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**Béla Bartók's Violin concerto No. 2: An analysis of the creative
and compositional process through a study of the manuscripts**

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City University of New York, 1992

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**BÉLA BARTÓK'S VIOLIN CONCERTO NO.2:
AN ANALYSIS OF THE CREATIVE AND COMPOSITIONAL
PROCESS THROUGH A STUDY OF THE MANUSCRIPTS**

by

ALEXANDER J. NAGY

**A dissertation submitted to the Graduate Faculty in Music in partial
fulfillment of the requirements for the degree of Doctor of Philosophy,
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ABSTRACT

Béla Bartók's Violin Concerto No.2:

An Analysis of the Creative and Compositional Process Through a Study of
the Manuscripts

by

Alexander J. Nagy

Advisor: Professor Sherman Van Solkema

Through the analysis of the relevant manuscripts and sketch materials, this study seeks to shed light on the creative and compositional process of the composer Béla Bartók. A short first chapter presents the history and genesis of the piece. Chapter 2 discusses the organization of the manuscripts and other available materials. Form is discussed in passing in chapter 3, but the emphasis is on semantic interrelationships between the outer movements. Chapter 4, which is the main focus of the study, concentrates on the different layers of local corrections, which typically involve only a few measures, and the continuity corrections that involve whole sections.

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INTRODUCTION

The purpose of this study is to try to understand, through an analysis of the relevant manuscripts and sketch materials, the genesis of an important twentieth-century instrumental concerto and to shed light on the creative and compositional process of its composer, Béla Bartók. Primary emphasis is given to the outer movements of the Violin Concerto No.2,¹ to the materials that generated the close thematic relationships between these two movements. Also examined are the interrelationships between various manuscripts leading to the finished work, the different layers of local corrections, which typically involve only a few measures, and the continuity corrections that involve whole sections.

1. Bartók wrote two violin concertos. The first one was composed in 1907, and was dedicated to Bartók's longtime friend Stefi Geyer. This concerto, however, was never performed during their lifetime. Until the premiere of this early work, on May 30, 1958, the second violin concerto was known as the "Violin Concerto 1937-38." After the premiere, however, there was a need to differentiate between the two concertos; therefore the first one came to be known as the "Violin Concerto (Op. post.)" and the Violin Concerto 1937-38 as the "Violin Concerto No.2." The latter title is adopted here to keep consistency with the Boosey & Hawkes edition of this piece.

Chapter I

GENESIS OF THE VIOLIN CONCERTO

In a letter to his friend, Mrs. Müller-Widmann, in Basel on April 13, 1938, Bartók expressed his concern for the political situation in Hungary and--with the approach of Hitlerism--concern for his future in that country and also for the fate of his manuscripts.

You are right, the days when Austria was attacked without warning were also dreadful days for us.... There is one thing I want to add, concerning what is at this moment--at least for us--the most terrible prospect. That is the imminent danger that Hungary will surrender to this regime of thieves and murderers. The only question is--when and how? And how I can then go on living in such a country or--which means the same thing-- working, I simply cannot conceive.... So much for Hungary, where, unfortunately, nearly all of our "educated" Christians are adherents of the Nazi regime; I feel quite ashamed of coming from this class....

As regards my own affairs, I must say that things are not very good at the moment because not only my publishing house (U.E.) has gone Nazi (the proprietors and directors were simply turned out) but also the A.K.M., the Viennese society for performing arts, to which I belong (and Kodály, too), is also being "nazified". Only the day before yesterday I received the notorious questionnaire about grandfathers, etc., then: "Are you of German blood, of kindred race, or non-Aryan?" Naturally neither I nor Kodály will fill in the form: our opinion is that such questions are wrong and illegal....

We were greatly touched by your offer of help! Actually there are 3 matters in which I would appreciate your assistance if this would not cause you too much inconvenience.

1. As far back as Nov. I noticed that Hungarian policy was being diverted from the right track: I then conceived the idea of putting at least the original manuscripts of my musical compositions in some safe place. As a matter of fact I was intending to talk about this as long ago as January, but there was no time for it because of the general hullabaloo. Well, now I ask you both, would you be so kind as to give shelter to my manuscripts? With no obligation to be responsible for them, of

course: I would bear all the risk. These things do not take up much room: not more than a small suitcase....¹

In the letter partially presented above, one can read the notes of a very disappointed man who finds himself in an impossible situation, not knowing what the future will bring--or perhaps knowing too well. However disappointing and uncertain these years had been, and in spite of them, they were by all accounts the most fruitful years in the compositional output of Bartók. In this period, 1937-1939, just before his final departure to the United States, he composed the Sonata for Two Pianos and Percussion 1937, Contrasts 1938, Violin Concerto No.2 1937-38, Divertimento 1939, and the Sixth String Quartet 1939. Also, in these years he composed many of his most "melodious" pieces, which are full of energy, youthfulness and optimism. In these pieces there are no signs of the approaching world disaster that surrounded the everyday life of the composer. Some Hungarian scholars, such as Bence Szabolcsi, József Ujfalussy, and György Kroó, compare this period in Bartók's life with that of Mozart and Beethoven, who composed their happiest and most optimistic compositions (The Magic Flute, Symphony No.9) during the last years of their lives, when they had to deal with illness, depression and poverty. A letter observing this change in style was written much later by the violinist Tossy Spivakovsky, who performed Bartók's Violin Concerto No. 2 on October 14, 15 and 17, 1943 in New York City. It was the violinist's thank-you note for the one-page manuscript, containing the early sketches of the Violin Concerto, that Bartók donated to Spivakovsky as a gift for his superb performance of the concerto.

1. János Demény, ed., Bartók Letters, trans. Péter Balabán and István Farkas, rev. Elizabeth West and Colin Mason (Budapest: Zeneműkiadó 1978) 267-9.

Thank you very much for your dear letter and for the precious gift of your manuscript, which I treasure highly. It is most interesting to see that you, like Mozart, consider the moulding of the melody the primary and decisive factor of a composition....²

If one surveys Bartók's last compositional period (c. 1936-1945) one sees that the pieces written at this time are indeed more accessible to the general public. The first compositions heralding these changes were the Music for Strings, Percussion and Celesta, the Sonata for Two Pianos and Percussion, followed by the Contrasts, the Violin Concerto, the Divertimento, the Concerto for Orchestra, and the Third Piano Concerto. It is not the aim of this study to discuss the aesthetic reasons for this change in style; however, by reading through Bartók's correspondence one can see that even back in the 1920s, a period in which his music was characterized by harshness and dissonance, Bartók was very much aware of the way the general public might react to his music. In his letter to British conductor Edward Clark, dated Nov. 4, 1928, he recommends for a radio program the 2 Rhapsodies because "...these are built on folksong themes--therefore easily accessible to the general public; perfect for a radio audience."³ One would not expect to read such practical advice from a composer who was known for his unyielding inflexibility in personal relations and with respect to arrangements concerning his music. It could be the topic of another study to find out if in reality Bartók deliberately aimed for a more accessible style, or if it was the logical conclusion of a long, sometimes controversial

2. Dennis Dille ed, Documenta Bartókiana, vol. 3, (Mainz: B.Schott's Sohne, 1968) 259.

3. János Demény, ed., Bartók Béla Levelei, (Budapest: Zeneműkiadó 1976) 356-57.

compositional career. Whatever is the case, it is clear that the Violin Concerto, up to 1938, is one of Bartók's most melodious and accessible pieces.

Chronology of the Violin Concerto No. 2

In Bartók's compositional output the Violin Concerto has a special place. It is one of the few compositions that was composed in installments. Although Bartók identified the main compositional period as summer 1937-December 1938, its genesis dates back to 1936. The first suggestion for a Violin Concerto came from the violinist Zoltán Székely, a well known soloist and chamber musician. Bartók's friendship with Székely goes back to the mid-1920s. Bartók was an ardent supporter of the young up-and-coming violinist, and recommended him to his friends and agents as a soloist. Bartók himself toured with the young Székely in Europe in the 1920s and 30s when, along with a classical repertory, they also performed Bartók's own compositions. The most important sources on the genesis of the Violin Concerto can be found in the correspondence between Bartók and Székely.⁴

Bartók spent the summer of 1936 in Baden-Baden, where he was working on Music for Strings, Percussion and Celesta. From the correspondence with his publisher, Universal Edition, we know that he was supposed to work on a series of short orchestral pieces: "...eine Reihe

4. Sources for the genesis of the concerto can be found in: János Demény, ed., Bartók Letters, trans. Péter Balabán and István Farkas, rev. Elizabeth West and Colin Mason (Budapest: Zeneműkiadó 1976); Zoltán Székely, (unpublished letters), Bartók Archives, Budapest; László Somfai, Tizennyolc Bartók-Tanulmány, chap. 5, Három Vázlat 1936/37-ből A Hegedüversenyhez, 104-113 passim, chap. 10, Variációs Stratégia A Hegedüverseny II. Tételében, 218-251 passim, (Budapest: Zeneműkiadó, 1981). In addition, the author had an oral interview with Zoltán Székely at his home in Banff, Alberta, Canada, on August 3, 1989.

kürzerer Stücke."⁵ These pieces, though, remained in sketch form. A year before in 1936, Mrs. Kossar, Bartók's agent in Holland between 1935-39, commissioned a Piano Trio from Bartók, which also was never realized. The first reference to the Violin Concerto we have is in a letter written by Zoltán Székely to Bartók on August 10, 1936, in which he mentions that he is sorry to find out that the Trio never materialized and at the same time proposes that Bartók write a Violin Concerto for him.

...I can see that this Trio fizzled. It is a pity. Would you be interested in composing a Violin Concerto under the same agreement? I would be very happy if you would.... It would mean a great deal to me if you would agree, since my secret dream has been, for a long time, a Bartók concerto.⁶

Bartók became very interested and asked his publisher, Universal Edition, to send him scores of contemporary violin concertos. The publisher complied, and soon Bartók received scores by Alban Berg, Kurt Weill, and Krzysztof Szzymanowski. The next time the composer met Székely, Bartók suggested a one movement "Konzertstücke" in theme and variation form, which, according to György Kroó, already existed in sketches. Some of the material from the two previously unrealized pieces (the Trio and the orchestra piece) might have been used in the new concerto, as again György Kroó suggests.⁷ But Székely insisted on a three-movement concerto. Their first meeting, though, must have happened after October of 1936, because in

5. László Somfai, "Variációs Stratégia A Hegedüverseny II. Tételében," in Tizennyolc Bartók-Tanulmány (Budapest: Zeneműkiadó, 1981), 218.

6. *ibid.*, 218.

7. György Kroó, Bartók-Kalauz (Budapest: Zeneműkiadó, 1971), 209.

his letter of October 1st, Székely complained that Bartók still had not replied to his proposition to compose a Violin Concerto, and asked whether he would accept the 500 Dutch Florins that Székely offered to Bartók as a commission. In turn Székely asked for three years of exclusive rights to perform the Violin Concerto.

You did not reply to my recent letter, yet I would very much like to know if you would accept my proposal regarding the Violin Concerto.⁸

By December of 1936 Bartók seems to have accepted Székely's offer. This is shown in a Székely letter dated Dec 20, 1936.

I am very happy that you are inclined to compose a Violin Concerto. When you will come we will discuss it in detail.⁹

From the above letters we can deduce that Bartók started to work on the concerto, or at least to think about it, between August and December of 1936. But we also know that he did not work on it continuously and was not fully committed to it, mainly because of publishing and performing rights problems. Universal Edition did not want to agree on three-year exclusive rights for Székely, but Bartók insisted on it and threatened to drop the project if the publisher did not agree with his terms. By July 1937, the negotiations had ended and Universal gave in to Bartók's conditions. By this time, however, the Violin Concerto was put aside again because the composer was altogether immersed in finishing the Sonata for Two Pianos and Percussion.

8. Zoltán Székely (unpublished letters), Bartók Archives Budapest, trans. Nagy.

9. *ibid.*

He did not resume work on the Violin Concerto until late August 1937, which is the date that he indicated as the beginning of the composing period of the Violin Concerto.

The legal problems about performing rights continued throughout the fall of 1937 and a good part of 1938. Székely feared that because of these problems Bartók would lose interest in finishing the Violin Concerto, and his fears were not without basis. By the summer of 1938 Bartók was ready with another composition, *Contrasts*, and started working on a new one, *Divertimento*, completed after the premiere performance of the Violin Concerto. Székely's concern for the completion of the composition is evident in his correspondence with Bartók in this period. In his letter of May 30, 1938 he writes:

Anyway, I would be very happy if you would finish the piece at least in piano version. I believe that it is always better to finish a composition in its entirety, because later one might have other plans and the piece would remain unfinished who knows how long.... I love the already existing two movements very much and I can hardly wait for the finale....¹⁰

In his July 14, 1938 letter, besides suggesting that Bartók leave Hungary because of the uncertain political situation, Székely once again urges the composer to finish the Violin Concerto.

I beg you to finish the Violin Concerto regardless of your dealings with the publisher. Do not worry that I will not have time to perform it. Each year I will be sure to reserve a period for its performance.¹¹

10. *ibid.*

11. *ibid.*

Finally in another letter dated Sept.30, 1938, it is clear that Bartók had completed the Violin Concerto except for the ending of the third movement and some of the orchestration, both of which were completed by December 31, 1938.

Thus the Violin Concerto had been chronologically wedged between three important Bartók compositions: the Sonata for Two Pianos and Percussion, Contrasts and the Divertimento.

Chronology of the Individual Movements

As has been mentioned, some of the sketches from the two unfinished pieces, the Trio and the short orchestral pieces, may have ended up in what we know today as the second movement of the Violin Concerto. Also from his letters we know that at first Bartók wanted to compose a one-movement piece in theme and variation form. Although he later changed his mind, he kept the idea of theme and variation and used it for the second movement of the Violin Concerto.

The earliest source of the first movement dates from about June 1937. This source is discussed in detail in László Somfai's "Tizennyolc Bartók-Tanulmány," chapter 5. The study deals with a Bartók letter and a one-page manuscript containing early sketches for the first and second movements of the concerto, dedicated "as a souvenir to Mr. Tossy Spivakovsky of his memorable performances on October 14, 15, and 17, 1943 in New York." The letter dates from November 26, 1943.

Dear Mr. Spivakovsky,

Finally I found those first sketches to the violin concerto that I mentioned to you, so I am sending them enclosed. They are hurriedly written just as they came to my mind: The 1st theme

of Ist and IInd movement, and various tentative forms of the 2nd theme of the Ist movement (some of them never used). On the back side are some themes of my Sonata for 2 pianos in a rather queer form which, of course, do not belong to the concerto material, which however could not be detached....¹²

A look at the manuscript reveals that it contains early versions of the first and second theme of the first movement and the theme of the second movement. All these were written on the verso side of a one-page manuscript that also contains early sketches for the Sonata for Two Pianos and Percussion, during the summer of 1937 (Example 1).

12. Nils-Eric Ringbom, "Schrieb Bartók zwei Violinkonzerte?" Musica 27 (May-June 1973): 277.

Example 1. The One-Page Manuscript donated to Tossy Spivakovsky containing the earliest sketches related to the Violin Concerto.

The image displays a single page of handwritten musical notation, likely a sketch for a violin concerto. The manuscript is organized into several systems of staves. The top system consists of two staves, with the upper staff containing a melodic line and the lower staff providing accompaniment. Below this, there are two more systems, each with two staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The handwriting is somewhat hurried, characteristic of a sketch. At the bottom of the page, there are three additional staves, the top one of which contains a single line of notation, while the two below it are mostly empty, suggesting the manuscript was not fully completed or was a preliminary draft.

The third movement must have been composed during the summer and fall of 1938. It is a "free variation" of the first movement. As Bartók jokingly mentioned in his letter to Székely dated Sept 14, 1938 upon finishing the outline of the third movement,

...the third movement is a free variation of the first movement, (therefore, and in spite of it, I succeeded to outsmart you and compose a series of variations.)¹³

The problems about performing rights did not disappear until the last minute. Before the world premiere (which was on March 23, 1939, performed by the Concertgebouw Orchestra of Amsterdam under the direction of Willem Mengelberg) in a letter dated Oct. 3, 1938 Székely wrote to Bartók, that he would like to have the performing rights extended. Because of the war he could not play the new concerto anywhere in Europe except for England, and therefore he wanted Bartók to change their agreement. Even though Bartók agreed to his conditions, the contract was never honored. Bartók, who in the meantime emigrated to the United States, had a very difficult financial situation, and decided to give the first performance of the Violin Concerto in the United States (1943) to Tossy Spivakovsky before Székely's exclusive performing rights expired. Bartók made this known to Székely in his letter of Dec 10, 1940. As Mr. Székely mentioned in his letter addressed to Bartók Archives, Budapest, this breach of contract did not offend him, because he could not perform the Violin Concerto in Europe anyway, due to the ongoing war, and in this way, although indirectly, he

13. László Somfai, "Három vázlat 1936/37-ből A Hegedüversenyhez," in Tizennyolc Bartók-Tanulmány, trans. Alexander Nagy (Budapest: Zeneműkiadó, 1981), 105.

could help Bartók gain some artistic and financial recognition in the United States.¹⁴

14. Zoltán Székely, Banff, Canada, to Bartók Archives, Budapest, 27 December 1967. Original available at the Bartók Archives, Budapest. Paraphrased and translated by Nagy.

Chapter II

SOURCES AND MANUSCRIPTS

Although Bartók was famous for destroying his sketches and other manuscripts, especially in the early part of his compositional career, later on, beginning from the late 30's, he preserved them and even gave some away to his friends as presents.¹ The control of primary sources is an indispensable prerequisite of any scholarly work, and until recently a comprehensive study of Bartók's manuscripts was almost impossible because of litigation among the holders of legal rights to the composer's estate. After 1985 the interested parties came to an agreement, and now most of Bartók's manuscripts are readily available to the researcher.

When analyzing and applying terminology to Bartók manuscripts, primary evidence from the composer regarding the conceptual process of a composition is scarce. Bartók almost never talked about a piece in progress to friends or relatives. He was highly secretive about his compositional technique and always composed behind closed doors, mostly late at night. This secrecy was in contrast with the ways of many contemporaries who talked freely about their pieces, analyzed them or helped others analyze their music. The few times that Bartók mentions his manuscripts, he himself is not very systematic about terms that would describe the different stages of a composition. One of the major sources on manuscripts can be found in his

1. A good example of this is the one-page manuscript (see Ch. I, p.11) containing the first sketches of the Violin Concerto, given as a present to violinist Tossy Spivakovsky.

correspondence with Mrs. Müller-Widmann. In 1938, fearing the approaching Nazi onslaught, Bartók sent most of his manuscripts to Switzerland, where Mrs. Müller-Widmann resided, asking her to protect them.² In the letters³ accompanying the manuscripts and written in German, Bartók uses the following terms to identify the manuscripts: sketches (Skizzen), concept (Konzept), fair copy (Reinschrift), and photocopy of a tissue master (Lichtpause). It is important to mention that most of these manuscripts date from his later compositional period since, as has been mentioned, Bartók systematically destroyed almost all the sketches and manuscripts of his early compositions.

Three major collections contain nearly all of the primary sources: (1) the New York Bartók Archives (NYBA), which since 1986 has been in the possession of Bartók's youngest son Peter Bartók (Homosassa, Florida); (2) the Budapest Bartók Archives (the only collection open to the public as an institute staffed by specialists); (3) the private collection of Béla Bartók Jr. (the eldest son of Bartók).

The manuscripts pertaining to the Violin Concerto that were available for this study are the following:

(1) One Page-Manuscript (MS 1), in the possession of Tossy Spivakovsky, contains the sketches for the first theme of the first and second movement, and different fragments of the second theme of the first movement. The first theme of the second movement was written on a separate hand-drawn staff paper and was pasted over the last four staves of MS 1. On the verso side of

2. Eventually all these manuscripts ended up at the New York Bartók Archives with the help of Bartók's new publisher Boosey & Hawkes.

3. The dates of these letters are the following: May 24, 1938; May 29, 1938; June 6, 1938; June 14, 1938.

the page there are sketches for the Sonata for Two Pianos and Percussion. (2) Five sources are available from the Bartók Archives in Florida. The first four are autograph manuscripts; the fifth is a published piano reduction of the score. The originals of these manuscripts are kept in a bank vault in New York City. Photostat copies of these manuscripts are available at the Florida Bartók Archives.⁴ The first manuscript of these holdings will be referred to in this study as the Concept Score (MS 2). This manuscript contains all three movements of the concerto. It is written in a condensed score format, and it is the most important source from the point of view of compositional process. The second manuscript, which will be referred to as the Florida Fair Copy (MS 3) derives from a tissue master written in a piano reduction format. The verso of the last page contains sketches for The Sonata for Two Pianos and Percussion.⁵ The Full-Score Manuscript (MS 4) is the fair copy of the orchestrated version of all three movements. The Completed Final Manuscript (MS 4a), is a fragment of a corrected tissue-proof copy of the third manuscript. The fifth source, Printed Edition 1 (PE 1), is a fragment of a corrected Boosey & Hawkes published copy of the violin and piano reduction with a page containing Bartók's corrections. (3) The holdings available at the Bartók Archives in Budapest are the following: a manuscript which in this study will be referred to as the Budapest Fair Copy (MS 3a). This is another

4. Peter Bartók very kindly arranged to have these photocopied and sent to me for study, 28 October 1986.

5. From the late 1920s on, Bartók wrote the fair copies of his compositions on a special tracing paper called "tissue paper" (Lichtpause in German) which he could photocopy in Budapest, keep the original and send copies to the publisher, copyists and performers. Many of his manuscripts have survived in this format; [László Somfai, "Kézirat és Urtext: A Bartók-Művek Forrásláncai," in *Tizennyolc Bartók Tanulmány* (Budapest: Zeneműkiadó, 1981), 36].

photocopy of the original tissue master from which MS 3 was copied. The difference between the two copies is that MS 3a contains markings on the margins of the pages indicating grouping of staves for orchestration and harp pedalings. These notations are made only for the first and second movements. The third movement contains two versions of certain sections of the solo violin part; also the verso of page 21 contains a sketch of the third movement of *Contrasts*. Of the two photocopies (MS 3 and MS 3a), the one in Budapest is more important because it contains probably the first suggestions on orchestration.⁶ The second manuscript is a fragment of the solo violin part, probably a working copy sent to Székely. This manuscript will be referred to as Solo Violin Part (MS 6). It still contains the later changed "Tempo di Verbunkos" tempo indication. (4) Mr. Székely also has a tissue master photocopy of the score, Székely Score (MS 4b), and a piano and violin reduction that perhaps was used at their Paris rehearsal, that will be named Székely Piano Violin Score (MS 5).⁷ (5) The final source that will be mentioned in connection with the Violin Concerto is the Boosey & Hawkes printed edition of the final score, which will be referred to as Printed Edition 2 (PE 2).⁸ This source will be used for comparison with the manuscripts.

6. At the time of my stay in Budapest in 1989 I could secure only a few pages of this manuscript since it was displayed in an exhibition dealing with Bartók's manuscript.

7. These manuscripts were not available for this paper. At the time of my visit with Mr. Székely, I saw them for only a few minutes without the possibility of copying them.

8. Bartók's corrections of PE1 and PE2 had not been implemented in any subsequent Boosey & Hawkes editions.

None of the manuscripts of the Violin Concerto have been dated by Bartók; therefore, an order has been established to reflect the logical evolution of the concerto from conception to final printed edition. The following table (Table 1) illustrates this order and the names given to the manuscripts and printed editions. In the next chapters we will refer to these sources by using their abbreviated names.

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Table 1. List of sources available for the Violin Concerto No. 2

Name of Source	Abbr.	Location	Notes
One-Page Manuscript	MS 1	T. Spivakovsky holdings	Contains the first and second theme of Mov. I and main theme of Mov. II
Concept Score (condensed)	MS 2	Florida Bartók Archives	Contains all three movements
Florida Fair Copy (piano reduction)	MS 3	"	from tissue master, contains all three movements
Budapest Fair Copy (piano reduction)	MS 3a	Budapest Bartók Archives	from tissue master (only fragments available to Nagy)
Full Score MS	MS 4	Florida Bartók Archives	orchestrated version of all three movements
Corrected Full Score MS	MS 4a	"	same as MS 4 with Bartók corrections (4 pages only)
Székely Score	MS 4b	Székely holdings Banff, Canada	same as MS 4 with later corrections (not available to Nagy)
Székely Piano/Violin Score	MS 5	"	piano reduction with violin solo (not available to Nagy)
Solo Violin Part	MS 6	Budapest Bartók Archives	fragment of the solo violin part
Printed Edition 1 (piano/violin reduction)	PE 1	Florida Bartók Archives	Boosey & Hawkes
Printed Edition 2 (full score)	PE 2	Boosey & Hawkes	

Chapter III

THEMATIC UNITY AND THEMATIC DUALISM

As a preliminary to understanding the evolution and the compositional process of the Violin Concerto through the examination of the manuscripts, two important aspects of this creative process must be observed: the principle of the inter-movement thematic unity and thematic dualism of the sonata form.

An allegiance to classical forms emerges more and more in the last compositional period of Bartók's creative life, and almost all the compositions written in this period have some kind of adherence to classical forms.

The first movement of the Violin Concerto is a traditional sonata form with a tonal center on B. The first theme is a masterfully-crafted diatonic melody resembling a Hungarian verbunkos style melody (recruiting song) accompanied by triads. It follows the traditional format of the Hungarian peasant song: the four-bar theme is repeated immediately a perfect fifth above (Example 1).

Example 1. The first theme of the first movement of the Violin Concerto.¹
(PE 2).



1. The measure numbers of all the musical examples will follow the numbering used in the final Boosey & Hawkes edition.

In measure 56 Bartók introduces a theme which serves as a bridge between the first and the second theme (Example 2).

Example 2. The bridge theme of the first movement (PE 2).



The second theme is based on a twelve-tone row which is less dramatic and rhythmically more static than the first theme (Example 3).

Example 3. The twelve-tone second theme of the first movement (PE 2).



The treatment of this row is more symbolic than an actual commitment to the method. One may speculate that Bartók's intention is to show that dodecaphonism is just one of the many possible compositional methods that a twentieth-century composer might choose to follow.²

The second movement is composed in theme-and-variation form with a tonal center on G. The variation technique had been part of the Bartók compositional process for years, but in none of his previous compositions was the form outlined with such clarity. The theme is 8 bars long, with the

2. For further information on the twelve-tone aspects of the Violin Concerto see György Orbán, "A Hegedűverseny és a Dodekafónia" Bartók Tanulmányok, ed. Ferenc László" (Bucharest: Kriterion, 1974), 85-102.

last two repeated by the orchestra. There are six variations, all written for chamber ensemble with a heavy emphasis on percussion instruments.³

The third movement is again a sonata form with a tonal center on B. The form is less strict and more rhapsodic than that of the first movement. The strong thematic connections between the first and third movements will be discussed below. The movement has two endings: an early instrumental version and a second one featuring the solo violin. On the suggestion of Z. Székely, Bartók agreed that only the latter version should be used. The following table gives an outline of the form of the concerto (Table 1).

3. A detailed study of the second movement of the Violin Concerto is available in László Somfai, Tizennyolc Tanulmány, chap. 5, Variációs Stratégia a Hegedűverseny II. Tételében, (Budapest: Zeneműkiadó, 1981), 218-251.

Table 1. Formal Overview of the Violin Concerto

I.	Allegro non troppo Exposition	4/4		Sonata allegro (389 m.)
			A	First theme m. 7
			B	Bridge theme m. 56
			C	Second theme m. 73
			D	Closing theme m. 92
	Development			m. 115
	Recapitulation		A	First theme m. 213
			B'	Bridge theme m. 248
			C'	Second theme m. 255
			D'	Closing theme m. 280
				Coda m. 364
II.	Andante tranquillo	9/8		Theme and variation (127 m.)
	Un poco piu andante		E	theme in G m. 2
	Un poco piu tranquillo		E1	var.1 in G m. 12
	Piu mosso		E2	var.2 in E m. 23
	Lento		E3	var.3 in B m. 43
	Allegro scherzando		E4	var.4 in Db m. 58
	Commodo		E5	var.5 in Bb m. 83
	Tempo I		E6	var.6 in Bb m. 105
			E	Coda in G m. 118
III.	Allegro molto Exposition	3/4		Sonata allegro (620 m.)
			A''	First theme m. 5
			B''	Bridge theme m. 87
			C''	Second theme m. 126
			D''	Closing theme m. 219
	Development			m. 260
	Recapitulation		A'''	First theme m. 349
			B'''	Bridge theme m. 400
			C'''	Second theme m. 422
			D'''	Closing theme m. 450
				Coda m. 555
	Ending			Solo violin version (mm. 593-620)
				Orchestral version. (mm. 593-614)

Thematic Unity

As has been mentioned, Bartók's intent was to compose a one-movement concerto, and only on the insistence of his friend, Z. Székely, did he agree on a three-movement format. Bartók then decided that the two outer movements would be closely related, or as he put it, "...the third movement is a variation of the first." The creative decision, however, was not yet formulated (at least not on paper) on the One-Page Manuscript (MS 1) given to Tossy Spivakovsky. The first time the first theme of the third movement appears is on the first page of MS 2, where Bartók sketched the third-movement theme immediately below the first theme of the first movement (Example 4).

Example 4. Page 1 of MS 2: both the first theme of the first movement and the first theme of the third movement are present.



Out of the eight-measure theme (third movement) only the first four and the last two measures are written down; measures 5 and 6 are missing. If one looks at the vertical alignment of the two themes, it is clear that Bartók was aiming for the same pitch material for both (Example 5).

Example 5. Shared pitch material in the first and third movement's first theme (transcr. Nagy).

The image shows a musical score with two staves. The top staff is labeled 'Mov. I' and the bottom staff is labeled 'MOV. III'. Vertical dashed lines connect corresponding notes between the two staves. In the bottom staff, three groups of notes are circled and labeled: 'melodic extension' (under measures 5-6), 'added later' (under measure 7), and 'melodic extension' (under measures 8-9). A bracket with the number '3' is placed above the final three notes of the bottom staff.

The first seven pitches of the themes are identical; this is followed by a two-note melodic extension. The next three pitches (E, A, G sharp) of the first movement's theme are presented in a melodic permutation (A, G sharp, E). The next two pitches (F sharp, D) are in perfect alignment, followed by the missing mm. 5-6. The sharing of pitches continues in measure 3 (Movement I) and measure 7 (Movement III). At the end of measure 7 there is a two-note (F sharp, D sharp) melodic interpolation again. The vertical alignment is unique in that in no other source is there such a clear indication concerning inter-movement thematic unity, where themes of two different movements appear at the same time. The sharing of pitches is strictly followed by the composer later, when the themes are repeated at the fifth above (Example 6).

Example 6. Common pitch material of the first themes of the first and third movements transposed a perfect fifth above (transcr. Nagy).

The image shows a musical score with two staves. The top staff is labeled 'Mov. I' and 'm. 11'. The bottom staff is labeled 'Mov. III' and 'm. 19'. Vertical dashed lines connect corresponding notes between the two staves, showing a transposition of a perfect fifth. In the bottom staff, two groups of notes are circled and labeled 'ext.'. A trill symbol 'tr' is placed above the final note of the top staff.

With the exception of two groups of two-note melodic extensions, the matching of pitches is even more complete here than in the original version, because there is no melodic permutation.

The bridge themes of the two movements follow a similar pitch-sharing pattern as the first themes (Example 7).

Example 7. Shared pitches in the bridge theme in the first and third movement (transcr. Nagy).

The image shows two staves of musical notation. The top staff is labeled 'Mov. I' and 'm. 56'. It contains a melodic line with several notes, some of which are marked with a '5' above them. The bottom staff is labeled 'Mov. II' and 'm. 57'. It contains a similar melodic line. Vertical dashed lines connect corresponding notes between the two staves, illustrating the shared pitches. The notes are primarily eighth and sixteenth notes, with some rests.

Although the similarities here are less striking, there is still a clear indication of thematic unity.

The second themes in the first and third movements are similar. They share the same twelve-tone row (Example 8).

Example 8. The second theme of the first and third movements (transcr. Nagy).

The image shows three staves of musical notation. The top staff is labeled 'PE 2 Mov. I' and 'm. 72'. It contains a melodic line with notes numbered 1 through 12. The middle staff is labeled 'PE 2 Mov. III' and 'm. 129'. It contains a similar melodic line. The bottom staff is labeled 'MS 2 Mov. I'. It contains a melodic line with notes numbered 1 through 12. Vertical dashed lines connect corresponding notes between the top and middle staves, illustrating the shared pitches. The notes are primarily eighth and sixteenth notes, with some rests.

As in the case of the first themes, the second themes are also repeated: in the first movement a perfect fourth above, in the third movement a perfect fifth below. Even though the order of the pitches in the row is different from the original version, the new order is kept the same in both movements but for a few pitch permutations (Example 9).

Example 9. The transposition of the second themes using slightly different order of pitch material in the row (transcr. Nagy).

The changes do not weaken the case for inter-movement unity. In the creative process of this concerto, inter-movement thematic unity is not an afterthought but a well-planned process spelled out without hesitation in the manuscripts. The following table summarizes the inter-movement unity plan of the concerto (Table 2).

Table 2. Inter-movement unity in the Violin Concerto.

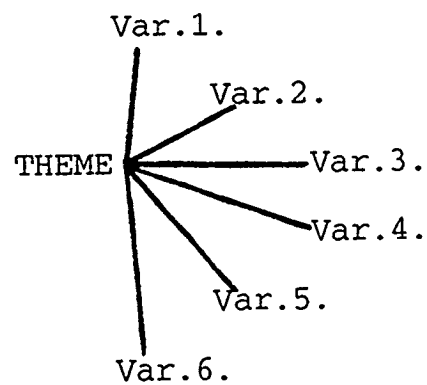
I. Movement.

Tonal center B.

1. Theme
 2. Bridge theme
 3. Twelve tone theme
 4. Closing theme
-

II. Movement

Tonal center G.



III. Movement

Tonal center B

1. Theme
 2. Bridge theme
 3. Twelve tone theme
 4. Closing theme
-

Thematic and Metric Contrast

A vital aspect of Bartók's approach to form is the juxtaposition of contrasting materials. Such contrasts are characteristic of not only the Classic-Romantic style but also Schoenberg's dodecaphonic method, which was already well established by the time Bartók began work on the Violin Concerto. For Bartók contrast also affects the compositional techniques employed. He merges in a single work two opposing poles of the Western musical tradition: tonality and dodecaphonism. Bartók brings together not only two distinctive styles but opposing concepts, ones that divided composers and theorists for much of the twentieth century. In this sense Bartók can be said to be an innovator in the realm of musical form. This multifarious thematic and technical dualism is very much present in the first movement of the Violin Concerto (Table 3).

Table 3. Thematic contrast in the first movement of the Violin Concerto.

	theme 1 m. 7 ff.	theme 2 m. 73 ff.
Mode:	diatonic	twelve-tone
Tempo:	Allegro non troppo (Tempo di verbunkos later discarded)	Calmo
Character:	dynamic	static
Orchestration:	solo violin plays the theme, accompanied by triadic harmony on the harp, woodwinds and strings	alternation between solo violin and strings, each presenting the row
Division:	4+4 measures	3+3+(3+3) measures
Dynamics:	forte	piano

A similar dualism is reflected in the third movement, but not with such distinctive clarity. The importance given to the contrasting of the first and second themes in the first movement is clear in MS 1. Here both the diatonic and the twelve-tone themes are present, although the twelve-tone theme undergoes a long process of transformation before its final version is laid down in the Concept Score (MS 2).⁴ Two major manuscripts (MS 2 and MS 3) clearly confirm Bartók's original dualistic idea; there are no significant later modifications in either of the manuscripts that would indicate major changes in this aspect of the creative process of the piece.

Another element of contrast is in the domain of meter. Whereas the first and the third movements are mono-metric, 4/4 in the first and 3/4 in the third, except for a few measures, the second movement shows a great variety of metric transformations. In 127 measures of the second movement Bartók changes the meter 44 times. This metric diversity in the second movement is in sharp contrast with the metric stability of the outer movements. An aspect that closely connects the outer movements is metric "proportio," in which one might speculate that Bartók reflected the juxtaposition of binary and ternary meter in the paired dances of earlier periods. Bartók's metric concepts reinforce the unity of the piece, and its organic variation process integrates the movements (Table 4).

4. A study dedicated to the transformation of the second theme of the first movement is available in László Somfai, "Három Vázlat 1936/37-ből a Hegedűversenyhez," in Tizennyolc Bartók Tanulmány (Budapest: Zeneműkiadó, 1981), pp.108-113.

Table 4. Metric concepts of the Violin Concerto.

<u>PROPORTIO</u>		
Movement I.	Movement II.	Movement III.
4/4 mono-metric	44 meter changes poly-metric	3/4 mono-metric

Chapter IV

THE COMPOSITIONAL PROCESS THROUGH AN ANALYSIS OF THE MANUSCRIPTS

Of the eleven manuscripts described in Chapter 2, four manuscripts (MS 1, MS 2, MS 3, MS 3a) constitute the main source materials for analyzing the compositional process of the Violin Concerto. Of these four, emphasis will be placed especially on the comparison of the Concept Score (MS 2) and the Florida Fair Copy (MS 3) with the final Boosey & Hawkes printed edition (PE 2). The One-Page Manuscript (MS 1) contains a limited amount of material (basically the two themes of the first movement and the theme of the second movement), and it is cited, therefore, mainly in discussing transformations of the two themes of the first movement.

The Budapest Fair Copy (MS 3a) differs from MS 3 only in one way: it contains numerous marginal indications for the first and second movement, the more significant of which will be discussed below. These markings, some of which changed in subsequent sources, include specifications of how many staves will be used per system by different instrumental groups, pedalings for the harp, new tempos, and duration markings that designate certain sections (Example 1).

Example 1. Page 5 of manuscript MS 3a containing orchestrational, tempo and durational markings.

The image shows a page of handwritten musical notation for piano, consisting of five systems of staves. The notation is dense and includes various musical symbols, clefs, and dynamic markings. Key annotations include:

- System 1:** Marked with "Ritardando" and a tempo marking of $\text{♩} = 120$. A circled number "105" is written in the upper right corner.
- System 2:** Features a "Cresc." (Crescendo) marking.
- System 3:** Marked with "Quasi" and contains a circled number "111".
- System 4:** Marked with "a tempo" and contains a circled number "112".
- System 5:** Marked with "p, semplice" and contains a circled number "115".

Additional annotations include "x e" written vertically on the right side of the third system, and various other markings such as "131", "132", "133", "134", "135", "136", "137", "138", "139", "140", "141", "142", "143", "144", "145", "146", "147", "148", "149", "150", "151", "152", "153", "154", "155", "156", "157", "158", "159", "160", "161", "162", "163", "164", "165", "166", "167", "168", "169", "170", "171", "172", "173", "174", "175", "176", "177", "178", "179", "180", "181", "182", "183", "184", "185", "186", "187", "188", "189", "190", "191", "192", "193", "194", "195", "196", "197", "198", "199", "200".

The only early source, however, that contains orchestration markings for the third movement of the concerto is MS 2, which chronologically precedes MS 3a. Why would Bartók use an earlier, compositionally less developed manuscript to put in orchestration markings? There seem to be two possibilities: (1) the third movement of MS 3a was momentarily unavailable to the composer at the time of orchestration; (2) the third movement was not yet written out in fair copy at the time of orchestration. For whatever reasons, Bartók used the third movement of MS 2 to put in orchestration markings.

The One-Page Manuscript (MS 1) can be regarded as the springboard for the whole concerto, since it contains all of the important musical themes on which the piece is built. The melodic contour and rhythm of the first theme remain constant throughout all the subsequent manuscripts, except for certain interesting changes of detail, that will be further discussed below. The second theme of the first movement is given in six sketches which take up six staves in the manuscript. These sketches offer insight into Bartók's compositional process in treating a twelve-tone row. At first he composed a ten-tone row, of which the first pitch is repeated at the end as the eleventh tone. The repetition of the same tone within a row might suggest a tendency for tonal-centricity. Before adding further tones, Bartók experimented with a two-tone interchange. These tone interchanges become frequent in subsequent versions of this theme. Next the row is inverted with some octave shifts. Finally he adds at the beginning of the row a four-note fragment of a measure of which notes two and three (F and B natural) complete the twelve-tone row (Example 2).

Example 2. The first row of the second theme (Movement I) of MS 1 that outlines the twelve-tone row. The two-tone interchange (E, C) indication in m. 2 is Bartók's (transcr. Nagy).



The second staff presents an exact repetition of the first one transposed a perfect fourth above. Staves 3 and 4 present different inversions and octave shifts of the first row. Staves 5 and 6 offer still further treatments of the row presented in retrograde and retrograde-inversion, all of which are eventually used in the composition (Example 3).¹

Example 3. Sketches of the second theme outlined in MS 1.



1. For further detailed information on twelve-tone row occurrences in the Violin Concerto, see György Orbán, "A Hegedüverseny és a Dodekafonia," *Bartók Tanulmányok*, ed. Ferenc László (Bucharest: Kriterion, 1974), 85-102.

The final version of the second theme, presented for the first time in measure 73, is shown in example 4 as it is put together from the notes of the first row of MS 1.

Example 4. The sketch and the final version of the twelve-tone row (transcr. Nagy).

The image shows two musical staves. The top staff is labeled 'MS 1.' and contains a sequence of notes with various accidentals (sharps, flats, naturals). The bottom staff is labeled 'PE 2' and contains a similar sequence of notes. A bracket under the first four notes of the PE 2 staff is labeled 'interchange added Later'. A bracket under the last four notes of the MS 1 staff is labeled 'interchange already present'.

Rhythmically the second theme will go through several changes before the final version is laid down in the Concept Score (MS 2). The first four notes will be augmented, which will slow down the rhythm of the theme, giving it the somewhat more static and passive character that contrasts with the dynamic and energetic first theme. Actually, Bartók does use the rhythm of the second theme in MS 1 for the later appearance of the theme at mm. 85-86 in PE 2 (Example 5).

Example 5. Rhythmic transformation of the second theme (transcr. Nagy).

The image shows two musical staves. The top staff is labeled 'MS 1 First staff' and contains a sequence of notes with various accidentals. The bottom staff is labeled 'PE 2' and contains a similar sequence of notes with varying rhythmic values. A bracket under the first four notes of the PE 2 staff is labeled 'm. 73'.

Two important factors in the adjustment of this theme give evidence of Bartók's intention to give this row some sense of tonal-centricity: (1) the

return of the first pitch (A) at the end of the row, (2) the free permutations of the order of the pitches within the row. Both of these are compositional techniques suggestive of tonal music rather than twelve-tone music.

Written in a semi-condensed, quasi-piano violin format, the Concept Score (MS 2) can be considered the earliest complete text of the concerto; it is the earliest manuscript that contains all three movements. The first few measures are sketched out with relative ease, with few crossings-out or corrections. This is undoubtedly true in part because the first theme had been already worked out in MS 1. At this point all Bartók had to do was to fill in the notes for the violin runs that in MS 1 were represented by straight lines ascending and descending. It is clear that from a compositional point of view the filling-in with notes of these fast passages is secondary and belongs to the working-out process of the details. Everything is not yet complete, however, at this point. The first page still lacks a few details such as the later extra two measures of orchestra introduction or the G, A, pick-up notes at the beginning of the solo violin entrance, which was added later at the suggestion of Zoltán Székely during their Paris rehearsals a few months before the premiere.² Comparison of MS 1, MS 2, and MS 3 with PE 2 demonstrates that, on the whole, the idea presented in MS 1 has been kept constant, and the only changes are the (filled-in) notes and some bowing instructions (Example 6).

2. Interview with Zoltán Székely in Banff, Alberta, Canada, on 3 August 1989.

Example 6. The first 21 measures of the Violin Concerto presented in the manuscripts (MS 1, MS 2, MS 3) and in the PE 2 (transcr. Nagv).

MS. 1

MS. 2

MS 3

P.E. 2

m. 9

[cb]

[ch]

m. 12

SAME ISSUE

SAMPAS ABOVE

S. A. A.

Example 6 cont.

m15

S. A. A.

m16

[C#]

S. A. A.

m17

[E#]

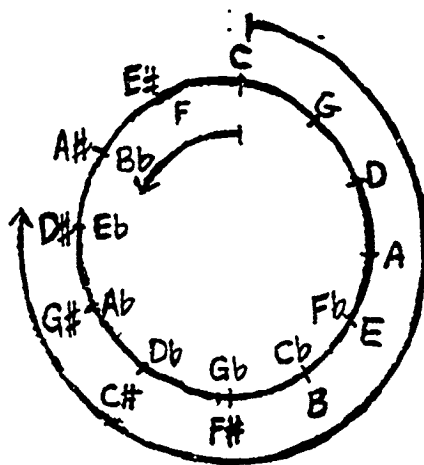
S. A. A.

poco cresc.

Enharmonic Equivalences in the Violin Concerto

A fascinating sidelight of Bartók's creative thought, which further illumines the compositional process of this concerto, is the exchanging of certain notes with their enharmonic equivalents. In measure 12 in MS 2 the C natural is changed to B sharp and it stays B sharp in all subsequent manuscripts. Why did he do it? Could it be because he wanted emphasize a tonal-centricity in certain parts of the concerto? Bartók's interest in tonal-centricity in composing this concerto has already been mentioned. One way of supporting Bartók's concept of tonal enharmonic equivalence is by using the circle of fifths to build a chromatic scale. If one builds a chromatic scale using C as the generating pitch the following will result: C, C#, D, D#, E, F, F#, G, G#, A, Bb, Bh, C. One arrives at this result through the use of the circle of fifths moving in both directions, ascending and descending (Example 7).³

Example 7. The chromatic scale generated through the circle of fifths starting on C.



3. In the overtone series, if the fundamental is C, the B flat and the F occur much earlier than the A sharp and the E sharp.

In measure 12 the theme is repeated a P5 above on F sharp, which can be regarded as the tonal center of this new section. If one builds a chromatic scale on F sharp the following will result: F#, Fx, G#, Gx, A#, B, B#, C#, Cx, D#, E, E#, F#. The chromaticization of this scale clearly shows that the C natural is not part of this scale because it would not occur naturally through the generating circle of fifths, whereas the B sharp is an organic part of this scale. This is not an isolated incident since it happens in measures 69 and 71 also (Example 8).

Example 8. Enharmonic pitch changes in measures 11, 69, and 71 in the first movement of the Violin Concerto (transcr. Nagy). MS 2 is compared with PE 2.

The image displays three pairs of handwritten musical staves, each pair representing a comparison between a manuscript (MS 2) and a performance edition (PE 2) for a specific measure. The top pair is for measure 11, the middle pair for measure 69, and the bottom pair for measure 71. Each staff is in treble clef with a key signature of one sharp (F#). The notation includes notes, rests, and various annotations: 'x' marks specific notes, '5' indicates a fifth finger fingering, and '7' indicates a seventh finger fingering. The PE 2 versions show more complex rhythmic patterns and fingerings compared to the MS 2 versions.

Thus, Bartók seems not to have had in mind either atonal or twelve-tone technique while composing this concerto, since neither of the above would necessarily differentiate between enharmonic notes.

Additions and Insertions in the Concept Score (MS 2)

In addition to the enharmonic adjustments, there are further alterations which include pitch substitutions, pitch permutations, register changes, substantial additions and subtractions of measures, and meter changes. One important addition in the first movement is a six-measure sketch inserted between system one and two of page 3, between measures 56 and 57 (Example 9).

Example 9. A six-measure insertion on page 3 in MS 2 (Mov.I).



Although written as six consecutive measures, this passage clearly belongs to two different sections of the concerto. The second half of the insertion, measures 4-6, thematically is related to the bridge theme which starts at

measure 56 of page 3, MS 2. Bartók uses this version of the bridge theme, which is inverted and transposed a perfect fifth below, with register change in the recapitulation section in measures 248-50. The only significant change that occurs is the addition of the quarter-note rest on the downbeat of measure 248. The way this theme is presented indicates once more Bartók's interest in tonal-centricity. The tonic-dominant relationship (I-V) is present in the first theme (B in measure 7, and F sharp in measure 11), and it is present as a V-I relationship in the bridge theme (G in measure 56 and C in measure 248). Bartók's intention was clear; by emphasizing the tonic-dominant relationship he intended to support a tonal center, even though this tonal center is different for each theme (Example 10).



Example 10. The bridge theme, its inverted transposed sketch inserted on page 3, and the sketch's final appearance in the recapitulation (transcr. Nagy).

The first half of the inserted sketch (measures 1-3) is a ten-tone row version of the second theme. This sketch precedes the presentation of the second theme, which occurs in measure 73, by 18 measures. The inserted ten-tone row is nearly identical with the row that appears on the first staff of the second theme's sketch in MS 1. Along with some pitch exchanges, which

were part of the original sketch, in MS 1, the only difference between the two rows is some register changes (Example 11).

Example 11. The ten-tone row (Mov. I), as it appeared in MS 1 and as an insertion on page 3 of MS 2 (transcr. Nagy).



Because there are no obvious thematic connections between the first half of the one-staff sketch and the rest of page 3, it is not clear why Bartók chose to present this ten-tone row there. The ten-tone row is present in two other sections of the concerto: measures 85-86 of the first movement, and measures 149-52 of the third movement. In both cases it is presented immediately following the twelve-tone row. The transformation of the ten-tone row's sketch is even more elaborate than the bridge theme's sketch, because Bartók changes its rhythm significantly. This difference is even more striking between the version used in the first movement and the one used in the third. In the first movement the second half of the ten-tone row has the same rhythmic pattern as the twelve-tone row,  as opposed to the  version in the third movement. The pitch content of the second theme's twelve-tone row is an extension of the ten-tone row with pitch exchanges and the addition of the notes B natural and F natural (Example 12).

Example 12. The twelve-tone row of the second theme (Movement I) compared with three different versions of the ten-tone row (transcr. Nagy).

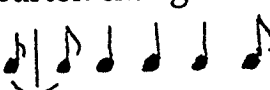
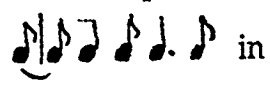
Even when composing in the dodecaphonic method, Bartók did not give up his adherence to tonic-dominant relationships. In both the first and third movements Bartók repeated the rows a perfect fifth below; in the first movement the row is played by the first oboe and in the third by the violas (Example 13).

Example 13. Tonic-dominant relationships in the second theme in both the first and the third movements (transcr. Nagy).

When the ten-tone row reappears in measure 149 (movement III) in the solo violin part, the eighth pitch of the row is changed from C to B. Bartók possibly wanted to keep the descending fourth relationship with its characteristic rhythm; therefore he sacrificed the order of the pitches in the row (Example 14).

Example 14. Pitch change in the ten-tone row in the third movement (transcr. Nagy).



Another significant change occurs in measure 91, which is the last measure before the closing theme of the exposition appears. In this measure Bartók changes both the rhythm and the pitch. The rhythm is changed from  in MS 2, to  in PE 2. The third pitch of the measure is changed from the note C³ to E². In PE 2 the solo violin lands on a high F which is missing from MS 2. The introduction of the F in measure 92 makes the transition to the closing section smooth because the F now serves as a closing note for the second theme's section and the opening note to the last section of the exposition (Example 15).

Example 15. Rhythmic and pitch alterations and additions in measures 91-2 of the first movement (transcr. Nagy).

MS2 Mov I 8va - - - - - Virace

m 91 = = b e ± e = m 92.

PE2 Mov I 8 - - - - -

Dim. 91: = = b e ± e = mp

Melodic and Metric Transformations

Melodic transformation through inversion and retrogression is another important aspect of Bartók's compositional technique. An eloquent example is the verbal instruction written in Hungarian above the staff in measures 98-9 (MS 2) referring to the solo violin part. The word, "2. forditva" means that the second half of measure 98 should be inverted (Example 16).

Example 16. Verbal instruction indicating melodic transformation on page 5, MS 2 (Mov. I).

The realized version of this instruction first appears in MS 3, and it was done in such a way that in addition to inversion, the pitches are also presented in retrogression (Example 17).

Example 17. Inversion and retrograde motion in measure 98 (transcr. Nagy).



The same instruction is given above measure 99 (see Example 16), but referring only to the first half of the measure; the inversion of the second half of measure 99 was already realized in MS 2 and written above the staff (see Example 16). The final version of measure 99 first appears also in MS 3, but in additions to inversions and retrograde motion there are also pitch permutations and octave changes (Example 18).

Example 18. Inversions, retrograde motion, pitch permutation and register changes in measure 99 (transcr. Nagy).

Here, the most likely reason for Bartók to work out pitch permutations and register changes would be to rearrange the pitches into arpeggios. In measure 100 the arpeggiated solo violin part ends, but the arpeggio passage continues in the harp part.

Bartók also experimented with different versions of tempo slow-downs. In measure 113, two measures before the development section, Bartók marked in a "molto rit." tempo indication in MS 2. The final Boosey & Hawkes edition, however, does not contain this tempo indication. The slackening of tempo was worked out compositionally in the following way: the three quarter-note chords of measure 113, in MS 2, were replaced by three half-note chords, which necessitated the addition of one more measure in PE 2. By introducing these changes Bartók achieved a more specific and controlled tempo retardation (Example 19).

Example 19. Different versions of tempo retardation in measure 113 (Movement I), in MS 2 (transcr. Nagy) and PE 2.

MS 2 Mov. I. Solo violin .

m. 113 molto rit. --- m 115

m. 113 molto rit. m 115

m 113 tr tr m 115

PE. 2

1
Flts.
II
Obs. I, II
Cm. I, II
B A
Saxp.
2. Vla.

In measure 145 Bartók changed the meter for one measure from 4/4 in MS 2 to 3/2 in PE 2. By lengthening this measure by a half-note, Bartók could include two extra eighth-note triplets in the four-measure triplet passage of the solo violin; therefore, when the phrase finally ends on the low B flat, it lands on the downbeat of measure 146 and not on the second half of measure 145. This change is important because the "Molto tranquillo" phrase (mm.142-5) now ends on the downbeat of measure 146 which is marked "Tempo I." The low B flat therefore has two functions: the ending of the "Molto tranquillo" solo violin phrase and the beginning of the two-measure tutti section (Example 20).

Example 20. Meter changes affecting phrasing in the first movement of the Violin Concerto. MS 2 is compared with PE 2.

The image displays a musical score for the first movement of the Violin Concerto, comparing two versions: MS 2 (Manuscript 2) and PE 2 (Pencil Edition 2). The score is divided into two main sections. The top section, labeled 'MS 2 Mov. I', shows a solo violin part starting at measure 143. The bottom section, labeled 'P.E. 2 m. 143', shows the same solo violin part but with a one-measure melodic extension before measure 146. This extension is marked 'poco rit.' and 'Tempo I. (d. acc)'. The piano accompaniment in PE 2 shows a two-measure tutti section starting in measure 146, marked 'Molto tranquillo'. The score includes various musical notations such as notes, rests, and dynamic markings.

There is a one-measure melodic extension in the solo violin part before the Vivace section starts in measure 160. This measure (m.159) does not appear in the earlier MS 2. Because of this melodic extension Bartók had to

change the pitch material of measure 158 to achieve a smoother transition from the triplet-figuration to the sixteen-note figuration (Example 21).

Example 21. Pitch changes due to melodic extension between measures 156-60 in the solo violin part (movement I). MS 2 is compared with PE 2 (transcr. Nagy).

The image shows two staves of musical notation. The top staff is labeled 'MS 2 Mov I m. 156' and '8va'. It contains a melodic line with a triplet-figuration in measure 158. The bottom staff is labeled 'PE 2 Mov I m. 156' and '8va'. It shows the same melodic line but with modifications: 'enharmonic' changes in measure 157, 'different pitch material' in measure 158, and 'melodic expansion' in measure 159. The tempo marking 'Vivace' is at the end of the staff. A dashed line connects measure 158 of both staves.

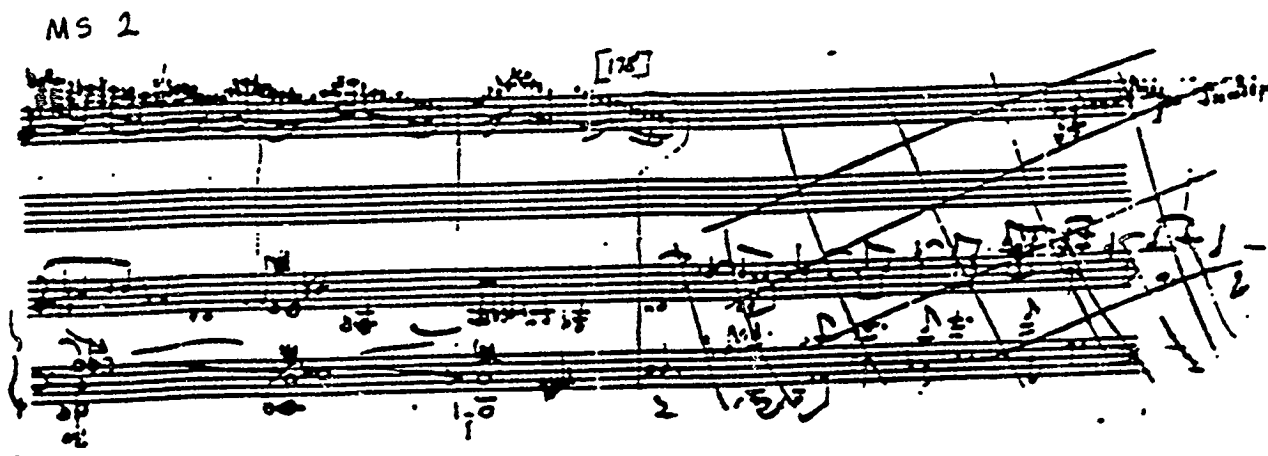
Thematic reworking is even more extensive in the section between measures 169-72. Besides the introduction of new pitches, Bartók transforms this section through inversions, permutations and transpositions (Example 22).

Example 22. Developmental transformation by changing the pitch material of measures 169-72 through permutations, inversions and transpositions. MS 2 is compared with PE 2. (The first three staves are Bartók's handwriting, the fourth is mine.)

The image shows four staves of musical notation. The first three staves are Bartók's handwriting, labeled '[169]' at the beginning. They show a complex melodic line with many notes and accidentals. The fourth staff is labeled 'PE 2 m. 169' and shows a simplified version of the same melodic line, with fewer notes and a more regular rhythm. An arrow points from the first staff to the fourth staff, indicating the transformation.

In MS 2 Bartók originally intended to use a four-measure tutti section between measures 178 and 179. Although crossed out in MS 2, he reworked them into the final version in measures 179-81 (Example 23).

Example 23. Bartók's crossed-out tutti insertion between two solo violin sections in MS 2.



Towards the end of the first movement Bartók implemented more and more changes, mostly of lesser consequence. An example of one of the more interesting reworkings occurs on page 10 of MS 2. Besides pitch permutations (mm. 224-6), pitch changes (m. 227), deletions (4 measures between 227-8), and meter changes (m. 233), the bottom part of the page was replaced by a new section. One can only speculate what material the original bottom half contained; perhaps it had the continuation of the four-measure section deleted between measures 227-8 (Example 24).

Example 24. The spliced-together page 10 of MS 2 that illustrates Bartók's work habits on the first draft of the score. The only additions I have made are the measure numbers in brackets.

The image displays a page of handwritten musical notation, likely a first draft by Béla Bartók. It consists of several systems of staves, each system containing a treble clef staff and a piano accompaniment staff (indicated by a brace). The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. Several measure numbers are enclosed in brackets: [224] at the top, [230] in the middle, and [228], [233], and [235] in the lower section. The score shows signs of being a working draft, with some lines crossed out and others appearing to be spliced together. The handwriting is fluid and characteristic of Bartók's style.

The Florida Fair Copy (MS 3)

So far the analysis has extended to the comparison of MS 1 and MS 2 with PE 2. The Florida Fair Copy (MS 3) for the most part is similar either to MS 2 or to PE 2. Starting with measure 297, however, (the whole section that leads up to the solo violin's cadenza, the cadenza itself, and the Coda section) MS 2 is considerably different from MS 3 and PE 2. Bartók left no clue why he made these changes. Because of this discrepancy, for the remainder of the first movement, the comparison between manuscript and printed edition will shift from the Concept Score (MS 2) to the Florida Fair Copy (MS 3). Up to measure 377 MS 3 is similar with PE 2, except for the pitch material of the last four sixteenth-notes in measure 377. Measure 378 is completely missing from MS 3. From measure 379 on, Bartók has extended the next three measures of the solo violin part into four in PE 2. In this four-measure solo violin section, Bartók worked out a chromatic, intervallic expansion from unison to octave (Example 25).

Example 25. Melodic-extension and intervallic-expansion between measures 379-83 (Movement I). MS 3 is compared with PE 2 (transcr. Nagy).

The background motion of the descending violin line

Except for a two-measure extension the last measures of the first movement are similar in both MS 3 and PE 2. Examples 26, 26a and 26b present the last page of the three sources mentioned in this chapter.

Example 26. The last page of the first movement of MS 2. Bracketed measure numbers indicate related measures in the final PE 2 version.

The image displays a handwritten musical score for Example 26, consisting of multiple staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. Four specific measure numbers are bracketed and labeled: [361] at the top left, [364] near the top right, [366] in the middle left, and [379] in the lower middle. The score is written in black ink on a white background, with some additional markings and annotations throughout.

Example 26a. The last page of the first movement of MS 3.

14

[361]

[361]

[373]

[379]

[385]

Example 26b. The last page of the first movement of PE 2

383
poco allarg... a tempo (♩ = 100)

Flute
Fl. I
Obs. I, II
Clar. I, II
in A
Bass. I, II
T. III
Bass. in F
II, IV
Trump. I, II
in C
Timp.
Cym.
Bary
383
poco allarg... a tempo (♩ = 100)

Vla. I
Vla. II
Vln. I
Vln. II
Vcl. & Cb.

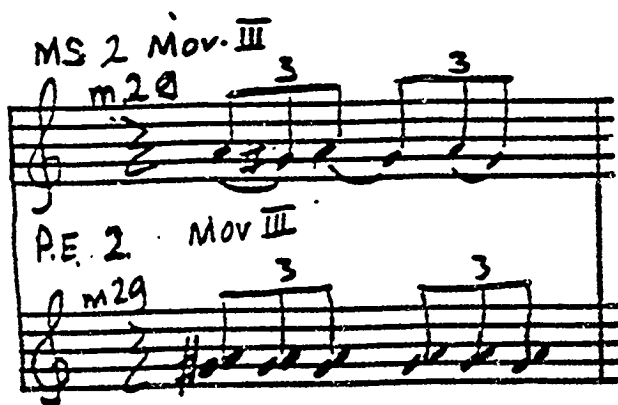
384

Duration: ca. 12'10"

Melodic and Rhythmic Transformations in the Third Movement

The third movement, like the first, starts with a four-measure orchestral introduction. The solo violin presents the first theme in the key of B; this is then repeated a perfect fifth above, starting at measure 19. Even though the bridge theme is not presented in its entirety until measure 87, Bartók presents a rhythmic variation of this theme in measure 29. In MS 2 the solo violin starts this theme with two triplets outlining a repeated A-G sharp melodic dyad. In PE 2 the pitch and rhythm are kept the same, but the presentation of the dyad is changed from melodic to harmonic (Example 27).

Example 27. Two different versions of the A-G sharp dyad of the bridge theme as presented in MS 2 and PE 2 (transcr. Nagy).



In the following measures, starting with measure 30, the theme is presented again in its melodic form. What was the reason for this one-measure switch? One possible answer is that Bartók used the one-measure harmonic variation of the theme as a short transition between the first theme and a variation of the bridge theme. The likelihood of this scenario is strengthened by the fact that the previous section ends on the downbeat in measure 29, in the orchestra, and the new section does not start until the orchestral downbeat in measure 30, where the solo violin presents the motive again in its original melodic version.

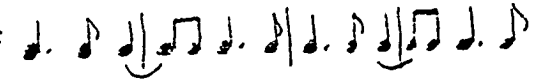
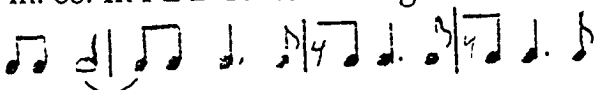
Bartók also changed the duration of this section, which ends at measure 29, from 22" in MS 2 to 23" in PE 2. In this movement Bartók changed the length of different sections four more times: in measure 86 from 50" to 52", in measure 125 from 35" to 36", in measure 218 from 47" to 49" and in measure 620 from 30" to 35". Except for the last one, all the duration changes occur without any addition of measures to a particular section. Sometime between the completion of MS 2 and the printing of PE 2, Bartók had decided to make his indications of length in the third movement longer by 9". However minute these changes in timing are, they show how meticulous Bartók was with regard to details in his compositions.

There are some substantial rhythmic changes between mm. 29-87. At m. 59 the woodwinds start a four-measure orchestral buildup that climaxes at the downbeat of m. 64, where the first theme is reintroduced again. This buildup is achieved by a series of imitations which starts with flute 1 and oboe 1, continues in flute 2 and oboe 2, and ends with the clarinets and bassoons. The rhythmic pattern for this imitation is $\overset{3}{\text{♩}} \overset{3}{\text{♩}} \overset{3}{\text{♩}} \overset{3}{\text{♩}}$ in MS 2, which is changed to $\overset{3}{\text{♩}} \overset{3}{\text{♩}} \overset{3}{\text{♩}} \overset{3}{\text{♩}}$ in PE 2. A probable reason for changing this rhythmic pattern was to give this section more emphasis by changing it from a metric upbeat to a metric downbeat (Example 28).

Example 28. Comparison of MS 2 with PE 2 with regard to rhythmic changes in mm. 59-64.

MS 2 Mov. III
m 59

PE 1 Mov. III

Another important rhythmic modification starts in m. 64 in the second violins, imitated by the woodwinds. In this section the violins bring back the first theme in a repeated dotted rhythm of  imitated by the woodwinds starting at m. 68. In PE 2 Bartók changed this rhythm to a more complex pattern of  The original rhythmic pattern presented in MS 2 in m. 64, however, was not totally discarded but reintroduced again in PE 2 starting at m. 72 in the low strings and horns a M9 below (Example 29).

Example 29. Two different rhythmic patterns involving the first theme (movement III), starting in m. 64 in MS 2 and PE 2 (transcr. Nagy).

Handwritten musical score for Example 29, showing three staves. The top staff is labeled "M.S. 2 Mov. III" and "m. 64". The middle staff is labeled "PE 2 Mov. III Vls II" and "m. 64". The bottom staff is labeled "PE 2 Mov. III D.Bs" and "m. 72". The music is in 4/4 time and features a first theme with various rhythmic patterns. The bottom staff includes the instruction "cantabile".

So far, in 86 measures the first theme has been presented in three different rhythmic patterns. Bartók gives more energy to this theme in each successive version. In the first two patterns the presence of the half-note causes the theme to be more static, since the energy flow is slowed down by the length of the half note. With the elimination of the half note in the third pattern the theme became more dynamic with strong forward motion (Example 30).

Example 30. Three different rhythmic patterns of the first theme (movement III) from m. 4 through m. 86.

Handwritten musical score for Example 30, showing three staves. The top staff is labeled "m. 4", the middle staff "m. 64", and the bottom staff "m. 72". The music is in 4/4 time and shows three different rhythmic patterns of the first theme.

It happens only rarely that Bartók does not work out the ideas of the concerto in MS 2. One exceptional passage occurs at the beginning of the second theme's entrance in m. 126. In this section of MS 2 Bartók indicates only a three-measure rest for the solo violin without working out the pitch or rhythmic content for the orchestra accompaniment. The section is completed only in the next stages of the compositional process, in MS 3 and in MS 4.

The most extensive melodic insertion in the third movement begins in m. 194. It is twenty measures long and appears slightly fainter in color with smaller note-heads. It adds one more layer to the texture of the orchestration, which involves several wind instruments starting with the clarinets, followed by the flutes, trumpets and trombones (Example 31).

Example 31. A twenty-measure melodic insertion marked in later, perhaps during orchestration in MS 2. (The only additions to this manuscripts are the measure numbers and the arrows.)

Handwritten musical score for Example 31, showing a twenty-measure melodic insertion. The score consists of five systems of staves. The first system is marked "67" and "piano, d. = 66". The second system is marked "121". The third system is marked "12". The fourth system is marked "205". The fifth system is marked "67" and "214". The score includes various musical notations such as notes, rests, and dynamic markings.

Just before the development section starts in m. 260, there are two three-measure phrases (mm. 222-4 and 228-30) in which Bartók inverted the order of the pitches. He did not write the new version out, but simply marked the Hungarian word for inversion: "forditva". By the final PE 2 version this instruction is worked out compositionally, but by this time the phrase is changed from a melodic outline to harmonic one, executed through a series of double-stops that outline six major triads. Bartók also changed the rhythm from eighth-note triplets to regular groups of two eighth-notes beamed together. Two similar phrases are worked out and inserted after m. 233 and m. 238 in MS 2 (Example 32).

Example 32. Written instructions on pitch inversions in mm. 222-4 and mm. 228-30 and two-measure insertions after m. 233 and m. 238 in MS 2.

The image shows a handwritten musical score for Example 32. It consists of several staves of music. The top staff has a treble clef and contains a melodic line with eighth-note triplets. Below it are several staves with bass clefs, likely for piano accompaniment. The score is heavily annotated with handwritten notes and symbols. On the left side, there are markings such as "12(11)" and "12". In the center, there are circled areas of notation. On the right side, there is a box containing the word "forditva" with an arrow pointing left, indicating a pitch inversion. The overall appearance is that of a working manuscript with many corrections and additions.

The changes in mm. 222 and 228 illustrate once more Bartók's compositional technique of thematic transformation by developing a series of major triads from a melodic into a harmonic gesture (Example 33).

Example 33. Mm. 222-4 illustrate the original concept of the section outlined in MS 2, and its final PE 2 version. The third staff of the example is a summary of the triadic content of the phrase (transcr. Nagy).

The image displays three staves of musical notation. The top staff is labeled 'MS 2' and 'm. 222', showing a melodic line with various accidentals and some notes in parentheses. The middle staff is labeled 'PE 2' and 'm. 222', showing a similar melodic line with different phrasing and accidentals. The bottom staff is labeled 'Triadic content' and shows a series of triads corresponding to the notes in the staves above. A handwritten note at the bottom reads: '*The pitches in parenthesis indicate unclear markings in the Ms.'

The recapitulation that starts at measure 349, has a tonal center on B. The whole section that led up to the recapitulation was also composed around the tonal center B. But Bartók changed his mind and on the margin of the page, in MS 2, he wrote in Hungarian, "innen 1/2 hanggal feljebb (C) O-ig", which means: from here 1/2 tone higher (C) up to O. In this case O indicates the beginning of the recapitulation. The whole section (mm. 313-49) was transposed a minor second higher; therefore the tonal center shifts from B to C. When the first theme reappears in the recapitulation presented by the low woodwinds, it sounds fresh again, with more energy and forward motion (Example 34).

Example 34. Part of page 29 of MS 2 illustrating Bartók's instruction to transpose the whole section (mm. 313-349) a minor second higher, with the new tonal center on C.

The image shows a handwritten musical score on five staves. At the top, there are tempo and key signature markings: a quarter note followed by "= 100" and a treble clef with a sharp sign and a "C" in parentheses. The notation includes various notes, rests, and dynamic markings. There are several annotations in the left margin, including a box with an arrow pointing to the first staff, and various numbers and symbols. The score is densely written with musical notation and includes some performance instructions.

Analysis of the Two Different Endings of the Violin Concerto

As mentioned earlier, the Violin Concerto has two different endings.⁴ The earlier one has no solo violin in it. The Concept Score, the Florida Fair Copy and the Budapest Fair Copy contain only this early version. In the second version the solo violin is featured extensively. Beginning with MS 4 (Full Score) both endings are present in all the sources. Bartók, though, did not follow the chronological order of composition in presenting the endings in the score; all the sources feature the second ending first.

The first five measures of the second version contain the same musical material as the first, with the exception of several melodic passages that are played by the solo violin (Example 35).

4. Since Bartók could not be at the premier on March 23, 1939 because of concert obligations elsewhere, he had an extensive rehearsal with Székely in early March in Paris. Bartók had already added a second, more concerto-like ending to the score earlier, at the suggestion of Székely. Chances are that at their Paris rehearsal, they had decided to use the second version for the March premier, although Székely did not specifically say so during his Banff interview with me.

Example 35. Orchestration differences between the two endings (transcr. Nagy).

The image shows a handwritten musical score for Example 35, comparing two versions of an ending. The score is organized into four staves. The first two staves are labeled '1. version' and '2. version'. The first staff has handwritten annotations 'm. 593', 'Couch glass', and 'Tromp'. The second staff has 'S.V.' and '3'. The third staff is labeled '1. ver.' and 'Vis I/II'. The fourth staff is labeled '2. ver.' and 'Harp'. The notation includes various musical symbols such as notes, rests, and dynamic markings.

At m. 598 a four-measure section is extended into eight measures and the pitch material is different. The first version contains a fast glissando pattern played by the trombones. In the second version the solo violin plays an eight-measure triplet figuration which is derived from the bridge theme. In both sections the strings play a chord cluster; in the first version this is made up of six pitches (Eb, Bb, F#, C#, E, A); in the second the number of pitches is reduced to three (Eb, C#, G) of which the G is a new addition. In both versions they function as pedal-chords over E flat. In m. 602 of the first version the pitch material of the quadruplet is the same as in mm. 605-6 of the second version, except that the material is spread over two measures using a hemiola rhythm (Example 36).

Example 36. The transformation of the trumpet's one-measure quadruplet in the first version into a two-measure hemiola played by the solo violin in the second version (transcr. Nagy).

The image shows two staves of handwritten musical notation. The top staff is labeled 'Ver 1' and 'Trp me.' (Trumpet measure). It contains a single measure with a quadruplet of eighth notes. The bottom staff is labeled 'Ver. 2' and 'SV.' (Solo Violin). It contains two measures, each with a hemiola of eighth notes. The notation is handwritten and includes the measure numbers 'm. 602' and 'm.m. 605 - 606'.

At the beginning of the Risoluto m. 607 (version two), a C Dorian melodic scale alternates between the solo violin and the low strings, whereas in the first version (Risoluto, m. 603) the C Dorian scale is repeated only for four measures, in the low strings, then it is transposed a major second and a minor third above, ending this section at m 609. This melodic transposition is played by the solo violin alone in the second version starting at m. 613 (Example 37).

Example 37. Differences in orchestration with a two-measure melodic extension in the second version (transcr. Nagy).

The image shows a musical score for Example 37, comparing two versions of a passage. The score is written on three staves. The top staff is labeled '1st Ver.' and 'Low strings', with measures m.603, m.606, and m.607. The middle staff is labeled 'Solo violin' and 'Risoluto', with measures m.608, m.611, and m.613. The bottom staff is labeled '2nd Ver.' and 'Low strings', with measures m.607 and m.611. A bracket labeled '2m. extension' spans measures m.611 and m.613. The tempo is marked 'Risoluto'.

The pitch content of the last five measures is almost identical in both versions, with the exception of the solo violin part, which concludes the concerto with a variation of the melodic line presented earlier between mm. 598-604. The second version of this passage has a different orchestration; the brass section is replaced by the woodwinds and the solo violin (Example 38).

Example 38. Differences in orchestration and in pitch material between the two endings of the last five measures in PE 2.

Orchestral ending 1. ver.

609

Un poco rit.,
♩ = ca. 120

M.D. 9.75

B. & N. 0000

Duration: ca. 0' 50"
Total duration: ca. 27"

Solo Violin ending 2. ver.

615

Un poco rit.,
♩ = ca. 120

Duration: ca. 0' 50"
Total duration: ca. 27"

B. & N. 0000

A study of the two alternative endings of the Violin Concerto shows once again Bartók's use of thematic transformation. The whole second ending is made up mostly of alternative versions in the orchestra, with a few instances of melodic augmentations in the solo part.

Chapter V

CONCLUSIONS

It took Bartók almost three years to write the Violin Concerto No.2. The first time he seriously began to consider composing a new violin concerto was in the summer of 1936, and he was still working on the alternate ending in March of 1939. Rarely did Bartók put aside an unfinished piece or work on a composition in installments. The long genesis of the Violin Concerto No.2 was apparently not caused by lack of inspiration or lack of time, since during these three years he finished some of his most successful compositions. On the surface, at least, the delay was due mainly to long negotiations over publishing and performing rights.

Bartók's original intent was to write a one-movement concerto in theme and variation form. At the insistence of Zoltán Székely, Bartók gave in and composed a three-movement piece, but he kept the theme and variation form alive in a unique way: the entire third movement became a variation of the first, whereas the second movement by itself constituted a theme and variation set.

A preliminary review of the manuscripts reveals four important findings: (1) the absence of one- or two-measure sketches or a type of sketch book like the ones Beethoven or Schoenberg used when composing suggests that Bartók had sketched out the main themes of all three movements of the concerto in one great burst, with few creative hesitations; (2) the character of the main themes of the movements remained constant throughout the many stages of the development of the concerto; (3) adherence to classical musical forms was inherent from the beginning; all three movements use traditional

forms: sonata-allegro for the outer movements and theme and variation for the second movement; (4) with regard to orchestration, none of the manuscripts reveals any major deviation from the original penciled-in notations; only a few changes are mentioned in the course of this paper.

The main kinds of revision and growth discernible in further analysis of the successive stages of work reveal the following: (1) in his pitch organization Bartók reinforces his preference for tonality, not in a strict classical sense but in a kind of tonal centrality, which is characterized by use of one focal tone within a section of music around which other tones revolve; (2) to achieve this tonal centrality Bartók does not hesitate to use enharmonic equivalency and pitch permutations; (3) tonic and dominant relationships play an important role within tonal centers; (4) the twelve-tone rows of the second themes of the outer movements also reveal Bartók's conscious effort to organize the pitches of the rows around a tonal center and to keep the tonic-dominant relationships. There is a dialectical development of the rhythmic organization of the pitches that can be characterized as static and dynamic. Throughout the evolution of the concerto these two opposites are developed in different ways within subsequent appearances of the individual themes. The addition of several melodic inserts and tempo and meter changes reveals that each manuscript had an important role in the development of the piece from conception to final product. Finally, analysis confirms that, even though the basic concepts for the themes were laid down in the earliest manuscripts, the final product was the result of a dynamic transformation and development of these themes throughout subsequent manuscripts, which provide a valuable insight into the compositional working habits of Bartók.

The Violin Concerto No.2 occupies an important place among the works composed in the last ten years of Bartók's life. The concerto was the first of

the pieces that heralded a return to classical traditions, the easing of dissonances, and the final purification and maturation of a compositional style. This new style has been criticized as a regression in Bartók's compositional style, and debate undoubtedly will go on well into the next century. The new availability of the manuscripts discussed in this study, because of the settling of litigation between the parties involved, provides significant opportunities for study of a masterpiece and adds new dimensions to our understanding of this great twentieth-century master.

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