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Autore Béla BARTÓK (rev. Tibor Serly, ed. William Primrose)

Titolo Concerto

Organico Viola e orchestra

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Where (2) is shown this is an alternative fingering.



Edited by
WILLIAM PRIMROSE

CONCERTO

for Viola and Orchestra

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BÉLA BARTÓK
Prepared for publication by
TIBOR SERLY

Solo Viola

I

Moderato, $\text{♩} = 104$

mf

1 2 1 3 4 1 1 3 2

poco a poco

2

accel.

poco rubato

10

f

Precipitato

remain 5

a tempo, $\text{♩} = 100$

1 2 3 1 2 3 1

p

20

mf

1 2 3 4 5

f

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Solo Viola

1 4 b 1 1 b 2 1 2 0
II

mf

3 4 0 I 2 2 1 1 2 2 II 30 3 2

poco f

2 2 3 0 1 3 3 2 3 3

mp

2 0 2 3 0 1 3 3 2 1 2 3

mp

1 4 II 1 b 2 3 I 3 3 4

f sempre

1 2 3 3 II V V 2 0 0 1 4 1 0 4 1 4 0

f

1 3 V I 1 4 4 V 40 1 2 3 4 3 4

Poco meno mosso, ♩ = 88-84

1 4 1 4

mf

4 b b 3 1 1 4 1 4

f

Solo Viola

60 rit. rit. $\text{Poco meno mosso, } \text{♩} = 92$ II

Vla. mp (più dolce)

mf

mp

f poco rit. $\text{a tempo, } \text{♩} = 98$ 70 sub. p cresc.

poco allarg. f Tien. a tempo

f dim. p $\text{♩} = 100$ 80 mf

cresc. 90 $\text{Vlns. } \text{f. } \text{♩} = 100$

Solo Viola

a tempo

mf

p

130

f

p *Cadenza*

p poco a poco cresc.

140

f

poco a poco dim.

Tempo 10, ♩ = 100

p *sempre dim.*

150

160

p *cresc.*

Solo Viola

Poco meno, ♩ = 88-84

The musical score for Solo Viola consists of ten staves. The first staff is in treble clef, and the subsequent nine staves are in bass clef. The score includes various musical notations such as dynamics (f, mf), articulation (accents, slurs), and fingerings. A 'poco a poco accel.' instruction is present in the eighth staff, and a 'Tempo I' marking is at the beginning of the final staff. Measure numbers 170 and 180 are indicated in boxes. The score concludes with a double bar line and a fermata.

Solo Viola

poco rit. Più lento, $\text{♩} = 76$

B \flat nat. mp

mf 190

Poco più mosso, $\text{♩} = 84$

mp p cresc.

f espr.

mf

dim.

200 rall. a tempo Tempo I o , $\text{♩} = 104$

pp poco f

210

f

Solo Viola

220

mf *p* *f* *mf*

Lento (Parlando) *morendo* *sf* *f*

mp *cresc.*

ff *

cresc.

ff

ff

ff

a tempo moderato rallent. Bsn. = 100

sfz dim. - p *attacca*

* The open harmonic "A" will sound without any finger actually being placed on the string at the moment. W.P.

Solo Viola

Adagio religioso, $\text{♩} = 69$

mp semplice

poco rubato

mf

rall.

a tempo

mf

cresc.

f

dim. molto

a tempo

pp espr.

mf

p

poco a poco string.

mp

cresc.

Poco agitato, $\text{♩} = 76$

Piangendo

f (molto vibrato)

poco rit.

Tempo I, $\text{♩} = 69$

ten.

p

poco f

Poco più mosso

a tempo

50 poco a poco accel.

3 accel.

cresc.

Solo Viola

molto accel.

attacca

Allegretto, $\text{♩} = 112$

Has. 60

70

80

III

Allegro vivace, $\text{♩} = 126$

f *poco f* *sfz*

10 20

IV $\frac{2}{2}$ *sfz*

Solo Viola

30

mp

4

mf

40

II

poco f *f*

ff

poco rit. 50

Poco meno mosso, $\text{♩} = 116$

a tempo, $\text{♩} = 126$

mp

4

70

III

80

f

Solo Viola

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

90

1 tr 0 2 tr 2 tr 1 tr 0 2 spicc. 1 2

sub. p cresc.

1 2 2 3 1 2 1 2 3 1 2

f

100

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

ff mf

1 2 3 4 (Harm.) 3

f3

110

Poco meno mosso, $\text{♩} = 108$

4 4 1 1 1 1 1

f

120

1 2 3 1 3 7 1

f

130 140

1 2 3 1 1 3 3

mf

1 2 9 10 7

f

150 160 170

Solo Viola

Tempo I^o, ♩ = 128

V

mf mp

180

IV III

f

189

IV

mf cresc. f marc.

190

f marc.

200

sempre f

200

sempre f

sempre f

210

sub. p leggiero

210

sim. poco a poco cresc.

Solo Viola

220

Musical notation for measures 220-229. The first staff is in treble clef, and the second is in bass clef. Measure 220 is marked with a box containing '220'. The music features complex rhythmic patterns with many accidentals. Fingerings are indicated by numbers 1-3. Dynamics include *f* (forte) and *dim.* (diminuendo). Roman numerals I, II, and III are used to denote chords. The piece concludes with a double bar line.

230

Musical notation for measures 230-239. The first staff is in treble clef, and the second is in bass clef. Measure 230 is marked with a box containing '230'. The music continues with complex rhythmic patterns. Fingerings are indicated by numbers 1-4. Dynamics include *mf* (mezzo-forte), *cresc.* (crescendo), *f* (forte), and *mp* (mezzo-piano). Roman numerals III, IV, and V are used. The piece concludes with a double bar line.

240

Musical notation for measures 240-249. The first staff is in treble clef, and the second is in bass clef. Measure 240 is marked with a box containing '240'. The music features complex rhythmic patterns. Fingerings are indicated by numbers 1-4. Dynamics include *mf* (mezzo-forte) and *ff* (fortissimo). Roman numerals III and IV are used. The piece concludes with a double bar line.

250

Musical notation for measures 250-259. The first staff is in treble clef, and the second is in bass clef. Measure 250 is marked with a box containing '250'. The music features complex rhythmic patterns. Fingerings are indicated by numbers 1-4. Dynamics include *ff* (fortissimo). Roman numerals III and IV are used. The piece concludes with a double bar line.

260

Musical notation for measures 260-269. The first staff is in treble clef, and the second is in bass clef. Measure 260 is marked with a box containing '260'. The music features complex rhythmic patterns. Fingerings are indicated by numbers 1-4. Dynamics include *piu f* (pizzicato forte) and *cresc.* (crescendo). Roman numerals III and IV are used. The piece concludes with a double bar line.

ossia

Ossia notation consisting of a treble clef staff with a few notes and rests, indicating an alternative version of the preceding passage.