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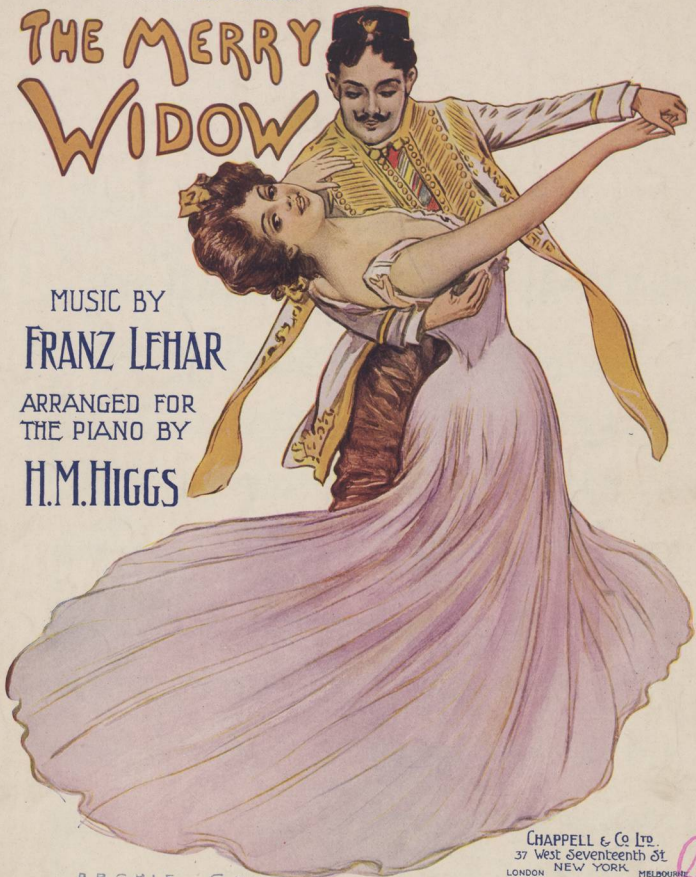
HENRY W. SAVAGE OFFERS

THE MERRY WIDOW

MUSIC BY
FRANZ LEHAR

ARRANGED FOR
THE PIANO BY

H.M. HIGGS



- ARCHIE GUNN

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TABLES

1897

TABLE I. *Summary of the results of the experiments on the effect of the temperature on the rate of the reaction.*

Temperature (°C)	Rate of reaction
10	0.01
20	0.02
30	0.04
40	0.08
50	0.15

Time (min)	Concentration
0	1.00
10	0.95
20	0.90
30	0.85
40	0.80

Time (min)	Concentration
0	1.00
10	0.92
20	0.84
30	0.76
40	0.68

Time (min)	Concentration
0	1.00
10	0.88
20	0.76
30	0.64
40	0.52

Time (min)	Concentration
0	1.00
10	0.80
20	0.60
30	0.40
40	0.20

Time (min)	Concentration
0	1.00
10	0.70
20	0.45
30	0.25
40	0.10

THE HISTORY OF THE
CITY OF BOSTON
FROM 1630 TO 1880
BY
JOHN H. COOPER
VOLUME I
1888

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! *p* Lo-lo, Do-do, Jou-jou, Clo-

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

Animato

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

f *p*

♩ Δ *

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 -

p

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

f dear old Fa - ther - land. Then I re - fresh my ja - ded brain With lit - tle
pp

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 - lente*

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

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

p
pp

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

mf
mf

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

rit. *p*
rit. *p*

a tempo

hap - py at Max - im's, Where fun and fro - lic 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

Animato

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

f *p*

αα *

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.

Allegro

LOVE'S LAST WORD

QUAND L'AMOUR MEURT

BOSTON VALSE

OCTAVE CREMIEUX

Movimento di Valse

Intro.

The introduction consists of two systems of piano accompaniment. The first system is marked *mf* and the second system is marked *p* and *pp*. The key signature is one flat (B-flat) and the time signature is 3/4. The music features a mix of chords and single notes, with some triplets in the second system.

Valse lento *molto espressivo*

Valse

The first part of the waltz is marked *p* and *rit*. It consists of two systems of piano accompaniment. The key signature remains one flat and the time signature is 3/4. The music is characterized by a slow, expressive feel with a mix of chords and single notes.

in animato

The second part of the waltz is marked *in animato*. It consists of two systems of piano accompaniment. The key signature remains one flat and the time signature is 3/4. The music is more lively and features a mix of chords and single notes.

a tempo

The final part of the waltz is marked *a tempo*. It consists of two systems of piano accompaniment. The key signature remains one flat and the time signature is 3/4. The music returns to a moderate tempo and features a mix of chords and single notes.