

OPEN ROAD, OPEN SKY

The GYPSY BARON

Music by
Johann Strauss

NEW BOOK BY

EDWIN JUSTUS MAYER

AND

GEORGE MARION JR.

MUSICAL ADAPTATION
AND LYRICS BY

ANN RONELL



AS PRESENTED BY THE LOS ANGELES
CIVIC LIGHT OPERA ASSOCIATION,
IN CONJUNCTION WITH THE SAN
FRANCISCO CIVIC LIGHT OPERA
ASSOCIATION.

PRODUCED BY

EDWIN LESTER

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THE WORLD IS WIDE OPEN TO ME
WHEN LOVERS MEET
OPEN ROAD, OPEN SKY
LOVE CAN BE DREAMED
FLIRTATION INTERMEZZO

Duets:

LOVE DEALS THE CARDS TONIGHT
YOUR EYES SHINE IN MY OWN

G. SCHIRMER, Inc.
New York

Open road, open sky!

from the light opera "The Gypsy Baron"
based on Johann Strauss's "Zigeunerbaron"

Musical adaptation and lyrics by
Ann Ronell

Strauss-Ronell

Allegretto

Voice

Piano

My his - to - ry has made me train Wild an - i - mals, but
My li - on - tam - ing act - ing was E - nough to cre - ate

I'm more vain Be - cause I've real - ly trained my - self
quite a buzz From Tim - buc - too to Sam - ar - kand -

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— To be as spry as an-y elf! The cir - cus - life taught
 — I wowed them in the hin-ter-land! I was king of the king of the

Gliss. (black keys)

me a lot; Now the cir - cus is fin-ished but I am not. For I'm
 beasts, on the stage—Why, the pub - lic would-n't let me out of my cage. They

not a - fraid if For - tune frowns at dark- _____ I
 loved it when the li - ons licked my paws, _____ And

mf *p*

break - fast on To - mor - row's ques - tion - mark! _____ Ad -
 I got the li - on's share of their ap - plause! _____ I'll

f

freely, may be spoken

ven - ture is in my blood - Why, an - y li - on could
fol - low with the bold, And the brave when the

smell it well. But I al - ways held the whip And I've
bold are gone. What - ev - er I wish I'll be When the

sung

nev - er let it slip What - ev - er comes I'll take the good —
wish ap - peals to me For there's a thing worth more than gold: —

And send the bad to hell!
My creed, "I can go on!"

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: "And send the bad to hell!" followed by "My creed, 'I can go on!'". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand.

Tempo di Valse

Roam - ing, free as the

mf

The second system of the musical score begins with a tempo change to "Tempo di Valse". The key signature remains one sharp (F#), but the time signature changes to 3/4. The vocal line continues with the lyrics: "Roam - ing, free as the". The piano accompaniment is written in a grand staff. A dynamic marking of *mf* (mezzo-forte) is present. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand.

breeze- What's to stop me, or why-

The third system of the musical score continues the vocal and piano parts. The vocal line has the lyrics: "breeze- What's to stop me, or why-". The piano accompaniment is written in a grand staff. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand.

poco rall.

I can live as I please— O-pen road, o-pen sky!

poco rall.

(Ensemble)

a tempo

Roam - ing, free as the breeze— What's to

Ah ——— Roam - ing free as the breeze—

a tempo

stop me, or why— I can live as I

What's to hin - der me? I can live as I

1.

please— O - pen road, o - pen sky!

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "please— O - pen road, o - pen sky!". The piano accompaniment consists of two staves: a right-hand staff in a treble clef and a left-hand staff in a bass clef. The right-hand part features flowing sixteenth-note passages and chords, while the left-hand part provides a steady harmonic foundation with chords and some melodic lines.

D.S. al Coda

To page 2

This section shows the piano accompaniment for the first system. It includes dynamic markings such as *fz* (forzando) and *ff* (fortissimo). The right-hand part has a melodic line with slurs and accents, while the left-hand part has a more rhythmic accompaniment. The system concludes with a Coda symbol.

2.

O - pen road, o - pen sky!

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "O - pen road, o - pen sky!". The piano accompaniment features dynamic markings including *r.h.* (right hand), *ff* (fortissimo), and *sva* (sforzando). The right-hand part has a melodic line with slurs and accents, while the left-hand part has a more rhythmic accompaniment. The system concludes with a Coda symbol.

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