




AEC, EPARM, ROYAL ACADEMY OF
MUSIC, APRIL 2022

BARTÓK AND THE TOPIC OF DRUNKENNESS

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Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen



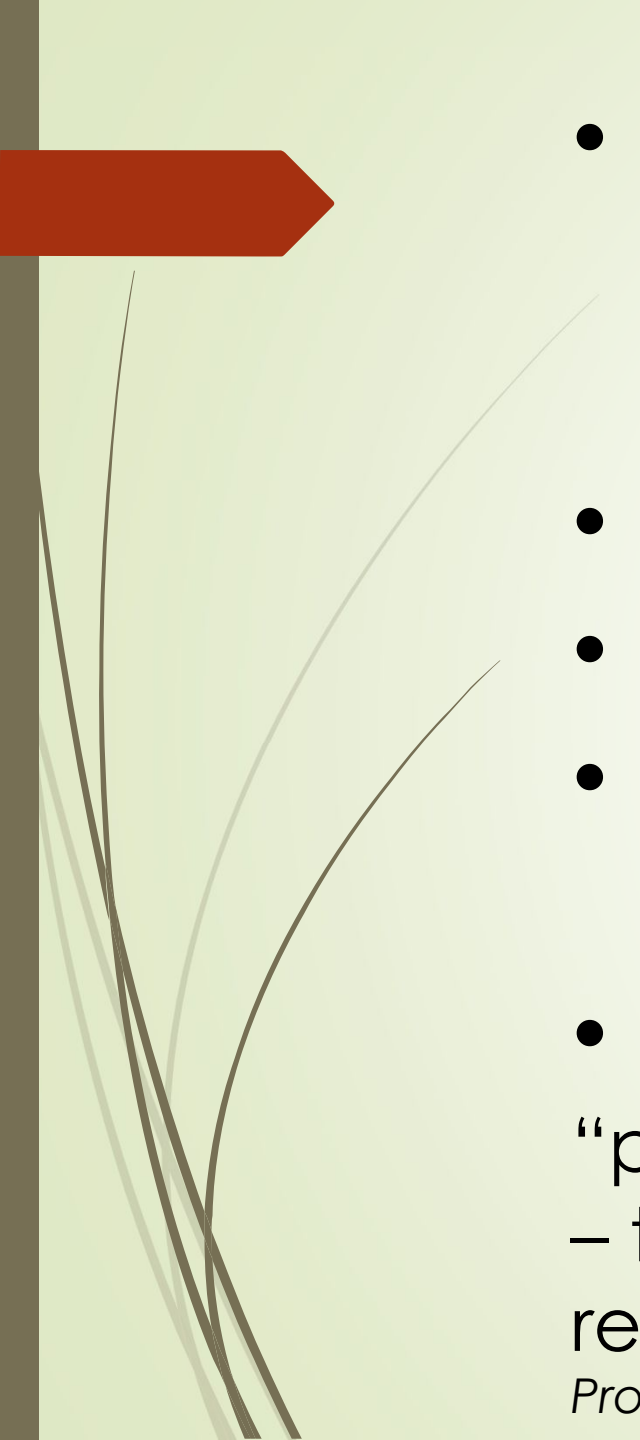
“[A] person who in any public place is guilty of behaving in a disorderly manner whilst under the influence of alcohol. This means that the police can arrest you if they deem you to be creating a public disturbance whilst drunk ... ”


Gray & Co. blog [accessed 18th March 2022].





Mikhail Bakhtin 1895–1975

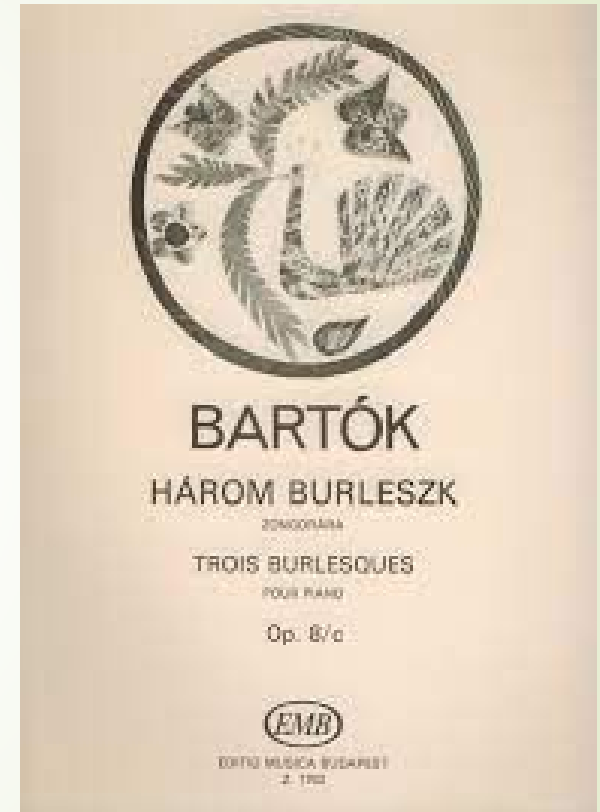
- 
- A new mode of interrelationship between individuals;
 - **Eccentricity;**
 - Carnivalistic misalliances
 - Profanation
-
- Eccentricity:
“permits – in concretely sensuous form – the latent sides of human nature to reveal and express themselves” (Bakhtin, *Problems of Dostoevsky's Poetics*, p. 123)



[F]rom the second half of the seventeenth century on, carnival almost completely ceases to be a direct source of carnivalisation, ceding its place to the influence of already carnivalised literature (p. 131).



Béla Bartók 1881–1945)



Three Burlesques Op. 8c



BIBER

Battalia à 10

3 violini, 4 viole, 2 violone & harpsichord


edited by

Brian Clark & Clifford Bartlett



The Early Music Company Ltd

The New House, The Fen, Fenstanton,
Huntingdon, Cambs PE28 9JT

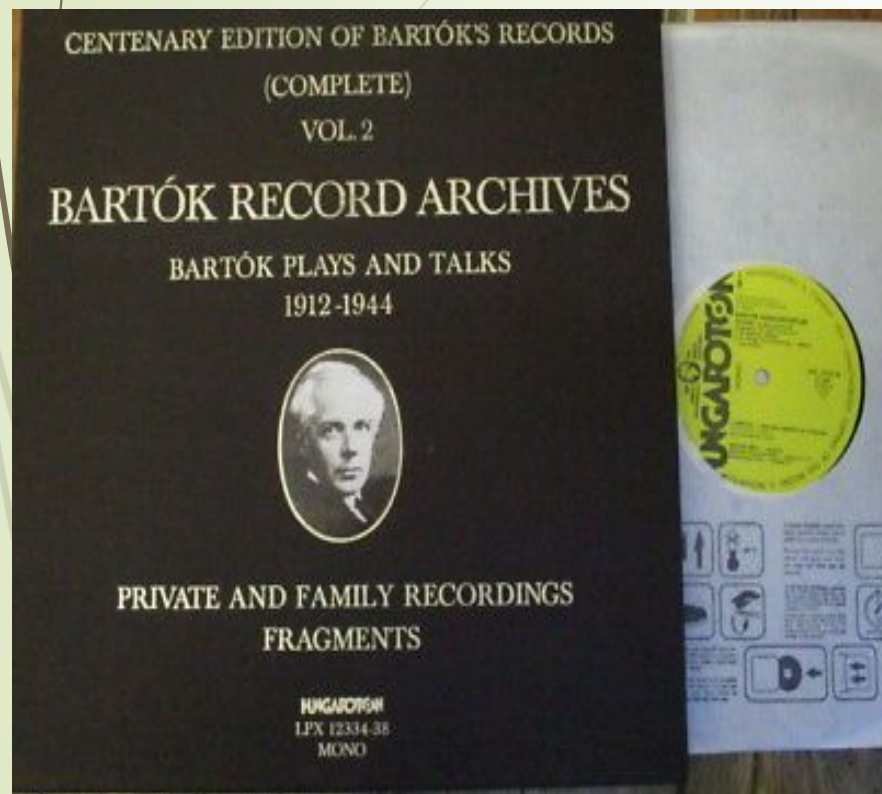


Raymond Monelle (2000), requirements for a topic:

- “signification by association” (indexicality);
- “a level of conventionality”.

(p. 80)





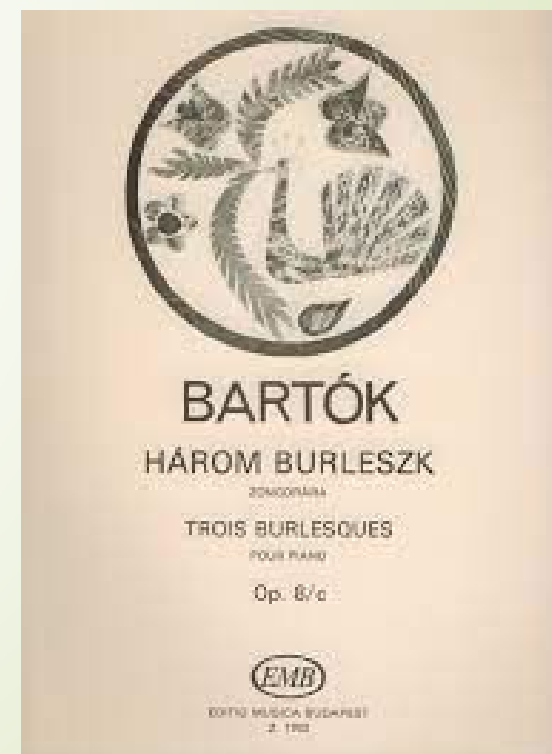
BÉLA BARTÓK

HUNGARIAN PICTURES

SZ.97
BB 103

HUNGARIAN SKETCHES

EZ
EDITIONZEZA



Bartók, Burlesque No. 2, bars 1–2

IV
KICSIT ÁZOTTAN
ETWAS ANGEHEITERT — SLIGHTLY TIPSY

Allegretto rubato ♩ = 80

FLAUTO 1.2.
OBOE 1.2.
CLARINETTO 1.2.
(in Si^b)

VIOLINI 1.
VIOLINI 2.
VIOLE
VIOLONCELLI

II. BURLESQUE

(kicsit ázottan...) (un peu gris...)

Béla BARTÓK Op. 8c

Allegretto ♩ = 104-112

4/4 *mp* *rubato*

Bartók, *Hungarian Pictures* No. 4,
bars 1–2

al ♩ = 80 *sf* *sf* *accel.* - - *rall.* - - *al* ♩ = 80

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. 2.
(S \flat)

Fg. 1. 2.

The image shows a musical score for four instruments: Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2 (in B-flat), and Bassoon 1 & 2. The score is in 4/4 time and B-flat major. Above the staves, the tempo is marked 'al' (ad libitum) with a quarter note equal to 80 beats per minute. The dynamics are marked as *sf* (sforzando) for the first two measures, *mf* (mezzo-forte) for the third measure, and *p* (piano) for the fourth measure. The tempo markings are *accel.* (accelerando) for the first two measures, *rall.* (rallentando) for the third measure, and *al* for the fourth measure. The notation includes various note values, rests, and dynamic markings.

Bartók, *Hungarian Pictures*, No. 4, bars 9–11

Bartók, Burlesque No. 2, bars 15–18

The image displays a musical score for Bartók's Burlesque No. 2, specifically bars 15 through 18. The score is written for piano and features a complex, rhythmic structure. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into two systems, each with a grand staff (treble and bass clefs). The first system (bars 15-16) includes a dynamic marking of *mf* and a *ruvido* (rough) marking. The second system (bars 17-18) includes a dynamic marking of *mf molto espr.* and a *5/4* time signature change. The score is presented on a white background with black musical notation.



Fl.1.

Cl.1.
(Sib)

Fg.1.

VI.2.

Vle.

Vc.

Cb.

poco a poco accel.

p

pizz.

pp
div. pizz.

pp
pizz.

pp

Bartók, *Hungarian Pictures*, No. 4,
bars 29–31

Bartók, *Burlesque* No. 2,
bars 28–33

p

sempre tranquillo

secco

sec.

Bartók, Burlesque No.2, bars 34–41



122

Second system of the musical score, bars 42–45. The score continues in the same key and time signature. The right hand melody continues with similar eighth-note patterns, while the left hand accompaniment remains consistent. The system ends with a final chord in the right hand and a whole note in the left hand.

meno mosso poco a poco accel. - - - - -
♩ = 88

Fl. 1. 2. *pp*

Cl. 1. (Si \flat) *pp*

2. *pp*

Cor. 1 2. (F \sharp a) (con sord.) *pp*

Vi. 1. *pp* *meno mosso poco a poco accel.* ♩ = 88 Pizz.

Vi. 2. *pp*

Vle. *pp*

Vc. *pp*

Bartók, *Hungarian Pictures*, No. 4, bars 42–43

- - - - - al - *Vivace* ♩ = 144 *rallen* -

37

9

al - 9 *Vivace* ♩ = 144 *rallen* -

arco col legno

arco pizz.

Bartók, *Hungarian Pictures*, No. 4, bars 50–51





Bartók, Burlesque No. 2, bars 42–47



Bartók, Burlesque No. 2, bars 51–55

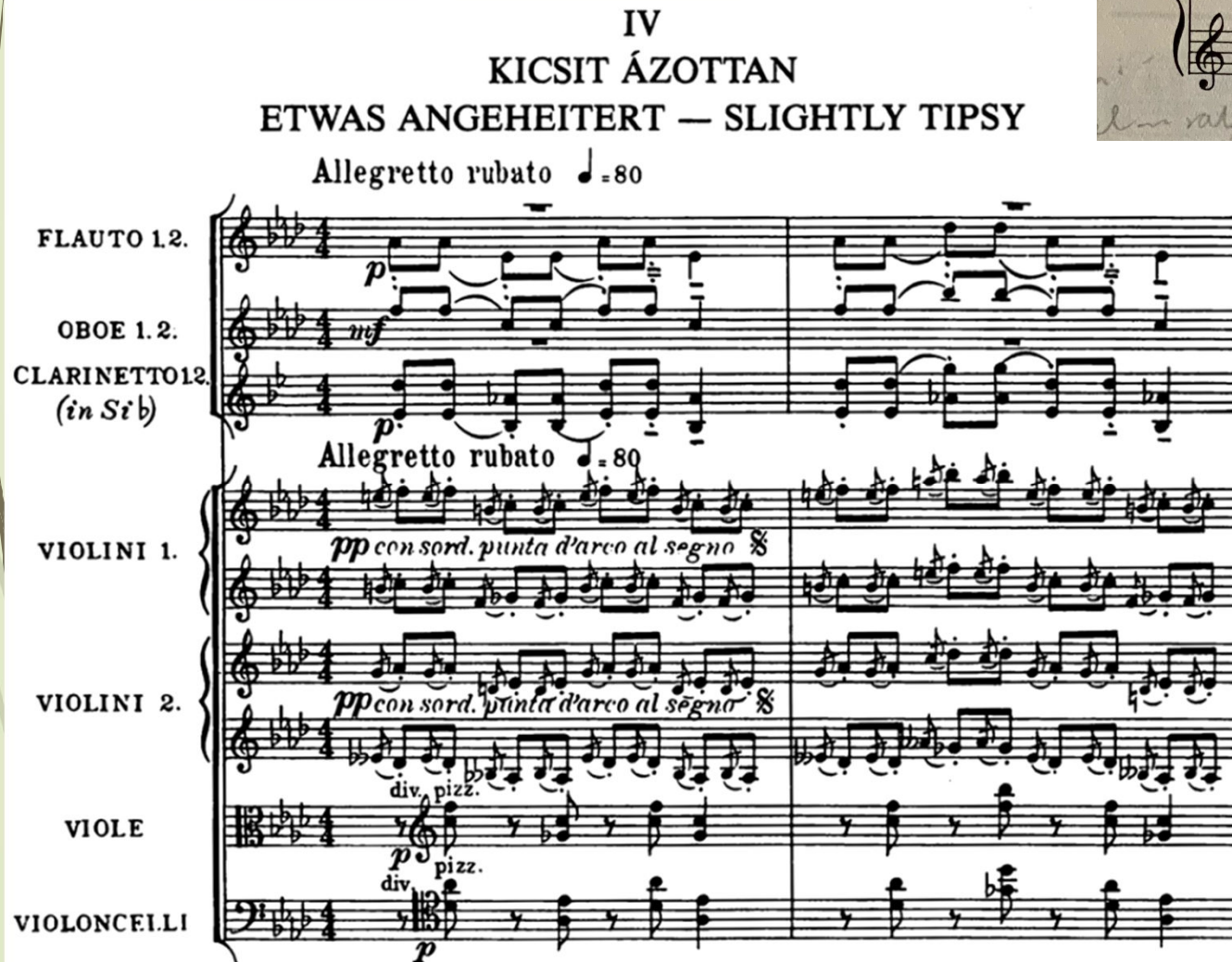
Bartók, Burlesque No. 2, bars 1–2

IV
KICSIT ÁZOTTAN
ETWAS ANGEHEITERT — SLIGHTLY TIPSY

Allegretto rubato $\text{♩} = 80$

FLAUTO 1.2.
OBOE 1.2.
CLARINETTO 1.2.
(in Si \flat)

VIOLINI 1.
VIOLINI 2.
VIOLE
VIOLONCELLI



pp con sord. punta d'arco al segno
pp con sord. punta d'arco al segno
div. pizz.
p
p

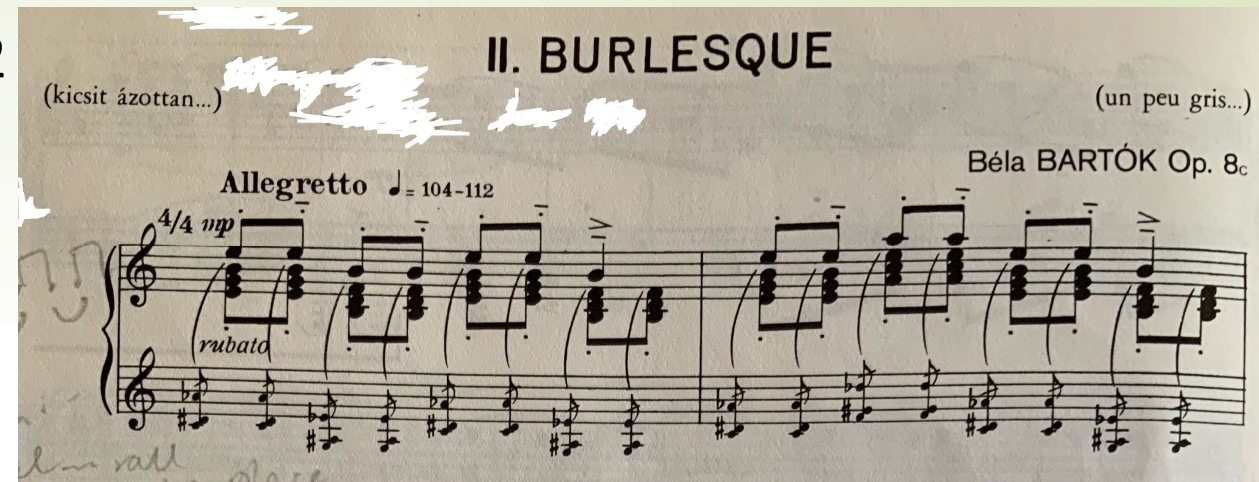
II. BURLESQUE

(kicsit ázottan...) (un peu gris...)

Béla BARTÓK Op. 8c

Allegretto $\text{♩} = 104-112$

4/4 *mp* *rubato*



Bartók, *Hungarian Pictures* No. 4,
bars 1–2

Allegretto. $\text{♩} = 104-110$

mp

robusto

mp

molto cres. *molto dim.*

The image displays a musical score for the first ten bars of Bartók's Burlesque No. 2. The score is written for piano and is in 3/4 time. It begins with the tempo marking 'Allegretto' and a metronome indication of 104-110 beats per minute. The first system (bars 1-4) starts with a mezzo-piano (*mp*) dynamic and a *robusto* (robust) articulation. The second system (bars 5-8) continues with the *mp* dynamic. The third system (bars 9-10) features a crescendo marked 'molto cres.' and a decrescendo marked 'molto dim.' at the end. The score includes various musical notations such as chords, single notes, and slurs.

Bartók, Burlesque No. 2,
bars 1–10

Fl. 1.
Ob. 1.
Cl. 1.
(S \flat)
Fg. 1.
Tr. 1 & 2.
(Do)
Vl. 2.
Vle.
Vc.
Cb.

p
mf
f con sord.
pizz.
p cresc.
f
p cresc.
p cresc.
p cresc.
p cresc.

6

$\text{♩} = 126$

Bartók, *Hungarian Picture No. 4*,
bars 32–35



Bartók, *Burlesque No. 2*, bars 31–37

p
mf
cresc.