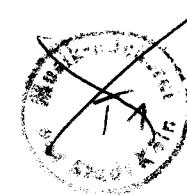


H A W K E S P O C K E T S C O R E S

BÉLA BARTÓK
SONATA

FOR TWO PIANOS
AND PERCUSSION



73022070

BOOSEY & HAWKES
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This work exists in two versions—the first, as in the present score, *Sonata for two pianos and percussion*; the second, with an orchestral accompaniment, entitled *Concerto for two pianos with orchestra*. The piano parts in the orchestral version differ in some instances from the version without orchestra. These passages are printed in small type.

If performed *with orchestra*, the grouping of the percussion should be the same as indicated in the plan, *i.e.* near the two pianos. The place of the conductor is in front, between the pianos.

If performed *without orchestra*, one of the pianists should lead the whole ensemble. In addition, he should supervise the percussion players during rehearsal and see that the requirements of the score are strictly observed.

PERCUSSION INSTRUMENTS

3 Timpani	Cymbal suspended
Xylophone	Pair of Cymbals
Side Drum with snares	Bass Drum
Side Drum without snares	Triangle
	Tam-Tam

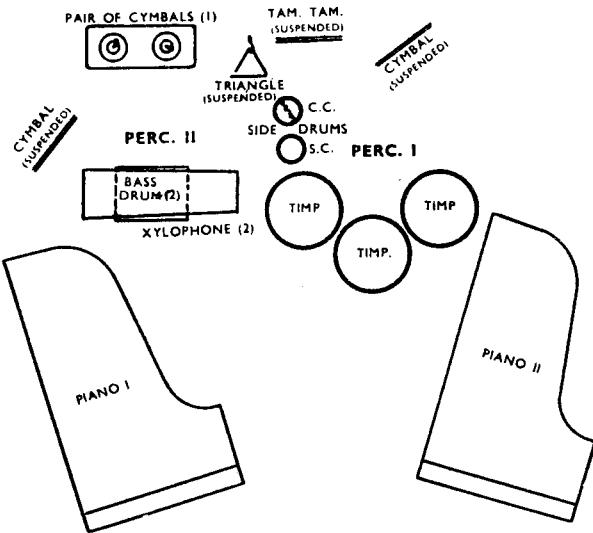
The *Orchestral Version* is scored for :—

Flutes I & II (2nd doubling Piccolo)
Oboes I & II (2nd doubling Cor Anglais)
Clarinets I & II in B \flat and A
Bassoons I & II (2nd doubling Double Bassoon)
Horns I, II, III, IV in F
Trumpets I & II in C
Trombones I, II, III
Celesta
Strings

Duration approx. 24½ mins.

First performance (without orchestra) in Basle, January 16th, 1938, at the 10th Anniversary Concert of the Basle Group of the Swiss section of the International Society for Contemporary Music, by the composer and Ditta Pásztory (pianos); Fritz Schiesser and Philipp Rühlig (percussion).

The following plan indicates the grouping of the various instruments:—



- (1) The pair of Cymbals should be laid on cloth, when not in use, to prevent vibration.
- (2) The Xylophone should be placed above or next to the Bass Drum.

NOTES.

The Bass Drum is to be played with a double-headed stick.

The Triangle is to be played (a) with the usual metal beater; (b) with a thin wooden stick; (c) with a short, but rather heavy, metal beater; each according to the indications in the score.

The Cymbal is to be played (a) with an ordinary timpani stick; (b) with the heavy end of a side drum stick (marked in the score "col legno" or "c.l.")—here the Cymbal should be struck either on the edge or, if indicated, on the dome in the centre; (c) with a thin wooden stick; (d) with the blade of a pocket-knife or some similar instrument. The sign "a2" indicates that two Cymbals should be clashed.

The Side Drums, either with or without snares, are to be played with the usual sticks. If, however, the Side Drum with snares should sound too loud, thinner sticks may be used especially in mezzoforte, piano and pianissimo passages (the same as those mentioned above in (c) for the cymbal). The snares of the Side Drum should be released when the instrument is not in use, to prevent vibration.

Experience has proved that two skilled players are sufficient for the whole percussion part. Should this in some cases prove difficult, a third player may be employed for the Xylophone, which in this case should be placed either behind or in front of the other percussion instruments.

SONATA

for
two Pianos and Percussion

BÉLA BARTÓK

I

Assai lento, $\text{♩} = \text{ca. } 70$

Piano I

Piano II

Percussion I

Percussion II

Timpani

8 6 8 6

6

R.I. ♩ poco ff pp

R.II 10 p, esp. pp

Cymbal c.l.*

Side Drum a.c.**

8 p 9 9 9 8

6

* *col legno*. with the heavy end of a drum stick, on the dome.

** *a.c. (senza corda)* means: without snares.

[10]

P. I

poco ff
pp

P. II

ff
p, espr.
pp

Cym. c. l.*
S. D. s.c.

Perc. II

p

* With the heavy end of a drum stick, on the edge.

poco a poco

[14]

P. I

p
mp
cresc.

P. II

p
mp
cresc.

Tam-Tam

Perc. II

pp
pp

poco a poco

[14]

accel.

[16]

Un poco più mosso, ♩ = ca. 88

P. I

ff

P. II

ff

Tim.

Perc. I

f

Perc. II

S. D. o.c.*
p

* o.c. (con corda) means: with snare.

[21]

poco a poco accelerando e sempre

P. I

mf

P. II

p

Tim.

Perc. I

p

Perc. II

Bass Drum

poco a poco accelerando e sempre

[21]

più agitato.

P. I. *p* cresc.

P. II. *p* cresc.

Timp.

Perc. I

Perc. II

(26)

P. I.

P. II.

Timp.

Perc. I cresc.

P. I.

P. II.

Timp.

Perc.

Principale Tamb.

[32] Allegro molto *d=182*

P. I.

[32] Allegro molto *d=182*

P. II.

Timp.

Perc. I

f

2+3+2

P. I. (sim.)

P. II. (sim.)

Timp.

Perc. I

ff

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41

P.I
(3+2)

P.II
3+5+3

Temp.

Perc. I

Perc. II
S.D.o.c.
S.D.s.c.
B.D.

p

41

P.I
gloss.

P.II

Temp.

Perc. I

Perc. II
S.D.o.c.
S.D.s.c.
B.D.

p

50

P.I

P.II

Temp.

Perc. I

Perc. II
S.D.o.c.
S.D.s.c.
B.D.

50

P.I

P.II
bb

Temp.

Perc. I

Perc. II
S.D.o.c.
B.D.

p

57

P.I.

P.II. *cresc.*

Timp.

Perc. I

Perc. II S.D.c.c. B.D.

Perc. II

P.I.

P.II.

Timp.

Perc. I

Perc. II Xylophone

61

P.I.

P.II.

Perc. I S.D.c.o. Xyl.

Perc. II S.D.c.

P.I.

P.II.

Perc. I

Perc. II S.D.c.

Perc. I

Perc. II S.D.c.

Perc. I

Perc. II S.D.c.

68

P.I

P.II

Perc. I

etc.

69

ben marcato

Temp.

P.I

ben marcato

P.II

Temp.

Perc. I

dim.

dim.

80

P. I

P. II

Perc. I

(80)

p

Temp.

81

p

82

p dolce

83

p

84

Un poco più tranquillo, $\text{d} = 104$

Temp.

P. I

P. II

Perc. I

91
Tempo I (♩ = 132)

P. I

91
Tempo I *pp*
(♩ = 132)

P. II

Timp.

tranquillo (♩ = 104)

P. I

tranquillo (♩ = 104)

P. II

Perc. I

95
Un poco più
8th

95
Un poco più
5+8

mp, aspir.

Tempo I ralent.
al

P. I

Tempo I
ralent.
al

P. II

Timp.

105
Più tranquillo
(♩ = 104) poco a poco stringendo

P. I

105
Più tranquillo
(♩ = 104) poco a poco stringendo

P. II

Perc. II Tam-Tam
pp

112

P. I

112

P. II

Perc. II Tam-Tam
p

al Più mosso

P. I. *d=176*

P. II *d=176*

Perc. II *Tam-Tam* *B. D.*

P. I. *pp*

P. II *p*

Perc. II *B. D.*

P. I. *cresc.*

P. II *mf* *cresc.*

P. I. *128*

P. II *129*

Xyl. *f*

Perc. II *Vivo d=68*

P. I. *p*

P. II *pp*

Timp.

Perc. I *142*

P. I. *sempre simile, non troppo legato* *poco a poco cresc.*

P. II *sempre simile, non troppo legato* *poco a poco cresc.*

Timp.

Perc. I *142*

P.I

P.II

Timpani

Perc. I

148 cresc.

148

154 pochiss. allarg.

154 pochiss. allarg.

P.II

Timpani

161

Meno mosso, tranquillo $\text{d} = 104$

p, dolce

161

Meno mosso, tranquillo $\text{d} = 104$

p, dolce

166

171

Perc. II

poco-Tum

166

171

ppp

175

rit. quasi Tempo I (Vivo, $\text{J}=144$)

P. I

P. II

Perc. II S. D. c.c.

175

rit. quasi Tempo I (Vivo, $\text{J}=144$)

P. II più p

S. D. c.c.

280 p

P. I

P. II

Perc. II S. D. c.o.

182

P. I

P. II sempre stacc.

Perc. II Triangle c.l.^{*}

182

P. I

P. II sempre stacc.

Perc. II c.l.

* col legno means: with wooden stick

188

P. I

P. II

Perc. II Trgl.c.l. c.l. ord. c.l.

188

P. I

P. II

Perc. II Trgl.c.l. cresc.

195

P. I

P. II

Perc. II dim. p

195

P. I

P. II

Perc. II mf p, sempre stacc.

ord. means: in the ordinary way (with metal beater)

ord. means: in the ordinary way (with metal beater)

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P.I
P.II
Perc. I

198
199
Temp.
200
201
202
Temp.
203
204

P.I
P.II
Perc. I

205
206
cresc.
207
208
sempre simile
cresc.
209
210
sempre simile
cresc.

J=120

P. I 217

ff *meno f* *ff*

P. I* * *J=120* 217 *p cresc.* *f*

P. II 217

f p cresc. *ff* *meno f*

P. II* * *J=120* 217 *p cresc.* *f*

Timp.

Perc. I *mf* *f*

Xyl.

Perc. II *ff*

*The version in small notes should be played if the Sonata is performed with orchestral accompaniment.

P. I 221

meno f *ff* *meno f* *ff*

P. I* 221

P. II 221

ff *meno f* *ff* *f*

P. II* 221

Timp.

Perc. I

Xyl.

Perc. II

225

P.I.

P.II*

P.II

P.II*

Timp.

Perc. I

777

P.I.

P.II

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232

P.I.

P.II

Timp.

Perc. I

Xyl.

235

P.I.

P.II

Timp.

Perc. I

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Musical score page 30. The score consists of six staves. P.I. and P.II. play eighth-note patterns in 6/8 time. Timpani and Xylophone provide rhythmic support. Percussion I and Percussion II play sustained notes. Measure 242 is indicated above the staves.

P. I.
P. II.
Timp.
Xyl.
Perc. I
Perc. II

242

Musical score page 31. The score consists of six staves. P.I. and P.II. play eighth-note patterns. Bass Drum provides rhythmic support. Measures 248 and 249 are indicated above the staves. Timpani, Xylophone, and Percussion II play sustained notes.

P. I.
P. II.
B. D.
Perc. II

248
249

Temp.
Xyl.
Perc. II

252

P. I

P. II

Timp.

Perc. I

Xyl.

Perc. II

256

P. I

P. II

Xyl.

260

Un poco tranquillo

P. I

P. II

Timp.

Perc. I

Xyl.

Perc. II

264

più p

Timp.

Perc. I

268

p

mp

mf

Tempo 5

Timp.

Perc. I

cresc. - - -

poco allarg.

P.I.
P.II.
Tim.
Perc. I

65
274
Un poco maestoso, $\text{d} = 112$

P.I.
P.I.
Tim.
Perc. I
Xyl.
Perc. II

*The version in small notes should be played if the Sonata is performed with orchestral accompaniment.

278

P.I.
P.I.
P.II.
Tim.
Xyl.
Perc. II

* When played with orchestra the 2nd Piano part from ♦ to *

286

P. I

P. II

P. III

Perc. I

Temp.

286

286

286

286

Temp.

Perc. I

292

poco rit.

Tranquillo, $\text{d} = 104$

P. I

P. II

P. III

Perc. I

dim.

p

poco rit.

Tranquillo, $\text{d} = 104$

S + E

p, dolce

0.1^{st}

27^{th} pp

** c. l. means: with wooden stick

296

P. I

P. II

P. III

Perc. I

Trgl.

296

296

296

301

mp, esp.

P. I

P. II

P. III

Perc. I

Trgl.

Xyl.

301

(sempre c. l.)

p

p

P.I.

P.II. *mf, espr.*

Perc. I Trgl.

Perc. II Xyl.

MOSO, ♩: ca.120-128

MOSO, ♩: ca.120-128

Tempo markings: 309, 317

Instrumentation: P.I., P.II., Perc. I, Perc. II, Timpani

P.I.

P.II.

Timp.

Perc. I

317

317

P.I.

P.II.

Perc. I

Perc. II

p, ma intenso

p, espr.

Instrumentation: P.I., P.II., Timpani, Perc. I, Perc. II

326 poco rallentando

P. I. dim. calando

326 poco rallentando

P. II

Tam-Tam *p* *ppp*

Perc. II S. D. s. c.

332 Vivo, *d. = 68-68* sempre simile

P. II S. D. s. c.

Perc. II *f*

339

P. II

S. D. s. c.

Perc. II *p* *f*

sempre simile

P. II

S. D. s. c.

Perc. II *f*

346

P. I.

P. II

S. D. o. c.

Perc. II *p*

346

—

P. I. sempre simile

P. II

S. D. o. c.

353

P. I.

P. II

S. D. o. c.

353

sempre simile

P. I.

P. II

S. D. o. c.

P. I

360

meno f

più f 360

meno f

f *p* *f*

364

(sempre meno f)

più f 364

meno f

S. D. c. c.

mf *p*

sotto

sopra

f marc.

f marc. 368

p

S. D. c. c.

S. D. a. c.

f

P. I

369

370

371

372

373

374

375

376

377

mf

378

379

380

381

382

383

poco rallent.

accel.

al

p

B. D.

p

Vivacissimo, $\text{d} = \text{ca. 69}$

P. I.

P. II.

S. D. c. c.

Perc. I

Perc. II

B. D.

389

P. I.

P. II.

S. D. c. c.

Perc. I

Perc. II

B. D.

P. I.

P. II.

S. D. c. c.

Perc. I

S. D. s. c.

Perc. II

B. D.

396

396

P. I.

P. II.

S. D. c. c.

Perc. I

S. D. s. c.

Perc. II

B. D.

401

401

p cresc.

P. I

pochiss.

mf cresc.

pochiss.

S. D. c. c.

Perc. I

Perc. II

B. D.

406

allargando

P. I

mf cresc.

mf

406

allargando

P. II

f

S. D. c. c.

Perc. I

mf

P. I

410

cresc.

ff

410

Meno vivo, $\text{♩} = 176$

Meno vivo, $\text{♩} = 176$

S. D. c. c.

Perc. I

Xyl.

Perc. II

ff

417
Quasi a tempo
 $\text{♩} = 176-152$

P. I

allarg.

meno f

417

Quasi a tempo
 $\text{♩} = 176-152$

allarg.

meno f

Timp.

Perc. I

1' 30"

P. I.

P. II.

421

422

423 *f. marc.*

424

425 *cresc.*

426 *meno f.*

427

428 *meno f.*

429 *meno f.*

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P. I.

P. II.

430

431

432

poco allarg... al

poco allarg... al

poco allarg... al

P. I.

P. II.

433

Tempo I. ($\text{d} = 132$)

più f

ff

f

ff

Tempo I. ($\text{d} = 132$)

più f

< ff

f

< ff

Timp.

Perc. I

Xyl.

Perc. II

ff

ff

ff

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437

poco allarg.

440

Duration approx. 12' 10"

II

Lento, ma non troppo, $\text{♩} = \text{ca. } 60$

with a thin wooden stick...
on the extreme edge...
on the dome

Percussion I

Cymbal $\frac{4}{4}$ - $\frac{3}{2}$ - $\frac{4}{4}$ - $\frac{3}{2}$ - $\frac{4}{4}$

Side Drum e.c. $\frac{4}{4} pp$ - $\frac{3}{2} p$ - $\frac{4}{4} d$ - $\frac{3}{2} d$ - $\frac{4}{4} d$

Percussion II

Side Drum s.c. $\frac{4}{4} ppp$ - $\frac{3}{2} p$ - $\frac{4}{4} ppp$ - $\frac{3}{2} p$ - $\frac{4}{4} p$

• d means: in the centre, ♩ means: on the extreme edge of the skin.

P. I

Cym. $\frac{4}{4}$ on the edge $\frac{3}{2}$ with soft headed stick $\frac{4}{4}$ wooden stick (extreme edge) $\frac{3}{2}$ soft headed stick

S.D.e.c. $\frac{4}{4} d$ - $\frac{3}{2} d$ - $\frac{4}{4} d$ - $\frac{3}{2} d$ - $\frac{4}{4} d$

P. II

S.D.s.c. $\frac{4}{4} d$ - $\frac{3}{2} d$ - $\frac{4}{4} d$ - $\frac{3}{2} d$ - $\frac{4}{4} d$

P. I

P. II

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14

P. I

P. II

Perc. I

Cym.

S. D. c.c.

Perc. II

S. D. s.c.

ppp p

ppp p

18

21

18

21

soft headed stick

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5

P. I

P. II

S. D. s.c.

Perc. II

1' 58"

28

Un poco più andante $\text{♩} = 76$

P. I

28

Un poco più andante $\text{♩} = 76$

V.

P. II

(Sax.)

poch. rit. a tempo [37]

P. I

mf dim.

[37] pp sempre simile

poch. rit. a tempo [37]

P. II

pp

Tam-Tam

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ppp

P. I

P. II

Perc. II Tam-Tam

P. I

P. II

Perc. II Tam-Tam

P. I

P. II

poco - a - poco - più
poco - a - poco - più

P. I

P. II

Perc. I Cym. heavy wood n stick, on the edge

Xyl.

Perc. II

agitato, $\text{d} = 88$

calmandosi

P. I

P. II

Timp.

Xyl.

Perc. II

a tempo ($\text{d} = \text{ca. } 78$) molto espr. la melodia

a tempo ($\text{d} = \text{ca. } 78$) espr. la melodia

Musical score page 56. The score consists of four staves:

- P. I**: Treble clef, key signature of 7 sharps. Measures show complex chords and grace notes.
- P. II**: Bass clef, key signature of 7 sharps. Measures show sustained notes and grace notes.
- Perc. I**: Bass clef, key signature of 7 sharps. Measures show eighth-note patterns.
- Perc. II**: Bass clef, key signature of 7 sharps. Measures show eighth-note patterns.

Musical score page 57. The score consists of multiple staves:

- P. I**: Treble clef, dynamic *p*. Measures show eighth-note patterns.
- P. II**: Bass clef, dynamic *p*. Measures show eighth-note patterns.
- Timp.**: Bass clef, dynamic *p*. Measures show eighth-note patterns.
- Perc. I**: Bass clef, dynamic *p*. Measures show eighth-note patterns.
- Xyl.**: Bass clef, dynamic *p*. Measures show eighth-note patterns.
- Perc. II**: Bass clef, dynamic *p*. Measures show eighth-note patterns.
- strin.**: Bass clef, dynamic *p*. Measures show eighth-note patterns.
- P. I**: Treble clef, dynamic *cresc.*, measure 56. Measures show eighth-note patterns.
- P. II**: Bass clef, dynamic *cresc.*, measure 56. Measures show eighth-note patterns.
- strin.**: Bass clef, dynamic *cresc.*, measure 56. Measures show eighth-note patterns.

gen - do -

P. I

P. I and P. II staves. Measure 58: Melodic lines with grace notes. Measure 59: Melodic lines with grace notes.

Più mosso, $\text{J} = 96$

60

cresc.

P. I

P. I and P. II staves. Measure 60: Melodic lines with grace notes. Measure 61: Melodic lines with grace notes.

P. I and P. II staves. Measure 62: Melodic lines with grace notes.

P. I and P. II staves. Measure 63: Melodic lines with grace notes.

P. I and P. II staves. Measure 64: Melodic lines with grace notes.

When played with orchestra the 2nd Piano part from ♦ to ♦

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P. I, P. II, and Percussion II staves. Measures 65-66: Rhythmic patterns with dynamic markings. Measures 67-68: Rhythmic patterns with dynamic markings. Measures 69-70: Rhythmic patterns with dynamic markings. Measures 71-72: Rhythmic patterns with dynamic markings. Measures 73-74: Rhythmic patterns with dynamic markings. Measures 75-76: Rhythmic patterns with dynamic markings. Measures 77-78: Rhythmic patterns with dynamic markings. Measures 79-80: Rhythmic patterns with dynamic markings. Measures 81-82: Rhythmic patterns with dynamic markings. Measures 83-84: Rhythmic patterns with dynamic markings. Measures 85-86: Rhythmic patterns with dynamic markings. Measures 87-88: Rhythmic patterns with dynamic markings. Measures 89-90: Rhythmic patterns with dynamic markings. Measures 91-92: Rhythmic patterns with dynamic markings. Measures 93-94: Rhythmic patterns with dynamic markings. Measures 95-96: Rhythmic patterns with dynamic markings. Measures 97-98: Rhythmic patterns with dynamic markings. Measures 99-100: Rhythmic patterns with dynamic markings.

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Tempo I

P. I

P. II

Tempo I

p

sempre

66

Perc. I

Cym. always with soft headed stick

S.D.c.c.

Perc. II

S.D.s.c.

Perc. I

Cym.

S.D.c.c.

Perc. II

S.D.s.c.

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P. I

P. II

Cym.

Perc. I

S.D.c.c.

Perc. II

S.D.s.c.

P. I

P. II

Cym.

S.D.c.c.

Perc. II

S.D.s.c.

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70

P. I.

P. II.

Perc. I

Cym.
S.D.c.c.
S.D.s.c.

Perc. II

70

griss

(sempre)

$\frac{1}{2} \frac{2}{2}$

mf

70

mp

cresc.

poch. ritard.

dim.

poch. ritard.

dim.

cresc.

poco cresc.

24

Un poco mosso, $\frac{2}{4}$ ca. 68

P. I.

P. II.

Perc. I

Cym.
S.D.c.c.
S.D.s.c.

Perc. II

p, espr.

Un poco mosso, $\frac{2}{4}$ ca. 68

p

Un poco mosso, $\frac{2}{4}$ ca. 69

Timp.

p

cresc.

poco cresc.

poch. ritard.

tornando

al Tempo I

dim.

p

più p

tornando

al Tempo I

dim.

p

più p

Timp.

dim.

p

poch. ritard.

tornando

al Tempo I

dim.

p

più p

Timp.

dim.

p

Più andante, $\text{♩} = 76$

P. I.

P. I.

Più andante, $\text{♩} = 76$

P. II.

Timp.

Perc. I

tornando . . . al Tempo I ($\text{♩} = \text{ca. } 86$)

P. I.

tornando . . . al Tempo I ($\text{♩} = \text{ca. } 86$)

P. I.

tornando . . . al Tempo I ($\text{♩} = \text{ca. } 86$)

Timp.

Perc. I

S.D. c.c. 4

S.D. s.c. 4

Xyl.

Perc. II

B. & H. 8675 Duration approx. 5' 52"

III

Allegro non troppo, $\text{♩} = \text{ca. } 125-132$

Piano I

Piano II

Timpani

Percussion I

Xylophone

Percussion II

P. I.

P. II.

Timp.

Perc. I

Xyl.

Perc. II

B. & H. 8675

S. b.

P. I.

P. II.

Timp.

Xyl.

Perc. I

Perc. II

18

28

B. & H. 8675

S. b.

P. I.

P. II.

Cymbals

Xyl.

Perc. I

Perc. II

35

a 2 clashed

pp

44

p cresc.

mp

cresc.

mf

Timp.

Cym.

Xyl.

Perc. II

B. & H. 8675

Musical score for page 68. The score includes parts for P. I. (two staves), P. II. (two staves), Timpani (one staff), Triangle (one staff), Perc. I (one staff), and Perc. II (one staff). Measure numbers 52 and 53 are indicated above the staves. Dynamics include *mf*, *p*, and *mf*.

Musical score for page 68 continuing. The score includes parts for P. I. (two staves), P. II. (two staves), Trgl. (one staff), S. D. s.c. (one staff), and Perc. II (one staff). Measure numbers 56 and 57 are indicated above the staves. A dynamic *f* is shown in measure 56, and a dynamic *f* with a note tied over to the next measure is shown in measure 57. The instruction "(2a)" is written below the staves.

Musical score for page 69. The score includes parts for P. I. (two staves) and P. II. (two staves). Measure numbers 60 and 61 are indicated above the staves.

Musical score for page 69 continuing. The score includes parts for P. I. (two staves) and P. II. (two staves). Measure numbers 68 and 69 are indicated above the staves.

Musical score for page 69 concluding. The score includes parts for P. I. (two staves) and P. II. (two staves). Measure numbers 74 and 75 are indicated above the staves. The instruction "accel. al Più mosso, $\text{d} = 152$ " is written above the staves.

83

P. I

P. II

Perc. II Trgl.

Timp.

Xyl.

Perc. I

83

cresc.

as before

as before

91

103

poco rall. . .

Tempo I

P. I

P. II

Timp.

Xyl.

Perc. II

103

poco rall. . .

Tempo I

p

1' 371'

f

P. I

P. II

Timp.

Xyl.

Perc. II

103

P. I

P. II

Timp.

Perc. I

P. I

P. II

Bass Drum

Perc. II

111

115 stringendo.

116 dim. pp

cresc.

p

al Più mosso, ca. 160

with heavy wooden stick on the edge of the skin (till Tempo I)

116

115 stringendo.

116 cresc. pp

cresc.

p

al Più mosso, ca. 160

S.D.c.c.

S.D.s.c.

B.D. p

mg

mg

mg

B. & H. 8675

P. I

P. II

S.D.c.c.

Perc. I

Perc. II

P. I

P. II

B.D.

Perc. II

P. I

P. II

B.D.

Perc. II

tornando al Tempo I

P. I

P. II

Timp.

Perc. I

Perc. II

127 più f

127

128 più f

cresc.

al Più mosso, ca. 160

tornando al Tempo I 134

ff

al Più mosso, ca. 160

tornando al Tempo I 134

ff

mg

mg

mg

B. & H. 8675

rallent.

P. I

a tempo (d=182)

140

P. II

a tempo (d=182)

140

Timp.

Perc. I

Xyl.

Perc. II

351

P. I

P. II

Timp.

Perc. I

P. I

152

P. II

152

Timp.

Perc. I

P. I

128

160

P. II

poco cresc.

Timp.

P. I

P. II

Timp.

Perc. I

Xyl.

Perc. II

170

P. I

170

P. II

cresc. molto

Timp.

Perc. I

Xyl.

Perc. II

177

P. I

P. II

Xyl.

Perc. II

183

P. I

P. II

Timp.

Perc. I

Xyl.

Perc. II

189

P. I

P. II

Timp.

Perc. I

Xyl.

Perc. II

195

P. I

P. II

Timp.

Perc. I

Xyl.

Perc. II

P. I

199

199

Timp.

Perc. I

ben marc.

P. I

leggero

P. II

Timp.

Perc. I

Xyl.

Perc. II

207

P. I

più p

Timp.

Perc. I

Xyl.

Perc. II

207

p

più p

p

pp

P. I

p

P. II

pp

Timp.

Perc. I

Xyl.

Perc. II

217

217

223

P. I

mf

P. II

mf

Timp.

Perc. I

Xyl.

Perc. II

223

p

p

p

p

Musical score page 80. The score includes parts for P.I. (two staves), P.II. (two staves), Timpani (one staff), Xylophone (one staff), and Percussion I & II (two staves). Measure 228 starts with a dynamic *f*. Measures 229 and 230 follow, with dynamics *mf* and *p* respectively. Measure 231 concludes with a dynamic *f*.

Continuation of musical score page 80. The score includes parts for P.I. (two staves), P.II. (two staves), Timpani (one staff), Xylophone (one staff), and Percussion I & II (two staves). Measure 229 starts with a dynamic *mf*, followed by *p*. Measures 230 and 231 follow, with dynamics *p* and *p* respectively.

Musical score page 81. The score includes parts for P.I. (two staves), P.II. (two staves), Timpani (one staff), Xylophone (one staff), Percussion I (one staff), and Percussion II (one staff). Measure 233 starts with a dynamic *f*. Measures 234 and 235 follow. Measure 236 starts with a dynamic *p*. Measures 237 and 238 follow. Measures 239 and 240 conclude with the text "ac - cel - er - ando -" and dynamics *cresc.* and *f*.

248

al Più mosso, $\text{♩} = 144$

P.I.

P.I.*

248

al Più mosso, $\text{♩} = 144$

P.II

Timp.

Pero. I

Xyl.

Pero. II

150"

tornan 256 do

P.I.

P.I.*

tornan 256 do

P.II

Timp.

Pero. I

Xyl.

Pero. II

tornan 256 do

P.I.

P.I.*

Timp.

Xyl.

Pero. II

260

al

Tempo I

P.I.

260

Tempo I

P.I.*

260

Tempo I

P.II

al

Timp.

Pero. I

Xyl.

Pero. II

8"

P.I.

P.I.*

Timp.

Xyl.

Pero. II

8"

P.I.

P.I.*

Timp.

Xyl.

Pero. II

menof

269

P.I
meno f

269

P.II

277
Più mosso, J=144

P.I
p
mp

277
Più mosso, J=144

P.II
mp

P.I
p
p

P.II
p
p

B. & H. 8675

287

Tempo I
pp

P.I

287
Tempo I
pp

P.II

Timp.

Perc. I

294

P.I

294

P.II

Timp.
V
V

Perc. I

B. & H. 8675

P.I
P.II
Timp.
Perc. I

301

P.I
P.II
Perc. I
Perc. II

Cym.
Cyms. clashed a 2
pp sim.

309

P.I
P.II
Perc. II

strin - gen
strin - gen
Cyms.

B. & R. 8675

P.I
P.II

do
do

315

P.I
P.II

al Più mosso, $\text{♩} = 160$
cresc.

315

P.I
P.II

al Più mosso, $\text{♩} = 160$
cresc.

S.D.c.c.
S.D.s.c.

B.D.

with heavy wooden stick on the edge of the skin (until 325)
p

mp

B. & H. 8675

P.I

P.II

S.D.c.c.

S.D.a.c.

B.D.

Perc. I

Perc. II

325

325

Tim.

S.D.c.c.

S.D.a.c.

B.D.

P.I

329

P.II

Tim.

Perc. I

sf - mf

330

dim.

sempre stringendo

P.I

P.II

Tim.

Perc. I

dim.

sempre stringendo

336

P.I.

P.II.

Timp.

Perc. I

336

P.I.

P.II.

Timp.

Perc. I

344

P.I.

P.II.

Timp.

Perc. I

B. & H. 8675

351

rallent. al Tempo I (♩ = 126)

P.I.

P.II.

Timp.

Cym.

Perc. II

351

rallent. al Tempo I (♩ = 126)

(♩ = 126) *

with soft-headed stick

1' 34" pp

P.I.

P.II.

Timp.

Cym.

Perc. II

(♩ = 126) *

pp

p

◆ When played with orchestra, the 1st Piano takes from ♩ = 10 *

B. & H. 8675

8

P.I

360

p

P.II

360

mp

Timp.

Perc. I

S.D.s.c.

Perc. II

p

365

132

P.I

370

365

132

p

P.II

370

Timp.

Perc. I

S.D.s.c.

Perc. II

pp

* Only to be played in orchestral version

8

P.I

P.II

(wooden stick)
c.f.

Trgl.

p

poco rit. a tempo

379

P.I

ppp pp

P.II

poco rit. a tempo

379

>ppp p

Timp.

Perc. I

S.D.s.c.

Perc. II

p

p

B. & H. 8675

387

P.I

P.II

Timp.

Perc.I

S.D.c.c.

Perc.II

S.D.s.c.

più p

395

P.I

P.II

Timp.

Perc.I

S.D.s.c.

400

P.I

P.II

Perc.II

S.D.c.c.

with 2 very light and thin sticks

pp

405

cal - man - do si -

P.I

P.II

Perc.I

Cym.

Perc.II

S.D.c.c.

405

cal - man - do si -

pp

405

a 2 clashed

ppp

semper dim.

al $\text{d} = 100$ accel. a tempo ($\text{d} = 128$) 412

P.I.

P.II.

Perc. I

Cym.

Perc. II

S.D.c.c.

$\text{d} = 100$ accel. a tempo ($\text{d} = 128$) 412

P.I.

P.II.

Perc. I

Cym.

Perc. II

S.D.c.c.

Budapest, 1937. VII - VIII

calando $\frac{1}{16}$

* with the fingernail, or the blade of a pocketknife, on the very edge.

Duration approx. 6' 16"

Total Duration approx. 24' 34"