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# Czardas In C Minor

Composer

Traditional

Arranger

*Kenny, Terry*

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Duration

Diff

**D**

Mini - Score

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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 1948-1049; Dirigentencursus 1955-1958; Privés bij Bernard Walton (Philharmonia Orchestra)  
1946 Aangesteld als klarinettist 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 (klarinettist 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 clarinettiste 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 Dépot 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 clarinettiste 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 1948-1049; Dirigentencursus 1955-1958; Privatunterricht bei Bernard Walton (Philharmonia Orchestra)  
1946 Klarinettist 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 (Klarinettist, 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 1948-1049; 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 concerts.
- 50 Compositions and Arrangements in five countries.
- Teaching theory and instrument technique.
- Occasional Examiner at the Royal Military School "Kneller Hall", subject to the approval of the Commandant.
- Judged and adjudicated in many competitions.
- Has made 12 LP recordings with his last two military bands.

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**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 Eb Clarinet        | 2 Barit.Euph. Bb         | } | ♩ |
| 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      | <b>ADDITIONAL PARTS</b>  |   |   |
| 2 Alto Saxophone     | 1 Trombone I Bb          | } | ♩ |
| 2 Tenor Saxophone    | 1 Trombone II Bb         |   |   |
| 1 Baritone Saxophone | 1 Trombone III Bb        | } | ♩ |
| 4 Cornet/Trumpet I   | 2 Barit.Euph. Bb         |   |   |
| 4 Cornet/Trumpet II  | 2 Eb Bass                | } | ♩ |
| 2 Horn I + II Eb/F   | 2 Bb Bass                |   |   |
| 2 Horn III + IV Eb/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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Musical score for measures 19-22. The score is in 3/4 time and features a melody in the upper voice with a *poco accel.* marking and a *cresc.* marking. The lower voices provide harmonic support with chords and bass lines.

Musical score for measures 23-26. The melody continues with a *cresc.* marking. The accompaniment consists of chords and a steady bass line.

Musical score for measures 27-31. The tempo changes to **Vivo**. The score includes parts for *Corts. Trbs 8va basso* and *f Hns. T. Sax.* with a *sf* dynamic marking. The melody is more rhythmic and active.

Musical score for measures 32-35. The melody features a *sf* dynamic marking. The accompaniment continues with chords and bass lines.

Musical score for measures 37-41. The score includes a *sf* dynamic marking and a *v* (accents) marking. The melody is in the upper voice, and the lower voices provide harmonic support.

Musical score for measures 42-45. The tempo is marked **Deliberato** with a quarter note equal to 84 (♩ = 84). The score includes a *p* dynamic marking and a *p* marking for *Cornets*. The melody is in the upper voice, and the lower voices provide harmonic support.

Musical score for measures 46-49. The tempo is marked *poco piu mosso*. The melody is in the upper voice, and the lower voices provide harmonic support.

Musical score for measures 50-53. The score includes a *poco* marking. The melody is in the upper voice, and the lower voices provide harmonic support.

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Musical score for measures 54-57. The score is written for three staves: Treble, Middle, and Bass. Measure 54 features a melodic line in the treble with eighth notes and a bass line with quarter notes. Measures 55-57 continue the melodic development with various rhythmic patterns and articulations.

Musical score for measures 58-61. Measure 58 continues the melodic line. Measure 59 has a similar rhythmic pattern. Measure 60 is marked **Vivace** and features a change in the bass line. Measure 61 continues the melodic line.

Musical score for measures 62-65. Measures 62-65 show a continuation of the melodic and harmonic material with some dynamic markings like *mf* and *f*.

Musical score for measures 66-69. Measures 66-69 continue the piece with consistent rhythmic and melodic motifs.

Musical score for measures 70-73. Measures 70-73 continue the melodic line with some rests and dynamic markings.

Musical score for measures 74-77. Measure 74 has a first ending bracket. Measure 75 has a second ending bracket. Measure 76 continues the melodic line. Measure 77 is marked **Allegro** with a tempo of  $\text{♩} = 120$  and includes dynamics *mf* and *f*. It also includes parts for **Hns.** and **Bsn. Euph.**

Musical score for measures 78-81. Measures 78-81 continue the melodic line. Measure 81 includes parts for **Saxes**.

Musical score for measures 82-84. Measures 82-84 continue the melodic line with consistent rhythmic patterns.

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Musical score for measures 86-89. The score is in 3/4 time with a key signature of two flats. It features a complex melodic line in the upper voice and a rhythmic accompaniment in the lower voice.

Musical score for measures 90-93. The tempo marking *Piu mosso* is present above the staff. The music continues with intricate melodic and harmonic textures.

Musical score for measures 94-97. The score shows a continuation of the melodic and harmonic themes established in the previous measures.

Musical score for measures 98-100. The score concludes the section with a final melodic flourish and harmonic resolution.

Musical score for measures 102-105. The score includes dynamic markings such as *sf* (sforzando) and features a variety of rhythmic patterns.

Musical score for measures 106-109. This section includes first and second endings, indicated by the numbers 1. and 2. above the staff.

Musical score for measures 110-113. The tempo marking *Allegro* with a quarter note equal to 130 is present. The instrumentation includes Clars, Saxes, Hrn., and Euph. Dynamic markings of *mf* are used.

Musical score for measures 114-116. The score continues with the same instrumental and dynamic characteristics as the previous section.

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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

142 143 144 145

146 147 148

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150 151 152 153

*poco stringendo*

154 155 156 157

**Più mosso**

158 159 160 161

Hns. T. Sax.

162 163 164 165

166 167 168 169

*sf*

170 171 172 173

1. 174 2. 175 **Moderato** ♩ = 96

176 Fl. Ob.

Clarts.  
Hns.

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

Basse.

178 179 180 181

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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

2. *L'istesso tempo*

208 209 210 211

Corts. Troms.

*marcato*

212 213 214 215

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Musical score for page 14, measures 216-230. The score is in 3/4 time with a key signature of two flats. It features a complex piano part with many sixteenth notes and a more melodic violin part. Dynamics include sf and ff.

Musical score for page 15, measures 232-244. The score continues from page 14. It features a complex piano part with many sixteenth notes and a more melodic violin part. Dynamics include sf and A.

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