

FARKAS

FERENC

*Hétfalusi boricza-tánc*

*gordonkára és zongorára*

*Alla danza ungherese*

*per violoncello e pianoforte*



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# Hétfalusi boricza-tánc

*Alla danza ungherese*

Allegro moderato

FARKAS Ferenc  
(\*1905)

4

*f*

8

13

*p*

19

*mf*

24

29

*f*

34

*p dolce*

39

*poco rit.*

The musical score is written for Violoncello in the key of D major (one sharp) and 2/4 time. It consists of eight staves of music. The first staff begins with a measure rest of 4 measures, followed by a series of eighth and sixteenth notes. The dynamics range from *f* (forte) to *p* (piano) and *p dolce* (piano dolce). The tempo is marked 'Allegro moderato'. The piece concludes with a 'poco rit.' (poco ritardando) marking and a final cadence.

Lo stesso tempo

45 *p*

49

53 *mf* pizz. *f* arco

57 *f* II. I. 5 3

61 (*f*)

65 rubato, senza misura 2 *f*

70 3 5

74 3 5

79 5 2 4 3

83 6

Detailed description: This is a musical score for a cello, spanning measures 45 to 83. The piece is in 4/8 time and begins with the tempo marking 'Lo stesso tempo'. The first system (measures 45-48) features a series of eighth-note chords with a dynamic marking of *p*. The second system (measures 49-52) continues this pattern. The third system (measures 53-56) introduces a change in texture with *mf* pizzicato chords, followed by a return to *f* arco playing. The fourth system (measures 57-60) contains complex rhythmic patterns with dynamic *f* and fingering numbers 11, 1, 5, and 3. The fifth system (measures 61-64) features a change in time signature to 3/4 and a dynamic marking of (*f*). The sixth system (measures 65-68) is marked 'rubato, senza misura' and includes a fermata with a dynamic *f*. The seventh system (measures 69-72) contains a triplet and other rhythmic figures. The eighth system (measures 73-76) includes a quintuplet and other rhythmic patterns. The ninth system (measures 77-80) features a quintuplet and other rhythmic patterns. The tenth system (measures 81-83) concludes with a sextuplet and a final chord.

87 *p* *poco* *a* *poco*

91 *sempre* *cre-* *scen-* *do*

95 *f*

99 *ff* *f*

104

Sostenuto, ritornando.....

108

al

*p* Tempo I.

112

*mf* pizz.

116 *f*

120 *arco*

124 *f*

128 1

133 *rubato, senza misura*

*f*

139

144

*p* *poco* *a* *poco* *sempre*

153 *cresc.*

157 *f*

161 *ff* *f*

166 *sub. p*

170 *poco rit.* *più p*

173 *rall.* *Presto* *f*

Felelős kiadó a Zeneműkiadó Vállalat igazgatója.  
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Műszaki vezető Földes György.  
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# Hétfalusi boricza-tánc

*Alla danza ungherese*

FARKAS Ferenc  
(\*1905)

*Allegro moderato*

Violoncello

Pianoforte

The musical score is written for Violoncello and Pianoforte. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked *Allegro moderato*. The Violoncello part starts with a rest for the first five measures, then enters in measure 6 with a forte (*f*) dynamic. The Pianoforte part begins in measure 1 with a forte (*f*) dynamic, featuring a rhythmic pattern of eighth notes in the right hand and a bass line of quarter notes in the left hand. The score is divided into three systems. The first system covers measures 1-5 for the piano and measure 6 for the cello. The second system covers measures 6-11. The third system covers measures 12-17. The piano part ends with a *mf* dynamic in measure 5. The cello part has a *p* dynamic marking in measure 12. The score concludes with a double bar line and repeat dots in measure 17.

17

*mf*

22

*p*

28

*f*

34

*p dolce*

*mf dolce* — *p*



40 *poco rit.*

Lo stesso tempo

45 *sempre stacc.*

49 *mf*

53 *f* *pizz.* *arco*

57

*f* II. 1 5

*p*

60

(5)

*f* 3/4 2/4

63

2/4

*f*

67

*rubato, senza misura*

*f*

*molto ritmico*

*p*

*sim.*

This musical score consists of five systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line includes various melodic phrases, some with slurs and accents.

**System 1 (Measures 71-74):** The vocal line begins with a half rest, followed by a melodic phrase starting on G4. The piano accompaniment consists of eighth-note chords and a bass line.

**System 2 (Measures 75-78):** The vocal line continues with a melodic phrase starting on A4, featuring a slur and an accent. The piano accompaniment remains consistent.

**System 3 (Measures 79-82):** The vocal line has a melodic phrase starting on G4, followed by a half rest. The piano accompaniment continues with eighth-note chords.

**System 4 (Measures 83-86):** The vocal line features a melodic phrase starting on G4, ending with a fermata. The piano accompaniment concludes with a final chord.

87

*p poco a poco sempre*

*pp poco a poco sempre*

91

*cre - scen - do molto*

*f cre - scen - do molto*

95

*f*

*f*

99

*ff*

103

*f*

*mf*

107

111

sostenuto, ritornando

*p*

*sim.*

115

Tempo I.

*mf*

*f*

pizz

120

arco

124

f

128

molto ritmico

132

rubato, senza misura

p

137

*sim.*

142

147

*p* *poco* *a* *poco*

*pp* *poco* *a* *poco*

152

*sempre* *cresc.*

*sempre* *cresc.*

157 *f* *ff*

162 *f* *mf*

167 *subp* *p* *pp* *poco rit.* *più p*

172 *rall.* *Presto* *f*