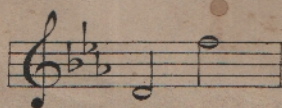


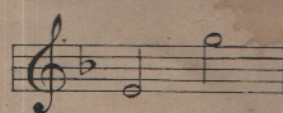
Nº 1 IN D FLAT



Nº 2 IN E FLAT



Nº 3 IN F



TAKE A PAIR OF SPARKLING EYES

SONG

FROM

THE CONDOLIERS

WRITTEN BY

W. S. GILBERT

Composed by

ARTHUR SULLIVAN

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TO MR D'O'LY CARTE, SAVOY THEATRE, LONDON.

SONG.

Words by
W. S. GILBERT.

Music by
ARTHUR SULLIVAN.

Allegretto moderato.

VOICE. *f* *p* Take a

IANO. *f* *p*

pair of spark - ling eyes, ——— Hidden, ev - er and a - non, ——— In a

mer - ci - ful e - clipse ——— Do not heed their mild sur -

- prise ——— Having passed the Ru - bi - con ——— Take a pair of ro - sy

lips; — Take a fi - gure trim - ly planned — Such as

Ad lib
ad - mi - ra - tion whets (Be par - tic - u - lar in this;) Take a

ten - der lit - tle hand, Fring'd with dain - ty fin - ger - ettes, Press —

it, press it — in paren - the - sis; — Ah! —
p

f Take all these, you luck - y man *dim:* Take and

The first system of the musical score. It consists of two staves. The top staff is a vocal line in G major (one flat) with lyrics. It begins with a half rest, followed by a half note G, then a half note A, and a half note B. The lyrics "Take all these, you luck - y man" are under the first four measures, and "Take and" is under the last measure. The dynamic *f* (forte) is above the first measure, and *dim:* (diminuendo) is above the fifth measure. The bottom staff is a piano accompaniment. It starts with a half rest, then a half note G, and a half note A. The lyrics "Take all these, you luck - y man" are under the first four measures, and "Take and" is under the last measure. The dynamic *f* is above the first measure, and *dim:* is above the fifth measure.

p keep them, if you can! if you can! Take all these, you luck - y

The second system of the musical score. It consists of two staves. The top staff is a vocal line in G major (one flat) with lyrics. It begins with a half note G, then a half note A, and a half note B. The lyrics "keep them, if you can! if you can! Take all these, you luck - y" are under the first four measures. The dynamic *p* (piano) is above the first measure. The bottom staff is a piano accompaniment. It starts with a half rest, then a half note G, and a half note A. The lyrics "keep them, if you can! if you can! Take all these, you luck - y" are under the first four measures. The dynamic *p* is above the first measure.

man, Take and keep — them, if — you — can, if — you

The third system of the musical score. It consists of two staves. The top staff is a vocal line in G major (one flat) with lyrics. It begins with a half note G, then a half note A, and a half note B. The lyrics "man, Take and keep — them, if — you — can, if — you" are under the first four measures. The bottom staff is a piano accompaniment. It starts with a half rest, then a half note G, and a half note A. The lyrics "man, Take and keep — them, if — you — can, if — you" are under the first four measures.

can!

Take a

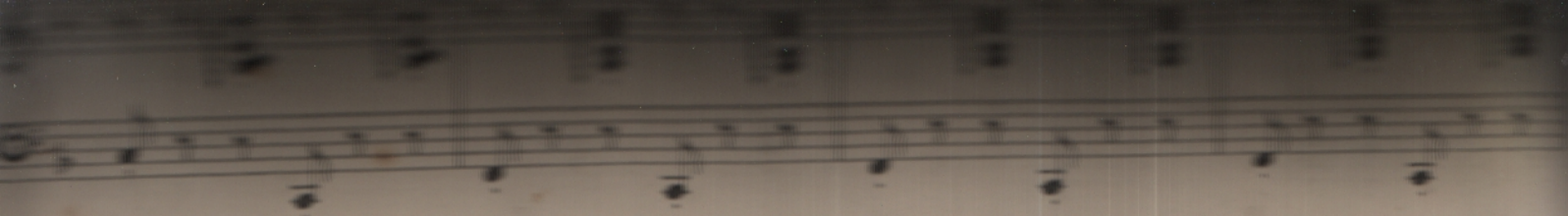
pret - ty lit - tle cot _____ Quite a mi - nia - ture af - fair _____ Hung a -

- bout with trel - lised vine, ——— Fur - nish it up on the

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It contains the lyrics "- bout with trel - lised vine, ———" followed by a long rest, and then "Fur - nish it up on the". The middle and bottom staves are piano accompaniment staves, both in treble clef with a key signature of one flat. They feature a rhythmic pattern of eighth and sixteenth notes, with some chords and triplets.

spot ——— With the trea - sures rich and rare ——— I've en - dea - vour'd to — de

The second system of the musical score continues the composition. It also consists of three staves. The vocal line (top staff) continues with the lyrics "spot ———" followed by a long rest, then "With the trea - sures rich and rare ———", and finally "I've en - dea - vour'd to — de". The piano accompaniment staves (middle and bottom) continue with the same rhythmic pattern as the first system, featuring eighth and sixteenth notes and chords.



spot _____ With the trea - sures rich and rare _____ I've en - dea - vour'd to de -

The second system of the musical score continues the composition with three staves. The top staff, in treble clef with a B-flat key signature, features a melody of eighth and sixteenth notes, some beamed together. The middle staff, also in treble clef with a B-flat key signature, contains a series of vertical chords, each marked with a wavy line, suggesting a tremolo or rapid vibration effect. The bottom staff, in bass clef with a B-flat key signature, provides a bass line with eighth and sixteenth notes, some beamed together. The system concludes with a double bar line.

8

you're not sat - is.fied, not sat - is - fied, Ah!

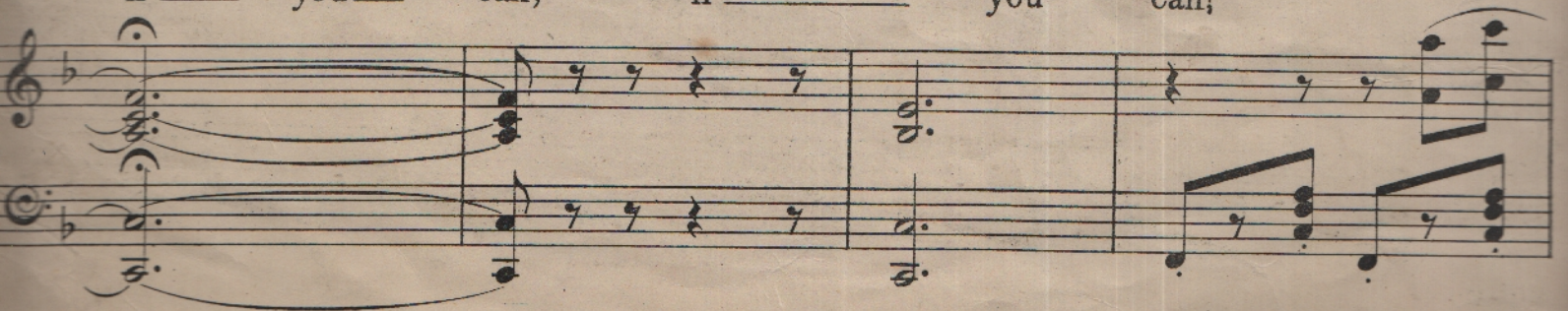
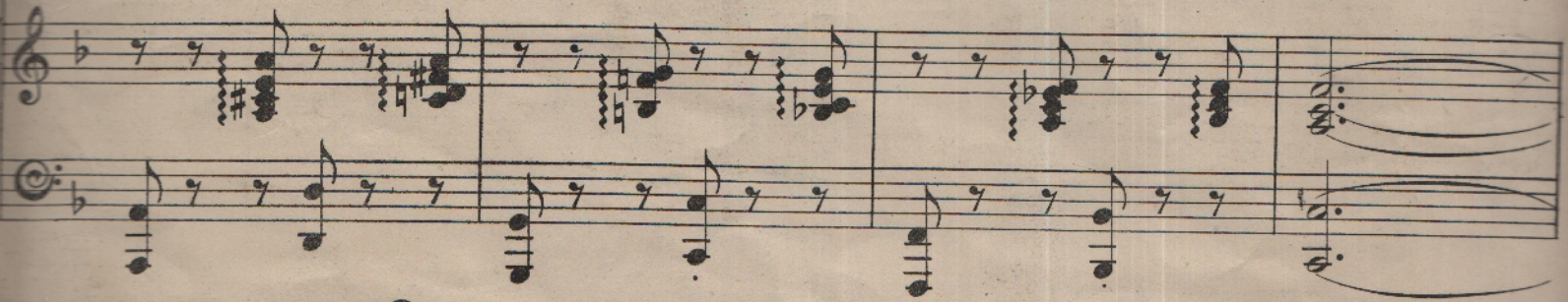
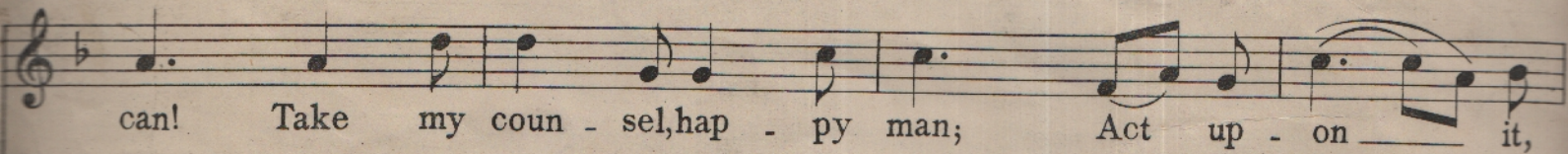
f

Take my coun - sel, hap - py

p *f* *dim*

man; Act up - on it, if you can, if you

p



Take my coun - sel, hap - py man;

The first system of a musical score. It consists of three staves. The top staff is a vocal line in G major, starting with a whole rest followed by a series of eighth and quarter notes. The middle staff is a piano accompaniment with a melody of eighth notes and chords. The bottom staff is a piano accompaniment with a bass line of eighth notes and chords. The lyrics 'Take my coun - sel, hap - py man;' are written below the vocal staff.

Act up - on it, if you

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics 'Act up - on it, if you' are written below the vocal staff.

can, if you can, if you can. Act up - on it, if you

The third system of the musical score. It concludes the phrase. The lyrics 'can, if you can, if you can. Act up - on it, if you' are written below the vocal staff. The system ends with a large tear in the paper.

f *con forza*

can, — hap - py man, if — you

f

can!

f