

# THE BLUESY DANUBE

(Jazz Waltz)

JOHANN STRAUSS II

Arranged by

Timothy Loest

## Instrumentation

1 - Full Score	4 - B $\flat$ Trumpet 2
8 - Flute	4 - F Horn
2 - Oboe	4 - Trombone
2 - Bassoon	2 - Baritone / Euphonium
5 - B $\flat$ Clarinet 1	2 - Baritone T.C.
5 - B $\flat$ Clarinet 2	4 - Tuba
2 - B $\flat$ Bass Clarinet	1 - String Bass
4 - E $\flat$ Alto Saxophone	2 - Bells
2 - B $\flat$ Tenor Saxophone	4 - Snare Drum
2 - E $\flat$ Baritone Saxophone	Bass Drum
4 - B $\flat$ Trumpet 1	2 - Ride Cymbal
	Cowbell

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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.

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## Program Notes

*The Bluesy Danube* is a New Orleans style jazz arrangement of Johann Strauss's waltz *The Blue Danube*. Known during his lifetime as the "Waltz King," Johann Strauss II composed over 400 waltzes, as well as other types of dance music. Of all his works, *The Blue Danube* is arguably his most famous. It was composed in 1866 and first performed in early 1867. While its debut performance was marginally successful, he reworked the piece for the 1867 Paris World's Fair. Since then, it has become a worldwide favorite. Like his father's *Radetzky March*, the Vienna Philharmonic performs this waltz at its annual New Year's Day Concert.

During my career as a composer and music educator, I have encountered the notion that classical works should be off-limits to contemporary arranging styles. While I appreciate this point of view, I also believe that masterworks, if handled carefully, can be creatively and respectfully presented in new ways. This belief has certainly been shared by other composers. Duke Ellington, for instance, arranged Tchaikovsky's *Nutcracker Suite*. Of the various movements, his *Sugar Rum Cherry (Dance of the Sugar Plum Fairy)*, is a well-known jazz favorite. Art Tatum, known as a great jazz pianist, also presented classical works in new ways. His 1953 performance of Dvořák's *Humoresque* is a lesson in jazz theme and variations. Of the various reworked classics, my favorite is Steve Spiegel's big band arrangement of Bach's *Sinfonia No. 3 in D Major*. (If you need full-blast joy in your life, give it a listen!)

If this is your students' first encounter with Strauss, you may wish to play recordings of *The Blue Danube*, as well as other Strauss waltzes. Good examples include *Tales from the Vienna Woods*, *Emperor Waltz*, and *Roses from the South*. And, if your students are open-minded to new twists on old classics, check out the works mentioned above.

Finally, this work presents an opportunity for young musicians to learn 3/4 time, as well as swing style. This style is defined in the ride cymbal part and appears as swing eighth-note pairs. It will benefit your ensemble to put a strong player on that part, and to listen to the part independently during the rehearsal process. Have fun!

- Timothy Loest

# THE BLUESY DANUBE

(Jazz Waltz)

JOHANN STRAUSS II  
Arranged by  
Timothy Loest  
(ASCAP)

Jazz waltz (♩ = 126-132) (swing feel)

6

Flute *f* *p*

Oboe *f* *p*

B♭ Clarinets 1 2 *f* *p*

B♭ Bass Clarinet *f* *p*

E♭ Alto Saxophone *f* *p*

B♭ Tenor Saxophone *f* *p*

E♭ Baritone Saxophone *f* *p*

Jazz waltz (♩ = 126-132) (swing feel)

6

B♭ Trumpets 1 2 *f* *p*

F Horn *f* *p*

Trombone Baritone / Euphonium Bassoon *f* *p*

Tuba *f* *p*

Bells poly mallets *p*

Snare Drum S.D. *f* *p* play soft passages lightly

Bass Drum B.D. *f* *p* swing eighth notes

Ride Cym. w/ nylon tip stick *f* *p*

Ride Cymbal Cowbell *f* *p*

Cowbell w/ stick butt

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Fl.

Ob.

Cls. 1  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1  
2

Hn.

Tbn.  
Bar./  
Euph.  
Bsn.

Tuba

Bells

S.D.  
B.D.

Ride Cym.  
Cowbell

muffle

3

7 8 9 10 11 12

14

Fl.

Ob.

Cls. 1  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1  
2

Hn.

Tbn.  
Bar./  
Euph.  
Bsn.

Tuba

Bells

S.D.  
B.D.

Ride Cym.  
Cowbell

muffle

3

3

13 14 15 16 17 18

22

Fl. *mf*

Ob. *mf*

Cls. 1 2 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpts. 1 2 *mf*

Hn. *mf*

Tbn. Bar. / Euph. Bsn. *mf*

Tuba *mf*

Bells *mf* muffle

S.D. B.D. *mf* 3

Ride Cym. Cowbell *mf*

19 20 21 22 23 24 25

30

Fl.

Ob.

*f*

*f*

Cls. 1  
2

B. Cl.

*f*

*f*

A. Sax.

T. Sax.

B. Sax.

*f*

*f*

*f*

30

Tpts. 1  
2

Hn.

Tbn.  
Bar./  
Euph.  
Bsn.

Tuba

*f*

*f*

*f*

*f*

Bells

S.D.  
B.D.

Ride Cym.  
Cowbell

muffle

muffle

*f*

26 27 28 29 30 31

To Coda

Fl.

Ob.

Cls. 1  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

To Coda

Tpts. 1  
2

Hn.

Tbn.  
Bar.  
Euph.  
Bsn.

Tuba

Bells

S.D.  
B.D.

Ride Cym.  
Cowbell

32 33 34 35 36 37



38

Fl. *p*

Ob. *p*

Cls. 1 2 *p* *f*

B. Cl. *p* *f*

A. Sax. *p*

T. Sax. *p* *f*

B. Sax. *p* *f*

38

Tpts. 1 2 *f*

Hn. *p* *f*

Tbn. Bar. / Euph. Bsn. *p* *f*

Tuba *p* *f*

Bells *p* muffle

S.D. B.D. *p* *f*

Ride Cym. Cowbell

38 *p* 39 40 41 *f* 42 43

46

46

Fl.

Ob.

Cls. 1  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1  
2

Hn.

Tbn.  
Bar.  
Euph.  
Bsn.

Tuba

Bells

S.D.  
B.D.

Ride Cym.  
Cowbell

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*D.C. al Coda*

Fl. *f* *p*

Ob. *f* *p*

Cls. 1 2 *f* *p*

B. Cl. *f* *p*

A. Sax. *f* *p*

T. Sax. *f* *p*

B. Sax. *f* *p*

Tpts. 1 2 *f* *p*

Hn. *f* *p*

Tbn. Bar. / Euph. Bsn. *f* *p*

Tuba *f* *p*

Bells

S.D. B.D. *f* *p*

Ride Cym. Cowbell *f* *p*

49 *f* 50 51 52 *p* 53 *p*

*muffle*

*muffle*

*3*

*3*

Coda

molto rit.

Fl. *(f)* *sfp*

Ob. *(f)* *sfp*

Cls. 1 2 *(f)* *sfp*

B. Cl. *(f)* *sfp*

A. Sax. *(f)* *sfp*

T. Sax. *(f)* *sfp*

B. Sax. *(f)* *sfp*

Coda

molto rit.

Tpts. 1 2 *(f)* *sfp*

Hn. *(f)* *sfp*

Tbn. Bar. / Euph. Bsn. *(f)* *sfp*

Tuba *(f)* *sfp*

Bells *(f)* muffle

S.D. B.D. *(f)* 3 3 muffle play on cutoff *p*

Ride Cym. Cowbell *(f)* muffle *p*

54 (f) 55 56 57 58 59 p