Bartok, Introduzione to Third Movement of
First Quartet (1907)

A.F., Nov. 1977

A

upper in m.7-28: (9,11,0,3,5)

3-8 II3 — 3-11 II10 3-8 II7 3-11 II3 3-11 3-4(?) 3-11 4-Z29 — 4-19 II3 4-19

6-Z29 6-Z13

8-27 (5,7,10,1)

7 Transition

(upper) 9-8! (3,5,9)

Rhythm: 3-8 also C-D-F#

4-17 {2,5,6,9}

boundary pcs ↑ previous bass

7-13 3-8 3-2 4-Z29 4-Z29

8-19: (3,4,7,11)

4-17 {5,8,9,0} Vn. mm.1-2

5-13 (from D)

Vn.I: 8-22: (9,0,3,5)

B ≈ A'

10

cf. upper voices mm. 3-4

3-2 3-7 3-7 3-7 3-6 3-7 4-14 — 4-Z29 4-27: 8,10,1,4

3-6 3-2

SUBSETS IN m.13

3-7 3-8 3-11

8,10,1 4,8,10 1,4,8

4-27 3-7 imply 3-8 (cf. m.14)

Π 4-22: 8,10,0,3

3-9: {8,10,3}

3-8: {4,8,10}

Vn.I (tacet)

ics

Π 3-8: 2,6,8

CH Complete aggregate and in pivot betw. 3-8 and 3-7

3-7: 8,10,1

3-8: 7,11,1 (Accented)

3-7: 1,4,6

Vn.I: 8-22: (9,0,3,5)

Partitioning by articulation and rhythm } see sep. page for other voices

boundary pcs of upper voice of A!

C — Development

14 ≡ m.7

3-7: 6,9,11 (Characteristic) each part

Vn.2 11 mm.1-2

3-7: 8,11,1 (not rhythmic placement as in m.9

19

3-7: {10,0,3}

D

F# is open Vn.2 pc

3-8

4-14

3-2

3-7

3-11

4-27: 6,8,11,2

3-8: 2,6,8

3-7: 6,8,11

3-11: 11,2,6 : the "B-minor" tried in Vn.1, m.1

rhythm of m.2, m.14

23

3-6

4-20 4-27 4-26

4-19: {1,2,5,9}

4-19 ψ19 4-19 4-20

ψ19 IS5 pcs 0,5 invers.

3-8 3-2 3-7 3-2 3-8 3-2 3-8 3-2 3-7 3-2 3-2

5-13: 4,8,10,11,0

Rhythm and segmentation 3-7 2x 10.0.3.4 0,3,5

Rhythm of b m.7

3-7: 6,9,11

3-2: 8,9,11

3-7: 8,11,1

3-9: {11,1,6} as at end of B

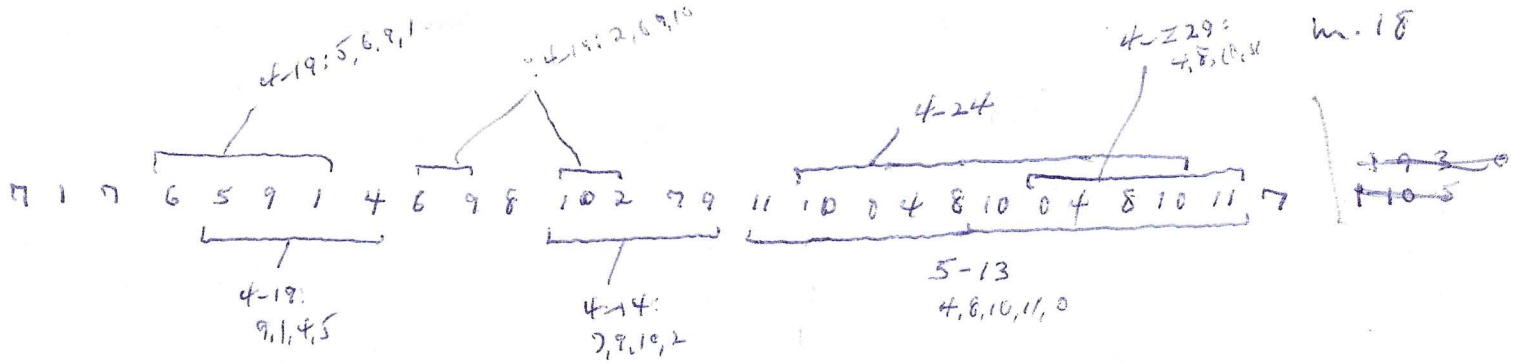
5-23: {6,8,9,11,1}

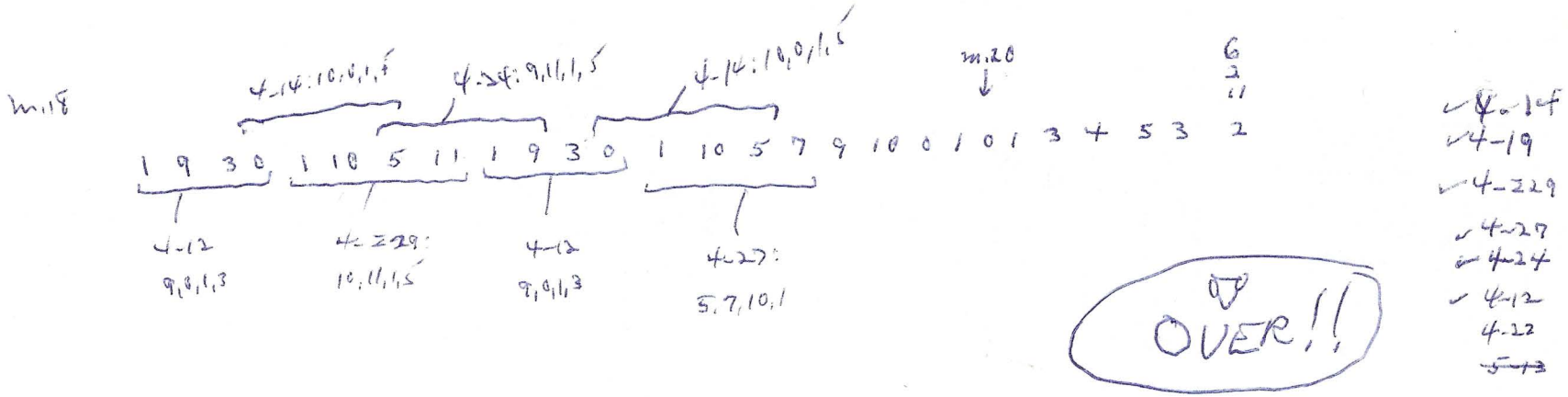
3-11: 6,9,1

3-2: 6,8,9 ~ 8,9,11

3-6: 9,11,1

3-7: 6,9,11 ~ 8,11,1 ~ 6,8,11


m.18
4-19: 5,6,9,1
4-14: 2,6,9,10
4-24
4-Z29: 4,8,10,11
7 1 7 6 5 9 1 4 6 9 8 10 2 7 9 11 10 8 4 8 10 0 4 8 10 11 7
4-19: 9,1,4,5
4-14: 7,9,10,2
5-13 4,6,10,11,0


m.18
4-14: 10,0,1,5
4-24: 9,11,1,5
4-14: 10,0,1,5
m.20
1 9 3 0 1 10 5 11 1 9 3 0 1 10 5 7 9 10 0 1 0 1 3 4 5 3 2
4-12 9,8,1,3
4-Z29: 10,11,1,5
4-12 9,0,1,3
4-27: 5,7,10,1
OVER!!
4-14
4-19
4-Z29
4-27
4-24
4-12
4-22
5-13

Notes on Bartok

1. Form

	3-8	3-7	3-11	3-2
3-8 in A	0	0	11	1
3-7 in B	2	1	2	3
	6	5	6	4

trichords imply tetrachords

dyads imply trichords

thus C-F in no. 7 implies 025 (3-7)

G-C# in no. 14? implies 026 (3-8)

2. Non-contiguous linear formations of large scale

– esp. opening volume lines

[MY COPY]

Entire Vn. I is 9-8:(3,5,9)

3-8 constellation

completes aggregate, separates 3-8 and 3-7 constellations

3-7 constellation

3-8

3-7

3-8

4-229:[2,6,8,9]

3-2 (next vertical)

4-229:[6,10,9,1]

C – F

(boundary pcs of previous bass)

c'

series of 3-8 verticals

3-11 3-8 3-11 3-4(?) 3-11

4-229: [7,11,1,2]

4-19: [6,10,1,2]

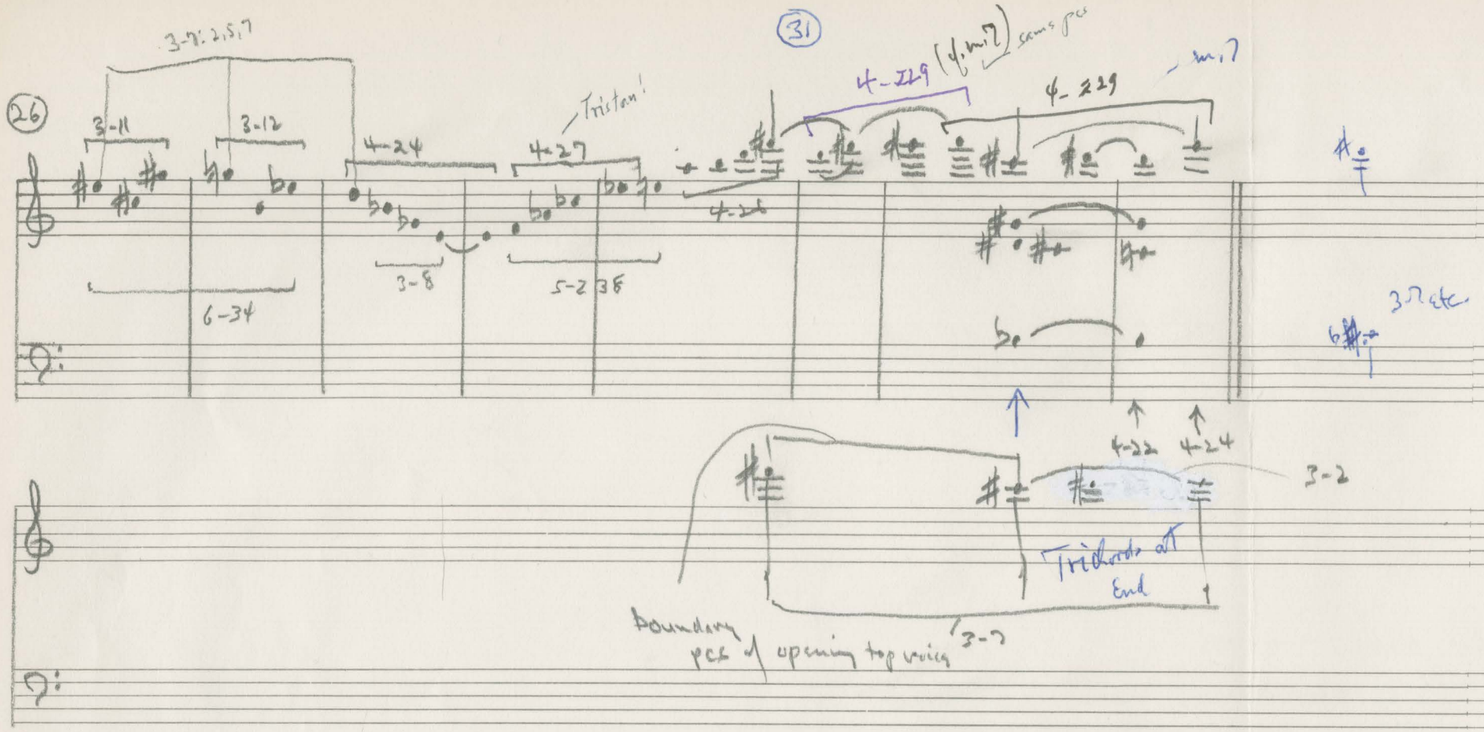
F

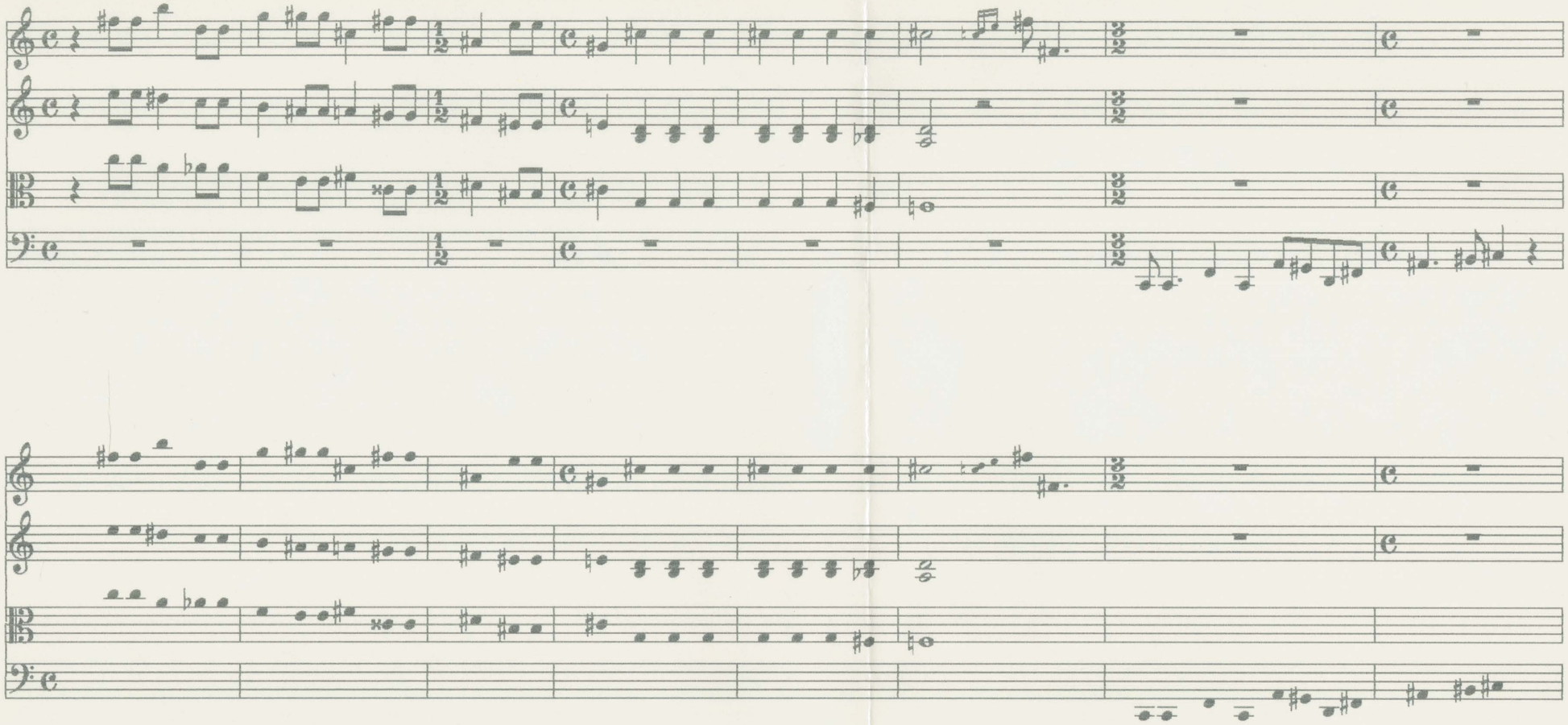
4-19: [1,2,5,9]

4-19: [2,5,6,9]

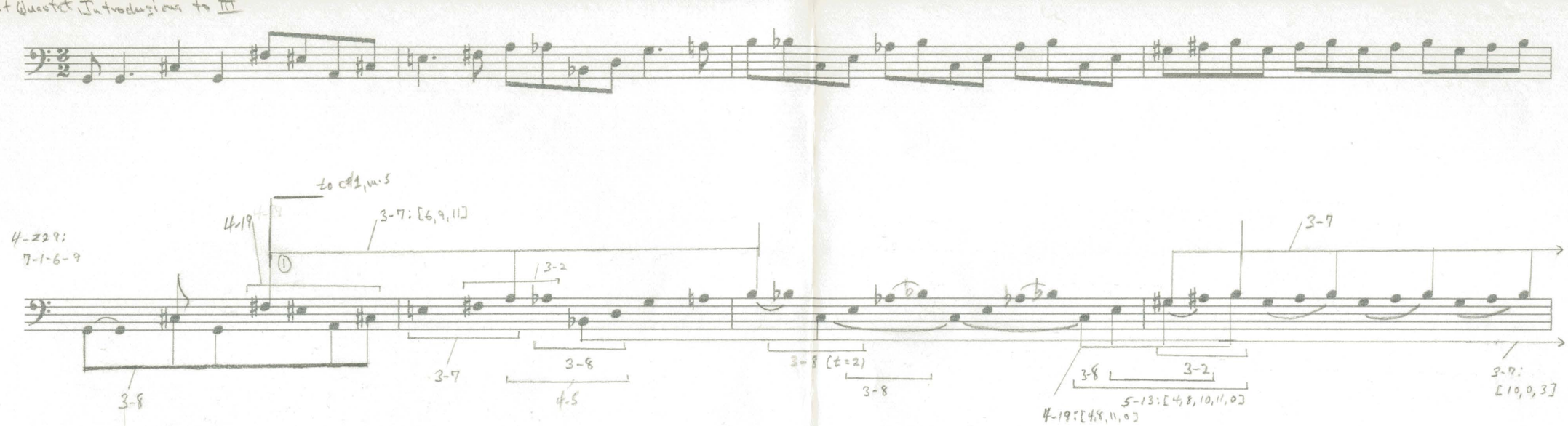
4-19: [5,8,9,0]

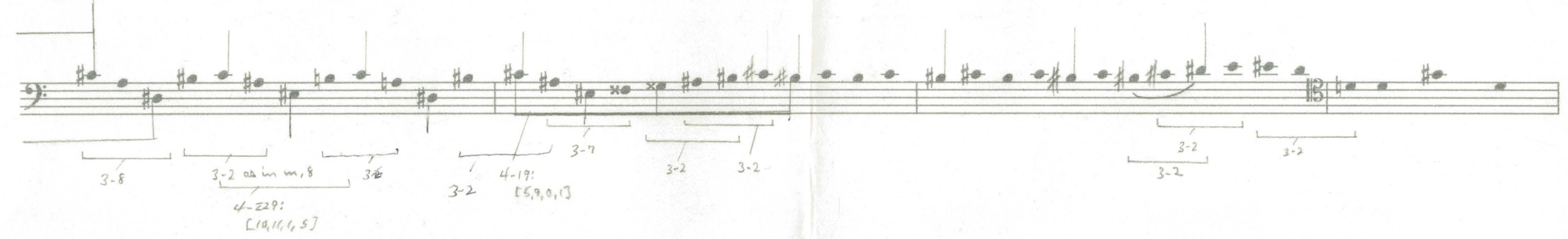
8-19: [5,6,8,9,10,0,1,2]


26
31
3-7: 2,5,7
3-11
3-12
4-24
4-27
Tristan!
4-26
4-229 (4,m,7) sans pcs
4-229
m,7
6-34
3-8
5-238
3-7 etc.
4-22
4-24
3-2
Trichords at End
Boundary pcs of opening top voice
3-7



Bartok, First Quartet Introduction to III



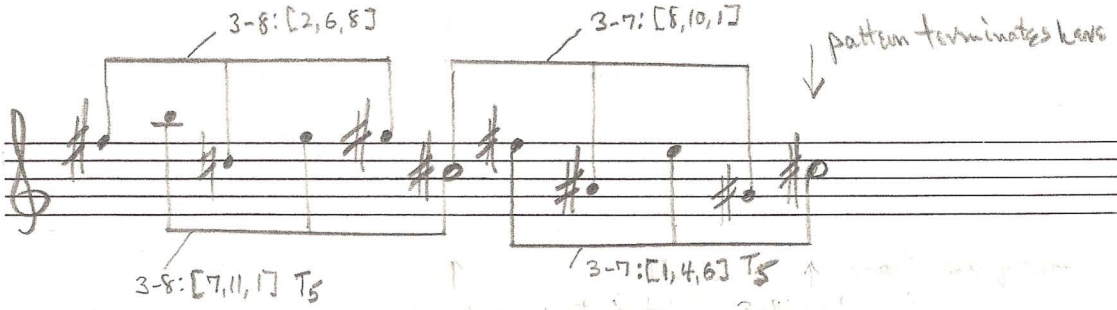


Determinants of Linear Model

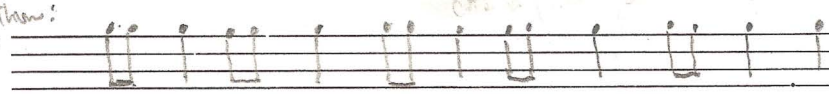
① Rhythm & Placement: broad motion of four-eighths figure

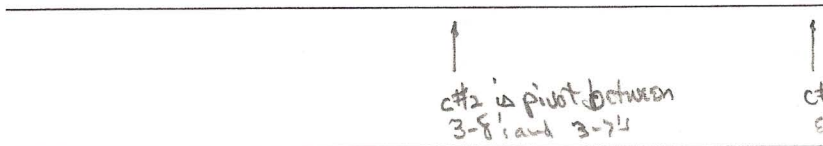
② Registers

Bartok, Introduzione to III of First Quartet
Musical illustrations of aspects of rhythm/pitch

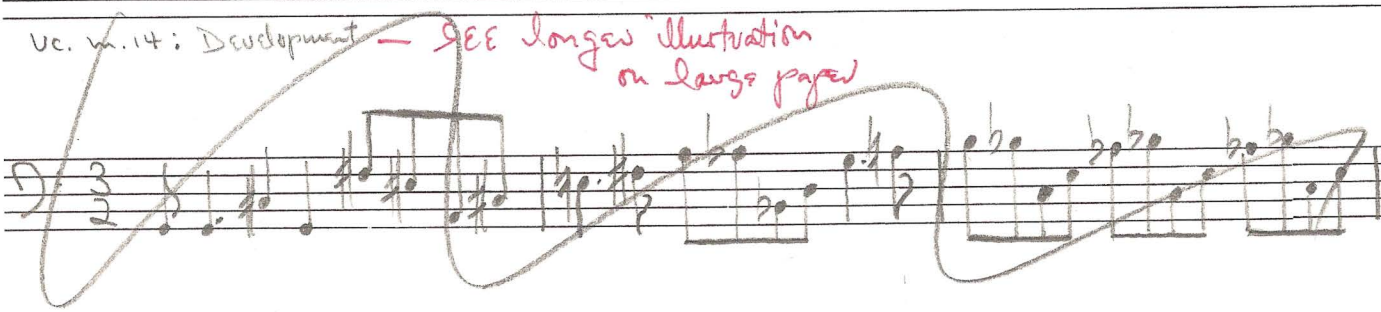


Rhythm:





Vc. m. 14: Development — SEE longer illustration on large paper



Use as example of rhythm to pitch analysis

Bartok
Introduzione to First Quartet, Movement III

In Vn. 1
A structural distinction among the unfolding sets at the opening (trichords) is made unequivocally by the components of the rhythmic pattern:*

The interlocking 3-8s are carried by and

At the midpoint (on C#) the same rhythmic elements carry 3-7.

See the musical illustration. [The rhythmic pattern a relates to significant trichords in the remaining voices, Vn.2 and Va.] This is a particularly simple and beautiful example of the interaction of pitch and rhythmic structures. The significance of the two trichords is demonstrated throughout the Introduzione, most emphatically in the "development" section that begins in m. 14, where rhythmic patterns support both long and short-range set structures. See the musical example.

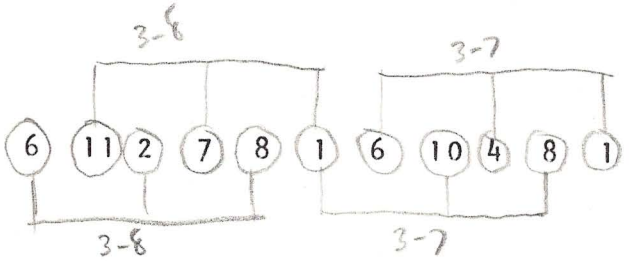
The head notes of the pattern form set 3-7 twice: [6,9,11]

and [8,11,1]. Attached to these configurations are the secondary sets indicated on the example. These are all trichords which are components of the A section of the Introduzione (mm. 1-6) or the A' section (mm. 9-13). The rhythmic patterns and melodic contours of this extended "development" are derived from the transition between A and A' (mm. 7-8). The drive toward C#^{2} as a goal has to do with the axial function of that pc in the Introduzione.

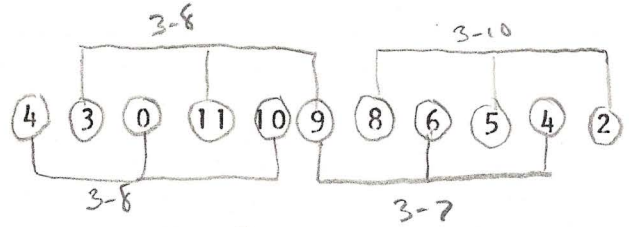
*This example also demonstrates the way in which the composer articulates pc sets that are formed by non-contiguous elements

Bartok, Introduzione to First Quartet, Mvt. 3

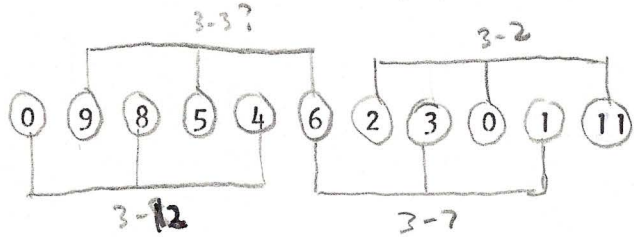
Pc set counterpoint of voices at the opening.



1 1

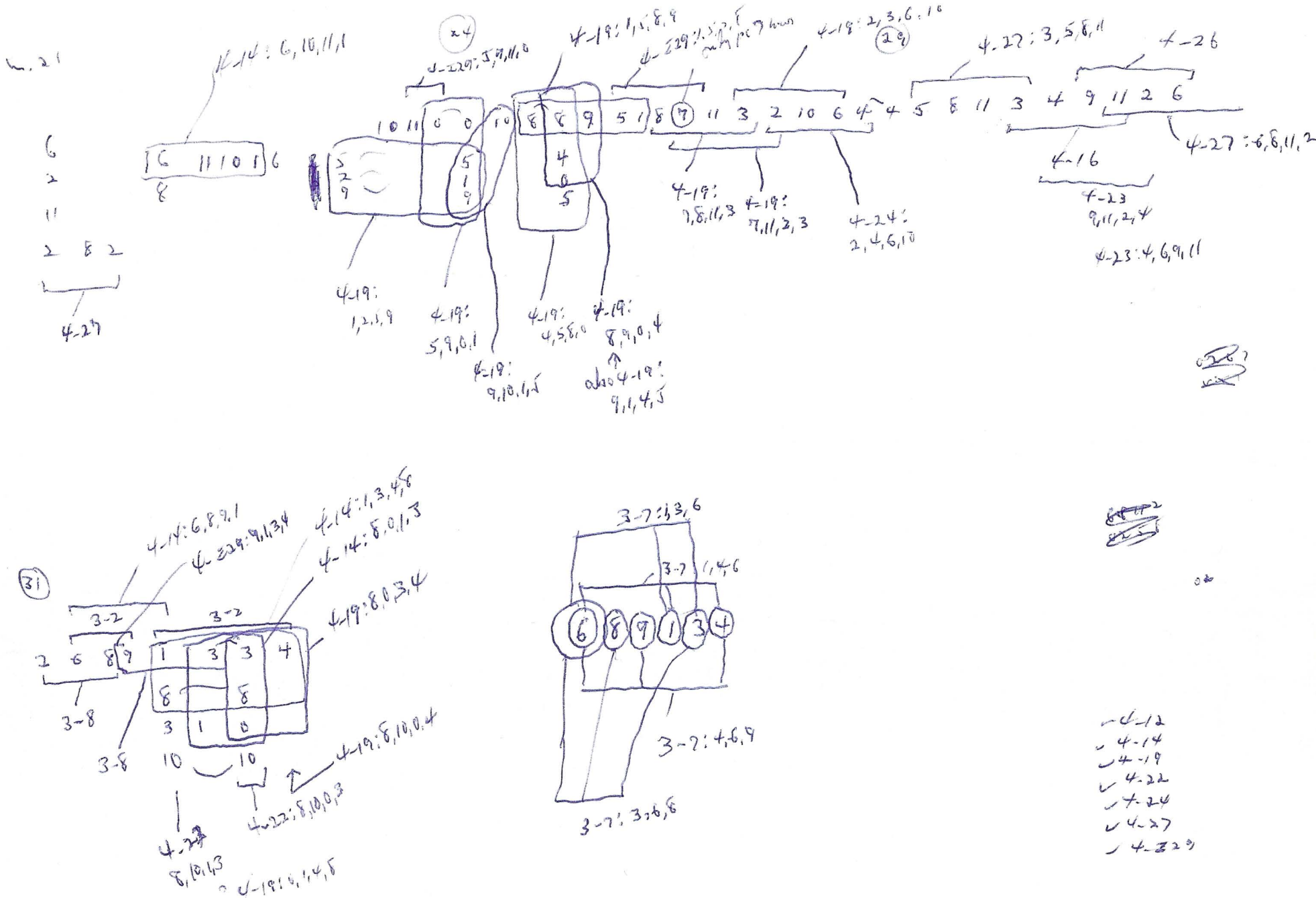


2 2



10 9

7 6 5


4-14: 6,10,11,1
4-19: 1,1,8,9
4-18: 2,3,6,10
4-22: 3,5,8,11
4-26
4-16
4-23
9,11,2,4
4-23: 4,6,9,11
4-27: 6,8,11,2
4-27
4-19: 1,2,1,9
4-19: 5,9,0,1
4-19: 9,10,1,5
4-19: 4,5,8,0
4-19: 8,9,0,4
also 4-19: 9,1,4,5
4-19: 7,8,10,3
4-19: 9,11,2,3
4-24: 2,4,6,10
4-14: 6,8,9,1
4-22: 9,1,3,4
4-14: 1,3,4,6
4-14: 8,0,1,3
4-19: 8,0,3,4
3-8
3-8
4-19: 8,10,0,4
4-22: 8,10,0,3
4-27: 8,10,4,3
4-19: 0,1,4,5
3-7: 3,3,6
3-7 1,4,6
3-7: 4,6,9
3-7: 3,6,8
4-12
4-14
4-19
4-22
4-24
4-27
4-329