

MAXIM'S

HENRY W. SAVAGE OFFERS

THE MERRY WIDOW

MUSIC BY
FRANZ LEHAR

ARRANGED FOR
THE PIANO BY

H.M. HIGGS



- ARCHIE GUNZ

CHAPPELL
 & CO. INC.
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 CHAPPELL
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- I Love You So (Valse Song)
- Vilia
- Home
- Maxim's
- Quite Parisian
- Women
- The Cavalier (Duet)
- The Girls at Maxim's
- A Dutiful Wife (Duet)
- There once were two Princes' Children
- Love in My Heart (Duet & Romance)

PRICE

20

- Vocal Score 2.50
- Piano Score 1.50
- Selection 1.00
- Valse Arranged by L. Williams
- Edited by H.M. Higgs .60
- March Arranged by H.M. Higgs .60
- Two-Step .60
- Intermezzo (Vilia) .60
- Valse, Violin & Piano .60
- Vilia Arranged by Karl Klein .60

SM938

MAXIM'S Song

Words by
ADRIAN ROSS

Arr. for Piano by H. M. HIGGS
On Melodies by Franz Lehár

Allegretto

First system of piano introduction. Treble clef, 2/4 time. Bass clef, 2/4 time. Dynamics: *f*. Includes the instruction *con Ped.* below the bass line.

Second system of piano introduction. Treble clef, 2/4 time. Bass clef, 2/4 time. Dynamics: *p*, *f*, *mf*.

Vocal entry and piano accompaniment, first system. Treble clef, 2/4 time. Bass clef, 2/4 time. Tempo: *Allegretto moderato*. Lyrics: *Danilo* My Fa-ther-land, it is for thee, I ought to

Vocal entry and piano accompaniment, second system. Treble clef, 2/4 time. Bass clef, 2/4 time. Dynamics: *fz*, *p*. Lyrics: work from one to three; Though as there is-nt much to do, I

Original Key D

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C-H 7371-8

on - ly come at half - past two! But work - ing so ex - hausts a

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line contains the lyrics "on - ly come at half - past two! But work - ing so ex - hausts a". The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *f* is present above the piano part.

man, And I take all the rest I can; I need a

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "man, And I take all the rest I can; I need a". The piano accompaniment continues with similar harmonic support. A dynamic marking of *f* is present above the piano part.

sleep to put me right And that's why I sit up all night! I'm

The third system continues the vocal line and piano accompaniment. The vocal line lyrics are "sleep to put me right And that's why I sit up all night! I'm". The piano accompaniment continues. Dynamic markings of *p* and *pp* are present above the piano part.

ver - y bus - y at my club, We have a hun - dred on the

The fourth system continues the vocal line and piano accompaniment. The vocal line lyrics are "ver - y bus - y at my club, We have a hun - dred on the". The piano accompaniment continues. Dynamic markings of *mf* and *b* are present above the piano part.

rub; I lose a thou - sand of the best, Then

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a rest, followed by the lyrics 'I lose a thousand of the best, Then'. The piano accompaniment consists of chords and moving lines in both hands.

rit. get the girls to take the rest. *p a tempo* I go off to Max - im's Where

The second system continues the vocal line with lyrics 'get the girls to take the rest. I go off to Max - im's Where'. It includes performance directions: 'rit.' (ritardando) and 'p a tempo' (piano, at tempo). The piano accompaniment features a prominent bass line with a 'rit.' marking.

fun and frolic beams, With all the girls I chat - ter, I

The third system contains the lyrics 'fun and frolic beams, With all the girls I chat - ter, I'. The piano accompaniment continues with a steady rhythmic pattern.

laugh and kiss and flat - ter! Lo - lo, Do - do, Jou - jou, Clo -

The fourth system concludes the page with the lyrics 'laugh and kiss and flat - ter! Lo - lo, Do - do, Jou - jou, Clo -'. The piano accompaniment includes a 'p' (piano) dynamic marking.

-clo, Mar-got, Frou-frou! For sur-names do not mat-ter, I

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line contains the lyrics: "-clo, Mar-got, Frou-frou! For sur-names do not mat-ter, I". The piano accompaniment consists of chords and moving lines in both hands.

take the first to hand. And, then the corks go pop, We

Animato
p

The second system continues the music. The vocal line lyrics are: "take the first to hand. And, then the corks go pop, We". Above the vocal line, the tempo marking "*Animato*" and dynamic marking "*p*" are present. The piano accompaniment includes a forte "*f*" dynamic marking in the left hand and a piano "*p*" dynamic marking in the right hand. There are also performance markings: "Rec." in the left hand and an asterisk "*" in the right hand.

dance and nev-er stop, The la-dies smile so sweet-ly, I

The third system of music shows the vocal line with lyrics: "dance and nev-er stop, The la-dies smile so sweet-ly, I". The piano accompaniment continues with a steady rhythmic pattern.

catch and kiss them neat-ly, Lo-lo, Do-do, Jou-jou, Clo-

The fourth system concludes the page with the vocal line lyrics: "catch and kiss them neat-ly, Lo-lo, Do-do, Jou-jou, Clo-". The piano accompaniment features a piano "*p*" dynamic marking.

-clo, Mar - got, Frou - frou, Till I for - get com - plete - ly My

Allegretto Moderato

dear old Fa - ther - land. Then I re - fresh my jad - ed brain With lit - tle

sup - pers and cham - pagne. And look in - to the la - dies' eyes, Till

they and I are close al - lies! So in a glass of gold - en wine, An en - tente

cor - di - ale I sign; For I can do that sort of

thing As well as a - ny oth - er king! Then

I al - low the love - ly sex, To wear my arms a - round their necks, And

give the wait - er at the door An or - der for a doz - en more! I'm

a tempo

hap - py at Max - im's, Where fun and frolic beams! With

a tempo

all the girls I chat - ter, I laugh and kiss and flat - ter! Lo -

-lo, Do-do, Jou-jou, Clo-clo, Mar-got, Frou-frou, For sur-names do not

f *p* *Animato*

mat - ter, I take the first to hand And, then the corks go pop! We

f *p*

Red. *

dance and nev - er stop; The la - dies smile so sweet - ly, I

catch and kiss them neat - ly, Lo - lo, Do - do, Jou - jou, Clo -

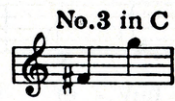
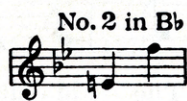
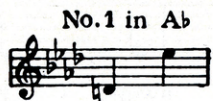
-clo, Mar - got, Frou - frou, Till I for - get com - plete - ly My

dear old Fa - ther - land.

f *f* *fz* *ff* *fz*

Allegro

ANOTHER GEM FROM THE PEN OF THIS GIFTED COMPOSER



IN THE GARDEN OF TO-MORROW

Words by
GEO. GRAFFE Jr.

Song

Music by
JESSIE L. DEPPEN

REFRAIN

In the garden of to mor - row, Will the ros-es be more fair?—

Will we find re-lief from sor - row, Wil. there be moresunshine th - e re?

For each loveflow'r that will blos - som, Some will die and fade a - way.—

REFRAIN

In the garden of to-morrow,
Will the roses be more fair?
Will we find relief from sorrow,
Will there be more sunshine there?
For each love flow'r that will blossom,
Some will die and fade away.
Oh! I'd so much rather,
All my love flow'rs gather,
From the garden of to-day.

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