

Adagio religioso ♩ = 69

Klarinette in B

Musical score for Clarinet in B, showing a melodic line starting with a whole rest, followed by a series of notes with dynamic markings *pp*, *p*, and *mp*.

Violine I

Musical score for Violin I, showing a melodic line with dynamic markings *pp*, *p*, and *mp*.

Violine I
(divisi)

Musical score for Violin I (divisi), showing a melodic line with dynamic markings *pp*, *p*, and *mp*.

Violine II

Musical score for Violin II, showing a melodic line with dynamic markings *pp*, *p*, and *mp*.

Viola

Musical score for Viola, showing a melodic line with dynamic markings *pp*, *p*, and *mp*.

Violoncello

Musical score for Cello, showing a melodic line with dynamic markings *pp* and *p*.

10 muta in A

Kl. B *pp*

Klav. *p molto espr. legato*

VI. I *pp*

VI. I (div.) *pp*

VI. II *pp*

Vla. *mp* *pp*

Vc. *mp* *ppp*

20

Klav.

Piano part of the score for measures 20-29. The music features complex chordal textures with many overlapping notes, creating a dense harmonic field. The right hand has a more active melodic line than the left hand in this section.

Vi. I

div.

*pp**pp*

Vi. II

*pp**pp**pp**pp*

Vla.

Vc.

Klav.

30

Klav.

cresc.

Vi. I

Vi. II

Vla.

Vc.



40

Klav.

VI. I

VI. II

Vla.

Vc.

49 Klav. *meno f*

54 Hn.

Klav.

VI. I *p*

VI. II *p*

Vla. *p*

Vc. *p*

58 **poco più mosso**

Fl.
 Ob.
 Kl. A
 p. (C)
 Klav.
 VI. I
 VI. II
 Vc.

con sord.
 pp
 p
 pp
 p
 mf
 mf
 pp
 pp

64

Fl.

Ob.

Kl. A

Hn.

p. (C)

Klav.

VI. I

VI. II

Vla.

Vc.

pp

con sord.

pp

pp

f

mf

pizz.

pizz.

69

Ob.

Kl. A

Hn.

p. (C)

Klav.

VI. II

p

Picc. *f*

Ob. *f*
f con sord.

Hn. *pp*

Xyl. *p*

Klav. *p*

VI. I *pp*
div. in 3, punta d'arco

VI. II *pp*
tr

Vla. *pizz.* *p*

Vc. *p*

10 8^{mi} 10 10 10 10

73

Picc.

Fl.

Ob.

Kl. A

Hn.

Xyl.

Klav.

Vi. I

Vi. II

Vla.

Vc.

75

Picc.

Fl.

Ob.

Kl. A

Hn.

Klav.

Vi. I

Vi. II

Vla.

f

p

p

p

pizz.

p

p

77

Hn. *pp*

Klav. *g*

VI. I

VI. II

Vla. *p*

78 con sord.

Hn.

pp

Klav.

10 10 5

VI. I

VI. II

Vla.

79

Ob. *f*

Kl. A *f*

Hn.

Klav. *leggero*

VI. I *pp* *div. in 3*

VI. II *pp* *div.*

Vla.

Vc. *pp*

Vc. *pp*



80

Picc. *f*

Fl. *f*

Ob. *f*

Hn. *f*

p. (C)

Xyl. *mf*

Klav. *cresc. molto* *mp*

VI. I

VI. II

Vc.

Vc.

81

Picc.

Fl.

Ob.

Hn.

p. (C)

Xyl.

Klav.

Vi. I

Vi. II

Vla.

Vc.

Vc.

82 *8va*

Picc.

Fl.

Ob.

Hn. *mf senza sord.*

P. (C)

Xyl.

Klav. *ff*

VI. I

VI. I (div.)

VI. II

Vla.

Vc. *div.*

f *8va*

6

6

84

Picc. *f* *p* *p* *3*

Ob. *f* *f* *p* *3*

Kl. A *f* *p* *3*

Hn.

P. (C)

Klav. *8va* *tr* *10* *8va* *tr* *10* *p* *3* *3*

Vi. I *div. in 2*

Vi. I (div.) *non div.*

Vi. II *pizz.*

Vla. *mf* *pizz.* *arco* *p* *arco*

Vc. *mf* *dim.* *dim.* *p* *arco*

87

Ob.

Kl. A

Fg.

Hn.

Klav.

Vla.

Vc.

Tempo I

pp

pp

p

p

p molto espr.

pizz.

pizz.

muta in B

93

Fl.

Ob.

Kl. B

Fg.

Klav.

p

pp

trm

98

Fl.

Ob.

Kl. B

Fg.

Klav.



101

Ob.

Fg.

Klav.

103

Ob.

Fg.

Klav.

rapidamente

6

106

Fl.

Ob.

Kl. B.

Fg.

Klav.

110

Fl.

Ob.

Kl. B.

Fg.

Hn.

Klav.

cresc.

p cresc.

cresc.

cresc.

p cresc.

cresc.

p cresc.

114

Fl.

Ob.

Kl. B.

Fg.

p cresc.

Hn.

p cresc.

Klav.

Fl. *dim.* *a 2* *3*

Ob. *dim.*

Kl. B *a 2* *dim.* *3*

Fg. *dim.*

Hn.

Klav. *b* *mp* *3* *3* *f* *3* *3*

VI. I *div.*

VI. II *f molto espr.*

Vla. *f molto espr.* *non div. arco*

Vc.

123

Fl.

Ob.

Kl. B.

Fg.

Hn.

Hn.

Klav.

Vi. I.

Vi. II.

Vla.

Vc.

mf

mf

mf

mf

mf

mf

p

mf

mf

mf

mf

p

127

Fl.

Ob.

Kl. B

Fg.

T.-t.

Klav.

poco f

ff

dim.

(sust.)

(sust.)

T.-t. *p*

Klav. *p*

VI. I (sust.) *p*

VI. II *p*

Vla. *p*

Vc. *p* *pp*

Kb. *pp*

The image shows a page of a musical score for Bartók's Piano Concerto No. 3, 2nd movement, page 132. The score is arranged in a system with seven staves. The top staff is for Trombone (T.-t.), followed by Piano (Klav.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.). The piano part is highly detailed with complex rhythmic patterns and sustained notes. The string parts have specific dynamics and articulations. The score is in a key with two flats and a 3/4 time signature. The page number 132 is in the top left corner. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p* and *pp*.