THE MIKADO

OVERTURE

from the operetta by GILBERT and SULLIVAN

Arranged by

Lloyd Conley

1 - Conductor's Full Score
1 - Piccolo
4 - Flute 1
4 - Flute 2
2 - Oboe
2 - Bassoon
4 - B♭ Clarinet 1
4 - B♭ Clarinet 2
4 - B♭ Clarinet 3
2 - B♭ Bass Clarinet
2 - E♭ Alto Saxophone 1
2 - E♭ Alto Saxophone 2
2 - B♭ Tenor Saxophone
2 - E♭ Baritone Saxophone
3 - B♭ Trumpet 1
3 - B♭ Trumpet 2
3 - B♭ Trumpet 3
2 - F Horn 1
2 - F Horn 2
2 - Trombone 1
2 - Trombone 2
2 - Trombone 3
2 - Baritone/ Euphonium
2 - Baritone T.C.
4 - Tuba
3 - Mallet Percussion
Bells
Xylophone
Chimes
1 - Timpani
3 - Percussion 1
Tom-tom
Snare Drum
Bass Drum
3 - Percussion 2
Tam-tam
Temple Blocks
Suspended Cymbal
Crash Cymbals

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THE F·J·H MUSIC COMPANY INC.

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The Arranger

Lloyd Conley holds music degrees from Central Michigan University and Michigan State University. Having taught instrumental music in Michigan for 28 years, Mr. Conley is well acquainted with young bands. His experiences as a composer, arranger, performer, educator, conductor, music editor, and guest clinician have influenced the creation of over 400 successful publications.

About the Music

In addition to the fourteen comic operas written with librettist W.S. Gilbert, Sir Arthur Sullivan (London, 1842–1900) composed overtures, oratorios, cantatas, a symphony, two grand operas, eight operettas, and incidental music to five of Shakespeare's plays. Written in 1885 after a temperamental tantrum in which Sullivan swore that inspiration had been lost forever and that he would never write another note, *The Mikado* is considered by some to be one of his finest comic operas.

The opening ("Miya sama," *March of the Mikado's Troops*) is grandiose in style (not too fast) and should be performed with a slight separation on all quarter notes. In measure 34, allow the sound of the tam-tam to decay *(lunga)* before moving on. The melody at measure 39 ("The sun, whose rays are all ablaze") is quite busy and calls for a tempo that allows for a relaxed sound. Throughout this passage, the trumpet 1 part may be played by the entire section but would perhaps be more musical if performed as a solo.

The style from measure 56 to the end should be light and separated as befits the comic nature of the music. After a short introductory section at measure 56 ("There is beauty in the bellow of the blast"), two melodies are heard, the second of which is quite active and will require careful attention to tempo. Material from the opening chorus of Act II ("Braid the raven hair") is heard at measure 84, after which an *accelerando* moves into a short *grandioso* section and ultimately to the *più mosso* closing with the march of the Mikado's troops. Observe the *subito mezzo piano* at measure 109, as well as all other dynamics. Allow the sound of the tam-tam in the last measure to decay completely before the final release.

Lloyd Conley

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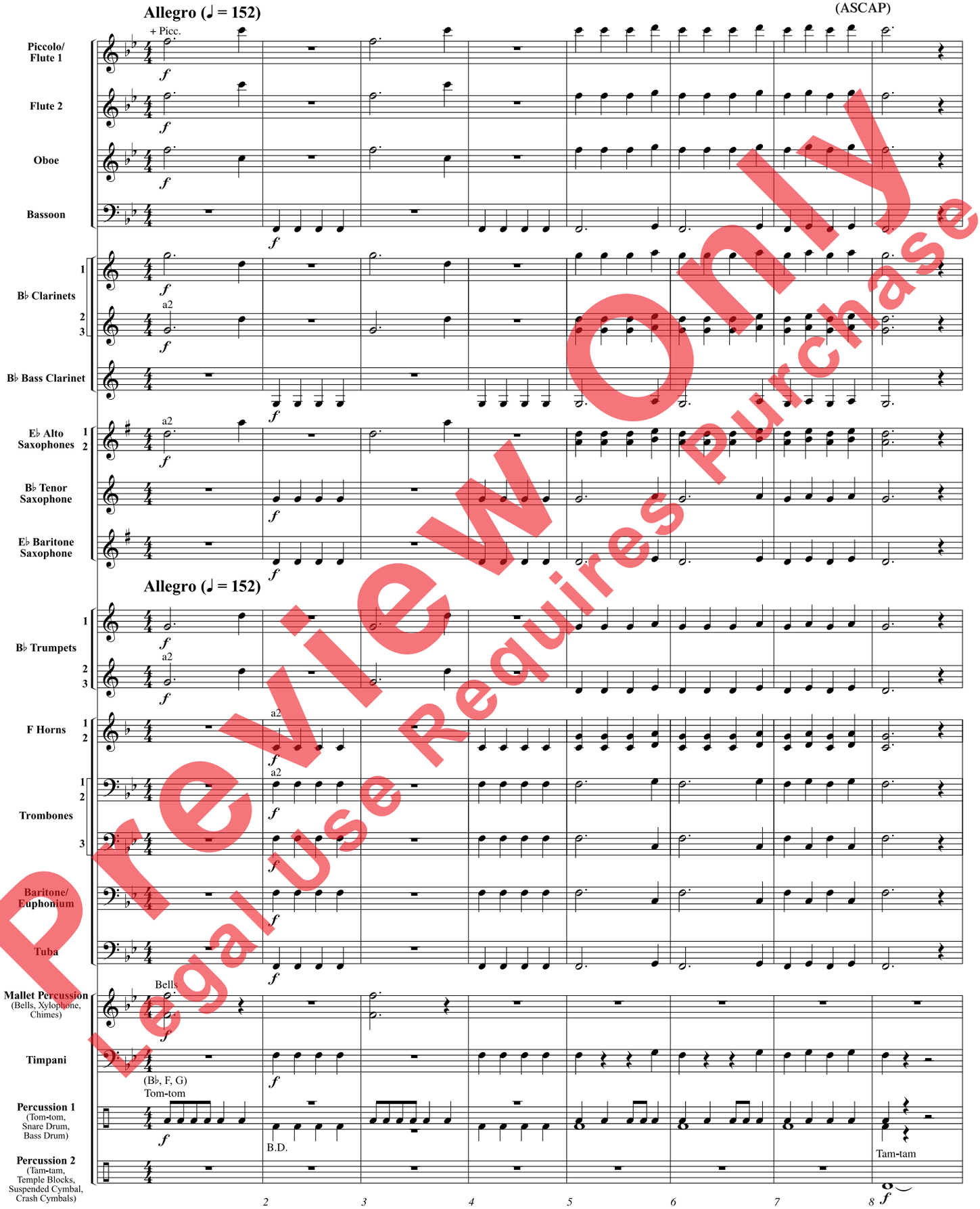
CONDUCTOR'S FULL SCORE

Approx. Performance Time = 4:20

THE MIKADO

Overture

SIR ARTHUR SULLIVAN
Arranged by
LLOYD CONLEY
(ASCAP)



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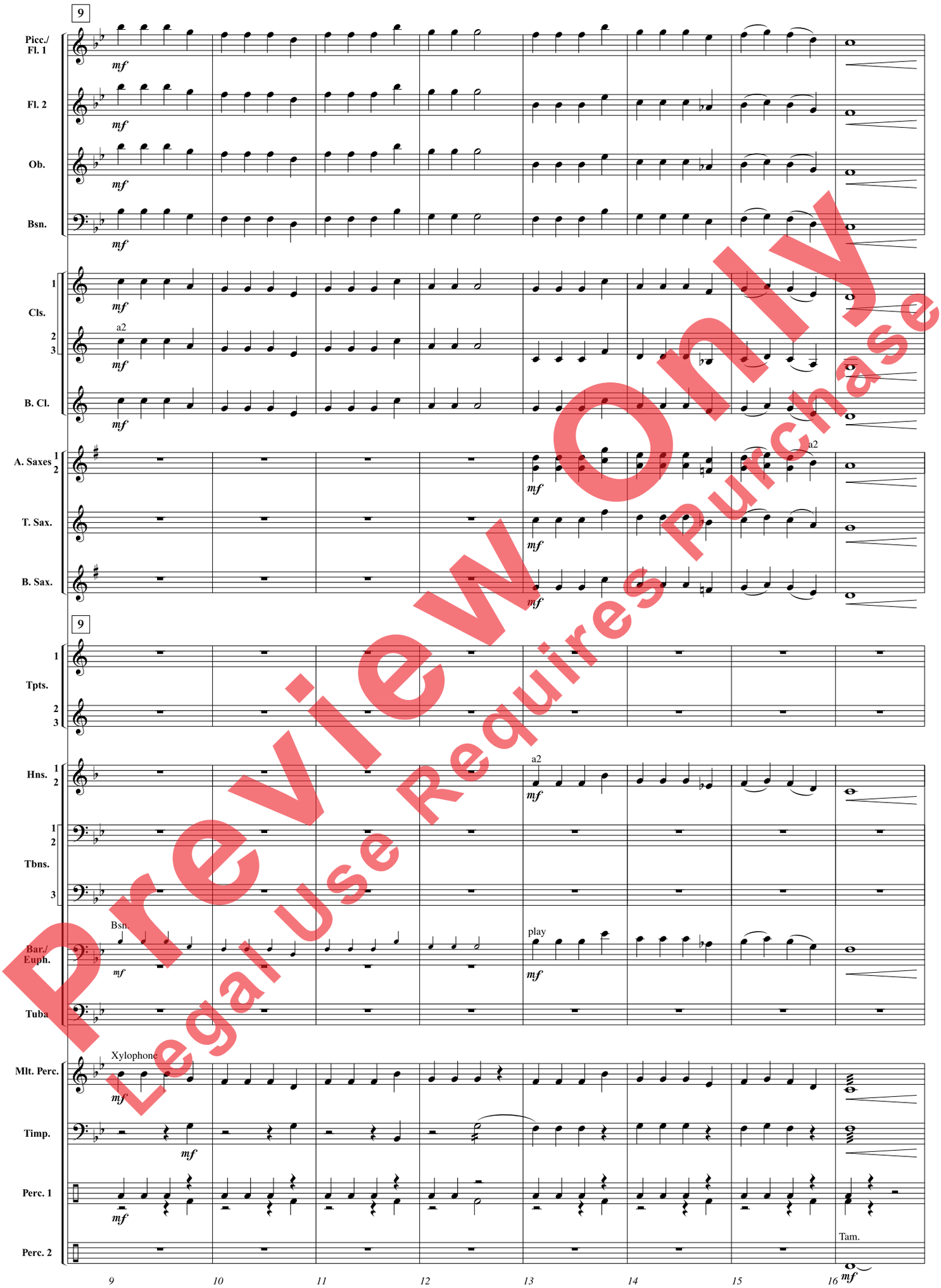

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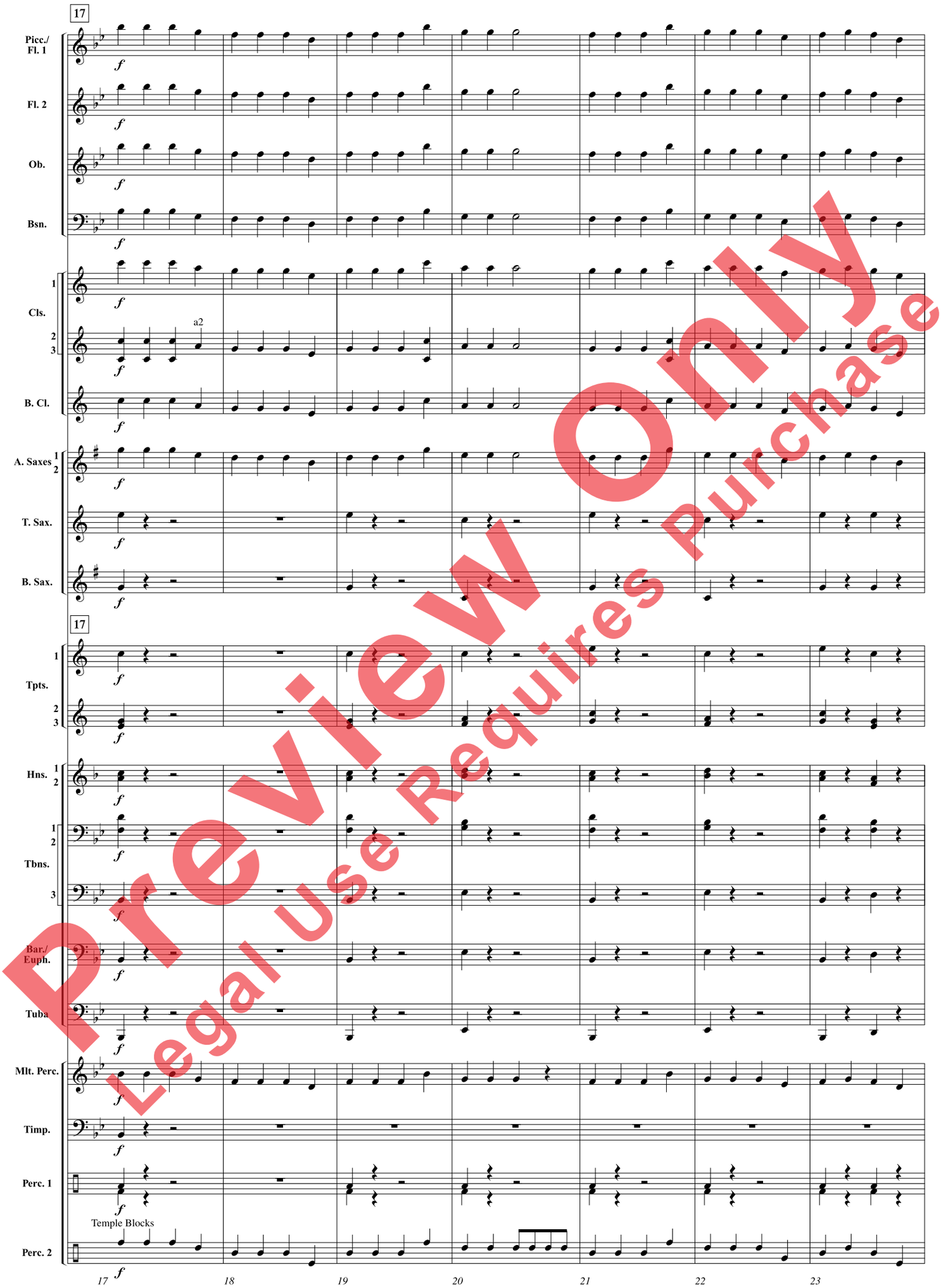

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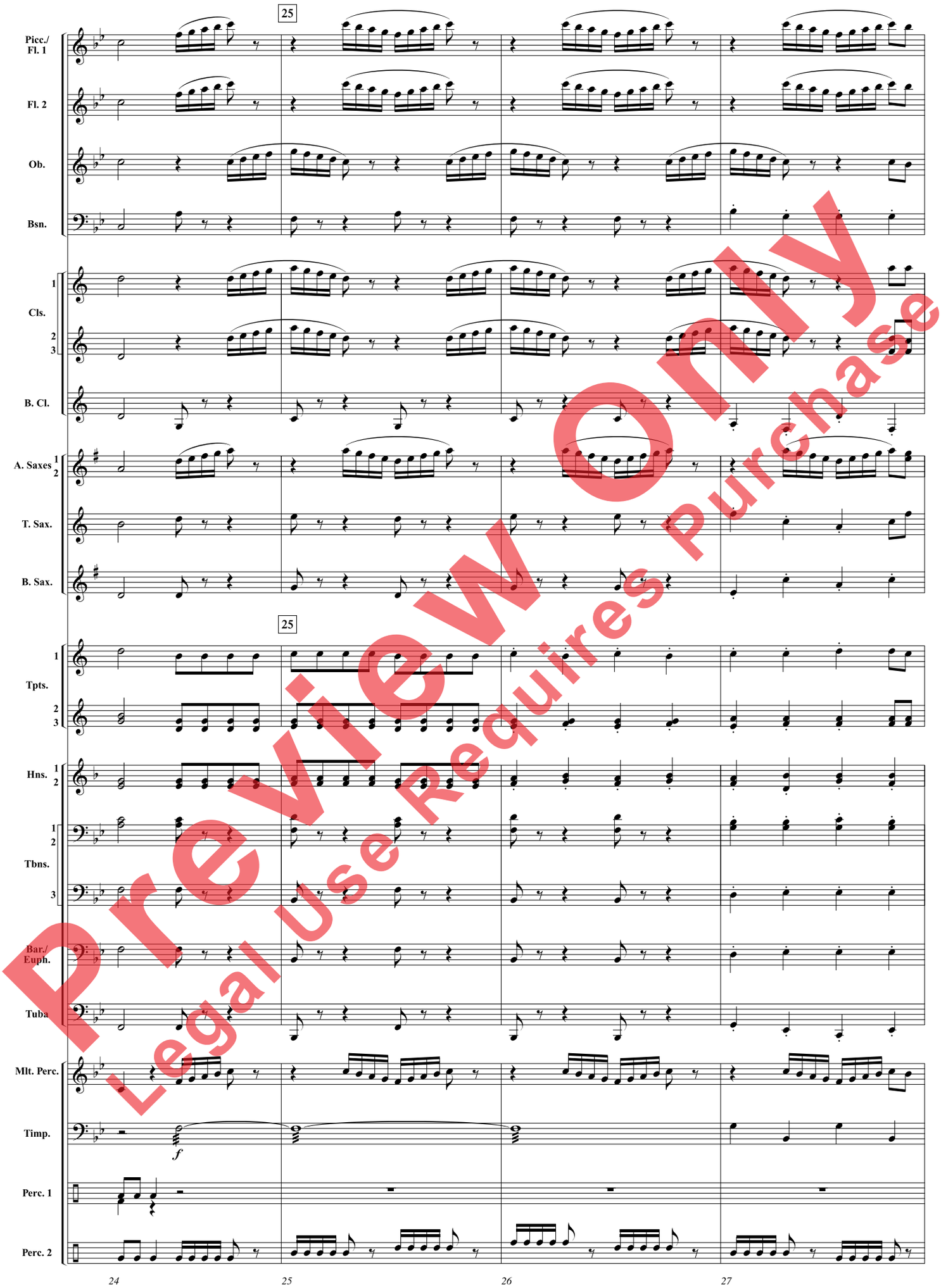

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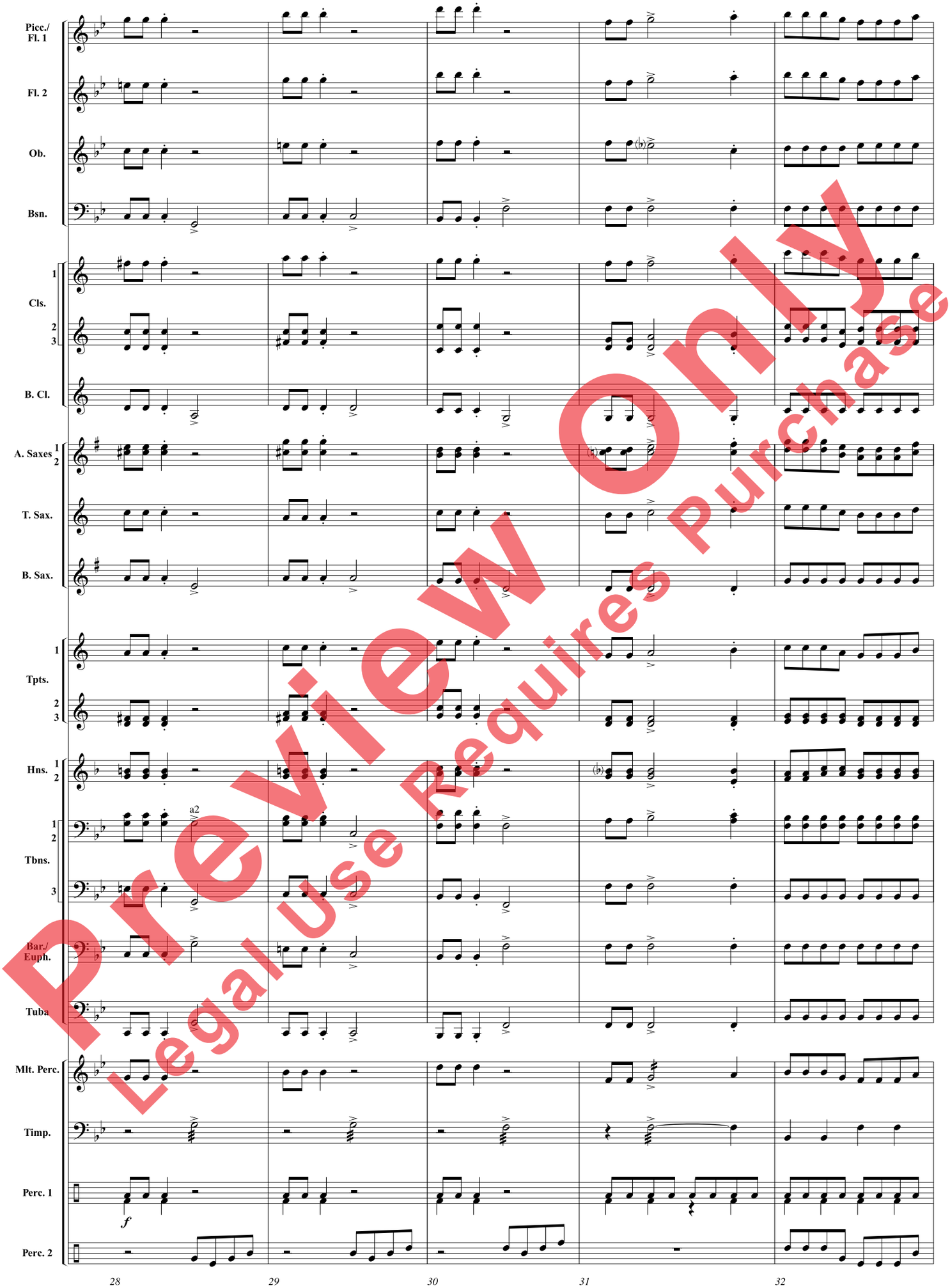

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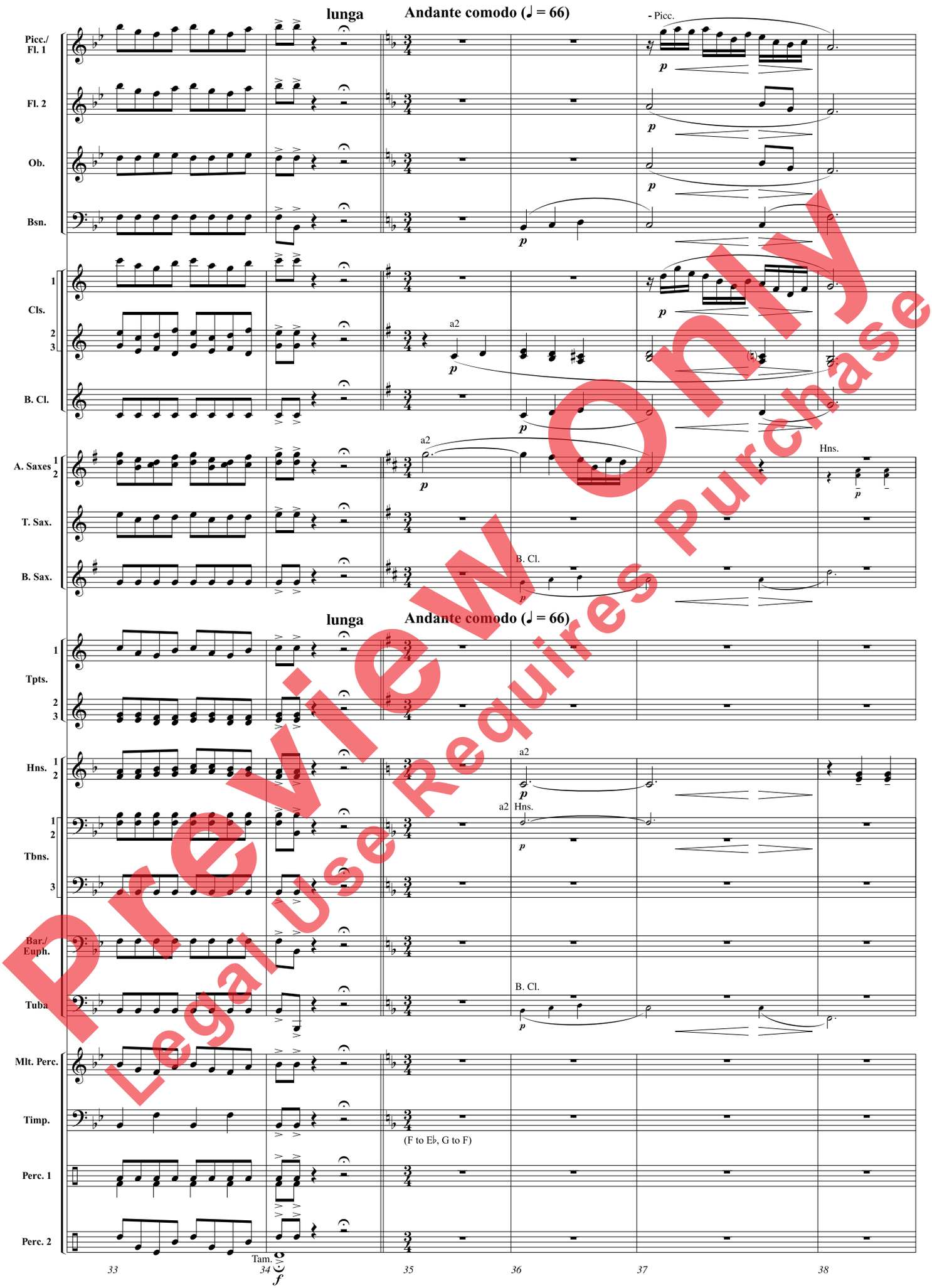

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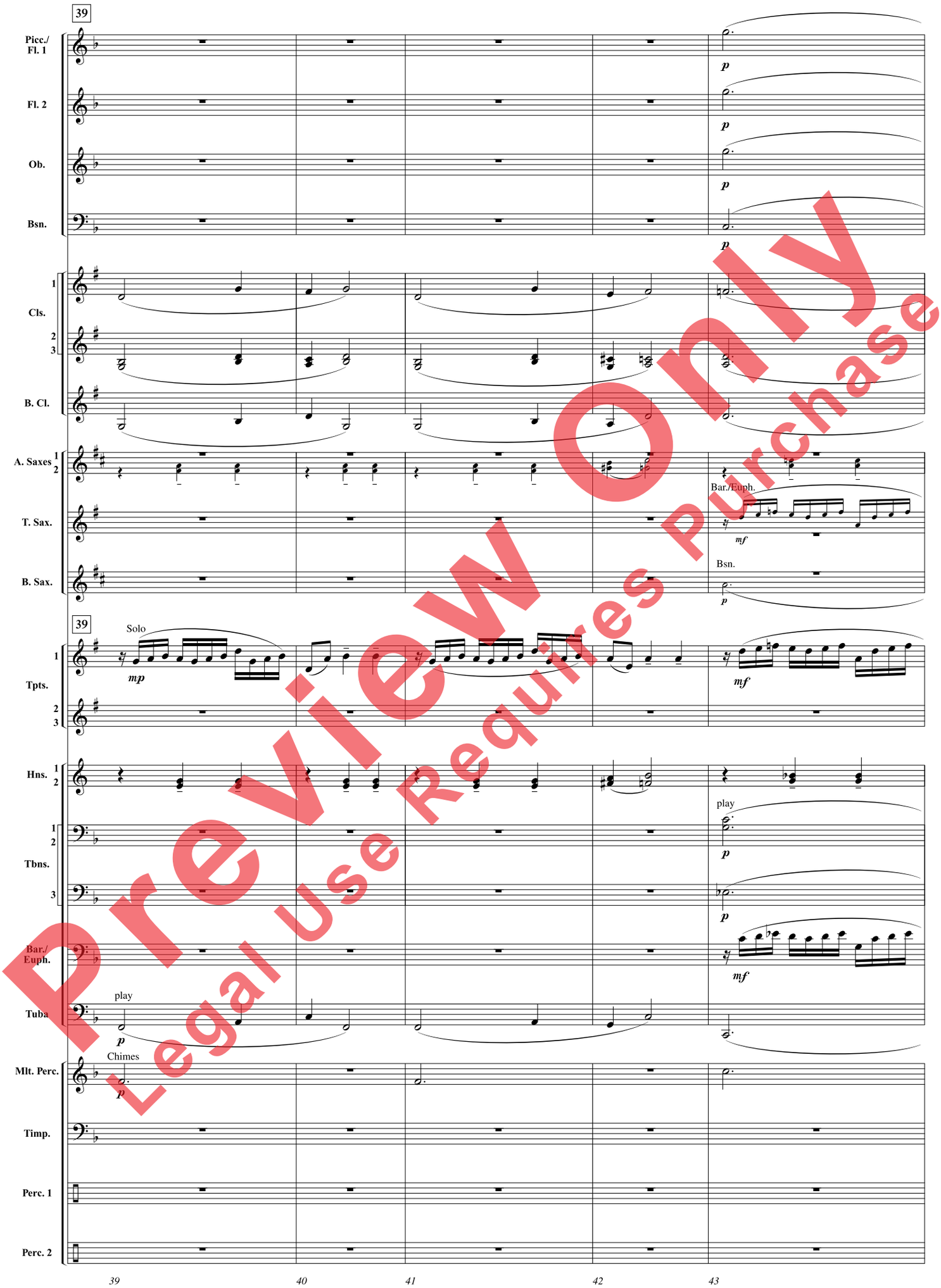

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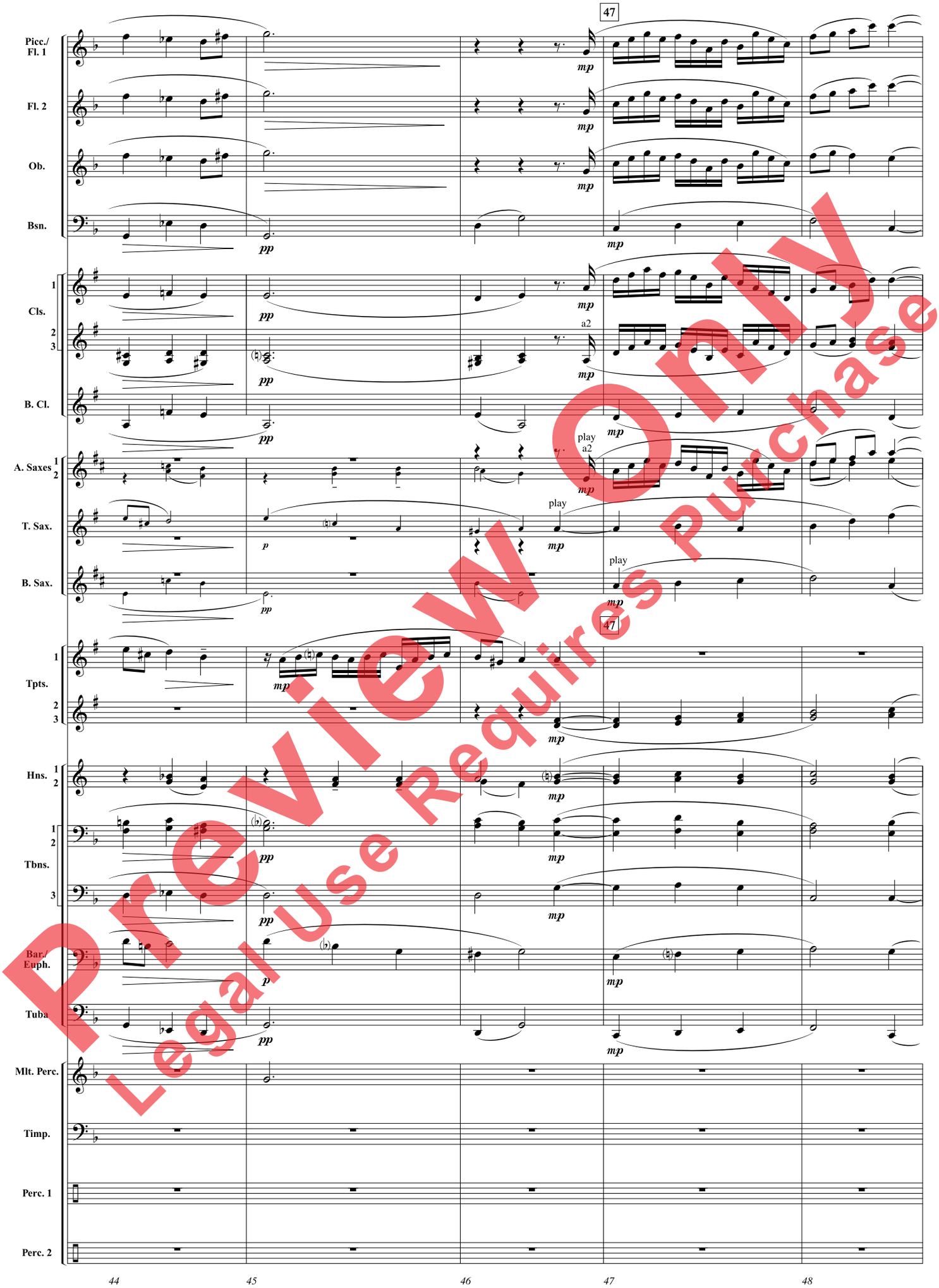

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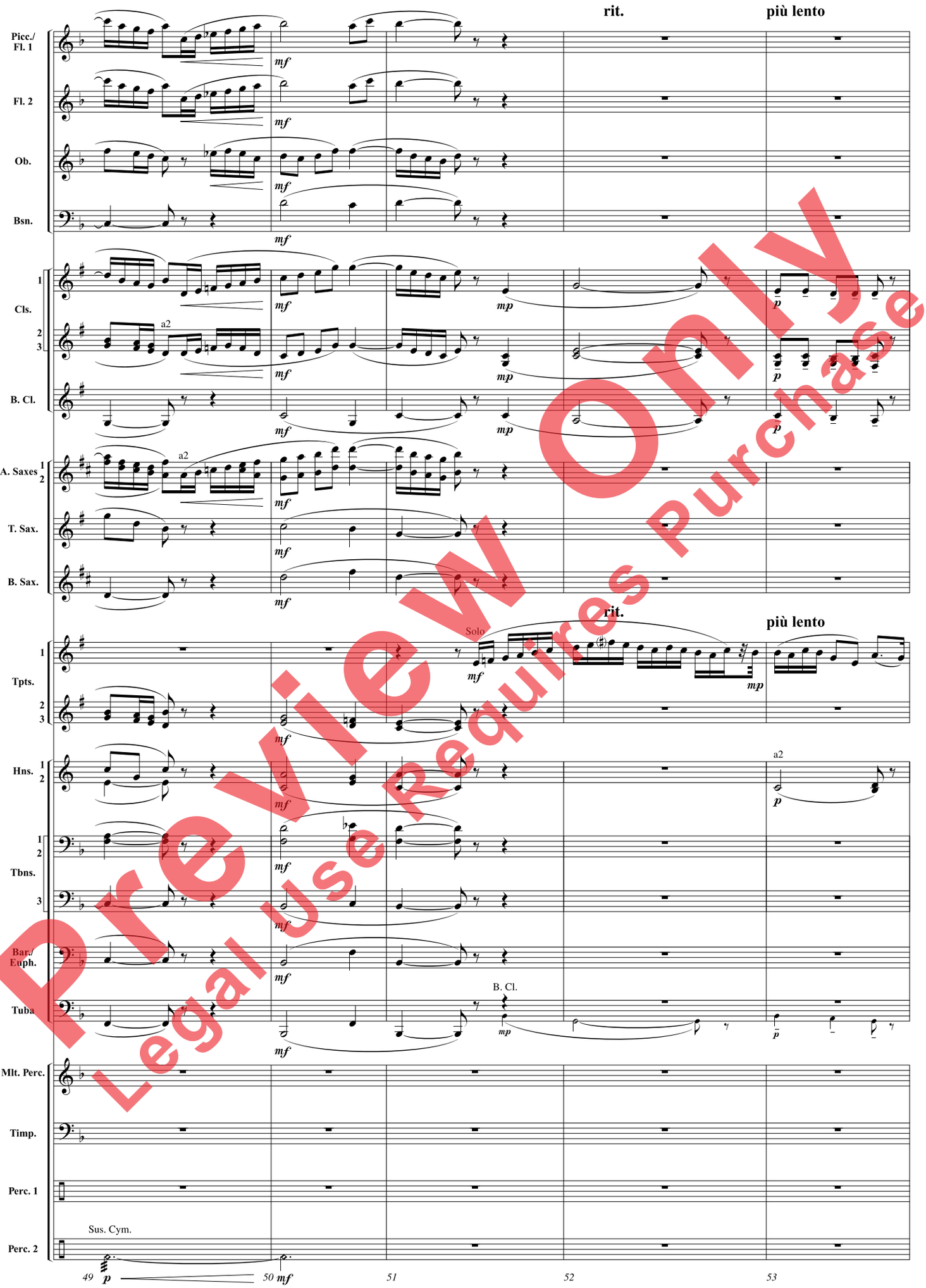

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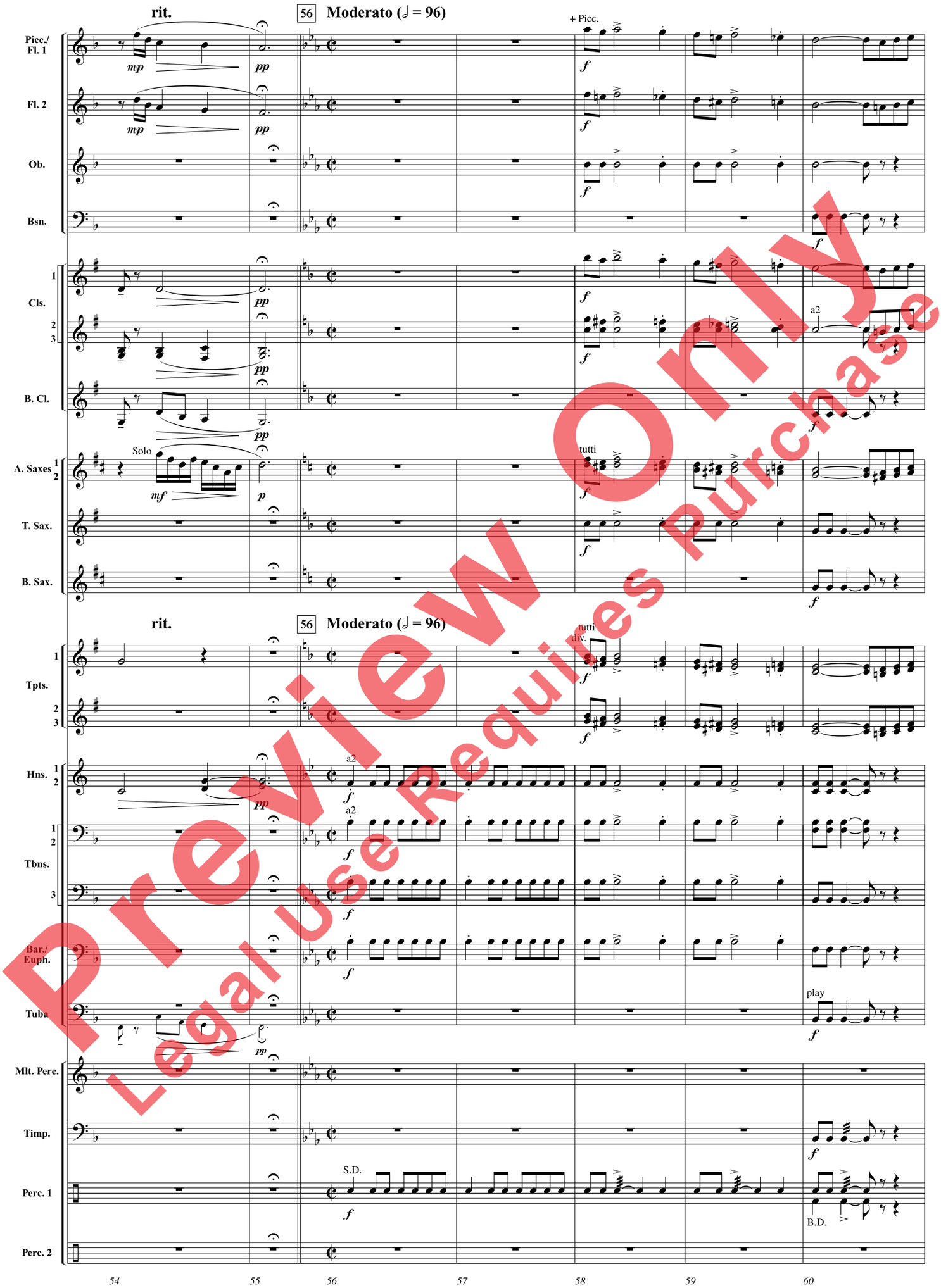

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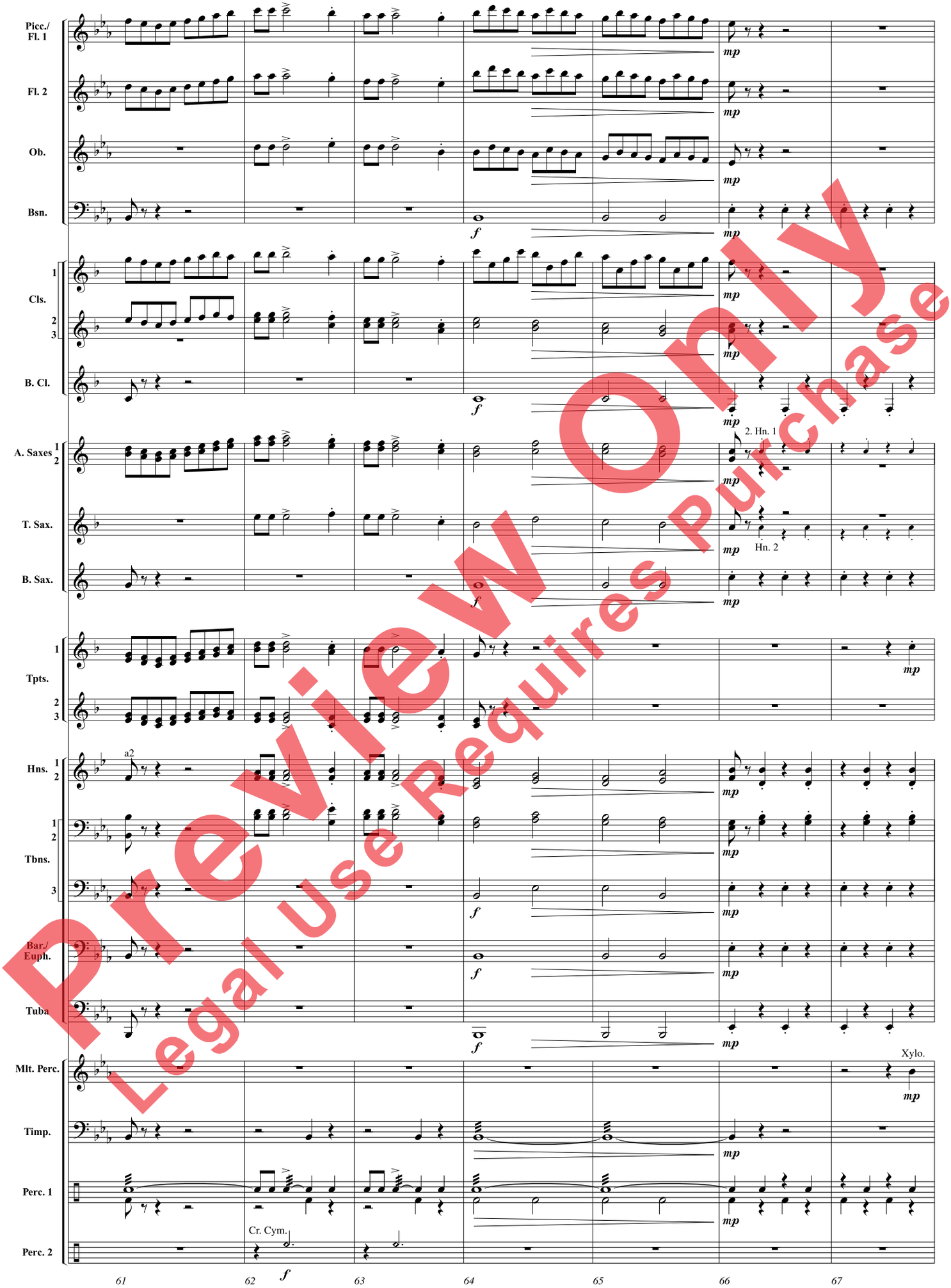

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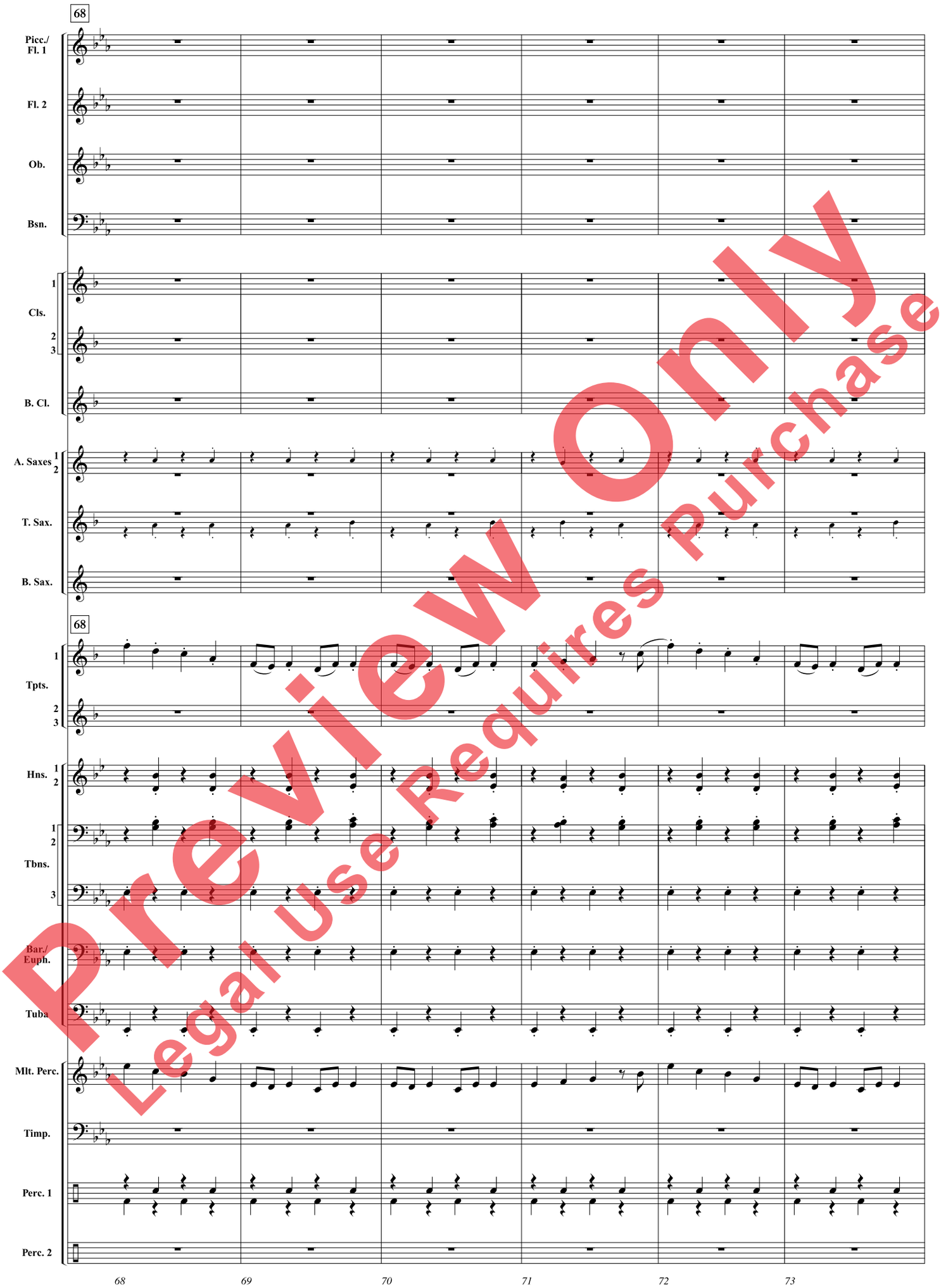

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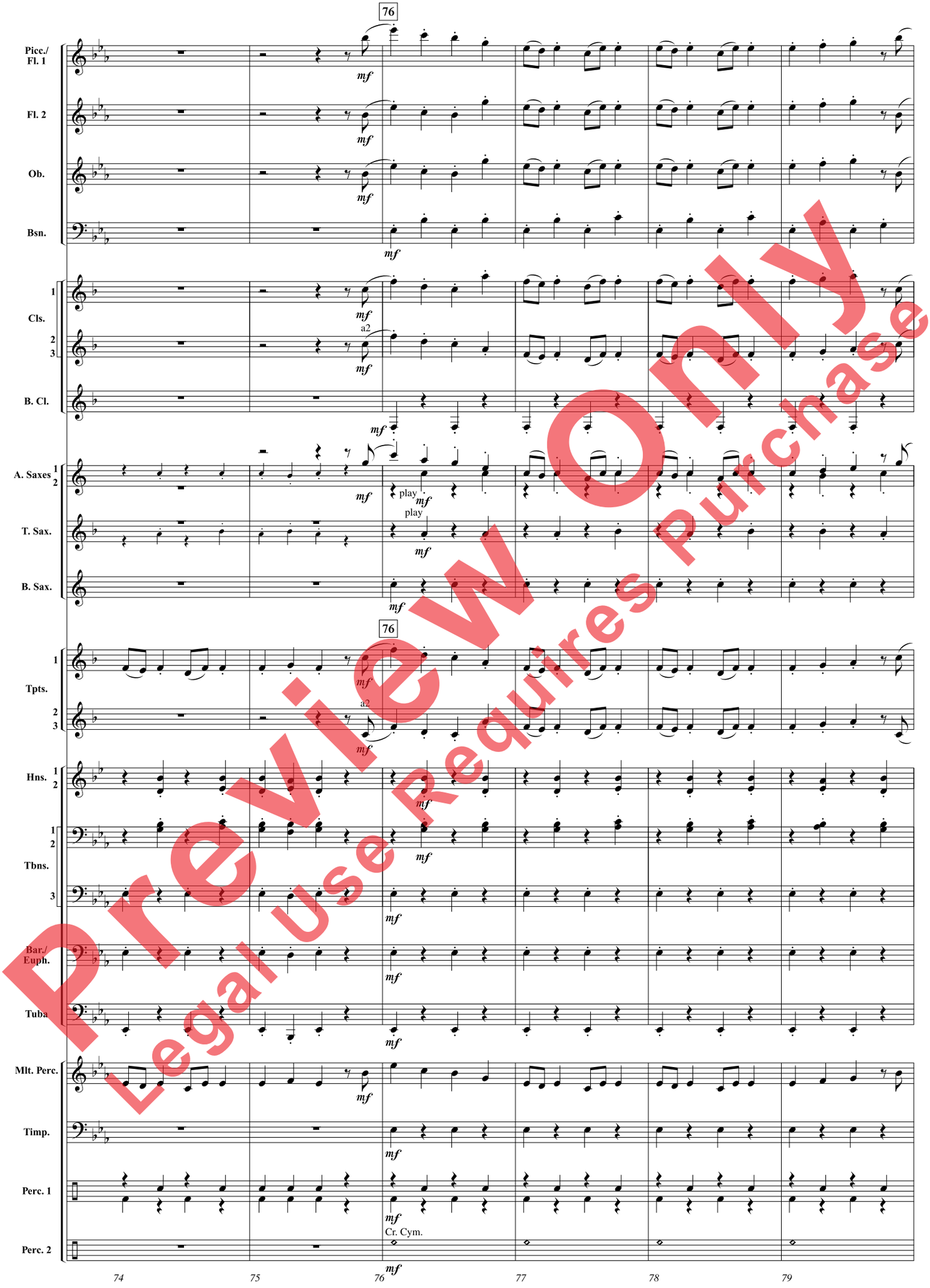

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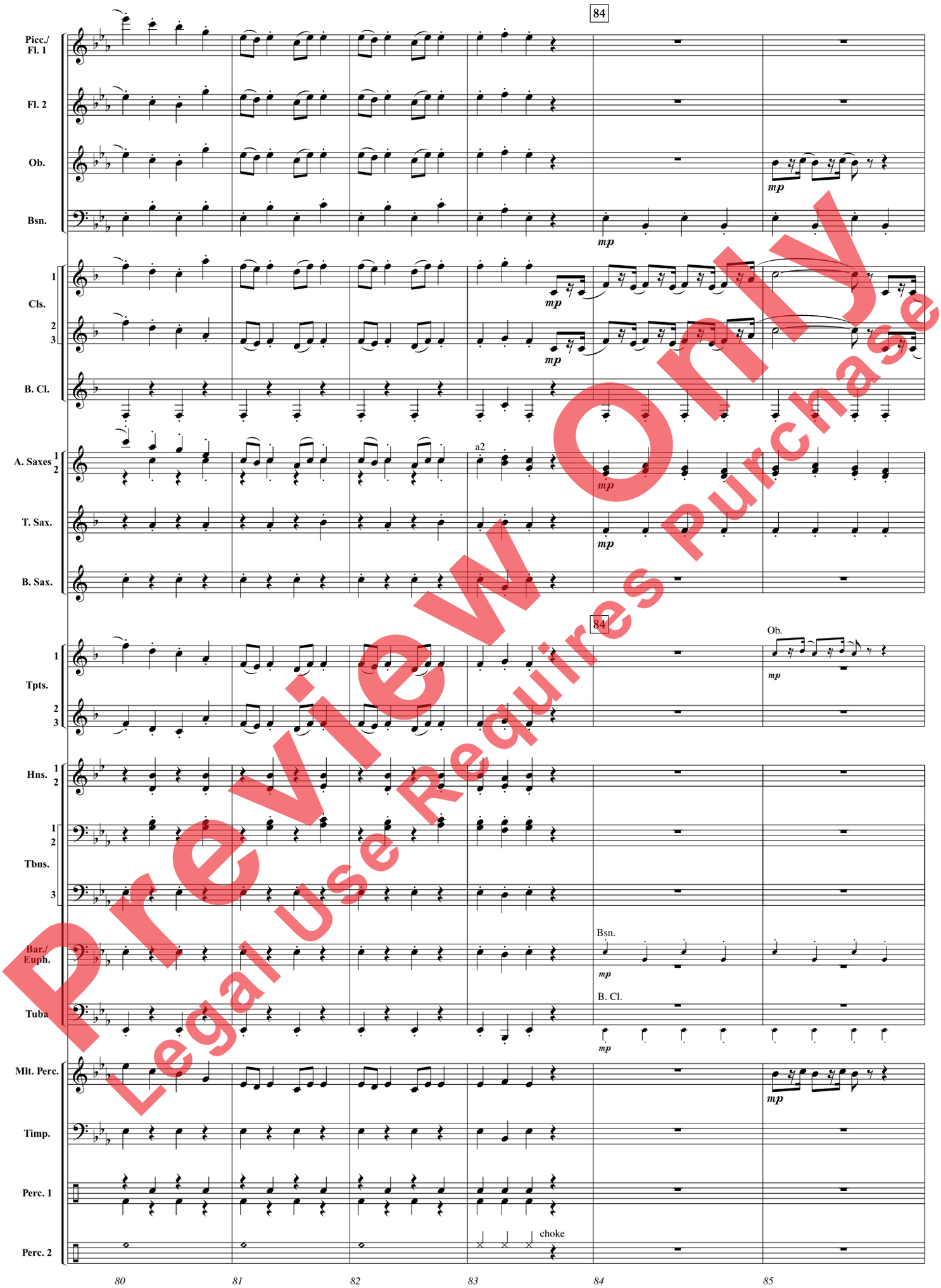

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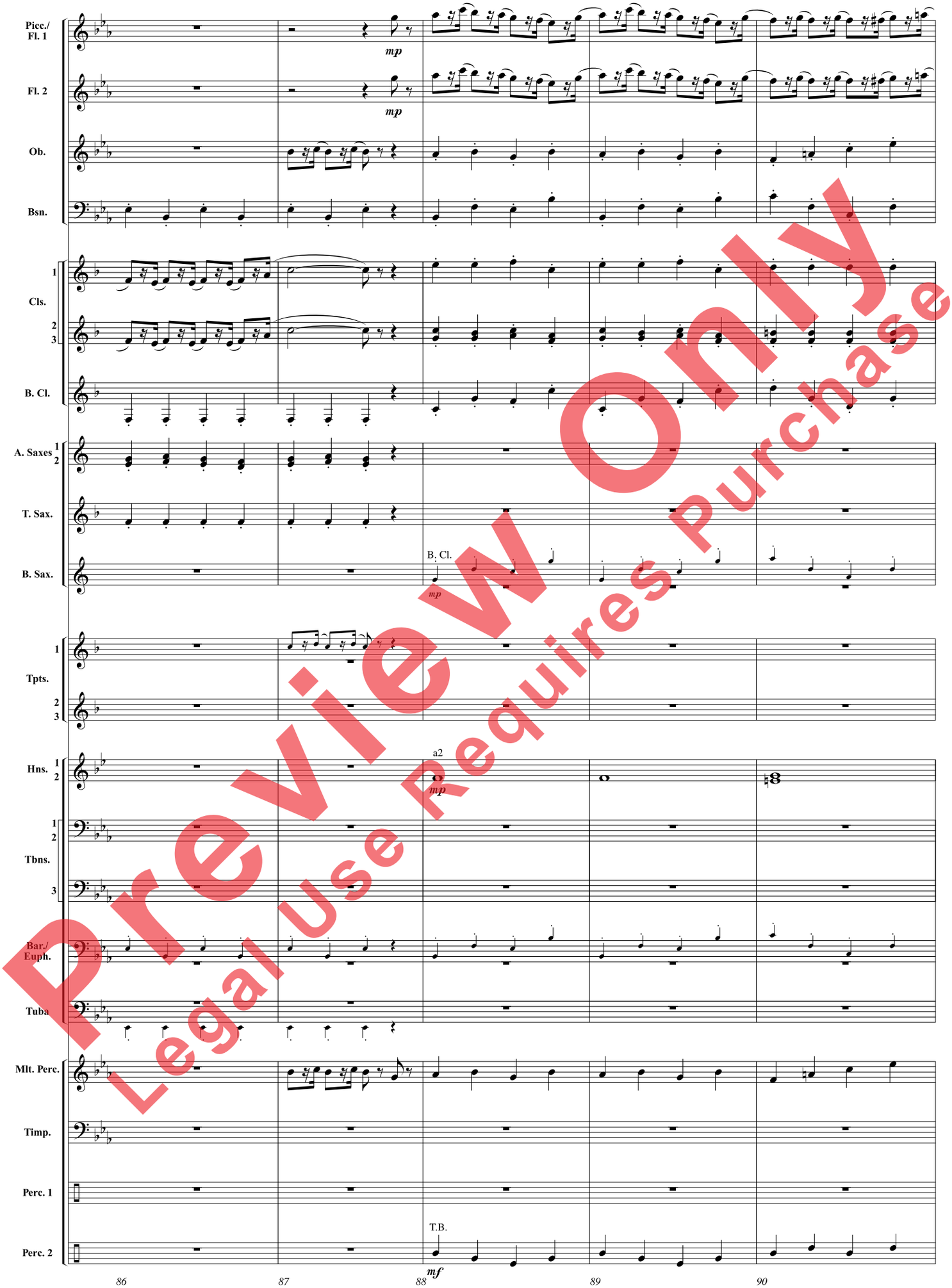

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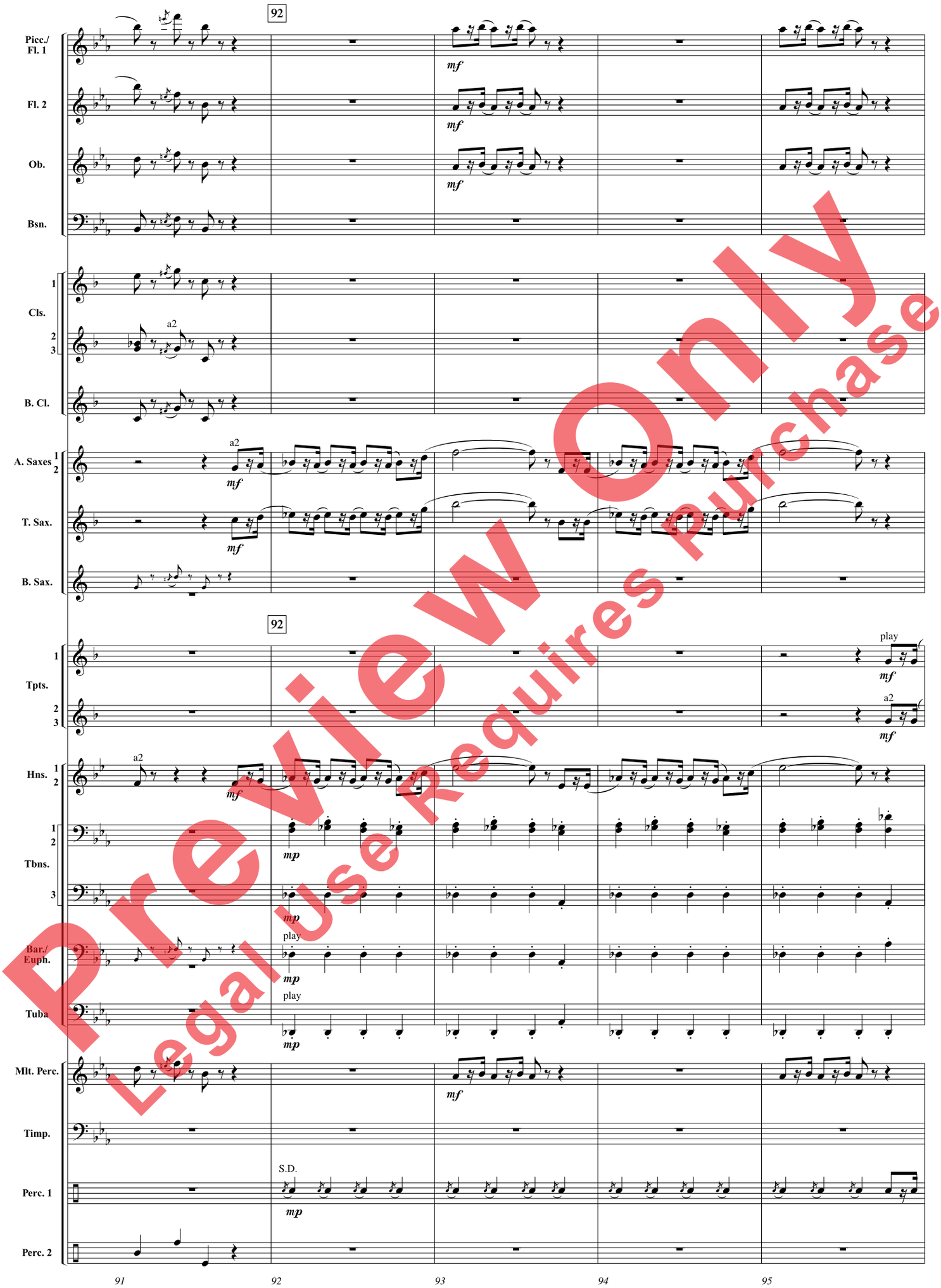

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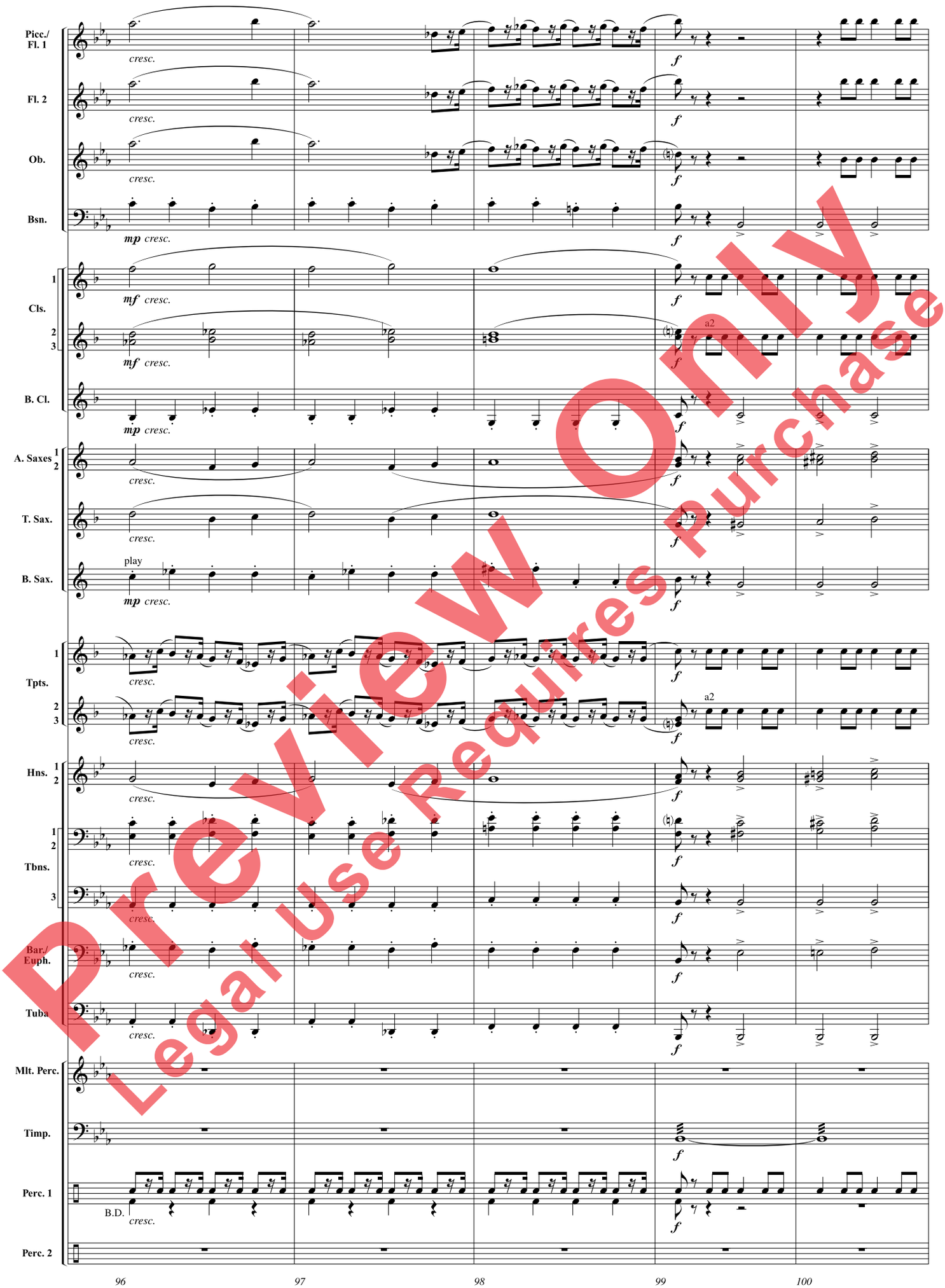

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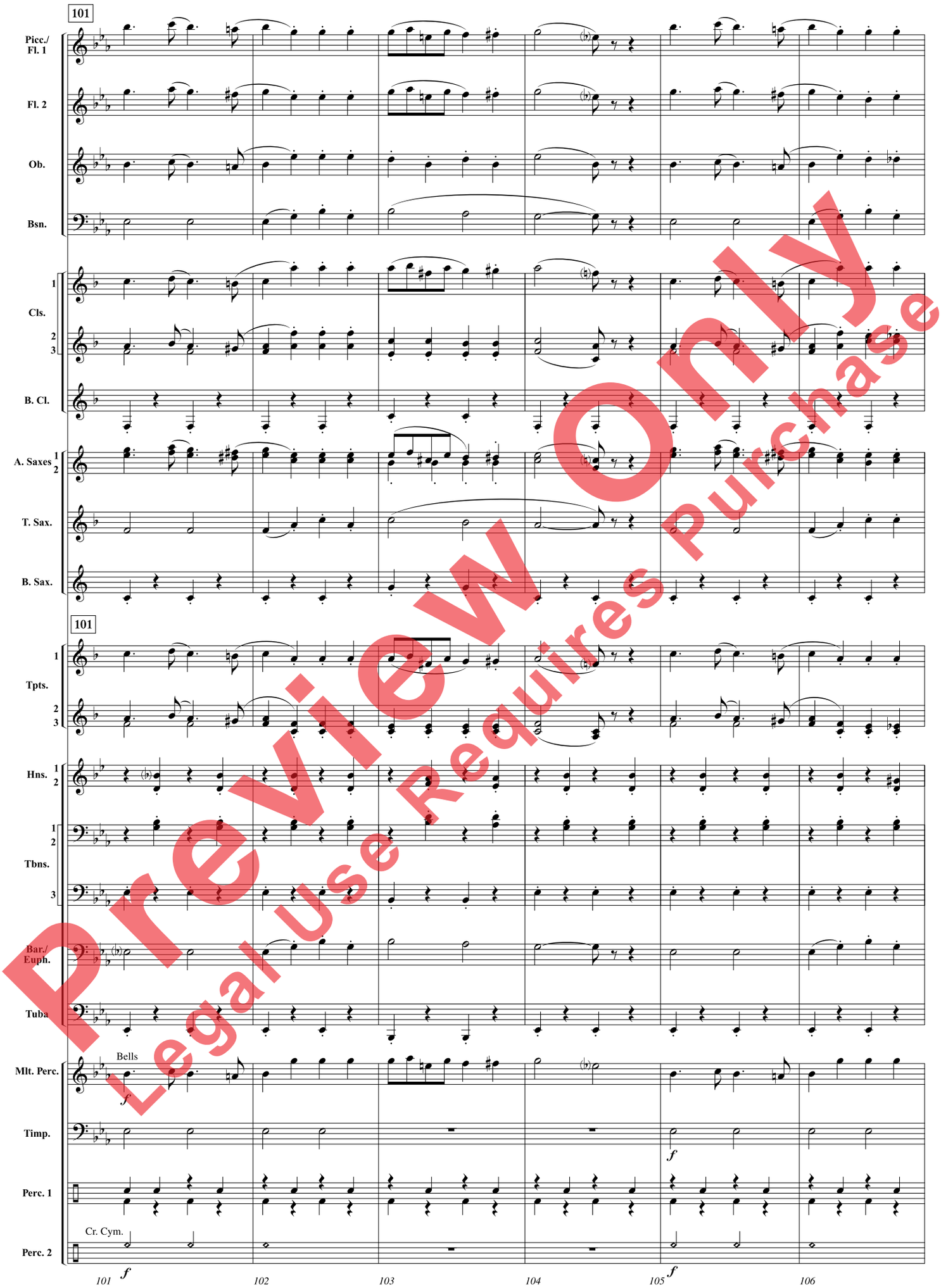

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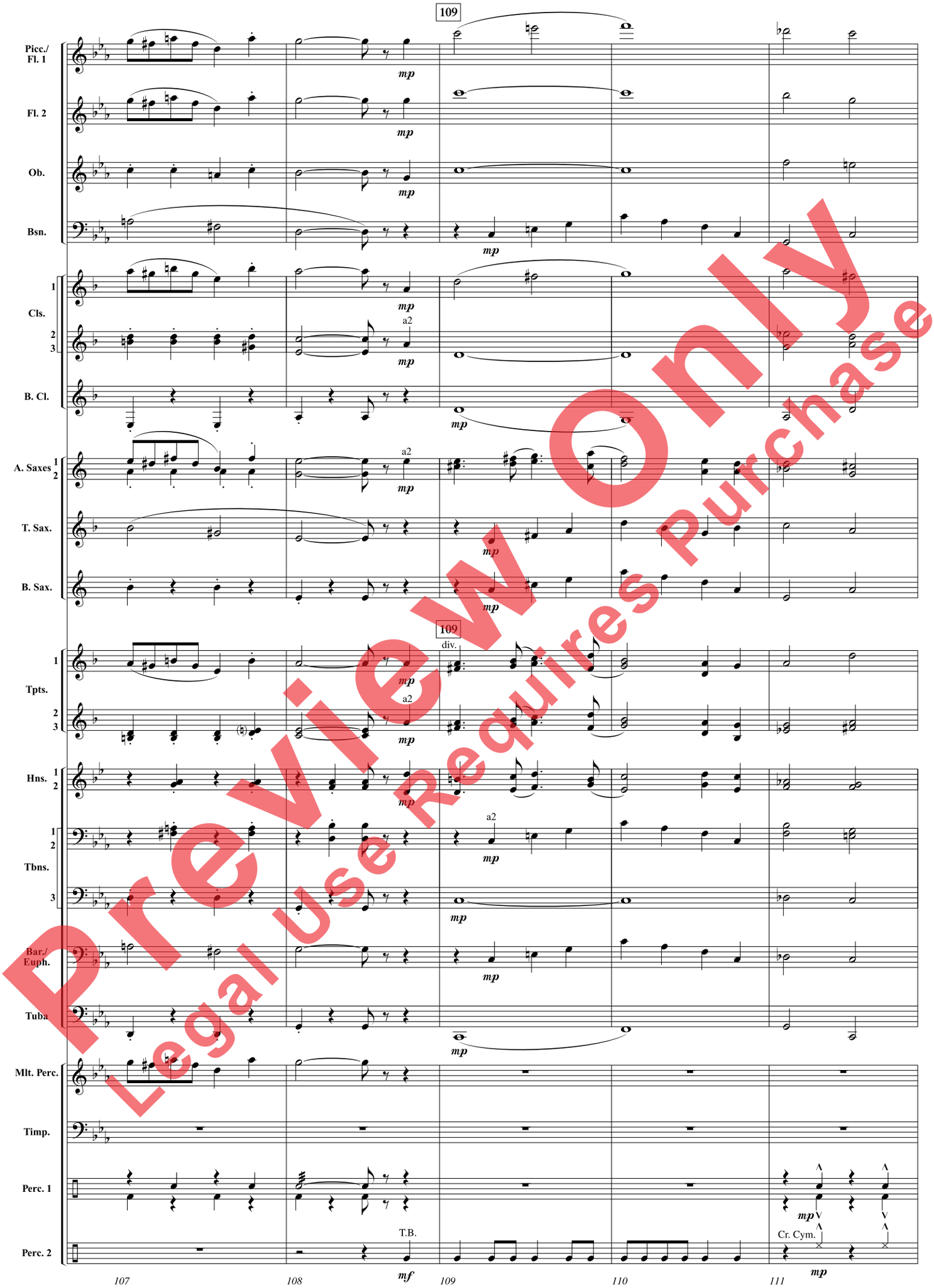

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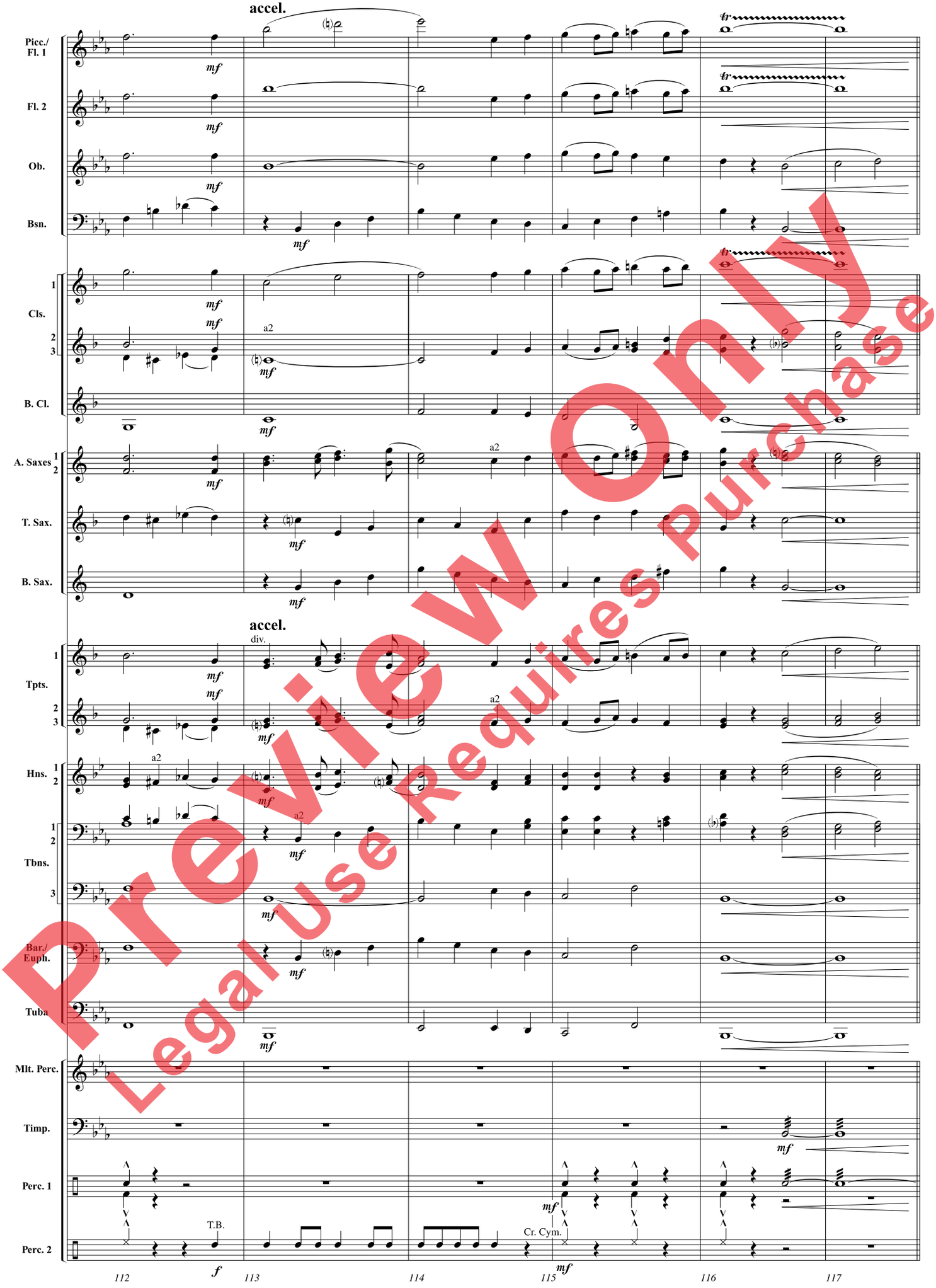

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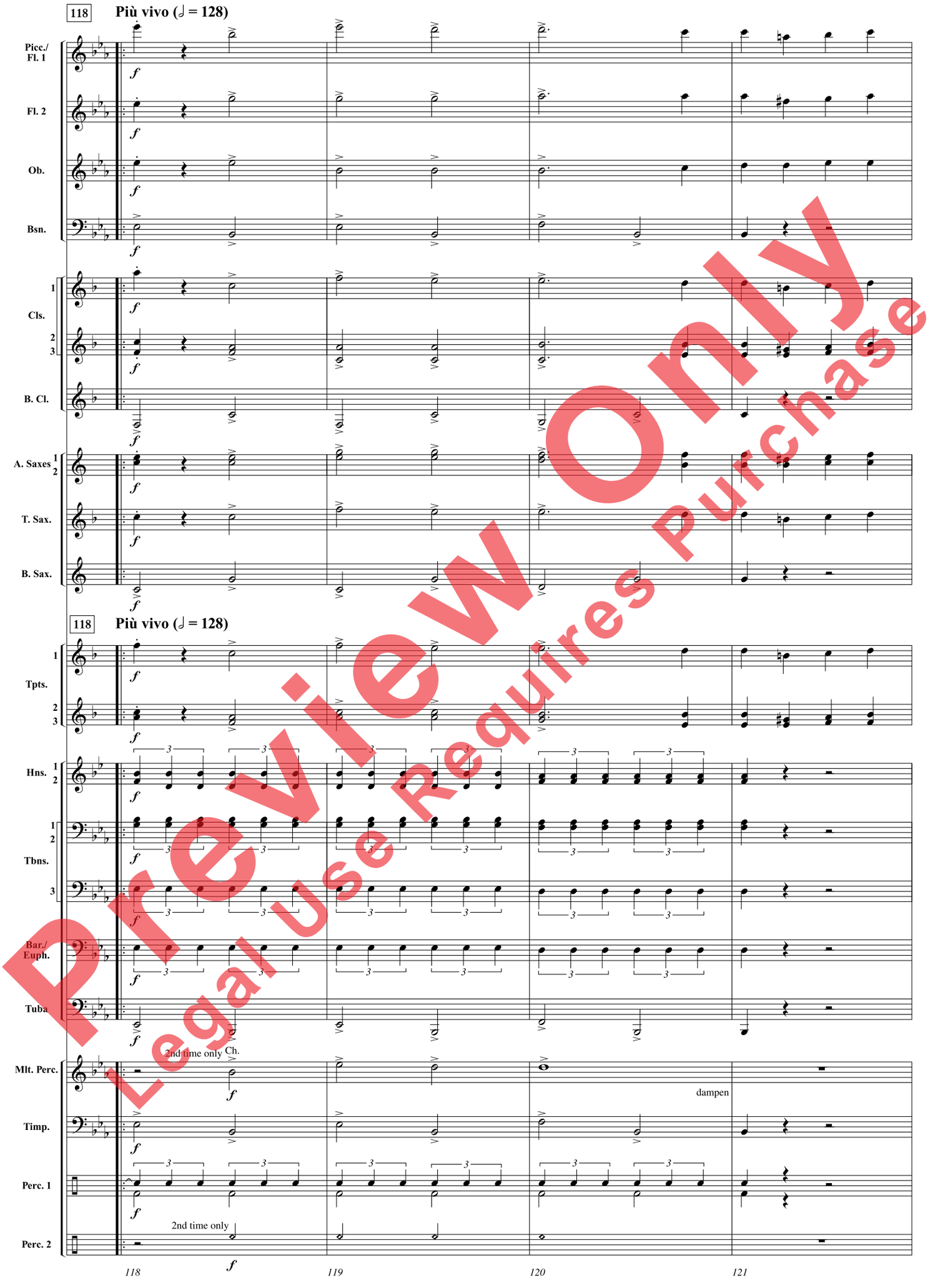

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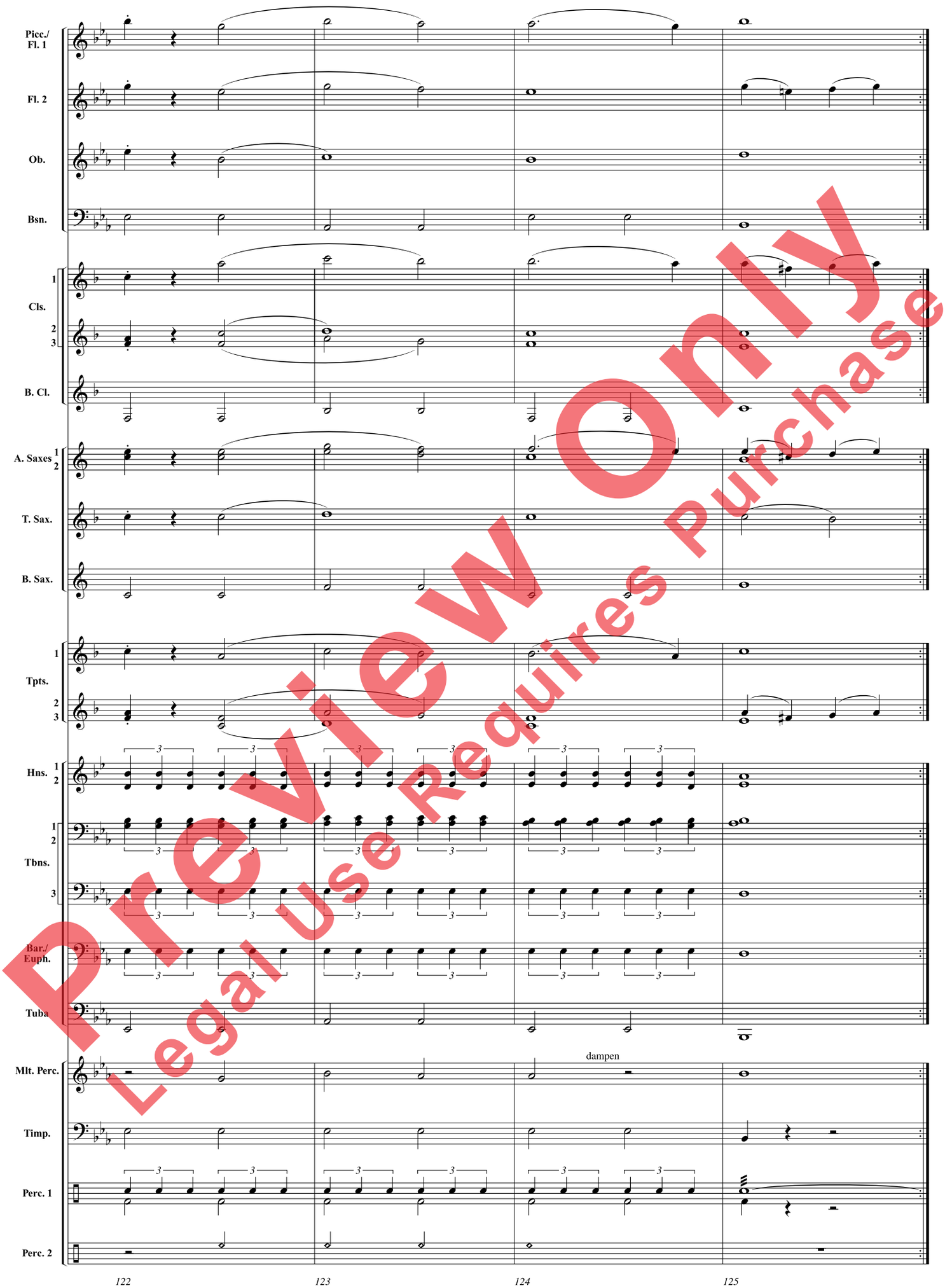

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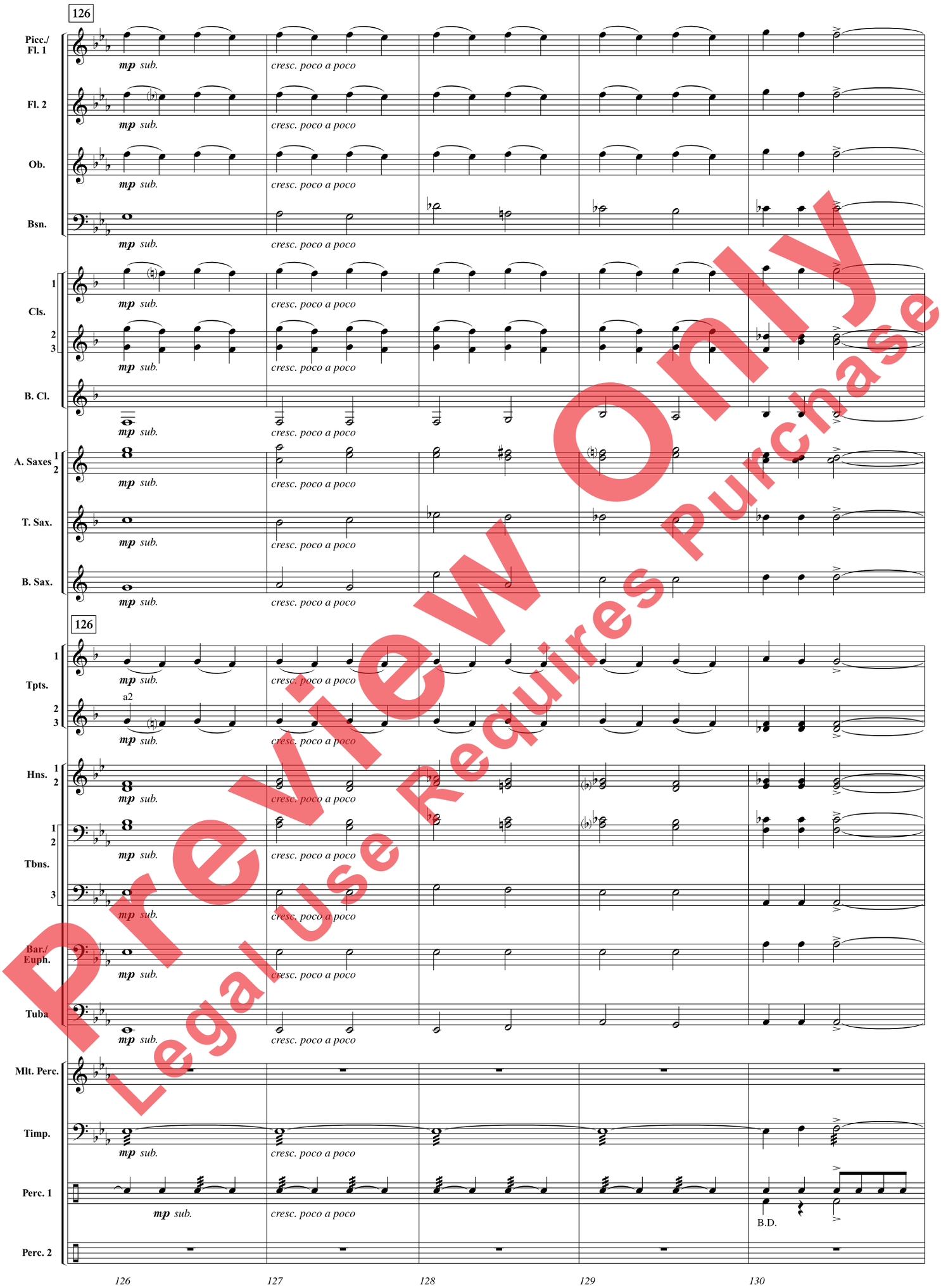

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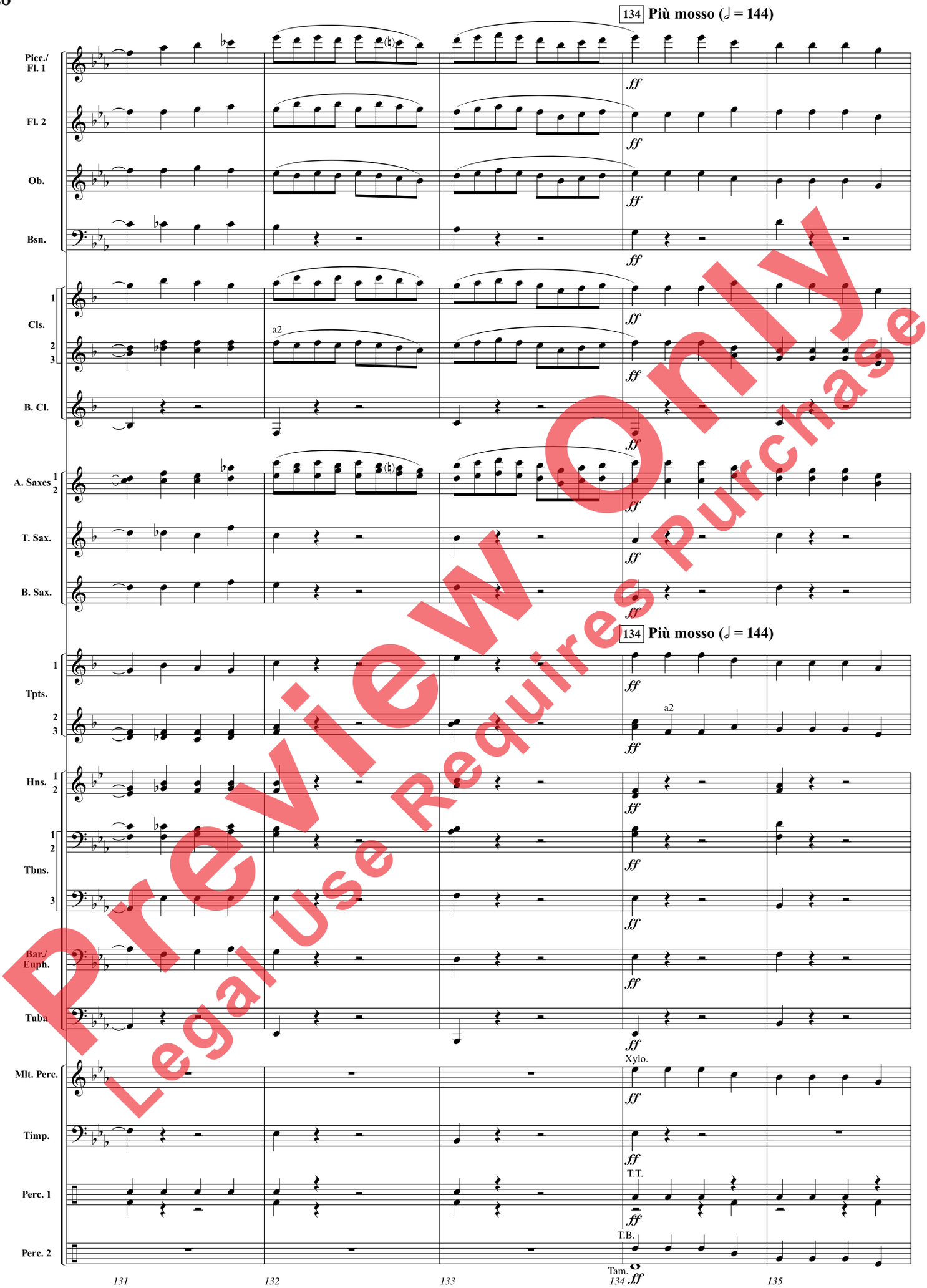

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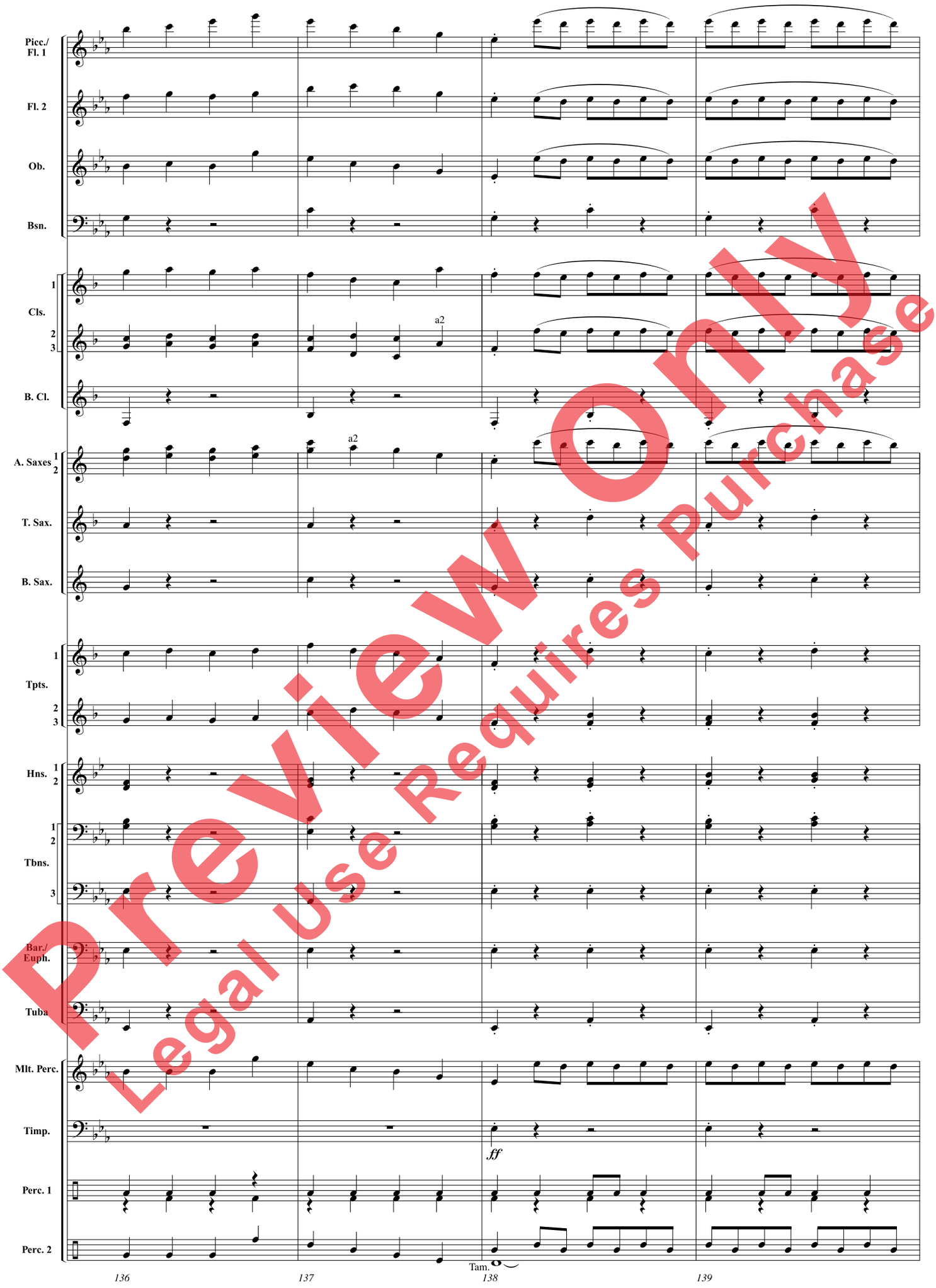

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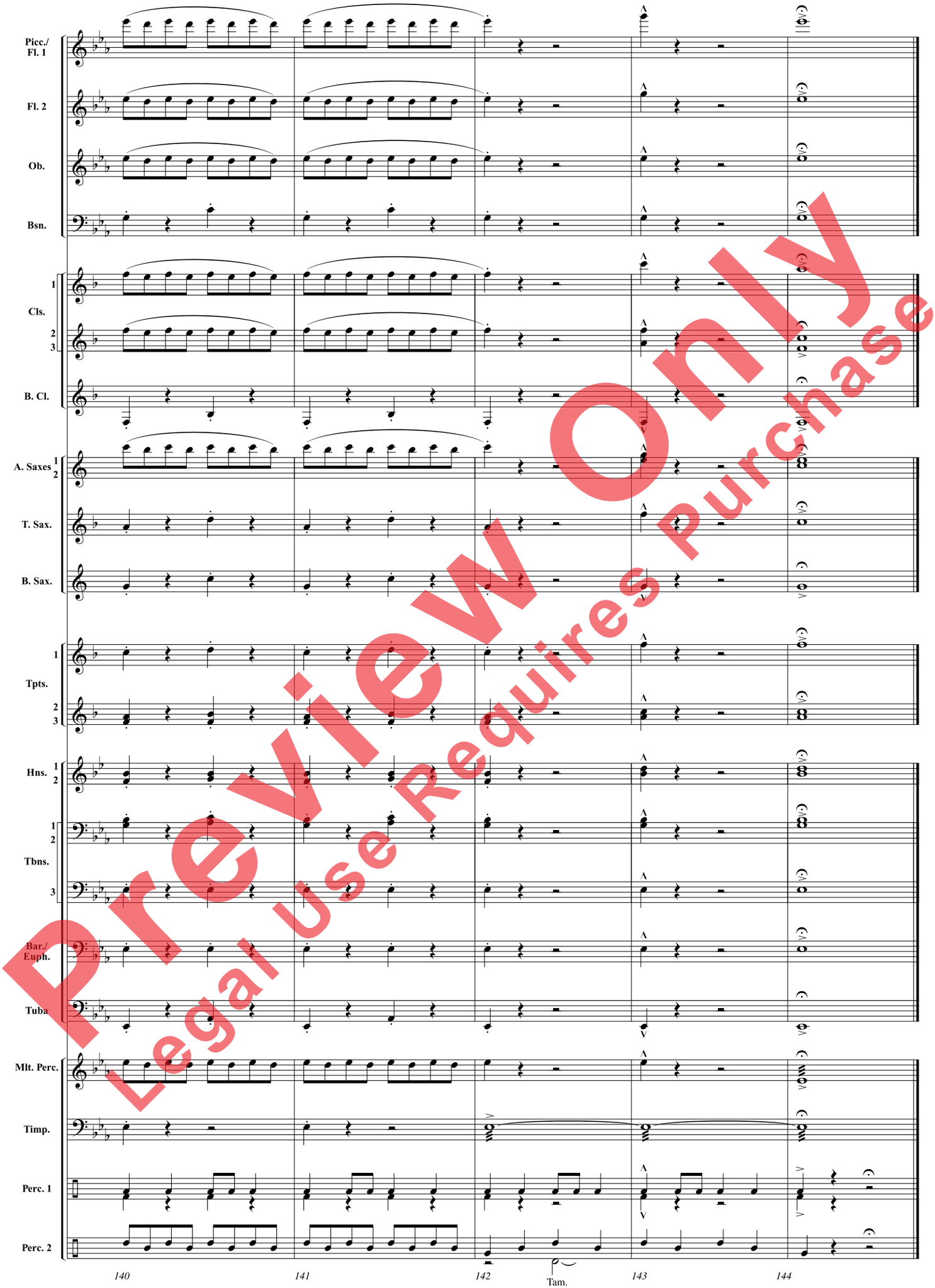

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