



EYES AND NO EYES

OR
THE ART OF SEEING.

WRITTEN BY

W. S. Gilbert

COMPOSED BY

F. PASCAL.

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London,

Vocal Score 4/6 net.

Libretto 1/6 net.

JOSEPH WILLIAMS, Limited.

32, Great Portland Street, W.

AUSTRALIA. D. DAVIS & CO. LTD.

INDEX.

No	Page.
INTRODUCTION.....	1.
1. SONG.....Clochette.....	6.
2. SCENA.....Nicolette.....	10.
3. TRIO.....Clochette, Pierrot, and Arlequin.....	18.
4. QUARTET.....Clochette, Columbine, Pierrot and Arlequin.....	28.
5. DUET.....Cassandra and Nicolette.....	36.
6. CONCERTED.....Cassandra, Nicolette, Columbine and Clochette.....	41.
7. FINALE.....Ensemble.....	50.

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Eyes and no eyes.

or

THE ART OF SEEING.

Written by
W. S. GILBERT.

Music by
F. PASCAL.

INTRODUCTION.

Allegro con brio.

PIANO.

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The score begins with a piano (p) dynamic marking and includes various musical notations such as slurs, accents, and dynamic changes to *ff* and *mf*. The piece concludes with a final cadence in the bass staff.

First system of musical notation, featuring treble and bass staves. The right hand includes a *cresc.* marking.

Second system of musical notation, continuing the piece with dynamic markings *f* and *p*.

Third system of musical notation, including dynamic markings *cresc.*, *f*, and *dim.*

Fourth system of musical notation, marked *Adagio*, with dynamic markings *pp* and *p*.

Fifth system of musical notation, showing a continuation of the melodic and harmonic lines.

Sixth system of musical notation, concluding the piece with various notes and rests.



Tempo I.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#). The music begins with a forte (*ff*) dynamic. The upper staff features a melodic line with slurs and accents, while the lower staff provides a rhythmic accompaniment with chords and single notes.

The second system continues the piece. It includes a piano (*p*) dynamic marking. The upper staff has a melodic phrase with a slur and a fermata. The lower staff continues with a steady accompaniment.

The third system features a mezzo-forte (*mf*) dynamic. The upper staff has a melodic line with slurs. The lower staff has a more active accompaniment with chords and eighth notes.

The fourth system continues the melodic and accompanimental lines. The upper staff has a melodic phrase with a slur. The lower staff has a steady accompaniment.

The fifth system includes a crescendo (*cresc.*) dynamic marking. The upper staff has a melodic line with slurs. The lower staff has a steady accompaniment. The system ends with a double bar line and a 3/4 time signature.

Tempo di Valza.

The sixth system is marked with a forte (*ff*) dynamic. The upper staff has a melodic line with slurs. The lower staff has a steady accompaniment. The system ends with a double bar line and a 3/4 time signature.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#). The music features a complex texture with many beamed notes and chords. A dynamic marking of *p* (piano) is present in the second measure of the upper staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps. The music continues with complex textures and includes dynamic markings of *f* (forte) and *ff* (fortissimo).

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps. The music continues with complex textures and includes dynamic markings of *f* and *ff*.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps. The music continues with complex textures and includes dynamic markings of *f* and *ff*.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps. The music continues with complex textures and includes dynamic markings of *f* and *ff*.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps. The music continues with complex textures and includes dynamic markings of *f* and *ff*. The system concludes with a double bar line.

As I at my wheel. (SONG)

No 1.

(Clochette.)

Andantino.

The musical score is set in the key of D major (two sharps) and 3/4 time. It begins with a piano introduction of five measures. The vocal line, marked 'CLO.', starts in the second measure. The lyrics are: 'As I at my wheel sit spin - ning I think of my maid - en state, For I am, at my life's be - gin - ning A thread in the hands of Fate,'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

CLO. As I at my wheel sit spin -

CLO. ning I think of my maid - en state, For I am, at my

CLO. life's be - gin - ning A thread in the hands of Fate,

CLO. For I am, at my life's be - gin - ning A thread in the

CLO. hands of Fate.

CLO. Shall I dwell a - mong crowds that flat - ter A

CLO. robe for a king to bear, Or a poor lit - tle rag of a

CLO. 
 tat - ter ——— A beg - gar would scorn to wear?

CLO. 
 As I at my wheel sit spin -

CLO. 
 - ning I think of my maid - en state, For I am, at my

CLO. 
 life's be - gin - - - ning A thread in the hands of

CLO. Fate, For I am, at my life's be - gin -

The first system of music features a vocal line (CLO.) and a piano accompaniment. The vocal line begins with a whole note 'Fate,' followed by a half note 'For', a quarter note 'I', a quarter note 'am,', a quarter note 'at', a quarter note 'my', a quarter note 'life's', a quarter note 'be -', and a quarter note 'gin -'. The piano accompaniment consists of a treble and bass clef with a key signature of two sharps (F# and C#). The right hand plays a continuous eighth-note pattern, while the left hand provides a harmonic accompaniment with some longer note values.

CLO. - ing A thread in the hands of Fate, in the

The second system continues the vocal line with a quarter note '- ing', a quarter note 'A', a quarter note 'thread', a quarter note 'in', a quarter note 'the', a quarter note 'hands', a quarter note 'of', a quarter note 'Fate,', a quarter note 'in', and a quarter note 'the'. The piano accompaniment continues with the same rhythmic and harmonic structure as the first system.

CLO. hands of Fate, of

The third system continues the vocal line with a quarter note 'hands', a quarter note 'of', a quarter note 'Fate,', a quarter note 'of'. The piano accompaniment remains consistent with the previous systems.

CLO. Fate.

dim.

The fourth system concludes the vocal line with a quarter note 'Fate.'. The piano accompaniment features a *dim.* (diminuendo) marking in the lower register. The system ends with a double bar line and repeat dots.

Scena.

(Nicolette.)

Nº 2.

Andante assai.

Yes, yes, I am that mis-e-ra-ble
Beau-ty, Whose lot it is to wither hearts and homes, Who
in the course of her un-hap-py du-ty, Brings grief and mis-e-ry wher-e'er she
roams. The man who on me sets his eyes

The score consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features various dynamics such as *f*, *ff*, and *p*, and includes trills and slurs. The vocal line is in a 4/4 time signature and contains the lyrics for the aria.

N

He is my prize! He can't escape—he

f

N

pines and dies! This state of things goes on from bad to worse,

poco rall.

Lento.

N

I am so fair— So passing fair— So dangerously fair—

dolce

Tempo I

N

That people call me, the Domestic curse.

f f ff

Allegretto.

N

Wo-men a-void me like a plague, For they have heard tales, strange and vague,

N

Told at the fire with ba-ted breath Of beau-ti-ful witch-es who lure to death Of

N

hus-bands false and cheat-ed wives Of bro-ken hearts and wast-ed lives Of

N

su-i-cides in chill des-pair. Oh! so-ci-e-ty

N
Oh, So - ci - e - ty, Is it my fault if I am fair? Oh, So - ci - e - ty,

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "Oh, So - ci - e - ty, Is it my fault if I am fair? Oh, So - ci - e - ty,". The piano accompaniment features a bass line with a key signature of one sharp and a treble line with a key signature of one flat.

N
Oh, So - ci - e - ty, That I'm a Ba - sil - isk is too true, But Oh, So - ci - e - ty,

The second system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "Oh, So - ci - e - ty, That I'm a Ba - sil - isk is too true, But Oh, So - ci - e - ty,". The piano accompaniment features a bass line with a key signature of one sharp and a treble line with a key signature of one flat.

N
Oh, So - ci - e - ty! What in the world would you have me do? I'll

The third system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "Oh, So - ci - e - ty! What in the world would you have me do? I'll". The piano accompaniment features a bass line with a key signature of one sharp and a treble line with a key signature of one flat.

N
do an - y - thing you like I'm sure, I'll dress in cot - ton and cheap ser - ges

The fourth system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two sharps. The lyrics are: "do an - y - thing you like I'm sure, I'll dress in cot - ton and cheap ser - ges". The piano accompaniment features a bass line with a key signature of two sharps and a treble line with a key signature of two sharps.

N

Black - en my face like a Black - a - moor, A Black - a - Moore - and -

N

Burgess Stroll in the Park in a Life - Guards - man's boots,

N

Smoke chee - roots, Pull out my eye - lash - es by the roots,

N

Pad my - self out Till I look stout, My H - 's

N

drop Squint, limp, lol - lop and flop, Go to

N

din - ner - par - ties in a great paste - board nose, (Or one of gut - ta - per - cha

N

plas - tic) And walk a - bout with my head bare And

N

wear no - thing on it but a Rose, On a piece of e - las - tic. Adagio.

N

Use-less, a - las, would be the vain en - dea - vour For if I

N

did all this (though you may doubt me) They'll still be some-thing so re-mark - a - ble a -

N

- bout me That men would stare at me as much as ev - er! For, a -

N

- las, I am that mis - e - ra - ble Beau - ty Whose lot it is to with - er hearts and

N

homes. — Who in the course of her un-hap-py du-ty Brings

N

grief and mis-e-ry where-er she roams.

(exit NICOLETTE)

cue "We are called "The Coincidental Infants"

Trio.

No. 3.

Clochette, Pierrot and Arlequin.

Moderato grazioso.

(A)

Of our pa-rents each child is the

A

(CLO) (P)

son. Yet you had the same fa-ther and mother. In number we're two— I am

P

(A) (P)

one, And I, if you please am the o-ther, Our lives did to- geth-er be-

P

(CLO) (A)

- gin, A fact they've no rea-son to smother, More-o-ver each one is a

(P) *poco rall.*

A twin, And each of the twins is a brother!

colla voce

CLOCHETTE. *a tempo*
Oh, pray, to their his-tory hark — Their sto-ry is sing-u-lar

PIERROT. *a tempo*
Oh, pray, to our his-tory hark — Our sto-ry is sing-u-lar

ARLEQUIN. *a tempo*
Oh, pray, to our his-tory hark — Our sto-ry is sing-u-lar

a tempo
leggiero

CLO. ve-ry, And just-i-fies well the re-mark, Oh!

P. ve-ry, And just-i-fies well the re-mark, Oh!

A. ve-ry, And just-i-fies well the re-mark, Oh!

CLO. *der-ry, oh, der-ry down der-ry* Oh

P *der-ry, oh, der-ry down der-ry* Oh! pray to our his - to - ry

A *der-ry, oh, der-ry down der-ry*

CLO. *pray to their his - to - ry hark* Their sto - ry is sing - u - lar

P *hark* Our sto - ry is sing - u - lar ve - ry sing - u - lar

A *Oh pray to their his - to - ry hark* our

CLO. *ve - ry* And just - i - fies well the re - mark Oh!

P *ve - ry* And just - i - fies well the re - mark Oh!

A *sto - ry is sing - u - lar ve - ry* And just - i - fies well the re - mark Oh!

Eyes and no eyes.

N. 10473.

CLO
 der-ry, oh der-ry down der-ry And just-i-fies well the re-mark, Oh!

P
 der-ry, oh der-ry down der-ry And just-i-fies well the re-mark, Oh!

A
 der-ry, oh der-ry down der-ry And just-i-fies well the re-mark, Oh!

CLO
 der-ry, oh der-ry down der-ry. They were

P
 der-ry, oh der-ry down der-ry.

A
 der-ry, oh der-ry down der-ry.

CLO
 born the same minute ex-act, (A) Which at times sets us wonder-ing whether (p) That

P

may not ac-count for the fact — That our birthdays come al-ways to- geth-er. We could

P

walk when we grew to be men But when we were born we were carried And

CLO.

each was a bach-e-lor then For nei-ther had ev-er been married!

CLO.

Oh! pray to our his-to-ry hark — Their

P

Oh! pray to our his-to-ry hark — Our

A

Oh! pray to our his-to-ry hark — Our

leggiere

CLO. sto - ry is sing - u - lar ve - ry And just - i - fies well the re -

P sto - ry is sing - u - lar ve - ry And just - i - fies well the re -

A sto - ry is sing - u - lar ve - ry And just - i - fies well the re -

CLO. - mark, Oh! der - ry, oh der - ry down der - ry

P - mark, Oh! der - ry, oh der - ry down der - ry Oh!

A - mark, Oh! der - ry, oh der - ry down der - ry

CLO. Oh! pray to their his - to - ry hark Their

P pray to our his - to - ry hark Our sto - ry is sing - u - lar

A Oh! pray to our his - to - ry

CLO
sto - ry is sing - u - lar ve - ry ———— And

P
ve - ry sing - u - lar ve - ry ———— And

A
hark Our sto - ry is sing - u - lar ve - ry And

CLO
just - i - fies well the re - mark, Oh! der - ry, oh der - ry down der - ry. And

P
just - i - fies well the re - mark, Oh! der - ry, oh der - ry down der - ry. And

A
just - i - fies well the re - mark, Oh! der - ry, oh der - ry down der - ry, And

CLO
just - i - fies well the re - mark, Oh! der - ry, oh der - ry down der - ry

P
just - i - fies well the re - mark, Oh! der - ry, oh der - ry down der - ry

A
just - i - fies well the re - mark, Oh! der - ry, oh der - ry down der - ry A -

poco accel. (CCL) (A)

A *ston - ish - ing* questions oc - cur. A so - lu - tion per - haps I may ren - der? If

(P) (A)

A I had been changed to a her. And I had been female in gen - der. And

(CLO)

A both had been twins from our birth. But born of two dif - fer - ent

(A) (P)

CLO mo - thers. What ev - er re - la - tion on earth. Would each of us be to the

CLO. On that point they are still in the dark The que_ry is sing_u - lar,
 P o - ther? On that point we are still in the dark The que_ry is sing_u - lar,
 A On that point we are still in the dark The que_ry is sing_u - lar,

ff
leggiero

CLO. ve - ry And just_i.fies quite the re mark, Oh! der_ry, oh derry down
 P ve - ry And just_i.fies quite the re mark, Oh! der_ry, oh derry down
 A ve - ry And just_i.fies quite the re mark, Oh! der_ry, oh derry down

CLO. der_ry. On that point they are still in the
 P der_ry. On that point we are still in the dark The
 A der_ry. On that

CLO. dark The que-ry is sing-u-lar, ve-ry And

P que-ry is sing-u-lar, ve-ry sing-u-lar, ve-ry And

A point we are still in the dark The que-ry is sing-u-lar, ve-ry And

CLO. just-i-fies quite the re-mark, Oh! der-ry, oh derry down der-ry. And

P just-i-fies quite the re-mark, Oh! der-ry, oh derry down der-ry, And

A just-i-fies quite the re-mark, Oh! der-ry, oh derry down der-ry, And

CLO. just-i-fies quite the re-mark Oh! der-ry, oh der-ry down der-ry.

P just-i-fies quite the re-mark Oh! der-ry, oh der-ry down der-ry.

A just-i-fies quite the re-mark Oh! der-ry, oh der-ry down der-ry.

cue "Well, you won't have to wait long, for here she is!

Quartett.

Clochette, Columbine, Pierrot and Arlequin.

N^o 4.

Poco agitato.

COLUMBINE

Well,

COL. here's a ve_ry pretty state of things, Up - on my word I don't know what to do. Each

COL. day some fresh perplexing worry brings Such ter_ri_bly bad luck I nev_er knew!

Tempo di Valse.

PIERROT.

Oh! we love you fond - ly, mad - ly. We would mar - ry you most glad - ly

ARLEQUIN.

Oh! we love you fond - ly, mad - ly. We would mar - ry you most glad - ly

p

(irritably)

COL. Go a - way and let me be!

P I a - dore you, so does he so does he

A I a - dore you, so does he

CLOCHETTE.

(COL.)

CL.O. Why what's happened, come, come, dry your eye. The cloak that un - cle ordered me to

p

COL. *(sobbing)* *(CLO.)*
 buy— Yes, yes— I'm al-most dy-ing to be - hold it—

(COL.) (sobbing) *(CLO.)*
 A dozen crowns I paid to him who sold it— It must be beau-ti-ful in-

(COL.) *(CLO.)* *(COL.)*
 - deed to cost it! Come, show it me I can't, Why not? I've

(CLO.) *(COL.)*
 Lost it— lost it— lost the cloak 'Tis a ve - ry se - rious
 lost it— lost the cloak 'Tis a ve - ry se - rious

GLO.  joke_ Think of un_cle's awful rage Fix like this would

COL.  joke_ How hell blus_ter stamp and scold Fix like this would



GLO.  mad_den sage Who to tell him will make bold?

COL.  mad_den sage Who to tell him will make bold?



P  Oh! we love you fond - ly, mad - ly_ We would mar_ry you most

A  Oh! we love you fond - ly, mad - ly_ We would mar_ry you most



CLO.  Go a way and

COL.  Go a way and

P.  glad - ly I a - dore you, so does he so

A.  glad - ly. I a - dore you, so

 *fz*

CLO.  let me be Well here's a ve ry pretty state of things Up on my word I

COL.  let me be Well here's a ve ry pretty state of things Up on my word I

P.  does he Oh we love you fond - ly,

A.  does he Oh we love you fond - ly,

 *mf*

CLO. don't know what to do, Each day some fresh per - plex-ing wor-ry brings. Such ter - ri - bly bad

COL. don't know what to do. Each day some fresh per - plex-ing wor-ry brings. Such ter - ri - bly bad

P. mad - - ly We would mar - - ry you most

A. mad - - ly We would mar - - ry you most

CLO. luck I nev - er knew! Such bad luck I nev - er knew —

COL. luck I nev - er knew! Such bad luck I nev - er knew —

P. glad - - ly I a - dore you so does he — and

A. glad - - ly I a - dore you so does he and

CLO.  nev_er, nev_er knew! _____ Such ter_ri_bly bad

COL.  nev_er, nev_er knew! _____ Such ter - ri - -

P  so does he, I a - dore you and so,

A  so does he _____ I _____ a - -



CLO.  luck I nev_er knew _____ I nev_er knew, such luck I nev_er knew, Such ter_ri_bly bad

COL.  _ bly had luck I _____ nev - er knew. Such ter - ri - -

P  and so does he _____ and so does he so

A  dore you and so does he _____ I _____ a - -



CLO. luck I nev_er knew I nev_er knew, nev_er, nev_er knew nev_er nev_er

COL. - bly bad luck I nev_er knew nev_er nev_er

P. and so does he I a_dore you and so

A. - dore you and so does he, and so

CLO. nev_er, nev_er knew.

COL. nev_er, nev_er knew.

P. — does he.

A. — does he.

(cue "We both didn't see it. Shake hands")

N^o 4^a

(Exit for PIERROT and ARLEQUIN)

Tempo I.

First system of piano accompaniment for No. 4a. Treble clef has a sharp sign. Bass clef has a flat sign. Dynamics include *p* and *cresc.*

Second system of piano accompaniment for No. 4a. Treble clef has a sharp sign. Bass clef has a flat sign. Dynamics include *f* and *ff*.

(cue "I think I could love you if you were younger still")

Duet.

N^o 5.

Cassandra and Nicolette.

Allegretto assai.

First system of piano accompaniment for No. 5. Treble clef has a sharp sign. Bass clef has a flat sign. Dynamics include *mf*.

NICOLETTE.

Second system of No. 5, featuring the vocal line for Nicolette and piano accompaniment. Treble clef has a sharp sign. Bass clef has a flat sign. Dynamics include *f* and *p*.

N
When you were eight and twen - ty You were ex - treme - ly

N
 wild; — Of wil - ful - ness you'd plen - ty, A gid - dy thoughtless child. All

N
 life seemed su - gar can - dy, Hard - bake and balls of bran - dy; A lit - tle Jack - a - dan - dy And

CASSANDRA. NICOL.
 N
 quite un - fit to mate, And quite un - fit to mate. Twas dol - ce far ni -

molto rall. *a tempo*

N
 - en - te When you were eight and twen - ty When you were eight and twen - ty

N
When you were twen - ty - eight — 'Twas dol - ce far ni - en - te

CAS.
'Twas dol - ce far ni - en - te

N
When you were eight and twen - ty When you were eight and twen - ty

CAS.
When I was eight and twen - ty When I was eight and twen - ty

N
When you were twen - ty - eight. —

CAS.
When you were twen - ty - eight. —

CAS.

But now I'm eight and fif - ty, I've reached the prime of

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment is written in two staves (treble and bass clefs) and features a rhythmic pattern of eighth and quarter notes, with some chords. Dynamics markings include *f* and *p*.

CAS.

life; I'm so - ber now and thrif - ty — And fit to take a wife. My

The second system continues the vocal line and piano accompaniment. The vocal line includes a slur over the first two notes. The piano accompaniment maintains the rhythmic pattern from the first system.

CAS.

boy - ish freaks are o - ver, No long - er I'm a rov - er, I'm fit to be a

The third system continues the vocal line and piano accompaniment. The vocal line includes a slur over the first two notes. The piano accompaniment maintains the rhythmic pattern from the first system.

CAS.

lov - er — I've come to man's es - tate. You've come to man's es - tate — I'm

molto rall.

The fourth system concludes the vocal line and piano accompaniment. The vocal line includes a slur over the last two notes. The piano accompaniment features a *molto rall.* marking. The system ends with a double bar line and a key signature change to two flats (B-flat and E-flat).

CAS. care - ful now and thrift - y For I am eight and fif - ty For I am eight and

a tempo

N

CAS. fif - ty For I am fif - ty eight — He's care - ful now and I'm care - ful now and

N

CAS. thrift - y For he is eight and fif - ty For he is eight and thrift - y For I am eight and fif - ty For I am eight and

N

CAS. fif - ty For he is fif - ty eight — fif - ty For I am fif - ty eight —

fz *fz*

cue "Oh here they are!" enter CASSANDRA and NICOLETTE.

Concerted Piece.

No. 6.

Cassandra, Nicolette, Columbine and Clochette.

Tempo comodo.

CASSANDRA

Now, Co - lum - bine, the ma - gic cloak pro - duce, This

CAS. *(aside)*

mys - tic robe I'm dy - ing for to see! Al - though, a - las, it's

CAS.

ve - ry lit - tle use For it will be in - vis - i - ble to me ——— For

Eyes and no eyes.

N. 10473.

Allegretto.

CAS

oh I am such a ter - ri - ble rake For eve - ry girl my heart does ache - Of

mf

CAS

wick - ed old men I am the pink, I flirt - I o - gle - I leer - I wink!

Tempo I.

N

NICOLETTE.

Come let the cloak in - stanter be dis -

N

(aside)

- played, It's gorgeous beauties please at once un - fold - A - las, a - las, I'm

fs

N

ve - ry much a - fraid That ma - gic cloak I nev - er can be - hold. For

Allegretto.

N

oh I am such a wick - ed old maid What - ev - er its age, what -

N

- ev - er its grade - Oh ev - e - ry heart at once I seize, I

CLOCHEtte

N

giggle, I flutter, I flirt, I teaze. But,

C1.O.  un_cle, I ad_mit with ter_ror — That I have made a se - rious

C1.O.  er - ror — I've made the ve - ry great_ est of mis -

C1.O.  - takes; I said 'twas vis_i - ble to lo - vers true — Its

C1.O.  on - - - ly vis - i - ble to flirts — and rakes, —

CLO.

And

CLO.

there - fore won't be vis - i - ble to you

And

CLO.

therefore won't be visi-ble to you

(N)

Why, what d'ye mean - the truth come quickly

(CLO.)

N

tell. To all true lo - vers its in - vis - i - bell.

Andante assai.

N. Then, a - las, a - las, it can nev_er be vis.i_ble un_to you and

CAS. Then, a - las, a - las, it can nev_er be vis.i_ble un_to you and

N. me For I am a lo_ver, a lover true. It can not be seen by

CAS. me For I am a lo_ver, a lover true. It can not be seen by

Con moto.
(aside)

N. me or you This is as right as right can be

CAS. me or you This ma_gic_al cloak I'm

Scherzando.

CLO. For oh, she is such a

COL. For oh, he is such a

N. This ma_gic_al cloak I'm sure to see. For oh, I am such a

CAS. sure to see. For oh, I am such a

CLO. wick_ed old maid What_ev_er its age, what_ev_er its grade On ev_e_ry heart at

COL. ter_rible rake For ev_e_ry girl his heart doth ache. Of wick_ed old men He

N. wick_ed old maid What_ev_er its age, what_ev_er its grade On ev_e_ry heart at

CAS. ter_rible rake For ev_e_ry girl my heart doth ache. Of wick_ed old men I

CLO. once does seize To gig-gle, to flut-ter, to flirt and tease. For oh, she is such a

COL. is the pink, To flirt_ to o_gle_ to leer_ and wink! For oh, he is such a

N. once I seize I gig-gle, I flut-ter, I flirt I tease. For oh, I am such a

CAS. am the pink, I flirt_ I o_gle_ I leer_ I wink! For oh, I am such a

CLO. wicked old maid What-ev-er its age, what-ev-er its grade On ev-e-ry heart at

COL. ter-ri-ble rake For ev-e-ry girl my heart does ache Of wick-ed old men He

N. wicked old maid What-ev-er its age, what-ev-er its grade Of ev-e-ry heart at

CAS. ter-ri-ble rake For ev-e-ry girl my heart does ache Of wick-ed old men I

CLO. once does seize On ev-ery heart at once does seize, To giggle, to flutter, to

COL. is the pink Of wicked old men He is the pink To flirt, to o-gle, to

N. once I seize On ev-ery heart at once I seize, I giggle, I flutter, I

CAS. am the pink Of wicked old men I am the pink I flirt, I o-gle, I

CLO. flirt and teaze. To giggle, to flutter, to flirt and teaze.

COL. leer and wink To flirt, to o-gle, to leer and wink.

N. flirt. I teaze, I giggle, I flutter, I flirt, I teaze.

CAS. leer, I wink, I flirt, I o-gle, I leer, I wink.

Finale.

No. 7.

Clochette, Columbine, Nicolette, Pierrot, Arlequin and Cassandra.

Agitato.

CLO. A - go - ny — and fell des -

COL. A - go - ny — and fell des -

N. A - go - ny — and fell des -

P. A - go - ny and fell des -

A. A - go - ny and fell des -

CAS. A - go - ny and fell des -

CLO. - pair! This will end — I know not where! —

COL. - pair! This will end — I know not where! —

N. - pair! This will end I know not where! —

P. - pair! This will end — I know not where! —

A. pair! This will end — I know not where! —

CAS. - pair! This will end I know not where! —

P

I ——— believed un_til to_day ——— Both ——— possessed this heart of

P

mine ——— Nei - ther less ——— and nei - ther

P

more. Now ——— that I ——— have Co - lum.bine I've

P

found ——— (a_lack and well_a - day) ——— It is Clo - chette, Clochette that I a -

GLO. It is Clo - chette he a - dores.

COL. It is Clo - chette he a - dores.

N It is Clo - chette he a - dores.

P dore It is Clochette I a - dore.

A It is Clo - chette he a - dores.

CAS. It is Clo - chette he a - dores.

CLC. A - go - ny and fell des - pair This will end I know not

COL. A - go - ny and fell des - pair This will end I know not

N A - go - ny and fell des - pair

P A - go - ny and fell des - pair This will end I know not

A A - go - ny and fell des - pair This will end I know not

CAS. A - go - ny and fell des - pair This will end I know not

CLC. where.

COL. where.

N.

F. where.

A. where. I be - lieved un - til to - day — On them both my heart was

GAS.

A. set — Neither less and neither more, Neither less and neither more —

cresc.

p

A. Now that I pos - sess Clochette I've found (a - lack and well - a - day) — Co - lum - bine I

tr

GLO. Co - lum.bine he does a - dore. A - go - ny - and fell des -

COL. Co - lum.bine he does a - dore. A - go - ny - and fell des -

N. Co - lum.bine he does a - dore. A - go - ny - and fell des -

P. Co - lum.bine he does a - dore. A - go - ny and fell des -

A. do a - dore - Co - lum.bine I do a - dore. A - go - ny and fell des -

CAS. Co - lum.bine he does a - dore. A - go - ny and fell des -

GLO. - pair This will end I know not where!

COL. - pair This will end know not where!

N. - pair This will end I know not where! -

P. - pair This will end I know not where! -

A. - pair This will end I know not where! -

CAS. - pair This will end I know not where! -

CLO. I ——— believed un.til to day ——— Both ——— a - like in love did

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are: "I ——— believed un.til to day ——— Both ——— a - like in love did". The piano accompaniment is written in grand staff notation (treble and bass clefs) with a key signature of one flat and a common time signature. It features a rhythmic pattern of eighth and sixteenth notes in the right hand and sustained chords in the left hand.

CLO. shine ——— Nei - ther less ——— and nei - ther

The second system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat and a common time signature. The lyrics are: "shine ——— Nei - ther less ——— and nei - ther". The piano accompaniment is written in grand staff notation with a key signature of one flat and a common time signature. It continues the rhythmic pattern from the first system.

CLO. more ——— Now ——— that Ar - - le - quin is mine I've

The third system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat and a common time signature. The lyrics are: "more ——— Now ——— that Ar - - le - quin is mine I've". The piano accompaniment is written in grand staff notation with a key signature of one flat and a common time signature. It continues the rhythmic pattern from the previous systems.

CLO. found — (a lack and well a - day!) ——— It is Pier - rot, ——— Pierrot that I a -

The fourth system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat and a common time signature. The lyrics are: "found — (a lack and well a - day!) ——— It is Pier - rot, ——— Pierrot that I a -". The piano accompaniment is written in grand staff notation with a key signature of one flat and a common time signature. It continues the rhythmic pattern from the previous systems.

CLO. *- dore* It is Pier_rot I a - dore.

COL. It is Pier_rot she a - dore.

N. It is Pier_rot she a - dore.

P. It is Pierrot she a - dore.

A. It is Pier_rot she a - dore.

CAS. It is Pier_rot she a - dore.

CLO. A go_ny and fell des - pair This will end I know not

COL. A go_ny and fell des - pair This will end I know not

N. A go_ny and fell des - pair

P. A go_ny and fell des - pair This will end I know not

A. A go_ny and fell des - pair This will end I know not

CAS. A go_ny and fell des - pair

pp

CLO. where.

COL. where. I believed un_til to day That I loved them both so.

N.

P. where.

A. where.

CAS.

COL. so! Nei-ther less and nei-ther more — Nei-ther less and nei-ther

COL. more. Now that I have got Pier-rot I've

COL. found (a - lack and well - a - day) Ar - le - quin I

p

cresc.

Eyes and no eyes.

N. 10473.

CLO.  Ar. le. quin she does a - dore

COL.  do a - dore — Ar. le. quin I do a - dore

N.  Ar. le. quin she does a - dore

P.  Ar. le. quin she does a - dore

A.  Ar. le. quin she does a - dore

CAS.  Ar. le. quin she does a - dore



N.  *(lovingly)*
Hap - py, hap - py shall we be You and I and

CAS.  Hap - py, hap - py shall we be You and I and



N.  he and she; Hap - py we and hap - py they, Sing a mer - ry roun - de - lay —

CAS.  he and she; Hap - py we and hap - py they, Sing a mer - ry roun - de - lay —



rall. very dismally *a tempo*

CLO. Sing a mer-ry roun-de-lay

COL. *rall. very dismally* Sing a mer-ry roun-de-lay *a tempo*

N Dance and sing and flirt and quarrel,

P *rall. very dismally* Sing a mer-ry roun-de-lay

A *rall. very dismally* Sing a mer-ry roun-de-lay *a tempo*

CAS. Dance and sing and flirt and quarrel,

rall. *a tempo*

N Make it up and draw a mo-ral; Seal it with our lips of co-ral-

CAS. Make it up and draw a mo-ral; Seal it with our lips of co-ral-

rall. *a tempo*

N & CAS. retire up

N Sing a mer-ry roun-de-lay!

CAS. Sing a mer-ry roun-de-lay!

leggiere

CLO. COL.

If I wed Ar-le-quin, my thoughts will range! While they're not looking at us

CLO. goes to PIERROT.
COL. goes to ARLEQUIN.

COL.

let us change!

rall. e dim. *pp*

Allegretto.

CLO. COL. N. P. A. CAS.

Hap - py, hap - py shall we be You and I and he and she;

Hap - py, hap - py shall we be You and I and he and she;

Hap - py, hap - py shall we be You and I and he and she;

Hap - py, hap - py shall we be You and I and he and she;

Hap - py, hap - py shall we be You and I and he and she;

Hap - py, hap - py shall we be You and I and he and she;

ff Allegretto.

CLO. Hap - py we and hap - py they, Sing a mer - ry roun - de - lay!

COL. Hap - py we and hap - py they, Sing a mer - ry roun - de - lay!

N Hap - py we and hap - py they, Sing a mer - ry roun - de - lay!

P Hap - py we and hap - py they, Sing a mer - ry roun - de - lay!

A Hap - py we and hap - py they, Sing a mer - ry roun - de - lay!

GAS. Hap - py we and hap - py they, Sing a mer - ry roun - de - lay!

CLO. Dance and sing and flirt and quarrel, Make it up and draw a mo - ral; Seal it

COL. Dance and sing and flirt and quarrel, Make it up and draw a mo - ral; Seal it

N Dance and sing and flirt and quarrel, Make it up and draw a mo - ral; Seal it

P Dance and sing and flirt and quarrel, Make it up and draw a mo - ral; Seal it

A Dance and sing and flirt and quarrel, Make it up and draw a mo - ral; Seal it

GAS. Dance and sing and flirt and quarrel, Make it up and draw a mo - ral; Seal it

CLO. with our lips of co - ral - Sing a mer - ry roun - de - lay! Dance and sing and

COL. with our lips of co - ral - Sing a mer - ry roun - de - lay! Dance and sing and

N. with our lips of co - ral - Sing a mer - ry roun - de - lay! Dance and sing and

P. with our lips of co - ral - Sing a mer - ry roun - de - lay! Dance and sing and

A. with our lips of co - ral - Sing a mer - ry roun - de - lay! Dance and sing and

CAS. with our lips of co - ral - Sing a mer - ry roun - de - lay! Dance and sing and

CLO. flirt and quarrel, Make it up and draw a mo - ral; Seal it with our

COL. flirt and quarrel, Make it up and draw a mo - ral; Seal it with our

N. flirt and quarrel, Make it up and draw a mo - ral; Seal it with our

P. flirt and quarrel, Make it up and draw a mo - ral; Seal it with our

A. flirt and quarrel, Make it up and draw a mo - ral; Seal it with our

CAS. flirt and quarrel, Make it up and draw a mo - ral; Seal it with our

GLO. *rall.* lips of coral_ Sing a mer_ry roun - de - lay! *a tempo* Sing a mer_ry roun - de - lay
 COL. *rall.* lips of coral_ Sing a mer_ry roun - de - lay! *a tempo* Sing a mer_ry roun - de - lay
 N. *rall.* lips of coral_ Sing a mer_ry roun - de - lay! *a tempo* Sing a mer_ry roun - de - lay
 P. *rall.* lips of coral_ Sing a mer_ry roun - de - lay! *a tempo* Sing a mer_ry roun - de - lay
 A. *rall.* lips of coral_ Sing a mer_ry roun - de - lay! *a tempo* Sing a mer_ry roun - de - lay
 CAS. *rall.* lips of coral_ Sing a mer_ry roun - de - lay! *a tempo* Sing a mer_ry roun - de - lay

GLO. _____
 COL. _____
 N. _____
 P. _____
 A. _____
 CAS. _____

Eyes and no eyes

Mem: The Publisher and Proprietor of this Work
 has had to have it reset to music, owing to the
 Original Setting having been lost.