

NANKI-POO

No. 2. "A wand'ring minstrel I"

Solo and Chorus

Nanki-Poo and Men

Allegretto con grazia $\text{♩} = 72$

Nanki-Poo

A wan-d'ring min-strel

p

I- A thing of shreds — and patches, Of bal-lads, songs, and snatches, And

dream-y lull - a - by! — My cat - a - logue is long, Thro' ev - 'ry

pas - sion rang-ing, And to your hu-mours chang-ing I

tune my sup-ple song! ————— I tune my sup - - - ple

Andante espressivo

song! Are you in sen-ti-men-tal mood? I'll sigh with you,

Oh, ————— sor - row! On maiden's cold-ness do you brood? I'll

do so, too— Oh, ————— sor-row, sor-row! I'll charm your will-ing

ears With songs of lov-ers' fears, While sym-pa-thet-ic

cresc.

tears_ My cheeks be - dew - Oh, sor-row, sor - row!

mf *dim.*

Allegro marziale ♩ = 144

But if pa-tri-ot-ic sen-ti-ment is

dim. *p*

want - ed, I've pa-tri-ot - ic bal-lads cut and dried; For wher-

e'er our country's banner may be plant-ed, All oth- er lo-cal banners are de-

fied! Our war-ri-ors, in ser-ried ranks as - sem - bled, Nev- er

quail- or they con-veal it if they do- And I should-n't be sur-prised if na-tions

trem - bled Be-fore the might - y troops, the troops of Tit - i -

pu!
Men *f*

We should-n't be surprised if na-tions trem-bled, trem-bled with a-

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a bass clef with a key signature of two flats (B-flat and E-flat). It begins with a rest, followed by the lyrics 'We should-n't be surprised if na-tions trem-bled, trem-bled with a-'. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include a forte (*f*) marking.

larm Be - fore the might-y troops, the troops of Tit - i -

The second system continues the vocal line and piano accompaniment. The vocal line includes a triplet of notes marked with a '3' above them. The piano accompaniment continues with similar rhythmic patterns. The system concludes with a double bar line and a key signature change to one flat (B-flat).

Allegro pesante, non troppo vivo ♩ = 160

Nanki-Poo

pu!

And if you call for a song of the sea, We'll

The third system introduces the 'Nanki-Poo' section. The tempo is marked 'Allegro pesante, non troppo vivo' with a metronome marking of 160. The key signature changes to one flat (B-flat) and the time signature to 2/4. The vocal line begins with the lyrics 'And if you call for a song of the sea, We'll'. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include a forte (*f*) marking and a decrescendo (*dim.*) marking.

heave the cap-stan round, With a yeo heave-ho, for the wind is free, Her

The fourth system continues the 'Nanki-Poo' section. The vocal line includes the lyrics 'heave the cap-stan round, With a yeo heave-ho, for the wind is free, Her'. The piano accompaniment continues with the same rhythmic pattern. The system concludes with a double bar line.

YUM-YUM & NANKI-POO

87



(Exeunt all but Yum-Yum. Enter Nanki-Poo.)

Nanki: 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!

Nanki: But you do not love him?

Yum: Alas, no!

Nanki: 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.

Nanki: 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.

Nanki: True, from seventeen to forty-nine are considered years of indiscretion.

Yum: Besides— a wandering minstrel, who plays a wind instrument outside tea-houses, is hardly a fitting husband for the ward of a Lord High Executioner.

Nanki: 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!

Nanki: 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 disguised? And what has your Highness done? And will your Highness promise never to do it again?

Nanki: 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.

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

Yum: Still, that doesn't make it right. To flirt is capital.

Nanki: It *is* capital!

Yum: And we must obey the law.

Nanki: Deuce take the law!

Yum: I wish it would, but it won't!

Nanki: If it were not for that, how happy we might be!

Yum: Happy indeed!

Nanki: 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)*

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

Yum: Breathing sighs of unutterable love— like that. *(Sighing and gazing lovingly at him)*

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

Yum: Yes, if it wasn't for the law.

Nanki: If it wasn't for the law.

Yum: As it is, of course we couldn't do anything of the kind.

Nanki: Not for worlds!

Yum: Being engaged to Ko-Ko, you know!

Nanki: Being engaged to Ko-Ko!