

THUNDER AND LIGHTNING

(Unter Donner und Blitz)

by
Johann Strauss
Arranged by Alfred Reed

Complete Set Catalog No. 012-2995-00
Extra Score Catalog No. 012-2995-01

Grade: 3 1/2

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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 re-composer (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	10
C Piccolo	1
E♭ Clarinet	1
1st B♭ Clarinet	4
2nd B♭ Clarinet	4
3rd B♭ Clarinet	4
E♭ Alto Clarinet	2
B♭ Bass Clarinet	2
B♭ Contrabass Clarinet	1
1st & 2nd Oboes	2
1st & 2nd Bassoons	2
1st E♭ Alto Saxophone	3
2nd E♭ Alto Saxophone	3
B♭ Tenor Saxophone	2
E♭ Baritone Saxophone	1
1st B♭ Trumpet	3
2nd B♭ Trumpet	3
3rd B♭ Trumpet	3
1st & 2nd B♭ Cornets	2
1st & 2nd F Horns	2
3rd & 4th F Horns	2
1st Trombone	2
2nd Trombone	2
3rd Trombone	2
Baritone BC	2
Baritone TC	2
Tubas	5
String Bass	1
Timpani	1
Snare Drum/Bass Drum	3
Percussion: Solo Bass Drum/Pair of Cymbals	2
Xylophone	1
Bells	1

Rehearsal Suggestions

Lightness and delicacy of articulation, as always with this type of music, combined with a proper choice of tempo permitting each and every player to perform the part clearly and distinctly at all times, will greatly enhance the effect of this Straussian bit of musical humor and sound effects ... to the delight of players and audiences alike.

It may perhaps add a bit of showmanship to the performance to have two "soloists," the Bass Drum (representing the thunder) and the Cymbals (representing the lightning) step to the front of the group with their instruments, just as any other soloist would, and thereby let these players also have their own moments in the spotlight.

The Cymbals should be the lighter weight concert instruments, producing a more brilliant "crash," with a greater fadeaway so as to heighten the illusion of a sizzling lightning stroke each time they enter.

Program Notes

The Strauss dynasty (there is really 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 the 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 became 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 the polkas, schnell-polkas (what we might call "quickstep polkas" today) quadrilles, promenades, etc., that his melodic genius and instinctive style and grace common to his own time created such delightful little gems as the THUNDER AND LIGHTNING POLKA and many similar smaller works.

The musical "sound effects" of thunder (represented by the Bass Drum, here used as a solo instrument) and lightning (represented by repeated Cymbal crashes) undoubtedly served to enliven the music and, in turn, the dancers, but ultimately it is in those gracious, delightfully charming melodies, so simple and seemingly obvious in themselves, that the continuing fascination of the world for over a century now with the works of the Strauss dynasty has resided...and will continue doing so seemingly for all time!

ALFRED REED

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.

Thunder and Lightning

(Unter Donner und Blitz)

Schnellpolke

by Johann Strauss, Op. 324
Adapted and Arranged by Alfred Reed

Vivace (♩ = ca. 144)

Flutes 1 2

Piccolo

Oboes 1 2

E♭ Clarinet 1

B♭ Clarinet 2 3

E♭ Alto Clarinet

B♭ Bass Clarinet

B♭ Contrabass Clarinet

Bassoons 1 2

E♭ Alto Saxophone 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

F Horns 1 2 3 4

B♭ Trumpets 1 2 3

B♭ Cornets 1 2

Trombones 1 2 3

Baritone

Tuba

String Bass

Timpani

PERCUSSION

Pair of Cymbals (Lightning)

Solo Bass Drum (Thunder)

Snare Drum

Bass Drum

Xylophone

Bells

1 2 3 4 5 6 7

This image shows a page of a musical score for a large orchestra. The score is written for various instruments, including Flutes (Fls.), Piccolo (Picc.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Bsns.), Saxophones (Sax.), Horns, Trumpets (Trpts.), Cornets, Trombones (Trom.), Baritone (Bar.), Tuba, String Bass (Str. Bass), Timpani (Timp.), Cymbals (Cym.), Solo BD, SD BD, Xylophone (Xylo.), and Bells. The score includes various musical notations such as notes, rests, and dynamic markings like 'sim.' and 'p'. The page is numbered 8 at the bottom left and 9 at the bottom center. A large, diagonal watermark reading 'For Reference Only' is visible across the page.

Fls. 1 2 *f* *mf* *f*

Picc. *f* *mf* *f*

Ob. 1 2 *f* *mf* *f*

E♭ Cl. *f* *mf* *f*

B♭ Cl. 1 2 3 *f* *mf* *f*

Alto Cl. *f* *mf* *f*

Bass Cl. *f* *mf* *f*

Cb. Cl. *f* *mf* *f*

Bsns. 1 2 *f* *mf* *f*

Alto Sax. 1 2 *f* *mp* *f*

Tenor Sax. *f* *mp* *f*

Bar. Sax. *f* *f*

Horns 1 2 3 4 *mf* *p* *mf*

Trpts. 1 2 3 *f* *p* *f*

Cornets 1 2 *f* *mf* *f*

Trom. 1 2 3 *f* *p* *f*

Bar. *f* *f*

Tuba *f* *div.*

Str. Bass *f*

Timp. *f*

Cyms. Solo BD *f*

Percussion SD BD *p*

Xylo. *f*

Bells *f*

15 16 17 18 19 20

21

Fls. 1 2 *mp* *sim.*

Picc. *mp* *sim.*

Ob. 1 2 *mp* *sim.*

Ek. Cl. *mp* *sim.*

Bb. Cl. 1 *mp* *sim.*

2 *mp* *sim.*

3 *mp* *sim.*

Alto Cl. *p*

Bass Cl. *p*

Ob. Cl. *p*

Bans. 1 2 *p* (a2)

Alto Sax. 1 *p*

2 *p*

Tenor Sax. *f* *p*

Bar. Sax. *f* *p* Ban. A. Cl.

21

Horns 1 2 *p*

3 4 *p*

Trpts. 1 2 *mp* *f* *mp*

3 *f*

Cornets 1 (open) *f*

2 *f*

Trom. 1 2 3

Bar. *mp*

Tuba *mp*

Str. Bass

Timp. *p*

Cyms.

Solo BD

SD BD

Xylo. *f*

Bells

21 22 23 24 25 26

Fls. 1 2

Picc. 1 2

Ob. 1 2

E♭ Cl. 1 2

B♭ Cl. 3

Alto Cl. 1 2

Bass Cl. 1 2

Cb. Cl. 1 2

Bsns. 1 2

Alto Sax. 1 2

Tenor Sax. 1 2

Bar. Sax. 1 2

Horns 1 2 3 4

Trpts. 1 2 3

Cornets 1 2

Trom. 1 2 3

Bar. 1 2

Tuba 1 2

Str. Bass 1 2

Timp. 1 2

Cyms. 1 2

Solo BD

SD BD

Xylo.

Bells

27 28 29 30 31

579

4579

Fls. 1 2

Picc.

Ob. 1 2 (a2)

E♭ Cl.

B♭ Cl. 1 2 3

Alto Cl.

Bass Cl.

Ch. Cl.

Bsns. 1 2 (a2)

Alto Sax. 1 2

Tenor Sax.

Bar. Sax.

Horns 1 2 3 4

Trpts. 1 2 3 (a2)

Cornets 1 2

Trom. 1 2 3

Bar.

Tuba

Str. Bass

Timp.

Cyms.

Solo BD

SD BD

Xylo.

Bells

4579

38

39

40

41

42

43

44

Fls. 1 2 *sim.* *mf*

Picc. *sim.* *mf*

Ob. 1 2 *mf*

E♭ Cl. *sim.* *mf*

B♭ Cl. 1 *sim.* *mf*

2 *sim.* *mf*

3 *sim.* *mf*

Alto Cl. *1st time only* *f* *mf*

Bass Cl. *mf*

Cb. Cl. *mf*

Bans. 1 *1st time only* *mf*

2 *mf*

Alto Sax. 1 *sim.* *mf*

2 *sim.* *mf*

Tenor Sax. *1st time only* *mf*

Bar. Sax. *1st time only* *mf*

44

Horns 1 2 *f* *mp - sim.*

3 4 *f* *mp - sim.*

Trpts. 1 *sim.*

2 *sim.*

3 *sim.*

Cornets 1 *mf*

2 *mf*

Trom. 1 *sim.*

2 *sim.*

3 *sim.*

Bar. *f* *1 Bar.* *mf*

Tuba *f* *mf*

Str. Bass *f* *mf*

Timp. *f* *sim.* *mp*

Cyma.

Solo BD *f* *sfz*

SD BD *f* *sfz*

Xylo. *f*

Bells

44 45 46 47 48 49

Fls. 1 2 *sim.* *f* *sim.*

Picc. *sim.* *f* *sim.*

Ob. 1 2 *sim.* *f* (a2) *sim.*

E♭ Cl. *sim.* *f* *sim.*

B♭ Cl. 1 *sim.* *f* *sim.*

2 *sim.* *f* *sim.*

3 *sim.* *f* *sim.*

Alto Cl. *sim.* *f* *sim.*

Bass Cl. *sim.* *f* *sim.*

Ch. Cl. *sim.* *f* *sim.*

Bans. 1 2 *sim.* *f* *sim.*

Alto Sax. 1 *sim.* *f* *sim.*

2 *sim.* *f* *sim.*

Tenor Sax. *sim.* *f* *sim.*

Bar. Sax. *sim.* *f* *sim.*

Horns 1 2 *sim.* *f* *sim.*

3 4 *sim.* *f* *sim.*

Trpts. 1 2 *sim.* *f* *sim.*

3 *sim.* *f* *sim.*

Cornets 1 2 *sim.* *f* *sim.*

3 *sim.* *f* *sim.*

Trom. 1 *sim.* *f* *sim.*

2 *sim.* *f* *sim.*

3 *sim.* *f* *sim.*

Bar. (all Bar.) *sim.* *f* *sim.*

Tuba *sim.* *f* *sim.*

Str. Bass *sim.* *f* *sim.*

Timp. *sim.* *f* *sim.*

Cym. *sim.* *f* *sim.*

Solo BD *sim.* *f* *sim.*

SD BD *sim.* *f* *sim.*

Xylo. *sim.* *f* *sim.*

Bells *sim.* *f* *sim.*

50 51 52 53 54

Fla. 1 2

Picc. 1 2

Ob. 1 2

E♭ Cl. 1 2

B♭ Cl. 1 2 3

Alto Cl. 1 2

Bass Cl. 1 2

Ch. Cl. 1 2

Bans. 1 2

Alto Sax. 1 2

Tenor Sax. 1 2

Bar. Sax. 1 2

Horns 1 2 3 4

Trpts. 1 2 3

Cornets 1 2

Trom. 1 2 3

Bar. 1 Bar. (others) unis.

Tuba

Str. Bass

Timp.

Cym.

Solo BD

SD BD

Xylo.

Bells

55 56 57 58 59 60

61 (a2) (b) 65

Fls. 1 2 *ff* *mf* *p*

Picc. *ff* *mf* *p* (2nd time only)

Ob. 1 2 *ff* *mf* *p* (2nd time only)

E♭ Cl. 1 *ff* *mf* *p* (2nd time, 8va higher)

B♭ Cl. 2 3 *ff* *mf* *p* (2nd time, 8va higher)

Alto Cl. *ff* *mf* *p*

Bass Cl. *ff* *mf* *p*

Ch. Cl. *ff* *mf* *p*

Bans. 1 2 *ff* *mf* *p* (2nd time only)

Alto Sax. 1 2 *ff* *mf* *p* (2nd time only)

Tenor Sax. *ff* *mf* *p*

Bar. Sax. *ff* *mf* *p*

61 65

Horns 1 2 *ff* *mf* *p* *sim.*

3 4 *ff* *mf* *p* *sim.*

Trpts. 1 2 *f*

3 *f*

Cornets 1 2 *f* (a2)

Trom. 1 2 *f*

3 *f*

Bar. *f* 1 Bar. *p*

Tuba *f* *p* *sim.*

Str. Bass *f* *p* *sim.*

Timp. *f*

Cym. Solo BD

SD BD

Xylo.

Bells

61 62 63 64 65 66 67

Fls. 1 2

Picc. 1 2

Ob. 1 2

E♭ Cl. 1

B♭ Cl. 2 3

Alto Cl. 1

Bass Cl. 2

Ch. Cl. 1

Bans. 1 2

Alto Sax. 1 2

Tenor Sax. 1

Bar. Sax. 1

Horns 1 2 3 4

Trpts. 1 2 3

Cornets 1 2

Trom. 1 2 3

Bar. 1

Tuba 1

Str. Bass 1

Timp. 1

Cym. Solo

Solo BD

SD BD

Xylo. *mf*

Bells *p*

68 69 70 71 72 73 74

4579

82

Fls. 1 2 *f*

Picc. *f*

Ob. 1 2 *f*

E♭ Cl. *f* *div.* *unis.* *div.* *unis.* *div.* *ff*

B♭ Cl. 1 2 *f* *ff*

3 *f* *ff*

Alto Cl. *ff*

Bass Cl. *ff*

Ch. Cl. *ff*

Bans. 1 2 *mf* *sim.* (a2) *ff*

Alto Sax. 1 2 *f* *ff*

Tenor Sax. *ff*

Bar. Sax. *ff*

82

Horns 1 2 *mp*

3 4 *mp*

Trpts. 1 2 *mf*

3 *mf*

Cornets 1 2 *mf*

1 *p*

2 *p*

3 *p*

Trom. 1 *p*

2 *p*

3 *p*

Bar. 1 Bar. *f*

Tuba 2 Tubes *sim.* *f*

Str. Bass *pizz.* *p*

Timp. *f* *p*

Cym. *f*

Solo BD *p* *f*

SD BD *p* *f*

Xylo. *f*

Bells *f*

82 83 84 85 86 87

Fla. 1 2

Picc. 1 2

Ob. 1 2

El. Cl. 1 2

B♭ Cl. 1 2 3

Alto Cl. 1 2

Bass Cl. 1 2

Ob. Cl. 1 2

Bans. 1 2

Alto Sax. 1 2

Tenor Sax. 1 2

Bar. Sax. 1 2

Horns 1 2 3 4

Trpts. 1 2 3

Cornets 1 2

Trom. 1 2 3

Bar. 1 2

Tuba 1 2

Str. Bass 1 2

Timp. 1 2

Cyma. 1 2

Solo BD 1 2

SD BD 1 2

Xylo. 1 2

Bells 1 2

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88 89 90 91 92

4579

2.

102

Fls.

Picc.

Ob.

E♭ Cl.

B♭ Cl.

Alto Cl.

Bass Cl.

Cb. Cl.

Bsns.

Alto Sax.

Tenor Sax.

Bar. Sax.

Horns

Trpts.

Cornets

Trom.

Bar.

Tuba

Str. Bass

Timp.

Cyms.

Solo BD

SD BD

Xylo.

Bells

percussion

f

p

mf

all Bars.

1 Bar.

2 Tubas

(a2)

sol

div.

unis.

(gva)

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98

99

100

101

102

103

Fla. 1 2

Picc.

Ob. 1 2

Ek Cl.

1 unis.

Bb Cl. 2

3

Alto Cl.

Bass Cl.

Ob. Cl.

Bans. 1 2

Alto Sax. 1 2

Tenor Sax.

Bar. Sax.

Horns 1 2 3 4

Trpts. 1 2 3

Cornets 1 2

Trom. 1 2 3

Bar.

Tuba

Str. Bass

Timp.

Cyms.

Solo BD

SD BD

Xylo.

Bells

104 105 106 107 108 109 110

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D.C. al Φ

Fla. 1 2 (a2) *mp* *cresc.* *f* (a2)

Picc. *mf* *cresc.* *f* (a2)

Ob. 1 2 *cresc.* *f* (a2)

Ek Cl. 1 *cresc.* *f* div.

Bb Cl. 2 *cresc.* *f*

3 *cresc.* *f*

Alto Cl. *cresc.* *f*

Bass Cl. *f*

Ob. Cl. *f*

Bsns. 1 2 *cresc.* *f* (a2)

Alto Sax. 1 *mp* *cresc.* *f*

2 *mp* *cresc.* *f*

Tenor Sax. *cresc.* *f*

Bar. Sax. *mp* *cresc.* *f*

Horns 1 2 *cresc.* *f*

3 4 *cresc.* *f*

Trpts. 1 2 *mf* *f*

3 *mf* *f*

Cornets 1 2 *mf* *cresc.* *f*

Trom. 1 *mf* *cresc.* *f*

2 *mf* *cresc.* *f*

3 *mf* *cresc.* *f*

Bar. *div.* *mf* *cresc.* *f*

Tuba *mf* *cresc.* *f*

Str. Bass *mf* *cresc.* *f*

Timp. *mf* *cresc.* *f*

Cyms. *f* *p* *cresc.* *f*

Solo BD *f* *p* *cresc.* *f*

SD BD *f* *p* *cresc.* *f*

Xylo. *mf* *cresc.* *f*

Bells *mf* *cresc.* *f*

111 112 113 114 115 116 117

Fla. 1 2

Picc.

Ob. 1 2

E♭ Cl.

1

B♭ Cl.

2 3

Alto Cl.

Bass Cl.

Ch. Cl.

Bans. 1 2

Alto Sax.

1 2

Tenor 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. Solo BD

SD BD

Xylo.

Bells

118 119 120 121 122 123

4579

127

Fls. 1 2

Picc.

Ob. 1 2 (a2)

E♭ Cl. 1

B♭ Cl. 2 3

Alto Cl.

Bass Cl.

Ch. Cl.

Bsns. 1 2 (a2)

Alto Sax. 1 2

Tenor Sax.

Bar. Sax.

Horns 1 2 3 4

Trpts. 1 2 3

Cornets 1 2 (a2)

Trom. 1 2 3

Bar.

Tuba

Str. Bass

Timp.

Cyms.

Solo BD

SD BD

Xylo.

Bells

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124

125

126

127

128

Fla. 1 2

Picc.

Ob. 1 2

E♭ Cl. 1

B♭ Cl. 2 3

Alto Cl.

Bass Cl.

Ob. Cl.

Bans. 1 2

Alto Sax. 1 2

Tenor Sax.

Bar. Sax.

Horns 1 2 3 4

Trpta. 1 2 3

Cornets 1 2

Trom. 1 2 3

Bar.

Tuba

Str. Bass

Timp.

Cyma.

Solo BD

SD BD

Xylo.

Bells

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129 130 131 132 133 134

(let ring)