

Romanian Folk Dances

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

Violoncello & Piano

Arr.: Michal Worek

Bela Bartok

EMR 77331

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1. Stick Game

Bela Bartok

Arr.: Michal Worek

Allegro moderato (♩ = 80)

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is illegal!

2. Peasant Costume

Allegro (♩ = 144)



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1. Stick Game

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Allegro moderato (♩ = 80)

Violoncello

Piano

7

13

19

f

sf

sf

mp

sf

sf

mp

3

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2. Peasant Costume

5

Allegro (♩ = 144)

Measures 1-8 of the piece. The bass staff begins with a piano (*p*) dynamic and a five-finger exercise marked with a '5'. The piano accompaniment in the grand staff consists of block chords in the right hand and a simple bass line in the left hand.

9

Measures 9-16. The bass staff continues with a melodic line. The piano accompaniment features a crescendo in the right hand leading to a sustained chord, while the left hand continues with a steady bass line.

17

Measures 17-24. The bass staff includes a five-finger exercise marked with a '5'. The piano accompaniment continues with block chords in the right hand and a bass line in the left hand.

25

Measures 25-32. The bass staff continues with a melodic line. The piano accompaniment features a crescendo in the right hand leading to a sustained chord, while the left hand continues with a steady bass line.

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: *pp* (pianissimo) for the first measure, *p* (piano) for the rest of the system.
- System 2 (Measures 9-16):** The RH continues the melodic line. The LH continues the bass line. Dynamics: *pp* for the first measure, *p* for the rest. A *più p* (pianissimo) marking appears at the end of the system.
- System 3 (Measures 17-24):** The RH continues the melodic line. The LH continues the bass line. Dynamics: *mp* (mezzo-piano) for the first measure, *mp* for the rest. A *più p* marking appears at the beginning of the system.
- System 4 (Measures 25-32):** The RH continues the melodic line. The LH continues the bass line. Dynamics: *p* (piano) for the first measure, *pp* for the rest. A *p* marking appears at the beginning of the system.
- System 5 (Measures 33-40):** The RH continues the melodic line. The LH continues the bass line. Dynamics: *pp* for the first measure, *ppp* (pianississimo) for the rest. A *poco rall.* (poco rallentando) marking appears at the beginning of the system, and a *ppp smorzando* marking appears at the end of the 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 (1, 8, 15, 22, 29) at the beginning of the horn part. The horn part features various musical notations including eighth notes, quarter notes, and triplet markings (indicated by a '3' over a group of notes). Dynamics such as *p* (piano), *molto espr.* (molto espressivo), *mf* (mezzo-forte), *pp* (pianissimo), and *f* (forte) are indicated throughout. The piano accompaniment consists of chords and arpeggiated figures in both the right and left hands. The score concludes with a final chord in the piano part.

5. Romanian Garden Gate

Allegro (♩ = 152)

The musical score is written for piano and features a complex rhythmic structure with frequent changes between 2/4 and 3/4 time signatures. The key signature is one sharp (F#). The score is divided into five systems, each with a measure number (7, 13, 19, 24) at the beginning of the first staff. The notation includes various dynamics such as *f* (forte), *ff* (fortissimo), and *sf* (sforzando), as well as articulation marks like accents (^) and slurs. The piano part consists of chords and single notes, while the right hand features more melodic lines with triplets and slurs. The piece concludes with a final measure in the fifth 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 a bass line in the left hand, also marked with *f* and *sf* dynamics.

Measures 9-16. The tempo remains Allegro. The dynamics increase to *più f* (piano) and *sf* (sforzando) in both the bass and piano parts. The bass line continues with its rhythmic pattern, while the piano accompaniment features more complex chordal textures.

Measures 17-24. The tempo changes to *Più allegro*. The bass line features triplets of eighth notes, marked with *f* and *sf* dynamics. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, also marked with *f* and *sf* dynamics.

Measures 25-32. The dynamics are marked *mp* (mezzo-piano) and *cresc.* (crescendo). The bass line features a rhythmic pattern of eighth and sixteenth notes, while the piano accompaniment consists of chords in the right hand and a bass line in the left hand.

3 VIOLONCELLOS

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EMR 19068	GERSHWIN, George	I Got Plenty O' Nuttin'
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EMR 19058	NAULAIS, Jérôme (Arr.)	Aura Lee
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EMR 19063	NAULAIS, Jérôme (Arr.)	Deep River
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EMR 21104	NAULAIS, Jérôme (Arr.)	Wiener Medley
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EMR 19074	STRAUSS, Johann	Radetzky March
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CONTRABASS & PIANO

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EMR 8596	GERSHWIN, George	I Got Plenty O' Nuttin' (5)
EMR 8684	GERSHWIN, George	Strike Up The Band (5)
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