

"The Merry Widow"

Piccolo.

Waltz.

On Melodies by
Franz Lehár.

arr. by L. P. Laurendeau.

INTROD.
Maestoso.

Universal
Band J'l.

1017.

ff

allarg. *p*

cresc. *mf*

f *rit.* *ff*

Valse modto
p

pp

f

p *f*

f

Piccolo.

Musical score for Piccolo, measures 7-30. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It consists of ten staves of music. Measure 7 is marked with a fermata and a *p* dynamic. The first staff ends with a *fz* dynamic. The second staff begins with a *mf* dynamic. The third staff has a *p* dynamic. The fourth staff has a *mf* dynamic. The fifth staff has a *f* dynamic. The sixth staff has a *fz* dynamic. The seventh staff begins with a *mf* dynamic and a fermata. The eighth staff has a *f* dynamic. The ninth staff has a *sf* dynamic. The tenth staff has a *sf* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

"The Merry Widow"

Flute.

Waltz.

On Melodies by
Franz Lehár.
arr. by L. P. Laurendeau.

INTROD.
Maestoso.

Universal
Band J'l.

1017.

Tempo di Marcia.

Tempo di Valse.

Valse modto

Flute.

This musical score is for a Flute part, consisting of two systems of music. The first system, labeled '2.', is in 3/4 time and begins with a 7-measure rest. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The dynamics range from piano (*p*) to fortissimo (*ff*). The second system, labeled '3.', is also in 3/4 time and begins with a 3-measure rest. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The dynamics range from mezzo-forte (*mf*) to fortissimo (*ff*). The score includes various musical notations such as slurs, accents, and dynamic markings.

flute

CODA. 

cresc. 

ff 



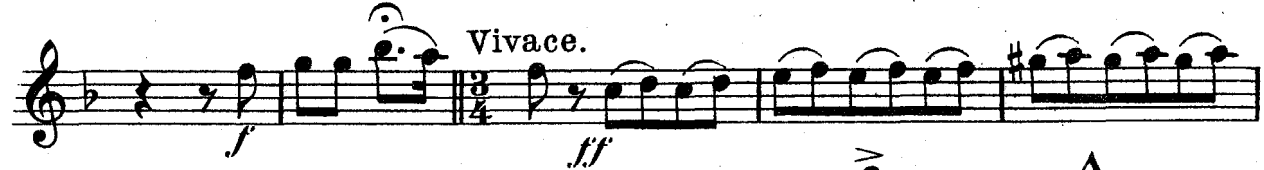
f 

p 



Marcia modto 

rit. 

Vivace. 

ff 

"The Merry Widow"

Oboe.

Waltz.

On Melodies by
Franz Lehár.
arr. by L. P. Laurendeau.

INTROD.
Maestoso.

Universal
Band N^o.

1017.

ff *allarg.*
Tempo di Marcia.
p *cresc.*
Tempo di Valse.
mf *cresc.* *f* *rit.*
Valse modto
ff
p *pp*
f *f*
p *f*
p *f*
mf *f*
ff *fz*

Oboe.

3 1

mf *p cresc.* *f*

mf *f*

sf *sf* *ff*

1 2

CODA. *mf* *p*

1 2 1

6 *p* 6 *ff*

pp *f*

2 2 1

f

Marcia modto *p*

rit. *a tempo*

Vivace. *rit.* *f* *ff*

rit. *f* *ff*

ff

"The Merry Widow"

Bassoon.

Waltz.

On Melodies by
Franz Lehár.

Universal
Band J'l.

INTROD.
Maestoso.

arr. by L. P. Laurendeau.

1017.

ff

allarg. *Tempo di Marcia.* *p* *cresc.*

mf cresc. *f* *rit.*

ff

1. *p*

2. *p*

ff *fz*

Bassoon.

3.

p *mf*
p cresc. *f* *mf*
f *sf* *sf*
ff
2 *3* *4*
2 *3* *4* *5* *1* *2*

CODA.

mf *p*
cresc. *f* *ff*
p
pp *f*
p *f*

Marcia mod^{to}

a tempo *p* *rit.* *Vivace.* *f* *ff*
rit. *f* *ff*
ff

"The Merry Widow"

E♭ Clarinet.

Waltz.

*On Melodies by
Franz Lehár.
arr. by L. P. Laurendeau.*

**INTROD.
Maestoso.**

Universal
Band J'l.

1017.

ff

Tempo di Marcia.
allarg. p

cresc.
mf cresc. f rit.

ff
Valse modto

1. p

pp f

p

1 2

f

p

p

E♭ Clarinet.

The image displays a musical score for an E♭ Clarinet, consisting of two systems of music. The first system is marked with a '2' and the second with a '3'. The music is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The first system (measures 2-10) begins with a piano (*p*) dynamic. It features a melodic line with various dynamics including *fz*, *mf*, *p*, *mf*, and *f*. There are also markings for *ff* and *fz*. The second system (measures 11-20) starts with a piano (*p*) dynamic and includes a *cresc.* (crescendo) marking. Dynamics range from *p* to *sf* (sforzando). The notation includes various note values, rests, and articulation marks such as accents and slurs. The piece concludes with a double bar line and repeat signs.

E♭ Clarinet

CODA.

mf

f

cresc.

f

ff

p

pp

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

p

f

rit.

Vivace.

ff

ff

Marcia *modto*

p

a tempo

rit.

f

ff

ff

"The Merry Widow"

1ST B \flat Clarinet.

Waltz.

On Melodies by
Franz Lehár.
arr. by L. P. Laurendeau.

Universal
Band N^o.
1017.

INTROD.
Maestoso.

ff

Tempo di Marcia.

allarg. *p*

cresc.

mf cresc. *f* *rit.*

Tempo di Valse.

ff

Valse modto

p

E \flat Cl.

1ST B \flat Clarinet.

The image shows a musical score for the 1st B \flat Clarinet, consisting of two systems of music. The first system, labeled '2.', is in 4/4 time and begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *p*. It contains ten staves of music. The second system, labeled '3.', is in 3/4 time and begins with a treble clef, a key signature of two flats (B \flat , E \flat), and a dynamic marking of *p*. It contains ten staves of music. The score includes various dynamic markings such as *fz*, *mf*, *f*, *ff*, and *sf*, as well as performance instructions like *cresc.* and accents. The notation features a variety of rhythmic values, including eighth and sixteenth notes, and rests.

1st Bb Clarinet

CODA. *mf*

p *cresc.*

f *ff*

p *E♭ Cl.*

pp *f*

p

f

rit.

Marcia modto

p *a tempo*

rit.

Vivace.

rit. *f* *ff*

ffz

"The Merry Widow"

Waltz.

2ND & 3RD B \flat Clarinet

On Melodies by
Franz Lehár.
arr. by L. P. Laurendeau.

INTROD.
Maestoso.

Universal
Band J^l.

1017.

ff *allarg.*

Tempo di Marcia.

p *cresc.*

mf cresc. *f* *rit.*

Tempo di Valse.

ff

Valse mod^{to}

p

pp *f*

p

f

fp

2ND & 3RD B \flat Clarinets.

The musical score is divided into two main sections, labeled '2.' and '3.'. The first section, '2.', is in 4/4 time and consists of ten staves of music. It begins with a piano (*p*) dynamic and features a complex, rhythmic melody with many sixteenth and thirty-second notes. The dynamics vary throughout, including *mf* and *fz*. The second section, '3.', is in 3/4 time and consists of seven staves. It starts with a piano (*p*) dynamic and includes a *cresc.* (crescendo) marking. The dynamics range from *p* to *sf* (sforzando). The music in this section is more chordal and features many accents and slurs. Both sections conclude with first and second endings.

2nd & 3rd Bb Clarinets

CODA. *mf*

Marcia *modto*

"The Merry Widow"

Waltz.

Soprano Saxophone. *By Leonard Williams.*

*On Melodies by
Franz Lehár.
arr. by L. P. Laurendeau.*

Universal
Band J'l.

INTROD.
Maestoso.

1017.

ff *allarg*

Tempo di Marcia. *p* *cresc.*

mf cresc. *f* *rit.*

Tempo di Valse. *ff*

1. Valse mod^{to}. 16 *p*

pp *f*

p *f*

4 *f*

7 *p* *fz* *mf*

mf *f*

ff *fz*

Soprano Saxophone.

3. *p* *mf* *f* *sf* *sf* *ff* *ff*

CODA. *mf* *p* *f* *pp* *f* *p* *f* *ff* *ffz*

16 *p* *pp* *f* *p*

Marcia *modto* *p* *a tempo* *rit* *rit* *f* *Vivace.* *ff* *ffz*

Detailed description: This musical score is for a Soprano Saxophone. It begins with a 3/4 time signature and a key signature of one flat. The first system consists of five staves of music. The first staff starts with a piano (*p*) dynamic and includes accents and slurs. The second staff continues with mezzo-forte (*mf*) and forte (*f*) dynamics. The third staff features sforzando (*sf*) accents and a fortissimo (*ff*) dynamic. The fourth staff has a fortissimo (*ff*) dynamic. The fifth staff includes first and second endings. A Coda section follows, marked with mezzo-forte (*mf*) and piano (*p*) dynamics. The score then moves to a new key signature of two sharps (D major) and a 2/4 time signature. It includes a section starting at measure 16 with piano (*p*) and pianissimo (*pp*) dynamics, followed by a forte (*f*) dynamic. The piece concludes with a 'Marcia modto' section in 2/4 time, starting with piano (*p*) dynamics, moving to 'a tempo' with piano (*p*) dynamics, then 'rit' (ritardando) with piano (*p*) dynamics, and finally 'Vivace' with fortissimo (*ff*) dynamics, ending with fortissimo-zwischen (*ffz*).

"The Merry Widow"

1st Eb Alto Saxophone Waltz

On Melodies by
Franz Lehár

arr. by L. P. Laurendeau

INTROD.
Maestoso

U 1017

The musical score is written for a 1st Eb Alto Saxophone. It begins with an introduction in 3/4 time, marked 'Maestoso'. The first staff contains the introduction, starting with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The music features eighth and sixteenth notes, with triplets and accents. Dynamics include *ff* and *p*. The tempo changes to 'Tempo di Marcia' (2/4 time) and then 'Tempo di Valse' (3/4 time). The score includes various musical notations such as slurs, ties, and dynamic markings like *cresc.*, *f*, *rit.*, and *ff*. The piece concludes with a final cadence in 3/4 time.

2nd Alto Sax.
1

The second staff is for the 2nd Alto Saxophone. It begins with a first ending bracket labeled '1' in 3/4 time, marked *p*. The music consists of quarter and eighth notes. The key signature remains two sharps. The score continues with various musical notations and dynamics, including *f* and *p*. The piece concludes with a final cadence in 3/4 time.

1st Eb Alto Saxophone

2

7

p

fz — *mf*

2nd Alto Sax.

p

mf

f

ff *fz*

3

2nd

p

f *mf*

f

ff

sva ad lib.

1 2

1st Eb Alto Saxophone

CODA *mf*

p

f

2nd Alto Sax. *p*

p

pp

f

p

f

Marcia *modto* *p*

atempo

rit.

Vivace *f* *ff* *rit.*

ff

"The Merry Widow"

2nd Eb Alto Saxophone Waltz.

On Melodies by
Franz Lehár.
arr. by L. P. Laurendeau.

Universal
Band 37.

INTROD.
Maestoso.

Tempo di Marcia.

1017.

The musical score is written for a 2nd Eb Alto Saxophone. It begins with an introduction in 2/4 time, marked 'Maestoso'. The first section is 'Tempo di Marcia' (March tempo), starting with a key signature of one sharp (F#) and a 2/4 time signature. Dynamics include *ff* (fortissimo), *allarg.* (ritardando), and *p* (piano). The second section is 'Tempo di Valse' (Waltz tempo), marked with a 3/4 time signature. Dynamics include *mf cresc.* (mezzo-forte crescendo), *f* (forte), *rit.* (ritardando), and *ff* (fortissimo). The third section is 'Valse modto' (Moderato waltz tempo), marked with a 3/4 time signature. Dynamics include *p* (piano), *pp* (pianissimo), *f* (forte), and *fp* (fortissimo-piano). The score concludes with dynamics of *ff* and *fz* (forzando).

2nd Eb Alto Saxophone

3. *p* *mf* *p cresc.*
f *mf*
f *sf* *sf*
ff
1 2

CODA. *mf* *p*
cresc. *f*
p
pp *p*
f

Marcia *modto*
p
Vivace.
rit. *a tempo* *rit.* *f* *ff*
ffz

"The Merry Widow"

Tenor Saxophone.

Waltz.

On Melodies by
Franz Lehár.
arr. by L. P. Laurendeau.

Universal
Band 7's.

INTROD.
Maestoso.

1017.

ff 3 allarg.

Tempo di Marcia. p cresc.

Tempo di Valse. mf cresc. f rit.

Tenor Saxophone.

3. *p* *mf* *p cresc.* *f* *mf* *sf* *sf* *ff* *f* *p* *pp* *p* *f* *Marcia modto* *p* *1 a tempo* *rit.* *rit.* *f* *Vivace.* *ff* *ff^z*

"The Merry Widow"

Baritone Saxophone. Waltz.

On Melodies by
Franz Lehár.

arr. by L. P. Laurendeau.

Universal
Band J^r.

INTROD.
Maestoso.

Tempo di Marcia.

1017.

ff *allarg.*
p *cresc.* *mf cresc.*

rit. *ff* Tempo di Valse.

1. Valse molto
p

2. *p*

fz *mf*

ff *fz*

Baritone Saxophone.

3. 

p *mf*
p cresc. *f* *mf*
f *sf* *sf*
ff
1 *2* *3* *4*
1 *2*

CODA. 

mf *p*
f
p
pp *f*
p *f*
Marcia modto
1 *1* *1 a tempo*
rit.
Vivace. *2* *3* *4* *5*
rit. *f* *ff*

"The Merry Widow"

E♭ Cornet.

Waltz.

By Leonard Williams.

On Melodies by
Franz Lehár.

arr by L P Laurendeau

Universal
Band J'l.

INTROD.
Maestoso.

1017.

The musical score is written for E♭ Cornet and consists of several sections:

- INTROD. Maestoso:** The first section is in 2/4 time, marked *ff* and *Maestoso*. It features a melodic line with triplets and accents.
- Tempo di Marcia:** The second section is in 2/4 time, marked *allarg* and *p*. It begins with a key signature change to one flat and includes a *cresc.* marking.
- Tempo di Valse:** The third section is in 3/4 time, marked *rit.* and *ff*. It features a *Valse modto* section with a 16-measure rest.
- Main Valse Section:** The score continues with several staves of music in 3/4 time, marked *p* and *fz*. It includes first and second endings, with measures 7, 8, and 4 indicated.

E♭ Cornet.

3. *mf* *f*

mf *sf*

sf *ff*

CODA. *mf* *f*

p

f *p* *f*

p *f*

Marcia mod^{to}

a tempo *Vivace.*

rit. *f* *ff*

ffz

Detailed description: This is a musical score for an E♭ Cornet. It consists of 13 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a triplet of eighth notes followed by a group of four eighth notes. Dynamics include *mf* and *f*. The second staff continues the melody with *mf* and *sf* dynamics. The third staff includes *sf* and *ff* dynamics. The fourth staff has a first ending bracket. The fifth staff is labeled 'CODA.' and starts with a 3/4 time signature, featuring *mf* and *f* dynamics. The sixth staff has a first ending bracket and a *p* dynamic. The seventh staff has a *f* dynamic. The eighth staff has a first ending bracket and a *p* dynamic. The ninth staff has a *f* dynamic. The tenth staff is marked 'Marcia mod^{to}' and has a *p* dynamic. The eleventh staff is marked 'a tempo' and has a *rit.* dynamic. The twelfth staff is marked 'Vivace.' and has *f* and *ff* dynamics. The thirteenth staff ends with a *ffz* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

"The Merry Widow"

Solo B \flat Cornet.

Waltz.
Standard Band \$2.00

On Melodies by
Franz Lehár.
arr. by L.P. Laurendeau.

Universal
Band 17.

INTROD.
Maestoso.

1017. *ff*

allarg. *Tempo di Marcia.* *p* *cresc.*

cresc *mf* *Tempo di Valse.*

f *rit.* *ff*

Valse mod^{to}
1st Cor.

p

p

pp *f*

p

f

p

fp *p*

2. *1st Cor.*

1st Cor.

3. *Clar.*

"The Merry Widow"

1ST B \flat Cornet.

Waltz.

On Melodies by
Franz Lehár.
arr. by L. P. Laurendeau.

Universal
Band J'l.

INTROD.
Maestoso.

1017. *ff* *allarg.*

Tempo di Marcia. *p* *cresc.*

mf *cresc.* *f* *rit.*

Tempo di Valse.
 ff

1. *Valse modto*
 p

p *f*

p *f*

p *f*

2. *p*

fz *mf*

p

mf *f*

ff *fz*

1ST B \flat Cornet.

p *mf* *p* *cresc.*

f *mf*

f *sf* *sf*

ff

1 2

CODA. *mf* *p*

f

p 15 *f*

p

f Marcia *mod^{to}*

p *atempo*

rit. *Vivace.* *rit.* *ff*

ff

"The Merry Widow"

2ND & 3RD B \flat Cornets.

Waltz.

On Melodies by
Franz Lehár.

arr. by L.P. Laurendeau.

Universal
Band 1st.

INTROD.
Maestoso.

1017.

ff *3* *3*

allarg. *p* *2* *1* *2*

mf *cresc.* *f* *rit.* *ff* *7*

Valse modto *p* *4*

pp 1st Cor. *4*

sf *3*

p *4*

mf *1*

mf *8*

ff *1*

2ND & 3RD B♭ Cornets.

3.

CODA.

"The Merry Widow"

1ST Alto.

Waltz.

On Melodies by
Franz Lehár.
arr. by L. P. Laurendeau.

Universal
Band J^{ty}.

INTROD.
Maestoso.

Tempo di Marcia.

1017.

ff *allarg.*

p *cresc.*

mf *cresc.* *f*

Tempo di Valse.

ff

Valse mod^{to}

p

pp

f *p*

f

fp

p

f *mf*

p

mf *f*

ff

1ST Alto.

3.

CODA.

Marcia modto

"The Merry Widow"

2ND Alto.

Waltz.

On Melodies by
Franz Lehár.

By Leonard Williams

arr. by L. P. Laurendeau.

Universal
Band 1st.

INTROD.
Maestoso.

allarg.

Tempo di Marcia.

1017.

Tempo di Valse.

Valse mod^{to}

2ND Alto.

3. *p* *mf* *p* *crese*
f *mf* *f*
ff
mf *f*
ff

CODA. *mf*
p *crese* *f*
p
pp
f
p *f*
f

Marcia mod^{to}
p *a tempo*
rit. *rit.* *f*
Vivace. *ff* *ffz*

"The Merry Widow"

3RD & 4TH Altos.

Waltz.

On Melodies by
Franz Lehár.

By Leonard Williams.

arr. by L. P. Laurendeau.

Universal
Band J'l.

INTROD.
Maestoso.

Tempo di Marcia.

1017.

ff *allarg*

p *cresc.*

mf *cresc* *f* *rit*

Tempo di Valse.

ff Valse molto

1. *p*

pp

f *p*

f

fp *p*

2. *p*

fz *mf*

p

mf *f*

ff

3RD & 4TH Altos.

3. *p* *mf* *p* *crese*

f *mf* *f*

ff

CODA. *mf*

p *crese* *f*

ff *p*

pp *f*

p *f*

Marcia mod^{to}

p *a tempo* *Vivace.*

rit *rit* *f* *ff*

ff

Detailed description: This musical score is for the 3rd and 4th Alto parts. It begins with a 3-measure rest, followed by a series of chords and melodic lines. The first system includes dynamics *p*, *mf*, *p*, and *crese*, with articulation marks like accents and slurs. The second system features *f*, *mf*, and *f* dynamics, along with slurs and accents. The third system has *ff* dynamics and slurs. The CODA section starts with *mf* dynamics. The fourth system includes *p*, *crese*, and *f* dynamics. The fifth system has *ff* and *p* dynamics. The sixth system features *pp* and *f* dynamics. The seventh system has *p* and *f* dynamics. The eighth system is marked *Marcia mod^{to}*. The ninth system includes *p*, *a tempo*, and *Vivace.* markings. The tenth system has *rit*, *rit*, *f*, and *ff* markings. The final system ends with *ff* dynamics.

"The Merry Widow"

1ST & 2ND Tenors.

Waltz.

By Leonard Williams.

On Melodies by
Franz Lehár.
arr by L. P. Laurendeau.

Universal
Band J'l.

INTROD.
Maestoso.

1017.

The musical score is written for tenors and piano. It begins with an introduction in 3/4 time, marked 'Maestoso' and 'ff'. The first system includes a tenor line and a piano accompaniment line. The tempo changes to 'Tempo di Marcia' (2/4 time) with a piano accompaniment marked 'p' and 'cresc'. The second system continues the march tempo. The tempo then changes to 'Tempo di Valse' (3/4 time) with a piano accompaniment marked 'mf' and 'cresc.'. The third system begins the waltz melody for the tenors, marked 'Valse modto' and 'p'. The piano accompaniment features various rhythmic patterns and dynamics, including 'f', 'p', 'mf', and 'ff'. The score includes first and second endings for the tenor parts. The piece concludes with a final cadence marked 'ff' and 'fz'.

1ST & 2ND Tenors.

First system of musical notation for 1st and 2nd Tenors. It consists of six staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music features various dynamics including *p*, *mf*, and *p cresc*. Fingerings are indicated with the number '1'. The second staff continues the melody with dynamics *f*, *mf*, and *f*. The third staff includes dynamics *sf*, *sf*, and *ff*, with fingerings '1', '2', '3', and '4'. The fourth, fifth, and sixth staves continue the melodic and harmonic development.

Second system of musical notation, starting with a 'CODA.' marking. It consists of six staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. Dynamics include *mf* and *p*. The second staff has dynamics *f* and *ff*. The third staff includes fingerings '2', '3', '4' and dynamics *p* and *ff*. The fourth, fifth, and sixth staves continue the piece with various dynamics and fingerings.

Third system of musical notation, starting with the tempo marking 'Marcia modto'. It consists of three staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. Dynamics include *p* and *rit.*. The second staff has dynamics *f* and *ff*. The third staff includes fingerings '2', '3', '4', '5' and dynamics *ffz*. The tempo marking 'Vivace.' is present above the second staff.

"The Merry Widow"

1ST & 2ND Trombones Waltz.

On Melodies by
Franz Lehár.
arr. by L. P. Laurendeau.

Universal
Band J't.

INTROD.
Maestoso.

1017.

Tempo di Marcia. *f* *allarg.*

p *cresc.*

mf *f*

ff *rit.*

1. *p*

f *p*

f *p*

f *p*

p *mf*

f *mf*

p *mf*

f *mf*

ff *f*

ff *f*

1ST & 2ND Trombones

3. *p* *mf* *p cresc.* *f* *mf* *f* *sf* *sf* *ff*

CODA. *mf* *p* *f* *ff* *p* *f*

Marcia *modto* *a tempo* *p* *Vivace.* *rit.* *f* *ff* *rit.* *ff*

"The Merry Widow"

3RD Trombone.

Waltz.

On Melodies by
Franz Lehár.
arr. by L. P. Laurendeau.

Universal
Band J't.

INTROD.
Maestoso.

Tempo di Marcia.

1017.

The musical score is written for a 3rd Trombone and consists of several systems of music. The first system is an introduction in 2/4 time, marked 'Maestoso' and 'Tempo di Marcia'. It begins with a double bar line and a key signature of one flat. The first staff has a dynamic marking of *ff* and a tempo marking of *allarg.*. The second staff has a dynamic marking of *p* and a *cresc.* marking. The third staff has a *cresc.* marking, a dynamic marking of *mf*, and a *rit.* marking. The fourth staff is marked 'Tempo di Valse' and 'Valse modto' and is in 3/4 time. It begins with a dynamic marking of *ff*. The first staff of the first section is numbered '1.' and has a dynamic marking of *p*. The second staff has a dynamic marking of *f*. The third staff has a dynamic marking of *f* and a measure rest of 4. The fourth staff has a dynamic marking of *f* and a measure rest of 8. The fifth staff has a dynamic marking of *f* and a measure rest of 3. The second section is numbered '2.' and begins with a dynamic marking of *p*. The second staff has a dynamic marking of *fz* and *mf*. The third staff has a dynamic marking of *p*. The fourth staff has a dynamic marking of *mf* and *f*. The fifth staff has a dynamic marking of *ff* and *fz*.

3RD Trombone.


3. 

CODA. 

Marcia modto 

Vivace. 

"The Merry Widow"

Baritone 

Waltz.

On Melodies by
Franz Lehár.
arr. by L. P. Laurendeau.

Universal
Band J'l.

INTROD.
Maestoso.

1017.

ff *3* *Tempo di Marcia.* *3* *allarg.* *p* *cresc.*

rit. *mf* *cresc.* *Tempo di Valse.*

1. *f* *Valse molto* *pp* *f* *fp*

2. *p* *fz* *mf* *p* *mf* *f* *ff* *fz*

Baritone

3. 

CODA. 

Marcia *modto*

a tempo

Vivace. 

"The Merry Widow"

Baritone:

Waltz.

INTROD.
Maestoso.

By Leonard Williams.

On Melodies by
Franz Lehár.
arr. by L. P. Laurendeau.

Universal
Band J'l.

1017.

ff *Tempo di Marcia.*
allarg. *p* *cresc.*
mf *cresc.*
rit. *Tempo di Valse.*
Valse modto *ff*
p
pp *f*
p *f*
f/p
p
f *mf*
p
mf
mf *ff* *fz*

Baritone:

3. *p* *mf*

p cresc. *f* *mf*

f *fz* *fz*

ff

p *mf* *p*

f *ff*

p *pp* *f*

p *f* *Marcia molto*

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

Vivace. *ff* *ffz*

2 3 4 5

"The Merry Widow"

Basses.

Waltz.

On Melodies by
Franz Lehár.
arr. by L. P. Laurendeau.

Universal
Band J't.

INTROD.
Maestoso.

allarg.

Tempo di Marcia.

1017.

ff
p
cresc.
mf cresc.

rit.
f
Tempo di Valse.
ff

1.
p
Valse mod^{to}

pp

f
p

f

p
f

2.
p

f/2
mf

p
mf

f

ff
f/2

Basses.

3.

p *mf* *p*

cresc. *f* *mf*

f *sf* *sf*

ff

2 3 4 5 1

CODA. *mf*

p *f* *pp*

f *p*

1 *f*

Marcia modto *p*

1 *a tempo*

rit.

Vivace. 2 3 4 5 *ff* *ff*

"The Merry Widow"

Drums.

Waltz.

On Melodies by
Franz Lehár.

arr. by L. P. Laurendeau.

Universal
Band Pl.

INTROD.
Maestoso.

Tempo di Marcia.

1017.

ff *allarg.*

p *mf* *cresc.* *f*

rit. *ff*

f

p

f

p

p

mf *f*

ff *fz*

Drums.

3. *mf* *p* *mf* *f*

4 5 1 1 1

f *sf* *sf*

2 3 4 5 6

2 3 4 5

1 2

Triangle. *mf* *mf* Drs.

4 *p* *f* 2

32 *f* Drs. 2 3

Trgl. *p* 1 1 Drs. 2 3

4 5 6 7 8

Marcia *modto* Trgl. *p* 1 1 4 1

a tempo 1 1 Drs. *Vivace.* *rit.* 2

rit. *f* *ff* *ffz*

3 4 5 6