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Bela Bartok's Edition of Mozart's Piano Sonatas.

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Béla Bartók's edition of Mozart's piano sonatas

Igrec, Srebrenka, D.M.A.

The Louisiana State University and Agricultural and Mechanical Col., 1993

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U·M·I

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Ann Arbor, MI 48106

BÉLA BARTÓK'S EDITION OF MOZART'S PIANO SONATAS

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by

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December 1993

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ABSTRACT

Béla Bartók (1881-1945) was a professor of piano at the Academy of Music in Budapest for twenty-seven years. During that time he was also actively engaged in editing works by Bach, Scarlatti, Haydn, Mozart, Beethoven, Schumann, Chopin, and Liszt. His Hungarian publishers were Rozsnyai, Rózsavölgyi, and Bárd; others were Breitkopf and Härtel, and Carl Fischer.

Bartók's edition of Mozart's piano sonatas was first published by Rozsnyai in 1910-12 and later reprinted by Editio Musica Budapest and Kalmus. As a part of Rozsnyai's *Instruktive Ausgabe klassischer Klavierwerke* series, Bartók's edition was instructive; therefore, it contains many editorial additions such as articulation markings, dynamics, tempo modifications, metronome markings, fingerings, pedaling, ornament realizations, and suggestions involving matters of interpretation. He also provided a basic formal analysis by indicating the beginnings of each major structural section.

Many editors of the nineteenth century frequently altered the composers' text in all of its parameters without indicating their changes and/or additions. Unlike those editors, Bartók presented most of the text as it

appeared in his source edition, making his editorial additions clear by using smaller print.

This study examines Bartók's editorial work, providing evidence about his playing and teaching of Mozart. The first chapter, an introduction, briefly discusses Bartók's editorial activities, establishes his sources for the Mozart edition, discusses his editorial style, and the order of sonatas as they appear in his edition. The next two chapters examine Bartók's articulation and dynamics. In Chapters IV and V Bartók's expression markings, tempo modifications, and pedaling are discussed. His metronome markings, fingerings, ornament realizations, and formal analyses are investigated in Chapter VI. A summary of the research and recommendations for further studies are included in Chapter VII.

I. INTRODUCTION

It is not a very well known fact that Béla Bartók (1881-1945) was a prolific editor of piano music. He was only twenty-six when he received an appointment to the faculty at the Academy of Music in Budapest, and soon afterwards he was approached by local music publisher Rozsnyai for editorial work.¹ Between 1910 and 1912, in addition to composing, performing, and teaching, Bartók edited works by Haydn, Beethoven, Schubert, Schumann, and Mozart's twenty piano sonatas. These were not his first attempts at editing--in 1907-8 he edited the complete *Well Tempered Clavier* and five sonatas by Beethoven.²

Bartók's edition of Mozart's piano sonatas was first published by the Hungarian publisher Rozsnyai and later reprinted by Editio Musica Budapest, as well as by Kalmus.³ Since this edition was originally published as a part of Rozsnyai's *Instruktive Ausgabe klassischer Klavierwerke*,⁴ it contains an abundance of editorial additions. "Revues et doigtées par Béla Bartók"

¹László Somfai, "Nineteenth-Century Ideas Developed in Bartók's Piano Notation in the Years 1907-14," *19th Century Music* 11 (1987), 77.

²*Ibid.*, 84.

(“reviewed and fingered by Béla Bartók”) appears on the title page of the Rozsnyai Mozart edition. Besides the fingerings, in his edition Bartók indicated articulation markings, dynamics, expression and tempo modification markings, pedaling, execution of ornaments, and metronome markings.⁵ He also provided basic formal analyses for the movements by marking beginnings of each major structural section.⁶ A number of Bartók’s footnotes inserted in the score are for the most part suggestions for performance of nearly all the ornaments, although a few footnotes deal with other issues.⁷

While many recent editions of Mozart sonatas, such as the Henle and *Neue Mozart Ausgabe*, contain eighteen piano sonatas, Bartók’s edition

³I have obtained all three publications. The Kalmus and the Editio Musica Budapest publications date from c.1950 and 1962, respectively. According to Prof. Somfai, the copy of the two-volume Rozsnyai edition seems to date from the early to mid 1920s. It is his understanding that, because the title page of this score does not list the prices of the individual volumes (as do its earlier printings), this edition was probably printed “during the great inflation of the Hungarian money, i.e. after World War One.” László Somfai, in a personal letter to the author dated February 1, 1993.

⁴This heading, appearing on the title page of the Rozsnyai edition, is identical to the heading found on the title page of the 1871 Cotta edition of Mozart’s sonatas. Cotta editions served as a model for Rozsnyai’s instructive editions. Somfai, “Nineteenth-Century Ideas,” 83.

⁵Bartók did not supply metronome markings for all the sonatas: they are missing at the beginnings of the final movements of K.282 and K.310, and are nonexistent for all movements of sonatas K.283, K.330, K.331 and K.332 (this is consistent in the Rozsnyai, Editio Musica Budapest, and Kalmus scores).

⁶According to Somfai, the basic formal analyses and the metronome markings were required features for all Rozsnyai publications (see Somfai, “Nineteenth-Century Ideas,” 83). Bartók’s Hungarian letter symbols for formal sections of the movements (such as Fdt. for development and K. for coda) that appear in the Rozsnyai score of his Mozart edition, as well as in its Kalmus reprint, are omitted in the Editio Musica Budapest reprint of the same.

⁷In one of the footnotes Bartók criticizes the text as found in his reference sources; in others he gives explanations about his choice of expression marks, or states his preference of the treatment of a certain expression mark as it appears in his score. Additional footnotes deal with the performance of the cadenza-like passages, and in one he explains the reasoning behind his inclusion of Sonata K.498a in his edition.

includes twenty sonatas.⁸ The “added” two sonatas in his edition are K.547a and K.498a. Each movement of the former is believed to be Mozart’s arrangement of another work, while the Sonata in B-flat major, K.498a is thought to be partly Mozart’s and partly a fabrication by his contemporary, August Eberhard Müller.⁹

During the course of his concert career Bartók frequently performed Mozart.¹⁰ Although Bartók edited Mozart sonatas relatively early in his career (in his late twenties), his editorial choices for articulation, dynamic nuances, pedaling, execution of the ornaments, and tempo modification markings presumably represent his style of playing.

Bartók’s edition does not compare favorably with more recent Mozart editions such as the 1986 *Neue Mozart Ausgabe* or the 1977 Henle edition. For example, numerous passages that appear unmarked in the recent Mozart editions received articulation markings in Bartók’s edition, and many of the slurs as presented in the Henle and the *Neue Mozart Ausgabe* appear changed in length in Bartók’s edition. There are several discrepancies

⁸Broder’s edition comprises nineteen sonatas, since it includes Sonata in F major, K.547a.

⁹William S. Newman, *The Sonata in the Classic Era*, third edition (New York: W. W. Norton and Company, Inc., 1983), 489. In the case of the Sonata K.457a the first movement is a transcription of Mozart’s violin sonata K.547, and its second movement is a revised and transposed version of the last movement of the Sonata in C major, K.545. It is not clear whether the transcription and the revision of these movements were in fact done by Mozart. (*Ibid.*, 485.)

¹⁰Available programs of Bartók’s concert appearances reveal that Bartók most frequently performed his own compositions (444 performances), followed in frequency by compositions of Beethoven (124), Kodály (117), Debussy (80), Scarlatti (70), Liszt (67), and Mozart (64 performances). See Béla Bartók, Jr., *Bartók Béla műhelyében* (Budapest: Szépirodalmi Könyvkiadó, 1982), 264.

involving dynamic markings, ornaments, and pitches between Bartók's edition and more current Mozart editions.

To determine Bartók's own input completely, one needs to compare the text of his edition with the sources he was using for its preparation. Those sources were the Breitkopf and Härtel 1878 edition (*Gesammtausgabe*) and that publisher's 1895 edition of Mozart's sonatas (*Urtextausgabe*), as well as *Ausgewählte Sonaten und andere Stücke für das Piano-forte*, an instructive edition of Mozart's sonatas published by Cotta'schen Buchhandlung ("Cotta's Bookstore") in 1871.¹¹ As is discussed below, the editing style of these three editions is very different, so their texts differ greatly. Through the comparisons of each sonata from Bartók's edition with the two Breitkopf editions and the Cotta edition, I was able to identify Bartók's definite source for a particular sonata. In Bartók's edition the markings from the source edition were set in larger print, in contrast to the smaller print that was used for Bartók's editorial additions and/or modifications. The large-print textual articulation markings (such as *legato*), slurs, and dynamics in a number of sonatas identified the *Gesammtausgabe* as Bartók's main source;¹² and the large-print markings in some other sonatas showed that Bartók used the *Urtextausgabe* as his source edition. Comparisons of the

¹¹Somfai, "Nineteenth-Century Ideas," 85. According to Somfai, Bartók worked from individual sonata scores in the Breitkopf editions mentioned above; these were obtained by Bartók through his publisher Rozsnyai primarily for the preparation of his Mozart edition. Personal letter from Prof. Somfai to the author, dated October 1, 1992, identified the above mentioned 1871 Cotta edition as the third source Bartók consulted.

¹²The textual *legato* markings in the *Gesammtausgabe* are unauthentic, and were possibly editorial additions. (See page 16 below.) However, these markings helped reveal the *Gesammtausgabe* as Bartók's source for several sonatas, as in the *Urtextausgabe* there are no such markings.

instructive Cotta edition with Bartók's edition showed that he consulted Cotta for editorial additions such as fingerings, ornament realizations, metronome markings, and formal analyses. (The Cotta edition was not used by Bartók as the basic text for any of the sonatas in his edition.)

My research has shown that the text of eight sonatas (K.280, K.281, K.310, K.330, K.331, K.332, K.333, and K.576) out of a total of twenty sonatas in Bartók's edition was based on the *Gesammtausgabe*. He used the *Urtextausgabe* as the source edition for eight other sonatas (K.279, K.282, K.283, K.284, K.309, K.311, K.545, and K.570). Because of the differences in text between Bartók's edition and his known sources, it is clear that none of the three editions served as the direct source for the four remaining sonatas.¹³ Thus, the Fantasy, K.475 and the sonatas in C minor, K.457, B-flat major, K.498a, F major, K.533/494, and F major, K.547a, must have been based on still other source(s), which at this time remain unknown.¹⁴

According to László Somfai, Bartók used the Breitkopf editions as the Urtext "which he then edited."¹⁵ He most probably indicated his additions and/or modifications into the text of the individual *Gesammtausgabe* or *Urtextausgabe* sonata scores, which were then sent to the engraver. Unfortunately, the Breitkopf scores that Bartók worked from are unaccounted for and are believed lost.¹⁶

¹³Also, not all of these four sonatas were included in each of Bartók's sources.

¹⁴Like most editions of Mozart's sonatas, Bartók's includes the C minor Fantasy, K.475. Bartók also edited Mozart's Fantasy in C minor, K.396, but this Fantasy was not included in the sonata edition. (See Somfai, "Nineteenth-Century Ideas," 84.)

¹⁵*Ibid.*, 85.

¹⁶See Malcolm Gillies, "Bartók as Pedagogue," *Studies in Music* 24 (1990): 75.


While the sonatas in most Mozart editions are presented in chronological order, the ones in Bartók's edition appear in order of relative difficulty. An almost identical sequence of sonatas is found in the Cotta edition so apparently this order was adopted by Bartók from that edition.

It is important to note that the three editions on which Bartók based his own edition differ greatly. The oldest edition of the three, the Cotta edition, was edited by Sigmund Lebert, Immanuel Faisst, and Ignaz Lachner. Published as the component part of the *Instructive Ausgabe klassischer Klavierwerke* series, this is a typical nineteenth-century instructive edition. The editors indicated fingerings, articulation, some expression and tempo modification markings, metronome markings, formal analyses, and realization of the ornaments. In fact, the style of the Cotta edition was in great part followed by Bartók's publisher Rozsnyai, who required Bartók to supply all of the same editorial additions.¹⁷ Cotta's editors did not in any way set apart their input from the original Mozart text, nor did they provide a list of their source(s). As is common in some other nineteenth-century editions, Mozart's original articulation, dynamics, ornamentation, and even some notes appear altered in this Cotta edition.¹⁸

The 1878 edition of the sonatas appeared as Serie XX of the "critically revised" ("kritisch durchgesehene") complete Mozart edition, hence the name *Gesammtausgabe* ("complete edition"). While the list of editors

¹⁷Somfai, "Nineteenth-Century Ideas," 83.

¹⁸A comparison of this Cotta edition with the *Neue Mozart Ausgabe* and the Henle edition revealed the above mentioned "editorial freedoms." Example 43 on page 49 and Example 44 on page 50 show some of the text alterations that can be found in this Cotta edition.

for the *Gesammtausgabe* includes Brahms, Joachim, Köchel, Rudorff, and Spitta,¹⁹ Serie XX (the piano sonatas) was edited by Otto Goldschmidt, Paul Graf Waldersee, Ernst Rudorff, Joseph Joachim, and Carl Reinecke.²⁰ The shortcomings of this “critical” edition are manifold: Mozart’s slurs were extended and additional slurs were drawn; some dynamic markings were added; long *appoggiaturas* were not printed in small print, but instead were printed as notes of regular size and were given a fixed rhythmic value; the trill sign (*tr*) was frequently replaced with the wavy sign for the short trill or *Pralltriller* (); and terminations for long trills were often added. There are also several pitch inaccuracies in Serie XX of the *Gesammtausgabe*.²¹

Although Nathan Broder finds many faults with the 1895 *Urtextausgabe* (“there are some wrong, missing, or added notes, and Mozart’s phrasing and his notation of embellishments are often inaccurately reproduced”), he considers it much superior to the 1878 edition.²² The *Urtextausgabe* was edited by Ernst Rudorff, a student of Clara Schumann. Published only seventeen years later than the even more “corrupted” *Gesammtausgabe*, it was

¹⁹A. H. Heyer, *Historical Sets, Collected Editions and Monuments of Music: A Guide to Their Contents*, vol. I (Chicago: American Library Association, 1980), 413.

²⁰*W. A. Mozart's Werke: Kritisch durchgesehene Gesamtausgabe: Revisionsbericht* (Leipzig: Breitkopf und Härtel, 1889, reprint, Ann Arbor, Michigan: J. W. Edwards, 1956), Inhalt. The editor(s) may have been all or one of them; the Revisionsbericht lists Goldschmidt, Joachim, Reinecke, Rudorff and Waldersee as editors for Series XIII to XXII, but it does not list the names of the editor(s) for a particular workgroup, such as for Serie XX.

²¹These changes and errors were discovered by the author after a careful comparison of the *Gesammtausgabe* with the 1977 Henle and the *Neue Mozart-Ausgabe* (1986) editions.

²²According to Broder these impurities of the text occurred because the editor of the *Urtextausgabe* “relied too heavily in such matters [that is, the phrasing, embellishments, and notes themselves] on the Breitkopf and Härtel ‘*Oeuvres Complètes*’ . . . (O.C.) edition begun in 1798.” Nathan Broder, “Preface,” in *Sonatas and Fantasies for the Piano* by W.A. Mozart (Bryn Mawr, Pa.: Theodore Presser Company, 1956), v.

perhaps one of the most accurate editions of its time. Although Rudorff's edition was based on autographs, first editions, and the oldest extant editions of the sonatas, Broder asserts that Rudorff was very likely not aware of a number of additional sources that could have made his edition even more reliable.²³ Nonetheless, this edition is in many ways superior to the *Gesamtausgabe*: wedges, as found in the primary sources for some passages, are reinstated; all *appoggiaturas* are notated in small, embellishment-size notes; and Mozart's slurs are more closely followed.²⁴

In the process of editing, Bartók used most of the information he found in the source edition he was using for a particular sonata. He supplied additional slurs, *staccato* and other articulation markings, expression and tempo modification markings, dynamics, fingerings, ornament realization, formal analyses, some metronome markings, and pedaling. Of course, the pedaling is clearly Bartók's, since Mozart did not indicate any pedaling in his autographs, and neither the Breitkopf editions nor Cotta edition indicated it.

There are numerous inconsistencies in Bartók's edition of Mozart's piano sonatas. For instance, he frequently suggested a slightly different articulation for the material in the recapitulation from the articulation he suggested in the corresponding measures in the exposition. Nevertheless, his

²³Since Rudorff based sonatas K.309, K.570 and K.576 on Breitkopf's *Oeuvres complètes* rather than on their first editions, those sonatas appear in a somewhat corrupted version in Rudorff's edition. See Broder, "Preface," v.

²⁴This conclusion was reached by the author after having compared the *Gesamtausgabe* and the *Urtextausgabe* editions.

inconsistencies do not prevent us from observing his musical ideas and forming an image of his style of playing.

This study proposes to determine the scope and the characteristics of Bartók's editorial work by comparing his edition to the 1878 and 1895 Breitkopf and Härtel editions, and the 1871 Cotta edition. To gain the understanding of editorial inaccuracies which stem from the sources Bartók was using, the Breitkopf and Härtel editions and the Cotta edition are compared to the recent Urtext editions of Mozart sonatas.

In the following chapters, Bartók's editorial work is examined as follows: articulation markings (Chapter II), dynamic markings, expressive and tempo modification markings, and pedaling (Chapters III, IV, and V), and metronome markings, fingerings, ornament realizations and formal analyses (Chapter VI). Included in Chapter VII are a summary of the research and recommendations for further similar studies.

II. ARTICULATION MARKINGS

Many editors of nineteenth century performing editions of classical piano music supplied articulation markings for passages or single notes that were left unmarked by the composers. Sigmund Lebert (1822-1884), one of the prolific editors from the last century, explained this practice in the edition of Beethoven's piano sonatas he edited in joint effort with Hans von Bülow:

The player has to depend wholly on his own judgment to find an interpretation conformable to the composer's intentions. This applies . . . to the innumerable passages, tone-groups, and single tones for which . . . no hint whatever was given whether they were to be played *legato*, *staccato*, or *mezzo staccato*, and for which . . . the choice of either of these modes of execution is of course anything but indifferent, and by no means self-evident to every player. We have regarded it as our office to specify, in all such and similar points, the mode of execution with all possible precision, thereby preparing the way for an appropriate interpretation.²⁵

Bartók studied most of the standard piano repertoire from the Cotta editions of the last century, which were performing editions and thus were

²⁵Hans von Bülow and Sigmund Lebert, eds., *Ludwig van Beethoven: Sonatas for Pianoforte Solo*, vol. I (New York: G. Schirmer, 1894), iv.

filled with editorial articulation indications.²⁶ Included among the Cotta publications he owned are Liszt's editions of piano works by Schubert and Weber.²⁷ Discussing these editions with Lebert, Liszt wrote:

My responsibility with regard to Cotta's edition of Weber and Schubert I hold to be: fully and carefully to retain the original text together with provisory suggestions of *my* way of rendering it, by means of *distinguishing* letters, notes, and signs.

.....

Unfortunately I cannot help giving this unusual trouble [to the publisher], for *two kinds of letters and signs* are positively *indispensable*.²⁸

In his edition, Bartók followed Liszt's example: he treated the edition he based the particular sonata on as the Urtext (that is, original text) by retaining most of the articulation markings and other indications of that edition.²⁹ To these he added additional articulation markings (both textual and in the form of slurs and signs), hence creating two layers of editorial suggestions. Just like Liszt, Bartók separated his articulation suggestions from the

²⁶Verlag der J. G. Cotta'schen Buchhandlung, or Cotta, as it is usually referred to, was a Stuttgart publishing house. Cotta editions form the majority of Bartók's music library. See Somfai, "Nineteenth-Century Ideas," 85.

²⁷Ibid. In addition, Bartók studied Sonata Op. 111 by Beethoven from Bülow's instructive edition in 1902. See László Somfai, "As Béla Bartók Played Classics," a catalogue of the *Temporary Exhibition in the Museum of Music History of the Hungarian Academy of Sciences*, (Budapest, 1986), 27.

²⁸La Mara, ed., *Letters of Franz Liszt*, trans. by Constance Bache, vol. II (New York: Greenwood Press, Publishers, 1969), 160. Liszt also edited piano sonatas by Beethoven. While his Weber and Schubert editions are in fact almost transcriptions (although his rendition of the music is placed on separate staves above the original text), Liszt edited the Beethoven sonatas with care, "for the most part simply passing the original editions on to the publisher to be re-engraved under Liszt's name as editor." It is only in the last three sonatas that Liszt made any substantial changes or interpretational suggestions. See William S. Newman, "Liszt's Interpreting of Beethoven's Piano Sonatas," *Musical Quarterly* 58 (1972): 201-203.

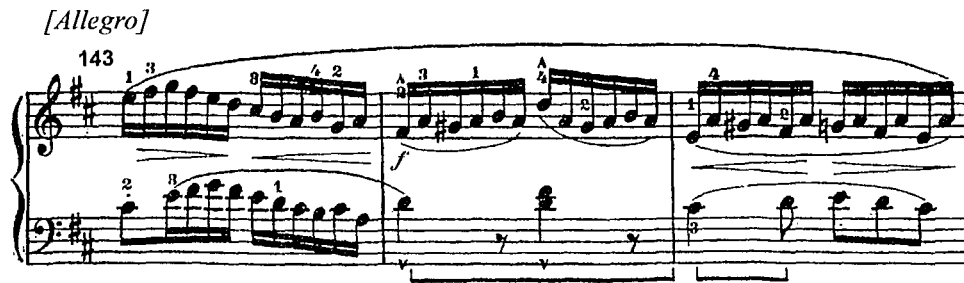
²⁹Bartók did make minor changes in the pre-existing articulation markings. (See page 17 below.)

For Bartók's added articulation signs such as *staccato*, *tenuto*, *half-tenuto* (that is, when the *staccato* dot is combined with the *tenuto* sign), as well as for his slurs, Bartók's engravers also used thinner, lighter signs. Example 2 shows *staccato* dots of different sizes in Bartók's edition; the thicker *staccato* dots in the left hand part of measure 19 were copied from Rudorff's edition.

[Menuetto]

Example 2: K.282/II, mm.13-19

The following example shows the thinner and thicker slurs that appear in Bartók's edition, although the difference in their thickness is minute. The two thick slurs (one for each hand) that start in measure 143 in Example 3 Bartók copied from the *Gesamtausgabe* edition, while the three thinner slurs in the right hand part in measures 144-145, and the thin slur in the left hand part in measure 145 are Bartók's additions.



Example 3: K.576/I, mm.143-145

As can be seen from the above examples, it is often relatively easy to tell which articulation markings are Bartók's editorial suggestions, but that is not the case throughout Bartók's edition. Examples 4 a) and 4 b) show two of the numerous measures in which one cannot differentiate between Bartók's articulation markings and those from his source editions. The comparison of Bartók's edition with the *Gesammtausgabe* (on which Bartók based this sonata) established that the right hand slurs of Example 4 a) stem from the latter, while the left hand slur was added by Bartók. In Example 4 b) research has shown that the eighth-notes of measure 112 received *staccato* markings in the *Gesammtausgabe*; and the *staccato* dots of measure 111 were added by Bartók. Obviously, there is no distinction in thickness or size in both Example 4 a) and 4 b) between Bartók's slurs and *staccato* dots on one hand, and the indications he found in the source he worked from on the other hand. The inconsistent thickness or size of Bartók's slurs and *staccato* dots probably resulted from the fact that his edition was prepared by different engravers who did not always make a distinction between Bartók's markings and those of the score on which he based a particular sonata.³¹

[Andante grazioso]

Var. II.

a)

[Allegro]

b)

Example 4: a) K.331/I, m.37; b) K.331/I, mm.111-112

Each of the three sources Bartók consulted used a different approach to articulation in Mozart. The 1871 Cotta edition was an instructive or performance-type edition in which changes of all aspects of Mozart's text (including note changes) are widespread. The editors of this edition--Lebert, Faisst and Lachner--did not make any effort to differentiate between their input and the authentic text by the composer. They indicated articulation for nearly all of the musical passages.

³¹This problem is mentioned by Lebert: "The preparation of the plates by a large number of engravers was a further difficulty of carrying out the plan . . . of a uniform and precise regulation of size and style--on the one hand a large, heavy type, and on the other a small, light type--in the matter of the smaller signs, especially the *staccato-signs*." Bülow and Lebert, *Ludwig van Beethoven*, vi.

In contrast to Liszt's practice,³² the editors of the *Gesammtausgabe* edition did not set apart their own input from Mozart's original text either. Although they did not indicate the articulation for all of Mozart's unmarked passages, as advocated by Lebert (see the quote on page 10), this edition's editors frequently employed very long slurs, as well as the written indication *legato*. Neither the word *legato* nor the long slurs are authentic, as can be seen by comparing the *Gesammtausgabe* with the *Neue Mozart Ausgabe* (1986) and the Henle (1977) edition.³³ Due to these textual problems in the *Gesammtausgabe* edition of the piano sonatas, Breitkopf and Härtel initiated, shortly after the completion of all of the volumes of the *Gesammtausgabe*, a new sonata edition.³⁴ This is how Rudorff's 1895 edition was conceived.³⁵ His edition, although based on primary sources, contains some unauthentic articulation markings due to Rudorff's editorial choices of the secondary sources he used in the absence of the autographs.³⁶ There are no added articulation markings in the previously unmarked passages in this edition.

³²See page 11.

³³This same conclusion can be found in Eva Badura-Skoda and Paul Badura-Skoda, *Interpreting Mozart on the Keyboard*, trans. by Leo Black (New York: St. Martin's Press, 1962), 137.

³⁴*Ibid.*, 129.

³⁵The editor, Ernst Rudorff (1840-1916), was head of the piano department of the Hochschule für Musik in Berlin, and a friend of Spitta and Joachim. Nancy Reich, the cataloger of *The Rudorff Collection*, reports one hundred printed Mozart editions and fifteen manuscripts of Mozart's music among the items of his enormous music collection. See Reich, "The Rudorff Collection," *Notes* 31 (1974): 247, 261.

³⁶Broder, "Preface," v. For a list of Rudorff's sources see the title pages of each sonata in his *Urtext Klassischer Musikwerke*.

To understand Bartók's articulation markings, it is necessary to study his changes and additions to the articulation of the passages with pre-existing articulation markings, as well as his additions in passages that had no articulation markings in his sources. Bartók made minor changes to the previously marked articulation, and to that text at times he added his suggestions for articulation. The changes of the pre-existing articulation markings include the modification of some slurs (Bartók appears to have extended a few slurs for a note or two without indicating the "original" slur), and the replacement of the wedge *staccato* markings, as they appeared in Rudorff's edition, with the dot *staccato* markings.³⁷ All of the examples that follow are representative of the kinds of changes and additions Bartók made in his Mozart edition. For each listed category of Bartók's editorial changes or additions there are numerous instances from which I have chosen one (or sometimes two) example(s) for illustration.

2.1. Changes and additions to pre-existing articulation markings

2.1.1. Changes to pre-existing articulation markings

Bartók's replacement of Rudorff's wedge markings with dot *staccato* markings does not qualify as a real change of the text;³⁸ even more recent

³⁷This is also observed by Gillies, in "Bartók as Pedagogue," 76. The six wedge *staccato* markings found in Sonata in G major, K.283 (three wedges can be found in measures 30, 75, and 79 of the first movement, one wedge is found in measure 17 of the second movement, and two of them are located in the third movement in measures 151 and 245) might have been retained from Rudorff's edition by mistake, since the rest of Bartók's edition consistently changes the wedges to dot *staccato* markings.

scholarly Mozart editions such as 1977 Henle edition do not differentiate between Mozart's dot and wedge *staccato* markings, but instead print all of his *staccato* markings as dots.³⁹

As mentioned above, several slurs that obviously stem from his sources appear altered in length in Bartók's edition. The changes in the length of the altered slurs are usually small, involving no more than two notes. A comparison of Rudorff's edition and Bartók's indicates that Bartók extended the slur in the right hand in measure 21 of the second movement of Sonata in C major, K.309 for one note (E). Example 5 a) shows a portion of this measure in Bartók's edition, while Example 5 b) shows the same in Rudorff's edition. The comparison between 5 a) and 5 b) further indicates that the slurs in the left hand in Example 5 a) stem from Rudorff's edition.

It is interesting that Bartók's version of the right hand slur in Example 5 corresponds to the slur as it appears in both Henle and in *Neue Mozart Ausgabe*. This is perhaps a coincidence, since there is no evidence that Bartók used any primary sources (Mozart's autographs or other sources) in the preparation of his edition.⁴⁰ Some other "extended" slurs (these do not correspond to the modern "Urtexts") can be found in the left hand parts of measures 32-33 and measures 33-34 of the finale of the Sonata in C major, K.279 (Example 6). Here, each of the "original" slurs is extended for one

³⁸Printers used the wedge to show Mozart's strokes for *staccato*. See Frederick Neumann, "Dots and Strokes in Mozart," *Early Music* 21 (1993): 429.

³⁹Ernst Herttrich, the editor of this Henle edition, states in the Preface: "Since more often than not, Mozart is inconsistent in his use of the various forms [of the *staccato*, i.e. dots and strokes], we have refrained from distinguishing the two in order to preserve the consistency, and have resorted to printing one single form of dot." Ernst Herttrich, ed., "Preface," in *W. A. Mozart: Klaviersonaten*, vol. I (München: G. Henle Verlag, 1977), v.

[Andante un poco adagio]

a)

[Andante un poco adagio]

b)

Example 5: K.309/II, m.21: a) Bartók, b) Rudorff

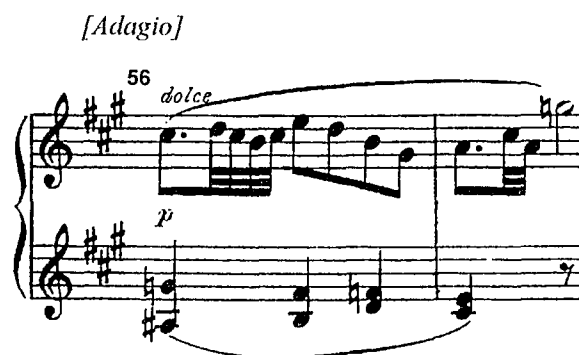
note over the bar line, and in measures 56-57 of K.576/II (Example 7) the left hand slur is extended for one note over the bar line.

Since in all of these instances the slurs are extended over the bar line for one note, it is clear that this change in the length of the slurs was intentional.

⁴⁰Gillies, "Bartók as Pedagogue," 75. The reason for Bartók's slur extension must have been based on musical considerations. Leopold Mozart stressed that in violin playing the *appoggiatura* and its resolution should be connected. (See Leopold Mozart, *A Treatise on the Fundamental Principles in Violin Playing*, trans. by Editha Knecker, second edition [Oxford: Oxford University Press, 1985], 166.) If one treats the six-four chord at the beginning of measure 21 in Example 5 as an accented double *appoggiatura* (the thirty-seconds G and F are here only an embellishment) that resolves to the dominant, the resolution in the right hand part, E, should possibly be connected to the preceding F (if we apply Leopold's violin playing rules to piano playing). Another reason for Bartók's extension of this slur may have been the slur inconsistencies in Rudorff's edition: in measures 8, 13, 24, 29, 49, 53 the slur extends over all four notes of the motive; while at certain other occurrences of the motive (measures 5, 6, 22 and others) the slur embraces three notes only (as above in Example 5 b).



Example 6: K.279/III, mm.32-34



Example 7: K.576/II, mm.56-57

2.1.2. Articulation markings added to pre-existing articulation

Bartók added slurs and articulation signs such as *staccato* and *portato* to various pre-existing articulation markings. Bartók's additions of slurs to pre-existing articulation can be grouped as follows: slurs added to the *legato* indications he copied from the *Gesammtausgabe* 1878; slurs added to pre-existing slurs, resulting in "double slurs"; and slurs added to pre-existing *staccato* markings.

As mentioned above, Bartók copied the *Gesammtausgabe* text faithfully, and thus has reproduced both that edition's long slurs and the *legato* indications. However, in addition to the *legato* indications he copied from the *Gesammtausgabe*, Bartók often, but not always, wrote out additional slurs regardless of the *legato* markings. The slurs he added in these cases are

commonly one or two measures long (see slurs in the left hand part of Example 8; except for the two-note slurs in the right hand part in measures 10, 12, and 13, the articulation markings in the right hand were also added by Bartók).

[Adagio]

Example 8: K.280/II, mm.9-13

When not entirely approving of the slurs he copied from a particular edition he was using, Bartók added his own slurs to the ones he found in his source edition, hence creating double slurs. For example, when he wished to suggest shorter slurs to the performer, he placed additional slurs under the longer slur he copied from his reference score. In Example 9 the two thinner slurs are Bartók's, while the long slur in parentheses above them is the slur that he copied from the *Gesammtausgabe*.

[Allegro]

Example 9: K.576/I, mm.21-23

At other times Bartók drew a long slur over one or more slurs he reproduced from his reference score to suggest a longer slur than the one from his reference source. In Example 10 the higher slur on the second beat of the right hand is Bartók's, while the lower slur in the same hand stems from Rudorff's edition (in this instance Bartók did not place the slur from his source edition in parenthesis, as he did with the slur in the Example 9).⁴¹

[Andante un poco adagio]



Example 10: K.309/II, m.1

Example 11 is characteristic of Bartók's additions of the slur over previously existing *staccato* markings. In accordance with the character of this slow movement, Bartók drew the slur to ensure the long *staccato* in the right hand. His notation indicates to the player to perform the repeated C at the opening of this movement approximately as sixteenth-notes.



Example 11: K.283/III, m.1

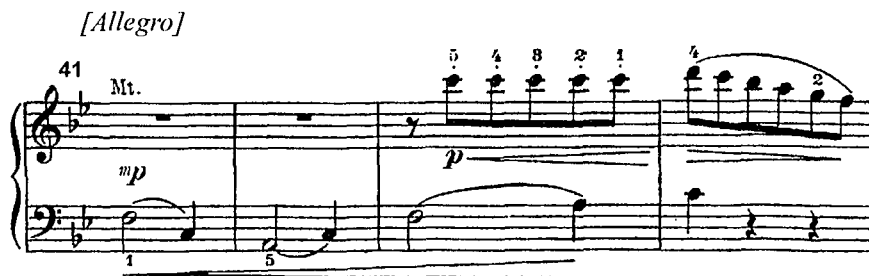
⁴¹ All other slurs in this example are from Rudorff's edition.

Bartók frequently added *staccato* and *tenuto* markings in passages with pre-existing articulations. In numerous instances he placed *staccato* markings on the last of the two or more notes that occurred in his source under the *legato* slur. Example 12 shows the *staccato* markings added by Bartók over the last note of each of the three slurs at the beginning of the Sonata in B-flat major, K.570.



Example 12: K.570/I, mm.1-4

Bartók was inconsistent with his practice of indicating short endings of slurs; often he did not indicate *staccato* markings in subsequent measures with similar musical text. As can be seen from the comparison of Examples 12 and 13, Bartók did not add *staccato* markings on the last notes of the two-note slurs in later appearances of the same motive in the first movement of the Sonata K.570.



Example 13: K.570/I, mm.41-44

While Example 12 shows Bartók's addition of *staccato* markings in the context of two slurred notes that have different rhythmic value, he also frequently added *staccato* markings on the second of two slurred notes of the same rhythmic value. Shortening of the last note of a pair of even notes that occur under a slur is obviously something that Bartók taught: "What he [Bartók] advocated . . . was that when two even notes are tied with a *legato* sign the other [or second] note should be played very short," wrote Andor Földes, one of Bartók's students.⁴² On the other hand, it is interesting that in the *Preface* to his edition of *Notenbüchlein für Anna Magdalena* (Rozsnyai, 1916), Bartók advocates against the practice of playing the last note of the slur *staccato*.⁴³ In his opinion the last note under a slur should be shortened only if the same carries the *staccato* marking, or if it is followed by a vertical line (|).⁴⁴

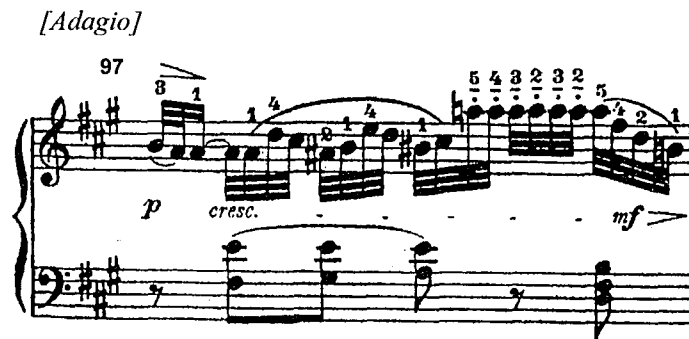
In a few instances, Bartók added *tenuto* markings over the pre-existing *staccato* dots to prevent too abrupt *staccato*. Consequently, the *tenuto* markings over the previous *staccato* dots had the very same role as the slur he added over the pre-existing *staccato* dots. An example of this can be seen

⁴²Malcolm Gillies, *Bartók Remembered*, (London: Faber and Faber, 1990), 92.

⁴³Bartók's "Preface" to *Notenbüchlein für Anna Magdalena* is reprinted in Somfai's article "Nineteenth-Century Ideas." (Somfai, "Nineteenth-Century Ideas," 82). The shortening of the last note under the slur must have been a well established practice at the turn of the century. In his book about expression in piano playing nineteenth-century writer Adolph Christiani states that as a rule "the final note of slurred groups . . . should be shortened to about one-half of its noted [written] value." (See Adolph F. Christiani, *The Principles of Expression in Pianoforte Playing* [New York: Harper & Brothers, 1886], 162.) The editors of the 1871 Cotta edition of Mozart must have agreed in this with Christiani, as they indicated *staccato* markings over the final notes of a majority of slurs.

⁴⁴Somfai, "Nineteenth-Century Ideas," 82. The vertical slash is a sign Bartók used for separation of phrases. This sign can be found in his Mozart edition and also in his own music (for instance, the same marking can be found in Nos. 87, 88, and 89 of *Mikrokosmos*).

in measure 108 of the *Adagio* variation of K.331/I (see Example 14) in which Bartók added the *tenuto* markings over the pre-existing *staccato* markings.



Example 14: K.331/I, m.97

2.2. Articulation markings added to previously unmarked passages

In his Mozart edition Bartók added *legato* slurs, or articulation signs such as *staccato*, or the combination of the two to most of the previously unmarked passages. In addition, he also frequently indicated the textual articulation suggestions such as *non legato*, or *leggiero*. Some of his slurs deserve attention because of their effectiveness, and Bartók's combinations of *staccato* and *legato* exhibit an individual touch. Example 15 shows two of Bartók's *legato* slurs (see the slurs in the left hand part; the slurs in the right hand are from Rudorff's edition).

Bartók's slurs in Example 16 a) create a very effective interplay, stressing the canonic imitation between the hands. Example 16 b) shows

Cotta's version of the same measures for a comparison. The continuous *legato* indicated by the editors of Cotta is typical.



Example 15: K.309/II, mm.30-31



Example 16: K.279/III, mm.72-75: a) Bartók, b) Cotta

Another example of interesting slurs occurs in measures 27-32 of the first movement of the Sonata in D major, K.284 (Example 17; the arrows in the example point to Bartók's slurs). His off-beat slurs in measures 27-29 of this movement emphasize the first notes in the sequence of falling thirds.

[Allegro]

Example 17: K.284/I, mm.27-32

Bartók frequently added *staccato*, *tenuto*, and *half-tenuto* (dotted tenuto) signs to previously unmarked quarter-notes and eighth-notes. The *staccato* markings in measures 30-32 in Example 17 are Bartók's additions. Apparently he wished the left hand octaves to be short. Examples 18, 19 and 20 demonstrate further instances of Bartók's additions of *staccato*, *half-tenuto* and *tenuto* signs.

[Allegro assai]

Example 18: K.280/I, mm.1-4

As can be seen from Example 18, Bartók at times indicated pedal over his own (as well as occasionally over Mozart's) *staccato* markings. The *staccato* markings in Example 18 are in contradiction with the indicated pedaling.



Example 19: K.284/I, mm.13-14



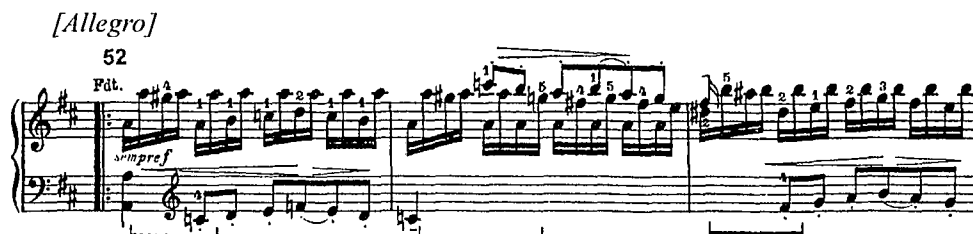
Example 20: K.331/I, mm.5-8

Bartók explained *half-tenuto* as an indication for duration as well as for touch: the note with the *half-tenuto* sign should be played with the *tenuto* touch, and the note's duration should be held at least one-half of its full rhythmic value.⁴⁵

Bartók often suggested imaginative combinations of slurs and *staccato* markings in some passages that were left unmarked by the editor of the

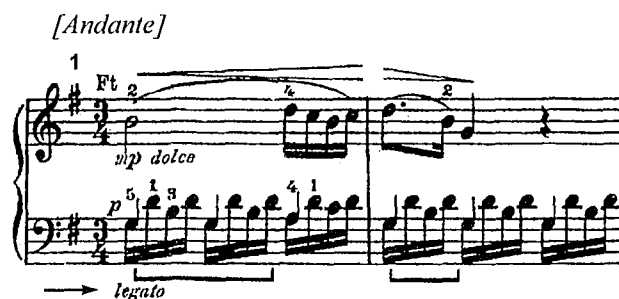
⁴⁵Benjamin Suchoff, *Guide to Bartók's 'Mikrokosmos'*, (London: Boosey and Hawkes Music Publishers Limited, 1971), 14.

edition he consulted for a particular sonata. His playful combination of *staccato* and *legato* in Example 21 stresses an off-beat eighth-note.



Example 21: K. 284/I, mm. 52-54

Added written indications such as *non legato*, *legato* or *legatissimo*, and *tenuto*, and *leggiero* or *leggierissimo* are common in Bartók's edition. Example 1 a) on page 12, and Examples 22-25 show some of the occurrences of Bartók's written articulation indications.⁴⁶



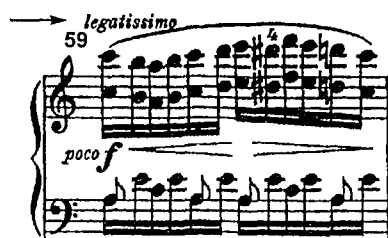
Example 22: K. 545/II, mm. 1-2

Bartók did not indicate any damper pedal in the octave passage for which he indicated *legatissimo* (Example 23), nor did he indicate any special fingering for the octaves (except for one fourth finger indication). He

⁴⁶The added quarter-note stems in the left hand part of Example 22 and eighth-note stems in the left hand part of Example 23 are Bartók's additions that indicate "finger pedaling." For a discussion of finger pedaling see page 78 below.

probably expected performers to play the octaves as smoothly as possible to achieve the desired effect of *legatissimo*.

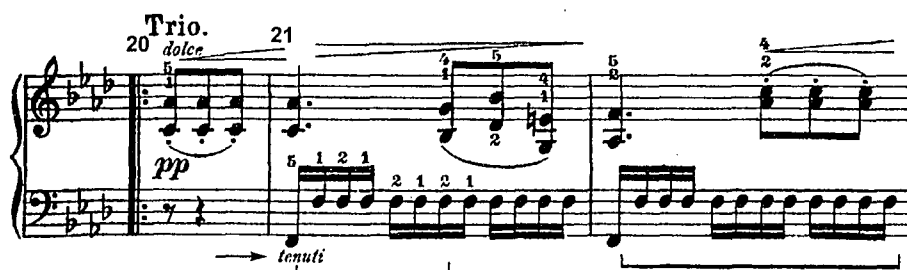
[*Andante grazioso*]



Example 23: K.331/I, m.59

Bartók probably wanted to avoid overly short repeated notes, so he added the indication *tenuti*, as well as damper pedal indications for measures 21-22 of the slow movement of the Sonata K.330 (Example 24). In the Sonata K.311 Bartók specified *leggiero* for a light performance (Example 25).

[*Andante cantabile*]



Example 24: K.330/II, mm.21-22

[*Allegro*]



Example 25: K.311/III, mm.143-144

Editors of the last century felt that it was their duty to make the editions practical for teachers and students by indicating articulation in unmarked passages, or by freely changing the slurs in the music from the previous eras. The practice of supplying the articulation was continued not only to the beginning of our century, but is still present for pedagogical purposes.⁴⁷ It is not surprising, therefore, that Bartók simply continued the same practice, even though some of his contemporaries (Schenker, for instance), or even predecessors (such as Brahms and Rudorff) went back to the primary sources to produce Urtext-like editions.⁴⁸ After all, Bartók's edition was intended as an instructive edition, to be used in Hungarian primary, secondary, or college-level music schools.⁴⁹ Bartók made articulation suggestions for almost all of the text of the sonatas, although a few passages he did leave unmarked. His most original suggestions occur when he indicates slurs or slur-*staccato* combinations for previously unmarked passages.

⁴⁷One thinks of the Alfred instructive editions. For example, Alfred's *The Well-tempered Clavier* (1981), and their edition of Beethoven's sonatinas (1986) contain editorial articulation markings. (See Willard A. Palmer, ed., *J. S. Bach: The Well-tempered Clavier* [Van Nuys, Calif.: Alfred Publishing Company, 1981]; and Maurice Hinson, ed., *Ludwig van Beethoven: Seven Sonatinas for the Piano* [Van Nuys, Calif.: Alfred Publishing Company, 1986].)

⁴⁸Hinson holds that Brahms' editions (he edited Couperin, Chopin, as well as Mozart's Requiem for the *Gesamtausgabe* edition) were based on primary sources such as autographs and original editions. He also adds that "Brahms' editorial editions [additions?] reflect great reliability and accuracy of his editorial work, and [that] his work took place at the same time that some of the 'great performer' editions [he probably refers to instructive, heavily edited editions] were produced." See Maurice Hinson, "Brahms as Editor," *Journal of the American Liszt Society* 14 (December 1983): 35.

⁴⁹"Most [of Bartók's editions] were intended as texts to be used for the performance of pieces prescribed for the various grade examinations leading to entry into courses at the Academy of Music in Budapest, and also for the internal grades of the Academy itself." Gillies, "Bartók as Pedagogue," 74.

Thus, many of his articulation suggestions in previously unmarked passages are instances where Bartók's pianistic persona comes alive the most.



III. DYNAMIC MARKINGS

Although Bartók's edition of Mozart does not include an introduction or explanation of his editorial policies, a footnote to the Fantasy K.475 explains the editor's approach to dynamics in Mozart:⁵⁰

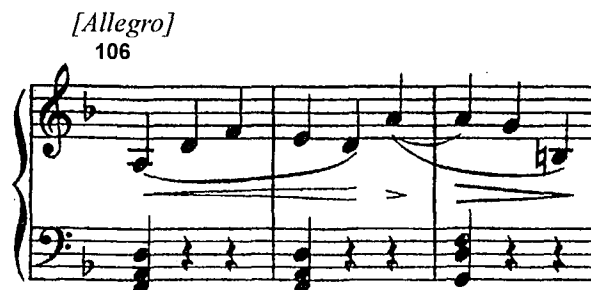
In Mozart we find almost no dynamic indications other than *f* and *p* (with an occasional *mf* and *pp*). Even an accent is marked simply with an *fp*. Therefore, the *f* must be understood in his works in a broader sense; at different times it signifies a different balance of volume. In such cases we have put the *f* of the original [Bartók refers here to his sources] in parentheses; and we have added the dynamic indication which corresponds to modern usage.⁵¹

⁵⁰Because Bartók studied the Fantasy prior to editing Mozart sonatas, K.475 was also one of the first works by Mozart that Bartók edited. See Somfai, "Nineteenth-Century Ideas," 83. All of Bartók's footnotes were originally written in German and Hungarian, and that is how they appear in the Rozsnyai publication as well as in the Editio Musica Budapest score. The Kalmus reprint had all of the footnotes translated into English by Alexander Lipsky, who also wrote the Preface to the Kalmus score.

⁵¹This footnote is located on page 251 of Bartók-Mozart. About forty years following the printing of Bartók's edition, his words on dynamics in Mozart were confirmed by noted Mozart scholars Eva and Paul Badura-Skoda. They stress that "Mozart was familiar with all the dynamic gradations between *pp* and *ff* (*pp*, *p*, *mp*, *mf*, *f*, *ff*)" but was "often content . . . to give mere hints about dynamics." Since *p* and *f* are the most common of Mozart's dynamic markings "it is quite clear that in Mozart's works, *p* and *f* are merely basic types. Thus a *p* in Mozart can mean *p* or *pp*, but also *mp* in present-day notation, while *f* takes in all the gradations from *mf* to *ff*." (Badura-Skoda, *Interpreting Mozart*, 20.)

Bartók added dynamics to the text either by modifying the markings he found in the sources he used, or by supplementing those markings with detailed dynamic schemes of his own. When he modified a dynamic marking, he added term(s) and/or abbreviation(s)—such as *poco*, *sempre*, *subito*, or *m* for *mezzo*—immediately before or after the marking. Many times, as explained in the above quotation, he placed an original marking in parentheses and added his own dynamic marking(s). All of Bartók’s additions and modifications were set in small letters, and are thus clearly distinguishable from the text he copied from his sources. While some of Bartók’s added *crescendo* and *decrescendo* markings written in the form of hairpins (as  and ) appear thinner than the hairpins that he copied from his two main sources (the *Gesammtausgabe* and Rudorff’s edition), most of them are not distinguishable from the hairpins that stem from his sources. Since Mozart “seems not to have used the hairpin signs in his piano music,”⁵² the more recent editions consulted by the author for this study (the *Neue Mozart Ausgabe* and the Henle edition) do not employ any such markings. The hairpin signs indicated in the *Gesammtausgabe* and Rudorff’s edition are thus obviously not authentic.⁵³ While Bartók copied the hairpins of his sources, only occasionally were those hairpins set in thicker, darker lines. In Example 26, the thin *crescendo* marking is Bartók’s, while the thick *decrescendo* marking stems from the *Gesammtausgabe*. In conclusion, none of the hairpin markings in Bartók’s edition are Mozart’s own; the majority of them originated with Bartók, while others were copied from his sources.

⁵²Sandra Rosenblum, *Performance Practices in Classic Piano Music* (Bloomington: Indiana University Press, 1988), 70.



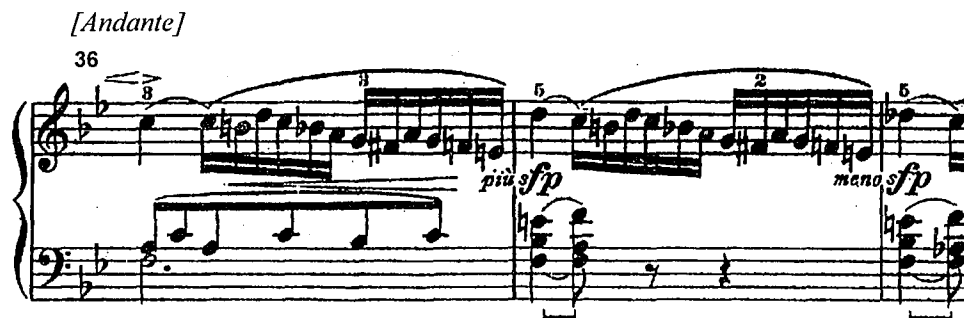
Example 26: K.332/I, mm.106-108

3.1. Modifications of pre-existing dynamics

Bartók often modified pre-existing dynamics by placing letter abbreviations (such as putting letter *m* in front of *p* for *mezzo-piano*), and/or musical terms (such as *poco*, *più*, *meno*, *sempre*, *subito*, or *pesante*) immediately before or after certain dynamic markings. Example 27 shows Bartók's addition of *più*, 's,' and *meno* to the pre-existing *forte-piano* markings.⁵⁴ As is apparent from this example, the letters or words added to the pre-existing

⁵³A comparison of the *Gesammtausgabe* with the *Neue Mozart Ausgabe* and the Henle edition disclosed that some of the hairpin markings in question were occasionally employed in the *Gesammtausgabe* as substitutions for Mozart's *crescendo* or *decrescendo* abbreviations, while a number of them seem to originate with the editors of the *Gesammtausgabe*. Whether the editors of that score copied their dynamic and other markings from some other edition, an established practice of the last century, is not investigated in this study. For present purposes, I am attributing the unauthentic hairpin signs, as well as the unauthentic articulation to the editors of the *Gesammtausgabe*. There are only twelve added hairpin markings in Rudorff's edition. They can be found in the Sonata in C major, K.309; the Sonata in B-flat major K.570; and the Sonata in A major, K.331. Since K.309 and K.570 were solely based on the *Oeuvres complètes* published between 1896 and 1806 by Breitkopf and Härtel, and Rudorff also consulted the *Oeuvres complètes* for K.331, it is obvious that these unauthentic dynamic markings come from that edition.

⁵⁴The tiny *crescendo* and the accent sign above the quarter-note C in the right hand part, and the *crescendo* hairpin between the staves in measure 36 of Example 25 are also Bartók's additions.



Example 27: K.533/494/II, mm.36-38

dynamics were set in small letters. This way Bartók avoided changing the text, but was still able to convey his suggestions to the performer.

As mentioned above, a number of Mozart's dynamic markings frequently appear in Bartók's edition in parentheses. For example, the very first dynamic marking of the Fantasy K.475—*forte*, written over the note C in unison—is in parentheses. Since the second note of the Fantasy already carries Mozart's *piano* indication (in Bartók's edition this *piano* was modified to *mezzo-piano*) and thus *forte* affects only the first note (C), Bartók replaced the *forte* with the *marcatissimo* (^) markings (see Example 28).⁵⁵

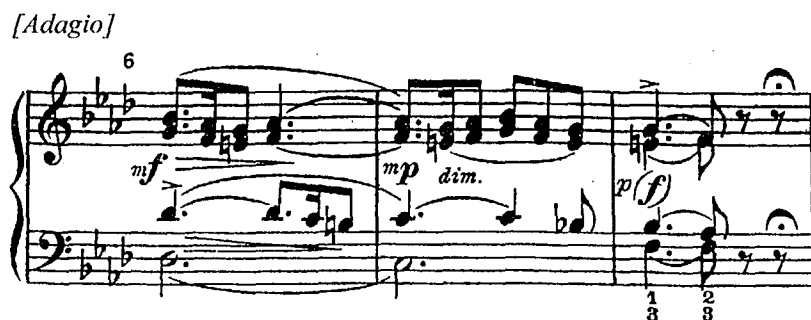
Measure 8 of the slow movement of Sonata K.280 also contains a *forte* marking that is enclosed in parenthesis. Example 29 shows measures 6-8 of this movement. Bartók modified Mozart's *piano* in measure 7 to *mezzo-piano* and added to it a *diminuendo*; and for Mozart's *forte* in mea-

⁵⁵The indication a) that can be seen next to the parenthesized *f* in Example 28 leads the performer to the footnote (quoted on page 33) by Bartók. In *Neue Mozart Ausgabe*, Henle, and Broder editions both slurs of Example 28 end at the bar line, that is, at the C unison. I do not know what was the main source for the Fantasy in C minor, so I cannot tell whether the extended slurs in this example are Bartók's.

sure 8 (which Bartók thought too loud), he substituted the *marcato* symbol. In addition, he suggested *piano* as the basic dynamic level of measure 8.⁵⁶



Example 28: K.475, mm.1-2



Example 29: K.280/II, mm.6-8

In the same movement Bartók indicated a *crescendo* above the *forte* indication in parentheses (see Example 30). Such treatment of the text shows Bartók's concern about proper metric accentuation: to prevent the less experienced performer from over-stressing the weak beat under which

⁵⁶In his survey of several recordings of the opening movement of the Sonata in E-flat major, K.282 Malcolm Bilson stated that "it seems not possible to really burst forth in the *forte* [see *fortes* in measures 4 and 5] on the modern piano, because the sound would be too crude." All but one of the recordings used for the survey utilized modern instruments. See Malcolm Bilson, "Execution and expression in the Sonata in E flat, K282," *Early Music* 20 (1992): 241. It may have been the same viewpoint that frequently led Bartók to modify the *forte* markings of his sources by placing them in parentheses and adding other dynamic markings.

the *forte* marking was originally placed, he substituted the *crescendo* (which peaks in measure 58 in *mezzo-forte*) for the authentic *forte* marking.



Example 30: K.280/II, mm.57-58

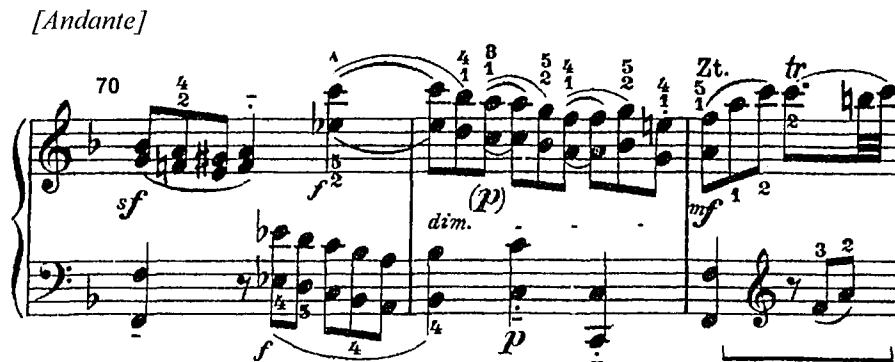
Bartók's extreme sensitivity regarding accentuation was best described by his student Júlia Székely:

On account of a single accent he [Bartók] was not averse to making the student get up from the piano fifteen or twenty times. First of all, he demonstrated at the second piano the accentuation he had in mind--which alone was deemed correct. Then, if the student did not succeed in adopting this exact sound from him, he stood up, took his place at the first piano, and demonstrated the same thing there. . . . [If still unsatisfied with the student's accentuation] he made the student stand up again and again, because again and again he wanted to demonstrate the same accentuation or rhythmic figure.⁵⁷

The three examples above show Bartók's modification of *forte* markings; he also frequently enclosed *piano* markings in parentheses. For instance, in measure 71 of the slow movement of Sonata K.279 Bartók parenthesized the authentic *piano* marking and replaced it with the *diminuendo* (see Example 31). The factors that led Bartók to make this suggestion

⁵⁷Gillies, *Bartók Remembered*, 135-136.

could have been: a) the *forte* marking of the previous measure,⁵⁸ b) the fact that the *piano* marking appears exactly under the syncopation (which is usually slightly stressed in performance), c) the strong dynamic marking in measure 73 (*forte*, modified by Bartók to *mezzo-forte*).



Example 31: K.279/II, mm.70-72

In some instances Bartók parenthesized a whole series of dynamic markings in his edition. An example of this treatment can be seen in the last movement of Sonata K.457, where a series of *f* and *p* signs appear in parentheses at four different instances.⁵⁹ Example 32 shows measures 74-78 of that movement. Bartók parenthesized the *forte* and the *piano* signs and added a *sempre crescendo*; also, he placed the *marcato* markings over all but one of the notes that originally had *forte* markings.

Because Bartók was concerned with the degree of loudness or attack in performance of Mozart's *forte-piano* and *sforzando* markings, he frequently enclosed them in parentheses. Depending on the context, he indicated *marcato*, *marcatissimo*, *crescendo*, or other markings in addition to the

⁵⁸In measure 70, the first *forte* marking that stems from Rudorff's edition is transformed by Bartók into *sf*, while Bartók indicates *forte* in the latter part of the measure.

⁵⁹This can be seen in measures 74-78, 82-85, 197-200, and 205-210.



Example 32: K.457/III, mm.74-78

parenthesized *forte-piano* and *sforzando* signs. The second movement of K.309 stands as a good illustration of this practice. To discourage the performer from producing excessively strong *forte-pianos* in that slow movement,⁶⁰ Bartók placed the majority of the *forte-piano* markings in parentheses and added *marcato* or *marcatissimo* signs (see the first measure of the movement in Example 10 on page 22 where *marcato* markings were added to the parenthesized *forte-piano* marking).⁶¹ Although his modifications of the dynamic markings are self-explanatory, Bartók found it necessary to explain his practice in a footnote: “These and similar *fp* indications have the meaning of weaker *marcato* signs.”⁶²

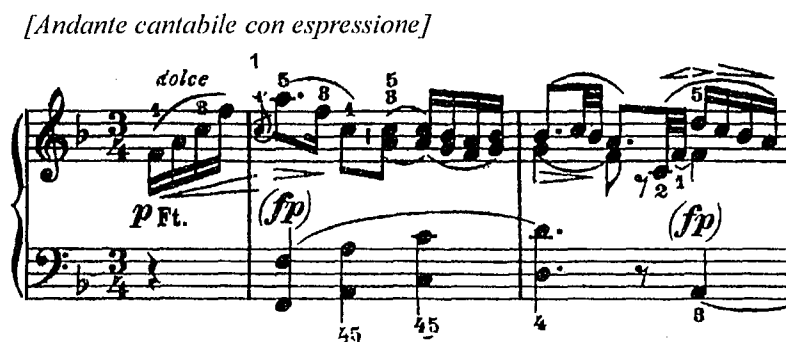
In some cases the *fp* markings are enclosed in parentheses with no accent sign substituted for the affected note. This can be seen in the slow movement of K.310 where the *forte-piano* of the first measure seems to have been substituted with a *crescendo* in the upbeat to that measure (see

⁶⁰Overly strong *forte-pianos* would impair the lyrical character of the movement.

⁶¹Eva and Paul Badura-Skoda share this view: “Naturally, the *fp* accent should not be exaggerated.” They stress that the *fp* markings such as the ones in the slow movements of the Sonata K.309 should “never to be taken as more than indications of a slight accent for expressive purposes.” See Badura-Skoda, *Interpreting Mozart*, 23.

⁶²An asterisk below the *fp* marking in Example 10 on page 22 leads the performer to Bartók’s footnote, which is located at the bottom of page 139 in Bartók-Mozart.

Example 33). Since Bartók's *crescendo* indication would naturally lead one to play the A on the downbeat of the opening measure with an emphasis, he enclosed Mozart's *fp* indication in parentheses, and added a *diminuendo* hairpin.



Example 33: K.310/II, mm.1-2

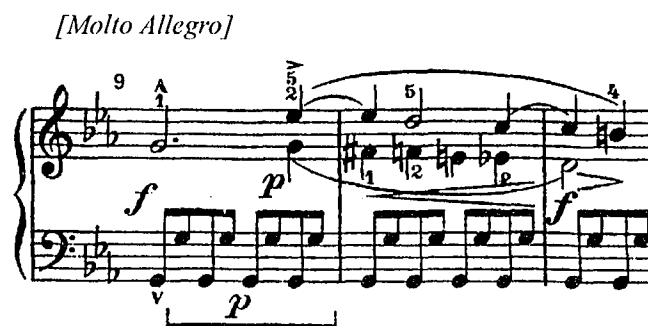
3.2. Bartók's added dynamic markings

Other than modifying the pre-existing dynamics, Bartók supplied the performer with additional dynamic markings of his own. He indicated an abundance of dynamics in the movements that had original dynamic markings, as well as those that had none.⁶³ In both cases, Bartók indicated in detail all he thought was necessary for effective performance.

In order to transform some of Mozart's terraced dynamics (such as when a *forte* passage is followed by a *piano* passage) into gradual ones, Bartók often suggested *crescendo* or *decrescendo*. Example 34 shows measures 9-11 of the first movement of Sonata K.457 in which Bartók seems to have

⁶³That is, movements of the sonatas that appeared in Bartók's sources with no dynamic indications.

indicated the *crescendo* and the *decrescendo* in order to smooth the sudden changes between *piano* and *forte*.⁶⁴



Example 34: K.457/I, mm.9-11

In long passages with a single original dynamic marking, Bartók frequently added detailed dynamic schemes. In such sections, Bartók's additional markings alter Mozart's basic dynamic level (such as *forte* or *piano*). For example, *forte*, found in measure 104, is Mozart's only dynamic indication for measures 104 to 128 of the third movement of Sonata K.281. In the course of those twenty-five measures Bartók wrote about thirty various markings (not counting *marcato* and *marcatissimo*) that range from *piano* to *forte*, heedless of Mozart's unvaried *forte* indication. Example 35 shows Bartók's suggestions in fourteen measures of this passage.

Similarly, in the third movement of Sonata K.311 Bartók supplied twelve dynamic markings during the course of ten measures that were not marked by Mozart (Example 36). This section shows Bartók's special liking for the "echo" effect: regardless of the *forte*, Mozart's only indication in the

⁶⁴ Although Bartók's source of this sonata is unknown, I believe these hairpins originated with him.

[Allegro]

104

106

110

113

cresc. *dim.* *p* *f* *poco rit.* *Ft.* *a tempo (ma tranquillo)* *sf* *p* *mp* *dolce*

Example 35: K.281/III, mm.104-117

section (it can be found in measure 193), Bartók suggested *piano* for the repeat of measures 196 and 197 in measures 198 and 199.⁶⁵

At times, Bartók suggested the “reversed echo” effect, indicating a stronger dynamic for the repeat of the passage. He used this effect in measures 39-41 of the first movement of K.309. Although Mozart’s marking for this section is *piano* (see measure 35), Bartók indicated *mezzo-forte* for measures 39-41, which are almost identical to measures 35-37 (see Example 37).

⁶⁵ Another example of the “echo” effect can be seen in measures 109-112 of Example 33.

[Allegro]

193 *f*

sempre f

198 *p* *mf*

202 *f* *piu f*

Example 36: K.311/III, mm.193-205

[Allegro con spirito]

35 *scherzando* *p*

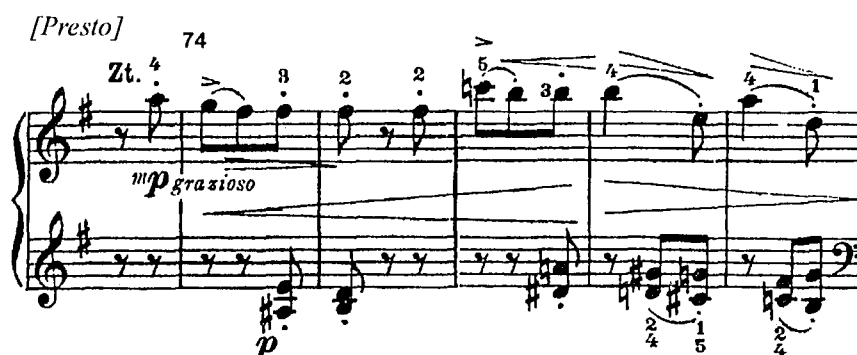
piu p

39 *mf* *cresc.* *f*

Example 37: K.309/I, mm.35-43

In his effort to provide detailed indications, Bartók occasionally marked two different dynamic levels, one above the other. A good example

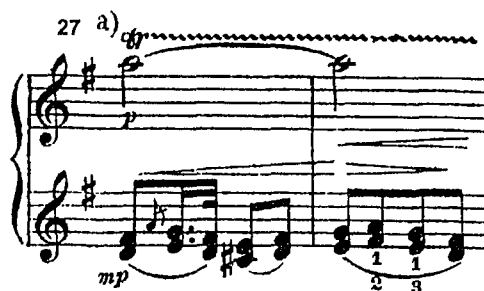
of “double dynamics” is found in the last movement of K.283. The upper hairpins in Example 38 (the ones immediately above the right hand part, as well as the *decrescendo* hairpin in measure 74) were probably meant for the “local” level, or smaller musical unit (two to three notes); and the lower hairpins (the ones in between the staves) were indicated for the “global” level, or bigger musical unit (a few measures, or the phrase). Bartók copied the *p* for the left hand part in measure 74 from Rudorff’s edition. This indication was left untouched, as it showed an appropriate starting dynamic level for the entrance of the left hand.



Example 38: K.283/III, mm. 74-78

Another example of “double” dynamics can be found in measure 28 of the second movement of Sonata K.311 (Example 39). The *crescendo* of measure 28 is meant for the right hand trill, while the *decrescendo* indication is for the left hand melodic line.

[Andante con espressione]



Example 39: K.311/II, mm.27-28

The dynamics of measures 83-92 of the opening movement of K.576 are further proof of Bartók's need to indicate detail. In this section (see Example 40), he marks different dynamics for each hand: the *mp* in measure 86 is for the right hand (achieved by the *crescendo* indicated in measures 83 through 86), and the *p* is for the left hand, which will at this point start its *crescendo*. In measure 89 the *mf* is for the left hand, and the *p* is for the right hand.⁶⁶ Notice also the *decrescendo* markings in measures 84, 85, 87 and 88, creating "sigh" effects.

In addition to the aforementioned footnotes written by Bartók (see pages 33 and 39), another two deal with the dynamics. One pertains to the voicing of a chord in the third movement of the Sonata in D major, K.284: "the lowest note, A sharp (it really should be written as B flat) has to be brought out" (see footnote a) in Example 41).

⁶⁶Because the *mp* and *p* in measure 86, and *mf* and *p* in measure 89 were printed side by side one could argue that the *piano* indication is for the second eighth-note of those measures. However, a study of the dynamics immediately preceding those measures makes it clear that Bartók has intended each of the two dynamics for a different hand.

[Allegro]

Example 40: K.576/I, mm.83-89

[Allegretto]

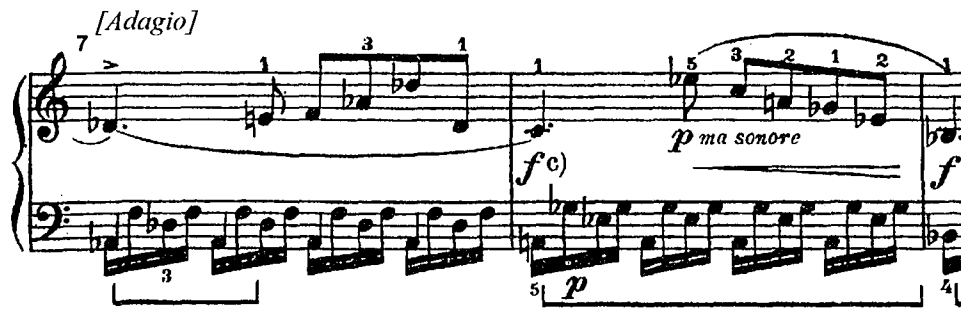
- a) Az *ais-t* (tulajdonképen *b-nek* kellene lennie) kell kiemelni.
 a) Der unterste Ton, *ais* (eigentlich sollte er *b* sein) soll hervorgehoben werden.

Example 41: K.284/III, mm.66-67

Another footnote reads: “Here a real, quasi-orchestral *f* is intended.”⁶⁷ Bartók wrote this footnote with regard to Mozart’s *forte* indication in measure 8 of the Fantasy in C minor, K.475 (Example 42).

Since the purpose of his edition was to give the less experienced performers lessons in interpretation, and because Mozart’s dynamic markings

⁶⁷The German text reads: “Hier ist ein tatsächliches *f*, ein quasi orchestrales *f* gemeint.”



Example 42: K.475, mm.7-9

are often scarce (in some movements they are totally absent), Bartók supplemented Mozart's dynamics as he found them in his sources, indicating the smallest details.

Bartók's modifications of the original dynamic markings were possibly the result of several factors, one of which was surely his exposure to the free approach to editing at the turn of the century: some editors of instructive editions commonly changed composers' text in all of its parameters. The following passages from the Cotta Mozart edition and the corresponding measures from the *Neue Mozart Ausgabe* (Examples 43 and 44) show some of the striking text differences between the two editions; notice especially the altered pitches in the right hand part of Example 43 a), and the altered rhythm in the right hand part of measure 103 in Example 44 a). Also, Bartók must have been influenced to some degree by the musical tastes of the time. Further, the fact that Mozart often limited himself to *forte* and *piano* was an apparent reason for Bartók's modifications of the dynamic markings.⁶⁸ That the performer should vary the volume of the dynamic indications according to the musical context is stressed by Leopold Mozart: "Wherever a *forte* is written down, the tone is to be used with moderation. . . . Often a note

a) Cotta:

[Andante con espressione]

b) Neue Mozart Ausgabe:

[Andante con espressione]

Example 43: K.311/II, mm.9-12: a) Cotta, b) *Neue Mozart Ausgabe* (reprinted by permission)

demands a strong accent, at other times only a moderate one, and then again one which is hardly audible.”⁶⁹ Bartók also possibly recognized that a difference in sound between the modern grand piano and the instruments of Mozart’s time requires the modification of certain dynamics.⁷⁰

⁶⁸A study by Audun Ravnan of the dynamic markings of all of Mozart’s sonatas concludes that “*f* accounts for approximately 41 percent of all of the dynamic marks, and *p* for 44 percent of a total of 2,244.” (Rosenblum, *Performance Practices*, 60.) That Mozart almost exclusively indicated those two markings seems to have been a matter of convenience, and does not imply that he wrote the sonatas for the harpsichord. Rosenblum adds: “Although it is uncertain which keyboard instrument Mozart might have intended for many of his solo works composed between 1774 and 1777 [this includes sonatas K.279-284, written probably in winter 1774-1775], there seems to be no doubt that all of his solo keyboard sonatas and all his works for keyboard after 1777 . . . were written for the fortepiano. If nothing else, the frequency of dynamic indications—including *crescendo* and *decrescendo*--in the first six sonatas K.279-284 [the *crescendo* and *decrescendo* markings are found in Mozart’s autographs] . . . provides strong evidence of their intended instrument [i.e. fortepiano].” (Rosenblum, *Performance Practices*, 22.)

⁶⁹Mozart, *Treatise*, 222.

a) Cotta:

[Allegro moderato]

b) Neue Mozart Ausgabe:

[Allegro moderato]

Example 44: K.330/I, mm.103-104: a) Cotta, b) *Neue Mozart Ausgabe* (reprinted by permission)

Finally, because the accent signs for *marcato* and *marcatissimo* (> and ^, respectively) were not common in Mozart's time, Mozart used the *sforzando* and the *forte-piano* markings in their place.⁷¹ Obviously, the *sf* and the *fp* need to be executed according to their context. Bartók's concern for the appropriate attack in the execution of certain *forte-piano* and *sforzando* markings by Mozart is evident from his treatment of those indications: he frequently enclosed them in parentheses and added the marking he found most appropriate for the particular musical context.

⁷⁰On the differences between modern pianos and those of Mozart's day see Sandra Rosenblum's *Performance Practices in Classic Piano Music*. She states that "a full *mezzo-forte* or a restrained *forte* on a modern grand might approximate a full *forte* on an early instrument (irrespective of the differences in timbre); a *piano* might be close to an earlier *mezzo-piano*." (Rosenblum, *Performance Practices*, 55.) See also footnote 56 on page 37 of this study for a comment by Malcolm Bilson regarding *forte* as produced on modern pianos in performances of Mozart's music.

⁷¹Badura-Skoda, *Interpreting Mozart*, 22,23.

In comparison with the dynamic indications in the 1871 Cotta edition of Mozart's sonatas, the only instructive edition Bartók consulted, those in Bartók's edition are extremely detailed. He "introduced dynamic instructions into nearly every bar, going far beyond the level of detail provided in all earlier sources."⁷² Although some of Bartók's markings coincide with those found in the Cotta edition, Bartók's edition and the Cotta edition largely differ in their dynamics, so it does not seem likely that he based his dynamic suggestions on the Cotta edition. Moreover, the editors of the Cotta edition freely changed, altered and supplemented Mozart's dynamics with no due differentiation between their rendition and the composer's original text.

⁷²Gillies, "Bartók as Pedagogue," 76.

IV. EXPRESSION AND TEMPO MODIFICATION MARKINGS

Bartók's Mozart edition discloses a fairly large number of added expression markings and tempo modifications (tempo changes indicated in the course of a piece) that were set in small print. The editors of Bartók's source editions, the *Gesammtausgabe* and Rudorff's edition, did not add any such performance indications. Although the 1871 Cotta edition contains similar added performance indications, these differ from Bartók's, and are not nearly as numerous. All of the small print expression and tempo markings in Bartók's Mozart edition therefore stem from Bartók himself. The purpose of markings he added must have been to help less experienced performers find the right "mood" or the right timing, according to the current musical standards, for specific sections of sonata movements.

4.1. Added expression markings

Dolce is the most often added expressive marking in Bartók's Mozart edition (see Example 45; see also Example 33 on page 41).



Example 45: K.576/II, mm. 1-3, m. 1: *dolce*

Ernö Balogh, who studied piano with Bartók between 1909 and 1915,⁷³ recalled the following:

Bartók had no use for sentimental playing, which does not mean that he forbade emotional expression. In fact, my music has many of his pencil marks indicating either ‘*espressivo*’ or the same, in his shortened way, ‘*espr.*’ There are also several ‘*dolce*’ marks, by which he meant gently, while by ‘*espressivo*’ he meant a singing tone with feeling.⁷⁴

In addition to *dolce*, added expression markings, such as *cantabile*, *grazioso*, *semplice*, or *dolcissimo*, suggest to performers the character Bartók found most suitable for a particular passage. In the first movement of Sonata K.330 Bartók “characterized” the first theme with the *cantabile* indication (Example 46 a), measure 1), while for the second, more gracious theme (Example 46 b), measure 19), he indicated *grazioso*. The first theme, while at the same general dynamic level as the second theme (*mezzo-piano*),

⁷³Gillies, *Bartók Remembered*, 44.

⁷⁴*Ibid.*, 46. Example 10 on page 22, and Example 11 on page 22 show the beginnings of slow movements (of Sonatas K.309 and K.283); in both Bartók added the indication *cantabile*.

will sound in the performance a bit louder because of the indicated pedaling, and possibly also because of the *cantabile* indication.

Allegro moderato.

a)

b)

[Allegro moderato]

Example 46: K.330/I, a) mm.1-2, m.1: *cantabile*, b) mm.18-20, m.19: *grazioso*

In the slow movement of the same sonata Bartók indicated *semplice* for the end of the section. As Example 47 shows, this section has a high point or climax on F in measure 26, so the rest of the phrase (which cadences into the relative major of the section's starting key, F minor), as Bartók's indication points, needs to continue in a “simple” manner.

[Andante cantabile]

24

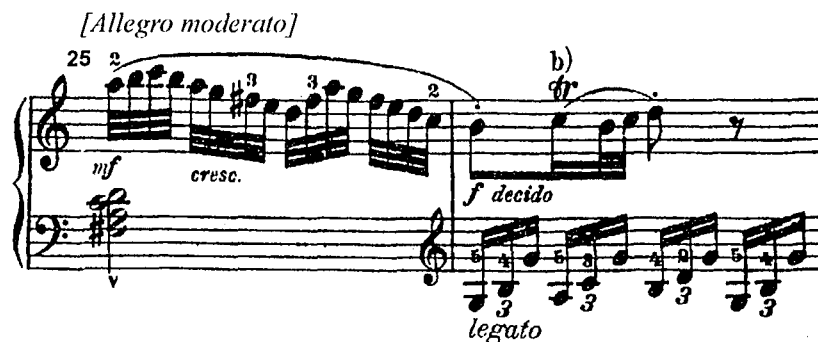
Example 47: K.330/II, mm.24-28, m.26: *semplice*

The *dolcissimo* in the next example shows Bartók's concern for the ending of a section in the Fantasy in C minor, K.475 (Example 48), suggesting that the performer execute it as gently as possible.⁷⁵



Example 48: K.475, mm.28-29, m.28: *dolcissimo*

For more “energetic” passages Bartók used markings such as *decido*, *vigoroso* and *energico*. Examples 49, 50 and 51 show some occurrences of these markings. The strong rhythmic structure and the *forte* indications are common in all of these examples, leading Bartók to suggest a strong, energetic approach for their performance.



Example 49: K.330/I, mm.25-26, m.26: *decido*

⁷⁵The indication d) at the end of measure 29 in Example 48, and indication b) in measure 26 of Example 49 lead performer to Bartók's footnotes on bottom of pages in which he suggested performances of these ornaments. Bartók's ornament realizations are discussed in the following chapter (see pages 86 forward).



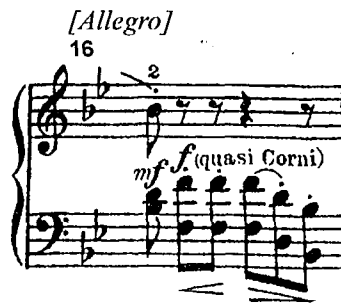
Example 52: K.494/533/III, mm.130-132, m.131: *raddolcendo*

The *sonore* indication in the Fantasy in C minor, K.475 points to the importance of presenting the main motive of the *Andantino* section clearly and with expression, regardless of the low register, which can sound “muddy” on certain pianos (Example 53).



Example 53: K.475, mm.95-98, m.97: *sonore, molto espressivo*

In order to avoid an exaggerated performance of Mozart’s *sforzandi* in the context of *pianissimo* (see Example 54), in the second movement of Sonata in C minor, K.457 Bartók indicated *sempre molto quieto*. This indication suggests to the performer to remain in the quiet mood of the previous section regardless of the sudden switch to the low register of the piano (which can “surprise” the less experienced performer with a louder sound than he/she anticipated).



Example 57: K.498a/III, m.16: *quasi Corni*

Although the *quasi Corni* indication in Example 57 is the only performance indication in Bartók's edition that suggests to the performer the sound of a particular instrument, Bartók's student Júlia Székely purports the fact that her teacher had an orchestral approach to interpreting Mozart.⁷⁶

In teaching Mozart's piano works Bartók checked whether the student was clear on the rules of scoring in Mozart's orchestral works. We had to know which voice Mozart would have given to the strings, which to the clarinet etc., should he have written the work in question as a movement of a symphony rather than a piano sonata. By clearing up these issues of scoring it became easier to tackle the performance of the work.⁷⁷

In certain sonatas Bartók's expressive markings divide the movements into structural sections. For example, in the first movement of the Sonata in G major, K.283 he indicated *cantabile* for the first theme, *pesante*

⁷⁶The only other reference to orchestral instruments is found in Bartók's footnote to the Fantasy in C minor, K.475, in which Bartók requires from the performer "a real, quasi-orchestral" *forte* (see page 47). Bülow also used references to orchestral instruments, as can be seen from his edition of Beethoven sonatas. In measures 98-99 of the first movement of the Sonata in C major, Op.53 ("Waldstein") he indicated *quasi Fagotto*, *quasi Flauto*, *quasi Clarinetto*, and *quasi Oboe*. This proves that references to orchestral instruments in nineteenth-century editions of piano music were not uncommon.

⁷⁷Gillies, *Bartók Remembered*, 136. It is interesting that Bartók indicated orchestral instruments in the piano transcription of his orchestral work *Two Pictures* (1910). The abbreviated references to instruments appear throughout the piano score of this work.

for the transition, *dolce* for the second theme, and *scherzando* for the varied statement of the second theme (Example 58).

The image displays four measures of a piano score, labeled 1, 16, 23, and 27. Measure 1 is marked 'Allegro. 1' and 'Ft. cantabile', with a piano (*p*) dynamic. Measure 16 is marked 'pesante' and 'f'. Measure 23 is marked 'Mt.' and 'mp dolce'. Measure 27 is marked 'scherzando'. The score is written for piano in G major, 4/4 time, with various articulations and dynamics indicated.

Example 58: K.283/I, m. 1: *cantabile*, m. 16: *pesante*,
m. 23: *dolce*, m. 27: *scherzando*

As seen from his expressive markings, Bartók's musical imagination was influenced by his ties with the musical tradition of the nineteenth century: he had studied piano with Liszt's student, István Thomán. That Bartók himself felt traces of Liszt's pianism in his own teacher is evident when he stated: "Thus, the most initiated hands [those of Liszt's student] imparted to me the mastery of poetically colouring the piano tone."⁷⁸ The expressive markings written by Bartók seem very appropriate for moods of sections to which they were appended, thereby "poetically colouring" Mozart.

⁷⁸Bartók, "About István Tomán," in *Béla Bartók Essays*, ed. Benjamin Suchoff (New York: St. Martin's Press, 1976), 490. Liszt expressed his view on performing in one of his letters: "For the virtuoso, musical works are in fact nothing but tragic and moving materializations of his emotions; he is called upon to make them speak, weep, sing and sigh, to recreate them in accordance with his own consciousness." Badura-Skoda, *Interpreting Mozart*, 2.

4.2. Tempo modification markings

Ernö Balogh wrote about Bartók's perception of tempo:

[Bartók] was against excessive rubatos and ritardandos which prevent the continuous, undisturbed flow of music. Within this continuous flow some freedom of tempi was permitted, but it had to be in the proper place, and in the proper proportion.⁷⁹

Some of the “proper places” where “freedom of tempo” was allowed were transitions between sections. Bartók emphasized many retransitions by slight tempo modifications. Example 59 shows Bartók's *ritardando* and *a tempo* indications at the retransition from the development to the recapitulation.⁸⁰



Example 59: K.457/I, mm.93-101, mm.95-99: *poco a poco ritardando*, m.100: *a tempo*

For most musicians a slight retardation of tempo at the end of a composition (depending, of course, on the general character or “mood” of the work) is a common practice. It is not surprising that Bartók, too, indicated this retardation at the endings of movements, using a variety of indications such as *calando*, *tranquillo*, *poco ritardando*, and so on. Bartók often, but

⁷⁹Gillies, *Bartók Remembered*, 46.

⁸⁰The fermata in measure 99 was written by Mozart. A similar treatment of the development/recapitulation retransition can be seen in measures 92 and 93 of Example 70 on page 68.

not always, followed his (or Mozart's) *smorzando*, *tranquillo*, and *calando* indications with an *a tempo* indication. This suggests that, in contrast to Mozart, whose *calando* and *smorzando* imply *diminuendo*, Bartók used *smorzando* and *calando* to prescribe both *diminuendo* and *ritardando*; also, Bartók's *tranquillo*, besides indicating a "peaceful" mood, may similarly indicate a slightly slower tempo from the basic tempo of the movement as well.⁸¹

Example 60 shows the end of the slow movement of Sonata K.457 in C minor.⁸² Bartók's *calando* indication in measure 56 is followed in the same measure by an *a tempo* indication, which is, in turn, followed by another *calando* in the last measure of the movement.

Some of Bartók's more surprising tempo modifications are his accelerated endings of some movements. Thus for the coda of the last movement of Sonata K.545 Bartók indicated *agitato* (Example 61); the first movement of Sonata K.309 and the last movement of Sonata K.311 are marked *poco più vivo* (Examples 62 and 63); and the third movement of Sonata K.457 has an indication *sempre acc. e cresc. al Fine* (Example 64).

⁸¹Suchoff has suggested that the *tranquillo* indication in Bartók's No.84 from *Mikrokosmos* stands for 'slower.' Suchoff, *Guide to Bartók's 'Mikrokosmos'*, 73.

⁸²Mozart's *manando* marking indicates a *decrescendo*. See Rosenblum, *Performance Practices*, 75.

54 *[Adagio]*

56

Example 60: K.457/II, mm.54-57, m.56: *calando*, *a tempo*; m.57: *calando*

[Rondo]

59

Fugg.
agitato

Example 61: K.545/III, mm.59-63, m.60: *agitato*

[Allegro con spirito]

152

poco più vivo

marcato

Example 62: K.309/I, mm.152-155, m.153: *poco più vivo*

[Allegro]

Example 63: K.311/III, mm.264-269, m.266: *poco più vivo*

[Assai Allegro]

Example 64: K.457/III, mm.307-319, mm.309-310: *sempre accel. e cresc al Fine*

Another example of Bartók's tempo acceleration at the conclusion of a movement occurs in "Alla Turca," the last movement of Sonata in A major, K.331. Bartók marked the beginning of its unusually long coda *più vivo* (Example 65, measure 97). Twelve measures before the end of this movement, he added *sempre più vivo*, possibly for an even faster tempo (Example 66, measure 116).

[Allegretto]

93

Uoda. *più vivo*

1. 2.

a)

98

a)

Example 65: K.331/III ("Alla Turca"), mm.93-102, m.97: *più vivo*

[Allegretto]

116

sempre più vivo

f subito

1 8 2 1

121

ff

Example 66: K.331/III ("Alla Turca"), mm.116-127, m.116: *sempre più vivo*

Bartók altered the basic tempo of movements not only at the main boundaries of their musical form (for example, at the ends of the exposition and the development sections), but occasionally in other places as well, depending on the musical context. Example 67 shows a broadening of tempo in the trio of the second movement in Sonata in A major, K.331. Since Bartók indicated *a tempo* in measure 85, it is obvious that *tranquillo*

and *sempre tranquillo* in measures 72 and 79, respectively, are intended to suggest a slightly slower tempo for those measures. Bartók found the new expressive theme (commencing in measure 73 in the surprising key of C major) and the transition back to the opening theme of the trio (measures 79-84) deserving of a different tempo.⁸³

[Trio]

Example 67: K.331/III, mm.65-86, m.72: *tranquillo*, m.79: *sempre tranquillo*, m.85: *a tempo*

Similarly Bartók marked the second theme of the first movement in Sonata in C minor, K.457 *poco meno vivo* (see Example 68). In this instance, however, there is no indication for a reinstatement of the original tempo in the measures that follow.⁸⁴

⁸³The notion that a change of key should be stressed in performance by different tempo is described in Czerny's third part of *Pianoforteschule* (1839) titled *Von dem Vortrag*. See Christiani, *Principles of Expression*, 269.

⁸⁴As can be seen from Example 68, Bartók also marked this theme *cantabile* in contrast to the first theme that carries his indication *energico*.

[Allegro molto]

19 *f* *energico* *non legato* *mf* *dim.* *p* *poco meno vivo* *Al. cantabile*

Example 68: K.457/I, mm.19-24, m.23: *poco meno vivo*

Example 69 shows the beginning of the development of the first movement in the Sonata in B-flat major, K.333. Bartók's *tranquillo* (see the upbeat to measure 64) gives this variant of the movement's opening theme a reflective mood. In fact, the seven measures of the *tranquillo* section, while bringing back the elements of the opening theme, have a transitional character, leading to the more aggressive section (marked *a tempo*) that starts in measure 71.

[Allegro]

64 *mp espr.* *tranquillo* *poco cres.* *poco f* *dim.* *p grazioso* *molto espr.* *a tempo* *legato*

Example 69: K.333/I, mm.64-73, m.64: *tranquillo*, m.71: *a tempo*

The sixteenth-note movement beginning in measure 71 continues through most of the remainder of the development section; after it finally subsides into eighth-notes value, Bartók indicated *tranquillo* again (Example 70). Incorrectly spelled *tranquillo*, this section (measures 86-92) leads to the recapitulation, which is further prepared by Bartók's *poco ritardando* and *a tempo* indications in measures 92 and 93.

[Allegro]

86 *tranquillo*
p dolce *mp*

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

92 *mf* *dim. poco rit.* *dolcissimo* *p* *Ft. a tempo*

Example 70: K.333/I, mm.86-94, m.86: *tranquillo*, m.92: *poco ritardando*, m.93: *a tempo*

Example 71 shows some of Bartók's tempo indications in the slow movement of Sonata in C major, K.309. Mozart's tempo indication *Andante un poco adagio* for this movement is itself a little ambiguous, but could be "translated" as a slow *andante*. Bartók's *poco più andante* marking for the new theme (Example 71 b), measure 33) probably stands for a slightly faster *andante* tempo.⁸⁵ It is obvious that the new key and the character or mood caused Bartók to perceive this section as having slightly different tempo. At

the return of the opening theme (Example 71 c), measure 45), he instructed the performer to return to the original tempo, as can be seen from his *a tempo* marking.

a) 1 Andante un poco adagio. ♩ = 56
cantabile
p (fp) mp

b) 33 poco più andante
dolce p tenuto

c) 45 (a tempo)
p (fp) mp (fp)

Example 71: K.309/II, a) mm.1-2, b) mm.33-34, m.33: *poco più andante*,
c) mm.45-46, m.45: *a tempo*

A beautiful effect can be obtained by observing Bartók's indications in measures 213-219 in the first movement of Sonata K.494/533. As seen in Example 72, Bartók indicated *tranquillo* (measure 213) and *sempre smorzando* (measures 217-218) for the series of suspensions in these measures; then he marked the new material of the section (measures 219 forward) *risoluto*. The lack of a *a tempo* indication in this particular case makes Bartók's *tranquillo* and *smorzando* markings somewhat unclear, as it is difficult to tell whether they indicate only the mood and the dynamic level, or if they affect the tempo as well.⁸⁶ The survey of all of Bartók's tempo modification

⁸⁵The *poco più andante* could be understood either as slightly slower or slightly faster. Because of Mozart's original indication for the movement (*Andante un poco adagio*), I am assuming that Bartók's *poco più andante* indicates a slightly faster tempo.

indications seems to point to the conclusion that he indeed used these terms to indicate a slightly slower tempo.

Example 72: K.533/494/I, mm.212-221, m.213: *tranquillo*, mm.217-218: *sempre smorzando*, m.219: *risoluto*

In their book *Interpreting Mozart on the Keyboard* Eva and Paul Badura-Skoda maintain that “the principal use of agogics is to give a natural feeling to the transitions that occur in multi-thematic musical forms.”⁸⁷ As is evident from his tempo modifications, Bartók expected the performer to illuminate the structure of the movement through slight tempo variations.

Bartók’s tempo modifications that are related to the mood or the character of the passage (as illustrated in Examples 67 through 72) seem overly romantic, or unstylistic, and are thought of by many of today’s musicians as characteristic of nineteenth-century performance practices.⁸⁸ However, it should be noted that the deviations in tempo associated with the character of

⁸⁶If those markings represent the slowing of the tempo, the original tempo could be returned to in m.219 at the *risoluto* indication.

⁸⁷See Badura-Skoda, *Interpreting Mozart*, 40. The term *agogics* designates “subtle variations in tempo” or “audible tempo deviations within a movement.” *Ibid.*

a particular passage reflect much earlier trends. In Mozart's time they were described by Daniel Türk: "A tenderly moving passage between two lively and fiery thoughts . . . can be executed in a somewhat hesitating manner; but in this case, the tempo is not taken gradually slower, but *immediately* a little slower."⁸⁹ Regarding the use of a faster tempo for a particular section, Türk wrote: "Sometimes, when gentle feelings are interrupted by a lively passage, the latter can be played somewhat more rapidly."⁹⁰ However, he warned repeatedly that such unmarked tempo changes introduced by the performer must be executed almost imperceptibly.⁹¹ If Bartók's tempo modifications, which follow the musical content and should, in fact, be read as "mood" or "character" indications, are executed with taste and without exaggeration, they lead to an effective and appropriate performance of Mozart's sonatas.⁹² The fact that Bartók added expression and tempo modifications shows us that he did not see Mozart's score as a complete set of instructions. With his indications he expected to help the performer in the interpretation of the

⁸⁸As a supreme champion of such ideas, Liszt thought of "a metronomical performance" as "certainly tiresome and nonsensical," and in his opinion "time and rhythm must be adapted to and identified with the melody, the harmony, the accent and the poetry." La Mara, *Letters of Franz Liszt*, 194.

⁸⁹Daniel Gottlob Türk, *School of Clavier Playing*, translated and with an introduction and notes by Raymond H. Haggh (Lincoln: University of Nebraska Press, 1982), 360, 361.

⁹⁰*Ibid.*, 360.

⁹¹*Ibid.*, 362. It is interesting that in the same vein Czerny advocated in 1839 an *imperceptible* use of the *accelerando* and *rallentando*: "There occurs almost in every line some notes or passages, where a small and often almost imperceptible relaxation or acceleration of the movement is necessary, to embellish the expression and increase the interest." See Peter Le Huray, *Authenticity in Performance: Eighteenth-Century Case Studies*, (Cambridge: Cambridge University Press, 1990), 181.

⁹²Of course, it cannot be determined what degree of tempo modification Bartók expected with these indications.

score, freely exploring its musical possibilities. As Leopold Mozart described:

Everything depends on good execution. . . . Many a would-be composer is thrilled with delight and plumes himself anew when he hears his musical Galimatias [gibberish] played by good performers who know how to produce the effect (of which he himself never dreamed) in the right place; and how to vary the character (which never occurred to him) as much as it is humanly possible to do so.⁹³


Leopold's statement does not authorize Bartók's romanticized perception of Mozart, but it does prove that the eighteenth-century musicians expected music to evoke feelings. As Eva and Paul Badura-Skoda beautifully put it, "classical composers' works not merely permit, but demand of the performer a degree of freedom; the one thing we can be absolutely sure they did not want is inexpressive, dry performance. . . . Our basic demand in interpretation . . . [is] to achieve the deepest and most lasting effect possible."⁹⁴

⁹³Mozart, *Treatise*, 215.

⁹⁴Badura-Skoda, *Interpreting Mozart*, 4.

V. PEDALING

The editors of the Cotta edition indicated many parameters of performance, but they did not indicate any pedaling; moreover, neither of the Breitkopf and Härtel editions used by Bartók indicated pedaling. We can be reasonably certain, then, that the pedaling in Bartók's Mozart edition is Bartók's own.

There are numerous damper pedal indications throughout Bartók's edition, but there are no soft pedal or any other pedal indications, except for the so-called "finger pedaling."⁹⁵ As in some of his own works, Bartók used the bracket-type damper pedal indication () in this edition as well.⁹⁶ Most of the pedal indications are moved slightly to the right underneath the first notes included in the pedal, thus indicating the "syncopated" pedal.

⁹⁵ All of the further references to "pedal" and "pedaling" pertain to the damper pedal or damper pedaling, while the finger pedaling will always be referred to in its full description, namely as "finger pedaling." The damper pedaling refers to the use of the right-most pedal on the piano lyre. Depressing the damper pedal lifts the dampers away from the strings. Without the dampers, all the strings vibrate freely, and, by means of resonance, make the sound louder and richer in overtones. The so-called "finger pedaling" is a technique of holding a note beyond its written value by keeping the key depressed. Because that key's damper remains lifted, the strings continue to vibrate while other keys are played, achieving the effect of partial pedaling. The finger pedaling thus does not utilize any of the piano pedals.

Thanks to Bartók's student Ernő Balogh we can read about his teacher's use of pedals:

Bartók was for clean use of the pedal, without overindulging in its use. On the other hand, he used the soft pedal frequently and encouraged his students to do so. He also used and taught the half pedal for separating changing harmonies or for thinning out a sonority.⁹⁷

In addition, Balogh reported that Bartók advised students against excessive use of damper pedal, and that he "wrote pedal signs wherever there would be doubt concerning its application or when he required pedal color."⁹⁸

In his Mozart edition Bartók must have followed this practice, as he indicated the pedaling sporadically. In certain movements the pedaling is sparse, while in some other movements pedal markings are absent. For example, throughout the theme of the theme and variations that comprise the first movement of Sonata in A major, K.331, and throughout the first movement of Sonata in G major, K.283 there are no pedal indications. Bartók

⁹⁶He used this type of pedal indication for *Ten Easy Pieces* and *Fourteen Bagatelles*, both composed in 1908. Bartók's instructions in each of these sets include an explanation of the bracket damper pedal indication, which implies that this type of indication for pedaling was not widely in use at the time of the publication of these pieces (both sets were published in 1909). For his *Mikrokosmos* (composed between 1936 and 1939), however, Bartók used the old-type pedal indication (*Ped.*), as can be seen from the 1987 Boosey & Hawkes edition of *Mikrokosmos*. David Yeomans claims that "Bartók was one of the first composers to introduce the bracket-type pedal indication," and adds that "it is puzzling why he did not use the brackets more consistently in his later piano works." See David Yeomans, *Bartók for Piano* (Bloomington: Indiana University Press, 1988), 5.

⁹⁷Gillies, *Bartók Remembered*, 46-48.

⁹⁸Benjamin Suchoff, "Béla Bartók and a Guide to the *Mikrokosmos*" (Ph. D. diss., New York University, 1956), 65. Quoted in Marilyn M. Garst, "How Bartók Performed His Own Compositions," *Tempo* 155 (December 1985): 19. László Somfai also pointed out that "Bartók seldom marked the use of the damper pedal consistently, but rather the ambiguous places only." See László Somfai, "Introduction," in *Béla Bartók: XVII and XVIII Century Italian Cembalo and Organ Music Transcribed for Piano* (New York: Carl Fischer, 1990), vii.

probably considered pedaling in those and many other cases to be obvious, leaving it to the discretion of the performer, while preferring to indicate it in the more ambiguous places.

Bartók's pedaling supports the melodies, adds volume in the louder passages, or simply adds color. The pedaling of the opening measures in the first movement of Sonata in C major, K.330, for example, adds color to the melodic content (Example 73). However, even the softest performance of the second measure of the movement (over which Bartók suggested *decre-scendo*) results in blurry pedaling that is stylistically inappropriate.



Example 73: K.330/I, mm.1-2

Bartók often indicated pedaling through chords, especially in *forte* passages. Example 74 shows a long pedal that connects all of the three quarter-notes (measure 12). In the same Example, note the short pedals that Bartók indicated at the beginning of every beat in measure 11, which emphasize the repeated low G in the left hand.⁹⁹

Probably thinking of *arpeggiations* or broken chords as passages where one can add “pedal color,” Bartók indicated pedaling for nearly all of Mozart’s *arpeggio*-like passages.¹⁰⁰ In these, Bartók’s pedal markings range from one beat to five measures, with no indications for a pedal change (see

⁹⁹The *staccato* markings in this example originated with Bartók.

Examples 75, 76, and 77). Such pedaling creates a sound that is more typical of nineteenth-century pianism.

[Allegro]



Example 74: K. 545/I, mm. 11-12

[Presto]



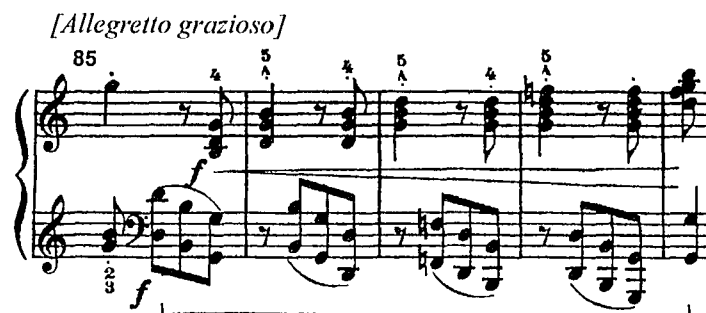
Example 75: K. 283/III, mm. 107-110

[Allegro con spirito]



Example 76: K. 309/I, mm. 79-81

¹⁰⁰Surprisingly, in the Fantasy K. 475, which Bartók performed extensively, there is only a half-note pedaling indicated under the *arpeggio* of measures 82-83. In the same piece he indicated just a quarter-note long pedal marking for the *arpeggio* in measures 138-140. The pedaling of the Fantasy seems carefully thought out, and does not exhibit many over-pedaling problems.



Example 77: K.309/III, mm.85-89

As can be seen from Examples 75, 76, and 77, many of Bartók's pedal indications extend over rests. Also, some of his pedaling of chords and *arpeggio* passages negates *staccato* markings (as in Examples 74, 76 and 77).¹⁰¹

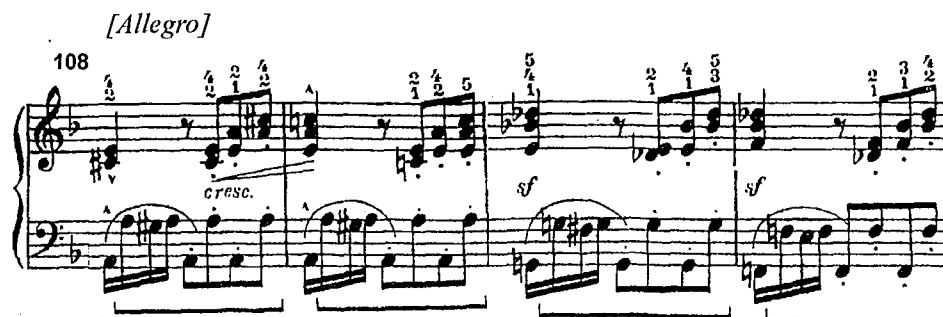
If the pedaling in Examples 75 and 76 seems long but not excessive (and this itself is debatable), that indicated in Example 77 is beyond acceptability.¹⁰² Similarly, measures 108 to 111 of the first movement of K.547a reveal overpedaling (see Example 78).¹⁰³

Some of Bartók's pedaling creates various interesting effects. In the first movement of Sonata K.332 in F major Bartók's on and off pedaling cre-

¹⁰¹In Example 76 the *staccato* markings are Mozart's; in Example 77 the *staccato* markings were added by Bartók. Eva and Paul Badura-Skoda maintain that *no rests* [my emphasis] should be covered with pedal. They also stress that as a rule pedal should not be used in *staccato* and *non legato* passages. Badura-Skoda, *Interpreting Mozart*, 154-155.

¹⁰²The pedaling in this example is unacceptable because it blurs the rhythmic motive that occurs in each hand, covers the eighth-note rests, and does not follow the changing harmonic scheme (from a dominant triad to a dominant seventh).

¹⁰³Although the source for this sonata is unknown, Bartók's additions are relatively easy to determine because of the obvious difference between the two sizes of *staccato* dots. Even though the *staccato* dots are not of consistent size in the left hand part of these measures (some are smaller than others), it is likely that all of the left hand *staccati* were added by Bartók.



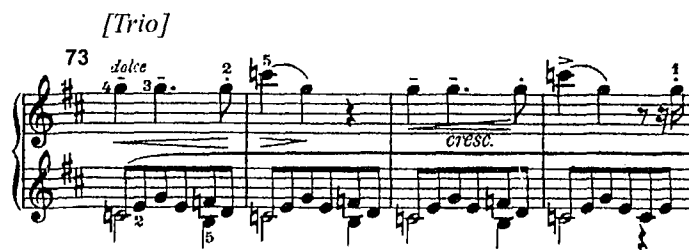
Example 78: K. 547a/I, mm. 108-111

ates tension and release (Example 79). The pedaling and accentuation in Example 79 (the *staccato* markings are also Bartók's additions) stress measures 56 and 58, while the odd numbered measures, when performed as indicated, sound lighter. This manner of performance produces the strong-weak measure sequence.



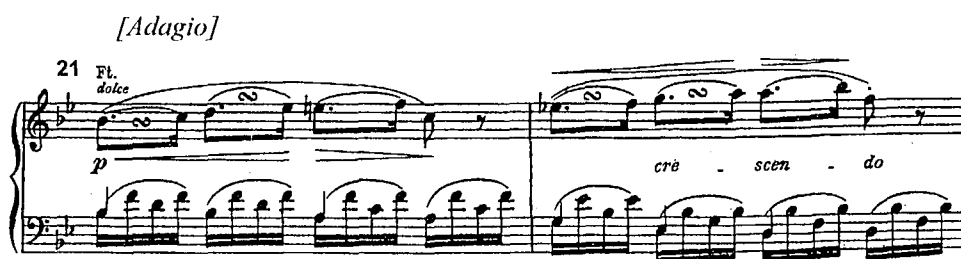
Example 79: K. 332/I, mm. 56-59

In addition to damper pedaling, Bartók often indicated "finger pedaling" for the left hand. Mozart himself indicated holding certain bass notes in the left hand by writing out their desired length (Example 80).



Example 80: K. 331/II, mm. 73-76

The frequent additions of stems in Bartók's edition exhibit his fondness of finger pedaling in accompaniment figuration in Mozart.¹⁰⁴ In Example 81 the repeated bass notes (see the second and fourth beats in the left hand of measure 21, and the fourth beat in measure 22) do not have the finger pedaling indications, but for the changing bass notes Bartók indicated quarter-note stems. This implies that the indicated bass overholding is intended to emphasize the harmonic progressions and to point out the melodic nature of the stemmed notes..



Example 81: K. 332/II, mm. 21-22

While the above example shows the overholding of the bass for the purpose of finger pedaling, at times Bartók added stems for overholding of other voices as well. If played as indicated, the tenor "voice" in Example 82

¹⁰⁴Without comparisons of Bartók's edition with the Urtext edition it is difficult to tell in the former which stems are editorial and which are composer's own.

is held beyond its written value to stress the counter-melody it creates with the right-hand melody.



Example 82: K.311/II, mm.61-62

Because of its short written value certain added stemming does not imply the finger pedaling, but is there simply to point to the melodic implication of the passage. In Example 83 it can be seen that Bartók added the downward sixteenth-note stems in the left hand, presumably directing performers to play the stemmed notes in a “pointed” or slightly accented manner. If performed this way, the relationship between the melody and the accompaniment would be clearly projected.



Example 83: K.284/I, mm.88-89

Bartók often indicated simultaneous use of the technique of finger pedaling and the mechanism of the damper pedal (Example 84).¹⁰⁵



Example 84: K.330/III, mm.79-82

In conclusion, some of Bartók's pedaling of the *arpeggios* seems excessive.¹⁰⁶ Overpedaling of *arpeggios*, as well as pedaling over *staccato* and *non legato* passages, were very likely characteristic of Bartók's playing. In fact, it has been stated that recordings of Bartók performing his own piano works show "heavy use of the damper pedal in textures containing octaves and solid or broken chords," and that "[he] occasionally makes noticeable use of the damper pedal in passages where staccato or non-legato touches are indicated."¹⁰⁷

Of course, it is possible that Bartók intended a partial depression of the damper pedal (instead of the fully depressed pedal) in his long pedal indications. In his edition of Beethoven (edited between 1909 and 1912, which is roughly at the same time as his Mozart edition) and in his *Mikrokosmos* (written between 1936 and 1939) Bartók used half-pedal indications.¹⁰⁸ In his Mozart edition there are no such indications.

¹⁰⁵For simultaneous indications of finger and damper pedaling see also measures 16-17 of K.310/I in Example 1 on page 12.

¹⁰⁶Maurice Hinson characterized Bartók's edition as an "interesting edition" which "contains excessive pedal markings." See Maurice Hinson, *Guide to the Pianist's Repertoire*, 2nd ed., (Bloomington: Indiana University Press, 1987), 511.

¹⁰⁷Garst, "How Bartók Performed His Own Compositions," 19, 20.

In assessing Bartók's pedaling one should consider the sound and other characteristics of pianos that were used at the beginning of the century in Hungary. Most of Bartók's students refer to playing on Bösendorfers,¹⁰⁹ which are Austrian-made pianos whose tone is somewhat thinner than that of today's Steinways. It is possible, as Somfai put it, that on a Bösendorfer piano Bartók's pedaling achieved "less of a blurring effect than on the piano of today."¹¹⁰

¹⁰⁸According to Somfai, Bartók did use the half-pedal indication in his edition of Beethoven's Sonata in A major, Op.2, No.2. See Somfai, "Nineteenth-Century Ideas," 85.

¹⁰⁹See Gillics, *Bartók Remembered*, 133. It is not clear whether the Bösendorfer pianos at the Liszt Academy, where Bartók taught, had the Viennese action or the English action.

¹¹⁰Somfai, "Nineteenth-Century Ideas," 85.

VI. OTHER EDITORIAL ADDITIONS

The 1871 Cotta edition was the only edition Bartók consulted that contained editorial metronome markings, fingering, structural analyses and ornament realizations--some of which Bartók himself used in his edition. However, as is discussed below, Bartók seems to have indicated his own fingering for several sonatas; also, several metronome markings, formal analysis indications, and ornament realizations differ from the ones in Cotta as well, and are probably Bartók's own.

6.1. Metronome markings

Mozart did not leave any metronome markings for his works, as the metronome came into use in the early nineteenth century;¹¹¹ therefore, the metronome markings found in various Mozart editions are editorial additions.

¹¹¹Rosenblum, *Performance Practices*, 323. Rosenblum mentions Beethoven's enthusiasm for the precursor of the metronome, the chronometer, which is mentioned in his writings as early as 1813.

Bartók was uncomfortable in having to supply metronome markings as required by his publisher.¹¹² He did not include metronome markings for all the sonatas; they are missing in sonatas K.283, K.330, K.331, and K.332, as well as in the final movements of sonatas K.282 and K.310. Most of the metronome markings Bartók did indicate are identical to the ones in the Cotta edition; apparently he agreed with most of the markings given in that edition, but not all of them. For some of the outer sonata movements Bartók modified Cotta's metronome marking by adding next to it one that indicates a somewhat slower tempo. For example, in the third movement of Sonata in F major, K.280 we see ♩ = 88-96 for *Presto*; this, of course, allows the performer more freedom in terms of the appropriate tempo. In my opinion Cotta's tempo for this *Presto* (♩ = 96) is too fast; I find Bartók's suggested tempo much more suitable. A modified metronome marking can also be found in the first movement of the Sonata in C major, K.279 (*Allegro*, ♩ = 112-108),¹¹³ and the last movement of the Sonata in C major, K.309 (*Allegretto grazioso*, ♩ = 88-80). In both instances the slower metronome marking was added by Bartók.

For some movements Bartók indicated completely different metronome markings. His tempos for fast, outer sonata movements are generally

¹¹²Somfai, "Nineteenth-Century Ideas," 83. Bartók thus shared a view expressed by Brahms in a letter to Clara Schumann: "To give metronome marks immediately for dozens of [Schumann's] works, as you wish, seems to me not possible. In any case you must allow the work to lie for at least a year, and examine it periodically. You will then write the new numbers each time and finally have the best solution." See Hinson, "Brahms as Editor," 31.

¹¹³I find it peculiar that Bartók, when giving a dual metronome marking (such as ♩ = 112-108), frequently listed the larger number in front of the smaller one. This is a practice he used not only in his Mozart edition but also in some of his own works.

slower than the ones suggested in the Cotta edition. For example, in contrast to Cotta's ♩ = 138, Bartók suggested a less hurried ♩ = 126 for *Allegro assai*, the first movement of the Sonata in F major, K.280.

Many tempos suggested by the editors of the Cotta edition for the slow movements, marked *Andante* or *Adagio*, seem unusually fast. Although Bartók's metronome markings for most of these movements are identical to the ones in the Cotta edition, he suggested even faster tempos for the slow movements of sonatas K.279, K.280, K.309, and K.311. His tempo marking for *Andante*, the middle movement of K.279 (♩ = 72), is more suitable than the tempo suggested in Cotta (♩ = 60), but his markings for the *Adagio* of K.280 (♩ = 96), *Andante un poco adagio*¹¹⁴ of K.309 (♩ = 56), and *Andante con espressione* of K.311 (♩ = 54-58) seem inappropriately fast.¹¹⁵ It is interesting that Bartók's tempo marking for the middle movement of Sonata K.309 is identical to the tempo suggested by Eva and Paul Badura-Skoda, who claim that, when it came to *Adagio* and *Andante* movements, "his contemporaries rather suggest that . . . [Mozart] preferred a flowing tempo."¹¹⁶

The tempos indicated by Bartók for the slow movement of the Sonata in B-flat major, K.570 (*Adagio*, ♩ = 60-56) and for the slow opening movement (*Adagio*, ♩ = 58-56) of the Sonata in E-flat major, K.282 are also sur-

¹¹⁴As discussed above, Bartók conceived the B section of this movement slightly faster, marking its two appearances *un poco andante*. See page 68.

¹¹⁵Jürgen Hunkemöller also mentions Bartók's rather fast metronome markings for these movements. See Jürgen Hunkemöller, "Bartók und Mozart," *Archiv von Musikwissenschaft* 43 (1986): 273.

¹¹⁶Badura-Skoda, *Interpreting Mozart*, 30.

prisingly fast. Those sonatas were not included in the Cotta edition, so their metronome indications are likely to have originated with Bartók.


6.2. Ornament realizations

The sources Bartók used in the preparation of his edition had differing approaches to indicating Mozart's ornaments. The ornamentation in Rudorff's edition, which was based on the autograph and other primary sources, was printed exactly as it appeared in those sources. In contrast, the editors of the *Gesammtausgabe* frequently added terminations for trills, changed most long *appoggiaturas* into standard-size notes, and occasionally substituted a short trill ($\sim\sim$) in place of *tr*.¹¹⁷ In Example 85 an excerpt from the *Gesammtausgabe* is compared to its counterpart from the *Neue Mozart Ausgabe*.


The substitutions in editions such as the *Gesammtausgabe* were introduced due to Mozart's indiscriminate use of the trill sign (*tr*). Depending on the context, *tr* can stand for several different types of ornaments. Paul Badura-Skoda asserts that, besides indicating either a long trill that starts on

¹¹⁷The difference between long and short *appoggiaturas* is vague. Neumann believes that an *appoggiatura* is long if it creates "a perceptible harmonic effect," regardless of its actual length. (See Frederick Neumann, *Ornamentation and Improvisation in Mozart* [Princeton: Princeton University Press, 1986], 6.) Bartók's notation shows that he used two kinds of *appoggiaturas* in his Mozart edition: a) *appoggiaturas* converted into the standard-size notes or explained in the ornament realizations, and whose prescribed length varied widely (these I will call "long" because they are played on the beat and are given a specific rhythmic value); and b) the *appoggiaturas* for which Bartók did not include a realization. The latter I will call short. Based on the evidence from one of his students (see page 89) I am assuming that Bartók played these *appoggiaturas* very short.

[Allegro]

Gesammtausgabe: 

[Allegro]

Neue Mozart Ausgabe: 

Example 85: K.281/I, m.43: *Gesammtausgabe*, *Neue Mozart Ausgabe* (reprinted by permission)

the upper note or a long trill that starts on the main note, *tr* can be interpreted as a short trill, a short upper *appoggiatura*, or a turn.¹¹⁸

In the Cotta edition the ornamentation was printed with even more freedom: not only did the editors practice all of the mentioned changes of the *Gesammtausgabe*, they also added grace notes in front of the notes with the trill signs (see Example 92), and frequently added or deleted the ornaments.

Concerning *appoggiaturas* Bartók followed the practice encountered in the *Gesammtausgabe* and the Cotta edition. He converted certain long *appoggiaturas* that appeared in his sources as grace notes into notes of regular size (Example 86, and Example 87 [measure 16]).¹¹⁹ Bartók was not consistent in this practice, though, and some long *appoggiaturas* he left in the form of grace notes, providing their realizations in the footnotes. Bartók played the well known *appoggiatura* that occurs in measure 2 at the opening of the Sonata in A minor, K.310 as an eighth-note (see realization under a) in Example 88).¹²⁰ As Example 88 shows, he did not change this *appoggiatura*

¹¹⁸Paul Badura-Skoda, "Mozart's Trills," in *Perspectives on Mozart Performance*, eds. R. Larry Todd and Peter Williams, (Cambridge: Cambridge University Press, 1991), 1-2.

[*Allegro con spirito*]

Bartók: 

Rudorff: 

Example 86: K.309/I, mm.4-5: Bartók, Rudorff's edition

[*Allegro assai*]

Bartók: 

Gesammtausgabe: 

Example 87: K.332/III, mm.15-16: Bartók, *Gesammtausgabe*

into a note of regular size. Bartók based his edition of this sonata on the *Gesammtausgabe*, the first two measures of which may be seen in Example 88 as a comparison of the two texts.

¹¹⁹Bartók did not explain the realization of the *appoggiatura* in measure 15 of Example 87; he probably played it almost simultaneously with the B-flat as a short *appoggiatura*. The eighth-note rest in small print in measure 16 of Bartók's version could be explained as a breath mark or phrasing indication. However, I think it is unlikely that this parenthesized rest indicates the phrasing, because Bartók could have used one of the two different signs he frequently utilized for that purpose (one of them looking like the comma ['] , and the other one as the vertical slash [/]). I believe that this eighth-note rest points out to the performer that in the later occurrences of this motive the last note is a quarter-note followed by an eighth-note rest (such as in measures 51 and 53), and that one *could* choose to perform the same rhythmic pattern (quarter-note followed by the eighth-note rest) in measure 16.

¹²⁰In this example, Bartók did not realize the *appoggiatura* of measure 1. See page 89 below for a discussion about this, as well as about other unexplained *appoggiaturas*.

Bartók:

[Allegro Maestoso]



Gesammtausgabe:

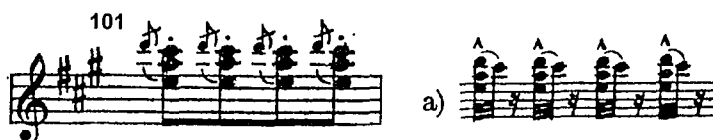
Allegro maestoso.



Example 88: K.310/I, mm.1-3: Bartók, Gesammtausgabe

Example 89 shows Bartók's suggested performance of the *appoggiaturas* in the last movement of the Sonata in A major, K.331.¹²¹

[Allegretto]



Example 89: K.331/III, m.101

Many *appoggiaturas* that were printed as grace notes (♯) Bartók did not explain in footnotes. It is likely that he preferred for these to be played on the beat as short *appoggiaturas*. He did suggest to at least one student to play some of Mozart's *appoggiaturas* "almost simultaneously with the main note."¹²² The *appoggiaturas* in the first measures of Examples 87 and 88 are some of the *appoggiaturas* that Bartók probably played short.

¹²¹Neumann suggests playing the *appoggiaturas* that occur before repeated notes before the beat. (Neumann, *Ornamentation and Improvisation in Mozart*, 51-52.) Bartók not only expected the performer to play the *appoggiaturas* in Example 89 on the beat, but he also added *marcato* signs to further specify that the accent needs to fall on the *appoggiaturas* (D) and not on the main notes (C-sharp).

¹²²Gillies, *Remembering Bartók*, 92.

Bartók often substituted the trill sign with the ornament he considered most appropriate for the musical context, just as in the *Gesammtausgabe* and the Cotta edition. For example, in the slow movement of Sonata in F major, K.280 he changed the *tr* sign from the *Gesammtausgabe* (on which he based his edition of this sonata) into the short trill sign (Example 90; Bartók's recommended performance of this short trill can be seen in Example 90 alongside the first measure).

Bartók:

Adagio. 1 *Ft.a)* 2 1 4

Gesammtausgabe:

Example 90: K.280/II, m.1: Bartók, *Gesammtausgabe*

In the second movement of the Sonata K.284 Bartók changed some of the trill signs from his source, the Rudorff edition, into turn signs (Example 91).

Bartók:

[Andante] 17 4 a) b) c) 5

[Andante] 17


Rudorff:

Example 91: K.284/II, mm.17-18: Bartók, Rudorff


Of the editions Bartók consulted, only the Cotta provided ornament realizations. Most of Cotta's realizations were written as footnotes at the bottom of pages on which the ornaments appeared; however, some appear above the measure with the corresponding ornament. In Bartók's edition all of the ornament realizations were written as footnotes at the bottom of pages.

The ornament realizations in Cotta and Bartók are in many cases identical. As stated above, in Cotta an upper neighbor was frequently indicated as a grace note next to the trill, and in the ornament realization that trill was started on the upper neighbor. Bartók did not add grace notes before trills (except for the Sonata in B-flat major, K.498a¹²³), and most of his trill realizations start on the main note.¹²⁴ He followed Cotta's practice of indicating precise groupings of notes in the realizations, but he frequently indicated fewer notes than did the editors of the Cotta edition. Example 92 shows Cotta's and Bartók's realizations for the same trill.

Bartók: *[Allegro]*

58 

Cotta: *[Allegro]*

58 

Example 92: K.333/I, m.58: Bartók, Cotta

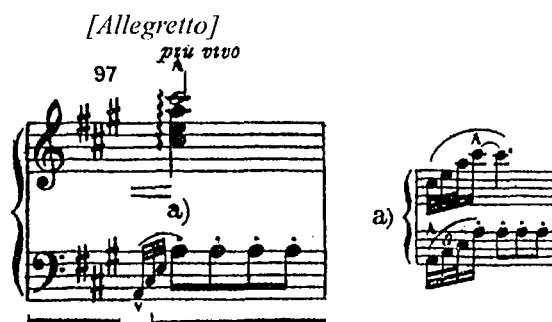
¹²³The source on which Bartók based his edition of this sonata is unknown. The trills in K.489a look very much like the trills in the Cotta edition, but the rest of the text (especially the articulation and the dynamics) is different from the Cotta.

¹²⁴There is no single rule for the beginning note for trills, as that depends on the context. I would start the cadential trill shown in Example 92 on the upper neighbor (A), as is recommended by Paul Badura-Skoda. (See Badura-Skoda, "Mozart's Trills," 5.)

For written out grace notes such as slides and *arpeggios* Bartók recommended starting on the beat (see Examples 93 and 94), as did the Cotta edition.¹²⁵



Example 93: K.309/I, m.1



Example 94: K.331/III, m.97

6.3. Fingerings

Lebert, Faisst and Lachner, the editors of the 1871 Cotta edition, indicated fingering for all of the sonatas included in their edition. Their finger-

¹²⁵ A footnote in Cotta instructs the performer to start the first C of the *arpeggio* of measure 1 (Example 93) “exactly together with the C of the left-hand part.” This C in the left hand-part occurs on the downbeat. I find Bartók’s and Cotta’s repeated recommendations to start the *arpeggios* and similar ornaments on the beat musically unconvincing, as this kind of performance destroys the evenness of rhythmic motives (such as in the left-hand part of the Example 94), and presents a coordination problem in the piano score, which normally contains two separate parts. Neumann recommends anticipation (performance before the beat) for most *arpeggios*, and in particular for the *arpeggios* that occur in the coda of “Alla Turca,” quoted in Example 94. (See Neumann, *Ornamentation and Improvisation in Mozart*, 165-175.)

ing, while suiting the articulation marked in that edition, represents an older, more traditional approach to piano playing. For example, in single-note passages the use of a thumb on black keys was avoided, and for most repeated notes the editors prescribed finger changes (Example 95).



Example 95: K.281/I, mm.17-19: Cotta

Although the title page of the Rozsnyai publication claims that in their edition Bartók supplied the fingerings; actually, for most of the sonatas Bartók used the pre-existing fingerings of the 1871 Cotta edition. Bartók made a number of changes in pre-existing fingerings due to pitch, articulation, and ornament realization discrepancies between his edition and Cotta; he also changed obvious fingering misprints that occurred in the Cotta edition. Examples 96 and 97 show some of Bartók's fingerings from the Sonata in B-flat major, K.498a, for which he otherwise used the pre-existing fingerings. The comparison between Cotta and Bartók shows that the "new" fingering was introduced due to the different articulation.¹²⁶ Example 97 also shows that Bartók did not hesitate to indicate a thumb for the B-flat at the beginning of the second beat of measure 121.

¹²⁶The source on which Bartók based his edition of this sonata is unknown, so it cannot be determined whether the articulation shown in these examples under Bartók's version is indeed his.

[Allegro]

Bartók: 125

Cotta: 125

Example 96: K.498a/I, mm.125-127: Bartók, Cotta

[Allegro]

Bartók: 121

Cotta: 121

Example 97: K.498a/I, mm.121-122: Bartók, Cotta

There are many instances, though, in which Bartók failed to introduce the necessary fingering changes. Due to the differences in articulation between Bartók's edition and Cotta some of the "borrowed" fingerings are awkward or even unplayable.¹²⁷ Thus, not many pianists can execute the octave leap in a *legato* manner with the second and fourth finger of the right hand (see the fingerings for the leap at the bar line in Bartók's version of Example 98; there is no pedaling indicated for these measures).¹²⁸

¹²⁷An error in engraving cannot be the source of some of these unplayable or awkward fingerings, because in the mentioned instances Bartók's fingering is identical to that in the Cotta edition.

[Allegro assai]

Bartók:

[Allegro assai]

Cotta:

Example 98: K.280/I, mm.2-4: Bartók, Cotta

The fingerings of the Sonata in F major, K.533/494 in Bartók's edition differ from the fingerings of the same sonata in Cotta's edition, so those fingerings probably came from Bartók. Because the Sonata in B-flat major, K.570 and the Sonata in E-flat major, K.282 were not component parts of the 1871 Cotta edition, it is quite possible that the fingerings in those sonatas are Bartók's own as well. Bartók's fingerings in sonatas K.533/494, K.570, and K.282 often exhibit a different approach from the one most commonly used in the Cotta edition. In the last movement of the Sonata in B-flat major, K.570, Bartók occasionally abandoned the traditional practice of changing fingers on repeated notes, indicating instead the use of a single finger (see Example 99).

The use of the same finger on a repeated note is frequently found in Bartók's didactic works for piano, for which he often provided fingerings.

¹²⁸The trill on B-flat found in most editions in measure 2 of this movement was not deleted by Bartók; it was not printed in *Gesamtausgabe*, Bartók's main source of this sonata. As is evident from Cotta's version in Example 98, the trill is missing in their edition too.

Example 100 shows his fingering at the beginning of the “Wedding Song” from his collection *For Children* (1908-9).

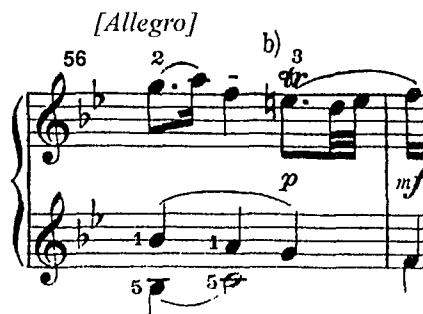


Example 99: K.570/III, m.75



Example 100: *For Children* II, No.4: “Wedding Song,” mm.1-2

Bartók’s consecutive use of the first and fifth fingers in *legato* left-hand chords found in K.570 most probably call for finger sliding from black keys to white ones (Example 101).



Example 101: K.570/I, mm.56-57

Similar fingering indications that require sliding from black keys to white keys can be found in measure 15 of No.109 of the *Mikrokosmos*, titled “From the Island of Bali” (Example 102).



Example 102: *Mikrokosmos*, No. 109: "From the Island of Bali," mm. 14-15

Many students of Bartók have testified that in piano teaching Bartók concentrated on the musical aspects. Lajos Hernádi wrote:

His teaching was *par excellence* musical: although he never made light of the importance of technical details, fingering, variants, ways to practise, etc. he thought the more purely musical aspects more important. He believed that at an advanced level the technical details must on the whole be worked out by the students themselves.¹²⁹

Another Bartók's student, Storm Bull, also suggested that Bartók did not teach technique, expecting his students to solve any technical problems on their own:

Physical difficulties must be lessened through the ingenuity of the performer as well as through practice, in order that more of the mind may be devoted to the musical aspects of the performance. The student is expected to rearrange any phrase or section, through division of hands, etc., where such technical revision permits greater freedom of expression. . . . Even in Béla Bartók's own compositions, the composer does not always indicate the hand distribution which he uses, preferring to write the music as it should sound, since he

¹²⁹Lajos Hernádi, "Bartók--Pianist and Teacher," *New Hungarian Quarterly* 30 (Summer 1968): 198.

believes that the performer capable of playing the music has the intelligence to make any technical revision needed for ease of performance.¹³⁰

This also may be the answer to Bartók's cavalier approach to fingerings that resulted in awkward or even unplayable indications. While comfortable and careful fingerings are absolutely necessary for a good performance, Bartók was more concerned with the musical details, which he supplied through articulation, dynamics, expression and tempo modification markings.

6.4. Formal analyses

Although Bartók disliked providing the formal analyses for the movements, he nevertheless complied with Rozsnyai's request.¹³¹ Using symbols such as *K.* for coda, and *Fdt.* for development, Bartók marked the beginnings of each major structural section. The symbols represent abbreviations of Hungarian terms for formal analysis. Bartók gave explanations for the symbols in the list titled "A formai elemzés rövidítései" (The abbreviations of the formal analyses).¹³² This list, provided in Example 103, was printed on the first page of each sonata. Since Bartók's edition was conceived as a bilingual edition, the list includes German equivalents of the Hungarian terms.¹³³

¹³⁰Gillies, *Remembering Bartók*, 149.

¹³¹Somfai, "Nineteenth-Century Ideas," 83.

¹³²In the Editio Musica Budapest publication the symbols for the formal analyses and the table with the explanations for the symbols were deleted.

A formai elemzés rövidítései:
Abkürzungen der Form - Analyse:

| | |
|------------|--|
| Átm | = Átmenet = <i>Übergang</i> |
| B | = Bevezetés = <i>Einleitung</i> |
| Fg | = Függelék = <i>Anhang</i> |
| Ft | = Főtétel = <i>Hauptsatz</i> |
| Mt | = Melléktétel = <i>Seitensatz</i> |
| Kt | = Középtétel = <i>Mittelsatz</i> |
| Kvt | = Közbevetett tétel = <i>Zwischensatz</i> |
| Edt | = Feldolgozási tétel = <i>Durchführungssatz</i> |
| Át | = Átvezető tétel, (mely a főtémából kiindulva előkészíti a melléktémát) = <i>Überleitung</i> |
| Vt | = Visszavezető tétel, (mely a főtémát készíti elő) = <i>Rückgang</i> |
| Zt | = Zárótétel = <i>Schlusssatz</i> |
| K | = Kóda, (=befejező tétel) = <i>Coda</i> |

Example 103: Bartók's "The Abbreviations of Formal Analysis"

The Cotta edition also used letter symbols for formal analysis, as Cotta's style was in fact copied by Bartók's publisher Rozsnyai.¹³⁴ Naturally, their letter symbols stood for German terms for formal analysis; and in Cotta the key for the symbols was provided at the bottom of the first page of each sonata.

Table 1 lists symbols for the formal analyses that were used in Bartók and Cotta, the German terms they represent, and their English translations.¹³⁵

Most of Bartók's formal schemes for the movements are identical to the ones in the Cotta edition. The differences occur mostly in the labeling of smaller sections of sonata-allegro and rondo forms such as transitions (labeled *Átm/Üg*¹³⁶ for *Übergang*), retransitions (labeled *Vt/Rg* for *Rück-*

¹³³ An identical system of formal analysis was used in Bülow's edition of Beethoven's sonatas published by Cotta in 1871. In 1902 Bartók studied Beethoven's Op. 111 from this edition. (See Somfai, "As Béla Bartók Played Classics," 27.) There is no doubt that Bartók was influenced in many ways by Bülow's editing.

¹³⁴ Somfai, "Nineteenth-Century Ideas," 83.

¹³⁵ The English translations are supplied by the author.

Table 1: Formal analysis symbols and their translations

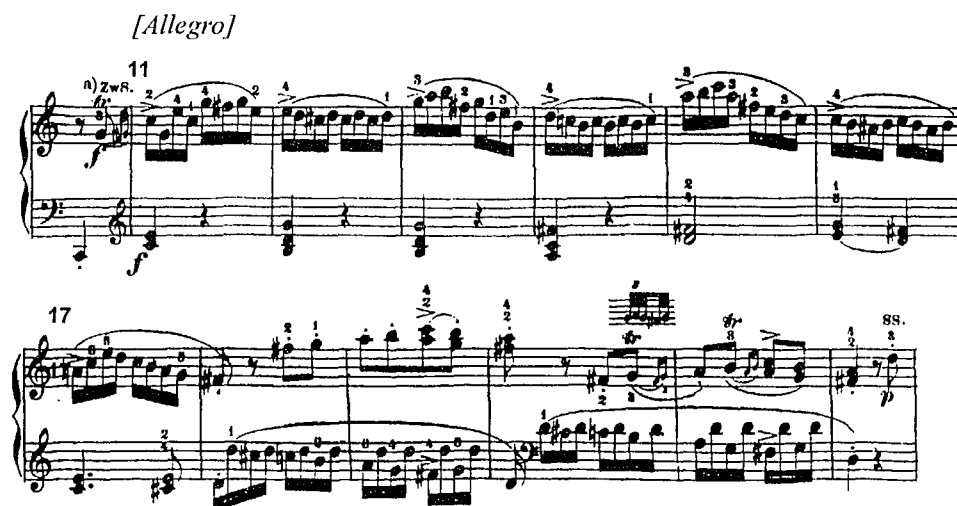
| Hungarian symbols | German symbols | German terms | English translations |
|-------------------|----------------|-------------------|--|
| Átm | Üg | Übergang | transition |
| B | - | Einleitung | introduction |
| Fg | Anh | Anhang | supplementary section; used for codas |
| Ft | HS | Hauptsatz | main (first) theme |
| Mt | SS | Seitensatz | secondary theme |
| Kt | MS | Mittelsatz | middle section (theme) |
| Kvt | ZS or ZWS | Zwischensatz | transitional section |
| Fdt or Fd | DS | Durchführungssatz | development |
| Át | - | Überleitung | transition |
| Vt | Rg | Rückgang | retransition |
| Zt | Schls | Schlußsatz | closing theme |
| K | Coda | Coda | coda |

gang), and what they called “supplementary” sections (labeled *Fg/Anh* for *Anhang*, or *Zt/SchlS* for *Schlußsatz*) and codas (labeled *K.* in Bartók). Many of the sections that were marked *Übergang*, *Rückgang*, or *Anhang* in the Cotta edition were left unlabeled by Bartók in his score. Example 104 shows the passage for which Cotta indicated *Übergang* (see measure 43); Bartók left it unlabeled.

**Example 104:** K.281/III, mm.42-44: Cotta

¹³⁶The first symbol was used by Bartók, and the second by Cotta.

Bartók labeled some of the transitional and concluding sections with terms different from the ones used in the Cotta edition. For example, he labeled the transitional section that starts in measure 11 in the third movement of Sonata in C major, K.279 *Überleitung*, while in the Cotta edition the same section was marked *Zwischensatz* (Example 105).¹³⁷



Example 105: K.279/III, mm.11-22: Cotta

The editors of both editions labeled most of the development sections in the sonata-allegro movements *Durchführungssatz*, which is the German equivalent for *development*. However, the developments that contain new thematic material (which can contain elements of the previous themes) Bartók and Cotta often labeled *Mittelsatz*. This term could have a meaning of middle theme (or group of themes), or middle section. The development section of the first movement in Sonata in B-flat major, K.281, for example, was labeled *Mittelsatz* by both Cotta and Bartók.¹³⁸ This development starts

¹³⁷Only Cotta's version is shown in Example 105. Bartók marked this section *Ät* for *Überleitung*.

¹³⁸This development can be seen on pages 121 and 122 in the Appendix.

with a new theme¹³⁹ in the key of the dominant (measure 41), which leads to the recurrence of the first group material (also in the dominant, measures 45-48). At this point a series of sequences lead towards the relative minor (G minor, measure 55), and the remainder of the development goes through the necessary steps for preparing the recapitulation. Because this particular development section has all of the necessary elements to qualify as a development, it would be labeled as such in modern formal analysis. Presumably, the new thematic material in measures 41-45 led editors of Cotta and Bartók to label the section *Mittelsatz*.

The developments of the opening sonata-allegro movements of Sonata in C major, K.330 and Sonata in F major, K.332 also start with new thematic material, and were labeled *Kt/Ms* for *Mittelsatz* by both Bartók and the editors of Cotta.¹⁴⁰

In certain movements Bartók did not agree with Cotta's labelings of the development sections. Both *Durchführungssatz* and *Mittelsatz* were used by the editors for Cotta for the development of the finale of the Sonata in F major, K.332: for the very beginning of the development (measure 91) they used the term *Durchführungssatz*, while at the appearance of the new theme (measure 112) an abbreviation *Ms* for *Mittelsatz* is found.¹⁴¹ Bartók labeled the whole development section *Mittelsatz*.

While Cotta's editors marked the development of the first movement of the Sonata in F major, K.280 *Mittelsatz*, Bartók labeled it *Durchführungs-*

¹³⁹Elements of this short theme derive from the second theme group (see "sighs" in measures 27 forward).

¹⁴⁰For these developments see pages 123 and 124 in the Appendix.

¹⁴¹This development is shown on pages 125 and 126 in the Appendix.

satz.¹⁴² The seemingly new thematic material at the beginning of this development (measures 57-66) is not entirely new; it is derived from material in the exposition.¹⁴³ This may have been the reason for Bartók's disagreement with the editors of Cotta.

Neither the editors of Cotta nor Bartók used the terms *Exposition* and *Reprise*, now commonly used for exposition and recapitulation in German speaking countries.¹⁴⁴ Instead, they marked the beginnings of the smaller sections of the exposition and recapitulation, such as the first theme (*Hauptsatz*), the second theme (*Seitensatz*), and the closing theme (*Schlußsatz*). In the instance of a false recapitulation (in the second movement of the Sonata in F major, K.280, measure 33), both Bartók and Cotta labeled the returning first theme in the "wrong key" *Ft/HS* for *Hauptsatz*. In Example 106 we see that in Cotta the indication *HS* in measure 33 appears in parentheses, while the main theme in the "correct" key at the beginning of the real recapitulation (measure 37) is marked *HS* for *Hauptsatz*, this time with no parentheses. Bartók, however, did not indicate the actual recapitulation.

¹⁴²See page 127 in the Appendix for this development.

¹⁴³The triplets of the left hand in these measures can be traced to the material of measures 23-25 and measures 35-39, while the right hand part brings back a motive of the second theme group (see measures 28-29: if one considers the second and the third sixteenth-notes of the right hand as embellishments, the motive of a dotted eighth-note and a sixteenth-note emerges; this same motive is used for the beginning of the development.)

¹⁴⁴Nor did Bülow use these terms in his instructive edition.

Bartók:

33 Fl. *[Adagio]*

mf p cresc. mp

Cotta:

33 (HS) *[Adagio]*

mf p cresc. HS.

Example 106: K.280/II, mm.33-38: Bartók, Cotta

VII. CONCLUSIONS AND RECOMMENDATIONS FOR FURTHER STUDIES

The research has shown that for sixteen sonatas Bartók based the text of his edition on two sources--the *Gesammtausgabe* and the Rudorff edition. Out of a total of twenty sonatas, Bartók used the *Gesammtausgabe* as a source for eight sonatas, and he based eight other sonatas on the Rudorff edition. The original source for the remaining four sonatas is unknown. In the process of editing, Bartók copied most of the text from his source edition for a particular sonata, and to that text he added his suggestions. His alterations of the musical text of his sources include modifications of some slurs, conversions of a number of *appoggiaturas* that appeared as grace notes into notes of regular size, and substitutions of various ornament signs for several trill signs.

Bartók supplied articulation, dynamics, expression and tempo modification markings, pedaling, fingerings, formal analyses, and ornament realizations in his Mozart edition. Also, for most of the sonata movements he indicated metronome markings.

To differentiate Bartók's additions and suggestions, the publisher printed them in smaller print. The attempt to distinguish all of Bartók's input, though, was not completely successful in *staccato* dots, slurs and *cre-scendo/decrescendo* hairpins; these additions by Bartók are often indistinguishable from the text of his sources.

The comparisons between Bartók's edition and the 1871 Cotta instructive edition revealed that Bartók consulted Cotta for some fingerings, metronome markings, ornament realization, and formal analyses. Most of these editorial additions in Bartók's score are identical to the ones in Cotta. Some of the fingerings, formal analyses, and ornament realizations that were probably supplied by Bartók himself are more in accordance with current performance practices of his time. Thus his realizations of trills show fewer notes, while the fingerings exhibit a modernized approach in using the same finger on the repeated notes, and use of the thumb on the black keys. Although he based many of his formal analyses on the Cotta edition, Bartók did not simply copy everything he found in that edition, and he frequently chose not to follow Cotta's labeling for smaller sections.

Bartók's metronome markings that are substantially different from the ones in Cotta indicate that for some of the slow movements he preferred faster tempos than did the editors of Cotta.¹⁴⁵ Conversely, for some of the more rapid movements Bartók preferred a slower tempo than the tempo indicated in Cotta.

¹⁴⁵As discussed above, the tempos prescribed for *Adagios* and *Andantes* in the Cotta edition are, when compared to today's traditional tempos, surprisingly fast; moreover, it is remarkable that Bartók's suggested tempos are even faster. See page 85.

Because most of Bartók's articulation and dynamics differ from those in Cotta, these particular editorial additions are some of the most interesting. Bartók supplied articulation by adding markings to the pre-existing articulation markings, as well as by adding articulation for previously unmarked passages. His combinations of *legato* and *staccato* in previously unmarked passages show a highly individual style.

While he copied the dynamics exactly as they appeared in his immediate source for a particular sonata, Bartók did not hesitate to modify and supplement Mozart's dynamic markings. His very detailed dynamics adjust Mozart's dynamics to the modern piano, to the performance practices of classical music in Hungary at the beginning of the century, and in some cases to modern conventions in score indications.¹⁴⁶ That Bartók felt that the dynamic shading is very important in piano playing is obvious from his writing:

When great artists play the piano, we frequently have the sensation of a continuously flowing *cantilena* similar to that obtained from wind and string instruments. This effect, however, is nothing more than an illusion produced by the performer with widely varied dynamic shading and rhythm, because the *blending* of a sequence of tones is actually impossible on the piano and the plucked instruments; in fact, it is merely the dry plucking of the tones in succession that is obtained.¹⁴⁷

The Cotta edition contains only a few expression and tempo modification markings, and those differ from numerous expression and tempo modification indications in Bartók's edition. Bartók's markings are highly

¹⁴⁶Such as in replacing some of the *forte-piano* and *sforzando* markings with the *marcato* (>) or *marcatissimo* (^) markings. See page 39.

¹⁴⁷Bartók, "Mechanical Music," in *Béla Bartók Essays*, 290.

pedagogical, often pointing to the structure by separating different formal sections. The ability to reveal the structure through his playing was, according to Constantin Brailoiu, very characteristic of Bartók's performance:

He dismembered the musical argument piece by piece, laying its most tenuous articulations bare, like an X-ray which under the flesh illuminates the delicate details of the skeleton. Thus, in his hands, illuminated in depth, over-familiar masterpieces were born anew and as if heard for the first time, as if by magic spell.¹⁴⁸

Bartók's student György Sándor recalled:

I remember distinctly that [while] listening to his interpretations of Bach, Beethoven, Mozart, Schumann, Liszt, Debussy et al[.], I had the feeling as if the wrappings, the covering of the works had been eliminated--one heard, sensed the piece as it ought to be, not the way one knew it before. The inner meaning, the structure and above all, the creative drives were everpresent, the music was fermenting.¹⁴⁹

As in his own piano pieces, Bartók's expression markings stem from the romantic composers' language. They show great sensibility and understanding of the musical "affects," and are highly suitable to (and sometimes even descriptive of) the passages to which they are appended. Bartók's tempo modification indications are of the nineteenth-century tradition: he

¹⁴⁸Reginald Gerig, *Famous Pianists and Their Technique* (Washington: Robert B. Luce, 1974), 485.

¹⁴⁹Gillies, *Remembering Bartók*, 145.

frequently prescribes modifications for sections of different character.¹⁵⁰

Yet, if not overdone, his tempo modifications can be very effective.

Although the Cotta edition does include some finger pedaling indications, its editors did not indicate any damper pedaling; on the other hand, Bartók included in his edition an abundance of finger and damper pedaling indications. He indicated damper pedaling in passages in which he wanted a special effect, while he left the rest of the damper pedaling to the discretion of performers. The characteristics of Bartók's damper pedaling are overpedaling of some *arpeggio* and chord passages, and pedaling over some of the *staccato* markings and rests.

From Bartók's additions of stems to certain notes, it is evident that he was very particular about "bringing out" melodic lines through voicing and/or finger-pedaling. In order to achieve this effect, a pianist was expected to observe the added stemming by giving notes the rhythmic values that Bartók added to the score.

Like many other European editions that have been reprinted in the United States, Bartók's edition was reprinted by Kalmus. In Budapest his edition was used as the required text, as it replaced some older German score, possibly Cotta's publications.¹⁵¹ Just as Bartók himself must have

¹⁵⁰In their edition of Beethoven's sonatas Bülow and Lebert suggested an abundance of tempo modifications, which they often specified further by including metronome markings for them. The metronome markings for such tempo modifications are for the most part slightly different from the metronome marking prescribed at the beginning of the specific movement. In many of his own works, Bartók also indicated metronome markings for tempo modifications or tempo changes.

¹⁵¹Somfai, "As Béla Bartók Played Classics," 20. According to Gillies, Bartók's *Well-tempered Clavier* edition replaced the 1869 edition by Tausig. Gillies, "Bartók as Pedagogue," 74.

been influenced by Liszt's and Bülow's editions, a number of performers must have been influenced by Bartók's performance indications for Mozart's sonatas.

As Somfai has pointed out, Bartók's editorial work must have had influence on notation in his own piano works:

Clearly Bartók was still learning the nuances of notation in 1908, and the vast amount of earlier piano music for which he was to prepare performing editions in the following years became the central medium of his self-education.¹⁵²

Gillies remarked that "in his own compositions, particularly his pedagogic works written from the 1910s onwards, Bartók adopted aspects of this highly differentiated notational system developed in his pre-War instructive editions."¹⁵³ He also asserts that Bartók's instructive editions made before the First World War "are not carefully researched, integrated interpretations. . . . Where Bartók himself had publicly performed the work being edited the interpretative integrity was noticeably higher than in the editions of works which he did not play (as in K.311)."¹⁵⁴

Later in his life, Bartók joined other musicians in a campaign against annotated editions. In 1932, when he observed that "the mania for annotated editions is raging,"¹⁵⁵ he asked the Committee of Intellectual Co-operation of the League of Nations for help in awakening the public awareness:

¹⁵²Somfai, "Nineteenth-Century Ideas," 83.

¹⁵³Gillies, "Bartók as Pedagogue," 82.

¹⁵⁴*Ibid.*, 79.

¹⁵⁵Bartók, "Motion in the Committee of Intellectual Co-operation of the League of Nations," in *Béla Bartók Essays*, ed. Benjamin Suchoff (New York: St. Martin's Press, 1976), 499.

It is of great importance that anyone who is involved in music should be able to obtain the works of Beethoven, Mozart, Bach, and so forth in editions which interpret precisely the author's intention, not of such kind that may have been arbitrarily modified or forged by some adapter. . . . The public and even a large number of scholars and artists are so much accustomed to editions 'compiled for practical use', that is, inaccurate editions, that they no longer seek authentic edition nor do they have any idea whether a certain classical work is available in the original form.¹⁵⁶

He suggested to the committee that it should consider publishing and distributing lists of available authentic editions, such as the complete editions of composers (which he considered closest to authentic editions), in order to make them more widely known. He also suggested placing the facsimiles of the manuscripts of musical works "at the disposal of musicologists and students" by creating facsimile editions, since "errata and inaccuracies can slip into work dealing with facsimile authentic editions (*Urtextausgabe*), too, as in any other human activity."¹⁵⁷

The text of Bartók's edition brings an enormous improvement over the Cotta edition, which was most probably the one that Bartók's edition was replacing. The fact that Bartók based the text of his sonatas on the *Gesammtausgabe* as well as Rudorff's edition shows that he was aware of the textual inaccuracies in Cotta's Mozart edition.

As mentioned above, Bartók's publisher Rozsnyai based his editions in large part on the style of Cotta editions.¹⁵⁸ Since Bartók had to follow the style that his publisher required, his Mozart edition does not necessarily rep-

¹⁵⁶Ibid., 499, 500.

¹⁵⁷Ibid., 500.

¹⁵⁸Somfai, "Nineteenth-Century Ideas," 83.

resent his own choices for editorial additions.¹⁵⁹ Further studies of his editions, such as the Beethoven sonatas, and his editions of Scarlatti, Couperin, and Rameau (in which he was given more freedom in editing), could present a clearer picture of his editing and playing styles.¹⁶⁰

Bartók's editorial additions in his Mozart edition exhibit trends of the performance practices in the early twentieth century as much as they reveal his own reading of the score. He thus supplied the performer with the details he considered to be necessary for a successful performance.

Bartók recognized that musical notation is imperfect: "It is a well-known fact that our notation records . . . more or less inadequately . . . the idea of the composer."¹⁶¹ Consequently, musicians are bound to make decisions in a performance of a work from any of the musical periods. Naturally, this includes Bartók's own works, although they are full of performance directions. Do we know, for example, "what is the exact meaning of . . . [Bartók's] tenuto sign . . . does it affects duration . . . accentuation . . . or

¹⁵⁹The style requirements of the Budapest publisher, Rózsavölgyi, for whom Bartók edited the Beethoven sonatas, were not as strict as those of Rozsnyai. For example, Bartók "was not forced to introduce an abbreviated formal analysis, and he could write more extensive notes [footnotes], often including rather personal remarks." Ibid., 86-87.

¹⁶⁰Somfai points out that "in contrast to his performing editions made in the 1910s, in this series [of Scarlatti and Couperin pieces] the selection as well as the method of the edition represented Bartók's own concept. . . . [Edited between 1920-1926, these] four volumes stand for the most mature interpretation of early music by Bartók in [the] form of printed music." Somfai, "As Béla Bartók Played Classics," 24.

¹⁶¹Bartók, "Mechanical Music," 298. Ned Rorem shares Bartók's opinion: "Unlike the painter's action which produces an absolute product, transcription of musical ideas from mind to paper is only approximate, which is why there are as many interpretations of a given work as there are interpreters; and why composers themselves, even the most accomplished, veer from the text; and why, according to trends, pieces are played faster or slower or more strictly or freely. The simpler the music, the harder it is to notate, there is more variance in playing Haydn than Schoenberg." Ned Rorem, "Beyond Playing: A Composer's Life at the Piano," in *The Lives of the Piano*, James R. Gaines, ed., (New York: Holt, Rinehart and Wiston, 1981), 140.

touch?”¹⁶² Since some of Bartók’s instructive editions contain legends that explain the performing signs, and because his instructive editions undeniably show Bartók’s playing style, further studies of these editions might lead to better understanding of the performance directions in Bartók’s works as well.

¹⁶²Somfai, “Nineteenth-Century Ideas,” 80.

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4. Recordings

Bartók at the Piano I. Hungaroton HCD 12326-28, 1991.

Bartók at the Piano II. Hungaroton HCD 12329-31, 1991.

APPENDIX

The appendix shows following development sections:

1. K.281, first movement (pages 121-122),
2. K.330, first movement (page 123),
3. K.332, first movement (page 124),
4. K.332, third movement (pages 125-126),
5. K.280, first movement (page 127).

These are the development sections discussed in the sixth chapter (see pages 101 forward). For these developments Cotta and/or Bartók used the term *Mittelsatz* instead of the usual term *Durchführungssatz*.

1. K.281, development of the first movement:

[Allegro]

41 *Mo. Kt dolce mp*

44 *p*

48 *p*

52 *p* *f* *f* *ten.*

56 *ten.*

The musical score is for the development of the first movement of K.281, measures 41 to 56. It is written for a single melodic line (likely violin or flute) and a piano accompaniment. The key signature is G major (one sharp), and the time signature is 3/4. The tempo is marked [Allegro]. The score includes various musical notations such as notes, rests, and fingerings. The dynamics range from piano (p) to forte (f), with a 'ten.' (tension) marking. The score is divided into measures 41, 44, 48, 52, and 56.

59

p *cresc.*

63

f *p* *f*

66

p *f* *p* *f*
cre - scen - do

70 Ft

f *p* *f* *p*

2. K.330, development of the first movement:

[Allegro moderato]

The musical score is written for piano (p) and keyboard (Kt) and is divided into systems of four measures each. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked [Allegro moderato].

System 1 (Measures 59-63): The piano part begins with a *p* dynamic and features a series of eighth-note patterns. The keyboard part provides a harmonic accompaniment. Dynamics include *p*, *fz*, and *fz*. Fingerings are indicated by numbers 1-5.

System 2 (Measures 64-67): The piano part continues with eighth-note patterns. The keyboard part features a *mf* dynamic. Dynamics include *fz*, *p*, and *mf*. Fingerings are indicated by numbers 1-5.

System 3 (Measures 68-72): The piano part features a *cresc.* dynamic. The keyboard part features a *p* dynamic. Dynamics include *cresc.*, *f*, *p*, and *pp*. Fingerings are indicated by numbers 1-5.

System 4 (Measures 73-77): The piano part features a *cresc.* dynamic. The keyboard part features a *p* dynamic. Dynamics include *cresc.*, *f*, *p*, and *pp*. Fingerings are indicated by numbers 1-5.

System 5 (Measures 78-81): The piano part features a *cresc.* dynamic. The keyboard part features a *p* dynamic. Dynamics include *cresc.*, *f*, *p*, and *pp*. Fingerings are indicated by numbers 1-5.

System 6 (Measures 82-85): The piano part features a *cresc.* dynamic. The keyboard part features a *p* dynamic. Dynamics include *cresc.*, *f*, *p*, and *pp*. Fingerings are indicated by numbers 1-5.

System 7 (Measures 86-90): The piano part features a *cresc.* dynamic. The keyboard part features a *p* dynamic. Dynamics include *cresc.*, *f*, *p*, and *pp*. Fingerings are indicated by numbers 1-5.

3. K 332, development of the first movement:

[Allegro]

94 Kt

MS. *p* *f**p* *f**p* *f* *p* *f**p* *p*

105

*f**p* *p* *poco marcato*

113

f *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

119

f *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

125

pp *f* *p*

4. K.332, development of the third movement:

[Allegro assai]

91 Kt
ms. 3

96

101

105

109 Kt
ms. 3

114

121

126

133

140

146

5. K.280, development of the first movement:

[Allegro assai]

57 Fdt Ms. *p*

63 *p* *f*

70

76 *f p* *f p* *p* *poco ritard.* *cre - scen - do.*

83 *a tempo* Ft *f* *p*

VITA

Srebrenka Igrec was born in Zagreb, Croatia, in 1962. She attended primary and secondary public schools and studied piano at the public music school *Pavao Markovac* in Zagreb. In 1984, upon the completion of undergraduate studies at the *Academy of Music* of Zagreb University, she received the titles Pianist and Professor of Piano (the equivalent of a Bachelor of Music degree). Soon after moving to the United States she began her graduate studies in piano with professor Gilbert Kalish at the State University of New York at Stony Brook. She continued her studies with Alumni Professor Jack Guerry at Louisiana State University in Baton Rouge, and earned her Master of Music degree from that institution in 1988. In the same year she was accepted as a candidate for the Doctor of Musical Arts degree in piano performance, and continued her work with Dr. Guerry. At L.S.U. she also studied organ with professor Herndon Spillman, and in 1992 she received the Ruby Vought Organ Scholarship from the Music Club of Baton Rouge.

Mrs. Igrec has held graduate assistantships at S.U.N.Y. at Stony Brook (Spring 1987) and at L.S.U. (1987-1990). Her duties at both institutions involved accompanying and teaching. Before coming to the United

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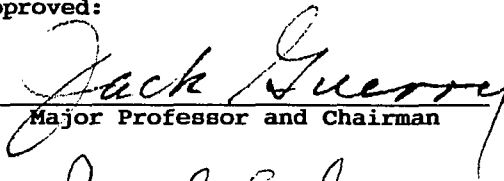
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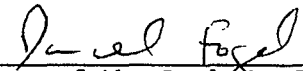
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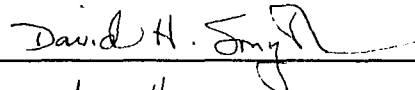
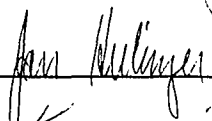

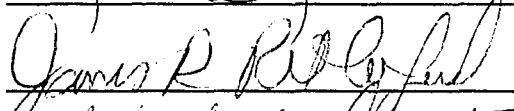
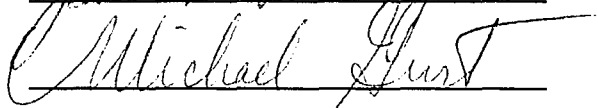
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