



Bars 185 – 200

Più lento,  $\text{♩} = 76$

*mp*

*mf*

Poco più mosso,  $\text{♩} = 84$

*mp*

*p*

*cresc.*

*f espr.*

*mf*

*dim.*

*pp*

16

Issues:

- Large note leaps
- Variation of motif in bars 61-76

1. Large note leaps (bars 185+188) –

- Once secure with the intonation of the notes, I practised with double-stops paying particular attention to the stretch of the fingers.

<sup>16</sup> Bartók, Béla 1949, *Viola Concerto, Op. posth.* Ed. Tibor Serly. Boosey & Hawkes. London. Music score. Pg 8



Bars 207 – 230

Tempo I<sup>o</sup>, ♩ = 104

17

Issues:

- Playing in a high position
1. Playing in a high position –
    - The melody from 207 – 210 is very straight-forward, but from 213 – 214 it jumps up to the dominant on the A string.
    - I practised the octave leap slowly using the ‘four-second rule’, bearing it in mind that was quite useful to check the intonation with the open D string.
    - For the sound quality, I took each note and playing extremely long slow bows, experimenting with the position and speed of it for the optimum sound before doing the same kind of experimentation with the left hand vibrato (the same principal as for bars 95 – 96).

*Building the melody, again starting at the end and working backwards.*

<sup>17</sup> Bartók, Béla 1949, *Viola Concerto*, Op. posth. Ed. Tibor Serly. Boosey & Hawkes. London. Music score. Pg 8 – 9.

Bars 231 – 245

Lento (*Parlando*)

Bsn. ♩ = 100

*sfz dim. - p*      *attacca*

18

Issues:

- Intonation
- Shifting
- Rhythm and Speed

<sup>18</sup> Bartók, Béla 1949, *Viola Concerto, Op. posth.* Ed. Tibor Serly. Boosey & Hawkes. London. Music score. Pg 9.