

— Béla Bartók

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Universal Edition



Béla Bartók

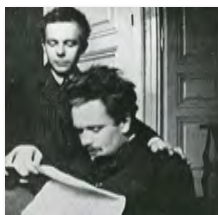
and Universal Edition

It is sheer coincidence that Béla Bartók has become the Hungarian composer we all know. After the early death of his father, who had been director of a small school at Nagyszentmiklós (now in Romania), his mother had to look after her two children (Béla had a sister, Elza) all by herself. The family lived in various towns in the Austro-Hungarian Monarchy – such as Pressburg (Pozsony for Hungarians, Bratislava for Slovaks). Lying as it does much nearer to Vienna than to Budapest, it would have been logical for the talented young musician to continue his studies at the prestigious music academy of the imperial capital.

That Bartók and his mother opted for Budapest was due to the influence of Bartók's friend, Ernő (Ernst) von Dohnányi: four years his senior, Dohnányi was born in Pressburg but decided in favour of the Franz Liszt Music Academy in Budapest where his teachers included the pianist István Thomán (a pupil of Liszt's) and Hans Koessler, who taught him composition. Bartók was to follow his friend's example in his choice of professors as well.

The move to Budapest led to an encounter which was to become of fundamental significance for Bartók: he met Zoltán Kodály, who exerted a lasting influence on his development. The two of them became close friends and Bartók would regularly turn to Kodály – whom he regarded as more mature, wiser and more cultured than himself – for advice.

The early years of the 20th century saw an upsurge of national sentiment in Hungary (no wonder that one of Bartók's first orchestral compositions was dedicated to the memory of Lajos Kossuth, the leader of the Hungarian uprising of 1848/1849) and for a time, the young composer donned a national costume as an outward sign of his patriotism.



Bartók with Zoltán Kodály, 1908

More important was the realisation he shared with Kodály that Hungarian art music had reached an impasse. They saw the only way out in collecting genuine folk music, subjecting it to scientific examination with the goal of creating new art music based on it.

They were following the example of Béla Vikár (1859–1945) who as early as 1896 had set out to collect folksongs and was probably the first person in Europe to record them on phonograph cylinders. Vikár was the pioneer; Bartók and Kodály were the founders of ethnomusicology as a scientific discipline in Hungary.



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Béla Bartók at work with his phonograph

Bartók's early compositions were published by Rózsavölgyi as well as Rozsnyai in Budapest. The first contract with Universal Edition, whose director Emil Hertzka was also of Hungarian birth, was concluded in 1918. That is how Bartók's only opera, *Bluebeard's Castle* became part of the UE catalogue.



Cellophane

1. x

Manuscript Bluebeard's Castle © Universal Edition

For many years – until the fascist takeover and Bartók's emigration to the United States – his works appeared in Vienna. Hertzka's name had first cropped up in Bartók's correspondence with his family as early as 1901. The nineteen-year-old composer reported to his mother of his efforts to secure private lessons with a view to earning some money. Dr Hertzka apparently advised him not to take on more than ten or twelve pupils, so as not to jeopardize his studies.

The next time Hertzka's name was mentioned in his correspondence was 1918: Bartók's first wife, Márta Ziegler, wrote to her mother-in-law:

"And now, mark my words, all of you: Universal-Edition has got in touch with B. They want to publish all of his works and conclude a contract for a period of 6 to 10 years. (B. will probably decide in favour of 10 years). They will commit to bringing out 4 compositions per year. Beyond that, they would like to take over the complete oeuvre, also the pieces published by Rózsavölgyi and Rozsnyai. The question of royalties is to be discussed at a later date. I shall be writing you about it once the contract has been signed. B. is over the moon; that suffices, doesn't it? For this means not only that all his works which have not been published in the past will appear in print (since B. never composes more than 2 pieces a year, the other 2 will be taken from among the existing ones) but also that Universal will be doing a great deal of publicity for the stage works so as to promote the sales of the scores. Hertzka has had sufficient time to make up his mind since the pantomime which apparently scared him no end. He is a good businessman; he never takes his decisions on the spur of the moment."

By pantomime Mrs Bartók meant
The Wooden Prince.



manuscript The Wooden Prince © Universal Edition

The fact that Emil Hertzka took promotion very seriously indeed can be deduced from a letter of Mrs Bartók's written in 1920:

"Last week, we received a note from his publisher, Hertzka, from New York: he says he has approached quite a number of pianists to interest them in the works and they want to play them too. 'Bear Dance' has been printed anew in America."



In 1923, Bartók informed his mother that Hertzka was planning a whole week of performances in Vienna, along the lines of a concert series in Berlin – but Hertzka meant to do a better job of it.

In 1928, Hertzka visited Bartók in Budapest and expressed satisfaction with the composer's new flat. "We discussed some topics of a business nature and talked also of my recent works. I was, you see, once again quite diligent during the summer: have written a piece for violin and piano of some twelve minutes [Bartók was referring to the Rhapsody No 1], this is on a smaller scale. The larger composition is a new string quartet [No 4] which involved rather a great deal of work. It is nearly finished. Ditta and I have tried to play the first movement on two pianos, i.e. we have worked at it quite hard, because it is pretty demanding." Bartók visited Universal Edition in 1930 and met Hertzka who had recently returned from the United States. He also met several employees of the firm as well as Rudolf S. Hoffmann, translator of the 20 Hungarian Folksongs. He was also given some scores to correct which he dealt with the very same evening.

The only hint that the relationship between Bartók and Hertzka was not always cloudless is to be found in a letter of 1931, written by the composer to his mother. He says contact between them reached a dead end, but he was nevertheless prepared to prolong the contract. Other sources indicate that Bartók was not always happy with the service provided by his publisher. For instance, he deplored the fact that the score of the Piano Concerto No. 1 was lithographed rather than engraved and no pocket score was published. Of course, these were hard times what with the stock market crash of 1929 and its aftermath: UE had to economise.

Those were nevertheless halcyon days for Bartók which came to an end with Emil Hertzka's death in 1932 and Austria's annexation by Nazi Germany in 1938. Bartók was desperate: the political events upset him and he was of course worried about the fate of his works with the "aryanised" UE. The firm waived the prolongation of the contract in 1939 and Bartók joined Boosey & Hawkes.

It marked the end of an important chapter in the history of Universal Edition as well as in the life of Béla Bartók. The composer died in the United States before contact could have been re-established after the end of World War II.



Béla Bartók



Béla Bartók und die Universal Edition

Es ist wohl Zufall, dass Béla Bartók der ungarische Komponist geworden ist, den wir heute kennen. Nach dem frühen Tod seines Vaters, der Direktor einer kleinen Schule in Nagyszentmiklós (im heutigen Rumänien) gewesen war, war seine Mutter gezwungen, alleine für ihre beiden Kinder (Béla hatte eine Schwester, Elza) zu sorgen. Die Familie lebte in verschiedenen Städten der österreichisch-ungarischen Monarchie, so auch in Pressburg (Pozsony für die Ungarn, Bratislava für die Slowaken). Die Stadt lag Wien viel näher als zu Budapest und es wäre nahe liegend gewesen, dass der begabte junge Musiker an der berühmten Musikakademie der Hauptstadt seine Studien weiterführen würde.

Dass sich Bartók und seine Mutter für Budapest entschlossen, lag an dem Einfluss von Bartóks Freund, Ernő (Ernst) von Dohnányi, der vier Jahre älter war und obwohl er in Pressburg geboren wurde, seine Studien an der Franz Liszt Musikakademie in Budapest fortsetzte – Klavier beim Liszt-Schüler István Thomán und Komposition bei Hans Koessler. Bartók folgte seinem Freund auch bei der Wahl dieser Professoren nach.

Entscheidend an den Budapester Jahren wurde die Begegnung mit Zoltán Kodály, der – 1882 geboren – zwar ein Jahr jünger war, doch einen prägenden Einfluss auf Bartók ausübte. Bartók, mit dem Kodály bald eine enge Freundschaft entwickelte, betrachtete ihn als reifer, weiser, gebildeter als er selbst und wandte sich immer wieder für Ratschläge an ihn.

Anfang des 20. Jahrhunderts besannen sich die Ungarn immer mehr ihrer nationalen Identität (kein Wunder, dass eines von Bartóks frühen Orchesterwerken dem Andenken des Revolutionsführers Lajos Kossuth gewidmet war), und eine Zeit lang trug Bartók eine Art Tracht, um seine Patriotismus zu betonen.

Wesentlich wichtiger war die Erkenntnis, die er mit Kodály teilte, dass sich die ungarische Kunstmusik in einer Sackgasse befand. Den einzigen Weg daraus erachteten die beiden jungen Komponisten der Erforschung der genuinen ungarischen Volksmusik, um sie einer wissenschaftlichen Untersuchung zu unterziehen und darauf basierend eine neue Art von Kunstmusik zu schaffen.

Sie folgten dabei dem Beispiel von Béla Vikár (1859–1945), der schon 1896 angefangen hatte, Volkslieder zu sammeln und, wohl als Erster in Europa, auf Phonographzylinder aufzuzeichnen. Vikár war der Bahnbrecher, Bartók und Kodály wurden die Begründer der Ethnomusikologie als wissenschaftliche Disziplin in Ungarn.

Bartóks erste Kompositionen wurden bei den ungarischen Verlagen Rózsavölgyi und Rozsnyai in Budapest verlegt, so auch das 1. Streichquartett (1907–1909). Dass das Interesse an der Partitur sich in Grenzen hielt, lässt sich daran messen, dass 1945 die meisten Exemplare immer noch auf den Regalen des Lagers zu finden waren.

Bartók hielt es bis 1918 bei Rózsavölgyi aus – in jenem Jahr erfolgte der erste Vertragsabschluss mit der Universal Edition in Wien, dessen Direktor, Emil Hertzka, gebürtiger Ungar war. So geschah, dass Bartóks einzige Oper, Herzog Blaubarts Burg, schon den UE-Katalog bereicherte. Jahrzehntelang – bis zur faschistischen Machtübernahme in Europa und Bartóks Emigration in die USA 1940 – wurden seine Kompositionen von Mitarbeitern des Wiener Verlages betreut.

Allerdings erscheint Hertzkas Name in Bartóks Briefen schon 1901 zum ersten Mal. Da lebte der spätere Direktor der UE noch in Budapest: der neunzehnjährige Komponist berichtet seiner Mutter nach Pressburg über seine Versuche, Privatstunden zu geben, um Geld zu verdienen. Dr. Hertzka hätte ihm geraten, höchstens 10–12 Stunden zu unternehmen.

In der Korrespondenz mit seiner Familie begegnen wir Hertzkas Namen erst 1918 wieder. Bartóks erste Frau, Márta Ziegler, schreibt ihrer Schwiegermutter:

„Und nun, passt auf ihr alle: die Universal-Edition führt Gespräche mit B. – sie wolle alle seiner Werke herausgeben. Man hätte die Absicht, den Vertrag für 6 bis 10 Jahre abzuschließen (B. will sich wahrscheinlich für zehn Jahre entscheiden); man verpflichtet sich, jährlich 4 Kompositionen zu veröffentlichen. Darüber hinaus wolle man auch sämtliche, bei Rózsavölgyi und Rozsnyai verlegten Stücke übernehmen. Über Tantièmen wolle man später verhandeln. Ich schreibe darüber später, nach Vertragsabschluß. – B. strahlt – das genügt, nicht wahr? Weil dies bedeutet nicht nur, dass die vorhandenen Werke, die bisher nicht erschienen sind, auch verlegt werden sollen (da B. nie mehr als 2 Stücke pro Jahr komponiert, werden die anderen 2 von den alten genommen) sondern auch, dass die Universal viel Propaganda für die Bühnenwerke machen wird, damit sich die Partituren gut verkaufen lassen. Hertzka hatte genug Zeit, sich zu überlegen, seit der Pantomime, als er offensichtlich Angst bekam. Er ist ein guter Geschäftsmann, er nimmt seine Entscheidungen nie überstürzt.“ Unter „Pantomime“ war Der holzgeschnitzte Prinz gemeint.



Dass Emil Hertzka die Promotion der Bartók'schen Werke ernst nahm, erfahren wir aus einem Brief Frau Bartóks aus 1920:

„Letzte Woche kam ein Brief von seinem Verleger, Hertzka, aus New York: er hätte zahlreiche Pianisten für die Werke Bélas interessiert, die sie spielen wollen. Den Bärenanz hätte man in Amerika neu gedruckt.“

1923 berichtet Bartók seiner Mutter, dass Hertzka in Wien eine Bartók-Woche veranstalten will, ähnlich der Berliner Konzertreihe, die im selben Jahr stattfand – nur wolle er es besser machen.

1928 besuchte Hertzka Bartók in Budapest und gab sich von dessen neuen Wohnung zufrieden. „Wir haben einige geschäftliche Angelegenheiten besprochen, sowie auch meine neueren Kompositionen. Ich war nämlich wieder fleißig im Sommer: habe ein etwa zwölfminütiges Stück für Violine und Klavier geschrieben [die 1. Rhapsodie ist gemeint]; dies ist ein kleineres Werk. Das größere ist ein neues Streichquartett [das Vierte], was ziemlich viel Arbeit verursachte, es ist schon fast fertig. Ditta und ich haben versucht, den ersten Satz auf zwei Klavieren zu spielen, d.h. wir haben hart daran gearbeitet, weil er ziemlich schwer ist.“

Bartók stattete der UE 1930 einen Besuch ab. Er traf den aus Amerika soeben eingetroffenen Direktor Hertzka, andere Mitarbeiter sowie Rudolf S. Hoffmann, der die 20 ungarischen Volkslieder ins Deutsche übertragen hatte. Er bekam auch Korrekturen, die er noch am selben Abend durchführte. Der einzige Hinweis, dass das Verhältnis mit Hertzka nicht immer ungestört verlief, geht aus Bartóks Brief an seine Mutter vom 1931 hervor, wo es heißt, es herrsche „ex lex“ zwischen den beiden, der Komponist sei aber bereit, den Vertrag zu verlängern.

Jene heile Welt endete mit Hertzkas Tod 1937 und mit dem „Anschluss“ im Jahr darauf. Bartók war verzweifelt: Die politischen Ereignisse haben ihn verängstigt und damit verbunden auch das Schicksal seiner Werke in der „arisierten“ Universal Edition. Der Verlag verzichtete 1939 auf den Vertrag und Bartók schloss sich Boosey & Hawkes an.

Ein wichtiges Kapitel der Geschichte der Universal Edition – gleichzeitig auch im Leben von Béla Bartók – nahm ein unschönes Ende. Als es wieder hätte normalisiert werden können, nach dem Ende des Zweiten Weltkrieges, starb der Komponist in den Vereinigten Staaten.

BÉLA BARTÓK



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Béla Bartók for piano

Allegro barbaro

In the "Allegro barbaro", which was composed in 1911, Bartók combines modern harmonics with Hungarian folk melodies.

Revision by Peter Bartók

978-3-7024-0519-9

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Andante

This sheet music edition contains Bartók's "Andante" for piano. Initially being a part of the "Suite" op. 14, it was taken out for dramaturgical reasons and was published as a single work.

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Dance Suite | Tanz-Suite

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Revision by Peter Bartók

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Pantomime in one act on the libretto by Menyhért Lengyel

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UE 31431

This sheet music edition comprises the piano reduction of Bartók's "The Miraculous Mandarin" for four hands.

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UE 31432

This edition comprises the critical commentary to the piano reduction for two hands of Bartók's "The Miraculous Mandarin".

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Out of Doors | Im Freien

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Volume 1 of Béla Bartók's "Out doors" for piano contains the pieces "With Drums and Pipes", "Barcarolla" and "Musettes".

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UE 8892A

Vol. 2 (4-5)

Volume 2 of Béla Bartók's "Out doors" for piano contains the pieces "The Night's Music" and "The Chase".

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UE 8892B

Petite Suite

Bartók's "Petite Suite" comprises six pieces of his "44 Duos for Two Violins" and is appropriate for advanced piano players.

978-3-7024-7152-1

UE 36013



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This sheet music edition of Bartók's "Piano Concerto No. 1" was arranged for two pianos for four hands by the composer himself.
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This sheet music edition of Bartók's "Piano Concerto No. 2" (1931) contains the version for two pianos, arranged by the composer himself.
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Revision by Peter Bartók
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UE 5891

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UE 6635

Béla Bartók

6

Six Unison Melodies – Sechs Melodien im Unisono
Six mélodies à l'unisson – Hat unisono dallam

Béla Bartók
(1881 – 1945)

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Béla Bartók for Accordion

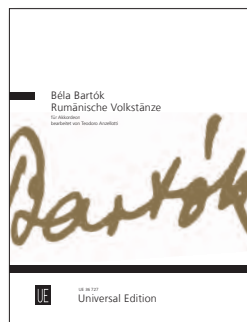
Romanian Folk Dances | Rumänische Volkstänze

Teodoro Anzellotti presents his new arrangement of the popular “Romanian Folk Dances” by Béla Bartók for accordion.

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UE 36727

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- Colorful pieces which broaden the repertoire for accordion



Béla Bartók for Guitar

Allegro barbaro

A challenging guitar arrangement by Siegfried Steinkogler of Bartók’s piano masterpiece, “Allegro barbaro”.

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Duos

This sheet music edition offers nine of Bartók’s “44 Duos for Two Violins”, arranged for two guitars by Karl Scheit. These cleverly arranged pieces are ideally suited for performance on two guitars. Bartók himself suggests that the pieces should be strung together in suite-like groups according to need. These small-scale works are also well fitted for playing with several musicians to each part.

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UE 16727

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for 3 recorders (AAT)
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score	part (Alto)
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UE 11417	UE 11417B

part (Soprano)	part (Bass)	part (Tenor)
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This edition of Bartók's popular "Romanian Folk Dances", in which he used
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18 Duos

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Marcin Langer's 20 arrangements of the miniatures composed by Bartók in 1931 seem almost made for flute and clarinet.

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UE 38087

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Bartók's "44 Duos" are now available in effective arrangements by Fereshteh Rahbari for two flutes. Ideal for recitals and encores.

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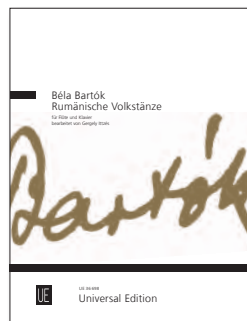
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Thoughtfully crafted arrangements of Bartók's traditional character pieces "Romanian Folk Dances", enhanced with a touch of contemporary playing technique by Gergely Ittzés, for flute and piano.

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Béla Bartók was engaged in extensive research into the indigenous music of many cultures, and this activity had a strong influence on his compositions, such as the Romanian Folk Dances - in this edition arranged for flute and guitar.

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20 Duos

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UE 38085

Romanian Christmas Carols | Rumänische Weihnachtslieder

Bartók's "Romanian Christmas Carols", in this edition arranged for saxophone quartet, are adaptations of folk songs that Bartók collected.

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UE 37115

Romanian Christmas Carols II | Rumänische Weihnachtslieder II

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978-3-7024-7572-7



UE 38023
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UE 36697

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Romanian Folk Dances | Rumänische Volkstänze
This edition of Bartók's popular "Romanian Folk Dances", in which he used authentic folk melodies, is arranged for clarinet and piano.
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44 Duos
Volume 1 includes 25 easy and moderately difficult pieces by Béla Bartók (Duos 1-25)
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UE 10452A

Volume 2 includes 19 moderately difficult pieces by Béla Bartók (Duos 26-44)

978-3-7024-1549-5

UE 10452B

First Sonata | Première Sonate

This sheet music edition comprises Bartók's "First Sonata" for violin and piano. It was composed in 1921 and premiered in London one year later.

978-3-7024-1142-8

UE 7247

Hungarian Folk Tunes | Ungarische Volksweisen

Bartók's "Hungarian Folk Tunes" were arranged for violin and piano by Joseph Szigeti in 1926, for which he used six pieces of the piano cycle "For Children".

978-3-7024-6464-6

UE 8784

15 Hungarian Peasant Songs | 15 Ungarische Bauernlieder

This sheet music edition of Bartók's "15 Hungarian Peasant Songs" was transcribed for violin and piano by Pierre Mosonyi.

978-3-7024-1504-4

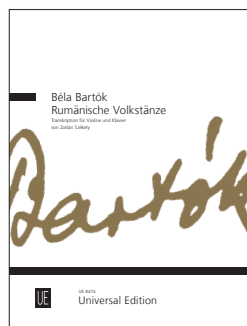
UE 12967

Romanian Folk Dances | Rumänische Volkstänze

This edition of Bartók's popular "Romanian Folk Dances", in which he used authentic folk melodies, is arranged for violin and piano.

978-3-7024-2345-2

UE 8474





Béla Bartók for Viola

Duos

This album contains selected pieces from Bela Bartók's "44 Duos for Two Violins" that are considered suitable to be arranged for violas.

Volume 1 includes 22 easy and moderately difficult Duos by Béla Bartók giving students of the viola an understanding of the songs and dances of Eastern European folk music.

978-3-7024-1462-7

UE 30203

Volume 2 includes 14 easy and moderately difficult Duos by Béla Bartók giving students of the viola an understanding of the songs and dances of Eastern European folk music.

978-3-7024-2124-3

UE 30204

Romanian Folk Dances

This arrangement by Kim Kashkashian proves that the "Romanian Folk Dances" sound irresistibly beautiful also on the viola.

978-3-7024-7653-3

UE 38017

Béla Bartók for Viola & Cello

21 Duos

This edition offers a selection of Bartók's "44 Duos", arranged for viola and cello.

This set for viola and violoncello is intended to fill a gap, where two instruments an octave apart can produce the broader tonal range.

978-3-7024-1070-4

UE 31120

Béla Bartók for Violoncello

18 Duos

These arrangements for two cellos familiarize the players with the most important elements of the Hungarian and surrounding folk music and introduce them to Bartók's very own tonal language.

978-3-7024-1180-0

UE 12850

44 Duos

These 44 Duos for two cellos by Béla Bartók will familiarize players with the most significant elements of folk music from Hungary and the surrounding area, and introduce them to Bartók's very own tonal language. The complete Duos are for the first time available in one edition for two cellos.

978-3-7024-7378-5

UE 36994

Romanian Folk Dances | Rumänische Volkstänze

This edition of Bartók's popular "Romanian Folk Dances", in which he used authentic folk melodies, is arranged for cello and piano.

978-3-7024-0896-1

UE 13265

Béla Bartók for Marimba

Allegro barbaro

Surely Béla Bartók would have been pleased by that: Two players share a marimba to let their mallets dance in an arrangement of his "Allegro barbaro".

978-3-7024-7674-8

UE 38058



Béla Bartók for Voice

Bluebeard's Castle | Herzog Blaubarts Burg

This sheet music edition comprises the piano reduction of Bartók's opera "Bluebeard's Castle" with the original Hungarian text and the German version by Wilhelm Ziegler.

978-3-7024-1596-9

UE 7026

Cantata Profana – The Giant Stags | Die Zauberhirsche

for tenor and baritone soloists, satb choir and orchestra

For his composition of the "Cantata profana" (1930), Bartók drew inspiration from a Colinda (a traditional Romanian Christmas carol). He is also the author of the Hungarian lyrics of this song.

978-3-7024-3855-5

UE 10614

5 Songs Op. 15 | 5 Songs op. 15

Béla Bartók composed the "Five Songs" for medium voice and piano in 1916.

In this sheet music edition they are displayed in three languages (German, English, Hungarian).

978-3-7024-0709-4

UE 13150

5 Village Folk Songs | 5 Dorfszenen

This sheet music edition of "Village Scenes" by Béla Bartók comprises 5 Slovak folk songs for female voice and piano. The texts are in four languages (German, English, Slovakian, Hungarian).

978-3-7024-2384-1

UE 8712

Béla Bartók for Chamber Music

String Quartet No. 2 | Streichquartett Nr. 2

This is not "programme music", it does not require an explanation attached to it; it speaks for itself. (Zoltán Kodály)

Study score
978-3-7024-6765-4
UE 34309

Set of parts
978-3-7024-1595-2
UE 6372

String Quartet No. 3 | Streichquartett Nr. 3

Bartók's chamber music had always been incredibly precise and practically instrumented. The third quartet surpasses even in this sense everything that preceded it.

Study score
978-3-7024-6720-3
UE 34310

Set of parts
978-3-7024-1207-4
UE 9598

String Quartet No. 4 | Streichquartett Nr. 4

This masterpiece features in every movement something highly varied, fascinating, captivating, terrifying - and new. (Ferenc Bónis)

Study score
978-3-7024-6721-0
UE 34311

Set of parts
978-3-7024-1559-4
UE 9789

String Quartet No. 5 | Streichquartett Nr. 5

Bartók's "String Quartet No. 5" was commissioned by the formidable Elizabeth Sprague Coolidge, leading patron of chamber music in the U.S. in the first half of the 20th century.

Study score
978-3-7024-6766-1
UE 34312

Set of parts
978-3-7024-3142-6
UE 10737



Béla Bartók for Choir

Cantana Profana - The Giant Stags | Die Zauberhirsche

for tenor and baritone soloists, mixed choir (SATB) and orchestra

For his composition of the "Cantata profana" (1930), Bartók drew inspiration from a Colinda (a traditional Romanian Christmas carol). He is also the author of the Hungarian lyrics of this song. This edition is the choral score

978-3-7024-3856-2

UE 10615

4 Hungarian Folk Songs | 4 Altungarische Volkslieder

for male choir (TTBB)

This sheet music edition is the choral score of Bartók's "Four Old Hungarian Folksongs" for male choir, with Hungarian text and German translation (by R. St. Hoffmann).

978-3-7024-1404-7

UE 8891A

Shepherd's Christmas Song | Hirtenlieder zur Weihnachtszeit

This choral score of Bartók's "Shepherd's Christmas Songs" for mixed choir contains both German and English text versions.

Volume 1

978-3-7024-4145-6

UE 13048

Volume 2

978-3-7024-4146-3

UE 13049

3 Village Scenes | 3 Dorfszenen

for 4 or 8 female voices and chamber orchestra

This sheet music edition is the choral score of Bartók's "3 Village Scenes" with lyrics in German, English and Slovakian.

978-3-7024-0778-0

UE 8714A

Béla Bartók for Orchestra

Bluebeard's Castle

Bluebeard's Castle is a one-act opera by Béla Bartók with a libretto by Béla Balász.

study score

978-3-7024-2795-5

UE 13641

libretto

978-3-7024-2182-3

UE 7027

Cantana Profana - The Giant Stags | Die Zauberhirsche

Béla Bartók's large-scale work for tenor, baritone, double mixed choir and orchestra tells the story of a father and his nine sons, who go out to hunt a stag but are themselves transformed into deer in the process.

Study score

978-3-7024-6668-8

UE 34300

Concerto No. 1 | 1. Konzert

for piano and orchestra

Composed in 1926 for his own concert appearances, Bartók himself premiered as a soloist under Wilhelm Furtwängler only one year later in Frankfurt/Main.

Study score

978-3-7024-6696-1

UE 34307

Score

978-3-7024-6463-9

UE 8777

Concerto No. 2 | 2. Konzert

for piano and orchestra

This sheet music edition is the pocket score of Bartók's "Piano Concerto No. 2" and comes in a handy size.

978-3-7024-1057-5

PH 306



Dance Suite | Tanz-Suite

for orchestra

Bartók's "Dance Suite" was composed in 1923 and premiered in the same year in Budapest. The occasion was the 50th jubilee of the unification of Buda, Óbuda and Pest to Hungary's capital Budapest.

Study score

978-3-7024-6697-8

UE 34308

Score

978-3-7024-6267-3

UE 31500

Hungarian Peasant Songs | Ungarische Bauernlieder

for orchestra

In 1933, Bartók orchestrated the "Hungarian Peasant Songs" intending to make the prettiest folk melodies he had collected at the beginning of the century accessible to a larger audience.

Score

978-3-7024-1170-1

UE 14496

The Miraculous Mandarin | Der wunderbare Mandarin

for orchestra

'In the Mandarin he finally breaks with the romantic tradition and also turns away from the artistic endeavours typical of the turn of the century. The pantomime reflects for the first time what Bartók had learnt from folk music, refined into a personal expression, an individual phraseology. He consciously settles a score with the ideology and the style of his youth.' György Kroó

full score

978-3-7024-7362-4

UE 35871

The Wooden Prince | Der holzgeschnitzte Prinz

for large orchestra

This sheet music edition is the pocket score of Bartók's "The Wooden Prince", a dancing-play in one act based on the libretto by Béla Balázs.

978-3-7024-1242-5

PH 393

Romanian Folk Dances | Rumänische Volkstänze

This edition includes seven pieces of Bartók's popular „Romanian Folk Dances“, arranged for small orchestra.

978-3-7024-2070-3

UE 6545

Suite Paysanne Hongroise

The “Suite Paysanne Hongroise” for flute and string orchestra is an arrangement of nine pieces based on the “15 Hungarian Peasant Songs for piano” by Béla Bartók.

Score

978-3-7024-2097-0

UE 14333

Music for Stringed Instruments, Percussion and Celesta | Musik für Saiteninstrumente, Schlagzeug und Celesta

Béla Bartók's Music for Strings, Percussion and Celesta is one of the key works of the twentieth century. All in all, the work is a masterpiece both of construction and of musical poetry.

study score

978-3-7024-6652-7

UE 34129



Paul Sacher's score from the premiere with a dedication by Béla Bartók © Universal Edition



listening lab

Béla Bartók

Musik für Saiteninstrumente, Schlagzeug & Celesta

Music for string instruments, percussion & celesta

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Materials for communicating music

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2 FELDRECHUNG ZUR VOLKSMUSIK
2. FOLK MUSIC FIELDWORK

Die Volksmusik ist die Gesamtheit aller Melodien, die als spontane Ausdrucksmittel kollektiver Empfinden in irgendeiner menschlichen Gemeinschaft in mehr oder minder großer räumlicher Ausdehnung während einer gewissen Zeit in Gebrauch waren. (Béla Bartók)

Folk music is the entirety of all those melodies that result from the spontaneous expression of musical sensibility and that are used in any human community of more or less substantial geographic scope during a specific period of time. (Béla Bartók)

2.1 RECHERCHE
Sammelleidenschaft
Béla Bartók sammelte, seit er ein Kind war, Zerstücker wie zum Beispiel Kleien, Schmetterlinge, Blumen aus dem Hochgebirge, späte Stücken von Beethoven, Schumanns, Krays, Schubert- und Volkslieder. Diese Sammelleidenschaft von Musik wurde mit dem Jahren immer vollständiger. 1904 erkrankte Bartók an einer schweren Darmkrankheit. Das gurgelnde Melodie aus dem hochalpinen Jura, von Ischgl bis zum Zillertal, wurde er auch nach einem Mal auf die Bühne, um seinen „Bauernmenschen“ (Béla Bartók im ersten Akt, im Orchesterhaus) er einen Phantomschmerz, ein damals hochmoderner Aufnahmegerät für die Opernproduktion zu ihm, nicht nur in ungenügende Dörfer zu reisen, sondern auch nach Romänien, in die Slowakei, später auch in die Türkei und nach Ägypten.

2.1 RESEARCH
A Passion for Collecting
Béla Bartók started collecting things when he was a child. At first he collected beetles, butterflies, flowers from the high mountains, and later peasant carvings, tape, toys – and traditional songs. Over the years, this passion for collecting music was to include more and more diverse musical material. In 1904 Bartók went down a melody from the Solfley Land East of Transylvania, which he used in his first folk song. Two years later he travelled for the first time in order to explore more "peasant music". Béla Bartók, in his luggage was a photograph, at the time, a state-of-the-art recording device. A collecting method has to find nearby musical Hungarian villages, but also to Romania, Slovakia, and later to Turkey and Egypt.



Abbildung 5 Béla Bartók arbeitet mit seinem Phantomschmerz
Figure 5 Béla Bartók at work with his phantomschmerz

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Biographie

***25 März 1881 † 26 September 1945**

1881 – 25. März:

Béla Bartók wird in der Nähe der ungarischen Stadt Nagyszentmiklós (heute: Sânnicolau Mare/Rumänien) als Sohn des Direktors einer landwirtschaftlichen Schule und einer Lehrerin geboren

1889 – Nach dem frühen Tod des Vaters übernimmt die Mutter allein die Erziehung des Kindes und gibt ihm Klavierunterricht

1893 – Musik- und Kompositionsunterricht in Preßburg

1899-1903 – Nach Abschluss der schulischen Ausbildung am Gymnasium, Studium der Komposition und des Klavierspiels an der Akademie in Budapest

1904 – Uraufführung seiner symphonischen Dichtung Kossuth in Manchester

1905 – Komposition der Rhapsodie für Klavier und Orchester, das erste Werk Bartóks, das veröffentlicht wird. Seine frühen Werke sind stark vom ungarischen Nationalismus geprägt. Er setzt sich für die Anerkennung des ungarischen Bauernliedes als eigenständige Volkskunst ein und grenzt sie gegenüber der städtischen Musik ab. Die Beschäftigung mit der osteuropäischen Volksmusik bestimmt das weitere Schaffen Bartóks

1908 – Komposition seines ersten Streichquartetts

1908-1934 – Professor für Klavierspiel an der Akademie in Budapest

1908/09 – Veröffentlichung einer Sammlung von Klavierstücken nach ungarischen und slowakischen Volksliedern unter dem Titel Für Kinder

1911 – Komposition des Klavierstückes Allegro barbaro und der Oper Herzog Blaubarts Burg

1913 – Reise in die Oase von Biskra zum Studium arabischer Musik

1914-1919 – Komposition der Ballette Der holzgeschnitzte Prinz (1914-1916), Budapest (1917) und Der wunderbare Mandarin (1918/19)

1923 – Erster großer Welterfolg mit der Tanz-Suite für Orchester

1924 – Veröffentlichung der wissenschaftlichen Abhandlung Das ungarische Volkslied

1934 – Veröffentlichung der wissenschaftlichen Abhandlung Die Volksmusik der Magyaren und der benachbarten Völker; Bartók bittet um Entbindung von seinem Lehrauftrag, um sich ganz der Forschung widmen zu können.

1936 – Komposition der Musik für Seiteninstrumente, Schlagzeug und Celesta für das Baseler Kammerorchester

1939 – Komposition des Divertimento für Streichorchester

1940 – Emigration in die USA; Ernennung zum Ehrendoktor der Columbia University. Bartók erhält einen Forschungsauftrag

1943 – Nach dreijähriger Schaffenspause ist das Konzert für Orchester fertiggestellt

1945 – 26. September: Béla Bartók stirbt in New York



Biography

***25 March 1881 † 26 September 1945**

1881 – 25th March

Béla Bartók is born near the Hungarian city of Nagyszentmiklós (today: Sânnicolau Mare/Rumania) as the son of the headmaster of an agricultural school and a schoolmistress

1889 – after his father's early death his mother brings him up and gives him piano lessons

1893 – music and composition lessons in Preßburg

1899-1903 – after graduating from the Gymnasium he studies composition and piano at the Budapest Academy of Music

1904 – world premiere of his symphonic poem Kossuth in Manchester

1905 – composes Rhapsody for piano and orchestra, the first of Bartók's works which will be published. His early works are characterized by Hungarian nationalism. He promotes the recognition of the Hungarian peasant song as an idiosyncratic folk art and defines its individual peculiarity as opposed to the music in the city. Bartók's interest in Eastern European folk music influences his compositions

1908 – composes his first string quartet

1908-1934 – Professor of piano at the Academy in Budapest

1908/1909 – publishes a collection of piano pieces based on Hungarian and Slovakian folks songs under the title For children

1911 – composes the piano piece Allegro barbaro and the opera Bluebeard's Castle

1913 – trip to the oasis of Biskra to study Arab music

1914-1919 – composes the ballets The Wooden Prince (1914-1916), Budapest (1917) and The Miraculous Mandarin (1918/19)

1923 – First world success with Dance Suite for orchestra

1924 – Publication of scientific paper The Hungarian folk song

1934 – Publication of the scientific paper The folk music of Magyars and the neighbouring peoples; Bartók asks for release from teaching assignment in order to be able to fully focus on research activities

1936 – composes Music for strings, percussion and celesta for the Basel chamber orchestra

1939 – composes Divertimento for string orchestra

1940 – emigration into USA; appointment as honorary doctor of the Columbia University. Bartók gets a research assignment

1943 – After a break of three years from composing the Concerto for Orchestra is completed

1945 – 26th September: Béla Bartók dies in New York

Bela

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