

A Kalmus Classic Edition

Franz
LEHAR

THE MERRY WIDOW

An Opera in Three Acts

VOCAL SCORE

K 09918



Produced by Mr. GEORGE EDWARDES.

THE MERRY WIDOW.

Dramatis Personæ.

VICOMTE CAMILLE DE JOLIDON	...	...	...	...	...	...	...	MR. ROBERT EVETT.
MARQUIS DE CASCADE	...	...	...	...	...	...	...	MR. LENNOX PAWLE.
M. DE ST. BRIOCHE	...	...	...	...	...	...	...	MR. GORDON CLEATHER.
GENERAL NOVIKOVICH (<i>Military Attaché</i>)	...	...	...	...	...	...	...	MR. FRED KAYE.
M. KHADJA (<i>Counsellor of Legation</i>)	...	...	...	...	...	...	...	MR. V. O'CONNOR.
NISCH (<i>Messenger to the Legation</i>)	...	...	...	...	...	...	...	MR. W. H. BERRY.
WAITER AT MAXIM'S	...	...	...	...	...	...	...	MR. R. ROBERTS.
							AND	
PRINCE DANILO (<i>Secretary of Legation</i>)	...	...	...	...	...	...	...	MR. JOSEPH COYNE.
							AND	
BARON POPOFF (<i>Marsovian Ambassador in Paris</i>)	...	...	...	...	...	...	...	MR. GEORGE GRAVES.
NATALIE (<i>Wife of Popoff</i>)	...	...	...	...	...	...	...	MISS ELIZABETH FIRTH.
OLGA (<i>Wife of Novikovitch</i>)	...	...	...	...	...	...	...	MISS NINA SEVENING.
SYLVAINÉ (<i>Wife of Khadja</i>)	...	...	...	...	...	...	...	MISS IRENE DESMOND.
PRASKOVIA	...	...	...	...	...	...	...	MISS KATE WELCH.
LOLO	}	<i>(Girls at Maxim's)</i>	...	...	...	...	...	MISS AMY WEBSTER.
DODO								MISS DOROTHY DUNBAR.
JOU-JOU								MISS DOLLY DOMBEY.
FROU-FROU								MISS DAISY IRVING.
CLO-CLO								MISS PHYLLIS LE GRAND.
MARGOT								MISS MARGOT ERSKINE.
ZOZO								MISS GERTRUDE LISTER.
FIFI	MISS MABEL RUSSELL.							
							AND	
SONIA (<i>the Merry Widow</i>)	...	...	...	...	...	...	...	MISS LILY ELSIE.

Synopsis of Scenery.

- ACT I. THE MARSOVIAN EMBASSY IN PARIS.
 ACT II. GROUNDS OF SONIA'S HOUSE, NEAR PARIS.
 ACT III. MAXIM'S RESTAURANT, PARIS.

Stage Director MR. J. A. E. MALONE.
 Musical Director MR. BARTER JOHNS.

THE MERRY WIDOW.

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THE MERRY WIDOW

Act I.

No. 1.

OPENING CHORUS.

Words by
ADRIAN ROSS.

Music by
FRANZ LEHAR.
Arranged for the Piano by H. M. HIGGS.

Prestissimo.

Piano.

The first system of the piano arrangement consists of two staves. The treble staff contains a series of triplet eighth notes, with each triplet marked with a '3' and an accent (>). The bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is placed at the beginning of the bass staff.

The second system continues the musical material from the first system. It features the same triplet patterns in the treble staff and accompaniment in the bass staff. A dynamic marking of *f* is present at the start of the system.

The third system shows a change in the treble staff's melodic line, moving away from the triplet pattern to a more fluid, eighth-note melody. The bass staff continues with its accompaniment. Dynamic markings of *fz* (forzando) are used in both staves.

The fourth system returns to the triplet patterns in the treble staff. The bass staff accompaniment remains consistent with the previous systems.

The fifth system concludes the opening chorus. The treble staff features a melodic line with some chromaticism. The bass staff has a *ff* (fortissimo) dynamic marking. The system ends with a *rit:* (ritardando) marking and a final chord.