



Radetzky March: A Concert in Vienna

Johann Strauss
Arranged by Victor López

INSTRUMENTATION

- 1 Conductor
- 10 Flute
- 2 Oboe
- 10 B \flat Clarinet
- 2 B \flat Bass Clarinet
- 6 E \flat Alto Saxophone
- 4 B \flat Tenor Saxophone
- 2 E \flat Baritone Saxophone
- 8 B \flat Trumpet
- 4 F Horn
- 6 Trombone/Baritone/Bassoon
- 2 Baritone Treble Clef
(World Part Trombone in B \flat Treble Clef)

- 4 Tuba
- 2 Mallet Percussion
(Xylophone/Bells)
- 1 Optional Timpani
(B \flat , E \flat)
- 2 Percussion 1
(Snare Drum/Bass Drum)
- 1 Percussion 2
(Crash Cymbals or Opt.
Suspended Cymbal with Stick)

WORLD PARTS

Available for download from
www.alfred.com/worldparts

- Horn in E \flat
- Trombone/Baritone in B \flat Bass Clef
- Tuba in E \flat Bass Clef
- Tuba in E \flat Treble Clef
- Tuba in B \flat Bass Clef
- Tuba in B \flat Treble Clef

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PROGRAM NOTES

The New Year Concert of the Vienna Philharmonic Orchestra (in German: Das Neujahrskonzert der Wiener Philharmoniker) is a concert that takes place each year in the morning of January 1st in Vienna, Austria. It is broadcast around the world to an estimated audience of one billion listeners in 44 countries.

The music that is performed is typically that of the Strauss family: Johann Strauss I, Johann Strauss II, Josef Strauss and Eduard Strauss. The flowers that decorate the Wiener Musikverein Concert Hall each year are gifts from the city of San Remo; Liguria, Italy.

The concert always sports several encores after the main program. Then, the musicians collectively wish the audience a happy new year, and close with Johann Strauss II's *Blue Danube Waltz*, followed by the *Radetzky March*. During this final piece, the audience claps along in time and the conductor turns to conduct them instead of the orchestra. A break from the tradition in recent times would be during the 2005 concert, which was conducted by Lorin Maazel. The program concluded with the *Blue Danube* as a mark of respect to the victims of the 2004 Indian Ocean earthquake.

The concert was first performed in 1939 (on 31 December of that year) and conducted by Clemens Krauss. In 2006, not for the first time in the history of the Neujahrskonzert, there was a work by Mozart: the Overture to his opera, *The Marriage of Figaro*. For several years, the concert has been telecast on PBS.

Radetzky March: A Concert in Vienna, arranged by Victor López, is based on the *Radetzky March*, Op. 228. This quick regimental march of the 1st King's Dragoon Guards was composed in 1848 by Johann Strauss I, father of the renowned "Waltz King." It was dedicated to Austrian Field Marshal Joseph Radetzky von Radetz, and became a popular march among soldiers. When it was first played, Austrian officers in attendance promptly clapped and stomped their feet while the chorus was played. This tradition is carried over today; when the march is played in classical music venues in Vienna, members of the audience will also participate by clapping and stomping. Despite its military nature, its tone is more festive than martial. It is usually played in less than 3 minutes.

NOTES TO THE CONDUCTOR

This arrangement provides numerous teaching opportunities for interdisciplinary connections for beginning band students. Besides studying the importance of classical music and the work of Johann Strauss I, lessons may be developed to address the different New Year's calendars and celebrations.

Please note that in this work, the arranger's intent is to provide young musicians with an opportunity to experience classical music. To that end, it should be played at a much slower tempo than the original work. Nevertheless, once the students have acquired sufficient knowledge and fluency in playing the music, the piece may be played at a much faster "march-like" tempo.

At the beginning, not that staccato markings are introduced in measure two and should be played lightly. This provides an opportunity to check tongue placement for wind players. The entire composition is on the light side, so take care that sections do not overblow. At measure 5, the dynamic level is mezzo piano; do not allow the instruments playing on beats one and three to play heavily. At the introduction of the slur markings, watch the articulations. At measure 13, the dynamic marking increases to a mezzo forte and the clarinets, tenor saxophones and french horns switch to play on counts two and four. Again, these beats should not be too heavy. The percussion plays a supportive role throughout; they should only compliment the rhythmic figures and never overpower the winds. In order to maintain interest in all parts, a short phrase of the melody is introduced in the lower brass and woodwinds in the pickups before measure 21. Work on balance at measure 25 where the melody is written in thirds and sixths. At measure 35 (two measures before the *D.S. al Coda*) the flute, oboe, and trumpet parts should start at the decrescendo at the forte level to be most effective. To insure a clear understanding of the *D.S. al Coda*, you may wish to discuss the "roadmap" with your students before the first run-through.

I hope that by playing *Radetzky March: A Concert in Vienna*, young musicians develop an appreciation for classical literature and have a rewarding musical experience.



Radetzky March: A Concert in Vienna

CONDUCTOR SCORE
Approx. Duration - 1:45

By Johann Strauss
Arranged by Victor López (ASCAP)

Moderately ♩ = 120 - 152

Flute *f* *mp*

Oboe *f* *mp*

B♭ Clarinet *f*

B♭ Bass Clarinet *f*

E♭ Alto Saxophone *f* *mp*

B♭ Tenor Saxophone *f*

E♭ Baritone Saxophone *f*

Moderately ♩ = 120 - 152

B♭ Trumpet *f* *mp*

F Horn *f*

Trombone/Baritone/Bassoon *f*

Tuba *f*

Mallet Percussion (Xylophone/Bells) Xyl. *f* Both

Optional Timpani Tune E♭, B♭ *f*

Percussion 1 (Snare Drum/Bass Drum) S.D. > *f* *mp*
B.D. >

Percussion 2 (Crash Cymbals or Optional Suspended Cymbal with stick) Cr. Cyms. > *f* Solo >

1 2 3 4

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5 %

Fl.

Ob.

Cl.
mp

B. Cl.
mp

A. Sax.

T. Sax.
mp

Bar. Sax.
mp

5 %

Tpt.

Hn.
mp

Trb./Bar./Bsn.
mp

Tuba
mp

Mlts.

Timp.
mp

Perc. 1
mp

Perc. 2
mp

5 6 7 8 9

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpt. *mf*

Hn. *mf*

Trb./Bar./Bsn. *mf*

Tuba *mf*

Mlts. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2

10 11 12 13 14

Fl. To Coda Φ

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. To Coda Φ

Hn.

Trb./Bar./Bsn.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

15 16 17 18 19

21

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

21

Tpt.

Hn.

Trb./Bar./Bsn.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Bells

Both

mf Xyl.

20 21 22 23 24

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Trb./Bar./Bsn.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

Both Bells

Xyl.

Both Bells

Xyl.

25 26 27 28

29

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

29

Tpt.

Hn.

Trb./Bar./Bsn.

Tuba

Mlts.

Both Bells

Xyl.

Xyl.

Bells

Timp.

Perc. 1

Perc. 2

29 30 31 32 33

D.S. al Coda

⊕ Coda

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Trb./Bar./Bsn.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

34

35

36

37

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