

Béla Bartók

Romanian Folk Dances
(arranged for 6-part
Cello orchestra)

The Romanian Folk Dances is a suite of six short piano pieces composed by Béla Bartók in 1915 which he later orchestrated for small orchestral ensemble in 1917. It is based on seven Romanian tunes from Transylvania, originally played on fiddle or shepherd's flute.

The present arrangement for a 6-part cello orchestra has been made from the orchestral version. The metronome marks given in this arrangement are those given in the piano original, which would mean that the whole suite would last less than 5 minutes. However in performance, slower tempi are often used, and this is recommended for this arrangement, particularly in the third movement where a number of acoustic effects (such as ponticello and artificial harmonics) are suggested to try to produce some of the unusual sounds of a shepherd's fute. It is also suggested that the second movement, which lasts less than half a minute in its original form, is played twice. Similarly, an optional repeat is suggested in the third movement, but this is also not in the original score. With the optional repeats and the given metronome markings, the arrangement lasts for 6 minutes and 40 seconds.

The movements should follow on from one another as quickly as is feasible. In the original score, all are marked "attacca".

The bowings of the melodies are taken, as far as possible, from the violin parts in Bartok's original orchestral score, but it should be noted that where melodies are played jointly by a woodwind instrument and violin (for example in the first movement), Bartok's phrasing and accent marks in the two parts are sometimes different.

This arrangement has been made for James Halsey (director and conductor), and members of the Giant Cello Ensemble to perform during the annual Aboyne Cello Festival (in North-East Scotland), in July 2016

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Romanian Folk Dances

I. Jocul cu bâță (Stick Dance)

Béla Bartók [1881-1945]

arr Gwyn Seymour,

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Allegro moderato $\text{♩} = 104$

Musical score for Cello 1 through Cello 6, measures 1 through 9. The score is in 2/4 time and features a variety of rhythmic patterns and dynamics. Cello 1 and 2 play a melodic line with slurs and accents, marked *f espr*. Cello 3, 4, and 5 play a steady accompaniment of eighth notes, marked *f*. Cello 6 plays a similar accompaniment, also marked *f*. The key signature has one sharp (F#).

Musical score for Violin 1 through Violin 6, measures 10 through 19. The score continues the piece with more complex rhythmic patterns and dynamics. Violin 1 and 2 play a melodic line with slurs and accents, marked *f espr*. Violin 3, 4, and 5 play a steady accompaniment of eighth notes, marked *f*. Violin 6 plays a similar accompaniment, also marked *f*. The key signature has one sharp (F#).

18 1

Vc1 *mf*

Vc2 *mf*

Vc3 *mf* *3* *unis.*

Vc4 *mf* *3*

Vc5 *mf*

Vc6 *mf*

27

Vc1 *p* *pizz. arco*

Vc2 *p* *pizz. arco*

Vc3 *p* *3* *3* *pizz.*

Vc4 *p* *3* *3* *II I*

Vc5 *p* *pizz.* *arco*

Vc6 *p* *pizz. arco*

35

Vc1 *f* *mf* ³

Vc2 *f* *arco* *mf*

Vc3 *f* *mf*

Vc4 *f* *mf*

Vc5 *f* *mf*

Vc6 *f* *mf* ³

44

Vc1 *mf* ³ *f* *ff*

Vc2 *mf* *f* *ff*

Vc3 *mf* *f* *ff*

Vc4 *mf* *f* *ff*

Vc5 *mf* *f* *ff* *pizz.* *arco*

Vc6 *mf* ³ *f* *ff*

II I II I

1 Solo (Tutti if repeated)

Vc1 *p* pizz

Vc2 *p* pizz arco pizz arco

Vc3 *P* pizz arco pizz arco

Vc4 *P* pizz arco pizz arco

Vc5 pizz. arco pizz. arco

Vc6 *p* pizz

9

Vc1

Vc2 arco

Vc3 pizz. arco

Vc4 pizz. arco

Vc5 pizz. arco

Vc6 arco

2

17 Tutti

Vc1 *mf*

Vc2 *pizz.*
mf

Vc3 *mf*

Vc4 *mf*

Vc5 *mf*

Vc6 *div.*
mf

optional repeat
(not in the original)

25

Vc1

Vc2 *arco*

Vc3

Vc4 *div.*

Vc5

Vc6

Andante $\text{♩} = 90$ III. Pe loc (In One Spot/Standing Still)

1

div.

pp

pp

pp

pizz.

Sul ponticello

Soli

9

Soli

p

pp (artificial harmonics)

arco

pp

pp

div.

p

pp

16 *sul ponticello* *non ponticello*

Vc1 *p* *mf* *Soli*

Vc2 *mf* *non-div*

Vc3 *p*

Vc4 *p* *Soli*

Vc5

Vc6 *p* *unis*

22

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

27

Vc1 *pp*

Vc2 *pp div.*

Vc3 *pp*

Vc4 *p* *sul ponticello* *pp*

Vc5 *p* *sul ponticello*

Vc6 *p* *(artificial harmonics)* *pp*

optional repeat
(not in the original)

1. 2. *Solo smorzando*

34

Vc1 *pp* *Solo* *ppp*

Vc2 *ppp* *Solo*

Vc3 *ppp* *Solo*

Vc4 *ppp* *Solo* *ponte-cello*

Vc5 *ppp* *Solo*

Vc6 *ppp* *Solo*

1 (tutti) *div.*

Vc1

(tutti) *p* *div.* *unis*

Vc2

p (tutti)

Vc3

pizz.

Vc4

(tutti) *p*

Vc5

(tutti) *mf dolce* 3 3

Vc6

mf dolce 3 3

8

Vc1 *unis* *pizz.*

Vc2 *div.* *p*

Vc3 *p*

Vc4 *mf dolce* *arco* *mf dolce*

Vc5 *p*

Vc6 *p*

13

arco pizz.

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

p *pp* *p³* *pp* *p*

18

4 Soli with Vc2
arco

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

p espress. *p espress* *p* *p* *p* *p (sotto voce)*

3 *3* *3* *3* *3* *3*

div. *div.*

p³ *pp*

24

Vc1 *mf* *div.*

Vc2 *mf*

Vc3 *mf*

Vc4 *mf unis*

Vc5 *mf*

Vc6 *mf unis*

29

Vc1 *p* *pp*

Vc2 *div.* *p* *pp*

Vc3 *p* *pp*

Vc4 *p* *pp*

Vc5 *Soli with Vc6* *p* *pp³*

Vc6 *Soli with Vc5* *p* *pp³*

V. Poargă Românească (Romanian Polka)

1 Allegro ♩=132

34

Vc1 *f* *sf* *sf*

Vc2 *f* *sf* *sf*

Vc3 *f*

Vc4 *f* *sf* *sf*

Vc5 *f* *sf* *sf*

Vc6 *f* *div.* *sf* *sf*

7

Vc1 *sf* *sf* *sf* *sf*

Vc2 *sf* *sf* *sf* *sf*

Vc3 *sf* *sf* *sf* *sf*

Vc4 *sf* *sf* *sf* *sf*

Vc5 *sf* *sf* *sf* *sf*

Vc6 *sf* *sf* *sf* *sf* *unis*

11

Vc1 *sf* *div.* *sf* *sf*

Vc2 *sf* *sf* *sf* *sf*

Vc3 *div.* *sf* *sf* *sf*

Vc4 *sf* *sf* *sf* *sf*

Vc5 *sf* *sf* *sf* *sf*

Vc6 *sf* *sf* *sf* *sf*

15

5 pizz.

Vc1 *sf* *sf* *f* *unis*

Vc2 *sf* *sf* *f* *unis*

Vc3 *sf* *sf* *f* *unis*

Vc4 *sf* *sf* *f* *unis*

Vc5 *sf* *sf* *f* *unis*

Vc6 *sf* *sf* *f* *div.*

19

Musical score for measures 19-23, featuring six violas (Vc1-Vc6). The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into five measures. Measures 19 and 20 are in 2/4 time, while measures 21, 22, and 23 are in 3/4 time. The dynamic marking *sf* (sforzando) is present in every measure for all parts. Vc1 and Vc3 feature triplets in measures 19, 21, and 22. Vc1 has accents (>) on notes in measures 19, 21, 22, and 23. Vc2 has accents (>) on notes in measures 19, 21, 22, and 23. Vc3 has accents (>) on notes in measures 19, 21, 22, and 23. Vc4 has accents (>) on notes in measures 19, 21, 22, and 23. Vc5 has accents (>) on notes in measures 19, 21, 22, and 23. Vc6 has accents (>) on notes in measures 19, 21, 22, and 23.

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

24

Musical score for measures 24-28, featuring six violas (Vc1-Vc6). The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into five measures. Measures 24 and 25 are in 2/4 time, while measures 26, 27, and 28 are in 3/4 time. The dynamic marking *sf* (sforzando) is present in every measure for all parts. Vc1 has accents (>) on notes in measures 24, 26, 27, and 28. Vc2 has accents (>) on notes in measures 24, 26, 27, and 28. Vc3 has accents (>) on notes in measures 24, 26, 27, and 28. Vc4 has accents (>) on notes in measures 24, 26, 27, and 28. Vc5 has accents (>) on notes in measures 24, 26, 27, and 28. Vc6 has accents (>) on notes in measures 24, 26, 27, and 28.

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

arco

1

Vc1 *f sf sf sf sf sf sf sf*

Vc2 *f sf sf sf sf sf sf sf*

Vc3 *mf sf sf sf sf sf sf*

Vc4 *f sf sf sf sf sf sf sf*

Vc5 *f sf sf sf sf sf sf*

Vc6 *f sf sf sf sf sf sf*

9

Vc1 *sf sf sf sf sf sf*

Vc2 *sf sf sf sf sf sf*

Vc3 *f sf sf sf sf sf sf*

Vc4 *f sf sf sf sf sf sf*

Vc5 *ff sf sf sf sf sf sf*

Vc6 *ff sf sf sf sf sf sf*

Allegro vivace ♩=144

17

Vc1 *f*

Vc2 *mf*

Vc3 *f* **Soli**

Vc4 *f* **Soli**

Vc5 *mf*

Vc6 *mf*

23

Vc1 *mf*

Vc2 *mf*

Vc3 *mf*

Vc4 *mf*

Vc5 *f* **Soli**

Vc6 *f* **Soli**

29 6

Vc1 *f* *sf*

Vc2 *f* *sf*

Vc3 *mf*

Vc4 *sf* *mf*

Vc5 *sf* *f*

Vc6 *sf* *mf*

36

Vc1 *sf* *f* *sf* *sf*

Vc2 *sf* *f* *sf* *sf*

Vc3

Vc4

Vc5 *6* *5*

Vc6

41 *div.*

Vc1 *f*

Vc2 *div.*

Vc3 *f* **Soli** *sf*

Vc4 *ff* **Soli** *sf*

Vc5 *f* *sf* *3* *3* *3*

Vc6 *f*

47 **7**

Vc1 *ff* *sf*

Vc2 *sf* *ff* *sf* *sf*

Vc3 *sf* *ff* *sf* *sf*

Vc4 *sf* *ff* *Soli* *sf* *sf*

Vc5 *sf* *ff* *Soli* *sf* *sf*

Vc6 *sf* *ff* *Soli* *sf* *sf*

55

Musical score for measures 55-57, featuring six staves (Vc1-Vc6). The key signature is one sharp (F#). Measure 55 includes a fermata (φ) and a first finger (1) marking. Measure 56 includes a first finger (1) marking and a fermata (φ). Measure 57 includes a fermata (φ). Dynamics include *sf* (sforzando) and *sf* (sforzando) markings. A *div* (divisi) marking is present in measure 55. A *v* (vibrato) marking is present in measure 55. A *(I and II)* marking is present in measure 55. A *b* (basso) marking is present in measure 55. A *b* (basso) marking is present in measure 56. A *b* (basso) marking is present in measure 57.

58

Musical score for measures 58-60, featuring six staves (Vc1-Vc6). The key signature is one sharp (F#). Measure 58 includes a *sf* (sforzando) marking. Measure 59 includes a *fff* (fortissimo) marking. Measure 60 includes a *fff* (fortissimo) marking. Dynamics include *sf* (sforzando) and *fff* (fortissimo) markings. A *b* (basso) marking is present in measure 58. A *b* (basso) marking is present in measure 59. A *b* (basso) marking is present in measure 60.