

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

sempref

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 1

116 a tempo

p *mf* *sf* *f* *sfz* *sf* *sf* *sf* *sf* *sf*

127 Allegro molto (♩ = 160)

più f *mf*

136

pp

144

p *pp* *p*

Violin I

II

Vivacissimo (♩ = 120)

Musical staff 1-8: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The music consists of eighth-note patterns with accents. Dynamics include *f ben marcato*.

Musical staff 9-16: Continuation of the eighth-note patterns. Dynamics include *mf*.

Musical staff 17-25: Tempo change to *ritard. al Allegro non troppo* (♩ = 132). The music features a first ending bracket. Dynamics include *p*.

Musical staff 26-36: Tempo changes to *rit. a tempo rit. a tempo*. The music features a second ending bracket. Dynamics include *p*.

Musical staff 37-49: Tempo changes to *poco rit. a tempo assai. al*. The music features a third ending bracket. Dynamics include *molto cresc.* and *sf*.

Musical staff 50-59: Time signature changes to 3/4 and 2/4. Dynamics include *sf* and *meno f, ma sempre molto marcato*.

Musical staff 60-68: Time signature changes to 3/4 and 2/4. Dynamics include *poco a poco cresc.*

Musical staff 69-76: Continuation of the 3/4 and 2/4 time signatures. Dynamics include *mf*.

Musical staff 77-86: Continuation of the 3/4 and 2/4 time signatures. Dynamics include *ff*.

Musical staff 87-96: Tempo change to *Allegro assai* (♩ = 168). Dynamics include *p, leggiero*.

Musical staff 97-104: Dynamics include *p* and *mf*. Trills (*tr*) are indicated. An *8va* line is shown above the staff.

107

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

116

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

126

cresc. **Un poco meno mosso** (♩ = 152)
8va - - - - -

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

136

Musical staff 136-145: Treble clef, key signature of one sharp (F#). Measures 136-145. Dynamics include *mp*, *poco rit.*, and *accel.*. Includes trills and slurs.

146 **a tempo** (♩ = 152) **Allegro assai** (♩ = 168) **Tempo I.**

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

160

Musical staff 160-169: Treble clef, key signature of one sharp (F#). Measures 160-169. Dynamics include *f*. Includes slurs and accents.

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

Musical staff 170-179: Treble clef, key signature of one sharp (F#). Measures 170-179. Dynamics include *p*. Includes slurs and accents.

184 **Tempo I.** (div.)

Musical staff 184-193: Treble clef, key signature of one sharp (F#). Measures 184-193. Dynamics include *poco rit. a tempo accel.*, *sf*, *cresc.*, *poco f*, and *menof*. Includes slurs and accents.

195

Musical staff 195-203: Treble clef, key signature of one sharp (F#). Measures 195-203. Dynamics include *ma sempre marcato* and *sf*. Includes slurs and accents.

204

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

212

Musical staff 212-220: Treble clef, key signature of one sharp (F#). Measures 212-220. Dynamics include *sempre più f e più marcato*. Includes slurs and accents.

221

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

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

2 1 2 8

Tempo I poco rit. Meno mosso

19 3 2

30

37

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

45 4 1 10

65

Più lento (♩ = 62)

73 Solo 1

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

81 2 5 1 8 7 1

Più mosso (♩ = 128)

106

114

Allegro molto (♩ = 144)

124

132

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* *2*

38 (♩ = 152)

mf *f* *sempre f* *1*

51 *3*

62 Più vivo (♩ = 176)

f *cresc.*

73 *ff* *mf* *f* *1* *5* *2*

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

98 *menof*

107 *p* *1* *poco rit.* *1*

116 a tempo *mf* **2** *sf* molto ritard. *più f* Allegro molto (♩ = 160)

127 *mf*

136 *pp* *p*

144 **1** Tempo I *pp* **1** ritard. *p*

Vivacissimo (♩ = 120)

9 *f ben marcato*

17 *mf*

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

28 *p*

40 *rit. a tempo rit. a tempo*

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

59 *meno f, ma sempre molto marcato*

67 *poco a poco cresc.*

75 *molto cresc.*

Allegro assai (♩ = 168)

85 *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* *poco rit.* *p*

65

poco rit.

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)

(sf) f

130 **sempre più mosso**

più f

Tempo I

1 4 1

poco allarg.

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Suite for String Orchestra

I

Béla Bartók

(1916/1927)

Andante. (♩ = 84)

p semplice

13

mf *poco rit.* *p*

24

Allegro molto. (♩ = 144)
ff *più f*

38

(♩ = 152)
mf *f*

47

f *sempre f*

58

Più vivo (♩ = 176)
mf *cresc.* *f*

67

cresc. *ff dim.*

75

mf *f*

89

Tempo I
p *f*

99

menof

107 *poco rit.*

1 *p*

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

2 *sf*

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

più f *mf*

135 *pp* *p*

pp *p*

144 *Tempo I* *ritard.*

1 *pp* *ritard.* 1 *p*

Vivacissimo (♩ = 120)

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

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

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

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

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

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

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

Musical staff 7: Bass clef, 2/4 time signature. Measures 49-56. Molto tranquillo (♩ = 76). Dynamics: *sf*, *p*.

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

Musical staff 9: Bass clef, 2/4 time signature. Measures 67-85. Più lento (♩ = 62). Dynamics: *poco rit.*

Musical staff 10: Bass clef, 2/4 time signature. Measures 86-94. Allegro (♩ = 126). 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 *poco allarg.* *sff*

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

103 *meno f*

Violoncello

110

mp

poco rit.

2

118 a tempo

mf *f marc.* *sf*

molto ritard.

127 Allegro molto (♩ = 160)

pùf

135

mp

144

p *pp* *p*

Tempo I ritard.

Vivacissimo (♩ = 120)

f ben marcato

13

mf ritard. al

23 Allegro non troppo (♩ = 132)

p rit. a tempo

34

rit. 6 6 a tempo

41

poco rit. a tempo assai. al

molto cresc.

49

poco f *sf*

56

meno f, ma sempre molto marcato

66

poco a poco cresc.

77

molto cresc. *ff*

Allegro assai (♩ = 168)

88

p, leggiero

98

p *mf*

108

117

cresc. *sf*

127

Un poco meno mosso (♩ = 152) 8 poco rit.

sf sf ff sf mp

143

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

f mf p sub.

153

Tempo I.

f ben marcato

165

mf *ritard. al*

176

Allegro non troppo (♩ = 132) poco rit.

p

188

a tempo accel. Tempo I.

cresc. poco f *meno f ma sempre marcato*

199

sf *più f*

209

sempre più f e più marcato sf

219

sf *cresc.* *sf*

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

10 *f*

20 **Tempo I** *f* *sf* *sfz* *poco rit.* **Meno mosso** *sempre f*

29

38 *p* **Tempo I** *p* *più f*

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

60 *poco rit.* **Più lento** (♩ = 62) 7 4 11

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*

Three Rondos on Slovak Folk Tunes

Suite for String Orchestra

Béla Bartók
(1916/1927)

I

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

31 *f* **1** (♩ = 152) **8** *f*

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

64 *f* *cresc.* *ff* *dim.* **1**

75 *p* *mf* **1** **3** *f* *(♩)*

86 **2** **1** **5** **1** *pizz.* *f* **1** **1** *f*

102 *arco* *meno f*

110 *poco rit.* *a tempo* **1** **3** **2** *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

