**FULL SCORE** 



**Concert Band** 

Grade 3

# Csardas

### Vittorio Monti

Arranged by

## **Andrew Balent**

## CPS% INSTRUMENTATION

Full Score1
Flute 1 4
Flute 2 4
Oboe 2
Clarinet 1 in B 4
Clarinet 2 in B 4
Clarinet 3 in B 4
Bass Clarinet in B
Bassoon 2
Alto Saxophone 1 in E 2
Alto Saxophone 2 in E 2
Tenor Saxophone in B♭
Baritone Saxophone in E 2
Trumpet 1 in B 4
Trumpet 2 in B♭
Trumpet 3 in B 4
Horn 1 in F
Horn 2 in F 2
Trombone 1 3
Trombone 2 3
Baritone T.C. in B
Baritone B.C
Tuba4
Mallet Percussion
Bells, Xylophone
Timpani 1
Percussion 1
Snare Drum, Bass Drum
Percussion 2 3
Triangle, Crash Cymbals, Suspended Cymbal

CPS96 — \$75.00 Set CPS96F — \$10.00 Full Score CPS96P — \$3.50 Parts CARL FISCHER®

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#### **Performance Notes**

The Hungarian Gypsies have made valuable contributions to our musical heritage. Almost everyone knows and loves some of the Hungarian Dances by Brahms and the Hungarian Rhapsodies by Liszt. The *Csárdás* by Vittorio Monti is also well known and well liked and it has been played by almost every violin student during the past century.

Gypsy music usually consists of song melodies which are very slow and dance melodies which are very fast. Monti's *Csárdás* begins with a slow, sad melody in a minor key. This is followed by a lively, playful dance tune. The middle section consists of a slow song in a major key. Then the dance tune returns, growing faster until the dance ends in a mad whirl.

The slow and somewhat sad melody at m. 5 should be played with as much expression as possible. The short notes are to be played broadly and all of the tones must have warmth and richness. The dynamic markings should be observed and even exaggerated, and other dynamic shadings may be introduced. The players providing the accompaniment must listen to the melody and "give in" rhythmically. The music is to be played rubato and strict counting must give sway to a more elastic rhythm.

At m.13 the melody becomes more florid, and the variations in tempo and dynamics are greater. Players must pay close attention to the conductor.

At m. 21 the tempo, while lively, must not be hurried. The music should be light, with almost all of the tones separated. Observe the dynamic markings carefully and, at times, exaggerate the differences between the loud and soft passages.

At m. 53 the character of the music changes completely. And ante suggests that the tones be connected; the style is sustained and the tempo is rather slow. Like a love song, this section should be played with much expression. The accompaniment for the flute solo at m. 61 must always be subdued and kept well in the background.

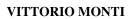
By starting rather slowly at the D.S. and then gradually increasing tempo and volume, the dramatic intensity of the finale can be tremendous. To make any climax sound fast and loud the music should be started slow and soft. Exaggerated increases in volume are exciting. At m. 72 there is a series of accented tones. Such passages usually sound best when the tones are played in a separated manner.

Played with enthusiasm and confidence, Csárdás can become one of the most popular numbers in a band's repertory.

Performance Time: circa 4:10

#### **About the Arranger**

Andrew Balent is a leading composer and arranger of educational music with over 500 published compositions and arrangements for band, orchestra, chorus and instrumental ensembles. Having received over twenty-five ASCAP Special Awards for composition, his published works are written for all levels, but he has specialized in muisc for young musicians. Mr. Balent taught elementary through high school levels for thirty years in Michigan and received both his Bachelor and Masters degrees from the University of Michigan. Mr. Balent has been a clinician and guest conductor in forty-five states, as well as in Canada, Europe and South America.







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