

Act III

Entr'acte

Tempo di valse

Musical score for the first system, measures 1-6. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked "Tempo di valse". The first system consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a forte (*f*) dynamic and a piano (*p*) dynamic. The bass staff features a steady accompaniment of eighth notes.

Musical score for the second system, measures 7-12. Measure 7 is marked with the number 228 in a box. The treble staff continues with melodic lines, marked with a forte (*f*) dynamic and a ritardando (*rit.*) marking. The tempo then returns to "a tempo". The bass staff provides harmonic support with chords and eighth notes.

Musical score for the third system, measures 13-18. The treble staff features a melodic line with a forte (*f*) dynamic. The bass staff continues with a rhythmic accompaniment of eighth notes and chords.

Musical score for the fourth system, measures 19-24. The treble staff has a melodic line with a forte (*f*) dynamic. The bass staff continues with a rhythmic accompaniment of eighth notes and chords. The system concludes with a double bar line.

229

ff pp

This system contains measures 229 through 233. The music is in a key with two flats and a 3/4 time signature. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *ff* and *pp*.

This system contains measures 234 through 238. The musical notation continues with similar melodic and harmonic patterns as the previous system, maintaining the same key signature and time signature.

230

f pp

This system contains measures 239 through 243. The right hand has a more active melodic line with slurs. The left hand continues with its accompaniment. Dynamic markings include *f* and *pp*.

This system contains measures 244 through 248. The musical notation continues with similar melodic and harmonic patterns as the previous system, maintaining the same key signature and time signature.

f p

This system contains measures 249 through 253. The right hand has a more active melodic line with slurs. The left hand continues with its accompaniment. Dynamic markings include *f* and *p*.

231

First system of musical notation. The treble clef staff features a melodic line with eighth notes and rests, marked with accents. The bass clef staff has a simple accompaniment. A box containing the number '231' is located in the upper right. A dynamic marking 'f' is present in the second measure of the treble staff.

Second system of musical notation. The treble clef staff has a melodic line with a slur over the first two measures. The bass clef staff features a steady accompaniment of chords. Dynamic markings 'p' and 'f' are visible.

Third system of musical notation. The treble clef staff continues the melodic line with a slur. The bass clef staff has a consistent accompaniment. A dynamic marking 'f' is present.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur and accents. The bass clef staff features a complex accompaniment with sixteenth-note patterns.

Fifth system of musical notation. The treble clef staff has a melodic line with a slur and accents. The bass clef staff features a complex accompaniment with sixteenth-note patterns.

Nr. 14 ~ Welcome Chorus

Chorus

(Before the gates of Vienna. Colorful patriotic banners on either side decorate the avenue which leads upstage toward the city, which is visible in the background. IRMA, ETELKA, JOLAN, ILKA and other VIENNESE GIRLS are seen celebrating with the GYPSY SOLDIERS, PALI and JÓZSI among them.)

Allegro moderato

Piano introduction in 2/4 time, marked *p* (piano). The music features a rhythmic pattern of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand.

[CURTAIN]

Piano introduction in 2/4 time, marked *sfz* (sforzando). The music continues with the same rhythmic pattern, featuring a crescendo in the right hand.

Vocal staves for Soprano (S.A.), Alto (T.), and Bass (B.). The music is marked *f* (forte). The lyrics are: Dou - ble Ea - gle! Dou - ble Ea - gle! Once a - gain our Dou - ble Ea - gle flies a - gain! Once a - gain our

232

Piano accompaniment for the vocal staves, measures 11-15. The music features a rhythmic pattern of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand.

S.A. arms have brought low the fal - len foe. Hearts that made Sax - on, Turk, and

T. arms have brought low the fal - len foe. Hearts that made Sax - on, Turk, and

B.

The first system of the musical score consists of three vocal staves (Soprano Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The lyrics are: "arms have brought low the fallen foe. Hearts that made Sax-on, Turk, and". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. A dynamic marking of *f* (forte) is present in the piano part.

S.A. Gaul trem - ble here as - sem - ble! Bind for them the tri - butes flo - ral, crown them

T. Gaul trem - ble here as - sem - ble! Bind for them the tri - butes flo - ral, crown them

B.

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are: "Gaul trem-ble here as-semble! Bind for them the tributes floral, crown them". The piano accompaniment continues with the same rhythmic pattern, maintaining the *f* dynamic.

S.A. all with lau-rel, proud - ly cry as they fi-le by, our ban - ner will

T. all with lau-rel, proud - ly cry as they fi-le by, our ban - ner will

B. all with lau-rel, proud - ly cry as they fi-le by, our ban - ner will

233

S.A. fly, our ban-ner will fly!

T. fly, our ban-ner will fly!

B. fly, our ban-ner will fly!

IRMA *(Comes running downstage with a printed proclamation)* More news, more news! Listen, everybody. *(Reads)* “The garrison of Toledo, refusing to surrender to a detachment under Nadesti, was taken by Captain Barinkay and his gallant Gypsy Regiment who swam across the river with their sabers in their teeth, and climbing on each others shoulders, scaled the walls.”

ETELKA *(To JÓZSI)* You never told me the part about the teeth.

JOLAN Spain, Bavaria, Silesia — our troops are victorious on every front.

ILKA And the famous Gypsy Regiment is already legendary.

IRMA How does it feel to be a legend?

PALI Like this. *(Dances a step or two with her)*

IRMA Stop that. You’re not even supposed to be here yet.

ETELKA You’re supposed to lead the triumphant entry into Vienna.

JÓZSI The troops are assembling in the field just down the road.

ETELKA I love a man in uniform!

JOLAN Let’s go see them.

PALI Wait, wait, I’m a man in uniform!
(The GIRLS run off, the SOLDIERS chasing after them. From upstage, CARNERO and MIRABELLA storm furiously on dragging ARSENA with them.)

CARNERO Shame, shame!

MIRAB. Scandalous girl!

CARNERO Harlot!

MIRAB. Hussy!

CARNERO Jezebel!

ARSENA Oh don’t snap your garters, both of you. I was just out for a stroll.

CARNERO Flirting in that *scandalous* manner!

MIRAB. Walking that *shameless* walk!

CARNERO And what do you call *this* young lady? *(Brandishing a magazine)*

ARSENA Literature.

CARNERO Literature??? What kind of filth is this? “Salacious Saladin and the Happy Houris,” “The Passionate Pasha,” “Scare ‘em in the Harem.”

ARSENA But I haven’t done a thing.

MIRAB. Don’t you lie to me, young lady!

ARSENA No I mean it — I haven’t done a thing. We’ve been in Vienna six months and I might as well be living under a rock. Victory celebrations right and left and I haven’t had one sip of champagne, been to one scandalous ball—

CARNERO We expect you to behave like a responsible young lady.

ARSENA But I don’t *want* to be responsible, I want to act my age.

Nr. 15 ~ Arsena's Lament

Arsena,
Mirabella, Carnero

ARSENA

Moderato

p *pp* *p*

A

An a - do - le - scent now - a -
I love to wear a shock - ing

days can't sit be - hind a hedge. She's got to learn the tren - dy ways, she
gown, drink scotch and read Vol - taire, learn how to phrase a mean put - down, or

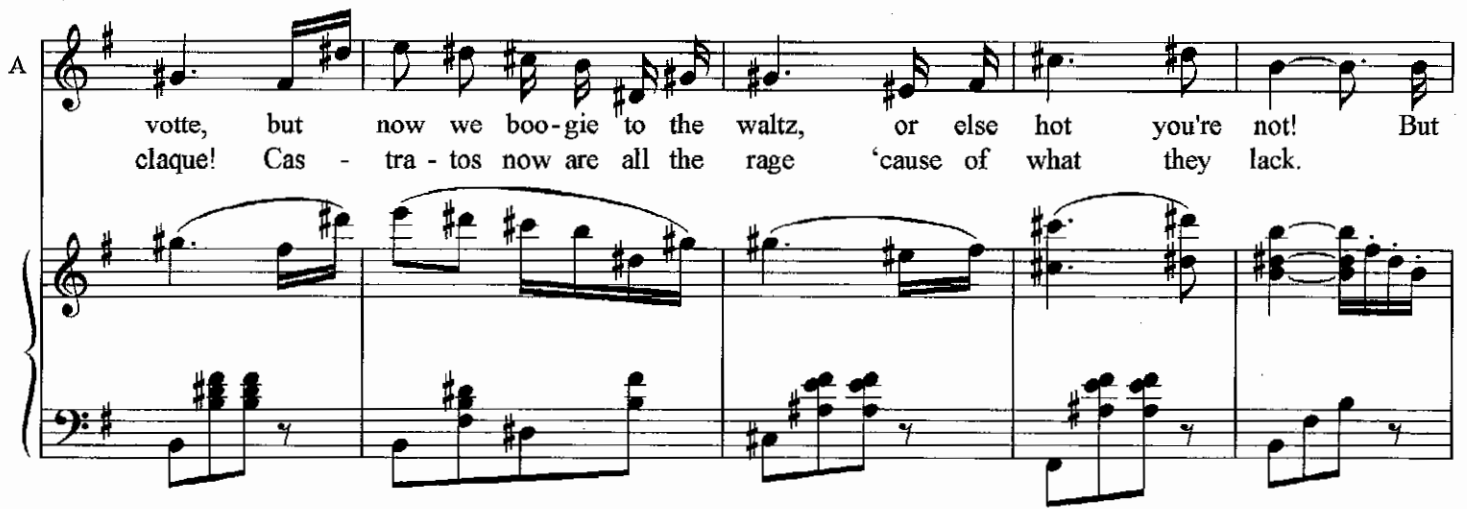
rit. *a tempo*

A

must be cut - ting edge. Our pa - rents did the min - u - et, and for kicks, the ga -
land a mil - lion - aire. I love the o - per - a - tic stage, the in - trigues and the

rit. *a tempo*

A



votte, but now we boogie to the waltz, or else hot you're not! But
 claque! Cas - tra - tos now are all the rage 'cause of what they lack.

A



he says "can't" and she says "shan't" and "good girls don't do that!" Ah!

234

rit.

p rit.

A



a tempo

You can't do this, you can't do that. I'm al - ways be - ing

pp

a tempo

A

ba - by - sat. What's hip, what's cool, what's where it's at— you can't, and that is

235

A *pp*
that! You can't do this, you can't do that. I'm al - ways be - ing ba-by-sat. What's

MIRABELLA
M *pp*
You can't do this, you can't do that. She's al - ways be - ing ba-by-sat. What's

CARNERO
C *pp*
You can't do this, you can't do that. She's al - ways be - ing ba-by-sat. What's

pp

A
hip, what's cool, what's where it's at— you can't, and that is that! *pp* Tra la la la, tra la la,

M
hip, what's cool, what's where it's at— you can't, and that is that! *pp* Tra la, tra la la

C
hip, what's cool, what's where it's at— you can't, and that is that! *pp* Tra la, tra la la

cresc. *pp*

A
tra la la, tra la la la la la la! 1. (2. I've)

M
tra la la.

C
tra la la.

f *p*

A

Fine

la!

f

(Exit CARNERO and MIRABELLA, leaving ARSENA alone. From the other side OTTOKAR stealthily pokes his head out.)

OTTOKAR Psst! Arsena!

ARSENA Ottokar!

OTTOKAR (*Enters nervously, his uniform dirty and disheveled*) Are you alone?

ARSENA You've come back! My hero!

OTTOKAR Oh that word!

ARSENA Do tell me all your brave exploits against the Spaniards — scaling fortifications...

OTTOKAR Well, I...

ARSENA Exposing yourself to withering musket fire...

OTTOKAR Arsena...

ARSENA Leading cavalry charges, laying siege to a city...

OTTOKAR I ran away.

ARSENA Capturing enemy cannon...

OTTOKAR (*Miserable*) I ran away, I turned tail, cleared out, bugged off, flew the coop, decamped, absconded!

ARSENA Ottokar — are you a coward?

OTTOKAR Arsena — I'm a coward.

ARSENA This could be a problem.

OTTOKAR (*Weeping*) The first sign of the enemy and I jumped under a hedge. I spent the whole Spanish campaign hiding in a barn. I hid in the back of a supply wagon all the way home.

ARSENA Let's look on the bright side, darling: a live coward is better than a dead hero.

OTTOKAR Arsena — I'm afraid I've got even worse news.

(*The CROWD cheers offstage*)

ARSENA What news?!

OTTOKAR (*Disgusted*) Him!

(*They quickly hide as the cheering CROWD enters carrying a triumphant ZSUPÁN on its shoulders*)

Nr. 16 ~ Zsupán Goes To War

Zsupán, Chorus

Lyric by
Ross Halper

p ZSUPÁN

Zsupán

On the bat - tle - field with my fist of

Tempo di marcia (*poco animato*)

f *tr* *tr* *p*

Z.

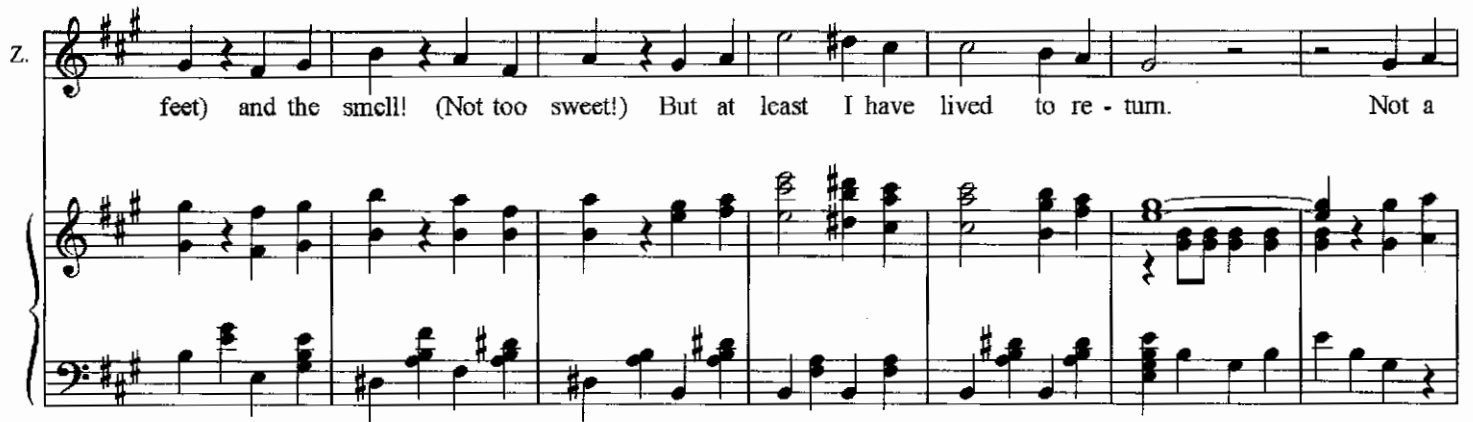
steel, well I taught the foe to be - have (*f* gave 'im hell!) Now I'm home a - gain (*p*) to my

236

f *p*

Z.

pig-gy pen, hav-ing plun - der'd a ci - ty or ten. War is hell (on the


z.  *f* *p*

feet) and the smell! (Not too sweet!) But at least I have lived to re - turn. Not a

z.  *f* *p* *sfz* *p* *f*

cut, not an itch, not a bruise, not a stitch! (Well, I did get a bit of a burn!)

237

z.  *p*

Sell-ing spam to sur - vive, EAT-ING spam (still a - live!) Some are not, oh

Z. *f*
will we e-ver learn, ja, ja!

S.A. *f*
Sel-ling spam to sur-vive, EAT-ING spam (still a -

T. *f*
Sel-ling spam to sur-vive, EAT-ING spam (still a -

B. *f*

238

Z.

S.A. live!) Some are not, oh will we e-ver learn.

T. live!) Some are not, oh will we e-ver learn.

B.

ZSUPÁN (He yells out)

Z. "I'll shoot, old coot!" Some - where I heard a voice! "Good

239 Poco meno

f *p*

(He mutters) (He ducks a bullet)

Z. luck, I'll duck!" As if I had a choice... He missed, I'm miffed, he

(He attacks blindly)

Z. could - n't hit a shack. He froze, I rose, com - menc - ing my at - tack! A

240

Z. yell! He fell! He's ly - ing aw - ful still. I steal his meal, and

(To the corpse)

Z. *f*

then I steal his dough. Don't take it per - so - nal, but war's a curse, you know. I

241 *f*

Z. *p*

stripped him right up to his ar - se - nal! And that's the way to treat the foe; you rob and

p

Z. *p*

plun - der as you go! War is hell, say no

243 *f* *p* **Tempo I°**

Z.

more. Kill and tell, that is war. Those who fell do not need their sou - ve - nirs, ja,

Z. *f* ja!

S.A. *f* War is hell, say no more. Kill and tell, that is war. Those who fell do not need their sou-ve-

T. *f* War is hell, say no more. Kill and tell, that is war. Those who fell do not need their sou-ve-

B. *f* War is hell, say no more. Kill and tell, that is war. Those who fell do not need their sou-ve-

f

Z. *p* ZSUPÁN
What's nex', but

S.A. nirs, ja, ja!

T. nirs, ja, ja!

B. nirs, ja, ja!

243-a Poco meno

ff *f* *p*

z. sex! I meet a Spa - nish maid. I nix her tricks, for love I've ne - ver

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major and begins with a whole note rest, followed by the lyrics "sex! I meet a Spa - nish maid. I nix her tricks, for love I've ne - ver". The piano accompaniment features a steady bass line and chords in the right hand.

z. paid! She sighs, she cries, she's beg - ging me for love! A clear i -

The second system continues the vocal line with the lyrics "paid! She sighs, she cries, she's beg - ging me for love! A clear i -". The piano accompaniment continues with similar harmonic support.

z. dear then hits me from a - bove. I grin. (I'm in!) "O be my bride - to -

244

The third system continues the vocal line with the lyrics "dear then hits me from a - bove. I grin. (I'm in!) 'O be my bride - to -". A measure number "244" is enclosed in a box above the piano accompaniment. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

z. be!" She ate the bait, held out her hand to me. I spied a di - mond

The fourth system concludes the vocal line with the lyrics "be!" She ate the bait, held out her hand to me. I spied a di - mond". The piano accompaniment provides harmonic support throughout the system.

Z. *f*
band, I slipped it off her hand. I wear it on my pin-kie, as you see.

245

Z. I won't re - peat what then be - fell. If you don't ask then I don't tell!

p *f* *tr* *tr*

Z. Takes a dir - ty slob for a dir - ty job. When in

246 *p* *Tempo I°*

Z. no man's land, ne-ver act like a man! And those Spa-nish dames get their flam-ing manes

f *p* *f* *p*

Z. from the la - va that flows in their veins. With the e - ne - my chas-ing

247

Z. af - ter me dodg-ing wo - men and bul - lets to spare! Who's got time for a

Z. bath? Go and do the math, and you'll see why they touched not a hair! Here I

f *p* *p*

sfz *p* *f*

Z. am, how's the farm? Still a ham, what's the harm? Here I am, what's a lit-tle war and tear, ja,

248

p

Z. *f* ja?!

S.A. *f* Here you are, how's the farm? Still a ham, what's the harm? Here you are, what's a

T. *f* Here you are, how's the farm? Still a ham, what's the harm? Here you are, what's a

B. *f* Here you are, how's the farm? Still a ham, what's the harm? Here you are, what's a

f

S.A. lit - tle war and tear, ja, ja, ja?!

T. lit - tle war and tear, ja, ja, ja?!

B. lit - tle war and tear, ja, ja, ja?!

ff

No. 17 ~ Triumphal March

Chorus

(The SOLDIERS form up for the entry march. From upstage, BARINKAY and HOMONAY enter, accompanied by CARNERO and MIRABELLA. BARINKAY salutes HOMONAY, who reviews the GYPSY REGIMENT as they march past in triumph.)

Tempo di marcia

ff

3 3 3 3

The first system of piano accompaniment features a treble and bass clef. The treble clef has a dynamic marking of *ff* and contains several triplet markings over groups of notes. The bass clef provides a steady accompaniment with chords and single notes.

tr *tr* *tr*

The second system of piano accompaniment continues the piece. It includes trill markings (*tr*) over certain notes in the treble clef. The bass clef continues with a consistent rhythmic accompaniment.

S.A.
T.
B.

E - rect, proud, eyes to the fore, see ev' - ry spi - rit soar. Brisk, firm,
E - rect, proud, eyes to the fore, see ev' - ry spi - rit soar. Brisk, firm,
E - rect, proud, eyes to the fore, see ev' - ry spi - rit soar. Brisk, firm,

249

The vocal section consists of three staves labeled S.A., T., and B. Each staff has a section symbol (§) at the beginning. The lyrics are: "E - rect, proud, eyes to the fore, see ev' - ry spi - rit soar. Brisk, firm,". A box containing the number "249" is positioned above the first measure of the bass line.

mf

tr

The third system of piano accompaniment features a dynamic marking of *mf* and a trill marking (*tr*) in the treble clef. The bass clef continues with a consistent rhythmic accompaniment.

S.A. mar - tial their pace, bold - ly the foe they face. Left, right, fly to the fight,

T. mar - tial their pace, bold - ly the foe they face. Left, right, fly to the fight,

B. mar - tial their pace, bold - ly the foe they face. Left, right, fly to the fight,

S.A. oh what an awe - some sight. Shoul - der arms, war's a - larms, e - ven can - nons

T. oh what an awe - some sight. Shoul - der arms, war's a - larms, e - ven can - nons

B. oh what an awe - some sight. Shoul - der arms, war's a - larms, e - ven can - nons

S.A. have their charms. Mus - ke - teer, ca - va - lier, *ff* march on and per - se - vere.

T. have their charms. Mus - ke - teer, ca - va - lier, *ff* march on and per - se - vere.

B. have their charms. Mus - ke - teer, ca - va - lier, *ff* march on and per - se - vere.

S.A. On the bat-tle-field, to bid the foe-man yield, why that is sure-ly where a

T. On the bat-tle-field, to bid the foe-man yield, why that is sure-ly where a

B. On the bat-tle-field, to bid the foe-man yield, why that is sure-ly where a

250

S.A. bur-ly he-ro heart's re-vealed. How he-ro-ic'-ly and e-ven sto-ic'-ly

T. bur-ly he-ro heart's re-vealed. How he-ro-ic'-ly and e-ven sto-ic'-ly

B. bur-ly he-ro heart's re-vealed. How he-ro-ic'-ly and e-ven sto-ic'-ly

S.A. the ve-ry breath of fear or death is well con-cealed. A-way, a-way, the foe to

T. the ve-ry breath of fear or death is well con-cealed. A-way, a-way, the foe to

B. the ve-ry breath of fear or death is well con-cealed. A-way, a-way, the foe to

251

S.A. slay, in - to the fray, we've won the day. Hur - rah!

T. slay, in - to the fray, we've won the day. Hur - rah!

B. slay, in - to the fray, we've won the day. Hur - rah!

2 da volta al Coda

S.A. Fu - si -

T. Fu - si -

B. Fu - si -

mf

mf

mf

mf

S.A. leer, proud ca - det, wiel - ding pike or bay - o - net, sil - ver braid and e - pau - lette, ri - ses

T. leer, proud ca - det, wiel - ding pike or bay - o - net, sil - ver braid and e - pau - lette, ri - ses

B. leer, proud ca - det, wiel - ding pike or bay - o - net, sil - ver braid and e - pau - lette, ri - ses

ff

ff

ff

ff

252

S.A. e - qual to the threat. To the brave go the fair and the plau-dits rich and rare of the

T. e - qual to the threat. To the brave go the fair and the plau-dits rich and rare of the

B. e - qual to the threat. To the brave go the fair and the plau-dits rich and rare of the

mf *mf* *ff* *ff*

S.A. song of tri - umph ev' - ry - where. Fu - si - where,

T. song of tri - umph ev' - ry - where. Fu - si - where,

B. song of tri - umph ev' - ry - where. Fu - si - where,

1. *mf* *mf* *mf*

2.

tr *mf*

S.A. as they go march-ing by, a ban-quet for the eye, in step and stea - dy stride,

T. as they go march-ing by, a ban-quet for the eye, in step and stea - dy stride,

B. as they go march-ing by, a ban-quet for the eye, in step and stea - dy stride,

ff *ff* *ff*

253 *ff*

S.A. a grate-ful na-tion's pride, and ev'-ry peer-less name, can make a fear-less claim

T. a grate-ful na-tion's pride, and ev'-ry peer-less name, can make a fear-less claim

B. a grate-ful na-tion's pride, and ev'-ry peer-less name, can make a fear-less claim

S.A. to proud ac-cep-tance in the hall of fame.

T. to proud ac-cep-tance in the hall of fame.

B. to proud ac-cep-tance in the hall of fame.

S.A. *D.S. al* \diamond *mf* CODA

T. *E* *mf*

B. *E* *mf*

D.S. al \diamond *tr*

HOMONAY All of you have valiantly done your duty and have made the gypsy regiment legendary throughout Europe. Captain Barinkay, step forward. (*BARINKAY advances and salutes*) Three times you have sacrificed for your country and three times you will be rewarded. With this document our Empress Maria-Theresa returns to you all your lands and the fortune in gold you selflessly gave in her hour of need. And with this patent of nobility, Her Majesty awards to you the title of Baron, to be held by you and your heirs in perpetuity.

BARINKAY Well, what do you know, I'm a Baron — this time for real!

ZSUPÁN And you know what that means — son!

HOMONAY Which reminds me, friend pig breeder...

ZSUPÁN He's my future son-in-law, you know. I have witnesses.

HOMONAY There's a little matter of your war record.

ZSUPÁN Which I unhesitatingly stand behind... depending on which version you heard.

HOMONAY That's just the problem. While your regiment was sacrificing itself for its country, nobody seems to have actually seen you do anything. So either you were off fighting some other war, or you were invisible during this one.

ZSUPÁN Practically, sir. You see, I was here, I was there, I was everywhere, now you see me, now you don't, float like a butterfly, sting like a bee...

OTTOKAR Liar! (*Bursts from hiding, ARSENA follows*)

HOMONAY What was that?

ZSUPÁN Higher... he said higher. He wants me to talk higher. (*Does so*) Mmm yes, float the voice...

OTTOKAR (*To ZSUPÁN*) I'll tell him what happened...

ZSUPÁN Don't listen to the boy, sir. Poor wretch got hit in the head by a cannonball — keeps hearing balalaika music...

OTTOKAR If you don't give me what I want, I'll spill the beans.

ZSUPÁN What do you want?

OTTOKAR Arsena!

ZSUPÁN You're nuts, boy!

CARNERO Pardon me, that I can't allow. As the Deputy Chairman...

HOMONAY Oh by the way, Carnero, the Privy Commission's been disbanded.

CARNERO But... but... what about morals???

HOMONAY The only morals anybody cares about are somebody else's. The minute you start snooping around *ours*, you become a damned nuisance.

ZSUPÁN But what about my daughter?

HOMONAY Baron, Her Majesty has very strong feelings about your marriage. And as your third reward, she proposes to give you the most precious treasure of all!

No. 18 ~ Finale 3

All

f BARINKAY (To ZSUPÁN)
rit.

I will. Al-low me to

S.A. GYPSIES - S.A. *f*
Mar-ry her! Hur-rah!

T. GYPSIES - T. *f*
Mar-ry her! Hur-rah!

B. GYPSIES - B. *f*
Mar-ry her! Hur-rah!

Allegretto

p *f* *p* *rit.*

mf ARSENA & MIRABELLA

Ah!

mf ZSUPÁN *f* BARINKAY

take your daugh-ter's hand. Ar-se - na! A Ba - ron son-in-law! Well, not quite. I'll

p *a tempo* *f*

ARSENA & MIRABELLA

(Hands her to OTTOKAR) What?!
ZSUPÁN *p* BARINKAY
mar - ry her to him! What?! Your Bar - on de -

S.A.
T.
B.

A Andante moderato
p

crees it! You know I'm right. What a hap - py pair, they're just too

ZSUPÁN
f (To OTTOKAR)

cute. So I'm stuck with you, and a gag - gle of

mf **B** *p*

HOMONAY
(To BARINKAY)

big, snoot - y in - laws! And you?

tr

BARINKAY
(Resigned)

A bache - lor? My Queen owns my life and

HOMONAY

that must suf - fice. First list - en to your queen of hearts!

Più lento

sfz

SAFFI (Offstage)

Give her your hand and welcome back the gyp - sy.

C Allegretto

Her wret - ched band will take the road no more. Tri - an - tri - an - da - var! Tri -

f rit. *pp*

p BARINKAY **BARINKAY**

That song...! Saf - fi,

p rit. *pp*

(SAFFI Enters, followed by CZIPRA. SAFFI rushes into BARINKAY'S arms)

an - tri - an - da - var!

HOMONAY *f* BARINKAY
my faith - ful Saf - fi! This is your third re - ward! Saf - fi!

p a tempo cresc. *f*

f SAFFI *f* CZIPRA
Sán - dor! Our Gyp - sy Bar - on!

mf
Glo - ry and

S.A. *f*
Hur - rah! Gyp - sy Ba - ron at last!

T. *f*
Hur - rah! Gyp - sy Ba - ron at last!

B. *f*
Hur - rah! Gyp - sy Ba - ron at last!

p **E** $\dot{.} = \dot{.}$

Detailed description: This is a page of a musical score, page 340. It features vocal lines for several characters and a piano accompaniment. The score is in G major and 2/4 time. The first system shows the vocal line for HOMONAY and BARINKAY, with lyrics 'an - tri - an - da - var!' and 'my faith - ful Saf - fi! This is your third re - ward! Saf - fi!'. The piano accompaniment starts with a piano (*p*) dynamic and a tempo marking 'a tempo cresc.'. The second system introduces SAFFI and CZIPRA with lyrics 'Sán - dor! Our Gyp - sy Bar - on!'. The third system shows vocalists S.A., T., and B. singing 'Hur - rah! Gyp - sy Ba - ron at last!'. The piano accompaniment continues with a piano (*p*) dynamic and includes a fermata over a whole note chord marked with a box containing the letter 'E' and a note with a dot above it, indicating a fermata. The score concludes with a piano (*p*) dynamic marking.

ho - nor, the e - ne - my beat - en, a wife to sweet - en ev' - ry day, all life through, to - ge - ther,

rit.

rit. *sfz*

liv - ing life on a dare, on a wing and a prayer,

f

Tempo di valse

mf

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

poco rit. *a tempo*

poco rit. *a tempo*

f SAF., AR., CZ., MIR.
 Liv - ing life on a dare, on a wing and a prayer,

f BAR., OTT., ZSU., HOM., CAR.
 Liv - ing life on a dare, on a wing and a prayer,

S.A.
f Liv - ing life on a dare, on a wing and a prayer,

T.
f Liv - ing life on a dare, on a wing and a prayer,

B.
f Liv - ing life on a dare, on a wing and a

a - ny - time, a - ny - where, it's called flair, it's called flair! Hur-rah!

a - ny - time, a - ny - where, it's called flair, it's called flair! Hur-rah!

S.A.
 a - ny - time, a - ny - where, it's called flair, it's called flair! Hur-rah!

T.
 a - ny - time, a - ny - where, it's called flair, it's called flair! Hur-rah!

B.
 prayer, a - ny - time, a - ny - where, it's called flair! Hur -

Vivace

string.

Hur - rah!

string.

Hur - rah!

S.A.

Hur - rah!

T.

Hur - rah!

B.

rah!

Hur - rah!

string.

string.

The End