

Kinizsi

Hungarian March

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The Composer:

Julius Ernest Wilhelm Fučík (July 18 1872 – 25 September 1916) was born in [Prague, Bohemia](#), when Prague was part of the [Austro-Hungarian Empire](#). As a student, he learned to play the [bassoon](#) with [Ludwig Milde](#), [violin](#) with [Antonín Bennewitz](#), and various [percussion](#) instruments, later studying composition under [Antonín Dvořák](#).

Fučík (pronounced [FOO-chick](#)) started his career in Josef Franz Wagner's (Under the Double Eagle March) military band and went on lead his own band which was quite famous and successful in its day. His most famous marches are *Entrance of the Gladiators* ("Thunder and Blazes") and *Florentiner*. The composer wrote literally dozens of compositions in many musical forms in addition to his marches, and was called the "Bohemian Sousa" in his lifetime.

Fučík was the brother of opera singer and bass player [Karel Fučík](#) and uncle of the journalist [Julius Fučík](#), who was murdered by the [Nazi regime](#).

The Arranger:

Mark L. Heter (b. 1948 Morristown NJ) has been musically active since the 1960s. Heter was a member of many commercial musical groups in the New York area, Walt Disney World, toured with Paul Lavalle and His Band of America, Henry Mancini and his orchestra and was member of several circus bands, including stints with Ringling Bros. and Barnum & Bailey and five years at Walt Disney World. He has arranged music for circus acts, jazz bands, concert band, industrial shows and brass quintet. Mark remains active today as the conductor of his professional concert band in New Jersey.

Performance Notes:

The title *Kinizsi* refers to the name of a noted Hungarian military hero. Many composers have tried their hand at "Hungarian" style marches.

As to tempo I would restrict this piece to a military style tempo – 118 beats per minute preferred; certainly not faster than 120.

It is suggested that two players be in charge of the 1st cornet part and alternate as needed.

As always attention should be paid to the dynamics, especially bringing out the crescendos in the "Trio".

Mark Heter

KINIZSI.

Hungarian Concert March

Edited by Mark L. Heter

J.W.Fucik, Op.50

March $\text{♩} = 120$

Piccolo
Flute 1
Flute 2
Oboe
Bassoon
Clarinet in E \flat
Clarinet in B \flat 1
Clarinet in B \flat 2
Clarinet in B \flat 3
Bass Clarinet in B \flat
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Cornet in B \flat 1
Cornet in B \flat 2
Cornet in B \flat 3
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trombone 1
Trombone 2
Trombone 3
Euphonium
1st Euphonium
2nd Euphonium
EE \flat or F Tubas
BB \flat Tubas
Snare Drum
Bass Drum & Cymbals

13

Picc.

Fl. 1

Fl. 2

Ob. 1

Bsn. 1

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

T. Sax. 1

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn.

Hn.

Hn.

Hn.

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Euph.

Euph.

Tba.

Tba.

S. D.

B. D.

sfz

f

A

Cymbals

Both

f

Cymbals Same

Both

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Bsn. 1
 Eb Cl.
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 A. Sax. 1
 T. Sax. 1
 Bari. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn.
 Hn.
 Hn.
 Hn.
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph.
 Euph.
 Euph.
 Tba.
 Tba.
 S. D.
 B. D.

B.D. Cymbals
 Cymbals

33

2.

B

Picc.

Fl. 1

Fl. 2

Ob. 1

Bsn. 1

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

T. Sax. 1

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn.

Hn.

Hn.

Hn.

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Euph.

Euph.

Tba.

Tba.

S. D.

B. D.

43

Picc.
Fl. 1
Fl. 2
Ob. 1
Bsn. 1
Eb Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
T. Sax. 1
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph. 1
Euph. 2
Euph. 3
Tba. 1
Tba. 2
S. D.
B. D.

Cymbals

A tempo

55 **C** 7

Picc.
Fl. 1
Fl. 2
Ob. 1
Bsn. 1
Euph.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
T. Sax. 1
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Euph.
Euph.
Tba.
Tba.
S. D.
B. D.

Both *f* Cymbals Same Both B.D. Cymbals

76

Picc. Fl. 1 Fl. 2 Ob. 1 Bsn. 1 E♭ Cl. Cl. 1 Cl. 2 Cl. 3 B. Cl. A. Sax. 1 T. Sax. 1 Bari. Sax. Tpt. 1 Tpt. 2 Tpt. 3 Hn. Hn. Hn. Hn. Tbn. 1 Tbn. 2 Tbn. 3 Euph. Euph. Euph. Tba. Tba. S. D. B. D.

101

Picc.

Fl. 1

Fl. 2

Ob. 1

Bsn. 1

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

T. Sax. 1

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn.

Hn.

Hn.

Hn.

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Euph.

Euph.

Tba.

Tba.

S. D.

B. D.

12

16

f

Cymbals

112

Picc.
Fl. 1
Fl. 2
Ob. 1
Bsn. 1
Eb Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
T. Sax. 1
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn.
Hn.
Hn.
Hn.
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Euph.
Euph.
Tba.
Tba.
S. D.
B. D.
Cymbals

132 Tempo I

Picc.

Fl. 1

Fl. 2

Ob. 1

Bsn. 1

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

T. Sax. 1

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn.

Hn.

Hn.

Hn.

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Euph.

Euph.

Tba.

Tba.

S. D.

B. D.

12

4

144

Picc.

Fl. 1

Fl. 2

Ob. 1

Bsn. 1

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

T. Sax. 1

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn.

Hn.

Hn.

Hn.

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Euph.

Euph.

Tba.

Tba.

S. D.

B. D.

8

12

Cymbals Solo

Both

ff