

Romanian Folk Dances

*1. Stick Game / 2. Peasant Costume / 3. Standing Still
4. Mountain Horn Song / 5. Romanian Garden Gate
6. Little One*

Bassoon & Piano

Arr.: Michal Worek

Bela Bartok

EMR 77333

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BASSOON

Romanian Folk Dances

1. Stick Game

Bela Bartok

Arr.: Michal Worek

Allegro moderato (♩ = 80)

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3

f

10

sf

18

sf sf mp

27

f

36

sf mp

44

p

f sf

poco allarg.

2. Peasant Costume

Allegro (♩ = 144)

Allegro (♩ = 144)

11

22

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Romanian Folk Dances

1. Stick Game

Bela Bartok

Arr.: Michal Worek

Allegro moderato (♩ = 80)

Bassoon

Piano

f

7

f

13

19

f *sf* *mp*

f *sf* *mp*

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2. Peasant Costume

5

Allegro (♩ = 144)

Measures 1-8 of the piece. The music is in 2/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Allegro' with a quarter note equal to 144 beats per minute. The first system shows the beginning of the piece, starting with a piano (*p*) dynamic. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

9

Measures 9-16. The melody continues with various rhythmic patterns, including eighth and sixteenth notes. The piano accompaniment consists of chords and single notes, maintaining the harmonic structure. The piece concludes this section with a final chord in measure 16.

17

Measures 17-24. This section introduces a new melodic line in the right hand, characterized by eighth and sixteenth notes. The piano accompaniment continues with chords and single notes. The piece ends this section with a final chord in measure 24.

25

Measures 25-32. The final section of the piece, featuring a new melodic line in the right hand. The piano accompaniment continues with chords and single notes. The piece concludes with a final chord in measure 32.

3. Standing Still

Andante (♩ = 90)

The musical score is written for piano in 2/4 time, with a key signature of one sharp (F#). The tempo is marked 'Andante' with a quarter note equal to 90 beats per minute. The score is divided into five systems, each with a measure number (9, 17, 25, 33) at the beginning of the first staff.

- System 1 (Measures 1-8):** The right hand (RH) plays a melodic line starting on G4, moving stepwise up to D5. The left hand (LH) plays a bass line starting on G2, moving stepwise up to D3. Dynamics include *pp* and *p*.
- System 2 (Measures 9-16):** The RH continues the melodic line. The LH continues the bass line. Dynamics include *pp* and *più p*.
- System 3 (Measures 17-24):** The RH continues the melodic line. The LH continues the bass line. Dynamics include *mp* and *più p*.
- System 4 (Measures 25-32):** The RH continues the melodic line. The LH continues the bass line. Dynamics include *p* and *pp*.
- System 5 (Measures 33-40):** The RH continues the melodic line. The LH continues the bass line. Dynamics include *pp*, *ppp*, and *smorzando*. The tempo is marked *poco rall.* at the beginning of this system.

4. Mountain Horn Song

7

Moderato (♩ = 100)

The musical score is written for a single horn and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Moderato' with a quarter note equal to 100 beats per minute. The score is divided into five systems, each with a measure number (8, 15, 22, 29) at the beginning of the first staff. The horn part features various musical notations including triplets, slurs, and dynamic markings. The piano accompaniment consists of chords and arpeggiated figures in both hands. The score concludes with a final double bar line and repeat signs.

8

15

22

29

p *molto espr.* *mf* *pp* *f* *dim.*

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5. Romanian Garden Gate

Allegro (♩ = 152)

The musical score is written for piano and features a complex, multi-measure rest in the first system. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro' with a quarter note equal to 152 beats per minute. The score is divided into systems, with measure numbers 7, 13, 19, and 24 indicating the start of new sections. The first system includes a multi-measure rest for 12 measures in the bass staff, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords and single notes in both staves. Dynamics include *f* (forte), *ff* (fortissimo), and *sf* (sforzando). The score concludes with a final cadence in the last system.

6. Little One

Allegro (♩ = 152)

Measures 1-8 of the piece. The bass line features a rhythmic pattern of eighth and sixteenth notes, starting with a forte (*f*) dynamic and ending with a sforzando (*sf*) accent. The piano accompaniment consists of chords in the right hand and single notes in the left hand, also marked with *f* and *sf* dynamics.

Measures 9-16. The tempo remains Allegro. The bass line continues with the same rhythmic pattern, marked *più f* (stronger) and *sf*. The piano accompaniment also features *più f* and *sf* dynamics.

Measures 17-24. The tempo changes to **Più allegro**. The bass line features triplets of eighth notes, marked *f* and *sf*. The piano accompaniment consists of chords, marked *f* and *sf*.

Measures 25-32. The tempo remains Più allegro. The bass line features a mix of eighth and sixteenth notes, marked *mp* (mezzo-piano) and *sf*, with a crescendo (*cresc.*) leading to the end. The piano accompaniment also features a mix of eighth and sixteenth notes, marked *mp* and *cres.c*.

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BASSOON & STRINGS

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2 Bassoons & Piano (Fortsetzung - Continued - Suite)

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2 BASSOONS & PIANO (ORGAN)

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EMR 924D	BEATLES, The	Michelle (4)
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EMR 926D	BEATLES, The	Penny Lane (3)
EMR 926D	BEATLES, The	When I'm 64 (3)
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