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Overall view of the Nationalistic elements in the Concerto for Orchestra.

Bartók's Concerto for Orchestra demonstrates many different cultural and national musical ideas. The Concerto for Orchestra is basically tonal with some dissonance.

Bar 39 of the Introduzione shows a verbunkos Hungarian melody in the trumpets. This is an extended and over developed version of the flute melody of bar 30. This melody is a synthetic Hungarian style, incorporating all Hungarian music. The lower strings at this point are playing consecutive fourths and seconds. This Hungarian style is extended and developed further throughout the following section.

The melody at bar 76 is similar to that of a Serbo-Croat melody. The germinal motive outline of this is an augmented fourth (tritone) and is made up of alternating tones and semitones, like an octatonic scale. The theme at this point is asymmetrical. It is built on three bars, followed by three bars inversion. There is also a very frequent change of time signature in this section.

Bar 155 sees the beginning of an Arab style melody in the oboe. This theme has a very narrow range and is, at first, built on two notes a semitone apart. This tune gradually expands and extends throughout the orchestra, still with the narrow range. At 175 the clarinets have this tune in octaves and at 192 the flutes and oboes have the tune using the three notes of the triad, but unusually with the oboe higher than the second flute.

In the Elegia, bar 10 shows a chromatic Arab influenced tune similar to a chant. The accompaniment at this point consists of a decorated arpeggios consisting of alternating minor thirds and minor seconds. This is simply for orchestral colour, by the use of trills, tremolo, glissandi and static harmony.

Bar 32 introduces the rhythm of a scotch snap in the horns. This idea is extended through the trumpets in this section.

At bar 54 the theme in the oboe, clarinets and cellos is based on the oboe Arab melody from bar 10. This is played in quick running, chromatic semiquavers, with a bird song-like tune in the piccolo above.

A theme similar to a Transylvanian funeral song is brought in at bar 62. This is very folk-like and chromatic. This tune begins on its own, and the rest of the strings and harps are brought in a bar later, muted, and adding to the orchestral colour.

A very contrapuntal verbunkos theme in a synthetic gypsy style is introduced in bar 86. This theme can also be linked back to bar 51 of the First Movement as the writing is very similar.

Bar 4 of the Intermezzo Interrotto shows a melody influenced by Slovak peasant music, which is metrically alternating. The oboe melody revolves closely around the interval of a tritone. The tune extends and is repeated by the flutes and clarinets in octaves, unusually with the clarinets playing above the flutes. The bassoon at this point has an approximate inversion of the tune, forming counterpoint. The accompaniment here is very homophonic and static. Throughout the rest of the movement Bartók inverts the melody, puts it in canon, uses an accompanying cycle of fifths, and inverts it.

The finale begins with a horn core melody similar to that of the Transylvanian shepherds. This is followed in bar 8 by a Romanian Hora dance in the violins, with pizzicato in the lower strings. At bar 36 the violins are trying to echo a Romanian gypsy band. The top second violin part is playing an open E as well as playing the tune in attempting to create this effect.

At bar 74 we are introduced with the rhythm of a characteristic Romanian dance. This new idea can be compared with that of bar 44, but is now extended.

The Hora dance from bar 8 returns at bar 87 in the strings, now punctuated by woodwind chords above. Also in this section is the octatonic scale returns from the germinal motive for the Concerto for Orchestra. At bar 119 the Hora melody is split between the woodwind and strings, each plays two bars of the tune.

At bar 148 the horn core theme similar to that of the Transylvanian shepherds from the opening bars returns in the bassoon. Each time the tune comes in, it's a fifth higher.

The theme in bar 256 is similar to Gamelan music. The writing for the violins is supposed to sound like gongs, and the first half has the melody. At bar 265 there is a fugue starting in the second violins, based on the horn core theme from 201. This is a strong contrapuntal fugue with a bizarre village band type of accompaniment.

The theme in bar 418 contains the rhythm of a characteristic Romanian dance. This can also be linked back to bars 44 and 74.