

# BÉLA BARTÓK

## PREMIERE SONATE EN TROIS MOUVEMENTS POUR VIOLON ET PIANO

Neuausgabe / New Edition 1991  
Revision: Peter Bartók

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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  $a\sharp^2$  mit einem Tenuto und Akzent. Dieses  $a\sharp^2$  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  $a\sharp^2$  jedoch ein Akkord voraus, der die Ausführung sehr erschwert. Das  $a\sharp^2$  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  $g\sharp^2$  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  $a\sharp^2$  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  $a\sharp^2$  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  $a\sharp^2$  is preceded by a chord that may make its execution very difficult. The  $a\sharp^2$  (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  $g\sharp^2$  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  $a\sharp^2$  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.

composée pour Mlle Jelly d'Arányi

# PREMIERE SONATE

pour violon et piano



## I.

Béla Bartók

Violino *Allegro appassionato, ♩ = 72 - 80*

Piano *Allegro appassionato, ♩ = 72 - 80*

*p* *mf*

*p* *mf* *p* *mf*

*p* *mf* *p* *mf*

*ped.* \**ped.* \**ped.* \*

*ped.* \**ped.* \**ped.* \**ped.* \**ped.* \*

*ped.* \**ped.* \**ped.* \**ped.* \**ped.* \*

System 1: Treble clef with a melodic line. Bass clef with a complex accompaniment. Dynamics: *p* (piano), *mf* (mezzo-forte). Performance markings: *Tea*, *\*Tea*, *\*Tea*, *\*Tea*, *\*Tea*, *\*Tea*. A dotted line with the number 8 spans across the system.

System 2: Treble clef with a melodic line. Bass clef with a complex accompaniment. Dynamics: *cresc.* (crescendo). Performance markings: *Tea*, *\*Tea*, *\*Tea*, *Tea*. A dotted line with the number 8 spans across the system.

System 3: Treble clef with a melodic line. Bass clef with a complex accompaniment. Dynamics: *piu f* (pianissimo), *f* (forte), *frisoluto* (fritoluto). Performance markings: *Tea*, *\*Tea*, *\*Tea*. A box with the number 1 is above the first measure. A dotted line with the number 8 spans across the system.

System 4: Treble clef with a melodic line. Bass clef with a complex accompaniment. Dynamics: *ff* (fortissimo), *molto*. Performance markings: *poco allargando*, *rubato*, *molto*. A dotted line with the number 8 spans across the system.

a tempo (vivo), ♩ = 108

8<sup>va</sup> *espr.*  
*sempref* *meno f*

a tempo (vivo), ♩ = 108

*f espresso* *mf*

2

*agitato* *cresc.*

*agitato* *mf* *cresc.*

*f* *ritardando*

*f* *ritardando*

*ritardando*

*ritardando*

molto 3 a tempo (vivo), ♩ = 112

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

*molto* a tempo (vivo), ♩ = 112

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

*ritardando*

calmandosi tranquillo, ♩ = 96

*p* *mf* *p espr.*

calmandosi tranquillo, ♩ = 96

*cantabile*

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

*Red.* \* *Red.* \*

**4**

ritard. - - a tempo (vivo), ♩ = 112

ritard. - - a tempo (vivo), ♩ = 112

calmandosi

*p* *mf* *calmandosi*

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

*Red.* \* *Red.* \*

tranquillo, ♩ = 96

*p espr.*

tranquillo, ♩ = 96

*cantabile*

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

ritard. al - -

ritard. al - -

*Red.* \* *Red.* \* *Red.* \*

**5**

a tempo, ♩ = 88

*mf cresc. molto* *ff molto espr. ed appassionato*

a tempo, ♩ = 88

Tempo I, ♩ = 80

Tempo I, ♩ = 80

*mf* *appassionato*

*Red.* \* *Red.* \*

allargando al -

piuf

allargando al

mf

Red.

**6** Sostenuto, ♩ = 56

Più sostenuto (*poco rubato*), ♩ = 50

f

mf

Sostenuto, ♩ = 56

p (*espr.*)

Più sostenuto (*poco rubato*), ♩ = 50

Red.

Meno sostenuto, ♩ = 70

Meno sostenuto, ♩ = 70

Meno sostenuto, ♩ = 70

Red.

**7** Vivo, appassionato, ♩ = 96

poco accel.

rallentando - accelerando

**7** Vivo, appassionato, ♩ = 96

p cresc. molto

poco accel.

rallentando accelerando

Vivo, appassionato, ♩ = 96

f con passione

Red.

First system of musical notation. The top staff features a continuous sixteenth-note pattern with dynamic markings *f* and *f*. The middle and bottom staves contain more complex rhythmic patterns, including triplets and sixteenth-note runs. There are asterisks and the word "Ped." (pedal) written below the bottom staff.

Second system of musical notation. The top staff continues with sixteenth-note patterns, marked with *p* and *mf*. The middle and bottom staves show intricate harmonic and rhythmic structures with various articulations.

Third system of musical notation. The top staff features sixteenth-note patterns with dynamic markings *f* and *ff*. The middle and bottom staves continue the complex musical texture.

ritard. molto 8 a tempo (*sostenuto*), ♩ = 80

Fourth system of musical notation. The top staff begins with a sixteenth-note pattern. The middle and bottom staves feature a *cresc.* (crescendo) leading to a *ff* (fortissimo) section, followed by a *f* (forte) section. A fermata is placed over a measure containing the number 11. The system concludes with a *f* marking.



10 Sostenuto molto,

rallentando - - -  $\text{♩} = \frac{40}{6}$  - - - ritard. - - - a tempo

*mp espr.* *leggiere* *p* *mf espr.*

rallentando - - - Sostenuto molto, ritard. - - - a tempo

*pp* *pp espr.*

Red. \*

6 6 ritard. a tempo Più sostenuto,  $\text{♩} = 60 - 56$  ritard.

*p* *f* *mf espr.* *pp* *pppp*

ritard. a tempo  $\text{♩} = 60 - 56$  ritard.

*pp* *pppp* *ritard.*

Red. \*

Meno lento,  $\text{♩} = 86 - 90$  poco rit. con sord. 11 Più mosso,  $\text{♩} = 60$  poco stringendo - - - rallentando al

*ppp* *pp (quasi trillo)*

Meno lento, poco rubato poco rit. Più mosso,  $\text{♩} = 60$  poco stringendo - - - rallentando al

$\text{♩} = 86 - 90$  *p dolce* *molto espr.* *p dolce*

Red. \*

8 8 Più lento,  $\text{♩} = 90$  (espr.) ppp

8 8 Più lento,  $\text{♩} = 90$  poco rubato

*pp* *espr.* *calando ppp*

12 Più mosso, poco stringendo -  $\text{♩} = 60$

*pp*

*p dolce*

*molto espr.*

*Leo.*

Più mosso, poco stringendo -  $\text{♩} = 60$

- rallentando al Più lento,  $\text{♩} = 90$

*dim.*

*pp*

*ppp*

*(espr.)*

*Leo.*

Meno lento, ma sempre molto tranquillo,  $\text{♩} = 50$

13  $\text{♩} = 45$

*perdendosi*

*p dolce*

*pp*

*sempre dolcissimo*

*Leo.*

Meno lento, ma sempre molto tranquillo,  $\text{♩} = 50$

a tempo,  $\text{♩} = 80$

*poco rit.*

*p*

*poco rit.* - *a tempo,*  $\text{♩} = 80$

*dolce*

*pp*

*Leo.*

\* *Leo.* \* *Leo.* \* *Leo.* \* *Leo.*

un poco più andante rallent. - - - al

(semplice)

un poco più andante rallent. - - - al

\* Ped. \* Ped. \* Ped. \* Ped.

Molto tranquillo, ♩ = 42 14 Un poco più mosso, ♩ = 84 Meno mosso, ♩ = 100, rallentando

calando pp *f* risvegliandosi molto espr. leggierissimo

Molto tranquillo, ♩ = 42 Un poco più mosso, ♩ = 84 Meno mosso, ♩ = 100, rallentando

dolce calando mf risvegliandosi molto espr. molto espr.

a tempo (più mosso), ♩ = 84 Meno mosso, ♩ = 92, sempre - più

*p* grazioso f molto espr. 6

a tempo (più mosso), ♩ = 84 Meno mosso, ♩ = 92, sempre più

dim. pp mf espr. molto espr.

- - - lento - 15 - - - al ♩ = 72

*mp* p senza alcuna espressione pp cresc. molto sf

- - - lento - espr. - - - al ♩ = 72

*mp* molto espr. dim. - - - pp mf

Tempo I,  
♩ = 112

senza sord.

*f* risoluto

Tempo I,  
♩ = 112

*f* risoluto, marcato

16

17 Agitato, ♩ = 120 - 126  
sul ponticello

*mf* cresc. - - - *f*

Agitato, ♩ = 120 - 126

cresc.

*p* ben marcato

cresc.

ped. \* ped. \* ped. \* ped. \* ped. \* ped.

in modo ordinario      sul ponticello      in modo ordinario      sul pont.

*cresc.*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

in modo ordinario      sul pont.      in modo ordinario      rall.      al      f

rall.      al

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

18

$\text{♩} = 112$

*con impeto*

$\text{♩} = 112$

*f marc. sf marc.*

\* Ped. \* Ped. Ped.

*sf sf sf sf sf*

\* Ped. \* Ped. \* Ped. \*

19

20

Tranquillo,  
♩ = 80

8

First system of musical notation, consisting of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have a grand staff clef. The music features a melodic line with slurs and a bass line with chords. The bottom staff includes the markings "Ped." and "\* Ped." under the notes.

Second system of musical notation, consisting of three staves. The notation continues from the first system, with similar melodic and harmonic structures. The bottom staff includes the markings "Ped." and "\* Ped." under the notes.

Third system of musical notation, consisting of three staves. The notation continues, showing a continuation of the melodic and harmonic themes. The bottom staff includes the markings "Ped." and "\* Ped." under the notes.

Fourth system of musical notation, consisting of three staves. The notation continues, including a section with a 6/8 time signature and a 6-measure phrase. The bottom staff includes the markings "Ped." and "\* Ped." under the notes.

21

Musical score for system 21, measures 1-4. The vocal line starts with a melodic phrase in 3/4 time, marked *p* and *mf subito*. The piano accompaniment features sixteenth-note patterns in the right hand and a steady bass line in the left hand. Dynamics include *p*, *mf subito*, and *ritard.*.

Musical score for system 21, measures 5-8. The vocal line is marked *p subito dolce* and *piu p*. The piano accompaniment continues with similar patterns. Tempo markings include *Piu tranquillo* (♩ = 54) and *sempre piu lento al* (♩ = 52-50). Dynamics include *pp*, *f espr.*, and *mf*.

22

Musical score for system 22, measures 1-4. The vocal line is marked *mp espr.* and *cresc.*. The piano accompaniment features chords and moving lines. Tempo markings include *poco rubato, stringendo*. Dynamics include *mp*, *p*, *mp*, and *pp*.

Musical score for system 22, measures 5-8. The vocal line is marked *f espr.*. The piano accompaniment features chords and moving lines. Tempo markings include *allarg. Allegro* (♩ = 108). Dynamics include *f espr.*.

23

ritardando - - poco a poco - - al - più tranquillo, ♩ = 80

semplice *dim.* *p* *pp*

ritardando - - poco a poco - - al - più tranquillo, ♩ = 80

*mf* *p* *pp*

sempre più sostenuto

*pp* *p* *poco espress.* *più p*

sempre più sostenuto

*pp*

24

Molto sost., ♩ = 80 accelerando - - al - Vivo, appassionato, ♩ = 96

*pp* *cresc.* *f*

Molto sost., ♩ = 80 accelerando - - al - Vivo, appassionato, ♩ = 96

*ppp* *f*

*ppp* *f* *più stretto*



pp *p espr.*  
*dim.* *pp* *pp dolce*  
*ped.*

**27** *rall. - al*  
*rall. - al*  
*\* ped. \**

*più sost.,*  
 ♩ = 50 - 46 *Più mosso, ♩ = 92*  
*molto espr.* *p*

*più sost.,*  
 ♩ = 50 - 46 *Più mosso, ♩ = 92*  
*p*  
*ped. \**  
*ped. sin al fine*

*mf* *dim.* *pp* *p calando*  
*pp calando*  
 \*

# II.

Adagio, ♩ = 70

*p espr.* *p* *più p* *poco* *più p* *p* *stringendo* *rallent. - - al-*

*sul Re - - -*

Tempo I

*più p* *pp perdendosi*

Tempo I

*p* *pp* *p dolce*

**1** *espr.* *pp* *dolcissimo* *p espr.* *poco stretto*

*mp* *più p* *pp* *p dolce* *poco stretto*

*mp* *molto espr.* *espr.* *calmandosi* *dim. - - pp*

*mp* *mf* *calmandosi*

The musical score is written for a piano and voice. It begins with a vocal line in a 6/8 time signature, marked 'Adagio' with a tempo of 70. The vocal line features a melodic line with various dynamics including *p espr.*, *p*, *più p*, *poco*, and *più p*. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. Dynamics for the piano include *p*, *pp*, *mp*, and *mf*. Performance instructions such as *espr.*, *perdendosi*, *dolcissimo*, *calmandosi*, *stringendo*, and *rallent.* are used throughout. A first ending bracket is present in the middle section. The score concludes with a *dim.* and *pp* marking.

2 Poco agitato, ♩ = 80 - 88

*p* *pp* *sempre pp*

*p* *espr.* *molto espr.* *calmandosi* - *al* -

*pp* *dim.* *perdendosi*

*p* *pp* *p dolce*

3

*mp* *espr.* *molto espr.* *p grazioso*

*mp* *mf* *p dolce*

*piu p* *pp* *dim.* - *perdendosi*

*pp* *pp* *ppp*

4 Sostenuto, ♩ = 70-63

*pp marcato*  
Sostenuto, ♩ = 70-63

*pp, marcato*

*leggiero*

*p cresc.*

*p cresc.*

*f*

*mf*

*mp*

*dim.*

5 Più adagio, ♩ = 60-56

*dim.*

*pp*

*sul Sol*

*esp.*

*p*

*Più adagio, ♩ = 60-56*

*mp cantabile*

*pp*

*tr*

*tr*

*pp*

*cresc.*

*tr*

*tr*

*tr*

*tr*

6

$\text{♩} = 48$

*poco*

*p sempre*

$\text{♩} = 48$

*mf*

*poco*

*p*

*poco*

*piu p*

*poco*

*dim.*

*p*

*Tea* \* *Tea* \* *Tea* \* *Tea* \* *Tea* \* *Tea* \* *Tea* \*

7

*rall.* - *molto* - *a tempo (sostenuto), ♩ = 63*

*pp* - *ppp* - *cresc. molto* - *f*

*rall.* - *molto* - *a tempo (sostenuto), ♩ = 63*

*pp* - *mf* - *dim.*

*dim.* - *pp*

*pp* - *ppp*

*Tea* \*

8

Più adagio, ♩ = 60

*p espr.*

*mp cantabile*

*più p* *molto*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

9

rallent. - - al Poco più largo, ♩ = 56

*pp*

*rallent. - - al Poco più largo, ♩ = 56*

*dolce*

*pp* *cresc. molto* *mf assai marcato*

*Red.* \* *Red.* \* *Red.* \*

*13*

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

*rallent. - - molto*

*dim.* *pp* *ppp*

10

Tempo I, ♩ = 60

*Tempo I, ♩ = 60*

*ppp* *mf* *f* *mf* *f* *p*

*poco rubato* *tempo giusto*

*pp* *f* *più p*

*rubato*

*molto espr.*

*mf*

**11**

*p* *mf* *p* *più p*

*poco rit.* *(tempo giusto)* *sul Re* *sul La* *rallent.*

*poco rit.* *rallent.*

*mp* *dim.*

*tando molto* *a tempo, ♩ = 60* *poco allarg.*

*pp*

*tando molto* *a tempo, ♩ = 60* *poco allarg. espr.* *espr.*

*pp dolcissimo* *p*

*a tempo* **12** *Più mosso, ♩ = 84*

*a tempo* *Più mosso, ♩ = 84*

*p* *mf agitato* *p* *stretto*

*pp* *mp*

calmandosi, ♩ = 80

*f molto espr.*

calmandosi, ♩ = 80

*mf*

13

*meno f*

*f dim. - - - - p*

*cresc. - - - - f v*

*mf*

poco rit. - - - a tempo

*pp*

*grazioso*

poco rit. - - a tempo

*p*

*pp*

sul Re

*semplice*

*sempre dim.*

*perdendosi*

*ppp*

*p*

*sempre dim.*

*ppp*

*pp*

Allegro, ♩ = 112

poco allarg.

accel.- al Allegro molto, ♩ = 144 - 138  
sulSol al segno §

Allegro, ♩ = 112

poco allarg.

con fuoco

Allegro, ♩ = 112

accel. al Allegro molto, ♩ = 144 - 138

*f* *cresc.* *ff* *sff* *mf*

1

*f* *mf*

*sf* *f* *mf*

2

*sf* *sf*

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

First system of a musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The word "ruido" is written below the vocal line at the end of the system.

Second system of the musical score. It continues the vocal and piano parts. The piano part features a large slur over several measures in the treble clef. The word "sf" (sforzando) appears below the piano part. At the end of the system, there are markings "Ped." and an asterisk "\*".

Third system of the musical score, starting with a boxed number "3" in a square. It continues the vocal and piano parts. The piano part has a dynamic marking "mf" (mezzo-forte) at the beginning. The system ends with an asterisk "\*".

Fourth system of the musical score. It continues the vocal and piano parts. The system ends with an asterisk "\*".

4

Musical score for measures 4-6. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. Measure 4 is marked with a box containing the number '4'. Dynamics include *sf* (sforzando) and *sf*. The bass line includes a *Ped.* (pedal) marking and an asterisk (\*). Measure 5 has a *mf* (mezzo-forte) dynamic. Measure 6 has a *Ped.* marking and an asterisk (\*).

Musical score for measures 7-9. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. Measure 7 has a *sf* dynamic. Measure 8 has a *sf* dynamic. Measure 9 has a *Ped.* marking and an asterisk (\*).

5

Musical score for measures 10-12. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. Measure 10 is marked with a box containing the number '5'. Dynamics include *sf* (sforzando) and *sf*. The bass line includes a *Ped.* (pedal) marking and an asterisk (\*). Measure 11 has a *sf* dynamic. Measure 12 has a *Ped.* marking and an asterisk (\*).

Musical score for measures 13-15. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. Measure 13 has a *Ped.* marking and an asterisk (\*). Measure 14 has a *Ped.* marking and an asterisk (\*). Measure 15 has a *Ped.* marking and an asterisk (\*).

6

allarg. - accel. - a tempo allarg.

*sf sf ff*

allarg. - accel. - a tempo allarg.

\* Red. \* Red. \* Red. \* Red. \*

allarg. - accel. - a tempo allarg.

*sf ff*

\* Red. \*

molto - accel. - al

*sf ff*

\* Red. \*

Tempo I, ♩ = 132

*dim.*

*p* *cresc. molto*

*sempre dimin.* *p* *cresc. molto*

\* Sea \*

allarg. - - al. **8** Meno vivo, ♩ = 112

*ff* *allarg. - - al. - - Meno vivo, ♩ = 112*

Sea \* Sea \*

6

5

5

5

5

5

5

6

5

5

5

5

5

5

1)

\*

1) (sempre simile)

Musical notation for the first system, measures 1-8. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features a complex rhythmic pattern with many beamed notes. A fermata is placed over the final measure of the system, which contains a sixteenth-note chord. The number '6' is written above this chord. Below the grand staff, the word 'Ped.' is written under the first measure, followed by an asterisk and 'Ped.' under the second, and this pattern repeats for measures 3, 4, 5, 6, 7, and 8.

Musical notation for the second system, measures 9-12. The system consists of three staves. Measure 9 is marked with a boxed number '9'. A fermata is placed over the final measure of the system, which contains a five-note chord. The number '5' is written above this chord. Below the grand staff, the word 'Ped.' is written under the first measure, followed by an asterisk and 'Ped.' under the second, and this pattern repeats for measures 3 and 4.

Musical notation for the third system, measures 13-16. The system consists of three staves. A fermata is placed over the final measure of the system, which contains a five-note chord. The number '5' is written above this chord. Below the grand staff, the word 'Ped.' is written under the first measure, followed by an asterisk and 'Ped.' under the second, and this pattern repeats for measures 3, 4, 5, and 6.

Musical notation for the fourth system, measures 17-20. The system consists of three staves. Measure 17 is marked with a boxed number '10'. A fermata is placed over the final measure of the system, which contains a five-note chord. The number '5' is written above this chord. Below the grand staff, the word 'Ped.' is written under the first measure, followed by an asterisk and 'Ped.' under the second, and this pattern repeats for measures 3 and 4.

5

1)

5

\* *Red.* \* *Red.* \* *Red.*

6

poco accel.

*p cresc.*

poco accel.

*p cresc.*

\* *Red.* \* *Red.*

poco allarg. - - al - - Sostenuto, ♩ = 96

8

3

11

*fff*

poco allarg. - - al - - Sostenuto, ♩ = 96

*gliss.*

*fff*

\* *Red.*

*pizz.* *rallentando* - - *molto* - -

*fff* *dim.* *molto*

*rallentando* - - *molto* - -

*dim.* *p*

\* *Red.*

1) siehe Anmerkung im Vorwort

12

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

*p leggierissimo*  
*senza Ped.*

13

14

*arco* *f* *ff* *Tempo I*,  $\text{♩} = 138$

*molto* *f* *ff* *Tempo I*,  $\text{♩} = 138$

*poco allarg.* *Sostenuto, accelerando - al*  
*con sord.*  $\text{♩} = 65$   
*sf sf ff* *f<sup>b</sup> 3 dim.*

*poco allarg.* *Sostenuto, accelerando - al*  
 $\text{♩} = 65$   
*marcatissimo* *sf*

**15** *Vivacissimo, ♩ = 152*  
*pp*

*Vivacissimo, ♩ = 152*  
*più leggerissimo, volante*

**16** *tr* *(non marcato)*

*sf p*

*tr* *tr* *sempre pp* *pizz.* *Red.*

*f<sup>b</sup> p subito*

**17** *mf*

*mf subito* *f* *p* *mf* *p*

*Red.*

\*

*Red.*

\*

*Red.*

\*

*f* *mf* *f* *mf cresc.*

*Ped.* \*

senza sord.  
arco  
*p cresc.* *ff brioso*

*ff brioso*

*Ped.*

*sf*

*Ped.* \*

*sf* *sf*

*Ped.* \*

1) (*sempre simile*)

5 **20**

*p* *f subito* *mf*

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

*Ped.* \*

**21**

*p* *cresc.* *mf* *dim.*

*p* *cresc.* *mf* *dim.*

*pp*

*pp*

1

Tempo I, ♩ = 126

*f* *sf* *ff*

1 1

22

Poco sostenuto,  $\text{♩} = 86$

accel. - - - al -

23

Tempo I,  $\text{♩} = 144$

Meno vivo,  $\text{♩} = 86$

accel. -

- - al - - Tempo I,  $\text{♩} = 144$

24

Meno vivo,  $\text{♩} = 92$

accel. al - - - Tempo I

25

Un poco meno mosso,  $\text{♩} = 120$

poco allarg. - - al - ♩=100

musical notation for the first system, including piano and piano accompaniment staves.

Meno vivo, ♩=80

Meno vivo, ♩=80

musical notation for the second system, including piano and piano accompaniment staves.

musical notation for the third system, including piano and piano accompaniment staves.

26

sostenuto

Più vivo, ♩=108

Più vivo, ♩=108

sostenuto

p scherzando, leggero

musical notation for the fourth system, including piano and piano accompaniment staves.

musical notation for the fifth system, including piano and piano accompaniment staves.

Meno vivo,  $\text{♩} = 80$

*pp*

Meno vivo,  $\text{♩} = 80$

*f pesante*

27

sostenuto - *mf*  $\text{♩} = 108$

*p*

soste-  
nuto - *p*  $\text{♩} = 108$

*P scherzando, leggiero*

poco a poco accel. - - - - - molto  $\text{♩} = 108$

*cresc...*

poco a poco accel. - - - - - molto  $\text{♩} = 108$

28

a tempo (subito),  $\text{♩} = 80$  accel. - - - - - al - Tempo I,  $\text{♩} = 138-144$

*f* *pp*

a tempo (subito),  $\text{♩} = 80$  accel. - - - - - al - Tempo I,  $\text{♩} = 138-144$

*mp ben marcato il tema*

*tr*

*mp ben marcato*

*semprepp semplice*

*ben marcato*

*mp ben*

**29**

*ppp* *pizz.* *mf* *arco* *p* *pizz.* *f*

*marcato* *mf* *f marcato* *p*

5 3 4 1 3 5 3 1 4 1 4 1 5 4 5

**30**

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

*mf* *mf* *dim. tr.* *tr.* *p*

*poco ritard.*

*ff (subito)* *poco ritard.*

*semprepp* *mf*

31

acc. al tempo

acc. al tempo

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

*tr* *tr*

ritardando

arco

ritardando

*mf*  
dolce

*f* *mf* *dim.*

*Red.*

*5*

32

Sostenuto molto,  $\text{♩} = 72$

più sostenuto

*p*

*Red.*

*8*

Sostenuto molto,  $\text{♩} = 72$

più sostenuto

*Red.*

*\*Red.*

*\*(simile)*

33

Più sostenuto,

$\text{♩} = 66$   
sul Sol

poco a poco accel.

a tempo,  $\text{♩} = 72$

*pp* *f subito* *p*

*Red.*

a tempo,  $\text{♩} = 72$

Più sostenuto,

$\text{♩} = 66$

poco a poco accel.

*Red.*

*\*Red.*

*\**

*p*

*f*

*p* leggiero, scherzando

- al Tempo I,  $\text{♩} = 144-138$  (vivo)

- al Tempo I,  $\text{♩} = 144-138$  (vivo)

pochiss. rit. ten. **34**

*f* *mp* *semprep*

*p* *f* *semprep*

(vivo)

(vivo)

pochiss. rit. ten. **35**

*f* *mp* *semprep*

*f* *semprep*

*poco cresc.* *mf*

*poco cresc.* *mf*

36

pp

Ossia pp

allargando Vivacissimo, ♩ = 152

cresc. molto

allargando Vivacissimo, ♩ = 152

cresc. mf sf mf sf

sff mf sf mf sff mf sff

37

*f* *mf* *cresc.*

*sf* *p* *cresc.*

Più vivo,  $\text{♩} = 168$

38

*f* *glissando*

*sf* *glissando*

allar - - gan - - do - - al Sostenuto,  $\text{♩} = 112$

*cresc.* *ff*

*cresc.* *ff*

*ff* *f*

*Ped.*

39

*ff* *poco rubato*

*sempre f*

*sf* *f*

*sempre*

*Ped.*

*sul Mi La* *allargando*  
*f sf f sf*  
*allargando*  
*f sf martellato sf*  
*sempre* \*

**40** *Vivacissimo, molto agitato,*  
 ♩ = 152

*pp*  
*Vivacissimo, molto agitato,*  
 ♩ = 152  
*pp*

*cresc.*  
*cresc.*

**41** *Più vivo,*  
 ♩ = 168

*molto*  
*f*  
*Più vivo,*  
 ♩ = 168  
*f sf sf*  
 5  
 \*  
 sea \*

Musical score for measures 39-41. The top staff features a melodic line with a five-fingered scale-like passage in measure 39, marked with a '5' above it. Dynamics include *p*, *mf*, and *f*. The piano accompaniment consists of chords and moving bass lines, with dynamics *sf*, *p*, *mf*, and *f*.

42

Musical score for measures 42-47. The top staff includes dynamics *f*, *p*, *non cresc.*, *f*, *p*, and *f*. The piano accompaniment features chords and bass lines with dynamics *f*, *p*, *non cresc.*, *f*, *p*, *f*, and *sf*. Pedal markings are present: *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*.

43

Musical score for measures 48-53. The top staff has dynamics *mf*, *f*, *mf*, and *f*. The piano accompaniment includes dynamics *mf*, *f*, *mf*, and *p*. The time signature changes from 2/4 to 3/4.

Musical score for measures 54-59. The top staff includes dynamics *cresc.*, *f*, *p*, and *mf*. The piano accompaniment features dynamics *cresc.*, *f*, *p*, and *mf*. A marking *(senza Ped.)* is present at the bottom.

Tempo I, ♩ = 126

Tempo I, ♩ = 126

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

**44** Sostenuto molto, ♩ = 96-92

*f* *p dolce, grazioso*

Sostenuto molto, ♩ = 96-92

*p grazioso* *più p* *p*

**45**

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

*cresc.* *sf*

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

*pp* *p* *perdendosi*

**46**

- - Presto, ♩ = 168

- - Presto, ♩ = 168

*p marcato il tema*

Two systems of musical notation. The first system has a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. The second system continues the grand staff. The tempo is marked *poco cresc.*

Two systems of musical notation. The first system has a treble clef staff with a melodic line and a grand staff with piano accompaniment. A box containing the number '47' is placed above the first measure of the treble staff. The tempo is marked *mf*.

Two systems of musical notation. The first system has a treble clef staff with a melodic line and a grand staff with piano accompaniment. A box containing the number '48' is placed above the first measure of the treble staff. The tempo is marked *Meno vivo, ♩ = 152*. The first measure of the treble staff is marked *f*. The piano accompaniment starts with *marc.* and *f*. The tempo instruction *sempre più agitato ed accelerando* is written above the treble staff. The piano accompaniment ends with *cresc.* and *mf*. The bottom of the system has the marking *ped. \* ped. \* (simile)*.

Two systems of musical notation. The first system has a treble clef staff with a melodic line and a grand staff with piano accompaniment. The piano accompaniment features a series of chords with a moving bass line.

Presto, ♩ = 168

*sempre sf sf sf*

Presto, ♩ = 168

*f pesante (arpeggiando)*

[49]

*sf cresc.*

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

[50]

♩ = 72

*ff fff ff*

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

♩ = 72

*fff mf cresc. f*

- Vivacissimo, ♩ = 168

*allargando - - - sf ff ff*

- Vivacissimo, ♩ = 168

*cresc. ff allargando - - - ff*

# PREMIERE SONATE

pour violon et piano



## I.

Béla Bartók

Allegro appassionato, ♩ = 72 - 80

Violin part: *f*, *cresc.*, *più f*, *poco*

Piano part: *pft.*

Measures 1-6

allargando

molto

Violin part: *rubato*

Piano part: *rubato*

Measures 7-12

a tempo (vivo), ♩ = 108

Violin part: *espr.*, *sempre f*, *meno f*, *agitato*, *cresc.*

Piano part: *meno f*, *cresc.*

Measures 13-18

ritardando molto

3 a tempo (vivo), ♩ = 112

Violin part: *f*, *dim. molto*, *3*,  *dolce*

Piano part: *f*,  *dolce*

Measures 19-24

calmandosi tranquillo, ♩ = 96

ritard.

4 a tempo (vivo) ♩ = 112

calmandosi

Violin part: *p*, *mf*, *despr.*

Piano part: *p*, *mf*

Measures 25-30

tranquillo, ♩ = 96

5 ritard. - a tempo, ♩ = 88

Tempo I, ♩ = 80

Violin part: *p*, *espress.*, *mf*, *cresc. molto*, *ff*, *molto espr. ed appassionato*

Piano part: *mf*, *cresc. molto*, *ff*, *molto espr. ed appassionato*

Measures 31-36

allargando al

Violin part: *più f*

Piano part: *più f*

Measures 37-42

**6** Sostenuto, ♩ = 56

3 *mf* *f* *mf*

Più sostenuto (*poco rubato*), ♩ = 50

*p* (*espr.*) 3

*poco accel.* - - - - - *rallentando* - - - - - *accelerando*

Meno sostenuto, ♩ = 70

*f* *p* *cresc. molto*

**7** Vivo appassionato, ♩ = 96

*f*

*f* *p*

*mf* *p*

*f*

**8** a tempo (*sostenuto*), ♩ = 80 *poco allarg.*

*ff*

VIOLINO

Agitato, ♩ = 104  
sul ponticello

in modo ordinario

pp cresc.

poco allargando al **9** Sostenuto, ♩ = 72  
(quasi trillo)

Più mosso, ♩ = 80

ff p f mf

mp p

pp

rallentando. **10** Sostenuto molto, ♩ = 40

ritard.

mp espr. leggero

a tempo

ritard.

mf espr. p sf

a tempo

Più sostenuto, ♩ = 60 - 56

ritard.

mf espr. pp

Meno lento,  $\text{♩} = 86-90$  con sord. 1

poco rit. **11** Più mosso,  $\text{♩} = 60$  poco stringendo - - - rallentando al -

*ppp* *pp (quasi trillo)*

Più lento,  $\text{♩} = 90$

*p (espr.)*

**12** Più mosso, poco stringendo,  $\text{♩} = 60$

*ppp* *pp*

rallentando al - - - Più lento,  $\text{♩} = 90$

*(espr.)*

Meno lento, ma sempre molto tranquillo,  $\text{♩} = 50$

*perdendosi* *pp*

VIOLINO

**13** ♩ = 45

*pdolce*

*poco rit.*

*p*

a tempo, ♩ = 80

un poco più andante

rallent. - - al Molto tranquillo, ♩ = 42

*(semplice)*

*calando*

*pp*

**14** Un poco più mosso, ♩ = 84

Meno mosso, ♩ = 100

rallentando

a tempo (più mosso), ♩ = 84

*frisvegliandosi molto espr.*

*leggierissimo*

*p grazioso*

*f molto espress.*

Meno mosso, ♩ = 92

sempre più

lento

**15**

al

*mp*

*p*

♩ = 72

Tempo I, ♩ = 112

senza sord.

*senza alcuna espressione dim.*

*pp*

*cresc. molto sf*

*f*

1 1

**16**

*frisoluto*

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

**17** Agitato,  $\text{♩} = 120 - 126$

*p* *cresc.* *in modo ordinario* *sul ponticello* *in modo ord.* *sul pont.* *in modo ord.* *sul pont.*

*ordinario* *rallentando* *f* *con impeto*

**18**  $\text{♩} = 112$

*sf* *sf* *sf* *sf* *sf* *sf*

**19**

*sf* *sf* *sf* *sf* *sf* *sf* *calmandosi* *dim.*

$\text{♩} = 100$

*mf* *mp*

*poco a poco*

*ritardando*

*molto*  $\text{♩} = 46$

*p* *dim.*

VIOLENO

Tranquillo, ♩ = 80

20

pp ma sempre molto espressivo

21

ritard. - - Più tranquillo, ♩ = 54

sempre più

p mf subito p subito dolce più p

lento al - - sul Re - - ♩ = 52-50

pp f espress. mf mp espr.

22

poco rubato, stringendo - -

cresc.

allarg. Allegro, ♩ = 108

f espress. II. ritardando - - poco semplice dim. - -

a poco - - al più tranquillo, ♩ = 80

p pp pp

sempre più sostenuto

p poco espress. più p

Molto sost., ♩ = 50 accelerando - -

24

al - -

pp cresc. 3 3 3 3 3 3



VIOLINO

II.

Adagio, ♩ = 70

*p espr.* *p* *poco* *stringendo* *più p* *trm* *1* *1*

*p* *più p* *p* *rallent. al Tempo I* *trm*

*più p* *pp perdendosi*

**1** *pp* *p espr.* *mp* *poco stretto* *calmandosi* *molto espr.* *dim.* *pp*

**2** *p* *pp* *sempre pp* *p* *espr.*

*calmandosi* *al Tempo I, ♩ = 70* *trm* **3**

*♩ = 80* *p grazioso* *♩ = 70* *più p*

**4** *Sostenuto, ♩ = 70 - 63* *pp* *dim.* *perdendosi* *pp marcato*

*p cresc.* *f*

*nf* *mp* *dim.* *pp* *sul Sol*

5 Più adagio, ♩ = 60-56

Musical notation for measures 5-6. Measure 5 features a treble clef with a 7/8 time signature, a key signature of one flat, and dynamics *p espr.* and *pp*. It includes triplets and trills. Measure 6 continues with similar notation and dynamics.

6 ♩ = 48

Musical notation for measures 7-8. Measure 7 has a treble clef, 7/8 time signature, and dynamics *poco* and *p sempre*. Measure 8 continues with similar notation and dynamics.

Musical notation for measures 9-10. Measure 9 has a treble clef, 7/8 time signature, and dynamics *poco*, *p*, and *poco*. Measure 10 has a treble clef, 7/8 time signature, and dynamics *poco*, *più p*, *pp*, and *ppp*. It includes a *poco a poco rall.* instruction.

7 a tempo (sostenuto), ♩ = 63

Musical notation for measures 11-12. Measure 11 has a treble clef, 7/8 time signature, and dynamics *p* and *cresc. molto*. Measure 12 has a treble clef, 7/8 time signature, and dynamics *f* and *dim.*

8 Più adagio, ♩ = 60

Musical notation for measures 13-14. Measure 13 has a treble clef, 7/8 time signature, and dynamics *pp* and *p espr.*. Measure 14 has a treble clef, 7/8 time signature, and dynamics *pp* and *poco*. It includes fingerings and a *rallent.* instruction.

9 Poco più largo, ♩ = 56

Musical notation for measures 15-16. Measure 15 has a treble clef, 7/8 time signature, and dynamics *pp*. Measure 16 has a treble clef, 7/8 time signature, and dynamics *pp* and *poco*. It includes a *rallent.* instruction and trills.

Musical notation for measures 17-18. Measure 17 has a treble clef, 7/8 time signature, and dynamics *poco* and *p*. Measure 18 has a treble clef, 7/8 time signature, and dynamics *poco* and *p*. It includes a *rallent.* instruction.

10 Tempo I, ♩ = 60

Musical notation for measures 19-20. Measure 19 has a treble clef, 7/8 time signature, and dynamics *pp*, *cresc. mf*, and *ppp*. Measure 20 has a treble clef, 7/8 time signature, and dynamics *mf* and *molto*. It includes a *molto* instruction.

*poco rubato*

VIOLINO

*f* *mf*

*tempo giusto*

*rubato*

*p* *molto espr.*

*molto espr.*

11

*mf*

*poco rit.*

$\text{♩} = 60$

*(tempo giusto)*

*rallentando molto*

*p* *più p* *pp* *a tempo, ♩ = 60*

*poco allarg. a tempo*

12

*Più mosso, ♩ = 84*

*p* *mf agitato* *stretto*

*f molto espr.* *calmandosi, ♩ = 80*

*f molto espr.*

13

*menof* *f dim.* *p* *pp* *poco rit.*

*a tempo*

*grazioso*

*semplice* *sempre dim.* *perdendosi* *sul Re*

III.

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

4

*sf*

5

*sf sf*

*sf*

*sf*

allarg. - accel. - - a tempo

6

*sf sf ff*

allarg. molto (♩ = 60) accel. - - - -

*p cresc. ff f*

7

Tempo I, ♩ = 132

*mf p*

*cresc. molto*

8

allarg. molto Meno vivo, ♩ = 112

*ff*

9

*ff*

1) (sempre simile)

5

10

5

4

0

1

3

6

8

1

4

poco accel. - - - poco allarg al Sostenuto

11

(♩ = 96)

pizz.

rallent-

*p cresc.*

*fff*

*fff*

*dim.*

tando - - - molto - - - (♩ = 88) accel. al - - - Vivacissimo, (♩ = 60)

12

*pp*

*molto*

*p*

13

*p*

*cresc.*

14

Tempo I, ♩ = 198

arcoV

*f*

*ff*

*sf*

*sf*

*sf*

*ff*

*poco allarg.*

1

VIOLINO

Sostenuto,  $\text{♩} = 65$   
*con sord.* *f* *dim.* *accelerando* *al*

**15**  
 Vivacissimo,  $\text{♩} = 152$   
*pp* *p*

**16**  
*(non marcato)* *pizz.* *sempre pp*  
*sf* *p subito*

**17**  
*mf subito* *f* *p* *mf* *p*

*f* *mf* *f* *mf cresc.* **18**

senza sord.  
arco  
*p cresc.* *ff brioso*

*p* *f* **19**

*p* **20** *f subito*

*mf* *p* *cresc.*

**21** *mf* *dim.*

**22** Tempo I, Poco sostenuto,  
♩ = 128 ♩ = 86  
*pp*

1) (sempre simile)

accel. al - - - - - Tempo I, ♩ = 144

**23** Meno vivo, ♩ = 86 accel. -

*cresc.* - - - - - *f*

al - - - - - Tempo I, ♩ = 144

*p*

**24** Meno vivo, ♩ = 92 accel. - al -

*cresc.* - - - - - *f*

*p*

Tempo I

*cresc.* - - - - -

**25** Un poco meno mosso, ♩ = 120

*f*

6

poco allarg. al - - - - - ♩ = 100

*ff*

Meno vivo, ♩ = 80

**26** Sostenuto

*f*

5 6

Più vivo, ♩ = 108

*p* grazioso

V

*sf* *p*

5

*f*

6 3

Meno vivo,  $\text{♩} = 80$

1 1 2

27

sostenuto

*pp* *mf*

Più vivo,  $\text{♩} = 108$

V

poco a poco accel.

5

V

5

cresc.

molto,  $\text{♩} = 108$

a tempo (subito),  $\text{♩} = 80$

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

28

*f* *pp*

b tr

b tr

0

5

sempre *pp*, semplice

29

pizz.

arco

*ppp* *mf* *p*

pizz.

30

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

4

1

*f* *p*

31

poco rit. - - acc. al tempo

1 1 ritard. -

(sempre *p*) *fff* (subito)

1 6

*f* *dim.*

VIOLINO

arco - Sostenuto molto,  $\text{♩} = 72$  Piu sost.,  $\text{♩} = 66$   
sul Sol

**32** *mf* *p dolce* *pp* *f subito*

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

*p* *(vivo)* *pochiss. rit. ten.* **34** *sf* *mp* *sempre p*

*(vivo)* *pochiss. rit. ten.* *sf*

**35** *mp* *sempre p*

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

*cresc. molto*

Vivacissimo,  $\text{♩} = 152$

*f* **37** *sf* *f* *f* *mf*

*cresc.* *f* *Piu vivo, ♩ = 168*

VIOLINO

38

IV *sostenuto*,  $\text{♩} = 112$

*cresc.* *allargando al* *ff*

39 *sf* *poco rubato* *sempre f*

*sul Mi La* *sf*

40 *allargando* *Vivacissimo, molto agitato*,  $\text{♩} = 152$  *sf* *f* *sf* *pp*

*cresc.*

41 *Più vivo*,  $\text{♩} = 168$  *molto* *f*

*p*

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

43 *f* *mf* *f* *mf* *f* *p*

*cresc.* *f* *p*

*Tempo I*,  $\text{♩} = 126$  *mf* *p* 3 1

VIOLINO

44 Sostenuto molto, ♩ = 96-92

*f* *p dolce, grazioso*

45

poco rit.

accelerando

molto

*cresc.*

poco allarg.

46

Presto, ♩ = 168

*sf*

47

poco cresc.

mf

*poco cresc.* *mf*

Meno vivo, ♩ = 152

sempre più agitato ed

*accelerando*

48

Presto, ♩ = 168

*sf* *sempre sf*

*sf*

49

cresc.

poco allarg.

molto

*cresc.* *poco allarg.* *molto*

72

50 accel.

al

*ff* *fff*

Vivacissimo, ♩ = 168

allargando

*sff* *sff* *sff*