

# Quellenstudium Am Beispiel Von Béla Bartóks 'Musik Für Saiteninstrumente, Schlagzeug Und Celesta' - Anne Camilla Kutzner

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Der Partiturotograph der Musik für Saiteninstrumente, Schlagzeug und Celesta nimmt im Korpus der autographen Quellen Bartóks eine Sonderstellung ein. Wie in der Beschreibung des Manuskripts dargelegt werden wird, wich Bartók von seiner üblichen Arbeitsweise bei der Komposition von Orchesterwerken ab und fertigte nicht erst einen Particellentwurf, der anschließend zu einer Partitur ausgearbeitet wurde. Statt dessen begann er den Entwurf sofort als Partitur. Auf eine separate Reinschrift wurde verzichtet. Deshalb liefert die autographe Partitur der Musik zugleich viele Informationen aus den Entwurfsstadien und dem Redaktionsprozess. Die Überarbeitungen im Manuskript der Musik lassen jeweils unterschiedliche Beobachtungen zu. Die stärksten Umarbeitungen hat der erste Satz erfahren; an ihm lässt sich eine vollständige Umstellung des Konzepts verfolgen, während die Überarbeitungen in den anderen Sätzen eher die 'Verfeinerung und Korrektur von kompositorischen Details' umfassen. Da es für den Umfang einer Proseminararbeit geraten war, einen Satz herauszugreifen, bot sich der erste Satz an.

Author: Kutzner, Anne Camilla  
Publisher: GRIN Verlag  
Illustration: N  
Language: GER  
Title: Quellenstudium am Beispiel von Béla Bartóks 'Musik für Saiteninstrumente, Schlagzeug und Celesta'  
Pages: 00016 (Encrypted PDF)  
On Sale: 2006-01-01  
SKU-13/ISBN: 9783638493802  
Category: Music : General

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