Come from a ladies' seminary,
Freed from its genius tutelary—

THE THREE (suddenly demure). Three little maids from school! curtsy twice &

Ko. At last, my bride that is to be! (About to embrace her.) all fans coming

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

Ko. Well, that was the idea. I'm certainly not going to kiss you after that

YUM. (aside to PEEP-Bo). It seems odd, don't it all whisper in two

PEEP. It's rather peculiar.

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

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

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

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

all fans up.

back up stage } thro' sym:

cut

Koko & Pooh-Bah
Enter R 2. E
Pitt. Peep enter L. 2. E
Hank. Pooh enter L. 1. E

fans down

Yum Nank
Pitti Poo Poo

Poo Koko Yum Pitti Poo
Nank Poo

Poo Pitti Yum Poo Koko Nank Poo

Nank sets up

Poo Koko Pitti Yum Poo

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

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

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

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

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

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

YUM. { Oh, this is the musician who used—
PEEP. { Oh, this is the gentleman who used—
PITTI. { Oh, it is only Nanki-Poo who used—

KO. One at a time, if you please.

YUM. He's the gentleman who use to play so beautifully on the—
on the—

PITTI. On the Marine Parade.

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

(Come forward & kneel)
NANK. Sir, I have the misfortune to love your ward, Yum-Yum—
oh, I know I deserve your anger! (The three go to Poo)

KO. Anger! not a bit, my boy. Why, I love her myself. Charming little girl, isn't she? Pretty eyes, nice hair. Taking little thing, altogether. Very glad to hear my opinion backed by a competent authority. Thank you very much. Good bye (to PISH-TUSH). Take him away. (PISH-TUSH removes him). off L 2 E Yum: ards)

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

(everybody starts)
KO. That is a Tremendous Swell. (She touches Poo Bah & as he moves she - is alive)

POOH. Go away, little girls. Can't talk to little girls like you. Go away, there's dears. (The three go L) (all fans up bashfully)

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

(all laugh fans up)
POOH. What do you want me to do to them? Mind, I will not kiss them.

KO. No, no, you sha'n't kiss them: a little bow—a mere nothing—you needn't mean it, you know.

POOH. It goes against the grain. They are not young ladies, they are young persons. (The three laugh)

At "how de do little girls" the three curtsy

Pool Pitki Yum Peep Koko
Koko Pitki Yum Peep

Through the Sym: to Quartett the three together go up & down stage with their fans open under their chins always turning by the right into position -

Pool Pitki Yum Peep

The three always curtsy at "pardon us" & "hard on us"

Now the dance as "But youth of course" at p. 62 vocal scene the three take four steps down the stage with their fans open up to the right side of face - beginning with the right foot their left hand close to their chests -

At "Don't in girlhood" peep their fans facing front R x L - four times and as the chorus repeat - the three principals bring their fans to the left side and peep their left hand - palms outward - four times R x L

At "Tra la la" top of p. 63 vocal scene the three run into left corner & back to L C & there remain with hands on knees till Pook Bah begins to sing -

The chorus ladies at the same time change sides - the left half going R by the back of stage & the right half going L and remain with their hands on their knees till Pook Bah begins to sing - then resume facing

As Pook Bah begins the three go a little back & work round to right keeping their eyes on Pook Bah

Pool Pitki Yum Peep

The Dance & business are identical for both verses - for the exit the left half of the chorus drop front of stage and off R. L. E - the right half drop back of stage & off L. S. E. this is done through the Symphony -

The three go up to Pook Bah who looks disdainfully at them and exits L. 2. E followed by Pitki-Sing - who Peep-Su exits R. L. E - Yum. remains on - put Stat.

(6) Nunki-poo
Koko takes
to three over

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

Poon. (Aside to Ko-Ko.) Well, I sha'n't mean it (with a great effort). How de do, how de do, little girls! (Aside). Oh my protoplasmal ancestor! (the three go back L) *{all laugh fans up}*

Ko. That's very good. (Girls indulge in suppressed laughter). *{all laugh}*

Poon. I see nothing to laugh at. It is very painful to me to have to say "How de do, how de do, little girls," to young persons. I'm not in the habit of saying "How de do, how de do, little girls" to anybody under the rank of a Stockbroker. *{all laugh keep it}*

Ko. (Aside to girls). Don't laugh at him - he's under treatment for it. (Aside to Poon-Bah). Never mind them, they don't understand the delicacy of your position.

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

Ko. I should think we did! How a nobleman of your importance can do it at all is a thing I never can, never shall understand. *{fans closed}*
(Ko-Ko retires up and goes off) L. 3. E.

QUARTET AND CHORUS.

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

So please you, sir, we much regret
If we have failed in etiquette
Towards a man of rank so high—
We shall know better by and bye.

Chorus fan to the music thro' this

Yum:— But youth, of course, must have its fling, *{goes in front of Pitki}*
So pardon us, *{curtsy}*
So pardon us, *{yum goes back to her place}*
Ø Pitki And don't, in girlhood's happy spring, *{goes in front of Yum}*
Be hard on us, *{curtsy}*
Be hard on us, *{curtsy}*
X If we're disposed to dance and sing,
Tra la la, &c. *{dancing}*.

CHORUS OF GIRLS, But youth, of course, &c. Tra la la chorus change sides

Poon. I think you ought to recollect
You cannot show too much respect
Towards the highly-titled few;
But nobody does, and why should you?
That youth at us should have its fling,
Is hard on us,
Is hard on us;
To our prerogative we cling—
So pardon us,
So pardon us,
If we decline to dance and sing—
Tra la la, &c. *{dancing}*.

Note. The ladies in all their movements keep
their toes turned slightly in and their
arms are invariably carried so that
their hands are on their chests -
Yum. Yum. must place the double seat
in position as the others run off
Yum. Yum.

CHORUS OF GIRLS. But youth, of course, must have its fling, &c.

Exit all but YUM-YUM.

Enter NANKI-POO. L 3. E

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

YUM. Alas, yes!

NANK. But you do not love him?

YUM. Alas, no!

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

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

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

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

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

YUM. Besides—a wandering minstrel, who plays a wind instru-
ment outside tea-houses, is hardly a fitting husband for the ward of a
Lord High Executioner. *(Sings up stage a little)*

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

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

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

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

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

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

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

(Rolls head on the ground)

(Laying her)

(Setting away)

Yum Nank

Nank yum
00

yum
0

Nank yum
Nank yum

Note - This kissing must be done quite unconsciously

Yum Nank

Nank. Yes it is capital

YUM. Still that don't make it right. To flirt is ^{Capital} ~~illegal~~ and we must obey the law.

NANK. Deuce take the law!

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

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

YUM. Happy indeed!

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

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

NANK. We should be gazing into each other's eyes, like that. (Approaching and gazing at her sentimentally).

YUM. Breathing ~~vows~~ of unutterable love like that. (Sighing and gazing lovingly at him).

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

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

NANK. If it wasn't for the law.

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

NANK. Not for worlds! (Kisses her)

YUM. Being engaged to Ko-ko, you know (Kisses him)

NANK. Being engaged to Ko-ko! (Kisses her)

DUET.—YUM-YUM and NANKI-POO.

NANK. (Sneaking)

Were you not to Ko-Ko plighted,

I would say in tender tone,

"Loved one, let us be united—

Let us be each other's own!"

I would merge all rank and station,

Worldly sneers are nought to us,

And, to mark my admiration,

I would kiss you fondly thus— [Kisses her.

BOTH. { I would kiss { you } fondly thus—(kiss).
 { He would kiss { me } fondly thus—(kiss).
 { I would kiss { you } fondly thus—(kiss).
 { He would kiss { me } fondly thus—(kiss).

YUM. But as I'm engaged to Ko-Ko,
To embrace you thus, con fuoco,
Would distinctly be no gioco,
And for yam I should get toco—

BOTH. Toco, toco, toco, toco!

Sits R C

Sighs

Runs to Yum &
Runs by her

Both get up &
Yum & R C

Pish. Tush goes up stage till his solo and then touches Koko on the shoulder & snip his solo to him R.C.

3rd part Pish Koko

1st & 2nd part Koko Pook

For the repeat Pish Koko Pook

For "Do sit in solemn silence" the three get down Pish Koko Pook

The fans are used with the music two' two and at each time "big black block" occurs the fans are used as choppers - at the end all three turn up stage & Pish. Tush. exit R. 3. E & Pook. exit L. 3. E.

(9.)
Tavuki-Poo
(with rope)

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

Pooh. This professional conscientiousness is highly creditable to you, but it places us in a very awkward position. (gets up)

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

Pish. I am afraid that, unless you can obtain a substitute— (gets up)

Ko. A substitute? Oh, certainly—nothing easier (to POOH-BAH) PooH-Bah, I appoint you my substitute.

Pooh. I should like it above all things. Such an appointment would realize my fondest dreams. But no, at any sacrifice, I must set bounds to my insatiable ambition!

TRIO.

2nd Ko-Ko.
My brain it teems
With endless schemes,
Both good and new
For Titipu; 2
But if I flit,
The benefit
That I'd diffuse
The town would lose!
Now every man
To aid his clan
Should plot and plan
As well as he can,
1 And so,
Although
I'm ready to go,
Yet recollect
'Twere disrespect
Did I neglect
To thus effect
This aim direct,
So I object—
So I object—
So I object—

1st POOH-BAH.
I am so proud,
If I allowed
My family pride
To be my guide,
I'd volunteer
To quit this sphere
Instead of you,
In a minute or two,
But family pride
Must be denied,
And set aside,
And mortified,
2 And so,
Although
I wish to go,
And greatly pine
To brightly shine,
And take the line
Of a hero fine,
With grief condign
I must decline—
I must decline—
I must decline—

3rd PISH-TUSH.
I heard one day,
A gentleman say
That criminals who
Are cut in two
Can hardly feel
The fatal steel,
And so are slain 2
Without much pain.
If this is true
It's jolly for you;
Your courage screw
To bid us adieu,
3 And go
And show
Both friend and foe
How much you dare.
I'm quite aware
It's your affair,
Yet I declare
I'd take your share,
But I don't much care—
I don't much care—
I don't much care—

ALL. To sit in solemn silence in a dull, dark dock,
In a pestilential prison, with a life-long lock,
Awaiting the sensation of a short, sharp shock,
From a cheap and chippy chopper on a big black block!
[Exit all but Ko-ko.]

—open fan

Koko
○

Nank
○
□ (sits)

— Nank gets up

Koko Nank
○ ○

L. 3. E.

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

*How Sir what is it

NANK. Oh, go on—don't mind me.

Ko. What are you going to do with that rope?

NANK. I am about to terminate an unendurable existence.

Ko. Terminate your existence? Oh, nonsense! What for?

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

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

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

(runs down)

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

(sets up)

NANK. What's the matter?

Ko. Is it absolutely certain that you are resolved to die?

NANK. Absolutely!

Ko. Will nothing shake your resolution?

NANK. Nothing.

Ko. Threats, entreaties, prayers—all useless?

NANK. All! My mind is made up.

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

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

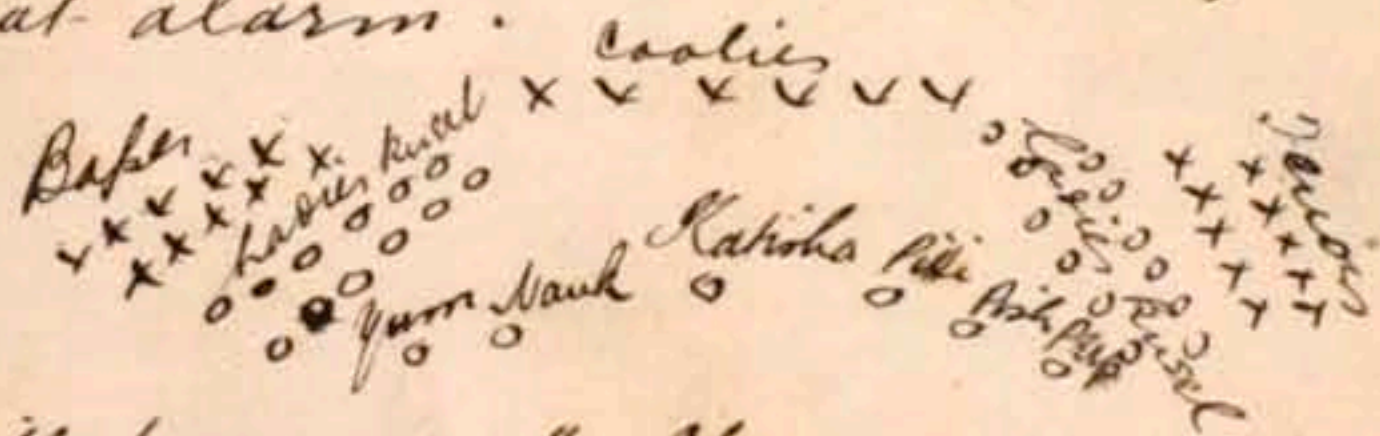
Ko. You don't? Observe: you'll have a month to live, and you'll live like a fighting cock at my expense. When the day comes there'll be a grand public ceremonial—you'll be the central figure—no one will attempt to deprive you of that distinction. There'll be a procession—bands—dead march—bells tolling—all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

Through solo p. 81 vocal score the chorus gets
 put arms up and down twice for 8 bars - then
 turn once - they then put open fan to right shoulder
 and sway R & L beginning to the right and turn
 round once again through the long note "song"
 For the tutti fans away and arms up - ~~the~~
 palms outward - same bus: for the repeat -

The principals dance during the chorus, except
 Pook Bah who maintains his dignity - ~~Peep~~
 dances round him - much to his annoyance

Peep Yum Pook Hank Piki Pook

For Pook Bah's cadence all lean forward - at
 the end of the first "long life" Hank turns away
 from Pook Bah - Pook Bah says "one moment"
 and at - "life to you" Hank says "thank you"
 is going - Pook Bah says "I'm not finished"
 Enter Katisha by door at back attended by
 six coolies - she enters at the Allegro p. 81
 all shriek and run into the following position
 in great alarm.



At "away ill-favoured one" Chorus resume staccato

Hank Pook Katisha Yum Piki Peep

L. 3. E. Ko. This is simply appalling! I, who allowed myself to be
 respited at the last moment, simply in order to benefit my native
 town, am now required to die within a month, and that by a man
 whom I have loaded with honours! Is this public gratitude? Is this
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**Draw Sir what is it*

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 bands—dead march—bells tolling—all the girls in tears—Yum-Yum
 distracted—then, when it's all over, general rejoicings, and a display
 of fireworks in the evening. You won't see them, but they'll be there
 all the same.

Chorus lean forward & listen sympathetically
 Nank ^{Pah} Katscha Yum Pitti Peep

Through the Chorus Yum gets back to Nank &
 Pah Push L.
 Yum Nank Kat. Pitti Peep Pah

Note. Pitti sings this enviously to Katscha and
 at "succumb" & "be dumb" flicks her fan in
 her face

SONG.—KATISHA.

(Addressing NANKI-POO). Oh fool, that fleest
 My hallowed joys!
 Oh blind, that seest
 No equipoise!
 Oh rash, that judgest
 From half, the whole!
 Oh base, that grudgest
 Love's lightest dole!
 Thy heart unbind,
 Oh fool, oh blind!
 Give me my place,
 Oh rash, oh base!

Chorus in two
 shows in two
 + F. a

CHORUS.) If she's thy bride, restore her place,
 with action) Oh fool, oh blind, oh rash, oh base!

KAT. (Addressing YUM-YUM). Pink cheek, that rulest
 Where wisdom serves!
 Bright eye, that foolest
 Steel-tempered nerves;
 Rose-lip, that scornest
 Lore-laden years—
 Sweet tongue, that warnest
 Who rightly hears—

Nank: & Pah }
 with action }
 (The three girls
 succumb)

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

in two
 in two

CHORUS.) If true her tale, thy knell is rung,
 with action) Pink cheek, bright eye, rose-lip, sweet tongue!

PITTI-SING. Away, nor prosecute your quest—
 From our intention well expressed,
 You cannot turn us!
 The state of your connubial views
 Towards the person you accuse
 Does not concern us!
 For he's going to marry Yum-Yum—

ALL. Yum-Yum!

PITTI. (Dances to the
 R of Katscha) Your anger pray bury,
 For all will be merry,
 I think you had better succumb—

+ Ladies stoop with
 hands on knees

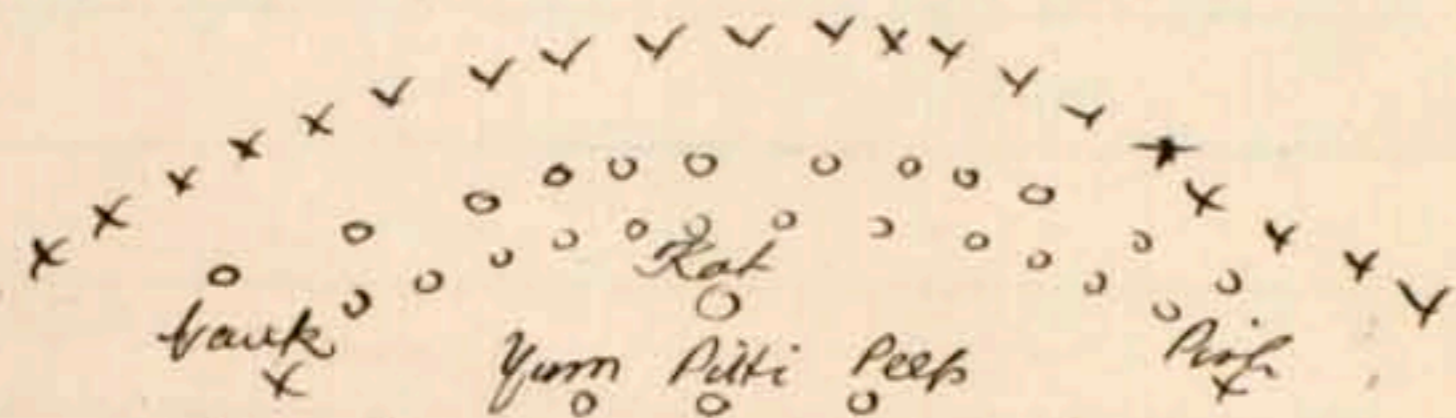
ALL. Cumb—cumb!

PITTI. (Dances L.) And join our expressions of glee,
 On this subject I pray you be dumb—

Chorus Ladies in
 two lines

For the chorus "on the subject x c" the Ladies -
form double circle - the front row kneeling

#



so that Katisha is surrounded and as she
attempts to make her escape all arms are thrown
smartly up & form a barrier -
at the end of chorus all get up & turn slowly
up stage & group thro' sym: ladies looking
scornfully at Katisha as they go up
Yum Nank Kat Pitti Peep Pich

At the end of Katisha's solo all resume
circles and do "ni tain for every" chorus
Ladies Nank & Yum kneel -
ah "for news surprising" all get up
ah - "to minstrel he" Pitti & Peep get on either
side of Katisha & take hold of her - she throws
them off - they then sing in her ears

* Nank Pitti Kat Peep Yum Pich

ALL.
PITTI.

Dumb—dumb.
You'll find there are many
Who'll wed for a penny—
The word for your guidance is, "Mum"—

ALL.
PITTI.
ALL.

Mum—mum!
There's lots of good fish in the sea!
There's lots of good fish in the sea!
And you'll find there are many, &c

Solo circle
& Kneels

groups

SOLO — KATISHA. L.C.

The hour of gladness
Is dead and gone;
In silent sadness
I live alone!
The hope I cherished
All lifeless lies,
And all has perished
Save love, which never dies!

(Ladies Nank & Yum) (To Nank) Oh, faithless one, this insult you shall rue!
Kneel In vain for mercy on your knees you'll sue.
I'll tear the mask from you disguising!

NANK. (Aside). Now comes the blow!

KAT. Prepare yourself for news surprising! *all get up*

NANK. (Aside). How foil my foe?

KAT. No minstrel he, despite bravado! *(throw Pitti & Peep off)*

YUM. (Aside, struck by an idea). Ha! ha! I know! *(goes L)*

KAT. He is the son of your—

(NANKI-POO and YUM YUM, interrupting, sing Japanese words, to drown her voice.)

all O ni! bikkuri shakkuri to!
O sa! bikkuri shakkuri to! *all wave arms frantically in the air*

KAT. In vain you interrupt with this tornado:
He is the only son of your—

ALL. O ni! bikkuri shakkuri to! *arms up*

KAT. I'll spoil —

ALL. O ni! bikkuri shakkuri to! *arms*

KAT. Your gay gambado!
He is the son —

ALL. O ni! bikkuri shakkuri to! *arms*

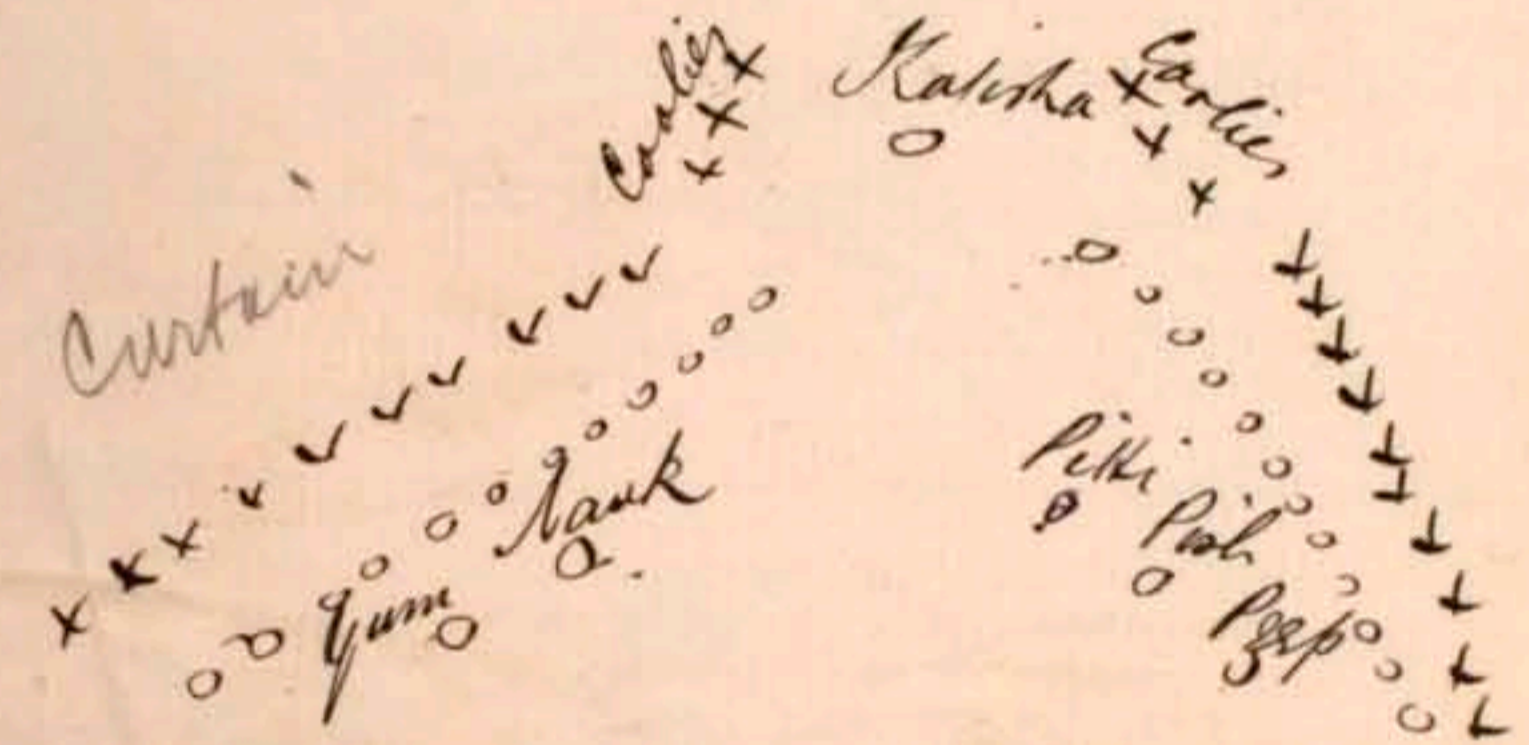
KAT. Of your —

ALL. O ni! bikkuri shakkuri to! *arms*

The son of your — *arms*

For the commencement of ensemble so
back to places: Kat. Piki Pih Peep
Yum, Hank

For the Duet Hank & Yum "We do not heed we"
Katisha goes up stage & sits on steps at
back - Chorus keep space open & look
towards her - Katisha comes down
for "my wrongs" and during remainder
of the finale the Chorus ladies nearest
centre form double row and as Katisha
rushes up for the last note - clear for
her & go to places for picture - all
look towards Katisha -



2nd Curtain all turn to audience

ENSEMBLE.

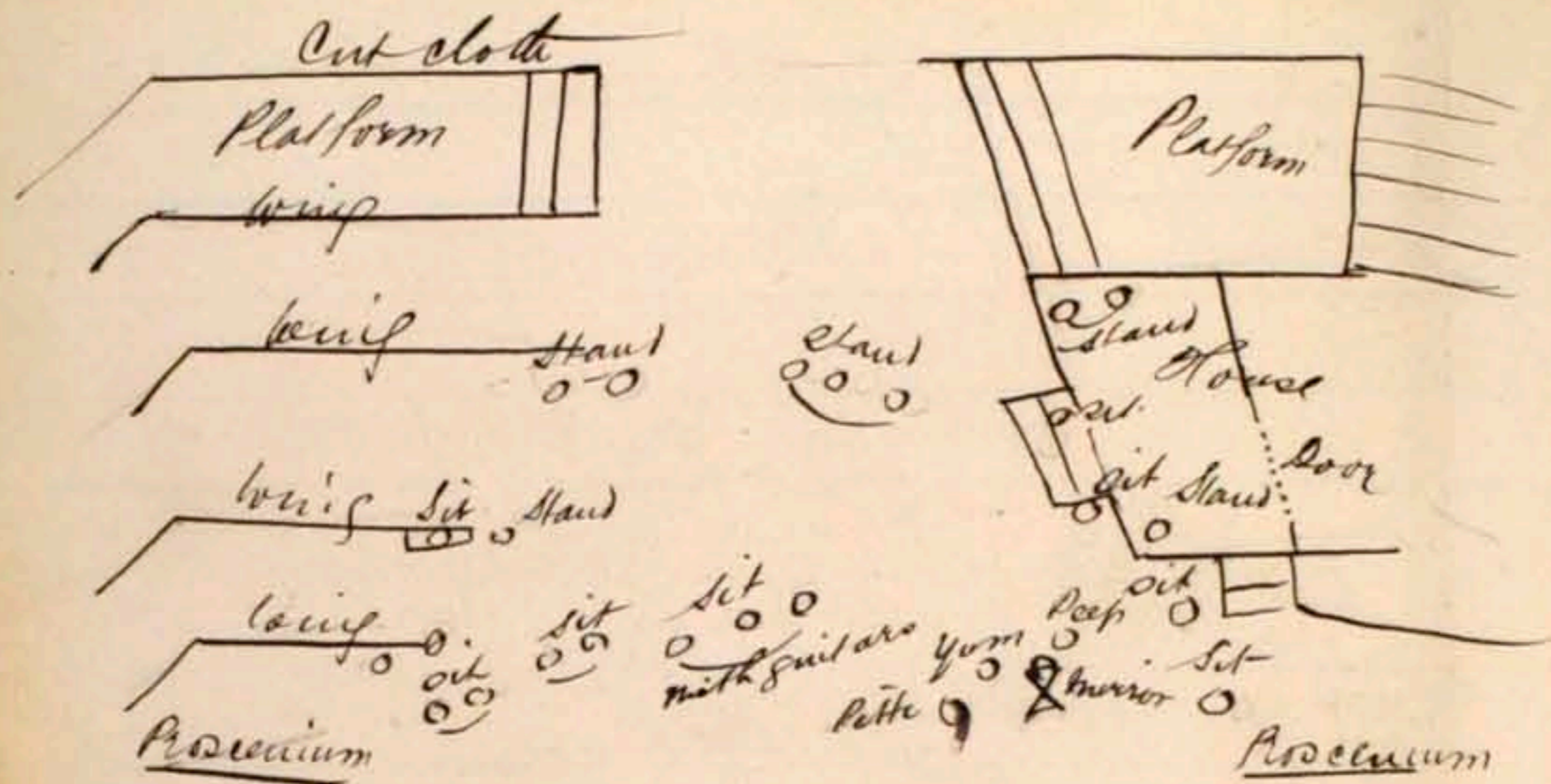
KATISHA.	THE OTHERS.
Ye torrents roar!	We'll hear no more
Ye tempests howl!	Ill-omened owl,
Your wrath outpour	To joy we soar,
With angry growl!	Despite your scowl
Do ye your worst, my vengeance call	The echoes of our festival
Shall rise triumphant over all!	Shall rise triumphant over all!
Prepare for woe,	Away you go,
Ye haughty lords,	Collect your hordes;
At once I go	Proclaim your woe
Mikado-wards,	In dismal chords;
And when he learns his son is found,	We do not heed their dismal sound,
My wrongs with vengeance will be	For joy reigns everywhere around!
crowned!	

Chorus ladies
form double line
& clear for
Katisha

(KATISHA rushes furiously up stage, clearing the crowd away right and left, finishing on steps at the back of stage.)

END OF ACT I.

Back cloth



At the repeat of Chorus, the Ladies get up as they sing "of her ladyship" & go towards platforms L. as the sing "Art & Nature" and be in their places on platforms for the curtsey on the words "pretty bride" - Each with the edge of the fan towards their foreheads as they curtsey & back out of sight of audience with their faces towards Yum Yum Peep so & Piki Sing - Piki & Peep then bow themselves off R. leaving Yum. Centre - Note - The mirror &c are cleared by the chorus ladies -

(1.)
Chorus Ladies
Hum. Piki & Peep
Thank you - Peep - Wash

ACT II.

SCENE.—Ko-Ko's Garden.

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

CHORUS.

Braid the raven hair—
Weave the supple tress—
Deck the maiden fair
In her loveliness—
Paint the pretty face—
Dye the coral lip—
Emphasize the grace
Of her ladyship!
Art and nature, thus allied,
Go to make a pretty bride!

All fan to the
music thro' this

SOLO.—PITTI-SING.

Sit with downcast eye—
Let it brim with dew—
Try if you can cry—
We will do so, too.
When you're summoned, start,
Like a frightened roe—
Flutter, little heart,
Colour, come and go!
Modesty at marriage tide
Well becomes a pretty bride!

gets up & sniffs L & looking at Yum

all affect to cry all start

(coming down)

CHORUS.

Braid the raven hair, &c.

Exit Chorus by
platforms left
Peep & Piki R

Piki Yum Peep

Piki Peep Yum

Peep-Bo gets R
Peep Piki Yum Nank Pish

At the last "beheaded" all three are immediately behind one another resting on Nanki's feet. They then turn together right about - and take a few paces to right corner

* Towards the end of this speech Yum: gets to the left of Nanki-poo to be in position for Madrigal -

PEEP. The happiest girl indeed, for she is indeed to be envied who has attained happiness in all but perfection.

YUM. In "all but" perfection?

PEEP. Well, dear, it can't be denied that the fact that your husband is to be beheaded in a month is, in its way, a drawback. (Yum: goes up)

PITTI. I don't know about that. It all depends!

PEEP. At all events, he will find it a drawback. (Sings R)

PITTI. Not necessarily. Bless you, it all depends!

(Coming down) YUM. (In tears). I think it very indelicate of you to refer to such a subject on such a day. If my married happiness is to be—to be—

PEEP. Cut short.

YUM. Well, cut short—in a month, can't you let me forget it?

(Weeping.) goes up
Enter NANKI-POO followed by PISH-TUSH. by platform L.U.E.

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

YUM. (Sobbing). They've been reminding me that in a month you're to be beheaded! (Bursts into tears). Rests on Nank

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

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

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

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

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

PEEP. And at that rate, this interview has already lasted four hours and three quarters! (Exit PEEP-Bo.)

YUM. (Still sobbing). Yes. How time flies when one is thoroughly enjoying one's self!

NANK. That's the way to look at it! Don't let's be down-hearted! There's a silver lining to every cloud.

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

PISH. By all means. Let's—let's thoroughly enjoy ourselves. (Sobbing)

Piki Nank Yum Pish
o o o o

The hands are up at each "Ding" & down at each "Dong" -
For the "Fal-la-lai" the heads are swung right & left beginning to the right -

Piki Exit R.I.E. & Pish, Tush L I E
Nank & Yum go up a little and as Koko enters from house L they see him & Yum goes R.C. abashed -
Yum Nank Koko

* Having put his arm round her waist Nank is about to kiss her when Koko stops him.

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

YUM. Quite ridiculous! (Trying to laugh).

(All break into a forced and melancholy laugh.)

QUARTETTE.

YUM-YUM, PITTI-SING, NANKI-POO, and PISH-TUSH.

Brightly dawns our wedding day;
Joyous hour, we give thee greeting!
Whither, whither art thou fleeting?
Fickle moment, prithee stay!
Pish — What though mortal joys be hollow?
Pitti — Pleasures come, if sorrows follow:
Though the tocsin sound, ere long,
Ding dong! Ding dong! *action of singing better*
Yet until the shadows fall
Over one and over all,
Sing a merry madrigal—
A madrigal!

Yum. Fal-la—fal-la! &c. (Ending in tears). *swing heads to the right*
Let us dry the ready tear,
Though the hours are surely creeping,
Little need for woeful weeping,
Till the sad sundown is near.
Pish — All must sip the cup of sorrow—
Pitti — I to-day and thou to-morrow:
This the close of every song—
Ding dong! Ding dong!
What, though solemn shadows fall,
Sooner, later, over all?
Sing a merry madrigal—
A madrigal!

Fal-la—fal-la! &c. (Ending in tears).

[Exit PITTI-SING and PISH-TUSH.]

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

KO. Go on—don't mind me.

NANK. I'm afraid we're distressing you.

* KO. Never mind, I must get used to it. Only please do it by degrees. Begin by putting your arm round her waist (NANKI-POO does so). *not yet* ~~There~~; let me get used to that first.

YUM. Oh, wouldn't you like to retire? It must pain you to see us so affectionate together!

As Nank: kisses her Koko yells with }
agony & turns with back to audience }
Nank Yum Koko

Yum
Nank @ sit

Koko
O sit

Ko. No, I must learn to bear it! Now oblige me by allowing her head to rest on your shoulder. *(He does so—Ko-Ko much affected).* I am much obliged to you. Now—kiss her! *(He does so—Ko-Ko writhes with anguish.)* Thank you—it's simple torture!

Nank: Like that?

(Come, c.) YUM. Come, come, bear up. After all, it's only for a month.

Ko. No. It's no use deluding oneself with false hopes.

NANK. } What do you mean?
YUM. }

Ko. *(To YUM-YUM)* My child—my poor child. *(Aside)* How shall I break it to her? *(Aloud)* My little bride that was to have been—

YUM. *(Delighted)* Was to have been!

Ko. Yes, you never can be mine!

YUM. *(In ecstasy).* What!!! I am so glad!!!

Ko. I've just ascertained that, by the Mikado's law, when a married man is beheaded his wife is buried alive.

NANK. } Buried alive!
YUM. }

Ko. Buried alive. It's a most unpleasant death.

NANK. But whom did you get that ~~isom~~?

Ko. Oh, from Pooh-Bah. He's my solicitor.

YUM. But he may be mistaken!

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

NANK. But stop a bit! This law has never been put in force?

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

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

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

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

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

NANK. It *does* make a difference, of course!

Nank Koko
○ ○

Here the sword is not unsheathed

Nank Koko Pook
○ ○ ○

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

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

Ko. Why so?

NANK. To-day I die.

Ko. What do you mean?

NANK. I can't live without Yum-Yum. This afternoon I perform the Happy Despatch. *(pulls out sword from belt)*

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

NANK. Why not?

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

NANK. It would certainly seem so!

Enter POOH-BAH, L 3 E

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

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

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

NANK. Very well, then—behead me. *(offers his sword)*

Ko. What, now? *(taking sword)*

NANK. Certainly; at once.

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

POOH. Still, as Lord High Executioner, —

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

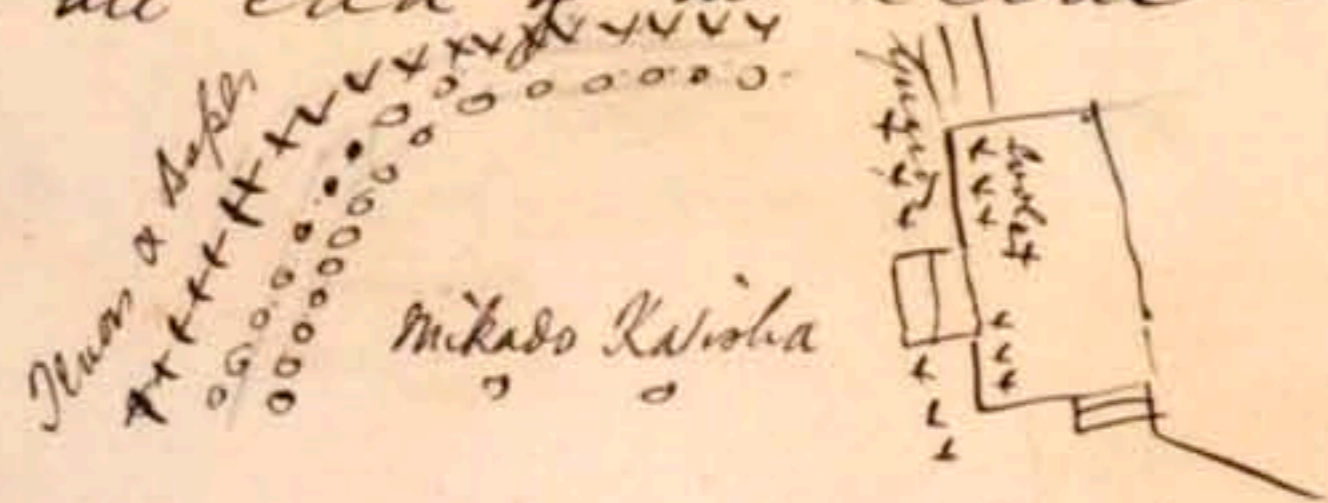
*Pook-Bah
sols up stage*

as they sing their arms are held up and their hands from their wrists kept moving with the music - The Six Coolies enter as the chorus begin to sing "Miya sama" and march to the footlights in line - turn to the left and take up positions on the platform - three on either side of steps - as the Coolies turn L - The six guards enter and march down in similar manner and take up positions in front of the platform 3 on either side of steps -

The Chorus all kneel for the repeat of the march -

The Mikado & Katisha enter at the end of the repeat and all put heads on the ground as they enter - The Guards & Coolies stand throughout.

The Mikado has an umbrella (carried by a chorister) held over him as he comes down the stage - as he begins Duet it is taken to the top of the steps - till the end of the scene -



CHORUS.

("March of the Mikado's troops.")

Coolies enter

Miya sama, miya sama,
On ma no mayé ni
Pira-Pira suru no wa
Nan gia na
Toko tonyaré tonyaré na!

all kneel at end
of 1st time -

guard enter as Coolies
reach footlights
All heads on the
ground as the Mikado
enters -

DUET.—MIKADO and KATISHA. Enter at end of 2nd time

MIKADO.

From every kind of man all raise heads
Obedience I expect;
I'm the Emperor of Japan—

KAT.

And I'm his daughter-in-law elect!
He'll marry his son
(He has only got one)
To his daughter-in-law elect.

MIK.

My morals have been declared
Particularly correct; (sings up)

KAT

But they're nothing at all, compared
With those of his daughter-in-law elect!
Bow—Bow— (all put heads on ground)
To his daughter-in-law elect! (sings up)

ALL.

Bow—Bow— (all head up as they sing)
To his daughter-in-law elect. (heads down thro' open.)

MIK. }
Coming down

In a fatherly kind of way (heads up)
I govern each tribe and sect,
All cheerfully own my sway—

KAT }
Coming down

Except his daughter-in-law elect!
As tough as a bone,
With a will of her own,
Is his daughter-in-law elect!

MIK.

My nature is love and light—
My freedom from all defect—

KAT.

Is insignificant quite,
Compared with his daughter-in-law elect (head down)
Bow! Bow!
To his daughter-in-law elect! (sings up)

Mikado goes up
amused

ALL.

Bow! Bow!
To his daughter-in-law elect. heads up & down
as before -

Mikado

Kaksha
O (by steps)

Note. The Chorus use their fans with the music wherever practicable -

The Mikado goes up & down stage through each chorus

(4)
Chorus: Pooh Bah
Piki: Sing
Cerise: make of decoration
for Pooh Bah

The Mikado comes down thro' sym:

SONG.—MIKADO.

All get up thro' sym: of song.

A more humane Mikado never
Did in Japan exist,
To nobody second,
I'm certainly reckoned
A true philanthropist.
It is my very humane endeavour
To make, to some extent,
Each evil liver
A running river
Of harmless merriment.

Leaving 1st time

Mikado goes L and back to C. thro' this

: My object all sublime
I shall achieve in time—
To let the punishment fit the crime
The punishment fit the crime;
And make each prisoner pent
Unwillingly represent
A source of innocent merriment,
Of innocent merriment! ;

Chorus as the song have hands on Kuller

all arms up during this and hands on Kuller thro' sym:

after 1st

All prosy dull society sinners,
Who chatter and bleat and bore,
Are sent to hear sermons
From mystical Germans
Who preach from ten to four,
The amateur tenor, whose vocal villanies
All desire to shirk,
Shall, during off-hours,
Exhibit his powers
To Madame Tussaud's waxwork.

Fans still

The lady who dies a chemical yellow,
Or stains her grey hair puce,
Or pinches her figger,
Is blacked like a nigger
With permanent walnut juice.
The idiot who, in railway carriages,
Scribbles on window panes,
We only suffer
To ride on a buffer
In Parliamentary trains.

My object all sublime, &c.

Chorus do the same bus: each time

Mikado Katscha

At end of song Mikado & Katscha sit
on steps L.

Enter Koko Pooh Bah & Pitti-Sing R. 3 E (over platform)
all go down with heads on the ground - taking
time from Koko -

PooH Pitti Koko Mikado Katscha
On the rise the Mikado & Katscha sit on steps

PooH Pitti Koko

The advertising quack who wearies
With tales of countless cures,
His teeth, I've enacted,
Shall all be extracted
By terrified amateurs.
The music hall singer attends a series
Of masses and fugues and "ops"
By Bach, interwoven
With Spohr and Beethoven,
At classical Monday Pops.

Fans shut-

The billiard sharp whom any one catches,
His doom's extremely hard—
He's made to dwell—
In a dungeon cell
On a spot that's always barred.
And there he plays extravagant matches
In fitless finger-stalls
On a cloth untrue
With a twisted cue,
And elliptical billiard balls!
My object all sublime, &c.

open fans silently
chorus sung sub.

(Enter POOH-BAH, who hands a paper to Ko-Ko).

(setting up)
Ko. I am honoured in being permitted to welcome your Majesty.
I guess the object of your Majesty's visit—your wishes have been
attended to. The execution has taken place. (Everybody sets up)

(Comes down) *
POOH. I am the Coroner. (Ko-Ko hands certificate to MIKADO.)
MIK. (reads). "At Titipu, in the presence of the Lord Chancellor,
Lord Chief Justice, Attorney-General, Secretary of State for the Home
Department, Lord Mayor and Groom of the Second Floor Front."

POOH. They were all present, your Majesty. I counted them
myself.
MIK. Very good house. I wish I'd been in time for the
performance.
Ko. A tough fellow he was, too—a man of gigantic strength.
His struggles were terrific. It was really a remarkable scene.

TRIO.—KO-KO, PITTI-SING, and POOH-BAH.
Ko (c.) The criminal cried, as he dropped him down,
In a state of wild alarm—
With a frightful, frantic, fearful frown
I bared my big right arm. bares his arm

During Koko's verse Pook-Dah & Piki-Sing
show great concern for fear Koko should
go too far - and affect to try to check him -
the same bus: is done thro' each solo: -

Before her solo Piki-Sing shows great
reluctance and is pushed forward by Koko

Pook Koko
a

Piki
o

Pook & Koko congratulate Piki-Sing as he
returns and then Pook-Dah comes forward
pompously & sings with great emphasis -

Koko Piki
o

Pook
o

I seized him by his little pig-tail,
And on his knees fell he,
As he squirmed and struggled
And gurgled and guggled,
I drew my snickersnee!
Oh never shall I
Forget the cry,
Or the shriek that shrieked he,
As I gnashed my teeth,
When from its sheath
I drew my snickersnee:

all shudder quietly

CHORUS.

We know him well,
He cannot tell
Untrue or groundless tales—
He always tries
To utter lies,
And every time he fails.

PITTI-SING. He shivered and shook as he gave the sign
For the stroke he didn't deserve;
When all of a sudden his eye met mine,
And it seemed to brace his nerve,
For he nodded his head and kissed his hand,
And he whistled an air, did he,
As the sabre true
Cut cleanly through
His cervical vertebrae! —
When a man's afraid,
A beautiful maid
Is a cheering sight to see
And its oh, I'm glad,
That moment sad
Was soothed by sight of me!

same then

bus. chorus

*same then
last note of chorus*

CHORUS.

Her terrible tale
You can't assail,
With truth it quite agrees;
Her taste exact
For faultless fact
Amounts to a disease.

POOH.

Now though you'd have said that head was dead
(For its owner dead was he),
It stood on its neck with a smile well bred,
And bowed three times to me!

Pook-Sab goes back to the others in the most self-satisfied manner but they are angry with him for having gone so far the three then bow thus to the Mikado as the others go off

Pook Piti Koko
The chorus begin exit by nearest entrance right as they sing the 2nd "dearly" they all bow themselves off -
The Coolies & Soldiers go off L. entrance
Pook Piti Koko Mikado Katoha
at "yet he fled" Koko & Piti laugh derisively & go up

It was none of your impudent off-hand nods,
But as humble as could be.
For it clearly knew
The deference due
To a man of pedigree!
And it's oh, I vow,
This deathly bow
Was a touching sight to see;
Though trunkless, yet
It couldn't forget
The deference due to me!

CHORUS.

This haughty youth
He speaks the truth
Whenever he finds it pays,
And in this case
It all took place
Exactly as he says!

[Exit Chorus. R]

(coming down)

Chorus exit

#

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

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

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

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

KAT. That's not true. You hold that I am not beautiful because my face is plain. But you know nothing; you are still unenlightened. Learn, then, that it is not in the face alone that beauty is to be sought. But I have a left shoulder-blade that is a miracle of loveliness. People come miles to see it. My right elbow has a fascination that few can resist. It is on view Tuesdays and Fridays, on presentation of visiting card. As for my circulation, it is the largest in the world. ~~Observe this car.~~

~~KO. Large.~~

~~KAT. Large? Enormous! But think of its delicate internal mechanism. It is fraught with beauty! As for this tooth, it almost stands alone. Many have tried to draw it, but in vain.~~

(coming down)

KO. And yet he fled!

(coming down)

MIK. And is now masquerading in this town, disguised as a second trombone.

Pook Pook Koko Mikado Katisha

Now this Katisha picks up "Certificate of death" which the Mikado has left on the steps & reads

Pook-Bah & Pitti-Sing prompt him quietly to say that "he's gone abroad"

Pook X Piti 0 Koko X Mik: X Kat: 0

Political sag -

at "no fault of yours" they all look up astonished

Katisha thro' this is greatly disappointed at the mildness of the Mikado.

(All horrifed) Ko. } POOH. } A second trombone! PITTI. }

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

(Greatly confusd) Ko. Oh, no; not at all—only— MIK. Yes?

Ko. It's rather awkward, but in point of fact, he's gone abroad!

MIK. Gone abroad? His address!

Ko. Knightsbridge!

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

MIK. What's the matter?

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

(Ko-Ko, POOH-BAH, and PITTI-SING, fall on their knees.) heads on the ground

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

Separately { Ko. But I assure you we had no idea your Majesty I beg to offer an unqualified apology! Together { POOH. But, indeed, we didn't know. PITTI. We really hadn't the least notion. How could you tell it?

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

Ko. We are infinitely obliged to your Majesty—

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

POOH. No, of course we couldn't know that he was the Heir Apparent. who the gentleman really was!

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

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

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

Ko. } POOH. } Punishment! (They drop down on their knees again.) PITTI. } heads on the ground

PooH Pitti Koko Mikado Katisha (delighted)

Pittis, we really had it the stage production
Poo Bah "I want there"

PooH Pitti Koko Mikado Katisha

PooH Pitti Koko Katisha Mikado

(5)
Mauki-Poo & Yam:
see that Luggage is ready

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

the three }
grow }
grow }

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

Mik. Of course you hadn't. That's the pathetic part of it. Unfortunately the fool of an act says "compassing the death of the Heir Apparent." There's not a word about a mistake, or not knowing, or having no notion. There should be, of course, but there isn't. That's the slovenly way in which these acts are drawn. However, cheer up, it'll be all right. I'll have it altered next session.

the three get up -

look at Pitti x Ko. What's the good of that?

Mik. Now let's see—will after luncheon suit you? Can you wait till then?

(In tears)

Ko., PITT, and POOH. Oh yes—we can wait till then!

PooH - I don't want any lunch

Mik. Then we'll make it after luncheon. I'm really very sorry for you all, but its an unjust world, and virtue is triumphant only in theatrical performances.

- GLEE. -

Mikado, Katisha, Ko-Ko, PooH-Bah, and Pitti-Sing.

Mik. and Kat. See how the Fates their gifts allot,
For A is happy—B is not.
Yet B is worthy, I dare say,
Of more prosperity than A!

Ko., PooH, and Pitti. Is B more worthy? (referring to themselves)

Mik. and Kat. I should say (singing @ Kat.)
He's worth a great deal more than A.

Yet A is happy! Oh so happy! all owing to the left }
arms up - }

ENSEMBLE. Laughing, Ha! ha!
Chaffing, Ha! ha!
Nectar quaffing, Ha! ha! ha! ha!
all still Ever joyous, ever gay,
Happy, undeserving A!

Ko., PooH, and Pitti. If I were Fortune—which I'm not—
B should enjoy A's happy lot,
And A should die in miserie,
That is, assuming I am B.

Kat. & Mikado }
So up a little }

encore

On the last note of sym. the three put their
 fans to their noses - looking in the direction
 of the Mikado & Katisha thus:-
 Pook Pitti Koko
 # Pook Koko Pitti

Nank & Yum: enter by platform R U E and
 are coming toward house L
 * Pook Koko Nank Yum Pitti

Mik. and Kat.)
 Ko., Pook, and Pitti.

But should A perish?

That should he,
 (Of course assuming I am B).

all saying

B should be happy!
 Oh so happy!
 Laughing, Ha! ha!
 Chaffing, Ha! ha!
 Nectar quaffing, Ha! ha! ha! ha!
 But condemned to die is he,
 Wretched, meritorious B!

Still -

[Exit Mikado and Katisha. L I E

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

Pook. Merely corroborative detail, intended to give artistic veri-
 similitude to a bald and unconvincing narrative.

Pitti. Corroborative detail indeed! Corroborative fiddlestick!

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

Pook. But how about your big right arm?

Pitti. Yes, and your snickersnee!

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

* NANK. Oh, but its too late. I'm a dead man, and I'm off for my
 honeymoon. (Sings)

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

NANK. Yes, but that happened some time ago.

Ko. Is this a time for airy persiflage? You're father is here, and
 with Katisha!

NANK. My father! And with Katisha!

Ko. Yes, he wants you particularly.

Pook. So does she.

YUM. Oh, but he's married now.

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

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

Look here Nanki
 you can't say much
 what all that muck

Nanki put luggage
 on the depot

the stage coming

Pook Koko Nank Yum Pitti

Pitti Pook Koko Nank Yum

Through the Duet Pook-Nank & Pitti Sing strike various ^{Sapanese} attitudes on the words marked - change - the principal thing to be observed is that they each retain whatever attitude they may strike and that there should be an apparent sympathy one with another - Thro' sym: Pook & Pitti & Nank & Yum - Dance once round and attitude - Koko is very disconsolate throughout and at the exit gasps his annoyance & disgust by kicking up his heels in a spasmodic manner -

The whole Duet is sung for each encore the first encore the Duet is simply repeated - for the 2nd encore Nank: puts his hand on Koko's shoulder as he begins "The Flowers etc" and Koko sits in one move & remains still till the end and sings the last time thro' ears.

Pook & Pitti-Sing Exit R.I.E.
Nank: & Yum Exit L.I.E.
Koko exits R. S. E (see above)

YUM. You see our difficulty. *don't you*
Ko. Yes, I don't know what's to be done *(sings up & is stopped by Nank)*
NANK. There's one chance for you. If you could persuade Katisha to marry you, she would have no further claim on me, and in that case I could come to life without any fear of being put to death.

Ko. I marry Katisha!
YUM. I really think it's the only course.
Ko. But, my good girl, have you seen her? She's something appalling!

PITTI. Ah, that's only her face. She has a left elbow which people come miles to see! *(gets round by back to R.)*

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

Ko. My good sir, I decline to pin my heart upon any lady's right heel. *(focus up but is detained by Nank)*

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

DUET. *{ Dance thro' sym & attitude - }*
NANK-POO and KO-KO.

NANK. The flowers that bloom in the spring,
Tra la,
Breathe promise of merry sunshine - *change (Pook & Pitti)*
As we merrily dance and we sing,
Tra la,
We welcome the hope that they bring, *change*
Tra la,
Of a summer of roses and wine; *change*
And that's what we mean when we say that a thing
Is welcome as flowers that bloom in the spring. *Tom Land*
Tra la la la la la, &c. *(dance once round & attitude)*

ALL. And that's what we mean, &c.

Ko. The flowers that bloom in the spring,
Tra la,
Have nothing to do with the case. *change*
I've got to take under my wing,
Tra la,
A most unattractive old thing, *change*
Tra la,
With a caricature of a face; *change*
And that's what I mean when I say, or I sing,
"Oh, bother the flowers that bloom in the spring!"
Tra la la la la la, &c.

Dance as before exit thro' sym

Re-enter Koko R. S. E
Koko Katisha

~~All.~~ And that's what he means when he ventures to sing, &c.
(Dance and exeunt NANKI-POO, YUM-YUM, POOH-BAH, and PITTU-SING.)

Enter KATISHA. L. S. E.

RECITATIVE.

Alone, and yet alive! Oh, sepulchre!
My soul is still my body's prisoner!
Remote the peace that Death alone can give—
My doom, to wait! my punishment, to live!

SONG.

Hearts do not break!
They sting and ache
For old ~~sake's~~ sake, *loves*
But do not die!
Though with each breath
They long for death,
As witnesseth
The living I!
Oh, living I!
Come, tell me why,
When hope is gone
Dost thou stay on?
Why linger here,
Where all is drear?

May not a cheated maiden die? *(Turns up to the left)*

Ko. *(Approaching her timidly)*. Katisha!

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

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

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

Ko. *(Suddenly, and with great vehemence)*. Here!—Here! *(Sets up)*

KAT. What!!!

Ko. *(With intense passion)*. Katisha, for years I have loved you with a white-hot passion that is slowly but surely consuming my very

At "Shrink not from me" Koko takes her
round the waist

Koko Kat

*(Kat: turns away
disgusted)*

(looks into her face)

(throws him off)

(gets up)

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

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

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

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

Ko. You know not what you say. Listen!

SONG.—Ko-Ko.

On a tree by a river a little tom-tit
Sang "Willow, titwillow, titwillow!"
And I said to him, "Dicky-bird, why do you sit
Singing 'Willow, titwillow, titwillow'?"
"Is it weakness of intellect, birdie?" I cried,
"Or a rather tough worm in your little inside?"
With a shake of his poor little head he replied,
"Oh willow, titwillow, titwillow!"
He slapped at his chest, as he sat on that bough,
Singing "Willow, titwillow, titwillow!"
And a cold perspiration bespangled his brow,
Oh willow, titwillow, titwillow!
He sobbed and he sighed, and a gurgle he gave,
Then he threw himself into the billowy wave,
And an echo arose from the suicide's grave—
"Oh willow, titwillow, titwillow!"
Now I feel just as sure as I'm sure that my name
Isn't Willow, titwillow, titwillow,
That 'twas blighted affection that made him exclaim,
"Oh willow, titwillow, titwillow!"
And if you remain callous and obdurate, I
Shall perish as he did, and you will know why,
Though I probably shall not exclaim as I die,
"Oh willow, titwillow, titwillow!"

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

Koko Kat.

o o

(7)
Everybody
for Duma

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

KO. He really did.

KAT. All on account of a cruel little hen?

KO. Yes.

KAT. Poor little chap!

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

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

KO. His devotion was something extraordinary.

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

KO. At once.

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

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

KAT. And you won't hate me because I'm just a little teeny weeny wee bit ~~blood-thirsty~~ ^{blood-thirsty}, will you?

KO. Hate you? Oh Katisha! is there not beauty even in blood-thirstiness?

KAT. My idea exactly!

DUET.—KO-KO and KATISHA.

KAT. There is beauty in the bellow of the blast,
There is grandeur in the growling of the gale,
There is eloquent out-pouring
When the lion is a-roaring,
And the tiger is a-lashing of his tail!

KO. Yes, I like to see a tiger
From the Congo or the Niger,
And especially when lashing of his tail!

KAT. Volcanos have a splendour that is grim,
And earthquakes only terrify the dolts,
But to him who's scientific
There's nothing that's terrific
In the falling of a flight of thunderbolts!

KO. Yes, in spite of all my meekness,
If I have a little weakness,
It's a passion for a flight of thunderbolts.

BOTH }
Dance }

If that is so,
Sing derry down derry!
It's evident, very,
Our tastes are one.

Away we'll go,
And merrily marry,
Nor tardily tarry,
'Till day is done!

Katisha x R thro }
sym: to 2nd verse }

Kat. Koko

o o

Note. For encore the 1st verse only is taken

Everybody enters from entrance R & L
and take the same positions as in
Dyade of Act I - The Coolies & Soldier
form two lines at back -

The Mikado Pish Tush & Peep. No enter L.S.E

Pooh Pitti Koko Kat Mikado Pish Peep

* Pooh Pitti Koko Kat Mikado Yum Nank Peep Pish

Ko. There is beauty in extreme old age—
Do you fancy you are elderly enough?
Information I'm requesting
On a subject interesting:
Is a maiden all the better when she's tough?

KAT. Throughout this wide dominion
It's the general opinion
That she'll last a good deal longer when she's tough.

Ko. Are you old enough to marry, do you think?
Won't you wait 'till you are eighty in the shade?
There's a fascination frantic
In a ruin that's romantic:

KAT. Do you think you are sufficiently decayed?
To the matter that you mention
I have given some attention,
And I think I am sufficiently decayed.

BOTH. If that is so,
Sing derry down derry!
It's evident, very,
Our tastes are one!
Away we'll go,
And merrily marry,
Nor tardily tarry
Till day is done!

Dance and [Exit together. R.I.E. L.S.E.]

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

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

PISH. Your Majesty, all is prepared.

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

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

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

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

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

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

Ko. We were married before the Registrar.

POOH. I am the Registrar. > Enter Nank & Yum. L.S.E.

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

Enter NANK-POO and YUM-YUM. They kneel.

NANK. The Heir-Apparent is not slain.

Pooh Piki Kat Koko Ninkado
 Yum bank Peep Pook

Soldiers

Caotils
 Pooh Piki Kat Koko Ninkado
 Yum bank Peep Pook

The Business and Dance are the same as in
 Finale of Act I. The Ninkado looks on
 in amazement till the last 8 bars for
 Curtain - then joins in the dance with
 the utmost vigour -

MIK. Bless my heart, my son!

YUM. And your daughter-in-law elected!

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

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

(Comes c.) KO. Your Majesty, it's like this. It is true that I stated that I had killed Nanki-Poo—

MIK. Yes, with most affecting particulars.

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

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

MIK. I see. Nothing could possibly be more satisfactory! (shakes Koko's hand)

FINALE.

(to Kat) PITTI. For he's gone and he's married Yum-Yum—
 ALL. Yum-Yum!
 PITTI. Your anger pray bury,
 For all will be merry,
 I think you had better succumb—

ALL. Cumb-cumb!

(to Koko) PITTI. And join our expressions of glee!
 KO. On this subject I pray you be dumb—
 ALL. Dumb-dumb!

KO. Your notions, though many,
 Are not worth a penny,
 The word for your guidance is "Mum"—

ALL. Mum-mum
 KO. You've a very good bargain in me.

YUM. and NANK. The threatened cloud has passed away,
 And brightly shines the dawning day;
 What though the night may come too soon,
 We've years and years of afternoon!

ALL. Then let the throng
 Our joy advance,
 With laughing song
 And merry dance,
 With joyous shout and ringing cheer,
 Inaugurate our new career!
 Then let the throng, &c.

THE END.

THE MIKADO

6.

Further PROMPT BOOK

Similar to 5.

Very Poor Condition
Covered in brown paper and
labelled by Mr Holmes (?)

Strange note of Rupert D'Oyly
Carte's '1st Issue. The printers
name appears at end. '

*NB This too appears to be
in the hand of WH Seymour
practically identical to
the other prompt book bound
similarly. It seems
likely that the other is the
original, and the copy.*

F. Wilson

4/52

581402

- 655273

THM 173/116

1st Issue
Menters same appear
at end

Property Plot

Act 1

Solded fans for Chorus Ladies. deth for Chorus gentlemen
9 Fans for Principals 1 Guitar for Hanka Posh
1 Bundle of Ballads for Hanka Posh sword of State for
Koko 6 strings of coins copper or brass. Hanka Posh.
Flowers & pins for ladies hair rope for Hanka Posh
Double seat R.C. single seat L.C.
Letter for Post List wrapped in silk

Act 2

3 Guitars for Chorus Ladies 1 Looking glass on stand
1 Jap. comb & hair pin. Peep to
2 Paint Brushes. 1 bowl & colours L.C. Little Liny
1 Umbrella L.O.E. for Chorus
1 scroll for Posh bak R.U.E
Supper for Hanka Posh

6 Iron poles with knives for Cookies L
6 Bannettes for men in armour