

Bartok
Str. Quartet 4/IV

Attack-Duration Partition

WHEATON
12/02/80

37. 38. 39. 40.

Vln I
Vln II
Vla
Vcl.

Composite Rhythmic Resultant of Voice Entrances

41. 42. 43. 44.

A' A' A' A'

A A A IN RETROG. A (2)

47. 48. 49. 50.

Vln I
Vln II

Literal Composite

B B' B' B'

51. 52. 53.

[5,7] [5,7]

B-2g B-2g B-2(q+e)

54. 55. 56. 57.

Vln I
Vln II

Literal
Compos-
ure

B →

B →

B →

B →

58. 59. 60. 61.

[10,0]

A →

A'

B →

62. 63. 64.

Bartók: St. Qt. #4 Mot. IV

Analysis: Richard Herman

Part I Section 1

1st vln. + cello

2nd vln.

Accompaniment

Cumulative rhythm

Bto Vla. out of us

atmos Pattern in 2-3 V only

① A B(2) ② A B'(3) ③ A B''(4) ④ A B'''(4) ⑤ A B''''(4) ⑥ A B''''(4) ⑦ A B''''(4)

e d(1) d'(4) e d''(5) e

e e f e f e' (retrograde)

⑧ A B'(5) ⑨ A B''(3) ⑩ A B'''(4) ⑪ A B''''(4) ⑫ A B''''(4)

e d(4) e d'(4) e d''(4) e d'''(4)

e f' e f e f

N.B.

Attack Point Rhythm of m. 1-64 consists of steady eighth notes only!

Accompaniment from (4-20) (0156) which corresponds to Trautler's Z formation.

9/8

Bartók: St. Qt. #4 Mt. IV

Richard Hermann

P. 2 of 3
Section 2 accom

Part 1 Section 2

No. B. accomp. rhythmic modules of m. 13-18 are the same as m. 1-6.

13 14 15 16 17

2nd Violin enters

15-Vln. + Cello

Accomp. cumulative rhythm

A B A B' (3) A B' (4)

e d c d (4) c d e' (5)

e e f e f e'

13-18 = 1-6 (accumulative rhythm)

accomp. m. 21-26 same as m. 1-6 and m. 13-18.

19 20 21 22 23 24

Transition measure

Section 3

A B' A B A B' A

1st Vln.

d c c d c d' c d''

e'' e' (retro.) e e f e

new

25 26 27 28 29 30

Transition measures Section 4

A A A

no accomp. patterns

f variant of both e and f No. 1 B' e e''

Bartók: St. Q. #4 mvt. IV

P. 3 of 3

Richard Hermann

31 A A' (retro.) 32 A A 33 A 34 B B (retro. of B) 35 A 36 A B 37 A' (retro.)

ve.
 p.
 e d d^{III} c c' c'' A' (retro.)

e^{IV} (retro. e^{III})
 Variant of e and f No. 1
 Var. of e and f No. 2
 e^X
 B¹
 A¹ (retro.)
 Variant B¹

Bartok: 4+ string Quartet, IV

8

10

13

Handwritten musical notation for the first system, including treble and bass staves with notes, accidentals, and fingerings.

4-8: [2, 3, 7, 8] 7-34: [2, 3, 5, 6, 8, 10, 0]

8-22

26

4-8: [4, 5, 9, 10] 7-34: [9, 10, 0, 1, 3, 5, 7]

T₂ T₇ inversed u 4-22: [10, 0, 3, 5]

Handwritten musical notation for the second system, including treble and bass staves with notes and accidentals.

7-34: [4, 5, 7, 8, 10, 0, 2]

Empty handwritten musical staves for the third system.

15

17

20

23

↑
 5-2: [3, 4, 5, 9, 10]
 4-8
 7-34: [4, 5, 7, 8, 10, 0]
 TS interval 4-22: [5, 7, 10, 0]

Notes on Bartok Fourth Quartet

My PNM article on Third Movement

Antokoletz, *The Music of Bela Bartok*

109-125 is the main discussion of the Fourth Quartet

three basic cells:

X = 4-1

Y = 4-21

z = 4-9

Nothing on Movements 3 and 4 and 5 here

Movement III: Exx. 337, 338

Movement IV Ex. 358, p.295 and Exx. 359, 360, 361

analyzed in terms of 5/7 cycle

He does not recognize 7-34, apparently!

7-34 described on p. 205 as "non-diatonic mode found in Hungarian peasant music, with divergent overlapping modal segments: whole-tone, octa, and dia (Ex. 231)

Subsets of 7-34: {2,3,5,6,8,10,0}

- 6-Z23 {0,2,3,5,6,8}
- 6-Z24 {10,0,2,3,5,6} {2,3,5,6,8,10}
- 6-33 {8,10,0,2,3,5} {3,5,6,8,10,0}
- 6-34 {6,8,10,0,2,3} {5,6,8,10,0,2}

- 5-10 {0,2,3,5,6} {2,3,5,6,8}
- 5-Z17 {2,3,5,6,10}
- 5-23 {10,0,2,3,5} {3,5,6,8,10}
- 5-24 {8,10,0,2,3} {5,6,8,10,0}
- 5-25 {0,2,3,5,8} {0,3,5,6,8}
- 5-26 {10,0,2,3,6} {2,5,6,8,10}
- 5-28 {0,2,3,6,8} {0,2,5,6,8}
- 5-29 {10,0,3,5,6} {2,3,5,8,10}
- 5-30 {10,0,2,5,6} {2,3,6,8,10}
- 5-33 {6,8,10,0,2}
- 5-34 {8,10,0,2,5} {6,8,10,0,3}
- 5-35 {8,10,0,3,5}

- 4-3 {2,3,5,6}
- 4-10 {0,2,3,5} {3,5,6,8}
- 4-11 {10,0,2,3} {5,6,8,10}
- 4-12 {0,2,3,6} {2,5,6,8}
- 4-13 {0,3,5,6} {2,3,5,8}
- 4-14 {10,2,3,5} {3,5,6,10}
- 4-Z15 {0,2,5,6} {2,3,6,8}
- 4-16 {5,6,10,0} {8,10,2,3}
- 4-19 {2,3,6,10} {10,2,5,6}
- 4-21 {8,10,0,2} {6,8,10,0}
- 4-22 {10,0,2,5} {8,10,0,3} {5,8,10,0} {3,6,8,10}
- 4-23 {10,0,3,5} {3,5,8,10}
- 4-24 {10,0,2,6} {6,8,10,2}
- 4-25 {0,2,6,8}
- 4-26 {0,3,5,8}
- 4-27 {0,2,5,8} {0,3,6,8} {10,0,3,6} {2,5,8,10}
- 4-Z29 {8,0,2,3} {5,6,8,0}

Rhythm - (ita correspondance)

①

4-28: [3, 5, 8, 10]

20

27 Canon at 2nd

7-34: [9, 10, 0, 1, 2, 5, 7]

45

6-1: [9, 10, 11, 0, 1, 2]

54

6-1: [2, 3, 4, 5, 6, 7]

75 (min.)

65

8-1

7-1: [4, 5, 6] - sc bow 47

Warum?

Canon
Seq. 9 4-8
Golden section
bar 21?
opt.
bar 68

78

180

3-1: [4, 5, 6]

88

7-33: [10, 11, 0, 1, 4, 6, 8]

8-22: [10, 11, 0, 1, 3, 4, 5, 8]

7-34: [2, 3, 5, 6, 8, 10, 0]

8-27 w/cb

5-23

5-10

4-11

7-33:

102 Tempo I

fixed

2 3 5 6 8 10 11

0 1 4 7 9

0 2 4 5 7 9

120

6-27: [4, 5, 7, 8, 10, 11]

6-210:

01 2356 7 8 10

0 1 2 4 5 7 8 10 "

4 9 "

11 13 21 29

20 21

Handwritten musical notation on a grand staff. The first system consists of two staves with notes, rests, and dynamic markings. The second system also consists of two staves with notes and rests. A vertical line is drawn between the two systems. Above the first system, there are boxed numbers 11, 13, 21, and 29. Above the second system, there are numbers 20 and 21. Below the second system, there are numbers 5-7 and 5-24. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.

3
7

Five empty musical staves, each consisting of two lines, arranged vertically below the first system of notation.

Bartok, Fourth Quartet, IV (1928)

⑥ ic_7 ⑬ ic_7

4-21 4-10 4-21

Un. I Vc. Vc.

7-34: {3,5,7,9,10,12} $t=7$
ORDERED TRIP.

7-34: {8,10,0,2,3,5,6}
4-8: {2,3,7,8} \neq 4-8
8-22: {9,11,1,4}

? 5-15: {3,4,5,9,10}
At $t=7$ or 5 the invariant subset is 4-23, which relates to the cycle of 5ths

⑩ ⑳ ㉑ ㉒ ㉔ ㉙ ㉚

ic7 ic7 Extension ic7 ic2 ic2

7-34: {5,7,9,11,0,2,3} $t=7$

9-6: {4,6,8}

4-22: {5,9,11,0}

4-14: {5,9,10,0} < 7-34

7-34: {3,5,7,9,10,0,1} < 7-34

Changes to 4-14 in accomp.

$t=10$ breaks cycle of 5ths

③③ ③④ ③⑥

Accomp. 5-24: {7,8,10,0,2} < 7-34 (2x)

Return to original pc level Double canon

4-23 in accomp.

No go 11 or 4

As in m. 13 At $t=2$ (or 10) the invariant subset is 5-34

④5 "Chromatic section"

6-1: {9,10,11,12}

6-1: {2,3,4,5,6,7}
TS pc2 inv.

Segmentation of theme providing tetrachordal and pentachordal materials for the double canon, mm. 37-41.

Vla., mm. 6-10

4-21: [8,10,0,2] 4-10: [3,5,6,8] 4-11: [10,0,2,3] 4-3: [2,3,5,6]

7-34

5-24 [8,10,0,2,3] 5-10 [2,3,5,6,8] 5-23: [0,2,4,5,7] 5-10: [0,2,3,5,6]

Mvt. II, theme:
m. 1

Vla.
Vcl.
in
8vas.

8-1

[0,0,2,3,5]

Second statement of theme at t=7 in Vlns.

Mvt. II, 2nd thematic idea, m. 78ff.

Vln. I

Vln. II

3-1

t=2

See Forte, MQ 46/2 (1960):
233-45

3-6

w

x

3-6

y

z

6-1

