



Molenaar Edition

## Czardas In C Minor

Composer

Traditional

Arranger

*Kenny, Terry*

Order number

012119060

Duration

Diff

**D**

Mini - Score

Traditional

## CZARDAS IN C MINOR

*arr. Terry Kenny*

*For Band*

Harmonie

Condensed Score

01.2119.06

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MBCD 30

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## MAJ. T.A.J. KENNY ARCM psm.

### N

Geboren: 1931 Enfield  
Opleiding: St. Ignatius College London N 17; Birkenhead Institute; Royal Military School of Music 1948-1949; Dirigenten cursus 1955-1958; Privés bij Bernard Walton (Philharmonia Orchestra)  
1946 Aangesteld als klarinetist bij "The Duke of Cornwall Light Infantry"  
1958-65 Kapelmeester bij "The Welch Regiment" (Wales)  
1966-70 Kapelmeester bij "Welch Brigade Depot" voornamelijk lesgeven; instrumentaal, theorie en repeteren met het opleidingsorkest  
1970-72 Administratieve functie i.v.m. de blaasorkesten  
1972-78 Muzikaal Directeur "Royal Artillery Mounted Band"  
1978-87 Muzikaal Directeur "Royal Corps of Transport Band"

#### Ervaring

- Het beheren en dirigeren van blaas- en andere orkesten; het functioneren als orkestlid (klarinetist en voor korte tijd fagottist).
- Deeltijd-functie als leraar hout- en koperblaasinstrumenten aan velerlei schooltypes van lager tot middelbaar onderwijs.
- Het organiseren en leiden van concerten met meerdere orkesten op massa bijeenkomsten.
- Vijftig uitgegeven composities en arrangementen in 5 verschillende landen.
- Lesgeven in theorie en gehoortraining (tot niveau VII van de Associated Boards).
- Examiner bij de Royal Military School "Kneller Hall", voor de vakken instrumentatie en directie (bij bep. gelegenheden).
- Jurylid bij mars en fanfare-concoursen en in bepaalde gevallen jurylid bij Brass Band wedstrijden.
- Verzorgde veel radio uitzendingen en maakte 12 langspeelplaten met zijn laatste twee orkesten.

## MAJ. T.A.J. KENNY ARCM psm.

### F

Né: Enfield en 1931  
Etudes: Collège Saint Ignace à Londres; Institut Birkenhead; Le Conservatoire Royal Militaire de 1948 à 1949; Cours de direction de 1955 à 1958; Cours privés avec Bernard Walton du Royal Philharmonic Orchestra  
1946 Engagé comme clarinetiste dans le régiment "The Duke of Cornwall Light Infantry"  
1958-65 Chef de musique au "Welsh Regiment (Pays de Galles).  
1966-70 Chef de musique au Dépôt de la "Welsh Brigade" où il enseigne la théorie et la pratique instrumentale et répète avec l'orchestre école.  
1970-72 Fonction administrative au sein des services de la musique militaire britannique.  
1972-78 Directeur de musique du "Royal Artillery Mounted Band"  
1978-87 Directeur de musique du "Royal Corps of Transport Band"

#### Expériences

- La gestion et la direction d'orchestres à vents et d'orchestres à cordes; la pratique de musicien d'orchestre comme clarinetiste et bassoniste.
- professeur à mi-temps d'instruments à vents dans différents types d'enseignement primaire et secondaire.
- L'organisation et la direction d'ensemble de masse.
- Une cinquantaine de morceaux édités dans 5 pays différents.
- professeur de théorie et d'entraînement auditif (jusqu'au niveau VII des 'Associated Boards'.
- Examinateur au Conservatoire Royal Militaire "Keller-Hall" pour les examens d'instrumentation et de direction.
- Membre du jury pour des concours de marches, des concours de concerts (également pour brassbands à l'occasion)
- A réalisé de nombreuses émissions radiophoniques et a enregistré 12 disques 33 tours avec les deux derniers orchestres militaires qu'il a dirigés.

## MAJ. T.A.J. KENNY ARCM psm.

### D

Geboren: 1931, Enfield  
Ausbildung: St. Ignatius College London N 17; Birkenhead Institute; Royal Military School of Music 1948-1949; Dirigentenkursus 1955-1958; Privatunterricht bei Bernard Walton (Philharmonia Orchestra)  
1946 Klarinetist bei "The Duke of Cornwall Light Infantry"  
1958-65 Kapellmeister beim "The Welch Regiment" (Wales)  
1966-70 Kapellmeister beim "Welch Brigade Depot" vor allem Unterricht instrumentale Theorie und Proben mit dem Ausbildungsorchester.  
1970-72 Verwaltungsfunktion im Zusammenhang mit Blasorchestern  
1972-78 Musikalischer Leiter der "Royal Artillery Mounted Band"  
1978-87 Musik. Leiter der "Royal Corps of Transport Band"

#### Erfahrung

- Die Führung und das Dirigieren von Blas- und sonstigen Orchestern; Tätigkeit als Orchestermittglied (Klarinetist, kurze Zeit Fagottist).
- Teilzeitfunktion als Lehrer Holz- und Blechblasinstrumente an verschiedenen Grund- und Oberschultypen.
- Organisation und Leitung von Konzerten mit mehreren Orchestern bei Massenversammlungen.
- 50 publizierte Kompositionen und Arrangements in fünf Ländern.
- Theorieunterricht und Gehörschulung (bis Niveau VII Associated Boards).
- Examiner bei der Royal Military School "Kneller Hall", in den Fächern Instrumentierung und Directie (bei bestimmten Gelegenheiten).
- Jurymitglied bei Marsch- und Fanfarenconcoursen und in gewissen Fällen bei Brass Band Wettkämpfen.
- Versorgte viele Radiosendungen und machte 12 LP-Aufnahmen mit seinen beiden letzten Orchestern.

## MAJ. T.A.J. KENNY ARCM psm.

### E

Born: 1931 Enfield  
Educated: St. Ignatius College London N 17; Birkenhead Institute; Royal Military School of Music 1948-1949; Bandmaster's course 1955-1958; Private tuition Bernard Walton (Philharmonia Orchestra)  
1946 Enlisted as a clarinetist in the Duke of Cornwall Light Infantry  
1958-65 Bandmaster The Welch Regiment  
1966-70 Bandmaster Welch Brigade Depot mostly in theory teaching and rehearsing young musicians  
1970-72 Administrative job connected with band  
1972-78 Director of Music Royal Artillery Mounted Band  
1978-87 Director of Music Royal Corps of Transport Band

#### Experience

- Administering, rehearsing and conducting bands, playing clarinet and (for a limited time) bassoon.
- Part-time teaching all woodwind instruments from prep to public.
- Organising and presenting band concerts.
- 50 Compositions and arrangements published in 5 countries.
- Teaching theory and conducting.
- Occasional Examiner at "Kneller Hall", subject of band instrumentation and direction.
- Judge of band competitions and adjudicator of band contests.
- Has made 12 LP recordings with his last two military bands.

# CZARDAS IN C-MINOR - CZARDAS IN C-MINOR - Trad./arr. Terry Kenny

N In 1989 bezoekt Terry Kenny Boedapest in Hongarije en dirigeerde elke avond op plaatsen waar zigeunermuziek werd uitgevoerd. De melodie die het meest gespeeld werd was deze Czardas en Kenny zag onmiddellijk grote mogelijkheden voor een blaasmuziek versie. Kenny maakte een versie voor iedere sectie van het blaasorkest, sommige in c mineur, andere in d mineur. De componist is anoniem.

# CZARDAS IN C-MINOR - CZARDAS IN C-MINOR - Trad./arr. Terry Kenny

F Lors de ses vacances à Budapest en Hongrie en 1989, Terry Kenny visitait chaque soir les endroits où on jouait de la musique tzigane. La mélodie qu'il entendait le plus souvent était une Czardas et Kenny s'imaginait tout de suite pouvoir en faire un arrangement pour orchestre à vent. Dans sa version Terry Kenny utilise chaque pupitre, parfois il emploie la tonalité de ut mineur, parfois celle de ré mineur. Quant au compositeur de la Czardas il est resté anonyme.

INSTRUMENTATION 'CZARDAS IN C-MINOR' - 01.2119.06  
HARMONIE / CONCERT BAND / SYMPHONIC BAND

1	Condensed Score	2	Trombone I C	}	
8	Piccolo C-Flute	2	Trombone II C		
2	Oboe	2	Trombone III C		
2	Bassoon	2	Barit.Euph. C		
1	E♭ Clarinet	2	Barit.Euph. B♭	}	♩
5	Clarinet I	4	Basses (Tuba) C I + II		
5	Clarinet II	2	Percussion I		
5	Clarinet III	1	Percussion II		
1	Alto Clarinet				
1	Bass Clarinet				
			<u>ADDITIONAL PARTS</u>		
2	Alto Saxophone	1	Trombone I B♭	}	
2	Tenor Saxophone	1	Trombone II B♭		
1	Baritone Saxophone	1	Trombone III B♭		
4	Cornet/Trumpet I	2	Barit.Euph. B♭	}	♩
4	Cornet/Trumpet II	2	E♭ Bass		
2	Horn I + II E♭/F	2	B♭ Bass		
2	Horn III + IV E♭/F				

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# CZARDAS IN C MINOR

Duration 6'05"

TRAD./arr. TERRY KENNY



**Maestoso (4 beats)**

**marcato**

**Moderato (2 beats)**

2/3 Clarts  
Saxes, Euph.

1st Clart. Sotto voce

Hns.

Trbs sust.

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Measures 19-22. The score is in 3/4 time with a key signature of two flats. Measures 19 and 20 are marked *poco accel.* and measures 21 and 22 are marked *cresc.*. The music features a melody in the upper voice and a bass line in the lower voice.

Measures 23-26. The melody continues with a rising line, and the bass line provides harmonic support.

Measures 27-31. The tempo changes to **Vivo**. The score includes parts for *Corts. Trbs 8va basso* and *f Hns. T. Sax.*. The music is more rhythmic and energetic.

Measures 32-35. The melody features a series of eighth notes, and the bass line continues with a steady rhythm.

Measures 37-41. The score includes a *sf* (sforzando) marking at measure 37. The melody and bass line are clearly defined.

Measures 42-45. The tempo is marked **Deliberato** with a quarter note equal to 84 (♩ = 84). The score includes a *p* (piano) marking for the *Cornets* at measure 44.

Measures 46-49. The tempo is marked *poco piu mosso*. The melody and bass line continue with a steady rhythm.

Measures 50-53. The score includes a *poco* marking at measure 52. The melody and bass line continue with a steady rhythm.

Measures 54-57 of the musical score. The top staff features a melodic line with eighth and sixteenth notes, while the bottom staff provides a harmonic accompaniment with chords and single notes.

Measures 58-61. Measure 60 is marked with a **Vivace** tempo change. The music continues with a driving eighth-note pattern in the upper staves.

Measures 62-65. The musical texture remains consistent with the previous section, featuring active melodic and harmonic lines.

Measures 66-69. The score concludes this section with sustained chords and rhythmic patterns.

Measures 70-73. The music continues with a melodic line in the upper staves and a supporting bass line.

Measures 74-77. Measure 75 includes a first ending bracket. Measure 76 includes a second ending bracket. Measure 77 is marked **Allegro** with a tempo of  $\text{♩} = 120$ . Dynamic markings *mf* and *Hns.* are present.

Measures 78-81. The music continues with a melodic line in the upper staves and a supporting bass line. The word **Saxes** is written below the staff.

Measures 82-84. The score concludes this section with sustained chords and rhythmic patterns.

Measures 86-100 of the musical score. The score is written for three staves (Treble, Alto, and Bass). The key signature has two flats (B-flat and E-flat). The tempo marking "Piu mosso" appears above measure 93. The dynamics include *sf* (sforzando) at measures 93 and 97. The notation includes various note values, rests, and slurs.

Measures 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Measures 102-116 of the musical score. The score is written for three staves (Treble, Alto, and Bass). The key signature has two flats (B-flat and E-flat). The tempo marking "Allegro" with a quarter note equal to 130 (Allegro ♩ = 130) appears above measure 110. The instrumentation "Clats Saxes Hrn. Euph." is listed above measure 110. The dynamics include *mf* (mezzo-forte) at measures 110 and 112. The notation includes various note values, rests, slurs, and first/second endings at measures 108 and 109.

Measures 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116.



118 119 120 121

122 123 124 125

*Piu mosso*  
126 127 128 129

130 131 132 133

134 135 136 137

138 139 140 141

2. 142 143 144 145

*Moderato* = 96

*p* Picc. Cts

Euph.

146 147 148 149

150 151 152 153

*poco stringendo*

154 155 156 157

158 159 160 161

**Piu mosso**

*Hns. T. Sax.*

162 163 164 165

*sf*

166 167 168 169

*sf*

170 171 172 173

174 175 176 177

**Moderato** = 96

*Fl. Ob.*

*Clarts. Hns.*

*p Bsn. T. S. Sax. Trombs.*

178 179 180 181



183 184 185 186 187

*stringendo*

188 189 190 191

**Piu mosso**

192 193 194 195

*piu mosso*

*sf*

196 197 198 199

*sf*

200 201 202 203 8<sup>va</sup>

204 205 206 207

1.

**L'istesso tempo**

208 209 210 211

Corts. Troms.

*marcato*

212 213 214 215

Page 14 contains musical notation for measures 216 through 231. The score is written for piano in a key with two flats (B-flat and E-flat). It features a complex texture with multiple staves. Measures 216-219 show a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. Measures 220-223 continue the melodic development. Measures 224-227 introduce a forte (**ff**) dynamic. Measures 228-231 show a continuation of the melodic and harmonic material. A diagonal watermark reading "Not for Sale Not for Sale Not for Sale" is visible across the bottom right of the page.

Page 15 contains musical notation for measures 232 through 244. The score continues from page 14. Measures 232-235 show a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. Measures 236-239 continue the melodic development. Measures 240-244 show a continuation of the melodic and harmonic material. A diagonal watermark reading "Not for Sale Not for Sale Not for Sale" is visible across the bottom right of the page.