

THE MIKADO

OVERTURE

from the operetta by GILBERT and SULLIVAN

Arranged by
Lloyd Conley

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





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.

*Preview
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Purchasing*

THE MIKADO

Overture

SIR ARTHUR SULLIVAN
Arranged by
LLOYD CONLEY
(ASCAP)

Allegro ($\text{J} = 152$)

Piccolo/Flute 1

Flute 2

Oboe

Bassoon

B♭ Clarinets 1, 2, 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1, 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1, 2, 3

F Horns 1, 2

Trombones 1, 2, 3

Baritone/Euphonium

Tuba

Mallet Percussion (Bells, Xylophone, Chimes)

Timpani

Percussion 1 (Tom-tom, Snare Drum, Bass Drum)

Percussion 2 (Tam-tam, Temple Blocks, Suspended Cymbal, Crash Cymbals)

2 3 4 5 6 7 8 **f**

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9

Picc./
Fl. 1

Fl. 2

Ob.

Bsn.

mf

Cls.

1

2

3

mf

B. Cl.

mf

A. Saxes

1

2

T. Sax.

B. Sax.

9

Tpts.

1

2

3

Hns.

1

2

Tbns.

1

2

Bar./
Euph.

mf

Tuba

play

mf

Mlt. Perc.

Xylophone

mf

Timp.

mf

Perc. 1

mf

Perc. 2

Tam.

9

10

11

12

13

14

15

16

17

Picc./
Fl. 1

Fl. 2

Ob.

Bsn.

Cls.

1
2
3
a2

B. Cl.

A. Saxes
1
2
f

T. Sax.

B. Sax.

Tpts.

1
2
3
f

Hns.

1
2
f

Tbns.

1
2
3
f

Bar./
Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2
Temple Blocks

17 f

18

19

20

21

22

23

Picc./
Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./
Euph.

Tuba

Mlt. Perc.

Tim. *f*

Perc. 1

Perc. 2

25

25

26

27

Preview Requires Purchase

Picc./
Fl. 1

Fl. 2

Ob.

Bsn.

1
Cl.
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

1
Tpts.
2
3

Hns. 1
2

1
2
Tbn.
3

Bar./
Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

lunga Andante comodo ($\text{J} = 66$)

- Picc.

p

p

p

p

a²

p

p

Hns.

a²

p

Hns.

p

B. Cl.

a²

p

Tpts.

Tpts.

Tpts.

Hns. 1

Hns. 2

Tbsns. 1

Tbsns. 2

Tbsns. 3

Bar./Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

33

34 *f*

35

36

37

38

(F to Eb, G to F)

39

Picc./Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpts. 1

Tpts. 2

Tpts. 3

Solo

mp

mf

Hns. 1

Hns. 2

Tbns. 1

Tbns. 2

Tbns. 3

Bar./Euph.

Tuba

play

p

play

p

Mlt. Perc.

Chimes

Tim. Perc.

Perc. 1

Perc. 2

39

40

41

42

43

Picc./
Fl. 1

Fl. 2

Ob.

Bsn.

pp

mp

Cl.

2

3

(b)2:

pp

mp

a2

B. Cl.

pp

mp

play a2

A. Saxes

T. Sax.

B. Sax.

pp

p

mp

play

play

Tpts.

2

3

mp

47

Hns.

1

2

(b)2:

mp

Tbns.

1

2

3

pp

mp

pp

p

mp

Bar./
Euph.

Tuba

pp

p

mp

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

44

45

46

47

48

Review Requires Purchase

Picc./
Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Saxes 1

A. Saxes 2

T. Sax.

B. Sax.

Tpts. 1

Tpts. 2

Tpts. 3

Hns. 1

Hns. 2

Tbns. 1

Tbns. 2

Tbns. 3

Bar./
Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Sus. Cym.

Perc. 2

rit.

più lento

Review Only

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Legal Use

49 *p*

50 *mf*

51

52

53

rit.

56 **Moderato ($\text{d} = 96$)**

Picc./
Fl. 1

Fl. 2

Ob.

Bsn.

1
Cl.

2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./
Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

+ Picc.

f

f

f

f

f

f

tutti

f

f

f

tutti

div.

f

f

f

f

f

f

f

play

f

pp

pp

pp

pp

pp

pp

mf

p

rit.

Moderato ($\text{d} = 96$)

Solo

pp

a2

S.D.

f

B.D.

54 55 56 57 58 59 60

Picc./
Fl. 1

Fl. 2

Ob.

Bsn.

1 Cls.
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./
Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Cr. Cym.

Perc. 2

Xylo.

61

62

f

63

64

65

66

67

68

Picc./
Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1
2

T. Sax.

B. Sax.

68

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Bar./
Euph.

Tuba

Mlt. Perc.

Tim. P.

Perc. 1

Perc. 2

68 69 70 71 72 73

Musical score for orchestra, page 15, measures 74-79.

The score includes parts for Picc./Fl. 1, Fl. 2, Ob., Bsn., Cls. 1, Cls. 2, Cls. 3, B. Cl., A. Saxes 1, A. Saxes 2, T. Sax., B. Sax., Tpts. 1, Tpts. 2, Tpts. 3, Hns. 1, Hns. 2, Tbn. 1, Tbn. 2, Tbn. 3, Bar./Euph., Tuba, Mlt. Perc., Timp., Perc. 1, and Perc. 2.

Measure 74: All instruments are silent.

Measure 75: All instruments are silent.

Measure 76 (start): Dynamics: *mf*. Instruments: Picc./Fl. 1, Fl. 2, Ob., Bsn., Cls. 1, Cls. 2, Cls. 3, B. Cl., A. Saxes 1, A. Saxes 2, T. Sax., B. Sax., Tpts. 1, Tpts. 2, Tpts. 3, Hns. 1, Hns. 2, Tbn. 1, Tbn. 2, Tbn. 3, Bar./Euph., Tuba, Mlt. Perc., Timp., Perc. 1, and Perc. 2.

Measure 77: Dynamics: *mf*. Instruments: Picc./Fl. 1, Fl. 2, Ob., Bsn., Cls. 1, Cls. 2, Cls. 3, B. Cl., A. Saxes 1, A. Saxes 2, T. Sax., B. Sax., Tpts. 1, Tpts. 2, Tpts. 3, Hns. 1, Hns. 2, Tbn. 1, Tbn. 2, Tbn. 3, Bar./Euph., Tuba, Mlt. Perc., Timp., Perc. 1, and Perc. 2.

Measure 78: Dynamics: *mf*. Instruments: Picc./Fl. 1, Fl. 2, Ob., Bsn., Cls. 1, Cls. 2, Cls. 3, B. Cl., A. Saxes 1, A. Saxes 2, T. Sax., B. Sax., Tpts. 1, Tpts. 2, Tpts. 3, Hns. 1, Hns. 2, Tbn. 1, Tbn. 2, Tbn. 3, Bar./Euph., Tuba, Mlt. Perc., Timp., Perc. 1, and Perc. 2.

Measure 79: Dynamics: *mf*. Instruments: Picc./Fl. 1, Fl. 2, Ob., Bsn., Cls. 1, Cls. 2, Cls. 3, B. Cl., A. Saxes 1, A. Saxes 2, T. Sax., B. Sax., Tpts. 1, Tpts. 2, Tpts. 3, Hns. 1, Hns. 2, Tbn. 1, Tbn. 2, Tbn. 3, Bar./Euph., Tuba, Mlt. Perc., Timp., Perc. 1, and Perc. 2. Percussion 2 is marked Cr. Cym.

84

Picc./
Fl. 1

Fl. 2

Ob.

Bsn.

1
Cl.

2
3

B. Cl.

A. Saxes
1
2

T. Sax.

B. Sax.

Tpts.
1
2
3

Hns.
1
2

Tbns.
1
2
3

Bar./
Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

84

Ob. *mp*

choke

Picc./
Fl. 1

Fl. 2

Ob.

Bsn.

Cls.
1
2
3

B. Cl.

A. Saxes
1
2

T. Sax.

B. Sax.

Tpts.
1
2
3

Hns.
1
2

Tbns.
1
2
3

Bar./
Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mp

mf

a2

T.B.

86 87 88 89 90

Picc./
Fl. 1

Fl. 2

Ob.

Bsn.

Cls.

2
3

B. Cl.

A. Saxes
2

T. Sax.

B. Sax.

Tpts.

2
3

Hns. 1
2

Tbns.

3

Bar./
Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

91

92

93

94

95

Picc./
Fl. 1

Fl. 2

cresc.

Ob.

cresc.

Bsn.

mp cresc.

Cl. 1

mf cresc.

Cl. 2

mf cresc.

B. Cl.

mp cresc.

A. Saxos 1

cresc.

T. Sax.

cresc.

B. Sax.

play

mp cresc.

Tpts. 1

cresc.

Tpts. 2

cresc.

Tpts. 3

cresc.

Hns. 1

cresc.

Tbns. 1

cresc.

Tbns. 3

cresc.

Bar./
Euph.

cresc.

Tuba

cresc.

Mlt. Perc.

Timp.

Perc. 1

B.D.
cresc.

Perc. 2

101

Picc./
Fl. 1

Fl. 2

Ob.

Bsn.

Cl.
1

Cl.
2

Cl.
3

B. Cl.

A. Saxes
1

A. Saxes
2

T. Sax.

B. Sax.

Tpts.
1

Tpts.
2

Tpts.
3

Hns.
1

Hns.
2

Tbn.
1

Tbn.
2

Tbn.
3

Bar./
Euph.

Tuba

Mlt. Perc.

Bells

Timp.

Perc. 1

Cr. Cym.

Perc. 2

101 *f*

102

103

104

105 *f*

106

109

Picc./
Fl. 1

Fl. 2

Ob.

Bsn.

1
Cls.
2
3

B. Cl.

A. Saxos
1
2

T. Sax.

B. Sax.

1
Tpts.
2
3

Hns.
1
2

1
Tbn.
2
3

Bar./
Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

107

108

mf

109

110

111

mp

a2

109
div.

a2

109

mp

T.B.

mp

Cr. Cym.

V

accel.

Picc./
Fl. 1

Fl. 2

Ob.

Bsn.

1 Cls.
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbsns. 1
2
3

Bar./
Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

112 *f* 113 114 115 *mf* 116 117

118 Più vivo ($\text{♩} = 128$)

118 Più vivo ($\text{♩} = 128$)

2nd time only Ch.

dampen

2nd time only

Picc./
Fl. 1

Fl. 2

Ob.

Bsn.

1
Cl.
2
3

B. Cl.

A. Saxos
1
2

T. Sax.

B. Sax.

1
Tpts.
2
3

Hns.
1
2

1
Tbps.
2
3

Bar./
Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

122 123 124 125

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126

Picc./
Fl. 1

Fl. 2

Ob.

Bsn.

Cls.

2

B. Cl.

A. Saxes

T. Sax.

B. Sax.

Tpts.

2

Hns.

Tbns.

Bar./
Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

126

127

128

129

130

134 Più mosso ($\text{J} = 144$)

Picc./
Fl. 1

Fl. 2

Ob.

Bsn.

1 Cls.
2
3

B. Cl.

A. Saxes
1
2

T. Sax.

B. Sax.

Tpts.
1
2
3

Hns.
1
2

Tbns.
1
2
3

Bar./
Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

131

132

133

134 ff

135

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Picc./
Fl. 1

Fl. 2

Ob.

Bsn.

1 Cls.
2
3

B. Cl.

A. Saxes
1
2

T. Sax.

B. Sax.

1 Tpts.
2
3

Hns. 1
2

1 Tbns.
2

Tbns. 3

Bar./
Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

136

137

ff

138

Tam.

139

Picc./
Fl. 1

Fl. 2

Ob.

Bsn.

1
Cls.
2
3

B. Cl.

A. Saxes
1
2

T. Sax.

B. Sax.

1
Tpts.
2
3

Hns.
1
2

1
Tbn.
2
3

Bar./
Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

140

141

142

Tam.

143

144