

HPS 81

BÉLA BARTÓK
VIOLIN CONCERTO NO 2

BOOSEY & HAWKES

Boosey & Hawkes Music Publishers Ltd
www.boosey.com

Instrumentation

2 Flutes (2nd doubling Piccolo)
2 Oboes (2nd doubling Cor anglais)
2 Clarinets in B \flat and A (2nd doubling Bass Clarinet)
2 Bassoons (2nd doubling Contrabassoon)
4 Horns in F
2 Trumpets in C
2 Tenor Trombones
Bass Trombone
Timpani
*Percussion (2)
Celesta
Harp
Strings

* triangle, side drums I & II, bass drum,
cymbals I & II, tam-tam

Note. In the cymbal part *col legno* means: with a wooden drum stick
a2 means: two cymbals clashed

Duration: 32 minutes

Performance materials available on hire

On sale:

Solo violin & piano reduction

(ISMN 979-0-060-01140-5, ISBN 978-0-85162-878-3)

Full score (ISMN 979-0-060-01138-2, ISBN 978-0-85162-877-6)

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To my dear friend Zoltán Székely

VIOLIN CONCERTO no 2

I

BÉLA BARTÓK
(1881-1945)

Allegro non troppo, ♩ = 100

Flutes I, II

Oboes I, II

Clarinets I, II
in A

Bassoons I, II

I, III
Horns in F

II, IV

Trumpets I, II
in C

Trombones
I, II, III

Timpani

Percussion

Celesta

Harp

Allegro non troppo, ♩ = 100

Solo Violin

Violins I

Violins II

Violas

Violoncellos

Double Basses

pp

pizz.

p

pizz.

p

pizz.

p

11

Cfts. I, II in A

Bsn. I

Hn. I in F

Timp.

Harp

S. Vln.

Vlns. I

Vlns. II

Vis.

Vcs.

D. Bs.

p

f

arco div.

unla.

arco

p

arco

p

15

Obs. I, II

Cfts. I, II in A

Bsns. I, II

Timp.

Harp

S. Vln.

Vlns. I

Vlns. II

Vis.

Vcs.

D. Bs.

p

mp

mp

13

15

9

poco allarg.

Fl. I

Obs. I, II

Clts. I, II in A

Bsns. I, II

Timp.

Harp

S. Vln.

Vlns. I

Vlns. II

Vls.

Vca.

D. Bs.

p

a 2

10

pizz.

arco

51"

22

a tempo (mosso), ♩ = 112 - 108

S. Vln.

Vlns. I

Vlns. II

Vls.

Vca.

D. Bs.

piuf

p

28

Ob. I

Clts. I, II
in Bb

S. Vla.
non troppo f, espr.

Vis.

Vcs.

D. Bs.

31

Fl. I.

Ob. I

Clts. I, II
in Bb

I, III
Horn in F

II

S. Vla.

Vis.

Vcs.

D. Bs.

con sord.
ppp
con sord.
ppp

31

S. Vla.

Vis.

Vcs.

D. Bs.

f
sempre pp
p
p

accelerando

Fl. I
Cl. I in Bb
I, III
Hns. in F
II
S. Vln.
Vins. I
Vins. II
Vis.
Vcs.
D. Bs.

ca. ♩ = 132
(con sord.)

36

I, III
Hns. in F
II, IV
S. Vln.
Vins. II
Vis.
Vcs.
D. Bs.

(p)

rallent..

Fl. I

O's. I, II

Clts. I, II
in A

Bsns. I, II

S. Vin.

Vins. I

Vls.

Vcs.

D. Bs.

43

- allarg. Quasi tempo I, ♩=108-100

Fts. I, II

Obs. I, II

Cl. I
in A

B. Cl.
in A

Bsns. I, II

I, III
Hns. in F

II, IV

Timp.

43

S. Vin.

Vins. I

Vins. II

Vls.

Vcs.

D. Bs.

40"

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flts. I, II**: Flute I and II staves.
- Obs. I, II**: Oboe I and II staves.
- Cl. I in A**: Clarinet I in A staff.
- B. Cl in A**: Bass Clarinet in A staff.
- Bsns. I, II**: Bassoon I and II staves.
- Hns. in F**: Horns in F, with I, III and II, IV sub-staves.
- Trpts. I, II in C**: Trumpets I and II in C staff.
- Trbs. I, II**: Trombones I and II staves.
- Timp.**: Timpani staff.
- Vins. I**: Violin I staff.
- Vins. II**: Violin II staff.
- Vis.**: Viola staff.
- Vcs.**: Cello staff.
- D. Bs.**: Double Bass staff.

The score includes various musical notations such as clefs, key signatures (one sharp), time signatures, and dynamic markings like *f* (forte) and *a 2* (second octave).

51 Tranquillo, ♩ = ca. 94

56 rallent. - Risoluto, ♩ = 120

Cl. I in A

B. Cl. in A

Bsn. I

Hn. I in F con sord.

Timp. *p*

Harp *p* *perdendo* *pp gisa.* *mf*

51 Tranquillo, ♩ = ca. 94

56 rallent. - Risoluto, ♩ = 120 *smorz.* *f marc.*

S. Vin. *p*

Vin. I *pp sub.* *perdendo* *p*

Vin. II *pp sub.* *perdendo* *p*

Vls. *pp sub.* *perdendo* *p*

Vcs. *pp sub.* *perdendo* *p*

D. Bs. *pp sub.* *perdendo* *p*

33

Fl. I
Cl. I in A
B. Cl in A
Bsu. I
Timp.
Harp
S. Vla.
Vln. I
Vln. II
Vis.
Vcs.
D. Bs.

pp
pp — *mf*
pp — *mf*
pp — *mf*
pp
pp — *mf*
pp
pizz.
pizz.
p

Detailed description: This is a page of a musical score, page 9, for a symphony or concert suite. The score is arranged in a standard orchestral format with staves for Flute I, Clarinet I in A, Bassoon I, Timpani, Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature is one sharp (F#), and the time signature is 4/4. The music is in a major mode. The score shows a transition from piano (*pp*) to mezzo-forte (*mf*) dynamics. The Flute I part has a melodic line starting in the second measure. The Clarinet I and Bassoon I parts have a similar melodic line. The Harp part has a chordal accompaniment. The Violoncello part has a pizzicato line starting in the second measure. The Double Bass part has a bass line starting in the second measure. The Violin I and II parts are mostly silent in this section. The Viola part has a pizzicato line starting in the second measure. The S. Vla. part has a melodic line starting in the second measure. The Timpani part has a single drum hit in the second measure.

Flts. I, II *mf*
 Clts. in A I *f* *p* *mf* *p*
 Clts. in A II
 Bsns. I, II
 Hrn. I, II in F *con sord.* *pp* *mf* *p* (*con sord.*)
 Harp *pp* *mf*
 S.Vln. *pp* *mf*
 Vlns. I *pizz.* *p* *arco* *pizz.*
 Vlns. II *pizz.* *p* *arco*
 Vla. *arco*
 Vcs. *arco* *pizz.* *arco*

62

62

Fl. I *p*
 Clts. in A I *pp*
 Clts. in A II *pp* (*con sord.*) *p*
 Hrn. I in F *pp* (*con sord.*) *p*
 S.Vln. *pp* *mf*
 Vlns. I *p*
 Vlns. II *p*
 Vla. *pizz.*
 Vcs. *pizz.*

67

FL. I

Ob. I

Clts. I, II
in A

Bsns. I, II
p, marc.

Harp

S. Vin.

Vlns. I

Vlns. II

Vla.

Vcs.

pp gliss.

div. arco sul pont.

pp

ord. 5

sul pont.

ord. 5

FL. I

Clts. I, II
in A

Hns. I, II
in F
(con sord.)
pp

Harp

S. Vin.

Vlns. I

Vlns. II

Vla.

Vcs.

D. Bs.

pp

arco

pp

pp

(ord.)

pp

pp

pizz.

p

ritard. al Calmo, ♩ = ca.90

73

Cts. I, II in A

Hns. I, II in F (con sord.)

Timp. (senza sord.) *pp*

Harp *mf* *p*

S.Vln. *mf* *dim.* *ritard.* *p*

Vins. I *ritard.* *al Calmo, ♩ = ca.90* **73**

Vins. II

Vis. *mf* *pizz.* *arco* *pp*

Vcs. *mf* *non div.* *div.* *pp*

D.Bs. *mf* *gliss.* *pp*

Cl. I in A

I, II Hns. in F

IV

Harp *f* *ord.* *p* *pp*

S.Vln.

Vins. I *ppp*

Vins. II *ppp*

Vis. *ppp*

Vcs. *ppp*

D.Bs. *ppp*

79 *ppp* *Sempre* 85 13

Flts. I, II
Cl. I in A
Hns. II, IV in F
Harp
S. Vla.
Vins. I
Vins. II
Vis.
Vcs.
D. Bs.

près de la table
f *mf* *p*
ord.
mp *p* *ppp*
pizz. *arco*
pp *arco*
pp

più lento *p* *pp* *rallent.* *molto*

Flts. I, II
Ob. I
Clts. I, II in A
I, III Hns. in F
S. Vla.
Vins. I
Vins. II
Vis.
Vcs.
D. Bs.

p, espr. *p, espr.* *con sord.* *con sord.* *pp* *pp*
pp *pp*
pp *pp*
p *p* *p* *pp* *pp*
pp *pizz.* *pp*

più lento *p* *pp* *rallent.* *molto*

58"

Vivace, ♩ = ca. 182 [92]

Flco. *f*
 Fl. I *f*
 Obs. I, II *f*
 Clts. I, II in A *f*
 I, III *f* senza sord.
 Hns. in F II *f* senza sord.
 Trpts. I, II in C *f* a 2
 I, II *f*
 Trbs. III *f*
 S. Vla. *f*
 Vla. I *f*
 Vla. II *f*
 Vis. *f*
 Voc. *f*

Picc.

Fl. I

Obs. I, II

Clts. I, II in A

Bsn. I

Hns. I, III in F

Trpts. I, II in C

I, II

Trbs. III

S. Vin.

Vin. I

Vin. II

Vls.

Vcs.

Harp

S. Vin.

Vin. II

Vls.

Vcs.

D. Bs.

IV - - - - - i

5

6

pizz.

p

pizz.

p

pizz.

p

pizz.

p

agitato

100

ppp

arco

arco

arco

p

tornando al Risoluto, $\text{♩} = 120$

Musical score for the first system, measures 100-105. The score includes staves for Oboes I, II; Clarinets I, II in A; Bassoons I, II; Horns in F (I, III and II); Harp; Violins I and II; Viola; Violoncello; and Double Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked $\text{♩} = 120$. The first measure (100) is marked *p*. The second measure (101) is marked *ppp*. The third measure (102) is marked *pp*. The fourth measure (103) is marked *pp* and includes the instruction *con sord.*. The fifth measure (104) is marked *p*. The sixth measure (105) is marked *ff* and includes the instruction *tornando al Risoluto*. The Harp part features a rhythmic pattern of eighth notes. The Violins I and II parts feature a melodic line with *pizz.* and *arco* markings.

Musical score for the second system, measures 105-110. The score includes staves for Oboes I, II; Clarinet I in A; Bassoons I, II; Harp; Violins I and II; Viola; Violoncello; and Double Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked $\text{♩} = 120$. The first measure (105) is marked *p*. The second measure (106) is marked *mp*. The third measure (107) is marked *mf*. The fourth measure (108) is marked *cresc.*. The fifth measure (109) is marked *cresc.*. The sixth measure (110) is marked *cresc.*. The Harp part features a melodic line with *arco* markings. The Violins I and II parts feature a melodic line with *arco* markings.

Picc. *f*

Fl. I *ff* *f* *cresc.*

Obs. I, II *a 2* *ff* *f* *cresc.*

Clts. I, II in A *a 2* *ff* *f* *cresc.*

Bsns. I, II *a 2* *ff* *f* *cresc.*

I, III *a 2* *f*

Hns. in F *senza sord.* *a 2* *f*

II, IV *f*

I *f* *mf* *cresc.*

Trpts. in C *f* *mf* *cresc.*

II *f* *mf* *cresc.*

I *f* *cresc.*

Trbs. *f* *cresc.*

II, III *mf* *f* *cresc.*

S. D. *pp* *cresc.*

Vlns. I *f* *non div.*

Vlns. II *f*

Vla. *f*

Vcl. *f*

D. Bs. *f*

111

115

I
Fits.

II

Obs. I, II

Clts. I, II
in A

Bsns. I, II

I, III
Hns. in F

II, IV

Trpta. I, II
in C

I
Trbs.

II, III

Timp.

S. D.

Cym.

Harp

fff
f
p
con sord.
p, dolce
Flutter tongue
ff col legno

111

115

S. Vin.

Vins. I

Vins. II

Vis.

Vcs.

D. Bs.

f
p
pizz.
44

poco rallent. - - - - - a tempo

C. A.

Cl. I in Bb

Bsn. I

Timp.

Harp

127

poco rallent. - - - - - div. - - - - - a tempo

S. Vln.

Vins. I

Vins. II

Vls.

Vcs.

D. Bs.

poco rallent.

Ob. I

C. A.

B. Cl. in Bb

En. I in F

Harp

S. Vln.

Vls.

Vcs.

137

al Tempo I. (♩ = 100)

Molto tranquillo, ♩ = 94

Flts. I, II

Ob. I

C. A.

Cl. I in Bb

B. Cl. in Bb

I

III

Timp.

Harp

137

al Tempo I. (♩ = 100)

Molto tranquillo, ♩ = 94

S. Vln.

Vins. I

Vins. II

Vla.

Vcl.

D. Bs.

poco rit. . . . Tempo I. (♩ = 100) Molto tranqu.,
♩ = 94

Cl. I
in Bb

B. Cl.
in Bb

I, III
Hns. in F

II, IV

S. Vla.

Vlns. I

Vlns. II

Vla.

Vcs.

D. Bs.

con sord.
ppp
con sord.
ppp

poco rit. . . . Tempo I. (♩ = 100) Molto tranqu.,
♩ = 94

146

pp
div.
pp
pp
p
pp
p
pp
pp

più p

Fl. I

Clts. I, II
in Bb

I, III
Hns. in F

II, IV

Timp.

Harp

S. Vla.

Vla.

Vcs.

D. Bs.

pp

pp

p

pp

pp

pp

pizz.

154 *sempre più tranquillo*

Fits. I, II

Cits. I, II in B \flat

Hn. II in F

Trpts. I, II in C

S. Vln.

con sord.

ppp

154 *sempre più tranquillo*

Vla.

Vcs.

D. Bs.

div. sul pont.

ord.

div.

sul pont.

ppp

arco

ppp

160 *Vivace, ♩ = ca. 150*

Fits. I, II

Cl. I in B \flat

Hn. II in F

Trpts. I, II in C

160 *Vivace, ♩ = ca. 150*

S. Vln.

pp

f, risoluto

ord.

Vls.

ord.

Vcs.

D. Bs.

1' 50"

Flts. I, II
Obs. I, II
Clts. I, II in Bb
Bsns. I, II
Hrn. I, III in F
Hrn. II, IV
Trpt. I in C
Trb. III
S. Dr.
S. Vla.
Vlns. I

(con sord.)
senza sord. a 2
senza sord. a 2
sul pont.
f 0 .. 0

Ha. I in F
S. Vla.
Vlns.
Vcln.
D. Bs.

169
p, espr.
non troppo f
pp
pp
pp

En. I in F

S. Vln.

Vln.

Vcs.

D. Bs.

non div.

non div.

III

C.A.

En. I in F

S. Vln.

Vlns. I

Vlns. II

Vln.

Vcs.

♩ = 140

p, dolce

(senza sord.) div.

ppp

con sord.

pp

175

U.A.

I

Hos. in F

IV

S. Vln.

Vlns. I

Vlns. II

Vln.

Vcs.

D. Bs.

p

pp

con sord.

(non div.)

con sord.

pp

pochiss. rit.

179 a tempo, ♩ = 140

184

Fts. I, II

Ob. I

C.A. Change to 2nd Oboe Ob. II

Cits. I, II in A

Bsns. I, II

I con sord.

II, III, IV (senza sord.)

S. Dr. p mp

179 a tempo, ♩ = 140

184

S. Vla. sul pont. p ord. ff sul pont. p

Vlins. I con sord. p

Vlins. II p

Vlns. p

Vcs. con sord. p

D. Bs. p

Flts. I, II

Obs. I, II

Clts. I, II
in A

Bsns. I, II

I, III
Hns. in F

II, IV

Trpts. I, II
in C

Trb. I

S. Dr.

S. Vla.

Vins. I

Vins. II

Vla.

Vcs.

D. Bs.

senza sord.

ord.

ff

f

mf

p

sfz

190

pochiss. rit.

Flts. I, II

Obs. I, II

Clts. I, II
In A

Bsns. I, II

I, III

Hns. in F

II, IV

S. Dr.

190

pochiss. rit.

S. Vln.

Vlns. I

Vlns. II

Vla.

Vcl.

D. Bs.

194

Meno vivo (*quasi subito*), $\text{♩} = 116$

Cts. I, II
in A

p

Cel.

pp

Harp

pp

194

Meno vivo (*quasi subito*), $\text{♩} = 116$

S. Vin.

p, con calore

div.

Vlas. I

ppp sub.

Vlas. II

sul pont.
punta d'arco

Vla.

ppp

Vcs.

pp

D. Bs.

pp

Cts. I, II
in A

Cel.

Harp

S. Vin.

Vlas. I

Vla.

Vcs.

D. Bs.

Ob. I
Cits. I, II
in A
Bsn. I
Cel.
Harp
S. Vin.
Vins. I
Vins. II
Vls.
Vcs.
D. Bs.

Ob. I
Bsn. I
Cel.
Harp
S. Vin.
Vins. I
Vins. II
Vls.
Vcs.
D. Bs.

200

Musical score for measures 199-203. The score includes parts for Fl. I, Cl. I in Bb, Bsns. I, II, Mns. I, II in F, Timp., Cel., Harp, S. Vin., Vins. I, Vins. II, Vla., Vca., and D. Bs. The music is in 4/4 time and features various dynamics such as *pp*, *mf*, and *p*. Performance instructions include *con sord.*, *senza sord.*, *pizz.*, and *arco*. A fermata is present over the first measure of the section.

204

Musical score for measures 204-208, starting with the tempo marking *Più mosso*, $\text{♩} = 132$. The score includes parts for Hn. II in F, Trbs. I, II, III, Vins. I, Vins. II, Vla., Vca., and D. Bs. The music is in 4/4 time and features dynamics such as *mf* and *p*. Performance instructions include *arco* and *senza sord. ord.*

209

Flts. I, II
Obs. I, II
Clts. I, II in A
Bsns. I, II
I, III Hns. in F
II, IV
I, II Trbns.
III
Timp.

209

Vlins. I
Vlins. II
Vla.
Vcs.
D. Bs.

Tempo I.
(*ma tranquillo*)

Flts. I, II

Obs. I, II

Clts. I, II
in A

Bsns. I, II

I, III
Hns. in F

II, IV

Trpts. I, II
in C

I
Trbs.

III

gliss.

Timp.

Harp

Tempo I.
(*ma tranquillo*)

213

S. Vin.

Vins. I

Vins. II

Vcs.

Vcs.

D. Ba.

div. in 3

pp

pp

pp

pp

div. pizz.

pp

42

sempre più tranquillo

allarg.

Fl. I
Ob. I
Clts. I, II in A
Bsns. I, II
Hns. I, II in F
Harp

sempre più tranquillo

allarg.

S. Vln.
Vins. II
Vls.
Vcs.
D. Bs.

220

Mosso, ♩ = 120

Fl. I
Cl. I in A
S. Vln.
Vins. II
Vls.
Vcs.
D. Bs.

Fl. I
 Obs. I, II
 Clts. I, II in A
 En. II in F
 Trpt. I in C
 S. Dr.
 S. Vla.
 Vln.
 Vcs.

ppp
 pp
 p
 cresc.
 senza corda
 ppp
 senza corda
 ppp
 pizz.

Picc.
 Flts. I, II
 Obs. I, II
 Clts. I, II in A
 I, III
 Hns. in F
 II, IV
 Trpts. I, II in C
 Trbs. I, II
 S. Dr.
 S. Vla.
 Vlns. I
 Vlns. II
 Vln.
 Vcs.

228
 233
 228
 233

2nd change to Picc.
 senza sord.
 senza sord.
 senza sord.
 arco

This musical score page features ten staves for various instruments and voices. The top five staves are for woodwinds: Flute I (Fl. I), Oboe I & II (Obs. I, II), Clarinet I & II in A (Clts. I, II in A), and Bassoon I & II (Bsns. I, II). The next three staves are for brass: Horns I, III in F (Hns. in F I, III) and Horns II, IV in F (Hns. in F II, IV), Trumpets I & II in C (Trpts. I, II in C), and Trombones I & II (Trbs. I, II). The bottom four staves are for strings and voice: Violin I (Vins. I), Violin II (Vins. II), Viola (Vis.), and Vocals (Vcs.). The score is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature. It includes various musical notations such as slurs, accents, and dynamic markings like *fff* and *f*. Some parts are marked with 'a 2'.

241 poco rall. Risoluto, $\text{♩} = 120-128$

Ob. I
 Clts. I, II in A
 Bsns. I, II
 I, III
 Ems. in F
 II, IV
 Trpt. I in C
 Trbs. I, II, III
 Timp.
 S. Dr.
 B. Dr.
 Harp

Detailed description: This block contains the first system of a musical score, measures 241-243. It includes staves for Oboe I, Clarinets I and II in A, Bassoons I and II, Flutes I, II, III and English Horns I, II, III and IV, Trumpets I in C, Trombones I, II, and III, Timpani, Snare Drum, Bass Drum, and Harp. The music is marked 'poco rall.' and 'Risoluto' with a tempo of quarter note = 120-128. Dynamics include *p*, *pp*, and *ppp*. Performance instructions include 'con sord.' and 'con sord. (II I)'. The Harp part features a complex arpeggiated texture.

241 poco rall. Risoluto, $\text{♩} = 120-128$

S. Vin.
 Vlns. I
 Vlns. II
 Vla.
 Vos.
 L. Bs.

Detailed description: This block contains the string section of the musical score for measures 241-243. It includes staves for Solo Violin, Violins I and II, Viola, Violoncello, and Double Bass. The music is marked 'poco rall.' and 'Risoluto' with a tempo of quarter note = 120-128. Dynamics include *p*. Performance instructions include 'pizz.' and 'pizz. arco II'. A rehearsal mark '1' 14''' is present at the end of the system.

252

S. Vin.
 Vlns. I
 Vlns. II
 Vla.
 Vos.
 L. Bs.

Detailed description: This block contains the string section of the musical score for measures 252-254. It includes staves for Solo Violin, Violins I and II, Viola, Violoncello, and Double Bass. The music is marked with dynamics *p*. Performance instructions include '(pizz.)', 'pizz.', and 'arco 5'. The Solo Violin part features a complex, fast-moving melodic line with triplets and sixteenth notes.

Calmo, ♩ = ca 100

Clts. I, II in A

Hr. II in F

S. Vln.

Vins. I

Vins. II

Vls.

Vcs.

D. Bs.

II

I

pp

con sord.

pp

p

pizz.

arco

div. arco

pp

pp

pp

pp

258

Risoluto, ♩ = 120-126

Fl. I

Cl. I in A

B. Cl. in Bb

Hr. II in F

Timp.

Calmo, ♩ = 84

pp

pp

pp

pp

258

Risoluto, ♩ = 120-126

S. Vln.

Vins. I

Vins. II

Vls.

Vcs.

D. Bs.

f

p

p

pizz.

p

p

p

p

pp

(non div.)

pp

267

Risoluto, $\text{♩} = 120-126$

Flts. I, II
Cl. I in A
B. Cl. in Bb
Hn. II in F
Timp.

III IV

Risoluto, $\text{♩} = 120-126$
(pizz.)

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

Fl. I
I
Clts. in A
II
S. Vin.
Vins. I
Vins. II
Vis.
Vcs.

mf, dim. - - - - *p*

275

Calmo, $\text{♩} = 94$ Più lento, $\text{♩} = 86$

Fits. I, II *ppp*

Ob. I *p, espr.*

C. A. *p, espr.*

Cits. I, II in A *pp*

Hns. I, II in F (con sord.) *pp* senza sord. *pp*

Cel. *ppp*

S. Vla. *p, dolce* *pp*

275

div. Calmo, $\text{♩} = 94$ Più lento, $\text{♩} = 86$

Vlns. I arco sul pont. *pp* ord. *ppp*

Vlns. II

Vls. arco *ppp*

Vcs. arco *pp* *ppp*

D. Bs. *pp* *ppp*

280

Vivace, $\text{♩} = \text{ca. } 132$

Flts. I, II
Obs. I, II
Cits. I, II in A
Bsn. I
D. Bsn.
Hns. in F I
II, IV
Trbs. I, II
III
Timp.
Harp

senza sord.
ff
gliss.
C, D \flat , E \flat , F \sharp , G \sharp , A \flat , B
C \sharp , D \flat , E, F, G \sharp , A \flat , B \flat

Detailed description: This section of the score covers measures 275 to 285. It includes parts for Flutes I & II, Oboes I & II, Clarinets I & II in A, Bassoon I, Double Bassoon, Horns in F (I, II, IV), Trumpets (I, II, III), Timpani, and Harp. The woodwinds and brass play a rhythmic pattern of eighth notes, often with slurs and accents. The harp part features glissandi and specific chordal textures. Dynamics include *ff* and *f*. The tempo is marked Vivace at approximately 132 beats per minute.

280

Vivace, $\text{♩} = \text{ca. } 132$

s. Vln.
Vlns. I
Vis.
Vcs.
D. Bs.

IV
ff
1' 16"

Detailed description: This section covers measures 285 to 295. It includes parts for Solo Violin, Violins I, Violas, Violas, Cellos, and Double Basses. The strings play a rhythmic pattern of eighth notes with slurs and accents. The Solo Violin part has a specific melodic line with slurs and accents. Dynamics include *ff*. The tempo is marked Vivace at approximately 132 beats per minute.

This musical score page contains the following parts and markings:

- Flts. I, II**: *ff* (first measure), *pp* (second measure)
- Obs. I, II**: *ff* (first measure)
- Cits. I, II in A**: *ff* (first measure)
- Bsn. I**: *ff* (first measure)
- D. Bsn.**: *ff* (first measure)
- I, III Hns. in F**: *ff* (first measure), *senza sord.* (first measure)
- II, IV**: *ff* (first measure)
- I, II Trbs.**: *ff* (first measure)
- III**: *ff* (first measure)
- Timp.**: *f* *6* (first measure)
- Trgl.**: *pp* (second measure)
- Cel.**: *pp* (second measure)
- Harp**: *p* (second measure), *C♯, D♯, E♯, F, G♯, A♯, B♯* (second measure)
- S. Vln.**: *f* (second measure)
- Vins. I**: *pp* (second measure), *div.* (second measure), *pizz.* (second measure)
- Vins. II**: *pp* (second measure), *div.* (second measure), *pizz.* (second measure)
- Vls.**: *ff* (first measure)
- Vcs.**: *ff* (first measure)
- D. Bs.**: *ff* (first measure)

sempre più agitato

Fl. I

Cl. I in A

Trgl.

Cel.

Harp

S. Vla.

Vins. I

Vins. II

sempre più agitato

290

tornando al Risoluto, $\text{♩} = 120$

S. Vla.

Vins. I

Vins. II

Vcl.

Vcs.

mf unis.

pp pizz.

arco

p

Obs. I, II

Cl. I in Bb

Bsns. I, II

Timp.

S. Vla.

Vins. I

Vins. II

Vcl.

Vcs.

D. B.

IV.....

pizz.

p

Più mosso, $\text{♩} = 140$

294

Woodwind and Brass section score. Instruments include Piccolo (Picc.), Flute I (Fl. I), Oboe I and II (Obs. I, II), Clarinet I and II in B-flat (Clts. I, II in B \flat), Bassoon I and II (Bsns. I, II), Horns I, III and II, IV in F (Hus. in F), Trumpets I and II in C (Trpts. I, II in C), Trombones I, II, and III (Trbs. I, II, III), and Timpani (Timp.). The score features complex rhythmic patterns with many sixteenth notes and rests. Dynamics include *f* (forte) and *mf* (mezzo-forte). Performance markings include *gliss.* (glissando) and *sempre sim.* (sempre sostenuto).

Più mosso, $\text{♩} = 140$

294

String section score. Instruments include Violin I (Vins. I), Violin II (Vins. II), Viola (Vis.), Violoncello (Vcs.), and Double Bass (D. Bs.). The score features complex rhythmic patterns with many sixteenth notes and rests. Dynamics include *f* (forte). Performance markings include *arco* (arco).

Flute I
Oboe I, II
Clarinets I, II in B \flat
Bassoons I, II
Trumpets I, II in C
Trumpets I, II in F
Trumpets III, IV in C
Trombones I, II, III
Timp.
Violins I
Violins II
Viola
Violoncello
Double Bass

299

S. Violin
Violins I
Violins II
Viola
Violoncello

pochiss. allarg. Tempo I., (tranquillo) 304

B. Cl. in Eb
Bsn. II
Ha. I in F
B. Dr.
Harp
S. Vln.
Vcs.

cou sord.
près de la table ord.
div.
sui pont.

pp, dolce
pp
ff *pp*
mf *pp*
fff *dim.* *p*
pp

41st

Cl. I in Bb
B. Cl. in Eb
Bsns. I, II
Ha. II in F
Timp.
B. Dr.
Harp
S. Vln.
Vcs.
D. Bs.

change to 2nd Cl. Cl. in Bb
div.
sui pont.

pp
pp, dolce
pp
pp, dolce
pp
pp
pp
pp
pp
pp

* † means a quarter tone higher; † a quarter tone lower
* † signifie un quart de ton plus haut; † un quart de ton plus bas

309

I
Citts. in B \flat

II

Hn. II
in F

Timp.

Harp

S. Vln.

ord.

Vis.

Vcs.

D. Bs.

S. Vln.

344

Vivace, $\text{♩} = \text{ca. } 150$

1st 45

350

Clt. I, II in A

Bsns. I, II

Hns. I, II in F

S. Vin.

mf (senza sord.) *senza sord.* *mp*

a 2

allarg. al

Obs. I, II

Clt. I, II in A

Bsns. I, II

S. Vin.

Vls.

Vcs.

mp

unis. pizz. *p*

unis. pizz. *p*

354

(quasi) Tempo I, ♩ - ca. 110

Obs. I, II

Clt. I, II in A

Bsns. I, II

Hn. I in F

Harp

S. Vin.

Vlns. I

Vlns. II

Vls.

Vcs.

D. Bs.

p, espr. C♯, D, E, F♯, G♯, A, B, *gliss.*

ff

p

arco

arco

p

360

Picc.
Fl. I
Ob. I
C. A.
Clts. I, II in A (mf, espr. a2) (p)
Bsns. I, II
I, III (f)
II, IV (f)
Trpt. I in C (mf)
S. Dr. (pp)
Harp (C#, D#, E, F#, G#, A#, B) (p) (f) (p) (D#)
S. Vin.
Vins. I (p) (mf) (f)
Vins. II (pp) (div.) (cresc.) (mf) (f)
Vls. (pp) (div.) (cresc.) (mf) (f)
Ves. (pp) (cresc.) (mf) (f)
D. Hs. (pp) (cresc.) (mf)

360

allarg. - - - molto , Vivace, ♩ = ca. 140

Picc.

Fl. I

Ob. I

C.A.

Clts. I, II
in A

Bsns. I, II

I, III
Hns. in F

II, IV

I
Trpts. in C

II

I
Trbs.

II, III

Timp.

S. Dr.

Harp

ff, *con sord.*, *pp*, *con sord.*

allarg. - - - molto , Vivace, ♩ = ca. 140

S. Vin.

Vins. I

Vins. II

Vcl.

Vcs.

D. Bs.

mf, *ff*, *gtiss.*, *pp*, *div. gtiss.*, *pp*

III
Hns. in F
II, IV
Harp
S. Vin.
Vins. II
Vis.
Vcs.
D. Bs.

div. gliss.
pp
gliss.
pp

368
Flts. I, II
Clts. I, II
in A
III
Hns. in F
II, IV
Timp.
Harp

p
p
pp
pp
p

368
S. Vin.
Vins. I
Vins. II
Vis.
Vcs.
D. Bs.

unif. pizz.
mf
unif. pizz.
mf
pizz.
mf
pizz. non div. I
mf
p
III
arco
arco
arco
arco

373

Ob. I

Cl. I
in A

I

Bsns.
II

Hns. I, II
in F

Timp.

S. Dr.

373

S. Vin.

Vins. I

Vins. II

Vis.

Vcs.

D. Bs.

* \circ indicates a strong *pizzicato* so that the string rebounds off the fingerboard

* \circ indique un ferme et vigoureux *pizzicato* faisant rebondir la corde sur la touche

* the note below the line to be played at the edge of the head

* la note sous la ligne sera exécutée au bord de la membrane

Fl. I. *p*

Ob. I

Clts. I, II
in A *p*

Bsn. I *p*

Hns. I, II
in F *p* con sord.

Timp.

S. Dr.

S. Vln. *harm.*

Vlns. I *div. o* *arco unis. p*

Vlns. II *arco unis. p*

Vis. *div. o* *arco unis. p*

Vcs. *arco p*

D. Bs. *arco p*

S. Vln. *poco rubato*

383

poco allarg... a tempo (♩ = 140)

Picc
 Fl. I
 Obs. I, II
 Clts. I, II in A
 Bsns. I, II
 I, III
 Hns. in F
 II, IV
 Trpts. I, II in C
 Timp.
 Cym.
 Harp

383

poco allarg... a tempo (♩ = 140)

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

127

Duration: ca. 12'16"