

TRITSCH-TRATSCH POLKA

(Chit-Chat Polka)

Johann Strauss

Arranged by Alfred Reed

Complete Set Catalog No. 012-2902-00
Extra Conductor Catalog No. 012-2902-01

Grade 3 ½

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This new series of transcriptions of standard musical classics represents an attempt to make available to wind groups, at all levels of performance, some of the most enduring music of all time in versions that are specifically conceived as being not just good music, but also good wind music as well.

Especially with arrangements, but also even with note-for-note transcriptions from one medium to another, the responsibility of the recomposer (for that is what the arranger or transcriber really is) to the original composer and his work is the foundation on which a successful such derivative work must rest. The feeling on the part of the listener that what is being heard is actually the original version (or could be the original version) of the work, is the measure of the arranger/transcriber's success, both from the technical and artistic points of view. It is the goal which we seek to attain for each work selected for inclusion in this series.

ALFRED REED

INSTRUMENTATION

Full Conductor Score	1
1st & 2nd C Flute	8
C Piccolo	1
1st Bb Clarinet	4
2nd Bb Clarinet	4
3rd Bb Clarinet	4
Eb Alto Clarinet	1
Bb Bass Clarinet	2
Bb Contrabass Clarinet	1
1st & 2nd Oboes	2
1st & 2nd Bassoons	2
1st Eb Alto Saxophone	2
2nd Eb Alto Saxophone	2
Bb Tenor Saxophone	1
Eb Baritone Saxophone	1
1st Bb Trumpet	3
2nd Bb Trumpet	3
3rd Bb Trumpet	3
1st & 2nd Bb Cornet	2
1st & 2nd F Horns	2
3rd & 4th F Horns	2
1st Trombone	2
2nd Trombone	2
3rd Trombone	2
Baritone BC (Euphonium)	2
Baritone TC (Euphonium)	2
Tubas	5
String Bass	1
Xylophone/Bells	2
Timpani	1
Snare Drum/Bass Drum	3
Cymbals	2

Program Note

The Strauss dynasty (there really is no other word for it) has now lasted over 150 years, in Vienna and throughout the world, bringing forth in this illustrious and continuing family, a long line of composers, conductors, and performers whose efforts have delighted and entranced at least six generations of musicians, music lovers, dancers, and audiences on every continent in the civilized (and even uncivilized) world.

Although several composers during this time wrote in various musical forms and styles, it is their dance music more than anything else that has made the name Strauss a household word, and almost a synonym for music itself. And of these, none was more illustrious, successful, beloved and adored by the public than Johann Strauss, Jr., the Waltz King as he came to be known. But it was not only in his waltzes that his inimitable style created such masterpieces of lilting, danceable music that still command attention and admiration, it was also in such other forms as polkas, schnell-polkas (what we might call "quickstep polkas" today) quadrilles, promenades, etc., that his melodic genius and instinctive sense of the style and grace common to his own time created such delightful little gems as the TRITSCH TRATSCH POLKA and many similar smaller works.

"Tritsch-Tratsch" means chit-chat, or gossip in the Viennese popular dialect, and the effect of this little musical two-part form with trio is that of a busy, nattering, mattering little group of people exchanging the latest bit of news and gossip in a never ending rush of words and exclamations that simply pours out in one gush of excitement from beginning to end....in fact, the music seems to suggest that there is no end, ever!

Rehearsal Suggestions

This music must be played with a light, airy gracefulness from beginning to end, and only as fast as every player can perform his or her part with absolute clarity and precision throughout if its intended effect is to be realized.

The light staccato tonguing required here must never cut any notes so short that there is no tone left, only a sort of dull "thud" or "click", a purely rhythmic effect with no feeling for the melody that the short notes form. The key word in the players' minds in such passages should be "separated" rather than "short", in order to achieve the composer's intended effect.

The coda must be played strictly in tempo to the very end, so as to give the impression that there really is no end to the music at all, just a temporary breaking off...in the same way as there never seems to be an end to chit-chat and gossip in real life either!

The Arranger



Composer, arranger, conductor and editor, Alfred Reed's life was intertwined with music almost from birth in New York City on January 25th, 1921. His parents loved good music and made it part of their daily lives; as a result he was well acquainted with most of the standard symphonic and operatic repertoire while Mr. Reed was still in elementary school.

Beginning formal music training at the age of ten as a trumpet player, he was already playing professionally while still in high school, and shortly thereafter began the serious study of harmony and counterpoint as a prelude to composition, which had come to exercise a stronger hold on his interest and ambition than playing. After three years at the Radio Workshop in New York, he spent the next three in service during World War II, where, as a member of an Air Force Band, he became deeply interested in the concert band and its music. Following his release, he enrolled at the Juilliard School of Music to study under Vittorio Giannini, and from there, in 1948, became a staff composer and arranger with NBC and subsequently, with ABC, where he wrote and arranged music for radio, television, record albums and films.

In 1953, Alfred Reed resumed his academic work (which had been interrupted by his leaving Juilliard for NBC) and became conductor of the Baylor Symphony Orchestra while at Baylor University in Texas. His Masters thesis was the RHAPSODY FOR VIOLA AND ORCHESTRA, which was to win the Luria Prize. Two years later, in 1955, he accepted the post of editor in a major music publishing firm, and for the next 11 years became deeply concerned with the problems of educational music at all levels of performance. In 1966 he left this position to join the faculty of the School of Music at the University of Miami, where he developed the first four-year Music Industry program, and in 1980, following the retirement of his old friend and colleague, Dr. Frederick Fennell, was appointed music director and conductor of the University of Miami Symphonic Wind Ensemble.

With over 200 published works in all media, many of which have been on required performance lists for over 25 years, Dr. Reed is one of the nation's most prolific and frequently performed composers. In addition to winning the Luria Prize in 1959, he has been awarded over 60 commissions. . . with more on the way! His work as a guest conductor has taken him to 49 states, Canada, Mexico, Europe, Japan, Australia and South America. He was the first "foreign" conductor to be invited to conduct and record with the world famous Tokyo Kosei Wind Orchestra, and is today the most frequently performed foreign composer in Japan.

Dr. Reed left New York for Miami, Florida, in 1960, where he has made his home ever since.

For Johann Mosenbichler, with warm affection!

Conductor
012-2902-00

Tritsch-Tratsch Polka

Johann Strauss
Arr. Alfred Reed

Brightly (♩ = ca. 144)

The musical score for page 3 of 'Tritsch-Tratsch Polka' includes the following parts and markings:

- Flutes:** Part 1 and 2, marked *f* and *p*, with trills and accents.
- Piccolo:** Part 1, marked *f* and *p*.
- Oboes:** Part 1 and 2, marked *f* and *p*, with accents and trills.
- B♭ Clarinet:** Parts 1, 2, and 3, marked *f* and *p*, with trills and accents.
- E♭ Alto Clarinet:** Part 1, marked *f* and *p*.
- B♭ Bass Clarinet:** Part 1, marked *f* and *p*.
- B♭ Contrabass Clarinet:** Part 1, marked *f* and *p*.
- Bassoons:** Parts 1 and 2, marked *f* and *p*.
- E♭ Alto Saxophone:** Parts 1 and 2, marked *f* and *p*.
- B♭ Tenor Saxophone:** Part 1, marked *f* and *p*.
- E♭ Baritone Saxophone:** Part 1, marked *f* and *p*.
- Horns in F:** Parts 1, 2, 3, and 4, marked *p* *lightly* and *sim*.
- B♭ Trumpets:** Parts 1, 2, and 3, marked *f* and *p*.
- B♭ Cornets:** Parts 1 and 2, marked *f* and *p*.
- Trombone:** Parts 1, 2, and 3, marked *f* and *p*.
- Baritone:** Part 1, marked *f* and *p*.
- Tuba:** Part 1, marked *f* and *p*, with the instruction "2 Tubas only".
- String Bass:** Part 1, marked *f* and *p*, with *pizz* and *sub* markings.
- Timpani:** Part 1, marked *f* and *p*.
- Pair of Cymbals:** Part 1, marked *f* and *p*.
- Snare Drum:** Part 1, marked *f* and *p*, with *sub* markings.
- Bass Drum:** Part 1, marked *f* and *p*.
- Xylophone:** Part 1, marked *f* and *p*.
- Bells:** Part 1, marked *f* and *p*.

Fl. 1 2

Picc

Ob. 1 2

Clar. 1 2 3

Alto Clar.

Bass Clar.

CB Clar.

Bsns. 1 2

Alto Sax. 1 2

Ten. Sax.

Bar. Sax.

Horns 1 2 3 4

Trpts. 1 2 3

Cornets 1 2

Trom. 1 2 3

Bar.

Tuba

Str. Bass

Timp.

Cym.

S.D. B.D.

Vylo.

Bells

11

f *p* *mf* *mf* *p*

div *unis* *div*

FL. 1 2

Picc.

Ob. 1 2

Clar. 1 2 3

Alto Clar.

Bass Clar.

CB Clar.

Bsns. 1 2

Alto Sax. 1 2

Ten. Sax.

Bar. Sax.

Horns 1 2 3 4

Trpts. 1 2 3

Cornets 1 2

Trom. 1 2 3

Bar.

Tuba

Str Bass

Timp

Cym.

S.D. B.D.

Vylo.

Bells

(a2)

unis

div

p *f*

19

Fl. 1 2

Picc.

Ob. 1 2

Clar. 1 2 3

Alto Clar.

Bass Clar.

CB Clar.

Bsns. 1 2 (a2) *f*

Alto Sax. 1 2 *f*

Ten Sax.

Bar Sax.

19

Horns 1 2 3 4 *mf*

Trpts. 1 2 3

Cornets 1 2 (still muted) *f*

Trom. 1 2 3

Bar.

Tuba *f* all Tubas *arco*

Str Bass *f*

Timp. *f*

Cym. *f* choke

S.D. B.D. *f*

Vylo.

Bells

27

(a2)

Fl 1 2

Picc

Ob 1 2

Clar 1 2 3

Alto Clar

Bass Clar

CB Clar

Bsns 1 2

Alto Sax 1 2

Ten Sax

Bar Sax

Horns 1 2 3 4

Trpts 1 2 3

Cornets 1 2

Trom 1 2 3

Bar

Tuba

Str Bass

Timp

Cym

S D

B D

Nylo

Bells

27 28 29 30 31 32 33 34

4481

43

(a2)

Fl 1 2

Picc.

Ob 1 2

Clar. 1 2 3

Alto Clar.

Bass Clar.

CB Clar.

Bsns 1 2

Alto Sax. 1 2

Ten. Sax.

Bar Sax.

f *sim*

43

Horns 1 2 3 4

Trpts. 1 2 3

Cornets 1 2

Trom. 1 2 3

Bar.

Tuba

Str Bass

Timp.

Cym.

S.D. B.D.

Vylo.

Bells

p *cresc* *f* *mf* *pp* *cresc* *Choke*

2 Bars

2 Tubas

pp *cresc* *mf* *f*

51

Fl 1 2 *p sub* (a2) *f* *p*

Picc *p sub* *f* *p*

Ob. 1 2 (a2) *p sub* (a2) *f* *p*

1 *p sub* *dn* *f* *unis* *p*

Clar 2 *p sub* *f* *p*

3 *p sub* *f* *p*

Alto Clar. *p* *f*

Bass Clar. *p* *f*

CB Clar. *p* *f*

Bsns. 1 2 *p* *f*

Alto Sax. 1 2 *p* *f*

Ten. Sax. *p* *f*

Bar. Sax. *p* *f*

51

Horns 1 2 3 4 *p*

Trpts. 1 2 *p* *Cup mute* *sempre p*

3 *p* *Cup mute* *sempre p*

Cornets 1 2 *p* *Str mute* *mf*

Trom. 1 2 3

Bar. *p*

Tuba *p* *sim*

Str. Bass *p*

Timp. *mf*

Cym. *mf*

S.D. *p* *mf*

B.D. *p* *mf*

Xylo. *p*

Bells *p*

67 Trio

Fl. 1 2

Picc.

Ob. 1 2

Clar. 1 2 3

Alto Clar.

Bass Clar.

CB Clar.

Bsns. 1 2

Alto Sax. 1 2

Ten. Sax.

Bar Sax.

sempre p

f

sempre f

p

sim

67 Trio

Horns 1 2 3 4

Trpts. 1 2 3

Cornets 1 2

Trom. 1 2 3

Bar

Tuba

Str. Bass

Timp.

Cym.

S.D. B.D.

Nylo

Bells

f

sempre f

open

f

sempre f

Str mute

p

Str mute

p

Str mute

p

1 Bar

pp

1 Tuba

pp

sim

pp

mp

sempre mp

p

85

Fl. 1 2

Picc.

Ob. 1 2 (a2)

Clar. 1 2 3

Alto Clar.

Bass Clar.

CB Clar.

Bsns. 1 2

Alto Sax. 1 2

Ten. Sax.

Bar Sax.

Horns 1 2 3 4 *f* *sim*

Trpts. 1 2 3 *sempre f*

Cornets 1 2 *f*

Trom. 1 2 3 *sempre f*

Bar. *sempre f*

Tuba *sempre f*

Str Bass *sempre f*

Timp. *f* *sempre f*

Cym. *f* Choke *sim*

S.D. B.D. *sim*

Nylo *ff* *sim*

Bells

85 86 87 88 89 90 91 92

Fl 1 2

Picc

Ob 1 2

Clar 1 2 3

Alto Clar

Bass Clar

CB Clar

Bsns. 1 2

Alto Sax 1 2

Ten Sax

Bar Sax

Horns 1 2 3 4

Trpts 1 2 3

Cornets 1 2

Trom 1 2 3

Bar

Tuba

Str. Bass

Timp.

Cym

S D

B D

Vylo

Bells

93 94 95 96 97 98 99 100

101

Fl. 1 2 (lightlv) sempre p

Picc. (lightlv) sempre p

Ob. 1 2 f sempre f

Clar. 1 (lightlv) sempre p

Clar. 2 (lightlv) sempre p

Clar. 3 (lightlv) sempre p

Alto Clar.

Bass Clar. f sempre f

CB Clar. f sempre f

Bsns. 1 2 (a2) pp

Alto Sax 1 f sempre f

Alto Sax 2 f sempre f

Ten. Sax. f sempre f

Bar. Sax. p sim

101

Horns 1 2 p sim

Horns 3 4 p sim

Trpts. 1 2 f sempre f

Trpts. 3 f sempre f

Cornets 1 2 sempre p sim

Trom. 1 2 3 sempre p sim

Bar. Bsns 1 Tuba mf sempre mf

Tuba pp sim

Str. Bass p

Timp. soli f sempre f

Cym. mf sempre mf

S.D. p

B.D. p

Xylo. f

Bells f

448/ 101 102 103 104 105 106 107

