

GYPSY LOVE.

(ZIGEUNERLIEBE.)

Arranged by
SHIPLEY DOUGLAS.

VALESE.

FRANZ. LEHAR.

Solo Cornet in B \flat (Conductor).

INTRO.

Andante espressivo.



Allegretto.



§ VALESE.



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Solo Cornet in B \flat (Conductor).

mf *f* *mf*

f

f poco a poco rit.

ff molto rit. *a tempo (broadly)* *p* *Euph.* *mf*

mf *f*

2. *p*

p

f *allargando* *rit.* *mf*

a tempo *p*

rit. *a tempo* *f*

animato *ff*

Solo Cornet in B \flat (Conductor).

3. *ff* *p* *crese.* *mf* *p* *crese.* *f* *mf* *crese.* *f* *p* *molto rit. a tempo* *mf* *f* *p*

4. *p* *rit.* *a tempo* *f* *rit.* *ff* *a tempo* *mf* *f* *p* *rit. 1.* *2.* *allargando* *ff* *1.* *2.*

Solo Cornet in B \flat (Conductor).

CODA. *p* *cresc. poco a poco*

mf *cresc.*

f

mf *rit.*
D. C. & ad lib.

a tempo broadly
p *Euph. etc.* *mf* *mf*

f *mf*

Maestoso. *p*

cresc. molto *f*

rit.

Presto. *ff*

fz

GYPSY LOVE.

(ZIGEUNERLIEBE.)

VALSE.

FRANZ LEHAR.

INTRO. Flute & Piccolo in E \flat .

Andante espressivo.

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Flute & Piccolo in Eb.

4. *rit. fa tempo* *ff rit.* *mf* *a tempo*

rit. 1.2 *2.2* *Picc.* *ff allarg.*

CODA *mf cresc.* *f*

dim. *6* *rit. 2* *D.C. ad lib.*

16 *f*

Maestoso. *Fl.* *mf*

p cresc. molto

unis

8 *rit.*

8 *Presto.* *f* *ff*

ff

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(ZIGEUNERLIEBE.)

VALESE.

FRANZ LEHAR.

INTRO.

$E\flat$ Clarinet.

Andante espressivo.

VALESE.

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E♭ Clarinet.

2. *tr*
p

p *tr* *mf* *rit.* *atempo* *f*

allargando *mf rit.* *atempo*

p *rit. atempo*

ff animato

3. *ff* *p* *p cresc.* *4*

p *p cresc.* *4*

f *mf* *2*

f *cresc.*

f *p*

mf *p* *molto rit.* *a tempo*

E♭ Clarinet.

4. *rit. f a tempo ff rit. mf a tempo*

f rit. ff allargando

mf f

CODA. *mf f*

dim. 6 rit. 2

a tempo f

mf Maestoso.

p cresc. molto

f

rit.

ff Presto.

fz

GYPSY LOVE.

(ZIGEUNERLIEBE.)

VALSE.

FRANZ LEHAR.

INTRO.

1st Clarinet in B \flat .

Andante espressivo.

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1st Clarinet in B \flat .

mf *mf* *f* *p* *p* *f* *allarg.* *mf rit.* *a tempo* *f rit. a tempo* *ff animato* *ff* *1 div.* *p* *cresc.* *mf* *p* *p cresc.* *f* *mf* *f* *cresc.* *f* *p* *mf* *f* *p* *molto rit. a tempo*

4th Clarinet in B \flat .

4. *p rit.* *a tempo* *mf* *div.* *rit.*

a tempo f *prit.* *p* *ff allarg.*

CODA. *p* *cresc. poco a poco* *mf*

cresc. *f* *dim.* *rit.*

a tempo *DO $\text{\textcircled{S}}$ ad lib.*

pbroadly. *mf* *mf*

Maestoso. *mf* *mf* *p*

cresc. molto *f*

Presto. *rit.* *ff*

div. *fz*

GYPSY LOVE.

(ZIGEUNERLIEBE.)

VALSE.

FRANZ LEHAR.

INTRO. 2nd Clarinet in B \flat .
Andante espressivo.

The musical score for the 2nd Clarinet in B \flat part of the Intro and the first staff of the waltz. The Intro is in 3/4 time, marked 'Andante espressivo', and consists of 12 measures of eighth-note patterns. The first staff of the waltz is in 3/4 time, marked 'Allegretto', and consists of 12 measures. The score includes various dynamics such as *pp*, *f*, *mf*, and *p*, and tempo markings like *poco rit.*, *molto rit.*, *rit.*, and *poco più lento*. The first staff of the waltz ends with a first ending bracket.

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2nd Clarinet in Bb.

mf f

f *f poco a poco rit.*

Broadly, a tempo

ff molto rit. p *mf*

mf f

2. p 2 3 4 2 3 4

p 2 3 4

2 3 4 f *allargando rit.*

a tempo mf

p

rit. a tempo f

ff animato

CODA. 

GYPSY LOVE.

(ZIGEUNERLIEBE.)

VALSE.

FRANZ LEHAR.

INTRO. 3rd Clarinet in Bb.

Andante espressivo.

VALSE.

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3rd Clarinet in B \flat .

2. *p* *mf a tempo* *f* *allargando* *rit.* *rit. a tempo* *f* *animato* *ff*

3. *ff* *p* *cresc.* *mf* *p* *f* *cresc.* *f* *molto rit. a tempo* *p* *mf* *f* *p*

The musical score is written for a 3rd Clarinet in B-flat. It consists of two systems of music, labeled '2.' and '3.'. Each system contains five staves of music. The first system (labeled '2.') begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a series of eighth-note chords, with dynamics ranging from piano (*p*) to fortissimo (*ff*). The tempo and mood markings include *mf a tempo*, *f*, *allargando*, *rit.*, and *rit. a tempo*. The second system (labeled '3.') begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It continues with eighth-note chords and melodic lines, with dynamics ranging from fortissimo (*ff*) to piano (*p*). The tempo and mood markings include *ff*, *p*, *cresc.*, *mf*, *f*, and *molto rit. a tempo*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

GYPSY LOVE.

(ZIGEUNERLIEBE)

VALESE.

FRANZ LEHAR.

INTRO. 2nd Cornet in B \flat .
Andante espressivo.

1. $\frac{3}{4}$ VALSE.

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2nd Cornet in B♭.

2. *p*

p

f *allargando* *rit.*

a tempo *mf* *p*

rit. *a tempo* *f*

animato *ff* 2 3 4 5

3. *ff* *p*

cresc. *mf* *p*

cresc. *f*

mf 2 3 4 5 6

cresc. *f*

p *mf* *f* *p* *molto rit.* *a tempo*

4. *rit.* *f* *a tempo* *ff* *rit.*

p *a tempo* *f* *rit.* *ff* *allargando*

1. *2.*

CODA. *f* *dim.* *rit.* *D.C. ad lib.*

a tempo *p* *mf* *mf*

2 3 4 5 6 *f*

Maestoso. *mf*

cresc. molto

f *rit.*

Presto. *ff*

fz

"GYPSY LOVE"

ZIGEUNERLIEBE.

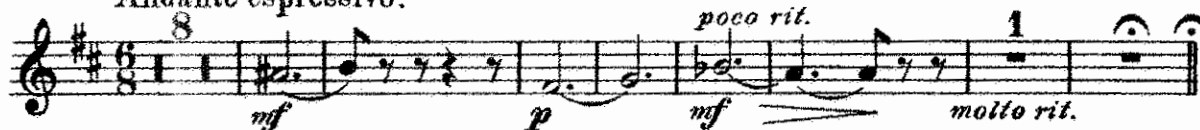
VALSE.

Repiano Cornet in B \flat

FRANZ LEHAR.

INTRO.

Andante espressivo.



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Repiano Cornet in B \flat .

2. *p*

p

f *allargando* *rit.*

a tempo *mf* *p*

rit. fa tempo

animato *ff*

3. *ff* *Flugel.* *p*

cresc. *mf* *p*

p *f*

mf *2*

cresc. *f*

p *mf* *f* *p* *molto rit. a tempo*

Repiano Cornet in Bb.

4. *rit.*
p *f a tempo* *ff rit.*

a tempo
mf *f rit.* *p* *ff* *allargando*

1. 2.

CODA. *p* *cresc. poco a poco* *mf*

mf *cresc.* *f* *dim.*

mf *D. C. S ad lib. rit.*

16 *a tempo* *f*

Maestoso.
mf

p

f *rit.*

Presto.
ff

fz

"GYPSY LOVE"

ZIGEUNERLIEBE.

VALSE.

FRANZ LEHAR.

1st Horn in Eb.

Andante espressivo.

pp

poco rit. molto rit. Allegretto.

mf pp f pp

Solo

2 rit. poco piu lento 1

p rit. a tempo pp

1. VALSE.

p broadly mf mf

f

mf f

mf f

poco a poco rit. molto rit.

f ff

broadly

p a tempo mf mf

f

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1st Horn in Eb.

2. *p*

p

allargando *f* *rit.*

a tempo *mf* *p*

rit. a tempo *f*

animato *ff*

3. *ff* *p*

cresc. *mf* *p*

cresc. *f*

1 2 3 4 5 6 *mf*

cresc. *f* *p*

molto rit. a tempo *mf* *f* *p*

1st Horn in Eb.

4. *rit.* *p* *a tempo* *f* *ff* *rit.*

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

allargando *ff*

1. 2.

CODA. *p* *cresc. poco a poco* *mf*

cresc. *f* *dim.*

rit. *mf* *D.C. & ad lib.*

broadly *p a tempo* *mf* *mf*

f

Maestoso. *mf*

p cresc. molto *f*

rit. *Presto.* *ff*

fz

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VALSE.

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2nd Horn in Eb.

INTRO.

Andante espressivo.

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2nd Horn in Eb.

2. *p* *mf* *f* *allargando* *rit.* *a tempo* *mf* *p* *rit. a tempo* *f* *animato* *ff*

3. *ff* *p* *cresc.* *mf* *p* *cresc.* *f* *mf* *1* *2* *3* *4* *5* *6* *cresc.* *f* *mf* *f* *p* *molto rit.* *a tempo*

2nd Horn in Eb.

4. *rit.* *p* *a tempo* *rit.* *ff*

a tempo *p* *f* *p* *rit.* 1. 2. *p*

allargando *ff*

1. 2.

CODA. *p* *cresc. poco a poco* *mf*

cresc. *f* *dim.*

mf *rit.* *DC S ad lib.*

a tempo *p* *mf* *mf* 1 2 3 4

5 6 *f*

Maestoso. *mf* *p cresc. molto*

f

rit. 1 2 3 4 5 *Presto.* *ff*

fz

GYPSY LOVE.

(ZIGEUNERLIEBE.)

VALSE.

FRANZ LEHAR.

INTRO.

3rd Horn in Eb.

Andante espress.

Allegretto.

§ VALSE.

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3rd Horn in E \flat .

2

p

2 3 4 5 6 7 8

p

2 3 4 5

6 7 8 *f* *allargando* *rit.*

a tempo *mf* *p*

rit. *a tempo* *f*

animato *ff*

3. *ff* *p*

1 2 3 4 5

cresc. *mf* *p*

cresc.

2 3 4 5 6

f *mf* *f* *p*

cresc. *f*

a tempo *p* *molto rit.*

3rd Horn in B \flat .

4. *p rit.* *f a tempo* *ff rit.*

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

ff allargando

1. *2.*

2 *3* *4* *5*

1. *2.*

CODA. *p* *cresc. poco a poco* *mf*

cresc. *f* *dim.*

a tempo *f* *rit.* *D.C. & ad lib.*

p *mf* *mf*

f

Maestoso. *mf* *p*

cresc. molto *f*

rit. *Presto.* *ff*

f

GYPSY LOVE.

(ZIGEUNERLIEBE.)

VALSE.

FRANZ LEHAR.

INTRO.

4th Horn in Eb.

Andante espress.

Allegretto.

1. VALSE.

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4th Horn in Eb.

2. *p* *p* *f* *allarg.* *rit.*

a tempo *f* *p*

rit. a tempo *f*

animato *ff*

3. *ff* *p* *cresc.* *mf* *p*

cresc. *cresc.*

f *mf* *f* *p*

2 3 4 5 6

cresc. *f* *molto rit.* *a tempo*

4th Horn in Eb.

4. *rit.* 2 3 4 *a tempo*
p *f* *ffrit.*
a tempo *rit.* 1. 2.
p *f* *p* *p*
2 3 4
ffallargando
1. 2.

CODA. *p* *cresc. poco a poco* *mf*

cresc. *f* *dim.*

mf *rit.* *D.C. & ad lib.*

a tempo *p* *mf* *mf*

f

Maestoso. *mf* *Perese.*

molto *f*

rit. *Presto.* *ff*

fz

GYPSY LOVE.

(ZIGEUNERLIEBE.)

VALE.

FRANZ LEHAR.

INTRO.

Bass Trombone.

Andante espressivo.

Allegretto.

12 1 2 2 2 2 4

mf poco rit. molto rit. rit. atempo rit. poco piu lento.

§ VALE.

1. 4

mf f poco a poco rit. molto rit. a tempo mf

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Bass Trombone.

2. *pp*

pp

pp

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

pp

rit. a tempo *f*

ff animato

3. *ff* *pp cresc.*

mf *pp cresc.*

p *p cresc.* *f*

mf *f* *molto a tempo rit.*

Bass Trombone.

4. *rit. f a tempo ff p a tempo*

f rit. ff allargando

1. 2.

CODA. *8 p cresc. f*

dim. mf rit. 1 D.C. ad lib.

4 a tempo mf

mf f

Maestoso.
 mf

p cresc. molto

f rit.

Presto.
 ff 2 3 4 5

f

GYPSY LOVE.

(ZIGEUNERLIEBE.)

VALSE.

FRANZ LEHAR.

INTRO.

Andante espress.

1st Tenor Trombone.

Horn.

pp *mf*
pp *mf poco rit.* *pp molto rit.* *rit. a tempo rit. poco più lento*

1. § VALSE.

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

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1st Tenor Trombone.

2. *pp*

pp

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

pp

rit. *a tempo* *f*

ff animato

3. *ff* *pp cresc.*

mf *pp cresc.*

f *p*

p cresc. *f*

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

1st Tenor Trombone.

4. *a tempo* *rit.* *f* *ff* *p*

a tempo *rit.* *f* *ff* *Allargando*

CODA. *pp* *cresc. poco a poco* *p*

cresc. *f* *dim.* *rit.* *D.C. ad lib.*

a tempo *p* *mf* *mf*

f

Maestoso. *mf*

p *cresc molto*

f

rit. *Presto.* *ff*

fz

GYPSY LOVE. (ZIGEUNERLIEBE.) VALSE.

FRANZ LEHAR.

INTRO. 2nd Tenor Trombone.
Andante espressivo.
2nd Horn.

Musical notation for the Intro section. The 2nd Tenor Trombone part starts with a *pp* dynamic and a *mf* dynamic. The 2nd Horn part starts with a *pp* dynamic and includes markings for *molto rit.*, *Allegretto.*, and *rit. a tempo rit. poco piu lento*. There are also numerical markings 2, 2, 2, 2, 4 above the staff.

§ VALSE.

Musical notation for the main Valse section, starting with a first ending bracket labeled '1.'. The notation includes various dynamics such as *p*, *mf*, *f*, and *ff*. It also features tempo markings like *poco a poco rit.*, *molto rit.*, and *a tempo*. There are numerical markings 4 and 1 above the staff.

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2nd Tenor Trombone.

2.

a tempo

rit a tempo

3.

2nd Tenor Trombone.

4. *rit.* 4 *a tempo* *f* *ff* *rit.*

a tempo *p* *f* *rit.* 1. 2 2. 2

ff *allargando*

1. 2.

CODA. 2 3 4 5 6 7 8 2 3 4 *pp* *cresc. poco a poco* *p*

cresc. *f* *dim.* 6 2 *rit.* *D.C. % ad lib.*

a tempo *p* *mf* *mf*

f

Maestoso. *mf* *p*

cresc. molto *f*

rit. *Presto.* *ff* 2 3

4 5 *f_z*

GYPSY LOVE.

(ZIGEUNERLIEBE.)

VALESE.

FRANZ LEHAR.

INTRO.

B \flat Bass.

Andante espressivo.

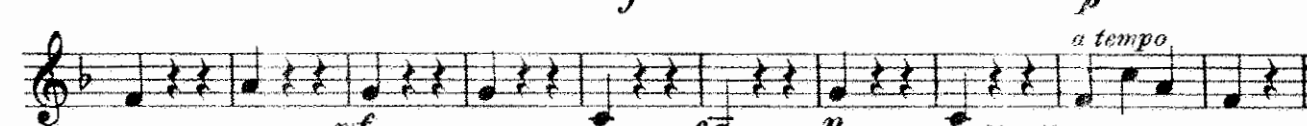
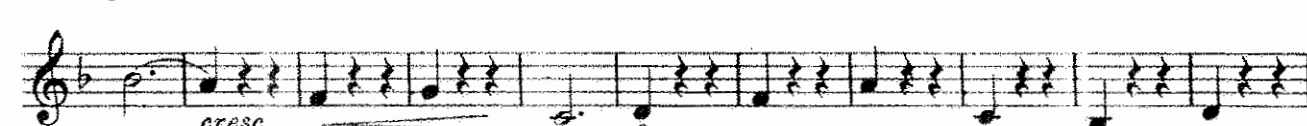
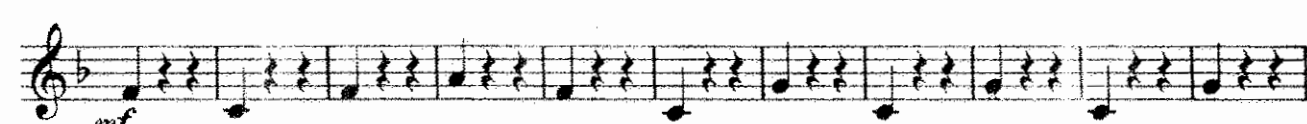
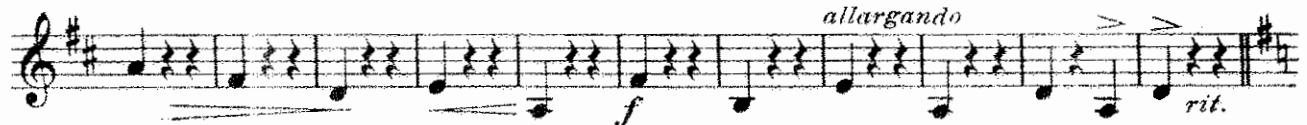
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B \flat Bass.

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

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

allargando *ff*

1. 2.

CODA. *p* *cresc. poco a poco* *mf*

cresc. *f* *dim.*

mf *rit.* *D. C. & ad lib.*

p *mf* *mf*

f

Maestoso. *mf* *p* *cresc. molto*

f

rit. *Presto.* *ff*

4 5 6 *f*

GYPSY LOVE.

(ZIGEUNERLIEBE.)

VALESE.

FRANZ LEHAR.

1st Euphonium 

INTRO.
Andante espressivo.



pp *mf* *pp*

poco rit. *molto rit.* *Allegretto.* *2 a tempo*

f *pp* *mf* *rit.* *mf*

Solo. *p rit.* *pp poco più lento*

1

§ VALESE.

1. *p Broadly.* *mf* *mf*

f

mf *f*

mf *f* *f*

f poco a poco rit. *ff molto rit.*

a tempo *p Broadly.* *mf* *mf*


f

A

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1st Euphonium 

2. *p* 2 3 4 5 6 7 8

p

allargando *rit.* *a tempo*
mf

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

ff animato

3. *ff* 1 *p*


cresc. *mf* *p*

cresc.

f *mf*

cresc. *f*

p *mf* *f* *p* *molto rit. a tempo*

1st Euphonium 

4. 
rit. *p* *a tempo* *f* *rit.* *ff* *p*
a tempo *rit.* 1. 2. *Allargando*
f *p* *p* *ff*

CODA. 
p 2 3 4 5 6 7 8
cresc. poco a poco


mf *cresc.* *f*


dim. *mf* *rit.*
D. C.  ad lib.


Broadly
p a tempo *mf* *mf*




Maestoso.
mf


p *cresc. molto* *f*


rit. *Presto.*
f


fz

GYPSY LOVE.

(ZIGEUNERLIEBE.)

VALSE.

FRANZ LEHAR.

INTRO.

1st Baritone in Bb.

Andante espressivo.

pp

mf

pp

f poco rit.

pp molto rit.

Allegretto.

mf

rit. 2

a tempo

mf

rit. 2

pp poco piu lento

1

VALSE.

broadly.

1.

p

mf

mf

f

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1st Baritone in Bb

mf *f* *f* *poco a poco rit.* *broadly. a tempo* *ff molto rit.* *p* *mf* *mf* *f* *p* *p* *allargando* *rit.* *a tempo* *mf* *tr* *rit. a tempo* *f* *ff animato*

1st Baritone in Bb.

3.

ff *p* *cresc.* *mf* *p* *cresc.* *f* *mf* *cresc.* *f* *p* *molto rit.* *mf* *f* *p* *rit.* *a tempo* *f* *ff* *rit.* *a tempo* *p* *f* *p* *p*

4.

Allargando *ff* *1.* *2.*

CODA. 







broadly

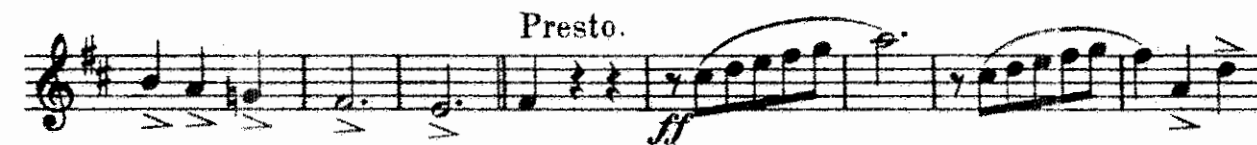





Maestoso.


tr


rit.


Presto.




GYPSY LOVE.

(ZIGEUNERLIEBE.)

VALSE.

FRANZ LEHAR.

INTRO.

2nd Baritone in B \flat .

Andante espressivo.

The musical score is written for a 2nd Baritone in B-flat. It begins with an introduction in 6/8 time, marked 'Andante espressivo'. The first line starts with a piano (*pp*) dynamic and features a melodic line with slurs. The second line continues the melody, marked 'Allegretto' and 'rit.' with a '2' above it, and includes dynamics *pp*, *f poco rit.*, *pp molto rit.*, and *mf*. The third line is marked 'a tempo' and 'Poco più lento.' with a '2' above it, and includes dynamics *mf* and 'rit. pp'. The waltz section begins with a '1' above it, marked 'mf' and 'broadly'. The first line of the waltz is in 3/4 time, marked 'p' and 'mf'. The second line is marked 'f'. The third line is marked 'mf' and 'f'. The fourth line is marked 'mf' and 'f'. The fifth line is marked 'f' and 'ff'. The sixth line is marked 'f' and 'ff'. The seventh line is marked 'poco rit.' and 'molto rit.' with dynamics *f* and *ff*. The eighth line is marked 'a tempo' and 'p' and 'mf'. The ninth line is marked 'f'.

B.B.


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2nd Baritone in Bb.

2. 





a tempo


rit. a tempo

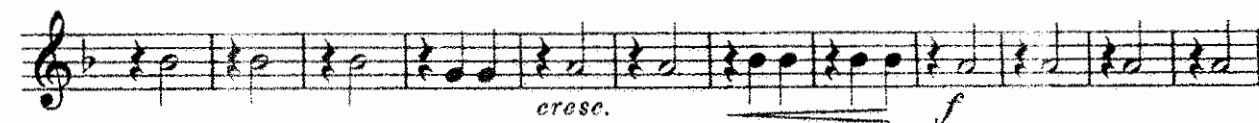


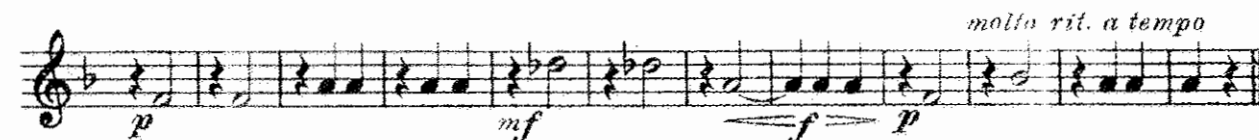

3. 









molto rit. a tempo


2nd Baritone in Bb.

4. *rit.* 2 3 4 *a tempo* *p* *f* *rit.*

a tempo *rit.* 1. 2. *p* *f* *p* *p*

allargando *ff*

1. 2.

CODA. 2 3 4 5 6 7 8 *p* *cresc. poco a poco*

cresc. *f*

dim. *mf* *rit.* *D.C. Ad lib.*

p *mf*

a tempo *f*

Maestoso. *mf* *p cresc. molto*

f

rit. *Presto.* *ff*

fz *B.B.*

GYPSY LOVE.

(ZIGEUNERLIEBE.)

VALSE.

FRANZ LEHAR.

INTRO. 2nd Euphonium ♫.

Andante espressivo. Allegretto.

12 2 1 2 2 2 2 4

poco rit. molto rit. rit. a tempo rit. poco più lento

§ VALSE.

1. *p* *mf* *mf*

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

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2nd Euphonium

2. *p*

f *allarg.* *rit.* *a tempo* *mf*

rit. a tempo *f*

animato *ff*

3. *ff* *p cresc.*

mf *p cresc.* *f*

mf *cresc.* *f* *p*

mf *f* *p* *molto rit. a tempo*

Detailed description: This is a musical score for the 2nd Euphonium part, consisting of two systems of staves. The first system (measures 2-7) begins with a piano (*p*) dynamic and features a rhythmic pattern of eighth notes. It includes dynamics such as *f*, *allarg.*, *rit.*, *a tempo*, and *mf*. The second system (measures 8-14) starts with a fortissimo (*ff*) dynamic and includes markings for *animato*, *f*, *p cresc.*, and *molto rit. a tempo*. The score uses various musical notations including slurs, accents, and dynamic hairpins.

2nd Euphonium

4. *rit. a tempo* *rit. a tempo*

f *ff*

rit. 1. 2. allarg.

f 2 2 *ff*

1. 2.

CODA. *mf* *f*

dim. mf *rit. D.C. ad lib.*

a tempo p mf mf

f

Maestoso. *mf*

p cresc. molto

f rit.

Presto. *ff*

5. *f*

GYPSY LOVE.

(ZIGEUNERLIEBE.)

VALE.

FRANZ LEHAR.

INTRO.

E♭ Bass ♯.

Andante espressivo.

The Intro consists of four staves of music in 6/8 time. The first staff begins with a piano (*pp*) dynamic. The second staff includes a mezzo-forte (*mf*) dynamic. The third staff features a forte (*f*) dynamic, a *molto rit.* marking, and an *Allegretto.* tempo change. The fourth staff concludes with a *rit.* marking and a *pp poco più lento* instruction.

§ VALE.

The main section, marked '1.', is in 3/4 time. It consists of seven staves of music. The first staff starts with a piano (*p*) dynamic. The second staff has a mezzo-forte (*mf*) dynamic. The third staff features a forte (*f*) dynamic. The fourth staff includes a mezzo-forte (*mf*) dynamic. The fifth staff has a forte (*f*) dynamic. The sixth staff includes a *f poco a poco rit.* marking and a *ff molto rit.* marking. The seventh staff concludes with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic.

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1. *f*

2. *p*

a tempo *f* *allarg.* *rit.*

mf *p*

rit. a tempo *f*

animato *ff*

3. *ff* *p*

cresc. *mf* *p*

f

cresc. *f* *p*

mf *f* *p* *molto rit a tempo*

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

ff *a tempo* *p* *f* *p* *p*

ff allarg.

1. 2. *>>>*

CODA. *p* *2* *3* *4* *5* *6* *7* *8* *2* *mf* *cresc. poco a poco*

3 *4* *5* *6* *7* *8* *cresc.* *f* *f* *f* *f* *f* *f*

2 *3* *4* *5* *6* *mf* *rit.* *D.C. & ad lib.*

a tempo *p* *mf* *mf*

f

Maestoso.

mf *p* *cresc. molto*

f

rit. *Presto.* *ff* *2* *3*

4 *5* *6* *fz*

GYPSY LOVE.

(ZIGEUNERLIEBE.)

WALSE.

FRANZ LEHAR.

INTRO. Drums, Glockenspiel &c.

Andante espressivo.

Glockenspiel.



WALSE.



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Drums, Glockenspiel &c.

1

mf unis.

2. *p* Triangle.

1 8 *p* Tri.

1 4 3 Glock.

allargando mf rit. a tempo

1 S.D. *pp*

pp

rit. a tempo

mf

animato

f

3. *ff*

1 1 *p* Tri.

4

cresc.

pp *mf*

4 *p* Tri.

S.D. *mf* *f*

6 *mf* *mf* *f*

4 *p* *f*

1 1 1 *molto rit. a tempo*

4. *a tempo* *rit.* *f*

a tempo *f* *rit.* *ff* *allargando*

5 6 7

1. 2.

CODA. 12 *mf* *f*

dim. 6 *rit.* 2 *D.C. & ad lib.*

3 *atempo* *pp* *B.D. only.* 2 1 1

1 *mf* *unis.*

Glock. *Maestoso.* *f* 1

S.D. *p cresc. molto* *f*

rit.

Presto. *ff* *unis.* *B.D. only.*