



# CONCERTO No. 1

for Violin and Orchestra

B. Bartok

Violino

Andante sostenuto (♩ = 72-76)

Piano

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First system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in 3/4 time and features a melodic line in the upper staff and a more rhythmic accompaniment in the lower staves. A dynamic marking of *p* (piano) is present at the beginning.

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Second system of the musical score. It continues with the same three-staff structure. Dynamic markings include *p*, *cresc.*, *f*, and *dim.*. The music shows a gradual increase in volume and intensity.

Third system of the musical score. It features a tempo marking of 30. Dynamic markings include *pp* (pianissimo) and *f*. The accompaniment in the lower staves becomes more complex with some chords.

Fourth system of the musical score. It includes a first ending bracket labeled [2]. Dynamic markings include *pp*, *rit.* (ritardando), and *a tempo*. The music concludes with a return to the original tempo.

9

*cresc. molto*

*poco cresc.*

5

40

This system contains the first two systems of a musical score. The top staff is a single melodic line with various ornaments and slurs. The piano accompaniment consists of two staves. The first system includes the instruction *cresc. molto* and the second system includes *poco cresc.*. Measure numbers 9 and 40 are indicated at the top.

5

*mf*

*ff esp. molto*

*poco f*

*tr.*

This system contains the third and fourth systems of the musical score. The piano accompaniment starts with a dynamic marking of *mf*. The top staff features a trill (*tr.*) and the instruction *ff esp. molto*. The piano accompaniment includes the instruction *poco f*. Measure numbers 5 and 40 are indicated at the top.

9

*p*

*pp*

*p*

*pp*

This system contains the fifth and sixth systems of the musical score. The piano accompaniment features dynamic markings of *p* and *pp* in both staves. Measure number 9 is indicated at the top.

4

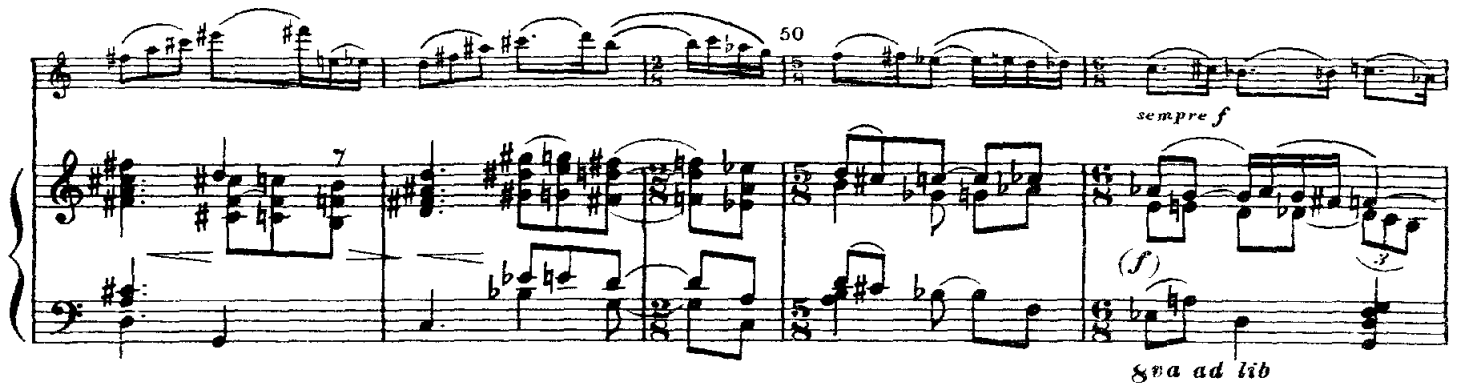
*cresc. molto*

*ff*

*cresc.*

This system contains the seventh and eighth systems of the musical score. The piano accompaniment includes the instruction *cresc.*. The top staff includes the instruction *cresc. molto* and a dynamic marking of *ff*. Measure number 4 is indicated at the top.

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50

*sempre f*

*f*

*8va ad lib*

This system contains the first system of music, starting at measure 50. It features a vocal line with a melodic line and a piano accompaniment with chords and moving lines. The tempo is marked *sempre f* and there is a dynamic marking of *f* in the piano part. An instruction *8va ad lib* is written below the piano part.

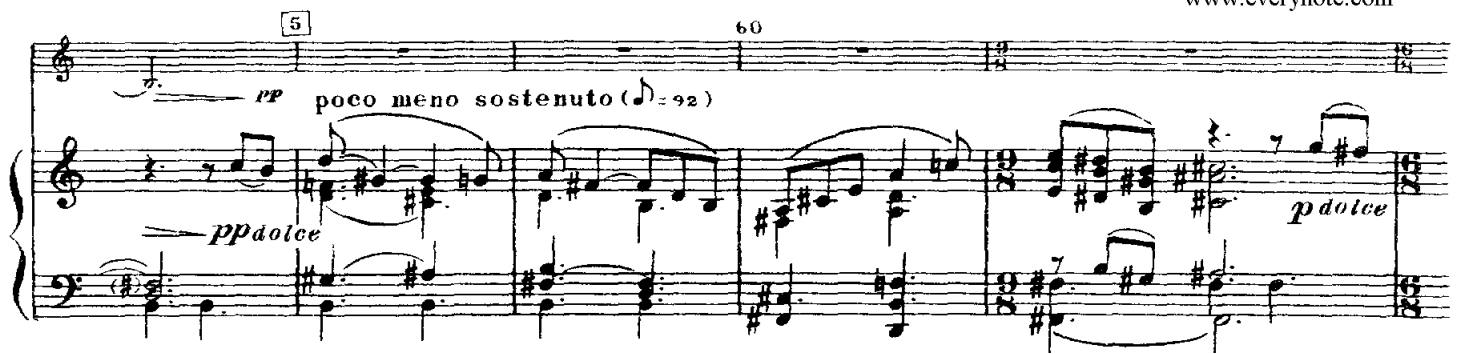


*sonore*

*ff*

This system contains the second system of music, starting at measure 51. It continues the vocal and piano parts. The tempo is marked *sonore* and there is a dynamic marking of *ff* in the piano part.

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5

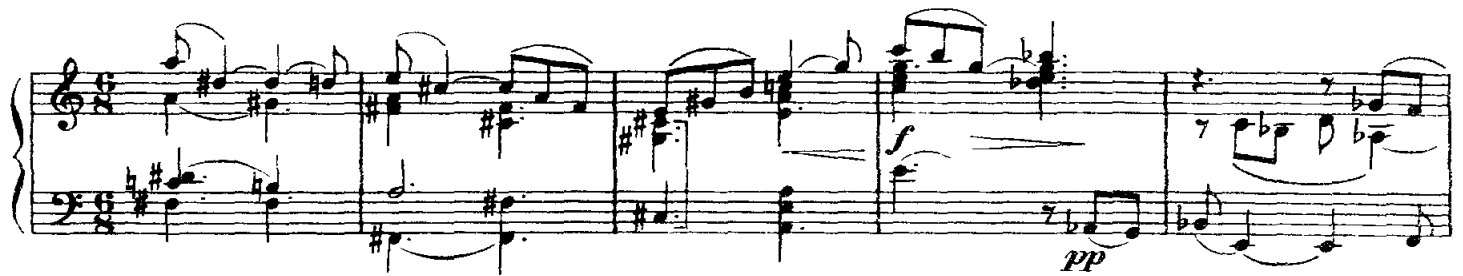
60

*pp* poco meno sostenuto ( $\text{♩} = 92$ )

*pp dolce*

*p dolce*

This system contains the third system of music, starting at measure 60. It features a vocal line with a melodic line and a piano accompaniment with chords and moving lines. The tempo is marked *pp* poco meno sostenuto ( $\text{♩} = 92$ ) and there are dynamic markings of *pp dolce* and *p dolce* in the piano part.



*f*

*pp*

This system contains the fourth system of music, starting at measure 61. It continues the vocal and piano parts. The tempo is marked *f* and there is a dynamic marking of *pp* in the piano part.



*pp*

70

This system contains the fifth system of music, starting at measure 70. It continues the vocal and piano parts. The tempo is marked *pp*.

6

riten. *pp* *p* Tempo I

*mf* *pp*

Detailed description: This system contains measures 6, 7, and 8. Measure 6 is marked with a box containing the number '6'. The music features a piano introduction with a 'riten.' (ritardando) marking. Dynamic markings include *pp* (pianissimo) and *p* (piano). The tempo is marked 'Tempo I'. The piano part has a *mf* (mezzo-forte) marking in measure 6 and a *pp* marking in measure 7. The right hand has a *p* marking in measure 6 and a *pp* marking in measure 7. The key signature has one flat (B-flat).

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*cresc.* poco agitato

Detailed description: This system contains measures 9, 10, and 11. The tempo is marked 'poco agitato'. The music shows a 'cresc.' (crescendo) marking. The piano part has a *cresc.* marking in measure 9. The right hand has a *cresc.* marking in measure 9. The key signature has one flat (B-flat).

7

(♩ = 80) 80

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

*peresc.* *mf cresc.*

Detailed description: This system contains measures 12, 13, 14, and 15. Measure 12 is marked with a box containing the number '7'. The tempo is marked '(♩ = 80)'. The music features a 'peresc.' (poco ritardando) marking. Dynamic markings include *f* (forte), *mf cresc.* (mezzo-forte crescendo), and *peresc.*. The piano part has a *peresc.* marking in measure 12 and a *mf cresc.* marking in measure 14. The right hand has a *mf cresc.* marking in measure 14. The key signature has one flat (B-flat).

8

*ff* *f* *poco rit.*

Detailed description: This system contains measures 16, 17, 18, and 19. Measure 16 is marked with a box containing the number '8'. The music features a 'poco rit.' (poco ritardando) marking. Dynamic markings include *ff* (fortissimo), *f* (forte), and *poco rit.*. The piano part has a *ff* marking in measure 16 and a *f* marking in measure 17. The right hand has a *f* marking in measure 17. The key signature has one flat (B-flat).

pp  
Tempo I

pp

This system contains the first two staves of music. The upper staff features a melodic line with slurs and accidentals. The lower staff provides harmonic accompaniment with chords and moving lines. The dynamic marking *pp* is present in both staves.

90 5

sempre pp pp esp

Arpa

This system contains the third and fourth staves. The upper staff continues the melodic line, with a measure marked with a box containing the number 5. The lower staff includes a section labeled "Arpa" (Arpeggio) with a circled "5" and a "20" below it. Dynamic markings include *sempre pp* and *pp esp*.

sempre sostenuto

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This system contains the fifth and sixth staves. The upper staff has a dense melodic texture with many slurs. The lower staff continues the accompaniment. The dynamic marking *sempre sostenuto* is present. The website [www.everynote.com](http://www.everynote.com) is printed at the bottom left.

100 8

pp ppp

Attacca

This system contains the seventh and eighth staves. The upper staff continues the melodic line, with a measure marked with a box containing the number 8. The lower staff features a section with a circled "100" and a "20" below it. Dynamic markings include *pp* and *ppp*. The word *Attacca* is written at the bottom right.

II

sul G

*f* *f* *f*

Allegro giocoso (♩ = 120-132)

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a forte (*f*) dynamic and features a melodic line with various intervals and a final flourish. The piano accompaniment provides harmonic support with chords and some rhythmic patterns.

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

The second system continues the vocal and piano parts. The vocal line has a dynamic range from *f* to *mf*. The piano accompaniment includes a section marked *p* (piano) with a *(p)* dynamic marking, featuring a more active bass line.

*p* *cresc. molto* *ff*

The third system features a vocal line with a *p* (piano) dynamic and a *cresc. molto* (crescendo molto) instruction. The piano accompaniment has a *ff* (fortissimo) dynamic. The system concludes with a *ff* dynamic marking.

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*(veloce)* *mf* *non rit*

The fourth system features a vocal line with a *(veloce)* (allegretto) tempo marking and a *mf* (mezzo-forte) dynamic. The piano accompaniment includes a *non rit* (no ritardando) instruction. The system concludes with a *mf* dynamic marking.

First system of musical notation. Treble clef with a key signature of one sharp (F#). The piece begins with a *poco sf* dynamic. The piano accompaniment starts with a *pp* dynamic. The system concludes with another *poco sf* dynamic marking.

Second system of musical notation. Treble clef. A box containing the number 9 is positioned above the first measure, with the number 20 written below it. The system begins with a *poco sf* dynamic. The piano accompaniment starts with a *pp* dynamic. The system concludes with a *mf* dynamic marking.

Third system of musical notation. Treble clef. The system begins with a *f dim.* dynamic. The piano accompaniment starts with a *dim.* dynamic. The system concludes with a *dim.* dynamic marking.

Fourth system of musical notation. Treble clef. The system begins with a *p* dynamic. The system concludes with a *rit. molto a tempo* dynamic marking.

Fifth system of musical notation. Treble clef. A box containing the number 30 is positioned above the first measure. The system begins with a *f* dynamic. The piano accompaniment starts with a *p* dynamic. The system concludes with a *f* dynamic marking.

10 *sul G*

*l.h.*  
*(pp)*  
*l.h.*

40

*pp*

11

*l.h.*

*sf* *cresc. molto* *ff*

12

50

poco a poco ritard

*p dolce*

Meno allegro e rubato (♩ = 100)

*p dolce*

60

*pp dolce*

rit. a tempo rit

*pp dolce*

13

a tempo (ma più quieto) ♩ = 84 poco rit a tempo rit.

*pp dolce*

70

*a tempo* (♩ = 88-92)

14

*pp*

*espr*

*mf espr*

**Poco più sostenuto** ♩ = 72

511

*poco rit*

15

a tempo (♩ = 76)

*mf espr* poco a poco ritardando

*pp*

poco accel.

90

*pp* sostenuto molto (♩ = 60)

*sf*

rit. molto

*p* Tempo I

16

(quieto ♩ = 112)

poco meno allegro

100

*sforz* a tempo

First system of musical notation, featuring a treble clef staff with a melodic line and a grand staff (bass and treble clefs) with a piano accompaniment. The music is in a key with one sharp (F#) and a 2/4 time signature.

Second system of musical notation. The treble staff begins with a *ff* dynamic marking, followed by a *mf* marking. The tempo is marked **Tempo I**. The grand staff continues with piano accompaniment, including a *p* marking.

Third system of musical notation. The treble staff has a *sf* marking. A box containing the number 17 is placed above the staff. The grand staff includes a *pp* marking.

Fourth system of musical notation, continuing the piano accompaniment in the grand staff.

Fifth system of musical notation. The treble staff has a *mf* marking. The grand staff includes markings for *espr.*, *ritard.*, and *a tempo*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines. A dynamic marking of *p* is present in the bass line.

Second system of musical notation. The treble clef part includes a fermata and a measure marked with the number 130. The tempo marking *espr. molto* is written above the staff. A dynamic marking of *p* is present in the bass line.

Third system of musical notation. The bass line features a complex rhythmic pattern with many sixteenth notes. A dynamic marking of *sf* is present in the treble line.

Fourth system of musical notation. The treble clef part begins with a measure marked with the number 138. The tempo marking *(poco marc)* is written above the staff. Dynamic markings of *mf* and *sf* are present.

Fifth system of musical notation. The treble clef part includes a measure marked with the number 140. Dynamic markings of *sf* and *mf* are present.

First system of musical notation. The upper staff features a melodic line with dynamic markings *f*, *p*, and *cresc.*. The lower staff provides harmonic accompaniment with dynamic marking *p* and *cresc.*.

Second system of musical notation, starting at measure 19. The upper staff is marked *molto* and *f*. The lower staff includes fingering numbers 5, 7, and 8, and a *l h* marking.

Third system of musical notation. The upper staff continues the melodic line with dynamic marking *f*. The lower staff includes dynamic markings *sf* and *f*, and fingering numbers 5, 7, and 8.

Fourth system of musical notation, starting at measure 150. The upper staff has a dynamic marking *p*. The lower staff has a dynamic marking *mf* and features a complex chordal accompaniment.

Fifth system of musical notation, starting at measure 20. The upper staff includes dynamic markings *f* and *loco.*. The lower staff includes dynamic markings *f* and *bb*, and a *l h* marking.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and a dynamic marking of *mf*. The left hand (bass clef) provides a rhythmic accompaniment with slurs. A measure number **(4)** is indicated above the first measure.

Second system of musical notation. The right hand starts with a dynamic marking of *p* and then *mf*. The left hand has a dynamic marking of *sotto*. A measure number **21** is shown above the first measure. The system concludes with a *dim* marking.

Third system of musical notation. The right hand contains triplet markings (*3*) and a dynamic marking of *p*. The left hand features a dynamic marking of *sf*. The system ends with a *tr* (trill) marking.

Fourth system of musical notation. The right hand has a dynamic marking of *p* and a slur with a *-2* marking. The left hand has a dynamic marking of *p*. The system ends with a *mf* marking.

Fifth system of musical notation. The right hand has a dynamic marking of *mf* and a measure number **22** above the first measure. The left hand has a dynamic marking of *mf*. The system includes dynamic markings of *molto*, *poco*, and *molto*. A measure number **170** is indicated above the final measure.

23

*molto*

180

24

Tempo I (♩ = 120)

*poco agitato*

190

*poco a poco stringendo*

Musical score system 1. The top staff contains a melodic line with slurs and accidentals. The bottom two staves contain a piano accompaniment. A tempo marking  $(\text{♩} = 168)$  is placed above the piano part. A dynamic marking *mf* is placed below the piano part.

25

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Musical score system 2. The top staff has a melodic line with slurs and dynamics *sf sf sf*. The bottom two staves have a piano accompaniment. A tempo marking **Tempo I** ( $\text{♩} = 120$ ) is placed above the piano part. A dynamic marking *mf* is placed below the piano part. The word *rit* is written above the piano part, and *al* is written below it.

Musical score system 3. The top staff has a melodic line with slurs and dynamics *sf sf sf*. The bottom two staves have a piano accompaniment. A tempo marking **poco rit Vivo** ( $\text{♩} = 132$ ) is placed above the piano part. A dynamic marking *mf* is placed below the piano part. A number 200 is written above the piano part.

Musical score system 4. The top staff has a melodic line with slurs and dynamics *sf sf sf*. The bottom two staves have a piano accompaniment.

26

Musical score system 5. The top staff has a melodic line with slurs and dynamics *sf sf sf*. The bottom two staves have a piano accompaniment. A dynamic marking *l h* is placed below the piano part.

First system of musical notation, featuring a treble and bass clef. It contains several measures of music with various accidentals and articulation marks. A measure number '27' is enclosed in a box above the staff.

Second system of musical notation, starting with measure number '210' above the staff. It includes a 'senza rit' (senza ritardando) instruction. The system concludes with a double bar line.

Third system of musical notation, starting with measure number '28' above the staff. It includes performance instructions: *P molto espr<sup>3</sup>*, *ritard.*, and *molto*. A tempo marking *Molto sostenuto* is followed by a quarter note symbol and the range *(♩ = 60-69)*. Measure number '220' is also present. The system ends with a double bar line.

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Fourth system of musical notation, featuring a treble and bass clef. It includes dynamic markings *poco meno p* and *molto*, and a piano marking *pp*. The system concludes with a double bar line.

Fifth system of musical notation, featuring a treble and bass clef. It includes the instruction *poco a poco cresc* and a dynamic marking *molto*. The system concludes with a double bar line.

230

239

poco agitato  $\text{♩} = 76$

ritard

ppp

(mf)

240

ritard. al -  $\text{♩} = 54$

dim

Musical score system 1. The top staff (treble clef) begins with a dynamic marking of *mf*, followed by *p*, and ends with *sf*. The bottom staff (bass clef) begins with *p* and ends with *pp*. The tempo marking *rit. calando* is centered above the system.

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Musical score system 2. The top staff (treble clef) begins with *pp*. The bottom staff (bass clef) begins with *(sempre pp)* and ends with *p*. The tempo marking *sostenuto* ( $\text{♩} = 96$ ) is placed above the first measure, and *ritard* is placed above the middle measure. The tempo marking *Poco vivo* ( $\text{♩} = 120$ ) is placed above the final measure.

Musical score system 3. The system begins with a boxed measure number **30**. The top staff (treble clef) has a *cresc.* marking and a measure number **250** above it. The bottom staff (bass clef) has dynamic markings *p* and *f*.

Musical score system 4. The top staff (treble clef) ends with a dynamic marking of *mf*. The bottom staff (bass clef) begins with *p* and has a *poco f* marking. The tempo marking *Tempo I* ( $\text{♩} = 132$ ) is centered above the system.

31 260

*mf*

*non f* *sf*

32

*p* *sf* *mf*

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270

First system of musical notation, featuring a treble clef staff with a complex melodic line and a grand staff (treble and bass clefs) with harmonic accompaniment. The key signature has one flat (B-flat).

Second system of musical notation, continuing the melodic and harmonic development. It includes a treble clef staff and a grand staff. A dynamic marking of *f* (forte) is present.

Third system of musical notation, starting with a measure number of 23 in a box. It includes a treble clef staff with a melodic line and a grand staff. A dynamic marking of *f* is present. The tempo instruction **Poco più agitato** (♩ = 152) is written below the treble staff. A measure number of 280 is also indicated.

Fourth system of musical notation, featuring a treble clef staff and a grand staff. A dynamic marking of *sf* (sforzando) is present. The word **string** is written above the grand staff.

rit. e dim.

Musical score for the first system, featuring a single melodic line on a treble clef staff with various ornaments and a decrescendo marking.

34

*p esp.*

Lento (♩ = 58-60)

ritard

Musical score for the second system, including piano and bass staves with complex textures, triplets, and a ritardando marking.

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290

*pp*

Tempo I

*ff*

Musical score for the third system, starting with a piano dynamic and transitioning to a first tempo with a fortissimo dynamic.

Musical score for the fourth system, featuring a piano part with a triplet and a decrescendo marking.



# CONCERTO No. 1

# VIOLINO

## I

B. Bartok

Andante sostenuto (♩ = 72-76)

*p* *poco cresc.* *IV* *pp* *poco f = p* *pp* *sempre pp* *poco cresc. p* *p* *cresc.* *f* *dim.* *pp* *a tempo* *pp* *cresc. molto* *ff espr. molto* *p > pp* *cresc. molto* *ff* *sempre f* *poco meno sostenuto (♩ = 92)* *IV* *sonore* *ff* *pp*

# VIOLINO

70  
1 VI I

6

riten.  $\text{V}$  Tempo I

*pp* *p* *IV*

Poco agitato

III IV II II II

*crsc* *f* *Tempo 2*

7

80

poco rit

*mf crsc* *pp*

8

50

8

*pp espr*

II I

*sempre pp*

II

*sempre sostenuto*

100

*Attaca*

II

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Allegro giocoso ( $\text{♩} = 120-130$ )

sul G

*f* *sf* *f* *sf* *mf* *ff*

III V IV

*p* *crsc* *ff*

10

non rit

*mf*



# VIOLINO

*poco a poco ritard* **Meno allegro e rubato** ( $\text{♩} = 100$ )

60 *rit.* *a tempo* *pp dolce* *rit.*

**13** *a tempo (ma più quieto)* ( $\text{♩} = 88-92$ ) *poco rit. a tempo* *rit.*

*a tempo* ( $\text{♩} = 88-92$ ) 70

**14**

**Poco più sostenuto** ( $\text{♩} = 78$ )

*mf* *pp*

*poco rit* **15** *a tempo* ( $\text{♩} = 78$ )

*poco a poco ritard* *poco accel* *sostenuto molto* ( $\text{♩} = 100$ )

*rit. molt.* **Tempo I quieto** ( $\text{♩} = 112$ ) **Poco meno allegro**

**16** *a tempo* ( $\text{♩} = 100$ )

*forz.* *ff* *f* *f*

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# VIOLINO

Violino

Tempo I

110 *ff* *mf*

17 *sf*

120 *espr* *mf* *f* *IV*

*ritard* *a tempo*

130 *espr molto* *f*

18

140 *mf* *f* *p* *cresc*

19 *molto* *IV*

150 *sf* *sf* *tr*

20 *4*

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Detailed description: This is a page of violin sheet music. It begins with the title 'VIOLINO' in large, bold, black letters. Below the title, the music is written on a single staff in treble clef. The key signature has one sharp (F#) and the time signature is 4/4. The piece starts at measure 110. The first few measures (110-116) feature a melodic line with various fingerings (1, 2, 3, 4) and dynamics like *ff* and *mf*. Measure 17 is marked with a box containing the number '17' and the dynamic *sf*. The music continues with a series of sixteenth-note patterns. Measure 120 is marked with a box containing '120' and includes the instruction *espr* (espressivo) and the dynamic *mf*. A *ritard* (ritardando) marking is placed over measures 125-128, followed by a return to *a tempo*. Measure 130 is marked with a box containing '130' and includes the instruction *espr molto* and the dynamic *f*. Measure 18 is marked with a box containing '18'. Measure 140 is marked with a box containing '140' and includes the dynamics *mf*, *f*, *p*, and *cresc* (crescendo). Measure 19 is marked with a box containing '19' and includes the instruction *molto*. Measure 150 is marked with a box containing '150' and includes the dynamic *sf*. The piece concludes at measure 204, which is marked with a box containing '20' and the number '4'. The page number '5' is centered at the bottom, and the website 'www.everynote.com' is printed in the bottom right corner.



# VIOLINO

**[25]** rit. al **Tempo I** (♩ = 120) **[26]** poco rit. **Vivo** (♩ = 132) **[27]**

*sf sf sf*

*Str & a W.W.*

**[28]** ritard. molto **Molto sostenuto** (♩ = 60-69)

*p molto espress*

220

**III**

*poco meno p*

*molto*

*poco a poco cresc*

*molto cresc* **pp**

230

**[29]** ritard poco agitato (♩ = 76)

*f*

ritard al (♩ = 54)

240 **ff**

**II**

*rit calando*

*ff mf p sf*

**[30]** sostenuto (♩ = 76) rit **Poco vivo** (♩ = 120) **Tempo I** (♩ = 132)

*pp*

*mf*

*p*

*sf*

VIOLINO

31

Musical score for measures 260-270. The first staff begins with a *mf* dynamic and includes fingerings (1-4) and a *V* marking. The second staff has a *f* dynamic. The third staff includes a *II* marking. Measure numbers 260, IV, and III are indicated.

32

Musical score for measures 270-280. The first staff includes a *II* marking. The second staff includes a *II* marking. The third staff includes a *ff* dynamic and a *V* marking. Measure numbers 270 and II are indicated.

Poco più agitato (♩ = 152)

Musical score for measures 280-290. The first staff includes a *ff* dynamic and a *V* marking. The second staff includes a *stringa* marking. The third staff includes a *ritard.* marking. Measure numbers 280 and II are indicated.

34 Lento (♩ = 58-60)

Musical score for measures 290-300. The first staff includes a *p esp.* dynamic. The second staff includes a *ritard.* marking and a *calando* marking. The third staff includes a *Tempo I* marking and a *pp* dynamic. Measure numbers 290 and I are indicated.

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HAWKES POCKET SCORES

**BÉLA BARTÓK**  
**VIOLIN CONCERTO No. 1**  
Op. posth.

[ Concerto, violin (1907-8) ]

**BOOSEY & HAWKES**  
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## Orchestra

2 Flauti (Fl. II=Picc.)	2 Trombe in Sib
2 Oboi	2 Tromboni
Corno Inglese	Tuba
2 Clarinetti in La (Cl. II=Cl. b. in La)	Timpani
2 Fagotti	Batteria
4 Corni in Fa	2 Arpe
	Archi

Duration: 21 minutes

Béla Bartók wrote his first violin concerto between the 1st July 1907 and the 5th February 1908 for the Hungarian violinist Stefi Geyer to whom he gave the manuscript. It was only after her death that the work became available. It was first performed on the 30th May 1958 in Basle, with Hans-Heinz Schneeberger as soloist, Paul Sacher conducting.



Béla Bartók schrieb sein erstes Violinkonzert zwischen dem 1. Juli 1907 und 5. Februar 1908 für die ungarische Geigerin Stefi Geyer, der er das Manuskript schenkte. Erst nach Stefi Geyers Tod kam das Werk zum Vorschein und wurde im Rahmen des Bartókfestes in Basel am 30. Mai 1958 mit Hans-Heinz Schneeberger als Solisten unter der Leitung Paul Sachers uraufgeführt.



Béla Bartók composa son premier concerto pour violon entre le 1er juillet 1907 et le 5 février 1908 pour la violoniste hongroise Stefi Geyer à qui il donna le manuscrit. Ce fut seulement après la mort de Stefi Geyer que l'oeuvre devint accessible et elle fut créée le 30 mai à Bâle sous la direction de Paul Sacher avec Hans-Heinz Schneeberger comme soliste.

Dedicated to Steffi Geyer

## VIOLIN CONCERTO Nº 1

BÉLA BARTÓK  
(Op. posth.)

I

Andante sostenuto (♩ : 72-76)

Flauti I, II  
(II anche Flauto)

Oboi I, II

Corno Inglese

Clarinetti I, II  
in La  
(II anche Cl. Basso)

Fagotti I, II

I, II  
Corni in Fa  
III, IV

Trombe I, II  
in Sib

Tromboni I, II  
& Tuba

Timpani

Batteria

Arpe I, II

Violino Solo

Violini I

Violini II

Viola

Violoncelli

Contrabbassi

VI. Solo *poco f* *p* *pp*

VI.I *pp* *19 leggiero*

VI. Solo *sempre pp*

VI.I *19 leggiero*

VI. Solo *1* *poco cresc.* *p*

VI.I *19 leggiero* *pp* *poco cresc.*

VI. Solo *19 leggiero* *p*

VI.I *19 leggiero* *p* *19 leggiero* *p*

VI.II *p*

VI. Solo *cresc.* *f* *dim.* *pp*

VI.I *19 leggiero* *cresc.* *f* *dim.* *pp*

VI.II *19 leggiero* *cresc.* *f* *dim.* *pp*

VI.I *pp*

VI. Solo *19 leggiero*

VI.I *19 leggiero*

VI.II *19 leggiero* *pp*

VI.I *ritenuto* *2 a tempo*

Ob.I *pp*

Cl. I. *pp*

Cl. basso in La *pp*

Fag. I *pp*

VI. Solo *ritenuto* *2 a tempo* *pp* *cresc.*

VI.I *19 leggiero* *pp* *Tutti divisi* *poco cresc.*

VI.II *19 leggiero* *pp* *Tutti divisi* *poco cresc.*

VI.II *19 leggiero* *pp* *Tutti divisi* *poco cresc.*

Vio. *pp* *poco cresc.*







poco rit. Tempo I

Fl. I, II  
Ob. I, II  
Cl. I, II  
in La  
Fag. I, II  
III  
Cor. I, II  
in Fa  
III, IV  
Tr. I, II  
in Sib  
Trb. I, II  
Tuba  
Trio.

poco rit. Tempo I

Vi. Solo  
VI. I  
VI. II  
Vic.  
Vc.  
Cb.

Fl. I, II  
Ob. I, II  
Cl. I, II  
in La  
Cor. I, II  
in Fa  
Trio.  
Arpa I  
Arpa II

VI. Solo  
VI. I  
VI. II  
Vio.  
Vc.  
Cb.





Ob. I, II  
Cor. I  
in Fa  
Vi. Solo  
Vi. II  
Vie.  
Vo.  
Cb.

9

*poco sf* *poco sf* *pizz. div.* *unif. arco*  
*pizz. div.* *unif. arco*  
*arco* *pp*  
*pp* *arco* *pp*

Vi. Solo  
Vi. I  
Vi. II  
Vie.  
Vo.  
Cb.

*cresc.* *arco*  
*cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

Vi. Solo  
Vi. I  
Vi. II  
Vie.  
Vo.  
Cb.

*f* *dim.* *mf dim.* *mf dim.* *mf dim.* *mf dim.*

Fl. I, II  
Ob. I, II  
Cl. I, II  
in La  
Fag. I, II

*rit. molto* *a tempo*

6

Cor. I, II  
in Fa  
Vi. Solo

*rit. molto* *a tempo*  
*dim.* *mf* *cresc.*

Vi. I  
Vi. II  
Vie.  
Vo.  
Cb.

*div.* *unif.*

poco rit. a tempo

10

Fl. I, II  
Ob. I, II  
Cl. I, II in La  
Fag. I, II  
Cor. I, II in Fa  
Tr. I, II in Sib  
Timp.  
VI. Solo  
VI. I  
VI. II  
Vio.  
Vo.  
Cb.

Fl. I, II  
Ob. I, II  
Cl. I, II in La  
Fag. I, II  
VI. Solo  
VI. I  
VI. II  
Vio.  
Vo.  
Ob.  
VI. I, II  
Ob. I, II  
Cl. I, II in La  
Fag. I, II  
VI. Solo  
VI. II  
Vio.  
Vo.  
Cb.

Fl. I, II  
 Ob. I, II  
 Cl. I, II  
 in La  
 Fag. I, II  
 Vi. Solo  
 Vi. II  
 Vie.  
 Vo.  
 Co.

Fl. I, II  
 Ob. I, II  
 Cl. I, II  
 in La  
 Fag. I, II  
 Cor. I, II  
 in Fa  
 Timp.  
 Vi. Solo  
 Vi. I  
 VI. II  
 Vin.  
 Vc.  
 Co.

Fl. I, II  
 Ob. I, II  
 Cl. I, II  
 in La  
 Fag. I, II  
 I, II  
 Cor  
 in Fa  
 III, IV  
 Tr. I, II  
 in Sib  
 Timp.

VI. Solo  
 VI. I  
 VI. II  
 Vie.  
 Vo.  
 Co.



rit. - - - a tempo  
(♩ = 88-92)

Fl. I & II

Cl. I  
in La

Cor. I  
in Fa

Arpa I

Arpa II

Vi. Solo

rit. - - - a tempo  
(♩ = 88-92)

Vi. I

Vi. II

Vla.

Vo.

Cb.

Fl. I & II

Ob. I

Cl. I

Cl. I  
in La

Cor. I & II  
in Fa

Arpa I

Vcllo II

Vi. Solo

Vi. I

Vi. II

Vla.

Vc.

Cb.



poco rit. [15] a tempo (♩ = 78)

Ob. I, II  
Cl. I, II in La  
Fag. I, II  
I, II Cor. in Fa  
III, IV  
Tr. I, II in Sib  
Vi. Solo  
Vi. I  
Vi. II  
Vio.  
Vo.  
Cb.

poco a poco ritardando

Fl. I, II  
Ob. I, II  
Cl. I, II in La  
Fag. I, II  
I, II Cor. in Fa  
III, IV  
Tr. I, II in Sib  
Vi. Solo  
Vi. I  
Vi. II  
Vio.  
Vo.  
Cb.





Ob. I, II

Cl. I, II  
in E<sub>b</sub>

Fag. I, II

I, II  
Cor.  
in F<sub>b</sub>

III, IV

Tr. I, II  
in B $\flat$

Timp.

18

VI. Solo

VI. I

VI. II

Vie. div.

Vo.

Cb.

Tr. I

Ob. I, II

Cl. I, II  
in E<sub>b</sub>

Fag. I, II

VI. Solo

VI. I

VI. II

Vie.

Vo.

Cb.

18

VI. I, II

Ob. I, II

Cl. I, II  
in E<sub>b</sub>

Fag. I, II

VI. Solo

VI. I

VI. II

Vie.

Vo.

Cb.

*p* (*poco marcato*)

*p* (*poco marcato*)

*p* (*poco marcato*)

*div.*

*div.*

*cresc.*

*cresc.*

*cresc.*

*un.*

*un.*

*cresc.*

Fl. I, II  
Ob. I, II  
Cl. I, II  
in La  
Fag. I, II  
Cor. I, II  
in Fa  
Vi. Solo  
Vi. I  
Vi. II  
Vio.  
Vo.  
Cb.

19  
Flcc.  
Fl. I  
Cl. I, II  
in La  
Fag. I, II  
Cor. I, II  
in Fa  
Vi. Solo  
Vi. I  
Vi. II  
Vio.

*gestopft*

(div. in 4.) *pizz.*

(div. in 4.) *pizz.*

(div. in 4.) *pizz.*

Flcc.  
Fl. I  
Ob. II  
Cl. I, II  
in La  
Fag. I, II  
Cor. I, II  
in Fa  
Vi. Solo  
Vi. I  
Vi. II  
Vio.  
Vo.

*p*

*p*

*div.*

20

Picc.

Fl. I

Ob. II

C. I.

Cl. I, II  
in La

Fag. I, II

Cor. I, II  
in Fa

VI. Solo

VI. I

VI. II

Vcllo.

Vc.

*dim.*

*div. pizz.*

*unis. arco*

*p muta in Fl. II*

Picc.

I

Ob.

II

21

I

Ob.

II

VI. Solo

*dim.*

*dim.*

*dim.*

I

Ob.

II

VI. Solo

22

Fl. I, II

I

Ob.

II

Cl. I  
in La

I, II

Cor.  
in Fa

III, IV

*offen*

Arpa I

Arpa II

*p*

22

VI. Solo

VI. I

VI. II

Vcllo.

Vc.

Cb.

*molto*

*pp*

*pp*

*pp*

*pp*

*pp*

Ob. I, II  
 Cl. I  
 Cl. I, II  
 in La  
 I, II  
 Cor.  
 in Fa  
 III  
 Arpa I  
 Arpa II  
 VI. Solo  
 poco *e* poco *molto* *molto*  
 VI. I  
 VI. II  
 Vio.  
 Vo.  
 Co.

23  
 Fl. I, II  
 Ob. I  
 Cl. I  
 in La  
 Cor. I  
 in Fa  
 23  
 VI. Solo  
 VI. I  
 VI. II  
 Vio.  
 Vo.  
 Co.  
 Fl. I, II  
 Ob. I  
 Cl. I  
 in La  
 Cor. I, II  
 in Fa  
 VI. Solo  
 VI. I  
 VI. II  
 Vio.  
 Vo.  
 Co.

24 Tempo I (♩ = 120)

Fl. I, II  
 Ob. I, II  
 Cl. I, II  
 in La  
 Fag. I, II  
 Cor. I, II  
 Tr. I, II  
 in Sib

24 Tempo I (♩ = 120)

Vi. Solo  
 VI. I  
 VI. II  
 Vio.  
 Vc.  
 Cb.

poco agitato

Fl. I, II  
 Ob. I, II  
 Cl. I, II  
 in La  
 Fag. I, II

poco agitato

VI. Solo  
 VI. I  
 VI. II  
 Vio.  
 Vc.  
 Cb.

poco a poco più stringendo

Fl. I, II  
 Ob. I, II  
 Cl. in La  
 II  
 Fag. I, II

poco a poco più stringendo

VI. Solo  
 VI. I  
 VI. II  
 Vio.

(♩ = 108)

VI. Solo  
 VI. I  
 VI. II  
 Vio.  
 Vc.  
 Cb.

ritarad. al **25** Tempo I (♩ = 120)

Fl. I. II  
Ob. I. II  
Cl. I. II  
in La  
Fag. I. II  
I. II  
Cor.  
in Fa  
III. IV  
Tr. I. II  
in Sib  
Trb. I. II  
Tuba  
Timp.  
ritarad. al **25** Tempo I (♩ = 120)  
Vi. Solo  
VI. I  
VI. I  
Vle.  
div.  
Vc.  
Cb.

poco rit. Vivo (♩ = 132)

Fl. I. II  
Ob. I. II  
Cl. I. II  
in La  
Fag. I. II  
I. II  
Cor.  
in Fa  
III. IV  
Tr. I. II  
in Sib  
Trb. I. II  
Tuba  
Timp.  
Gr. Cassa  
poco rit. Vivo (♩ = 132)  
VI. I  
VI. II  
Vle.  
univ.  
Vc.  
Cb.

Fl. I, II  
 Ob. I, II  
 Cl. I, II  
 in La  
 Fag. I, II  
 I, II  
 Cor.  
 in Fa  
 III, IV  
 Tr. I, II  
 in Sib  
 Trb. I, II  
 Tuba  
 Gr. Cassa  
 VI. I  
 VI. II  
 Vio.  
 Vo.  
 Cb.

Fl. I, II  
 Ob. I, II  
 Cl. I, II  
 in La  
 Fag. I, II  
 I, II  
 Cor.  
 in Fa  
 III, IV  
 Tr. I, II  
 in Sib  
 Trb. I, II  
 Tuba  
 VI. I  
 VI. II  
 Vio.  
 Vo.  
 Cb.

Fl. I, II  
Ob. I, II  
Cl. I, II  
in La  
Fag. I, II  
I, II  
Cor.  
in Fa  
III, IV  
Tr. I, II  
in Sib  
Trb. I, II  
Tuba  
VI. I  
VI. II  
Vio.  
Vo.  
Cb.

27  
senza rit.  
Fl. I, II  
Ob. I, II  
Cl. I, II  
in La  
Fag. I, II  
I, II  
Cor.  
in Fa  
III, IV  
Tr. I, II  
in Sib  
Trb. I, II  
Tuba  
VI. I  
VI. II  
Vio.  
Vo.  
Cb.

ritard molto **28** Molto sostenuto (♩. 60-66)

Fl. I, II

Cor. I, II in Fa

Arpa I

Vi. Solo *p molto depr.*

Vi.

Vi. II

Arpa I

Vi. Solo *poco meno p*

Vi.

Vo. div. *con sord. ppp*

Cl. I in La *p b2 depr.*

Vi. Solo *creas. con sord. molto*

Vi. I *con sord. ppp*

Vi. II *ppp*

Vi.

Vo. div.

Cb.

Cl. I in La

Cor. I in Fa *p espr.*

Vi. Solo *pp*

Vi. I

Vi. II

Vi.

Vo. *non div.*

Cb.

Fl. I *p*

Cor. I in Fa

Arpa I

Vi. Solo

Vi. I

Vi. II

Vi.

Vo.

Cb.

ritard. 29 poco agitato (♩ = 76)

Fl. I, II *ppp*

Cl. I in La

Cor. I in Fa *ppp*

Arpa I

Arpa II *f assai*

Vi. Solo ritard. 29 poco agitato (♩ = 76) *f*

Vi. I *ppp* senza sord.

Vi. II *ppp* senza sord.

Vio. *ppp* senza sord.

Va. *ppp* senza sord.

Co. *ppp*

ritard. al ♩ = 54

Fl. I, II *cresc. molto* *sf*

Ob. I, II *mf cresc.* *sf* *p*

Cl. I, II in La *mf cresc.* *sf* *p*

Fag. I, II *mf cresc.* *sf* *p*

I, II Cor. in Fa *mf* *sf* *p*

III, IV *mf* *sf* *p*

Tr. I, II in Sib *f* *p*

Arpa II *sf*

Vi. Solo ritard. al ♩ = 54 *sf* *mf*

Vi. I *div.* *sf* *an.* *p*

Vi. II *div.* *sf* *p*

Vio. *div.* *sf* *p*

Va. *sf* *p*

Co. *sf* *p*

Ob. *sf* *p*



Flg. I. II  
 Cor. I. II III  
 in Fa  
 Timp.  
 Vl. Solo  
 VI. I  
 VI. II  
 Vio.  
 Vo.  
 Cb.

*cresc.*  
*unio.* *non f.*  
*div.* *unio.* *non f.*  
*non f.* *non f.* *non f.*

Fl. I. II  
 Ob. I. II  
 Cl. I. II  
 in La  
 Fag. I. II  
 I. II  
 Cor.  
 in Fa  
 III  
 Timp.  
 Vl. Solo  
 VI. I  
 VI. II  
 Vio.  
 Vo.  
 Cb.

32  
 Fl. I. II  
 Ob. I. II  
 Cl. I  
 in La  
 Fag. I. II  
 I. II  
 Cor.  
 in Fa  
 III  
 Timp.

*mf* *mf* *mf*  
*con sord.* *mf*

32  
 Vl. Solo  
 VI. I  
 VI. II  
 Vio.  
 Vo.  
 Cb.

*mf* *mf* *mf* *mf* *mf* *mf*  
*piss.* *mf* *piss.* *mf*

33 Poco più agitato (♩ = 152)

Fl. I, II  
Ob. I, II  
Cl. I, II in La  
Fag. I, II  
I. II  
Cor. in Fa  
III  
Tr. I, II in Sib  
Timp.

Molto

33 Poco più agitato (♩ = 152)

Vi. Solo  
VI. I  
VI. II  
Vie.  
Vo.  
Cb.

ff

Fl. II muta in Picc.

Fl. I, II  
Ob. I, II  
Cl. I, II in La  
Fag. I, II  
I. II  
Cor. in Fa  
III  
Tr. I, II in Sib  
Timp.

stringendo

Vi. Solo  
VI. I  
VI. II  
Vie.  
Vo.  
Cb.

p

ritard. e dim.

Vi. Solo

33 Poco più agitato (♩ = 152)

Fl. I, II  
Ob. I, II  
Cl. I, II in La  
Fag. I, II  
I, II  
Cor. in Fa  
III  
Tr. I, II in Sib  
Timp.

Molto

33 Poco più agitato (♩ = 152)

Vi. Solo  
VI. I  
VI. II  
Vie.  
Vo.  
Cb.

ff

Fl. II muta in Picco.

Fl. I, II  
Ob. I, II  
Cl. I, II in La  
Fag. I, II  
I, II  
Cor. in Fa  
III  
Tr. I, II in Sib  
Timp.

stringendo

VI. Solo  
VI. I  
VI. II  
Vie.  
Vo.  
Cb.

p

ritard. e dim.

VI. Solo

34 Lento (♩ = 68-80) ritard.

C. I. *pp*

Cl. I. II in La *pp*

Cor. I in Fa *senza sord. pp espr.*

Arpa I *pp*

Arpa II *pp*

Vi. Solo *p espr.* *calando*

Vi. I *con sord. div. pp*

Vi. II *con sord. div. pp*

Vio. *con sord. pp*

Vo. *con sord. pp*

Cb. *con sord. pp*

Tempo I

Picc.

Fl. I

Ob. II

C. I.

Cl. II in La

Fag. I II

I. II Cor. in Fa

III. IV *senza sord.*

Tr. I. II in Sib

Trb. I. II

Tuba

Timp.

Arpa I

Arpa II

Tempo I

Vi. Solo *pp*

Vi. I *senza sord.*

Vi. II *senza sord.*

Vio. *senza sord.*

Vo. *senza sord.*

Cb. *senza sord.*



**Б. БАРТОК**  
**B. BARTOK**

**КОНЦЕРТ**  
**CONCERTO**  
**№ 1**

**ДЛЯ СКРИПКИ С ОРКЕСТРОМ**  
**FOR VIOLIN AND ORCHESTRA**

**Партия скрипки**  
**Violin part**

**ИЗДАТЕЛЬСТВО «МУЗЫКА»**  
**STATE PUBLISHERS "MUSIC"**  
**Москва 1982 Moscow**





# Скрипка

Violin score for the first section. The music is written on a single staff in treble clef. It features a series of eighth and sixteenth notes with various fingerings (1-4) and bowings (V). Dynamic markings include *pp* and *pp espress.*. Performance instructions include *sempre pp* and *sempre sostenuto*. The section concludes with an *Attaca* marking.

## II

Allegro giocoso (♩ = 120-132)

Violin score for the second section, marked *Allegro giocoso* with a tempo of 120-132. The music is written on a single staff in treble clef. It features a series of eighth and sixteenth notes with various fingerings (1-4) and bowings (V). Dynamic markings include *f*, *sf*, *mf*, *p*, and *ff*. Performance instructions include *cresc.*. The section concludes with a *ff* marking.

# Скрипка

non rit.

2 1 2 0 4 1 2 *mf* III IV *poco sf*

1 2 4 5 *poco sf* 9 *poco sf* 5

5 *cresc.* 5 5 5 5

5 3 4 2 1 *f dim.* v

1 1 *dim.*

2 1 4 3 1 *rit. molto* *a tempo* *dim.* v

2 *ff* *sf* *poco rit.* *a tempo*

10 *p* *f* *f* IV *sf*

4 1 1 2 3 4 2 1 3 2 3 4

# Скрипка



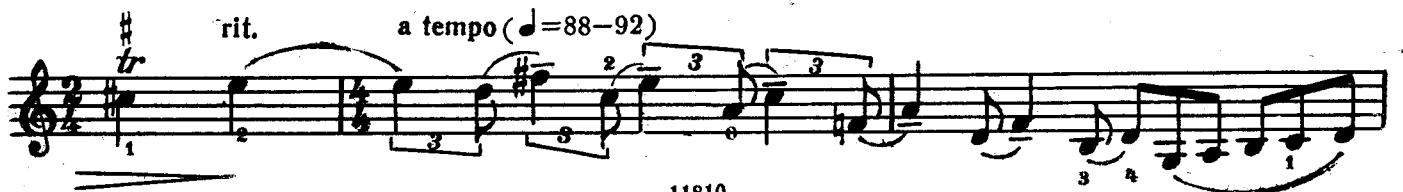
**11**



Meno allegro e rubato (♩=100)



**13**







# Скрипка

18

sf sf sf sf

f p *cresc.* mf

*molto*

19

sf

1 20 4

21

p mf



# Скрипка

*f* *poco agitato*

*poco a poco string.*

(♩=168)

*rit.* **25** *Tempo I* (♩=120) *poco rit.*

*sf sf sf*

*Vivo* (♩=132)

5 **26** 6 **27** 1 Str. W.W. 2

*rit. molto* **28** *Molto sostenuto* (♩=60-69)

*P molto espress.* 3

# Скрипка

*poco meno p* *molto*

*poco a poco cresc.*

*molto cresc.*

*pp*

*rit.* **29** *poco agitato* (♩=76) *f*

# Скрипка

rit. (♩ = 54) ff II

rit. calando ff mf

p

30 sf

pp

31 mf

f

f

f

32 f

Poco vivo (♩ = 120)  
Tempo I (♩ = 132)  
Fl.

