

HAWKES POCKET SCORES

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

Side Drum without snares

Side Drum with snares

*Cymbals

Tam-Tam

Bass Drum

**Timpani (chromatic)

Xylophone

Celesta (takes over at certain places the second part of the piano)

Harp

Pianoforte

one player

APPROXIMATE POSITION OF THE ORCHESTRA

Violoncello I	Double Bass I	Double Bass II	
Viola I	Timpani	Bass Drum	Violoncello II
Violin II	Side Drums	Cymbals	Viola II
Violin I	Celesta	Xylophone	Violin IV
	Pianoforte	Harp	Violin III

DURATION: 26 Minutes

1st Mov.: 6 Min. 30 sec.


3rd Mov.: 6 Min. 35 sec.

2nd Mov.: 6 Min. 55 sec.

4th Mov.: 5 Min. 40 sec.

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

GENERAL REMARKS

(1) All glissandi marked  etc. 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 acoustic 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 folk-music. 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"

1st 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.

2nd Movement in C. Sonataform (Sidedmovement 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 movement.

The repetition changes the $\frac{2}{4}$ rhythm of the exposition into a rhythm of $\frac{3}{8}$ beat.

3rd Movement in F sharp. "Bruckenkorn" (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,
percussion et célesta (en 4 parties)

Aufführungsrecht vorbehalten
Droits d'exécution réservés

I.

Béla Bartók

Andante tranquillo, ♩ ca 116-112

con sord.

1. 2. Viole

pp

5

con sord.

pp

3. 4. VI.

1. 2. Vle.

3. 4. VI.

1. 2. Vle.

1. 2. Vle.

con sord.

pp

10

2. VI.

con sord.

pp

3. 4. VI.

1. 2. Vle.

1. 2. Vle.

15

2. VI.

3. 4. VI.

1. 2. Vle.

1. 2. Vle.

2. VI.
3.4. VI.
1.2. Vle.
1.2. Vlc.
1.2. Cb.

con sord.

20

più rest

2. VI.
3.4. VI.
1.2. Vle.
1.2. Vlc.
1.2. Cb.

20

2. VI.
3.4. VI.
1.2. Vle.
1.2. Vlc.
1.2. Cb.

25

con sord.

1. VI.
2. VI.
3.4. VI.
1.2. Vle.
1.2. Vlc.
1.2. Cb.

30

1. VI.
2. VI.
3.4. VI.
1.2. Vle.
1.2. Vlc.
1.2. Cb.

Timp.

1. VI.
2. VI.
3.4. VI.
1.2. Vle.
1.2. Vlc.
1.2. Cb.

senza sord.

senza sord.

senza sord.

35

Timp. *senza sord.*

1. VI. *(p)*

2. VI.

3. 4. VI.

1. 2. Vle.

1. 2. Vlc. *senza sord.*

1. 2. Cb. *senza sord.*

mf cresc.

ca 120 - 126

36

Timp.

2. VI. *mf cresc.*

3. 4. VI. *mf cresc.*

1. 2. Vle. *mf cresc.*

1. 2. Vlc. *mf cresc.*

1. 2. Cb. *cresc.*

2. VI.

3. 4. VI.

1. 2. Vle.

1. 2. Vlc.

1. 2. Cb.

45

1. VI. *sempre cresc.*

2. VI. *sempre cresc.*

3. 4. VI. *sempre cresc.*

1. 2. Vle. *f sempre cresc.*

1. 2. Vlc. *sempre cresc.*

1. 2. Cb. *sempre cresc.*

46

1. 2. VI.

3. 4. VI.

1. 2. Vle.

1. 2. Vlc.

1. 2. Cb.

ca 120 - 116

Piatti *pp*

Timp. *mf*

1. 2. VI. *(non div.)*

3. 4. VI. *(non div.)*

1. 2. Vle. *ff (non div.)*

1. 2. Vlc. *ff (non div.)*

1. 2. Cb. *ff*

cresc.

gr. Tr.

75

2. VI. 12 8 7

3. VI. 8 8 8

4. VI. 12 8 7

1. Vle. 8 8 8

2. Vle. 12 8 7

1.2. Vlc. 8 8 8

ca 108

Cel. 5 6 8 *p*

con sord.

1. VI. 5 6 *pp*

2. VI. 8 8 *pp*

3. VI. 5 6 *pp*

4. VI. 8 8 *pp*

1. Vle. 8 8 *pp*

2. Vle. 5 6 *pp*

1.2. Vlc. 8 8 *pp*

Cel. 10 8

1. VI. 10 8

2. VI. 8 8

3. VI. 10 8

4. VI. 8 8

1. Vle. 10 8

2. Vle. 10 8

2. Vlc. 10 8

80

Cel. 9 8

1. VI. 9 8

2. VI. 8 8

3. VI. 9 8

4. VI. 8 8

1. Vle. 9 8

2. Vle. 8 8

1.2. Vlc. 9 8

1.2. Cb. 8 8 *pp*

Durée d'exécution ca 6' 30"

Allegro, ♩ ca. 138 - 144

This page of a musical score is for a symphony, featuring various instruments including Timp., Pfte., VI., Vlc., and Cb. The score includes dynamic markings like *mf* and *f*, and performance instructions such as *pizz.* and *arco*. The notation is in 2/4 time, with a key signature of one flat. The score is divided into systems, with each system containing staves for different instruments. The first system includes Timp., Pfte., 1. VI., 2. VI., 1. Vlc., 1. Vlc., and 1. Cb. The second system includes 3. VI., 4. VI., 2. Vlc., 2. Vlc., and 2. Cb. The score is written in a clear, professional style, with a focus on the musical notation and the instruments it represents.