

Romanian Folk Dances

Bela Bartok

Arranged by Carmen Gassi

Bartok is famous for his love of Hungarian and Romanian folk music. He spent many summers traveling through small villages in both Hungary and Romania recording and transcribing folk music, a lot of which would later appear in many of his compositions.

Romanian Dances, which is based on folk tunes collected from Hungary and Romania, is a set of seven short dances originally composed by Bartok for piano in 1915 and orchestrated by himself in 1917.

In this arrangement for clarinet choir the third dance titled *Pe Loc* has been omitted. While interesting orchestrally, it did not provide ample engagement for the entire clarinet ensemble. Due to Bartok's thick textures, there is very little doubling between the parts with the ensemble consisting of five separate Bb clarinet parts and bass clarinet. Your ensemble will enjoy the variety of folk tunes many of which feature modal harmony. Each part has a turn at sharing the melodic focus. For maximum effect please adhere to the *attacca* markings suggested by Bartok.

I. Jocul cu bata (Stick Dance)

II. Braul (Sash Dance)

IV. Buciumeana (Dance from Bucsum)

V. Polca Romaneasca (Romanian Polka)

VI. Maruntel (Fast Dance)

VII. Marunte (Fast Dance)

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DURATION: 4:50

DIFFICULTY RATING: Medium
5 Clarinets, Bass Clarinet

ROMANIAN FOLK DANCES

I. JOCUL CU BATA (Stick Dance)

Allegro moderato $\frac{1}{2}$ = 104

B. Bartok
(1881-1945)

Arranged by Carmen Gassi

Score for I. JOCUL CU BATA (Stick Dance) by B. Bartok, arranged by Carmen Gassi. The score is for a woodwind ensemble, featuring six B♭ Clarinets (1-5) and a B♭ Bass Clarinet. The key signature is one flat (B♭), and the time signature is 2/4. The tempo is Allegro moderato, with a metronome marking of 104 beats per minute.

The score is divided into two systems, each containing six staves. The first system covers measures 1 through 7, and the second system covers measures 8 through 14. The notation includes various dynamics (p, f, *espressivo*) and articulation marks (accents, slurs). The woodwinds play a rhythmic pattern of eighth and sixteenth notes, with the first clarinet part featuring a melodic line in measures 5 and 6.

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15 16 17 18 19 20 21

1 2 3 4 5 B Cl

mf *f* *p* *mf* *f* *p*

22 23 24 25 26 27 28

1 2 3 4 5 B Cl

mf *f*

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1 29 30 31 32 33 34 35

1 *f*

2 *f*

3 *f*

4 *f*

5 *f*

B Cl

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1 36 37 38 39 40

1 *sub.p*

2 *sub.p*

3 *sub.p*

4 *sub.p*

5 *sub.p*

B Cl *sub.p*

1 43 44 45 46 47 48 49

2

3

4

5

B Cl

50 51

1

2

3

4

5

B Cl

f

attacca

II. BRAUL (Sash Dance)

Allegro ♩ = 120 *con molto rubato*

1 2 3 4 5 6 7

not lead

lead

5

8 9 10 11 12 13 14 15

lead

lead

B Cl

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The musical score is for a piece titled "II. BRAUL (Sash Dance)" in 2/4 time, marked "Allegro" with a tempo of 120 beats per minute and "con molto rubato". It features five staves for woodwinds (1-5) and a Bass Clarinet (B Cl). The score is divided into two systems. The first system covers measures 1 through 7. Measures 1-4 show a dynamic shift from piano (p) to forte (f). Measures 5-7 show a shift from forte (f) back to piano (p). The second system covers measures 8 through 15. Measures 8-12 show a dynamic shift from forte (f) to mezzo-piano (mp). Measures 13-15 show a shift from mezzo-piano (mp) to mezzo-forte (mf). The score includes various musical notations such as slurs, ties, and dynamic markings. A large "PREVIEW ONLY" watermark is overlaid across the center of the page.

16 17 18 19 20 21 22 23 24

1 *pp* *mf* *f* *sub. p* *f*

2 *pp* *mf* *f* *p* *f*

3 *pp* *mp* *f* *p* *f*

4 *pp* not lead *mp* *f* *p* *f*

5 *pp* not lead *mp* *f* *p* *f*

B Cl *p* *p* *f* *p* *f*

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25 26 27 28 29 30 31 32

1 *p* *mf* *pp*

2 *p* *mf* *pp*

3 *p* *mf* *pp*

4 lead *mp* *mf* *pp*

5 lead *mp* *mf* *pp*

B Cl *p* *mf* *pp*

33 34 35 36 37 38 39 *molto rall.*

1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

4 *f* *ff*

5 *f* *ff*

B Cl *f*

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IV. BUCIUMEANA (Dance from Bucsum)

Andante ♩ = 66

1 2 3 4 5

mf

p *mf* *pp*

p *mf* *pp*

p *mf* *pp*

p *mf* *pp*

B Cl

6 7 8 9 10

p

mf *p*

mf *p*

mf *p*

mf *p*

B Cl

mf *p*

11 13 14

f *f* *mf* *mf* *mf* *mf*

3 3

B Cl

15 17 18 19

sub.mp *sub.mp* *sub.pp* *sub.pp* *sub.pp* *sub.pp* *mf* *mf* *mf* *mf* *mf* *mf*

3 3

B Cl

sub.pp *mf*

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1 20 21 22 23 24

3 3 3

p *p* *mf* *lead* *p*

B Cl

PREVIEW ONLY

1 25 26 27 28 29

mf *mp* *mp* *mp* *mp*

3 3 3

B Cl

1 30 *f* 31 *sub. pp* 33 *rall.* 34

2 *f* *sub. pp*

3 *f* *sub. pp*

4 *f* *sub. pp*

5 *f* *sub. pp*

B Cl *f* *sub. pp*

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V. POARGA ROMANEASCA (Romanian Polka)

Allegro ♩ = 132

1 2 3 4 5

1 *p* *f*

2 *p* *f*

3 *p* *f* *p* *mf*

4 *p* *f* *p* *mf*

5 *p* *mf*

B Cl *p* *mf*

6 7 8 9 10

1 *mp* *f*

2 *mp* *f*

3 *f* *p* *f*

4 *f* *p* *f*

5 *f* *p* *f*

B Cl *f* *p* *f*

11 12 13 14 15

1 *mf* *f* *sub.p*

2 *p* *f* *sub.p*

3 *p* *f* *sub.p*

4 *p* *f* *sub.p*

5 *p* *f* *sub.p*

B Cl *p* *f* *sub.p*

16 17 18 19 20

1 *f* *mp* *f* *mp*

2 *f* *mp* *f* *mp*

3 *f* *mp* *f* *mp*

4 *f* *mp* *f* *mp*

5 *f* *mp* *f* *mp*

B Cl *f* *mp* *f* *mp*

1 21 22 23 24

f *f* *mp* *mp*

3

mp *mp*

B Cl

25 26 27 *attaca*

sf *f* *sf* *f* *sf* *sf* *sf*

B Cl

VI. MARUNTEL (Fast Dance)

Allegro ♩ = 132

1 2 3 4 5 6

f

7 8 9 10 11 12

f

B Cl

B Cl

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attacca

1 2 3 4 5 B Cl

13 14 15

Detailed description: This is a musical score for five staves and a Bass Clarinet (B Cl). The music is in 2/4 time and the key signature has two sharps (F# and C#). The score covers measures 13, 14, and 15. Staff 1 has a treble clef and a key signature of two sharps. Staff 2 has a treble clef and a key signature of two sharps. Staff 3 has a treble clef and a key signature of two sharps. Staff 4 has a treble clef and a key signature of two sharps. Staff 5 has a treble clef and a key signature of two sharps. The B Cl part has a bass clef and a key signature of two sharps. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some dynamic markings like accents and slurs.

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VII. MARUNTEL (Fast Dance)

Allegro ♩ = 144

1 2 3 4 5

1 *f* 3 *p* 3 *f* 3

2 *mf* *p* *f*

3 *mf* *p* *f*

4 *mf* *p* *f*

5 *mf* *p* *f*

B Cl *f* *p* *f*

PREVIEW ONLY

1 2 3 4 5

1 *p* 3 *f* 3 *f* 3

2 *p* *f* *f*

3 *p* *f* *f*

4 *p* *f* *f*

5 *p* *f* *f*

B Cl *p* *f* *f*

1 2 3 4 5 B Cl

21 22 23 24 25

3 3 3 3 3 3

PREVIEW ONLY

1 2 3 4 5 B Cl

26 27 28 29 30

3 3 3 3 3 3

1 31 32 33 34 35

2

3

4

5

B Cl

p 3 3 3 3

p

p

p

p

1 36 37 38 39 40

2

3

4

5

B Cl

f 3 3 3

f

f

f

f

1 41 42 43 *accel.* 44

2

3

4

5

B Cl

ff

ff

ff

ff

ff

ff

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