

GYPSY LOVE

Act I.

Introduction and Entrance Solo.

(Zorika.)

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

Music by
FRANZ LEHAR.

Molto Allegro

PIANO.

cres *cen* *do*

CURTAIN

f

First system of musical notation. The treble clef staff features a melodic line with eighth and sixteenth notes, accented with 'v' marks. The bass clef staff provides a steady accompaniment of eighth notes. A dynamic marking of *f* (forte) is present at the beginning.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a dynamic marking of *p* (piano) and includes a *cres* (crescendo) marking. The system concludes with a double bar line.

Third system of musical notation. The treble clef staff features a melodic line with eighth notes and a dotted quarter note. The bass clef staff has a dynamic marking of *f* and includes a *cres* marking. The system concludes with a double bar line.

Fourth system of musical notation. The treble clef staff features a melodic line with eighth notes and a dotted quarter note. The bass clef staff has a dynamic marking of *ff* (fortissimo) and includes a *cres* marking. The system concludes with a double bar line.

Allegretto. (Zorika.)

Heis - sa! heis - sa!

Fifth system of musical notation. The treble clef staff features a melodic line with eighth notes and a dotted quarter note. The bass clef staff has a dynamic marking of *mf* (mezzo-forte) and includes a *cres* marking. The system concludes with a double bar line.

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

Molto Allegro

Heil!

p *cres*

Zorika.

f

Allegretto

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

Ah! Hui! Blow on,

L'istesso tempo

lit-tle care I, Tra-la-la-la-la-la 1a!

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.

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

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

Allegretto

You are like love, de-ceive-ful

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

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

way. Fick-le comrade are you,

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

And then fly a - way. Riv - er say

Allegretto tempo

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,

rit. *pp*

Bring a true heart to me. Love is my

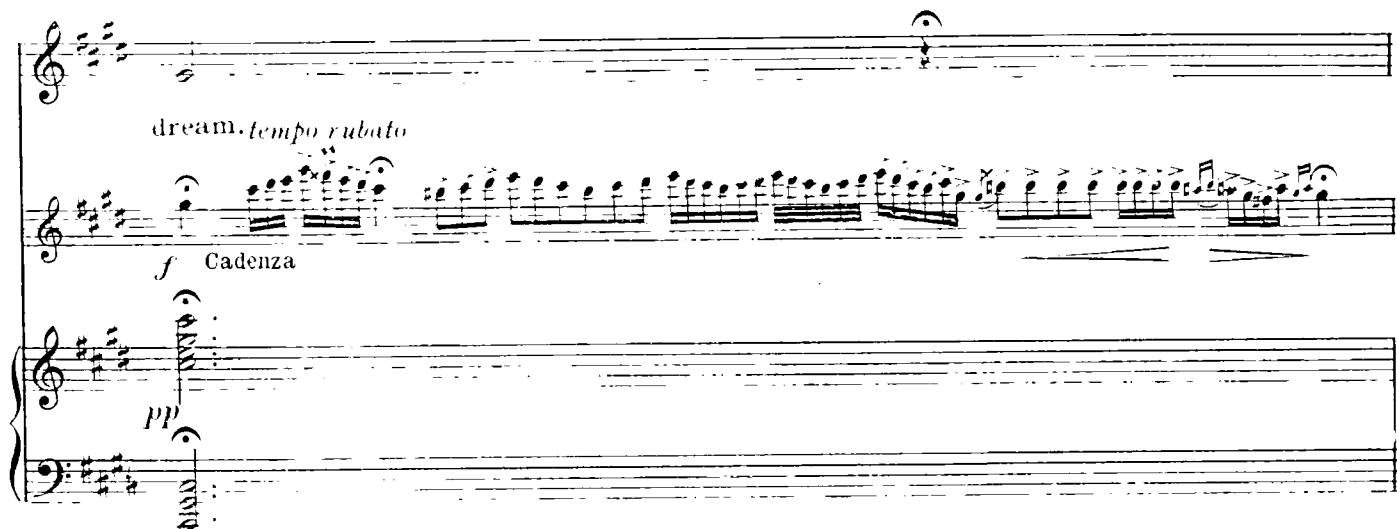
one dream di - vine, dream di - vine.

mf *p*

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

Violin Solo

p *p*

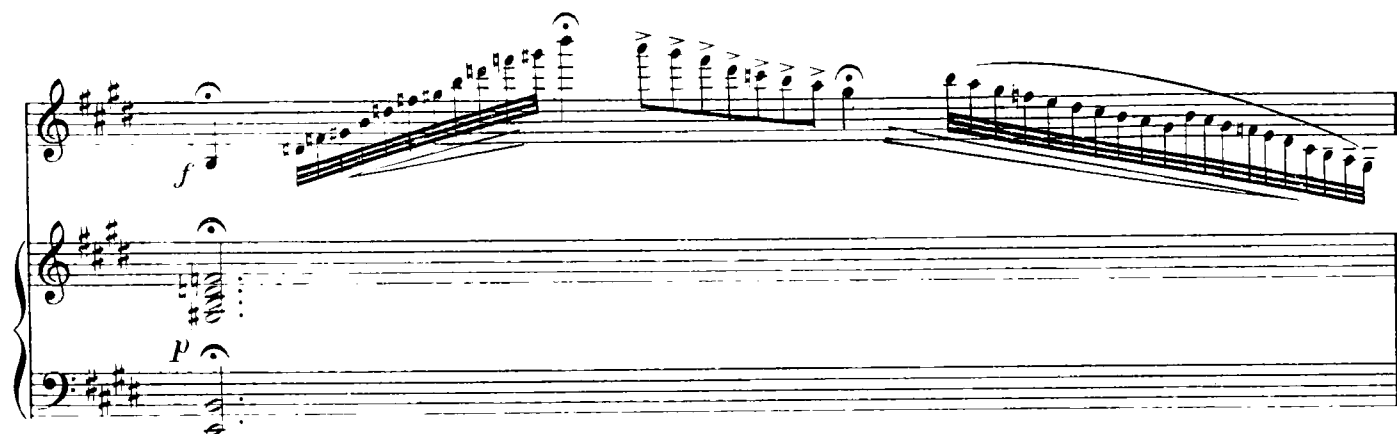


dream. *tempo rubato*

f Cadenza

pp

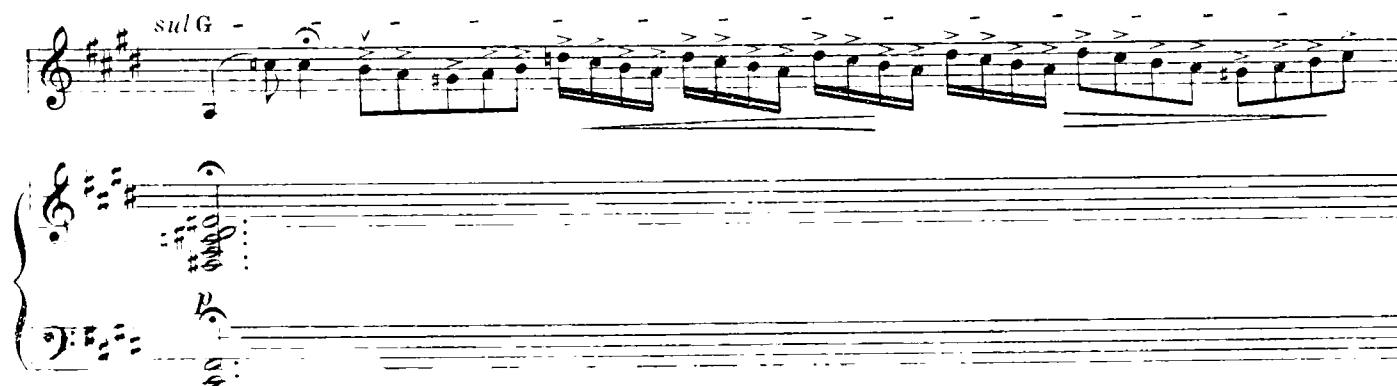
This system contains the first two staves of a musical score. The top staff is a single melodic line in treble clef, marked with a piano (*p*) dynamic and the tempo instruction *tempo rubato*. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), marked with a pianissimo (*pp*) dynamic. The key signature has three sharps (F#, C#, G#).



f

p

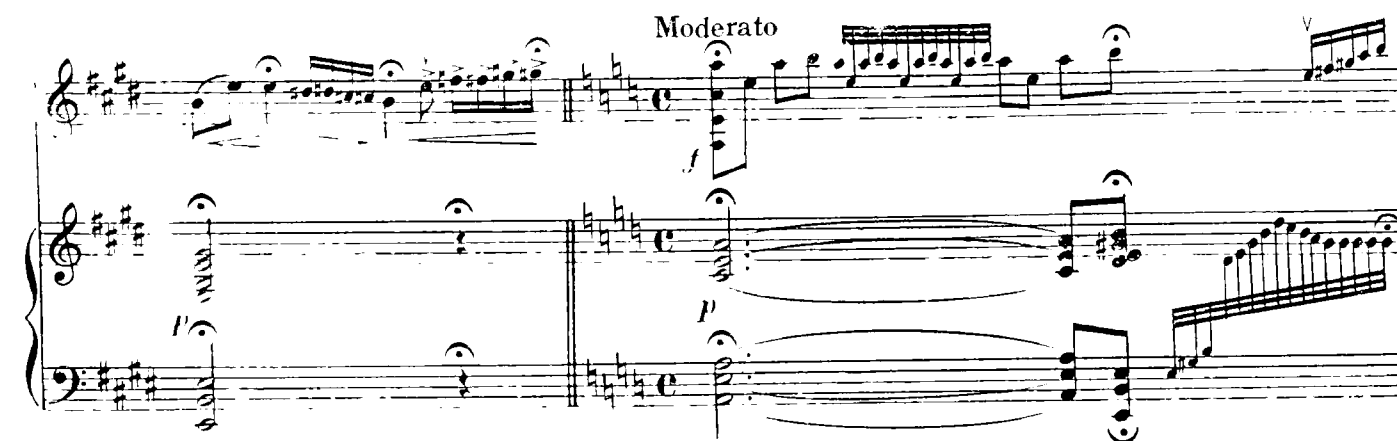
This system contains the second two staves. The top staff continues the melodic line with a forte (*f*) dynamic. The bottom staff provides harmonic support with a piano (*p*) dynamic. The notation includes various ornaments and slurs.



sul G

p

This system contains the third two staves. The top staff features a melodic line with a *sul G* marking, indicating a sustained G note. The bottom staff continues the piano accompaniment with a piano (*p*) dynamic.



Moderato

f

p

This system contains the fourth two staves. The top staff begins with a *Moderato* tempo marking and a forte (*f*) dynamic. The bottom staff features a piano accompaniment with a piano (*p*) dynamic. The system concludes with a repeat sign and a final melodic flourish in the top staff.

'Tis a note from Fai - ry - land,

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, with lyrics underneath. The second staff is a vocal line in treble clef, also with lyrics. The third staff is a piano accompaniment in grand staff (treble and bass clefs). The piano part features chords in the left hand and a melodic line in the right hand that includes a rapid ascending scale.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef. The second staff is a vocal line in treble clef. The third staff is a piano accompaniment in grand staff. The piano part features chords in the left hand and a melodic line in the right hand that includes a rapid ascending scale.

Mu - sic played by El - fin hand.

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef, with lyrics underneath. The second staff is a vocal line in treble clef. The third staff is a piano accompaniment in grand staff. The piano part features chords in the left hand and a melodic line in the right hand that includes a rapid ascending scale.

Ah!...

p *cresc.* *mf*

ah! Ah! how sweet and clear,

mf

So far, So near! Ah!

p

Detailed description: The image shows a musical score for a vocal and piano piece, consisting of three systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The first system begins with a vocal line starting on a high note, followed by a piano accompaniment. The second system features a vocal line with the lyrics 'ah! Ah! how sweet and clear,' and a piano accompaniment. The third system features a vocal line with the lyrics 'So far, So near! Ah!' and a piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

The first system of the musical score consists of three staves. The top staff is a vocal line with a melodic line and a dotted line below it. The middle staff is a piano accompaniment with a treble and bass clef. The bottom staff is a piano accompaniment with a treble and bass clef. The music is in 3/4 time and features various musical notations including notes, rests, and dynamic markings.

The second system of the musical score consists of three staves. The top staff is a vocal line with the lyrics "ah! Ri - ver say". The middle staff is a piano accompaniment with a treble and bass clef. The bottom staff is a piano accompaniment with a treble and bass clef. The music is in 3/4 time and features various musical notations including notes, rests, and dynamic markings. The tempo is marked "Moderato".

The third system of the musical score consists of three staves. The top staff is a vocal line with the lyrics "when shall I meet him? One whose spir - it mates with". The middle staff is a piano accompaniment with a treble and bass clef. The bottom staff is a piano accompaniment with a treble and bass clef. The music is in 3/4 time and features various musical notations including notes, rests, and dynamic markings.

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



vine.....

tr

Tempo rubato (Violin solo behind the scene)



THERE IS A LAND OF FANCY.

15

DUET — Zorika and Jozsi.

Words by
HARRY B. & ROBT B. SMITH.

Music by
FRANZ LEHAR

Moderato *Zorika.*

VOICE. No - one has spok - en like

PIANO. *p*

Jozsi. *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.

Jozsi. *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-

Zorika.

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

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

Both. Tempo I.

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

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 someday,..... 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*

The piano accompaniment for the first system features a treble and bass staff. The treble staff has a melodic line with sixteenth-note runs marked with a '6' and a slur. The bass staff has a similar melodic line, also marked with a '6' and a slur. The tempo/mood is marked *mf* and *animato*.

dark - ness and dan - ger lies.

dise, Through paths of ro - ses it

The piano accompaniment for the second system continues the melodic lines from the first system, with sixteenth-note runs marked with a '6' and a slur. The tempo/mood is *mf* and *animato*.

Ma - ny a sigh, Ma - ny a

lies. Fain would you go

mf *rit.*

The piano accompaniment for the third system features a treble and bass staff. The treble staff has a melodic line with sixteenth-note runs marked with a '6' and a slur. The bass staff has a similar melodic line, also marked with a '6' and a slur. The tempo/mood is marked *mf* and *rit.*.

tear Ere you find that

True love to know, 'Tis not dis-tant from

land, I fear. Hap-py voi-ces to me

here, There is naught to fear.

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

mf *p* *pp* *pp*

ENSEMBLE.

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

Music by
FRANZ LEHAR.

Allegro

f

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?

The chorus is written for a three-part vocal choir (Soprano, Alto, Bass) and piano accompaniment. The melody is simple and repetitive, with the lyrics 'Pa - pa Nik - las, how-dy do? Glad to see you. How are you?' repeated twice. The piano part provides a harmonic accompaniment with chords and single notes.

CHOR.

All'o non troppo. Fedor.

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

Give you greet - ing, Fe - dor!

The chorus continues with a new melody. The lyrics are 'Give you greet - ing, Fe - dor! Fu - ture fath - er!'. The tempo is marked 'All'o non troppo' and the character is 'Fedor'. The piano accompaniment features a more active bass line.

All'o non troppo

mf

The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes, providing a steady accompaniment for the vocal parts.

Niklas.

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

The solo part for Niklas begins with the lyrics 'Fu - ture son! Clev - er boy, my girl you've won!'. The melody is more melodic and expressive than the chorus. The piano accompaniment continues with a similar rhythmic pattern.

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

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

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

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

CHOR.

cheer-i - ly! He has found a

cheer-i - ly! He has found a

cheer! Luck - y man to have found such a

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!

8-

Allegro (Gypsy orch.)

f

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. *p*

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with chords and single notes.

(Fedor)

In your hand a spray of ros - es wild you bring, From some deep

Fedor's vocal line begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes. The piano accompaniment continues with a similar harmonic pattern.

wood-land bow'r, At this love's hour; Buds that lay a - sleep in ear - ly

The vocal line continues with the same melodic pattern. The piano accompaniment features a mix of chords and moving lines in both hands.

days of spring, Till in the sun - lit air They blossomed fair.

The vocal line concludes with a final phrase. The piano accompaniment ends with a sustained chord in the right hand and a simple harmonic line in the left hand.

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*

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?

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. *3*
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.
Towed the riv - er you pro -

Perhaps I will! Who knows?

-pose? I see how

much you care for me. *Spoken.*
You are free!

mf *p* *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. *CSÁRDÁS.* Why are you so glum and grim?

PIANO. *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

Throw the ros - es where you will,

mf *p*

Csárdás

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

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

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

nothing to me.

rit. *a tempo* *pp*

Animato

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

p

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

mf

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

mf

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

This system contains a vocal melody and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). A 'rit.' (ritardando) marking is placed over a phrase in the piano part. The word 'Grave' is written above the piano part, and a forte 'f' dynamic marking is present.

Csárdás

This system features a piano solo. The melody is in the treble clef, and the bass line is in the bass clef. The tempo/style is indicated as 'Csárdás'.

mf

This system continues the piano solo. It includes a mezzo-forte 'mf' dynamic marking and a triplet of eighth notes in the treble staff.

pp

rit.

Grave

f

This system concludes the piano solo. It features a pianissimo 'pp' dynamic marking, a 'rit.' (ritardando) marking over a triplet, and the word 'Grave' above the final chords. A forte 'f' dynamic marking is also present.

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*

Moderato

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

p

I'm here you see, I must o -

bey him! I'm rea - dy quite,

(Spoken)

To do as he has told me. Why hes-i-tate?

Fedor.

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.

Allegro Jossi.

Stop! Stop there I

Zorika.

He! *Fedor.*

What's this? *Jossi.*

say! *Niklas.* I crave your par-don, no - ble Lord! 'Twas
slower

Who is this, pray?

p

To Fedor.

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

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,

Jossi.

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

8

p

Allegretto moderato

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

8

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

8

broad

p

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

8

glissando

p

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

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

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

Allegretto Ilma.

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

mf

p

tr

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

p

Allegretto non troppo

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

Czárdás

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,

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

a tempo

f *pp*

Animato

ff *pp*

REFRAIN

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 -

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,

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,

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

moonlight, I know.

REF. moonlight, I know.

f

p

pp

ppp

The musical score is written for a piano and voice. It is in G major (one sharp) and 4/4 time. The score is divided into four systems. The first system shows the vocal entry with the lyrics 'moonlight, I know.' and a piano accompaniment. The second system continues the piano accompaniment with a forte (f) dynamic. The third system features a piano (p) dynamic. The fourth system shows a piano accompaniment with a pianissimo (pp) dynamic. The score includes various musical notations such as treble and bass staves, clefs, key signatures, time signatures, notes, rests, and dynamic markings.

LESSONS IN LOVE .

TRIO — Ilma, Lilia and Kaspar.

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

Tempo di Polka Moderato

Ноты с сайта www.notarhiv.ru

VOICE. *Ilma.*

I'll

PIANO. *mf*

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

p

Нар

Kaspar. Spoken

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

Lilia.

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

p

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."

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a series of eighth notes, followed by a half note, and then a quarter note. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. Dynamics include *pp* (pianissimo) and *f* (forte).

Allegretto

p

The second system is marked *Allegretto* and begins with a piano (*p*) dynamic. It continues the piano accompaniment from the first system, featuring a consistent eighth-note pattern in the right hand and a bass line in the left hand.

The third system continues the piano accompaniment, maintaining the eighth-note pattern in the right hand and the bass line in the left hand.

The fourth system continues the piano accompaniment, maintaining the eighth-note pattern in the right hand and the bass line in the left hand.

The fifth system continues the piano accompaniment, maintaining the eighth-note pattern in the right hand and the bass line in the left hand.

mf

The sixth system continues the piano accompaniment, maintaining the eighth-note pattern in the right hand and the bass line in the left hand. The dynamic is marked *mf* (mezzo-forte).

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

Káspár
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

p

Kaspar *Ilma.*

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

p

Lilia & Kaspar.

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

Lilia.

sist my your 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*

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings.

- System 1:** Treble staff begins with a piano (*p*) dynamic marking. Both staves feature a series of sixteenth-note patterns. The bass staff has a '6' written below it, indicating a sixteenth note.
- System 2:** Continues the melodic and harmonic development with similar sixteenth-note textures.
- System 3:** The treble staff shows more complex rhythmic patterns with some accidentals (sharps and flats).
- System 4:** The treble staff continues with intricate sixteenth-note passages.
- System 5:** The treble staff begins with a mezzo-forte (*mf*) dynamic marking. The music maintains its rhythmic intensity.
- System 6:** The treble staff begins with a forte (*f*) dynamic marking and a *rit.* (ritardando) instruction. The system concludes with a double bar line.

FINALE ACT 1.

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

Music by
FRANZ LEHAR.

Allegretto

pp

L'istesso tempo

p

ff

Piano introduction for the first system. The right hand features a rapid sixteenth-note arpeggiated figure. The left hand plays a series of chords and single notes, including a triplet of eighth notes marked with an accent (>>>) and a sixteenth note (6). The dynamic is marked *p* (piano).

Józzsi.

Behold the moon is there, How fair! How bright! Your

Vocal and piano accompaniment for the second system. The vocal line continues with the lyrics. The piano accompaniment includes a *pp* (pianissimo) arpeggiated figure in the right hand and a *p* (piano) chordal accompaniment in the left hand. The system concludes with a melodic flourish in the bass line.

kiss by the moon's light Awaits your lov-er, Pray let me

Vocal and piano accompaniment for the third system. The vocal line continues with the lyrics. The piano accompaniment features a melodic line in the right hand and a chordal accompaniment in the left hand, ending with a final cadence.

Allegro

Zorika
p Wait! Yes, go! No, stay!

Józi
 call him!

Allegro
p

molto animato
p cre-

Zorika
 You are Jo - zsi, the

Józi
 Just as you say!

scen
do

fp rit.

Zorika
 Gyp - sy, and the wild music that you playSpeaks 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

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

Józi.

scen do

Moderato *3 3* *p*

Zorika *Józi*

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.

Jóási.

You'd real - ly

Allegro

p

Jóási

go then?

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

Jóási:—(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 -

Józi

There the dream my mind en -

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

ff 6

Allegro

Allegro

molto *animato*

Presto

rit.

ff

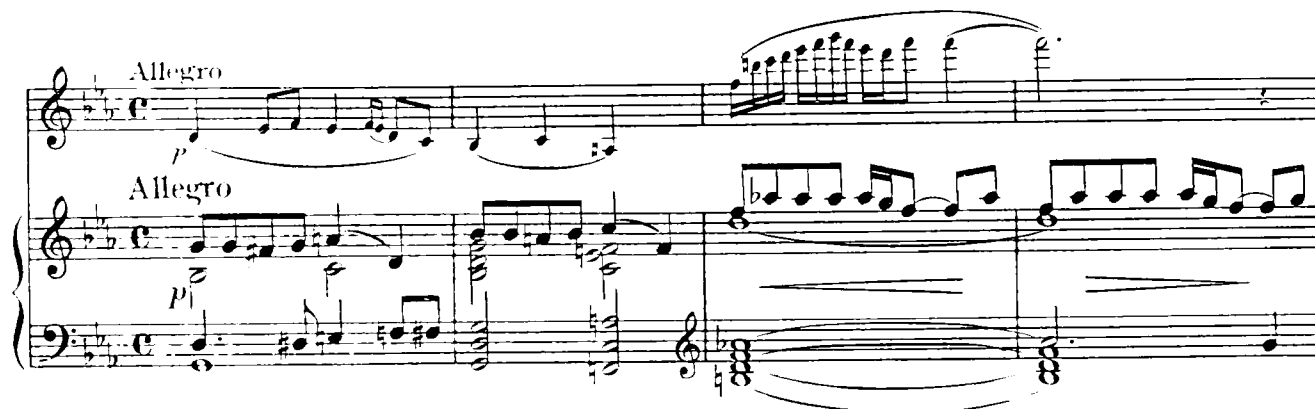
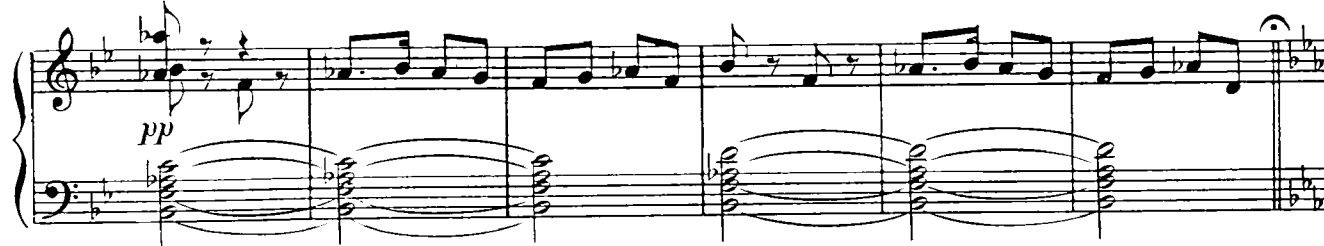
Moderato

Moderato

pp



Andante



Moderato

Musical score for Moderato. The piece is in 3/4 time and B-flat major. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, with triplets marked '3'. The piano part has a steady bass line with chords. The dynamic marking 'mf' (mezzo-forte) is indicated.

Valse lento

Jóssi

Musical score for Valse lento. The piece is in 3/4 time and B-flat major. It features a vocal melody and a piano accompaniment. The vocal melody is simple and lyrical. The piano accompaniment has a steady bass line with chords. The dynamic marking 'pp' (pianissimo) is indicated.

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

Musical score for Valse lento (continued). The piece is in 3/4 time and B-flat major. It features a vocal melody and a piano accompaniment. The vocal melody continues with the lyrics. The piano accompaniment has a steady bass line with chords. The dynamic marking 'mf' (mezzo-forte) is indicated.

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

Musical score for Valse lento (continued). The piece is in 3/4 time and B-flat major. It features a vocal melody and a piano accompaniment. The vocal melody continues with the lyrics. The piano accompaniment has a steady bass line with chords. The dynamic marking 'p' (piano) is indicated.

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

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

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

pp *rit.*

Allegro vivace

crese.

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.

Violin solo (off stage)
Cadenza*mf*

Sul G.

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.*

Moderato. Fedor.

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

Moderato *p*

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

p

Zorika. Spoken.

By moonlight.

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

L'istesso tempo

Allegretto

Moderato
Zorika

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

pp

When in dream 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

The first system of music features a piano accompaniment. The right hand plays a series of triplet chords, while the left hand plays a steady eighth-note accompaniment. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The first system ends with a *mf* (mezzo-forte) dynamic marking.

Moderato

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

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

Moderato

pp

The second system of music includes vocal parts and piano accompaniment. The vocal parts are in a key with two sharps (F# and C#) and a 3/4 time signature. The piano accompaniment features a series of triplet chords in the right hand and a steady eighth-note accompaniment in the left hand. The music is marked *Moderato* and *pp* (pianissimo). The system ends with a *rit.* (ritardando) marking.

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

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

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

while you so dream.

while you so dream.

Dream! dream - - ing, Life and

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

love,..... All the fu-ture re-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

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

rit.

p

Moderato

love..... In dreams.

love..... In dreams.

Mod'to

ff

Allegro

p

L'istesso tempo

Mod'to

L'istesso tempo. Moderato.

ff

ff

ff

ff

The musical score is written for voice and piano. It begins with a vocal melody in treble clef, key of D major, and 3/4 time, marked 'Moderato'. The lyrics are 'love..... In dreams.' This is followed by a piano introduction in the same key and time, featuring sixteenth-note arpeggiated figures in the right hand and sustained chords in the left hand. The tempo then changes to 'Mod'to' (Moderato), with the piano part becoming more active. The tempo changes again to 'Allegro' (Allegro), where the piano part features rapid sixteenth-note runs. The tempo returns to 'L'istesso tempo' (L'istesso tempo), which is equivalent to the original 'Moderato' tempo. The score concludes with a final 'Mod'to' section, marked 'ff' (fortissimo), featuring powerful chords and melodic lines. The key signature remains D major throughout.

OPENING CHORUS, ACT II.

Mikel and Chorus.

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

Music by
FRANZ LEHAR.

Tempo di Marcia

The musical score is written for piano and a four-part vocal chorus. The piano part consists of five systems of grand staves. The first system is marked *f* (forte). The second system is marked *p* (piano). The third system is marked *ff* (fortissimo). The fourth system is marked *p* (piano). The fifth system is marked *f* (forte). The vocal part consists of four staves for Soprano, Alto, Tenor, and Bass, all marked *CHOR.* (Chorus). The lyrics are: "Gay and fes - tive, ev - er res - tive Bu - da Pesth!". The tempo is marked "Tempo di Marcia".

f

p

ff

p

f

CHOR.

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

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

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

CHOR.

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

- 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.

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.

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.

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

CHOR.

Soon the floor we'll clear for

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*

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*

CHOR.

Bu-da Pesth! Men are brave and women

Bu-da Pesth! Men are brave and women

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

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

ff

Zorika

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,

broad, slow,

ff

The first system is a piano introduction. The right hand features a rapid, ascending and descending scale-like pattern in a key with one flat (B-flat major or D minor). The left hand provides a simple harmonic accompaniment with chords and single notes.

EXIT.

(Chorus.)

Tempo di marcia

Chorus

f *p*

Come, your glass-es clinking!

The second system begins the chorus in 2/4 time. The vocal line starts with a whole note rest, followed by the lyrics. The piano accompaniment is in a march tempo, with a forte (*f*) dynamic in the first half and a piano (*p*) dynamic in the second half.

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

The third system continues the chorus. The vocal line has two phrases of lyrics. The piano accompaniment continues with a steady march rhythm.

p

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

The fourth system concludes the chorus. The vocal line has two phrases of lyrics. The piano accompaniment continues with a steady march rhythm, ending with a piano (*p*) dynamic.

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

gradually softer *rit.*

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

gradually softer *rit.*

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

p *rit.*

a tempo *very softly*

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

a tempo *very softly*

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

a tempo *very softly*

p a tempo *pp*

GYPSY LOVE.

(SONG — Józsi)

Words by
HARRY B. & ROBT. 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,

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,

Gyp - sy life and Gyp - sy love,

The first system of the musical score for 'Gypsy Love'. It features a vocal line in treble clef with a key signature of two flats and a melody of eighth and quarter notes. The lyrics 'Gyp - sy life and Gyp - sy love,' are written below the notes. The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a more melodic line. A fermata is placed over the final note of the vocal line.

Con - stant may be nev - er.

The second system of the musical score. The vocal line continues with the lyrics 'Con - stant may be nev - er.' The piano accompaniment features a more active right hand with sixteenth-note patterns and a left hand with a walking bass line. A fermata is placed over the final note of the vocal line.

mf

The third system of the musical score. The tempo is marked *mf* (mezzo-forte). The piano accompaniment features a steady eighth-note pattern in both hands. The vocal line is not present in this system.

p *fz* *fz*

The fourth system of the musical score. The piano accompaniment features a steady eighth-note pattern in both hands. The vocal line is not present in this system. Dynamics *p* (piano) and *fz* (forzando) are indicated.

fz *cresc* *f* *fz*

The fifth system of the musical score. The piano accompaniment features a steady eighth-note pattern in both hands. The vocal line is not present in this system. Dynamics *fz* (forzando), *cresc* (crescendo), *f* (forte), and *fz* (forzando) are indicated.

molto cresc. *fz*

Moderato

Zorika

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

Jozsi

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

Moderato

fz rit. fz *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 -

rit. *f*

Allegro

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.

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

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 - n

rit.

mf

p rit.

a tempo *rit.*

charms have found. All lov - ers know..

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 tree. 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

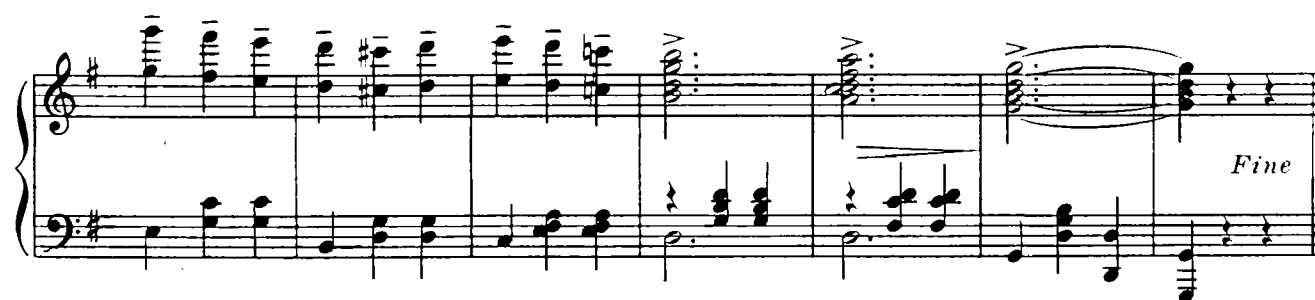
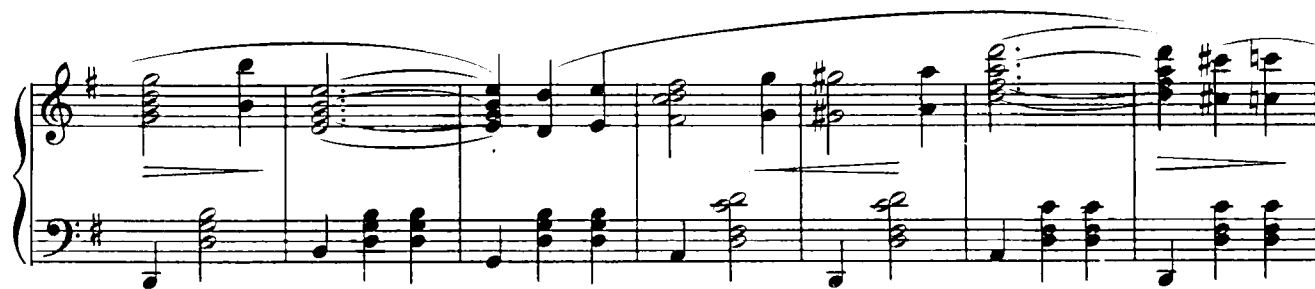
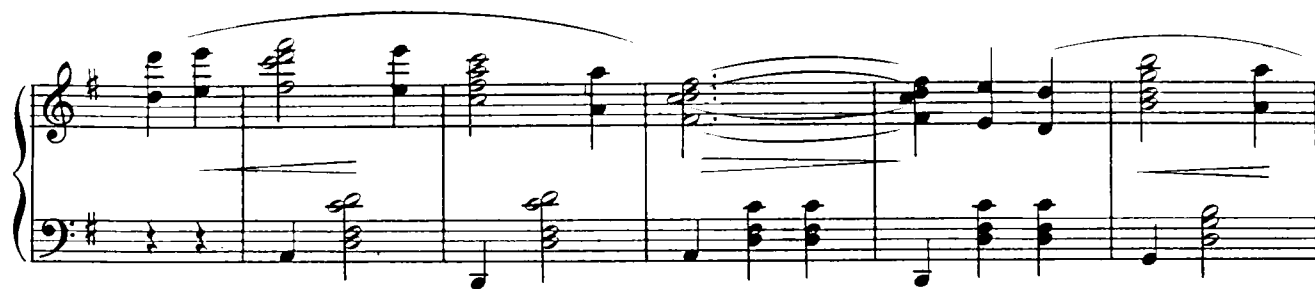
coo - ing of a dove As the eve - ning shad - ows

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

that flies a - bove, Knows the sun - ny - ri - ous,
f anim.

sweet - ly de - li - ri - ous Song of Love

DANCE. Valse moderato



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

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 -

Jozsi.

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'

Jozsi.

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

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

pp *rit.* *mf*

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

Joszi.

eat. 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?

Joszi.

'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

Jozi.

Yes, love must ever be free for you and for

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

p

rit.

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

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

p

rit.

Allegro

one.....

one.....

pp

f

p

WHEN I'M WALTZING WITH YOU.

DUET.

Ilma, Fedor and Chorus.

Words by
HARRY B. and ROB T. B. SMITH.

Music by
FRANZ LEJ

Tempo di Valse

Ilma.

In a field

p *pp* *p*

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

flew,..... All quite neg - lect - ing the clo - ver's

mf

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
Then I'm waltz - ing, waltz - ing with you, Life is a jest be -

P a tempo

guil - 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!..... *Fedor.* They're

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

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

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

Men.

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

на р *mf* *p*

Slower Fedor.

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

tr. *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, *pp* I've cho-sen my mate. *f a tempo* Old love may give

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

Valse
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

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

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

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

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

BABY DUET.

DUET — Lilia and Káspár.

Words by
HARRY B. SMITH & ROBERT B. SMITHMusic 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 'PIANO.' and 'mf'. The second system is marked 'p'. The third and fourth systems are marked 'mf'. The score includes various musical notations such as treble and bass staves, notes, rests, and triplets.

(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.

(Kaspar)

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

(Lília)

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

(Lília)

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 -
(Kuspar) 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?

p

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 woo!.....

pp rit.

DUET

Zorika and Fedor

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

Allegro moderato

p

p

p

mf

animato

tr

Zorika (*Spoken*) Fedor's song when he brought me roses, etc. (Book p.24 Act II.)

Allegretto moderato

Zorika. Spoken

That voice!

Fe - dor's voice.

Fedor

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

How strange! Surely it is his voice.

mine, all..... mine.

Soon shall the light thy dream - ing il -

It is the voice of Fe - dor !

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

p *mf*

Zorika. Spoken.

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

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

mf

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

p

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

mf *pp*

Zorika. Allegro

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

waits for you...

Allegro

mf

Fedor.

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

mf

Allegretto

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

p

Allegro

f

ff

Moderato Zorika.

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

mf

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

p *mf* *f*

Allegretto

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

mf

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

mf

be!

p

pp

tr...

tr...

Fedor. (off stage)

Andante

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

Violin behind scenes.

Andante

ppp

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

Come to the true heart that loves you the best,

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

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

On - ly a life's re - gret.

pp faster

Andante

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

Andante

pppp

Moderato

On - ly a life's re - gret.

rit. *p*

FINALE.

Words by
HARRY B. & ROBT B. SMITH.

Music by
FRANZ LEHAR.

Tempo di marcia

The musical score is written for piano and voice. It consists of six systems of staves. The piano part is in the lower staff of each system, and the vocal part is in the upper staff. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked 'Tempo di marcia'. The score includes various musical notations such as notes, rests, and dynamic markings. The first system starts with a forte (f) dynamic. The second system has a piano (p) dynamic. The third system has a piano (p) dynamic. The fourth system has a forte (f) dynamic. The fifth system has a piano (p) dynamic. The sixth system has a fortissimo (ff) dynamic. The score ends with a double bar line and a 'C' time signature change.

slower
Lilia

A nov - el - ty we're ex - pect - 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 *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 timewell be,

new, Mikel.

That is something new.

CHOR.

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

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

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

chime, Seem for them a waste of time.

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

p

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

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

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

So why wed at all?

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

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

So I see no vi - tal rea - son,

Of love great or small.

CHOR. Of love great or small.

mf *pp*

Allegro.

Why sheweds at all!

Allegro.

mf

L'istesso tempo. **Allegro.**

mf

L'istesso tempo.

mf

The musical score is written for a vocal soloist and a four-part choir, accompanied by piano. The key signature is B-flat major (two flats). The tempo markings are 'Allegro.' and 'L'istesso tempo.' (meaning 'at the same tempo'). The piano part includes dynamic markings of *mf* (mezzo-forte) and *pp* (pianissimo). The score is divided into several systems, with the vocal parts and piano accompaniment clearly delineated. The lyrics are in English and appear to be from a 17th-century English poem.

Tempo di marcia

Piano introduction in B-flat major, 2/4 time. The music features a strong, rhythmic melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Tempo di marcia'. The piece concludes with a 'molto rit.' (molto ritardando) marking.

CHOR.

Sop.

Ten. *broad*

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

Not real - ly! Who'd think that

ff broad

8

The chorus features three vocal parts: Soprano, Tenor, and Bass. The piano accompaniment is marked 'ff broad' and includes a section starting at measure 8. The lyrics are in Hungarian and English.

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

The chorus continues with the same three vocal parts and piano accompaniment. The lyrics are in Hungarian and English.

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.

Listesso tempo.

Jossi.

Ilma

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

Allegretto.

Jozsi

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

p

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

p *pp* *ppp*

Valse moderato.

Zorika.

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

p rit. *a tempo*

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

CSARDAS. Allegro.



FRISS. Allegro molto.



Moderato *Lilia.* *Ilma.*

Why are those chimes ringing? You, bride of a

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.

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

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

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 ere - seen - 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.

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

f

Moderato **Allegro**

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

Moderato **Allegro**

leads to un-hap - pi-ness ev - er, I dream'd of a

Allegro mod'to

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

molto animato

Allegretto mod'to

p *rit.* *mf*

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.

Valse

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,..... Knowsthe

Jóssi

Ev-ry heart that beats be - low,..... Ev-ry bird that flies a - bove,..... Knowsthe

CHOR.

Ev-ry heart that beats be - low,..... Ev-ry bird that flies a - bove,..... Knowsthe

Ev-ry heart that beats be - low,..... Ev-ry bird that flies a - bove,..... Knowsthe

f

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.....

f animato

ff rit.

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,

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

CHOR.

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. SMITH

Music by
FRANZ LEHAR

Allegretto

PIANO. *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

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

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

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

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

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

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 -

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

Ilma.

mat - ri - mo-nial bat - tle - field. 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

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,

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-ros 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

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

Lilia.

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

joy as they go march-ing on.

нар *pp*

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

This system contains the first two staves of the musical score. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The piano part features a steady eighth-note bass line and chords in the right hand. The lyrics are written below the vocal staff.

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

This system contains the third and fourth staves of the musical score. The piano accompaniment continues with the same rhythmic pattern. The lyrics are written below the vocal staff.

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

This system contains the fifth and sixth staves of the musical score. The piano accompaniment continues with the same rhythmic pattern. The lyrics are written below the vocal staff.

This system contains the seventh and eighth staves of the musical score. The piano accompaniment continues with the same rhythmic pattern. The lyrics are written below the vocal staff.

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

This system contains the ninth and tenth staves of the musical score. The piano accompaniment continues with the same rhythmic pattern. The lyrics are written below the vocal staff.