

BÉLA BARTÓK

OUT OF DOORS

1. WITH DRUMS AND PIPES / 2. THE NIGHT'S MUSIC / 3. THE CHASE

CONCERT BAND

ARR.: ROLAND SZENTPÁLI

BIM 96350

1	Score	2	1 st B $\flat$ Cornet
1	Piccolo	2	2 nd B $\flat$ Cornet
4	1 st Flute	2	1 st B $\flat$ Trumpet
4	2 nd Flute	2	2 nd B $\flat$ Trumpet
1	1 st Oboe	2	3 rd B $\flat$ Trumpet
1	2 nd Oboe	2	1 st F Horn
1	English Horn	2	2 nd F Horn
1	1 st Bassoon	1	3 rd F Horn
1	2 nd Bassoon	1	4 th F Horn
1	Contrabassoon	2	1 st Trombone ♯:
5	1 st B $\flat$ Clarinet	2	2 nd Trombone ♯:
4	2 nd B $\flat$ Clarinet	1	Bass Trombone ♯:
4	3 rd B $\flat$ Clarinet	2	Euphonium ♯:
1	B $\flat$ Bass Clarinet	2	Tuba ♯:
1	B $\flat$ Soprano Saxophone	2	Timpani
3	E $\flat$ Alto Saxophone	1	Cymbals
2	B $\flat$ Tenor Saxophone	1	Gong / Glockenspiel
1	E $\flat$ Baritone Saxophone	1	Xylophone
		1	Snare Drum / Vibraphone
		1	Bass Drum / Marimba

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OUT OF DOORS

BÉLA BARTÓK – ARR. ROLAND SZENTPÁLI

English

Out of Doors is among Bartók's most original and evocative works. Originally composed for piano, this suite unfolds a sound world of striking modernity, between raw rhythmic energy, nocturnal colours and virtuosic exuberance. The present arrangement for concert band presents three of its movements.

With Drums and Pipes opens the suite with percussive, hammered music: over stubborn ostinatos and struck chords, pipe motifs of folk flavour are grafted, in a wild and primitive atmosphere. *The Night's Music* – one of Bartók's most famous pages – then sets an extraordinary nocturnal landscape: rustlings, distant calls, the cries of birds and insects emerge from a mysterious silence, creating a suspended and fascinating atmosphere. Finally, *The Chase* closes the triptych with a breathless pursuit, of rapid runs and irresistible energy, right up to a frenzied conclusion.

The concert band serves this music ideally: the diversity of its timbres and the power of its percussion amplify the rhythmic force, nocturnal colours and brilliance of the original. A demanding and spectacular work of great atmospheric richness.

Français

Out of Doors compte parmi les pages les plus originales et les plus évocatrices de Bartók. Composée à l'origine pour piano, cette suite déploie un univers sonore d'une saisissante modernité, entre énergie rythmique brute, couleurs nocturnes et débordements virtuoses. Le présent arrangement pour orchestre d'harmonie en propose trois volets.

With Drums and Pipes ouvre la suite par une musique percussive et martelée : sur des ostinatos obstinés et des accords frappés, se greffent des motifs de fifres à la saveur populaire, dans un climat sauvage et primitif. *The Night's Music* – l'une des pages les plus célèbres de Bartók – installe ensuite un extraordinaire paysage nocturne : bruissements, appels lointains, cris d'oiseaux et d'insectes émergent d'un silence mystérieux, créant une atmosphère suspendue et fascinante. Enfin, *The Chase* referme le triptyque par une course haletante, aux traits rapides et à l'énergie irrésistible, jusqu'à une conclusion effrénée.

L'orchestre d'harmonie sert idéalement cette musique : la diversité de ses timbres et la puissance de ses percussions amplifient la force rythmique, les couleurs nocturnes et l'éclat de l'original. Une œuvre exigeante et spectaculaire, d'une grande richesse d'atmosphères.

Deutsch

Out of Doors gehört zu den originellsten und stimmungsvollsten Werken Bartóks. Ursprünglich für Klavier komponiert, entfaltet diese Suite eine Klangwelt von verblüffender Modernität, zwischen roher rhythmischer Energie, nächtlichen Farben und virtuosem Überschwang. Das vorliegende Arrangement für Blasorchester stellt drei ihrer Sätze vor.

With Drums and Pipes eröffnet die Suite mit perkussiver, gehämmerter Musik: Über beharrlichen Ostinati und angeschlagenen Akkorden setzen sich Pfeifenmotive von volkstümlichem Reiz an, in einer wilden und ursprünglichen Stimmung. *The Night's Music* – eine der berühmtesten Seiten Bartóks – entwirft sodann eine aussergewöhnliche nächtliche Landschaft: Rascheln, ferne Rufe, Vogel- und Insektenlaute treten aus einer geheimnisvollen Stille hervor und schaffen eine schwebende, faszinierende Atmosphäre. Schliesslich beschliesst *The Chase* das Triptychon mit einer atemlosen Jagd, von raschen Läufen und unwiderstehlicher Energie, bis hin zu einem rasenden Abschluss.

Das Blasorchester dient dieser Musik auf ideale Weise: Die Vielfalt seiner Klangfarben und die Kraft seines Schlagwerks verstärken die rhythmische Wucht, die nächtlichen Farben und den Glanz des Originals. Ein anspruchsvolles und spektakuläres Werk von grossem atmosphärischem Reichtum.



Roland Szentpali

Français:

Roland Szentpali est né en 1977 à Nyíregyháza (Hongrie). En 1991 il est admis au Conservatoire de musique Béla Bartók de Budapest (classe de tuba de József Bazsinka puis de Gábor Adamik). A 16 ans il gagne le Concours national Cuivres et Percussion puis écrit et joue son premier concerto pour tuba et orchestre symphonique, enregistré et diffusé par la télévision hongroise.

Depuis, sa carrière de tubiste et de compositeur prend une dimension internationale. Ses oeuvres comprennent de la musique de chambre, de la musique orchestrale, des concerti pour différents instruments à vent.

English:

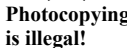
Roland Szentpali was born in 1977 in Nyíregyháza, Hungary. In 1991 he was admitted to the Béla Bartók Conservatory in Budapest, as the tuba student of József Bazsinka and later of Gábor Adamik. At the age of 16 he won the national Brass and Percussion competition, then wrote and performed his first concerto for tuba and symphony orchestra, recorded and broadcast by Hungarian state television.

From here, his career as tubist and composer rapidly gained an international dimension. His opus includes chamber music works, orchestral pieces and concerti for various wind instruments.

Deutsch:

Roland Szentpali wurde 1977 in Nyíregyháza (Ungarn) geboren. 1991 wird er an die Musikhochschule Béla Bartók in Budapest aufgenommen (Tubaklasse von József Bazsinka, dann Gábor Adamik). Mit 16 Jahren gewinnt er den nationalen Wettbewerb Blechblas- und Schlaginstrumente, dann schreibt und spielt er sein erstes Konzert für Tuba und Symphonieorchester, das vom ungarischen Fernsehen aufgezeichnet und ausgestrahlt wird.

Seither nimmt seine Karriere als Tubist und Komponist internationale Dimensionen an. Sein Werk umfasst Kammermusik, Orchestermusik, Konzerte für verschiedene Blasinstrumente.



1. With Drums and Pipes

Béla Bartók
Arr.: Roland Szentpali

2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

Pesante ♩ = 132

Piccolo

1st Flute

2nd Flute

1st Oboe

2nd Oboe

English Horn

1st Bassoon

2nd Bassoon

Contrabassoon

1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

B♭ Bass Clarinet

B♭ Soprano Saxophone

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st B♭ Cornet

2nd B♭ Cornet

1st B♭ Trumpet

2nd B♭ Trumpet

3rd B♭ Trumpet

1st F Horn

2nd F Horn

3rd F Horn

4th F Horn

1st Trombone

2nd Trombone

Bass Trombone

Euphonium in C

Tuba in C

Timpani

Cymbals

Gong

Xylophone

Snare Drum

Bass Drum

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Picc. Fl.1 Fl.2 Ob.1 Ob.2 E.Hn. Bsn.1 Bsn.2 C.Bsn. Cl.1 Cl.2 Cl.3 B.Cl. S.Sx. A.Sx. T.Sx. B.Sx. Cnt.1 Cnt.2 Tpt.1 Tpt.2 Tpt.3 Hn.1 Hn.2 Hn.3 Hn.4 Tbn.1 Tbn.2 B.Tbn. Euph. Tuba Timp. Cym. Gong Xyl. S.D. B.D.

Musical score for a large orchestra, measures 18 to 33. The score includes parts for woodwinds (Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Bassoons 1 & 2, Contrabassoon), brass (Clarinets 1, 2, & 3, Bass Clarinet, Saxophones Soprano, Alto, Tenor, Baritone, Contraltos 1 & 2, Trumpets 1, 2, & 3, Horns 1, 2, 3, & 4, Trombones 1, 2, & Bass Trombone, Euphonium, Tuba), and percussion (Timpani, Cymbals, Gong, Xylophone, Snare Drum, Bass Drum). The score features various dynamics (ff, f, mf, sf, sfz, sfz sord.) and articulations (arco, sfz sord.).

34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50

Picc. *mf* *f* *ff*

Fl.1 *mf* *f* *ff* *mf*

Fl.2 *mf* *f* *ff* *mf*

Ob.1 *f* *ff*

Ob.2 *f* *ff*

E.Hn. *f* *ff* *mf*

Bsn.1 *f* *ff* *mf*

Bsn.2 *f* *ff* *mf*

C.Bsn. *f* *ff* *mf*

Cl.1 *mf* *f* *ff* *mf*

Cl.2 *mf* *f* *ff* *mf*

Cl.3 *mf* *f* *ff* *mf*

B.Cl. *mf* *f* *ff* *mf*

S.Sx. *mf* *f* *ff* *mf*

A.Sx. *mf* *f* *ff* *mf*

T.Sx. *mf* *f* *ff* *mf*

B.Sx. *mf* *f* *ff* *mf*

Cnt.1 *mf* *f* *ff* *mf*

Cnt.2 *mf* *f* *ff* *mf*

Tpt.1 *f* *ff*

Tpt.2 *f* *ff*

Tpt.3 *f* *ff*

Hn.1 *ff*

Hn.2 *ff*

Hn.3 *ff*

Hn.4 *ff*

Tbn.1 *ff* *Con sord.* *f* *Senza sord.* *ff*

Tbn.2 *ff* *Con sord.* *f* *Senza sord.* *ff*

B.Tbn. *ff* *Con sord.* *f* *Senza sord.* *ff*

Euph. *ff* *Con sord.*

Tuba *ff* *Con sord.*

Timp. *f*

Cym.

Gong

Xyl.

S.D. *f*

B.D. *f*

2. The Night's Music

2

3

4

Lento $\text{♩} = 72$

Piccolo
 1st Flute
 2nd Flute
 1st Oboe
 2nd Oboe
 English Horn
 1st Bassoon
 2nd Bassoon
 Contrabassoon
 1st B♭ Clarinet
 2nd B♭ Clarinet
 3rd B♭ Clarinet
 B♭ Bass Clarinet
 B♭ Soprano Saxophone
 E♭ Alto Saxophone
 B♭ Tenor Saxophone
 E♭ Baritone Saxophone
 1st B♭ Cornet
 2nd B♭ Cornet
 1st B♭ Trumpet
 2nd B♭ Trumpet
 3rd B♭ Trumpet
 1st F Horn
 2nd F Horn
 3rd F Horn
 4th F Horn
 1st Trombone
 2nd Trombone
 Bass Trombone
 Euphonium in C
 Tuba in C
 Timpani
 Cymbals
 Glockenspiel
 Xylophone
 Vibraphone
 Marimba

(frull.)
pp
pp
 Con sord.
pp
 Con sord.
pp
 Con sord.
pp
pp
pp
pp
p

Picc. *pp*
 Fl.1 *pp*
 Fl.2
 Ob.1
 Ob.2
 E.Hn.
 Bsn.1
 Bsn.2
 C.Bsn.
 Cl.1 *pp*
 Cl.2 *pp*
 Cl.3
 B.Cl.
 S.Sx. *pp*
 A.Sx. *pp*
 T.Sx.
 B.Sx.
 Cnt.1
 Cnt.2
 Tpt.1
 Tpt.2
 Tpt.3
 Hn.1 *pp*
 Hn.2
 Hn.3
 Hn.4
 Tbn.1
 Tbn.2
 B.Tbn.
 Euph.
 Tba.
 Timp.
 Cym.
 Glk.
 Xyl.
 Vib.
 Mar.

This musical score page contains measures 9, 10, and 11 for a large orchestra. The instruments are listed on the left: Picc., Fl.1, Fl.2, Ob.1, Ob.2, E.Hn., Bsn.1, Bsn.2, C.Bsn., Cl.1, Cl.2, Cl.3, B.Cl., S.Sx., A.Sx., T.Sx., B.Sx., Cnt.1, Cnt.2, Tpt.1, Tpt.2, Tpt.3, Hn.1, Hn.2, Hn.3, Hn.4, Tbn.1, Tbn.2, B.Tbn., Euph., Tba., Timp., Cym., Glk., Xyl., Vib., and Mar. The score is written in treble and bass clefs with various key signatures. Dynamics such as *pp* (pianissimo) are indicated. The woodwinds and strings have active parts, while the brass section is mostly silent. The percussion section includes mallet percussion (Xyl., Vib., Mar.) and cymbals (Cym.).

Picc. Fl.1 Fl.2 Ob.1 Ob.2 E.Hn. Bsn.1 Bsn.2 C.Bsn. Cl.1 Cl.2 Cl.3 B.Cl. S.Sx. A.Sx. T.Sx. B.Sx. Cnt.1 Cnt.2 Tpt.1 Tpt.2 Tpt.3 Hn.1 Hn.2 Hn.3 Hn.4 Tbn.1 Tbn.2 B.Tbn. Euph. Tba. Timp. Cym. Glk. Xyl. Vib. Mar.

Musical score for page 13, featuring various instruments including Piccolo, Flutes, Oboes, Horns, Basset Horn, Bassoons, Clarinets, Bass Clarinet, Saxophones, Contraltos, Trombones, Euphonium, Tuba, Timpani, Cymbals, Glockenspiel, Xylophone, Vibraphone, and Maracas. The score includes dynamic markings such as *pp*, *p*, and *pp < p*, and articulation marks like accents and slurs.

Un poco Più Andante ♩ = 76

Picc. *pp*
 Fl.1 *pp*
 Fl.2
 Ob.1 *pp*
 Ob.2 *pp*
 E.Hn.
 Bsn.1 *p*
 Bsn.2
 C.Bsn.
 Cl.1
 Cl.2
 Cl.3
 B.Cl. *dolce*
 S.Sx. *p*
 A.Sx.
 T.Sx.
 B.Sx.
 Cnt.1
 Cnt.2
 Tpt.1
 Tpt.2
 Tpt.3
 Hn.1 *pp*
 Hn.2 *pp*
 Hn.3 *pp*
 Hn.4 *pp*
 Tbn.1
 Tbn.2
 B.Tbn.
 Euph.
 Tba.
 Timp.
 Cym.
 Glk.
 Xyl.
 Vib. *pp*
 Mar.

22 23 24 25 26 27 28 29 30 31 32 33

Lento $\text{♩} = 72$

Un poco Più Andante $\text{♩} = 76$

Picc. p

Fl.1

Fl.2

Ob.1 p

Ob.2 p

E.Hn. p

Bsn.1 p

Bsn.2

C.Bsn.

Cl.1

Cl.2

Cl.3

B.Cl. p

S.Sx. pp

A.Sx. $pp >$

T.Sx.

B.Sx.

Cnt.1

Cnt.2

Tpt.1 p

Tpt.2 pp

Tpt.3 pp

Hn.1 pp

Hn.2 pp

Hn.3 pp

Hn.4 pp

Tbn.1

Tbn.2

B.Tbn.

Euph.

Tba.

Timp.

Cym.

Glk.

Xyl.

Vib. pp

Mar.

3. The Chase

23

2 3 4 5 6 7 8 9 10

Presto ♩ = 144

Piccolo *f* *ff*
 1st Flute *f* *ff*
 2nd Flute *f* *ff*
 1st Oboe *f* *ff*
 2nd Oboe *f* *ff* *mp*
 English Horn *f* *ff* *p*
 1st Bassoon *f* *ff* *p*
 2nd Bassoon *f* *ff* *p*
 Contrabassoon *f* *ff* *p*
 1st B♭ Clarinet *f* *ff*
 2nd B♭ Clarinet *f* *ff* *p*
 3rd B♭ Clarinet *f* *ff* *p*
 B♭ Bass Clarinet *f* *ff* *p*
 B♭ Soprano Saxophone *f* *ff* *p*
 E♭ Alto Saxophone *f* *ff* *p*
 B♭ Tenor Saxophone *f* *ff* *p*
 E♭ Baritone Saxophone *f* *ff* *p*
 1st B♭ Cornet *f* *ff*
 2nd B♭ Cornet *f* *ff*
 1st B♭ Trumpet *f* *ff*
 2nd B♭ Trumpet *f* *ff*
 3rd B♭ Trumpet *f* *ff*
 1st F Horn *f* *ff*
 2nd F Horn *f* *ff*
 3rd F Horn *f* *ff*
 4th F Horn *f* *ff*
 1st Trombone *f* *ff* *p*
 2nd Trombone *f* *ff* *p*
 Bass Trombone *f* *ff* *p*
 Euphonium in C *f* *ff* *p*
 Tuba in C *f* *ff* *p*
 Timpani *f* *ff* *p*
 Cymbals *f*
 Gong *f*
 Xylophone *f* *ff*
 Snare Drum *f*
 Bass Drum *f* *p*

♩ = 160

Picc. *f*

Fl.1 *mp* *f* *mp*

Fl.2 *mp* *f* *mp*

Ob.1 *f* *p*

Ob.2 *f* *p*

E.Hn. *f*

Bsn.1 *f*

Bsn.2 *f*

C. Bsn. *f*

Cl.1 *mf* *f*

Cl.2 *f*

Cl.3 *f*

B. Cl. *f*

S.Sx. *mf* *f*

A.Sx. *mf* *f*

T.Sx. *f*

B.Sx. *f*

Cnt.1

Cnt.2

Tpt.1

Tpt.2

Tpt.3

Hn.1 *mf* Con sord.

Hn.2 *mf* Con sord.

Hn.3 *mf* Con sord.

Hn.4 *mf* Con sord.

Tbn.1 *mf* Con sord.

Tbn.2 *mf* Con sord.

B. Tbn. *mf* Con sord.

Euph. *mf* Con sord.

Tuba *f*

Timp. *p*

Cym.

Gong

Xyl.

S.D. *p*

B.D. *f*

Picc.

Fl.1

Fl.2

Ob.1

Ob.2

E. Hn.

Bsn.1

Bsn.2

C. Bsn.

Cl.1

Cl.2

Cl.3

B. Cl.

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Cnt.1

Cnt.2

Tpt.1

Tpt.2

Tpt.3

Hn.1

Hn.2

Hn.3

Hn.4

Tbn.1

Tbn.2

B. Tbn.

Euph.

Tuba

Timp.

Cym.

Gong

Xyl.

S.D.

B.D.

37

38

B

39

40

41

42

43

44

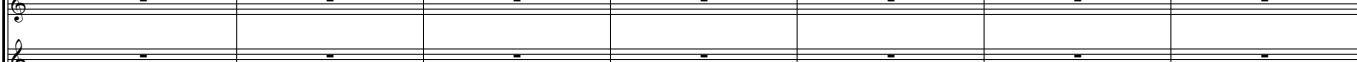
Presto $\text{♩} = 144$

Picc.
 Fl.1
 Fl.2
 Ob.1
 Ob.2
 E.Hn.
 Bsn.1
 Bsn.2
 C. Bsn.
 Cl.1
 Cl.2
 Cl.3
 B.Cl.
 S.Sx.
 A.Sx.
 T.Sx.
 B.Sx.
 Cnt.1
 Cnt.2
 Tpt.1
 Tpt.2
 Tpt.3
 Hn.1
 Hn.2
 Hn.3
 Hn.4
 Tbn.1
 Tbn.2
 B.Tbn.
 Euph.
 Tuba
 Timp.
 Cym.
 Gong
 Xyl.
 S.D.
 B.D.

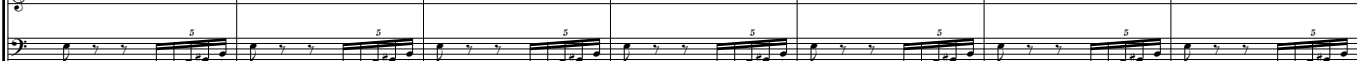
Picc. 

Fl.1 

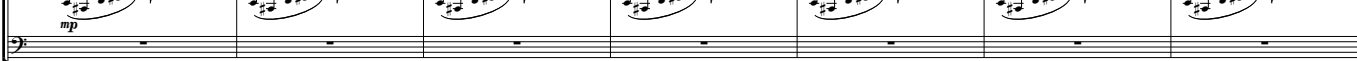
Fl.2 

Ob.1 

Ob.2 

E.Hn. 

Bsn.1 

Bsn.2 

C. Bsn. 

Cl.1 

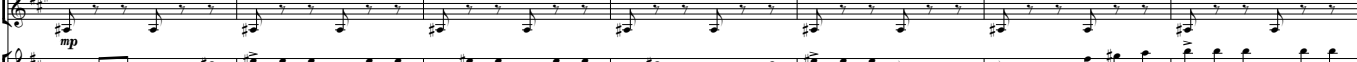
Cl.2 

Cl.3 

B.Cl. 

S.Sx. 

A.Sx. 

T.Sx. 

B.Sx. 

Cnt.1 

Cnt.2 

Tpt.1 

Tpt.2 

Tpt.3 

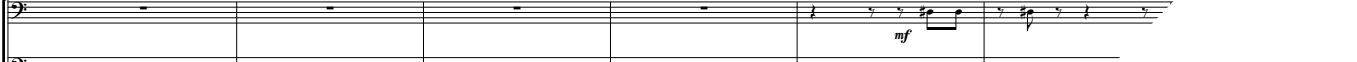
Hn.1 

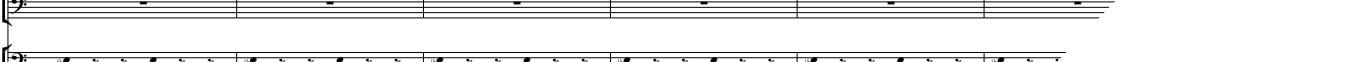
Hn.2 

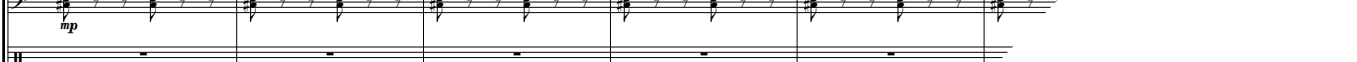
Hn.3 

Hn.4 

Tbn.1 

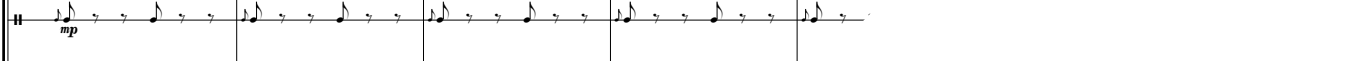
Tbn.2 

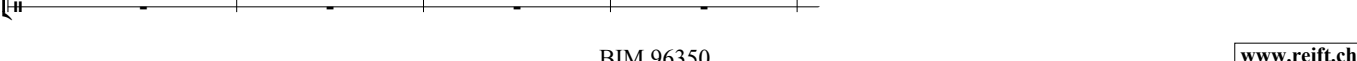
B.Tbn. 

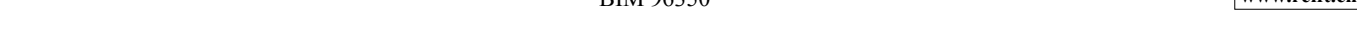
Euph. 

Tuba 

Timp. 

Cym. 

Gong 

Xyl. 

S.D.

B.D.



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