

# Choruses from "The Mikado"

For Men's Voices

William Schwenck Gilbert  
(1836-1911)

Arthur Seymour Sullivan  
(1842-1900)

Arranged by A. T. D.

*Allegro marziale*

TENOR I  
TENOR II

BASS I  
BASS II

PIANO  
Primo

PIANO  
Secondo

*Allegro marziale*

*Allegro marziale*

The first system of piano accompaniment consists of three staves. The top staff is the right hand of the piano, starting with a forte (ff) dynamic and featuring a melody with eighth-note triplets and a fermata over the eighth measure. The middle staff is the left hand, providing a harmonic accompaniment with eighth-note triplets. The bottom staff is the bass line, also featuring eighth-note triplets. The tempo is marked *Allegro marziale*.

The second system of piano accompaniment continues the piece. It features a first ending bracket (marked with a circled 1) over the final two measures of the system. The piano part continues with eighth-note triplets in both hands, maintaining the *Allegro marziale* tempo.

*ff*  
Be-hold the Lord High Ex - e - cution-er! A

*ff*  
Be-hold the Lord High Ex - e - cution-er! A

8

*ff*

per-son-age of no-ble rank and ti - tle, A dig- ni-fied and po-tent of-fi-cer, Whose

per-son-age of no-ble rank and ti - tle, A dig- ni-fied and po-tent of fi-cer, Whose

②

func-tions are par-tic-u-lar-ly vi-tal. De-fer, — de-fer — To the

func-tions are par-tic-u-lar-ly vi-tal. De-fer, — de-fer — To the

②

②

Lord High Ex - e - cu-tion-er! De-fer, — de-fer — To the

Lord High Ex - e - cu-tion-er! De-ier, — de-fer — To the

b2

no-ble Lord, to the no-ble Lord, To the Lord High Ex- e - cu-tion - er!

no-ble Lord, to the no-ble Lord, To the Lord High Ex- e - cu-tion - er!

The first system of the score features two vocal staves and a piano accompaniment. The vocal lines are in a B-flat major key signature and contain the lyrics "no-ble Lord, to the no-ble Lord, To the Lord High Ex- e - cu-tion - er!". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. There are three triplet markings (indicated by a '3' in a circle) over the vocal lines and the piano accompaniment.

Taken from the county jail By a set of cu-ri-ous chanc-es,

The second system of the score continues the vocal and piano parts. The vocal lines are in a B-flat major key signature and contain the lyrics "Taken from the county jail By a set of cu-ri-ous chanc-es,". The piano accompaniment continues with chords and a steady bass line. There are three triplet markings (indicated by a '3' in a circle) over the vocal lines and the piano accompaniment.

The third system of the score shows the piano accompaniment for the final part of the piece. The right-hand part features a rhythmic pattern of chords, and the left-hand part has a steady bass line. There are three triplet markings (indicated by a '3' in a circle) over the piano accompaniment.

Liber-a-ted then on bail                      On my own rec-og - ni - zanc-es;

This system contains a vocal line and piano accompaniment. The vocal line is in the bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

Waft-ed by a fav'ring gale                      As one some-times is in tranc-es,

This system continues the musical score with a vocal line and piano accompaniment. The vocal line is in the bass clef with a key signature of two flats and a 4/4 time signature. The piano accompaniment features a right-hand part with chords and a left-hand part with a simple bass line.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is B-flat major (two flats) and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line.

To a height that few can scale

Save by long and weary dances:

This system contains two empty musical staves, likely representing a section where the piano accompaniment is silent or a placeholder for a different arrangement.

The piano accompaniment for the second system, consisting of two staves. It features a rhythmic pattern of eighth notes in the bass and chords in the treble.

The third system of music includes a vocal line and piano accompaniment. A circled number '4' is placed above the first measure of the vocal line. The lyrics continue across the system.

Sure-ly nev-er had a male

Un-der such like cir-cum-stanc-es,

So ad-

The piano accompaniment for the third system, consisting of two staves. It features a rhythmic pattern of eighth notes in the bass and chords in the treble. A circled number '4' is placed above the first measure of the treble staff.

The piano accompaniment for the fourth system, consisting of two staves. It features a rhythmic pattern of eighth notes in the bass and chords in the treble. A circled number '4' is placed above the first measure of the treble staff.

ven - tur - ous a tale, Which may rank with most ro - mances.

⑤ (Tenor I-II) *p* Ta - ken from the coun - ty jail, Lib - er - a - ted then on.

*p* Bass I  
Ta - ken from the coun - ty jail, By a set of cu - ri - ous chanc - es,

Bass II *p*  
Ta - ken from the coun - ty jail, Lib - er - a - ted then on

⑤ *pp*

⑤ *pp*

bail, Sure-ly, nev-er had a male So ad-ven-tur-ous a tale. De-  
 Sure-ly, nev-er had a male So ad-ven-tur-ous a tale. De-  
 bail, Sure-ly, nev-er had a male So ad-ven-tur-ous a tale. De-

The first system of the score features three vocal staves and a piano accompaniment. The vocal parts are in a tenor range, and the piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: "bail, Sure-ly, nev-er had a male So ad-ven-tur-ous a tale. De-". The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

fer, de-fer To the Lord High Ex-e-cu-tion-er! De-  
 (Bass I-II)  
 fer, de-fer To the Lord High Ex-e-cu-tion-er! De-

The second system of the score continues the vocal and piano parts. It features two vocal staves and a piano accompaniment. The lyrics are: "fer, de-fer To the Lord High Ex-e-cu-tion-er! De-". The piano accompaniment includes a circled number 6 above the first measure of the right hand and a circled number 6 above the first measure of the left hand. The dynamic marking *f* (forte) is present in the left hand.

fer, — de - fer — To the no-ble Lord, to the no-ble Lord High

fer, — de - fer — To the no-ble Lord, to the no-ble Lord High

The first system consists of two vocal staves and two piano staves. The vocal lines are in a B-flat major key with a 3/4 time signature. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

*cresc.* *ff* Più allegro

Ex - e - cu - tion - er! Bow down, bow down — To the

*cresc.* *ff* Più allegro

Ex - e - cu - tion - er! Bow down, bow down — To the

The second system continues the vocal and piano parts. It includes performance markings such as *cresc.* (crescendo), *ff* (fortissimo), and *Più allegro*. The piano accompaniment features prominent triplet patterns in both hands.

*cresc.* *ff* Più allegro

*cresc.* *ff* Più allegro

The third system continues the piano accompaniment. It features a series of triplet patterns and a dynamic shift to *ff*. The tempo marking *Più allegro* is repeated. The system concludes with a final chord in the piano part.

Lord High Ex - e - cu - tion - er! De - fer, \_\_\_\_\_ de-

Lord High Ex - e - cu - tion - er! De - fer, \_\_\_\_\_ de-

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major (one sharp) with a 3/4 time signature. The lyrics are "Lord High Ex - e - cu - tion - er! De - fer, \_\_\_\_\_ de-". The piano accompaniment is shown in the bottom two staves, featuring a complex texture with many triplets in both the right and left hands. The piano part includes a melodic line with triplets and a bass line with chords and triplets.

fer \_\_\_\_\_ To the no - ble, no - ble Lord, - the High Ex - e -

fer \_\_\_\_\_ To the no - ble, no - ble Lord, - the High Ex - e -

The second system of the musical score continues from the first. It also consists of four staves. The vocal lines have lyrics "fer \_\_\_\_\_ To the no - ble, no - ble Lord, - the High Ex - e -". The piano accompaniment continues with similar triplet patterns in both hands. A fermata is placed over the final note of the vocal line in the first staff of this system. The piano part concludes with a final chord in the right hand and a sustained bass line.



⑨

*f*  
If you want to know who we

*f*  
If you want to know who we

⑨

⑨

are, \_\_\_\_\_ We are gen-tle-men of Ja - pan: \_\_\_\_\_

are, \_\_\_\_\_ We are gen-tle-men of Ja - pan: \_\_\_\_\_

On— man-y a vase and jar, ————

On— man-y a vase and jar, ————

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major, with the lyrics "On— man-y a vase and jar, ————". The bottom two staves are piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A fermata is placed over the final note of the vocal lines.

On— man-y a screen and fan, ————

On— man-y a screen and fan, ————

The second system of the musical score consists of four staves. The top two staves are vocal lines in G major, with the lyrics "On— man-y a screen and fan, ————". The bottom two staves are piano accompaniment, continuing the rhythmic pattern from the first system. A fermata is placed over the final note of the vocal lines.

⑩

We fig-ure in live-ly paint, Our at-ti-tude's queer and

We fig-ure in live-ly paint, Our at-ti-tude's queer and

⑩

⑩

quaint, You're wrong, if you think it ain't!— Oh, ———

quaint, You're wrong, if you think it ain't!— Oh, ———

*Ottava bassa....*

8

8

This system contains two vocal staves and two piano staves. The vocal staves have long notes with fermatas. The piano accompaniment consists of two systems of eighth-note patterns. The first system has a circled '8' above the treble clef. The second system has a circled '8' below the bass clef.

11

If you think we are work'd by strings, ———

11

If you think we are work'd by strings, ———

This system features two vocal staves with lyrics and two piano staves. The lyrics are "If you think we are work'd by strings, ———". The piano accompaniment includes a circled '11' above the first vocal staff and another circled '11' above the first piano staff.

8

11

8

This system contains two piano staves. The first system has a circled '8' above the treble clef. The second system has a circled '11' above the treble clef. The third system has a circled '8' below the bass clef.

Like a com-mon-place ma-rio - nette, \_\_\_\_\_ You\_

Like a com-mon-place ma-rio - nette, \_\_\_\_\_ You\_

The first system consists of two vocal staves and two piano staves. The vocal staves are in treble and bass clefs with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. There are trills marked 'tr' in the piano accompaniment.

don't un-der-stand these things, \_\_\_\_\_ It is sim-ply Court E-ti-

don't un-der-stand these things, \_\_\_\_\_ It is sim-ply Court E-ti-

The second system continues the musical score with two vocal staves and two piano staves. The vocal staves have the same lyrics as the first system. The piano accompaniment continues with similar rhythmic patterns and trills. A fermata is placed over a note in the vocal line, and an 8-measure rest is indicated in the piano part.

quette. \_\_\_\_\_

quette. \_\_\_\_\_

8

The first system consists of two vocal staves and two piano staves. The vocal staves have a long note with a fermata and the word "quette." followed by a line. The piano accompaniment features a complex rhythmic pattern with eighth and sixteenth notes, including a section marked with an "8" and a "tr" (trill) symbol.

⑫

Per - haps you sup - pose this throng. Can't keep it up for

Per - haps you sup - pose this throng Can't keep it up for

⑫

8

⑫

The second system contains two vocal staves with lyrics and two piano staves. The lyrics are "Per - haps you sup - pose this throng. Can't keep it up for" and "Per - haps you sup - pose this throng Can't keep it up for". The piano accompaniment includes a section marked with a circled "12" and an "8" (octave), and another section marked with a circled "12".

long? If that's your i - dea, you're wrong! Oh, \_\_\_\_\_

long? If that's your i - dea, you're wrong! Oh, \_\_\_\_\_

*ff*

*ff*

Detailed description: This block contains the first two vocal staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of G major. The lyrics are "long? If that's your i - dea, you're wrong! Oh, \_\_\_\_\_". The music features a melodic line with eighth and sixteenth notes, followed by a long, sustained note marked with a forte (*ff*) dynamic.

*ff*

Detailed description: This block shows the first two staves of the piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of chords and arpeggiated figures, with a forte (*ff*) dynamic marking.

*ff*

Ottava bassa.....

Detailed description: This block shows the next two staves of the piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with chords and arpeggiated figures, marked with a forte (*ff*) dynamic. A dashed line labeled "Ottava bassa....." indicates the start of the next system.

oh, \_\_\_\_\_ If that's your i - dea, you're wrong! \_\_\_\_\_

oh, \_\_\_\_\_ If that's your i - dea, you're wrong! \_\_\_\_\_

Detailed description: This block contains the second two vocal staves. The lyrics are "oh, \_\_\_\_\_ If that's your i - dea, you're wrong! \_\_\_\_\_". The music features a melodic line with long, sustained notes.

*ff*

Detailed description: This block shows the first two staves of the piano accompaniment for the second system. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of chords and arpeggiated figures, with a forte (*ff*) dynamic marking.

*ff*

Detailed description: This block shows the next two staves of the piano accompaniment for the second system. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with chords and arpeggiated figures, marked with a forte (*ff*) dynamic. A dashed line labeled "8" is at the bottom.

— If you want to know who we are, ————— We are

— If you want to know who we are, ————— We are

8

Detailed description: This system contains the first two vocal staves and the first two systems of piano accompaniment. The vocal staves are in G major and 4/4 time. The piano accompaniment consists of two systems: the first system has a treble and bass clef with a piano part starting with an 8-measure rest, and the second system continues the piano part with chords and moving lines.

gen - tle-men of Ja - pan: ————— 13 *p* On

gen - tle-men of Ja - pan: ————— *p* On

*subito p*

*subito p*

Detailed description: This system contains the second two vocal staves and the second two systems of piano accompaniment. The vocal staves continue the lyrics and end with a fermata and a circled measure number '13'. The piano accompaniment continues with chords and moving lines, marked with 'subito p' (suddenly piano) in both systems. The first system of piano accompaniment in this block has a circled measure number '13' at the end.

*cresc.*  
vase and jar and screen and fan, On man-y, man-y,

*cresc.*  
vase and jar and screen and fan, On man-y, man-y,

*cresc.*

*sfz sfz*

*cresc.*

*sfz sfz*

man-y, man-y, man-y, man-y, man-y, man-y a jar! Oh! \_\_\_\_\_

man-y, man-y, man-y, man-y, man-y, man-y a jar! Oh! \_\_\_\_\_

*sfz sfz sfz sfz sfz sfz f*

*sfz sfz sfz sfz f*

Oh! Oh! Oh!

Oh! Oh! Oh!

Two vocal staves (treble and bass clef) with lyrics "Oh!" repeated three times. The music features long, flowing lines with grace notes and accents.

*sfz* *sfz* *sfz*

Piano accompaniment for the first system of "Oh!". It consists of two staves (treble and bass clef) with a rhythmic pattern of eighth and sixteenth notes. The dynamic marking *sfz* is present in each measure.

*sfz* *sfz* *sfz*

Piano accompaniment for the second system of "Oh!". It consists of two staves (treble and bass clef) with a rhythmic pattern of eighth and sixteenth notes. The dynamic marking *sfz* is present in each measure.

On vase and jar and screen and

On vase and jar and screen and

Two vocal staves (treble and bass clef) with lyrics "On vase and jar and screen and" repeated twice. The music features long, flowing lines with grace notes and accents. The dynamic marking *ff* is present.

*ff*

Piano accompaniment for the first system of "On vase and jar and screen and". It consists of two staves (treble and bass clef) with a rhythmic pattern of eighth and sixteenth notes. The dynamic marking *ff* is present.

*ff*

Piano accompaniment for the second system of "On vase and jar and screen and". It consists of two staves (treble and bass clef) with a rhythmic pattern of eighth and sixteenth notes. The dynamic marking *ff* is present.

fan. \_\_\_\_\_

fan. \_\_\_\_\_

8

*sfz* *sfz* *sfz*

*sfz* *sfz* *sfz*

⑭ Allegretto  
 ♪ Tenor I

Tenor II

*mf*

1. Bright-ly  
 2. Let us

Bass I

Bass II

⑭ Allegretto

(Primo) *mf*

*mf*

(1.) Joy - ous hour, we give thee greet-ing: Whith-er,  
 (2.) Though the hours are sure-ly creep-ing, Lit - tle

dawns our wed - ding day; Joy - ous hour, we give thee greet-ing: Whith-er,  
 dry the read - y tear, Though the hours are sure-ly creep-ing, Lit - tle

*mf*

(1.) Joy - ous hour, we give thee greet - ing: Whith-er,  
 (2.) Though the hours are sure-ly creep - ing, Lit - tle

*mf*

(1.) Joy - ous hour, we give thee greet - ing: Whith-er,  
 (2.) Though the hours are sure-ly creep - ing, Lit - tle

whith-er art thou fleet - ing? Fick - le mo - ment, prith-ee stay! Fick - le  
 need for woe - ful weep - ing, Till the sad sun - down is near; Till the -

whith-er art thou fleet - ing? Fick - le mo - ment, prith-ee stay! Fick - le  
 need for woe - ful weep - ing, Till the sad sun - down is near; Till the

whith-er art thou fleet - ing? Fick - le mo - ment, prith-ee stay! Fick - le  
 need for woe - ful weep - ing, Till the sad sun - down is near; Till the

whith-er art thou fleet - ing? Fick - le mo - ment, prith-ee stay! Fick - le  
 need for woe - ful weep - ing, Till the sad sun - down is near; Till the

⑮ *p*

mo-ment, prith-ee stay!  
sad sun-down is near.

What though mor-tal\_ joys be  
All must sip the\_ cup of

*p*

mo-ment, prith-ee stay!  
sad sun-down is near.

What though mor-tal\_ joys be  
All must sip the\_ cup of

mo-ment, prith-ee stay!  
sad sun-down is near.

mo-ment, prith-ee stay!  
sad sun-down is near.

⑮ *p*

*mf*

hol - low?  
sor - row -

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

*mf*

hol - low?  
sor - row -

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

*p* *mf*

Pleas - ures come if\_ sor - rows fol - low,  
I to - day, and\_ thou to - mor - row,

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

*mf*

*mf*

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

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

long,} Ding dong! Ding dong! Ding dong! Ding dong!  
 song,} Ding dong! Ding dong! Ding dong! Ding dong! Ding-

long,} Ding dong! Ding dong! Ding dong! Ding dong! Ding-  
 song,} This the close of ev-'ry song, this the close.} Ding-

— dong! Ding — dong! { Yet un - til the shad - ows -  
 { What, though sol - emn shad - ows -

Ding dong! Ding dong!

— dong! Ding — dong! { Yet un - til the shad - ows -  
 { What, though sol - emn shad - ows -

— dong! Ding — dong! { Yet un - til the shad - ows  
 { What, though sol - emn shad - ows

16

16

fall O - ver one and o - ver all, }  
 fall, Soon - er, lat - er, o - ver all, }

*p*  
 Sing a mer - ry ma - dri -

fall O - ver one and o - ver all, }  
 fall, Soon - er, lat - er, o - ver all, }

fall O - ver one and o - ver all, }  
 fall, Soon - er, lat - er, o - ver all, }

*p*  
 Sing a — mer - ry mad - ri - gal, — Sing a — mer - ry mad - ri -

gal, Sing a mer - ry mad - ri - gal, — Sing a mer - ry mad - ri -

*p*  
 Sing a — mer - ry mad - ri - gal, — Sing a — mer - ry mad - ri -

*p*  
 Sing a mer - ry mad - ri - gal, — Sing a mer - ry mad - ri -

gal, — Fa la, Fa la, Fa —  
gal, Fa — la la — la la;  
gal, — la la la la la, Fa la la la la la, Fa la  
gal, — Fa la la la la, Fa la la la la la, Fa la la la la la

*cresc.* — la la la la, Fa — la la la la, Fa — la la la la, Fa — la la la la la la  
*cresc.* — Fa — la la la la, Fa — la la la la, Fa — la la la la, Fa la la la  
*cresc.* la la la, — Fa la, — Fa la la la la la, Fa la  
*cresc.* la, Fa la, Fa la la la la, Fa la  
*cresc.* *ff*

*dim.* (17) *f* *mf*  
 la, Fa la la la, Fa\_ la, Fa la la la, Fa\_ la, Fa la,  
*dim.* *f* *mf*  
 la, Fa la la la la\_ la, Fa la la la la la, Fa la,  
*dim.* *f* *mf*  
 la la la, Fa\_ la la, Fa la la la la la, Fa la,  
*dim.* *f* *mf*  
 la, Fa la la la la la, Fa\_ la la, Fa la,

*p* *pp* 1. *D.S.* 2.  
 la, Fa la la, Fa la\_ la. la.  
*p* *pp*  
 la, Fa la la, Fa la\_ la. la.  
*p* *pp*  
 la, Fa la la, Fa la\_ la. la.  
*p* *pp*  
 la, Fa la la, Fa la\_ la. la.

*p* (*Senza Accomp.*) *pp* 1. *D.S.* 2.

⑱ Allegretto grazioso  
Tenor I and II

Bass I

Bass II

*f* For he's gone and mar-ried Yum-

⑱ Allegretto grazioso

*f*

⑱ Allegretto grazioso

*f*

*f*

Yum-Yum!

Yum! Your an-ger pray bur-y, For all will be mer-ry, I think you had bet-ter suc-

*f*

Yum-Yum!

Cumb-cumb!

cumb, And join our ex-pres-sion of glee!

Cumb-cumb! On this sub-ject I pray you be

This system contains a vocal line and two piano accompaniment staves. The vocal line has lyrics: "Cumb-cumb!", "cumb, And join our ex-pres-sion of glee!", and "Cumb-cumb! On this sub-ject I pray you be". The piano accompaniment consists of a right-hand staff with chords and a left-hand staff with a rhythmic accompaniment.

Dumb-dumb!

Dumb-dumb!

dumb, Your no-tions though man-y, are not worth a pen-ny, The

This system contains a vocal line and two piano accompaniment staves. The vocal line has lyrics: "Dumb-dumb!", "Dumb-dumb!", and "dumb, Your no-tions though man-y, are not worth a pen-ny, The". The piano accompaniment consists of a right-hand staff with chords and a left-hand staff with a rhythmic accompaniment.

Mum-mum!

Mum-mum!

word for your guid-ance is "Mum", You've got a good bar-gain in

This system contains two vocal staves and two piano staves. The vocal staves have lyrics: "Mum-mum!" and "word for your guid-ance is 'Mum', You've got a good bar-gain in". The piano accompaniment consists of a right-hand staff with chords and a left-hand staff with a rhythmic bass line.

19 *f* On this sub-ject we pray you be dumb - dumb-dumb! We

19 *f* On this sub-ject we pray you be dumb - dumb-dumb! We

me! 19 *f* On this sub-ject we pray you be dumb - dumb-dumb! We

This system contains two vocal staves and two piano staves. The vocal staves have lyrics: "On this sub-ject we pray you be dumb - dumb-dumb! We", "On this sub-ject we pray you be dumb - dumb-dumb! We", and "me! On this sub-ject we pray you be dumb - dumb-dumb! We". The piano accompaniment consists of a right-hand staff with chords and a left-hand staff with a rhythmic bass line. The number 19 is circled at the start of each vocal line.

think you had bet - ter suc - cumb - cumb - cumb! You'll find there are

think you had bet - ter suc - cumb - cumb - cumb! You'll find there are

think you had bet - ter suc - cumb - cumb - cumb! You'll find there are

man - y who'll wed for a pen - ny, who'll wed for a pen - ny; There are

man - y who'll wed for a pen - ny, who'll wed for a pen - ny; There are

man - y who'll wed for a pen - ny, who'll wed for a pen - ny; There are

lots of good fish in the sea, There are lots of good fish in the  
lots of good fish in the sea, There are lots of good fish in the  
lots of good fish in the sea, There are lots of good fish in the

The first system consists of three vocal staves and two piano accompaniment staves. The vocal parts are in a three-part setting. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady bass line.

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

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

The second system continues the vocal and piano parts. It includes a circled measure number '20' at the beginning of each vocal line and piano part. The piano accompaniment continues with a consistent harmonic and rhythmic pattern.



day: *mf*  
There's yet a month of af - ter -  
What though the night may come too\_ soon.

This system contains the first vocal entry and piano accompaniment. The vocal line starts with a rest for four measures, then enters with the lyrics "There's yet a month of af - ter -". The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords.

*mf*  
Then let the\_ throng our\_ joy ad -  
noon. Then let the throng, then let the\_ throng our\_ joy ad -  
Then let the throng our joy ad -  
Then let the throng our joy ad -

This system continues the vocal melody and piano accompaniment. The vocal line has four parts, each with the lyrics "Then let the\_ throng our\_ joy ad -". The piano accompaniment continues with the same rhythmic pattern.

vance, With laugh-ing song and mer-ry

vance, With laugh-ing song and mer-ry

vance, With laugh-ing song, with laugh-ing song, and mer-ry

vance, With laugh-ing song and mer-ry

22 *cresc.* dance, Then let the throng our joy ad-vance, With laugh-ing song and mer-ry

22 *cresc.* dance, Then let the throng our joy ad-vance, With laugh-ing song and mer-ry

22 *cresc.* dance, Then let the throng our joy ad-vance, With laugh-ing song and mer-ry

22 *cresc.* dance, Then let the throng our joy ad-vance, With laugh-ing song and mer-ry

22 *cresc.*

22 *cresc.*

*subito p cresc. molto*

dance, With laugh-ing song and mer-ry dance, With laugh - ing

*subito p cresc. molto*

dance, With laugh-ing song and mer-ry dance, With laugh - ing

*subito p cresc. molto*

dance, With laugh-ing song and mer-ry dance, With laugh - ing

*subito p cresc. molto*

dance, With laugh-ing song and mer-ry dance, With laugh - ing

(23) *ff*

song, With joy - ous shout, with joy - ous.

*ff*

song, With joy - ous shout, with joy - ous.

*ff*

song, With joy - ous shout, with joy - ous

*ff*

song, With joy - ous shout, with joy - ous

(23) *ff*

shout and ring-ing cheer, In - au - gu - rate, in au - gu - rate their new ca -  
 shout and ring-ing cheer, In - au - gu - rate, in - au - gu - rate their new ca -  
 shout and ring-ing cheer, In - au - gu - rate, in - au - gu - rate their new ca -  
 shout and ring-ing cheer, In - au - gu - rate, in - au - gu - rate their new ca -

*subito p cresc. poco a poco sin'al ff*  
 reer! With joy - ous shout and ring - ing  
*subito p cresc. poco a poco sin'al ff*  
 reer! With joy - ous shout and ring-ing cheer, In - au - gu - rate their new ca -  
*subito p cresc. poco a poco sin'al ff*  
 reer! With joy - ous shout and ring-ing cheer, In - au - gu - rate their new ca -  
*subito p cresc. poco a poco sin'al ff*  
 reer! With joy - ous shout and ring-ing cheer, In - au - gu - rate their new ca -

*subito p cresc. poco a poco sin'al ff*  
*subito p cresc. poco a poco sin'al ff*

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

24 *ff* Più allegro

cheer, With laugh-ing song and mer-ry dance, with laugh-ing song and mer-ry dance,  
 reer! With laugh-ing song and mer-ry dance, with laugh-ing song and mer-ry dance,  
 cheer, With song and dance,  
 reer! With song and dance,

24 Più allegro

24 Più allegro

25

with song and dance.  
with song and dance.  
with song and dance.  
with song and dance.

25 Vivace

25 Vivace

8

8

8