

A. H. WOODS
Offers

MARGUERITA SYLVA

“ in
**GYPSY
LOVE** ”


A Romantic Comic Opera in Three Acts

Book by HARRY B. SMITH
Lyrics by HARRY B. and ROBERT B. SMITH

FROM THE GERMAN BY
A. M. WILLNER and ROBERT BODANZKY

MUSIC BY
FRANZ LEHAR

VOCAL SCORE
\$2.00



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GYPSY LOVE

A Romantic Comic Opera

In Three Acts

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A. H. Woods Presents
Marguerita Sylva

in a Romantic Opera in Three Acts, entitled

GYPSY LOVE

Produced under the stage direction of George Marion
Director of Music, Louis F. Gottschalk

Caste.

Zorika	Miss Marguerite Sylva.
Niklas, (<i>her father</i>)	Mr. Harry M ^c Donough.
Jozsi, (<i>a Gypsy musician</i>)	Mr. Arthur Albro.
Fedor, (<i>Zorika's betrothed</i>)	Mr. Carl Haydn.
Ilma, (<i>a young widow</i>)	Miss Frances Demarest.
Mikel, (<i>proprietor of Café Orientale, Buda Pesth</i>)	Mr. George I. Bickel.
Lilia, (<i>niece of Niklas, a school girl, ambitious to marry</i>).	Miss Dorothy Webb.
Kaspar, (<i>a bashful youth, son of the burgomaster</i>)	Mr. Robert G. Pitkin.
Moschu, (<i>a tonsorial artist and beauty doctor</i>)	Mr. Albert Hart.
Sacha, (<i>Zorika's old nurse</i>)	Miss Lucie Mitchell.
Magda, (<i>a maid servant</i>)	Miss Josephine Harmon.
Dimitri, (<i>a waiter at Café Orientale</i>)	Mr. Anton Hanschmann.
Fancha, (<i>a maid</i>)	Miss Kittie Saville.
Henry	Master Robert Smith.
Etta	Miss Oralla Mars.

Synopsis of Scenery.

- Act I. Park of the Chateau Niklas, Roumania.
Act II. Palm Garden, Café Orientale, Buda Pesth.
Act III. Same as Act I.

GYPSY LOVE

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GYPSY LOVE

Act I.

Introduction and Entrance Solo.

(Zorika.)

Words by
HARRY B. & ROB'T. B. SMITH.

Music by
FRANZ LEHAR.

Molto Allegro

PIANO.

The musical score consists of five systems of piano accompaniment. Each system has a treble and bass staff. The first system begins with a forte (*f*) dynamic and a 'Molto Allegro' tempo. The second system continues the melodic and harmonic development. The third system includes a crescendo (*cres*) and a 'cen' (crescendo) marking. The fourth system features a 'CURTAIN' section, indicated by a dotted line above the staff. The fifth system concludes with a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

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f

p *cres*

cen - do

ff

Allegretto. (Zorika.)

Heis - sa! heis - sa!

mf (♩ = ♩)

Storm I de - fy! Hei - a!..... Hei - a!.....

Molto Allegro
Hei!

Zorika.

cen do

Allegretto

fear not your flashing, your pow'r deny, Thun-der crashing, You I defy!

The first system of the score features a vocal line in treble clef and a piano accompaniment in 3/4 time. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment starts with a half note G3, followed by quarter notes A3, B3, and C4. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics include *mf* and *f*.

Ah! Hui! Blow on,

The second system continues the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a half note G3, followed by quarter notes A3, B3, and C4. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics include *f*.

lit-tle care I, Tra-la-la-la-la-la la!

L'istesso tempo

The third system continues the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a half note G3, followed by quarter notes A3, B3, and C4. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics include *f*.

The fourth system continues the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a half note G3, followed by quarter notes A3, B3, and C4. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics include *f*.

Soon the storm..... will pass a-way..... and dis-ap-pear.....

Moderato

And all the dark clouds will

clear,..... Droop - ing with rain all the bright

flow - ers wel - come the sun.

animato

Cuckoo! Cuckoo! Cuckoo! Cuckoo! Your notes be - tray!

When they seem near they're far a - way.

Allegretto
You are like love, de-icit-ful

bird! Sometimes it's voice so near is heard.

"I'm by your side" it seems to say, And then flies a -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "I'm by your side" it seems to say, followed by "And then flies a -". The piano accompaniment features a 10-note scale in the right hand and a trill in the left hand. The key signature has one sharp (F#) and the time signature is 3/4.

way. Fick - le comrade are you,

The second system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "way. Fick - le comrade are you,". The piano accompaniment features triplets in both hands. The key signature has one sharp (F#) and the time signature is 3/4.

To a mate nev - er true, "I'm by your side" you seem to say,

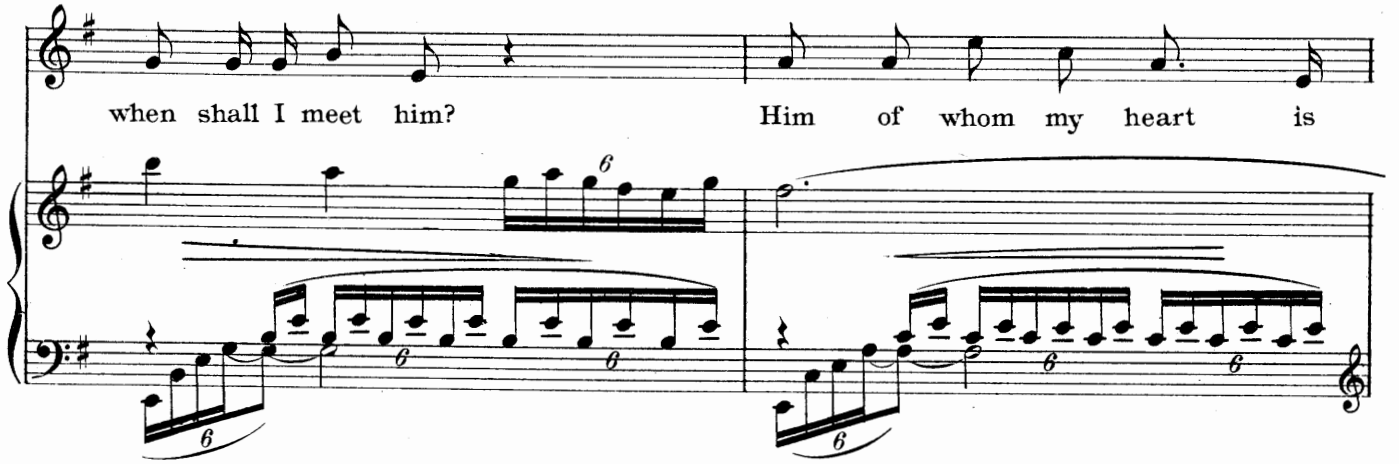
The third system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "To a mate nev - er true, 'I'm by your side' you seem to say,". The piano accompaniment features triplets in both hands and a 10-note scale in the right hand. The key signature has one sharp (F#) and the time signature is 3/4.

And then fly a - way. Riv - er say

L'istesso tempo

The fourth system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "And then fly a - way. Riv - er say". The piano accompaniment features a 6-note scale in the right hand and a trill in the left hand. The key signature has one sharp (F#) and the time signature is 3/4. The tempo marking *L'istesso tempo* is present.


when shall I meet him? Him of whom my heart is



dream - ing? Take then my message to



greet him, Bear it on thy wa - ters gleaming.



Vain - ly I have ever sought him, One whose spirit mates with



Moderato

mine. Flow, riv - er fair and free,

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with the word "mine." followed by "Flow, riv - er fair and free,". The piano accompaniment starts with a treble clef and a key signature of two sharps (F# and C#). It includes a "rit." (ritardando) marking and a "pp" (pianissimo) dynamic marking. The piano part consists of a flowing melody in the right hand and a supporting bass line in the left hand.

Bring a true heart to me. Love is my

The second system continues the vocal line with "Bring a true heart to me. Love is my". The piano accompaniment continues with a similar flowing texture, featuring a treble clef and a key signature of two sharps. The piano part includes a "rit." marking and a "pp" dynamic marking.

one dream di - vine, dream di - vine.

The third system features the vocal line with "one dream di - vine, dream di - vine." The piano accompaniment includes a "mf" (mezzo-forte) dynamic marking and a "p" (piano) dynamic marking. It features a treble clef and a key signature of two sharps, with a triplet of eighth notes in the right hand.

In my heart a voice now tells me, I am near-er to my

Violin Solo

The fourth system contains the vocal line "In my heart a voice now tells me, I am near-er to my" and a "Violin Solo" section. The piano accompaniment includes a "p" (piano) dynamic marking and a triplet of eighth notes. The system features a treble clef and a key signature of two sharps.

dream. *tempo rubato*
f Cadenza
pp

This system contains the first two staves of a musical score. The top staff is a single melodic line in treble clef, starting with a whole note and followed by a series of sixteenth notes with accents. The bottom staff is a piano accompaniment in treble and bass clefs, featuring a series of chords and a melodic line in the bass. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C).

f
p

This system contains the second two staves. The top staff continues the melodic line with a series of sixteenth notes, some with accents, and a long slur over the final notes. The bottom staff continues the piano accompaniment with chords and a melodic line in the bass. The key signature and time signature remain the same.

sul G

This system contains the third two staves. The top staff features a melodic line with a series of sixteenth notes, some with accents, and a long slur. The bottom staff continues the piano accompaniment with chords and a melodic line in the bass. The key signature and time signature remain the same.

Moderato
f
p

This system contains the fourth two staves. The top staff features a melodic line with a series of sixteenth notes, some with accents, and a long slur. The bottom staff continues the piano accompaniment with chords and a melodic line in the bass. The key signature and time signature remain the same.

'Tis a note from Fai - ry - land,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, containing a melody of eighth notes. The piano accompaniment is on two staves (treble and bass clefs) and includes chords and a descending scale in the right hand.

The second system continues the musical score. The vocal line has a rest followed by a melody. The piano accompaniment features a descending scale in the right hand and chords in the left hand.

Mu - sic played by El - fin hand.

The third system continues the musical score. The vocal line has a rest followed by a melody. The piano accompaniment features a descending scale in the right hand and chords in the left hand.

Ah!.....

p *cresc.* *mf*

This system contains the first vocal line and piano accompaniment. The vocal line begins with a long note followed by a melodic phrase. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. Dynamics include piano (*p*), crescendo (*cresc.*), and mezzo-forte (*mf*).

ah!..... Ah! how sweet and clear,

mf

This system continues the vocal line with the lyrics "ah! how sweet and clear,". The piano accompaniment includes a sixteenth-note triplet in the bass line. Dynamics include mezzo-forte (*mf*).

So far,..... So near! Ah!.....

p

This system concludes the vocal line with the lyrics "So far, So near! Ah!.....". The piano accompaniment features a descending melodic line in the right hand and a bass line with a *p* dynamic marking.

The first system of the musical score consists of four staves. The top staff is a vocal line with a long melodic phrase. The second staff is a vocal line with rhythmic accompaniment and some melodic fragments. The third and fourth staves are piano accompaniment, with the right hand playing chords and the left hand playing a moving bass line. A dynamic marking of *mf* is present in the piano part.

The second system of the musical score includes lyrics and tempo markings. The tempo is marked *Moderato* in 3/4 time. The lyrics are "ah! Ri - ver say". The system features vocal lines with lyrics and piano accompaniment. Dynamic markings include *f* and *mf*. There are also markings for triplets and sixteenth-note runs.

The third system of the musical score includes lyrics and piano accompaniment. The lyrics are "when shall I meet him? One whose spir - it mates with". The system features vocal lines with lyrics and piano accompaniment. The piano part includes triplets and sixteenth-note runs.

mine?..... My heart on - ly dreams of love di -

The first system of music features a vocal line and piano accompaniment. The vocal line consists of a few notes with lyrics: "mine?..... My heart on - ly dreams of love di -". The piano accompaniment includes a treble clef staff with sixteenth-note runs and a bass clef staff with sustained chords. A dynamic marking of *p* is present.

vine.....

Tempo rubato (Violin solo behind the scene)

The second system continues the vocal line with the lyric "vine.....". It includes a section for a violin solo, indicated by the instruction "*Tempo rubato (Violin solo behind the scene)*". The piano accompaniment is mostly sustained chords in both staves, with a dynamic marking of *pp*.

The third system shows the continuation of the vocal line and piano accompaniment. The vocal line features a series of sixteenth-note runs. The piano accompaniment includes a treble clef staff with sixteenth-note runs and a bass clef staff with sustained chords. A dynamic marking of *pp* is present.

THERE IS A LAND OF FANCY.

15

DUET — Zorika and Jossi.

Words by
HARRY B. & ROBT B. SMITH.

Music by
FRANZ LEHAR

Moderato *Zorika.*

VOICE. No-one has spok - en like

PIANO. *p*

Jossi. *Zorika.*

this to me. Not ev - en your fi-an-cé? He speaks of love too,

But calmly, not as you do. Of faith and trust he speaks al-way.

Jossi. *All'to mod'to*

There is a land of fan - cy, A

pp *p*

world to you un-known, Of mu-sic, flow'rs and moon-light, Where love is king a-

This system contains the first line of the vocal melody and its piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (D major). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "world to you un-known, Of mu-sic, flow'rs and moon-light, Where love is king a-".

Zorika.
lone. Of that land of ro-man-ces, I've read what po-ets say, My

broad
p

This system contains the second line of the vocal melody and its piano accompaniment. The vocal line continues with the lyrics: "lone. Of that land of ro-man-ces, I've read what po-ets say, My". The piano accompaniment includes the instruction "broad" and a dynamic marking "p".

dream-ing it en-tran-ces, Yet seems so far a-way.

animato
p
mf

This system contains the third line of the vocal melody and its piano accompaniment. The vocal line concludes with the lyrics: "dream-ing it en-tran-ces, Yet seems so far a-way.". The piano accompaniment includes the instruction "animato" and dynamic markings "p" and "mf".

Both. Tempo I.
This land of dreamland fan-cies seems, oh, so far a-way.

Tempo I.
p

This system contains the fourth line of the vocal melody and its piano accompaniment. The vocal line concludes with the lyrics: "This land of dreamland fan-cies seems, oh, so far a-way.". The piano accompaniment includes the instruction "Tempo I." and a dynamic marking "p".

Animato

Is that the true love, the one love worth while,
 There lies the true love, the one love worth while, *Animato* Love that would die for one kiss, Or

Love that would die for one kiss, Or live for one smile? Ah! to that fair
 live for one smile. That ra-di-ant land..... shall lure you some day,..... Oh,

mf

land, Where lies the way? To that fair dream-land, Where
 do not de-lay,..... But love while you may, To that fair dream-land I

lies the way? There is a voice that calls me, and I must o-bey.

know the way. There is a voice that calls you, and you must o-bey.

mf

It seems to say,..... "Oh, love while you may,..... Too soon fade the ros - es So

It seems to say,..... "Oh, love while you may,..... Too soon fade the ros - es So

mf rit.

Moderato

love-ly to - day." Ah! but the way to that

love-ly to - day."

Moderato

p

Par - a - dise, Ev - er thro'

Fair is the way to that Par - a -

mf *animato*

dark - ness and dan - ger lies.

dise, Through paths of ro - ses it

Ma - ny a sigh, Ma - ny a

lies. Fain would you go

mf *rit.*

tear Ere you find that
True, love to know, 'Tis not dis - tant from

This system contains the first two systems of music. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). The lyrics are: "tear Ere you find that" on the first line, and "True, love to know, 'Tis not dis - tant from" on the second line. The piano accompaniment is in the same key signature and features a bass line with a 6/8 time signature and a treble line with a 6/8 time signature. There are sixteenth-note patterns in the piano accompaniment.

land, I fear. Hap - py voi - ces to me
here, There is naught to fear.

This system contains the third and fourth systems of music. The vocal line continues with the lyrics: "land, I fear. Hap - py voi - ces to me" on the first line, and "here, There is naught to fear." on the second line. The piano accompaniment includes dynamic markings such as *mf* and *p*.

call - ing, Tell me of that Gyp - sy love.

This system contains the fifth and sixth systems of music. The vocal line has the lyrics: "call - ing, Tell me of that Gyp - sy love." The piano accompaniment continues with various dynamics and textures.

This system contains the seventh and eighth systems of music, which are purely instrumental for the piano. It features a complex texture with many notes and dynamic markings like *p* and *pp*.

This system contains the ninth and tenth systems of music, also purely instrumental for the piano. It continues the complex texture with dynamic markings like *pp*.

ENSEMBLE.

Words by
HARRY B. & ROB'T. B. SMITH.

Music by
FRANZ LEHAR.

Allegro

Niklas. *L'istesso tempo*

Give you greet - ing! Hap - py meet - ing!

CHOR.

Pa - pa Nik - las, how-dy do? Glad to see you. How are you?

Pa - pa Nik - las, how-dy do? Glad to see you. How are you?

CHOR.

All'o non troppo. Fedor.

Give you greet - ing, Fe - dor! Fu - ture fath - er!

Give you greet - ing, Fe - dor!

All'o non troppo

mf

Niklas.

Fu - ture son! Clev - er boy, my girl you've won!

Ilma.

Con-grat-u - la - tions!

Fedor.

But where is my

Niklas.

Much o - bliged!

sweet - heart?

Where's my bride?

Sop. Zorika enters.

Alt. Cheer for them the

Ten. Cheer for them the

Bass Cheer for them the

CHOR.

8.

bridegroom and the bride! Meet them mer-ri-ly! Greet them

bridegroom and the bride! Meet them mer-ri-ly! Greet them

CHOR.

Cheer for them the bridegroom and the bride! Greet them with a

8.

CHOR.

cheer-i - ly! He has found a
 cheer-i - ly! He has found a
 cheer! Luck - y man to have found such a

This section contains the first part of the chorus. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "cheer-i - ly! He has found a cheer-i - ly! He has found a cheer! Luck - y man to have found such a". The piano part includes a first ending bracket marked with an '8'.

CHOR.

pearl, Hap - py man to have won such a girl!
 pearl, Hap - py man to have won such a girl!
 pearl, Hap - py man to have won such a girl!

This section contains the second part of the chorus. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "pearl, Hap - py man to have won such a girl! pearl, Hap - py man to have won such a girl! pearl, Hap - py man to have won such a girl!". The piano part includes a first ending bracket marked with an '8'.

Allegro (Gypsy orch.)

This section is an instrumental piece titled "Allegro (Gypsy orch.)". It features a piano accompaniment and a violin part. The piano part has a dynamic marking of *f* (forte). The violin part consists of a series of rhythmic patterns. The section ends with a fermata.

LOVE IS LIKE THE ROSE.

DUET - Fedor, Zorika, and CHORUS.

Words by
HARRY B. SMITH & ROBERT B. SMITH

Music by
FRANZ LEHAR

Allegretto moderato

PIANO.

The piano introduction consists of two staves. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a simple harmonic accompaniment with sustained chords. The tempo is marked 'Allegretto moderato' and the dynamics are 'p' (piano).

(Fedor)

The vocal line for Fedor is written on a single staff. It begins with the lyrics 'In your hand a spray of roses wild you bring, From some deep'. The melody is in a major key and 2/4 time, featuring a mix of eighth and quarter notes.

The vocal line for Zorika is written on a single staff. It begins with the lyrics 'wood-land bowr, At this love's hour; Buds that lay a-sleep in ear-ly'. The melody continues from the previous line, maintaining the same rhythmic and melodic style.

The vocal line for the chorus is written on a single staff. It begins with the lyrics 'days of spring, Till in the sun-lit air They blossomed fair.'. The melody concludes the phrase with a final cadence.

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You are like the fair wild rose, And love's sun - light

mf

soon your glo - ry shall dis - close. Ros - es bloom not in the

p

shade. On - ly love can wake your dream - ing heart, sweet maid.

Give me your ros - es, to be a sign That your true love shall be

p

mine, all mine. Em - blem of bliss in the time to be,

When my own wild rose no more shall be free. Love in your heart, a

(Chorus)
rose - bud a' dream, Waits for the kiss of the Springtime sun - beam. Take, then, his

(Fedor)
ros - es, sweet their per - fume, On - ly in rose - time the rose will bloom.

p

(Zorika)

Ros - es all are gath - er'd by the pass - ers by; Each blos - som

p

finds its fate, Or soon or late. Some are dear - ly loved and oth - ers

drooping, die. No rose can ev - er see Her des - ti - ny.

Let me tell you this is why Ros - es wild and

mf

shy To blos - som oft de - - ny. Pass - ers by too oft be - -

p

tray, Cast a rose a - way And tir - ing in a day.

If I'm a wild - flow'r, and meet my fate, One who is made for my

p

love, my mate, How I will love him and hold him dear! How shall I

know him? 'Tis that that I fear. Love in my heart, a rose - bud a'

dream, Waits for the kiss of the Springtime sun - beam. Tell me, my

ros - es, my heart il - lume, Say, shall my love like a wild - rose bloom?

Ilma.

Take then his ros - es, give him your own, Sign that your heart's love is his, his a -

Niklas

Take then his ros - es, give him your own, Sign that your heart's love is his, his a -

Moschu

Take then his ros - es, give him your own, Sign that your heart's love is his, his a -

Sop. Alt.

Take then his ros - es, give him your own, Sign that your heart's love is his, his a -

Ten.

Take then his ros - es, give him your own, Sign that your heart's love is his, his a -

Bass

CHORUS

Violin behind scenes.

mf

P

183255

lone! Take then his ros-es, sweet their per - fume! What does she mean?

Fedor.
Zor-i-ka, dear!

lone! Take then his ros-es, sweet their per - fume!

lone! Take then his ros-es, sweet their per - fume! What does she mean?

lone! Take then his ros-es, sweet their per - fume! What does she mean?

CHOR.

lone! Take then his ros-es, sweet their per - fume! What does she mean?

lone! Take then his ros-es, sweet their per - fume! What does she mean?

f

> animato

Niklas.
Zor - i - ka, my child, what do you mean?

p

Allegretto *Zorika.*

Allegretto I am your bride, 'Tis my fath - er's will.

p

Moderato

Take me, But then re - mem - ber,

Moderato

f *mf*

Moderato

That ros - es, tok - en of love ev - er true, I can - not

Violin behind scenes.

Moderato

pp

give to you.

Fedor.
To wed the riv - er you pro -

mf

This system contains the first two systems of music. The first system has two vocal staves: the top staff has the lyrics 'give to you.' and the second staff has 'Fedor.' followed by 'To wed the riv - er you pro -'. The piano accompaniment consists of two staves with a sixteenth-note arpeggiated pattern in the left hand and a more melodic line in the right hand. Dynamics include *mf*.

Perhaps I will! Who knows?

-pose? I see how

p

This system contains the next two systems of music. The first system has two vocal staves with lyrics 'Perhaps I will! Who knows?' and '-pose? I see how'. The piano accompaniment continues with similar textures. Dynamics include *p*.

much you care for me.

Spoken.
You are free!

mf

This system contains the final two systems of music. The first system has two vocal staves with lyrics 'much you care for me.' and '*Spoken.* You are free!'. The piano accompaniment concludes with a sixteenth-note arpeggiated pattern in the left hand. Dynamics include *mf*.

LOVE'S SORCERY.

SONG — Ilma and Chorus.

Words by
HARRY B. and ROB'T. B. SMITH

Music by
FRANZ LEHAR

Allegretto non troppo *Ilma.*

VOICE. Why are you so glum and grim?

PIANO. CSÁRDÁS.

mf *p*

This is but a child-ish whim. Ros-es have not much to do With

mak-ing love prove false or true. It is su-per-sti-tion i-dle;

I won't have it at my bri-dal. Though I must ad-mit to you That

some signs are true.

rit.

a tempo

f

pp

Animato

There's a cer-tain sor-cer-y in smil-ing, so.

p

You had best be-ware a look be-guil-ing, so.

There is per-il in the bliss-es Of ex-chang-ing thir-teen kiss-es.

mf

It's a bad sign when I nes - tle to you, so.

Su - per - sti - tion I am scorn - ing, But it real - ly seems a warn - ing

pp

When a girl al - lures a man and smiles at him, so.

mf rit.

Allegretto non troppo

Csárdás

Throw the ros - es where you will,

mf *p*

If he loves, he'll love you still. Hap - py is the bride, they say, When

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "If he loves, he'll love you still. Hap - py is the bride, they say, When". The piano accompaniment is written in grand staff notation (treble and bass clefs). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

sun shines on her wed - ding day. Change the name and not the let - ter,

The second system continues the musical score. The vocal line lyrics are: "sun shines on her wed - ding day. Change the name and not the let - ter,". The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand. The musical notation continues with similar rhythmic patterns and harmonic support.

Change for worse and not for bet - ter. Sil - ly signs these seem to be. They're

The third system of the musical score. The vocal line lyrics are: "Change for worse and not for bet - ter. Sil - ly signs these seem to be. They're". The piano accompaniment features a dynamic marking of *p* (piano) in the left hand. The musical notation continues with similar rhythmic patterns and harmonic support.

nothing to me.

rit. *a tempo* *pp*

The fourth system concludes the musical score. The vocal line lyrics are: "nothing to me." The piano accompaniment includes dynamic markings of *rit.* (ritardando), *a tempo* (return to original tempo), and *pp* (pianissimo). The musical notation continues with similar rhythmic patterns and harmonic support.

Animato

I believe in signs like ten-der glances, so; That's a sign that you can make ad-

p

van-ces, so. When my waist you are ca - ressing, What that means I can't help guessing,

mf

'Tis a sign of dan-ger when you hold me, so.

These are all my su - per - sti - tions, I be-lieve in such tra - di - tions.

pp

It means trou - ble for you when I kiss you, just so.

rit.

Grave

f

Csárdás

mf

pp

rit.

Grave

f

Allegretto

Niklas.

You naughty girl! Be-have as you

should! Give him a kiss, my dear, Be good!

As daughter you've had your own way

But as a bride you must o-bey.

Zorika

Just as you say.

pp *mf*

This system contains the first two lines of music. The vocal line begins with a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a *pp* dynamic, featuring a bass line with a half note G3 and a treble line with a half note G4. The second line of music features a *mf* dynamic and includes a sixteenth-note triplet in the bass line.

Moderato

You heard pa - pa and I must not gain - say him.

p

This system contains the third and fourth lines of music. The tempo is marked *Moderato*. The vocal line has a half note G4, a quarter note A4, a quarter note B4, a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment begins with a *p* dynamic and features a sixteenth-note triplet in the bass line. The system concludes with a sixteenth-note triplet in the bass line.

I'm here you see, I must o -

This system contains the fifth and sixth lines of music. The vocal line has a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a sixteenth-note triplet in the bass line.

bey him! I'm rea - dy quite,

This system contains the seventh and eighth lines of music. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a sixteenth-note triplet in the bass line.

(Spoken)

To do as he has told me.

Why hes-i-tate?

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 4/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The piano part features several sixteenth-note runs, each marked with a '6' and a slur, indicating a sixteenth-note scale. The vocal line has lyrics: "To do as he has told me. Why hes-i-tate?"

Fedor.

Do as you will,

Be - hold me!

Why not?

The second system continues the musical score. The vocal line has lyrics: "Do as you will, Be - hold me! Why not?". The piano accompaniment includes sixteenth-note runs marked with '6' and a slur. A mezzo-forte (*mf*) dynamic marking is present in the piano part. The vocal line has lyrics: "Do as you will, Be - hold me! Why not?"

She's mine, and mine her kiss,

I'd be a fool the chance to miss.

The third system continues the musical score. The vocal line has lyrics: "She's mine, and mine her kiss, I'd be a fool the chance to miss.". The piano accompaniment includes a piano (*p*) dynamic marking. The vocal line has lyrics: "She's mine, and mine her kiss, I'd be a fool the chance to miss."

Allegro

Joasi.

Stop!

Stop there I

Allegro

The fourth system continues the musical score. The tempo is marked *Allegro*. The vocal line has lyrics: "Stop! Stop there I". The piano accompaniment includes a forte (*f*) dynamic marking and triplet markings (indicated by 'x' and '3'). The vocal line has lyrics: "Stop! Stop there I"

Zorika.

He! Fedor.

What's this?

say! Niklas.

Who is this, pray?

Jossi.

I crave your par-don, no - ble Lord! 'Twas
slower

p

To Fedor.

my intent, What shall I say? To wish you, sir, and your fair bride, All

p

joy up - on your wed-ding day. But there's a pro-verb known to all,

p

So I spoke your thought di - vin - ing. If first my nup-tial kiss you take,

p

Jossi.

When the mid-day sun is shin - ing, Grief shall follow and re - pin - ing. 'Tis

Allegretto moderato

when the world is dream-ing, And stars are bright a - bove, 'Tis when the moon is

beam - ing, The sa - cred hour of love. When night - in - gales are call - ing, In

broad

some dim bow'r of bliss, That is the hour en - thrall - - - ing, The hour of love's first

glissando

Allegro *Jozsi: (spoken)* Remember, Fedor, my warning.

Jozsi *Fedor: Insolent vagabond! Who asked your advice? (to all)* He

kiss.

p *cres -*

remembers that I had him driven from my house.

cen - do *mf*

Jozsi: From our house, brother! Zorika: I shall have my first kiss by moonlight.

Fedor: Zorika! (Bus...)

Niklas: Don't start anything! Dinner is ready!
Vivace

ff

Allegretto *Ilma.*

You'd bet-ter wait, Take my ad-vice, A

mf *p*

kiss by moonlight is just twice as nice. I ought to know,

p

Allegretto non troppo

'Tis so. I declare the gypsy's right,

p *Czárdás* *mf* *mf* *p*

Love is not a child of light, And the first betrothal kiss, Is not for time and place like this.

Star-light has a charm en - dur - ing, Ev - 'ry lov - er's heart al - lur - ing,

p

With the pro - verb I a - gree, The moonlight for me.

rit.

a tempo

f *pp*

REFRAIN

Animato
All

Moonlight is the time for ten - der glances, so! Moonlight has a mag - ic that en -

Moonlight is the time for ten - der glances, so! Moonlight has a mag - ic that en -

Animato
ff

REF.

hanc-es, so! There is pleasure in the bliss-es Of exchanging moonlight kisses,

hanc-es, so! There is pleasure in the bliss-es Of exchanging moonlight kisses,

The first system of music consists of three staves. The top two staves are vocal lines, with the second staff marked 'REF.' on the left. The lyrics are 'hanc-es, so! There is pleasure in the bliss-es Of exchanging moonlight kisses,'. The bottom staff is the piano accompaniment, featuring a treble and bass clef with various chords and melodic lines.

REF.

When the sun is shining one is blushing, so! Su - per-sti-tion I am scorning,

When the sun is shining one is blushing, so! Su - per-sti-tion I am scorning,

The second system of music consists of three staves. The top two staves are vocal lines, with the second staff marked 'REF.' on the left. The lyrics are 'When the sun is shining one is blushing, so! Su - per-sti-tion I am scorning,'. The bottom staff is the piano accompaniment, featuring a treble and bass clef with various chords and melodic lines, including a triplet in the right hand.

REF.

But I heed the gyp-sy's warn-ing, It is bet-ter waiting for the

But I heed the gyp-sy's warn-ing, It is bet-ter waiting for the

The third system of music consists of three staves. The top two staves are vocal lines, with the second staff marked 'REF.' on the left. The lyrics are 'But I heed the gyp-sy's warn-ing, It is bet-ter waiting for the'. The bottom staff is the piano accompaniment, featuring a treble and bass clef with various chords and melodic lines.

moonlight, I know.
moonlight, I know.

REF.

f

p

pp

ppp

3

Detailed description: This is a musical score for voice and piano. It consists of six systems of staves. The first two systems are for the voice, with the lyrics 'moonlight, I know.' written below the notes. The first system is marked 'REF.' on the left. The piano accompaniment begins in the third system, marked with a forte (*f*) dynamic. The piano part features a complex texture with chords and moving lines in both hands. The dynamics gradually decrease through the subsequent systems: piano (*p*), pianissimo (*pp*), and pianississimo (*ppp*). The piano part concludes with a triplet of eighth notes in the final system.

LESSONS IN LOVE .

TRIO — Ilma, Lilia and Kaspar.

Words by
HARRY B. and ROBT. B. SMITH.Music by
FRANZ LEHAR

Tempo di Polka Moderato

VOICE. *Ilma.*

PIANO. *mf*

give you free of all ex-pense Some points on mak-ing love, Not

p

Kaspar. Spoken

based on my ex - pe - ri - ence, But what I'm told there - of. My

p

Lilia.

grat - i - tude you'll sure - ly earn, If you will show me how. You

p

Ilma.

see, he real - ly wants to learn, He's not so hope - less now. Ap -

proach the maid - en in this way, And to her softly say, "I love you,

mf

Kaspar. dear, I love you, dear." *Ilma.* How, no words can

p

Kaspar. tell, How, no words can tell. *Ilma.* You're do - ing

Kaspar. ve - ry well. One kiss, I pray!

Ilma. *Kaspar.*

That is the way. I must have one kiss! Am I all

Ilma. *Kaspar.* (Kiss)

right? You're ve - ry bright. I'm go - ing to like this.

p *pp* *rit.*

All. animato

That is les - son num - ber one, That is how the thing is done;

pp animato

Ea - sy with a great big E And sim - ple as A. B. C.

Ev - ry les - son that you get, You will like it bet - ter yet.

pp

Af - ter ev - 'ry one you'll say, "Teach me, teach me, ev - 'ry day."

pp *f*

This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The lyrics are "Af - ter ev - 'ry one you'll say, 'Teach me, teach me, ev - 'ry day.'" The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. Dynamics include *pp* (pianissimo) and *f* (forte).

Allegretto

p

This system begins with the tempo marking "Allegretto" and a dynamic marking of *p* (piano). The piano accompaniment features a complex rhythmic pattern with sixteenth notes and sixteenth rests, often beamed together. The key signature remains two flats and the time signature is common time.

This system continues the piano accompaniment from the previous system, maintaining the same complex rhythmic pattern and key signature.

This system continues the piano accompaniment, showing further development of the rhythmic and harmonic material.

This system continues the piano accompaniment, with the right hand showing more intricate melodic lines.

mf

This system continues the piano accompaniment, ending with a dynamic marking of *mf* (mezzo-forte). The piece concludes with a final chord in the bass clef.

Lilia.
For

Káspár.
les-son number two, se-lect A balmy moonlight night. For, to produce the

Ilma. Spoken
right ef-fect, One does not need the light. Now place your arm a-

bout her, so, And lead her to a seat, Where you pour forth your

Kaspar
tale of woe, While kneel-ing at her feet. So far, so good! What

*Ilma.**Lilia.*

hap - pens now? You pledge the lov - er's vow! Swear to be

*Kaspar**Ilma.*

true! I do! I do! Tell her of her

Lilia & Kaspar.

charms, Take her in your arms. None can re -

Lilia.

sist { my } charms. That's how it's done.

*Ilma.**Lilia.*

That's how they're won. The lesson's now past, Turn up the

Ilma. *Lilia.* Kiss

light. Oh, you're all right. You're learning much too fast.

p *pp* *rit.*

Lilia. animato

That is les-son num-ber two, That is what a man should do,

pp animato

Ea - sy with a great big E. And sim - ple as A. B. C.

Ev -'ry les-son that you get, You will like it bet - ter yet,

pp

You will say, "I broke a rule, Keep me, keep me af - ter school."

pp *f*

First system of musical notation. The right hand features a complex, rapid sixteenth-note pattern with frequent accidentals. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the first measure. The system concludes with a double bar line.

Second system of musical notation. The right hand continues with the intricate sixteenth-note texture. The left hand accompaniment remains consistent. The system ends with a double bar line.

Third system of musical notation. The right hand's sixteenth-note pattern continues, showing some chromatic shifts. The left hand accompaniment is steady. The system concludes with a double bar line.

Fourth system of musical notation. The right hand continues with the sixteenth-note texture. The left hand accompaniment is steady. The system concludes with a double bar line.

Fifth system of musical notation. The right hand continues with the sixteenth-note texture. The left hand accompaniment is steady. A dynamic marking of *mf* (mezzo-forte) is present in the first measure. The system concludes with a double bar line.

Sixth system of musical notation. The right hand continues with the sixteenth-note texture. The left hand accompaniment is steady. A dynamic marking of *f rit.* (forte, ritardando) is present in the first measure. The system concludes with a double bar line.

FINALE ACT 1.

Words by
HARRY B. and ROB'T. B. SMITH.

Music by
FRANZ LEHAR.

Allegretto

pp

L'istesso tempo

p

ff

Piano introduction for the first system. The right hand features a melodic line with a sixteenth-note triplet and a sixteenth-note run. The left hand provides harmonic support with chords and a sixteenth-note accompaniment. A piano (*p*) dynamic marking is present.

Jóssi.

Vocal and piano accompaniment for the first vocal line. The vocal line includes the lyrics: "Behold the moon is there, How fair! How bright! Your". The piano accompaniment features a sixteenth-note accompaniment in the left hand and chords in the right hand. Dynamics include *pp* and *p*.

Vocal and piano accompaniment for the second vocal line. The vocal line includes the lyrics: "kiss by the moon's light Awaits your lov-er, Pray let me". The piano accompaniment continues with chords and a sixteenth-note accompaniment. Dynamics include *pp* and *p*.

Allegro

Zorika

p Wait! Yes, go! No, stay!

Jóssi

call him!

Allegro *p* *molto animato*

Zorika

You are Jo - zsi, the

Jóssi

Just as you say!

scen *do* *fp rit.*

Zorika

Gyp - sy, and the wild music that you play Speaks in some subtle fash - ion, Of love

animato

vibrant with passion. It thrills me, with ec - sta - cy fills me, This life chills me!

p *cre-*

Moderato

Jóssi.

Oh! let me be free! Free like thee! Your heart is not

- scen - do

Moderato 3 3

p.

Zorika Jóssi

his. Ask not, I pray, I long to go a - way! She loves him

Allegretto Zorika

not, Then there is an - oth - er! May-

Allegretto

be! Ask not I pray.

Allegro Zorika

My heart cries for free - dom.

Jócsi.

You'd real - ly

Allegro

p

Jócsi

go then?

Zorika:—(*Spoken*) At dawn to-morrow I shall have horses ready.
You will find me here, and then away to liberty.

Jócsi:—(*Spoken*) But whither? *Moderato*

Zorika.

To that fair land of ro -

Moderato

mf

man - ces, Where a maidens heart is free. There the dream my mind en -

Jóssi

There the dream my mind en -

f

f

Detailed description: This system contains the first two vocal staves and the beginning of the piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (D major). The lyrics are "man - ces, Where a maidens heart is free. There the dream my mind en -" followed by a vocal line labeled "Jóssi" and "There the dream my mind en -". The piano accompaniment starts with a treble clef staff containing a triplet of eighth notes marked with a forte (*f*) dynamic. The bass clef staff contains a similar triplet. Vertical dashed lines indicate the alignment of the vocal staves with the piano accompaniment.

tran - ces, Shall come true for me, And life shall happy be.

tran - ces, Shall come true for me, And life shall happy be.

f animato 6

Detailed description: This system contains the second two vocal staves and the continuation of the piano accompaniment. The vocal staves have the lyrics "tran - ces, Shall come true for me, And life shall happy be." repeated. The piano accompaniment continues with a treble clef staff featuring a sixteenth-note triplet and a sixteenth-note sextuplet, both marked with a forte (*f*) dynamic and the instruction "animato". The bass clef staff continues with a triplet. Vertical dashed lines indicate the alignment of the vocal staves with the piano accompaniment.

ff 6

Detailed description: This system shows the continuation of the piano accompaniment. The treble clef staff features a sixteenth-note sextuplet marked with a fortissimo (*ff*) dynamic. The bass clef staff continues with a triplet. Vertical dashed lines indicate the alignment of the piano accompaniment with the vocal staves from the previous system.

Allegro

Allegro

molto *animato*

Presto

rit.

ff

Moderato

Moderato

pp

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a harmonic accompaniment with chords and single notes.

The second system continues the piece. The upper staff features more intricate melodic patterns with slurs and accents. The lower staff provides a steady accompaniment with some rhythmic variation.

Andante

The third system is marked "Andante" and "pp" (pianissimo). The upper staff has a slower, more lyrical melody. The lower staff features long, sustained chords with a tremolo effect, creating a soft, atmospheric texture.

Allegro

The fourth system is marked "Allegro" and "p" (piano). The tempo increases, and the music becomes more rhythmic. The upper staff has a more active melody, while the lower staff has a steady accompaniment with some chordal textures.

The fifth system continues the "Allegro" section. The upper staff features a melodic line with some grace notes. The lower staff has a more complex accompaniment with moving lines and chords.

Moderato

Musical score for Moderato, featuring a piano accompaniment with triplets and a dynamic marking of *mf*.

Valse lento

Jóssi

Love for a year, Love for a day, Who hopes'twill last for - ev -

Musical score for Valse lento, first system, featuring a piano accompaniment with a dynamic marking of *pp*.

er? One moment here, Then on it's way, In ' my heart

Musical score for Valse lento, second system, featuring a piano accompaniment with a dynamic marking of *mf*.

rest - ing nev - er. Love light - er than air,

Musical score for Valse lento, third system, featuring a piano accompaniment with a dynamic marking of *p*.

Gay, de - bo - nair! My fan - cy goes May - ing,

Roaming and stray - ing, Gyp - sy of love am I!.....

Allegro vivace

cresc.

Allegro

CHOR.

Here he is, the Gyp - sy fel - low, Now that we are get - ting mel - low,
 Here he is, the Gyp - sy fel - low, Now that we are get - ting mel - low,

Allegro

p slower

CHOR.

We must have a dance.
 We must have a dance.

pp

Violin solo (off stage)
Cadenza

mf

Sul G..... *v*

Moderato

p

Fedor.

I ne'er have known an evening sweet as this. But

p

Zorika.

Please, dear Fe - dor! To
sweet - er than all else is love's first kiss.

p

(Spoken.)

kiss I'm not in- clined. Nothing! Nothing! Fedor, be kind!

What is wrong, my dearest?

cresc. *mf* *rit.*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with a spoken phrase in 3/4 time, followed by a melodic line. The piano accompaniment features a complex texture with sixteenth-note runs and dynamic markings: *cresc.*, *mf*, and *rit.*

Moderato. Fedor.

You're tired, I know; then slumber, if you will; But when the

Moderato

p

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line is marked *Moderato* and includes the name *Fedor.* The piano accompaniment features a steady rhythmic pattern of eighth notes with triplets, marked *Moderato* and *p*.

full moon ris - es o - ver yon - der hill, Then, love - ly dreamer, you'll a -

p

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line continues the melody from the previous system. The piano accompaniment maintains the triplet eighth-note pattern, marked *p*.

Zorika. Spoken.

By moonlight.

wak - en, When my first kiss of love is tak - en. True love can wait.

The first system of the score features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a rest, followed by the lyrics "By moonlight." and "wak - en, When my first kiss of love is tak - en. True love can wait." The piano accompaniment includes a melodic line with sixteenth-note runs and a bass line with sustained chords. A dynamic marking of *pp* is present in the piano part.

L'istesso tempo

The second system is a piano accompaniment for the vocal line above. It begins with a dynamic marking of *p*. The music consists of a melodic line with eighth-note patterns and a bass line with sustained chords and some sixteenth-note accompaniment.

The third system continues the piano accompaniment, featuring more complex sixteenth-note patterns in both the treble and bass staves, with some triplets indicated by the number '3'.

Allegretto

The fourth system is marked *Allegretto* and includes a dynamic marking of *pp*. It features a change in time signature to 2/4 and includes a first ending bracket labeled '8'.

The fifth system continues the piano accompaniment, featuring a melodic line with eighth-note patterns and a bass line with sustained chords. A dynamic marking of *pp* is present.

Moderato
Zorika

Ah, if truth were in the say - ing, If the fu - ture Fate would show,

pp

When in dreams the heart goes May - ing, Ah, if it were on - ly so; Could we but

pp *ppp*

know..... 'Tis that song..... so sweet.

p *animato*

p molto animato

mf

pp rit.

Moderato

Fair..... bride, oh, sweet be your dream - ing!

Fair..... bride, oh, sweet be your dream - ing!

Moderato

pp

Here..... 'neath the moon's sil - ver beam - ing,

Here..... 'neath the moon's sil - ver beam - ing,

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in a treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "Here..... 'neath the moon's sil - ver beam - ing,". The piano accompaniment consists of a right-hand part with sixteenth-note chords and a left-hand part with a simple bass line. There are triplets of eighth notes in the vocal lines and sixteenth-note chords in the piano accompaniment.

All..... of life's mys - ter - y seem - - ing Clear to your eyes

All..... of life's mys - ter - y seem - - ing Clear to your eyes

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are "All..... of life's mys - ter - y seem - - ing Clear to your eyes". The piano accompaniment features sixteenth-note chords in the right hand and a bass line in the left hand. There are triplets of eighth notes in the vocal lines.

while you so dream.

while you so dream.

The third system concludes the musical score with two vocal staves and piano accompaniment. The lyrics are "while you so dream.". The piano accompaniment features sixteenth-note chords in the right hand and a bass line in the left hand. There are triplets of eighth notes in the vocal lines.

Dream! dream - - ing, Life and
 Sleep,..... and be-hold in your dream - - ing, Life and

love, veal - - ing, Naught con -
 love,..... All the fu-ture re-veal - - ing, Naught con -

veal - - ing, May you see the way to hap - py life and
 ceal - - ing, May you see the way to hap - py life and

Moderato

love..... In dreams.

love..... In dreams.

Mod'to

ff *ff*

Allegro

p

L'istesso tempo

Mod'to

L'istesso tempo. Moderato.

p *ff*

ff *ff* *ff* *ff*

OPENING CHORUS, ACT II.

Mikel and Chorus.

Words by
HARRY B. & ROBT. B. SMITH.

Music by
FRANZ LEHAR.

Tempo di Marcia

The musical score consists of five systems. The first four systems are piano accompaniment for the opening, with dynamics *f*, *p*, *ff*, and *p* respectively. The fifth system contains the vocal parts for the Chorus, with dynamics *f* and *f* for the piano accompaniment. The vocal parts are for Soprano, Alto, Tenor, and Bass, with lyrics: "Gay and fes - tive, ev - er res - tive Bu - da Pesth!".

CHOR.

Sop.
Alto
Gay and fes - tive, ev - er res - tive Bu - da Pesth!

Ten.
Gay and fes - tive, ev - er res - tive Bu - da Pesth!

Bass

CHOR.

Men are brave and wom - en fair,

Men are brave and wom - en fair,

p

CHOR.

With enjoyment for employment life is best, Love is

With enjoyment for employment life is best, Love is

ff *p*

CHOR.

reign - ing ev - ry - where. Love - ly are the la - dies of Hun -

reign - ing ev - ry - where. Love - ly are the la - dies of Hun -

f *f*

CHOR.

-ga-ri-a, And for..... love we have a tal-ent in Hun-ga-ri-a.

CHOR.

-ga-ri-a, And for..... love we have a tal-ent in Hun-ga-ri-a.

CHOR.

It is like Pa-ris, peo-ple say, The Gyp-sy mu-sic makes us.

CHOR.

It is like Pa-ris, peo-ple say, The Gyp-sy mu-sic makes us.

CHOR.

gay; And there is pleasure with-out measure, Here in our Bu-da Pesth.

CHOR.

gay; And there is pleasure with-out measure, Here in our Bu-da Pesth.

ff

TRIO
Mikel

Do not stand there blinking, More wine they'll be drink-ing;

Come, your glass-es clinking, Here's the toast I'm drinking,

CHOR.

TRIO

p

Have a lot of bot - tles op - en, rea - dy too, And let no

Here's to wine in plen - ty, and a sweetheart true. And if you are

CHOR.

p

one feel lone - ly, With one bot - tle on - ly, And a splen - did
 lone - ly, With one sweetheart on - ly, May you find an -

CHOR.

Piano accompaniment for the first system.

bus - i - ness to - night we'll do. Soon the floor we'll clear for
 oth - er who will fan - cy you. Soon the floor we'll clear for
 Soon the floor we'll clear for

CHOR.

Piano accompaniment for the second system, including a *p* dynamic marking.

a tempo

dancing, Gyp - sy music so en - tranc-ing, With love making, kisses

a tempo

dancing, Gyp - sy music so en - tranc-ing, With love making, kisses

a tempo

dancing, Gyp - sy music so en - tranc-ing, With love making, kisses

a tempo

cresc. *ff* *f*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The lyrics are 'dancing, Gyp - sy music so en - tranc-ing, With love making, kisses'. The tempo is marked 'a tempo'. The piano accompaniment features a rhythmic bass line and chords in the right hand, with dynamics including 'cresc.', 'ff', and 'f'.

tak - ing, Drink-ing ev - er sparkling To - kay,

tak - ing, Drink-ing ev - er sparkling To - kay, Gay and festive, ev - er restive

tak - ing, Drink-ing ev - er sparkling To - kay, Gay and festive, ev - er restive

p *f*

Detailed description: This system continues the musical score with four vocal staves and piano accompaniment. The lyrics are 'tak - ing, Drink-ing ev - er sparkling To - kay, Gay and festive, ev - er restive'. The tempo remains 'a tempo'. The piano accompaniment includes dynamics 'p' and 'f'. The system concludes with a double bar line and a key signature change to B-flat major.

CHOR.

Bu-da Pesth! Men are brave and women

Bu-da Pesth! Men are brave and women

Detailed description: This system contains the first two systems of music. The first system has two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are "Bu-da Pesth! Men are brave and women". The second system has two vocal staves and piano accompaniment with the same lyrics. The piano part features a rhythmic melody in the right hand and chords in the left hand.

CHOR.

fair, Wine and kiss-es are the blisses we love

fair, Wine and kiss-es are the blisses we love

Detailed description: This system contains the third and fourth systems of music. The third system has two vocal staves and piano accompaniment. The lyrics are "fair, Wine and kiss-es are the blisses we love". The fourth system has two vocal staves and piano accompaniment with the same lyrics. The piano part continues with a similar rhythmic pattern, including a dynamic marking of *ff* (fortissimo).

Zorika

best. You're the town for us, Bu - da Pesth!

best. You're the town for us, Bu - da Pesth!

best. You're the town for us, Bu - da Pesth!

rit. *broad, slow,*

Detailed description: This system contains the fifth, sixth, seventh, and eighth systems of music. The fifth system has two vocal staves and piano accompaniment. The lyrics are "Zorika". The sixth system has two vocal staves and piano accompaniment. The lyrics are "best. You're the town for us, Bu - da Pesth!". The seventh system has two vocal staves and piano accompaniment with the same lyrics. The eighth system has two vocal staves and piano accompaniment with the same lyrics. The piano part includes a dynamic marking of *rit.* (ritardando) and a tempo marking of *broad, slow,*.

ff

The first system is a piano introduction. It features a treble clef with a key signature of one flat and a 2/4 time signature. The melody consists of eighth-note runs in the right hand and a simple bass line in the left hand. The dynamic is marked *ff* (fortissimo).

EXIT.

(Chorus.)

Tempo di marcia

Chorus

Come, your glass-es clinking!

f *p*

The second system begins the chorus. The tempo is marked *Tempo di marcia*. The vocal line starts with the lyrics "Come, your glass-es clinking!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Dynamics range from *f* (forte) to *p* (piano).

Here's the toast I'm drinking! Here's to wine in plen - ty, and a

The third system continues the chorus with the lyrics "Here's the toast I'm drinking! Here's to wine in plen - ty, and a". The piano accompaniment maintains the same rhythmic pattern as the previous system.

sweetheart true! And if you are lone-ly, With one sweetheart

p

The fourth system concludes the chorus with the lyrics "sweetheart true! And if you are lone-ly, With one sweetheart". The piano accompaniment continues with the same rhythmic pattern, ending with a *p* (piano) dynamic.

on - ly, May you find an - oth - er who will fan - cy you.

gradually softer *rit.*

Soon the floor we'll clear for dancing, Gyp - sy mu - sic so en - tranc - ing,

gradually softer *rit.*

Soon the floor we'll clear for dancing, Gyp - sy mu - sic so en - tranc - ing,

CHOR.

p *rit.*

a tempo *very softly*

With love making, kisses tak - ing, Drink - ing ev - er sparkling To - kay.

a tempo *very softly*

With love making, kisses tak - ing, Drink - ing ev - er sparkling To - kay.

a tempo *very softly*

CHOR.

p a tempo *pp*

GYPSY LOVE.

(SONG — Józsi)

Words by
HARRY B. & ROB'T. B. SMITH.

Music by
FRANZ LEHAR.

Allegro

VOICE. 

PIANO. 

Józsi. **Moderato**

1. Gyp - sy blood is not like oth - ers,
2. When you chain the rest - less breezes,



And I am 'a Gyp - sy's son, Tho' the wild birds are my bro - thers,
You may make the Gyp - sy rest, He must wan - der where he pleas - es,



They have nests but I have none. Nev - er rest - ing, ev - er chang - ing,
In all lands a strang - er guest. Fame and gold in vain you prof - fer,

cresc.
mf

Ask - ing on - ly to be free, Hap - py in the for - est rang - ing,
Friends! when shall they faith - ful be? There's no gift the world can of - fer

f

Till the mountains call to me; And if you care for the why and where - fore,
Like the joy of lib - er - ty; So do not task me, for if you ask me

p

Ask why a rov - er I am bound to be, 'Tis
Why I am dif - f'rent from the rest of you, The

tempo rubato

then I take my vi - o - lin, And when to play it I be - gin,
rea - son I can hard - ly say, But when my vi - o - lin I play,

p *cresc*

When you hear, then all is clear, You will find the an - swer here.
If - you to the song give heed, There the an - swer you may read.

mf

Gyp - sy born and bred am I,

mf

I must roam for - ev - er,

6

Gyp - sy life and Gyp - sy love,

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line consists of eighth notes with lyrics: "Gyp - sy life and Gyp - sy love,". The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with a more melodic line.

Con - stant may be nev - er.

The second system continues the vocal line with lyrics: "Con - stant may be nev - er." The piano accompaniment features a right-hand part with eighth-note patterns and a left-hand part with a more melodic line.

mf

The third system shows the piano accompaniment for the first part of the piece. It features a right-hand part with eighth-note patterns and a left-hand part with a more melodic line. The dynamic marking *mf* is present.

p *f_s*

The fourth system shows the piano accompaniment for the second part of the piece. It features a right-hand part with eighth-note patterns and a left-hand part with a more melodic line. The dynamic markings *p* and *f_s* are present.

f_s *cresc* *f* *f_s*

The fifth system shows the piano accompaniment for the third part of the piece. It features a right-hand part with eighth-note patterns and a left-hand part with a more melodic line. The dynamic markings *f_s*, *cresc*, *f*, and *f_s* are present.

molto cresc. *fs* *fs*

Moderato
Zorika

Gyp-sy born and bred is he, He must roam for-ev - er,

Jossi
Gyp-sy born and bred is he, He must roam for-ev - er,

Moderato

fs rit. fs *f breit*

Allegro

Gyp-sy life and Gyp-sy love, Con-stant may be nev - -

Gyp-sy life and Gyp-sy love, Con-stant may be nev - -

Allegro

rit. *f*

er.....

er.....

cresc *ff* *ff* *ff*

THE MELODY OF LOVE.

SONG—Zorika.

Words by
HARRY B. SMITH & ROBERT B. SMITH

Music by
FRANZ LEHAR

Allegretto

VOICE.

PIANO.

The musical score is set in 6/8 time with a key signature of two sharps (D major). It begins with a piano introduction marked *mf* and *p*. The vocal line starts with a rest followed by the lyrics: "I know a re-ceipt that nev - er fails To make you young and gay;..... It ban - ish - es all your ills and ails And". The piano accompaniment provides harmonic support with chords and melodic lines in both hands.

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drives all care a - way..... It gives to you hap - pi -

p

p

ness com-plete, And life and love it will pro - long..... It's

p

found in a mel - o - dy so sweet, The strain of a ve - ry old

song. All hearts its ma - ny

rit.

mf

p rit.

a tempo charms have found. *rit.* All lov - ers know it's

mf a tempo *p rit.*

Valse

mag - ic sound. There's mel - o - dy found in the wan - d'ring breeze That

p

sings as it pass - es you by, There's mel - o - dy, too, in the

rus - tling trees That ca - rols a soft re - ply. The

p

song of the sea is a rare old air, A song that the a - ges have

sung,..... There's mu - sic in ev' - ry-thing, ev' - ry - where, But

just one song that keeps you young..... It's the mel - o - dy of

love..... And the sweet - est one of all..... Like the

coo - ing of a dove As the eve - ning shad - ows

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "coo - ing of a dove As the eve - ning shad - ows". The piano accompaniment is in bass clef, with the right hand in treble clef and the left hand in bass clef. The piano part consists of chords and moving lines in both hands, with some slurs and dynamics markings.

rit.
fall..... Ev' - ry heart that beats be - low,..... Ev' - ry

pp rit.

The second system continues the vocal line with the lyrics "fall..... Ev' - ry heart that beats be - low,..... Ev' - ry". A *rit.* (ritardando) marking is placed above the vocal line. The piano accompaniment includes a *pp rit.* (pianissimo ritardando) marking in the left hand. The piano part features complex chordal textures and slurs.

bird that flies a - bove,..... Knows the sun - ny and se - ri - ous,

f animato

The third system continues the vocal line with the lyrics "bird that flies a - bove,..... Knows the sun - ny and se - ri - ous,". The piano accompaniment features a *f animato* (forte animato) marking, indicating a change in tempo and dynamics. The piano part has a more rhythmic and active character.

Sweet - ly de - li - ri - ous Song of Love.....

The fourth system concludes the vocal line with the lyrics "Sweet - ly de - li - ri - ous Song of Love.....". The piano accompaniment continues with complex chordal textures and slurs, ending with a double bar line.

DANCE. Valse moderato

The first system of musical notation consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The music features a melody in the treble staff with a long slur over the first six measures, and a bass line with chords and single notes. The tempo is marked as 'Valse moderato'.

The second system continues the piece with similar melodic and harmonic structures. The treble staff has a long slur over the first six measures, and the bass staff continues with accompaniment. The key signature remains one sharp.

The third system includes a dynamic marking of *pp* (pianissimo) in the middle of the system. The melodic line in the treble staff continues with a long slur, and the bass line provides harmonic support.

The fourth system features a dynamic marking of *f animato* (forte, animated) towards the end of the system. The music becomes more rhythmic and energetic in the treble staff.

The fifth system concludes the piece with a *Fine* marking at the end. The music returns to a more melodic and harmonic style, ending with a final chord in the treble staff.

DUETT.

(Ilma, Jozsi.)

Words by
HARRY B. & ROBT. B. SMITH.Music by
FRANZ LEHAR

Quasi tempo di Mazurka. *Ilma.*

Ha! Ha! Ha! Ha! That's in-ter-

Quasi tempo di Mazurka.

mf *pp*

- est - ing, Of course I know you're on - ly jest - ing; A Gyp-sy be a

Jozsi.

husband tame, Of me you're sure - ly mak - ing game. Not quite a

pp

Ilma.

jok - er, as I'll show you, Then my a - pol - o -

mf *p*

gy I owe you, A Gyp-sy in do-mes-tic life. Ha! Ha!

mf

Ha! Ha! I don't en-vy your wife. What can one do when cir-cum-

Joasi.

p

- stan - ces com-pel one to wed? I see. Then you are

Ilma.

pp

led by some woman's fan - cies, To take the chan - ces. Tho?

Joasi.

mar - riage I des - ise, I can - not de - ny I

rit. gave my word, *a tempo* The more fool am I.

pp *rit.* *mf* *a tempo*

Ilma. Ha! Ha! Ha! Ha! You promised, did you? And now you marry

pp

'cause she bids you. You'll spend your evenings in a flat, You'll be a tame do-mes-tic.

pp

Joasi.

cat. No more! I pray you cease your mock - ing!

Ilma.

What of that love so warm al - lur - ing, That gives the heart, but not the hand?

Joasi.

'Tis you, A - lone my heart can un - der - stand.

Ilma.

A love in chains soon dies they say, Love must be free to go or stay,

gradually slower

Jossi.

Yes, love must ever be free for you and for

As the breeze of each flow - er asks a kiss like this.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics "Yes, love must ever be free for you and for" and "As the breeze of each flow - er asks a kiss like this." The piano accompaniment starts with a piano (*p*) dynamic and consists of chords in the right hand and a simple bass line in the left hand.

rit.

me. I nev - er saw much fun, In be - ing true to

I nev - er saw much fun, In be - ing true to

The second system continues the vocal and piano parts. The vocal line includes the lyrics "me. I nev - er saw much fun, In be - ing true to" and "I nev - er saw much fun, In be - ing true to". The piano accompaniment features a piano (*p*) dynamic and includes a *rit.* (ritardando) marking. The piano part consists of chords in the right hand and a bass line in the left hand.

Allegro

one.....

one.....

The third system is marked **Allegro** and features a vocal line with two instances of the word "one....." and a piano accompaniment. The piano part includes a piano (*pp*) dynamic and a *f* (forte) dynamic. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

WHEN I'M WALTZING WITH YOU.

DUET.

Ilma, Fedor and Chorus.

Words by
HARRY B. and ROBT. B. SMITH.

Music by
FRANZ LEHAR

Tempo di Valse

Ilma.

In a field of

p *pp* *p*

clo - ver bloom, Dwelt one wild rose; 'Round her the but - ter-flies

flew,..... All quite neg - lect - ing the clo - vers' per -

fume, Just that sin - gle wild rose to view.....

p

And in a ball-room'tis oft - en the same, Ma - ny maids

pp

Men.
charm - ing you see;..... Oth - ers are fair, but you are the

f

rit.
bride, Won't you have one dance with me?.....

mf *mf rit.* *mf p*

Ilma.
When I'm waltz - ing, waltz - ing with you, Life is a jest be -

p a tempo

gail - ing, Love is not for you and for me,

Men.
I read that in your smil - ing. Leave him then and

give me a chance, He can-not love sin - cere - ly;

Try a - gain, your mate you may find, One who will love you

Fedor.
dear - ly. There is one love you know that is loy - al and

Men. true. 'Tis I, 'Tis I, 'Tis I!..... They're
Fedor.

p

Men.
all poor, vain but - ter-flies, flirt - ing with you. No, no, no,

mf *p*

Ilma.
no, no, no!..... I'll dance with each one of you,

mf

Men. Who will be first? Take me, take me, take me!..... I
Ilma.

p

Men.

think I'll try this one, He waltz - es the worst. That's he, that's

mf *p*

Slower *Fedor.*

he, that's he!..... No, no, 'tis not

Slower *pp*

Men. *rit.*

fair, Her fa - vor with you now I should share. Let each dance in

tr. *p* *rit.*

f *a tempo*

turn, Per-haps he may learn That he's not the soul mate for you,

f *a tempo* *rit.*

ff dear. Ah me, 'tis too late, I've cho-sen my mate. *pp* Old love may give *f a tempo.*

place to the new, dear. When I'm waltz - ing, waltz - ing with

Valse

p *p a tempo*

you, Life is a jest be - guil - ing, Love is

not for you and for me, I read that in your smil -

ing. Leave him then, and give me a chance, He cannot

p

love sin - cere - ly; Try a - gain, your mate you may

find, One who will love you dear - ly. When I'm waltz - ing,

waltz - ing with you, Life is a jest be - guil - ing,

Love is not for you and for me, I read that in your

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

smil - ing. Leave him then, and give me a chance,

The second system continues the musical score. The vocal line has a dotted quarter note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the left hand.

He cannot love sin - cere - ly, Try a - gain, your

The third system of the score shows the vocal line with quarter notes G4, A4, B4, C5, and D5. The piano accompaniment continues with chords and a consistent bass line.

mate you may find, One who will love you dear - ly.

The final system of the score concludes with the vocal line ending on a quarter note G4. The piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand.

BABY DUET.

DUET — Lilia and Káspár.

Words by
HARRY B. SMITH & ROBERT B. SMITH

Music by
FRANZ LEHAR

Tempo di Polka

PIANO.

The musical score is written for piano accompaniment in 2/4 time, key of B-flat major. It consists of four systems of music. The first system is marked *mf* and includes a **PIANO.** instruction. The second system is marked *p*. The third system is marked *mf*. The score includes various musical notations such as treble and bass clefs, notes, rests, and triplets.

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(Lilia)

What a change the years can make In two peo - ple for love's sake.
When our hon - ey - moon be - gan You were bash - ful, lit - tle man!

I'm your lit - tle wif - ey pet, And you're my hus - band - ette.
You were fright - ened too, I'll bet, My lit - tle hus - band - ette.

(Káspár)

Think of me a while a - go! Now, my - self I hard - ly know.
Yes, but tho' at first, so coy, I be - came a bold, bad boy!

(Lilia)

I'm your hus - band - ette, my queen, And you're my wif - er - ine. A
Gay - er cou - ple ne'er were seen, My lit - tle wif - er - ine. The

(Káspár)

wed - ding trip on train and ship, In ev - 'ry kind of wea - ther, Makes
years have pass'd, they flew so fast, Sweet years of stea - dy spoon - ing, With

mf

(Lilia)

groom and bride just like old friends, They're thrown so much to - geth - er. The
naught to do but bill and coo, While we were hon - ey - moon - ing, But

mf rit.

(Káspár)

coy - est bride soon finds her heart As light as an - y fea - ther. Tho'
now we have two rea - sons small, For lul - la - bies and croon - ing. A

mf a tempo

(Lilia)

I was filled with great a - larm, I soon found out you meant no harm. That
lit - tle girl, a lit - tle boy, To be their lit - tle par - ents' joy. My

p

mer-ry, mer-ry, mer-ry, mer-ry hon-ey-moon Was o-ver ve-ry much too
 lov-ey dov-ey chick-a-bid-dy, ba-by pet! I love my lit-tle hus-band-
 (Kaspar) Come, kiss your lit-tle hus-band-

rit. *p*

soon!
 ette!
 ette!

mf a tempo

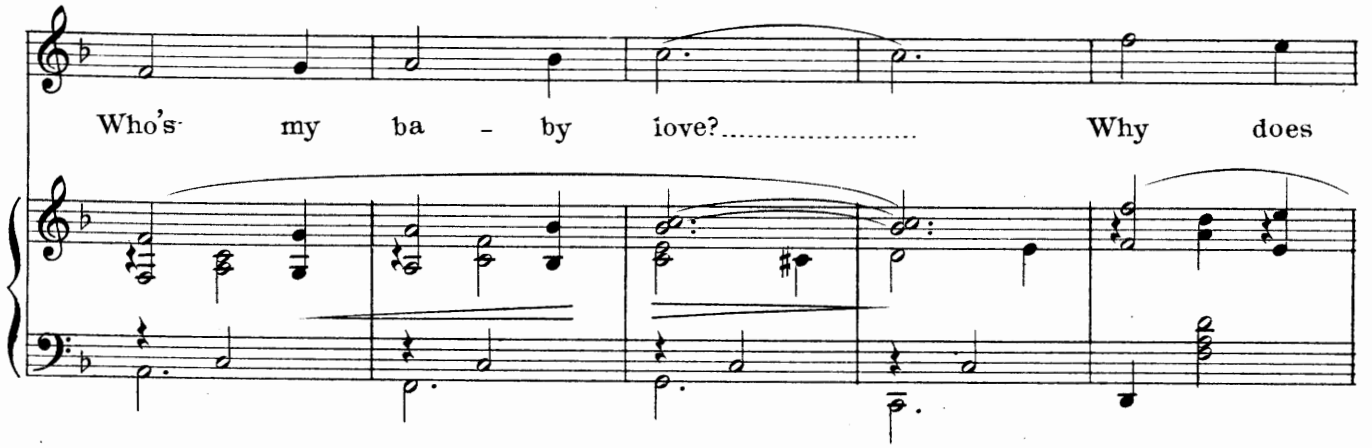
(Both) Valse moderato

Who's my lit-tle ba-by lamb? Who's ums tur-tle

p

dove?..... Who's ums cu-tey beau-ty bright?

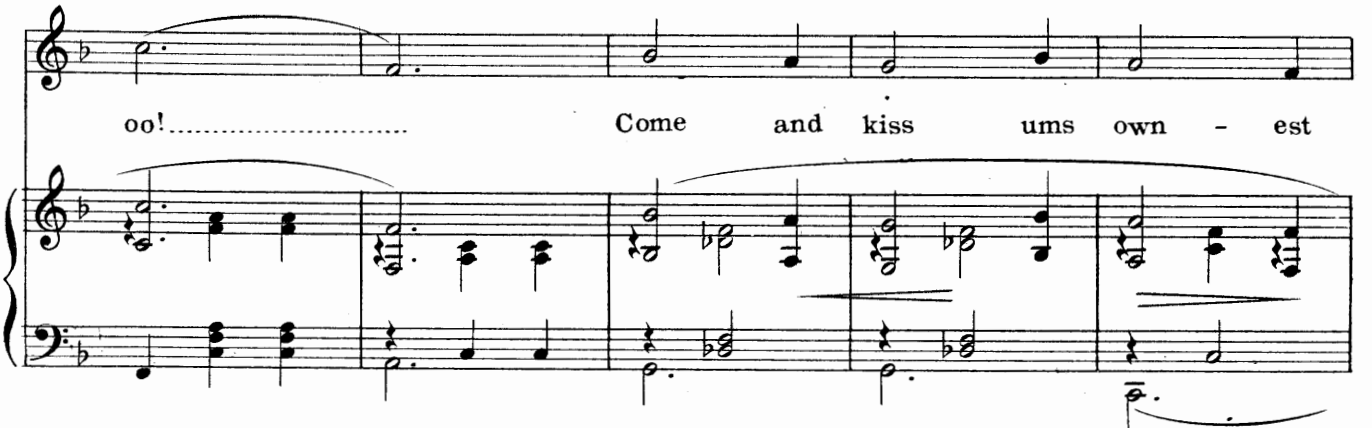
Who's my ba - by love?..... Why does



pet love sweet - y so? Just 'cause oo is

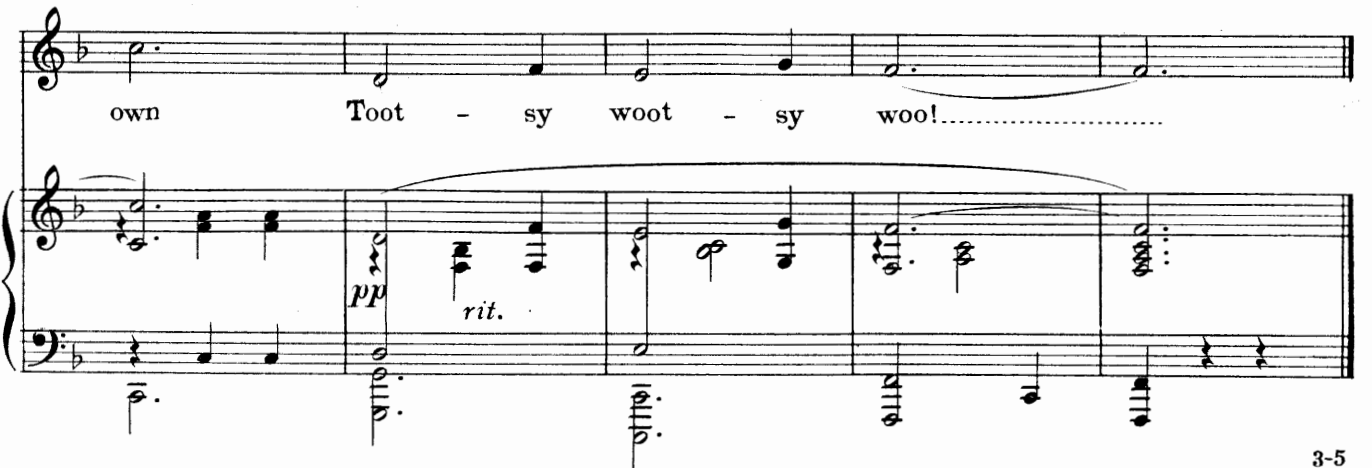


oo!..... Come and kiss ums own - est



own Toot - sy woot - sy wool!.....

pp rit.



DUET

Zorika and Fedor

Words by
HARRY B. & ROB'T B. SMITH.Music by
FRANZ LEHAR.

Allegro moderato

p

p

p *mf*

p

animato *tr.*

Zorika (Spoken) Fedor's song when he brought me roses, etc.

Allegretto moderato

pp

pp

Zorika. Spoken

That voice! Fe - dor's voice.

Fedor

Give me your ros - es, To be a sign That your true love shall be

mf p

How strange! Surely it is his voice.

mine, all..... mine. Soon shall the light thy dream - ing il -

mf

It is the voice of Fe - dor!

lume, On - ly in rose - time the rose will bloom.

p *mf*

Zorika. Spoke.

Who are you? Why are you here?

mf

Moderato. Fedor.

Who am I? Who am I? I am the true love you

p *mf*

ban - ished, The love you used to know, The spi - rit of dear days van - ished, The

ghost of long a - go. 'Tis long since we two were part - ed, You

wan - der wher - e'er you will, I am the faith - ful heart - ed, Whose

Fedor. Valse moderato

fate is to love you still. Come as the car - ri - er dove to it's

nest, Wea - ry and worn with it's fly - - ing,

Come to the true heart that loves you the best, Here in it's

lone - li - ness sigh - - ing, Think of it all as a

dream that is o'er, Let us be - gin life a - new.....

Come! Home shall wel - come you, Wan - der no more, Come where love

Zorika. Allegro

Re - turn home? No! That never can be.

waits for you.....

Allegro

I'm happy here, for I am free. Wild ro-mance al-lures you,

Fedor.

And holds you in thrall. An i - dle fan-cy! Not love at all!

Allegretto

Allegro

Moderato Zorika.

And if it be so? To de-fine love who shall try?

Some with hearts se-rene and ten-der, Some with heart of fire still love do

Allegretto

I. You hear that mu-sic call-ing me?

It reveals life's glo-ry to me! Joy and love and beau-ty! His bride I'll

be!

p

pp

tr

Fedor. (off stage)
Andante

Come as the car - ri - er dove to it's nest,

Violin behind scenes.

ppp

Wear - ry and worn with it's fly - - ing,

Come to the true heart that loves you the best,

The first system of the musical score features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "Come to the true heart that loves you the best,". Below the vocal line is a piano accompaniment consisting of a right-hand part in a treble clef and a left-hand part in a bass clef. The piano part includes sixteenth-note runs and chords, with some notes marked with a '6' (fingerings) and a 'b' (accidentals).

Here in its lone-li-ness sigh - ing. Think of me then, when the dream it is o'er,

The second system continues the vocal line with the lyrics "Here in its lone-li-ness sigh - ing. Think of me then, when the dream it is o'er,". The piano accompaniment continues with similar rhythmic patterns and chordal structures, maintaining the melodic flow.

Know that I shall not for - get, Dear heart of mine, here no joy you will find,

The third system concludes the vocal line with the lyrics "Know that I shall not for - get, Dear heart of mine, here no joy you will find,". The piano accompaniment provides a steady accompaniment, ending with a final chord in the right hand and a melodic flourish in the left hand.

On - ly a life's re - gret.

pp faster

Andante

Dear heart of mine, here no joy you will find,

pppp

Andante

On - ly a life's re - gret.

Moderato

rit.

p

p

FINALE.

Words by
HARRY B. & ROB'T B. SMITH.

Music by
FRANZ LEHAR.

Tempo di marcia

The musical score is written for piano accompaniment in 2/4 time, with a key signature of one flat (B-flat). It consists of six systems of two staves each (treble and bass clef). The tempo is marked "Tempo di marcia". The score includes various musical notations such as slurs, accents, and fermatas. Dynamics include *f* (forte) and *ff* (fortissimo). The piece concludes with a fermata on the final note of the bass line.

slower

Lilia

A nov - el - ty we're ex - spect - ing, To see it is quite worth while,

slower *mf*

There's go - ing to be a wed - ding, In the real Gyp - sy style.

f *f* *mf*

Allegretto moderato

mf *f*

Ilma.

A Gypsy wed - ding we're to see, That is something new,

Niklas.

That is something

p

Like Gypsies for the time we'll be,
 new, *Mikel.*
 That is something new.
 That is something new,
 That is something new,
 Do - ing as they do,
 Do - ing as they do,
 Do - ing as they do.
 CHOR.
 Do - ing as they do,
 Do - ing as they do,

A Gyp - sy mar - ried! Ha! ha! ha! ha! ha! Pray why should she wedded

mf

be? I call it sil - ly, Ha! ha! ha! ha!

f

ha! It is like a joke to me! Wed - ding ring and wed - ding

mf

chime, Seem for them a waste of time.

mf

Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

Mere - ly waste of

time! Why a veil for blush-es hid - den, By a Gyp-sy

p

bride? She will kiss when she is bid - den, With no blush to

p

hide. There's no ring to be a to - ken, Of love great or

p

6

small, By a priest no word is spok - en,

3

6

So why wed at all?

CHOR.

There's no ring to be a to - ken,

There's no ring to be a to - ken,

p

6

p

So I see no vi - tal rea - son,

Of love great or small.

CHOR.

Of love great or small.

mf *pp*

Why she weds at all!

Allegro.

mf

Allegro.

mf *mf*

L'istesso tempo.

Allegro.

mf

L'istesso tempo.

Tempo di marcia

f *molto rit.*

CHOR.

Sop. *Ten.* *Bass*

broad

What Jo - zsi! Not real - ly! Who would have thought that

Not real - ly! Who'd think that

ff broad

CHOR.

Jo - zsi in mar - riage would be caught? His bride tho' is charm - ing, Yet

Jo - zsi in mar - riage would be caught? Yet

Zorika.

My

CHOR.

tim - id is she, She can - not a true Gyp-sy be.

tim - id is she, She can nev - er a true Gyp-sy be.

Allegretto. (*Spoken*) Niklas. Who is this person?

fath - er! My fath - er!

Zorika.

'Tis I, your Zo - ri - ka! The daugh-ter you love!

Allegretto.

Niklas. (*Spoken*) What! I have a Gypsy daughter! Not that I ever heard of!

Moderato.

Zorika.

Is it then all a dream? How strange it seems!

Listesso tempo.

Jossi.

From home, from old friends You vowed to sev - er, You're a Gypsy, You must go

wandering on for - ev - er.

Ilma

Come,

Allegro.

Gyp - sy girl! Dance for us! Sing! We bid you!

The first system consists of a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line contains the lyrics: "Gyp - sy girl! Dance for us! Sing! We bid you!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Allegretto.

Joësi

Zorika. (Spoken) I dare not! You must!

The second system continues with a vocal line and piano accompaniment. The vocal line contains the lyrics: "Zorika. (Spoken) I dare not! You must!". The piano accompaniment includes a dynamic marking of *p* (piano) and features a more complex rhythmic texture with slurs and ties.

Zorika:— Spare me! Joësi:— Go on! Sing!

The third system shows a vocal line and piano accompaniment. The vocal line contains the lyrics: "Zorika:— Spare me! Joësi:— Go on! Sing!". The piano accompaniment includes dynamic markings of *p*, *pp*, and *ppp* (pianissimo), along with a 3/4 time signature at the end of the system.

Valse moderato.

Zorika.

It's the mel - o - dy of love,..... And the sweet - est one of

The fourth system features a vocal line and piano accompaniment. The vocal line contains the lyrics: "It's the mel - o - dy of love,..... And the sweet - est one of". The piano accompaniment includes dynamic markings of *p rit.* (piano, ritardando) and *a tempo* (allegretto), along with a 3/4 time signature.

all,..... Like the coo - ing of a dove,..... As the

eve - ning shad - ows fall,..... Ev - 'ry heart that beats be -

rit.

pp rit. *a tempo*

low,..... Ev - 'ry bird that flies a - bove,..... Knows the sun - ny and

f animato

se - ri - ous, Sweet-ly de - lir - i - ous song of love.....

ff

CSÁRDÁS. Allegro.

First system of the CSÁRDÁS piece. The treble clef staff features a melodic line with slurs and accents, while the bass clef staff provides a rhythmic accompaniment of chords. A dynamic marking of *f* (forte) is present in the bass staff.

Second system of the CSÁRDÁS piece, continuing the melodic and harmonic development from the first system.

FRISS. Allegro molto.

First system of the FRISS piece. The treble clef staff has a highly rhythmic, sixteenth-note melody with accents. The bass clef staff has a steady accompaniment of eighth notes. The time signature is 2/4.

Second system of the FRISS piece. The treble clef staff continues with the rhythmic melody, and the bass clef staff includes dynamic markings of *f* and *ff* (fortissimo).

Third system of the FRISS piece, showing further rhythmic intensity in both staves.

Fourth system of the FRISS piece. The treble clef staff features a melodic line with accents and slurs. The bass clef staff has dynamic markings of *ff*. The piece concludes with a key signature change to B-flat major.

Bell behind scenes.

Moderato *Lilia.* *Ilma.*

Why are those chimes ringing? You, bride of a

Zorika.

Bell behind scenes. 'Tis for my wed-ding.

Moderato
Organ behind scenes.

mf

Gyp - sy! Be wed in church!

And pray why not?

Allegretto moderato.

Allegretto moderato.

With a ring that is a tok - en, Love shall e'er a - bide.

Allegretto moderato.

p

Let the sacred words be spok-en, Mak - ing me his bride. Right here in the

p

church I'll wed, I say, And not in the Gyp - sy way. Come, Jo - zsi,

f

Allegro. *Jossi.*

There we will promise to love for aye. To the church?

Allegro.

mf *f*

No al - tar, no priest for me! 'Tis

p

Moderato.

Allegro.

Gyp-sy love has made us one, A Gyp-sy wedding for me, or none!

mf

Moderato.

You hold this ker-chief, I hold it too, You say you will

Allegretto moderato.

take me, and I take you. In that way I've married

a number of times, I've no use for rings and veils and par-sons and chimes.

mf

Allegro. Zorika. (Spoken) No! no! I cannot! Tell me, Jozsi, you love me — only me!

p *cre - scen - do*

Moderato.

Jozsi.

Gyp - sy born and bred am I,

f *broad*

Maids who love dis-cov - er, Changeful as the A - pril sky, Is the Gyp - sy lov - er. My

Zorika.

Animato.

A

kind of love you ask of me, And that is constant nev - er,

f

Moderato Allegro

Gyp - sy love! Oh, vain de- ceit! It

Detailed description: This system contains the first two lines of music. The top line is a vocal line in treble clef with lyrics. The bottom line is a piano accompaniment in treble clef. The tempo changes from Moderato to Allegro. The key signature changes from B-flat major to E-flat major.

Moderato Allegro

Detailed description: This system contains the piano accompaniment for the second system. It features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line in the left hand. Dynamics include *f* and *mf*. A first ending bracket is present over the final measures.

Allegro molto

leads to un-hap - pi-ness ev - er. I dream of a

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with lyrics. The piano accompaniment features a driving eighth-note pattern in the right hand and a bass line with some rests. Dynamics include *f*. A triplet of eighth notes is marked in the vocal line.

molto animato

true love that could not die! Heart brok-en am I!

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has lyrics. The piano accompaniment is very active with sixteenth-note runs in both hands. Dynamics include *mf*. Triplet markings are present in the vocal line.

Allegretto molto

Detailed description: This system contains the piano accompaniment for the fifth system. It features a steady eighth-note accompaniment in the right hand and a bass line. Dynamics include *p* and *mf*. A *rit.* (ritardando) marking is present in the first few measures.

poco animato
Ilma

All's said and done, But don't look so blue! The

p poco animato

old love has to give place to the new, And life is for love, al-tho'

mf *fz*

love's not for aye, E - nough if it lasts for a year or a

rit. *rit.*

day! It's the mel - o - dy of love,..... And the

P rit. *a tempo*

sweet - est song of all,..... Like the coo - ing of a

dove,..... As the eve - ning shad - ows fall,.....

..... Ev-'ry heart that beats be - low,..... Ev-'ry bird that flies a - bove,..... Knows the
Jossi

Ev-'ry heart that beats be - low,..... Ev-'ry bird that flies a - bove,..... Knows the

CHOR.
 Ev-'ry heart that beats be - low,..... Ev-'ry bird that flies a - bove,..... Knows the

sun-ny and se-ri-ous, Sweetly de-li-ri-ous song of love.....

sun-ny and se-ri-ous, Sweetly de-li-ri-ous song of love.....

CHOR.
sun-ny and se-ri-ous, Sweetly de-li-ri-ous song of love.....

sun-ny and se-ri-ous, Sweetly de-li-ri-ous song of love.....

animato
f

ffrit.

Moderato
Zorika

Go and take your Gyp-sy love, To vain hearts that prize you,

Go and take your Gyp-sy love, To vain hearts that prize you,

Moderato

Gyp-sy born and bred am I, Maids who love dis-cov-er,

CHOR.
Gyp-sy born and bred am I, Maids who love dis-cov-er,

Moderato

fff broad

rit.

Let them learn the truth like me, Hate you and des -

rit.

Let them learn the truth like me, Hate you and des -

rit.

Change-ful as the A - pril sky, Is the Gyp - sy

rit.

Change-ful as the A - pril sky, Is the Gyp - sy

rit.

CHOR.

Moderato

pise you.

pise you.

Moderato

lov - - er.

lov - - er.

CHOR.

Moderato

ff

ff

ff *Fine*

I WILL GIVE YOU ALL FOR LOVE.

SONG—Zorika.

Words by
HARRY B. SMITH & ROBERT B. SMITHMusic by
FRANZ LEHAR

Allegretto

PIANO.

The piano introduction is in 2/4 time, marked 'Allegretto' and 'PIANO.'. It begins with a treble clef and a bass clef. The treble staff starts with a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The bass staff starts with a half rest followed by a quarter note G3, then a quarter note A3, and a quarter note B3. There are several triplet markings (3) and dynamic markings (mf).

Allegretto moderato

I know a maid - en, a fool - ish maid - en, Who lit - tle knew of
I know a maid - en, the self - same maid - en, But she knows more of

The first line of the song is in 2/4 time, marked 'Allegretto moderato'. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: 'I know a maid - en, a fool - ish maid - en, Who lit - tle knew of I know a maid - en, the self - same maid - en, But she knows more of'. The piano accompaniment features triplet markings (3) and a dynamic marking (p).

love, of the world and its ways; A no - ble's daugh - ter, as
love, and the world and its ways; For while a ro - ver, she's

The second line of the song is in 2/4 time. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: 'love, of the world and its ways; A no - ble's daugh - ter, as love, and the world and its ways; For while a ro - ver, she's'. The piano accompaniment features triplet markings (3) and a dynamic marking (p).

bride, ma - ny sought her, But none won her heart by their smiles or
thought it all o - ver, Yet still it is love that her poor heart

The third line of the song is in 2/4 time. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: 'bride, ma - ny sought her, But none won her heart by their smiles or thought it all o - ver, Yet still it is love that her poor heart'. The piano accompaniment features triplet markings (3) and a dynamic marking (p).

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praise. Ro - man - tic was she and she dreamed thro' the days, When
sways. A rain - bow she followed thro' a mist and a maze, For

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The piano part includes a triplet of eighth notes in the bass line and a triplet of eighth notes in the treble line. Dynamic markings include *mf* and *p*. The tempo is indicated by a 'V' symbol.

ro - mance is call - ing, the wild heart o - beys. She prayed to the
love has no will and it blind - ly o - beys. And now to the

The second system continues the musical score. The piano accompaniment features a triplet of eighth notes in the bass line. Dynamic markings include *pp* and *p*. The tempo is indicated by a 'V' symbol.

first star in fair evening sky, "Oh star, let me find my true love
first star in fair evening sky She prays, "Let me keep my love true

The third system continues the musical score. The piano accompaniment features a triplet of eighth notes in the bass line. Dynamic markings include *mf* and *p*. The tempo is indicated by a 'V' symbol.

ere I die." They of - fered her ev - 'ry-thing mon - ey could
or I die." Tho' love is a fan - cy that lures to be -

The fourth system concludes the musical score. The piano accompaniment features a triplet of eighth notes in the bass line. Dynamic markings include *p*. The tempo is indicated by a 'V' symbol.

buy, Yet ev - er that maid - en would say with a sigh:
tray, Yet who that has loved, in her heart would not say:

pp

Valse moderato

Give me all the world and its gold, Give

mf

me hap - pi - ness un - told, Give me the ru - bies so

mf

rare, Precious pearls, oh, so fair! Give me all the brightest

stars a - bove; Give me the moonbeams so bright

mf

Of the warm summer night; I will give you all of them for love.

1

Valse vivace

2

them for love.....

f

ff

V.

MATRIMONY

(QUINTET)

Ilma, Lilia, Kaspár, Niklas and Moschu.

Words by
HARRY B. and ROBT. B. SMITHMusic by
FRANZ LEHAR

Marcia moderato *Moschu.*

Let the or - gan
sound the a-larm, As the he - roes march arm in arm, Onward to the
mat - ri - mo-nial bat - tle - field. *Ilma.* It's a great and val - i-ant sight,
As they brave-ly march to the fight, For - ev - er know - ing

Niklas.

that their fate is sealed. By the thousand they pay the price, In a deadly

p

show-er of rice, As they go like oth - er mar-tyrs that have gone.

Lilia.

As the or - gan mer - ri-ly swells, Mid the clanging of wed-ding bells,

p

They shout with joy as they go march-ing on;

*All.
animato*

Mat - ri - mo - ny! That is the bat - tle cry. Mat - ri - mo - ny! Kiss

pp animato

hap - pi - ness good - bye. Sound the bu - gle and let the watch - word be,

Mat - ri - mo - ny and sla - - ver - y.

Mat - ri - mo - ny and sla - ver - y.

Tempo I.

Moschu.

With an awe in-spir-ing smile,

See the he - ro march up the aisle, As the he-roes marched up to the guil - lo -

Ilma.
tine. They resolve to fight till they die, And the tyrant they will de-fy,

Kaspar.
In spite of all the carnage they have seen, Tho' divorce for

them may a-wait, Still they brave their ter - ri-ble fate, And they know all

Lilia.

hope in life for them has gone. With a cour - age

tru - ly sublime, They bid life good - bye in their prime, And shout with

joy as they go march - ing on.

All.

Mat - ri - mo - ny! That is the bat - tle cry. Mat - ri - mo - ny! Kiss

pp

hap - pi - ness good - bye. Sound the bu - gle And let the watch - word be,

Mat - ri - mo - ny and sla - ver - y.

Mat - ri - mo - ny and sla - ver - y.