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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 größter 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 kontrastpunktisch 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-Organpunkt 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 Quartet 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 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 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 soutenue 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 quarts 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 quarts 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
Prima parte Moderato $\text{♩} = 88$ 1927

Violino I
Violino II
Viola
Violoncello

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 Fugenthema 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 Anfangsatzes, allerdings mit starken Veränderungen, und zwar beider dort auftretenden Gedanken, nachweisen, die neu kombiniert und ebenfalls kontrapunktisch verarbeitet 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 Sechzehntelfigurmotiv 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.

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 "Ricapitulazione 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 in gradually slower 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.

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 contrepoincée, 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 le triangle chromatique du thème en 40, puis la résolution, qui nous amène au second fragment du mouvement. L'auteur l'a inscrit «Ricapitulazione della prima parte» (Résumé 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 son inspiration, et les intervalles durement dissonants qui résultent des développements mélodiques et rythmiques de ses thèmes.

Dr. A. P.

Dr. A. P.

Aufführungsdauer:
17 Min.

Duration:
17 min.

Durée d'exécution:
17 min.

poco a poco allargando

55

7

sempre simile (l)

mf-f

ff

8

al-

mf

ff

Più lento ♩ = 70

cresc.

ff

p

mf

f simile cresc.

9

cresc.

cresc.

cresc.

cresc.

75

10

più f

ff

poco a poco rall.

in modo ord. martellato (talon)

sul pont.

in modo ord. martellato (talon)

sul pont.

in modo ord.

sul pont.

ff

11

Lento ♩ = 64

cresc.

cresc.

ff

p

cresc.

cresc.

55

ritard.

accel. al. - Tempo ♩ = 88-84 con sord.

pp

pizz.

pizz.

pp

12

13

III sempre simile

IV

attacca

Seconda parte

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

con sord.

quasi gliss.

senza sord.

arco

pizz.

quasi gliss.

arco

pizz.

2

Handwritten note: *arco*

Handwritten note: *p*

Handwritten note: *mf*

Handwritten note: *arco*

Handwritten note: *f*

Handwritten note: *3*

Handwritten note: *arco*

Handwritten note: *pizz.*

Handwritten note: *p*

Handwritten note: *pizz.*

Handwritten note: *p*

Handwritten note: *p*

Handwritten note: *pp*

Handwritten note: *p*

Handwritten note: *p*

Handwritten note: *4*

Handwritten note: *p*

Handwritten note: *arco*

Handwritten note: *p*

Handwritten note: *p*

Handwritten note: *5*

Handwritten note: *cresc.*

Handwritten note: *f*

Handwritten note: *più f*

Handwritten note: *senza sord.*

Handwritten note: *cresc.*

Handwritten note: *f*

Handwritten note: *più f*

Handwritten note: *arco*

Handwritten note: *più f*

Handwritten note: *f*

Handwritten note: *f*

Handwritten note: *f*

Handwritten note: *f*

Handwritten note: *6*

Handwritten note: *pp*

Handwritten note: *p*

Handwritten note: *pizz.*

Handwritten note: *f*

Handwritten note: *arco*

Handwritten note: *p*

Handwritten note: *cresc.*

Handwritten note: *sf*

Handwritten note: *f*

Handwritten note: *cresc.*

Handwritten note: *sf*

Handwritten note: *cresc.*

Handwritten note: *sf*

Handwritten note: *cresc.*

Handwritten note: *sf*

Handwritten note: *con tutta la lunghezza dell' arco*

U.E. 1602 11

ten no 300

Musical score for measures 6-7. The system includes three staves: Violin I, Violin II, and Cello/Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. The first staff has a dynamic marking of *mf, leggero*. The second staff has *mf, leggero*. The third staff has *ff* and the instruction *con tutta la lunghezza dell' arco*. Measure numbers 6 and 7 are indicated in boxes.

Musical score for measures 7-8. The system includes three staves. The first staff has a dynamic marking of *p* and the instruction *leggero*. The second staff has *p* and *pizz.*. The third staff has *p*. Measure numbers 7 and 8 are indicated in boxes.

Musical score for measures 8-9. The system includes three staves. The first staff has a dynamic marking of *sempre f*. The second staff has *sempre f*. The third staff has *arco* and *sempre f*. Measure numbers 8 and 9 are indicated in boxes.

Musical score for measures 9-10. The system includes three staves. Measure numbers 9 and 10 are indicated in boxes.

Musical score for measures 10-11. The system includes three staves. The first staff has a dynamic marking of *ff*. The second staff has *ff* and *pizz.*. The third staff has *ff* and *pizz.*. Measure numbers 10 and 11 are indicated in boxes.

Musical score for measures 11-12. The system includes three staves. The first staff has a dynamic marking of *ff*. The second staff has *arco* and *ff*. The third staff has *arco* and *ff*. Measure numbers 11 and 12 are indicated in boxes.

Musical score for measures 12-13. The system includes three staves. The first staff has a dynamic marking of *ff*. The second staff has *ff*. The third staff has *ff*. Measure numbers 12 and 13 are indicated in boxes.

Musical score for measures 13-14. The system includes three staves. The first staff has a dynamic marking of *ff*. The second staff has *ff*. The third staff has *ff*. Measure numbers 13 and 14 are indicated in boxes.

3. Tempo (ritardando) in V. 12

Musical score for measures 12-13. The system includes a vocal line and a piano accompaniment. The piano part features dynamic markings of *meno f*, *sf*, and *sf*. The tempo is marked as *3. Tempo (ritardando) in V. 12*.

Più mosso, J. = 90-92

Musical score for measures 13-14. The tempo is marked as *Più mosso, J. = 90-92*. The piano part includes dynamic markings of *p*, *pp*, and *pp* sul pont. There are also trills in the piano part.

14. Cantapiano ed un poco di tempo. Il secondo

Musical score for measures 14-15. The tempo is marked as *14. Cantapiano ed un poco di tempo. Il secondo*. The piano part includes dynamic markings of *più p*, *p, distinto*, and *in modo ord.*.

15

Musical score for measures 15-16. The piano part includes dynamic markings of *p, distinto*, *p, distinto*, and *mp* with a trill.

Handwritten notes and markings at the bottom of page 14.

Musical score for measures 16-17. The system includes a vocal line and a piano accompaniment. The piano part features dynamic markings of *mf*, *cresc.*, *mf*, *cresc.*, *mf cresc.*, and *mf cresc.*. There is a section marked *IV* at the beginning.

17

Musical score for measures 17-18. The piano part includes dynamic markings of *cresc.* and *cresc.*.

18

Musical score for measures 18-19. The piano part includes dynamic markings of *cresc.*, *ff*, and *ff*.

19

Musical score for measures 19-20. The piano part includes dynamic markings of *ff*, *ff*, and *ff*.

Musical score for measures 16-19. The score is in 4/4 time and features a complex rhythmic pattern with many sixteenth notes. The upper staves (Violin I and Violin II) have a melodic line with slurs and accents. The lower staves (Viola and Cello) provide a rhythmic accompaniment. Dynamics include *sf* (sforzando) and *f* (forte).

20

Musical score for measures 20-23. The rhythmic pattern continues. Dynamics include *sf* and *f*.

21

Musical score for measures 24-27. Dynamics include *sf* and *f*.

Musical score for measures 28-31. Dynamics include *sf* and *f*.

22

Musical score for measures 32-35. Dynamics include *sf* and *sempre ff* (sempre fortissimo).

col legno rallentando al

Musical score for measures 36-39. The instruction "col legno" is present. Dynamics include *dim.* (diminuendo).

23

Musical score for measures 40-43. The instruction "Tempo I" is present. Dynamics include *p* (piano), *pp* (pianissimo), *cresc.* (crescendo), *arco*, *arco v*, *mf* (mezzo-forte), *f* (forte), and *pizz.* (pizzicato).

24

Musical score for measures 44-47. Dynamics include *marcato*.

Handwritten notes: "17 a 40 Tempo I"

25 *col legno*

ff *col legno* *f* *col legno* *dim.* *ff* *col legno*

26 *arco*

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

27

poco f *sf* *poco f* *sf* *poco f* *sf* *poco f* *sf*

28

sf *f* *sf* *f* *sf* *f* *sf* *f*

v *sf* *ff* *sf* *sf* *sf* *sf* *sf*

f *mf* *sf* *mf* *sf* *mf* *sf* *mf*

29

mf *sf* *cresc.* *sf* *cresc.* *sf* *cresc.* *sf*

sf *ff* *accel.* *ff* *ff* *ff* *ff* *ff*

30 sulla tastiera

Più mosso, ♩ = 136

Musical score for measures 30-32. It features four staves: two for the right hand and two for the left hand. The right hand part includes markings for 'pizz.' (pizzicato) and 'sulla tastiera' (on the keyboard). The left hand part includes markings for 'sul pont.' (sul ponticello) and 'pizz.'. Dynamics range from *p* (piano) to *ff* (fortissimo).

Musical score for measures 33-34. It features four staves. The right hand part is marked 'arco' (arco) and includes a *p* dynamic. The left hand part includes a *mf* dynamic. The score concludes with an 'arco' marking.

Musical score for measures 31-32. It features four staves. The right hand part is marked 'p' and 'leggerissimo'. The left hand part includes an 'arco II' marking and a *p* dynamic.

Musical score for measures 32-34. It features four staves. The right hand part includes 'pizz.' markings and a *p* dynamic. The left hand part includes an 'arco II' marking and a *leggerissimo* dynamic. The score concludes with a *leggerissimo* marking.

Musical score for measures 30-32. It features four staves. The right hand part includes 'arco' markings and a *p* dynamic. The left hand part includes a *leggerissimo* dynamic and a 'non arpeggio' marking.

Musical score for measures 33-34. It features four staves. The right hand part includes a *pizz.* marking. The left hand part includes a *p* dynamic.

Musical score for measures 31-32. It features four staves. The right hand part includes an 'arco' marking and a *poco cresc.* dynamic. The left hand part includes an 'arco' marking and a *poco cresc.* dynamic.

Musical score for measures 32-34. It features four staves. The right hand part includes a *cresc.* marking and a *pp* dynamic. The left hand part includes a *pp* dynamic and a 'a punta d'arco (al ϕ)' marking.

a punta d'arco (al ϕ)

35 sul ponticello

ϕ in modo ord. *p* *ff* col legno -

p ϕ in modo ord. *f* *ff* col legno -

p ϕ in modo ord. *ff* col legno -

ppsc. in modo ord. *f* *ff* col legno -

ritornando - - - - - al - **36** Tempo I. *pizz.*

37 a punta d'arco (al ϕ) *pp*

mf *mf* *mf* *arco* *mf*

38

tr

arco v

marc.

39

40

Più mosso ♩ = 104

pp

p

pp

pp

cresc.

cresc.

41 Ancora più mosso, ♩ = 110

ff

ff

42

43

IV

ff

ff

44

II

IV

ffruido

ffruido

45

Musical score for measures 45-46. It features three staves: Treble, Alto, and Bass. The music is in a key with one sharp (F#) and a 2/4 time signature. Measure 45 includes markings for fingerings (III, IV, II) and dynamics (sf). Measure 46 includes the instruction "come sopra" and "sf".

Musical score for measures 46-47. It features three staves. Measure 46 includes the tempo marking "Meno mosso" with a quarter note equal to 90 (♩ = 90), and performance instructions: "martellato (talon) simile", "sempre ffe marcantissimo", and "martellato (talon) simile". Measure 47 includes "come sopra" and "martellato (talon)".

Musical score for measures 47-48. It features three staves. Measure 47 includes the instruction "simile". Measure 48 includes "sempre ffe marcantissimo" and "martellato (talon)".

Musical score for measures 48-49. It features three staves. Measure 48 includes "simile". Measure 49 includes "sempre ffe marcantissimo" and "martellato (talon)".

48

Musical score for measures 48-49. It features three staves. Measure 48 includes "sempre ffe marcantissimo" and "martellato (talon)". Measure 49 includes "sempre ffe marcantissimo" and "martellato (talon)".

Musical score for measures 49-50. It features three staves. Measure 49 includes the tempo marking "Più mosso" with a quarter note equal to 108 (♩ = 108), and performance instructions: "molto vibrato" and "fff". Measure 50 includes "molto vibrato" and "fff".

Musical score for measures 50-51. It features three staves. Measure 50 includes "molto vibrato" and "fff". Measure 51 includes "molto vibrato" and "fff".

Musical score for measures 51-52. It features three staves. Measure 51 includes "molto vibrato" and "fff". Measure 52 includes "molto vibrato" and "fff".

10 ff marcato

Ricapitolazione della prima parte

Moderato $\text{♩} = 96$

VE

6

allargando al -

Più lento $\text{♩} = 72$
martellato (talon)
 IV *simile*
 allargando al -

7

Lento $\text{♩} = 64$
 rallentando

Coda

Allegro molto $\text{♩} = 100$

sul pont.
 p
 pp

1

2

poco a poco.

Meno vivo ♩ = 120
- in modo ord.

cresc. poco a poco - molto

marcatissimo

Vassallo

5

6

7

8

f *mf* *ff* *p*

f *mf* *ff* *p*

f *mf* *ff* *p*

p *f* *mf* *ff*

9

f *mf* *ff*

f *mf* *ff*

f *mf* *ff*

p *f* *mf* *ff*

p *cresc.*

meno f cresc.

meno f cresc.

meno f cresc.

10

ff *meno f* *p* *simile*

ff *meno f* *p* *simile*

pizz. arco *III II*

pizz. arco *III IV*

ff *p* *ff* *p*

ff *p* *ff marcato*

ff *p* *ff marcato*

III *IV*

ff *p* *ff marcato*

11

f *f*

a 5 battute

