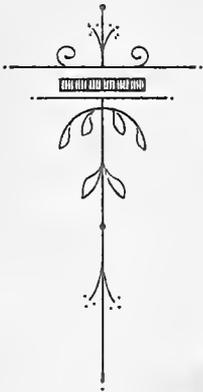


# GIPSY LOVE



MUSIC BY

FRANZ LEHAR.

25150

CHAPPELL

MADE IN ENGLAND

# GIPSY LOVE.

**A Musical Play**

IN THREE ACTS.

BOOK BY

A. M. WILLNER and ROBERT BODANZKY.

ENGLISH LIBRETTO BY

**BASIL HOOD**

LYRICS BY

**ADRIAN ROSS**

MUSIC BY

**FRANZ LEHAR.**

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Vocal Score (Complete)	-	Pri	PRICE
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DALY'S THEATRE.

Produced by Mr. GEORGE EDWARDES.

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# GIPSY LOVE

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## Dramatis Personæ.

JOZSI ( <i>A Gipsy Musician</i> ) .. .. .	MR. ROBERT MICHAELIS
ANDOR ( <i>An Innkeeper</i> ) .. .. .	MR. HARRY DEARTH
JONEL ( <i>Betrothed to Ilona</i> ) .. .. .	MR. WEBSTER MILLAR
KAJETAN ( <i>A Shy Young Man</i> ) .. .. .	MR. LAURI DE FRECE
DIMITREANU ( <i>Kajetan's Father</i> ) .. .. .	MR. FRED KAYE
RUDOLPH )	{ MR. CHARLES COLEMAN
ROLLO - ( <i>Attendants to Lady Babby</i> ) .. .. .	{ MR. FRANK PERFITT
RICHARD )	{ MR. NICHOLAS HANNEN
AND	
DRAGOTIN ( <i>A Roumanian Noble</i> ) .. .. .	MR. W. H. BERRY
AND	
ILONA ( <i>Dragotin's Daughter</i> ) .. .. .	MISS SÁRI PETRÁSS
JULESA ( <i>Ilona's Nurse</i> ) .. .. .	MISS ROSINA FILIPPI
JOLAN ( <i>Dragotin's Niece</i> ) .. .. .	MISS MABEL RUSSELL
ZORIKA ( <i>A Gipsy Girl</i> ) .. .. .	MISS MADELINE SEYMOUR
MARISCHKA ( <i>Andor's Daughter</i> ) .. .. .	MISS KATE WELCH
AND	
LADY BABBY ( <i>An English Lady</i> ) .. .. .	MISS GERTIE MILLAR

Roumanian and Hungarian Guests, Gipsies, Musicians, Officers, &c.

Special Dances by MISS DORMA LEIGH and OY-RA.

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All numbers, Dances, and Chorus Effects have been arranged by MR. EDWARD ROYCE.

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## Synopsis of Scenery.

ACT I.—Grounds of Dragotin's House	(E. H. RYAN).
ACT II.—Interior of Andor's Wine Shop.	(E. H. RYAN).
ACT III.—Summer Hall of Dragotin's House.	(JOSEPH HARKER).

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Musical Director, HERR FRANZ ZIEGLER.

Stage Manager, MR. EDWARD ROYCE.

# GIPSY LOVE.

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# GIPSY LOVE.

## Overture.

Words by  
ADRIAN ROSS.

Music by  
FRANZ LEHAR

*Maestoso.*

Piano.

*f* *rit.*

*Allegro non troppo.*

*mf*

*f*

*f*

*f*

8

First system of musical notation, measures 1-6. Treble and bass staves with various notes and rests.

8

Second system of musical notation, measures 7-12. Treble and bass staves with various notes and rests.

Third system of musical notation, measures 13-18. Treble and bass staves with various notes and rests.

Allegretto.

Fourth system of musical notation, measures 19-24. Treble and bass staves with various notes and rests.

Fifth system of musical notation, measures 25-30. Treble and bass staves with various notes and rests.

Sixth system of musical notation, measures 31-36. Treble and bass staves with various notes and rests.

Moderato.

The first system of the 'Moderato.' section features a treble and bass clef. The treble clef part begins with a piano (*p*) dynamic and includes a sixteenth-note triplet marked with a '6'. The bass clef part features a series of chords and a sixteenth-note triplet. The system concludes with a fortissimo (*ff*) dynamic and another sixteenth-note triplet marked with a '6'.

The second system continues the 'Moderato.' section. The treble clef part has a sixteenth-note triplet marked with a '6'. The bass clef part features a sixteenth-note triplet marked with a '6' and ends with a piano (*p*) dynamic.

Valse moderato.

The first system of the 'Valse moderato.' section is marked *animato*. The treble clef part starts with a forte (*fz*) dynamic and includes a *rit.* (ritardando) marking. The bass clef part begins with a piano (*p*) dynamic.

The second system of the 'Valse moderato.' section features a mezzo-forte (*mf*) dynamic in both the treble and bass clefs.

The third system of the 'Valse moderato.' section continues with a mezzo-forte (*mf*) dynamic in both the treble and bass clefs.

The fourth system of the 'Valse moderato.' section concludes with a mezzo-forte (*mf*) dynamic in both the treble and bass clefs.

Allegro.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 2/4 time signature. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lower staff is in bass clef and contains a series of chords: a triad of G2, B2, D3; and a triad of G2, B2, D3.

The second system continues the piece. The upper staff features a series of eighth notes: G4, A4, B4, G4, A4, B4. The lower staff contains chords: a triad of G2, B2, D3; and a triad of G2, B2, D3.

The third system continues the piece. The upper staff features a series of eighth notes: G4, A4, B4, G4, A4, B4. The lower staff contains chords: a triad of G2, B2, D3; and a triad of G2, B2, D3.

Tempo di Marcia.

The fourth system continues the piece. The upper staff features a series of eighth notes: G4, A4, B4, G4, A4, B4. The lower staff contains chords: a triad of G2, B2, D3; and a triad of G2, B2, D3.

The fifth system continues the piece. The upper staff features a series of eighth notes: G4, A4, B4, G4, A4, B4. The lower staff contains chords: a triad of G2, B2, D3; and a triad of G2, B2, D3.

The sixth system continues the piece. The upper staff features a series of eighth notes: G4, A4, B4, G4, A4, B4. The lower staff contains chords: a triad of G2, B2, D3; and a triad of G2, B2, D3.

L'istesso tempo.

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 features a rhythmic accompaniment with chords and moving lines. Dynamics include a forte *f* marking and several accents (*>*). The key signature has three sharps (F#, C#, G#).

The second system continues the piece with similar notation. The upper staff has a melodic line with some slurs. The lower staff has a rhythmic accompaniment with chords. Dynamics include a forte *f* marking and several accents (*>*). The key signature has three sharps (F#, C#, G#).

Allegro.

The third system is marked *Allegro*. It consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth notes and rests. The lower staff is in bass clef and features a rhythmic accompaniment with chords and moving lines. Dynamics include a forte *f* marking and several accents (*>*). The key signature has three sharps (F#, C#, G#).

The fourth system continues the piece. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment with chords. Dynamics include a forte *f* marking and a *rit.* (ritardando) marking. The key signature changes to two sharps (F#, C#) and the time signature changes to 3/4.

Valse moderato.

The fifth system is marked *Valse moderato*. It consists of two staves. The upper staff is in treble clef and contains a melodic line with quarter notes and eighth notes. The lower staff is in bass clef and features a rhythmic accompaniment with chords. Dynamics include a mezzo-forte *mf* marking and a forte *f* marking. The key signature has two flats (Bb, Eb) and the time signature is 3/4.

The sixth system continues the *Valse moderato*. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment with chords. Dynamics include a forte *f* marking. The key signature has two flats (Bb, Eb) and the time signature is 3/4.

*molto animato*

*p*

*mf* *Presto.* *f*

*Allegro moderato.* *p* *f* *cresc.*

*Valse moderato.* *p* *Red.* *\* Red.*

*\* Red.* *\* Red.* *\* Red.*

First system of musical notation. Treble clef with a key signature of two flats (B-flat and E-flat). The bass clef part features a melodic line with slurs and accents. The treble clef part consists of chords. A key signature change to one flat (B-flat) occurs in the second measure. Three asterisks with the word "Ped." are placed below the bass line.

Second system of musical notation. Treble clef with a key signature of one flat (B-flat). The bass clef part continues the melodic line with slurs and accents. The treble clef part features chords. Dynamic markings include *mf* and *p*. Four asterisks with the word "Ped." are placed below the bass line.

Third system of musical notation. Treble clef with a key signature of one flat (B-flat). The bass clef part continues the melodic line with slurs and accents. The treble clef part features chords. Dynamic markings include *mf* and *pp*. Four asterisks with the word "Ped." are placed below the bass line.

Fourth system of musical notation. Treble clef with a key signature of one flat (B-flat). The bass clef part continues the melodic line with slurs and accents. The treble clef part features chords. The tempo marking *Allegro.* is placed above the treble clef. Dynamic marking *mf* is placed below the bass line. The time signature is 2/4.

Fifth system of musical notation. Treble clef with a key signature of one flat (B-flat). The bass clef part continues the melodic line with slurs and accents. The treble clef part features chords. The tempo marking *Presto.* is placed above the treble clef. Dynamic marking *p* is placed below the bass line.

Sixth system of musical notation. Treble clef with a key signature of one flat (B-flat). The bass clef part continues the melodic line with slurs and accents. The treble clef part features chords.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, accented with > and slurs. The left hand provides a steady accompaniment of eighth notes. A dynamic marking of *p* (piano) is present in the right hand.

Second system of the piano score. The right hand continues the melodic line with various rhythmic patterns and accents. The left hand maintains the eighth-note accompaniment.

Third system of the piano score. The right hand has a more active melodic line with frequent slurs and accents. The left hand accompaniment remains consistent.

Fourth system of the piano score. The right hand features a series of slurs and accents. The left hand accompaniment is marked with *mf* (mezzo-forte).

Fifth system of the piano score. The right hand has a melodic line with slurs and accents, ending with a trill (*tr*). The left hand accompaniment is marked with *p* (piano) and *f* (forte).

Sixth system of the piano score. The right hand continues with slurs and accents, including a trill (*tr*). The left hand accompaniment is marked with *fz* (forzando) and *cresc.* (crescendo).

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The upper staff features a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *f*, *fz*, and *molto cresc.*. A first ending bracket with a double bar line and a repeat sign is located at the end of the system.

Second system of musical notation. It continues the grand staff from the first system. The upper staff has a melodic line with a slur and an accent. The lower staff has a more active accompaniment. Dynamic markings include *fz* and *ff*. The text *Più animato.* is written above the upper staff. A first ending bracket is present at the beginning of the system.

Third system of musical notation. It continues the grand staff. The upper staff has a melodic line with slurs and accents. The lower staff has a steady accompaniment. Dynamic markings include *fz* and *ff*.

Fourth system of musical notation. It continues the grand staff. The upper staff has a melodic line with slurs and accents. The lower staff has a steady accompaniment. A dynamic marking of *ff* is present at the end of the system.

Fifth system of musical notation. It continues the grand staff. The upper staff has a melodic line with slurs and accents. The lower staff has a steady accompaniment.

Sixth system of musical notation. It continues the grand staff. The upper staff has a melodic line with slurs and accents. The lower staff has a steady accompaniment. Dynamic markings include *ff* and *ff*.

## Act I.

No. 1.

SONG.— (Ilona).

"THE WILD BIRD."

Valse lento.

Piano.

First system of piano introduction. Treble clef, bass clef, 3/4 time signature, key signature of three flats. Dynamics: *f*, *p*, *f*.

Second system of piano introduction. Treble clef, bass clef, 3/4 time signature, key signature of three flats. Dynamics: *p*, *f*, *p*.

ILONA.

*rit.* *a tempo*

In a pri - son fine and

Third system. Vocal line (treble clef) and piano accompaniment (treble and bass clefs). Dynamics: *f*, *p*, *rit.*, *pp a tempo*.

II.

gold - en Once you brought a bird — for me, — From the for - est

Fourth system. Vocal line (treble clef) and piano accompaniment (treble and bass clefs). Dynamics: *p*.

II.

dim — and old - en, Where he — flut - tered wild and free;

Fifth system. Vocal line (treble clef) and piano accompaniment (treble and bass clefs).

II. And my bird grew tam - er - fond - er, Till I o - pen'd

VIOLIN con sord.

(Curtain.)

*pp*

II. wide — the door, For I thought he would not wan - der,

*pp*

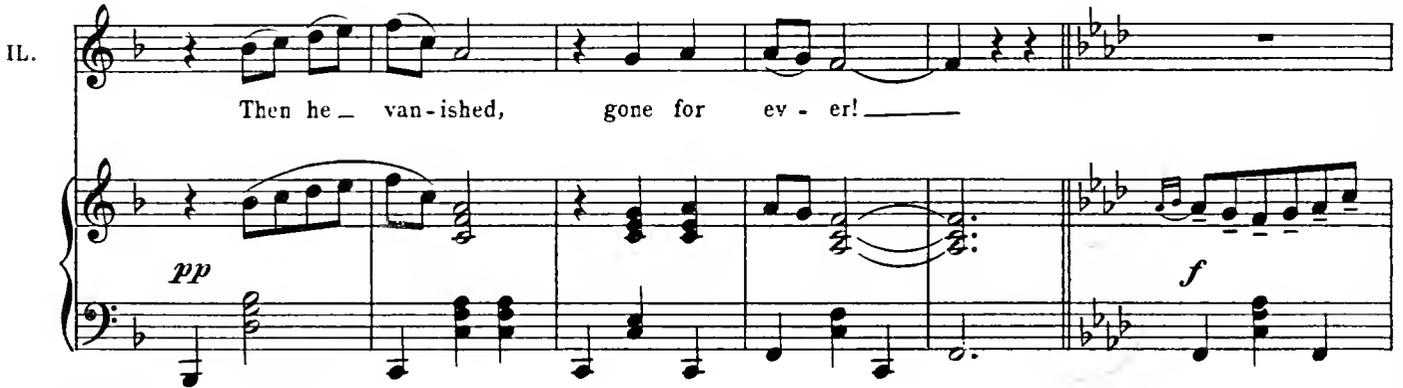
II. And would stay for ev - er - more. But in

*pp*

II. vain was my en - dea - vour, For my lit - tle wood - land

*pp*

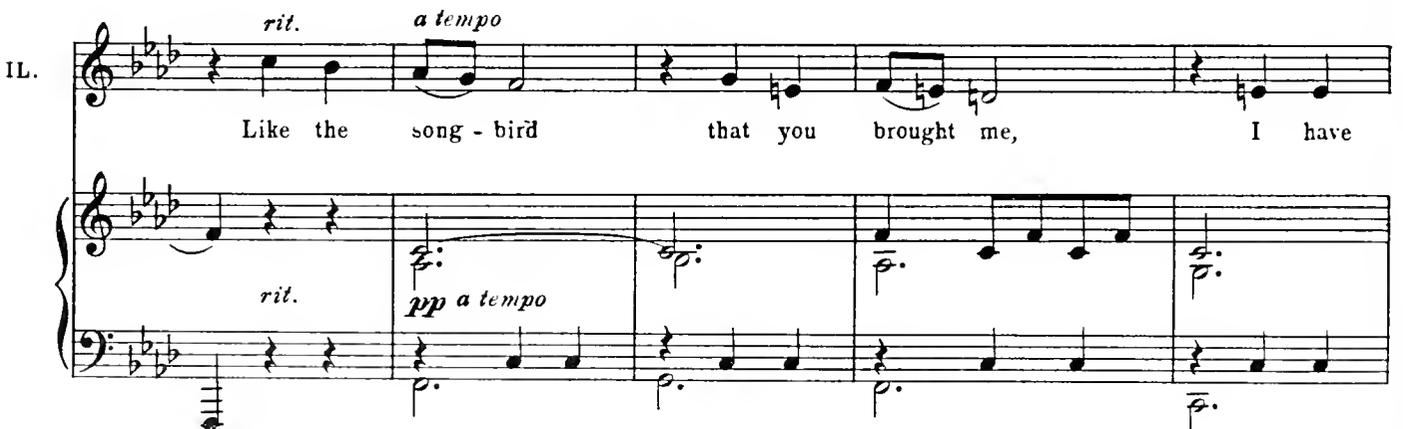
IL.  *lin - net Flut - tered round and round a min - ute -*

IL.  *Then he - vanished, gone for ev - er!*

*pp* *f*

IL. 

*p* *f* *p*

IL.  *Like the song - bird that you brought me, I have*

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

IL. wings— I would— un - fold;— Do you fan - cy you— have

IL. caught me By— the— glit - ter of your gold? Do you

IL. think that I will lin - ger By the man you bid— me love,

VIOLIN.

*pp*

IL. And will perch up - on his fin - ger Like a faith - ful tur - tle -

II. *- dove? All in vain is your en - dea - vour,*

II. *For you can - not tame — or bind me; And one morn - ing*

II. *you will find me To — the — for - est flown for ev - er!*

II. *Free for ev - er! Good - bye!*

No 2.

DUET--(Ilona and Jozsi.)

"THE GARDEN OF LOVE."

Moderato. (Dialogue.)

Piano. *ppp*

Violin.  
p

ILONA.  
No man has spok - en such words to me!

JOZSI.  
Not e - ven he that you wed?

II.  
No, not e - ven he! He spoke of du - ty in - stead,

IL. JOZSI.

That love is faith, was what he said! Ah!

*mf* *pp* *molto animato* *pp*

*Allegretto moderato.*

JOZ. he who talks of du - ty Will ne - ver see or know The land of joy and

JOZ. ILONA.

beau - ty, Where love's own ros - es blow! The land I see in fan - cies, In

*p allargando*

IL. dreams of day or night; The gar - den of ro - man - - - ces, The

*gliss.*

IL. land of heart's de - light!

BOTH. Tempo I.

The gar - den of ro - man - - ces, The land of heart's de - light!

Animato.

IL. Love has a gar - den of laugh-ter and tears—

JOZ. Love has a gar - den of laugh-ter and tears— Lov - ers seek it, wan-der-ing

Animato.

IL. Lov - ers seek it, wan-der-ing years and years! Ah! come while you

JOZ. years and years! Ah! lin-ger not long — But come while you may. — The

IL.  may— Do not de - lay!

JOZ.  rose and the song \_\_\_\_\_ Are dy - ing a - way!



BOTH.  That is the bow - er Where Love has his sway—



BOTH.  Come, ere the flow - er With-ers and with-ers a - way! Gather the ros - es, For



BOTH.  Love will not wait, \_\_\_\_\_ Ere sum-mer time clos - es, And you are too late!



Moderato.  
(entranced)

IL. What is the way to the land of

JOZ. Thorns are a - -

Moderato.

IL. love? Thorns are a - - round it, and

JOZ. - round it, and storms a - - bove!

IL. storms a - - bove! Far is it,

JOZ. That is the way to our love!

IL. storms a - - bove! Far is it,

JOZ. That is the way to our love!

IL. storms a - - bove! Far is it,

JOZ. That is the way to our love!

IL. storms a - - bove! Far is it,

JOZ. That is the way to our love!

IL. storms a - - bove! Far is it,

JOZ. That is the way to our love!

IL. far, Ere yet we are At

JOZ. Then shall we go O - - ver the

IL. home in the lov - - -

JOZ. way that I know, Hand in hand To the

IL. - - ers' land! To the gold - en land of lov - - ers

JOZ. lov - - ers' land?

IL.

We could wan - der hand in hand!

This system contains a vocal line for the first soloist (IL.) and piano accompaniment. The vocal line consists of a single melodic line with lyrics. The piano accompaniment is in the left hand, featuring a simple harmonic accompaniment with some chords in the right hand.

BOTH.

By the way your heart dis - cov - ers,

This system contains a vocal line for both parts (BOTH.) and piano accompaniment. The vocal line continues the melody with lyrics. The piano accompaniment features a more active bass line with a *mf* dynamic marking.

BOTH.

Let us seek the lov - ers' fai - ry land!

This system contains a vocal line for both parts (BOTH.) and piano accompaniment. The vocal line includes lyrics and a fermata over the final note. The piano accompaniment features a *f* dynamic marking and includes triplet figures in the right hand.

BOTH.

This system contains a vocal line for both parts (BOTH.) and piano accompaniment. The vocal line is mostly rests, indicating a silent period. The piano accompaniment features a *ff* dynamic marking and includes triplet figures in the right hand.

No 3.

SONG.—(Dragotin) and CHORUS.

“I CAN'T KEEP AWAY FROM THE GIRLS.”

Tempo di Polka vivace.

Piano.

ppp

DRAGOTIN.

1. Though I've a tru - ly aw - ful rep - u - ta - tion  
 2. The bold - est men be - fore my an - ger cow - er;

DRA.  
 For o - ver - bear - ing pride In all the coun - try side,  
 My su - per - hu - man sneer Would make a ti - ger fear;

DRA.

I'm ra - ther weak to fe - male fas - cin - a - tion,  
My house is guard - ed like an o - gre's tow - er;

DRA.

And I have felt My heart of iron \_\_\_\_\_ melt!  
The girls don't care, They al - ways get in there!

DRA.

La - dies, dear lit - tle la - dies, They come in num - bers too  
La - dies, the lit - tle la - dies, My cold - ness seems but to

DRA.

great to be reck - oned; Though I'm so mod - est, The fact's the odd - est  
make them the mad - der; Though I have sen - tries In all the en - tries,

DRA.

I'm of - ten known as Don Ju - an the Sec - ond!  
 They of - ten get in by bring - ing a lad - der!

CHORUS.

La - dies, the lit - tle la' - dies, Have loved him ev - er since  
 La - dies, the lit - tle la - dies, Have loved him ev - er since

CHORUS.

DRAGOTIN.

he was in curls. I think of get - ting Some barbed wire  
 he was in curls. They squeeze their slim knees Down all the

DRA.

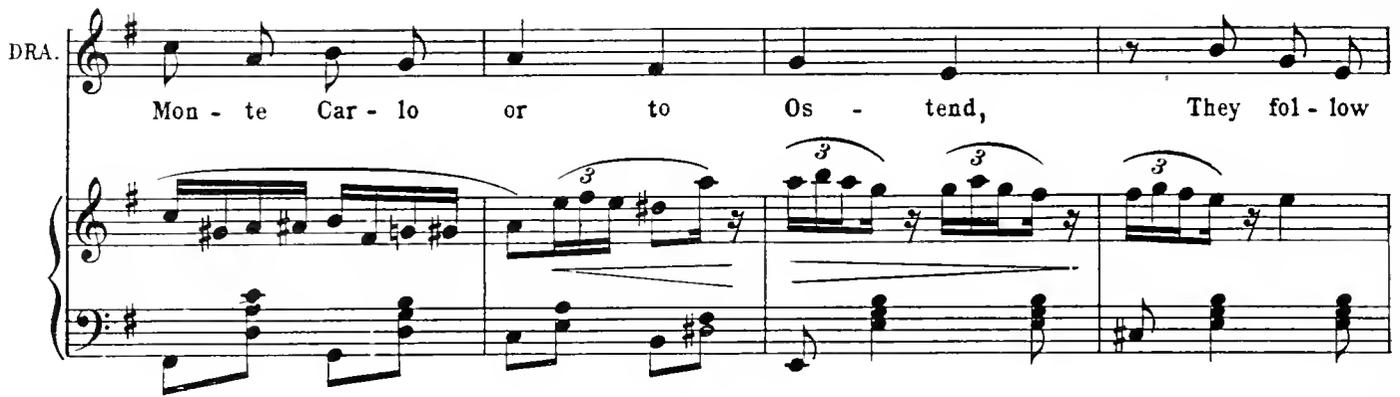
DRAGOTIN AND CHORUS.

net - ting - chim - neys. { I } sim - ply can't keep a - way from the girls!  
 { He }

DRA. 3. This sort of thing I must at any

DRA. cost end, No matter where I go

DRA. The wo - men crowd me so; I fly to

DRA.  *Mon - te Car - lo or to Os - tend, They fol - low*

DRA.  *me Be - side the sil - ver sea. \_\_\_\_\_ La - dies,*

DRA.  *poor lit - tle la - dies! For when I spurn them with scorn that is*

DRA.  *scath - ing, In mad e - mo - tion They seek the o - cean,*

DRA.

And dive in round me where there is mixed bath - ing!

CHORUS.

CHO.

La - dies, the lit - tle la - dies, Have loved him ev - er since

DRAGOTIN.

CHO.

he was in curls. It's hard to swim in A shoal of

DRAGOTIN AND CHORUS.

DRA.

wo - men— <sup>I</sup>He} sim - ply can't get a - way from the girls!

DANCE.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melody of eighth notes with accents. The lower staff is in bass clef and contains a bass line of eighth notes. The dynamic marking *ppp* is present in the lower staff.

The second system continues the piece. The upper staff features a melodic line with some grace notes and a trill-like passage. The lower staff provides a steady bass accompaniment. A dynamic marking *p* is visible in the lower staff.

The third system shows a more complex texture. The upper staff has a melodic line with trills and grace notes. The lower staff has a bass line with some chords. A dynamic marking *p* is present in the lower staff.

The fourth system continues with a melodic line in the upper staff and a bass line in the lower staff. A dynamic marking *p* is present in the lower staff.

The fifth system features a melodic line in the upper staff and a bass line in the lower staff. A dynamic marking *p* is present in the lower staff.

The sixth system concludes the piece. The upper staff has a melodic line with a long note. The lower staff has a bass line. A dynamic marking *f* is present in the lower staff.

No 4.

ENTRANCE NUMBER.-(Rudolph,Rollo and Richard.)

"LADY BAB"

Allegretto.

Piano.

ALL.

When her La - dy - ship comes our way,

ALL. She must be guard - ed by night and day; So by rail - way, or

ALL. boat, or cab, We fol - low La - dy Bab! \_\_\_\_\_

(RUDOLPH) I'm her La - dy - ship's Num - ber One, Use - ful with pis - tol and  
 (RICHARD) I'm her La - dy - ship's Num - ber Three, I can pre - cede her with

al - so gun; Not a rob - ber will dare to grab  
 dig - ni - ty, Walk - ing back - wards like a - ny crab,

Lug - gage from La - dy Bab! \_\_\_\_\_ (ROLLO.) I'm her  
Bow - ing to La - dy Bab! \_\_\_\_\_ (ALL THREE.) We're her

*f2nd time*

La - dy - ship's Num - ber Two, Han - dy at run - ning a  
La - dy - ship's bo - dy - guards, Each of us mea - sures a

par - ty through; If you're an - xious to get a stab,  
pair of yards; Woe to a - ny who plot the ab -

1. You wor - ry La - dy Bab! \_\_\_\_\_  
- Duc - tion of La - dy Bab! \_\_\_\_\_

2. \_\_\_\_\_

First system of musical notation. Treble clef, key signature of one sharp (F#), and common time signature. The piece begins with a piano (*p*) dynamic marking. The bass line features a steady eighth-note accompaniment, while the treble line contains chords and melodic fragments.

Second system of musical notation. Continuation of the piece with similar accompaniment and melodic development in both hands.

Third system of musical notation. The treble clef part features a long, sustained chord in the final measure, indicated by a large oval.

Fourth system of musical notation. Continuation of the piece with similar accompaniment and melodic development in both hands.

Fifth system of musical notation. Continuation of the piece with similar accompaniment and melodic development in both hands.

Sixth system of musical notation. The treble clef part features a long, sustained chord in the final measure, indicated by a large oval. The piece concludes with a final chord in both hands.

Segue SONG-(Lady Babby.)

No 4a

## SONG.—(Lady Babby with Retainers.)

"COSMOPOLITAN."

Allegretto.

Lady Babby.

Piano. *ff*

Ldy B.

1. Though I'm a Brit - ish - er by birth, In a - ny o - ther land on earth I take an  
 peo - ple cel - e - brate A ve - ry spe - cial kind of *fête*, You'll see me

*pp*

Ldy B.

in - ter - est; And I am ve - ry much at home In Brus - sels,  
 there at all My dress is sure to be a boom At a - ny

*p*

Ldy B.

Pe - ters-burg or Rome, Ber - lin or Bu - da - Pesth! Then, like our  
Roy - al Draw - ing-Room, Or at a big Court Ball. And at the

Ldy B.

roy - al - ty and a - ris - Toc - ra - cy, I go to Pa - ris, And con -  
gor - geous Feast of Lan - terns Ev - 'ry sin - gle Chi - na - man . turns Where the

Ldy B.

-tri - bute to the En - tente Cor - di - ale; And when I win - ter on the Nile, The  
pret - ty for - eign la - dy dev - il comes; Or else I sail a - cross the seas To

Ldy B.

vis - i - tors pro - nounce my style Py - ram - i - dal. For  
see the Feast of Ja - pan - ese Chrys - an - the - mums! And

Ldy B.

when I call up - on the Sphinx, He's so glad to  
 when it's Car - ni - val at Nice, At the Flor - al

Ldy B.

see me that he pos - i - tive - ly winks! I don't en - cour - age him to make so  
 Bat - tle I am ne - ver left in peace. A car - riage full of ro - ses you will

*pp*

Ldy B.

free, He's far too old to wink at La - dy B. She real - ly can't be chum - my  
 see, And out of it the head of La - dy B! Be - fore the Bat - tle clo - ses

*mf*

*Ad.* \*

RET.

With an an - cient mum - my - That is not the sort for La - dy B!  
 They've run out of ro - ses, All the stock is thrown at La - dy B!

*Ad.* \*

## REFRAIN.

Ldy B.

All — the men are glad to look at La - dy Bab - by, And they look a -  
All — the men are glad to wel - come La - dy Bab - by, Though I can't think

*pp*

Ldy B.

-gain! — The French say, "Oh, la, la! I - tal - ians cry, "Bra - val" The Ger - mans  
why! — The French say, "Chère Ma - dame!" The gal - lant Turks sa - laam, The Ja - pan -

Ldy B.

bow and soft - ly mur - mur "Wun - der - schön!" From Cai - ro don - key -  
-ese re - mark, "O Ba - bi San, ban - zai!" From stew - ards at a

Ldy B.

-boy to Lon - don tax - i - cab - by, Ev - 'ry mor - tal man Would  
race to Can - ons at the Ab - bey, Ev - 'ry one who can In -

Ldy B.

like to have me stay; Some day I may-  
-vites me to his show, And so I go- } I am so cos-mo-pol - i - tan!

Ldy B.

Wher-ev-er -tan!

DANCE.

*pp* *mf*

First system of musical notation, consisting of a treble and bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff features a melodic line with some slurs and dynamic markings. The bass staff continues the accompaniment. A *pp* (pianissimo) dynamic marking is present in the latter part of the system.

Third system of musical notation. The treble staff shows a melodic line with slurs and rests. The bass staff provides a steady accompaniment with chords.

Fourth system of musical notation. The treble staff contains a melodic line with slurs and rests. The bass staff continues the accompaniment with chords and single notes.

Fifth system of musical notation. The treble staff features a melodic line with slurs and rests. The bass staff provides accompaniment. A *mf* (mezzo-forte) dynamic marking is present in the beginning of the system.

Sixth system of musical notation, the final system on the page. The treble staff contains a melodic line with slurs and rests. The bass staff provides accompaniment with chords and single notes. Dynamic markings include *f* (forte) and *ff* (fortissimo).

Nº5.

## SCENE and SONG.

## "THE WILD ROSE?"

*(Gipsy Band on the Stage.)*

Allegro.

Piano.

*f*

The musical score consists of five systems, each with a treble and bass staff. The first system includes the tempo marking 'Allegro.' and the dynamic marking '*f*'. The music is in 2/4 time and features a lively melody in the treble with frequent trills and slurs, and a steady accompaniment in the bass. The key signature has one sharp (F#). The score concludes with a double bar line and repeat signs in both staves.

*Listesso tempo.*  
DRAGOTIN.

Heart-y greet - ings, friends and neigh - bours!

SOPRANOS.

CONTRALTOS.

TENORS.

BASSES.

Heart-y greet - ings, Dra - go - tin!

Heart-y greet - ings, Dra - go - tin!

Heart-y greet - ings, Dra - go - tin!

*Listesso tempo.*

Heart-y greet - ings, Dra - go - tin! Heart - y greet - ings, Jo - nell

Heart-y greet - ings, Dra - go - tin! Heart - y greet - ings, Jo - nell

Heart-y greet - ings, Dra - go - tin! Heart - y greet - ings, Jo - nell

Heart-y greet - ings, Dra - go - tin! Heart - y greet - ings, Jo - nell

*Allegro non troppo.* JONEL. (to Dragotin.) DRAGOTIN.

Wor - thy fath - er! Son - in - law!

VIOLIN.

*Allegro non troppo.*

*mf*

DRA. A GUEST. DRAGOTIN.

Let me clasp you - don't with - draw!      Con-gra-tu - la - tions!      Ma - ny

DRA. JONEL.

thanks!      Where is now my dar - ling      and my bride?

CHO. Shout hur - rah! to hail the bride, hur - rah! Give her greet-ing!.

Shout hur - rah! to hail the bride, hur - rah! Give her greet-ing!.

Shout hur - rah! to hail the bride hur - rah!

give her greet - ing! Hap - py is your

CHO. give her greet - ing! Hap - py is your

Once a - gain, hur - rah! Hap - py bride - groom to make such a

8-----

Detailed description: This system contains the first vocal entry and piano accompaniment. It features a vocal line with lyrics 'give her greet - ing! Hap - py is your' and a choral line with the same lyrics. Below the vocal lines is a piano accompaniment with a bass line and a treble line. The music is in a key with two flats and a common time signature. A first ending bracket labeled '8' spans the final two measures of the piano part.

choice! Joy we wish you with heart and\_ voice!

CHO. choice! Joy we wish you with heart and\_ voice!

choice! Joy we wish you with heart and\_ voice!

8-----

Detailed description: This system contains the second vocal entry and piano accompaniment. It features a vocal line with lyrics 'choice! Joy we wish you with heart and\_ voice!' and a choral line with the same lyrics. Below the vocal lines is a piano accompaniment with a bass line and a treble line. The music continues in the same key and time signature. A first ending bracket labeled '8' spans the final two measures of the piano part.

*Allegro.* *(All together.)* Hurrah for the happy pair!

*f*

Detailed description: This system contains the piano accompaniment for the 'Hurrah' section. It is marked 'Allegro' and 'All together'. The music is in a key with two flats and a common time signature. It features a bass line with a forte dynamic marking 'f' and a treble line with a melodic line. The music concludes with a final chord.

*Allegretto moderato.*

JONEL.

In your hand you bear a slen - der

JON.

Bri - ar rose;      And like a      rose are you,      As dain - ty - too.

JON.

In your maid-en face the ten-der Blossom blows; And you're a for-est child, As fair and

JON.

wild! Yet you know the wood-land bloom In your fin-ger-

JON.

- tips Can nev-er breathe per-fume Like the heart that love has

JON.

miss'd, Or the love-ly lips That nev-er have been kiss'd!

JON. Give me your ro - ses and have no fear - Bet - ter are those I will

JON. give you, dear! Give me the blos - som the wood - lands bear"-

JON. Here have I ro - ses more sweet and more fair! Then with the glow - ing

JON. sun - light a - bove You'll be a rose in the gar - den of Love!

JON.  
Sweet-er is love than a rose in June!

DRAGOTIN.  
Give him your ro - ses, learn from him soon

MOSCHU.  
Give him your ro - ses, learn from him soon

CHO.  
Give him your ro - ses, learn from him soon

Give him your ro - ses, learn from him soon

ILONA.  
Ah! must I give you my ro - ses now, Give you my heart with the

IL.  
flow - 'ring bough! Ah! must I grow like the rose you give,

IL. Glad and con - tent in the gar - den to live? Fair is the

IL. gar - den wait - ing for me, Wild is the wood - land, but

IL. yet it is free! Love's like the ri - ver, free - ly it

IL. flows, Tak - ing my heart like a wood - land rose!

DRA. *ppp*  
Give him your ros - es, learn from him soon, Sweet - er is love than the

SOPRANO. *ppp*  
Give him your ros - es, learn from him soon, Sweet - er is love than the

CHO. TENOR. *ppp*  
Give him your ros - es, learn from him soon, Sweet - er is love than the

BASS. *ppp*  
Give him your ros - es, learn from him soon, Sweet - er is love than the

(Ilona listens to the Violin.)

DRA. ros - es in June! Give him your ros - es, learn from him soon-

CHO. ros - es in June! Give him your ros - es, learn from him soon-

ros - es in June! Give him your ros - es, learn from him soon-

(Ilona throws the bunch of roses in the river.)

JONEL.                      ALL.                      DRAGOTIN. <sup>3</sup>

What do I see?      What do we see?      I - lo - na, my child-what can this

CHO.                      What do we see?

What do we see?

What do we see?

*f animato.*                      *p*

Allegro.                      ILONA.

be?                      My fa - ther gives you my hand, I'm told;

*p*

Moderato.

Well then-                      I come to give it!

L.H.                      *mf*

Moderato.

IL. My rose I gave to the riv - er to hold; It is as

VIOLIN SOLO. (behind the Scene)

IL. well- Jo-nel! And are you then the riv - er's

JONEL.

JON. ILONA. JONEL.

bride? What do you mean? May - bel The riv - er's

JON. *(Spoken)*  
 bride is not for me! Not for me!

*Allegro.* DRAGOTIN.  
 Well, ne - ver mind - now the rose is

DRAG. gone, Give the be - troth - al kiss - come on!

DRAG. You kiss him now - for I in - sist! He'll

ILONA.

DRA. be all right when he's been kiss'd! I will o -

*f* *mf* *p* *pp*

IL. (Spoken.) *Allegro.*

- bey! After all it is the custum!

*f*

ILONA.

JONEL. He!

JOZSI. Who's he?

Stop! Stop! I say stop! For-

DRAGOTIN & GUEST. Who can it be?

*f*

JOZ. *(sotto voce)*

-give, most no-ble Dra-go-tin! I on-ly thought— what shall I say?

JOZ. *(to JONEL)*

May you, sir, and your bride begin A life of love this hap-py day. But peo-ple have a

JOZ.

pro-verb here— There's no hap-pi-ness for lov-ers Kiss-ing first be-neath the sun;

JOZ. *ad lib.*

Wait un-til the dark-ness cov-ers, Till the en-vious day is done!— When

## Allegretto moderato.

*(Mysteriously, turning to Ilona.)*

J0Z. all the trees are sleep - ing Be - neath the dus - ky blue, A - bove the branch - es

J0Z. peep - ing The moon will look for you. Then give your first ca - res - ses, When

*p* *allargando*

J0Z. from your heav'n a - bove The gol - den moon - light bless - - es The kiss of gold - en

*glissando*

*p*

## Allegro.

JONEL. Insolent fellow!

Who asked you?

*(to the others)*

I caught him.

just now in

J0Z. love!

the courtyard, too; The maids were there, and he in the middle, Driving them mad with his cursed fiddle.

(ILONA.) Well I can only tell you this.— You'll wait till moonlight for your kiss! Ilona!  
 (JONEL.) SERVANT. Supper's served!  
 Allegro non troppo.

CHORUS.  
 Shout hurrah! to hail the bride, hurrah! Give her greeting! give her greeting! Happy is your

choice!

First system of a musical score. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The music features a complex texture with many beamed notes and slurs. A dashed box is drawn above the first few measures of the treble staff, with a small 's' above it. The system ends with a double bar line and repeat signs.

Allegro.

Second system of the musical score. It consists of two staves. The treble staff has a dynamic marking of *f* (forte). The bass staff has a series of chords, each with a 'V' symbol below it. The system ends with a double bar line and repeat signs.

Third system of the musical score. It consists of two staves. The treble staff continues with beamed notes and slurs. The bass staff has a series of chords, each with a 'V' symbol below it. The system ends with a double bar line and repeat signs.

Fourth system of the musical score. It consists of two staves. The treble staff has dynamic markings of *p* (piano) and *pp* (pianissimo). The bass staff has a series of chords, each with a 'V' symbol below it. The system ends with a double bar line and repeat signs.

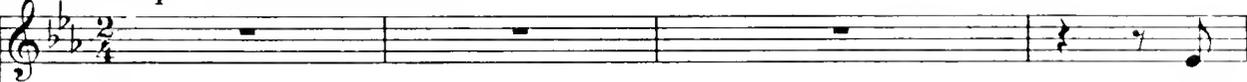
Fifth system of the musical score. It consists of two staves. The treble staff has a dynamic marking of *ppp* (pianississimo). The bass staff has a series of chords, each with a 'V' symbol below it. The system ends with a double bar line and repeat signs.

## No. 6.

## DUET.—(Jolan and Kajetan.)

"KISSING."

Tempo di Polka moderato.

Jolan.  Now

Piano. 

JOL. *(looks round)*  
I will show you how to woo, We shan't be ov - er - heard; For




JOL. KAJETAN.  
*(spoken)*  
there's a seat that's built for two, And will not take a third! O -




KAJ. JOLAN.  
- ho! I see - A glance you took To see that no one's by! You're




JOL. *not so sil - ly as you look, You're on - ly rath - er shy! Now*

JOL. *on your knee you have to sink, And we'll be - gin, I think! I* *(passionately)*

JOL. *love you so! I love you so!* *KAJETAN (mechanically)*

JOLAN. *Say you did not know-* KAJETAN. *Say I did not know-*

JOL. I loved you long a - go!

JOL. Don't come so near! (embraces her)

KAJETAN. ( rises) You pret - ty dear! I will not

JOL. Un-hand me,

KAJ. let go! Now do not stir!

JOL. sir!

KAJ. I'll on - ly do - just so! (kisses her)

*pp* *rit.*

BOTH. *animato*

Gra-cious goodness! that was one! Is - n't kiss-ing aw - ful fun?

*pp animato*

BOTH. KAJETAN.

How it tic-kles you, good lack! It sends shi-vers down my back!

BOTH. KAJETAN.

Gracious goodness! that was prime! I'll be bet-ter still next time!

*pp*

JOL.  
If you're feel-ing in the vein- Try a - gain!

KAJ.  
If you're feel-ing in the vein- I say- let us Try a - gain!

*pp* *f*

KAJETAN.

In

*mf*

KAJ.  
kiss-ing you I some-how feel Un - us - u - al de - light, Es -

*p*

JOLAN.  
(spoken)

KAJ. -pec-ial-ly be - fore a meal, It gives an ap - pe - tite! No,

JOL. you must not! For I'm a maid A - lone, with-out de - fence! This

JOL. is so sud-den, I'm a - fraid You've had ex - per - i - ence! You've

KAJETAN.

JOL. nev - er kiss'd a - girl be - fore? Well, one or may - be more - Say

JOLAN.

KAJ. two or three! Don't speak to me!

KAJETAN.

But I did - n't kiss Half as well as this!

*p*

*Red.* \* *Red.* \*

(Kisses)

KAJ. (Hum)

*Red.* \*

JOLAN.  
You know too much!

KAJ.  
Is that the touch? I like it—

JOL.  
Oh, all you

KAJ.  
don't you? An-oth-er still!

JOL.  
will! (Kiss)

KAJ.  
No, on - ly one or two! (Kiss)

BOTH.

BOTH.  
Gra-cious good ness! that was one! Is - n't kiss-ing aw - ful fun?

*pp animato*

KAJ.  
I should find it sim - ply prime With a fresh girl ev - 'ry time!

JOL.  
Gra-cious good-ness! if you dare! I shall go - I don't know where!

BOTH.

KAJ.  
Won't you let me just ex - plain? Kiss and make it Up a - gain!

*pp*

## DANCE.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a dynamic marking of *f* (forte). The melody in the treble staff is composed of eighth and quarter notes, while the bass staff provides a rhythmic accompaniment with chords and single notes.

The second system continues the piece. The treble staff features a more active melody with sixteenth-note runs and slurs. The bass staff continues with a steady accompaniment, including some chordal textures.

The third system shows the continuation of the dance. A dynamic marking of *f* is present at the beginning of the system. The melodic line in the treble staff remains lively with eighth-note patterns.

The fourth system features a more complex texture. The treble staff has a dense, rapid sixteenth-note passage. The bass staff continues with a rhythmic accompaniment, including some chordal textures.

The fifth system concludes the piece. The treble staff has a melodic line with some grace notes and slurs. The bass staff provides a final accompaniment with chords and single notes.

First system of a piano score. The right hand features a complex, rhythmic pattern of sixteenth notes and chords. The left hand has a more melodic line with some chords. The key signature has two flats, and the time signature is 3/4.

Second system of a piano score. The right hand consists of block chords, some with accents. The left hand has a simple melodic line. The dynamic marking *mf* is present.

Third system of a piano score. The right hand has a series of chords with accents. The left hand has a melodic line with some chords. The dynamic marking *f* is present.

Fourth system of a piano score. The right hand has a series of chords with accents. The left hand has a melodic line with some chords. The dynamic marking *f* is present.

Fifth system of a piano score. The right hand has a series of chords with accents. The left hand has a melodic line with some chords. The dynamic markings *f* and *ff* are present.

Nº 7.

## DUET.— (Lady Babby and Dragotin.)

"WHAT I LIKE ABOUT YOU!"

Marcia vivace.

Piano.

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It consists of two staves. The right hand starts with a quarter rest followed by eighth notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *f* (forte) and *p* (piano).

LADY BABBY.

1. If you want to talk as you go, It would great-ly please me to know

The musical notation for Lady Babby's first line shows a vocal line with lyrics and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

dyB. What you see in me that makes you like me so.

The musical notation for Lady Babby's second line shows a vocal line with lyrics and a piano accompaniment. The piano part continues with a steady eighth-note accompaniment in the left hand and chords in the right hand.

DRAGOTIN.

There's your hair, to start at the top— Then the eyes and nose, as I drop—

The musical notation for Dragotin's first line shows a vocal line with lyrics and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

DRA.  And then the lips where I should like to stop. Then I like the

DRA.  way you are dress'd, And the fit of shoulders and chest. And I like your pret - ty

DRA.  shoes-and all the rest! I am glad you think I shall do— And you like my

LADY BABBY.

Ldy B.  skirt and my shoe. But what I real - ly like in them- is you.

DRAGOTIN.

## Animato.

DRA.  *pp animato*

One at - trac-tion that no-thing else can beat, Is your act-ion a -

DRA. 

- cross a mud-dy street! That, my fair one, is where I wear a spat;

DRA. 

You don't wear one - I like you for that!




Tempo I.

DRAGOTIN.

2.If the ques - tion

DRA. is not too free, May I ask you what you can see That at-tracts you

LADY BABBY.  
DRA. most es - pec - ia - ly in me? I ad - mire your un - i - form' taste,

Lady B. And the pis-tols look ve-ry chaste - I like the per - fect fit a-bout the waist!

Ldy B.

Then I like the fin - ish - ing touch Of the med - als, cros - ses, and such -

The first system of the score shows a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "Then I like the fin - ish - ing touch Of the med - als, cros - ses, and such -". Below the vocal line is a piano accompaniment consisting of a right-hand part in treble clef and a left-hand part in bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes.

Ldy B.

There are just e - nough of them and not too much!

The second system continues the vocal line and piano accompaniment. The lyrics are: "There are just e - nough of them and not too much!". The piano accompaniment continues with similar rhythmic patterns.

DRAGOTIN.

I have things like that by the score, But I would not wear a - ny more,

The third system introduces a new character, DRAGOTIN. The vocal line and piano accompaniment continue. The lyrics are: "I have things like that by the score, But I would not wear a - ny more,". The piano accompaniment features a more active bass line.

LADY BABBY.

Your mo - des - ty is what I like you for!

The fourth system introduces a new character, LADY BABBY. The vocal line and piano accompaniment continue. The lyrics are: "Your mo - des - ty is what I like you for!". The piano accompaniment features a more active bass line.

Ldy B.

Though your mar - tial ar - ry is full of grace,

*pp*

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef (C1) and contains the lyrics 'Though your mar - tial ar - ry is full of grace,'. The piano accompaniment is written in a grand staff (treble and bass clefs) and includes a dynamic marking of *pp* (pianissimo) at the beginning. The music is in a 4/4 time signature and features a mix of eighth and quarter notes.

Ldy B.

What I'm par - tial to chief - ly is your face!

The second system of music consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef (C1) and contains the lyrics 'What I'm par - tial to chief - ly is your face!'. The piano accompaniment is written in a grand staff (treble and bass clefs) and continues the accompaniment from the first system. The music is in a 4/4 time signature and features a mix of eighth and quarter notes.

Ldy B.

Some may tell us your head is rath - er fat -

The third system of music consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef (C1) and contains the lyrics 'Some may tell us your head is rath - er fat -'. The piano accompaniment is written in a grand staff (treble and bass clefs) and continues the accompaniment from the previous systems. The music is in a 4/4 time signature and features a mix of eighth and quarter notes.

Ldy B.

They are jea - lous, I like you for that!

The fourth system of music consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef (C1) and contains the lyrics 'They are jea - lous, I like you for that!'. The piano accompaniment is written in a grand staff (treble and bass clefs) and continues the accompaniment from the previous systems. The music is in a 4/4 time signature and features a mix of eighth and quarter notes.

DANCE.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some beamed together, with several slurs. The lower staff is in bass clef and features a similar rhythmic pattern with eighth and sixteenth notes. The music is marked with a forte 'f' dynamic.

The second system continues the piece with two staves. The upper staff shows a continuation of the melodic line with slurs and accents. The lower staff provides harmonic support with chords and moving bass lines. The dynamic remains forte.

The third system features two staves. The upper staff includes a repeat sign with first and second endings. The lower staff has a 'pp' (pianissimo) dynamic marking. The music continues with eighth and sixteenth notes.

The fourth system consists of two staves. The upper staff has a repeat sign with first and second endings. The lower staff continues the bass line with eighth and sixteenth notes. The dynamic is not explicitly marked in this system.

The fifth system consists of two staves. The upper staff continues the melodic line with slurs. The lower staff provides harmonic support. The dynamic is not explicitly marked in this system.

The sixth and final system on the page consists of two staves. The upper staff has a repeat sign with first and second endings. The lower staff is marked with a fortissimo 'ff' dynamic. The piece concludes with a final chord.

No 8.

FINALE.- ACT I.

Moderato.

Piano. *p*

(moon rises over the woods)

The first system of the musical score is for piano. It is in 3/4 time and marked 'Moderato'. The left hand plays a steady accompaniment of eighth notes, while the right hand features a melodic line with frequent triplet patterns. A dynamic marking of *p* (piano) is present. A descriptive note in parentheses reads '(moon rises over the woods)'. The system concludes with a double bar line.

*pp*

The second system continues the piano accompaniment. The right hand's melodic line is characterized by a series of triplet eighth notes. The left hand maintains its accompaniment of eighth notes. A dynamic marking of *pp* (pianissimo) is shown. The system ends with a double bar line.

Dialogue.

*p*

The third system is labeled 'Dialogue'. It features a melodic line in the right hand with triplet eighth notes and a sixteenth-note figure. The left hand continues with eighth-note accompaniment. A dynamic marking of *p* is present. The system concludes with a double bar line.

The fourth system continues the 'Dialogue' section. It shows a more complex melodic line in the right hand, incorporating sixteenth-note runs and triplet patterns. The left hand accompaniment remains consistent. The system ends with a double bar line.

Allegretto.

*pp*

The fifth system is marked 'Allegretto'. The tempo is faster than the previous sections. The right hand features a melodic line with sixteenth-note patterns and triplet figures. The left hand accompaniment consists of eighth notes. A dynamic marking of *pp* is present. The system concludes with a double bar line.

First system of a musical score, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a series of chords and arpeggiated figures, with various accidentals (flats and naturals) and dynamic markings.

Stesso tempo.

Second system of the musical score, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music includes sixteenth-note passages in the upper staff and arpeggiated figures in the lower staff. Dynamic markings include *p* and *ff*.

Third system of the musical score, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music features complex sixteenth-note passages in the upper staff and arpeggiated figures in the lower staff. Dynamic markings include *ff*.

Fourth system of the musical score, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music includes sixteenth-note passages in the upper staff and arpeggiated figures in the lower staff. Dynamic markings include *p* and *animato*.

JOZSI.

The moon has ris-en now a-bove the trees, It's

*pp*

*p* *Tempo primo.*

Allegro.

ILONA. (*softly*)

Stay!

(*turns as if to go*)

JOZ.

time now for Jo-nel to come and kiss you! So shall I call him?

Allegro.

*p*

IL.

(*aloud*)

No, go! No, stay!

*molto animato*

*p* *eres*

Tempo I.  
 ILONA. (comes up to Jozsi)

Joz. *(smiling)*  
 Well, as you like! You are Józ-si, the gip-sy; And your  
 - een - - - do *fp*

IL.  
 fid-dle sings of the love I am miss-ing, Of pas-sion and of

IL.  
 rap-tur-ous kiss-ing! It calls with a mag-ic com-pel-ling!

IL.  
 Free must I be, free from a-ny bond; Free like you!  
*p* eres - - een - - do

Moderato.

JOZSI.

ILONA.

You don't love him then Ask me no more, but take me far a -

JOZSI. (louder)

Allegretto.

IL.

- way! You love him not you love an - oth - er!

ILONA. (softly)

Per - haps!

Allegro.

IL.

ask me no more! I long for free - dom!

JOZSI.

ILONA. (Spoken-) Take me away.

And do you mean it?

The first system of music shows Jozsi's vocal line starting with the lyrics "And do you mean it?". Below it, Ilona's vocal line is present but silent, with the instruction "(Spoken-) Take me away." above her staff. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

JOZSI. Spoken- (Whither?) Moderato.

ILONA.

Take me to the gar- den

The second system features Jozsi's vocal line with the lyrics "Take me to the gar- den" and the instruction "Spoken- (Whither?) Moderato." above it. Ilona's vocal line is silent. The piano accompaniment includes a right-hand melody with triplets and a left-hand bass line.

IL.

ILONA & JOZSI.

bow - ers, Where the mag-ic ro - ses blow Let us stray a - mong the

The third system shows Ilona's vocal line with the lyrics "bow - ers, Where the mag-ic ro - ses blow" and Jozsi's vocal line with "Let us stray a - mong the". The piano accompaniment features a right-hand melody with triplets and a left-hand bass line.

IL.  
JOZ.

flow - ers, In the land that lov - ers know! The lov - ers' land!

The fourth system features Ilona's vocal line with the lyrics "flow - ers, In the land that lov - ers know!" and Jozsi's vocal line with "The lov - ers' land!". The piano accompaniment includes a right-hand melody with triplets and a left-hand bass line, ending with a "f animato" section marked with a sixteenth-note triplet.

ff

6

6

6

This system features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The right hand plays a complex, rhythmic pattern with sixteenth notes and slurs, marked with accents and a forte (*ff*) dynamic. The left hand provides a steady accompaniment with chords and eighth notes. The number '6' appears below the treble staff in three locations, likely indicating a sixteenth-note group.

Allegro. *3* *3* *3* *3* *molto* *animato*

This system continues the piece with a tempo change to *Allegro*. The right hand features several triplet patterns of eighth notes, followed by a *molto* section and an *animato* section with slurs and accents. The left hand has long, sustained chords in the bass.

Presto.

This system is marked *Presto*. The right hand plays a rapid, rhythmic eighth-note pattern with slurs and accents. The left hand continues with sustained chords.

*rit.*

*ff*

This system is marked *rit.* (ritardando). The right hand has a melodic line with slurs and accents. The left hand features a *ff* (fortissimo) dynamic with chords. The system concludes with a change in key signature to two flats (Bb, Eb) and a time signature change to 2/4.

Moderato.

Dialogue.

*pp*

This system is marked *Moderato* and *Dialogue*. The right hand has a melodic line with slurs and accents, starting with a *pp* (pianissimo) dynamic. The left hand has sustained chords. The key signature is two flats (Bb, Eb) and the time signature is 2/4.

## Tempo di Marcia.

MALE CHORUS (Behind the scenes)

Fill our glasses, Mer-ry las-ses, To the brim! Drown all care and

sor-row,— Drink the hap-py mor-row!— Fill and don't be i-dle, The

bri-dal— We'll toast! Dra-go-tin, your lat-est bin Does hon-our to the

## Tempo di Marcia.

J.O.Z.

Drink on Jo - nell! A health to  
 host! Here's to bride and bridegroom,  
 Fill our glas-ses, Mer-ry las-ses, To the brim!

*mf*

Detailed description: This system contains the first two systems of music. The top system has a vocal line (J.O.Z.) with lyrics 'Drink on Jo - nell! A health to' and a piano accompaniment. The second system continues the vocal line with 'host! Here's to bride and bridegroom,' and the piano accompaniment. The piano part includes a dynamic marking of *mf* and a section marked with a dashed line and the number 8.

J.O.Z.

hap-py bride and bride-groom! There will be bit - ter-ness in his  
 Drink to her and him. Wish them love and laugh-ter, And hap-pi - ness to -  
 Here's to bride and bridegroom, Her and him!

Detailed description: This system contains the third and fourth systems of music. The top system has a vocal line (J.O.Z.) with lyrics 'hap-py bride and bride-groom! There will be bit - ter-ness in his' and a piano accompaniment. The second system continues the vocal line with 'Drink to her and him. Wish them love and laugh-ter, And hap-pi - ness to -' and the piano accompaniment. The third system continues the vocal line with 'Here's to bride and bridegroom, Her and him!' and the piano accompaniment. The piano part includes a dynamic marking of *mf*.

Allegro.

JOSZ.

cup, Long ere the sun is up!  
 - day And ev - er af - ter, — So fill up to the brim!  
 Fill the glas - ses To the brim!

The vocal part is written on a single staff in treble clef. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The melody is simple and rhythmic, following the lyrics. The tempo is marked 'Allegro'.

Allegro.

The piano accompaniment consists of two staves (treble and bass clef). It features a rhythmic accompaniment with chords and moving lines. The tempo is marked 'Allegro'.

*Dialogue.*

The Dialogue section is written for piano on two staves. It features a melodic line in the treble clef and a more active bass line. The tempo is marked 'Allegro'.

Allegro.

The piano accompaniment for the Dialogue section continues on two staves. It includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The tempo is marked 'Allegro'.

GUESTS (*spoken*) *Jozsi, come and play for us! Give us joy!* JOSZI (*spoken*) *Joy?*

Allegretto.

The section is written for piano on two staves. It features a melodic line in the treble clef with triplets. The tempo is marked 'Allegretto'. Dynamic markings include *p* and *mf*.

## Valse-lento.

J02. Joy comes and goes, How, no one knows, Just like a gip - sy

*pp*

J02. rov - er; Comes for a day, Then flies a - way,

J02. Soon as its hour is ov - er. Joy nev - er will

*mf* *p*

J02. stay More than a day, Love has to pass on;

J.O.Z.

No mor - tal can fol - low, When joy is gone, is

*pp*

J.O.Z.

CHORUS in Unis.

gone! Joy comes and goes, How, no one knows,

*rit.* *pp*

CHO.

Just like a gip - sy rov - er; Comes for a day,

*p.*

CHO.

Then flies a - way, Soon as its hour is ov - er.

*p.* *mf*

JOZ. Joy ne - ver will stay More than a day,  
 CHORUS in Unis.  
 Joy comes and goes, How, no one knows, Just like a

JOZ. Love has to pass on! No mor - tal can  
 CHO. gip - sy rov - er, Comes for a day

JOZ. fol - low, When joy is past and gone!  
 SOFRANOS & CONTRALTOS.  
 CHO. Then flies a - way, Soon as its hour is o'er.  
 TENORS & BASSES.

Allegretto.  
*f* *rit.*

This block contains the piano introduction. It features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The music is in 2/4 time. The right hand plays a rhythmic pattern of eighth notes with accents, while the left hand provides a harmonic accompaniment. The tempo is marked 'Allegretto' and the dynamics range from forte (*f*) to *rit.* (ritardando).

VIOLIN SOLO. (*off*)  
*Cadenza.*

This block contains a violin solo cadenza. It is written for a violin in 2/4 time with a key signature of one sharp (F#). The music is marked 'VIOLIN SOLO. (*off*)' and 'Cadenza.'. It features a series of rapid sixteenth-note passages and a final flourish. The piano accompaniment is minimal, consisting of a few chords in the right hand and a single note in the left hand.

(ILONA comes forward.) Moderato.

This block contains the piano introduction for the scene where Ilona comes forward. It is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Moderato.'. The right hand plays a melodic line with accents, and the left hand provides a harmonic accompaniment. The dynamics are marked *p* (piano).

JONEL.  
The ripples laughto greet the moon a-bove, The

This block contains the vocal introduction for Jonel. It is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Moderato.'. The right hand plays a melodic line with accents, and the left hand provides a harmonic accompaniment. The lyrics are: 'The ripples laughto greet the moon a-bove, The'. The dynamics are marked *p* (piano).

ILONA.

JON. Leave me, Jo - nel, for time is come to give the kiss of love!

ILON. (spoken) trou - bled is my mind! Nothing! Nothing!

JON. What is it, I - lo - na!

ILON. Moderato. Jo - nel be kind!

JON. Oh, well, dream on! I'll give you time for

JON.  
 dreams 'Till o'er the high-est tree the sil - ver moon - light

This system contains the first two measures of the vocal line for JON. The lyrics are "dreams 'Till o'er the high-est tree the sil - ver moon - light". The piano accompaniment consists of a treble and bass clef. The treble clef has a melody with eighth notes and sixteenth notes, with a '6' fingering above the second measure. The bass clef has a simple accompaniment with eighth notes and rests.

JON.  
 gleams. Then I will come, and will not miss you, But as your own true lov - er

This system contains the next two measures of the vocal line for JON. The lyrics are "gleams. Then I will come, and will not miss you, But as your own true lov - er". The piano accompaniment continues with a treble and bass clef. The treble clef has a melody with eighth notes and sixteenth notes, with a '6' fingering above the second measure. The bass clef has a simple accompaniment with eighth notes and rests. A dynamic marking 'p' is present in the first measure of the piano part.

ILONA. (*spoken.*)  
 Thank you!

JON.  
 kiss you! It won't be long.

This system contains three measures. It begins with ILONA's spoken line: "Thank you!". This is followed by JON.'s vocal line with the lyrics "kiss you! It won't be long.". The piano accompaniment continues with a treble and bass clef. The treble clef has a melody with eighth notes and sixteenth notes, with a '6' fingering above the second measure. The bass clef has a simple accompaniment with eighth notes and rests. There are measure numbers 12, 13, and 14 indicated at the end of the first, second, and third measures respectively.

## Andante.

JONEL.

Why are you wayward and cold to me now? Why from your side must I sever?

## Andante.

*PPP*

JON.

Are you not mine by the faith of a vow, Promised to love me forever?

JON.

Done are the days that you wandered alone Dreaming of visions untrue -

JON.

Dear, I am wait-ing to make you my own, Wait-ing for you, for

*rit.*

JON.

you! \_\_\_\_\_

*a tempo*

*Poco animato.*

\_\_\_\_\_

\_\_\_\_\_

ILONA.  
*Bouche fermé.*

M M M

*ppp*

This system contains the first vocal line for Iлона, marked "Bouche fermé." (closed mouth). The vocal line consists of three measures, each with a "M" marking below it. The piano accompaniment is in the lower register, starting with a *ppp* dynamic.

ILO.

*Ilona stops singing*

M M

This system contains the second vocal line for Iлона. It consists of two measures, each with an "M" marking below it. The piano accompaniment continues with chords and moving lines.

Viol. Solo.

*pp*

This system is a violin solo section. The piano accompaniment is in the lower register, with a *pp* dynamic. The violin part is in the upper register, featuring a melodic line.

(Dialogue.)

This system is a dialogue section. The piano accompaniment is in the lower register, with a *mf* dynamic. The violin part is in the upper register, featuring a melodic line.

*mf*

This system continues the dialogue section. The piano accompaniment is in the lower register, with a *mf* dynamic. The violin part is in the upper register, featuring a melodic line.

ILONA.

Let us wan - der hand in hand,

ILO. By the way my heart dis - cov - ers Let us seek the lov - er's  
 JOZSI. By the way my heart dis - cov - ers Let us seek the lov - er's

ILO. fai - ry - land!  
 JOZ. fai - ry - land!

*Curtain.*

END OF ACT I.

# Act II. INTERMEZZO.

## No 9.

Moderato.

Piano. *mf*

Two staves of music in 3/4 time, key of B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. The piece concludes with a double bar line and repeat signs.

*Ad.* \* *Ad.* \*

Valse-lente.

*p*

Two staves of music in 3/4 time, key of B-flat major. The right hand has a waltz-like melody with chords, and the left hand has a simple bass line. The piece ends with a double bar line and repeat signs.

*Con Ad.*

Two staves of music in 3/4 time, key of B-flat major. The right hand continues the waltz melody with chords, and the left hand continues the bass line. The piece ends with a double bar line and repeat signs.

*mf*

Two staves of music in 3/4 time, key of B-flat major. The right hand continues the waltz melody with chords, and the left hand continues the bass line. The piece ends with a double bar line and repeat signs.

*p*

Two staves of music in 3/4 time, key of B-flat major. The right hand continues the waltz melody with chords, and the left hand continues the bass line. The piece ends with a double bar line and repeat signs.

*ff*

Violin Solo.

The musical score is arranged in four systems, each with a Violin staff on top and a Piano accompaniment staff on the bottom. The Violin part is marked *pp* in the first system and *mf* in the second system. The Piano accompaniment is marked *pp* in the first system, *mf* in the second system, and *p* in the third system. The fourth system features a *ff* dynamic marking and a *rit.* (ritardando) instruction. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

Nº 10.

OPENING CHORUS.

Tempo di Marcia.

Piano. *ff*

The first system of the piano accompaniment consists of two staves. The right hand (treble clef) plays a series of chords and eighth notes, while the left hand (bass clef) plays a steady eighth-note accompaniment. The music is in 2/4 time and begins with a key signature of one flat (B-flat). The dynamic marking is *ff* (fortissimo).

The second system continues the piano accompaniment with similar rhythmic patterns and chordal structures. The right hand features more complex chordal textures, including some triplets and sixteenth-note figures.

The third system shows the piano accompaniment continuing with a consistent rhythmic drive. The right hand has a more active melodic line with eighth-note runs, while the left hand maintains the steady accompaniment.

(Curtain.)

The fourth system concludes the piano accompaniment. It features a final cadence with sustained chords in the right hand and a final bass note in the left hand. The instruction "(Curtain.)" is written above the staff.

SOPS. & CONTRALTOS.

Done is our la - bour, Let the wine pass! Drink with each

TENORS.

CHORUS.

Done is our la - bour, Let the wine pass! Drink with each

BASSES.

Done is our la - bour, Let the wine pass! Drink with each

neigh - bour And dance with each lass! Gip - sies who stray here,

CHORUS.

neigh - bour And dance with each lass! Gip - sies who stray here,

neigh - bour And dance with each lass! Gip - sies who stray here,

Now is your chance! Plen - ty will pay here For song and dance!

CHORUS.

Now is your chance! Plen - ty will pay here For song and dance!

Now is your chance! Plen - ty will pay here For song and dance!

CHO. Wel - come each com - er now On his way, For it is

Wel - come each com - er now On his way, For it is

Wel - come each com - er now On his way, For it is

CHO. sum - mer now, Ho - li - day!

sum - mer now, Ho - li - day! Come in, make one with us

sum - mer now, Ho - li - day! Come in, make one with us

CHO. All day long, Join in the fun with us, Wine, dance, song!

All day long, Join in the fun with us, Wine, dance, song!

All day long, Join in the fun with us, Wine, dance, song!

*Cont. in 7.10*

Allegretto.

TENORS.

CHO.

BASSES.

Ha, ha! ha, ha! ha, ha! ha, ha!

Allegretto.

ZORIKA.

Have

CHO.

What an af - fec - tion - ate pair! \_\_\_\_\_  
 What an af - fec - tion - ate pair! \_\_\_\_\_

*p*

ZOR.

done! for there's a toy I wear— I'll use it, so have a care!

ZOR. It is sharp, as you will know! Have done, and let me

ZOR. go!

TENORS. Ha, ha! ha, ha! ha, ha! ha, ha!

BASSES. Ha, ha! ha, ha! ha, ha! ha, ha!

CHO. Give her a kiss for a blow!

## Animato.

ZOR.

I'm not a sil - ly 'pea - sant lass, To give a kiss and take a glass

ZOR.

With plough-boys when they're tip - sy, For I am a gip - sy!

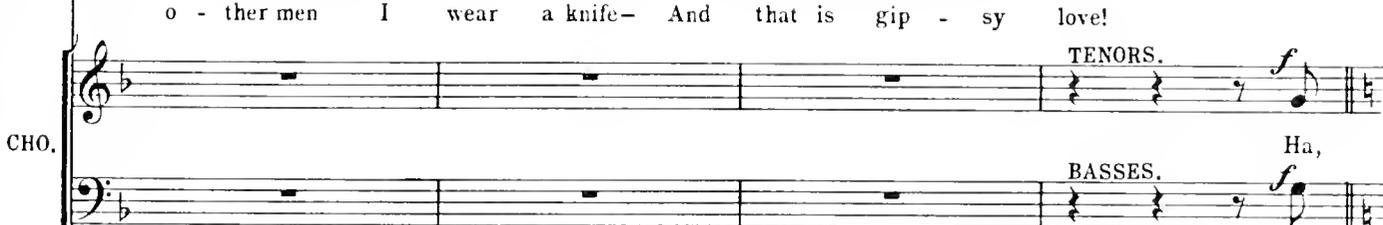
ZOR.

And I have got a lov - er too, But he's a bet - ter man than you! I

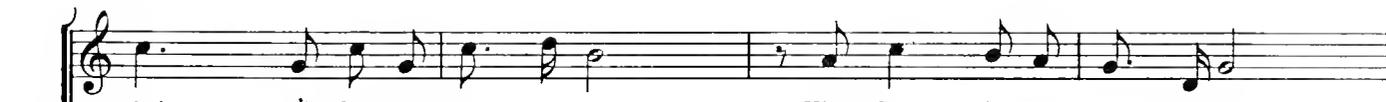
ZOR.

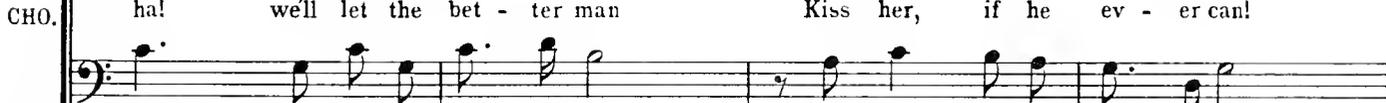
swore to give him love and life By all the stars a - bove; For

ZOR.  o - ther men I wear a knife- And that is gip - sy love!

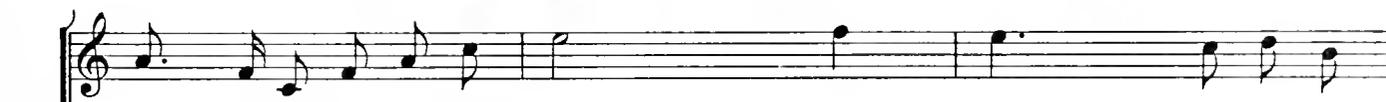
CHO.  TENORS. Ha,  
BASSES. Ha,

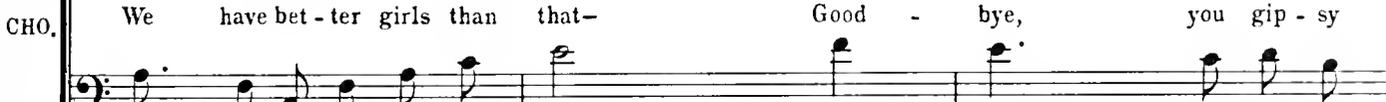


CHO.  ha! we'll let the bet - ter man Kiss her, if he ev - er can!

 ha! we'll let the bet - ter man Kiss her, if he ev - er can!



CHO.  We have bet - ter girls than that- Good - bye, you gip - sy

 We have bet - ter girls than that- Good - bye, you gip - sy



CHO. cat!

Moderato.

Moderato.

SOPRANOS & CONTRALTOS.

CHO. *f* Gip - sy maid and gip - sy man Roam the wide world o - ver,

*f* Gip - sy maid and gip - sy man Roam the wide world o - ver,

*f* Gip - sy maid and gip - sy man Roam the wide world o - ver,

CHO. *rit.* Drink - ing, danc - ing where one can - Then once more a ro - ver!

*rit.* Drink - ing, danc - ing where one can - Then once more a ro - ver!

*rit.* Drink - ing, danc - ing where one can - Then once more a ro - ver!

DANCE.  
Allegretto.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The upper staff begins with a melodic line starting on G4, moving through A4, B4, and C5. The lower staff provides harmonic support with chords and single notes. A dynamic marking of *mf* is placed in the first measure.

The second system continues the piece. The upper staff features a melodic line with eighth and sixteenth notes. The lower staff continues with a steady accompaniment of chords and single notes.

The third system shows a change in dynamics. The upper staff has a melodic line that includes a sharp sign (F#) in the second measure. The lower staff has a dynamic marking of *f* in the second measure, which then changes to *mf* in the third measure.

The fourth system continues the melodic and harmonic development. The upper staff has a melodic line with eighth notes and rests. The lower staff provides a consistent accompaniment.

The fifth system concludes the piece. The upper staff features a melodic line that ends with a final cadence. The lower staff has a dynamic marking of *f* in the third measure. The system ends with a double bar line and repeat signs.

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a series of chords and some melodic fragments. The bass clef part consists of a steady accompaniment of chords. A dynamic marking of *mf* is present at the beginning.

Second system of musical notation, continuing the piece. The treble clef part shows more complex chordal textures and some melodic lines. The bass clef part continues with a similar accompaniment pattern.

Third system of musical notation. The treble clef part features a dense texture of chords. A dynamic marking of *ff* is present at the beginning.

Fourth system of musical notation. The treble clef part includes a melodic line with some grace notes and a dynamic marking of *f*. The bass clef part continues with chords. The system concludes with a key signature change to two flats and a time signature change to 2/4.

Fifth system of musical notation, starting with the tempo marking *Presto.* The treble clef part features a melodic line with accents and a dynamic marking of *mf*. The bass clef part has a rhythmic accompaniment.

Sixth system of musical notation, continuing the *Presto.* section. The treble clef part has a melodic line with accents. The bass clef part continues with a rhythmic accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It includes dynamic markings such as *mf* and various articulation marks like accents and slurs.

Second system of musical notation, continuing the piece with similar rhythmic patterns and articulation.

Third system of musical notation, showing more complex rhythmic figures and dynamic changes.

Fourth system of musical notation, featuring a prominent *mf* dynamic marking and intricate melodic lines.

Fifth system of musical notation, including a *tr* (trill) marking and a *fz* (forzando) dynamic marking.

Sixth system of musical notation, concluding the page with a *tr* marking and a *cresc.* (crescendo) instruction.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The music features a series of chords and melodic lines. Dynamic markings include *f*, *fz*, *molto cresc.*, and another *fz*. There are several accents (*>*) over notes in both staves.

Second system of musical notation. It continues the grand staff from the first system. The key signature remains two flats. A section of the music is marked *Più animato.* in the upper staff. Dynamic markings include *fz*, *fz*, *fz*, and *ff*. The music shows a transition to a more rhythmic and energetic feel.

Third system of musical notation. It continues the grand staff. The music features a series of chords and melodic lines. There are several accents (*>*) over notes in both staves.

Fourth system of musical notation. It continues the grand staff. The music features a series of chords and melodic lines. There are several accents (*>*) over notes in both staves.

Fifth system of musical notation. It continues the grand staff. The music features a series of chords and melodic lines. A dynamic marking of *ff* is present in the lower staff. There are several accents (*>*) over notes in both staves.

Sixth system of musical notation. It continues the grand staff. The music features a series of chords and melodic lines. A dynamic marking of *ff* is present in the lower staff. There are several accents (*>*) over notes in both staves.

## No. 11.

## SONG.—(Andor) and CHORUS.

"LOVE AND WINE."

Allegretto moderato.

Andor.

Piano.

1. Al -

AND.

- though the snow has caught my head, My heart is full of sun; So

AND.

tap the cask of white or red And let the good wine run! It's

*p* *f rit.* *mf*

AND.

red as a - ny sum - mer rose, Or gold as au - tumn grain; So

AND.

out it comes and down it goes, And fill it up a - gain! And

*poco lento*

AND.

when I've turned my glass up, What's that to me, If I can take a lass up Up -

*poco lento*

AND.

- on my knee? I'll let the wine grow old - er While I kiss and hold her;

CHORUS.

AND.

What care I, when love is mine For all your wine? Oh! when you turn your glass up, What's

ANDOR.

CHO.

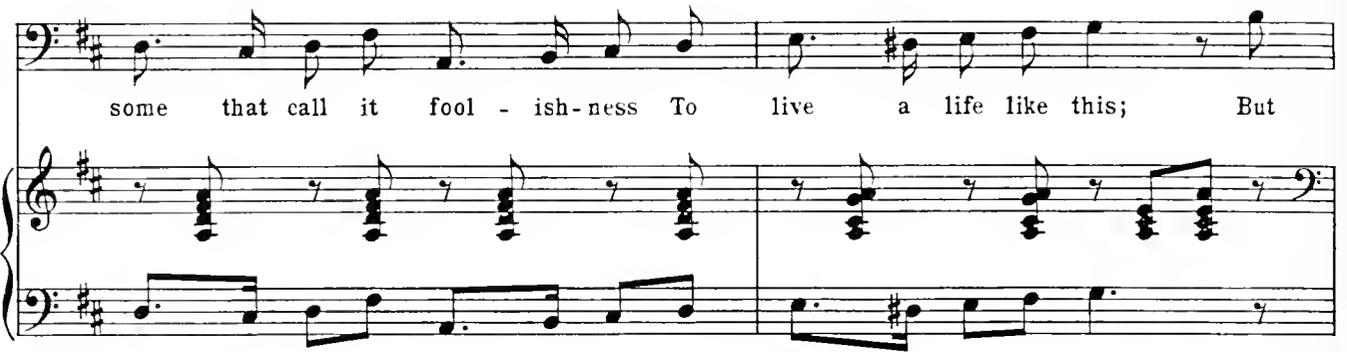
that to you, If you can take a lass up And kiss her too? Her

AND.

head's up - on my should-er, In my arms I fold her; So I'll live this life of mine With

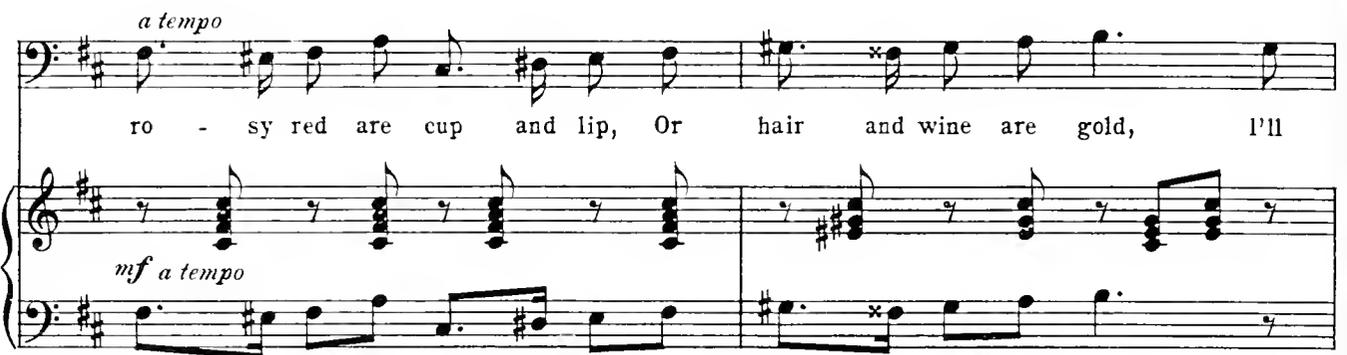
AND.

love and wine! 2. There's

AND.  *AND.* some that call it fool - ish-ness To live a life like this; But

AND.  *AND.* grape and girl were made to press, And lip and cup to kiss! While

*p* *f rit.*

AND.  *AND.* ro - sy red are cup and lip, Or hair and wine are gold, I'll

*a tempo* *mf a tempo*

AND.  *AND.* take a kiss or take a sip, And nev - er will grow old! And

*p*

*poco lento*

AND.

when I've done with drink - ing, As years go on, You

*p poco lento*

AND.

need - n't all be think - ing I'm dead and gone. But

AND.

let the girls that love me Plant the vine a - bove me;

CHORUS.

AND.

There will be a kiss of mine In all their wine! And

*mf* *p*

CHO

when you've done with drink - ing, As years go on; We

Detailed description: This system contains the first two staves of music. The top staff is a vocal line for a choir, starting with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "when you've done with drink - ing, As years go on; We". The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a melodic line in the right hand and a bass line in the left hand, with various chords and intervals.

CHO.

nev - er need be think - ing You're dead and gone. So

ANDOR.

Detailed description: This system contains the next two staves of music. The top staff is a vocal line for a choir, continuing the lyrics "nev - er need be think - ing You're dead and gone. So". The bottom two staves are piano accompaniment. The tempo marking "ANDOR." is placed at the end of the system. The piano part continues with similar melodic and harmonic patterns.

AND.

let the girls that love me Laugh and dance a - bove me;

Detailed description: This system contains the next two staves of music. The top staff is a vocal line for an andante part, with lyrics "let the girls that love me Laugh and dance a - bove me;". The bottom two staves are piano accompaniment. The tempo marking "AND." is at the beginning. The piano part includes dynamic markings such as *p* (piano) and *sfz* (sforzando), and features a melodic line in the right hand and a bass line in the left hand.

AND.

Still I'll live this life of mine With love and wine!

Detailed description: This system contains the final two staves of music. The top staff is a vocal line for an andante part, with lyrics "Still I'll live this life of mine With love and wine!". The bottom two staves are piano accompaniment. The tempo marking "AND." is at the beginning. The piano part includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte), and features a melodic line in the right hand and a bass line in the left hand.

N<sup>o</sup> 12.

## CHORUS.—(Ilona, Jozsi, Andor &amp; Chorus.)

"TELL US, JOZSI!"

Tempo di Marcia.

Piano.

The first system of the piano introduction features a treble clef with a melodic line of eighth notes and a bass clef with a steady accompaniment of chords. The key signature has one flat (B-flat) and the time signature is 2/4. The first measure is marked with a forte *f* dynamic.

The second system continues the piano introduction. The treble clef part has a more active melodic line with some grace notes. The bass clef part continues with chords. The second measure is marked with a piano *p* dynamic, and the fourth measure is marked with a forte *f* dynamic.

CHORUS.

The chorus begins with three vocal staves (soprano, alto, and tenor) and a piano accompaniment. The lyrics are: "Tell us, Joz - si, tell us Joz - si, where you've been,". The piano accompaniment continues with the same melodic and harmonic patterns as the introduction.

CHO.

The second system of the chorus continues the vocal and piano parts. The lyrics are: "What you've done, and whom you've seen;". The piano accompaniment features a more active melodic line in the treble clef.

CHO. You can play up - on us like your fid-dle string-

CHO. *rit.* Gip - sy Joz - si, you - you're our king!

*Presto.*

N<sup>o</sup> 12a

## EXIT OF CHORUS.

Tempo di Marcia. SOPRANOS & CONTRALTOS.

Chorus. Joz - si, if you can see

Piano. *f* *p*

CHO. One to take your fan - cy, Say the word to a - ny, And the

CHO. thing is done! We are all so pret - ty That it seems a

CHO. pi - ty We are now so ma - ny, You are on - ly one!

CHO. Wel - come, Joz - si, you whose play - ing, So en - trancing, Sets all danc - ing!

Wel - come, Joz - si, you whose play - ing, So en - trancing, Sets all danc - ing!

Wel - come, Joz - si, you whose play - ing, So en - trancing, Sets all danc - ing!

*p* *rit.* *ff*

CHO. Stay with us and don't go stray - ing - Joz - si, we have no one like you!

Stay with us and don't go stray - ing - Joz - si, we have no one like you!

Stay with us and don't go stray - ing - Joz - si, we have no one like you!

*a tempo* *a tempo* *f a tempo*

*pp* *rit.*

*a tempo* *ppp*

N<sup>o</sup> 13.

## SONG.- (Ilona with Jozsi and Andor.)

## "A LITTLE MAIDEN!"

Ilona. *Allegretto* *Allegretto moderato.*

1. There was a maid - en,

Piano. *mf* *p*

Il. a lit-tle maid - en, Who did not know what love is, and what life may

Il. mean, Al-though with jew - els and gold she was la - den, In

IL. vel - vet and silk like a roy - al queen. She asked if the

The first system of music features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are "vel - vet and silk like a roy - al queen. She asked if the". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. There are dynamic markings of *mf* and *pp*. The system concludes with a double bar line.

IL. ro - ses could tell her of love; She asked of the moon in the

The second system of music continues the vocal line and piano accompaniment. The lyrics are "ro - ses could tell her of love; She asked of the moon in the". The piano accompaniment includes a triplet in the right hand and a triplet in the left hand. Dynamic markings include *pp*. The system concludes with a double bar line.

IL. hea - vens a - bove; She asked of a gip - sy who went to and

The third system of music continues the vocal line and piano accompaniment. The lyrics are "hea - vens a - bove; She asked of a gip - sy who went to and". The piano accompaniment includes a triplet in the right hand and a triplet in the left hand. Dynamic markings include *pp*. The system concludes with a double bar line.

IL. fro, "I want to find out what love is, do you know?" "My

The fourth system of music continues the vocal line and piano accompaniment. The lyrics are "fro, 'I want to find out what love is, do you know?' 'My". The piano accompaniment includes a triplet in the right hand and a triplet in the left hand. Dynamic markings include *mf* and *p*. The system concludes with a double bar line.

II. dear lit - tle maid - en, just lis - ten," said he, "I'll show how I

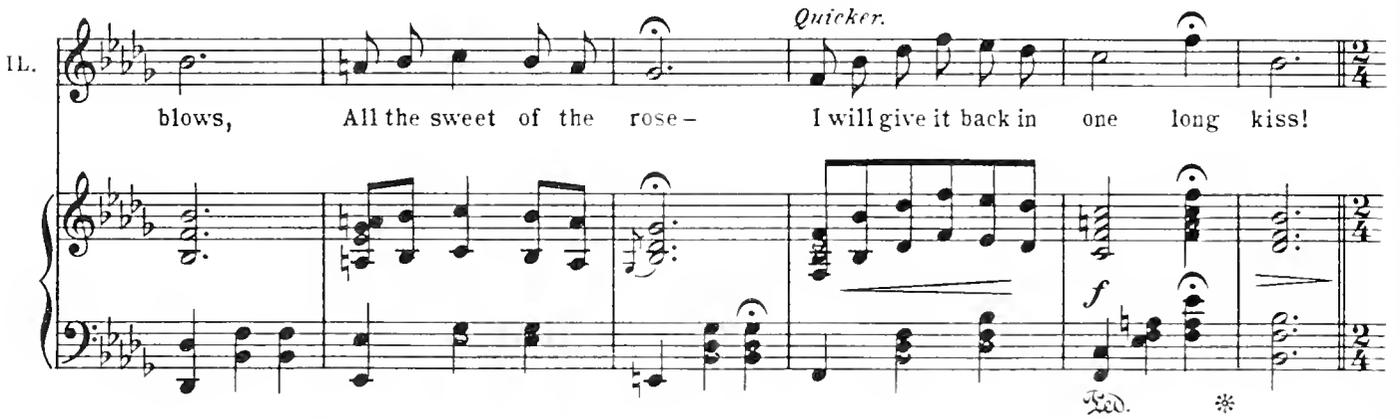
II. love you and you love — me!" Give me

Valse moderato.

II. from the blue a - far Ev - 'ry lit - tle sil - ver - star;

II. Give me the sun in the noon, And the gold of the moon;

11.  All the pain of life and all its bliss; Give ev-'ry blos - som that

11.  blows, All the sweet of the rose - I will give it back in one long kiss!

*Quicker.*

*f*

*mf*

Allegretto. (Roumanian Dance.)



*p*



*mf*



Valse moderato.

II. *rit.*

Give ev-ry blos-som that blows, All the sweet of the rose— I will give it back in

II. *Allegretto.* *Allegretto moderato.*

one long kiss! And so the maid - en,

II. the lit - tle maid - en, She wan-dered with the gip - sy wher - ev - er he

II. strayed; No more with jew - els and gold she is la - den, She's

II. on - ly a poor lit - tle beg - gar maid. But now she is

II. rich, though she on - ly has love, More fair than the moon in the

II. hea - vens a - bove; She wan - ders for ev - er till life shall be

II. done, With love for her gold - en star and moon and sun, Her

II. feet may be wea - ry, her eyes may be dim, So long as he loves her and

Valse moderato.  
ANDOR. (*mockingly*)

II. she loves him. Give me from the blue a - far

AND. Ev - 'ry lit-tle sil-ver star; Give me the sun in the

AND. noon, And the gold of the moon; All the pain of life and all its bliss;

HONA.

Give ev-'ry blos-som that blows, All the sweet of the rose-

JOZ.SI.  
Give ev-'ry blos-som that blows, All the sweet of the rose-

AND.  
Give ev-'ry blos-som that blows, All the sweet of the rose-

*mf*

II.  
I will give it back in one long kiss! Give ev-'ry blos-som that blows,

JOZ.  
I will give it back in one long kiss! Give ev-'ry blos-som that blows,

AND.  
I will give it back in one long kiss! Give ev-'ry blos-som that blows,

*mf*

II.  
All the sweet of the rose- I will give it back in one long kiss!—

JOZ.  
All the sweet of the rose- I will give it back in one long kiss!—

AND.  
All the sweet of the rose- I will give it back in one long kiss!—

*mf*

No. 14.

DUET.- (Lady Babby and Dragotin.)

"YOU'RE IN LOVE."

Allegretto.

LADY BABBY.

Ly. Babby.

Piano.

Ly. B.

-pos-ing you want to part a pair, I know an ex-cel-lent plan;— Don't

DRAGOTIN.

Ly. B.

wor-ry a-bout the la - dy fair, But try to catch the man.—— That

## LADY BABBY.

DRA.

sounds ve-ry true, but how are you To car-ry it out in de-tail?— You

Ly. B.

leave it to me, my re-ci-pe Has nev-er been known to fail.

Ly. B.

DRA. *rit.*

I wish that you would kind-ly say

DRA.

*a tempo*

LADY BABBY.

Just how you'd get the man a-way? Tho'

Valse.

Ly. B.

love is a fev - er you can't sub - due By med - i - cal treat - ment, I'm

Ly. B.

sure \_\_\_\_\_ If an - y - one catch - es a love that's new It's

Ly. B.

cer - tain to work a cure. \_\_\_\_\_ A man may have sworn that he

Ly. B.

won't de - sert The girl that he court - ed and kissed; \_\_\_\_\_ But

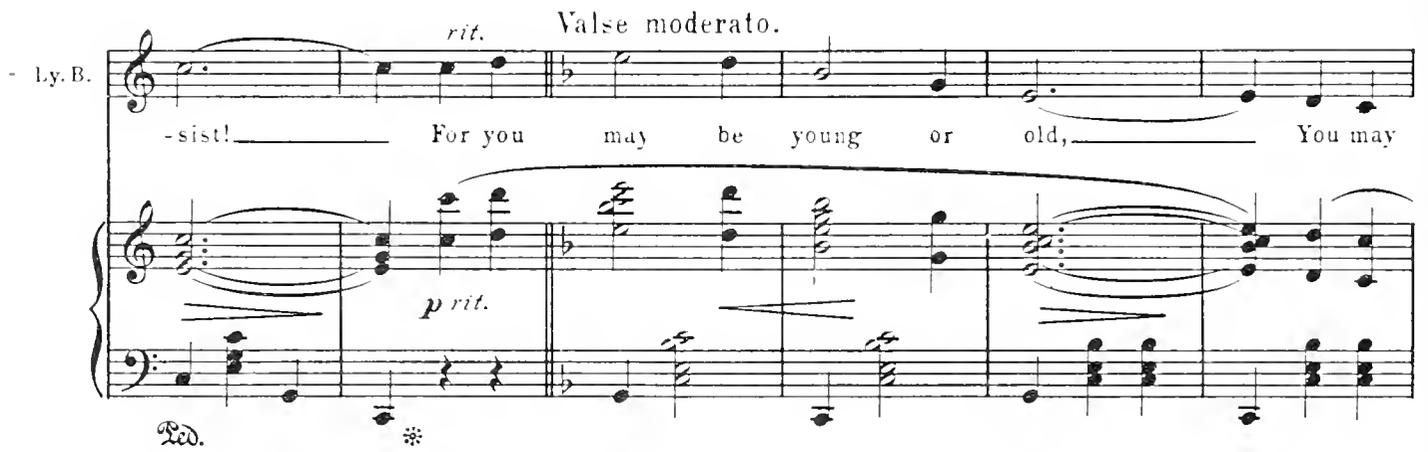
Ly. B. *rit.* *allargando*

when there's an - oth - er who wants to flirt, You'll find that he can - not re -



Ly. B. *rit.* *Valse moderato.*

- sist! For you may be young or old, You may



Ly. B.

think your heart is cold, But you'll find out just the



Ly. B.

same That your heart will catch the flame. For a



Ly. B.

word, a kiss, a glance Will be - gin a

Ly. B.

new ro - mance; And a mo - ment has done for you,

*f animato*

*Red.* \*

Ly. B.

New life's be - gun for you - You're in love!

*mf*

*Red.* \*

Ly. B.

*Allegretto.* DRAGOTIN.

So clear - ly and ful - ly

*mf* *p*

DRA. you ex-plain Your nov - el rem - e - dy, — I think it would make me

DRA. young a - gain If it was tried on me. — I know as a fact it's

LADY BABBY.

Ldy B. certain to act, It nev - er has failed an - y - how. — Then as we are here, my

DRAGOTIN.

DRA. doc - tor dear, We'll try the ex - per - i - ment now. You

LADY BABBY.

*rit.*

Ldy B. stand and look in - to my eyes, *rit.* And we'll com-mence the

*p rit.* *f a tempo* *p rit.*

*Valse.*

Ldy B. ex - er - cise. I blush and I sigh and I cling to you - You're

*p*

Ldy B. bet - ter al - read - y, I'm sure; You'll feel like a lov - er of

Ldy B. twen - ty - two, If on - ly you take the cure! You

DRAGOTIN.

*p.*

DRA. *dance to a mu - sic that nev - er halts, A mu - sic of*

DRA. *ab - so - lute joy! And back to the days of your*

LADY BABBY. *rit.*

Ldy B. *youth you waltz, As care - less and glad as a boy! For you*

*allarg. rit.*

Ldy B. *may be young or old= You may think your heart is*

Valse moderato.

DRAGOTIN.

*I'm not old!*

Valse moderato.

Ldy B. cold ————— But you'll find out all the same ————— That your

DRA. Far from cold! Yes, I find out all the

Ldy B. heart will catch the flame! ————— For a word, a kiss, a

DRA. same ————— For a word, a kiss, a

*pp rit.*

Ldy B. glance ————— Will re - vive the old ro - mance. ————— And a

DRA. glance ————— Has re - vived the old ro - mance. ————— And a

Ldy. D. mo-ment has done for you, New life's be - gun for you, You're in love! \_\_\_\_\_

DAR. mo-ment has done for me, New life's be - gun for me, I'm in love! \_\_\_\_\_

*f animato*

*f* *mf*

Red. \*

DANCE.

*Dialogue.*

*ppp*

Red. \*

Dialogue.

*f* *ppp*

This system features a piano accompaniment with a treble and bass staff. The treble staff contains a melodic line with a long slur over the first half. The bass staff provides a harmonic accompaniment with chords and moving lines. Dynamics include *f* and *ppp*.

Dialogue.

*f* *pp*

This system continues the musical piece. The treble staff has a melodic line with a slur. The bass staff has a steady accompaniment. Dynamics include *f* and *pp*.

This system shows the continuation of the piano accompaniment. The treble staff has a melodic line with a slur. The bass staff has a steady accompaniment.

This system shows the continuation of the piano accompaniment. The treble staff has a melodic line with a slur. The bass staff has a steady accompaniment.

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This system shows the continuation of the piano accompaniment. The treble staff has a melodic line with a slur. The bass staff has a steady accompaniment.

Nº 15.

## DUET.—(Jolan and Kajetan.)

## "THE BEST GAME."

Tempo di Polka.

(Dialogue)

Piano.

The piano accompaniment for the first part of the duet is written in 2/4 time with a key signature of one flat. It begins with a *pp* dynamic and features several triplet figures in both the treble and bass staves. The music is marked *p* in the second system and *mf* in the fourth system. The piece concludes with a final chord in the fifth system.

§ *Meno mosso.*

(JOL.) When we're mar-ried, I will say "Love and hon-our," not "o-bey;"  
 (KAJ.) But it just oc-curs to me, Two, when one, are some-times three,

The second part of the duet features a vocal line and piano accompaniment. The vocal line is in a single staff with lyrics, and the piano accompaniment is in two staves. The music is marked *p* and *mf*. The piece concludes with a final chord in the second system.

Then I'll try to love my best-You need-n't mind the rest!  
 Then, in two or three years more, The three, per-haps are four!

(KAJ.) When we're mar-ried, you and I, I'll be true-at least, I'll try-  
 (JOL.) We might have a pret-ty pair, First, a girl with fluf-fy hair,

Till we make our hon-ey-moon A sil-ver wed-ding spoon! (JOL.) We'll  
 Then a chub-by lit-tle lad, Ex-act-ly like his dad! (KAJ.) We'll

bill and coo, and go on so, Like pig-eons in the fa-ble.  
 share in all their child-ish joys, Such friends will we and they be!

(KAJ.) I'll  
 (JOL.) We'll

hold your hand at meals, you know, When - ev - er I am a - ble!(JOL) And when you can't, I'll learn to play with lit - tle toys As pret - ti - ly as may be!(KAJ) And if you hear an

*mf rit.* *mf a tempo*

give your toe A squeeze be - neath the ta - ble!(KAJ) And when we think we can't be heard, We'll aw - ful noise, You'll know it's me and ba - by!(JOL) And then we'll take them on our knees, And

*p*

JOLAN. BOTH.

whis - per some en - dear - ing word - My hon - ey - wun - ny, lov - ey - dov - ey, I love you! My mur - mur lit - tle words like these - My hon - ey - wun - ny, lov - ey - dov - ey, I love you! My

*rit.*

BOTH

pret - ty - it - ty wit - ty - wool  
pret - ty - it - ty wit - ty - wool

*p* *mf a tempo*

Valse moderato.

JOLAN. KAJETAN.

Do you love me still, my dear? Yes, if you'll keep still!  
 Come to mum - my, don't be shy! I'm a mon - key now!

JOLAN. KAJETAN.

You must kiss me, now and here! Why, of course I will!  
 Mum - my sings a lul - la - by! (Dad - dy barks, "Bow - wow!")

BOTH.

O - ther folks may say "For shame!" We will let them say it;  
 O - ther folks may say "For shame!" We will let them say it;

BOTH. *rit.*

If they know a bet - ter game, They may go and play it!  
 If they know a bet - ter game, They may go and play it!

DANCE.

JOLÁN.

If they know a bet - ter game,

KAJETÁN.

If they know a bet - ter game,

(dancing off)

(exeunt)

JOL. They may go and play it!

KAJ. They may go and play it!

*For the repeat.*

Nº 16.

## SONG.— (Ilona.)

"THE LOOKING-GLASS."

Allegretto.

Ilona.

Ah! I

Piano.

*mf* *p* *p*

Il.

won-der if my lov - er Has grown cold! Can there an - y rea - son

Il.

be Why he is tired of me? Mir - ror, help me to dis - cov - er

1L. If I'm old. Have my tres - ses all turned grey On my

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. The lyrics are: "If I'm old. Have my tres - ses all turned grey On my". The piano accompaniment is written in grand staff notation (treble and bass clefs). It features a steady bass line with chords and some melodic movement in the right hand.

1L. wed - ding day? Now, say, — my lit - tle look - ing-glass,

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "wed - ding day? Now, say, — my lit - tle look - ing-glass,". The piano accompaniment includes a dynamic marking of *p* (piano) in the second measure of the piano part.

1L. Am I — no more a pret - ty lass? You must-n't mind a - larm-ing My

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "Am I — no more a pret - ty lass? You must-n't mind a - larm-ing My". The piano accompaniment continues with similar harmonic support.

1L. maid - en pride! Is this — the way to plait a tress?

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are: "maid - en pride! Is this — the way to plait a tress?". The piano accompaniment includes a dynamic marking of *p* (piano) in the second measure of the piano part.

11. Is that\_ a lip for a ca - ress? Shall I be ra - ther charm - ing When

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The lyrics are: "Is that\_ a lip for a ca - ress? Shall I be ra - ther charm - ing When". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a 3/4 time signature. It features a melodic line in the right hand and a bass line in the left hand.

11. I'm his bride? Now, my face -

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 3/4 time signature. The lyrics are: "I'm his bride? Now, my face -". The piano accompaniment is in a grand staff with a key signature of one flat and a 3/4 time signature. It includes a dynamic marking of *p* (piano) in the middle of the system.

11. has it grace? It's

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 3/4 time signature. The lyrics are: "has it grace? It's". The piano accompaniment is in a grand staff with a key signature of one flat and a 3/4 time signature.

11. not too pale? Then, my dress -

The fourth system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 3/4 time signature. The lyrics are: "not too pale? Then, my dress -". The piano accompaniment is in a grand staff with a key signature of one flat and a 3/4 time signature. It includes a dynamic marking of *p* (piano) in the middle of the system.

1L.

a suc - cess? You

1L.

like my veil? Do not flat - ter me in pi - ty, Tell me

1L.

true - If you've not a fault to find, Then I shall nev - er

1L.

mind! You may tell me I am pret - ty - As you do -

II. *That is what you ought to say On my wed - ding day! Hm*

II.

II.

II. *That is what you ought to say On my wed - ding day!*

Nº 17.

DUET.—(Lady Babby and Jozsi.)

“I GO SO!”

MELODRAMA.  
Tempo di Czárdás.

Piano. *p*

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The music begins with a piano (*p*) dynamic. 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.

The second system continues the piano accompaniment. The right hand has a more active melodic line with some sixteenth-note passages. The left hand continues with a steady accompaniment pattern.

The third system of the piano accompaniment. The right hand features a triplet of eighth notes in the second measure. The left hand continues with a consistent accompaniment.

The fourth and final system of the piano accompaniment on this page. It concludes with a final cadence in the right hand and a sustained chord in the left hand.

## LADY BABBY.

All the world I've wan - der'd thro', No one have I met like you,

Ldy B. You who fas - cin - ate me so, I feel a - fraid, but can - not go!

Ldy B. I must own, al - though un - wil - ling, That I find your mu - sic thrill - ing;

Ldy B. On - ly one en - tran - ces me, And, Joz - si - you're he!

## Animato.

LdyB

If you tell me wild ro - man - ces, I go so!

LdyB

If you play Tzi - ga - ne dan - ces, I go so!

LdyB

If you're al - ways get - ting clo - ser, Rath - er fur - ther must I go, sir,

LdyB

I go so and I go so, Then I go so!

Ldy B.

You've a charm that's grow-ing strong-er; If I lis-ten a - ny long - er,

Ldy B.

I go so, and you go so, Then I go — so!

Tempo I.

JOZSI.

You're a la-dy, I am told, From a land where love is cold.

JOZ.

You have gold, and no - ble birth, And I have not a home on earth!

Joz.

When your rank and wealth and fash-ion      Bid you scorn a gip-sy's pas-sion,

Joz.

Would you leave them to be free With      Joz-si-with me?

**Animato.**

LADY BABBY.

I'm a - fraid to give an ans - wer,      I go so!

Ldy B.

Read my mean - ing if you can, sir,      I go so!

JOZSI.

Though your birth may be a - bove me, You've a gip - sy heart to love, me!

LADY BABBY.

I go so and I go so Then I go so!

Ldy B.

Then if ev - er I dis - cov - er I a - dore my gip - sy lov - er,

Ldy E.

I go so, and you go so, Then

DANCE.  
Allegretto.

The musical score is written for piano and bass in 2/4 time, featuring a variety of dynamics and ornaments. The piece begins with a piano (*pp*) dynamic. The first system shows the piano part with a trill (*tr*) and the bass part with a steady eighth-note accompaniment. The second system introduces a forte (*fz*) dynamic in the bass and a trill (*tr*) in the piano. The third system features a piano (*p*) dynamic in the piano part and trills (*tr*) in both parts. The fourth system has a mezzo-forte (*mf*) dynamic in the piano part and trills (*tr*) in both parts. The fifth system is marked forte (*f*) and includes trills (*tr*) in both parts. The sixth system concludes with a mezzo-forte (*mf*) dynamic, a triplet (*3*) in the piano part, and trills (*tr*) in both parts. The score is characterized by frequent trills and a rhythmic bass line.

The first system of music consists of two staves. The treble staff begins with a series of chords and eighth notes, followed by a melodic line with slurs. The bass staff provides a rhythmic accompaniment with eighth notes and chords. There are several dynamic markings, including *pp* and *f*, and articulation marks like accents and slurs.

The second system continues the musical piece. The treble staff features a melodic line with slurs and accents. The bass staff has a steady accompaniment. A *pp* (pianissimo) dynamic marking is present in the second measure.

The third system shows a continuation of the musical theme. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment. A *f* (forte) dynamic marking is present in the middle of the system.

The fourth system is marked *animato*. The treble staff features a rapid sixteenth-note passage in the final two measures, with a fermata over the first measure of this passage. The bass staff has a simple accompaniment with chords and rests.

Allegro.

The fifth system is marked *ff* (fortissimo). The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment with chords and rests.

The sixth system is marked *fff* (fortississimo) in the first measure and *ff* (fortissimo) in the last two measures. The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment with chords and rests.

Nº 18.

## FINALE.— ACT II.

Allegro.

Piano.

ANDOR. (clapping his hands)

Come on, come on, la - zy lass - es! Set the glass - es! Bring the wine!

AND.

Come on! Come on! We have com - pa - ny to dine!

(to gipsies)

AND.

Now, you gip - sies, here your chance is! Play us all your wild - est dan - ces!

AND.

There's a wed - ding here to - day, You can play and I will pay!

SOP. & CON.

TENOR.

BASS.

Here's to An - dor! An - dor! That's the sort to play for!

Here's to An - dor! An - dor! That's the sort to play for!

Here's to An - dor! An - dor! That's the sort to play for!

CHO.

Here's to An - dor! An - dor! You'll have all you pay for!

Here's to An - dor! An - dor! You'll have all you pay for!

Here's to An - dor! An - dor! You'll have all you pay for!

## ANDOR.

No - thing but To - kay to - day, - now! -

AND. That's the wine for wed - - ding days!

AND. Now, gip - sies, rea - dy, and then be - gin

AND. With a dance for the guests as they all come in!

Orchestral gipsy band.  
Tempo di Marcia.

First system of musical notation for the orchestral gipsy band. It consists of a treble clef staff and a bass clef staff. The key signature has one flat (B-flat) and the time signature is 2/4. The music begins with a forte (*f*) dynamic marking. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef provides a harmonic accompaniment with chords.

Second system of musical notation for the orchestral gipsy band. It continues the melody and accompaniment from the first system. The treble clef staff shows a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef staff continues with harmonic support.

Third system of musical notation for the orchestral gipsy band. The treble clef staff continues with eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef staff continues with harmonic support.

CHO.

SOP. & CON.  
We are glad to have a hap - py gip - sy pair That want to

TENOR.  
We are glad to have a hap - py gip - sy pair That want to

BASS.  
We are glad to have a hap - py gip - sy pair That want to

Fourth system of musical notation, featuring a vocal choir and piano accompaniment. The vocal parts are for Soprano & Contralto (SOP. & CON.), Tenor (TENOR.), and Bass (BASS.). The lyrics are: "We are glad to have a hap - py gip - sy pair That want to". The piano accompaniment is in the same key and time signature as the previous systems, with a forte (*f*) dynamic marking. The piano part consists of chords in the bass clef and chords in the treble clef.

CHO. mar - ry for as long as ei - ther one may care! For An - dor

mar - ry for as long as ei - ther one may care! For An - dor

mar - ry for as long as ei - ther one may care! For An - dor

CHO. al - ways gives a guest An en - ter - tain - ment of the best, But on the

al - ways gives a guest An en - ter - tain - ment of the best, But on the

gives a guest An en - ter - tain - ment But on the

CHO. gip - sy wed - ding day He sets us drink - ing To - kay!

gip - sy wed - ding day He sets us drink - ing To - kay!

gip - sy wed - ding day He sets us drink - ing To - kay!

*ff*

Allegretto moderato.

*mf* *molto animato* *f*

Tempo primo.

A GUEST.

ANDOR. That is no-thing  
A gip-sy wed - ding we're to see - That is no-thing new!

Tempo primo.

*p*

GUE. new!

AND. The wed-ding guests you all will be -

That is no-thing new!

CHO. That is no-thing new!

That is something new!

*p*

GUE. What a treat for you!

AND. What a treat for you!

CHO. What a treat for you!

What a treat for you!

AND. A gip - sy wed - ding - ha, ha, ha, ha, ha! Ha, ha, ha, ha, ha, ha,

CHORUS.

*mf*

CHO. ha. A gip - sy wed - ding - ha, ha, ha, ha,

ANDOR.

*f*

CHORUS.

AND. *b*

ha, Ha, ha, ha, ha, ha, ha.

AND.

Gip-sies mar - ry, peo - ple say, In a free and ea - sy

AND.

way! To - geth - er they may

AND.

stay Or they part next day

## ANDOR.

CHORUS

No, there's no such thing

Has the bride a veil for cov - er?

Violin.

*p animato*

AND.

No, she gets no ring!

Or a ring from her true lov - er?

CHORUS

Or a ring from her true lov - er?

Or a ring from her true lov - er?

*p*

AND.

Will the par-son talk of du - ty, Will the or-gan play?

AND.

Gip - sy lov - er, gip - sy beau - ty Nev - er wed that way!

CHO.

Has the bride a veil for cov - er? No, there's no such thing!

Has the bride a veil for cov - er? No, there's no such thing!

Has the bride a veil for cov - er? No, there's no such thing!

AND. *mf* Or a ring from her true lov - er? No, she gets no ring!

CHO. Or a ring from her true lov - er? No, she gets no ring!

Or a ring from her true lov - er? No, she gets no ring!

*pp* *Spoken.* (Bring in the couple!)

Allegro. TENORS L'istesso tempo.

CHO. BASSES. Where are you, Joz - si?

Where are you, Joz - si?

*mf*

Tempo di Marcia. SOP. & CON. It's

CHO. TENOR. It's

(Jozsi enters with Ilona)

*ff*

*Listesso tempo.*

CHO. Joz - si! It's Joz - si! Who would have said That

BASS. Joz - si! It's Joz - si! Who would have said That

*ff*

*Listesso tempo.* It's Joz - si! Who would have

CHO. Joz - si the Gip - sy could get wed? And look at his bride, she is

Joz - si the Gip - sy could get wed? And look at his bride, she is

said That Joz - si could get wed? His

CHO. white as a pearl— She can't be a gip - sy girl!

white as a pearl— She can't be a gip - sy girl!

bride is a pearl But she can't be a gip - sy girl!

Allegretto.

Moderato.  
ILONA.

How they laugh at me

*p*

*p*

Detailed description: This block contains the first system of music. It features a vocal line for Iлона and a piano accompaniment. The tempo is marked 'Allegretto' and the mood is 'Moderato'. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The vocal line begins with a rest, followed by the lyrics 'How they laugh at me'. The piano accompaniment starts with a piano (*p*) dynamic and includes various rhythmic patterns and chords.

II.

Listesso tempo.  
JOZSI.

now! What shall I do? You have to sing here -

*p*

Detailed description: This block contains the second system of music. It features a vocal line for Jozsi and a piano accompaniment. The tempo is marked 'Listesso tempo'. The key signature remains three flats. The time signature is 3/4. The vocal line begins with the lyrics 'now! What shall I do? You have to sing here -'. The piano accompaniment includes a piano (*p*) dynamic and features some triplet rhythms.

JOZ.

that's what our trade is; You are with the Gip-sies now, not with lords and la-dies!

*rit.*

Detailed description: This block contains the third system of music. It features a vocal line for Jozsi and a piano accompaniment. The key signature changes to two flats (B-flat, E-flat). The time signature is 2/4. The vocal line begins with the lyrics 'that's what our trade is; You are with the Gip-sies now, not with lords and la-dies!'. The piano accompaniment includes a 'rit.' (ritardando) marking and ends with a double bar line.

Allegro.

JOZ.

So, Gip - sy bride,

*mf*

Detailed description: This block contains the fourth system of music. It features a vocal line for Jozsi and a piano accompaniment. The tempo is marked 'Allegro'. The key signature is two flats. The time signature is 2/4. The vocal line begins with the lyrics 'So, Gip - sy bride,'. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and features a rhythmic pattern of eighth and sixteenth notes.

JOZ.

show them your danc - ing, sing - ing -

Allegretto.

JOZSI. (spoken)

Now sing!

*p* *animato*

Allegro moderato.

ILONA.

There was a maid - en, a lit - tle maid - en, Who

(Go on  
JOZSI with your  
song)

II. did not know what love is, and what life may mean— She asked if the

(Breaks  
down)

II. ros - es could tell her of love, She asked of the moon in the—

JOZSI (spoken)

ILONA.

Go on! go on! She asked of the gip - sy who went to and

CHORUS.

JOZSI (spoken) Dance!

(sobbing)

(spoken)

II. fro, "I want to find out what love is— do you know?" Now dance!

Allegretto.  
(Ilona dances)

CSÁRDÁS.  
Allegro.

Allegro molto.

Moderato.

ILONA.

(Bells off.)

Why, what do they ring for?

But why should they

Moderato.

IL.  Why should they not?

AND.  ring for a gip-sybride?



IL. *Allegretto moderato.*  With a veil my head I'll cov-er, As a bride should do;



 My ring I'll give my

IL.  My ring I'll give my lov-er, He'll give me one too.



IL. For I will be wed in church to - day, Not on - ly the gip - sy way!

IL. Come, Joz - si, Take the wed - ding vow you prom - ised

Allegro. JOZSI. me! A mar - riage?

JOZSI. With can - dle, and book, and bell? It's

Moderato.

JOZ. gip - sy love that made us one, A gip - sy wed-ding I'll

Allegro. Moderato.

JOZ. have, or none! This scarlet kerchief, that is the sign, You wear it in

Allegretto moderato.

JOZ. tok - en that you are mine. Then we go on drink - ing

JOZ. till the stars shall fade - That's the on - ly way a gip - sy mar-riage is made.

Allegro.

ILONA. No! no! it cannot be! Tell me Jozsi— do

*p* *cres* *cen* *do*

Moderato.

JOZSI.

IL.

you love me? Do you love me only? I'm a gip-sy vag-a-bond,

*f*

JOZ.

Free the wide world o - ver; Hating, lov-ing, fierce and fond, Ev-er - more a rov - er! 'Tis

*f*

Animato.

JOZ.

Gip-sy love you asked me for, Then take it now, or leave me!

ANDOR. (*Spoken*) "That's all you'll get, my lass!"

Musical score for ANDOR. (*Spoken*) "That's all you'll get, my lass!". The score is in G major and 2/4 time. It features a vocal line with a fermata and a piano accompaniment. The piano part includes a *ff* dynamic marking and a *Moderato.* tempo instruction. The piano accompaniment consists of a treble clef staff with sixteenth-note runs and a bass clef staff with chords and a bass line.

Tempo di Valse. LADY BABBY.

Musical score for Tempo di Valse. LADY BABBY. The score is in G major and 3/4 time. It features a vocal line with the lyrics "Oh, why should you care by a wed - ding vow To" and a piano accompaniment. The piano part includes a *pp* dynamic marking. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with chords and a bass line.

Ldy B.

Musical score for Ldy B. The score is in G major and 3/4 time. It features a vocal line with the lyrics "fet - ter a heart that is free? — You'd bet - ter be off with the" and a piano accompaniment. The piano part includes a *p* dynamic marking. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with chords and a bass line.

Ldy B.

Musical score for Ldy B. The score is in G major and 3/4 time. It features a vocal line with the lyrics "old love now, And on with the new- that's me! — For" and a piano accompaniment. The piano part includes a *p* dynamic marking. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with chords and a bass line.

Ldy B.

though you may swear that you won't de - sert The girl that you court - ed and

Ldy B.

kissed, ————— Yet when there's an - oth - er that wants to flirt, I

Ldy B.

know that you can - not re - sist! ————— For you may be young or

*allargando.* *rit.* *Valse moderato.*

*allargando.* *p rit.*

Ldy B.

old, ————— You may think your heart is cold, ————— But you'll

Ldy B.

find out all the same ——— That your heart will catch the

Ldy B.

flame! ——— Yes, a word, a kiss, a glance ——— Will re -

*rit.*

*pp rit.*

Ldy B.

-vive the old ro - mance, ——— And a mo-ment has done for you,

*p animato.*

*Ad.* \*

Ldy B.

New life's be - gun for you! You're in love! ———

*Ad.*

*ad lib.*

Ldy B. — For you may be young or old, — You may think your heart is cold —

JOZ. *f ad lib.* For you may be young or old, — You may think your heart is cold —

CHO. For you may be young or old, — You may think your heart is cold —

For you may be young or old, — You may think your heart is cold —

*a tempo*

Ldy B. — But you'll find out all the same. — That your heart will catch the flame —

JOZ. — But you'll find out all the same. — That your heart will catch the flame —

CHO. — But you'll find out all the same. — That your heart will catch the flame —

— But you'll find out all the same. — That your heart will catch the flame —

Ldy B.  
— For a word, a kiss, a glance — Will be - gin a new ro - mance — And a

JOZ.  
— For a word, a kiss, a glance — Will be - gin a new ro - mance — And a

CHO.  
— For a word, a kiss, a glance — Will be - gin a new ro - mance — And a

— For a word, a kiss, a glance — Will be - gin a new ro - mance — And a

Ldy B.  
moment has done for you, New life's be - gun for you, You're in love! — *rit.*

JOZ.  
moment has done for you, New life's be - gun for you, You're in love! — *rit.*

CHO.  
moment has done for you, New life's be - gun for you, You're in love! — *rit.*

moment has done for you, New life's be - gun for you, You're in love! — *rit.*

*f animato*

*ff rit.*

Moderato.

Ldy B. You're a gip-sy vag-a-bond, Free the wide world o - ver; Hat-ing, lov-ing fierce or fond,

JOZ. I'm a gip-sy vag-a-bond, Free the wide world o - ver; Hat-ing, lov-ing fierce or fond,

CHOR. He's a gip-sy vag-a-bond, Free the wide world o - ver; Hat-ing, lov-ing fierce or fond,

He's a gip-sy vag-a-bond, Free the wide world o - ver; Hat-ing, lov-ing fierce or fond,

Moderato.

Moderato.

Ldy B. Ev-er-more a ro-ver.

JOZ. Ev-er-more a ro-ver.

CHOR. Ev-er-more a ro-ver.

Ev-er-more a ro-ver.

Moderato.

ILONA.  
Valse moderato.

11. Was it a dream that was lur - ing me on? Now from the

*Tempo rubato*

*p*

*Ad.* \**Ad.* \**Ad. simile*

11. dream I a - wak - - - en; He that I lov'd with an -

11. - oth - er is gone, Leav - ing me mock'd and for - sak - -

11. - en. Love that I fol - low'd is fic - kle and vain,

*mf*

11.  *p* *mf*  
Gone from me, lost and un - known, Nev - er to

11.  *pp*  
an - swer my call - ing a - gain - I am a - lone, a -

11. *Moderato.*  
- lone!  
*(Curtain.)* *ff*

*ff* *fff*

END OF ACT II.

# Act III.

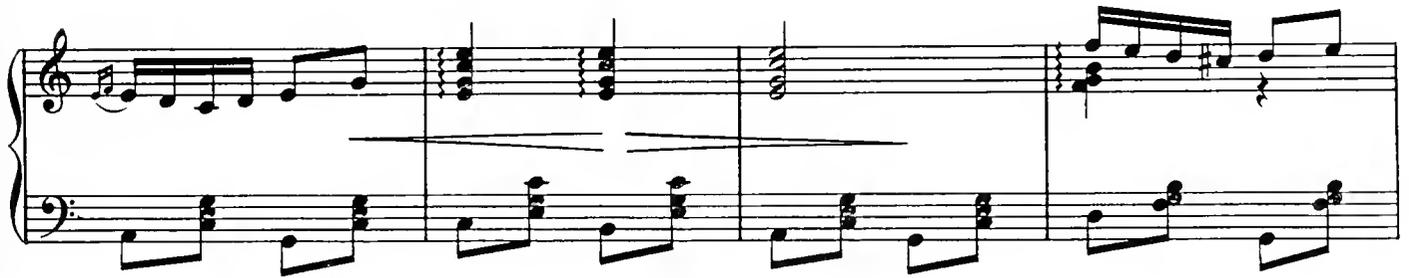
No 19.

## INTERMEZZO.

Allegretto.

Piano.

*mf* *p*



First system of musical notation, featuring a treble and bass clef. The music is in a minor key and includes a dynamic marking of *p* (piano).

Second system of musical notation, featuring a treble and bass clef. The music is in a minor key and includes a dynamic marking of *p* (piano).

Third system of musical notation, featuring a treble and bass clef. The music is in a minor key.

Fourth system of musical notation, featuring a treble and bass clef. The music is in a minor key and includes a dynamic marking of *p* (piano).

Fifth system of musical notation, featuring a treble and bass clef. The music is in a minor key.

Sixth system of musical notation, featuring a treble and bass clef. The music is in a minor key and concludes with a double bar line.

First system of musical notation, featuring a treble and bass clef. The bass clef part begins with a piano (*p*) dynamic marking. The system contains five measures of music with various rhythmic patterns and articulation marks.

Second system of musical notation, continuing the piece. It features a treble and bass clef with five measures of music. The notation includes slurs and dynamic markings.

Third system of musical notation, continuing the piece. It features a treble and bass clef with five measures of music. The notation includes slurs and dynamic markings.

Fourth system of musical notation, featuring a treble and bass clef. The bass clef part begins with a piano (*p*) dynamic marking. The system contains five measures of music with various rhythmic patterns and articulation marks.

Fifth system of musical notation, continuing the piece. It features a treble and bass clef with five measures of music. The notation includes slurs and dynamic markings.

Sixth system of musical notation, concluding the piece. It features a treble and bass clef with five measures of music. The notation includes slurs, dynamic markings such as *rit.* and *f*, and a fermata over the final note.

Nº 20.

INTRODUCTION AND DANCE.

Tempo di Marcia.  
(Curtain.)

Piano.

The musical score is written for piano and consists of five systems of staves. Each system contains a treble clef staff and a bass clef staff. The key signature is one flat (B-flat) and the time signature is 2/4. The first system includes a dynamic marking of *f* (forte). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and accents throughout the piece. The notation is clear and professional, typical of a published musical score.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The piece begins with a mezzo-forte (*mf*) dynamic. The right hand contains several chords marked with a 'V' (accents) and a long, sweeping slur over the final two measures. The left hand plays a steady eighth-note accompaniment.

Second system of musical notation, continuing the piece. The right hand features a long slur over the first two measures, followed by a series of chords. The left hand continues with its eighth-note accompaniment.

Third system of musical notation. The right hand has a long slur over the final two measures. The left hand's accompaniment remains consistent.

Fourth system of musical notation. The right hand contains several chords with 'V' accents. The left hand continues with the eighth-note accompaniment.

Fifth system of musical notation. The right hand features a long slur over the first two measures. The left hand continues with the eighth-note accompaniment.

Sixth system of musical notation. The right hand has a long slur over the final two measures. The left hand continues with the eighth-note accompaniment.

## Grandioso.

First system of musical notation, featuring a treble and bass clef. The piece is marked *ff* (fortissimo). The key signature is two sharps (F# and C#). The system includes a large fermata over the right-hand staff.

Second system of musical notation, continuing the piece. It features a large fermata over the right-hand staff.

Third system of musical notation, continuing the piece. It features a large fermata over the right-hand staff.

Fourth system of musical notation, continuing the piece.

Fifth system of musical notation, continuing the piece.

Sixth system of musical notation, concluding the piece. It features a large fermata over the right-hand staff.

Tempo di Marcia.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a series of chords and eighth-note patterns. The bass staff begins with a bass clef and contains a steady eighth-note accompaniment. A dynamic marking of *mf* is placed at the beginning of the first measure.

The second system continues the musical piece with two staves. The treble staff features a melodic line with eighth-note runs and rests. The bass staff maintains the eighth-note accompaniment. The key signature and time signature remain consistent with the first system.

The third system shows two staves of music. The treble staff has a more active melodic line with frequent eighth-note patterns. The bass staff continues with the accompaniment. The overall texture is consistent with the previous systems.

The fourth system consists of two staves. A marking 'Volo' is written vertically on the left side of the treble staff. The musical notation continues with eighth-note patterns in both staves.

The fifth system contains two staves. A dynamic marking of *mf* is placed in the middle of the system. The treble staff shows a melodic line with some rests, while the bass staff continues the accompaniment.

The sixth and final system on the page consists of two staves. A dynamic marking of *ff* is placed in the middle of the system, followed by a *rit.* instruction. The treble staff features a complex melodic line with many sixteenth notes and rests. The bass staff continues with the accompaniment.

Polka (tempo rubato)

ff

ff animato.

Marcia.  
mf

First system of musical notation, featuring a treble and bass clef. The music is in 3/4 time with a key signature of one sharp (F#). It includes dynamic markings such as *mf* and *ff*.

Second system of musical notation, featuring a treble and bass clef. It includes the tempo marking *rit.* and the section title *Valse.* in 3/4 time. Dynamic markings include *ff*.

Third system of musical notation, featuring a treble and bass clef. The music is in 3/4 time with a key signature of one sharp (F#). It includes dynamic markings such as *f*.

Fourth system of musical notation, featuring a treble and bass clef. The music is in 3/4 time with a key signature of one sharp (F#). It includes dynamic markings such as *f*.

Fifth system of musical notation, featuring a treble and bass clef. The music is in 3/4 time with a key signature of one sharp (F#). It includes dynamic markings such as *f*.

Sixth system of musical notation, featuring a treble and bass clef. The music is in 3/4 time with a key signature of one sharp (F#). It includes dynamic markings such as *f*.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with various dynamics and accents, while the bass clef provides a harmonic accompaniment. The system concludes with a double bar line.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures as the first system, with dynamic markings and accents throughout.

Third system of musical notation, showing a change in dynamics to *ff* (fortissimo) in the middle section. The treble clef has a more active melodic line, and the bass clef continues with a steady accompaniment.

Fourth system of musical notation, featuring a key signature change to one sharp (F#) in the treble clef. The melodic line becomes more intricate with sixteenth-note patterns.

Fifth system of musical notation, continuing the piece in the new key signature. The texture remains consistent with the previous systems, showing a balance between melody and accompaniment.

Sixth system of musical notation, starting with the tempo marking *Presto.* The piece concludes with a final cadence in the treble clef and a double bar line.

## No 21.

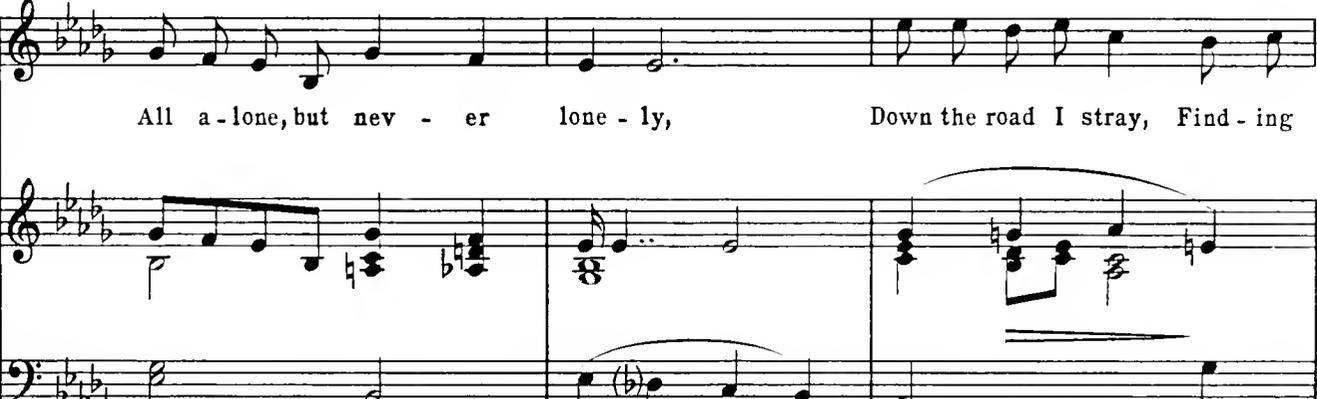
## SONG- (Jozsi.)

## "GIPSY SONG"

Moderato. (*tempo rubato*)

Jozsi.  *pp*

O-ver all the earth I roam With my mu-sic on - ly;

Joz. 

All a-lone, but nev - er lone - ly, Down the road I stray, Find - ing

Joz. 

rest, but ne - ver home; Halt - ing some-where by the way, A night or day.

*animato*

J.O.Z. I'm a gip-sy va-ga-bond, Roam-ing ev-'ry-where, Seek - ing joy that lies beyond,

J.O.Z. Car - ing not for care! Like the winds, my bro - thers, I am al - ways free;

*Tempo di Valse moderato.*

J.O.Z. Laws were made for o - thers, Not me! So let me go

J.O.Z. As winds that blow O - ver the moun - tains you - der;

J.O.Z.

Love for a day, Then on my way Out in the world to

J.O.Z.

wan - der. I'll do as I've done; Car - ing for

J.O.Z.

none. I'll go on be - yond! Who loves me may

J.O.Z.

fol - - low The Gip - sy Va - ga - bond.

*The Second verse may be omitted.*

## Moderato.

JOZ.

When some girl that sees me pass      Bec - kons with her fin - ger,

JOZ.

I can laugh and kiss and lin - ger!      A - ny love I find, No - ble

JOZ.

la - dy; pea - sant lass,      If she's on - ly fair and kind, I

JOZ.

do not mind!      I'm a gip-sy va - ga-bond, Lov - ing a - ny-where,

J.O.Z.

When the mai-dens will be fond, What do gip-sies care?

J.O.Z.

Wed-ding vows are fet-ters, I will let them be; They are for my bet-ters, Not

*rit.*

Tempo di Valse-lento.

J.O.Z.

me! So on I go As winds that blow

*pp*

J.O.Z.

O-ver the moun-tains you - - der; Love for a day,

J.O.Z. Then on my way Out in the world to wan - -

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of four flats (B-flat, E-flat, A-flat, D-flat). The lyrics are "Then on my way Out in the world to wan - -". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady bass line with chords in the right hand.

J.O.Z. - der. I'll do as I've done; Car - ing for

The second system continues the vocal line and piano accompaniment. The lyrics are "- der. I'll do as I've done; Car - ing for". The piano accompaniment continues with similar harmonic support for the vocal melody.

J.O.Z. none. I'll go on be - yond! Who loves me may

The third system continues the vocal line and piano accompaniment. The lyrics are "none. I'll go on be - yond! Who loves me may". The piano accompaniment features some dynamic markings and phrasing slurs.

J.O.Z. fol - - low Her Gip - sy Va - - ga - - bond!

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "fol - - low Her Gip - sy Va - - ga - - bond!". The piano accompaniment ends with a *pp* (pianissimo) marking and a final chord.

No 22.

FINALE- ACT III.

Piano.

Moderato.

IL. ILONA.

Have I awaked from dreams, from troubled dreams? And am I here a -

IL. IL.

- gain? How strange it seems!

Allegretto.

IL. IL.

A - las! For I may pray, but all in vain,

animato

*fp animato*

## Valse moderato.

11. To have my yes-ter-day a - gain! ——— Was it a

*pp a tempo* *p*

*And.*

11. dream that was lur - ing me on? Now from the dream I a -

\* *And.* \* *simile*

11. - wak - - en, Long-ing for days that are ov - er and

11. gone, Friends I have lost and for - sak - - en!

11. I have come back to the home I have known, Now for an

11. an - swer I wait— Ah! will they send me to

11. wan - der a - lone? Is it too late, too late?

Tempo di Polka.

(Dancing music and laughter heard.)

(Dialogue)

ILONA falls into her arms.  
Allegro.

Allegro.

My poor, poor child.

Musical score for the first system, featuring piano and bass staves. The piano part includes dynamic markings *ff*, *ff animato*, and *mf*. The bass part includes dynamic markings *ff* and *mf*. The system concludes with the instruction "My poor, poor child."

Enter LADY BABBY & DRAGOTIN.

Musical score for the second system, featuring piano and bass staves. The piano part includes dynamic markings *fpp*, *mf*, and *pp animato*. The bass part includes dynamic markings *mf* and *pp animato*. The system concludes with the instruction "Enter LADY BABBY & DRAGOTIN."

(JONEL enters and stands for a minute looking at ILONA, then comes forward.)

Musical score for the third system, featuring piano and bass staves. The piano part includes the instruction "(Dialogue)". The system concludes with the instruction "(JONEL enters and stands for a minute looking at ILONA, then comes forward.)"

JONEL. Ilona!

Musical score for the fourth system, featuring piano and bass staves. The piano part includes the instruction "JONEL. Ilona!". The system concludes with the instruction "JONEL. Ilona!"

Allegro.

*p*

*f* *cresc.* *ff rit.*

VALSE.  
DRAGOTIN.

DRA.

You love your old fa - ther, I know you do, And now you've a

*p*

LADY BABBY

DRA.

mo - ther as well \_\_\_\_\_ So you will for - give what I've done for

JONEL.

Ldy B.

you In break - ing the gip - sy spell! \_\_\_\_\_ I know you will

JO. give me your heart one day, It's writ-ten in hea-ven a - bove, Ah!

IL. *ad lib.*  
ne-ver a - gain will I long to stray A-way from the home of my love!

IL. *a tempo*  
— For you may be young or old, — You may think your heart is

PRINCIPALS.  
For you may be young or old, — You may think your heart is

CHO. *f*  
For you may be young or old, — You may think your heart is

For you may be young or old, — You may think your heart is

*f a tempo*

IL. cold, But you'll find out all the same That your heart will

PRIN. cold, But you'll find out all the same That your heart will

CHO. cold, But you'll find out all the same That your heart will

IL. catch the flame Yes, a word, a kiss, a glance Will re -

PRIN. catch the flame Yes, a word, a kiss, a glance Will re -

CHO. catch the flame Yes, a word, a kiss, a glance Will re -

IL.  
-vive the old ro - mance, And a mo - ment has done for you New life's be -

PRIN.  
-vive the old ro - mance, And a mo - ment has done for you New life's be -

CHO.  
-vive the old ro - mance, And a mo - ment has done for you New life's be -

-vive the old ro - mance, And a mo - ment has done for you New life's be -

Moderato.

IL.  
-gun for you! You're in love!

PRIN.  
-gun for you! You're in love!

CHO.  
-gun for you! You're in love!

-gun for you! You're in love!

*ff* Moderato. *Curtain.*

SONG--(Dragotin) & CHORUS OF MEN.

"HOME AGAIN!"

Words by  
ADRIAN ROSS.

Music by  
LIONEL MONCKTON.

Allegro moderato.

Dragotin.

Piano.

*f*

Detailed description: This block contains the instrumental introduction. The top staff is for the Dragotin (soprano) and the bottom two staves are for the Piano. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro moderato'. The piano part begins with a forte (*f*) dynamic. The Dragotin part has a repeat sign at the beginning.

DRA.

1. I've wan-der'd all night in the dan-ger-ous lands, In-fest-ed by  
 2. I trust that my clothes are not hope-less-ly torn I have-n't much

*p*

Detailed description: This block contains the first vocal line for the Dragotin (DRA.). The lyrics are: "1. I've wan-der'd all night in the dan-ger-ous lands, In-fest-ed by" and "2. I trust that my clothes are not hope-less-ly torn I have-n't much". The piano accompaniment is marked with a piano (*p*) dynamic. The piano part consists of chords in the right hand and a simple bass line in the left hand.

DRA.

crim-son Hun-ga-ri-an bands: I've bare-ly pre-serv'd re-pu-ta-tion and life From  
 else that is fit to be worn: I or-der'd some trou-sers from Lon-don this spring: The

Detailed description: This block contains the second vocal line for the Dragotin (DRA.). The lyrics are: "crim-son Hun-ga-ri-an bands: I've bare-ly pre-serv'd re-pu-ta-tion and life From" and "else that is fit to be worn: I or-der'd some trou-sers from Lon-don this spring: The". The piano accompaniment continues with the same chordal structure as in the previous block.

DRA.

la - dies who spoon with the help of a knife And now I've re -  
tai - lers had struck and I have - n't a thing! And now though the

DRA.

- turn'd from my pe - ril - ous path Sad - ly in need of a  
strike has been o - ver for weeks When will they send me my

## REFRAIN.

DRA.

bath! \_\_\_\_\_ Home a - gain, home a - gain,  
breeks? \_\_\_\_\_ Home a - gain, home a - gain,

DRA.

Wea - ry and shab - by and sore: \_\_\_\_\_ I am liv - ing in hope Of a  
They should have sent them be - fore: \_\_\_\_\_ And I fear I'm not built To look

DRA.

rub with the soap, Now I'm home once more!  
well in a kilt For I need much more.

MEN.

Home a - gain, home a - gain - Wea - ry and  
Home a - gain, home a - gain They should have

MEN. DRAGOTIN.

shab - by and sore - You can turn on the hose From my  
sent them be - fore: I've a coat and a vest But I

DRA. DRAG. & MEN.

top to my toes Now {I'm} home once more.  
wish that the rest Would come home once more.

## DRAGOTIN.

3. In Eng - land the Chan - cel - lor works night and day In -  
 4. In Lon - don you see, as I hear for a faet, A

DRA. - vent - ing new tax - es for peo - ple to pay! He's real - ly so kind that I'm  
 prac - ti - cal joke called the New Shop Hours Act, And when you go out to buy

DRA. sor - ry to hear He's on - ly a pal - try five thou - sand a year! Al -  
 some - thing you need, You find it is ve - ry a - mus - ing in - deed! On

DRA.

- though he has proved in a way that is fine, Two-pence and two-pence make  
e - ve - ry shop is this choice bit of fun "Clos - ing, by or - der, at

DRA.

REFRAIN.

nine. \_\_\_\_\_ Home a - gain, home a - gain!  
one!" \_\_\_\_\_ Home a - gain, home a - gain!

DRA.

Send him a - way, we im - plore \_\_\_\_\_ He can tell fai - ry tales To the  
Sad - ly you turn from the door \_\_\_\_\_ I have heard there are streets Where you

DRA.

chil - dren in Wales, When he's home once more! \_\_\_\_\_  
may get some sweets But you can't buy more! \_\_\_\_\_

MEN.

Home a - gain, home a - gain Send him a - way, we im -  
 Home a - gain, home a - gain Sad - ly you turn from the

DRAGOTIN.

DRAG. & MEN.

- plore! He can help his own cook To stick stamps in a book- When he's  
 door, Then you say with a wink, "That's Free Trade, I don't think!" And go

home once more!  
 home once more!