

BARTOK



FOR CHILDREN

Set B

Strings and Light Winds

Transcribed for School Orchestra  
by David Avshalomov

SCORE

## **INSTRUMENTATION**

Flute

Oboe

*Bb* Clarinets 1. 2.

Bassoon

F Horns 1. 2. (optional)

3 Timpani (optional)

Strings

## NOTES

1. **AUDIENCE:** These orchestrations are for **school orchestral ensembles**: advanced middle school (especially Set A) or intermediate high school/junior high, with still-developing technique. The settings make allowance for typical spotty representation on certain instruments (especially oboe, bassoon, viola, string bass).
2. **CHARACTER:** Bartok's two volumes of original short pieces "For Children" 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. These 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** are provided in Violin II b and Cello b (and sometimes bassoon or low clarinet in **Sets B and C**) to cover necessary viola and string bass 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 viola, the viola cues in string instruments may still be played to improve balance.
  - a. In **Set B**, cues are provided in strings to cover some exposed or solo wind parts, to allow for strings-only performance of almost all the pieces in that set.
5. **RANGES** are for intermediate-skill-level players: mostly lower positions in the strings (except Violin I), few double stops. Lower ranges in the woodwinds (occasional higher things in flute and first clarinet, avoiding the break on clarinet); middle range in the brass (some moderately low horn parts).
6. **TIMPANI** parts in **Set B** are simple, with few rolls and no fancy sticking. In **Set C** they are more advanced, some requiring more drums.
7. **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. Generally upbow and downbow are specified to tactically produce their natural effect of swell/sustain or stress-and-fade.
8. **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.
9. **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.

10. DYNAMICS are absolute. Thus, brass and percussion are often marked one dynamic softer than the winds or strings to keep balance.
11. 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.)
12. 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.
13. WHAT IS TO BE LEARNED: These are real pieces of music, not etudes. They 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 for the players 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 group or choirs 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 instrumental groups, 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 (see above), they can easily feel where their parts fit in.

The orchestrations thus allow the conductor to teach overall ensemble, melodic phrasing, 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 *decrescendi*; frequent changes of dynamic, often underlined by changes of choir; natural articulations (*staccato*, *tenuto*, *>*, *sf*), alternation and layering of choirs, individual entrances, and regular solo exposure, particularly for woodwinds.

14. 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.
15. BASIC SCORING CONCEPTS: A number of fundamental concepts of traditional orchestral scoring are exemplified in these pieces. The canny teacher can use the pieces to demonstrate these to students.
  - c. Primacy of melody.
  - d. Knowing your role: Melody, countermelody, harmony, fundamental bass, accompaniment, rhythm.
  - e. The Traditional Hierarchy and Roles of the Instruments:
    - i. Strings represent the foundation of the orchestra; then added winds, then added brass, then percussion.
    - ii. First Violins rule on melody much of the time.

- iii. Normal accompaniment and harmonic-fill role for 2<sup>nd</sup> violins, violas.
- iv. Cellos get some melody.
- v. Simpler string bass lines that normally double cellos at the lower octave.
- vi. Woodwinds are often melodic soloists (in **Sets B and C**), also a few times the horns; this is an intermediate/advanced role for young wind players, but none of the solos are technically demanding.
- vii. The wind/brass choir *per se* is only occasionally featured.
- viii. Brass and percussion play less, generally.
- ix. Brass take melody less often.

# 1. Do Not Come to My Garden

DURATION :40

Andante

♩ = 54

Flutes

Violin I

Violin II

Viola

Violoncello

Contrabass

*p*

*semplice*

(div. cue Viola)

*p*

*p*

**||** poco rit. . . . .

**A** A Tempo

♩ = 54  
*semplice*

Fl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mp*

*mp*

*mp*

*mp*

(open strings)

*mp*

*p*

*p*

*p*

(cue Viola)

*p*

poco rit. . . . .

Fl. *pp subito* *p* *pp*

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

Vln. II *pp subito*

Vla. *pp subito* *pp*

Vc. *pp subito* *pp* (open strings)

Cb. *pp subito* *pp*

# 2. White Lily

DURATION 1:00

**Molto Adagio**

♩ = 78

*solo molto espressivo*

The musical score is for the piece "2. White Lily" by Béla Bartók, arranged for a string ensemble with woodwinds. The score is in 2/4 time and consists of 12 measures. The tempo is "Molto Adagio" with a quarter note equal to 78 beats per minute. The key signature has one sharp (F#). The instruments are Oboe, Clarinets in Bb, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Oboe part is marked "solo molto espressivo" and "p". The Clarinets in Bb part is marked "molto espressivo" and "p". The Violin I part is marked "p" and "molto espressivo". The Viola part is marked "p" and "(cue Viola)". The Violoncello and Contrabass parts are marked "p". The Violin II part is silent throughout the piece. The score includes dynamic markings (p), articulation (accents), and phrasing slurs.



**B** Piu Vivo

♩ = 120

*poco scherzando*

**C** Tempo I

♩ = 78

*molto espressivo*

The musical score is arranged in a system with seven staves. The instruments are Oboe (Ob.), Clarinet (Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Ob.:** Part 1 of *poco scherzando* (♩ = 120) and Part 2 of *molto espressivo* (♩ = 78). Dynamics include *piu p*, *pp*, *p*, and *p*.
- Cl.:** Part 1 of *poco scherzando* (♩ = 120) and Part 2 of *molto espressivo* (♩ = 78). Dynamics include *piu p*, *pp*, *p*, and *p*.
- Vln. I:** Part 1 of *poco scherzando* (♩ = 120) and Part 2 of *molto espressivo* (♩ = 78). Dynamics include *piu p*, *pp*, *p*, and *p*.
- Vln. II:** Part 1 of *poco scherzando* (♩ = 120) and Part 2 of *molto espressivo* (♩ = 78). Dynamics include *piup* and *p*.
- Vla.:** Part 1 of *poco scherzando* (♩ = 120) and Part 2 of *molto espressivo* (♩ = 78). Dynamics include *piup*, *pp*, and *p*.
- Vc.:** Part 1 of *poco scherzando* (♩ = 120) and Part 2 of *molto espressivo* (♩ = 78). Dynamics include *piu p*, *pp*, and *p*.
- Cb.:** Part 1 of *poco scherzando* (♩ = 120) and Part 2 of *molto espressivo* (♩ = 78). Dynamics include *pp*.

**D** Piu Vivo

$\text{♩} = 120$   
*poco scherzando*

Ob. *piu p*  
*poco scherzando*

Cl. *piu p*

Vln. I *piu p*  
*poco scherzando*

Vln. II *piu p*

Vla. *piu p*

Vc. *piu p*

Cb.

Tempo I

♩ = 78

Ob. *pp* *p*

Cl. *pp* *p*

Vln. I *pp* *p*

Vln. II (cue Viola) *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

Cb. *p*

*p*

Detailed description: This page of a musical score contains measures 1 through 8. The score is for a woodwind and string ensemble. The woodwinds include Oboe (Ob.), Clarinet (Cl.), and Viola (Vla.). The strings include Violin I (Vln. I), Violin II (Vln. II), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked 'Tempo I' with a quarter note equal to 78 beats per minute. The dynamics range from pianissimo (pp) to piano (p). The woodwinds and Violin I play a melodic line starting in measure 1. The Viola and Violoncello play a supporting line starting in measure 2. The Violin II and Contrabass play a bass line starting in measure 2. The score ends with a double bar line at the end of measure 8.

# 3. Song of a Flute

**DURATION 1:00**

**Andante Molto Rubato**

♩ = 60

Encourage the solo flute to play rubato on all the fast-note groups:  
16th, triplets, sextuplets. And then do it a little differently the second time.

*solo* *f* *mf* *p* *3* *tranquillo* *6* *mp* *3* *3* *3* *accel.*

Flutes

Violin I

Violin II

Viola

Violoncello

Contrabass

*mp* *p* *mp* *mp* *mp*

(cue Viola)

A Tempo

♩ = 60

**E**

Musical score for strings and flute, measures 1-5. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Fl.:** Measures 1-5. Dynamics: *f*, *mf*, *mp*. Includes a triplet in measure 4.
- Vln. I:** Measures 1-5. Dynamics: *mp*, *p*, *mp*, *p*.
- Vln. II:** Measures 1-5. Dynamics: *mp*, *p*, *mp*, *p*.
- Vla.:** Measures 1-5. Dynamics: *p*, *mp*, *p*.
- Vc.:** Measures 1-5. Dynamics: *p*, *mp*, *p*.
- Cb.:** Measures 1-5. Dynamics: *p*, *p*.

*tranquillo* **accel.** **A Tempo** *rit.* ♩ = 60

The score consists of five staves: Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Contrabass (Vc./Cb.).

- Flute (Fl.):** Starts with a sixteenth-note trillo (marked *p* and *6*). This is followed by two triplet eighth notes (marked *p* and *3*), and then a triplet of eighth notes with a sharp (marked *pp* and *3*). The piece concludes with a series of quarter notes.
- Violins (Vln. I & II):** Enter with a half note G# (marked *p*). They then play a series of notes with accents, gradually becoming *pp*.
- Viola (Vla.):** Enters with a quarter note G# (marked *p*), followed by notes with accents, becoming *pp*.
- Violoncello (Vc.):** Enters with a quarter note G# (marked *p*), followed by notes with accents, becoming *pp*.
- Contrabass (Cb.):** Enters with a quarter note G# (marked *pp*), followed by notes with accents, becoming *pp*.

# 4. Funeral Dirge

DURATION 1:00

Largo

♩ = 46

Oboe is optional, may play melody solo the first time, violins join oboe the second time.

*molto espressivo*

Musical score for the first system of '4. Funeral Dirge'. The score is in 3/2 time and includes parts for Oboe, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Oboe part begins with a rest, then enters with a melody marked *p* and *molto espressivo*. Violin I and II play a melody marked *poco pesante* and *espressivo*, starting with a rest and then joining the Oboe. Viola plays a melody marked *p* and *poco pesante* and *espressivo*. Violoncello and Contrabass play a simple accompaniment marked *p*.

Musical score for the second system of '4. Funeral Dirge'. This system includes parts for Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Oboe part begins with a melody marked *mp*, then has a rest, and then re-enters with a melody marked *p* and *molto espressivo*. Violin I and II play a melody marked *mp*, then have a rest, and then re-enters with a melody marked *p* and *molto espressivo*. Viola plays a melody marked *p* and *mp*, then has a rest, and then re-enters with a melody marked *p* and *molto espressivo*. Violoncello and Contrabass play a simple accompaniment marked *p*. A double bar line is present at the beginning of the system, and a fermata is placed over the first measure of the Oboe part. A box containing the letter 'F' is located above the Oboe part in the final measure.

Ob. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *p* *p* *mp*

Vc. *p* *p* *mp*

Cb.

Ob.

Vln. I *mp*

Vln. II *p*

Vla. *p* (cue Viola)

Vc. *p*

Cb. *p*



## 5. Twelve Bandits Hid in the Church Tower

DURATION 1:00

Andante

♩ = 46

(cue Clarinet)

Flutes *mp* *p*

Oboe

Clarinet *solo* *mp* *p*

Bassoon (cue Viola) *p*

Violin I (cue Clarinet) *mp* *p*

Violin II arco *p* arco

Viola *p* (cue Viola) arco

Violoncello arco *p*

Contrabass *p* pizz *p* arco

G

(cue Oboe)

Fl. *mp*  
*solo*

Ob. *mp*

Cl.

Bsn. *p* *pp* *pp* *p*  
(cue Viola) (cue Oboe)

Vln. I *mp*

Vln. II *pp* arco *p*

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

Vc. *p* *pp* *pp* *p* arco

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

rit. . . . . Poco Meno Mosso

♩ = 40

(cue Clarinet)

Musical score for woodwinds and strings. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The tempo is marked 'Poco Meno Mosso' with a quarter note equal to 40 beats. The dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo). The woodwinds play a melodic line with a crescendo from *mf* to *p*. The strings provide harmonic support with various textures, including a *pp* bass line in the Cb. and a *p* line in the Vc. and Vla. A 'cue Clarinet' instruction is present above the Cl. staff in the second system.

## 6. A Sad Bird Sits on a Sad Tree

DURATION :55

Andante

♩ = 72

*solo*

Flutes *p dolce*

Oboe

Clarinets in Bb *p* *mp*

Bassoon *p*

Hn. 1. 2.

Violin I *p dolce* (cue Flute)

Violin II *p* (cue Clarinet 1)

Viola *p* (cue Clarinet 2)

Violoncello *p* (cue Bassoon)

Contrabass

**H** A Tempo

♩ = 72

## Poco Meno Mosso

♩ = 60

(cue Oboe)

Fl. *p dolce*  
 Ob. *p dolce*  
 Cl. *p*  
 Bsn. *p*  
 Hn. *pp* [opt.]  
 Vln. I *pizz* *arco* *p*  
 Vln. II *p* *arco* *p*  
 Vla. *pizz* *arco* *p*  
 Vc. *pizz* *p*  
 Cb.

The score is for measures 1 through 5. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) and a string section (Violin I, Violin II, Viola, Violoncello, Contrabass). The woodwinds play a melodic line in 3/4 and 2/4 time signatures, with dynamics ranging from *p* to *pp*. The strings provide accompaniment, with Violin I and II playing *pizzicato* and *arco* passages. The Viola and Violoncello also play *pizzicato* and *arco* parts. The Contrabass is mostly silent. The tempo is marked 'Poco Meno Mosso' with a metronome marking of 60, and the overall tempo is 'A Tempo' with a metronome marking of 72. A 'cue Oboe' instruction is present at the beginning of the section.

Poco Meno Mosso

Tranquillo

♩ = 60

♩ = 66

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horns) is at the top. The string section (Violins I & II, Viola, Violoncello, Contrabass) is at the bottom. The score is divided into two sections: 'Poco Meno Mosso' and 'Tranquillo'. The 'Poco Meno Mosso' section has a tempo of 60 beats per minute, and the 'Tranquillo' section has a tempo of 66 beats per minute. The score includes various dynamics such as *pp* (pianissimo) and *p* (piano), and articulations like *arco* (arco) and *pizz* (pizzicato). The woodwinds play melodic lines, while the strings provide harmonic support and texture. The Viola part includes a cue for the Violoncello.



rit. . . . .

The image shows a page of a musical score for an orchestra. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The music is in a 3/4 time signature. The score is divided into measures by vertical bar lines. The dynamics range from *f* (forte) to *p* (piano). The Flute, Oboe, and Clarinet parts have a *f* dynamic marking at the beginning of a phrase, which then transitions to *p*. The Violin I and II parts have a *mf* (mezzo-forte) dynamic marking, which also transitions to *p*. The Viola and Violoncello parts have a *f* dynamic marking, which transitions to *p*. The Contrabass part has a *f* dynamic marking, which transitions to *p*. The score includes various musical notations such as notes, rests, slurs, and articulation marks. The word "rit." (ritardando) is written at the top right of the page, indicating a gradual deceleration of the tempo. The page number "19" is located in the top right corner.



## 8. Lament

DURATION 1:00

Lento

♩ = 40 (cue Clarinet solo)  
*rhythms poco rubato*

Flutes  
*mf espressivo*  
*solo rhythms poco rubato*  
*p*

Clarinet in B $\flat$   
*mf espressivo*  
*p*

Violin I  
*mf espressivo*  
*p*

Violin II

Viola  
*mp*  
*p mp p*

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

Contrabass

## I

Fl. *p espressivo*  
(cue Flute)

Cl. *p espressivo*

Vln. I *pp dolcissimo* *p espressivo*

Vln. II *pp dolcissimo* *p*

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

Vc. *pp dolcissimo* *p*

Cb. *pp dolcissimo*

## Poco Ritenuto

Fl. *p*

Cl. *p*

Vln. I *pp dolcissimo*

Vln. II *pp dolcissimo*

Vla. *pp dolcissimo*

Vc. [opt. div.] *pp dolcissimo*

Cb. *pp dolcissimo*

# 9. Look for the Needle

DURATION 1:00

First time strings only, second time winds only.  
Optional third time: strings plus winds.

## Andante Grazioso

♩ = 84

The musical score is for the piece "Look for the Needle" by Béla Bartók, from the "For Children" set. It is in 2/4 time and marked "Andante Grazioso" with a tempo of 84 beats per minute. The score is divided into three parts: strings only, winds only, and strings plus winds. The instruments are Flutes, Oboe, Clarinets in Bb, Bassoon, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Flutes, Violin I, and Viola parts have dynamics of *p* (piano) and *mp* (mezzo-piano). The Oboe, Clarinets in Bb, Bassoon, and Violoncello parts have dynamics of *p* and *mp*. The Violin II part has a "cue Viola" marking. The Contrabass part is marked "[TACET]".

**J**

Fl. *p* *mp* *mf* *p*

Ob. *p* *mf* *p*

Cl. *p* *mp* *mp* *p* (opt. 2.)

Bsn. *p* *mp* *mp* *p*

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

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

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

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

Cb.

# 10. I Tramped Around a Lot at Night

**DURATION 1:00**

**Andante, Molto Rubato**

♩ = 66 (cue Oboe)  
*molto espressivo*

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Flutes:** Part 1 (treble clef) and Part 2 (treble clef). Both parts play a melodic line with dynamics *mf*, *mp*, *sf*, *p*, and *mf*. The tempo/mood is *molto espressivo*.
- Oboe:** Part 1 (treble clef) with a *solo* marking. Dynamics include *mf*, *mp*, *sf*, *p*, and *mf*.
- Clarinets in Bb:** Part 1 (treble clef, key signature of one sharp) and Part 2 (bass clef). Both parts are silent throughout the piece.
- Bassoon:** Part 1 (bass clef) is silent throughout the piece.
- Violin I:** Part 1 (treble clef) with dynamics *mf*, *p*, and *mp*.
- Violin II:** Part 1 (treble clef) with dynamics *mf*, *p*, and *mp*. Part 2 (treble clef) is silent.
- Viola:** Part 1 (treble clef) with dynamics *mf*, *p*, and *mp*. Part 2 (bass clef) is silent.
- Violoncello:** Part 1 (bass clef) with dynamics *mf*, *p*, and *mp*. Part 2 (bass clef) is silent.
- Contrabass:** Part 1 (bass clef) is silent throughout the piece.

K

Fl. *p*

Ob. *p* (cue. Clarinet I) *mf* *molto espressivo*

Cl. *mf* *molto espressivo*

Bsn. (cue. Cello I) *mp*

Vln. I *p* *mp*

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

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

Vc. *mp* *p* *mp* play div.

Cb. *mp* *p*

Poco Ritenuto

♩ = 60

Ancora Ritenuto

♩ = 56

The musical score is divided into two sections: **Poco Ritenuto** (♩ = 60) and **Ancora Ritenuto** (♩ = 56). The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

**Flute (Fl.):** Remains silent throughout the piece.

**Oboe (Ob.):** Starts with a *p* dynamic, moves to *pp* in the middle of the first section, and then to *mf* and *p* in the second section.

**Clarinet (Cl.):** Starts with a *p* dynamic, moves to *pp* in the middle of the first section, and then to *mf* and *p* in the second section.

**Bassoon (Bsn.):** Remains silent until the second section, where it has a *mf* dynamic and then *p*. A cue for the String Bass is indicated.

**Violin I (Vln. I):** Remains silent until the second section, where it has a *p* dynamic.

**Violin II (Vln. II):** Starts with a *p* dynamic in the first section and continues with *p* in the second section.

**Viola (Vla.):** Starts with a *p* dynamic in the first section, moves to *pp* in the middle of the first section, and then to *p* in the second section. A cue for the Viola is indicated.

**Violoncello (Vc.):** Starts with a *p* dynamic in the first section, moves to *pp* in the middle of the first section, and then to *mf* and *p* in the second section.

**Contrabass (Cb.):** Remains silent until the second section, where it has a *mf* dynamic and then *p*.



DURATION 50"

## 11. Slovak Lad's Dance

Allegro

♩ = 140

Flutes

Oboes

Clarinet in Bb

Bassoons

Violin I

Violin II

Viola

Violoncello

Contrabass

1. solo

*p*

*solo*

*p*

(Cue Oboe)

*p*

(Cue Clarinet)

*p*

(Cue Bassoon)

*p*

(Cue Bassoon)

*p*

**L**

Fl. *mf*

Ob. *mp*

Cl. *mp*

Bsn.

Vln. I (Cue Flute) *mf* (Cue Clarinet) *mp*

Vln. II (Cue Oboe) *mp*

Vla. *pizz* *p* (Cue Viola) *pizz*

Vc. *pizz* *p*

Cb.

Fl.

Ob.

Cl.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*mf*

*p*

*mf*

*pizz*

*mf*

*mf*

*mf*

Detailed description: This page of a musical score features ten staves. The top four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The bottom six staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Clarinet part is the most active, starting with a melodic line in the first measure, marked with a hairpin crescendo and a *pp* dynamic. It continues with a series of eighth-note patterns, marked with a hairpin crescendo and a *mf* dynamic. The Violin I part also has a melodic line, marked with a hairpin crescendo and a *pp* dynamic, followed by a series of eighth-note patterns marked with a hairpin crescendo and a *mf* dynamic. The Viola, Violoncello, and Contrabass parts play a rhythmic pattern of eighth notes, marked with a hairpin crescendo and a *mf* dynamic. The Violin II part is mostly silent. The Contrabass part has a *pizz* marking in the sixth measure. Dynamics *p* and *mf* are also indicated at the bottom of the page.

M

Fl. *p*

Ob. *p*

Cl. *p*

Bsn.

Vln. I (Cue Flute) *mf* *p*

Vln. II (Cue Oboe) *mp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

Poco Ritenuto

♩ = 120

accel. . . . .

The musical score is arranged in two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Clarinet and Violin I parts feature a melodic line starting with a crescendo and a *pp* dynamic marking. The Viola and Violoncello parts play a rhythmic accompaniment of eighth notes with a *ppp* dynamic marking. The Flute, Oboe, Violin II, and Contrabass parts are mostly silent, indicated by rests.



## 12. Dirge

DURATION 1:45

**Lento**

♩ = 50

[one player if solo cello at start]

sord

Violin *mp dolce*

[one player if solo cello at start]

Violin *mp dolce*

Viola

Violoncello [opt. one, solo] *sostenuto sonore e poco rubato*

*f molto espressivo*

Contrabass

**N**

[tutti]

Vln. 1 *mp*

[tutti]

Vln. 2 *mp*

Vla.

[tutti] *sostenuto*

Vc. *mf molto espressivo*

*sostenuto*

Cb. *mf molto espressivo*

*molto espressivo*

*molto espressivo*

**O**  
 [one player if sola viola here] [tutti]

Vln. 1 *p* *pp*

Vln. 2 [one player if sola viola here] *p* *pp*

Vla. [opt. one, sola] *mf* *sostenuto* *molto espressivo*  
 [opt. one, solo, cue Viola]

Vc. *mf* *sostenuto* [tutti] *sostenuto*

Cb. *p* *molto espressivo*

**II**

*molto espressivo* *poco rit.* . . .

Vln. 1 *mf* *pp*

Vln. 2 [div., cue Violin II] *mf* *pp*

Vla. *pp* *mf* *pp*

Vc. *pp*

Cb. *pp*



# 13. Steven Street, Steven Street, Very short and narrow

DURATION 30"

**Allegro**

♩ = 112

Fl.

Cl. *solo*

Vln. 1 *p grazioso*  
(cue Clarinet)

Vln. 2 *pizz.* *p* arco

Vla. *pizz.* *p* arco  
(cue Viola)

Vc. *pizz.* *p* arco

Cb. *pizz.* *p*

Poco Sostenuto

A Tempo

♩ = 90

rit. . . . . ♩ = 112

Fl. *espressivo*

Cl. *pp* *p leggiero*

Vln. 1 *pp espressivo* *p leggiero* *pizz.*

Vln. 2 *pp* (cue Viola) *arco* *p*

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

Vc. *pp* *pizz.* *p*

Cb. *pp* *pizz.* *p*



Poco Sostenuto

♩ = 90

rit. . . . .

A Tempo

♩ = 112

Fl. *pp* *espressivo* *p* *leggiero*

Cl. *pp* *espressivo* *p* *leggiero*

Vln. 1 *pp* *espressivo* *p* *leggiero*

Vln. 2 arco *pp* (cue Viola) arco *p* pizz.

Vla. arco *pp* *p* pizz.

Vc. arco *pp* *p* pizz.

Cb. *pp* *p* pizz.

# 14. Above the tree, below the tree, Two roses bloomed

DURATION 35"

Allegretto

♩ = 100

Flutes *p scherzando*

Oboe *p scherzando*

Clarinets in Bb *p scherzando*

Bassoon *p scherzando*

Violin I *p scherzando*  
*staccatos off the string*

Violin II *p scherzando*  
*staccatos off the string*

Viola *p scherzando*  
*staccatos off the string*

Violoncello *p scherzando*  
*staccatos off the string*

Contrabass *p scherzando*  
*(cue Bassoon)*

Q

Fl.

Ob.

Cl.

Bsn.

Vln. I

*mf*

*p*

Vln. II

*mf*  
(cue Viola)

*p*

Vla.

*mf*

*p*  
(cue Viola)

Vc.

*mf*

*p*

Cb.

*p*

*staccatos off the string*

*on the string*

**R**

*poco rit.*

**A Tempo**

♩ = 100

Fl. *f* *p* *f*

Ob. *f* *p* *f*

Cl. *f* *p* *f*

Bsn. *f* *p* *f*

Vln. I *on the string* *staccatos off the string* *on the string*  
*f* *p* *f*

Vln. II *on the string* *off the string* *on the string*  
*f* *p* *f*

(cue Viola)  
*mf*

Vla. *on the string* *off the string* *on the string*  
*f* *p* *f*

Vc. *on the string* *off the string* *on the string*  
*f* *p* *f*

Cb. *on the string* *off the string* *on the string*  
*f* *p* *f*

*p off the string* *f on the string*

## 15. My Little Rosebud is Dressed in White

DURATION :45

Adagio

♩ = 54

Flutes

Oboe

Clarinets in B $\flat$

Bassoon

Violin I

Violin II

Viola

Violoncello

Contrabass

*p dolce*

*mp*

*p*

*pp* *p*

*pp* *p*

*p*

(cue Viola)

*p*

*p*

*p*

rit. . . . .

**S**

A Tempo

♩ = 54

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Vln. I *p*

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

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

Vc. *mp* *mp*

Cb. *mp* *p*



rit. . . . .

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *p mp*

Vln. I *mp*

Vln. II *pp p mp*

Vla. *p mp*

Vc. *mp p mp*  
(cue Viola) (Celli divisi) div.

Cb. *mp*

# 16. Dearie, Dearie, Do You Have a Daughter?

DURATION 1:10

Allegretto

♩ = 120

Can be played by strings only.

T

The musical score is for a 2/4 time piece in D major. It features a woodwind section (Flutes, Oboe, Clarinets in Bb, Bassoon) and a string section (Violin I, Violin II, Viola, Violoncello, Contrabass). The woodwinds are mostly silent, indicated by rests. The strings play a rhythmic accompaniment. The Violin I part starts with a melody in *mf dolce* and *pizz*, then changes to *p* and *arco*. The Violin II part plays a steady accompaniment in *mf* and *pizz*, then changes to *mf* and *arco*. The Viola part plays a steady accompaniment in *mf* and *pizz*, then changes to *mf* and *arco*. The Violoncello part plays a steady accompaniment in *mf* and *pizz*, then changes to *mf* and *arco*. The Contrabass part plays a steady accompaniment in *mf* and *pizz*, then changes to *mf* and *arco*. The score is divided into two systems, each with 10 measures. The first system ends with a repeat sign, and the second system ends with a final cadence.

Poco Piu Vivo

♩ = 132

poco rit. . . . .

**U** CONDUCTOR: ADD WINDS SECOND TIME,  
OR SECOND TIME WINDS ONLY.

The musical score is arranged in two systems. The top system contains the woodwind parts: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The bottom system contains the string parts: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key performance instructions and dynamics include:

- Winds:** Enter in the second system with a fortissimo (*f*) dynamic. The Bassoon part has a mezzo-forte (*mf*) dynamic marking at the end of the second system.
- Violins:** Violin I starts with *mf* and *p* dynamics. Violin II has a mezzo-piano (*mp*) dynamic marking.
- Viola:** Starts with *mp* and *p* dynamics.
- Violoncello:** Starts with *mp* and *p* dynamics.
- Contrabass:** Starts with *mp* and *p* dynamics. Includes an *arco* marking.

This musical score page features ten staves for various instruments. The top section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The bottom section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The music consists of rhythmic patterns of eighth and sixteenth notes, often beamed together. A dynamic marking of *p* (piano) is present in the middle of each staff. The Viola part includes a specific instruction: "(cue Viola)". The score concludes with repeat signs and double bar lines at the end of each staff.

**V** Tempo I  
♩ = 120

Fl. *p dolce*

Ob. *p dolce*

Cl. *p*

Bsn. *p*

Vln. I *p dolce*  
*pizz* (cue flute, oboe) *p* arco

Vln. II *p* (cue clar. 1) *p* arco

Vla. *p* (cue clar. 2) *p* arco  
(cue Viola) *pizz*

Vc. *p* (cue bassoon) arco

Cb. *p* (cue bassoon) *p*

rit. . . . .

Fl. *pp* *p* *pp*

Ob. *p*

Cl. *pp* *p* *pp*

Bsn. *pp* *p* *pp*

(cue flute solo) (cue oboe solo) (cue flute solo)

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

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

Vla. *pp* *p* *pp*

Vc. *p* *pp*

Cb. *pp* arco

*pp*

## 17. (Bad Lyrics II)

DURATION 1:00

Allegro

♩ = 120

Flutes

Oboe

Clarinets in Bb

Bassoon

Horns in F

Timpani  
*hand-stop each note, staccato*  
*mf*

Violin I  
*f*

Violin II  
*f*  
pizz

Viola  
*f*  
(cue Viola)  
pizz

Violoncello  
*f*  
pizz

Contrabass  
*f*  
pizz

A Tempo

poco rit. . . . .

♩ = 120

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features dynamic markings such as *f* (forte) and *p* (piano), and performance instructions like *arco* and *arco* (cue Viola). The Flute and Oboe parts have accents and slurs. The Clarinet part includes a first ending bracket. The Viola part has a cue for the Violin II. The Violoncello and Contrabass parts have accents and slurs. The score is written in a key signature of one sharp (F#) and a common time signature (C).



Musical score for orchestra and woodwinds, measures 1-10. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 3/4. The score begins with a *poco rit.* marking and a tempo of ♩ = 120. The woodwinds and strings play a rhythmic pattern of eighth notes, while the Flute and Oboe play a melodic line. The score includes dynamic markings such as *f* (forte) and *p* (piano), and performance instructions like *arco* and *cue Viola*. The score is divided into two systems, with measures 1-5 on the first system and measures 6-10 on the second system.

Fl. *f* *mp*

Ob. *f* *mp*

Cl. *f*

Bsn. *f*

Hn.

Timp.

Vln. I *f* *mp*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb.

A Tempo

♩ = 120

Fl. *f*

Ob. *f*

Cl. *p* *f* *ff*

Bsn. *f* *ff* [opt.]

Hn. *mf* *f* [opt.]

Timp. *mf* *f*

Vln. I *p* *f* *f* *ff*

Vln. II *p* *p* (cue Viola) arco *f* *f* *ff*

Vla. *p* *p* arco *f* (cue Viola) *ff*

Vc. *p* *f* (opt. div. or omit low D's) *ff*

Cb. *f* *ff*

# 18. My Sweetheart's Mother (curses the road wherever I go)

DURATION 45"

**Poco Andante**  
♩ = 66

*molto espressivo*

Flutes  
*f* *p* *p* < *mf* > *p*

Oboe  
*mp molto espressivo* *f* *p* *p* < *mf* > *p*

Clarinet in Bb  
*mp* *f* *p* *mf* > *p*

Bassoon  
*mp* *f* *p* *mf* > *p*

Violin  
(one, solo, cue Oboe) *mp molto espressivo* *f* *p* *molto espressivo tutti* (one, cue Oboe) *p* < *mf* > *p*

Violin II  
(one, solo, cue Clarinet) *mp* *f* *p* *molto espressivo tutti* (one, cue Clarinet) *p* < *mf* > *p*

Viola  
*f* *p* *molto espressivo* (one, cue Clarinet) *tutte* *p* < *mf* > *p*

Violoncello  
(one, solo, cue Bassoon) *mp* *f* *p* *tutti* (one, cue Bassoon) *tutti* *p* < *mf* > *p*

Contrabass  
*f* *p* *p* < *mf* > *p*

**W**

rit. . . . .

Fl. *p* *mf* *mp* *pp* < *p* > *pp*

Ob. *mf* *mp* *p* *pp*

Cl. *p* *mf* *mp* *p* *pp*

Bsn. *p* *mf* *mp* *p* *pp*

Vln. I (one, solo, cue flute) *p* *mf* *mp* (cue oboe) *p* *pp* < *p* > *pp*

Vln. I (one, solo, cue Clarinet) *p* *mf* *mp* *pp*

Vla. (one, cue Clarinet) *mf* *mp* *p* *pp*

Vc. (one, solo, cue Bassoon) *p* *mf* *mp* (one, solo, cue Bassoon) *p* *pp*

Cb. *pp*

## 19. Love Song

DURATION 1:35

Oboe solo may be doubled in Flute, Clarinet, or both, especially with large string section. Conductor's choice.

Andante

♩ = 42

The musical score is for the piece "19. Love Song" by Béla Bartók, arranged for a woodwind and string ensemble. The tempo is marked "Andante" with a metronome marking of ♩ = 42. The time signature is 2/4. The score includes parts for Flutes, Oboe, Clarinets in Bb, Bassoon, Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds (Flutes, Oboe, Clarinets in Bb) play a melodic line starting in the second measure, marked *mf* and *solo*, which then softens to *p*. The Bassoon plays a rhythmic accompaniment, starting with a *p* dynamic and ending with *pp*. The strings (Violin I, Violin II, Viola, Violoncello, Contrabass) play a sustained accompaniment, marked *p* and *sostenuto*, with some parts ending in *pp*. The Viola part includes a cue for the Violoncello. The score is written in a key signature of one flat (Bb).

X

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

Bsn. *mp* *mf*

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

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mp* *mf* *sostenuto*

Cb. *mp* *mp* *mf*

Fl.

Ob.

Cl.

Bsn.

*mp* *p* *molto* *mf*

Vln. I

*mf* *mp* *p* *molto* *mf*

Vln. II

*mp* *p* *molto* *mf*

Vla.

*mp* *p* *molto* *mf*

Vc.

*mp* *p* *molto* *mf*

Cb.

*mp* *mf*



**Y**

rit. . . . .

Musical score for strings plus orchestra, measures 34-39. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The tempo is marked *rit.* (ritardando). The key signature has one sharp (F#). The time signature changes from 3/4 to 2/4. Dynamics range from *f* (forte) to *pp* (pianissimo). A cue for the Oboe is provided. The score shows a gradual deceleration and dynamic softening across the measures.

# 20. My Daughter Lidi II

DURATION 45"

CONDUCTOR: Play only once, either strings, or winds, or both.

Molto Moderato

$\text{♩} = 84$

(cue Oboe)

*molto espressivo*

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboe, Clarinets in Bb, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, Contrabass) are all active. The Flutes and Oboe parts are marked with *p dolce* and *molto espressivo*. The Clarinets in Bb and Bassoon parts are marked with *p dolce*. The Violin I, Viola, and Violoncello parts are marked with *p dolce*. The Violin II part is marked with *mf*. The Contrabass part is marked with *p dolce*. The score includes dynamic markings of *mf* and *mp* for several instruments. The tempo is *Molto Moderato* with a metronome marking of  $\text{♩} = 84$ . The conductor's instruction is to play only once, either strings, or winds, or both.

**Z**

Fl. *p* *mp*

Ob. *p* *mp*

Cl. *p dolce* *mp* *p*  
*molto espressivo*

Bsn. *p dolce* *mp* *p*

Vln. I *p* *mp*

Vln. II *p* *mp*  
*molto espressivo*

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

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

Cb. *p dolce* *mp* *p*

Detailed description: This page of a musical score, numbered 62, is marked with a boxed 'Z' at the top. It contains the staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into six measures. The first measure shows the initial notes for each instrument. The second measure begins with dynamic markings: *p* for Flute, Oboe, and Violin I; *p dolce* for Clarinet, Bassoon, and Viola; and *p* for Violoncello and Contrabass. The instruction *molto espressivo* is written below the Clarinet, Bassoon, and Violoncello staves. The third and fourth measures continue the melodic lines with various articulations like accents and slurs. The fifth measure introduces a *mp* (mezzo-piano) dynamic for the Flute, Oboe, and Violin I, while the other instruments remain at *p*. The sixth measure concludes with a *p* dynamic for the Flute, Oboe, and Violin I, and *mp* for the other instruments.

Piu Lento

♩ = 72

AA

Musical score for orchestra, measures 1-10. The score is in 3/4 time and features a key signature of one sharp (F#). The tempo is marked "Piu Lento" with a metronome marking of ♩ = 72. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is marked with *pp* (pianissimo) throughout. A rehearsal mark "AA" is placed above the first measure. A "cue Viola" instruction is present in the Viola part at measure 10. The score features various musical notations including rests, notes, slurs, and dynamic markings.

# 21 Shine Brightly, Stars

**DURATION** 1:15

[CONDUCTOR: Advanced student winds can be coached to play this melody *poco rubato*. The opening solo is intended for Clarinet, but depending on the strengths of your solo winds, could be assigned to Oboe or Flute instead.]

## Andante Sostenuto

$\text{♩} = 50$

(cue Clarinet)

The musical score is arranged in a standard orchestral format with the following parts and dynamics:

- Flutes:** Enter in the third measure with a melody in *p* (piano). (cue Clarinet)
- Oboe:** Enter in the third measure with a melody in *p* (piano). (cue Clarinet)
- Clarinets in Bb:** Enter in the third measure with a melody in *p* (piano). (cue Clarinet)
- Violin I:** Enter in the first measure with a melody in *p* (piano), changing to *pp* (pianissimo) in the third measure.
- Violin II:** Enter in the first measure with a melody in *p* (piano), changing to *pp* (pianissimo) in the third measure. A *div.* (divisi) section begins in the fourth measure.
- Viola:** Enter in the first measure with a melody in *mp* (mezzo-piano), changing to *p* (piano) in the third measure. (one, cue Viola)
- Violoncello:** Enter in the first measure with a melody in *mp* (mezzo-piano), changing to *p* (piano) in the third measure.
- Contrabass:** Enter in the first measure with a melody in *p* (piano), changing to *pp* (pianissimo) in the third measure.

Fl. *p* *p* *p* *p*  
 Ob. *p* *p* *p* *p*  
 Cl. *p* *p* *p* *p*  
 Vln. I *pp* *pp* *pp* *pp* *pp*  
 Vln. II *pp* *pp* *pp* *pp* *pp*  
 div. *pp* (cue Viola) *p* *p*  
 Vla. *p* *p* *p* *p* *pp*  
 Vc. *p* *p* *pp* *pp* *pp*  
 Cb. *pp* *p* *pp* *pp* *pp*

*solo*

Fl. *p* *p* *p* *p*

Ob. *p* *p* (cue Flute)

Cl. *p* *p* *p* *p*

Vln. I *pp*

Vln. II *pp* *pp* pizz

Vla. *pp* *pp* pizz

Vc. *pp* *pp* pizz

Cb. *pp*

Fl. *p* *mp* *p*  
 Ob.  
 Cl. *p* *mp* *p*  
*pp*  
 Vln. I *pp*  
 Vln. II *arco* *pp*  
 Vla. *arco*  
 Vc. *arco*  
 Cb. *(arco)*

The score is for page 67 of a musical work. It features woodwind and string parts. The woodwinds (Flute, Oboe, Clarinet) play a melodic line with dynamics *p*, *mp*, and *p*. The strings (Violins I and II, Viola, Violoncello, and Contrabass) play a rhythmic accompaniment with dynamics *pp* and *arco*. The score is in 3/4 time and features a key signature of one sharp (F#).



(cue Clarinet)

Fl. *pp*

Ob.

Cl. *pp*

Vln. I

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *pp*

Detailed description: This page of a musical score for page 68 features six staves. The top two staves are for Flute (Fl.) and Clarinet (Cl.), both marked *pp*. The Flute part has a melodic line with slurs and accents, and a dynamic marking of *pp* in the fourth measure. The Clarinet part has a similar melodic line, also marked *pp*. The next two staves are for Violin I (Vln. I) and Violin II (Vln. II). Vln. I has a melodic line with slurs and accents, and a dynamic marking of *p* in the fourth measure. Vln. II has a similar melodic line, also marked *p*. The bottom two staves are for Viola (Vla.) and Violoncello (Vc.), both marked *p*. The Viola part has a melodic line with slurs and accents, and a dynamic marking of *p* in the fourth measure. The Violoncello part has a similar melodic line, also marked *p*. The final staff is for Contrabass (Cb.), marked *pp*. The Contrabass part has a melodic line with slurs and accents, and a dynamic marking of *pp* in the fourth measure. The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is in a melodic style with slurs and accents.

poco rit. . . . .

Fl. *ppp*

Ob.

Cl. *ppp*

Vln. I *pp*

Vln. II pizz *pp* arco *pp*

Vla. pizz *pp* arco *pp*

Vc. pizz *pp* arco *pp* *ppp*

Cb. (arco) *pp*

Detailed description: This page of a musical score features woodwind and string parts. The woodwinds include Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.). The strings include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is marked 'poco rit.' at the top. The Flute and Clarinet parts begin with a *ppp* dynamic and play a melodic line. The Violin II, Viola, and Violoncello parts start with a pizzicato (*pizz*) texture at a *pp* dynamic, then transition to arco playing. The Contrabass part also starts with pizzicato at *pp* and later moves to arco. The Violin I part enters with a *pp* dynamic. The Oboe part is mostly silent, with a final note. The Clarinet part has a final note. The Violin I part has a final note. The Violin II part has a final note. The Viola part has a final note. The Violoncello part has a final note. The Contrabass part has a final note.

# 22. My Daughter Lidi I

DURATION 35"

CC

Andante

The musical score is for the piece "My Daughter Lidi I" by Béla Bartók, arranged for a string ensemble with woodwinds. The tempo is marked "Andante" with a metronome marking of quarter note = 84. The time signature is 2/4. The key signature has one sharp (F#). The score includes parts for Flutes, Oboes, Clarinets in Bb, Bassoons, and Horns in F. The woodwind parts feature a melodic line with dynamics ranging from *p* to *mp* and *p*, and articulation including accents and slurs. The strings (Violin I, Violin II, Viola, Violoncello, and Contrabass) are currently silent, indicated by a horizontal line with a bar through it in each staff.

Fl. *mp*

Ob. *mp*

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for page 71 features woodwind and string parts. The woodwinds (Flute, Oboe, Clarinet, Bassoon, and Horn) are active, with the Flute and Oboe marked *mp*. The strings (Violin I, Violin II, Viola, Violoncello, and Contrabass) are present but have no notes on this page, indicated by rests.

Musical score for woodwinds and strings, measures 72-79. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The woodwind parts (Fl., Ob., Cl., Bsn., Hn.) feature melodic lines with dynamic markings *pp* and *ppp*. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) are marked with rests, indicating they are silent during this passage.

## 23. On Gödöllő Market the Snow Fell

DURATION 1:15

Andante

♩ = 40

CONDUCTOR: Horns soli throughout if they can manage it. Otherwise Clarinets soli.  
 Alt: Horns soli play the start, Clarinets soli play letter A to the end.

(Cue French Horns)

Clarinet in B $\flat$

*soli*

*p* (Cue French Horns)

Bassoons

(Cue cello div. 1)

*sostenuto (non-staccato)*

Horns in F

*pp*

*soli*

*p*

*soli*

*p*

Timpani

[Optional]

*pp* coperti (muted at centers with 8-inch thin felt rounds)

Violin I

Violin II

Viola

*sostenuto (non-staccato)*

Violoncello

*p*

*sostenuto (non-staccato)*

Contrabass

*pp*



A Tempo

poco rit.  $\text{♩} = 40$

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Vln. I

Vln. II

Vla.

Vc. (opt. div.)

Cb.

*p*

*pp*

*ppp*

*p*

*pp*

*ppp*

*p*

*pp*

*ppp*

*p*

*pp*

*ppp*





EE

This musical score page contains the notation for measures 1 through 3 of a section. The instruments are arranged in the following order from top to bottom:

- Fl.** (Flute): Measures 1-2 are rests; measure 3 begins with a melodic line starting on G4, marked *mp*.
- Ob.** (Oboe): Measures 1-2 are rests; measure 3 begins with a melodic line starting on G4, marked *mp*.
- Cl.** (Clarinet): Measures 1-2 are rests; measure 3 begins with a melodic line starting on G4, marked *mp*.
- Bsn.** (Bassoon): Measures 1-2 are rests; measure 3 begins with a melodic line starting on G2, marked *mp*.
- Hn.** (Horn): Measures 1-2 are rests; measure 3 begins with a melodic line starting on G2, marked *mp*.
- Vln. I** (Violin I): Measures 1-2 are rests; measure 3 begins with a melodic line starting on G4, marked *mp*.
- Vln. II** (Violin II): Measures 1-2 are rests; measure 3 begins with a melodic line starting on G4, marked *mp*. A cue for the Viola is indicated below the staff.
- Vla.** (Viola): Measures 1-2 are rests; measure 3 begins with a melodic line starting on G2, marked *mp*.
- Vc.** (Violoncello): Measures 1-2 are rests; measure 3 begins with a melodic line starting on G2, marked *mp*.
- Cb.** (Contrabass): Measures 1-2 are rests; measure 3 begins with a melodic line starting on G1, marked *mp*.

The score includes dynamic markings (*mp*) and hairpins for each instrument's entry in measure 3. The woodwinds and strings play a similar melodic pattern, while the flutes and oboes enter in measure 3.

*poco rit.* . . . . .

The image shows a page of a musical score for a symphony, specifically measures 1 through 4. The score is arranged in a standard orchestral format with staves for woodwinds, strings, and a double bass. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a dynamic marking of *mp* (mezzo-piano) and features a *poco rit.* (poco ritardando) instruction at the top right. The dynamics for the woodwinds and strings are marked as *mp* in the first two measures and *piu p* (pianissimo) in the last two measures. The woodwinds play a melodic line with eighth and sixteenth notes, while the strings provide a harmonic accompaniment with sustained notes and some rhythmic patterns.

## 25. Song of the Bagpipe

DURATION 45"

**Molto Tranquillo**

♩ = 72

Flutes

Oboes

Clarinets in B $\flat$

Bassoons *molto pesante*

Horns in F

Timpani

Violin I *molto pesante*  
*mf*

Violin II *mf* *molto pesante*

Viola *mf* *molto pesante*  
(cue Viola)

Violoncello *f* *molto pesante*

Contrabass *f* *molto pesante*

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(cue Viola)

*f*

Detailed description: This page of a musical score features ten staves for various instruments. The Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Violin I (Vln. I) staves contain melodic lines with slurs and accents. The Bassoon (Bsn.) staff has a rest in the first measure followed by a rhythmic pattern of eighth notes, marked with a forte (*f*) dynamic. The Horn (Hn.) and Trombone (Timp.) staves are empty. The Violin II (Vln. II) staff has a rhythmic pattern of eighth notes. The Viola (Vla.) staff has a rhythmic pattern of eighth notes. The Violoncello (Vc.) and Contrabass (Cb.) staves have a rhythmic pattern of eighth notes. A '(cue Viola)' instruction is placed above the Bassoon staff in the second measure.

Fl. *piu f*

Ob. *f*  
*piu*

Cl. *piu f*

Bsn. *piu f* *ff*

Hn. *piu f* (opt.)

Timp. (opt.) *f*

Vln. I *piu f*

Vln. II *piu f*

Vla. *piu f*

Vc. *piu f* *ff*

Cb. *piu f* *ff*

## 26. Old Maid's Song

DURATION 50"

CONDUCTOR: CAN ALSO BE PLAYED BY STRINGS ONLY, OR WINDS ONLY.

Allegro, ma non troppo

♩ = 102

Flutes *f*

Oboes *f*

Clarinets in Bb *mf* *p*

Bassoons *mf* *p*

Violin I *f* *p*

Violin II *mf* *p*

Viola *mf* (Cue Viola)

Violoncello *mf* *p*

Contrabass *mf*

**FF**

The musical score is arranged in a system with the following parts from top to bottom:

- Fl.** (Flute): Rests until measure 5, then plays a sixteenth-note pattern starting on G4. Dynamic: *f*.
- Ob.** (Oboe): Rests until measure 5, then plays a sixteenth-note pattern starting on G4. Dynamic: *f*.
- Cl.** (Clarinet): Plays a sixteenth-note pattern starting on G4. Dynamic: *mf*.
- Bsn.** (Bassoon): Plays a sixteenth-note pattern starting on G2. Dynamic: *mf*. Includes a *pp* marking in measure 4.
- Vln. I** (Violin I): Plays a sixteenth-note pattern starting on G4. Dynamic: *f*.
- Vln. II** (Violin II): Rests until measure 5, then plays a sixteenth-note pattern starting on G4. Dynamic: *mf*. Includes a "(Cue Viola)" instruction in measure 6.
- Vla.** (Viola): Rests until measure 5, then plays a sixteenth-note pattern starting on G4. Dynamic: *mf*. Includes a *p* marking in measure 2 and a *pp* marking in measure 4.
- Vc.** (Violoncello): Plays a sixteenth-note pattern starting on G2. Dynamic: *mf*. Includes a *p* marking in measure 2 and a *pp* marking in measure 4.
- Cb.** (Contrabass): Rests until measure 5, then plays a sixteenth-note pattern starting on G1. Dynamic: *mf*.



poco rit. . . . .

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

poco rit. . . .

The image shows a page of a musical score for an orchestra, page 85. The score is for instruments including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is written in a key signature of two sharps (F# and C#) and a common time signature. The tempo marking is 'poco rit.' (poco ritardando). The dynamics include 'ppp' (pianissimo) for several instruments. The score is divided into measures, with some instruments having rests in later measures. The Flute and Oboe parts have a melodic line with eighth and sixteenth notes. The Clarinet and Bassoon parts have a similar melodic line, with the Bassoon part starting with a 'v' (vibrato) marking. The Violin I and II parts have a melodic line with eighth and sixteenth notes. The Viola part has a melodic line with eighth and sixteenth notes. The Violoncello part has a melodic line with eighth and sixteenth notes. The Contrabass part has a melodic line with eighth and sixteenth notes. The score is written in a standard musical notation with a grand staff for each instrument.

# 27. Annie, the Miller's Daughter

DURATION 40"

**Allegro**

♩ = 120

*second time only*

(opt.) *8<sup>va</sup>*

The musical score is arranged in a standard orchestral format with the following parts and instructions:

- Flutes:** *f*, *second time only*
- Oboes:** *f*, *second time only*
- Clarinets in Bb:** *f*, *second time only*
- Bassoons:** *f*, *second time only*
- Violin I:** *f*, *come off, re-take each time*
- Violin II:** *f*, *on the G string*
- Viola:** *f*, *come off, re-take each time*
- Violoncello:** (rested)
- Contrabass:** (rested)

The score is in 2/4 time with a key signature of one sharp (F#). It features dynamic markings of *f* (forte) and includes performance instructions such as *second time only* and *come off, re-take each time*. A *8<sup>va</sup>* marking is present at the beginning of the score.

poco rit. . .

(ritard second time only)

(8) ----- GG

Fl. *mp* *mf* *mp* *f*

Ob. *mp* *mf* *mp* *f*

Cl. *mp* *mf* *mp* *f*

Bsn. *mp* *mf* *mp* *f*

Timp. *mp* *pp* *mf*

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

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

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

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

Cb. *mf* *mp* *f*

*open A string*

*open string*

*second time only*

*(cue Viola)*

*open strings*

*second time only*

## 28. A Joke

DURATION 1:20

Allegro Moderato

♩ = 100

[CONDUCTOR: Start with Bass solo if student can manage it; use open strings freely. Or Bassoon.]

Flutes

Oboes

Clarinets in B $\flat$

Bassoons  
(Cue String Bass)  
*umoristico*  
*f*

Horn in F

Timpani

Violin I  
*mp*

Violin II  
*mp*

Viola

Violoncello  
(Cue String Bass)  
*f*  
*solo umoristico*

Contrabass  
*f*

Fl. *pp*

Ob.

Cl. *pp*

Bsn. *solo*  
*p*

Hn.

Vln. I (Cue Flute)  
*pp*

Vln. II (Cue Clar. 1)  
*pp*

Vla.

Vc. *p*

Cb. (Cue Bassoon)  
*mp*

Detailed description of the musical score: This page of a musical score for page 89 features a woodwind and string ensemble. The woodwinds include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The strings include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part begins with a *pp* dynamic and plays a melodic line of eighth notes. The Clarinet part also begins with *pp* and plays a similar melodic line. The Bassoon part is marked *solo* and *p*, playing a rhythmic accompaniment. The Violin I part is marked *pp* and includes a cue for the Flute. The Violin II part is marked *pp* and includes a cue for the Clarinet. The Viola part is silent. The Violoncello part is marked *p* and plays a rhythmic accompaniment. The Contrabass part is marked *mp* and includes a cue for the Bassoon. The score is written in a key signature of one sharp (F#) and a common time signature (C).



poco rit.

poco accel.

Fl. *p* *pp* *mf*

Ob. *mf*

Cl.

Bsn.

Hn.

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

Vln. II *p*

Vla. *p*

Vc. (Cue Viola) *mp*

Cb.



poco rit.

II

Fl. *f* *ff* *pp*

Ob. *f* *ff* *p*

Cl. *f* *ff* *pp*

Bsn. *f* *ff*

Hn.

Vln. I *f* *ff* *pp* *leggiero*

Vln. II *f* *ff* *pp*

Vla. *f* *ff*

Vc. *f* *ff*

Cb.

(opt. one player)  
8<sup>va</sup>

(opt. one player)

Fl.   
 Ob.   
 Cl.   
 Bsn.   
 Hn.   
 Timp.   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 Cb.

Musical score for page 93, featuring woodwinds, strings, and percussion. The score is in G major (one sharp) and 3/4 time. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The percussion section includes Timpani (Timp.). The score consists of 8 measures. The woodwinds play a melodic line with slurs and accents. The strings play a rhythmic accompaniment. The percussion is silent. The Horn and Bassoon have a dynamic marking of *p* (piano) starting in measure 7. The Horn part is marked with a first ending (1.) and the Bassoon part with a second ending (2.).

Fl. *mf* *f* *ff*

Ob. *mf* *f* *ff*

Cl. *mp* *mf* *f* *ff*

Bsn. *f* *ff*

Hn. *mf* *f* *ff*

Timp. *f*

Vln. I (8) *f* *ff* *(tutti) loco*

Vln. II *f* *ff* *(tutti) (cue Viola)*

Vla. *f* *ff*

Vc. *f* *ff* *arco*

Cb. *f* *ff*

# DAVID AVSHALOMOV

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