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MELODIES FROM
Die Lustige Wittwe)
The Merry Widow

MUSIC BY FRANZ LEHAR

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For I Love You, So.

by Franz Lehar.

Valse moderato.

Piano.

p

red. * *simile.*

p

Stars are beam - ing, lamps are gleam - ing all a—

glow ————— Mu - sic play - ing, danc - ers sway - ing

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a long note on 'glow' followed by a melodic phrase for 'Mu - sic play - ing, danc - ers sway - ing'. The piano accompaniment consists of chords and moving lines in both hands.

to and fro, ————— While we waltz to-

The second system continues the vocal line with 'to and fro, ————— While we waltz to-'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

geth - er let me whis - per low, ————— Ten - der

The third system has the vocal line singing 'geth - er let me whis - per low, ————— Ten - der'. The piano accompaniment includes a melodic line in the right hand and chords in the left hand. There are performance markings 'fz.' and '*' below the piano part.

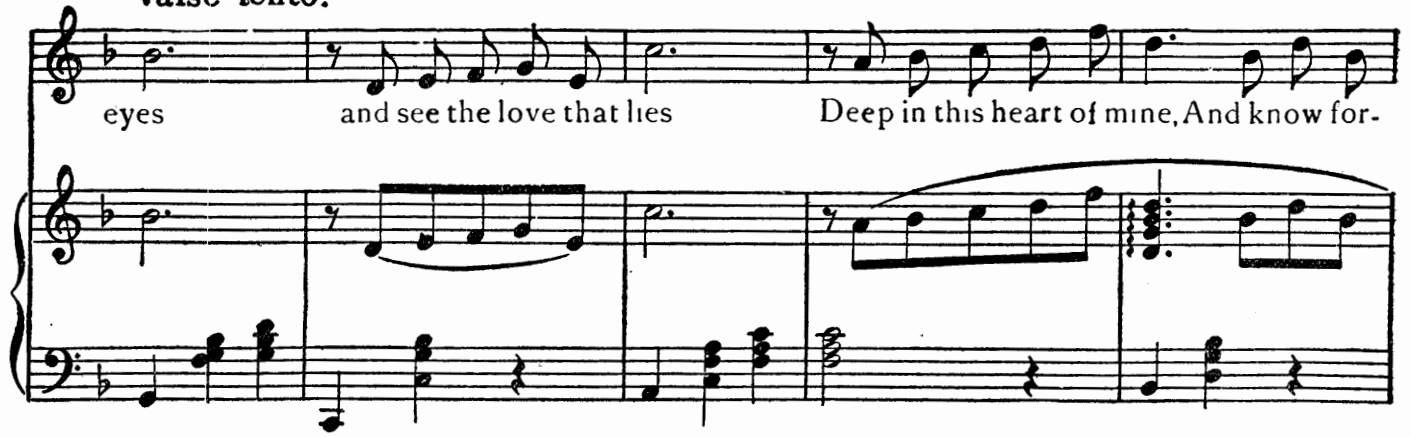
words to you sweet-heart, for I love you so. Just look in-to my

The fourth system concludes the vocal line with 'words to you sweet-heart, for I love you so. Just look in-to my'. The piano accompaniment features a melodic line in the right hand and chords in the left hand. There are performance markings 'rit.' and '*' below the piano part.

For I love you, so.

Valse lento.

eyes and see the love that lies Deep in this heart of mine, And know for-



ev - er dear tis thine. As the mu - sic gent-ly swells. It real-ly seems as



if it tells The tale I told you long a-go, I love you so——



Mel - o - dy so soft - ly steal - ing to my ear——



For I love you, so.

Seems to tell my ten - der feel - ing for you,

dear, ——— If you love me, sweet - heart, won't you

let me know ——— While the mu - sic soft - ly plays, For I love

you so. ———

p cresc. *ff*

For I love you, so.

For I Am A True Loving Wife. 23

On Melodies
by FRANZ LEHAR

Allegretto.

Piano.



Musical notation for the piano introduction, consisting of a grand staff with treble and bass clefs. The music is in 3/4 time and begins with a series of chords and moving lines in both hands.

Voice.

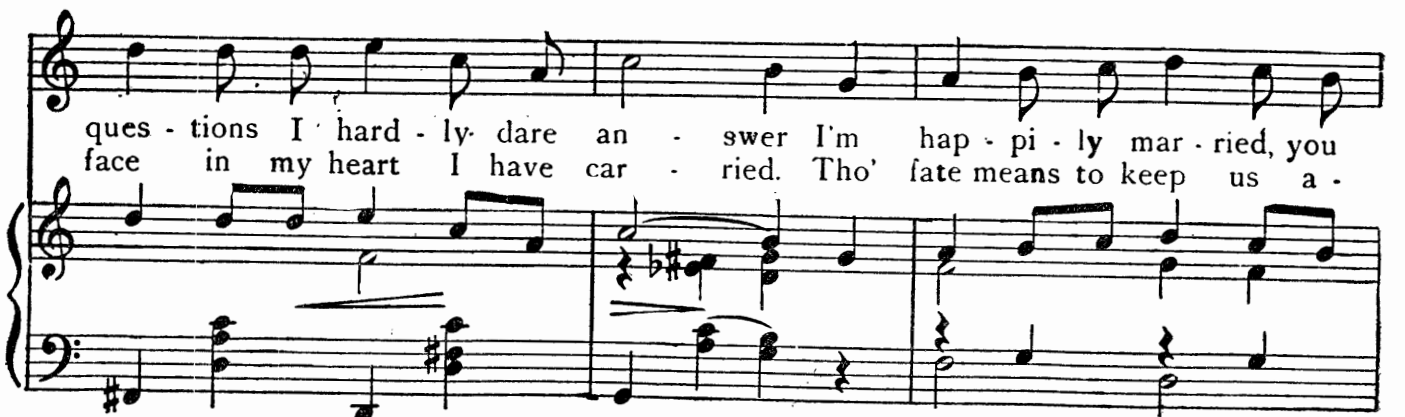
Allto moderato.



Musical notation for the voice and piano accompaniment for the first two lines of lyrics. The voice part is on a single staff, and the piano accompaniment is on a grand staff. The lyrics are: "1. For I am a true, lov - ing wife, I lead a most cir - cum - spect
2. I know you're a true, lov - ing wife, The light of an - oth - er man's"



Musical notation for the voice and piano accompaniment for the next two lines of lyrics. The voice part is on a single staff, and the piano accompaniment is on a grand staff. The lyrics are: "life, I dare not talk to a man, sir. Your
life, Though to an - oth - er you're mar - ried. Your"



Musical notation for the voice and piano accompaniment for the final two lines of lyrics. The voice part is on a single staff, and the piano accompaniment is on a grand staff. The lyrics are: "ques - tions I hard - ly dare an - swer I'm hap - pi - ly mar - ried, you
face in my heart I have car - ried. Tho' fate means to keep us a -"

know part So I'll say good - bye, sir, and go. I've
 I'll love you for - ev - er, dear heart But

And. *

no wish for trou - ble and strife For I am a true lov - ing
 I'll nev - er cause you much strife For you are a true lov - ing

pp *rit.*

wife. I like you, you know — it, Quite plain - ly I
 wife. I like you, you know — it, Quite plain - ly I

mf *a tempo.* *dim.*

show - it, But I'll not de - ceive you I real - ly must leave you. Be -
 show - it, But rath - er than grieve you. I real - ly must leave you.

rit. *Allto* *pp*

Chorus.

ware! Be-ware! We must take care, We've no de-sire to play with

fire. Tho' it is sweet we must not meet, So

mf *pp* *pp*

be dis-creeet you must re - treat. Say fare - well it won't do to de-

p

lay, Tho' I would rath - er have you stay. Be-ware! Be-

ware! You must de-part, Fare-well dear heart and be-ware.

mf

My Vilia.

by Franz Lehar.

Allegretto.

Piano.

mp

The piano introduction consists of two staves in 2/4 time, key of D major. The right hand features a series of chords and a melodic line with a trill and a triplet. The left hand provides a simple harmonic accompaniment.

Voice.

1. A hun - ter one day met a nymph of the
 2. The nymph sad - ly smiled at the hunt er's re-

The vocal line begins with a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

wood, And he fell in love just as quick as he
 frain, She knew from the first that his love was in

The vocal line continues with a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment continues with chords and a bass line.

could. He vowed that he'd ne'er seen so love - ly a
 vain. For she was not mor - tal, so he learned too

The vocal line concludes with a quarter note E4, a quarter note D4, and a quarter note C4. The piano accompaniment ends with a final chord and a bass line. The dynamic marking *p* is present.

maid, And siege to her breast then the bold hun-ter
late, That mor tal and wood nymph were not meant to

pp rit.

laid. In his ar - dor ev - 'ry day To-
mate. For the hun - ter would in - sist

wards the wood nymph's home he'd stray. Then he'd
That the wood nymph should be kissed. But she

rit.
mf

sigh for his loved one in this way.
laughed and then van - ished in a mist.

Chorus.

Vil - ia, dear Vil - ia, the queen of the trees,

You rule o'er but - ter - flies, birds and the bees,

Vil - ia, dear Vil - ia, a se - cret I'll tell, You rule o'er

my heart as well. ——— Vil - ia, dear Vil - ia the

queen of the trees, You rule o'er but - ter-flies, birds and the

bees. *ppp* Vil - ia, dear Vil - ia. a se - cret I'll t *ppp* ll

You rule o'er my heart as well. ——— well

1. *D.C.* 2.

You rule my heart. my Vil ia. ———

Sva

I'm happy at "Maxims."

by Franz Lehar.

Piano. *ff* **Allegretto.**

The piano introduction is in 2/4 time with a key signature of two sharps (D major). It features a right hand with a series of chords and a left hand with a simple eighth-note accompaniment. The tempo is marked 'Allegretto' and the dynamics are 'ff'.

This section continues the piano accompaniment with more complex chordal textures in the right hand and a steady eighth-note bass line in the left hand.

Allegretto Moderato.

I am a work - ing man you see,
When I've re - freshed my ti - red brain,

I al - ways
With sun - dry

This section provides the piano accompaniment for the second part of the song, featuring a right hand with chords and a left hand with a simple accompaniment.

work from twelve to three, But if I get up late 'tis
 glass - es of cham - pagne, I'm rea - dy then to find some

true, I some - times do not start till two. But
 miss, Who'd like to have a lit - tle kiss. I

work - ing is an aw - ful grind, I have to
 quick - ly seize her round the waist, Then of her

strength - en up my mind, So Max - ims ev - 'ry night I
 vel - vet lips I taste, An - oth - er glass of spark - ling

seek, To keep my mind from grow - ing weak, I
 wine, An - oth - er lit - tle kiss di - vine, And

drink and flirt then flirt and drink. I do not
 thus I keep it up all night, Un - til my

use my mind to think, And that's the on - ly way you'll
 mind is feel - ing right, Ah, Max - ims with its girls so

find, To rest your poor hard work - ing mind. } I'm
 fair, The place to rest your mind is there. }

rit.

Chorus

hap - py at Max - ims where all the girls are dreams, With

them I flirt dis - creet - ly, They smile at me so sweet - ly, Lo-

lo, Do - do Jou - jou, Clo - clo, Mar - got, Frou - Frou, I'm

real - ly ver - y hap - py when I am at Max - ims, ims.

The Silly Cavalier.

Music by
Franz Lehar.

Piano. *Animato*

The piano introduction is in 2/4 time with a key signature of two sharps (F# and C#). It begins with a piano (*p*) dynamic. The right hand features a rhythmic melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes and chords.

Allegretto.

The piano accompaniment for the first vocal line is in 2/4 time. It features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady accompaniment of quarter notes and chords in the left hand.

Hel-lo Gir - lie! Why so shy, Cav - a - lier's ad - vanc - ing,
Gir - lie, here he's com - ing now, His love's grow - ing strong - er,

The first vocal line is in 2/4 time with a key signature of two sharps. The lyrics are: "Hel-lo Gir - lie! Why so shy, Cav - a - lier's ad - vanc - ing, Gir - lie, here he's com - ing now, His love's grow - ing strong - er,". The piano accompaniment consists of a steady accompaniment of quarter notes and chords in both hands.

Looks at you with lov - ing eye, As you're gai - ly danc - ing,
Cour - age he has found some-how, He's a - fraid no long - er,

The second vocal line is in 2/4 time with a key signature of two sharps. The lyrics are: "Looks at you with lov - ing eye, As you're gai - ly danc - ing, Cour - age he has found some-how, He's a - fraid no long - er,". The piano accompaniment consists of a steady accompaniment of quarter notes and chords in both hands.

Watch him, gir - lie bye and bye he will come to woo— you
 Girl - ie, now don't you act shy, Lis - ten while he's plead - ing,

For your heart he'll deep - ly sigh, As he makes love to you.
 Look on him with lov - ing eye, All his fond words heed - ing.

fp

Give him glanc-es, oh so shy, As he tries to catch your eye,
 Girl - ie, do not run a - way, Lis - ten what he has to say,

He's in love with you, I know, but he fears to tell yno so
 Sil - ly cav - a - lier, I vow, you're too late, you've lost her now.

rit

Sil - ly lit - tle Cav - a - lier He's a - fraid when she is

near, *rit.* Cheer up sil - ly woo - er, Sing your love songs to her.

a tempo. What a sil - ly Cav - a - lier, She is wait - ing to say

yes, But he can - not ev - en guess,

rit. In his smiles she's bask - ing, she's his for the ask - ing

a tempo.

Sil - ly lit - tle Cav - a - lier.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is D major (two sharps). The tempo is marked 'a tempo.' The lyrics 'Sil - ly lit - tle Cav - a - lier.' are written below the vocal line. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and some melodic movement.

The second system continues the piano accompaniment from the first system. It features a consistent eighth-note bass line and a treble line with chords and some melodic movement. There are some fermatas and accents in the piano part.

The third system continues the piano accompaniment. It features a consistent eighth-note bass line and a treble line with chords and some melodic movement. There are some fermatas and accents in the piano part.

The fourth system continues the piano accompaniment. It features a consistent eighth-note bass line and a treble line with chords and some melodic movement. There are some fermatas and accents in the piano part.

Allegro.

In his smiles she's bask-ing, She's his for the ask-ing. Sil - ly lit - tle Cav - a - lier.

The fifth system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is D major (two sharps). The tempo is marked 'Allegro.' The lyrics 'In his smiles she's bask-ing, She's his for the ask-ing. Sil - ly lit - tle Cav - a - lier.' are written below the vocal line. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and some melodic movement.

Land Of Our Home.

On Melodies
by FRANZ LEHAR.

Piano



The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line. The key signature has two sharps (F# and C#) and the time signature is 2/4. The piece begins with a forte (f) dynamic.

My love could you and I a - way to - geth - er fly,



The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "My love could you and I a - way to - geth - er fly,". The piano accompaniment consists of chords and eighth notes.

Where we could be a - lone and be each' oth - er's own,



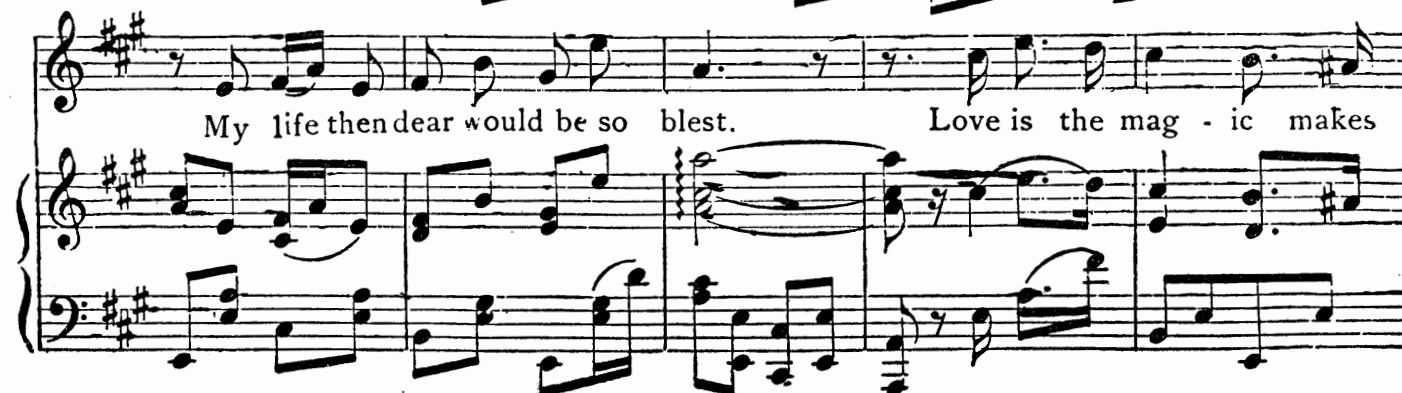
The second line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "Where we could be a - lone and be each' oth - er's own,". The piano accompaniment consists of chords and eighth notes.

Where you could be at rest for - ev - er on my breast,



The third line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "Where you could be at rest for - ev - er on my breast,". The piano accompaniment consists of chords and eighth notes.

My life then dear would be so blest. Love is the mag - ic makes



The fourth line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "My life then dear would be so blest. Love is the mag - ic makes". The piano accompaniment consists of chords and eighth notes.

Heav - en in the heart, Makes us so hap - py we nev - er wish to

part. No sor - row there for the sky is blue you see,

That is the home dear one for you and me.

Piu lento.

Ah, what are rich - es fame or glo - ry to one wee lit - tle word of love.

That, like the rain - bow aft - er show - ers, Can glor - i - fy the sky — above.

Ah you will find it's love's old sto - ry, A land so free from grief and care.

Land of our Home, Land of our Home, How hap-py we should be when there.

No mat-ter what it seems these are—but ros - y dreams,

The flow-er we pluck to - day to - mor-row will fade a - way,

The home of which we boast, The home we love the most

The one that is each wand rer's toast Is just a sim - ple lit-

tle old home sweet home Nev - er mind bother - ing where ev - er you may

roam The day is dark though true blue you'll see the sky,

There is no world, dear one, but you and I

Heart of my heart just for you and I.

The Lovely Women.

On Melodies
by FRANZ LEHAR.

Tempo di marcia.

Piano.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 2/4 time with a key signature of two sharps (D major). The tempo is marked 'Tempo di marcia'. The music begins with a piano (*f*) dynamic and features a rhythmic melody in the right hand and a supporting bass line in the left hand.

Voice.

Musical notation for the first line of the song, including a vocal line and piano accompaniment. The lyrics are: "Oh a love - ly wom-an's charm-ing, We all know that is a fact, But there's". The piano accompaniment continues with the same rhythmic pattern as the introduction.

Musical notation for the second line of the song, including a vocal line and piano accompaniment. The lyrics are: "some - thing quite a - larm - ing, In the way some of them act. Love - ly".

Musical notation for the third line of the song, including a vocal line and piano accompaniment. The lyrics are: "wom-an, Love - ly wom-an, You're as fic-kle as can be, And the".

Musical notation for the fourth line of the song, including a vocal line and piano accompaniment. The lyrics are: "man who tries to woo you must be care - ful - for you see, Some".

wom - en like a man who's haughty Cold and haugh-ty all the while, Some

like a man who's rath - er sporty With an ev - er rea - dy smile, An -

oth - er wants a man to flat - ter, Tell her that she is sub-lime, And

still an - oth - er likes to chat-ter Likes to chat - ter all the time. One

wish - es to be kissed and cud-dled, In your arms she likes to cling,

Gets your fool - ish head so mud - dled, You'll a - gree' to an - -y - thing. Then

there's the wom - an dotes on danc - es. Al - so one who loves to shop, The

rall. man who woo's them takes great chances *rit.* Bless your heart, man can - not stop. *a tempo.* Love - ly

Trio. wom - an we hate to de - clare That you are a per - plex - ing af -

fair, You can make a man hap - py you know, Cause him

the deep - est of woe, ————— In your hands man is on - ly a

toy, ————— You can make him a sage or a boy, ————— You are

love - ly it's true, Still we have to tell you You're a puz - zle no man can

do, ¹ Oh, the wom-en, love-ly wom-en, pret-ty wom-en, oh

oh the wom-en, love-ly wom en, pret-ty wom en oh Love ly all. ————— ²

I'm So Parisian.

On Melodics.
by FRANZ LEHAR.

Moderato.

Piano.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) with various chords and melodic lines.

In the town where I was born It was
 . There are pret - ty girls you know But they

Musical notation for the first line of the song, including a vocal line and piano accompaniment.

real - ly quite for - lorn, There was noth - ing live - ly and noth - ing gay,
 were so ve - ry slow, And their rus - tic danc - ing would make you smile,

Musical notation for the second line of the song, including a vocal line and piano accompaniment.

Things went mov - ing in bum - town way, But since I've been to Par -
 All of their ways are out of style, But the girls I met in

Musical notation for the third line of the song, including a vocal line and piano accompaniment.

ee And have come back home you see I am goin' to keep— things
France 'Twas a treat to see them dance With their dain-ty dres-ses raised

mov-ing here Or else it is ver - y queer.
up so high When they tried to kick the sky.

For— I am from gay Par - ee.
So— I'll go to gay Par - ee.

And no oth - er life suits me. You see I'm
There's no oth - er life suits me.

Chorus.

You'll say I'm just the

man. To il-lus-trate the lat-est Par-is plan, For I am

up to date you know, I al-ways do ex-act-ly so, Ex-

act - ly so. So.

Die Lustige Wittwe.

from Melodies
of the Operette
by Franz Lehar.

(Merry Widow.)

Piano.

gva.

First system of piano accompaniment in G major, 3/4 time. The right hand features chords and triplets, while the left hand plays a steady eighth-note accompaniment. Dynamics include *ffz* and *f*. A *gva.* (ritardando) marking is indicated above the first measure.

gva.

Second system of piano accompaniment. It begins with a *gva.* marking and includes a section marked *molto rit. con forza.* The right hand has chords and triplets. The system concludes with a change to 2/4 time and the tempo marking *All^o marcia.* with a dynamic of *fz*.

Third system of piano accompaniment in B-flat major, 3/4 time. The right hand features chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The dynamic is marked *pp*.

Fourth system of piano accompaniment in B-flat major, 3/4 time. The right hand has chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The dynamic is marked *mf poco a poco cresc.*

Fifth system of piano accompaniment in B-flat major, 3/4 time. The right hand features chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. Dynamics include *f* and *rit.* The system concludes with a change to 3/4 time.

ff

f

Two staves of piano music in 3/4 time, key of D major. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Slow Waltz Tempo.
Con molto espressione.

1.

pp

*red. * simile.*

Two staves of music. The first staff begins with a first ending bracket labeled '1.'. The music is marked *pp* and includes dynamic markings *red.* and ** simile.* The right hand has a melodic line with slurs and accents, and the left hand has a steady accompaniment.

Two staves of music. The right hand continues the melodic line with slurs and accents. The left hand accompaniment features chords and moving bass lines. Dynamic markings *p.* and *p.* are present.

Two staves of music. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes chords and moving bass lines. Dynamic markings *p.* and *p.* are present.

Two staves of music. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes chords and moving bass lines. Dynamic markings *p.* and *p.* are present.

First system of musical notation. Treble clef, key signature of one sharp (F#). The system contains two staves. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords and slurs. Dynamics include *p* and *ff*. There are several *V* markings above the notes.

Con brio.

Second system of musical notation. Treble clef, key signature of one sharp. The system contains two staves. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords and slurs. Dynamics include *ff*. There are several *V* markings above the notes.

Third system of musical notation. Treble clef, key signature of one sharp. The system contains two staves. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords and slurs. Dynamics include *p*. There are several *V* markings above the notes.

Fourth system of musical notation. Treble clef, key signature of one sharp. The system contains two staves. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords and slurs. Dynamics include *mf-p* and *sf*. There are several *V* markings above the notes.

Fifth system of musical notation. Treble clef, key signature of one sharp. The system contains two staves. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords and slurs. Dynamics include *sf*. There are several *V* markings above the notes.

Sixth system of musical notation. Treble clef, key signature of one sharp. The system contains two staves. The right hand has a melodic line with slurs and accents. The left hand has a bass line with chords and slurs. Dynamics include *sf*. There are several *V* markings above the notes.

Grazioso con espressione.

2.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures.

Third system of musical notation, including dynamic markings *ff* and *p*.

Fourth system of musical notation, including dynamic markings *mf*, *sf*, and *f*.

Fifth system of musical notation, including dynamic markings *f* and *mf*.

Sixth system of musical notation, including dynamic markings *mf*.

First system of a musical score. It features a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat) and a 3/4 time signature. The first measure is marked *And.*. The system includes a first ending bracket with a double bar line and a second ending bracket. There are several dynamic markings, including *ff* and *ffz*, and various articulation marks like accents and slurs.

Coda.

Second system of the musical score, labeled "Coda." in the left margin. It is in 3/4 time and begins with a piano (*p*) dynamic. The system contains several measures of music with slurs and dynamic markings.

Third system of the musical score. It continues the piece with various melodic lines and harmonic accompaniment. The system includes slurs and dynamic markings.

Fourth system of the musical score. It features a *cresc.* (crescendo) marking. The system includes slurs and dynamic markings.

Fifth system of the musical score. It includes dynamic markings of *f* and *fff*. The system contains several measures of music with slurs and articulation marks.

Con molto espressione.

Sixth system of the musical score. It includes a 3/4 time signature and dynamic markings. The system contains several measures of music with slurs and articulation marks.

Red. * *simile.*

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The system contains two staves with various musical notations including notes, rests, and dynamic markings.

Second system of musical notation, continuing the piece with similar notation and dynamics.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, including dynamic markings *pp* and *f*.

Fifth system of musical notation, featuring a *Vallée* marking above the treble staff.

Sixth system of musical notation, concluding the page with complex chordal textures.

First system of musical notation, featuring treble and bass staves with various musical notations including notes, rests, and dynamic markings such as *sf* and *p*.

Second system of musical notation, continuing the piece with treble and bass staves and dynamic markings like *p* and *sf*.

Marcia.

Third system of musical notation, marked "Marcia." and "sf p", with a 2/4 time signature. It includes treble and bass staves with notes and rests.

Fourth system of musical notation, featuring treble and bass staves with dynamic markings *rit.* and *a tempo.*

Presto.

Fifth system of musical notation, marked "Presto." and "f", with a 3/4 time signature. It includes treble and bass staves with notes and rests.

Sixth system of musical notation, featuring treble and bass staves with dynamic markings *sf* and *sfz*.