

3rd STRING QUARTET Béla Bartók
Prima parte 1927

Violoncello

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4
Piu andante ♩ = 70

The first system of the musical score consists of five staves. The top two staves are for the Violin I and Violin II parts, both in treble clef. The third staff is for the Viola part, in alto clef. The bottom two staves are for the Cello and Double Bass parts, both in bass clef. The tempo is marked 'Piu andante' with a quarter note equal to 70 beats per minute. The key signature has one sharp (F#). The first measure of the system contains a whole rest for all parts. The second measure begins with the strings playing a half-note pattern (F#4, A4, C5, B4) marked 'pp con sord.'. The Violins enter in the second measure with a half-note pattern (F#4, A4, C5, B4) marked 'pp sul ponticello'. The third measure continues the string pattern, and the Violins play a half-note pattern (F#4, A4, C5, B4) marked 'pp sul ponticello'. The fourth measure continues the string pattern, and the Violins play a half-note pattern (F#4, A4, C5, B4) marked 'pp sul ponticello'. The fifth measure continues the string pattern, and the Violins play a half-note pattern (F#4, A4, C5, B4) marked 'pp sul ponticello'.

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6

più f

più f

III

II

più f

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poco a poco allargando.

56 **7**

sempre simile(4)

al-

58 **8**

Più lento ♩ = 70

63

cresc.

cresc.

cresc.

simile cresc.

mf

p

61 **9**

cresc.

cresc.

cresc.

cresc.

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73 **10**

più f

poco a poco rall.

78

sul pont.

in modo ord. martellato (talon)

sul pont.

in modo ord. martellato (talon)

sul pont.

in modo ord. o

72 **11**

cresc.

cresc.

cresc.

cresc.

p

accel. al. Tempo. ♩ = 88-84

75

ritard.

sord.

pizz.

pizz.

p

p

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12

A handwritten musical score for the song "The Rose Tree". The score is written on four staves. The first staff is the vocal line, starting with a treble clef and a key signature of one flat (B-flat). The second staff is the piano accompaniment, starting with a treble clef. The third staff is the piano accompaniment, starting with a bass clef. The fourth staff is the piano accompaniment, starting with a bass clef. The music is in 2/4 time. The score includes a key signature change to two flats (B-flat and E-flat) in the third measure. The tempo is marked "Allegretto". The score includes a key signature change to two flats (B-flat and E-flat) in the third measure. The tempo is marked "Allegretto". The score includes a key signature change to two flats (B-flat and E-flat) in the third measure. The tempo is marked "Allegretto".

A musical score for the song 'The Rose Tree'. The score is written for four staves. The first staff is for the vocal melody, starting with a treble clef and a key signature of one flat (B-flat). The second staff is for the piano accompaniment, starting with a treble clef and a key signature of one flat. The third staff is for the piano accompaniment, starting with a bass clef and a key signature of one flat. The fourth staff is for the piano accompaniment, starting with a bass clef and a key signature of one flat. The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *meno* (meno-forte). The tempo is marked 'Allegretto'. The score is divided into measures by vertical bar lines. The first measure of the vocal melody is marked with a 'p' (piano) dynamic. The second measure of the vocal melody is marked with a 'mf' (mezzo-forte) dynamic. The third measure of the vocal melody is marked with a 'meno' (meno-forte) dynamic. The fourth measure of the vocal melody is marked with a 'meno' (meno-forte) dynamic. The fifth measure of the vocal melody is marked with a 'meno' (meno-forte) dynamic. The sixth measure of the vocal melody is marked with a 'meno' (meno-forte) dynamic. The seventh measure of the vocal melody is marked with a 'meno' (meno-forte) dynamic. The eighth measure of the vocal melody is marked with a 'meno' (meno-forte) dynamic. The ninth measure of the vocal melody is marked with a 'meno' (meno-forte) dynamic. The tenth measure of the vocal melody is marked with a 'meno' (meno-forte) dynamic. The eleventh measure of the vocal melody is marked with a 'meno' (meno-forte) dynamic. The twelfth measure of the vocal melody is marked with a 'meno' (meno-forte) dynamic. The thirteenth measure of the vocal melody is marked with a 'meno' (meno-forte) dynamic. The fourteenth measure of the vocal melody is marked with a 'meno' (meno-forte) dynamic. The fifteenth measure of the vocal melody is marked with a 'meno' (meno-forte) dynamic. The sixteenth measure of the vocal melody is marked with a 'meno' (meno-forte) dynamic. The seventeenth measure of the vocal melody is marked with a 'meno' (meno-forte) dynamic. The eighteenth measure of the vocal melody is marked with a 'meno' (meno-forte) dynamic. The nineteenth measure of the vocal melody is marked with a 'meno' (meno-forte) dynamic. The twentieth measure of the vocal melody is marked with a 'meno' (meno-forte) dynamic. The score ends with a double bar line.

13 *sempre simile* III

III IV

p sub.

pizz.

p sub.

p sub.

con sord.

A musical score for a piano piece titled "The Rose Tree". The score is written for four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with a tempo marking of "rallentando" and a dynamic marking of "ppp". The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings. The piece concludes with a "p" dynamic marking and an "attacca" instruction.

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Seconda parte

Allegro ♩ = 120

senza sord.

pizz.

pizz.
 con sord.
 pizz.
 quasi gliss.
 pp
 senza sord.
 pizz.

[illegible]

Musical score for "The Rose Tree" in 2/4 time. The score is written for voice and piano. The key signature has one flat (B-flat). The tempo is marked "Allegretto". The score consists of two systems. The first system has a key signature change from one flat to two flats (B-flat and E-flat) in the second measure. The second system has a key signature change from two flats to one flat (B-flat) in the second measure. The piano part features a prominent bass line with chords and single notes. The vocal part is a simple melody. The score ends with a double bar line.

134

138

3

142

147

4

153

5

157

157

6

157

mf, leggero
mf, leggero
con tutta la lunghezza dell' arco
mf

leggero
pizz.
p
cresc.
cresc.

arco
sempre f
sempre f
sempre f
sempre f

v
f
v
f
v
f

cresc.
cresc.
pizz.
ff
cresc.
cresc.
pizz.
ff

arco
ff
arco
ff

marcatissimo

f
con tutta la lunghezza dell' arco

mezzo-forte (meno f) dynamics. The music features a melody in the right hand and a bass line in the left hand, with various articulations and slurs.

Più mosso, $\text{♩} = 90-92$

mezzo-piano (p) dynamics. The music continues with a melody in the right hand and a bass line in the left hand, including a section marked "pp sul pont." (pianissimo on the bridge).

mezzo-piano (p) dynamics. The music continues with a melody in the right hand and a bass line in the left hand, including a section marked "p, distinto" (piano, distinct) and "in modo ord." (in ordinary mode).

mezzo-piano (p, distinto) dynamics. The music continues with a melody in the right hand and a bass line in the left hand, including a section marked "mp" (mezzo-piano) and "tr" (trill).

mezzo-forte (mf) dynamics. The music continues with a melody in the right hand and a bass line in the left hand, including a section marked "cresc." (crescendo) and "tr" (trill).

mezzo-forte (mf) dynamics. The music continues with a melody in the right hand and a bass line in the left hand, including a section marked "cresc." (crescendo).

mezzo-forte (mf) dynamics. The music continues with a melody in the right hand and a bass line in the left hand, including a section marked "cresc." (crescendo).

mezzo-forte (mf) dynamics. The music continues with a melody in the right hand and a bass line in the left hand, including a section marked "cresc." (crescendo).

Two systems of musical notation for measures 18 and 19. Each system contains four staves (treble, alto, tenor, and bass). The music features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. Dynamic markings include *ff* (fortissimo) and *f* (forte).

Two systems of musical notation for measures 20 and 21. Each system contains four staves. Measure 20 is marked with a box containing the number 20. The music continues with the same complex rhythmic patterns. Dynamic markings include *ff* and *f*.

Two systems of musical notation for measures 22 and 23. Each system contains four staves. Measure 22 is marked with a box containing the number 21. The music continues with the same complex rhythmic patterns. Dynamic markings include *ff* and *f*.

Two systems of musical notation for measures 24 and 25. Each system contains four staves. The music continues with the same complex rhythmic patterns. Dynamic markings include *ff* and *f*.

Two systems of musical notation for measures 26 and 27. Each system contains four staves. Measure 26 is marked with a box containing the number 22. The music continues with the same complex rhythmic patterns. Dynamic markings include *sempre ff* (sempre fortissimo) and *f*.

Two systems of musical notation for measures 28 and 29. Each system contains four staves. The music continues with the same complex rhythmic patterns. Dynamic markings include *sempre ff* and *f*.

Two systems of musical notation for measures 30 and 31. Each system contains four staves. Measure 30 is marked with a box containing the number 23. The music continues with the same complex rhythmic patterns. Dynamic markings include *Tempo I*, *80*, *p* (piano), *cresc.* (crescendo), *pp* (pianissimo), *pizz.* (pizzicato), *f* (forte), *arco* (arco), and *marcato*.

Two systems of musical notation for measures 32 and 33. Each system contains four staves. Measure 32 is marked with a box containing the number 24. The music continues with the same complex rhythmic patterns. Dynamic markings include *marcato*.

25 *col legno*

col legno *dim.*

col legno

pizz.

26

pizz.

27

pizz.

28

pizz.

29

simile

simile

cresc.

cresc.

cresc.

cresc.

accel.

IV.

IV.

30 sulla tastiera - pizz.
sulla tastiera - pizz.
sul pont. - pizz.
sul pont. - pizz.

arco
arco

31
leggerissimo
arco II

32
pizz.
pizz.
arco II - o
leggerissimo

arco
III - II - o
p
leggerissimo
non arpegg.
II

33
pizz.

arco
poco cresc.
poco
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)

38

arco v

marc.

39

40

Più mosso $\text{♩} = 104$

pp

p

pp

pp II

cresc.

cresc.

41 Ancora più mosso, $\text{♩} = 110$

ff

42

43 IV

ff

44 II

rruido

rruido

45

III
IV
IV
II
IV
II
come sopra
come sopra

Meno mosso $\text{♩} = 90$

46

III
IV
IV
II
come sopra
come sopra
sempre ff e marcatisissimo
martellato (talon) simile
sempre ff e marcatisissimo
martellato (talon)
sempre ff e marcatisissimo
martellato (talon)

simile
simile

47

48

Più mosso $\text{♩} = 108$

49

molto vibrato
molto vibrato
molto vibrato
molto vibrato
sempre ff

sempre ff

sempre ff

Ricapitolazione della prima parte

Moderato $\text{♩} = 96$

55 **6**

allargando al -

7

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

allargando al -

Lento $\text{♩} = 64$

rallentando

Coda

Allegro molto $\text{♩} = 100$

sul pont.

p

pp

ff

1

poco a poco. - - - - - in modo ord. **Meno vivo** ♩ = 120

5

6

7

8

f *mf* *ff* *p*
f *mf* *ff* *p*
f *mf* *ff* *p*
p *f* *mf* *ff*

9

f *mf* *ff*
p *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* *ff* *p*
ff *meno f* *ff* *p*
pizz. arco *III* *II* *simile*
pizz. III arco *IV* *simile*
p *ff* *p*

ff *p* *ff* *ff marcato*
ff *p* *ff* *ff marcato*

11

a 5 battute

12

ff marcato
a 5 battute

13

meno f

meno f

meno f

meno f

simile (1)

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14

15

cresc.

p

cresc.

p

cresc.

p

cresc.

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