

## **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 1<sup>st</sup> 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. = 120**

Piccolo  
Flute 1  
Flute 2  
Oboe  
Bassoon  
Clarinet in E<sup>b</sup>  
Clarinet in B<sup>b</sup> 1  
Clarinet in B<sup>b</sup> 2  
Clarinet in B<sup>b</sup> 3  
Bass Clarinet in B<sup>b</sup>  
Alto Saxophone  
Tenor Saxophone  
Baritone Saxophone  
Cornet in B<sup>b</sup> 1  
Cornet in B<sup>b</sup> 2  
Cornet in B<sup>b</sup> 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<sup>b</sup> or F Tubas  
BB<sup>b</sup> Tubas  
Snare Drum  
Bass Drum & Cymbals

13

This musical score page contains two systems of music. The left system, labeled '13', spans from measure 13 to measure 18. The right system, labeled 'A', continues from measure 18. The instrumentation includes 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., and B. D. Various dynamics like 'sfz' and 'f' are indicated throughout. The section 'A' begins with a forte dynamic 'f'.

**A**

Cymbals  
Both  
Cymbals Same  
Both

23

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.

B.D. Cymbals

Cymbals

33

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.

2.

8<sup>me</sup>

**B**

43

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.

Cymbals

49

slight rit....

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.

*A tempo*

**C**

55

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.

Both *f* Cymbals Same

Both

B.D. Cymbals

7

This page contains measures 55 through 7 of the score. The instrumentation is divided into two groups: woodwind and brass. The woodwind group consists of Picc., Flutes 1 & 2, Oboe 1, Bassoon 1, E♭ Clarinet, Clarinets 1-3, Bass Clarinet, Alto Saxophone 1, Tenor Saxophone 1, Baritone Saxophone, Trombones 1-3, Horns 1-3, Bass Horns 1-3, Tuba 1, Tuba 2, Bassoon 3, Euphoniums 1-3, Bass Trombone, and Snare Drum/Bass Drum. The brass group consists of Picc., Flutes 1 & 2, Oboe 1, Bassoon 1, E♭ Clarinet, Clarinets 1-3, Bass Clarinet, Alto Saxophone 1, Tenor Saxophone 1, Baritone Saxophone, Trombones 1-3, Horns 1-3, Bass Horns 1-3, Tuba 1, Tuba 2, Bassoon 3, Euphoniums 1-3, Bass Trombone, and Snare Drum/Bass Drum. The score is written in a 2/4 time signature. The page number is 7.

**D** TRIO. **E**

65

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.

Cymbals

**D** TRIO. **E**

f

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.

89

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.

*B.D. & Cymbals together*

## F

101

f

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

Ritard.....

**A tempo; Grandioso**

**G**

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.

**Cymbal roll**

**Together**

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

15

Cymbals Solo

Both

fff