

LA VEDOVA ALLEGRA

(DIE LUSTIGE WITWE)

== OPERETTA IN TRE ATTI ==

DI

VICTOR LÉON E LEO STERN

(Traduzione Italiana di F. FONTANA)

MUSICA DI

FRANZ LEHÁR

Prima rappresentazione: Vienna, Teatro Imperiale,

30 Dicembre 1905



OPERA COMPLETA

PER PIANOFORTE SOLO

Lire 20.— *E*



RIDUZIONE DI GUSTAVO VOLK



LUDWIG DOBLINGER

(BERNHARD HERZMANSKY)

VIENNA - I. Dorotheergasse, 10 - VIENNA

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Deposito generale esclusivo dell'edizione italiana **G. RICORDI & C. MILANO - ROMA - NAPOLI - PALERMO**

Editore e proprietario per la Russia: P. NELDNER - RIGA
Londra, New-York e Melbourne: CHAPPELL & C., LTD.



PERSONAGGI



IL BARONE MIRKO ZETA, Ambasciatore del Ponte Vedro a Parigi.

VALENCIENNE, sua moglie.

IL CONTE DANILO DANILOWITSCH, Segretario d'ambasciata, tenente di cavalleria.

ANNA GLAVARI.

CAMILLO DE ROSILLON.

VISCONTE CASCADEA.

RAOUL DI St. BRIOCHE.

BOGDANOWITSCH, Console del Ponte Vedro.

SILVIANA, sua moglie.

KROMOW, Consigliere dell'ambasciata.

OLGA, sua moglie.

PRITSCHITSCH, Colonnello in pensione, addetto militare d'ambasciata.

PRASKOWIA, sua moglie.

NJEGUS, Cancelliere dell'ambasciata.

LOLÒ

DODÒ

FROU-FROU

CLO-CLO

MARGOT

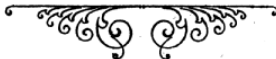
JOU-JOU

Grisettes.

UN DOMESTICO.

PARIGINI E PONTEVEDRINI - COMMEDIANTI - SUONATORI - SERVI.

*La scena è a Parigi; primo atto nelle sale dell'Ambasciata Pontevedrina;
secondo e terzo atto nel palazzo di Anna Glavari.*



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LA VEDOVA ALLEGRA

1

(DIE LUSTIGE WITWE)

DI

FRANZ LEHÁR

ATTO PRIMO

Nº I. Introduzione.

Galop

Presto

The musical score is written for piano and consists of five systems. The first system is marked 'Galop' and 'Presto'. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The music features a lively melody in the right hand and a supporting bass line in the left hand. The first system includes triplets and accents. The second system continues the melody with more triplets. The third system features a change in the right hand melody, with eighth notes and accents. The fourth system returns to the triplet pattern. The fifth system concludes with a 'rit.' (ritardando) marking and a final cadence.

Marcia**Allegretto**

- gno - ri mi si, mie si - gnore, io ri - ten - go ch'è do - ver far al Vostro o - spite o - no - rei



Allegro

que sta festa piace a vo - i n' ha dop-pio giubileo mio cor...

Grave**Animato**
Tempo di Mazurka
Allegro moderato

Nº I.^(A) Ballo

Valzer. (Interno)

Musical score for Valzer (Interno) in 3/4 time, key of D major. The score consists of four systems of piano accompaniment. The first system begins with a mezzo-forte (mf) dynamic. The second system begins with a piano (p) dynamic. The third and fourth systems continue the melodic and harmonic development. The piece concludes with a final cadence in the fourth system.

Nº 2. Duetto

(VALENCIENNE, CAMILLO)

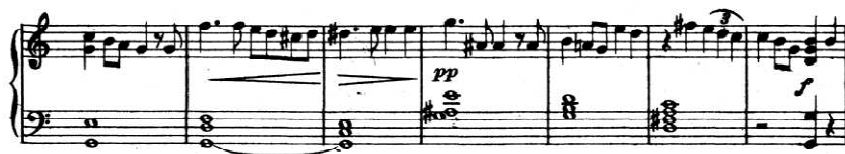
VALENCIENNE. Ve. ni. to pur!..

Qui alcun non

Allegro
moderato

Musical score for Duetto in 2/4 time, key of D major. The score consists of two systems of piano accompaniment. The first system begins with a piano (p) dynamic. The second system continues the melodic and harmonic development. The piece concludes with a final cadence in the second system.

v'è. CAMILLO. Nessun felice è più di me.







Allegretto



Nº 3. Entrata di Anna e Insieme.

(20 Signori, Cascada e Saint Brioché,

Allegro



vengono rapidamente dalla terza Sala e se ne vanno dalla porta principale) **BARON ZETA.** (*parlato*) Che



significa ciò? **CASCADA.** È giunta la Signora Glawari! **ST. BRIOCHE.** 20 Milioni!



BARON ZETA. La Signora Glawari!

NIEGUS. La Vedova allegra? Ecco una vedova la quale



deve davvero essere fedele al suo lutto! Venti milioni! Con licenza... di tutti, il peso di un simile dolore eredita-



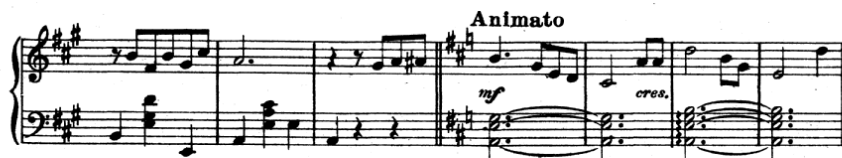
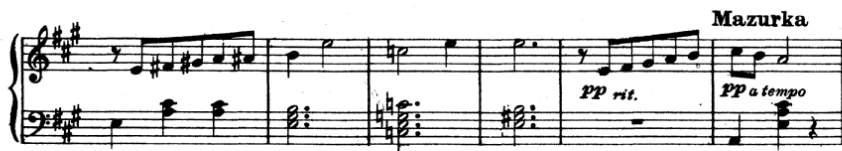
rio, come lo porterei anch'io allegramente!



Tempo di Mazurka

ANNA. (ai Signori che la circondano)

Oh! signori miei!... CASCADA. Stella dai vividi fulgori!...



Valzer



Allegro



Mazurka



p *mf* *trill* *rit.* **Allegro** *f*

N^o 3^(A) Ballo

Tempo di Valzer (Interno)

mf *p* *f*

N° 4. Entrata di Danilo.

DANILO. Prego... Ecomi qui..... Dov'è la cara patria?

Allegretto

NJEGUS. Vado subito ad annunciarvi
all'Eccellenza sua.

Allegretto moderato
DANILO.

no-le e trop-pl guai.



Nº 5. Finale I.

ANNA, VALENCIENNE, DANILO, ST. BRIOCHE, CASCADA, CORO

BALLO

DANILO. Perché... perché... perché la mia massima è questa: Innamorarsi spesso: fidan-

(Interno)

Walzer



zarsi qualche volta: sposarsi.... mai!



Marcia

Sceglierà

ogni dama il cavalier!

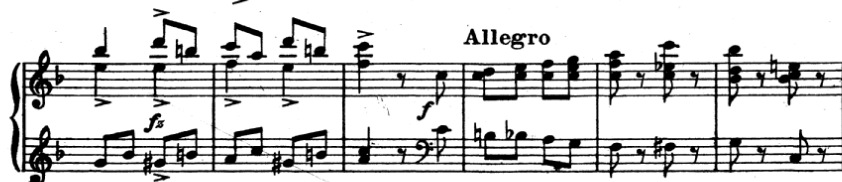


ANNA. Io per me no, non sfido quello che qui s'usa, ma i tanti concor-



renti rendono mi confusa.





Marcia-moderato



Musical score for piano, featuring seven systems of grand staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *p*, *pp*, *mf*, and crescendos. The key signature is B-flat major (two flats). The tempo *Allegretto* is indicated above the final system.

f *f animato* *ff*

DANILO (s'avanza con 15 Signore)
Giunge proprio al punto buon.

Valse

Venite, orsù, si re - ne, del - la dan - za e nel

f *p* *rit.* *a tempo*

Val - zer ci aggi - ra - te.

mf *p*

mf *p* *rit.* *mf a tempo*

mf *f*

ff

pp

This page contains seven systems of musical notation for piano. The notation is written on grand staves (treble and bass clefs). The music features various musical symbols, including notes, rests, and dynamic markings. The first system shows a complex texture with many notes. The second system includes a *mf* marking. The third system has *f* and *p* markings. The fourth system has a *rit.* marking. The fifth system has a *f a tempo* marking. The sixth system has a *rit.* marking and a *f a tempo* marking. The seventh system continues the complex texture. The page number 18 is in the top left corner.

This page contains six systems of musical notation for piano. Each system consists of a treble and bass staff. The key signature is one sharp (F#). The notation includes various dynamics and articulation marks:

- System 1:** Starts with *ff* (fortissimo) in the bass staff. Features complex chordal textures and melodic lines with accents.
- System 2:** Continues the complex textures. The bass staff has a *p* (piano) dynamic marking.
- System 3:** Features a *cresc.* (crescendo) marking in the bass staff. The music transitions from complex chords to more flowing, arpeggiated patterns.
- System 4:** The bass staff has a *p* marking. The right hand features a series of sixteenth-note arpeggiated figures.
- System 5:** The right hand has a *mf* (mezzo-forte) marking, followed by *p* markings. The left hand continues with arpeggiated figures.
- System 6:** The right hand has a *cresc.* marking. The system concludes with sustained chords in both hands.

dim.

p

Marcia-moderato

pp

f

pp

f

mf

p

f

Allegro

f

mf

rit.

rit.

The musical score is written for piano on a grand staff (treble and bass clefs). It begins with a dynamic of *f* and a *dim.* marking. The first system features a melody in the right hand and a bass line in the left hand. The second system continues with a *p* dynamic. The third system is marked **Marcia-moderato** and begins with a *p* dynamic, followed by a *pp* section. The fourth system has a *f* dynamic in the right hand and a *pp* dynamic in the left hand. The fifth system has a *f* dynamic in the right hand and a *mf* dynamic in the left hand. The sixth system has a *p* dynamic in the right hand and a *f* dynamic in the left hand. The seventh system is marked **Allegro** and begins with a *f* dynamic in the right hand and a *mf* dynamic in the left hand. The eighth system has a *f* dynamic in the right hand and a *mf* dynamic in the left hand. The final system has a *rit.* marking in both hands.

a tempo **Allegretto moderato**

f *mf* *rit.* *pp*

p

p *rit.*

mf *a tempo* *mf*

cres. *mf* *f* *pp*

p *mf* *rit.*

Allegro



Valzer



Valzer moderato





ANNA No.... non voglio!



ATTO SECONDO

Nº 6. Introduzione, Ballo e Canzone della Vilia

(ANNA E CORO)

Polonese

Allegretto moderato

25

-star o -ra vi pre-go... e to sto qui, siccome in patria usiam la fe-sta del Sovran celebrerem come

pp

si fosse al Ponte ve - dro.

Vivace

f

f

ff p

ff p

ff p

Allegretto moderato

CORO Ah!

Vivace

Mi ve-li-mo da - se da - se

ves-li - mol Mi ve-li-mo da - se da - se ves-li - mol



ANNA. E della pa - tria una



can - zon noi in - to - nar an - che vo - gliam di quella fa - ta che lag - giù fa - ta Vill.

Allegretto



- a noi chiamiam.

In

u - na roe - cia una Vi - lia vi - vea e un gior - no un cas - cia -

- tor la ve - dea... La nin - fa al - lor si fer - mò a guardar e

co - min - ciò il suo cuor a pal - pi - tar...

Vi - lia, Vi - lia, o nin - fa del bo - sco, ti dono il mio cuor e tu dammi il tuo

amor la.



Vivace

Mi ve-li-mo da - se - da - se ves-li - mo! Mi ve-li-mo da - se da - se



N° 7. Duetto

(ANNA E DANILO)

ANNA. Hala, vien un po'a guardar.

Allegretto

Oh, i be-I cavalier! Un di lor ti può sposar...

ff *pp* *pp* *mf* *pp* *pp* *fp* *rit.* *a tempo*

Lentamente *pp* *mf* *pp* *a tempo* *mf* *pp*



pp

p

a tempo

mf

pp

Allegro moderato

pp rit.

mf a tempo

mf

ff

ff

ff

112011

Nº 8. Marcia - Settimino

(DANILO, ZETA, CASCADA, ST. BRIOCHE, KROMOW, BOGDANOWITSCH, PRITSCHITSCH.)

Tempo di Marcia

Colle donne, colle donne come

f *ff* *p*

agire? *ovres.* *p*

p *f* *p*

mf *mf*

p *ovres.* *rit.* *p*

34 **Lentamente**

Tempo I.

È sca - broso le don - ne stu -

First system of musical notation. The piano part is in G major, 2/4 time. The voice part enters with the lyrics "È sca - broso le don - ne stu -". Dynamics include *rit.* and *p*.

Second system of musical notation. The piano part continues with a steady eighth-note accompaniment. Dynamics include *p*.

Third system of musical notation. The piano part features a *ff* (fortissimo) dynamic in the right hand. Dynamics include *p*.

Fourth system of musical notation. The piano part continues with a steady eighth-note accompaniment. Dynamics include *p* and *mf* (mezzo-forte).

Fifth system of musical notation. The piano part continues with a steady eighth-note accompaniment. Dynamics include *f* (forte).

Sixth system of musical notation. The piano part continues with a steady eighth-note accompaniment. Dynamics include *cresc.* (crescendo).

Seventh system of musical notation. The piano part continues with a steady eighth-note accompaniment. Dynamics include *mf* (mezzo-forte).



Nº 9. Duetto e Danza

(ANNA e DANILO)

I.

Allegretto

pp

pp

p

p

p

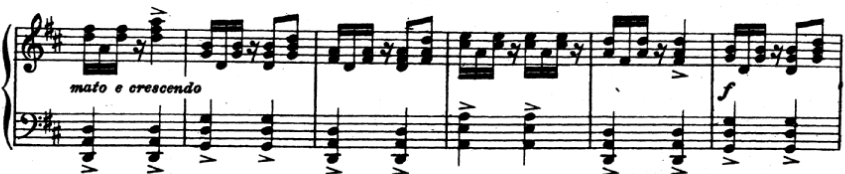
pp



ANNA. Avec beaucoup de plaisir, cher Baron.
DANILO. Un Kolo, la danse de notre patrie!



Vivace (Kolo)



II. Allegretto moderato

DANILO (*subito*) ANNA:

ANNA: E allora, io direi a mio marito: Caro Dal.... Da.... Cosa? Dagoberto! ma io non sono

mica venuta a Parigi per essere
sempre nella.... cara patria!
Conducimi in qualche altro posto!

Allegretto

DANILO. Vo da Ma-xim al - lor, assi - duo av-ven-tor.

Moderato

Valzer moderato

Valzer lento

First system: Treble and bass staves with a key signature of one sharp (F#). The melody in the treble staff is marked *p rit.* and the bass staff has a *p.* marking. The second system continues the melody with a *pp* marking in the bass staff. The third system shows the continuation of the piece.

Valzer
ANNA e DANILLO (ballano)

Fourth system: Treble and bass staves with a key signature of one sharp (F#). The melody in the treble staff is marked *pp*. The fifth system continues the melody. The sixth system shows the continuation of the piece. The seventh system shows the continuation of the piece. The eighth system shows the continuation of the piece.

Nº IO. Duetto e Romanza

(VALENCIENNE e CAMILLO)

VALENCIENNE CAMILLO
Prudenza abbiám! Oh che pa-zien-za!

Allegro

ROMANZA
Allegretto

CAMILLO

41

Come di rose un ce - spo che

nel - l' April sbocciò...

Allegretto

First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic and a *dim.* (diminuendo) marking. The music features eighth-note patterns in the treble and quarter notes in the bass.

Second system of musical notation. Treble and bass staves. Treble staff includes the marking *animato* and *cre - - - - - scen - - - - - do.....*. The music continues with eighth-note patterns in the treble and quarter notes in the bass.

Third system of musical notation. Treble and bass staves. Treble staff includes a *f* (forte) dynamic and a *trun trun* marking. The music features eighth-note patterns in the treble and quarter notes in the bass.

Fourth system of musical notation. Treble and bass staves. Treble staff includes a *rit.* (ritardando) marking and a *pp* (pianissimo) dynamic. The music features eighth-note patterns in the treble and quarter notes in the bass.

Fifth system of musical notation. Treble and bass staves. The music continues with eighth-note patterns in the treble and quarter notes in the bass.

Animato

Sixth system of musical notation. Treble and bass staves. Treble staff includes a *p* (piano) dynamic and a *f* (forte) dynamic. The music features eighth-note patterns in the treble and quarter notes in the bass.

Lento

First system of the Lento section, measures 1-4. The music is in 3/4 time with a key signature of one flat. The right hand features a melodic line with a half note, a quarter note, and a half note, followed by a half note and a quarter note. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* (piano) and *riten.* (ritardando).

Moderato

Second system of the Moderato section, measures 5-8. The tempo changes to *a tempo*. The right hand has a more active melodic line with eighth notes. The left hand continues with eighth-note accompaniment. Dynamics include *pp* (pianissimo).

Third system of the Moderato section, measures 9-12. The right hand features a series of sixteenth-note runs. The left hand has a steady eighth-note accompaniment. Dynamics include *mf* (mezzo-forte) and *p* (piano).

Fourth system of the Moderato section, measures 13-16. The right hand has a melodic line with some rests. The left hand continues with eighth-note accompaniment. Dynamics include *p* (piano) and *f* (forte).

Fifth system of the Moderato section, measures 17-20. The right hand has a melodic line with some rests. The left hand continues with eighth-note accompaniment. Dynamics include *rit.* (ritardando) and *p* (piano).

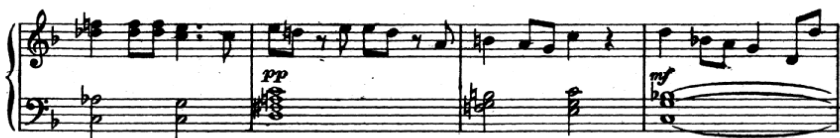
Allegro

Sixth system of the Allegro section, measures 21-24. The tempo changes to *Allegro*. The right hand has a more active melodic line with eighth notes. The left hand continues with eighth-note accompaniment. Dynamics include *p* (piano) and *ff* (fortissimo).

N^o II. Finale II.

(Anna e Camillo escono dal Padiglione) **DANILO** **ZETA**
 Ah! Ah!

Allegro



Musical score for piano, consisting of six systems of staves. The notation includes various dynamics (p, f, pp, ff, rit., a tempo, cres.), articulation (accents), and phrasing (slurs). The key signature has one sharp (F#) and the time signature is 4/4.

System 1: Treble and bass staves. Dynamics: *p*, *f*.

System 2: Treble and bass staves. Dynamics: *p*, *rit.*, *pp a tempo*.

System 3: Treble and bass staves. Dynamics: *f*, *p*, *pp rit.*.

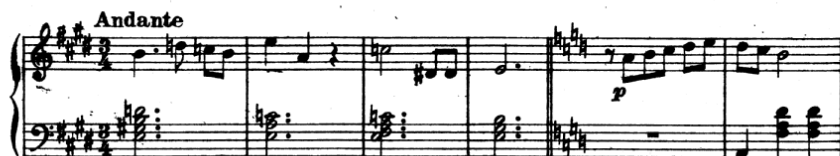
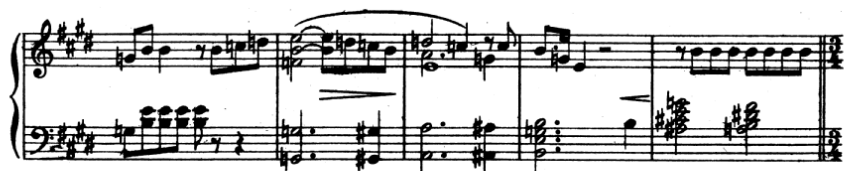
System 4: Treble and bass staves. Dynamics: *mf a tempo*, *cres.*.

System 5: Treble and bass staves. Dynamics: *f*, *cres.*.

System 6: Treble and bass staves. Dynamics: *ff*.

Allegro

Allegro

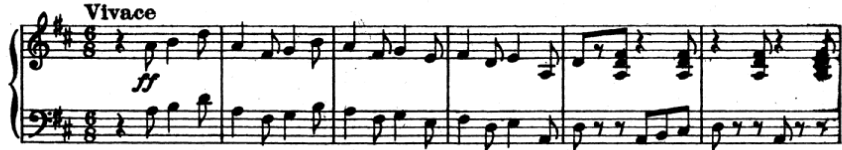


Allegretto moderato

49



Vivace



Tempo di Marcia



Vivace

mf p

cres. f

f p

p cres. f

Tempo di Marcia

p f

p mf





Tempo di Valzer lento





54 Valzer

The musical score is written for piano and consists of seven systems of music. The first three systems are in a key signature of one sharp (F#) and a 3/4 time signature. The first system begins with a piano (*pp*) dynamic. The second system begins with a piano (*p*) dynamic. The third system begins with a piano (*p*) dynamic. The fourth system begins with a piano (*pp*) dynamic and includes the tempo marking *Allegro*. The fifth system begins with a piano (*pp*) dynamic and includes the tempo marking *Andante* and the instruction *poco più animato*. The sixth system begins with a piano (*pp*) dynamic and includes the tempo marking *Allegretto*. The seventh system begins with a piano (*p*) dynamic. The score includes various musical notations such as chords, arpeggios, and melodic lines.

This page contains seven systems of musical notation for a piano piece. The key signature is two sharps (F# and C#). The notation includes various dynamic markings and performance instructions:

- System 1: Treble clef has chords and eighth notes; Bass clef has chords and eighth notes. Dynamics: *f*, *p*, *mp*, *cres.*
- System 2: Treble clef has chords and eighth notes; Bass clef has chords and eighth notes. Dynamics: *mf*
- System 3: Treble clef has eighth notes and quarter notes; Bass clef has eighth notes and quarter notes. Dynamics: *mf*, *cres.*
- System 4: Treble clef has eighth notes and quarter notes; Bass clef has eighth notes and quarter notes. Dynamics: *f*, *f*, *f*
- System 5: Treble clef has eighth notes and quarter notes; Bass clef has eighth notes and quarter notes. Dynamics: *p*, *f*, *p*, *cres.*
- System 6: Treble clef has eighth notes and quarter notes; Bass clef has eighth notes and quarter notes. Dynamics: *ff*
- System 7: Treble clef has chords and quarter notes; Bass clef has chords and quarter notes. Dynamics: *f*

N^o II.^(A) Intermezzo

(Canzone della Villia)

Allegretto **Lentamente**

p *sf* *p* *sfpp* *pp rit.* *pp a tempo* *mf rit.* *p* *mf* *Lentamente* *pp* *f* *pp* *p*

dolcemente cantando

ATTO TERZO

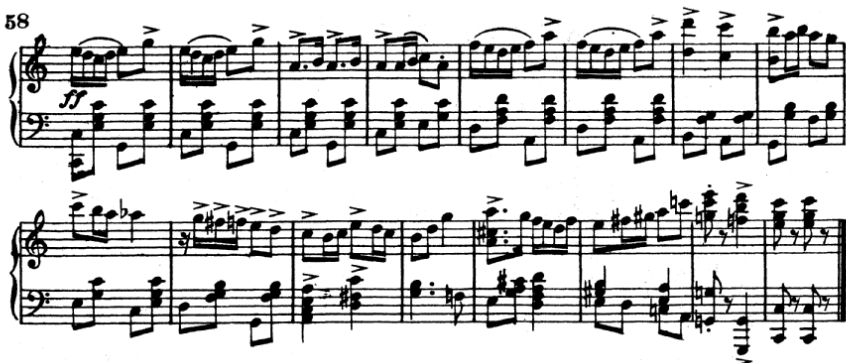
57

N.º II.^(B) Intermezzo

Allegretto

N.º 12. Ballo

Tempo di Marcia



N° 13. Canzone delle Grisettes

(VALENCIENNE, LOLÒ, DODÒ, JOU-JOU, FROU-FROU, CLO-CLÒ, MARGOT)



VALENCIENNE o. GRISSETTES

Sì noi siam le signo-ri-ne delle se-re pa-ri-gi-ne!

Lo-!ò! Do-dò! Jou-jou! Froufrou! Clo-



clò! Mar - got!





TUTTE

Ri - tan - ton, ri - tan - ti - ret - te

Eh vol.

Galop (ballato come il Cansan)



N^o 13.^(A) Reminiscenze

(LOLÒ, DODDÒ, JOU - JOU, CLÒ - CLO, FROU - FROU, MARGOT, DANILO)

Allegretto

N^o 14. Duetto

«Le labbra tacciono»

(ANNA, DANILO)

DANILO Là sono a casa mia

ANNA

(andandogli incontro) O voi siete...

Valzer
Moderato

DANILO

(interrompendola) Cosa sono?

Le labbra taccio - no, i violini bisbigliano: A - ma -

First system of a piano piece. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature has one sharp (F#). Dynamics include *p* and *p rit.*

Second system, marked **Valzer lento**. The tempo is slow, and the music features a waltz-like feel with a mix of eighth and sixteenth notes in both hands.

Third system, continuing the waltz. The right hand has a more active melodic line with slurs, while the left hand maintains a consistent accompaniment. Dynamics include *pp*.

Fourth system, marked **Animato**. The tempo increases, and the right hand features a more complex, flowing melodic line. Dynamics include *pp*.

Fifth system, marked **Adagio**. The tempo slows down, and the music becomes more chordal and static, with long sustained notes in the right hand.

Sixth system, continuing the **Adagio** section. The texture remains slow and chordal, with a focus on sustained harmonies.

Seventh system, continuing the **Adagio** section. The right hand has long, sustained chords, while the left hand provides a steady accompaniment.

Eighth system, marked **Allegro**. The tempo increases significantly, and the right hand features a rapid, flowing melodic line with many sixteenth notes. The piece concludes with a final chord.

Nº 15. Finale

Tempo di Marcia

The musical score is written for piano and organ. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The tempo is marked 'Tempo di Marcia'. The score is divided into six systems. The first system includes dynamics 'f' and 'p'. The second system includes 'p'. The third system includes 'ff' and 'f'. The fourth system includes 'f' and 'cres.'. The fifth system is marked 'Presto' and includes 'ff'. The sixth system includes 'ff'. The score ends with a double bar line and repeat signs.