

Parlando, $\text{♩} = 132$
1. str. +



On the Persistence of an Iconic Misrepresentation: Two Musical Examples by Béla Bartók

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The University of Western Ontario

7th Symposium on Iconicity in Language and Literature
Victoria University in the University of Toronto, Canada
Toronto, June 9-14, 2009



Example 1

Bärentanz – Bear Dance* (Sonatina, 1915)

Moderato ($\text{♩} = 80$)



Ex. 1  = 66 - 44"

Ex. 2  = 62 - 52"

Ex. 3  = 40 - 1' 12"

Ex. 4  = 96 - 29"



Bartók at the Piano,
Hungaroton, 1981

c. 1920, Berlin?



(*) "jocul ursului", aufgezeichnet in Vancsfalva (Oncesti) Komitat Máramaros

Aufführungsdauer
Durée d'exécution

} 32" Edition Schott

Parlando, $\text{♩} = 132$
1. str. +



Maurice Hinson, ed.

II
Bear Dance

Moderato ($\text{♩} = 80$)

mf *peasante*

5

9

13

17

pp

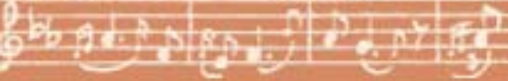
poco rallent

★ A boy's dance from north Transylvania, today part of Romania.

★ A boy's dance from north Transylvania, today part of Romania.

Alfred Publishing Co.
1985

Parlando, $\text{♩} = 132$
1. str. +



Transcriptions

For Clarinet and Piano: arr. György Balassa, 1955

For Violin and Piano: arr. Endre Gertler, 1931

II
(Medvétánc — Dans de l'ours)

Moderato ($\text{♩} = 80$)

mf *sonore*

mf *pesante*

marc.

5

10

15

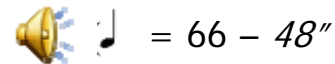
20 *poco rallent.*

più p.

poco rallent.

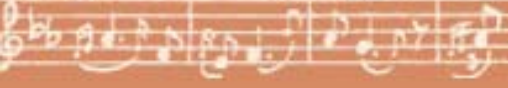
32"

Z. 1920



** (1971)

Andante, $\text{♩} = 132$
1. str. +



Dances of Transylvania II

Moderato, $\text{♩} = 80$ II.

Fagotto 1. 2. *f*

Corno 1. 2. *f* con sord.

Trombone 1. 2. *f* a2 con sord.

Tuba bassa *f*

Violini I. *sf* IV *sf*

Violini II. *sf* IV *sf*

Fl. 1. 2. *mf*

Ob. 1. 2. *mf*

Cl. 1. (La) *mf*


Cl. basso (La) *f*

Fag. 1. 2. *f* a2 t

Cor. 1. 2. senza sord. (con sord) *p*

Timp. *p*

Cl. basso muta in Cl. II. *p*

Orchestral Version  = 64 – 59"

... “The bassoon and the tuba give to the second movement the character of a ‘bear dance’, **deep and rumbling**. The single melody is Moderato in tempo with a taut rhythm, and when it is taken up by the violins it slowly dies away as if receding into the distance.”

Andante, $\text{♩} = 132$
1. str. +



Jocul ursului (Peasant Original, 1913)

Allegretto $\text{♩} = 126$

Violino

Guitare

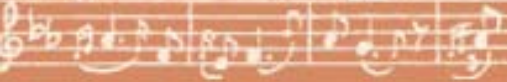
tr *tr* *tr* *tr*

sempre simile

Păștru Drăguș, cigány (28),
Oncești (Maramureș)

tr *tr* I. II.

Vera Lampert, ed., *Bartók népdal-feldolgozásainak forrásjegyzéke*
Zeneműkiadó, Budapest, 1980



Jocul ursului (Peasant Original, 1913)

171. **145**

F.: 2195b) (jocul ursului) Oncești

Allegretto ♩ = 126 Pătru Drăguș, țigan (28)

Violino 1) — 1. 2.

Guitare *sempre simile*

3. 2) — 4.

I. 3) II. 4)

Var. 1) 2) 3) 4) la sfârșitul:
Schluß:



Béla Bartók, *Volksmusik der Rumänen von Maramures* (1918)



Bear Dance = Ancient Pattern



4-line, 7-syllables, pentatonic

' = caesura after second line

A – Mi Re Mi Re Do La Do

B – Mi Re Mi Re La So La '

C – So La Do Do Do La Do

D – So La Do Do Do La La



“The Last of the Dancing Bears”



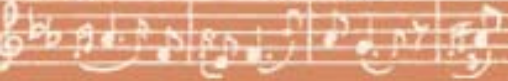
<http://horinca.blogspot.com/2007/09/end-of-dancing-bears.html>



“This dancing bear will soon be rescued from this gypsy village and taken to the sanctuary.”

www.awionline.org

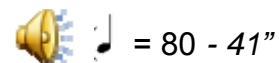
Andante, $\text{♩} = 132$
1. str. +



Bärentanz – Bear Dance, 1915



Bartók on the Organ




Oskar Gottlieb Barr
an der Rieger-Orgel
Neander-Kirche Düsseldorf (1976)




Bärentanz – Bear Dance* (Sonatina, 1915)

Jánosi Ensemble,
Hungaroton, 1991

 = 84 - 51"

Moderato (♩ = 80)

Bartók at the Piano,
Hungaroton, 1981

 = 96 - 29"

c. 1920, Berlin

(*) "jocul ursului", aufgezeichnet in Vancsfalva (Oncesti) Komitat Máramaros

Aufführungsdauer

Durée d'exécution

} 32"

Parlando, $\text{♩} = 132$
1. str. +



Example 2

Bartók, *Piano Sonata* (1926), II mvt.

II

Sostenuto e pesante, $\text{♩} = 84$



Bartók's *Parlando*, *Parlando rubato*, *Rubato*

“In Hungarian music, the symbol: – – – – – above or below the notes, always signifies a *parlando* articulation”

György Sebök

“ the vowels of our language divide into two groups: short vowels and long vowels. The discrimination in the pronunciation of the two kinds is very marked, very distinct, especially in emphatic speech; the long vowels have approximately double the length of the short ones...; this circumstance is an intrinsic difference between the vowel sound system of the English, French, and German languages, and the Hungarian...”

Béla Bartók Essays: Harvard Lectures, 384.

Speech Rhythm

212.

Parlando $\text{♩} = 340$

Ked - ves jó ö - reg i - dős - a - nyám, m -

$\text{♩} = 280$

mér ha - gyott itt i - jen ha - mar min - ket, ked - ves jó

i - dős - a - nyám! Ad - jon a jó Is - ten kéd - nek

$\text{♩} = 320$

csendés nyí - go - dal - mot a hoz - szas szen - ve - dős - se

$\text{♩} = 280$ $\text{♩} = 340$

u - tán! Ked - ves jó ö - reg i - dős -

$\text{♩} = 300$

a - nyám, kö - szön - jük a jó - sá - gát, kö - szön - jük

a sok jó - sá - gát, a sok fi - rad - sá - gát. Ked - ves

drá - ga jó ó - dős - a - nyám, j -

jó - ön csak, szój - jon ügy - vet hoz - zánk u - toj - já - ral J -

$\text{♩} = 340$ $\text{♩} = 300$

ja - j, mond - ja még, mi csi - náj - junk o - vel a ki - lono

szé - ren - csét - len ár - vá - val! J - ja - j, mér nöm

ma - rait még köz - tün - to - va - la - me - ds - dig,

$\text{♩} = 360$

mi - at - tunk! J - jaj, még - ho - csás - son, ha nöm

$\text{♩} = 360$

tud - juk é - si - rat - ni, a - hogy még - ér - döm - len - nél J -

jaj, me nöm tud - juk még - szó - gál - ni,

ked - ves jó i - dős - a - nyám, a sok fá - rad - sá - gát

$\text{♩} = 290$

Ei - zes - sën még a jó Is - ten kéd - nek, ked - ves jó i - dős -

$\text{♩} = 330$

a - nyám! Drá - ga jó Is - te - nöm,

nyí - goszd még még a pört is mel - let - tel J -

jaj, drá - ga ö - reg ki - szen - ve - dett, ked - ves jó ö - reg

ó - dős - a - nyám!

Körözefő (Koloza), Péntek Jánosné Szabó Ilona (41). Bartók, 1938. II.

764

A Magyar Népzene Tára
(Corpus musicae popularis
hungaricae Vol. V, 1966)
Siratók



Sostenuto e pesante

Single-note *parlando* [speech rhythm]



b. 2-3



b. 4-5



b. 6



b. 15-16



b. 43



b. 45



b. 59



b. 60



On Peasant dirges

- “When Bartók played for me some records he had made of improvised **lamentations**, or rather **orations**, it was a gripping revelation. Sorrowing peasant women who had lost some dear one –a child, or a grown son- had been induced somehow to face the (to them) terrifying recording machine, chant into it their names and ages, describe their grievous loss in unrhymed song (or rather **Sprechgesang**); they would sometimes break down, sobbing, in the middle of a record....”

Szigeti, *With Strings Attached*, [1947] 1967, p. 268

“It is musical prose on the borders of music and speech, and its ‘music’ is only a variation in pitch. It has no rhythm except **speech rhythm**, and there are no clearly defined bars or regularly repeated rhythmic formulae...”

Kodály, *Folk Music of Hungary* (1960)

- “**gejammert**”

Bartók on Trauerlieder

Volksmusik der Rumänen von Maramures, 1923 (Introduction)



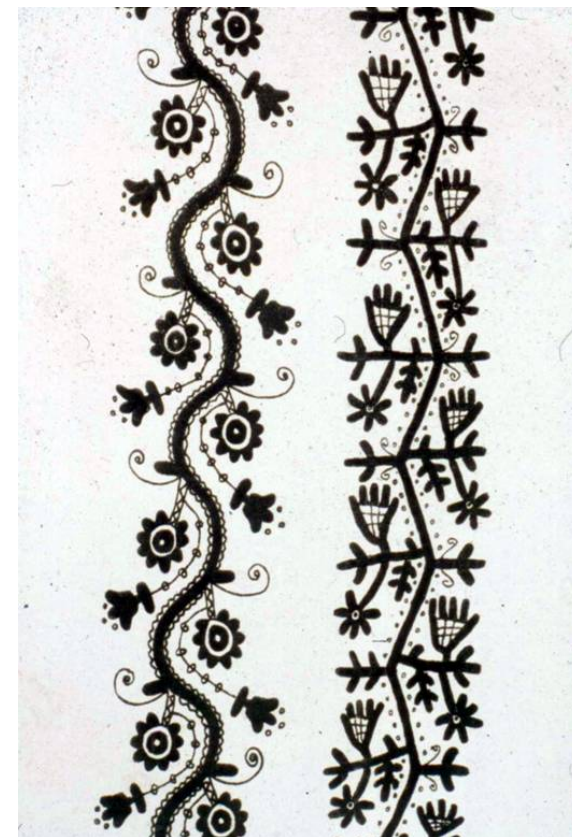
A Magyar Népzene Tára
(*Corpus musicae popularis hungaricae*
Vol. V, 1966), **Siratók**

sirató

siralom

jaj

K. Viski, *Hungarian Peasant Customs*
(1932), p. 176





Hungarian Folk Music vol. I

Qualiton/Unesco [1968]



“Alas, damned war, damned shell, that robbed you of your life in a moment, my dearest, kindest, suffering man!

Alas, where shall I go, where shall I meet you; for I’ve been looking for you all the time during these fifteen years, but I could never find you! Haven’t I been roaming to and fro, looking for you high and low, yet I could not find you anywhere!”

Corpus musicae popularis hungaricae V. No.160

(Parlando) end of No. 160

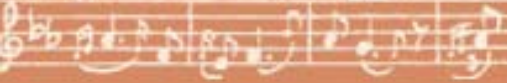
V. A)

Jaj, át - ko-zott há - bo - rú sa át - ko-zott á - gyu-go -
 jó, a - ki egy pil - la - nat a - latt
 el - vét - te az é - le - tē - dē - ét,
 drá - ga jó szo - mo - ru ki - o - si tár - sam! Jaj, ho - va
 mēn - jek, hol kap - ja - lak mēg, mēn - nyit ke - res - te - lek
 ti - zēn - őt esz - ten - dő - től, de se - hol
 mēg nem ta - lál - ta - la - ak. Mēnnyit mēn - tem
 min - dēn - fe - lé, de se - hol se vó - tál!

Gyimesközéplak (Csík), Póra Andrásné
 Tankó Berta (52).

Sárosi, 1958

Andante, D=132
1. str. +



Second Piano Concerto II mvt. *Adagio* b. 39-60



Bartók

Recorded in 1938 in Budapest.
Ernest Ansermet, conductor.

Fragments - Bartók Record Archives -
Hungaroton 1981

40

Più adagio

Timp.

Pfte.

40

Timp.

Pfte.

cresc. molto

pesante

50

Timp.

Pfte.

Tempo I.

60

Timp.

Pfte.

1. *p* *più p* *pp* *ppp*

2. *p* *più p* *pp* *ppp*

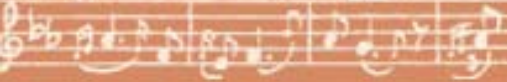
Vla. *p* *più p* *pp* *ppp*

Vic. *p* *più p* *pp* *ppp*

Cb. *p* *più p* *pp* *ppp*

U. E. 10. 44E

Parlando, $\text{♩} = 132$
1. str. *



77

U. E. 20.842

1 Click

78

U. E. 20.842

(Adagio)

[coda]

b.18-41



Bartók

Fragments - Bartók Record Archives - Hungaroton 1981



Three Elements:

1. Single-note repetition

2. Abrupt voice breaks

“Very characteristic features include the ending of some of the sections in which the shortened final tones, produced with a **break of the voice**, give the effect of stylized sobs.”

Bartók, Rumanian Folk Music, vol. II,
Introduction

3. Round figure

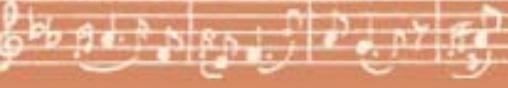
3 Clicks

601 G a) 4. b2) (b2) (1)

628 a. p. 350 Vaiet 1-4

M. F. 3687a), Unvîz (Bihar), Mănîșca Bula (19), IX. 1917.

Parlando, $\text{♩} = 132$
1. str. +



601

Ga) 4. b2) (b2) (1)

628a.

$\text{♩} = 350$

Vaiet

1-4

1. Bă-ta-je măn-ci-o fo-cu-lé, o, Bă-ta-je măn-
ci-o fo-cu-lé, ăi Bă-la mulde măn-ci no-ro-cu-lé. — ăi
Dra-ga mi, măi. cu-ța mî-lé, Ce mi-oî fa-ce îo fă-ră-șé-lé!
2. ăi Tri-me-té mi fră-țiu o car-té, ăi Tri-me-té mi fră-țiu o car-té, ăi
Tri-me-té mi fră-țiu o car-té, — ăi Sori-e de tai-cu-tă-n-șé-lé, da,
Și sori-e a-tă-tă-n-șé-lé, — ăi Că și tai-ca; pă-oa-ce-lé.

M. F. 3687a), Unvîz (Pîhor), Mărișca Bula (19), VI. 1917.

II

Sostenuto e pesante, $\text{♩} = 84$

f *p* *mf* *f* *sf* *f* *p* *mf* *p* *f* *mf* *f*



Bartók, *Piano Sonata* (1926), II mvt.

II

Sostenuto e pesante, $\text{♩} = 84$

Bartók II mvt.

If it says not found, click X to close.

Bartók II mvt

<http://www.cbc.ca/radio2/cod/concerts/20080926langl>

If it says not found, click X to close.

Click #8 for Sonata II.

Andante, D=132
1. str. *



Sonata II mvt. Performed by two pianists



**



** (1981)





Bocet Bartók Records, 1950



628d. P. 420

Vaiet

1. Hai — mai-ca mè-le, mni-la — mè-le,
 Hai — ca mè-le, mni-la — mè-le, hai — Da scoa-lă-te,
 mai-ca mè-le, vai, scoa- - lă-te, mai-ca mè-le,
 2. Si-mi gră-ies-te d'un cu-vân tu, Si-mi gră-ies-te d'un cu-vân tu,
 Că — nu-mi gră-i ma-i multe, ai — La mai-ca mè, mai-ca mè-le!

M. F. 1960 b), Corbești (Bihor), Ana și Marita Iodorean (15-18), I. 1992.

“Very characteristic features include the ending of some of the sections in which the shortened final tones, produced with a **break of the voice**, give the effect of stylized sobs.”

Bartók

Rumanian Folk Music
vol. II, Introduction



Bocet (Text)

Lament for dead mother

Draga mele, maica mele (2x)

Dumne (?) maica cu caru

Eu ramii cu doru/domoru (?)

Trage-mi-te clopot tare (2x)

Tragetii clopotele tare (2x)

Da sa marga sanatele

Pa la toate neamurile (2x)

Intinde brinca peste pragu (2x)

Sa ma dai torta cu draga (2x)

My dear, my mother

Take me away with the hearse

I remain yearning

Let the bell toll loud for me

Make the bells sound loud

To carry the sounds

To all the relatives/community

Reach out (with your hand) over the threshold

To give me light (torchlight/candlelight) with love.

Folk Music of Romania

Collected & Recorded in Romania by Béla Bartók

Ethnic Folkways Library (1951), Side I, band 5.

[Text transcribed from the recording and translated by Rodica Ieta (2004)]

Parlando, $\text{♩} = 132$

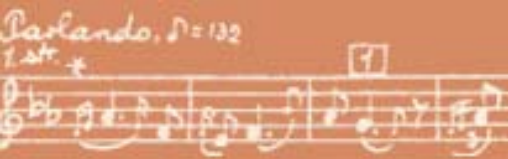


Bocet

Lament for dead mother

“I hope this makes some sense. It’s a simple song, but I realize how much background there is to each line, as we are so remote from this kind of tradition.”

Rodica Ieta, Translator (2004)



Piano Sonata, II mvt.

“... it is still a surprise. Here again it seems that Bartók ends a movement by creating an abrupt change to **cut off a process that has no natural conclusion.**”

“The final 3-3 thus completes a type of deceptive cadence, **the function of which is to end the piece percussively and sharply...**” p.77.

“Thus the concluding events of all three movements of the Sonata contain some elements of the **arbitrary or the unprepared.**” p.84.

(Paul Wilson, *The Music of Béla Bartók*, 1992)

SONATA FOR PIANO

73

Example 3.15. Sonata, II, mm. 7–12: Harmonic structure

Example 3.16. Sonata, II, mm. 22–23: Projection of whole-step dyad

Example 3.19. Sonata, II, mm. 30–42: Structural overlay



Example 3

Un peu gris...

« Paul Dukas décrivait la fin des *Nuages* pour orchestre comme ‘une agonie grise doucement teintée de blanc’. ‘Un peu gris’ : nous lisons ces mots en tête de la deuxième *Burlesque* de Béla Bartók. Cette grisaille automnale qui a la couleur de la poussière et de la cendre n’évoque-t-elle pas les ciels debussystes? Le gris représente en quelque sorte la source neutre et informe de toutes les tonalités. On dirait que la musique, par jeu, feint de se perdre dans l’océan gris de la prose. »

Vladimir Jankélévitch: *La Musique et l’Ineffable*, 1983 [1961].

“Paul Dukas described the end of Debussy’s *Nuages* for orchestra as ‘grey agony lightly tinted with white.’ ‘Un peu gris’ : we read those words at the head of Bartók’s second *Burlesque* op.8. Autumnal greyness, which has the color of dust and ashes: does it not evoke Debussyst sky? Grey represents the neutral source and informs all optical tonalities.”

Vladimir Jankélévitch: *Music and the Ineffable*, translated by Carolyn Abbate. Princeton University Press, 2003, p.38.

Parlando, $\text{♩} = 132$
1. str. +



Un peu gris...

12

II. BURLESQUE

(kicsit azottan...)

(un peu gris...)

Allegretto $\text{♩} = 104-112$

(a bit drunk...)
(a bit tipsy...)



1 Click

Parlando, $\text{♩} = 132$
1. str. +



Fin

www.damjanabratuz.ca

<Bartokiana>

Parlando, $\text{♩} = 132$
1. str. +



Bartók, *Piano Sonata* (1926), II mvt.

II

Sostenuto e pesante, $\text{♩} = 84$

 No. 1

 No. 2

Parlando, $\text{♩} = 132$
1. str. +



Accents

