HAWKES POCKET SCORES

# BÉLA BARTÓK
# SONATA

FOR TWO PIANOS
AND PERCUSSION

~~730220 70~~

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♭ 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).

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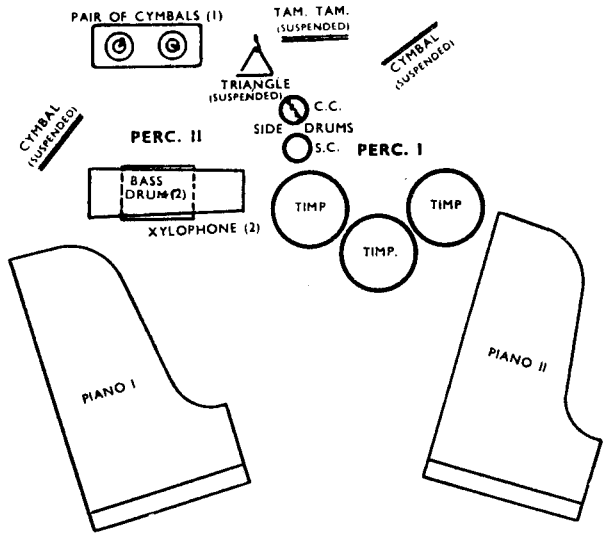
The following plan indicates the grouping of the various instruments :—




(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.





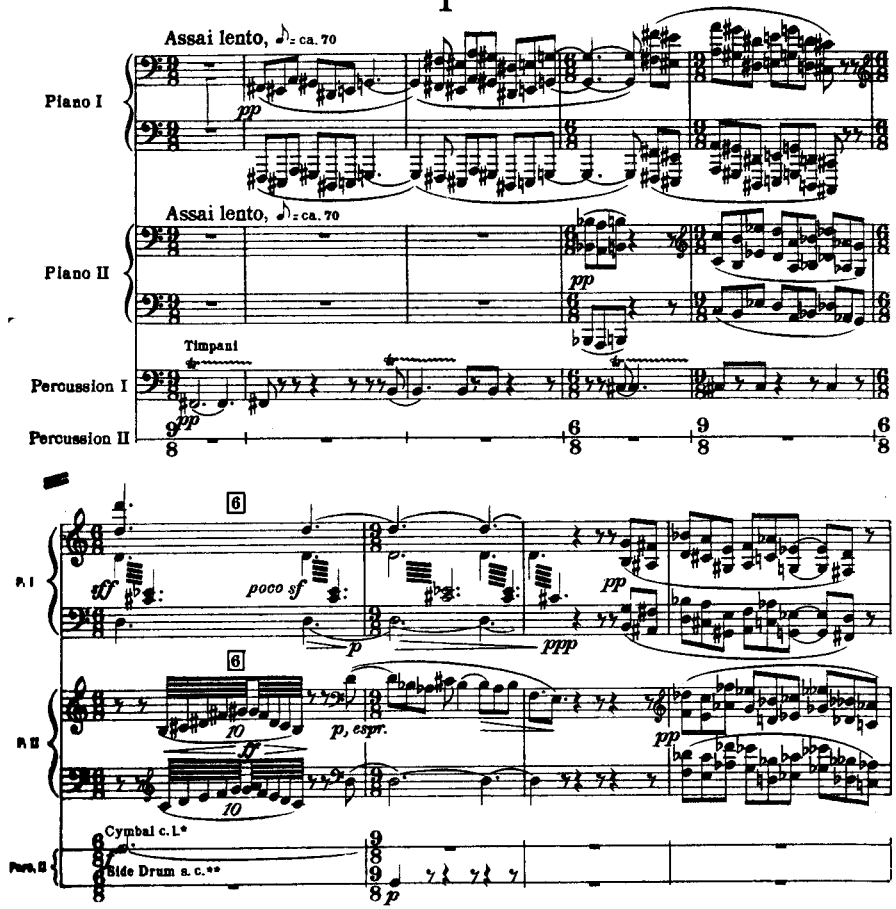
# SONATA

for

two Pianos and Percussion

BÉLA BARTÓK

## I




* col legno - with the heavy end of a drum stick, on the dome.
** s.c. (senza corda) means: without snares.

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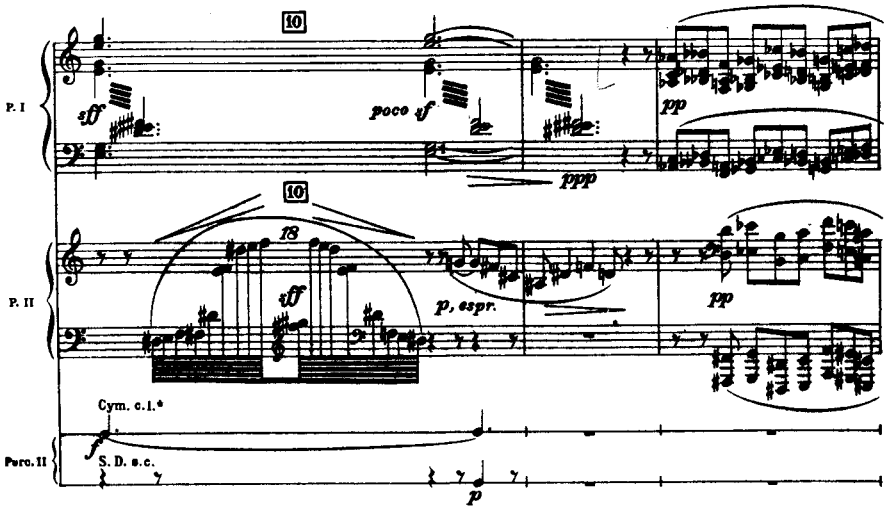
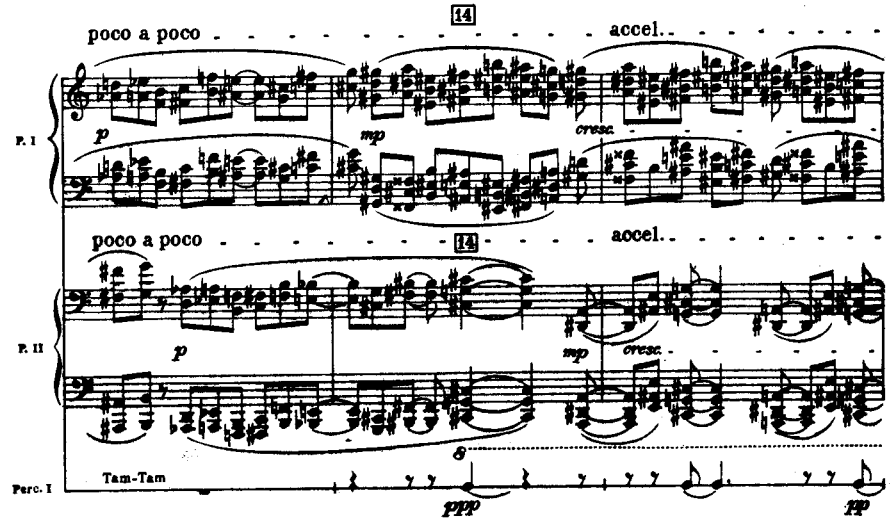
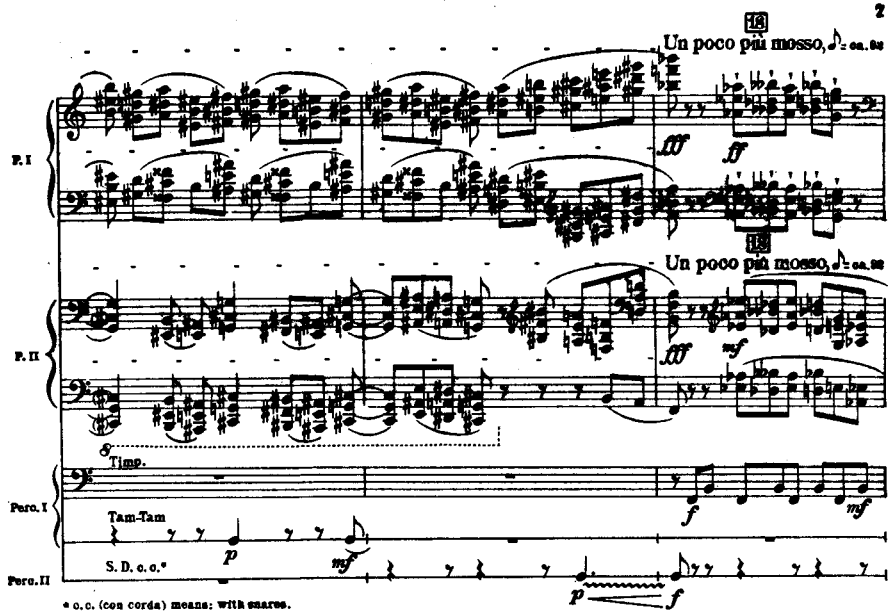



* With the heavy end of a drum stick, on the edge.

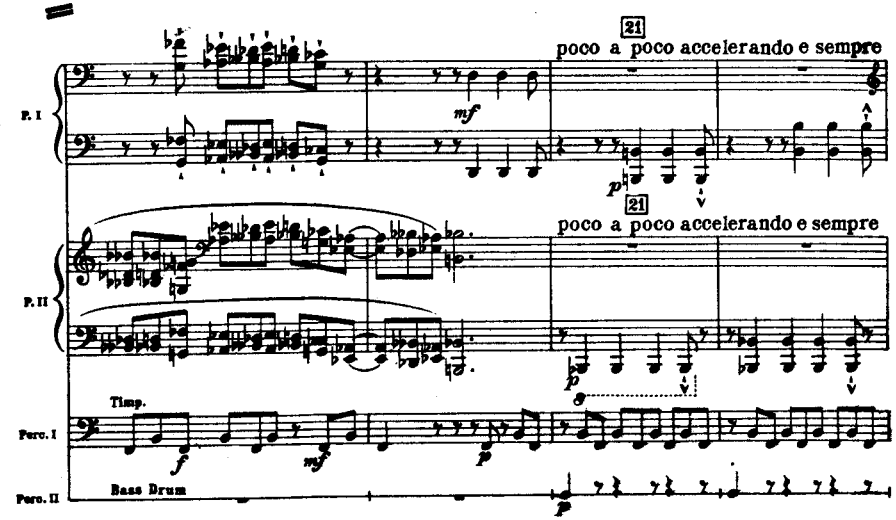


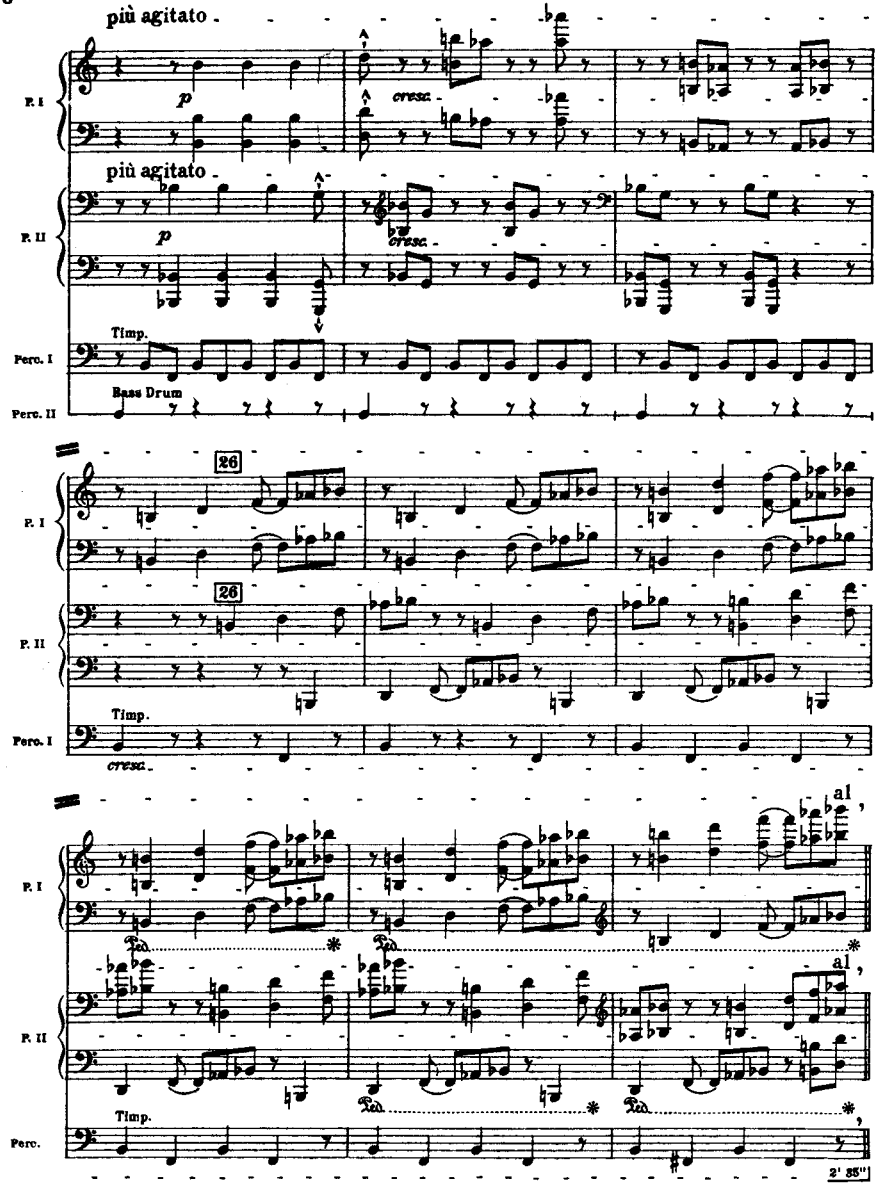




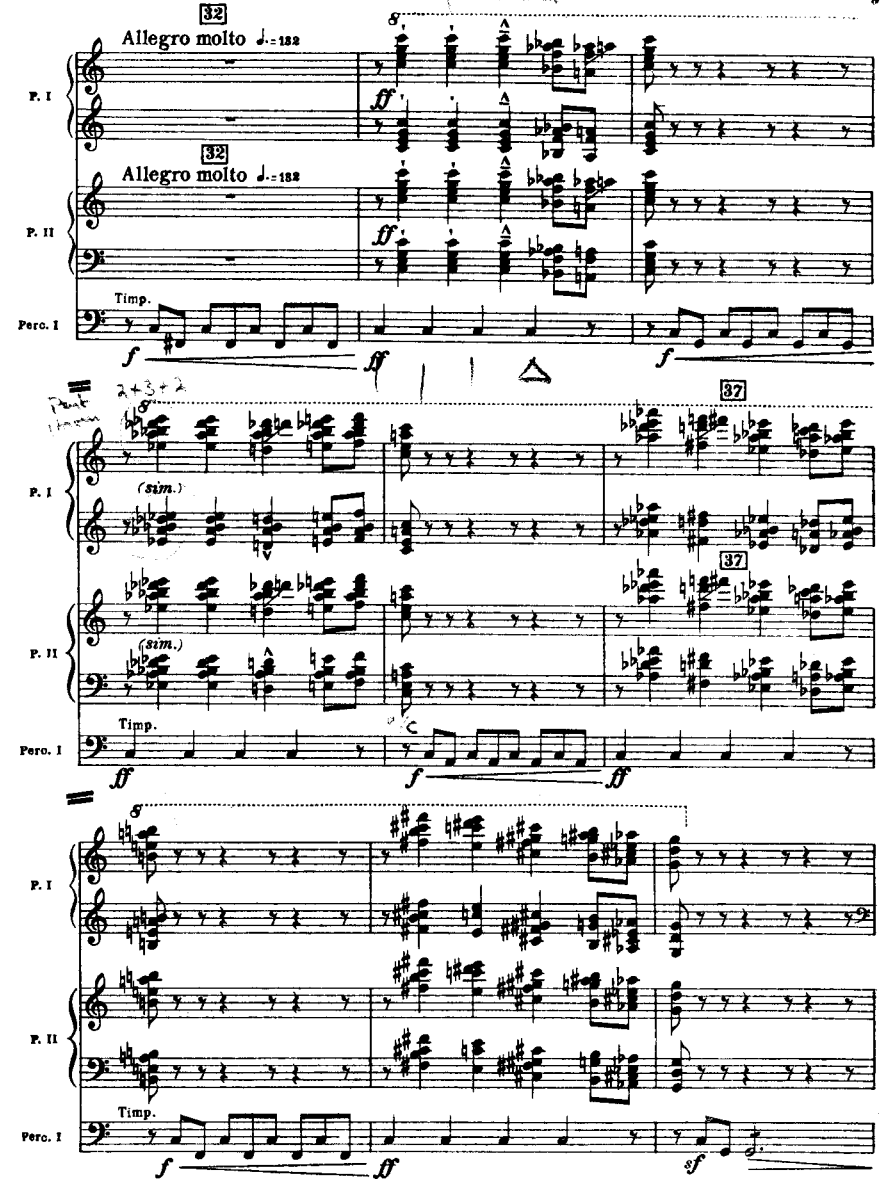

* o. c. (con corda) means: with snares.

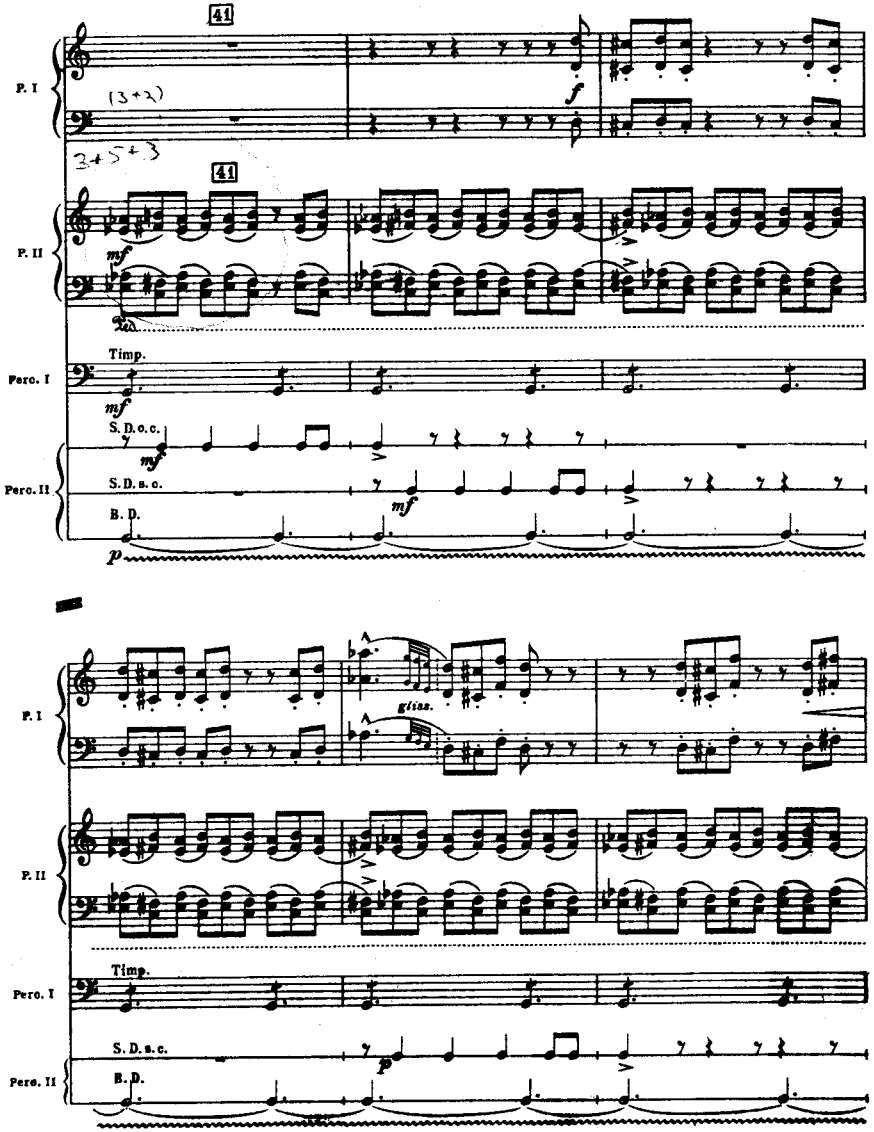



più agitato
P. I
P. II
Timp.
Perc. I
Perc. II
Bass Drum
cresc.
26
Perc.
al
2' 35"



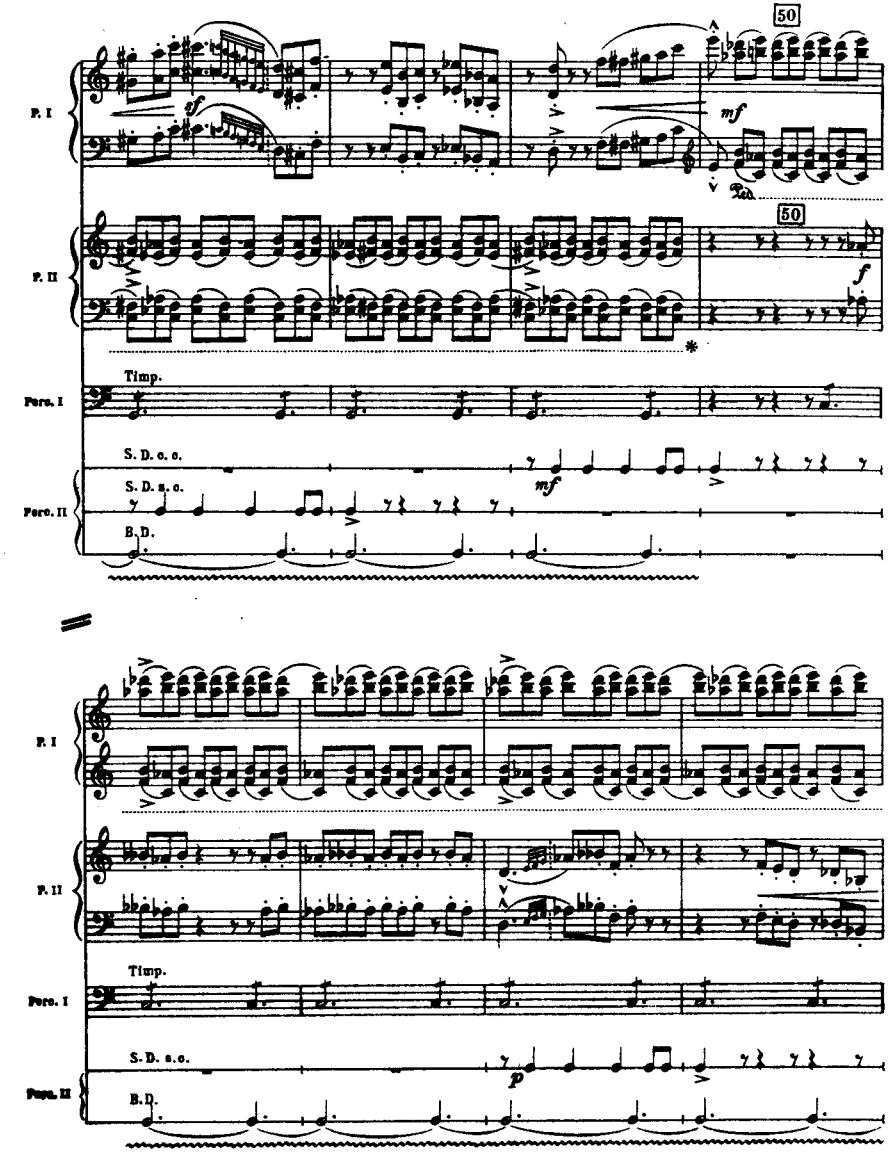


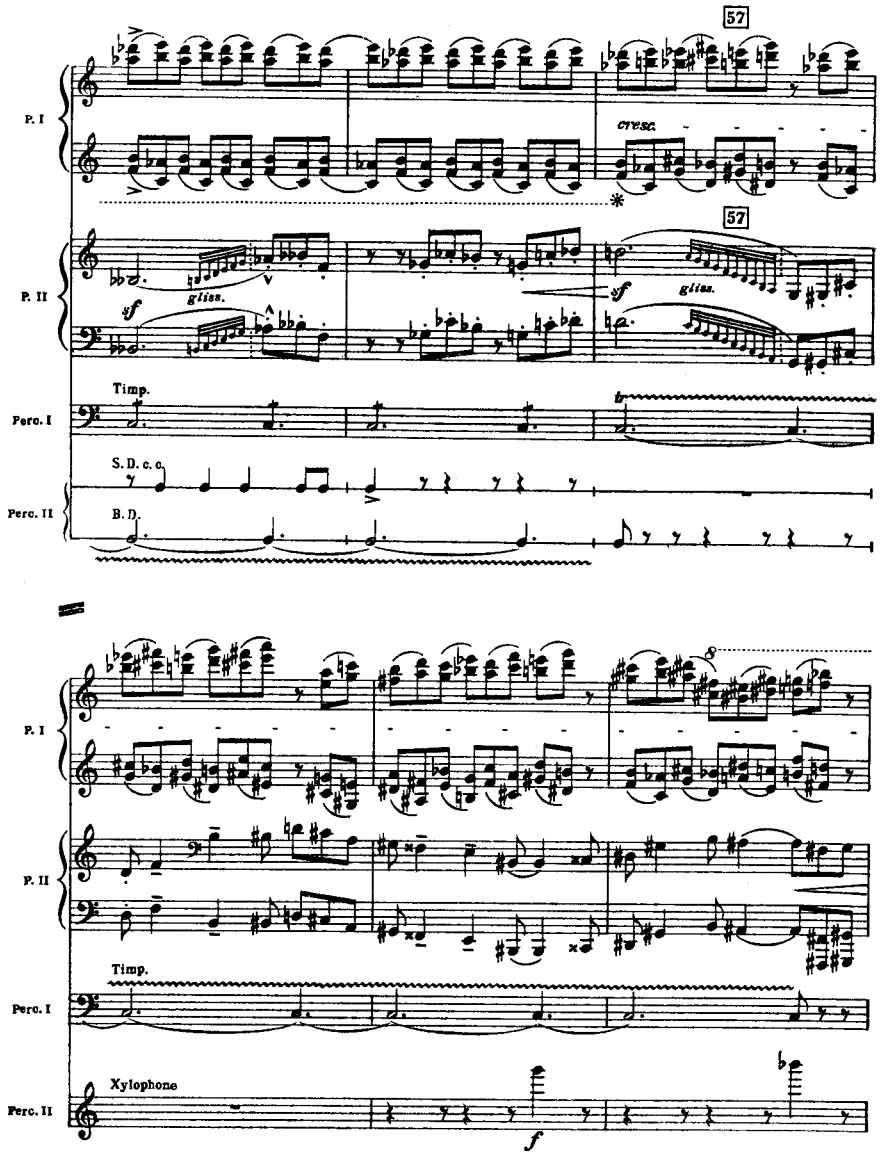

Principal Theme
32
Allegro molto ♩.=132
P. I
P. II
Timp.
Perc. I
2+3+2
Piano Theme
37
(sim.)
sf


41
P. I
(3+2)
f
3+5+3
41
P. II
mf
Timp.
Perc. I
mf
S. D. o. c.
Perc. II
S. D. s. c.
mf
B. D.
p
P. I
gliss.
P. II
Timp.
Perc. I
S. D. s. c.
p
Perc. II
B. D.



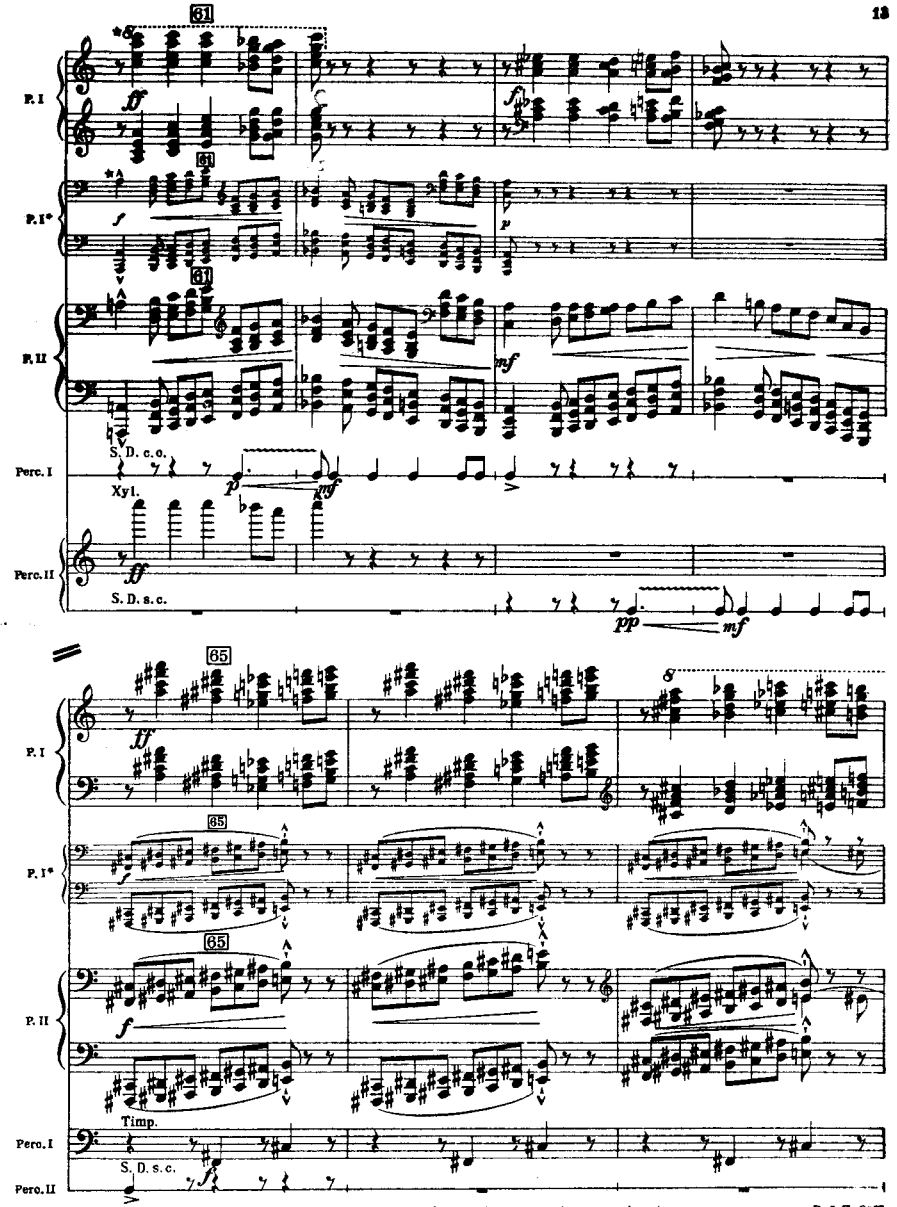



50
P. I
sf
mf
50
P. II
f
*
Timp.
Perc. I
S. D. o. c.
mf
S. D. s. c.
Perc. II
B. D.
P. I
P. II
Timp.
Perc. I
S. D. s. c.
p
Perc. II
B. D.

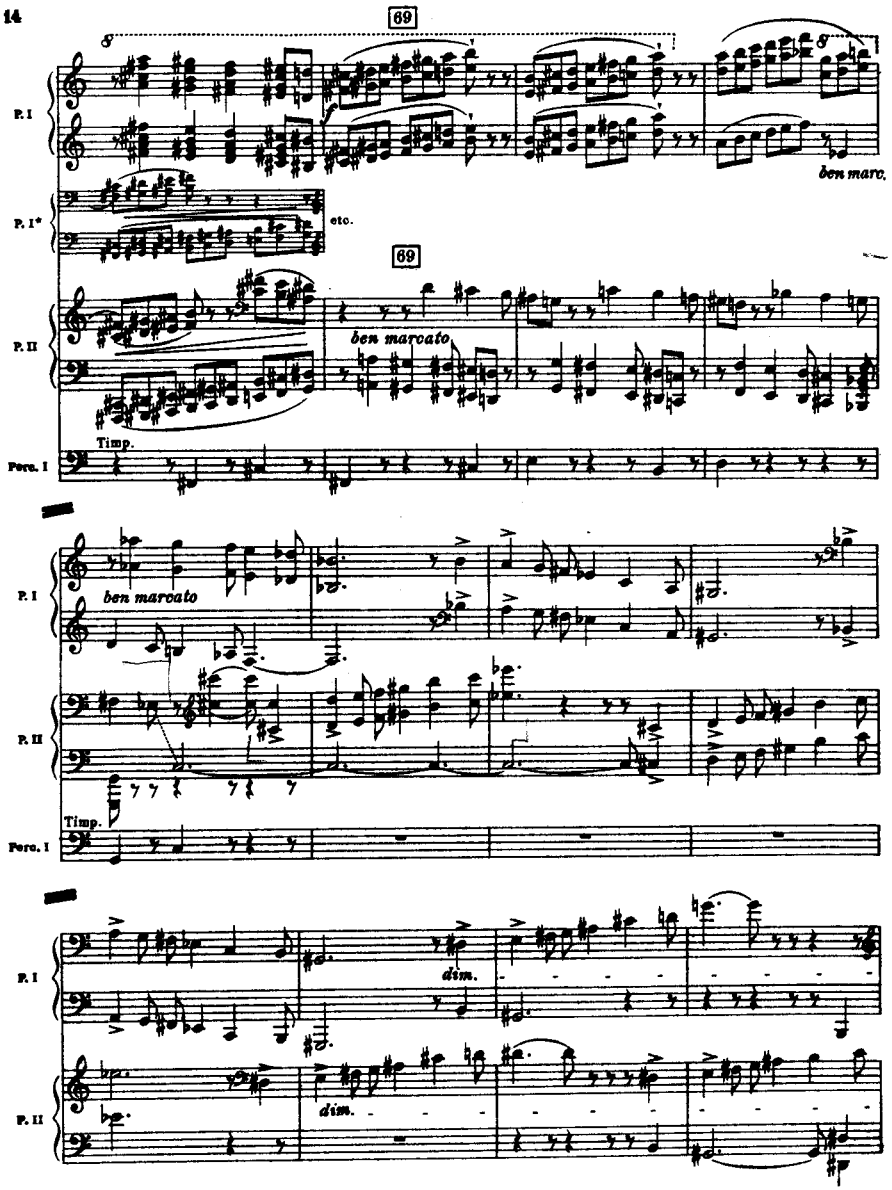






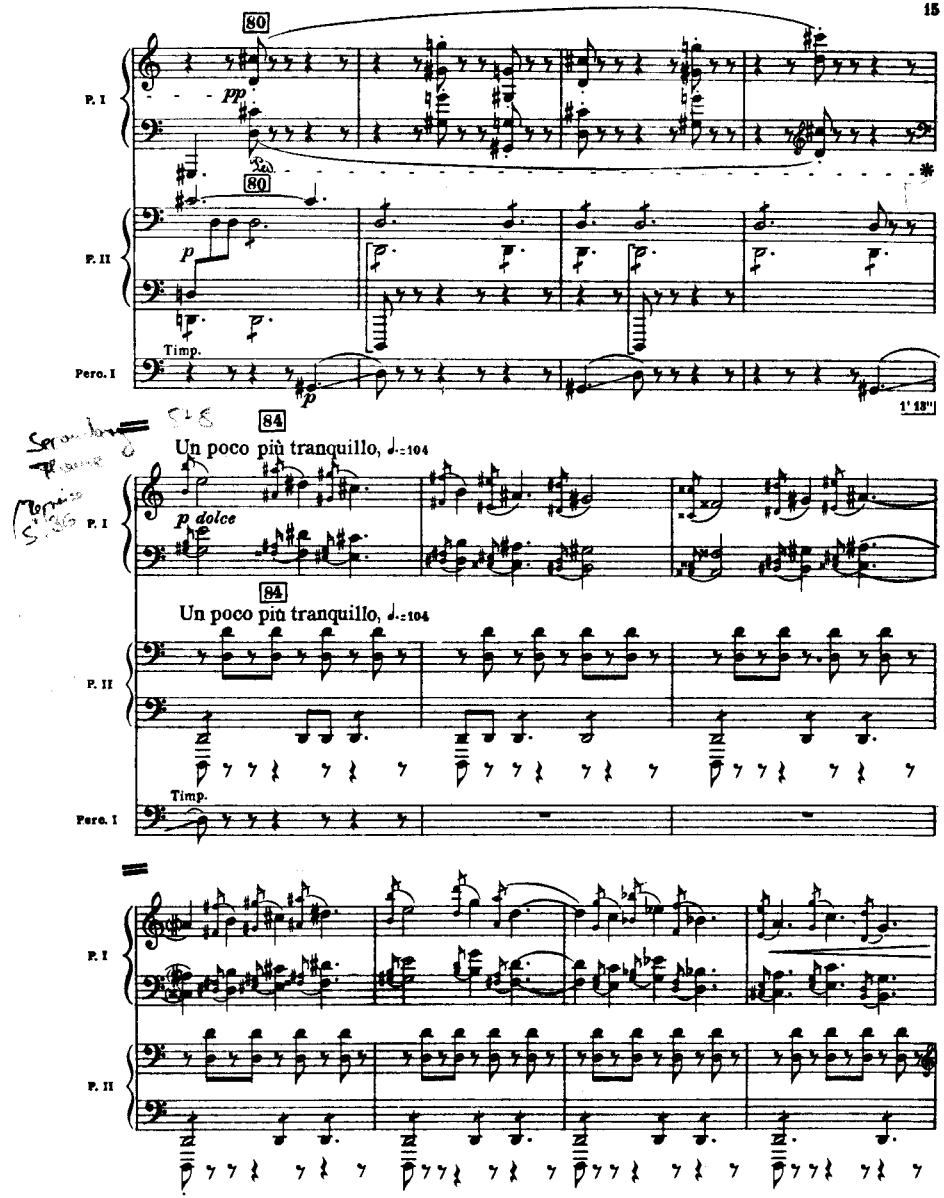



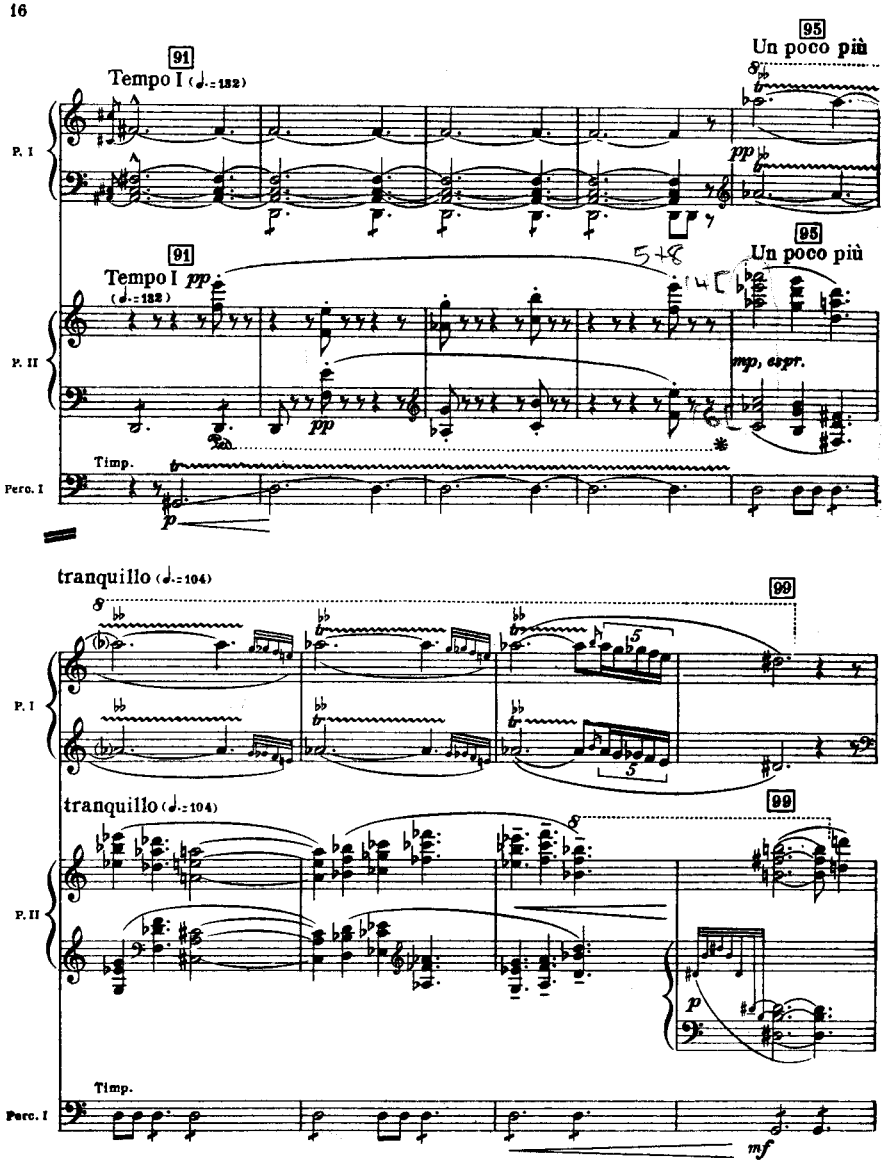

*The version in small notes should be played if the Sonata is performed with orchestral accompaniment.


69
ben marc.
etc.
69
ben marcato
Timp.
P. I
P. II
Perc. I
ben marcato
dim.
dim.



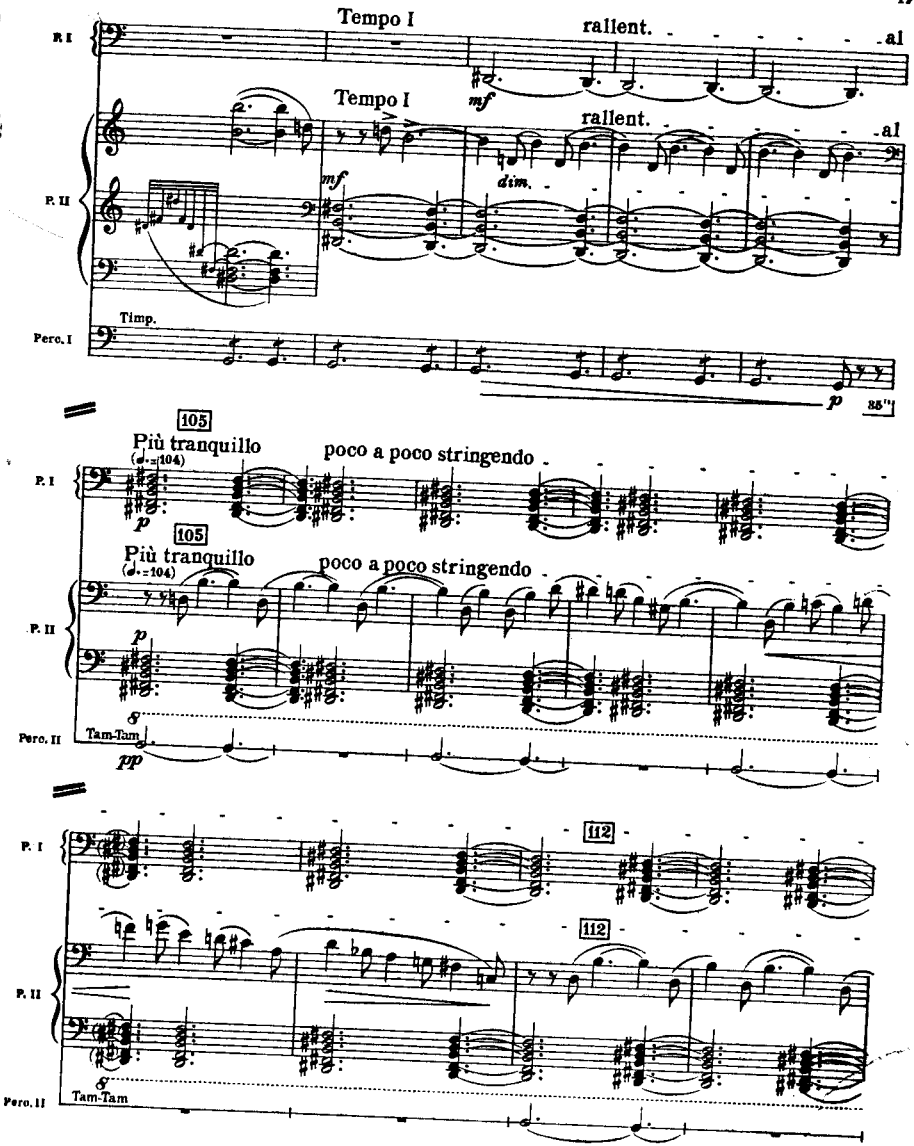


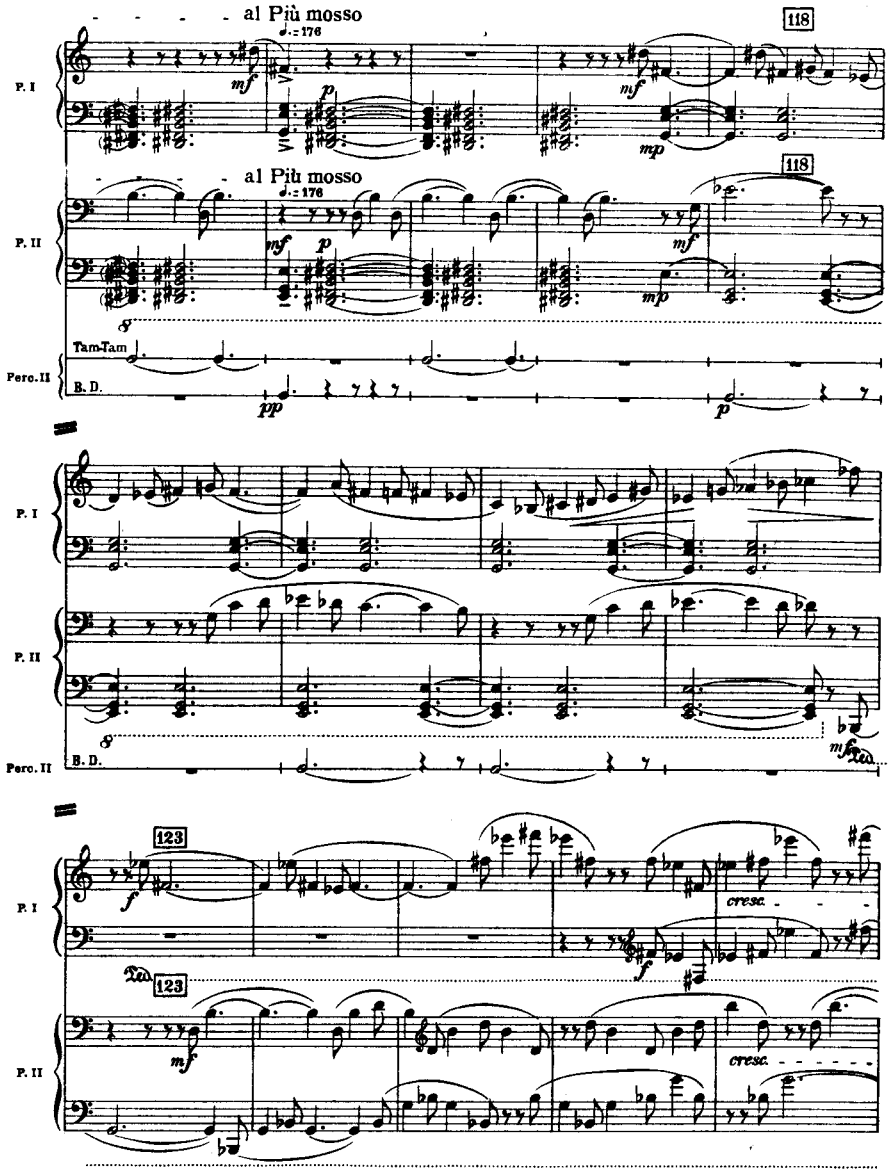

80
pp
80
p
Timp.
1' 13"
84
Un poco più tranquillo, ♩.=104
p dolce
84
Un poco più tranquillo, ♩.=104
Timp.
P. I
P. II
Perc. I


91
Tempo I (♩.=132)
95
Un poco più
P. I
pp
91
Tempo I pp
(♩.=132)
95
Un poco più
P. II
mp, espr.
pp
Timp.
Perc. I
p
tranquillo (♩.=104)
99
P. I
tranquillo (♩.=104)
99
P. II
p
Timp.
Perc. I
mf



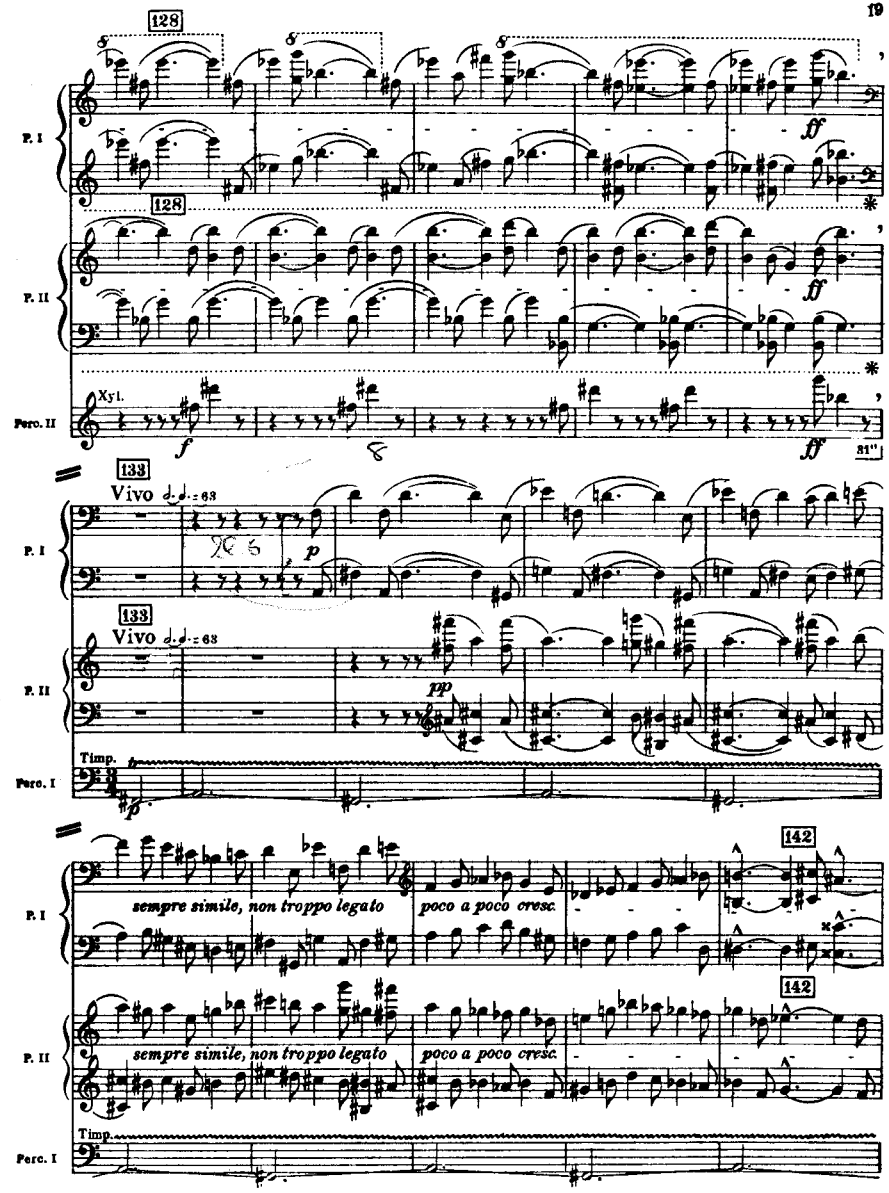


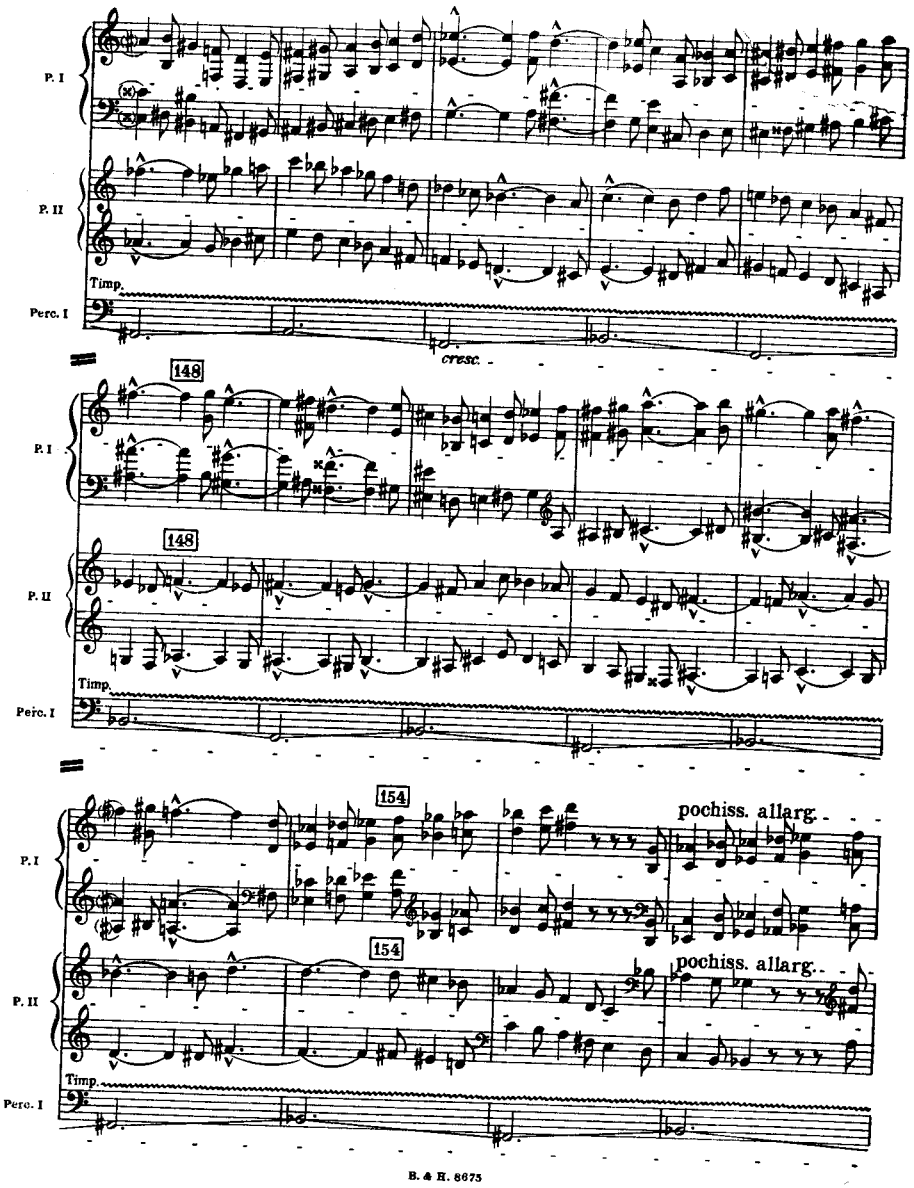

P. I
Tempo I
rallent.
al
mf
P. II
Tempo I
rallent.
al
mf
dim.
Timp.
Perc. I
p
88"
105
Più tranquillo
(♩.=104)
poco a poco stringendo
P. I
105
Più tranquillo
(♩.=104)
poco a poco stringendo
P. II
p
Perc. II
Tam-Tam
pp
112
P. I
112
P. II
Perc. II
Tam-Tam


al Più mosso
♩.=176
118
P. I
P. II
Perc. II
Tam-Tam
B. D.
123
cresc.



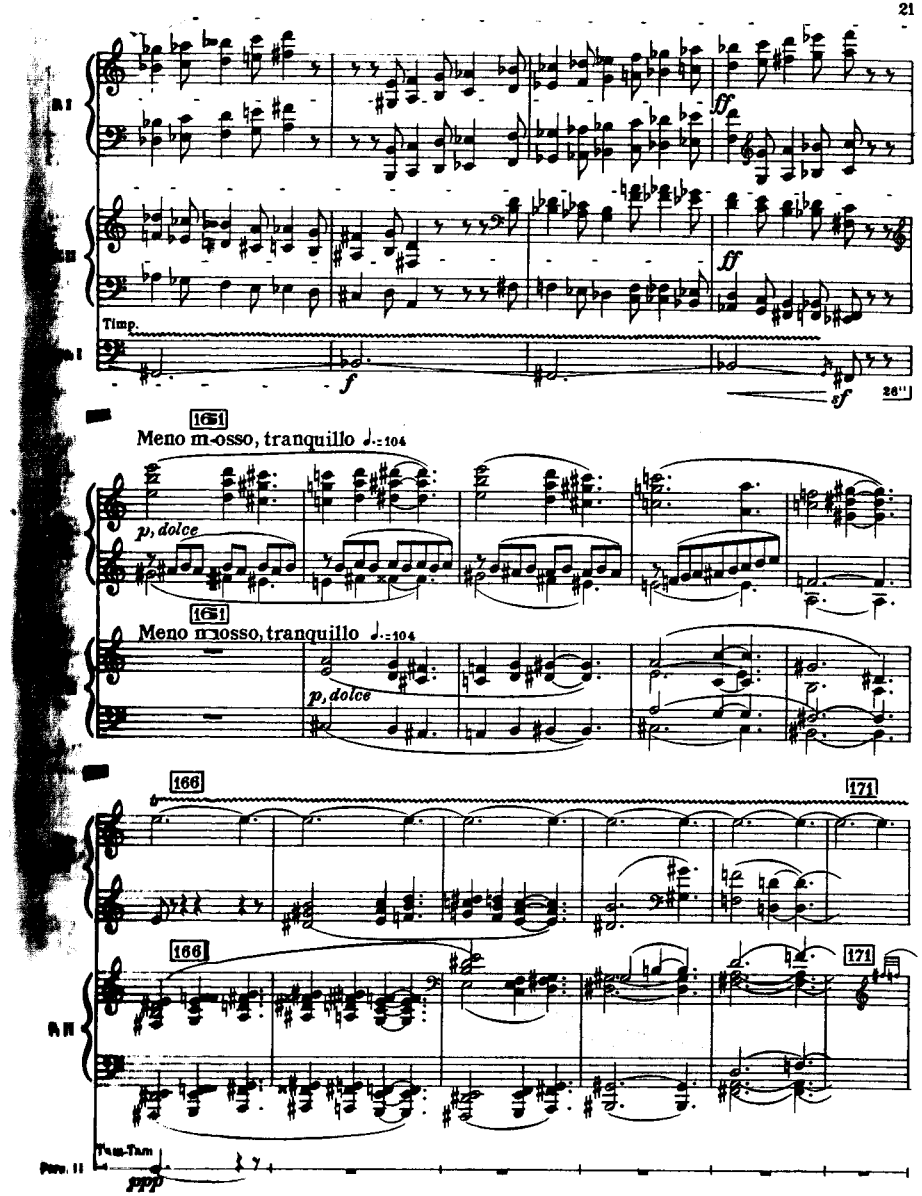


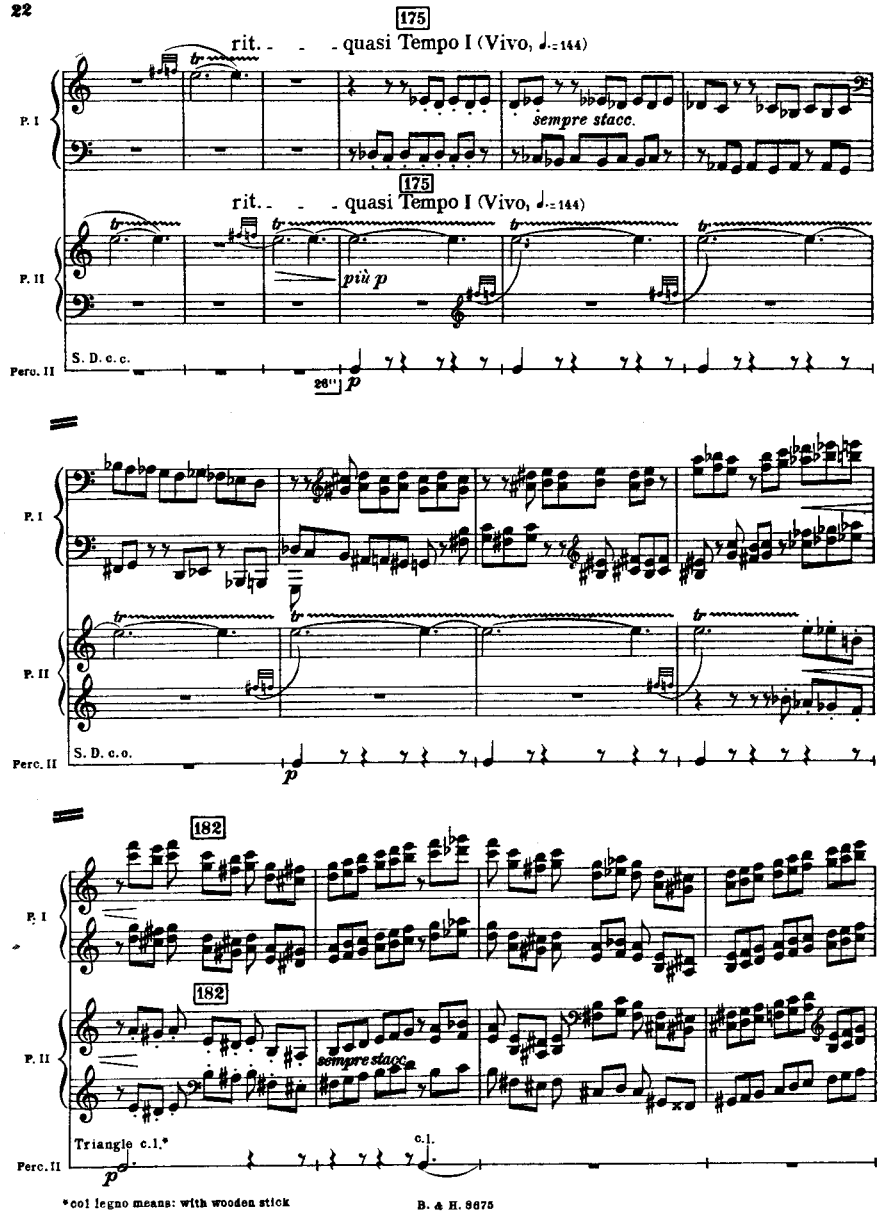

128
P. I
P. II
Perc. II
Xyl.
81"
133
Vivo
♩.=63
Timp.
Perc. I
142
sempre simile, non troppo legato
poco a poco cresc.


P. I
P. II
Timp.
Perc. I
cresc.
148
148
154
154
pochiss. allarg.
pochiss. allarg.





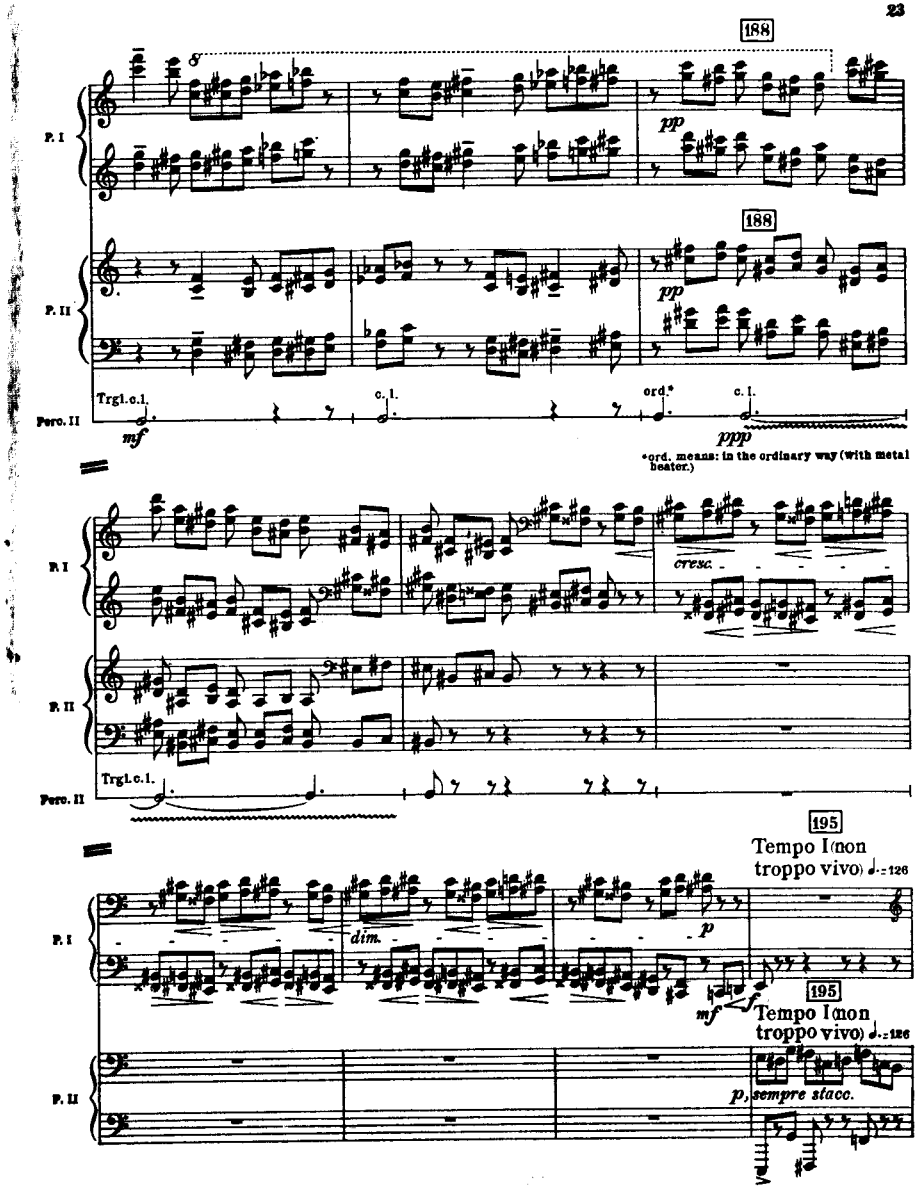

P. I
P. II
Timp.
Perc. I
ff
ff
f
sf
26"
165
Meno mosso, tranquillo ♩.=104
p, dolce
165
Meno mosso, tranquillo ♩.=104
p, dolce
166
171
166
171
Perc. II
Tam-Tam
ppp

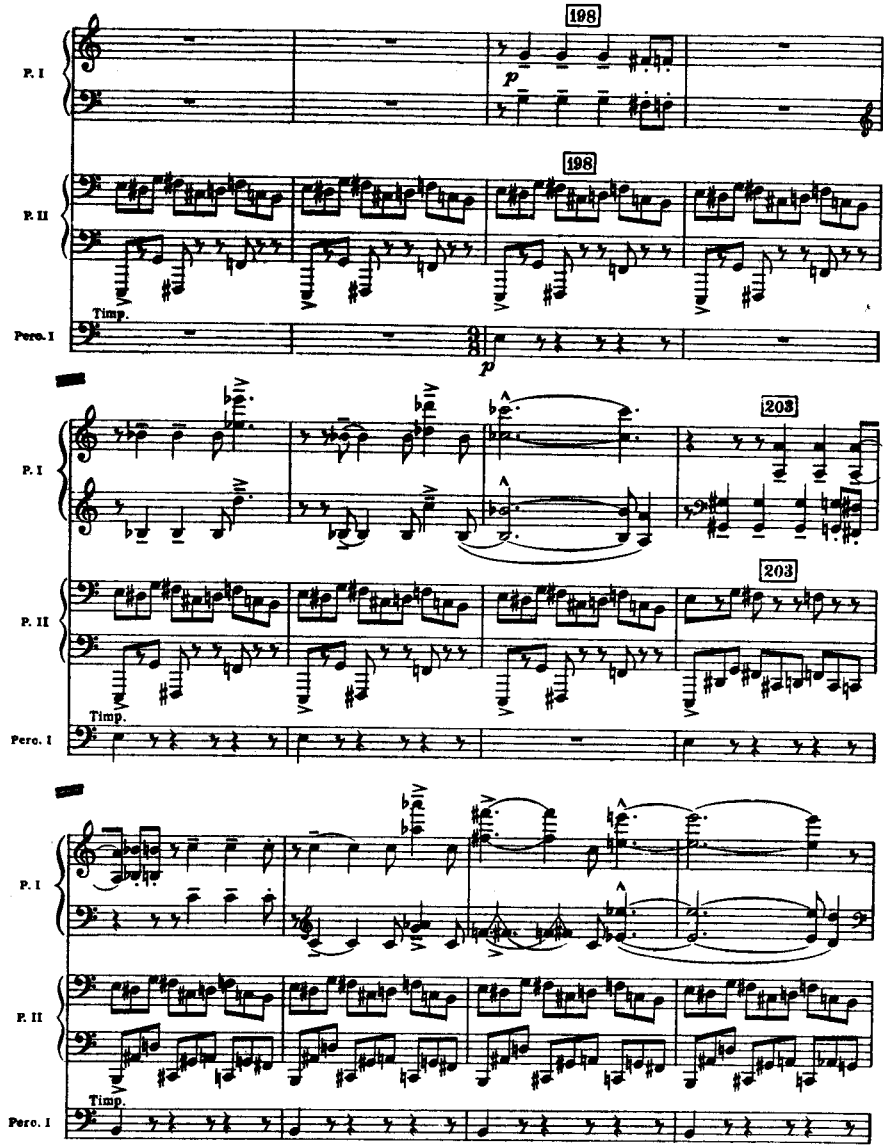



*col legno means: with wooden stick



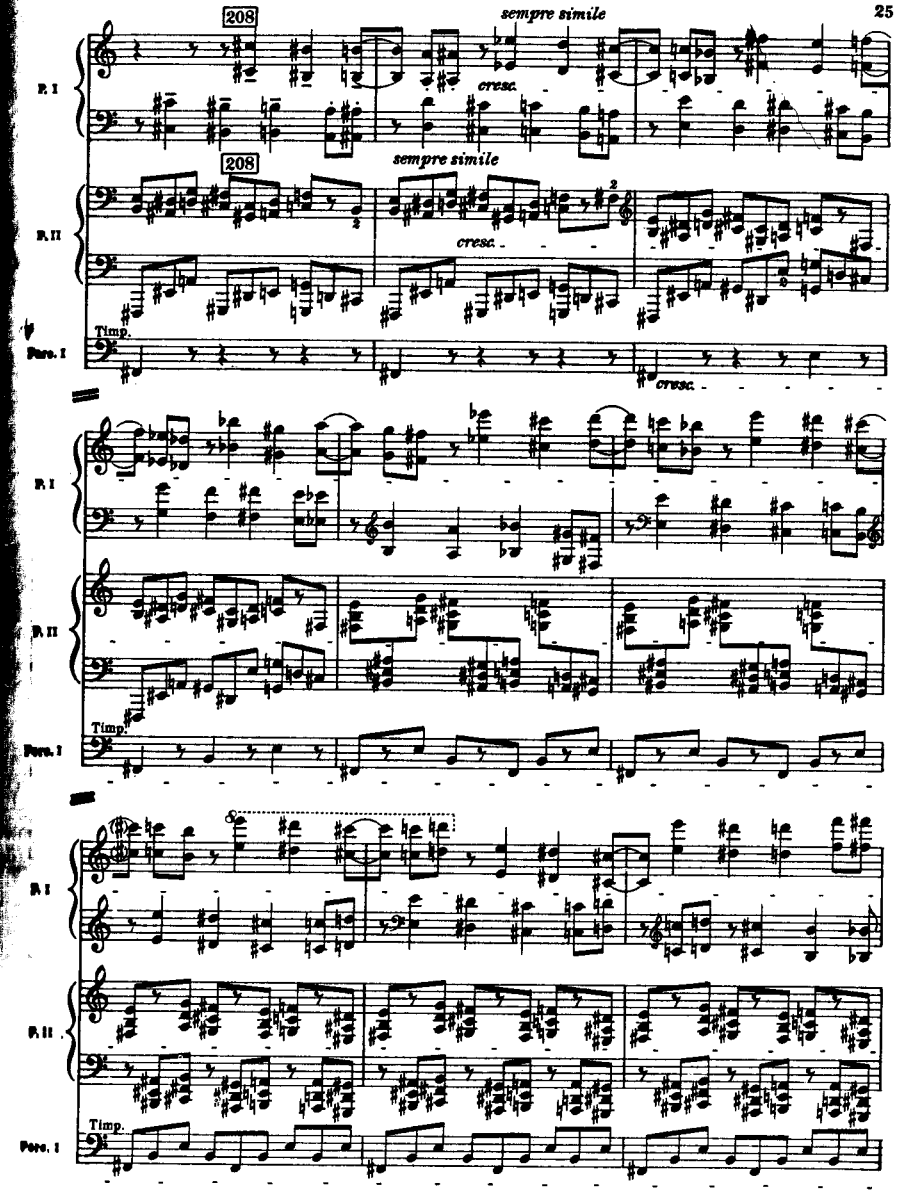


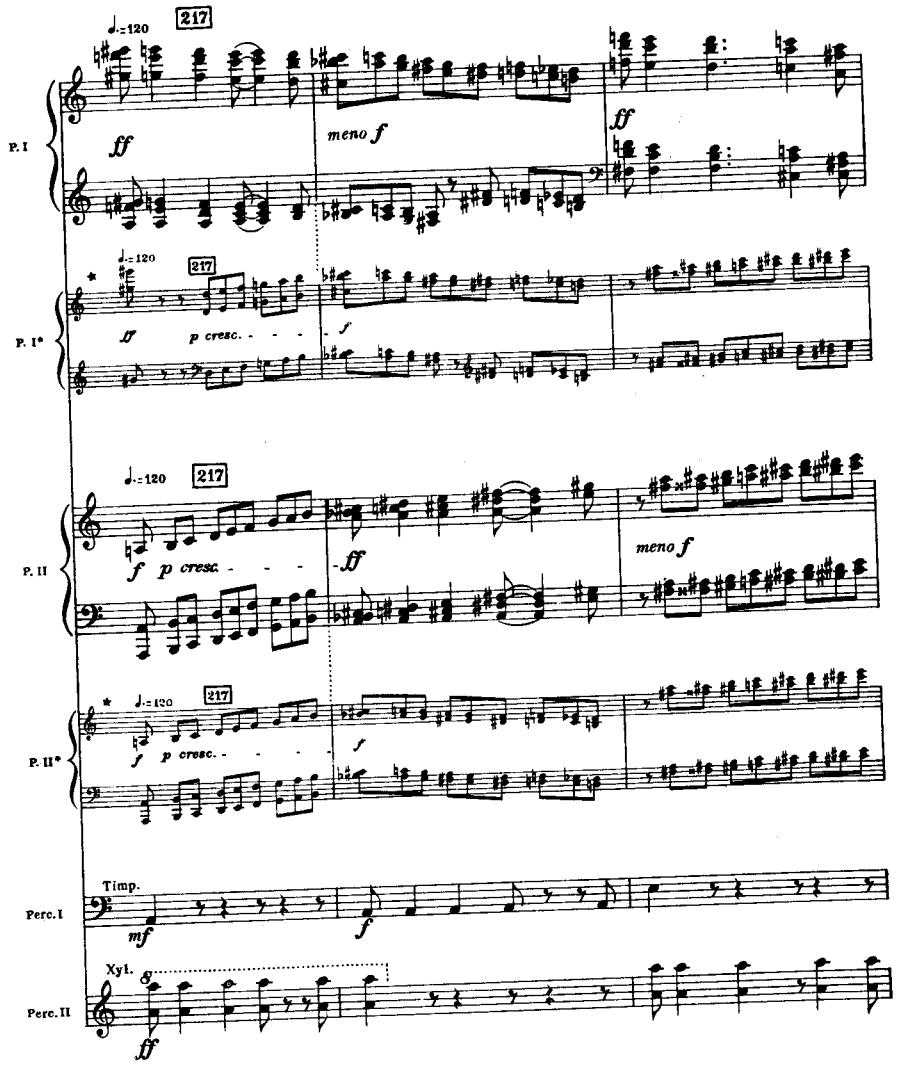



198
198
p
p
P. I
P. II
Timp.
Perc. I
203
203





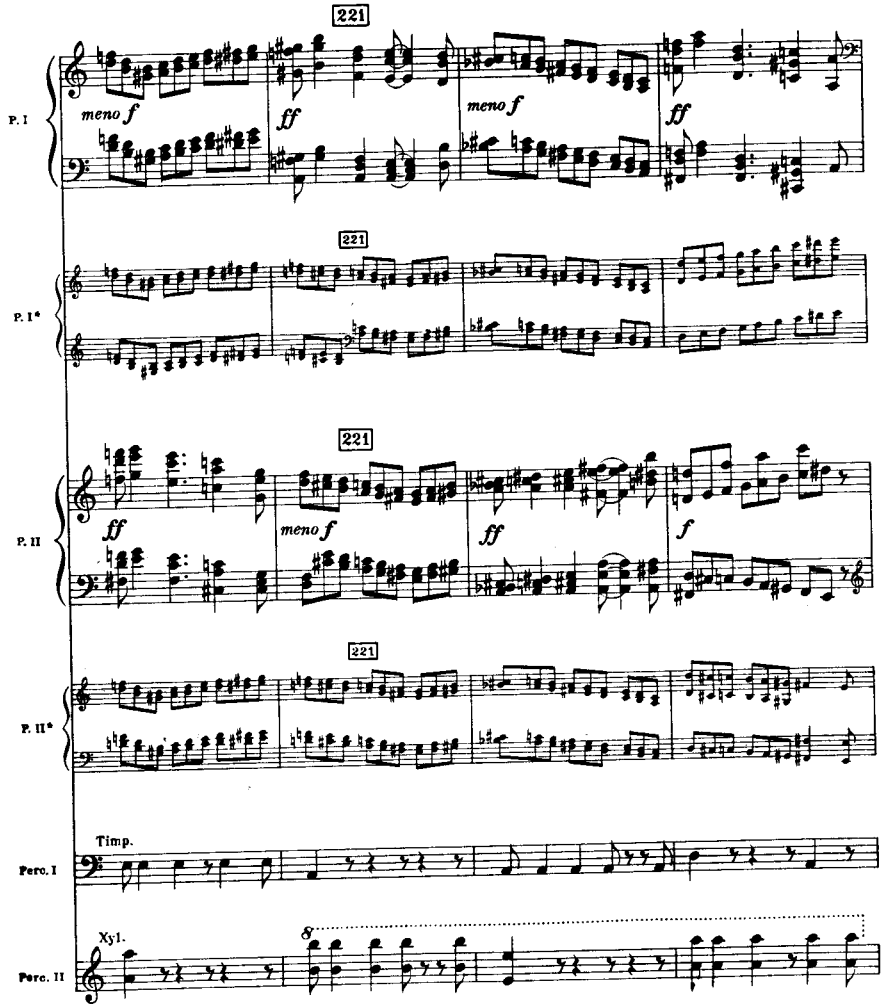

208
208
sempre simile
sempre simile
cresc.
cresc.
cresc.
P. I
P. II
Timp.
Perc. I

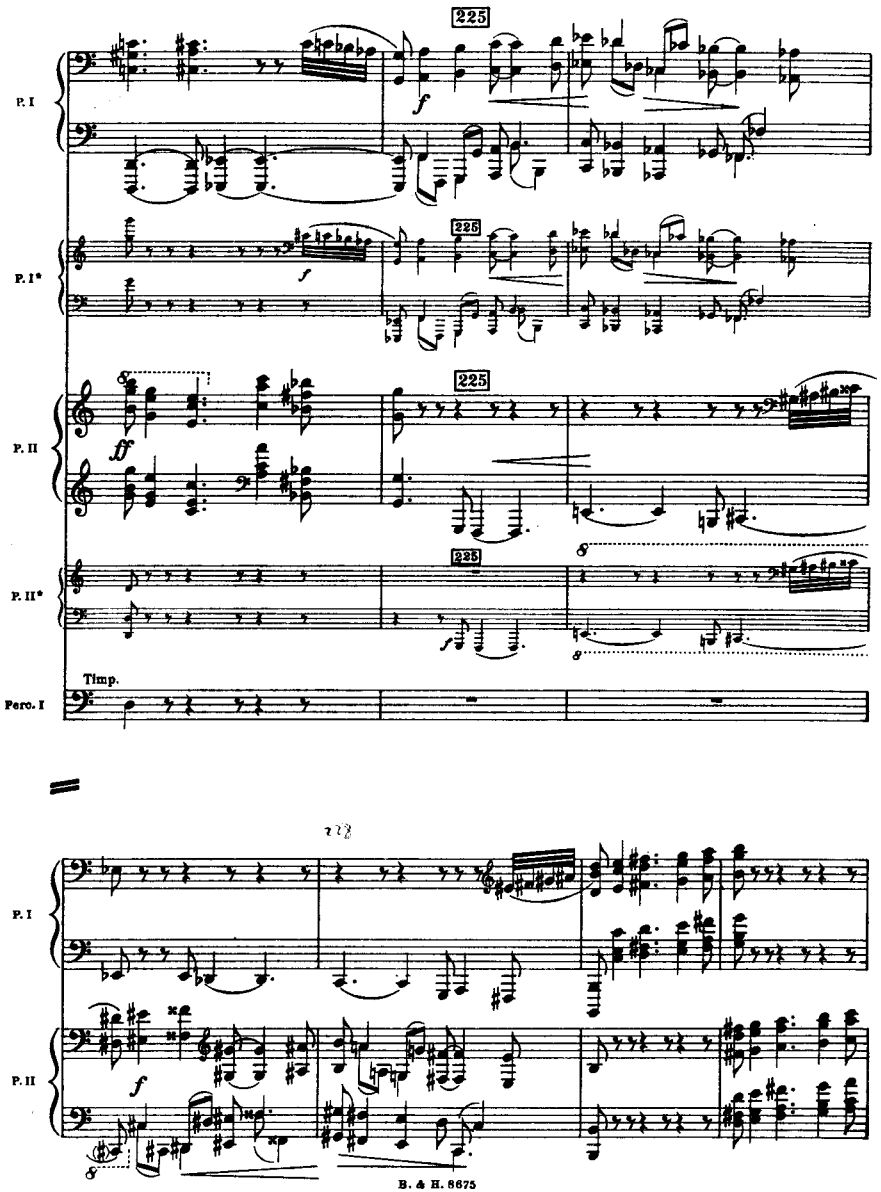



*The version in small notes should be played if the Sonata is performed with orchestral accompaniment.



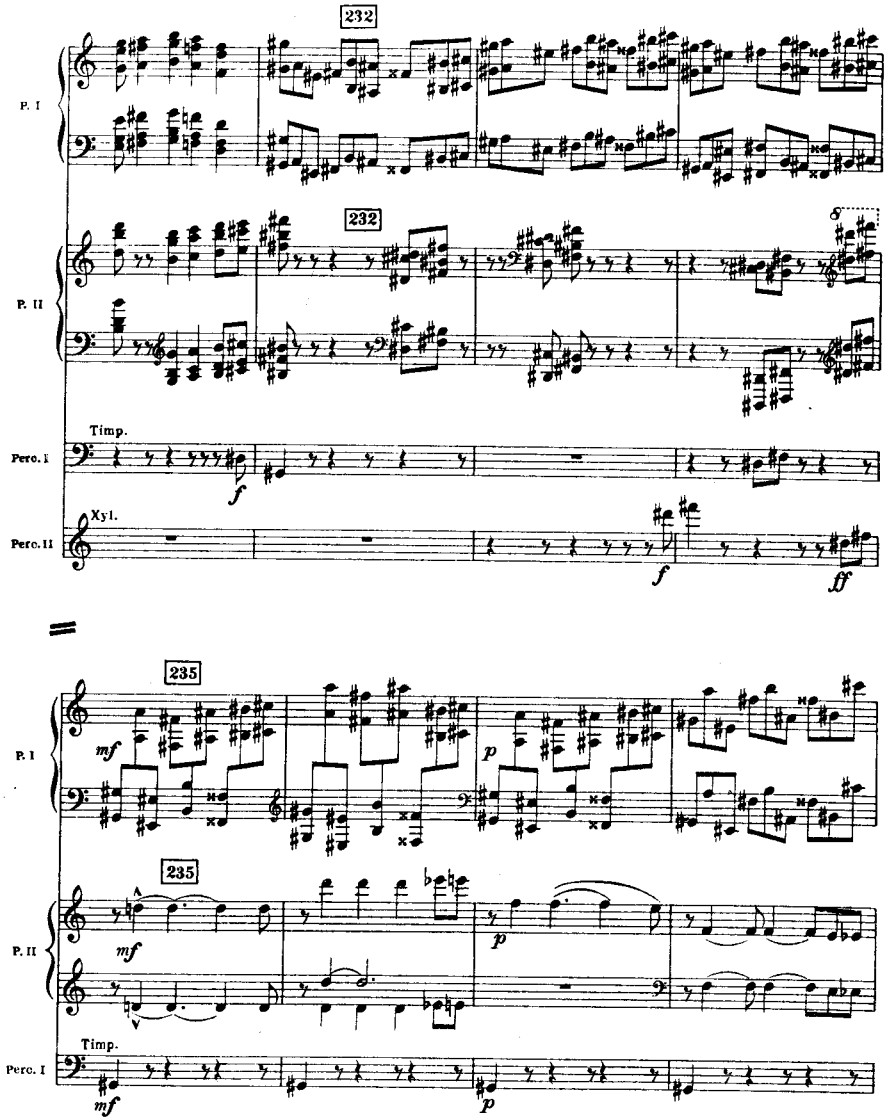


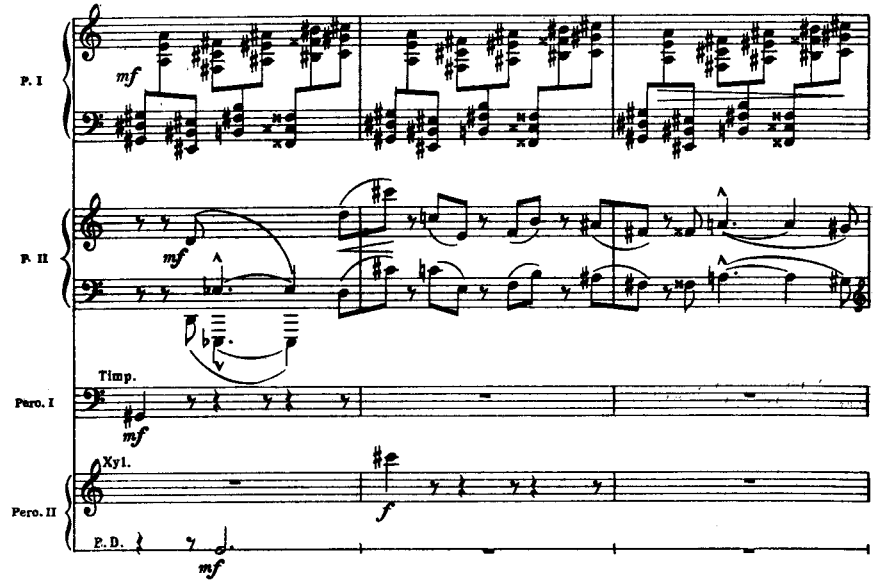


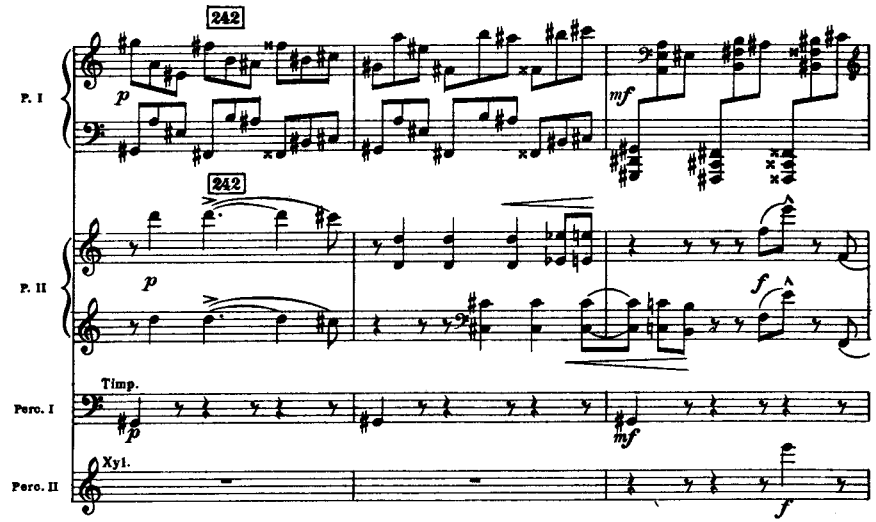

225
P. I
P. I*
P. II
P. II*
Timp.
Perc. I
P. I
P. II





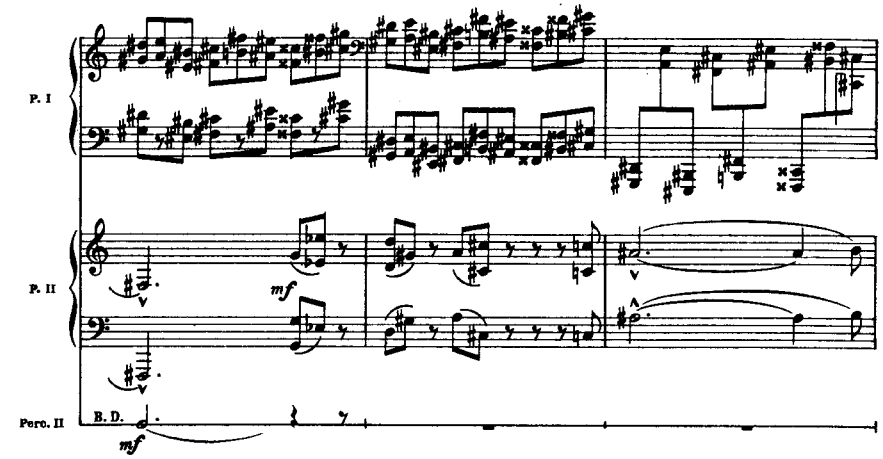

232
P. I
P. II
Timp.
Perc. I
Xyl.
Perc. II
235
P. I
P. II
Timp.
Perc. I

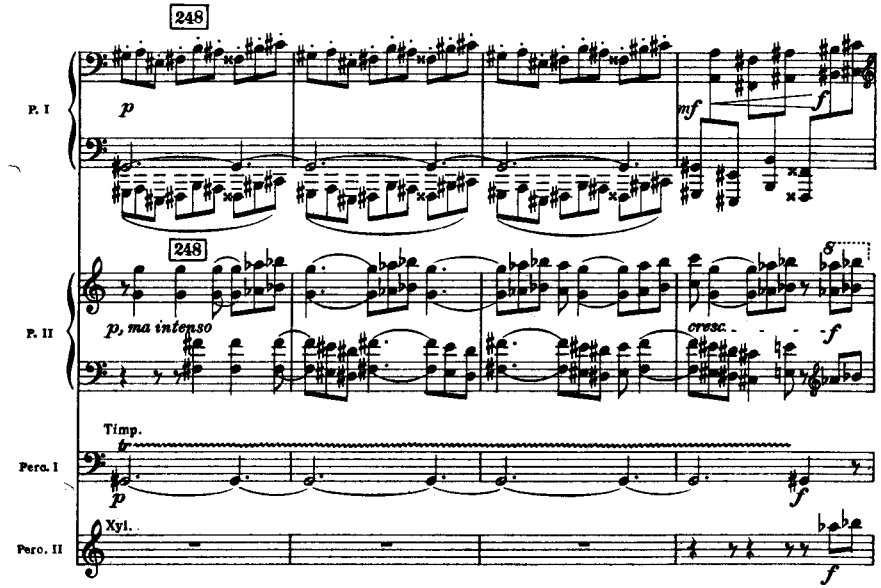

P. I
mf
P. II
mf
Timp.
Perc. I
mf
Xyl.
Perc. II
f
P. D.
mf

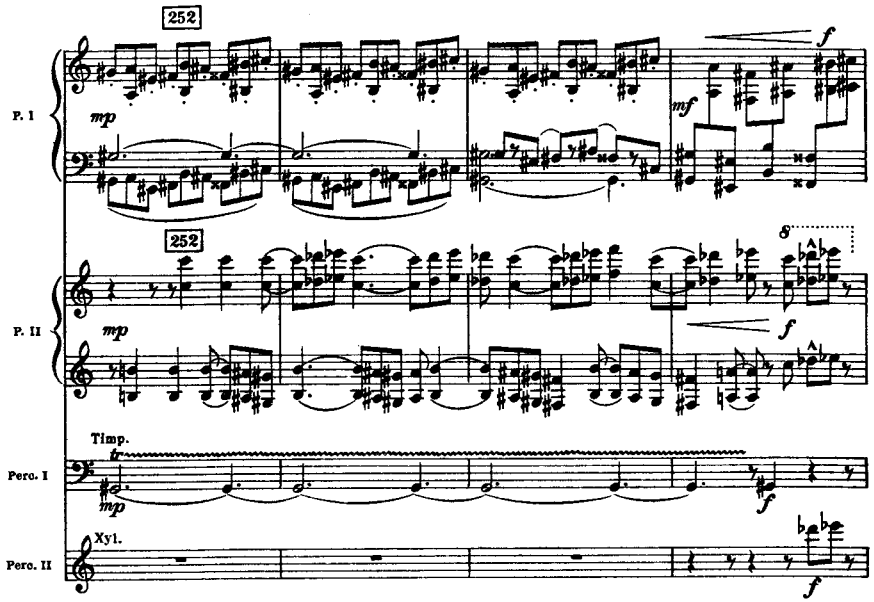

242
P. I
p
mf
242
P. II
p
f
Timp.
Perc. I
p
mf
Xyl.
Perc. II
f

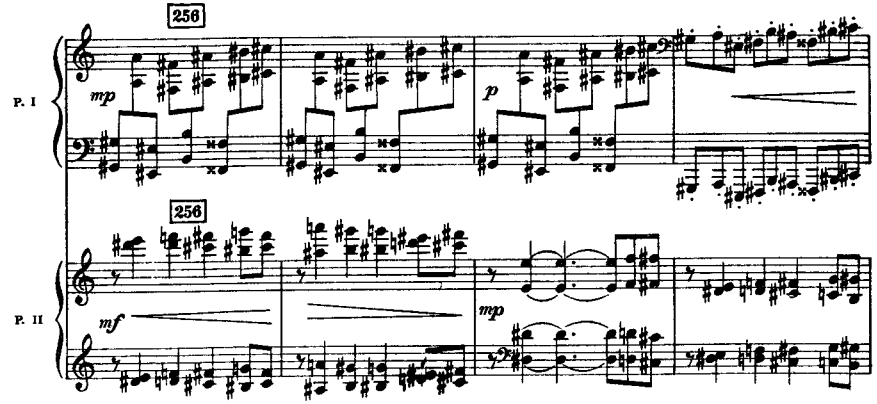





P. I
P. II
mf
Perc. II
B. D.
mf

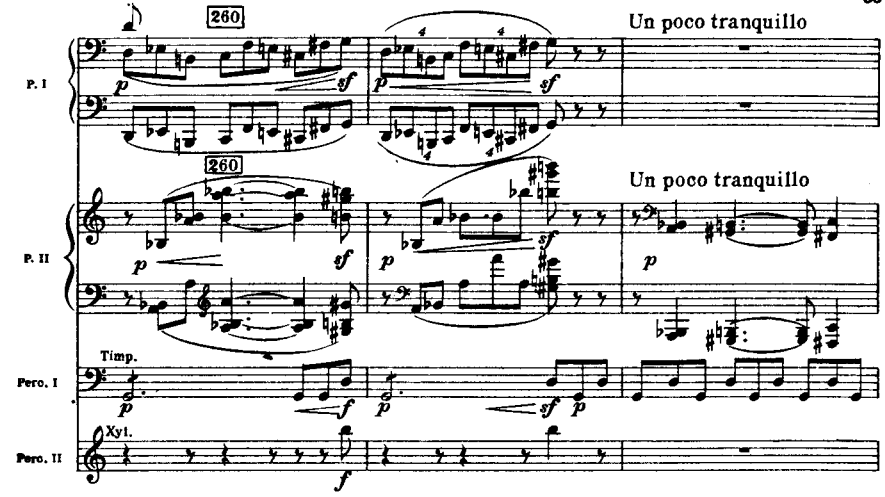

248
P. I
p
mf
f
248
P. II
p, ma intenso
cresc.
f
Timp.
Perc. I
p
f
Xyl.
Perc. II
f

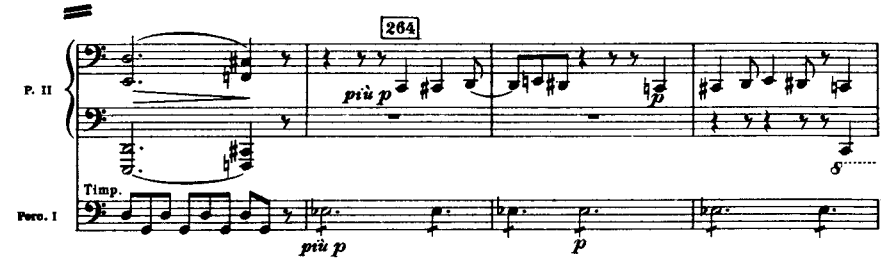

252
P. I
mp
mf
f
252
P. II
mp
f
Timp.
tr
mp
f
Perc. I
Xyl.
Perc. II
f

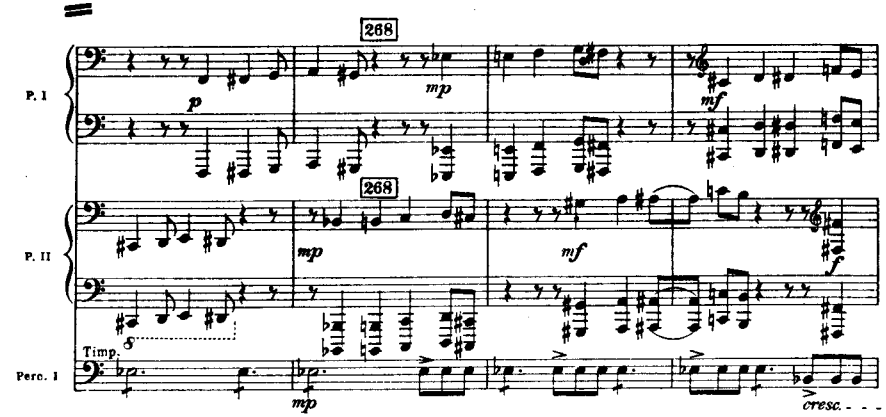

256
P. I
mp
p
256
P. II
mf
mp






260
Un poco tranquillo
P. I
p
sf
260
Un poco tranquillo
P. II
p
sf
p
Timp.
Perc. I
p
f
sf
p
Xyl.
Perc. II
f


264
P. II
più p
p
Timp.
Perc. I
più p
p


268
P. I
p
mp
mf
268
P. II
mp
mf
f
Timp.
Perc. I
mp
cresc.

poco allarg. - - - al

P. I

P. II

Timp.

Perc. I

2'29"

274

Un poco maestoso, ♩.=112

P. I

P. I*

P. II

Timp.

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

Timp.

Perc. I

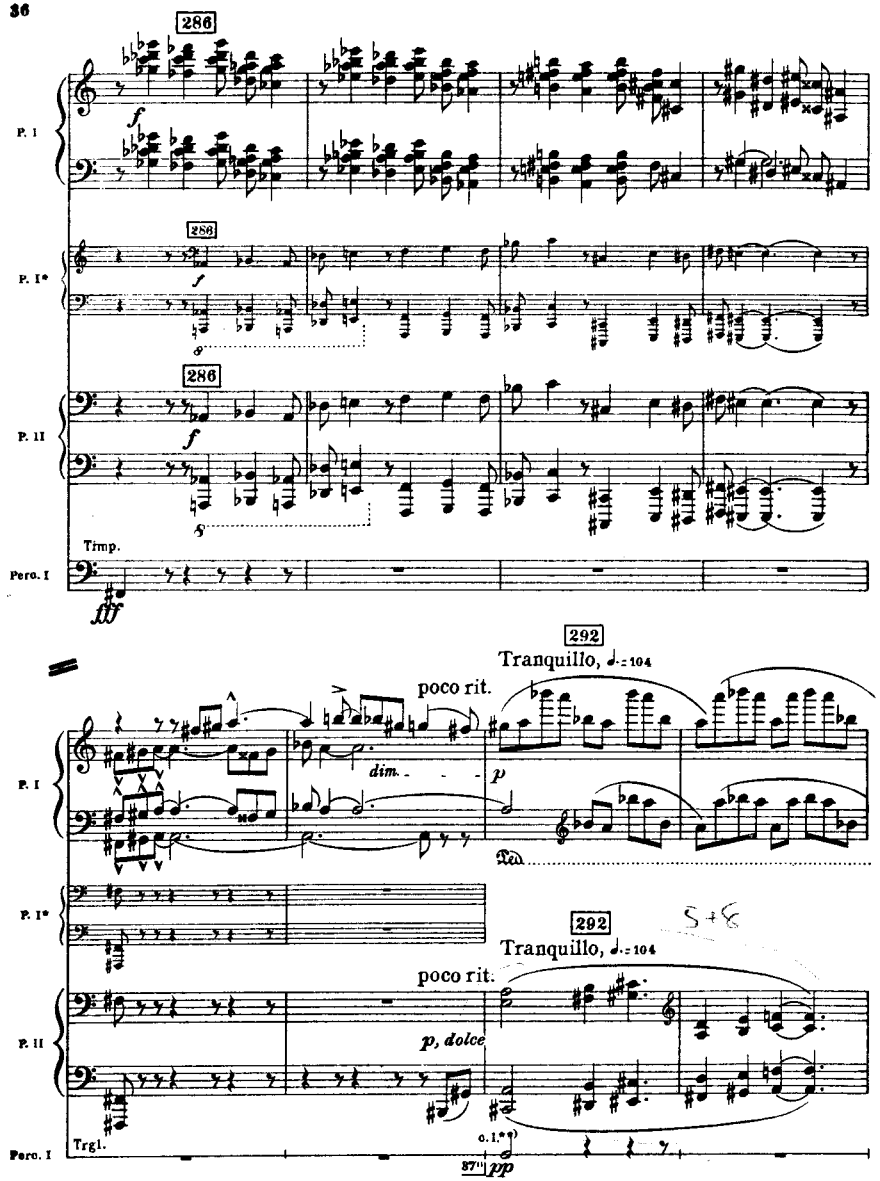
Xyl.

Perc. II

283

288

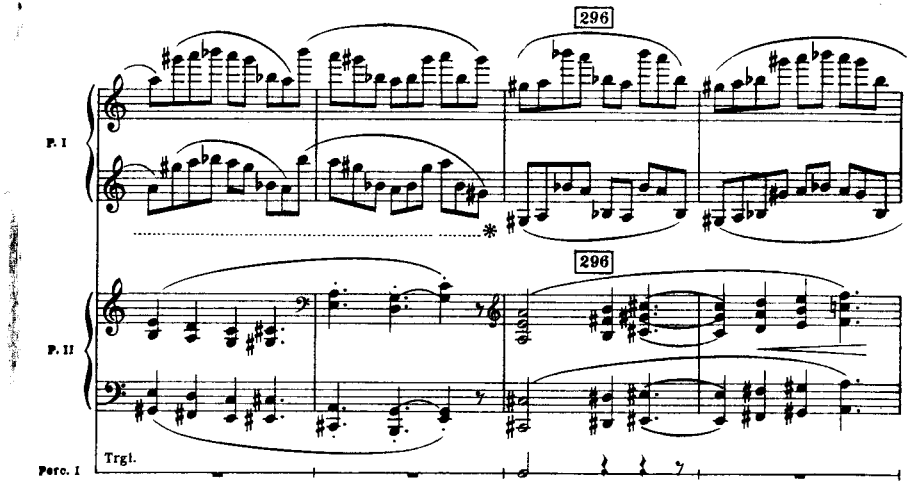
◆ When played with orchestra the 2nd Piano tacet from ◆ to ★

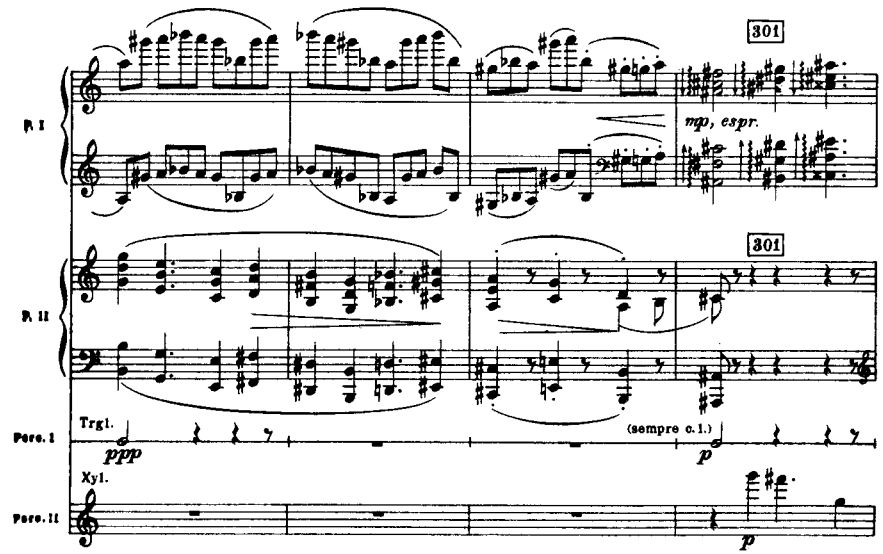


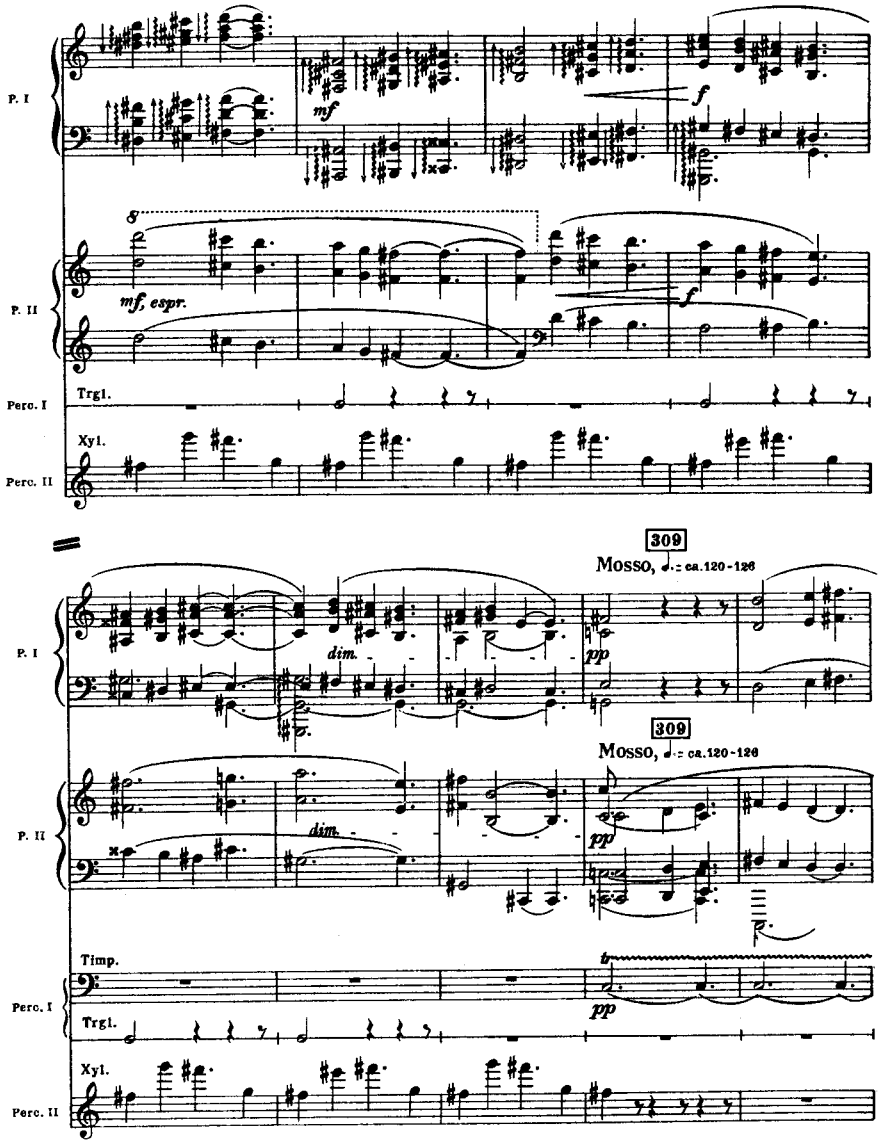

**) c. l. means: with wooden stick





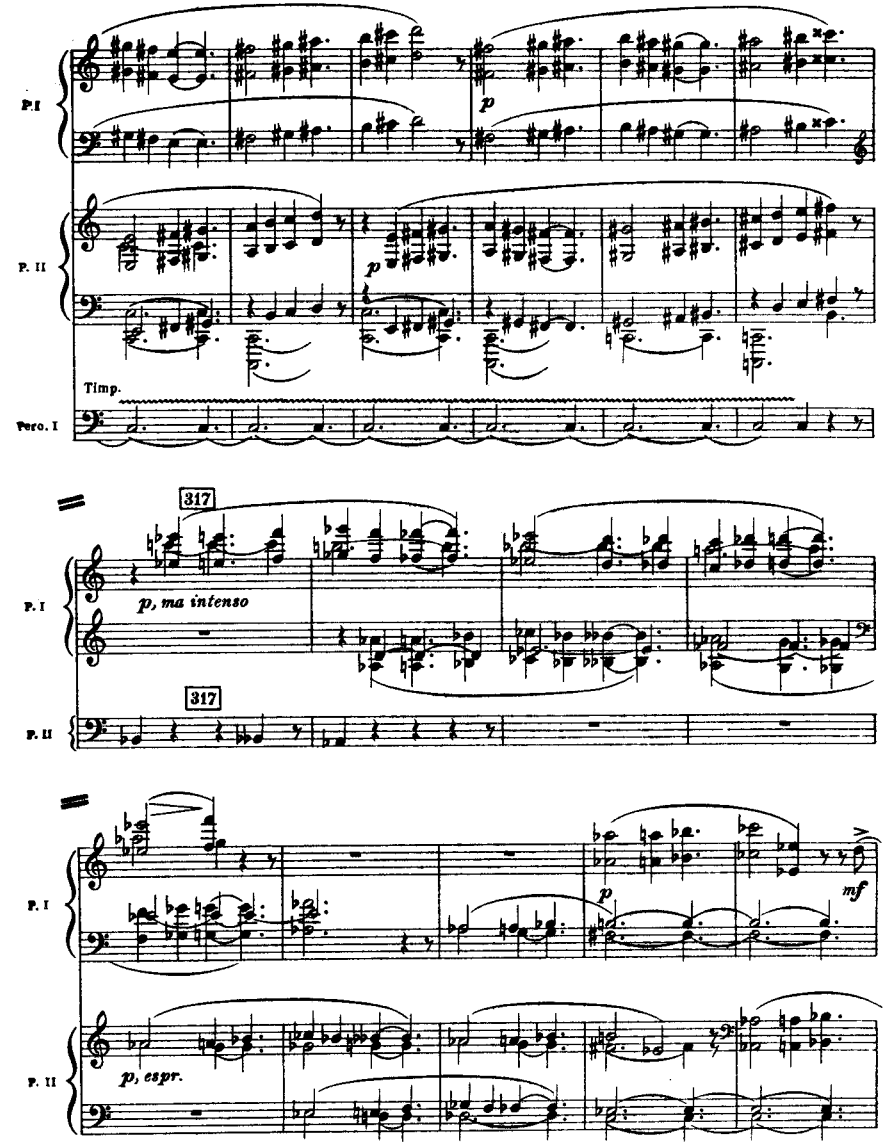


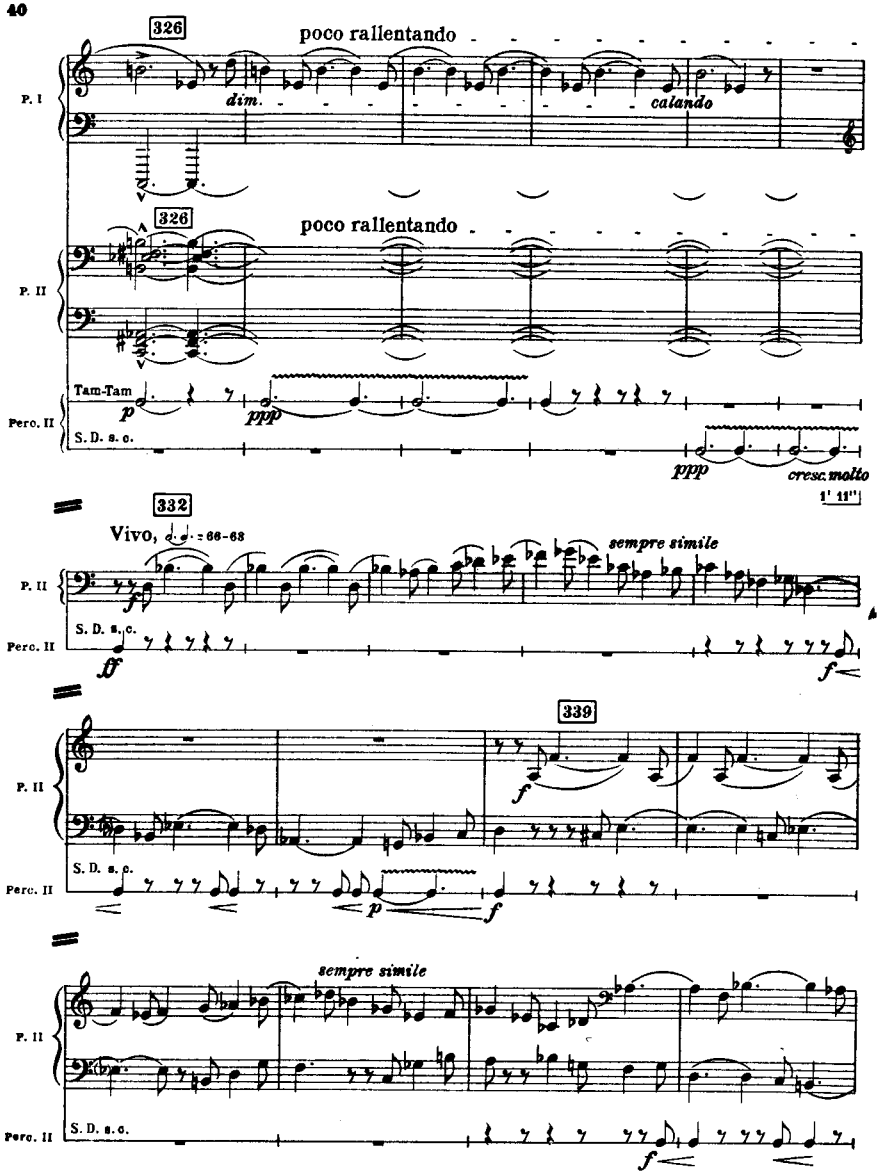




P. I
mf
f
8
P. II
mf, espr.
f
Perc. I
Trgl.
Xyl.
Perc. II
309
Mosso, ♩.= ca.120-126
dim.
pp
Timp.



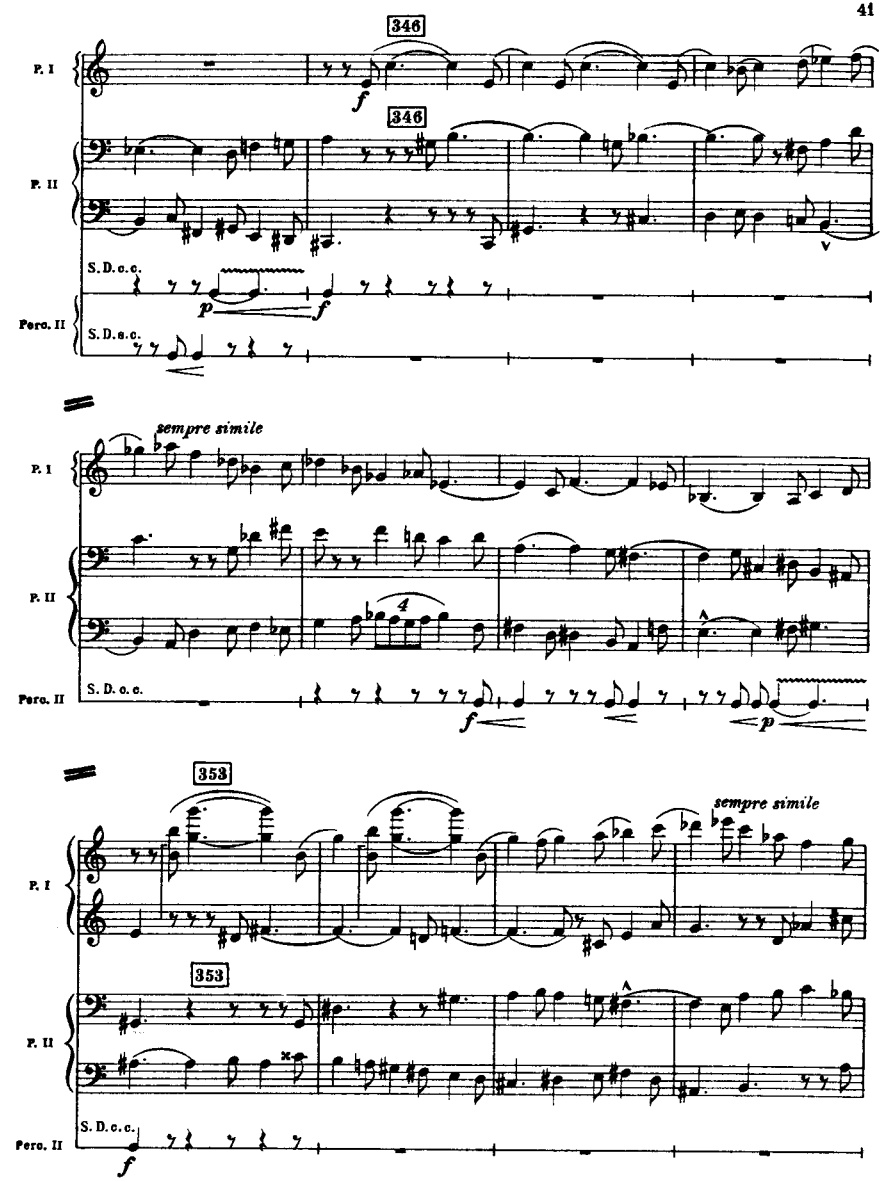


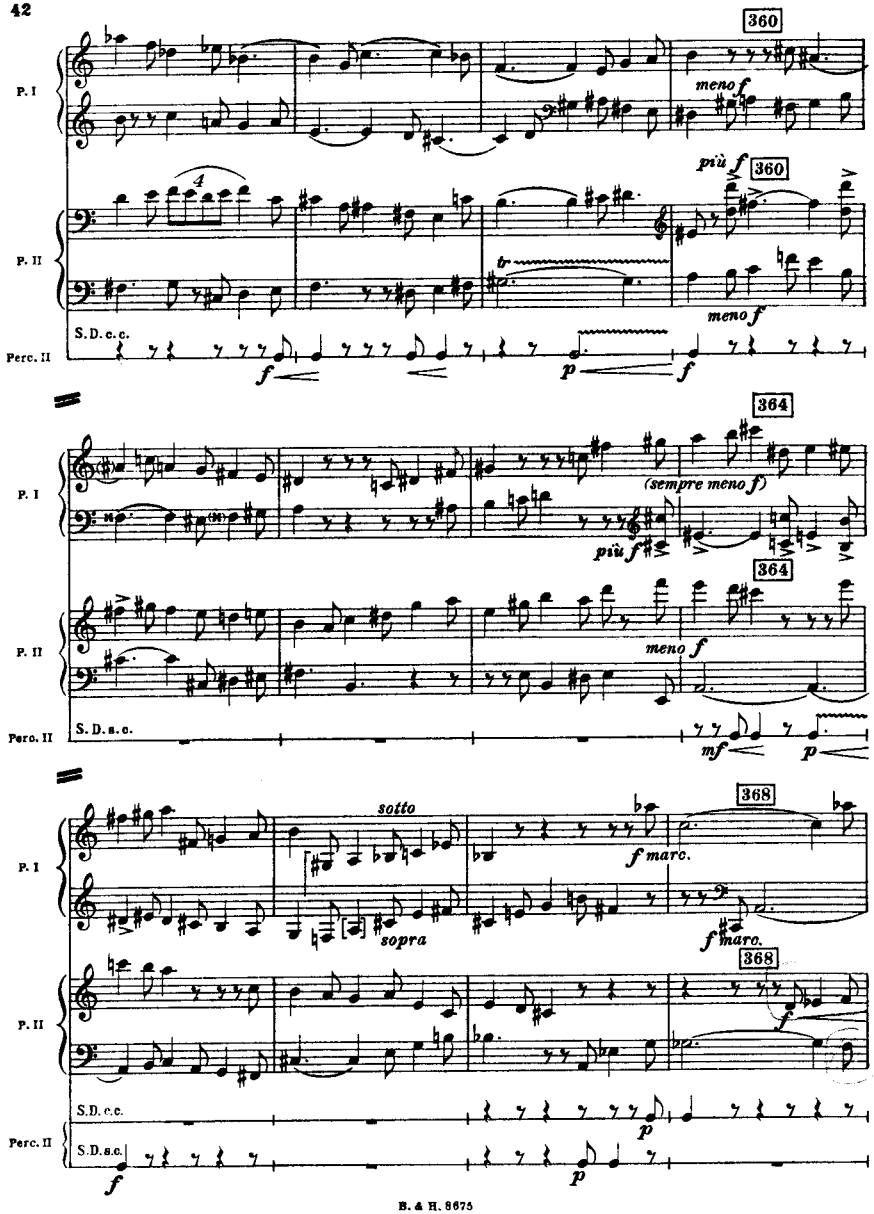

P. I
p
P. II
Timp.
Perc. I
317
p, ma intenso
mf
p, espr.


326
poco rallentando
P. I
dim.
calando
326
poco rallentando
P. II
Tam-Tam
Perc. II
S. D. s. c.
p
ppp
ppp
cresc. molto
1' 11"
332
Vivo, ♩. ♩. = 66-68
P. II
sempre simile
S. D. s. c.
Perc. II
ff
f
339
P. II
f
S. D. s. c.
Perc. II
p
f
sempre simile
P. II
S. D. s. c.
Perc. II
f



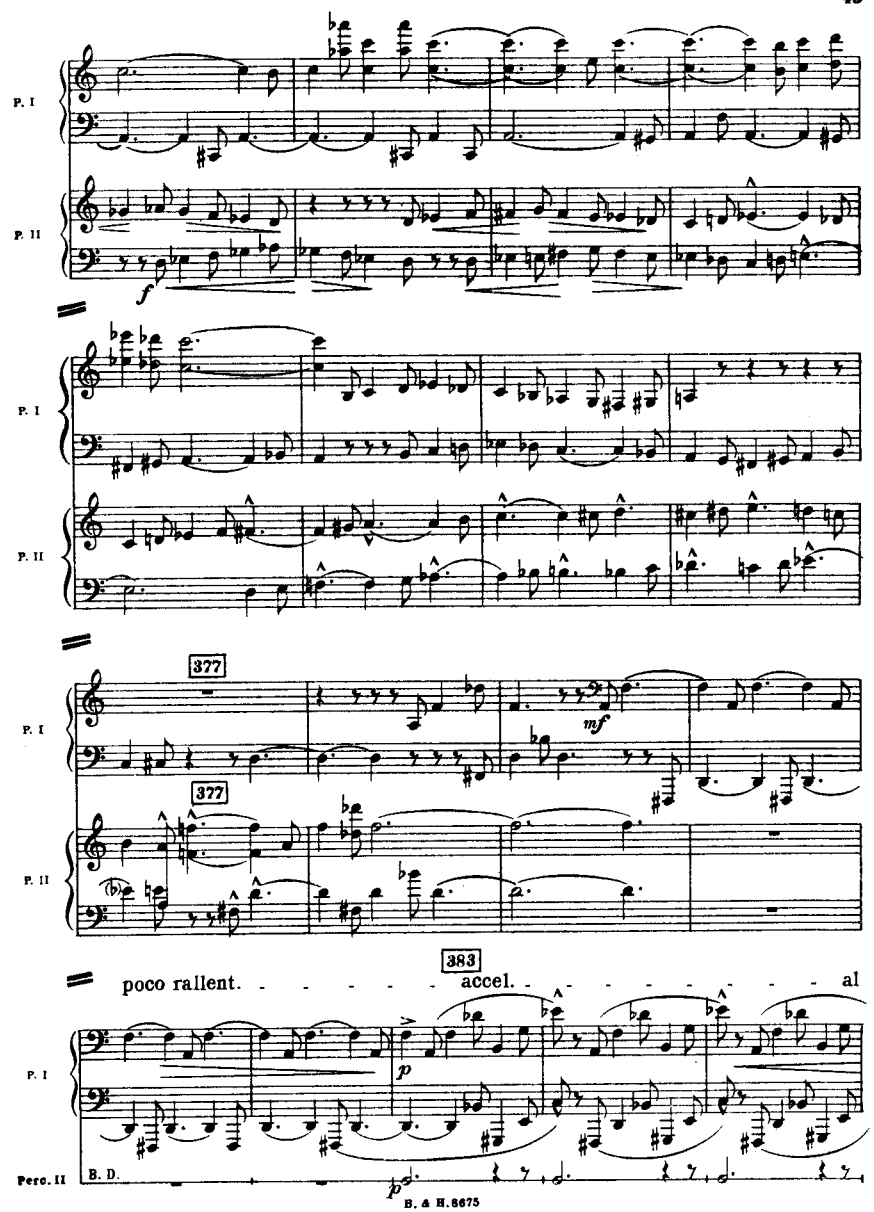


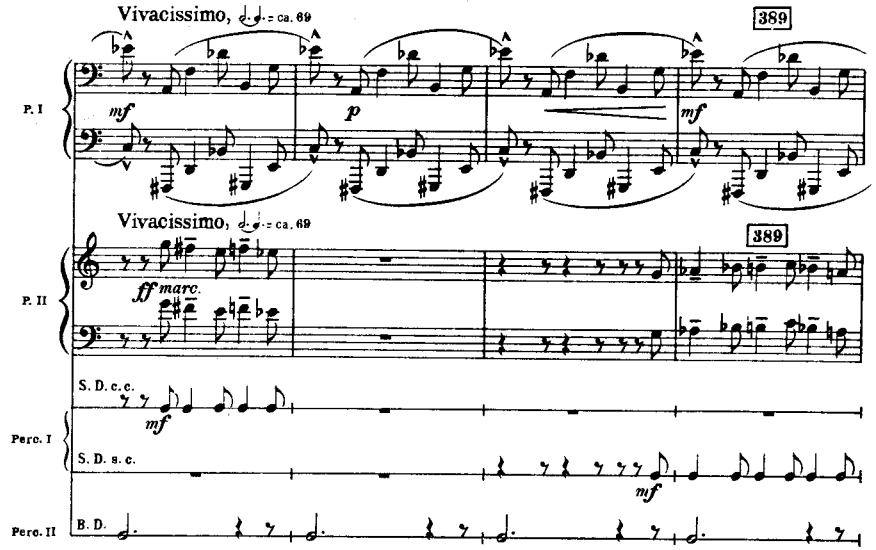

346
P. I
f
346
P. II
S. D. s. c.
p
f
Perc. II
S. D. s. c.
sempre simile
P. I
P. II
4
S. D. s. c.
Perc. II
f
p
353
sempre simile
P. I
353
P. II
S. D. s. c.
Perc. II
f

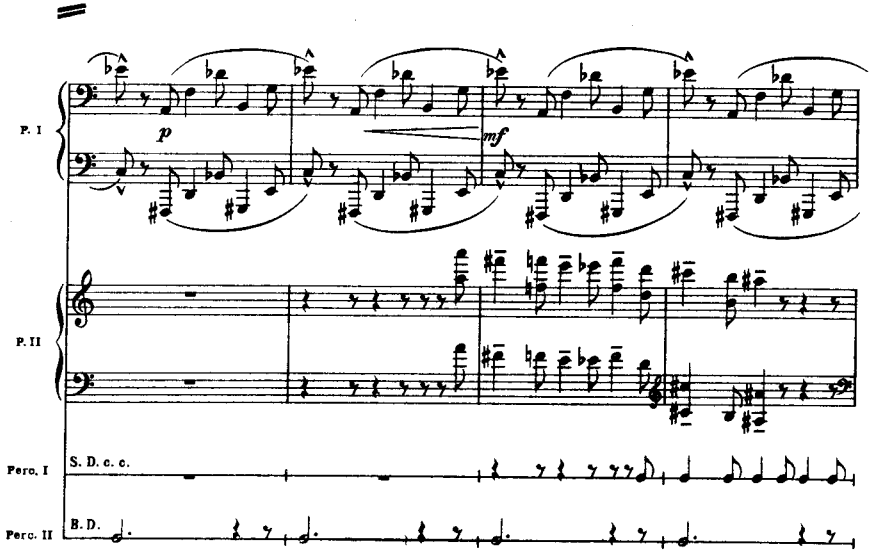

360
meno f
più f
360
meno f
P. I
P. II
S.D. c.c.
Perc. II
f
p
f
364
(sempre meno f)
più f
364
meno f
S.D. s.c.
mf
p
368
sotto
f marc.
sopra
f marc.
368
f
S.D. c.c.
S.D. s.c.
p
f
p





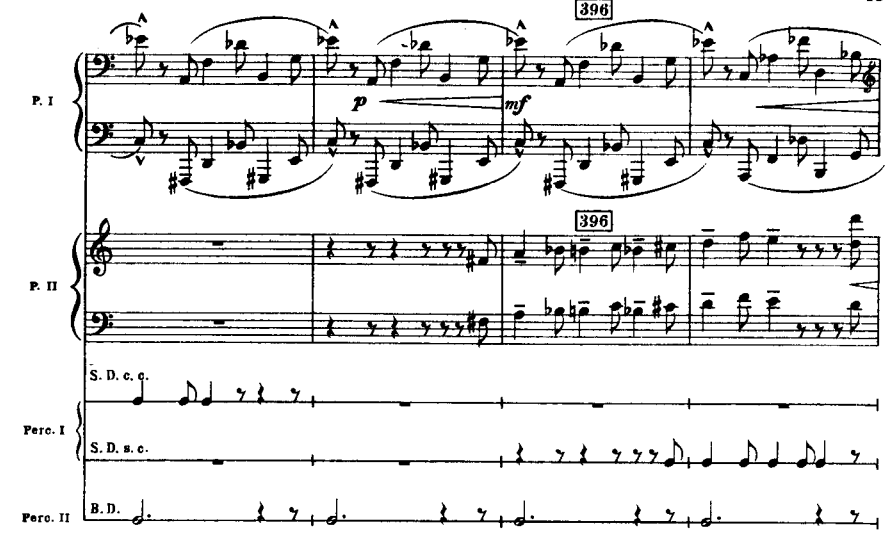

P. I
P. II
f
377
mf
377
383
poco rallent.
accel.
al
p
B. D.
p

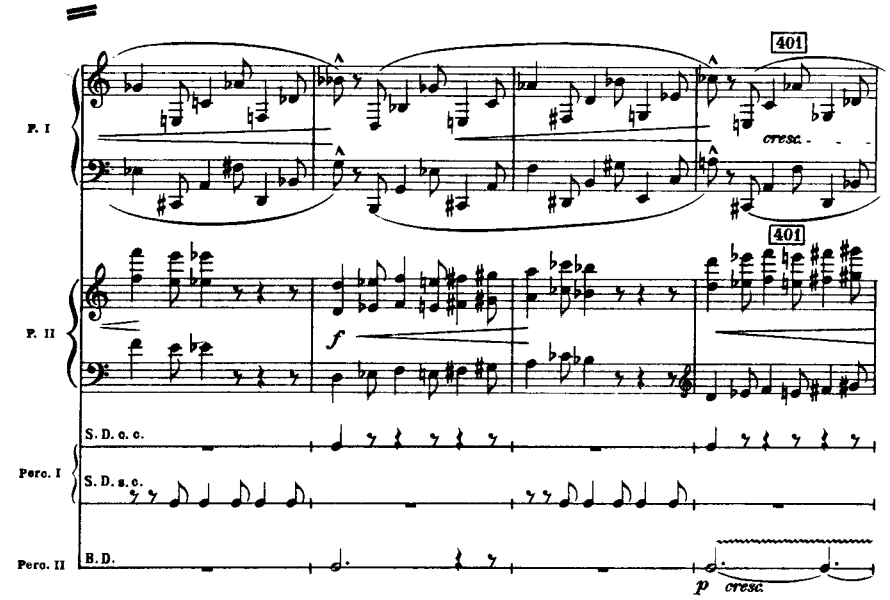

Vivacissimo, ♩. ♪ = ca. 69
389
P. I
mf
p
mf
Vivacissimo, ♩. ♪ = ca. 69
389
P. II
ff marc.
S. D. c. c.
mf
Perc. I
S. D. s. c.
mf
Perc. II
B. D.

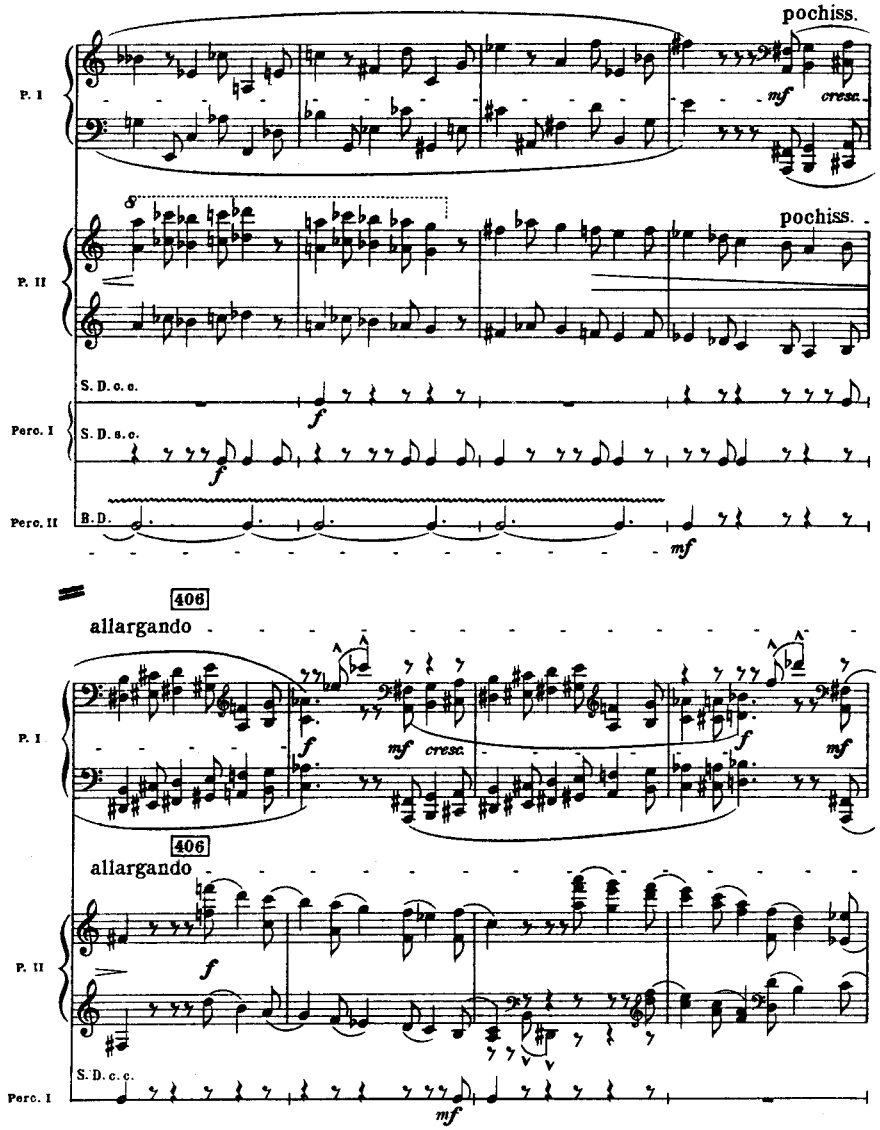

P. I
p
mf
P. II
S. D. c. c.
Perc. I
B. D.
Perc. II





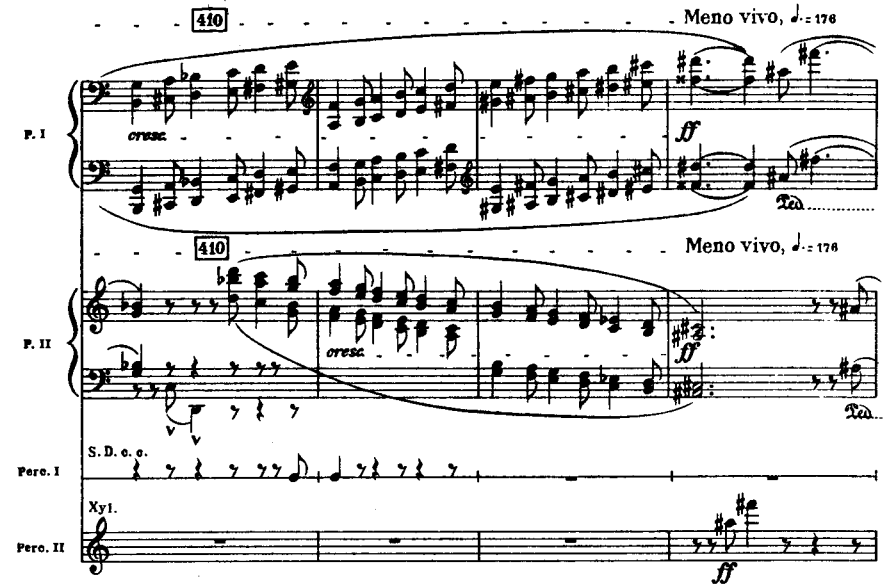

396
P. I
p
mf
396
P. II
S. D. c. c.
Perc. I
S. D. s. c.
Perc. II
B. D.

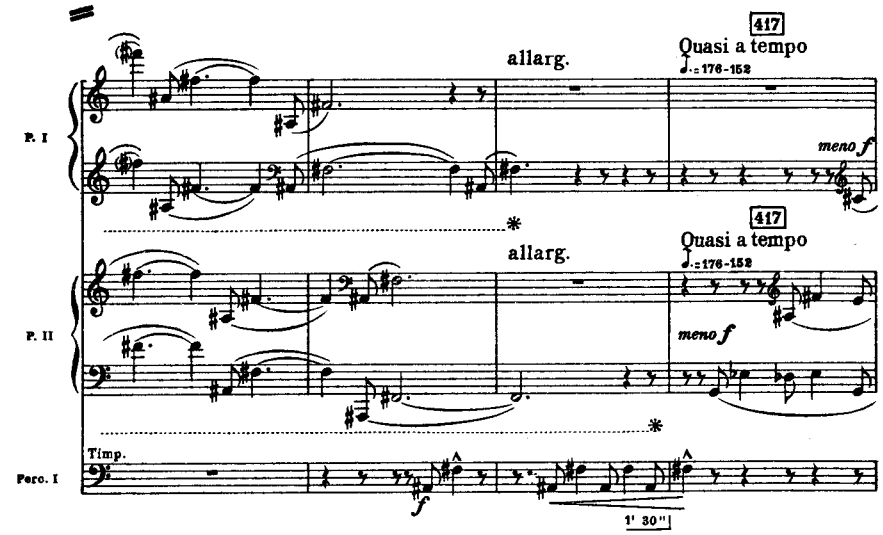

401
P. I
cresc.
401
P. II
f
S. D. c. c.
Perc. I
S. D. s. c.
Perc. II
B. D.
p
cresc.

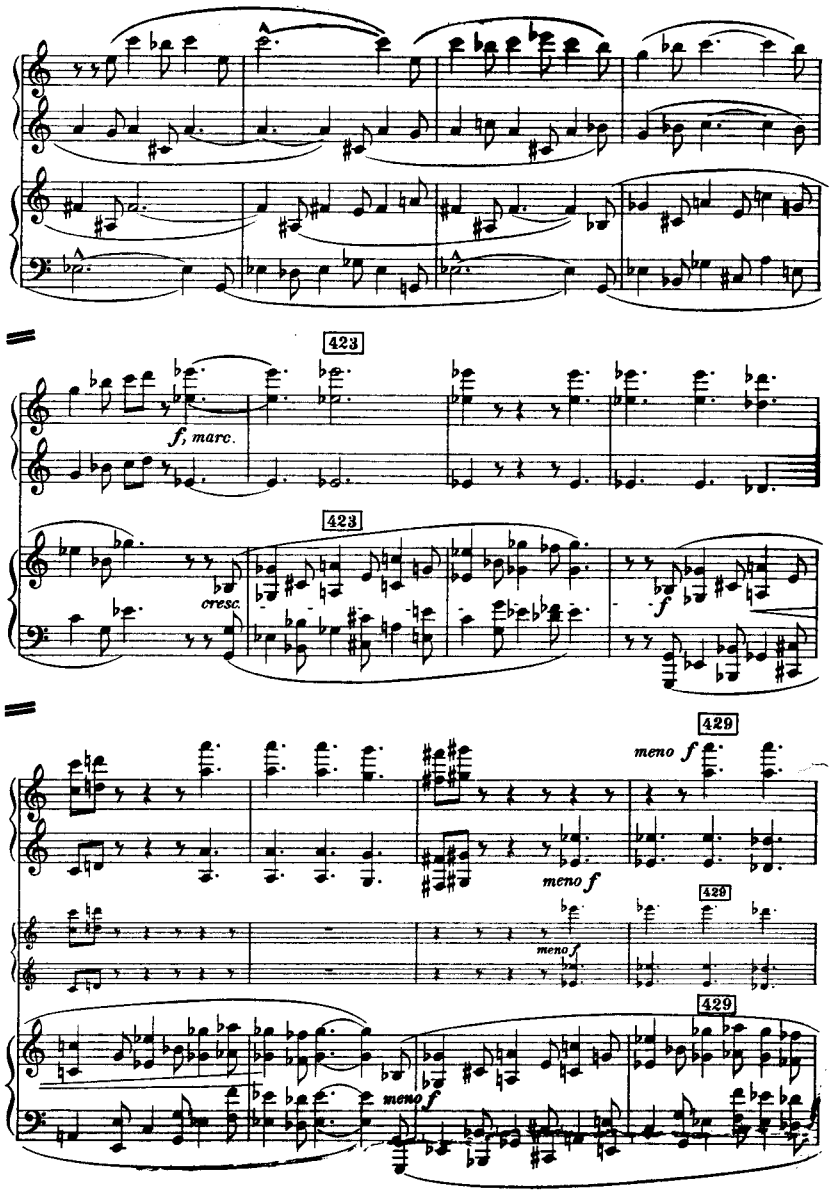

pochiss.
P. I
mf
cresc.
pochiss.
P. II
S. D. s. c.
f
Perc. I
S. D. s. c.
f
Perc. II
B. D.
mf
406
allargando
P. I
f
mf
cresc.
f
mf
406
allargando
P. II
f
S. D. c. c.
Perc. I
mf





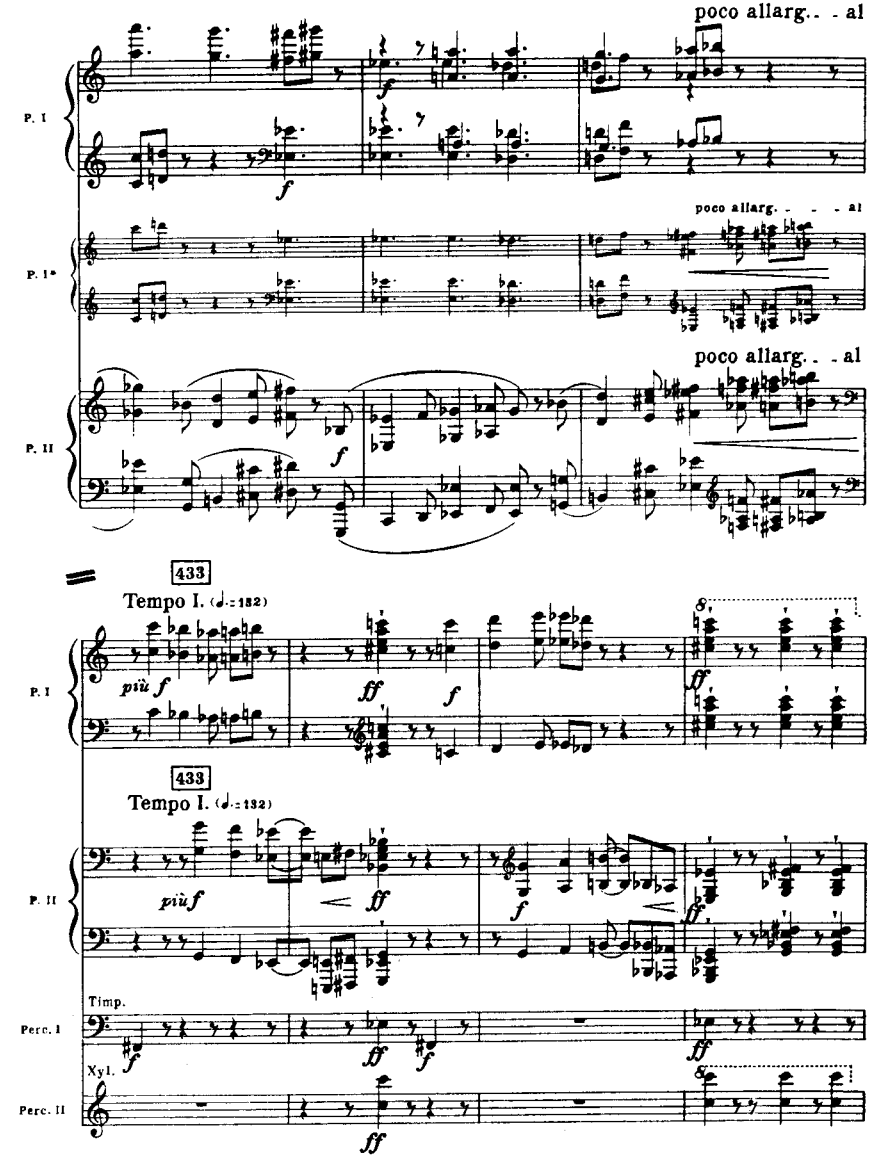

410
Meno vivo, ♩. = 176
P. I
cresc.
ff
Ped.
410
Meno vivo, ♩. = 176
P. II
cresc.
ff
Ped.
S. D. c. c.
Perc. I
Xyl.
Perc. II
ff

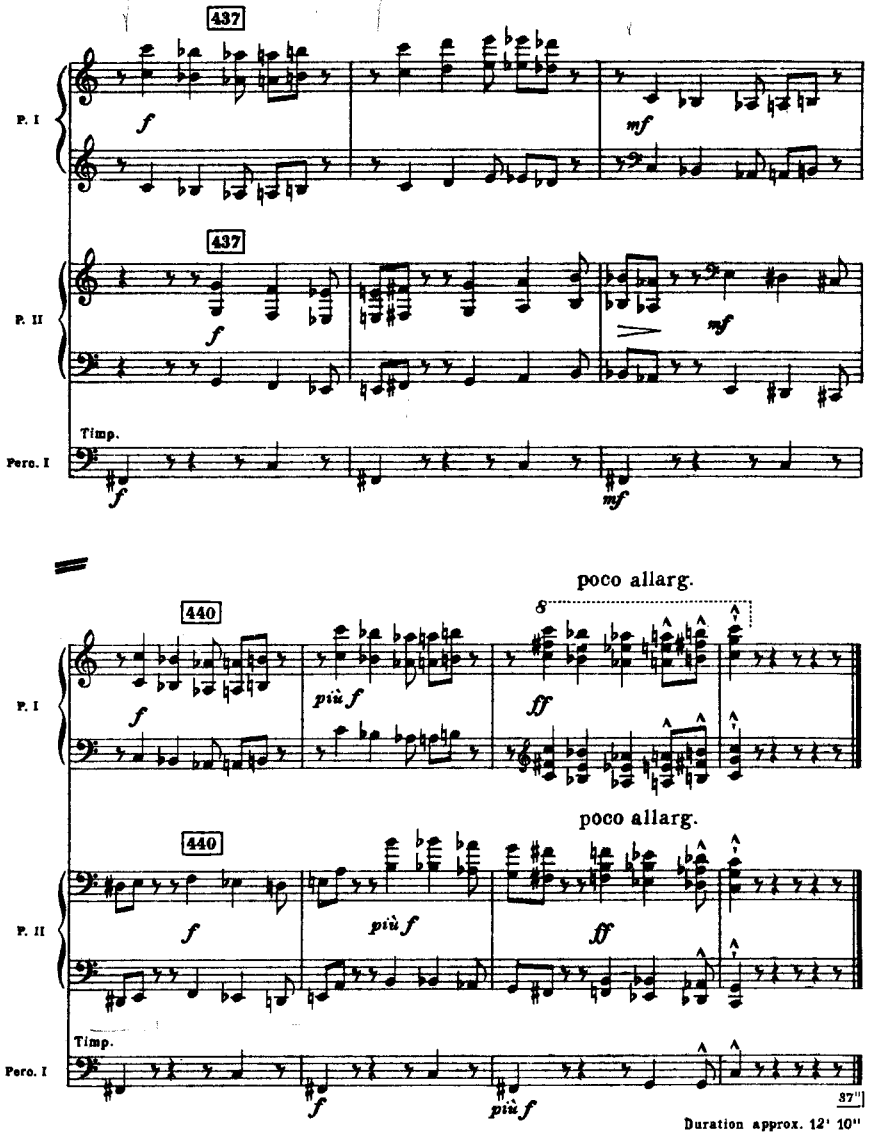

allarg.
417
Quasi a tempo
♩. = 176-152
P. I
meno f
*
417
Quasi a tempo
allarg.
♩. = 176-152
P. II
meno f
*
Timp.
Perc. I
f
1' 30"


P. I
P. II
423
f, marc.
cresc.
423
f
P. I
P. I*
P. II
429
meno f
meno f
429
meno f
429
meno f






poco allarg. - - al
P. I
f
P. I*
poco allarg. - - - al
poco allarg. - - al
P. II
f
433
Tempo I. (♩.=132)
P. I
più f
ff
f
ff
433
Tempo I. (♩.=132)
P. II
più f
ff
f
ff
Timp.
Perc. I
f
ff
f
ff
Xyl.
Perc. II
ff

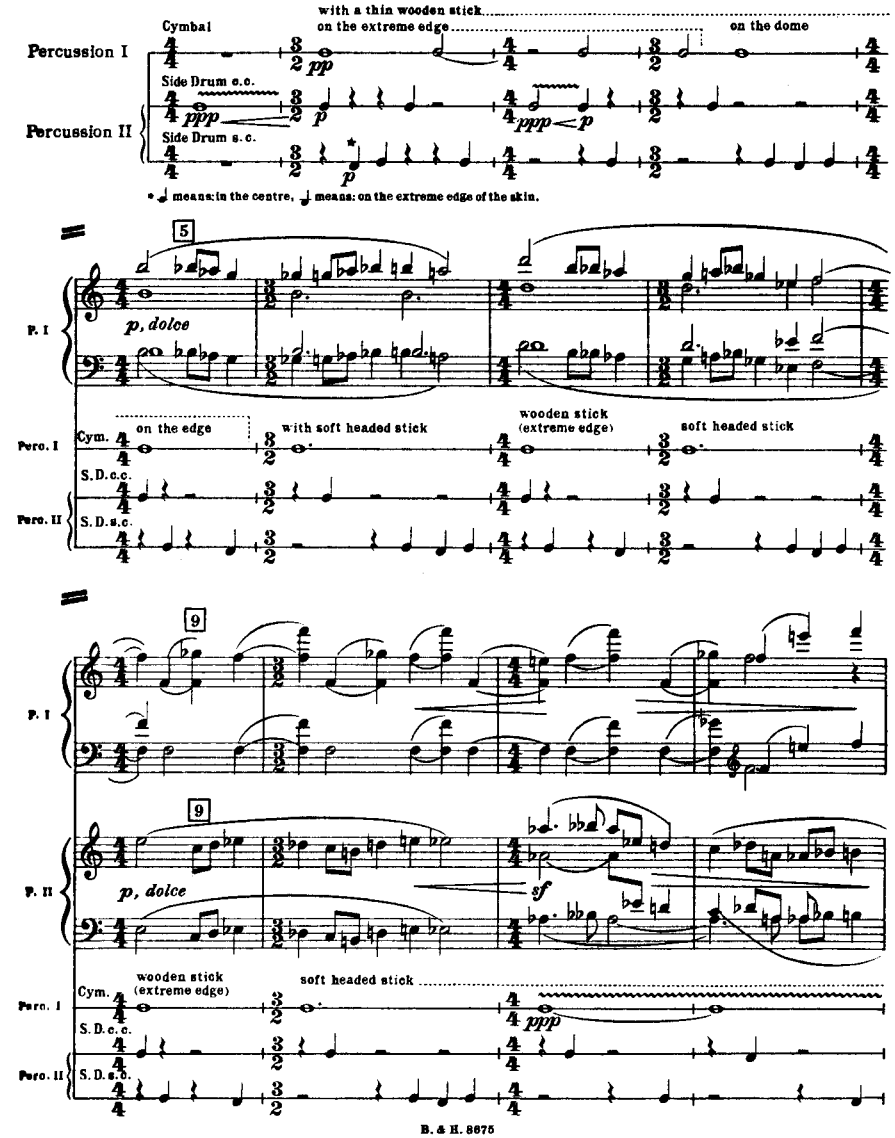


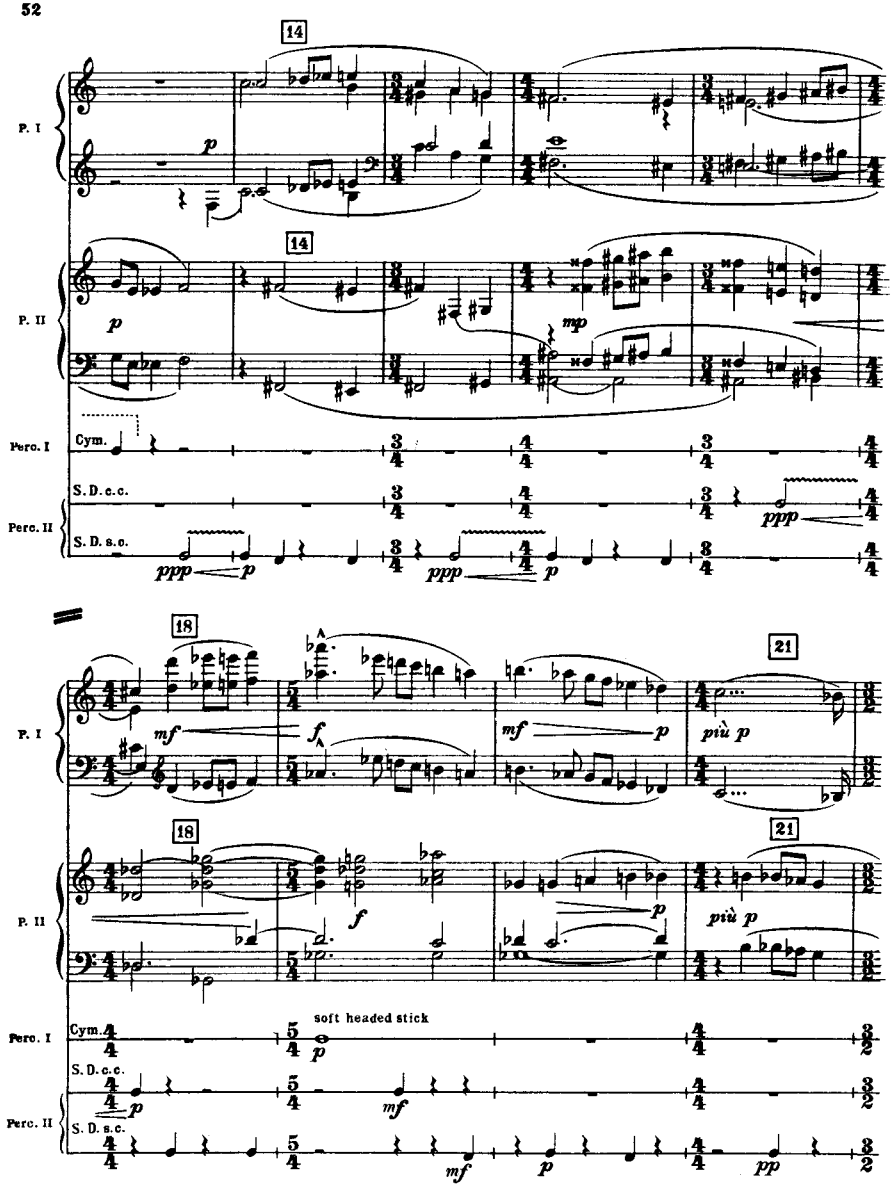

Duration approx. 12' 10"



# II

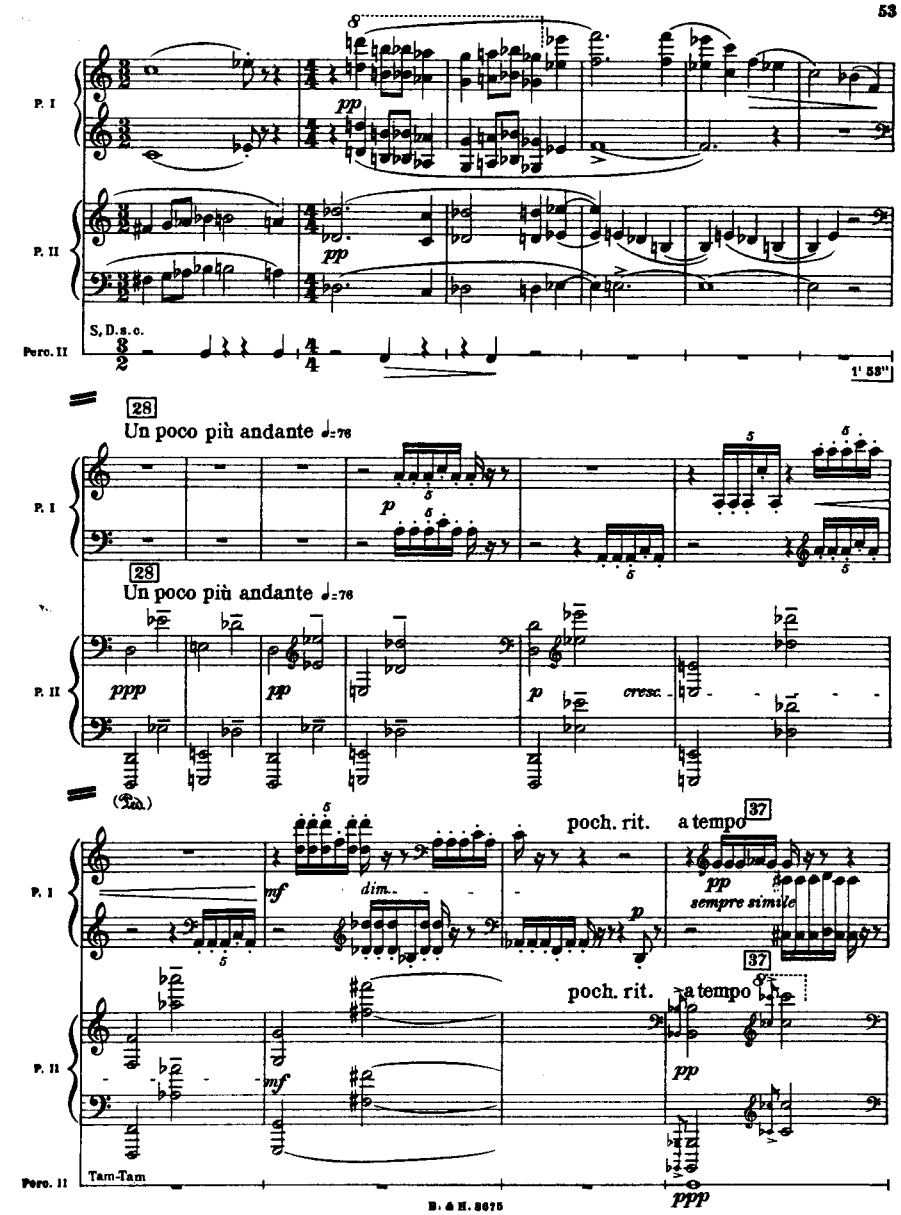


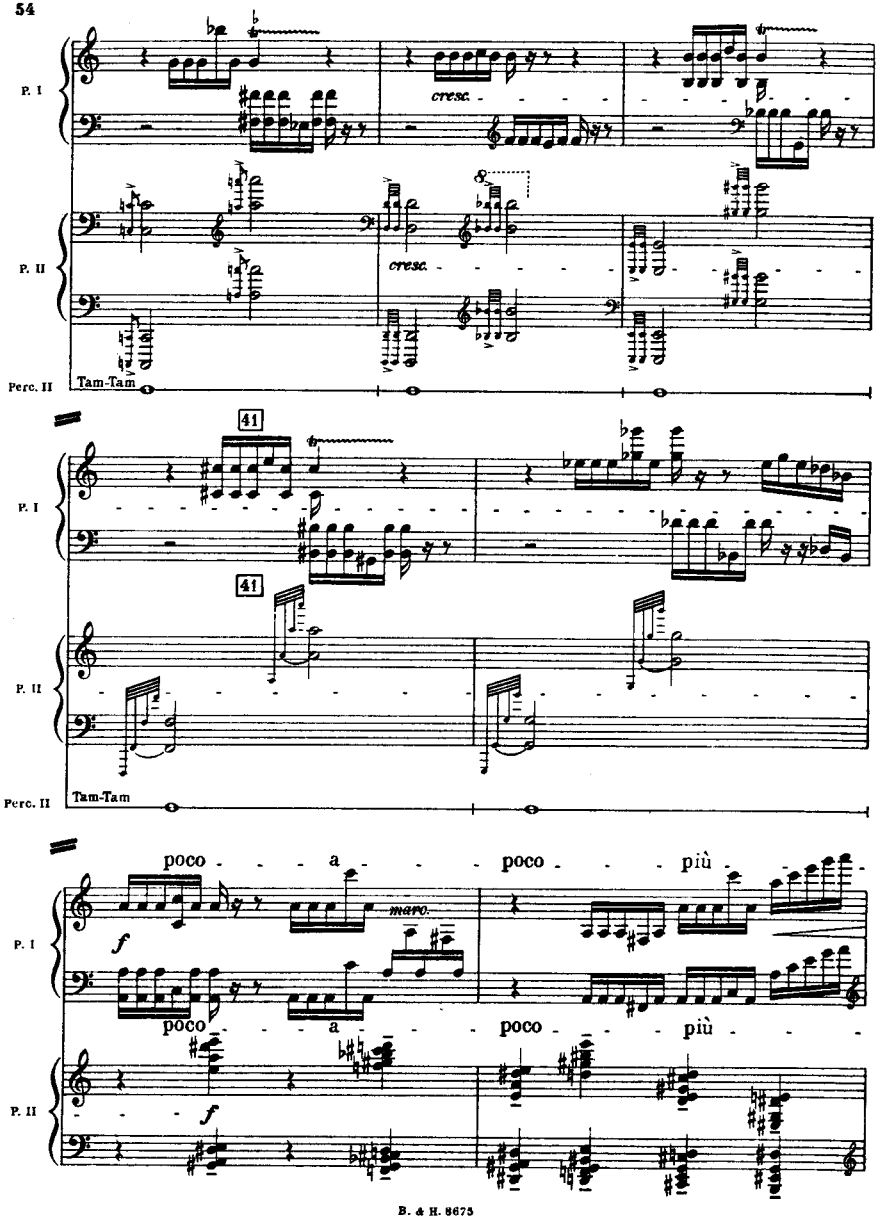



14
P. I
p
14
P. II
p
mp
Perc. I
Cym.
S. D. c.c.
Perc. II
S. D. s.c.
ppp
p
ppp
p
ppp
18
21
P. I
mf
f
mf
p
più p
18
21
P. II
f
p
più p
Perc. I
Cym.
soft headed stick
p
S. D. c.c.
p
mf
Perc. II
S. D. s.c.
mf
p
pp



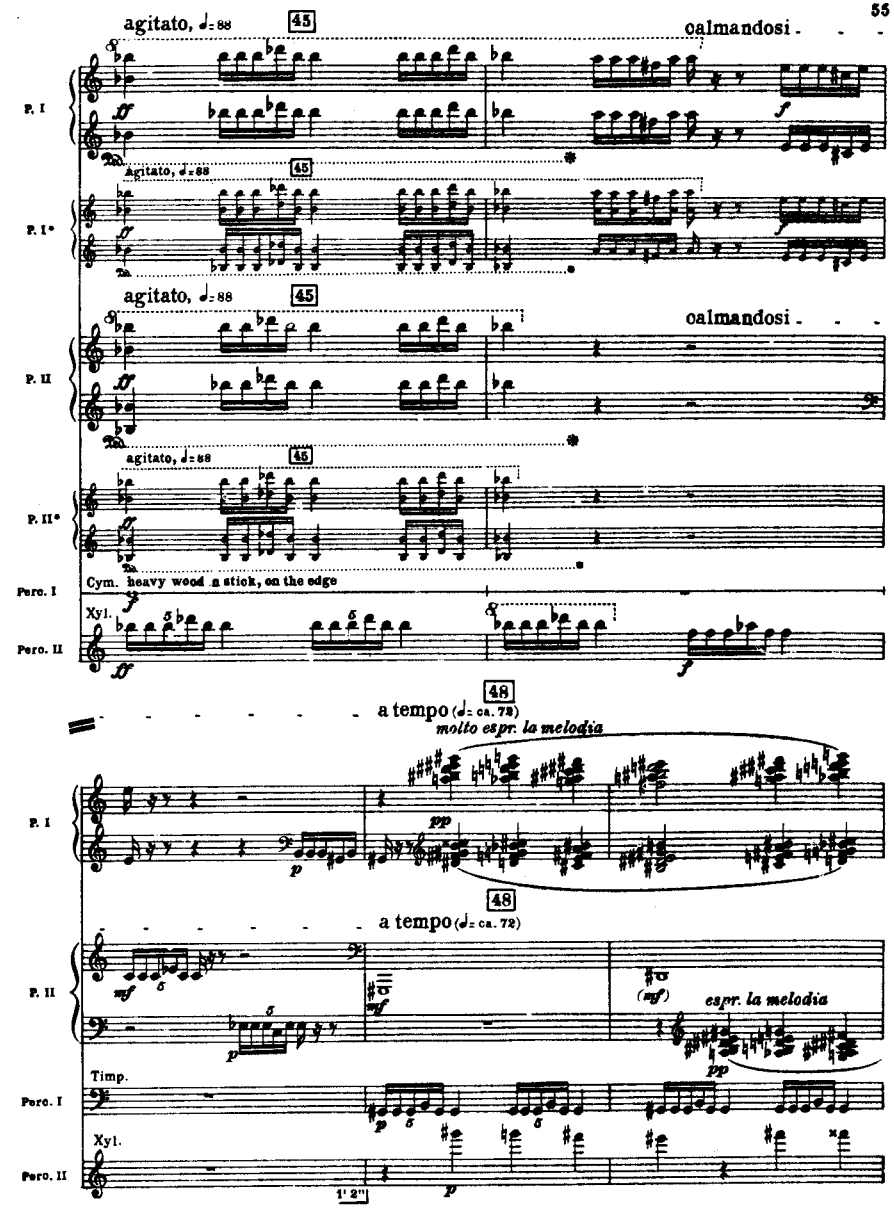


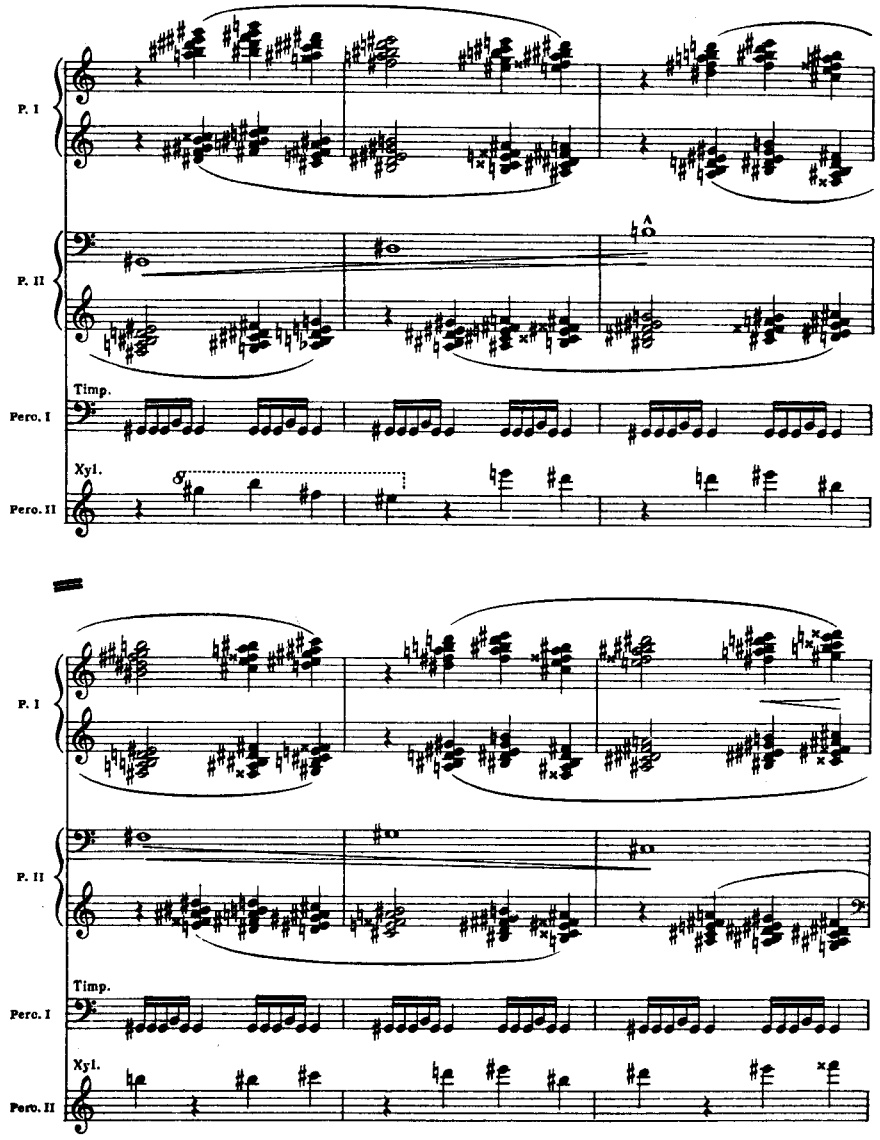

P. I
pp
P. II
pp
Perc. II
S. D. s.c.
1' 53"
28
Un poco più andante ♩=76
P. I
p
28
Un poco più andante ♩=76
P. II
ppp
pp
p
cresc.
(Tam.)
poch. rit.
a tempo
37
P. I
mf
dim.
p
pp
sempre simile
37
poch. rit.
a tempo
P. II
mf
pp
Perc. II
Tam-Tam
ppp


P. I
P. II
Perc. II
Tam-Tam
cresc.
41
poco a poco più
marc.



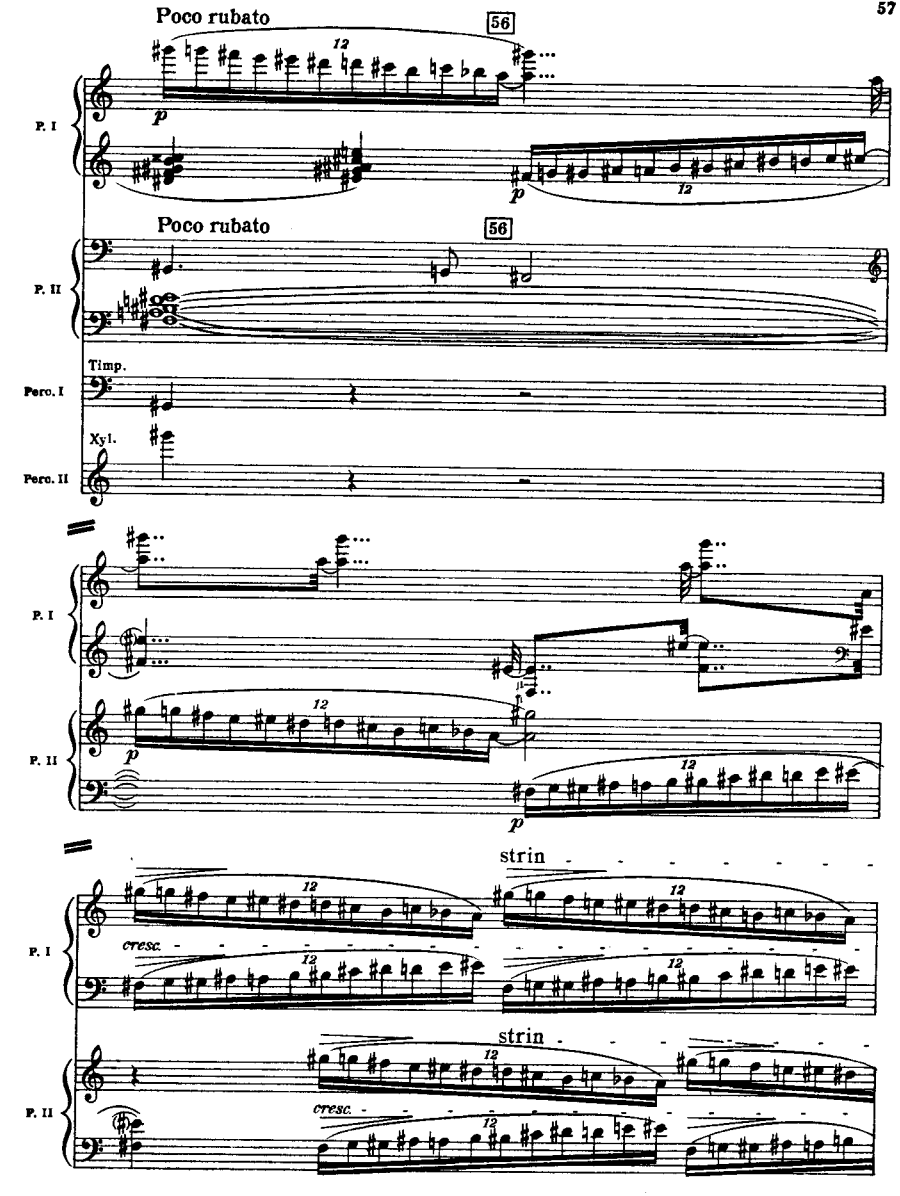


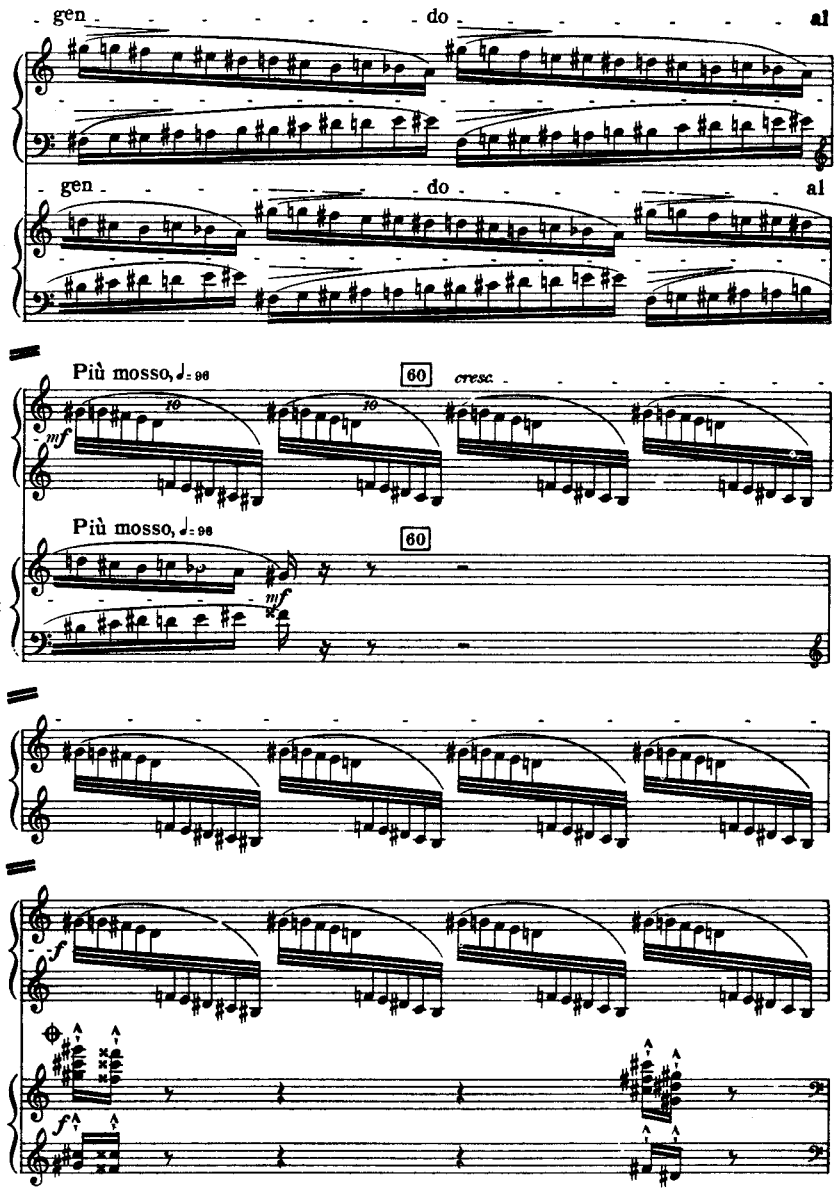

agitato, ♩= 88
45
calmandosi
P. I
P. I°
P. II
P. II°
Cym. heavy wood n stick, on the edge
Perc. I
Xyl.
Perc. II
48
a tempo (♩= ca. 72)
molto espr. la melodia
Timp.
espr. la melodia
1' 2"


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





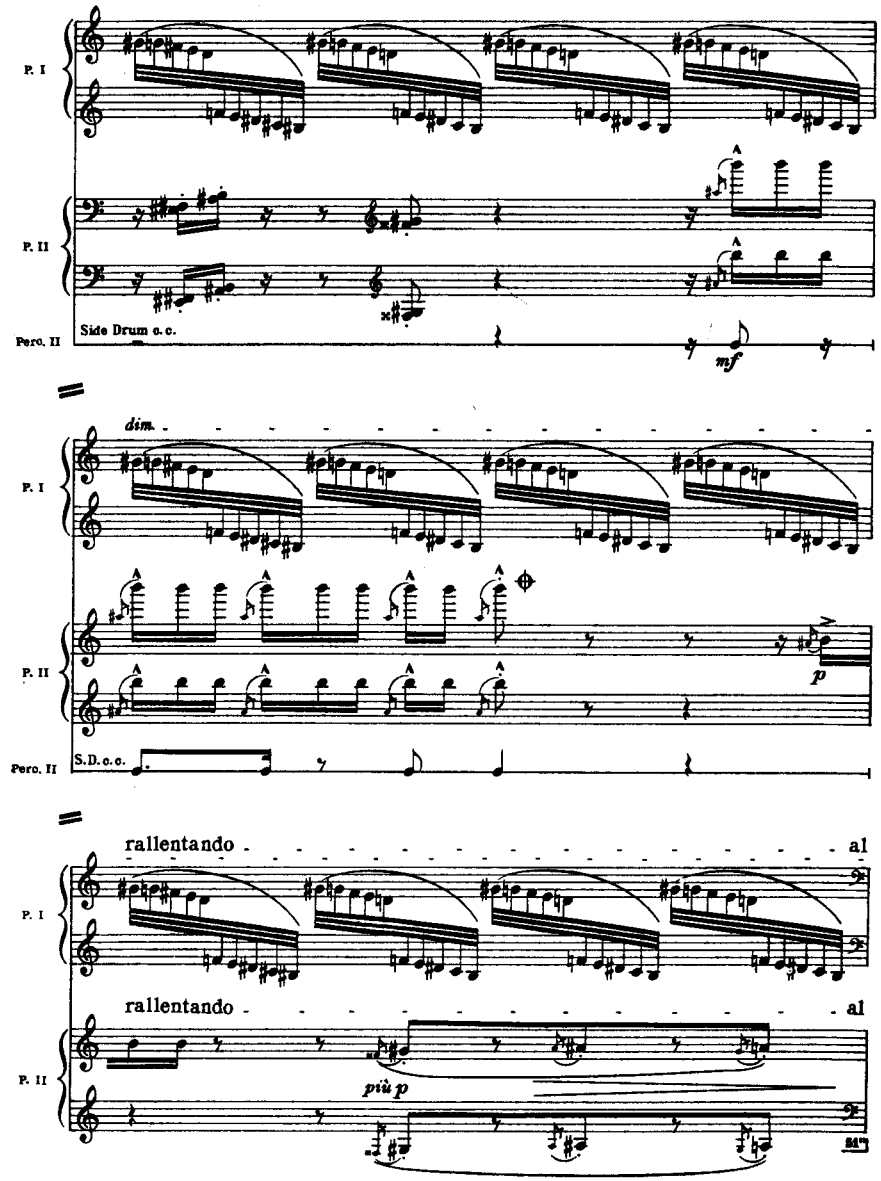

Poco rubato
56
P. I
P. II
Poco rubato
56
Timp.
Perc. I
Xyl.
Perc. II
P. I
P. II
strin
P. I
cresc.
strin
P. II
cresc.

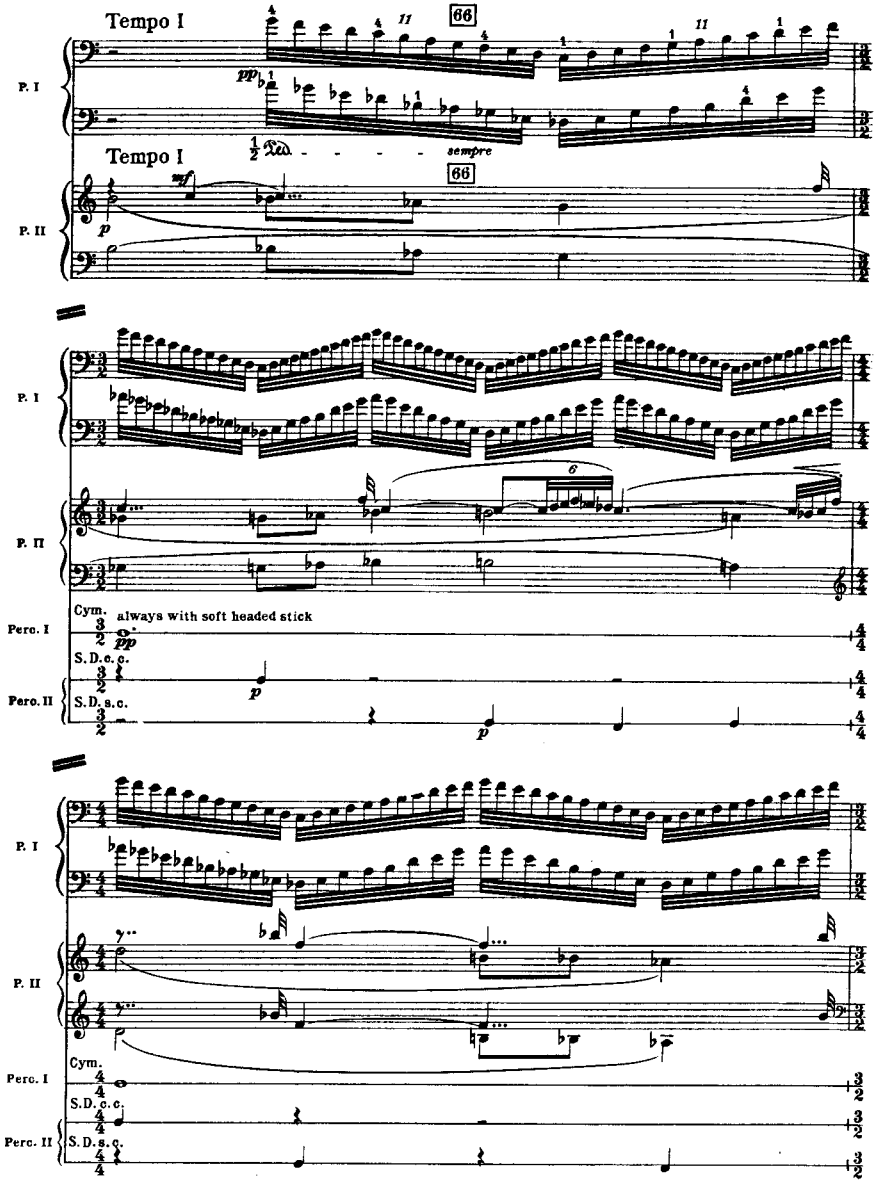



When played with orchestra the 2nd Piano tacet from ✦ to ✦



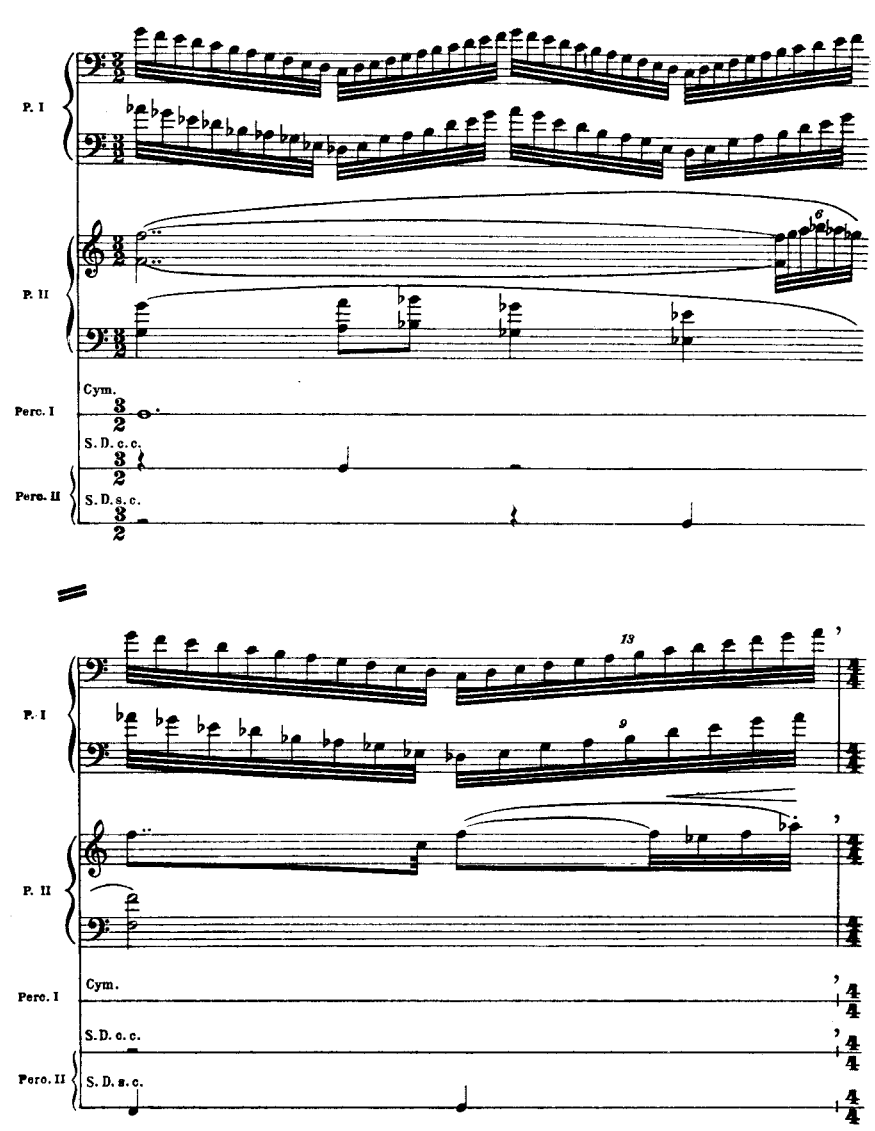


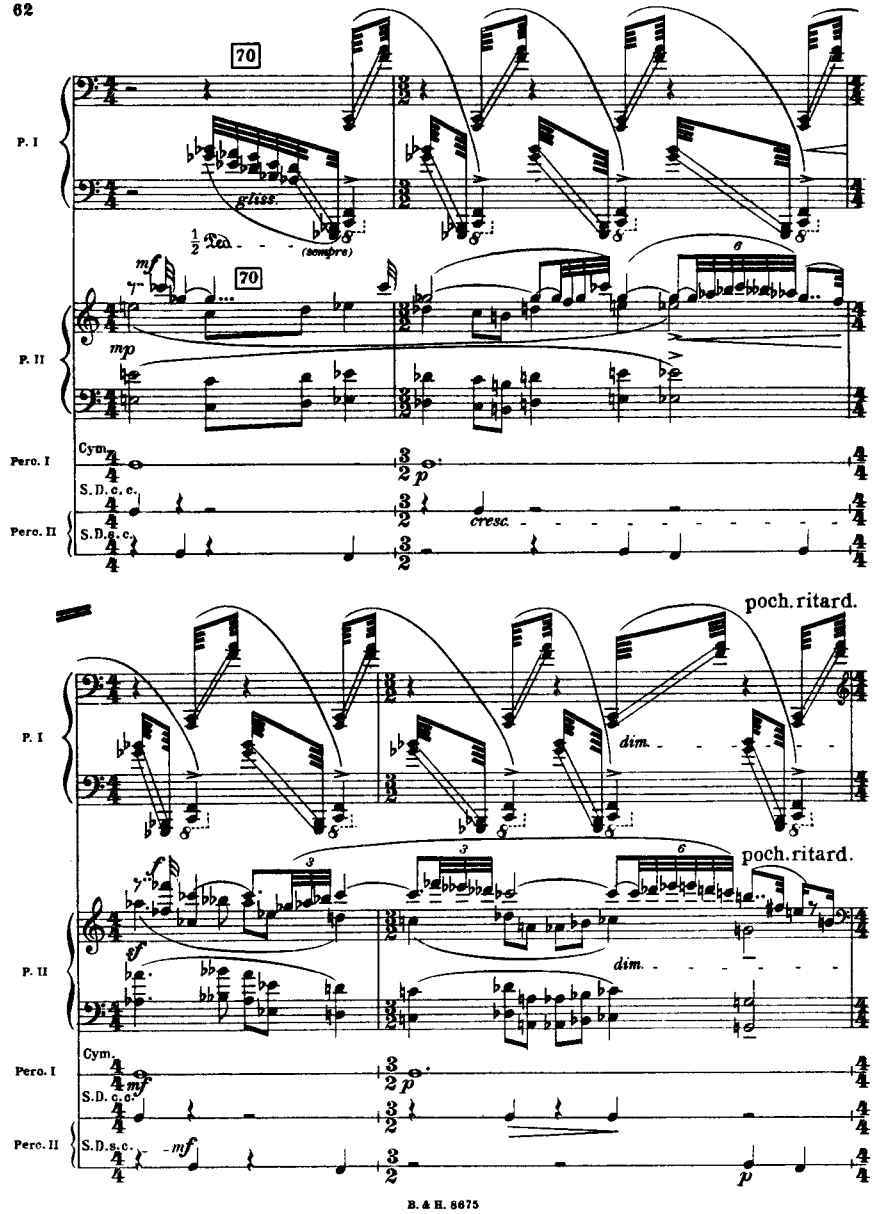



Tempo I
66
P. I
pp
½ Ped. - - - - - sempre
Tempo I
66
P. II
mf
p
P. I
P. II
Cym.
always with soft headed stick
Perc. I
pp
S. D. c. c.
Perc. II
S. D. s. c.
p
P. I
P. II
Cym.
Perc. I
S. D. c. c.
Perc. II
S. D. s. c.



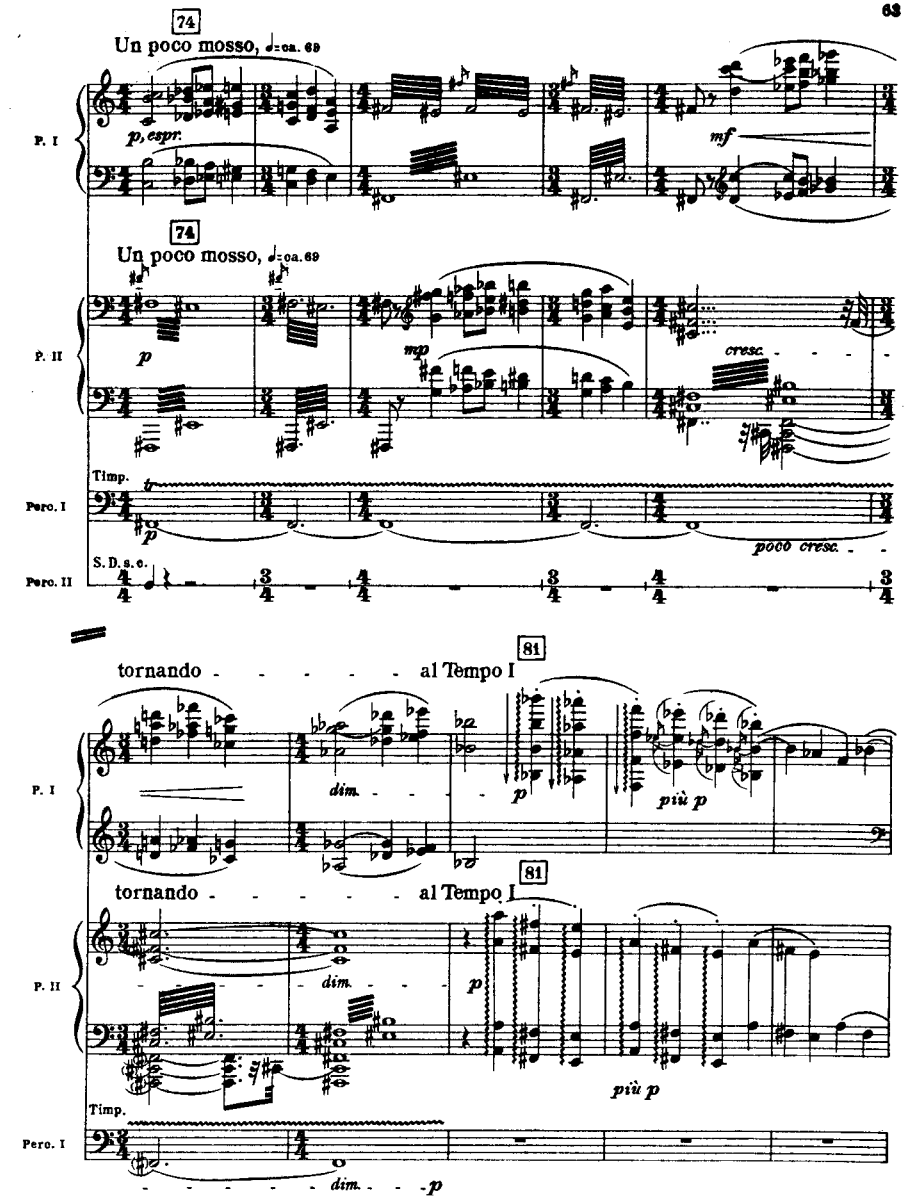


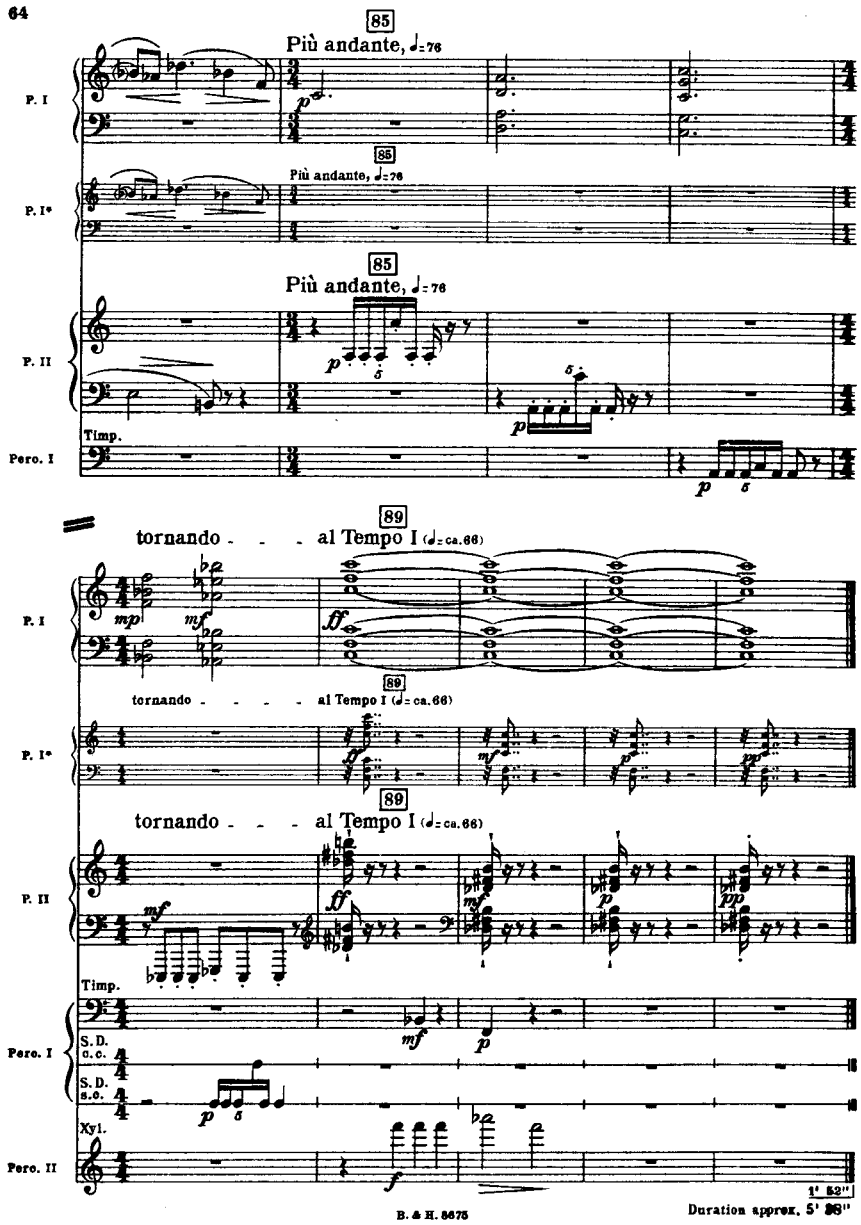

P. I
P. II
Cym.
Perc. I
S. D. c. c.
Perc. II
S. D. s. c.
P. I
P. II
Cym.
Perc. I
S. D. c. c.
Perc. II
S. D. s. c.


70
P. I
gliss.
(sempre)
P. II
mp
Perc. I
Cym.
S.D. c. c.
Perc. II
S.D. s. c.
cresc.
poch. ritard.
dim.
sf
mf
p






74
Un poco mosso, ♩=ca. 69
P. I
p, espr.
mf
P. II
p
mp
cresc.
Timp.
Perc. I
poco cresc.
S.D. s. c.
Perc. II
81
tornando al Tempo I
dim.
più p

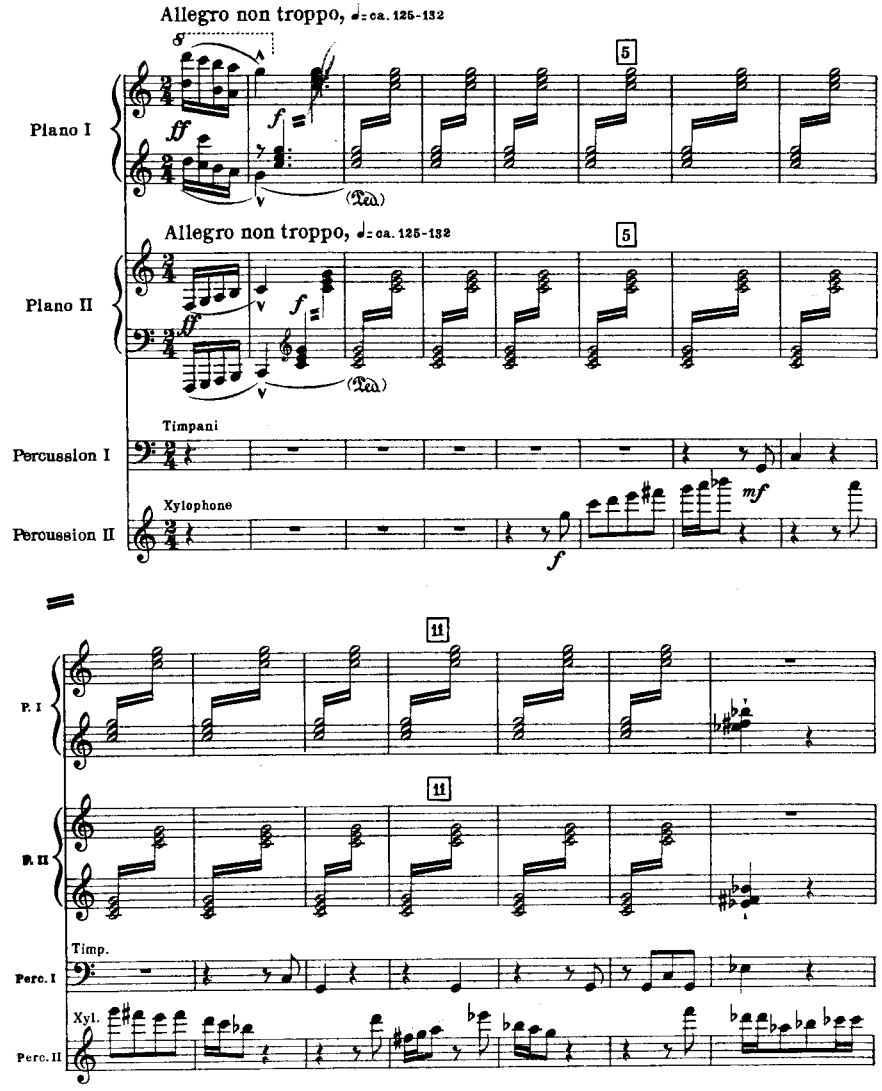


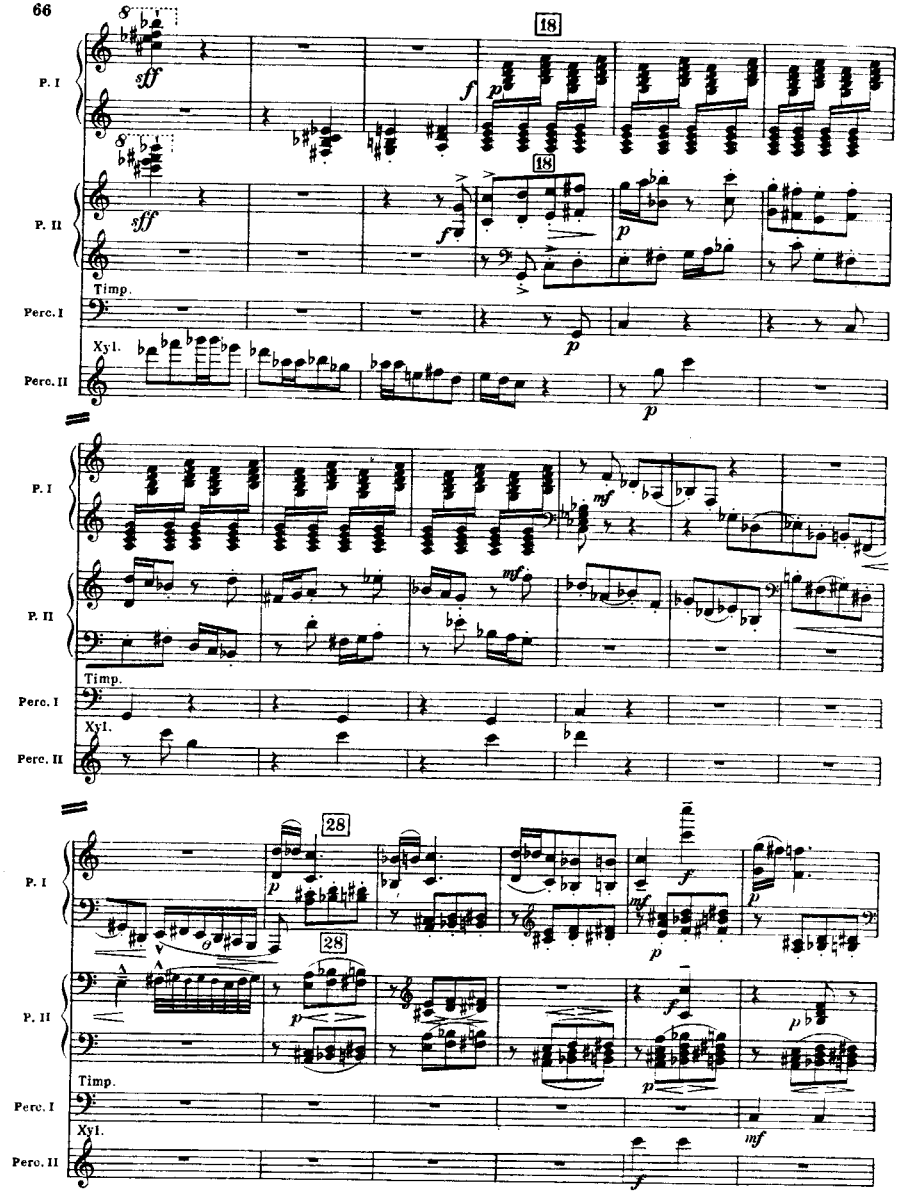



Duration approx. 5' 36"



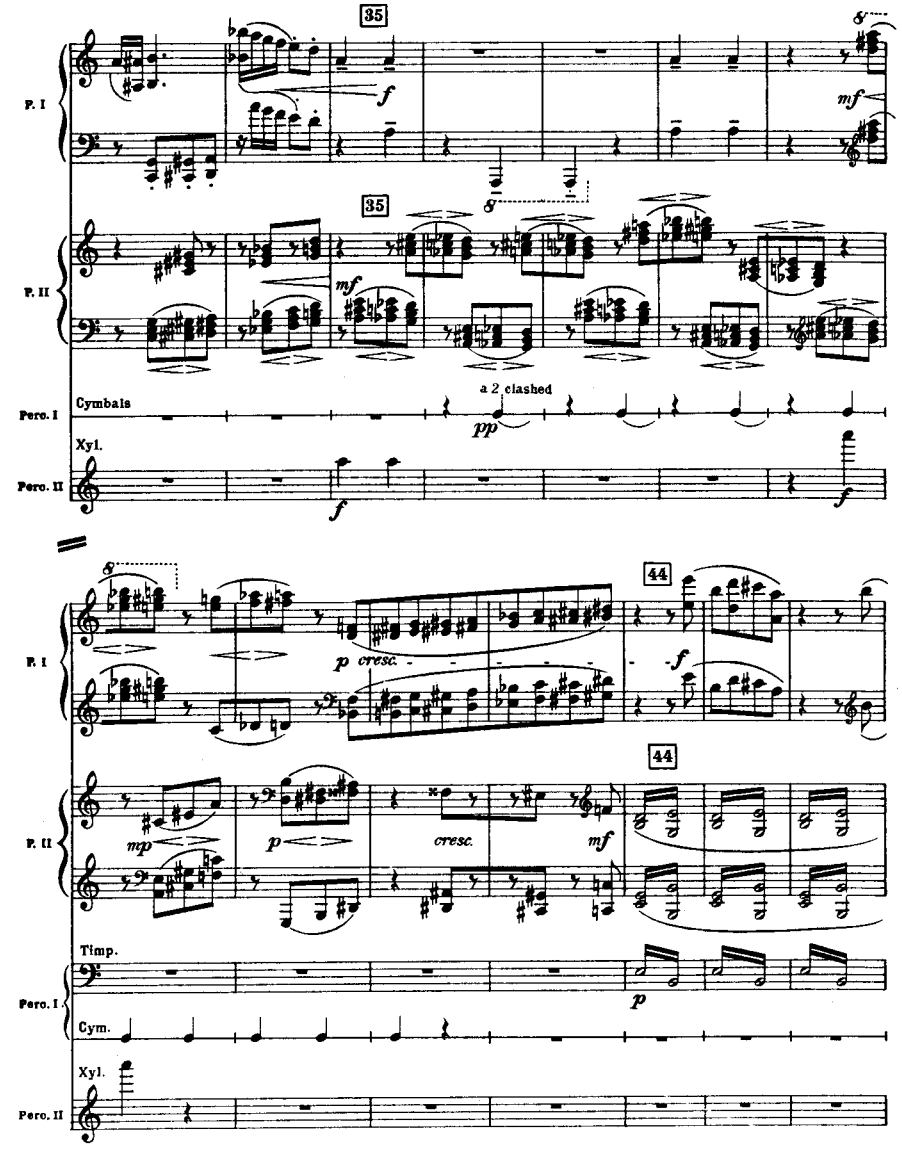
# III

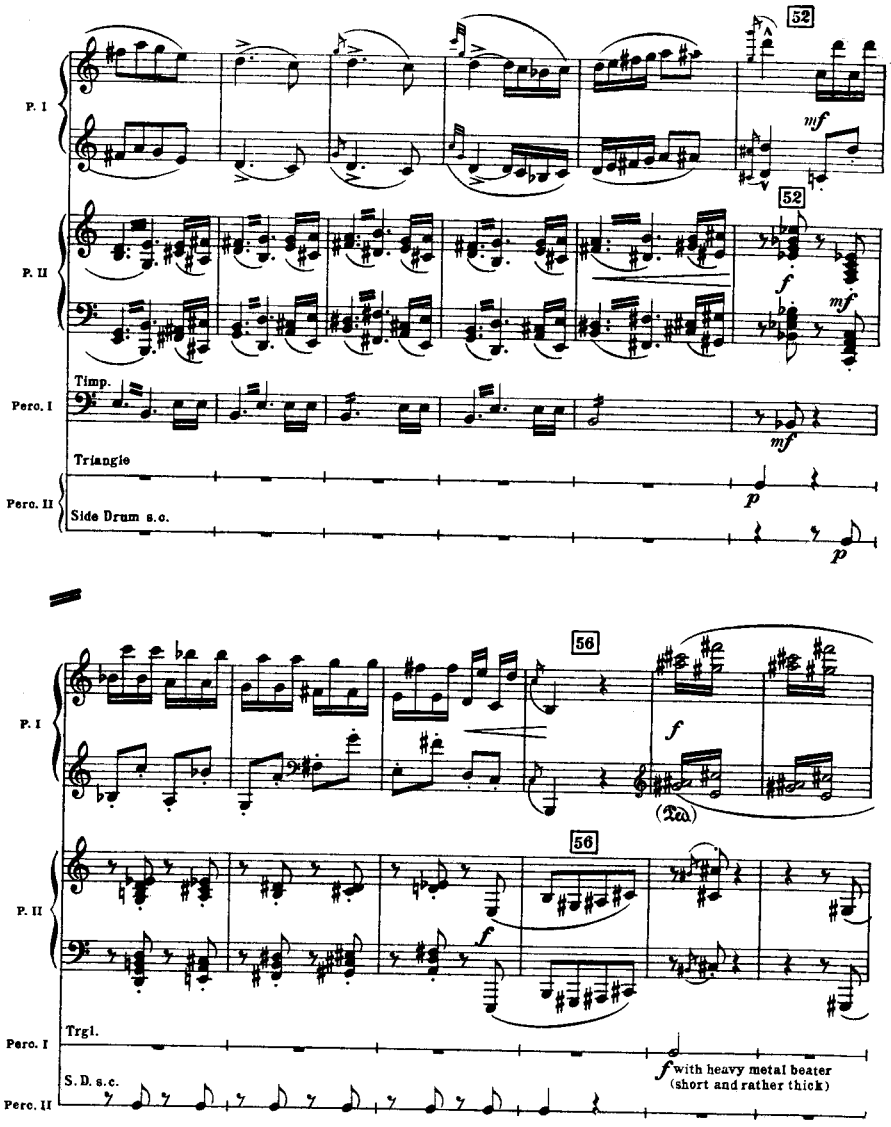



18
sff
f
p
P. I
P. II
Timp.
Perc. I
Xyl.
Perc. II
mf
28
mp
cresc.



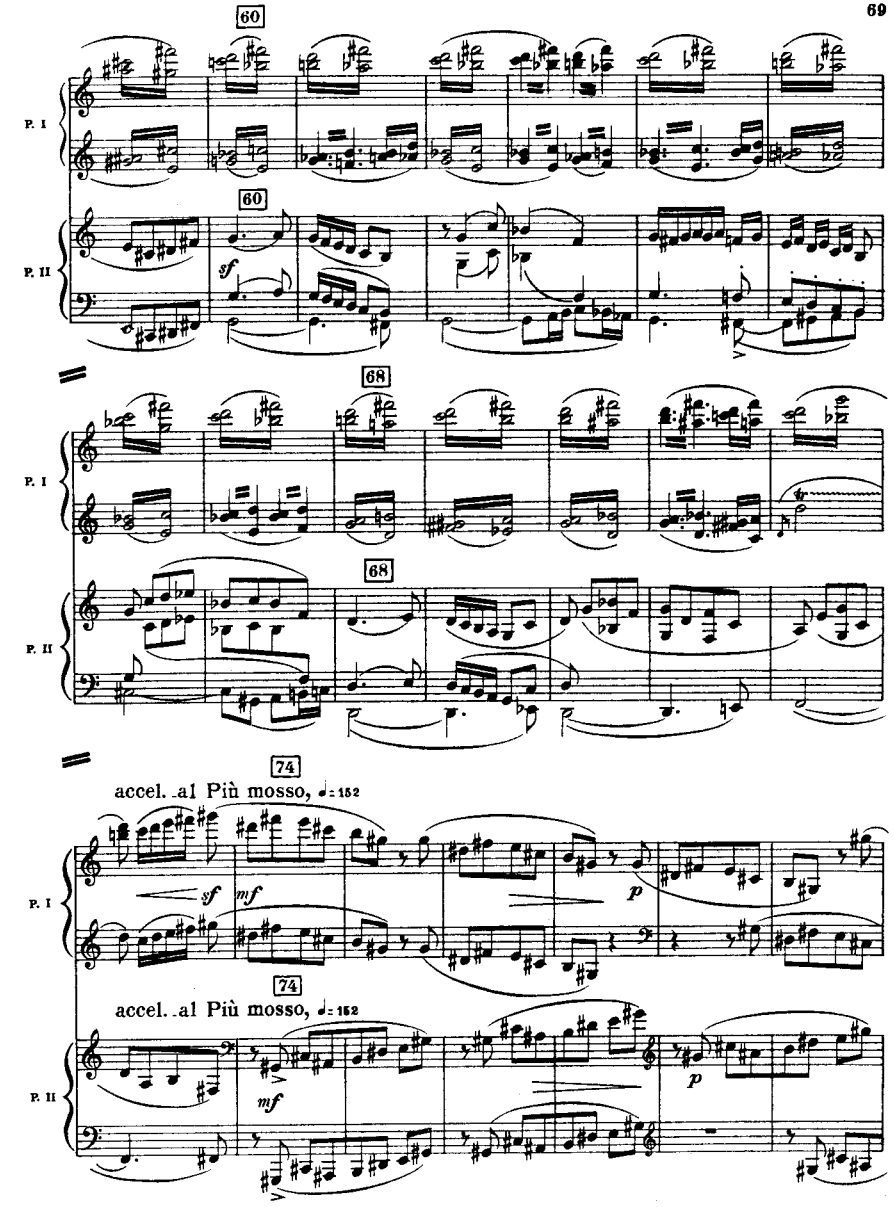


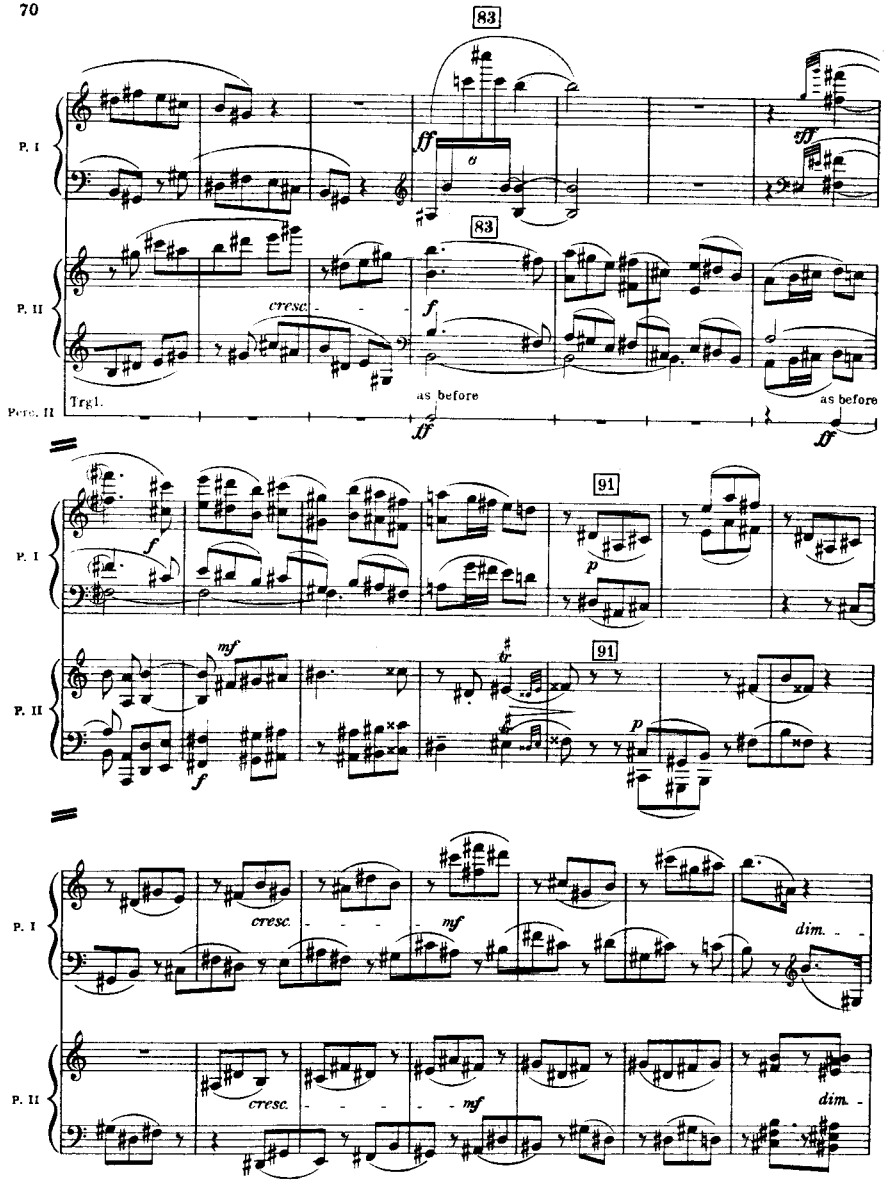

35
f
mf
P. I
P. II
Cymbals
a 2 clashed
pp
Perc. I
Xyl.
Perc. II
44
p cresc.
cresc.
Timp.
Cym.


52
P. I
mf
52
P. II
f
mf
Timp.
Perc. I
mf
Triangle
Perc. II
p
Side Drum s.c.
p
56
P. I
f
(2a)
56
P. II
f
Trgl.
Perc. I
f with heavy metal beater
(short and rather thick)
S.D. s.c.
Perc. II



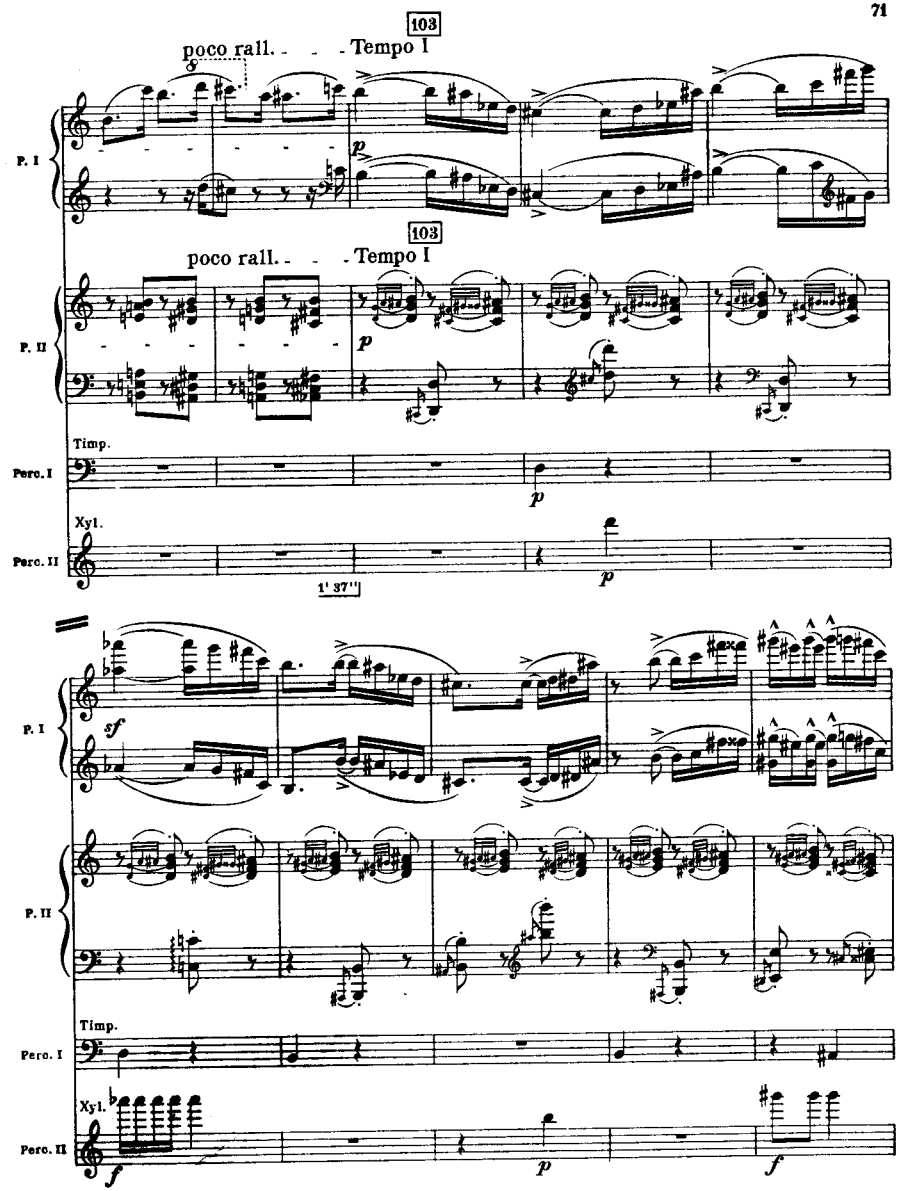


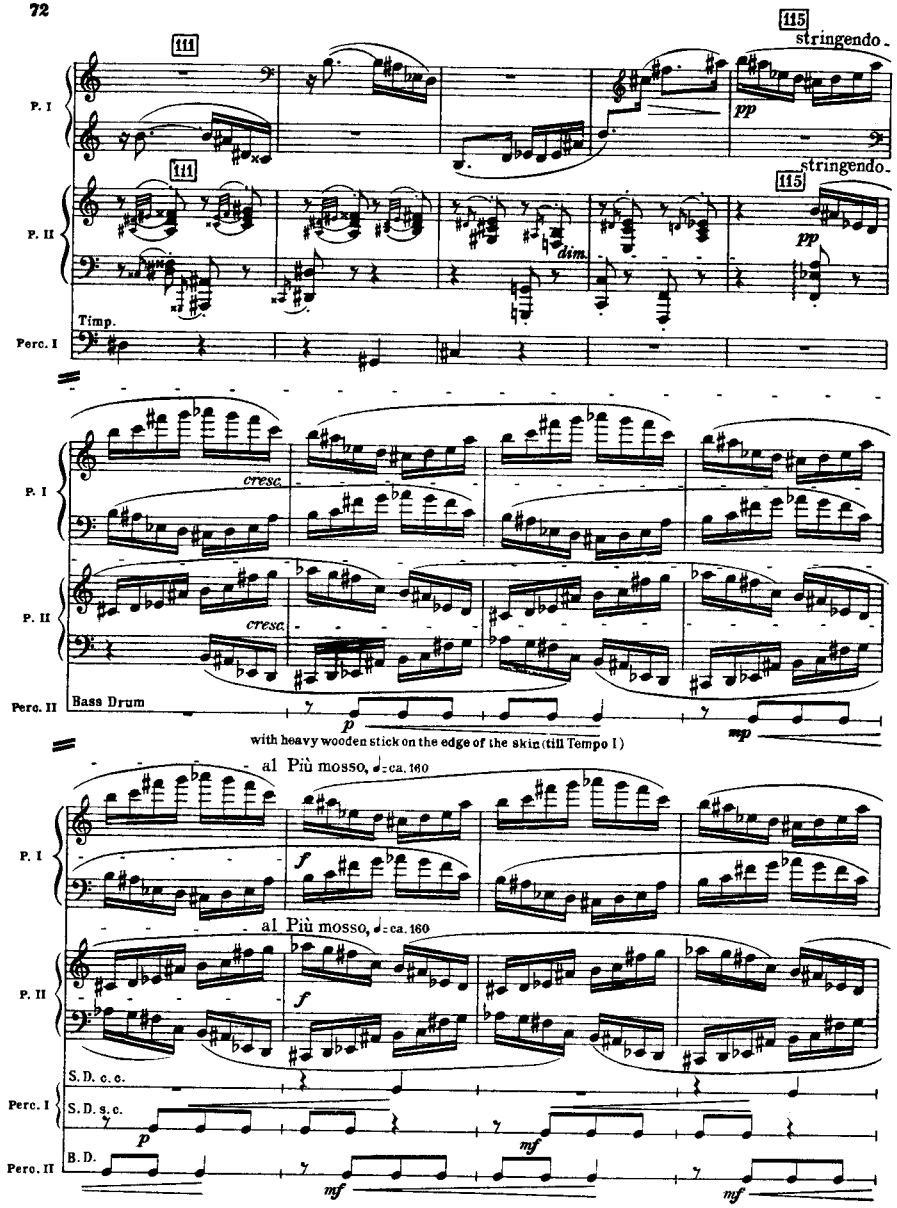

60
P. I
60
P. II
sf
68
P. I
68
P. II
74
accel. al Più mosso, ♩= 152
P. I
sf
mf
p
74
accel. al Più mosso, ♩= 152
P. II
mf
p


83
P. I
P. II
cresc.
Trgl.
as before
as before
Perc. II
91
cresc.
dim.



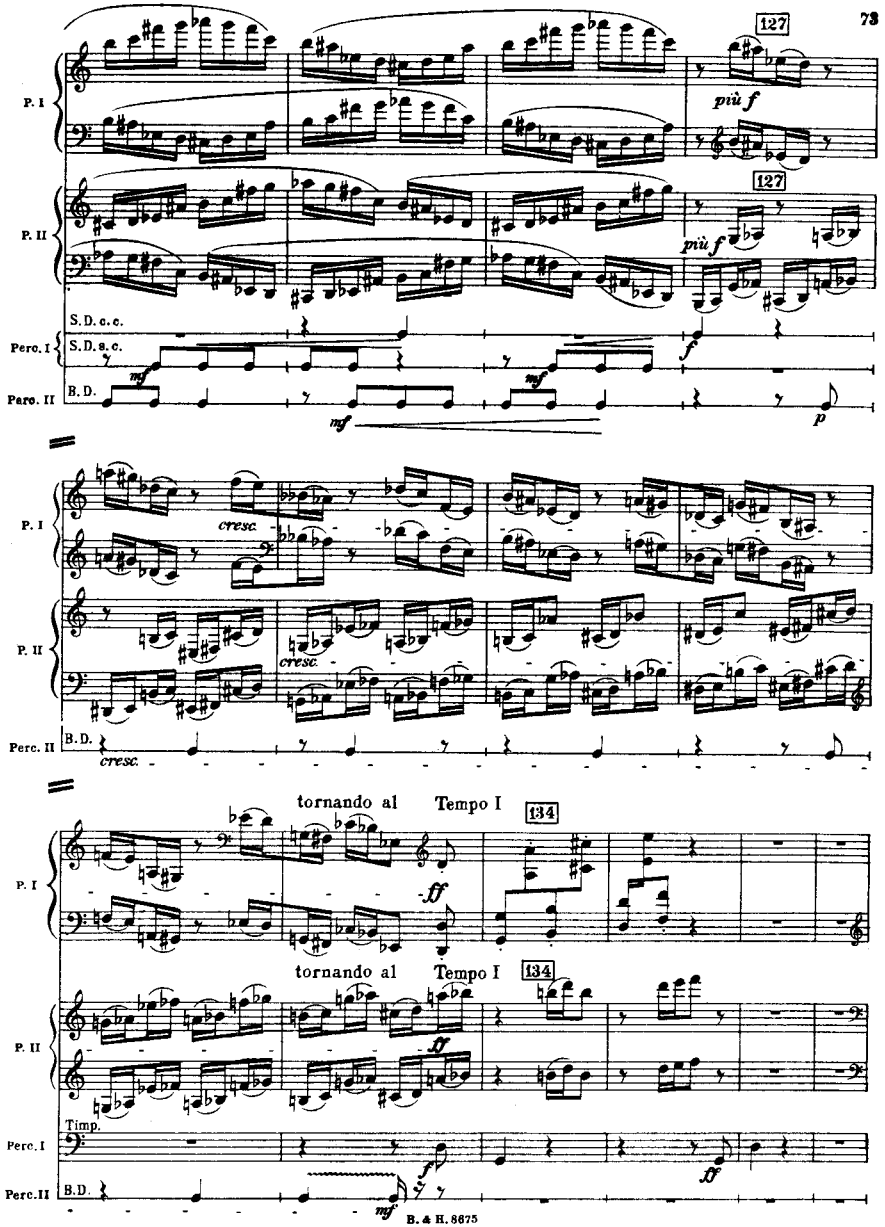


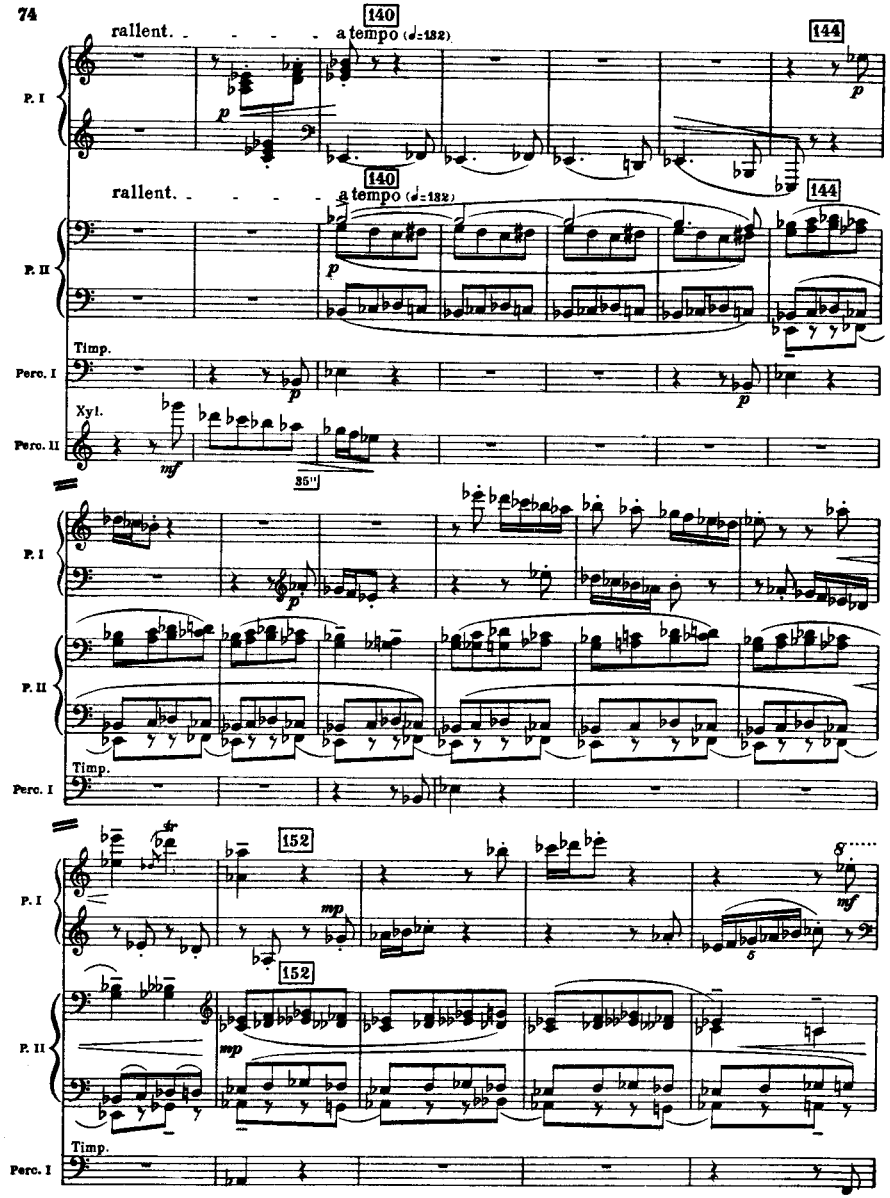

103
poco rall. - - - Tempo I
P. I
P. II
Timp.
Perc. I
Xyl.
Perc. II
1' 37''


111
115
stringendo
P. I
P. II
Timp.
Perc. I
dim.
pp
cresc.
Perc. II
Bass Drum
p
with heavy wooden stick on the edge of the skin (till Tempo I)
mp
al Più mosso, ♩ca. 160
f
S.D. c.c.
S.D. s.c.
B.D.
mf



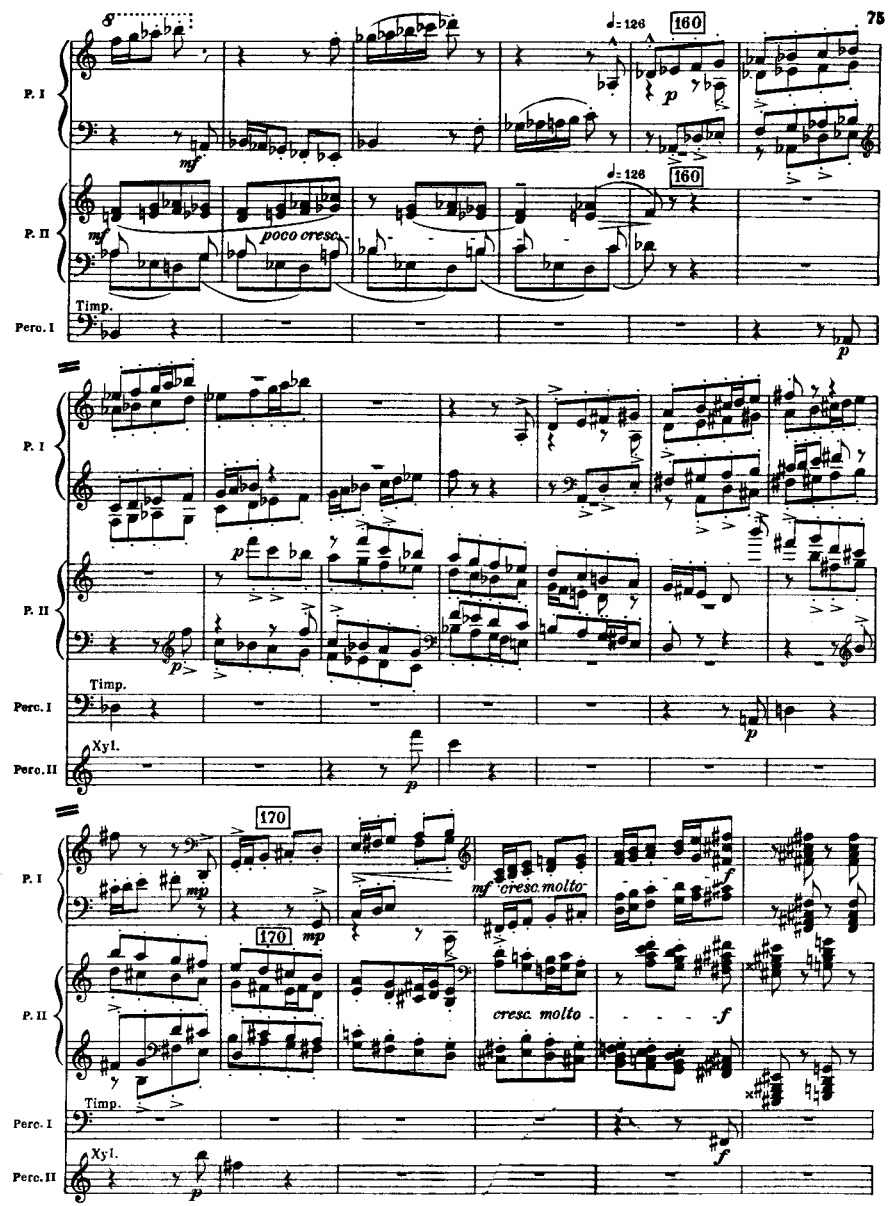


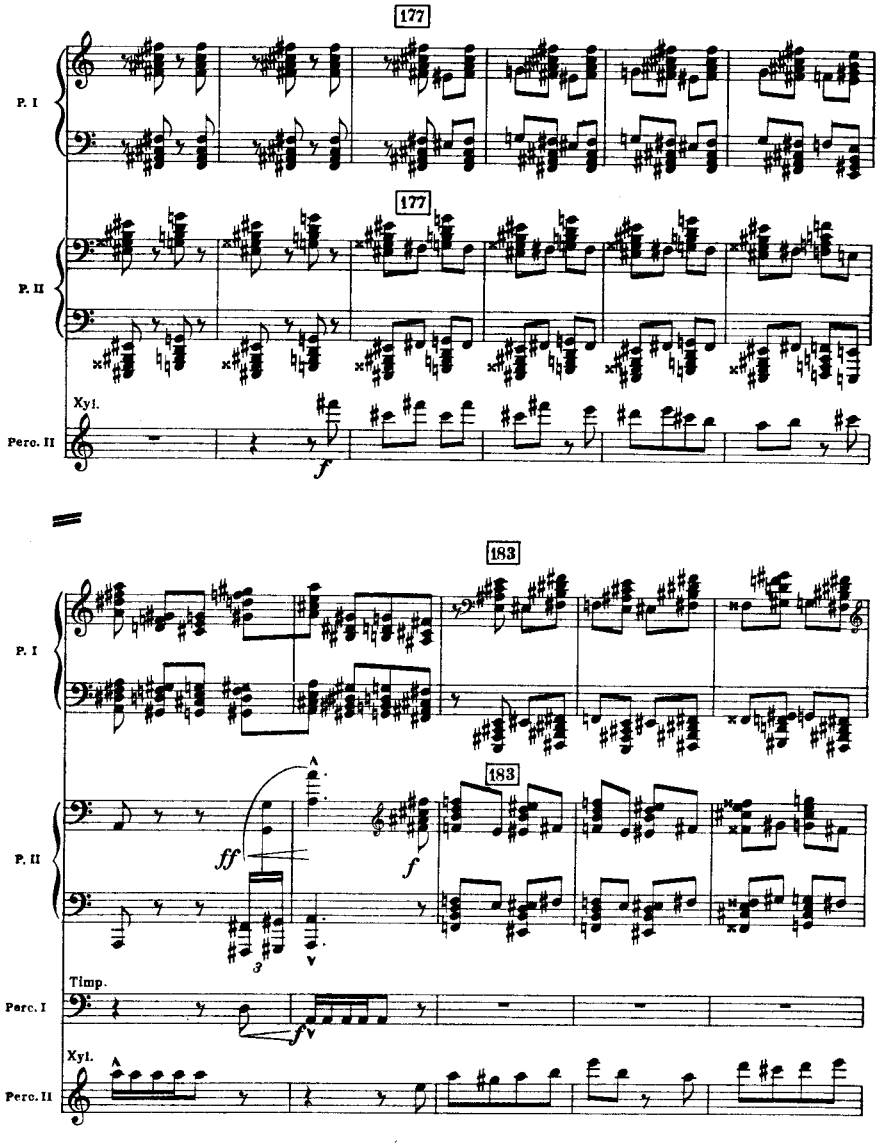

127
più f
P. I
P. II
S.D. c.c.
S.D. s.c.
Perc. I
B.D.
Perc. II
mf
f
p
cresc.
tornando al Tempo I
134
ff
Timp.


rallent.
a tempo (♩=132)
140
144
P. I
P. II
Timp.
Perc. I
Xyl.
Perc. II
35"
152
mp
mf
p



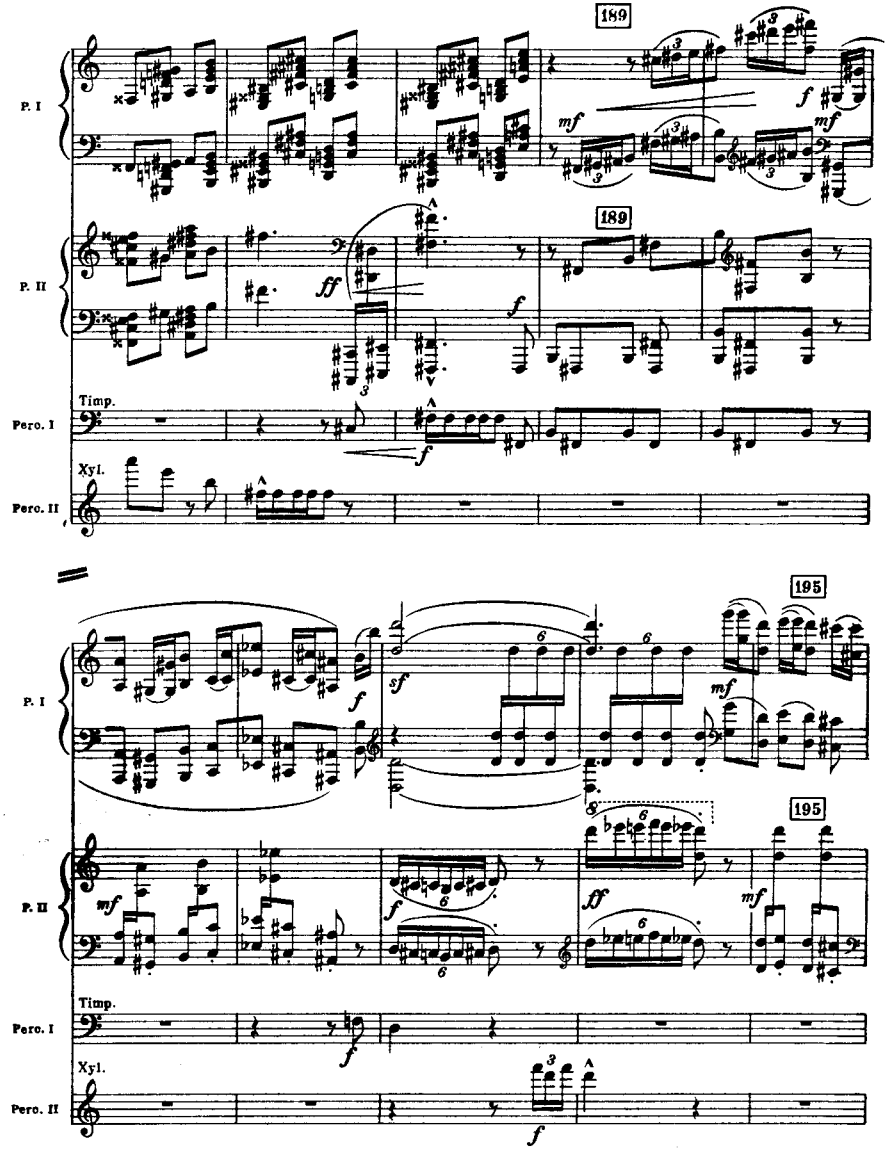


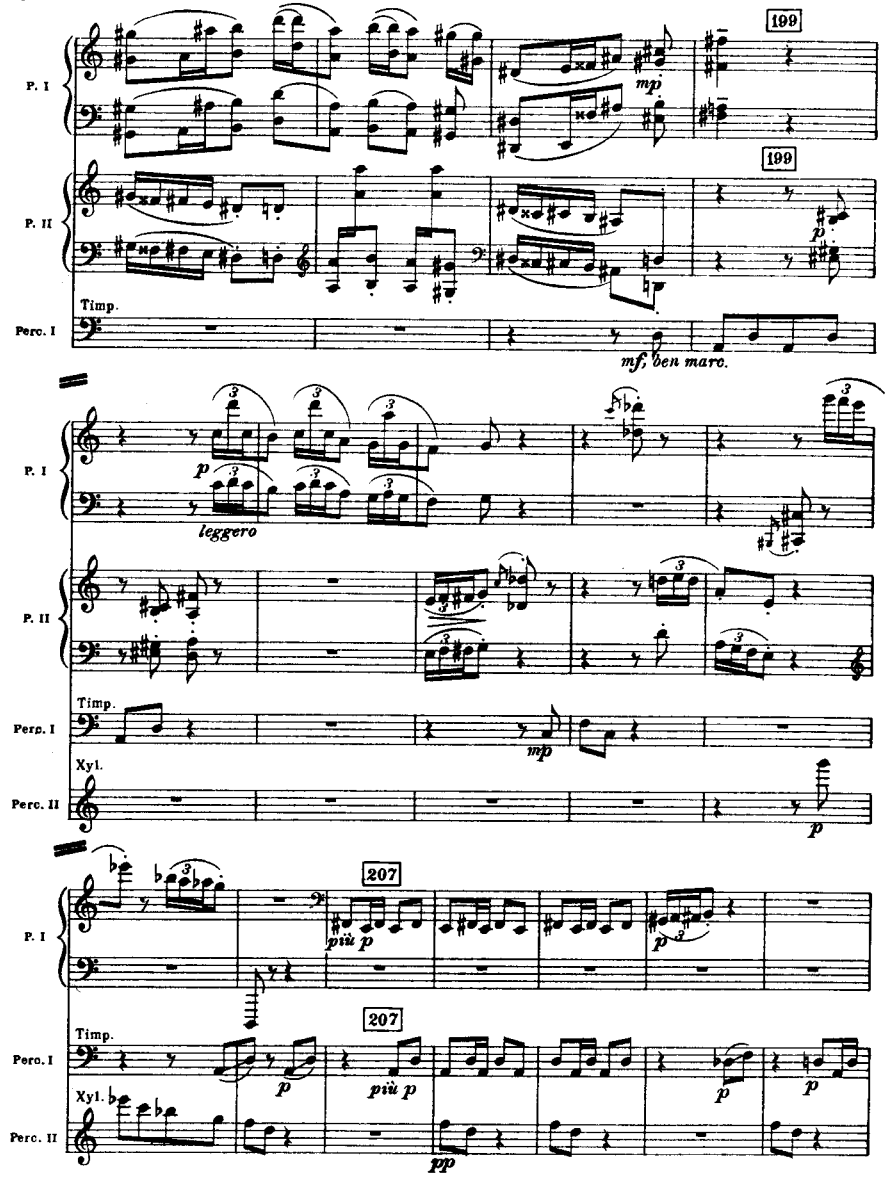

♩=126
160
P. I
P. II
Timp.
Perc. I
Xyl.
Perc. II
poco cresc.
170
mp
mf
cresc. molto
f


177
P. I
177
P. II
Xyl.
Perc. II
183
P. I
183
P. II
Timp.
Perc. I
Xyl.
Perc. II



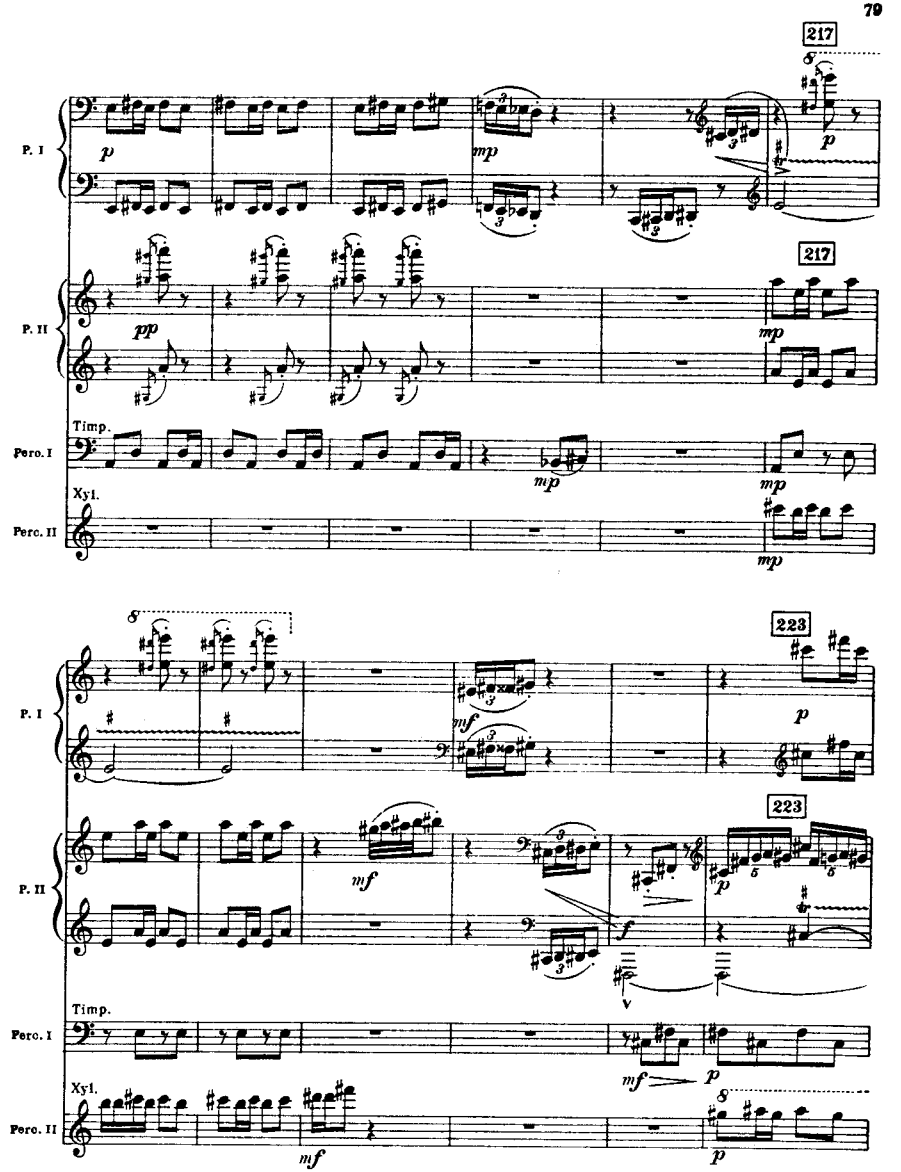


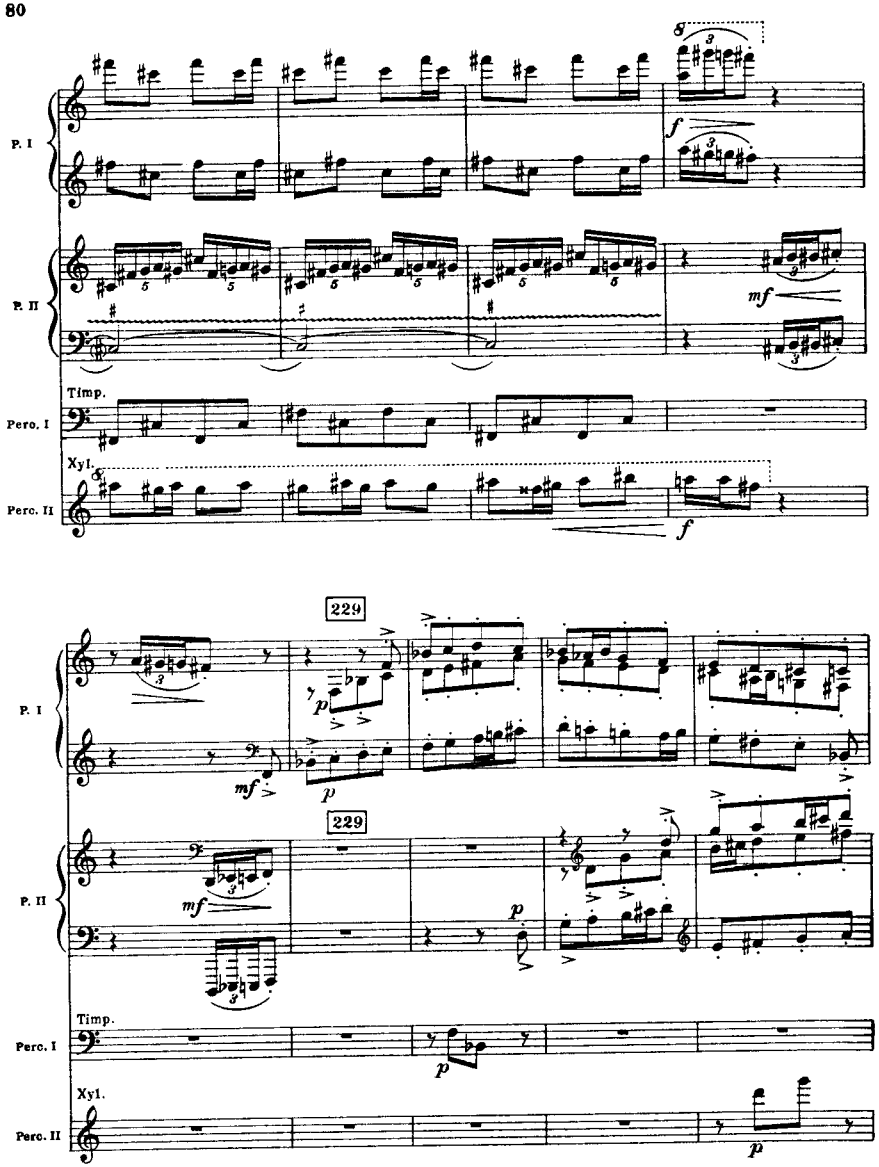

189
P. I
189
P. II
Timp.
Perc. I
Xyl.
Perc. II
195
P. I
195
P. II
Timp.
Perc. I
Xyl.
Perc. II


199
P. I
mp
199
P. II
p
Timp.
Perc. I
mf, ben marc.
P. I
p
leggero
P. II
Timp.
Perc. I
mp
Xyl.
Perc. II
p
207
P. I
più p
p
207
Timp.
Perc. I
p
più p
p
p
Xyl.
Perc. II
pp



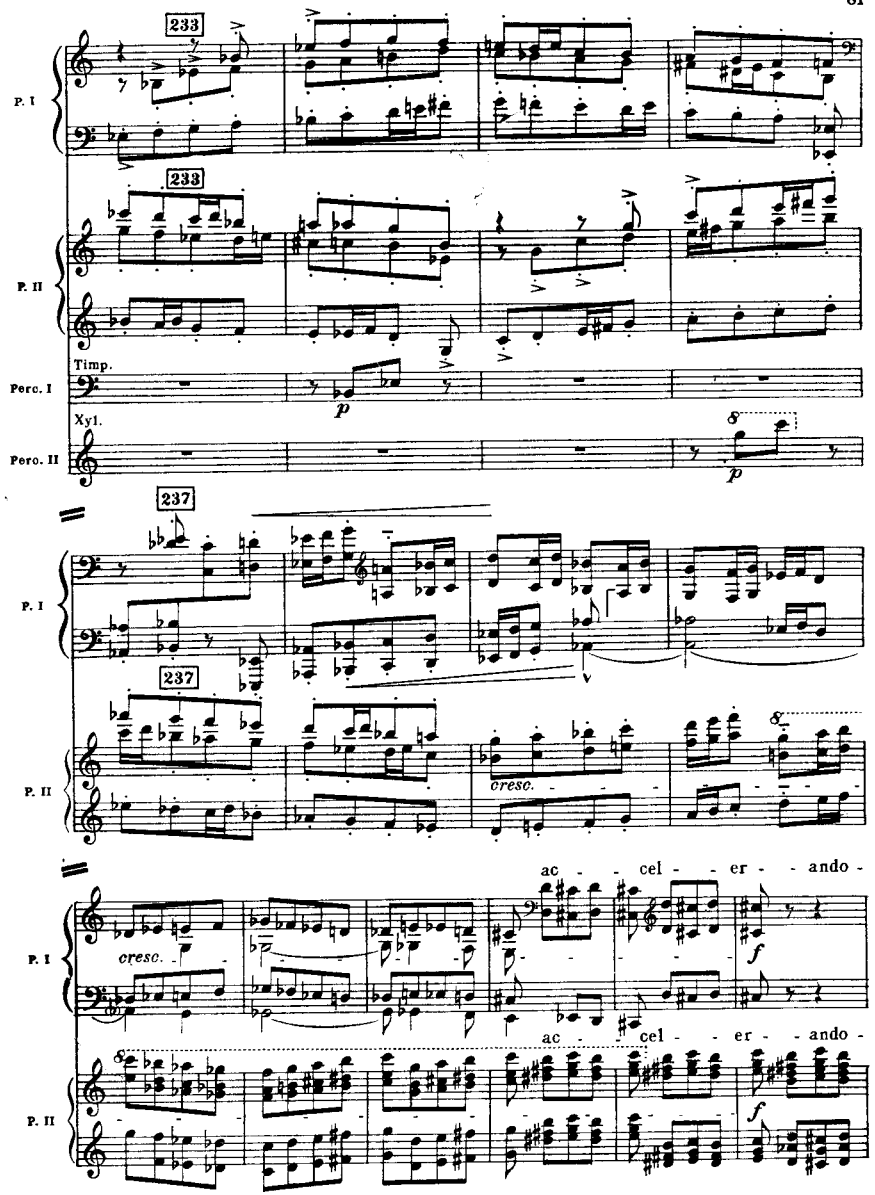


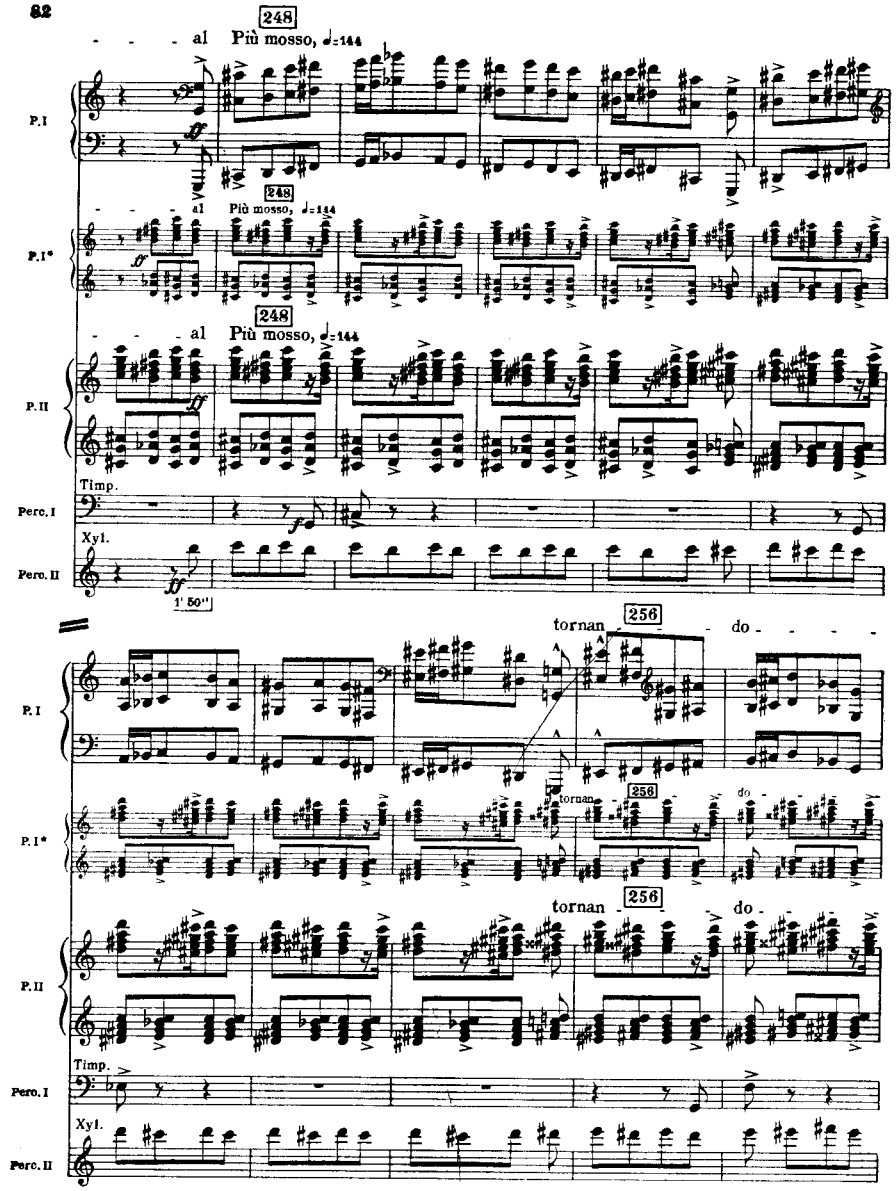

217
8
P. I
p
mp
p
217
P. II
pp
mp
Timp.
Perc. I
mp
mp
Xyl.
Perc. II
mp
8
223
P. I
mf
p
223
P. II
mf
f
p
Timp.
Perc. I
mf
p
Xyl.
Perc. II
mf
8
p


P. I
P. II
Timp.
Perc. I
Xyl.
Perc. II
229
mf
p
f



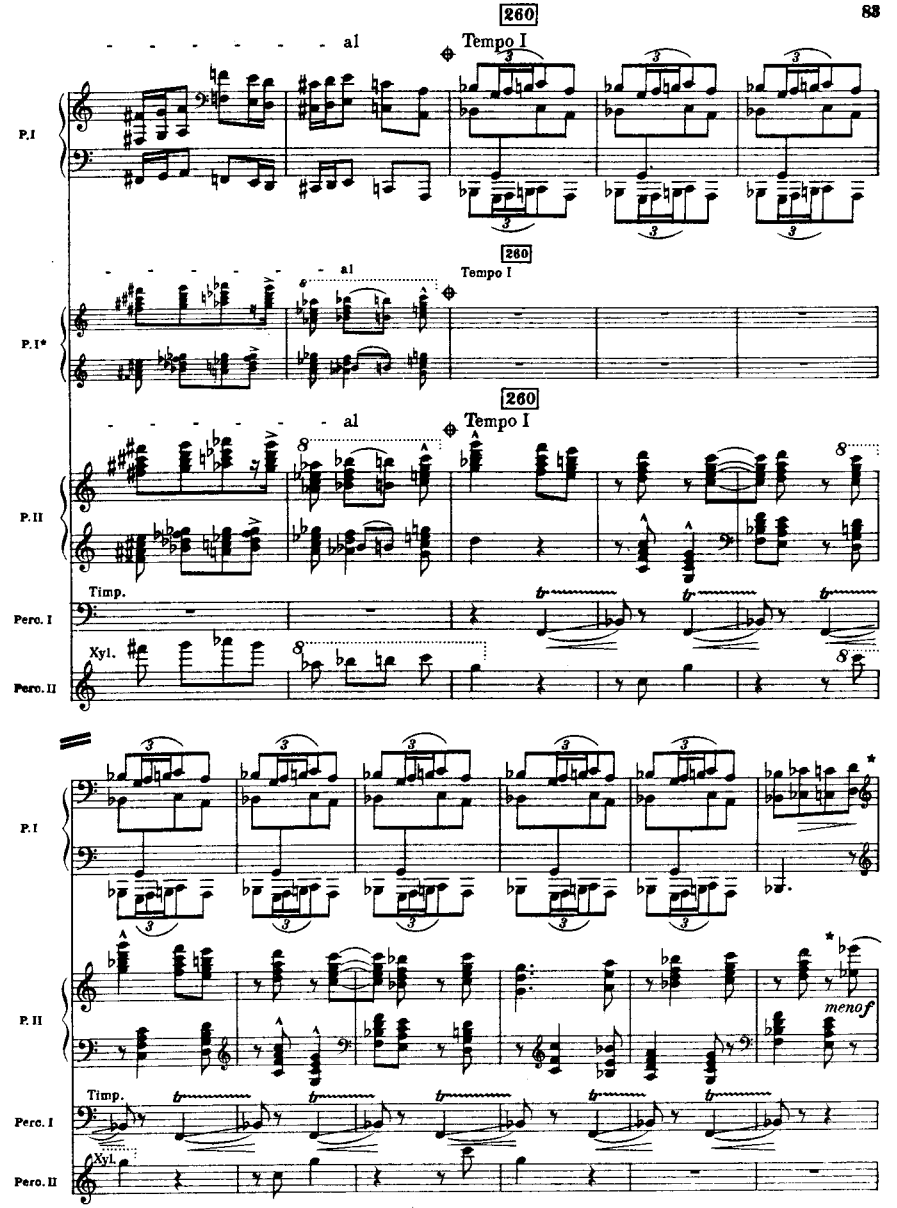



P. I
P. II
Timp.
Perc. I
Xyl.
Perc. II
233
237
p
cresc.
ac - cel - er - ando -
f

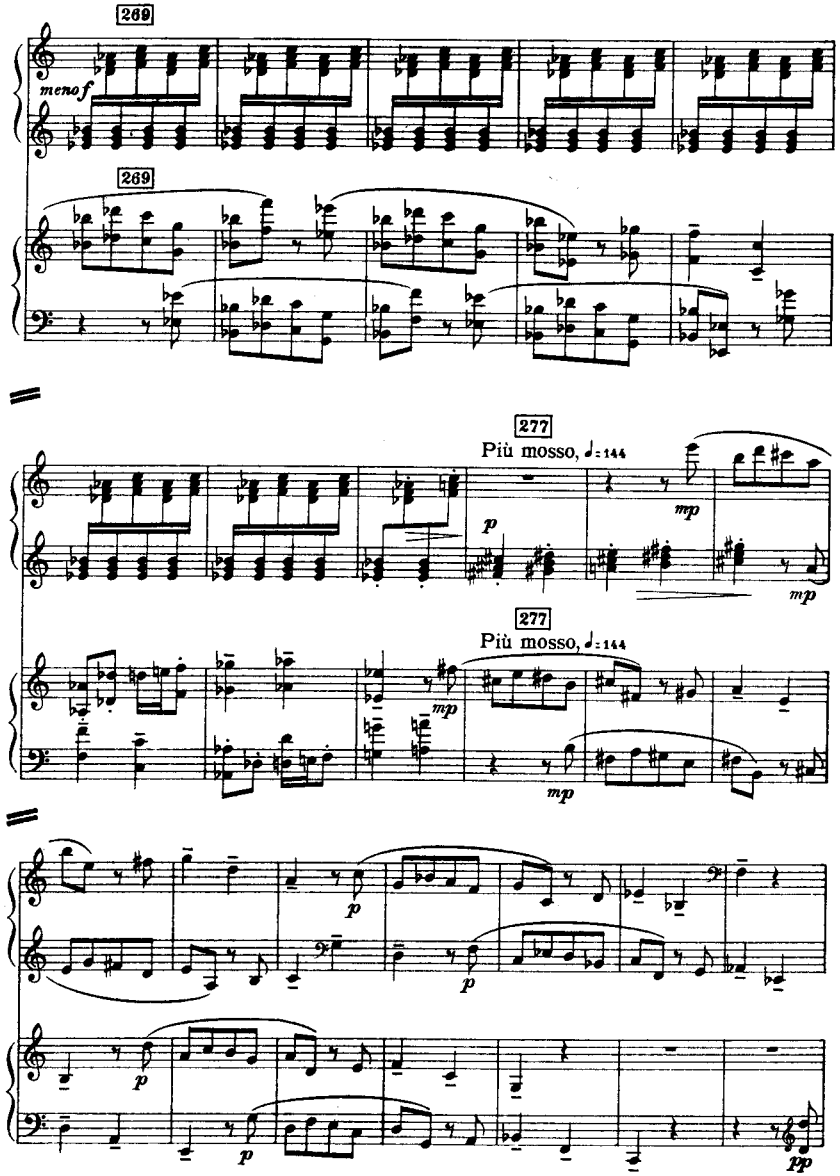






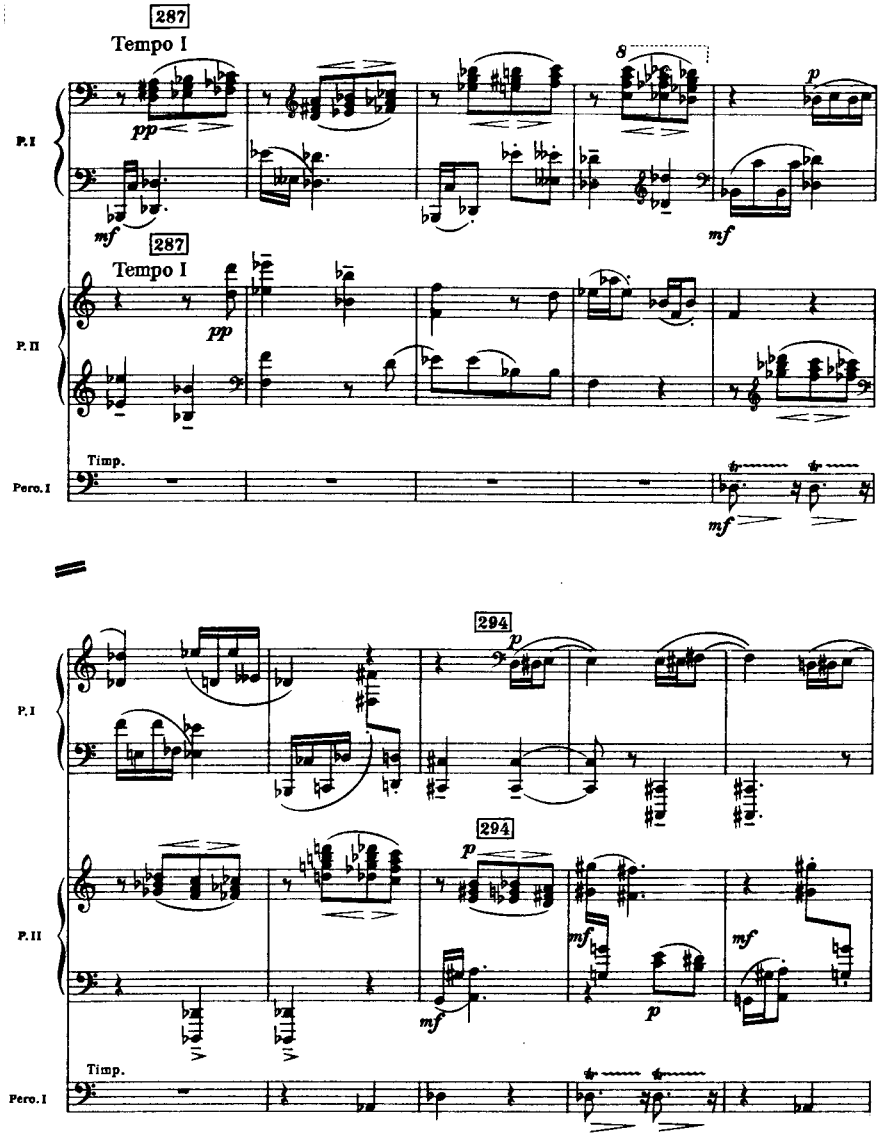



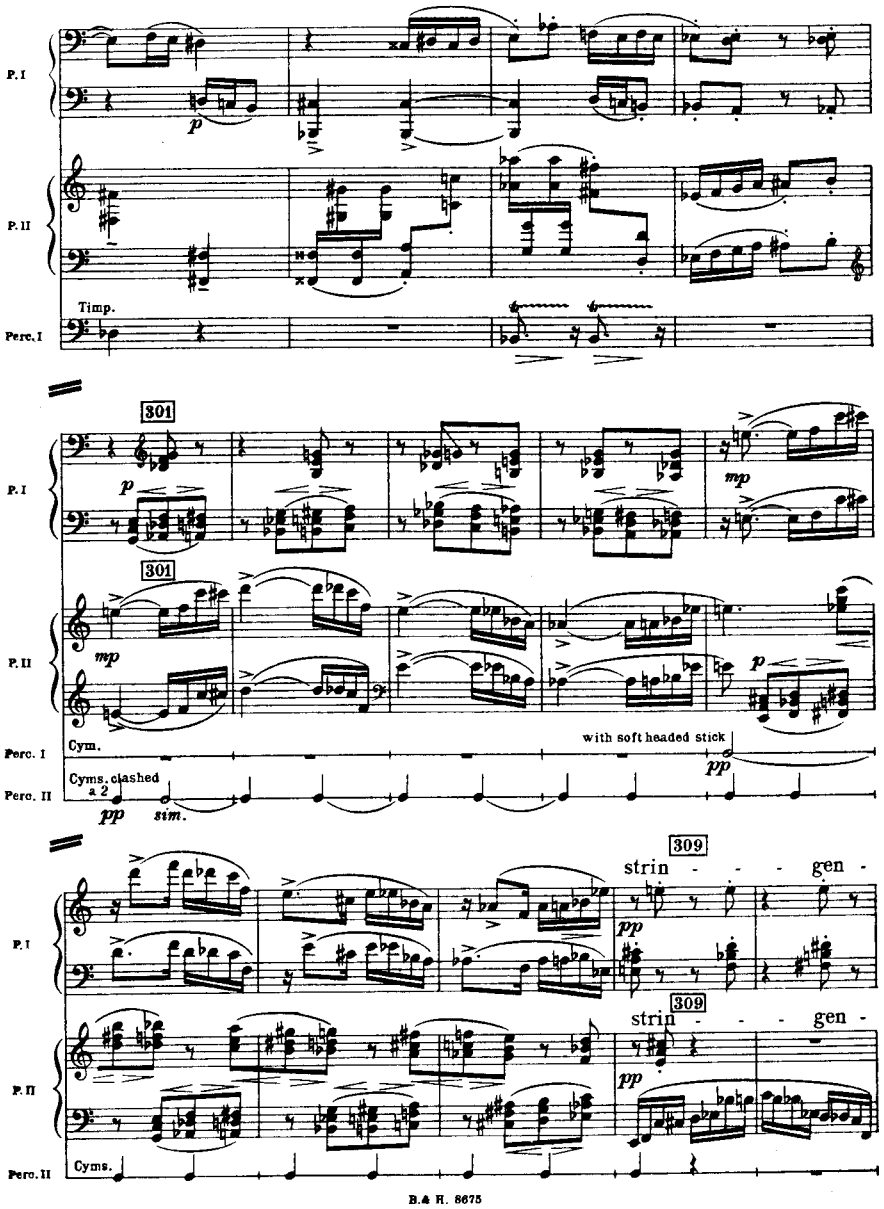

◆ When played with orchestra, both Pianos tacet from ◆ to *


269
menof
P. I
269
P. II
277
Più mosso, ♩= 144
p
mp
P. I
277
Più mosso, ♩= 144
mp
P. II
p
P. I
p
P. II
pp



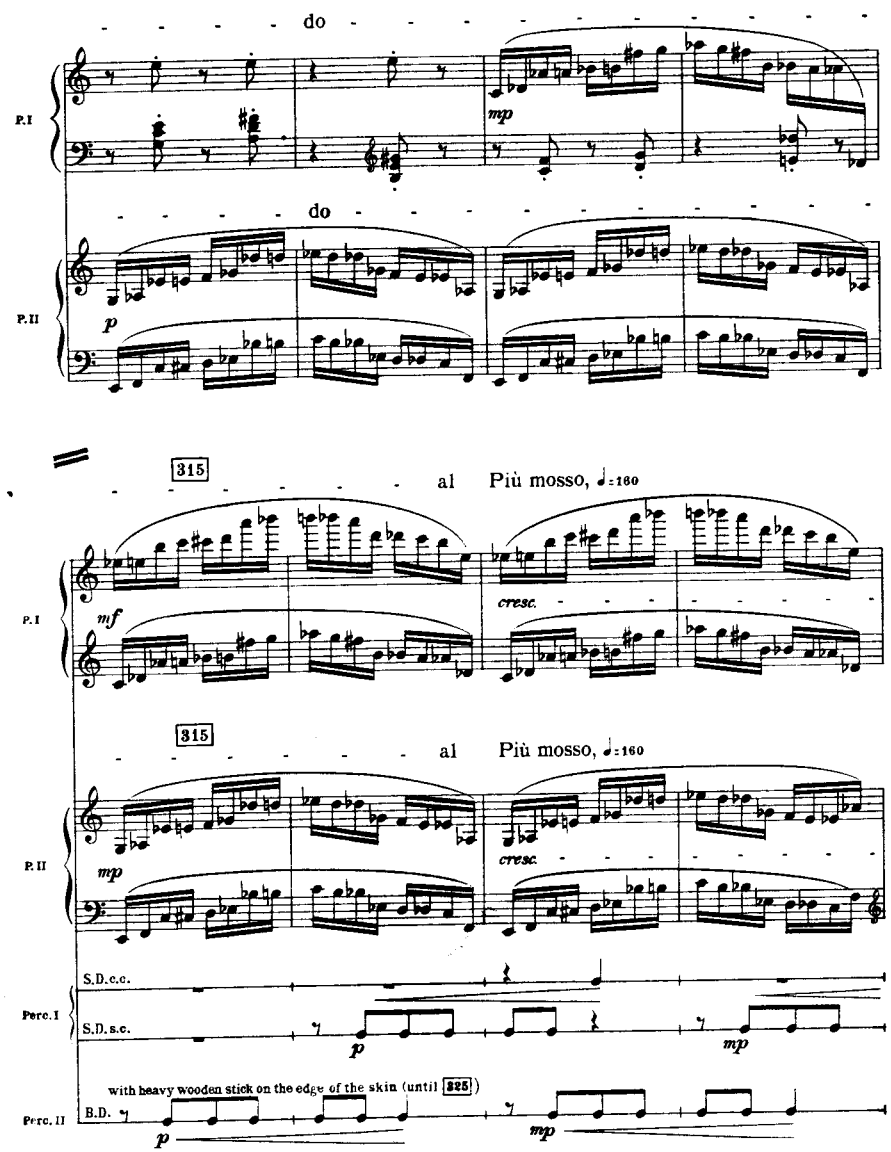


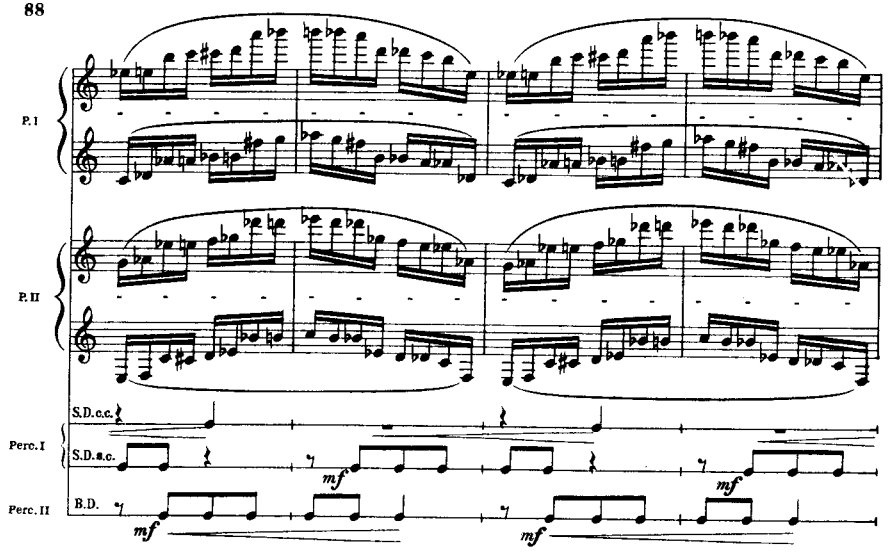

287
Tempo I
8
pp
mf
P. I
287
Tempo I
pp
mf
P. II
Timp.
Perc. I
mf
294
p
P. I
294
p
mf
mf
P. II
p
Timp.
Perc. I

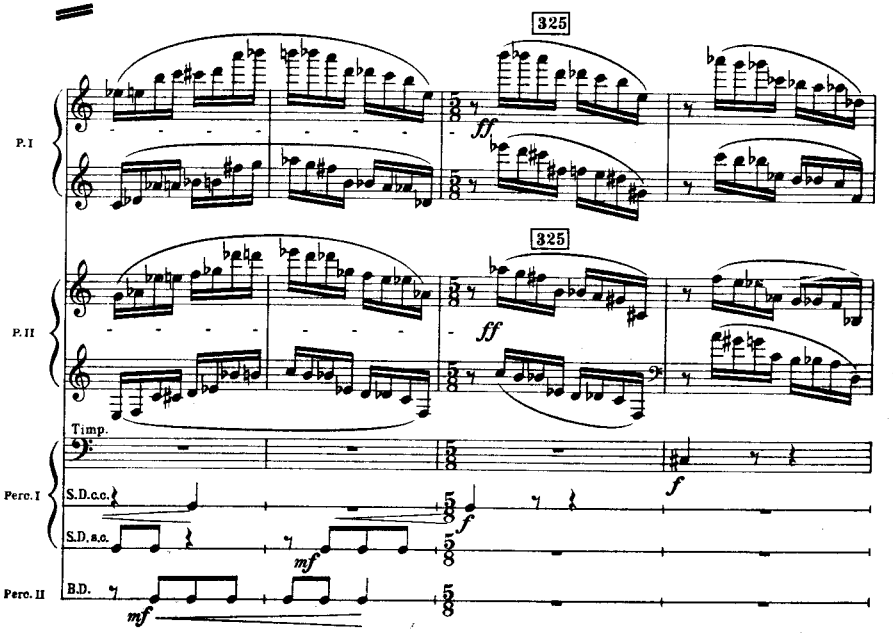

P. I
P. II
Timp.
Perc. I
301
Cym.
with soft headed stick
Cyms. clashed a 2
sim.
309
strin - - - gen -
Cyms.





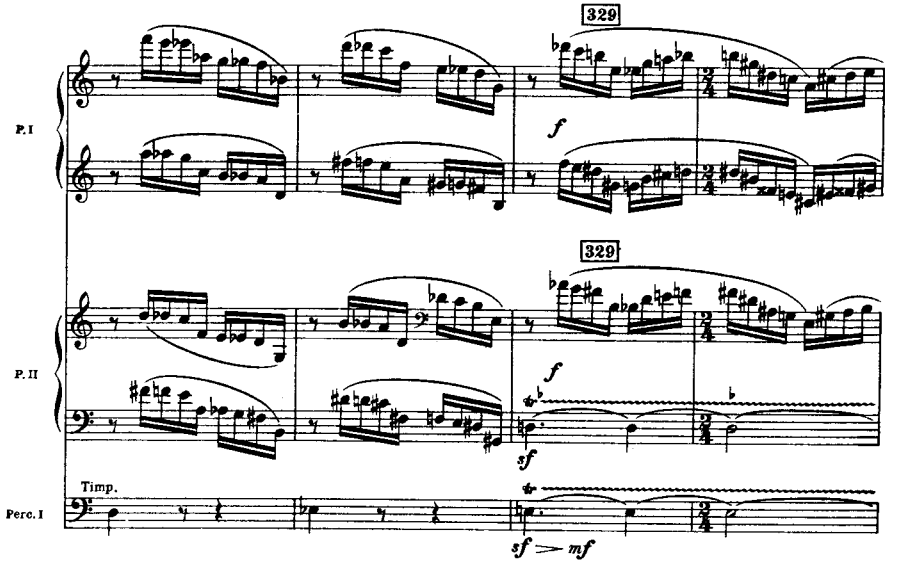

do
P. I
P. II
315
al Più mosso, ♩=160
cresc.
S.D.c.c.
S.D.s.c.
with heavy wooden stick on the edge of the skin (until 325)
B.D.

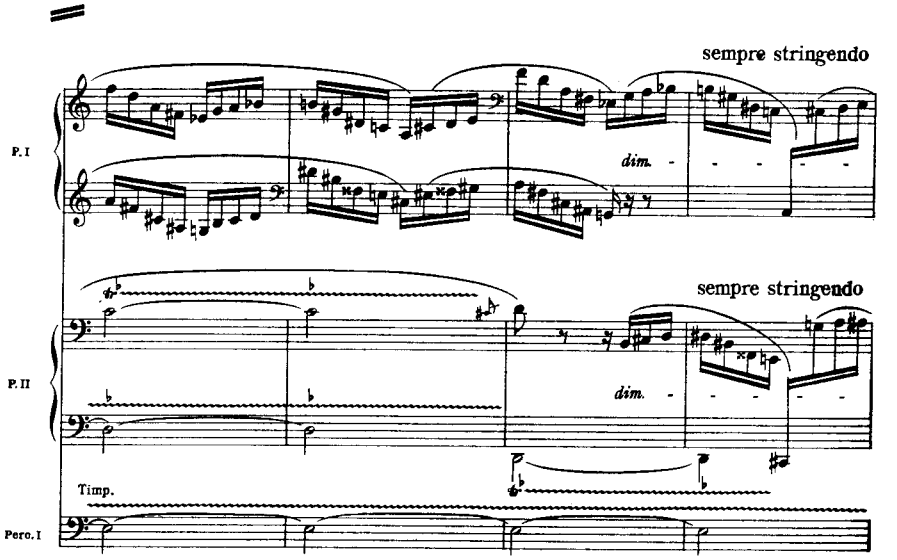

P.I
P.II
S.D.c.c.
Perc.I
S.D.s.c.
Perc.II
B.D.
mf
mf
mf
mf

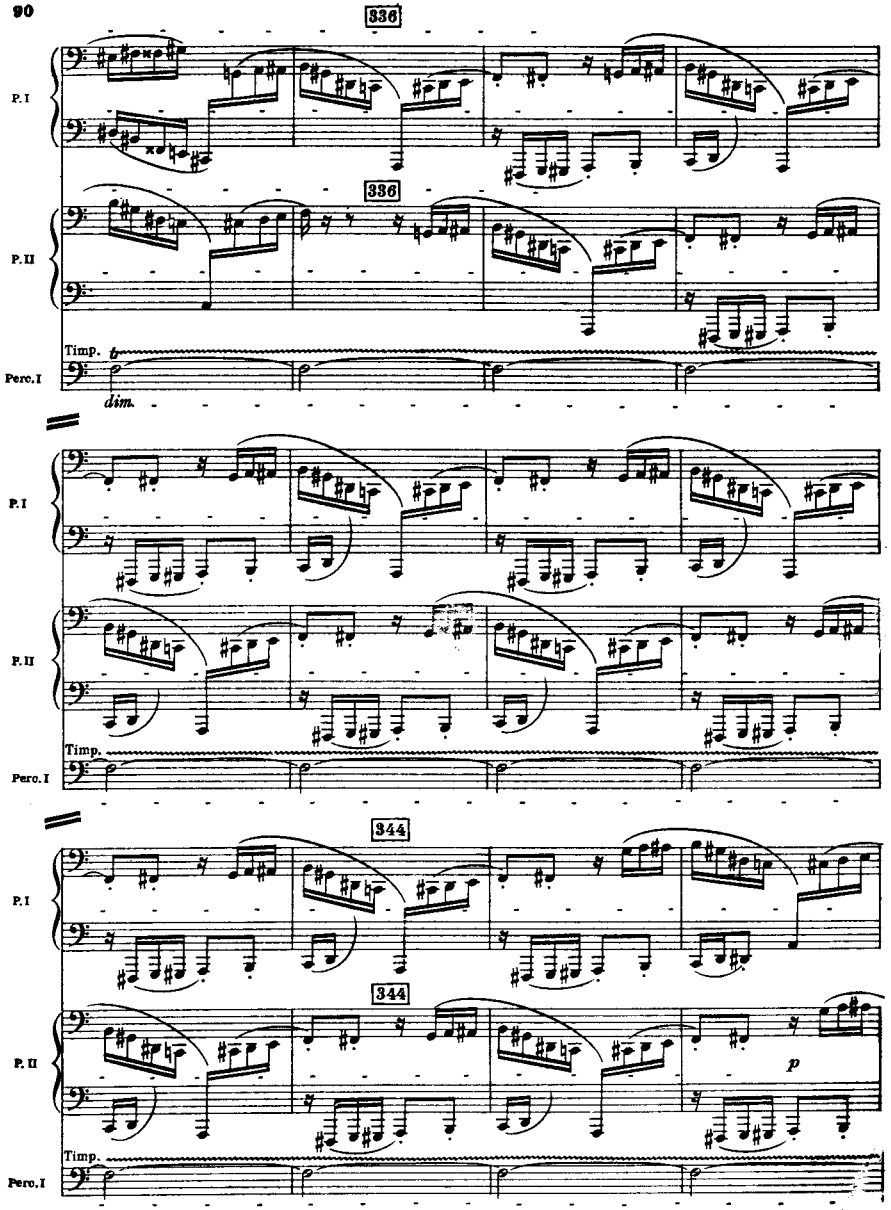

325
325
P.I
P.II
ff
ff
Timp.
Perc.I
S.D.c.c.
S.D.s.c.
Perc.II
B.D.
f
f
mf
mf





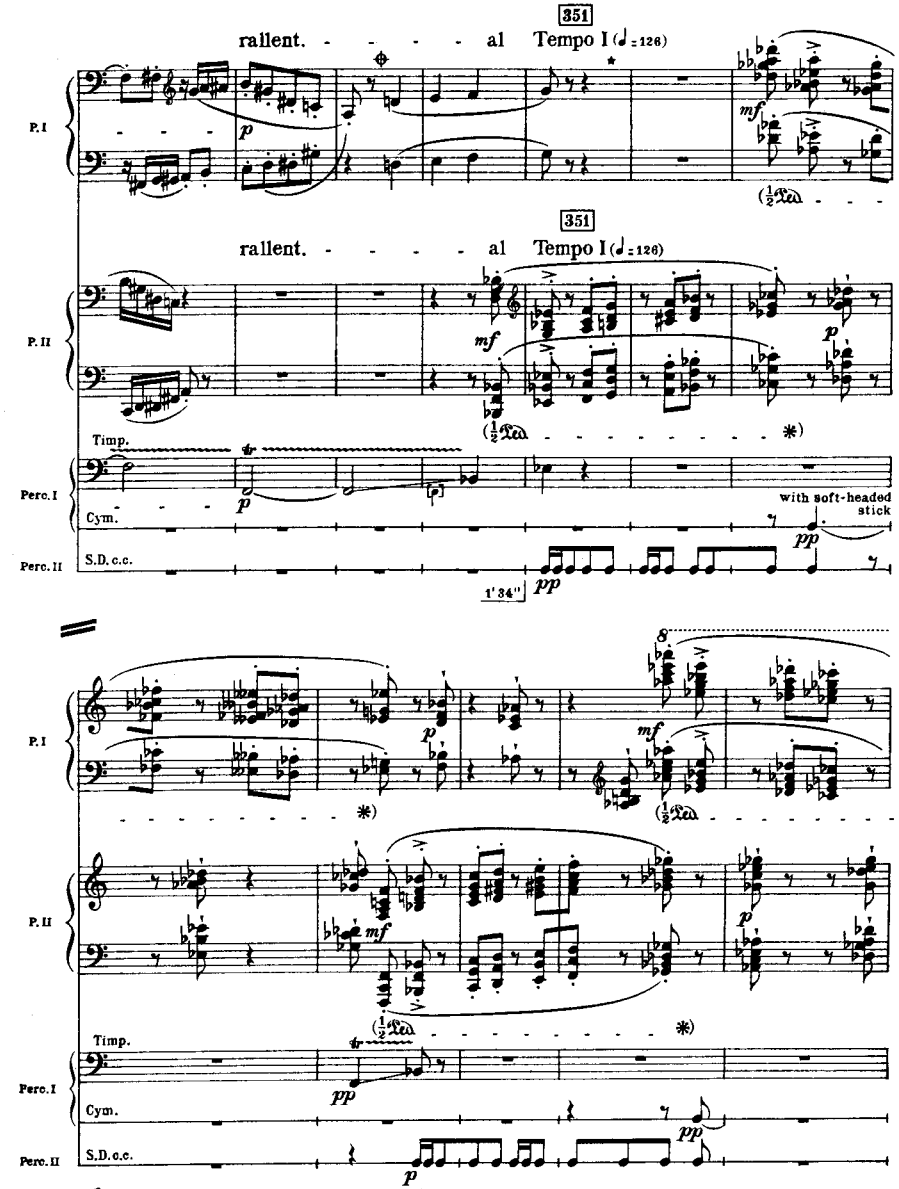

329
329
P.I
P.II
f
f
sf
Timp.
Perc.I
sf — mf


sempre stringendo
sempre stringendo
P.I
P.II
dim.
dim.
Timp.
Perc.I

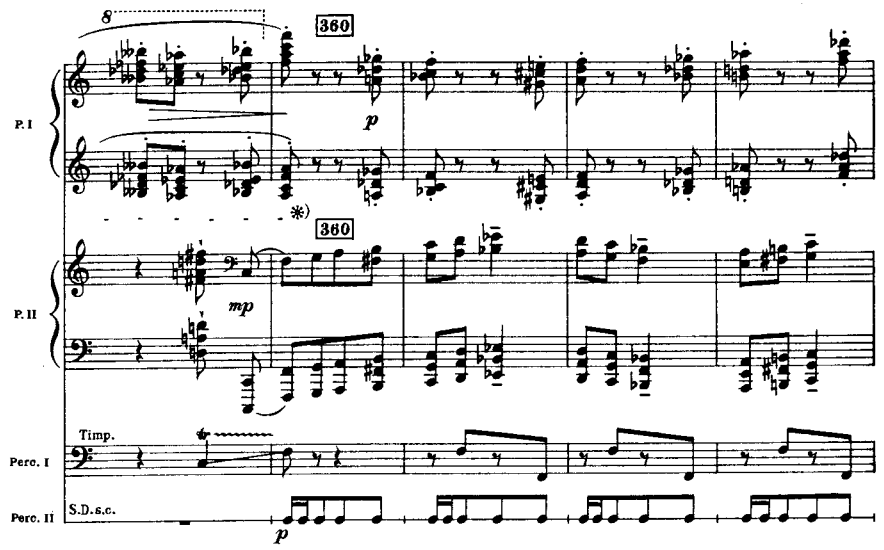


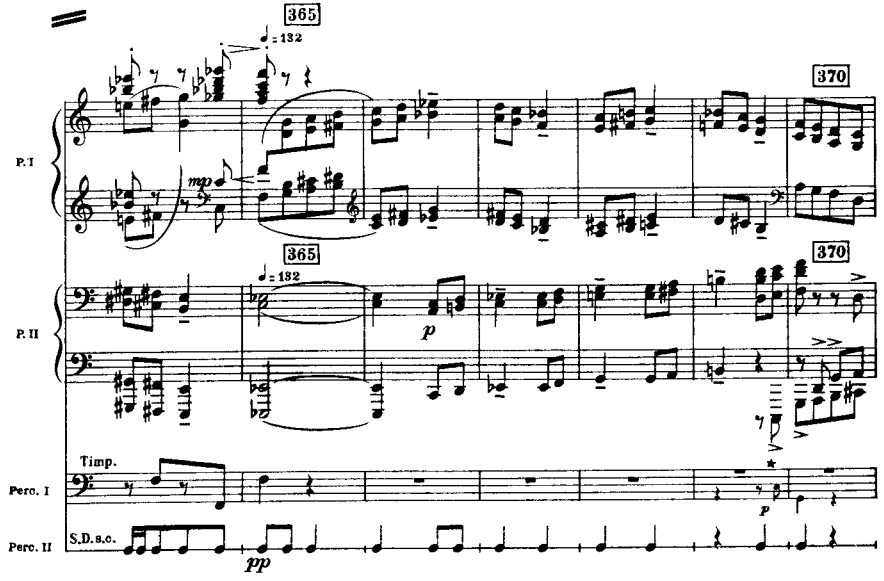





♦ When played with orchestra, the 1st Piano tacet from 𝄋 to ⋆

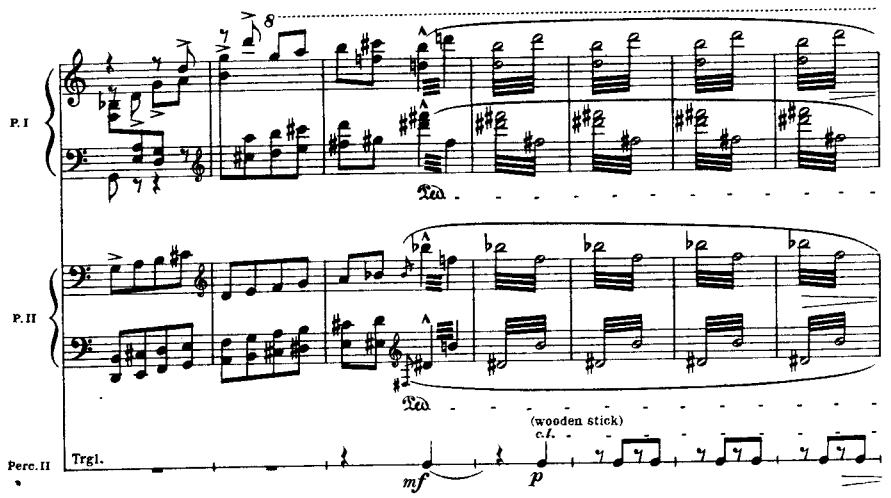


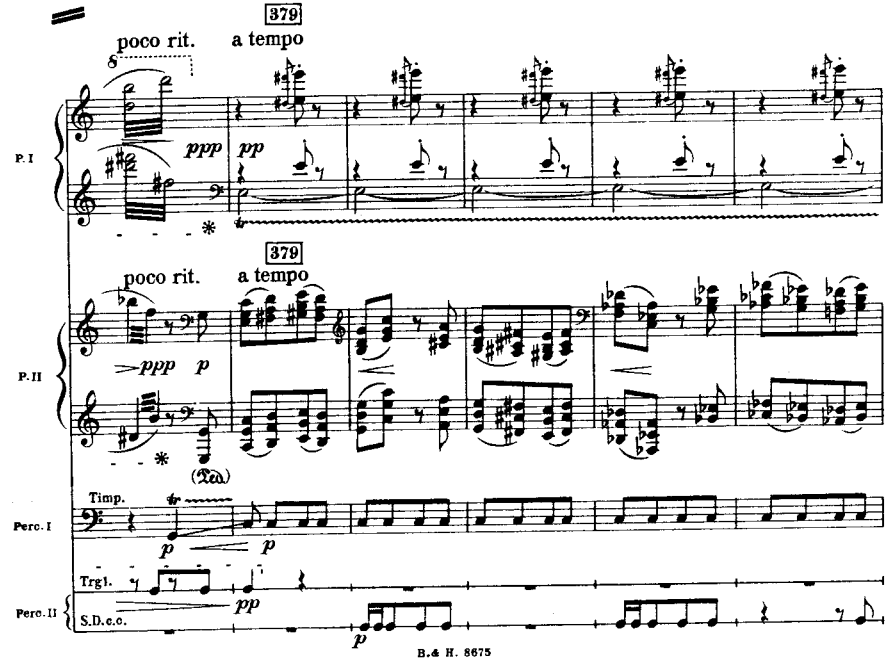



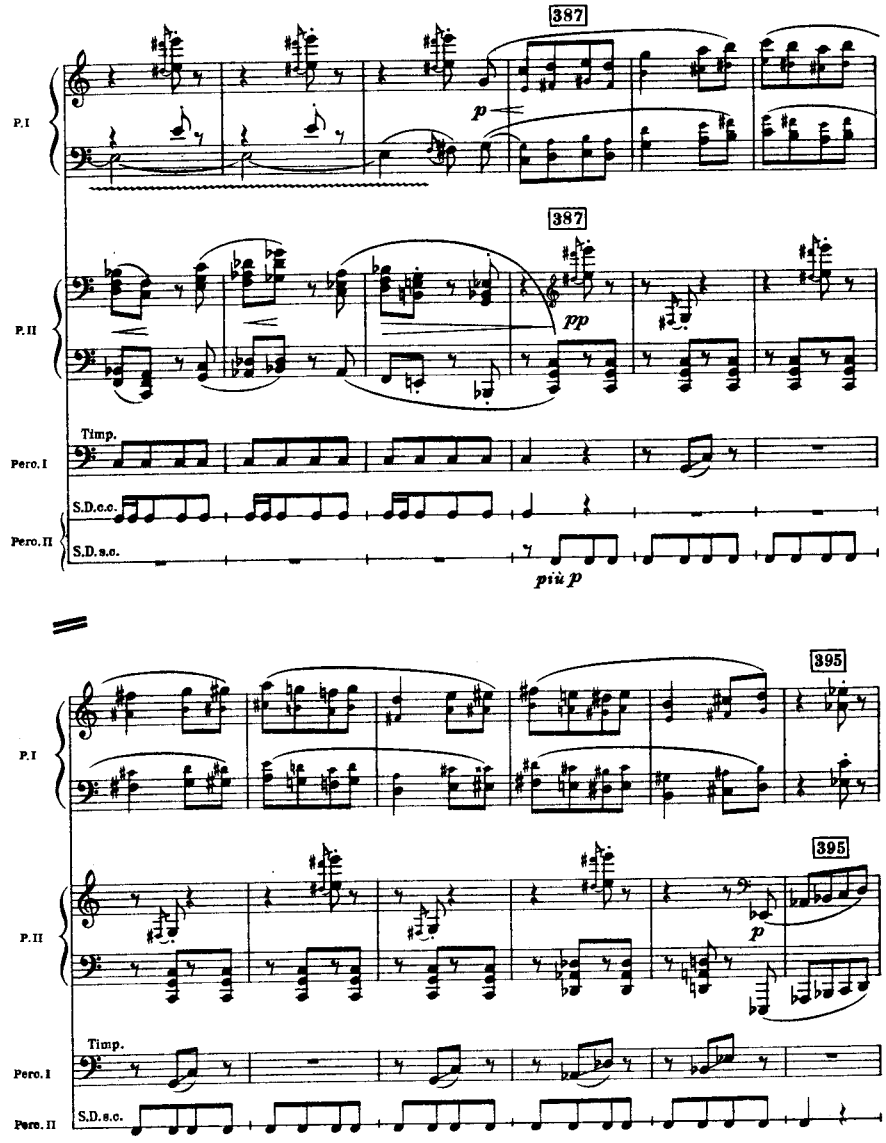

* Only to be played in orchestral version





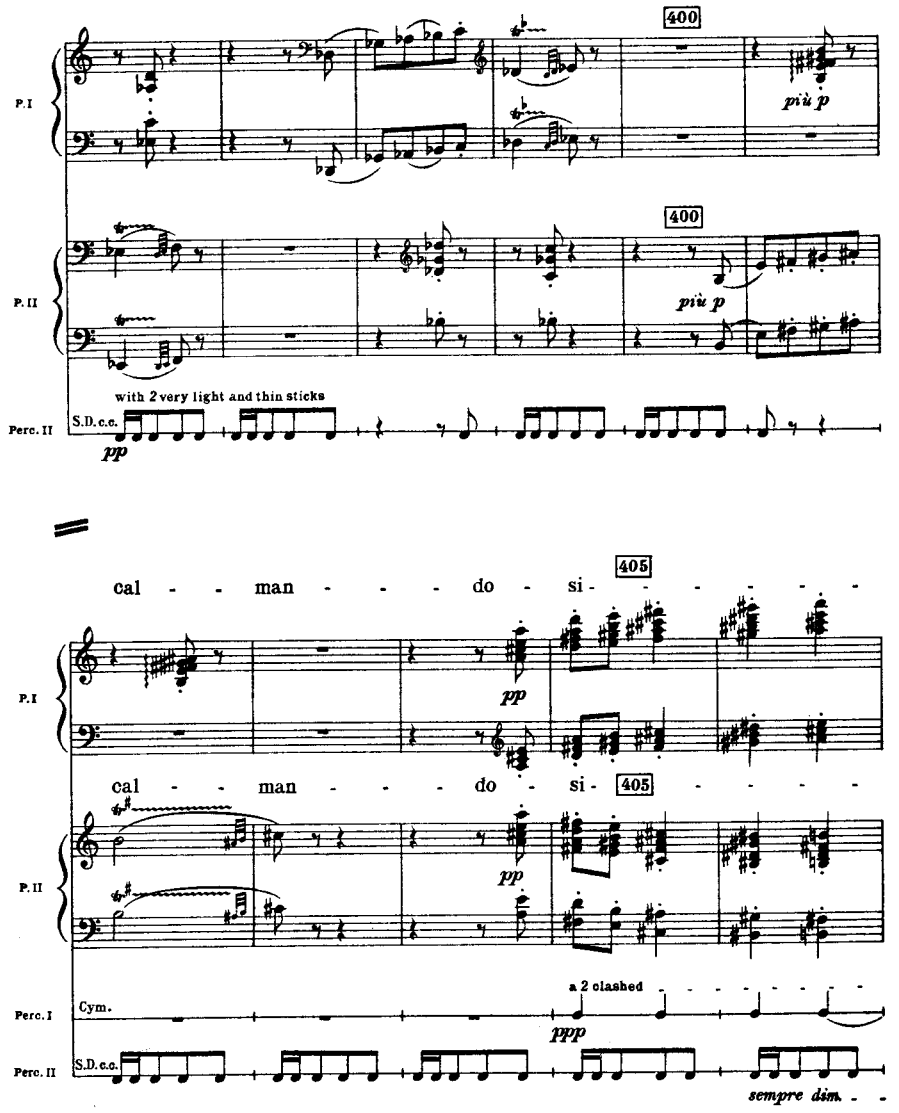


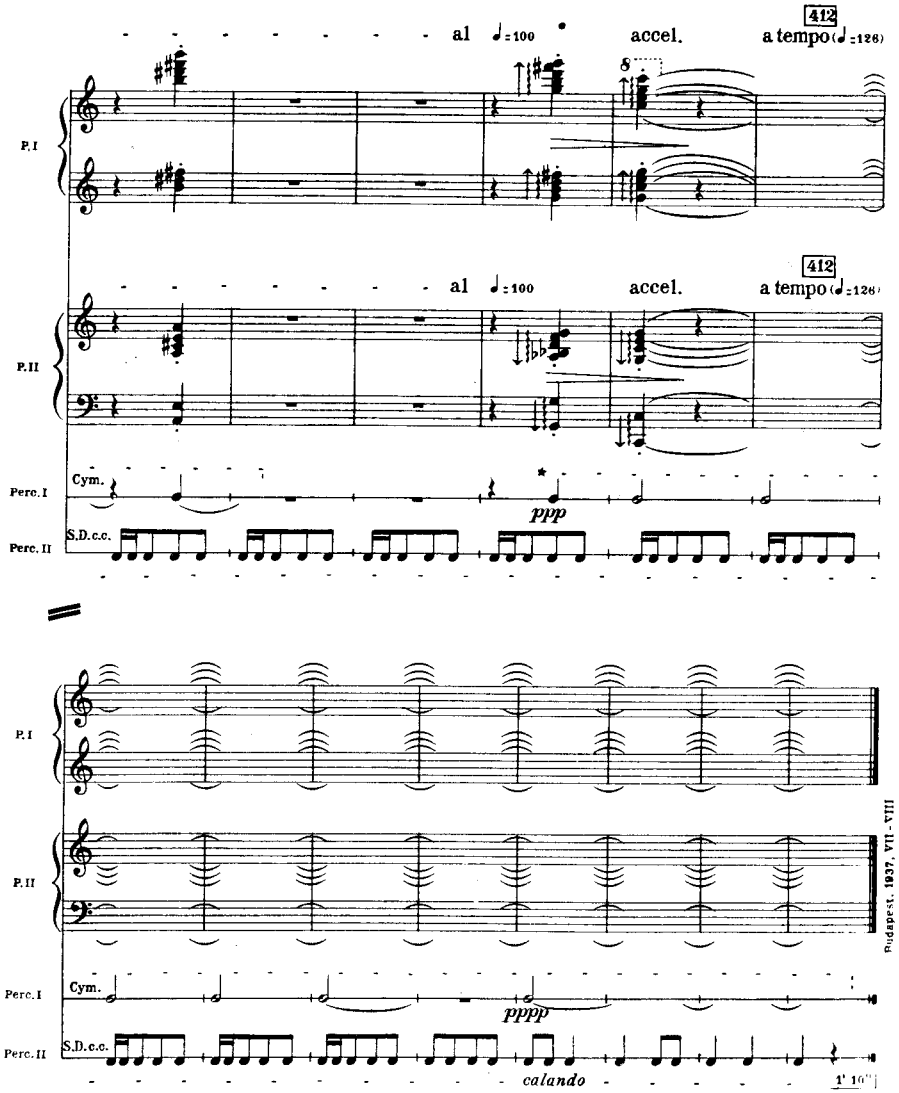




387
P.I
p
387
P.II
pp
Timp.
Perc.I
S.D.c.c.
Perc.II
S.D.s.c.
più p
395
P.I
395
P.II
p
Timp.
Perc.I
S.D.s.c.
Perc.II






400
P.I
più p
400
P.II
più p
with 2 very light and thin sticks
Perc.II
S.D.c.c.
pp
cal - - man - - - do - si - - - - - - -
405
P.I
pp
cal - - man - - - do - si -
405
P.II
pp
a 2 clashed
Perc.I
Cym.
ppp
Perc.II
S.D.c.c.
sempre dim. - -




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

Duration approx. 6' 16"

**Total Duration approx. 24' 34"**

Budapest, 1937, VII - VIII

B.& H. 8675

7 · 70 L & B

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