

BARTOK



FOR CHILDREN

Set A

Strings

Transcribed for School Orchestra
by David Avshalomov

SCORE

NOTES TO SET A

1. AUDIENCE: The orchestrations in **Set A** are designed for **school string ensembles**: advanced middle school or intermediate high school, with still-developing technique.
2. CHARACTER: Bartok's original short pieces are based on strong Hungarian and Slavonic children's and folk song melodies from very old Balkan rural traditions. They are endearing, characterful, mostly simpler, child-friendly tunes, ranging in mood from wistful or almost tragic to playful, funny, even silly sometimes. His settings are not like the longer, more elaborated dance forms in his *Roumanian Dances* or the later *Mikrokosmos* volumes. Yet they are sophisticated enough that the sometimes childlike nature of the songs themselves should not make the young players feel belittled.
3. ORGANIZATION: The pieces are grouped by scoring and difficulty, smaller to bigger, easy to medium, and by instrumentation:
 - a. **SET A**: Strings only
 - b. **SET B**: Strings plus (sometimes-optional) winds and timpani
 - c. **SET C**: Strings plus required winds, brass and percussion.
 - d. **None of the sets is a sequence or suite; teachers may cherry-pick and change the order.**
4. CUES: The settings make allowance for spotty representation on viola or string bass. Cues are provided in Cello b, Violin II b to cover necessary viola notes.
 - a. If you have no Violas, you will need at least two Cellos and two Violin II.
 - b. With large violin and cello sections, if you have only one or two violas, the viola cues in string instruments may still be played to improve balance.
5. RANGES are for intermediate-skill-level players: mostly lower positions (except Violin I), few double stops. KEYS are the simpler ones, usually shown by accidentals rather than key signatures.
6. BOWINGS are recommendations; teachers may adjust as they judge fit. Markings include hooked bowings, retakes, *restez*, several articulated notes under a single bow, and off the string. Up-bow and down-bow are often specified to tactically produce their natural effect of swell/sustain or stress-and-fade.
7. OPEN STRINGS: String players should use open strings freely; just ease up a little. Sometimes the scoring capitalizes on them. These places should be obvious.
8. PERFORMANCE TEMPOS: There is no benefit in performing the livelier pieces in public at a limp "school tempo" or "practice tempo." Teach and rehearse them well enough to present at near-concert tempo at minimum, to allow the students to experience the true rhythmic character of the music. Try practicing them a little "too fast", then relax into the true tempo the next time.
9. SING THEM FIRST: Students will profit by singing the tunes, all together, a few times before they learn to play each piece. Melodies may be projected on a screen to enable this. (They can simply sing "la, la, la"; English translations of the lyrics to most are also given in the original piano editions.)
10. PLAYING AT THE PIANO: Study of the piano originals can be helpful for all students playing and analyzing the orchestrations; the conductor could also play them on the piano for the ensemble—or ask pianists in the ensemble to do so—before rehearsing them.

11. WHAT IS TO BE LEARNED: Bartok's settings are real pieces of music, not etudes. The orchestrations are intended to provide school ensemble players with compressed, real concert experiences in a short duration. They require full concentration—but not sustained for long. With the variety of things provided for the various sections to do, the pieces allow the students to master changes and roles which they will experience later in longer pieces. Intentionally didactic school music often eases the learning of ensemble sense by having the full group all play together much of the time. These arrangements do not; the settings are sophisticated structurally, laying out accompanied melody with specialization of functions across string sections, and many ins and outs, especially for the accompanying instruments. But these micro-changes are easy to feel because they are all based on *short phrases of melody*. If the students can sing the tunes (as they should), they can easily feel where their parts fit in.

The orchestrations allow the conductor to teach overall ensemble, melodic phrasing, knowing your role (melody, countermelody, harmony, fundamental bass, accompaniment, rhythm); meter changes, fermatas and GP's, frequent slight changes of tempo, naturally executed across easy-to-grasp musical phrases; localized short *ritardandos*, *accelerandos*, *crescendi* and *decrecendi*; frequent changes of dynamic, natural articulations (*staccato*, *tenuto*, *>*, *sf*), individual entrances, and occasional solo exposure.

12. COMPOSITIONAL MODELS: Students who are apt to begin music analysis can easily be shown the simplicity of form and subtle compositional and arranging techniques in these pieces: melodic repetitions with changes of register and octave, slight extensions, short transitions, variety of accompaniments with frequent use of rhythmic *ostinato*, key changes, and in particular the wonderfully imagined and varied harmonizations, full of Bartok's characteristically Hungarian signature substitute chords and false cadences, which move the largely modal tunes into the realm of pungent advanced modern Romantic tonal harmony.

1. A Hawk Flew on the Branch

DURATION 50"

Andante

♩ = 84

Musical score for the first system, measures 1-8. The score is for Violin I, Violin II, Viola, Violoncello, and Contrabass. The time signature is 2/4. The tempo is Andante, with a quarter note equal to 84 beats per minute. The key signature has one flat (B-flat). The score includes dynamic markings such as *p* (piano) and *mp* (mezzo-piano). Performance instructions include "off the string" and "cue String Bass".

Musical score for the second system, measures 9-16. The score is for Violin I, Violin II, Viola, Violoncello, and Contrabass. The time signature is 2/4. The tempo is Andante. The score includes dynamic markings such as *p* (piano) and *mp* (mezzo-piano). Performance instructions include "off the string" and "cue String Bass". A section marker "A" is placed above measure 11. The score concludes with a double bar line.

22

Vln. I
mp *p* *pp*

Vln. II
mp *p* *pp*

Vla.
mp *p* *pp*
(cue Viola)

Vc.
mp *p* *pp*

Cb.
mp *p* *pp*

2. At Doboz Inn

DURATION 35"

Allegretto

♩ = 70

scherzando

Violin II

Viola

Violoncello

Contrabass

p

pizz arco

pizz

arco

p *< mf*

(cue Viola)

Violin II and Viola parts feature complex rhythmic patterns with frequent changes in meter (4/8, 3/4, 4/8). The Violoncello and Contrabass parts include *pizz arco* and *pizz* markings. The score concludes with a dynamic shift from *p* to *< mf*.

40 **B**

Violin I

Viola

Vc.

Cb.

f

f

f

f

p

p

p

p

p

pizz arco

pizz

arco

p

retake

arco

Poco Riten.
(second time)

Violin I and Viola parts play a rhythmic accompaniment, with Violin I starting at *f*. The Viola part includes a *(cue Viola)* marking. The Violoncello and Contrabass parts feature *pizz arco* and *pizz* markings. A *retake* is indicated above the Violin I staff. The section ends with a *Poco Riten.* marking.

3. Dance

DURATION 35"

Allegro

♩ = 120

Violin I

off the string

mp

Violin II

p

etc.

off the string

Viola

p

etc.

(cue Viola)

off the string

Violoncello

p

etc.

off the string

Contrabass

54

Vln. I

Vln. II

(cue Viola)

p

Vla.

Vc.

Cb.

rit.
 calando

A Tempo

♩ = 120 (no accents)

63

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

(no accents, just normal first beat stress)

piu p

(no accents, just normal first beat stress)

piu p

(no accents, just normal first beat stress)

off the string

piu p etc.

(Sempre in Tempo)

71

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

smorzando

p

smorzando

p

smorzando

pp tranquillo

pp tranquillo

4. Farewell

DURATION 1:45

Adagio

♩ = 42

Violin 1

p dolce

p

Violin 2

[cue Viola]

p dolce

p

Viola

p dolce

p

Violoncello

Opening cello melody may be played by one player, solo. Conductor's choice.

[opt. solo] *espressivo*

mp

mp

Contrabass

9

Vln. 1

più p

Vla.

più p

Vla.

più p

Vc.

[tutti]

mp

mp

Db.

rit.

Tranquillo

♩ = 38

19

Vln. I *mf* *p dolce*

Vla. *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

Db.



Piu Tranquillo

28

♩ = 35

Vln. I *p* *mp*

Vla. *p* *mp*

Vla. *mp*

Vc. *pp* *mp* *pizz*

Db. *pp* *mp* *pizz*

DURATION 45"

5. Forbidden Is My Sweetheart's Name

Allegretto
♩ = 80

[all retake] D

Violin II
p *mf* *mf* *f* *mf*

Viola
p (cue Viola) *mp* *mf* *mf* *f* *mf*

Violoncello
mp *mf* *mf* *f* *mf*

Contrabass
p *mp*

44

Vln. II
f *mp* *p* *mf* *p* *mf*

Vla.
f *mp* *mp* *mf* *p* *mf*

Vc.
f *mp* *mp* *mf* *p* *mf*

Cb.
p *mp* *p*

54

poco rit.

♩ = 72

Vln. II

Vla.

Vc.

Cb.

f *mf* *p* *mp* *p*

f *mf* *p* *mp* *p*

f *mf* *mp* *p*

f *mf* *p* *mp* *p*

p *mp* *p*

p *mp* *p*

Detailed description: This is a page of a musical score for strings, numbered 54. The tempo is 'Poco Meno Mosso' with a metronome marking of 72 quarter notes per minute. The score includes a 'poco rit.' (poco ritardando) marking. The instruments are Violin II, Viola, Violoncello, and Contrabasso. The dynamics range from fortissimo (f) to pianissimo (p), with mezzo-forte (mf) and mezzo-piano (mp) in between. The score shows a gradual deceleration and a change in dynamics across the measures.

6. Game of Tag

DURATION 30"

Prestissimo

♩ = 152

E

Violin I *f* pizz

Violin II *f* pizz

(cue Viola) *f* pizz

Viola *f* pizz

Violoncello *f* pizz

Contrabass *f*

(cue Viola)

72 **F**

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf* pizz

Adagio

Vivo

♩ = 76 arco

♩ = 152

81

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

p arco

p arco

p arco

p arco

f

f arco

Detailed description: This is a page of a musical score for strings, numbered 11. It covers measures 81 to 84. The score is divided into two sections: Adagio (measures 81-83) and Vivo (measures 84-86). The instruments are Violin I, Violin II, Viola, Violoncello, and Contrabasso. In the Adagio section, all instruments play at a forte (*f*) dynamic. In the Vivo section, the Violin I, Violin II, Viola, and Violoncello parts are marked piano (*p*) and arco. The Contrabasso part is marked forte (*f*) and arco. The tempo change is indicated by a double bar line between measures 83 and 84. The time signature is 4/4.

7. Near the Borders of Bisztro

DURATION 1:15

Lento

♩ = 50

Opening cello melody may be played by one player, solo. Conductor's choice.

Musical score for measures 1-6. The score is in 3/4 time and includes parts for Violin II, Viola, Violoncello, and Contrabass. Dynamics include *mf*, *f*, *p*, *mp*, and *pp*. Performance markings include *dolce*, *sonore*, and *etc.*

Musical score for measures 98-102. The score includes parts for Violin II, Viola, Violoncello, and Contrabass. A section marked 'G' begins at measure 98. Dynamics include *p*, *mp*, and *pp*. Performance markings include *dolce* and *[opt.]*. A double bar line is present at the beginning of this section.

104

Vln. II

Vla.

Vc.

Cb.

p *pp* *ppp*

p *pp* *ppp*

p *pp* *ppp*

p *pp* *ppp*

pp *pp* *ppp*

[opt.]

8. Romance I

DURATION 1:20

Lento Assai

♩. = 40

Violin I: *semplice*, *p*, *mp*

Violin II: -

Viola: -

Violoncello: *molto legato*, *p poco espressivo e sonore*, *mp*

Contrabass: -



H

117

Vln. I: *pp*, *molto legato*, *semplice*, *p*

Vln. II: *pp*, *mf sonore*, *p*

Vla.: *pp*, *mf sonore*, *molto legato*, *p*

Vc.: *pp*, *pp*

Cb.: -

(cue Viola)

124

Vln. I *mf* *pp* *p*

Vln. II *mf* *p* *pp* *p*

Vla. *mf* *pp* *p*

Vc. *p* *pp* *p*

Cb. *pp* *p*

(cue Viola)

131 *semplice*

Vln. I *f* *p* *mf* *p* *pp*

Vln. II *f* *p* *mf* *pp*

Vla. *f* *p* *mf* *mp* *pp*

Vc. *f* *p* *mf* *p* *pp*

Cb. *f* *p* *mf* *p* *pp*

(cue Viola)

9. The Dark Pine Forest

Poco Andante

♩ = 48

poco rit.

Musical score for strings (Violin I, Violin II, Viola, Violoncello, Contrabass) for the first section of 'The Dark Pine Forest'. The score is in 2/4 time and begins with a tempo marking of 'Poco Andante' and a quarter note equal to 48 beats. The dynamics range from *p* (piano) to *mf* (mezzo-forte). The Violin I part features a melodic line with *pizz* (pizzicato) and *arco* (arco) markings. The Violin II part has a similar melodic line, also with *pizz* and *arco* markings. The Viola part has a more rhythmic accompaniment, with *pizz* and *arco* markings. The Violoncello and Contrabass parts provide a steady bass line, with *pizz* and *arco* markings. The score concludes with a *poco rit.* (poco ritardando) marking.



I

A Tempo

148

♩ = 48

poco rit.

Musical score for strings (Violin I, Violin II, Viola, Violoncello, Contrabass) for the second section of 'The Dark Pine Forest'. The score begins with a tempo marking of 'A Tempo' and a quarter note equal to 48 beats. The dynamics range from *p* (piano) to *pp* (pianissimo). The Violin I part features a melodic line with *p dolce* (piano dolce) and *pp* markings. The Violin II part has a similar melodic line, also with *p dolce* and *pp* markings. The Viola part has a more rhythmic accompaniment, with *p dolce* and *pp* markings. The Violoncello and Contrabass parts provide a steady bass line, with *p dolce* and *pp* markings. The score concludes with a *poco rit.* (poco ritardando) marking.

DURATION 45"

10. Scherzando

Allegretto

♩ = 54

Violin I *p poco leggiero*

Violin II *p* (cue Viola)

Viola *p* (cue Viola)

Violoncello *p*

Contrabasso

171

Vln. I *p*

Vln. II *p mp*

Vla. *mp p*

Vc. *p mp p*

Cb. *p*

J

180

Vln. I

Vln. II *p*

Vla.

Vc.

Cb.

189

Vln. I *mp* *mf*

Vln. II *mp* *pp*

Vla. *mp* *pp*

Vc. *mp* *pp*

Cb. *mp* *pp*

11. Sun, Come Out!

DURATION 40"**Andante**

♩ = 100

K

Musical score for strings, measures 1-20. The score is in 2/4 time and includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo is Andante (♩ = 100). The key signature is one flat (B-flat major/D minor). The score begins with a dynamic of *p dolce*. A *V* (Vibrato) marking is present above the first measure of Violin I. Dynamics change to *mp* and *p* in the second system. A *K* (Crescendo) marking is present above the first measure of the second system. A cue for the Viola is marked "(cue Viola)".



Musical score for strings, measures 21-30. The score is in 2/4 time and includes parts for Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo is Andante. The score begins at measure 210. Dynamics include *p*, *mp*, and *p*. A *V* (Vibrato) marking is present above the first measure of Violin I. The score concludes with a series of *p* dynamics and accents.

L

219

Vln. I
pp *pp* *p* *pp*

Vln. II
pp *p* *pp*

Vla.
pp *p* *pp*

Vc.
pp *p* *pp*

Cb.
p *pp*

p *pp*

12. The Girls of Kis-Szele

DURATION 35"

Poco Vivace

[CONDUCTOR: The double-stop arpeggios are optional if too difficult.]

♩ = 108

Musical score for measures 1-222, featuring Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 2/4 time and includes dynamic markings such as *p*, *pizz*, *arco*, and *mp*. The key signature has one flat. The score includes performance instructions like 'pizz' and 'arco' for the string parts.

Musical score for measures 233-262, featuring Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 2/4 time and includes dynamic markings such as *mf* and *p*. The key signature has one flat. The score includes performance instructions like 'mf' and 'p' for the string parts.

238

Vln. I

Vln. II

Vla.

Vc.

Cb.

p pizz arco *mp*

p pizz arco *mp*

mf *p* *mp*

mf *p* *mp*

mp

246

poco rit.

A Tempo, poco meno mosso

♩ = 96

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *p* pizz arco

mf *p* pizz arco

mf *p* pizz arco

mf *p* pizz arco

mf *p* arco

13. The Lamb Has Been Brought In

DURATION 1:40

Andante

♩ = 100

espressivo

Musical score for measures 1-260, featuring Violin I, Violin II, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *p*, *mp*, and *pp*, and performance instructions like *espressivo*, *pizz*, *arco*, and *play (div.)*. The time signature is 3/4.

Musical score for measures 261-300, featuring Violin I, Violin II, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *pp*, *mf*, and *p*, and performance instructions like *poco rit.*, *A Tempo*, and *espressivo*. The time signature is 3/4.

269

Vln. I *mp* *p* *p* *p* *p*

Vln. II *mp* *espressivo* *p* *p* *p* *p* *pp.*

Vla. *mp* *p* *p* *p* *p*

Vc. *espressivo* *mp* *p* *p* *p* *p*

Cb. *espressivo* *mp* *p* *p* *p* *p*

mp *p*

||

O A Tempo $\text{♩} = 100$

poco rit.

278

Vln. I *mf* *p* *espressivo* *f*

Vln. II *mf* (cue Viola) *p* *f*

Vla. *mf* *p* (cue Viola) *f*

Vc. *mf* *p* *f*

Cb. *p* *f*

p *mf*

Poco Meno Mosso

♩ = 94

A Tempo

♩ = 100 rit.

286 punta d'arco

Vln. I *ppp* punta d'arco

Vln. II *ppp* (cue Viola) punta d'arco

Vla. *ppp* punta d'arco

Vc. *ppp* punta d'arco

Cb.

f *mf* *ff*

[opt., div.]

(cue String Bass)
(OR 8va cue Viola)

DURATION 2:00

14. The Orphan

Poco Andante

♩ = 48

Violin I *p espressivo* *mp*

Violin II (section sole) *p* *mp*

Viola *p* *mp* *p* *mp* (cue Viola)

Violoncello *p* *mp* *p*

Contrabass *mp*



301 *mf* *mp* *mf* *f* *accel.*

Vln. I *mf* *mp* *mf* *f*

Vln. II *mf* *mf* *f* *f* *f* *f*

Vla. *mf* *mf* *f* *f* *f* *f*

Vc. *mf* *mf* *f* *f* *f* *f*

Cb. *mf* *mf* *f* *f* *f* *f*

A Tempo

309 **P** ♩ = 48 rit.

Vln. I *p* *espressivo* *f* *p*

Vln. II *p* *mf* *f*

Vla. *p* *f* *p*

Vc. *p* (cue Viola) *f* (cue Bass) *p*

Cb. *p* *p* *f* *p*

317 **A Tempo** ♩ = 48 rit. **A Tempo** **Q** ♩ = 48

Vln. I *pp*

Vln. II (cue Viola) pizz *pp*

Vla. *p* *pp*

Vc. (cue String Bass) *p* play (cue Viola) *p* pizz *pp*

Cb. *p* *p* *p* *mp* *p* (cue String Bass) *pp*

rit.

harmonics
(sound 8va)

324

Vln. I *sf* *mf* *p* *pp* open div. *senza vib*

Vln. II *mp* *p* *pp* *senza vib*

Vla. arco *mp* (cue Viola) arco *pp* *senza vib* open

Vc. arco *p* oct. harm. open div.

Cb. *p*

15. Under Pozson the Banks of the Danube are Green

DURATION 50"

Molto Tranquillo

♩ = 42 (subdivide)

Violin I
p arco *mf*

Violin II
p arco (cue Viola) *mf*

Viola
pizz *p* arco *mf*

Violoncello
pizz *p* arco *mf*

Contrabass
pizz *p* *mf*

strum across the strings, start before the beat

339 **R**

Vln. I
dolce *p* arco *mf*

Vln. II
p dolce *p* arco (cue Viola) *mf*

Vla.
p dolce *pizz* *p* arco *mf*

Vc.
p dolce *pizz* *p* arco *mf*

Cb.
p *mf*

345 *poco rit.*

Vln. I *dolce p*

Vln. II *p dolce*

Vla. *p dolce pizz p*

Vc. *p dolce pizz p*

Cb. *p*

DURATION 1:00

16. They Killed the Lad for Gold

Andante non troppo
(subdivide)

♩ = 42

Violin I *p*

Violin II *p*

Viola *p* (cue Viola) *p*

Violoncello *dolce* *p* *mp* *p* *mp*

Contrabass *p* *mp* *p* *mp*

357 **S** *molto espressivo*

Vln. I *p* *mp*

Vln. II *pp* *mp*

Vla. *pp* *mp*

Vc. *p* *pp* *mp*

Cb. *p* *pp* *mp*

Meno Mosso

♩ = 40

363 rit.

Vln. I
p *mp* *pp* *pp* pizz

Vln. II
mp *pp* *p* pizz

Vla.
mp *pp* *p* pizz

Vc.
mp *pp* *p* pizz

Cb.
pizz
p

17. They Say That I Cannot Have You

DURATION 1:20**Poco Andante**

♩ = 62 sul G

espressivo

Violin I *p* *mp* *mp* *mf*

Violin II *p* *mp* *mp* *mf*

Viola *mp* *p* *pp* *mf* *p* *pp*
(cue Viola)

Violoncello *mp* *p* *pp* *mf* *p* *pp*

(another Cello can cue Bass from Bass part, 8va bassa except where it goes too low.)

Contrabass *mp* *p* *pp* *mf* *p* *pp*

mp *p* *pp* *mf* *p* *pp*

T 378

Vln. I *mp* *mf* *p*

Vln. II *mp* *mf* *p*
(cue Viola)

Vla. *mf* *mf* *p* *pp*
(cue Viola)

Vc. *mf* *mf* *p* *pp*

Cb. *mf* *mf* *p* *pp*

mf *mf* *p* *pp*

U

387

Vln. I

Vln. II

Vla.

Vc.

Cb.

p dolce

pp

p

pp

p dolce

pp

p

pp

p dolce

pp

p

pp

espressivo

p

p

pp

(div.)

V

397

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

p

p

p

p

p

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

(cue Viola)

pp

pp

pp

pp

18. Where My Sweetheart is Mowing

DURATION 50"**Largo**

♩ = 50

NOTE: Accompaniment can key off the melody to feel the dotted snap rhythm. The small tied-over sixteenths in accompaniment are just to make sure the note goes all the way to the barline.

Violin I *f* *sonore*

Violin II

Viola *f*
(Double-stops at the end of each bar may be played divisi)

Violoncello *mf*

Contrabass *mf*



412

Vln. I *mf* *f*

Vln. II

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

W

416

Vln. I *f* *sonore*

Vln. II *f* *sonore*

Vla. *f*

Vc. *f*

Cb. *f*

420

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

19. Oh, Oh, What's for Supper?

DURATION 45"

Allegro

♩ = 120

Poco Piu Vivo

X ♩ = 128

Violin I *f* *p*

Violin II *f* *p* (cue Viola)

Viola *f* *p*

Violoncello *f* *p*

Contrabass *f* *p*



437 **poco rit.** **Y** **accel.** **Tempo I** ♩ = 120

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *p*

Vc. *p*

Cb. *p*

447 rit. . . .

Vln. I

Vln. II

Vla.

Vc.

Cb.

(cue Viola) play

p

Lento **Z** **Vivace**

455 ♩ = 60 ♩ = 132

Vln. I

Vln. II

Vla.

Vc.

Cb.

(cue Viola)

p *f* *f* *f* *f* *f* *f* *f*

DAVID AVSHALOMOV

Works for/with Strings

Elegy - string orchestra [9]

Pangs of Love - string orchestra [32]

(Romantic variations on a Rachmaninoff Love Theme)

Diamond Variations on an original theme

string orchestra with opt. harp [12]

Forests Farewell – string orchestra [8] (slow movement from Sinfonietta)

Forever—string orchestra [4'30"] (from the Gems Suite No. 1)

Last Run to the Mountains – string orchestra [2]

Concertino - oboe, strings, harp [15]

Concerto con Timpani (baroque) - timp, strings, harpsichord [12]



String Quartet [27]

Trotsky's Train - piano sextet (string quartet with double bass) [32]

Also for string orchestra and piano (**American Prize 2012**)

Bela Bartok - *Farewell* (from "For Children") transcribed for string quartet [1'45]

Bartok – *For Children, SET A* transcribed for school string orchestra, 19 short pieces, variable durations [30" - 2 minutes], easy-medium



The Last Poet's Farewell - solo violin [22]

Elegy - arranged for solo violin with piano [9]

Dance - violin (intermediate) and (student) piano [3]

Diversion - violin and timpani [5]


Lake Baikal Hoedown - solo violin [3'35]

Sonata for Violoncello - with piano [28]

Variations on a Beethoven Theme - solo violoncello [12]

Meditation - viola, piano [4]

Torn Curtain suite - viola with piano [32]

Performance materials and list of works available from  Raven Music
davshalomov@earthlink.net • www.davidavshalomov.com • (310) 480-9525