



Molenaar Edition

Perpetuum Mobile

Composer

Strauss, J.

Arranger

Carros, M.

Novelties / Arrangements of Classical Pieces / New Year's Concert....
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Duration



Diff

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Mini - Score

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Johann Strauss

PERPETUUM MOBILE

arr. Michel Carros

For Band

Harmonie

Full Score: Pag. 1
Cond. Score: Pag. 44

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PERPETUUM MOBILE - Johann Strauß jr/arr. Michel Carros

N Johann Strauß Zoon componeerde dit "Perpetuum Mobile" opus 257 in 1861 en was hierbij geïnspireerd door een reusachtig Weens bal. Dit bal werd als een "Karneval-Perpetuum-Mobile" (of Dans zonder Einde) aangekondigd. De Gebroeders Strauß dirigerden er om beurten zodat er zonder pauze steeds verder gemusiceerd en gedanst kon worden. Deze compositie bevat 24 variaties op een thema van 8 maten, waarbij praktisch alle instrumenten van het orkest min of meer solistisch aan bod komen. Het knaffect of de 'pointe' komt, zoals vaker bij Johann Strauß Junior, op het einde van het stuk. Tijdens het zomerconcertseizoen in het Russische stadje Pavlovsk in 1862 werd deze geniale muzikale spotprent, ondertiteld "Ein musikalischer Spaß", meteen de grote schlager.

PERPETUUM MOBILE - Johann Strauß jr/arr. Michel Carros

F Johann Strauß Fils a composé ce "Mouvement Perpétuel" opus 257 en 1861. Il s'inspira d'un grand bal viennois, annoncé comme une "Danse sans Fin". Lors de ce bal, les Frères Strauß dirigèrent tour à tour, de façon à ce que la musique et la danse ne s'arrêtent jamais. La composition comprend 24 variations sur un thème de 8 mesures. Presque tous les instruments ont une petite partie solo. Comme c'est souvent le cas avec les compositions de Johann Strauß Junior, la "pointe" vient à la fin du morceau. Cette géniale parodie, sous-titrée "une farce musicale", devient tout de suite le grand tube de la saison de concerts d'été à Pavlovsk en Russie en 1862.

INSTRUMENTATION 'PERPETUUM MOBILE' - 01.2311.08
HARMONIE / CONCERT BAND / SYMPHONIC BAND

1 Full Score Ha + Condensed Score	2 Barit.Euph. Bb
1 Piccolo C	4 Bases (Tuba) C I + II
8 Flute I + II	1 Timpani
2 Oboe I + II	1 Percussion I (S.D.)
2 Bassoon I + II	2 Percussion II (Cymb.B.D.,Triangle)
1 Eb Clarinet	
5 Clarinet I	ADDITIONAL PARTS
5 Clarinet II	1 Trombone I Bb
5 Clarinet III	1 Trombone II Bb
1 Alto Clarinet	1 Trombone III Bb
1 Bass Clarinet	2 Barit.Euph. Bb
4 Alto Saxophone I + II	2 Eb Bass
2 Tenor Saxophone	2 Bb Bass
1 Baritone Saxophone	
3 Cornet/Trumpet I	1 Soprano Saxophone
3 Cornet/Trumpet II	1 Eb Flügelhorn
3 Cornet/Trumpet III	2 Solo Flügelhorn + 1
2 Horn I Eb/F	2 Flügelhorn II
1 Horn II Eb/F	1 Flügelhorn III
1 Horn III Eb/F	
2 Trombone I C	
2 Trombone II C	
2 Trombone III C	
2 Barit.Euph. C	

PERPETUUM MOBILE - Johann Strauß jr/arr. Michel Carros

D Johann Strauß Sohn schrieb das "Perpetuum Mobile" Opus 257 im Jahre 1861 anlässlich eines Wiener Balles der als "Karneval Perpetuum Mobile" angekündigt wurde. Während dieses Balls dirigierten die Brüder Strauß abwechselnd, damit ununterbrochen musiziert und getanzt werden konnte. Diese Komposition enthält 24 Variationen über ein Thema von 8 Takten, und fast alle Instrumente spielen ein kleines Solostück. Wie oft der Fall ist bei Johann Strauß Junior, gibt es am Ende eine 'Pointe'.

Diese geniale musikalische Karikatur, untertitelt "Ein musikalischer Spaß", wurde der große Schlager der 1862 Sommerkonzertsaison des Straußorchesters im russischen Pavlovsk.

PERPETUUM MOBILE - Johann Strauß jr/arr. Michel Carros

E Johann Strauß Junior wrote this "Perpetuum Mobile" opus 257 in 1861, inspired by a grand Viennese Ball. This event had been announced as a "Carnival Perpetuum Mobile" with non-stop dancing and music. The Strauß Brothers conducted alternately, so the music and the dancing never stopped. This composition consists of 24 variations on a theme of 8 bars, allowing a small solopart to almost all instruments. As is often the case with Johann Strauß's compositions, the point comes at the end. This ingenious musical satire, subtitled "A musical Joke", immediately became the big success of the Summer Concert Season of the Strauß Orchestra in the Russian town of Pavlovsk in 1862.

PERPETUUM MOBILE

(Musikalischer Scherz)

JOHANN STRAUSS
Arr : M. CARROS



Allegro ♩ = 138

Score for measures 16-20. The score includes parts for Picc. C, Fl. C, Ob. C, Bsn., E♭ Cl., Cl. I, Cl. II, Cl. III, Alt. Cl., Bas. Cl., Alt. Sax., Ten Sax., Bar Sax., I + III, Hm. F, II, Cmt. I (Trp), Cmt. II (Trp), Cmt. III (Trp), Trb. I C, Trbs. C II, B. Euph., Bases, Timp., and Perc. The music features a variety of instruments playing in a key with one flat. The percussion section includes a snare drum, cymbals, and a triangle. The woodwinds and brass sections are active throughout the measures.

Score for measures 21-25. The score includes parts for Picc. C, Fl. C, Ob. C, Bsn., E♭ Cl., Cl. I, Cl. II, Cl. III, Alt. Cl., Bas. Cl., Alt. Sax., Ten Sax., Bar Sax., I + III, Hm. F, II, Cmt. I (Trp), Cmt. II (Trp), Cmt. III (Trp), Trb. I C, Trbs. C II, B. Euph., Bases, Timp., and Perc. The music continues with the same instrumentation as page 4. The percussion section includes a snare drum, cymbals, and a triangle. The woodwinds and brass sections are active throughout the measures.

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01

Score for measures 36-40. The instrumentation includes Picc. C, Fl. C, Ob. C, Bsn., E♭ Cl., Cl. I, Cl. II, Cl. III, Alt. Cl., Bas. Cl., Alt. Sax., Ten. Sax., Bar. Sax., 1 + III, Hrn. F, II, Cmt. I (Trp), Cmt. II (Trp), Cmt. III (Trp), Trb. I C, Trbs. C II, B. Euph., Basses, Timp., and Perc. The score features various dynamics such as *mf*, *p*, and *mf*. A large diagonal watermark is present across the bottom right of the page.

Score for measures 41-45. The instrumentation includes Picc. C, Fl. C, Ob. C, Bsn., E♭ Cl., Cl. I, Cl. II, Cl. III, Alt. Cl., Bas. Cl., Alt. Sax., Ten. Sax., Bar. Sax., 1 + III, Hrn. F, II, Cmt. I (Trp), Cmt. II (Trp), Cmt. III (Trp), Trb. I C, Trbs. C II, B. Euph., Basses, Timp., and Perc. The score features various dynamics such as *p*, *mf*, and *mf*. A large diagonal watermark is present across the bottom right of the page.

46 47 48 49 50

Picc. C

Fl. C

Ob. C

Bssn.

mf

E♭ Cl.

Cl. I

Cl. II

Cl. III

mf

p

p

Alt. Cl.

Bas. Cl.

mf

mf

Alt. Sax.

Ten. Sax.

Bar. Sax.

p

I + III

Hm. F

II

mf

mf

Cmt. I (Trp)

p

p

Cmt. II (Trp)

p

Cmt. III (Trp)

p

Trb. I C

Trbs. C II

3c

p

B. Euph.

mf

Basses

mf

Timp.

Perc.

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This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments, including Piccolo, Flutes (Fl. C), Oboes (Ob. C), Bassoon (Bssn.), Clarinets (Cl. I, II, III), Alto Clarinet (Alt. Cl.), Bass Clarinet (Bas. Cl.), Alto Saxophone (Alt. Sax.), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bar. Sax.), Horns (I + III, II), Trumpets (Cmt. I, II, III), Trombones (Trb. I C, Trbs. C II), Euphonium (B. Euph.), Basses, Timpani (Timp.), and Percussion (Perc.). The score is divided into measures 51 through 55. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various dynamic markings such as *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). A large diagonal watermark across the bottom right of the page reads "Not for Sale" and "www.molenaar.com".

The image displays a musical score for the song 'The Rose Tree'. It features three systems of music, each consisting of a vocal line and a piano accompaniment line. The vocal line is written in a single staff, and the piano accompaniment is written in a single staff. The music is in 4/4 time and G major. The first system shows the beginning of the song, with the vocal line starting on a whole note G4 and the piano accompaniment starting with a half note G4 and a half note E4. The second system continues the melody, and the third system shows the end of the piece. A large blue diagonal watermark with the text 'Not for Sale Not for Sale Not for Sale' and the website 'www.molenaar.com' is overlaid across the entire image.

This image shows a snippet of musical notation for the song "The Rose Tree". It features three staves. The top staff contains whole rests for four measures. The middle staff has notes for the first two measures, followed by whole rests. The bottom staff continues the melody across all four measures. A large blue diagonal watermark with the text "Not for Sale Not for Sale www.molenaar.com" is overlaid on the right side of the page.

66 67 68 69 70

Picc. C

Fl. C

Ob. C

Bssn.

a def Picc.

p

E♭ Cl.

Cl. I

Cl. II

Cl. III

Alt. Cl.

Bas. Cl.

p

Alt Sax.

Ten Sax.

Bar Sax.

p

I + III

Hrn. F

II

p

Cmt. I (Trp)

Cmt. II (Trp)

Cmt. III (Trp)

Trb. I C

Trbs. C II

B. Euph.

Basses

p

Timp.

Perc.

71 72 73 74 75

Picc. C

Fl. C

Ob. C

Bssn.

E♭ Cl.

Cl. I

Cl. II

Cl. III

Alt. Cl.

Bas. Cl.

p

Alt Sax.

Ten Sax.

Bar Sax.

I + III

Hrn. F

II

Cmt. I (Trp)

Cmt. II (Trp)

Cmt. III (Trp)

Trb. I C

Trbs. C II

B. Euph.

Basses

p

Timp.

Perc.

The image shows a page of musical notation. It includes a piano introduction with a melody in the right hand and a bass line in the left hand. The notation is on a white background with a blue diagonal watermark that reads "Not for Sale Not for Sale" and "www.molenaar.com".