



# FESTIVAL MARCH

**Antonín Dvorák, arr. Evan Feldman**

Grade / Moelijkheidsgraad / Degré de difficulté /

Schwierigkeitsgrad / Difficoltà **4-5**

Duration / Tijdsduur / Durée / Dauer / Durata **5:38**

Recording on / Opname op / Enregistrement sur /

Aufnahme auf / Registrazione su

**Tierolff for Band No. 22 "Peter And The Wolf"**

LMCD-12322

## Tierolff Muziekcentrale

Postbus 18

Markt 90-92

4700 AA Roosendaal/Nederland

Tel.: ++ 31 (0) 165 541255

Fax: ++ 31 (0) 165 558339

Website: [www.tierolff.nl](http://www.tierolff.nl)

E-mail: [info@tierolff.nl](mailto:info@tierolff.nl)

I N S T R U M E N T A T I O N

### Concert Band

Full score	1
Piccolo	1
Flute 1	3
Flute 2	2
Oboe 1	1
Oboe 2	1
Bassoon 1	1
Bassoon 2	1
Bb Clarinet 1	5
Bb Clarinet 2	5
Bb Clarinet 3	5
Bb Bass Clarinet	1
Eb Alto Saxophone 1	1
Eb Alto Saxophone 2	1
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
Bb Trumpet 1	2
Bb Trumpet 2	2
Bb Trumpet 3	2
F Horn 1	1
F Horn 2	1
F Horn 3	1
F Horn 4	1
C Trombone 1	2
C Trombone 2	2
C Bass Trombone	2
C Baritone	2
Bb Baritone treble clef	3
C Bass 1-2	4
String Bass	1
Percussion 1	2
Percussion 2	1
Timpani	1
Mallets	1
Harp	1

S U P P L E M E N T A R Y P A R T S

Eb Horn 1	1
Eb Horn 2	1
Eb Horn 3	1
Eb Horn 4	1
Bb Trombone 1 bass clef	1
Bb Trombone 2 bass clef	1
Bb Bass Trombone bass clef	1
Bb Trombone 1 treble clef	1
Bb Trombone 2 treble clef	1
Bb Bass Trombone treble clef	1
Bb Baritone bass clef	2
Eb Bass treble clef	2
Eb Bass bass clef	2
Bb Bass treble clef	2
Bb Bass bass clef	2

## FESTIVAL MARCH

Nederlands:

De stevige, majestueuze Festival March, op. 54, is geschreven in 1879, een jaar na twee van Dvorák's doorstaande werken: de Slavonische Dansen, op. 46 en de Serenade voor Houtinstrumenten in d klein, op. 44. Oorspronkelijk voor orkest geschreven, ging de mars in première ter gelegenheid van het 25-jarig huwelijksjubileum van Koning Franz Joseph I en Keizerin Elisabeth van Oostenrijk. De openingsfanfare dient als hoofdmotief, verstrooid met een serie van opgewekte en ritmische thema's die perfect aansluiten bij de feestelijke gelegenheid. Dit arrangement is trouw aan de originele versie omgezet, hoewel de slagwerkpartijen wel enigszins vergroot zijn. Veruit het grootste deel van het werk is speelbaar voor gemiddelde orkesten. Er zijn ossia-partijen toegevoegd voor de enkele passages die technisch wel veeleisender zijn.

English:

The buoyant, yet majestic Festival March, op. 54, was composed in 1879, a year after two of Dvorák's most enduring works: the Slavonic Dances, op. 46, and the Serenade for Wind Instruments in d-minor, op. 44. Originally for orchestra, the march was premiered in honor of the 25th wedding anniversary of King Franz Joseph I and Empress Elisabeth of Austria. The opening fanfare figure serves as the main motive, interspersed with an array of joyous and rhythmic themes well-suited for the celebratory occasion. This arrangement has been faithfully transcribed from the original, though the percussion parts have been slightly augmented. The vast majority of the work is playable by intermediate-level ensembles. Ossia parts have been included for the few sections that demand more technical facility.

Deutsch:

Der kräftige majestätische Festmarsch Op. 54 wurde 1879, ein Jahr nach zwei der wichtigsten Werke von Antonín Dvorák, den Slavischen Tänzen Op. 46 und der Serenade für Holzbläser in D moll Op. 44, komponiert. Dieser Marsch, original für Sinfonieorchester geschrieben, wurde anlässlich der 25 jährigen Jubiläumsfeier der Hochzeit von Kaiser Franz Joseph I. und Kaiserin Elisabeth von Österreich uraufgeführt. Die Eröffnungsfanfare dient als Hauptmotiv und dazu gibt es eine Reihe von lebhaften rhythmischen Themen, die sehr gut zu dieser feierlichen Gelegenheit passen. Dieses Arrangement hält sich nahe an die Originalfassung, obwohl die Schlagzeugstimmen etwas erweitert worden sind. Der größte Teil des Stückes ist für Blasorchester der Mittelstufe geeignet. Bei den vereinzelt technisch schwierigen Stellen gibt es erleichterte Alternativstimmen.

Français:

Cette majestueuse "Marche Festive" opus 54 a été écrite en 1879, un an après les deux compositions majeures d'Antonín Dvorák : les Danses Slaves opus 46 et la Sérénade pour Vents en ré mineur opus 44. Cette marche, conçue pour orchestre symphonique a été créée à l'occasion du 25<sup>ème</sup> anniversaire de mariage de l'Empereur François-Joseph I et de l'Impératrice Elisabeth d'Autriche. Une ouverture dans le style fanfare sert de thème principal, entouré d'une série de thèmes joyeux et rythmiques qui illustrent parfaitement cette occasion "festive". Notre arrangement reste fidèle à la version originale, bien qu'il y ait un peu plus de percussions. Une grande partie de la marche est à la portée des orchestres de niveau moyen. Il y a des parties "ossia" pour les quelques passages techniquement plus difficiles.

## EVAN FELDMAN

### Nederlands:

Evan Feldman is dirigent van het harmonieorkest van en assistent professor aan de Universiteit van North Carolina-Chapel Hill. Van 2005-2008 was hij bandleider aan de William and Mary Hogeschool in Williamsburg (Virginia) en muzikaal hoofd van het Jeugdorkest van Williamsburg. Daarvoor was hij onder andere bandleider bij het Central College in Pella (Iowa) en dirigent/oprichter van het Central Iowa Wind Ensemble, een groep volwassenen in Des Moines. Zijn onderzoekswerk naar de muziek van Sergei Prokofiev, George Enescu en Antonin Dvorák is gepresenteerd tijdens de congressen van CBDNA, WASBE en IGEB. Dr. Feldman heeft zijn doctorale graad 'Musical Arts' behaald aan de 'Eastman School of Music' waar hij directie studeerde bij Donald Hunsberger en Mendi Rodan. Van 1999-2002 was hij assistent-dirigent bij het 'Eastman Wind Ensemble and Wind Orchestra'. Daarvoor gaf hij bands les op middelbare scholen in Long Island (New York). Naast dit alles is hij momenteel nog steeds een veelgevraagd gastdirigent en geeft hij clinics.



### English:

Evan Feldman is Wind Ensemble Conductor and Assistant Professor of Music at the University of North Carolina-Chapel Hill. From 2005-2008 he was Director of Bands at the College of William and Mary in Williamsburg, Virginia and Music Director of the Williamsburg Youth Orchestra. Other previous positions include Director of Bands at Central College, in Pella, Iowa, and conductor/founder of the Central Iowa Wind Ensemble, an adult group based in Des Moines. His research on the wind music of Sergei Prokofiev, George Enescu and Antonin Dvorák have been presented at the conferences of CBDNA, WASBE, and IGEB. Dr. Feldman earned the Doctorate of Musical Arts from the Eastman School of Music, studying conducting with Donald Hunsberger and Mendi Rodan. From 1999-2002 he served as Assistant Conductor of the Eastman Wind Ensemble and Wind Orchestra. Previously, he taught high school band in Long Island, New York. He remains an active guest conductor and clinician.

### Deutsch:

Evan Feldman ist Dirigent des sinfonischen Blasorchesters der Universität von North-Carolina zu Chapel Hill, wo er auch unterrichtet. Von 2005 bis 2008 dirigierte er das Blasorchester der William und Mary Hochschule in Williamsburg (Virginia) und war Musikdirektor des Jugendorchesters dieser Stadt. Vorher dirigierte er am Central College (Iowa) und war Dirigent/Gründer des 'Central Iowa Wind Ensemble' in Des Moines. Seine Forschungen über die Musik von Sergej Prokofiev, George Enescu und Antonin Dvorák hat er während der Kongresse der CBDNA, der WASBE und der IGEB vorgestellt. Dr. Feldman promovierte als Doktor 'Musical Arts' an der berühmten Musikhochschule 'Eastman School of Music'. Dort studierte er Blasorchesterdirektion bei Donald Hunsberger und Mendi Rodan. Von 1999 bis 2002 war er zweiter Dirigent des 'Eastman Wind Ensemble' und des 'Eastman Wind Orchestra'. Vorher leitete er Blasorchester in höheren Klassen in Long Island (New York). Überdies ist er ein vielgefragter Gastdirigent und Gastdozent.

### Français:

Evan Feldman est assistant à l'Université de Caroline du Nord, à Chapel Hill, il y dirige l'orchestre d'Harmonie. De 2005 à 2008 il a dirigé les orchestres d'Harmonie de l'école William and Mary à Williamsburg (Virginie), ainsi que l'Orchestre de Jeunes de la même ville, le Central College à Pella (Iowa) et le Central Iowa Wind Ensemble à Des Moines. Il a présenté ses recherches concernant la musique de Serge Prokofiev, George Enescu et Antonin Dvorák lors de conférences de la CBDNA, de la WASBE et d'IGEB. Evan Feldman a obtenu son doctorat en musique à la célèbre Eastman School of Music où il étudia la direction d'Orchestre avec Donald Hunsberger et Mendi Rodan. De 1999 à 2002 il a été chef d'orchestre assistant de l'Eastman Wind Ensemble et Eastman Wind Orchestra. Il a également enseigné dans le secondaire à Long Island (New York). Actuellement il est souvent invité à diriger et à donner des cours spécialisés.

Full Score  
(Concert Band)

# FESTIVAL MARCH

Antonín Dvorák, op. 54  
arr. Evan Feldman

Allegro Vivace  $\text{♩} = 144 - 168$  Non marcato

Piccolo  
Flute 1  
Flute 2  
Oboe 1  
Oboe 2  
Bassoon 1  
Bassoon 2  
Bb Clarinet 1  
Bb Clarinet 2  
Bb Clarinet 3  
Bb Bass Clarinet  
Eb Alto Saxophone 1  
Eb Alto Saxophone 2  
Bb Tenor Saxophone  
Eb Baritone Saxophone  
Bb Trumpet 1  
Bb Trumpet 2  
Bb Trumpet 3  
F Horn 1  
F Horn 2  
F Horn 3  
F Horn 4  
Trombone 1  
Trombone 2  
Bass Trombone  
C Baritone  
C Basses  
Tampani  
Percussion 1  
Percussion 2  
Mallets  
Harp

1 2 3 4 5 6 7 8 9 10

Musical score for page 2, measures 11-21. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Clarinets 1, 2, & 3, Bass Clarinet, Saxophones (Alto, Tenor, Baritone), Trumpets 1, 2, & 3, Horns (French, Euphonium, Trombone), Baritone Trombone, Contrabass, Bass Drum, Percussion 1 & 2, Mallets, and Harp. The music features a variety of rhythmic patterns and dynamics, with some sections marked *pp* and *f*. The Harp part includes a section labeled "Glockenspiel" and "Solo".

Musical score for page 4, measures 31-39. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Clarinets 1, 2, & 3, Bass Clarinet, Saxophones (Alto, Tenor, Baritone), Trumpets 1, 2, & 3, Horns (French, Euphonium, Trombone), Baritone Trombone, Contrabass, Bass Drum, Percussion 1 & 2, Mallets, and Harp. The music continues with complex rhythmic textures and dynamic markings such as *pp*, *f*, and *crac.*. The Harp part includes a section labeled "crac." and "Solo".

①

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

F. Hn. 1

F. Hn. 2

F. Hn. 3

F. Hn. 4

Tbn. 1

Tbn. 2

Bs. Tbn.

C. Bsn.

C. Bs.

Tmp.

Perc. 1

Perc. 2

Mall.

Hp.

40 41 42 43 44 45 46 47 48 49 50

②

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

F. Hn. 1

F. Hn. 2

F. Hn. 3

F. Hn. 4

Tbn. 1

Tbn. 2

Bs. Tbn.

C. Bsn.

C. Bs.

Tmp.

Perc. 1

Perc. 2

Mall.

Hp.

51 52 53 54 55 56 57 58 59 60

Musical score for page 7 of 'Festival March'. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, Clarinets 1, 2, and 3, Bass Clarinet, Saxophones (Alto, Tenor, Baritone), Trumpets 1, 2, and 3, Horns 1, 2, 3, and 4, Trombones 1, 2, and Bass Trombone, Contrabass, Bass Drum, Percussion 1 and 2, Mallets, and Harp. The score features various dynamics such as *pp*, *f*, *dim.*, and *ppp*. A circled 'C' is present above the Piccolo staff at measure 65. A 'To Marimba' instruction is located above the Mallets staff at measure 66. Measure numbers 61 through 70 are printed at the bottom of the page.

Musical score for page 8 of 'Festival March'. The score continues from page 7, featuring the same instrumentation: Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, Clarinets 1, 2, and 3, Bass Clarinet, Saxophones (Alto, Tenor, Baritone), Trumpets 1, 2, and 3, Horns 1, 2, 3, and 4, Trombones 1, 2, and Bass Trombone, Contrabass, Bass Drum, Percussion 1 and 2, Mallets, and Harp. Dynamics include *pp*, *f*, *dim.*, and *ppp*. A circled 'C' is present above the Piccolo staff at measure 77. Measure numbers 71 through 80 are printed at the bottom of the page.

Picc. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

F. Hn. 1

F. Hn. 2

F. Hn. 3

F. Hn. 4

Tbn. 1

Tbn. 2

Bs. Tbn.

C. Bsn.

C. Bs.

Temp.

Perc. 1

Perc. 2

Mall.

Hp.

111 112 113 114 115 116 117 118 119 120 121

Picc. M

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

F. Hn. 1

F. Hn. 2

F. Hn. 3

F. Hn. 4

Tbn. 1

Tbn. 2

Bs. Tbn.

C. Bsn.

C. Bs.

Temp.

Perc. 1

Perc. 2

Mall.

Hp.

122 123 124 125 126 127 128 129

Musical score for 'Festival March' featuring a variety of instruments including woodwinds, brass, percussion, and strings. The score includes parts for Piccolo (Picc.), Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), Bassoons (Bsn. 1, Bsn. 2), Clarinets (Clar. 1, Clar. 2, Clar. 3), Bass Clarinet (Bs. Clar.), Saxophones (A. Sax. 1, A. Sax. 2, T. Sax., B. Sax.), Trumpets (Tpt. 1, Tpt. 2, Tpt. 3), Horns (F. Hn. 1, F. Hn. 2, F. Hn. 3, F. Hn. 4), Trombones (Tbn. 1, Tbn. 2, Bc. Tbn.), Contrabass (C. Bsn.), Timpani (Timp.), Percussion (Perc. 1, Perc. 2), Mallets (Mall.), and Harp (Hp.). The score is divided into measures 130 through 137. A circled 'C' is present above the Piccolo staff at measure 130. A circled 'C' is present above the Flute 1 staff at measure 134. The woodwind and string sections have 'ritard.' markings above their staves at measure 134. The brass section has 'non legato' markings below their staves at measure 134. The Mallets part has a 'Xylophone' marking above the staff at measure 134.

130 131 132 133 134 135 136 137