

**VILIA**

*From "The Merry Widow"*

**Franz Lehar**

*Adapted and Arranged by Alfred Reed*

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Barnhouse

# Classics For Concert Band

*A series of selected transcriptions  
for the modern concert band/wind ensemble  
under the editorial supervision of*

**ALFRED REED**



**C.L. BARNHOUSE COMPANY**

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## The Barnhouse CLASSICS FOR CONCERT BAND Series

This new series of transcriptions of standard musical classics represents an attempt to make available to wind groups, at all levels of performance, some of the most enduring music of all time in versions that are specifically conceived as being not just good **music**, but also good **wind** music as well.

Especially with arrangements, but also even with note-for-note transcriptions from one medium to another, the responsibility of the re-composer (for that is what the arranger or transcriber really is) to the original composer and his work is the foundation on which a successful such derivative work must rest. The feeling on the part of the listener that what is being heard is actually the original version (or could be the original version) of the work, is the measure of the arranger/transcriber's success, both from the technical and artistic points of view. It is this goal which we seek to attain for each work selected for inclusion in this new series.

Alfred Reed

### PROGRAM NOTE

Franz Lehar was born in Hungary to Moravian parents, the son of a military band director. Lehar himself would also become, for a short period, a band director, as part of his military service, since huge symphonic bands were an important part of the trappings of the Hapsburg Monarchy. With the band he travelled to various outposts in the Empire, and came to know and love the Slavic melos that would become such an important part of his compositional style, most particularly in the operetta "The Merry Widow," which he wrote in 1905.

The plot of the operetta is based on Meilhac's comedy "The Attaché," and is a much-told story of boy meets girl, boy loses girl, boy gets girl and they live happily ever after. Unlike the typical Viennese operetta, this operetta is set, not in Vienna, but in the mythical Kingdom of Pontevedro, and those citizens' activities at their embassy in Paris. The "merry widow" had been the wife of a banker in Pontevedro, and her new love is the charge d'affaires at the embassy. They had been lovers before her marriage to the banker, but could not marry because she was a commoner, and he a count. Now, however, they can marry. She reveals that she will lose her millions if she remarries, but that seems to be acceptable, since if her money does not remain in Pontevedro, the country will go bankrupt.

At a party at the widow's palace, she entertains her guests by singing a native Pontevedrian song "Vilja," about a magic sprite who haunts the forest at night, entices the young hunter into her cave, makes love to him, and then vanishes, leaving him to long for her forever, singing "Vilja, oh Vilja, what grief do you bring?"

Dr. Raymond A. Barr  
Professor of Music Literature  
University of Miami, Coral Gables, Florida

### Note to Conductor

A smooth, always song-like, delivery of each and every line of this new setting of one of the classic gems of Viennese operetta is essential for the fullest effect of this romantic music. No notes are to be cut short, everything must be well sustained, and releases of phrases must be gently "closed off" rather than chopped short.

The use of Cornets rather than Trumpets on the parts provided for these instruments is to be highly recommended. The Cornet parts in all cases are essentially melodic ones, designed to blend with, support, and strengthen the Woodwind, Saxophones and Horns, without obliterating the more delicate colors of these latter instruments; if Trumpets must be used for these parts, the players should endeavor to play with a warm, "rounder" sound, without too much brilliance, in order to preserve the individual sounds of the others.

The countermelody line beginning at measure 29 in the English Horn and Alto Saxophone (later Tenor Saxophone, Alto Clarinet and Bassoon) should be played with the utmost delicacy so as to permit the softer sounds of the Flutes and Clarinets to remain prominent without their having to force their sound in any way.

The famous melody beginning at measure 53 must be played with great sostenuto and expression at all times, and with special attention to an absolutely pure legato throughout. When the Cornets and Baritone join the Woodwinds and Saxophones in this phrase (at measure 61) they must blend in accordingly and not overpower the other instruments. The same is true of the Trumpets at measure 69, where they play with straight mutes . . . their sound at this point is for the purpose of adding a pinch of musical spice to the prevailing color and must not be heard as the leading sound at all.

The return of the main melodic line at measure 103 has the Trumpets and Trombones now as the leading color, but again, the emphasis should be on warmth of sound rather than brilliance. The ending, as so often the case with music of this style and period, should be a somewhat dreamy recollection of the essential "other worldly" nature of what the lyrics of the song have told us about, fading gently away on the final chord.

Careful attention to breath control, legato playing and dynamics will result in a most effective rendition of one of the greatest of all Viennese classic melodies . . . a delight to both performers and audiences for nearly a full century now.

Alfred Reed

## The Arranger

Composer, arranger, conductor and editor, Alfred Reed's life was intertwined with music almost from birth, in New York City on January 25th, 1921. His parents loved good music and made it part of their daily lives; as a result he was well acquainted with most of the standard symphonic and operatic repertoire while still in elementary school.

Beginning formal music training at the age of ten as a trumpet player, he was already playing professionally while still in high school, and shortly thereafter began the serious study of harmony and counterpoint as a prelude to composition, which had come to exercise a stronger hold on his interest and ambition than playing. After three years at the Radio Workshop in New York, he spent the next three in service during World War II, where, as a member of an Air Force Band, he became deeply interested in the concert band and its music. Following his release, he enrolled at the Juilliard School of Music to study under Vittorio Giannini, and from there, in 1948, became a staff composer and arranger with NBC and, subsequently, with ABC, where he wrote and arranged music for radio, television, record albums and films.

In 1953, Alfred Reed resumed his academic work (which had been interrupted by his leaving Juilliard for NBC) and became conductor of the Baylor Symphony Orchestra while at Baylor University in Texas. His Masters thesis was the RHAPSODY FOR VIOLA ORCHESTRA, which was to win the Luria Prize. Two years later, in 1955, he accepted the post of editor in a major music publishing firm, and for the next 11 years became deeply concerned with the problems of educational music at all levels of performance. In 1966 he left this position to join the faculty of the School of Music at the University of Miami, where he developed the first four-year Music Industry program, and in 1980, following the retirement of his old friend and colleague, Dr. Frederick Fenell, was appointed music director and conductor of the University of Miami Symphonic Wind Ensemble.

With over 200 published works in all media, many of which have been on required performance lists for over 25 years, Dr. Reed is one of the nation's most prolific and frequently performed composers. In addition to winning the Luria Prize in 1959, he has been awarded over 60 commissions...with more on the way! His work as a guest conductor has taken him to 49 states, Canada, Mexico, Europe, Japan, Australia and South America. He was the first "foreign" conductor to be invited to conduct and record with the world famous Tokyo Kosei Wind Orchestra, and is today the most frequently performed foreign composer in Japan.

Dr. Reed left New York for Miami, Florida, in 1960, where he has made his home ever since.



## Instrumentation

Full Conductor Score .....	1
1st & 2nd C Flutes .....	4
3rd C Flute .....	1
Eb Clarinet .....	1
1st Bb Clarinet .....	4
2nd Bb Clarinet .....	4
3rd Bb Clarinet .....	4
Eb Alto Clarinet .....	2
Bb Bass Clarinet .....	2
Bb Contrabass Clarinet.....	1
1st & 2nd Oboes .....	2
English Horn .....	1
1st & 2nd Bassoons.....	2
1st Eb Alto Saxophone .....	2
2nd Eb Alto Saxophone .....	2
Bb Tenor Saxophone.....	1
Eb Baritone Saxophone .....	1
1st Bb Trumpet .....	3
2nd Bb Trumpet .....	3
3rd Bb Trumpet .....	3
1st Bb Cornet .....	1
2nd Bb Cornet .....	1
1st & 2nd F Horn .....	2
3rd & 4th F Horn .....	2
1st Trombone .....	2
2nd Trombone .....	1
3rd Trombone .....	1
Baritone TC .....	1
Baritone BC .....	2
Tuba .....	5
String Bass .....	1
Triangle, Vibes, Bells .....	3
Timpani .....	1
Harp .....	1

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FRANZ LEHAR  
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**Andante con moto (♩=c.72)**

The musical score consists of two systems of music. The first system, starting with 'Flutes' and ending with 'Harp (optional)', includes parts for Flutes, Oboes, English Horn, Eb Clarinet, Bb Clarinets 2, Eb Alto Clarinet, Bb Bass Clarinet, Bb Contrabass Clarinet, Bassoons, Eb Alto Saxophones, Bb Tenor Saxophone, Eb Baritone Saxophone, F Horns, Bb Trumpets, Bb Cornets, Trombones, Baritone, Tuba, String Bass, Timpani, Triangle, Vibraphone Bells, and Harp (optional). The second system, starting with 'F Horns' and ending with 'Harp (optional)', includes parts for F Horns, Bb Trumpets, Bb Cornets, Trombones, Baritone, Tuba, String Bass, Timpani, Triangle, Vibraphone Bells, and Harp (optional). The score is written in 2/4 time, mostly in E-flat major, with some changes indicated by key signatures. Dynamics such as ff, f, mf, p, and sforzando (sfz) are used throughout. Measure numbers (a1), (a2), (b1), and (b2) are marked above certain measures.



ritenuto. . . molto. . . al. . . . .

ritenuto. . . molto. . . al. . . . .

(a1)

(a2)

(a2)

(a2)

Solo  
others

(b)

Bells

1 Bar.

1 Tuba

pizz.  $\frac{2}{3}$

dim.  $\frac{1}{2}$

dim.  $\frac{1}{2}$

$\frac{1}{2}$

mp [A major]

3741

**[27] a tempo-gently, not too slow (♩-c.66)**

37

Fls.

Obs.

E.Hn.

E♭ Cl.

Cls.

A.Cl.

B.Cl.

Cb.Cl.

Bsns.

Soli

A.Saxs.

T.Sax.

B.Sax.

Hns.

(a2)

st. mutes

Tpts.

Cors.

Trbs.

Bar.

Tuba

St.B.

Timp.

Trgl.

Vibe. Bells

Harp

**45**

Soli      Soli      sim.      (a2)      poco ritard.

Fls.      Obs.      E.Hn.      Eb.Cl.      E.Hn., A.Sax.1      Cls.      A.Cl.      B.Cl.      Cb.Cl.      Bsns.      A.Saxs.      T.Sax.      B.Sax.      Hns.      Tpts.      Cors.      Trbs.      Bar.      Tuba.      St.B.      Timp.      Trgl.      Vibe. Bells.      Harp.

**45**

poco ritard.

[53] a tempo - Molto moderato, with much expression ( $\text{J}=52$ )

Fls.  
Obs.  
E.Hn.  
Eb.Cl.  
Cl.  
A.Cl.  
B.Cl.  
Cb.Cl.  
Bsns.  
A.Saxs.  
T.Sax.  
B.Sax.  
Hns.  
Tpts.  
Cors.  
Trbs.  
Bar.  
Tuba  
St.B.  
Tim.  
Trgl.  
Vibe.  
Bells.  
Harp

[61]

(a2) Soli

53 a tempo - Molto moderato, with much expression ( $\text{J}=52$ )

61

p sim.

1. mp

Bells

mp

cresc.

mf

dim.

mp



Fls.

Obs.

E. Hn.

Eb Cl.

Cls.

A. Cl.

B. Cl.

Cb. Cl.

Bsns.

A. Saxs.

T. Sax.

B. Sax.

Hns.

Tpts.

Cors.

Trbs.

Bar.

Tuba

St.B.

Timp.

Trgl.

Vibe.

Bells

mf

(Bb)

[F#]

poco ritenuto      85 Tempo I° (♩=c. 66)      (a2)

Fls.

Obs.

E.Hn.

E♭ Cl.

Clrs.

A.Cl.

B.Cl.

Cb.Cl.

Bsns.

A.Saxs.

T.Sax.

B.Sax.

Hns.

Tpts.

Cors.

Trbs.

Bar.

Tuba

St.B.

Timp.

Trgl.

Vibe.

Bells

Harp

(E♭)

(E♯)

Soli

Soli Bells

Vibe.

Bells

Soli

93

(a.2) ritenuto. . . . molto. . . . al. . . . 103 a tempo-Molto moderato, with much expression (♩=52)

Solo  
others  
Ob.1  
Ob.2  
A.Cl., Bsn.1  
Bsns.  
A.Saxs.  
T.Sax.  
B.Sax.

Hns.  
Tpts.  
Cors.  
Trbs.  
Bar.  
Tuba  
St.B.  
Timp.  
Trgl.  
Vibe.  
Bells  
Harp

103 a tempo-Molto moderato, with much expression (♩=52)

p  
3.  
mp  
pizz.  
mp  
dim.  
Bells  
sforzando  
dim.  
mp

Bells, Vibe. unis.



119

*poco ritenuto*

*poco* *ritenuto*

Fls. 1  
Fis. 2  
Fis. 3

Obs. 1  
Obs. 2

E.Hn. E.Hn. Soli

E♭ Cl.

Cls. 1  
Cls. 2  
Cls. 3

A.Cl.  
B.Cl.  
Cb.Cl.

Bsns. 1  
Bsns. 2

(a2)

E.Hn. (Soli)

A.Saxs. 1  
A.Saxs. 2

T.Sax.

B.Sax.

Hns. 1  
Hns. 2  
Hns. 3

Tpts. 1  
Tpts. 2  
Tpts. 3

Cors. 1  
Cors. 2

Trbs. 1  
Trbs. 2  
Trbs. 3

Bar.

Tuba

St.B.

Tim.

Trgl.

Vibe. Bells

Harp

1 Bar.

(all Bars.) div.

(all Tubas)

1 Tuba

(soft sticks)

Vibe. Bells l.v.

Bells l.v.