BARTOK

FOR CHILDREN

Set B

Strings and Light Winds

Transcribed for School Orchestra
by David Avshalomov

SCORE

INSTRUMENTATION

Flute

Oboe

B*b* 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 advanceds, 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.

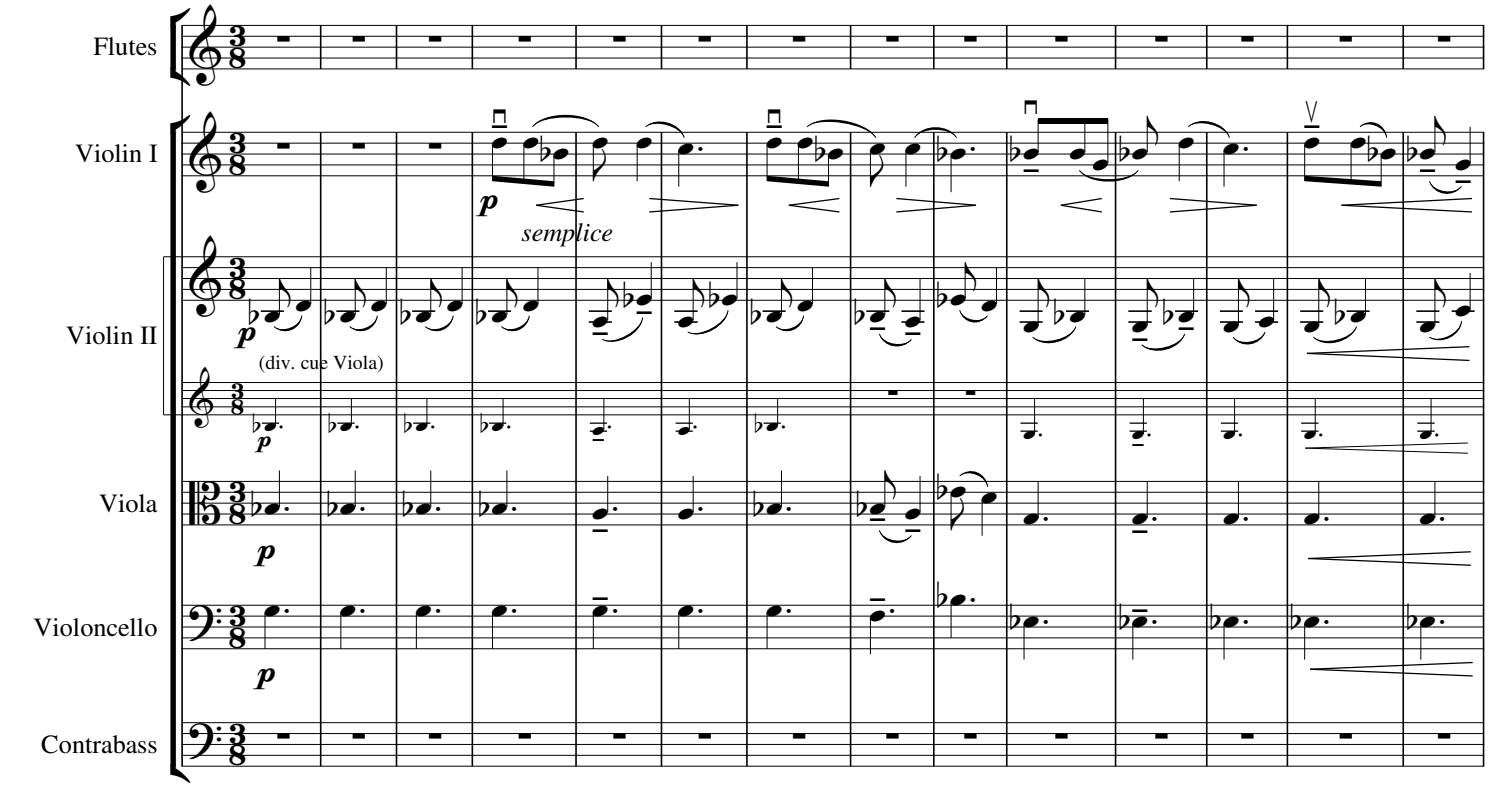
iii. Normal accompaniment and harmonic-fill role for 2nd violins, violas.
iv. Cellos get some melody.
v. Simpler string bass lines that normally double cellos at the lower octave.
vi. Woodwinds are often melodic soloists (in **Sets B** and **C**), also a few times the horns; this is an intermediate/advanced 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

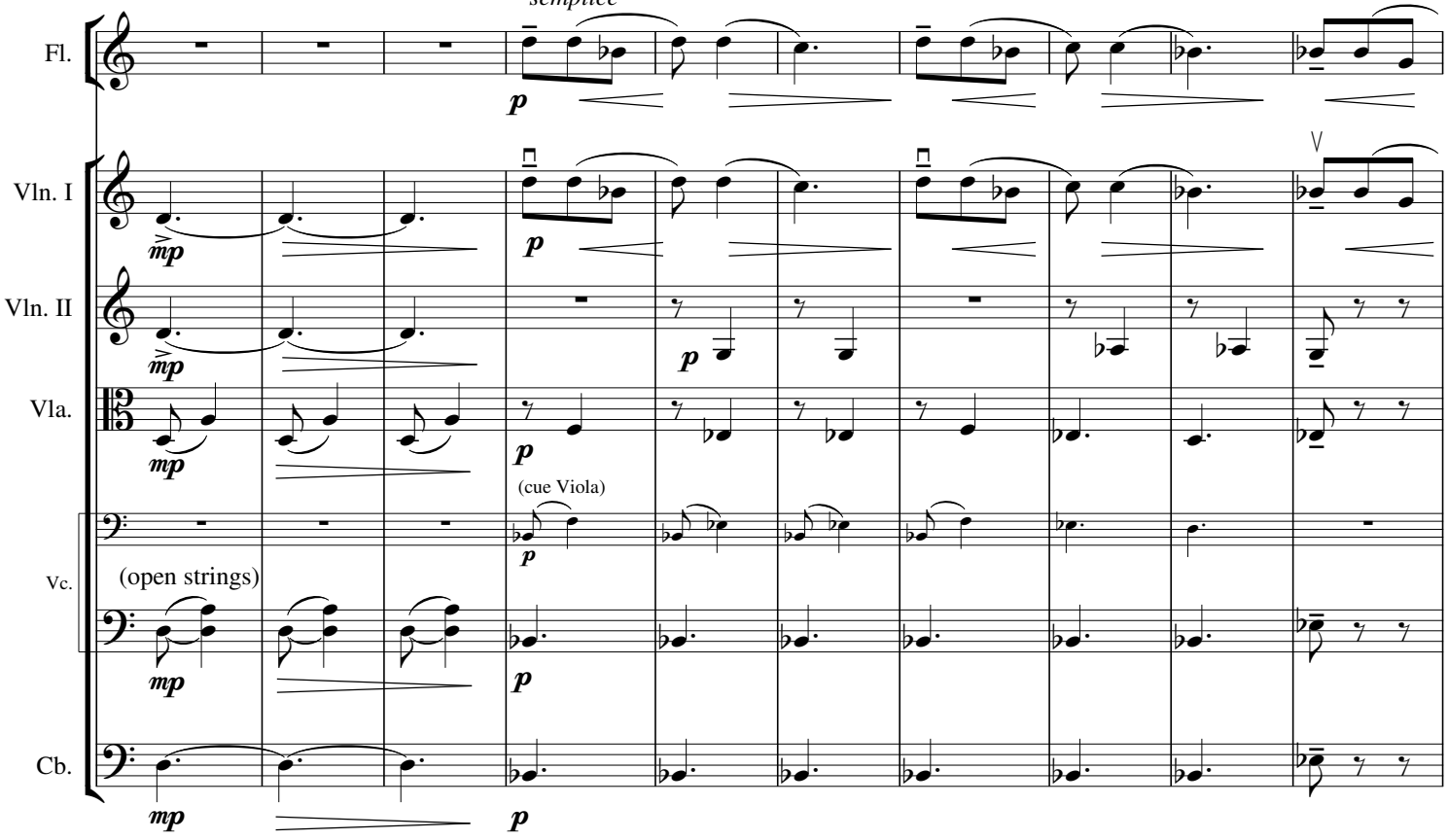
Andante

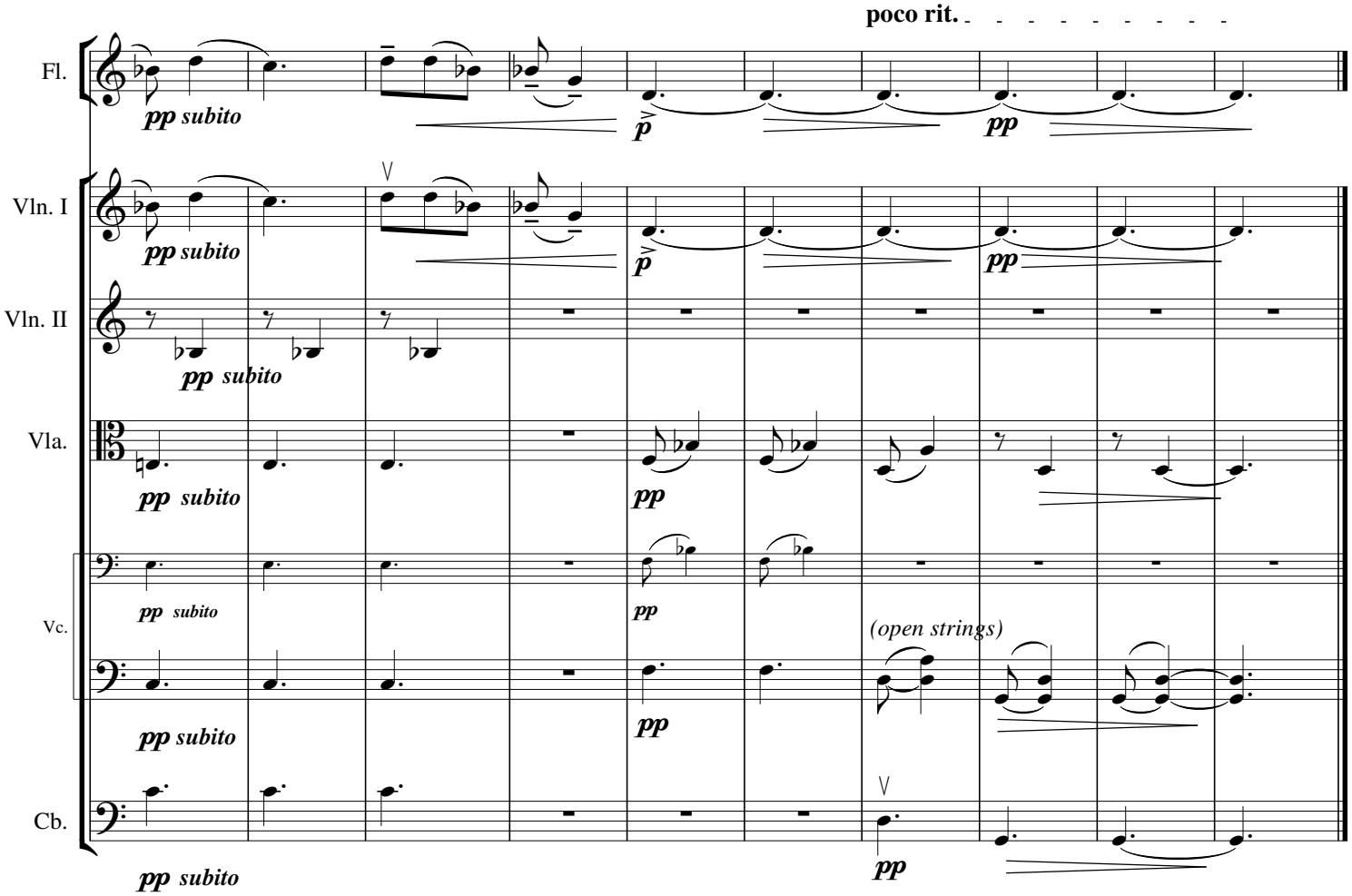
♩. = 54



poco rit. - - - - - - - - **A Tempo**

A ♩. = 54



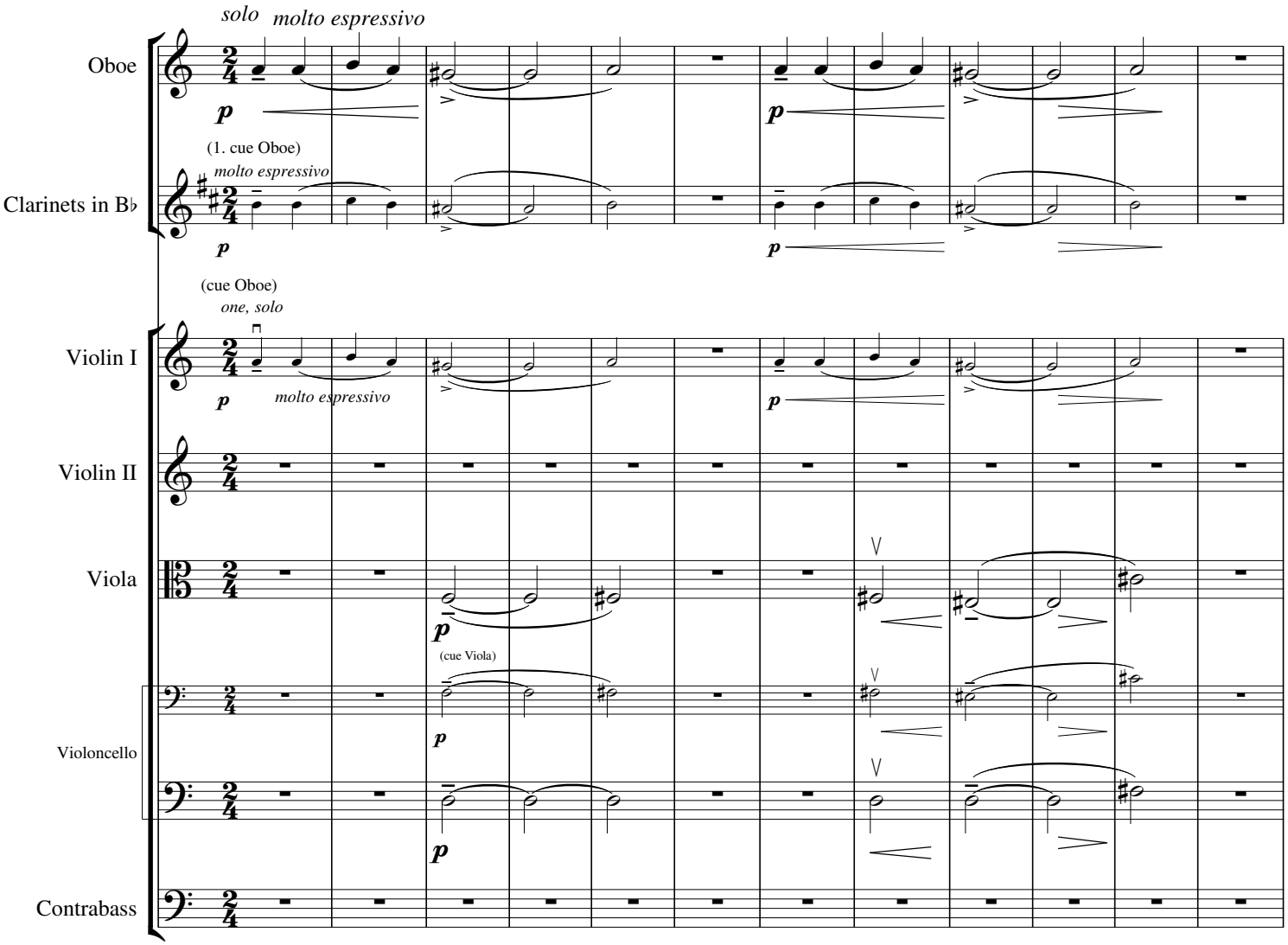

poco rit.
Fl.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp subito
p
pp
(open strings)

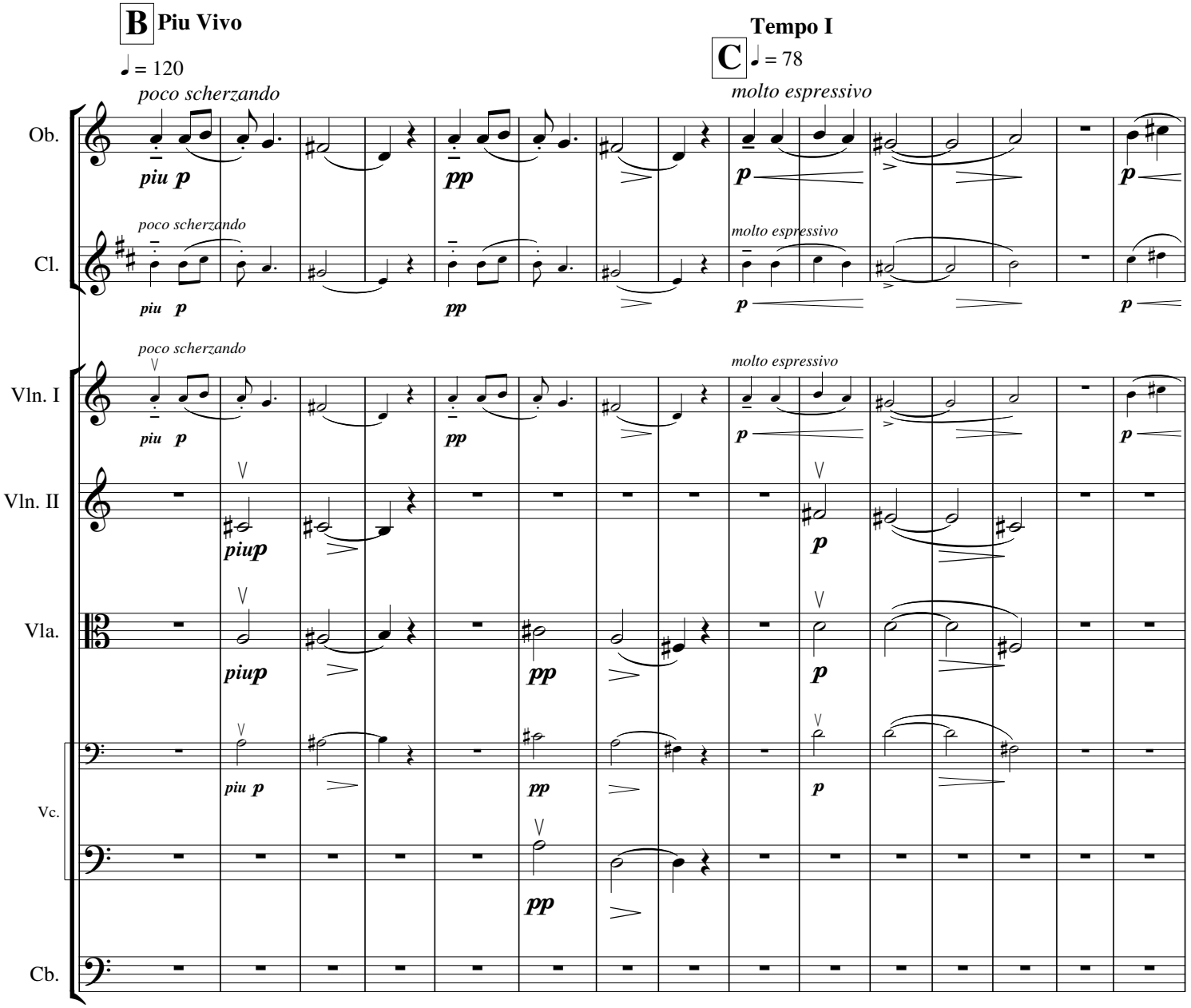
2. White Lily

DURATION 1:00

Molto Adagio

♩ = 78

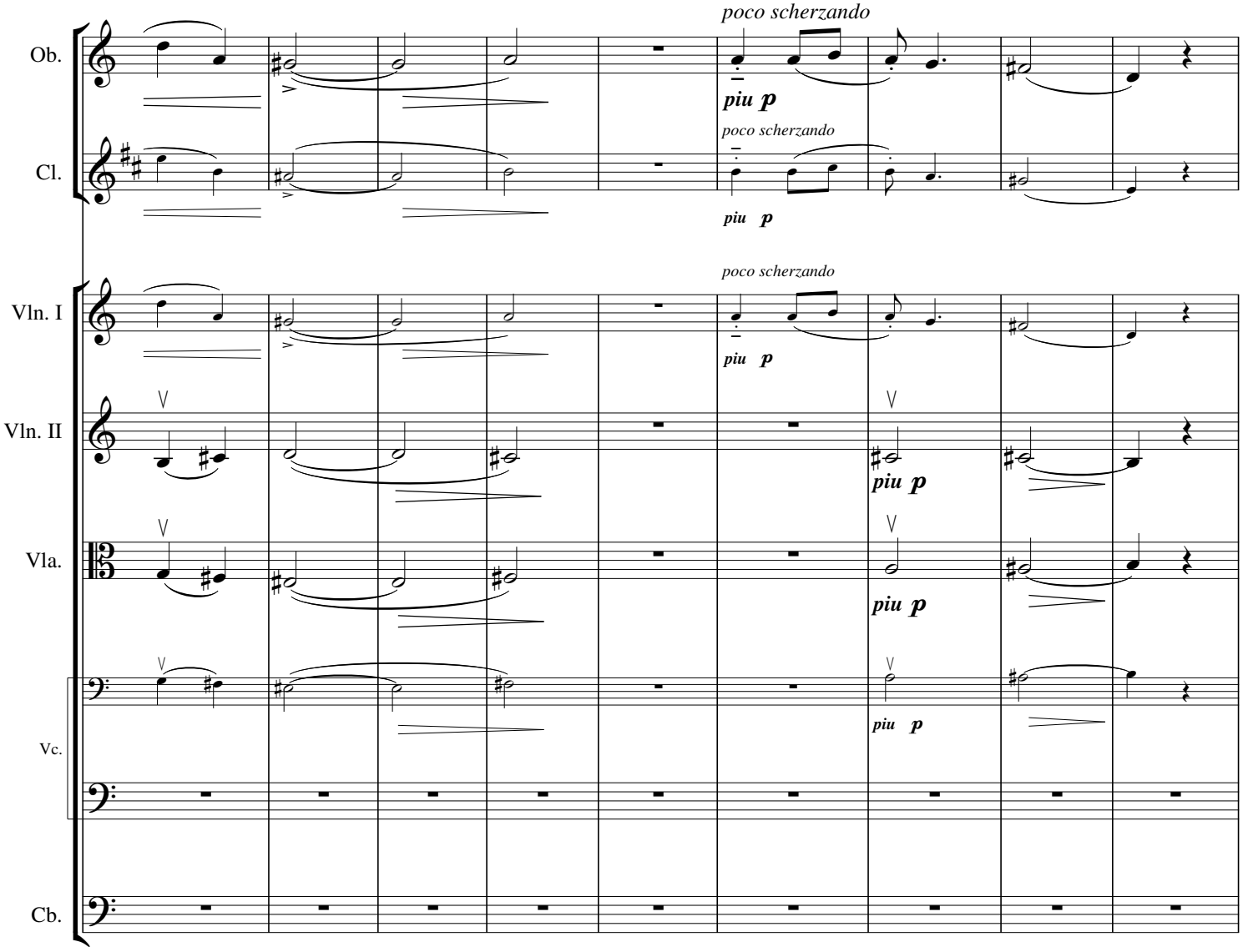


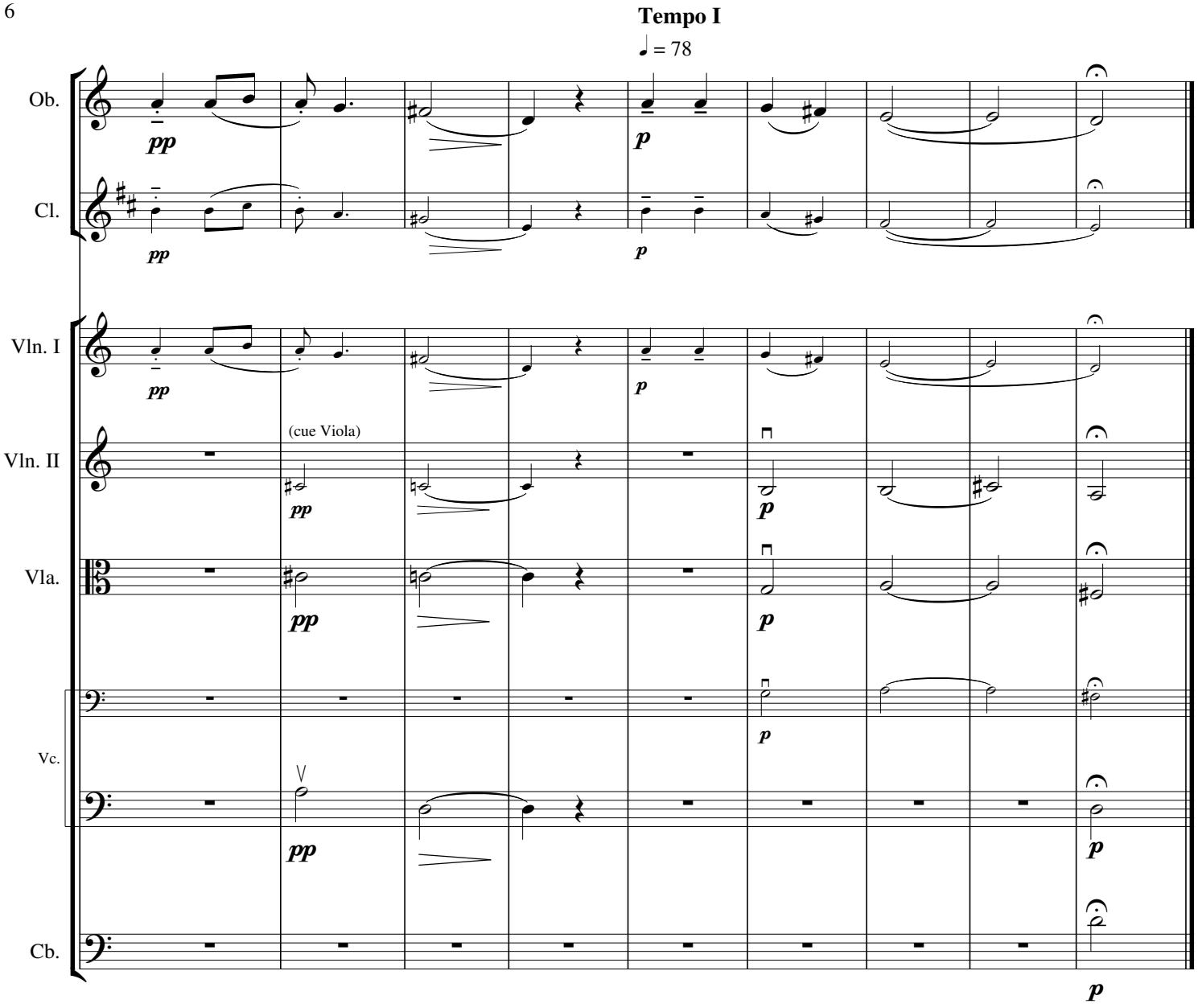

B Piu Vivo
♩ = 120
poco scherzando
Tempo I
C ♩ = 78
molto espressivo
Ob.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Cb.
piu p
pp
piup
p

D **Piu Vivo**

♩ = 120

poco scherzando




Tempo I
♩ = 78
Ob.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Cb.
(cue Viola)
pp
p

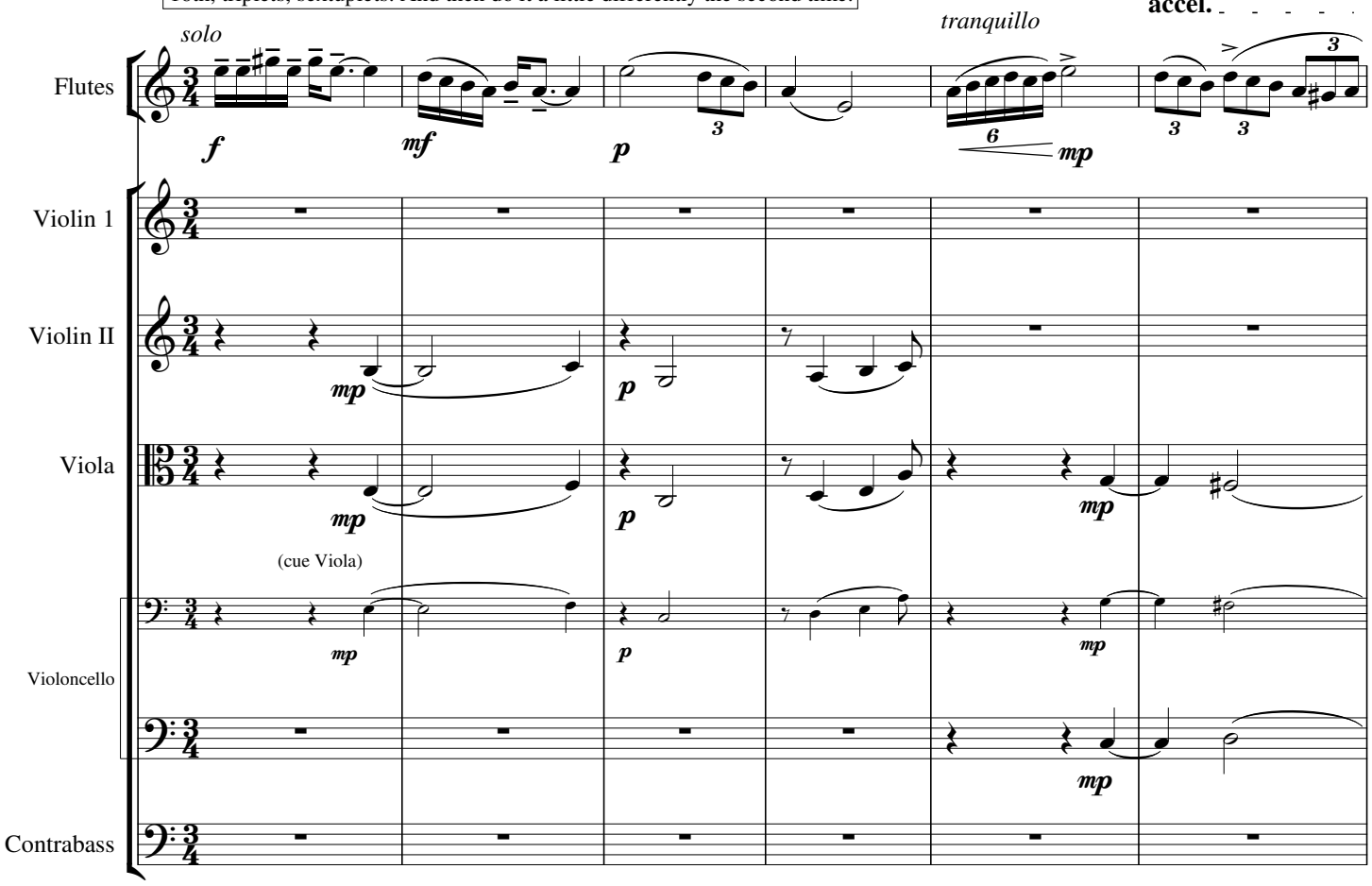
3. Song of a Flute

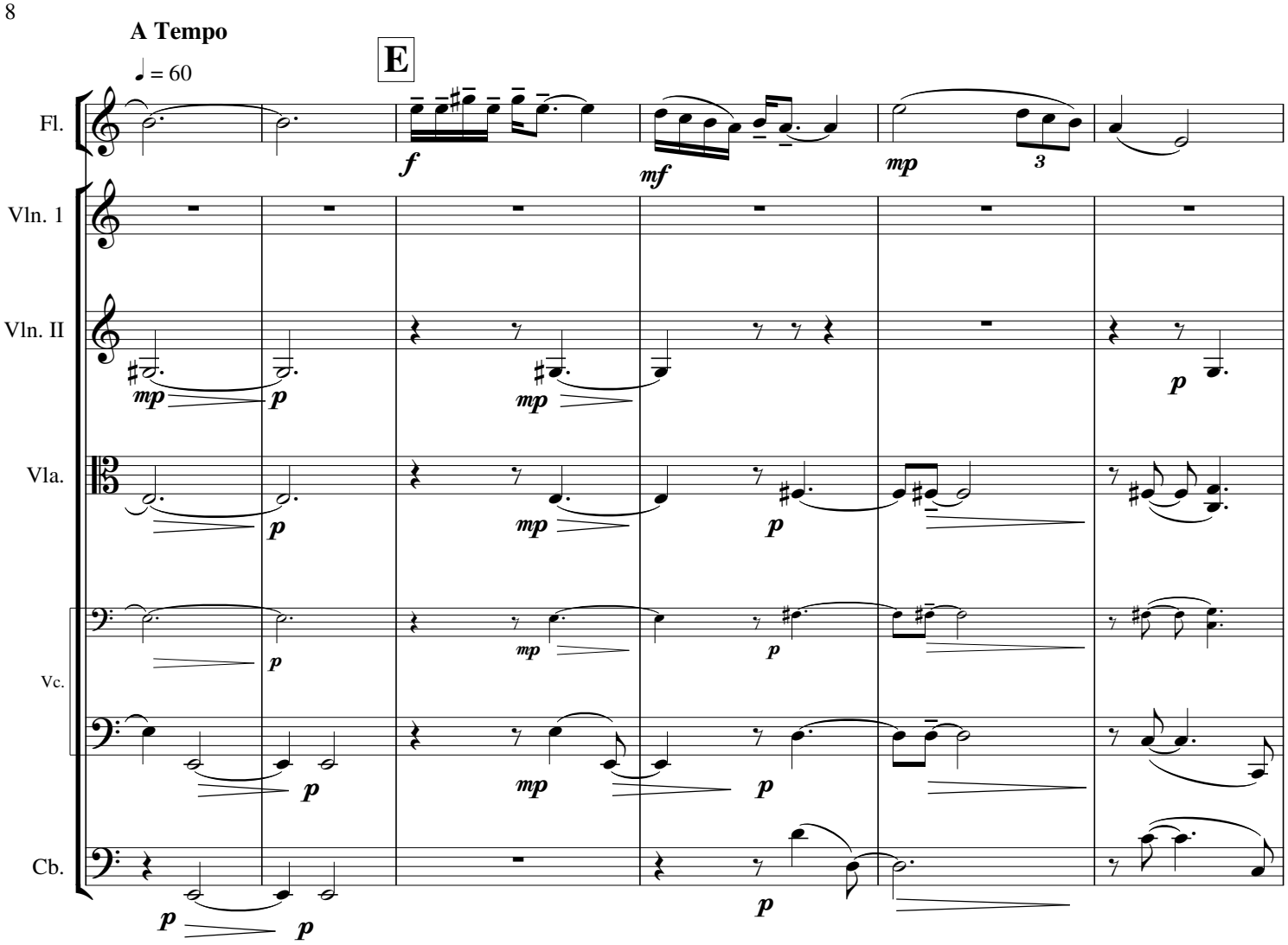
DURATION 1:00

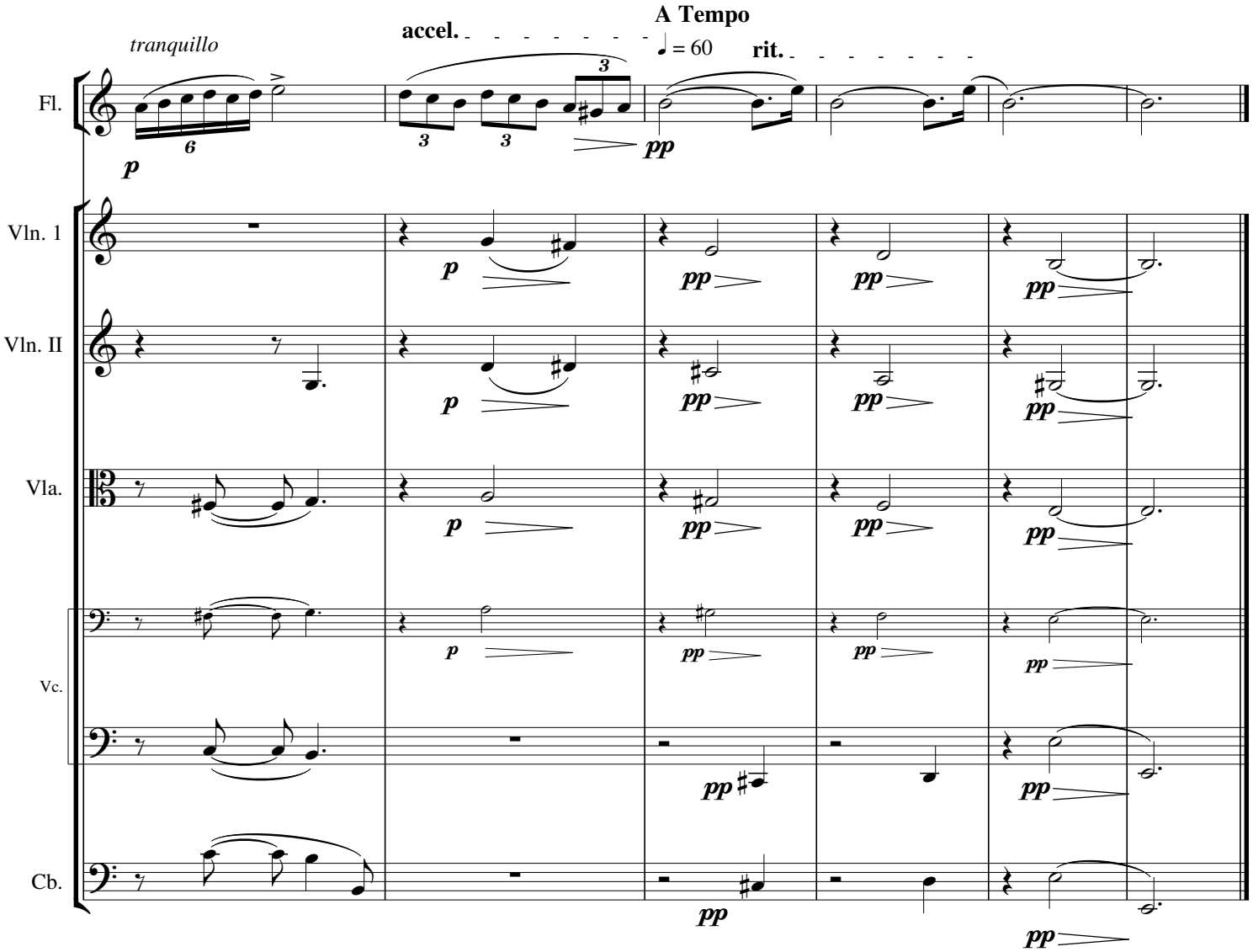
Andante Molto Rubato

♩ = 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.




A Tempo
♩ = 60
E
Fl.
Vln. 1
Vln. II
Vla.
Vc.
Cb.
f
mf
mp
3
p


A Tempo
accel.
rit.
♩ = 60
tranquillo
Fl.
Vln. 1
Vln. II
Vla.
Vc.
Cb.
p
pp

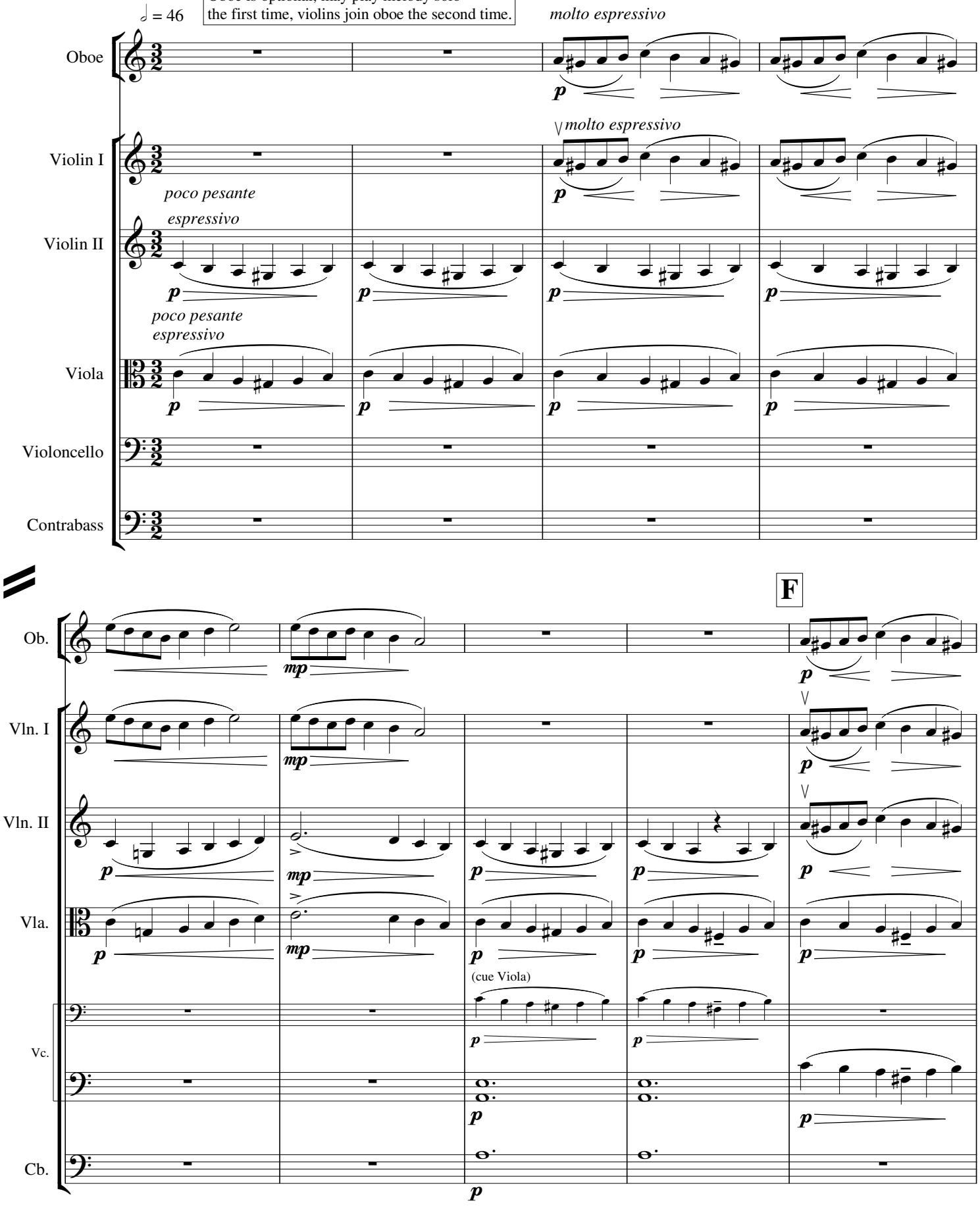
4. Funeral Dirge

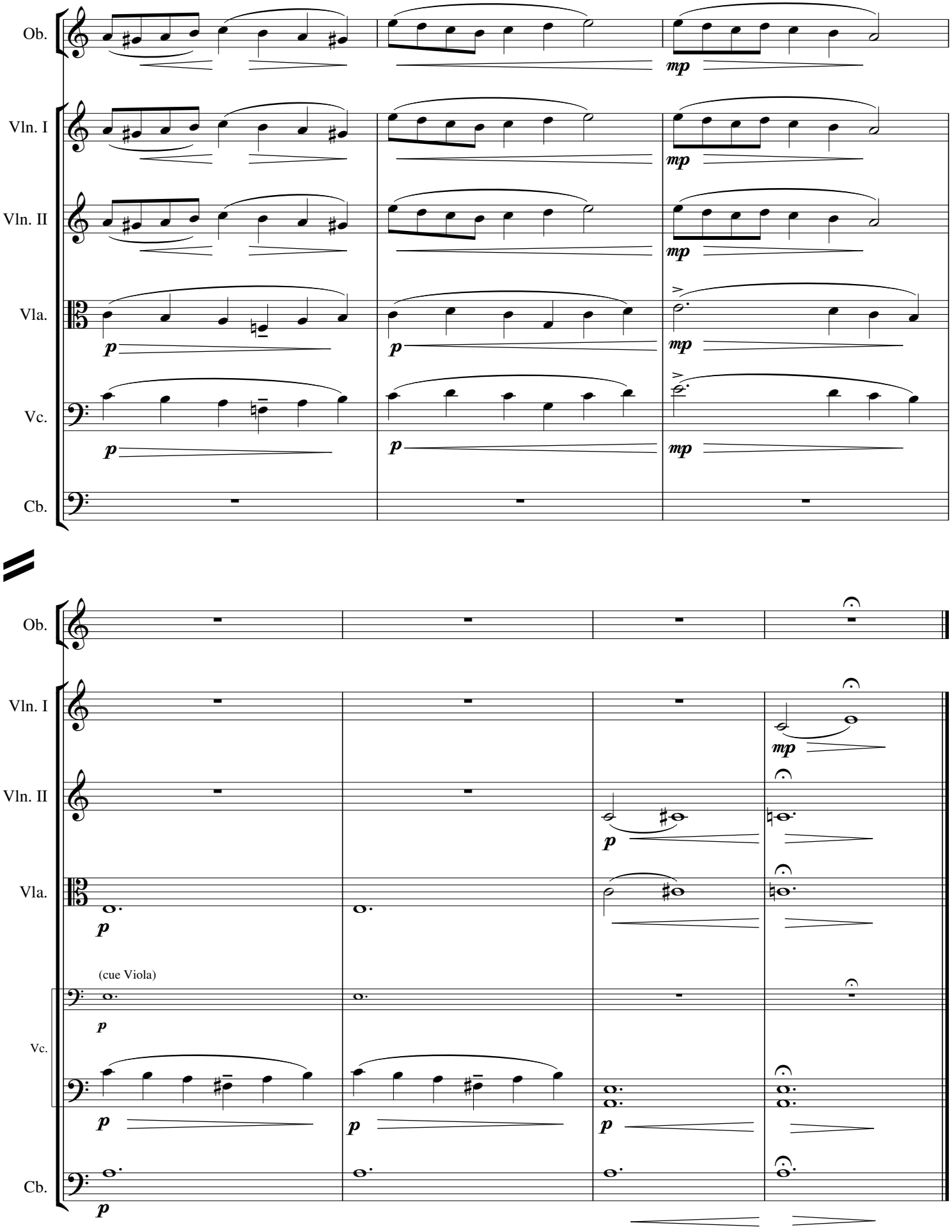
DURATION 1:00

Largo

♩ = 46

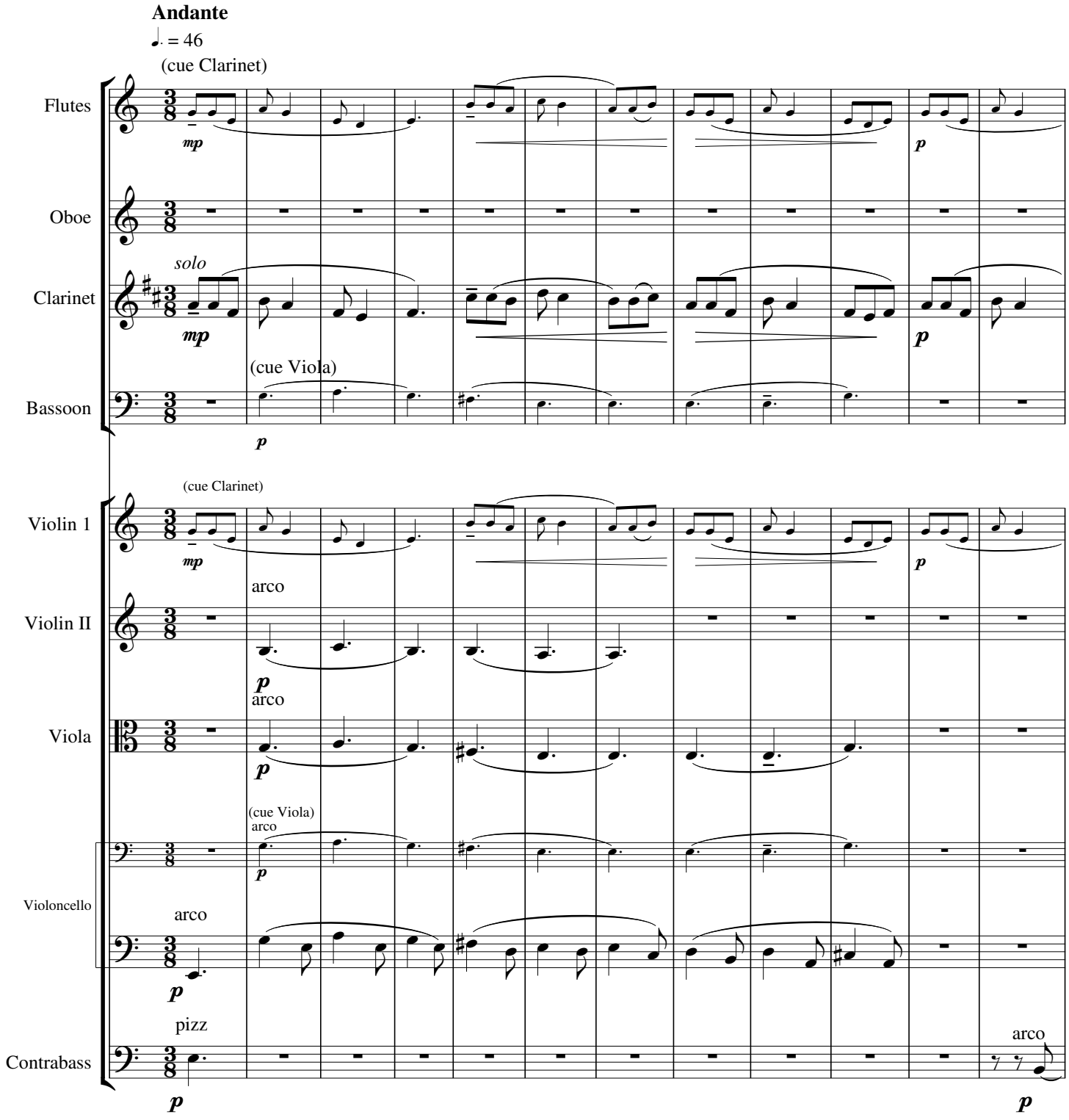
Oboe is optional, may play melody solo
the first time, violins join oboe the second time.

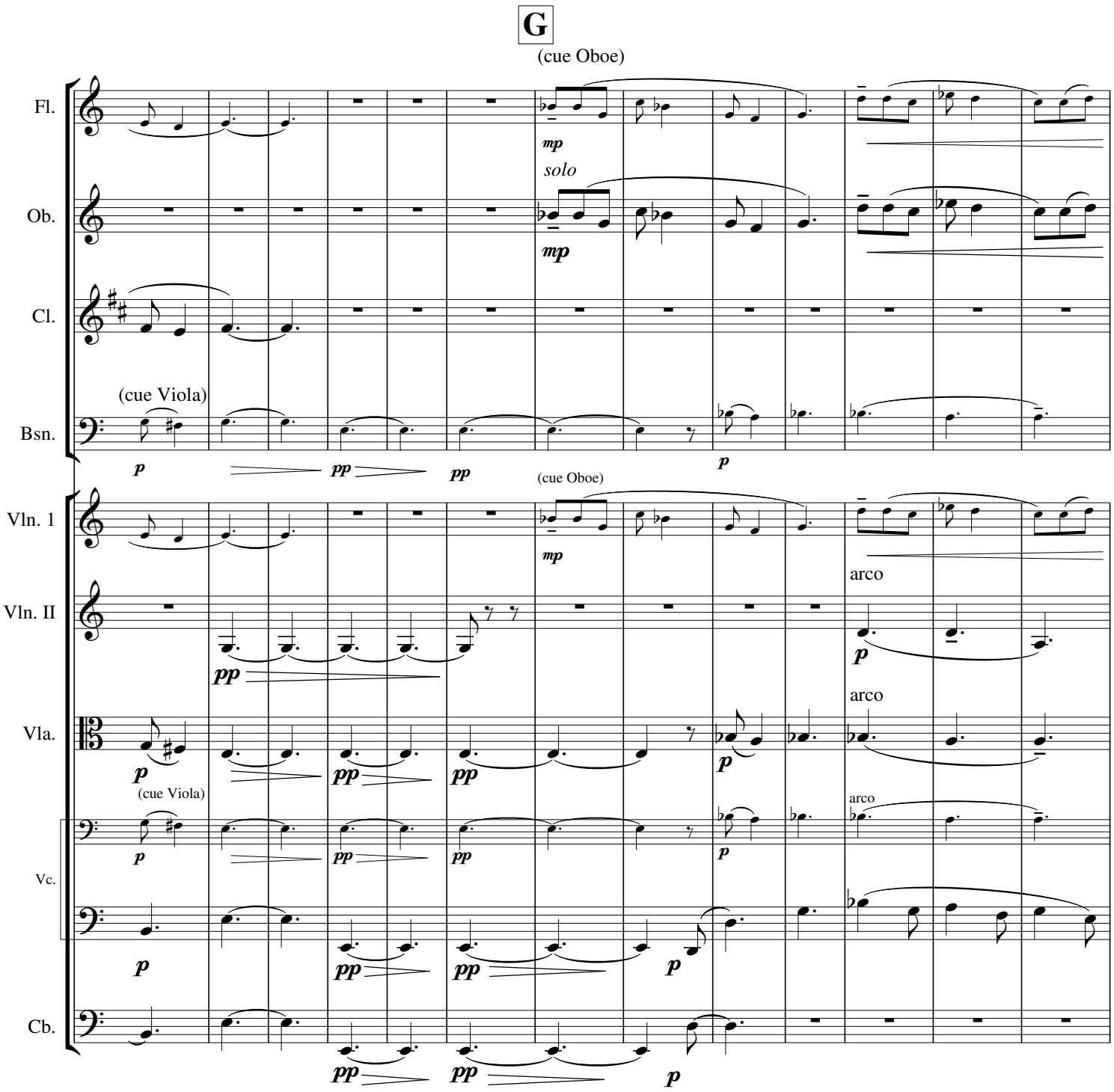


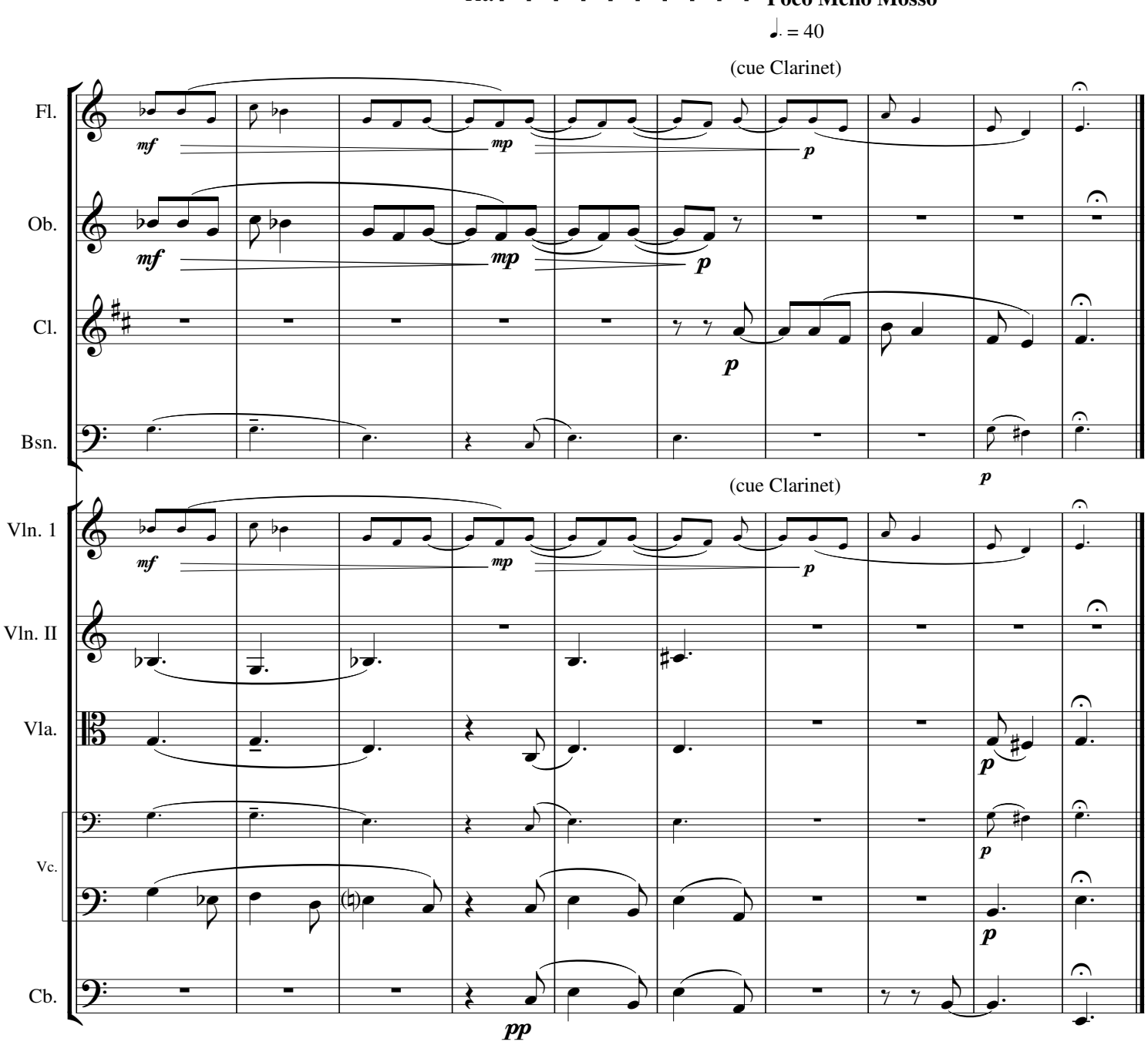

Ob.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
p
(cue Viola)

5. Twelve Bandits Hid in the Church Tower

DURATION 1:00




G
(cue Oboe)
Fl.
Ob.
Cl.
(cue Viola)
Bsn.
mp
solo
mp
p
pp
pp
p
(cue Oboe)
Vln. 1
Vln. II
Vla.
(cue Viola)
Vc.
Cb.
mp
arco
p
arco
arco
p
pp
pp
p
pp
pp
p
pp
pp
p


rit.
Poco Meno Mosso
♩. = 40
(cue Clarinet)
Fl.
Ob.
Cl.
Bsn.
(cue Clarinet)
Vln. 1
Vln. II
Vla.
Vc.
Cb.
mf
mp
p
pp

6. A Sad Bird Sits on a Sad Tree

DURATION :55

Andante

♩ = 72

solo

Flutes

p *dolce*

Oboe

Clarinets in B♭

p

mp

Bassoon

p

Hn. 1. 2.

(cue Flute)

Violin I

p *dolce*

(cue Clarinet 1)

Violin II

p

mp

(cue Clarinet 2)

Viola

p

mp

(cue Bassoon)

Violoncello

p

Contrabass

Poco Meno Mosso

♩ = 60

H **A Tempo**

♩ = 72

(cue Oboe)

Fl.

Ob.

Cl.

Bsn.

Hn.

[opt.]

Vln. I

Vln. II

Vla.

Vc.

Cb.

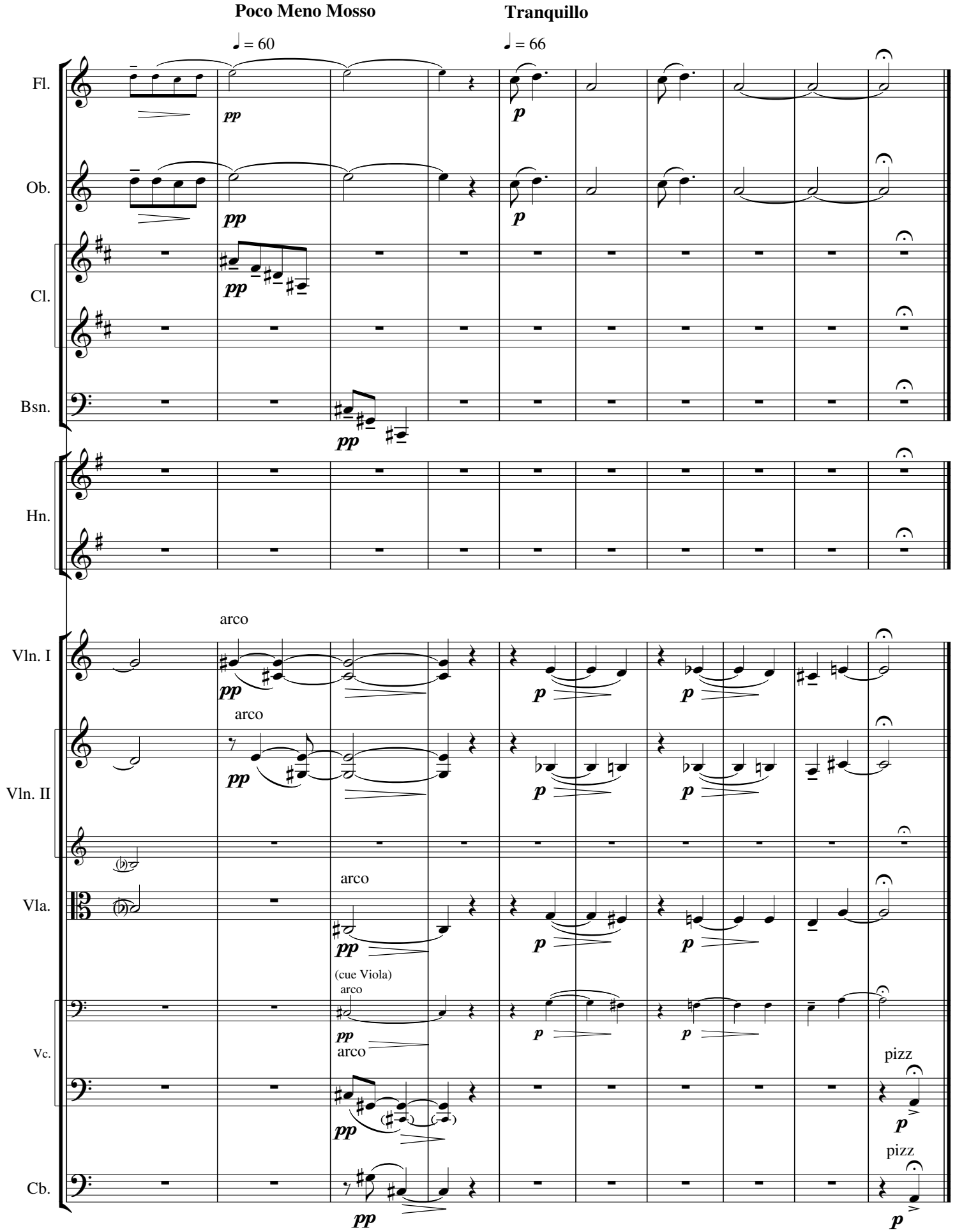
p *dolce*

pp

pizz

arco

(cue Viola)


Poco Meno Mosso
♩ = 60
Tranquillo
♩ = 66
Fl.
Ob.
Cl.
Bsn.
Hn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
(cue Viola)
pizz
pp
p

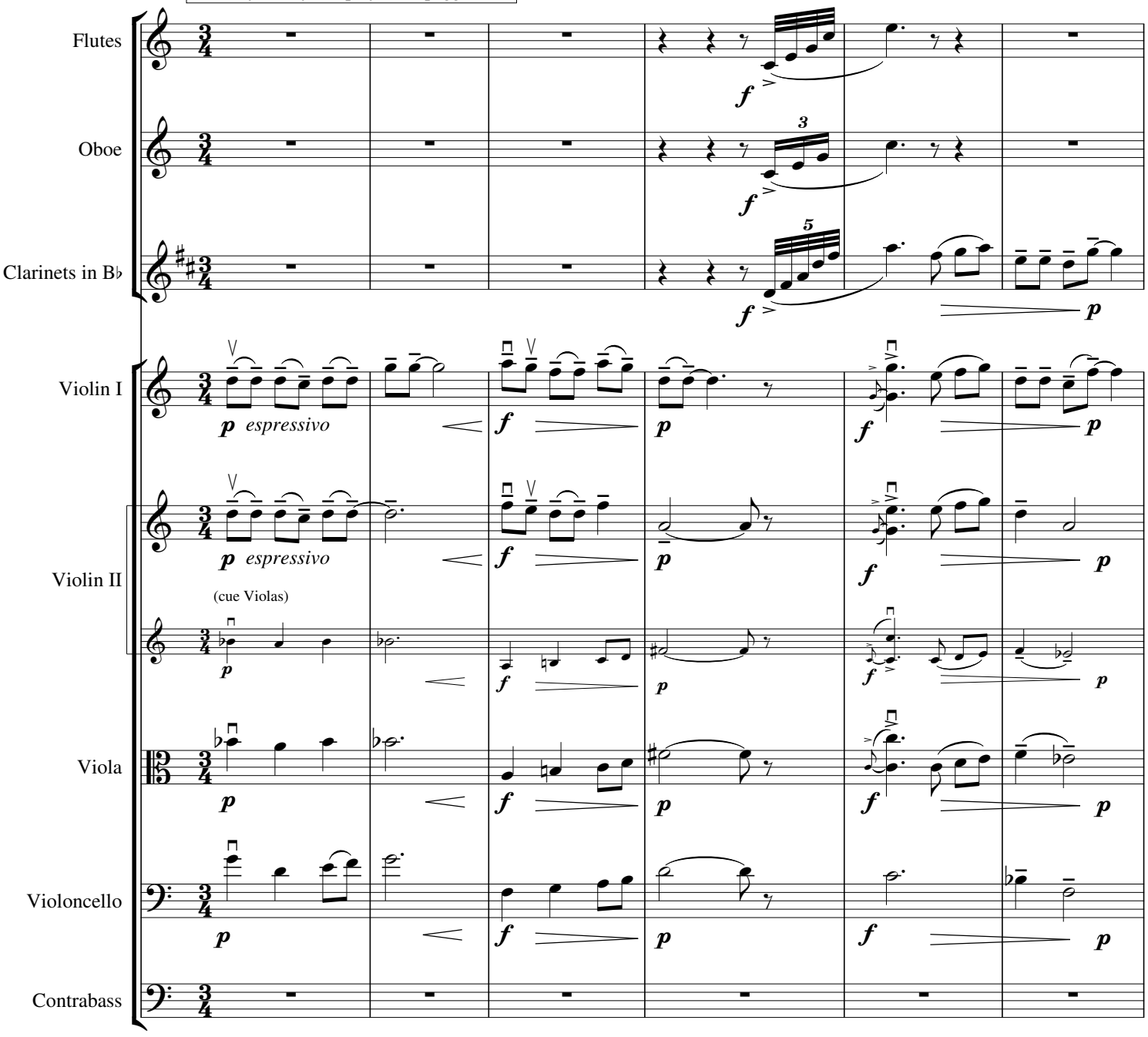
7. I Stole Six Young Steers from Debrecen

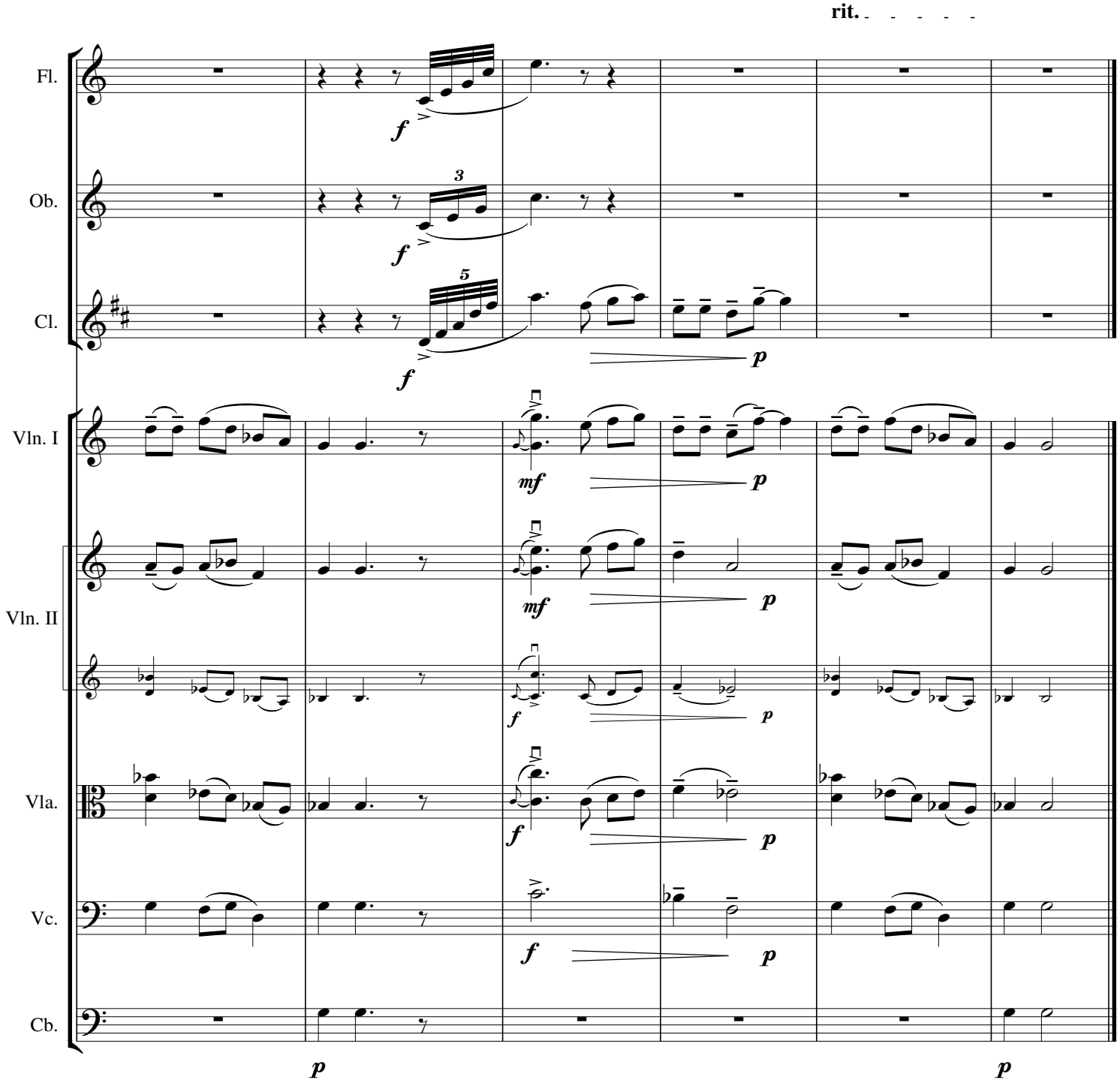
DURATION :40

Andante Rubato

♩=62

CONDUCTOR: Woodwinds are optional; add only if they can play the arpeggios.

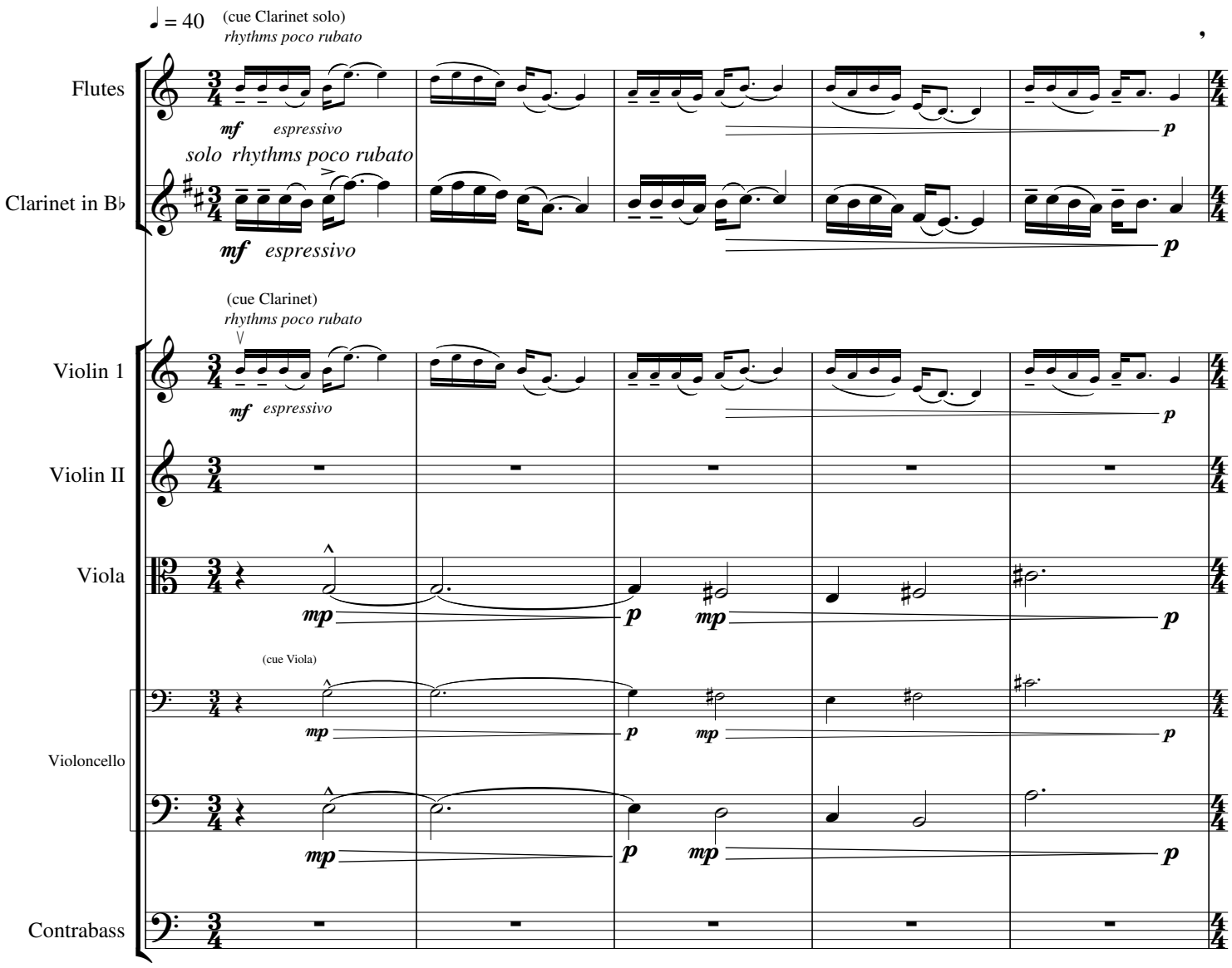


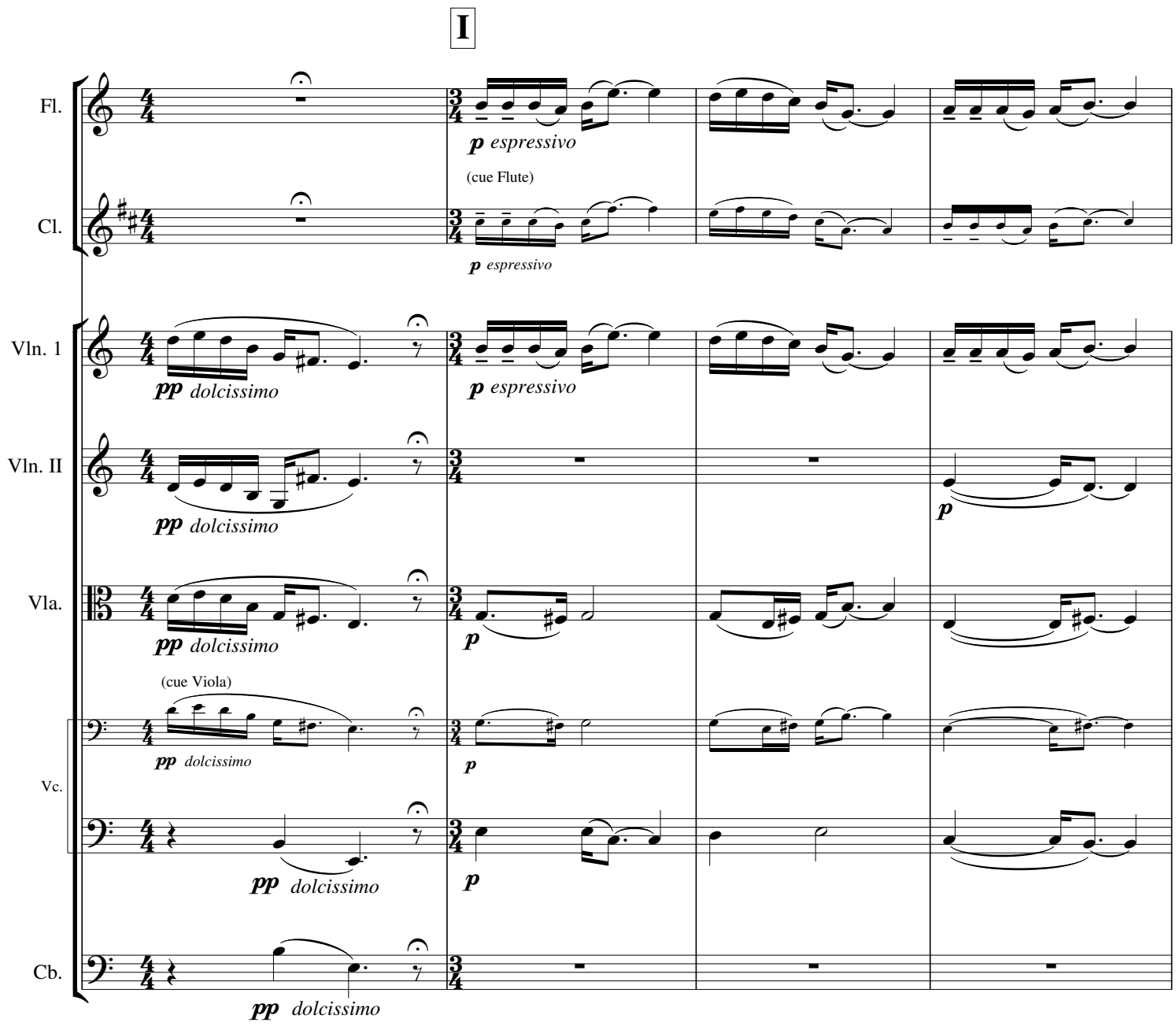

rit.
Fl.
Ob.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mf
p
3
5

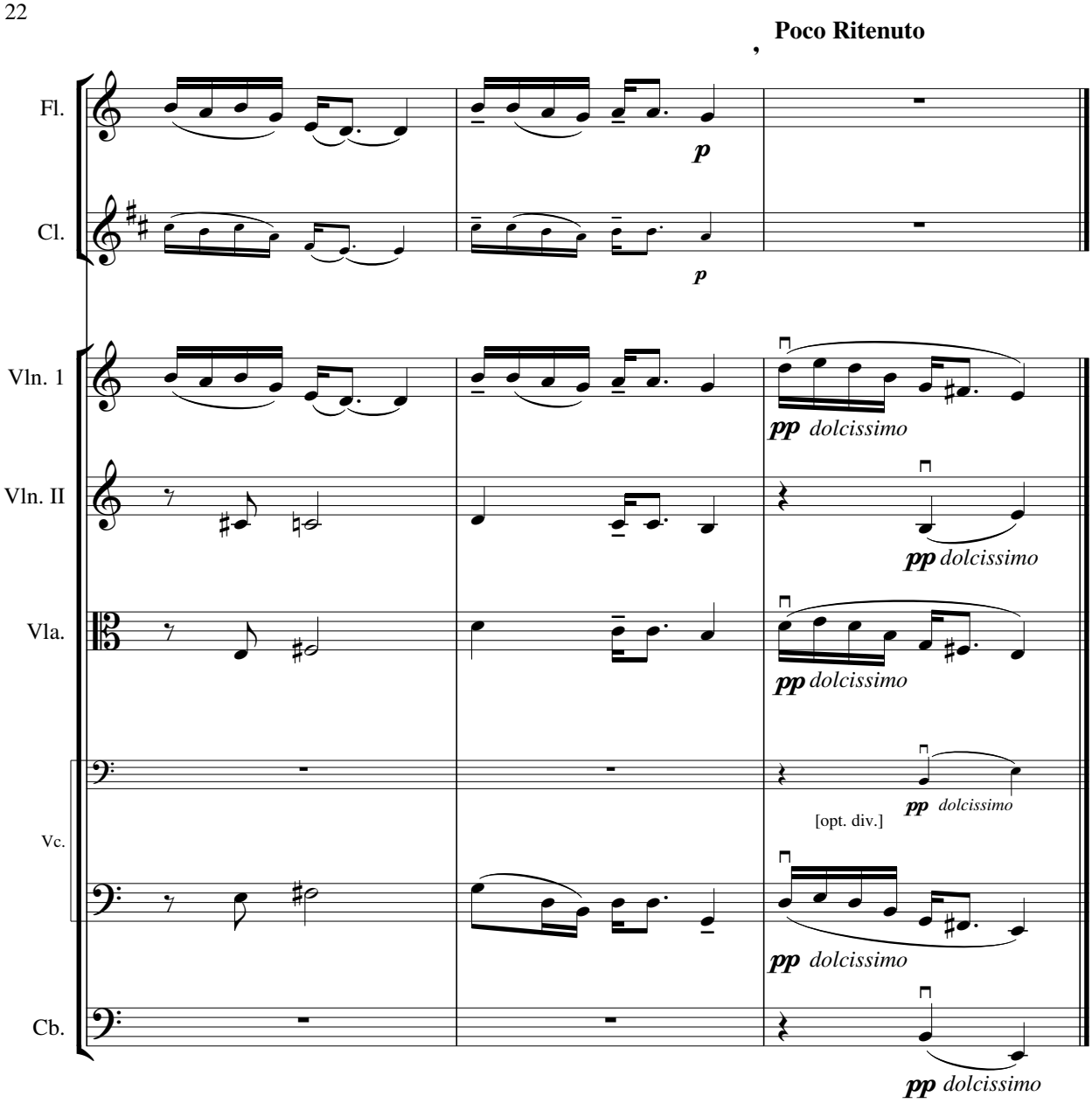
8. Lament

DURATION 1:00

Lento




I
Fl.
Cl.
Vln. 1
Vln. II
Vla.
Vc.
Cb.
pp dolcissimo
p espressivo
(cue Flute)
(cue Viola)
p


Poco Ritenuto
Fl.
Cl.
Vln. 1
Vln. II
Vla.
Vc.
Cb.
p
pp dolcissimo
[opt. div.]

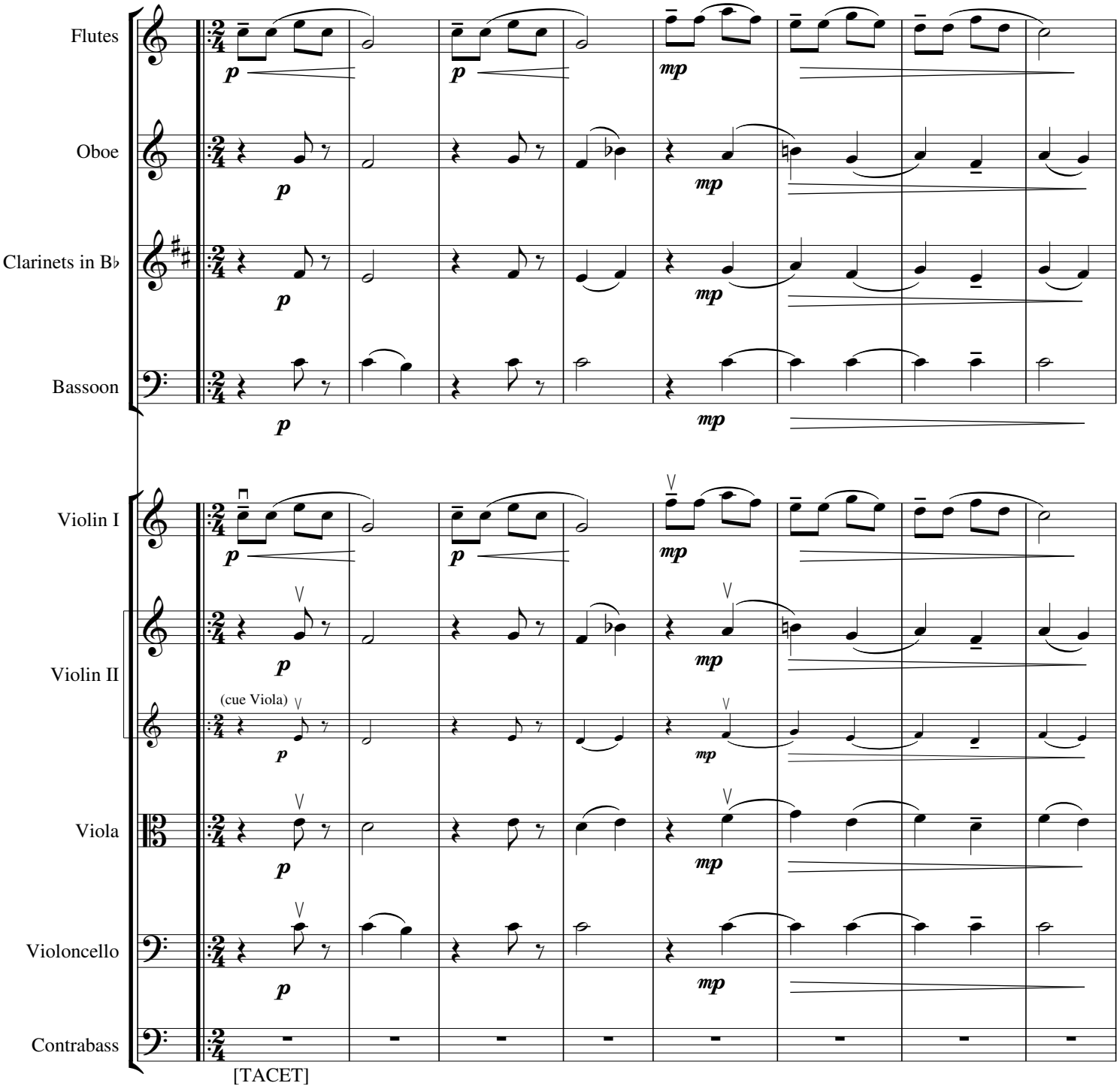
9. Look for the Needle

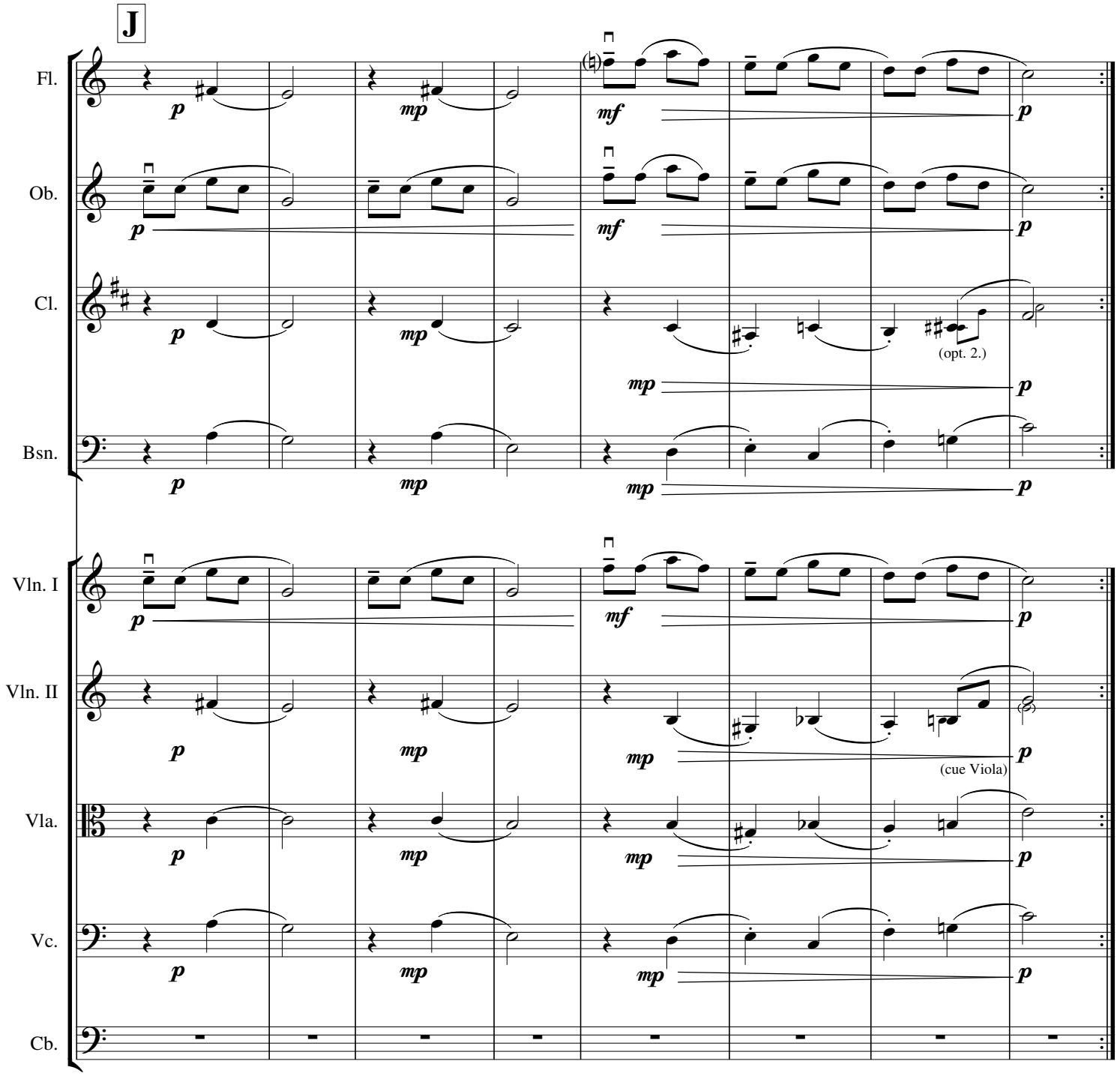
DURATION 1:00

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

Andante Grazioso

♩ = 84




J
Fl.
Ob.
Cl.
Bsn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mp
mf
(opt. 2.)
(cue Viola)

10. I Tramped Around a Lot at Night

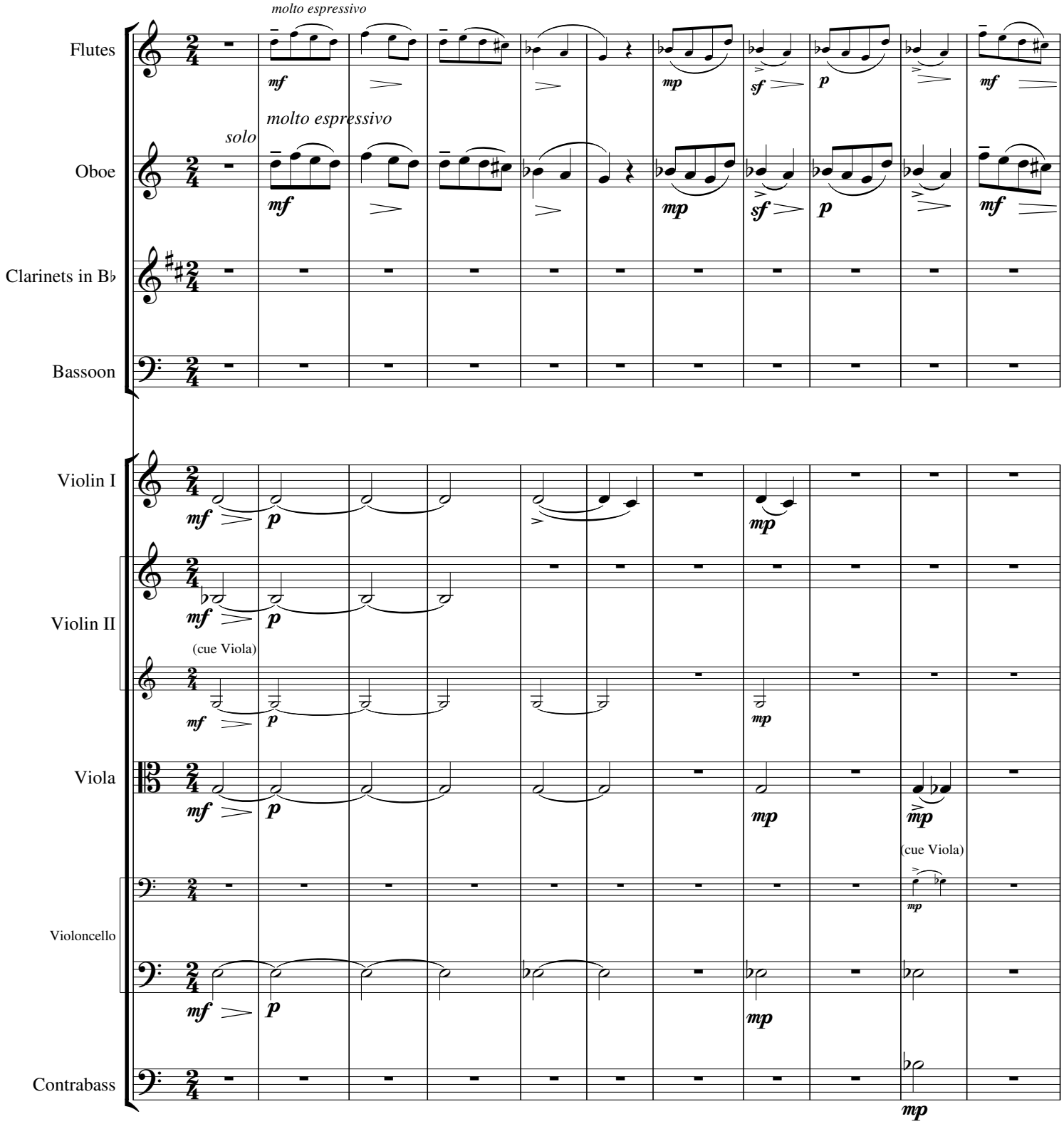
DURATION 1:00

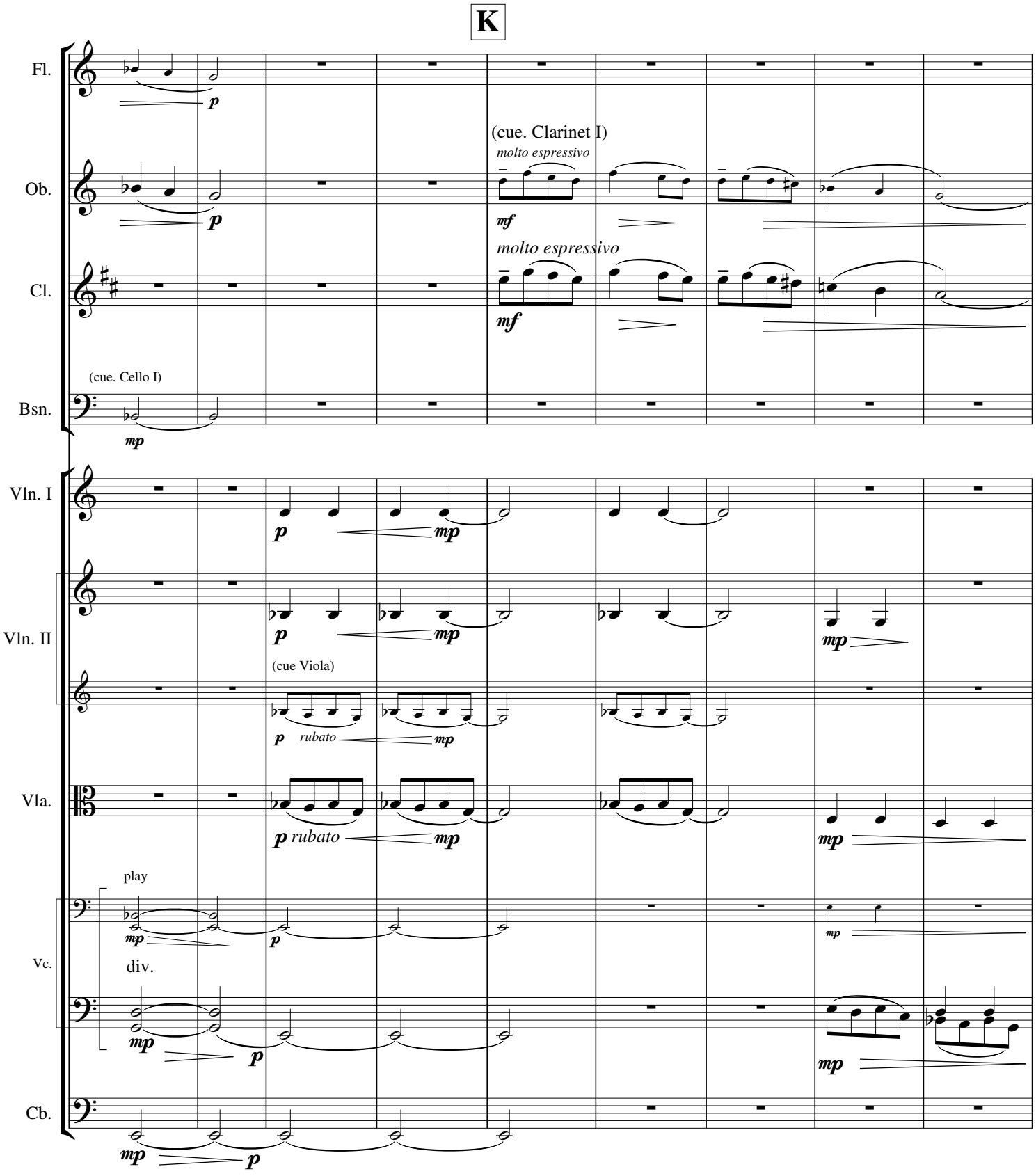
Andante, Molto Rubato

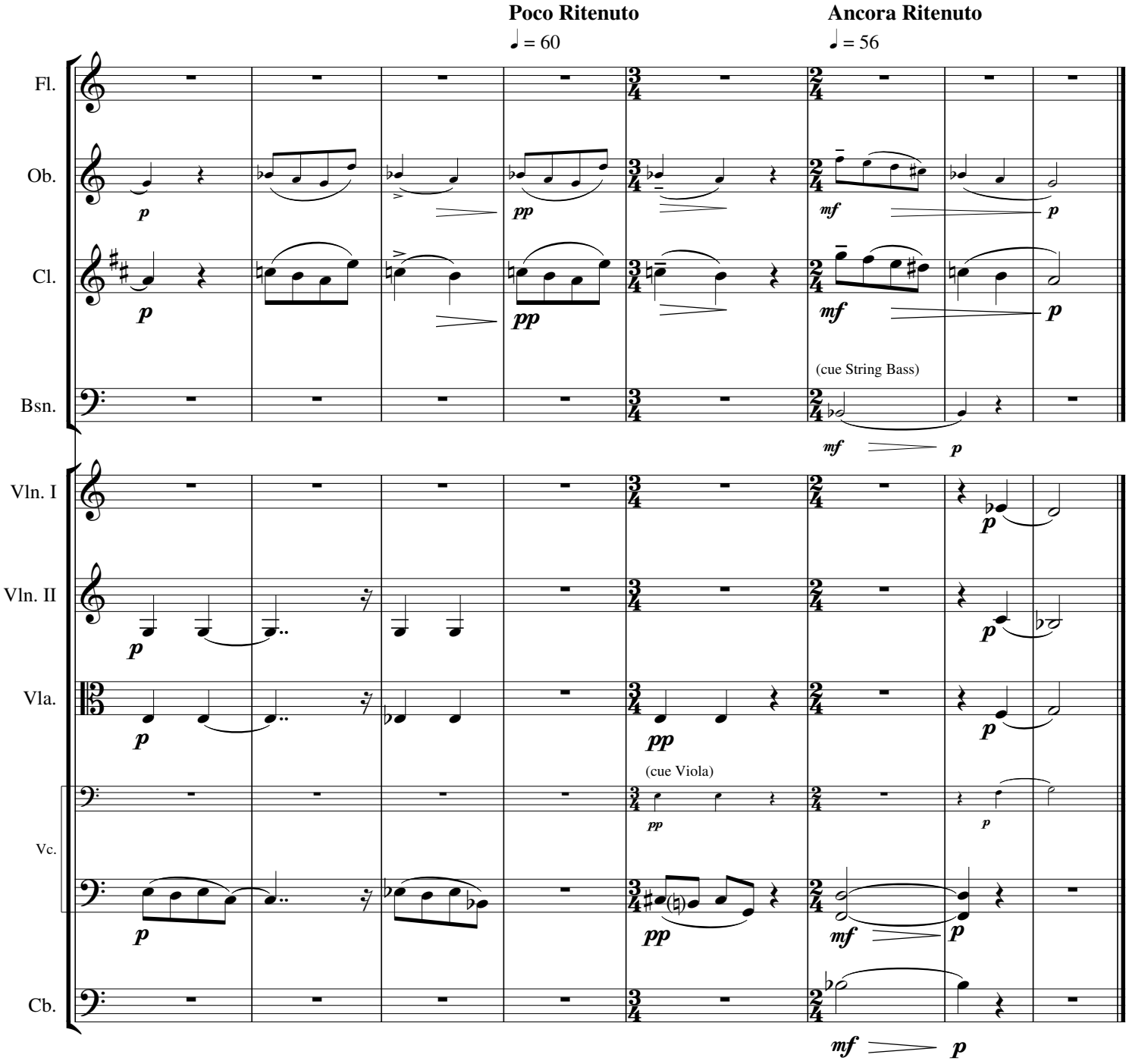
♩ = 66

(cue Oboe)

molto espressivo




K
Fl.
Ob.
Cl.
Bsn.
(cue. Clarinet I)
molto espressivo
molto espressivo
(cue. Cello I)
Vln. I
Vln. II
Vla.
Vc.
Cb.
(cue Viola)
rubato
rubato
play
div.

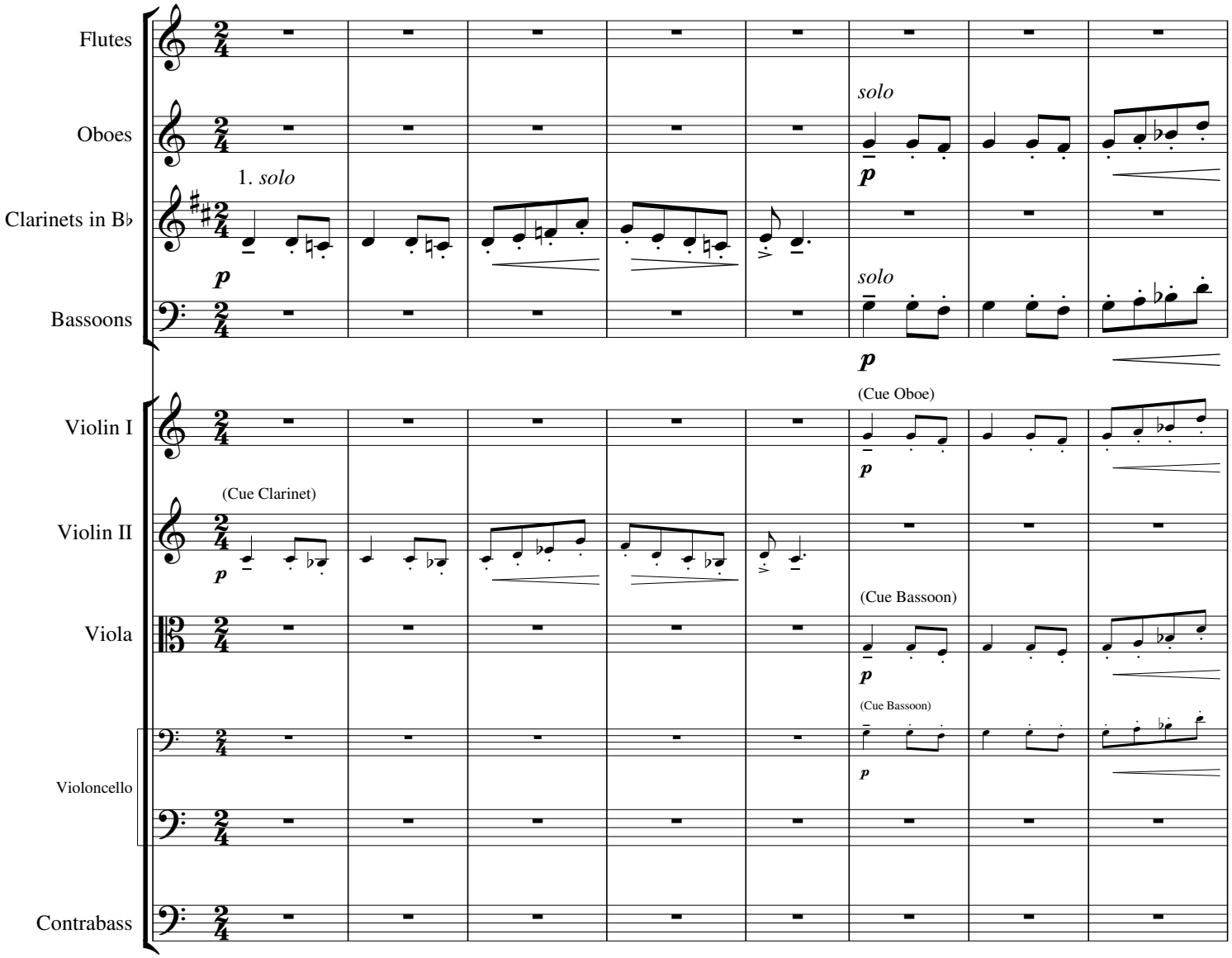

Poco Ritenuto
♩ = 60
Ancora Ritenuto
♩ = 56
Fl.
Ob.
Cl.
Bsn.
(cue String Bass)
Vln. I
Vln. II
Vla.
(cue Viola)
Vc.
Cb.

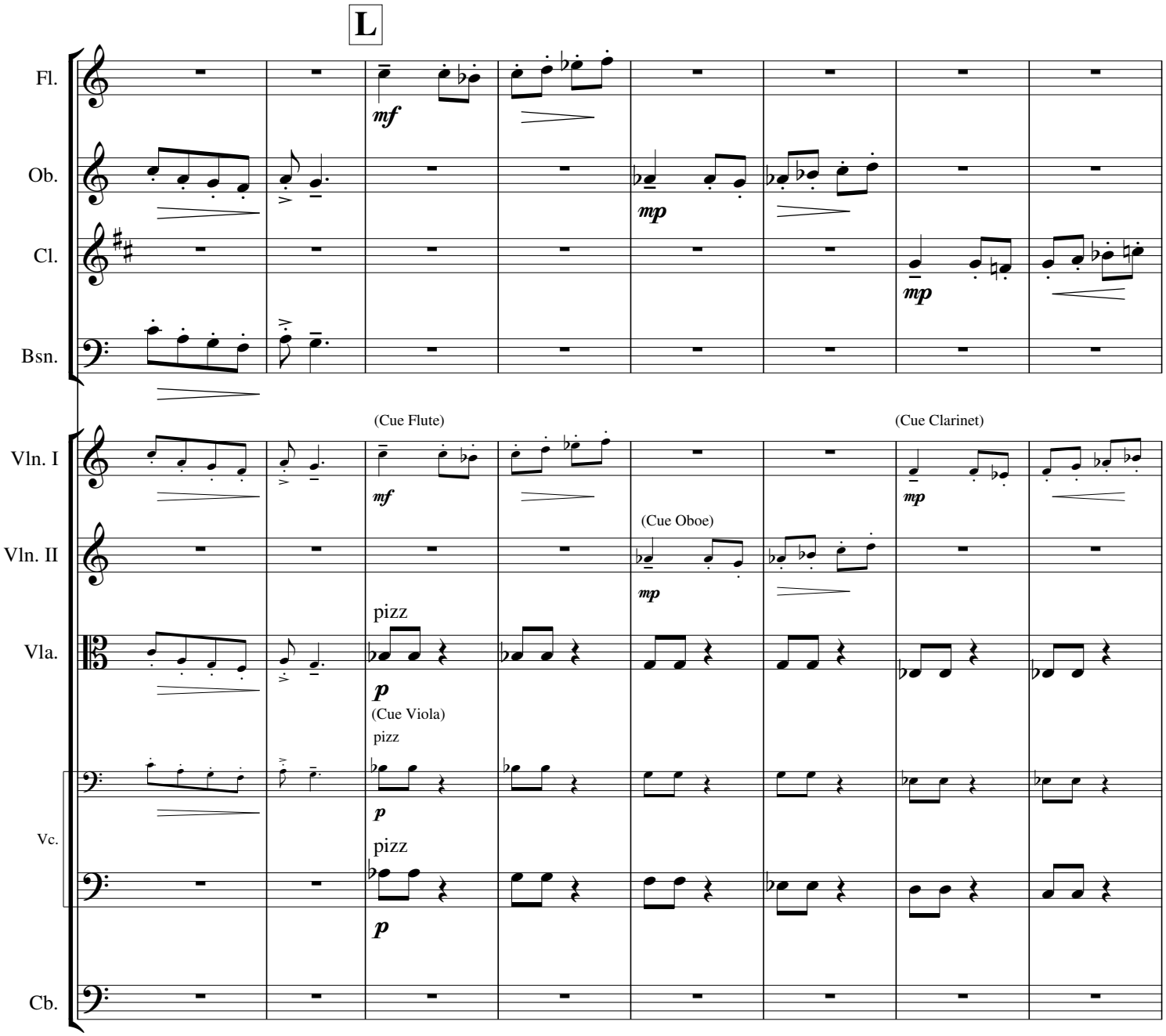
DURATION 50"

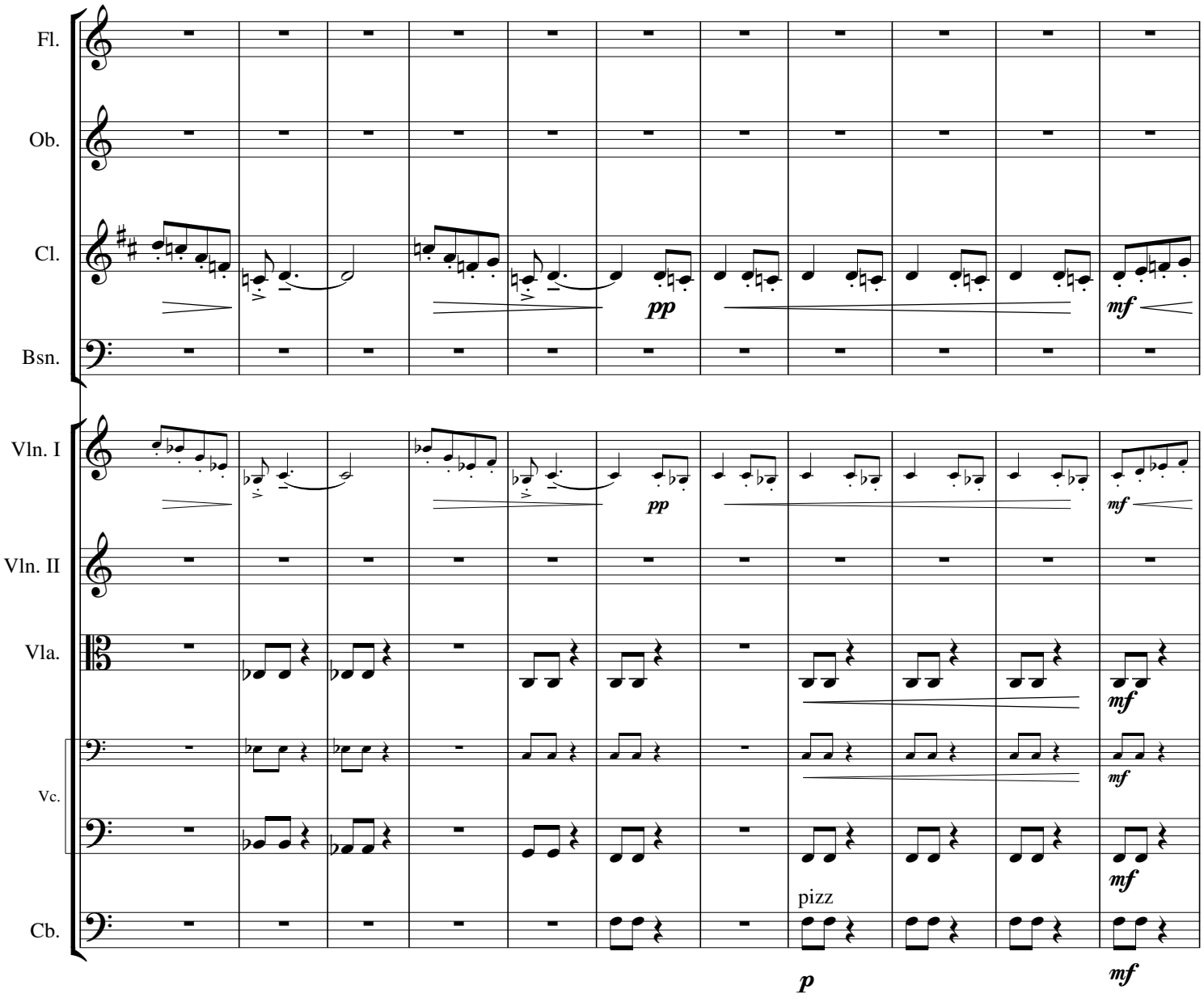
11. Slovak Lad's Dance

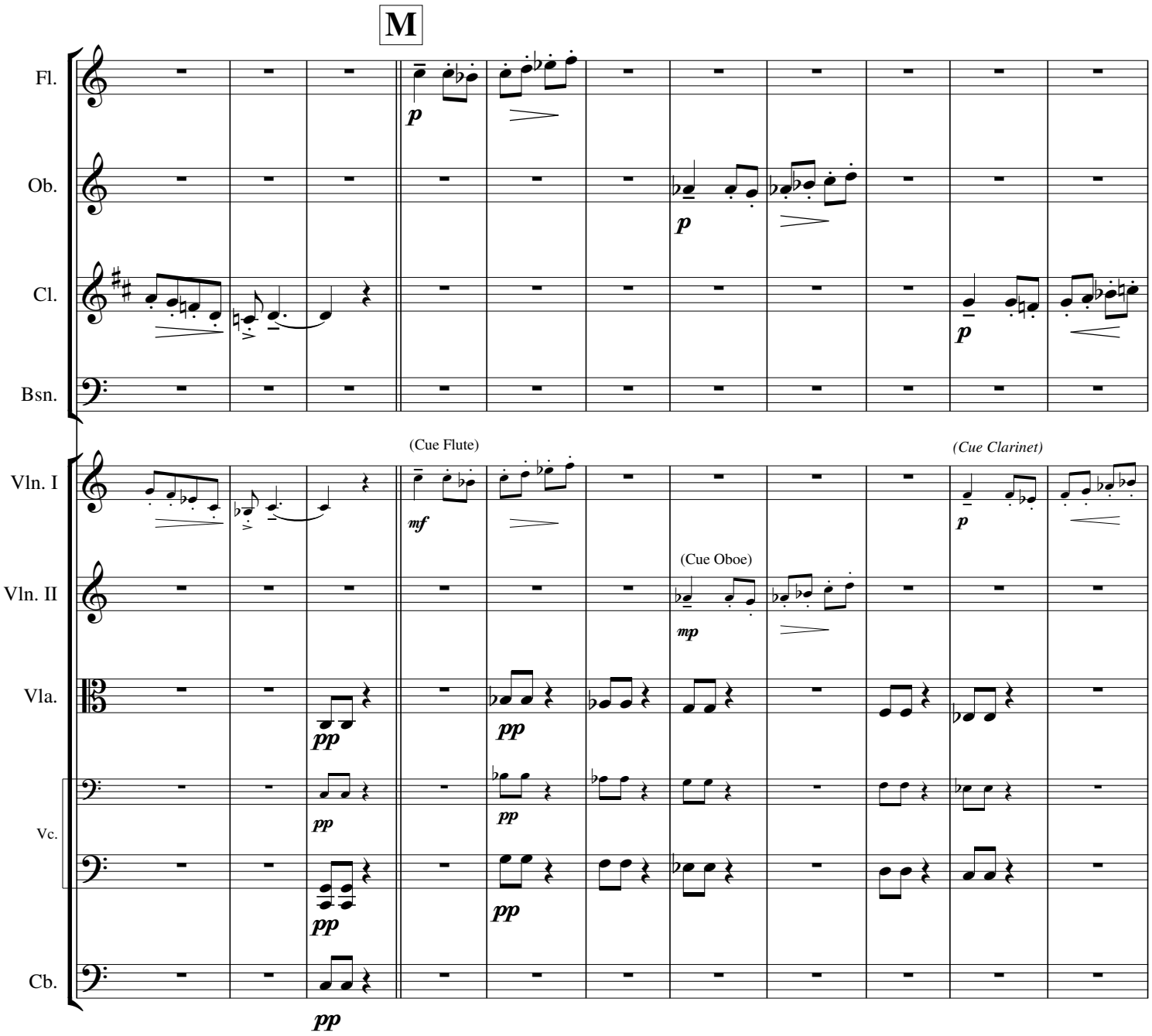
Allegro

♩ = 140




L
Fl.
Ob.
Cl.
Bsn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
(Cue Flute)
(Cue Clarinet)
(Cue Oboe)
pizz
p
(Cue Viola)

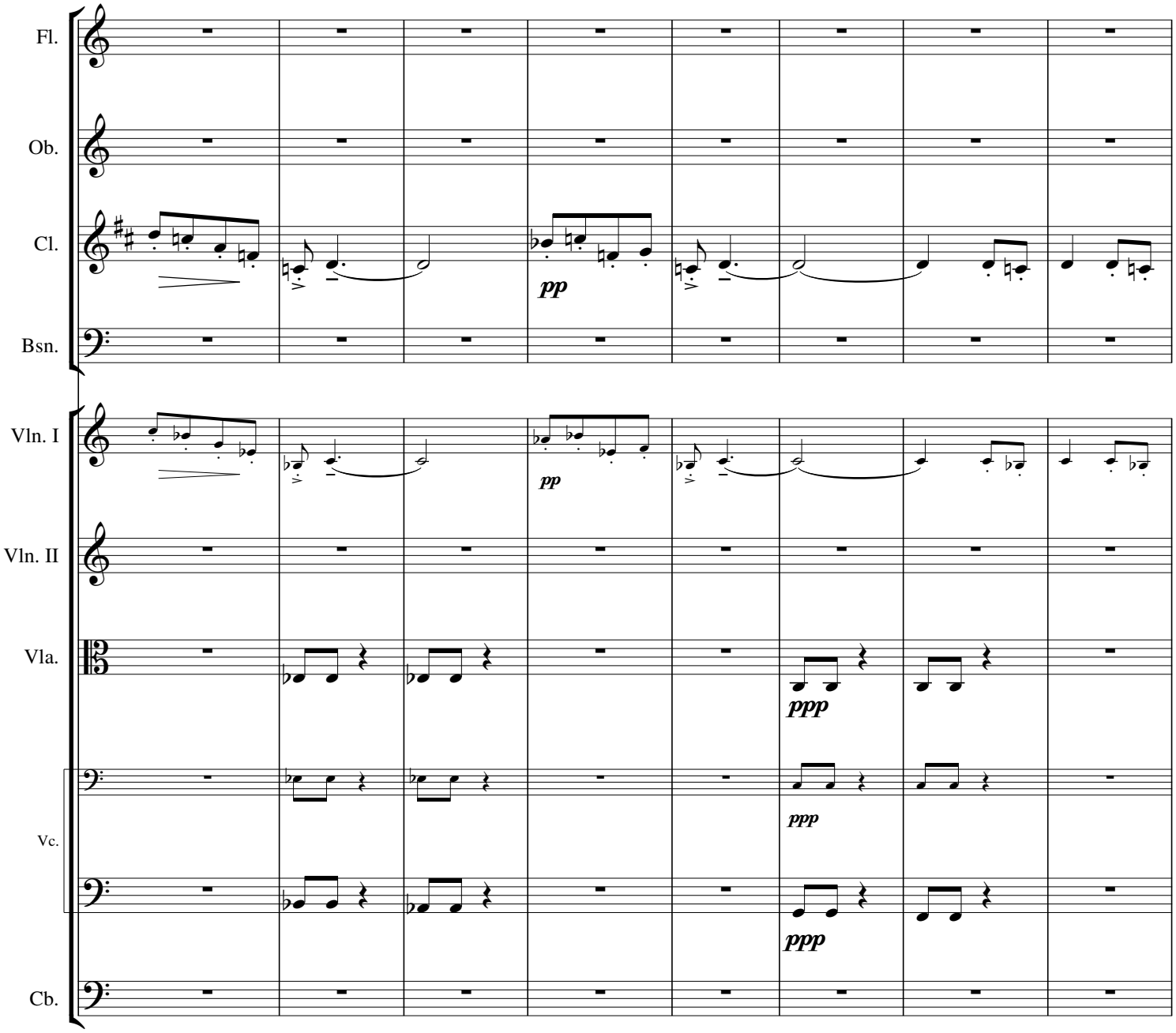

Fl.
Ob.
Cl.
Bsn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
mf
pizz
p

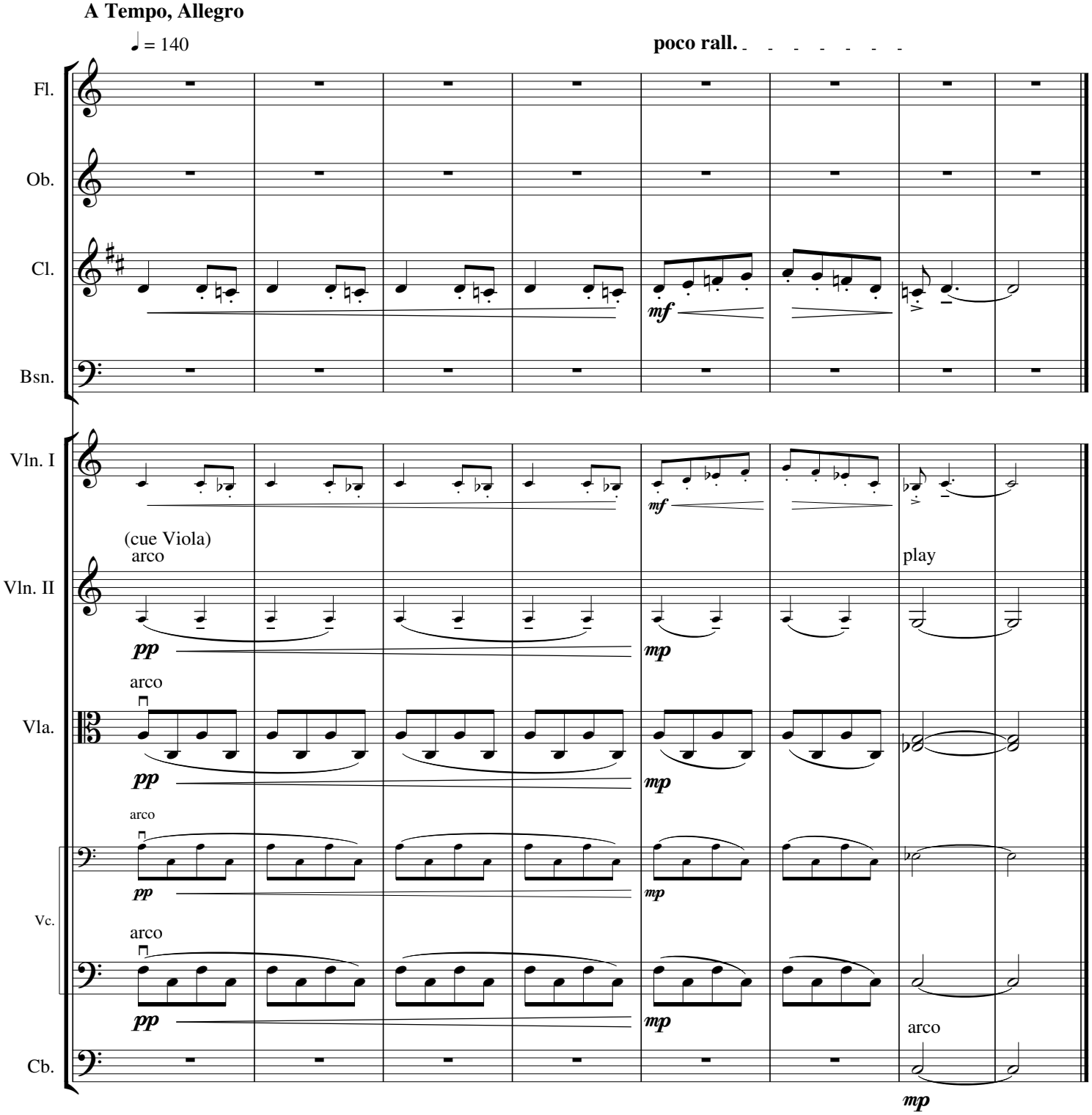

M
Fl.
Ob.
Cl.
Bsn.
(Cue Flute)
(Cue Clarinet)
Vln. I
Vln. II
(Cue Oboe)
Vla.
Vc.
Cb.
p
mf
mp
pp

Poco Ritenuto

♩ = 120

accel.




A Tempo, Allegro
♩ = 140
poco rall.
Fl.
Ob.
Cl.
Bsn.
Vln. I
(cue Viola)
arco
Vln. II
Vla.
Vc.
Cb.
play
pp
mp
mf

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]

sord

Violin

mp *dolce*

Viola

[opt. one, solo]

sostenuto

sonore e poco rubato

Violoncello

f *molto espressivo*

Contrabass

N

[tutti]

molto espressivo

Vln. 1

mp

[tutti]

molto espressivo

Vln. 2

mp

Vla.

[tutti]

sostenuto

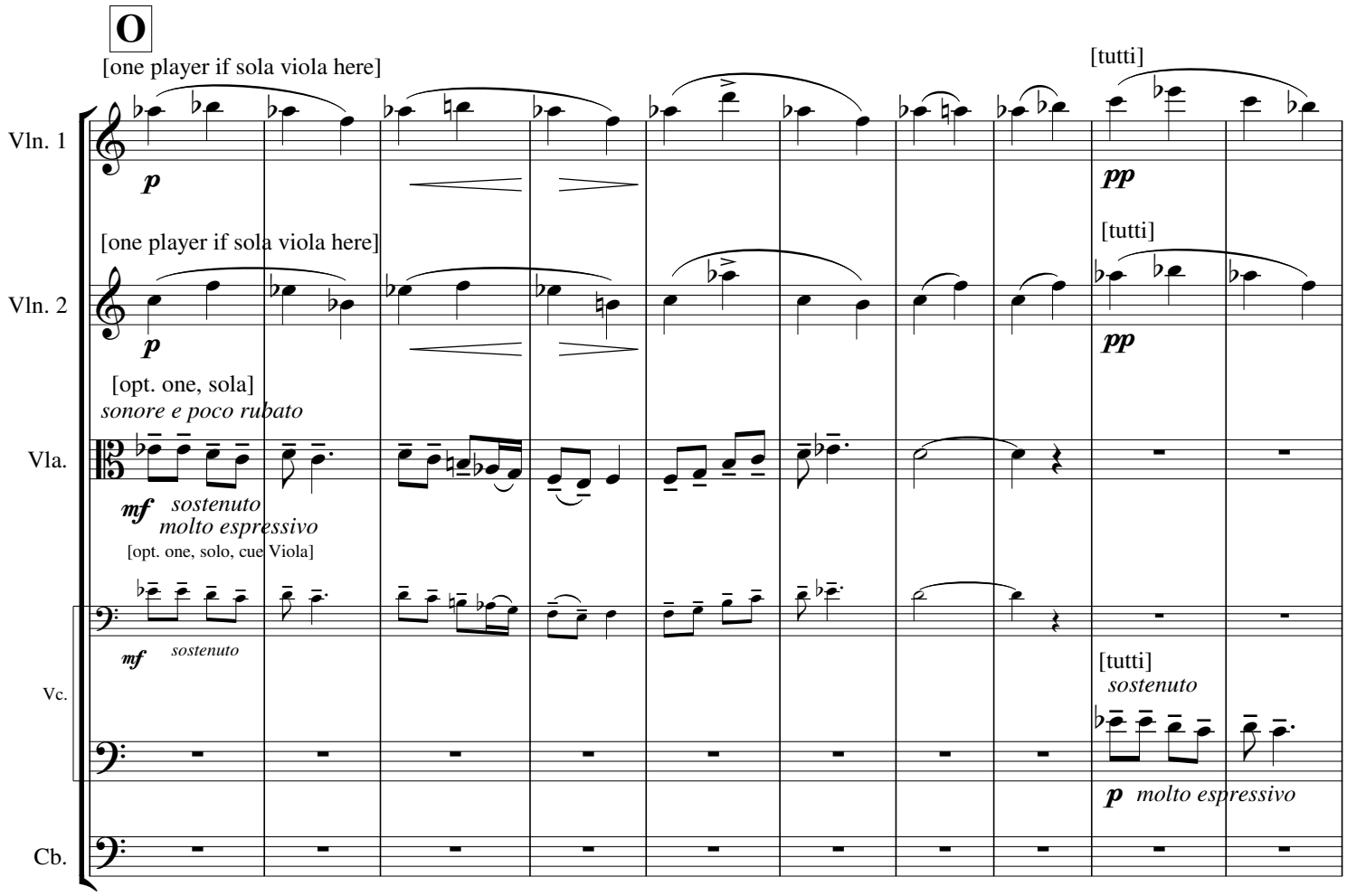
Vc.

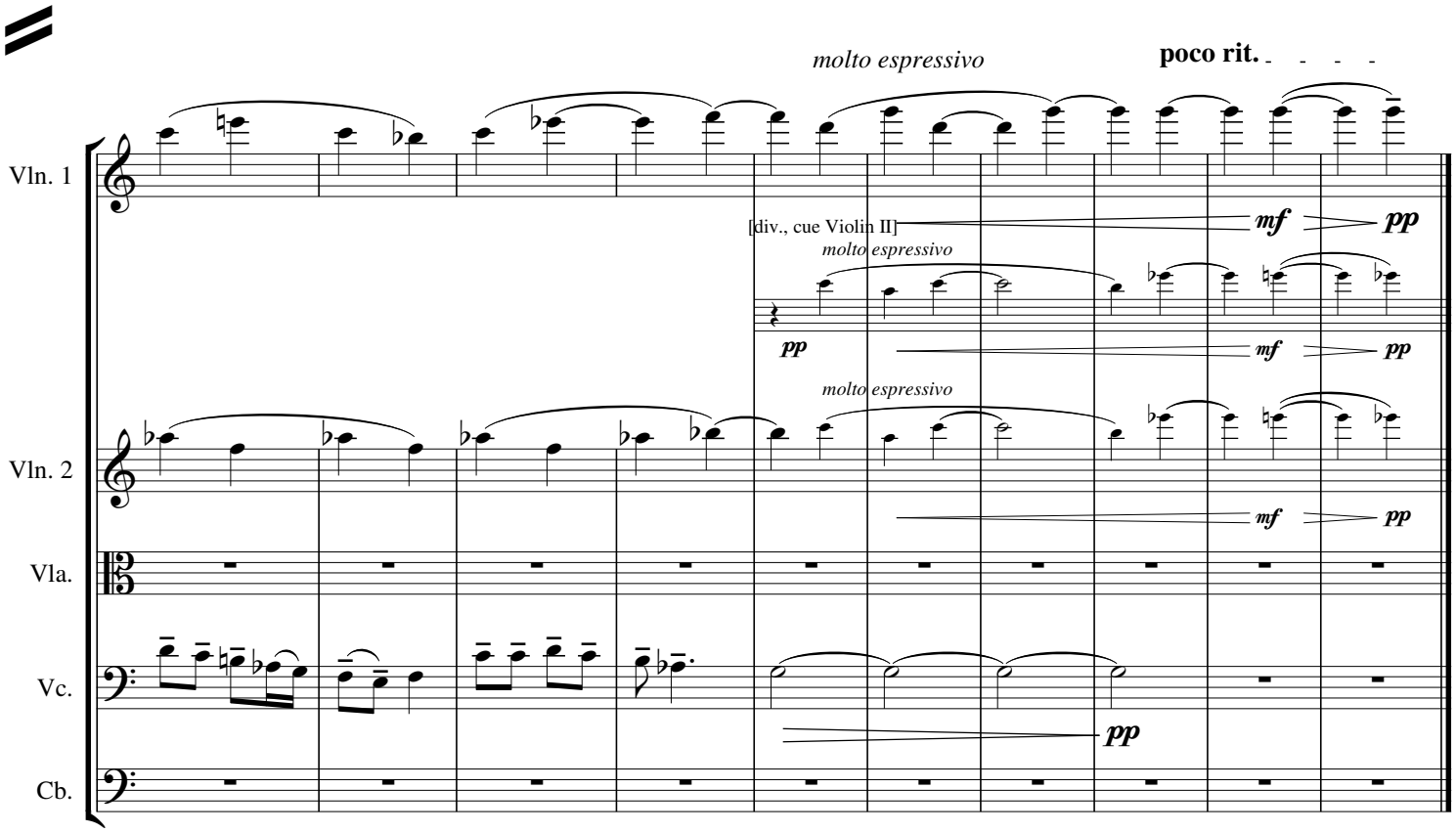
mf *molto espressivo*

sostenuto

Cb.

mf *molto espressivo*


O
[one player if sola viola here]
[tutti]
Vln. 1
p
pp
[one player if sola viola here]
[tutti]
Vln. 2
p
pp
[opt. one, sola]
sonore e poco rubato
Vla.
mf sostenuto
molto espressivo
[opt. one, solo, cue Viola]
mf sostenuto
Vc.
[tutti]
sostenuto
p molto espressivo
Cb.

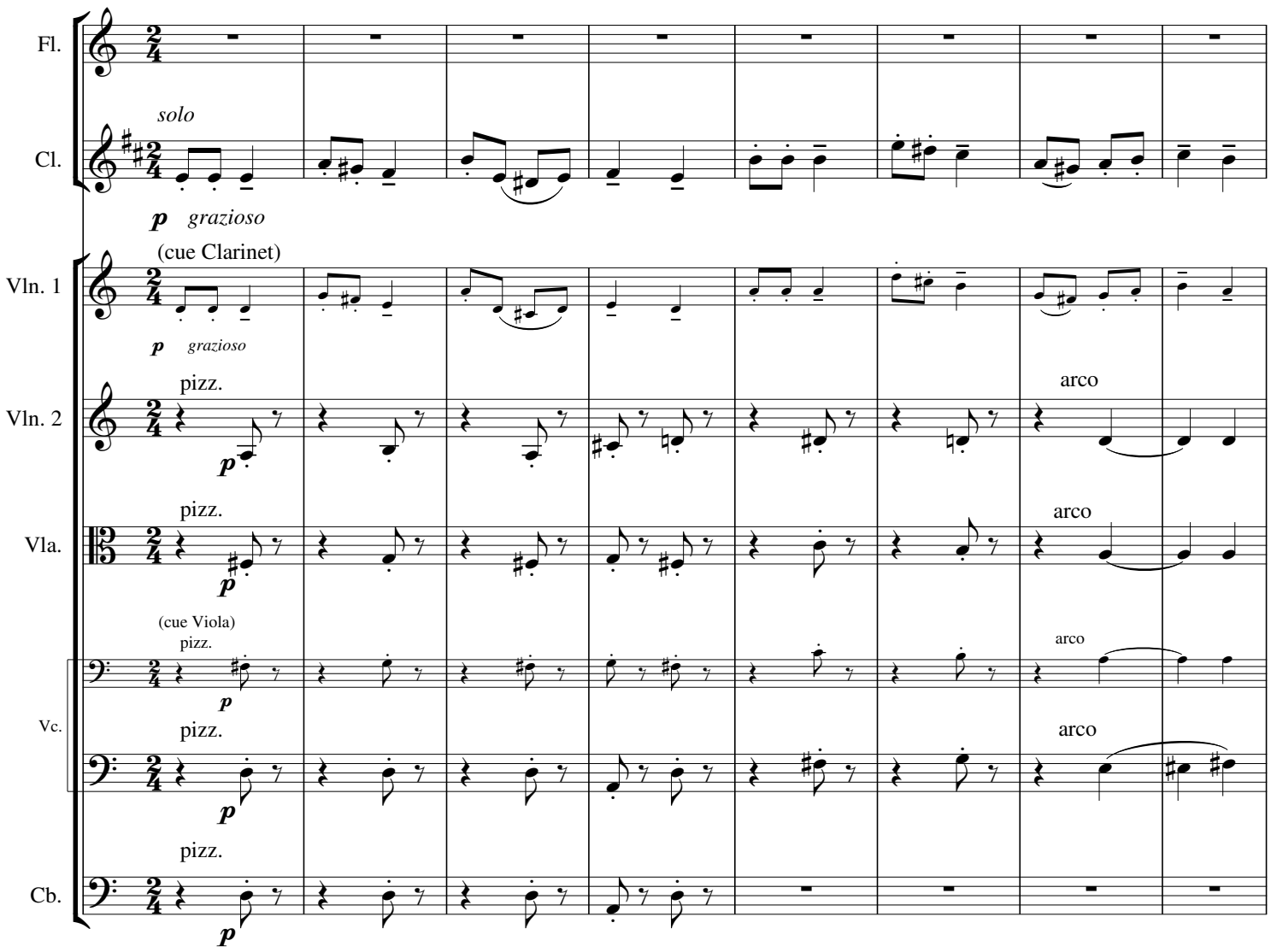

molto espressivo
poco rit.
Vln. 1
[div., cue Violin II]
mf pp
molto espressivo
pp
mf pp
molto espressivo
Vln. 2
mf pp
Vla.
Vc.
pp
Cb.

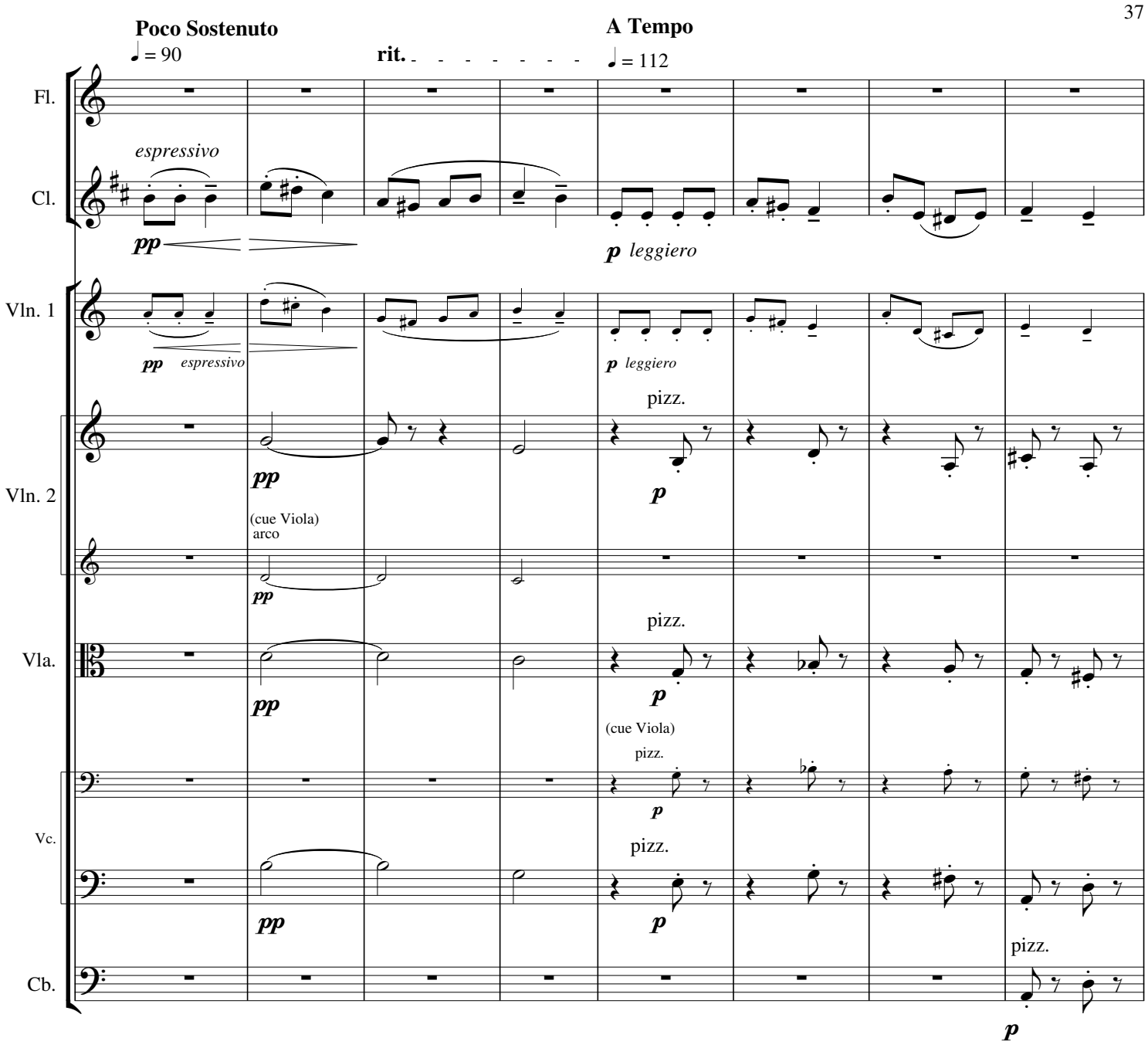
13. Steven Street, Steven Street,
Very short and narrow

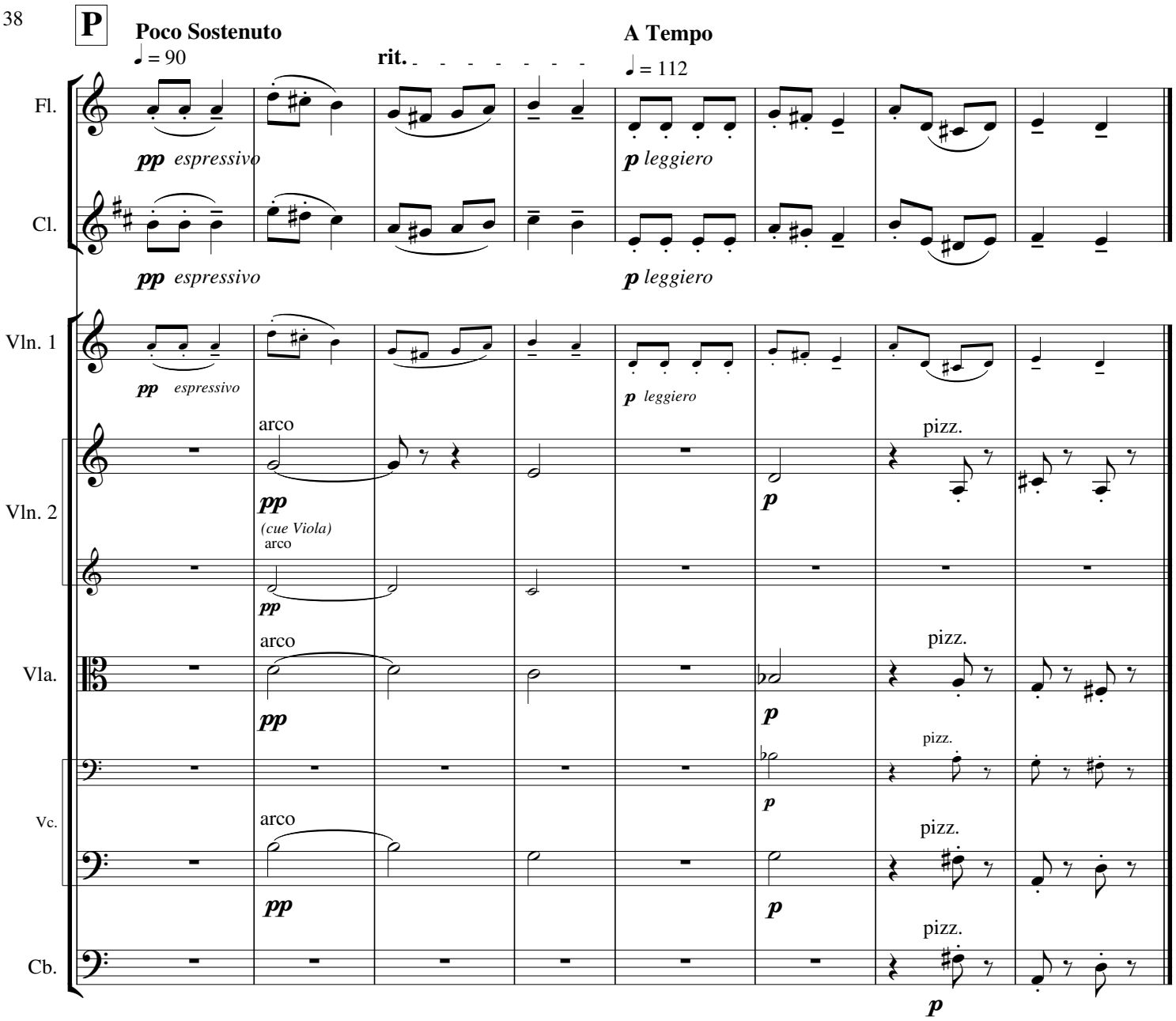
DURATION 30"

Allegro

♩ = 112




Poco Sostenuto
♩ = 90
rit.
A Tempo
♩ = 112
Fl.
Cl.
espressivo
pp
p leggiero
Vln. 1
pp espressivo
p leggiero
Vln. 2
pizz.
pp
p
(cue Viola)
arco
pp
Vla.
pizz.
pp
p
(cue Viola)
pizz.
p
Vc.
pizz.
pp
p
Cb.
pizz.
p

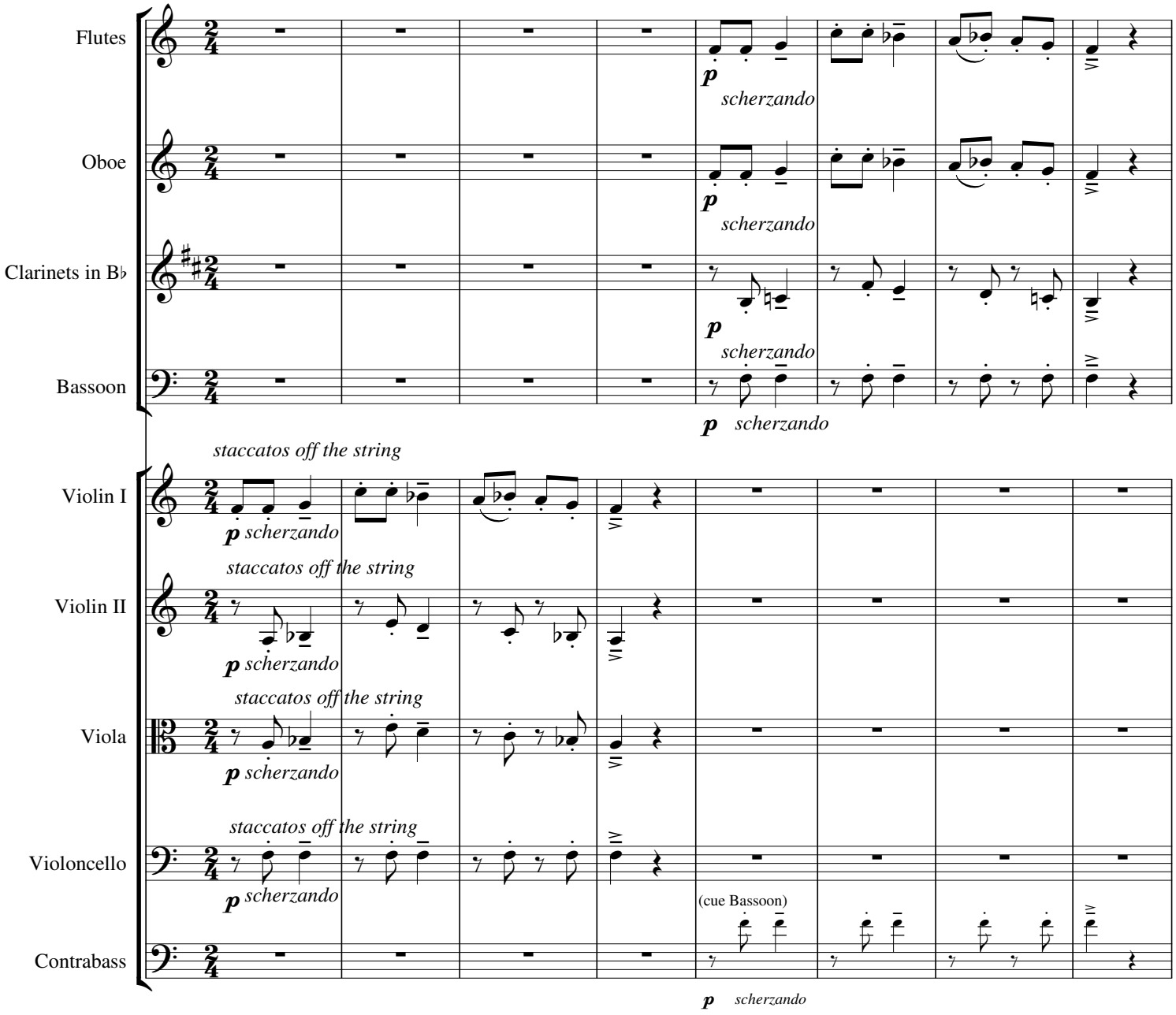

P
Poco Sostenuto
♩ = 90
rit.
A Tempo
♩ = 112
Fl.
pp espressivo
p leggiero
Cl.
pp espressivo
p leggiero
Vln. 1
pp espressivo
p leggiero
Vln. 2
arco
pp
(cue Viola)
arco
pp
pizz.
p
Vla.
arco
pp
pizz.
p
Vc.
arco
pp
pizz.
p
Cb.
pizz.
p

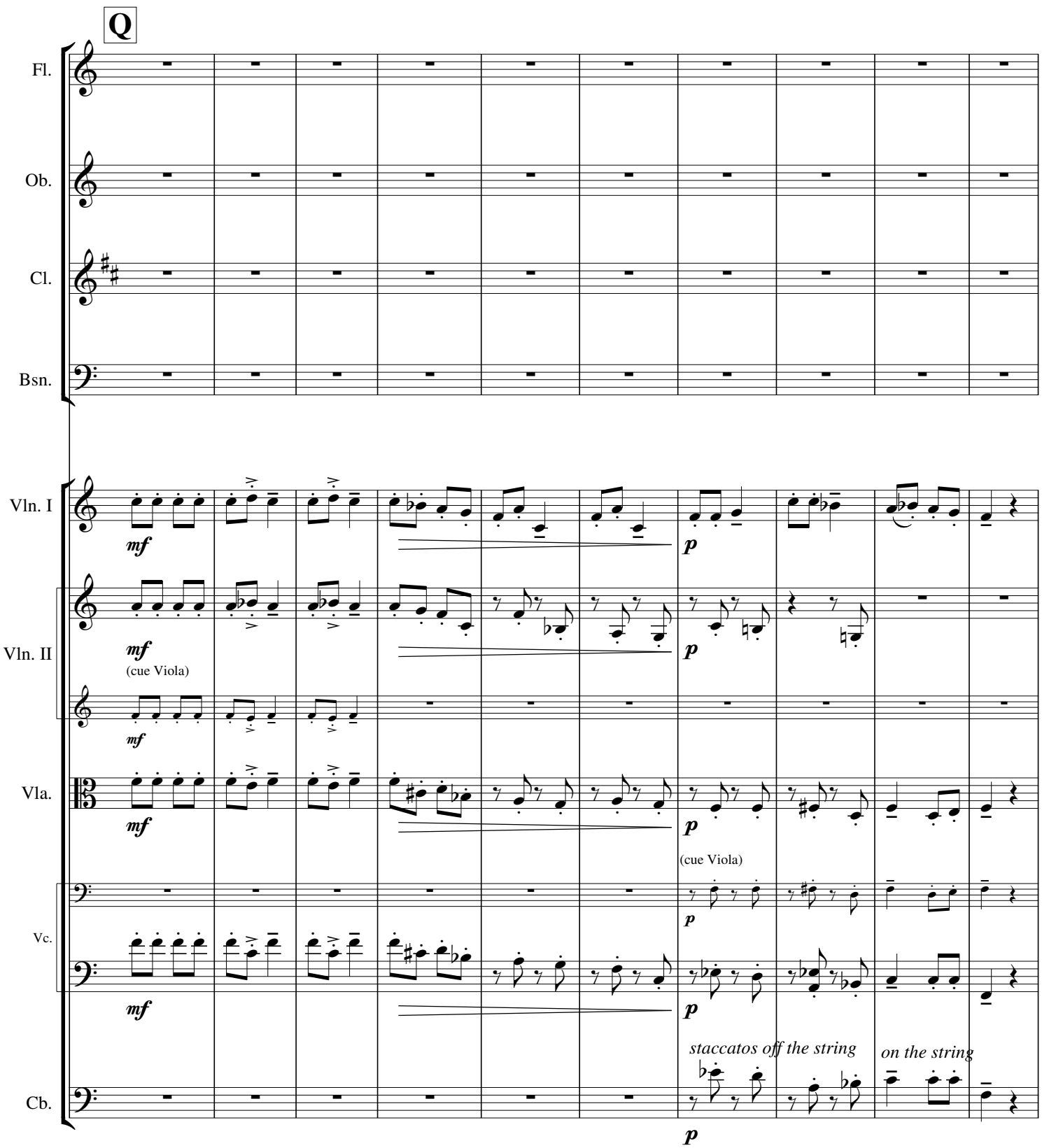
14. Above the tree, below the tree,
Two roses bloomed

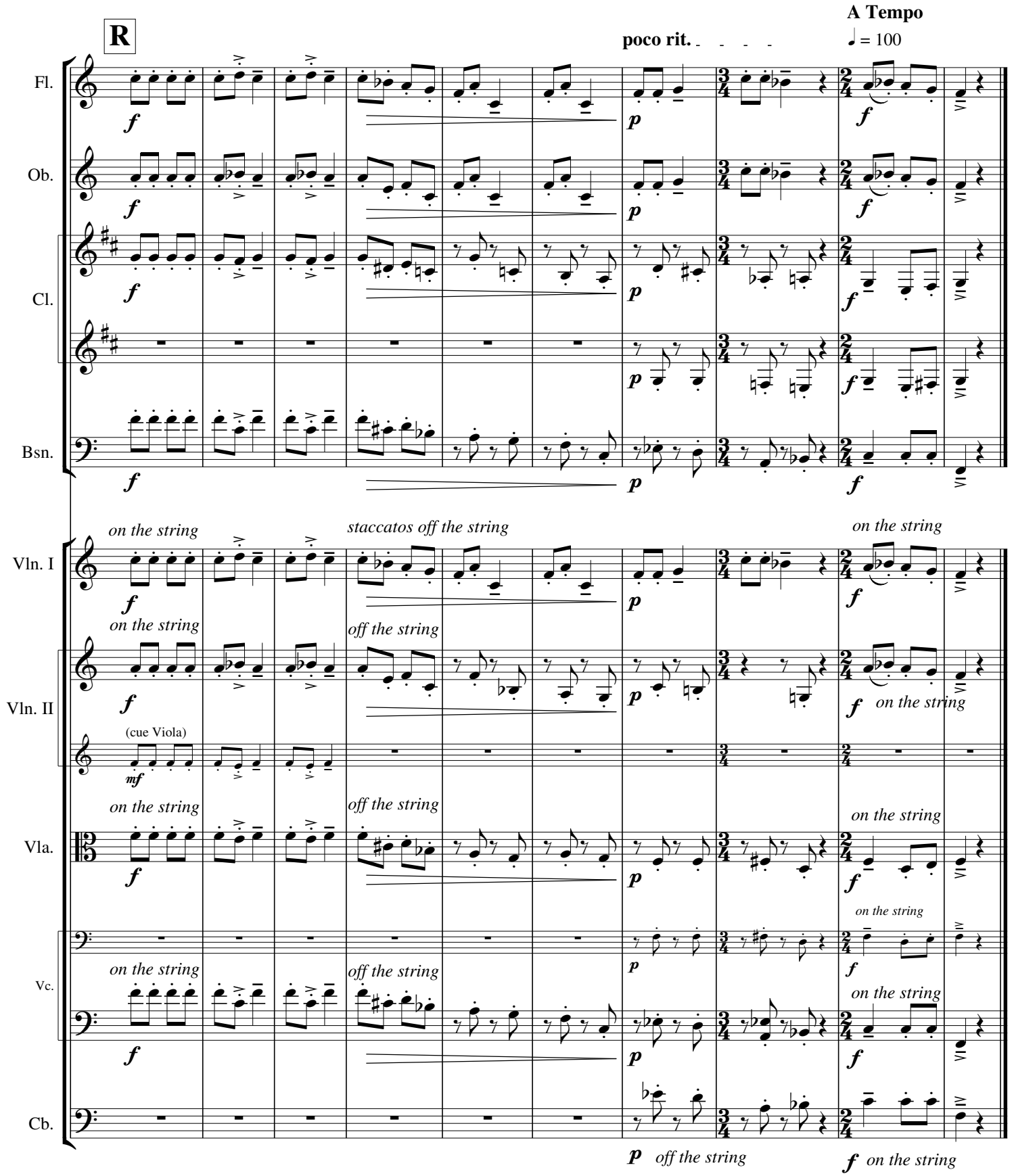
DURATION 35"

Allegretto

♩ = 100




Q
Fl.
Ob.
Cl.
Bsn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
p
(cue Viola)
staccatos off the string
on the string

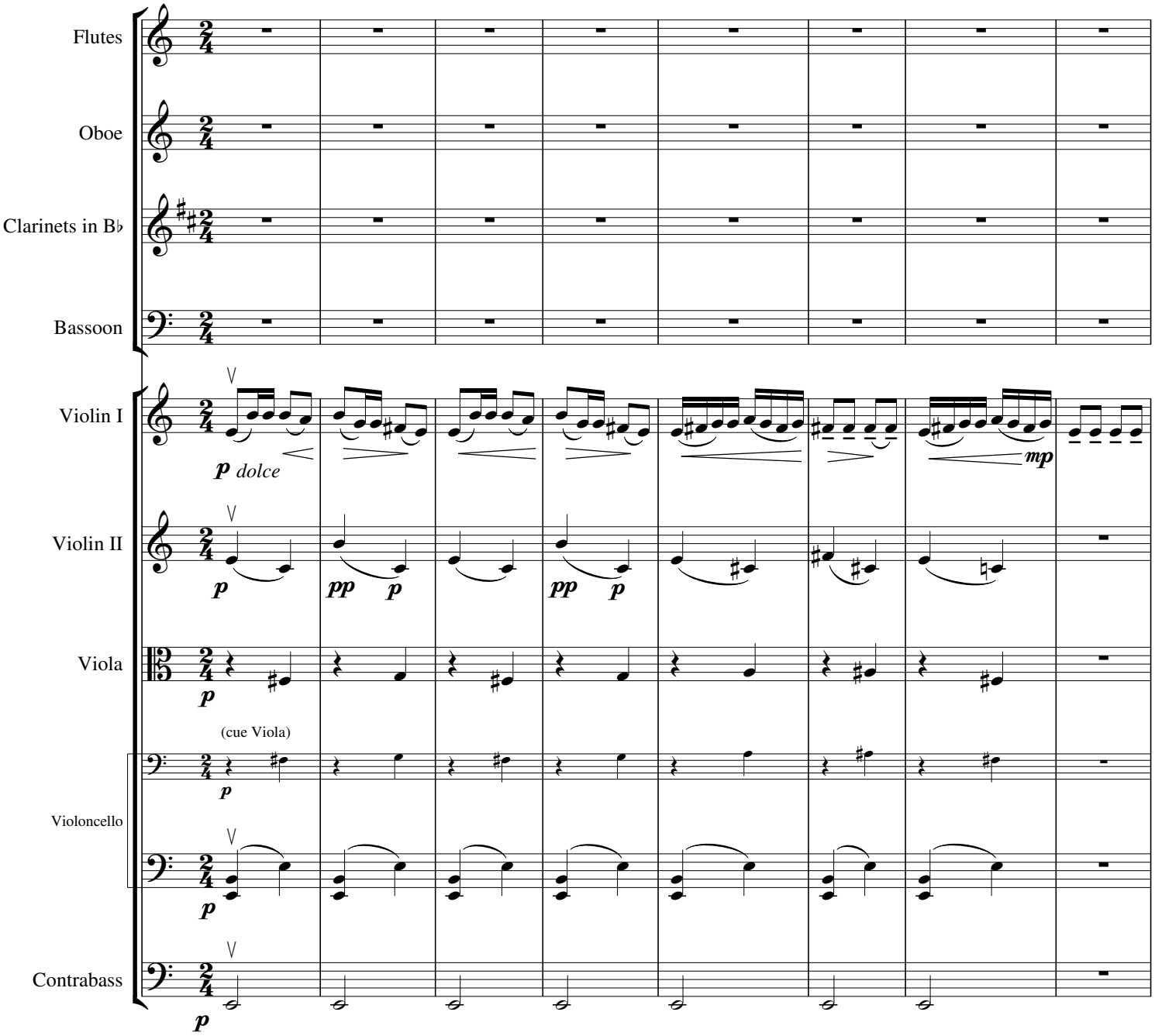

R
poco rit.
A Tempo
♩ = 100
Fl.
Ob.
Cl.
Bsn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
on the string
staccatos off the string
off the string
(cue Viola)
mf
p
f
off the string

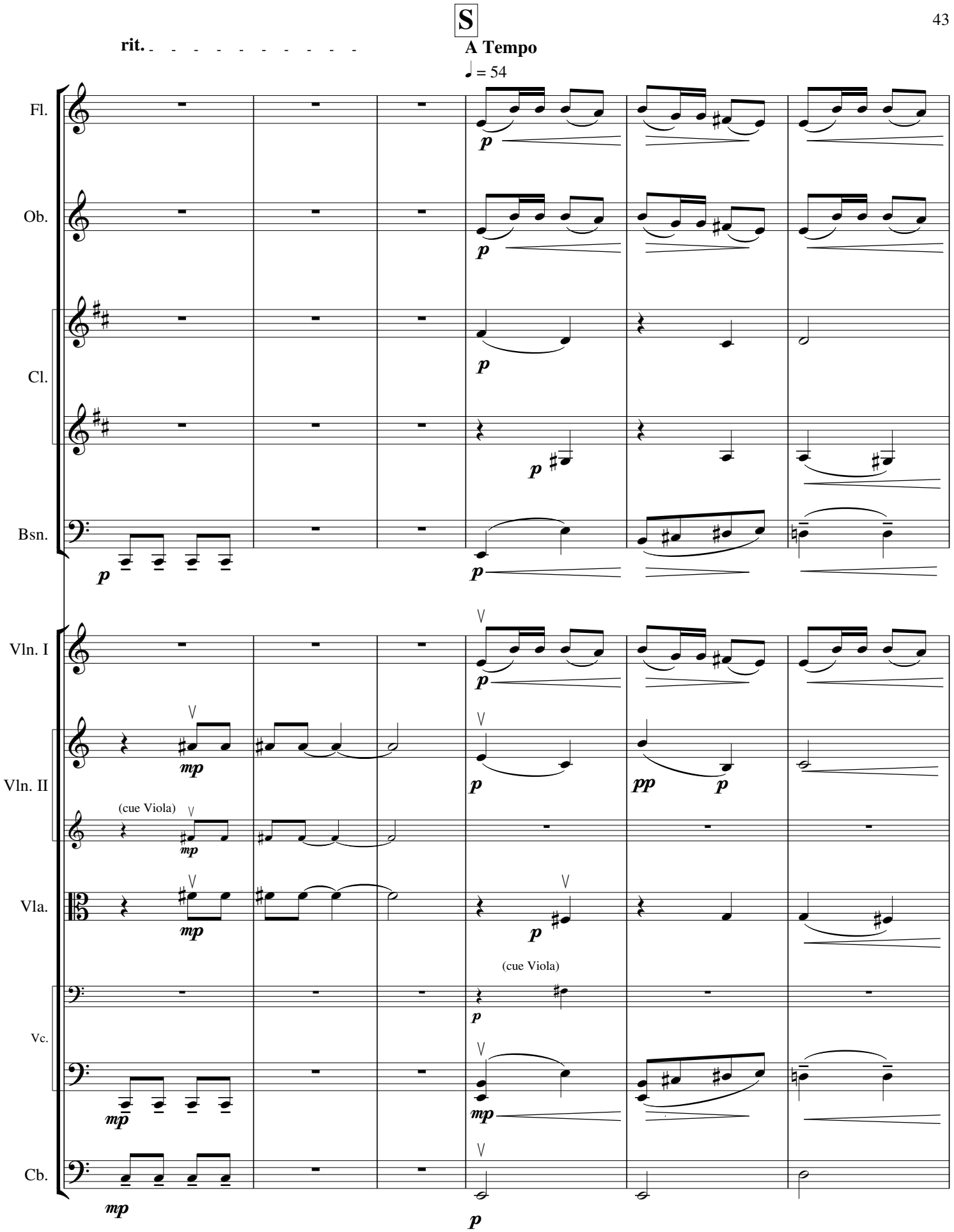
15. My Little Rosebud is Dressed in White

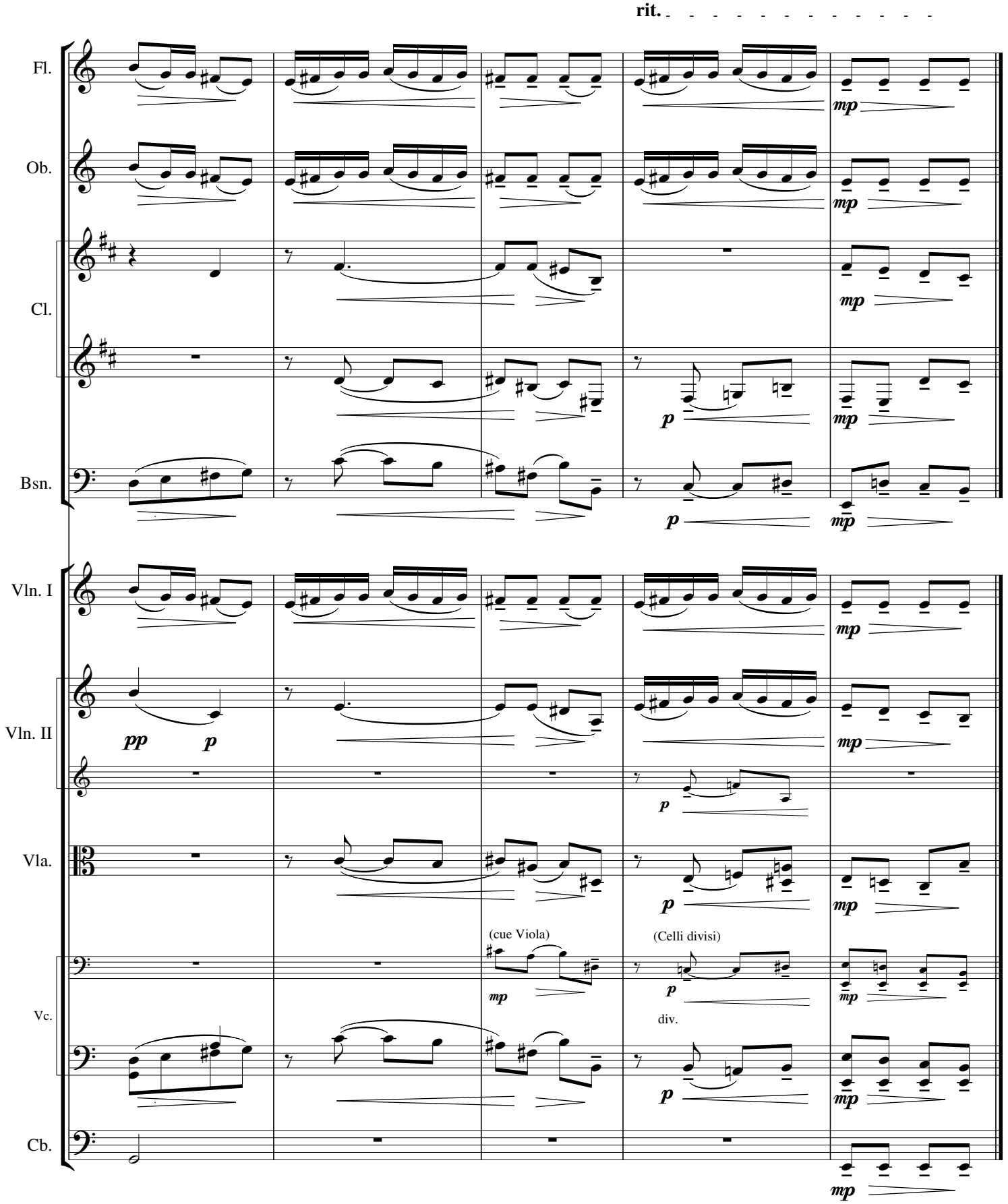
DURATION :45

Adagio

♩ = 54




S
rit.
A Tempo
♩ = 54
Fl.
Ob.
Cl.
Bsn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
(cue Viola)
(cue Viola)


rit.
Fl.
Ob.
Cl.
Bsn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
p
mp
(cue Viola)
(Celli divisi)
div.

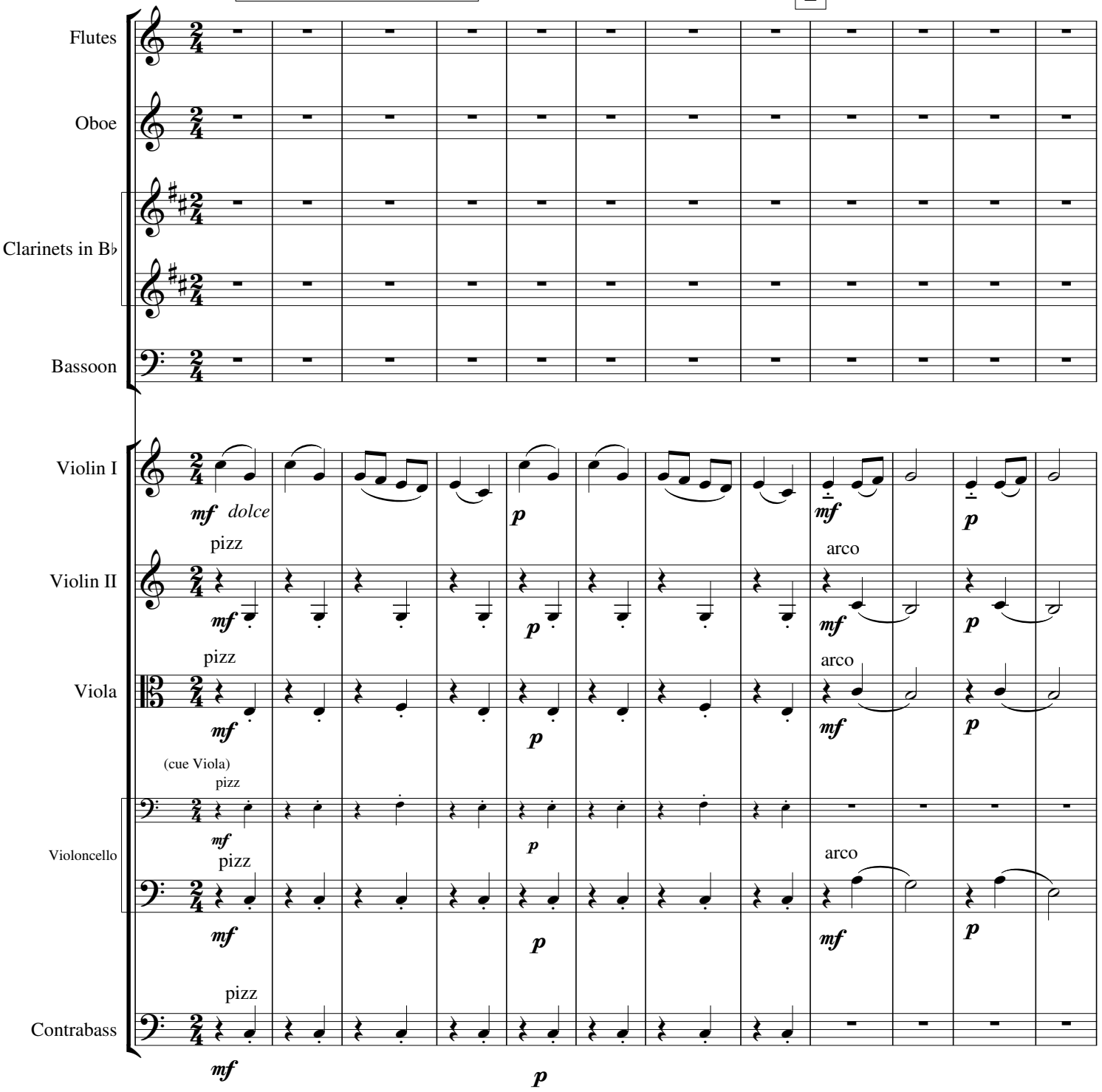
16. Dearie, Dearie, Do You Have a Daughter?

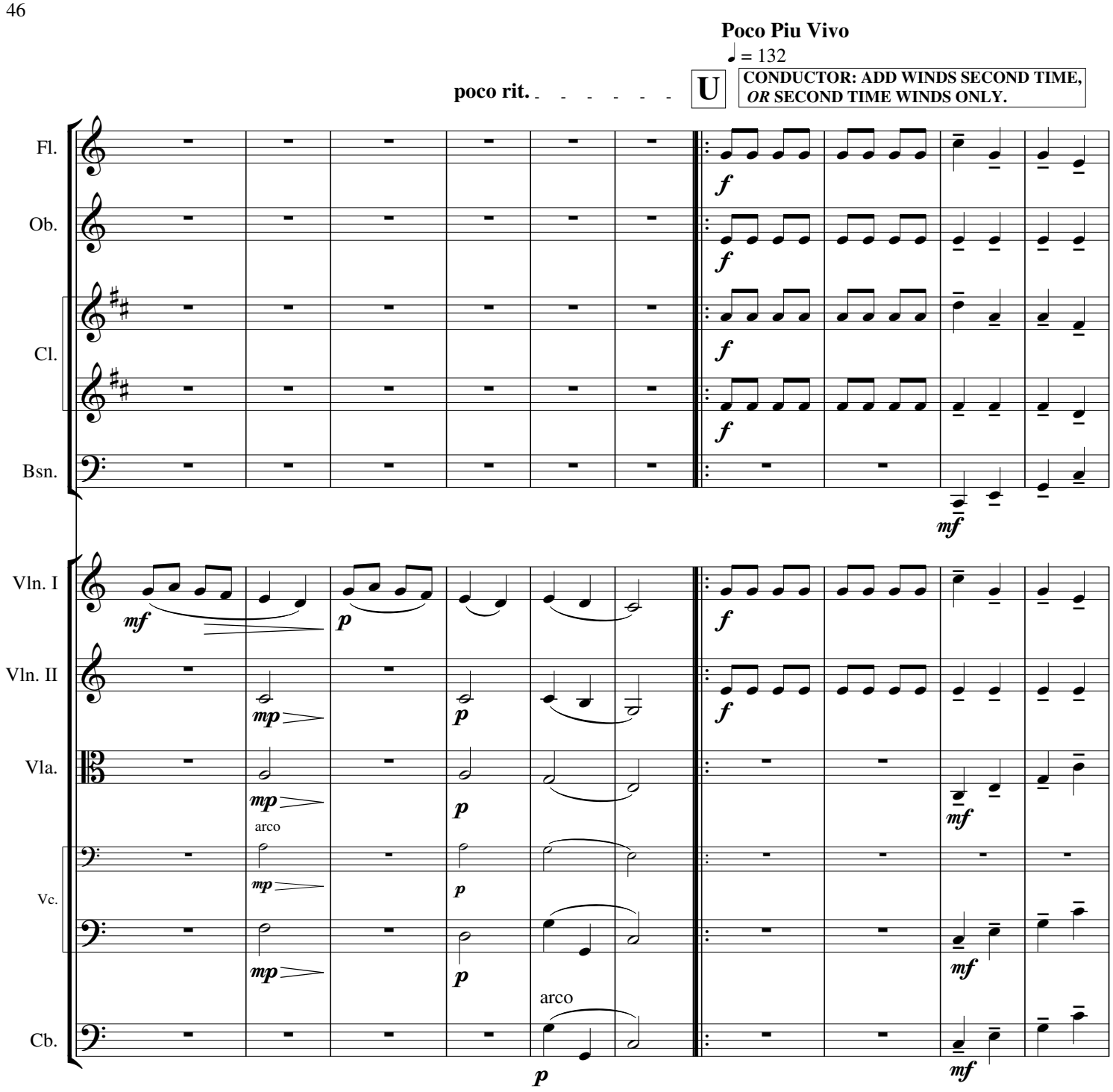
DURATION 1:10

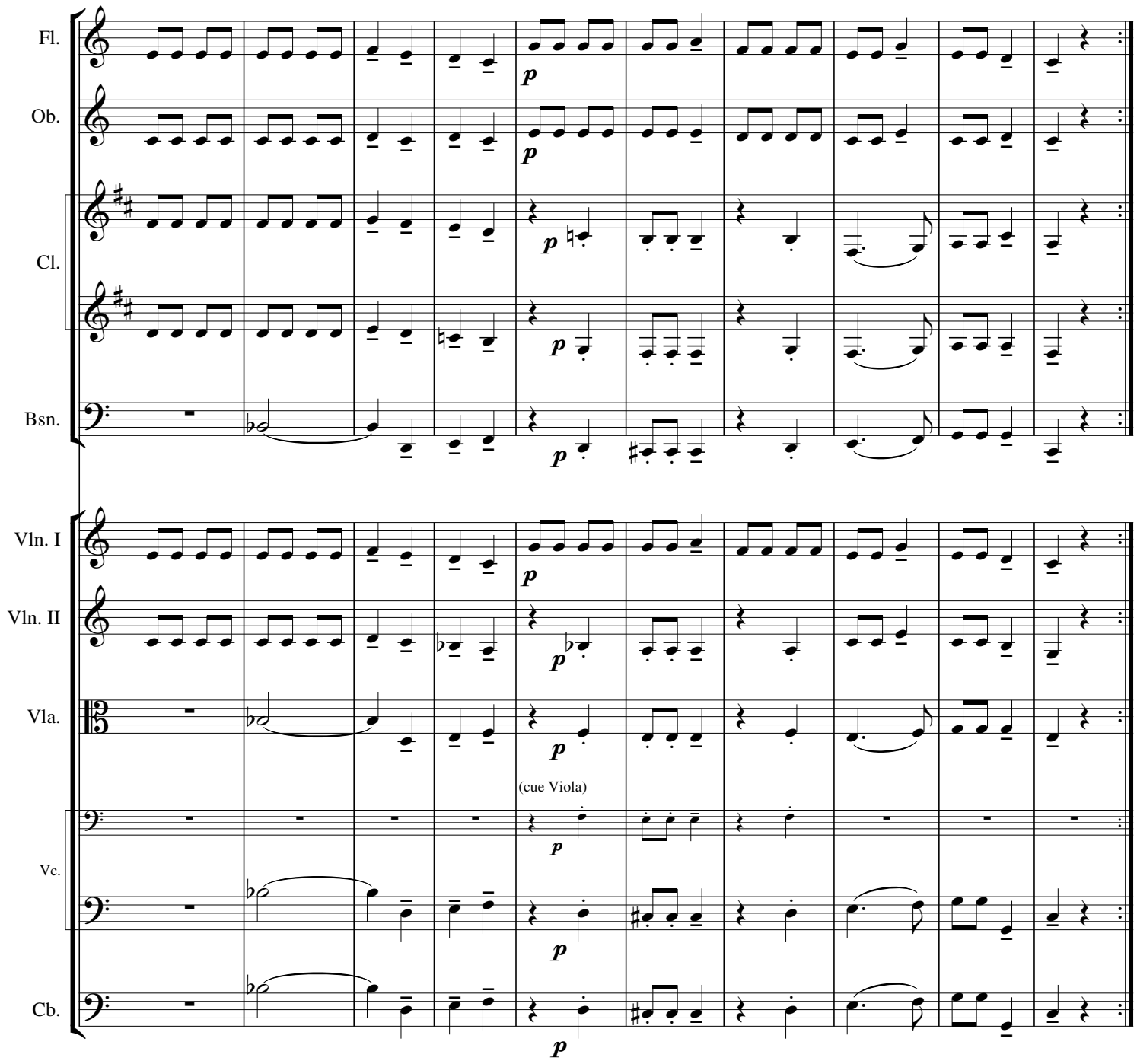
Allegretto

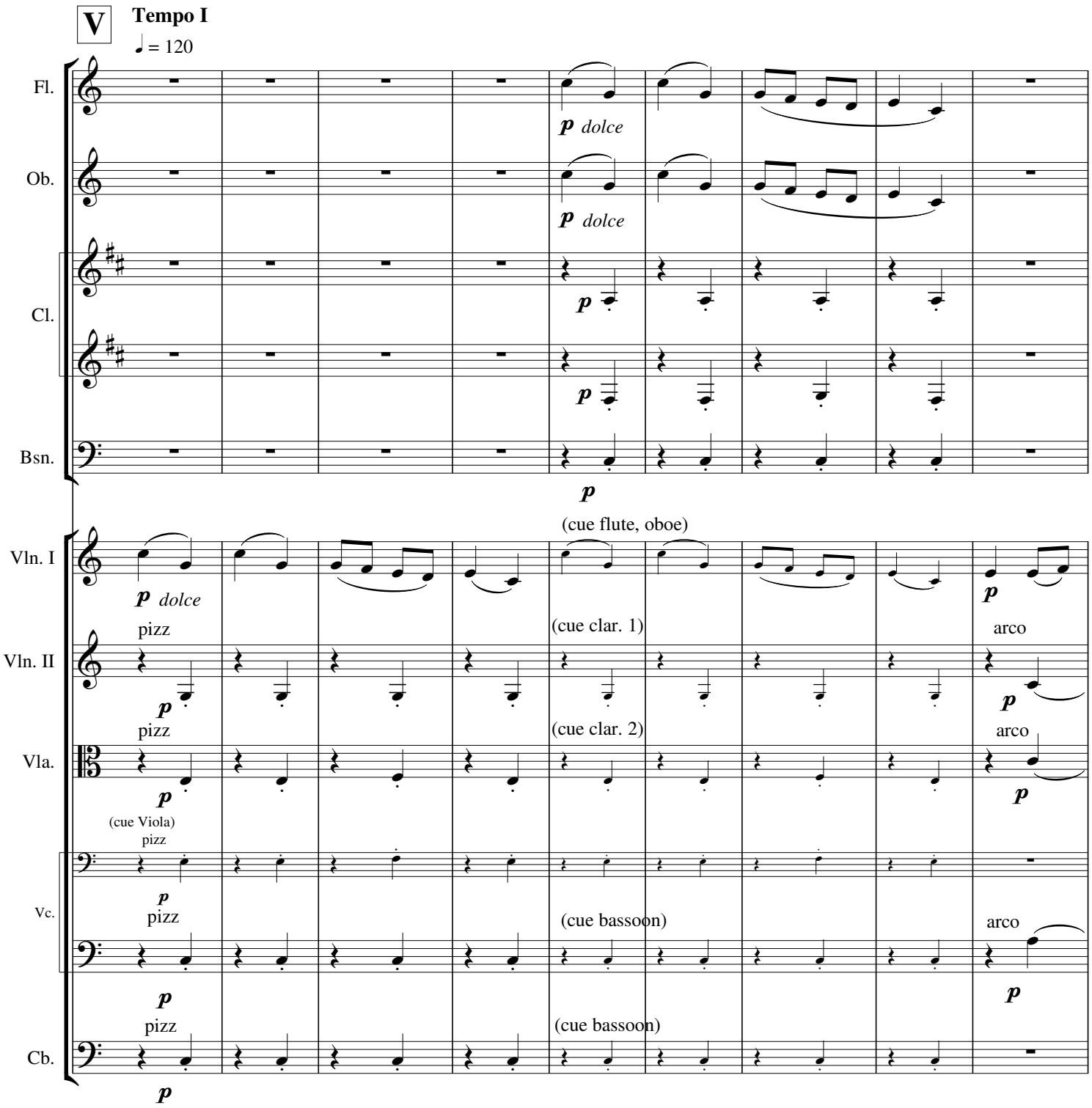
♩ = 120 **Can be played by strings only.**

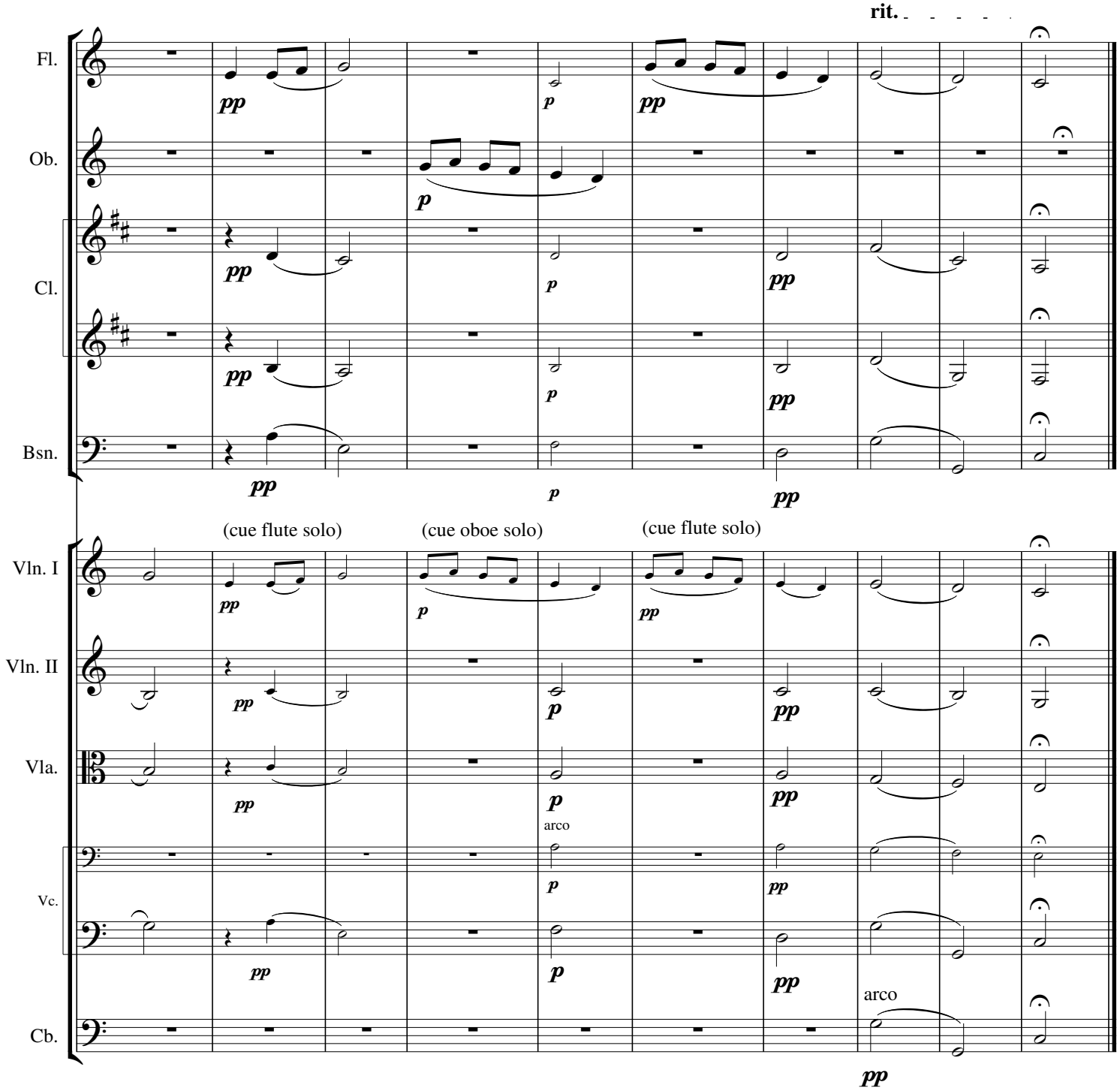
T




Poco Piu Vivo
♩ = 132
poco rit.
U
CONDUCTOR: ADD WINDS SECOND TIME,
OR SECOND TIME WINDS ONLY.
Fl.
Ob.
Cl.
Bsn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
arco


Fl.
Ob.
Cl.
Bsn.
Vln. I
Vln. II
Vla.
(cue Viola)
Vc.
Cb.
p


V
Tempo I
♩ = 120
Fl.
Ob.
Cl.
Bsn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p dolce
p
(cue flute, oboe)
pizz
(cue Viola)
(cue clar. 1)
(cue clar. 2)
(cue bassoon)
arco

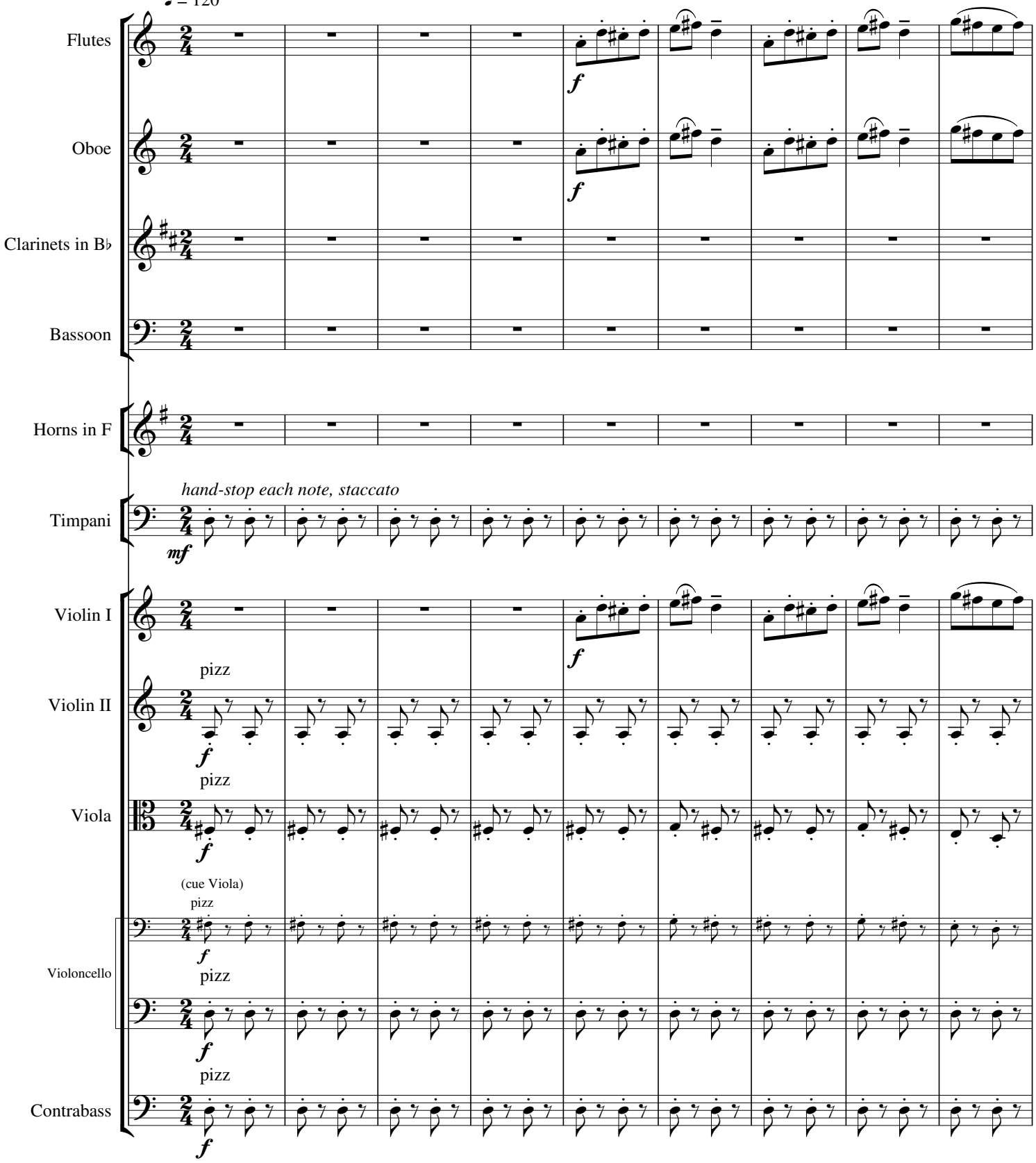

rit.
Fl.
Ob.
Cl.
Bsn.
pp
p
(cue flute solo)
(cue oboe solo)
(cue flute solo)
Vln. I
Vln. II
Vla.
arco
Vc.
Cb.

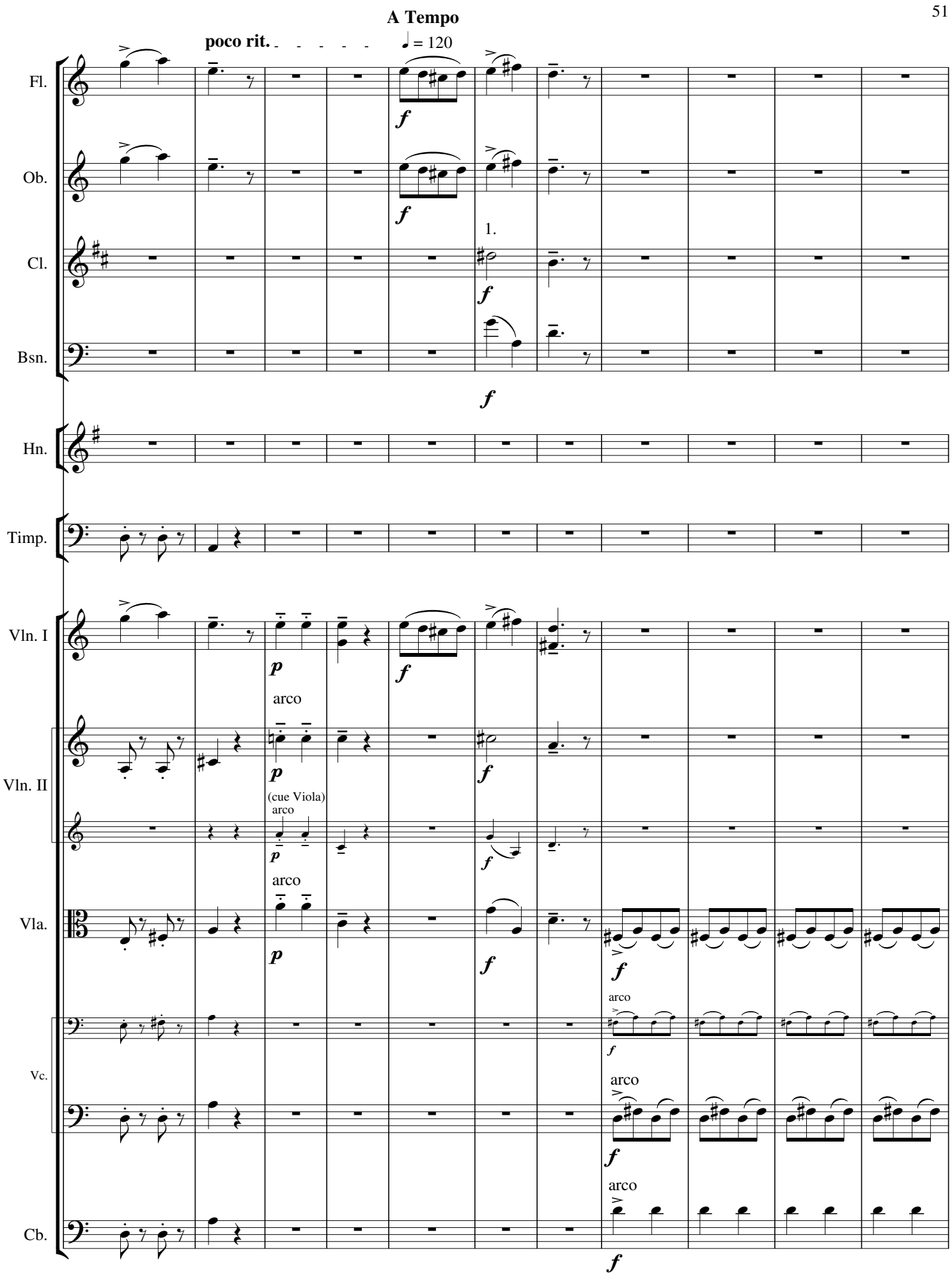
17. (Bad Lyrics II)

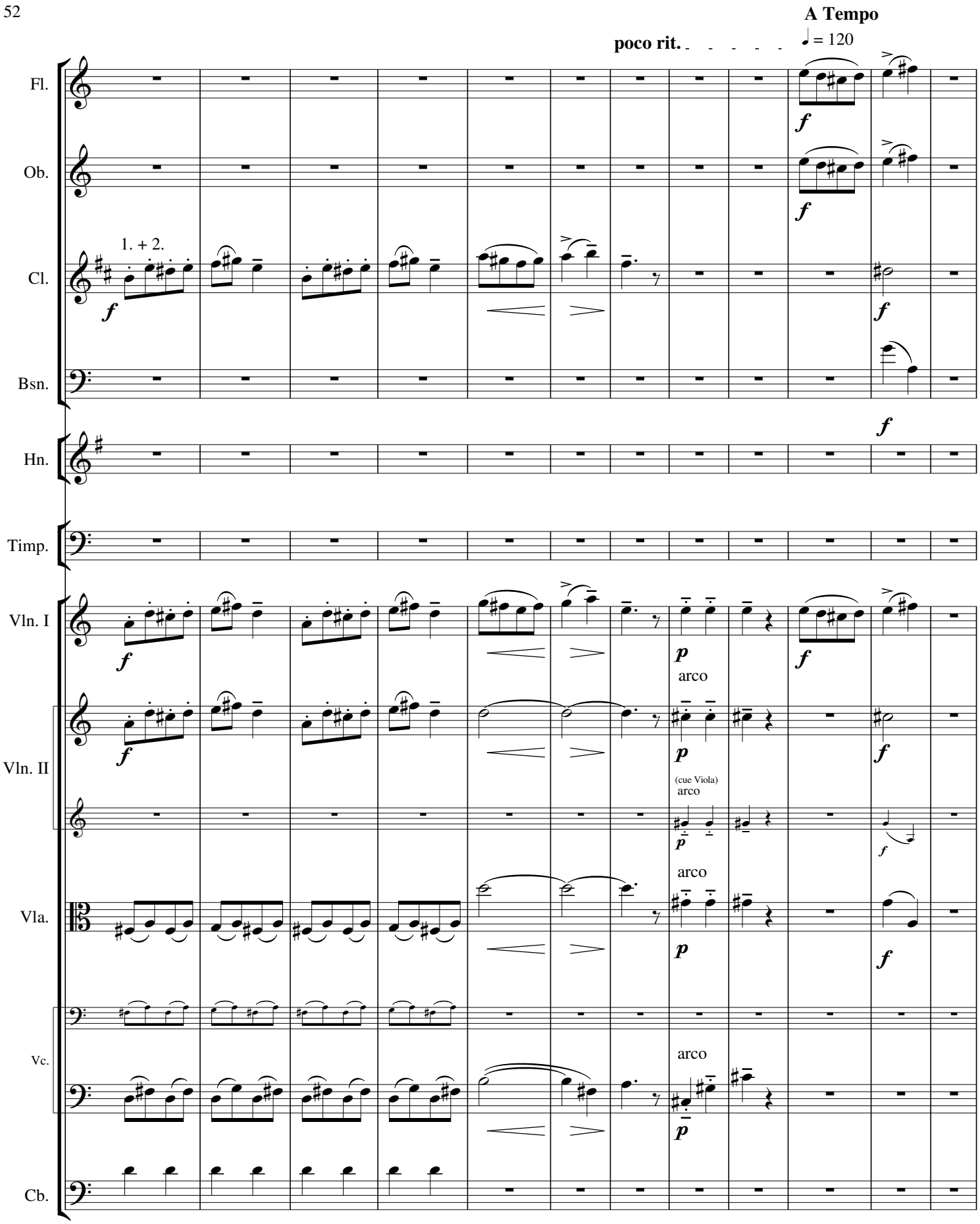
DURATION 1:00

Allegro

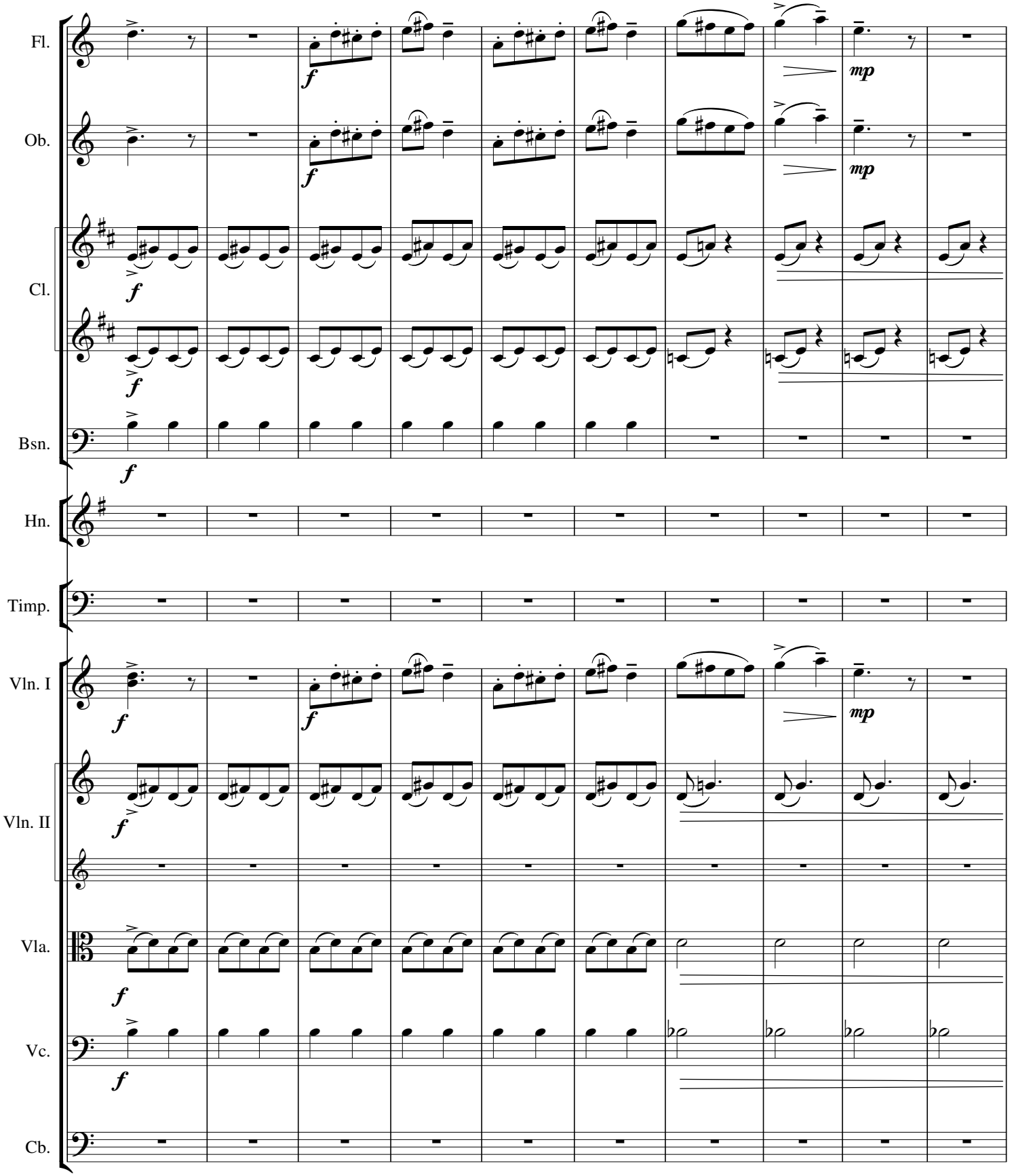
♩ = 120




A Tempo
poco rit.
♩ = 120
Fl.
Ob.
Cl.
1.
Bsn.
Hn.
Timp.
Vln. I
Vln. II
arco
(cue Viola)
arco
Vla.
arco
Vc.
arco
arco
Cb.

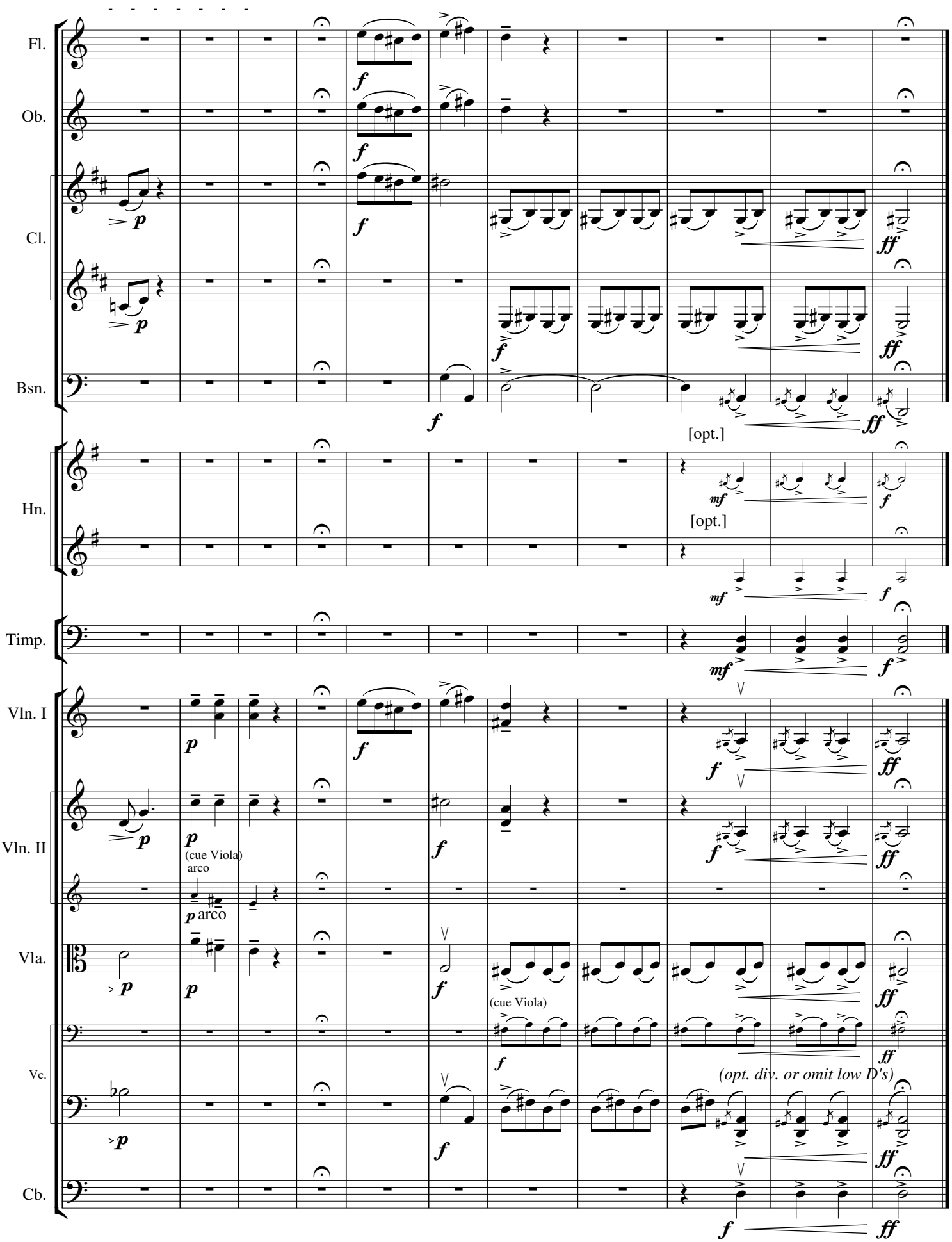

poco rit.
A Tempo
♩ = 120
Fl.
Ob.
1. + 2.
Cl.
Bsn.
Hn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
(cue Viola)
arco

molto rit.



A Tempo

♩ = 120

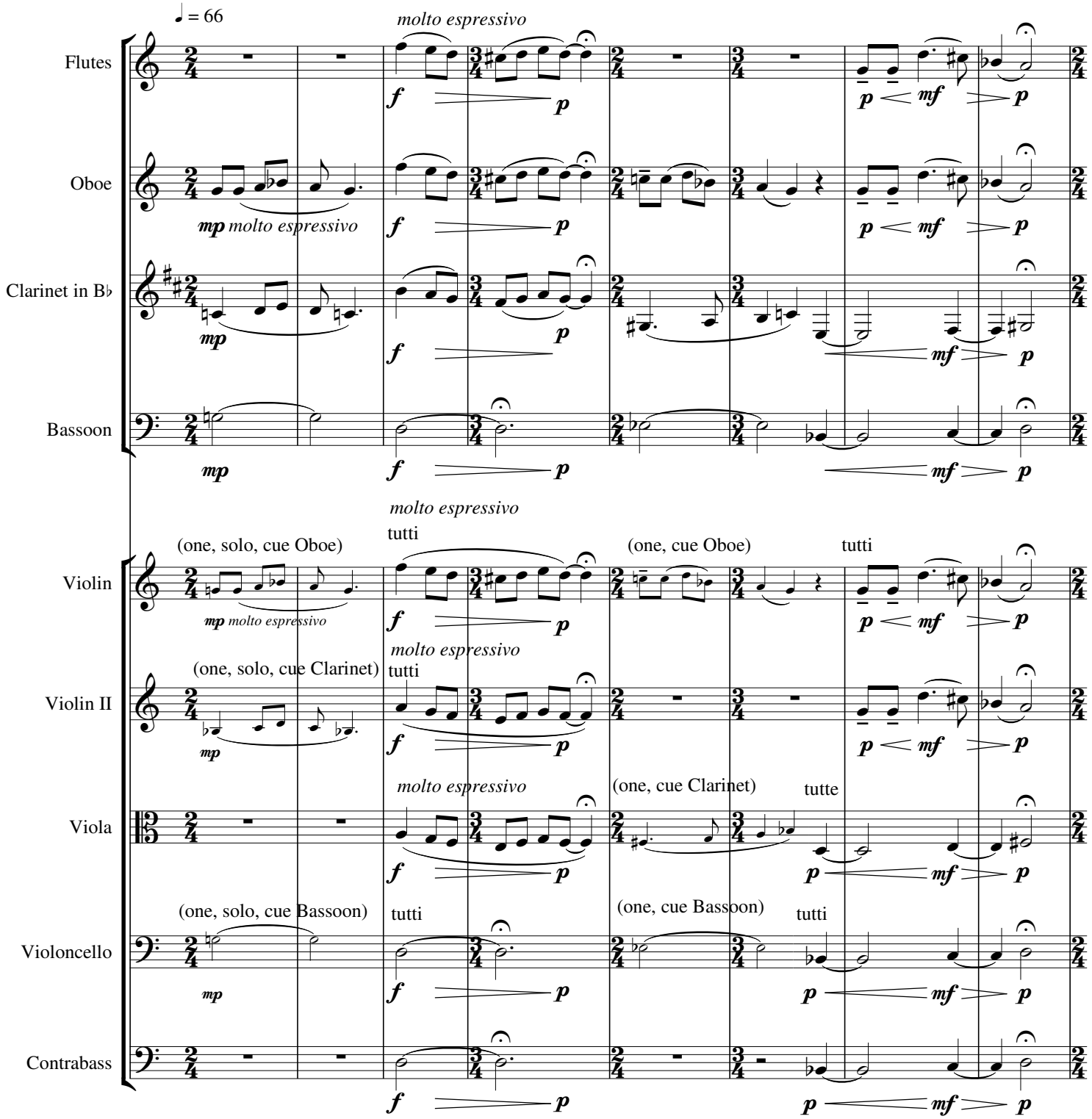

Fl.
Ob.
Cl.
Bsn.
Hn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
[opt.]
[opt.]
(cue Viola)
arco
arco
(cue Viola)
(opt. div. or omit low D's)

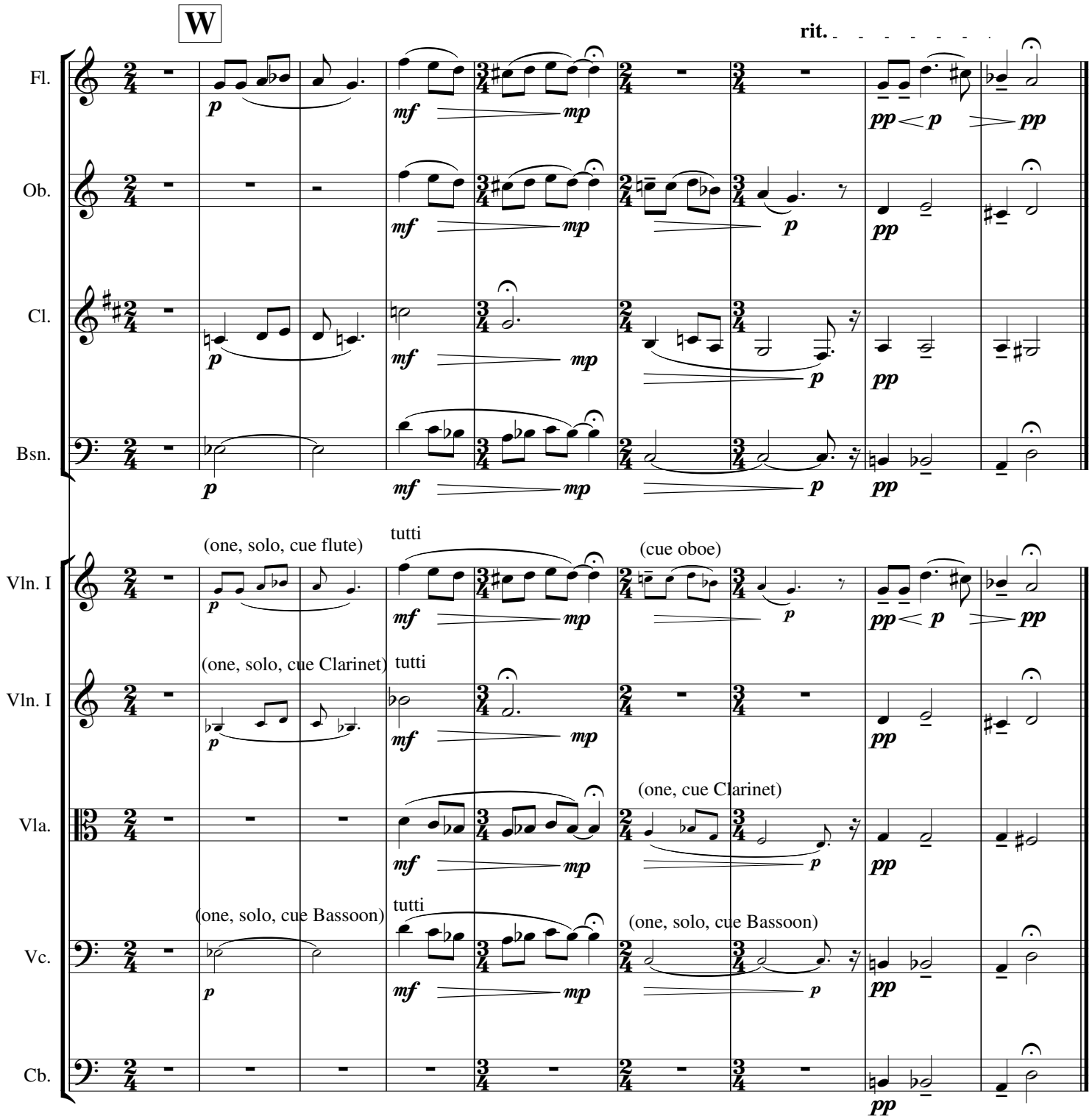
18. My Sweetheart's Mother
(curses the road wherever I go)

DURATION 45"

Poco Andante

♩ = 66




W
rit.
Fl.
Ob.
Cl.
Bsn.
Vln. I
Vln. I
Vla.
Vc.
Cb.
(one, solo, cue flute)
tutti
(cue oboe)
(one, solo, cue Clarinet)
tutti
(one, cue Clarinet)
(one, solo, cue Bassoon)
tutti
(one, solo, cue Bassoon)

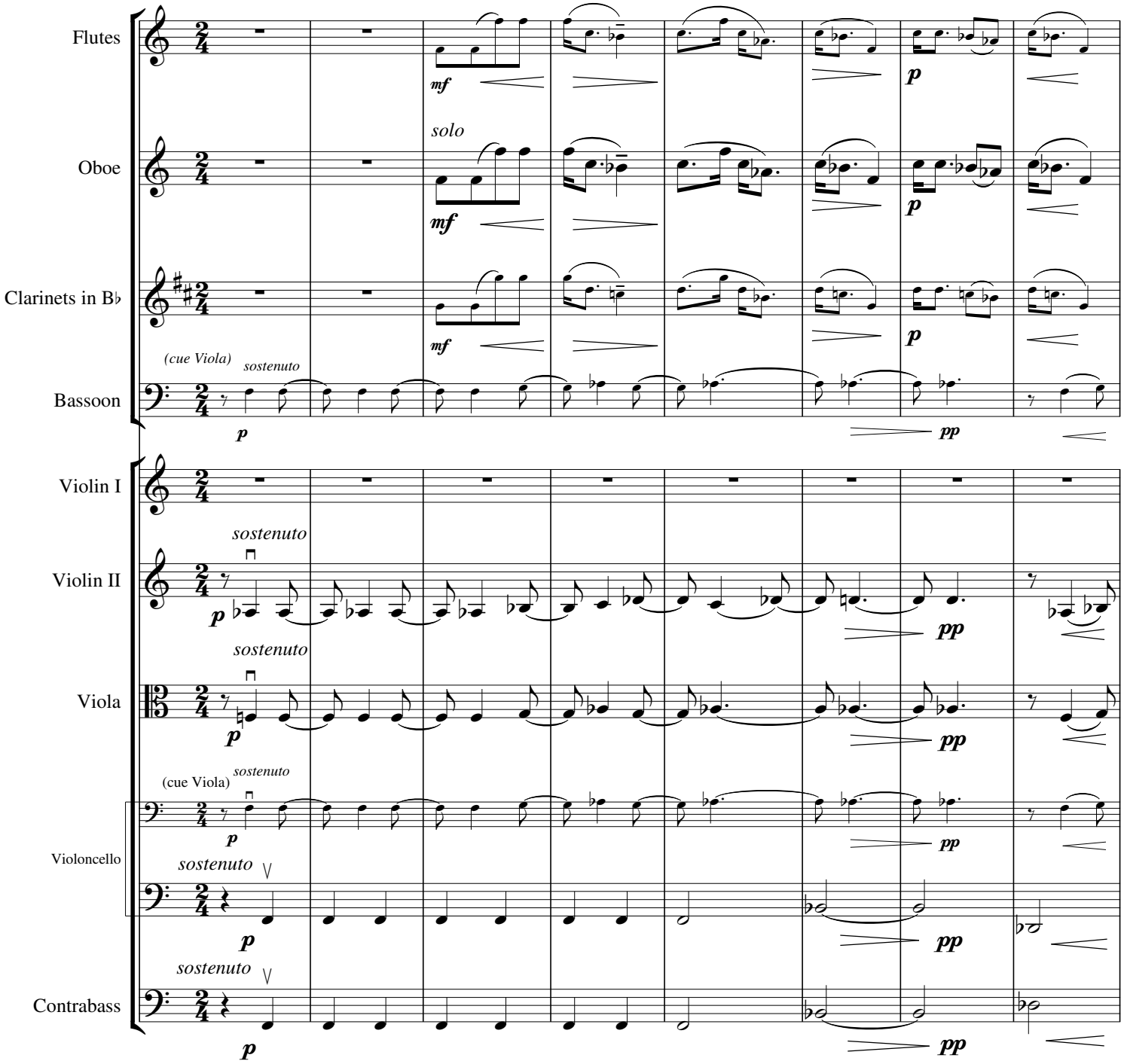
19. Love Song

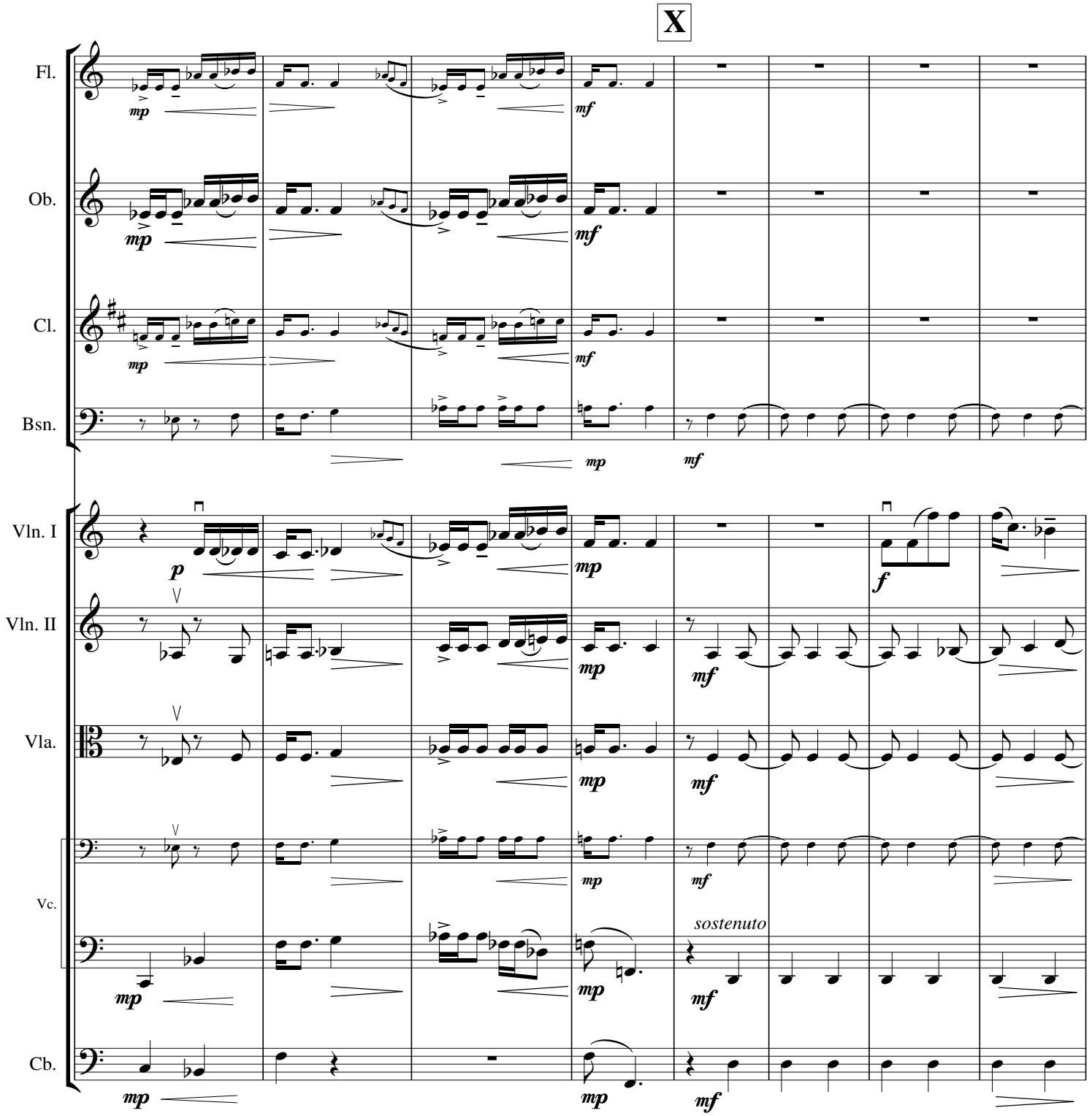
DURATION 1:35

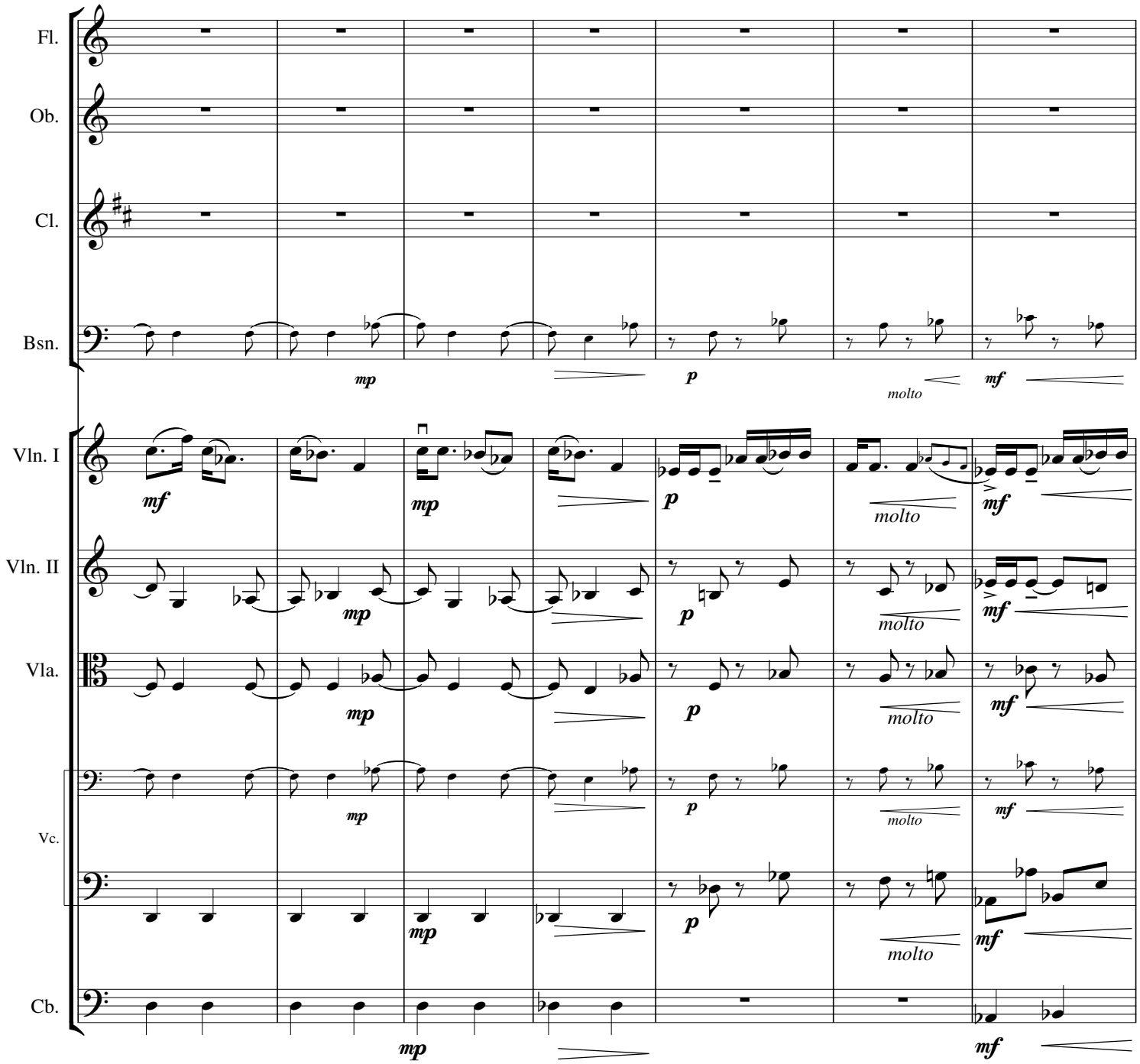
Oboe solo may be doubled in Flute, Clarinet, or both, especially with large string section.Conductor's choice.

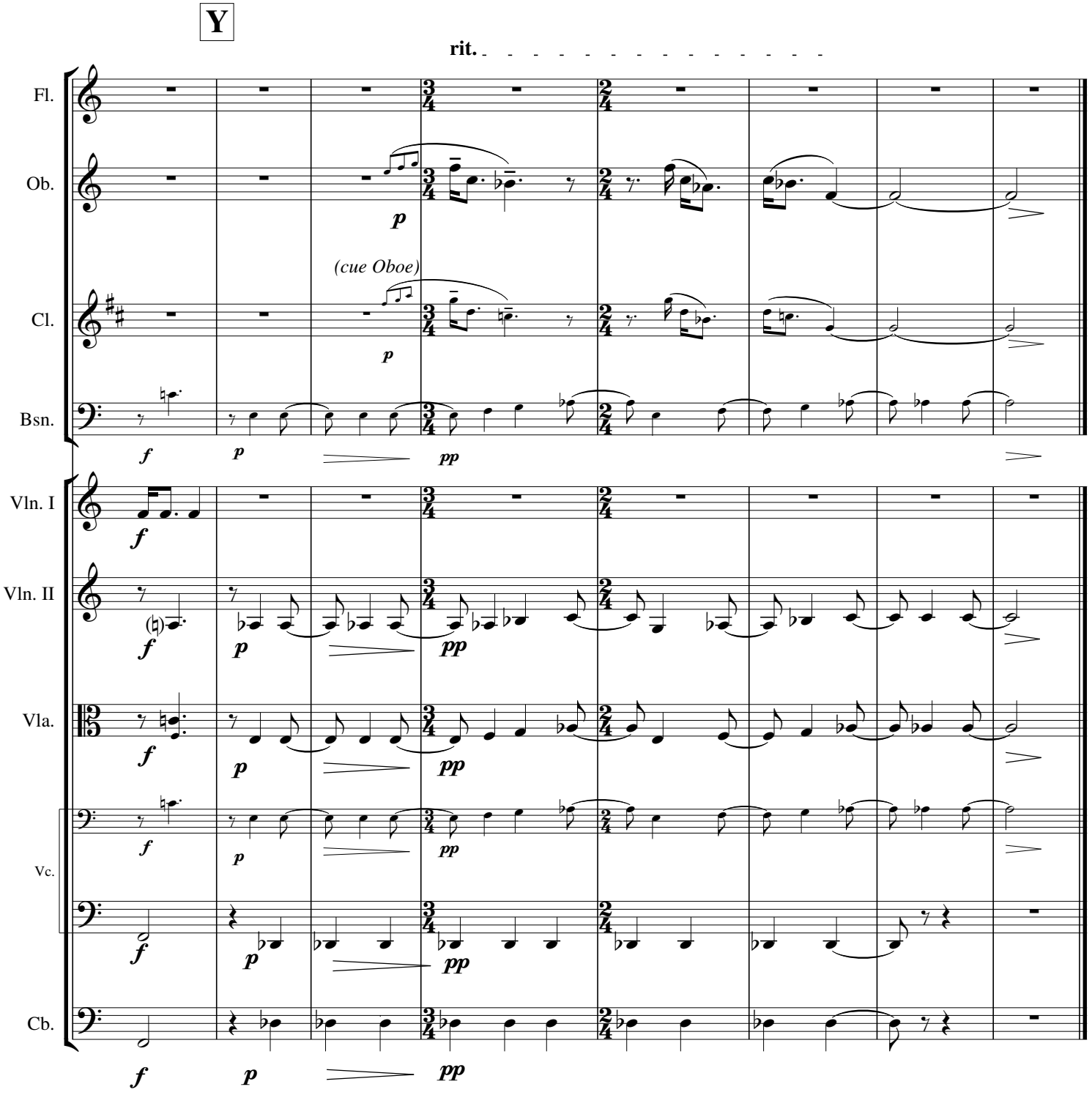
Andante

♩ = 42




X
Fl.
Ob.
Cl.
Bsn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf
p
f
sostenuto


Fl.
Ob.
Cl.
Bsn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
p
molto
mf


Y
rit.
Fl.
Ob.
(cue Oboe)
Cl.
Bsn.
Vln. I
Vln. II
Vla.
Vc.
Cb.

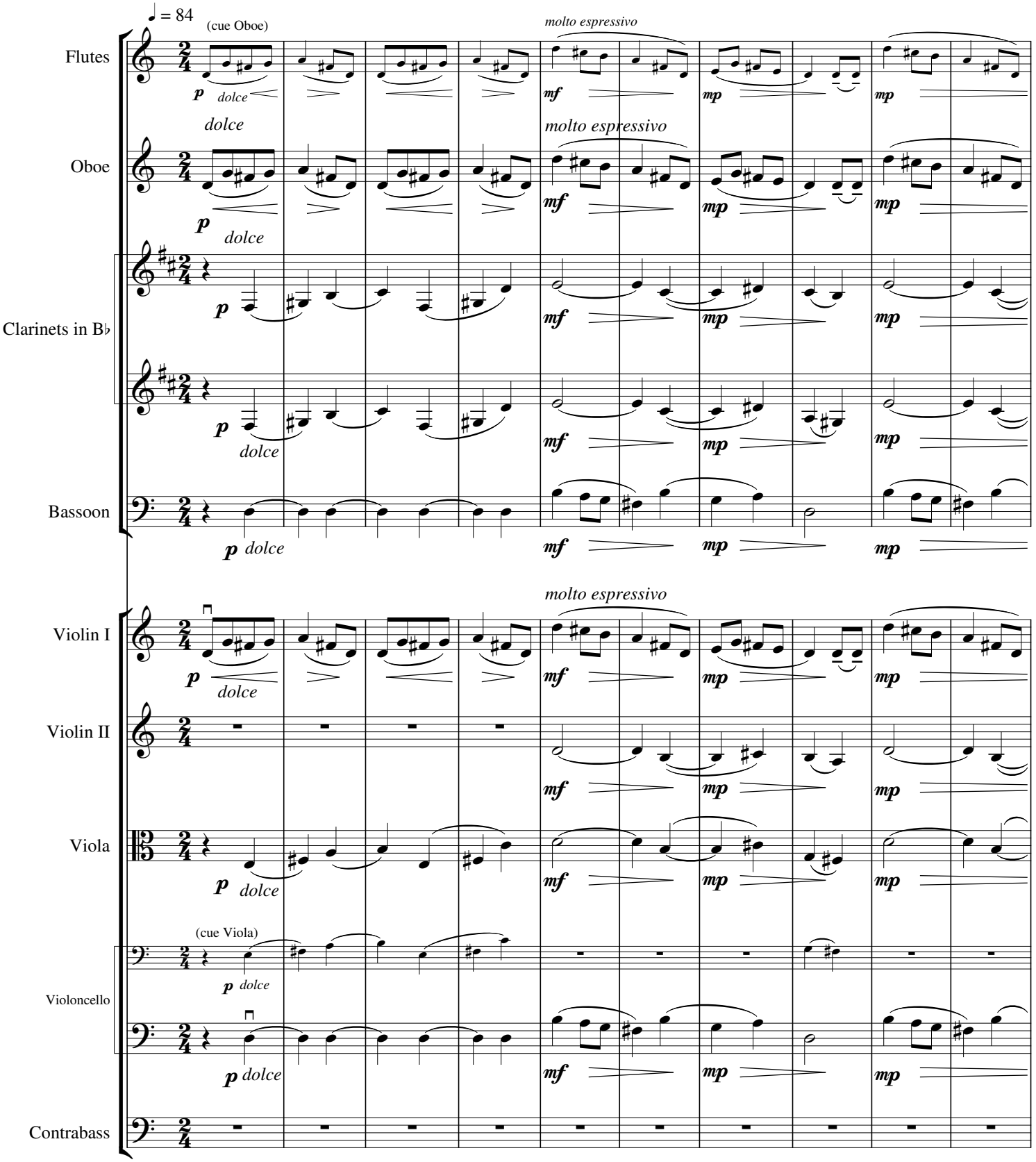
20. My Daughter Lidi II

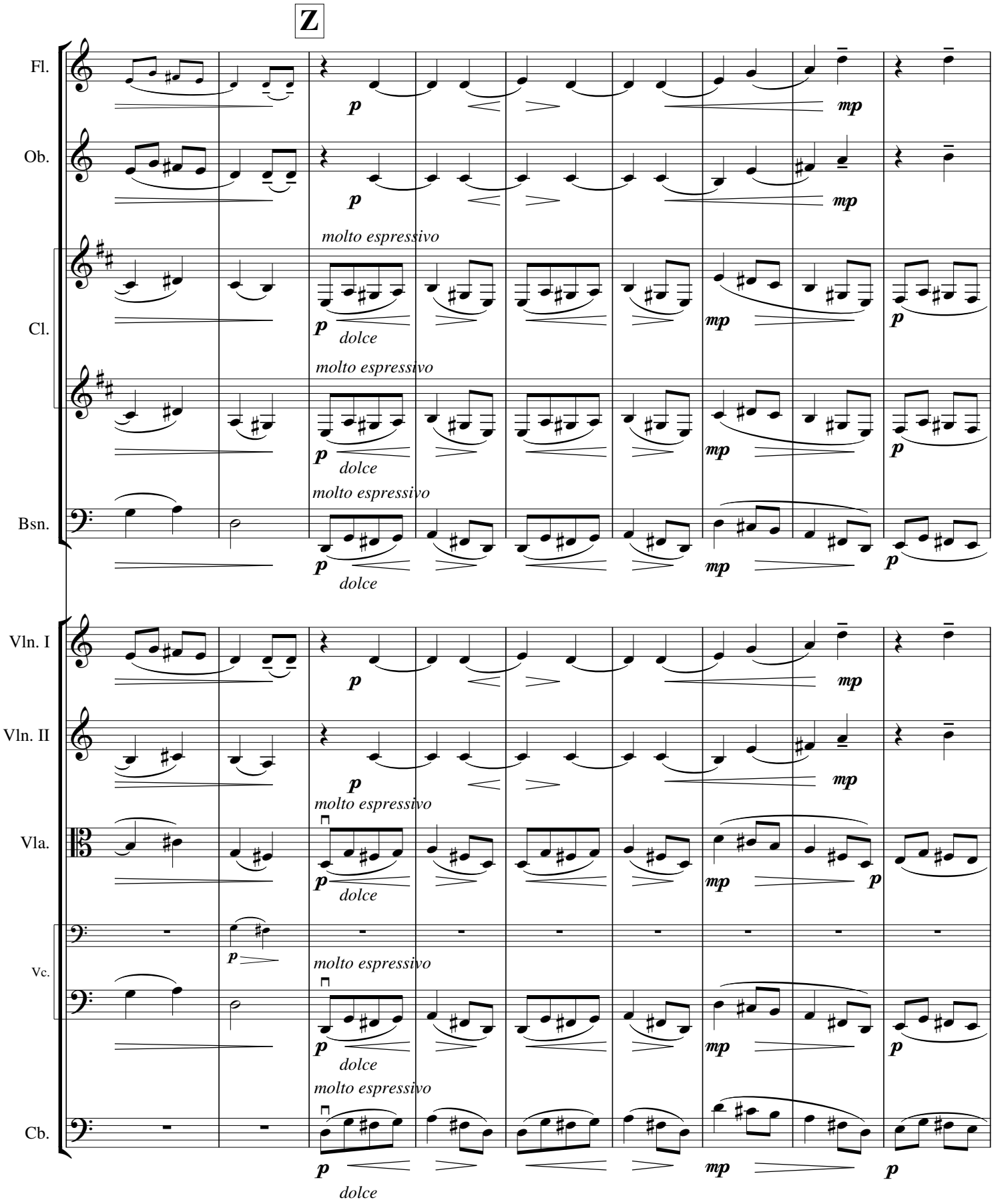
DURATION 45"

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

Molto Moderato

♩ = 84

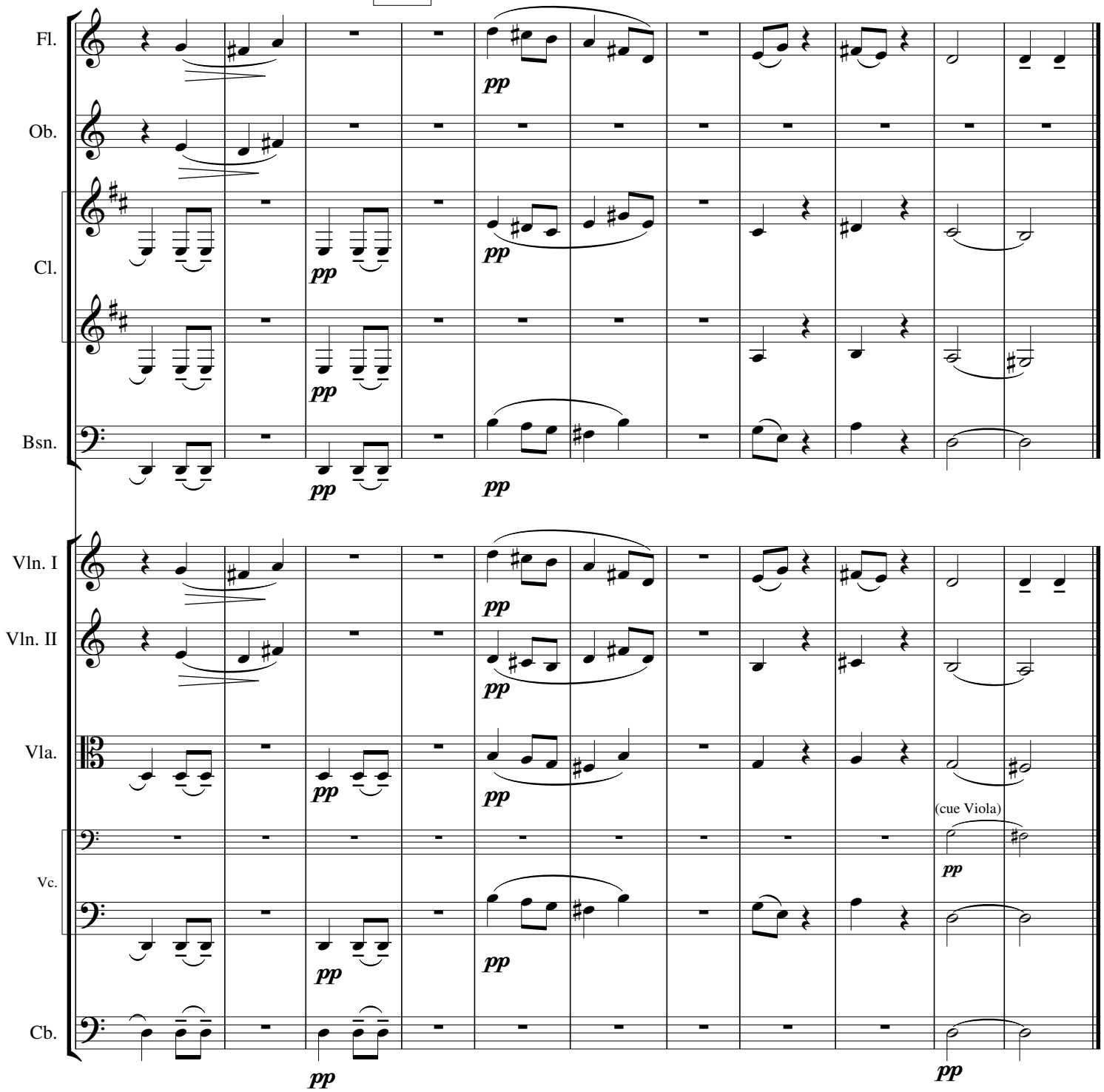



Z
Fl.
Ob.
Cl.
Bsn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mp
molto espressivo
dolce

Piu Lento

♩ = 72

AA



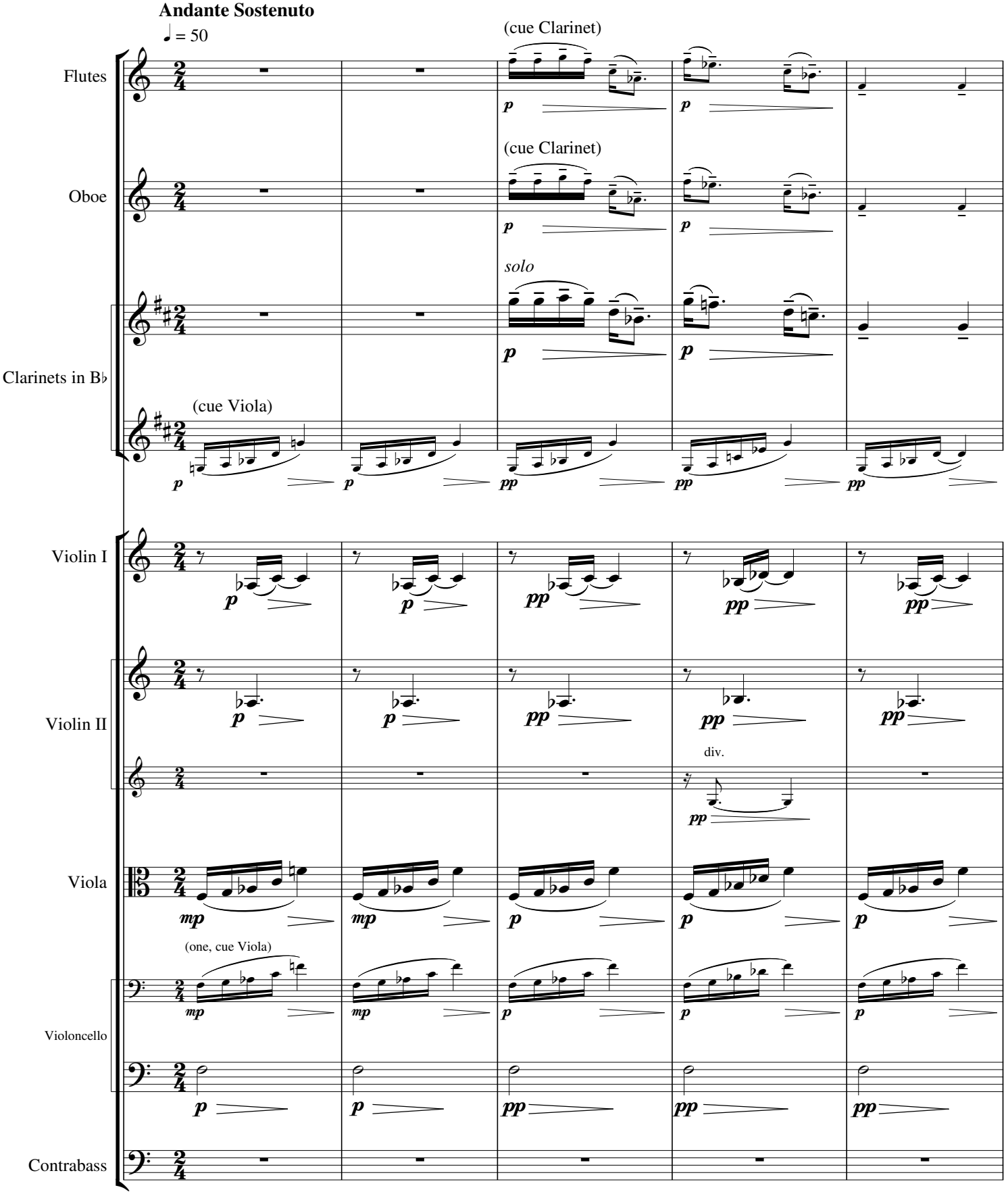
21 Shine Brightly, Stars

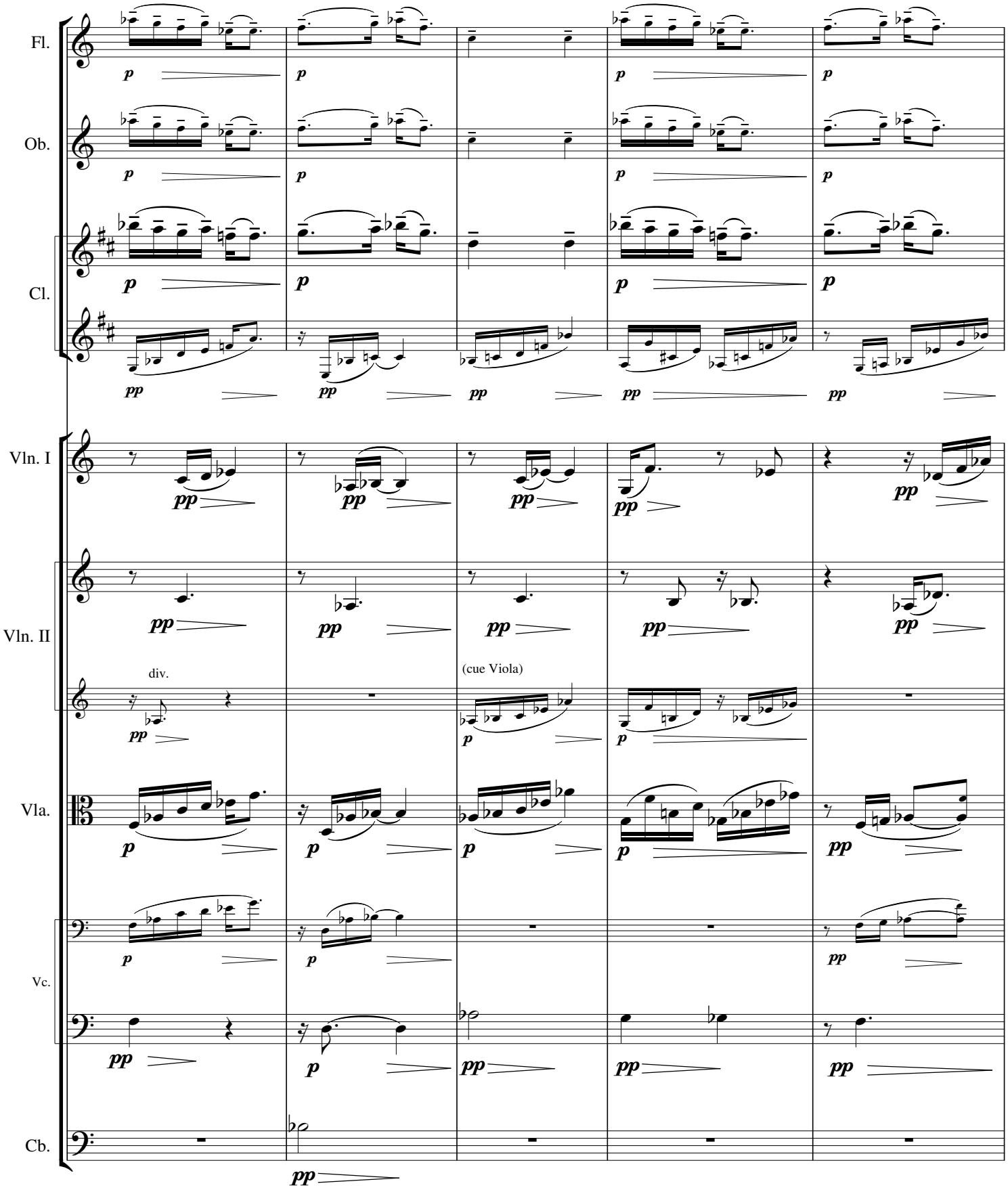
DURATION 1:15

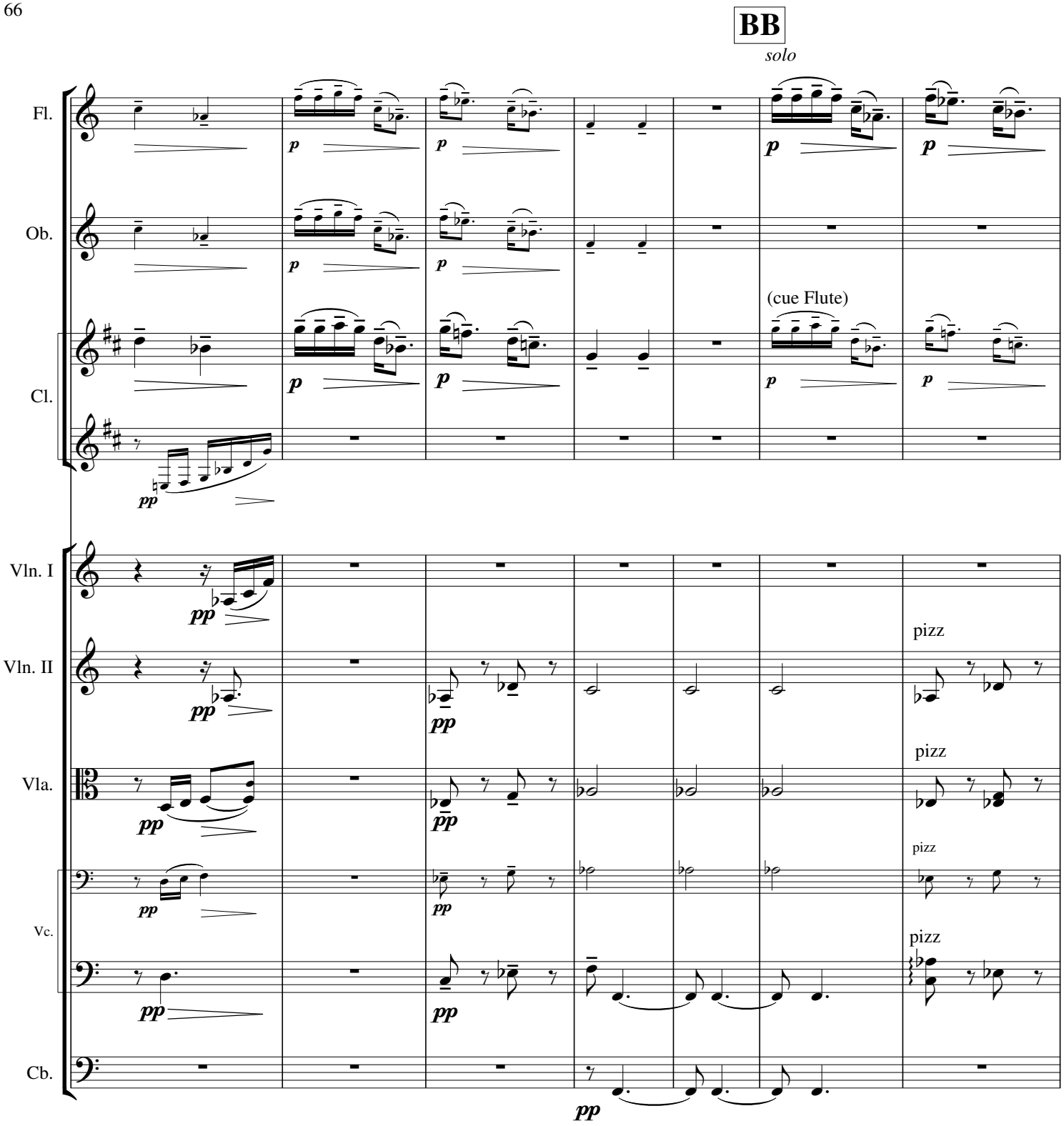
[CONDUCTOR: Advanced student winds can be coached to play this melody *poco rubato*. The opening solo is intended for Clarinet, but depending on the strengths of your solo winds, could be assigned to Oboe or Flute instead.]

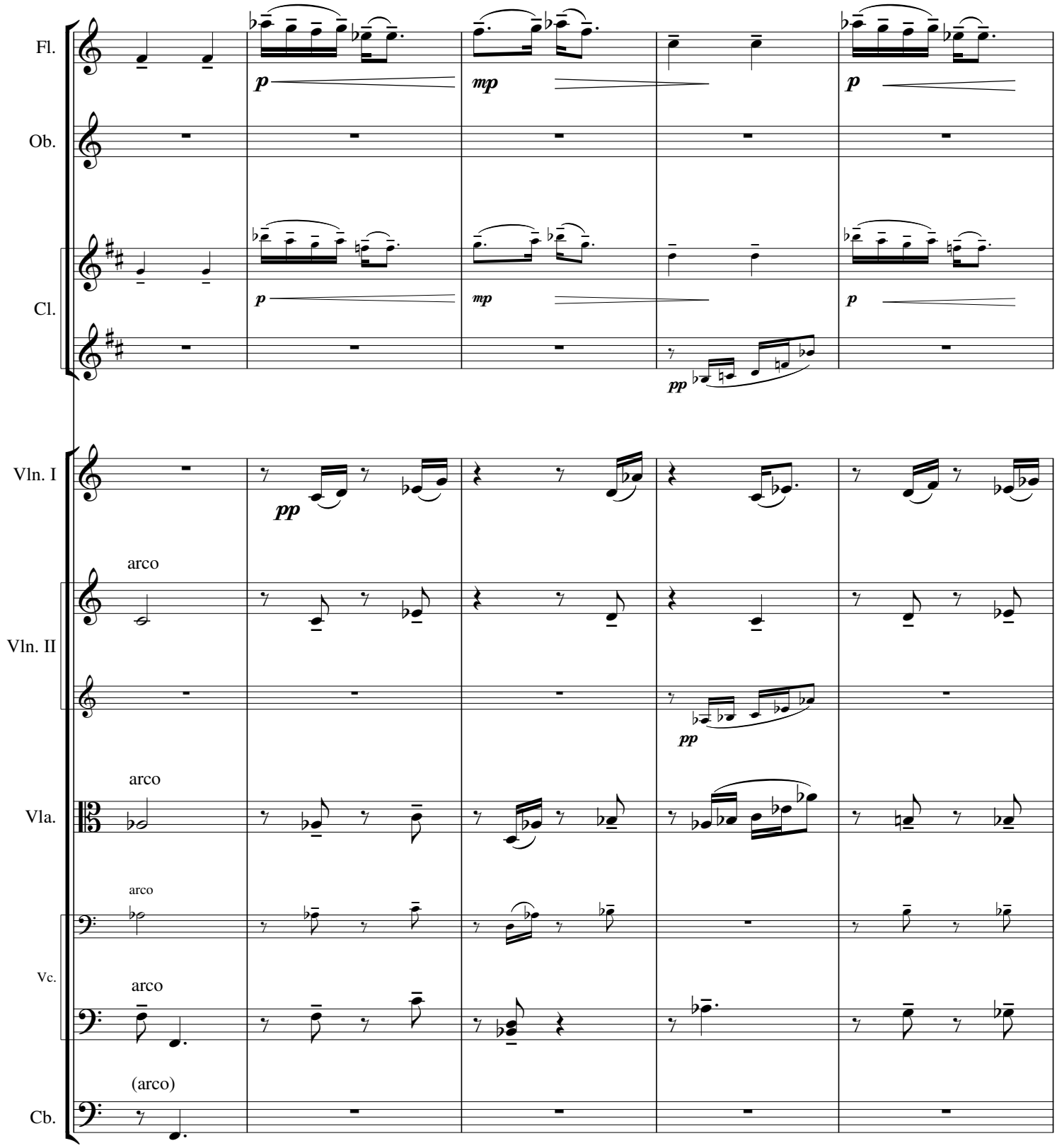
Andante Sostenuto

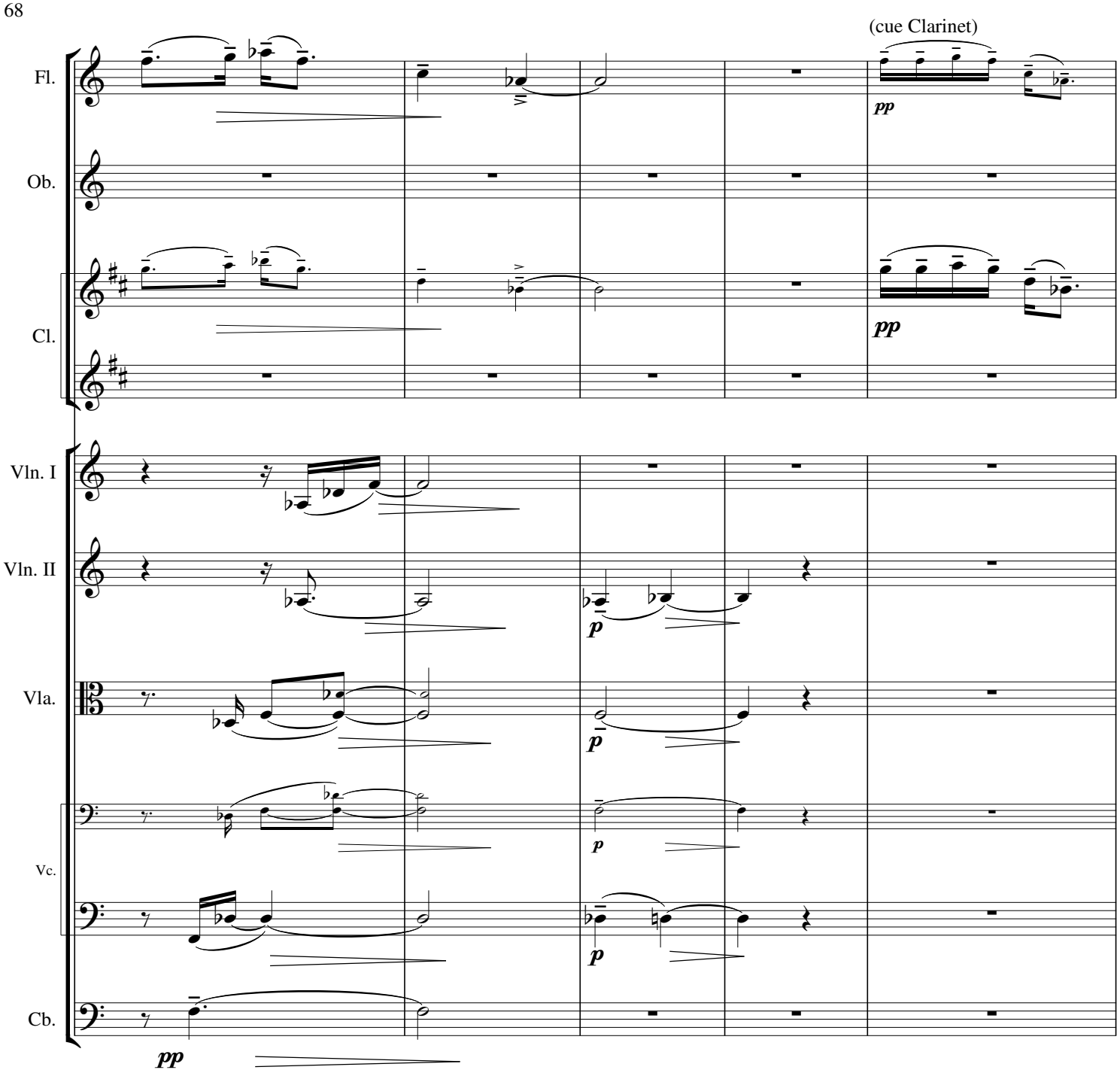
♩ = 50

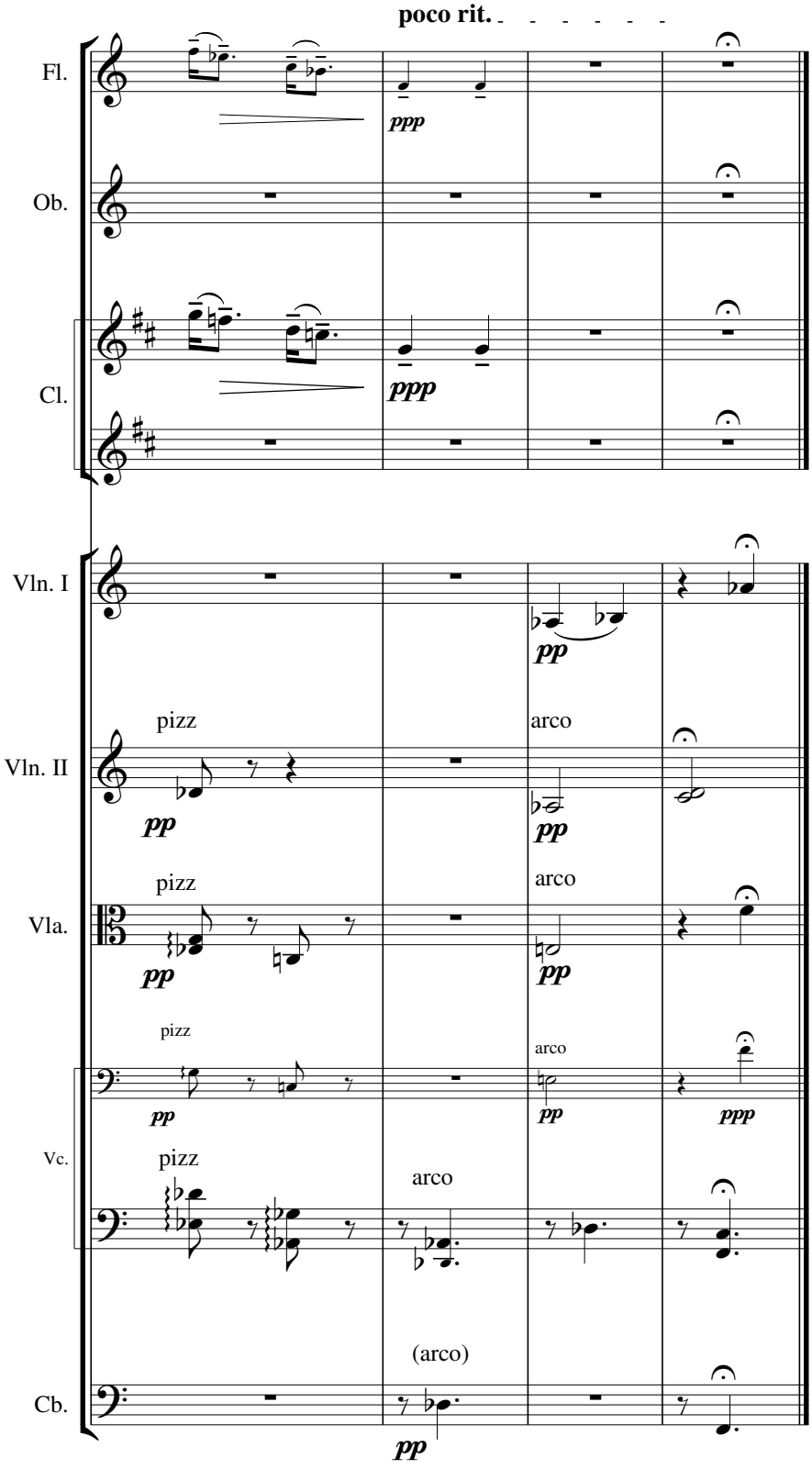



Fl.
Ob.
Cl.
Vln. I
Vln. II
div.
(cue Viola)
Vla.
Vc.
Cb.


BB
solo
Fl.
Ob.
Cl.
(cue Flute)
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz
pizz
pizz
pizz


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


(cue Clarinet)
Fl.
Ob.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
p

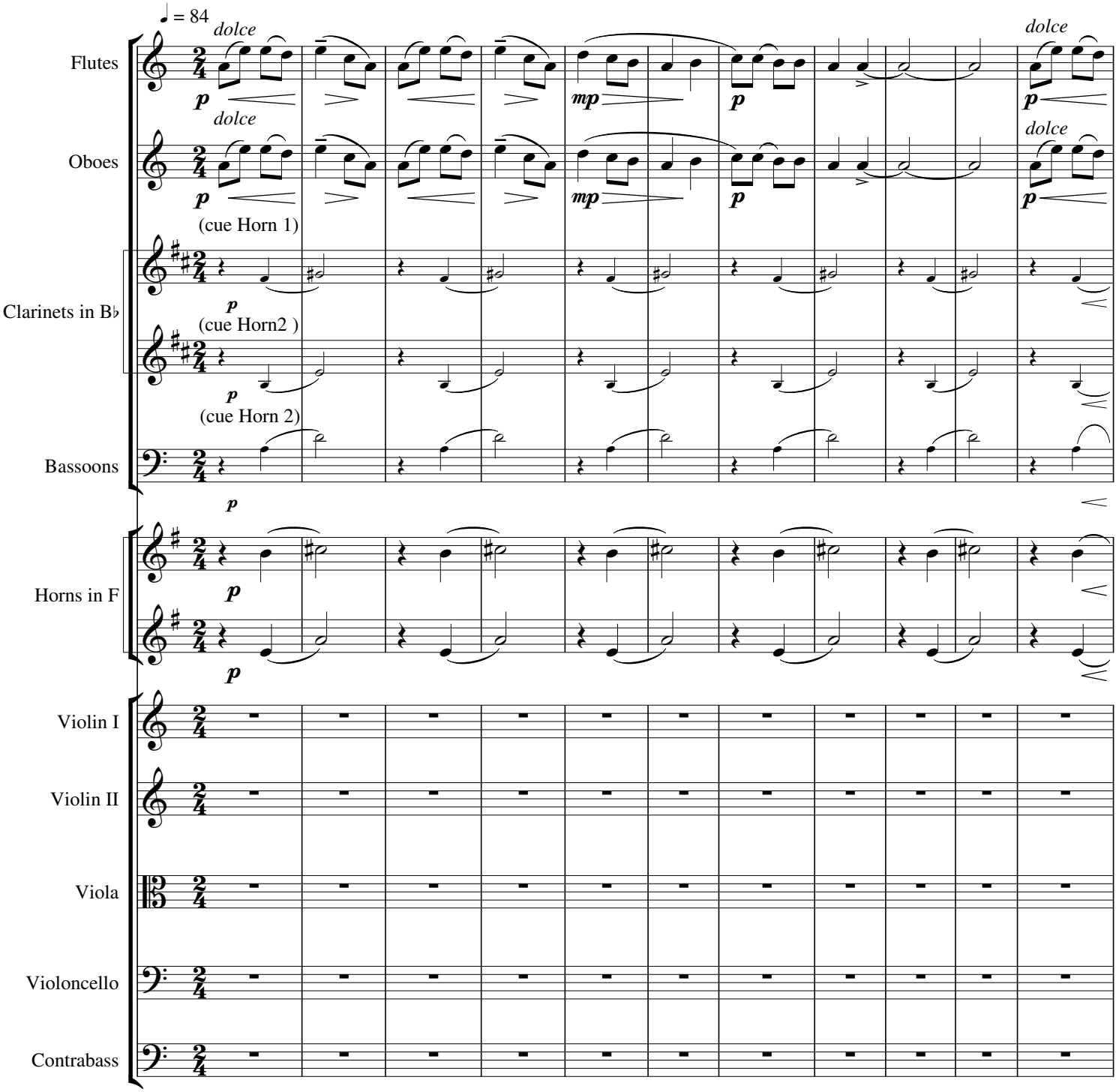

poco rit.
Fl.
Ob.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ppp
pp
pizz
arco
(arco)
ppp

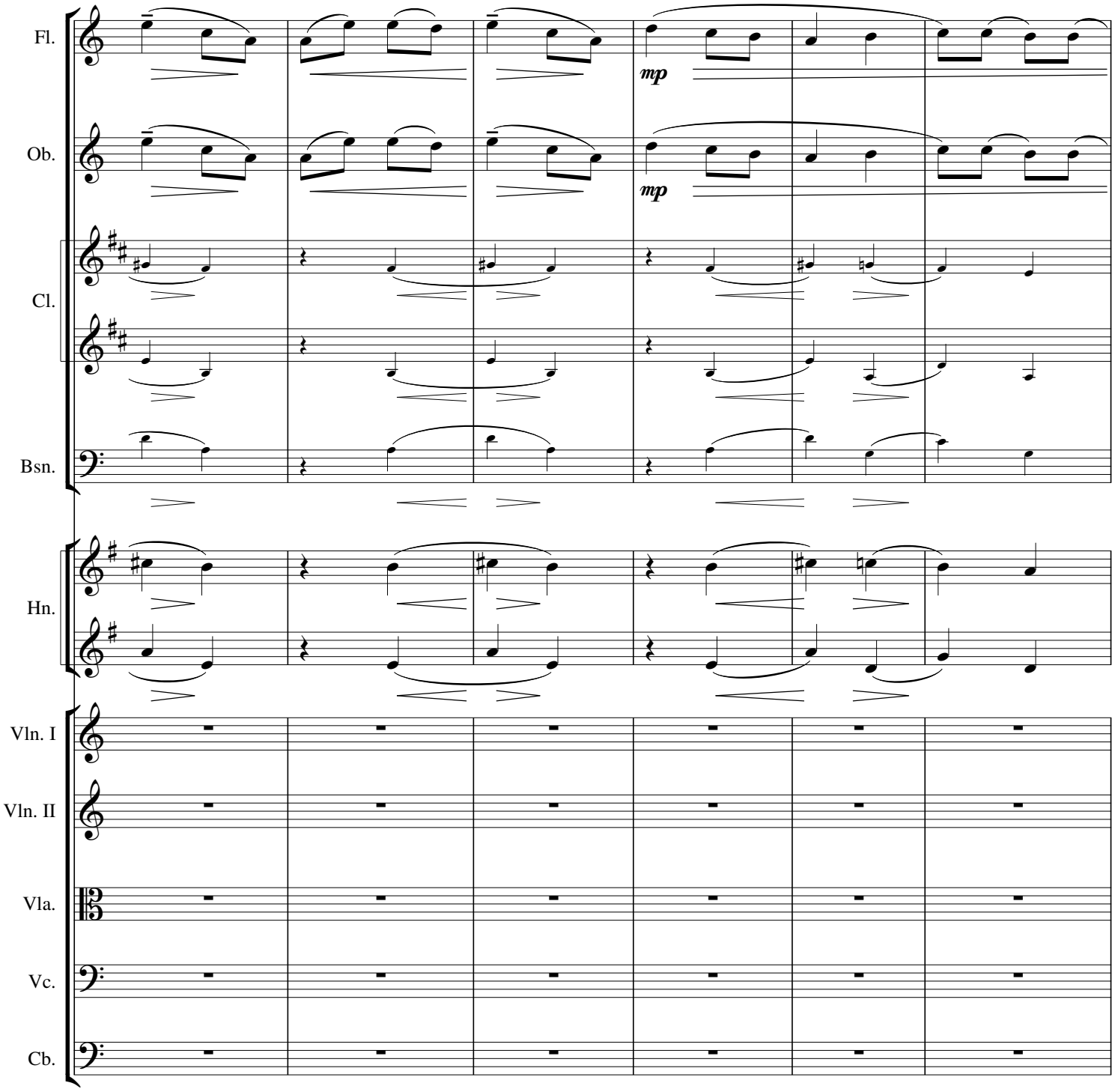
22. My Daughter Lidi I

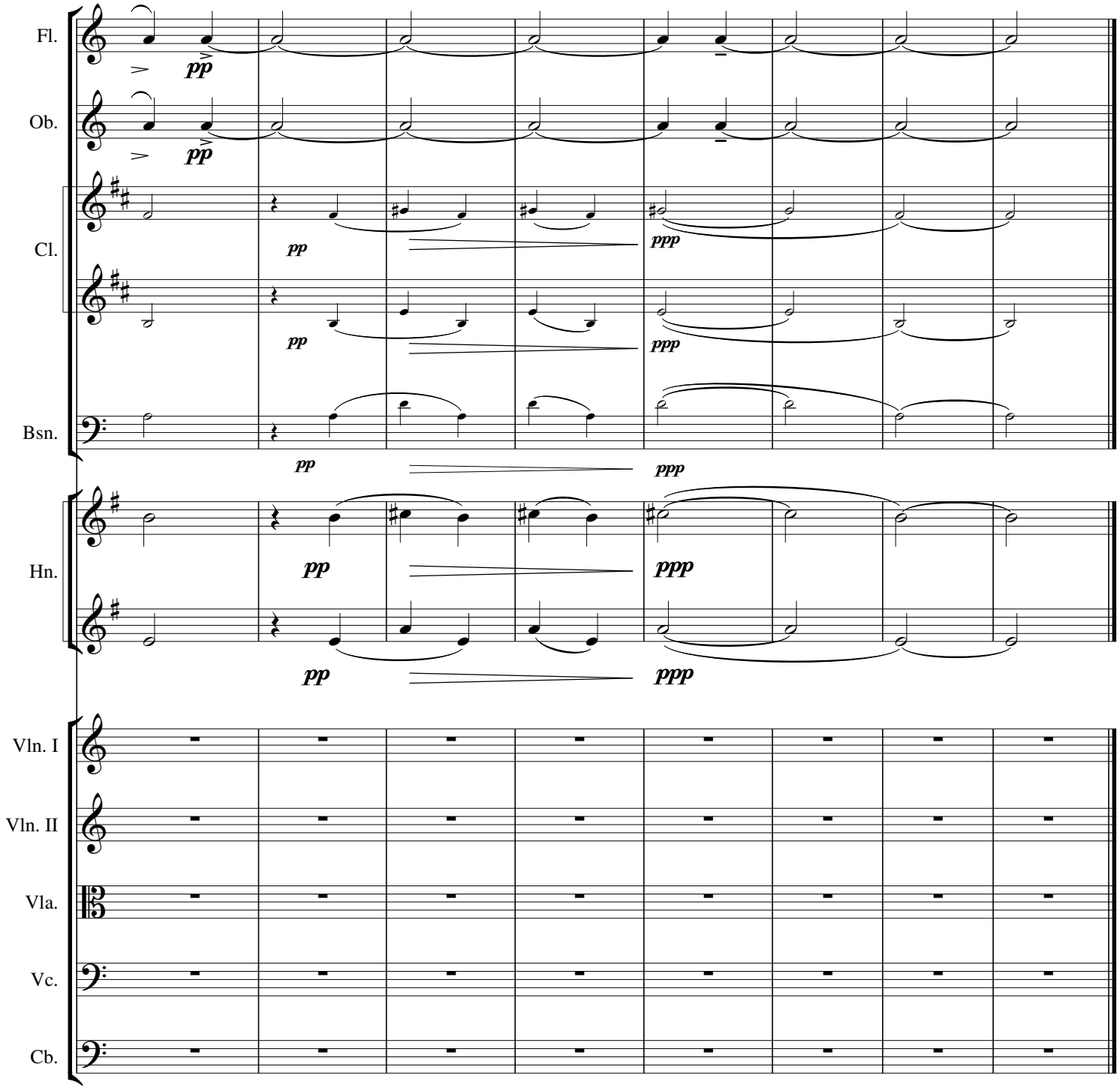
DURATION 35"

Andante

CC




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


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

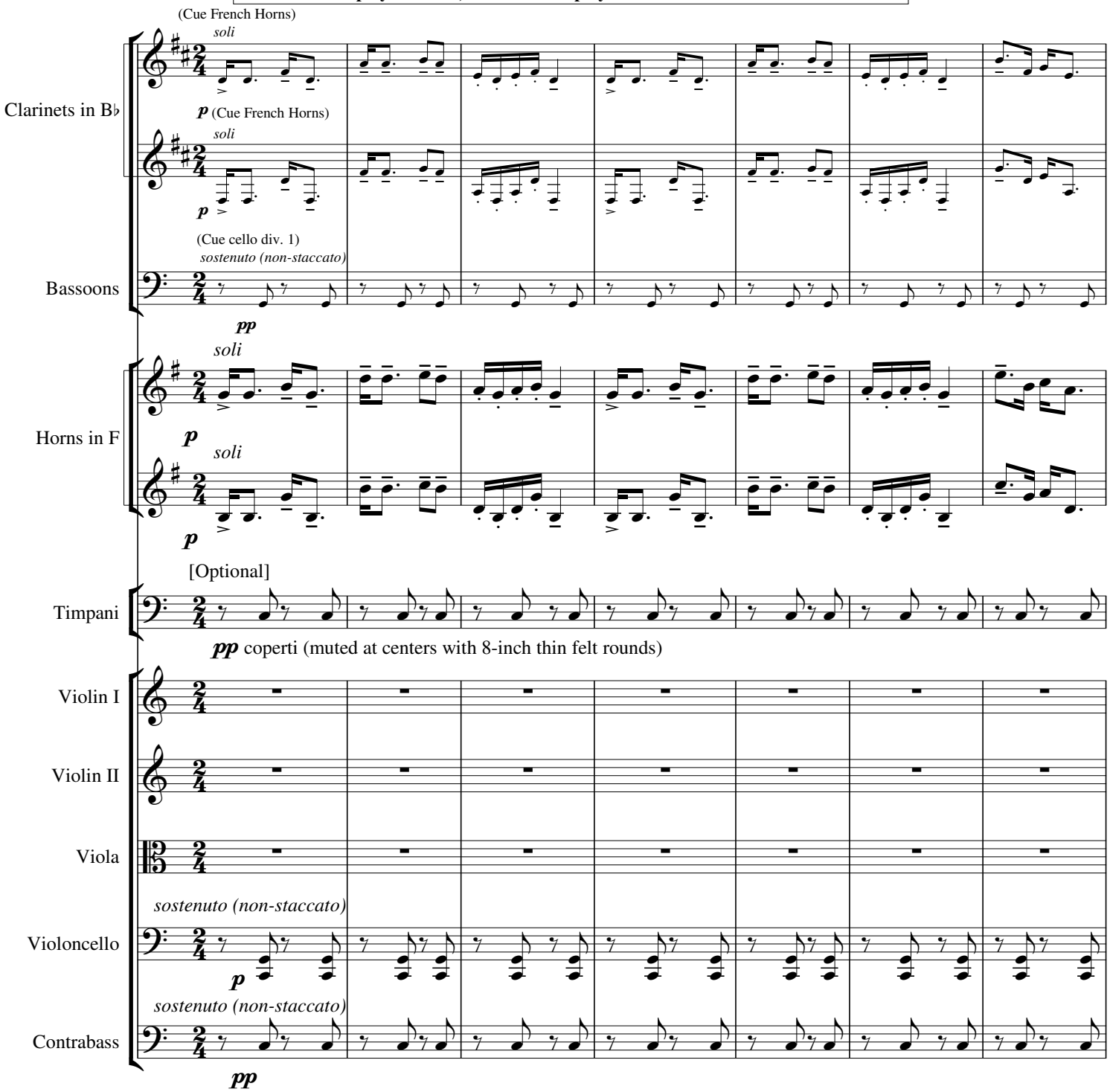
23. On Gödöllö Market the Snow Fell

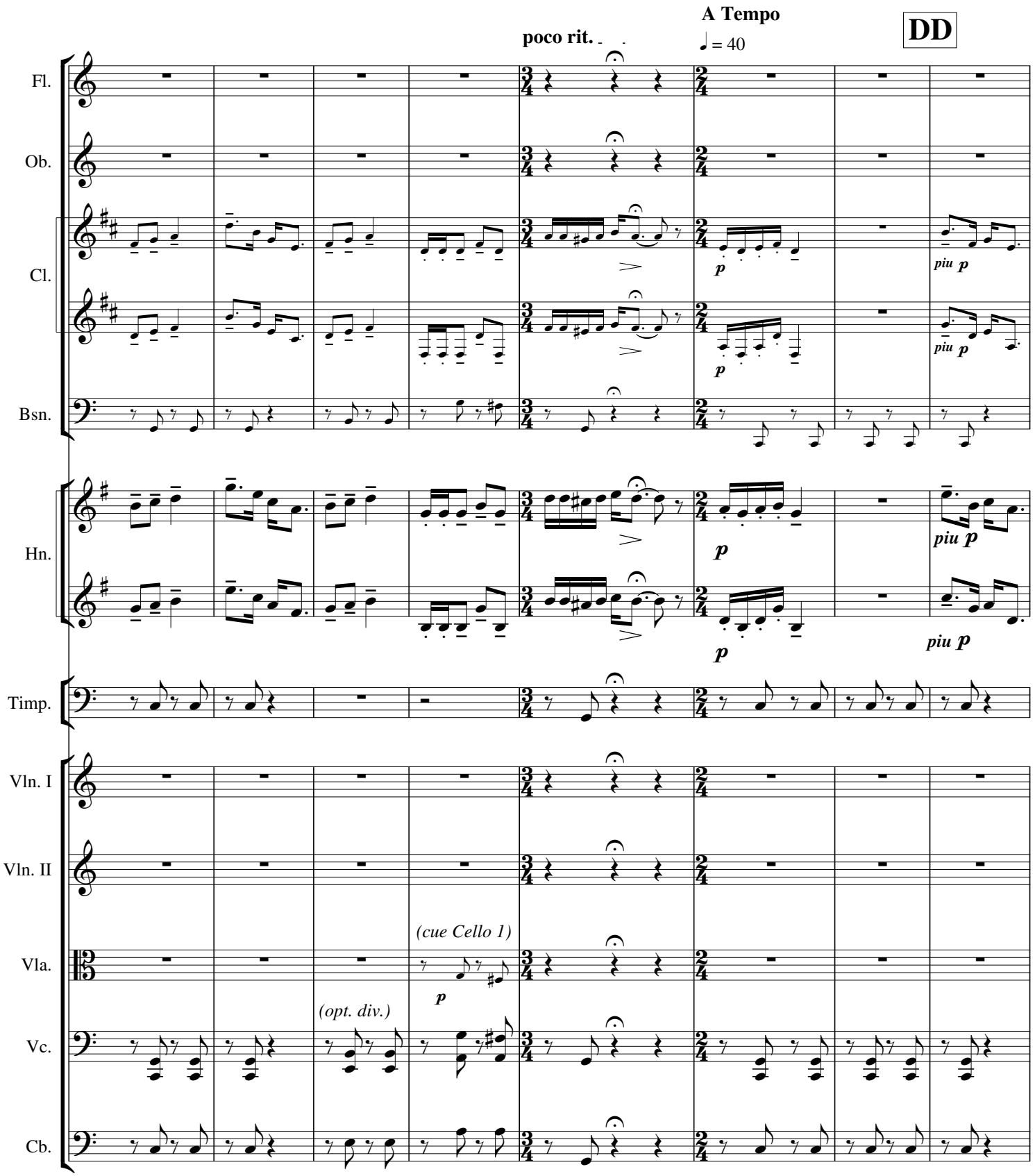
DURATION 1:15

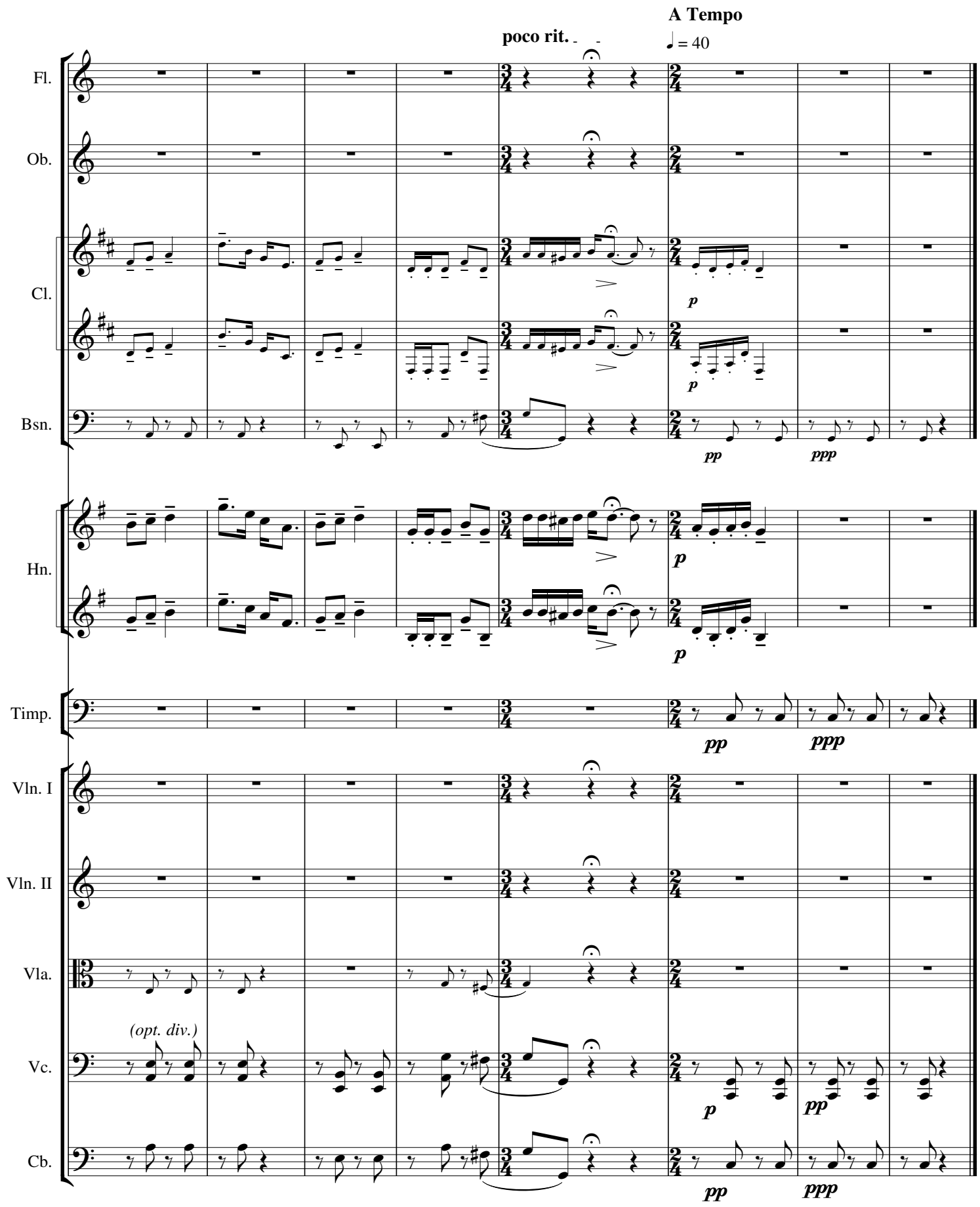
Andante

♩ = 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.




poco rit.
A Tempo
♩ = 40
DD
Fl.
Ob.
Cl.
Bsn.
Hn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
piu p
(cue Cello 1)
(opt. div.)

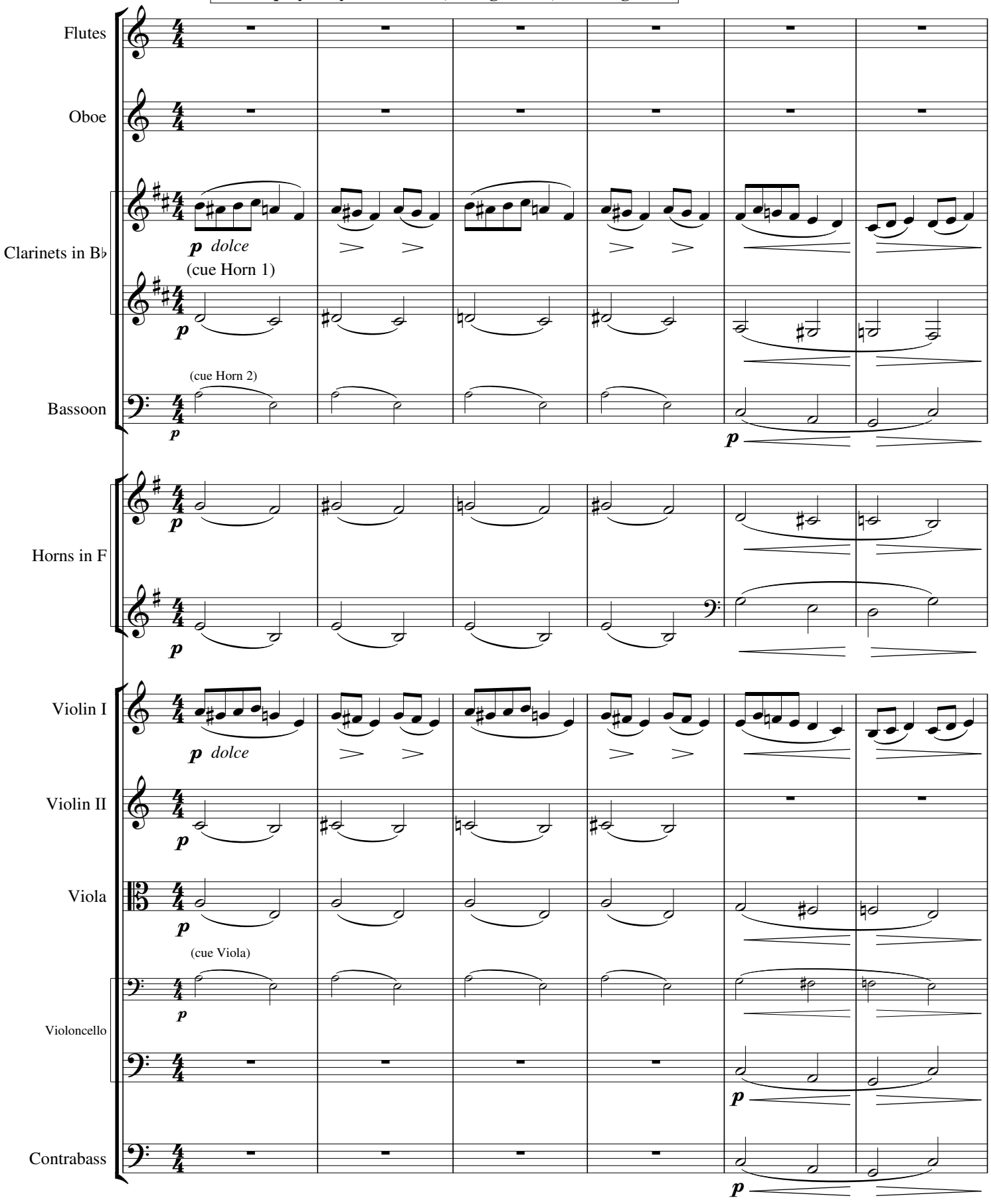

poco rit.
A Tempo
♩ = 40
Fl.
Ob.
Cl.
Bsn.
Hn.
Timp.
Vln. I
Vln. II
Vla.
(opt. div.)
Vc.
Cb.
p
pp
ppp

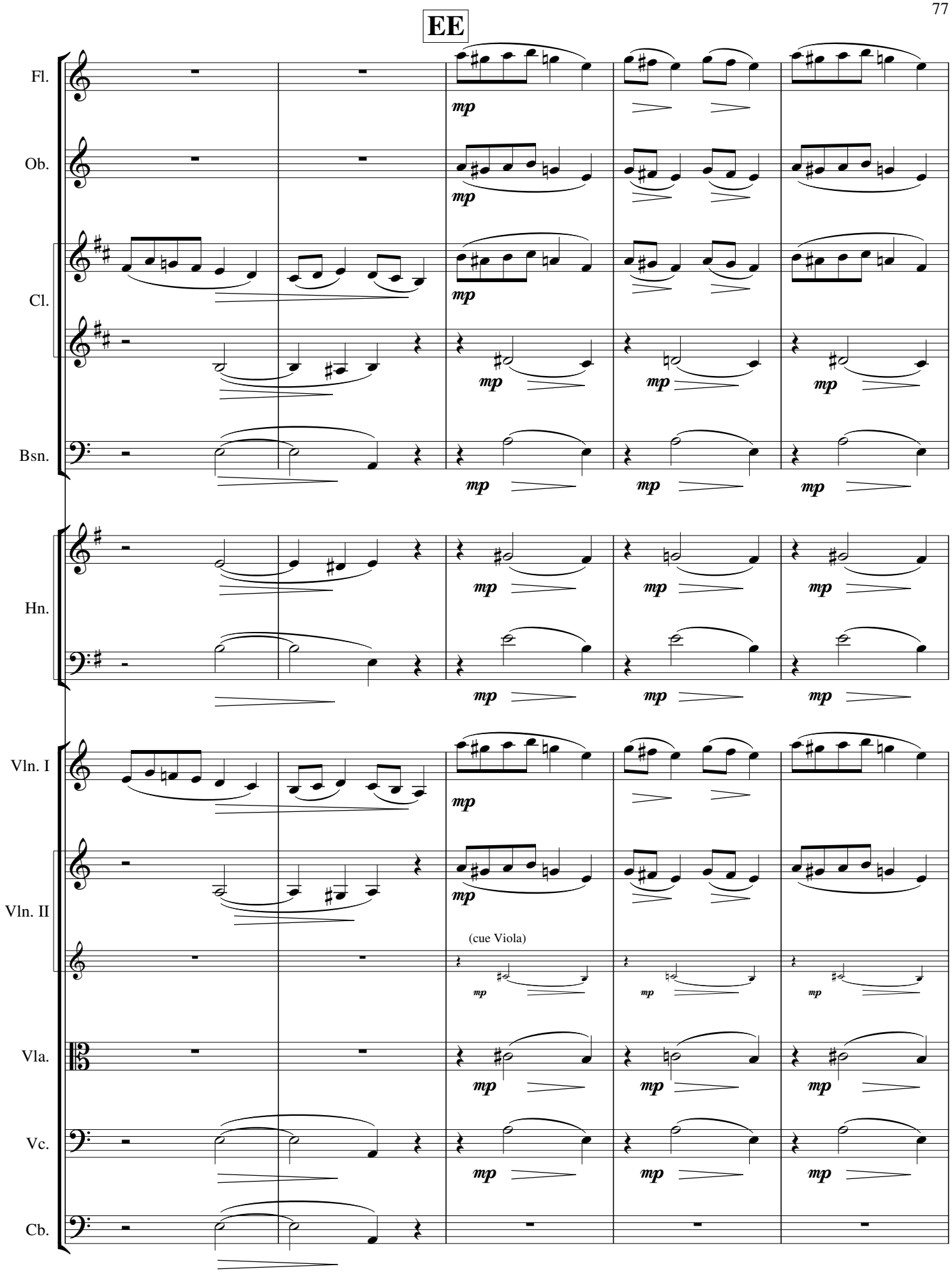
24. Song of the Vagabond

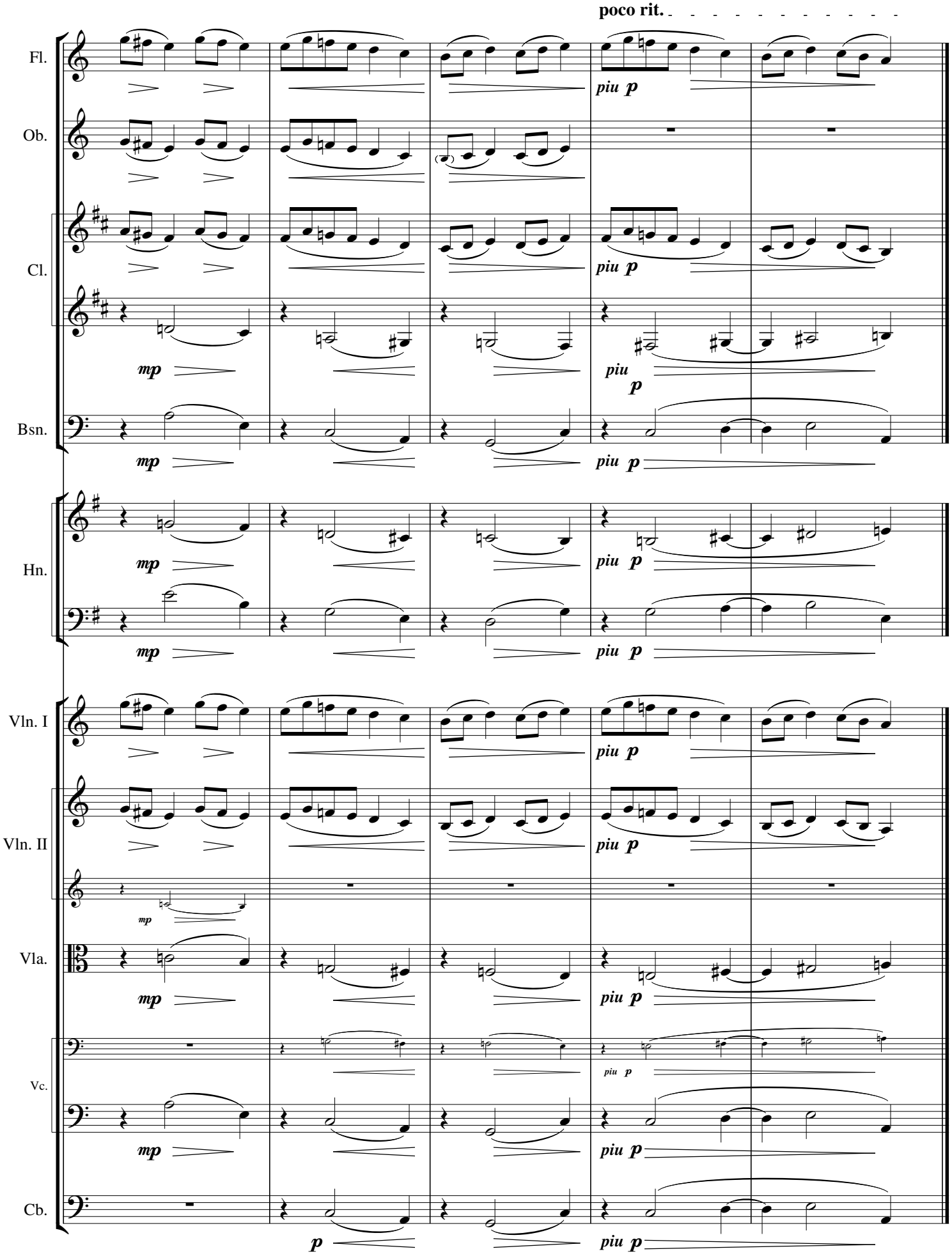
DURATION 50"

Andante

♩ = 84 **Can be played by winds alone, strings alone, or all together.**




EE
Fl.
Ob.
Cl.
Bsn.
Hn.
Vln. I
Vln. II
(cue Viola)
Vla.
Vc.
Cb.
mp

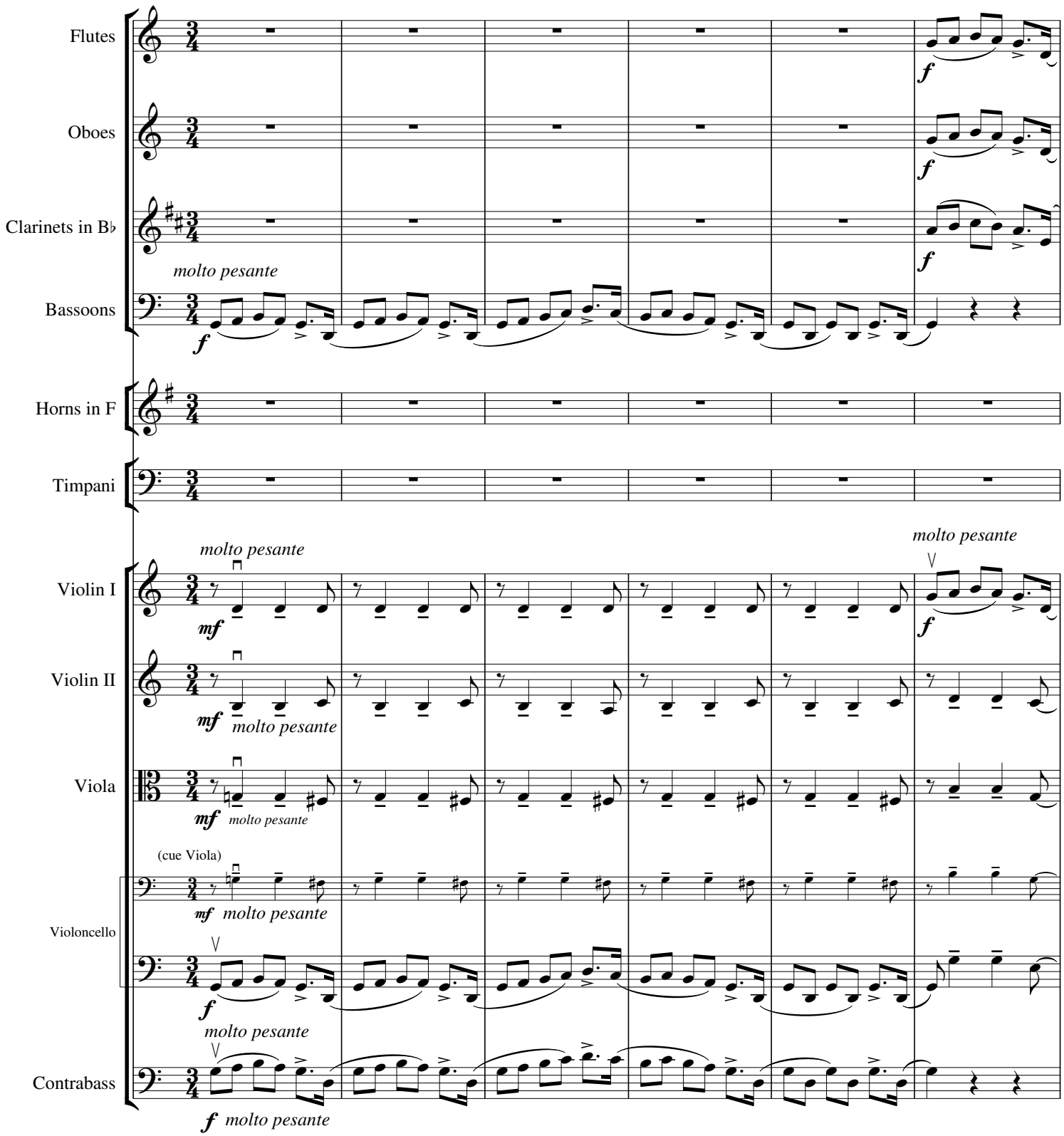

poco rit.
Fl.
Ob.
Cl.
Bsn.
Hn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
piu p
p

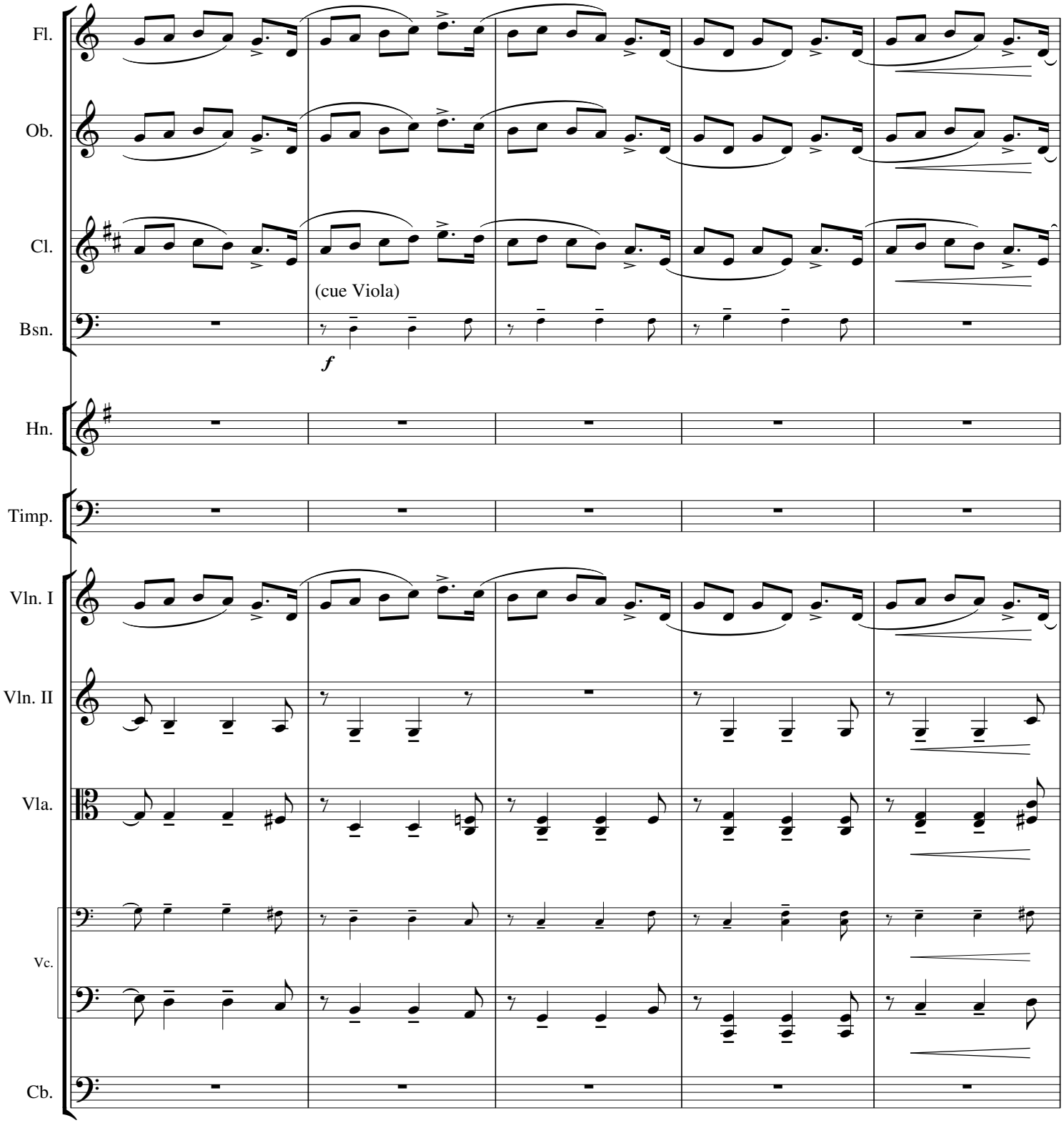
25. Song of the Bagpipe

DURATION 45"

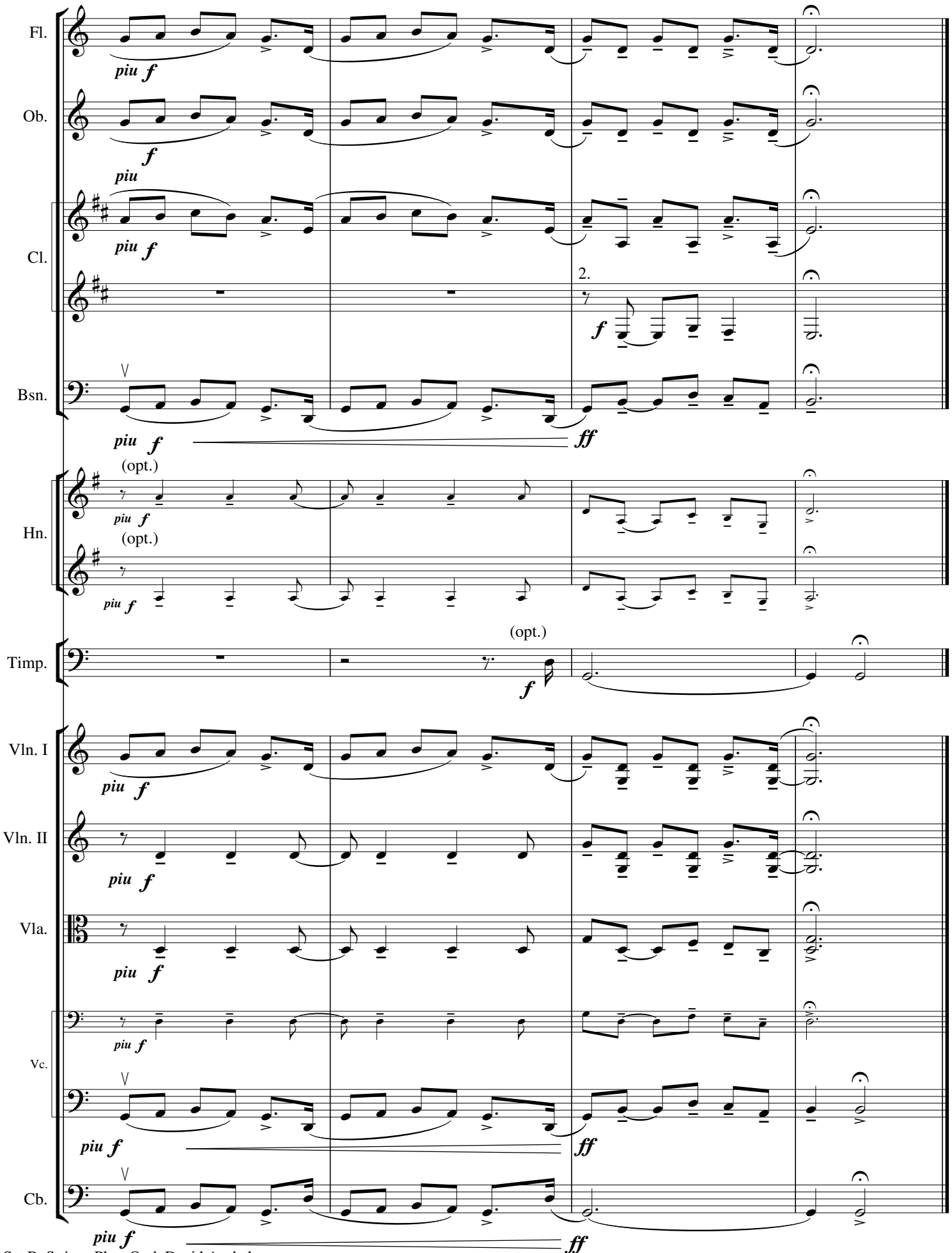
Molto Tranquillo

♩ = 72




Fl.
Ob.
Cl.
(cue Viola)
Bsn.
f
Hn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Allargando



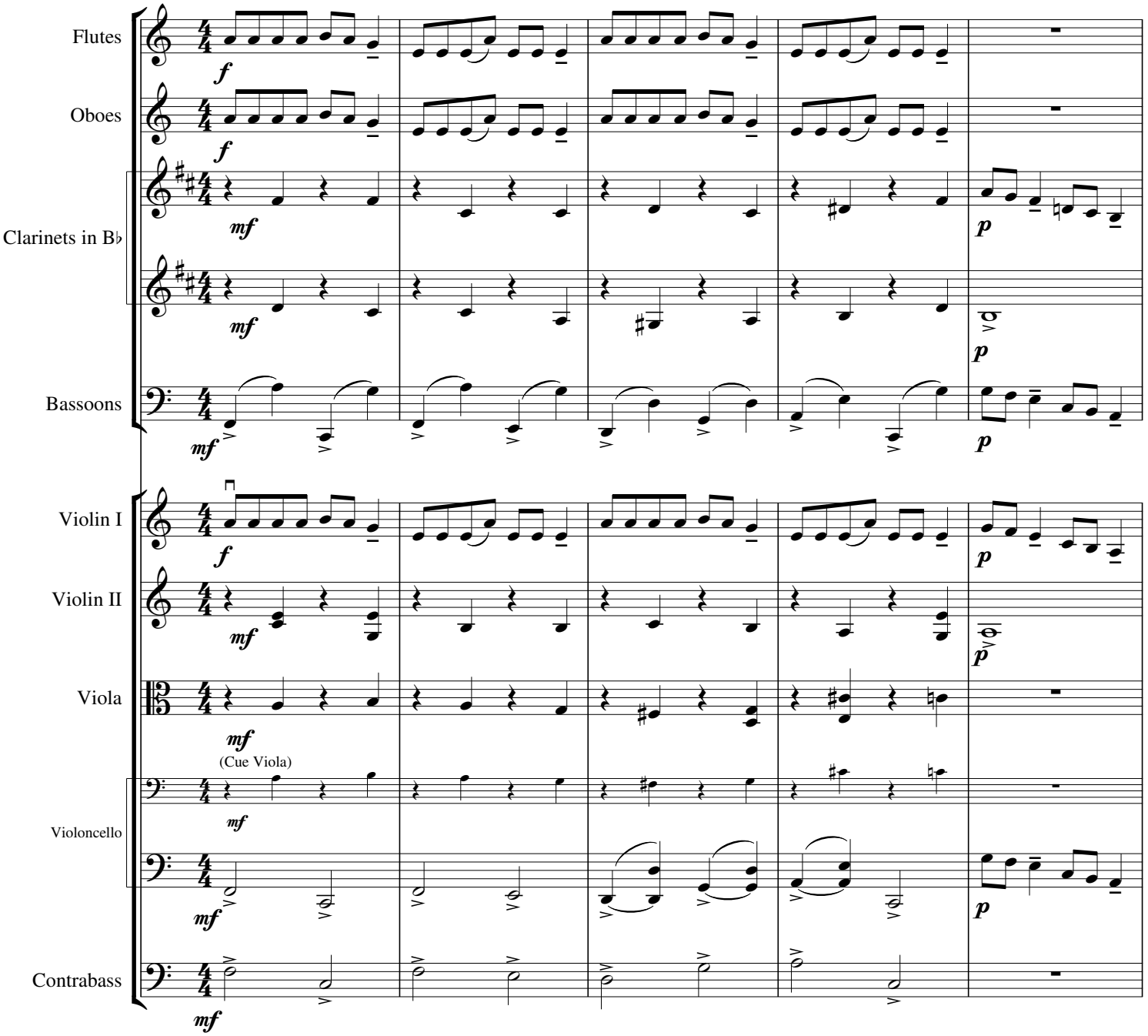
26. Old Maid's Song

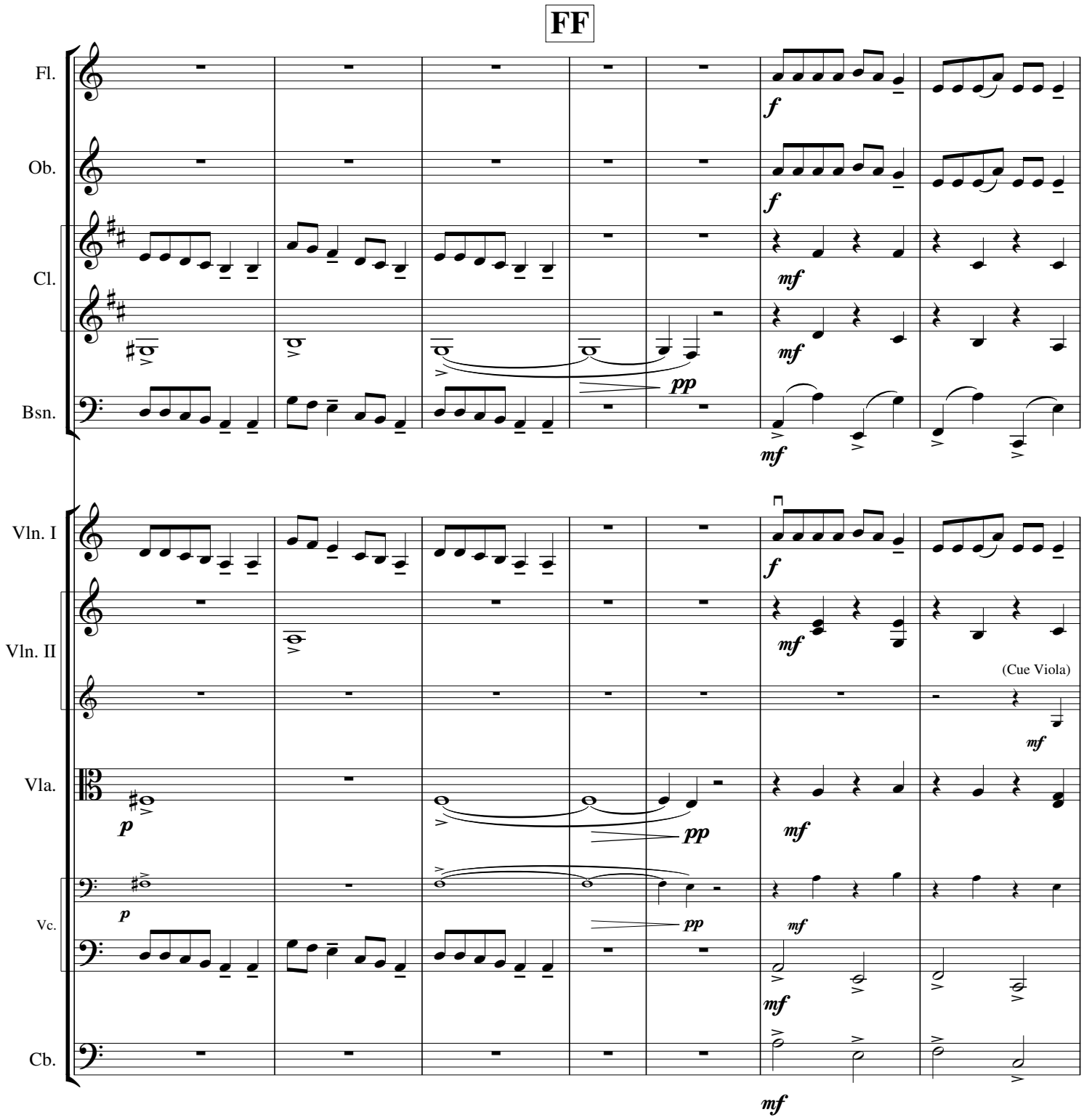
DURATION 50"

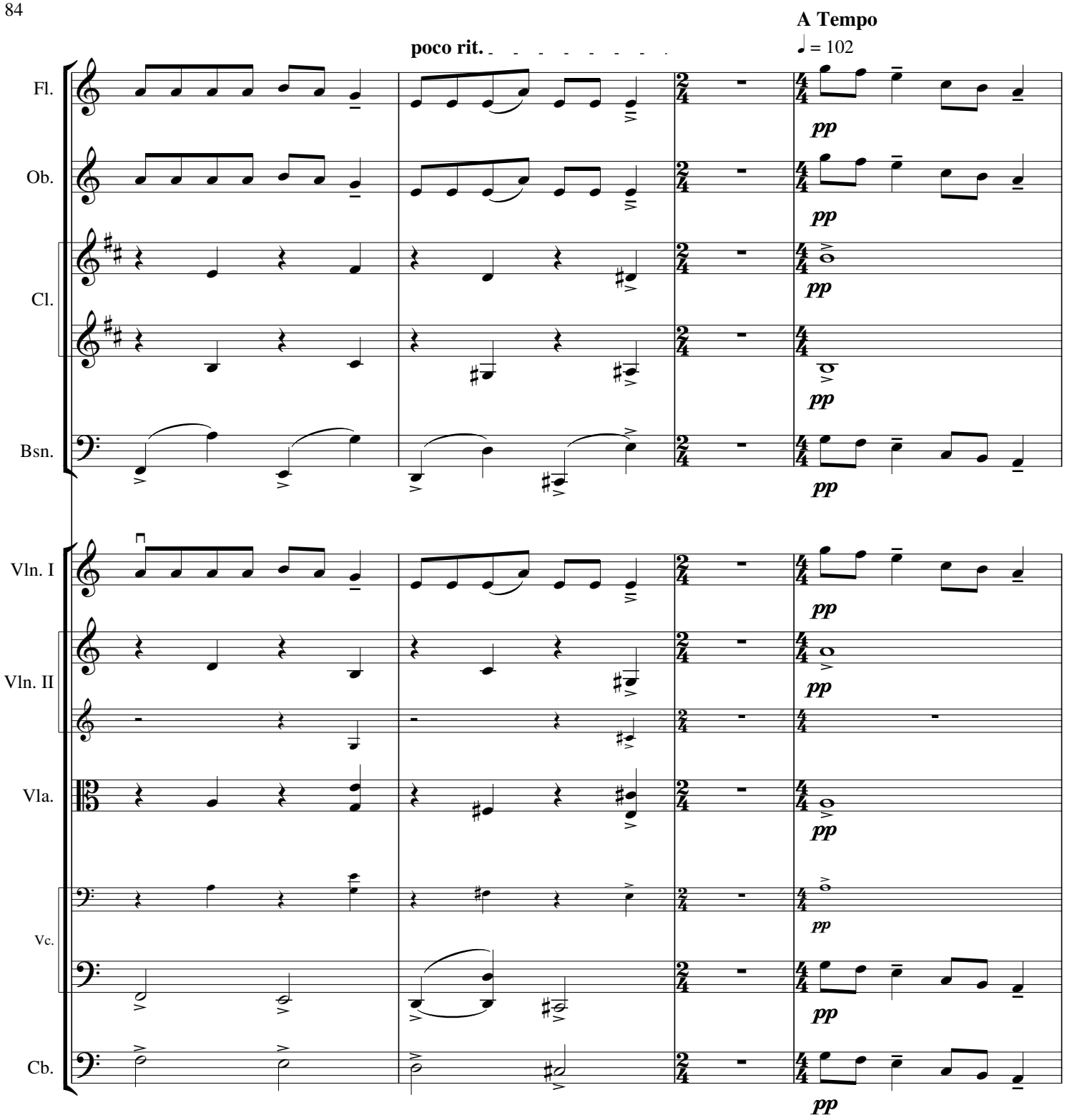
CONDUCTOR: CAN ALSO BE PLAYED BY STRINGS ONLY, OR WINDS ONLY.

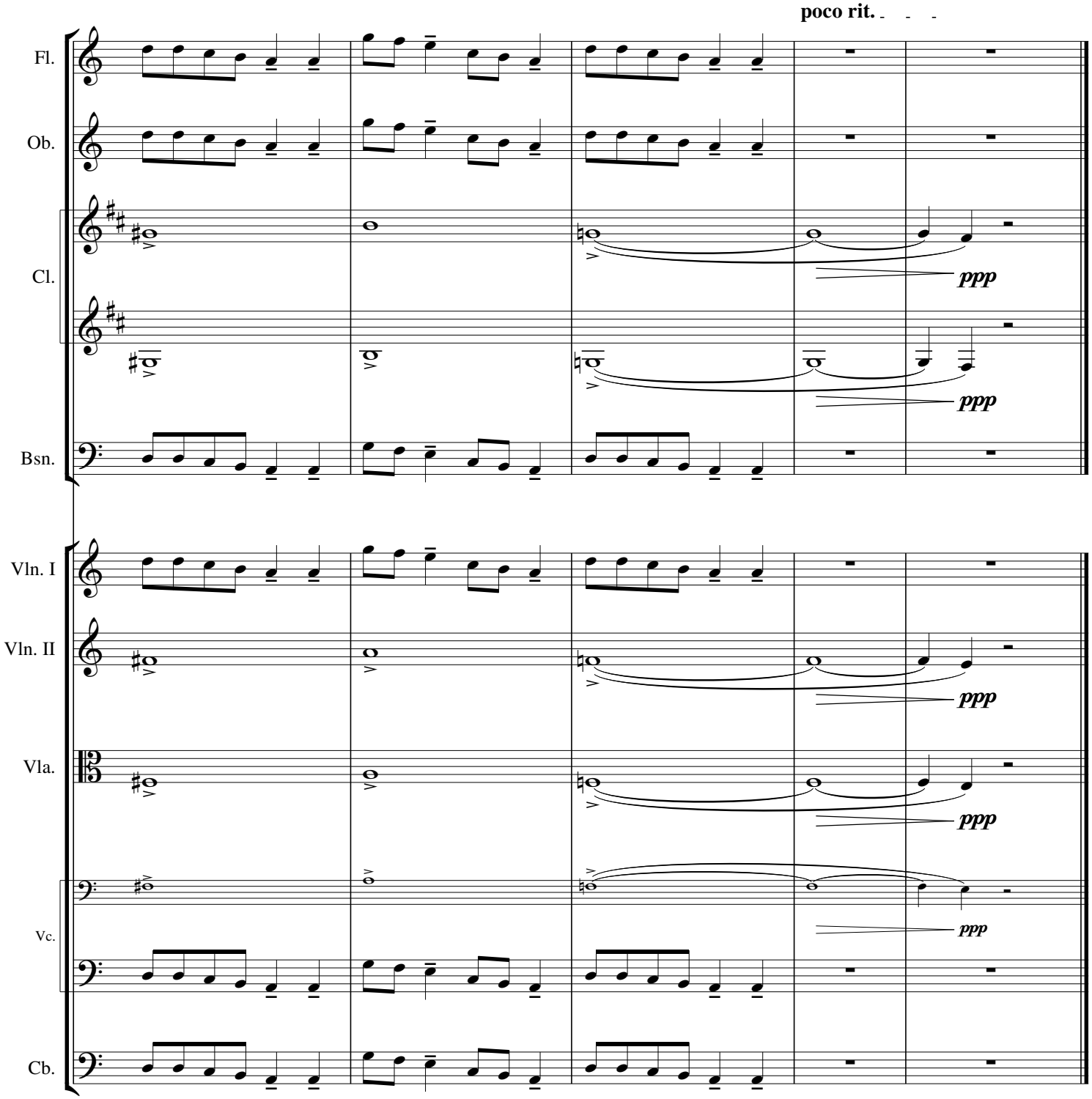
Allegro, ma non troppo

♩ = 102




FF
Fl.
Ob.
Cl.
Bsn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
(Cue Viola)


poco rit.
A Tempo
♩ = 102
Fl.
Ob.
Cl.
Bsn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp


poco rit.
Fl.
Ob.
Cl.
Bsn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ppp
ppp
ppp
ppp

27. Annie, the Miller's Daughter

DURATION 40"

Allegro

♩ = 120

second time only

(opt.) 8va

Flutes

f

second time only

Oboes

f

second time only

Clarinets in B♭

f

second time only

f

second time only

Bassoons

f

f

Violin I

f

come off, re-take each time

Violin II

f

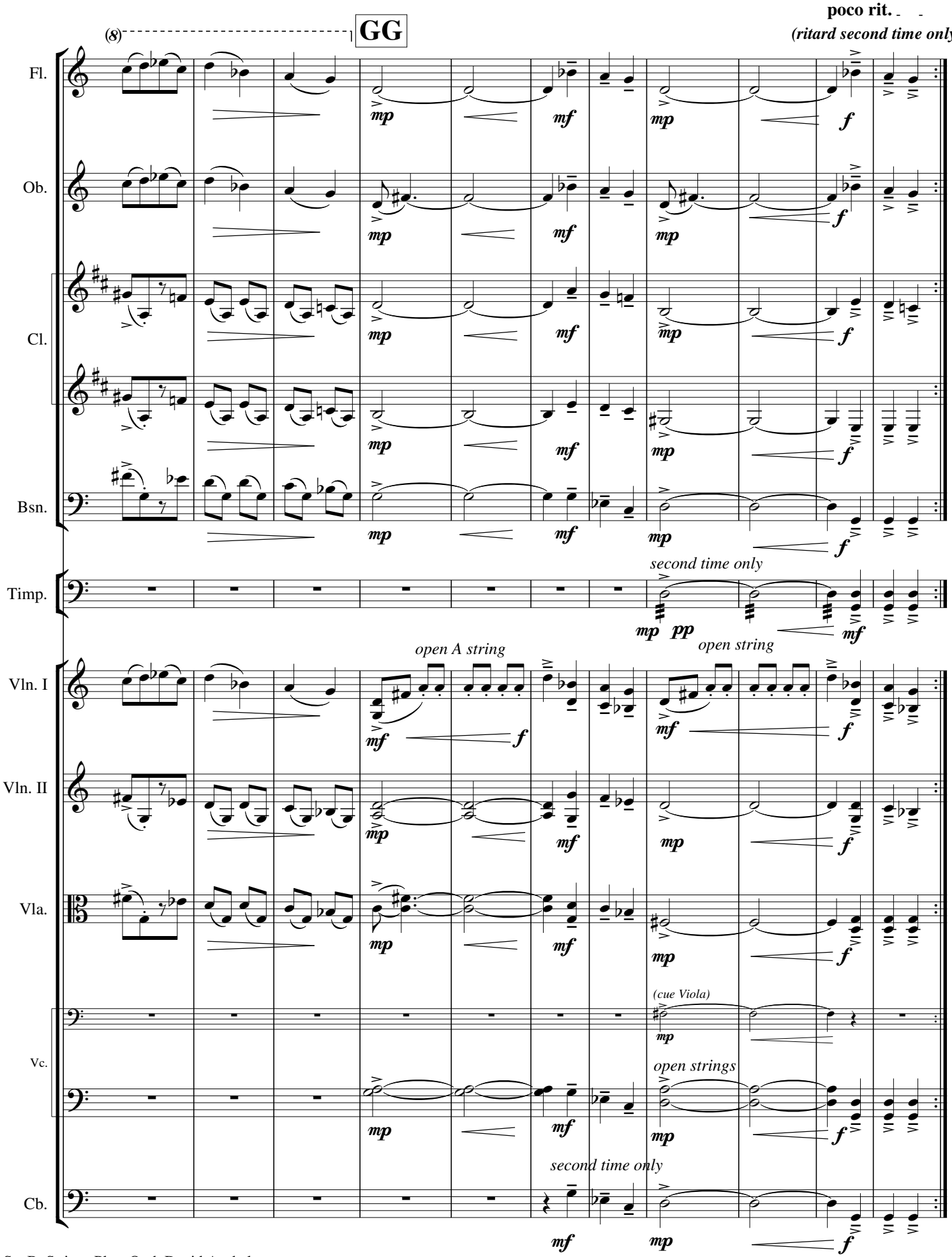
on the G string

Viola

f come off, re-take each time

Violoncello

Contrabass


poco rit.
(ritard second time only)
(8)
GG
Fl.
Ob.
Cl.
Bsn.
Timp.
second time only
Vln. I
open A string
open string
Vln. II
Vla.
(cue Viola)
Vc.
open strings
second time only
Cb.

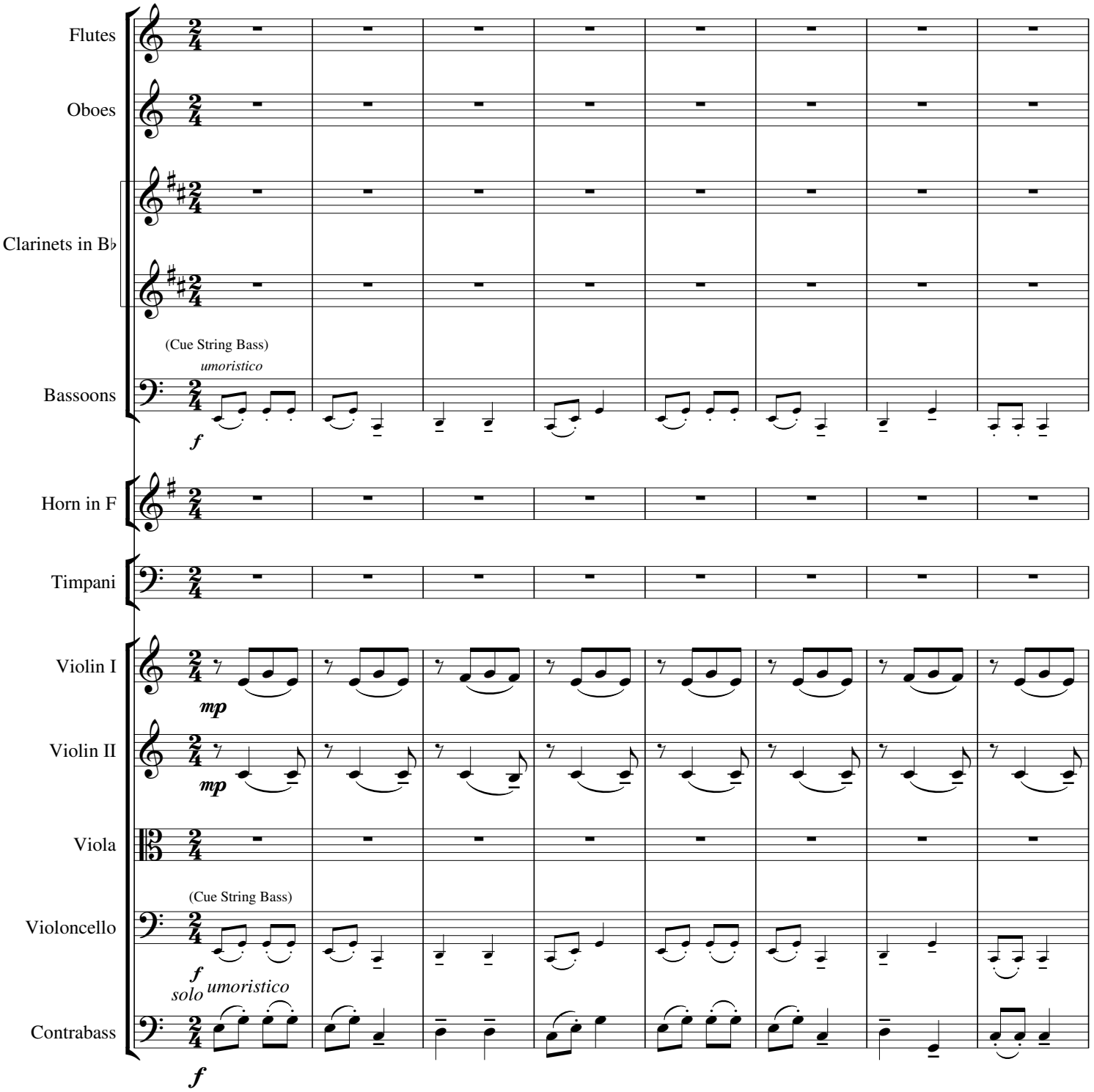
28. A Joke

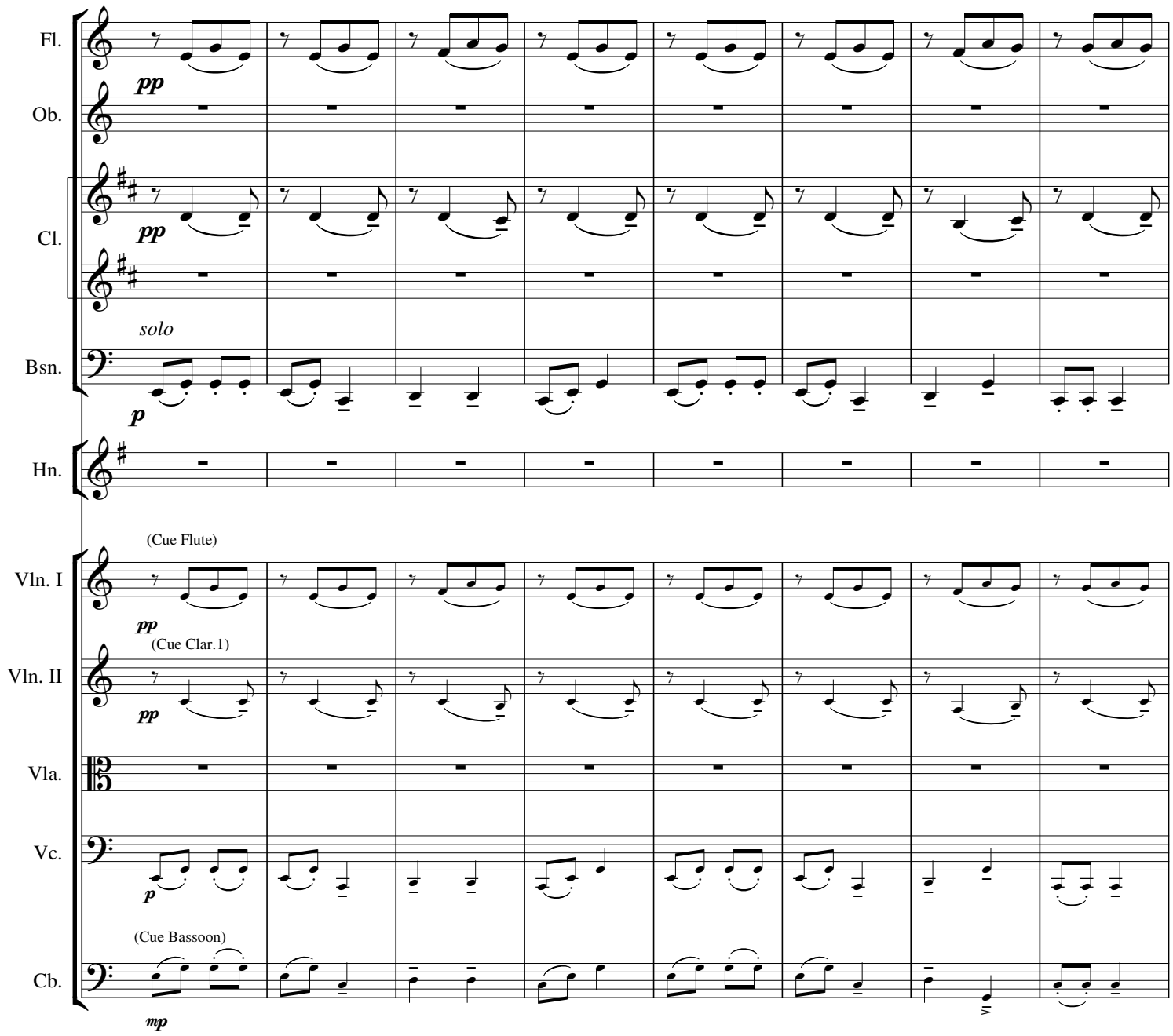
DURATION 1:20

Allegro Moderato

♩ = 100

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




Fl.
pp
Ob.
Cl.
pp
solo
Bsn.
p
Hn.
(Cue Flute)
Vln. I
pp
(Cue Clar.1)
Vln. II
pp
Vla.
Vc.
p
(Cue Bassoon)
Cb.
mp

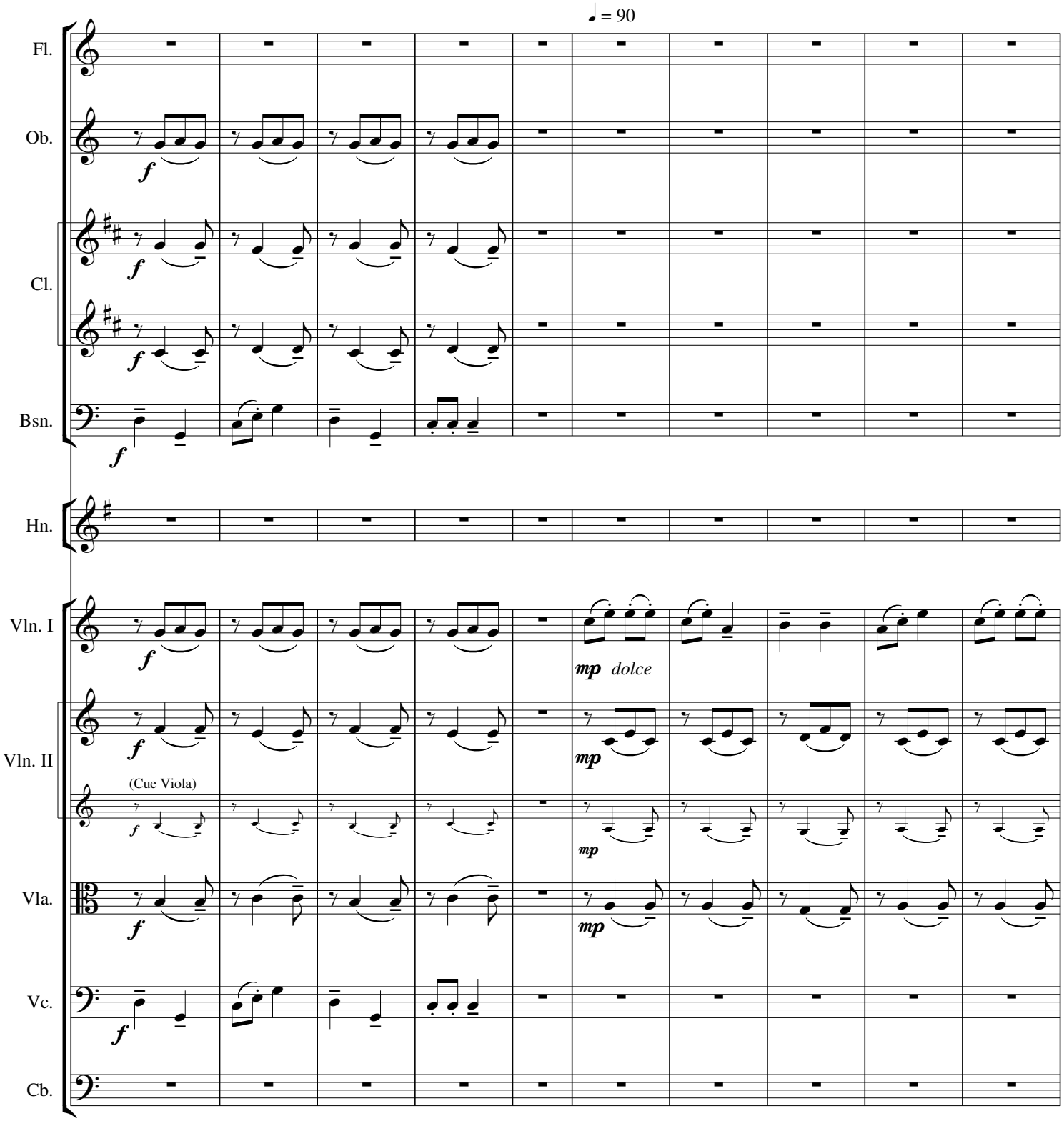
Poco Piu Vivo

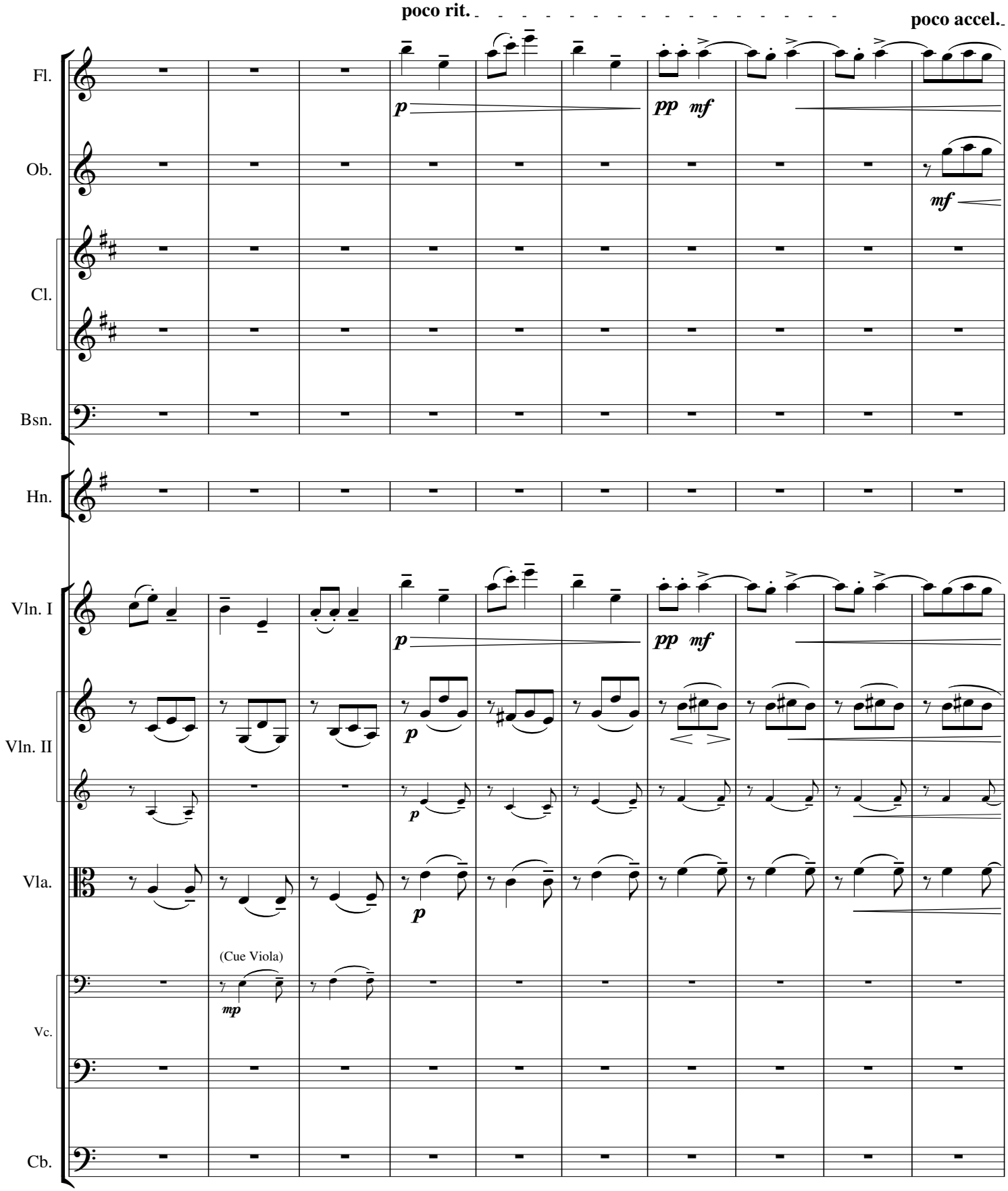
♩ = 110

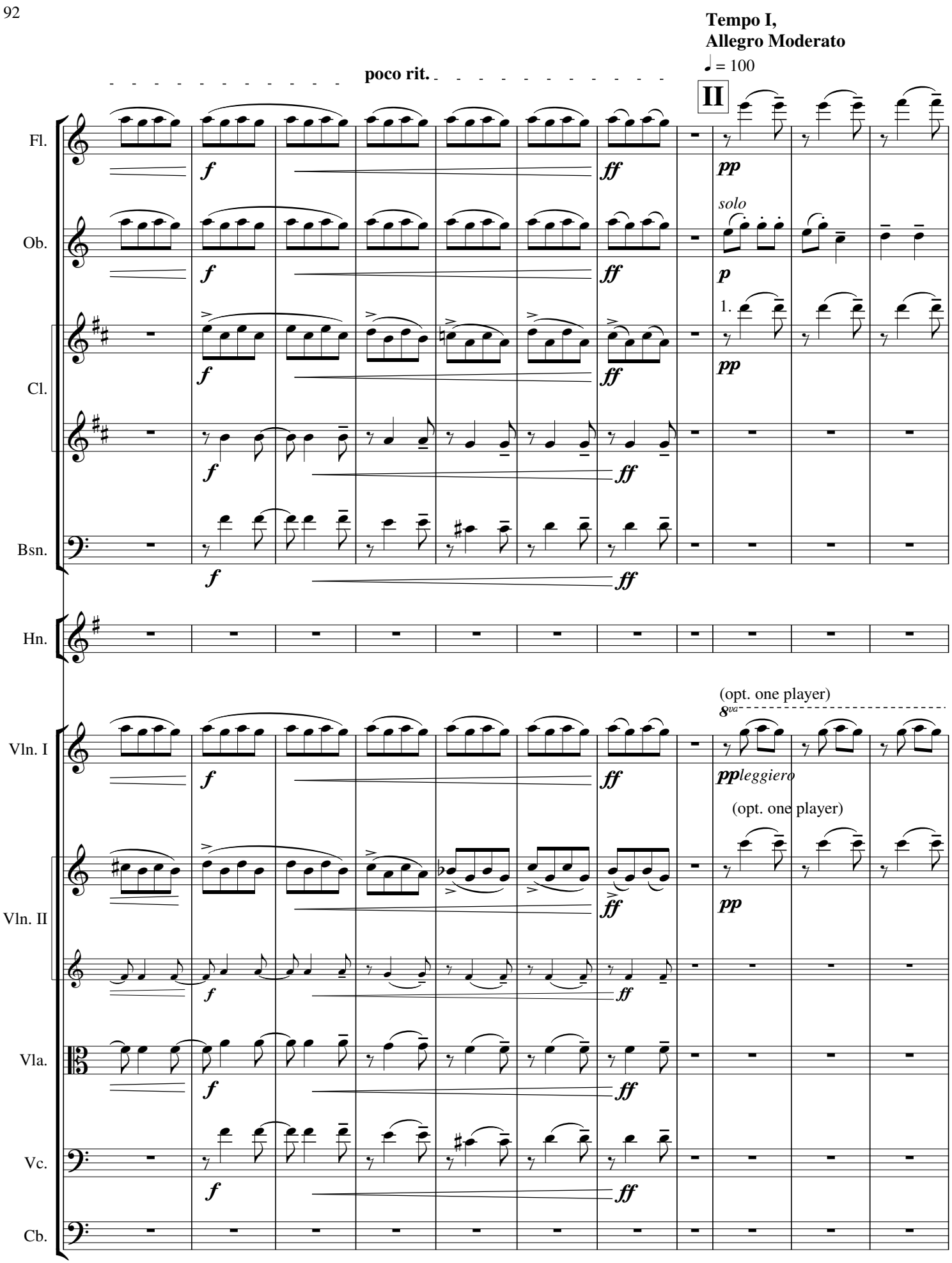
HH

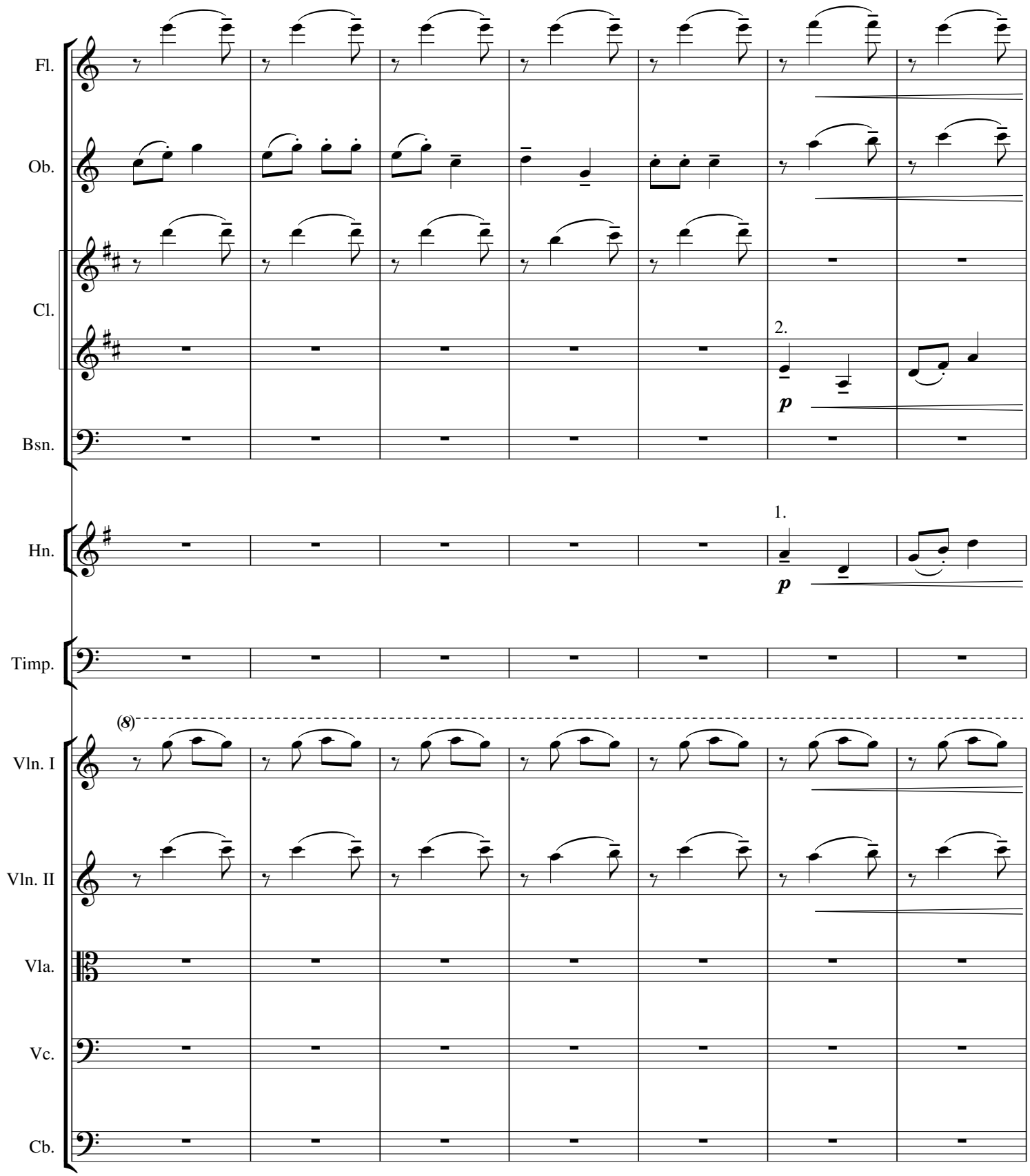
Moderato

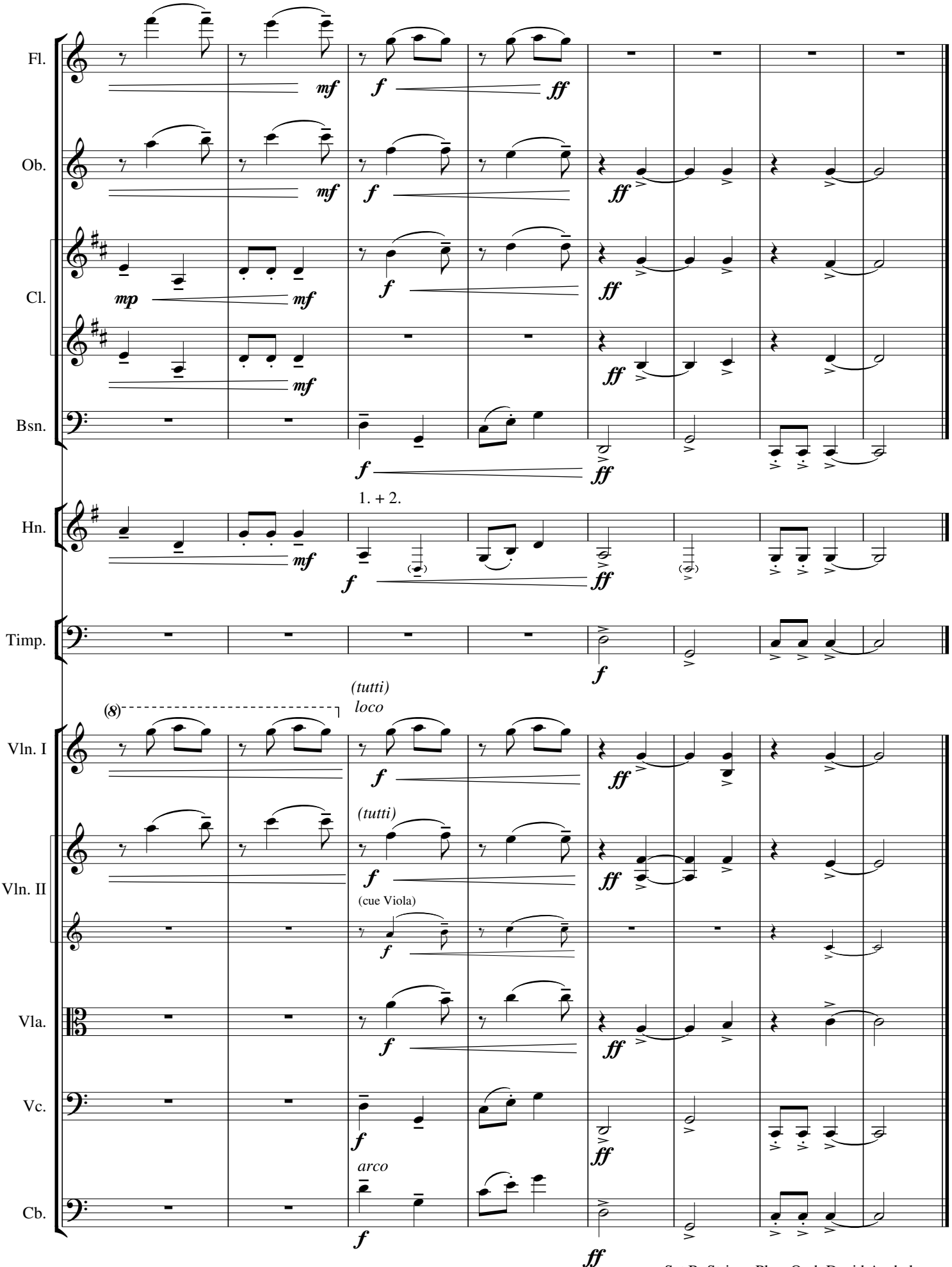
♩ = 90




poco rit.
poco accel.
Fl.
Ob.
Cl.
Bsn.
Hn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
pp
mf
mp
(Cue Viola)


Tempo I,
Allegro Moderato
♩ = 100
poco rit.
II
Fl.
Ob.
Cl.
Bsn.
Hn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
solo
1.
(opt. one player)
8va
ppleggiero
(opt. one player)


Fl.
Ob.
Cl.
Bsn.
Hn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
2.
p
1.
p
(8)


Fl.
Ob.
Cl.
Bsn.
Hn.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
f
ff
mp
1. + 2.
(tutti)
loco
(8)
(cue Viola)
arco

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
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