# BÉLA BARTÓK

# MUSIC FOR STRING INSTRUMENTS PERCUSSION AND CELESTA

(in Four Movements)

\$12.50

BOOSEY & HAWKES

# INSTRUMENTATION

### Strings to be placed in two different groups

1st Group: Violins I and II, Viola I

Violoncello I, Double Bass I

2nd Group: Violins III and IV, Viola II Violoncello II. Double Bass II

1338M

Side Drum without snares

Side Drum with snares

one player

\*Cymbals Tam-Tam Bass Drum

\*\*Timpani (chromatic)

Xylophone

Celesta (takes over at certain places the second part

of the piano) Harp

Pianoforte

#### APPROXIMATE POSITION OF THE ORCHESTRA

Double Bass I

Double Bass II

Violoncello I Viola I

Timpani Side Drums Bass Drum Cymbals

Violoncello II

Violin II Celesta Violin I Pianoforte **Xylophone** Harp

Viola II Violin IV Violin III

# DURATION: 26 Minutes

1st Mov.: 6 Min. 30 sec. 2nd Mov.: 6 Min. 55 sec.

3rd Mov.: 6 Min. 35 sec. 4th Mov.: 5 Min. 40 sec.

This work, completed in September 1936, was first performed at Bale on 21st January 1937, conducted by Paul Sacher.

#### GENERAL REMARKS

- (1) All glissandi marked detc. in the string, as well as in the timpani parts, are to be played in such a manner that the starting note is left immediately, so that an even gliding sound during the full value of the first note is produced.
- (2) The 4th movement can, in special circumstances, be played a little slower for accoustic reasons.
  - \* 2 pairs, one of which should be of smaller size (sounding higher).
- \*\* If no chromatic Timpani available, the Timpani glissandi should be played on the piano in corresponding chromatic passages. For this purpose an extra player, not instrument, is required.

Béla Bartók was born in the Hungarian village of Nagyszentmiklós on March 25th 1881. He appeared in public as composer and pianist before he was ten and studied in Pressburg and at the Music Academy in Budapest. Early influences were Brahms, Wagner, Liszt and Strauss. But of greater importance was Bartók's interest in Hungarian folkmusic. In 1905 he began his life-long study of eastern European folk-music, collecting in all some 7000 melodies. Bartók's love for this music is evident in his own works. In 1907 he became a professor at the Budapest Academy, Apart from concert tours, as a virtuoso pianist, and from journeys as far as Turkey to collect folk-music, he remained there until his departure for America in 1940. He died in New-York on September 26th 1945.

Among his works are six string quartettes, a Sonata and many other important pieces for piano, the 153 piano pieces of the "Microcosmos", a Sonata for two pianos and percussion, two Sonatas for violin and piano and one for solo violin, songs and choruses, three piano concertos, a violin concerto and an (unfinished) viola concerto, two ballets and the opera "Bluebeard's castle", the "Cantata profana". a concerto for orchestra, a Divertimento for strings and Music for strings, percussion and celesta.

The latter was commissioned by the Basler Kammerorchester and first performed under Paul Sacher on January 21st, 1937. It is one of Bartók's most important and most beautiful works.

#### STRUCTURE OF "MUSIC FOR

#### STRING INSTRUMENTS"

Ist Movement in A. On certain principles fairly strictly executed form of a fugue, i. e. the 2nd entry appears one fifth higher, the 4th again one fifth higher than the 2nd, the 6th, 8th and so forth again a fifth higher than the preceding one. The 3rd, 5th, 7th, etc. on the other hand enter each a fifth lower. After the remotest key -E flat-has been reached (the climax of the movement) the following entries render the theme in contrary movement until the fundamental key-A - is reached again, after which a short Coda follows. N. B .: 1st: Several secondary entries appear in a stretto. 2nd: Some entries show the theme incompletely, that is in fragments.

Hnd Movement in C. Sonataform (Sidemovement in G.) In the execution the theme of the 1st Movement also appears, however, in altered shape and so does an allusion to the main theme of the IVth move-

The repetition changes the 2/4 rhythm of the exposition into a rhythm of 3/8 beat.

Illrd Movement in F sharp. "Brueckenform" (Rondo): A, B, C, B, A. Between each section a part of the theme of the 1st Movement appears.

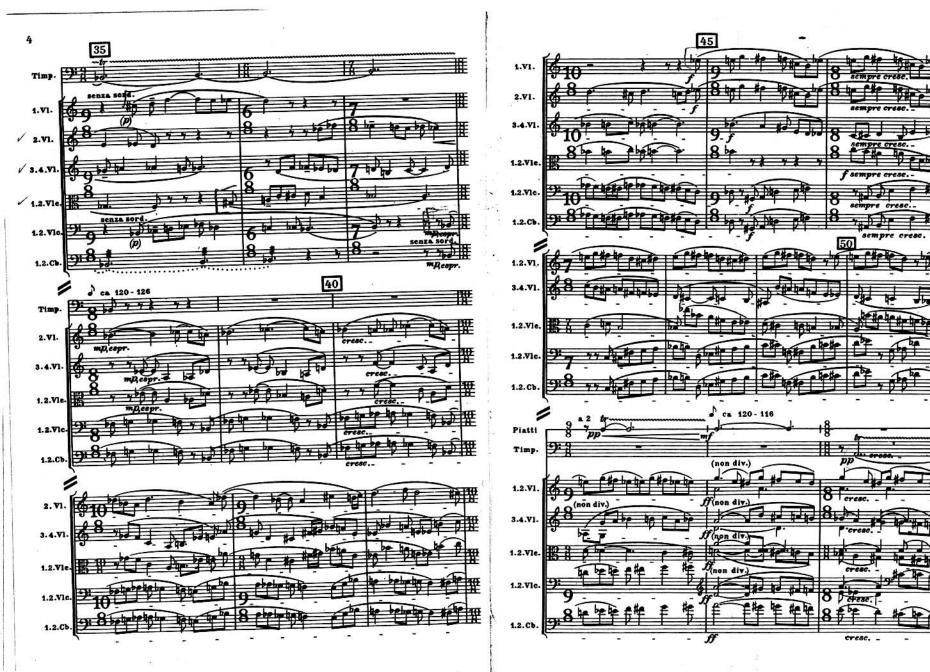
IVth Movement in A. Formula: A+B+A, C+D+E+ D+F, G, A. G Part (bar 203-234) shows the main theme of the 1st Movement extending, however, the original chromatic form into one of diatonic expanse.

# Musik für Saiteninstrumente, Schlagzeug und Celesta (in 4 sätzen) Musique pour instruments à cordes,

Musique pour instruments à cordes percussion et célesta (en 4 parties)

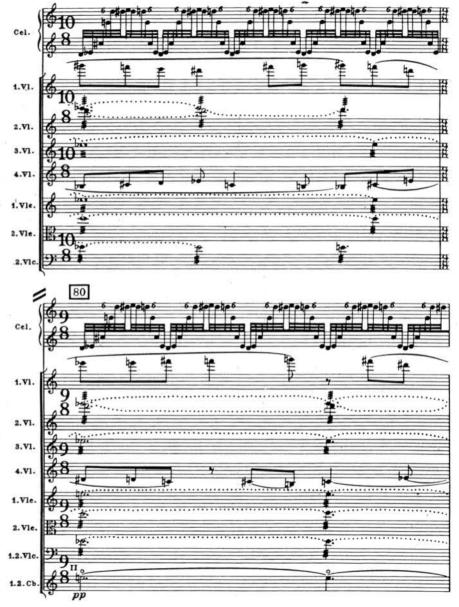


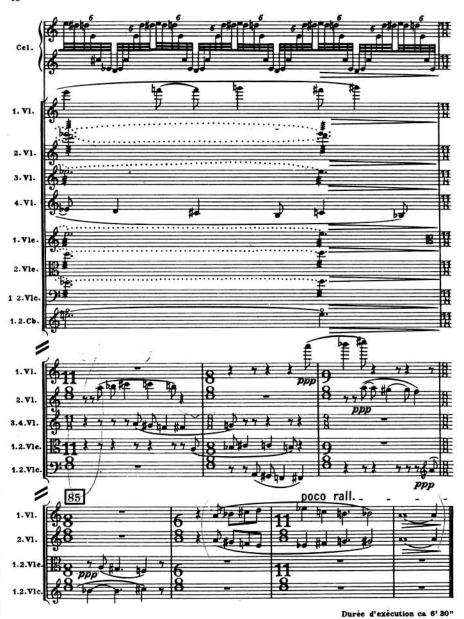












II.

