

RADETZKY MARCH

JOHANN STRAUSS I

Arranged by

Timothy Loest

Instrumentation

1 - Full Score	4 - F Horn
8 - Flute	4 - Trombone
2 - Oboe	2 - Baritone / Euphonium
2 - Bassoon	2 - Baritone T.C.
5 - B \flat Clarinet 1	4 - Tuba
5 - B \flat Clarinet 2	1 - String Bass
2 - B \flat Bass Clarinet	2 - Bells
4 - E \flat Alto Saxophone	4 - Snare Drum
2 - B \flat Tenor Saxophone	Bass Drum
2 - E \flat Baritone Saxophone	1 - Crash Cymbals
4 - B \flat Trumpet 1	2 - Audience Claps (opt.)
4 - B \flat Trumpet 2	

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As a result, all single page parts are collated before multiple page parts.

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The Arranger

Timothy Loest is a name in music synonymous with creativity, versatility, and accessibility. His compositions and arrangements for young band are performed worldwide and his pedagogical methods and conducting appearances continue to impact performers and audiences at the state and national levels.

In 2017, his work *Cloud Gate (Reflections of a City)* was performed for more than 5,000 spectators at Chicago's Millennium Park. That same year, he received the Illinois Grade School Music Association's highest honor – the Cloyd Myers Memorial Award for Excellence in Music Education.

Mr. Loest had his first work published in 1995 and today he is an exclusive writer for The FJH Music Company Inc. He co-authored *Measures of Success®: A Comprehensive Musicianship Band Method*, and is lead author of "The Beyond Series," which includes *Warm-ups and Beyond*, *Rhythms and Beyond*, and *Chorales and Beyond*.

Mr. Loest received his Bachelor of Music Education degree from Illinois State University and his Master of Music Education degree from Northwestern University. He holds membership in NAfME, ASCAP, Illinois MEA, the Illinois Grade School Music Association, and Christian Educators Association International. He served his entire career as band director at F.E. Peacock Middle School in Itasca, Illinois, and resides in Wheaton, Illinois with his wife Cindy and two sons.

About the Music

Radetzky March is arguably the most famous work by Johann Strauss, Sr. It was dedicated to Count Radetzky, a decorated Austrian Field Marshal who served in numerous battles, including the Napoleonic Wars. The piece was first performed in August of 1848 and gained immediate popularity. Traditionally, the Vienna Philharmonic performs the march at its New Year's Day concert. As part of the tradition, the audience energetically claps on the strong beats of the main strain.

When performing *Radetzky March*, it is important to maintain proper style. This arrangement is notated in 4/4 time, but should possess a rhythmic duple feel. At some point, performers may be introduced to *alle breve*. (Your musicians should have no problem following cut time conducting once the piece is thoroughly learned.)

In the spirit of tradition, this arrangement includes an optional clapping part located at the bottom of the conductor score. If audience participation is desired, it may help to have one or two assistant conductors stand up front facing the audience. To facilitate accuracy, printed clapping parts have been included for the assistants (not the audience). The audience should be instructed to follow the assistant conductors carefully and ONLY clap when they clap. Remind the audience that clapping at the wrong time is akin to playing wrong notes and that there are specific times when the clapping is to stop, and then resume. Because the clapping part has three dynamic levels (piano, forte, and fortissimo), it may be helpful to practice clapping on strong beats BEFORE the work is performed. Obviously, the assistant conductors should demonstrate the various dynamic levels based on the size of their clapping gestures. Feel free to engage fellow music teachers, student musicians, or any outgoing parent or community member who has experience reading music notation.

While this march is full of vibrant energy, it should never be overplayed. A helpful suggestion might be: "listen louder than you play." Lastly, be sure to listen to recordings of the Vienna Philharmonic playing the march. After all, the best sermon is a good example.

- Timothy Loest

RADETZKY MARCH

JOHANN STRAUSS I

Arranged by

TIMOTHY LOEST

(ASCAP)

Brisk march (♩=168) (♩=84)

5

Flute *ff* *p*

Oboe *ff* *p*

Bassoon *ff* *p*

B♭ Clarinets 1 2 *ff* *p*

B♭ Bass Clarinet *ff* *p*

E♭ Alto Saxophone *ff* *p*

B♭ Tenor Saxophone *ff* *p*

E♭ Baritone Saxophone *ff* *p*

B♭ Trumpets 1 2 *ff* *p*

F Horn *ff* *p*

Trombone *ff* *p*

Baritone / Euphonium *ff* *p*

Tuba *ff* *p*

Bells poly mallets *ff* muffle

Snare Drum Bass Drum S.D. B.D. *ff* *p* play soft passages lightly

Crash Cymbals *ff* muffle muffle

Opt. Audience Claps *p*

2

3

4

5

p

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Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Bells

S.D.
B.D.

Cr. Cym.

Aud. Cl.

6 7 8 9 10 11

21

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

21

Tpts. 1
2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Bells

S.D.
B.D.

Cr. Cym.

Aud. Cl.

f

muffle

18 19 20 21 22 23

29

Fl. *div.*
p

Ob. *p*

Bsn. Bar. / Euph. *p*

Cls. 1 2 *p*

B. Cl. *p*

A. Sax. *p*

T. Sax. *p*

B. Sax.

29

Tpts. 1 2 *p*

Hn. *p*

Tbn. Bar. / Euph. *p*

Bar. / Euph. *p*

Tuba *p*

Bells *p*

S.D. B.D. *p*

Cr. Cym.

Aud. Cl.

Fl. *poco rit.*

Ob. *f ff*

Bsn. *play p f*

Cls. 1 2 *f ff*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *p f*

Tpts. 1 2 *f ff*

Hn. *f*

Tbn. *play p f*

Bar. / Euph. *f*

Tuba *f*

Bells *f muffle*

S.D. B.D. *f ff*

Cr. Cym.

Aud. Cl.

37 a tempo

Fl.

Ob.

Bsn. *ff*

Cl. 1 *ff*
2

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

37 a tempo

Tpts. 1
2 *ff*

Hn. *ff*

Tbn. *ff*

Bar. / Euph. *ff*

Tuba *ff*

Bells

S.D. B.D.

Cr. Cym. *ff*

Aud. Cl.

45 Trio

Fl. *f* *mp*

Ob. *f* *mp*

Bsn. *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

45 Trio

Tpts. 1 *f*

Tpts. 2 *f*

Hn. *f*

Tbn. *f*

Bar. / Euph. *f*

Tuba *f*

Bells *mp*

S.D. B.D.

Cr. Cym. muffle

Aud. Cl.

49

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

49

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar. / Euph.

Tuba

Bells

S.D.

B.D.

Cr. Cym.

Aud. Cl.

p

mp

57

Fl. *mp*

Ob. *mp*

Bsn.

Cl. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Bells *mp*

S.D.
B.D.

Cr. Cym.

Aud. Cl.

55

56

57

58

59

60

65

Fl.
Ob.
Bsn.
Cls. 1
2
B. Cl.
A. Sax.
T. Sax.
B. Sax.
Tpts. 1
2
Hn.
Tbn.
Bar. / Euph.
Tuba
Bells
S.D.
B.D.
Cr. Cym.
Aud. Cl.

mp
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff

61 62 63 64 65 66

69

Fl. *p*

Ob. *p*

Bsn. *p*

Cls. 1 *p*
2

B. Cl. *p*

A. Sax. *p*

T. Sax. *p*

B. Sax. *p*

69

Tpts. 1
2

Hn. *p*

Tbn. *p*

Bar. / Euph. *p*

Tuba *p*

Bells muffle

S.D. *p*
B.D.

Cr. Cym. muffle

Aud. Cl. *p*

67 68 69 *p* 70 71 72

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar. /
Euph.

Tuba

Bells

S.D.
B.D.

Cr. Cym.

Aud. Cl.

rallentando

rallentando

muffle

79 80 81 82 83 84