

# Le beau Danube bleu

Johann Strauss II  
Arr : Vincent Valzania

## Ensemble à Géométrie Variable

Conducteur

Partie I : Flûte, Hautbois, Clarinette en Sib, Saxophone soprano,  
Trompette en Sib, Violon

Partie II : Hautbois, Clarinette en Sib, Saxophone alto, Trompette  
en Sib, Violon

Partie III : Clarinette en Sib, Saxophone ténor, Cor en Fa,  
Trombone, Euphonium Sib, Euphonium en Ut, Alto

Partie IV : Basson, Saxophone baryton, Clarinette basse en Sib,  
Tuba en Ut, Basse en Sib, Basse en Sib, Violoncelle, Contrebasse

## Niveau : fin de 2e cycle

Célèbre valse viennoise pour orchestre symphonique composée par le musicien Johan Strauss fils en 1866. Elle fait partie des oeuvres les plus célèbres et considérée comme un second hymne en Autriche. Elle est aussi régulièrement jouée en clôture du concert de fin d'année du nouvel an à Vienne.

Pour jouer cette arrangement qui est assez fidèle à l'original, insistez sur les nuances et inspirez vous de l'interprétation de l'orchestre Philharmonique de Vienne

## Vincent Valzania

Il entre au CNR de Lyon en 1972 à l'âge de 8 ans et obtient en 1983 son baccalauréat A6 option musique, son diplôme de fin d'étude de formation musicale, sa médaille d'or de flûte traversière et sa médaille de vermeille d'écriture.

Inscrit en 1983 à l'université Lyon II il en ressort en 1986 avec une licence de musicologie.

Après ses études il fait son service militaire dans la musique de la 5ème région de Lyon.

De 1987 à 1998 il a enseigné la flûte traversière, la formation musicale et a dirigé l'orchestre d'harmonie de l'école de musique de Tassin la demi-lune, ce qui lui a permis de faire de nombreux arrangements pour ces élèves.

De 1998 à 2020 Il est actuellement Professeur de Flûte Traversière, à bec et amérindienne dans différentes écoles de musique dans le Rhône et l'Isère et a fait les arrangements de nombreuses partitions en collaboration avec l'orchestre d'harmonie de Saint Galmier, l'orchestre de l'école de musique de l'Isle d'Abeau et l'orchestre du presto vénissien.

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Andantino (♩ = 60)

Partie I: Treble clef, 6/8 time, rests in first two measures, eighth notes in the third measure with *pp* dynamic.

Partie II: Treble clef, 6/8 time, continuous eighth-note accompaniment with *pp* dynamic.

Partie III: Bass clef, 6/8 time, rests in first two measures, eighth notes in the third measure with *pp* dynamic.

Partie IV: Bass clef, 6/8 time, rests in all three measures.

Measures 4-6. Part I continues with eighth notes. Part II continues with eighth-note accompaniment. Part III continues with eighth notes. Part IV continues with rests.

Measures 7-9. Part I continues with eighth notes. Part II continues with eighth-note accompaniment, ending with a *f* dynamic. Part III continues with eighth notes, ending with a *f* dynamic. Part IV continues with rests, ending with a *f* dynamic.

4

12

First system of musical notation (measures 12-15) for four staves (I-IV). Staff I: Treble clef, G major, quarter notes with rests. Staff II: Treble clef, eighth-note patterns with slurs. Staff III: Bass clef, dotted quarter notes. Staff IV: Bass clef, dotted quarter notes. Dynamics: *p* (piano) is indicated in measures 13, 14, and 15.

16

Second system of musical notation (measures 16-19) for four staves (I-IV). Staff I: Treble clef, quarter notes with rests. Staff II: Treble clef, eighth-note patterns with slurs. Staff III: Bass clef, dotted quarter notes. Staff IV: Bass clef, dotted quarter notes. Dynamics: *p* (piano) is indicated in measure 16.

20

Third system of musical notation (measures 20-22) for four staves (I-IV). Staff I: Treble clef, quarter notes with rests. Staff II: Treble clef, eighth-note patterns with slurs. Staff III: Bass clef, dotted quarter notes. Staff IV: Bass clef, dotted quarter notes. Time signature changes to 3/4 in measure 22. Dynamics: *p* (piano) is indicated in measure 20.

23 **Tempo de valse** (♩ = 150)

Fourth system of musical notation (measures 23-30) for four staves (I-IV). Staff I: Treble clef, 3/4 time, eighth-note patterns. Staff II: Treble clef, eighth-note patterns. Staff III: Bass clef, dotted quarter notes. Staff IV: Bass clef, dotted quarter notes. Dynamics: *p* (piano) in measure 23, *cresc.* (crescendo) in measure 24, and *fz* (forzando) in measure 29. Performance instruction: *div.* (divisi) in measure 23.

31

First system of musical notation (measures 31-40) for four staves (I-IV). Staff I (Violin I) starts with a *p* dynamic and features a melodic line with slurs. Staff II (Violin II) has a *p* dynamic and plays a rhythmic accompaniment. Staff III (Cello) and Staff IV (Bass) also have a *p* dynamic and play a rhythmic accompaniment. At measure 35, the dynamics change to *pp* for all parts. A *pp unis.* instruction is present in Staff II.

40

45

Second system of musical notation (measures 40-50) for four staves (I-IV). A box containing the number 45 is positioned above measure 45. Staff I (Violin I) has a *p* dynamic and includes a *div.* instruction. Staff II (Violin II) has a *p* dynamic. Staff III (Cello) and Staff IV (Bass) have a *p* dynamic.

50

Third system of musical notation (measures 50-59) for four staves (I-IV). This system continues the rhythmic accompaniment in all parts.

59

Fourth system of musical notation (measures 59-68) for four staves (I-IV). At measure 60, the dynamics change to *f* for all parts. Staff I (Violin I) has a *f* dynamic. Staff II (Violin II) has a *f* dynamic. Staff III (Cello) has a *f* dynamic. Staff IV (Bass) has a *f* dynamic.



Partie I  
Flûte

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Andantino (♩ = 60)

The first section of the score is in 6/8 time and consists of three staves. The first staff begins with a double bar line and a '2' above it, indicating a two-measure rest. The music is marked *pp*. The second staff is marked *f* and features a crescendo leading to a *p* dynamic. The third staff concludes the section with a key signature change to three sharps and a 3/4 time signature.

23

Tempo de valse (♩ = 150)

The second section of the score is in 3/4 time and consists of seven staves. It begins with a *p* dynamic and a *cresc.* marking. The first staff is marked *fz* and the second *p*. The third staff includes a two-measure rest and is marked *pp*. The fourth staff is marked *p*. The fifth staff is marked *f*. The sixth staff is marked *ff* and features a crescendo. The seventh staff is marked *p*. The eighth staff begins with a boxed measure number '78' and is marked *f*, with a *p* dynamic marking at the end of the staff.