

# THE HAPPY HUNGARIAN

*Arranged by*  
David Shaffer

## Instrumentation

1 - Conductor's Full Score	4 - Trombone
8 - Flute	2 - Baritone/ Euphonium
2 - Oboe	2 - Baritone T.C.
1 - Bassoon	3 - Tuba
4 - B $\flat$ Clarinet 1	4 - Percussion 1 Snare Drum Bass Drum
4 - B $\flat$ Clarinet 2	4 - Percussion 2 Tambourine Whistle Triangle Ratchet Crash Cymbals Bird Whistle Temple Blocks
2 - B $\flat$ Bass Clarinet	
3 - E $\flat$ Alto Saxophone 1	
3 - E $\flat$ Alto Saxophone 2	
2 - B $\flat$ Tenor Saxophone	
1 - E $\flat$ Baritone Saxophone	
4 - B $\flat$ Trumpet 1	
4 - B $\flat$ Trumpet 2	
3 - F Horn	

FJH is now using a high-speed sorting system for parts.  
As a result, all single page parts are collated before multiple page parts.

T H E  
F · J · H  
M U S I C  
C O M P A N Y  
I N C.  
Frank J. Hackinson



## The Arranger

Born in Columbus, Ohio, David Shaffer holds a bachelor's degree from Ohio State University and a Master of Music degree from Miami University in Ohio. Mr. Shaffer has taught in the Hamilton, Northridge, and Wyoming, Ohio, schools. Under his direction, the Wyoming High School String Orchestra performed as the opening group at the 1984 Midwest Clinic. During the summers of 1986 and 1992, he served as instrumental director for the Saskatchewan School of Fine Arts. And in February of 1997, he conducted a program of his music with the China Youth Corps Band in the National Concert Hall in Taipei, Taiwan.

Mr. Shaffer has over 250 compositions and arrangements in print. His works have been performed at clinics and music festivals around the world and have been placed on several state contest lists. Mr. Shaffer is in demand as a conductor for new music reading sessions, music festivals, and music education seminars. Currently, he is a freelance composer, arranger, and clinician, and is on the music faculty at Miami University.

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## About the Music

Cartoons of the '30s and '40s made Franz Liszt's *Hungarian Rhapsody No. 2* and Johannes Brahms's *Hungarian Rhapsody No. 5* instantly recognizable. This work cleverly combines several themes from both compositions into one fun-filled frolic through classical cartoon capers.

The opening statement from Brahms is marked  $\text{♩} = 128$  but may be taken slightly faster if technical ability is available from students. Pay close attention to dynamic contrasts in measures 7 and 8 for comedic effect. Measure 17 is a statement from Liszt and should be immediately slower, emphasizing the quarter notes on beats 2 and 4. Measures 21–24 are borrowed from Brahms's *Rhapsody*, and measures 25–28 are once again from Liszt's *Rhapsody*. Dynamic contrasts in measures 33 and 34 are important, as are the dissonant eighth notes in measures 41 and 42. Measure 49 to the end is the final statement from Brahms and should conclude in an emphatic "Hey!" from the entire band.

# THE HAPPY HUNGARIAN

Arranged by  
DAVID SHAFFER  
(ASCAP)

Brisk (♩ = 128)

Flute *f*

Oboe

Bassoon

1 *mp*

2 *mp*

B♭ Clarinets

B♭ Bass Clarinet *mp*

1 *f*

2 *f*

E♭ Alto Saxophones

B♭ Tenor Saxophone *mp*

E♭ Baritone Saxophone *mp*

Brisk (♩ = 128)

1

2

B♭ Trumpets

F Horn

Trombone

Baritone/Euphonium

Tuba

Percussion 1 (Snare Drum, Bass Drum) *mp*

Percussion 2 (Tambourine, Whistle, Triangle, Ratchet, Crash Cymbals, Bird Whistle, Temple Blocks) *mp*

Whistle

2 3 4

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This musical score page, numbered 4, features a large red watermark reading "Preview Only - Legal Use Requires Purchase". The score is arranged in a standard orchestral format with the following parts:

- Flute (Fl.):** Part 1, starting with a half note G4, moving to quarter notes A4, B4, and C5. Dynamics: *p* (measures 7-8), *ff* (measure 9).
- Oboe (Ob.):** Part 1, starting with a half note G4, moving to quarter notes A4, B4, and C5. Dynamics: *ff* (measure 9).
- Bassoon (Bsn.):** Part 1, starting with a half note G4, moving to quarter notes A4, B4, and C5. Dynamics: *ff* (measure 9).
- Clarinets (Cls.):** Parts 1 and 2, starting with quarter notes G4, A4, B4, and C5. Dynamics: *p* (measures 7-8), *ff* (measure 9).
- Bass Clarinet (B. Cl.):** Part 1, starting with quarter notes G4, A4, B4, and C5. Dynamics: *ff* (measure 9).
- Alto Saxophones (A. Saxes):** Parts 1 and 2, starting with quarter notes G4, A4, B4, and C5. Dynamics: *p* (measures 7-8), *ff* (measure 9).
- Tenor Saxophone (T. Sax.):** Part 1, starting with quarter notes G4, A4, B4, and C5. Dynamics: *p* (measures 7-8), *ff* (measure 9).
- Bass Saxophone (B. Sax.):** Part 1, starting with quarter notes G4, A4, B4, and C5. Dynamics: *ff* (measure 9).
- Trumpets (Tpts.):** Parts 1 and 2, with rests.
- Horn (Hn.):** Part 1, with rests.
- Trombone (Tbn.):** Part 1, with rests.
- Baritone/Euphonium (Bar./Euph.):** Part 1, with rests.
- Tuba:** Part 1, starting with quarter notes G2, F2, E2, and D2. Dynamics: *ff* (measure 9).
- Percussion 1 (Perc. 1):** Part 1, with rests.
- Percussion 2 (Perc. 2):** Part 1, with rests. Part 2, starting at measure 7 with Triangle (*p*), measure 8 with Ratchet (*ff*), and measure 9 with Wstle.

Measure numbers 5, 6, 7, and 8 are indicated at the bottom of the page.

9

Fl. *f*

Ob. *mp*

Bsn. *mp*

1 Cls. *f*

2 Cls. *f*

B. Cl. *mp*

1 A. Saxes *mp*

2 A. Saxes *mp*

T. Sax. *mp*

B. Sax. *mp*

9 Tpts. *f*

1 Hn. *mp*

2 Hn. *mp*

Tbn. *mp*

Bar./Euph. *mp play*

Tuba *mp*

Perc. 1 *mp*

Perc. 2

9 *mp* 10 11 12 Wstle.



Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

1  
A. Saxes

2

T. Sax.

B. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar./  
Euph.

Tuba

Perc. 1

Perc. 2

13 14 15 16

*p* *ff* *ff* *ff*

Ratch. Wstle.

17 Marcato (♩ = 84)  
molto accel.

Fl. *f*

Ob. *f*

Bsn. *f*

1  
Cls. *f*

2  
*f*

B. Cl. *f*

1  
A. Saxes *f*

2  
*f*

T. Sax. *f*

B. Sax. *f*

17 Marcato (♩ = 84)  
molto accel.

1  
Tpts. *f*

2  
*f*

Hn. *f*

Tbn. *f*

Bar./  
Euph. *f*

Tuba *f*

Perc. 1 *f*

Perc. 2 *f*  
Cr. Cym.

17 18 19 20

Very slow (♩ = 72)

Brisk (♩ = 128)

Fl. *f* *mf*

Ob. *f* *mf*

Bsn. *f* *mf*

1 *mp* *f* *mf*

2 *mp* *f* *mf*

B. Cl. *mp* *f* *mf*

1 *f* *mf*

2 *mp* *f* *mf*

T. Sax. *mp* *f* *mf*

B. Sax. *mp* *f* *mf*

1 *Very slow* (♩ = 72) *Brisk* (♩ = 128)

2 *f* *mf*

Hn. *f* *mf*

Tbn. *f* *mf*

Bar./Euph. *f* *mf*

Tuba *f* *mf*

Perc. 1 *f* *mf*

Bird Whistle *f* *mf*

Perc. 2 *f* *mf*

21 *f* 22 23 24



25

Fl. *f*

Ob.

Bsn.

1 *lightly*  
*mf*

2 *lightly*  
*mf*

B. Cl.

1 *f*

2 *lightly*  
*mf*

A. Saxes

T. Sax.

B. Sax.

25

1 *f*

2 *f*

Hn. *f*

Tbn.

Bar./Euph.

Tuba

Perc. 1 *f*

Perc. 2 Temple Blocks *mp*

Tamb. *mp*

25 26 27 28



33

Fl. *mp* *ff* *mp* *ff*

Ob. *mp* *ff* *mp* *ff*

Bsn. *ff*

1 Cls. *mp* *ff* *mp* *ff*

2 Cls. *mp* *ff* *mp* *ff*

B. Cl. *ff*

1 A. Saxes *mp* *ff* *mp* *ff*

2 A. Saxes *mp* *ff* *mp* *ff*

T. Sax. *mp* *ff* *mp* *ff*

B. Sax. *ff*

33 Tpts. *ff*

Hn. *ff*

Tbn. *ff*

Bar./Euph. *ff*

Tuba *ff*

Perc. 1 *ff*

Perc. 2 Tri. *ff*

33 *mp* Tamb. *ff* 35 *mp* 36 *ff*



Fl. *mp* *ff* *mp* *ff*

Ob. *mp* *ff* *mp* *ff*

Bsn. *ff*

1 *mp* *ff* *mp* *ff*

2 *mp* *ff* *mp* *ff*

B. Cl. *ff*

1 *mp* *ff* *mp* *ff*

2 *mp* *ff* *mp* *ff*

A. Saxes

T. Sax. *mp* *ff* *mp* *ff*

B. Sax. *ff*

1 *ff*

2 *ff*

Hn. *ff*

Tbn. *ff*

Bar./Euph. *ff*

Tuba *ff*

Perc. 1

Perc. 2

37 *mp* 38 *ff* 39 *mp* 40 *ff*

41

Fl.

Ob.

Bsn.

1

2

Cl.

B. Cl.

1

2

A. Saxes

T. Sax.

B. Sax.

41

1

2

Tpts.

Hn.

Tbn.

Bar./Euph.

Tuba

Perc. 1

Perc. 2

Ratch.

*f* *mp* *ff*

41 *f* 42 *mp* 43 *ff* 44

Fl. *mp*

Ob. *mp*

Bsn. *f* *mp*

1  
Cls. *mp*

2 *mp*

B. Cl. *f* *mp*

1  
A. Saxes *mp*

2 *mp*

T. Sax. *f* *mp*

B. Sax. *f* *mp*

1  
Tpts. *f* *mp*

2 *mp*

Hn. *f* *mp*

Tbn. *f* *mp*

Bar./  
Euph. *f* *mp*

Tuba *f* *mp*

Perc. 1 *mp*

Perc. 2 *mp*

Ratch.

45 *f* 46 47 48

49

Fl. *f* *p* *ff* Hey!

Ob. *f* *ff* Hey!

Bsn. *f* *ff* Hey!

1 Cls. *f* *p* *ff* Hey!

2 Cls. *f* *p* *ff* Hey!

B. Cl. *f* *ff* Hey!

1 A. Saxes *f* *p* *ff* Hey!

2 A. Saxes *f* *p* *ff* Hey!

T. Sax. *f* *p* *ff* Hey!

B. Sax. *f* *ff* Hey!

49 Tpts. 1 *f* *ff* Hey!

2 *f* *ff* Hey!

Hn. *f* *ff* Hey!

Tbn. *f* *ff* Hey!

Bar./Euph. *f* *ff* Hey!

Tuba *f* *ff* Hey!

Perc. 1 *f* *ff* Hey!

Perc. 2 *f* *ff* Hey!

49 *f* 50 *p* 51 *p* 52 *ff*