

No 1 IN E \flat



No 2 IN F



No 3 IN G



VILIA

SONG

FROM THE MUSICAL PLAY

THE MERRY WIDOW

WORDS BY

Adrian Ross

MUSIC BY

FRANZ LEHAR

ARRANGED FOR THE PIANO

BY

H. M. HIGGS.

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Song

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Allegretto

There

once was a Vil - ia, A witch of the wood, A hunt - er be -

held her a - lone as she stood. The spell of her beau - ty up -

C 6175

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rit.

- on him was laid; He look'd and he long'd for the mag - ic - al maid!

pp rit.

pp a tempo

For a sud - den trem - or ran, Right thro' the love - be - wil - der'd man,

pp a tempo

mf

And he sigh'd as a hapless lov - er can. "Vil - ia, O Vil - ia! the

p

mf rit.

p a tempo

con Ped.

witch of the wood! Would I not die for you, dear, if I could?

Vil - - ia, O Vil - - ia, my love and my bride!" *p* Soft - - ly and

sad - ly he sigh'd. "Vil - ia, O Vil - ia, the witch of the

wood! *f* Would I not die for you, dear, if I could? *pp poco lento* Vil - ia, O

Vil - ia, my love and my bride!" *rit.* Soft - ly and sad - ly he sigh'd.

Allegretto

The wood - maid - en

p a tempo *fz* *p* *fz* *p*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line starting with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment begins with a treble clef and a key signature of one flat. It features a series of sixteenth-note chords in the right hand and a bass line in the left hand. Dynamic markings include *p* at the start, *fz* (for *forzando*) with a hairpin, and *p* again. A triplet of sixteenth notes is marked with a '3' above it.

smiled, and no an - swer she gave, But beck - on'd him in - - to the

Detailed description: This system contains the third and fourth staves. The vocal line continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with similar chordal textures. The key signature changes to two flats (B-flat major) in the fourth measure of this system.

shade of the cave; He nev - - er had known such a rap - tur - ous

mf

Detailed description: This system contains the fifth and sixth staves. The vocal line has a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The piano accompaniment features a more active bass line. A dynamic marking of *mf* (mezzo-forte) is present.

bliss, No maid - en of mor - tals so sweet - ly can kiss!

rit. *pp* *rit.*

Detailed description: This system contains the seventh and eighth staves. The vocal line has a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3. The piano accompaniment concludes with sustained chords. Dynamic markings include *rit.* (ritardando) at the start and *pp* (pianissimo) in the second measure.

pp a tempo

As he - fore her feet he lay, She vanished in the wood a -

pp a tempo

mf rit.

way, And he called vain-ly till his dy - ing day!

mf rit.

p

"Vil - ia, O Vil - ia! the witch of the wood, Would I not die for you,

p
con. ad.

dear, if I could? Vil - ia, O Vil - ia, my love and my bride!"

p Soft - ly and sad - ly he sigh'd *mf* "Vil - ia, O Vil - ia! the

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a piano (*p*) dynamic and a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines. The system concludes with a mezzo-forte (*mf*) dynamic marking.

f witch of the wood, *f* Would I not die for you, dear, if I could?"

The second system continues the vocal and piano parts. The vocal line is marked with a forte (*f*) dynamic. The piano accompaniment features more active textures, including some triplets. The system ends with a forte (*f*) dynamic.

pp poco lento "Vil - ia, O Vil - ia, my love and my bride!" *rit.* Soft - ly and sad - ly he

The third system introduces a piano (*pp*) dynamic and a tempo marking of *poco lento*. The vocal line is marked *rit.* (ritardando). The piano accompaniment is also marked *pp* and *rit.*, with a key signature change to one flat (B-flat major) indicated by a flat sign on the bass line.

mf sigh'd, *p* Sadly he sigh'd, *morendo* Vil - - ia.

The fourth system features a mezzo-forte (*mf*) dynamic for the vocal line, which then softens to piano (*p*) and ends with a *morendo* (diminuendo) marking. The piano accompaniment includes triplets and ends with a pianissimo (*ppp*) dynamic. The system concludes with a double bar line and repeat signs.

THE GREAT ENGLISH BALLAD OF TODAY

I'll Walk Beside You

Words by
EDWARD LOCKTON

Music by
ALAN MURRAY

Slowly (with expression)

Piano

Musical notation for the piano introduction, featuring a treble and bass clef with a key signature of two flats (Bb and Eb). The tempo is marked 'Slowly (with expression)'. Dynamics include *mf* and *rit.*

* Bb7 Eb Bb9 Eb Gmi.7 Cmi. Fmi.7 Bb7 Eb Bb7 Eb Bb9

Chord diagrams for the first system of the piano accompaniment, corresponding to the chords listed above.

I'll walk be - side you through the world to - day, While dreams and

Vocal line and piano accompaniment for the first line of lyrics. Dynamics include *p* and *a tempo*.

Eb Gmi.7 Cmi. F7 Bb7 Eb Ebmaj.7

Chord diagrams for the second system of the piano accompaniment, corresponding to the chords listed above.

songs and flow - ers bless your way; I'll look in - to your

Vocal line and piano accompaniment for the second line of lyrics. Dynamics include *ten.*, *poco rit.*, and *mf*.

Ab Bb Cmi. Fmi. Gmi. Gdim. Fmi.7 Bb7 Eb Bb9 Eb Fdim. Cmi.

Chord diagrams for the third system of the piano accompaniment, corresponding to the chords listed above.

eyes and hold your hand I'll - walk be - side you through the

Vocal line and piano accompaniment for the third line of lyrics. Dynamics include *poco rall.*, *p*, and *a tempo*.

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