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# GIPSY LOVE.

New 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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DALY'S THEATRE.

Produced by Mr. GEORGE EDWARDES.

# GIPSY LOVE

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	} ( <i>Attendants to Lady Babby</i> )	...	...	...	} MR. CHARLES COLEMAN	
ROLLO						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.

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

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).

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.

*Allegro non troppo.*

First system of musical notation, featuring a treble and bass clef. The music is in a minor key and includes a fermata over the first measure. The notation consists of eighth and sixteenth notes with various articulations.

Second system of musical notation, continuing the piece. It features a fermata over the first measure and a dynamic marking of *ff* (fortissimo) in the final measure. The bass line has a *mf* (mezzo-forte) marking.

Third system of musical notation, showing a continuation of the melodic and harmonic lines. It includes a *mf* marking in the bass line.

Fourth system of musical notation, featuring a change in tempo and mood. The tempo marking *Allegretto.* is present. The system includes a double bar line and a key signature change to a major key.

Fifth system of musical notation, characterized by a *p* (piano) dynamic marking. The music features sixteenth-note patterns in the bass line and chordal textures in the treble.

Sixth system of musical notation, concluding the piece. It features a *p* dynamic marking and ends with a double bar line and a key signature change to a major key.



Moderato.

The first system of the Moderato section consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a piano (*p*) dynamic and features a series of chords and eighth-note patterns. The lower staff is in bass clef, providing a harmonic accompaniment with chords and eighth-note figures. The system concludes with a fortissimo (*ff*) dynamic marking.

The second system continues the Moderato section. The upper staff features a prominent sixteenth-note passage marked with a '6' (sextuplet) and an accent (>). The lower staff continues with a steady accompaniment. The system ends with a piano (*p*) dynamic marking.

Valse moderato.

The first system of the Valse moderato section consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. It begins with an *animato* marking. The lower staff is in bass clef. The system includes dynamic markings of fortissimo (*fz*) and a ritardando (*rit.*) marking.

The second system of the Valse moderato section consists of two staves. The upper staff continues the melodic line with chords and eighth notes. The lower staff provides a harmonic accompaniment with chords and eighth notes. The dynamic marking is mezzo-forte (*mf*).

The third system of the Valse moderato section consists of two staves. The upper staff continues the melodic line. The lower staff provides a harmonic accompaniment. The dynamic marking is mezzo-forte (*mf*).

The fourth system of the Valse moderato section consists of two staves. The upper staff continues the melodic line. The lower staff provides a harmonic accompaniment. The dynamic marking is mezzo-forte (*mf*). The system concludes with a change in time signature to 2/4.

Allegro.

The first system of music consists of two staves. The treble staff begins with a quarter rest followed by a quarter note, then a series of eighth notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. A mezzo-forte (*mf*) dynamic marking is placed above the bass staff. The treble staff features a more active melodic line with eighth notes.

The third system shows a change in texture. A ritardando (*rit.*) marking is placed above the bass staff. The bass line becomes more prominent with sustained chords.

Tempo di Marcia.

The fourth system marks the beginning of the 'Tempo di Marcia' section. A new melodic line is introduced in the treble staff, while the bass staff continues with a steady accompaniment. A mezzo-forte (*mf*) dynamic marking is present.

The fifth system continues the march tempo. The treble staff has a melodic line with some slurs, and the bass staff maintains a consistent rhythmic pattern.

The sixth system concludes the page. It features a final melodic phrase in the treble staff and a corresponding bass line, ending with a cadence.

Listesso tempo.

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music includes various rhythmic patterns and dynamic markings such as *f* and *V*.

Second system of musical notation, continuing the piece with treble and bass clefs and a key signature of three sharps. It features complex rhythmic structures and dynamic markings.

Allegro.

Third system of musical notation, marked *Allegro*. It features a treble clef and a key signature of one sharp (F#). The bass line includes a prominent wavy pattern.

Fourth system of musical notation, continuing the *Allegro* section. It features a treble and bass clef with a key signature of one sharp. The piece concludes with a *rit.* marking and a change in key signature to one flat (F).

Valse moderato.

Fifth system of musical notation, marked *Valse moderato*. It features a treble and bass clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The music includes dynamic markings *mf* and *f*.

Sixth system of musical notation, continuing the *Valse moderato*. It features a treble and bass clef with a key signature of two flats and a 3/4 time signature. The piece concludes with a *f* dynamic marking.

*molto animato*

First system of musical notation, featuring a treble and bass clef. The tempo is marked *molto animato*. The piece begins with a piano (*p*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a rhythmic accompaniment.

**Presto.**

Second system of musical notation, featuring a treble and bass clef. The tempo is marked **Presto.**. The piece continues with a mezzo-forte (*mf*) dynamic, which then increases to a forte (*f*) dynamic. The right hand features a melodic line with slurs, and the left hand continues with a rhythmic accompaniment.

Third system of musical notation, featuring a treble and bass clef. This system continues the piece with various dynamics and articulation marks, including accents and slurs, across both hands.

**Allegro moderato.**

Fourth system of musical notation, featuring a treble and bass clef. The tempo is marked **Allegro moderato.**. The piece begins with a piano (*p*) dynamic and includes a crescendo (*cres.*) section. The right hand features a melodic line with triplets, and the left hand provides a rhythmic accompaniment.

**Valse moderato.**

Fifth system of musical notation, featuring a treble and bass clef. The tempo is marked **Valse moderato.**. The piece continues with a piano (*p*) dynamic and includes repeat signs (*Red.*) in both hands.

Sixth system of musical notation, featuring a treble and bass clef. This system continues the piece with a piano (*p*) dynamic and includes repeat signs (*\* Red.*) in both hands.

First system of musical notation. Treble clef contains chords. Bass clef contains a melodic line with slurs. Key signature: two flats. Time signature: 2/4. Dynamics: *mf*. Markings: \* *Ad.*

Second system of musical notation. Treble clef contains chords. Bass clef contains a melodic line with slurs. Key signature: two flats. Time signature: 2/4. Dynamics: *mf*, *p*. Markings: \* *Ad.*

Third system of musical notation. Treble clef contains chords. Bass clef contains a melodic line with slurs. Key signature: two flats. Time signature: 2/4. Dynamics: *mf*, *pp*. Markings: \* *Ad.*

Fourth system of musical notation. Treble clef contains chords. Bass clef contains a melodic line with slurs. Key signature: two flats. Time signature: 2/4. Dynamics: *mf*. Markings: *Allegro.*

Fifth system of musical notation. Treble clef contains chords. Bass clef contains a melodic line with slurs. Key signature: two flats. Time signature: 2/4. Dynamics: *p*. Markings: *Presto.*

Sixth system of musical notation. Treble clef contains chords. Bass clef contains a melodic line with slurs. Key signature: two flats. Time signature: 2/4.

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature has two flats, and the time signature is 3/4. The notation includes various dynamics and performance markings:

- System 1:** Treble staff has a *p* dynamic marking. Both staves feature eighth and sixteenth notes with accents.
- System 2:** Continuation of the eighth and sixteenth note patterns in both staves.
- System 3:** Treble staff continues with eighth notes and slurs. Bass staff has a *mf* dynamic marking and features chords with accents.
- System 4:** Treble staff has a *mf* dynamic marking and features sixteenth-note runs. Bass staff has a *mf* dynamic marking and features chords with accents.
- System 5:** Treble staff has a *fz* dynamic marking. Bass staff has a *fz* dynamic marking and features chords with accents. A *p* dynamic marking appears in the bass staff in the fourth measure.
- System 6:** Treble staff has a *fz* dynamic marking. Bass staff has a *fz* dynamic marking and features chords with accents. A *cresc.* marking is present in the bass staff in the third measure.

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 music begins with a forte (*f*) dynamic, followed by fortissimo (*ff*) and a *molto cresc.* (much crescendo) marking. The notation includes various rhythmic values, slurs, and accents. A first ending bracket is present at the end of the system, marked with an 8-measure repeat sign.

Second system of musical notation. It continues the grand staff from the first system. The dynamic is fortissimo (*ff*). A *Più animato.* (More animated) marking is placed above the staff. The system includes a first ending bracket with an 8-measure repeat sign and a fermata over a chord. The music features a mix of eighth and sixteenth notes.

Third system of musical notation. The grand staff continues with a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The dynamics remain fortissimo (*ff*).

Fourth system of musical notation. The grand staff continues. The bass line features a rhythmic pattern of eighth notes, while the treble line has a more active melodic line. A fortissimo (*ff*) dynamic is indicated.

Fifth system of musical notation. The grand staff continues. The bass line has a consistent eighth-note accompaniment, and the treble line has a melodic line with some chords. The dynamics are fortissimo (*ff*).

Sixth system of musical notation. The grand staff continues. The bass line has a consistent eighth-note accompaniment, and the treble line has a melodic line. The dynamics are fortissimo (*ff*).

## Act I.

## No. 1.

## SONG.—(Ilona).

## "THE WILD BIRD"

Valse lento.

Piano.

Piano introduction in 3/4 time, key of B-flat major. The music is marked *f* (forte) and *p* (piano). It features a waltz-like melody in the right hand and a harmonic accompaniment in the left hand.

ILONA.

Vocal entry for Ilona. The melody is marked *rit.* (ritardando) and *a tempo*. The piano accompaniment is marked *f* and *p*, with a *rit.* and *pp a tempo* section.

In a pri - son fine and

II.

Second vocal line. The piano accompaniment is marked *p*.

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

II.

Second vocal line. The piano accompaniment is marked *p*.

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



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! —

IL.

IL.

*rit.* *a tempo*  
Like the song - bird that you brought me, I have

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

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

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano register, with lyrics: "wings— I would— un - fold;— Do you fan - cy you— have". The piano accompaniment features a flowing melody in the right hand and a more rhythmic bass line in the left hand. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "caught me By— the— glit - ter of your gold? Do you". The piano accompaniment maintains the same melodic and rhythmic patterns as the first system.

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

VIOLIN.

*pp*

The third system of music introduces a violin part. The vocal line lyrics are: "think that I will lin - ger By the man you bid— me love,". The piano accompaniment is marked *pp* (pianissimo). The violin part is marked with an *8* (octave) and a slur. The piano accompaniment has a complex texture with many chords and moving lines.

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

The fourth system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "And will perch up - on his fin - ger Like a faith - ful tur - tle -". The piano accompaniment features a series of chords in the left hand and a melodic line in the right hand. The violin part continues with a slur and an *8* marking.

II. *pp*

- 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!

*pp*

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

*pp* *pp* *mf*

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

No. 2.

## DUET—(Ilona and Jozsi.)

"THE GARDEN OF LOVE."

Moderato. (Dialogue.)

Piano. *ppp*

Silb

Silb

Silb

Silb

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,

*p*

IL. JOZSI.

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

*pp* *molto animato* *pp*

Allegretto moderato.

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

JOS. 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!

*p* *mf animato*

BOTH. Tempo I.

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

*p* *p*

*gliss.*

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

*p*

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

*mf*



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. *p*  
Come, ere the flow - er With-ers and with-ers a - way! Gath-er the ros - es, nor

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.

*p* *mf* *animato*

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!

*mf*

IL. far, Ere yet we are At

JOZ. Then shall we go O - - ver the

rit.

IL. home in the lov - - -

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

rit.

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

JOZ. lov - ers' land?

*p* *mf* *p*

rit.

IL.

We could wan - der hand in hand!

BOTH.

By the way your heart dis - cov - ers,

BOTH.

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

BOTH.

No 3.

## SONG--(Dragotin) and CHORUS.

"I CAN'T KEEP AWAY FROM THE GIRLS"

Tempo di Polka vivace.

Piano.

The first system of the piano accompaniment is written in 2/4 time. The right hand (treble clef) features a melody with eighth notes and rests, starting with a dynamic marking of *ppp*. The left hand (bass clef) provides a steady accompaniment of eighth notes. The system consists of four measures.

The second system continues the piano accompaniment. The right hand melody includes a key signature change to one sharp (F#) in the fourth measure. The left hand accompaniment remains consistent with eighth notes.

The third system of the piano accompaniment shows further development of the melody in the right hand, with some chromatic movement and a key signature change to two sharps (F# and C#) in the fourth measure. The left hand accompaniment continues with eighth notes.

The fourth system of the piano accompaniment features a more active right hand melody with sixteenth notes and eighth notes. The left hand accompaniment continues with eighth notes.

The fifth and final system of the piano accompaniment concludes the piece. The right hand melody ends with a final chord, and the left hand accompaniment concludes with a final eighth-note pattern.

First system of musical notation, including a vocal line and piano accompaniment.

Second system of musical notation, including a vocal line and piano accompaniment.

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;

Third system of musical notation, including a vocal line and piano accompaniment.

RA.

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

Fourth system of musical notation, including a vocal line and piano accompaniment.

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.

CHO.

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

DRAGOTIN.

CHO.

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

DRAGOTIN AND CHORUS.

DRA.

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



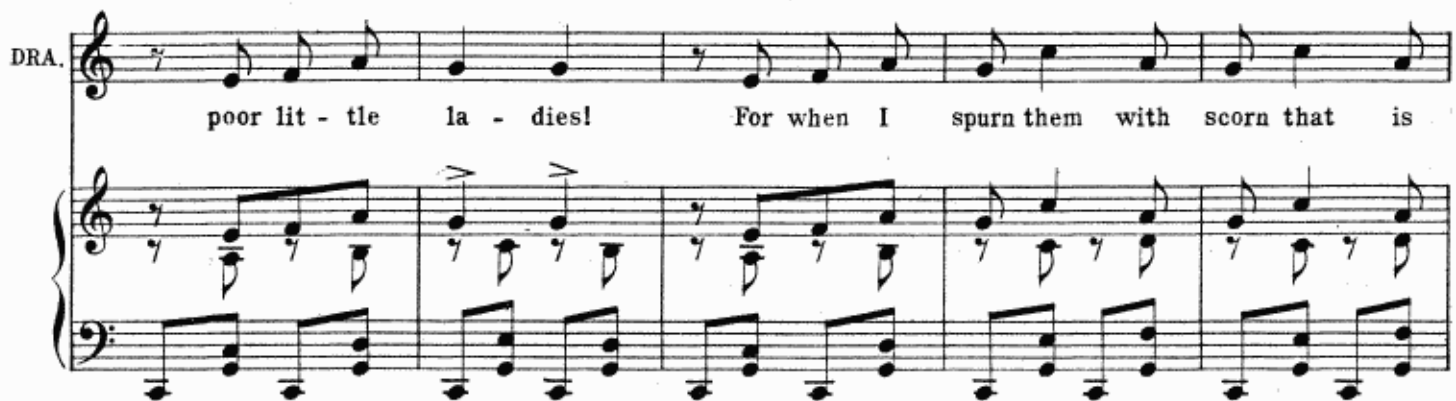
DRA. 3. This sort of thing I must at an - y

DRA. cost end, No mat - ter 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*

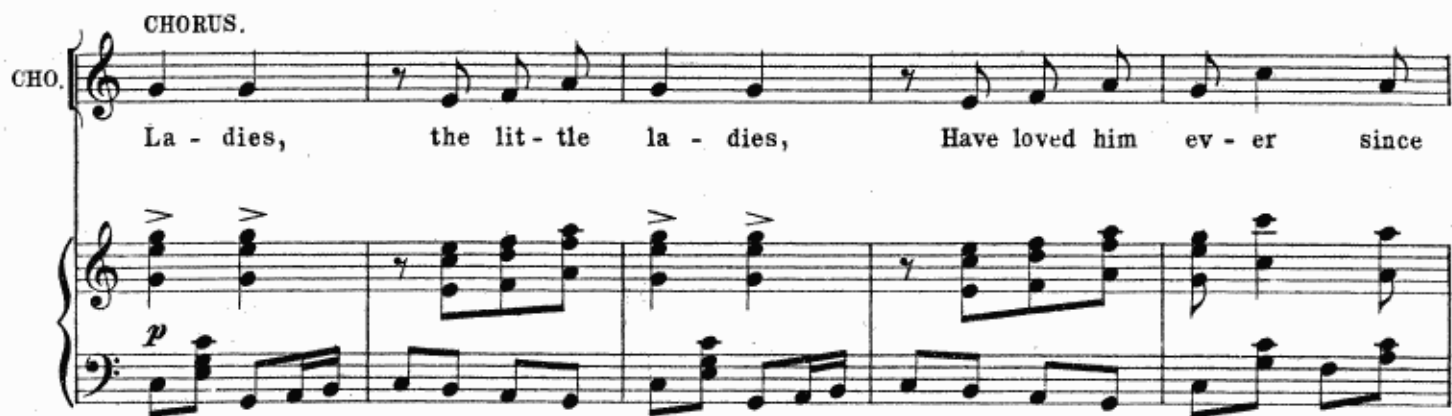
DRA.  *me Be - side the sil - ver sea. La - dies,*

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. 

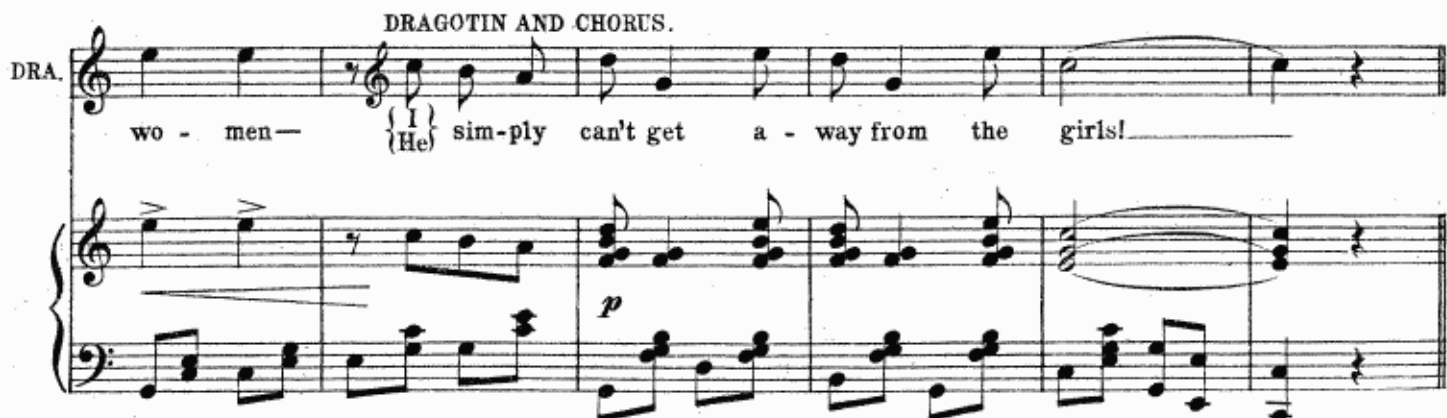
And dive in round me where there is mixed bath - ing!

CHORUS. 

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

CHORUS. 

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

DRA. 

wo - men— {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. A dynamic marking of *ppp* is present in the first measure of the bass line.

The second system continues the piece. The upper staff features a melodic line with some sixteenth-note passages. The lower staff has a bass line with some rests. A dynamic marking of *p* appears in the third measure of the bass line.

The third system shows more complex melodic development in the upper staff, including sixteenth-note runs. The bass line continues with eighth-note patterns. Dynamic markings of *p* and *pp* are visible.

The fourth system features a more active upper staff with sixteenth-note passages. The bass line is also more rhythmic. A dynamic marking of *p* is present in the second measure.

The fifth system continues with similar rhythmic patterns. The upper staff has chords and moving lines, while the bass line provides a steady accompaniment.

The sixth system concludes the piece. The upper staff has a melodic line that ends with a sustained chord. The bass line continues with eighth-note patterns. A dynamic marking of *f* is present in the second measure.

N<sup>o</sup> 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

*f* 2nd time

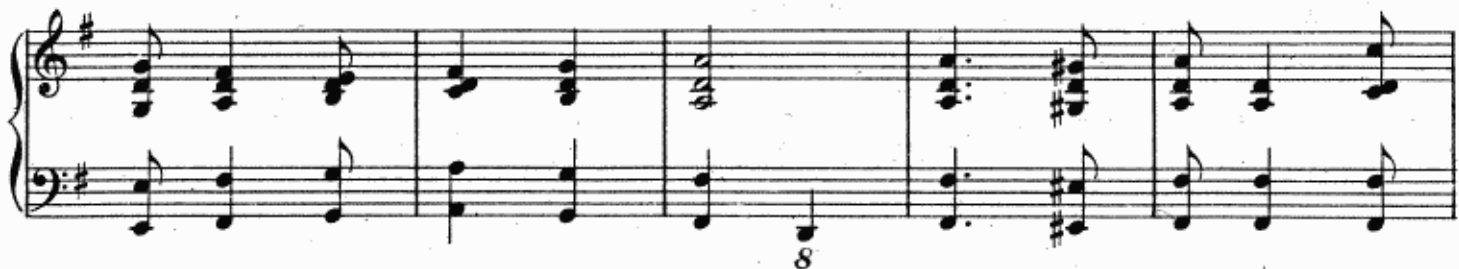
La - dy - ship's Num - ber Two, Han - dy at run - ning a  
La - dy - ship's bo - dy - guards, Each of us mea - sures a

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

8

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

2.





No 4<sup>a</sup>

## SONG.—(Lady Babby with Retainers.)

"COSMOPOLITAN."

Allegretto.

Lady Babby.

Piano.

Lady Babby.

Piano.

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

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

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

*pp*

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

*pp*

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

This system contains the first vocal line for Lady B. and the piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment consists of a right-hand melody in treble clef and a left-hand bass line in bass clef.

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

This system continues the vocal line for Lady B. and the piano accompaniment. The piano part includes a *pp* (pianissimo) dynamic marking.

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

RETAINERS.

This system continues the vocal line for Lady B. and the piano accompaniment. The piano part includes a *mf* (mezzo-forte) dynamic marking and a *Red.* (Reduction) marking with an asterisk.

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!

This system contains the vocal line for the Retainers and the piano accompaniment. The piano part includes a *Red.* (Reduction) marking with an asterisk.

## 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 - zail!" From stew - ards at a

Ldy B.

-boy to Lon - don tax - i - eab - 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!

1.

Ldy B.

Wher-ev - er - tan!

DANCE.

*pp* *mf*

2.

First system of musical notation, measures 1-3. The piece is in G major (one sharp) and 3/4 time. 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.

Second system of musical notation, measures 4-7. Measures 4 and 5 continue the melodic and harmonic patterns. Measures 6 and 7 show a change in dynamics to *pp* (pianissimo) and the introduction of a fermata over the right hand.

Third system of musical notation, measures 8-11. Measures 8 and 9 feature a melodic line with a slur. Measures 10 and 11 show a melodic line with eighth notes and a fermata over the right hand.

Fourth system of musical notation, measures 12-15. Measures 12 and 13 feature a melodic line with a slur and a fermata. Measures 14 and 15 show a melodic line with a slur and a fermata.

Fifth system of musical notation, measures 16-19. Measure 16 starts with a dynamic marking of *mf* (mezzo-forte). Measures 17 and 18 feature a melodic line with a slur and a fermata. Measure 19 shows a melodic line with a slur and a fermata.

Sixth system of musical notation, measures 20-23. Measure 20 starts with a dynamic marking of *f* (forte). Measures 21 and 22 feature a melodic line with a slur and a fermata, and a dynamic marking of *ff* (fortissimo). Measure 23 shows a melodic line with a slur and a dynamic marking of *fz* (forzando).

Nº5.

## SCENE and SONG.

## "THE WILD ROSE?"

*(Gipsy Band on the Stage.)*

Allegro.

Piano.

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is common time (C). The first system begins with a dynamic marking of *f* (forte). The music features a rhythmic accompaniment in the bass line, primarily using eighth and sixteenth notes, and a more melodic line in the treble. The key signature has one sharp (F#). The score concludes with a double bar line and repeat dots at the end of the fifth system.

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!

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

Listesso tempo.

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

ONE AND ALL WE BELIEVE IN

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

ONE AND ALL WE BELIEVE IN

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.....

The first system of the score consists of three vocal staves and a piano accompaniment. The vocal staves are for a solo voice and a choir (labeled 'CHO.'). The lyrics are 'give her greet - ing! Hap - py is your'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands.

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.....

The second system continues the vocal and piano parts. The lyrics are 'choice! Joy we wish you with heart and\_ voice!'. The piano accompaniment continues with a similar rhythmic pattern, ending with a double bar line.

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

*f*

The third system is a piano accompaniment for a 'Hurrah' section. It is marked 'Allegro.' and '(All together.) Hurrah for the happy pair!'. The music is in a 2/4 time signature and features a strong, rhythmic accompaniment with a dynamic marking of *f* (forte).

*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

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,

*p* *rit.*

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

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

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

II. 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!

*f* L.H.                      *mf*

## Moderato.

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

*VIOLIN SOLO. (behind the Scene)*

*pp*

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

JONEL.

*mf*

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

JONEL.

*p*

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

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

IL. *(Spoken.)* *Allegro.*  
 - bey! After all it is the custum!

*ILONA.*  
*JONEL.* He!  
*JOZSI.* Who's he?  
 Stop! Stop! I say stop! For -  
*DRAGOTIN & GUEST.* Who can it be?

J.O.Z. *(sotto voce)*

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

J.O.Z. *(to JONEL)*

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

J.O.Z.

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

J.O.Z. *ad lib.*

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

## Allegretto moderato.

*(Mysteriously, turning to Ilona.)*

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

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

*p* *allargando*

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

*8 glissando*

## Allegro.

JONEL. Insolent fellow! Who asked you? *(to the others)* I caught him. just now in 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!

8

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth-note patterns and slurs. A dotted line above the staff spans the first eight measures. The lower staff is in bass clef and provides a harmonic accompaniment with chords and eighth-note figures. The key signature has two flats, and the time signature is common time (C).

Allegro.

*f*

The second system is marked "Allegro." and begins with a fortissimo (*f*) dynamic. It features a treble staff with a rapid eighth-note melody and a bass staff with a steady accompaniment of chords. The key signature remains two flats, and the time signature is common time.

The third system continues the piece with the same melodic and accompaniment patterns as the second system. The dynamics and tempo markings are consistent with the previous system.

*p* *pp*

The fourth system is marked piano (*p*) and pianissimo (*pp*). The melodic line in the treble staff continues with eighth-note patterns, while the bass staff accompaniment remains consistent. The dynamics are clearly indicated by the *p* and *pp* markings.

*ppp*

The fifth system is marked pianississimo (*ppp*). The melodic line in the treble staff continues, and the bass staff accompaniment remains consistent. The dynamics are clearly indicated by the *ppp* marking.



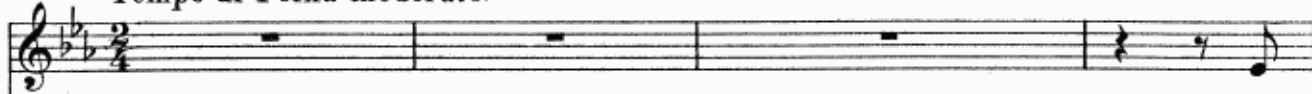
N<sup>o</sup> 6.


## DUET.—(Jolan and Kajetan.)

"KISSING."


*Zuerst sucht man Gelegenheit*

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

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

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

JOL. I loved you long a - go!

The first system of the musical score features a vocal line for JOL. with the lyrics "I loved you long a - go!". The melody is in a minor key with a flat key signature. Below the vocal line is a piano accompaniment consisting of a grand staff with treble and bass clefs. The piano part includes a left-hand line with a 'Ped.' (pedal) marking and a right-hand line with various rhythmic patterns. A large brace spans across the bottom of the piano accompaniment, and an asterisk is placed at the end of the system.

JOL. Don't come so near!

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

The second system of the musical score shows two vocal parts. JOL. sings "Don't come so near!". KAJETAN. enters with the lyrics "You pret - ty dear! I will not" and is marked with stage directions "*(rises)*" and "*(embraces her)*". The piano accompaniment continues with a grand staff, featuring a left-hand line with a 'Ped.' marking and a right-hand line with chords and melodic fragments. Asterisks are placed below the piano accompaniment at several points.

JOL. Un-hand me,

KAJ. let go! Now do not stir!

The third system of the musical score continues the vocal dialogue. JOL. sings "Un-hand me," and KAJ. responds with "let go! Now do not stir!". The piano accompaniment is shown in a grand staff with a left-hand line containing a 'Ped.' marking and a right-hand line with chords. A large brace spans across the bottom of the piano accompaniment, and an asterisk is placed at the end of the system.

JOL. *sir!*

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

*pp* *rit.*

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

*pp animato*

KAJETAN.

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

BOTH. *pp* Gracious goodness! that was prime!

KAJETAN. I'll be bet - ter still next time!

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

KAJ. JOLAN.

two or three! Don't speak to me!

KAJETAN.

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

(Kisses)

KAJ. (Hum)

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)

*pp* *rit.*



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!

KAJ.

Wont you let me just ex - plain? Kiss and make it Up a - gain!

BOTH.

*pp**f*

## 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 piano (*f*) dynamic marking. The melody in the upper staff features eighth and sixteenth notes, while the bass line provides a steady accompaniment with chords and single notes.

The second system continues the piece. The upper staff shows a more active melody with sixteenth-note patterns. The bass line continues with a consistent accompaniment, featuring some chordal textures.

The third system shows the melody in the upper staff becoming more melodic with slurs. The bass line remains accompanimental, with a piano (*f*) dynamic marking at the beginning of the system.

The fourth system features a more complex texture in the upper staff with sixteenth-note runs. The bass line continues with a steady accompaniment, including some chordal textures.

The fifth system concludes the piece. The melody in the upper staff is simple and melodic. The bass line provides a final accompaniment, ending with a sharp sign (#) in the bass clef.

First system of musical notation. 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 features a complex rhythmic pattern with many sixteenth notes and rests, and some triplets. There are dynamic markings like *mf* and *f* throughout the system.

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music consists of chords in the upper staff and a melodic line in the lower staff. A dynamic marking of *mf* is present at the beginning.

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features chords in the upper staff and a melodic line in the lower staff. There are dynamic markings like *f* and *ff*.

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features chords in the upper staff and a melodic line in the lower staff. A dynamic marking of *f* is present at the beginning.

Fifth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features chords in the upper staff and a melodic line in the lower staff. Dynamic markings include *f* and *ff*.

## No. 7.

## DUET.- (Lady Babby and Dragotin.)

"WHAT I LIKE ABOUT YOU!"

Marcia vivace.

Piano.

Piano introduction in 2/4 time, marked *Marcia vivace*. The music is in G major and consists of four measures. The first two measures are marked *f* (forte) and the last two are marked *p* (piano). The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady bass line.

LADY BABBY.

First line of lyrics for Lady Babby. The vocal line is in G major, 2/4 time. The piano accompaniment is marked *p* (piano). The lyrics are: "1. If you want to talk as you go, It would great-ly please me to know".

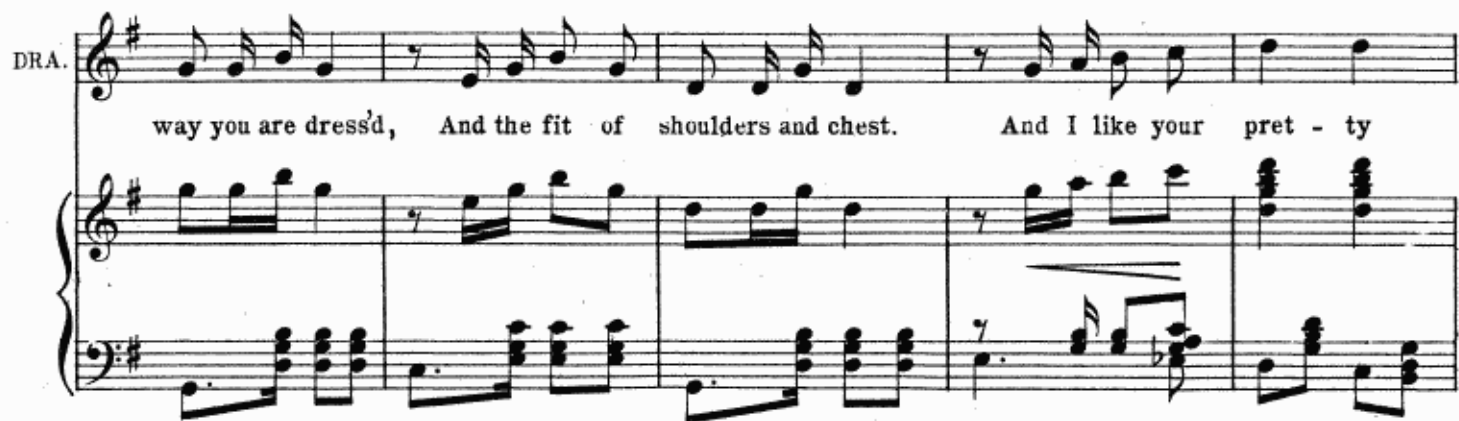
LdyB.

Second line of lyrics for Lady Babby. The vocal line continues in G major, 2/4 time. The piano accompaniment is marked *p* (piano). The lyrics are: "What you see in me that makes you like me so."

DRAGOTIN.

Line of lyrics for Dragotin. The vocal line is in G major, 2/4 time. The piano accompaniment is marked *p* (piano). The lyrics are: "There's your hair, to start at the top— Then the eyes and nose, as 'I drop—".

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

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

## Animato.

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

*pp animato*

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

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

LADY BABBY.

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

Lady B.

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

The first system of the musical score for Lady B. consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note accompaniment in the right hand and a bass line with chords and single notes in the left hand.

Lady B.

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

The second system of the musical score for Lady B. continues the vocal line and piano accompaniment. The vocal line ends with a whole note. The piano accompaniment continues with the same rhythmic pattern, ending with a final chord.

DRAGOTIN.

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

The musical score for Dragotin. features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It starts with a quarter rest, followed by eighth and quarter notes. The piano accompaniment is in grand staff with the same key signature and time signature, providing a rhythmic accompaniment.

LADY BABBY.

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

The musical score for Lady Babby. consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a quarter rest, followed by eighth and quarter notes. The piano accompaniment is in grand staff with the same key signature and time signature, featuring a rhythmic accompaniment.



Ldy B.

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

*pp*

Ldy B.

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

Ldy B.

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

Ldy B.

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

## DANCE.

The image displays a musical score for a dance piece, consisting of six systems of piano accompaniment. Each system is written for a grand piano, with a treble clef on the upper staff and a bass clef on the lower staff. The music is characterized by a steady, rhythmic accompaniment, often featuring chords and single notes in the bass line, and more complex textures in the treble line, including chords and melodic fragments. The score includes various dynamic markings such as *f* (forte), *pp* (pianissimo), and *ff* (fortissimo), as well as accents (*acc*) and slurs. The piece concludes with a double bar line at the end of the sixth system.

No 8.

FINALE.- ACT I.

Moderato.

Piano. *p*

(moon rises over the woods)

*pp*

Dialogue.

*p*

Allegretto.

*pp*

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), and the time signature is 3/4. The music features a series of chords in the treble staff and a sixteenth-note arpeggiated pattern in the bass staff, with a '6' marking above the first few notes.

*Lo stesso tempo.*

Second system of the musical score. It consists of two staves. The key signature changes to one flat (B-flat), and the time signature is 3/4. The music is marked *p* (piano). The treble staff contains chords, and the bass staff contains a sixteenth-note arpeggiated pattern with a '6' marking above the notes.

Third system of the musical score. It consists of two staves. The key signature has one flat (B-flat), and the time signature is 3/4. The music is marked *ff* (fortissimo). The treble staff features a complex sixteenth-note arpeggiated pattern with a '6' marking above it. The bass staff contains chords.

Fourth system of the musical score. It consists of two staves. The key signature has one flat (B-flat), and the time signature is 3/4. The music is marked *p* (piano) and *animato*. The treble staff contains chords, and the bass staff contains a sixteenth-note arpeggiated pattern with a '6' marking above the notes.

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.

(aloud)

IL. No, go! No, stay!

*molto animato*

*p* *cres*

## Tempo I.

ILONA. (comes up to Jozsi)

JÓZ. *(smiling)*

Well, as you like! You are Józ-si, the gip-sy; And your

*cen - 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* *cres* - *cen* - *do*

Moderato.  
JOZSI.

ILONA.

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

IL. JOZSI. (*louder*)

Allegretto.

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

ILONA. (*softly*)

Per - haps!

Per - haps!

IL. Allegro.

ask me no more!

I long for free - dom!

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

JOZSI.

ILONA. (Spoken-) Take me away.

And do you mean it?

JOZSI. Spoken- (Whither?) Moderato.

ILONA.

Take me to the gar-den

IL.

ILONA & JOZSI.

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

IL.  
JOZ.

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



First system of musical notation. The right hand features a complex sixteenth-note pattern with sixteenth rests, marked with a forte (*ff*) dynamic. The left hand provides a harmonic accompaniment with chords and some sixteenth-note figures.

Second system of musical notation. The right hand contains a triplet of eighth notes, followed by a triplet of quarter notes, and then a triplet of eighth notes marked *molto*. The section concludes with a triplet of eighth notes marked *animato*. The left hand consists of sustained chords.

Third system of musical notation. The right hand features a continuous eighth-note melody. The left hand has sustained chords. The tempo is marked *Presto.*

Fourth system of musical notation. The right hand has a sixteenth-note melody. The left hand features a bass line with a forte (*ff*) dynamic. The tempo is marked *rit.* (ritardando). The system ends with a key signature change to two flats and a time signature change to 2/4.

Fifth system of musical notation. The right hand has a melody with rests, marked *pp* (pianissimo). The left hand has sustained chords. The tempo is marked *Moderato.* and the section is titled *Dialogue.*

## Tempo di Marcia.

MALE CHORUS (Behind the scenes)

Fill our glas-ses, 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.

JOZ.

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!

8

*mf*

The first system of the score includes a vocal line for the soloist (JOZ.) and piano accompaniment. The vocal line consists of three staves with lyrics: "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!". The piano accompaniment is written for the right and left hands, with a dynamic marking of *mf* and a first ending bracket labeled "8".

JOZ.

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!

The second system continues the vocal line and piano accompaniment. The vocal line consists of three staves with lyrics: "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!". The piano accompaniment continues with the same dynamic marking and includes a first ending bracket.

JOZ.

Allegro.

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!

Allegro.

Dialogue.

Allegro.

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

Allegretto.

## Valse-lento.

JOZ.

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

*pp*

JOZ.

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

JOZ.

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

*mf*

*p*

JOZ.

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

JOZ.

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

JOZ.

CHORUS in Unis.

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

CHO.

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

CHO.

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

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! \_\_\_\_\_

SOPRANOS & CONTRALTOS.

CHO. Then flies a - way, Soon as its hour is o'er. \_\_\_\_\_

TENORS & BASSES.

Allegretto.

*f* *rit.*

VIOLIN SOLO. (*off*)  
Cadenza.

(ILONA comes forward.) Moderato.

JONEL.

The ripples laugh to greet the moon a-bove, The



ILONA.

Leave me, Jo - nel, for

JON.

time is come to give the kiss of love!

The first system of the musical score consists of three staves. The top staff is for Iлона, with the lyrics "Leave me, Jo - nel, for". The middle staff is for Jon, with the lyrics "time is come to give the kiss of love!". The bottom staff is the piano accompaniment, featuring a series of chords and a melodic line with a trill-like figure. Dynamics include *p* (piano) and *V* (accents).

*(spoken)*

trou - bled is my mind!

Nothing! Nothing!

ILO.

JON.

What is it, I - lo - na!

The second system of the musical score consists of three staves. The top staff is for Iлона, with the lyrics "trou - bled is my mind! Nothing! Nothing!". The middle staff is for Jon, with the lyrics "What is it, I - lo - na!". The bottom staff is the piano accompaniment, featuring a melodic line with a trill-like figure. Dynamics include *cresc.* (crescendo) and *mf* (mezzo-forte).

Moderato.

Jo - nel be kind!

ILO.

JON.

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

The third system of the musical score consists of three staves. The top staff is for Iлона, with the lyrics "Jo - nel be kind!". The middle staff is for Jon, with the lyrics "Oh, well, dream on! I'll give you time for". The bottom staff is the piano accompaniment, featuring a melodic line with a trill-like figure. Dynamics include *rit.* (ritardando) and *p* (piano).

Moderato.

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

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

ILONA. (*spoken.*)

Thank you!

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

## Andante.

JONEL.

Why are you wayward and cold to me now? Why from your side must I se - ver - er?

The first system shows the vocal line for Jonel in a 12/8 time signature with a key signature of two flats. The lyrics are: "Why are you wayward and cold to me now? Why from your side must I se - ver - er?". Below the vocal line is the piano accompaniment, featuring a steady eighth-note bass line in the left hand and a more complex melodic line in the right hand with sixteenth-note runs and slurs.

## Andante.

*ppp*

The piano accompaniment for the first system consists of two staves. The right hand plays chords and moving lines, while the left hand plays a continuous eighth-note pattern. The dynamics are marked *ppp* (pianissimo).

JON.

Are you not mine by the faith of a vow, Promised to love me for - ev - er?

The second system features Jon's vocal line. The lyrics are: "Are you not mine by the faith of a vow, Promised to love me for - ev - er?". The piano accompaniment continues with the same eighth-note bass line and melodic accompaniment as the first system.

JON.

Done are the days that you wandered a - lone Dream-ing of vi-sions un-true -

The third system features Jon's second vocal line. The lyrics are: "Done are the days that you wandered a - lone Dream-ing of vi-sions un-true -". The piano accompaniment concludes with a final cadence in the right hand and a sustained eighth-note pattern in the left hand.

JON.

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

*rit.*

JON.

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

*a tempo*

*Poco animato.*

*p*

ILONA.  
*Bouche fermé.*

M M M

*ppp*

This system contains the first vocal line for Iлона and the first system of piano accompaniment. The vocal line features three measures with a melodic line and a fermata over the first two notes of each measure. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, starting with a *ppp* dynamic marking.

ILO.

M M

*Ilona stops singing*

This system contains the second vocal line for Iлона and the second system of piano accompaniment. The vocal line has two measures with a melodic line and a fermata. The piano accompaniment continues with chords and a bass line. The instruction *Ilona stops singing* is placed above the final measure of the vocal line.

Viol. Solo.

*pp*

This system shows the third system of piano accompaniment. It features a violin solo in the right hand, indicated by the *Viol. Solo.* marking. The piano accompaniment continues with chords and a bass line, with a *pp* dynamic marking.

*(Dialogue.)*

This system shows the fourth system of piano accompaniment, marked *(Dialogue.)*. It features a violin solo in the right hand and piano accompaniment in the left hand.

*mf*

This system shows the fifth system of piano accompaniment, marked *mf*. It features a violin solo in the right hand and piano accompaniment in the left hand.

ILONA.

Let us wan - der hand in hand,

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

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

Curtain.

END OF ACT I.

N<sup>o</sup> 9.Act II.  
INTERMEZZO.

Moderato.

Piano.

Valse-lente.

*p*

Con Red.

## Violin Solo.

The first system of the musical score consists of three staves. The top staff is the Violin Solo, starting with a *pp* dynamic. The middle and bottom staves are the piano accompaniment, also starting with a *pp* dynamic. The music is in a minor key and features a steady eighth-note bass line in the left hand and a more complex texture in the right hand.

The second system continues the musical piece. The Violin Solo staff shows a *mf* dynamic. The piano accompaniment also has a *mf* dynamic. The texture remains consistent with the first system, with a steady bass line and a more active right hand.

The third system of the score features a *p* dynamic for both the Violin Solo and the piano accompaniment. The music continues with the same rhythmic and harmonic patterns as the previous systems.

The fourth and final system on this page shows a *ff* dynamic for both the Violin Solo and the piano accompaniment. The system concludes with a *rit.* (ritardando) marking. The music ends with a final chord in the piano accompaniment.



Nº 10.

OPENING CHORUS.

Tempo di Marcia.

Piano.

*ff*

The musical score is written for piano in a 2/4 time signature with a key signature of one flat (B-flat). It is marked 'Tempo di Marcia' and 'ff' (fortissimo). The score is divided into four systems, each consisting of a treble and bass staff. The first system begins with a piano (Piano.) instruction and a fortissimo (ff) dynamic marking. The music features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests. The second system continues the rhythmic pattern with some changes in the bass line. The third system shows a more complex texture with some chords and rests. The fourth system concludes with a '(Curtain.)' marking, indicating the end of the piece. The score is written in a clear, legible style with standard musical notation.

## SOPS. &amp; CONTRALTOS.

CHO. TENORS. BASSES.

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

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

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

CHO.

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

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

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

CHO.

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!

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

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

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

sum - mer now, Ho - li - day!

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

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

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

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!

## Allegretto.

TENORS.

CHO.

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

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! \_\_\_\_\_

Have

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

ZOR.

ZOR.

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

ZOR.

go!

TENORS.

CHO.

BASSES.

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

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

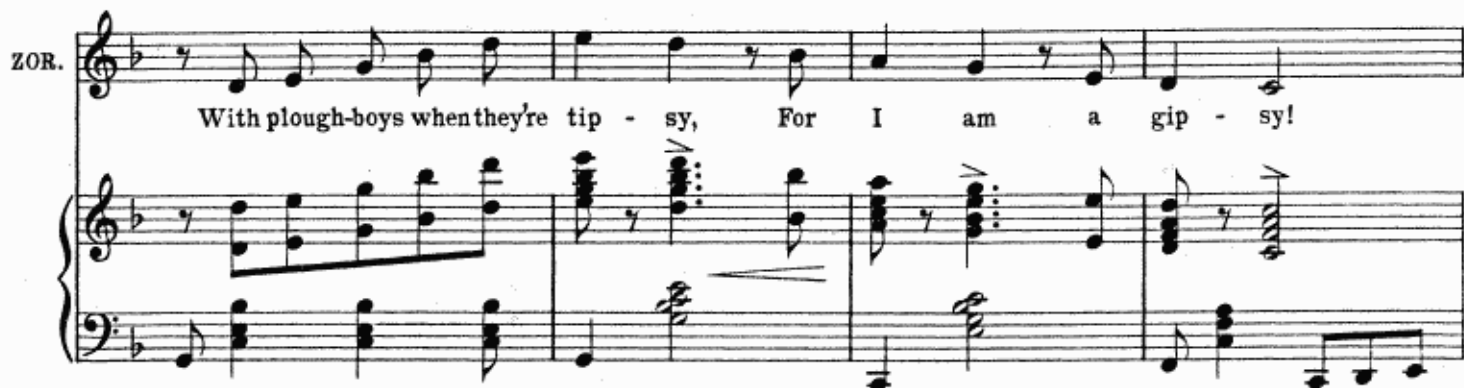
CHO.

Give her a kiss for a blow! \_\_\_\_\_

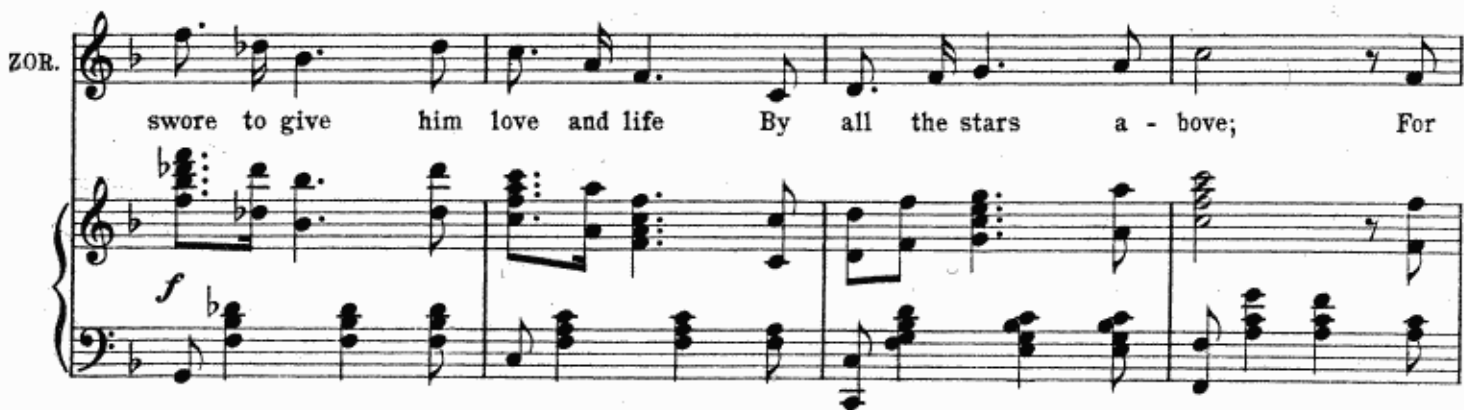
Give her a kiss for a blow! \_\_\_\_\_

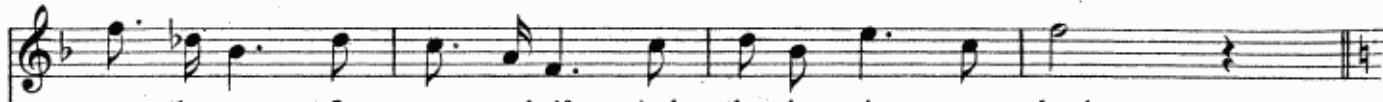
## Animato.

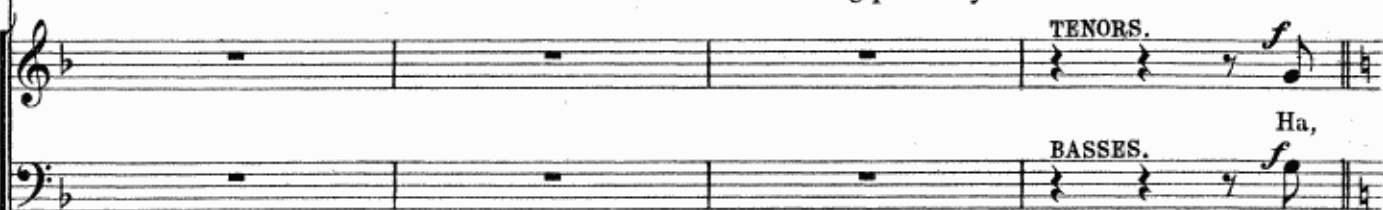
ZOR.  I'm not a sil - ly pea - sant lass, To give a kiss and take a glass


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

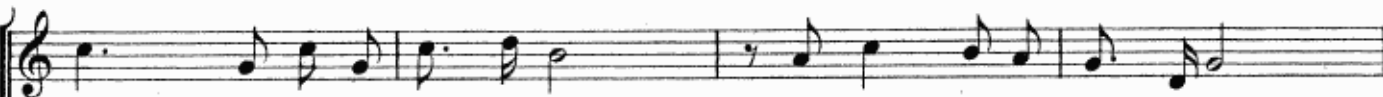
ZOR.  And I have got a lov - er too, But he's a bet - ter man than you! I

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.*

*cat!*

*Moderato.*

SOPRANOS & CONTRALTOS.

CHO. *f*

*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.*

*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 the piece consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including some triplets. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* is placed in the first measure of the lower staff.

The second system continues the piece with two staves. The upper staff features a melodic line with eighth notes and some rests. The lower staff continues the harmonic accompaniment with chords and single notes.

The third system consists of two staves. The upper staff has a melodic line with eighth notes and some triplets. The lower staff provides harmonic accompaniment. Dynamic markings of *f* and *mf* are present in the lower staff.

The fourth system consists of two staves. The upper staff features a melodic line with eighth notes and some triplets. The lower staff continues the harmonic accompaniment with chords and single notes.

The fifth system consists of two staves. The upper staff has a melodic line with eighth notes and some triplets. The lower staff provides harmonic accompaniment. A dynamic marking of *f* is present in the lower staff.

First system of musical notation. The treble clef staff contains a series of chords and some melodic fragments. The bass clef staff contains a steady accompaniment of chords. A dynamic marking of *mf* is present in the first measure.

Second system of musical notation. The treble clef staff continues with chords and melodic lines. The bass clef staff continues with the accompaniment. A key signature change to two sharps (F# and C#) is indicated in the second measure.

Third system of musical notation. The treble clef staff features a dense texture of chords. The bass clef staff continues with the accompaniment. A dynamic marking of *ff* is present in the first measure.

Fourth system of musical notation. The treble clef staff has chords and melodic lines. The bass clef staff continues with the accompaniment. Dynamic markings of *mf* and *f* are present. The system concludes with a time signature change to 2/4 and a key signature change to two flats (Bb and Eb).

Fifth system of musical notation, starting with the tempo marking *Presto.* The treble clef staff contains a melodic line with accents. The bass clef staff contains a rhythmic accompaniment. A dynamic marking of *mf* is present in the first measure.

Sixth system of musical notation. The treble clef staff continues with the melodic line. The bass clef staff continues with the accompaniment. The system concludes with a key signature change to one flat (Bb).

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats. The right hand contains a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment. A dynamic marking of *mf* is present in the right hand.

Second system of musical notation, continuing the piece. The right hand features a series of eighth-note patterns, and the left hand continues with a steady accompaniment.

Third system of musical notation. The right hand has a more active melodic line with some slurs, and the left hand maintains the accompaniment.

Fourth system of musical notation. The right hand has a complex melodic line with many slurs and accents. The left hand has a more static accompaniment with some chordal textures. A dynamic marking of *mf* is present in the left hand.

Fifth system of musical notation. The right hand features a series of sixteenth-note patterns. The left hand has a rhythmic accompaniment with some chordal textures. Dynamic markings of *fz* and *tr* are present.

Sixth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a complex accompaniment with many slurs and accents. Dynamic markings of *fz* and *cresc.* are present.

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. The music features a series of chords and melodic lines. Dynamic markings include *f*, *fz*, and *molto cresc.* There are also accents (*>*) over several notes.

Second system of musical notation. It continues the grand staff from the first system. The tempo marking *Più animato.* is placed above the treble staff. Dynamic markings include *fz* and *ff*. The music shows a change in texture and intensity.

Third system of musical notation. It continues the grand staff. The music features a steady flow of chords and melodic fragments. The dynamics remain consistent with the previous systems.

Fourth system of musical notation. It continues the grand staff. The music features a series of chords and melodic lines. The dynamics remain consistent with the previous systems.

Fifth system of musical notation. It continues the grand staff. The music features a series of chords and melodic lines. The dynamic marking *ff* is present at the beginning of the system.

Sixth system of musical notation. It continues the grand staff. The music features a series of chords and melodic lines. The dynamic marking *ff* is present at the beginning of the system.

## No 11.

## SONG.—(Andor) and CHORUS.

## "LOVE AND WINE."

Allegretto moderato.

Andor.

Piano.

1. Al

*f* *mf*

Detailed description: This system shows the beginning of the piece. The Andor part is in the bass clef with a treble clef below it, in a key of two sharps (D major) and common time. The Piano part consists of two staves, with the right hand in a treble clef and the left hand in a bass clef. The piano part begins with a forte (*f*) dynamic and later moves to mezzo-forte (*mf*). The tempo is marked 'Allegretto moderato'.

AND.

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

Detailed description: This system continues the vocal line and piano accompaniment. The AND. part is in the bass clef with lyrics underneath. The piano accompaniment continues with chords and moving lines in both hands.

AND.

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

*p* *f rit.* *mf*

Detailed description: This system concludes the vocal line and piano accompaniment. The AND. part has lyrics underneath. The piano accompaniment features a piano (*p*) dynamic in the left hand and a *f rit.* (forte ritardando) dynamic in the right hand, which then transitions to *mf* (mezzo-forte) at the end.

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

AND.

*poco lento*

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

CHO.

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

ANDOR.

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

*f* *a tempo* *mf*

AND.

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

AND.

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

*p* *f rit.*

AND.

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

*mf a tempo*

AND.

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

*p*




*poco lento*

AND.  *p poco lento*

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

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;

AND.  **CHORUS.**

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

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "when you've done with drink - ing, As years go on; We". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp. The melody is simple and follows the vocal line.

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

ANDOR.

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "nev - er need be think - ing You're dead and gone. So". The piano accompaniment continues with a similar melodic pattern. The tempo marking "ANDOR." is placed above the vocal line.

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

The third system of music features a vocal line and piano accompaniment. The vocal line lyrics are "let the girls that love me Laugh and dance a - bove me;". The piano accompaniment is written in a grand staff with a key signature of one sharp. The tempo marking "AND." is placed above the vocal line.

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

The fourth system of music features a vocal line and piano accompaniment. The vocal line lyrics are "Still I'll live this life of mine With love and wine!". The piano accompaniment is written in a grand staff with a key signature of one sharp. The tempo marking "AND." is placed above the vocal line.

Nº 12.

CHORUS-(Ilona, Jozsi, Andor & Chorus.)

"TELL US, JOZSI!"

Tempo di Marcia

Piano.

The piano introduction consists of two systems of music. The first system is marked *f* and features a rhythmic melody in the right hand and a bass line in the left hand. The second system is marked *p* and continues the melody and bass line.

CHORUS.

This section contains the vocal and piano accompaniment for the first part of the chorus. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment system. The lyrics are: "Tell us, Joz - si, tell us Joz - si, where you've been,".

CHO.

This section contains the vocal and piano accompaniment for the second part of the chorus. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment system. The lyrics are: "What you've done, and whom you've seen;".

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

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

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

*ff*

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

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

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

*rit.*

**Presto.**

*ff*

## No 12a

## EXIT OF CHORUS.

Tempo di Marcia.

SOPRANOS &amp; CONTRALTOS.

Chorus.

Chorus. *f* *p*

Joz - si, if you can see

Piano.

CHO.

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

Piano.

CHO.

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

Piano.

CHO.

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

Piano.

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

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!

*p* *rit.* *ff*

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

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!

*a tempo* *f a tempo*

*pp* *rit.*

*a tempo* *ppp*

## No. 13.

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

"A LITTLE MAIDEN!"

*Was einst ein Mädel*

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

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

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

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



IL.

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

IL.

Valse moderato.

love you and you love - me!" Give me

IL.

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

IL.

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

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

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

*Quicker.*

*f*

*Red. \**

*Allegretto. (Roumanian Dance.)*



*p*



*mf*



## Valse moderato.

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

II. one long kiss! And so the maid - en,

Allegretto. Allegretto moderato.

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

IL. on - ly a poor lit - tie beg - gar maid. But now she is

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a quarter note on G4, followed by eighth notes on A4, Bb4, and C5. The piano accompaniment consists of chords and moving lines in both hands, with a triplet of eighth notes in the right hand in the second measure. Dynamics include *mf* in the final measure.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note on G4, followed by eighth notes on A4, Bb4, and C5. The piano accompaniment includes a triplet of eighth notes in the right hand in the second measure and a *pp* dynamic marking in the fifth measure.

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

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note on G4, followed by eighth notes on A4, Bb4, and C5. The piano accompaniment includes a triplet of eighth notes in the right hand in the second measure.

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter note on G4, followed by eighth notes on A4, Bb4, and C5. The piano accompaniment includes a triplet of eighth notes in the right hand in the second measure and a *mf* dynamic marking in the first measure.

IL.

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

IL.

Valse moderato.  
ANDOR. (*mockingly*)

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;

## ILONA.

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

JOZSI.  
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*

*Red.* \*

IL.  
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*

*Red.* \*

IL.  
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*

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

No 14.

## DUET:-(Lady Babby and Dragotin.)

"YOU'RE IN LOVE."

*Ich wei's ein Rezept*

Allegretto. LADY BABBY.

Ly. Babby. 

Piano. 

Sup-

Ly. B. 

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

Ly. B. 

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

DRAGOTIN.

## 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. I wish that you would kind-ly say

DRA. *rit.*

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

LADY BABBY.



## 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

*Ped.* \*

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

*pp*

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.

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

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

Ldy B. *Valse.* 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

*p.* *p* DRAGOTIN.

DRA.

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

DRA.

ab - so - lute joy! *LADY BABBY. rit.* And back to the days of your

Ldy B.

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

Ldy B.

may be young or old— *Valse moderato.* You may think your heart is

*DRAGOTIN.*

*Valse moderato.* I'm not old!

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

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 level.

DAR.  
mo - ment has done for me, New life's be - gun for me, I'm in level.

*f animato*

*f* *mf*

Red. \*

DANCE.

*p.*

Dialogue.

*ppp*

Red. \*



Dialogue.

*f* *ppp*

This system shows the first two staves of music. The upper staff contains a melodic line with a long slur over the first six measures. The lower 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 upper staff has a slur over the first five measures. The lower staff continues the accompaniment. Dynamics include *f* and *pp*.

This system continues the musical piece. The upper staff has a slur over the first six measures. The lower staff continues the accompaniment.

This system continues the musical piece. The upper staff has a slur over the first six measures. The lower staff continues the accompaniment.

This system continues the musical piece. The upper staff has a slur over the first six measures. The lower staff continues the accompaniment.

This system continues the musical piece. The upper staff has a slur over the first six measures. The lower staff continues the accompaniment.

This system continues the musical piece. The upper staff has a slur over the first six measures. The lower staff continues the accompaniment. The system ends with a double bar line and a fermata.

N<sup>o</sup> 15.

## DUET.—(Jolan and Kajetan.)

"THE BEST GAME."

*Liebes Männchen*

Tempo di Polka.

(Dialogue)

Piano.

The piano introduction begins in 2/4 time with a *pp* dynamic. The right hand features a melody of eighth notes with triplets, while the left hand provides a simple accompaniment of eighth notes. The piece is marked as a dialogue.

The first system of piano accompaniment continues the dialogue. It features a melody in the right hand with triplets and a steady accompaniment in the left hand. The dynamic is marked *p*.

The second system of piano accompaniment continues the dialogue. It features a melody in the right hand with triplets and a steady accompaniment in the left hand. The dynamic is marked *p*.

The third system of piano accompaniment continues the dialogue. It features a melody in the right hand with triplets and a steady accompaniment in the left hand. The dynamic is marked *mf*.

§ *Meno mosso.*

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

The piano accompaniment for the dialogue begins with a *p* dynamic. The right hand features a melody of eighth notes with triplets, while the left hand provides a simple accompaniment of eighth notes.

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

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

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

BOTH

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

## 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,

JOL. *(dancing off)* *(exceunt)*  
They may go and play it!

KAJ. They may go and play it!

*For the repeat.*

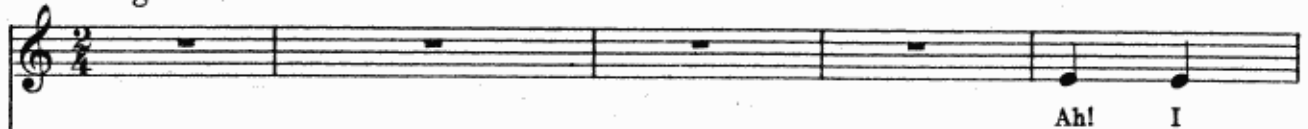
No 16.

## SONG.— (Ilona.)

"THE LOOKING-GLASS."

Allegretto.

Ilona.



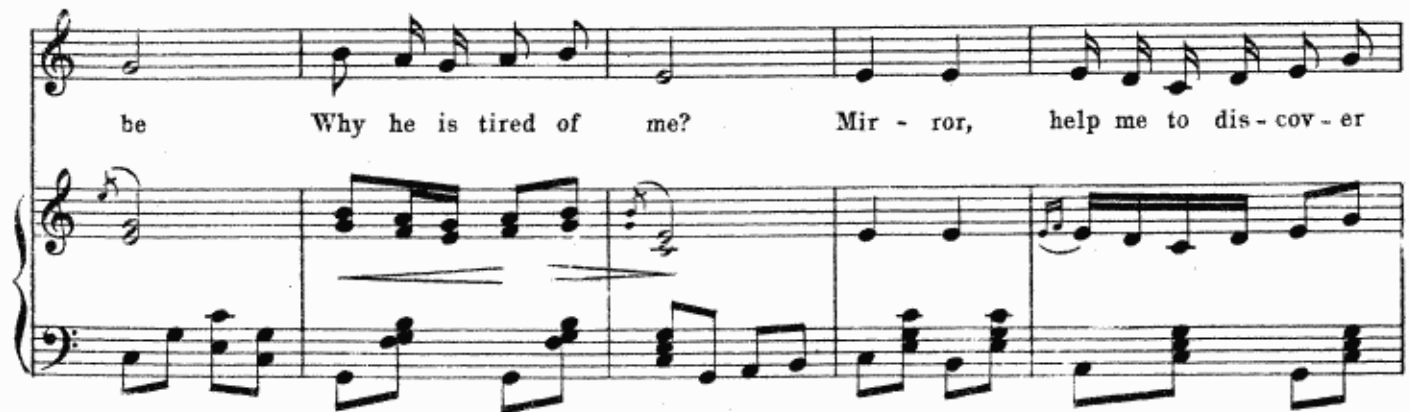
Piano.



IL.



IL.



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

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half note 'If', followed by a quarter note 'I'm', and a half note 'old.'. The piano accompaniment consists of chords and moving lines in both hands.

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

The second system continues the vocal line with 'wed - ding day?' and 'Now, say, — my lit - tle look - ing - glass,'. The piano accompaniment includes a dynamic marking of *p* (piano) in the middle of the system.

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

The third system continues the vocal line with 'Am I — no more a pret - ty lass?' and 'You must - n't mind a - larm - ing My'. The piano accompaniment continues with chords and moving lines.

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

The fourth system concludes the vocal line with 'maid - en pride!' and 'Is this — the way to plait a tress?'. The piano accompaniment includes a dynamic marking of *p* (piano) in the middle of the system.



IL.

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

IL.

I'm his bride? Now, my face -

IL.

has it grace? It's

IL.

not too pale? Then, my dress -

II.  a suc - cess? You

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

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

II.  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

*pp*

II.  hm

II.  hm

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

*rit.* *f*

No. 17.

## DUET.—(Lady Babby and Jozsi.)

"I GO SO!"

MELODRAMA.  
Tempo di Czárdás.

Piano.

*p*

The musical score is written for piano and consists of four systems of music. Each system contains a treble staff and a bass staff. The key signature is two sharps (F# and C#) and the time signature is common time (C). The music is marked 'Piano' and 'p'. The first system begins with a treble staff melody and a bass staff accompaniment. The second system continues the melody with some chromaticism. The third system features a more complex treble staff melody with triplets and a bass staff accompaniment. The fourth system concludes the piece with a final cadence in both staves.

## LADY BABBY.

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

*p*

This system contains the first two staves of music. The top staff is the vocal line for Lady Babby, and the bottom two staves are the piano accompaniment. The piano part begins with a piano (*p*) dynamic marking.

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

This system contains the second two staves of music. The vocal line continues with the lyrics "You who fascinate me so, I feel afraid, but cannot go!". The piano accompaniment continues with a similar rhythmic pattern.

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

*p*

This system contains the third two staves of music. The vocal line continues with the lyrics "I must own, although unwilling, That I find your music thrilling;". The piano accompaniment features a piano (*p*) dynamic marking and includes a melodic flourish in the right hand.

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

*rit.* *mf*

This system contains the final two staves of music. The vocal line concludes with the lyrics "Only one entrances me, And, Jozsi - you're he!". The piano accompaniment includes a *rit.* (ritardando) marking and a *mf* (mezzo-forte) dynamic marking, ending with a double bar line.

## Animato.

Ldy B

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

Ldy B

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

Ldy B

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

Ldy B

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

LdyB.

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

LdyB.

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 I you go so, Then

DANCE.  
Allegretto.

The musical score is written for piano and bass in 2/4 time, featuring a key signature of one flat (B-flat). The piece is titled "DANCE. Allegretto." and is marked with a dynamic of *pp* (pianissimo) at the beginning. The score consists of six systems of music, each with a treble and bass staff. The first system begins with a *pp* dynamic and includes a trill (*tr*) in the right hand. The second system features a *fz* (forzando) dynamic in the bass. The third system is marked *p* (piano) and includes trills (*tr*) in both hands. The fourth system is marked *mf* (mezzo-forte) and includes a *fz* dynamic in the bass. The fifth system is marked *f* (forte) and includes a trill (*tr*) in the right hand. The sixth system is marked *mf* and includes a triplet of eighth notes in the right hand. The score concludes with a final chord in the bass.

First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various articulations and slurs. A fermata is present over a chord in the final measure of the system.

Second system of musical notation. The bass clef part begins with a *pp* (pianissimo) dynamic marking. The system continues with eighth and sixteenth notes and includes a fermata over a chord in the final measure.

Third system of musical notation. The bass clef part features a *f* (forte) dynamic marking. The system concludes with a fermata over a chord in the final measure.

Fourth system of musical notation. The treble clef part is marked *animato* and contains sixteenth-note passages. The bass clef part includes a fermata over a chord in the final measure.

Fifth system of musical notation. The tempo is marked *Allegro.* and the dynamics are *ff* (fortissimo). The system features dense sixteenth-note textures in both staves and includes a fermata over a chord in the final measure.

Sixth system of musical notation. The dynamics are *fff* (fortississimo). The system continues with sixteenth-note passages and concludes with a fermata over a chord in the final measure.

N<sup>o</sup> 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 - siès, 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!

*p*

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.

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

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!



Allegretto moderato.

*mf* *molto animato* *f*

Tempo primo.

A GUEST.

ANDOR. That is no-thing new!  
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!

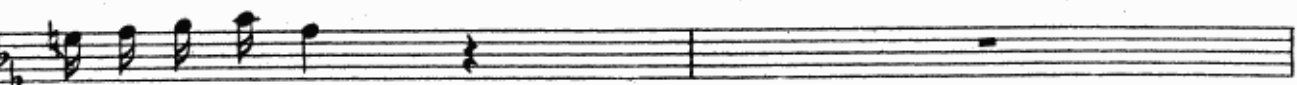
CHO.

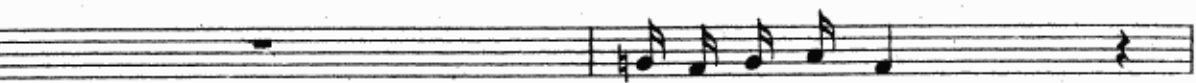
That is no-thing new!


That is something new!


*p*

GUE.  What a treat for you!


AND.  What a treat for you!

CHO.  What a treat for you!

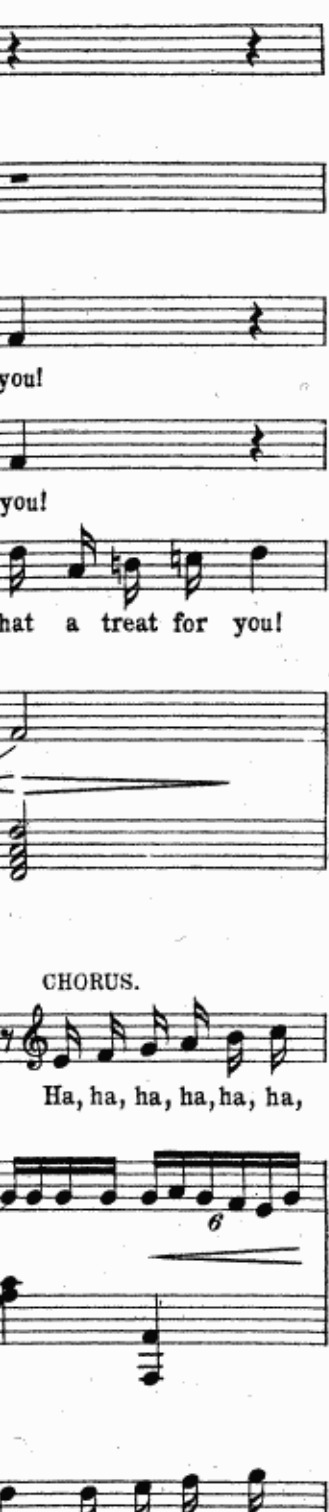
CHO.  What a treat for you!

 What a treat for you!



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



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



AND. CHORUS.

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

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

*mf*

AND. way! To - geth - er they may

AND. stay Or they part next day

## ANDOR.

No, there's no such thing

Has the bride a veil for cov - er?

CHO. Has the bride a veil for cov - er?

Has the bride a veil for cov - er?

Violin.

*p animato*

No, she gets no ring!

Or a ring from her true lov - er?

CHO. 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.  
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!

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

*Spoken.* (Bring in the couple!)

*mf* *pp*

Allegro. TENORS L'istesso tempo.

HO. BASSES.

Where are you, Joz - si?

Where are you, Joz - si?

*mf* *mf*

Tempo di Marcia. SOP. & CON. TENOR.

CHO. It's It's

(Jozsi enters with Ilona)

*ff* *8*

L'istesso tempo.

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

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

L'istesso tempo. It's Joz - sil 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

IL.

Listesso tempo.  
JOZSI.

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

JOZ.

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

Z.

Allègro.

So, Gip - sy bride,



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)

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

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

(Breaks down)

JOZSI. (spoken) ILONA.

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

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

(sobbing) CHORUS. JOZSI. (spoken) Dance!

(spoken)

Allegretto.  
(Ilona dances)

CSÁRDÁS.  
Allegro.

Allegro molto.

The first system of the piano accompaniment features a treble clef with a melodic line of eighth notes and a bass clef with a steady eighth-note accompaniment. The key signature has two flats, and the time signature is 2/4.

The second system continues the piano accompaniment, showing a transition in the bass line with a sharp sign and dynamic markings of *f* and *ff*.

The third system features a more active treble clef with sixteenth-note patterns, while the bass clef continues with a steady accompaniment.

The fourth system concludes the 'Allegro molto' section with a final flourish in the treble clef and sustained chords in the bass clef, marked with *ff*.

Moderato.

ILONA.

The vocal line for Iлона begins with a whole rest, followed by the lyrics "It's for my wed-ding." The melody is simple, using quarter and eighth notes.

ANDOR.

Why, what do they ring for?

But why should they

(Bells off.)

The piano accompaniment for the vocal lines consists of a simple harmonic accompaniment in the bass clef, with a treble clef line that is mostly empty or contains simple chords.

Moderato.

*mf*

The 'Moderato' section features a piano accompaniment with a treble clef line containing a long melodic line and a bass clef line with a steady accompaniment. The dynamic marking is *mf*.

IL. Why should they not?

AND. ring for a gip-sy bride?

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

*Allegretto moderato.*

IL. 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. mel 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.

II. 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!

*f*



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 piano accompaniment with a forte (*ff*) dynamic. The piano part includes a sixteenth-note figure in the right hand and a bass line with a dotted quarter note in the left hand. The tempo is marked *Moderato*.

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 piano accompaniment with a piano (*pp*) dynamic. The piano part includes a waltz-like accompaniment in the right hand and a bass line with a dotted quarter note in the left hand.

Ldy B.

Oh, why should you care by a wed - ding vow To  
fet - ter a heart that is free? — You'd bet - ter be off with the

Musical score for Ldy B. (first system). The score is in G major and 3/4 time. It features a vocal line and a piano accompaniment. The piano part includes a waltz-like accompaniment in the right hand and a bass line with a dotted quarter note in the left hand.

Ldy B.

old love now, And on with the new- that's mel — For

Musical score for Ldy B. (second system). The score is in G major and 3/4 time. It features a vocal line and a piano accompaniment. The piano part includes a waltz-like accompaniment in the right hand and a bass line with a dotted quarter note in the left hand. The dynamic is marked *p*.

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.* *p rit.*

Led. \*

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.*

Ldy B.

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

*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.*

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

*f animato*

*ff rit.*

## Moderato.

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

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

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

CHO. *rit.*  
He's a gipsy vag-a-bond, Free the wide world o - ver; Hat-ing, lov-ing fierce or fond,

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

## Moderato.

*ff allarg.* *rit.*

## Moderato.

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

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

Ev-er-more a ro-ver.

CHO. *rit.*  
Ev-er-more a ro-ver.

Ev-er-more a ro-ver.

## Moderato.

*ff*

Valse moderato.

II

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

*Tempo rubato*

*p*

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

II.

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

II.

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

II.

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

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of four systems, each with a vocal line and a piano accompaniment. The piano part features a characteristic waltz bass line with a steady eighth-note accompaniment. The vocal line is in a soprano or alto range. The score includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte), and tempo markings like *Tempo rubato* and *Ad.* (Ad libitum). The lyrics are written below the vocal line, with hyphens indicating syllables that span across multiple notes. The piece concludes with a final cadence in the piano part.

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

*p* *mf*

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

*pp* *p*

11. *Moderato.*  
*- lone!*

*(Curtain.)*

*ff* *p*

*ff* *fff*

END OF ACT II.



## Act III.

N<sup>o</sup> 19.

INTERMEZZO.

Allegretto.

Piano.

*mf* *p*

First system of musical notation, featuring a treble and bass clef. The piece is in 3/4 time and begins with a piano (*p*) dynamic marking. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The right hand continues with a melodic line, and the left hand provides harmonic support. A piano (*p*) dynamic marking is present in the second measure of the right hand.

Third system of musical notation. The right hand features a melodic line with some grace notes, and the left hand continues with a steady accompaniment.

Fourth system of musical notation. The right hand has a melodic line with grace notes, and the left hand provides a consistent accompaniment. A piano (*p*) dynamic marking is present in the first measure of the right hand.

Fifth system of musical notation. The right hand continues with a melodic line, and the left hand provides harmonic support.

Sixth system of musical notation, concluding the piece. The right hand has a melodic line with grace notes, and the left hand provides a final accompaniment. The system ends with a double bar line.

First system of musical notation, featuring a treble and bass clef. The piece begins with a piano (*p*) dynamic marking. The bass line consists of a steady eighth-note accompaniment, while the treble line features a melodic line with some triplet figures.

Second system of musical notation, continuing the piece. The bass line remains consistent with the first system. The treble line has a melodic line with some triplet figures.

Third system of musical notation, continuing the piece. The bass line remains consistent with the first system. The treble line has a melodic line with some triplet figures.

Fourth system of musical notation, continuing the piece. The piece begins with a piano (*p*) dynamic marking. The bass line remains consistent with the first system. The treble line has a melodic line with some triplet figures.

Fifth system of musical notation, continuing the piece. The bass line remains consistent with the first system. The treble line has a melodic line with some triplet figures.

Sixth system of musical notation, concluding the piece. The piece begins with a piano (*p*) dynamic marking. The bass line remains consistent with the first system. The treble line has a melodic line with some triplet figures. The system ends with a *rit.* (ritardando) marking and a final *f* (forte) dynamic marking.

No. 20.

## INTRODUCTION AND DANCE.

Tempo di Marcia.  
(Curtain.)

Piano.

The first system of music is in 2/4 time, marked 'Tempo di Marcia' and '(Curtain.)'. It begins with a piano (*f*) dynamic. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature has one flat (B-flat).

The second system continues the piece, maintaining the 2/4 time signature and piano dynamic. The melodic line in the right hand shows some chromatic movement, and the bass line remains consistent with the first system.

The third system of music shows further development of the melodic and harmonic material. The right hand has more complex rhythmic patterns, and the left hand continues its accompaniment role.

The fourth system continues the piece, with the right hand melody becoming more active and the left hand accompaniment providing a solid foundation.

The fifth and final system of music on this page concludes the piece. It features a final melodic flourish in the right hand and a concluding bass line.

First system of musical notation, featuring a treble and bass clef. The key signature is two sharps (F# and C#). The music includes a dynamic marking of *mf* in the bass staff. The system concludes with a long, multi-measure rest in the treble staff.

Second system of musical notation, continuing the piece. It features a treble and bass clef in the key of D major. The system concludes with a long, multi-measure rest in the treble staff.

Third system of musical notation, continuing the piece. It features a treble and bass clef in the key of D major. The system concludes with a long, multi-measure rest in the treble staff.

Fourth system of musical notation, continuing the piece. It features a treble and bass clef in the key of D major. The system concludes with a long, multi-measure rest in the treble staff.

Fifth system of musical notation, continuing the piece. It features a treble and bass clef in the key of D major. The system concludes with a long, multi-measure rest in the treble staff.

Sixth system of musical notation, continuing the piece. It features a treble and bass clef in the key of D major. The system concludes with a long, multi-measure rest in the treble staff.

Grandioso.

First system of musical notation. The treble clef staff begins with a dynamic marking of *ff*. The music features a series of chords in the right hand and a steady eighth-note bass line in the left hand. A large slur with multiple lines underneath spans across the first two measures of the right hand.

Second system of musical notation. The right hand continues with chords, featuring a large slur with multiple lines underneath in the first two measures. The left hand maintains its eighth-note bass line.

Third system of musical notation. The right hand has a large slur with multiple lines underneath in the final two measures. The left hand continues with eighth-note bass.

Fourth system of musical notation. This system shows a continuation of the chordal texture in the right hand and the eighth-note bass line in the left hand.

Fifth system of musical notation. The right hand features a large slur with multiple lines underneath in the first two measures. The left hand continues with eighth-note bass.

Sixth system of musical notation. The right hand has a large slur with multiple lines underneath in the final two measures. The left hand continues with eighth-note bass.

## Tempo di Marcia.

First system of musical notation, measures 1-4. The piece is in G major (one sharp) and 2/4 time. The tempo is marked "Tempo di Marcia." The first measure starts with a piano (*mf*) dynamic. The right hand features a melody with eighth-note patterns, while the left hand provides a steady bass line.

Second system of musical notation, measures 5-8. The right hand continues with eighth-note patterns, and the left hand maintains a consistent bass line.

Third system of musical notation, measures 9-12. The right hand melody becomes more active with sixteenth-note runs, while the left hand continues with a steady bass line.

Fourth system of musical notation, measures 13-16. The right hand features a melodic line with some rests, and the left hand continues with a steady bass line.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with a fermata over the final note. The left hand continues with a steady bass line. A piano (*mf*) dynamic marking is present in the right hand.

Sixth system of musical notation, measures 21-24. The right hand features a melodic line with a fermata over the final note. The left hand continues with a steady bass line. A fortissimo (*ff*) dynamic marking is present in the right hand, followed by a ritardando (*rit.*) marking.

## Polka (tempo rubato)

First system of musical notation for the Polka section. 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 sharps (F# and C#). The music is marked with a forte dynamic (*ff*) and includes various rhythmic patterns and articulations.

Second system of musical notation for the Polka section. It continues the grand staff notation. The music is marked with a forte dynamic (*ff*) and includes a section marked *animato.* with a change in key signature to one flat (Bb).

Third system of musical notation for the Polka section. It continues the grand staff notation. The music is marked with a mezzo-forte dynamic (*mf*) and includes a section marked *Marcia.* with a change in key signature to one sharp (F#).

Fourth system of musical notation for the Polka section. It continues the grand staff notation with a consistent rhythmic pattern.

Fifth system of musical notation for the Polka section. It continues the grand staff notation with a consistent rhythmic pattern.

Sixth system of musical notation for the Polka section. It continues the grand staff notation with a consistent rhythmic pattern.



The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music begins with a treble clef and a common time signature. The first staff contains several measures of eighth and sixteenth notes. The second staff contains a similar rhythmic pattern. A dynamic marking of *mf* is placed above the second staff. The system concludes with a double bar line.

The second system of music also consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music begins with a treble clef and a common time signature. The first staff contains several measures of eighth and sixteenth notes. The second staff contains a similar rhythmic pattern. A dynamic marking of *rit.* is placed above the second staff. A dynamic marking of *ff* is placed below the second staff. The system concludes with a double bar line.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music begins with a treble clef and a common time signature. The first staff contains several measures of chords and rests. The second staff contains a similar rhythmic pattern. The system concludes with a double bar line.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music begins with a treble clef and a common time signature. The first staff contains several measures of chords and rests. The second staff contains a similar rhythmic pattern. The system concludes with a double bar line.

The fifth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music begins with a treble clef and a common time signature. The first staff contains several measures of chords and rests. The second staff contains a similar rhythmic pattern. The system concludes with a double bar line.

The sixth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music begins with a treble clef and a common time signature. The first staff contains several measures of chords and rests. The second staff contains a similar rhythmic pattern. The system concludes with a double bar line.



## No 21.

## SONG- (Jozsi.)

## "GIPSY SONG"

Moderato. (*tempo rubato*)

Jozsi.

O-ver all the earth I roam With my mu-sic on - ly;

Piano.

*pp*

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.  *mf*

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.  *rit.* *pp*

Laws were made for o-thers, Not me! So let me go

J.O.Z.  *p.*

As winds that blow O-ver the moun - tains you - der;

JOZ. Love for a day, Then on my way Out in the world to

JOZ. wan - der. I'll do as I've done; Car - ing for

JOZ. none. I'll go on be - yond! Who loves me may

JOZ. fol - - low The Gip - sy Va - - ga - bond.

## 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 maidens 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.

mel. So on I go As winds that blow

*pp*

J.O.Z.

O-ver the moun-tains you - - der; Love for a day,

JOZ. 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 three flats (B-flat, E-flat, A-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 series of chords and melodic lines that support the vocal melody.

JOZ. - der. I'll do as I've done; Car - ing for

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "- der. I'll do as I've done; Car - ing for". The piano accompaniment continues with similar harmonic and melodic patterns, maintaining the minor key and providing a steady accompaniment for the voice.

JOZ. none. I'll go on be - yond! Who loves me may

The third system continues the vocal line and piano accompaniment. The vocal line lyrics are "none. I'll go on be - yond! Who loves me may". The piano accompaniment continues with similar harmonic and melodic patterns, maintaining the minor key and providing a steady accompaniment for the voice.

JOZ. fol - - low Her Gip - sy Va - ga - bond!

The fourth system concludes the vocal line and piano accompaniment. The vocal line lyrics are "fol - - low Her Gip - sy Va - ga - bond!". The piano accompaniment concludes with a final chord and a fermata over the last few notes. A dynamic marking of *pp* (pianissimo) is present in the piano part.



Nº 22.

FINALE- ACT III.

Piano. Moderato.

ILONA.

Have I awaked from dreams, from troubled dreams? And am I here a -

IL. Allegretto.

- gain? How strange it seems!

IL. animato

A - las! For I may pray, but all in vain,

## Valse moderato.

II. To have my yes-ter-day a - gain! \_\_\_\_\_ Was it a

*pp a tempo* *p*

*Red.*

II. dream that was lur - ing me on? Now from the dream I a -

\* *Red.* \* *simile*

II. - wak - en, Long-ing for days that are ov - er and

II. gone, Friends I have lost and for - sak - en!

IL

I have come back to the home I have known, Now for an

*mf* *p*

IL

an - swer I wait— Ah! will they send me to

*mf*

IL

wan - der a - lone? Is it too late, too late?

*pp*

**Tempo di Polka.**

*(Dancing music and laughter heard.)*

*(Dialogue)*

*p*

*ILONA falls into her arms.*

**Allegro.**

*f* *ff*

Allegro.

My poor, poor child.

*ff* *ff animato* *mf*

Enter LADY BABBY &amp; DRAGOTIN.

*ppp* *pp animato*

(JONEL enters and stands for a minute looking at ILONA, then comes forward.)

(Dialogue)

*mf* *pp*

JONEL. Ilona!

*mf* *pp*

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

*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

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-

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 -

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!

Moderato.  
*Curtain.*



## SONG—(Dragotin) &amp; CHORUS OF MEN.

"HOME AGAIN!"

Words by  
ADRIAN ROSS.Music by  
LIONEL MONCKTON.

Allegro moderato.

Dragotin.

Piano.

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

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

DRA. 

la - dies who spoon with the help of a knife And now I've re -  
 tai - lors 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 fact, 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

REFRAIN.

DRA.

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

MEN. 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

DRA. & MEN.

home once more!  
home once more!

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SONG FOX-TROT.

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**LOUIS A. HIRSCH.**

REFRAIN.

My Ram - bler Rose, She ram-bles

*mf*

here and there, She ram-bles ev - ry - where;

And good - ness knows, I al-ways

*etc.*

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*ppp molto e espress.*

*con Ped.*

*ten.*

*rit. etc.*

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