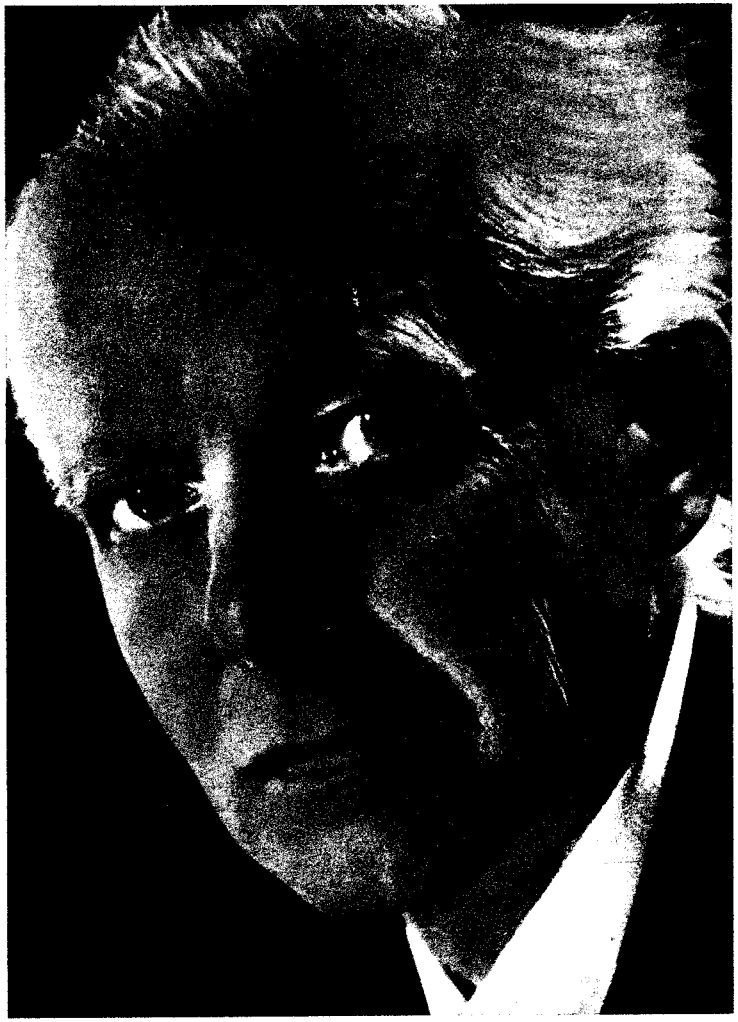


Béla Bartók

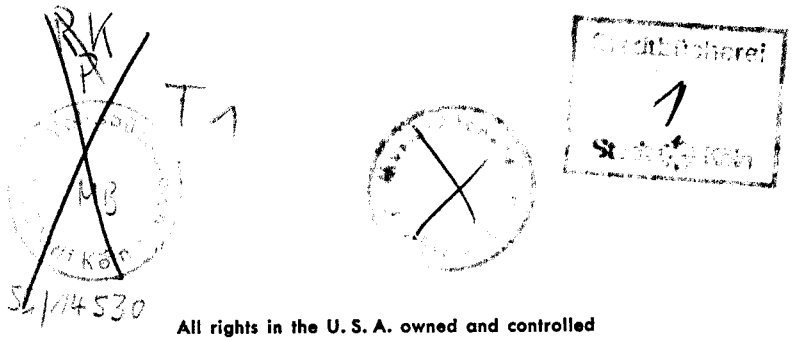
PHILHARMONIA
PARTITUREN • SCORES • PARTITIONS

Dedicated to Mrs. Sprague-Coolidge

BÉLA BARTÓK

STREICHQUARTETT V

VONÓSNÉGYES / STRING QUARTET
QUATUOR À CORDES



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Philharmonia No. 167

PHILHARMONIA PARTITUREN
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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 Mrs. Sprague-Coolidge gewidmete Werk wurde 1935 in Washington vom Kolisch-Quartett uraufgeführt.

Vollkommene Meisterschaft als Ergebnis der Verknüpfung eines universellen Ausdrucksbereichs — der vom Tragisch-Visionären über kraftvoll Gesundes 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 Beethovenschen 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 Uberleitung.

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

Béla Bartók (born March 25th, 1881, at Nagyszentmiklós, died September 26th, 1945, in New York) wrote his Fifth String Quartet in 1934. The work, dedicated to Mrs. Sprague-Coolidge, was first performed in Washington in 1935 by the Kolisch Quartet. In this work the mature Bartók achieves complete mastery by combining the most subtle formal and contrapuntal artifice with an all-inclusive world of expression that ranges from the tragic-visionary through powerful health to the grotesque. A deep and noble humanity is present throughout the work, whose spirit is akin to that of the later Beethoven quartets.

The work's construction shows, both in the succession of movements and at times in their internal structure, an archlike symmetry (ABCBA). At the midpoint of the five-movement lay-out stands a scherzo: before and after this come two slow movements of which the second is a variation of the first. The two outer movements are related to each other through motivic similarities and by the reappearance of the first theme of the first movement in the fugato episode of the last (bar 368). In this disposition of its movements the Fifth Quartet resembles the Fourth, written six years earlier: in the latter, however, it is a slow movement that forms the centrepiece, flanked by two of scherzo-like character.

Tonal centre of the entire work is B♭.

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 quatuor à cordes en 1934. Dédiée à Mrs. Sprague-Coolidge, l'œuvre a été crée 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 aprés 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 reparaît même dans l'épisode fugué 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.

Centre tonal de l'œuvre: si bémol.

Analyse formelle:

1er Mouvement: Forme sonate, architecture en arches.

Mes. 1— 58 Exposition:

Mes. 1— 14 1er thème.

Mes. 14— 24 Transition.

Mes. 24— 44 2ème thème (à partir de la mes. 37 combiné avec le retour en variante du 1er thème).

T. 44— 58 Drittes Thema (in seinem lyrischen Charakter Gegensatz zu dem kraftvollen vorangegangenen, doch in enger motivischer Verwandtschaft mit Thema I).

T. 59—132 Durchführung des I. und II. Themas. Am Höhepunkt (T. 126) eine Pseudoreprise des ersten Themas, die aber nur als Rückführung zur folgenden Wiederkehr des Themas III dient.

T. 132—176 Reprise (Themen in Umkehrung und in der umgekehrten Reihenfolge der Exposition):

T. 132—146 Rückkehr von Thema III in Umkehrung.

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

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

T. 177—218 Koda, aus Elementen von Thema I aufgebaut.

II. Satz. Brückenartige Form.

T. 1— 10 Erster Gedanke (aus Trillern verschwommenen Charakters sich allmählich materialisierende und wieder zerbröckelnde Gestalten).

T. 10— 25 Zweiter Gedanke, quasi ein figurierter Choral (die figurative Oberstimme entsteht aus dem ersten Gedanken und formt sich allmählich zu einer selbständigen Melodie).

T. 26— 35 Dritter Gedanke (in der Nebenstimme die Triller und Fragmente des ersten Gedankens).

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

Bars 44— 58 Third Subject (by its lyrical character 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-reprise of the first Subject, which however serves only as a lead-back to the ensuing return of the Third Subject.

Bars 132—176 Recapitulation. 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 gradually materialise, only to crumble away again.

Bars 10— 25 Second Idea, in the manner of a Chorale with a figural countermelody: the latter, in the top part, derives from the First Idea and gradually takes on a more independent character.

Bars 26— 35 Third Idea (in the accompanying voice the fragments 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'exposition).

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

Mes. 146—159 Retour en variante du 2ème thème renversé.

Mes. 159—176 Retour en variante 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 supérieure nait de la première idée et prend peu à peu la forme d'une mélodie autonome).

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

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. 3— 24 Erster Gedanke.
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 kodaartiger 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 choralartigen Akkorde zerbröckelt, 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 apparenté 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 [1—8] et en conclusion, retour au Scherzo).
Mes. 1— 92 Récapitulation en variante du Scherzo (avec motifs dans leur forme originale et renversés; 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 choral, trémolos).
Mes. 42— 54 Variante en canon de la troisième idée du 2ème mouvement. Les trilles d'accompagnement apparaissant 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 imitatorischen 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 Variierte 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 variierter Wiederkehr der Einleitungstakte beginnend) zum
T. 202—368 Trio (neuer Gedanke, doch aus

Bars 54— 60 Transition: chromatic 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 Chorale.
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 Chorale, 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; new idea (but derived from

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 trémolos 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 rendu 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.

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

T. 781—828 Koda (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 peu à peu se désagrège 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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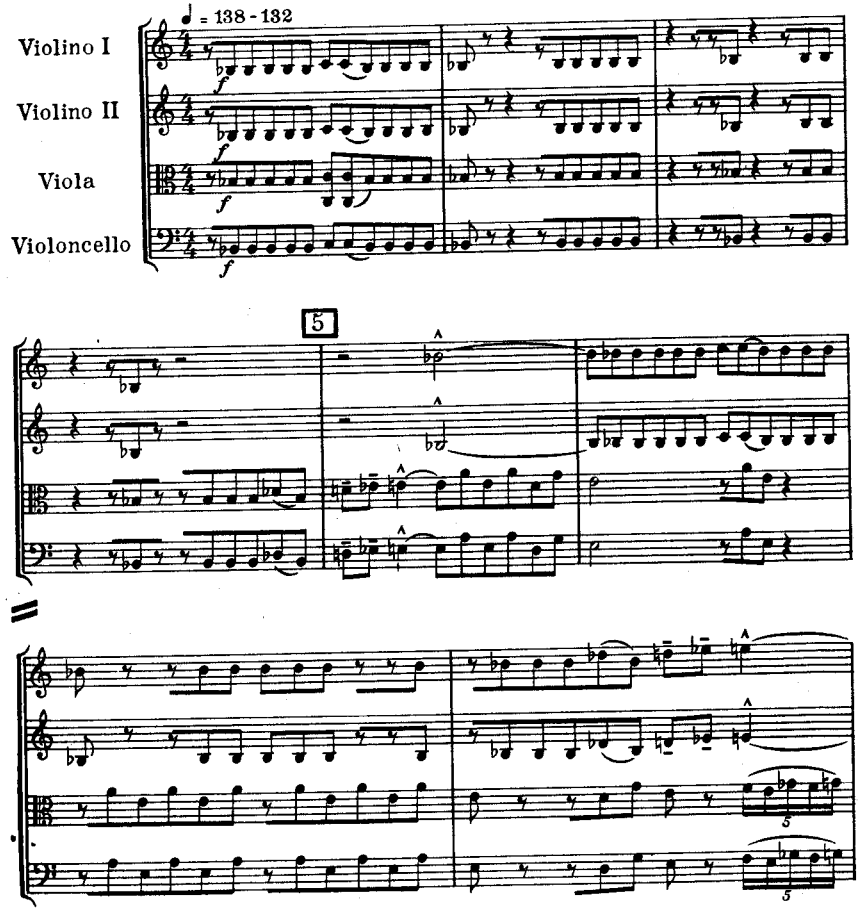

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10

poco allarg. - - al

ff

A ♩ = 120

15

leggero

p

p, leggero

mf

mp

quasi gliss.

III

sim.

20

cresc.

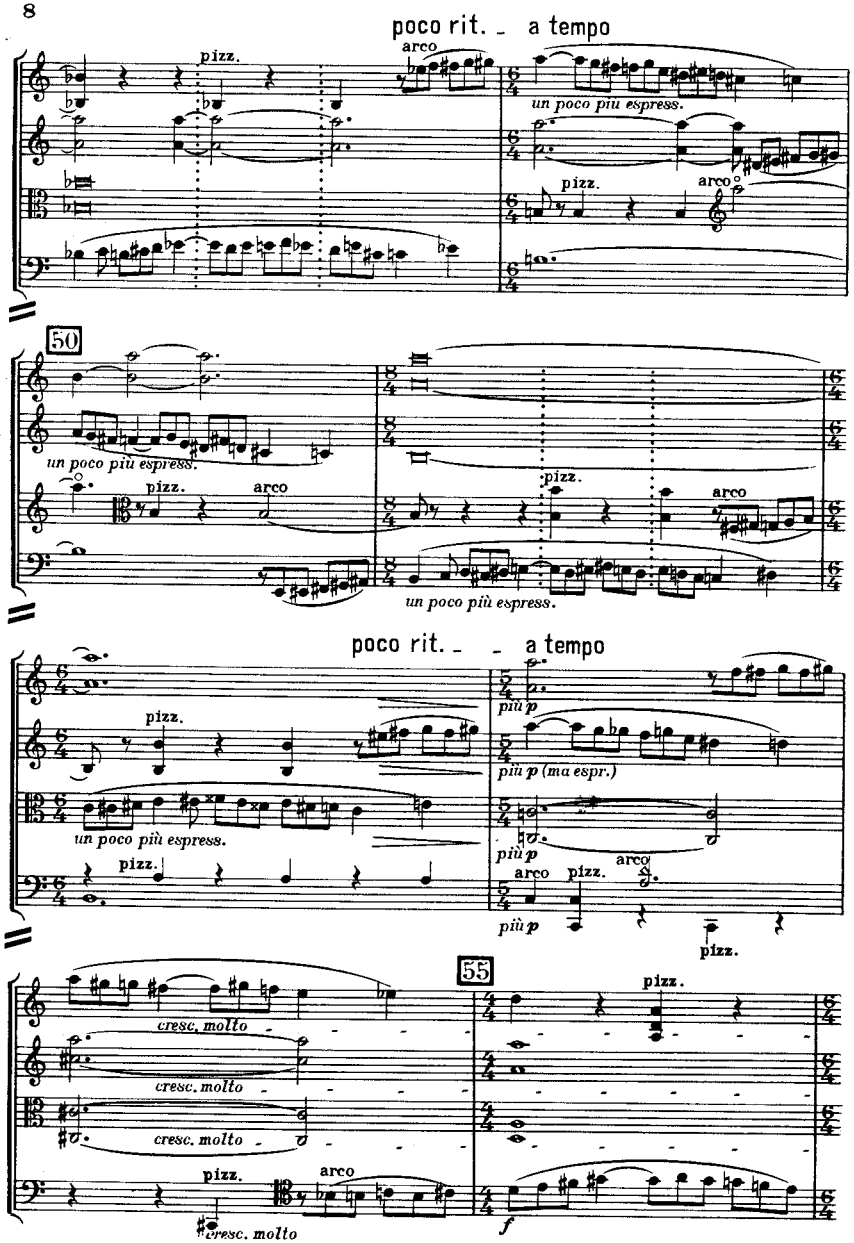
Tempo I. (♩ = 132)

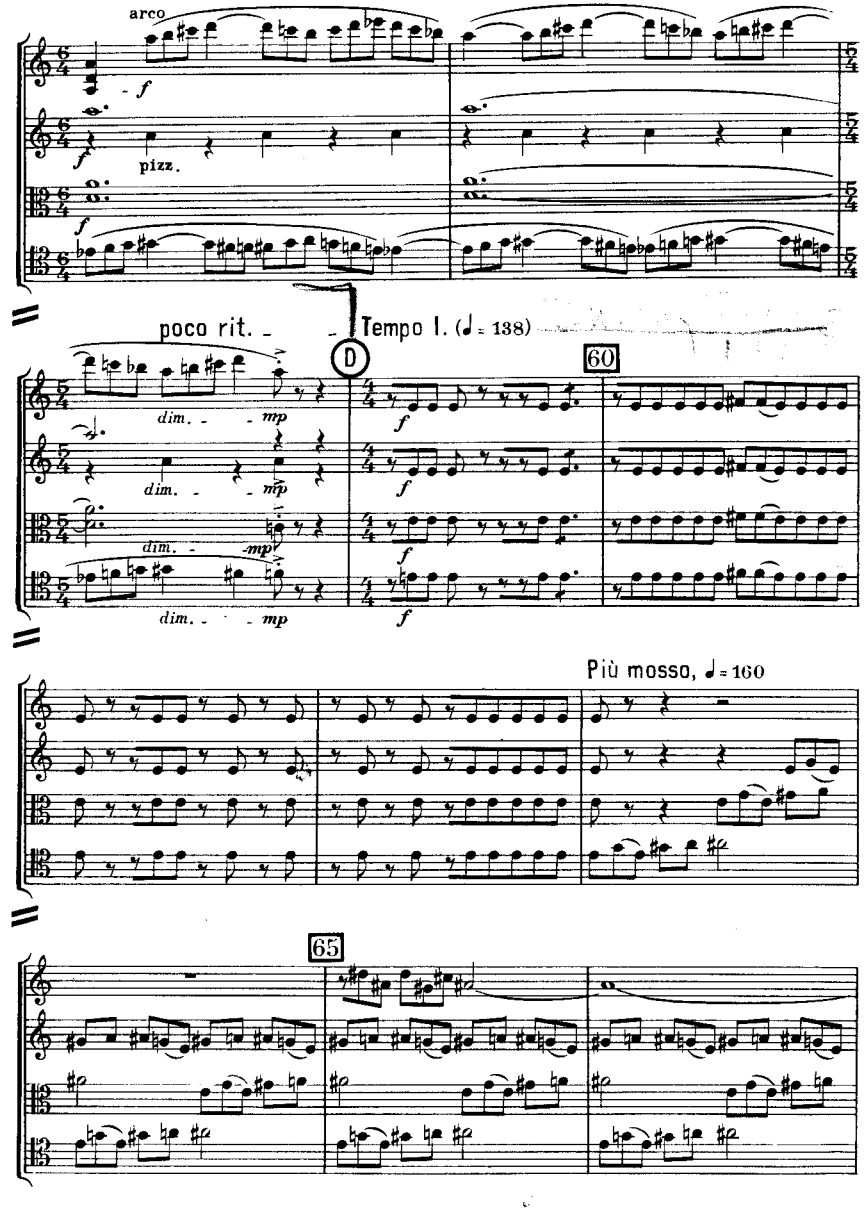
B 25

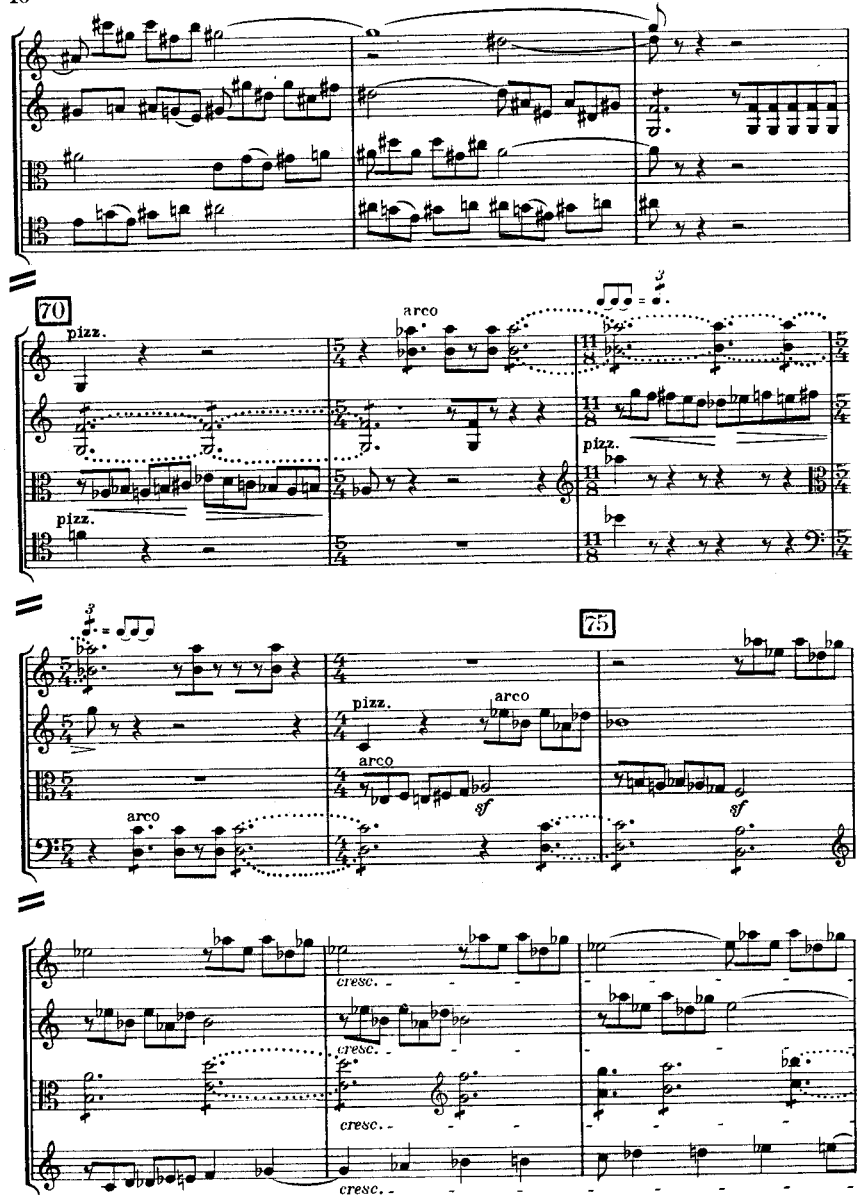
sempre f

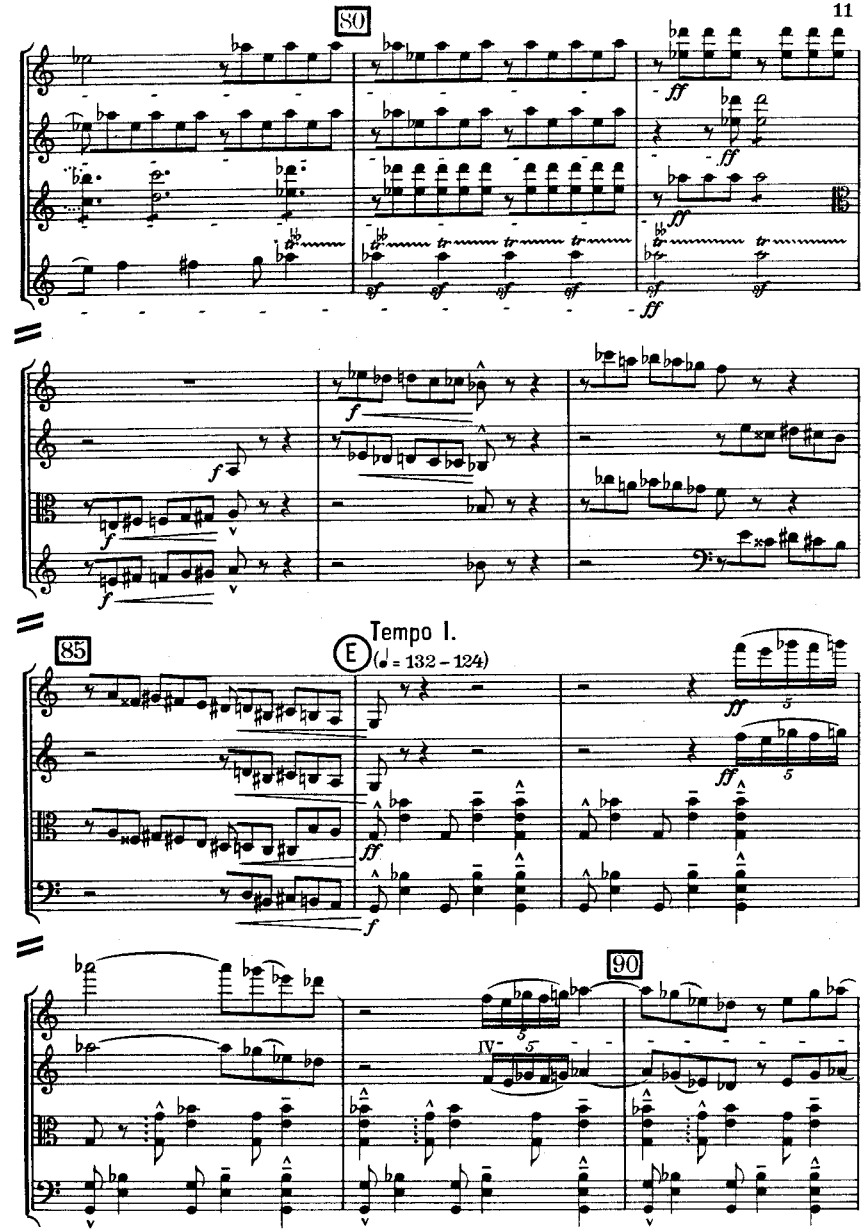
30
più f
sempre più f
35
ff
gliss.

40
poco a poco rallentando
ff
al Meno mosso ♩. = 112-108
C
45
p, dolce
p
pizz.
arco
dolce


poco rit. - a tempo
pizz.
arco
un poco più espress.
50
un poco più espress.
poco rit. - - a tempo
più p
più p (ma espr.)
più p
più p
55
cresc. molto
cresc. molto
cresc. molto
cresc. molto
f


arco
pizz.
poco rit. - - Tempo I. (♩ = 138)
D
60
dim. - - mp
Più mosso, ♩ = 160
65


70
pizz.
arco
pizz.
pizz.
75
arco
pizz.
arco
arco
sf
sf
cresc.
cresc.
cresc.
cresc.


80
ff
ff
ff
ff
sf
sf
sf
sf
f
f
f
85
Tempo I.
E
(♩ = 132 – 124)
ff
ff
ff
f
90
IV

95

100

Mosso, ♩ = 138

105

110

Un poco meno mosso

♩ = 120

ff, stridente

ff, stridente

115

Più mosso

♩ = 150

120

cresc.

125

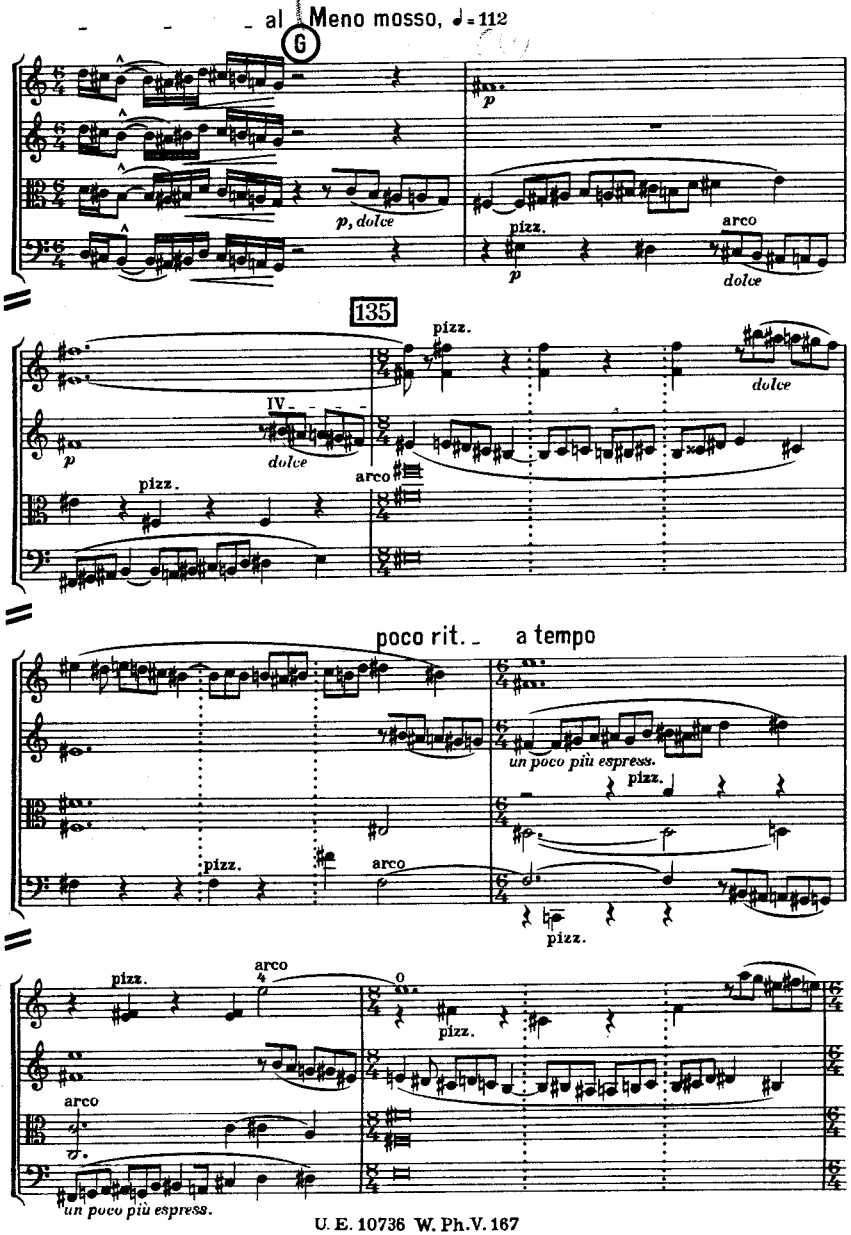
F

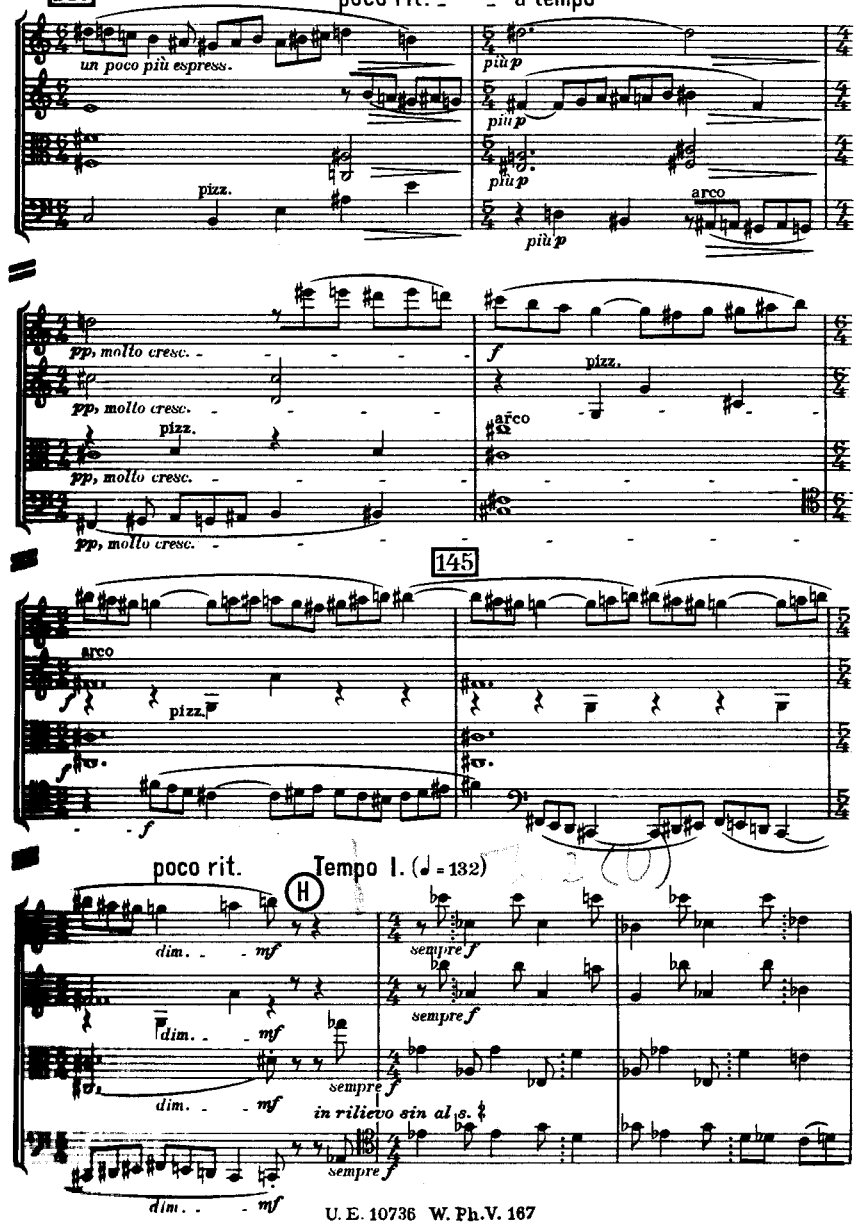
Tempo I. (♩ = 132)

poco a poco

rallentando

130


al Meno mosso, ♩= 112
G
p, dolce
pizz.
arco
dolce
135
IV
poco rit.
a tempo
un poco più espress.
pizz.
arco
un poco più espress.


140
poco rit.
a tempo
un poco più espress.
più p
pizz.
arco
pp, molto cresc.
f
145
poco rit.
Tempo I. (♩= 132)
H
dim.
mf
sempre f
in rilievo sin al s.

150

più f

più f

più f

più f

155

sempre più f

sempre più f

sempre più f

sempre più f

160

ff, marcatissimo

ff, marcatissimo

ff, marcatissimo

ff, marcatissimo

165

170

poco allarg.

Un poco più mosso

♩ = 144

175

cresc.

J Allegro molto, ♩= 168

ff p

180

mp mf f leggero

mf, leggero

185

mf cresc. mf, cresc.

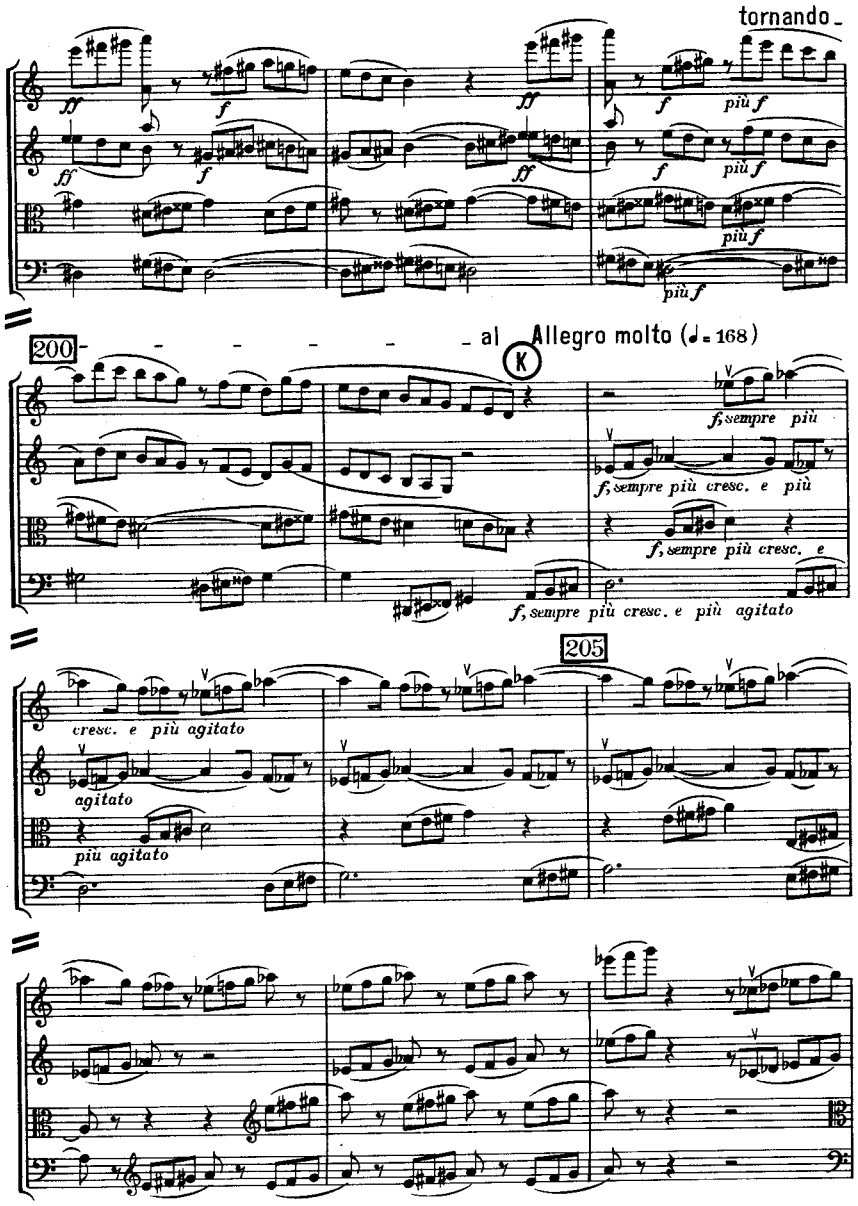
190

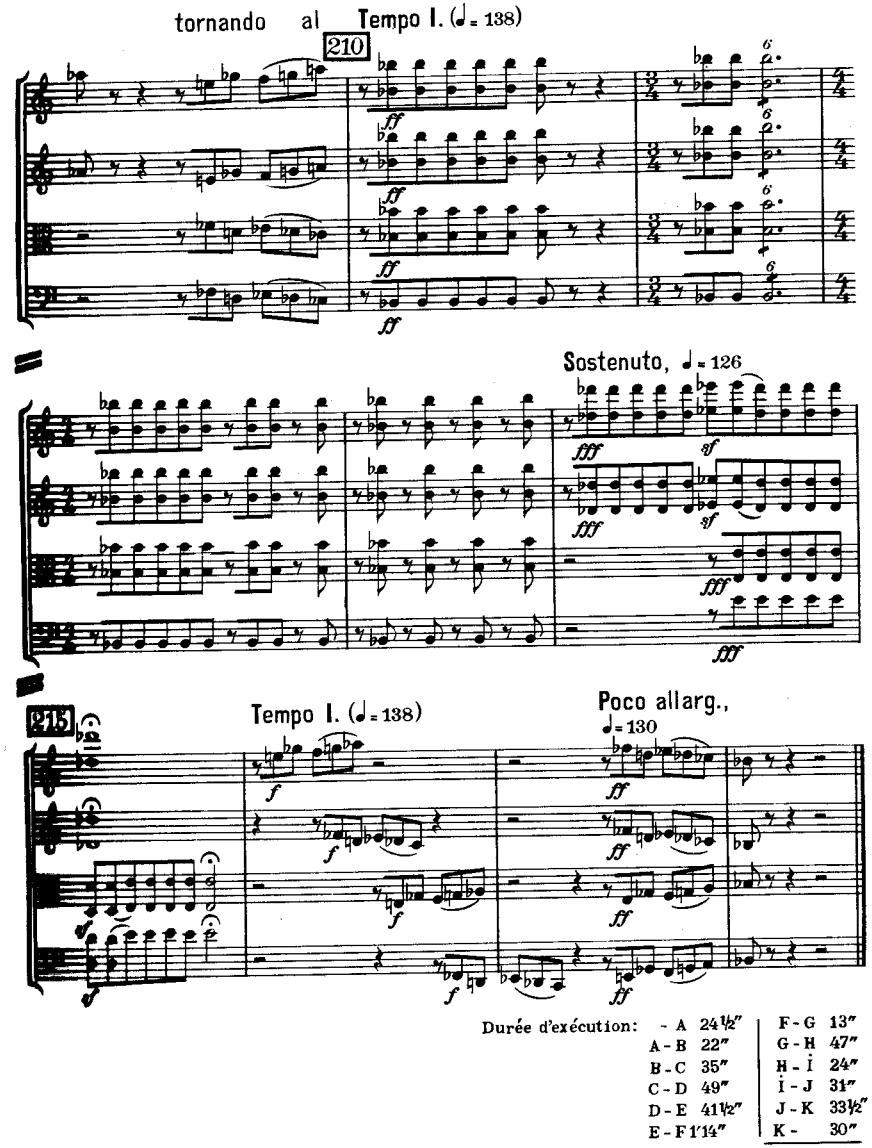
f

sempre più f

Più vivo, ♩= 184

195



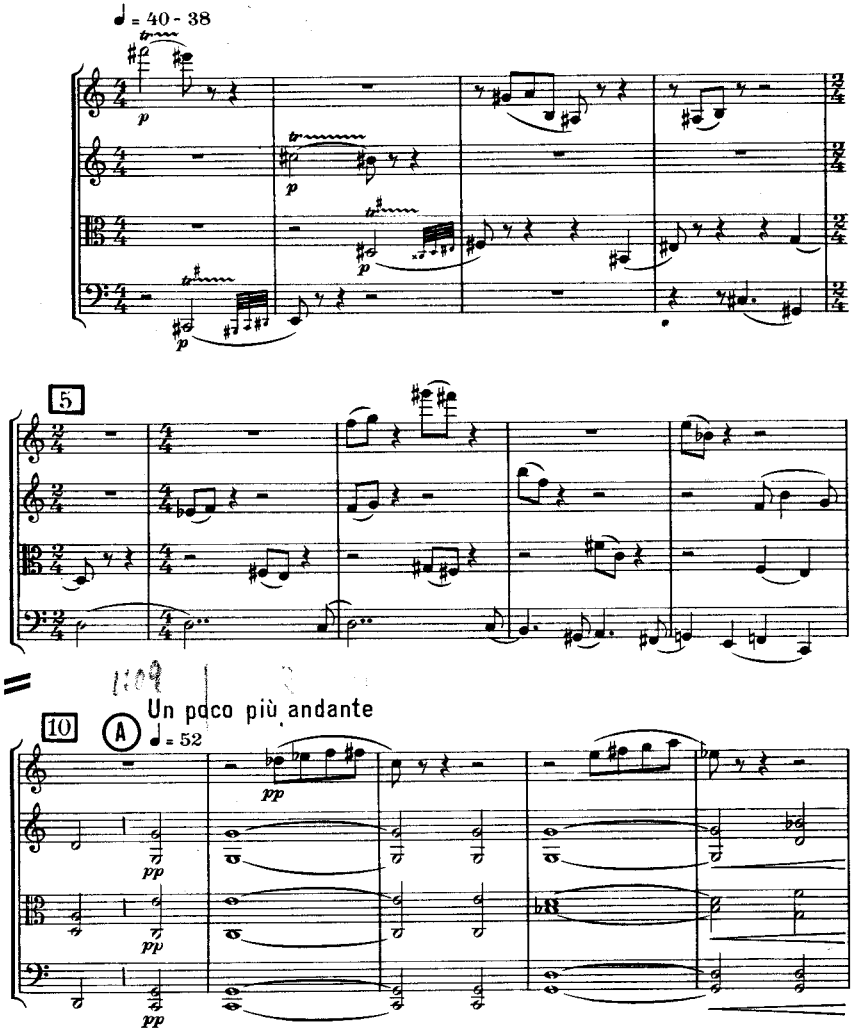


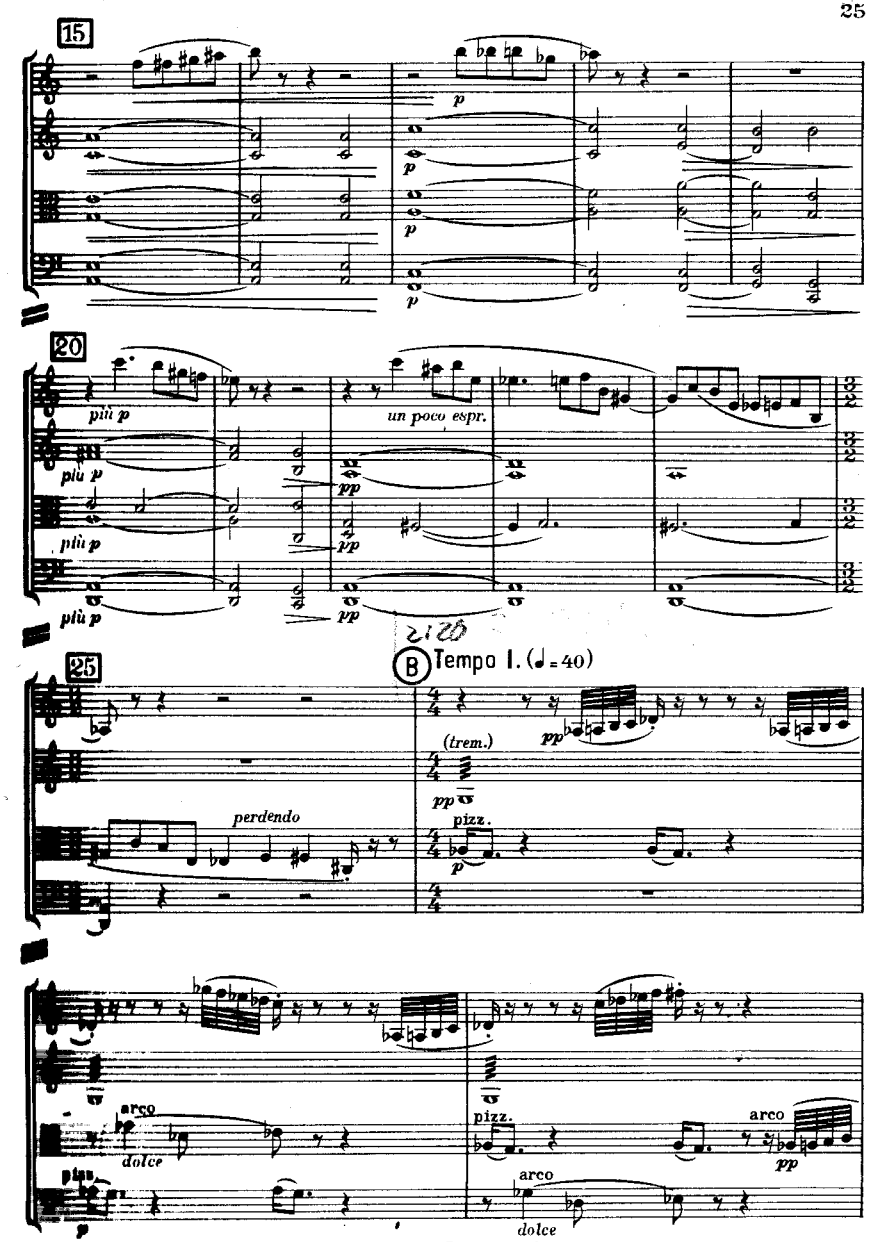
Durée d'exécution:

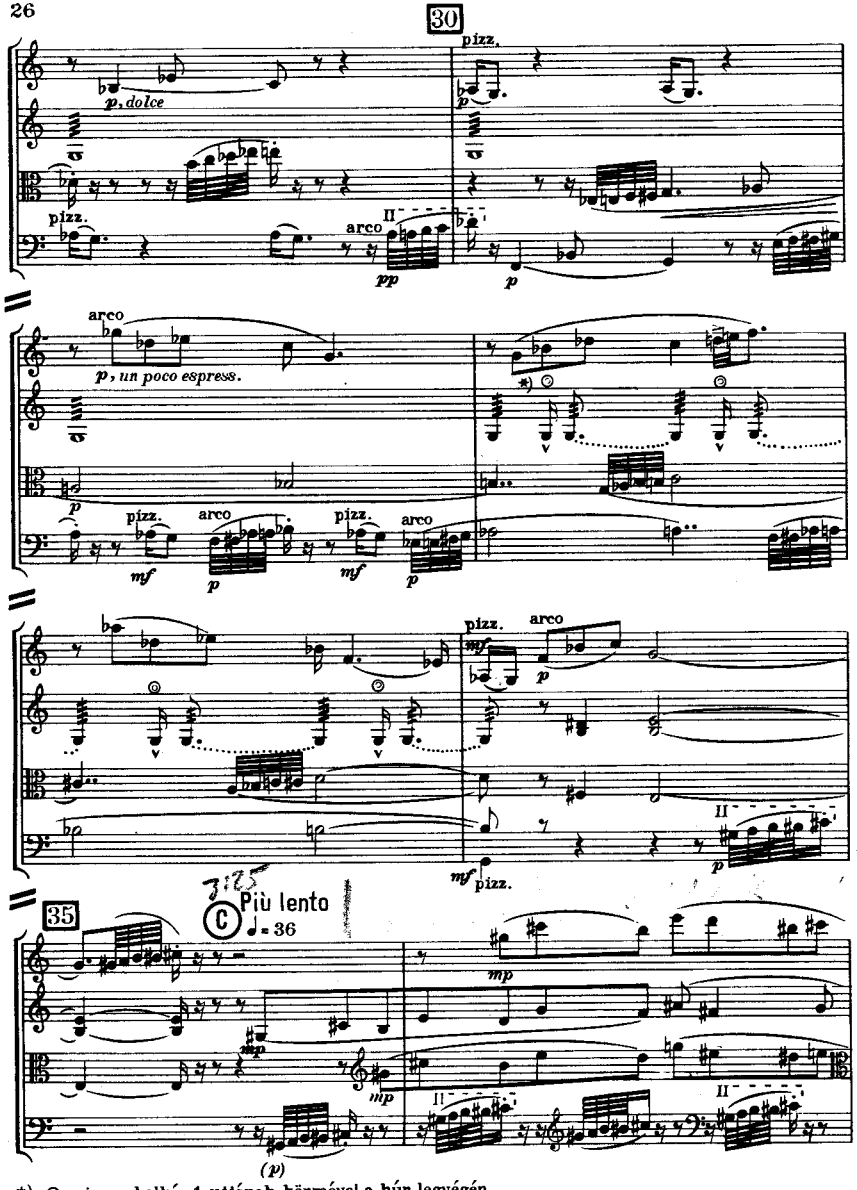
- A	24½″	F - G	13″
A - B	22″	G - H	47″
B - C	35″	H - İ	24″
C - D	49″	İ - J	31″
D - E	41½″	J - K	33½″
E - F	1′14″	K -	30″

7′4½″

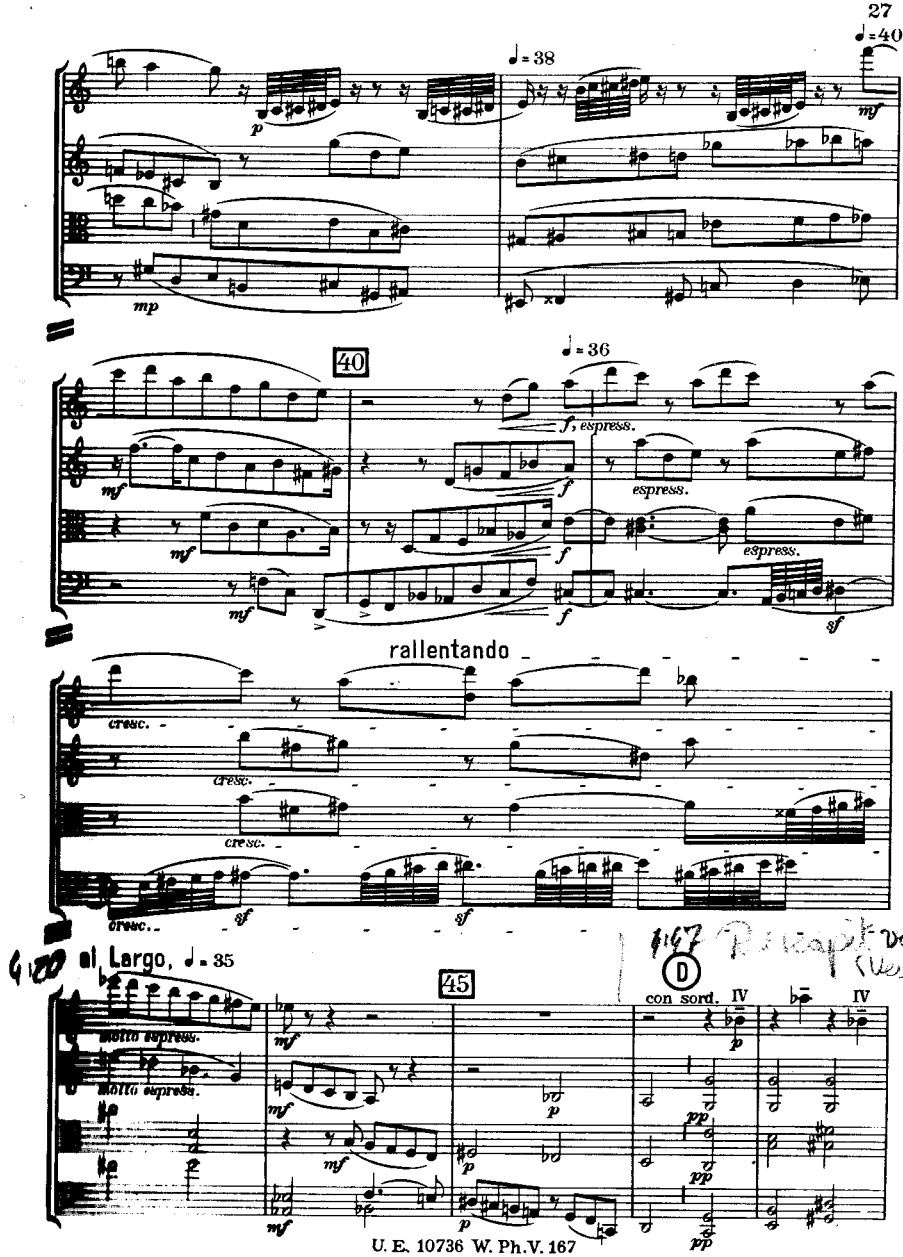
ADAGIO MOLTO

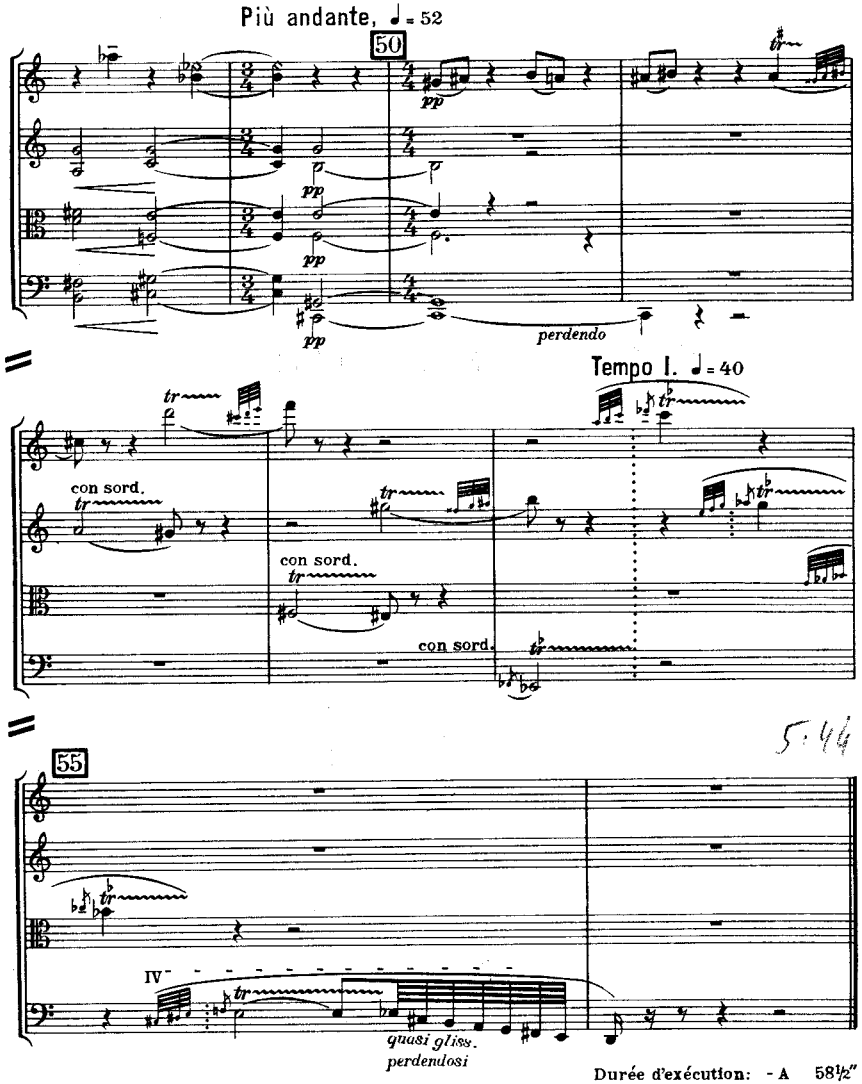






*) ◎ = pizz. a balkéz 1. ujjának körmével a húr legvégén.
◎ = pizz. mit dem Nagel des 1. Fingers der linken Hand am äußersten (oberen) Ende der Saite.

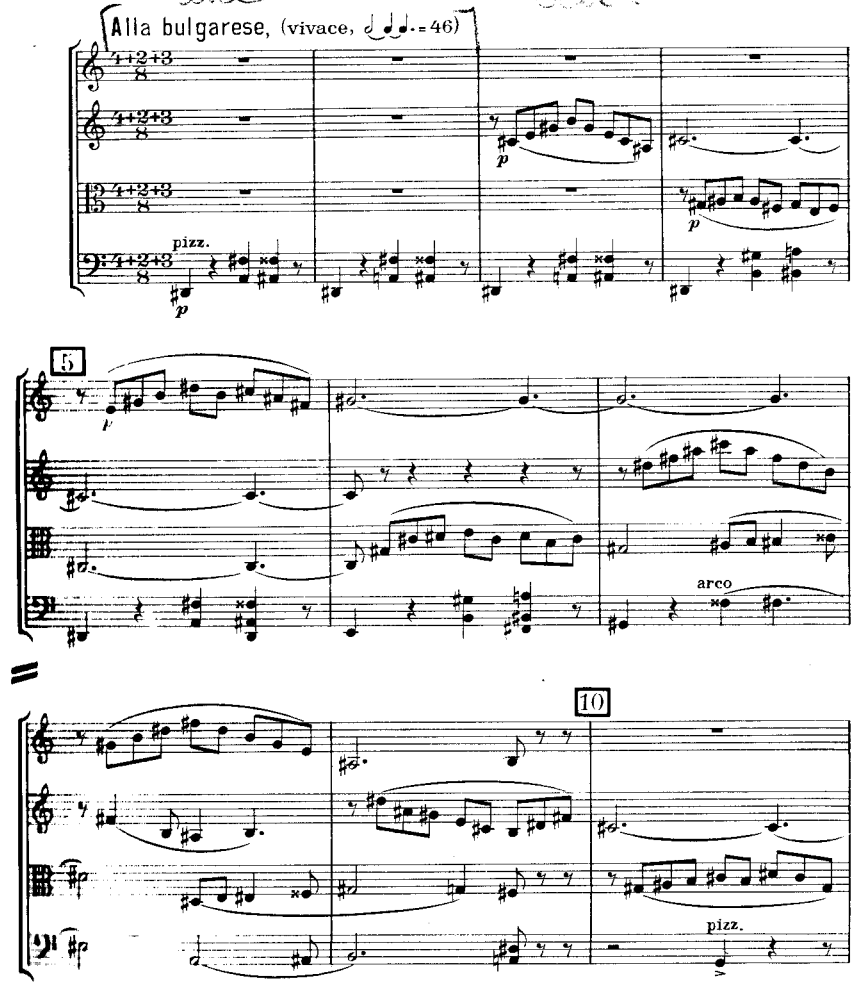


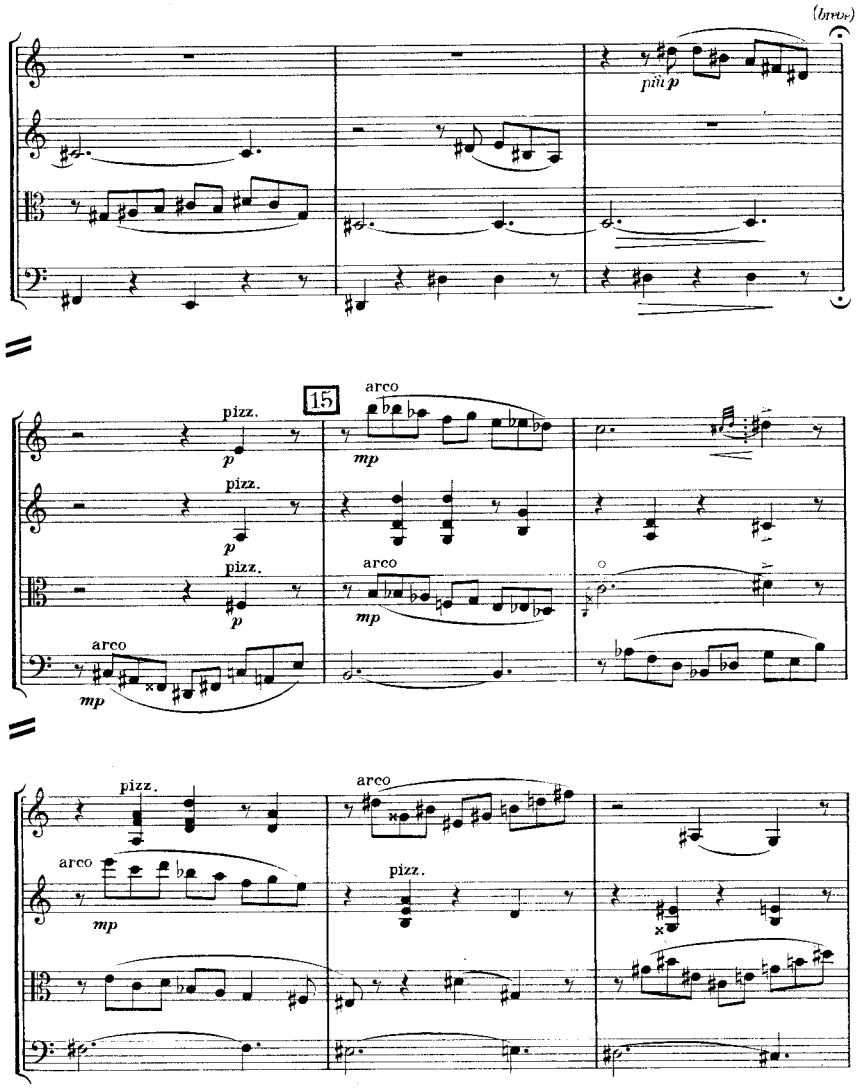


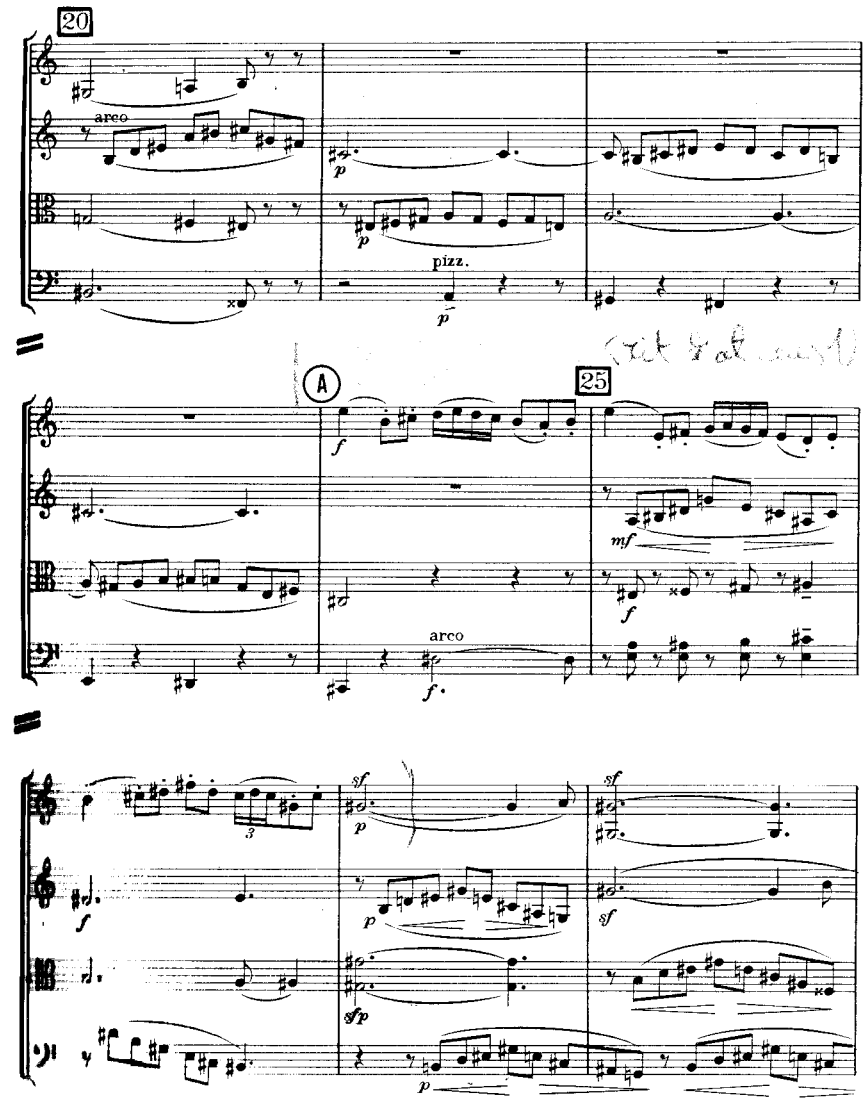
Durée d'exécution:

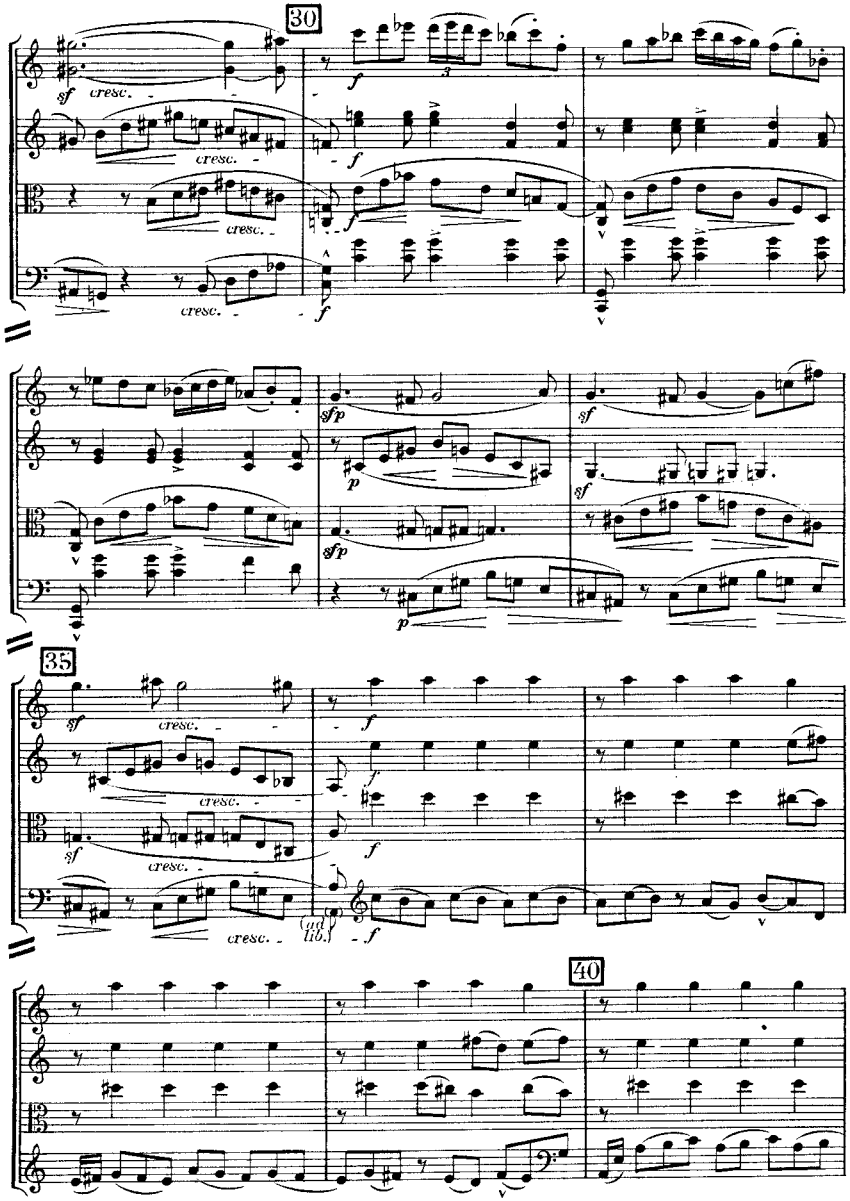
- A	58½"
A - B	1'14"
B - C	56"
C - D	1'18"
D -	53"
	5'19½"

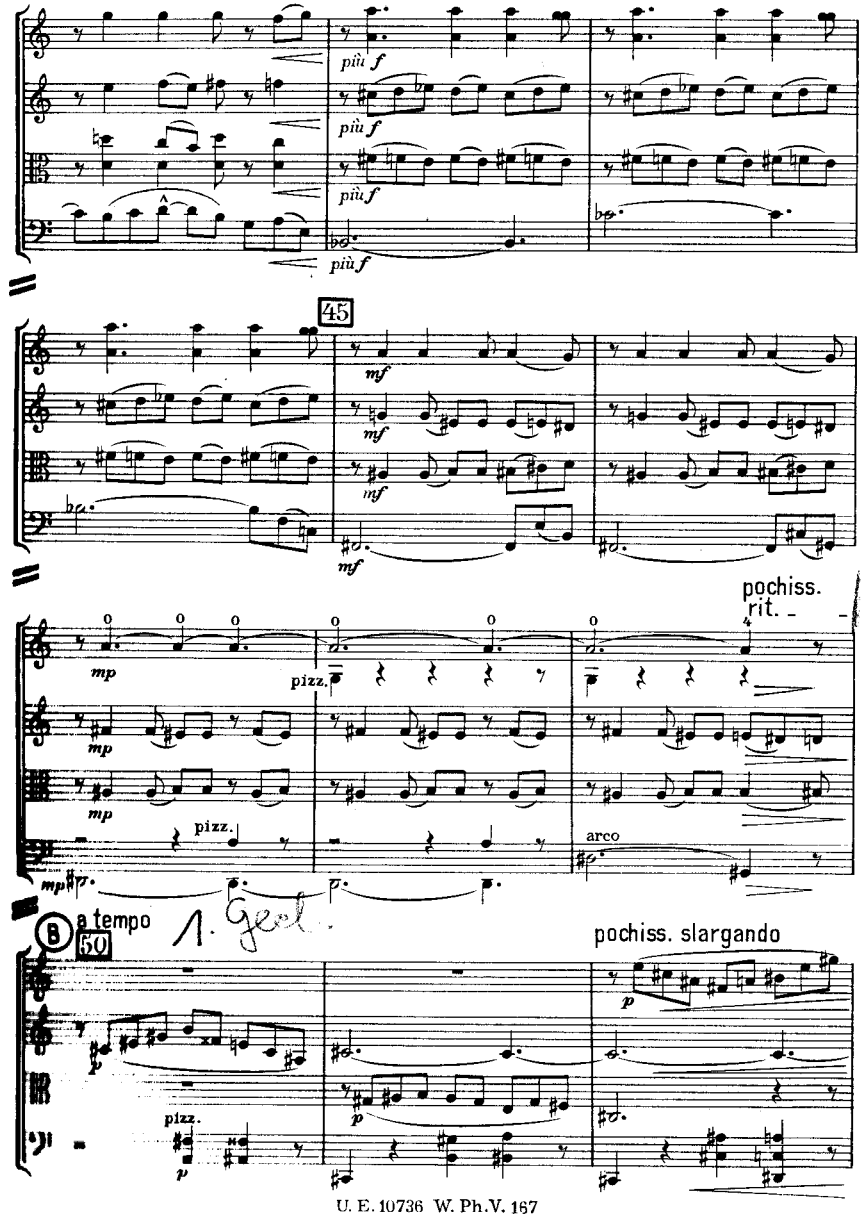
SCHERZO

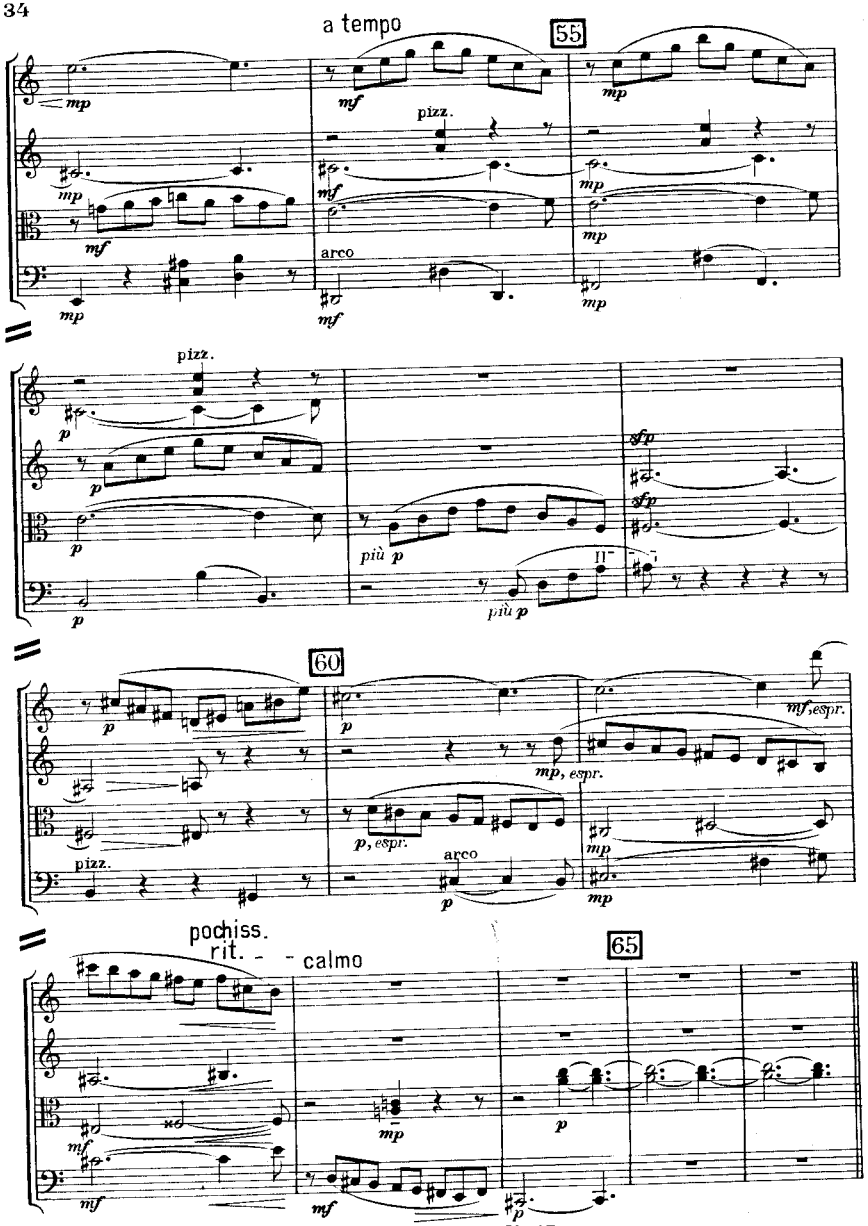


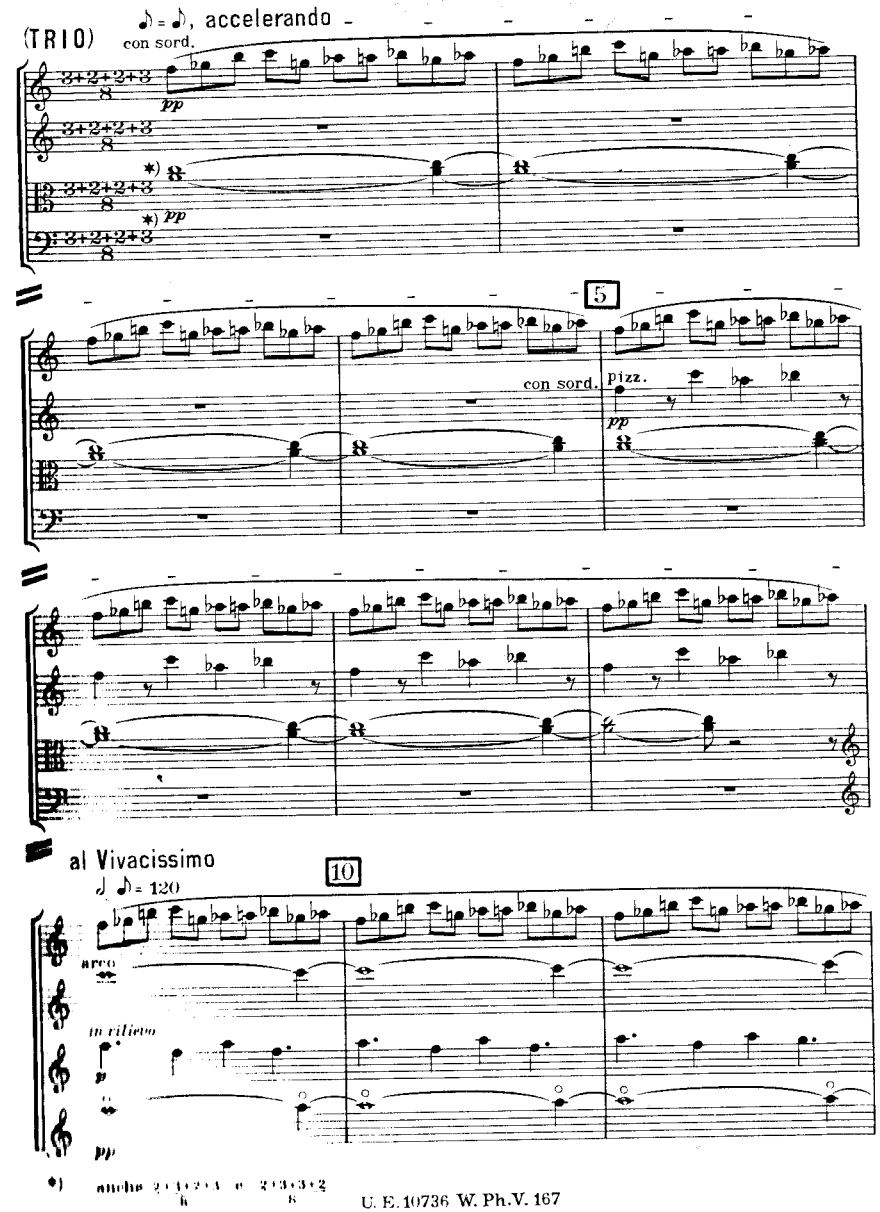

(breve)
più p
15
pizz.
arco
p
mp
pizz.
arco
mp
pizz.
arco
mp
pizz.
arco
mp
pizz.


20
arco
p
pizz.
p
A
25
f
mf
f
arco
f
sf
p
sf
sfp
p


30
sf cresc.
cresc.
cresc.
cresc.
f
f
f
f
sfp
p
sf
sfp
sf
p
35
sf cresc.
cresc.
sf cresc.
cresc.
(ad lib.)
f
f
f
40


più f
più f
più f
più f
45
mf
mf
mf
mf
pochiss. rit.
mp
pizz.
mp
mp
pizz.
arco
mp
B
a tempo
50
pochiss. slargando
p
p
pizz.
p
p


a tempo
55
pizz.
arco
60
pochiss. rit. - - calmo
65


(TRIO)
con sord.
accelerando
5
con sord.
pizz.
al Vivacissimo
10
arco
in rilievo

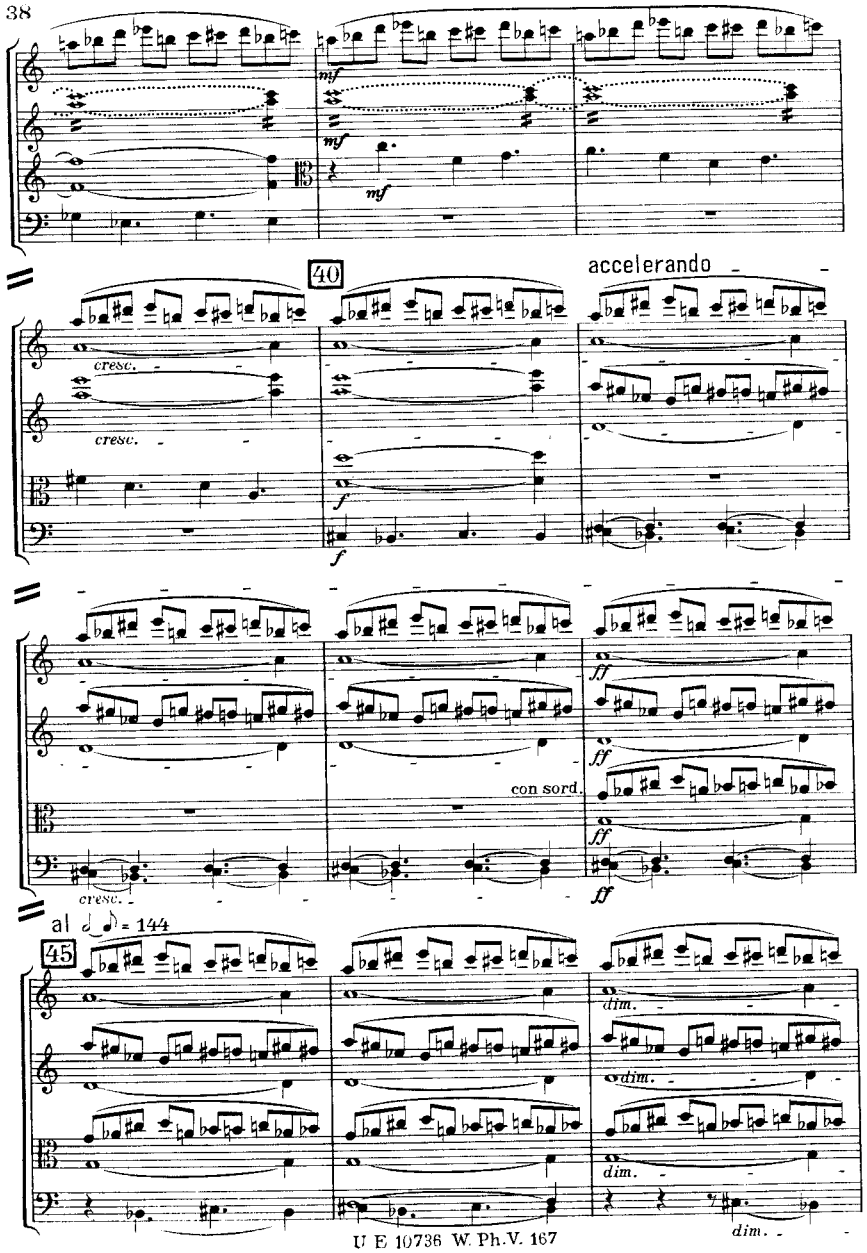
15

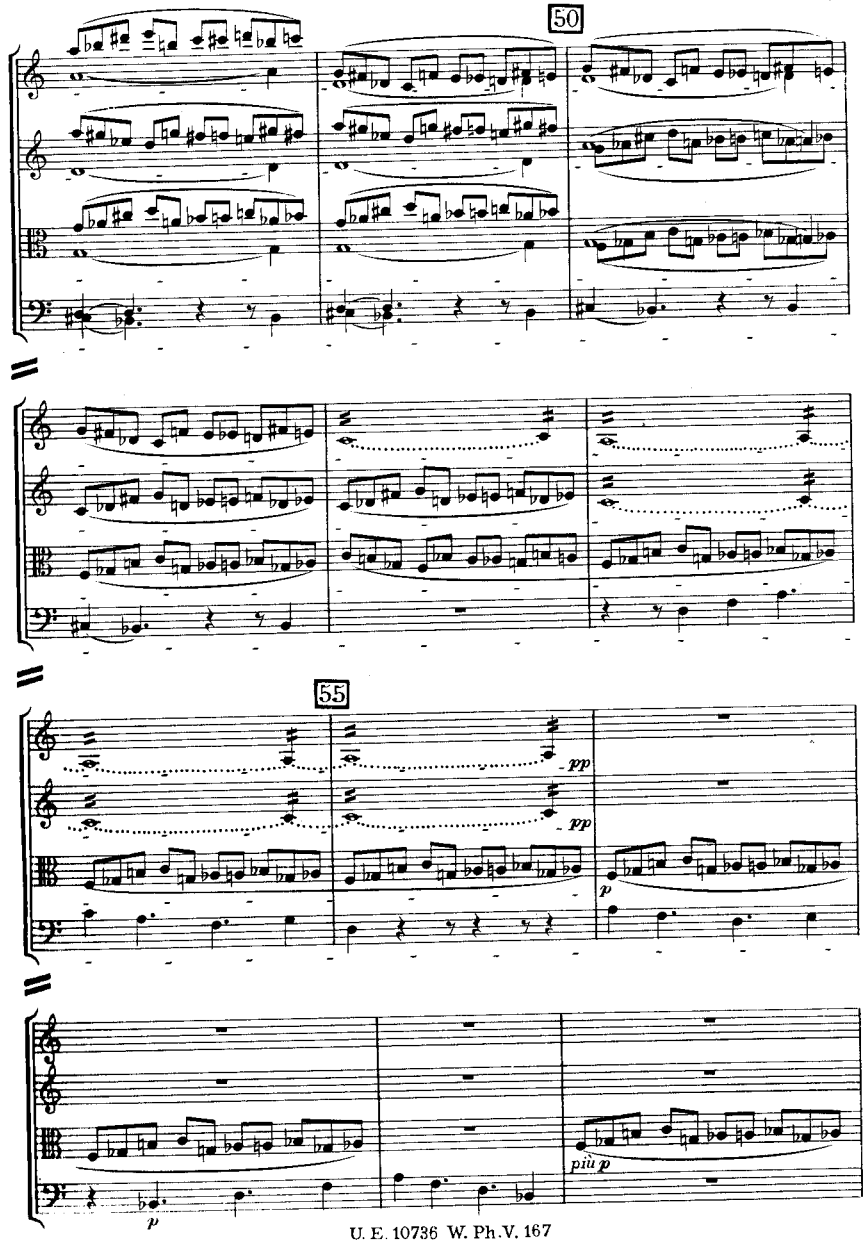
20

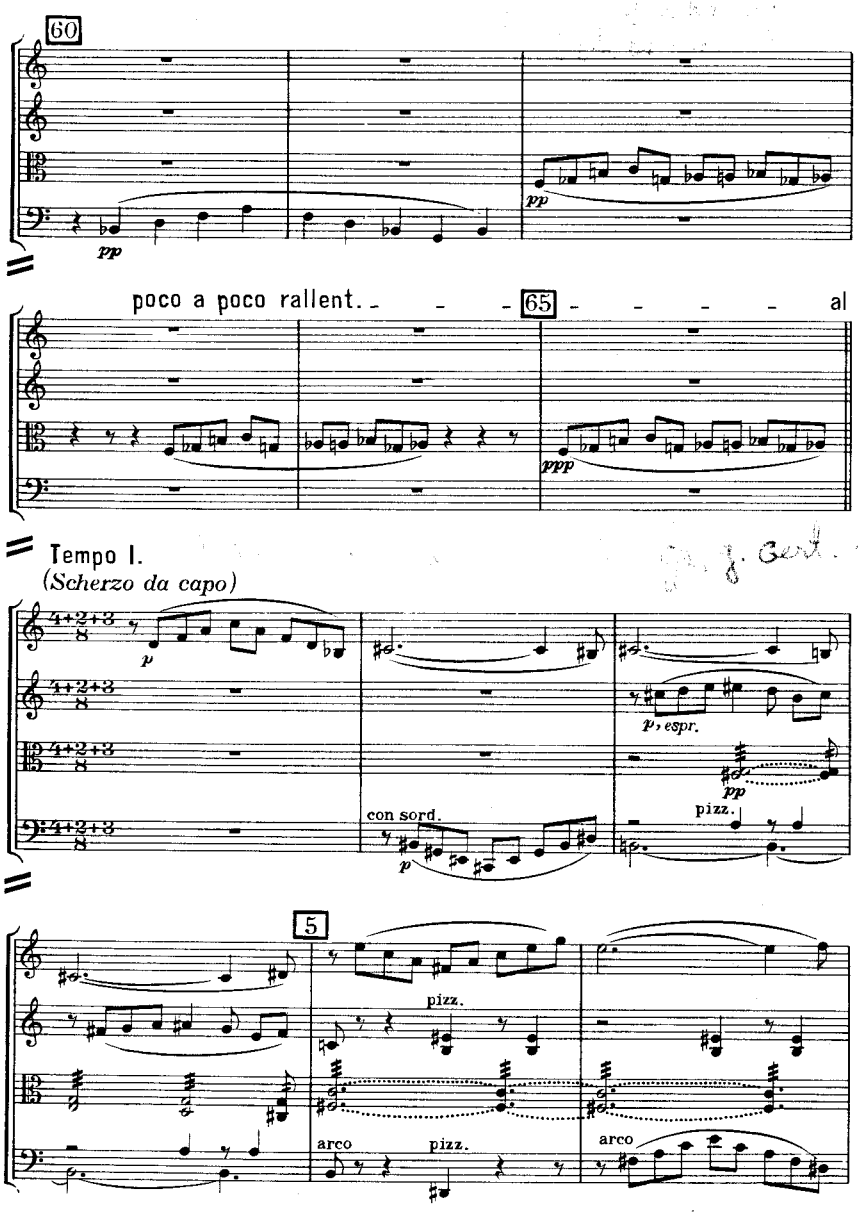
25

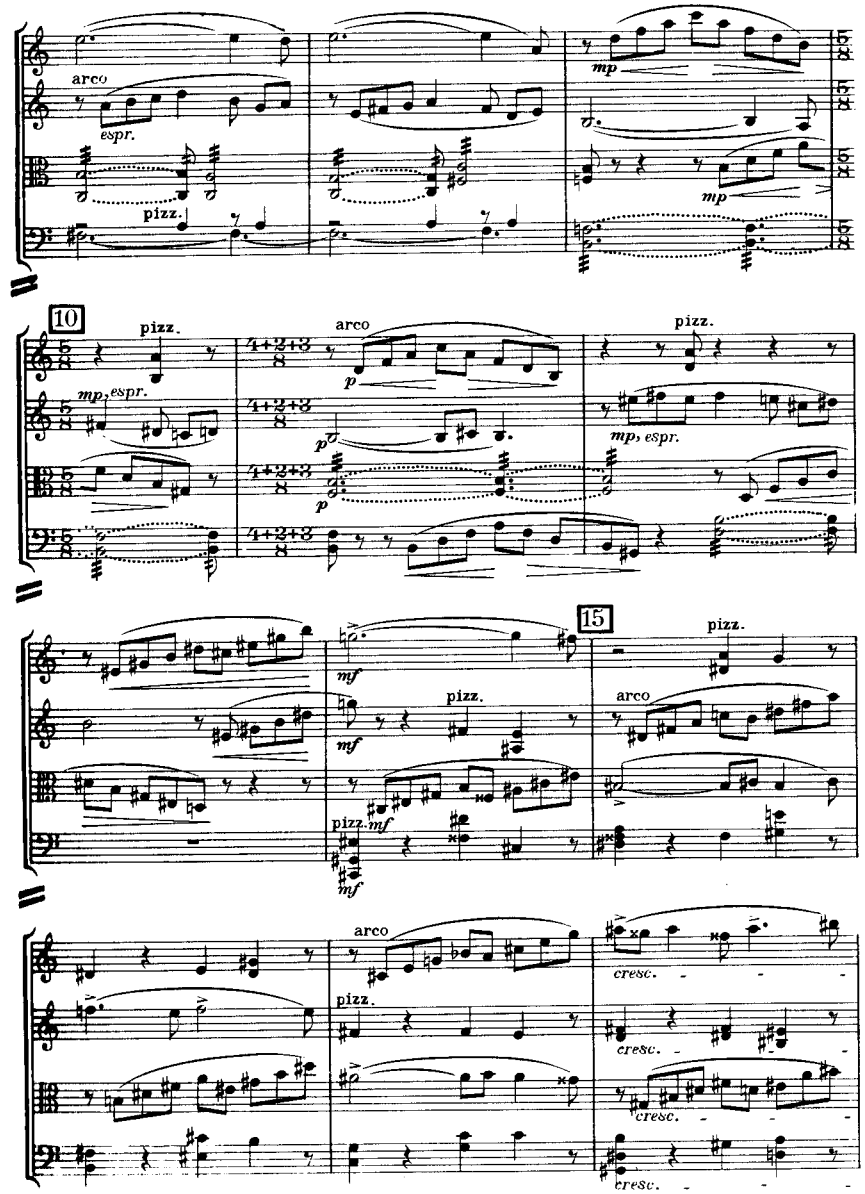
30

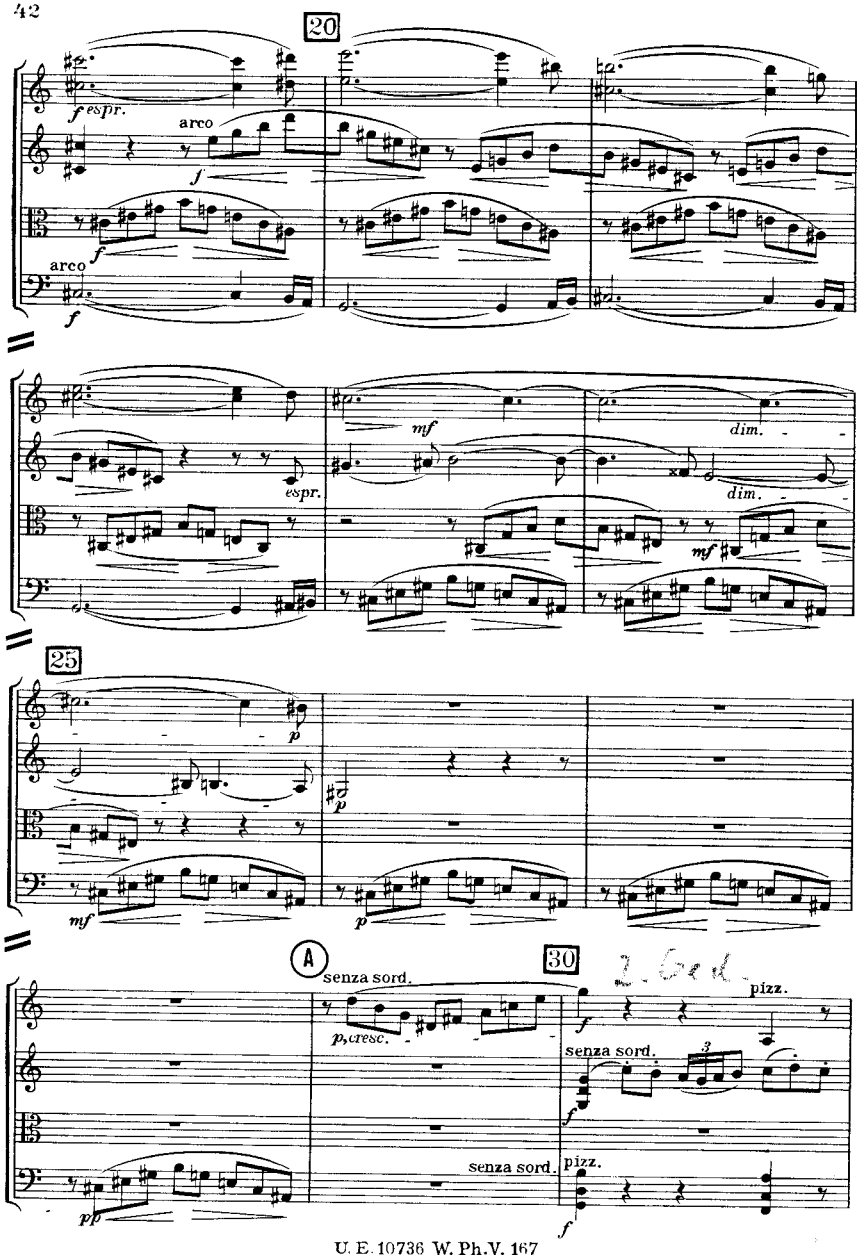
35

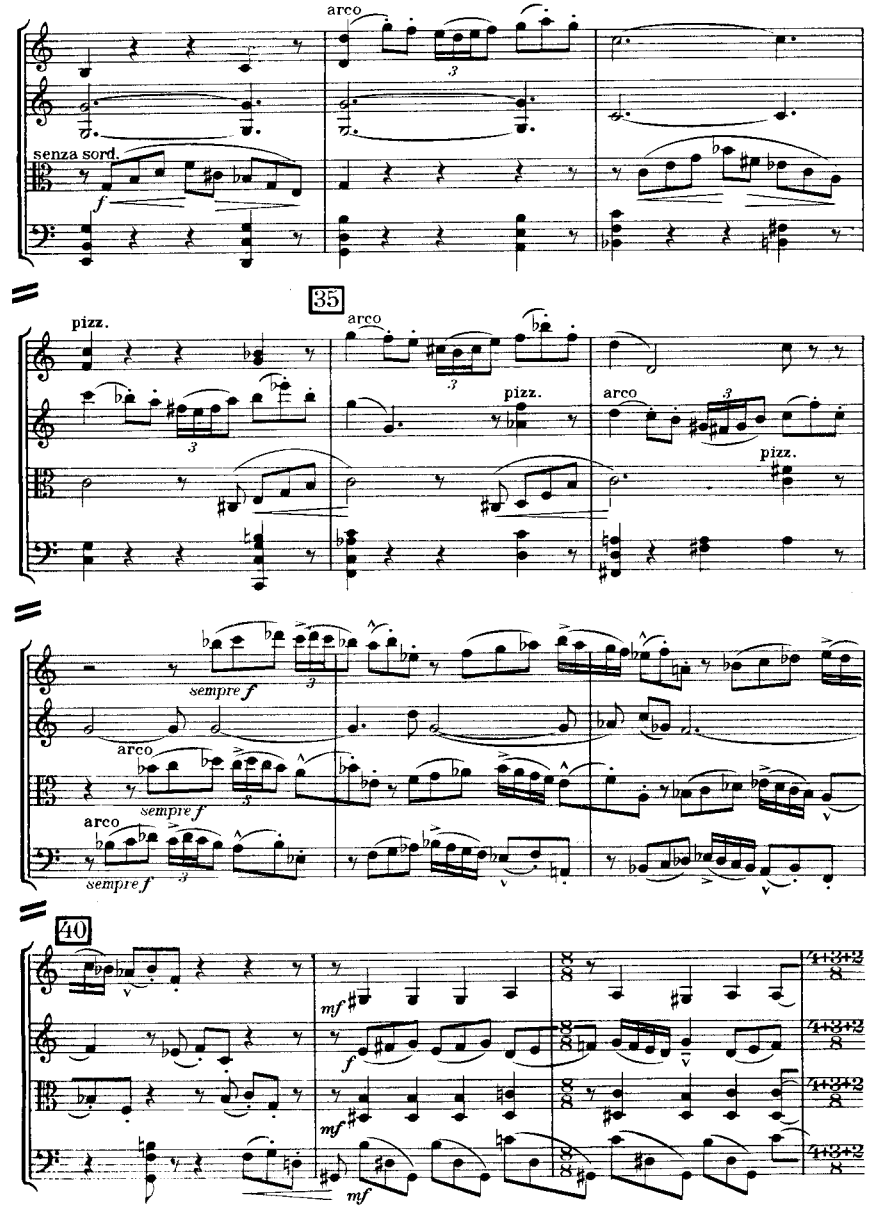

mf
mf
mf
40
accelerando
cresc.
cresc.
f
f
ff
ff
con sord.
ff
cresc.
ff
al 𝅗𝅥 𝅗𝅥 = 144
45
dim.
dim.
dim.
dim.

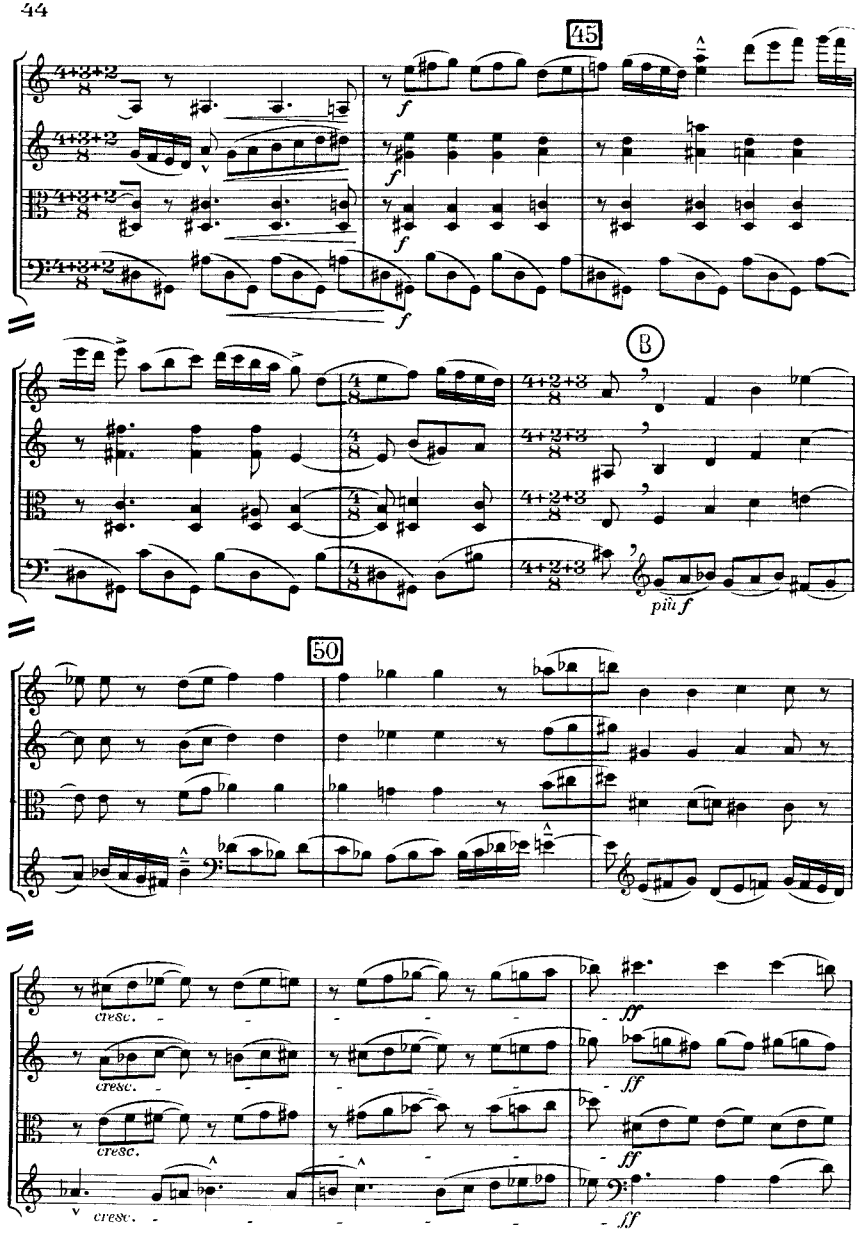

50
55
pp
pp
p
p
più p

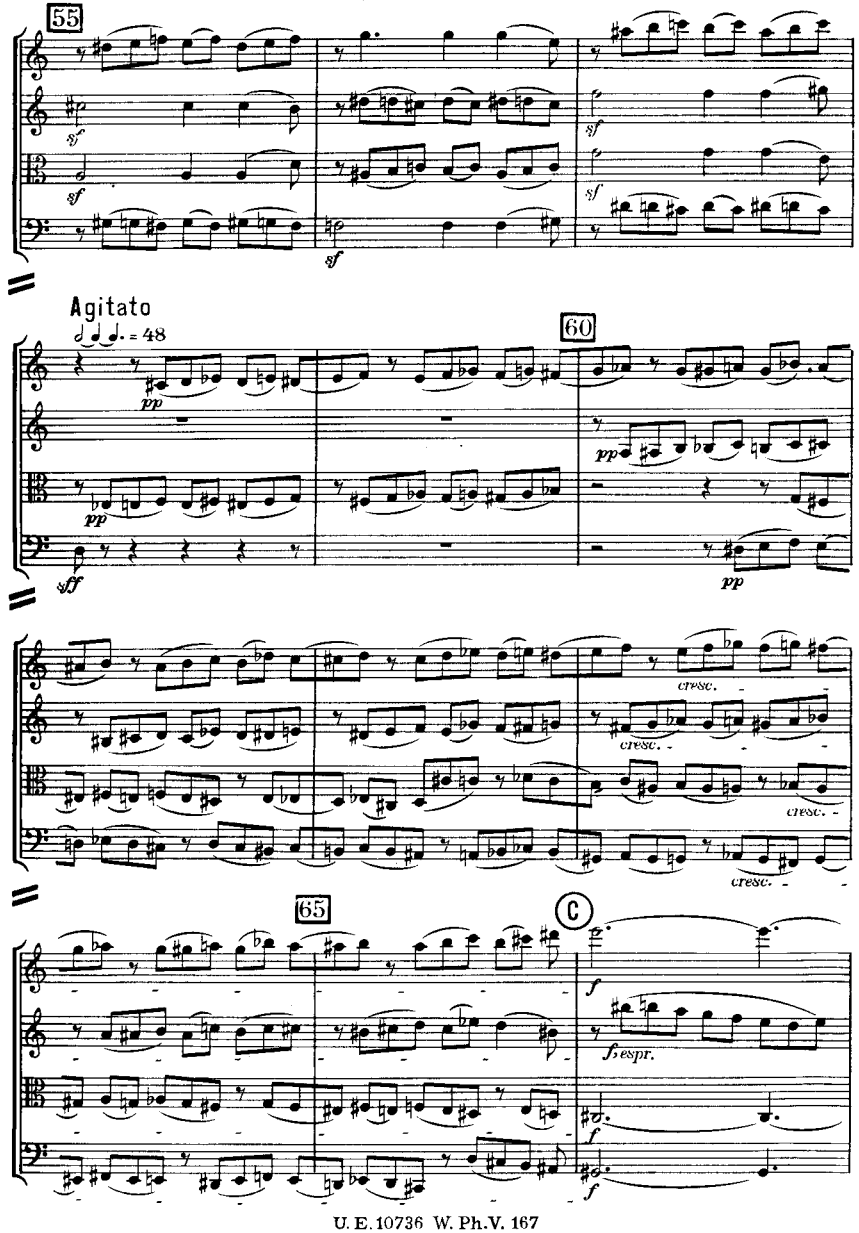

60
pp
pp
poco a poco rallent.
65
al
ppp
Tempo I.
(Scherzo da capo)
p
p, espr.
pp
con sord.
p
pizz.
5
pizz.
arco
pizz.
arco

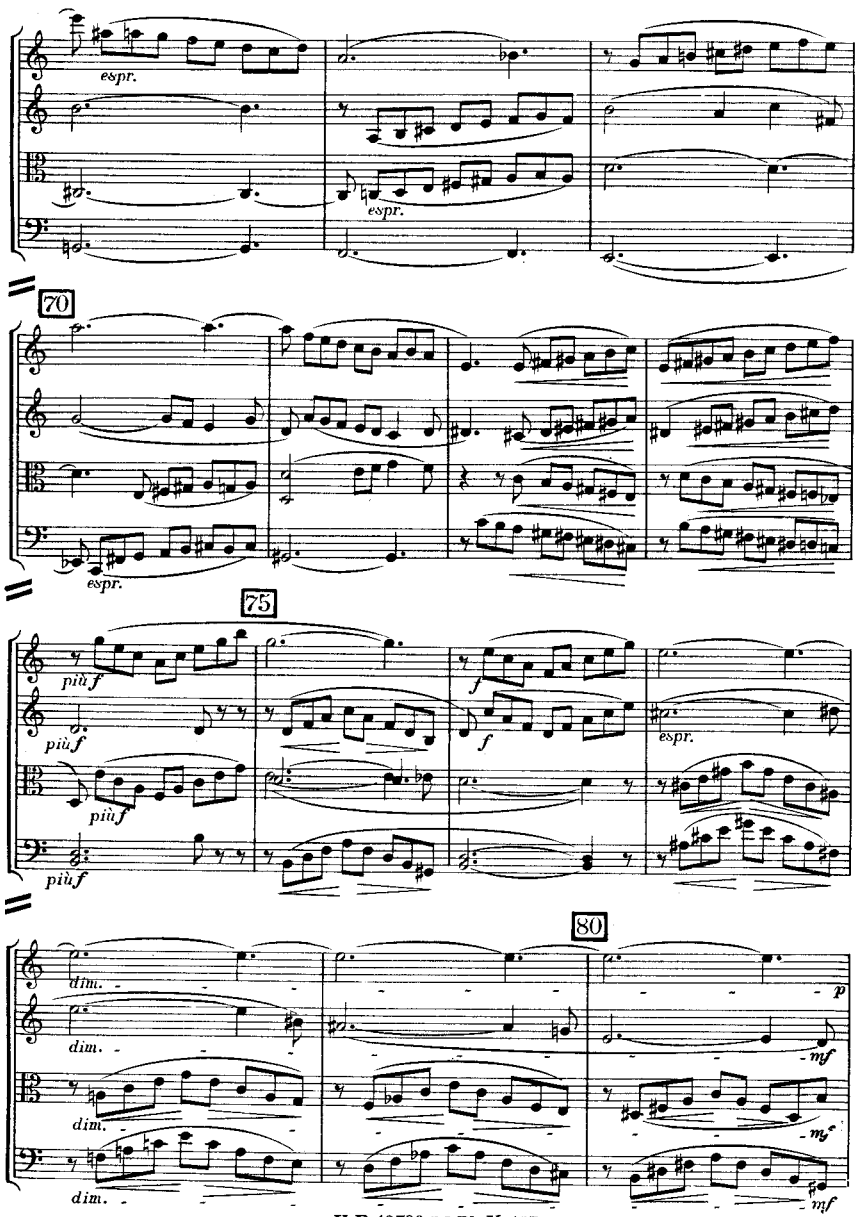

arco
espr.
pizz.
mp
mp
10
pizz.
arco
pizz.
mp, espr.
p
p
mp, espr.
15
mf
pizz.
arco
pizz. mf
mf
arco
pizz.
cresc.
cresc.
cresc.
cresc.

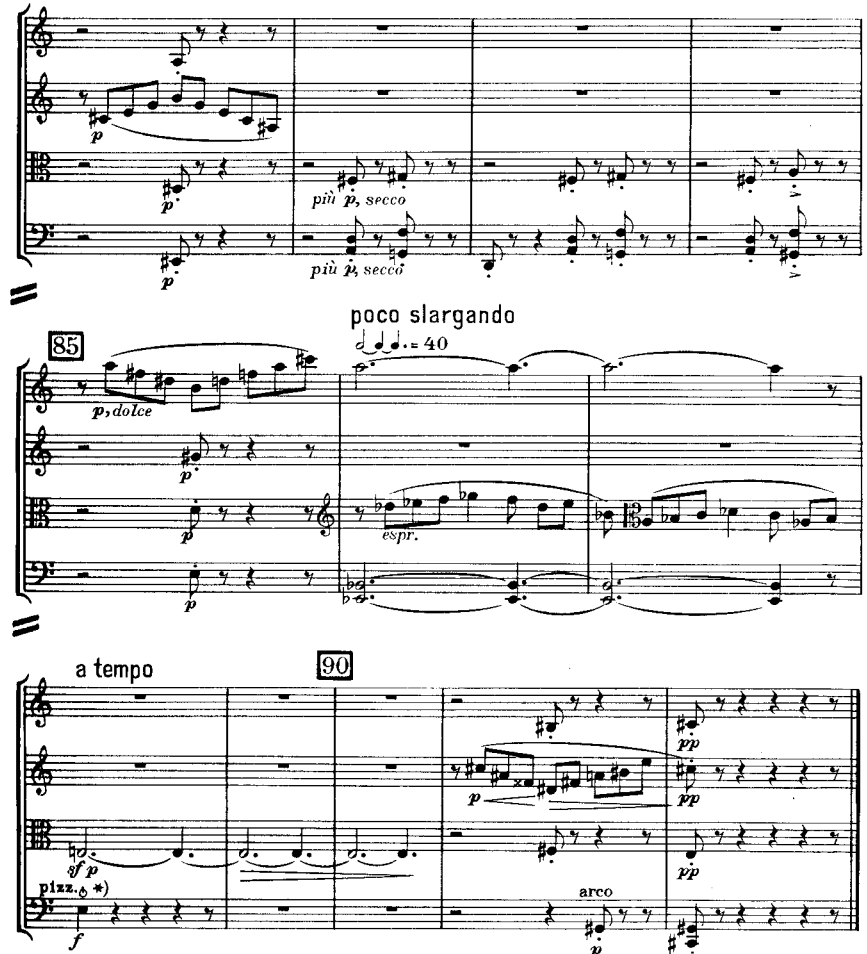

20
f espr.
arco
f
arco
f
espr.
mf
dim.
dim.
mf
25
p
p
mf
p
A
senza sord.
p, cresc.
30
pizz.
senza sord.
senza sord.
pizz.
pp
f


arco
senza sord.
f
35
pizz.
arco
pizz.
arco
pizz.
sempre f
arco
sempre f
arco
sempre f
40
mf
f
mf
mf


45
f
B
più f
50
cresc.
ff


55
sf
Agitato
♩ ♩ ♩. = 48
60
pp
sff
cresc.
65
C
f
f espr.



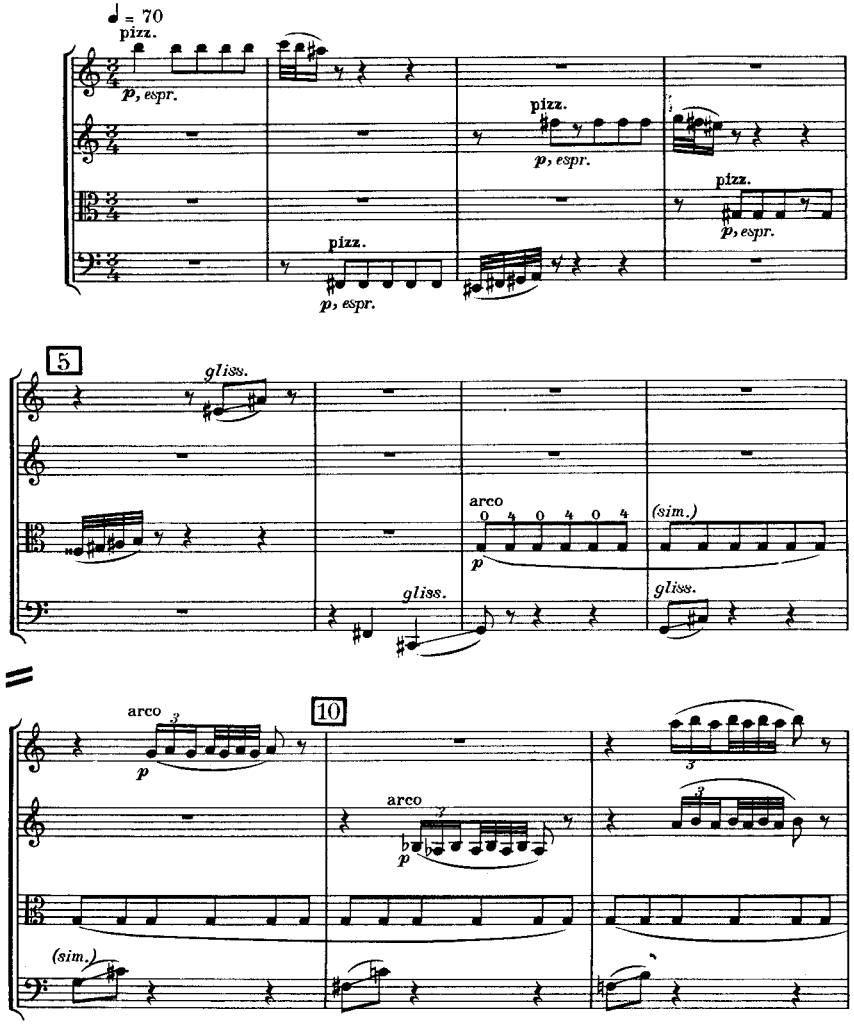


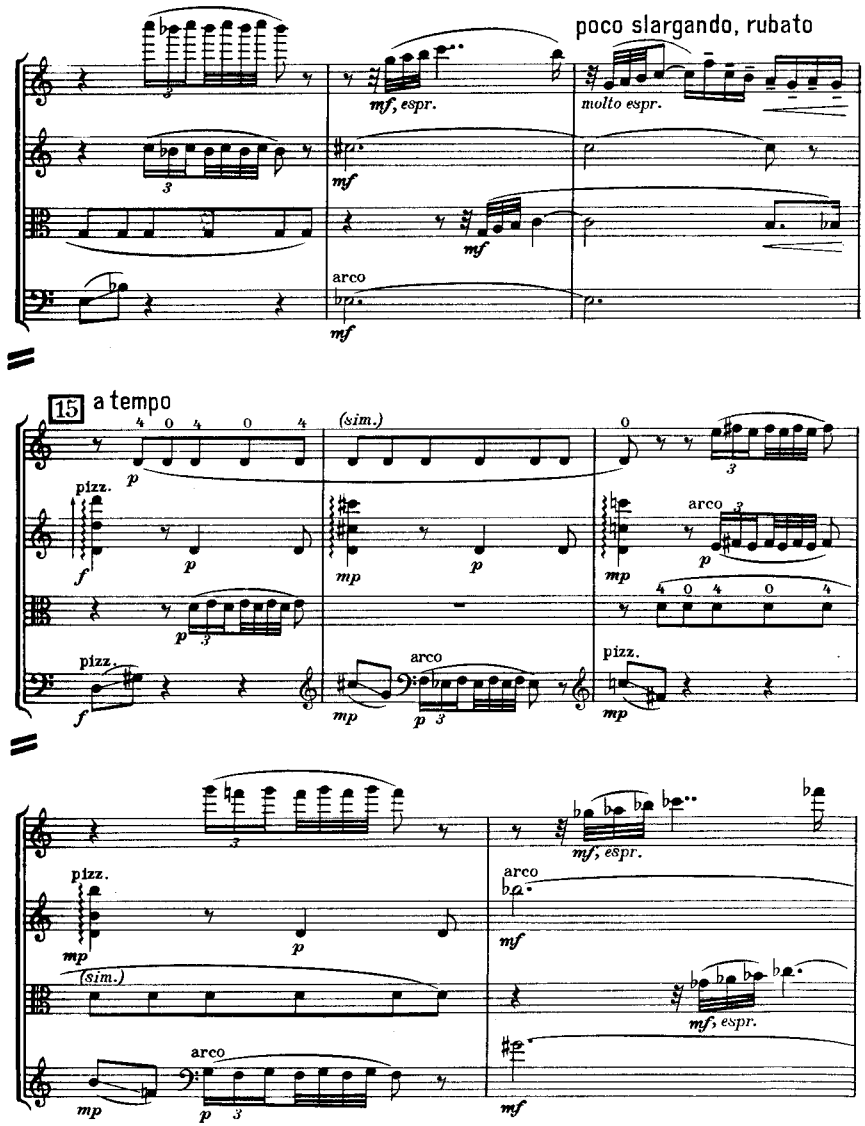
Durée d'exécution:

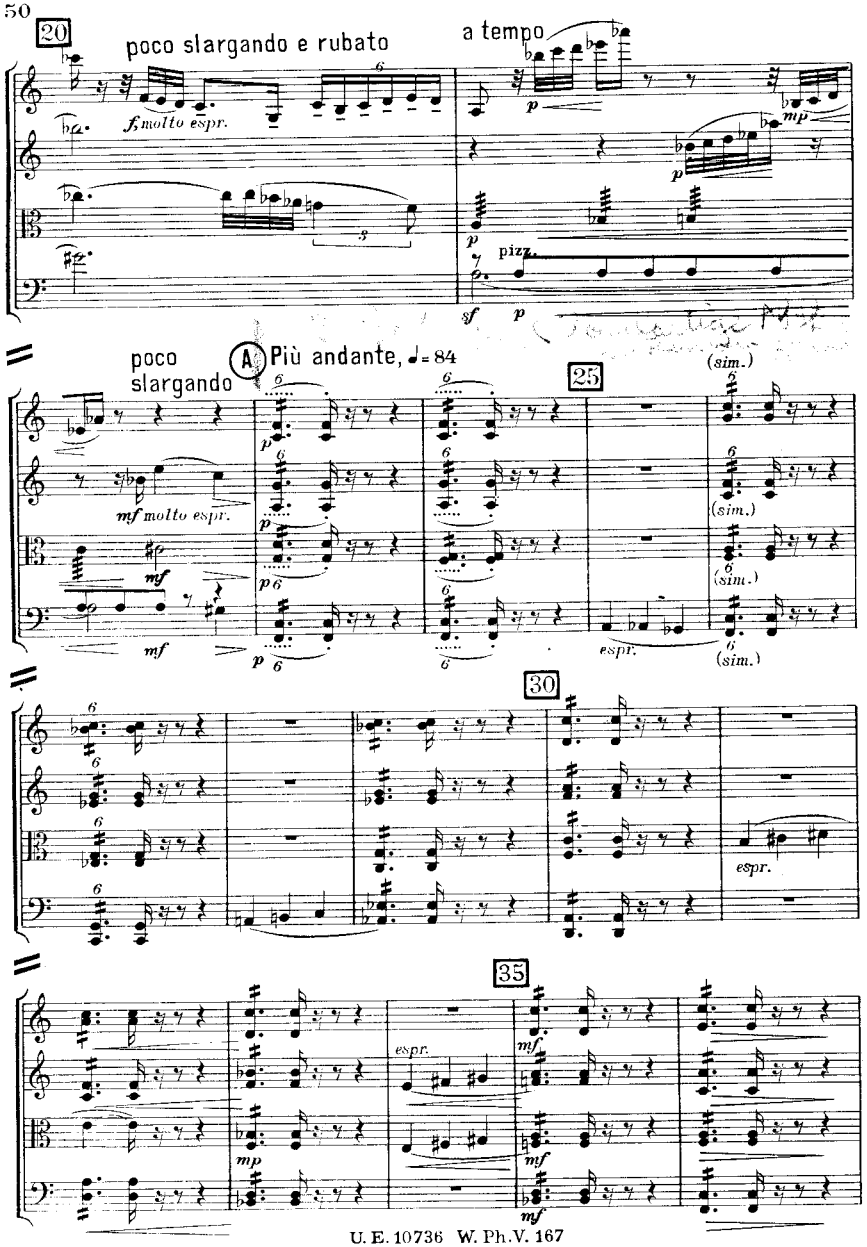
		Scherzo da capo	
- A	32″	- A	35″
A - B	36″	A - B	26″
B -	26″	B - C	23″
Trio	61″	C -	37″
	4′ 36″		

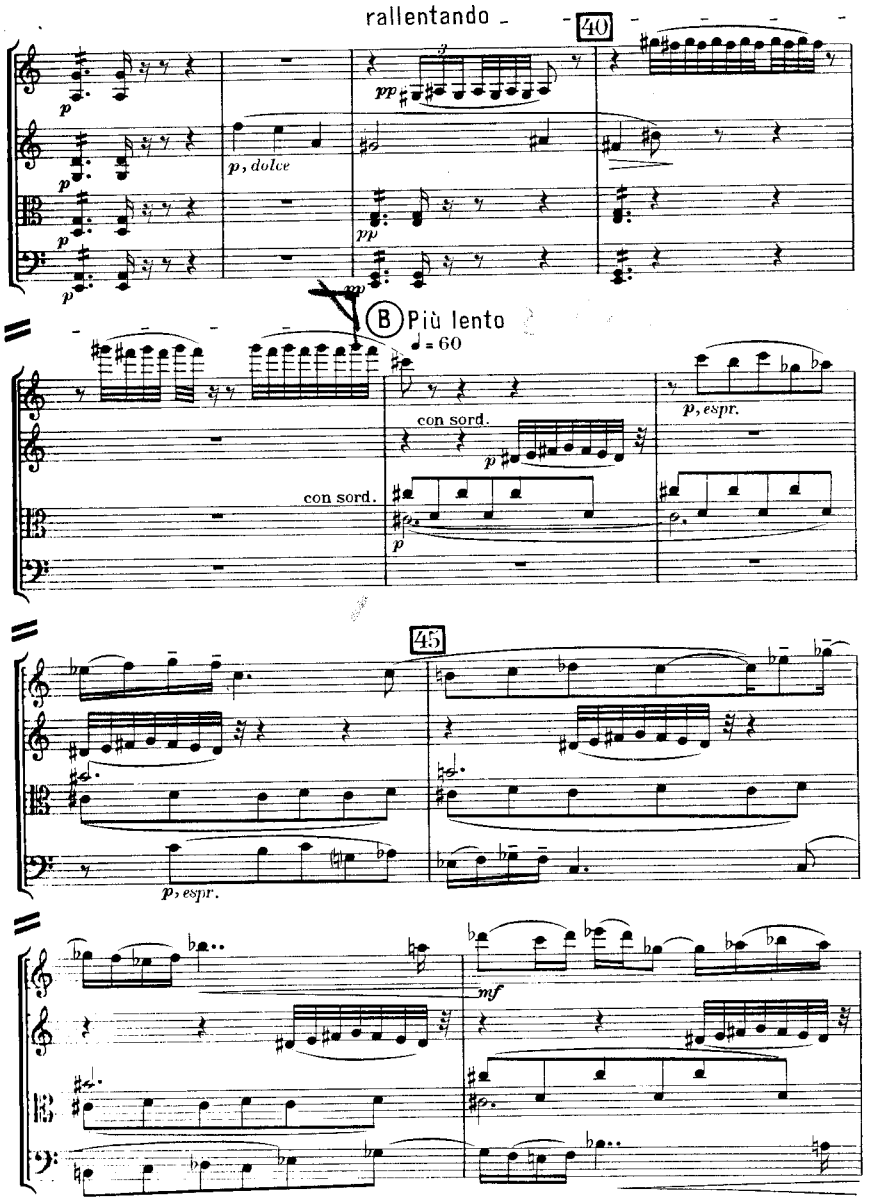
*) ♭ a fogólapra merőleges irányú erős „pizzicato"-t jelent, melynél a húr a fogólapra csattan.
♭ bedeutet ein starkes pizzicato, bei welchem die Saite auf das Griffbrett aufschlägt.

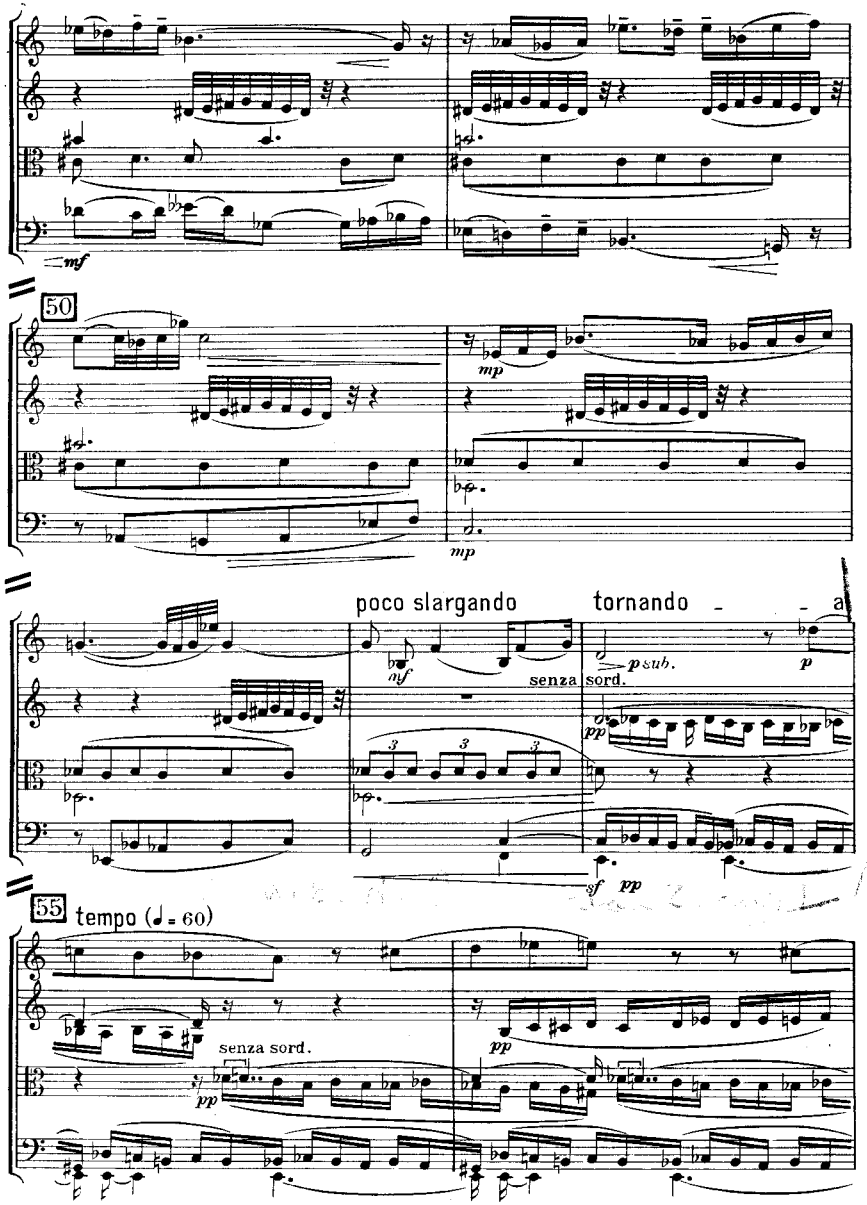
ANDANTE

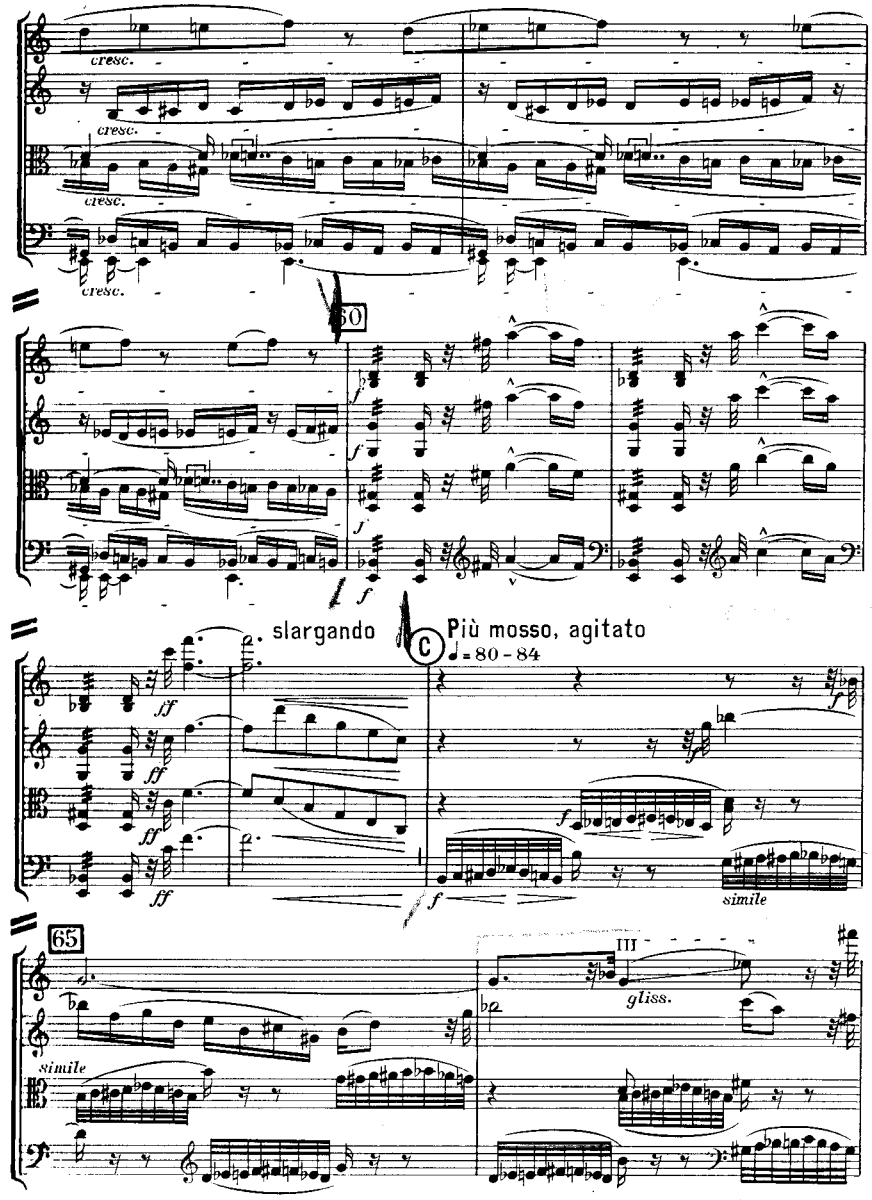

♩ = 70
pizz.
p, espr.
pizz.
p, espr.
pizz.
p, espr.
pizz.
p, espr.
5
gliss.
arco
(sim.)
gliss.
gliss.
arco
10
arco
(sim.)

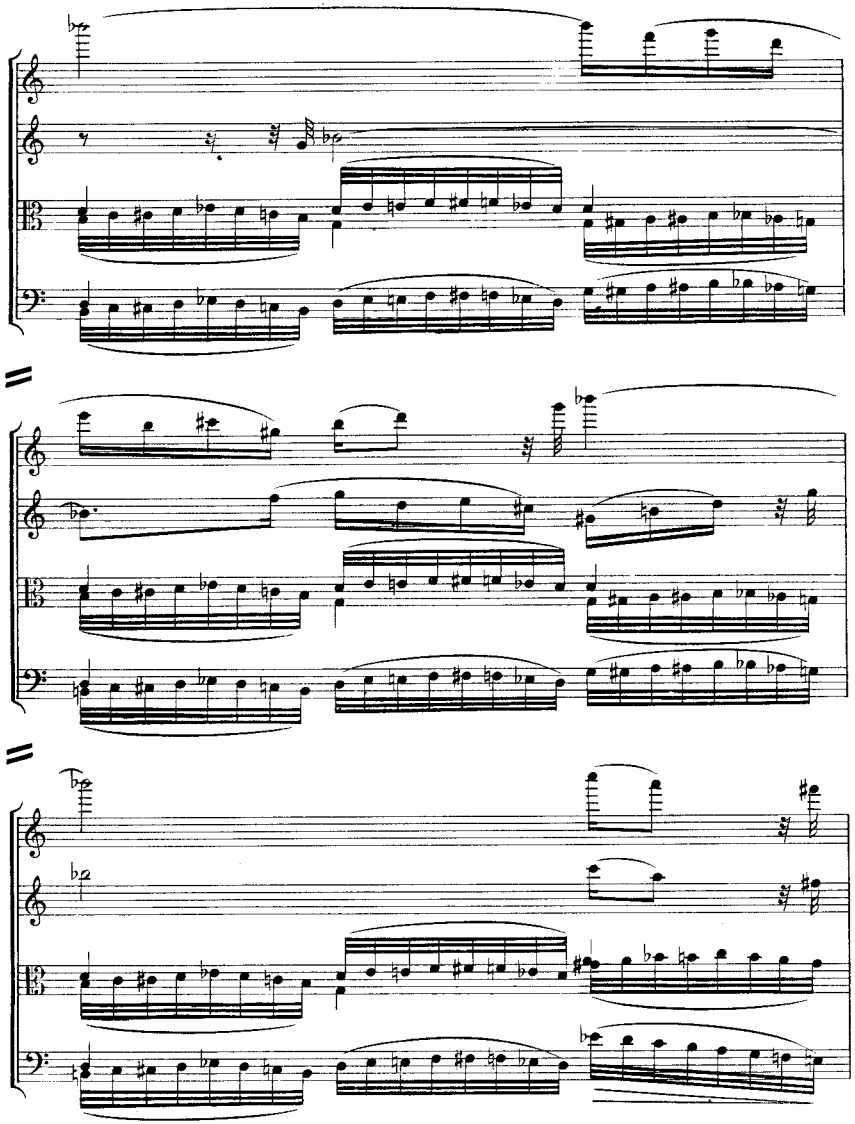

poco slargando, rubato
mf, espr.
molto espr.
mf
mf
arco
mf
15
a tempo
(sim.)
pizz.
arco
pizz.
arco
pizz.
mf, espr.
arco
mf
(sim.)
mf, espr.
arco

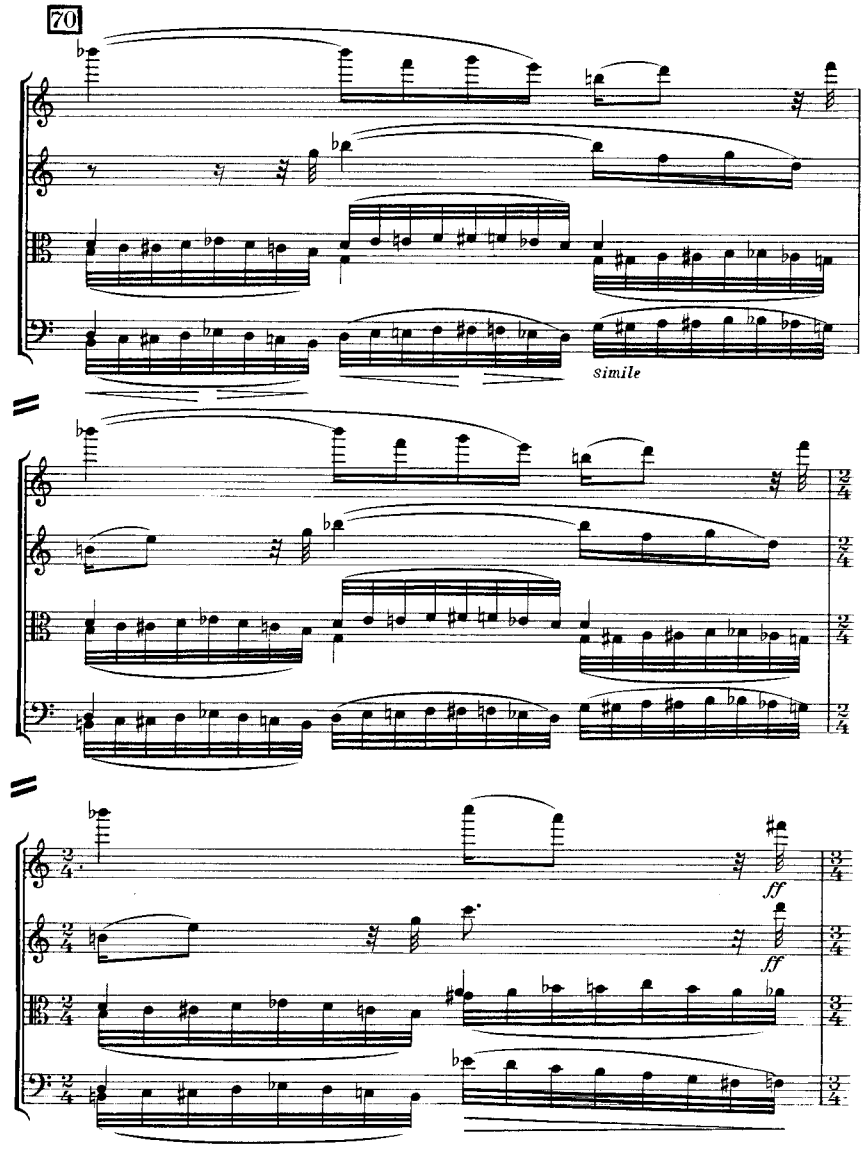

20
poco slargando e rubato
a tempo
f, molto espr.
pizz.
poco slargando
A Più andante, ♩= 84
25
(sim.)
mf molto espr.
espr.
30
espr.
35
espr.

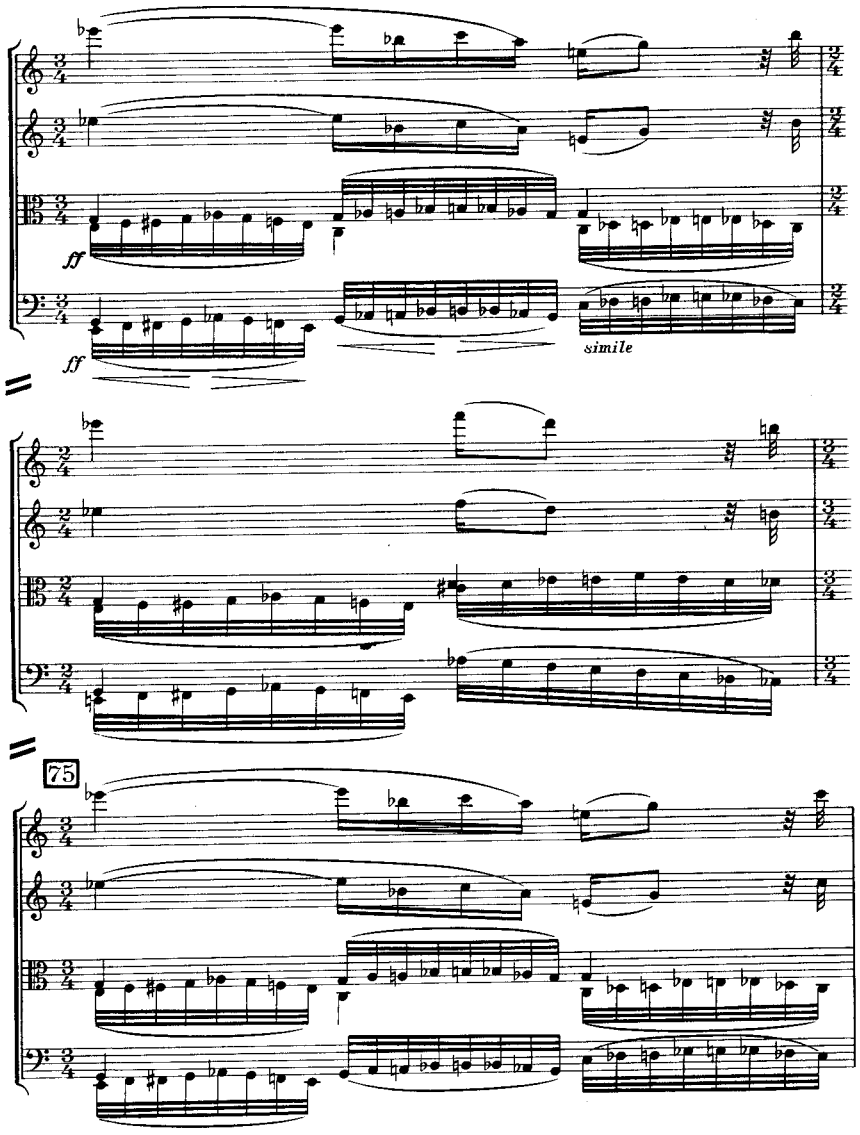

rallentando
40
p, dolce
B Più lento
♩= 60
con sord.
p, espr.
45
p, espr.

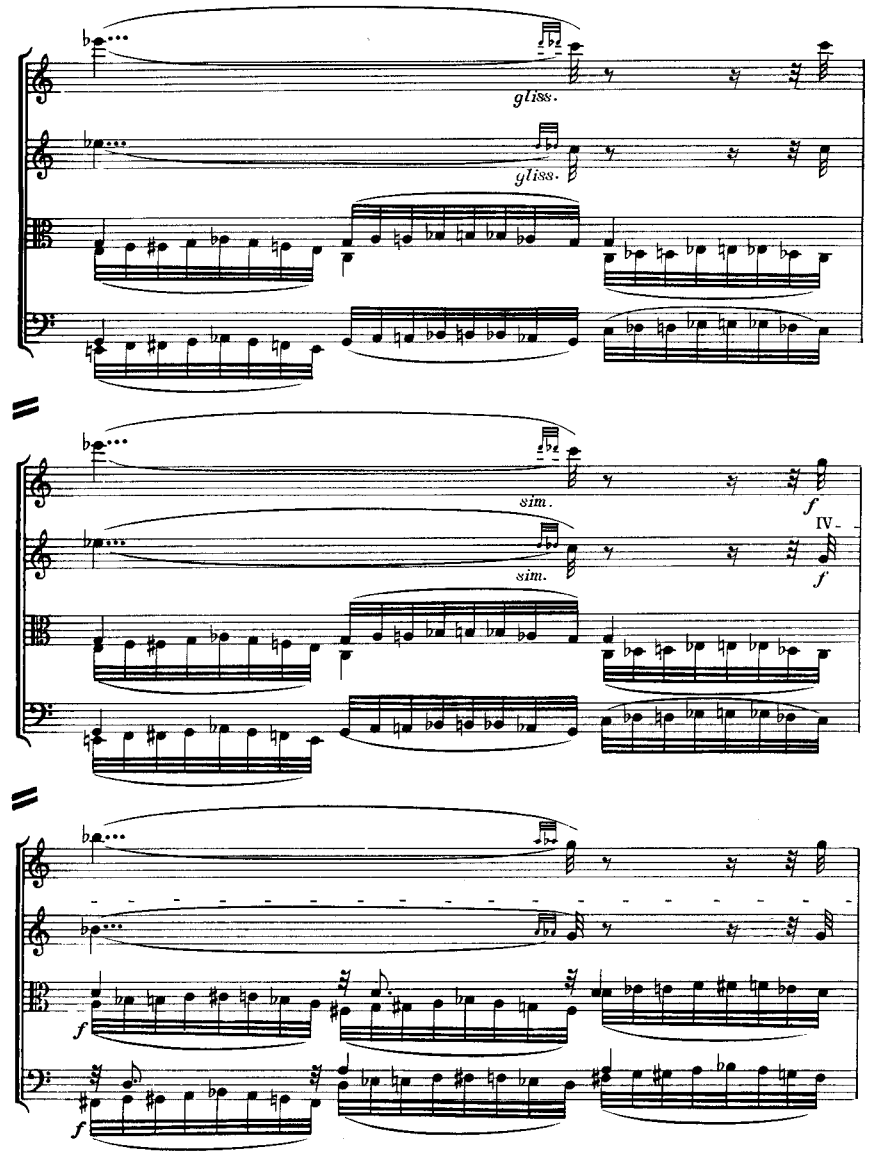

mf
50
mp
mp
poco slargando
tornando
nf
senza sord.
p sub.
p
pp
3
3
3
f
pp
55
tempo (♩ = 60)
senza sord.
pp
pp

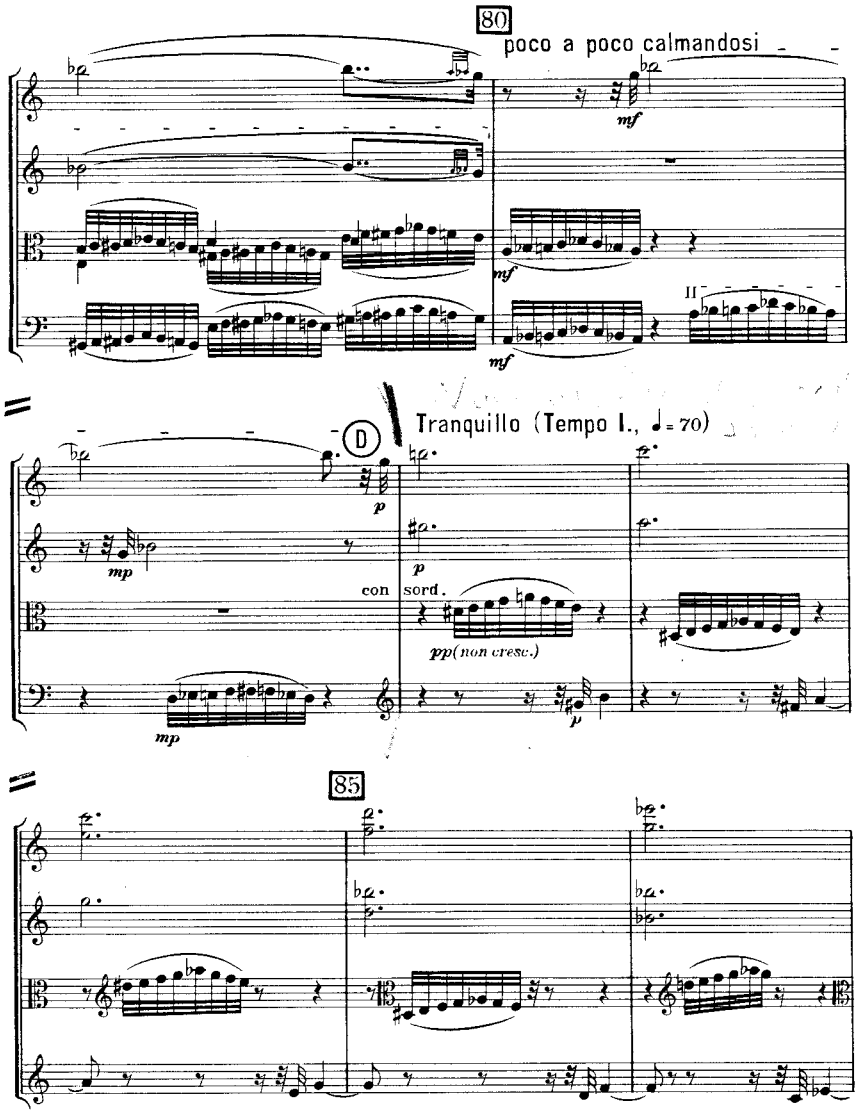

cresc.
cresc.
cresc.
cresc.
60
f
f
f
f
slargando
C
Più mosso, agitato
♩ = 80 - 84
ff
ff
ff
ff
f
f
simile
65
III
gliss.
simile

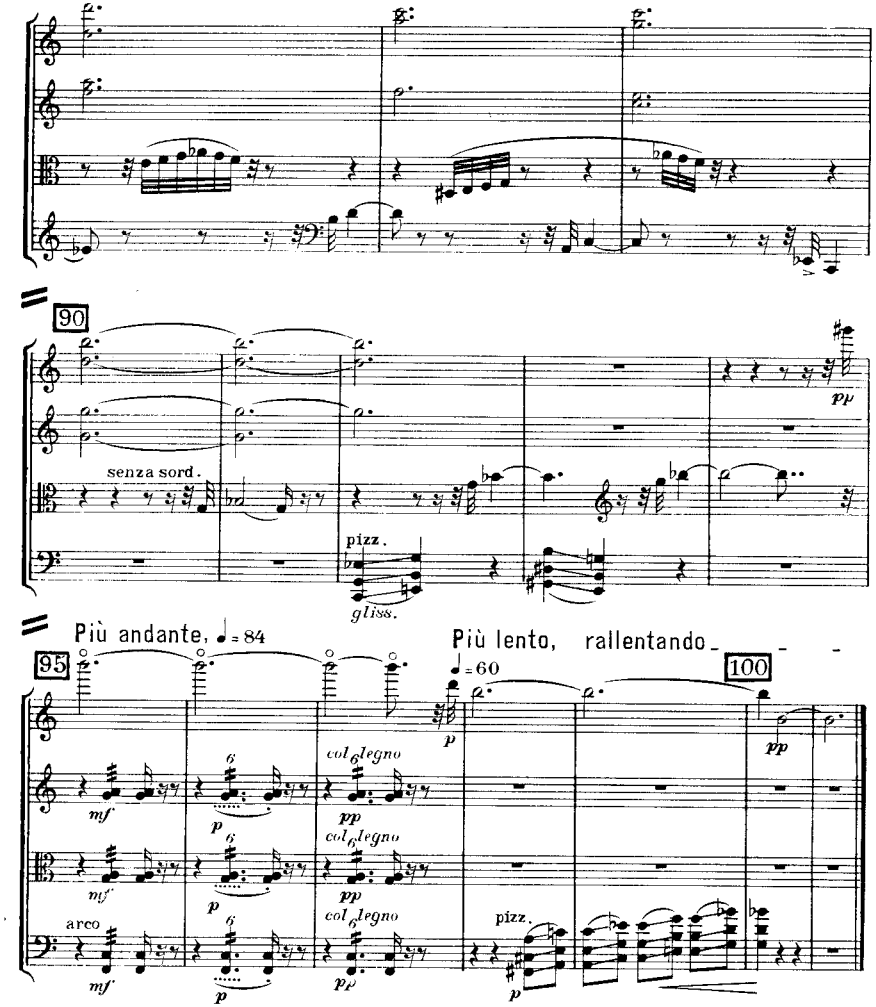



70
simile
ff
ff


ff
ff
simile
75


gliss.
gliss.
sim.
sim.
f
IV.
f
f
f





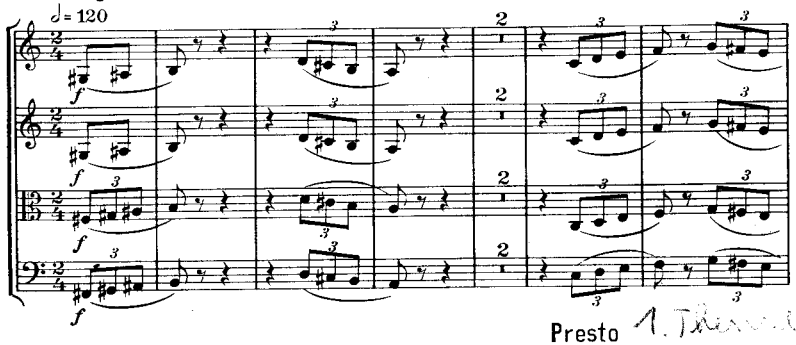
Durée d'exécution:

- A	59″
A - B	39½″
B - C	1′ 8″
C - D	36′
D -	55″
	4′ 17½″

FINALE

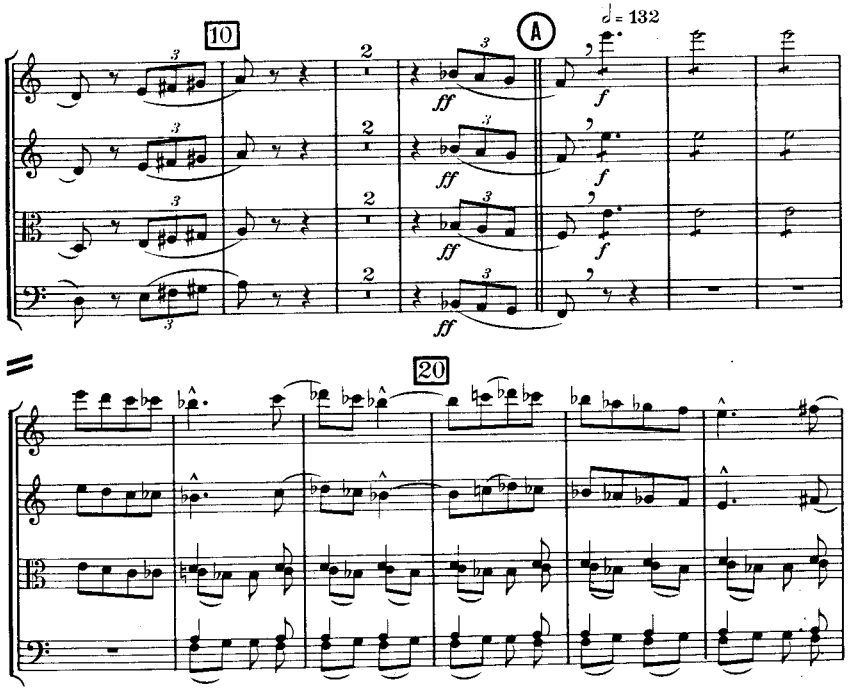
Allegro vivace

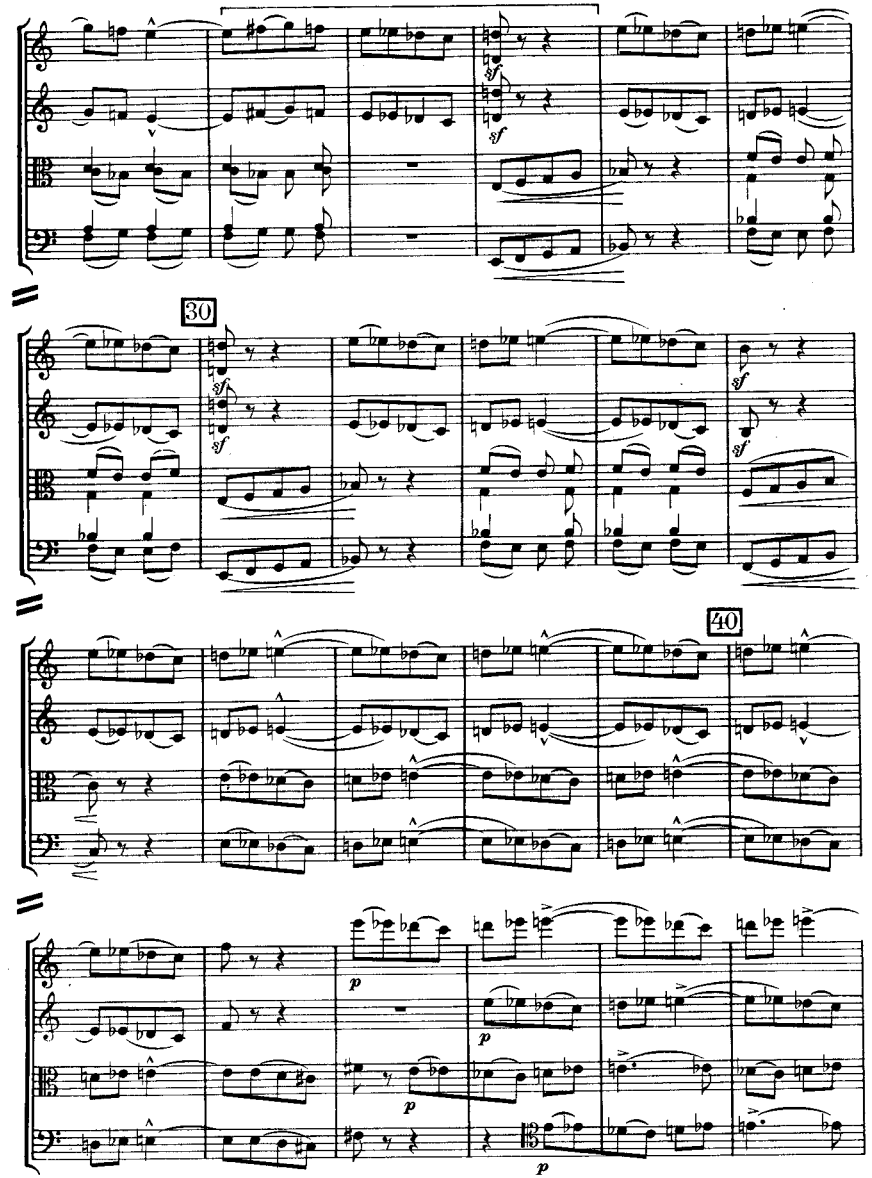
♩= 120

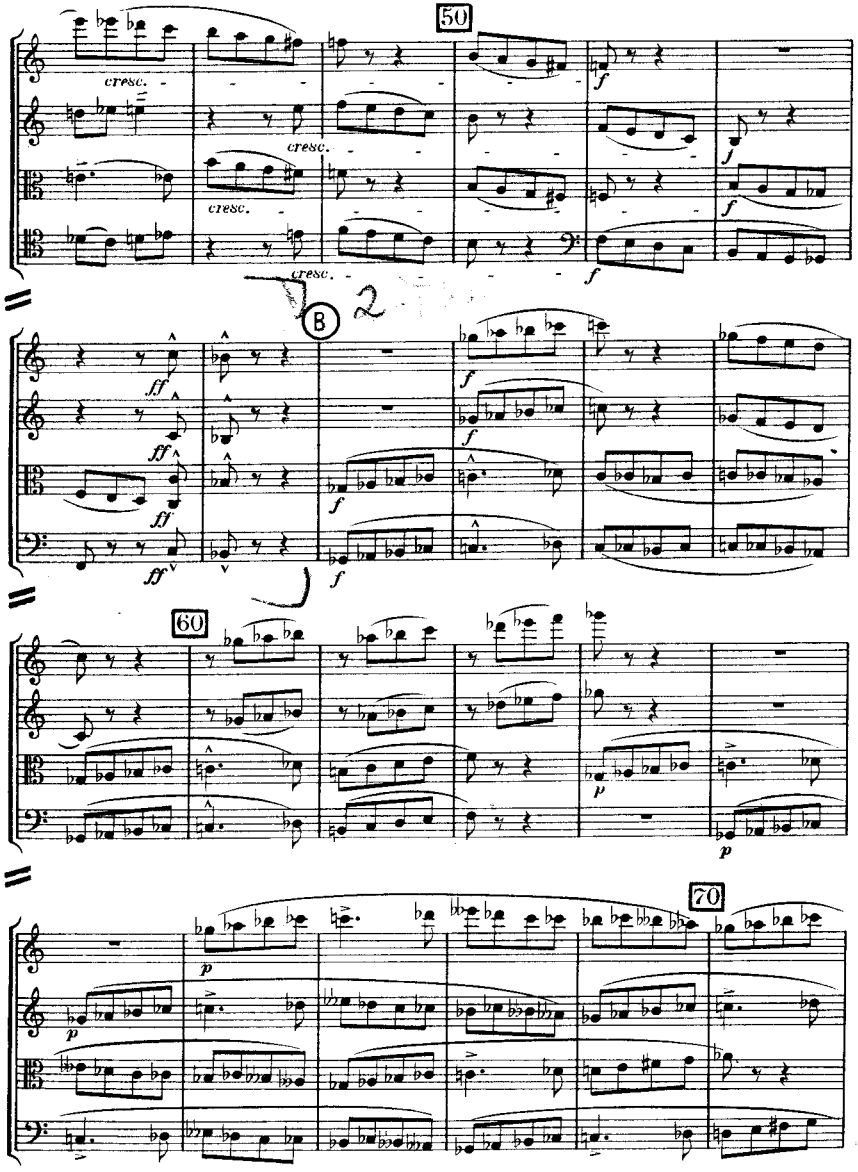


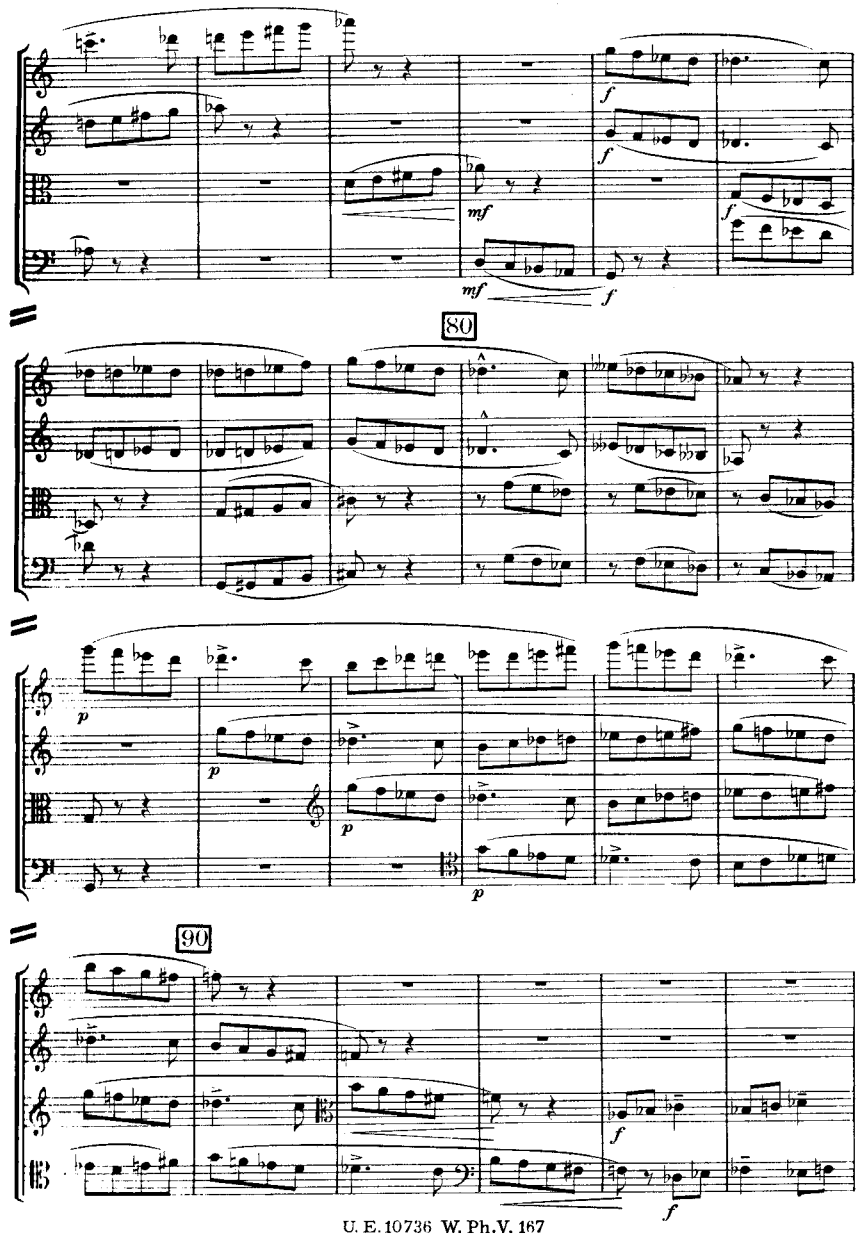
Presto

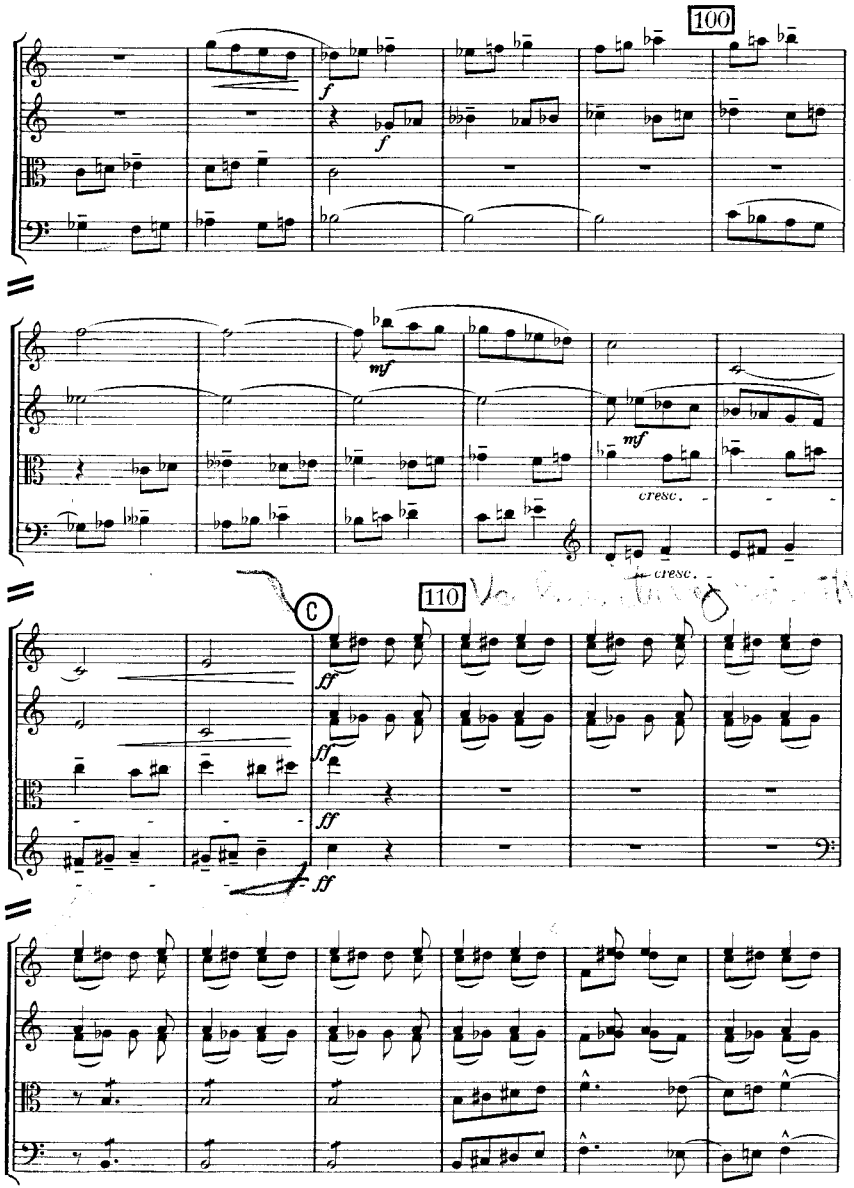
♩= 132

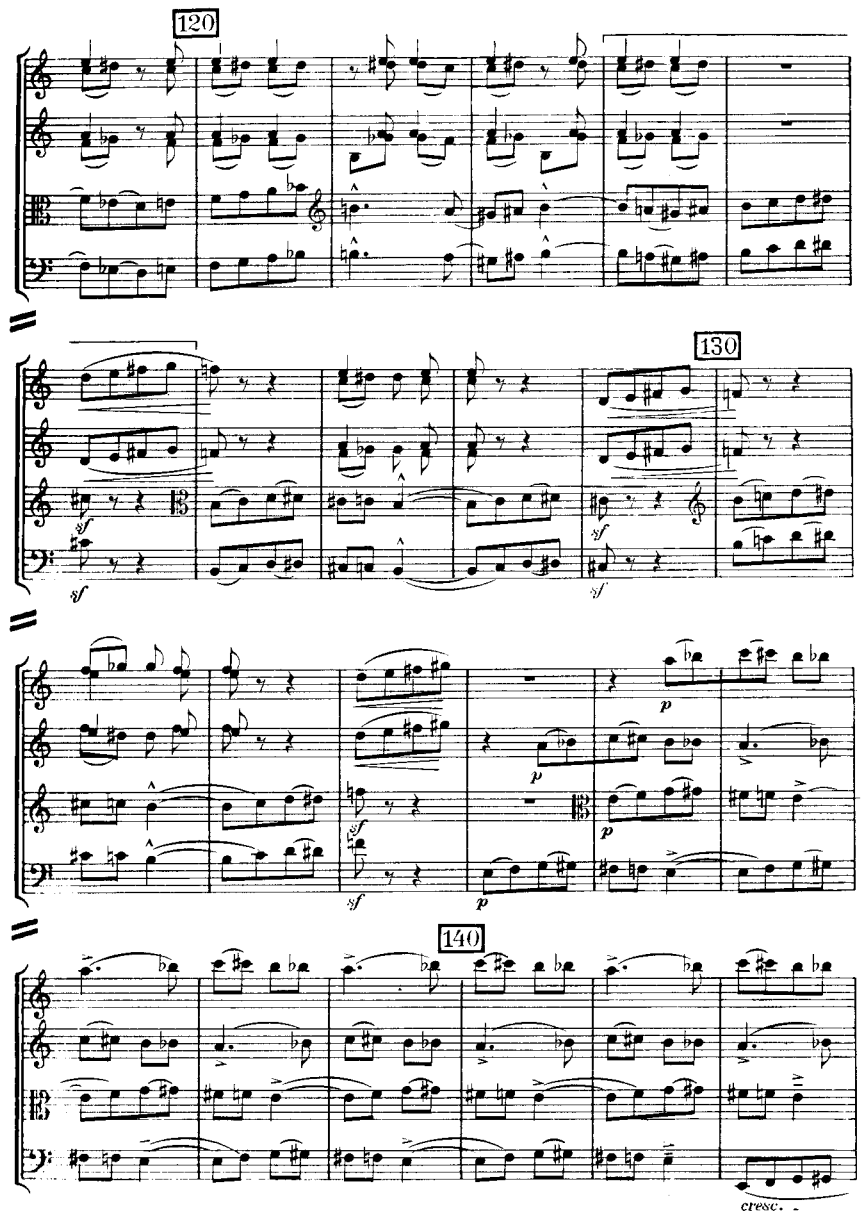


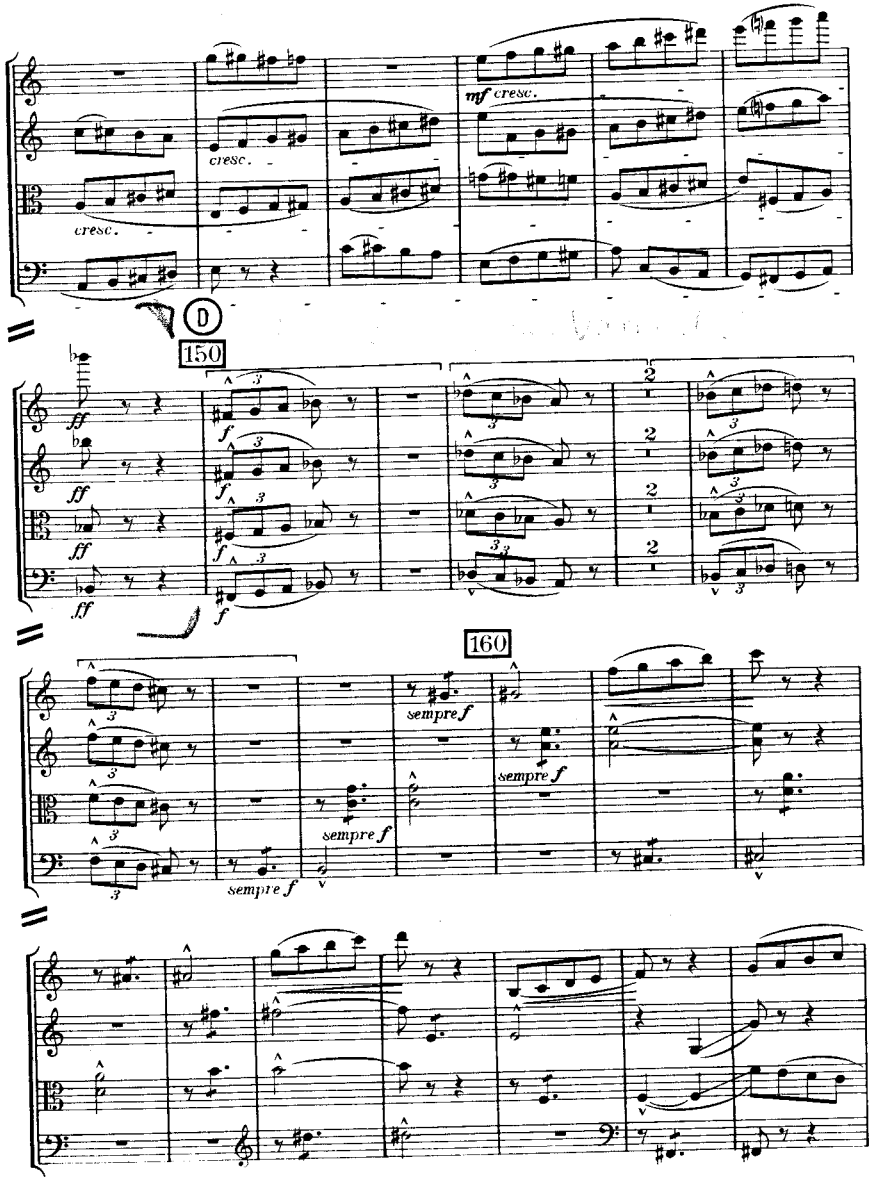


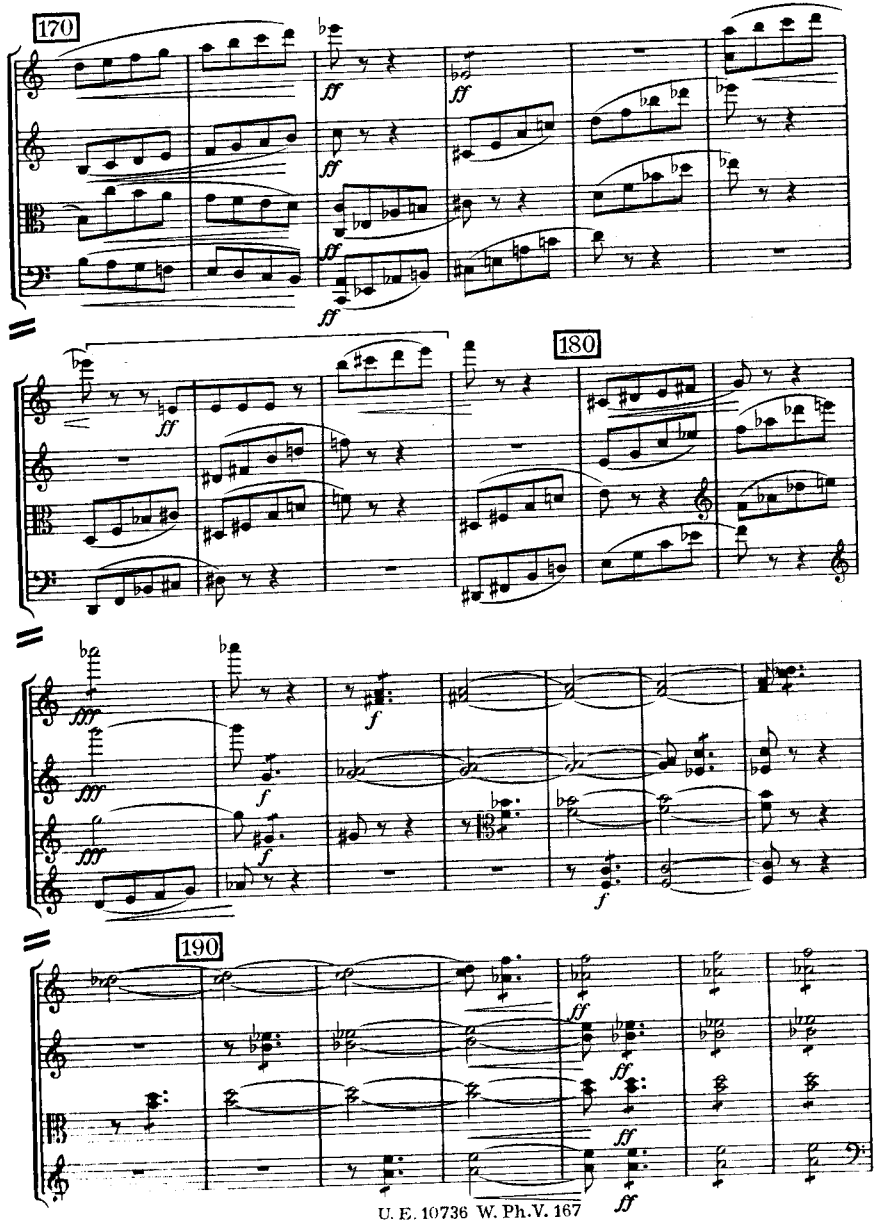

50
cresc.
cresc.
cresc.
cresc.
f
f
f
f
B
2
ff
ff
ff
ff
f
f
60
p
p
70
p
p

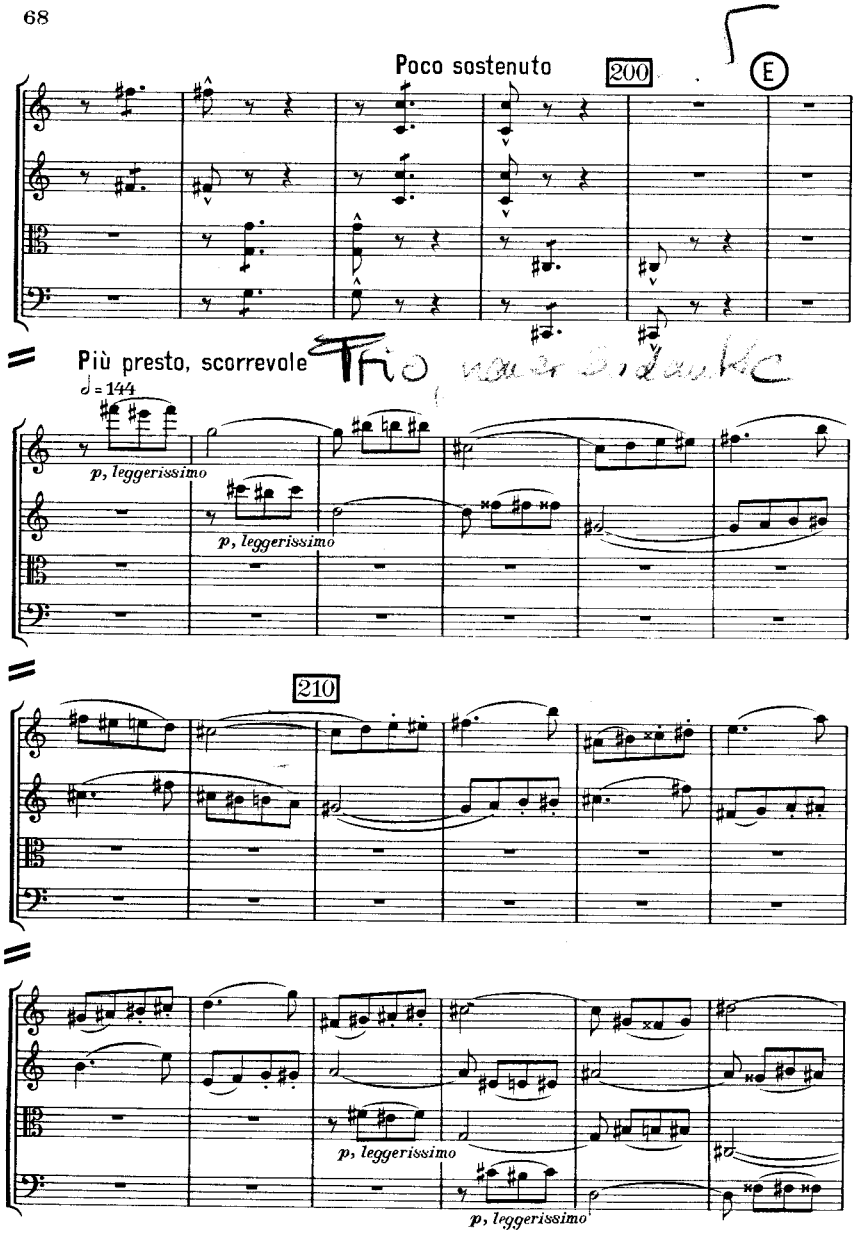

f
f
mf
mf
f
80
p
p
p
p
90
f
f

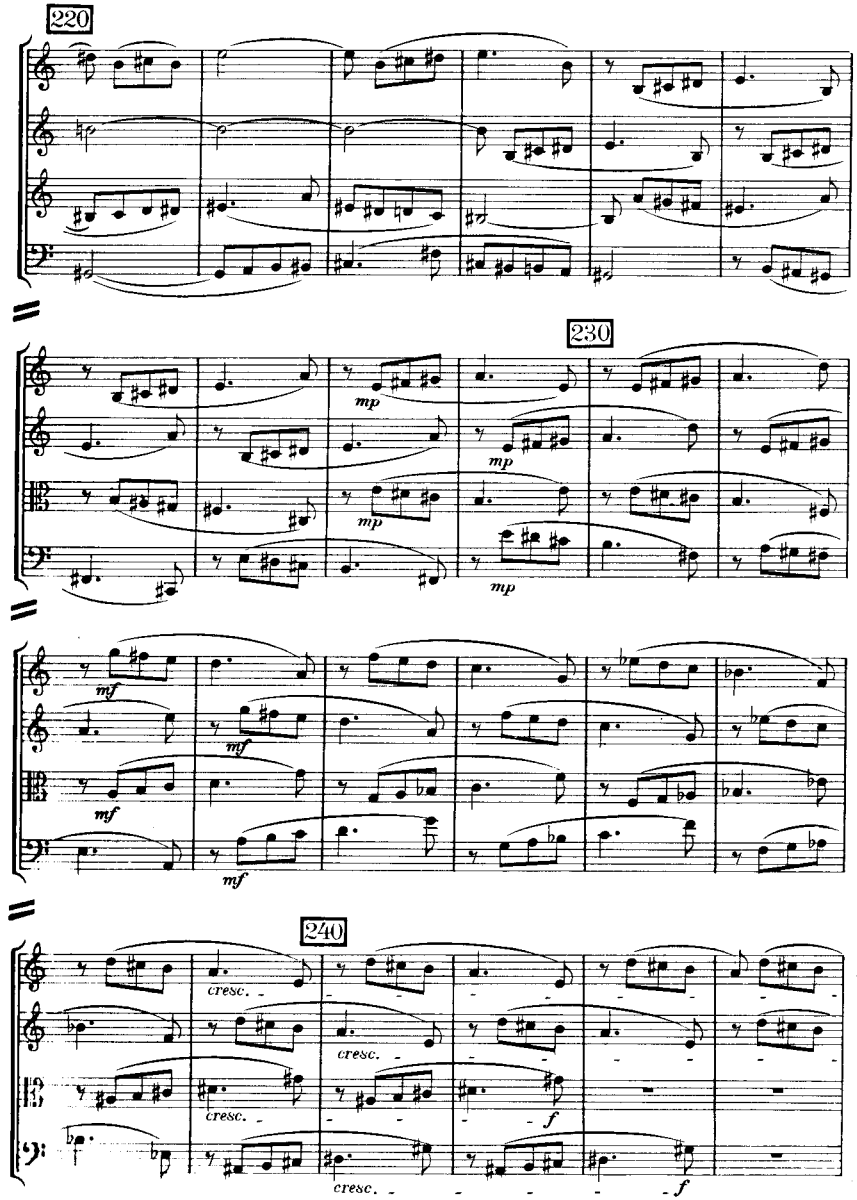

100
f
f
mf
mf
cresc.
cresc.
110
C
ff
ff
ff
ff

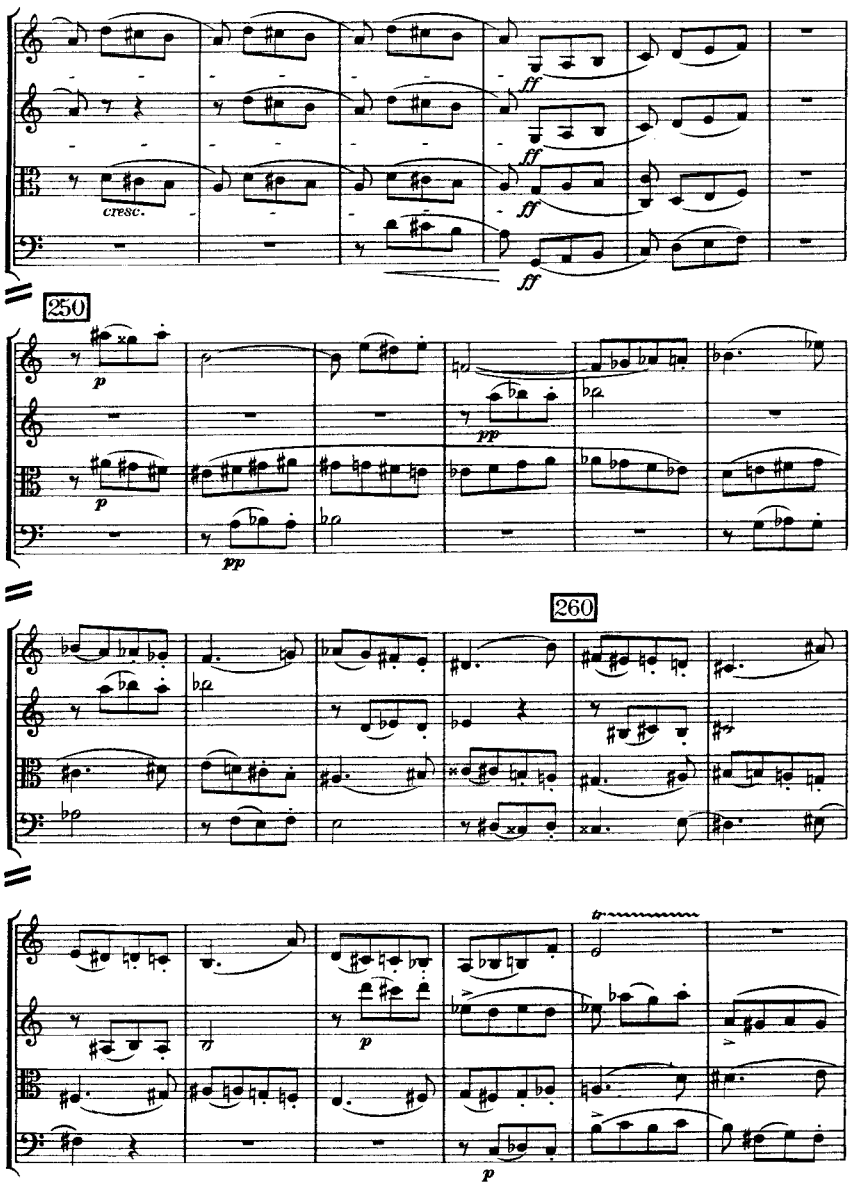

120
130
sf
sf
sf
sf
p
p
p
sf
sf
140
cresc.

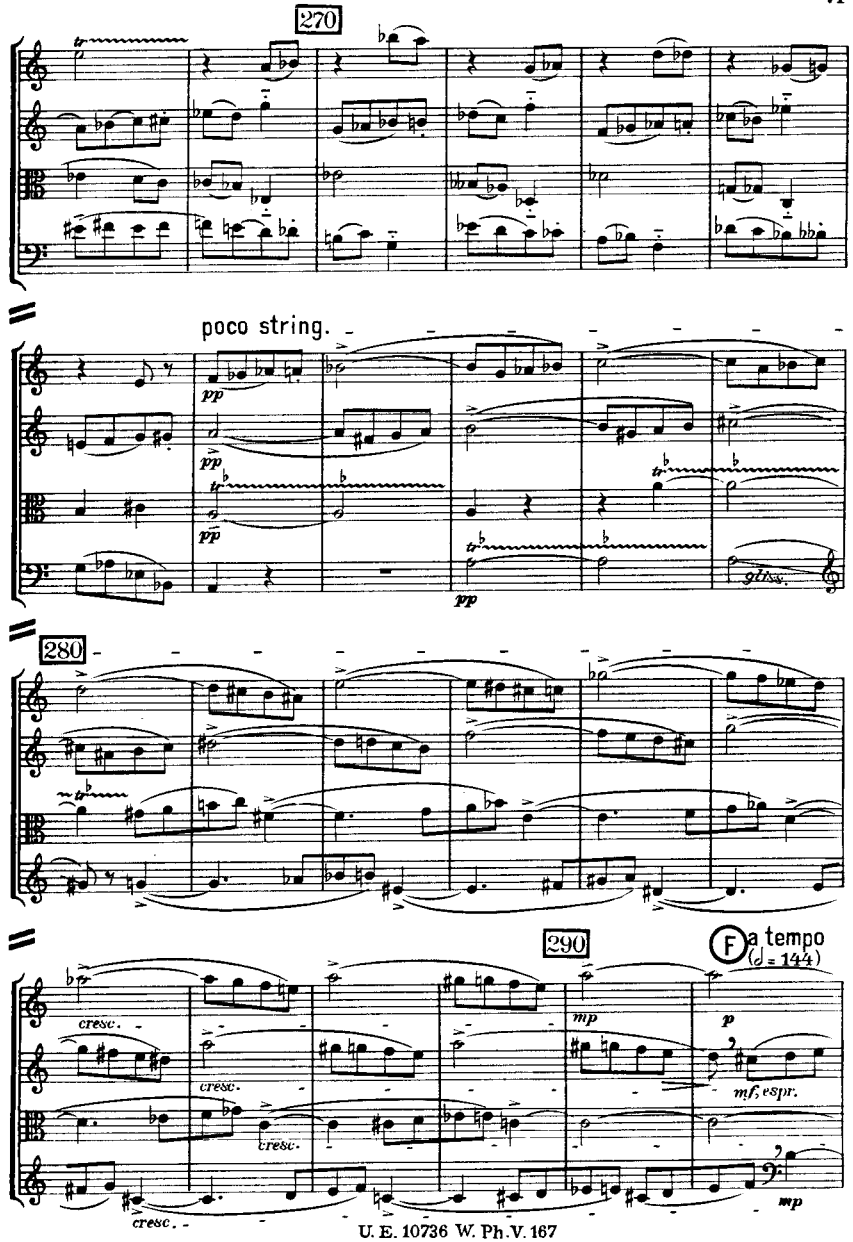

cresc.
cresc.
mf cresc.
D
150
ff
f
160
sempre f
sempre f
sempre f
sempre f

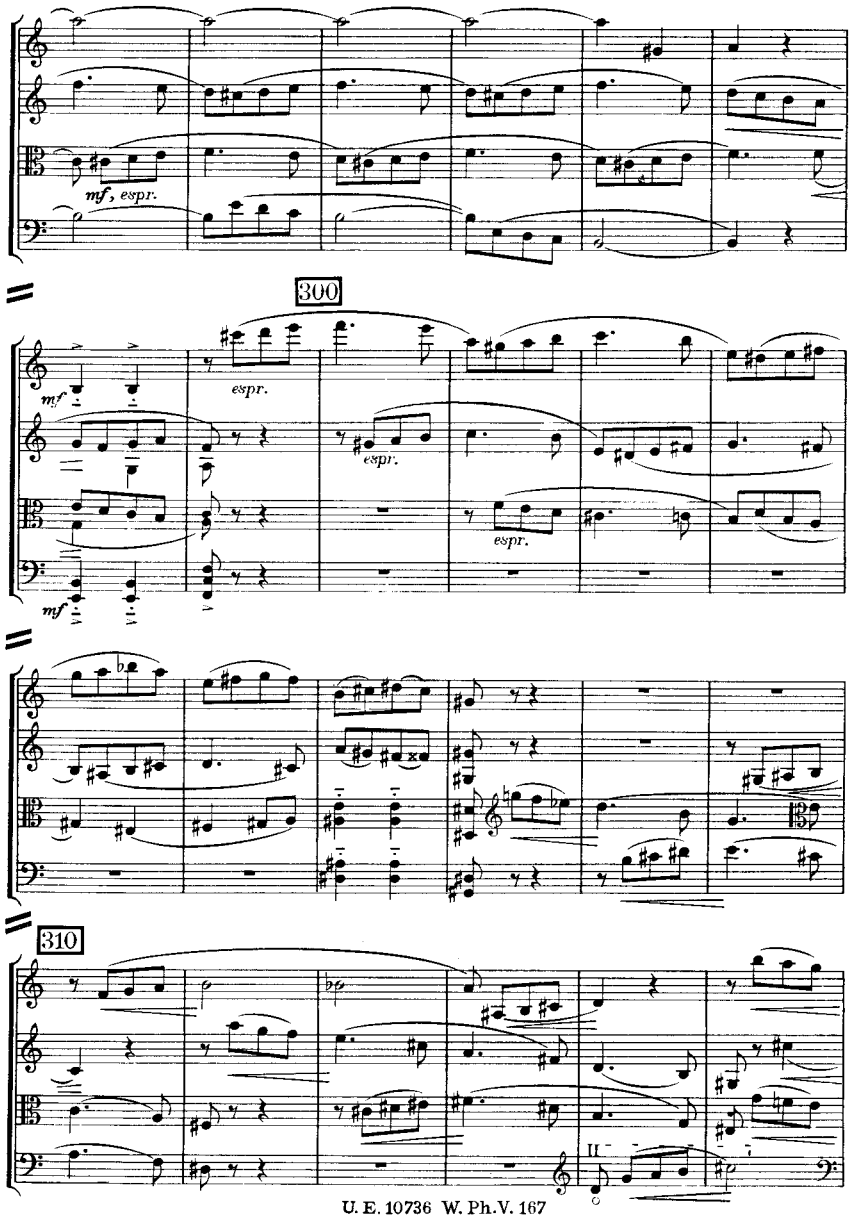

170
ff
180
fff
f
190
ff

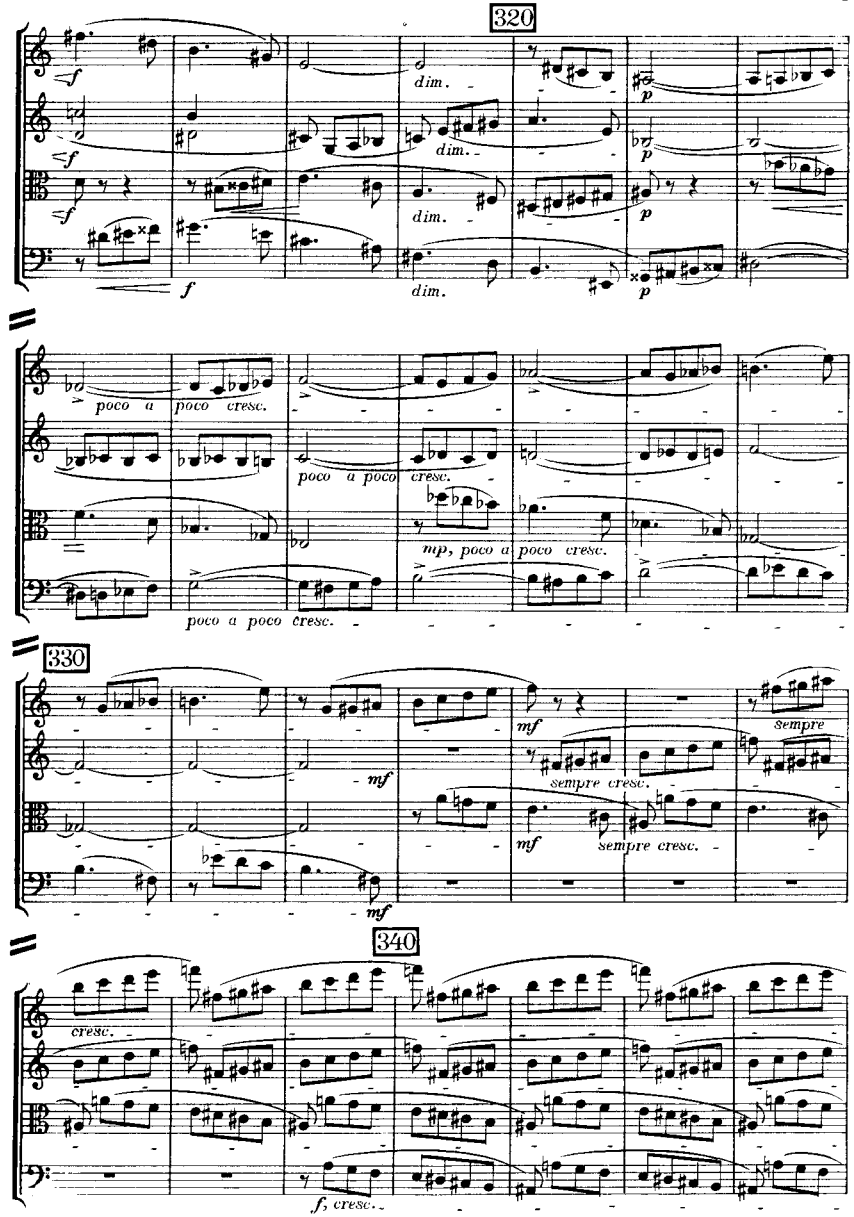

Poco sostenuto
200
E
Più presto, scorrevole
♩= 144
p, leggerissimo
p, leggerissimo
210
p, leggerissimo
p, leggerissimo


220
230
mp
mp
mp
mp
mf
mf
mf
mf
240
cresc.
cresc.
cresc.
f
cresc.
f

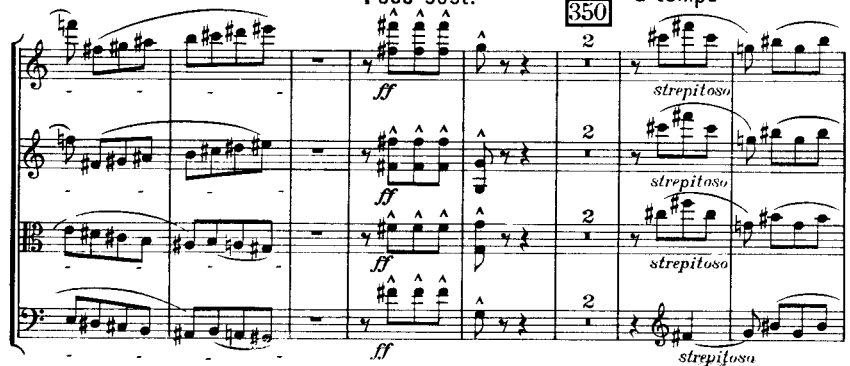

cresc.
ff
ff
ff
ff
250
p
p
pp
pp
260
p
p


270
poco string.
pp
pp
pp
pp
gliss.
280
290
F a tempo
(♩ = 144)
cresc.
cresc.
cresc.
cresc.
mp
p
mf, espr.
mp

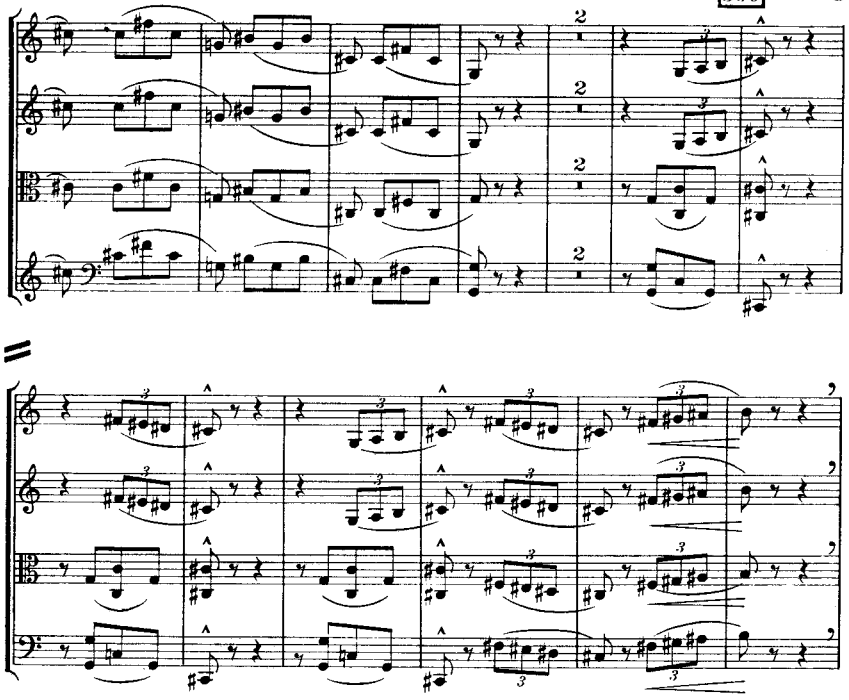

mf, espr.
300
mf
espr.
espr.
espr.
mf
310
II


320
dim.
dim.
dim.
dim.
f
poco a poco cresc.
poco a poco cresc.
mp, poco a poco cresc.
poco a poco cresc.
330
mf
mf
sempre cresc.
mf
sempre cresc.
sempre
mf
340
cresc.
f, cresc.

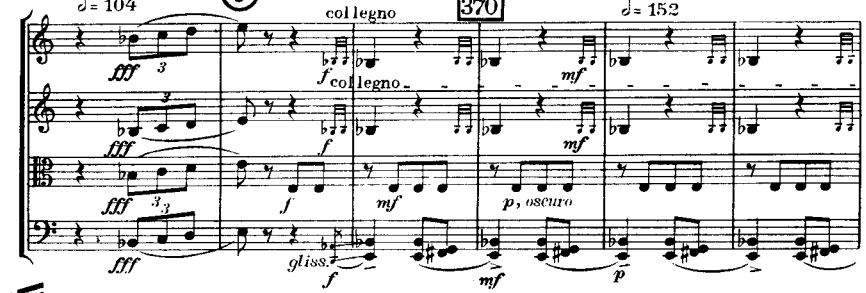
Poco sost. 350 a tempo

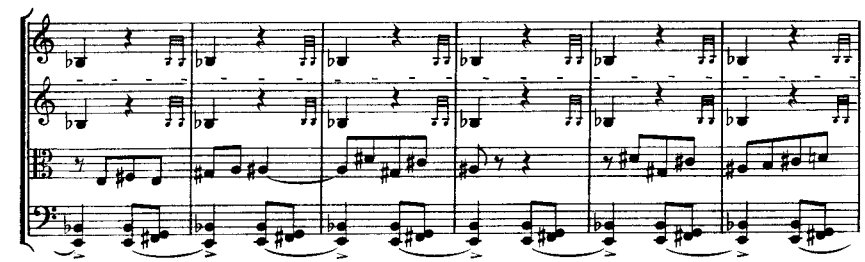


360

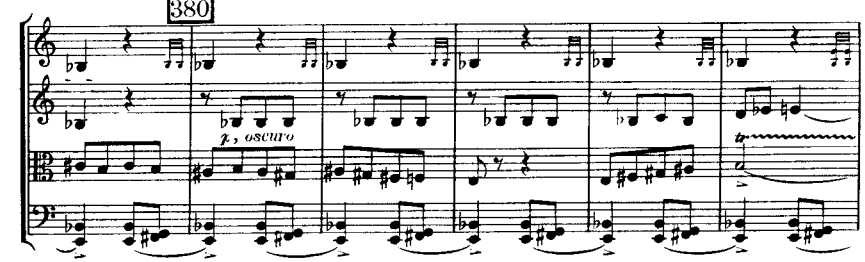


Poco sosten. G accel. - - - - al Prestissimo

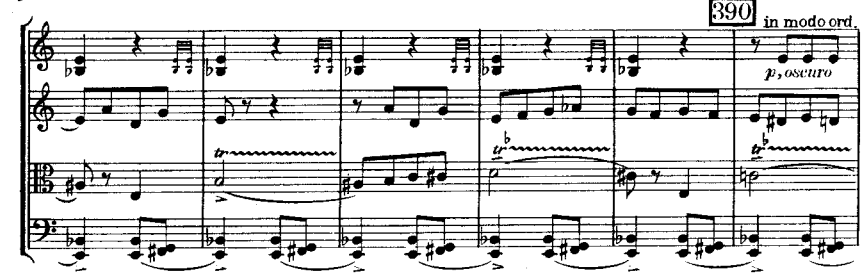


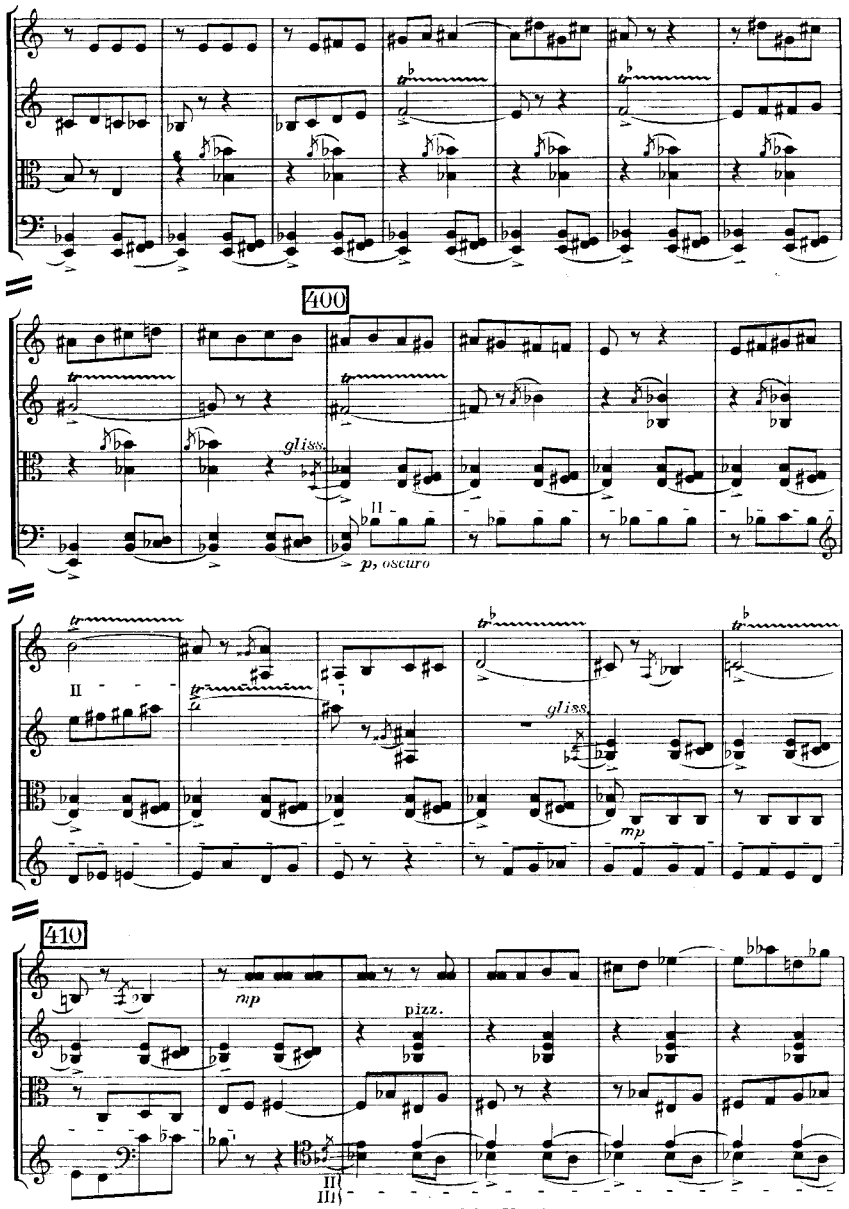


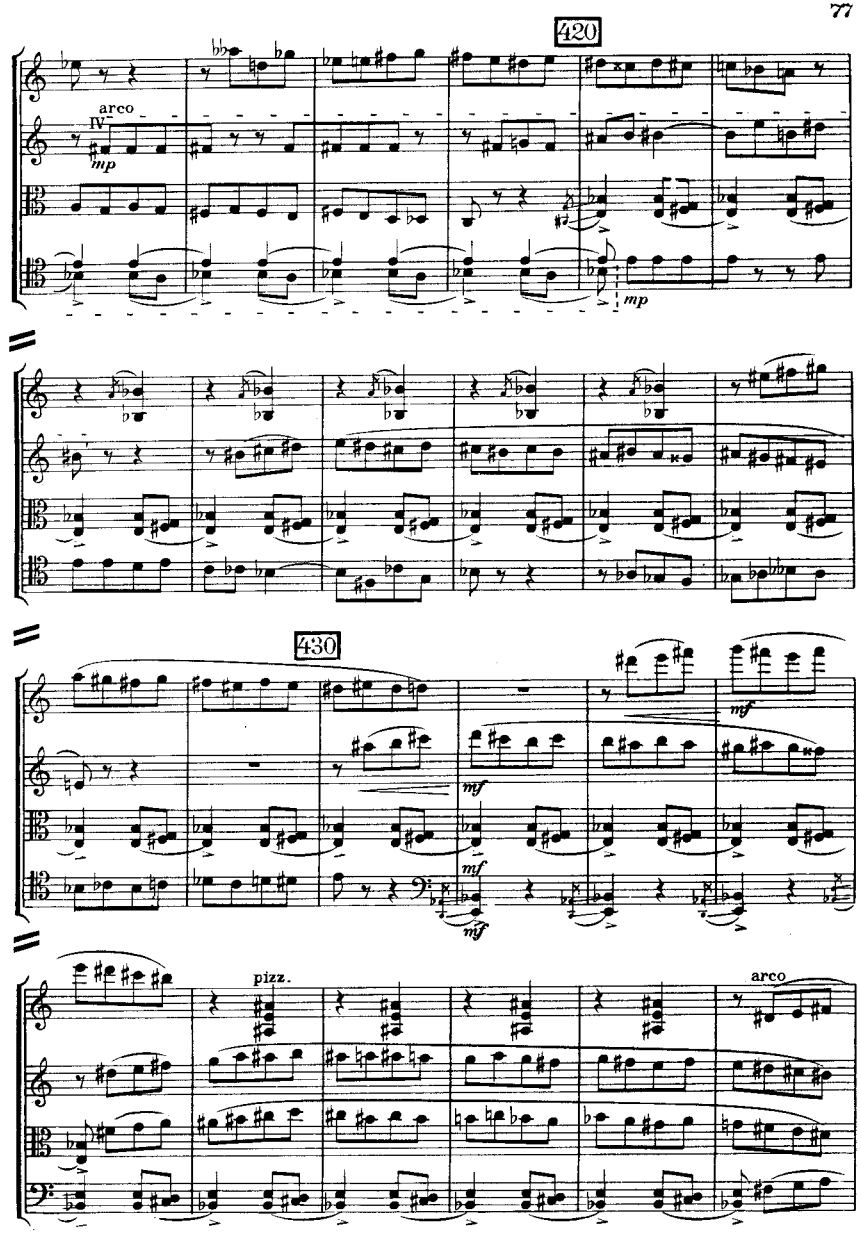
380

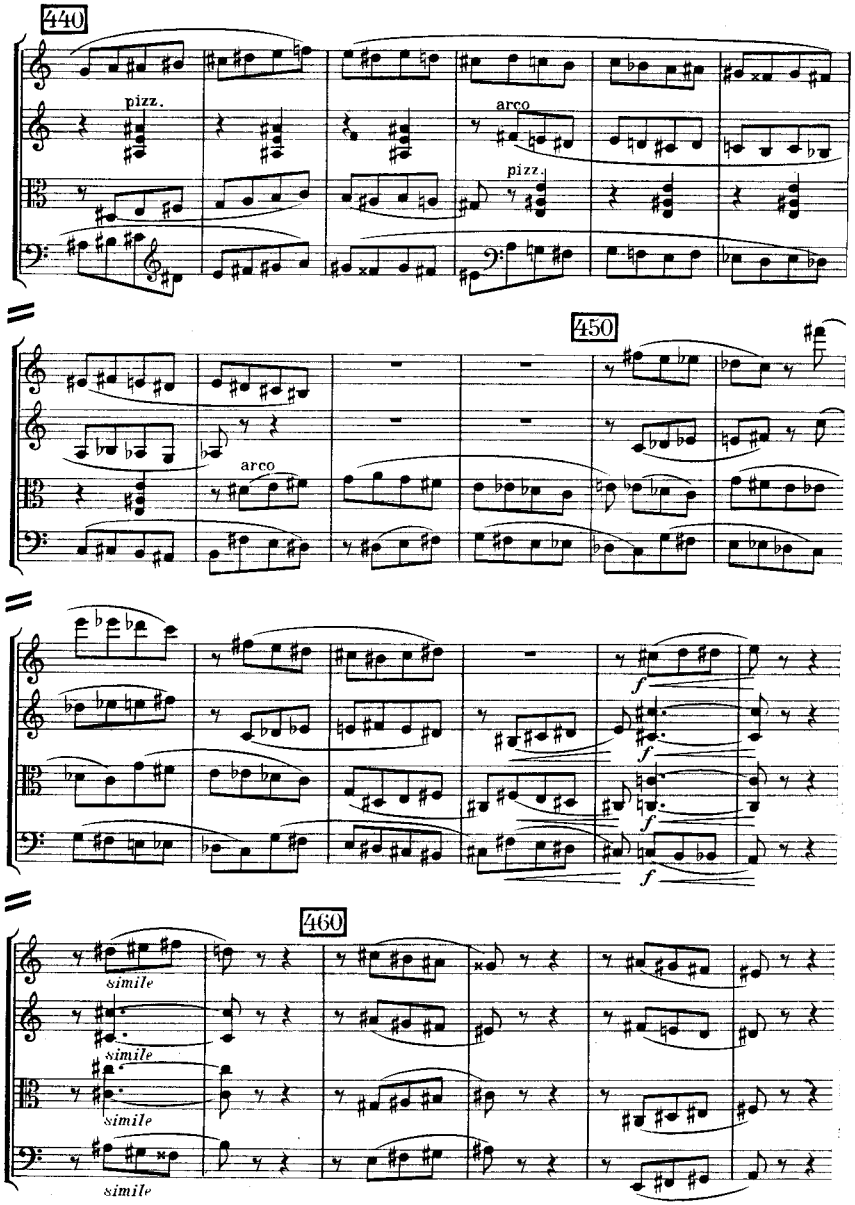


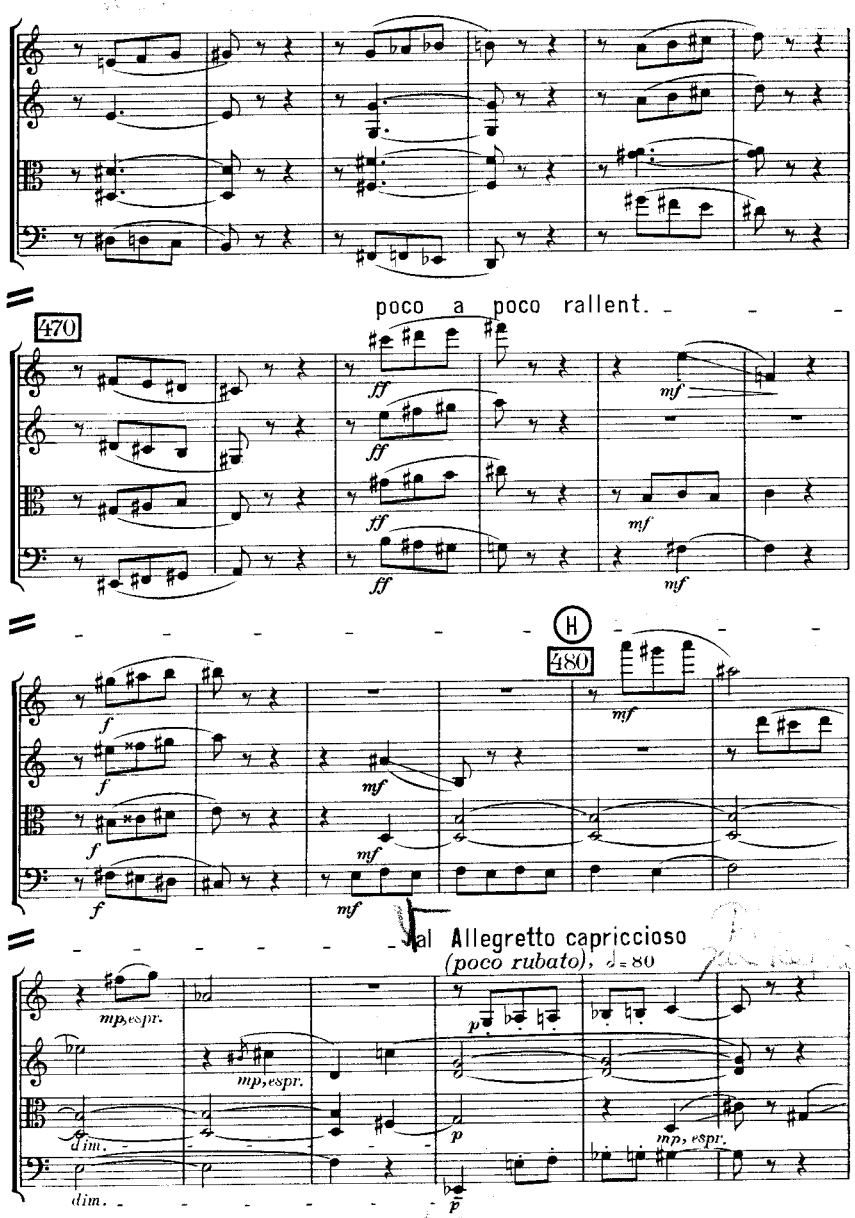
390 in modo ord.

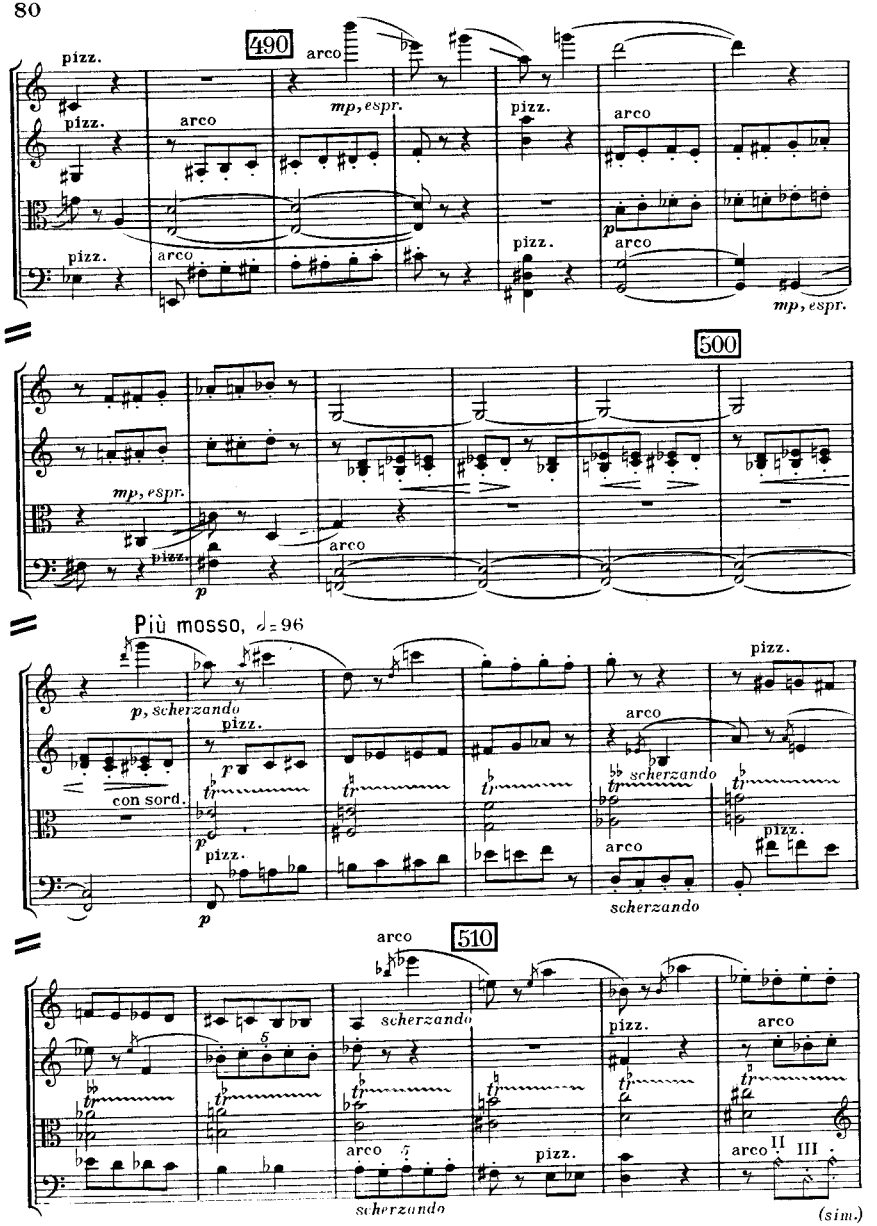


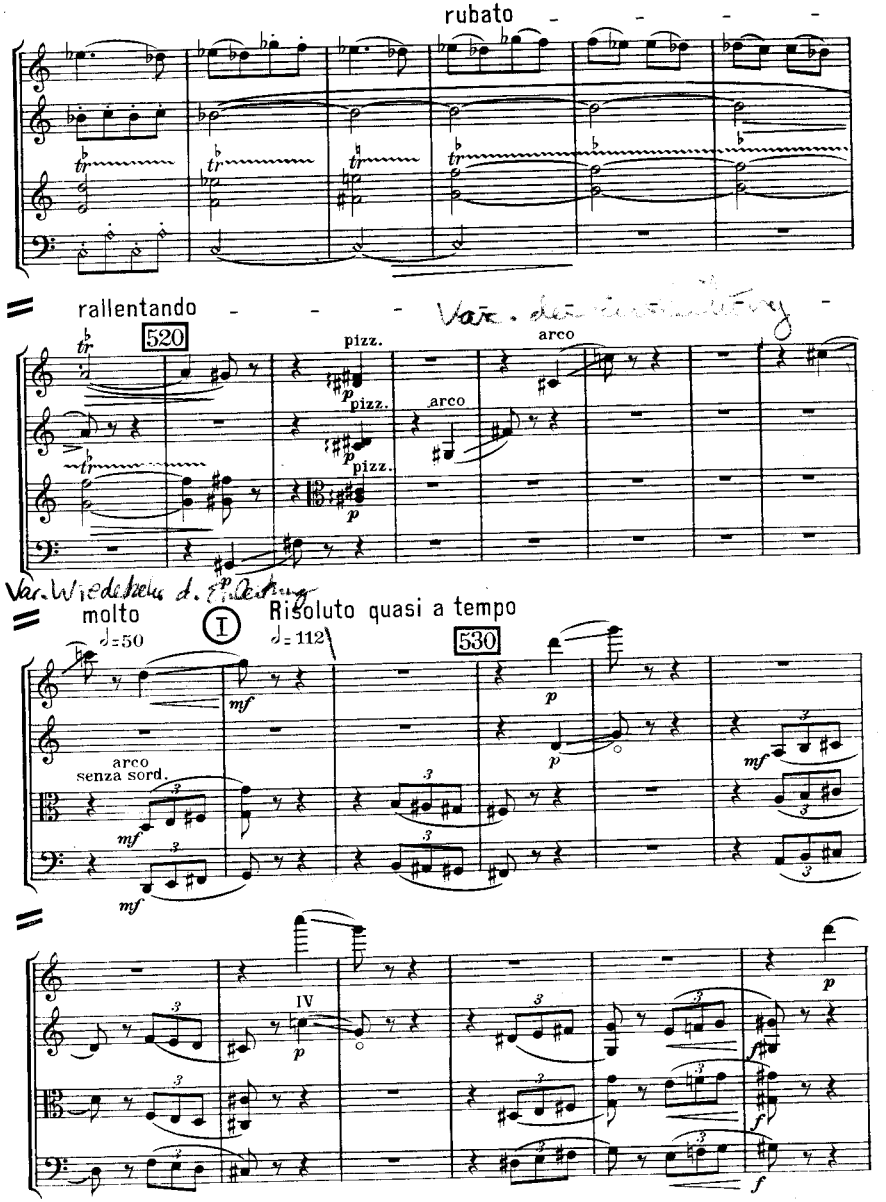

400
gliss.
II
p, oscuro
II
gliss.
mp
410
mp
pizz.
III
III

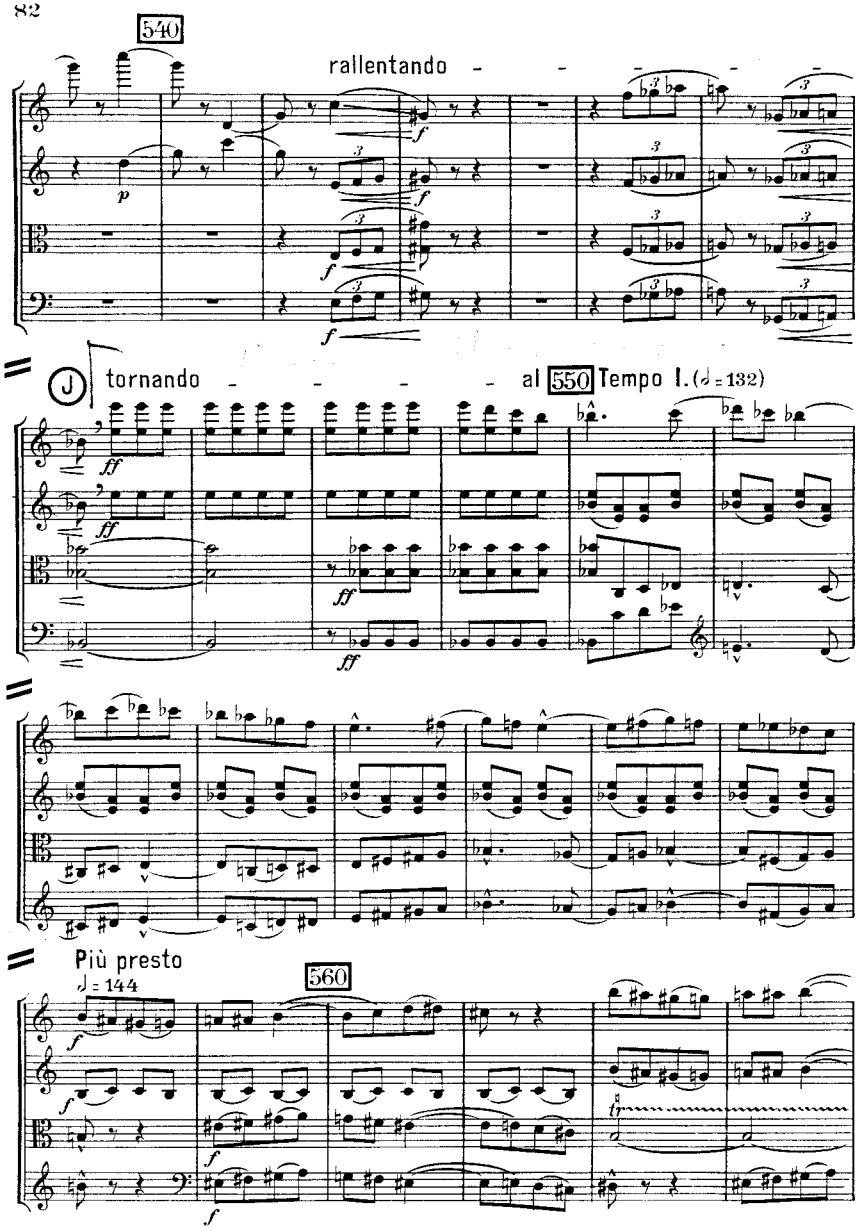

420
arco
IV
mp
mp
430
mf
mf
mf
mf
pizz.
arco

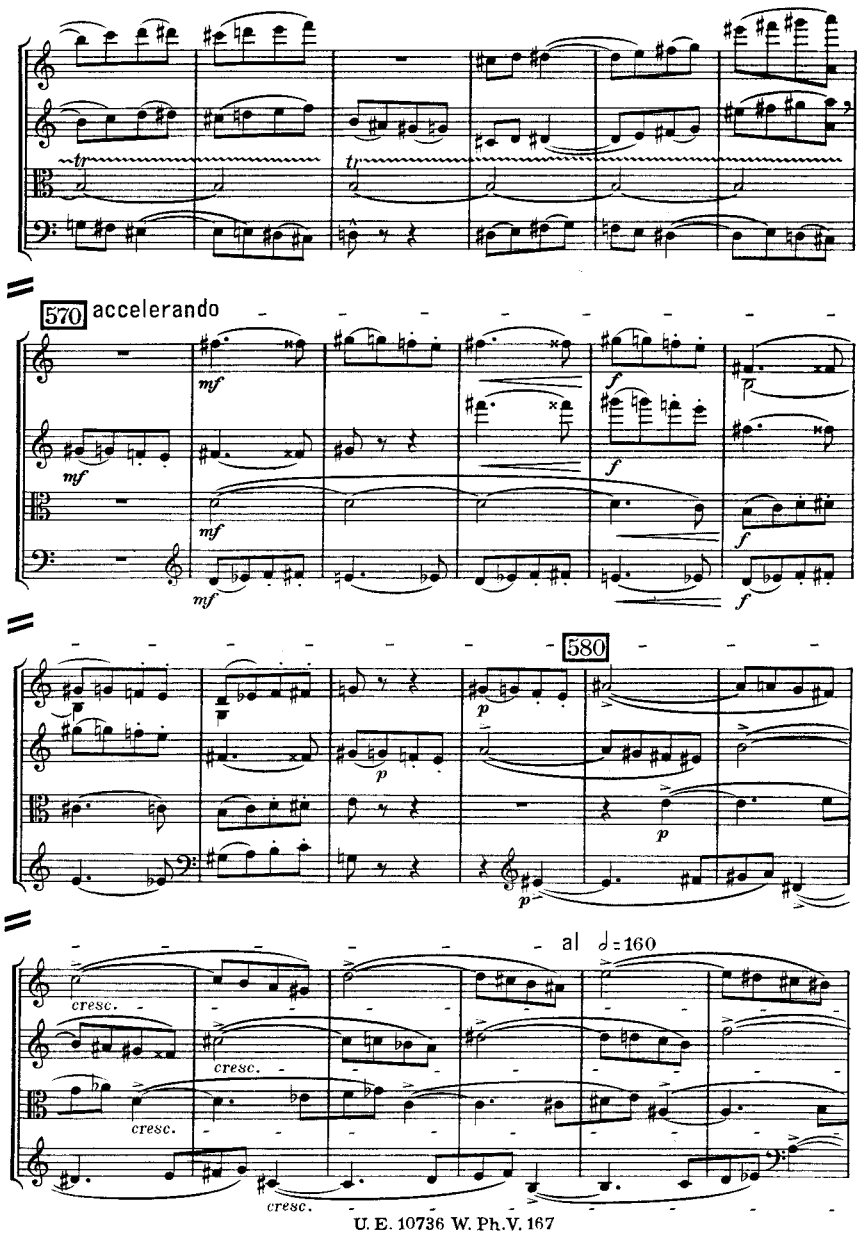

440
pizz.
arco
pizz.
450
arco
f
460
simile
simile
simile
simile


poco a poco rallent.
470
ff
mf
H
480
Allegretto capriccioso
(poco rubato), ♩= 80
mp, espr.
dim.
p


490
pizz.
arco
mp, espr.
500
Più mosso, 𝅗𝅥=96
p, scherzando
con sord.
scherzando
510
(sim.)


rubato
rallentando
520
pizz.
arco
molto
𝅗𝅥=50
I
Risoluto quasi a tempo
𝅗𝅥=112
530
senza sord.
IV


540
rallentando
tornando
al 550 Tempo I. (♩ = 132)
Più presto
♩ = 144
560


570 accelerando
580
al ♩ = 160
cresc.

tornando al tempo (♩ = 144)

590

600

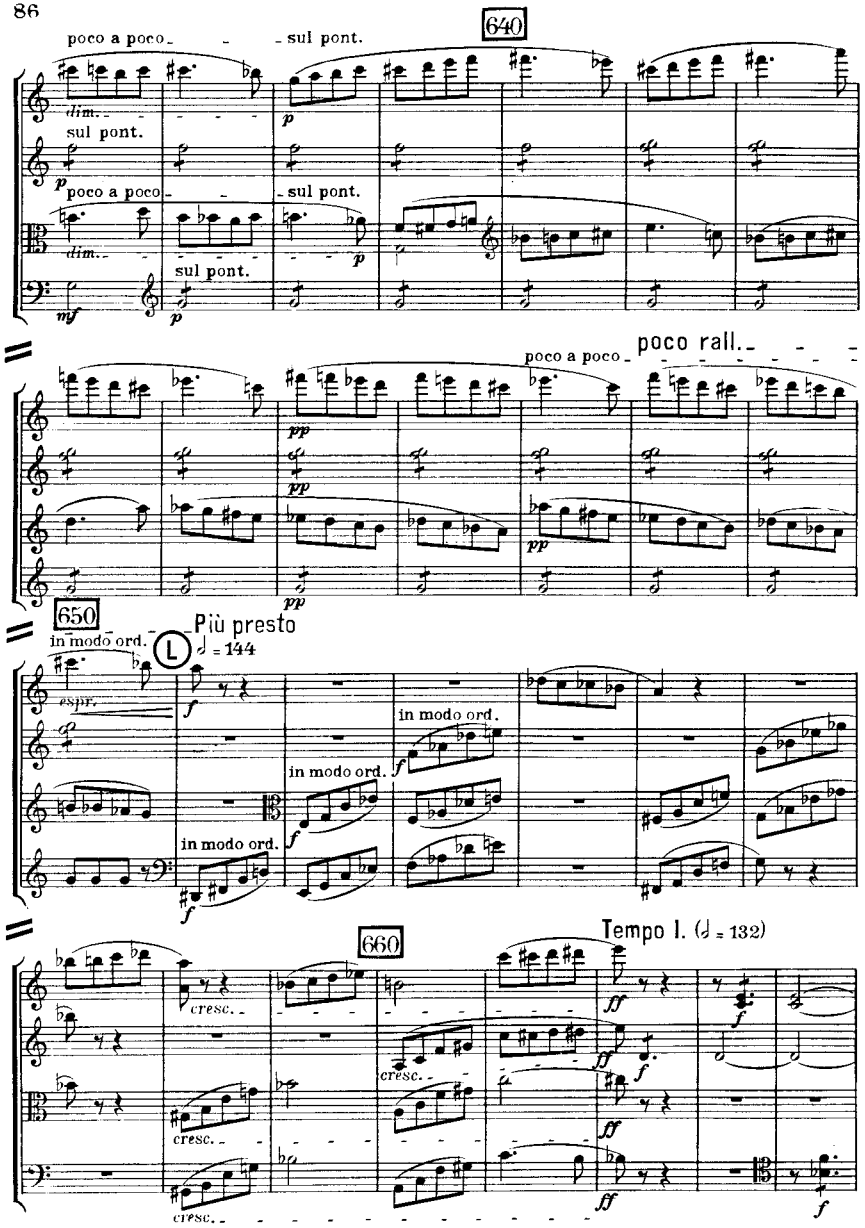
610

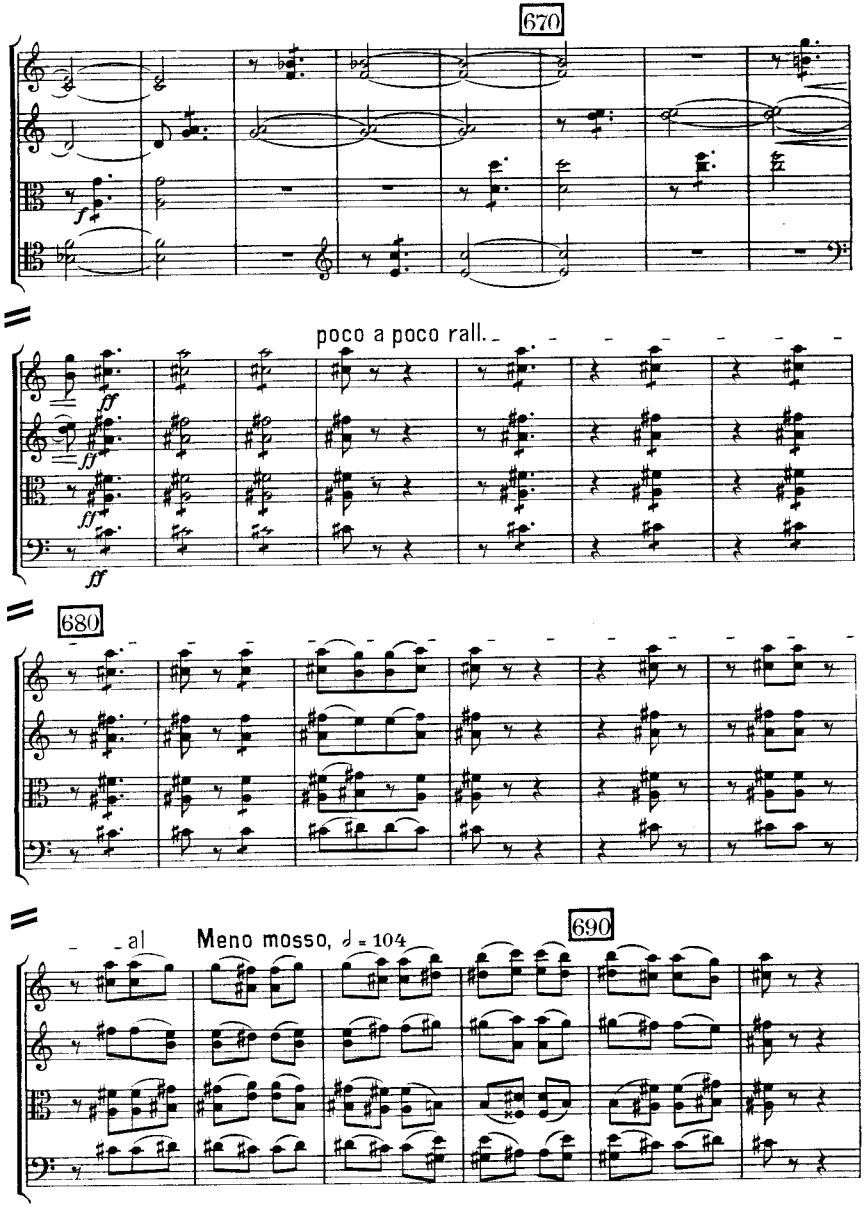
più f

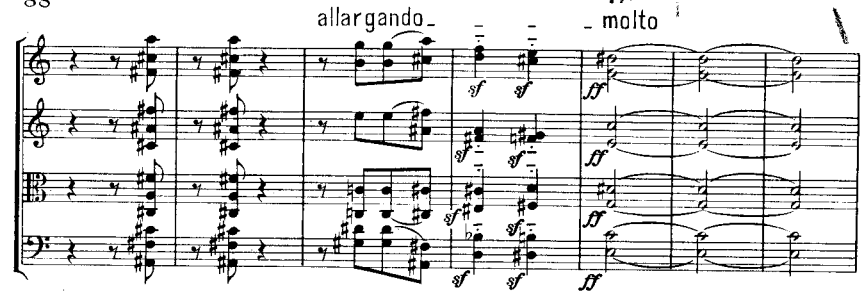
620

K Tempo I. (subito)
(♩ = 132)

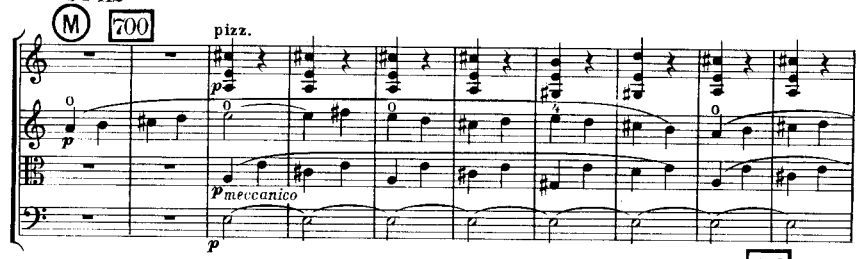
630

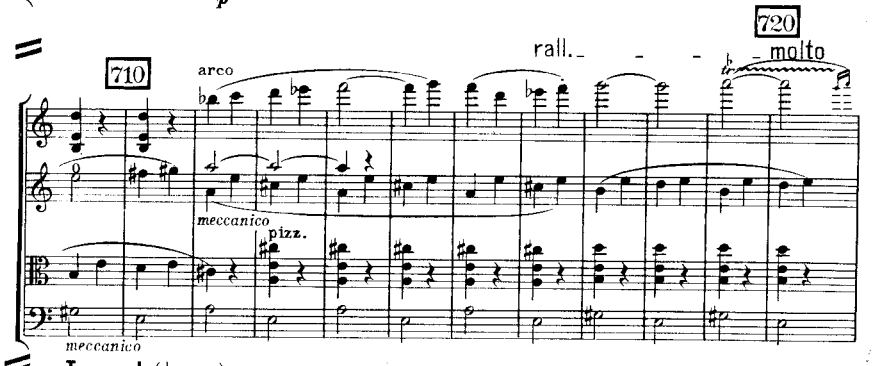

640
poco a poco
sul pont.
dim.
sul pont.
poco a poco
sul pont.
dim.
sul pont.
poco rall.
poco a poco
650
in modo ord.
Più presto
♩ = 144
espr.
in modo ord.
in modo ord.
in modo ord.
660
Tempo I. (♩ = 132)
cresc.
cresc.
cresc.
cresc.


670
poco a poco rall.
680
690
al
Meno mosso, ♩ = 104

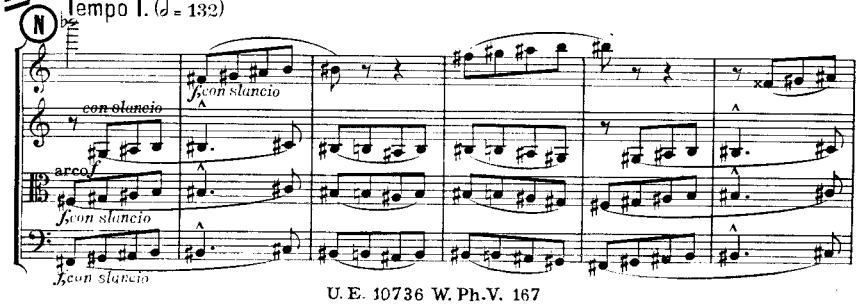


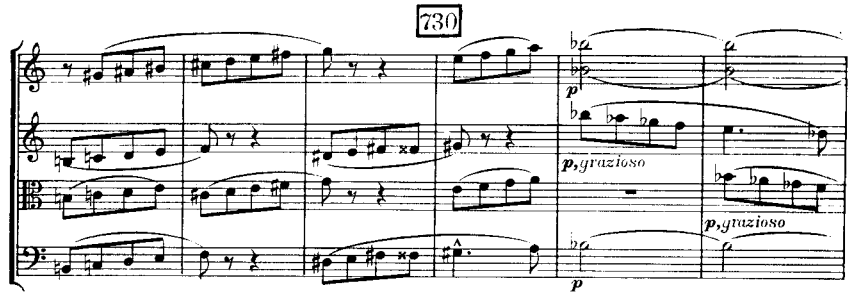
Allegretto, con indifferenza
♩ = 112

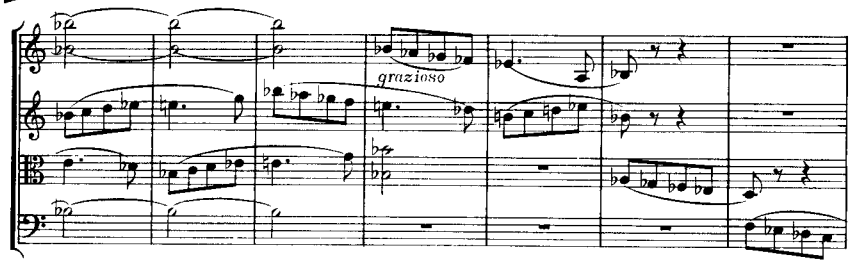


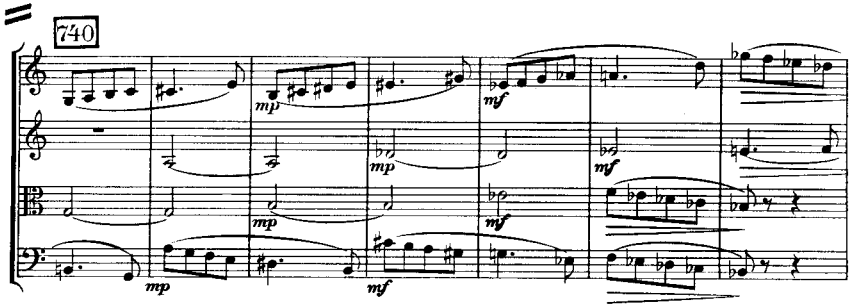


Tempo I. (♩ = 132)

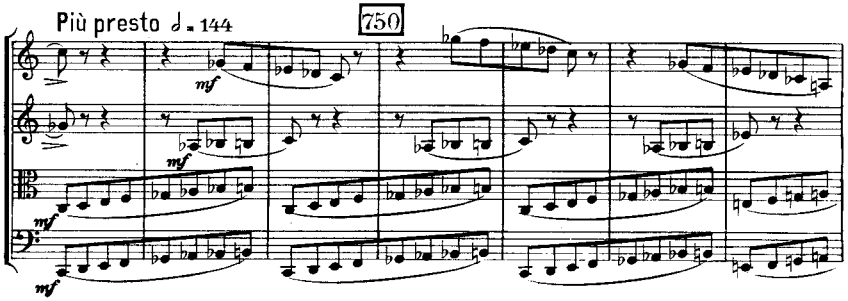








Più presto ♩ = 144



760

Prestissimo ♩= 168

770

cresc.

Stretto ♩= 150

780

790

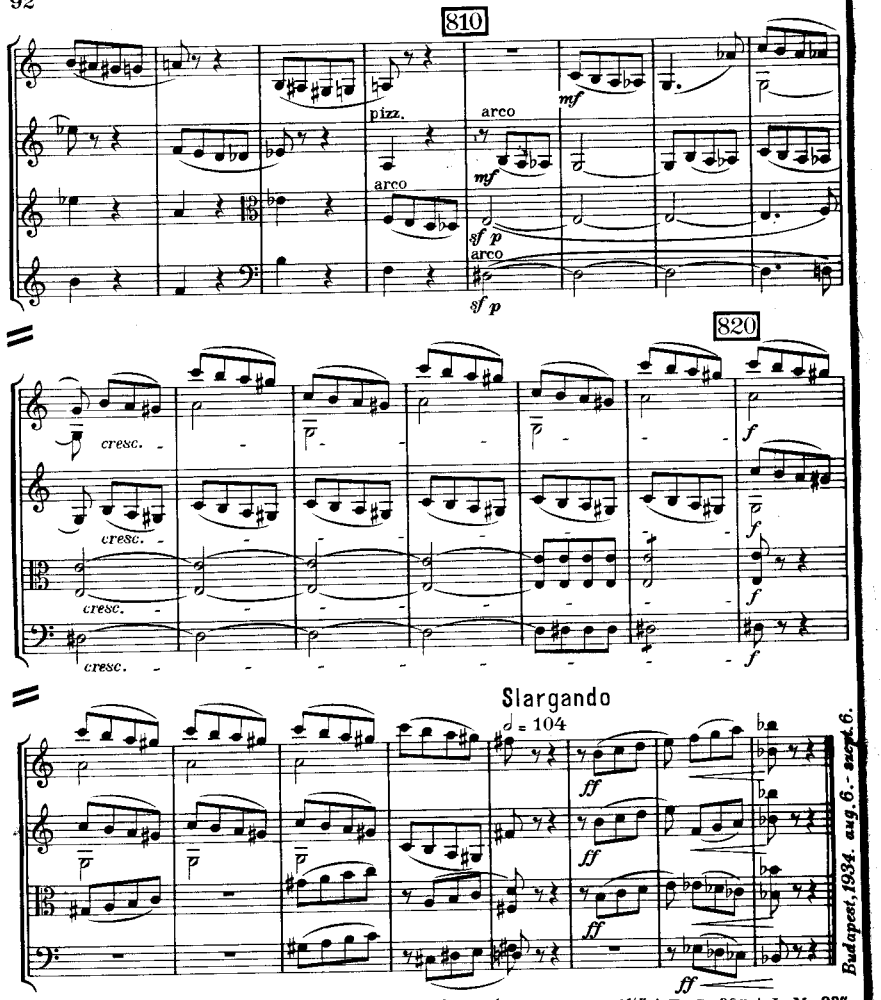
IV.

gliss. il trillo

800

mp, leggero

pizz.



Budapest, 1934. aug. 6. - augt. 6.

Durée d'exécution:

A - A	6½″	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′ 21½″
E - F	37″	K - L	12″		

I.	7′ 4½″
II.	5′ 19½″
III.	4′ 36″
IV.	4′ 17½″
V.	6′ 21½″
	27′ 39″

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

Waldheim-Eberle, Wien VII.