

INSTRUMENTATION

Piccolo
Flute 1
Flute 2
Oboe
Bassoon
Bb Clarinet 1
Bb Clarinet 2
Bb Bass Clarinet
Eb Alto Saxophone (Bb Soprano Saxophone)
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
Bb Trumpet 1
Bb Trumpet 2
Bb Trumpet 3
F Horn 1
F Horns 2 & 3
C Trombone 1
C Trombone 2
C Trombone 3
Bb Euphonium (Baritone)
C Euphonium
C Tuba
String Bass
Timpani
Snare Drum
Cymbals (Crash, Suspended & Sizzle)
Bass Drum
Triangle
Sleigh bells (or tambourine), Wood block
Glockenspiel
Vibraphone, Tubular bells
Marimba
Piano

WORLDPARTS

Eb Horn 1
Eb Horns 2 & 3
Bb Trombone 1 Bass Clef
Bb Trombone 2 Bass Clef
Bb Trombone 3 Bass Clef
Bb Trombone 1 Treble Clef
Bb Trombone 2 Treble Clef
Bb Trombone 3 Treble Clef
Bb Euphonium Treble Clef
Bb Euphonium Bass Clef
Eb Tuba Bass Clef
Eb Tuba Treble Clef
Bb Tuba Bass Clef
Bb Tuba Treble Clef

THE MERRY WIDOW SELECTIONS

English:

Franz Lehar (1870-1948) - bandmaster; march, operetta and film composer, representative of the heartbeat of his capital city. More than a half century gone, with contemporaries like Ravel and Bartok, Lehar was nonetheless firmly rooted in the Romantic retrospect of Vienna. His music was populist and lyrical, such as this "Love Comedy" about a bank widow's adventures. From it, melodies like the beautiful ballad "Song for Vilia" and "Merry Widow Waltz" have found their own fame.

Nederlands:

Franz Lehar (1870-1948) was dirigent, operette – en film componist en synoniem voor het kloppend hart van zijn hoofdstad. Meer dan een halve eeuw geleden sloeg de muziek van Lehar en tijdgenoten als Ravel en Bartok erg aan in het romantische Wenen van toen. Zijn muziek was volks en bevlogen, zo ook deze romantische comedy over de avonturen van een bankiers weduwe: "Die Lustige Witwe". Uit dit stuk zijn de beroemde ballads "Vilja-Lied" en "Lustige-Witwe-Walzer" voortgekomen.

Deutsch:

Der Dirigent und Komponist von Operetten- und Filmmusik Franz Lehar (1870-1948) war auch Synonym für das pulsierende Herz seiner Hauptstadt Wien. Die Musik von Léhar und seinen Zeitgenossen wie Ravel und Bartok ist in der romantischen österreichischen Hauptstadt sehr beliebt und auch darüber hinaus! Seine Musik ist populär und einfallsreich. Das trifft auch auf das romantische Lustspiel zu, das die Abenteuer von einer Witwe eines Bankiers erzählt. Sie hören zwei bekannte Auszüge, die berühmte Ballade „Vilja-Lied“ und den „Lustige-Witwe-Walzer“.

Francais: (Sélection de 'La Veuve Joyeuse)

Franz Lehár (1870-1948) chef d'orchestre, compositeur d'opérettes et de musiques de film est le digne représentant du cœur palpitant de sa capitale Vienne. Il y a plus d'un demi-siècle la musique de Léhar et de ses contemporains tels Ravel et Bartók connaissait un grand succès à Vienne, la ville romantique par excellence. Sa musique était populaire et très inspirée comme c'est le cas pour cette comédie romantique relatant les aventures de la veuve d'un banquier. La musique comprend les airs célèbres « Chanson de Vilya » et « C'est la Valse, écoutez ».

Performance Notes

While the score does not offer metronome markings, proper (and lively) tempi are critical to effective performance. As well, transitions between songs need to be enticing and vital. At rehearsal #8, carefully balance woodwinds and euphonium; at #10, maintain the same lyrical quality as before. For the percussion tutti (#11-14) experiment with mallet types for the most appropriate sound – a beautiful "music box" effect is possible. The final march and presto can generate much enthusiasm if performed with clarity and speed.

EIJI SUZUKI

Born in Tokyo in 1965, Suzuki attended the Tokyo University of Fine Arts and Music, completing graduate composition in 1991. Additional studies were with Michio Mamiya and Masao Endo. Special recognitions have included the Ataka Prize (1987) and the 2001 Nihon Wind Band Academy Award for composition. Suzuki's commissioning clients include Tokyo Kosei Wind Orchestra and various recording companies as well as amateur ensembles. His musical style, highly reflective of contemporary needs and tastes, is well represented in the contest and concert repertoire of Japan, America and Europe.

"The Merry Widow" Selections for wind ensemble

Franz Lehár
Arranged by Eiji Suzuki

[No.1 : Opening Chorus]

Prestissimo

1st Flute

2nd Flute

Piccolo
(change to Flute)

Oboe

Bassoon

1st Clarinet in B $\flat$

2nd Clarinet in B $\flat$

Bass Clarinet in B $\flat$

Alto Saxophone in E $\flat$
(change to Soprano
Saxophone in B $\flat$)

Tenor Saxophone
in B $\flat$

Baritone Saxophone
in E $\flat$

Prestissimo

1st Trumpet in B $\flat$
(change to Flugelhorn in B $\flat$)

2nd Trumpet in B $\flat$
(change to Flugelhorn in B $\flat$)

3rd Trumpet in B $\flat$
(change to Flugelhorn in B $\flat$)

1st Horn in F

2nd & 3rd Horns in F

1st Trombone

2nd Trombone

3rd Trombone

Euphonium

Tuba

String Bass

Prestissimo
Optional

Timpani

Snare Drum

Cymbals

Bass Drum

Triangle

Sleigh Bells (or Tambourine)

Wood Block

Glockenspiel

Vibraphone

Tubular Bells

Marimba

Piano

3 Marcia

Fl.1 *mf*

Fl.2 *mf*

Picc. *mf*

Ob. *mf*

Bsn. *mf*

Cl.1 *mf*

Cl.2 *mf* *div.* *unis.*

Bs.Cl. *mf*

A.Sax. *mf*

T.Sax. *mf*

Br.Sax. *mf*

3 Marcia

Trp.1 *mf*

Trp.2 *mf*

Trp.3 *mf*

Hrn.1 *mf*

Hrn.2&3 *mf*

Trb.1 *mf*

Trb.2 *mf*

Trb.3 *mf*

Euph. *mf*

Tuba *mf*

St.Bas. *mf*

3 Marcia
Optional

Timp. *mf*

S.D. *mf*

Cym. *mf*

B.D. *mf*

Trgl. *mf*

Glock. *mf*

Piano *mf*

51

Fl.1 *fz* *f* *ff* *tr*

Fl.2 *fz* *f* *ff* *tr*

Picc. *fz* *f* *ff* *tr*

Ob. *fz* *f* *ff* *tr*

Bsn. *fz* *f* *ff* *tr*

Cl.1 *fz* *f* *ff* *tr* *div.* *unis.*

Cl.2 *fz* *f* *ff* *tr*

Bs.Cl. *fz* *f* *ff* *tr*

A.Sax. *fz* *f* *mf* *ff*

T.Sax. *fz* *f* *mf* *ff*

Br.Sax. *fz* *f* *ff*

Trp.1 *f* *ff*

Trp.2 *f* *ff*

Trp.3 *f* *ff*

Hrn.1 *mf* *f* *mf* *ff*

Hrn.2&3 *a2* *mf* *f* *ff*

Trb.1 *mf* *f* *ff*

Trb.2 *mf* *f* *ff*

Trb.3 *mf* *f* *ff*

Euph. *fz* *f* *ff*

Tuba *fz* *f* *ff*

St.Bas. *fz* *f* *ff*

Timp. *fz* *f* *play* *Solo* *ff*

S.D. *fz* *f* *ff*

Cym. *fz* *f* *ff*

B.D. *fz* *f* *ff*

Trgl. *fz* *f* *ff*

Glock. *fz* *f* *ff* *tr*

Piano *fz* *f* *ff* *gliss.* *triple key(s)*

[No. 3 : Entrance]

61 **4 Allegro** (♩=♩)

Fl.1 *mf* *cresc.*

Fl.2 *mf* *cresc.*

Picc. *mf*

Ob. *mf cresc.*

Bsn. *f* *mf cresc.*

Cl.1 *mf* *div.* *cresc.*

Cl.2 *mf* *cresc.*

Bs.Cl. *mf* *cresc.*

A.Sax. *f* *mf* *cresc.*

T.Sax. *f* *mf* *cresc.*

Br.Sax. *f* *mf* *cresc.*

4 Allegro (♩=♩)

Trp.1 *mf cresc.* *St.mute*

Trp.2 *mf cresc.* *St.mute*

Trp.3 *mf cresc.* *St.mute*

Hrn.1 *f* *mf cresc.*

Hrn.2&3 *f* *mf cresc.*

Trb.1 *mp* *cresc.*

Trb.2 *mp* *cresc.*

Trb.3 *mp* *cresc.*

Euph. *f* *mf cresc.*

Tuba *mf* *cresc.*

St.Bas. *mf* *cresc.*

4 Allegro (♩=♩)

Timp. *mf* *cresc.*

S.D. *mf*

Cym. *mf*

B.D. *p cresc.*

Glock.

Vibr. *mp* *cresc.*

Piano *ff* *mp*

- 8 -

[No. 7 : Opening Chorus]

124 **7** **Meno mosso** *rit.* **Allegretto moderato**

Fl.1 *mp*

Fl.2 *mp*

Picc.

Ob. *mp*

Bsn. *mp*

Cl.1 *mp* *unis.* *Solo* *mp*

Cl.2 *mp*

Bs.Cl.

A.Sax. *mp*

T.Sax. *mp*

Br.Sax. *mp*

7 **Meno mosso** *rit.* **Allegretto moderato**
change to Flügelhorn (or Cornet)

Trp.1 *f*

Trp.2 *f*

Trp.3 *f*

Hrn.1 *mp* *mp* *mp*

Hrn.2&3 *mp*

Trb.1 *f*

Trb.2 *f*

Trb.3 *f*

Euph.

Tuba

St.Bas.

7 **Meno mosso** *rit.* **Allegretto moderato**

Timp. *f*

S.D. *f*

Cym. *f*

B.D. *f*

Glock.

Vibr. *mp*

Piano

132

Fl.1

Fl.2

Picc.

Ob.

Bsn.

Cl.1

Cl.2

Bs.Cl.

A.Sax.

T.Sax.

Br.Sax.

Flg.hn.1
(or Crt.)

Flg.hn.2
(or Crt.)

Flg.hn.3
(or Crt.)

Hrn.1

Hrn.2&3

Trb.1

Trb.2

Trb.3

Euph.

Tuba

St.Bas.

Timp.

Cym.

Sleigh Bells
(or Tamb.)

Glock.

Vibr.

Mar.

Piano

8 Allegretto (meno mosso)

8 Allegretto (meno mosso)

8 Allegretto (meno mosso)

8 Allegretto (meno mosso)

171

rit. *a tempo*

Fl.1 *pp* *p* *mf*

Fl.2 *pp* *p* *mf*

Picc. *pp* *p* *mf*

Ob. *pp* *p* *mf*

Bsn. *pp* *p* *mf*

Cl.1 *pp* *p* *mf*

Cl.2 *pp* *p* *mf*

Bs.Cl. *pp* *p*

A.Sax. *pp* *p* *mf*

T.Sax. *pp* *p* *mf*

Br.Sax. *pp* *p*

Flg.hn.1 (or Crt.) *pp* *cant.* *a tempo* *Solo* *p*

Flg.hn.2 (or Crt.) *p* *Solo* *p*

Flg.hn.3 (or Crt.) *p*

Hrn.1 *pp* *p*

Hrn.2&3 *pp* *p*

Trb.1 *pp* *p*

Trb.2 *pp* *p*

Trb.3 *pp* *p*

Euph. *pp* *p*

Tuba *pp* *p*

St.Bas. *pp* *arco* *p*

Timp. *pp* *a tempo*

Cym. *p*

Trgl. *p*

Glock. *pp* *p* *mf*

Vibr. *pp* *p*

Mar. *pp* *p*

Piano *pp*

rit. *a tempo*

change to Flute

Cue Flghn.

Cue Crt.

Flute

arco

[illegible]

219

molto allarg. **Meno mosso**

Fl.1

Fl.2

Picc.

Ob.

Bsn.

Cl.1

Cl.2

Bs.Cl.

A.Sax.

T.Sax.

Br.Sax.

ff *molto allarg.* **Meno mosso**

Trp.1

Trp.2

Trp.3

Hrn.1

Hrn.2&3

Trb.1

Trb.2

Trb.3

Euph.

Tuba

St.Bas.

ff *molto allarg.* **Meno mosso**

Timp.

Cym.

Glock.

Vibr.

Mar.

Piano

229 *a tempo* (13)

Fl.1 *mf*

Fl.2 *mf*

Picc. *mf*

Ob. *mf*

Bsn. *mf*

Cl.1 *mf* div.

Cl.2 *mf* div. unis.

Bs.Cl. *mf*

A.Sax. *mf*

T.Sax. *mf*

Br.Sax. *mf*

Trp.1 *mf* *a tempo* (13)

Trp.2 *mf*

Trp.3 *mf*

Hrn.1

Hrn.2&3

Trb.1 *mf*

Trb.2 *mf*

Trb.3 *mf*

Euph. *mf*

Tuba *mf*

St.Bas. *mf*

Timp. *p* *a tempo* (13)

Cym. *p*

Glock. *mf*

Vibr. *mf*

Mar. *mf*

Piano *mf*

[No. 9 : March ~ Trio + No. 18 : Finale]

238 **[14] Tempo di Marcia**

Fl.1 *mp*

Fl.2 *mp*

Picc. *mp*

Ob.

Bsn. *mp*

Cl.1 *mp* unis.

Cl.2 *mp*

Bs.Cl. *p*

A.Sax. *mp*

T.Sax. *mp*

Br.Sax. *p*

[14] Tempo di Marcia

Trp.1 *p* Cup mute

Trp.2 *p* Cup mute

Trp.3 *p* Cup mute

Hrn.1

Hrn.2&3

Trb.1 *p*

Trb.2 *p*

Trb.3 *p*

Euph.

Tuba *p*

St.Bas. *p* pizz.

[14] Tempo di Marcia

Timp. *p*

S.D. *f*

Cym. *p*

B.D. *p*

Glock. *mp*

Vibr.

Piano

259

Fl.1 *mf*

Fl.2 *mf*

Picc. *mf*

Ob. *cresc.*

Bsn. *cresc.*

Cl.1 *cresc.*

Cl.2 *cresc.*

Bs.Cl. *cresc.*

A.Sax. *cresc.*

T.Sax. *cresc.*

Br.Sax. *cresc.*

Trp.1 Cup mute *p* *mp*

Trp.2 Cup mute *p* *mp*

Trp.3 Cup mute *p* *mp*

Hrn.1 *cresc.*

Hrn.2&3 *cresc.*

Trb.1 *cresc.*

Trb.2 *cresc.*

Trb.3 *cresc.*

Euph. *cresc.*

Tuba *cresc.*

St.Bas. *cresc.*

Timp.

S.D. *cresc.*

Cym. *cresc.*

B.D. *cresc.*

Glock. *Optional* *mf* *Optional* *cresc.*

Vibr.

Piano