

# TWO FOLK DANCES

By Nira Chen and Nicholas Roubanis  
Arranged by Lauren Bernofsky

## INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5

Want your students to fall in love with music? Then this is the piece for you! These two gems of folk dance music have been artfully arranged for intermediate string orchestra. Have a hot violinist in your orchestra that you'd like to showcase? "Misirlou" begins and ends with impressive-sounding solo cadenzas, framing the unforgettable theme. "Dodi Li" is a hauntingly beautiful love song, and in this enchanting arrangement, each instrument gets a chance to play melody and harmony, arco and pizzicato.



## PROGRAM NOTES

*Two Folk Dances* is taken from a collection of folk dances that I arranged for string orchestra as a 50th wedding anniversary gift to my parents, who met while folk dancing. “Dodi Li” is based on a Hebrew love song written by Nira Chen. This hauntingly beautiful music is a favorite at weddings, and it has also been used for folk dancing. “Misirlou” is an interesting case of what can happen to a piece of folk music in the hands of, well, the folk. Originally a Greek tune by Nicholas Roubanis, this intriguing piece has also been adapted into various other cultures, including klezmer (traditional East European Jewish music), Middle Eastern belly dance music, and American surf-rock. The piece gets its “color” from its scale, which contains two augmented seconds.

## NOTES TO THE CONDUCTOR

The melody in “Dodi Li” is passed around the various instrument groups, making it an excellent opportunity to focus on voicing. The melody should always be heard clearly above any accompanying lines. The accompaniment will sound best when the different “characters” in the music are brought out. In the accompaniment figure beginning at measure 4, Violin II and Viola should aim for a delicate and almost pale sound as a backdrop to a more robustly played theme in the lower strings. Pizzicati should be warm and graceful, never strident. And, finally, longer sustained notes, such as at measure 14 in the lower strings, are best heard as a quiet undercurrent to the other voices, quieter than even the syncopated figure in the Violas. After the beginning of these notes, the sound should die away slightly, so we can better hear the moving lines. Grace notes should be played before the beat.

The cadenzas in “Misirlou” can give the solo violinist a chance to indulge in a great deal of musical liberty. The other players of the orchestra can then learn to rely solely on the conductor, since the time will not be constant. The tune itself should be gutsy and earthy, with heavy weight on the beginnings of syncopated figures, as in the beginnings of measures 13 and 14 in the violins. Part of the intrigue of this piece is due to the tempo, which should be steady and never pushing forward. The bass line in the lower strings should be short, “secco,” and obstinately so, throughout the main body of the movement. The last bit of “spice” is provided by the Violas. At measure 20, for example: for the “flavor” to be just right, make sure any notes with dots are very short, and grace notes are quick and before the beat.

# Two Folk Dances

CONDUCTOR SCORE

Duration - 5:30

## I. Dodi Li

Music by Nira Chen  
Arranged by Lauren Bernofsky

*Cantabile* (♩ = 104)

**Violins**

**Viola**

**Cello**

**String Bass**

**Vlns.**

**Vla.**

**Cello**

**Str. Bass**

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14

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

11 12 13 14 15

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

16 17 18 19 20

22

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*pizz. div.*

*mf*

4

21 22 23 24 25

30

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*arco*

*pizz. div.*

4

26 27 28 29 30

I  
Vlns.

II  
Vla.

Cello

Str. Bass

31 32 33 34 35

I  
Vlns.

II  
Vla.

Cello

Str. Bass

36 37 38 39 40

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

41 42 43 44 45

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

46 47 48 49

I  
Vlns.

II

Vla.

Cello

Str. Bass

*sim.*

*sim.*

50 51 52 53

54

I  
Vlns.

II

Vla.

Cello

Str. Bass

*mp*

*mp*

*mp*  
*pizz.*

*mp*  
*pizz.*

*mp*

*mp*

*arco*

*arco*

54 55 56 57



Vlns. I *mf*

Vlns. II *mf*

Vla. *mf* *sim.*

Cello *mf*

Str. Bass *mf*

58 59 60 61

Vlns. I *div.* *dim.* *p*

Vlns. II *dim.* *p*

Vla. *dim.* *pizz.* *p*

Cello *dim.* *pizz.* *p*

Str. Bass *dim.* *pizz.* *p*

62 63 64 65

# II. Misirlou

Music by Nicholas Roubanis

Freely (♩ = 84) *f* Solo

Violins I  
Violins II  
Viola  
Cello  
String Bass

*mf* > *p*

(V)

(V)

Vlns. I  
Vlns. II  
Vla.  
Cello  
Str. Bass

1 2 3

4 5 6 7

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accel. rit.

3 3 3

V V V

I Vlns. II

Vla.

Cello

Str. Bass

8 9 10

11 Ritmico (♩ = 104)

Tutti

I Vlns. II

Vla.

Cello

Str. Bass

f sim. sim.

11 12 13 14

I  
Vlns.  
II  
Vla.  
Cello  
Str. Bass

15 16 17 18

This block contains the first system of a musical score, spanning measures 15 to 18. It features five staves: Violins I and II (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass). The key signature has one flat (B-flat), and the time signature is 4/4. The Violin I part begins with a whole rest in measure 15, followed by a melodic line in measures 16-18. The Violin II part also starts with a whole rest in measure 15 and then plays a similar melodic line. The Viola part has a whole note in measure 15, followed by eighth-note patterns in measures 16-18. The Cello and String Bass parts play a steady eighth-note accompaniment throughout the system. A large red watermark 'Preview Only' is overlaid diagonally across the score.

I  
Vlns.  
II  
Vla.  
Cello  
Str. Bass

19 20 21 22

This block contains the second system of the musical score, spanning measures 19 to 22. It features the same five staves as the first system. The Violin I part has a whole rest in measure 19, then continues its melodic line. The Violin II part also has a whole rest in measure 19 and continues its melodic line. The Viola part continues with eighth-note patterns. The Cello and String Bass parts continue with their eighth-note accompaniment. A large red watermark 'Preview Only' is overlaid diagonally across the score.



I  
Vlns.  
II  
Vla.  
Cello  
Str. Bass

31 32 33

Detailed description: This block contains the first system of a musical score, covering measures 31, 32, and 33. It features five staves: Violins I and II, Viola, Cello, and String Bass. The Violin I part has a complex melodic line with a quintuplet in measure 31 and several accents. The Viola and Cello parts have long, sustained notes in measure 31. The String Bass part provides a rhythmic accompaniment. A large red watermark is overlaid diagonally across the score.

I  
Vlns.  
II  
Vla.  
Cello  
Str. Bass

34 35 36 37

Detailed description: This block contains the second system of a musical score, covering measures 34, 35, 36, and 37. It features five staves: Violins I and II, Viola, Cello, and String Bass. The Violin I part has a melodic line with a slur over measures 34 and 35. The Viola and Cello parts have long, sustained notes in measure 34. The String Bass part provides a rhythmic accompaniment. A large red watermark is overlaid diagonally across the score.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*sim.*

*sim.*

38 39 40 41

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*f*

*f*

*f*

*f*

42 43 44 45

I  
Vlns.  
II  
Vla.  
Cello  
Str. Bass

46 47 48 49

This block contains the musical score for measures 46 through 49. It features five staves: Violins I and II, Viola, Cello, and String Bass. The key signature has one flat (B-flat). The Cello and String Bass parts are marked *sim.* (sforzando). A large red watermark 'Preview Only' is overlaid diagonally across the score.

I  
Vlns.  
II  
Vla.  
Cello  
Str. Bass

50 51 52 53

This block contains the musical score for measures 50 through 53. It features five staves: Violins I and II, Viola, Cello, and String Bass. The key signature has one flat (B-flat). A large red watermark 'Preview Only' is overlaid diagonally across the score.



Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

54 55 56

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

57 58 59

rit.

59 Freely (♩ = 84)

*f*

*p*

accel.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

60 61

A tempo (♩ = 104)

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

62 63 64

65

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*f*

*div.*

*sim.*

*f*

65 66 67 68

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*unison*

69 70 71 72

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