

Béla Bartók



Three Rondos on Slovak Folk Tunes

Sz. 84

Transcribed for String Orchestra

by Alan Bonds

Three Rondos on Slovak Folk Tunes

Sz.84

Andante (C major, 162 bars)

Vivacissimo (D major, 231 bars)

Allegro molto (F lydian, 143 bars)

Year/Date of Composition: 1916 (1), 1927 (2-3)

First Publication: 1930 – Vienna: Universal Edition

Wikipedia:

“Béla Bartók had a lifelong artistic interest in folk music primarily from modern day Romania and Hungary. This is shown in his output as a composer since, even though Bartók first intended to use opus numbers to categorize his most artistically relevant compositions, he eventually refused to use any numbering system. The first of the three rondos was composed in 1916, together with many other compositions based on Hungarian and Romanian folk songs. Bartók composed the rondo while he was collecting folk tunes from Hungary and surrounding areas. It is a somewhat faithful transcription of a children’s tune named *Lánc, lánc, eszterlánc* [hu], with a few ornamentations, that he made in one of his trips.

The other two rondos were composed in 1927 and follow a much more different style from their preceding one. The compositional structure is much more complex and rhythms are much more emphasized than in the first rondo. The traditional melodies are still present but are developed much further. Béla Bartók admitted to have tried to include a third theme for the second rondo, whereas rondos usually have only two themes, but eventually decided not to include it for practicality reasons. All three rondos were compiled together and published by Universal Edition, Vienna, later in 1930. All rondos follow a rondo-like form, in which a first theme is presented, then a second theme, then a somewhat developed version of the first theme. The different themes in each rondo are also in different tonalities.”

My observation:

The (last two) Rondos were written at the same time as the 3rd String Quartet, which was said to have been inspired after hearing Berg’s Lyric Suite (1926) in 1927. The first section of the 3rd Quartet is quite bleak, while the following sections are inspired by Eastern European folk melodies and folk dance. It contains very adventurous modern harmonies and contrapuntal techniques reminiscent of the Viennese School. It is also often fearlessly dissonant, qualities which characterize the following quartets.

It is also difficult to ignore the influence of Stravinsky’s blend of folklore and modernism, particularly the *barbaro* element in the Rondos.

Alan Bonds,
Perth, Western Australia
August 2022

Three Rondos on Slovak Folk Tunes

Suite for String Orchestra

Béla Bartók
(1916/1927)

I

Andante. (♩ = 84)

7

p semplice

16

mf *poco rit.* *p*

24

Allegro molto. (♩ = 144)

5

ff *più f*

37

1

(♩ = 152)

mf *f*

46

3

sempre f

56

6

Più vivo (♩ = 176)

f

69

8

cresc. *ff* *f*

84

2

1

Tempo I

p *molto rit.*

95

1

1

Div. pizz & arco

mf *f*

105

2

1

poco rit.

menof *poco rit.*

Violin I

II

Vivacissimo (♩ = 120)

f ben marcato

mf

ritard. al Allegro non troppo (♩ = 132)
p

rit. a tempo rit. a tempo

poco rit. a tempo assai. al
molto cresc. sf

sf
meno f, ma sempre molto marcato

poco a poco cresc.

ff

Allegro assai (♩ = 168)
p, leggiero

p *mf*

107

Musical staff 107-115: Treble clef, key signature of one sharp (F#). Measures 107-115. Dynamics include *sf* and *ff*. Includes a trill in measure 115.

116

Musical staff 116-125: Treble clef, key signature of one sharp (F#). Measures 116-125. Dynamics include *sf*, *ff*, and *p*. Includes a trill in measure 125.

cresc.

Un poco meno mosso (♩ = 152)

8va - - - - -

126

Musical staff 126-135: Treble clef, key signature of one sharp (F#). Measures 126-135. Dynamics include *sf*, *ff*, and *p*. Includes a trill in measure 135.

136

Musical staff 136-145: Treble clef, key signature of one sharp (F#). Measures 136-145. Dynamics include *mp*. Includes a trill in measure 136 and a fermata in measure 145.

146

Musical staff 146-155: Treble clef, key signature of one sharp (F#). Measures 146-155. Dynamics include *f* and *f ben marcato*. Includes a fermata in measure 146.

160

Musical staff 160-169: Treble clef, key signature of one sharp (F#). Measures 160-169. Dynamics include *f*. Includes a fermata in measure 160.

170

Musical staff 170-179: Treble clef, key signature of one sharp (F#). Measures 170-179. Dynamics include *p*. Includes a fermata in measure 170.

ritard. al Allegro non troppo (♩ = 132)

184

Musical staff 184-193: Treble clef, key signature of one sharp (F#). Measures 184-193. Dynamics include *sf*, *cresc.*, *poco f*, and *menof*. Includes a fermata in measure 184.

Tempo I.

(div.)

195

Musical staff 195-203: Treble clef, key signature of one sharp (F#). Measures 195-203. Dynamics include *sf*. Includes a fermata in measure 195.

ma sempre marcato

204

Musical staff 204-211: Treble clef, key signature of one sharp (F#). Measures 204-211. Dynamics include *sf* and *più f*. Includes a fermata in measure 204.

212

Musical staff 212-220: Treble clef, key signature of one sharp (F#). Measures 212-220. Dynamics include *sf*. Includes a fermata in measure 212.

sempre più *f* e più marcato

221

Musical staff 221-229: Treble clef, key signature of one sharp (F#). Measures 221-229. Dynamics include *cresc.* and *sf*. Includes a fermata in measure 221.

cresc.

sf

Allegro molto (♩ = 144) poco rit. Meno mosso (♩ = 126)

2 1 2 8

Tempo I poco rit. Meno mosso

19 3 2

sempre f

30

div.

37

p

Tempo I poco rit. Molto tranquillo (♩ = 76)

45 4 1 10

cresc.

f

p

65

poco rit.

Più lento (♩ = 62)

73 Solo 1

pp

ppp

Allegro (♩ = 126) rit. Meno mosso (♩ = 120)

81 2 5 1 8 7 1

Più mosso (♩ = 128)

106

mf marcato

114

cresc.

f

poco accel.

sf

124

f

più f

sempre più mosso

132

Tempo I poco allarg.

Three Rondos on Slovak Folk Tunes

Suite for String Orchestra

I

Béla Bartók

(1916/1927)

Andante. (♩ = 84)

p semplice *mp*

12

mf *p*

22 poco rit. Allegro molto. (♩ = 144)

ff *più f*

38 (♩ = 152)

mf *f* *sempre f*

51

f

62 Più vivo (♩ = 176)

f *cresc.*

73

ff *mf* *f*

88 Tempo I molto rit.

p *mf* *f*

98

menof

107 poco rit.

p

116 a tempo *mf* *sf* *più f* *Allegro molto* (♩ = 160)

127 *mf*

136 *pp* *p*

144 *pp* *p* *Tempo I* *ritard.*

2

1

1

Vivacissimo (♩ = 120)

f ben marcato

9

mf

17 ritard. al **1** Allegro non troppo (♩ = 132)

p

28 rit. a tempo rit. a tempo

40 poco rit. a tempo assai. al

molto cresc. *sf*

50

sf *meno f, ma sempre molto marcato*

59

67

poco a poco cresc.

75

molto cresc.

85 Allegro assai (♩ = 168)

ff *p, leggero*

95

p *tr*

105

mf

115 *cresc.*

125 *sf sf sf ffsf p* **Un poco meno mosso** (♩ = 152)

134 *3 poco rit. 3 accel. a tempo* (♩ = 152) *f*

148 **Allegro assai** (♩ = 168) **Tempo I.** *f ben marcato*

161

169 *mf p* *ritard. al Allegro non troppo* (♩ = 132)

180 *poco rit. a tempo accel. sf* *cresc. poco f*

192 **Tempo I.** *(div.)* *meno f ma sempre marcato*

200 *sf sf più f*

208 *div.* *sempre più f e più marcato*

215

223 *cresc. sf*

Violin 2

III

Allegro molto (♩ = 144) *poco rit.* Meno mosso (♩ = 126)

2
1
2
8

21 **Tempo I** *poco rit.* **Meno mosso**

sempre f

32

div.

39

p

45 **Tempo I** *poco rit.* **Molto tranquillo** (♩ = 76)

cresc. *f* *p*

65 *poco rit.*

1

75 **Più lento** (♩ = 62)

pp *ppp*

85 **Allegro** (♩ = 126) **Meno mosso** (♩ = 104) (♩ = 120)

rit. *div.* *mp*

104 **Più mosso** (♩ = 128)

mf marcato

112 **Meno mosso**

cresc. *f* *p*

Violin 2

120 poco accel. molto allarg. **Allegro molto** (♩ = 144)

Musical staff for Violin 2, measures 120-129. The staff is in G major (one flat) and 4/4 time. It begins with a series of eighth notes, followed by a half note, and then a series of half notes with slurs. Dynamics include accents and sf (sforzando) followed by f (forte).

130 **sempre più mosso**

Musical staff for Violin 2, measures 130-132. The staff continues with eighth notes and quarter notes. Dynamics include più f (più forte). The piece concludes with a double bar line and the instruction poco allarg. (poco allargando). Above the staff, the tempo is marked **Tempo I** with first endings indicated by **1** and a 4-measure rest.

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Suite for String Orchestra

I

Béla Bartók

(1916/1927)

Andante. (♩ = 84)

p semplice

13

mf *p* poco rit.

24

Allegro molto. (♩ = 144)
ff *più f*

38

mf *f*

47

f *sempre f*

58

mf *cresc.* *f* Più vivo (♩ = 176)

67

cresc. *ff dim.*

75

mf *f*

89

Tempo I *p* *f* molto rit.

99

menof

107 *poco rit.*

p

116 *a tempo* *mf* *sf* *molto ritard.*

mf *sf*

126 *Allegro molto* ($\text{♩} = 160$) *più f* *mf*

più f *mf*

135 *pp* *p*

pp *p*

144 *Tempo I* *ritard.*

pp *p*

Vivacissimo (♩ = 120)

13 *f ben marcato*

11 *mf* ritard. al

23 Allegro non troppo (♩ = 132) *p* rit. 6 6

33 a tempo rit. a tempo 2 poco rit.

46 a tempo assai. al *molto cresc.* *poco f*

54 *f* *meno f, ma sempre molto marcato*

64 *poco a poco cresc.*

73 *molto cresc.*

83 Allegro assai (♩ = 168) *ff* *p, leggero*

94 *p*

104 *mf*

114 *cresc.*

124 *Un poco meno mosso* (♩ = 152)
sf sf sf ffsf sf p

134 *mp* *poco rit.*

145 *accel. a tempo* (♩ = 152) *Allegro assai* (♩ = 168)
f mf p sub. tr

154 **Tempo I.**
1 *f ben marcato*

166 *mf*

175 *ritard. al Allegro non troppo* (♩ = 132)
1 2 3 2 6 *p* *poco rit.* *a tempo accel.* *cresc.*

189 **Tempo I.**
poco f *f meno f ma sempre marcato*

198 *sf* *più f*

208 *div.* *sempre più f e più marcato*

216 *div.*

223 *cresc.* **1** *sff*

Allegro molto (♩ = 144)

poco rit.

Meno mosso (♩ = 126)

Musical staff 1: Measures 1-7. Bass clef, 2/4 time. Dynamics: *f*, *sf*, *f*.

Musical staff 2: Measures 8-17. Bass clef, 2/4 time. Dynamic: *f*.

Musical staff 3: Measures 18-25. Bass clef, 2/4 time. Tempo I. Dynamic: *f*.

Musical staff 4: Measures 26-33. Bass clef, 2/4 time. Meno mosso. Dynamics: *sf*, *sempre f*.

Musical staff 5: Measures 34-40. Treble clef, 2/4 time. Dynamic: *div.*

Musical staff 6: Measures 41-48. Bass clef, 2/4 time. Tempo I. Dynamics: *p*, *cresc.*, *f*, *più f*.

Musical staff 7: Measures 49-56. Bass clef, 2/4 time. Molto tranquillo. Dynamics: *sf*, *p*.

Musical staff 8: Measures 57-66. Bass clef, 2/4 time. Dynamic: *p*.

Musical staff 9: Measures 67-85. Bass clef, 2/4 time. Più lento. Dynamics: *poco rit.*, 1, 11.

Musical staff 10: Measures 86-95. Bass clef, 2/4 time. Allegro. Dynamics: *mf*, *rit.*, *f*.

Viola

Meno mosso (♩ = 104)

91 *div.*

p

(♩ = 120)

99 *div.*

mp

Più mosso (♩ = 128)

107

mf *cresc.* *f*

118 **Meno mosso** poco accel. molto allarg. **Allegro molto** (♩ = 144)

p *<(sf) f*

128 **sempre più mosso**

più f

137 **1** **Tempo I**

più f *sff* poco allarg.

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Suite for String Orchestra

I

Béla Bartók
(1916/1927)

Andante. (♩ = 84)

semplice

16 *mf* *poco rit.* *p* Allegro molto. (♩ = 144) *ff* *f*

29 *più f* (♩ = 152)

39 *f* *sempre f*

51

58 *mf* *cresc.* *f* *Più vivo* (♩ = 176)

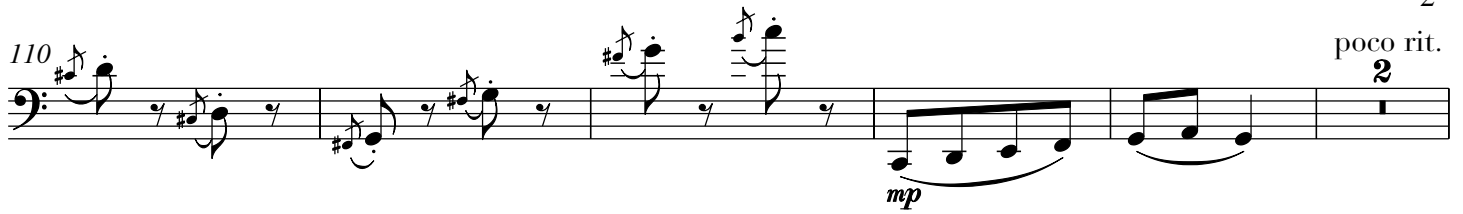
66 *cresc.* *ff* *dim.*

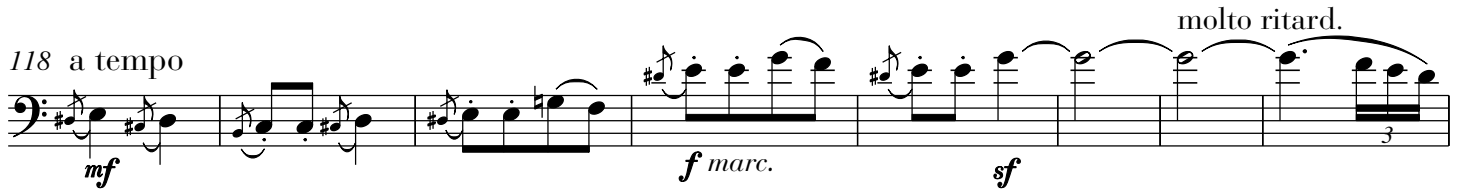
76 *p* *mf* *f*


88 *Tempo I* *molto rit.* *mf* *f* *arco*

103 *meno f*

Violoncello

110  Musical notation for measures 110-117. The piece is in G major. Measures 110-113 feature eighth notes with slurs. Measures 114-117 feature a descending eighth-note scale. Dynamics include *mp*. A fermata is placed over the final note of measure 117. A '2' is written below the staff at the end of the line.

118 a tempo  Musical notation for measures 118-126. Measures 118-121 feature eighth-note patterns. Measures 122-126 feature a series of chords with slurs. Dynamics include *mf*, *f marc.*, and *sf*. A fermata is placed over the final note of measure 126. A '3' is written below the staff at the end of the line.

127 Allegro molto (♩ = 160)  Musical notation for measures 127-134. The tempo is marked 'Allegro molto' with a quarter note equal to 160. The piece is in G major. Measures 127-134 feature eighth-note patterns with slurs and accents. Dynamics include *p* and *f*.

135  Musical notation for measures 135-143. The piece is in G major. Measures 135-143 feature eighth-note patterns with slurs and accents. Dynamics include *mp*. A fermata is placed over the final note of measure 143. A '2' is written below the staff at the end of the line.

144  Musical notation for measures 144-151. The tempo is marked 'Tempo I'. Measures 144-151 feature quarter-note patterns with slurs and accents. Dynamics include *p* and *pp*. A fermata is placed over the final note of measure 151. A '1' is written below the staff at the end of the line.

Vivacissimo (♩ = 120)

f ben marcato

13

mf ritard. al

23 Allegro non troppo (♩ = 132)

p rit. a tempo

34

p rit. a tempo

41

p poco rit. a tempo assai. al

49

poco f *sf*

56

meno f, ma sempre molto marcato *sf*

66

poco a poco cresc. *sf*

77

molto cresc. *sf*

88 Allegro assai (♩ = 168)

p, leggiero *sf*

98

p *sf*

108

117

127

Un poco meno mosso (♩ = 152) poco rit.

143

accel. a tempo (♩ = 152) Allegro assai (♩ = 168)

153

Tempo I.

165

176

Allegro non troppo (♩ = 132) poco rit.

188

a tempo accel. Tempo I.

199

209

219

Violoncello

III

Allegro molto (♩ = 144) *f*

sff *sff* *f*

Meno mosso (♩ = 126) *f*

10 *f*

20 **Tempo I** *f* *sff* *sff* **Meno mosso** *sempre f*

29

38 **Tempo I** *più f*

50 *poco rit.* *sff* *sff* **Molto tranquillo** (♩ = 76) *p*

60 *poco rit.* **Più lento** (♩ = 62) 4 11

7

86 **Allegro** (♩ = 126) *mf* *rit.* *f* **Meno mosso** (♩ = 104) *p*

94 (♩ = 120) *mp*

103 **Più mosso** (♩ = 128) *mf*

Meno mosso

111

cresc. *p*

119

poco accel. molto allarg. **Allegro molto** (♩ = 144)

sf *f*

127

sempre più mosso

più f

135

Tempo I poco allarg.

più f *sff* *sff*

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Suite for String Orchestra

Béla Bartók
(1916/1927)

I

Andante. (♩ = 84) *semplice* 2 1 4 14 poco rit. 2 4 Allegro molto. (♩ = 144) *f* *più f*

31 *f* (♩ = 152) 8 *f*

48 5 1 3 *mf* *cresc.* 1

64 *Più vivo* (♩ = 176) *f* *cresc.* *ff* *dim.*

75 1 3 *p* *mf* *f* (♩)

86 *Tempo I* 2 1 5 1 *molto rit.* *pizz.* *f* *pizz.* 1 1 1

102 *arco* *meno f*

110 1 1 3 2 *poco rit.* *a tempo* *mp* *f marc.*

123 *molto rit.* *Allegro molto* (♩ = 160) 2 8 *mp*

139 *Tempo I* 5 4 *ritard.* 1 *pp* *p*

Vivacissimo (♩ = 120)

1-13 *f ben marcato*

14-24 *mf* ritard. al

25-41 *p* Allegro non troppo (♩ = 132) rit. a tempo rit. a tempo

42-52 *poco rit.* a tempo assai. al *molto cresc.* *poco f*

53-62 *meno f, ma sempre molto marcato*

63-74 *poco a poco cresc.*

75-85 *molto cresc.*

86-102 *ff*

103-140 *p* Allegro assai (♩ = 168) *ffsf sf*

141-150 *Un poco meno mosso* (♩ = 152) *poco rit.* *accel.* a tempo (♩ = 152) *mp* *f* *mf*

151-168 *Allegro assai* (♩ = 168) *Tempo I.* *p sub.* *f ben marcato*

163

mf

174

ritard. al **Allegro non troppo** (♩ = 132)

p

185

poco rit. a tempo accel. **Tempo I.**

cresc. poco f *meno f ma sempre marcato*

197

sf più f

208

sempre più f e più marcato sf

218

sf

Contrabass

III

Allegro molto (♩ = 144) poco rit. Meno mosso (♩ = 126)

15 1

23 Tempo I poco rit. Meno mosso

f sff sempre f

32 13 Tempo I

più f sff

52 poco rit. Molto tranquillo (♩ = 76)

sff p

63 poco rit. Più lento (♩ = 62) Allegro (♩ = 126)

7 4 11 mf

89 rit. Meno mosso (♩ = 104) (♩ = 120)

f p mp

101 Più mosso (♩ = 128)

mf marcato

113 Meno mosso molto allarg. Allegro molto (♩ = 144)

1 2 1 1 cresc. poco accel. f

125 sempre più mosso

più f

135 1 Tempo I poco allarg.

più f sff sff

