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## **The Mikado or, the town of Titipu**

**Sullivan, Arthur**

**London [u.a.], [ca. 1885]**

5. Eintritt von Mikado & Katisha

[urn:nbn:de:bsz:31-359708](https://nbn-resolving.org/urn:nbn:de:bsz:31-359708)

## No. 5.

## Entrance of Mikado &amp; Katisha.

*Allegro moderato*

PIANO.  
(♩ = 152.)

*f*

GIRLS.  
MEN.

Mi - ya sa - ma, mi - ya sa - ma, On n'm - ma no ma - yé ni Pi - ra - Pi - ra su - ru no wa

Mi - ya sa - ma, mi - ya sa - ma, On n'm - ma no ma - yé ni Pi - ra - Pi - ra su - ru no wa

*f*

Nan gia na . . . . . To - ko ton - ya - ré ton - ya - ré na!

Nan gia na . . . . . To - ko ton - ya - ré ton - ya - ré na!

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Allegro moderato' and 'PIANO. (♩ = 152.)'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal parts enter with the lyrics 'Mi - ya sa - ma, mi - ya sa - ma, On n'm - ma no ma - yé ni Pi - ra - Pi - ra su - ru no wa'. The girls' part is on a higher pitch than the men's part. The piano accompaniment continues with a consistent rhythmic pattern. The score concludes with the lyrics 'Nan gia na . . . . . To - ko ton - ya - ré ton - ya - ré na!'.

Mi - ya sa - ma, mi - ya sa - ma, On - n'm - ma no ma - yé ni Pi - ra - Pi - ra su - ru no wa

Mi - ya sa - ma, mi - ya sa - ma, On - n'm - ma no ma - yé ni Pi - ra - Pi - ra su - ru no wa

Nan . . . gia na . . . . To - ko ton - ya - ré ton - ya - ré na!

Nan . . . gia na . . . . To - ko ton - ya - ré ton - ya - ré na!

MIRADO.

From ev - 'ry kind of

KATISHA.

And I'm his

man O - be - dience I . . . ex - pect; I'm the Em - p'ror of Ja - pan

daughter-in - law e - lect! He'll mar-ry his son (He's on-ly got one) To his daughter-in - law e - lect.

My

But they're no-thing at all, com -

mo-rals have been de - clar'd Par - ti - cu - lar - ly cor - rect;

- par'd With those of his daughter-in - law e - lect! Bow— Bow— To his

daughter-in-law e - lect!

CHORUS.

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

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

The Chorus section consists of two vocal staves and a piano accompaniment. The vocal lines are in a 2/4 time signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include a forte (f) marking.

MIKADO.

In a

*dim.* *p* *dim.*

Mikado's entrance is marked with a piano (p) dynamic. The vocal line is sparse, with the words "In a" appearing at the end. The piano accompaniment consists of chords and a bass line, with dynamic markings of *dim.* and *p*.

fa - ther - ly kind of way I go - vern each tribe and sect, All cheer - ful - ly own my

Mikado's main line continues with the lyrics "fa - ther - ly kind of way I go - vern each tribe and sect, All cheer - ful - ly own my". The piano accompaniment provides a harmonic foundation with chords and a bass line.

KATISHA.

Ex - cept his daugh - ter - in - law e - lect! As tough as a bone, With a will of her own, Is his

sway—

Katisha's entrance is marked with a piano (p) dynamic. The vocal line includes the lyrics "Ex - cept his daugh - ter - in - law e - lect! As tough as a bone, With a will of her own, Is his sway—". The piano accompaniment consists of chords and a bass line.

daugh-ter-in-law e-lect! Is

My na-ture is love and light—My free-dom from all . . . de-fect—

in-sig-ni-fi-cant quite, Compar'd with his daugh-ter-in-law e-lect! Bow! Bow! To his

CHORUS.

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

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

*dim.* *dim.*

*Allacca No. 6.*