

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 signature. Starts with a forte (*f*) dynamic. Bass clef accompaniment. Includes the instruction *con Ped.* below the bass line.

Second system of piano introduction. Treble clef, 2/4 time signature. Dynamics include piano (*p*), forte (*f*), and mezzo-forte (*mf*). Bass clef accompaniment.

Vocal entry and piano accompaniment, first system. Treble clef, 2/4 time signature. Tempo *Allegretto moderato*. Lyrics: "My Fa-ther-land, it is for thee, I ought to". Dynamics include piano (*p*) and fortissimo (*ff*). Bass clef accompaniment.

Vocal entry and piano accompaniment, second system. Treble clef, 2/4 time signature. Lyrics: "work from one to three; Though as there is-nt much to do, I". Dynamics include fortissimo (*ff*) and piano (*p*). Bass clef accompaniment. Ends with *Ped.* and an asterisk (\*).

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

*f*

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

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

*p*

*pp*

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

*mf*

*mf*

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

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

fun and frolic beams, With 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 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 like "Ped." and "\*" in the bass line.

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

The third system of music has the vocal line lyrics: "dance and nev-er stop, The la-dies smile so sweet-ly, I". The piano accompaniment continues with chords and moving lines.

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 includes 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

*f* *pp*

Red. \*

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

*tr*

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

*tr*

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

*f* *p*

*Red.* \*

*Animato*

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*