

**Belwin****BEGINNING STRING ORCHESTRA****A CONCERT IN VIENNA****(Radetzky March)****JOHANN STRAUSS**Arranged by **VICTOR LOPEZ (ASCAP)****INSTRUMENTATION**

1	Conductor
8	1st Violin
8	2nd Violin
5	3rd Violin (Viola T.C.)
5	Viola
5	Cello
5	String Bass
1	Piano Accompaniment
1	Percussion (Crash Cymbals)
1	Drumset

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips

Belwin/Pop String Editor



PROGRAM NOTES

A Concert in Vienna, arranged by Victor Lopez, is based on *Radetzky March*, Op. 228, the regimental quick march of the First King's Dragoon Guards, and was composed in 1848 by Johann Strauss (Senior), father of the renowned Waltz King. It was dedicated to Austrian Field Marshal Joseph Radetzky von Radetz, and became quite a popular march among soldiers. The composition is performed at The New Year Concert (in German: *Das Neujahrskonzert der Wiener Philharmoniker*) of the Vienna Philharmonic Orchestra, which takes place each year on the morning of January 1st in Vienna, Austria. It is broadcast around the world to an estimated audience of one billion in 44 countries. The music is mostly 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 are a gift each year from the city of San Remo, Liguria, Italy. The concert always ends with several encores after the main program. The musicians then 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 last 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 occurred during the 2005 edition, conducted by Lorin Maazel, where the program concluded with the *Blue Danube Waltz* as a mark of respect for the victims of the 2004 Indian Ocean earthquake.

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

NOTES TO THE CONDUCTOR

This new rendition of *Radetzky March* provides numerous teaching opportunities for interdisciplinary connections for beginning orchestra students. Besides studying the importance of classical music and the work of Johann Strauss I, lessons may be developed that address the different calendars for New Year's celebrations.

Please note that in this arrangement, the arranger's intent is to provide young string players with early exposure to classical music. To that end, it is to 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, note that staccato markings are introduced on measure 2 and should be played lightly. This provides an opportunity to discuss proper bowing technique. The entire composition is somewhat on the light side. At rehearsal number 5, the dynamic level is mezzo-piano and care should be taken not to allow the viola, cello and bass playing on beats 1 and 3 to play heavy. Watch the articulations and the introduction of the slur markings. At rehearsal number 13, the dynamic marking goes up to a mezzo-forte and the viola plays after beats, but it should not be played heavy. The percussion plays a supportive role throughout and should only compliment the rhythmic figures, but never overpower the strings. At the pickups before rehearsal number 21, in order to maintain interest for all players, a short phrase of the melody is introduced in the cello and string bass parts. 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, ensure that the 1st and 2nd violins and piano start the decrescendo at the forte level for it to be effective. At measure 36, the D.S. al Coda goes to rehearsal number 5 where the sign is located, and at measure 19 it jumps to measure 37, where the coda appears until the end.

I hope that by playing *A Concert in Vienna*, young musicians develop an early appreciation for classical literature and that in doing so they have a rewarding musical experience.

Victor Lopez

A Concert in Vienna

CONDUCTOR SCORE

(Radetzky March)

Johann Strauss (1804-1849)

Duration - 1:45

Arranged by Victor Lopez

Marcato allegro (♩ = 120-152)

Violins I
Violins II
Viola (Vln. III)
Cello
String Bass
Piano Accompaniment
Percussion (Crash Cymbals)
Drumset

Vlins. I
Vlins. II
Vla. (Vln. III)
Cello
Str. Bass
Piano Accomp.
Perc.
Drumset

I
Vlns.
II
Vla. (Vln. III)
Cello
Str. Bass
Piano Accomp.
Perc.
Drumset

8 9 10 11

A7 D A E7

I
Vlns.
II
Vla. (Vln. III)
Cello
Str. Bass
Piano Accomp.
Perc.
Drumset

12 13 14

B A7 D

mf

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

Perc.

Drumset

15 16 17 18

E7 A7 D

To Coda Φ

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

Perc.

Drumset

19 20 21 22

Em A7 To Coda Φ D

21 N.C.

f *mf*

I
Vlns.
II
Vla. (Vln. III)
Cello
Str. Bass
Piano Accomp.
Perc.
Drumset

23 24 25 26

f *mf* *mf* *mf*

A7 D

This block contains the musical score for measures 23 through 26. It features staves for Violins I and II, Viola (Violin III), Cello, String Bass, Piano Accompaniment, Percussion, and Drumset. The key signature has two sharps (F# and C#). Measures 23 and 24 show a dynamic of *f* (forte). Measures 25 and 26 show a dynamic of *mf* (mezzo-forte). The Piano Accompaniment part includes chord markings for A7 and D. A large red watermark is overlaid on the score.

I
Vlns.
II
Vla. (Vln. III)
Cello
Str. Bass
Piano Accomp.
Perc.
Drumset

27 28 29 30

A7 D A7 D

This block contains the musical score for measures 27 through 30. It features the same instruments as the previous block. Measures 27 and 28 show a dynamic of *mf*. Measures 29 and 30 show a dynamic of *f*. The Piano Accompaniment part includes chord markings for A7 and D. A large red watermark is overlaid on the score.

Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass
Piano Accomp.
Perc.
Drumset

1 2 3 V 1 2 3 1

F# Bm F# Bm F# Bm F# Bm F# Bm F# Bm

31 32 33 34

Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass
Piano Accomp.
Perc.
Drumset

D.S. % al Coda
mp
mp

D.S. % al Coda
p

Coda
f
f
f
f
f
f
f
f
f

35 36 37

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