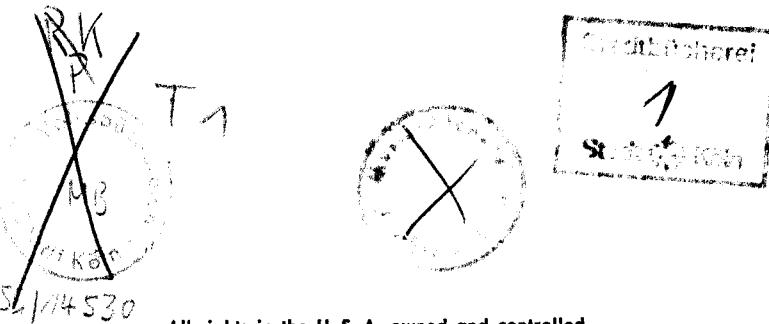


Béla Bartók

PHILHARMONIA
PARTITUREN • SCORES • PARTITIONS

Dedicated to Mrs. Sprague-Coolidge

BÉLA BARTÓK
STREICHQUARTETT V
VONÓSNÉGYES / STRING QUARTET
QUATUOR À CORDES



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Philharmonia No. 167

PHILHARMONIA PARTITUREN
in der
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Béla Bartók (geboren am 25. März 1881 in Nagyszentmiklós, gestorben am 26. September 1945 in New York) schrieb sein Fünftes Streichquartett im Jahre 1934. Das Werk wurde 1935 in Washington vom Kolisch-Quartett uraufgeführt.

Vollkommene Meisterschaft als Ergebnis der Verknüpfung eines universellen Ausdrucksbereichs — der vom Tragisch-Visionären über kraftvoll Geistes bis zum Grotesken reicht — mit den subtilsten formalen und kontrapunktischen Künsten realisiert sich in diesem Werk des reifen Bartók. Eine tiefe und edle Menschlichkeit ist in der ganzen Komposition gegenwärtig, deren Geist mit dem der späten Beethovenischen Quartette verwandt ist.

Der Aufbau des Werkes zeigt — sowohl in der Anordnung der einzelnen Sätze als auch teilweise in deren innerer Gliederung — eine brückenartige Symmetrie (ABCBA). Im Mittelpunkt der fünfsätzigen Anlage steht ein Scherzo; vor und hinter diesem stehen zwei langsame Sätze, von welchen der spätere eine Variation des früheren ist. Die beiden Ecksätze sind verknüpft durch motivische Verwandtschaft und sogar durch das Auftauchen des ersten Themas aus dem ersten Satz in der Fugato-Episode des letzten (T. 368). In dieser Satzanordnung ist das Fünfte Quartett dem sechs Jahre früher entstandenen Vierten verwandt; in jenem steht aber ein langsamer Satz im Zentrum, von zwei scherzoartigen flankiert.

Tonales Zentrum der ganzen Komposition ist B.

Formübersicht:

I. Satz. Sonatenform von brückenartigem Bau.

T. 1—58 Exposition:

T. 1—14 Erstes Thema.

T. 14—24 Überleitung.

T. 24—44 Zweites Thema (ab T. 37 kombiniert mit einer variierten Wiederkehr des ersten).

Béla Bartók (born March 25th, 1881, at Nagyszentmiklós le 25 Mars 1881, mort à New York le 26 Septembre 1945, a composed ce 5ème quartet à cordes en 1934. Dédicée à Mrs. Sprague-Coolidge, l'œuvre a été créée à Washington en 1935 par le Quatuor Kolisch.

Bartók s'y révèle dans toute sa maturité: l'universalité de l'expression, qui s'étend du tragique visionnaire au grotesque en passant par une verve débordante de santé, s'y marie avec une souveraine maîtrise aux tours de force les plus subtils des procédés formels et de contrepoint. L'œuvre entière, qui n'est pas sans présenter une grande affinité avec les derniers quatuors de Beethoven, est pénétrée de profondeur et de noblesse humaine.

La structure de l'œuvre, dans la succession des mouvements aussi bien que dans leur disposition interne, présente une symétrie en arches (ABCBA). Un scherzo constitue le centre des cinq mouvements; avant et après lui se placent deux mouvements lents, le deuxième étant une variante du premier. Les mouvements d'angle possèdent une étroite parenté des motifs: le premier thème du premier mouvement reparait même dans l'épisode fugue du dernier (Mesure 368). Cette structure rapproche l'œuvre du Quatuor No. 4, antérieur de six années: à cela près que dans ce dernier, c'est un mouvement lent qui occupe le centre, flanqué de deux autres à allure de scherzo.

Tonal centre of the entire work is B.

Centre tonal de l'œuvre: si bémol.

Formal Analysis:

First Movement. Sonata Form, arch-like construction.

Bars 1—58 Exposition:

Bars 1—14 First Subject.

Bars 14—24 Transition.

Bars 24—44 Second Subject (combined, from 37 onward, with a varied return of the first).

Béla Bartók, né à Nagyszentmiklós le 25 Mars 1881, mort à New York le 26 Septembre 1945, a composé ce 5ème quartet à cordes en 1934. Dédicée à Mrs. Sprague-Coolidge, l'œuvre a été créée à Washington en 1935 par le Quatuor Kolisch.

T. 44—58 Drittes Thema (in seinem lyrischen Charakter Gegen-satz zu dem kraft-vollen vorangegan-genen, doch in en-ger motivischer Ver-wandtschaft mit Thema I).

T. 59—132 Durchführung des I. und II. The-mas. Am Höhepunkt (T. 126) eine Pseudo-reprise des ersten Themas, die aber nur als Rückführung zur folgenden Wie-derkehr des Themas III dient.

T. 132—176 Reprise (The-men in Umkehrung und in der umge-kehrten Reihenfolge der Exposition):

T. 132—146 Rückkehr von The-ma III in Umkeh-rung.

T. 146—159 Variierte Rückkehr von Thema II in Umkehrung.

T. 159—176 Varierte Rückkehr von Thema I in Umkehrung.

T. 177—218 Coda, aus Ele-menten von The-ma I aufgebaut.

II. Satz. Brückenartige Form.

I. 1—10 Erster Gedanke (aus Trillern verschwommenen Charakters sich allmählich mate-rialisierende und wieder zerbröckelnde Gestalten).

I. 10—25 Zweiter Gedanke, quasi ein figurierter Choral (die fi-gurative Oberstimme entsteht aus dem ersten Gedanken und formt sich allmählich zu einer selbständigen Melo-die).

I. 26—35 Dritter Gedanke (in der Nebenstimme die Triller und Frag-meente des ersten Gedankens).

I. 35—46 Verarbeitung des vorigen Gedankens und Rückführung zu einer

Bars 44—58 Third Subject (by its lyrical char-acter contrasting with the vigorous preceding ones, but in its motivic material closely related to the first).

Bars 59—132 Development of the First and Second Subjects. At the climax (Bar 126) a pseudo-re-capitulation of the First Subject, which however serves only as a lead-back to the ensuing return of the Third Subject.

Bars 132—176 Recapitula-tion. Subjects inverted and in reverse order.

Bars 132—146 Return of Third Subject, inverted.

Bars 146—159 Return of Second Subject, varied and inverted.

Bars 159—176 Return of First Subject, varied and inverted.

Bars 177—218 Coda, built out of elements of the First Subject.

Second Movement. Arch Form.

Bars 1—10 First Idea from vague trills musical figures gradu-ally materialise, only to crumble away again.

Bars 10—25 Second Idea, in the manner of a Choral with a figural counter-melody: the latter, in the top part, derives from the First Idea and gradually takes on a more inde-pendent charac-ter.

Bars 26—35 Third Idea (in the accompanying voice the frag-ments and trills of the First Idea).

Bars 35—46 Working-out of the preceding idea and lead-back to a

Mes. 44—58 3ème thème (dont le caractère lyrique contraste avec la vigueur des deux premiers, mais qui s'apparente étroitement à celui-ci par sa thématique).

Mes. 59—132 Développement des 1er et 2ème thèmes. Le point culminant (Mes. 126) est une fausse reprise du 1er thème qui, de fait, n'amène que la réexposition du 3ème thème.

Mes. 132—176 Reprise (thèmes renversés et en suite contraire à ceux de l'exposi-tion).

Mes. 132—146 Retour du 3ème thème renversé.

Mes. 146—159 Retour en va-riante du 2ème thème renversé.

Mes. 159—176 Retour en va-riante du 1er thème renversé.

Mes. 177—218 Coda, bâtie sur des fragments du 1er thème.

Deuxième Mouvement: Structure en arches.

Mes. 1—10 1ère idée: figures émergeant peu à peu d'un flou de trilles et se réduisant ensuite en fragments.

Mes. 10—25 2ème idée: sorte de choral figuré (la voix supé-rieure naît de la première idée et prend peu à peu la forme d'une mé-lodie autonome).

Mes. 26—35 3ème idée (trilles et fragments de la 1ère idée à la voix accompa-gnante).

Mes. 35—46 Elaboration de l'idée précédente et passage à

T. 46—49 stark gekürzten Rekapitulation des zweiten Gedankens.
T. 50—56 Gekürzte Wiederkehr des ersten Gedankens (sich in die Anfangstriller auflösend).

III. SATZ. SCHERZO.

(Das asymmetrische „bulgarische“ Metrum stammt zwar aus der Auseinandersetzung Bartóks mit der Volksmusik der Balkanhalbinsel, doch ist die Motivik des Satzes nicht mit bulgarischer Folklore verwandt.)

T. 1—66 Hauptteil:
T. 1—2 Einleitung.

T. 24—49 Zweiter Gedanke (mit Motiven aus dem ersten kontrapunktiert) und Rückführung zur

T. 50—64 Wiederkehr des ersten Gedankens.
T. 64—66 Überleitung zum

T. 1—65 Trio (mit Einleitung — T. 1—8 — und am Schluss mit Rückführung zum Scherzo).

T. 1—92 Variierte Rekapitulation des Scherzos (mit Motiven in Originalgestalt und Umkehrung sowie kodartiger Umformung des ersten Gedankens bei seiner letzten Wiederkehr).

IV. SATZ. FREIE UND STARK ERWEITERTE VARIATION DES ZWEITEN SATZES.

T. 1—22 Variation des ersten Gedankens aus Satz II (statt der Triller stehen hier teilweise Pizzicati glissandi).

T. 23—42 Variation des zweiten Gedankens aus Satz II (die chorale-artigen Akkorde zerbröckeln, tremolo).

T. 42—54 Kanonische Variation des dritten Gedankens aus Satz II. Umwandlung der begleitenden Triller in ein skalenartiges Motiv.

Bars 46—49 much shortened recapitulation of the Second Idea.
Bars 50—56 Shortened return of the First Idea, dissolving into the trills of the opening.

Third Movement. Scherzo.

(The asymmetrical “Bulgarian” metre reflects Bartók’s experience of the folk music of the Balkan peninsula, but the movement’s themes are not related to Bulgarian folk music.)

Bars 1—66 Principal Section.

Bars 1—2 Introduction.
Bars 3—24 First Idea.

Bars 24—49 Second Idea (with counterpointing motives from the first) and lead-back to

Bars 50—64 Return of the First Idea.

Bars 64—66 Transition to the Trio.

Bars 1—65 Trio (with Introduction, bars 1—8, and at the end a lead-back to the Scherzo).

Bars 1—92 Varied recapitulation of the Scherzo (motives in their original form and inverted: on its final reappearance the First Idea is remoulded to form a kind of coda).

Fourth Movement. Free and much enlarged variation of the second movement.

Bars 1—22 Variation of the First Idea from Mvt. II (the trills being partly replaced by pizzicati glissandi).

Bars 23—42 Variation of the Second Idea from Mvt. II (the chorale-like chords tremolo).

Bars 42—54 Canonic variation of the Third Idea from Mvt. II. Transformation of the accompanying trills into a scale.

Mes. 46—49 Récapitulation très raccourcie de la 2ème idée.
Mes. 50—56 Réexposition raccourcie de la 1ère idée (s’évanouissant dans les trilles du début).

Troisième Mouvement: Scherzo.

(Le mètre bulgare asymétrique a été fourni à Bartók par ses études du folklore balkanique, mais la thématique du mouvement n’est pas apparente au folklore bulgare.)

Mes. 1—66 Section principale.

Mes. 1—2 Introduction.
Mes. 3—24 1ère idée.

Mes. 24—49 2ème idée (contrepoint de plusieurs motifs de la première idée) et retour à

Mes. 50—64 Réexposition de la 1ère idée.

Mes. 64—66 Transition vers le

Mes. 1—65 Trio (avec introduction, bars 1—8) et en conclusion, retour au Scherzo).

Mes. 1—92 Récapitulation en variante du Scherzo (avec motifs dans leur forme originale et renversée; la première idée à sa dernière réexposition est convertie en forme de coda).

Quatrième Mouvement: Variation libre et très étendue du deuxième mouvement.

Mes. 1—22 Variante de la première idée du 2ème mouvement (les trilles sont partiellement remplacés par des pizzicati glissandi).

Mes. 23—42 Variante de la deuxième idée du 2ème mouvement (fragmentation des accords du chorale, tremolos).

Mes. 42—54 Variante en canon de la troisième idée du 2ème mouvement. Les trilles d’accompagnement apparaissent ici sous forme de gammes.

T. 54—60 Chromatische Verarbeitung der Oberstimme aus dem zweiten Gedanken von Satz II mit überleitendem Charakter.

T. 60—63 Einführung eines neuen Motivs (kleine Terz, steigend und fallend) zwischen den Bruchstücken des Chorals.

T. 64—81 Kombination dieses neuen Motivs mit der teilweise imitativen Verarbeitung des dritten Gedankens, begleitet von einer chromatischen Variante der schon früher in Skalen umgewandelten Triller. Anschwellen bis zum Höhepunkt des Satzes und Abschwellen.

T. 81—101 Varierte Reprise des Chorals, von dem skalenartigen und dem Terzmotiv begleitet. Auftauchen der Tremoli und der Pizzicati glissandi (hier in Akkorde umgewandelt).

V. SATZ. FINALE (rondoartige Form).

T. 1—14 Einleitung.

T. 14—54 Erstes Thema und Überleitung aus dessen thematischem Material.

T. 55—109 Zweites Thema (freie Variante des ersten Themas) in Originalgestalt, später in Umkehrung. Rückführung zur

T. 109—149 Wiederkehr des ersten Themas in Umkehrung (eigentlich erst im T. 113; T. 109—112 dienen als Vorbereitung).

T. 150—200 Überleitung (mit variiertem Wiederkehr der Einleitungstakte beginnend) zum

T. 202—368 Trio (neuer Gedanke, doch aus

Bars 54—60 Transition: chromatische working-out of the top line from the Second Idea of Mvt. II.

Bars 60—63 Introduction of a new motive (minor third rising and falling), between the fragments of the Choral.

Bars 64—81 Combination of this new motive with the working-out (at times in imitation) of the Third Idea; as accompaniment a chromatic version of the previously-heard scales derived from the opening trills. Climax of the movement, after which the music dies down.

Bars 81—101 Varied recapitulation of the Choral, accompanied by the scale- and minor-third motives. Reappearance of the tremoli and pizzicati glissandi (here taking the form of chords).

Fifth Movement: Finale. Rondo-like form.

Bars 1—14 Introduction.

Bars 14—54 First Subject and transition based on it.

Bars 55—109 Second Subject (free variant of the first), later in inversion. Lead-back to

Bars 109—149 Return of First Subject inverted at bar 113; bars 109—112 serve as preparation).

Bars 150—200 Transitional passage, beginning with a varied return of the introductory bars, to

Bars 202—368 Trio (neuer Gedanke, doch aus

Mes. 54—60 Elaboration chromatique, à la voix supérieure, de la deuxième idée du 2ème mouvement, avec caractère de transition.

Mes. 60—63 Introduction d’un nouveau motif (tierce mineure ascendante et descendante) à travers les fragments du choral.

Mes. 64—81 Combinaison de ce nouveau motif avec élaboration, partiellement en imitation, de la troisième idée, accompagnée d’une variante chromatique des trilles antérieurement transformés en gammes. Progression jusqu’au point culminant du mouvement, puis régression.

Mes. 81—101 Reprise en variante du choral, accompagnée de gammes et de motifs en tierce. Réapparition des tremolos et des pizzicati glissandi (ici sous forme d’accords).

Cinquième Mouvement: Finale (en rondo).

Mes. 1—14 Introduction.

Mes. 14—54 1er thème et transition basée sur sa propre thématique.

Mes. 55—109 2ème thème (variante libre du 1er) forme originale puis renversée. Retour à la

Mes. 109—149 Réexposition du 1er thème rende préparation). 113) les mesures 109—112 servant versé (à la mes.

Mes. 150—200 Transition (commençant par la réexposition des mesures d’introduction) vers le Mes. 200—368 Trio (nouveau motif, mais issu du

bisherigem Material geformt; thematisch und imitatorisch verarbeitet). Am Ende dieses Abschnittes (T. 359–368) dient die Wiederkehr der Einleitungstakte als Überleitung zu einer

T. 368–484 fugierten Episode (aus dem Thema I des ersten Satzes gebildet), die sich allmählich auflöst bis zum erneuten Auftauchen der Einleitung und schließlich dem Zitat des Motivmaterials aus dem Trio (T. 480).

T. 484–527 Kapriziöse Episode, aus Elementen der vorigen Episode gebildet und als Rückführung zur Reprise dienend.

T. 527–546 Variierte Wiederkehr der Einleitung.

T. 546–623 Reprise des ersten Themas (Originalgestalt von ihrer Umkehrung imitiert) und Überleitung zu

T. 624–698 Reprise des zweiten Themas und Überleitung (Höhepunkt des ganzen Satzes T. 696).

T. 699–720 Unerwartete, leierkastenartig groteske Umwandlung des zweiten Themas. Stilfremde Harmonisierung (primitiv tonal — nur Tonika und Dominante —, schließlich polytonal, an ein verstimmtes Instrument erinnernd). Die Bedeutung dieser Collage bleibt rätselhaft.

Viel, als Wirklichkeit zum Sichtbar

T. 721–780 Rückkehr des ursprünglichen Charakters des zweiten Themas als Übergang zur

T. 781–828 Coda (Stretto).

previous material), worked out thematically and in imitation. At the end of this section (bars 359–368) the return of the introductory bars serves as a transition to

Bars 368–484 Fugato episode (based on the First Subject of the First Movement), which gradually gives way to another appearance of the introduction and finally a quotation from the Trio (bar 480).

Bars 484–527 Whimsical episode based on material from the preceding one and serving as a lead-back to the ensuing recapitulation.

Bars 527–546 Varied return of the introduction.

Bars 546–623 Recapitulation of the First Subject (original form in imitation with its inversion) and transition to

Bars 624–698 Recapitulation of the Second Subject, and transition. Climax of the entire movement at bar 696.

Bars 699–720 Unexpected and grotesque transformation of the Second Subject, as if on a barrel-organ: out-of-style harmonisation, primitively tonal with only tonic and dominant, finally polytonal, suggesting an instrument out of tune. The significance of this confection remains a riddle.

Bars 721–780 Return of the Second Subject in its original character as transition to

Bars 781–828 Coda (Stretto).

matériel thématique antérieur, avec élaboration mélodique et en imitation). A la fin de cette section (359–368) la réexposition des mesures d'introduction sert de transition à un

Mes. 368–484 Episode fugué (issu du 1er thème du 1er mouvement), qui peut à peu se désagréger jusqu'à nouvelle apparition de l'introduction et finalement reprise de la thématique du trio (mes. 480).

Mes. 484–527 Episode capricieux, issu des éléments de l'épisode précédent et servant de retour à la reprise.

Mes. 527–546 Retour en variante de l'introduction.

Mes. 546–623 Reprise du 1er thème (forme originelle avec imitation en renversement) et transition vers la

Mes. 624–698 Reprise du 2ème thème et transition. (Point culminant du cinquième mouvement, mes. 696.)

Mes. 699–720 Transformation inopinée du 2ème thème, évoquant un refrain d'orgue de barbarie. Harmonies hétérogènes au style de la composition (primitivement tonales avec exclusivement tonique et dominante, finalement polytonalité, donnant l'impression d'un instrument mal accordé). La signification de ce collage demeure problématique.

Mes. 721–780 Retour au caractère original du 2ème thème, formant transition à la

Mes. 781–828 Coda (Stretto).

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VE QUATUOR

ALLEGRO

Béla Bartók

d = 138 - 132

Violino I

Violino II

Viola

Violoncello

5

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In die „Philharmonia“ Partiturensammlung aufgenommen

Philharmonia No. 167

4

10

poco allarg. - al

A ♩ = 120

15 leggero

p, leggero >

p, leggero > b... p, leggero

mf

mp

quasi III
gliss.

sim.

quasi gliss.
1 1 1 mp

sim.

tr mp

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5

20

cresc.

cresc.

cresc.

cresc.

Tempo I. (♩ = 132)

B 25

sempre f

sempre f

sempre f

sempre f

6

30

più f

sempre più f

sempre più f

sempre più f

sempre più f

35

ff

gliss. 3

gliss. 3

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40

ff

ff

ff

=

p, dolce

pizz.

C

al Meno mosso 112-108

45 3. Thema

p, dolce

p

pizz.

p

=

dolce

arco

pizz.

arco

U.E. 10736 W.Ph.V. 167

poco rit. - a tempo

pizz.
arco
un poco più express.
pizz. arco
un poco più express.

50

un poco più express.
pizz. arco
un poco più express.

poco rit. - a tempo

pizz.
più p
più p (ma espr.)
pizz. arco pizz. arco
più p
pizz.

55

pizz.

cresc. molto
cresc. molto
cresc. molto
pizz. arco
cresc. molto
f

arco

- f
pizz.
f

poco rit. - Tempo I. (♩ = 138)

D
dim. mp f
dim. mp f
dim. mp f
dim. mp f

Più mosso, ♩ = 160

65

10



70

Musical score page 70. The score continues with six staves. Measures 70-71 show a transition with 'pizz.' (pizzicato) and 'arco' (bowing) markings. Measure 72 begins with a melodic line in the top staff, followed by harmonic patterns in the lower staves.

Musical score page 75. The score continues with six staves. Measures 75-76 show a transition with 'pizz.', 'arco', and 'arco' markings. Measure 77 begins with a melodic line in the top staff, followed by harmonic patterns in the lower staves.

Musical score page 90. The score continues with six staves. Measures 78-79 show a transition with 'cresc.' (crescendo) markings. Measure 80 begins with a melodic line in the top staff, followed by harmonic patterns in the lower staves.

11

Musical score page 80. The score continues with six staves. Measures 80-81 show a transition with dynamic markings like 'ff' (fortissimo) and 'ff' (fortissimo). Measure 82 begins with a melodic line in the top staff, followed by harmonic patterns in the lower staves.

Musical score page 85. The score continues with six staves. Measures 85-86 show a transition with dynamic markings like 'f' (forte) and 'ff' (fortissimo). Measure 87 begins with a melodic line in the top staff, followed by harmonic patterns in the lower staves.

Musical score page 90. The score continues with six staves. Measures 88-89 show a transition with dynamic markings like 'ff' (fortissimo) and 'ff' (fortissimo). Measure 90 begins with a melodic line in the top staff, followed by harmonic patterns in the lower staves.

80

Tempo I.
(E
(d = 132 - 124))

12



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13



U.E. 10736 W.Ph.V.167

14

115

Più mosso

$\text{♩} = 150$

120

U. E. 10736 W. Ph. V. 167

15

125

F

Tempo I. ($\text{♩} = 132$)

poco a poco

rallentando

130

U. E. 10736 W. Ph. V. 167

al Meno mosso, $\text{♩} = 112$

G

6

p, dolce pizz. arco dolce

135

dolce arco dolce

pizz. arco

poco rit. a tempo

un poco più express. pizz.

pizz. arco

pizz.

arco pizz.

arco

un poco più express.

140

poco rit. a tempo

un poco più express. più p più p più p più p arco più p

pizz. f pizz. arco

pp, molto cresc. pp, molto cresc. pp, molto cresc. pp, molto cresc. pp, molto cresc.

145

arco pizz. f

poco rit. **H** **Tempo I. ($\text{♩} = 132$)**

dim. mf sempre f sempre f sempre f dim. mf sempre f in rilievo sin al $\frac{5}{4}$ sempre f dim. mf

U.E. 10736 W.Ph.V. 167

[150] *pib.* *più f.*

[155] *sempre più f.* *sempre più f.* *sempre più f.* *sempre più f.*

[160] (I) *ff, marcato* *ff, marcato* *ff, marcato* *ff, marcato*

U.E. 10736 W.Ph.V. 167

[165] *sf* *sf*

[170] *poco allarg.* *Un poco più mosso* $\text{d} = 144$ *f* *3*

U.E. 10736 W.Ph.V. 167

Musical score for orchestra, featuring six staves of music. Measure 175 starts with a dynamic of cresc. followed by cresc. and cresc. . Measure 180 begins with mp , followed by mf , leggero , mp , mf , and f . Measure 185 starts with mf , followed by cresc. , mf/cresc. , mf , and cresc. . Measure 190 starts with f , followed by f , f , f , f , and f . Measure 195 starts with sempre più f , sempre più f , sempre più f , sempre più f , sempre più f , and f . The score includes various dynamics like ff , p , and mf , and performance instructions like leggero and mf, leggero .

175
cresc.
cresc.
cresc.
cresc.
cresc.
Allegro molto, $\text{J} = 168$
180
 mp
 mf
 leggero
 mp
 mf
 f
 mp
 mf
 f
 $leggero$
 $mf, leggero$
 mf

Continuation of the musical score from page 21, starting at measure 195. The score consists of six staves of music. Measure 195 starts with sempre più f , sempre più f , sempre più f , sempre più f , sempre più f , and f . Measures 196 through 200 show a continuation of the fast, eighth-note patterns with dynamics f , f , f , f , and f . The score concludes with a final dynamic of f .

195
 sempre più f
 f
 f
 f
 f
 f
 f

tornando

al Allegro molto (♩ = 168)

K

200

f, sempre più
f, sempre più cresc. e più
f, sempre più cresc. e
f, sempre più cresc. e più agitato

205

cresc. e più agitato
agitato
più agitato

215

Durée d'exécution:

A -	24 1/2"	F - G 13"
A - B 22"	G - H 47"	
B - C 35"	H - I 24"	
C - D 49"	I - J 31"	
D - E 41 1/2"	J - K 33 1/2"	
E - F 1'14"	K - 30"	

7'4 1/2"

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tornando al Tempo I. (♩ = 138)

210

Sostenuto, ♩ = 126

215

Tempo I. (♩ = 138)

Poco allarg., ♩ = 130

Durée d'exécution:

A -	24 1/2"	F - G 13"
A - B 22"	G - H 47"	
B - C 35"	H - I 24"	
C - D 49"	I - J 31"	
D - E 41 1/2"	J - K 33 1/2"	
E - F 1'14"	K - 30"	

7'4 1/2"

ADAGIO MOLTO

$\text{♩} = 40 - 38$

Musical score for measures 1-4. The score consists of five staves for different instruments. Measure 1 starts with a dynamic p . Measures 2 and 3 show various melodic patterns with dynamics p and $p^{\#}$. Measure 4 ends with a dynamic p .

5

Musical score for measures 5-8. The score continues with five staves. Measure 5 begins with a dynamic p . Measures 6-8 show melodic lines with dynamics p , $p^{\#}$, and p^{\flat} .

Un poco più andante

10 A $\text{♩} = 52$

Musical score for measures 10-13. The score consists of five staves. Measure 10 starts with a dynamic pp . Measures 11-13 show melodic lines with dynamics pp and p .

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Musical score for measures 15-18. The score consists of five staves. Measure 15 starts with a dynamic p . Measures 16-18 show melodic lines with dynamics p and $p^{\#}$.

20

Musical score for measures 20-23. The score consists of five staves. Measure 20 starts with a dynamic $p\#$. Measures 21-23 show melodic lines with dynamics $p\#$, $p\# p$, $p\# pp$, and $p\# p\#$. The instruction "un poco espr." is written above measure 23.

25

Musical score for measures 25-28. The score consists of five staves. Measure 25 starts with a dynamic p . Measures 26-28 show melodic lines with dynamics p , $p\#$, $p\# p$, and $p\# p\#$. The instruction "perdendo" is written above measure 27. The instruction "(trem.)" is written above measure 28.

B Tempo I. ($\text{♩} = 40$)

Musical score for measures 29-32. The score consists of five staves. Measure 29 starts with a dynamic p . Measures 30-32 show melodic lines with dynamics p , $p\#$, $p\# p$, and $p\# p\#$. The instruction "arco" is written above measure 30. The instruction "dolce" is written above measure 31. The instruction "pizz." is written above measure 32. The instruction "arco" is written above measure 33. The instruction "dolce" is written above measure 34.

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30

pizz.
p. dolce

pizz. arco II
pp p

arco
p, un poco espress.

pizz. arco
mf p

pizz. arco
mf p

C Più lento
J = 36
(v)

*) ◎= pizz. a balkéz 1. ujjának körmével a húr legvégen.
◎= pizz. mit dem Nagel des 1. Fingers der linken Hand am äußersten (oberen) Ende der Saite.

J = 38

p

mp

40

f, espress.
espress.
espress.
f
rallentando

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
al Largo, J = 35

45

46

D
con sord. IV
47

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509

Più andante, $\text{J} = 52$

50

perdendo

Tempo I. $\text{J} = 40$

con sord.

con sord.

con sord.

5:44

IV

quasi gloss.
perdendosi

Durée d'exécution: - A $58\frac{1}{2}$
 A-B $1'14''$
 B-C $56''$
 C-D $1'18''$
 D- $53''$
 $5'19\frac{1}{2}''$

SCHERZO

finale

Alla bulgarese, (vivace, $\text{J} = 46$)

pizz.

arco

10

pizz.

Musical score page 30. The score consists of three staves. The top staff has a treble clef and includes dynamic markings *pizz.*, *più p*, and *(brevi)*. The middle staff has a bass clef and includes *pizz.*, *p*, *mp*, *arco*, *pizz.*, *arco*, *p*, and *mp*. The bottom staff has a bass clef and includes *arco*, *mp*, *pizz.*, *arco*, *pizz.*, *mp*, and *pizz.*.

Musical score page 31. The score consists of three staves. The top staff has a treble clef and includes dynamic *p* and instruction *areo*. The middle staff has a bass clef and includes *pizz.*, *p*, and *mf*. The bottom staff has a bass clef and includes *arco*, *f*, *p*, *sf*, *p*, *sf*, *sf*, and *p*. There is also a circled letter *A* above the middle staff.

30

più f
più f
più f
più f
più f

45

mf
mf
mf
mf

pochiss.
rit.

mp
pizz.
mp
pizz.
arco
mp

a tempo 1. Gel..
50
pochiss. slargando

pizz.
p

34

a tempo

55

pochiss.
rit. - calmo

65

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(TRIO) $\frac{\text{d} = \text{d}}{8}$, accelerando -
con sord.

$\frac{3+2+2+3}{8}$ $\frac{\text{pp}}{8}$

$\frac{3+2+2+3}{8}$

$\frac{3+2+2+3}{8}$ $\frac{* \text{pp}}{8}$

$\frac{3+2+2+3}{8}$

5

con sord. pizz. $\frac{\text{pp}}{8}$

$\frac{\text{d} = \text{d}}{8}$ $\frac{\text{d} = \text{d}}{8}$ $\frac{\text{d} = \text{d}}{8}$ $\frac{\text{d} = \text{d}}{8}$

$\frac{\text{d} = \text{d}}{8}$ $\frac{\text{d} = \text{d}}{8}$ $\frac{\text{d} = \text{d}}{8}$ $\frac{\text{d} = \text{d}}{8}$

$\frac{\text{d} = \text{d}}{8}$ $\frac{\text{d} = \text{d}}{8}$ $\frac{\text{d} = \text{d}}{8}$ $\frac{\text{d} = \text{d}}{8}$

al Vivacissimo $\frac{\text{d} = \text{d}}{120}$ 10

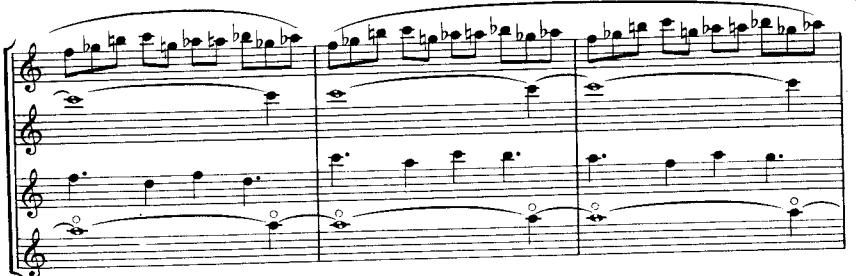
arco

in rilievo

pp

$\frac{\text{anche } 2+1+2+3}{8} \quad \frac{0}{8} \quad \frac{2+3+3+2}{8}$

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15

Measure 15 continues the eighth-note patterns from the previous measures. The dynamics are marked *mp* (mezzo-forte) for the top staff and *mf* (mezzo-forte) for the bottom staff.

20

Measure 20 maintains the eighth-note patterns. The dynamics are marked *mp* for the top staff and *mf* for the bottom staff.

25

Measure 25 continues the eighth-note patterns. The dynamics are marked *mp* for the bottom staff.

25

Measure 25 continues the eighth-note patterns. The dynamics are marked *f* (forte) for the top staff and *p* (pianissimo) for the bottom staff.

30

Measure 30 continues the eighth-note patterns. The dynamics are marked *piu f* (more forte) for the top staff and *f* (forte) for the bottom staff.

35

Measure 35 continues the eighth-note patterns. The dynamics are marked *mf* (mezzo-forte) for the top staff and *mf* (mezzo-forte) for the bottom staff.

35

Measure 35 concludes the section with eighth-note patterns. The dynamics are marked *f* (forte) for the top staff and *f* (forte) for the bottom staff.

38



40

accelerando

cresc.

cresc.

f

Musical score page 40. The score consists of six staves. The first two staves have dynamic markings *cresc.*. The third staff has a dynamic marking *f*. The bottom three staves have dynamic markings *f*.

*con sord.**ff*

al d. = 144

ff

45

dim.

dim.

dim.

dim.

dim.

Musical score page 45. The score consists of six staves. The first two staves have dynamic markings *ff*. The third staff has dynamic markings *dim.*. The bottom three staves have dynamic markings *dim.*.

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39

50

Musical score page 50. The score consists of six staves. The first two staves have dynamic markings *mf*. The third staff has a dynamic marking *p*. The bottom three staves have dynamic markings *p*.

55

Musical score page 55. The score consists of six staves. The first two staves have dynamic markings *pp*. The third staff has a dynamic marking *p*. The bottom three staves have dynamic markings *p*.

55

pp

p

Musical score page 55 continuation. The score consists of six staves. The first two staves have dynamic markings *pp*. The third staff has a dynamic marking *p*. The bottom three staves have dynamic markings *p*.

55

p

più p

Musical score page 55 continuation. The score consists of six staves. The first two staves have dynamic markings *p*. The third staff has a dynamic marking *più p*. The bottom three staves have dynamic markings *p*.

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60

poco a poco rallent. - - - - al

J. Gert.

Tempo I.
(Scherzo da capo)

4+2+3 8 4+2+3 8 4+2+3 8
p p, espr. p, espr.

con sord. pizz. pizz.

5

pizz. arco pizz. arco

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arco
espr.
pizz.

10 pizz. arco pizz.

mp, espr. p mp, espr.

15 pizz. arco

mf pizz. arco

pizz. mf mf cresc.

arco pizz. cresc.

cresc. cresc. cresc.

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20

espr. arco
f
arco f
=

20

mf dim.
espr. dim.

=

25

p
mf

A senza sord.
p, cresc.
senza sord.
senza sord. pizz.
f

30 2.62 d. pizz.

35

arco
senza sord.
=

35 arco pizz. arco pizz.
pizz.

=

35 sempre f
arco sempre f
arco sempre f
=

40

mf
f
mf

44



B

più f

46

47

50

48

49

cresc.

cresc.

cresc.

cresc.

ff

50

51

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45

55

52

53

Agitato

d. d. = 48

60

pp

pp

pp

54

55

cresc.

cresc.

cresc.

cresc.

56

57

65

C

f

f

f

f

58

59

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Musical score pages 46 through 50. The score consists of five staves representing different string instruments. Measure 46 shows 'espr.' markings. Measure 50 starts with '70' and includes 'espr.' markings. Measure 55 starts with 'più f' and includes 'f' markings. Measure 60 starts with 'più f' and includes 'f' markings. Measure 65 starts with 'più f' and includes 'f' markings. Measure 70 starts with 'dim.' markings and includes 'mf' markings. Measure 75 starts with 'dim.' markings and includes 'mf' markings.

Musical score page 51, measures 75-90. Measure 75 starts with 'p, dolce' and includes 'esp.' markings. Measure 80 starts with 'a tempo'. Measure 85 starts with 'p' and includes 'esp.' markings. Measure 90 starts with 'f' and includes 'pp', 'arco', and 'pp' markings. A performance note at the bottom right specifies: Durée d'exécution: - A 32" da capo - A 35" A - B 36" A - B 26" B - 26" B - C 23" Trio 61" C - 37" 4' 36"

* a fogólapra merőleges irányú erős „pizzicato“-t jelent, melynél a húr a fogólapra csattan.
*) b bedeutet ein starkes pizzicato, bei welchem die Saite auf das Griffbrett aufschlägt.

ANDANTE

$\text{d} = 70$
pizz.
 $p, \text{espr.}$

5
gliss.
arco 0 4 0 4 0 4 (sim.)
 p
gliss. gliss.

10
arco 3
 p
arco
 p
(sim.)

poco slargando, rubato

$mf, \text{espr.}$
molto espr.
arco
 mf

15 a tempo
4 0 4 0 4 (sim.)
pizz. p
 f
 p
arco 3
 mp
 p
pizz.
 f
arco
 p
 mp
pizz.
 f
 mp
 p
 mp

pizz.
 mp
(sim.)
arco
 p
 mf
arco
 p
 mf
arco
 p
 mf

50 [20] poco slargando e rubato a tempo
f, molto espr. *p* *pizz.*

poco slargando A Più andante, $\text{♩} = 84$ (sim.)
mf, molto espr. *p* (sim.)
mf *p* *espr.* (sim.)

espri.

30 (35) *mf* *mp* *mf* *mf*

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51 [40] rallentando -
p *p, dolce* *pp*
B Più lento $\text{♩} = 60$
con sord. *p* *espr.*
con sord. *p*
45 *p, espr.*

[45] *mf* *mf*

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Musical score page 52 featuring six staves of music. The top three staves are in common time, while the bottom three are in 2/4 time. The instrumentation includes strings, woodwinds, and brass. Dynamic markings include *mf*, *mp*, and *p*.

50

Musical score page 50 featuring six staves of music. The instrumentation includes strings, woodwinds, and brass. Dynamic markings include *mp* and *p*.

poco slargando tornando - a

Musical score page 50 continuation featuring six staves of music. The instrumentation includes strings, woodwinds, and brass. Dynamic markings include *mf*, *p sub.*, *p*, *pp*, and *ff*.

55 tempo ($\text{d} = 60$)

Musical score page 55 featuring six staves of music. The instrumentation includes strings, woodwinds, and brass. Dynamic markings include *senza sord.*, *pp*, and *ff*.

Musical score page 53 featuring six staves of music. The instrumentation includes strings, woodwinds, and brass. Dynamic markings include *cresc.*, *p*, and *f*.

60

Musical score page 53 continuation featuring six staves of music. The instrumentation includes strings, woodwinds, and brass. Dynamic markings include *f*.

slargando C $\text{d} = 80-84$

Musical score page 53 continuation featuring six staves of music. The instrumentation includes strings, woodwinds, and brass. Dynamic markings include *ff*, *f*, and *ff*.

65

Musical score page 53 continuation featuring six staves of music. The instrumentation includes strings, woodwinds, and brass. Dynamic markings include *simile*, *III*, *gliss.*, and *ff*.

Musical score page 54. The score consists of three staves, each with three voices (Soprano, Alto, Bass). The key signature changes from B-flat major (B-flat, D-flat, F-sharp) to A major (no sharps or flats) at the beginning of the second section. Measure 1: Soprano (F-sharp), Alto (D), Bass (C-sharp). Measure 2: Soprano (E), Alto (D), Bass (C-sharp). Measure 3: Soprano (D), Alto (C-sharp), Bass (B). Measure 4: Soprano (C-sharp), Alto (B), Bass (A). Measure 5: Soprano (B), Alto (A), Bass (G-sharp). Measure 6: Soprano (A), Alto (G-sharp), Bass (F-sharp).

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Musical score page 55. The score consists of three staves, each with three voices (Soprano, Alto, Bass). The key signature changes from A major (no sharps or flats) to B-flat major (B-flat, D-flat, F-sharp) at the beginning of the section. Measure 70: Soprano (F-sharp), Alto (D), Bass (C-sharp). Measure 71: Soprano (E), Alto (D), Bass (C-sharp). Measure 72: Soprano (D), Alto (C-sharp), Bass (B). Measure 73: Soprano (C-sharp), Alto (B), Bass (A). Measure 74: Soprano (B), Alto (A), Bass (G-sharp). Measure 75: Soprano (A), Alto (G-sharp), Bass (F-sharp). The instruction "simile" is placed above the middle staff in measure 72.

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ff
simile

75

b...
giss.
giss.

sim.
f
IV-
sim.

f
IV-

80

poco a poco calmandosi -

Tranquillo (Tempo I., $\text{J}=70$)

D

p

con sord.

pp (non cresc.)

mp

85

90

f

f

f

f

senza sord.

pizz.

gliss.

Piu andante, $\text{J}=84$

95

ff

ff

ff

ff

$col\text{ }legno$

p

Piu lento, rallentando

100

ff

ff

ff

ff

$col\text{ }legno$

$pizz.$

p

pp

Durée d'exécution:

- A	59"
A - B	39 $\frac{1}{2}$ "
B - C 1'	8"
C - D	36"
D -	55"
4' 17 $\frac{1}{2}$ "	

FINALE

andante

Allegro vivace

 $d=120$

Presto
 $d=132$

20

30

40

50

80

Musical score for orchestra and piano. The score consists of five systems of staves, each with multiple voices. Measure 100 starts with a forte dynamic (f) in common time. Measure 110 is circled with a 'C' and includes a crescendo instruction. Measures 120, 130, and 140 show various rhythmic patterns and dynamics, including piano (p) and forte (f). The score is written in a mix of treble and bass clefs, with some staves using both.

Continuation of the musical score from page 65. The score shows measures 120, 130, and 140. Measure 120 features eighth-note patterns. Measure 130 begins with a dynamic of ff. Measure 140 concludes with a crescendo instruction (cresc.). The score maintains its complex multi-part structure with various clefs and dynamics throughout.

Musical score page 66. The score consists of five staves. The first three staves have a treble clef, the fourth has a bass clef, and the fifth has an alto clef. Measure 150 starts with a dynamic of *cresc.* followed by *mf cresc.*. The music features various note heads with stems and beams, some with slurs and grace notes.

D

150

Section D of the musical score. The dynamics *ff* and *f* are indicated. The music continues with complex rhythmic patterns and note heads.

160

Measure 160 of the musical score. The dynamics *sempre f* are indicated. The music features eighth-note patterns and grace notes.

The end of section D of the musical score. The music continues with eighth-note patterns and grace notes.

170

Measures 170-175 of the musical score. The dynamics *ff* and *bz* are indicated. The music features eighth-note patterns and grace notes.

180

Measures 180-185 of the musical score. The dynamics *ff* and *bz* are indicated. The music features eighth-note patterns and grace notes.

Measures 186-190 of the musical score. The dynamics *f* and *bz* are indicated. The music features eighth-note patterns and grace notes.

190

The end of page 67 of the musical score. The dynamics *bz* and *ff* are indicated. The music concludes with eighth-note patterns and grace notes.

Poco sostenuto

[200]

E

Più presto, scorrevole *Trio nuovo di danze*
 $J=144$

p, leggerissimo

p, leggerissimo

p, leggerissimo

[220]

[230]

cresc.

cresc.

f

250

cresc.

ff

256

pp

257

p

258

pp

259

pp

260

261

pp

262

p

263

pp

264

p

265

266

p

267

pp

268

p

269

pp

270

271

p

272

p

273

p

274

p

275

276

poco string.

pp

277

pp

278

pp

279

pp

280

281

p

282

pp

283

p

284

pp

285

286

cresc.

287

cresc.

288

cresc.

289

mp

p

mf, espr.

290

a tempo
(d = 144)

mp

mf, espr.

300

mf
espr.
espr.
espr.

310

cresc.

320

dim.
dim.
dim.
f
p

poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
mp, poco a poco cresc.
poco a poco cresc.

330

mf
semper
semper cresc.
mf
semper cresc.
mf

340

cresc.
f, cresc.

Poco sost.
350 a tempo
strepitoso
strepitoso
strepitoso

360

Poco sosten. (G) accel. - al Prestissimo
d= 104 370 d= 152
collegno
f collegno
mf
p, oscuro
fff gliss.
f *mf* *p*

380

390 in modo ord.
p, oscuro

76



400

gliss.

p, oscuro

Musical score page 400. The score consists of five staves. Measure 400 starts with eighth-note patterns. Measure 401 begins with sixteenth-note patterns. Measure 402 continues with sixteenth-note patterns. Measure 403 concludes with sixteenth-note patterns.

Musical score page 410. The score consists of five staves. Measure 410 starts with eighth-note patterns. Measure 411 begins with sixteenth-note patterns. Measure 412 continues with sixteenth-note patterns. Measure 413 concludes with sixteenth-note patterns.

410

mp

pizz.

III

Musical score page 410. The score consists of five staves. Measure 410 starts with eighth-note patterns. Measure 411 begins with sixteenth-note patterns. Measure 412 continues with sixteenth-note patterns. Measure 413 concludes with sixteenth-note patterns.

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77

420

arco

IV

mp

Musical score page 420. The score consists of five staves. Measure 420 starts with eighth-note patterns. Measure 421 begins with sixteenth-note patterns. Measure 422 continues with sixteenth-note patterns. Measure 423 concludes with sixteenth-note patterns.

Musical score page 430. The score consists of five staves. Measure 430 starts with eighth-note patterns. Measure 431 begins with sixteenth-note patterns. Measure 432 continues with sixteenth-note patterns. Measure 433 concludes with sixteenth-note patterns.

430

mf

mf

mf

Musical score page 430. The score consists of five staves. Measure 430 starts with eighth-note patterns. Measure 431 begins with sixteenth-note patterns. Measure 432 continues with sixteenth-note patterns. Measure 433 concludes with sixteenth-note patterns.

pizz.

arco

Musical score page 430. The score consists of five staves. Measure 430 starts with eighth-note patterns. Measure 431 begins with sixteenth-note patterns. Measure 432 continues with sixteenth-note patterns. Measure 433 concludes with sixteenth-note patterns.

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440

pizz.

arco

pizz.

arco

450

460

simile

simile

simile

simile

470

poco a poco rallent.

480

(H)

*Al Allegretto capriccioso
(poco rubato), d=80*

490

mp, esp. b.d.

mp, esp. b.d.

p

mp, esp. b.d.

dim.

p

mp, esp. b.d.

dim.

p

pizz. arco [490] arco
 pizz. arco mp, espr. pizz. arco
 pizz. arco pizz. arco mp, espr.

mp, espr.
 pizz. arco p [500]
 pizz. arco

Più mosso, $\text{d} = 96$
 p, scherzando pizz.
 con sord. arco
 pizz. scherzando arco
 pizz. arco pizz.
 arco scherzando

arco [510]
 scherzando pizz. arco
 arco 5 pizz. arco II III
 scherzando (sim.)

rubato -
 - - - -

rallentando - - - -
 tr [520] pizz. arco
 pizz. arco

Var. Wiederauf d. 2. Gestaltung
 molto $\text{d} = 50$ I Risoluto quasi a tempo $\text{d} = 112$ [530]
 arco senza sord. p
 mf 3 p
 mf 3 mf 3

IV p
 3 p
 3 p
 f

[540]

rallentando -

tornando - - - al **[550] Tempo I.** ($\text{d}=132$)

[560]

Più presto $\text{d}=144$

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[570] accelerando - - -

[580] - - - al $\text{d}=160$

cresc.

cresc.

cresc.

cresc.

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tornando al tempo ($\text{d} = 144$)

590

=

=

600

=

610

U. E. 10736 W. Ph.V. 167

=

620

K Tempo I. (subito)
($\text{d} = 132$)

=

630

U. E. 10736 W. Ph.V. 167

640

poco a poco - sul pont.

dim. sul pont.

poco a poco - sul pont.

dim. sul pont. poco rall..

640

650 Più presto
in modo ord. **L** $J = 144$

espr.

in modo ord.

in modo ord.

in modo ord.

660

cresc.

cresc.

cresc.

cresc.

Tempo I. (J = 132)

660

690

al

Meno mosso, $J = 104$

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670

poco a poco rall..

670

680

690

al

Meno mosso, $J = 104$

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allargando

molto

Allegretto, con indifferenza

$\text{d} = 112$

M 700 *pizz.*

710 *arco*

720 *rall.*

molto

N *Tempo I. (d = 132)*

con slancio

arco

con slancio

730 *p, grazioso*

p, grazioso

grazioso

740

Più presto $d = 144$

750

760

Prestissimo $\text{d} = 168$

770

cresc.

cresc.

cresc.

CPSC

780

Stretto 0 $\text{d} = 150$

ff

IV.

790

800

mp, leggero

pizz.

mp, leggero

pizz.

pizz.

mf

810

820

Slargando

d = 104

Budapest, 1934. aug. 6. - no. 6.

Durée d'exécution:	- A	$6\frac{1}{2}''$	F - G	$38''$	L - M	$23''$
	A - B	$19''$	G - H	$46''$	M - N	$13''$
	B - C	$22''$	H - I	$34''$	N - O	$24''$
	C - D	$18''$	I - J	$10''$	O - -	$20''$
	D - E	$22''$	J - K	$37''$		$6'21\frac{1}{2}''$
	E - F	$37''$	K - L	$12''$		

I. $7' 4\frac{1}{2}''$
 II. $5' 19\frac{1}{2}''$
 III. $4' 36''$
 IV. $4' 17\frac{1}{2}''$
 V. $6' 21\frac{1}{2}''$
 $27'39''$