

# The Gypsy Baron

## A Comic Opera

Original Libretto  
Ignaz Schnitzer

Music  
Johann Strauss, Jr.

A New English Adaptation  
By  
Quade Winter  
With  
Ross Halper

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### Cast

Ottokar	<i>Son of Mirabella, in love with Arsena</i>
Czipra [CHEE-prah]	<i>Gypsy Fortune-Teller</i>
Count Carnero	<i>Deputy Chairman of the Imperial Privy Commission for Morals</i>
Sándor Barinkay [SHAWN-dor BAH-rin-kye]	<i>The Gypsy Baron</i>
Julesa	<i>Gypsy Girl</i>
Pali	<i>Gypsy Blacksmith</i>
Józsi	<i>Gypsy Blacksmith</i>
Saffi	<i>Daughter of Czipra</i>
Kálmán Zsupán [SHOO-pawn]	<i>Pig Farmer</i>
Mirabella	<i>Governess to Arsena</i>
Arsena	<i>Daughter of Zsupán</i>
Irma, Etelka, Jolan, Ilka	<i>Friends of Arsena</i>
Count Peter Homonay	<i>Governor of the Temesvár Province</i>

Gypsies, Populace, Soldiers, etc.

### Place & Time

The Bánát District of Temesvár Province in Southeastern Hungary  
Vienna.

During the War of Austrian Succession, Mid 18th Century

# Synopsis

*During the 1716-1718 war between Austria and the Ottoman empire, many of the landowners of the Temesvár Province in Southeastern Hungary sided with the Turks. After the Turks were driven out, the apostate landowners were exiled. Upon succeeding to the Austrian throne in 1840, Maria-Theresa declared a general amnesty in hopes of rallying Hungary to the defense of her beleaguered empire.*

**Act I.** The Bánát District of Temesvár Province in Southeastern Hungary. To one side is seen the fine home of Zsupán, a wealthy pig breeder, to the other the painted wagons of gypsies. At the end of the day, the gypsy boatmen are returning from trading their metalwork. Ottokar has been out fruitlessly digging for a fabled treasure which the last Pasha had supposedly stashed away before fleeing. It's Ottokar's one chance to win the hand of Zsupán's beautiful daughter Arsena (Ottokar's mother, Mirabella, is the girl's governess.)

Count Carnero, Deputy Chairman of the Imperial Privy Commission for Morals, enters with Sándor Barinkay, son of the exiled landowner, who finds most of his patrimony under four feet of water, the dry parts occupied by the gypsies and Zsupán's profitable pigs. The transfer deed requires two witnesses. One is Czipra, the old gypsy matriarch. Czipra's daughter, Saffi, is much taken with Barinkay. Czipra reads the strangers' palms, prophesying a brilliant future for Barinkay— if he will spend a single night in the ruins of Castle Barinkay— and a jolting one for Carnero. Zsupán is summoned as the second witness. Faced with a protracted lawsuit over land rights, Barinkay suggests that he marry the farmer's daughter, Arsena. Zsupán summons Mirabella to fetch the girl. However Mirabella recognizes Carnero as her long lost husband. They had consummated their union during the Battle of Belgrade 23 years earlier. Carnero meets his long lost son, Ottokar.

Arsena enters and the traditional wedding candy is served. Barinkay falls in love, but Arsena is secretly in love with Ottokar. She insists that the man she marries must be at least a Baron, and gives Barinkay the brushoff.

Czipra tells Barinkay that he was preordained to unite the gypsies as their Voyvoda, their leader, that the gypsies will finally settle on his lands. Barinkay, left alone in the twilight, overhears Saffi singing an old gypsy song about the sorrow and pride of her race. He is drawn to the song and the singer, but is determined to win Arsena and be respectable. Czipra reveals that his father was not exiled for treason, but because he had married a gypsy girl, by whom he had a son. They are interrupted by Ottokar who has come to serenade Arsena. Barinkay realizes that he has been snubbed by Arsena and her snobbish family.

The gypsies assemble. Barinkay, deeply bewildered, listens as Czipra tells the gypsies that their Voyvoda has returned. Barinkay accepts them as his people. He summons Zsupán and tells him that now he *is* a Baron, a Gypsy Baron, and will now claim his bride — Saffi! Arsena is insulted. Zsupán is furious with the upstart who proposes to make gypsies respectable. Carnero forbids Barinkay to marry a lowly gypsy.

**Act II.** In the ruins of Castle Barinkay, just before dawn the next morning. Barinkay and Saffi are asleep. Czipra watches and waits. Czipra tells them of a dream she had, in which the ghost of old Barinkay told her that the legendary Pasha's treasure is hidden somewhere in that very room. They tap on bricks till they find a hollow chamber and a fabulous golden treasure.

As the dawn breaks, the gypsies come to the castle to do their blacksmith work at the forge set up in the ruins.

Zsupán, Arsena, Carnero, Mirabella and Ottokar enter, on their way to Vienna, fleeing before advancing troops. Carnero is furious that Barinkay and Saffi now insist that they are married. Immorality of any kind will not be tolerated.

In marches Count Peter Homonay, governor of the Temesvár. Prussia, France, Bavaria, and Spain have declared war on Austria. The Turkish population threatens revolt. Homonay must raise troops to fight for the Empress. Czipra secretly shows him a document which will solve many problems. The gypsies are reluctant to fight for a country that has only persecuted them. Barinkay convinces them by enlisting and offering his entire fortune for the cause. Everyone prepares to march to Vienna. But Carnero still refuses to allow Saffi to follow. At this point Czipra reveals the content of the document. Saffi is not her child. In fact, she is the daughter of the last Pasha. She must go with Homonay to help rally the disaffected Turkish population. Barinkay sadly disavows their engagement and leads the newly formed gypsy regiment to war.

**Act III.** The gates of Vienna. Austrian troops are everywhere triumphant. The sensational exploits of the gypsy regiment are the talk of Vienna. Arsena has spent the entire time tasting the joys of the big city, much to the shock of Carnero and Mirabella. Arsena discovers Ottokar in hiding. He and Zsupán had been sent to fight in Spain but had scurried for cover at the first shot. Arsena prefers a live coward than a dead hero. Zsupán shows up and concocts a wild yarn about his supposed exploits on the battlefield.

The gypsy regiment enters Vienna in triumph. Homonay notes Barinkay's triple sacrifice for his fatherland. His gold and lands are reinstated, he is created a baron — a real one this time. Barinkay gives Arsena to Ottokar! In the distance he hears Saffi's gypsy song. She rushes to his arms — his third reward!

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**A full score and complete orchestral materials featuring this version of *The Gypsy Baron* are available for purchase from:**

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# The Gypsy Baron

A Comic Opera

## Overture

English Adaptation  
Quade Winter with Ross Halper

Music  
Johann Strauss II

Allegro moderato

*f*  
cym.

Sostenuto

*sfz*  
*p*

1 Tempo I<sup>o</sup>

*f*

2

*p*

*Fl. solo - cadenza*

*Allegro moderato*

*p*

3

*Lento*

*sfz*

*p*

*dim.*

*pp p*

3

4

*Andantino*

*pp*

*p*

3

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a harmonic accompaniment with chords and single notes. There are dynamic markings such as *p* and *mf* in the bass staff.

Second system of musical notation. The treble staff features a triplet of eighth notes marked with a box containing the number '3', followed by a triplet of sixteenth notes marked with a box containing the number '3', and then a single sixteenth note marked with a box containing the number '5'. The bass staff has a steady accompaniment. Dynamic markings include *p*, *poco rit.*, and *a tempo*.

Third system of musical notation. The treble staff continues the melodic line with various intervals and rests. The bass staff continues the harmonic accompaniment with chords and single notes. There are dynamic markings such as *p* and *mf*.

Fourth system of musical notation. The treble staff has a triplet of eighth notes marked with a box containing the number '3'. The bass staff has a steady accompaniment. A dynamic marking of *poco rit.* is present.

Fifth system of musical notation. The treble staff features a triplet of eighth notes marked with a box containing the number '3', followed by another triplet of eighth notes marked with a box containing the number '3'. The bass staff has a steady accompaniment. A dynamic marking of *a tempo* is present.

Musical score system 1, measures 1-7. The system consists of two staves (treble and bass clef). Measure 7 is marked with a circled '7'. The music features various chords and melodic lines.

Musical score system 2, measures 8-14. The system consists of two staves. Measures 8 and 9 have accents (^) above them. Measures 10 and 11 have triplets (3) above them. Measure 12 is marked *rit.* and measure 14 is marked *pp*.

Musical score system 3, measures 15-21. The system consists of two staves. Measure 15 is marked with a circled '8' and the tempo *Allegro moderato*. Measure 16 is marked *più rit.*, measure 17 is marked *p molto rit.*, and measure 18 is marked *a tempo*.

Musical score system 4, measures 22-28. The system consists of two staves. The music continues with complex chordal textures and melodic patterns.

Musical score system 5, measures 29-34. The system consists of two staves. Measure 30 is marked *sfz* and measure 32 is marked *f*. The system concludes with a final cadence.



9 Più allegro

Musical score for measures 9-10. Measure 9 features a treble clef with a forte (*f*) dynamic and a bass clef with a triplet of eighth notes. Measure 10 continues the melodic line in the treble and has a forte (*f*) dynamic.

10

Musical score for measures 10-11. Measure 10 has a forte (*f*) dynamic. Measure 11 continues the melodic line in the treble and has a forte (*f*) dynamic.

Musical score for measures 11-12. Measure 11 continues the melodic line in the treble and has a forte (*f*) dynamic. Measure 12 continues the melodic line in the treble and has a forte (*f*) dynamic.

11

Musical score for measures 11-12. Measure 11 continues the melodic line in the treble and has a forte (*f*) dynamic. Measure 12 continues the melodic line in the treble and has a forte (*f*) dynamic.

Musical score for measures 12-13. Measure 12 continues the melodic line in the treble and has a forte (*f*) dynamic. Measure 13 continues the melodic line in the treble and has a forte (*f*) dynamic.

12

13

Tempo di valse

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of chords. A dynamic marking of *p* (piano) is present in the second measure.

Second system of the piano score. It begins with a measure marked with a box containing the number 14. The right hand continues with slurred notes, and the left hand maintains the accompaniment. A dynamic marking of *p* is shown in the second measure.

Third system of the piano score. The right hand has a melodic line with a slur and an accent (^) over the final note. The left hand accompaniment includes some chromatic movement. A dynamic marking of *f* (forte) is indicated in the second measure.

Fourth system of the piano score. It starts with a measure marked with a box containing the number 15. The right hand has a melodic line with a slur and an accent (^) over the final note. The left hand accompaniment includes some chromatic movement. A dynamic marking of *sfz* (sforzando) is indicated in the second measure.

Fifth system of the piano score. The right hand has a melodic line with a slur and an accent (^) over the final note. The left hand accompaniment includes some chromatic movement. A dynamic marking of *p* (piano) and a tempo marking of *poco rit.* (poco ritardando) are indicated in the final measure.

*a tempo*

This system contains the first two measures of the piece. The right hand features a series of chords with eighth-note patterns, while the left hand plays a steady accompaniment of chords.

16

*sfz*

This system contains measures 3 through 8. Measure 16 is marked with a box containing the number 16. The right hand continues with its chordal texture, and the left hand has a few rests in measures 7 and 8. A *sfz* dynamic marking appears in measure 8.

*Allegro moderato*

*sfz* *mf*

This system contains measures 9 through 14. The tempo is marked *Allegro moderato*. The right hand begins with a melodic line in measure 9, followed by a rest in measure 10. The left hand has rests in measures 9 and 10. Dynamics *sfz* and *mf* are indicated.

This system contains measures 15 through 16. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment.

17

*f*

This system contains measures 17 through 22. Measure 17 is marked with a box containing the number 17. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. A *f* dynamic marking is present.

First system of musical notation. The treble clef part consists of a series of eighth-note runs, each starting with an accent (^). The bass clef part consists of block chords and a simple eighth-note line.

Allegretto maestoso

18 Poco meno

*f* *mf*

Second system of musical notation. It begins with the tempo marking 'Allegretto maestoso' and the dynamic *f*. The treble clef part features block chords. A section marker '18 Poco meno' is placed above the treble staff, with the dynamic *mf* below it. The bass clef part continues with eighth-note runs.

Andantino

*rit.* *p* *fp*

Third system of musical notation. It begins with the tempo marking 'Andantino'. The treble clef part has a 'rit.' marking and a *p* dynamic. The bass clef part has a *fp* dynamic. The system includes a change in time signature from 2/4 to 6/8.

Fourth system of musical notation. The treble clef part has a melodic line with slurs. The bass clef part has a rhythmic accompaniment of eighth notes with slurs. The dynamic *fp* is repeated under each measure.

19 Tempo di valse

*f* *fp*

Fifth system of musical notation. It begins with the tempo marking '19 Tempo di valse'. The treble clef part has a melodic line with slurs and a *f* dynamic. The bass clef part has a rhythmic accompaniment with slurs and a *fp* dynamic. The system includes a change in time signature from 2/4 to 3/4.

Musical score system 1, featuring piano accompaniment in treble and bass clefs. The system includes dynamic markings *p rit.* and *a tempo*.

Musical score system 2, featuring piano accompaniment in treble and bass clefs.

Musical score system 3, featuring piano accompaniment in treble and bass clefs. The system includes dynamic markings *sfz* and *p.*.

**Allegro**

Musical score system 4, featuring piano accompaniment in treble and bass clefs. The system includes dynamic marking *f*.

20

Musical score system 5, featuring piano accompaniment in treble and bass clefs. The system includes dynamic marking *p*.

First system of a piano score. The right hand features a continuous sixteenth-note pattern. The left hand plays chords and single notes. A dynamic marking of *f* is present in the right hand.

Second system of a piano score. The right hand continues with sixteenth-note patterns and includes an accent (^) over a note. The left hand provides harmonic support with chords and moving lines.

21 Molto allegro

Third system of a piano score, starting at measure 21. The right hand has a sixteenth-note pattern. The left hand plays chords. A dynamic marking of *ff* is present in the left hand.

Fourth system of a piano score, starting at measure 22. The right hand features sixteenth-note patterns with slurs. The left hand plays chords. A measure number box containing '22' is located above the right hand.

Fifth system of a piano score. The right hand has sixteenth-note patterns with slurs. The left hand plays chords. A dynamic marking of *sfz* is present in the right hand.

# Act I

## Nr. 1 ~ Introduction

### Ottokar, Czipra, Chorus of Gypsies

(The Bánát district of Temesvár province, in southeastern Hungary. A wooded area. A swamp in the background. On one side is the prosperous house of Zsupán, the pig farmer. There is a balcony on the second storey. In front of the house is a bench. On the other side are brightly painted Gypsy wagons, steps allowing entrance to them. It is late afternoon. At rise, CZIPRA descends from her wagon onto the deserted stage. SAFFI follows. They tend their fire and prepare supper. Meanwhile other GYPSIES have entered.)

Moderato

The first system of the musical score is in common time (C) and marked Moderato. It features a piano (p) dynamic. The right hand plays a melodic line with eighth-note patterns, while the left hand provides a simple harmonic accompaniment with quarter notes.

The second system begins at measure 23, marked Allegro. The tempo and mood change significantly. The right hand has a more active, rhythmic melody, and the left hand plays a steady eighth-note accompaniment. The key signature changes to one sharp (F#).


The third system continues the Allegro section. The right hand features a series of sixteenth-note runs and eighth-note patterns. The left hand maintains a consistent eighth-note accompaniment. The key signature remains one sharp.

The fourth system concludes the piece. It features a melodic line in the right hand with accents (^) and a final cadence. The left hand continues with its eighth-note accompaniment. The key signature changes to two sharps (F# and C#).




(The offstage voice of PALI cries "Hollaho" and from behind the reeds upstage, a rope end is thrown on. GYPSIES take the rope and, as they sing, haul till the prow of the boat pokes through the reeds. They unload the boat, spread fishing nets to dry, furl sails, cook supper, etc.)

GYPSIES - S.A.

S.A. 


The

GYPSIES - T.

T. 

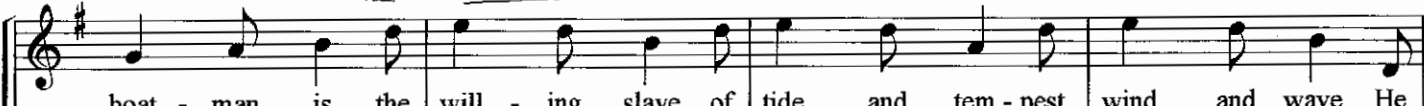
The

GYPSIES - B.


B. 

Andantino




S.A. 

boat - man is the will - ing slave of tide and tem - pest, wind and wave. He

T. 

boat - man is the will - ing slave of tide and tem - pest, wind and wave. He

B. 

Hol-la-ho! Hol-la-ho! Hol-la-ho! Hol-la-ho!



S.A. spreads his sail, he bends his oar from stream to stream, from shore to shore.

T. spreads his sail, he bends his oar from stream to stream, from shore to shore. Hol-la-

B. Hol-la-ho! Hol-la-ho! Hol-la-ho! Hol-la-ho!

*fp* *fp* *fp* *fp*

S.A. Hol-la ho! No

T. ho! Hol-la ho! No

B. Hol-la - ho!

24 *fp* *fp* *fp* *fp*

S.A. Lor - e - lei, no ri - ver wide can keep the boat - man from his bride, and

T. Lor - e - lei, no ri - ver wide can keep the boat - man from his bride, and

B. Hol-la-ho! Hol-la-ho! Hol-la-ho! Hol-la-ho!

*fp*

S.A. with her sail - ing at his side he'll brave the tem - pest, wind, and tide.

T. with her sail - ing at his side he'll brave the tem - pest, wind, and tide.

B. Hol-la-ho! Hol-la-ho! Hol-la-ho! Hol-la-ho!

*fp*

S.A.  
T.  
B.

Hol-la - ho!

Hol-la - ho!

Hol-la - ho!

25

*fp* *dim.* *pp*

(*OTTOKAR enters, dressed in heavy rubber trousers and boots, deeply encrusted with mud. He carries a shovel and bucket, both equally filthy.*)

**OTTOKAR**

All night

*Più moto*

*ppp* *pp*

through In the goo, slop-py pig-ging In this rig-ging, get-ting stuck in the

muck, I'm just dig-ging, dig-ging, dig-ging. The trea-sure must be

26

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with a 7/8 time signature. The lyrics are "muck, I'm just dig-ging, dig-ging, dig-ging. The trea-sure must be". The piano accompaniment is written in grand staff notation (treble and bass clefs). It features a complex rhythmic pattern with many eighth and sixteenth notes. Dynamics include a forte (*f*) section and a piano (*p*) section. A measure number "26" is enclosed in a box at the beginning of the piano part.

some-where! Oh yuck! Oh yuck!

The second system continues the musical score. The vocal line has the lyrics "some-where! Oh yuck! Oh yuck!". The piano accompaniment continues with similar rhythmic complexity and includes dynamic markings of *f* and *f*.

Oh yuck! Our lo - cal ex-pert in the art of dig - ging

CZIPRA

27

The third system begins with the vocal line lyrics "Oh yuck! Our lo - cal ex-pert in the art of dig - ging". The piano accompaniment features a section marked *pp* (pianissimo). A section header "CZIPRA" is centered above the piano part. A measure number "27" is enclosed in a box at the start of the piano part.

holes. This is your claim to fame: one of our lo-cal ho - no - ra-ry moles! The

The fourth system continues the vocal line with the lyrics "holes. This is your claim to fame: one of our lo-cal ho - no - ra-ry moles! The". The piano accompaniment continues with the *pp* dynamic and complex rhythmic patterns.

trea - sure must be there... it's there! No, there! I know this much: if

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#). The lyrics are: "trea - sure must be there... it's there! No, there! I know this much: if". The piano accompaniment is in a bass clef and features a series of chords with a melodic line in the right hand.

muck were gold, you'd be a mil-lionaire! Hee! hee! hee! hee! Like a drudge in the

**OTTOKAR**

28

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "muck were gold, you'd be a mil-lionaire! Hee! hee! hee! hee! Like a drudge in the". The name "OTTOKAR" is written above the vocal line. A box containing the number "28" is placed above the piano accompaniment. The piano accompaniment includes a piano (*p*) dynamic marking.

sludge, all this bor-ing's get-ting bor-ing! Get-ting stuck in the muck, I'm ex -

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "sludge, all this bor-ing's get-ting bor-ing! Get-ting stuck in the muck, I'm ex -". The piano accompaniment features a steady rhythmic pattern in the bass line.

plor - ing with - out scor-ing! My king - dom

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "plor - ing with - out scor-ing! My king - dom". The piano accompaniment includes a forte (*f*) dynamic marking and a piano (*p*) dynamic marking.

**CZIPRA**

for a bath! Don't give up now; you're quite the

29

*pp*

height of style... For a swamp!

**OTTOKAR**

Oh yuck! Oh yuck!

CZIPRA Root up any truffles lately?  
 OTTOKAR Oh shut up!  
 CZIPRA Or just trying to blend in with the future in-laws?  
 OTTOKAR Laugh on, old gypsy, but I'm going to find the Pasha's treasure  
 and I'm going to be rich.

30 Moderato con moto

[OTT.] Old man Zsupán, the pig farmer, won't let me near his beautiful daughter Arsena, (*sighs*) the real treasure!— unless I have money, and lots of it. Otherwise it's (*shudder*) join the family business.  
 CZIPRA You've got the smell down pat.  
 OTTOKAR Czipra, have mercy! Everyone says you know where the Turks hid their treasure after the last war.  
 CZIPRA Me? How should I know?

OTTOKAR My mother says you used to mind the Pasha's children.  
 CZIPRA I'm as in the dark as anyone.  
 OTTOKAR I'm going to find that treasure and to hell with you.

31 Tempo più moto



CZIPRA You've been at it for two months.  
OTTOKAR A loving heart knows no calendar.  
CZIPRA I wish it knew a bath.



PALI You'd better hope the *real* owner of these lands never shows up.  
OTTOKAR Not a chance. Everybody knows old Barinkay sided with the Turks during the last war.  
The Austrians exiled him like the traitor he was.



PALI Haven't you heard? There's been a general amnesty declared — chickens are coming home to roost all over Hungary.



CZIPRA And your future father-in-law is going to have the devil's own time explaining what 5,000 prolific pigs are doing on land he never bothered to buy.

OTTOKAR Zsupán is a solid citizen and his pig farm is the biggest in the Temesvár. If anybody gets evicted it'll be you gypsies.

CZIPRA But why? We're so picturesque.

PALI We tell your fortunes, we patch up your teapots.

OTTOKAR You should be run out of town, the whole lot of you! (*Exits into the house*)

CZIPRA Charming little weasel. (*Exits into the wagon.*)

S.A. No Lor - e - lei, no ri - ver wide can keep the boat-man

T. No Lor - e - lei, no ri - ver wide can keep the boat-man

B. Hol-la-ho! Hol-la-ho! Hol-la-ho!

34 Andantino

S.A. from his bride, and with her sail-ing at his side he'll brave the tem-pest, wind, and tide.

T. from his bride, and with her sail-ing at his side he'll brave the tem-pest, wind, and tide.

B. Hol-la-ho! Hol-la-ho! Hol-la-ho! Hol-la-ho! Hol-la-ho!

S.A. Hol-la ho!

T. Hol-la ho!

B. Hol-la - ho!

35

*fp* *p dim.* *pp* *sfz*

*(Enter CARNERO and BARINKAY)*

- CARNERO And this is the estuary. There you are, Herr Barinkay. These are your family estates, *(Gesturing over the audience)* as far as the eye can see.
- BARINKAY All I can see is water.
- CARNERO And four feet below that are your estates. The only dry parts are here and that rise over there: the ruins of Castle Barinkay.
- BARINKAY Impressive. I'm only a landholder for a day and already I have a ruin. I enter the landlord business ready-venerable. And look: I have merry peasants.
- CARNERO A pack of thieving gypsies, nothing more.
- BARINKAY Tut, tut, Carnero, never judge a shoe by its shine.
- CARNERO I would remind you that you are standing in the presence of the newly appointed Deputy Chairman of the Imperial Privy Commission for Morals. This gypsy scum is high on my list of rabble to keep an eye on.
- BARINKAY Does that include me?
- CARNERO I can't pretend that I approve of her majesty's decision to grant a general amnesty to the traitors of the last war with the Turks, but I've been ordered to return your father's estates to you and that's what I intend to do.
- BARINKAY No offense taken. After a lifetime spent living in a circus tent, I'd like to try the country squire game.
- CARNERO With that glum bunch? Ha! Good luck!
- BARINKAY Nonsense, all a landlord needs is to show some friendliness to his merry peasants. *(To a GYPSY)* Greetings, merry peasant. *(The GYPSY snubs him)*
- CARNERO You were saying?
- BARINKAY Takes a bit of congeniality, that's all. *(To PALI, who is mending his fishing net)* You sir, how are the fish biting?
- PALI *(Snubbing him)* With their teeth, mostly.
- BARINKAY I see. *(Trying his luck with a JULESA)* Tell me, young lady, have you lived here all your life?
- JULESA *(Giggling)* Not yet.
- CARNERO Why is it you gypsies automatically distrust strangers?
- PALI Saves time.
- BARINKAY Now, now, now, I've known many fine gypsies from my old circus days...
- PALI Don't tell me: some of your best friends...
- CARNERO Why, of course! Surely you've heard of that great star of the center ring, Ludovic the Lion Tamer — and his wife Wanda the Widow. *(Blank looks from the GYPSIES)* My friends, I toured the courts of Europe with Molnar the Magnificent, world's greatest gypsy fire eater and sword swallower, until he was finally felled by that scourge of his profession, indigestion.

# Nr. 2 ~ Barinkay's Entrance Song

## Barinkay, Chorus

Barinkay

Allegro con moto

BARINKAY

Ad - ven - ture was my  
I flit - tered here, I

B.

mid - dle name, the cir - cus was my claim to fame. In dou - ble jig - time I was king, —  
flut - tered there, my bread I but - tered ev' - ry - where. Be - hold there's no - thing up my sleeve! —

B.

*rit.* — per - form - ing in the cen - ter ring. I learned to hur - dle, skip, and vault, tra - peze with dou - ble  
— O un - be - lie - vers, now be - lieve! I learned to pres - ti - di - gi - tate when, at the ten - der

36

*rit.* *a tempo* *p*

B.

sum - mer - sault, my bat - tles with the sa - vage li - on were  
 age of eight, I took the num - ber two po - si - tion with

The first system of music features a vocal line in a soprano register and a piano accompaniment. The piano part consists of a right-hand melody with eighth and sixteenth notes and a left-hand bass line with chords and single notes. Dynamics include *f* and *p*.

B.

po - si - tive - ly death de - fy - in'. I rode the hip - pos  
 Mag - nus Rex, the great ma - gi - cian! I ho - cussed high, I

The second system continues the vocal and piano parts. The piano accompaniment features a consistent rhythmic pattern in the right hand and a more active bass line. Dynamics include *f* and *pp*.

B.

sin - gle file, I wres - tled with a cro - co - dile, the mon - keys jug - gled with pre -  
 po - cussed low, from Ba - li - Hai to Ko - ko - mo, I 37 raised the de - mons from their

The third system includes a measure number '37' in a box. The piano accompaniment continues with a steady accompaniment for the vocal line. Dynamics include *f* and *pp*.

B.

ci - sion, the pla - ty - pus did long di - vi - sion, from Sing - a - pore to Tran - syl -  
 slum - bers, and picked the win - ning lot - to num - bers. And in a sé - ance most un -

The fourth system concludes the page with the vocal line and piano accompaniment. The piano part features a consistent accompaniment for the vocal line. Dynamics include *f* and *pp*.

B.

va - nia I was a high - fa - lu - tin' ma - nia! Ah! \_\_\_\_\_  
 can - ny, I spoke with Cle - o - pa - tra's nan - ny! Ah! \_\_\_\_\_

*f*

B.

Li - ving life on a dare, \_\_\_\_\_

38 **Tempo di valse**

*dim. e poco rit.* *mf*

B.

on a wing and a prayer, \_\_\_\_\_ a - ny -

B.

time, a - ny - where, \_\_\_\_\_ it's called flair, \_\_\_\_\_ it's called flair!

*poco rit. e dim.*

B. Li - ving life on a dare, on a

S.A. **GYPSIES - S.A.** Li - ving life on a dare, on a

T. **GYPSIES - T.** Li - ving life on a dare, on a

B. **GYPSIES - B.** Li - ving life on a dare,

39

*a tempo* **f**

B. wing and a prayer, a - ny - time, a - ny - where,

S.A. wing and a prayer, a - ny - time, a - ny - where,

T. wing and a prayer, a - ny - time, a - ny - where,

B. on a wing and a prayer, a - ny -



B. *ff* *poco riten.*  
 it's called flair, it's called flair!

S.A. *ff* *poco riten.*  
 it's called flair, it's called flair!

T. *ff* *poco riten.*  
 it's called flair, it's called flair!

B. *ff* *poco riten.*  
 time, a - ny - where, it's called flair!

40

*ff* *poco riten.* *a tempo* *sfz*

1. 2.

(v. 2) I

*f* *mf* *f* *sfz*

BARINKAY My official-looking friend here tells me I now own the lands you live on. My name is Barinkay.

PALI Of course, the general amnesty! You're here to reclaim the lands that were stolen by those dirty Austrians, a pox on them.  
*(The GYPSIES spit over their shoulders.)*

BARINKAY I thought it was the Hungarians.  
*(The GYPSIES spit over their shoulders.)*

CARNERO Old Barinkay turned traitor. His lands were confiscated when he sided with the Turks.  
*(The GYPSIES spit over their shoulders.)*

BARINKAY It wouldn't be the first time a Barinkay backed the wrong horse.

JULESA Does this mean you're going to be a wealthy landowner?

BARINKAY Only if fish pay rent.

PALI That hasn't stopped old man Zsupán — *or* his pig farms, which he's running on *your* lands.

BARINKAY Pig farms? I didn't notice any pig farms.

PALI Wait'll the wind shifts.

BARINKAY And who is this Zsupán fellow?

CARNERO He has 5,000 pigs and a daughter.

BARINKAY A daughter? Is she attractive?

CARNERO Very.

BARINKAY Good to know. Meanwhile, you said something about a deed.

CARNERO Quite right. We require two local witnesses for the deed. Herr Zsupán is an obvious choice for one. For the other... *(To the GYPSIES)* Do any of you read or write? *(A universal blank look)* Anyone?

JULESA I saw old Czipra write something once.

CARNERO Kindly direct me to this person at once. *(ALL point to the wagon. CARNERO knocks on the side of the wagon.)*

# Nr. 3 ~ Ensemble & Big Polka

Czipra, Barinkay, Carnero, Saffi, Zsupán, Chorus

Zsupán's lyric by  
Ross Halper

CZIPRA (*bellowing offstage*)  
WHO'S MAKING THAT BLOODY...

(*Enters, sees CARNERO, professionally humble*)  
I mean, who knocks at my humble dwelling?  
(SAFFI enters)

Allegretto moderato ♩ = 66

CARNERO:  
(*in the fermata*)  
Old Gypsy, we  
have need of you.

CZIPRA "Read your palms, soothe your qualms."  
CARNERO I am on official business, old woman. Come closer  
and take a look at this young man. His name is... (*BARINKAY turns*)

CZIPRA (*Gasps in astonishment*) Barinkay!!!

CARNERO How did you know?

CZIPRA Those eyes! For twenty years I have waited to see those eyes again!

CZIPRA  
(*in the fermata*)  
What the father lost,  
the son has found!

CARNERO I am Count Carnero. I represent the Imperial Government  
on official business. (*Presenting the document*) Please sign here.

CZIPRA What's that?

CARNERO

Herr Barinkay is here to reclaim his ancestral lands.

Piano accompaniment for Carnero's first line of music. The score is in treble and bass clefs, with a key signature of one sharp (F#). The music features a melodic line in the treble and a more rhythmic, chordal line in the bass. A dynamic marking of *p* (piano) is present in the final measure.

CZIPRA

So it's ex - act-ly as I said.

I can see all.

BARINKAY

How could she know?

Musical score for Czipra and Barinkay with piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp. The piano accompaniment is in treble and bass clefs. The tempo is marked **Allegro**. Dynamics include *sfz*, *f*, *mf*, and *cresc.*. A box containing the number 42 is placed above the piano part. The tempo marking **Più moto** appears above the piano part.

CARNERO

Oh pif-fle!

Some - one must-'ve peeked.

CZIPRA

The

Musical score for Carnero and Czipra with piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp. The piano accompaniment is in treble and bass clefs. The tempo is marked **Più meno**. Dynamics include *f* and *p*.

SAFFI (Looking at BARINKAY)

gyp - sy does not de - ceive. Oh mo - ther,

*sfz*

This system shows the vocal line for Saffi and the piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (D major). The lyrics are "gyp - sy does not de - ceive. Oh mo - ther,". The piano accompaniment consists of a right hand with a melodic line and a left hand with a bass line. A dynamic marking of *sfz* (sforzando) is placed at the end of the piano part.

CZIPRA (Aside to her)

(Seeing SAFFI'S look)

who's that hand - some man? In - side! Why

*fp* *fp* *p*

This system shows the vocal line for Czippa and the piano accompaniment. The vocal line is in treble clef with a key signature of two sharps. The lyrics are "who's that hand - some man? In - side! Why". The piano accompaniment features a right hand with a melodic line and a left hand with a bass line. Dynamic markings of *fp* (fortissimo piano) and *p* (piano) are present.

SAFFI

Saf - fi... what on earth...? So gen - tle! How he looks at

Poco più lento Più allegro

43

*fp*

This system shows the vocal line for Saffi and the piano accompaniment. The vocal line is in treble clef with a key signature of two sharps. The lyrics are "Saf - fi... what on earth...? So gen - tle! How he looks at". The piano accompaniment features a right hand with a melodic line and a left hand with a bass line. Tempo markings "Poco più lento" and "Più allegro" are present. A box containing the number "43" is located above the piano part. A dynamic marking of *fp* is present.

CZIPRA (*Hurrying her into the wagon*)

BARINKAY  
(*With a sly wink  
to CARNERO*)

me! Go fetch my for - tune - tell - ing cloak. With crys - tal

*p*

CZIPRA

ball or leaves of tea, let's see what she con - cocts for me. Pre - pare to be -

Poco meno

(SAFFI returns with a colorful shawl decorated with stars and astrological signs, which she drapes on CZIPRA'S shoulders. CZIPRA examine's BARINKAY'S palm and prophesys.)

lieve. Crowds of ad - mir - ers sur - round

44 *Andantino*

*rit.* *p*

you, glo - ry and ho - nor have found you. Wo - men will scheme to

share your fame; on - ly one will bear your name. In a dream you will

45

*pp*

both be bid - den where a trea - sure has been hid - den.

Search for it af - ter your wed - ding night, then will a for - tune be brought to

*pp*

light. Learn and be - lieve it with all your might: search for it af - ter your

*mf* *pp* *mf*

46

*mf* *mf*

wed - ding night! A -

*pp poco rit.*

*pp poco rit.*

CARNERO  
(Ironic)

mus-ing. Ve-ry pic-tur-esque; Ty-pi-cal type of low bur-lesque. Scoff on! Be-

47 Allegretto moderato

*f* *p*

CZIPRA  
(Grasps his palm)



*piccante*

hold! One day you lost a lit-tle gem (Hee! Hee!), a per-fect lit-tle di-a-

48 *Andantino*

*p*

*mf a piena voce*

dem (Hee!). You'll get it back, when time is full, much lar-ger and (Hee! Hee!) for -

*mf*

*p*

mi-da-ble! A - long with this, my skep-tic friend (Hee! Hee!), comes Pa-pa's lit-tle di-vi -

*p*

dend. (Hee!) You'll par-don if the gyp-sy gloats; 'cause Dad - dy sowed his

*mf*

*f* (Laughs, continues very suggestively) *p*

wi - ld oats! Hee! Hee! Hee!

*Allegro* *Tempo andantino*

*f* *p*

*mf* *p*

Hee! Hee! Hee! Hee! Hee! One day you lost a lit - tle gem! Hee! Hee! Hee! Hee! Hee! Hee! Hee!

*mf* *p*

*mf*

Hee! A per-fect lit-tle di - a-dem! A - hem! Hee! Hee! Hee! Hee! Hee! Hee! Hee! Hee! You'll get it

*mf*

*pp*

back when time is full, you'll get it back when time is full, much more for - mi-da-ble! Hee!

50

*pp*

Hee! A - long with that, my skep-tic friend, Pa - pa will also get, Hee! Hee! Hee!

*f*

Hee! Hee! Hee! Hee! Hee! Hee! Hee! Hee! a lit-tle di-vi-dend!

*mf* *f*

CARNERO

51

Allegretto con moto

That was a great big load of hay! My seeds have

Musical score for system 1, measures 51-54. It features a vocal line and a piano accompaniment. The piano part includes triplets and dynamic markings of forte (f) and piano (p).

ne - ver gone a - stray!

52

E-nough of car - ni-val stunts. Let's wrap this

Musical score for system 2, measures 55-58. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings of piano (p) and accents.

(Producing the deed)

up at once.

This Deed of Trans - fer must be wit - nessed.

Musical score for system 3, measures 59-64. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings of piano (p) and accents.

You are one.

And two... we need a num-ber two.

Musical score for system 4, measures 65-68. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings of mezzo-forte (mf) and piano (p).

(PALI goes into Zsupán's house. CARNERO presents the deed and a quill pen to CZIPRA)

(To PALI)

Go ask Herr Zsu-pán to come out.

53

Più meno

CZIPRA

Nope. Ne-ver learned to write or read.

mf CARNERO

Just scrib-ble some-thing on the deed.

pp

mf

p

An X, a scratch, you need - n't write. Go on. I

mf

BARINKAY

pro-mise it won't bite. Just sign.

CZIPRA (Suddenly very gentle)

(She traces a figure on the bottom of the document)

Oh for you... It's

pp

CARNERO

(Looking at the document, his eyes popping)

done! What in the world...! A

54 Allegretto

*pp* *f* *p*

pen - ta - gram!

GYPSIES - S.A. *f*

A pen - ta - gram! Ha! Ha! Ha!

GYPSIES - T. *f*

A pen - ta - gram! Ha! Ha! Ha!

GYPSIES - B. *f*

CZIPRA

You said make a mark, so I made *that* one!

55

Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

*pp*

*Opp.* Ha! Ha! Ha! Ha! Ha! Ha! Ha!

Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha! Ha!

**CARNERO**  
 (Knocks on Zsupán's door) Call the second witness.

*f*

ZSUPÁN (Entering)

CARNERO

Who is it? A man can't drink his beer!

Shut up and

56 Allegro moderato

ZSUPÁN

sign this pa-per here! As if I knew how to sign my name.

Wri-ting is

not my game.

Stu-pid

Allegretto



read - ing, lou - sy writ - ing, ne - ver found that stuff ex - cit - ing. Pic - ture me when on - ly

57

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff. The piano part consists of chords in the right hand and a bass line in the left hand. The lyrics are: "read - ing, lou - sy writ - ing, ne - ver found that stuff ex - cit - ing. Pic - ture me when on - ly". A box containing the number "57" is located at the beginning of the piano part.

knee - high and play - ing in the pig sty. That young - ster's now a big - ster. (Well

The second system continues the vocal line and piano accompaniment. The lyrics are: "knee - high and play - ing in the pig sty. That young - ster's now a big - ster. (Well". The piano part includes some slurs and dynamic markings.

shut my mouth and curl my top!) I grew in - to a pig - ster, and sis - ter, that's no

58

*pp*

The third system concludes the vocal line and piano accompaniment. The lyrics are: "shut my mouth and curl my top!) I grew in - to a pig - ster, and sis - ter, that's no". The piano part includes a *pp* (pianissimo) dynamic marking. A box containing the number "58" is located at the beginning of the piano part.

slop! Yes, I have my dear ma-ma to thank for

*poco rit.*

59 Poco meno

*f* *p poco rit.*

giv-ing me a pig-gy bank. I put my pen-nies in that tank. Those pen-nies in this

*poco rit.*

*f* *poco rit.*

*f a tempo (allegretto)*

farm I sank. This farm be-came my pig-gy bank! Though

60

*p* *f a tempo*

mud and crud I'm rak - in', I'm bring - in' home the ba - con. For - get your clas - sic

The first system of the musical score 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 common time signature. The lyrics are: "mud and crud I'm rak - in', I'm bring - in' home the ba - con. For - get your clas - sic". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It features a steady bass line and chords in the right hand.

cow - poke, yer look - in' at a SOW - poke. Don't need no ed - u - ca - tion to

61

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "cow - poke, yer look - in' at a SOW - poke. Don't need no ed - u - ca - tion to". A box containing the number "61" is positioned above the piano accompaniment. The musical notation follows the same format as the first system.

"hog" the con - ver - sa - tion. I guess I'm just an aw - ful ham, but that's the way I am.

The third system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "'hog" the con - ver - sa - tion. I guess I'm just an aw - ful ham, but that's the way I am.". The musical notation follows the same format as the previous systems.

I am top og - day, high on the og - hay! Prince of Pork, the

62

Sul - tan of Squeal! Ko - sher pork? Why let's make a deal! Wha'd he

63

say, wha'd he say, Wha'd he say, hya, hya, hya, hya?? I am po - si - tive - ly

64

*sfz poco rit.* *p* *a tempo (allegretto)*

por - cine, e - ven look like Er - nest Borg - nine! Eat - ing to - fu makes me bris - tle, ve - ge -

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is one sharp (F#), indicating G major. The vocal line contains five measures of music with lyrics: "por - cine, e - ven look like Er - nest Borg - nine! Eat - ing to - fu makes me bris - tle, ve - ge -". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

tar - ians get my gris - tle! Now here's the fi - nal cork - er: the big - gest pig of all is me. Go

The second system of music continues the vocal line and piano accompaniment. The vocal line contains five measures with lyrics: "tar - ians get my gris - tle! Now here's the fi - nal cork - er: the big - gest pig of all is me. Go". The piano accompaniment includes a fermata over the second measure of the right hand.

on, and call me pork - er! It's simp - ly "swill" with me!

The third system of music concludes the vocal line and piano accompaniment. The vocal line contains four measures with lyrics: "on, and call me pork - er! It's simp - ly 'swill' with me!". The piano accompaniment features a fermata over the first measure of the right hand and a dynamic marking of *f* (forte) in the fourth measure.

*poco rit.*

Ah, I know that I'm a crash-ing "boar", but that is just the way I are. So if you

65 *Poco meno*

*p* *poco rit.* *f*

think my swine are "swank", then wel-come to my pig-gy bank, then wel-come to my

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

pig-gy bank!

*f* *sfz*

BARINKAY So you're the mightiest pig farmer in the Temesvár?  
 ZSUPÁN Prince of Pork, Sultan of Squeal, that's me.  
 CARNERO I am with the Austrian Imperial Government. My name is Count Carnero, I am Deputy Chairman of the Imperial Privy Commission for Morals.  
 ZSUPÁN The imperial privy? Those Austrians! They've got a bureaucrat for everything!  
 CARNERO I would like you to witness this document with your signature.  
 ZSUPÁN Define "signature."  
 CARNERO Just make a mark of some kind.  
 ZSUPÁN Can I draw a little piggy?  
 CARNERO It would make my day.  
 ZSUPÁN I draw the cutest little curly tail. (*Almost signs*) Oh, just what am I signing?  
 CARNERO A deed which will transfer all the Barinkay lands to Barinkay.  
 ZSUPÁN Barinkay, Barinkay... Now *there's* a tune I've whistled before. Say, you don't mean old Barinkay who used to own *this* area (*Gesture over the audience showing extent of lands*)?  
 BARINKAY And who now owns all *these* lands (*Broader gesture*)  
 ZSUPÁN You mean all *these*? (*Smaller gesture*)  
 BARINKAY *And* these. (*Corrects ZSUPÁN'S gesture*)  
 ZSUPÁN But you don't want these lands anymore. They're all swampland now. And besides, I'm using them.  
 BARINKAY For what? You said yourself they were swamps.  
 ZSUPÁN And mud... mmm, yes, nice mud, squishy mud, mud is good. Pigs love mud. Makes them feel all reproductive like. Nothing works up a good head of family values in a pig like a good wallow in the muck.  
 BARINKAY I see problems, friend pig farmer: boundary disputes...  
 ZSUPÁN Boundary disputes!  
 BARINKAY Easements and encumbrances...  
 ZSUPÁN Easements and encumbrances!  
 BARINKAY Headleases, subleases, and duplicate certificates of indefeasible titles...  
 ZSUPÁN Whatever.  
 BARINKAY By the way, I understand you've got a beautiful daughter.  
 ZSUPÁN What's that got to do with anything?  
 BARINKAY A *very* beautiful daughter.  
 ZSUPÁN (*Suspicious*) Depends on what you've got in mind.  
 BARINKAY What I propose is to propose.  
 ZSUPÁN Well, I guess she *is* rather pretty.  
 BARINKAY And form an alliance between the two of us.  
 ZSUPÁN In fact, she's beautiful!  
 BARINKAY *Your* pigs on *my* land,

ZSUPÁN Just keep talking, she's getting more gorgeous by the minute!

BARINKAY Living in perpetual community property.

ZSUPÁN Mister, all I can say is: sonnyboy! You'll like my daughter. She loves you passionately.

BARINKAY But we haven't even met yet.

ZSUPÁN Good, cause after the marriage, it's all downhill. Somebody call the girl's governess. *(Yelling)* MIRABELLA! We've got to get things ready. *(To IRMA)* Go tell my daughter she's going to get married. Tell her to brush her teeth.

CARNERO I warn you, sir, this must be done properly, by all the traditions...

ZSUPÁN Traditions, hey we've got traditions: the veil, the wedding candy — MIRABELLA — the rice, the honeymoon — *(To BARINKAY)* Ha, ha, I leave that to you, don't I?  
*(MIRABELLA enters in a fury, followed by OTTOKAR)*

MIRAB. Wedding? Who said wedding? Not while I'm the girl's governess!

OTTOKAR *(Aside)* My Arsena can't get married!

MIRAB. There'll be no wedding around this house till I look this fellow over!

ZSUPÁN *(Hurriedly)* Fine, fine, this is Sándor Barinkay, he's handsome, rich, owns all my land and if he doesn't marry Arsena, I'm squished. And that fellow over there, that's his friend the outhouse inspector.

CARNERO I beg your pardon, I am the Deputy...

MIRAB. LUDOVICO!!!

CARNERO MITZI!!!

MIRAB. You're here!

CARNERO You're alive!

MIRAB. I thought you were lost!

CARNERO I thought you were dead!

MIRAB. How long has it been?

CARNERO It's been years, *(looking her up and down)* and years and years and years.

MIRAB. Oh how we once loved one another!

CARNERO I left with my regiment and never saw you again.

MIRAB. That's not exactly true, Ludovico.

CARNERO Mirabella!

MIRAB. I can conceal it no longer. It was at the Battle of Belgrade 23 years ago. Your regiment was called up to fight the Turks. Unable to live without you, I disguised myself in one of your regimental uniforms...

CARNERO Mitzi, you didn't...!!

MIRAB. Yes, Ludovico, I enlisted!!!



# Nr. 4 ~ The Battle of Belgrade

## Mirabella, Chorus

M. **MIRABELLA**

*Allegretto moderato*

1. 'Twas at the bat - tle of Bel -  
2. And in that scene from hell, one  
3. So on his horse we went back

M.

grade way back in sev - en - teen - se - ven - teen, and shak - ing in their boots some  
in - fi - del wreaked ha - voc near and far. There on the bat - tle - field I  
to his tent and there in his bou - doir, he gave a hea - then shout and

M.

raw re - cruits, were right there on the scene.  
saw him wield his great big sci - mi - tar.  
whipped it out— I mean his sci - mi - tar!

66

M.

The Count Car - ne - ro was com - man - der, and in his suite a young draf -  
 Then all at once this Pa - sha spied me and saw right through my male de -  
 With eyes as big as a ca - sa - ba he chased me all a - round the

*pp*

M.

*poco rit.* *molto rit.* 3 3

tee. I now con - fess with all due can - dor, that shi - ver - ing sol - dier was  
 ceit. He quick - ly gal - loped up be - side me and swept me right off of my  
 room, while scream - ing "Bak - sheesh A - li Ba - ba O - mar Kay - aam Ra - hat - la -

*poco rit.* *molto rit.* 3 3

M.

*a tempo* *f*

me!  
 feet.  
 koom!" To the right of me, left of me,

67

*a tempo* *f*

M. *can - nons roared boom!* And all that was left of me shud - ered in *doom!* And

M. all a - bout, roar and rout, fi - re and fume! *Boom!* *Boom!*

M. *Lor', what a roar those can - non made at the Bat - tle of Bel - grade! Boom!* *f*

S.A. *Boom!* *f* *Lor', what a roar those*

T. *Boom!* *f* *Lor', what a roar those*

B. *Boom!* *f* *Lor', what a roar those*

*CHORUS - S.A.* *CHORUS - T.* *CHORUS - B.* *What a roar those*

68

M. Boom! Boom! Boom! Boom! Boom! (2. And in that)  
(3. So on his)

S.A. can-non made at the Bat-tle of Bel- grade!

T. can-non made at the Bat-tle of Bel- grade!

B. can-non made at the Bat-tle of Bel- grade!

*Fine*

*sfz* *p*

CARNERO Fear not, my love, ours was but a youthful indiscretion.  
MIRAB. But sometimes youthful indiscretions grow up, darling.  
CARNERO Exactly how do you mean that, dear?  
MIRAB. Ludovico — shake hands with your son. (*Indicates OTTOKAR*)  
CARNERO Son?!

OTTOKAR Father?!? (*They stiffly shake hands*) Uh... father.  
CARNERO Son — I have a son! He seems to have grown well. Learned to talk and everything.  
MIRAB. He's just started noticing girls. Your timing is impeccable.  
ARSENA (*From the house*) Yoo-hoo! Papa, Mirabella!  
ZSUPÁN Quick, quick, run off, get things ready.  
(*MIRABELLA exits into the house*)

# Nr. 5 ~ Betrothal

Arsena, Barinkay, Zsupán, Carnero, Ottokar,  
Chorus (Irma, Etelka, Jolan, Ilka)

GYPSES - S.A.

S.A. *p* A sui - tor seeks a wife, to tie the knot for

GYPSES - T.

T. *p* A sui - tor seeks a wife, to tie the knot for

GYPSES - B.

B. *p* A sui - tor seeks a wife, to tie the knot for

Allegretto animato

*p*

S.A. life. Hear ye, hear ye, hear ye. Come join their hands and

T. life. Hear ye, hear ye, hear ye. Come join their hands and

B. life. Hear ye, hear ye, hear ye. Come join their hands and

69

*sfz cresc.*

S.A.  
read the banns. Hear ye, hear ye, hear ye.

T.  
read the banns. Hear ye, hear ye, hear ye.

B.  
read the banns. Hear ye, hear ye, hear ye.

(ARSENA, veiled, enters, attended by her friends IRMA, ETELKA, JOLAN, ILKA\*)

A. ARSENA *p*

70 Andantino

*fp* *pp*

A sui-tor comes to

(\*Whenever IRMA, ETELKA, JOLAN, ILKA are on stage, they also sing with the CHORUS.)

A.

call, yet a - no - ther— oh so ma - ny. I smile for one and all. Smiles are

*poco ritenuto*

A. ea - sy, three a pen - ny. A smile is such a love - ly thing for lead - ing sui - tors

71

*poco ritenuto*

A. on a string, but e - ven though he dreams of spring, it real - ly does - n't mean a thing.  
dreams of spring,

S.A. *pp* but e - ven though he dreams, it real - ly does - n't mean a thing.

T. *pp* but e - ven though he dreams of spring, it real - ly does - n't mean a thing.

B. *pp* But e - ven though, not mean a thing.

72

*mf*

**BARINKAY**

B. Love - ly breed - ing, sim - ple grace; I can't

*rit.*

ARSENA  
*ad lib. rit.*

A. *a tempo* *p*  
Ah! Such things are pre - ar -

B. wait to see her face!

73 *Tempo I°*

*pp col canto* *a tempo*

A. ranged, the hope-ful groom and my fa-ther. A - gree-ments are ex - changed, and with

A. *poco ritenuto* *pp*  
me they do not much bo-ther. But you must woo ro - man - tic' - lly, with ring in hand, on

*poco ritenuto* *pp*



A. bend - ed knee. How - e - ver pleased Pa - pa may be, you've got to be al-right by me. You've  
Pa - pa may be,

S.A. *pp*  
How - e - ver pleased he is you've got to be al-right by her.

T. *pp*  
How - e - ver pleased Pa - pa may be, you've got to be al-right by her.

B. *pp*  
How - ev - er pleased al-right by her.

74

A. got to be al-right, al - right by me, ah,

*Opp.* ah.

A. ah. You had bet-ter know, I can make it so, *poco rit.*

75

A.

ah, ah.

*pp*

B.

BARINKAY

This looks bet-ter and bet-ter! Your hand!

O/Z

ZSUPÁN

Go

76 Allegretto

*fp* *mf* *p*

O/Z

(About to lift ARSENA'S veil)

*poco rit.*

talk her up and make all plea-sant, and let's un-wrap his wed-ding pre-sent!

C.

CARNERO

Stop,

*poco rit.* *f*

C. stop! As chair-man of the high com - mis - sion, I

*marcato*

O/Z *ZSUPÁN (Impatient)*  
The bride, the groom, the

C. must in - sist up - on tra - di - tion.

*Allegro moderato*

*f* *mf*

O/Z veil, what next?

C. *CARNERO*  
It's no en - gage - ment

BARINKAY

B. Be fast, be

O/Z ZSUPÁN

Can't let that go.

C. with-out sweets.

S.A. *f*

The wed-ding can-dy must be served, tra la la la la la la la la

T. *f*

The wed-ding can-dy must be served, tra la la la la la la la la

B. *f*

77

O/Z ZSUPÁN

Go make it so. You want tra-di-tion, that we've

S.A. la! The old tra-di-tions are ob-served, tra la la la la la la la la!

T. la! The old tra-di-tions are ob-served, tra la la la la la la la la!

B. *f*

O/Z  
got!

S.A.  
Wed - ding can - dy fresh and hot!

T.  
Wed - ding can - dy fresh and hot!

B.

(IRMA, ETELKA, JOLAN, and ILKA have fetched trays of traditional wedding sweets to mark the engagement.)

78 Poco meno

pp

(MIRABELLA samples one and approves.) MIRABELLA

M  
Gi - ven with ap - pro - val.

IRMA & ETELKA (Serving)

S.A.  
Wed - ding can - dy, but - ter - scotch and bran - dy, fruit - ful days, ho - ney glaze. Wed - ding

p

S.A. can - dy, keep the su - gar han - dy, life - long bliss, cher - ry kiss. Let it be a - greed to read the

79

JOLAN & ILKA

S.A. banns, name the day and lay their plans. Ce - le - brate with neigh - bor, friend and guest, pass - ing

ALL THE GIRLS

S.A. round the ba - ker's best, ah. Old tra -

*f* *p*

S.A. di - tion, bring - ing to fru - i - tion, wed - ded life, man and wife. Wed - ding can - dy, but - ter - scotch and bran - dy, fruit - ful

80

*f*

S.A. days, ho-ney glaze, ah.

**BARINKAY:**  
Neighbor Zsupán,

B. *Allegretto* I ask you for your daugh-ter's hand.

81 *poco rit.* 3 3

*f* *p*

**CARNERO** (*Presenting BARINKAY to ARSENA*)

C. Per-mit me: Sán-dor Ba-rin-kay, lord of the ma-nor, home to claim his right-ful land.

*Andantino grazioso*

**ARSENA** (*Surprised, aside*)

A. What? He owns ev' - ry-thing? Ba - rin-kay?

*pp poco rit. a tempo*

A. Home a - gain? Ah!

C. **CARNERO**  
You have ta - ken all in stride, and the state is sa - tis - fied. You are

A. **ARSENA** *cresc.*  
He's half-way there. What if he likes me?

B. **BARINKAY**  
The silk - en di - vid - er will

C. all to be com - men - ded. You may now see your in - ten - ded.

S.A. The silk - en di - vid - er will

T. The silk - en di - vid - er will

B.

83

*cresc.*



(She lifts her veil.)

A. Then my dear Ot-to-kar has had it!

B. no long - er hide her, I'll stand be - side her!

S.A. no long - er hide her, he'll stand be - side her!

T. no long - er hide her, he'll stand be - side her!

B. no long - er hide her, he'll stand be - side her!

B. *f* (Bedazzled) *con affezione* *poco rit.*

Ah, a flow - er in the blush of spring, a mor - ning glo - ry o - pen - ing, a

84 Più mosso

B. *mf a tempo* *f*

pe - tal from the blush - ing rose, a blos - som where the hea - ther grows. The ma - gic of a

*mf a tempo* *f*

B. *poco rit.* *mf a tempo*

lo - ver's sighs seeks hea - ven in a pair of eyes, so come to me and bend to me, be wife and

*poco rit.* *mf a tempo*

B. *f*

friend to me, grow strong with me, live long with me, and lift your voice in song with me!

85 *f* *Più lento* *p*

O/Z **ZSUPÁN**

There goes my lit - tle joy and pride. You know, she takes af - ter Dad - dy's side. Once I was quite the

O/Z

rake, you know, a - bout, say, for - ty pounds a - go. For - get your sol - diers and your

86

*f* *p*

O/Z

slick dra - goons, cause *I* got all the swoons. A dal - ly - ing A - do - nis, a pil - la - ging A -

O/Z

pol - lo, oh the pet - ti - coats I plun - dered, pul - ses raced, too bu - sy chas - ing to stay chaste.

*f*

MIRABELLA

M

Man - ly of gaze, ro - bust, trim, and tan! Those were the days when a man was a man!

*pp*

A. *ARSENA*  
A flow - er in the blush of spring, a

B. *BARINKAY*  
A flow - er in the blush of spring, a

M. *MENDELSSOHN*

O/Z. *mf* *ZSUPÁN* *cresc.*  
La - dy, I've got it still!

C. *CHORUS*

S.A. *Soprano*

T. *Tenore*

B. *Basso*

87 *Tempo I°*  
*mf* *cresc.* *sfz* *f*

*poco meno* *a tempo*

A. mor - ning glo - ry o - pen - ing, a pe - tal from the blush - ing rose, a blos - som where the

*poco meno* *a tempo*

B. mor - ning glo - ry o - pen - ing, a pe - tal from the blush - ing rose, a blos - som where the

*ppp* MIRABELLA

M. A blush - ing rose from where the

*ppp* OTTOKAR & ZSUPÁN

O/Z. A blush - ing rose from where the

*ppp* CARNERO

C. A blush - ing rose from where the

*ppp*

S.A. A blush - ing rose from where the

*ppp*

T. A blush - ing rose from where the

*ppp*

B. A blush - ing rose from where the

*poco meno* *a tempo*

*poco meno*

A. hea - ther grows. The ma - gic of a lo - ver's sighs seeks hea - ven in a pair of eyes, so

B. hea - ther grows. The ma - gic of a lo - ver's sighs seeks hea - ven in a pair of eyes, so

M. hea - ther grows. So

O/Z. hea - ther grows. So

C. hea - ther grows. So

S.A. hea - ther grows. So

T. hea - ther grows. So

B. hea - ther grows. So

*poco meno*

A. come to me and bend to me, be spouse and friend to me, grow strong with me, live

B. come to me and bend to me, be wife and friend to me, grow strong with me, live

M. come and bend and be wife and friend. Seek love in

O/Z. come and bend and be wife and friend. Seek love in

C. come and bend and be wife and friend. Seek love in

S.A. come and bend and be wife and friend. Seek love in

T. come and bend and be wife and friend. Seek love in

B. come and bend and be wife and friend. Seek love in

*a tempo*

A. long with me, and lift your voice in song with me! So come to me and bend to, bend to

B. long with me, and lift your voice in song with me! So come to me and bend to, bend to

M. a pair of eyes, pair of eyes. Grow strong with

O/Z. a pair of eyes, pair of eyes. Grow strong with

C. a pair of eyes, pair of eyes. Grow strong with

S.A. a pair of eyes, pair of eyes. Grow strong with

T. a pair of eyes, pair of eyes. Grow strong with

B. a pair of eyes, pair of eyes. Grow strong with

88

*pp*

*fpp*



*poco meno*

A. me, be spouse and friend, and friend to, friend to me, grow strong with me, live long with

B. me, be wife and friend, and friend to, friend to me, grow strong with me, live long with

M. me, live with me.

O/Z. me, live with me.

C. me, live with me.

S.A. me, live with me.

T. me, live with me.

B. me, live with me.

*poco meno*

*rit.*  
 A. me, lift your hap - py voice in song, in song with me!  
*f*

*rit.*  
 B. me, lift your hap - py voice in song with me!  
*f*

M. Come join in song with me!  
*f*

O/Z. Come join in song with me!  
*f*

C. Come join in song with me!  
*f*

S.A. Come join in song with me!  
*f*

T. Come join in song with me!  
*f*

B. Come join in song with me!  
*f*

*rit.*  
*f*  
 Più moto

ZSUPÁN Well, Barinkay? You like? You like?  
 BARINKAY She's delightful — aren't you my sweet?  
 ARSENA That's my papa, always doing quaint little things for me, bringing me little treats. A pet sow, a husband.  
 ZSUPÁN Anything for my little piglet. Come kiss your future hubby.  
 OTTOKAR (*Frantically aside to ZSUPÁN*) You can't do this!  
 ZSUPÁN Later, boy!  
 OTTOKAR You go through with this and I'll tell him how his land got turned into a swamp!  
 ZSUPÁN Go to your room!  
 CARNERO Congratulations, Barinkay.  
 ARSENA "Barinkay?" A mere empty, unaccompanied "Barinkay?" No "Duke," no "Count" Barinkay?  
 BARINKAY What you see is what you wed.  
 ARSENA Not even a family tree?  
 BARINKAY Just you and me and a lot of little acorns.  
 ARSENA I don't think so.  
 ZSUPÁN But piglet, he owns lots and lots of land.  
 BARINKAY It fell right in my lap.  
 ARSENA But you have no title. What about breeding?  
 BARINKAY Oh we'll do lots of that.  
 ARSENA But what am I to call you?  
 BARINKAY I'm sure you'll think of a lot of things to call me.  
 ARSENA My dear whatever-your-name-is, you're missing the big picture here. I couldn't possibly settle for anyone lower than, say, Baron. Yes, that's it: at least a Baron.  
 ZSUPÁN (*Bewildered*) But— but—  
 ARSENA Papa, we've got our position to think of!  
 BARINKAY (*Trying to embrace her*) Can't we make an exception...  
 ARSENA (*Stopping him*) Ah ah ah! Baron?  
 BARINKAY No.  
 ARSENA Sorry.  
 BARINKAY We had it all arranged!  
 ZSUPÁN You heard the girl, I have my position to think of. I never knew I had one till now. Ain't life just full of surprises.  
 BARINKAY But we're engaged!!!  
 ARSENA Sorry, but in my book Bridegroom equals Baron. You understand. Why, if I weren't particular about such things, I could marry, say, one of these gypsies — and nobody could sink *that* low!

# Nr. 5-a ~ Exit

## Arsena

ARSENA

*Andantino*

*p*

A moth came flutt'ring by; he was en - chant-ed by the can-dle. He gave it his best

try, but the heat he could just not han-dle. So if you want to play my game, one card'-nal rule re-

89

try, but the heat he could just not han-dle. So if you want to play my game, one card'-nal rule re-

*(Leaves)*

mains the same: un - less you have a no - ble name, you'd bet-ter try an-oth - er flame.

*pp*

mains the same: un - less you have a no - ble name, you'd bet-ter try an-oth - er flame.

# Nr. 5-b ~ Exit

## Girls' Chorus

ALL THE GIRLS (As IRMA, ETELKA, JOLAN, ILKA gather up the uneaten candy)

S.A. *p*  
Wed-ding can-dy, but-ter-scotch and bran-dy, fruit-ful days, ho-ney

90 [Come prima]

*mf* *p*

S.A.  
glaze. Wed-ding can - dy, keep the su - gar han - dy, life-long bliss, cher - ry kiss. Ah.

S.A.

The musical score consists of three systems. The first system shows the vocal line for S.A. starting with a piano (*p*) dynamic, followed by piano accompaniment with *mf* and *p* dynamics. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line ending with a fermata and the piano accompaniment concluding with a final chord.

(ALL exit, except CZIPRA who sits near her fire, and BARINKAY who sits apart, alone)

BARINKAY Welcome home, Sándor Barinkay — a stranger on my own estate, with empty pockets and an emptier stomach. Lord of a broken-down castle where I'm to spend a night nursing a broken-down heart. Could anyone be more rejected than I am?

(SAFFI enters)

# Nr. 6 ~ Gypsy Song

Saffi, Barinkay

*p* SAFFI

O Chil-dren of the night, you know what they whis-per:

Andante con moto

*p*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in 2/4 time, starting with a quarter rest followed by a series of eighth and quarter notes. The lyrics are "O Chil-dren of the night, you know what they whis-per:". The bottom staff is a piano accompaniment in 2/4 time, starting with a half note G3, followed by a quarter rest, then a quarter note G4 with a sharp sign, and a quarter note F4. The tempo marking "Andante con moto" and dynamic marking "p" are present.

"There goes the Gyp-sy!"

Stran-ger, be - ware,  
But show him trust,

91

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with "There goes the Gyp-sy!" and then a repeat sign followed by "Stran-ger, be - ware, But show him trust,". The piano accompaniment features chords and moving lines in both hands. A box containing the number "91" is located between the two staves.

shun the sight Of the chil-dren of the night.  
be his friend, and his en - mi - ty will end.

Detailed description: This system contains the fifth and sixth staves of music. The vocal line continues with "shun the sight Of the chil-dren of the night. be his friend, and his en - mi - ty will end." The piano accompaniment continues with chords and moving lines in both hands.

Their ways are strange, their dress is wild, stran-ger, shun the Gyp -  
 Give him your hand, put down your knife, and you have a friend

- sy child. Pu - nish him  
 for life. Wel - come him

*sfz*

Poco più moto

with your scorn, ba - nish him  
 to your town, wel - come him

*sfz*

from your town. Ching - rah! Ching - rah!  
as your friend.

93

Ching - rah! Ching - rah! Gyp-sy way, gyp-sy  
Più moto

94

*p*

law, Ching - rah! Ching - rah! Gyp-sy way, gyp-sy law, Ching-rah!

*f*

*f*



Ching - rah!

Gyp-sy way, gyp-sy law! Chase from your  
Give him your

*f* *p*

Lento 95 Allegretto

land the per - se - cu - ted gyp - sy, his wretch - ed band must take the road once  
hand and wel - come back the gyp - sy. His wret - ched band will take the road no

*f* *poco rit.* *pp* *mf a tempo*

more. Tri - an - tri-an - da - var! Tri - an - tri-an - da - var! Quick, bar your  
 more. Tri - an - tri-an - da - var! Tri - an - tri-an - da - var! O - pen your

96

*f poco rit.* *pp* *mf a tempo*

door, there goes the thiev - ing gyp - sy, trust him no more! Da -  
 door, here comes our friend the gyp - sy, scorn him no more! Da -

*p poco rit.* *f a tempo*

hei - ya! He is our foe! Hei - ya!  
 hei - ya! He is our friend! Hei - ya!

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

[Usually ends here]

1.

**BARINKAY**

A lit - tle child once,

97 **Allegro**

*p*

long, long a - go, heard this song!

*p rit.*

*f* *rit.* *p*

*ff* [Usually omitted]

BARINKAY My mother used to sing that song to me.  
SAFFI Nothing's changed about it. We still wander and we're still hated.  
BARINKAY I suppose that's what makes it so beautiful.  
SAFFI The memories of past times, the hopes of a better future.  
BARINKAY What is your name?  
SAFFI Saffi.  
BARINKAY And mine is...  
SAFFI Sándor Barinkay.  
BARINKAY You know me?  
SAFFI It's a name well known among us gypsies. We're glad you returned.  
BARINKAY After my parents died, I spent most of my life wandering all over the map, always arriving, never returning. Sometimes my name was all I had.  
CZIPRA It is a name of honor.  
BARINKAY I'm glad somebody thinks so. My erstwhile fiancée seems to have doubts.  
SAFFI She is no better than you.  
BARINKAY At least she's spent her life in one place.  
SAFFI Living on *your* rightful lands.  
BARINKAY (*With a wry smile*) "Lands?" Do I measure them in acres or gallons?  
SAFFI It was Zsupán who turned them into swamps so he could breed his pigs. If we drained them, they could be the richest lands in the province.  
BARINKAY He made his fortune. He's gotten rich, built a home, had a family...  
SAFFI Arsena knows nothing of the world.  
BARINKAY I almost envy her ignorance. My only memory of this place is when I left it. I've spent my whole life wandering from place to place. Lord, how I hated that! It made me strong and sharpened my wits and I can't tell you how often I wished that I was weak and dull witted with one roof over my head and my own land under my feet.  
CZIPRA We gypsies have a legend of one who will end our wandering, who will begin a new life for us. We called him Voyvoda. In my day we believed your father was him. He promised to let us settle permanently on his lands. But that was not to be.  
BARINKAY Perhaps so, but things are different now. If I'm to be a landowner, I must think of my position in the community.

SAFFI           Your father thought of higher things.

BARINKAY      This is not my father's time.

SAFFI           He was an honorable man.

BARINKAY      He was a fool, a stupid fool! He sided with the enemy. He ruined my life with his stupidity!

CZIPRA         Your father never sided with the Turks. That was only the excuse they gave. He committed a far greater sin in their eyes — he mixed his pure, noble blood with that of a filthy gypsy. And when his gypsy slut had the temerity to produce a fine baby boy, old Barinkay was stripped of his lands and his nationality and sent into exile. That's when they invented the falsehood of collaboration. You see, in their minds, even a traitor to his country is not as bad as a traitor to his race.

BARINKAY      You're lying!

CZIPRA         Why should I lie?

BARINKAY      You want me to give my lands to you gypsies.

CZIPRA         By making you want to strangle me on the spot? Is that my clever plan?

BARINKAY      Even if it were true, it's been forgotten. The Empress herself has forgiven me.

SAFFI           A royal decree has shuffled names on a map. It has not erased a single prejudice or softened a single heart.

BARINKAY      I will marry Arsena. She will be my wife. I don't know how, but somehow I will convince her and I will finally live a settled life with settled people.

SAFFI           And leave us to continue wandering.

BARINKAY      You have my sympathy. But I must do what I must.

CZIPRA         And we understand. We always do. Let no more be said about it.

BARINKAY      I suppose I'd better find a place to spend the night.

CZIPRA         You must sleep in your father's castle.

BARINKAY      A bit drafty isn't it after all these years?

CZIPRA         Our gypsy blacksmiths have converted part of it into a forge. It's no summer palace but the roof doesn't leak.

SAFFI           *(Taking his hand)* Come, we will show you the way. It's our way of welcoming you back.

CZIPRA         Wait, someone's coming!  
                   *(BARINKAY, SAFFI, and CZIPRA hide behind the wagon and watch.)*

# Nr. 7 ~ Finale 1

Ottokar, Arsena, Barinkay, Saffi, Czipra  
Zsupán, Carnero, Mirabella, Chorus

(*OTTOKAR enters carrying a lantern and a book of poetry. He calls up to the balcony of the house.*)

*pp* OTTOKAR

Andantino

Ar - se - na! Ar - se - na!

ARSENA (*Coming out on the balcony*)

Here! Here! Yes, I know!

Your sur-rep-titious beau, your mid-night Ro-me - o.

98

*pp*

BARINKAY (*Aside, astonished*)

Well I'll be...! One plus one make three!

B  
It's Ot-to-kar, re - pla - cing me!

OTTOKAR (*Peering at his poetry by lantern light*)

O  
"The bee has left the dai - sy,

O  
it's twi - light soft and ha - zy, and youth is the time to court and

A  
ARSENA  
But it's much more ex -

O  
spark." But must we al - ways spark in the dark???

99

A  
ci - ting!

B  
**BARINKAY** *poco rit.*  
Yes, I think I see the

O  
**OTTOKAR**  
Well, all ex - cept the light - ing.

*poco rit.*

S  
**SAFFI**  
O fran - tic night! Un -

A  
*p* **ARSENA**  
Ro - man - tic night, our love is bright.

Cz  
**CZIPRA**  
O fran - tic night! Un -

B  
writ - ing! O fran - tic night! Un -

O  
*p*  
Ro - man - tic night, our love is bright.

100 **Meno**



S nerv - ing sight! *pp* Ha ha

A He should have been as - tut - er!

Cz nerv - ing sight!

B nerv - ing sight! A ma - tri -

O That fool-ish gyp-sy sui-tor?

S ha ha ha ha! Un - nerv - ing sight! O

A The hours take flight.

Cz Un - nerv - ing sight! O

B mo-ni - al free-boot-er! Un - nerv - ing sight! O

O The hours take flight.

S  
fran - tic night!

A  
Ro - man - tic night. Just my

Cz  
fran - tic night!

B  
fran - tic night!

O  
Ro - man - tic night. But back then you were say - ing...

S  
Keep them in sight!

A  
game, just my way of de - lay - ing. Keep

Cz  
Keep them in

B  
Arch trif - ler! More than pa - tience will be fray - ing!

O  
Keep

101

S *cresc.* Yes, in sight. *rit.* A wrong will right! A wrong will

A *cresc.* love in sight, and ev' - ry - thing will be *rit.* al -

Cz *cresc.* sight! Yes, in sight. A wrong will

B *cresc.* Yes, in sight. A wrong will right! A wrong will

O *cresc.* love in sight, and ev' - ry - thing will be *rit.* al -

(ARSENA leaves the balcony, re-enters from the front door and rushes to OTTOKAR. They both sit on the bench.)

S right!

A right.

Cz right!

B right!

O right.

*p*

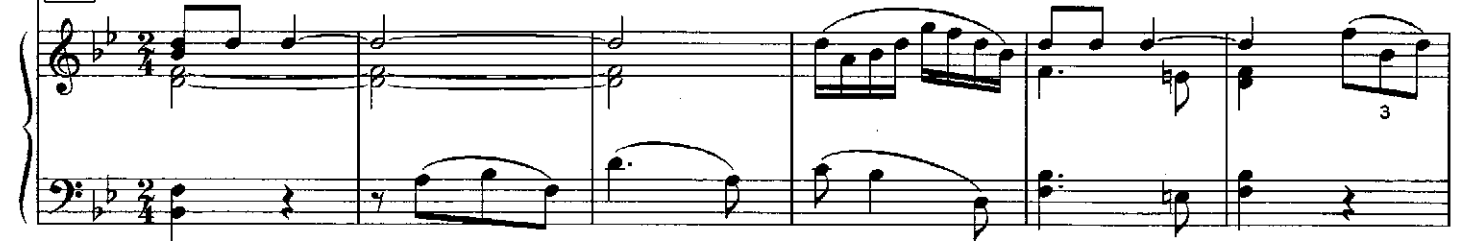
OTTOKAR (*Producing a locket*)

O I brought a lit - tle pre-sent. This gold - en

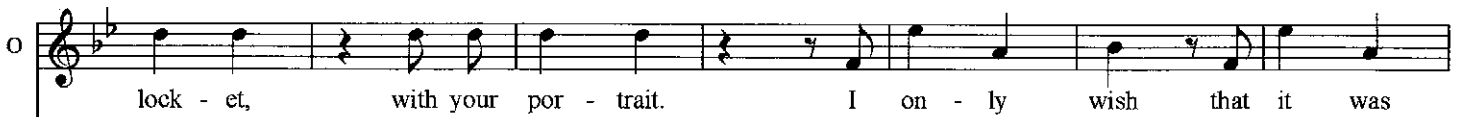


102

Allegro moderato

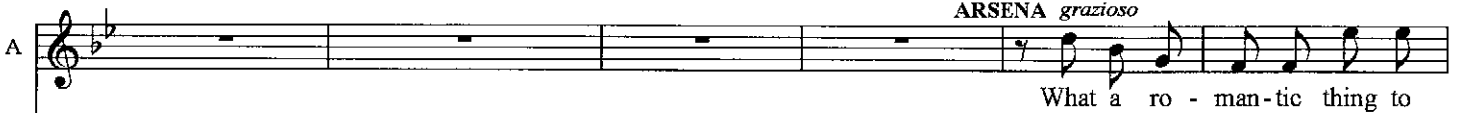


O lock - et, with your por - trait. I on - ly wish that it was



ARSENA *grazioso*

A What a ro - man-tic thing to



O more. But on you it should look oh so cute!



103

Poco più moto

*pp*



A  
do!

Cz  
CZIPRA  
To in - ju - ry is ad - ded in - sult!

B  
*f* BARINKAY  
She has my heart for tar - get prac - tice! The trif - ler! The

104 Allegro

S  
SAFFI *pp* *p* 3  
No... play right a - long, yes, Play right a - long.

Cz  
CZIPRA 3 3 *p*  
Play right a - long. Play right a - long. That

B  
flirt!

Andante moderato

Cz  
gol - den toy will sink our boy. Hang-ing out to dry he'll look too

Cz  
cute! (Restraining him) *f rit.* No, you'll have your

B  
BARINKAY *f* (About to spring) Leave him to me!

105 Allegro

Cz  
*p*  
chance.

S.A.  
GYPSIES - S.A. (Offstage) *pp*  
Ching rah! Ching rah! Gyp-sy way, gyp-sy

T.  
GYPSIES - T. (Offstage) *pp*  
Ching rah! Ching rah! Gyp-sy way, gyp-sy

B.  
GYPSIES - B. (Offstage) *pp*  
Ching rah! Ching rah! Gyp-sy way, gyp-sy

Allegretto  
*pp*

ARSENA

I've got to go.

OTTOKAR

For - e - ver

law!

law!

*pp*

ARSENA *rit. f*

For - e - ver

*f* (They kiss)

mine!

106

*rit.*

SAFFI *pp*

S O fran - tic night! Wrong will be right!

A *p* minel *pp* Ro - man - tic

CZIPRA *pp*

Cz O fran - tic night! Wrong will be right!

BARINKAY *pp*

B O fran - tic night! Wrong will be

O OTTOKAR *pp*

O Ro - man - tic

Andante con moto

*p*

S Wrong will be right!

A night, our love is bright!

Cz Wrong will be right!

B right! This wrong will be right!

O night, our love is bright!



S.A.  
T.  
B.

(ARSENA and OTTOKAR exit into the house. BARINKAY, CZIPRA and SAFFI come out of hiding.)

107 Allegro moderato

BARINKAY *mf* (Despairing)

B

Ah! My whole world is un - wind - ing!

S.A.

T.

B.

Ching - rah!

Ching - rah!

Ching - rah!

*mf* CZIPRA *f* BARINKAY (*Bewildered*)

Cz No! Your - self is what you're find-ing! What they're sing-ing... what I'm

(*Nearing*)

S.A. Ching - rah! Ching - rah! Ching - rah!

(*Nearing*)

T. Ching - rah! Ching - rah! Ching - rah!

(*Nearing*)

B. Ching - rah! Ching - rah! Ching - rah!

108

*f* CZIPRA

Cz hear-ing... And your des - ti - ny is near-ing!

S.A.

T.

B.

(*The GYPSIES enter, MEN from one side, WOMEN from the other. They join in a wedding dance.*)

*f sempre*

First system of musical notation, measures 107-108. The score is in G major (one sharp) and 2/4 time. The right hand features a continuous eighth-note pattern, while the left hand plays a bass line with chords and single notes. Dynamics include *p* and *mf*.

Second system of musical notation, measures 109-112. Measure 109 is marked with a box containing the number 109. The right hand continues with eighth-note patterns, and the left hand provides harmonic support. Dynamics include *p*.

Third system of musical notation, measures 113-116. The right hand features more complex eighth-note patterns with slurs and accents. The left hand continues with a steady bass line. Dynamics include *p*.

Fourth system of musical notation, measures 117-120. Measure 117 is marked with a box containing the number 110. The right hand has a very active eighth-note pattern starting with a *ff* dynamic. The left hand continues with a bass line. Dynamics include *ff*.

Fifth system of musical notation, measures 121-124. The right hand features eighth-note patterns with slurs and accents. The left hand continues with a bass line. Dynamics include *ff*.

S.A.  
T.  
B.

111

(As it ends, they clear to either side.)

(Enter a gypsy BRIDE, veiled, and a GROOM. They dance around each other, never making contact. The BRIDE ceremoniously curtsays. The GROOM kneels before her. She raises him up. CZIPRA is handed a ceremonial dagger.)

S.A.  
T.  
B.

Stran-ger, be - ware, shun the sight of the chil-dren of

Stran-ger, be - ware, shun the sight of the chil-dren of

of the

Andante con moto

*p*

S.A. the night. Their ways are strange, their dress is wild,

T. the night. Their ways are strange, their dress is wild,

B. chil-dren of the night. Their ways are

S.A. stran-ger, shun the Gyp - sy child.

T. stran-ger, shun the Gyp - sy child.

B. strange, their dress is wild, stran-ger, shun the Gyp-sy child.

(CZIPRA symbolically mimes a cut across the GROOM'S wrist)

(Then one across the BRIDE'S.)

S.A. *mf* Pu - nish him *p* with your scorn, *mf* ba - nish

T. *mf* Pu - nish him *p* with your scorn, *mf* ba - nish

B. *mf* Pu - nish him *p* with your scorn, *mf* ba - nish

112 Poco più moto

(They join wrists, completing the blood bond, and dance together.)

S.A. *p* him from your town. *f* Ching rah! Ching -

T. *p* him from your town. *f* Ching rah! Ching -

B. *p* him from your town. *f* Ching rah! Ching -

S.A.  
rah! Ching - rah! Ching - rah! Gyp-sy

T.  
rah! Ching - rah! Ching - rah! Gyp-sy

B.  
rah! Ching - rah! Ching - rah! Gyp-sy

S.A.  
way, gyp-sy law, Ching rah! Ching rah! Gyp-sy way, gyp-sy law, Ching-rah!

T.  
way, gyp-sy law, Ching rah! Ching rah! Gyp-sy way, gyp-sy law, Ching-rah!

B.  
way, gyp-sy law, Ching rah! Ching rah! Gyp-sy way, gyp-sy law, Ching-rah!

113 Allegro moderato

Allegro

S.A.  
T.  
B.

*ff* Ching rah!

*ff* Ching rah!

*ff*

*cym.*

S.A.  
T.  
B.

Gyp - sy way, gyp - sy law! Ching-rah!

Gyp - sy way, gyp - sy law! Ching-rah!

*ff*

*ff*

*ff*

Lento

Tempo I°



S.A. *pp*  
 Gyp - sy tribe, gyp - sy blood, let it burn let it flood! Gyp - sy

T. *pp*  
 Gyp - sy tribe, gyp - sy blood, let it burn let it flood! Gyp - sy

B. *pp*

114

*Allegretto moderato*

*pp*

S.A.  
 traits, gyp - sy ties, to the stars gyp - sy flies!

T.  
 traits, gyp - sy ties, to the stars gyp - sy flies!

B.

*p* SAFFI

S Song of free - dom, the song of the gyp - sy! Ching-rah, ching-rah, sa

*p* CZIPRA

Cz Song of free - dom, the song of the gyp - sy! Ching-rah, ching-rah, sa

*p* BARINKAY

B Song of free - dom, the song of the gyp - sy! Ching-rah, ching-rah, sa

S.A. Ching-rah, ching-rah, sa sa sa! Ching-rah, ching-rah, sa sa sa! Ching-rah, ching-rah, sa sa sa

T. *p* Ching-rah, ching-rah, sa sa sa! Ching-rah, ching-rah, sa sa sa! Ching-rah, ching-rah, sa sa sa

B. *p*

*p*

S  
 sa sa sa! Ching-rah, ching-rah, sa sa sa!

Cz  
 sa sa sa! Ching-rah, ching-rah, sa sa sa!

B  
 sa sa sa! Ching-rah, ching-rah, sa sa sa!

S.A.  
 sa sa sa! Ching-rah, ching-rah, sa sa sa sa sa sa!

T.  
 sa sa sa! Ching-rah, ching-rah, sa sa sa sa sa sa!

B.  
 sa sa sa! Ching-rah, ching-rah, sa sa sa sa sa sa!

ff

S Ching-rah, sa sa!

Cz Ching-rah, sa sa!

B Ching-rah, sa sa!

S.A. Ching-rah, sa sa!

T Ching-rah, sa sa!

B Ching-rah, sa sa!

115 Più allegro

BARINKAY

B How quick-ly has my world turned up - side

Poco meno

*sfz* *p*

S **SAFFI**  
Trust us to fol-low!

Cz **CZIPRA**  
Now learn to lead!

B  
down. A life drained hol-low. But

S

Cz

B  
how can this be? Your words do not make sense. You've known me but a day, and

**Più meno**

Cz *CZIPRA*  
We've known you be-fore you were

B *rit.*  
now you give your lives to me.

116 *Moderato*

Cz  
e - ver born, we've wait-ed through en - mi-ty, hate and scorn, we've car-ried your le - gend from

Cz  
land to land. Our wait-ing is o - ver, and here you stand. My bro - thers and sis - ters, our

Cz *ff poco rit.*  
 pain is past, our pro - mised Voy - vo - da is found at last. Yes, he is the lead - er we've

*f poco rit.*

Cz *a tempo*  
 wait-ed for. Oh gyp-sy, bow down and give him re-nown. The crown is

*f a tempo* *sfz*

Cz his!

S.A. *ff*  
 At last, at last, long a -

T. *ff*  
 At last, at last, long a -

B. *ff*  
 At last, at last, long a -

117 *Allegro moderato*

*ff*

S *SAFFI ff* A - ha, our Voy-

S.A. wait-ed, just-ly famed. Our Voy vo - da has been named!

T. wait-ed, just-ly famed. Our Voy vo - da has been named!

B.

S vo - da has been named! Our end-less wait is at an end. The

Cz *CZIPRA* Our end-less wait is at an end. The

B *BARINKAY* My wan-der-ing is at an end. The

118 Più meno *pp* *p* *sfz > p*



*poco rit.*  
3

S  
Gyp - sy has found a friend.

Cz  
Gyp - sy has found a friend.

B  
Gyp - sy has found a friend. I, your Voy - vo - da? Ve - ry

*poco rit.*  
3

*a tempo f*

B  
well, I am. For so much fame I need a

*p*

B  
name. Your Gyp - sy Bar - on,

119

*f*

3

B  
that's what I'll be!

S.A.  
*mf*  
A Bar - on, a Bar-on he'll be, a

T.  
*mf*  
A Bar - on, a Bar-on he'll be, A Bar - on, a Bar-on he'll be, a

B.  
*mf*

S.A.  
*f*  
Gyp - sy bar - on, so we de-cree he'll be!

T.  
*f*  
Gyp - sy bar - on, so we de-cree he'll be!

B.  
*f*

S.A.  
T.  
B.

*ff*

Come gyp - sy fi - re, O sweet de - si - re, let all a -

120 Più allegro  
*sempre marcato*

*ff*

S.A.  
T.  
B.

spi-re to seize the day. No bold de - cei-ver is gyp - sy fe-ver. Come

spi-re to seize the day. No bold de - cei-ver is gyp - sy fe-ver. Come

S.A.  
T.  
B.

true be - lie-ver, the gyp - sy way! To the fray we o - bey. Seize the day

121

S.A.  
T.  
B.

the gyp-sy way!

*mf* BARINKAY

Sul-tan of swine and king of cash, I'm a - bout to set-tle your hash!

122 Moderato

*fp* *f*

(Knocks on ZSUPÁN's door. ZSUPÁN enters, followed by ARSENA, MIRABELLA, CARNERO, and OTTOKAR)

BARINKAY (*With mock modesty*)

ZSUPÁN

It's late! Who let the pigs run free?

Allegretto moderato

*p* *p*

B Prince of Pork, just poor lit-tle me.

A ARSENA *p* Un - less it's hunt-ing

M *p* MIRABELLA Un - less it's hunt-ing sea-son,

O OTTOKAR *p* Un - less it's hunt-ing

Z ZSUPÁN *p* Un - less it's hunt-ing sea-son,

Ca CARNERO *p* Un - less it's hunt-ing sea-son,

S.A.

T.

B.

123

BARINKAY

B  
You wanted, for a

A  
sea - son,

M  
you'd bet-ter have a rea-son.

O  
sea - son,

Z  
you'd bet-ter have a rea-son.

Ca  
you'd bet-ter have a rea-son.

S.A.  
T.  
B.

*f* *fp*

B  
son in law...

A  
ARSENA ZSUPÁN 3  
At least a Baron. No less than Baron.

S.A.  
T.  
B.

B  
*f* BARINKAY  
Well now I am! Yes now I am! *rall.* *a tempo*  
Ba - ron at last!

S.A.  
T.  
B.

124 Un poco lento

*mf espr.* *rall.* *a tempo*



S **SAFFI** *f*  
Ba - ron at long last!

Cz **CZIPRA** *f*  
Ba - ron at long last!

A **ARSENA** *f*  
Ba - ron at last! Ba - ron at

M **MIRABELLA** *f*  
Ba - ron at last! Ba - ron at

O **OTTOKAR** *f*  
Ba - ron at last! Ba - ron at

Z **ZSUPÁN** *f*  
Ba - ron at last! Ba - ron at

Ca **CARNERO** *f*  
Ba - ron at last! Ba - ron at

S.A. *f*  
He is! He is! Ba - ron at

T. *f*  
He is! He is! Ba - ron at

B. *f*

*Più mosso*

*f*

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

S  
 Cz  
 A  
 last! Ah! Ba-ron at last! Ba-ron at last! Ba-ron at last!  
 M  
 last! Ah! Ba-ron at last! Ba-ron at last! Ba-ron at last!  
 O  
 last! Ah! Ba-ron at last! Ba-ron at last! Ba-ron at last!  
 Z  
 last! Ah! Ba-ron at last! Ba-ron at last! Ba-ron at last!  
 Ca  
 last! Ah! Ba-ron at last! Ba-ron at last! Ba-ron at last!  
 S.A.  
 last! Ah! Ba-ron at last! Ba-ron at last!  
 T.  
 last! Ah! Ba-ron at last! Ba-ron at last!  
 B.

Piano part: *f*

BARINKAY

B *p*  
The gyp - sy is well c - nough known to you, but these you're see - ing

Tempo come sopra

125 *p*

B  
fresh and new. Back then they were mere - ly a wan - der - ing band, but now they will have

B  
home and land. I join them and take their side, to show them pur - pose and

B

give them pride. So this is my role and my des-ti-ny! Then here is my band,

*f* *rit.* *a tempo*

B

this is my land: gyp-sy Ba - ron now!

*cresc.* *f* *Andantino* *p*

S

Here is life for us, cra - dle of the world, here is pro - mise, here a

*p* SAFFI *pp*

S

*poco rit.* *a tempo*

life un-furled. You were des-tined to show our folk its worth, proud-ly to join the

S

*poco rit.* *a tempo*

na-tions of the earth. Born wand'ring from sun to sun, scorned

126

*poco rit.* *a tempo*

S

al-ways and friend to none, true to one sweet song of songs: a

S *f rit.* land where we be - long! *pp* Ah.

Cz

B

127

*f rit.* *pp*

S *a tempo*  
Here the jour-ney ends, here is where we stand, here to build a

Cz *CZIPRA pp*  
Hear what she sings, what she dreams, so-lemn de - sires,

B *BARINKAY pp*  
Hear what she sings, what she dreams, so-lemn de - sires,

*pp a tempo*

*poco rit.* *a tempo*

S life on our own land. We will fol-low wher - e-ver you may go. Con-stant in

Cz sa - cred themes. Firm-ly al - lied, by her side, let her

B sa - cred themes. Firm-ly al - lied, by her side, let her

128

*poco rit.*

*mf rit.* *p* *f*

S peace or strife, this gyp-sy gives her life, this poor gyp-sy gives her life, this

Cz peo - ple feel her pride, let her peo - ple feel her pride.

B peo - ple feel her pride, let her peo - ple feel her pride.

*mf* *p*

S *pp*  
 GYP - sy gives her life.

*fp* *pp* *sfz*

B *BARINKAY (Approaching ARSENA) p*

A *ARSENA (Sarcastic) f* And now I'll

M *MIRABELLA (Sarcastic) f* Voy - vo - da of the Gyp - sies! Ha, ha, ha, ha!

O *OTTOKAR (Sarcastic) f* Voy - vo - da of the Gyp - sies! Ha, ha, ha, ha!

Z *ZSUPÁN (Sarcastic) f* Voy - vo - da of the Gyp - sies! Ha, ha, ha, ha!

Ca *CARNERO (Sarcastic) f* Voy - vo - da of the Gyp - sies! Ha, ha, ha, ha!

129 *Allegro moderato*

*f* *p*



B  
take my la-dy's hand.

A  
ARSENA  
Pif-*f*le and pop-py-cock! A "Ba-ron"— no, a *gyp-sy*

Poco meno

A  
Ba-ron!

M  
MIRABELLA *p*  
A "Gyp-sy Ba-ron"— *real-ly!*

Z  
ZSUPÁN  
Nice try my boy, but no ci-

130 Più mosso

B  
BARINKAY *f*

Z  
gar! That is-n't what we meant.

B  
got your mean- ing, now here's mine! My

*Allegro*

*sfz* *f*

B  
*ff*  
wife... my wife is

*ff*

S  
*SAFFI (Mortified, withdrawing her hand)*  
Oh sir, that was a

B  
*(Takes SAFFI'S hand)*  
here!

*Più meno*  
*p*

S  
cru - el joke!

B  
BARINKAY  
No fi - ner heart could I have wished, fine and sin -

132 Lento

string.

f p

B  
cere, not proud and flight-y. My little

(To ARSENA) f

A  
ARSENA p f  
The "Baron" gets his gyp-sy jade! Ha ha ha ha!

M  
MIRABELLA p f  
The "Baron" gets his gyp-sy jade! Ha ha ha ha!

O  
OTTOKAR p f  
The "Baron" gets his gyp-sy jade! Ha ha ha ha!

Z  
ZSUPÁN p f  
The "Baron" gets his gyp-sy jade! Ha ha ha ha!

Ca  
CARNERO p f  
The "Baron" gets his gyp-sy jade! Ha ha ha ha!

fp f

VI- (p. 138)

B  
gold dig-ger, free at last!

A  
ARSENA  
Well don't just stand there!

Allegro

*f*

A  
ARSENA *p*  
He brushed me off! The Nerve! How

M  
MIRABELLA *p*  
It makes me

O  
OTTOKAR  
Now, let's not be rash. Why taw - dry

Z  
ZSUPÁN *p*  
The

Ca  
CARNERO *p*  
Why, this prince of

133 Lento

*pp*

A dare he! That's not his line, that game is mine! I'm not a

M burn! When will they learn? Well I should say! They think that

O ven-geance with com-mon toughs? Why sink to

Z nerval He gave my ba-by girl the brush!

Ca fools, he broke the rules. How dare he

*sfz* *p*

A play-ground for pass-ing pas-sions! You don't treat me like last year's

M Ba-rons can be cranked out ev'-ry day! This vul-gar

O vul-gar fis-ti-cuffs? Teach him to

Z The sluff, the wink, the old bum's rush! And

Ca try to rise so high! Yes, he sought high

*pp*

A  
fa - shions, like house - hold dirt, like some old shirt, for that Miss

M  
race dares show its face. How vile, how base! Why can't the

O  
fear My migh - ty sneer. Deal him the

Z  
yet I can't help feel - ing we got beat,

Ca  
rank to preen and strut, but that's a

*sfz*

**-DE**

A  
*p* Shod-dy, a mere no - bo-dy!

M  
*p* low - er or - ders learn to know their place!

O  
*p* pain of cold dis - dain.

Z  
*p* and there's some slop I just won't eat!

Ca  
*p* door that must stay shut. *rit.* I can't al-low these lit-tle tricks. *sfz* The ra-ces

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

B **BARINKAY**  
She comes with me!

Ca must not in - ter - mix. The girl won't do! I for-

134 Più mosso

Z **ZSUPÁN**  
O-ho!

Ca bid it!

S.A. *(Threatening)* **f**  
That we will not al - low! Voy - vo - da rules here now!

T. *(Threatening)* **f**  
That we will not al - low! Voy - vo - da rules here now!

B. *(Threatening)* **f**

Not on your life! You so - cial climb - ing clown! You push - y lit - tle

*p* *string* *sfz*

*f* *p* *string* *sfz*

pip-squeak! By gum, I'll mow you down! You lit - tle sack of shod - dy! You

*sfz* *sfz*

think you rule this roost? Well, o - ver my dead bo - dy! I've

*sfz* *p*



Z had as much as I am tak - ing! I'm steamed, I'm po - si-tive-ly shak - ing! So

135 Allegretto

A ARSENA *p*  
His

M MIRABELLA *p*  
His

O OTTOKAR *p*  
His

Z stop your pesk - y bel-ly - ach - ing, or I'll have your hide, make no mis - tak - ing! His *p*

Ca CARNERO *p*  
His

A ma - tri - mo - ni - al in - ten - tion, is most - ly per - so - nal in - ven - tion. With -

M ma - tri - mo - ni - al in - ten - tion, is most - ly per - so - nal in - ven - tion. With -

O ma - tri - mo - ni - al in - ten - tion, is most - ly per - so - nal in - ven - tion. With -

Z ma - tri - mo - ni - al in - ten - tion, is most - ly per - so - nal in - ven - tion. With -

Ca ma - tri - mo - ni - al in - ten - tion, is most - ly per - so - nal in - ven - tion. With -

A out an - ces - tors worth the men - tion. It's a pal - try pi - ti - ful in - ven - tion. To mere - ly

M out an - ces - tors worth the men - tion. It's a pal - try pi - ti - ful in - ven - tion. To mere - ly

O out an - ces - tors worth the men - tion. It's a pal - try pi - ti - ful in - ven - tion. To mere - ly

Z out an - ces - tors worth the men - tion. It's a pal - try pi - ti - ful in - ven - tion. To mere - ly

Ca out an - ces - tors worth the men - tion. It's a pal - try pi - ti - ful in - ven - tion. To mere - ly

A *cresc.* will it, he deals in fu - ti - li - ty! Re - spec - ta - bi - li - ty can - not be pur - chased! *f*

M *cresc.* will it, he deals in fu - ti - li - ty! Re - spec - ta - bi - li - ty can - not be pur - chased! *f*

O *cresc.* will it, he deals in fu - ti - li - ty! Re - spec - ta - bi - li - ty can - not be pur - chased! *f*

Z *cresc.* will it, he deals in fu - ti - li - ty! Re - spec - ta - bi - li - ty can - not be pur - chased! *f*

Ca *cresc.* will it, he deals in fu - ti - li - ty! Re - spec - ta - bi - li - ty can - not be pur - chased! *f*

*cresc.* *sfz*

Z My girl can't mar - ry some - one name - less, a line so ab - so - lute - ly fame - less! In

137 *pp*

Z

this af-fair, she has been blame - less, where-as you've been ab-so-lute-ly shame - less!

*sfz* string.

B

BARINKAY *rit.*

Be - hold the swine that roared.

Z

*sfz* Shame - less! *sfz* Shame - less!

*sfz* *f rit.*

S

SAFFI *p dolce*

I have dreamed a dream long since, and in that dream my prince said that

Andantino

138

*p dolce*

S  
he would mar - ry me!

S.A.  
*mf*  
He choos-es Saf - fi, re - ject - ing the o - ther.

T.  
*mf*  
He choos-es Saf - fi, re - ject - ing the o - ther.

B.  
*mf*

S.A.  
He stays a gyp - sy, our lea - der, our bro - ther!

T.  
He stays a gyp - sy, our lea - der, our bro - ther!

B.

**BARINKAY** *p*

Cz Your hy - po-cry-sy cries out, rank is all that you're a -

**CZIPRA** *p*

B Your hy - po-cry-cy cries out, rank is all that you're a -

**ARSENA**

A You lit - tle no - thing,

**MIRABELLA**

M Rank must ne - ver be in

**OTTOKAR**

O The dolt may whine,

**ZSUPÁN**

Z Mis - ce - ge - na - tion

**CARNERO**

Ca Mis - ce - ge - na - tion

S.A. *p* True to his word, true to his

T. *p* True to his word, true to his

B. *p*

139

SAFFI *dolce*

S  
His love has shield-ed me, his love has ar-mored me!

Cz  
bout.

B  
bout.

A  
I'll teach you man-ners! He

M  
doubt.

O  
Ar-se-na's mine!

Z  
is not per-mit-ted.

Ca  
is not per-mit-ted.

S.A.  
bond.

T.  
bond.

B.

*p*

3 3

S Ah, love is with him now!

Cz

A made me look a per - fect fool in front of them all!

M

Z Lock

Ca Lock

S.A.

T.

B.

140 Più mosso

*f*



S  
They can't touch you now!

Cz  
They can't touch you now!

A  
Yes, lock them up!

M  
Yes, lock them up!

Z  
the whole lot up, throw

Ca  
the whole lot up, throw

S.A.  
They can't touch you now!

T.  
They can't touch you now!

B.

*mf* *f*

S  
No, not an - o - ther step!

Cz  
No, not an - o - ther step.

B  
Don't try that with me! No, not an - o - ther step,

A  
Wait till the

M  
Wait till the

O  
I will not

Z  
a - way the key! That fool - ish

Ca  
a - way the key! That fool - ish

S.A.  
That we can't al - low, not an - oth - er step,

T.  
That we can't al - low, not an - oth - er step,

B.  
That we can't al - low, not an - oth - er step,

Più allegro

S  
A gyp - sy

Cz  
From this mo - ment on, a gyp - sy

B  
and from this mo - ment on, a gyp - sy

A  
town hears of this; A gyp - sy

M  
town hears of this; trumped by these va - ga - bonds! A gyp - sy

O  
hear of this, those gyp - sy va - ga - bonds! A gyp - sy

Z  
gyp - sy clod, and all his hang - ers - on! A gyp - sy

Ca  
gyp - sy clod, and all his hang - ers - on! That

S.A.  
and from this mo - ment on, a gyp - sy

T.  
and from this mo - ment on, a gyp - sy

B.  
and from this mo - ment on, a gyp - sy

141

*rit. molto*

S  
band on gyp - sy land, de - fies you all!

*rit. molto*

Cz  
band on gyp - sy land de - fies you all!

*rit. molto*

B  
band on gyp - sy land, de - fies you all!

*rit. molto*

A  
band on coun - ty land, de - fies the law!

*rit. molto*

M  
band on coun - ty land, piles in - ju - ry right on - to in - sult!

*rit. molto*

O  
band on coun - ty land, piles in - ju - ry right on - to in - sult!

*rit. molto*

Z  
band on coun - ty land, piles in - ju - ry right on - to in - sult!

*rit. molto*

Ca  
gyp-sy, that gyp - sy piles in - ju - ry right on - to in - sult!

*rit. molto*

S.A.  
band on gyp - sy land de - fies you all, de - fies you all!

T.  
band on gyp - sy land de - fies you all, de - fies you all!

B.  
band on gyp - sy land de - fies you all, de - fies you all!

*rit. molto*

Piano accompaniment with treble and bass staves.

VI- (p.158)

*p*

S Here is life for us, cra - dle of the world, here is pro - mise,

Cz Here is life for us, cra - dle of the world, here is pro - mise,

B Here is life for us, cra - dle of the world, here is pro - mise,

A Ha, se - di - tion lurks in their ma - le - vo - lent works, and

M Ha, se - di - tion lurks in their ma - le - vo - lent works, and

O Ha, se - di - tion lurks in their ma - le - vo - lent works, and

Z Ha, se - di - tion lurks in their ma - le - vo - lent works, and

Ca Ha, se - di - tion lurks in their ma - le - vo - lent works, and

S.A. Here is life for us, our

T. Here is life for us, our

B. Here is life for us, our

*Allegretto maestoso*

*p*

*f* here a life un-furled. *p* You were des-tined to show our folk its worth,  
*f* here a life un-furled. *p* You were des-tined to show our folk its worth,  
*f* here a life un-furled. *p* You were des-tined to show our folk its worth,  
*p* look, he is be - tray - ing his class, *mf* join-ing this in-so-lent  
*p* look, he is be - tray - ing his class, *mf* join-ing this in-so-lent  
*p* look, he is be - tray - ing his class, *mf* join-ing this in-so-lent  
*p* look, he is be - tray - ing his class, *mf* join-ing this in-so-lent  
*p* look, he is be - tray - ing his class, *mf* join-ing this in-so-lent  
*f* world, here is a life un-furled. *p* You will show a folk its worth  
*f* world, here is a life un-furled. *p* You will show a folk its worth  
*f* world, here is a life un-furled. *p* You will show a folk its worth

*rit.* *a tempo*

S proud-ly to join the na-tions of the earth. Born wand'-ring from

Cz proud-ly to join the na-tions of the earth. Born wand'-ring from

B proud-ly to join the na-tions of the earth. Born wand'-ring from

A mass! They will all rue the day! Let the threads of jus - tice

M mass! They will all rue the day! Let the threads of jus - tice

O mass! They will all rue the day! Let the threads of jus - tice

Z mass! They will all rue the day! Let the threads of jus - tice

Ca mass! They will all rue the day! Let the threads of jus - tice

S.A. here on our own earth. We were

T. here on our own earth. We were

B.

*rit.* *a tempo* *mf*

S  
sun to sun, scorned a-lways and friend to

Cz  
sun to sun, scorned a-lways and friend to

B  
sun to sun, scorned a-lways and friend to

A  
join; pay him back in his own coin.

M  
join; pay him back in his own coin.

O  
join; pay him back in his own coin.

Z  
join; pay him back in his own coin.

Ca  
join; pay him back in his own coin.

S.A.  
born to wan - der sun to sun, al - ways scorned by all and

T.  
born to wan - der sun to sun, al - ways scorned by all and

B.  
born to wan - der sun to sun, al - ways scorned by all and

*f* *mf* *f*



S none, true to one sweet song of songs: a land where we  
 Cz none, true to one sweet song of songs: a land where we  
 B none, true to one sweet song of songs: a land where we  
 A We'll set-tle up  
 M We'll set-tle up  
 O We'll set-tle up  
 Z We'll set-tle up  
 Ca We'll set-tle up  
 S.A. friend to none. Here's where we  
 T. friend to none. Here's where we  
 B. friend to none. Here's where we

143 *mf* *rit.*

**-DE ff**

*a tempo* *f* *ff*

S be - long! Ah. Here the

Cz be - long! Ah. Here the *ff*

B be - long! Ah. Here the *ff*

A in full! Ah! These wise *ff*

M in full! Ah! These wise *ff*

O in full! Ah! These wise *ff*

Z in full! Ah! These wise *ff*

Ca in full! Ah! These wise *ff*

S.A. be - long! Ah! Here the *ff*

T. be - long! Ah! Here the *ff*

B. be - long! Ah! Here the *ff*

*a tempo* *f* *ff*

3 3

S  
jour-ney ends, here is where we stand, here to build a life on

Cz  
jour-ney ends, here is where we stand, here to build a life on

B  
jour-ney ends, here is where we stand, here to build a life on

A  
so - cial rules can - not be de - fied, rules that he has blithe - ly

M  
so - cial rules can - not be de - fied, rules that he has blithe - ly

O  
so - cial rules can - not be de - fied, rules that he has blithe - ly

Z  
so - cial rules can - not be de - fied, rules that he has blithe - ly

Ca  
so - cial rules can - not be de - fied, rules that he has blithe - ly

S.A.  
jour-ney ends, here is where we stand, here to build a life on

T.  
jour-ney ends, here is where we stand, here to build a life on

B.  
jour-ney ends, here is where we stand, here to build a life on

144

S  
our own land. Here we will fol - low you wher - e - ver you may go. Con-stant in

Cz  
our own land. Here we will fol - low you wher - e - ver you may go. Con-stant in

B  
our own land. Here they will fol - low me wher - e - ver I may go. Con-stant in

A  
set a - side! He has au - da - cious - ly re - ceived a gyp - sy bride. That we can -

M  
set a - side! He has au - da - cious - ly re - ceived a gyp - sy bride. That we can -

O  
set a - side! He has au - da - cious - ly re - ceived a gyp - sy bride. That we can -

Z  
set a - side! He has au - da - cious - ly re - ceived a gyp - sy bride. That we can -

Ca  
set a - side! He has au - da - cious - ly re - ceived a gyp - sy bride. That we can -

S.A.  
our own land. Here we will fol - low you wher - e - ver you may go. Con-stant in

T.  
our own land. Here we will fol - low you wher - e - ver you may go. Con-stant in

B.

S  
 peace or strife, the gyp - sy gives his life, here is where we

Cz  
 peace or strife, the gyp - sy gives his life, here is where we

B  
 peace or strife, the gyp - sy gives his life, here is where we

A  
 not a - bide, no that we can't a - bide, that we can't a -

M  
 not a - bide, no that we can't a - bide, that we can't a -

O  
 not a - bide, no that we can't a - bide, that we can't a -

Z  
 not a - bide, no that we can't a - bide, that we can't a -

Ca  
 not a - bide, no that we can't a - bide, that we can't a -

S.A.  
 peace or strife, the gyp - sy gives his life, here is where we

T.  
 peace or strife, the gyp - sy gives his life, here is where we

B.  
 peace or strife, the gyp - sy gives his life, here is where we

rit. rit. molto ff. rit. rit. molto ff. rit. rit. molto ff. rit. rit. molto ff. rit. rit. molto ff. rit. rit. molto ff. rit. rit. molto ff. rit. rit. molto ff. rit. rit. molto ff. rit. rit. molto ff.

3 3 3

S stand, to build a life on our land, the gyp - sy gives his life,

Cz stand, here, to build a life on our land, gyp - sy gives of his life, his

B stand, to build a new life on our own land, on our

A bidé! He takes a gyp-sy bride. No, that we can't a -

M bidé! He takes a gyp-sy bride. No, that we can't a -

O bidé! He takes a gyp-sy bride, these so - cial rules he set a -

Z bidé! He takes a gyp-sy bride, these so - cial rules he set a -

Ca bidé! He takes a gyp-sy bride, these so - cial rules he set a -

S.A. stand, here we stand to build a new life on our own land, we swear to

T. stand, here we stand to build a new life on our own land, we swear to

B.

145 Più allegro

*ff*

S in peace or in strife! *ff*  
 Cz life, in peace or strife! *ff*  
 B land, in peace or in strife! *ff*  
 A bide, that we can - not a - bide! *ff*  
 M bide, that we can - not a - bide! *ff*  
 O side, no, that we can't a-bide, that we can-not a - bide! *ff*  
 Z side, no, that we can't a-bide, that we can-not a - bide! *ff*  
 Ca side, no, that we can't a-bide, that we can-not a - bide! *ff*  
 S.A. fol-low where you go, in death or life, in peace or strife! *ff*  
 T fol-low where you go, in death or life, in peace or strife! *ff*  
 B fol-low where you go, in death or life, in peace or strife! *ff*  
 Piano *ff*

S *f* Ching-

Cz *f* Ching-

B *f*  
Here is my band, this is my land: gyp-sy Ba -

A *f* Not

M *f* Not

O *f* Not

Z *f* Not

Ca *f* Not

S.A. *f* Ching-

T. *f* Ching-

B. *f*

146 Allegro

*f*



S  
rah! Ching - rah!

Cz  
rah! Ching - rah!

B  
- ron now!

A  
us! Not us!

M  
us! Not us!

O  
us! Not us!

Z  
us! Not us!

Ca  
us! Not us!

S.A.  
rah! Ching - rah!

T.  
rah! Ching - rah!

B.  
- ron now!

147 Allegro

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with a long slur spanning the first two measures. The lower staff is in bass clef and contains a bass line with chords and moving lines. The key signature has one sharp (F#).

The second system continues the musical score. It features a grand staff with treble and bass clefs. The upper staff has a grand staff section with a 'ffz' dynamic marking. The lower staff continues the bass line with chords and moving lines. The key signature has one sharp (F#).

End of Act I