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Béla Bartók

PHILHARMONIA
PARTITUREN • SCORES • PARTITIONS

Dedicated to the Musical Fund Society of Philadelphia

BÉLA BARTÓK
STREICHQUARTETT III
VONÓS NÉGYES / STRING QUARTET
QUATUOR A CORDES



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Philharmonia No. 169

PHILHARMONIA PARTITUREN
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Béla Bartók, geboren am 25. März 1881 zu Nagyszentmiklós, gestorben am 26. September 1945 in New York, schrieb sein drittes Quartett im Jahre 1927. Das Werk besteht aus zwei Sätzen, die unmittelbar hintereinander gespielt werden. Der erste, kürzere Satz gewährt schon einen Einblick in die Kompositionstechnik Bartóks. Es wird nämlich nach einer kurzen, über einem gehaltenen Akkord erklingenden Einleitung das eigentliche Hauptthema gebracht, welches sofort verarbeitet wird, wobei sich die einzelnen melodischen Elemente scharf ausprägen. Schon hier fällt das rein Lineare des Satzes auf, in dem sich die Stimmen mit großer Selbständigkeit weiterbewegen. Den ersten Abschnitt beendet eine Imitation des Hauptthemas zwischen Viola und erster Geige über einer gleichbleibenden motivischen Bassfigur. Nach einer Generalpause kommt als kontrastierendes Element ein wieder über polytonalen Figuren der Bassinstrumente angeschlagener neuer Gedanke. Nach diesem etwas langsameren Abschnitt wird das Anfangstempo wieder erreicht, wobei die zwei Instrumentenpaare streng imitatorisch den thematischen Elementen des Hauptthemas gegenübergestellt werden. Hier wechseln Thementeile mit akkordischen Stellen in ganz freiem Rhythmus ab. Nach einem aus dem Anfang des Quartettmotivs gewonnenen neuen Gebilde, das ausgiebig kontrapunktisch verarbeitet wird, löst sich der Satz auf und kehrt zur Stimmung des Anfangs zurück (Tempo I). Jedoch wird das Hauptthema diesmal in einer rhythmisch-melodischen Veränderung von den beiden mittleren Instrumenten gespielt, während Geige und Cello mit der harmonischen Begleitung beschäftigt sind. In dem unmittelbar anschließenden zweiten Satz ist die formale Gliederung in einzelne Abschnitte erleichtert. Über einem Triller-Orgelpunkt der zweiten Geige bringt das Cello das in Dreiklangreihen harmonisierte Hauptthema, das den melodischen Kern des ganzen Satzes enthält und später von der Bratsche imitiert wird. Eine rhythmische Umformung desselben Themas, die übrigens in ihrer rhapsodischen Anlage die ungarische Volksmelodik deutlich betont, erscheint in der ersten Geige und wird dann sofort verarbeitet, wobei auch

Béla Bartók born on March 25th, 1881, at Nagyszentmiklós, died in New York on September 26th 1945, composed his Third String Quartett in 1927. The piece consists of two movements played without interruption. The first, shorter movement affords already an insight into Bartók's technique of composition: after a short Introduction supported by sustained chords, the Principal theme enters and is immediately worked out, the various melodic elements standing out most clearly and pregnantly. The "linear" principle is at once noticeable, the voices moving with the utmost freedom. The first section ends with an imitation of the Principal theme played by the viola and first violin over an obstinate thematic bass figure. After a pause, a contrasting new theme enters, again to the accompaniment of polytonal figures in the bass instruments. Following this section in somewhat slower tempo, the music returns to that of the beginning, the two instrumental pairs in strict imitation, being brought into juxtaposition to thematic elements of the Principal theme. Thematic fragments interchange with chord work in free rhythms. A new formation is gained from the beginning of the motive of fourths subjected to an extensive contrapuntal working-out. Then the movement dissolves itself and reverts to the mood of the beginning (tempo I). This time the Principal theme is played, in a rhythmic and melodic variation by the two middle instruments, while the violin and cello provide the accompanying harmonies. In the second movement the formal structure of single sections is much simpler. Above the organ point of a trill played by the second violin, the cello announces the Principal theme harmonized with a series of triads; this theme contains the melodic substance of the entire movement and is later taken up and imitated by the viola. A rhythmic variant of the same theme, rhapsodic in character and strongly emphasizing the Hungarian folk element, appears on the first violin and is presently worked out, partly by inversion. A new form of the Principal theme appears at No. 10 and dominates for some time there-

Béla Bartók, né le 25 mars 1881 à Nagyszentmiklós, mort à New York le 26 Septembre 1945, écrit en son 3ème Quatuor en 1927. L'œuvre se compose de deux mouvements, que l'on joue sans interruption. Le premier mouvement, le plus court, permet de se rendre compte de ce qu'est la technique de Bartók. Après une introduction brève, partie d'un accord tenu, le thème principal est exposé et immédiatement travaillé. Dans ce développement les thèmes mélodiques apparaissent bien accentués. On remarque déjà l'aspect purement linéaire d'une musique où les thèmes vivent leur vie individuelle. Le premier fragment se termine sur une imitation du thème principal, que se partagent l'alto et le premier violon sur une figure de basse qui forme le motif et se perpétue sans changement. Après une pause vient, formant contraste, une nouvelle idée, et est soutenu par un arrière-plan polytonal des basses. Ce fragment se joue dans un mouvement plus lent. Puis nous retrouvons le rythme du début. Ici, un dialogue entre les deux couples d'instruments, formé d'imitations du thème principal. Un rythme absolument libre oppose des développements purement harmoniques à des développements thématiques. Enfin, un développement tiré du motif de quartes du début, abondamment contrepointé: et ce premier mouvement se résout de nouveau dans l'atmosphère primitive (Tempo I). Mais cette fois, le thème principal est traité en variation à la fois rythmique et mélodique par les deux instruments médians: tandis que le 1er violon et le violoncelle s'occupent de l'accompagnement harmonique. L'harmonie comporte des quartes et des quintes qui se superposent la plupart du temps de telle manière que l'intervalle de seconde en ressort de façon caractéristique. Le second mouvement s'enchaîne avec le premier. L'organisation thématique y est plus souple. Sur un point d'orgue trillé du second violon, le violoncelle expose le thème principal, harmonisé d'une série d'accords parfaits. Ce thème nourrira la seconde partie et sera imité plus tard par l'alto. Le second violon

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IIIème QUATUOR Béla Bartók 1927

Prima parte
Moderato $\text{d} = 88$

s'empare aussitôt d'une variation rythmique du même thème, variation dont le caractère rhapsodique souligne nettement l'allure populaire hongroise. Ce nouveau thème est immédiatement travaillé: avec force renversements. Aussitôt après 10, apparaît une nouvelle forme du motif principal: c'est cette forme nouvelle qui dominera désormais. Elle est d'abord traitée en canon par les deux violons (No. 12) puis passe, successivement contrepointée, aux quatre instruments. Le renversement du thème constitue ici un nouvel élément, qui s'affirme, et se développe comme variation rythmique du motif central. Ce thème se modifie encore et devient thème de fugue (en 31) et est traité comme tel selon les règles. A la fugue se joint alors le thème central, sous sa forme primitive, traité cette fois par le 1er violon et le violoncelle, imité par la suite à l'alto et varié rythmiquement et mélodiquement. On remarquera l'étranglement chromatique du thème en 40, puis la résolution, qui nous amène au second fragment du mouvement. L'auteur l'a inscrit «Ricapitulatione della prima parte» («Récapitulation de la première partie»).

On reconnaît ici sans peine le matériel thématique du premier mouvement, avec d'ailleurs des modifications importantes, sur tous les deux thèmes exposés au début, qui apparaissent ici nouvellement combinés et traités de façon contrapointique. Cette reprise ralentit peu à peu le mouvement et se termine sur une imitation sévèrement traitée du thème central de l'œuvre. Puis vient une coda très rapide, dominée par les doubles croches du second mouvement, mais où apparaît plus d'une fois le thème principal du même fragment, varié de maintes façons. On remarquera, comme un trait caractéristique de la technique de Bartók, à la fois l'allure nettement linéaire de son inspiration, et les intervalles durement dissonants qui résultent des développements mélodiques et rythmiques de ses thèmes.

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after. This newly gained theme is played in canon by the two violins (No. 12) and then passes through the four instruments in a contrapuntal working-out; the inversion appears as a new figural element which holds its place and is presently identified in rhythmic variants of the Principal theme. This figural motive is transformed into a fugue theme (No. 31), which is developed in strict form. The Fugue is joined by the original Principal theme, this time played by the cello and violin, later on imitated by the viola and again subjected to a rhythmic and melodic transfiguration. Most interesting is the chromatic contraction of the theme at No. 40 and its gradual dissolution leading to the second section of the movement which the composer inscribes "Ricapitulatione della prima parte" ("Recapitulation of the first movement"). The thematic material of the opening movement is clearly recognizable here, albeit with considerable variations of both themes which are now subjected to new combinations and contrapuntal development. This Recapitulation gradually slows tempo, which ends with a strict imitation of the principal theme proper, leads directly to the very fast final Coda; this is dominated by the semiquaver motive of the second movement, but employs the Principal theme of that movement as well in different variants. Characteristic for Bartók is the "linear" technique of composition, the combination of sharply dissonant intervals and the detailed working-out of each, however small melodic and rhythmic element.

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die Umkehrung eine große Rolle spielt. Unmittelbar daraus geht bei Ziffer 10 eine neue Form des Hauptmotivs hervor, die dann lange Zeit hindurch das Stück beherrscht. Das neu gewonnene Thema wird zuerst kanonisch in den beiden Geigen geführt (Nr. 12), durchzieht dann, kontrapunktisch verarbeitet, alle vier Stimmen; die Umkehrung erscheint so wie ein neues Element, das sich dann behauptet und das unmittelbar in rhythmischen Veränderungen des Hauptthemas seine Deutung findet. Dieses figurale Motiv wird zu einem Fugen-thema verwandelt (Ziffer 31), das formgerecht durchgeführt wird. Zur Fuge gesellt sich dann das ursprünglich erste Hauptthema, diesmal in Cello und Geige, später in der Viola imitiert und neuerlich rhythmisch-melodisch verändert. Interessant ist die chromatische Verengung des Themas bei Ziffer 40 und dann seine allmähliche Auflösung, die zu dem zweiten Abschnitt des Satzes führt, der vom Komponisten "Ricapitulazione della prima parte" (Zusammenfassung des ersten Satzes) überschrieben ist. Hier läßt sich das thematische Material des Anfangssatzes, allerdings mit starken Veränderungen, und zwar beider dort auftretenden Gedanken, nachweisen, die neu kombiniert und ebenfalls kontrapunktisch bearbeitet werden. Diese, das Tempo allmählich verlangsamende Reprise, die mit einer strengen Imitation des eigentlichen Hauptgedankens endet, führt unmittelbar zu der überaus raschen Schlußkoda des ganzen Werkes, die von dem Sechzehntelfigurenmotiv des zweiten Satzes beherrscht wird, aber auch dessen Hauptthema in mannigfachen Veränderungen wiederbringt. Charakteristisch für Bartók ist neben dem rein linearen Satz und den scharf dissonierenden Intervallzusammenklängen die Einzelverarbeitung jedes kleinsten melodischen und rhythmischen Elements.

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Aufführungsdauer:
17 Min.

Duration:
17 min.

Durée d'exécution:
17 min.

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In die „Philharmonia“ Partiturensammlung aufgenommen

Philharmonia No. 169

4

poco rit.

Tempo I.

3

(3)

(A)

4

Più andante $\text{d} = 70$

sul ponticello

con sord.

pp con sord.

6 poco a poco allargando

Musical score page 6, measures 7-8. The score is for a large ensemble. Measure 7 starts with dynamic *f*, followed by *p* and *mf*. Measure 8 begins with *mf* and ends with *ff*. Articulation marks like *sf* and *sfz* are present. A tempo marking *Poco a poco rall.* is written above the staff.

sempre simile(1)

Più lento $\text{d} = 10$

Musical score page 6, measures 9-10. The score continues with dynamic markings *f*, *mf*, *p*, and *ff*. Measure 10 ends with *ff*. Articulation marks include *cresc.* and *sf*.

Musical score page 6, measures 11-12. The score shows dynamics *mf*, *cresc.*, *ff*, and *cresc.*. Measure 12 ends with *cresc.*

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7

Musical score page 7, measures 10-11. The score features dynamic *ff* and *p*. Articulation marks include *sul pont.* and *sfz*. Measure 11 begins with *ff*.

poco a poco rall.

in modo ord.
martellato (talon)

Musical score page 7, measures 12-13. The score shows *ff* and *p*. Articulation marks include *sul pont.* and *sfz*. Measure 13 begins with *ff*.

Lento $\text{d} = 64$

Musical score page 7, measures 14-15. The score features *cresc.* and *ff*. Measure 15 ends with *ff*.

accel. al. - Tempo I $\text{d} = 88-84$

con sord.

Musical score page 7, measures 16-17. The score shows *ritard.*, *pizz.*, and *p*. Articulation marks include *pizz.*, *p*, and *sfz*. Measure 17 ends with *pp*.

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[12]

p

mf *meno f* *meno f* *meno f* *meno f*

p sub. *pp* *III IV* *pizz.*

p sub. *pizz.*

p sub. *bd.* *più p* *con sord.* *pizz.*

p sub. *pp* *rallentando* *ppp* *attacca* *ppp*

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Seconda parte

Allegro $\text{♩} = 120$
senza sord.
pizz.

[1]

s' con sord. *p* *b* *b* *quasi gliss.* *senza sord.* *p*

pizz. *s'* *arco* *b* *b* *p*

pizz. *arco* *pp* *p* *pizz.* *p*

[2] *b* *b* *b*

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3

4

5

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5

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cresc.

tr.

pizz.

arco

cresc.

cresc.

cresc.

con tutta la lunghezza dell'arco

12

7

12

13

14

15

16

17

13

cresc.
cresc.
cresc.
pizz.
pizz.
cresc.

10

arco
arco

11

marcatissimo

12

con tutta la lunghezza dell' arco

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14 [12] *Silence* (Ludwig van Beethoven)

13 [13] *Più mosso, J.=90-92*
sul pont.
p, pp sul pont.

14 [14] *Katharina und Walther* (Wolfgang Amadeus Mozart)

15 [15]

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15 [16] *IV*
mf cresc.
mf cresc.
mf cresc.
mf cresc.

17 [17] cresc.
cresc.

18 [18] ff cresc.
cresc.

19 [19] ff

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Musical score page 16. The score consists of six staves for strings. Measure 16 starts with a dynamic of *sforzando* (*sf*). Measures 17-18 show eighth-note patterns. Measure 19 begins with a dynamic of *p*.

20

Musical score page 20. The score consists of six staves for strings. Measure 20 starts with a dynamic of *sf*. Measures 21-22 show eighth-note patterns.

21

Musical score page 21. The score consists of six staves for strings. Measure 21 starts with a dynamic of *sf*. Measures 22-23 show eighth-note patterns.

Musical score page 22. The score consists of six staves for strings. Measure 22 starts with a dynamic of *sf*. Measures 23-24 show eighth-note patterns.

Musical score page 22. The score consists of six staves for strings. Measure 22 starts with a dynamic of *sf*. Measures 23-24 show eighth-note patterns.

rallentando al

Musical score page 23. The score consists of six staves for strings. Measure 23 starts with a dynamic of *sf*. Measures 24-25 show eighth-note patterns.

23 *Tempo I*

Musical score page 23. The score consists of six staves for strings. Measure 23 starts with a dynamic of *sf*. Measures 24-25 show eighth-note patterns.

24

Musical score page 24. The score consists of six staves for strings. Measure 24 starts with a dynamic of *p*. Measures 25-26 show eighth-note patterns.

18

25

col legno
col legno dim.
col legno

26

arco
pp
mf
p
pizz.
p

27

poco f
sf
poco f
poco f
poco f

28

ff
ff
ff

19

v
ff
sf
ff
sf
II

ff
mf
ff
mf
ff
sf
III

29

cresc.
ff
simile
ff
cresc.
ff
cresc.
ff
cresc.
ff

accel.

IV
ff
IV
ff

20

30 *sulla tastiera* pizz.
p sulla tastiera pizz.
p sul pont. ff pizz.
p sul pont. ff

arco

f *mf* *p*

31 *p* *leggerissimo*
p *arco II* *p*

pizz. *pizz.*
arco II *o*
p *leggerissimo*
leggerissimo

32

33 *arco* *poco cresc.*
arco *poco cresc.*
poco cresc.
poco cresc.

34 *cresc.* *pp* *a punta d'arco (al φ)*
pp *a punta d'arco (al φ)*
pp *a punta d'arco (al φ)*

23

ritornando - - - al - [36] **Tempo I.**

pizz.

a punta d'arco (al Ø) *n.f.*

sf pp

pizz. *mf*

[37] *a punta d'arco (al Ø)*

pp

mf

tr

mf

mf

arco

mf

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38

39

Più mosso $\text{J} = 104$

41 Ancora più mosso, $\text{J} = 110$

42

43 IV

44 II

26

45

III
IV
IV
II
II
I

come sopra
come sopra

Meno mosso $d=90$
martellato (talon)
simile

sempre ff e marcissimo
martellato (talon)
simile

sempre ff e marcissimo
martellato (talon)

sempre ff e marcissimo
martellato (talon)

sempre ff e marcissimo
martellato (talon)

sf

48

49

Piu mosso $d=108$

molto vibrato
fff
molto vibrato
fff
molto vibrato
fff

sempre ff

(non dim.) attacca

47

Ricapitulazione della prima parte
Moderato $\text{d} = 96$

mf
p

1 v p

2 v p

d = 86

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III v p

IV v p

3 f v p

4 pp p

5 più p

Meno mosso
d = 76

p

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6

allargando al

Più lento $\text{d} = 72$
martellato (talon)
IV simile

7

allargando al

ff martellato (talon) simile
ff martellato (talon) simile
ff martellato (talon) simile
Lento $\text{d} = 64$

rallentando

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Coda
Allegro molto $\text{d} = 100$

sul pont. sul pont.
sul pont. sul pont.

1

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2

A musical score page showing two measures of music. The top staff uses a treble clef, the second staff an alto clef, the third staff a bass clef, and the bottom staff a bass clef. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. Measures 11 and 12 feature complex rhythmic patterns with sixteenth-note figures and various accidentals.

poco a poco.

Meno vivo $\text{d} = 120$

A musical score page featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a dynamic 'cresc.' followed by 'poco a poco' and 'molto'. Measure 12 begins with 'in modo ord.' followed by 'cresc.', 'poco a poco', 'molto', and 'in modo ord.'. The score includes various dynamics like 'ff' (fortissimo) and 'molto'.

cresc. - - - - - *molto*

A musical score page showing two staves of music. The top staff is for the orchestra, featuring multiple parts with various clefs (G, C, F) and dynamic markings like forte (f), piano (p), and sforzando (sf). The bottom staff is for the piano, also with multiple parts and dynamic markings. The score includes measure numbers 11 and 12, and a tempo marking "marcatissimo".

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A musical score for piano, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes between measures, indicated by various sharps and flats. Measure 11 begins with a treble clef staff showing eighth-note patterns. Measure 12 begins with a bass clef staff showing eighth-note patterns. The score includes dynamic markings such as 'ff' (fortissimo) and 'ff' (fortissimo) with a fermata.

4

A musical score for piano, featuring four staves. The top staff is treble clef, the second is alto clef, the third is bass clef, and the bottom is bass clef. Measure 5 starts with a forte dynamic (f) in 2/4 time. Measures 6-7 show eighth-note patterns with dynamics mf and f respectively. Measure 8 begins with a forte dynamic (f). Measures 9-10 show eighth-note patterns with dynamics f and mf respectively. Measure 11 starts with a forte dynamic (f). Measure 12 ends with a forte dynamic (f).

A musical score for orchestra, page 10, showing measures 11 and 12. The score consists of five staves. Measure 11 starts with a forte dynamic in 2/4 time. Measure 12 begins with a dynamic of $\frac{3}{8}$. Various instruments are shown playing, including woodwinds and brass.

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5

=

IV.

=

6

IV.

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pizz. arco

cresc. ff p

cresc. ff p

cresc. ff p

=

7

f mf ff p

f mf ff p

f mf ff p

p f mf ff

=

f mf ff p

f mf ff p

f mf ff p

p f mf ff

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Musical score for orchestra, page 8, measures 1-4. The score consists of five staves. Measure 1: Violin 1 (G clef) has a melodic line with slurs and grace notes. Measure 2: Violin 2 (C clef) has eighth-note patterns. Measure 3: Cello (C clef) has eighth-note patterns. Measure 4: Double Bass (C clef) has eighth-note patterns. Measure 5: Violin 1 (G clef) has eighth-note patterns. Measure 6: Violin 2 (C clef) has eighth-note patterns. Measure 7: Cello (C clef) has eighth-note patterns. Measure 8: Double Bass (C clef) has eighth-note patterns. Measure 9: Violin 1 (G clef) has eighth-note patterns. Measure 10: Violin 2 (C clef) has eighth-note patterns. Measure 11: Cello (C clef) has eighth-note patterns. Measure 12: Double Bass (C clef) has eighth-note patterns.

Musical score for piano, page 10, measures 9-10. The score consists of four staves. Measure 9 starts with a forte dynamic (f) in the top staff, followed by mezzo-forte (mf) dynamics in the second and third staves. The fourth staff begins with a piano dynamic (p). Measure 10 continues with mezzo-forte dynamics in the first and second staves, followed by forte (ff) dynamics in the third and fourth staves. Measure 11 begins with a piano dynamic (p) in the bottom staff, followed by mezzo-forte (mf) dynamics in the other staves.

Musical score for orchestra and piano, page 13, measures 18-20. The score consists of five staves. The top three staves are for the orchestra, featuring woodwind instruments like oboes and bassoons. The bottom two staves are for the piano. Measure 18 begins with a forte dynamic (ff) in the piano. Measure 19 starts with a piano dynamic (p). Measure 20 begins with a forte dynamic (ff) in the piano. The score includes rehearsal marks III and IV, and dynamics ff marcato.

Musical score for orchestra, page 11, measures 1-5. The score consists of five staves. Measure 1: Violin 1 and 2 play eighth-note patterns. Measure 2: Trombones play eighth-note patterns. Measure 3: Trombones play eighth-note patterns. Measure 4: Trombones play eighth-note patterns. Measure 5: Trombones play eighth-note patterns. Measure 6: Trombones play eighth-note patterns. Measure 7: Trombones play eighth-note patterns. Measure 8: Trombones play eighth-note patterns. Measure 9: Trombones play eighth-note patterns. Measure 10: Trombones play eighth-note patterns. Measure 11: Trombones play eighth-note patterns. Measure 12: Trombones play eighth-note patterns. Measure 13: Trombones play eighth-note patterns. Measure 14: Trombones play eighth-note patterns. Measure 15: Trombones play eighth-note patterns. Measure 16: Trombones play eighth-note patterns. Measure 17: Trombones play eighth-note patterns. Measure 18: Trombones play eighth-note patterns. Measure 19: Trombones play eighth-note patterns. Measure 20: Trombones play eighth-note patterns. Measure 21: Trombones play eighth-note patterns. Measure 22: Trombones play eighth-note patterns. Measure 23: Trombones play eighth-note patterns. Measure 24: Trombones play eighth-note patterns. Measure 25: Trombones play eighth-note patterns. Measure 26: Trombones play eighth-note patterns. Measure 27: Trombones play eighth-note patterns. Measure 28: Trombones play eighth-note patterns. Measure 29: Trombones play eighth-note patterns. Measure 30: Trombones play eighth-note patterns. Measure 31: Trombones play eighth-note patterns. Measure 32: Trombones play eighth-note patterns. Measure 33: Trombones play eighth-note patterns. Measure 34: Trombones play eighth-note patterns. Measure 35: Trombones play eighth-note patterns. Measure 36: Trombones play eighth-note patterns. Measure 37: Trombones play eighth-note patterns. Measure 38: Trombones play eighth-note patterns. Measure 39: Trombones play eighth-note patterns. Measure 40: Trombones play eighth-note patterns. Measure 41: Trombones play eighth-note patterns. Measure 42: Trombones play eighth-note patterns. Measure 43: Trombones play eighth-note patterns. Measure 44: Trombones play eighth-note patterns. Measure 45: Trombones play eighth-note patterns.

A musical score page showing four staves of music. The top staff is for the piano, featuring a treble clef and a key signature of one sharp. The subsequent three staves are for an orchestra, each with a bass clef and a key signature of one sharp. Measure 231 begins with a forte dynamic in the piano part, followed by eighth-note patterns in the orchestra. Measure 232 continues with eighth-note patterns, maintaining the dynamic level established in the previous measure.

Musical score page 33, measures 1-6. The score consists of four staves. Measures 1-2 show eighth-note patterns with dynamic markings 'meno f' and 'simile (↑↓)'. Measure 3 shows eighth-note chords. Measures 4-6 show sixteenth-note patterns with dynamic markings 'meno f' and 'simile (↑↓)'.

A musical score for piano, showing three staves. The top staff uses treble clef and has a key signature of one sharp. The middle staff uses treble clef and has a key signature of one sharp. The bottom staff uses bass clef and has a key signature of one sharp. The score consists of measures 14 through 17. Measure 14 starts with a forte dynamic. Measures 15-16 show eighth-note patterns with grace notes. Measure 17 concludes with a half note followed by a fermata.

A musical score page for orchestra, labeled "III." The page number "15" is in the top right corner. The score consists of five staves. The first three staves are treble clef, the fourth is bass clef, and the fifth is alto clef. Measure 1: All staves play eighth-note patterns. Measure 2: Measures 3 and 4: Measures 5 and 6: Measures 7 and 8: Measures 9 and 10: Measures 11 and 12: Measures 13 and 14: Measures 15 and 16: Measures 17 and 18: Measures 19 and 20: Measures 21 and 22: Measures 23 and 24: Measures 25 and 26: Measures 27 and 28: Measures 29 and 30: Measures 31 and 32: Measures 33 and 34: Measures 35 and 36: Measures 37 and 38: Measures 39 and 40: Measures 41 and 42: Measures 43 and 44: Measures 45 and 46: Measures 47 and 48: Measures 49 and 50: Measures 51 and 52: Measures 53 and 54: Measures 55 and 56: Measures 57 and 58: Measures 59 and 60: Measures 61 and 62: Measures 63 and 64: Measures 65 and 66: Measures 67 and 68: Measures 69 and 70: Measures 71 and 72: Measures 73 and 74: Measures 75 and 76: Measures 77 and 78: Measures 79 and 80: Measures 81 and 82: Measures 83 and 84: Measures 85 and 86: Measures 87 and 88: Measures 89 and 90: Measures 91 and 92: Measures 93 and 94: Measures 95 and 96: Measures 97 and 98: Measures 99 and 100: Measures 101 and 102: Measures 103 and 104: Measures 105 and 106: Measures 107 and 108: Measures 109 and 110: Measures 111 and 112: Measures 113 and 114: Measures 115 and 116: Measures 117 and 118: Measures 119 and 120: Measures 121 and 122: Measures 123 and 124: Measures 125 and 126: Measures 127 and 128: Measures 129 and 130: Measures 131 and 132: Measures 133 and 134: Measures 135 and 136: Measures 137 and 138: Measures 139 and 140: Measures 141 and 142: Measures 143 and 144: Measures 145 and 146: Measures 147 and 148: Measures 149 and 150: Measures 151 and 152: Measures 153 and 154: Measures 155 and 156: Measures 157 and 158: Measures 159 and 160: Measures 161 and 162: Measures 163 and 164: Measures 165 and 166: Measures 167 and 168: Measures 169 and 170: Measures 171 and 172: Measures 173 and 174: Measures 175 and 176: Measures 177 and 178: Measures 179 and 180: Measures 181 and 182: Measures 183 and 184: Measures 185 and 186: Measures 187 and 188: Measures 189 and 190: Measures 191 and 192: Measures 193 and 194: Measures 195 and 196: Measures 197 and 198: Measures 199 and 200: Measures 201 and 202: Measures 203 and 204: Measures 205 and 206: Measures 207 and 208: Measures 209 and 210: Measures 211 and 212: Measures 213 and 214: Measures 215 and 216: Measures 217 and 218: Measures 219 and 220: Measures 221 and 222: Measures 223 and 224: Measures 225 and 226: Measures 227 and 228: Measures 229 and 230: Measures 231 and 232: Measures 233 and 234: Measures 235 and 236: Measures 237 and 238: Measures 239 and 240: Measures 241 and 242: Measures 243 and 244: Measures 245 and 246: Measures 247 and 248: Measures 249 and 250: Measures 251 and 252: Measures 253 and 254: Measures 255 and 256: Measures 257 and 258: Measures 259 and 260: Measures 261 and 262: Measures 263 and 264: Measures 265 and 266: Measures 267 and 268: Measures 269 and 270: Measures 271 and 272: Measures 273 and 274: Measures 275 and 276: Measures 277 and 278: Measures 279 and 280: Measures 281 and 282: Measures 283 and 284: Measures 285 and 286: Measures 287 and 288: Measures 289 and 290: Measures 291 and 292: Measures 293 and 294: Measures 295 and 296: Measures 297 and 298: Measures 299 and 300: Measures 301 and 302: Measures 303 and 304: Measures 305 and 306: Measures 307 and 308: Measures 309 and 310: Measures 311 and 312: Measures 313 and 314: Measures 315 and 316: Measures 317 and 318: Measures 319 and 320: Measures 321 and 322: Measures 323 and 324: Measures 325 and 326: Measures 327 and 328: Measures 329 and 330: Measures 331 and 332: Measures 333 and 334: Measures 335 and 336: Measures 337 and 338: Measures 339 and 340: Measures 341 and 342: Measures 343 and 344: Measures 345 and 346: Measures 347 and 348: Measures 349 and 350: Measures 351 and 352: Measures 353 and 354: Measures 355 and 356: Measures 357 and 358: Measures 359 and 360: Measures 361 and 362: Measures 363 and 364: Measures 365 and 366: Measures 367 and 368: Measures 369 and 370: Measures 371 and 372: Measures 373 and 374: Measures 375 and 376: Measures 377 and 378: Measures 379 and 380: Measures 381 and 382: Measures 383 and 384: Measures 385 and 386: Measures 387 and 388: Measures 389 and 390: Measures 391 and 392: Measures 393 and 394: Measures 395 and 396: Measures 397 and 398: Measures 399 and 400:

A musical score for piano, showing six staves of music. The key signature is A major (three sharps). The score consists of six measures, divided by vertical bar lines. Measures 11 and 12 show eighth-note patterns in the treble and bass staves. Measures 13 and 14 show eighth-note patterns in the treble and bass staves. Measures 15 and 16 show eighth-note patterns in the treble and bass staves. Measure 16 concludes with a dynamic ff (fortissimo) and a repeat sign at the beginning of the next measure.

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