

FULL CONDUCTOR SCORE

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Merry Widow Waltzes

Franz Lehár

Arranged by
Robert Longfield

For reference only.
Not valid for performance.



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Instrumentation

Conductor Score	1
Violin I.....	15
Violin II	15
Violin III (Viola substitute)	3
Viola.....	6
Cello.....	5
Bass.....	5
Piano/Keyboard (for rehearsal only)	1

Program Notes

The Merry Widow is an operetta by the Austro-Hungarian composer Franz Lehar (1870-1948). Premiered in Vienna in 1905, The Merry Widow became Lehar's most famous work. It achieved international success and it has been staged in several different languages.

The operetta's story concerns a rich widow and her countrymen's attempts to find her the right husband so that her wealth might stay in their small principality.

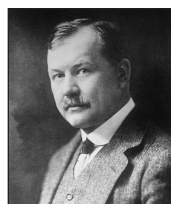
Merry Widow Waltzes contain some of the most well-known melodies from the operetta.

Notes to the Conductor

The beautifully lyrical melodies of the **Merry Widow Waltzes** will provide young string performers with the opportunity to develop a long, smooth, and straight bow stroke. Careful attention to the changes in dynamics will add to the expressiveness of the music. The accompanying parts should be played lightly throughout. The chosen tempo will determine whether the piece should be conducted in 3 or in 1.

Robert Longfield

About the Composer



Franz Lehár, (born April 30, 1870, Komárom, Hung., Austria-Hungary—died Oct. 24, 1948, Bad Ischl, Austria), Hungarian composer of operettas who achieved worldwide success with *Die lustige Witwe* (*The Merry Widow*).

He studied at the Prague Conservatory. Encouraged by Antonín Dvorák to follow a musical career, Lehár traveled in Austria as a bandmaster from 1890. In 1896 he produced his operetta *Kukuschka*. In *The Merry Widow* (1905), with libretto by Viktor Léon and Leo Stein, Lehár created a new style of Viennese operetta, introducing waltz tunes and imitations of the Parisian cancan dances as well as a certain satirical element. Its success was such that two years later it was played at Buenos Aires at five theatres simultaneously. Many other operettas by Lehár followed and became well known in England and the United States under their English titles. Among them were *The Man with Three Wives* (1908), *The Count of Luxembourg* (1909), *Gypsy Love* (1910), and *The Land of Smiles* (1923). Several of his works were filmed, including *The Merry Widow* and *The Land of Smiles*. He wrote a single grand opera, *Giuditta* (1934), which was less successful.

About the Arranger



Robert Longfield is an award-winning composer, arranger, and educator. Born and raised in Grand Rapids, Michigan, he graduated with honors from the University of Michigan where he studied with Jerry Bilik and Paul Boylan and was a member of the band under William Revelli and George Cavender. He also earned a degree from the University of Miami where he was a student of Alfred Reed.

For fifteen years Mr. Longfield was the band and orchestra director at Davison High School, Davison, Michigan. Since 1987 he has held a similar position at Miami Palmetto Senior High School, Miami, Florida. Mr. Longfield was the recipient of the "Teacher of the Year" award by the Michigan School Band and Orchestra Association. In 1996 he received the "Mr. Holland Award" from the National Academy of Recording Arts and Sciences for outstanding contributions to music education.

A member of ASCAP, Mr. Longfield has received several commissions and his compositions and arrangements have been played and recorded by bands throughout the United States as well as in Europe and Japan.

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MERRY WIDOW WALTZES

Conductor
ARC-7069-00

Franz Lehár
arr. Robert Longfield

Waltz tempo (♩. = 50)

Violin I

Violin II

Violin III
(Viola substitute)

Viola

Cello

Bass

Piano
(for rehearsal
only)

Waltz tempo (♩. = 50)

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Bass

Pno.

9

1

2

3

4

5

6

7

8

9

9

10

11

12

13

14

15

16

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17

Vln. I *mf* *p* *V*

Vln. II *mf* *p* *V*

Vln. III *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Bass *mf* *p*

Pno. *mf* *p*

17 18 19 20 21 22 23 24

25

Vln. I *mp* *rit.*

Vln. II *mp*

Vln. III *mp* *Soli* *f* *V*

Vla. *mp* *Soli* *f* *V*

Vc. *mp* *Soli* *f* *V*

Bass *mp*

Pno. *mp* *rit.* *f*

25 26 27 28 29 30 31 32

33 a tempo

pizz.
mf

pizz.
mf

espress.

espress.

espress.
pizz.
mf

mf espress.

33 34 35 36 37 38 39 40

41

espress.
f
mf

espress.
f
mf

mf
f
mf *Soli*

mf
f
mf *Soli*

mf
f
mf *Soli*

mf
f
mf

mf
f
mf

41 42 43 44 45 46 47 48

2.

Vln. I *f* *mp* *rit.* **55** *a tempo* *f*

Vln. II *f* *mp* *rit.* *f*

Vln. III *f* *mp* *f*

Vla. *f* *mp* *f*

Vc. *f* *mp* *f*

Bass *f* *mp* *f*

Pno. *f* *mp* *rit.* *f*

49 50 51 52 53 54 55 56

Vln. I **63**

Vln. II *V* **63**

Vln. III

Vla.

Vc.

Bass

Pno. **63**

57 58 59 60 61 62 63

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Bass

Pno.

64 65 66 67 68 69 70

Vln. I

Vln. II

Vln. III

Vla.

Vc.

Bass

Pno.

71 72 73 74 75 76 77 78

ff *mf*

ff *mf*

ff *mf*

ff *mf*

ff *mf*

ff *mf*

79

Vln. I *f*

Vln. II *f*

Vln. III *f*

Vla. *f*

Vc. *f*

Bass *f*

Pno. *f*

79 80 81 82 83 84

85 86 87 88 89 90

Vln. I *ff*

Vln. II *ff*

Vln. III *ff*

Vla. *ff*

Vc. *ff*

Bass *ff*

Pno. *ff*