

Béla Bartók

(1881 - 1945)

Evening in Transylvania

No.5 of Ten Easy Pieces, Sz.39

Arranged for Niibori Guitar Orchestra

by

Andrew Forrest

*In the event of a public performance, please include
the arranger's name on the programme.*

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Lento rubato, ♩ = 80

Musical score for measures 1-5. The score is for Alto, Guitar 1, Guitar 2, Guitar 3, Bass(N), and Contrabass. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is Lento rubato with a quarter note equal to 80 beats per minute. The Alto part is mostly rests. Guitar 1 has rests. Guitar 2 plays a melodic line with accents and slurs, marked *mf*. Guitar 3 plays a harmonic accompaniment with slurs, marked *mp*. Bass(N) and Contrabass have rests.

rit Vivo, non rubato, ♩ = 144

Musical score for measures 6-10. The score is for Alt, Gtr 1, Gtr 2, Gtr 3, Bass(N), and Cb. The key signature is one flat (B-flat). Measure 6 is in 3/4 time, and measures 7-10 are in 4/4 time. The tempo changes from *rit* to *Vivo, non rubato* with a quarter note equal to 144 beats per minute. The Alt part starts with rests and then plays a melodic line marked *p scherzando*. Gtr 1 has rests until measure 7, then plays a melodic line marked *p scherzando*. Gtr 2 plays a melodic line with accents, marked *pp*. Gtr 3 plays a harmonic accompaniment with slurs, marked *pp*. Bass(N) and Cb have rests until measure 7, then play a rhythmic accompaniment marked *pp*.

12

Alt

Gtr 1

Gtr 2

Gtr 3

Bass(N)

Cb

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

17

Tempo I

Alt

Gtr 1

Gtr 2

Gtr 3

Bass(N)

Cb

mf

mf

mf

23

Alt

Gtr 1

Gtr 2

Gtr 3

Bass(N)

Cb

Vivo, non rubato, ♩ = 144

30

Alt

p scherzando

Gtr 1

p scherzando

Gtr 2

Gtr 3

pizz.

pp

Bass(N)

pp

Cb

pp

34

Alt

Gtr 1

Gtr 2

Gtr 3

Bass(N)

Cb

mp

mp

CIV

mp

mp

39

Tempo I

Alt

Gtr 1

Gtr 2

Gtr 3

Bass(N)

Cb

dim. *pp* *f*

pp *f*

nat.

pp *f*

pp

dim. *pp*

44

Alt
f *mf*

Gtr 1
f *mf*

Gtr 2
mf *mf*

Gtr 3
f *mf*

Bass(N)
mf *mf*

Cb
mf *mf*

Detailed description: This system contains measures 44 through 48. The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The alto part features a melodic line with dynamics *f* and *mf*. The guitar parts (1, 2, and 3) and bass/cello parts provide accompaniment with various rhythmic patterns and dynamics including *f*, *mf*, and *pp*. Measure 48 ends with a fermata.

49

Alt
p *ppp* arm.7

Gtr 1
p *ppp* 8^{va}7

Gtr 2
p *pp* *ppp* 8^{va}7

Gtr 3
p *ppp*

Bass(N)
p *pp* *ppp*

Cb
p *pp*

Detailed description: This system contains measures 49 through 53. The music continues in the same key and time signature. The alto part has dynamics *p* and *ppp*, with an 'arm.7' marking above the final measure. The guitar parts include '8^{va}7' markings. The bass and cello parts continue with accompaniment. Measure 53 ends with a fermata.

Alto

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Lento rubato, $\text{♩} = 80$ **rit.** **Vivo, non rubato**, $\text{♩} = 144$

7 2 III

p scherzando

12 VIII 4-4 1 2 4 1 3

cresc.

17 **Tempo I**

Vivo, non rubato, $\text{♩} = 144$

27 III 2 3 1 4 1 3

p scherzando

33 VIII 3 1 3 4 4 1 2 4 2

38 **Tempo I**

mp *dim.* *pp* *f*

43 *f* *mf*

49 *p* *ppp* arm.7 ③ ④

Guitar 1

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Lento rubato, ♩ = 80

rit Vivo, non rubato, ♩ = 144

7 2 X 3 1 3 1 4

p scherzando

12 XV 3 1 4 2 1 2 4 1 3

③ ②----- ② ③

cresc.

17 **Tempo I**

27 **Vivo, non rubato, ♩ = 144**

X 3 1 4 4 3 3

p scherzando

33 XV 3 1 4 2 1 2 4 1 3

③ ②----- 3

38 VIII 4 1 3 V **Tempo I**

mp pp f

43 *f mf*

49 *p ppp* 8va

Guitar 2

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Lento rubato, ♩ = 80

Musical notation for measures 1-5. The piece begins in 4/4 time with a mezzo-forte (*mf*) dynamic. The melody features a series of eighth notes with accents and slurs, starting with a forte (*V*) dynamic marking.

Musical notation for measures 6-11. Measure 6 starts with a mezzo-forte (*mf*) dynamic. Measures 7-11 are marked *rit.* (ritardando) and *Vivo, non rubato*, with a tempo of ♩ = 144. The dynamic changes to piano-piano (*pp*) in measure 11. The time signature changes from 4/4 to 3/4 in measure 7 and back to 4/4 in measure 11.

Musical notation for measures 12-17. The piece continues in 4/4 time with a mezzo-forte (*mf*) dynamic. The melody consists of quarter notes with a *cresc.* (crescendo) marking.

Musical notation for measures 18-24. Measures 18-24 are marked *Tempo I* and *mf*. The time signature changes to 3/4 in measure 18. The melody features eighth notes with accents and slurs.

Musical notation for measures 25-31. Measures 25-31 are marked *Vivo, non rubato*, ♩ = 144. The dynamic is mezzo-forte (*mf*). A double bar line with the number 12 indicates a 12-measure rest in 4/4 time.

Musical notation for measures 42-48. Measures 42-48 are marked *Tempo I* and *mf*. The time signature changes to 3/4 in measure 42, 4/4 in measure 43, 3/4 in measure 44, 4/4 in measure 45, and 3/4 in measure 48. Fingerings 4 and 5 are indicated above the notes in measure 43.

Musical notation for measures 49-54. Measures 49-54 are marked with dynamics *p*, *pp*, and *ppp*. The time signature changes to 3/4 in measure 49, 4/4 in measure 50, 3/4 in measure 51, 3/4 in measure 52, and 3/4 in measure 54. An *8va* (octave) marking is present above the final note in measure 54.

Guitar 3

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Lento rubato, ♩ = 80

rit

Musical notation for measures 1-8. The piece begins in 4/4 time with a mezzo-piano (*mp*) dynamic. The melody consists of sustained chords and moving lines. The key signature has one flat (B-flat). The notation includes various chord voicings and melodic fragments.

9 Vivo, non rubato, ♩ = 144

Musical notation for measures 9-14. The tempo increases to *Vivo, non rubato* with a metronome marking of ♩ = 144. The dynamics are *pp*. The notation features a rhythmic pattern of eighth notes with rests.

Musical notation for measures 15-20. The dynamics are *cresc.* (crescendo). The notation continues the rhythmic pattern from the previous section.

21 Tempo I

Musical notation for measures 21-29. The tempo is *Tempo I* and the dynamics are *mf*. The notation features a more melodic line with some rests.

30 Vivo, non rubato, ♩ = 144
pizz.

Musical notation for measures 30-35. The tempo is *Vivo, non rubato* (♩ = 144) and the dynamics are *pp*. The notation is marked *pizz.* (pizzicato) and consists of a steady eighth-note accompaniment.

Musical notation for measures 36-41. The dynamics are *mp* and *pp*. The notation features a series of chords with a crescendo leading to a *pp* dynamic.

42 Tempo I
nat.

Musical notation for measures 42-47. The tempo is *Tempo I* and the dynamics are *f*. The notation is marked *nat.* (natural) and features a melodic line with accents.

Musical notation for measures 48-54. The dynamics are *mf*, *p*, and *ppp*. The notation features a melodic line with accents and a final *ppp* dynamic.

Bass(N)

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Lento rubato, $\text{♩} = 80$ rit Vivo, non rubato, $\text{♩} = 144$

7 2

12 *cresc.*

18 **Tempo I** *mf*

26 **Vivo, non rubato, $\text{♩} = 144$** *pizz.* *pp*

33 *mp*

39 **Tempo I** *pp* *mf* *nat.*

45 *mf*

50 *p* *pp* *ppp*

Contrabass

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12 *cresc.*

18 **Tempo I** *mf*

26 **Vivo, non rubato, ♩ = 144** *pizz.* *pp*

33 *mp*

39 **Tempo I** *dim. pp* *mf* *nat.*

45 *mf*

50 *p* *pp*