

# I

(Introduzione)

Béla Bartók

# CONCERTO FOR ORCHESTRA

*Full Score*

HAWKES & SON  
(LONDON) LTD.

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*First performance on December 1st, 1944, by  
the Boston Symphony Orchestra under the direction of  
Dr. Serge Koussevitzky, at Carnegie Hall, New York.*

#### INSTRUMENTATION

3 Flutes (3rd doubling Piccolo)  
3 Oboes (3rd doubling Cor Anglais)  
3 Clarinets in B $\flat$  and A (3rd doubling Bass Clarinet)  
3 Bassoons (3rd doubling Double Bassoon)  
4 Horns in F  
3 Trumpets in C  
2 Tenor Trombones  
Bass Trombone  
Tuba  
Timpani  
Side Drum  
Bass Drum  
Tam-Tam  
Cymbals  
Triangle  
2 Harps  
Strings

*Duration* : approximately 37 minutes

Written for the Koussevitzky Music Foundation in memory of Mrs. Natalie Koussevitzky

# CONCERTO FOR ORCHESTRA

## I (INTRODUZIONE)

BÉLA BARTÓK

Andante non troppo,  $\text{♩} = \text{ca. } 73-64$  **Motiv 2** inkl. Umkehrung

Flute I

Violins I *con sord. div.* *pp*

Violins II *con sord. div.* *pp*

Violas *sul pont.* *pp*

Violoncellos *p legato* **Motiv 1** *div. in 2* *pp*

Double Basses *p legato* *reine Quarten, große Sekunden*

**12** **Motiv 3** **Motiv 2** (sim.)

Fts. I, II *pp*

Vins. I *(sim.)*

Vins. II *(sim.)*

Vis. *(sim.)*

Vcs. *p legato*

D. Bs. *p legato*

*Motiv 1 erweitert (1 zusätz. Quartsprung)*

**22** **Motiv 3** (variert) **Motiv 4** **30** 1:20

Fts. I, II *pp*

Vins. I *pp*

Vins. II *pp*

Vis. *ord. unis.* *p*

Vcs. *p*

D. Bs. *p*

*Motiv 1 erweitert*

*stringendo . . . . . tornando . . . . .*

*al Tempo I. (♩ = 64)*

*Vorwegnahme "Ungarn-Melodie" p*

Motiv 4

Fl. I

Timp.

Vlns. I

Vlns. II

Vls.

Vcs. (div.)

D. Bs.

6. *pp*

*p*

*pp*

*pp*

*pp*

1' 38" *pp*

Motiv 1, rhyth. verdichtet

Hn. I in F

I, III

Trpts. in C

II

Timp.

*pp*

*p*

*pp*

D. Cooper: "Ungarn-Melodie" (vgl. 3. Satz, T. 34-42)

Vls.

Vcs. (div.)

D. Bs.

*pp*

USW.

USW.

USW.

USW.

44

Hn. I in F  
I, III  
Trpts. in C  
II  
Trb. I  
Timp.

44

Vis.  
Vcs. (div.)  
D. Bs.

2:24 51

Flts. I, II  
Obs. I, II  
Clts. I, II in Bb  
Hns. I, II in F

**Motiv 5**  
"Verbunkos"

51

Vins. I  
Vins. II  
Vis.  
Vcs.  
D. Bs.

senza sord. div.  
senza sord. div.  
vgl. 3. Satz, T. 86-89  
unle.

Flts. I, II  
Obs. I, II  
Clts. I, II in Bb  
Hus. I, II in F  
Timp.

ff

Vlns. I  
Vlns. II  
Vls.  
Vcs.  
D. Bs.

cresc. ff unis. 3

*piu f*

es-Dur - Tetrachord + Tritonus ergibt (modifiziert) Kopf von Thema 1

poco a poco accelerando

Obs. I, II  
Clts. I, II in Bb  
Bsns. I, II  
Has. I, II in F  
Trpts. I, II in C  
Timp.

mf, cresc. a 2

mf, cresc.

mf ma marcato

p, cresc.

IV - poco a poco accelerando

Vlns. I  
Vlns. II  
Vls.  
Vcs.  
D. Bs.

mf, cresc.

mf, cresc.

mf, cresc.





molto  
ritenuto a tempo

86

95

Flts. I, II  
Obs. I, II  
Clts. I, II in Bb  
Bsns. I, II  
I, III Hns. in F  
II, IV  
Trbs. I, II  
Tuba  
Timp.

86

molto  
ritenuto a tempo

95

Vlns. I  
Vlns. II  
Vls.  
Vcs.  
D. Bss.

c-Moll

102

Flts. I, II  
Obs. I, II  
Clts. I, II in Bb  
Bsns. I, II

102

Parallelführung in Quartsextakkorden

Vlns. I  
Vlns. II  
Vls.  
Vcs.  
Orgelpunkt  
D. Bss.



3:43  
110

Obs. I, II

Clt. I, II in Bb

Vln. I

Vln. II

Vls.

Vcs.

D. Bs.

*mf*

div.

unis.

Umkehrung

Umk

var.

Obs. I, II

Clt. I, II in Bb

Obs. I, II

Ho. I in F

122

*p, cresc.*

*f*

Umk.

Vln. I

Vln. II

Vls.

Vcs.

D. Bs.

122

*cresc.*

*f*

*mf, cresc.*

*f*

*mf, cresc.*

*f*

Umk

Flts. I, II  
Obs. I, II  
Clts. I, II in Bb  
Bsns. I, II

Zwischenthema reine Quarte, gr. Sekunde (vgl. Motiv 1)

Hrn. I in F  
Trb. I

Vins. I  
Vins. II  
Vls.  
Vcs.  
D. Bs.

Fl. I  
Ob. I  
Cl. I in Bb  
Trb. I

Vins. I  
Vins. II  
Vls.  
Vcs.

# Thema 2

4:14

149

poco a poco più - Tranquillo,  $\text{♩} = 70$

a

155

- Punktierter Rhythmus
- nur 2 Töne
- große Sekunden

b

(Umkehrung)

Fl. I  
Ob. I  
Hns. I, II in F  
Harp I  
Vlns. I  
Vcs.

con sord.  
*pp*  
*p, dolce*  
*p, distinto*  
div. Quint-Bordun  
*p*  
non div. IV III -  
*sim.*  
div.

*simile*

c

165

(Ausweitung)

Ob. I  
Hns. I, II in F  
Harp I  
Vlns. I  
Vcs.

*p*  
*gliss.*

4:39

175

181

Ob. I  
Clts. I, II in A  
Hns. I, II in F  
Harp I  
Vlns. I  
Vlns. II  
Vcs.

*p*  
*p, dolce*  
*senza sord.*  
*p*  
*diminuit*  
*simile*  
*dimin.*  
*var.*  
*var.*  
*unis.*  
*non div.*  
*p*

a b c

175 181

a ohne Auftakt, in parallelen Dreiklängen

4:56 192

rhythm var.

Flts. I, II

Ob. I

Clts. I, II in A

B. Cl. in Bb

I. II

Has. in F

III

Harp I

Vins. I

Vins. II

Vls.

Vcs.

con sord.

punta d'arco div. 2 Vins. in each group

pp

192

Flts. I, II

Ob. I

Cl. I in A

B. Cl. in Bb

Harp I

rh. var.

198

Vins. I

Vins. II

Vls.

Vcs.

p

198

204

rallent. - - - a tempo

210

a

I, II Flts. III Ob. I Clts. I, II in A Ha. I in F Harp I

204

rallent. - - - a tempo

210

a ohne Auftakt

Vlns. II Vlns. Vos. D. Bs.

sempre più tranquillo -

220

♩ = 69

b

I, II Flts. III Ob. I C. A. Clts. I, II in A Trpt. I Trbs. I, II Harp I

sempre più tranquillo -

220

♩ = 69

Vlns. Vcs. D. Bs.

\*) always use a soft (cardboard) mute.

5:36

231

Tempo I. (♩ = 83)

237

Flts. I, II

Obs. I, II, III

Clts. I, II, III in Bb

I, II Bsns.

III

Score for woodwinds. Flutes I, II; Oboes I, II, III; Clarinets I, II, III in Bb; Bassoons I, II; Saxophone III. Includes dynamic markings like *ff* and articulation like *a 2*, *a 3*.

I, III Hns. in F

II, IV

Trpts. I, II in C

Trbs. I, II

Tuba

Timp.

senza sord.

(senza sord.)

senza sord. a 2

senza sord.

durchbrochener Satz

Score for brass and percussion. Horns in F (I, III; II, IV); Trumpets in C (I, II); Trombones (I, II); Tuba; Timpani. Includes dynamic marking *f* and articulation *senza sord.* and *a 2*. A blue dashed line labeled "durchbrochener Satz" spans across the section.

231

Tempo I. (♩ = 83)

237

Vins. I

Vins. II

Vls.

Ves.

D. Bs.

Tutti unis.

senza sord.

Tutti unis.

senza sord.

*f sub.*

*f sub.*

*f sub.*

1'25"

Score for strings and percussion. Violins I, II; Viola; Cello; Double Bass. Includes dynamic marking *f sub.* and articulation *senza sord.* and *Tutti unis.* A blue dashed line continues from the woodwinds section.



242 Sequenz

Flts. I, II  
I, II  
Obs.  
III  
Clts. I, II, III  
in B $\flat$   
Bsns. I, II, III  
I, III  
Hns. in F  
II, IV  
Trpts. I, II  
in C  
Trbs. I, II  
Tuba  
Timp.  
Vins. I  
Vins. II  
Vis.  
Vcs.

*ff* *a 2* *f* *cresc.* *ff* *a 3* *ff* *a 2* *f* *cresc.* *ff* *a 3* *ff*

*f* *cresc.* *f* *cresc.* *f* *cresc.* *f* *cresc.* *f* *cresc.* *f* *cresc.*

*f* *p* *mf* *cresc.* *f* *p* *mf* *cresc.*

*f* *p* *f* *p* *f* *p* *f* *p*

*f* *cresc.* *f* *cresc.* *f* *cresc.* *f* *cresc.*

*f* *cresc.* *f* *cresc.*

Engführung

242 Sequenz



265

pochiss. allarg.

1  
Flts. I, II, III

Obs. I, II

Clts. I, II in Bb

Bsas. I, II, III

1, III  
Horn in F

II, IV

Trbs. I, II

Timp.

265

pochiss. allarg.

Vins. I

Vins. II

Vis.

Ves.

D. Bs.

272 vorübergehendes Tranquillo-Thema

6:08 Tranquillo, ♩ = 76-70

pochiss. rall.

Cl. I in Bb

Vins. I

Vins. II

Via.

*p, dolce*

*f*

*p*

*pp*

*pp*

*pp*

Quarte, Sekunde, neu: Terz

Umk. (bei Quarte u. Terz)

Umkehrung

Ende = Anfang

6:24

288

a tempo

Fl. I

C.A.

Cl. I  
in Bb

288

Vlns. I

Vlns. II

Vla.

Vcl.

300

306

rit.

Picc.

Fl. I

C.A.

Cl. I  
in Bb

B.Cl.  
in Bb

300

306

rit.

Vlns. I

Vla.

Vcl.

D. Bs.

43''

6:48  
**313**  
Tempo I.,  $\text{♩} = 88-90$

Flts. I, II  
Obs. I, II  
Clts. I, II  
in B $\flat$   
Bsns. I, II  
Hns. I, II  
in F  
I  
Trpts.  
II  
Timp.

**313**  
Tempo I.,  $\text{♩} = 88-90$

Vins. I  
Vins. II  
Vls.  
Vcs.  
D. Bs.

variirt: Rahmenintervall = reine Quarte statt Tritonus

**329**

I  
Trpts. in C  
II  
Trpts. in C  
III  
I  
Trbs.  
II

Flts. I, II, III  
Obs. I, II, III  
Clts. I, II, III in B $\flat$   
I  
Bsas. II, III  
I, III  
Hns. in F  
II, IV  
I, II  
Trpts. in C  
III  
I, II  
Trbs. III  
Timp.

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

Dux = c, g, ...  
Umk.  
Comes = g, c, ...

Vlns. I  
Vlns. II  
Vls.  
Vcs.  
D. Bs.

*ff*  
*f*

342 349

Hns. I, III in F  
I  
Trpts. in C  
II  
Trpts. in C  
III  
II  
Trbs. III

*a2*  
*f, ben marc.*  
*f, ben marc.*  
*f, ben marc.*  
*f, ben marc.*  
*marc.*

Comes  
Dux  
dimin.

354 359 364 7:23







b

413

c

var.

Cl. I in B $\flat$

Hns. II, IV in F

Harp I

Vlns. I

Vlns. II

D.Bs.

8:11

424

a

*p, espr.*

*p, espr.*

var.

Flts. I, II

Ob. I

Cl. I in B $\flat$

Hns. II, IV in F

*gliss.*

*p*

Harp I

424

con sord.

5

*p*

*p*

*pizz.*

*p*

con sord.

5

*p*

*div. arco*

*pizz.*

Vlns. I

Vlns. II

Vis.

Vcs.

D.Bs.

b

c

Flts. I, II

Ob. I

Cl. I in Bb

Harp I

Vins. I

Vls.

Vcs.

D.Bs.

*var.*

*p, espr.*

438

Flts. I, II

Ob. I

Cl. I in Bb

Harp I

near the sound-board with an appropriately shaped wooden (if possible metal) stick

Harp II

438

Vins. I

Vins. II

Vls.

Vcs.

D.Bs.

*mf*

**447**

Fl. I  
Ob. I  
Cl. I in Bb  
Vlns. II  
Vln.  
Vcl.  
D.Bs.

*piu p*  
*piu p*  
*piu p*  
*plzz.*  
*senza sord.*  
*arco*

8:40 **456** Variation von Thema 2?

Fl. I  
Obs. I, II  
Cl. A.  
Cl. I in Bb  
B. Cl. in Bb  
Trpts. I, II, III in C  
Harp I

*p*  
*p*  
*p*  
*p*  
*p*  
*con sord.*

**456** Streicher 1/16 voraus

Vlns. I (div.)  
Vlns. II  
Vln.  
Vcl.  
D.Bs.

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

sempre più tranquillo

467

I. II. a 2

Flts. I, II, III  
C. A.  
Clts. I, II in Bb  
B. Cl. in Bb  
Ha. I in F  
Trpts. I, II, III in C  
Harp I

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

4 soli div. in 2  
*mf*

467

sempre più tranquillo

Vins. I  
Vins. II  
Vls.  
Vcs.  
D. Bs.

*mf, ma marc.*  
*mf*  
*p*

neu: Dur-Tetrachord (statt Moll) + Tritonus

476

accelerando

482

Flts. I, II, III  
Ob. I  
Clts. I, II in Bb  
Bsns. I, II  
Has. I, III in F

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

senza sord.  
a 2 (senza sord.)  
a 3 Umk.

476

accelerando

482

Vins. I  
Vls.  
Vcs.  
D. Bs.

Tutti senza sord.



9:10

488

Tempo I. (♩. = 88)

al

Flts. I, II  
Obs. I, II  
Clts. I, II in B $\flat$   
I, II  
Bsns. III  
Hns. I, II, III in F  
I, II  
Trbs. III  
Tuba  
Timp.

488

Tempo I. (♩. = 83)

Thema 1 mit Dur-Tetrachord (statt Moll)

al

Vlns. I  
ordinario senza sord.  
cresc.  
ff  
Vlns. II  
f, cresc.  
ff  
Vls.  
cresc.  
ff  
Vcs.  
cresc.  
ff  
D. Bs.  
cresc.  
ff

1' 27"

- Dur- statt Moll-Tetrachord
- ohne Taktwechsel
- Viola und Cello kommen hinzu

494

500

Flts. I, II  
I, II  
Obs.  
III  
Clts. in B $\flat$   
I, II  
III  
Bsns. I, II

I, III  
Hns. in F  
II, IV  
Trpt. I  
in C  
I, II  
Trbs.  
III  
Tuba

494

500

Vins. I  
Vins. II  
Vls.  
Vcs.  
D. Bs.

509

I Obs.  
 II Obs.  
 III Obs.  
 I Clts.in Bb  
 II Clts.in Bb  
 III Clts.in Bb  
 I,II Bsns.  
 III Bsns.  
 I,III Hns.in F  
 II,IV Hns.in F  
 Timp.

509

Vns.I  
 Vns.II  
 Vls.  
 Vcs.  
 D.Bs.

Picc.

I

Flts. II

Obs. I

Obs. II

Obs. III

Clt.s in Bb I

Clt.s in Bb II

Clt.s in Bb III

Bsns. I, II

Bsns. III

Hns. in F I, III

Hns. in F II, IV

Trpts. I, II, III in C

Trbs. I, II

Trb. III Tuba

Timp.

*f* *cresc.* *ff*

*senza sord.*

*ff* *a<sup>2</sup>* *a<sup>3</sup>*

Zwischenthema

*ff*

Vins. I

Vins. II

Vls.

Vcs.

D. Bs.

*f* *cresc.* *ff*

*gliss.*