

Words by  
W.S. Gilbert

Music by  
Florian Pascal

# *Eyes and No Eyes*

*or*  
*The Art of Seeing*

A Comic Play in One Act with Music



**Vocal Score with Complete Libretto**

*Edited by Francis Lynch*

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## *Eyes and No Eyes*

## Characters

CASSANDRE	<i>A wealthy farmer in love with Nicolette.</i>	Bass
COLUMBINE	<i>His Nieces.</i>	{ Mezzo-Soprano Soprano
CLOCHETTE		
ARLEQUIN	<i>Brothers.</i>	{ Baritone Tenor
PIERROT		
NICOLETTE	<i>An old Coquette</i>	{ Contralto or Mezzo-Soprano

## *Foreword*

Between 1869 and 1875, W.S. Gilbert wrote a succession of musical plays for the German Reed Entertainments, a prominent Victorian couple's attempts to provide a "respectable" alternative to the popular theatre of the day. Though both Thomas German Reed and his wife, Miss P. (Priscilla) Horton, were experienced theatrical musicians and actors, their reputations were free from any hint of the coarseness of the contemporary stage. Billing their entertainments as "illustrations" rather than plays, the German Reeds invited a "gathering" (not an audience) into a setting that looked like an elegant drawing room rather than a stage, and presented shorter works, usually accompanied only by piano and harmonium. Their Gallery of Illustration, as it was called, was eminently successful and paved the way for the public acceptance of the great stage works of the last quarter of the Nineteenth Century.

In writing these libretti which were set to music by several different composers, Gilbert first experimented with many of the forms and, in many cases, plot elements that would appear in his most famous body of work, the operettas on which he and Arthur Sullivan so successfully collaborated and which remain the most performed English stage works from the late Victorian era. *Eyes and No Eyes* was the last of the six plays that Gilbert wrote for the German Reeds; it opened on July 5, 1875 and attracted little notice in the press, perhaps in part because it had already been eclipsed by Gilbert & Sullivan's first great success, *Trial by Jury*, which had opened four months earlier. Nonetheless, in many ways it is the finest of the German Reed set, with crisp, funny dialogue and well-constructed musical numbers.

The original music for *Eyes and No Eyes* was written by German Reed himself, but when the Gallery of Illustration closed in 1895, this music was not found among the Gallery's materials, and Joseph Williams, the son of an important London music publisher of the same name, wrote new music under the pseudonym of "Florian Pascal." The vocal score was published in 1896 and is the source of the musical material published here. Deviations from the original vocal score are listed in an appendix. As I have been unable to locate any orchestration of the music (or even to determine whether Pascal ever arranged the music for orchestra), I have prepared a new orchestra score, published separately, of Pascal's music arranged for a standard Gilbert & Sullivan orchestra. Inquiries about this score can be made via [info@sheetmusicbackinprint.com](mailto:info@sheetmusicbackinprint.com).

The libretto itself was drawn from Jane W. Stedman's excellent book *Gilbert Before Sullivan*, from which the interested reader can learn more about Gilbert's comic plays written for the German Reed Entertainments. It is my hope that providing this combined libretto and vocal score (and the orchestrated version) will encourage more performances of this charming bit of entertainment and expand the available repertoire for the many Gilbert & Sullivan performing companies around the globe.

*Francis Lynch  
Evanston, Illinois  
February 2011*

## Introduction

Music by  
FLORIAN PASCAL

**Allegro con brio**

*ff*

8

*p*

*ff*

15

21

*p*

*mf*

28

## Introduction

34

*cresc.* *f* *p*

40

*cresc.* *f* *dim.*

47

Adagio

*pp* *p*

55

63

71

## Introduction

7

79

86

87

94

95

100

100

105

105

110

*pp*

## Tempo I

111

116

*ff*

116

*p*

121

*mf*

126

*cresc.*

131

*cresc.*

139

Tempo di Valza

*ff*



## Introduction

9

147

*p*

154

*f* *ff*

161

168

174

181

## Extended Introduction to No. 1

(to be used as an alternative to the Introduction on p. 5)

Tempo di Valza

SCENE: *Exterior of CASSANDRE's cottage. Cottage in flat with door and practicable window.*

*Trees, &c. R. and L.*

CLOCHETTE *discovered with Spinning-wheel.*

## No. 1. Song: "As I at my wheel"

Clochette

**Andantino**

7

CLO. As I at my wheel sit spin - - - ning, I

13

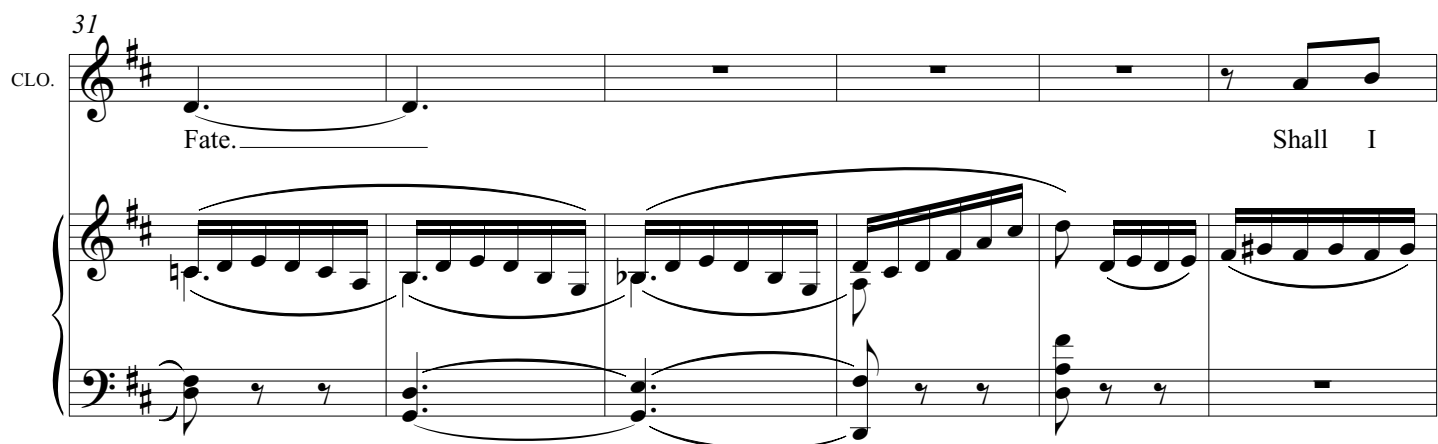
CLO. think of my maid - en state, For I am, at my life's be -

19

CLO. gin - - - ning, A thread in the hands of Fate. For I

*Eyes and No Eyes*

25  
CLO. 

31  
CLO. 

37  
CLO. 

43  
CLO. 

49  
CLO. 

55  
CLO. 

61  
CLO. 

67  
CLO. 

73  
CLO. gin - - - ning, A thread in the hands of Fate, in the

79  
CLO. hands of Fate, \_\_\_\_\_ of

85  
CLO. Fate. \_\_\_\_\_

*dim.*

5 CLO. Half-past one and Columbine not home yet. I hope no accident has happened to the old mare. If there has, I wouldn't be in Uncle Cassandre's way when he hears of it! There's a stingy cross old man for two dear little orphan nieces to have to live with. And when he's married to Nicolette— and he's to be betrothed to her today— the cottage will be unendurable. Here comes the conceited old maid. Well, as she's going to be my aunt, I suppose I had better be civil to her. (*Spins.*)

Enter NICOLETTE.

NIC. Good morning, my dear. Hard at work, I see.

10 CLO. Oh yes, hard at work. No time to be idle like *some* people. No time to go gadding about setting honest folk by the ears like *some* people. No time for flirting and ogling, and making myself conspicuous and getting myself talked about like *some* people. Ugh! (*Aside.*) Must be civil to her.

NIC. Ah, well, I like to see little girls busy. It keeps them out of all sorts of mischief. I often wish I could work too.

CLO. Oh, but at *your* age, Nicolette—

15 NIC. Exactly, as you say, at my age one's time's fully employed in receiving those little attentions which fall to the lot of an extremely lovely girl. Your time will come some day, but the men are terrible plagues, and you needn't wish you were me, dear.

CLO. I don't.

NIC. I'm not the gay and giddy young thing I look.

20 CLO. (*aside*). I know you're not! Made up old thing!

NIC. When you see me, the centre of an eager throng, vieing with each other as to who shall say the sweetest things to me; when you see me playing fast and loose with one, encouraging another, and sending a third about his business, broken-hearted, say to yourself, "I hope I may never, never, never be like Nicolette."

25 CLO. Believe me, it is my most earnest prayer.

NIC. For reflect — say I have a hundred admirers—

CLO. I beg your pardon—how many?

NIC. Say a hundred. Now out of this hundred I can only marry one.

CLO. Poor fellow!

30 NIC. Well—I declare myself in favour of that one, and what becomes of the other ninety-nine?

CLO. (*after a pause*). I give it up.

NIC. (*annoyed*). Why, they blow their brains out, of course!

CLO. What, right out?

35 NIC. Right out. Bang! Poof! and it's over. Now that's a fearful responsibility for a young woman to have on her mind.

CLO. Appalling! Oh, Nicolette, I do indeed hope more than ever that I shall never be anything at all like you.

NIC. Well, to do you justice, I don't think you ever will. You're a good girl, but you're not pretty, and if ever you're a full-grown woman like me, you'll be plain.

40 CLO. Yes — if ever I'm a full-grown woman *like you*, I shall be very plain indeed. And now, what can I do for you?

NIC. Do for me?

CLO. Yes, I suppose you've called about something?

45 NIC. No! Oh no — I've come to spend a long, long day with my two dear little friends, Clochette and Columbine.

CLO. Oh that is nice. I'm so glad, because it's so dull here without uncle.

NIC. (*taken aback*). Without uncle? Isn't he at home?

CLO. Oh no, he's out, and he won't be home for ever so long. You'll have us all to yourself, you dear old thing, and we'll be as happy as three little birds.

50 NIC. Oh. (*Getting up.*) Well, I must be off.

CLO. You're not going?

NIC. Oh yes I am. I can't stop chattering here all day. I'm very busy, very busy indeed. But before I go, I *should* like to break a bit of very bad news to you.

CLO. I'm sure you would.

55 NIC. Yes. It's about Pierrot and Arlequin. It's generally understood that they're in love with you and Columbine. My dear, they're not.

CLO. What do you mean?

NIC. They used to come and see you every day, I believe?

CLO. Yes.

60 NIC. But they haven't been for the last two days?

CLO. Well?

NIC. My dear, I'm very sorry for you, but — they've seen me!

CLO. You don't mean to say that you've frightened them away?



65 NIC. You are quite right, I *don't* mean to say it. On the contrary, I am very very sorry to say that they love me fondly. They told me so. I did all I could to persuade them to be true to you, but in vain. "Ah, Pierrot! Ah, Arlequin!" I said, "Moths about a candle — moths about a candle! how soon will ye burn your poor wings, and lie helplessly and hopelessly with a hundred others at my feet. Better, far better are the solid practical virtues of the homely Clochette than the superficial attractions of the beauty who, like the jeweled serpent, fascinates only to destroy." "Be pitiful, oh lovely Nicolette," said they. "I cannot," I replied, "I am a basilisk. I am Nicolette the Destroyer!"

## No. 2. Scena: "Yes, yes, I am that miserable Beauty"

Nicolette

**Andante assai**

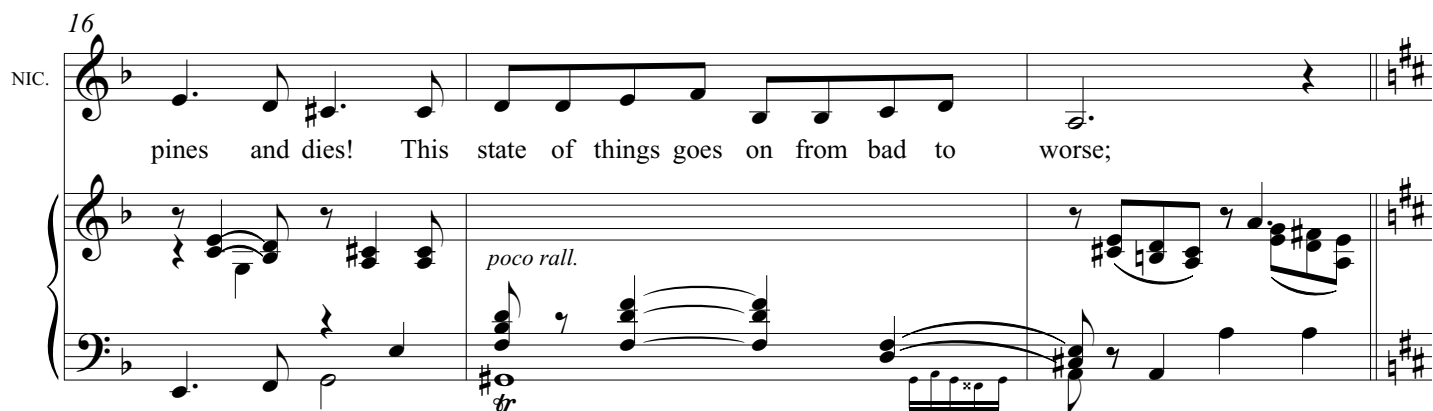
Yes, yes, I am that mis-e-ra-ble Beau-ty, Whose lot it

5  
NIC. is to with-er hearts and homes; Who, in the course of her un-hap-py du-ty, Brings

9  
NIC. grief and mis-e-ry wher-e'er she roams. The man who on me sets his

12  
NIC. 

eyes— He is my prize! He can't es-cape— he

16  
NIC. 

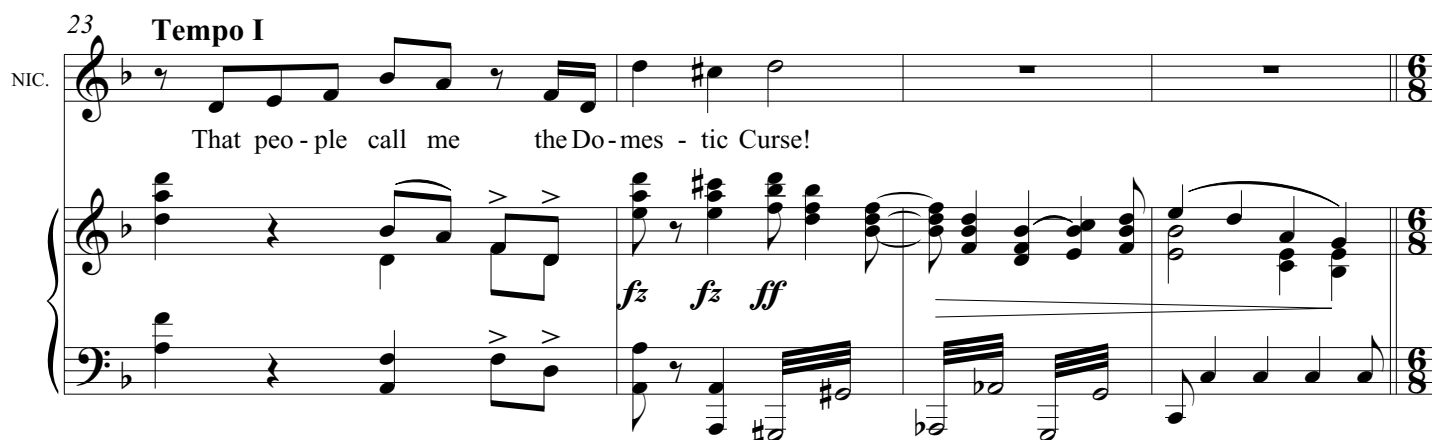
pines and dies! This state of things goes on from bad to worse;

*poco rall.*

19 **Lento**  
NIC. 

I am so fair, So pas-sing fair, So dan-ger-ous-ly fair,

*dolce*

23 **Tempo I**  
NIC. 

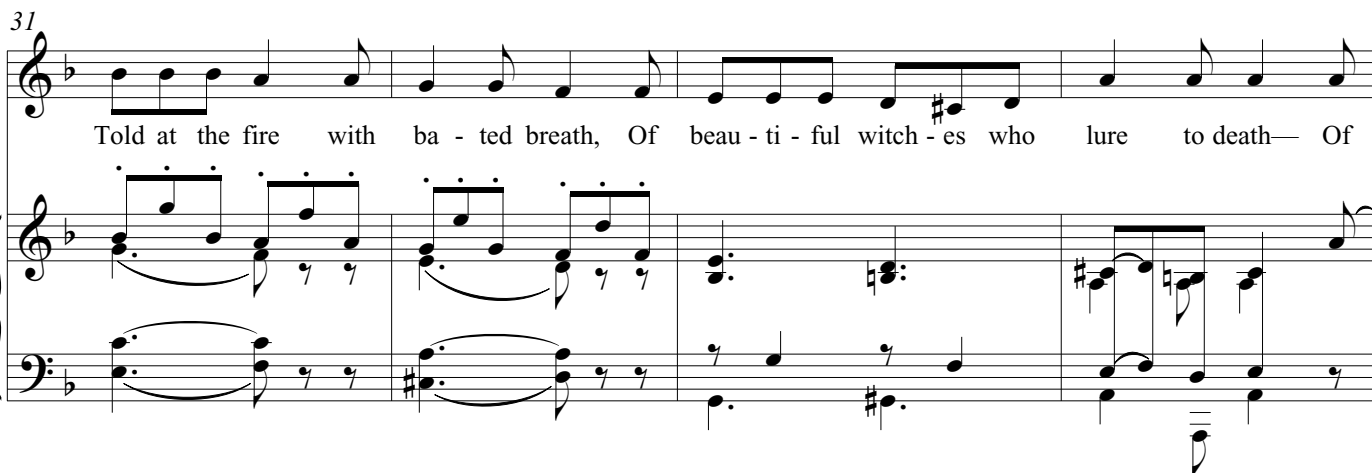
That peo-ple call me the Do-mes-tic Curse!

*fz fz ff*

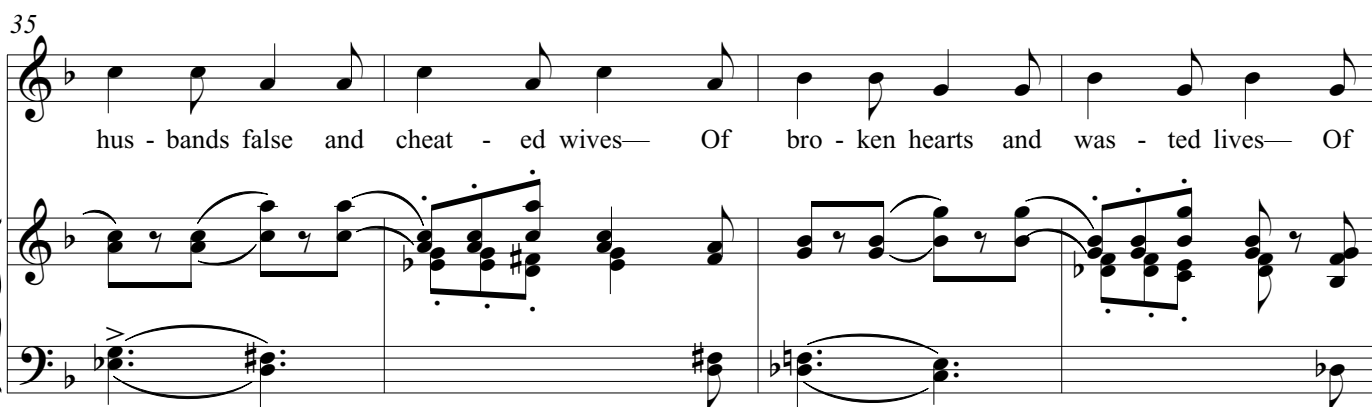
27 **Allegretto**

NIC. 

Wom-en a - void me like a plague, For they have heard tales, strange and vague,

NIC. 

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

NIC. 

hus - bands false and cheat - ed wives— Of bro - ken hearts and was - ted lives— Of

NIC. 

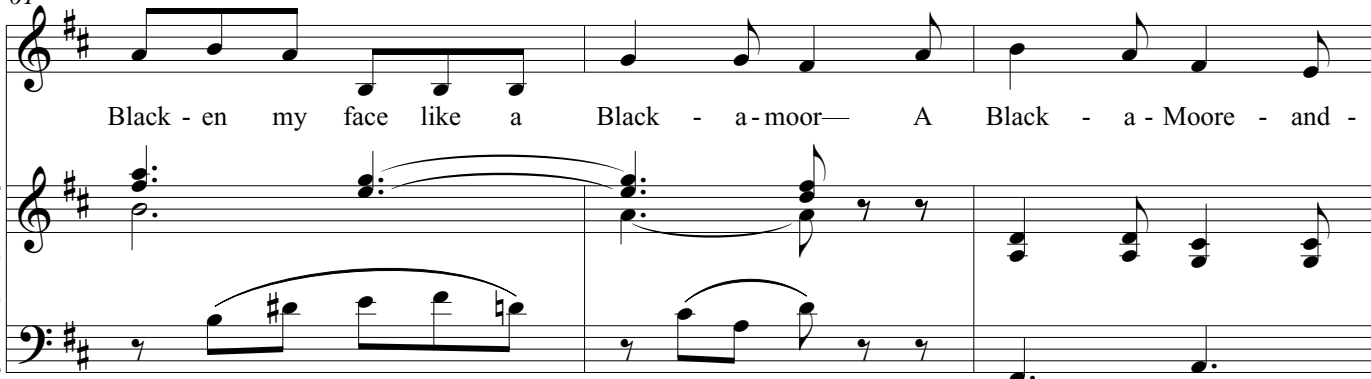
su - i - cides in chill des - pair— Oh So - ci - e - ty!


44  
NIC.  
Oh So-ci-e-ty! Is it my fault if I am fair? Oh So-ci-e-ty! Oh So-ci-e-ty!

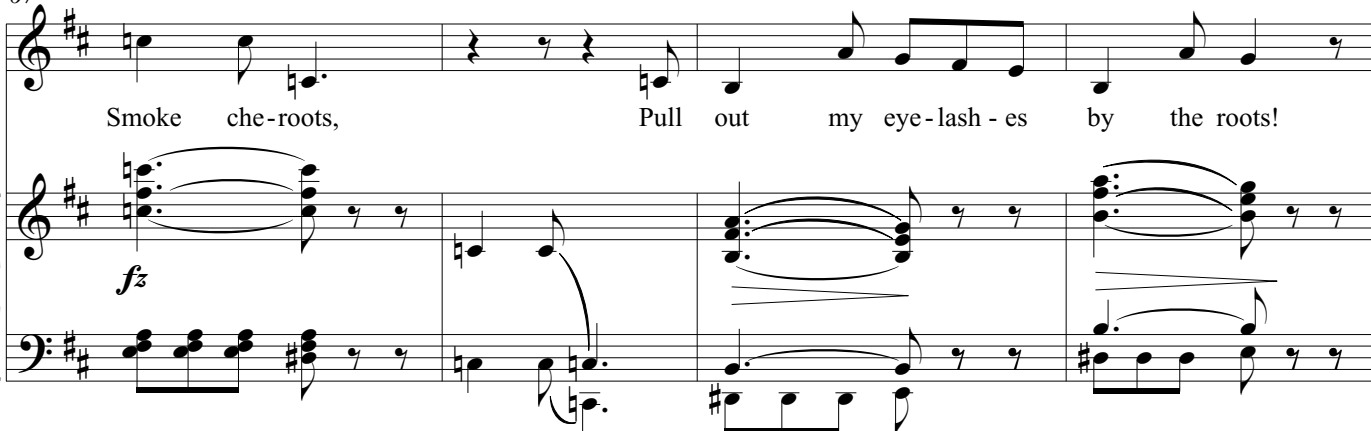
49  
NIC.  
That I'm a Bas-i-lisk is too true, But, Oh So-ci-e-ty! Oh So-ci-e-ty!

53  
NIC.  
What in the world would you have me do? I'll

57  
NIC.  
do an-y-thing you like, I'm sure! I'll dress in cot-ton and cheap ser-ges,

61  
NIC. 

64  
NIC. 

67  
NIC. 

71  
NIC. 

75  
NIC.

Squint, limp, loll - op and flop, Go to din - ner - par - ties in a great paste - board nose (Or

79  
NIC.

one of gut - ta - per - cha plas - tic), And shave off all my hair, \_\_\_\_\_ And

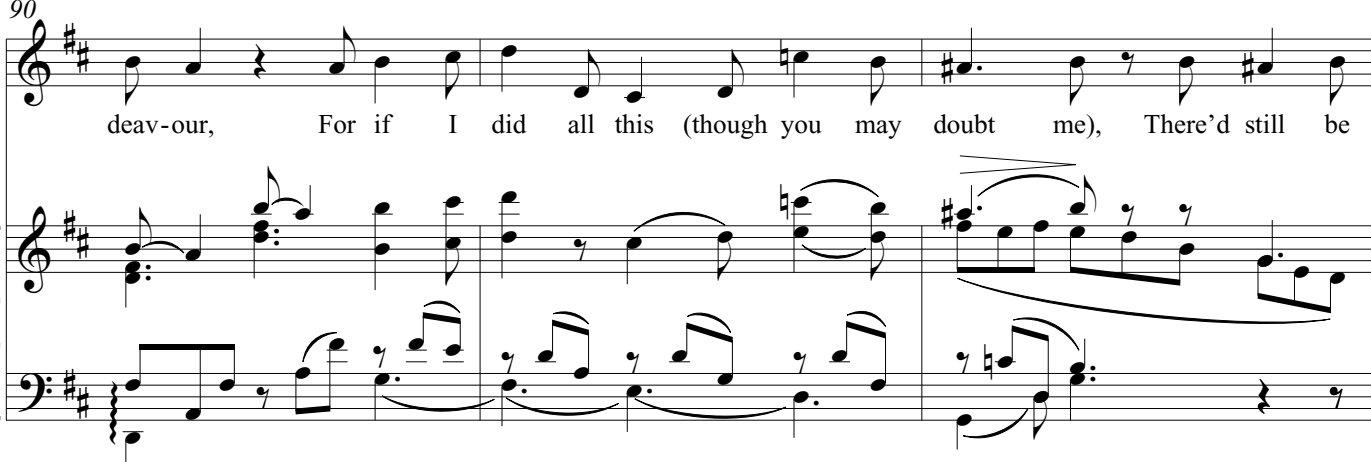
83  
NIC.


walk a - bout with my head bare, And wear noth - ing on it but a rose \_\_\_\_\_ On a

87  
NIC.

piece of e - las - tic! Use - less, a - las, would be the vain en -

\* These two bars (81 and 82) are an editorial insertion; see p. 96.

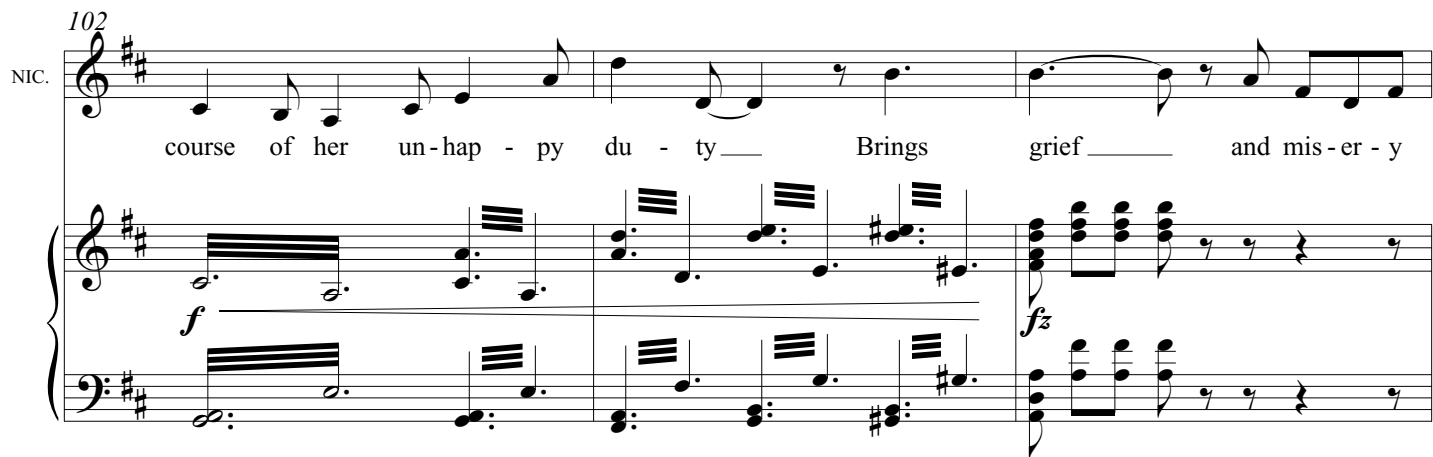
90  
NIC. 

93  
NIC. 

96  
NIC. 

99  
NIC. 

102  
NIC.



course of her un-hap - py du - ty — Brings grief — and mis - er - y

*f* *fz*


105  
NIC.



wher - e'er she — roams!

*f* (Exit NICOLETTE.)

108  
NIC.



111  
NIC.



*dim.* *pp*



CLO. Poor dear old lady — it's very melancholy! So Pierrot and Arlequin have been amusing themselves by playing on the poor old thing's weakness, have they? I'm afraid they're a pair of terrible rakes. Well, a reformed rake is a useful implement of husbandry after all!

5     *(Enter ARLEQUIN and PIERROT suddenly, their arms about each other's necks. They strike an attitude.)*

Oh, here you are, you two!

ARL. Yes, here we are, we two.

PIER. Oh yes, here we are.

ARL. What are you spinning?

10     CLO. Why, my wedding linen, of course.

PIER. Her wedding linen.

ARL. Oh rapture!

*(They skip simultaneously and strike another attitude.)*

CLO. Yes, I believe one of you is going to marry me.

15     PIER. Yes, only one.

CLO. And the other is going to marry Columbine.

ARL. Yes — only the other.

CLO. By the bye, which other?

ARL. True. Pierrot, which other?

20     PIER. I don't care, I love 'em both.

ARL. So do I, madly.

PIER. After all, what does it matter? Our love is a grand love, a majestic love, a heroic love, a pyramidal love. We two love you two pyramidically. A love like ours cannot condescend to details. Let us leave the details to be settled by sordid lawyers.

25     CLO. Well, as long as you don't quarrel about us—

ARL. Quarrel? We never quarrel. We are twins.

PIER. Are we?

ARL. Certainly. Did I never mention it? Oh yes — I came into the world with you.

PIER. Did you? Sociable creature. (*Shaking his hand.*) How good of you. But, are you sure?

30 ARL. Quite. (*Beckoning to him mysteriously.*) I was there — you were not.

PIER. That settles it — if you were there you must know.

CLO. Why, bless me!

BOTH. What?

CLO. If you are both twins, that accounts for your being brothers!

35 ARL. Yes, we are rather remarkable people. We are called “The Coincidental Infants.”

### No. 3. Trio: “Of our parents each child is the son”

Clochette, Pierrot, and Arlequin

**Moderato grazioso**

ARLEQUIN

Of our par - ents each child is the

CLOchette

Yet you had the same fa - ther and moth-er.

PIERROT

In num - ber we're two— I am

son, —

8

P. one, — Our lives did to - geth - er be -

A. ARLEQUIN And I, if you please am the oth-er.

12

CLOCHETTE A fact they've no rea - son to smoth-er,

P. gin,

A. ARLEQUIN More - o - ver, each one is a

16

PIERROT *poco rall.* And each of the twins is a broth-er.

A. twin.

*colla voce*

Eyes and No Eyes

20

CLO. *a tempo*  
Oh, pray to their his - to-ry, hark! Their sto-ry is sing-u - lar

P. *a tempo*  
Oh, pray to our his - to-ry, hark! Our sto-ry is sing-u - lar

A. *a tempo*  
Oh, pray to our his - to-ry, hark! Our sto-ry is sing-u - lar

*a tempo*  
*leggero*

24

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

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

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

28

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

P. *der-ry!* Oh, pray to our his - to - ry, hark! Our sto - ry is sing - u - lar

A. *der-ry!* Oh, pray to our his - to - ry,

32

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

P. ve - ry, sing - u - lar ve - ry, And just - i - fies well the re - mark, Oh,

A. hark! Our sto - ry is sing - u - lar ver - y, And just - i - fies well the re - mark, Oh,

37

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,*


41


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

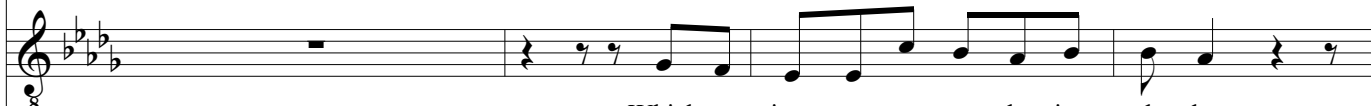
P. *der-ry! oh, der-ry! down der-ry!*


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

45

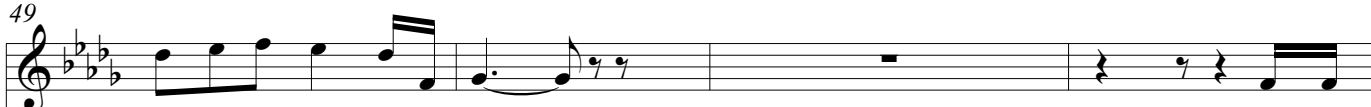
CLO. 


P. 


A. 



49

P. 

A. 



53

P. 

A. 



56 *poco rall.*

CLO. And each was a bach-e-lor then, For nei-ther had ev-er been mar-ried.

P.

A. car-ried,

*colla voce*

61 *a tempo*

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

P. *a tempo*

A. *a tempo*

Oh, pray to our his - to - ry, hark! \_\_\_\_\_ Our

Oh, pray to our his - to - ry, hark! \_\_\_\_\_ Our

*a tempo*

*leggiero*



65

CLO. 

P. 

A. 



69

CLO. 

P. 

A. 



73

CLO.  hark! Their sto-ry is sing-u-lar ve-ry, And

P.  sto-ry is sing-u-lar ve-ry, sing-u-lar ve-ry, And

A.  pray to our his-to-ry, hark! Our sto-ry is sing-u-lar ver-y, And



77

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



81

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 -

85 *poco accel.*

CLO. A so - lu - tion, per-haps, I may ren-der?

A. ston - ish - ing ques-tions oc - cur— If

89

P. And I had been fe-male in gen - der;

A. I had been changed to a her, And

97

CLO. On that

P. Would each of us be to the oth - er? On that

A. ev - er re - la - tion on earth On that

*ff*

101

CLO. point they are still in the dark, The que-ry is sing-u-lar, ve-ry, And

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

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

105

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! On that

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

109

CLO.

P. 8

A. 8

112

CLO. 8

P. 8

A. 8

117

CLO. der-ry! oh der-ry! down der-ry! And just - i-fies quite the re -

P. 8 der-ry! oh der-ry! down der-ry! And just - i-fies quite the re -

A. 8 der-ry! oh der-ry! down der-ry! And just - i-fies quite the re -

120

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

P. 8 mark, Oh der - ry! oh der - ry! down der-ry!

A. 8 mark, Oh der - ry! oh der - ry! down der-ry!





# No. 4. Quartette: "Well, here's a very pretty state of things"

41

Clochette, Columbine, Pierrot, and Arlequin

**Poco agitato** COLUMBINE (*agitated*)

Well, here's a ve-ry pret-ty

state of things,— Up - on my word I don't know what to do; Each

day some fresh per-plex-ing wor-ry 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*

21 COLUMBINE (*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! \_\_\_\_\_



29 CLOCHETTE


CLO. 

Why, what's hap-pened? \_\_\_\_\_ come, come, dry your eye!

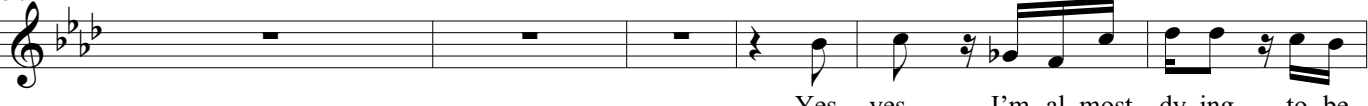
COL. 

COLUMBINE

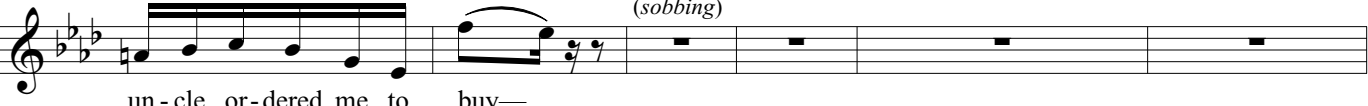
The cloak that



34

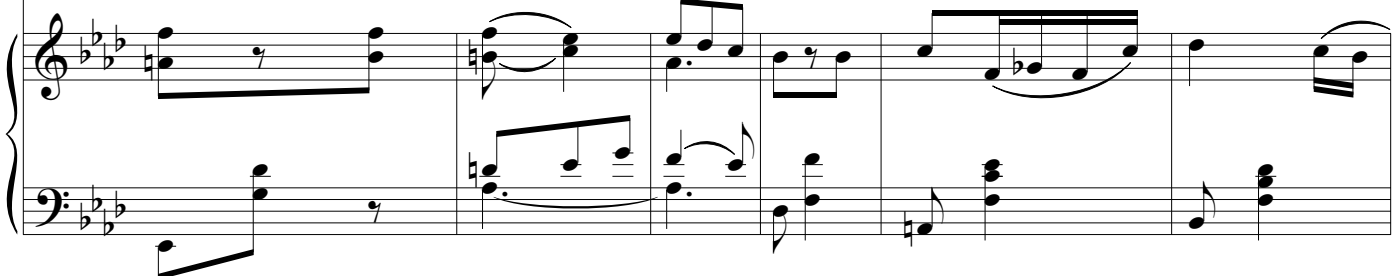
CLO. 

Yes, yes— I'm al-most dy-ing to be—

COL. 

(sobbing)

un-cle or-dered me to buy—



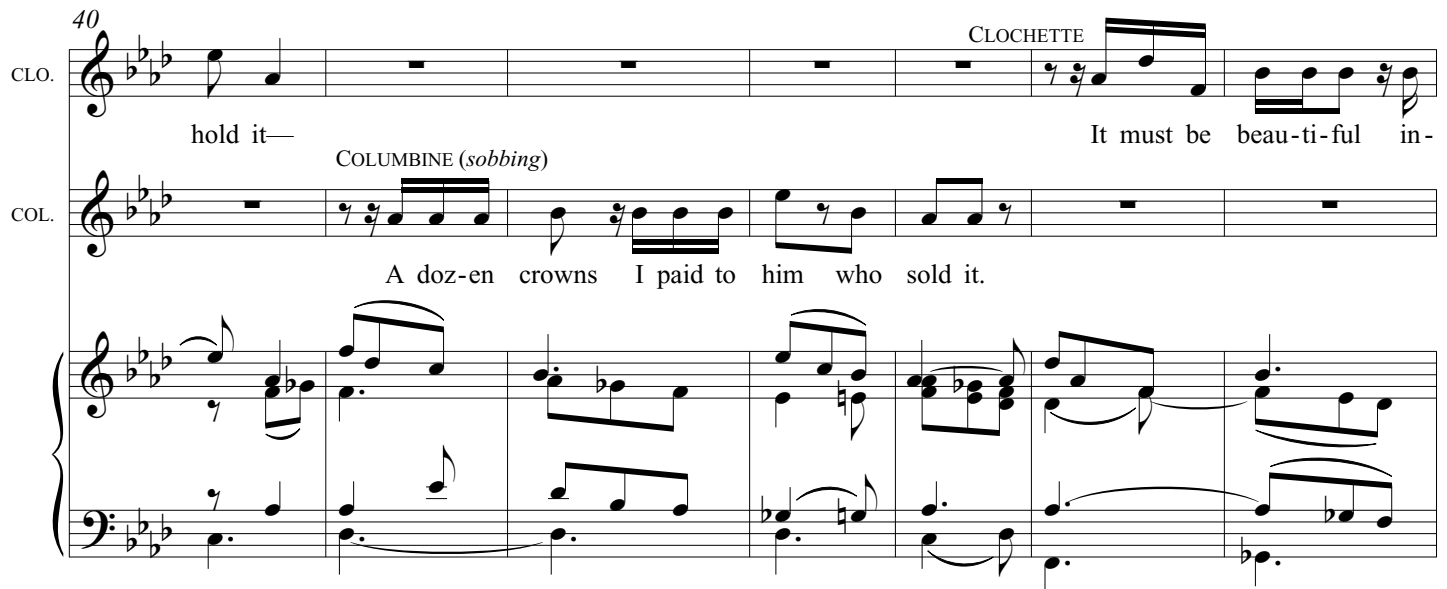
40

CLOCHETTE

CLO. hold it— It must be beau-ti-ful in-

COLUMBINE (sobbing)

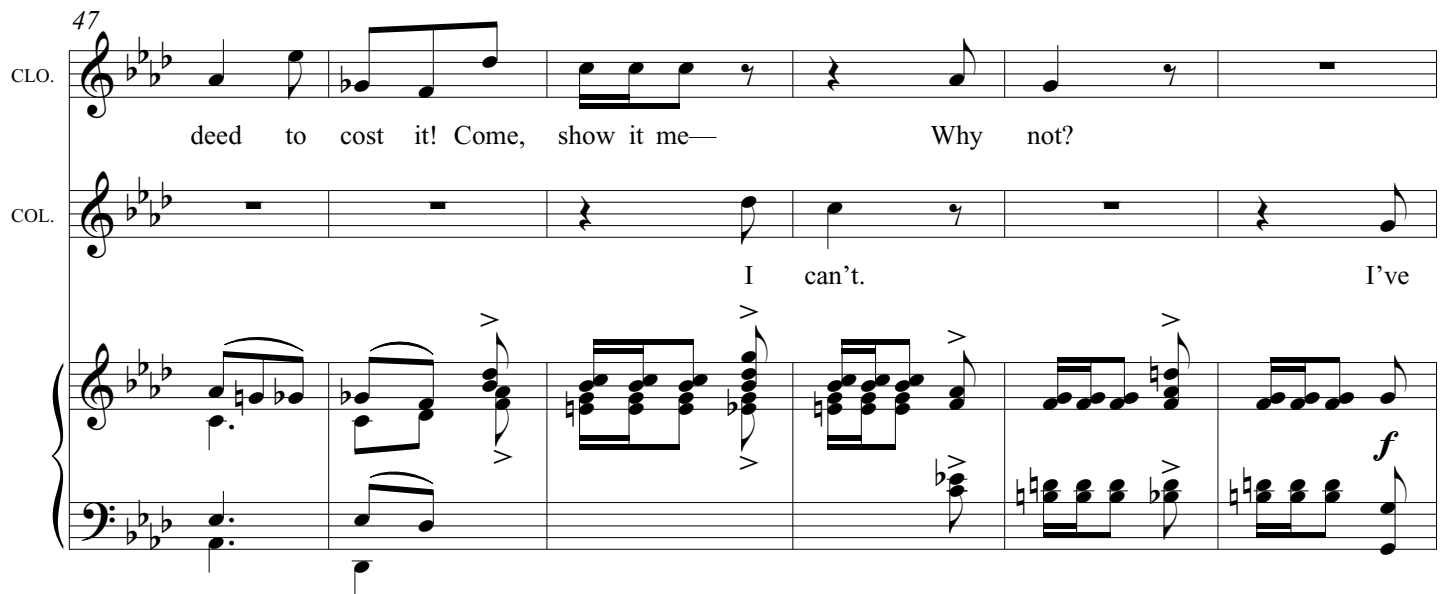
COL. A doz-en crowns I paid to him who sold it.



47

CLO. deed to cost it! Come, show it me— Why not?

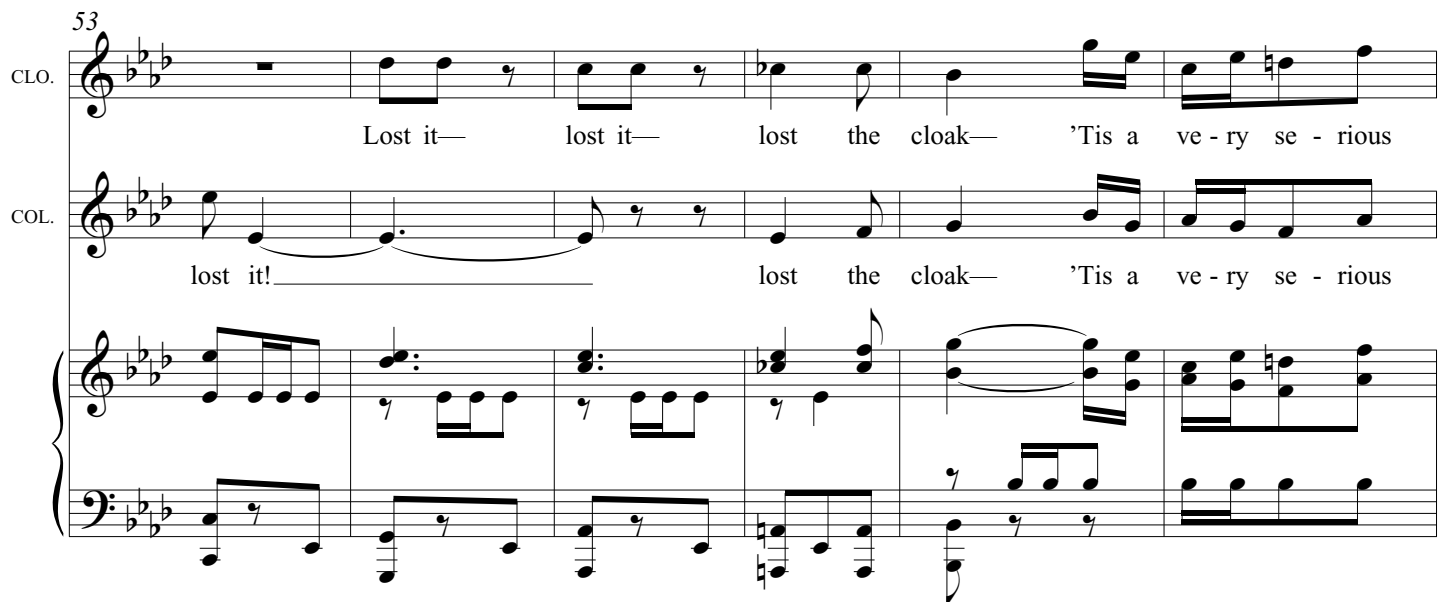
COL. I can't. I've



53

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

COL. lost it!— lost the cloak— 'Tis a ve-ry se-rious




59


CLO. 

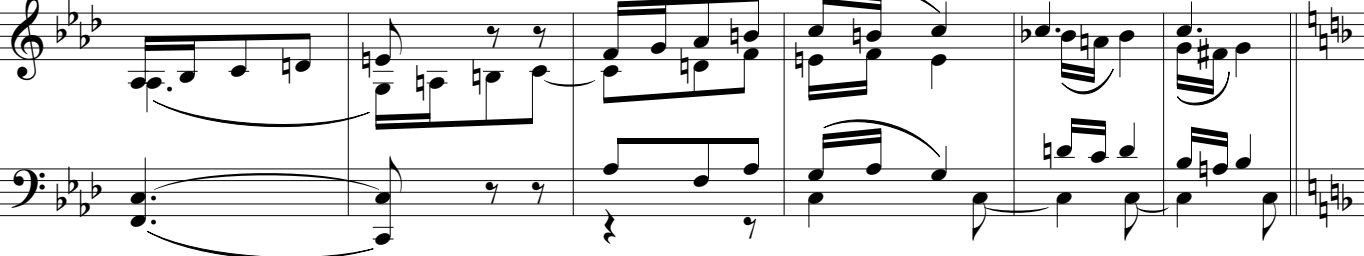
COL. 



64


CLO. 

COL. 





70

PIERROT

P. 

ARLEQUIN

A. 



78

CLOCHETTE

CLO. Go a-way and let me be—

COLUMBINE

COL. Go a-way and let me be—

P. 8 I a - dore you, so does he, so does he.

A. 8 I a - dore you, so does he.

*fz*

86

CLO. Well, here's a ve-ry pret-ty state of things, Up-on my word I don't know what to do,—

COL. Well, here's a ve-ry pret-ty state of things, Up-on my word I don't know what to do,

P. 8 Yes, we love you fond - ly— mad - - - ly,

A. 8 Yes, we love you fond - ly— mad - - - ly,

*mf*

90

CLO. Each\_\_ day some fresh per - plex-ing wor-ry brings, Such\_\_ ter-ri-bly bad luck I nev-er knew!

COL. Each day some fresh per - plex-ing wor-ry brings, Such ter-ri-bly bad luck I nev-er knew!

P. 8 We would mar - - - ry you most glad - - - ly;

A. 8 We would mar - - - ry you most glad - - - ly;

94


CLO. Such bad luck I nev - er knew,\_\_\_ nev-er, nev-er knew!\_\_\_\_\_

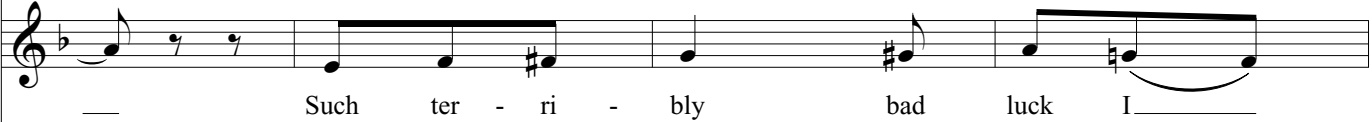
COL. Such bad luck I nev - er knew,\_\_\_ nev-er, nev-er knew!\_\_\_\_\_


P. 8 I a - dore you, so does he\_\_\_ and so does he. I a -

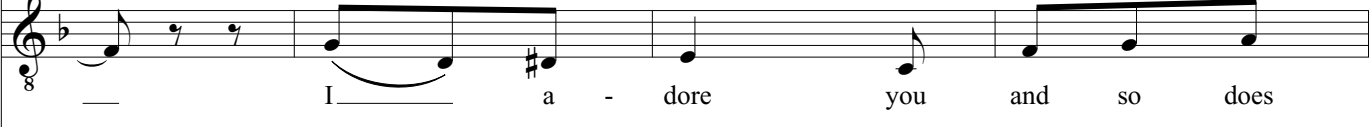
A. 8 I a - dore you, so does he and so does he.\_\_\_\_\_

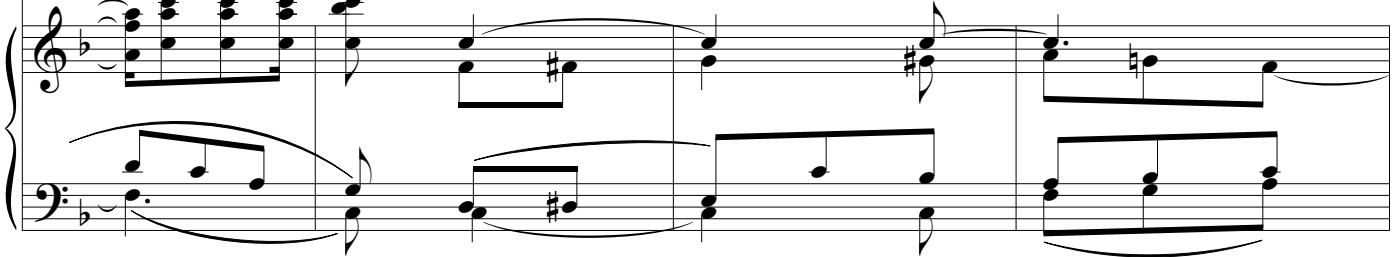
101

CLO.   
Such\_\_ ter - ri - bly bad luck I nev - er knew, I nev - er knew, such


COL.   
Such ter - ri - bly bad luck I


P.   
dore you and so, and so does he and

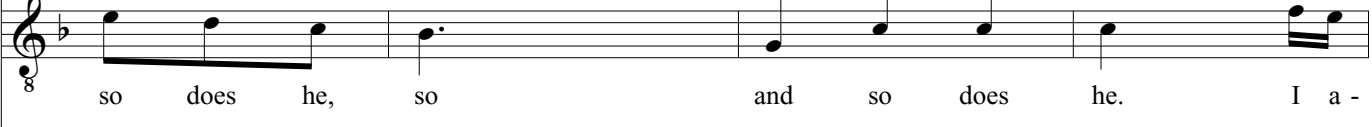
A.   
I a - dore you and so does




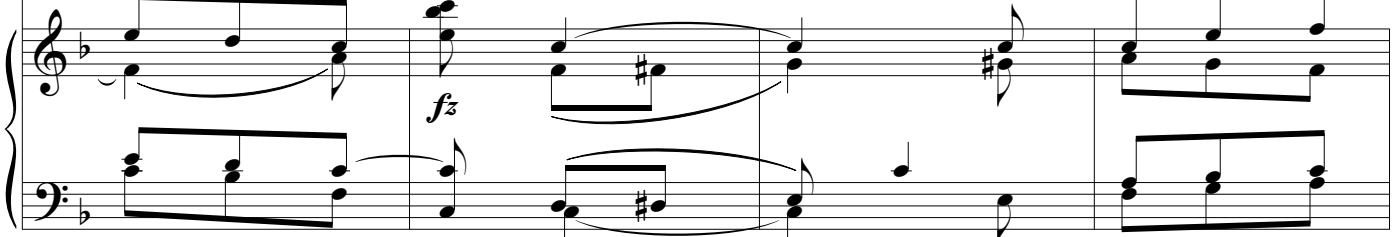
105

CLO.   
luck I nev - er knew, Such\_\_ ter - ri - bly bad luck I nev - er knew, I nev - er knew,

COL.   
nev - er knew, Such ter - ri - bly bad luck I

P.   
so does he, so and so does he. I a -

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



109

CLO. *nev - er, nev - er knew, nev - er nev - er, nev - er, nev - er knew!\_\_\_\_\_*

COL. *nev - er knew, nev - er nev - er, nev - er, nev - er knew!\_\_\_\_\_*

P. *dore you and so \_\_\_\_\_ does he. \_\_\_\_\_*

A. *he, and so \_\_\_\_\_ does he. \_\_\_\_\_*

*ff*

113

CLO. \_\_\_\_\_

COL. \_\_\_\_\_

P. \_\_\_\_\_

A. \_\_\_\_\_



(*At end of ensemble, ARLEQUIN and PIERROT exeunt into house.*)

CLO. Well, when Uncle Cassandre returns and hears that the cloak's lost, the village won't hold him.

COL. Oh yes it will, dear, I wish it wouldn't. But what on earth shall we do?

5 CLO. I can't think. (COLUMBINE *cries*.)  
Now don't cry, let's try and find a way out of the scrape. Do you believe in fairies?

COL. No. Do you?

CLO. No, but I'm going to. Now listen, Pierrot is a flirt.

COL. No doubt.

10 CLO. Arlequin is an awful flirt.

COL. Awful!

CLO. Nicolette is a terrific flirt.

COL. Absolutely terrific!

CLO. And Uncle Cassandre is rather worse than all three put together.

15 COL. Uncle Cassandre would flirt with his own shadow.

CLO. Now this is my plan, we'll pretend that the cloak is a magic cloak, visible only to true lovers, and absolutely invisible to flirts of every degree.

COL. I understand. As they are flirts they won't be surprised at not being able to see it.

20 CLO. Exactly. Here come Pierrot and Arlequin, let's try it on them first; we'll pretend to be admiring it. We'll suppose we've got the cloak, now hold it out — there, so.

*Enter PIERROT and ARLEQUIN from house. COLUMBINE and CLOCHETTE pretend to be admiring the cloak. PIERROT and ARLEQUIN, thinking themselves unobserved, watch their proceedings with amazement.*

CLO. Well, there now, it is extremely pretty.

25 COL. Most sweet, most enchanting! Feel its texture.

CLO. Oh, what a lovely quality! I should so like to try it on.

COL. Should you? Then you shall. There (*putting it on*) stop a bit— there, oh my, that *is* lovely!

PIER. (*whispers to ARLEQUIN*). What are they doing?

ARL. (*whispers*). Going mad.

(PIERROT *howls*.)

30 COL. Oh dear me, here are Pierrot and Arlequin who've been watching us all the time, and I promised Uncle nobody should see it. (*Pretending to snatch it off.*)

CLO. Oh my dear, you needn't be alarmed. They *couldn't* see it.

COL. Oh, of course, I forgot. *They* couldn't see it.

CLO. Not if they stared at it for a month.

35 COL. And propped their eyelids open with bits of lucifer match.

CLO. And wore telescopes in them.

COL. And ear trumpets.

CLO. And smelling bottles.

COL. Because *they* are flirts.

40 CLO. Yes, because *they* trifle with young confiding hearts.

COL. And because *this* cloak, being a magic cloak, is visible only to true lovers.

CLO. Which you are not.

COL. And is *invisible* to flirts and popinjays.

45 CLO. Which you are. And *that's* why you don't see the cloak, and that's why you never *will* see the cloak, no, not if you live to be as old as Jerusalem. Neither of you! ugh!

PIER. Why, you don't mean to say you really believe we are not true to you? Oh Arlequin!

ARL. Oh Pierrot! (*They sob on each other's shoulders.*)

PIER. All our little jokelets about Nicolette taken in earnest!

ARL. All our little innocent attentions looked on as flirtations!

50 PIER. You, who are so true!

ARL. You, who are constancy itself. Oh Pierrot!

PIER. Oh Arlequin!

COL. Well, but *did* you see the cloak?

PIER. What cloak?

55 COL. There! He asks *what* cloak! He *didn't* see it! He couldn't see it.

PIER. But I don't know what cloak you're referring to.

CLO. Why, the magic cloak we had in our hands when you came in, to be sure.

PIER. Oh, the magic cloak! Oh yes, we saw the magic cloak. But you didn't say you meant the *magic* cloak.

60 COL. No, but did you *really* see it?

PIER. Did we really see it? Why of course we really saw it.

ARL. Do you think we are blind? We were admiring it as you spoke.

CLO. Oh Arlequin, I'm so sorry I doubted you.

65 COL. Pierrot, will you forgive me? For now I know you are true; if you hadn't been true you'd never have seen it.

PIER. Well, say no more about it, but produce it at once.

CLO. (*pretending to produce it*). There — isn't it a love?

PIER. No, no, I don't want to see *that* one, I want to see the invisible one.

CLO. This is the invisible one.

70 PIER. Well, but it can't be invisible if *I* can see it. Why it's as plain as Arlequin. Clochette, you're trying to deceive me. (*Hurt.*)

ARL. Columbine, you're practising on our inexperience. (*Hurt.*)

COL. No, *indeed* this is the one. Isn't it a beauty?

ARL. (*pretending to admire it*). Well, it *is* a beauty, to be sure.

75 PIER. Oh my! what a duck.

ARL. Put it on.

COL. To be sure I will! (*Pretends to put it on.*)

PIER. Well I never *did* see anything like it. Stop a bit, you've got it wrinkled on the shoulder. (*Pretends to smooth it.*) There — that's better.

80 COL. How do you like the colour?

ARL. Oh, it's a beautiful colour.

PIER. H'm— well, yes,— no, to my taste it's rather too — what shall I say?

ARL. Well, that occurred to me. It *is* rather — just the least thing too—

CLO.	}	Yes— what?
AND		
COL.		

85 ARL. Well, I should have thought red would have suited the old gentleman better.

PIER. Ah, now *I* should have thought yellow.

ARL. You are quite right; yellow would decidedly have been better.

CLO. Why that *is* good. Why, it *is* yellow! Ha, ha, ha!

COL. Ha, ha, ha!

90 ARL. Well, it's a *kind* of yellow.

PIER. A kind of reddish yellow.

ARL. Now, what material do you call this? Silk, isn't it?

COL. Silk! why it's the richest cotton velvet.

95 PIER. Ho, ho! that *is* good. Silk! He don't know silk from velvet. Why, you great donkey, anyone can see that it's the richest cotton velvet, trimmed with gold.

COL. Silver.

PIER. Eh?

COL. Silver.

100 ARL. Oh, he don't know gold from silver. Oh, he *is* a muff. He could see it was velvet, but he couldn't see it was silver.

PIER. How is a poor, friendless, destitute orphan to know gold from silver? Born before I was old enough to work for my bread; left to gain my living by my own native shrewdness; what chance have I of ever seeing either? Now, if it had been trimmed with ha'pence I should have known it at a glance. I'm a judge of ha'pence. So this is really silver, is it? Dear me, I've often heard of silver.

105 COL. There now, you've looked at it quite long enough; don't touch it or you'll tarnish it. (*Slapping his hands.*) We must fold it up and put it back in the parcel. Uncle will be furious if he finds we've opened it.

(*Exeunt CLO. and COL.*)

PIER. Arlequin, that's a remarkably handsome cloak?

110 ARL. Beautiful! Very tasty indeed.

PIER. I'm glad I was able to see it.

ARL I'm glad *I* was able to see it.

PIER. I say, Arlequin—

ARL Well?

115 PIER. I shouldn't have thought you and I were exactly what's called true lovers.

ARL. No, but we must be or we couldn't have seen the cloak.

PIER. We did see it, didn't we?

ARL. Distinctly. I can see it now.

PIER. So can I, as plainly as when I had it in my hand.

120 ARL. I should have thought that if there were two people to whom the cloak would have been invisible, you and I would have been those two people.

PIER. Yes, we do carry on.

ARL. Awfully. But in confidence, did you *really* see it!

PIER. What a question! Of course I did.

125 ARL. No, but honour?

PIER. Well, when I say I saw it, I've no objection to admit I saw it indistinctly. Now after that admission, how did it appear to you?

ARL. Foggy. Outline confused.

PIER. Sketchy, eh?

130 ARL. Very. In fact I could barely distinguish it.

PIER. And to me it was hardly perceptible.

ARL. I scarcely saw it — in fact, I may say I didn't see it.

PIER. So may I. I didn't see it. We both didn't see it. Shake hands. (*Exeunt together during music.*)

## No. 4a. Exit Music for Pierrot and Arlequin

Tempo di Valse

*Enter CASSANDRE with whip.*

CASS. (*furious*). Clochette! Columbine! Why aren't you here to receive me? I've come back.

Where's my dinner? I'm hungry. Oh, when I *do* catch you two young women! Well, I'm home at last. Home to discharge the most important duty of my career, for to-night I am to be formally

- 5 betrothed to Nicolette. Thirty years ago I saw her, and then I didn't like her. People said she was an acquired taste, and so she was. I am fond of acquired tastes, and I determined to learn to love her. For thirty years I withdrew myself from my native village and set to work. In the first place, Nicolette was stout, so I began by trying to be fond of stout people, and I succeeded — the fatter they were the more I loved them. Nicolette was a chatterbox, I fell in love with all the chatterboxes
- 10 I could find. Nicolette was vain, I became the slave of all the conceited young women for miles around. Nicolette was quick-tempered, there wasn't a cross-grained vixen in the province whom I didn't adore. But by this time Nicolette had grown elderly, so it became necessary to cultivate a taste for oldest inhabitants, and I succeeded so well that a troop of lovesick grandmothers followed me wherever I went. Having taught myself to admire all those qualities for which Nicolette is
- 15 remarkable, I returned to her, and directly I saw her I fainted in her arms. What took place during the interval of unconsciousness I don't know, but it must have been something decisive, for when I revived I found myself engaged to her — engaged to the purest, properest, and correctest old lady in France. Oh, how correct is Nicolette!

*Enter NICOLETTE.*

- 20 NIC. And had it tum home to its little old lady, and was it a naughty, naughty old poppet to top away so long?

CASS. (*aside*). What fascinating innocence. (*Aloud.*) Yes, it *had* tum home again, and it had ordered its little niece to buy it a boofy mantle to make its little love in, that it might be a pooty pooty boy when it came to see its little pipsy wipsy.

- 25 NIC. (*doubtfully*). I don't understand what you mean by pipsy wipsy.
- CASS. It's a term of endearment.
- NIC. I never heard the expression.
- CASS. It's Arabic.
- NIC. Oh, if it's Arabic I don't mind.
- 30 CASS. (*aside*). How prudent and respectable she is. (*Aloud.*) Shall we resume?
- NIC. Certainly, only pray be careful.
- CASS. I will. And when will it make its little old gentleman the happiest old tootletum in the world?
- 35 NIC. It shall name its own little day, it shall, and they shall be married in a boofy little church and they shall be as happy as two tiny tiny little dicky birds.
- CASS. Oh, it was a delightful little roguey poguey.
- NIC. (*severely*). Roguey poguey? I am not familiar with that expression.
- CASS. It's a term of general application signifying respectful affection. It's Scotch.
- NIC. Oh. The Scotch are a moral people, and if it's Scotch I've no doubt it's correct.
- 40 CASS. She is indeed delightfully particular. Ah, Nicolette, how much more quickly time flies with some people than it does with others. When I first knew you we were the same age, I was then eight and twenty. (*Sighs.*)
- NIC. So was I. (*Sighs.*)
- CASS. And now I'm fifty-eight. (*Sighs.*)
- 45 NIC. And I am eight and twenty still. (*Sighs.*)
- CASS. Then notwithstanding the disparity of our years you don't think I'm too old for you?
- NIC. No, if you don't think I'm too young for you.
- CASS. Not a day, not a day. I think I could love you if you were younger still.

## No. 5. Duet: "When you were eight and twenty"

Cassandre and Nicolette

**Allegretto assai**

NICOLETTE

When you were eight and

twen - ty, You were ex - treme - ly wild, Of wil - ful - ness you'd

plen - ty, A gid-dy thought - less child. All life seemed su - gar can - dy, Hard-

bake and balls of bran - dy, A lit - tle jack - a - dan - dy, And quite un-fit to



20

NIC. mate. 'Twas dol - ce far ni - en - te,

CAS. And quite un - fit to mate.

*molto rall.* *a tempo*

25

NIC. When you were eight and twen - ty, When you were eight and twen - ty,

29

NIC. When you were twen - ty - eight. 'Twas dol - ce far ni - en - te,

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

37

NIC. When you were twen - ty - eight.\_\_\_\_\_

CAS. When I was twen - ty - eight.\_\_\_\_\_

42 CASSANDRE

CAS. But now I'm eight and fif - ty, I've reached the prime of life; — I'm

*fz* *p*

47

CAS.

so - ber now and thrift - y — And fit to take a wife. My boy - ish freaks are

52

CAS.

o - ver, No long - er I'm a rov - er, I'm fit to be a lov - er, I've come to man's es -

58

NIC.

You've come to man's es - tate. —

CAS.

tate. I'm care - ful now and thrift - y,

*molto rall.* *a tempo*

63

CAS.

For I am eight and fif - ty, For I am eight and fif - ty, For I am fif - ty -

68

NIC. He's care - ful now and thrift - y, For he is eight and fif - ty,

CAS. eight. — I'm care - ful now and thrift - y, For I am eight and fif - ty,

73

NIC. For he is eight — and fif - ty, For he is fif - ty - eight. — (They embrace.)

CAS. For I am eight — and fif - ty, For I am fif - ty - eight. —

*fz fz*

*Enter COLUMBINE.*

COL. (*starts*). Oh, beg your pardon. I didn't know you were doing anything like that.

CASS. Ahem! Allow me to present to you a new aunt.

(NICOLETTE *curtseys*, COLUMBINE *also*.)

5 COL. She don't look new.

CASS. Cherish her, venerate her, for I love her. Columbine, respect that love, for it has taken thirty years to develop. My child, respect the labour of thirty years.

(COLUMBINE *kisses her*.)

NIC. My darling little niece.

10 COL. My pretty little aunt.

NIC. (*aside*). Affected little coquette.

COL. (*aside*). Old frump.

CASS. And now, where's the cloak, I'm dying to see it.

COL. Oh, but uncle—

15 CASS. What?

COL. I— that is—

CASS. That is what? That is *what*, I say? Now — now be careful. Don't say anything happened to it, I'm very delicate and easily excited, and if something was to give way—

20 NIC. Columbine, if anything snaps inside him, I shall hold you responsible. Now go on. (*Listens to hear if anything snaps.*)

COL. Oh, but nothing happened, dear uncle, only — *are* you *very* fond of Nicolette.

CASS. Of course I am, I love her madly — ducky, ducky, ducky! (*Flirting with her.*)

COL. And are you *very* fond of uncle?

NIC. What an absurd question. Of course I am. Chucky, chucky, chucky! (*Flirting with him.*)

25 COL. Oh, I'm *so* glad.

NIC. What does the girl mean?

COL. I'm so glad you're so fond of each other, because the cloak is a magic cloak and is visible only to true lovers who never flirt. You're both sure to be able to see it.

NIC. *Are* we? (*Aside.*)

30 CASS. I doubt it very much. (*Aside.*)

COL. I bought it of a tall grim man with great flashing eyes and beautiful big teeth, and great horns sticking out of his head; he had the very thing, so I asked the price, and as soon as I bought it he disappeared in a whirlwind.

CASS. I see — before you paid for it.

35 COL. No, immediately after.

CASS. (*disappointed*). Oh! And where is it?

COL. (*aside*). I haven't the face to do it all alone. (*Aloud.*) Oh, Clochette's got it, she'll — she'll be here directly.

40 CASS. Very good. Nicolette, come into the house and read the contract; the lawyer will be her directly, and then—

NIC. Ah, Cassandre!

CASS. Yes—

NIC. There are no fools like young ones.

(*Exeunt into house.*)

45 COL. There's a pretty bunch of stories. Oh dear, oh dear, I hope I don't look as wicked as I feel.

*Enter CLOCHETTE with small basket.*

CLO. Well, I've good news for you, I've found the cloak.

COL. What?

50 CLO. You left it behind, at Hubert's, the blacksmith's, and he's sent it on and it's here. (*Opening basket.*)

COL. Oh, what a pity.

CLO. A pity!

55 COL. Yes, I've told Uncle and Nicolette that it's a magic cloak and visible only to true lovers. Now when they find that they can really see it they'll know I've been telling stories. And then he'll beat me—

CLO. Oh never mind a beating, dear — bear it.

COL. Yes, but he'll beat you too.

60 CLO. Oh my dear, we must hit upon another plan. Tell him you made a mistake, and that it's visible to flirts and coquettes but invisible to true lovers; then when they see it, they'll be convinced of its supernatural character. Oh, here they are.

*Enter CASSANDRE and NICOLETTE.*



18 **Tempo I**

CAS. am the pink, I flirt, I o-gle, I leer, I wink.

23 **NICOLETTE**

NIC. Come, let the cloak this in-stan\* be dis - played, Its

27 (aside)

NIC. gor - geous beau - ties please at once un - fold. A - las, a - las, I'm

30 **Allegretto**

NIC. ve - ry much a-fraid That ma-gic cloak I nev-er can be - hold. For, oh, I am such a

\*Editorial suggestion: original text was "instanter" instead of "this instant".



34

NIC.

wick-ed old maid, What - ev-er its age, what - ev-er its grade, On ev-e-ry heart at once I seize, I

39

CLO.

CLOCHETTE

But,

NIC.

gig-gle, I flut-ter, I flirt, I tease.

*fz fz p*

43

CLO.

Un-cle, I ad-mit with ter-ror— That I have made a se - rious

46

CLO.

er-ror.— I've made the ve - ry great - est of mis - takes— I

*tr*

49

CLO.

said 'twas vis - i - ble to lov - ers true— It's on - ly vis - i - ble to

52

CLO.

flirts and rakes, And

55

CLO.

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

58

CLO.

you.

NICOLETTE

NIC.

Why, what d'ye mean, the truth come quick - ly


CASSANDRE \*

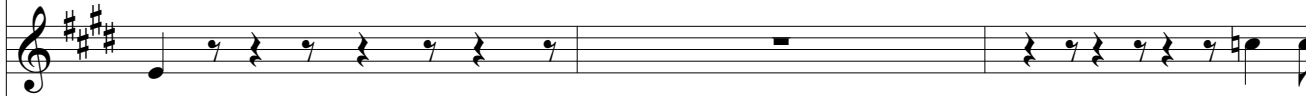
CAS.

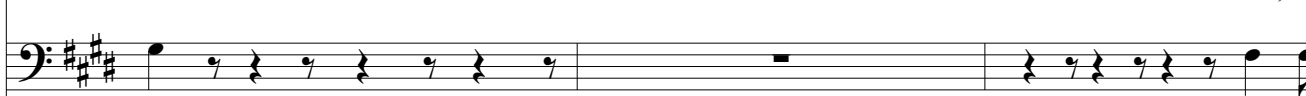
Why, what d'ye mean, the truth come quick - ly


\* Editorial suggestion; see p. 96.

60 COLUMBINE \*

COL.  To all true lov - ers it's in - vis-i-bell.

NIC.  tell! Then, a -

CAS.  tell! Then, a -



63 **Andante assai**

NIC. las, a-las, it can nev - er be\_\_\_\_ Vis - i - ble un-to you or me.\_\_\_\_ For

CAS. las, a-las, it can nev - er be\_\_\_\_ Vis - i - ble un-to you or me.\_\_\_\_ For

67

NIC. I am a lov-er, a lov-er true, It can - not be seen by me or— you.—

CAS. I am a lov-er, a lov-er true, It can - not be seen by me or— you.—



68

\* Assigned to Clochette in original vocal score; see p. 96.

71 **Con moto**  
(aside)

NIC. This is as right as right can be, This

CAS. This mag - i - cal cloak I'm sure to see.

75 **Scherzando**

CLO. For, oh, she is such a wick - ed old maid, What -

COL. For, oh, he is such a ter - ri - ble rake, For

NIC. mag - i - cal cloak I'm sure to see. For, oh, I am such a wick - ed old maid, What -

CAS. For, oh, I am such a ter - ri - ble rake, For

79

CLO. ev - er its age, what - ev - er its grade, On ev - e - ry heart at once does seize, To

COL. ev - e - ry girl his heart does ache; Of wick - ed old men he is the pink, To

NIC. ev - er its age, what - ev - er its grade, On ev - e - ry heart at once I seize, I

CAS. ev - e - ry girl my heart does ache; Of wick - ed old men I am the pink, I

83

CLO. gig - gle, to flut - ter, to flirt and tease. For, oh, she is such a wick - ed old maid, What -

COL. flirt, to o - gle, to leer and wink. For, oh, he is such a ter - ri - ble rake, For

NIC. gig - gle, I flut - ter, I flirt, I tease, For, oh, I am such a wick - ed old maid, What -

CAS. flirt, I o - gle, I leer, I wink, For, oh, I am such a ter - ri - ble rake, For

87

CLO. ev - er its age, what - ev - er its grade, On ev - e - ry heart at once does seize, On

COL. ev - e - ry girl his heart does ache; Of wick - ed old men he is the pink, Of

NIC. ev - er its age, what - ev - er its grade, On ev - e - ry heart at once I seize, On

CAS. ev - er - y girl my heart does ache; Of wick - ed old men I am the pink, Of

91

CLO. ev - e - ry heart at once does seize, To gig - gle, to flu - ter, to

COL. wick - ed old men he is the pink, To flirt, to o - gle, to

NIC. ev - e - ry heart at once I seize, I gig - gle, I flut - ter, I

CAS. wick - ed old men I am the pink, I flirt, I o - gle, I

95

CLO. flirt, to tease, To gig-gle, to flut-ter, to flirt and tease.

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

NIC. flirt, I tease, I gig-gle, I flut-ter, I flirt, I tease.

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

*ff*

CLO. (*opening basket*). There, there it is. (*Showing cloak which is in basket.*)

CASS. (*looking in*). Where?

NIC. I don't see any cloak.

COL. No, I told you you wouldn't be able to see it.

5 CASS. Pooh, pooh! there's no cloak here. (*Aside.*) Oh remorse, I see it plainly.

NIC. (*aside*). Agony! It's as plain as a pikestaff.

CLO. But if you can't see it, you can feel it.

CASS. I do, I feel it very much.

CLO. But I mean the cloak.

10 CASS. Oh, I beg your pardon.

(CASSANDRE and NICOLETTE *put their hands into the basket.*)

NIC. Dear me, there certainly *is* something here.

CASS. Well, that's the most extraordinary thing I ever experienced. There certainly *is* a cloak, cotton velvet trimmed with rabbit-skin.

15 NIC. Yes, and a very pretty cloak too.

CASS. (*suspiciously*). How do you know it's pretty?

NIC. Why, if it's cotton velvet trimmed with rabbit-skin, it must be pretty, mustn't it? Oh, Cassandre, do you doubt your particular and correct Nicolette?

CASS. Never! I believe it's as invisible to you as it is to me.

20 NIC. (*aside*). About.

CASS. But I should like to have just one peep at it.

NIC. Cassandre!

CASS. If I might be permitted to allow my thoughts to wander from you for one minute, only one—

NIC. Cassandre, if ever that cloak meets your eye, the consequence will be Death!

25 CASS. To you?

NIC. No — to you.

CASS. (*aside*). Then the sooner I go stone blind the better.

*Enter PIERROT and ARLEQUIN staggering. They throw themselves on to a bank and weep.*

NIC. Why bless the boys, what's this?

30 ARL. It is remorse.

PIER. It is the voice of conscience. (*To CASSANDRE*) Listen, old man, we love your nieces — but we are unworthy of them. We found that out half an hour ago.

CASS. *I* found it out half a year ago.

35 PIER. On making the discovery we resolved to reform. For half an hour each of us has stood in a corner. Old man, we went into the corners reckless and light-hearted and triflers; we came out of those corners the repentant wrecks you see before you.

ARL. Old man, we have been thoughtless butterflies — we are now sober and highly respectable worms. We have winked much, but we will never wink again.

40 PIER. We have winked our last wink, we have squeezed our last squeeze, we have soft-nothinged our last soft-nothing.

CASS. If I could be sure that you are reformed characters—

PIER. Old man, we are indeed.

ARL. Old man—



- 45 CASS (*furious*). *Do not* call me old man. I won't take your word for your reformation, I must have some proof. Call again in ten years.
- ARL. Oh, Pierrot, this will break my heart.
- PIER. Arlequin! (*Sobs on his breast.*)
- Enter COLUMBINE and CLOCHETTE. [*See note on p. 96.*]
- CASS. Stay, I have a plan. (*Takes mantle.*) Can you see this mantle?
- 50 PIER. (*overjoyed*). I can. Ha, ha, ha! (*Hysterically.*)
- ARL. So can I. Ha, ha, ha!
- CASS. I thought so.
- PIER. It is made of the richest cotton velvet.
- ARL. Trimmed with the rarest rabbit.
- 55 PIER. Its color — is yellow.
- ARL. And it is trimmed with silver.
- CASS. Scoundrels! Know that this mantle which you see so plainly is visible only to those that are faithless.
- ARL. I beg your pardon — *faithful*.
- 60 NIC. Oh no — *faithless*.
- PIER. *Faithful*.
- CASS. Faith—
- ARL. (*loudly*). *Ful*!
- NIC. Less, I say.
- 65 PIER. *Ful*, I say.
- CASS. Less.
- ARL. *Ful*!
- NIC. Clochette, Columbine — what is the truth of this?
- CASS. We are both agreed that it is faith — on that point we are unanimous. The only question is,
- 70 *is it ful* or is it *less*.

PIER. }  
and }  
ARL. } *I say ful.*

NIC. }  
and }  
CASS. } *I say less.*

PIER. The less you say the better.

NIC. What? (*Angrily.*)

75 PIER. Nothing.

COL. }  
and } Well, uncle, in a kind of way you're both right.  
CLO. } It's visible to true lovers under thirty,  
and invisible to true lovers over thirty.

80 CASS. But— Nicolette saw it, and she is ever so much under thirty. Oh, cockatrice!  
(*To NICOLETTE.*)

NIC. (*kneeling*). Cassandre, listen to the confession of a guilty girl. I did indeed see it, but — I have deceived you as to my age. I was thirty the day before yesterday. (*Weeps.*)

CASS. Quite thirty?

NIC. Quite.

85 CASS. Well, you don't look it.

NIC. My own.

CASS. My love! Now to make the children happy. (*To ARL. and PIER.*) Here are my nieces. Which of them do you love?

PIER. (*With CLO.*) We don't know — we leave that to you. Only — we should like one apiece.

90 (ARLEQUIN *is with* COLUMBINE.)

CASS. You shall have one apiece. The simple halfpenny shall decide. Heads, Arlequin has Columbine; tails, Pierrot has Columbine. (*He tosses.*) Heads! Clochette, go to Arlequin; Columbine, go to Pierrot.

ARL. But—

105 CASS. Will you do as I tell you?

(PIERROT *has had his arm round* COLUMBINE *and* ARLEQUIN *has had his arm around* CLOCHETTE. *They exchange lovers unwillingly.*)

# No. 7. Finale: "Agony and fell despair!"

75

Ensemble

**Agitato**

CLOCHETTE

A-go-ny — and fell des-

COLUMBINE

A-go-ny — and fell des-

NICOLETTE

A-go-ny — and fell des-

PIERROT

A-go-ny and fell des-

ARLEQUIN

A-go-ny and fell des-

CASSANDRE

A-go-ny and fell des-

*f*

The musical score is for a six-part vocal ensemble and piano. The tempo is marked 'Agitato'. The key signature has one flat (B-flat) and the time signature is 4/4. The vocal parts (CLOCHETTE, COLUMBINE, NICOLETTE, PIERROT, ARLEQUIN, CASSANDRE) all have the same lyrics: 'A-go-ny — and fell des-'. The piano accompaniment features a strong rhythmic pattern with triplets in the right hand and a more complex, syncopated pattern in the left hand, marked with a forte 'f' dynamic.

4

CLO. pair! \_\_\_\_\_ This will end \_\_\_\_\_ I know not where! \_\_\_\_\_

COL. pair! \_\_\_\_\_ This will end \_\_\_\_\_ I know not where! \_\_\_\_\_

NIC. 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! \_\_\_\_\_

*fz*

*p*

The musical score is for a piece titled "No. 7. Finale: 'Agony and fell despair!'". It features six vocal parts (CLO., COL., NIC., P., A., CAS.) and a piano accompaniment. The vocal parts are arranged in a choir-like fashion, with each part having a line of lyrics: "pair! \_\_\_\_\_ This will end \_\_\_\_\_ I know not where! \_\_\_\_\_". The piano part is written for a grand piano, with a treble and bass staff. It includes triplets in the first measure, a forte (*fz*) dynamic in the second measure, and a piano (*p*) dynamic in the third measure. The score is written in a key with one flat (B-flat) and a 12/8 time signature. The page number 76 is in the top left corner, and the title is at the top center.

7 PIERROT

P. 8 I \_\_\_\_\_ be-lieved un-til to - day \_\_\_\_\_ Both \_\_\_\_\_ pos - sessed this heart of



10

P. 8 mine \_\_\_\_\_ Nei - ther less \_\_\_\_\_ and nei - ther more.




13

P. 8 Now \_\_\_\_\_ that I \_\_\_\_\_ have Co - lum-bine I've found \_\_\_\_\_ (a-lack and well - a -



16

P. 8 day) \_\_\_\_\_ It is Clo - chette, \_\_\_\_\_ Clo-chette that I a -



18

CLOCHETTE

CLO. It is Clo - chette \_\_\_\_\_ he a - dores.

COLUMBINE

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

NICOLETTE

NIC. It is Clo - chette \_\_\_\_\_ he a - dores.

PIERROT

P. dore. \_\_\_\_\_ It is Clo-chette I a - dore.

ARLEQUIN

A. It is Clo - chette \_\_\_\_\_ he a - dores.

CASSANDRE

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

21

CLO. A - go - ny \_\_\_\_\_ and fell des - pair! \_\_\_\_\_

COL. A - go - ny \_\_\_\_\_ and fell des - pair! \_\_\_\_\_

NIC. A - go - ny \_\_\_\_\_ and fell des - pair! \_\_\_\_\_

P. 8 A - go - ny \_\_\_\_\_ fell des - pair! \_\_\_\_\_

A. 8 A - go - ny \_\_\_\_\_ and fell des - pair! \_\_\_\_\_

CAS. A - go - ny \_\_\_\_\_ and fell des - pair! \_\_\_\_\_

*f*

The musical score is for a piece titled "No. 7. Finale: 'Agony and fell despair!'" on page 79. It features six vocal parts (CLO., COL., NIC., P., A., CAS.) and a piano accompaniment. The key signature has one flat (B-flat) and the time signature is 4/4. The score begins at measure 21. The vocal parts have lyrics: "A - go - ny \_\_\_\_\_ and fell des - pair! \_\_\_\_\_". The piano part starts with a forte (f) dynamic. The accompaniment includes triplets in the right hand and sustained chords in the left hand.

23 CLOCHETTE

CLO.



35  
A. found (a - lack and well - a - day) Col - um - bine I do a - dore, —

39  
CLOCHETTE  
Col - um - bine he does a - dore. A - go - ny and fell des -

COLUMBINE  
Col - um - bine he does a - dore. A - go - ny and fell des -

NICOLETTE  
Col - um - bine he does a - dore. A - go - ny and fell des -

PIERROT  
Col - um - bine he does a - dore. A - go - ny and fell des -

ARLEQUIN  
Col - um - bine I do a - dore. A - go - ny and fell des -

CASSANDRE  
Col - um - bine he does a - dore. A - go - ny and fell des -

*f*

42

CLO. pair! \_\_\_\_\_ This will end \_\_\_\_\_ I know not where! \_\_\_\_\_

COL. pair! \_\_\_\_\_ This will end \_\_\_\_\_ I know not where! \_\_\_\_\_

NIC. pair! \_\_\_\_\_ This will end I know not where! \_\_\_\_\_

P. 8 pair! \_\_\_\_\_ This will end \_\_\_\_\_ I know not where! \_\_\_\_\_

A. 8 pair! \_\_\_\_\_ This will end \_\_\_\_\_ I know not where! \_\_\_\_\_

CAS. pair! \_\_\_\_\_ This will end I know not where! \_\_\_\_\_

*fz*

The musical score is for a piece titled "No. 7. Finale: 'Agony and fell despair!'". It features six vocal parts (CLO., COL., NIC., P., A., CAS.) and a piano accompaniment. The score begins at measure 42. The vocal parts have lyrics: "pair! \_\_\_\_\_ This will end \_\_\_\_\_ I know not where! \_\_\_\_\_". The piano part includes triplets and a forte (fz) marking. The time signature changes from 8/8 to 12/8 in the final measure shown.

45 CLOCHETTE

CLO. I \_\_\_\_\_ be-lieved un-til to - day Both \_\_\_\_\_ a - like in love did

48

CLO. shine, \_\_\_\_\_ Nei - ther less \_\_\_\_\_ and nei - ther more.

51

CLO. Now \_\_\_\_\_ that Ar - le - quin is mine I've found \_\_\_\_\_ (a-lack and well - a -

54

CLO. day) \_\_\_\_\_ It is Pier - rot, \_\_\_\_\_ Pier - rot that I a -

56 CLOCHETTE

CLO. dore, \_\_\_\_\_ It is Pier - rot \_\_\_\_\_ I a - dore.

COLUMBINE

COL. It is Pier - rot \_\_\_\_\_ she a - dores.

NICOLETTE

NIC. It is Pier - rot \_\_\_\_\_ she a - dores.

PIERROT

P. It is Pier-rot she a - dores.

ARLEQUIN

A. It is Pier - rot \_\_\_\_\_ she a - dores.

CASSANDRE

CAS. It is Pier - rot \_\_\_\_\_ she a - dores.

The musical score is for a six-part vocal ensemble and piano. The vocal parts are CLOCHETTE (CLO.), COLUMBINE (COL.), NICOLETTE (NIC.), PIERROT (P.), ARLEQUIN (A.), and CASSANDRE (CAS.). The piano part is at the bottom. The key signature is one flat (B-flat), and the time signature is 4/4. The vocal parts enter at measure 56. The piano part features a complex accompaniment with triplets and a crescendo leading to a final chord.

59

CLO. *A - go - ny* \_\_\_\_\_ and *fell* *des - pair!* \_\_\_\_\_

COL. *A - go - ny* \_\_\_\_\_ and *fell* *des - pair!* \_\_\_\_\_

NIC. *A - go - ny* \_\_\_\_\_ and *fell* *des - pair!* \_\_\_\_\_

P. *A - go - ny* \_\_\_\_\_ and *fell* *des - pair!* \_\_\_\_\_

A. *A - go - ny* \_\_\_\_\_ and *fell* *des - pair!* \_\_\_\_\_

CAS. *A - go - ny* \_\_\_\_\_ and *fell* *des - pair!* \_\_\_\_\_

*f*

The musical score is for a piece titled "No. 7. Finale: 'Agony and fell despair!'" on page 85. It features six vocal parts (CLO., COL., NIC., P., A., CAS.) and a piano accompaniment. The key signature has one flat (B-flat) and the time signature is 4/4. The score begins at measure 59. The vocal parts have lyrics: "A - go - ny" followed by a long line, then "and fell des - pair!" followed by another long line. The piano part starts with a forte (f) dynamic. The accompaniment includes triplets in the right hand and sustained chords in the left hand.

61 CLOCHETTE

CLO.

73

COL.

found (a - lack and well - a - day) — Ar - le-quin I do a - dore. —

77 CLOCHETTE

CLO.

Ar-le-quin she does a - dore.

COLUMBINE

COL.

Ar-le-quin I do a - dore.

NICOLETTE

NIC.

Ar-le-quin she does a - dore.

PIERROT

P.

Ar-le-quin she does a - dore.

ARLEQUIN

A.

Ar-le-quin she does a - dore.

CASSANDRE

CAS.

Ar-le-quin she does a - dore.

(CASSANDRE and NICOLETTE come forward lovingly.)

**(Allegretto)**

83  
NICOLETTE

NIC. 

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

CASSANDRE

CAS. 

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



89  
CLOCHETTE

CLO. 

Sing a mer-ry roun - de - lay.\_\_\_\_\_

COLUMBINE

COL. 

Sing a mer-ry roun - de - lay.\_\_\_\_\_

NICOLETTE

NIC. 

Sing a mer-ry roun - de - lay.\_\_\_\_\_

PIERROT

P. 

Sing a mer-ry roun - de - lay.\_\_\_\_\_

ARLEQUIN

A. 

Sing a mer-ry roun - de - lay.\_\_\_\_\_

CASSANDRE

CAS. 

Sing a mer-ry roun - de - lay.\_\_\_\_\_





93

NIC. Dance and sing and flirt and quar-rel, Make it up and draw a mo-ral; Seal it with our

CAS. Dance and sing and flirt and quar-rel, Make it up and draw a mo-ral; Seal it with our

98

N. & CAS. retire up

NIC. lips of cor-al, Sing a mer-ry roun-de - lay!

CAS. lips of cor-al, Sing a mer-ry roun-de - lay!

105 CLOCHETTE

CLO. If I wed Ar - le-quin— my thoughts will range!

109 COLUMBINE

COL. While they're not look-ing at us, let us change!

(CLOCHETTE goes to PIERROT, COLUMBINE to ARLEQUIN.)

113

119

**Allegretto**  
CLOCHETTE

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

COLUMBINE

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

NICOLETTE

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

PIERROT

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

ARLEQUIN

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

CASSANDRE

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

**ff**

125

CLO. Sing a mer-ry roun - de - lay. Dance and sing and flirt and quar-rel, Make it up and

COL. Sing a mer-ry roun - de - lay. Dance and sing and flirt and quar-rel, Make it up and

NIC. Sing a mer-ry roun - de - lay. Dance and sing and flirt and quar-rel, Make it up and

P. 8 Sing a mer-ry roun - de - lay. Dance and sing and flirt and quar-rel, Make it up and

A. 8 Sing a mer-ry roun - de - lay. Dance and sing and flirt and quar-rel, Make it up and

CAS. Sing a mer-ry roun - de - lay. Dance and sing and flirt and quar-rel, Make it up and

130

CLO. draw a mo-ral; Seal it with our lips of cor-al, Sing a mer-ry

COL. draw a mo-ral; Seal it with our lips of cor-al, Sing a mer-ry

NIC. draw a mo-ral; Seal it with our lips of cor-al, Sing a mer-ry

P. 8 draw a mo-ral; Seal it with our lips of cor-al, Sing a mer-ry

A. 8 draw a mo-ral; Seal it with our lips of cor-al, Sing a mer-ry

CAS. draw a mo-ral; Seal it with our lips of cor-al, Sing a mer-ry

The musical score is for a choir and piano. It features six vocal parts: CLO. (Contralto), COL. (Contralto), NIC. (Soprano), P. (Piano), A. (Alto), and CAS. (Cassiopea). The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 130. The vocal parts have lyrics: "draw a mo-ral; Seal it with our lips of cor-al, Sing a mer-ry". The piano part has a melody in the right hand and chords in the left hand. The score is written for a choir and piano.

134

CLO. roun-de-lay! Dance and sing and flirt and quar-rel, Make it up and draw a mor-al;

COL. roun-de-lay! Dance and sing and flirt and quar-rel, Make it up and draw a mor-al;

NIC. roun-de-lay! Dance and sing and flirt and quar-rel, Make it up and draw a mor-al;

P. 8 roun-de-lay! Dance and sing and flirt and quar-rel, Make it up and draw a mor-al;

A. 8 roun-de-lay! Dance and sing and flirt and quar-rel, Make it up and draw a mor-al;

CAS. roun-de-lay! Dance and sing and flirt and quar-rel, Make it up and draw a mor-al;

The musical score is for a six-part vocal ensemble (CLO., COL., NIC., P., A., CAS.) and piano. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts are arranged in five staves, with the piano part at the bottom. The lyrics are: "roun-de-lay! Dance and sing and flirt and quar-rel, Make it up and draw a mor-al;". The piano part features a complex rhythmic pattern in the right hand and a more melodic line in the left hand.

139

CLO. *rall.*  
Seal it with our lips of cor-al, Sing a mer - ry roun - de - lay!

COL. *rall.*  
Seal it with our lips of cor-al, Sing a mer - ry roun - de - lay!

NIC. *rall.*  
Seal it with our lips of cor-al, Sing a mer - ry roun - de - lay!

P. *rall.*  
8 Seal it with our lips of cor-al, Sing a mer - ry roun - de - lay!

A. *rall.*  
8 Seal it with our lips of cor-al, Sing a mer - ry roun - de - lay!

CAS. *rall.*  
Seal it with our lips of cor-al, Sing a mer - ry roun - de - lay!

*rall.*

The musical score is for a six-part vocal ensemble (CLO., COL., NIC., P., A., CAS.) and piano. The key signature is one sharp (F#), and the time signature is 4/4. The score begins at measure 139. The vocal parts have the lyrics: "Seal it with our lips of cor-al, Sing a mer - ry roun - de - lay!". The piano part features a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes. The tempo marking "rall." (rallentando) is placed above the vocal staves and below the piano staff at the beginning of the phrase "Sing a mer - ry".

147 *a tempo*

CLO. *a tempo*  
Sing a mer - ry roun - de-lay!\_\_\_\_\_

COL. *a tempo*  
Sing a mer - ry roun - de-lay!\_\_\_\_\_

NIC. *a tempo*  
Sing a mer - ry roun - de-lay!\_\_\_\_\_

P. *a tempo*  
8  
Sing a mer - ry roun - de-lay!\_\_\_\_\_

A. *a tempo*  
8  
Sing a mer - ry roun - de-lay!\_\_\_\_\_

CAS. *a tempo*  
Sing a mer - ry roun - de-lay!\_\_\_\_\_

*ff*  
*a tempo*

153 *fff*

The image shows a page from a musical score, page 95, titled "No. 7. Finale: 'Agony and fell despair!'". The score is for a vocal ensemble and piano. The vocal parts are for Cloths (CLO.), Columns (COL.), Nicodemus (NIC.), Peter (P.), Andrew (A.), and Cassius (CAS.). The piano part is for the grand piano. The score is in G major (one sharp) and 4/4 time. The tempo is marked "a tempo". The key signature is G major. The score starts at measure 147 and ends at measure 153. The vocal parts have the lyrics "Sing a mer - ry roun - de-lay!\_\_\_\_\_". The piano part features a strong, rhythmic accompaniment with a crescendo leading to a fortissimo (fff) section at measure 153.

## Editorial Notes

**p. 10:** This brief introduction, akin to what Sullivan typically writes for his opening numbers, provides an alternative to the composer's full introduction in the event that the work needs to be shortened for inclusion in a double or triple bill. The music is taken from the introduction (bars 162 to 170, transposed down a fifth) and the finale (excerpted from bars 77 to 118).

**No. 2, m. 5:** The natural sign on the G on beat 4 in the right hand was missing in the original vocal score (OVS).

**No. 2, mm. 81-82:** OVS omits the line "And shave off all my hair." I have added these two bars, based on the music in bars 57 and 58, as a plausible setting of the missing text.

**No. 2, m. 88:** I have added the Allegretto indication on the assumption that the Adagio only applies to the instrumental music played between the notes in the vocal part.

**No. 3, m. 98:** OVS shows only an eighth note for "earth"; I have changed it to a quarter note based on the printed rests.

**No. 3, mm. 59 & 63:** OVS omits the *poco rall.* and *a tempo* in these bars, found in bars 17 and 21.

**No. 4, m. 46:** The flat sign on the G on beat 2 in the left hand was missing in OVS.

**No. 4, m. 86:** The text for Pierrot and Arlequin has been corrected to "Yes" from "Oh" in OVS (based on the Stedman libretto).

**No. 6, m. 15:** OVS has a slur on the first two notes; I have emended this to be consistent with bar 37. One could, of course, choose to make bar 37 the same as bar 15.

**No. 6, mm. 58-60:** Gilbert's libretto assigns this line to both Nicolette and Cassandre, but only the music for Nicolette appears in OVS. While acknowledging that composers are generally free to adjust part assignments from the libretto, I thought this particular line might be more effective sung by both Nicolette and Cassandre. Purists can ignore Cassandre's part in these bars.

**No. 6, m. 60:** OVS assigns this line to Clochette, but Gilbert's libretto assigns it to Columbine. In this case I felt Gilbert's intention clearly should override what may well have been an error on the part of either the composer or the engraver.

**No. 6, line 48, p. 73:** This stage direction is present in all versions of the libretto but is either spurious or was preceded somewhere by a missing exit direction for Clochette and Columbine.

**No. 7, mm. 23 & 61:** The natural sign on Columbine's last note in both bars was missing in OVS.

**No. 7, m. 33:** The trill is not present in OVS; I have added it based on the otherwise identical music in measure 69.

**No. 7, m. 74:** The natural sign on the final eighth note F in the right hand was missing in OVS.

**No. 7, m. 77:** OVS has D for the final 16th in Pierrot's part, while bar 39 has F. I have made them consistent (both F).

**No. 7, m. 83:** I have added the Allegretto on the assumption that this section will be same tempo as the music beginning in bar 119.