

Konzert für Orchester - I. Satz

Béla Bartók

Andante non troppo ♩ = 72

1. 12

Flöten

Violine I

Violine II

Viola

Violoncello

Kontrabass

pp

con sord. div.

con sord. div.

div.

sul pont.

div. in 2

p legato

p legato

Fl. (I, II)

VI. I

VI. II

Vla.

Vc.

Kb.

pp

pp

(sim.)

(sim.)

(sim.)

div. in 2

11

6

6

12

pp

Fl. (I, II)

VI. I

VI. II

Vla.

Vc.

Kb.

pp

stringendo

stringendo

ord. unis.

p

p

tornando

tornando

al Tempo I. (♩ = 64)

al Tempo I. (♩ = 64)

21

6

6

31

Fl (I, II)

Pk.

VI. I

VI. II

Vla.

Vc.

Vc.

Kb.

6 *pp*

p

tr

pp

pp

pp



38

Hn.

Tr. C

Pk.

Vla.

Vc.

Vc.

Kb.

p

pp

pp

(tr)

44

Hn.

Tr. C

Pos.

pk. *p* *dim.*

Vla.

Vc.

Vc.

Kb.



♩ = 73

51

Fl. (I, II)

Ob.

Kl. (B)

Hn.

VI. I *senza sord.* *div.* *f* *3*

VI. II *senza sord.* *div.* *f* *3*

Vla.

Vc.

Kb.

57

Fl (I, II)

Ob.

Kl. (B)

Hn.

Pk.

VI. I

VI. II

Vla.

Vc.

Kb.

ff

ff

ff

f

cresc.

ff

unis.

3

più f

più f

3

più f

62

Ob.

Kl. (B)

Fag.

Hn.

Tr. C

Pk.

VI. I

VI. II

Vla.

Vc.

Kb.

poco a poco accelerando

mf. cresc.

cresc.

mf

mf cresc.

mf ma marc.

a 2

p. cresc.

poco a poco accelerando

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

69

Fl (I, II). *f* *cresc.* *ff*

Ob. *ff*

Kl. (B) *ff*

Fag. *ff*

Hn. *f*

Tr. C

Pk. *ff*

Vla. *ff* $\text{♩} = 76$

Vc. *ff*

Kb. *ff*



76 Allegro vivace, $\text{♩} = 83$

Ob. *f*

Kl. (B) *f*

Fag. *f*

Hn. *f* *a2* *p cresc.*

VI. I *f*

VI. II *f*

Vla. *f*

Vc. *f*

Kb. *f*

88 **molto** **ritenuto** **a tempo**

Fl (I, II) a 2 **f**

Ob. a 2 **f**

Kl. (B) a 2 **f**

Fag. a 2 **f**

Hn. a 2 **f**

Pos. **f**

Tb. **f**

Pk. **f**

molto **f** **ritenuto** **a tempo**

VI. I **f**

VI. II **f**

Vla. **f**

Vc. **f**

Kb. **f**

99

Fl (I, II)

Ob.

Kl. (B)

Fag.

VI. I

VI. II

Vla.

Vc.

Kb.

110

Ob. *p. cresc.* *f*

Kl. (B) *p. cresc.* *f*

Fag. *p. cresc.* *f*

Hn. *p. cresc.* *f*

VI. I *mf* *div.* *mf* *unis.* *cresc.* *f*

VI. II *mf* *cresc.* *f*

Vla. *mf* *cresc.* *f*

Vc. *mf* *mf. cresc.* *f*

Kb. *mf* *mf. cresc.* *f*



123

Fl. (I, II) *f* *a 2*

Ob. *f* *a 2*

Kl. (B) *f* *a 2*

Fag. *f* *a 2*

Hn. *f*

VI. I *f*

VI. II *f*

Vla. *f*

Vc. *f*

Kb. *f*

134

Fl (I, II) *f*

Ob. *f*

Kl. (B) *f*

Pos. *mf* *dim.* *pp*

VI. I *mf* *dim.* *p*

VI. II *mf* *dim.* *p*

Vla. *mf*

Vc. *mf* *dim.*

149

Fl (I, II)

Ob. *p, dolce* *simile*

Hn. *con sord.*

Hfe. *pp* *p, distinto*

VI. I *div.* *p* *IV III* *non div.* *sim.* *div.*

Vc. *p*

163

Ob.

Hn.

Hfe. *p* *gliss.*

VI. I

Vc.

174

Ob.

Kl. (A) *p dolce* *senza sord.* *simile*

Hn. *p*

Hfe. *p*

Vi. I *unis.*

Vi. II *p non div.*

Vc. *p*



186

Fl. (I, II)

Ob.

Kl. (A) *dim.* *p*

Bkl. *p*

Hn. *p*

Hfe. *f*

Vi. I *mf* *con sord.* *punta d'arco div. 2 Vlns in each group* *pp*

Vi. II *mf* *con sord.* *punta d'arco div. 2 Vlns in each group* *pp*

Vla. *mf*

Vc. *mf*

195

Fl (I, II).
Ob.
Kl. (A)
Bkl.
Hfe.
VI. I
VI. II
Vla.
Vc.

203

rallent. a tempo

Fl (I, II).
Fl.
Ob.
Kl. (A)
Hn.
Hfe.
VI. I
VI. II
Vla.
Vc.
Kb.

215 *sempre più tranquillo* $\text{♩} = 69$

Fl (I, II). *pp*

Fl. *pp*

Ob. *pp*

Eh. *p*

Kl. (A) *pp*

Tr. C *con sord.* *pp*

Pos. *con sord.*

Hfe. *p*

Vla. *pp* *p* $\text{♩} = 69$

Vc. *pp* *p*

Kb. *pp* *p*

230 **Tempo I.** (♩ = 83)

Fl (I, II) *ff* a 2

Ob. *ff* a 3

Kl. (B) *ff* a 3

Fag. *ff* a 2

Fag. *ff*

Hn. *f* senza sord. (senza sord.)

Tr. C *f* senza sord. a 2

Pos. *f* senza sord.

Tb. *f*

Pk. *f*

Tempo I. (♩ = 83)
Tutti unis.

VI. I *f* senza sord. *ff*

VI. II *f* senza sord. *ff*

Vla. *fsub.* *ff*

Vc. *fsub.*

Kb. *fsub.*

238

Picc. *ff* *f* *cresc.*

Fl. (I, II). *ff* *f* *cresc.* a 2

Ob. *ff* *f* *cresc.* a 2

Ob. *ff* *f* *cresc.*

Kl. (B) *ff* *f* *cresc.* a 3

Fag. *ff* *ff*

Hn. *f* *p* *mf* *cresc.* a 2

Tr. C *f* *p* a 2

Pos. *f* *p*

Tb. *f* *p*

Pk.

VI. I *f* *cresc.*

VI. II *f* *cresc.*

Vla. *f* *cresc.*

Vc. *f* *cresc.*

246

Picc.

Fl. (I, II).

Ob. *a 2* *ff*

Ob. *ff* *f, ben marc.* *a 2*

Kl. (B) *ff*

Fag. *ff* *I, II* *f, ben marc.*

Hn. *f*

Tr. C *f*

Pk. *f*

VI. I *ff*

VI. II *ff* *f, ben marc.* *f*

Vla. *ff* *f, ben marc.*

Vc. *ff* *f, ben marc.*

Ob. *f* *a 2*

Kl. (B) *f* *a 2*

Fag. *f*

VI. I

VI. II

Vla. *f, ben marc.*

Vc. *f*

Kb. *f, ben marc.* *f*

264

Fl (I, II), Fl., Ob., Kl. (B), Fag., Hn., Pos., Pk., VI. I, VI. II, Vla., Vc., Kb.

II., III. *ff*

p *cresc.* *f*

p cresc. *f*

f *cresc.* *f* *gliss.* *ff*

ff

pochiss. allarg.

272

Tranquillo, ♩. = 76-70

p. dolce *pp* *pp*

Tranquillo, ♩. = 76-70

p *pp* *pp* *pp*

pochiss. rall.

pochiss. rall.

288 **a tempo** 1.

Fl (I, II). *pp*

Eh. *p. dolce* *pp*

Kl. (B)

Bkl. *p dolce*

VI. I *p* *pp* *p*

VI. II

Vla. *p* *pp* *p*

Vc. *p* *pp*



303 **rit.**

Picc. *p* **rit.**

Fl (I, II). *p*

Kl. (B) *p* *p*

Bkl. **rit.**

VI. I

Vla. *pizz.*

Vc. *p*

Kb. *p*

313 **Tempo I, ♩. = 83-90**

Fl (I, II). *ff* *a 2*

Ob. *ff* *a 2*

Kl. (B) *ff* *a 2*

Fag. *f* *ff* *a 2*

Hn. *ff*

Pos. *f* *f, ben marc.*

Pos. *f, ben marc.*

Pk. *f*

VI. I **Tempo I, ♩. = 83-90** *f* *ff*

VI. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff* *arco*

Kb. *f* *ff* *ff*



325

Tr. C *f, ben marc.*

Tr. C *f, ben marc.*

Pos. *mf*

Pos.

340

Fl.
Ob.
Kl. (B)
Fag. 1.
Fag. 2., 3.
Hn. a 2
Tr. C
Pos.
Pos.
Pk.
VI. I
VI. II
Vla.
Vc.
Kb.

ff
ff
ff
ff
f, ben marc.
f, ben marc.
f, ben marc.
mf
f, ben marc.
mf
ff
ff
ff
ff

355 a 2

Hn.
Tr. C
Tr. C
Pos.
Pos.

f, ben marc.
f, ben marc.
marc.
f, ben marc.
f, marc.
marc.

368

Tr. C
Tr. C
Pos.
Pos.
Pos.

f, marc.

Detailed description: This page contains the musical score for measures 368 through 378. The instrumentation includes two Trumpets in C (Tr. C), two Trombones (Pos.), and Percussion (Pos.). The score is written in 2/4 time with a key signature of one flat (B-flat major/D minor). The music features a rhythmic pattern of quarter and eighth notes, with some accents and slurs. The dynamic marking is *f, marc.* (forte, marcato).



379

Fl (I, II)
Ob.
Kl. (B)
Fag.
Hn.
Tr. C
Pos.
Pos.
Tuba
VI. I
VI. II
Vla.
Vc.
Kb.

ff
ff
ff
ff
cresc.
f cresc.
cresc.
cresc.
cresc.
a 2
non div.
p, cresc.
non div.
mf, cresc.
p, cresc.
f ————— *ff*

Detailed description: This page contains the musical score for measures 379 through 388. The instrumentation includes Flutes (Fl I, II), Oboe (Ob.), Clarinet in B-flat (Kl. B), Bassoon (Fag.), Horns (Hn.), Trumpets in C (Tr. C), Percussion (Pos.), Tuba, Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Cello (Vc.), and Double Bass (Kb.). The score is written in 2/4 time with a key signature of one flat. The music features a complex orchestral texture with various dynamics and articulations. Dynamic markings include *ff* (fortissimo) for the woodwinds and brass, and *cresc.* (crescendo) for the strings and horns. The tempo marking *a 2* is present. The overall dynamic range is from *p* (piano) to *ff*. A double bar line with a repeat sign is shown at the bottom of the page.

pochiss. allarg. Tranquillo, ♩. = 70

Picc. *ff*

Fl. (I, II). *fff*

Ob. *fff*

Kl. (B) *fff* 1. *p espress.*

Fag. *fff*

Hn. *ff* a 2

Tr. C *ff* a 2 *p*

Pos. *ff* a 2

Pos. *ff* a 2

Pk. *ff*

Schl. Cym. *ff*

Hfe. *p*

pochiss. allarg. Tranquillo, ♩. = 70

VI. I *fff* *p*

VI. II *fff* *p*

Vla. *fff*

Vc. *fff*

Kb. *p* pizz.

403

Kl. (B)

Hn.

Hfe.

VI. I

VI. II

Kb.



416

Fl. (I, II)

Ob.

Kl. (B)

Hn.

Hfe.

VI. I

VI. II

Vla.

Vc.

Kb.

p. espr.

p. espr.

mf

p

mf

p

pizz.

arco

con sord.

mf

p

pizz. arco

div.

con sord.

mf

p

427

Fl (I, II)

Ob.

Kl. (B)

Hfe.

VI. I

Vla.

Vc.

Kb.

p. espr.

438

Fl (I, II)

Ob.

Kl. (B)

Hfe.

Hfe.

VI. I

VI. II

Vla.

Vc.

Kb.

mf

mf

mf

mf

pizz.

445

Fl (I, II).
Ob.
Kl. (B)
VI. II
Vla.
Vc.
Kb.

più p
1.
più p
senza sord.
arco

456

Fl (I, II).
Ob.
Eh.
Kl. (B)
Bkl.
Tr. C
Hfe.
VI. I
VI. I
VI. II
Vla.
Vc.
Kb.

p
p
p
p
pp
con sord.
4 soli con sord.
2 soli
4 soli div. in 2 con sord.
2 soli
Tutti div. in 3
sul ponticello

465 **sempre più tranquillo**

Fl (I, II), Eh., Kl. (B), Bkl., Hn., Tr. C, Hfe., VI. I, VI. II, Vla., Vc., Kb.

1. con sord. *mf, ma marc.* *mf, ma marc.* *p*

4 soli div. in 2 *mf* *f* **sempre più tranquillo** *p*

p *più p* *più p*

475 **accelerando** *pp* *f* **a 3**

Fl (I, II), Ob., Kl. (B), Fag., Hn., VI. I, Vla., Vc., Kb.

1. **accelerando** *f* **Tutti senza sord.** *f* **a 2 (senza sord.)** *f, cresc.* *cresc.*

pp *pp* *f, cresc.* *cresc.* *cresc.*

al Tempo I. (♩. = 83)

485

Fl (I, II) *ff*

Ob. *f* *ff*

Kl. (B) *f* *ff*

Fag. *ff*

Fag. *f, cresc.* *ff*

Hn. *ff*

Pos. *f*

Pos. *f*

Tb. *f*

Pk.

al Tempo I. (♩. = 83)

VI. I *cresc.* *ff*

VI. II *f, cresc.* *ff*

Vla. *cresc.* *ff*

Vc. *cresc.* *ff*

Kb. *cresc.* *ff*

ordinario senza sord.

494

Fl (I, II) *ff* a 2

Ob. *ff* a 2

Ob. *ff*

Kl. (B) *ff*

Kl. (B) *ff*

Fag. *ff*

Hn. *f* a 2 senza sord.

Tr. C I. senza sord. *f* a 2

Pos. *f*

Pos. *f*

Tb. *f*

VI. I

VI. II

Vla. *f*

Vc. *f*

Kb. *f*

503

Ob. *f, cresc.*

Ob.

Ob.

Kl. (B) *f, cresc.*

Kl. (B) *f, cresc.*

Kl. (B) *f, cresc.*

Fag. *a 2* *f* *cresc.*

Fag. *f* *cresc.*

Hn. *a 2* *f*

Pk. *tr* *p, cresc.*

VI. I *f, cresc.*

VI. II *f, cresc.*

Vla. *f, cresc.*

Vc. *f, cresc.*

Kb.

Picc.

Fl (I, II)

Fl.

Ob.

Ob.

Ob.

Kl. (B)

Kl. (B)

Kl. (B)

Fag.

Fag.

Hn.

Tr. C

Pos.

Pos.

Pk.

VI. I

VI. II

Vla.

Vc.

Kb.

This block contains the musical score for measures 512 through 515. The score is arranged in a standard orchestral layout with staves for Piccolo, Flutes (I and II), Flute, Oboes, Clarinets (Bb), Bassoon, Horns, Trumpets (C), Trombones, Percussion, Violins I and II, Viola, Violoncello, and Double Bass. The key signature is Bb major. The time signature is 4/4. The score includes various dynamics such as *ff* (fortissimo) and *f. cresc.* (forte crescendo). The Piccolo part has a *ff* dynamic. The Flutes and Flute parts have *f. cresc.* and *ff* dynamics. The Oboe parts have *f. cresc.* and *ff* dynamics. The Clarinet parts have *ff* dynamics. The Bassoon parts have *ff* dynamics. The Horn parts have *ff* dynamics. The Trumpet parts have *ff* dynamics. The Trombone parts have *ff* dynamics. The Percussion part has a *ff* dynamic. The Violin parts have *ff* dynamics. The Viola part has *ff* dynamics. The Violoncello part has *ff* dynamics. The Double Bass part has a *gliss.* (glissando) marking and a *ff* dynamic. The score also includes various articulation marks such as accents and slurs.

ff ———