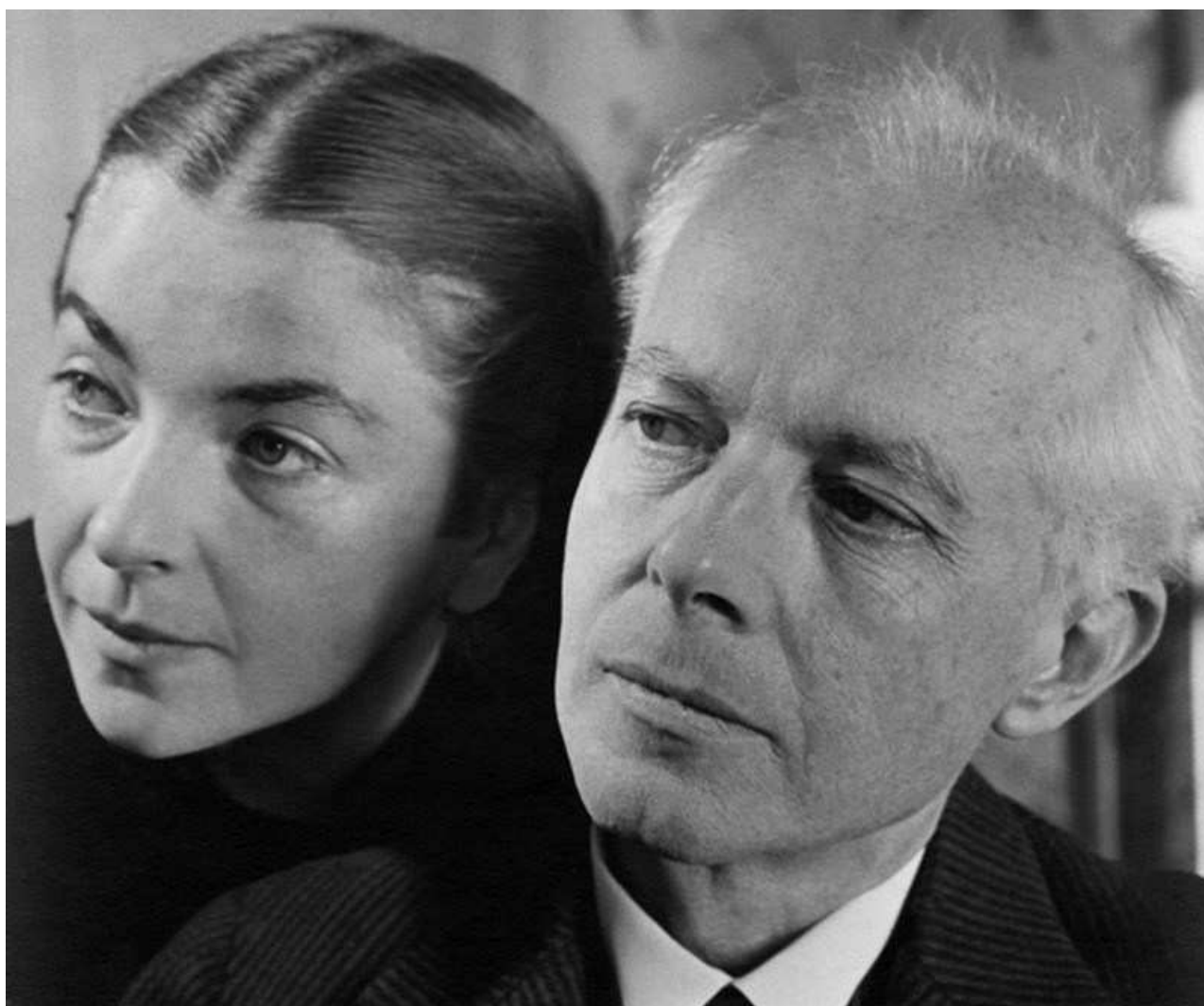


Béla Bartók



Piano Concerto no. 3

Sz. 119

This work was first performed on February 8, 1946 by the Philadelphia Orchestra, conducted by Eugene Ormandy with György Sándor as soloist.

Table of Contents

I. Allegretto	4
II. Adagio religioso	43
III. Allegro vivace	65

Instrumentation

2 Flutes (2nd doubles Piccolo)

2 Oboes (2nd doubles English Horn)

2 Clarinets in A and B \flat (2nd doubles Bass Clarinet in B \flat)

2 Bassoons

4 Horns in F

2 Trumpets in C

3 Trombones

Tuba

Timpani

Percussion (2): xylophone, triangle, small side-trum, bass drum, tam-tam

Strings

Cover Photograph

Béla Bartók and his wife Ditta Pásztori, for whom this concerto was composed.

I. Allegretto

[♩ = 88]

Flauti 1. 2.

Oboi 1. 2.

Clarineti in A 1. 2.

Fagotti 1. 2.

Corni in F 1. 3. 2. 4.

Trombe in C 1. 2.

1. Trombone

Timpani

Triangolo

Tamburo piccolo

Pianoforte

[♩ = 88]

Violino I.

Violino II. *div.* *p*

Viola *div.* *p*

Violoncello

Contrabasso

4

Clar. 1.
(A) 2.

Pf.

Vln. II.

Vla.

Vc.

Cb.

pizz.
p
pizz.
p



7

Fl. 1.

Clar. 1.
(A) 2.

Pf.

Vln. II.

Vla.

Vc.

Cb.

1.
p

9

Fl. 1.
Clar. 1.
(A) 2.
Cor. 1.
(F) 1.
Pf.
Vln. II.
Vla.
Vc.
Cb.



11

Fl. 1.
Clar. 1.
(A) 2.
Cor. 1.
(F) 1.
Pf.
Vln. II.
Vla.
Vc.
Cb.

14

Ob. 1. 2.

Pf.

Vln. II.

Vla.

Vc.



17

Fg. 1.

Cor. (F) 1. 2.

Pf.

Vln. I. II.

Vla.

Vc.

Cb.

20

Fl. 1. 2. *f* a2

Ob. 1. 2. *f* a2

Fg. 1. 2. *f* a2

Cor. (F) 1. 2.

Pf. *8va* *tr* *f* *b*

Vln. I. *div.* *V*

Vln. II. *V*

Vla. *V*

Vc.

Cb.

Detailed description of the musical score: This page of the score for Béla Bartók's Piano Concerto No. 3, Sz. 119, begins at measure 20. The Flute 1 part starts with a forte (*f*) dynamic and a second octave (*a2*) marking. The Oboe and Bassoon parts also feature a forte (*f*) dynamic and a second octave (*a2*) marking. The Piano part includes a section marked *8va* (octave up) with tremolos and a *tr* (trill) marking. The Violin I part is marked *div.* (divisi) and includes a *V* (vibrato) marking. The Violin II, Viola, Violoncello, and Contrabass parts provide harmonic support with various rhythmic patterns and dynamics.

24

Fl. 1. 2. *ff*

Ob. 1. 2. *ff*

Clar. 1. (A) 2. *ff*

Fg. 1. 2. *ff*

Cor. (F) 1. 3. 1.3. *f* *ff*

2. 4. 2.4. *f* *ff*

Tba. 1. (C) 2. *f* *ff*

Timp. *mf* *ff*

Pf. *ff*

Vln. I. *ff*

II. *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

28

Fl. 1. 2. *ff*

Ob. 1. 2. *ff*

Clar. 1. (A) 2. *ff*

Fg. 1. 2. *ff*

Cor. (F) 1. 2. 3. 4. *ff* 2.4.

Tba. 1. (C) 2. *ff*

Timp.

Pf.

Vln. I. II. *ff* div.

Vla. *ff*

Vc. *ff*

Cb. *ff*

31

Pf.

Vc.

Cb.



34

Pf.

I. Vln.

II. Vln.

Vla.

Vc.

Cb.

37

Timp. *f*

Pf.

Vc. *p*

Cb. *p*



40

Fl. 1. *Soli* *p*

Fl. 2. *p*

Clar. 1. *p*

(A) 2. *p*

Pf. *p*

Vc. *p*

Cb. *p*

43

Fl. 1. 2.

Clar. 1. (A) 2.

Pf.

Vla.

Vc.

Cb.

grazioso

arco

p

pizz.

p



46

Fl. 1. 2.

Ob. 1. 2.

Clar. 1. (A) 2.

Pf.

Vln. I. II.

Vla.

Vc.

Cb.

p

p

p

p

pizz. div.

pp

arco

p

pizz. div.

pp

pp

49

Fl. 1. 2.

Ob. 1. 2.

Clar. 1. (A) 2.

Pf.

Vln. I. II.

Vla.

Vc.

Cb.

10

10

unis.

pizz.

arco

52

Fl. 1.
2.

Clar. 1.
(A) 2.

Trgl.

Tamb.p.

Pf.

I.
Vln.

II.

Vla.

Vc.

Cb.

p

p

pp

pp

senza corda

p

pp

sfz

sfz

sfz

sfz

arco

p

arco

p

arco

p

p

p

sfz

56

Clar. (A) 1. *mp*

Pf.

Vln. I. *pizz.*

Vln. II. *pizz.*

Vla. *pizz.*

Vc. *p*

Cb. *p*

59

Clar. (A) 1.

Cor. (F) 1.

Pf.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.



62

Cor. (F) 1.

Pf.

Vln. II.

Vla.

Vc.

65

Fl. 1. 2.

Ob. 1. 2.

Clar. 1. (A) 2.

Fg. 1. 2.

Cor. (F) 1. 3. 2.

Pf.

Vln. I. II.

Vla.

Vc.

Cb.

a2

p

mp

pp

p

cresc.

arco

mf

p

mf

mf

mf

mf

non div.

mf

68

Fl. 1.
2.

Ob. 1.

Clar. 1.
(A)

Fg. 1.
2.

Cor. 1.
(F) 3.

Timp.

Pf.

I.
Vln.

II.

Vla.

Vc.

Cb.

p

p

p

dim.

pp

dim.

pizz.

p

pizz.

p

pizz.

p

72

Fl. 1. 2.

Ob. 1. 2.

Clar. 1. (A) 2.

Fg. 1. 2.

Cor. (F) 1.

Timp.

Pf.

f, cantabile

f, cantabile

f, cantabile

f, cantabile

1. *con sord.* *p*

f *mf* 6 6 6 6 6 6 6 6

sust. 7 (Sed.)



77

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. (Bb) 2.

Fg. 1. 2.

Pf.

Vc. *arco* *mf*

Cb. *arco* *mf*

80

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. (B^b) 2.

Fg. 1. 2.

Pf.

Vc.

Cb.



83

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. (B^b) 2.

Fg. 1. 2.

Cor. 1. (F)

Pf.

Vla.

Vc.

Cb.

senza sord.

f

arco

f

85

Fl. 1. 2.
Ob. 1. 2.
Cl. 1. (B \flat) 2.
Fg. 1. 2.
Cor. (F) 1.
Pf.
Vln. II.
Vla.
Vc.
Cb.

mp
(non div.)
mp
mp
mp
mp

muta in A



88

Fg. 1. 2.
Pf.
Vln. I.
Vln. II.
Vc.
Cb.

f
f
f
f

93

Pf.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.



97

Fl. 1.

Ob. 1.

Cor. (F) 1.

Cor. (F) 2.

Pf.

Vln. I.

Vln. II.

Vla.

Vc.

101

Fl. 1.

Ob. 1.

Cl. (A) 1.

Cor. (F) 1.

Cor. (F) 2.

Pf.

Vln. I.

Vln. II.

Vla.

Vc.

poco. a. - poco. cresc.

p

poco. a. - poco. cresc.

poco. a. - poco. cresc.

cresc.

arco pizz.

poco. a. - poco. cresc.

arco pizz.

poco. a. - poco. cresc.

arco pizz.

poco. a. - poco. cresc.

arco pizz.

poco. a. - poco. cresc.

105

Fl. 1.

Ob. 1.

Cl. 1.
(A)

Cor.
(F)

1.
3.

2.
4.

Pf.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

cresc.

mf

mf

mf

mf

mf

f

arco pizz.

arco pizz.

arco pizz.

arco pizz.

f

f

f

arco mp

arco mp

108

Fl. 1.
2.

Ob. 1.

Cl. 1.
(A) 2.

Fg. 1.
2.

Cor. 1.
(F) 2.
3.
4.

Tba. 1.
(C) 2.

Timp.

Pf.

Vln. I.
II.

Vla.

Vc.

Cb.

mf *ff*
mf *ff*
mp *ff*
a2
ff
f
ff
ff
ff
ff
ff
f
mp *ff*
arco *ff*
f
mp *ff*
ff
ff

111

Fl. 1. 2.

Ob. 1.

Cl. 1. (A) 2.

Fg. 1. 2.

Cor. (F) 1. 3. 2. 4.

Tba. 1. (C) 2.

Pf.

Vln. I. II.

Vla.

Vc.

Cb.

a2

con sord.

f

div.in 3

pizz.

con sord.

mf

poco dim.

sf

sf sf sp

sf

mf

mf

mf

mf

117

Pf.

mf

unis. arco

I. *mp* 6

Vln. I. *p* # con sord.

Vln. II. *p* arco 3

Vc. *mf* arco 3

Cb. *mf* 3



121

Cl. (A) 1. Solo *p*

Pf.

Vln. I. *p* #

Vln. II. *p* #

Vc. 3

Cb. 3

124

Cl. (A) 1.

Pf.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

tr

arco

p

3

127

Fl. 1.

Cl. (A) 1.

Pf.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

mf

p

senza sord.

senza sord.

p

130

Cl. (A) 1.

Pf.

Vln. I.

Vln. II.

Vla.

Vc.

pizz.

cresc. poco a poco



133

Cor. 2. (F) 4.

Pf.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

f

p

f

p

arco

p

f

pizz.

f

137

Fl. 1. 2.

Ob. 1. 2.

Fg. 1. 2.

Cor. 2. (F) 4.

Timp.

Pf.

Vln. I. II.

Vla.

Vc.

Cb.

f

a2

f

f

mf

arco

f

arco

f

f

f

142

Fl. 1. 2. *a2*

Ob. 1. 2.

Cl. 1. 2. (A) *a2* *f*

Fg. 1. 2.

Cor. (F) 1. 3. 2. 4. *senza sord.* 1.3. *f*

Tba. 1. 2. (C) *f* *b2.*

Trom. 1. *f*

Timp.

Pf.

Vln. I. II.

Vla.

Vc. *b2*

Cb.

145

Fl. 1. 2. *ff*

Ob. 1. 2. *ff* a2 *mf*

Cl. 1. 2. (A) *ff* *mf* *mp*

Fg. 1. 2. *ff* *mf*

Cor. (F) 1. 3. *ff* 3. *mf*

2. 4. *ff* 2.4. *mf*

Tba. 1. 2. (C) *ff*

Trom.1 *ff*

Timp. *f* *mf*

Pf. *ff* *mf*

Vln. I. *ff* *f* *mf*

II. *ff* *f* *mf*

Vla. *ff* *f* *mf*

Vc. *ff* *f* *mf*

Cb. *ff* *f* *mf* pizz. arco

148

Fl. 1.
2.

Cl. 1.
(A) 2.

Pf.

Vla.

Vc.



151

Fl. 1.
2.

Cl. 1.
(A) 2.

Pf.

Vla.

Vc.

154

Pf. *p*

I. Vln. *con sord.*
div.
pp gliss.

II. Vln. *pp*

Vla. *con sord.*
div.
pp gliss.

Vc. *pizz.*
pp

Cb. *pp*



156

Pf.

I. Vln.

II. Vln.

Vla.

Vc.

Cb.

158

Fl. 1. 2. *p*

Ob. 1. 2. *p*

Cl. 1. (A) 2. *p*

Pf. *p*

Vln. I. *pizz.* *pp*

Vln. II. *pizz. div.* *pp*

Vla. *pizz. div. pizz.* *pp*

Vc. *arco*

Cb.

160

Ob. 1. 2.

Cl. 1. (A) 2.

Fg. 1.

Pf.

Vln. I. II.

Vla.

Vc.

Cb.

1. *p*

1. *p*

1. *p*

p

p

unis. arco *p*

arco *p*

arco *p*

163

Fl. 1.
2.

Ob. 1.
2.

Cl. 1.
(A) 2.

Fig. 1.

Cor. 3.
(F)

Trgl.

Tamb.p.

Pf.

Vln. II.

Vla.

Vc.

Key features of the score include:

- Flute 1 & 2:** Measure 163 has rests. Measure 164 has rests. Measure 165 features a melodic line starting on G4, moving to F4, E4, D4, C4, with dynamics *p* and *(p)*. It includes trills and a fermata over the final note.
- Oboe 1 & 2:** Measure 163 has rests. Measure 164 has a melodic line starting on G4, moving to F4, E4, D4, C4, with dynamics *p*. Measure 165 has a melodic line starting on G4, moving to F4, E4, D4, C4, with dynamics *p*.
- Clarinet 1 & 2 (A):** Measure 163 has rests. Measure 164 has a melodic line starting on G4, moving to F4, E4, D4, C4, with dynamics *p*. Measure 165 has a melodic line starting on G4, moving to F4, E4, D4, C4, with dynamics *p*.
- Bassoon 1:** Measure 163 has rests. Measure 164 has rests. Measure 165 has rests.
- Cor Anglais 3:** Measure 163 has rests. Measure 164 has a melodic line starting on G4, moving to F4, E4, D4, C4, with dynamics *mp*. Measure 165 has rests.
- Trigon:** Measure 163 has rests. Measure 164 has rests. Measure 165 has rests.
- Tambourine:** Measure 163 has rests. Measure 164 has rests. Measure 165 has rests.
- Piano:** Measure 163 has a complex rhythmic pattern in both hands. Measure 164 has a complex rhythmic pattern in both hands. Measure 165 has a complex rhythmic pattern in both hands.
- Violin II:** Measure 163 has rests. Measure 164 has rests. Measure 165 has a melodic line starting on G4, moving to F4, E4, D4, C4, with dynamics *p*.
- Viola:** Measure 163 has rests. Measure 164 has rests. Measure 165 has a melodic line starting on G4, moving to F4, E4, D4, C4, with dynamics *p*.
- Violoncello:** Measure 163 has rests. Measure 164 has rests. Measure 165 has a melodic line starting on G4, moving to F4, E4, D4, C4, with dynamics *p*.

167

Fl. 1. 2.

Ob. 1. 2.

Cl. 1. (A) 2.

Fg. 1. 2.

Trgl.

Tamb.p. *pp*

Pf. *mf* *cresc.*

Vln. I. *arco* *mf*

Vln. II. *mf*

Vla. *cresc.* *mf*

Vc. *cresc.*

Cb. *cresc.*

a2 *mf*

a2 *mf*

a2 *mf*

171

Fl. 1. 2. *f* *a2*

Ob. 1. 2. *f*

Cl. 1. (A) 2. *f*

Fg. 1. 2. *f* *a2*

Cor. 1. 3. (F) 2. *mf* *f* *f*

Tba. 1. (C) 2. *mf* *f*

Timp. *fp* *p*

Pf.

Vln. I. II. *f*

Vla. *f*

Vc. *mf* *f*

Cb. *mf* *f*

175

1.

Fl. 1.

Ob. 1. 2.

Cl. 1. (A) 2.

Fg. 1. 2.

Cor. (F) 1. 3. 2.

Tba. 1. (C) 2.

Timp.

Pf.

Vln. I. II.

Vc.

Cb.

p

p

p

p

p

p

p

p

mf

dim.

pizz.

p

p

179

Fl. 1.

Ob. 1.

Cl. 1.
(A)

Cor. 1.
(F) 3.

Pf.

Vln. I.

Vln. II.

Vc.

Cb.

p

1.

pp

con sord.

pizz.

p

pizz.

p

pizz.

p

183

Fl. 1.

Cl. 1.
(A)

Cor. 1.
(F) 3.

Pf.

Vln. I.

Vln. II.

p

dim.

pp

pp

pp

muta in B^b

II. Adagio religioso

$\text{♩} = 69$

Flauti
1.
2. anche Piccolo

Oboi
1.
2.

Clarineti
in B \flat
1.
2.

Fagotti
1.
2.

Corni
in F
1.
3.
2.

Trombe
in C
1.
2.

Xilofono

Tam-tam

Pianoforte

$\text{♩} = 69$

Violino I.
div.
pp *p* *mp*

Violino II.
div.
pp *p* *mp*

Viola
pp *p*

Violoncello
pp *p*

Contrabbasso

10

Clar. in B \flat 1. *pp* muta in A

Pf. *p molto espr., legato*

Vln. I. *pp*

Vln. II. *pp*

Vle. *mp* *pp*

Vc. *mp* *ppp*



22

Pf.

Vln. I.

Vln. II.

Vle.

Vc.

33

Pf.

cresc.

I.

Vln.

II.

Vle.

Vc.



43

Pf.

dim.

f

meno f

I.

Vln.

II.

Vle.

Vc.

poco più mosso

52

Ob. 1.

Cor. (F) 1.

Tba. (C) 1.

Pf.

1. *p*

1. *p*

con sord. 1. *pp*

poco più mosso

I.

Vln. II.

Vle.

Vc.

unis. *p*

div. *pp*

div. *pp*

p

p

64

Fl. 1. 2. *p* *pp* 2. muta in Fl. picc.

Ob. 1.

Clar. (A) 1. *pp*

Cor. (F) 1. *pp* (con sord.)

Tba. 1. (C) 2. *pp* (con sord.)

Pf. *f* *mf*

Vln. I. II.

Vle. *pizz.* *p* *arco*

Vc. *pizz.* *p*

69

Ob. 1.

Clar. (A) 1. *p*

Cor. (F) 1.

Tba. 1. (C) 2.

Pf. *p*

Vln. II. *unis.* *p*

8va

71

Pf.

Vln. II.



72

FPicc.

Ob. 1.

Cor. 1. (F) 3.

Xilo.

Pf.

Vln. I.

Vln. II.

Vle.

Vc.

74

Picc.

Fl.

1.

Ob.

1.
2.

Clar.
(A) 1.

Cor. 1.
(F) 3.

Xilo.

Pf.

8va

I.

Vln.

II.

Vle.

(non arp.)

Vc.

76

Cor. 1.
(F) 3.

1.

pp

Pf.

I.

Vln. unis. pizz.

II.

Vle. (pizz.)

p

pp

[ord] div. in 2



78

Cor. (F)

1.

2.

pp

pp

Pf.

I.

Vln.

II.

Vle.

(con sord.)

con sord.

10

5

79

Ob. 1.

Clar. (A) 1.

Cor. (F) 1. 2.

Pf. *leggiero*

Vln. I. *div. in 3* *pp*

Vln. II. *div. arco* *pp*

Vle.

Vc. *arco div. pp*

Vc. *arco div. pp*

1.

f

leggiero

pp

pp

pp

80

Picc. *f*

Fl. 1. *f*

Ob. 1. *f*

Cor. (F) 1. 2.

Tba. (C) 1. *mf*

Xilo. *mp*

Pf. *cresc. molto*

Vln. I. II.

Vc.

81

Picc.

Fl. 1.

Ob. 1.

Cor. (F) 1.

Cor. (F) 2.

Tba. (C) 1.

Xilo.

Pf.

Vln. I.

Vln. II.

Vle. *arco* *pp*

Vc.

82

Picc.

Fl. 1.

Ob. 1.

Cor. (F) 1. *senza sord.* *mf*

Cor. (F) 2. *senza sord.* *mf*

Tba. (C) 1. *f*

Xilo. *f*

Pf.

Vln. I. *mf*

Vln. II. *mf*

Vle. *mf*

Vc. *mf*

83

Ob. 1. 2.

Clar. (A) 1.

Cor. (F) 1.

Tba. (C) 1.

Pf.

I.

Vln.

II.

Vle.

Vc.

a2

f

ff

6

10

8va⁻¹

ff

div.in 2

div.in 2

mf

pizz.

unis. pizz.

mf

unis. pizz.

mf

85 2. muta in Fl.gr.

FPicc. *f* *p*

Ob. 1. 2. *p*

Clar. (A) 1. *pp*

Cor. (F) 1. 2. *pp*

Pf. *dim.* *p*

Vln. I. II. *non div.*

Vle. *dim.* *arco* *p* *pizz.* *pp*

Vc. *dim.* *arco* *p* *pizz.* *pp*

88

Tempo I

Ob. 1. 2. *p*

Fig. 1. 2. *p*

Pf. *p molto espr.*

Tempo I

93

Fl. 1. 2. *p*

Ob. 1. 2.

Clar. 1. (B \flat) 2. *p*

Fg. 1. 2.

Pf. *p*



96

Fl. 1. 2.

Ob. 1. 2.

Clar. 1. (B \flat) 2.

Fg. 1. 2.

Pf.

100

Fl. 1. 2.

Ob. 1. 2.

Clar. 1. (B \flat) 2.

Fg. 1. 2.

Cor. 1. (F)

Pf.



102

Fg. 1. 2.

Pf.



104

Ob. 1. 2.

Fg. 1. 2.

Pf.

rapidamente

107

Fl. 1. 2. **2.**

Ob. 1. 2.

Clar. 1. (B \flat) 2.

Fg. 1. 2.

Cor. (F) 1.

Pf.

110

Ob. 1. 2.

Clar. 1. (B \flat) 2.

Fg. 1. 2.

Pf.

111

Fl. 1. 2.

Ob. 1. 2.

Clar. 1. (B \flat) 2.

Fg. 1. 2.

Cor. (F) 1.

Pf.

cresc. - - - - -

p cresc.

cresc. - - - - -

cresc. - - - - -

p cresc.

cresc. - - - - -

1.

p cresc.

114

Fl. 1. 2.

Ob. 1. 2.

Clar. 1. (B \flat) 2.

Fg. 1. 2.

Cor. (F) 1. 2.

Pf.

p cresc.



117

Fl. 1. 2.

Ob. 1. 2.

Clar. 1. (B \flat) 2.

Fg. 1. 2.

Cor. (F) 1. 2.

Pf.

dim.

mp

a2

122

Fl. 1. 2.

mf

Ob. 1. 2.

mf

Clar. 1. (B \flat) 2.

mf

Fg. 1. 2.

mf

Cor. (F) 1. 2. 3.

mf

Pf.

f

mf

Vln. I.

f molto espr.

p

mf

Vln. II.

f molto espr.

p

mf

Vle.

f

p

mf

Vc.

f

p

mf

arco

non div.

arco

non div.

126

Fl. 1. 2.

Ob. 1.

Clar. 1. (B \flat) 2.

Fg. 1.

Cor. (F) 1. 2.

Tam-t.

Pf.

Vln. I. II.

Vle.

Vc.

poco f

ff

mf

dim.

(sust.)

(sust.)

(sust.)

132 *attacca*

Tam-t. *p*

Pf. *p* (sust.) (sust.)

I. Vln. *unis. p*

II. Vln. *unis. p*

Vle. *p*

Vc. *p* *pp*

Cb. *pp*

III. Allegro vivace

138 $\text{♩} = 92$

Flauti 1. 2. f

Oboi 1. 2. f

Clarineti in A 1. 2.

Fagotti 1. 2. f

Corni in F 1. 3. 2. 4. f

Trombe in C 1. 2. f

Tromboni

Tuba

Timpani f

Gran Cassa Piatti

Pianoforte f

Violini I. II. f mf f mf f mf

Viola f mf f mf f mf

Violoncello f mf f mf f mf

Contrabbasso f mf

147

Ob. 1. 2.

Fg. 1. 2.

Pf.

Vln. II.

Vla.

Vc.

Cb.

mf

pizz.
p

158

Fl. 1. 2. *mf*

Ob. 1. 2. *mf*

Clar. 1. (A) 2. *mf*

Fg. 1. 2. *f* a2

Cor. (F) 1. 3. 2. 4. *mf* 1.3. 2.4. *f*

Tba. 1. (C) 2. *mf*

Timp. *mf*

Pf. *f*

Vln. I. II. *mf* arco *mf* arco *mf* arco *mf* arco

Vla. *mf* arco

Vc. *mf* arco

Cb. *mf* arco

div. unis.

170

Fl. 1. 2.

mf

Ob. 1. 2.

2.Ob. muta in Corno Ingl.

Clar. (A) 2(A) (Clar.B. in B^b) 1.

mf

2.Clar. muta in Clar.Basso (B^b)

p

Pf.

Vln.II.

Vla.

Vc.

p

180

Fl. 1.

1.

Ob.

C.I.

1.

Clar. (A)

2(A)

(Clar.B. in B^b)

Pf.

Vln.II.

Vla.

Vc.

Cb.

p

cresc. -

p

Corno Ingl. muta in 2.Ob.

Clar.Basso muta in 2.Clar. (A)

poco - - - a - - - poco - - - cresc. - - -

p

cresc.

p

cresc.

p

cresc.

187

Fl. 1. *mf* *cresc.* *ff*

Ob. 1. 2. *ff* *a2*

Clar. 1. (A) 2. *ff* *a2*

Fg. 1. 2. *ff*

Cor. (F) 1. 2. *ff*

Trom. 2. 3. *f* *2.3.*

Timp. *f*

Pf. *ff* *8va* *ff*

Vln. I. II. *mf* *cresc.* *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

197

Ob. 1. 2.

Clar. 1. (A) 2.

Fg. 1. 2.

Cor. (F) 1. 2. 3. 4.

Trom. 1. 2. 3.

Tuba

Timp.

Pf.

Vln. I. II.

Vla.

Vc.

Cb.

a2

ff

1.3.

2.4.

12.3.

ff

ff

ff

ff non div.

ff

210

Ob. 1. 2. *ff*

Clar. 1. (A) 2. *ff*

Fg. 1. 2. *ff*

Cor. (F) 1. 3. 2. 4. *ff*

Tba. 1. (C) 2. *f* *ff*

Trom. 1. 2. 3. *ff*

Tuba *ff*

Timp. *Solo (a tre battute)* *ff* *f* *mf* *dim.*

Gr.C. *f* *mf*

Pf.

Vln. I. *ff*

Vln. II. *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

223

Timp. 

Pf. 



235

Pf. 



245

Pf. 

Vln. I. 



255

Pf. 

Vln. I. 

Vla. 

265

Clar. 1.
(A) 2.

Pf.

I.
Vln.

II.
Vln.

Vla.

Vc.

p

mp

pizz.
p

pizz.
p

pizz.
p

pizz.
p



274

Clar. 1.
(A) 2.

Pf.

I.
Vln.

II.
Vln.

Vla.

Vc.

[ritard.] [a tempo]

p

[ritard.] [a tempo]

283

Fl. 1.

Ob. 1.

Clar. 1.
(A) 2.

Fg. 1.

Cor.
(F)
1.
2.

Pf.

Cb.

mf

p

a2

p

p

mf

p

1.

2.

This musical score block covers measures 283 to 310. It features five staves of woodwinds (Flute 1, Oboe 1, Clarinet 1 and 2, Bassoon 1), two staves of horns (French Horn 1 and 2), a piano (Pf.), and a double bass (Cb.). The woodwinds and bassoon have various dynamics including *mf* and *p*, and some parts are marked with *a2*. The piano part has a *mf* dynamic. The French Horns have first and second endings. The score includes various musical notations such as slurs, accents, and dynamic markings.



293

Fl. 1.
2.

Ob. 1.

Clar. 1.
(A) 2.

Fg. 1.

Pf.

mf

a2

mf

f

mf

This musical score block covers measures 293 to 320. It features five staves of woodwinds (Flute 1 and 2, Oboe 1, Clarinet 1 and 2, Bassoon 1) and a piano (Pf.). The woodwinds have various dynamics including *mf* and *f*, and some parts are marked with *a2*. The piano part has a *mf* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

301

Ob. 1.

Clar. 1.
(A) 2.

Fg. 1.

Pf.

Vc.

mf

f

pizz.



311

Fl. 1.
2.

Ob. 1.

Clar. 1.
(A) 2.

Pf.

Vln. II.

Vla.

Vc.

p cresc.

p cresc.

p cresc.

cresc.

arco p cresc.

arco p cresc.

arco p cresc.

mf

320

Fl.
1. 2.
Ob. 1. 2.
Clar. (A) 1.
Fg. 1. 2. a2 mf

Cor. (F) 1. 3. 2. 4. 1.3. mf 2.4. mf

Tba. 1. (C) 2. 1.2. mf

Trom. 1. 2. 2. mf 1.2. mf

Pf.

Vln. I. arco mf II. mf

Vla. mf

Vc. 7 mf

Cb. mf

Detailed description of the score page: The page contains musical staves for 15 instruments. The Flute and Oboe parts (1. and 2.) play melodic lines with accents and dynamic markings of *mf*. The Clarinet (A) part plays a rhythmic accompaniment. The Bassoon part (1. and 2.) has a part labeled 'a2' with *mf*. The Horns (F) parts (1.3., 2.4.) play melodic fragments. The Trombone (C) part (1.2.) and Trumpet parts (2., 1.2.) play rhythmic accompaniment. The Piano part plays chords with grace notes. The Violins (I and II), Viola, Violoncello, and Contrabass parts play a complex rhythmic accompaniment. The dynamic marking *mf* is used throughout for many parts. The score is in G major and 3/4 time, with a key signature of one sharp and a 3/4 time signature.

330

Fl. 1.
2.

Ob. 1.
2.

Clar. 1.
(A) 2.

Fg. 1.
2.

Cor. (F) 1.
3.
2.
4.

Tba. 1.
(C) 2.

Trom. 2.
3.

Timp.

Pf.

Vln. I.
II.

Vla.

Vc.

Cb.

mf

cresc.

f

a₂

3.

2.3. cresc.

2.4.

f

f

f

f

f

f

f

This page of the musical score, page 79 of Béla Bartók's Piano Concerto no. 3, Sz. 119, features the following instruments and their parts:

- Flute (Fl.):** 1. and 2. parts. The first flute plays a melodic line with slurs and accents, while the second flute is mostly silent.
- Oboe (Ob.):** 1. and 2. parts. The first oboe plays a melodic line, while the second oboe is mostly silent.
- Clarinet (Clar.):** 1. and 2. parts (A). The first clarinet plays a melodic line, while the second clarinet is mostly silent.
- Bassoon (Fg.):** 1. and 2. parts. Both parts play a rhythmic, accompanimental line.
- Cor (F):** 1., 2., and 3. parts. The horns play a melodic line, with dynamics ranging from *mf* to *f*.
- Trombone (Tba.):** 1. and 2. parts (C). Both parts play a melodic line.
- Trumpet (Trom.):** 2., 3., and 3. parts. The trumpets play a melodic line.
- Timpani (Timp.):** Plays a rhythmic pattern.
- Piano (Pf.):** Plays a complex rhythmic and harmonic accompaniment.
- Violin (Vln.):** I. and II. parts. Both parts play a melodic line, with dynamics ranging from *f* to *mf*.
- Viola (Vla.):** Plays a melodic line, with dynamics ranging from *f* to *mf*.
- Violoncello (Vc.):** Plays a melodic line, with dynamics ranging from *f* to *mf*.
- Contrabass (Cb.):** Plays a melodic line, with dynamics ranging from *f* to *mf*.

Key performance instructions include accents, slurs, and dynamics such as *f* (forte), *mf* (mezzo-forte), and *mf* (mezzo-forte) with a slur. The score also includes articulation marks like *div.* and *pizz.* (pizzicato).

352

Ob. 1. 2.

Clar. 1. (A) 2.

Fg. 1. 2.

Cor. (F) 1. 3. 2. 4.

Timp.

Pf.

Vln. I. II.

Vla.

Vc.

Cb.

mf

f

p

f

mf

f

p

f

p

f

p

f

p

f

p

f

arco

pizz.

arco

unis. arco

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

366

Ob. 1. 2. *f* *ff*

Clar. 1. (A) 2. *f* *ff*

Fg. 1. 2. *f* *ff* a2 *ff*

Cor. (F) 1. 3. 2. 4. *f* *ff*

Timp. *ff*

Pf. *ff* *ff*

Vln. I. II. *ff* *f* *ff*

Vla. *ff* *f* *ff*

Vc. *ff* *f* *ff*

Cb. *ff* *ff* (non div.) *ff*

377

Ob. 1. 2. *ff*

Clar. 1. (A) 2. *ff*

Fg. 1. 2.

Cor. (F) 1. 3. 2. 4. *ff*

Tba. 1. (C) 2. *f* *ff*

Trom. 1. 2. 3. *f* *ff* 1.2.3. 1.2.3.

Timp. *Solo ff dim.*

Gr.C. *p*

Pf.

Vln. I. II.

Vla.

Vc.

Cb.

392

Ob. 1. 2.

p, dolce

Piatti

a2
pp

Pf.

mf, dolce

p

mf

Vln. II.

grazioso
p

Vla.

grazioso
p

Vc.

grazioso
p

404

Ob. 1.

Fg. 1.

Piatti

Pf.

Vln. I.

Vln. II.

Vla.

Vc.

1.
p

1.
p

pp

p

mp

grazioso
p

p

b
fz

b
fz



414

Ob. 1.

Clar. (A) 1.

Fg. 1.

Piatti

Pf.

Vln. I.

Vln. II.

Vc.

1.
p

1.
p

p

mf

p

424 (♩ = ♩)

Ob. 1.

Clar. (A) 1.

Pf.

Vla.

Vc.

p

p

p



433 1.3.

Cor. 1. (F) 3.

Pf.

Vln. II.

Vla.

Vc.

p

mp

mp

mp

446

Fl. 1. 2.

Ob. 1. 2.

Clar. 1. (A) 2.

Fg. 1. 2.

Cor. (F) 1. 3. 2. 4.

Tba. (C) 1.

Timp.

Pf.

Vln. I. II.

Vla.

Vc.

Detailed description of the musical score: This page of the score, numbered 446, features a variety of instruments. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violin, Viola, Violoncello) have active melodic and harmonic lines. The Percussion section includes Cor (French Horns) and Timp (Timpani). The Piano part is highly rhythmic and melodic. The score is written in a key with one flat and a 3/4 time signature. The page number 446 is located at the top left of the first staff.

451

Fl. 1. 2.

Ob. 1. 2.

Clar. 1. (A) 2.

Fg. 1. 2.

Cor. (F) 1. 3. 4.

Tba. (C) 1.

Timp.

Pf.

Vln. I. II.

Vla.

Vc.

con sord.

f

pp

f

pp

pp

459

Ob. 1.

Clar. 1.
(A) 2.

Pf.

Vln. I.

Vln. II.

Vla.

Vc.

pp

p

con sord.

div.

f

dim.

con sord.

div.

f

con sord.

con sord.

f

con sord.

f

dim.

dim.

con sord.

f

dim.

dim.

467

come prima

Ob. 1.

senza sord.

1.
Cor. (F)
2.

Timp.

Pf.

come prima

I.
Vln.
II.

Vla.

Vc.

Cb.

478

Fl. 1. *p, grazioso*

Ob. 1. 2. *p, grazioso*

Clar. 1. (A) 2.

Fg. 1. 2. *p*

Cor. (F) 1.

Tba. 1. (C) 2. *p, dolce*

Timp.

Pf. *p*

I. Vln. *p* senza sord. div.

II. Vln. *p* senza sord. div.

Vla. *p* arco senza sord.

Vc. *p*

489

Fl. 1. 2. *pp* *p*

Ob. 1. 2. *pp* *p*

Clar. 1. (A) 2. *pp*

Fg. 1. 2. *pp* *p*

Cor. (F) 1. *pp* *con sord.*

Pf.

Vln. I. *pp* *p*

Vln. II. *pp* *p* *pp*

Vla. *pp* *p* *pp* *unis.*

Vc. *pp* *p* *pp*

Cb. *pp* *p* *pp* *arco*

501

Fl. 1.

Ob. 1.

Fg. 1.

Cor. (F) 1.

Pf.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

pp

pp

pp

senza sord.

pp

cresc.

pp

cresc.

pp

cresc.

cresc.

514

Fl. 1.

Ob. 1.
2.

Clar. 1.
(A) 2.

Cor. 1.
(F)

Pf.

Vln. I.
II.

Vla.

Vc.

p

p

a2

p

cresc. - - mf

ff

f

pp

cresc.

pp

pp

pp

f

pp

cresc.

f

pp

cresc.

pp

cresc.

522

Picc.

Fl.

1.

Ob.

1.

2.

Clar. 1.

(A) 2.

Fg.

1.

2.

Pf.

I.

Vln.

II.

Vla.

Vc.

Cb.

p cresc.

cresc.

cresc.

cresc.

a2

p cresc.

pp

pp

pp

pp

(non div.)

mf cresc.

527

Picc. *f* *ff*

Fl. *f* *ff*

1. *f* *ff*

Ob. 1. *f* *ff* a2

2. *f* *ff*

Clar. 1. *f* *ff*

(A) 2. *f* *ff*

Fg. 1. *f* *ff* a2

2. *f* *ff*

senza sord.

1.3. *f* *ff* 2.4.

Cor. (F) 1. *f* *ff*

2. *f* *ff*

3. *f* *ff*

4. *f* *ff*

Tba. 1. *f* *ff* a2

(C) 2. *f* *ff*

Tuba *f* *ff*

Timp. *f* *ff*

Pf. *ff*

I. *f* *ff*

Vln. II. *f* *ff*

(non div.) *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

540

Picc.

Fl.

1.

Ob.

1.
2.

Clar.

(A)
1.
2.

Fg.

1.
2.

Cor.

(F)
1.
3.
2.
4.

Tba. 1.

(C)
2.

Tuba

Timp.

Pf.

I.

Vln.

II.

Vla.

Vc.

Cb.

551

Picc. Fl. 1. Ob. 1. 2. Clar. (A) 1. Fg. 1. 2. Cor. (F) 1. 3. 2. 4. Tba. 1. (C) 2. Tuba Timp. Pf. Vln. II. Vla. Vc. Cb.

Picc. *p* *p* *f* *p*
 Fl. 1. *p* *p* *f* *p*
 Ob. 1. 2. *f* *p* *f* *p*
 Clar. (A) 1. *f* *p* *f* *p*
 Fg. 1. 2. *f* *p* *f* *p*
 Cor. (F) 1. 3. *f* *p* *f* *p*
 2. 4. *f* *p* *f* *p*
 Tba. 1. (C) 2. *f* *p* *f* *p*
 Tuba *f* *p* *f* *p*
 Timp. *f* *p* *f* *p*
 Pf. *mf* *f* *f* *f*
 Vln. II. *f* *p* *f* *p*
 Vla. *f* *p* *f* *p*
 Vc. *f* *p* *f* *p*
 Cb. *f* *p* *f* *p*

con sord. senza sord. con sord.
 senza sord. con sord.
 con sord. senza sord. con sord.
 1.3. 2.4. 2.4.
 8va-----
 5 5 5 5 5 5 5

561

Picc.

Fl. 1.

Ob. 1. 2.

Clar. 1. (A) 2.

Fg. 1. 2.

Cor. (F) 1. 3. 2. 4.

Pf.

Vln. I.

Vla.

Vc.

Cb.

p

f

p

arco

div.

8va

571

Picc.

Fl. 1.

Ob. 1. 2.

Clar. 1. (A) 2.

Fg. 1. 2.

Pf.

Vln. I.

p

f

p

f

p

579

Picc.

Fl.

1.

1.

2.

Ob.

1.

2.

Clar. (A)

1.

2.

Fg.

1.

2.

Pf.

Vln.

I.

II.

p distinto

p distinto

p distinto

p distinto

p

pp arco div.

pp

587

Picc.

Fl.

1.

Ob. 1. 2.

Clar. (A) 1. 2.

Fg. 1. 2.

Cor. (F) 1. 3. 2. 4.

Tba. 1. (C) 2.

Trom. 2.

Tuba

Timp.

Pf.

Vln. I. II.

Vla.

Vc.

Cb.

senza sord.

1.3.

2.4.

a2

2.

div.

non div.

f *ff*

610 muta in Fl.II

Picc.

Fl. 1.

Ob. 1. 2.

Clar. 1. (A) 2.

Cor. 1. (F) 2.

Pf.

Vln. II.

Vla.

Vc.

1. 2. Ob. muta in Corno Ingl.

1. 2. Clar. muta in Clar. Basso (B \flat)

f *p* *pizz.* *p*

618

Fl. 1. 2.

Ob. 1.

Clar. (A) 1.

Fg. 1.

Pf.

Vln. II.

Vla.

Vc.

p

1.

p

1.

p

dim.

arco

pp

arco

pp

627

Fl. 1. 2.

Ob. 1.

C.I.

Clar. (A) 1.

Basso. (B^b) 1.

Pf.

Vla.

Vc.

pp

p cresc.

pp

cresc.

cresc.

cresc.

Corno Ingl. muta in 2.Ob.

Clar. Basso muta in 2. Clar. (A)

635

Fl. 1. 2.

mf *cresc.* *f*

Ob. 1. 2.

Clar. 1. (A) 2.

mf *cresc.* *f*

Pf.

f *ff* 8va-----

Vln. I.

f *cresc.*

Vln. II.

arco *mf* *f* *cresc.*

Vla.

f *cresc.*

Vc.

f *cresc.*

Cb.

mf *f* *cresc.*

642 **Presto** ♩. = 69

Ob. 1.
2.

Clar. 1.
(A) 2.

Fg. 1.
2.

p

p

p

Detailed description: This block contains the first system of the score for three woodwind instruments: Oboe (1. and 2.), Clarinet (1. and 2.), and Bassoon (1. and 2.). The music is in 3/4 time and marked 'Presto' with a tempo of 69 quarter notes per minute. The Oboe part begins with a whole rest in the first two measures, followed by a half note G4 in the third measure, and a quarter note G4 in the fourth measure. The Clarinet and Bassoon parts follow a similar pattern, with rests in the first two measures and notes in the third and fourth measures. The dynamic marking is piano (*p*).

Pf.

p

Detailed description: This block contains the piano accompaniment for the first system. The piano part features a complex harmonic texture with many accidentals. The right hand plays chords and moving lines, while the left hand provides a steady accompaniment. The dynamic marking is piano (*p*).

Presto ♩. = 69

Vc.

pp

Cb.

pp

Detailed description: This block contains the parts for Violoncello (Vc.) and Contrabass (Cb.). Both instruments play a rhythmic, eighth-note pattern in the bass register. The Violoncello part starts with a dynamic marking of pianissimo (*pp*), and the Contrabass part also starts with *pp*.

650

Ob. 1. 2. *a2* *p*

Clar. 1. (A) 2. *p*

Fg. 1. 2. *p* (*p*)

Pf.

Vln. I. *pizz.* *p*

Vln. II. *pizz.* *p*

Vla. *pp*

Vc. Cb.

657

Ob. 1. 1.

Clar. 1. a2
(A) 2.

Fg. 1.
2.

Cor. 1. (F) senza sord. *mf*

Pf. *mf*

Vln. I. *mf*

Vln. II. *mf*

Vla. pizz. *mf*

Vc. *mf*

Cb. *mf*

673

1.

Fl. 1. *p*

Clar. (A) 1. *p*

Fg. 1. *p*

Pf. *p*

Vln. I. *pp* *pizz.*

Vln. II. *pp* *pizz.*

Vla. *pp* *pizz.* (div.)

Vc. *pp* *pizz.*

679

Fl. 1. *p*

Fl. 2. *p*

Clar. (A) 1. *p*

Pf. *p*

Vln. I. *pp* *pizz.*

Vln. II. *pp* *pizz.*

Vla. *pp* *pizz.*

Vc. *pp* *pizz.*

685

1. Fl.

2. Fl.

Ob. 1.

Clar. (A) 1.

Pf.

I. Vln.

II. Vln.

Vla.

Vc.

2. muta in Picc.

pp

arco
div.in 3

pp
arco
div.in 3

pp
(unis.)

unis.

691

Clar. (A) 1.

Pf.

I. Vln.

II. Vln.

Vla.

Vc.

div.in 2

p
div.in 2

p
arco
div.

p
arco

p

698

Pf.

I.

Vln.

II.

Vla.

Vc.

unis.



705

1.

Fl. 1.

p

con sord.

1.

Cor. (F)

p

con sord.

2.

Pf.

Vln. II.

Vla.

Vc.

Tempo I.

713

Picc. *p* *cresc.* - - - - - *f*

Fl. *p* *cresc.* - - - - - *f*

1. *p* *cresc.* - - - - - *f*

Fg. 1. *p* *cresc.* - - - - - *f*

2. *p* *cresc.* - - - - - *f*

1. *p* *cresc.* - - - - - *f*

3. *p* *cresc.* - - - - - *f*

Cor. (F) 2. *f*

4. *f*

Tba. 1. *f* a2

(C) 2. *f*

1. 1.2.3. *ff*

3. *ff*

Tuba *f*

Timp. *p* *cresc.* - - - - - *f*

Pf. *cresc.* - - - - - *ff*

ff

Tempo I.

I. *p* *cresc.* - - - - - *f*

II. *p* *cresc.* - - - - - *f*

Vla. *p* *cresc.* - - - - - *f*

Vc. *p* *cresc.* - - - - - *f*

Cb. *p* *cresc.* - - - - - *f*

750

Picc.

Fl. 1.

Ob. 1. 2.

Clar. 1. (A) 2.

Fg. 1. 2.

Cor. 2. (F) 4.

Tba. 1. (C) 2.

Trom. 1. 2. 3.

Tuba

Timp.

Pf.

Vln. I. II.

Vla.

Vc.

Cb.

a2

1.2.3.

tr

f *ff* *p* *ff* *f* *mf* *f* *mf* *f*

p sub. molto cresc.

761

Picc.

Fl.

1.

Ob. 1. 2.

Clar. 1. (A) 2.

Fg. 1. 2.

Cor. (F) 1. 3. 4.

Tba. 1. (C) 2.

Trom. 1. 2. 3.

Tuba

Timp.

Pf.

Vln. I. II.

Vla.

Vc.

Cb.

mf *mf* *f* *ff*

più p *2.4.* *più p*

più p

p cresc. *8va* *ff*

molto cresc.