

Romanian Folk Music for Bassoon and Piano:  
Three New Arrangements and Recordings from the Works of George Enescu and Béla  
Bartók  
by  
Sarah Burnett Rice-Misura

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Graduate Supervisory Committee:

Albie Micklich, Chair  
Elizabeth Buck  
Catherine Saucier

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## ABSTRACT

The bassoon has the ability to play in varying styles across multiple genres with repertoire spanning from the early Baroque era to the present day. Popular and frequently played pieces for the bassoon, such as concerti by Vivaldi, Mozart, and Weber, are frequently performed in recital, yet the rich musical tradition and repertory of Romanian folk music is seldom performed in the recital hall. The main reason for the shortcoming of this style of music in the bassoon repertoire can be attributed to the sheer lack of prominent composers writing original works for the bassoon in Romania compared to Western Europe.

The purpose of this project is to add Romanian folk music to the bassoon repertoire by arranging and recording three pieces for bassoon and piano: *Romanian Rhapsody No. 1 in A Major* and *Romanian Rhapsody No. 2 in D Major* by George Enescu and the six-movement work *Romanian Folk Dances* by Béla Bartók.

Included in this project is a section covering historical information on the arranged compositions, procedures of the transcription that explain the reasoning to alterations and adjustments from the original score are also incorporated in this document. Lastly, the transcribed scores and recordings of the arrangements are included in this document.

## DEDICATION

To my wonderful family, immediate and extended, for their unending support throughout my studies. A special dedication to my mother Lisa Rice, for handing down her love and passion for musical arts, to my father Robert Rice for always appreciating and enjoying my hours of practice as well as tolerating my living room reed-making sessions, and to my brother Bobby Rice for being my best friend and most interesting musical colleague.

I would also like to dedicate this project to my grandmother Betty Rice for inspiring me through her poise and knowledge. Lastly, I would like to thank my amazing husband Vlad Misura for constantly supporting this journey, attending all of my performances, and inspiring me through the love of his Romanian heritage to complete these arrangements.

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## CHAPTER 1

### Introduction

Bassoonists have a wide array of repertoire spanning the course of eras and genres from the early Baroque era to the present day. The bassoon has a flexibility of tone, which helps it to imitate the singing, vibrating quality of the human voice or a stringed instrument, capture the dry and heavy sound of a percussive instrument, and mimic numerous sounds using contemporary extended techniques.<sup>1</sup> Solo, chamber, and orchestral repertoire explore these facets of bassoon playing, yet rarely are pieces from the rich Romanian Folk Music tradition written or performed on the instrument.

I have arranged *Romanian Rhapsody No. 1 in A Major* and *Romanian Rhapsody No. 2 in D Major* by George Enescu and the six-movement work *Romanian Folk Dances* by Béla Bartók for bassoon and piano in part to give bassoonists the opportunity to perform folk music from Romania. These three arrangements showcase the tonal and imitative abilities and characteristics of the instrument. The arrangements are intended for performers of the collegiate level and stay within the realm of possibility for these intended performers. Lastly, these arrangements expand Romanian folk music repertoire for the bassoonist and widen the scope of programmed recital pieces.

*Romanian Rhapsody No. 1 in A Major* and *Romanian Rhapsody No. 2*, both Opus 11, were composed in 1901 by Romanian composer, violinist, pianist, conductor, and

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<sup>1</sup> Examples of extended techniques include: playing the instrument in unconventional ways, such as multiphonics, or playing multiple notes at the same time; glissandi or a continuous slide upward or downward between two notes; and quarter tones or pitches a quarter of an interval away from one another, as opposed to a full or half step.

teacher George Enescu. Enescu is arguably one of the most notable and successful composers to emerge from Romania. His Romanian rhapsodies feature popular folk tunes of his native Romania, using modal scales and common rhythms that represent the inflection of the lyrics. The third arrangement is a set of six Romanian folk dances originally composed for piano and later orchestrated for small orchestral ensemble by Eastern European composer Béla Bartók. Each of these short movements was written in an effort to showcase the styles of popular Romanian folk dances. These movements are songs in an equal meter as well as strict time and rhythm, *doina* melodies, or lyric songs, performed in a *rubato* performance style, and dance tunes that are generally played by instruments only.<sup>2</sup> The collection, *Romanian Folk Dances* for bassoon and piano, serves as a short and exciting addition to any recital program. This piece is an exciting addition to any recital program due to the expressive nature, the short duration, and the ease of assembly and preparation of the piece. This composition has been arranged for a variety of musical settings, but a published version for bassoon and piano does not exist, especially one with a recording.

These folk tunes explore the full variety of the instrument's capabilities – from beautiful and longing melodies, to brisk and staccato dance rhythms. In order to adapt these three compositions for bassoon and piano, I chose to make artistic and aesthetic decisions that veer from the original instrumentation. At times, octave displacement was needed to accommodate range of the bassoon and create differences in timbre, the original articulation was changed to highlight the bassoonists articulation capabilities,

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<sup>2</sup> Benjamin Suchoff, ed., *Béla Bartók Studies in Ethnomusicology* (Nebraska: University of Nebraska Press, 1997), x.

and phrases were either shortened or lengthened to accommodate the bassoonists' need for breathing.

## CHAPTER 2

### George Enescu: *Romanian Rhapsody No 1 in A Major* and

### *Romanian Rhapsody No. 2 in D Major*

#### Historical Overview

George Enescu (1881-1955), is arguably Romania's most notable musician and composer, as valued in Romania as Bartók is regarded in Hungary. Throughout his life, Enescu composed works for full orchestra, chamber ensemble, opera, and solo piano. Although his published works extend to only thirty-three opus numbers, some of these compositions are large-scale works such as his three symphonies and his operatic work *Oedipe*. As young as four years old, George Enescu began studying the violin and soon after began studying composition.<sup>3</sup> His first public performance of solo violin repertoire was in the north Romanian town of Slanic in 1889 after he had been studying at the Konservatorium der Gesellschaft der Musikfreunde in Vienna. At the conservatory, Enescu studied with Austrian violinist Joseph Hellmesberger as well as German teacher, composer, and friend of Johannes Brahms, Robert Fuchs.<sup>4</sup>

Not only did Enescu study composition at the Paris Conservatory with Jules Massenet (1895-6) and Gabriel Fauré (1896-9), but he also studied alongside Maurice Ravel. Throughout his studies in both writing and performing music, George Enescu

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<sup>3</sup> Noel Malcom, *Enescu, George*, rev. Valentina Sandu-Dediu, Oxford Music Online, accessed November 5, 2019, <https://doi-org.ezproxy1.lib.asu.edu/10.1093/gmo/9781561592630.article.08793>.

<sup>4</sup> Richard Evidon, *Hellmesberger Family*, Oxford Music Online, accessed March 6, 2020, <https://doi-org.ezproxy1.lib.asu.edu/10.1093/gmo/9781561592630.article.12740>. Robert Pascall, *Fuchs, Robert*, Oxford Music Online, accessed March 6, 2020, <https://doi-org.ezproxy1.lib.asu.edu/10.1093/gmo/9781561592630.article.10342>.

leaned towards composition primarily, and by January of 1898, *Poème Roumain Op. 1* for full orchestra and chorus,<sup>5</sup> was conducted by Edouard Colonne in Paris and two months later in Bucharest by Enescu himself. Upon completion of his studies at the Paris Conservatory in 1899, he traveled between France and Romania spending most of the winters performing on the violin in Paris and most summers, composing in the Romanian countryside.<sup>6</sup>

Due to Enescu's attempt to incorporate the musical traditions of his home country, Romania, and his country of education, France, his compositions tend to contain a lot of variety. One will typically find the traditional and simple melodies of Romanian folk music accompanied by lush and complex harmonies typical of French modern music. In France, heavily orchestrated chromatic and modal compositions pushed the envelope of the traditional progressions of tonality,<sup>7</sup> and in Romania, folk music was often presented in a lighter setting and swayed towards traditional tonality. Enescu composed *Romanian Rhapsody No. 1* and *Romanian Rhapsody No. 2*, both for full orchestra,<sup>8</sup> at the beginning of his career in 1901, and premiered in Bucharest on February 23, 1903, a time where much of his works could be considered more spiritually and traditionally Romanian, with both a folk and a national influence. The first performance of the first rhapsody by itself

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<sup>5</sup> Three flutes with third flute also playing piccolo, two oboes, one English horn, two clarinets in B flat and A, two bassoons, four French horns in F, two trumpets in F, three trombones, tuba, timpani, percussion, two harps, first and second violins, viola, cello, bass, and mixed chorus.

<sup>6</sup> Noel Malcom, *Enescu, George*, rev. Valentina Sandu-Dediu, Oxford Music Online, accessed November 5, 2019, <https://doi-org.ezproxy1.lib.asu.edu/10.1093/gmo/9781561592630.article.08793>.

<sup>7</sup> Brandon Kinsey, "Identifying French Compositional Styles: Subtlety Through Familiarity" (Master's thesis, University of Denver, 2017), 1.

<sup>8</sup> Two flutes, flute/piccolo, two oboes, English horn, two clarinets in A, two bassoons, four French horns, two trumpets in C, two cornets in A, three trombones, tuba, timpani, triangle, tambourine, cymbals, two harps, violin I and II, viola, cello, and double bass.



was in January 1906 and the first performance of the second rhapsody by itself followed in February 1908.<sup>9</sup> Due to the traditional Romanian folk music and dances explored throughout the compositions, the rhapsodies are considered the most popular and frequently played pieces of Enescu's compositions. These two pieces are designed as a set and are generally performed on the same program due to their contrasting melodies and differing folk songs. The first rhapsody in A Major is the only piece of the two that can be performed by itself due to the length and variation of the piece in comparison to the second rhapsody.<sup>10</sup>

Both *Romanian Rhapsody No. 1 in A Major* and *Romanian Rhapsody No. 2 in D Major* feature aspects and styles of Romanian music, such as swift dances and slow improvisatory lyricism. The first rhapsody includes themes related to Romanian traditional music that can be transformed into dances and melodic sections within the piece. The diffusion of these melodic songs with general folk-dance rhythms is highly attractive to the listener through the liveliness of such continuous rhythms — a style prevalent in Romanian folk music.<sup>11</sup> In his publication analyzing the most prolific works of Enescu, modern Romanian composer Pascal Bentoiu describes this first rhapsody as being “non aggressively exotic” and states that the style of this movement “does not challenge the listener with any problems”.<sup>12</sup> This is likely why the first *Romanian Rhapsody* is often played as a stand-alone piece more often than the piece's counterpart — the significantly shorter and lyrical *Romanian Rhapsody No. 2*. The second rhapsody

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<sup>9</sup> Pascal Bentoiu, *Masterworks of George Enescu: A Detailed Analysis*, trans. Lory Wallfisch (Lanham, MD: Scarecrow Press, 2010), 63.

<sup>10</sup> Bentoiu, 55.

<sup>11</sup> Bentoiu, 58.

<sup>12</sup> Bentoiu, 60.

embraces the rich lyric qualities of the folk songs, and although some sections stay pure to traditional classical and romantic tonality and harmony, many sections challenge the listener with modern 20<sup>th</sup> century modalities. Musicologist Jim Samson writes,

Not just on the melodic and rhythmic substance of traditional music – the music of everyman – but also on its improvisatory manner, where an expressive imperative, expressive more often than not of lament, implicitly challenges the authority of those collective (i.e. socializing) forms that made the improvisation possible in the first place.<sup>13</sup>

Enescu plays on the melodies of these known folk songs and dances in a way that transforms the pieces individually into a full-length masterpiece. Both the first and second rhapsody showcase his ability to transform the folk tunes into largely orchestrated suites using his knowledge and effectiveness as a composer.

#### Musical Observations: *Romanian Rhapsody No. 1 in A Major*

George Enescu's *Romanian Rhapsody No. 1 in A Major* is a collection of folk songs and dances intertwining with each other in a playful way. The style of each folk song creates an opportunity for the performers to create different colors and aesthetics throughout the piece. The piece is presented in two larger sections—an *espressivo* song-like *hora* section and a section of fast paced dances—often changing meter and style quickly.

The first section begins with an introduction of the vocal and instrumental folk song *Am un leu si vreau so-l beau*,<sup>14</sup> meaning I have a coin and I want to drink it (or I have a

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<sup>13</sup> Jim Samson, *Music in the Balkans* (Lieden: Brill, 2013), 394.

<sup>14</sup> Bentoiu, 64.

coin and I want to spend it on a drink).<sup>15</sup> This song is in a slow and *rubato* 4/4 and the articulations in this section vary from short with a bouncy forward motion or slurred and *tenuto*. This section stays within the key of A Major and in the original score features duets between the clarinet and oboe and eventually the violins. In my arrangement, this section begins with a statement of the melody in the bassoon but later shares the melody with the piano. Below is an excerpt of the tune *Am un leu si vreau so-l beau* as presented in Enescu's original score.



**Example 1. George Enescu, *Am un leu si vreau so-l beau*, *Romanian Rhapsody No. 1*, mm. 1-2.<sup>16</sup>**

The next section includes two different types of *Hora* dances - slow courtly dances where the participants dance in a circle moving clockwise and performing small steps in their place.<sup>17</sup> The *Hora lui Dobrică*,<sup>18</sup> or Dobrică's *Hora*,<sup>19</sup> is in the 6/8 meter and the melodic line is played in the upper strings of the orchestra. An excerpt of this melodic line is presented below. The section that alternates with the *Hora lui Dobrică* is the *horă*,

<sup>15</sup> Lucian Blaga, "From Quotations to Assimilation: George Enescu's Use of Romanian Folk Elements in Rhapsody No. 1, Op. 11, and The Third Orchestral Suite, Op. 27" (Master's thesis, Chicago College of Performing Arts, 2005), 35, accessed April 14, 2020, ProQuest Dissertations & Theses.

<sup>16</sup> George Enescu, *Romanian Rhapsody No 1 & 2: in full score* (Mineola, NY: Dover Publications, 1999), 3.

<sup>17</sup> Blaga, 25.

<sup>18</sup> Benteoiu, 64.

<sup>19</sup> Blaga, 37.

<sup>20</sup> a standard presentation of the same circular dance. This section is in 2/4. Both of these sections stay within the key area of A Major. The consistency in key area and similarity in tempo creates a seamless transition to and from each song and does not disrupt the pattern of the dance in the ear of the listener.

**Example 2. George Enescu, *Hora lui Dobrică*, *Romanian Rhapsody No. 1*, mm. 35-42.<sup>21</sup>**

**Example 3. George Enescu, *Horă*, *Romanian Rhapsody No. 1*, mm. 50-58.<sup>22</sup>**

<sup>20</sup> Benciu, 64.

<sup>21</sup> Enescu, 9-10.

<sup>22</sup> Enescu, 12-13.

The section of the piece preceding the *Hora* dances includes a vocal folk song about leaving harsh winter,<sup>23</sup> *Mugur-Mugurel*.<sup>24</sup> This 6/8 section is one of the last to present itself in this first expressive section and features a key area that differs from that of previous section with elements of the so-called “Gypsy Scale”, also referred to as the Hungarian scale, a scale with lowered third and sixth scale degrees and a raised fourth scale degree.<sup>25</sup> In the first statement of this theme, the *Mugur-Mugurel* is interrupted by the second phrase of the *Hora lui Dobrică* but the *Mugur-Mugurel* returns in full statement shortly after. The initial statement of the song is pictured in musical example 4.



**Example 4.** George Enescu, *Mugur-Mugurel*, *Romanian Rhapsody No. 1*, mm. 99-102.<sup>26</sup>

The last songs presented in this first larger section are the *Ciobănasul* (shepherds’ song) and the *Hora Morii*, or Mill’s *Hora*.<sup>27</sup> These two songs introduce the listener to the first glimpse into the second section of fast dances and gradually increase in tempo, reaching that of the next section. Both of these melodies are written in 2/4 and are generated and propelled by the eighth notes in the accompaniment. The *Hora Morii* has

<sup>23</sup> Translation derived and deduced through research by the author.

<sup>24</sup> Bentoiu, 64. Blaga, 47.

<sup>25</sup> *Gypsy Scale, Hungarian mode, Hungarian scale*, *Oxford Music Online*, accessed March 18, 2020, <https://doi-org.ezproxy1.lib.asu.edu/10.1093/gmo/9781561592630.article.12089>.

<sup>26</sup> Enescu, 22-23.

<sup>27</sup> Bentoiu, 64.

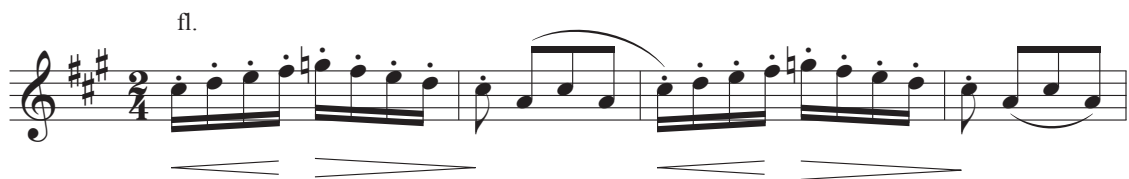
two sections, the first in A Major and the second in A Mixolydian shown in the quick sixteenth note flourishes upward reaching a G natural. Excerpts from both of these sections and an example of the driving accompaniment are shown in the following musical examples.



**Example 5.** George Enescu, *Ciobănasul, Romanian Rhapsody No. 1*, mm. 122-129.<sup>28</sup>



**Example 6.** George Enescu, *Hora Morii (1), Romanian Rhapsody No. 1*, mm. 146-151.<sup>29</sup>



**Example 7.** George Enescu, *Hora Morii (2), Romanian Rhapsody No. 1*, mm. 156-159.<sup>30</sup>

<sup>28</sup> Enescu, 27-28.

<sup>29</sup> Enescu, 30.

<sup>30</sup> Ibid.

The image shows a musical score for three instruments: Violin 1 (vln. 1), Violin 2 (vln. 2), and Cello/Double Bass (cello/c.b.). The music is in 2/4 time and the key of A major (two sharps). The violin parts play a rhythmic pattern of eighth notes, while the cello/bass part plays a similar pattern with accents. The score consists of five measures.

**Example 8. George Enescu, *Hora Morii (acc.) Romanian Rhapsody No. 1*, mm. 146-150.<sup>31</sup>**

The first theme stated in the large second section is the *Sarbă*, another category of dance similar to the *Hora*, which is performed either in a circle or a line.<sup>32</sup> The *Sarbă* is march-like, in 2/4, and in the key of A Major. Most of the tunes in the *Romanian Rhapsody No. 1* do not modulate or change key center, but the *Sarbă* modulates quite frequently into other melodies and sections. Below is an excerpt of the *Sarbă* melody first played by the violins.

The image shows a musical score for a Violin (vln.) part. The music is in 2/4 time and the key of A major (two sharps). The melody is marked *ff* (fortissimo). It features a series of eighth notes, some with accents, and includes triplet markings (3) over groups of notes. The score consists of eight measures.

**Example 9. George Enescu, *Sarbă, Romanian Rhapsody No. 1*, mm. 220-227.<sup>33</sup>**

<sup>31</sup> Enescu, 30.

<sup>32</sup> Blaga, 47.

<sup>33</sup> Enescu, 37.

The statements of the first and second melody remain in the key of A Major. The first modulation occurs moving from A Major to c minor into the third theme in Eb Major, where there is a quick interruption of the c minor statement. This c minor statement is quickly turned into D Major, and the third theme is presented now in E Major, the dominant of the original key. After momentarily switching the key to e minor, Enescu returns to E Major and eventually into the next section presented in A Major. This is the first instance where the key modulates, and key center becomes uncertain.

This section leads into the folk dance *Ciocărlia* or “Skylark”.<sup>34</sup> This is a rhythmic and repetitive tune that states the theme below. This fast-paced dance pushes forward into the return of the *sarbă* and the two dances take turns once more in this section. The *Ciocărlia* section is in a minor and does not resolve to A Mixolydian until the final statement and movement into the last *sarbă*. An example of the statement of the *Ciocărlia* is pictured in example 10.



**Example 10. George Enescu, *Ciocărlia*, *Romanian Rhapsody No. 1*, mm. 306-310.<sup>35</sup>**

The final *Sarbă* includes a largely contrasting chromatic scale section and modulates similar to before and for the last statement ends abruptly without coming to a conclusion in terms of key center. When the music enters after a grand pause at this

<sup>34</sup> Blaga, 27.

<sup>35</sup> Enescu, 48-49.



moment, a sudden and unexpected new song is presented, the stately *Jumatate de doc*, or “half a dance”, in a more relaxed cut time. *Jumatate de doc* is derived from Enescu’s childhood home of what is now Moldova and combines elements of both the *hora* and *Sarbă*.<sup>36</sup> This section interrupts the previous fast paced dance and is in a key similar to the Phrygian dominant scale but with a raised third scale degree. An example of this tune in the oboe is included below.



**Example 11. George Enescu, *Jumatate de doc*, *Romanian Rhapsody No. 1*, mm. 580-583.<sup>37</sup>**

After this section appears a final coda section based on the A Mixolydian melody *Ciocărlia* and eventually coming to conclusion in the key of A Major.

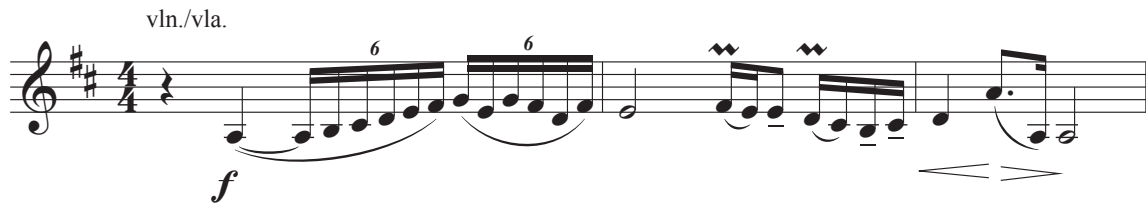
Musical Observations: *Romanian Rhapsody No. 2 in D Major*

Enescu’s *Romanian Rhapsody No. 2* is much shorter in length than his first rhapsody but includes elongated and slower melodies. Like his first rhapsody, this piece is also presented in two major sections - the first being the expressive and slower tunes followed by the upbeat fast dance. The first section begins with a statement of a theme in D Major. This section is in a slow common time and begins with a string unison statement of the theme *Sarbă lui Pompieru* or Pompieru’s Holiday, a form of the stately

<sup>36</sup> Blaga, 56.

<sup>37</sup> Enescu, 86-87.

*sarbă* dance as heard in the first rhapsody,<sup>38</sup> yet in a much slower tempo. The statement of this theme is shown in example 12.



**Example 12.** George Enescu, *Sarbă lui Pompieru*, *Romanian Rhapsody No. 2*, mm. 1-3.<sup>39</sup>

The second theme features an accompaniment and is called *Pe a Stâncă Neagra*, “O, Black Rock”, a tale about a protected fortress in Moldova.<sup>40</sup> This melody is in the same key, at the same pace, and resembles a slow chorale.



**Example 13.** George Enescu, *Pe a Stâncă Neagra*, *Romanian Rhapsody No. 2*, mm. a. 7-10.<sup>41</sup>

The first examples of modal alteration occur in the next section with a *doina*, or a folk song with a slow and free tempo, most closely related to *tempo rubato*.<sup>42</sup> These songs usually include ballads and legends, lyrical songs, and can even include ironic and

<sup>38</sup> Blaga, 27.

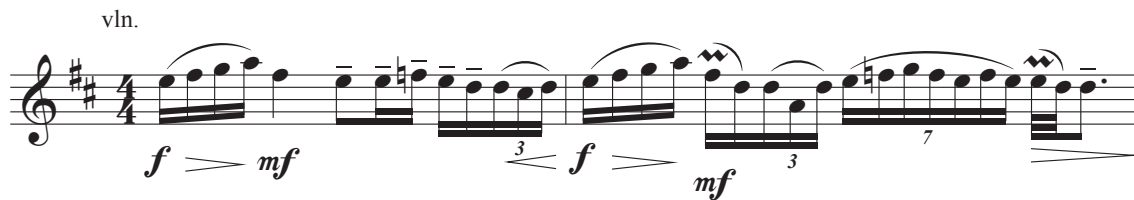
<sup>39</sup> Enescu, 95.

<sup>40</sup> Bencoiu, 47.

<sup>41</sup> Enescu, 96.

<sup>42</sup> Blaga, 22.

mocking songs.<sup>43</sup> The introduction of F natural and B-flat in this passage brings the section to the key of d harmonic minor. The first statement of this theme is shown below and later expands into the next section, *Văleu lupu mă mănâncă*, “Wow the wolf is eating me”,<sup>44</sup> a melody that encompasses “many of the characteristic features pertaining to Enescu’s melodic and rhythmic style”.<sup>45</sup> The following example shows the *Doina* melody.



**Example 14. George Enescu, *Doina*, *Romanian Rhapsody No. 2*, mm. 33-34<sup>46</sup>**

The melody *Văleu lupu mă mănâncă* is an improvisatory song that different sections of the orchestra play at different times, all beginning with the English horn solo. *Văleu lupu mă mănâncă* is shown in the following example.

<sup>43</sup> Benjamin Suchoff, ed., *Béla Bartók Studies in Ethnomusicology* (Nebraska: University of Nebraska Press, 1997), 2.

<sup>44</sup> Bentoiu, 47.

<sup>45</sup> Ibid.

<sup>46</sup> Enescu, 101.



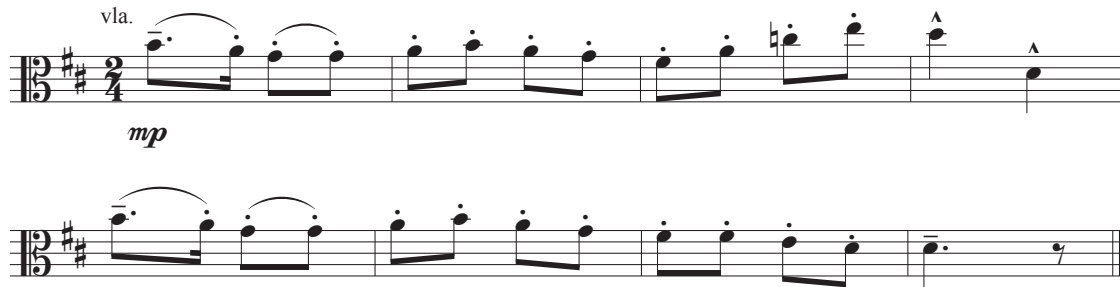
**Example 15.** George Enescu, *Văleu lupu mă mănâncă*, *Romanian Rhapsody No. 2*, mm. 51-55.<sup>47</sup>

This minor scale section then transitions to a restatement of the first theme of the piece in a beautiful full orchestral flourish. This restatement of the theme is played by the woodwinds over top of the second chorale-like theme being played by the horns and strings. The second melody is then removed and placed on top of sextuplets by the viola. Throughout this section, Enescu plays on the first theme by presenting it in keys such as D Major, d minor, and D Lydian before fading out into a flute flourish of thirty-second notes. As an homage to the *doina* lament from earlier in the piece, the oboe plays the statement one more time by itself before the transition into the final section.

The last section of the piece begins with a quiet and steady rhythm featuring a viola soli. The song played in this section is *Țânțăraș cu cizme largi*, or “Seamstress with wide(large) boots”.<sup>48</sup> As seen in example 16, this dance serves as the coda for the rhapsody.

<sup>47</sup> Enescu, 104.

<sup>48</sup> Translation derived and deduced through research by the author.



**Example 16.** George Enescu, *Țânțăraș cu cizme largi*, *Romanian Rhapsody No. 2*, mm. 99-106.<sup>49</sup>

George Enescu's *Romanian Rhapsody No. 1 in A Major* and *Romanian Rhapsody No. 2 in D Major* are filled with statements from his studies in France, as well as his Romanian traditional compositional style. Through his education and teachings at the Paris Conservatory, he was able to take simple folk melodies and turn them into large-scale and full-length orchestral works and the French compositional influence creates a challenging yet exciting work for both the performer and audience. The Romanian folk songs and dances used by Enescu create a diversity in tempo, style, and rhythm throughout both of his rhapsodies. The abundance of these songs and dances creates a contrasting and exciting recital piece.

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<sup>49</sup> Enescu, 120.

## CHAPTER 3

### Béla Bartók: *Romanian Folk Dances*

#### Historical Overview

Béla Bartók (1881-1945) was a Hungarian ethnomusicologist, pianist, and composer who was prevalently known for his analysis and contribution to the world of folk music. At different points of his life and childhood, Bartók lived in an area of Romania which once belonged to Hungary.<sup>50</sup> While serving as the piano accompanist and soloist during city celebrations in Pozsony, Hungary (now a part of Slovakia) and later attending the Budapest Royal Academy of Music, Bartók performed and collaborated in events that were heavily traditional to Romanian culture and began to research the national and folk music of the area. This research led to the accumulation of the folk music from other Eastern European countries such as Romania and Slovenia. His studies of the folk music of Hungary brought Bartók to the regions of Transylvania twice in 1907 to study common songs and dances of the local towns. Through these travels Bartók learned that the folk melodies of Transylvania had a strong effect on the folk songs in the nearest Romanian villages and after transcribing these melodies by ear, he decided to add Romanian material to his collection of compositions based on folk music. After his initial visits to the area, Bartók returned with his phonograph to record and study the folk songs. Throughout his fieldwork, Bartók collected an estimated 9,000 folk melodies from the years 1905-1918: 3,400 of which were Romanian folk songs.<sup>51</sup>

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<sup>50</sup> Malcolm Gilles, *Bartók, Béla*, Oxford Music Online, accessed November 5, 2019, <https://doi-org.ezproxy1.lib.asu.edu/10.1093/gmo/9781561592630.article.40686>.

<sup>51</sup> Suchoff, ix.

*Romanian Folk Dances* ranks among one of Bartók's most popular compositions.<sup>52</sup> Originally scored for piano in 1915, the work, which is comprised of six short movements, has been orchestrated by the composer himself for small orchestra (piccolo, two flutes, two clarinets, two bassoons, two horns, and strings) in 1918. The work was included in *Academia Romana*'s publication series of Romanian folklore studies in order to provide funding and facilities for Bartók to record the piece. Due to their contrasting and memorable references to folk music of the area, there have been a number of editions and arrangements of this programmatic set by Bartók and others.<sup>53</sup>

The six movements of this work showcase six Romanian dances: *Joc cu bâță*, *Brâul*, *Pe Loc*, *Buciumeana*, *Poargă Românească*, *Mărunțel*. These dances are further described in the following section – Musical Observations: *Romanian Folk Dances*.

#### Musical Observations: *Romanian Folk Dances*

Included in this document is a brief description of the form and analysis of each movement of Bartók's *Romanian Folk Dances*. The information provided is based upon Bartók's original orchestral score. *Joc cu bâță*, or stick dance, is a solo dance for a young man which includes kicking towards the ceiling.<sup>54</sup> This dance is fifty-two measures long and is centered around the key of A minor. The themes from this song were gathered by Bartók from two traveling violinists in the Maros-Torda county. This movement is in a binary form that presents two motives that are pictured in examples 17 and 18.

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<sup>52</sup> Béla Bartók arr. Luigi Silva, *Romanian Folk Dances for Cello and Piano* (New York: Boosey & Hawkes, 1960), 2.

<sup>53</sup> Béla Bartók arr. Zoltan Sekely, *Roumanian Folk Dances, Violin and Piano* (New York: Boosey & Hawkes, 1926), Bartók arr. Silva.

<sup>54</sup> Malcolm Gilles, *Bartók, Béla*, Oxford Music Online.



**Example 17. Béla Bartók, *I. Joc cu bâță, Romanian Folk Dances*, mm. a. 5-11.<sup>55</sup>**



**Example 18. Béla Bartók, *I. Joc cu bâță, Romanian Folk Dances*, mm. 20-28.<sup>56</sup>**

The next song, *Brâul* or sash/waistband dance, is a dance derived from a spinning song with dancers holding each other's waist.<sup>57</sup> This dance is a short thirty-two measure movement that states a main theme twice centering around d minor and Dorian mode. This movement is intended to be played with freedom and *rubato* throughout and an excerpt of the melodic line is included below.



**Example 19. Béla Bartók, *II. Brâul, Romanian Folk Dances*, mm. 1-8.<sup>58</sup>**

<sup>55</sup> Béla Bartók. *Rumanian Folk Dances* (New York: Boosey & Hawkes, 1939), 1.

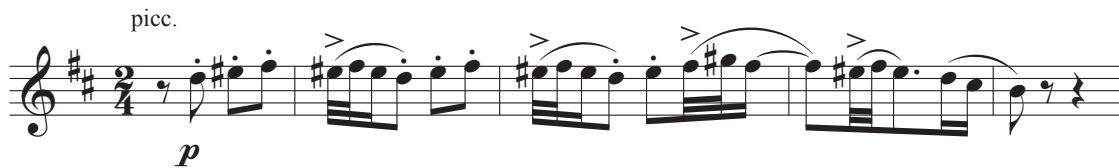
<sup>56</sup> *Ibid.*

<sup>57</sup> Malcolm Gilles, *Bartók, Béla*, Oxford Music Online.

<sup>58</sup> Bartók, 3.



The third movement of Bartók's *Romanian Folk Dances* is *Pe Loc*, which translates to "on the spot". This is a dance in which the participants stamp in generally one spot.<sup>59</sup> The dance features an uncommon scale pattern that includes a raised fourth scale degree similar to the Lydian mode, a raised sixth scale degree similar to the Dorian mode, and an omitted seventh scale degree. This scale was closely related to the Romani scale with the exception of the raised sixth scale degree. This song is slower and creates a much different color than that of the other movements. The two motives in this song are presented below.



**Example 20. Béla Bartók, III. *Pe loc*, *Romanian Folk Dances*, mm. 4-8.<sup>60</sup>**



**Example 21. Béla Bartók, III. *Pe loc*, *Romanian Folk Dances*, mm. 12-16.<sup>61</sup>**

*Buciumeana* or hornpipe dance, is a dreamy and exotic movement that differs from the rest of the set due to meter and style of song as well as the key area.<sup>62</sup> This song is in 3/4 meter and includes two beautiful and lyrical themes presented twice. The key area of

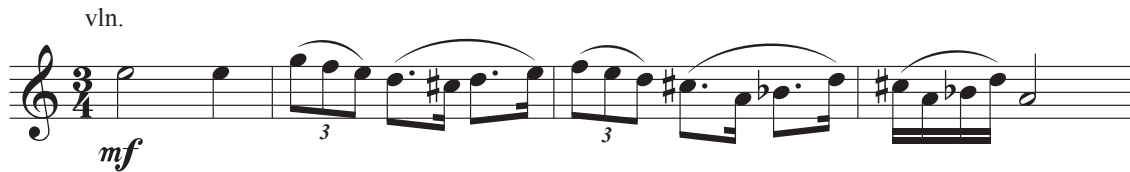
<sup>59</sup> Malcolm Gilles, *Bartók, Béla*, Oxford Music Online.

<sup>60</sup> Bartók, 4.

<sup>61</sup> Ibid.

<sup>62</sup> Malcolm Gilles, *Bartók, Béla*, Oxford Music Online.

this song is A Phrygian dominant—lowered third, sixth, and seventh degrees— and is derived from the Bucsum people from the county of Torda-Aranyos. Pictured in examples 22 and 23 are both of the phrases presented in this movement.



**Example 22. Béla Bartók, *IV. Buciumeana, Romanian Folk Dances*, mm. 2-5.<sup>63</sup>**



**Example 23. Béla Bartók, *IV. Buciumeana, Romanian Folk Dances*, mm. 15-18.<sup>64</sup>**

The fifth movement, a children’s dance titled Romanian Polka or *Poargă Românească*, is another quick and brief movement that introduces a new technique associated with the folk song—changing meters.<sup>65</sup> This song is in the key of D Lydian, changes between 2/4 and 3/4 and includes quick grace notes and a bouncing accompaniment. *Poargă Românească* and the last two movements are derived from Bihar County on the border between Hungary and Transylvania. Below is the theme from this song.

<sup>63</sup> Bartók, 6.

<sup>64</sup> Ibid.

<sup>65</sup> Malcolm Gilles, *Bartók, Béla*, Oxford Music Online.



**Example 24. Béla Bartók, V. *Poargă Românească*, *Romanian Folk Dances*, mm. 5-7.<sup>66</sup>**

The final movements of this piece are presented in conjunction and each titled *Mărunțel* or fast dance. The *Mărunțel* are courting dances that combine two different melodies and are performed by couples executing tiny steps.<sup>67</sup> These last two dances are longer in terms of measures but equally as quick due to the *allegro vivace* tempo. Three tunes are presented in *Mărunțel* with the songs beginning in D major before modulating to A Major. Examples of each of the playful and virtuosic melodies are examples 25, 26, and 27.



**Example 25. Béla Bartók, VI. *Mărunțel*, *Romanian Folk Dances*, mm. 1-4.<sup>68</sup>**

<sup>66</sup> Bartók, 8.

<sup>67</sup> Malcolm Gilles, *Bartók, Béla*, Oxford Music Online.

<sup>68</sup> Bartók, 10.



Example 26. Béla Bartók, *VII. Mărunțel, Romanian Folk Dances*, mm. 1-4.<sup>69</sup>



Example 27. Béla Bartók, *VII. Mărunțel, Romanian Folk Dances*, mm. 8-12.<sup>70</sup>

The *Romanian Folk Dances* by Bartók encompass a variety of short contrasting songs and dances. As compared to George Enescu's *Romanian Rhapsodies*, this set of folk dances is much shorter in terms of length and each movement includes only one melody. Understanding types of dances used, and which way they contrast to one another, is a great benefit to the bassoonist when performing this composition in recital.

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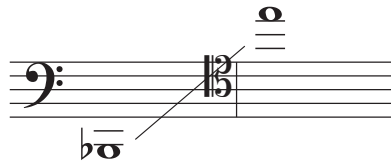
<sup>69</sup> Bartók, 11.

<sup>70</sup> Ibid.

## CHAPTER 4

### Arrangement Notes: Bassoon and Piano Arrangements

In order to create arrangements of *Romanian Rhapsody No. 1 in A Major* and *Romanian Rhapsody No. 2 in D major* by George Enescu and *Romanian Folk Dances* by Béla Bartók for bassoon and piano, many changes to the original scores are necessary. In each of the arrangements the melodic line, often in the bassoon, was altered in terms of range for capabilities and occasionally for range of comfort. The bassoon's capable range is between Bb 1 and E 5<sup>71</sup> (shown in figure 1) however some bassoonists are able to play even higher with the addition of keywork and extended techniques such as biting the reed.



**Figure 1. Range of the Bassoon.**

The themes in *Romanian Rhapsody No. 1* recur frequently in sections such as the *Ciocărlia* melody. Sections with many repetitions can become redundant in the solo recital setting and can be difficult for a wind instrument, such as the bassoon, where frequent breathing locations are needed. For better flow and appropriate piece length in a recital I chose to eliminate a number of repetitive sections (Figure 2).

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<sup>71</sup> Alfred Blatter, *Instrumentation/Orchestration* (New York: Simon & Schuster Macmillan, 1995), 111-116.

Cut	Beginning Measure	Ending Measure (full measure)
1	m. 180	m. 187
2	m. 200	m. 202
3	m. 208	m. 219
4	m. 252	m. 257
5	m. 282	m. 406
6	m. 449	m. 455
7	m. 507	m. 527

**Figure 2. George Enescu, *Romanian Rhapsody No. 1* – Section Cuts.<sup>72</sup>**

*Romanian Rhapsody No. 2 in D Major* did not require any music to be eliminated. The only required adjustment for the melodic themes was octave displacement to fit the range of the bassoon. The arrangement of the piano part was more involved due to the improvisatory nature of the melody—these sections were usually supported by a thin textured accompaniment with longer notes. To create more texture and a thicker orchestration, notes were repeated and motives from the melodies or counter melodies were split up and given to the piano. Musical examples 28 and 29 show this technique, in which the flute and oboe duet during the *Doina* melody was arranged so that the flute solo is transcribed to the bassoon part while oboe part is given to the piano. Example 28 shows the line as it appears in the original score in the flute, oboe, and bassoon part and example 29 shows the line as it appears in the arrangement.

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<sup>72</sup> George Enescu, *Romanian Rhapsody No 1 & 2: in full score* (Mineola, NY: Dover Publications, 1999)

Example 28. George Enescu, *Romanian Rhapsody No. 2*, mm. 41-43.<sup>73</sup>

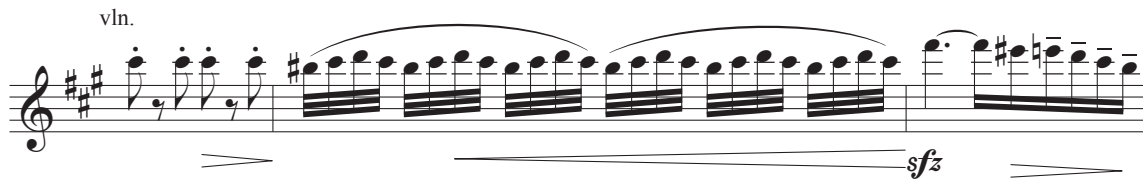
Example 29. Rice-Misura Arrangement, *Romanian Rhapsody No. 2* mm. 41-43.

Throughout both of the rhapsodies, due to the large orchestration, length, and variety of instruments required of the full orchestra used in the original score, the arranged scores were altered more than that of Bartók's composition.<sup>74</sup> Due to the size of the orchestra, I had to alter the arrangements for the transcription to suit the needs of the bassoon and piano arrangement. Due to the complex bassoon fingering system, a number

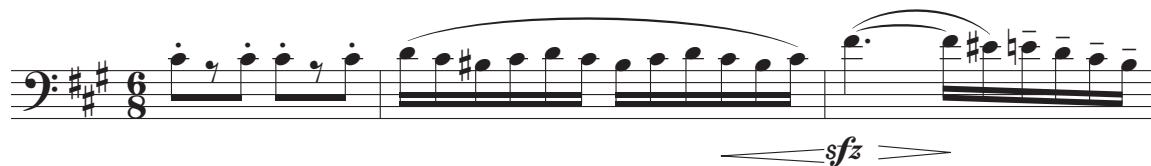
<sup>73</sup> Enescu, 103.

<sup>74</sup> The full orchestration of the original score: two flutes, flute/piccolo, two oboes, English horn, two clarinets in A, two bassoons, four French horns, two trumpets in C, two cornets in A, three trombones, tuba, timpani, triangle, tambourine, cymbals, two harps, violin I and II, viola, cello, and double bass.

of the trills were extremely difficult or impossible to perform so I made the decision to remove them. On this same basis, I also chose to write some of the slurred thirty-second note passages as sixteenth-note passages. This can most easily be seen in the *hora lui Dobrică* dance and song in the first *Romanian Rhapsody* by Enescu as seen in examples 30 and 31.



**Example 30: George Enescu, *Romanian Rhapsody No. 1*, mm. 36-38.<sup>75</sup>**



**Example 31: Arrangement, *Romanian Rhapsody No. 1*, mm. 36-38.**

Similar adjustments were also necessary in the final movement *Mărunțel* of Bartók's *Romanian Folk Dances*. In Bartók's chamber orchestra arrangement, the flutes play a quintuplet and triplet sixteenth note figure as a variation of the melody which is cumbersome to perform on the bassoon due to the complexity of fingerings<sup>76</sup> of faster passages in faster tempi. This motive was altered through the simplification of the rhythm

<sup>75</sup> Enescu, 9.

<sup>76</sup> William Spencer. *The Art of Bassoon Playing* (Illinois: Summy-Birchard Company, 1958), 56.



and a change of register for clarity of the melodic information as seen in examples 32 and 33 below.



**Example 32: Béla Bartók, *Romanian Folk Dances, VII. Măruntel*, mm. 25-28.<sup>77</sup>**



**Example 33: Rice-Misura Arrangement, *Romanian Folk Dances, VI. Măruntel*, mm. 49-52.**

For the *Romanian Folk Dances*, I used the 1945 Boosey and Hawkes piano score, as well as the 1922 Universal edition of Bartók’s chamber orchestra score. The chamber orchestra score generally utilizes the violin and high winds, flute, oboe, and clarinet to play most of the melodies. For this arrangement I kept the original key of each movement and most often wrote the melody of either the violin, flute, oboe, or clarinet part into the bassoon line of the bassoon and piano arrangement. In order to keep within the playable range of the bassoon, I used octave displacement with certain melodies and measures. Another addition to the bassoon part was the addition of meticulous articulations due to the fact that the bassoon can display a wide array of styles and create the effects of each dance through the application of different articulations. These articulations were used to

<sup>77</sup> Béla Bartók. *Rumanian Folk Dances* (New York: Boosey & Hawkes, 1939), 13.

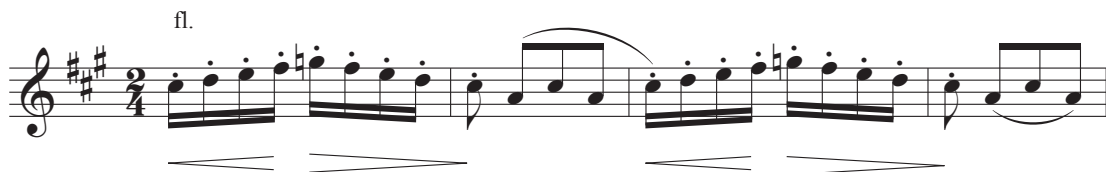
give direction to the line of the tune or to emphasize the phrasing of the section. In order to create variation to orchestral accompaniment and thicken the orchestration, I arranged the piano score to include octave displacement. The following chapter lists alterations in the bassoon part from the original parts used in the 1922 chamber orchestra score.

## List of Select Alterations

Arranging orchestral works, as well as a work for solo piano, for bassoon and piano required hundreds of decisions and alterations. The alterations are listed with original score measure numbers, as well as measure numbers from my bassoon and piano arrangements. The original version of the example will be presented first, followed by the example from my arrangement.

### George Enescu, *Romanian Rhapsody No. 1 in A Major*

1. Original score and arranged score: mm. 37, 45, and 69 – Due to the fingering challenges on the bassoon, the thirty-second notes were changed to sixteenth notes (previously shown in examples 30 and 31).
2. Original score: mm. 156-182, arranged score: mm. 154-165 – In order to accommodate a cleanliness of sound, I changed the staccato sixteenth notes to slurred notes.



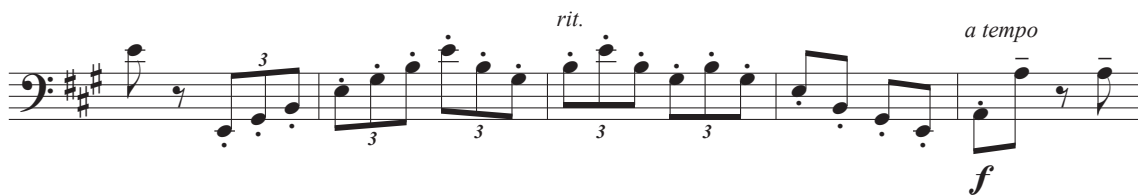
### Example 34. George Enescu, *Romanian Rhapsody No. 1*, mm. 156-159.<sup>78</sup>

<sup>78</sup> George Enescu, *Romanian Rhapsody No 1 & 2: in full score* (Mineola, NY: Dover Publications, 1999), 30.



**Example 35. Rice-Misura Arrangement, *Romanian Rhapsody No. 1*, mm. 154-157.**

3. Original score: mm. 266-281, arranged score mm. 241-252 – Due to the difficulty on the bassoon, I removed the trills for improved clarity of rhythm.
4. Original score: mm. 503-506, arranged score: mm 344-347- I created a *ritard* and a *tempo* in this section to emphasize the return to the *Ciocărlia* melody.



**Example 36. Rice-Misura Arrangement, *Romanian Rhapsody No. 1*, mm. 344-347.**

5. Final note of piece, A4, lowered to A5 for difference in pitch stability and to contrast notes within the same range that precede this measure.

George Enescu, *Romanian Rhapsody No. 2 in D Major*

1. Original score and arranged score m. 67 – I removed most of the grace notes for better sonority with the piano.

Example 37 shows three staves of music. The top staff is for Horn (in C), the middle for Violin I, and the bottom for Violin II. The key signature has two sharps (F# and C#). The Horn part begins with a triplet of eighth notes. The Violin parts have accents and slurs throughout the passage.

**Example 37: George Enescu, *Romanian Rhapsody No. 2*, mm. 67.<sup>79</sup>**

Example 38 shows two staves of music. The top staff is for Bassoon and the bottom for Piano. The key signature has two sharps (F# and C#). The Bassoon part has a triplet of eighth notes. The Piano part has a triplet of eighth notes in the right hand and a steady bass line in the left hand.

**Example 38. Rice-Misura Arrangement, *Romanian Rhapsody No. 2*, m. 67.**

2. Original score and arranged score m. 94 – With the addition of a *ritard* and a *tempo*, the bassoon and piano version is treated more like a *cadenza*.

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<sup>79</sup> Enescu, 108.

Example 39. George Enescu, *Romanian Rhapsody No. 2*, mm. 94-95.<sup>80</sup>

Example 40. Rice-Misura Arrangement, *Romanian Rhapsody No. 2*, mm. 94-95.

Béla Bartók *Romanian Folk Dances*

I. *Joc cu bătă*

1. Original score and arranged score mm. 1-16 – To create a clearer contour of the line, I added articulations in bassoon and piano version.

Example 41. Béla Bartók, *Romanian Folk Dances, I. Joc cu bătă*, mm. 4-8.<sup>81</sup>

<sup>80</sup> Enescu, 119-120.

<sup>81</sup> Bartók, 1.



Example 42. Rice-Misura Arrangement, *Romanian Folk Dances, I. Joc cu bâță*, mm. 3-7.

II. *Brâul*

1. Original score and arranged score mm. 17-32 – Octave displacement is used to emphasize the dynamic change from *piano* in the first statement to *forte* in the second statement.



Example 43. Rice-Misura Arrangement, *Romanian Folk Dances, II. Brâul*, mm. 1-4.



Example 44. Rice-Misura Arrangement, *Romanian Folk Dances, II. Brâul*, mm. 17-20.

III. *Pe Loc*

1. Original score and arranged score mm. 19-36 – To create dynamic contrast within the movement, I chose to write the bassoon part one octave higher than the first theme.

#### IV. *Buciumeana*

Throughout this entire movement the dynamics in the solo line were altered from the original score. The two figures below the differences in the dynamic structure between the original score and the arrangement. These changes were made to create dynamic diversity and contour in the melodic line.

Theme	A	A	B	B	A	A	B	B
Dynamic	<i>mf</i>	<i>mf</i>	<i>mf</i>	<i>mf</i> > <i>p</i>	<i>p</i>	<i>p</i>	<i>mf</i>	<i>p</i> > <i>pp</i>

**Figure 3: Dynamic Scape, Béla Bartók, *Romanian Folk Dances, IV: Buciumeana*.<sup>82</sup>**

Theme	A	A	B	B	A	A	B	B
Dynamic	<i>p</i>	<i>p</i>	<i>mp</i>	<i>mf</i> < <i>f</i>	<i>f</i>	<i>f</i>	<i>ff</i>	<i>p</i> > <i>pp</i>

**Figure 4: Dynamic Scape, Rice-Misura Arrangement, *Romanian Folk Dances, IV: Buciumeana*.**

#### V. *Poargă Românească*

1. Original score/arranged score mm. 1-16 – I chose to arrange the bassoon part as a composite and elaboration of the accompaniment rhythm and piano plays the melody for the first 16 measures (1-16).

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<sup>82</sup> Bartók, 6-7.



Vln. 2

Cello

Dbl. Bass

*sf*

*sf*

*sf*

**Example 45.** Béla Bartók, *Romanian Folk Dances, V. Poargă Românească*, mm. 5-8.<sup>83</sup>

Bassoon

Piano

*f*

*sf*

*sf*

*sf*

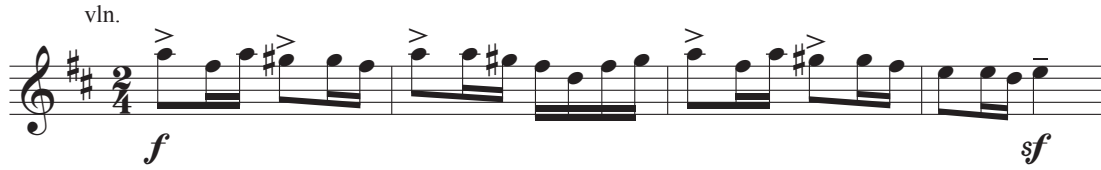
**Example 46.** Rice-Misura Arrangement, *Romanian Folk Dances, V. Poargă Românească*, mm. 5-7.

## VI. Mărunțel

The *Mărunțel* is two separate movements in the original score. Due to the similarity in tempi, my arrangement combined these two movements into one larger movement.

<sup>83</sup> Bartók, 8.

1. Original score (VI. *Mărunțel*) mm. 1-16 and arranged score mm. 1-16 - Slurs added for cleanliness of articulation.



**Example 47. Béla Bartók, *Romanian Folk Dances, VI. Mărunțel*, mm. 1-4.<sup>84</sup>**



**Example 48. Rice-Misura Arrangement, *Romanian Folk Dances, VI. Mărunțel*, mm. 1-4.**

2. Original score (VII. *Mărunțel*) mm. 1-8 and mm. 17-24 were added to the arranged score in mm. 17-24 and mm. 33-40. An example of this theme is below.



**Example 49. Béla Bartók, *Romanian Folk Dances, VII. Mărunțel*, mm. 1-4.<sup>85</sup>**

<sup>84</sup> Bartók, 10.

<sup>85</sup> Bartók, 11.

3. Arranged score mm. 29-32 and mm. 42-54 are the second theme from VII *Mărunțel* from the original score. The bassoon part alternates octaves throughout piece for contrast.



Example 50. Béla Bartók, *Romanian Folk Dances, VII. Mărunțel*, mm. 8-12.<sup>86</sup>



Example 51. Rice-Misura Arrangement, *Romanian Folk Dances, VI. Mărunțel*, mm. 29-32.



Example 52. Rice-Misura Arrangement, *Romanian Folk Dances, VI. Mărunțel*, mm. 49-52.

4. Original score mm. 38-42 and arranged score mm. 55-61 – To create a more driving feel, I used a repeating sixteenth-note figure.

<sup>86</sup> Bartók, 11.

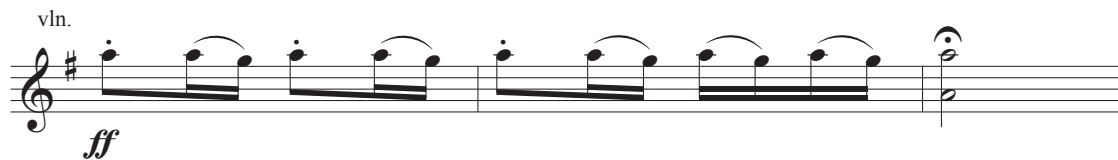


Example 53. Béla Bartók, *Romanian Folk Dances, VII. Mărunțel*, mm. 40-42.<sup>87</sup>



Example 54. Rice-Misura Arrangement, *Romanian Folk Dances, VI. Mărunțel*, mm. 59-61.

5. Original score m. 44 and arranged score mm. 64 - Removal of slur for cleanliness (difficult fingering changes in the bassoon tend to sound uneven when slurred).



Example 55. Béla Bartók, *Romanian Folk Dances, VII. Mărunțel*, mm. 43-45.<sup>88</sup>

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<sup>87</sup> Bartók, 14.

<sup>88</sup> Ibid.



**Example 56. Rice-Misura Arrangement, *Romanian Folk Dances, VI. Mărunțel*, mm. 63-65.**

All of the alterations listed in this section were made to the bassoon and piano score from the original scores to adjust to the change in orchestration, performance setting, and capabilities of the bassoonist. Overall changes were made to each piece, such as octave displacement and condensation of thickly scored parts, were made as well as specific changes to the length of notes and articulations of certain passages to make these sections possible on the bassoon. Through these changes, the pieces can be transformed from orchestral works to the solo bassoon recital setting of bassoon and piano.

## CHAPTER 5

### Conclusion

The rich musical tradition of folk music from Romania is lacking in much of the bassoon's solo repertoire. By creating three new arrangements, *Romanian Rhapsody No. 1 in A Major*, *Romanian Rhapsody No. 2 in D Major*, and *Romanian Folk Dances*, for bassoon and piano, centuries of Romanian songs, dances, and melodies can now be programmed in bassoon recitals.

When programming recitals, I typically choose a piece from each century or musical time period to keep the recital interesting and exciting for the listener and also to showcase the varying styles and capabilities of the bassoon as they vary and progress through these eras. I chose Bartók's *Romanian Folk Dances* due to the short and exciting movements. The piece was a wonderful and contrasting addition to the recital and was well received by the audience. Through the arrangement and performance of this piece, I began to research further into Romanian music and composers in search of other pieces to add to the bassoon repertoire. Although I did not find many composers of the same world-wide fame and popularity of Western composers such as Mozart and Beethoven, I did come across the wonderfully written music of Romanian George Enescu, regarded as "Romania's greatest composer".<sup>89</sup> Enescu studied in France at the Paris Conservatory and therefore his music has a heavy French influence, however; his compositions remain heavily influenced by the folk music of Romania.<sup>90</sup>

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<sup>89</sup> Noel Malcom, *Enescu, George*, rev. Valentina Sandu-Dediu, Oxford Music Online, accessed November 5, 2019, <https://doi-org.ezproxy1.lib.asu.edu/10.1093/gmo/9781561592630.article.08793>.

<sup>90</sup> *Ibid.*

Arranging these works for the bassoon and piano proved to be challenging due to differences in range between the instruments that typically play the melodic line in the orchestral score and also due to the technical difficulty of certain fingerings and articulations on the instrument. Although many passages were manipulated for these reasons, the melodies were often presented in at least one instrument consistently in the original scores, making extracting these parts less complicated. These three works are just a portion of the vast amount of the Romanian folk music that can be compiled and arranged to create new repertoire for the bassoon.

The *Romanian Rhapsodies* by Enescu and the *Romanian Folk Dances* by Bartók serve as steppingstones for the completion of more arrangements derived not only from Romanian folk music, but also to other Eastern European areas such as Hungary and Slovakia through similar research and gatherings of composers like Bartók. In the future, I plan on arranging and recording more works from the Romanian and Eastern European folk music and traditions for solo bassoon, as well as bassoon and piano, thus bringing more of this music into the collection of bassoon repertoire.

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APPENDIX A

ARRANGEMENT: *ROMANIAN RHAPSODY NO. 1 IN A MAJOR*

# Romanian Rhapsody No.1 in A Major

George Enescu

Arranged by Sarah Rice-Misura

Modéré ♩ = 84

Bassoon

Piano

Bsn.

Pno.

Bsn.

Pno.

Bsn.

Pno.

*mf*

*pp*

*f*

*pp*

*mf*

*mf*

*mf*

*f*

*p*

*f*

*p*

16

Bsn. *mf* *p* *f*

Pno. *f*

18

Bsn. *rit.* *a tempo*

Pno. *rit.* *a tempo* *f*

21

Bsn. *mp* *f*

Pno. *p* *f* *p*

24

Bsn. *mp* *f* ③

Pno. *f*

28

Bsn.

*mf*

Pno.

*mf*

31

Bsn.

Posément  $\text{♩} = 52$

*f*

Pno.

*sfz*

*mf*

34

④

Bsn.

*f*

Pno.

*p*

38

Bsn.

*sfz*

Pno.

41

Bsn.

Pno.

5

Bsn.

*f*

Pno.

*mf*

43

Bsn.

*sf*

45

Pno.

*sf*

47

Bsn.

Pno.

47

2/4

Detailed description: This page of a musical score contains six systems of music for Bassoon (Bsn.) and Piano (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The first system (measures 41-42) shows the Bsn. with a melodic line and the Pno. with a rhythmic accompaniment. The second system (measures 43-44) features a circled '5' above the Bsn. staff, a forte (*f*) dynamic, and a piano (*mf*) dynamic. The third system (measures 45-46) includes a piano (*sf*) dynamic and a six-measure slur over the Bsn. staff. The fourth system (measures 47-48) shows the Bsn. with a melodic line and the Pno. with a rhythmic accompaniment. The fifth system (measures 49-50) shows the Bsn. with a melodic line and the Pno. with a rhythmic accompaniment. The score ends with a 2/4 time signature.

6 Méme temps  $\text{♩} = \text{♩}$

Bsn. *p*

Pno. *pp*

55 *plus vite*  $\text{♩} = 88$

Bsn.

Pno. *pp*

60

Bsn.

Pno.

7 Posément  $\text{♩} = 52$

Bsn. *f*

Pno. *mp*

This musical score is for a Bassoon (Bsn.) and Piano (Pno.) duo, spanning measures 69 to 80. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is organized into three systems, each with a Bsn. staff on top and a Pno. grand staff (treble and bass clefs) on the bottom.

- System 1 (Measures 69-71):** The Bsn. part begins with a sixteenth-note run in measure 69, followed by a half-note rest in measure 70, and a quarter-note melody in measure 71. The Pno. part features a steady sixteenth-note accompaniment in the right hand and a bass line of quarter notes in the left hand. A dynamic marking of *sf* (sforzando) is placed between the staves in measure 70.
- System 2 (Measures 72-75):** The Bsn. part continues with a melodic line, including a trill (tr) in measure 74. The Pno. part maintains the sixteenth-note accompaniment. Dynamics include *p* (piano) in measure 73 and *f* (forte) in measure 75. A circled number '8' is written above the Bsn. staff in measure 74.
- System 3 (Measures 76-80):** The Bsn. part features a trill (tr) in measure 76, followed by a half-note rest in measure 77, and a quarter-note melody in measure 78. The Pno. part continues with the accompaniment, including a dynamic marking of *p* in measure 77 and *f* in measure 79.



This musical score is for a Bassoon (Bsn.) and Piano (Pno.) duo. It consists of five systems of music, each with a Bsn. staff on top and a Pno. grand staff (treble and bass clefs) on the bottom. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure numbers 69, 72, 76, and 80 are indicated at the start of their respective systems. The score includes various musical notations such as slurs, accents, and dynamic markings. A circled number '8' is placed above the Bsn. staff in measure 74. The dynamics range from piano (*p*) to fortissimo (*sf*).

**System 1 (Measures 69-71):** Bsn. starts with a sixteenth-note run, followed by a half note and a quarter note. Pno. provides a rhythmic accompaniment with chords and moving lines. A fortissimo (*sf*) dynamic marking is present between the staves.

**System 2 (Measures 72-75):** Bsn. features a half note, a quarter note, and a sixteenth-note run. Pno. continues with a similar accompaniment. A fortissimo (*f*) dynamic marking is shown above the Bsn. staff in measure 74. A circled '8' is above the Bsn. staff in measure 74. A piano (*p*) dynamic marking is shown below the Pno. staff in measure 74.

**System 3 (Measures 76-79):** Bsn. has a half note, a quarter note, and a half note with a trill (*tr*). Pno. accompaniment includes chords and moving lines. A piano (*p*) dynamic marking is below the Pno. staff in measure 76. A fortissimo (*f*) dynamic marking is below the Pno. staff in measure 79.

**System 4 (Measures 80-81):** Bsn. has a half note, a quarter note, and a half note with a trill (*tr*). Pno. accompaniment includes chords and moving lines. A piano (*p*) dynamic marking is below the Pno. staff in measure 80.

92

Bsn.

Pno.

97

Bsn.

Pno.

⑪ Posément  $\text{♩} = 52$

*p* *f*

101

Bsn.

Pno.

*pp*

105

Bsn.

Pno.

*pp*

Bsn. 92

Pno. 92

Bsn. 97

⑪ Posément  $\text{♩} = 52$

*p* *f*

Pno. 97

Bsn. 101

*pp*

Pno. 101

Bsn. 105

*pp*

Pno. 105

110

Bsn.

Pno.

114

Bsn.

Pno.

119

Bsn.

Pno.

127

Bsn.

Pno.

12

*mf*

*ff*

*ff*

*dim.*

*p*

*mf*

13 plus vite ♩=100

*mf*

*p*

*pp*

*pp*

*simile*

130

Bsn.

Pno.

133

Bsn.

Pno.

136

14 accel.

Bsn.

Pno.

142

accél.

encore plus vite ♩=126

Bsn.

Pno.

147 *tr* *accel.*

Bsn.

Pno.

15

Bsn.

Pno.

154

Bsn.

Pno.

159

Bsn.

Pno.

165 *f* *tr* *f* *tr* *f*

Bsn.

*mf* *p* *mf* *p*

Pno.

173

Bsn. *f* *tr* *f* *f* (17)

Pno. *f*

180

Bsn.

Pno.

184

Bsn.

Pno.

188

Bsn. (18)

Pno.

Detailed description: This page of a musical score contains five systems of music for Bassoon (Bsn.) and Piano (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first system (measures 173-179) features a Bsn. part with trills and a piano accompaniment with a forte (*f*) dynamic. A circled measure number '17' is placed above the Bsn. staff at measure 177. The second system (measures 180-183) continues the piano accompaniment. The third system (measures 184-187) features a Bsn. part with a complex melodic line and a piano accompaniment with chords. A circled measure number '18' is placed above the Bsn. staff at measure 186. The fourth system (measures 188-191) features a Bsn. part with a complex melodic line and a piano accompaniment with chords.

193

Bsn.

Pno.

197

Bsn.

Pno.

205

Bsn.

Pno.

212

Bsn.

Pno.

**19** Tres vif  $\text{♩} = 148$

*f*

*ff*

*mp*

*p*

3 3 3 3 6

3 3 3 3

Detailed description of the musical score: The score is for a Bassoon (Bsn.) and Piano (Pno.). It is in G major (two sharps) and 3/4 time. The key signature is G major. The tempo is marked 'Tres vif' with a quarter note equal to 148 beats per minute. The score is divided into three systems. The first system (measures 193-196) features a Bsn. part with a long melodic line and a Pno. part with a rhythmic accompaniment. The second system (measures 197-204) includes a Bsn. part with a dynamic marking of *f* and a Pno. part with a dynamic marking of *ff*. The third system (measures 205-212) includes a Bsn. part with a dynamic marking of *ff* and a Pno. part with a dynamic marking of *ff*. The score concludes with a Bsn. part marked *mp* and a Pno. part marked *p*. The score includes various musical notations such as slurs, accents, and fingering numbers (3, 6).



220

Bsn.

Pno.

227

Bsn.

Pno.

21

234

Bsn.

Pno.

22

*sfz*

*mp*

239

Bsn.

Pno.

*mp*

245

Bsn. 

Pno. 

252

Bsn. 

Pno. 

259

Bsn. 

Pno. 

266

Bsn. 

Pno. 

274

Bsn.

*ff*

3 3

Pno.

*ff*

281

Bsn.

3 3

Pno.

284

Bsn.

25

*f*

Pno.

*sfz* *f* *ff*

291

Bsn.

*f*

26

Pno.

*mf* *ff*

297

Bsn.

Pno.

302

Bsn.

Pno.

(27)

*mp*

*p*

309

Bsn.

Pno.

*f*

316

Bsn.

Pno.

*f*

324 (28)

Bsn. *mp*

Pno.

331 *mf* *f* 3 3 3

Bsn.

Pno.

339 *mf* 3 3 3 5

Bsn.

Pno.

344 *f* *ffz*

Bsn.

Pno.

(29)

351

Bsn.

Pno.

356

Bsn.

Pno.

361

Bsn.

Pno.

367

Bsn.

Pno.

30

*ff*

373

Bsn.

Pno.

(31)

383

Bsn.

Pno.

*ff*

391

Bsn.

Pno.

*sfz*

*ff*

398

Bsn.

Pno.

G.P.

*p*

*f*

*pp*

Allégrement  $\text{♩} = 92$

404

Bsn.

Pno.

408

Bsn.

Pno.

413

Bsn.

Pno.

(32)

Bsn.

Pno.

*ff*

*f*

*f*

trés vif ♩=152



422

Bsn.

*f*

Pno.

427

Bsn.

*ff*

Pno.

33

434

Bsn.

*fff*

Pno.

*fff*

APPENDIX B

ARRANGEMENT: *ROMANIAN RHAPSODY NO. 2 IN D MAJOR*

# Romanian Rhapsody No. 2 in D Major

for Bassoon and Piano

George Enescu

Arranged by Sarah Rice-Misura

*Lent* ♩ = 40

**System 1:** Bassoon (Bsn.) starts with *f* dynamics, playing sixteenth-note runs. Piano (Pno.) is silent.

**System 2:** Bassoon (Bsn.) continues with *mf* dynamics. Piano (Pno.) enters with *p* dynamics.

**System 3:** Bassoon (Bsn.) continues with *mf* dynamics. Piano (Pno.) continues with *p* dynamics.

**System 4:** Bassoon (Bsn.) continues with *p* dynamics. Piano (Pno.) continues with *p* dynamics.

**System 5:** Bassoon (Bsn.) continues with *mf* dynamics. Piano (Pno.) continues with *p* dynamics.

16

Bsn.

Pno.

20

Bsn.

Pno.

23

Bsn.

Pno.

27

Bsn.

Pno.

*ff*

*diminuez peu a peu*

3

3

3

*f*

32

Bsn. *f*  $\rightrightarrows$  *mf* *f*  $\rightrightarrows$  *mf*

Pno. *p* *mf* *espress.*

35

Bsn. *mf*

Pno.

37

Bsn.

Pno. *Ped.*

38

Bsn.

Pno. *Ped.*

Detailed description of the musical score: The score is for Bassoon (Bsn.) and Piano (Pno.). It consists of six systems of music, each with two staves. The key signature is two sharps (F# and C#), and the time signature is 4/4.   
 - System 1 (measures 32-34): Bsn. starts with a circled '4' above the first measure. Dynamics are *f*  $\rightrightarrows$  *mf* *f*  $\rightrightarrows$  *mf*. There are triplets of eighth notes in measures 33 and 34, and a septuplet in measure 34. Pno. starts with *p* and *mf*. There are accents on notes in measures 33 and 34. The instruction *espress.* is written below the piano part.   
 - System 2 (measures 35-36): Bsn. has a *mf* dynamic. Pno. has rests in both staves.   
 - System 3 (measures 37-38): Bsn. and Pno. have eighth-note patterns with accents. Pno. has a *Ped.* instruction below the staff.   
 - System 4 (measures 38-40): Bsn. and Pno. have sixteenth-note patterns with accents. Pno. has a *Ped.* instruction below the staff.   
 - System 5 (measures 40-42): Bsn. and Pno. have sixteenth-note patterns with accents. Pno. has a *Ped.* instruction below the staff.

⑤

Bsn. *f*

Pno. 39 *12*

Bsn. *mf* *diminuez et cédez* *p* *pp* *librement*

Pno. 41 *mf* *diminuez et cédez* *p*

Bsn. 45 *p* ⑥

Pno. 45

Bsn. *a tempo* *mf* *espress.*

Pno. 48 *pp* 3 3 3

52 Bsn. *mf* *ff*

Pno.

57 Bsn. *p* *f* *f* *espress.*

Pno.

60 Bsn. *ppp*

Pno. *ff*

64 Bsn.

Pno. *ff*

Detailed description of the musical score: The score is for Bassoon (Bsn.) and Piano (Pno.). It consists of three systems of music, each with a Bsn. staff and a Pno. grand staff. The key signature has one sharp (F#) and the time signature is 3/4.   
 - System 1 (measures 52-56): Bsn. starts with a triplet of eighth notes, followed by a slur over a series of eighth notes. Dynamics are *mf* and *ff*. Pno. accompaniment consists of chords and moving lines in both hands.   
 - System 2 (measures 57-59): Bsn. has a triplet of eighth notes, followed by a slur over eighth notes. Dynamics are *p*, *f*, and *f* *espress.*. Pno. accompaniment continues with chords and moving lines.   
 - System 3 (measures 60-64): Bsn. has a triplet of eighth notes, followed by a slur over eighth notes. Dynamics include *ppp*. Pno. accompaniment features a triplet of eighth notes and other rhythmic patterns.   
 - Measure 60 is marked with a circled '8'.   
 - Measure 64 has a circled '7' above it.

67 Bsn.  $\text{9}$

Pno. *mp* 3

70 Bsn. *ff* 6 *agitato* 6

Pno. 70 3

73 Bsn.  $\text{10}$  6 6 3

Pno. 73 3

76 Bsn. *sfz*

Pno. *sfz*



⑪

Bsn. *mf*

Pno. *mp*

78

80

Bsn.

Pno.

82

Bsn.

Pno.

⑫

Bsn. *p* *f*

Pno. *p* *f*

84

89

Bsn. *f* 3 6 6 6

Pno. *mp* *sfz*

91

Bsn. 6 6 6 6 *pp*

Pno. *f* *p* *p* *pp*

13 rit. 6 6 6 *a tempo*

Bsn. *p* *mf* *mp* 3 *mf* *mp* 7

Pno.

97 Vite = 160

Bsn. *p* *p*

Pno. *pp* 6 *pp*

104

Bsn.

Pno.

Measures 104-111: The bassoon part features a rhythmic pattern of eighth notes and quarter notes, often with slurs. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line of quarter notes in the left hand.

112

Bsn.

Pno.

14

Measures 112-119: The bassoon part continues with similar rhythmic patterns, including some slurs and accents. The piano accompaniment remains consistent with the previous system.

120

Bsn.

Pno.

Measures 120-127: The bassoon part continues with similar rhythmic patterns, including some slurs and accents. The piano accompaniment remains consistent with the previous system.

128

Bsn.

Pno.

Measures 128-135: The bassoon part continues with similar rhythmic patterns, including some slurs and accents. The piano accompaniment remains consistent with the previous system.

138

Bsn. *pp*

Pno. *pp*

15

146

Bsn. *ff*

Pno. *ff*

150

Bsn. *p* *pp*

Pno. *p* *pp*

APPENDIX C

ARRANGEMENT: *ROMANIAN FOLK DANCES*

# Romanian Folk Dances

## I: Joc cu bata

### Stick Dance

Belá Bartók  
Sarah Rice-Misura

*Allegro moderato* ♩ = 104

**Bassoon**

**Piano**

**Bsn.**

**Pno.**

**Bsn.**

**Pno.**

**Bsn.**

**Pno.**

*mf*

*f*

*mf*

*sf*

*sf*

*mf*

*sf*

*sf*

*mf*

*p*

*p*

29

Bsn.

Pno.

35

Bsn.

Pno.

41

Bsn.

Pno.

47

Bsn.

Pno.

*cresc. molto* *poco allarg.* *sf* *sf*

*cresc.* *f* *poco allarg.*

## II: Brail Sash Dance

**Allegro** ♩ = 144

The score is written for Bassoon and Piano in 2/4 time. It consists of five systems of music. The first system (measures 1-8) features a Bassoon part starting with a *p* dynamic and a Piano accompaniment. The second system (measures 9-18) includes a Bassoon part with a *f* dynamic and a Piano part with a *mf* dynamic. The third system (measures 19-28) continues the Bassoon and Piano parts. The fourth system (measures 29-32) concludes with a *poco rit.* marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

Bassoon

Piano

Bsn.

Pno.

Bsn.

Pno.

Bsn.

Pno.

*poco rit.*

*poco rit.*



### III: Pe Loc In One Spot

Andante ♩ = 90

The musical score is arranged in three systems, each featuring a Bassoon (Bsn.) and Piano (Pno.) part. The key signature is two sharps (D major) and the time signature is 2/4. The tempo is marked 'Andante' with a quarter note equal to 90 beats per minute. The first system (measures 1-8) shows the Bassoon part starting with a rest, followed by a melodic line marked *p*. The Piano part provides harmonic support with chords in the right hand and a steady eighth-note bass line in the left hand, marked *pp* and *con pedale*. The second system (measures 9-13) continues the Bassoon's melodic line with accents and the Piano's accompaniment. The third system (measures 14-18) features a more active Bassoon line with sixteenth-note patterns and accents, while the Piano accompaniment remains consistent. The score concludes at measure 19.

24

Bsn.

Pno.

29

Bsn.

Pno.

36

Bsn.

Pno.

*ppp*

*poco rall.*

# IV: Buciumeana

## Dance from Bucsum

Moderato ♩ = 100

The musical score is arranged in three systems, each featuring a Bassoon (Bsn.) and Piano (Pno.) part. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is Moderato with a quarter note equal to 100 beats per minute.

**System 1 (Measures 1-6):**  
The Bassoon part begins with a rest for two measures, then enters with a melody starting on a whole note G4, followed by eighth-note patterns with triplets. The dynamic is *p*. The Piano part starts with a *mf* dynamic, playing a rhythmic accompaniment of eighth notes in the bass and chords in the treble, which then softens to *p*.

**System 2 (Measures 7-10):**  
The Bassoon part continues with the same melodic line, including triplet eighth notes. The Piano part provides harmonic support with chords and moving lines in both hands.

**System 3 (Measures 11-14):**  
The Bassoon part features a more active eighth-note melody with triplets. The dynamic is *mp*. The Piano part continues with its accompaniment, maintaining the *mp* dynamic.

**System 4 (Measures 15-18):**  
The Bassoon part continues with eighth-note patterns and triplets, with a dynamic of *mf*. The Piano part features a more active bass line with eighth notes and chords, also marked *mf*.

19

Bsn. *f* *molto espressivo*

Pno. *mf* *f*

25

Bsn.

Pno.

29

Bsn. *ff*

Pno. *ff*

33

Bsn. *p* *pp* *poco allargando*

Pno. *p* *pp*

# V: Poargă Românească

## Romanian Polka

Allegro ♩ = 154

The musical score is arranged in three systems, each featuring a Bassoon (Bsn.) and Piano (Pno.) part. The key signature is two sharps (D major), and the time signature is 2/4. The tempo is marked 'Allegro' with a quarter note equal to 154 beats per minute. The score begins with a 2/4 time signature, which changes to 3/4 for the second measure of each system. The Bassoon part starts with a dynamic of *f* and a staccato marking. The Piano part starts with a dynamic of *sfz*. The score includes various dynamics such as *f*, *sf*, and *sfz*, as well as articulation marks like staccato and accents. The piece concludes with a final *sf* dynamic.

**System 1:** Bassoon (Bsn.) and Piano (Pno.) parts, measures 1-6. Dynamics: *f*, *stacc.*, *sfz*, *f*, *sf*, *sf*.

**System 2:** Bassoon (Bsn.) and Piano (Pno.) parts, measures 7-9. Dynamics: *sf*, *sf*, *sf*.

**System 3:** Bassoon (Bsn.) and Piano (Pno.) parts, measures 10-12. Dynamics: *sf*, *sf*, *sf*.

**System 4:** Bassoon (Bsn.) and Piano (Pno.) parts, measures 13-15. Dynamics: *sf*, *sf*, *sf*, *sf*.

17

Bsn.

*f* *sf* 3

Pno.

*mf* *sf*

21

Bsn.

*sf* 3

Pno.

*sf* *sf* *sf*

24

Bsn.

*sf*

Pno.

*sf* *sf* *sf* *sf* *sf*

# VI. Maruntel

## Fast Dance

Allegro ♩ = 144

Bassoon

Piano

Bsn.

Pno.

Bsn.

Pno.

Bsn.

Pno.

17

Bsn. *sf*

Pno. *f*

21

Bsn. *sf*

Pno.

25

Bsn. *mf* *sf*

Pno. *sf*

29

Bsn. *sf*

Pno. *cresc.* *sf*



33

Bsn. *f marcato* 3 *fff* 3 3 *fff*

Pno. *mf*

37

Bsn. *f marcato* 3 *fff* 3 3 *fff*

Pno. *mf*

41

Bsn. *f* *fff*

Pno. *f* *fff*

45

Bsn. *fff* *fff*

Pno. *p* *fff*

49

Bsn. *mf* *sf*

Pno. *mf* *sf*

53

Bsn. *f* *sf*

Pno. *p* *sf*

57

Bsn. *sf* *sf* *subito p cresc.*

Pno. *sf* *sf* *subito p cresc.*

60

Bsn. *ff*

Pno. *f* *ff* *ff*

*ff*

APPENDIX D  
RECORDINGS

Recordings of the arrangements are included with the document. These pieces were recorded on February 14 and 15, 2020 by bassoonist Sarah Rice-Misura and pianist Nathan Arch in the studio of Clarke Rigsby.