

Handwritten musical score for Bartok's Suite for Piano, Op. 14, Last mvt. (1916). The score is annotated with various musical notations and handwritten notes.

Annotations include:

- Section markers: A, A', B, B'
- Measure numbers: m. 1, m. 2, m. 9, m. 14, m. 22, m. 25, m. 28, m. 33, m. 34, m. 35
- Set numbers: 4-7, 4-13, 4-17, 4-18, 4-19, 4-20, 4-21, 4-22, 4-23, 4-24, 4-25, 4-26, 4-27, 4-28, 4-29, 4-30, 4-31, 4-32, 4-33, 4-34, 4-35, 4-36, 4-37, 4-38, 4-39, 4-40, 4-41, 4-42, 4-43, 4-44, 4-45, 4-46, 4-47, 4-48, 4-49, 4-50, 4-51, 4-52, 4-53, 4-54, 4-55, 4-56, 4-57, 4-58, 4-59, 4-60, 4-61, 4-62, 4-63, 4-64, 4-65, 4-66, 4-67, 4-68, 4-69, 4-70, 4-71, 4-72, 4-73, 4-74, 4-75, 4-76, 4-77, 4-78, 4-79, 4-80, 4-81, 4-82, 4-83, 4-84, 4-85, 4-86, 4-87, 4-88, 4-89, 4-90, 4-91, 4-92, 4-93, 4-94, 4-95, 4-96, 4-97, 4-98, 4-99, 4-100
- Intervallic relationships: $t=10$, $t=6$, $t=8$, $t=11$, $t=7$, $t=5$
- Musical terms: "embellishing notes", "motives", "linear aspects", "bass D# - (A#) (E# - A#)", "implied 4-17", "beginning of descent", "bass - 4-229", "6 (rain A)", "7-21 missing samples", "6-20 has", "only 1 5 element subset - 5-21", "end of ninth proper", "end of 8th", "D3-D1 (8-22)", "m. 9", "m. 14", "m. 22", "m. 25", "m. 28", "m. 33", "m. 34", "m. 35", "m. 37", "m. 39", "m. 41", "m. 43", "m. 45", "m. 47", "m. 49", "m. 51", "m. 53", "m. 55", "m. 57", "m. 59", "m. 61", "m. 63", "m. 65", "m. 67", "m. 69", "m. 71", "m. 73", "m. 75", "m. 77", "m. 79", "m. 81", "m. 83", "m. 85", "m. 87", "m. 89", "m. 91", "m. 93", "m. 95", "m. 97", "m. 99", "m. 101", "m. 103", "m. 105", "m. 107", "m. 109", "m. 111", "m. 113", "m. 115", "m. 117", "m. 119", "m. 121", "m. 123", "m. 125", "m. 127", "m. 129", "m. 131", "m. 133", "m. 135", "m. 137", "m. 139", "m. 141", "m. 143", "m. 145", "m. 147", "m. 149", "m. 151", "m. 153", "m. 155", "m. 157", "m. 159", "m. 161", "m. 163", "m. 165", "m. 167", "m. 169", "m. 171", "m. 173", "m. 175", "m. 177", "m. 179", "m. 181", "m. 183", "m. 185", "m. 187", "m. 189", "m. 191", "m. 193", "m. 195", "m. 197", "m. 199", "m. 201", "m. 203", "m. 205", "m. 207", "m. 209", "m. 211", "m. 213", "m. 215", "m. 217", "m. 219", "m. 221", "m. 223", "m. 225", "m. 227", "m. 229", "m. 231", "m. 233", "m. 235", "m. 237", "m. 239", "m. 241", "m. 243", "m. 245", "m. 247", "m. 249", "m. 251", "m. 253", "m. 255", "m. 257", "m. 259", "m. 261", "m. 263", "m. 265", "m. 267", "m. 269", "m. 271", "m. 273", "m. 275", "m. 277", "m. 279", "m. 281", "m. 283", "m. 285", "m. 287", "m. 289", "m. 291", "m. 293", "m. 295", "m. 297", "m. 299", "m. 301", "m. 303", "m. 305", "m. 307", "m. 309", "m. 311", "m. 313", "m. 315", "m. 317", "m. 319", "m. 321", "m. 323", "m. 325", "m. 327", "m. 329", "m. 331", "m. 333", "m. 335", "m. 337", "m. 339", "m. 341", "m. 343", "m. 345", "m. 347", "m. 349", "m. 351", "m. 353", "m. 355", "m. 357", "m. 359", "m. 361", "m. 363", "m. 365", "m. 367", "m. 369", "m. 371", "m. 373", "m. 375", "m. 377", "m. 379", "m. 381", "m. 383", "m. 385", "m. 387", "m. 389", "m. 391", "m. 393", "m. 395", "m. 397", "m. 399", "m. 401", "m. 403", "m. 405", "m. 407", "m. 409", "m. 411", "m. 413", "m. 415", "m. 417", "m. 419", "m. 421", "m. 423", "m. 425", "m. 427", "m. 429", "m. 431", "m. 433", "m. 435", "m. 437", "m. 439", "m. 441", "m. 443", "m. 445", "m. 447", "m. 449", "m. 451", "m. 453", "m. 455", "m. 457", "m. 459", "m. 461", "m. 463", "m. 465", "m. 467", "m. 469", "m. 471", "m. 473", "m. 475", "m. 477", "m. 479", "m. 481", "m. 483", "m. 485", "m. 487", "m. 489", "m. 491", "m. 493", "m. 495", "m. 497", "m. 499", "m. 501", "m. 503", "m. 505", "m. 507", "m. 509", "m. 511", "m. 513", "m. 515", "m. 517", "m. 519", "m. 521", "m. 523", "m. 525", "m. 527", "m. 529", "m. 531", "m. 533", "m. 535", "m. 537", "m. 539", "m. 541", "m. 543", "m. 545", "m. 547", "m. 549", "m. 551", "m. 553", "m. 555", "m. 557", "m. 559", "m. 561", "m. 563", "m. 565", "m. 567", "m. 569", "m. 571", "m. 573", "m. 575", "m. 577", "m. 579", "m. 581", "m. 583", "m. 585", "m. 587", "m. 589", "m. 591", "m. 593", "m. 595", "m. 597", "m. 599", "m. 601", "m. 603", "m. 605", "m. 607", "m. 609", "m. 611", "m. 613", "m. 615", "m. 617", "m. 619", "m. 621", "m. 623", "m. 625", "m. 627", "m. 629", "m. 631", "m. 633", "m. 635", "m. 637", "m. 639", "m. 641", "m. 643", "m. 645", "m. 647", "m. 649", "m. 651", "m. 653", "m. 655", "m. 657", "m. 659", "m. 661", "m. 663", "m. 665", "m. 667", "m. 669", "m. 671", "m. 673", "m. 675", "m. 677", "m. 679", "m. 681", "m. 683", "m. 685", "m. 687", "m. 689", "m. 691", "m. 693", "m. 695", "m. 697", "m. 699", "m. 701", "m. 703", "m. 705", "m. 707", "m. 709", "m. 711", "m. 713", "m. 715", "m. 717", "m. 719", "m. 721", "m. 723", "m. 725", "m. 727", "m. 729", "m. 731", "m. 733", "m. 735", "m. 737", "m. 739", "m. 741", "m. 743", "m. 745", "m. 747", "m. 749", "m. 751", "m. 753", "m. 755", "m. 757", "m. 759", "m. 761", "m. 763", "m. 765", "m. 767", "m. 769", "m. 771", "m. 773", "m. 775", "m. 777", "m. 779", "m. 781", "m. 783", "m. 785", "m. 787", "m. 789", "m. 791", "m. 793", "m. 795", "m. 797", "m. 799", "m. 801", "m. 803", "m. 805", "m. 807", "m. 809", "m. 811", "m. 813", "m. 815", "m. 817", "m. 819", "m. 821", "m. 823", "m. 825", "m. 827", "m. 829", "m. 831", "m. 833", "m. 835", "m. 837", "m. 839", "m. 841", "m. 843", "m. 845", "m. 847", "m. 849", "m. 851", "m. 853", "m. 855", "m. 857", "m. 859", "m. 861", "m. 863", "m. 865", "m. 867", "m. 869", "m. 871", "m. 873", "m. 875", "m. 877", "m. 879", "m. 881", "m. 883", "m. 885", "m. 887", "m. 889", "m. 891", "m. 893", "m. 895", "m. 897", "m. 899", "m. 901", "m. 903", "m. 905", "m. 907", "m. 909", "m. 911", "m. 913", "m. 915", "m. 917", "m. 919", "m. 921", "m. 923", "m. 925", "m. 927", "m. 929", "m. 931", "m. 933", "m. 935", "m. 937", "m. 939", "m. 941", "m. 943", "m. 945", "m. 947", "m. 949", "m. 951", "m. 953", "m. 955", "m. 957", "m. 959", "m. 961", "m. 963", "m. 965", "m. 967", "m. 969", "m. 971", "m. 973", "m. 975", "m. 977", "m. 979", "m. 981", "m. 983", "m. 985", "m. 987", "m. 989", "m. 991", "m. 993", "m. 995", "m. 997", "m. 999"

- ① "Embellishing" notes form 4-7: {0,1,4,5} - cf. m. 22
- ② The motive B-B^b is composed out linearly in mm. 1-18!
- ③ Beginning of descent spanning 9th B-B^b as in A section; here the set is 9-7: {1,3,6}
- ④ See suppl. page for structure of upper voice here
- ⑤ bass D# - (A#) (E# - A#) refers to E-A; only the connection to A is fulfilled (partly), E-A is the upward extension of C-B (m. 18, m. 31, 33)
- ⑥ Linear aspects:
 Set structure
 Key pos: B^b
 Key intervals: 4th
 Form

7-21 missing samples

6-20 has
 * Only 1 5 element subset - 5-21!

Bartok, Suite for Piano, Op. 14 - Sketch 2

2

Musical notation for measures 22-24. Includes notes, chords, and figured bass.

Measures 22-24: *8-5 (upper voice)*

Measure 22: $4-7 / 4-12$

Measure 23: $5-218/5-21$

Measure 24: $5-218/5-21$

Figured bass: $5-218/5-21$ (basso continuo), $5-218/5-21$, $5-218/5-21$

Chords: $\sharp F$, \sharp , \flat , \sharp , \flat

Annotation: *bass in 4-229*

Musical notation for measures 25-29. Includes notes, chords, and figured bass.

Measures 25-29: *fingered*

Measure 25: $5-218/5-21$

Measure 26: $5-26/5-21 / 6-15 / 6-244$

Measure 27: $5-21/5-21$, $7-21$

Measure 28: $5-21/6-20 / 6-31$ (B \flat), (A)

Measure 29: $6-20/7-21 / 7-21$ (B \flat), (C)

Figured bass: $5-218/5-21$, $5-26/5-21 / 6-15 / 6-244$, $5-21/5-21$, $7-21$, $5-21/6-20 / 6-31$ (B \flat), (A), $6-20/7-21 / 7-21$ (B \flat), (C)

Annotations: *(mix minor: minor=216)*, *Compliments*

Musical notation for measures 30-33. Includes notes, chords, and figured bass.

Measures 30-33: $4-6$

Measure 30: $6-27$

Measure 31: $6-20$

Measure 32: $6-249$

Measure 33: $5-21/7-21$

Figured bass: $6-27$, $6-20$, $6-249$, $5-21/7-21$

Annotations: *basso?*

4.

Sostenuto. (♩ = 120-130)

Handwritten musical score for piano, measures 1-21. The score is in 6/8 time and features various dynamics and articulations. Measures 1-5 are marked *p dolce*. Measure 7 is *dolce*. Measure 8 is *espr.*. Measure 16 is *dolce*. Measure 18 is *perdendosi*. Measure 21 is *molto espr.*. The score includes many handwritten annotations such as "4-13", "5-16", "6-210(-239)", "7-229: {6,7,9,10,11,2}", and "4-19: {5,6,8,9,10,11}".

22 Più sostenuto. (♩ = 110) *p dolcissimo* 23

24 *cresc.* 25 *poco rit.* *dim.*

26 Tempo I. *p* *dolce* 27 *dolce* 28 *dolcissimo*

29 30 *sempre dim.* 31 *sempre più tranquillo*

32 33 34 35 *ppp*

Bartok, Suite, op. 14, last mov., cont'd.

Formula A
a¹ a² b¹ A
a¹
1-9; 10-18; 19-21; 22-25; 26-35

associated with B^b and F (m. 29)

B^{bb}
m. 9

(30)

6-27: 5, 4, 6, 7, 9, 10
6-28: 5, 5, 6, 9, 10, 1, 2
6-29: 5, 9, 10, 0, 1, 4, 6
5-31: 6, 9, 10, 1, 2

Bartok, Piano Suite, Op.14, last movement
 Rhythmic features (Rhythm→Pitch)

completion of 4-7
 (completes 5-2) and 4-7
 5 9 5

①

4-7: {5,0,1,4,5} 6 6 6 6 6 6 1

4-1: {7,8,9,10}

m.14
 COMPLETES 7-21 (m.22, mm.28-35)

4-17 as in m.28 ff.

⑧

5 4-215 {2,4,7,8}

⑬

4-17: {4,7,8,11} ETC.
 now with motive a

completed in m.18 on b^b (Spani aug. 8ve)

4-7: {4,5,8,9} 4-7: {5,2,3,6,7}

4-17: {1,4,5,8}

m.10

4-7 4-7

5-218 (m.12) 5-21 (m.14)

m.11

6 - from 6 in origin

6 6

2 4 2 4

Notes on Bartok, Op. 14, last movement

Rhythmic pattern articulates unfolding 4-7 in upper strand of mm. 1-7 counterpointed against descending chromatic line which is an organizational feature of the entire first section. This motive/pattern is marked alpha on the worksheet.

In m. 7 new pattern, beta, is introduced. In m. 9 this carries the upper strand to $b^{bb}2$, completing the upper voice ascent and the formation of set 5-21, a linear formation here, which is a fundamental component of the music (see mm. 33-35, m. 22).

In m. 10, the alpha motive is associated with pc set 4-17, while in m. 22 ff. the beta motive is associated with both 4-7 and 4-17, thus amalgamating the two symmetrical sets.

The notat^e

~~xxx~~ The notated metric grouping of 6 is replicated by the ~~xx~~ foreground durations created by the counterpoint of upper and lower melodic components. Here the meter signature is only one indicator of rhythmic structure, and perhaps not the most important one at that.

The "pedal" f^2 in the uppermost part has a distinct duration, 5.

The alpha motive of the opening is extended in terms of ~~xx~~ pc set 4-7: ~~xxxxxxx~~ 0-1-0-4-5

Bartok effects associations among tetrachords of different types by giving them the same rhythm. E.g., "new" tetrachord 4-19 (c.f. m. 5) has motive b which first appeared with pc set 4-17 in m. 9.

[Basic point: relation between long-span linear formations articulated by rhythm and harmonic foreground. The prime example of this is the linear span 7-21 in the upper part of the opening music and the role of 5-21 in the closing music. In mm. 26-27 (see example) these sets return in the most remarkable way: 5-21 is the vertical; with the entrance of $b^b-c^b-b^b$, rhythmic motive ~~axx(!)~~, the set 7-21 is formed ~~xxx~~. Moreover, 5-21 occurs in the final sonority of the piece, as the lower, sustained ~~xxx~~ harmony.

Tetrachordal Voice-leading - SEE max meant "voice-leading" "Directed" motion is needed (up-down)

Tentative Observations - Bartok Piano Suite } Transformation of 6/9

m. 1

All voice-leading
 of divert phrase
 is by ic1

Have PC0
 ceases and
 PC # is
 introduced
 from PC5

4-19: {4, 5, 8, 0}
 5-27: {0, 3, 4, 5, 6}
 4-19: {5, 8, 0, 3, 4}

Example of generative procedures

not enharmonic orthography (?)

4-8: (11, 0, 4, 5)

The image shows three staves of handwritten musical notation. The top staff features a treble clef and a chord structure enclosed in brackets, with a circled '1' above it. An arrow points from this chord to a later chord structure. The middle staff contains a sequence of notes with various accidentals (sharps and flats). The bottom staff shows a sequence of notes with a dashed line above them, and an arrow points from this sequence to a later sequence. The notation is in treble clef.

① The 4th's relate to the vertical line at the end and in the final section

Benth, Suite for Piano, Op. 14, last movement
 Set-complex Relations (tentative)

Jackson (44) 4-18 4-20

4-13 4-25 4-17 4-19 4-27 4-29 4-7

5-10 Kh Kh K K K
 5-16 K K Kh K K Kh K
 5-21 K K Kh K K
 5-218 K K K K K K Kh
 5-21 K K Kh K K Kh
 5-22 K K Kh K K K
 5-26 K K Kh Kh K K
 5-32 K Kh Kh K Kh K K
 5-23 K Kh K K

5-238 K K K K Kh K K 5-10 5-16 5-217 5-218 5-21 5-22 5-26 5-32 5-237 5-238
 (-242/6-213 Kh K K K K K K K K
 6-20 Kh Kh Kh Kh
 (4) 6-225 Kh K K Kh K K
 5-27 Kh Kh Kh Kh Kh Kh Kh Kh
 (10) 6-239 K K K K Kh K K K K K
~~6-242 Kh~~
 (24) 6-246 K Kh K K Kh K K K K
 (28) 6-249 K K K K Kh K K K K

↑
 primary nexus!
 5-16 or 5-32
 secondary

Bartok, Suite for Piano, Op. 14 (1916)
 Last mvt.

Sketch 1
 Sets, Relations

1

10 5 11 0 3 4
 10 11 0 1 4 5 6 8 9 2 3 7 1 5 4

9-4

Bartok, Suite for Piano, Op. 14, last unit.

SKETCH 2
Voice-leading,
Larger structures

1 5 9 118

4-17