

## Béla Bartók

Hungarian composer **Béla Bartók** (1881-1945) combined 20th century compositional techniques with folk traditions of his native country to create unique styles of 20th century nationalistic music. Born in what was the country of Hungary at that time, he is known for being one of the greatest Hungarian composers.

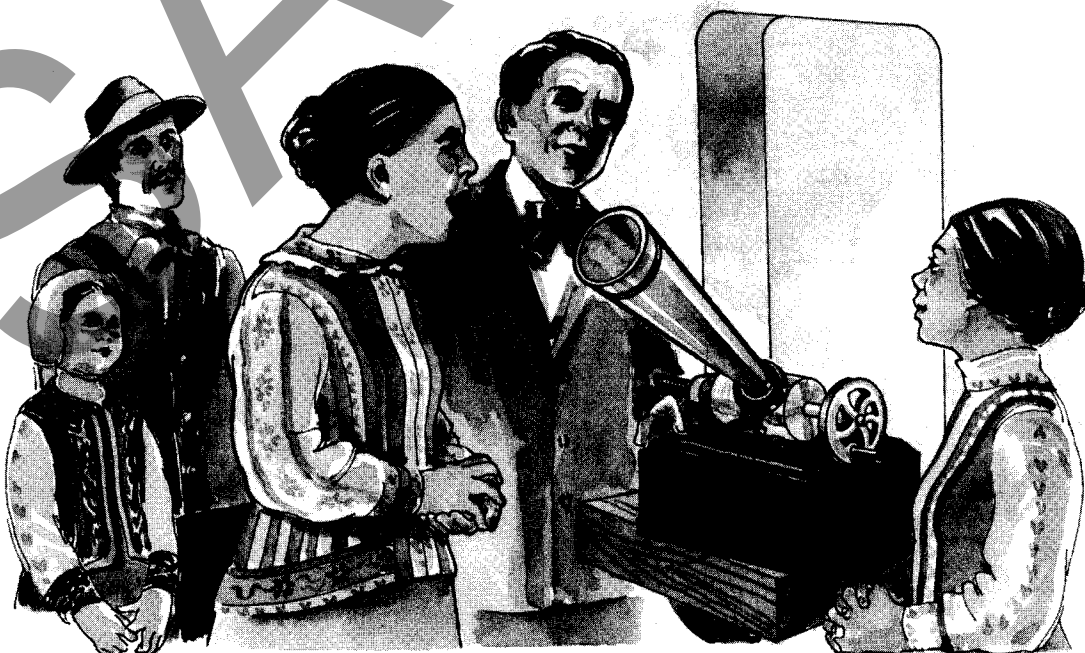
Young Bartók started his music studies at the age of five. Because his parents were musicians, they were quick to recognize his musical talents. His mother started him out with piano lessons and by age nine, he started composing. Upon giving his first piano recital at the age of 10, it was decided that he embark on more intensive piano study. At age 18 he entered the Budapest Academy of Music to study piano and composition.

As a twenty year old, Bartók knew well the styles of German Romantic music as well as other music from other musical periods, though, he did not feel much creative stimulation. In 1902, however, he heard music by Richard Strauss for the first time. This marked a significant change in his career as a composer. From there it wasn't much longer until he began a lifelong friendship and association with Zoltán Kodály. Together, they discovered endless resources of Hungarian folk music. Armed with an Edison cylinder recorder, Bartók traveled around the countryside conducting fieldwork and recording villagers singing folk songs. He, along with Kodály, compiled several thousand folk melodies which, until then, were totally unknown to the rest of the world. Bartók also extended his research to include Slovak and Romanian folk music. Throughout his research, he constantly desired to seek the roots of rhythms, meters, and the use of melodic and harmonic foundations in the songs and dances of his people.

Since Bartók was an accomplished pianist, he enjoyed composing for the piano, but he also composed for orchestra, chamber groups, and voice. Bartók's **Romanian Folk Dances** was originally composed for solo piano. His compositional output was significant, but he also concertized on piano throughout most of his life in order to maintain an income.

He often performed his own works, as he did during a 1927 visit to the United States. Bartók came to America again in 1940, this time to escape the rule of the Nazi regime. He brought his wife with him and together, they earned a meager living by giving frequent two-piano recitals. While living in New York City, he maintained his folk song research. He missed his homeland and always held hope of returning. The research he conducted at Columbia University was the closest he would ever get to his beloved home of Hungary. Bartók's years in America were unhappy ones despite the overwhelming number of commissions he received from top musicians of the day. He was homesick, distraught over the war, and saddened over the loss of his mother. Illness plagued him frequently throughout his final years. Despite his condition, he completed several large-scale works including **Concerto for Orchestra**.

Béla Bartók's surveying, collating, and editing of folk music was done with an exceptional degree of meticulousness. His work is considered an important contribution to ethnomusicology. His compositional output did not receive high accolades until the end of his life and after.



*Béla Bartók recording folk songs*

# Romanian Folk Dances

## 1. Joc Cu Bâta

Full Conductor Score  
Approx. time – 4:50

Béla Bartók  
Arranged by Deborah Baker Monday

**Allegro moderato** (♩ = 76)  
(Accented, with gypsy dance feel)

The musical score is divided into two systems. The first system contains measures 1 through 6. The second system contains measures 7 through 12. The instruments are Violins (1 and 2), Viola, Cello, and String Bass. The score includes various musical notations such as dynamics (f, sfz), articulation (accents), and performance instructions (e.g., 'set V'). A large 'SAMPLE' watermark is overlaid diagonally across the score.

13 14 4 15 16 17 18

Vlns. 1 2

Vla.

Cello

Str. Bass

19 20 21 22 23 24 1 2

Vlns. 1 2

Vla.

Cello

Str. Bass

set V

*mf*

*sfz*

H3

25 26 4 27 28 29 30 31

Vlns. 1 2

Vla.

Cello

Str. Bass

*cresc.*

(l. h. pizz.)

32 4 33 + V + 34 + 35 36 set V 37 4 38

Vlns. 1 2

Vla.

Cello

Str. Bass

39 40 41 42 43 44 45

Vlns. 1 2

Vla.

Cello

Str. Bass

46 47 48 49 50 51 52

Vlns. 1 2

Vla.

Cello

Str. Bass

# 2. Buciumeana

Adagio (♩ = 60)

The musical score is arranged in four systems, each containing staves for Violins (1 and 2), Viola, Cello, and String Bass. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is Adagio with a quarter note equal to 60 beats per minute. The score includes various musical notations such as dynamics (p, mp, mf), articulation (pizz., mp espress.), and performance instructions (H3, L2, L1). Fingerings and bowings are indicated throughout. A large watermark is visible across the score.

**System 1 (Measures 1-5):** Violins play a melodic line starting with a *p* dynamic. Viola and Cello provide harmonic support. String Bass has a *pizz.* (pizzicato) instruction. Dynamics include *p*, *mp espress.*, and *mp*. Performance instructions include H3, L2, and L1.

**System 2 (Measures 6-11):** The melodic line continues. Dynamics include *mp* and *mf*. Performance instructions include H3, L2, and L1. A box containing the number 11 is present at the end of the system.

**System 3 (Measures 12-16):** The final system on the page. Dynamics include *mf*. Performance instructions include H3, L2, and L1. A box containing the number 12 is present at the beginning of the system.

**Chord Progression:** G, D, A, D, G, D

\* Harmonic: touch lightly with 4th finger halfway between bridge and nut.

This musical score page contains three systems of music for strings and woodwinds. The instruments are Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass). The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature.

**System 1 (Measures 17-22):**  
Measures 17 and 18 are marked with a box containing the number 19. The Violin parts (1 and 2) play a melodic line with slurs and accents, marked *f espress.* The Viola part has fingerings L2 and L1. The Cello part has fingerings 4 3 1 -3 and L1, marked *f legato*. The String Bass part has notes A, D, and G, marked *f* and *f legato arco*.

**System 2 (Measures 23-28):**  
Measures 27 and 28 are marked with a box containing the number 27. The Violin parts continue with slurs and accents, marked *molto espress.* The Viola part has fingerings L4 and L1. The Cello part has fingerings -4 1 4 and -2 2, marked *f*. The String Bass part has notes A, G, and A, marked *f*.

**System 3 (Measures 29-34):**  
Measure 31 is marked with a box containing the number 31. The Violin parts continue with slurs and accents. The Viola part has fingerings L4. The Cello part has fingerings 3 2 and -4. The String Bass part has notes D, G, and A, marked *f*.

### 3. Poarga Româneasca

1 **Allegro** (♩ = 120) 2 3 4 5

1 **Violins**

2

**Viola**

**Cello**

**String Bass**

6 7 8 9 10

1 **Vlins.**

2

**Vla.**

**Cello**

**Str. Bass**

11

Vlns. 1 12 13 14 15 16

Vlns. 2 H3

Vla.

Cello

Str. Bass

*sfz*

17

Vlns. 1 18 19 20 21 22

Vlns. 2 4

Vla. H3 4

Cello 3 x4 2

Str. Bass

*f* *sfz* *sfz* *sfz* *sfz* *sfz*

*ff* *ff* *ff* *ff* *ff* *ff*

23

Vlns. 1 div. 24 25 26 27 28 segue

Vlns. 2

Vla.

Cello x4

Str. Bass

*sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

D G D G D D G *sfz* D G D G D G D G *sfz*



# 4. Maruntel

**System 1 (Measures 29-33):**  
Measures 29-32: Violins 1 & 2 play a melodic line with accents and slurs. Dynamics range from *ff* to *f*. Viola, Cello, and String Bass provide harmonic support with chords and single notes. Dynamics include *f* and *sfz*.  
Measure 33: Violins 1 & 2 play a *div.* (divisi) passage. Dynamics include *f* and *sfz*. Viola, Cello, and String Bass continue with chords. Dynamics include *sfz* and *non div.*

**System 2 (Measures 34-38):**  
Measures 34-36: Violins 1 & 2 play a melodic line. Dynamics include *sfz* and *ff*. Viola, Cello, and String Bass provide harmonic support. Dynamics include *sfz* and *div.*.  
Measure 37: Violins 1 & 2 play a *unis.* (unison) passage. Dynamics include *ff* and *div.*. Viola, Cello, and String Bass provide harmonic support. Dynamics include *sfz* and *div.*.  
Measure 38: Violins 1 & 2 play a melodic line. Dynamics include *ff* and *div.*. Viola, Cello, and String Bass provide harmonic support. Dynamics include *sfz* and *div.*.  
Measure 39: Viola, Cello, and String Bass play a *div.* passage. Dynamics include *sfz* and *div.*.  
Measure 40: Viola, Cello, and String Bass play a *div.* passage. Dynamics include *sfz* and *div.*.  
Measure 41: Viola, Cello, and String Bass play a *div.* passage. Dynamics include *sfz* and *div.*.  
Measure 42: Viola, Cello, and String Bass play a *div.* passage. Dynamics include *sfz* and *div.*.  
Measure 43: Viola, Cello, and String Bass play a *div.* passage. Dynamics include *sfz* and *div.*.

**System 3 (Measures 39-43):**  
Measures 39-40: Violins 1 & 2 play a melodic line. Dynamics include *sfz* and *unis.*. Viola, Cello, and String Bass provide harmonic support. Dynamics include *sfz* and *unis.*.  
Measure 41: Violins 1 & 2 play a melodic line. Dynamics include *sfz* and *unis.*. Viola, Cello, and String Bass provide harmonic support. Dynamics include *sfz* and *unis.*.  
Measure 42: Violins 1 & 2 play a melodic line. Dynamics include *sfz* and *unis.*. Viola, Cello, and String Bass provide harmonic support. Dynamics include *sfz* and *unis.*.  
Measure 43: Violins 1 & 2 play a *div.* passage. Dynamics include *sfz* and *div.*. Viola, Cello, and String Bass provide harmonic support. Dynamics include *sfz* and *div.*.

Più allegro (♩=132-138)

44 45 unis. L2 46 47 48 4

Vlins. 1 2

Vla.

Cello

Str. Bass

49 50 51 52 4 53

Vlins. 1 2

Vla.

Cello

Str. Bass

54 55 56 57 58 V

Vlins. 1 2

Vla.

Cello

Str. Bass

A G

61

59 60 62 63

Vlns. 1 2

Vla.

Cello

Str. Bass

64 65 66 67 68

Vlns. 1 2

Vla.

Cello

Str. Bass

69 70 71 72 73 74

Vlns. 1 2

Vla.

Cello

Str. Bass

75 76 77 78 79

Vlns. 1 2

Vla.

Cello

Str. Bass

*f*

*f*

*sfz*

*sfz*

*b-1*

80 81 82 83 84

Vlns. 1 2

Vla.

Cello

Str. Bass

*ff*

*sfz*

*sfz*

*sfz*

*sfz*

*V.*

85 86 87 88 89

Vlns. 1 2

Vla.

Cello

Str. Bass

*cresc.*

*sfz*

*sfz*

*ff*

*ff*

*ff*

*ff*

*cresc.*

*sfz*

*sfz*

*sfz*

*sfz*

*ff*

*ff*

*ff*

*ff*

*cresc.*

*sfz*

*sfz*

*sfz*

*ff*

*ff*

*ff*

*ff*

*poco rit.*

SAMPLE

SAMPLE

**KPS**