

# Csokonay Overture

By KÉLER BÉLA

Arranged by V. F. SAFRANEK

Kéler Béla, whose proper name was Albert von Kéler, was born in Bartfeld, Hungary, on February 13th, 1820, and died at Wiesbaden on November 20th, 1882. He composed a dozen overtures in popular vein and imbued with national characteristics, principally Hungarian. Among these his Hungarian Comedy, Racoczy, Csokonay and French Comedy are frequently performed.

The Csokonay Overture is based on two ancient Hungarian folk-songs, which offer excellent opportunities for effective contrast and brilliant development in the course of the composition. The time of performance varies from  $9\frac{1}{2}$  to  $10\frac{1}{2}$  minutes according to the interpretative ideas of the conductor.

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In the solo cornet part the 5th and 6th bars after  $\textcircled{A}$  may be played in small bands for the purpose of assisting the melody only, but should not be played with undue prominence. Amateur bands finding the groups of embellishing notes in this movement too difficult to play in tempo, may omit them entirely. The  $\frac{2}{4}$  movements should not be hurried, though the last one may be taken a trifle quicker than indicated in the first metronome marking. The  $\frac{4}{8}$  movements are conducted four beats to the bar.

“Head notes” are indicated several times in the clarinet parts, and clarinet players should encourage acquaintance with this part of their instruments in passages from A in the staff to B and C, in lieu of the jump from one register to another.

# Csokonay.

Carl Fischer Edition.

## Hungarian Overture.

Small Band \$2.50 Saxophone parts 50¢

Full Band \$3.00(less Saxophones.)

Kèler Belá, Op.139.

arr. by V. F. Safranek.

Conductor.

United States  
Mil. Band J'l.

Andante maestoso. (♩ = 63)

208.

Cl.

one Solo Cor.

2nd Cl.

Cl.

Cl.

Horn etc.

Tromb.

Fl. Cl.

Horns.

Cor.

(Tromb.)

Bar.

# Conductor.

**(B)**

*ff*

Cornets.

Cornets.

*Allegro.* (♩ = 112)

Horns.

*p*

Bass.

Cl.

Trombones.

Tromb.

Tymp.

Dr.

**(C)**

Cl.

1st Cor.

This musical score is written for piano and conductor. It consists of six systems of staves. Each system contains a grand staff with a treble and bass clef, and a separate staff for the conductor. The key signature is B-flat major (two flats). The time signature is 4/4. The score features a variety of musical notations, including eighth and sixteenth notes, chords, and dynamic markings such as *ff* (fortissimo) and *p* (piano). A circled letter 'D' is placed above the staff in the fourth system, likely indicating a rehearsal mark. The conductor's part is written in a simplified, rhythmic style, often using vertical strokes and beams to indicate the tempo and dynamics of the piano accompaniment.

# Conductor.

Andante. (♩ = 72)

Cl.  
p  
Bassoon  
p  
and Brass.  
Reed

Cor.  
Cl.  
and Brass.

F1.  
Cl.  
f  
E  
Cl.  
p

Tempo I.

f  
f

Cl.  
p  
Cor.  
f

p

Conductor.

① *ff*

*Poco più lento.*  
Cl.  
*p rit.*  
Cornets.  
Bar.

*Tempo I.*  
*p*  
(2nd Cor.)

1st Cor.

*p*

F1.  
Tromb.

# Conductor.

First system of the Conductor part, featuring piano accompaniment with treble and bass staves.

Second system of the Conductor part, including a dynamic marking of *ff* and a circled **G**.

Third system of the Conductor part.

Fourth system of the Conductor part.

## Andante.

Fifth system, starting with *Andante* tempo. Includes markings for *Cl.*, *p*, *Bass.*, and *Bar.*

Sixth system, including markings for *Cornets.*, *Full.*, and a circled **H**.

Seventh system, including markings for *Cl.*, *p Sax.*, *mf Cornets.*, and *Tempo I. (♩ = 116)*.

Conductor.

The first system of music consists of two staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff provides a harmonic accompaniment with chords and rhythmic patterns. Dynamics include piano (p) and fortissimo (ff).

The second system continues the musical piece. It features a first ending bracket labeled 'I' in the upper staff. The dynamics fluctuate between piano (p) and fortissimo (ff).

The third system shows a continuation of the complex rhythmic and harmonic textures. The notation includes many slurs and dynamic markings.

The fourth system begins with a key signature change, indicated by a 'K' in a circle and the word 'sua'. The music starts with a forte (ff) dynamic. The notation is dense with chords and rhythmic figures.

The fifth system contains a repeat sign. The music is characterized by intricate rhythmic patterns and various ornaments throughout both staves.

The sixth system features a second ending bracket labeled 'L'. The music continues with complex textures and dynamic variations.

The seventh system concludes the piece. It features several triplet markings in both staves and ends with a final cadence.