

Radetzky

Strauss, J.
arr: Laurendeau, L. P.

Radetzky

by: J. Strauss
arr: L. P. Laurendeau

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Strauss, Johann

DOB: March 14, 1804 (Vienna)

DOD: September 25, 1849 (

Johann Strauss Sr. (The Elder), patriarch of the famous Austrian musical family the son of an innkeeper. Although his father intended for him to be a bookbinder, he turned to music at an early age. He was largely self-taught but did have a few lessons in harmony, orchestration, and violin.

He joined Michael Pamer's dance orchestra as a violist while still a teenager and it was there that he befriended Joseph Lanner. In 1819, he joined Lanner's orchestra, and when Lanner split his orchestra into two units, Strauss was appointed conductor of the second unit. After disagreements with Lanner, he left and formed his own orchestra.

In 1830, Strauss and his new orchestra began an engagement at the Sperl, a beer garden and dance hall. His reputation grew as a result of that engagement, and celebrities such as Frederick Chopin, Richard Wagner, and the writer Heinrich Laube came to hear the orchestra. The orchestra performed in leading cities of Germany, Holland, Belgium, France, and England, everywhere creating a sensation.¹



Louis-Philippe Laurendeau

DOB: 1861 (St. Hyacinthe, Canada)

DOD: 1916 (Montreal, Canada)

Laurendeau, Louis-Philippe. Composer, writer. b St-Hyacinthe, Que, 1861, d Montreal 13 Feb 1916. He was active for many years in Montreal and was bandmaster at the Ecole militaire of Saint-Jean, but later he devoted himself entirely to composition and arranging. Through a resident of Longueuil (near Montreal), he occupied an editorial position with Carl Fischer, the New York publishers.

Some 200 of Laurendeau's compositions and arrangements, mostly for band and published by Fischer and Cundy-Bettoney, are listed in F. Pazdirek's *Universal-Handbuch* (Vienna 1904-10). His intermezzo *Twilight Whispers*, Opus 202, won first prize in the 1895 Metronome competition. Works of specific Canadian interest include *Shores of the St Lawrence*, a medley for band, and *Land of the Maple*, Opus 235, a march.

Laurendeau taught as well, and Fischer published several of his volumes of band instruction and repertoire, including *The New Era Band Book* (Grades 2, 3) and *The Practical Band Arranger*. He used the pseudonym Paul Laurent, but the [National Library of Canada](#) has record of only one publication on which it appears. A Montreal street was named after Laurendeau in 1931.

¹ Rehrig, William H. , Bierley, Paul E. (Editor). The Heritage encyclopedia of band music, Robert Hoe Foundation, Columbus, OH., 2005 CD, used with permission.

Radezky, Op. 228 (march) was published in 1900 by the Carl Fischer Publishing Company (New York) and arranged by L.P. Laurendeau.

Strauss composed the light and charming *Radezky March* under a commission from Field Marshall Lieutenant Peter Zanini who was organizing a "victory festival" in recognition of the exploits of the Austrian Army in Italy. Field Marshall Johann Joseph Count Radezky de Radetz was commander of the army and the namesake of the march.

An unusual aspect of this march is that the trio modulates up a fifth instead of the traditional fourth. An explanation for this was found in the diary of one of Strauss' friends, Philipp Fahrbach. On the afternoon of the day on which the commissioned work was to be premiered in the evening, Strauss still had not begun work on it. At the insistence, and with the assistance, of his friend Fahrbach, he finally began work on the march. Using two popular melodies of the day (*Mein Kind*, *Mein Kind*, *ich bin dir gut*, and an anonymous waltz melody), he hastily wrote the score and copied out the parts. The first performance, conducted by the composer on August 31, 1848, met with only modest success. In discussing with Fahrbach how to improve the march, Strauss decided to slow down the tempo and to lower the key of the first section from E Major to D Major, while leaving the trio in the original key, thus producing the march's departure from tradition.

Program note researched by Marcus L. Neiman
Medina, Ohio

Additional information on either the composer or composition would be welcomed. Please send information to

marcusneiman@zoominternet.net

PICCOLO.

“Radetzky”

C. Fischer's Edition.

MARCH.

J. Strauss, Op.

American Star
Journal.

arr. by L.P. Laurendeau.

581.

The musical score is written for a piccolo in G major, 2/4 time. It consists of two main sections: a 16-measure introduction and a 32-measure Trio. The introduction begins with a forte (*ff*) dynamic and features a series of sixteenth-note runs. It includes dynamic markings of *ff*, *p*, and *f*, and concludes with a *D.S. al C.* instruction. The Trio section starts with a *ff* dynamic and contains various musical ornaments such as trills (*tr*) and mordents (*˘*). It features dynamic markings of *ff*, *p*, and *f*, and includes a *cresc.* (crescendo) marking. The score is presented on five staves.

Carl Fischer New York

Flute 1, 2
Piccolo

Radetzky March

J. Strauss

div.
ff
unis
p *p*

9
f

17
div.
unis
To Trio
f
div.

25
div.
-Pic
unis
p
cresc.

33
+Pic
div.
ff
unis
p
D.S. al Trio
TRIO.
ff

42
-Pic
p
tr.
1

50
div.
+Pic
f
unis
tr.

60
p
tr.

OBOE.

"Radetzky"

MARCH.

J. Strauss, Op.
arr. by L.P. Laurendeau.

581. The musical score is written for Oboe and Trio. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The Oboe part starts with a dynamic of *ff* and features a series of eighth-note patterns. The Trio part enters later with a dynamic of *ff* and consists of a melody with first and second endings. The score includes various dynamics such as *ff*, *f*, *p*, *cresc.*, and *ff*, as well as performance markings like accents, slurs, and a *D.S.al* instruction. The piece concludes with a repeat sign and a first ending.

Carl Fischer New York.

E♭ CLARINET.

“Radetzky” MARCH.

J. Strauss, Op.
arr. by L.P. Laurendeau.

581.

5937-6

Carl Fischer New York.

“Radetzky”

1st B \flat CLARINET.

MARCH.

J. Strauss, Op. 228.

arr. by L.P. Laurendeau.

581. The musical score is written for a 1st B-flat Clarinet and a Trio. The 1st part consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It starts with a forte (ff) dynamic and includes various articulations like accents and slurs. The second staff continues the melody with a piano (p) dynamic. The third staff features a forte (f) dynamic. The fourth staff has a piano (p) dynamic. The fifth staff concludes with a piano (p) dynamic and a double bar line. The Trio section begins on the sixth staff, marked 'TRIO.' and starts with a forte (f) dynamic. It includes first and second endings, with dynamics ranging from piano (p) to forte (f). The score ends with a double bar line and a piano (p) dynamic. The number '581.' is written at the beginning of the first staff.

5937- 6

p

Carl Fischer New York.

2nd & 3rd

B \flat CLARINETS.

C. Fischer's Edition.

American Star

Journal.

581.

"Radetzky"

MARCH.

J. Strauss, Op. 228.

arr. by L.P. Laurendeau.

f *p* *f* *f* *p* *cresc.* *ff* *p* *D.S. al Coda*

TRIO. *ff* *p* *f* *p*

Carl Fischer New York.

"Radetzky"

BASSOON.

MARCH.

J. Strauss, Op.
arr. by L.P. Laurendeau.

581. 

Carl Fischer New York.

SOPRANO
SAXOPHONE.

C. Fischer's Edition.

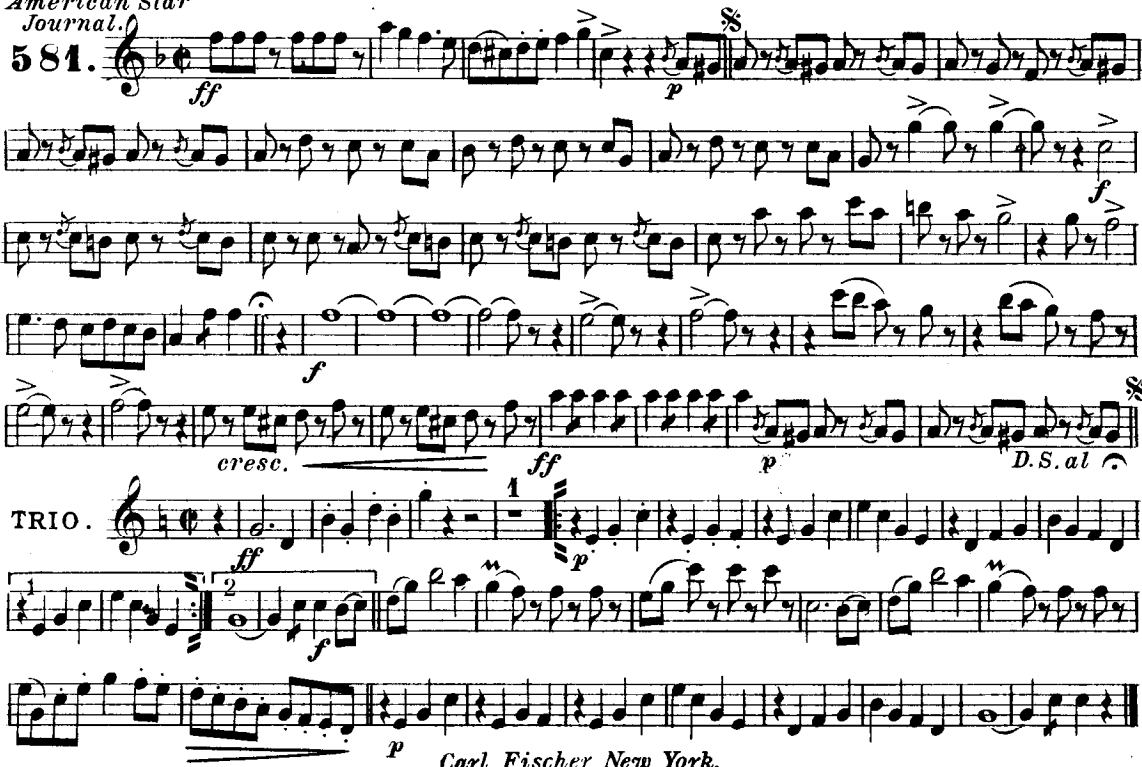
*American Star
Journal.*

“Radetzky”

MARCH.

J. Strauss, Op. 228.

arr. by L.P. Laurendeau.

581. 

p Carl Fischer New York.

"Radetzky"

ALTO SAXOPHONE.

MARCH.

J. Strauss, Op. 228.
arr. by L.P. Laurendeau.

581. 

5937-6

Carl Fischer New York.

"Radetzky"

MARCH.

TENOR

SAXOPHONE.

J. Strauss, Op. 228.
arr. by L.P. Laurendeau.

581. 

Carl Fischer New York.

“Radetzky” MARCH.

BARITONE
SAXOPHONE.

J. Strauss, Op. 228.
arr. by L.P. Laurendeau.

581. *ff* *p* 2 3 4

f *ff*

2 3 4 5 6 *p* *ff* *p* *D.S. al*

TRIO. *ff* *p* 1

1 2 *f*

p

Detailed description: The image shows a musical score for Baritone Saxophone. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It starts with a dynamic marking of *ff* and includes accents and a *p* marking. The second staff continues the melody with *f* and *ff* markings. The third staff features a rhythmic pattern with sixteenth notes, marked with *p* and *ff*, and includes a *D.S. al* instruction. The fourth staff is labeled 'TRIO.' and begins with a new key signature of two sharps (F# and C#), marked with *ff* and *p*. The fifth staff continues the Trio section with *f* and *p* markings.

Carl Fischer New York.

E♭ CORNET.

“Radetzky”

MARCH.

J. Strauss, Op.228.
arr. by L.P. Laurendeau.

581. 

SOLO B♭ CORNET.

“Radetzky”

Full Band 50¢

C. Fischer's Edition.

MARCH.

J. Strauss, Op. 228.

American Star
Journal.

arr. by L. P. Laurendeau.

581.

The musical score is written for a Solo B♭ Cornet and a Trio. The Solo part consists of six staves of music. It begins with a dynamic marking of *ff* (fortissimo) and includes various dynamics such as *p* (piano), *f* (forte), and *ff*. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills and slurs throughout. A section marked *rit.* (ritardando) is followed by a section marked *ff*. The Solo part concludes with a section marked *p* and a *D.S. al* (Da Capo) instruction. The Trio part consists of three staves of music. It begins with a dynamic marking of *ff* and includes dynamics of *p* and *f*. The Trio part features a first ending (marked 1) and a second ending (marked 2). The score concludes with a final dynamic marking of *p*.

1st B \flat CORNET.

“Radetzky”

C. Fischer's Edition.

MARCH.

J. Strauss, Op. 228.

American Star
Journal.

arr. by L. P. Laurendeau.

581.

ff *p* *f* *p* *cresc.* *ff* *D.S.al*

TRIO.

ff *p* *f* *p*

Carl Fischer New York.

2nd & 3rd
B♭ CORNET

“Radetzky” MARCH.

J. Strauss, Op. 228.
arr. by L.P. Laurendeau.

584.

ff *p* *f* *cresc.* *ff* *p* *D.S.al*

TRIO. *ff* *p* *f* *p*

5937-6 *p* Carl Fischer New York.

F Horn 1

Radetzky March

J. Strauss

2 3 4 6 7 8 9 10

ff *p*

11 12 13 14 15 16 17 18 19 20 To Trio

f

22 23 24 25 26 27 28 29 30 31 32 33

f *p*

34 35 36 37 D.S. al Trio TRIO. 40 41 42 43 44

ff *p* *ff* *p*

45 46 47 48 1. 50 2. 52 53 54 55 56

f

57 58 59 60 61 62 63 64 65 66 67 68

p

F Horn 2

Radetzky March

J. Strauss

2 3 4 5 6 7 8 9 10

ff *p*

11 12 13 14 15 16 17 18 19 20 *To Trio*

f

22 23 24 25 26 27 28 29 30 31 32 33

f *p*

34 35 36 37 *D.S. al Trio* **TRIO.** 40 41 42 43 44

ff *p* *ff* *p*

45 46 47 48 1. 50 2. 52 53 54 55 56

f

57 58 59 60 61 62 63 64 65 66 67 68

p

F Horn 3

Radetzky March

J. Strauss

2 3 4 5 6 7 8 9 10

ff *p*

11 12 13 14 15 16 17 18 19 20 To Trio

f

22 23 24 25 26 27 28 29 30 31 32 33

f *p*

34 35 36 37 *D.S. al Trio* **TRIO.** 40 41 42 43 44

ff *p* *ff* *p*

45 46 47 48 1. 2. 52 53 54 55 56

f

57 58 59 60 61 62 63 64 65 66 67 68

p

F Horn 4

Radetzky March

J. Strauss

2 3 4 5 6 7 8 9 10

ff *p*

11 12 13 14 15 16 17 18 19 20 To Trio 21 22

f *f*

23 24 25 26 27 28 29 30 31 32 33 34

p *ff*

35 36 37 *D.S. al Trio* **TRIO.** 40 41 42 43 44 45 46

p *ff* *p*

47 48 1. 50 2. 52 53 54 55 56 57 58

f

59 60 61 62 63 64 65 66 67 68

p

1st & 2nd ALTOS.

"Radetzky" MARCH.

J. Strauss, Op. 228.
arr. by L. P. Laurendeau.

581.

The musical score is written for 1st and 2nd Altos and a Trio. It consists of six staves of music. The first staff is for the 1st and 2nd Altos, starting with a treble clef and a key signature of one sharp (F#). The music begins with a forte (ff) dynamic and includes various articulations like accents and slurs. A section of four measures is marked with a '2 3 4' above it. The second staff continues the 1st and 2nd Altos part, featuring a piano (p) dynamic followed by a forte (f) dynamic. The third staff continues the 1st and 2nd Altos part, with a piano (p) dynamic and a section marked 'D.S. al' (Da Capo) with a forte (ff) dynamic. The fourth staff is for the Trio, starting with a treble clef and a key signature of one sharp (F#), marked with a forte (ff) dynamic. The fifth staff continues the Trio part, marked with a forte (f) dynamic. The sixth staff continues the Trio part, marked with a piano (p) dynamic. The score includes various musical notations such as clefs, key signatures, dynamics, articulations, and repeat signs.

ff *p* *f* *p* *ff* *p* *D.S. al* *ff* *p* *f* *p*

Carl Fischer New York.

“Radetzky”

MARCH.

3rd & 4th ALTOS.

J. Strauss, Op. 228.
arr. by L.P. Laurendeau.

581. *ff* *p* 2 3 4

f *p* 2 3 4 5 6 *ff* *p* *D.S.al*

TRIO. *ff* *p* 1 2 *f*

p

The musical score is written for 3rd and 4th Altos. It begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a dynamic of *ff* and includes accents and a *p* dynamic. The second staff continues with *f* dynamics and accents. The third staff features a sequence of six measures with dynamics *p*, *ff*, and *p*, ending with a *D.S.al* marking. The Trio section begins on the fourth staff with a treble clef, a key signature of one sharp, and a dynamic of *ff*. It includes first and second endings and a *f* dynamic. The fifth staff continues the Trio with a *p* dynamic. The sixth staff concludes the Trio with a *p* dynamic and an accent.

Carl Fischer New York.

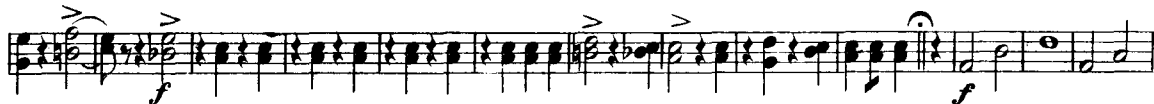
"Radetzky"

MARCH.

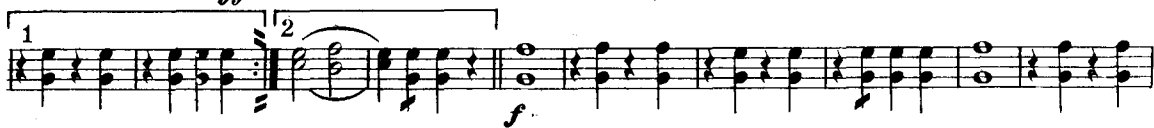
1st & 2nd TENORS.

J. Strauss, Op. 228.
arr. by L.P. Laurendeau.

584. 



TRIO. 



Carl Fischer New York.

**1st & 2nd
TROMBONES.**

**"Radetzky"
MARCH.**

J. Strauss, Op. 228.
arr. by L. P. Laurendeau.

581. *ff* *p* 2 3 4 *f* *ff* *D.S. al.*

TRIO. *ff* *p* *f* *p*

The musical score is written for two trombone parts. It begins with a dynamic marking of *ff* (fortissimo) and a *p* (piano) marking. The score includes various performance markings such as accents (>), slurs, and dynamic changes. A section marked "TRIO" starts with a *ff* marking, followed by *p* and *f* markings. The score concludes with a *p* marking and a *D.S. al.* (Da Capo) instruction.

Carl Fischer New York.

"Radetzky"

3rd TROMBONE.

MARCH.

J. Strauss, Op. 228.
arr. by L. P. Laurendeau.

584. 



TRIO. 



5937-6

Carl Fischer New York.

BARITONE 

"Radetzky" MARCH.

J. Strauss, Op. 228.
arr. by L. P. Laurendeau.



581. *ff* *p* 2 3 4

f *f* *f*

2 3 4 5 6 *p* *cresc.* *ff* *p* *D.S. al.*

TRIO. *ff* *p*

1 2 *f* *p*

Carl Fischer New York.

“Radetzky”

BARITONE .

MARCH.

J. Strauss, Op. 228.

arr. by L.P. Laurendeau.

5 & 1. *ff* *p*

2 3 4 5 6 *p* *crese.* *ff* *p* *D.S. al*

TRIO. *ff* *p*

1 2 *f* *p*

The musical score is written in bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. The Baritone part (top system) begins with a dynamic of *ff* and a *p* dynamic later. The Trio part (bottom system) begins with a dynamic of *ff* and a *p* dynamic later. The score includes various musical notations such as accents, slurs, and dynamic markings.

Carl Fischer New York.

"Radetzky"

BASSES.

MARCH.

J. Strauss, Op. 228.
arr. by L.P. Laurendeau.

581.

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of two main parts: 'BASSES.' and 'TRIO.'. The 'BASSES.' part begins with a dynamic marking of *ff* and includes various articulations such as accents (>) and slurs. It features several measures with repeat signs (Z) and first endings marked with circled numbers 2, 3, and 4. The 'TRIO.' part starts with a dynamic marking of *ff* and includes a first ending marked with a circled 1. A crescendo line is present, leading to a *ff* dynamic. The score concludes with a *p* dynamic marking and a final double bar line.

ff *p* *f* *ff* *p* *cresc.* *ff* *D.S.al*

TRIO. *ff* *p* *f* *p*

Carl Fischer New York.

"Radetzky"

MARCH.

J. Strauss, Op. 228.

arr. by L. P. Laurendeau.

B \flat BASS 

American Star
Journal.

584.



The musical score is written for B \flat Bass in treble clef with a key signature of one flat (B \flat) and a 2/4 time signature. It consists of six staves of music. The first staff begins with a dynamic marking of *ff* and includes a first ending bracket with measures 2, 3, and 4. The second staff starts with *f* and ends with *f*. The third staff begins with *p*, includes a *cresc.* marking, and ends with *ff* and a *D.S. al C* instruction. The fourth staff is labeled "TRIO." and starts with *ff*, followed by a first ending bracket with measures 1 and 2, and a *p* dynamic marking. The fifth staff begins with *f*. The sixth staff starts with *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Carl Fischer New York.

"Radetzky"

MARCH.

DRUMS.

J. Strauss, Op. 228.
arr. by L.P. Laurendeau.

581.

ff *p* *f* *p* *cresc.* *ff* *D.S. al.*

TRIO.

p *f* *p*

Carl Fischer New York.