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 | 3-11 | 3-8 | 3-11 | 3-4(?) | 3-11 | 4-Z29 | — | 4-19 | 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 4 preceding bass

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

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

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

5-13 (Home D)

Vn.I: 8-27: (9,0,3,5)

3-8:2,6,8 | ics

C# completes aggregate and is present betw. 3-8 and 3-7

3-7: 8,10,1

p 3-8: 7,11,1 (accents)

3-7: 1,4,6

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

B — A' (10)

cf. upper voice 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

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)

4-22: 8,10,0,3

boundary pcs 4 upper voice of A!

3-9: {8,10,3}

3-7: {10,0,3}

3-8: {4,8,10}

(14) ≡ m.7

C — Development

3-7: 6,9,11 (head motif exact pattern)

Vn.2, mm.1-2

3-7: 8,11,1 (note rhythmic placement)

add in m.9

4-19 | 3-7 | 4-5 | 3-6 | 4-24 | 3-8 | 3-2 | 4-12 | 4-Z29 | 4-12 | 4-27 | 3-6 | 3-2 | 3-2 | 3-2

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

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

5-13 (m.7) 5,6,7,9,1

Rhythm and segmentation 3-7 2x 10.0.3 4 0,3,5

(19)

D

F# in opera Vn. 1 pc

3-8 | 4-14 | 3-6

3-2 | 3-2 | 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" triad in Vn.1, m.1

rhythm of m.2, m.14

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

4-20 | 4-22 | 4-26 | 4-19 | 4-19 | 4-19 | 4-20

IIs | pcs 0,5 inverse

Rhythm of m.7

3-7: 6,9,11 | 3-2: 8,9,11 | 3-7: 8,11,1

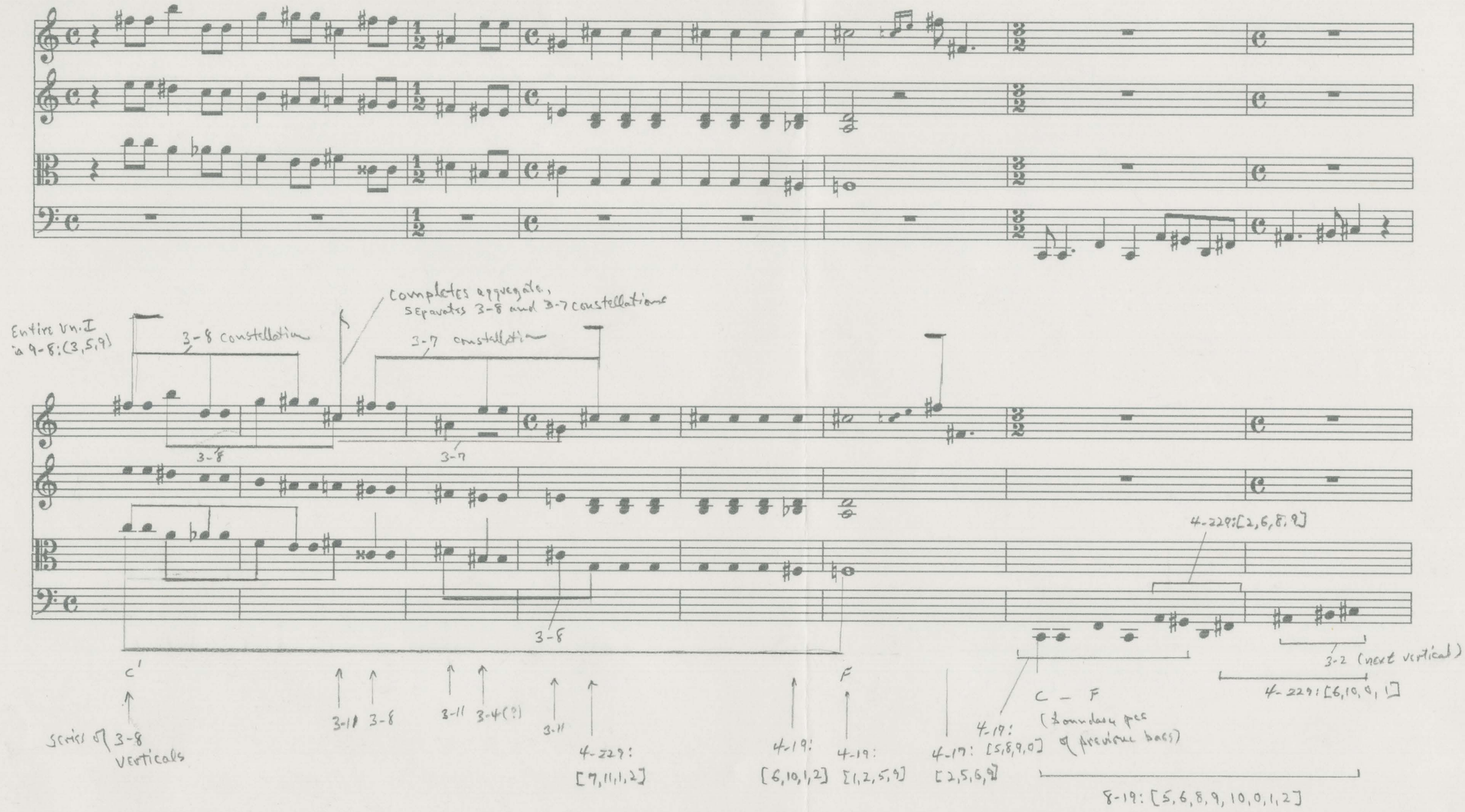
3-9: {11,1,6} as at end of B

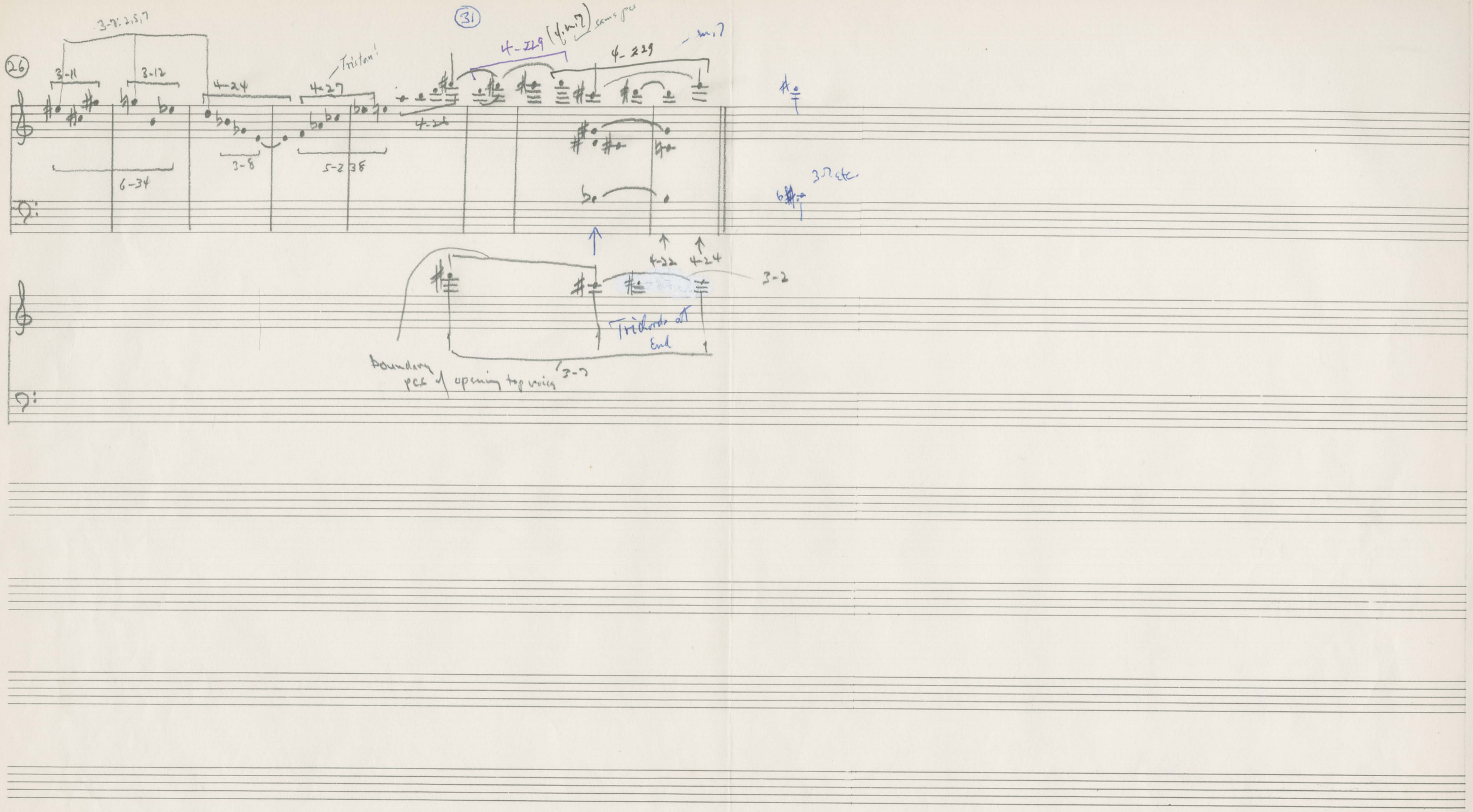
5-Z23: 6,7,8,9,11,1

3-11: 6,9,1
3-2: 6,8,9 ~ 8,9,11

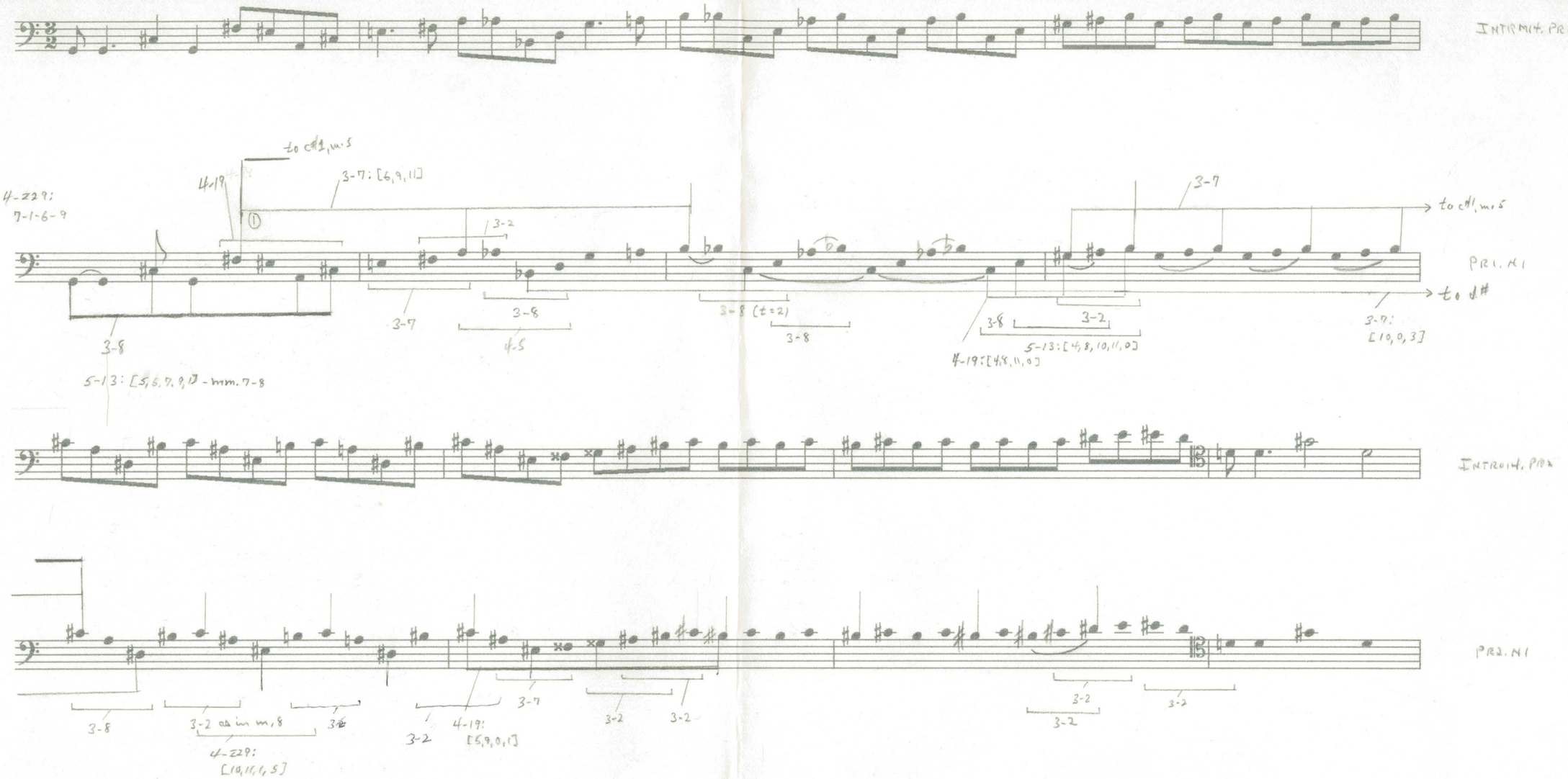
3-6: 9,11,1
3-7: 6,9,11 ~ 8,11,1 ~ 6,8,11

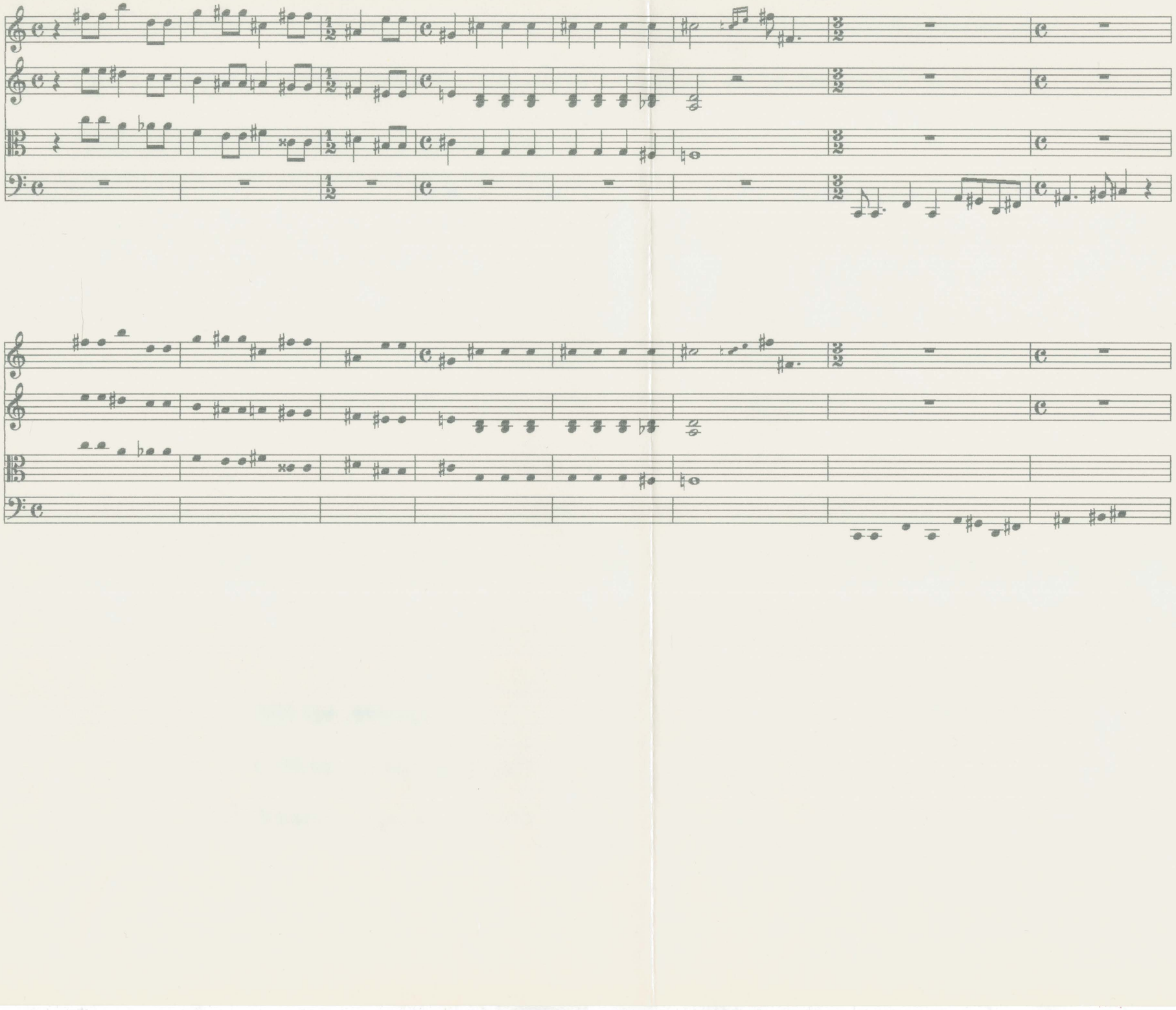
[MY COPY]


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
(common 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]
F
4-19: [6,10,1,2]
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!
4-229 (4,m,7) same pcs
4-229
m,7
4-26
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 Nodes

① Rhythm & Placement: head notes of four-eighths figures
② Registers