Probestimme / mini score:

Königsmarsch Verlag / Edition: TRN Music Co.			
R. Strauss		R. Barret	
Schwierigkeitsgrad Difficulty Degré de difficulté	4	Spieldauer Duration Durée	4,37 min.

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Full Score

Königsmarsch

for Symphonic Band

and Optional Fanfare Trumpets & Percussion

by

Richard Strauss

Arranged by Roger Barrett

Complete Band Instrumentation

1 - Full Score
2 - 1st and 2nd C Piccolos
3 - 1st Flute
3 - 2md Flute
1 - 1st Oboe
1 - 2nd Oboe
1 - E♭ Clarinet
3 - 1st B♭ Clarinet
3 - 2nd B♭ Clarinet
4 - 3rd B♭ Clarinet
1 - E♭ Alto Clarinet
2 - B♭ Bass Clarinet
1 - E♭ Contra Bass Clarinet
2 - 1st and 2nd Bassoons
2 - 1st E♭ Alto Saxophone
2 - 2nd E♭ Alto Saxophone
2 - B♭ Tenor Saxophone
1 - E♭ Baritone Saxophone
2 - 1st B♭ Trumpet
2 - 2nd B♭ Trumpet
2 - 3rd B♭ Trumpet
2 - 4th B♭ Trumpet
8 - Optional B♭ Fanfare Trumpets (1st, 2nd, 3rd, 4th)
2 - 1st and 3rd Horns in F
2 - 2nd and 4th Horns in F
2 - 1st Trombone
2 - 2nd Trombone
4 - 3rd & 4th Trombones
2 - Euphonium Treble Clef
2 - Euphonium Bass Clef
4 - Tuba
1 - Timpani (2 or 3)
4 - Percussion - Suspended & Crash Cymbals, Snare Drum, Bass Drum
6 - Offstage Field Drums (Optional)
1 - Bells
1 - Harp & Organ (Optional Synthesizer)

TRN Music Publisher

About the music and the composer - - -

Richard Strauss, the great German composer, was born in Munich in 1864 and died in Garmisch in Upper Bavaria in 1949. Strauss, known to many as a composer of operas and tone poems, also wrote a number of splendid marches and fanfares throughout his long lifetime. **Königsmarsch**, along with **Parade March No. 1 in E-flat** and **Parade March No. 2 in D-flat**, was composed originally for piano in 1906. The work was premiered in an orchestral setting by Otto Singer and a military band setting by Franz Pelz on March 6, 1907, for a palace concert in Berlin with the composer conducting. During this concert ceremony King Wilhelm II granted Strauss a citizenship award of the "Imperial Order of the Third Class." The dedication of **Königsmarsch** reads: "To His Majesty the Kaiser, King Wilhelm II in profound respect and honor given by the composer."

The march is characterized by the Romantic forces of rich scoring, rigorous flourishes, and a bold sense of harmonic power all working together to excite the listener's senses. Strauss incorporates a beautifully lyrical trio scored for woodwinds, horns, and harp and an unusual hymn section for brass alone. The military arrangements call for off-stage trumpets and a battery of 12 field drums. (See "Concerning optional parts - - -" below.)

About the arranger - - -



Roger L. Barrett

Roger L. Barrett was born in Skidmore, Missouri, in 1924, and grew up in a musical family in Northwest Missouri. His father played tuba, his mother and one brother played cornet, and another brother was a drummer. He began studying the trombone at age ten, and was playing professionally while still in high school.

He joined the Air Force in 1942 and was awarded the *Distinguished Flying Cross* for his military service during World War II.

After his discharge from the service, he attended Drake University in Des Moines, Iowa, where he received the B.M.E. and M.M. degrees. While at Drake he won First Place in the Iowa Young Composers contest for his work, *Nocturne*, for chamber ensemble. His principal teacher was Francis Pyle. He later earned the Ph.D. degree from the University of Iowa.

He went to St. Cloud State University, Minnesota, in 1949, where he served as director of bands, music department chairman, and professor of music theory and composition.

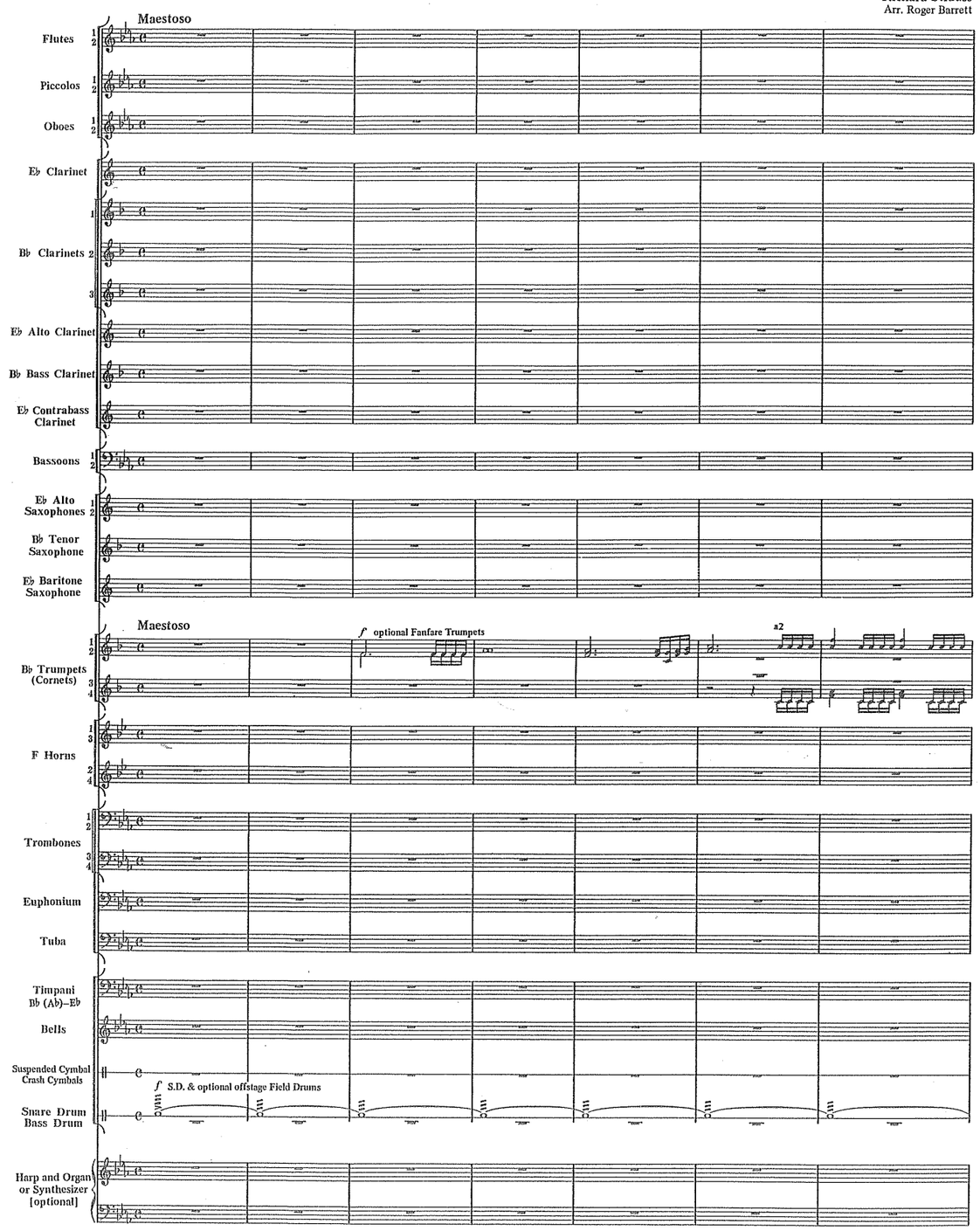
As a composer/arranger, he has worked in the media of choral, orchestral, and band.

Concerning the optional parts - - -

If there are enough trumpets to warrent the use of the optional Fanfare Trumpet parts, it is suggested that these players be divided into two groups: Fanfare Trumpets I & II on one side of the band and Fanfare Trumpets III & IV on the other side. Or they could be placed behind the band, or in a balcony, or at the back of the auditorium. If there are extra drummers, they may be placed behind the band, or off-stage, or behind the Fanfare Trumpets, wherever they are placed. Care should be taken that the Fanfare Trumpets and Offstage Drums do not overwhelm the sound of the band when they are playing together, but rather blend together, like a huge organ.

KÖNIGSMARSCH

Richard Strauss
Arr. Roger Barrett



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16

Fls.
Picc.
Obs.
EbCl.
Cls.
A.Cl.
B.Cl.
Cb.Cl.
Bsns.
A.Saxs.
T.Sax.
B.Sax.

16

Tpts. (Cors.)
Hns.
Trbs.
Euph.
Tuba
Timp.
Bells
S.Cym. C.Cym.
S.D. B.D.
Syn.

ff
a2
+opt. Fanfare Tpts.

16

20

Fls.
Picc.
Obs.
EbCl.
Cls.
A.Cl.
B.Cl.
Cb.Cl.
Bsns.
A.Saxs.
T.Sax.
B.Sax.

16

ff Fanfare Trumpets

20

Tpts. (Cors.)
Hns.
Trbs.
Euph.
Tuba
Timp.
Bells
S.Cym. C.Cym.
S.D. B.D.
Syn.

ff
f
a2
S.D.

TRN 9101

Fls.
Picc.
Obs.
E♭Cl.
Cls.
A.Cl.
B.Cl.
Cb.Cl.
Bsns.
A.Saxs.
T.Sax.
B.Sax.
Tpts. (Cors.)
Hns.
Trbs.
Euph.
Tuba
Timp.
Bells
S.Cym. C.Cym.
S.D. B.D.
Syn.

a2

28

ff

div.

36

Trio (Very slightly slower)

Fls.
Piccs.
Obs.
E♭Cl.
Cls.
A.Cl.
B.Cl.
Cb.Cl.
Bsns.
A.Saxs.
T.Sax.
B.Sax.
Tpts. (Cors.)
Hns.
Trbs.
Euph.
Tuba
Timp.
Bells
S.Cym. C.Cym.
S.D. B.D.
Syn.

Fl.1 *p dolce* *mp* *mf*

unis. *p dolce* *mp* *mf*

p *mp*

[Harp]

41

Fls.
Piccs.
Obs.
E♭Cl.
Cls.
A.Cl.
B.Cl.
Cb.Cl.
Bsns.
A.Saxs.
T.Sax.
B.Sax.
Tpts. (Cors.)
Hns.
Trbs.
Euph.
Tuba
Timp.
Bells
S.Cym. C.Cym.
S.D. B.D.
Syn.

p *cresc.* *mf* *cresc.*

a2

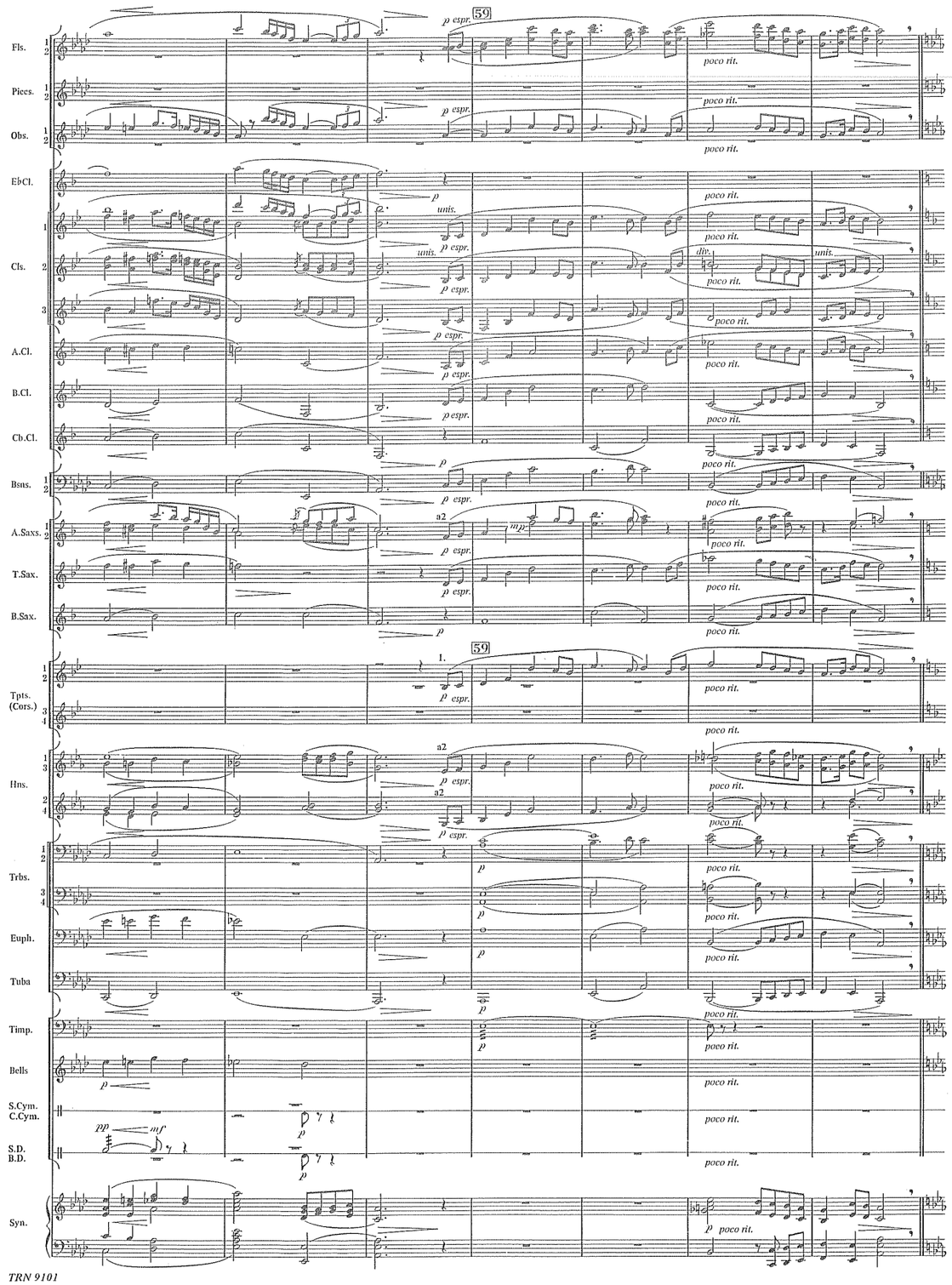
div. *unis.*

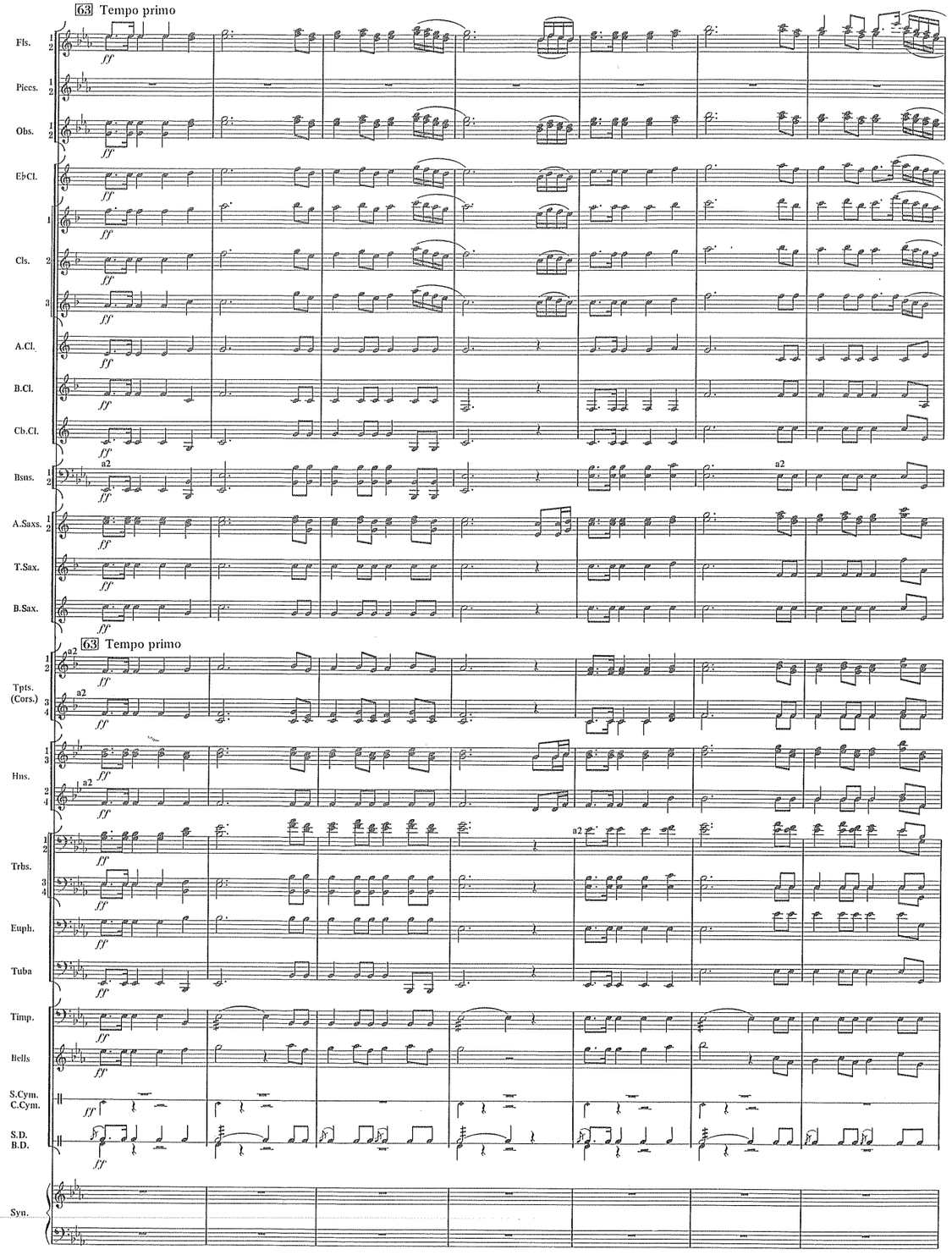
(b)

Fls.
Piccs.
Obs.
E♭Cl.
Cls.
A.Cl.
B.Cl.
Cb.Cl.
Bsns.
A.Saxs.
T.Sax.
B.Sax.
Tpts. (Cors.)
Hns.
Trbs.
Euph.
Tuba
Timp.
Bells
S.Cym. C.Cym.
S.D. B.D.
Syn.

46 50

espr. div. a2 1. TRN 9101


59
Fls.
Piccs.
Obs.
E♭Cl.
Cls.
A.Cl.
B.Cl.
Cb.Cl.
Bsns.
A.Saxs.
T.Sax.
B.Sax.
Tpts. (Cors.)
Hns.
Trbs.
Euph.
Tuba
Timp.
Bells
S.Cym. C.Cym.
S.D. B.D.
Syn.
p espr.
poco rit.
unis.
div.
a2
mp
pp
mf


63 Tempo primo
Fls.
Piccs.
Obs.
E♭Cl.
Cls.
A.Cl.
B.Cl.
Cb.Cl.
Bsns.
A.Saxs.
T.Sax.
B.Sax.
Tpts. (Cors.)
Hns.
Trbs.
Euph.
Tuba
Timp.
Bells
S.Cym. C.Cym.
S.D. B.D.
Syn.
ff
a2

71

Fls.

Piccs.

Obs.

E♭Cl.

Cls.

A.Cl.

B.Cl.

Cb.Cl.

Bsns.

A.Saxs.

T.Sax.

B.Sax.

71

Tpts. (Cors.)

Hns.

Trbs.

Euph.

Tuba

Timp.

Bells

S.Cym. C.Cym.

S.D. B.D.

Syn.

ff

a2

div.

p

mf

79

unis.

33 Hymne [sostenuto]

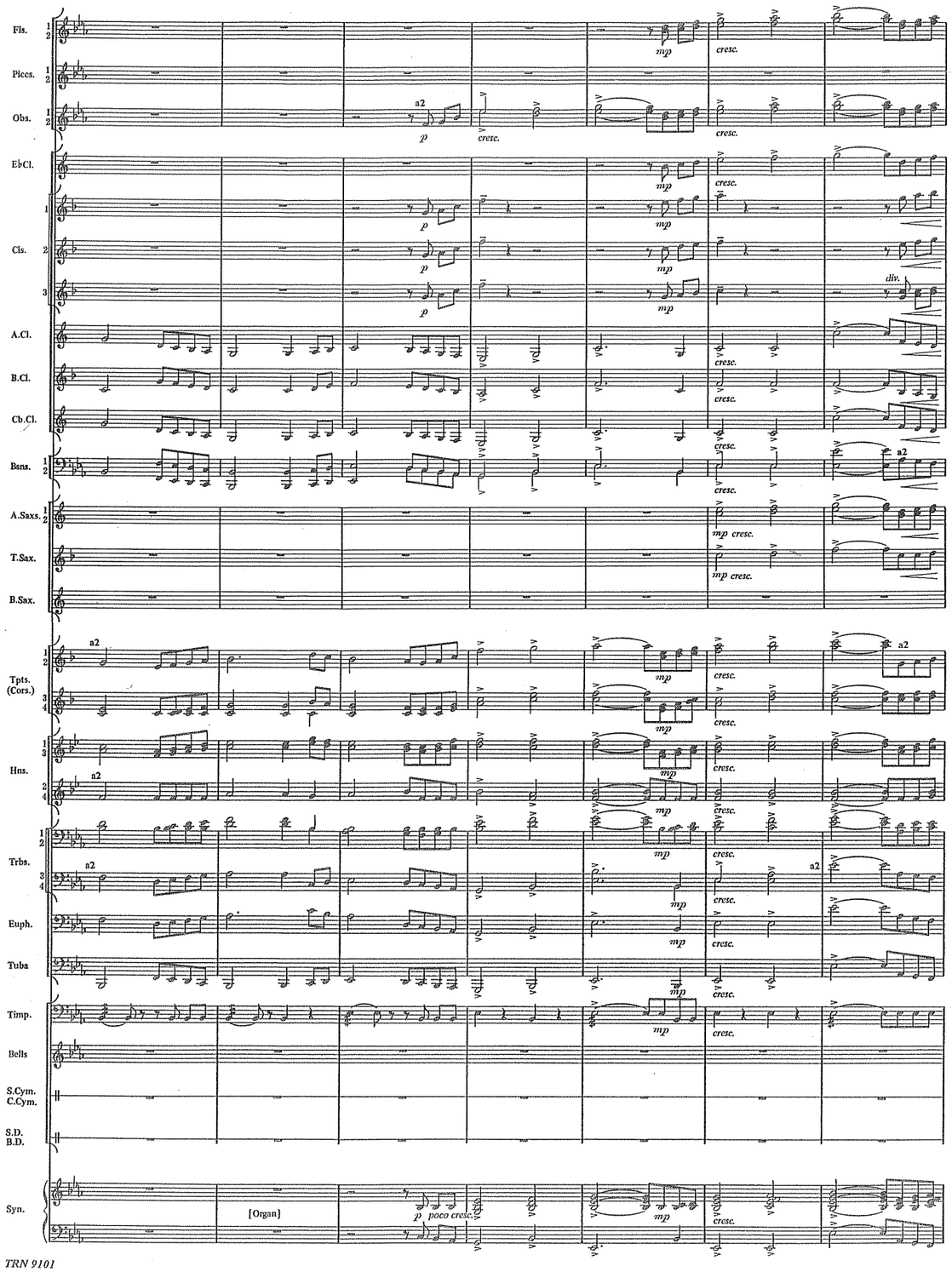
Fls.
Picos.
Obs.
E♭Cl.
Cls.
A.Cl.
B.Cl.
Cb.Cl.
Bsns.
A.Saxs.
T.Sax.
B.Sax.
Tpts. (Cors.)
Hns.
Trbs.
Euph.
Tuba
Timp.
Bells
S.Cym. C.Cym.
S.D. B.D.
Syn.

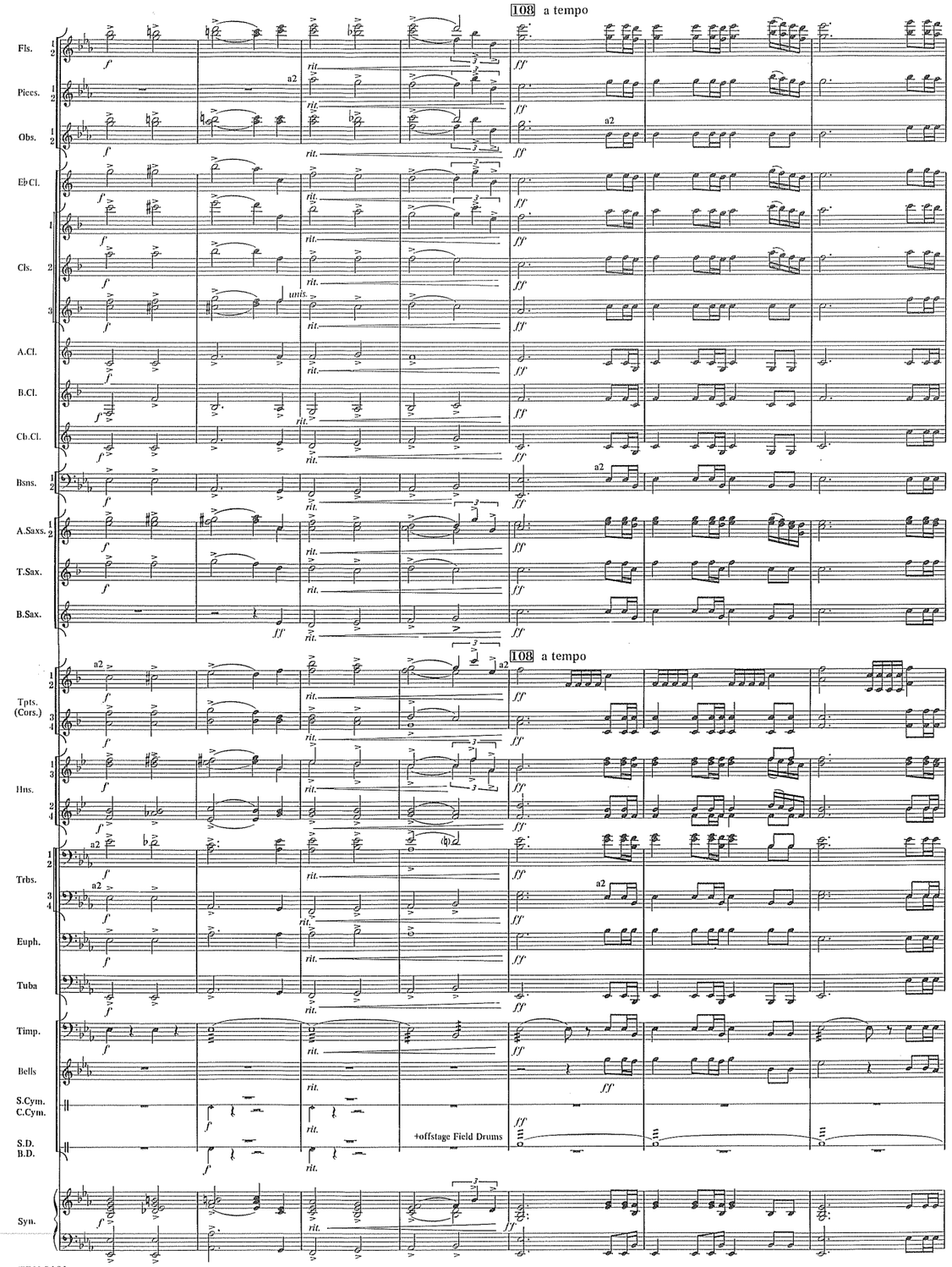
a2
unis.
mf

33 Hymne [sostenuto]

96

pp poco a poco cresc.


Fls.
Piccs.
Obs.
E♭Cl.
Cls.
A.Cl.
B.Cl.
Cb.Cl.
Bsns.
A.Saxs.
T.Sax.
B.Sax.
Tpts. (Cors.)
Hns.
Trbs.
Euph.
Tuba
Timp.
Bells
S.Cym. C.Cym.
S.D. B.D.
Syn.
a2
mp
cresc.
p
div.
[Organ]
p poco cresc.


108 a tempo
Fls.
Piccs.
Obs.
E♭Cl.
Cls.
A.Cl.
B.Cl.
Cb.Cl.
Bsns.
A.Saxs.
T.Sax.
B.Sax.
Tpts. (Cors.)
Hns.
Trbs.
Euph.
Tuba
Timp.
Bells
S.Cym. C.Cym.
S.D. B.D.
Syn.
a2
rit.
unis.
ff
+offstage Field Drums

Fls. 1 2
Piccs. 1 2
Obs. 1 2
Eb Cl.
Cls. 1 2 3
A.Cl.
B.Cl.
Cb.Cl.
Bsns. 1 2
A.Saxs. 1 2
T.Sax.
B.Sax.
Tpts. (Cors.) 1 2 3 4
Hns. 1 3 2 4
Trbs. 1 2 3 4
Euph.
Tuba
Timp.
Bells
S.Cym. C.Cym.
S.D. B.D.
Syn.

rit. *div.* *unis.* *a2* *f cresc.* *mf cresc.* *cresc.* *fff* *ffff*