

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. Polka Romaneasca (Romanian Polka)

VI. Maruntel (Fast Dance)

VII. Marunte (Fast Dance)

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 B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet 3, B♭ Clarinet 4, B♭ Clarinet 5, and B♭ Bass Clarinet. The score is in 2/4 time, marked Allegro moderato (104 bpm). The key signature is one flat (B♭).

The score is divided into two systems. 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 articulations (accents, slurs). The B♭ Clarinet 1 part features a melodic line with a *f* dynamic and *espressivo* marking in measure 5. The other clarinet parts provide harmonic support with sustained notes and dynamic markings.

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15 16 17 18 19 20 21

1 *mf* *f* *p*

2 *mf* *f* *p*

3 *mf* *f* *p*

4 *mf* *f* *p*

5 *mf* *f* *p*

B Cl *mf* *f*

22 23 24 25 26 27 28

1

2

3

4

5

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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

1 43 44 45 46 47 48 49

2

3

4

5

B Cl

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attacca

1 50 51

2

3

4

5

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

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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 strings (1-5) and a Bass Clarinet (B Cl). The score is divided into two systems. The first system (measures 1-7) shows a dynamic shift from piano (p) to forte (f) at measure 4. Staves 1-5 have a similar rhythmic pattern, while the B Cl part is mostly rests. The second system (measures 8-15) shows more complex rhythmic patterns and dynamics, including piano (p), mezzo-piano (mp), mezzo-forte (mf), and forte (f). There are also "lead" markings above certain staves. A large "PREVIEW ONLY" watermark is overlaid across the middle of the score.

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*

PREVIEW ONLY

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 *mn* *mc*

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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Andante ♩ = 66

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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* *mf* *mf* *mf* *mf*

3 3

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1 20 21 22 23 24

3 3 3

p *p* *mf* *p* *p*

lead

B Cl

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1 25 26 27 29

mf *mp* *mp*

3 3 3

30 31 33 34 *rall.*

1 *f* *sub. pp*

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

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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* 3

5 3

PREVIEW ONLY

1 2 3 4 5 B Cl

21 22 23 24

f *f* *mp* *mp*

3 3

mp *mp*

25 26 27

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

attaca

VI. MARUNTEL (Fast Dance)

Allegro ♩ = 132

1 2 3 4 5 6

f

7 8 9 10 11 12

f

B Cl

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The image displays a musical score for a piece titled "VI. MARUNTEL (Fast Dance)". The tempo is marked "Allegro" with a metronome indication of 132 beats per minute. The score is written for a five-part ensemble, with parts numbered 1 through 5, and a Bass Clarinet (B Cl) part. The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into two systems, each containing six measures. The first system is numbered 1 through 6, and the second system is numbered 7 through 12. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) are indicated. A large, semi-transparent watermark reading "PREVIEW ONLY" is overlaid across the center of the page.

attacca

1 2 3 4 5 B Cl

13 14 15

The musical score is for five voices (1-5) and B Cl. It is in G major (one sharp) and 4/4 time. The score consists of four measures. Measure 13 starts with a treble clef and a key signature of one sharp. Measure 14 has a treble clef and a key signature of one sharp. Measure 15 has a treble clef and a key signature of one sharp. The score ends with a double bar line. The word 'attacca' is written above the first measure.

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VII. MARUNTEL (Fast Dance)

Allegro ♩ = 144

1 2 3 4 5

f *p* *f*

mf *p* *f*

mf *p* *f*

mf *p* *f*

B Cl *f* *p* *f*

PREVIEW ONLY

1 2 3 4 5

p *f*

p *f*

p *f*

p *f*

p *f*

11 12 13 14 15

1 *p*

2 *p*

3 *p*

4 *p*

5 *p*

B Cl *p*

16 17 18 19 20

1 *f*

2 *f*

3 *f*

4 *f*

5

PREVIEW ONLY

1 2 3 4 5 B Cl

21 22 23 24 25

26 27 28 29 30

PREVIEW ONLY

1 41 42 43 44 *accel.*

2 *ff*

3 *ff*

4 *ff*

5 *ff*

B Cl *ff*

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