

BÉLA BARTÓK

**PREMIERE SONATE
EN TROIS MOUVEMENTS
POUR VIOLON ET PIANO**

Neuausgabe / New Edition 1991
Revision: Peter Bartók

**UE 7247
UNIVERSAL EDITION**

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Vorliegende korrigierte Neuausgabe wurde aufgrund eines Vergleiches zwischen einem Exemplar der letzten Auflage und den Manuskripten der Komposition vorbereitet: der erste Entwurf, die Reinschrift, welche als Stichvorlage diente, und das gedruckte Exemplar aus Bartóks Besitz, in dem er Korrekturen und Anmerkungen anbrachte.

Im dritten Satz der Komposition, im zweiten Takt nach Studierziffer 10, steht in der oberen Zeile des Klaviersystems auf der zweiten Zählzeit die Note $a^{\#2}$ mit einem Tenuto und Akzent. Dieses $a^{\#2}$ findet sich nebst einem Fragezeichen als mit Bleistift angebrachter Zusatz nur im persönlichen Druckexemplar Bartóks. Parallelstellen gibt es etwa im zweiten Takt vor Studierziffer 10 auf der ersten Zählzeit. Bei fraglicher Stelle geht jenem $a^{\#2}$ jedoch ein Akkord voraus, der die Ausführung sehr erschwert. Das $a^{\#2}$ in der rechten Hand findet sich nicht in der ersten Niederschrift, weder an besagtem Ort, noch in den Takten fünf, vier, drei und zwei vor Studierziffer 10. An letzteren Stellen wurden die Noten nachträglich in die Reinschrift eingefügt. Diese Reinschrift eines Kopisten weist noch ähnliche Eintragungen mit Tinte und Bleistift von der Hand Bartóks auf. Das $g^{\#2}$ im dritten Takt nach Studierziffer 10 auf Zählzeit eins und im fünften und zweiten Takt vor 10 auf der zweiten Zählzeit sind ebenfalls solch spätere Ergänzungen. Aufgrund der Ungewissheit bei der anfangs erwähnten Stelle wurde das $a^{\#2}$ in Klammern hinzugesetzt.

Die Vorbereitung der Korrekturen besorgten Eve Beglarian und Nelson Dellamaggiore. Dank gebührt auch Dr. László Somfai, Direktor des Bartók Archivs, Budapest, für dessen Durchsicht der Korrekturen und seine hilfreichen Anregungen.

Homosassa, Florida, am 7. November 1990

Peter Bartók

This corrected edition was prepared after comparing the last printed edition with the manuscripts of the composition: the first sketch, the manuscript from which the work was engraved, and the composer's copy of the printed edition in which he made some corrections and markings.

The $a^{\#2}$ with tenuto and accent in the right hand piano part, in the third movement, second measure after rehearsal number 10 at beat 2, was found added in pencil only in the composer's printed copy, with a question mark. A number of similar configurations can be found on the preceding page, such as in the second measure before rehearsal number 10 at beat 1. In the above mentioned measure, however, the questioned $a^{\#2}$ is preceded by a chord that may make its execution very difficult. The $a^{\#2}$ (in the right hand) was not in the first sketch either in the measure in question or in the fifth, fourth, third and second measure before rehearsal number 10. These have been added in the final manuscript copy for engraving some time after its completion (the manuscript is in a copyist's hand, the added notes in ink and with pen stroke similar to other additions by the composer); likewise, the right hand $g^{\#2}$ in the third measure after rehearsal number 10 at beat 1, also in the fifth and second measure before number 10 at beat 2, appear to be later additions to the manuscript. In view of the uncertainty concerning this addition, the $a^{\#2}$ is placed in brackets.

Preparation of the corrections was done by Eve Beglarian and Nelson Dellamaggiore; we also thank Dr. László Somfai (Director of the Bartók Archivum, Budapest) for his review of the corrections and helpful comments.

P.B.

PREMIERE SONATE

pour violon et piano



Béla Bartók

Allegro appassionato, ♩ = 72 - 80

Violino

Piano

Allegro appassionato, ♦ = 72 - 80

A musical score for piano, showing two staves. The top staff is in treble clef, 3/4 time, dynamic *p*, and key signature of one sharp. It features a melodic line with sixteenth-note patterns and dynamic markings *mf* and *f*. The bottom staff is in bass clef, 3/4 time, dynamic *p*, and key signature of one sharp. It features harmonic patterns with sixteenth-note chords. Measure 11 ends with a fermata over the bass staff. Measure 12 begins with a dynamic *p* and a key change to two sharps.

Musical score for piano, page 10, measures 11-12. The score consists of four staves. The top staff (treble clef) has a melodic line with grace notes and a dotted rhythm. The second staff (treble clef) features eighth-note chords. The third staff (bass clef) has eighth-note chords. The fourth staff (bass clef) has eighth-note chords. Measure 11 ends with a fermata over the bass staff. Measure 12 begins with a dynamic *p*, followed by *mf*. The bass staff contains a fermata over the first measure of the next line.

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1

p

mf

cresc.

cresc.

più f

frisoluto

poco allargando

rubato

molto

poco allargando

ff

molto

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a tempo (*vivo*), $\text{♩} = 108$

espr. *sempref.*

b.p. *b.p.* *meno f*

*a tempo (*vivo*), $\text{♩} = 108$*

f espressivo *cresc.* *mf*

2

agitato *cresc.*

agitato *mf* *cresc.*

ritardando

f *f* *ritardando*

f *f* *ritardando*

Lea **Lea* ***

molto **3** a tempo (*vivo*), $\text{♩} = 112$

dim. *molto* *p dolce* *f*

molto a tempo (*vivo*), $\text{♩} = 112$

sf dim. *molto* *calando* *mf risoluto, marcato* *f*

Lea *

calmandosi tranquillo, $\text{♩} = 96$

p *mf* *p esp.*

calmandosi tranquillo, $\text{♩} = 96$

p marcato *mf* *p* *cresc.* -

Rit. * Rit. *

4

ritard. - - a tempo (*vivo*), $\text{♩} = 112$

p

calmandosi

mf *dim.* *p* *mf risoluto, marcato* *meno f*

Rit. * Rit. *

tranquillo, $\text{♩} = 96$

p esp.

tranquillo, $\text{♩} = 96$

cantabile

p *cresc.* - *mf* *espr.*

Ritard. al - -

5

a tempo, $\text{♩} = 88$

mf cresc. molto - - - *ff molto esp. ed appassionato*

a tempo, $\text{♩} = 88$

Tempo I, $\text{♩} = 80$

mf *f* *appassionato*

Rit. * Rit. *

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Musical score pages 7 and 8, featuring four staves of music. The top two staves are in common time, while the bottom two are in 3/4 time. The score includes dynamic markings such as *f*, *p*, *mf*, *ff*, and *cresc.*. Articulation marks like *ritard.*, *molto*, *a tempo (sostenuto)*, and *sost.* are present. Measure numbers 6 and 7 are indicated above the staves. Measures 8 through 11 are shown at the bottom, with a tempo marking of $\text{♩} = 80$.

8 a tempo (*sostenuto*), $\text{♩} = 80$

ritard. molto a tempo (*sostenuto*), $\text{♩} = 80$

cresc. *ff* *sf* *f*

This section shows measures 8 through 11. It begins with a tempo marking of $\text{♩} = 80$. The first measure is marked **ritard. molto** and **a tempo (*sostenuto*)**. The second measure is marked **a tempo (*sostenuto*)**. Dynamics include *cresc.*, *ff*, *sf*, and *f*. Measure 9 features a dynamic range from *ff* to *sf*. Measure 10 features a dynamic range from *sf* to *f*.

Agitato, $\text{d} = 104$
sul ponticello

poco allarg.

in modo ordinario

9

poco allargando al - sostenuto, $\text{d} = 72$
(quasi trillo)

Più mosso, $\text{d} = 80$

Più mosso, $\text{d} = 80$

10 Sostenuto molto,
rallentando - - - - - *mp* *leggiero* *p* ritard. - - - - - *a tempo*
rallentando - - - - - *Sostenuto molto,* ritard. - - - - - *a tempo*

ritard. a tempo
pp *pp* *pp* *pp* *ppp* ritard.

ritard. *a tempo* *Più sostenuto,* *Più sostenuto,* ritard.
ritard. *a tempo* *Più sostenuto,* *Più sostenuto,* ritard.

Meno lento, *poco rit.* *Più mosso,* *poco stringendo* - - - ralentando al
poco rubato *poco rit.* *Più mosso,* *poco stringendo* - - - ralentando al

p dolce *molto espr.* *p dolce* *p dolce*

Più lento, *p* *(espr.)* *ppp* *poco rubato*
p *pp* *espr.* *calando pp*

12

Più mosso, poco stringendo - - - - -

$\text{♩} = 60$

pp

p dolce

molto espr.

Rallentando al Più lento,

$\text{♩} = 90$

(espr.)

rallentando al Più lento,

$\text{♩} = 90$

dim.

pp

ppp

13

Meno lento, ma sempre molto tranquillo,

 $\text{♩} = 50$ $\text{♩} = 45$

perdendosi - - - - -

 p dolce

Meno lento, ma sempre molto tranquillo,

 $\text{♩} = 50$

3 3

 $\text{♩} = 45$ pp

sempre dolcissimo

Ped.

3

3 *

Ped. 3 3 *

a tempo,

 $\text{♩} = 80$ poco rit. - - , $\text{♩} = 80$ p

poco rit. - - a tempo,

 $\text{♩} = 80$

3

dolce

 pp

* Ped. * Ped.

3 *

*

Ped.

* Ped.

* Ped.

un poco più andante ralenti. - - - al

(semplice) un poco più andante ralenti. - - - al

Molto tranquillo, $\text{♩} = 42$ 14 Un poco più mosso, Meno mosso, rallentando

calando $\text{♩} = 84$ f risvegliandosi $\text{♩} = 100$ leggierissimo

Molto tranquillo, $\text{♩} = 42$ Un poco più mosso, Meno mosso, rallentando

dolce calando $\text{♩} = 84$ mf risvegliandosi $\text{♩} = 100$ molto espr.

a tempo (più mosso), Meno mosso, sempre più

$\text{♩} = 84$ f molto espr. $\text{♩} = 92$

a tempo (più mosso), Meno mosso, sempre più

$\text{♩} = 84$ mf espr. $\text{♩} = 92$ molto espr.

lento - - - 15 - - - al senza alcuna espressione cresc. molto sf

mp $\text{♩} = 72$ pp cresc. molto sf

lento - - - al molto espr. dim. - - - pp mf

mp $\text{♩} = 72$ molto espr. dim. - - - pp mf

Tempo I,
♩ = 112

senza sord. ♫ b ♫ b ♫ f risoluto

Tempo I,
♩ = 112

f risoluto, marcato

16

sf

sf

sf

sf

sf

sf

mf

Agitato, ♩ = 120 - 126
sul ponticello

mf cresc. - f p

Agitato, ♩ = 120 - 126

cresc. - f sf p ben marcato cresc.

Lev. * Lev. * Lev. * Lev. * Lev. * Lev.

The image shows a page from a musical score for orchestra and piano. The top staff is for the piano, with three staves of music. The first staff has a treble clef, the second has a bass clef, and the third has a bass clef. The key signature changes between measures. Measure 11 starts with 'in modo ordinario' and ends with 'cresc.'. Measure 12 begins with 'sul ponticello'. The bottom staff is for the orchestra, showing woodwind parts with various dynamics and markings like 'Ped.' and asterisks.

This image shows the right-hand piano part for measures 11 and 12. The music is in common time. Measure 11 starts with a dynamic of *f*, followed by *rall.* and *al.*. Measure 12 begins with *sul pont.* and *in modo ordinario*. The notation includes various note heads, stems, and arrows indicating performance techniques like slurs and grace notes. The bass staff is also visible at the bottom.

18

18 $d = 112$
con impeto

f *marc.*

Ped.

A musical score page showing two staves of music. The top staff is for the orchestra, featuring multiple parts with various clefs (G, C, F) and dynamic markings like *sforzando* (sf). The bottom staff is for the piano, with a single melodic line. Measures 11 and 12 are shown, separated by a vertical bar line. The score includes several rehearsal marks (*, 10d, *) and measure numbers (11, 12).

8

Ped. * Ped. * Ped. * Ped. *

15

Ped. * Ped. * Ped. * Ped. *

15

Ped. * Ped. * Ped. * Ped. *

15

Ped. * Ped. * Ped. * Ped. *

15

Ped. * Ped. * Ped. * Ped. *

15

Ped. * Ped. * Ped. * Ped. *

15

Ped. * Ped. * Ped. * Ped. *

15

Ped. * Ped. * Ped. * Ped. *

15

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[21]

p

mf subito

ritard.

Led.

Più tranquillo,
 $\text{♩} = 54$

p subito dolce

Più tranquillo,
 $\text{♩} = 54$

p dolce

sempre più lento al
 $\text{♩} = 52-50$

sul Re

p più p pp f espr. mf

sempre più lento al
 $\text{♩} = 52-50$

Led.

Led.

Led.

Led.

[22]

poco rubato, stringendo

mp espr.

cresc.

poco rubato, stringendo

mp

p pp ppp

6

16

6

16

*** *Led.*

*** *Led.*

allarg. Allegro, $\text{♩} = 108$

f espr.

allarg. Allegro, $\text{♩} = 108$

f espr.

23

ritardando - - - - - al più tranquillo, $\text{♩} = 80$

semplice dim. *p* *pp*

ritardando - - - - - al più tranquillo, $\text{♩} = 80$

sempre più sostenuto

pp *p* *poco espress.* *più p*

sempre più sostenuto

24

Molto sost., $\text{♩} = 50$ accelerando - - - - - al - - - - - Vivo, appassionato, $\text{♩} = 96$

pp *cresc.*

Vivo, appassionato, $\text{♩} = 96$

8 Molto sost., $\text{♩} = 50$ accelerando - - - - - al - - - - -

ppp

f

piu f *stretto*

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Musical score for orchestra and piano, page 25-26. The score consists of two systems of music. System 1 (measures 25-27) includes parts for strings, woodwinds, brass, and piano. Measure 25 starts with a dynamic of *ff*, followed by *mf*, *f*, and *molto*. Measure 26 begins with *allargando* and *a tempo (molto agitato)* at $\text{d} = 104$. Measure 27 continues with *molto*, *ff*, *f*, *molto*, and *allargando*. System 2 (measures 28-30) starts with *sostenuto* at $\text{d} = 86 - 80$, followed by *fff*, *f*, *mf*, and *mp*.

II.

Adagio, ♩ = 70

p espr. *sul Re* *più p*

poco-

p *più p* *p*

stringendo

rallent. *al-*

Tempo I

più p *pp* *perdendosi*

Tempo I

p *pp* *p dolce*

poco stretto

1

espr. *pp* *dolcissimo* *p espr.*

poco stretto

mp *più p* *pp* *p dolce*

calmandosi

molto espr. *espr.* *dim.* *pp*

calmandosi

mp *mf*

2 Poco agitato, $\text{♩} = 80 - 88$

calmandosi - al -

p *espr.* *molto espr.*

Tempo I, $\text{♩} = 70$

pp *dim.* *perdendosi*

Tempo I, $\text{♩} = 70$

p pp *p dolce*

3

espr. molto espr. p grazioso

mp mf p dolce

più p

pp

pp

ppp

dim. - perdendosi

4 Sostenuto, $\text{♩} = 70-63$

Sostenuto, $\text{♩} = 70-63$

pp, marcato

f *mf* *mp*

dim.

5 Più adagio, $\text{♩} = 60-56$

sul Sol

dim. *pp* *p*

pp *mp cantabile*

pp *cresc.*

Rea *** *Rea* *** *Rea* *** *Rea*

6

6

poco *p sempre*

mf

poco *a* *poco* *più p*

dim.

poco *a* *poco* *p*

Ped. ** Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.*

7

rall. *- molto -*

pp *6* *ppp*

cresc. molto

f

rall. *- molto -*

a tempo (sostenuto), $\text{♩} = 63$

pp

mf

dim.

VI

dim.

pp

p

dim.

pp

ppp

pp

Ped.

8

Più adagio, $\frac{3}{3}$ = 60

Più adagio, $\frac{3}{3}$ = 60

mp cantabile

Led. * *Led.* * *Led.* * *Led.* *

p più p molto

9

rallent. - al Poco più largo, $\frac{3}{3}$ = 56

dolce

pp cresc. molto

mf assai marcato

Led. * *Led.* * *Led.* *

poco *poco* *poco* *pp cresc. mf*

rallent. - - - molto - - -

dim. *pp* *ppp*

10

Tempo I, $\frac{3}{3}$ = 60

poco rubato

tempo giusto

Tempo I, $\frac{8}{8}$ = 60

pp f pp più p

rubato

5 5 6 5 3 6 3

molto espr. 5 3 6 3

mf *#* *S*

11 6 3 > *poco rit.* *(tempo giusto)* *sul Re* *sul La* rallen-
p *più p* rallen-

poco rit. *mp* *dim.* rallen-

tando molto *a tempo*, $\text{♩} = 60$ poco allarg.

pp poco allarg. *espr.* *#* *#*

tando molto *a tempo*, $\text{♩} = 60$

pp dolcissimo *p* *stretto*

12 *a tempo* *Più mosso*, $\text{♩} = 84$ *mf agitato*

a tempo *Più mosso*, $\text{♩} = 84$ *pp* *mp*

calmandosi, $\text{♩} = 80$

f molto esp.

calmandosi, $\text{♩} = 80$

13

meno f

f dim. - - - *p*

cresc. - - - *f v*

mf

poco rit. - - - a tempo

pp

grazioso

p

pp

semplice

sempre dim.

sul Re

perdendosi

8

ppp

p

sempre dim.

ppp

pp

III.

1) arpeggio fölülről lefelé (*arp. von oben nach unten*)

ruvido

sf

sf

Rea.

*

3

mf

Rea.

*

4

5

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6

allarg. accel. a tempo

* *Led.* * *Led.* * *Led.* * *Led.* *

allarg.

allarg. accel. a tempo

Led. *

molto accel.

7

al

molto accel.

($\text{♩} = 60$)

al

Led.

Tempo I, $\text{♩} = 132$

Tempo I, $\text{♩} = 132$

dim.

Musical score for a string quartet, page 32. The score consists of four staves, each with a treble clef and a key signature of one sharp. The music is divided into measures by vertical bar lines. Articulations include accents, slurs, and dynamic markings like *sf* (fortissimo) and *z* (staccato). Measure numbers 6, 9, 5, and 10 are indicated above the staves. Measures 1 through 5 are primarily composed of eighth-note patterns. Measures 6 through 10 introduce more complex rhythmic patterns, including sixteenth notes and sustained notes. The bass staff begins in measure 10.

5

1) * Led.

5 * Led.

* Led.

poco accel.

p cres.

poco accel.

p cresc.

* Led.

poco allarg. - al - Sostenuto, $\text{J} = 96$

11 fff

poco allarg. - al - Sostenuto, $\text{J} = 96$

gliss.

fff

* Led.

pizz. rallentando molto

dim.

rallentando molto

dim.

p

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1) siehe Anmerkung im Vorwort

[12] $\text{♩} = 88$ accel. - - - al. Vivacissimo, $\text{♩} = 60$

$\text{♩} = 88$ accel. - - - al. Vivacissimo, $\text{♩} = 60$

p leggierissimo

senza Ped.

[13]

[14] $\text{Tempo I, } \text{♩} = 138$ *arcu*

f ff

molto

f ff

Sostenuto,
con sord.
accelerando
al

poco allarg.

poco allarg.

Sostenuto, accelerando al

15 Vivacissimo, $\text{♩} = 152$
 $\text{♩} = 152$

Vivacissimo, $\text{♩} = 152$
leggierissimo, volante

16

$\text{♩} = 152$
(non marcato)

sempre pp
pizz.
Ped.

$\text{♩} = 152$
 $\text{♩} = 152$
 $\text{♩} = 152$
 $\text{♩} = 152$

17

$\text{♩} = 152$
 $\text{♩} = 152$
 $\text{♩} = 152$
 $\text{♩} = 152$

mf
mf subito
 f
 p
 mf
 p

Ped. * Ped. * Ped. *

5

20

p

f subito

mf

sff

p

f subito

mf

Rea.

*

21

p

cresc.

mf

dim.

p

cresc.

mf

dim.

pp

1

Tempo I, $\text{d} = 126$

Tempo I, $\text{d} = 126$

f

sf

1

ff

sf

1

22

Poco sostenuto, $\text{♩} = 86$

accel. - al -


Tempo I, $\text{♩} = 144$ Meno vivo, $\text{♩} = 86$

accel. -

cresc. - f -


al - Tempo I, $\text{♩} = 144$

cresc.

f

p - al - Tempo I, $\text{♩} = 144$


24 Meno vivo, $\text{♩} = 92$ accel. al - Tempo I

cresc.

p - Meno vivo, $\text{♩} = 92$ accel. al - Tempo I


25 Un poco meno mosso, $\text{♩} = 120$

f - Un poco meno mosso, $\text{♩} = 120$


poco allarg. al $\text{d}=100$

ff

poco allarg. al $\text{d}=100$

f

ff

Meno vivo, $\text{d}=80$

Meno vivo, $\text{d}=80$

f marcato, pesante

sf

sf

sostenuto

26

Più vivo, $\text{d}=108$

f

p grazioso

Più vivo, $\text{d}=108$

sostenuto

p scherzando, leggiero

sf

p

f

Meno vivo, $J=80$

pp

Meno vivo, $J=80$

f pesante

27

sostenuto

Piu vivo, $J=108$

mf *p*

sostenuto - Piu vivo, $J=108$

p scherzando, leggiiero

poco a poco accel. - - - - - molto $J=108$

cresc.

poco a poco accel. - - - - - molto $J=108$

28

a tempo (*subito*), accel. - - - al - Tempo I, $J=138-144$

$J=80$

f *pp*

a tempo (*subito*), accel. - - - al - Tempo I, $J=138-144$

mp ben marcato il tema

mp ben marcato

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of five staves. The top staff is soprano, the second is alto, the third is tenor, the fourth is bass, and the fifth is piano. Measure 11 starts with a dynamic of *pp* and a tempo of *sempre pp semplice*. The piano part has dynamics *tr*, *v*, and *tr v*. Measure 12 begins with a dynamic of *ben marcato*. The piano part has dynamics *tr*, *v*, and *tr v*. The score ends with a dynamic of *mp ben*.

Musical score for orchestra, page 29, measures 1-8. The score consists of four staves. Measure 1: Violin 1 (top) plays pizz. (pizzicato) at $\text{f} \downarrow$, Violin 2 (2nd violin) plays arco (bowing) at $p \downarrow$, Cello/Bass (bottom) plays marcato at $\text{f} \downarrow$. Measure 2: Violin 1 (top) plays pizz. (pizzicato) at $\text{f} \downarrow$, Violin 2 (2nd violin) plays arco (bowing) at $p \downarrow$, Cello/Bass (bottom) plays marcato at $\text{f} \downarrow$. Measure 3: Violin 1 (top) plays pizz. (pizzicato) at $\text{f} \downarrow$, Violin 2 (2nd violin) plays arco (bowing) at $p \downarrow$, Cello/Bass (bottom) plays marcato at $\text{f} \downarrow$. Measure 4: Violin 1 (top) plays pizz. (pizzicato) at $\text{f} \downarrow$, Violin 2 (2nd violin) plays arco (bowing) at $p \downarrow$, Cello/Bass (bottom) plays marcato at $\text{f} \downarrow$. Measure 5: Violin 1 (top) plays pizz. (pizzicato) at $\text{f} \downarrow$, Violin 2 (2nd violin) plays arco (bowing) at $p \downarrow$, Cello/Bass (bottom) plays marcato at $\text{f} \downarrow$. Measure 6: Violin 1 (top) plays pizz. (pizzicato) at $\text{f} \downarrow$, Violin 2 (2nd violin) plays arco (bowing) at $p \downarrow$, Cello/Bass (bottom) plays marcato at $\text{f} \downarrow$. Measure 7: Violin 1 (top) plays pizz. (pizzicato) at $\text{f} \downarrow$, Violin 2 (2nd violin) plays arco (bowing) at $p \downarrow$, Cello/Bass (bottom) plays marcato at $\text{f} \downarrow$. Measure 8: Violin 1 (top) plays pizz. (pizzicato) at $\text{f} \downarrow$, Violin 2 (2nd violin) plays arco (bowing) at $p \downarrow$, Cello/Bass (bottom) plays marcato at $\text{f} \downarrow$.

Musical score for orchestra and piano, page 10, system 30. The score consists of two systems of musical notation. The top system is for the orchestra, featuring multiple staves with various instruments. The bottom system is for the piano, indicated by a treble clef and bass clef. The music includes dynamic markings such as *p*, *mf*, *tr*, and *dim.* The score is set against a background of vertical bars representing the piano's keys.

31

acc. al tempo

acc. al tempo

p

f *sf* *sf* *sf* *m.g.*

ritardando - arco

f *m.g.f.* *dim.* ritardando - *nf dolce*

Re.d.

32

Sostenuto molto, $\text{J} = 72$
più sostenuto -

p

Sostenuto molto, $\text{J} = 72$

p *Re.d.* **Re.d.* **(simile)*

33

Più sostenuto,
 $\text{J} = 66$
sul Sol
poco a poco accel.

a tempo, $\text{J} = 72$

pp

a tempo, $\text{J} = 72$

pp *Re.d.* *Re.d. *

Più sostenuto,
 $\text{J} = 66$
poco a poco accel.

p leggiero, scherzando

p *f*

al Tempo I, $\text{♩} = 144-138$

(vivo)

al Tempo I, $\text{♩} = 144-138$

(vivo)

pochiss.
rit.
ten. **34**

f *np* *semprep*

p *sf* *semprep*

(vivo)

(vivo) *bb* *bb*

pochiss.
rit.
ten. **35**

f *np* *semprep*

sf *semprep*

poco cresc. *mf*

poco cresc. *mf*

36

pp

pp

Ossia

allargando
cresc. molto

allargando
cresc.

Vivacissimo,
d = 152

sf

mf

sf

mf

A musical score for piano featuring two staves. The top staff contains six measures of eighth-note patterns, primarily consisting of eighth-note pairs. The first five measures have a dynamic marking of *sf*. The sixth measure has a dynamic marking of *ff*. The bottom staff contains six measures. The first measure has a dynamic marking of *sff*. The second measure has a dynamic marking of *mf*. The third measure has a dynamic marking of *sff*. The fourth measure has a dynamic marking of *mf*. The fifth measure has a dynamic marking of *sf*. The sixth measure has a dynamic marking of *sff*. Measures 1-3 are grouped by a brace, and measures 4-6 are grouped by another brace.

37

Più vivo, $\text{♩} = 168$

38

allar - - gan - - do - - al Sostenuto,

$\text{♩} = 112$

cresc.

allar - - gan - - do - - al Sostenuto,

$\text{♩} = 112$

cresc.

$\text{♩} = 112$

ff

f

L.

39

ff

ff

f

poco rubato

sempre f

*

2ed.

8

8

8

8

sempre -

Musical score for page 46, featuring two staves of music. The top staff uses a treble clef and includes dynamic markings *sul Mi La*, *sf*, *f*, *allargando*, *sf*, *f*, *allargando*, and ***. The bottom staff uses a bass clef and includes dynamics *f*, *sf*, *martellato*, *sf*, and ***. The tempo is indicated as *sempre*.

40 Vivacissimo, molto agitato,
♩ = 152

Continuation of the musical score for page 40. The first measure shows a treble clef staff with *pp* dynamics. The second measure shows a bass clef staff with *pp* dynamics. The tempo is indicated as *Vivacissimo, molto agitato,* ♩ = 152.

Continuation of the musical score for page 40. The first measure shows a treble clef staff with eighth-note patterns. The second measure shows a bass clef staff with eighth-note patterns. The tempo is indicated as *cresc.*

41 Più vivo,
♩ = 168

Continuation of the musical score for page 41. The first measure shows a treble clef staff with *molto* dynamics. The second measure shows a bass clef staff with *f* dynamics. The tempo is indicated as *Più vivo,* ♩ = 168. Measure 5 begins with a treble clef staff and *f* dynamics. The bass clef staff continues with *f* dynamics. The tempo is indicated as *sf*.

5

p *mf* *f*

sf *p* *mf* *f*

42

sf *p* *non cresc.* *f* *p*

sf *p* *non cresc.* *f* *p* *sf*

Reo. * Reo. * Reo. * Reo. *

43

mf *f* *mf* *p* *v.* *v.* *v.* *v.*

cresc. *f* *p* *mf*

cresc. *f* *p* *mf*

(senza Reo.)

Tempo I, $\text{J} = 126$

44 Sostenuto molto, $\text{J} = 96-92$

Sostenuto molto, $\text{J} = 96-92$

45

poco rit. - accelerando - - - molto - - - - - poco allarg. - - -

cresc.

46

Presto, $\text{J} = 168$

Presto, $\text{J} = 168$

p marcato il tema

A musical score for piano, featuring three staves. The top staff uses a treble clef and consists of sixteenth-note patterns. The middle staff uses a bass clef and the bottom staff also uses a bass clef, both featuring eighth-note patterns. Measure numbers 11 and 12 are indicated above the staves. A dynamic marking 'poco cresc.' is placed above the top staff's sixteenth-note pattern in measure 12.

A musical score for piano, page 47. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs (B-C, D-E, G-A, C-D). Bass staff has eighth notes B, D, G, B. Measure 2: Treble staff has eighth-note pairs (B-C, D-E, G-A, C-D). Bass staff has eighth notes B, D, G, B. Measure 3: Treble staff has eighth-note pairs (B-C, D-E, G-A, C-D). Bass staff has eighth notes B, D, G, B. Measure 4: Treble staff has eighth-note pairs (B-C, D-E, G-A, C-D). Bass staff has eighth notes B, D, G, B. Measure 5: Treble staff has eighth-note pairs (B-C, D-E, G-A, C-D). Bass staff has eighth notes B, D, G, B. Measure 6: Treble staff has eighth-note pairs (B-C, D-E, G-A, C-D). Bass staff has eighth notes B, D, G, B.

Musical score for piano, page 48, measures 152-153. The score consists of two staves. The top staff is in common time, dynamic *f*, tempo *Meno vivo, ♩ = 152*. It features a sixteenth-note pattern followed by eighth-note pairs. The bottom staff is in common time, dynamic *marc.*, tempo *Meno vivo, ♩ = 152*. It features eighth-note pairs. Measure 152 ends with a repeat sign and a bass clef change. Measure 153 begins with a treble clef, dynamic *mf*, and a tempo marking *sempre più agitato ed accelerando*. The right hand continues the eighth-note pairs, while the left hand provides harmonic support. Measure 153 concludes with a dynamic *cresc.* and a bass clef return.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and feature a key signature of four sharps. Measure 11 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note chords in the bass staff. Measure 12 continues this pattern, with the bass staff featuring sustained notes and sixteenth-note patterns.

Presto, $\text{J} = 168$
sempre f sf

Presto, $\text{J} = 168$
f pesante (arpeggiando)

49

poco allarg. - - - molto - - - accel. - - - al - - -

50

poco allarg. - - - molto - - - accel. - - - al - - -

Vivacissimo, $\text{J} = 168$ allargando - - -
cresc. *ff* *ff*

Vivacissimo, $\text{J} = 168$ allargando - - -
cresc. *ff*

PREMIERE SONATE

pour violon et piano

**Fotokopieren
grundsätzlich
gesetzlich
verboten**

Béla Bartók

Allegro appassionato, ♦-72 - 80

This page of sheet music contains two staves. The top staff is for the piano (Pfte.) and the bottom staff is for the violin. The music is in 3/4 time throughout.

Piano (Pfte.)

- Measure 101: Dynamics: **f**, Articulation: **3**, Measure start: **2**.
- Measure 102: Articulation: **V**, Measure start: **3**, Dynamics: **cresc.**.
- Measure 103: Articulation: **1**, Measure start: **4**, Dynamics: **più f**.
- Measure 104: Articulation: **6**, Measure start: **3**, Dynamics: **6**.
- Measure 105: Articulation: **6**, Measure start: **3**, Dynamics: **poco**.

Violin

- Measure 101: Measure start: **2**, Articulation: **3**.
- Measure 102: Measure start: **3**, Articulation: **V**, Dynamics: **cresc.**.
- Measure 103: Measure start: **4**, Articulation: **1**, Dynamics: **più f**.
- Measure 104: Measure start: **3**, Articulation: **6**, Dynamics: **6**.
- Measure 105: Measure start: **3**, Articulation: **6**, Dynamics: **poco**.

Performance Instructions:

- Measure 101: **allargando**
- Measure 102: **a tempo (vivo)**, $\text{♩} = 108$, **rubato**
- Measure 103: **agitato**
- Measure 104: **ritardando molto**
- Measure 105: **calmandosi**

Measure 106: **tranquillo**, $\text{♩} = 96$, **espr.**

Measure 107: **ritard.**

Measure 108: **calmandosi**

Measure 109: **tranquillo**, $\text{♩} = 96$, **p espress.**

Measure 110: **ritardal**, **5**, **a tempo**, $\text{♩} = 88$, **nf**, **cresc. molto**, **ff**, **Tempo I**, $\text{♩} = 80$, **molto espr. ed appassionato**.

Measure 111: **allargando al**, **2+7**, **8**.

VIOLINO

[6] Sostenuto, $\text{♩} = 56$

Musical score for Violin Part 6. The score consists of two staves. The top staff starts with a 2+7 time signature, then changes to 8/8. It features eighth-note patterns with grace notes and dynamic markings like *mf* and *f*. The bottom staff starts with a 3/4 time signature, then changes to 4/4. It features sixteenth-note patterns with grace notes and dynamic markings like *p(espr.)* and *3*.

Più sostenuto (*poco rubato*), $\text{♩} = 50$

Musical score for Violin Part 6 continued. The top staff shows a continuation of the sixteenth-note patterns with grace notes. The bottom staff shows a continuation of the sixteenth-note patterns with grace notes.

poco accel.

rallentando

accelerando

Meno sostenuto, $\text{♩} = 70$

Musical score for Violin Part 6 ending. The top staff shows eighth-note patterns with dynamic markings like *f* and *p(cresc.molto)*. The bottom staff shows sixteenth-note patterns with dynamic markings like *f* and *5*.

[7] Vivo appassionato, $\text{♩} = 96$

Musical score for Violin Part 7. The score consists of five staves. The first four staves are in 4/4 time, featuring sixteenth-note patterns with grace notes and dynamic markings like *f*, *p*, and *nf*. The fifth staff is in 3/4 time, featuring eighth-note patterns with grace notes and dynamic markings like *f*.

ritard.molto

[8] a tempo (*sostenuto*), $\text{♩} = 80$ poco
allarg.

Musical score for Violin Part 8. The score consists of two staves. The top staff features eighth-note patterns with grace notes and dynamic markings like *ff*. The bottom staff features eighth-note patterns with grace notes and dynamic markings like *7*.

VIOLINO

Agitato, $\text{♩} = 104$
sul ponticello
 pp

cresc.

in modo ordinario

poco allargando al **9** **Sostenuto,** $\text{♩} = 72$
(quasi trillo)
 ff

Più mosso, $\text{♩} = 80$
 $p f$ mf

mp

p

rallentando
10 Sostenuto molto, $\text{♩} = 40$
ritard.
 $mfpespr. leggiero$

a tempo

ritard.

a tempo

Più sostenuto, $\text{♩} = 60 - 56$
ritard.

Meno lento,
♩ = 86-90 1 con sord. 1

poco rit. [11] Più mosso, ♩ = 60
poco stringendo ralentando al

Più lento, ♩ = 90

[12] Più mosso, poco stringendo,

rallentando al

rallentando al

Più lento, ♩ = 90

Meno lento, ma sempre molto tranquillo, ♩ = 50

perdendosi

VIOLINO

13 $\text{♩} = 45$

poco rit.

$a \text{ tempo}, \text{♩} = 80$

p

un poco più andante

rallent.

al Molto tranquillo, $\text{♩} = 42$

calando

(semplice)

14 Un poco più mosso, $\text{♩} = 84$

Meno mosso, $\text{♩} = 100$

rallentando

leggieri^ssimi

$a \text{ tempo } (\text{più mosso}), \text{♩} = 84$

frisvegliandosi
molto espr.

p grazioso

f molto espress.

Meno mosso, $\text{♩} = 92$

sempre più

lento

15

al

$\text{♩} = 72$

senza alcuna espressione
dim.

pp

$cresc. molto sf$

1

1

Tempo I, $\text{♩} = 112$

senza sord.

16

frisoluto

VIOLINO

7

8

Tranquillo, $\text{J} = 80$

VIOLINO

[20] *pp ma sempre molto espressivo*

[21] *ritard.* - - *Più tranquillo, $\text{J} = 84$*
sempre più
lento al sul Re - $\text{J} = 52-50$
pp f espress. *mf* *p subito dolce* *più p*
mp espr.

[22] *cresc.* *allarg.* *Allegro, $\text{J} = 108$*
ritardando - - poco
sempr. dim.

[23] *a poco - - - al più tranquillo, $\text{J} = 80$*
tr. pp *pp*
sempre più sostenuto
p - - - poco espress. *più p*

[24] *Molto sost., $\text{J} = 50$ accelerando - - - - -*
al - - - - -

VIOLINO

Vivo appassionato, $\text{d} = 96$

25 a tempo (*molto agitato*), $\text{d} = 104$ (*non marc.*) allargando Sostenuto, $\text{d} = 86-80$

mf *molto mf* *cresc.* *ff* *f*

26 *nf* *p* *pp* *v* *6* *3*

p espr. **27** *rall. al*

Più sostenuto, $\text{d} = 50-46$ Più mosso, $\text{d} = 92$

molto espr. *p* *mf* *6* *6*

con 8 *5* *5* *5* *5*

dim. *9* *9* *12* *12* *pp* *p* *calando*

5 *5* *5* *5*

VIOLINO

II.

Adagio, $\text{d} = 70$

p espr. *sul Re* *più p* *poco - stringendo -*

p = più p *p* *rallent. al Tempo I* *tr*

più p *pp perdendosi*

1 *V* *poco stretto* *calmandosi*

pp *p espr.* *mp* *molto espr.* *dim.* *pp*

2 *Poco agitato, $\text{d} = 80-88$* *V* *sempre pp* *p* *espr.*

calmandosi - - al Tempo I, $\text{d} = 70$

molto espr. *pp* *dim.* *perdendosi*

3 *p grazioso* *d = 80* *d = 70* *più p*

4 *Sostenuto, $\text{d} = 70 - 63$*

pp *dim. - - perdendosi* *pp marcato*

p cresc. *f*

sul Sol

mf *mp* *dim.* *pp*

5 Più adagio, $\text{♩} = 60-56$ VIOLINO

5 Measures 5-10: Violin part. Measure 5: 3/8 time, 3/8 time signature changes to 6/8. Dynamics: *p espres.*, *pp*, *tr*. Measure 6: 6/8 time, $\text{♩} = 48$. Dynamics: *poco*, *p semper*. Measure 7: *a tempo (sostenuto)*, $\text{♩} = 63$. Dynamics: *p*, *cresc. molto*, *f*, *dim.*. Measure 8: **8** Più adagio, $\text{♩} = 60$. Measure 9: **9** Poco più largo, $\text{♩} = 56$. Measure 10: **10** Tempo I, $\text{♩} = 60$.

12

poco rubato

VIOLINO

f — *mf*

*tempo giusto**rubato**molto espr.*

11

poco rit.
*(tempo giusto)**sul Re**rallentando molto**sul La**a tempo, $\text{♩} = 60$*
*poco**allarg. a tempo*12 *Più mosso, $\text{♩} = 84$* *p**mf agitato**stretto*
calmandosi, $\text{♩} = 80$

13

*meno f**f dim.**p**v poco rit. -*
*a tempo**grazioso*
*semplice**sempre dim.**sul Re**perdendosi*

III.

Allegro, $\text{♩} = 112$ poco allarg. accel. - *sul Sol al segno* $\frac{5}{4}$ al Allegro molto, $\text{♩} = 144-138$
con fuoco

1

2

3

ruvido

sff

sf

sf

sf

sf

4

5

6

allarg. - accel. - a tempo

7

Tempo I, $\text{d} = 132$

8

allarg. molto Meno vivo, $\text{d} = 112$

9

1) (sempre simile)

VIOLINO

Sostenuto, $\text{♩} = 65$
con sord.

15

Vivacissimo, $\text{♩} = 152$

16

16

tr *tr* *tr* *tr* *tr* *tr* *tr* pizz.
(non marcato)

sempre **pp**

17

mf *subito*

f

p

mf

p

VIOLINO

17

mf

18

f

senza sord.
arco

p cresc. 3

ff brioso

6

19

6

5

20

p

f subito

mf

p

cresc.

21

mf

dim.

22

Tempo I, Poco sostenuto,
 $\text{♩} = 126$ $\text{♩} = 86$

pp

1 7

1) (*sempre simile*)

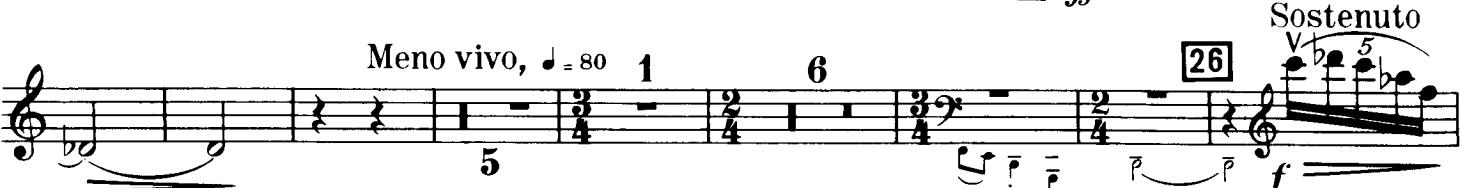
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VIOLINO

accel. al -

- Tempo I, $\text{♩} = 144$ [23] Meno vivo, $\text{♩} = 86$ accel. -cresc. - al - - Tempo I, $\text{♩} = 144$ [24] Meno vivo, $\text{♩} = 92$ accel. - al -

Tempo I

[25] Un poco meno mosso, $\text{♩} = 120$ poco allarg. al - $\text{♩} = 100$ Meno vivo, $\text{♩} = 80$ 

Sostenuto



VIOLINO

19

Meno vivo, $\text{♩} = 80$

27

sostenuto

Più vivo, $\text{♩} = 108$

poco a poco accel.

28

a tempo (subito), accel. al

Tempo I, $\text{♩} = 188-144$

cresc.

sempre pp, semplice

29

pizz.

arco

p

pizz.

30

31

poco rit. - - acc. al tempo

(sempre p)

sff (subito)

f

dim.

ritard.

VIOLINO

arco [32] - Sostenuto molto, $\text{♩} = 72$

Più sostenuto a tempo, $\text{♩} = 72$

[33] $\text{♩} = 66$
sul Sol
f subito

poco a poco accel. - al Tempo I, $\text{♩} = 144 = 138$

pochiss.
rit.
ten. [34]

(vivo)

sempre *p*

pochiss.
rit.
ten.

(vivo)

[35] *mp* sempre *p*

poco cresc. [36] *mf* *pp*
allargando

cresc. molto

Vivacissimo, $\text{♩} = 152$

[37] *sf* *f* *f* *mf*

Più vivo, $\text{♩} = 168$

cresc. *f*

38

VIOLINO

IV 7 6 2 6 2 6 - - - sostenuto, $\text{J} = 112$

cresc. allargando al - - - ff

39 2 7 1 2 3 4 poco rubato

3 4 sff 5 sempre f sul Mi La 5 sf

allargando 40 Vivacissimo, molto agitato, $\text{J} = 152$

sf f < sf pp cresc. -

41 Più vivo, $\text{J} = 168$

molto f

p 5

42 mf f sf sf p (non cresc.) f p

f mf f p#

43

cresc. f p

Tempo I, $\text{J} = 126$

mf 3 1

VIOLINO

44 Sostenuto molto, $\text{♩} = 96-92$

p dolce, grazioso

45 poco rit. - - accelerando - - - molto - - - *cresc.*

46 Presto, $\text{♩} = 168$

poco allarg. **47** *poco cresc.* *mf*

Meno vivo, $\text{♩} = 152$ **48** sempre più agitato ed

accelerando **49** *cresc.* *poco allarg.* - - - molto - - - **50** *accel.* - al

Vivacissimo, $\text{♩} = 168$ **50** *allargando*