Suite Op. 14

by Béla Bartók

for Piano Solo

Fingering by David Bollard

Edited by Peter Billam

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Suite for piano solo, Béla Bartók op.14, 1916

The Suite, Op. 14 (Sz. 62, BB 70) is a piece for solo piano written by Béla Bartók. It was written in February 1916, published in 1918, and debuted by the composer on April 21, 1919, in Budapest. The Suite is one of Bartók's most significant works for piano, only comparable with his 1926 Piano Sonata. Though much of Bartók's work makes frequent use of Eastern European folk music, this suite is one of the few pieces without melodies of folk origin, though Romanian, Arabic, and North African rhythmic influences can be found in some movements. Originally intending the suite to be a five-movement work, Bartók later discarded the second movement, *Andante*, which was published only posthumously in the October 1955 issue of Új Zenei Szemle (New Musical Review).

The 1918 version, without the Andante, takes between 8 and 9 minutes to perform and is played in four movements:

Allegretto (duration specified by Bartók: c. 2 min)
Scherzo (c. 1 min 50 s)
Allegro molto (c. 2 min 5 s)
Sostenuto (c. 2 min 35 s)

"*The Suite op. 14 has no folk tunes. It is based entirely on original themes of my own invention. When this work was composed I had in mind the refining of piano technique, the changing of piano technique, into a more transparent style. A style more of bone and muscle opposing the heavy chordal style of the late, latter romantic period, that is, unessential ornaments like broken chords and other figures are omitted and it is more a simpler style.*" Béla Bartók, radio interview with David Levita, July 2, 1944

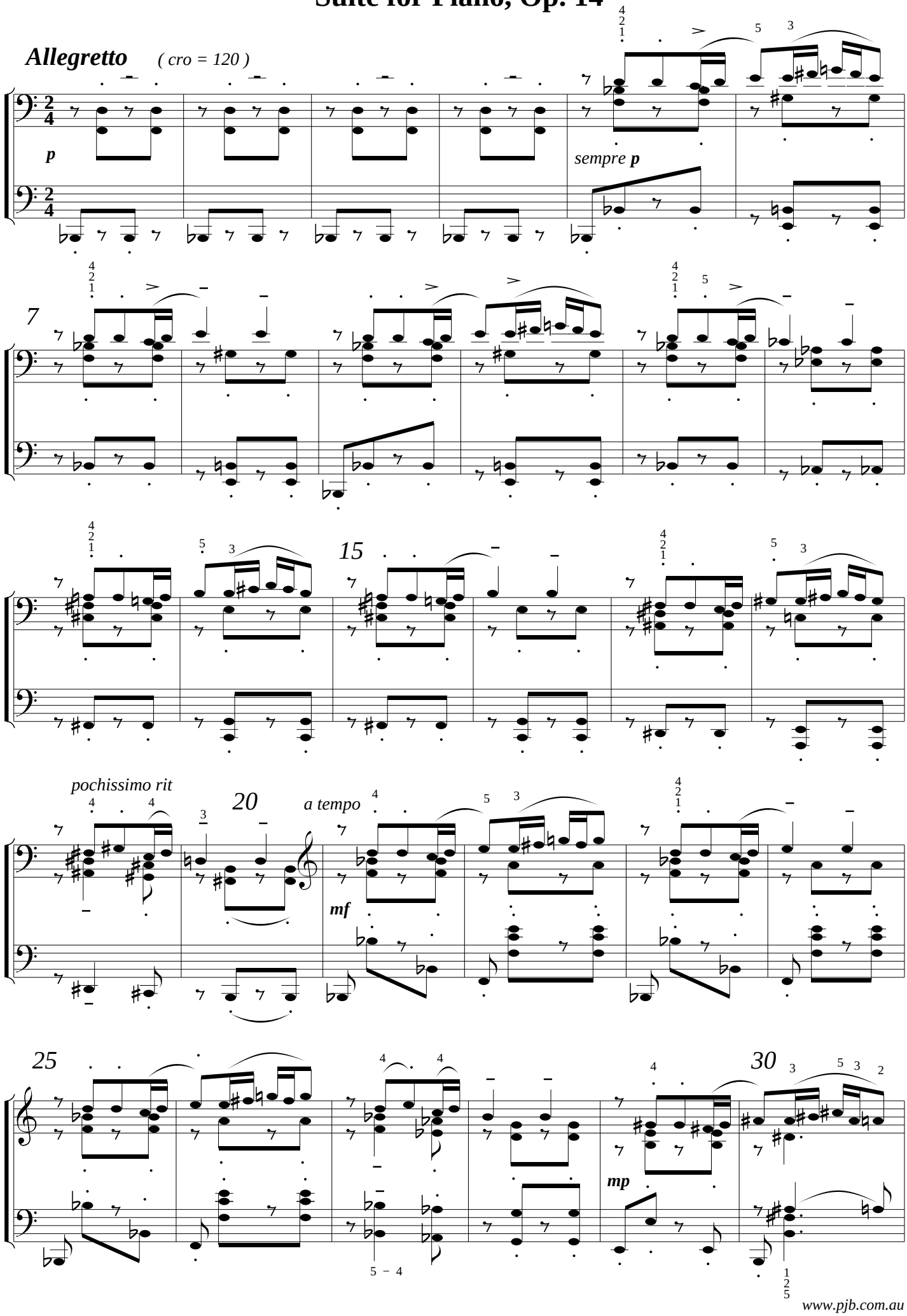
According to Bartók, the Suite is part of a new trend in piano technique that he saw as a break from his earlier Post-romantic writing. In 1945, he claimed to have used only the most restricted means of piano technique in this work, "*accentuating in some of its movements the percussive character of the piano.*"

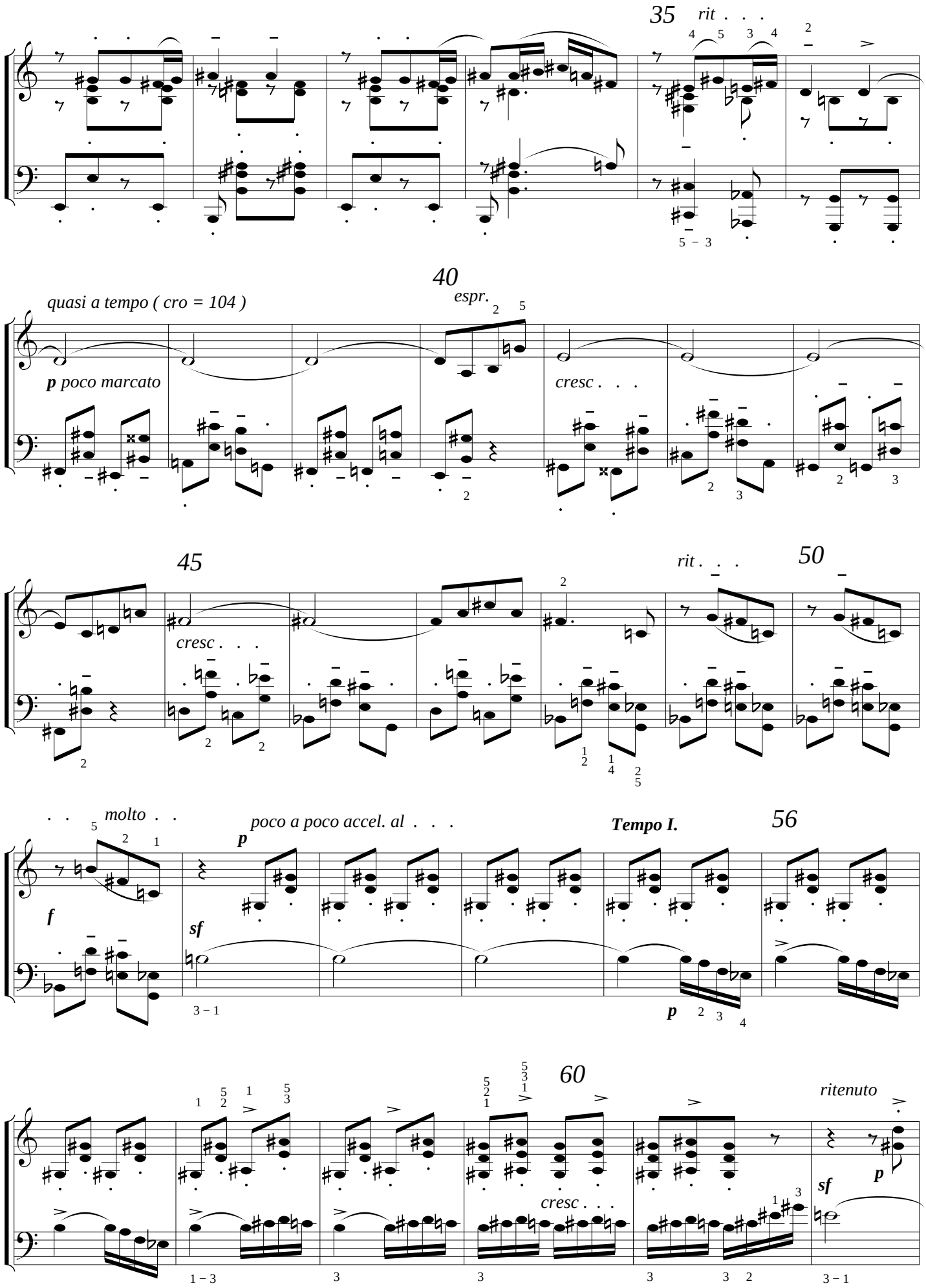
Though Bartók does not quote from folk melodies in this composition, he makes extensive use of other folk-like elements, such as a Romanian Ardeleana rhythm in the first movement. In addition, the third movement of this Suite shows Arabic influence, the earliest Bartók work of its kind, and a North African influence in its ostinato and scalar patterns. Throughout the piece, he uses exotic scale patterns, such as the Lydian and whole tone scales in the first movement; in addition, there is a twelve-tone row in the second movement, which is probably the only one in Bartók's entire oeuvre.

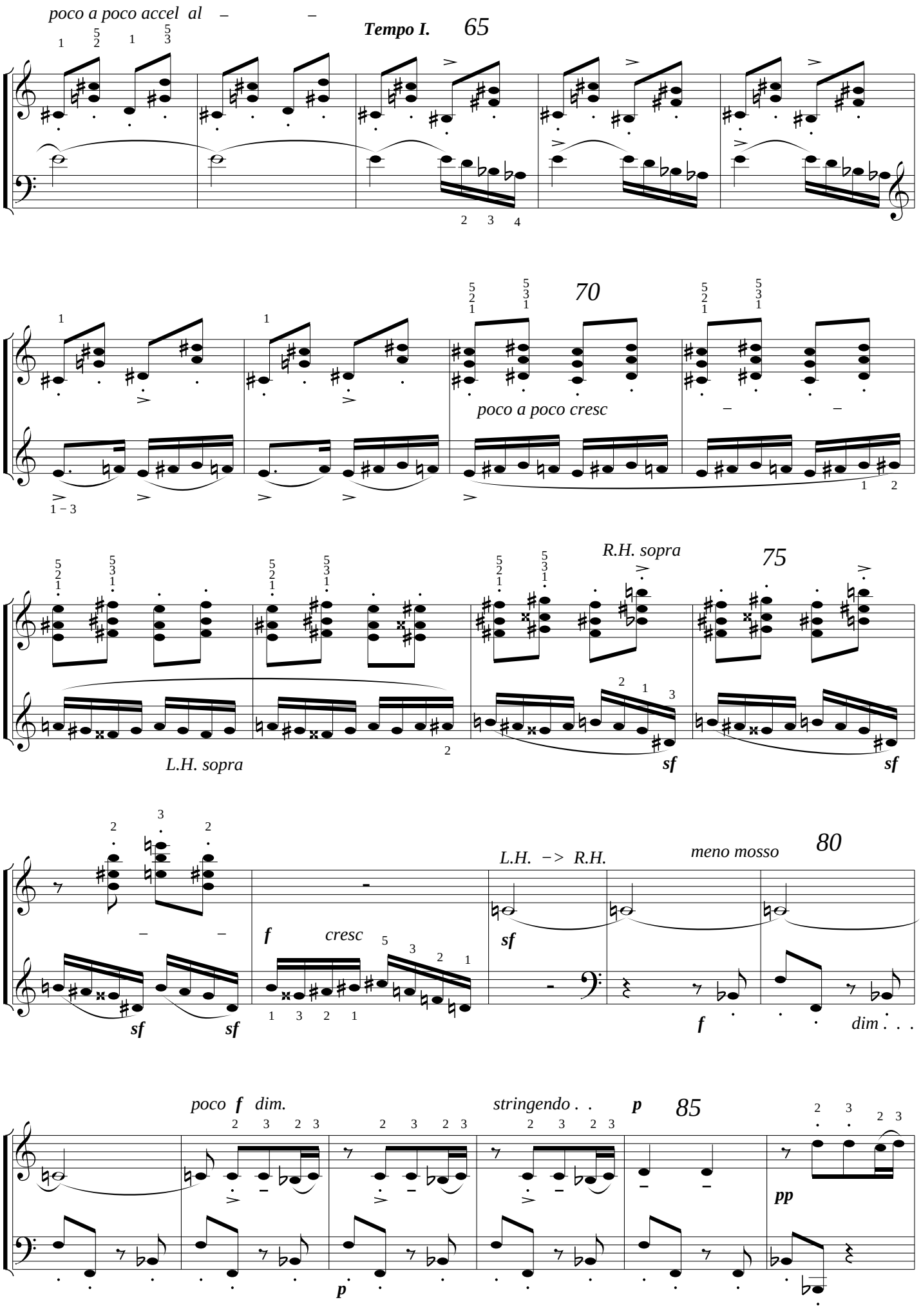
The fingering is based on that noted by David Bollard in 1964 when he was in London studying with Ilona Kabos, and later with Louis Kentner. Thanks to David for allowing me to reproduce it here. Thanks also to *wikipedia* for the information on this page.

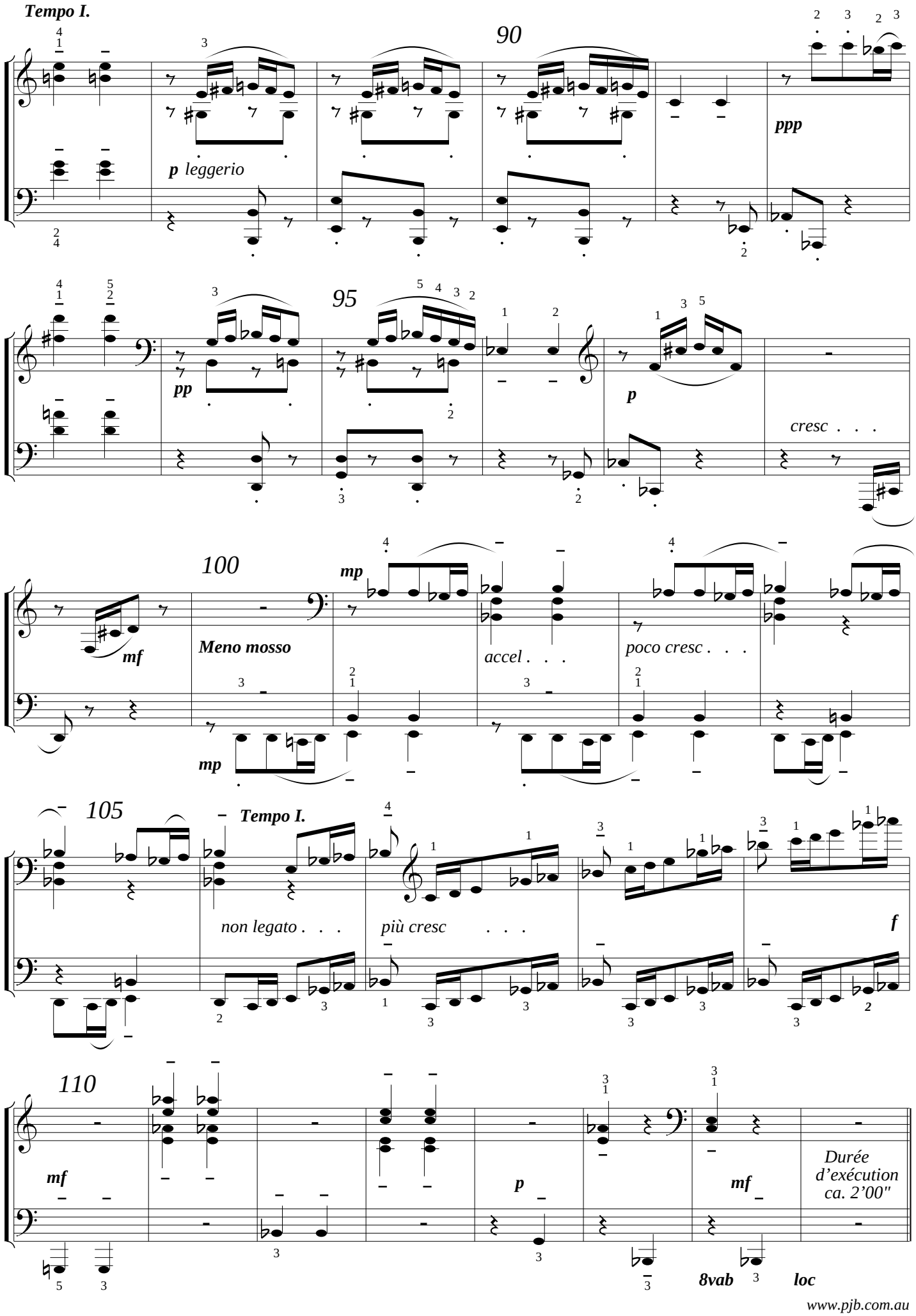
Peter Billam, *www.pjb.com.au*

Suite for Piano, Op. 14



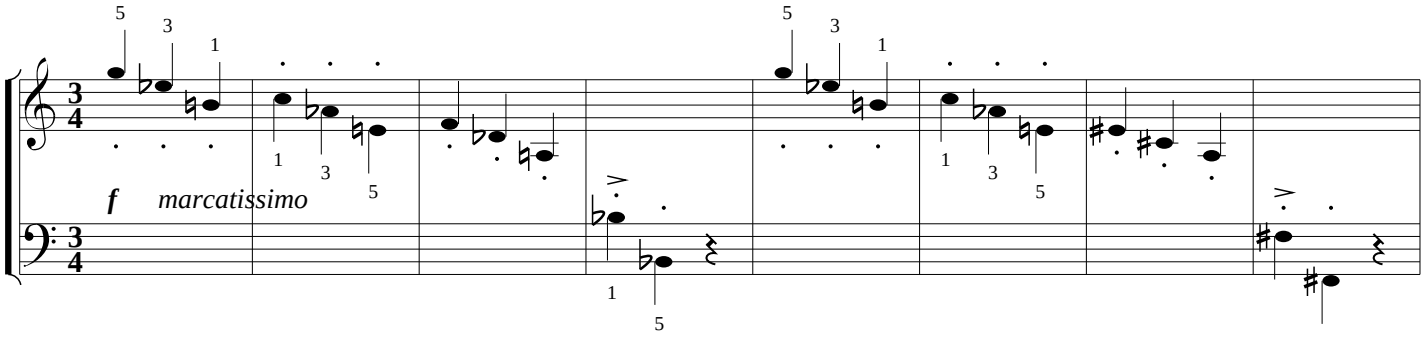

35
rit . . .
40
quasi a tempo (cro = 104)
espr.
p poco marcato
cresc . . .
45
cresc . . .
rit . . .
50
molto . .
poco a poco accel. al . . .
Tempo I.
56
f
sf
p
60
ritenuto
cresc . . .
sf
p

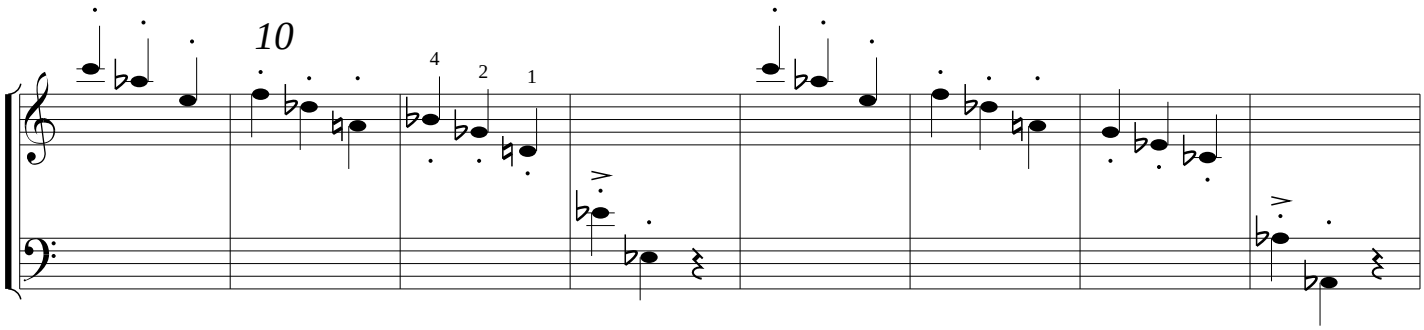

poco a poco accel al – –
Tempo I.
65
70
poco a poco cresc
– –
R.H. sopra
75
L.H. sopra
sf
sf
sf
80
L.H. –> R.H.
meno mosso
f
cresc
sf
sf
sf
f
dim . . .
poco f dim.
stringendo . .
p
85
pp
p

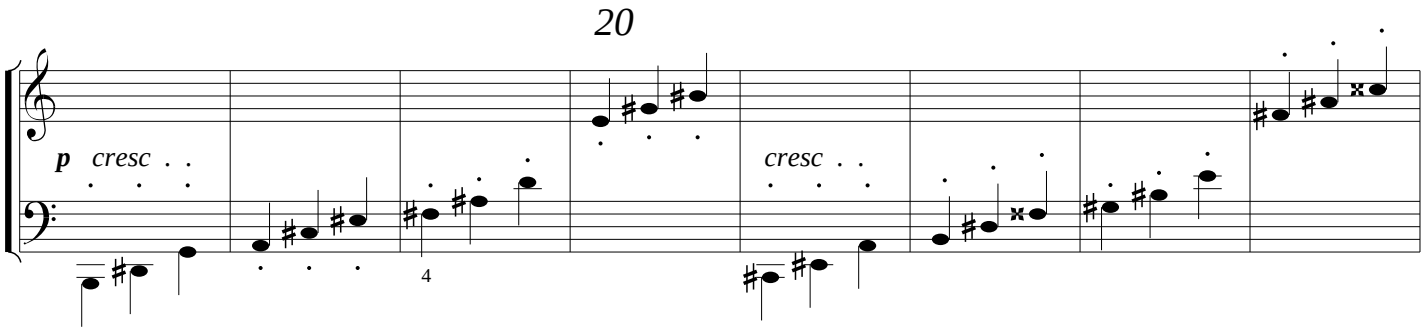

Tempo I.
90
p leggerio
ppp
95
pp
p
cresc . . .
100
mf
Meno mosso
mp
accel . . .
poco cresc . . .
mp
105
Tempo I.
non legato . . .
più cresc . . .
f
110
mf
p
mf
Durée d'exécution ca. 2'00"
8vab
loc

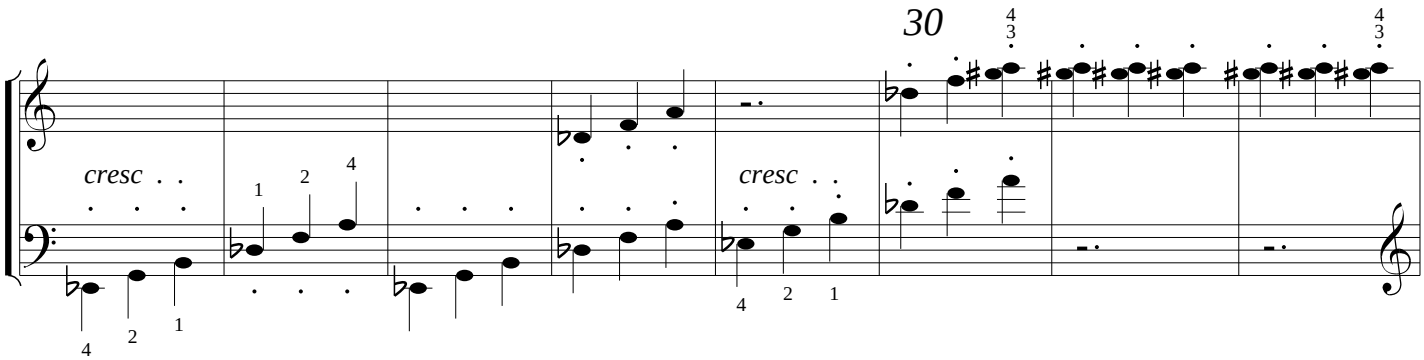
2.

Scherzo *(min. = 122)*

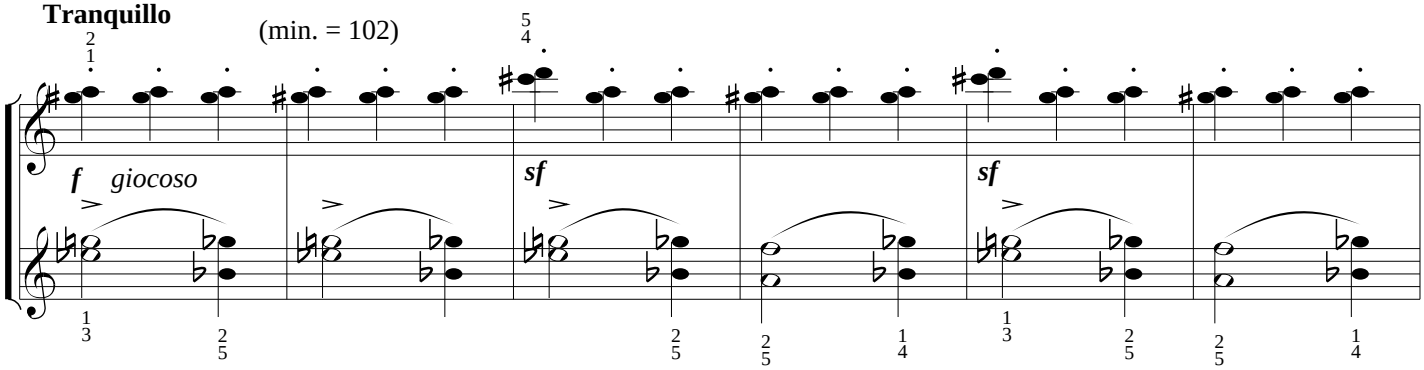


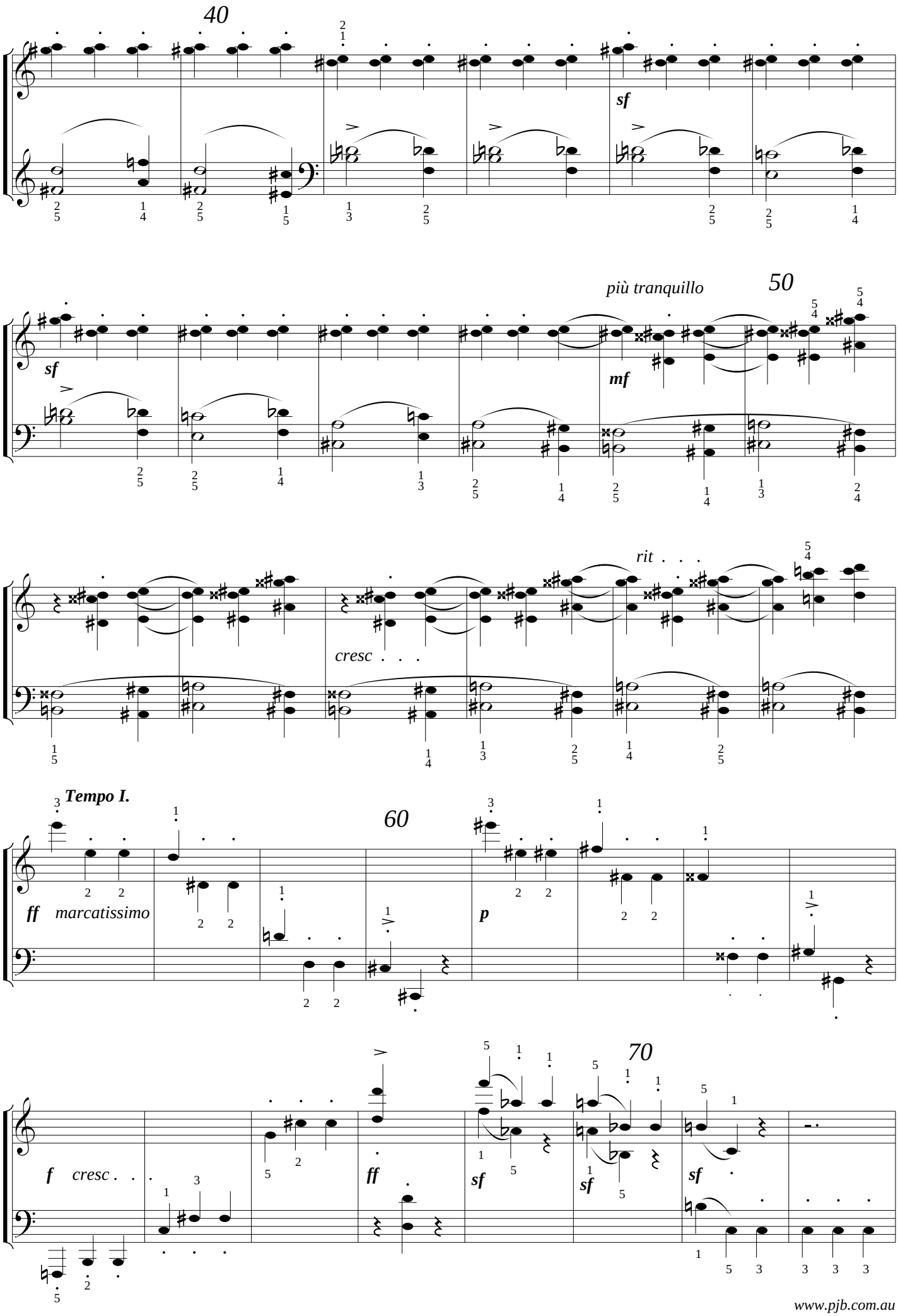


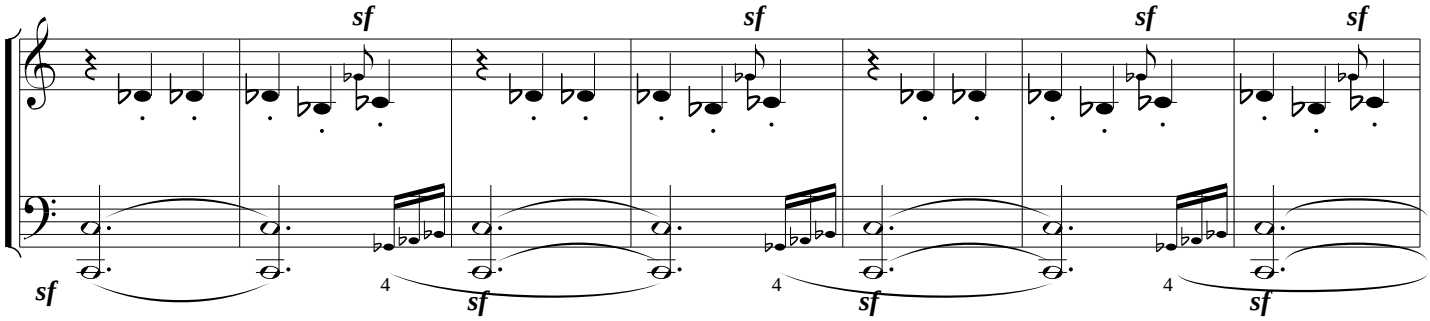


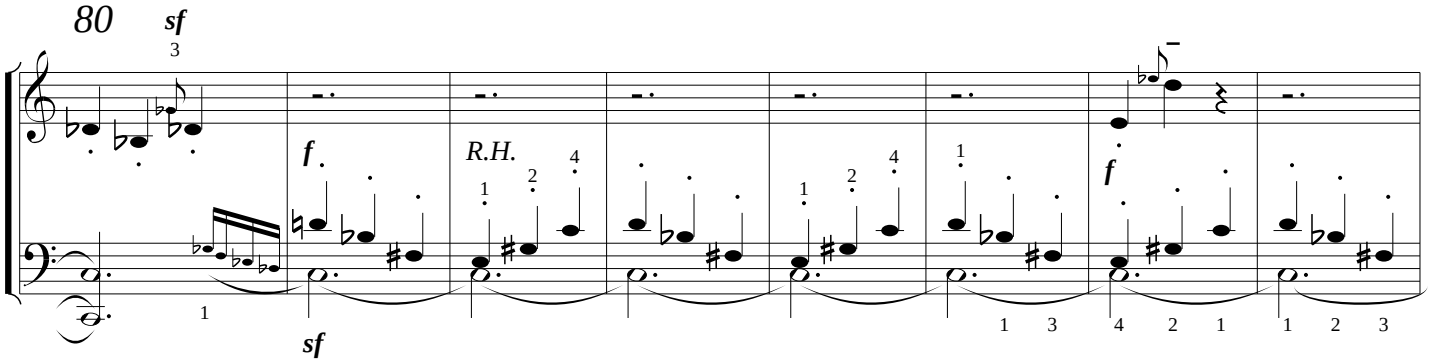


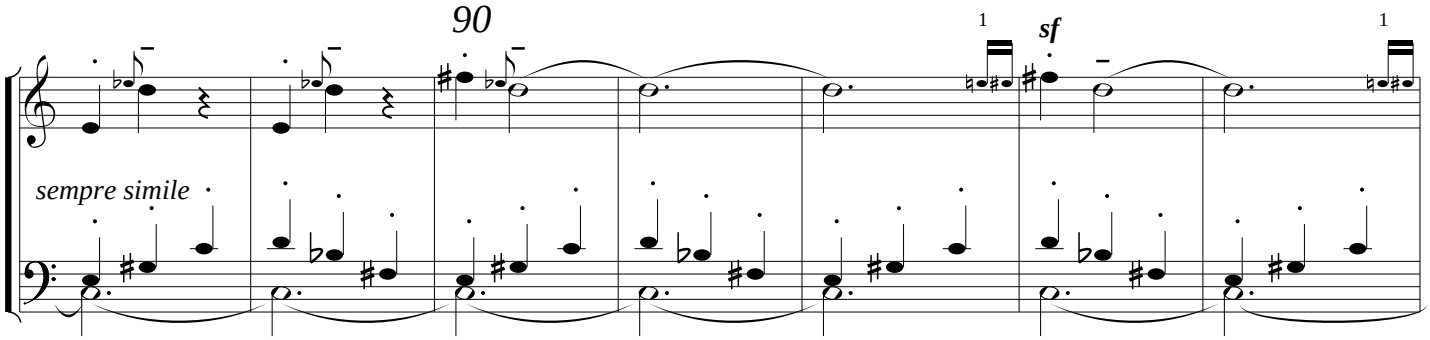
Tranquillo (min. = 102)

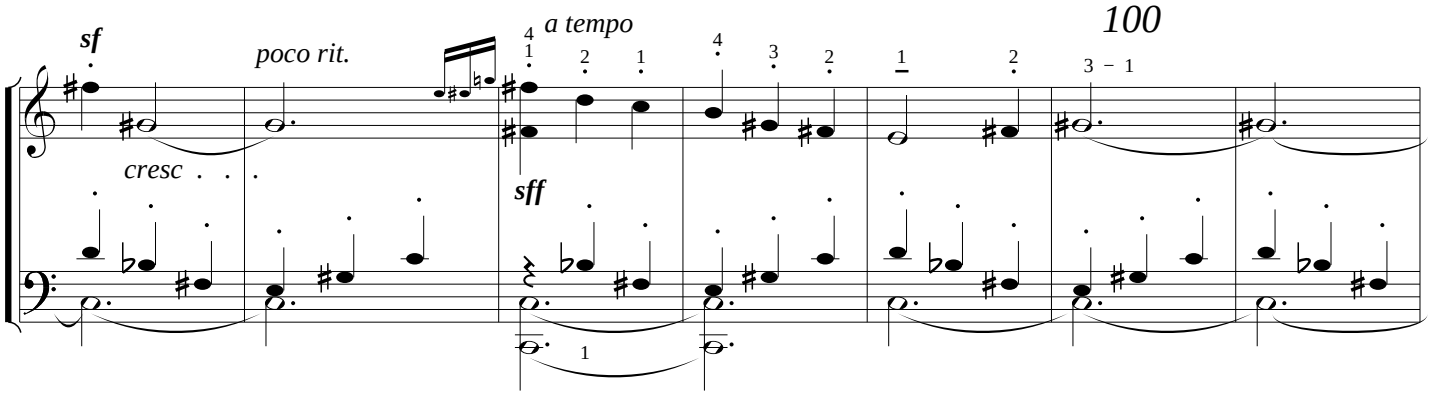


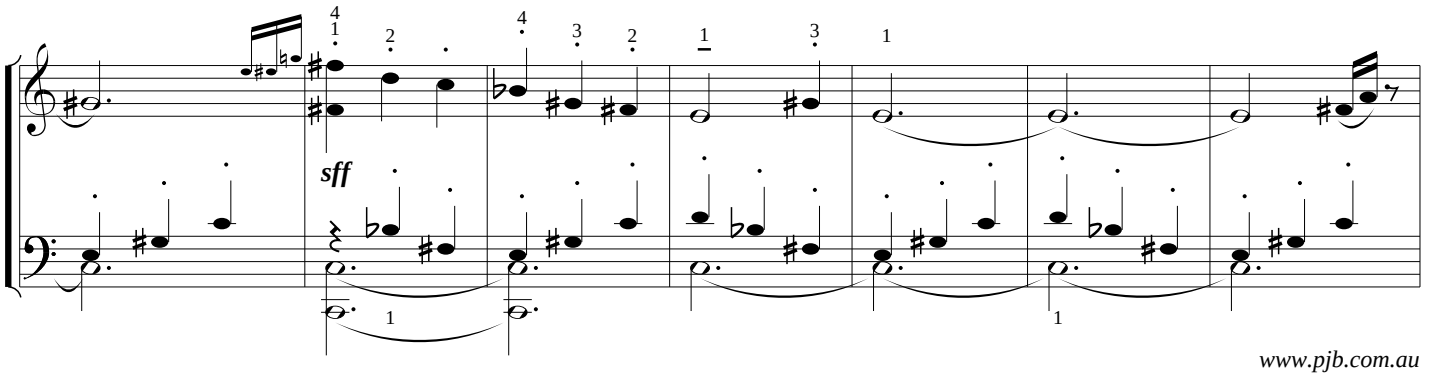

40
sf
50
più tranquillo
sf
mf
rit . . .
cresc . . .
Tempo I.
60
ff marcatissimo
p
70
f cresc . . .
ff
sf
sf
sf

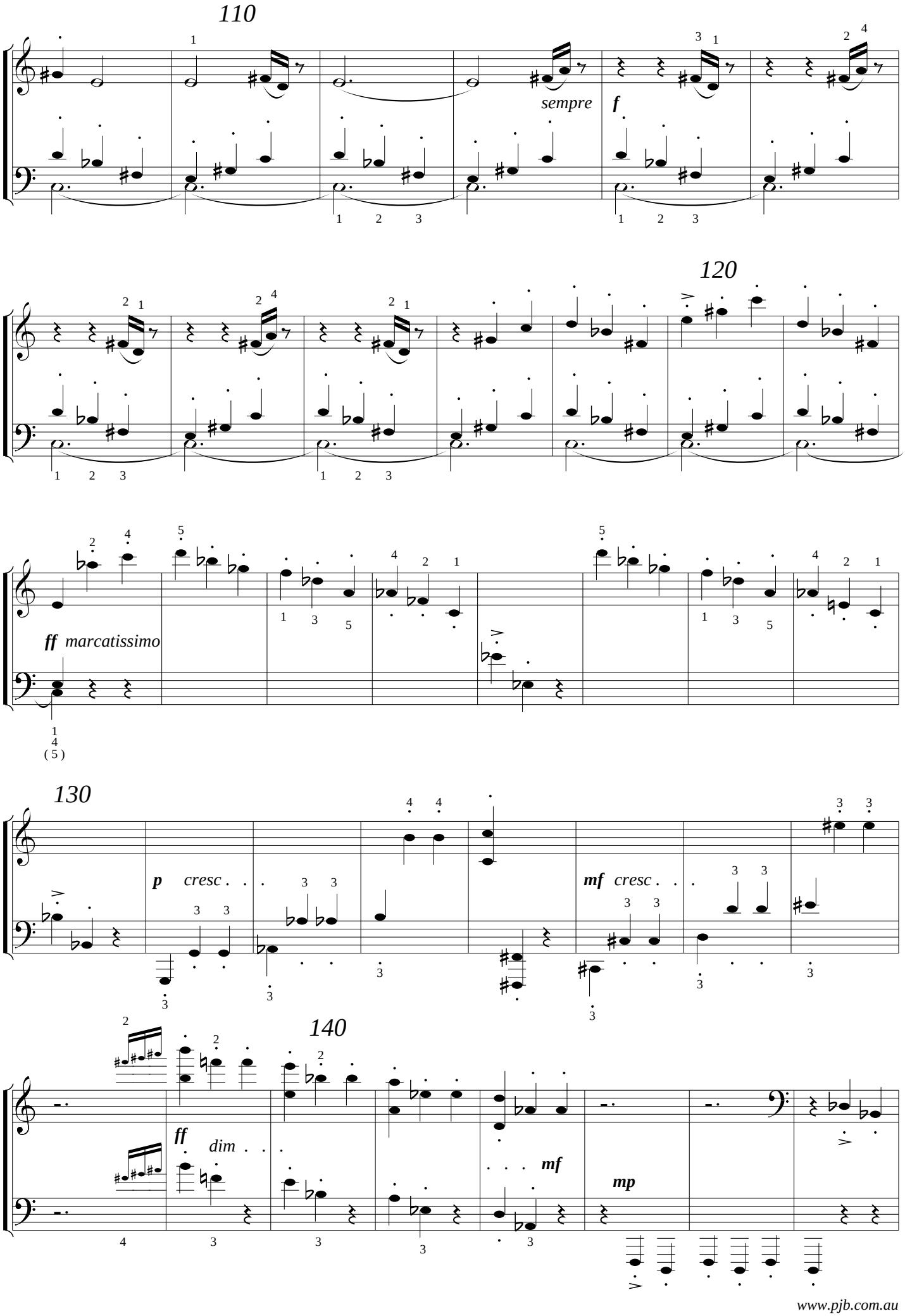

sf
sf
sf
sf
sf
sf
sf
sf


80
sf
f
R.H.
f
sf


90
sf
sempre simile


sf
poco rit.
a tempo
100
cresc . . .
sff


sff


110
sempre
f
120
ff marcatissimo
130
p cresc . . .
mf cresc . . .
140
ff dim . . .
mf
mp

150

p leggerio

Ped * *Ped* * *Ped* *

cresc . . .

mf cresc . . .

Ped * *Ped* * *Ped* * *Ped*

160

poco rit al. **Meno mosso** (poco rubato) (min. = 92)

f

espressivo

170

dim . . .

accel – al – **Tempo I.** (tempo giusto)

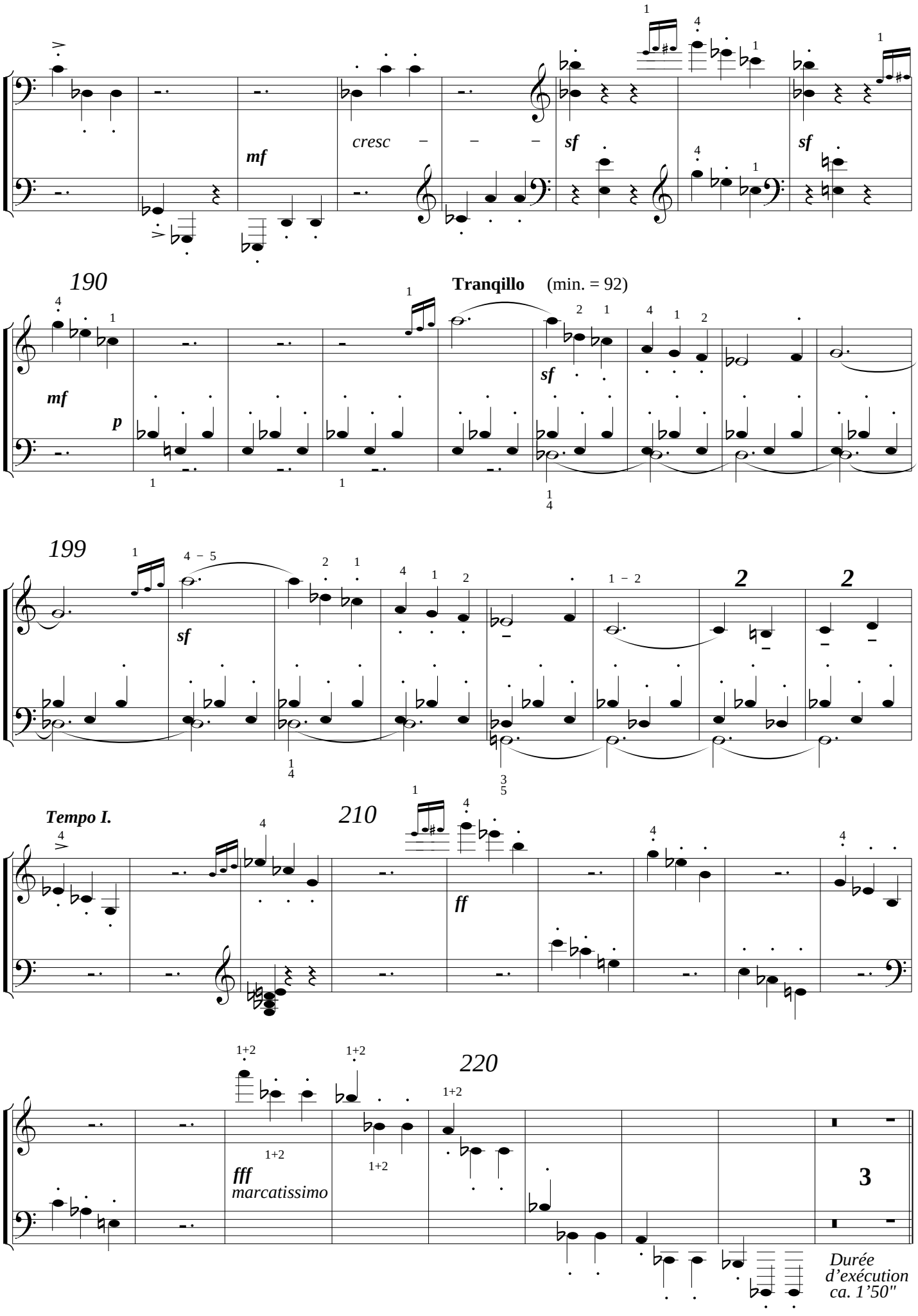
8va

181

mf molto cresc

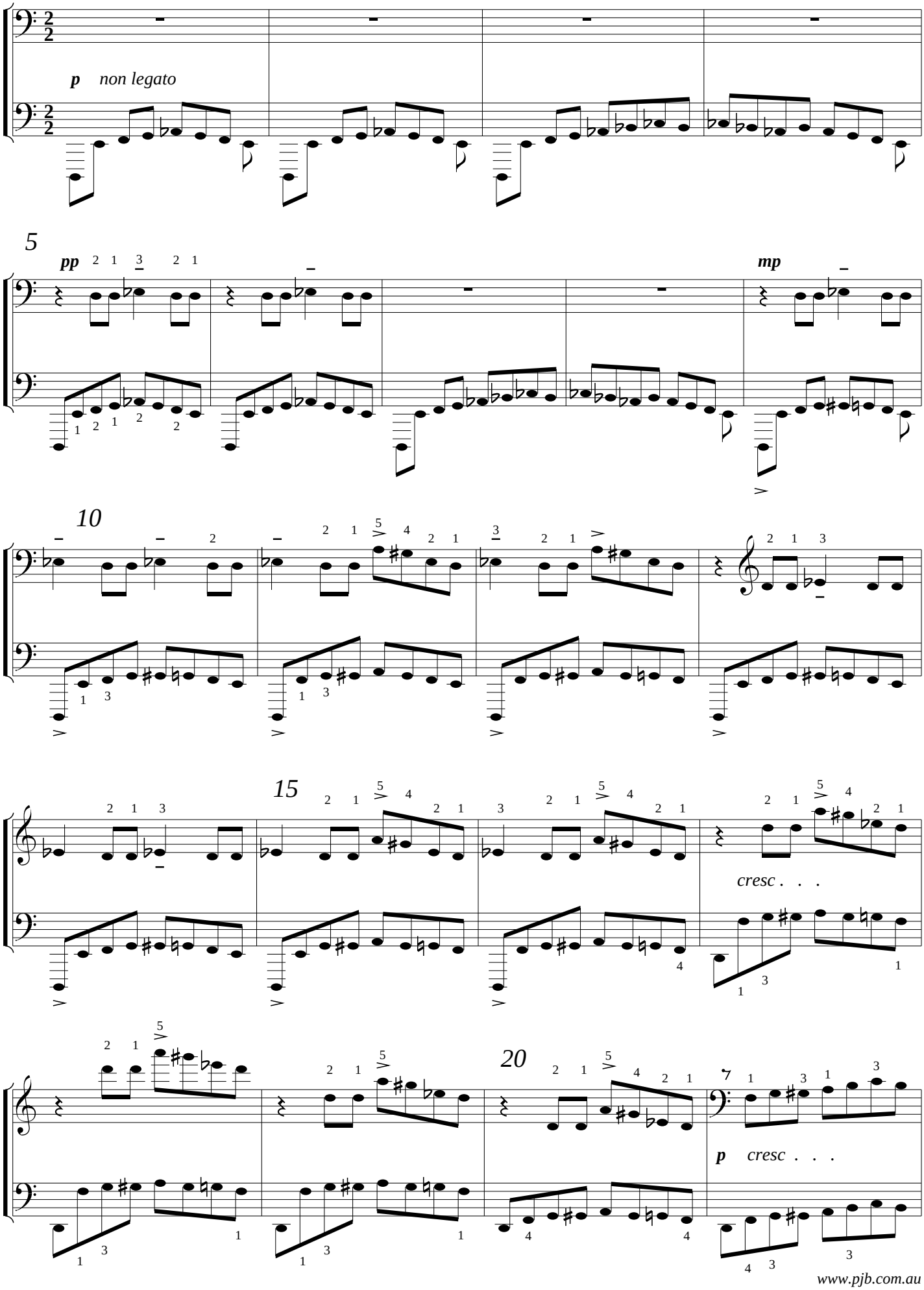
ff

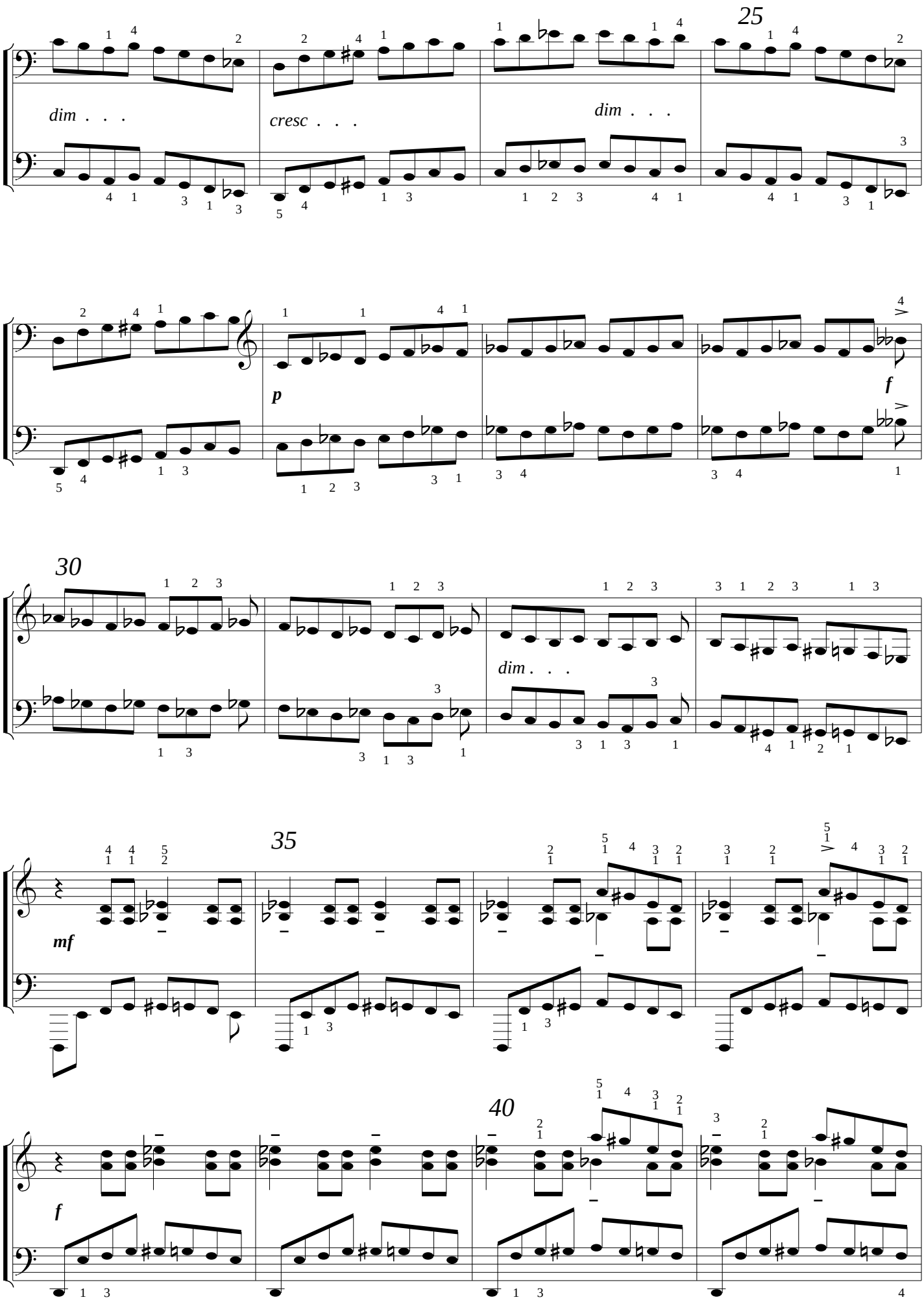
sff

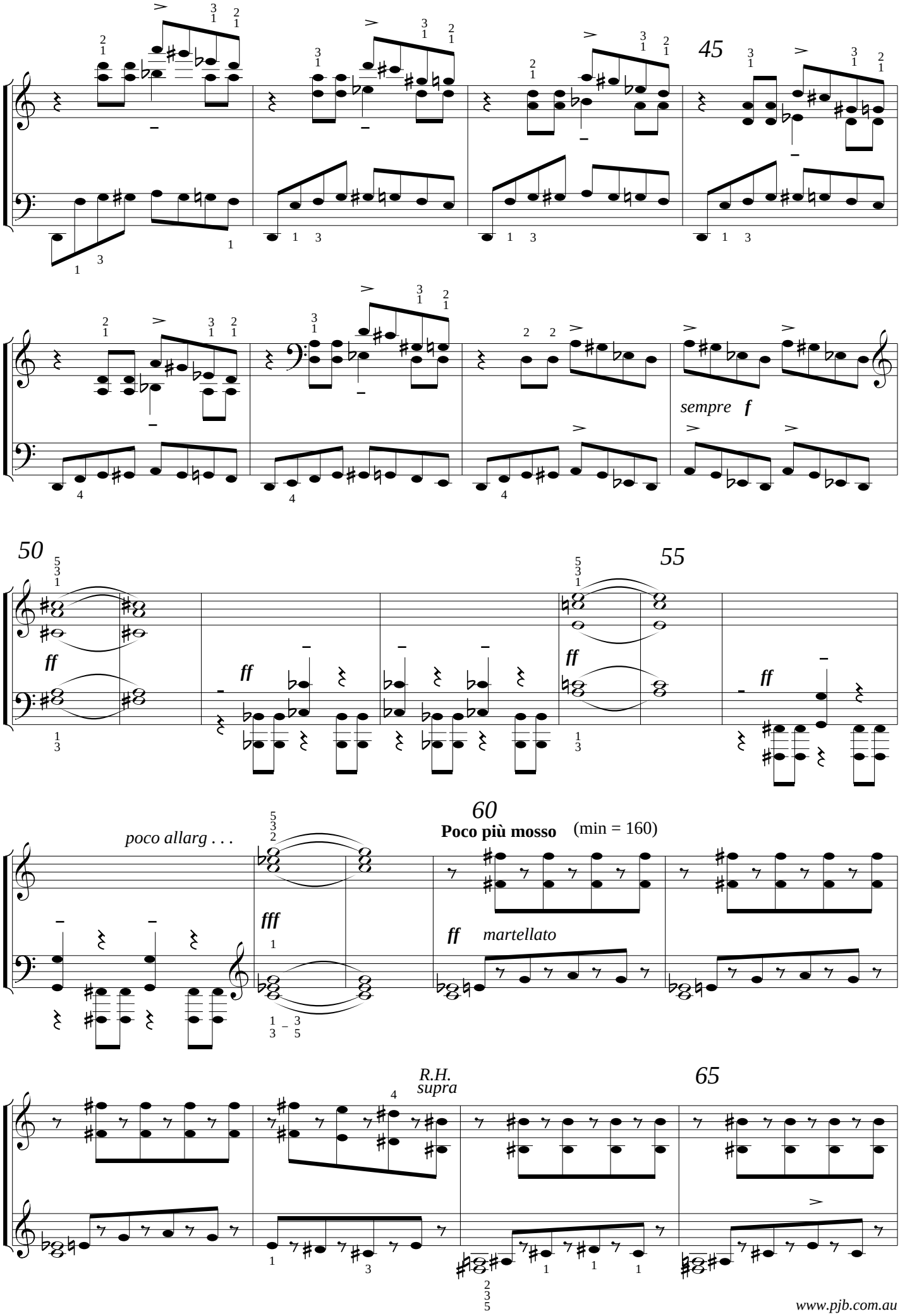

mf
cresc – – –
sf
sf
190
Tranqillo (min. = 92)
mf
p
sf
199
sf
2
2
Tempo I.
210
ff
220
fff
marcatissimo
3
Durée d'exécution ca. 1'50"

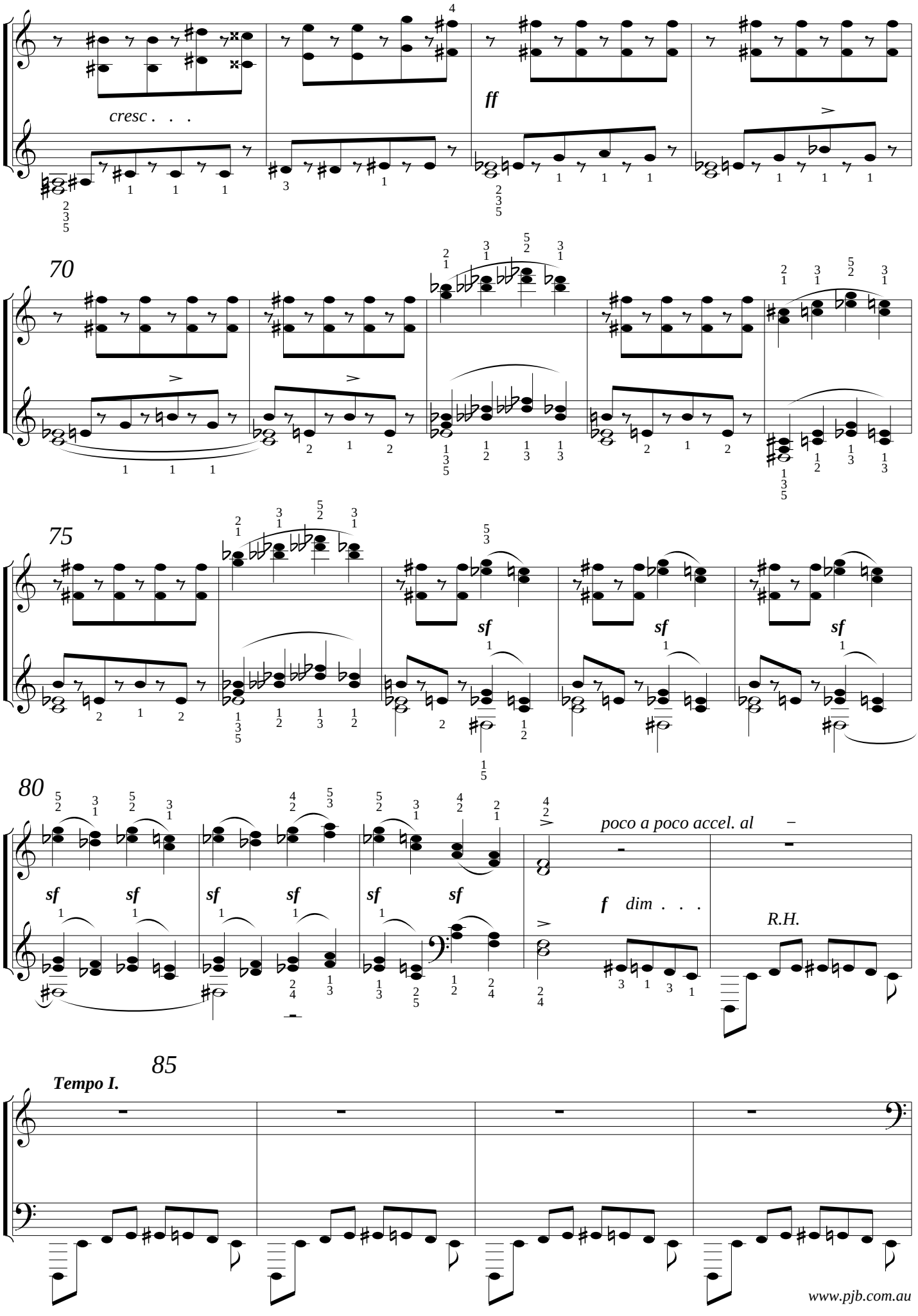
3.

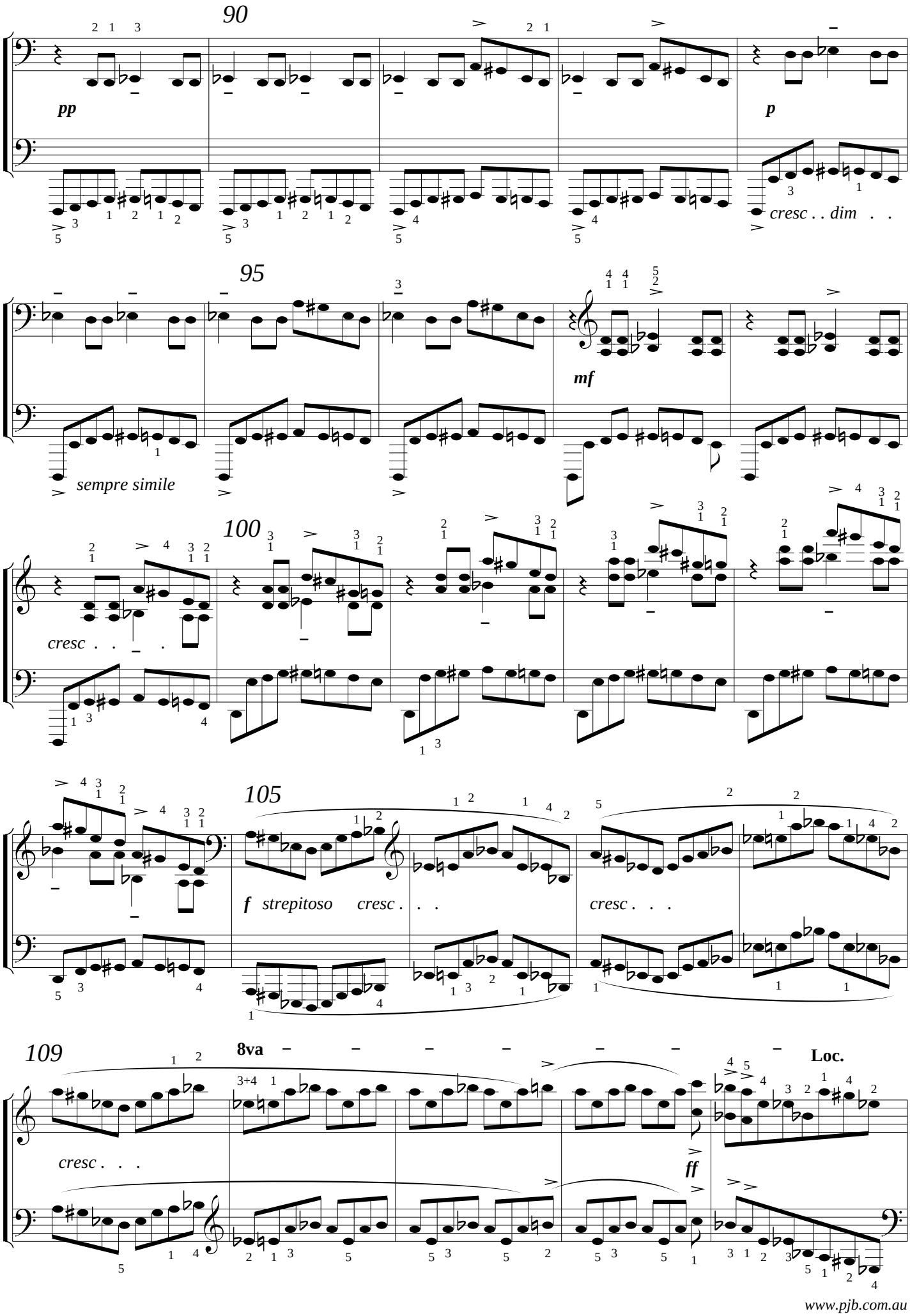
Allegro molto *(min = 124)*

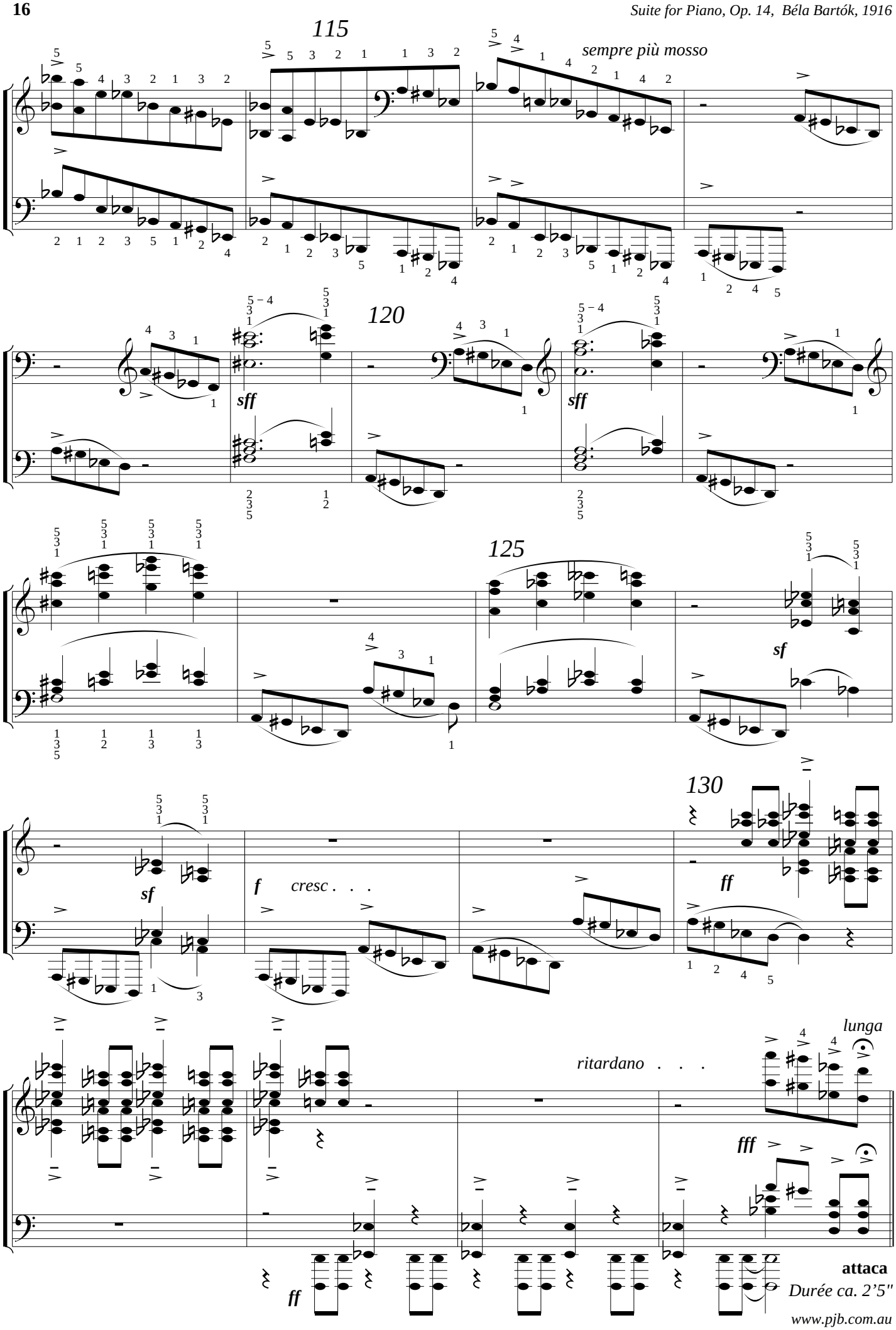



25
dim . . .
cresc . . .
dim . . .
p
f
30
dim . . .
35
mf
40
f


45
sempre f
50
55
ff
ff
ff
ff
60
Poco più mosso (min = 160)
poco allarg . . .
fff
ff martellato
R.H. supra
65


cresc . . .
ff
70
75
sf
80
poco a poco accel. al
f dim . . .
R.H.
85
Tempo I.


90
pp
p
cresc . . dim . .
95
sempre simile
mf
100
cresc . . . .
105
f strepitoso cresc . . .
cresc . . .
109
8va
Loc.
cresc . . .
ff


115
sempre più mosso
120
sff
sff
125
sf
130
sf
f
cresc . . .
ff
lunga
ritardano . . .
fff
ff
attaca
Durée ca. 2'5"
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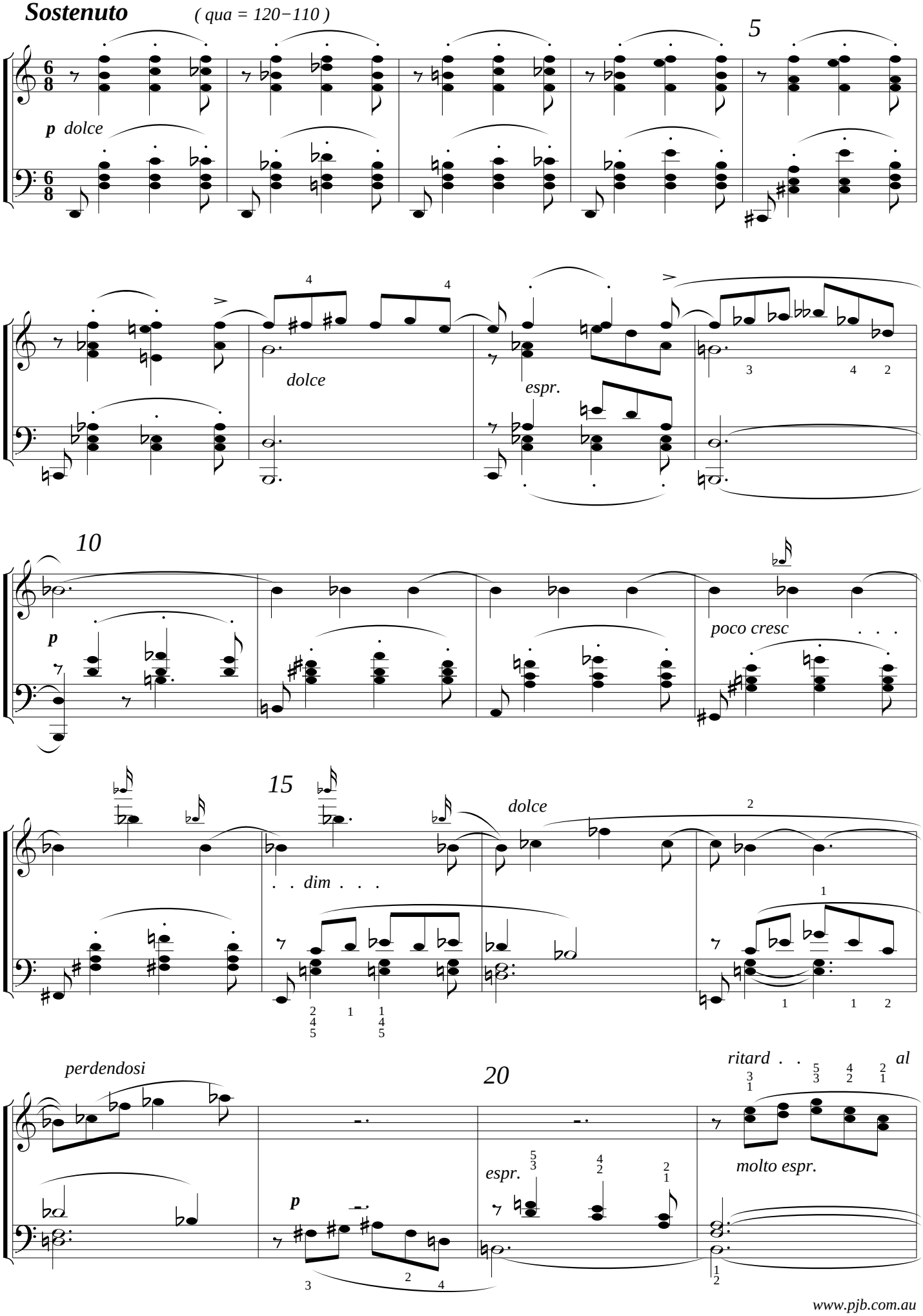
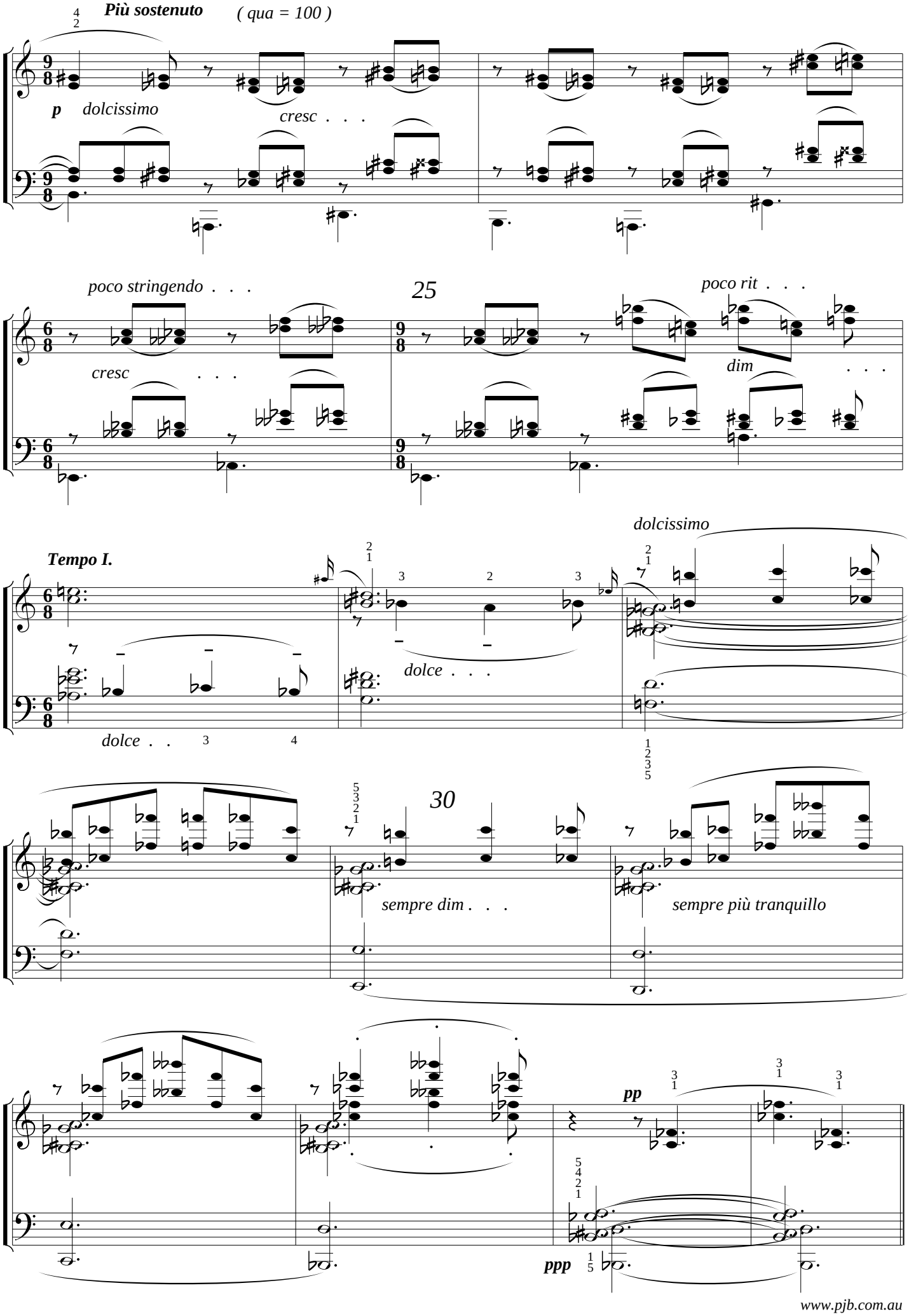
4.

Sostenuto *(qua = 120−110)*




Più sostenuto
(qua = 100)
p dolcissimo
cresc . . .
poco stringendo . . .
25
poco rit . . .
cresc . . .
dim . . .
Tempo I.
dolcissimo
dolce . . .
dolce . . .
30
sempre dim . . .
sempre più tranquillo
pp
ppp

Peter Billam was born in London in 1948, studied piano, and lived in Switzerland from 1973 to 1983, where he studied composition, classical guitar, flute and voice, worked as Musical Director of the *Théâtre Populaire Romand*, and as recording engineer, record producer and computer programmer. He moved to Tasmania in 1983, and lectured in composition at the Conservatorium. He founded **www.pjb.com.au**, becoming the first composer to sell scores on-line, taking scores from Composer to Performer in one immediate step. *Www.pjb.com.au* offers a new approach to music publishing. These pieces are **written to be read, made to be played !**

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Arrangements include: By J. S. Bach: *Trio BWV 655*, piano and flute; *Vor deinen Thron BWV 668*, piano; *Fugue in F minor BWV 689*, SATB recorders; *Four Duets BWV 802-5*, keyboard; *Six Preludes and Fugues* from Book I, keyboard; *Flute Sonata BWV 1031* in G major for alto recorder and keyboard; *Flute Sonata BWV 1032* completed by Peter Billam for flute and keyboard, also in C major for alto recorder, and in G major for descant; *Ricercare a 3 of the Musikalisches Opfer* for keyboard; *Ricercare a 6*, for sSATBG recorders, or strings, or two keyboards; and *Fuga Canonica*; from the *Art of Fugue*: *Contrapuncti 1*, *4* and *9* for keyboard, and *Contrapunctus 14* as completed by D. F. Tovey, for keyboard, or for SATB recorders, or for strings; *Passacaglia and Fugue in c* for piano four hands; *Chorales with Descant* for melody instrument and piano; *Cello Suites I*, *II* and *III* for flute or alto recorder, *Forty Chorales* for piano, *Der Geist hilft* for SATB-SATB recorders. By Bartók: *Suite op.14* for piano. By Brahms: *Fugue in Ab minor for organ*, for SATB recorders and gamba, in A minor; *Choralvorspiele for organ* plus settings by Isaac, Bach, Praetorius, recorders. *John Carr, Divisions on an Italian Ground*, flute or recorder and guitar. Franz Liszt, *Late piano pieces*, G.F. Händel: *Concerto Grosso in A minor* op 6 no 4, harpsichord and recorders; *Recorder Sonata in Bb* no 5, in G for tenor recorder and keyboard. Claudio Monteverdi, *Ecco Mormorar l'Onde*, SSATB recorders. Arnold Schoenberg: *Verklärte Nacht* for piano. Franz Schubert: *Four Songs*, voice and guitar; *Dances*, recorders and guitar, *Dances*, piano 4 hands. Scriabin, *Two Preludes op.67; Five Preludes op.74*, piano. Telemann, *Twelve Flute Fantasias*, recorder. Wilbye, *Draw on sweet Night*, SSATTB recorders, and for flute choir. *Twelve Italian Songs* and *Seven English Songs*, voice and guitar; *Folk Guitar Solos*; *Fourteen Folk Dance Tunes*, recorder and guitar; *Bushband Dances*, violin, accordeon and banjo; *Easy Classical Pieces*, Bb trumpet and piano; *Famous Beginnings*, for piano.

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