HAWKES POCKET SCORES

BÉLA BARTÓK

SONATA

FOR TWO PIANOS
AND PERCUSSION

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

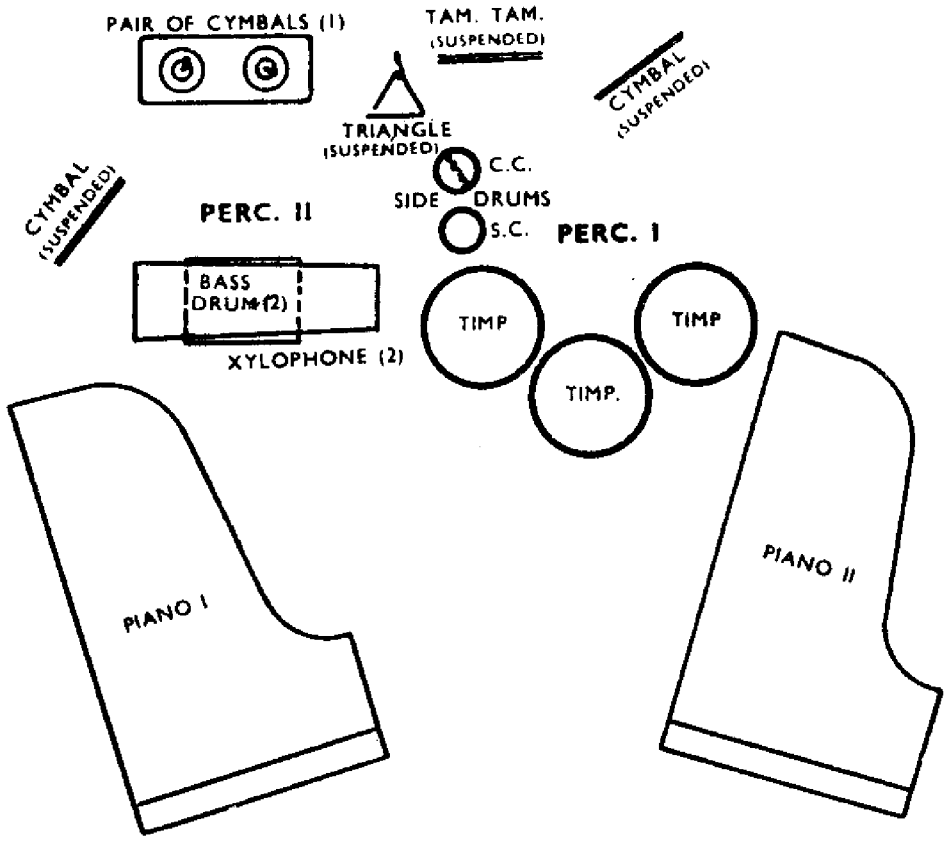
The *Orchestral Version* is scored for :—

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).

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.

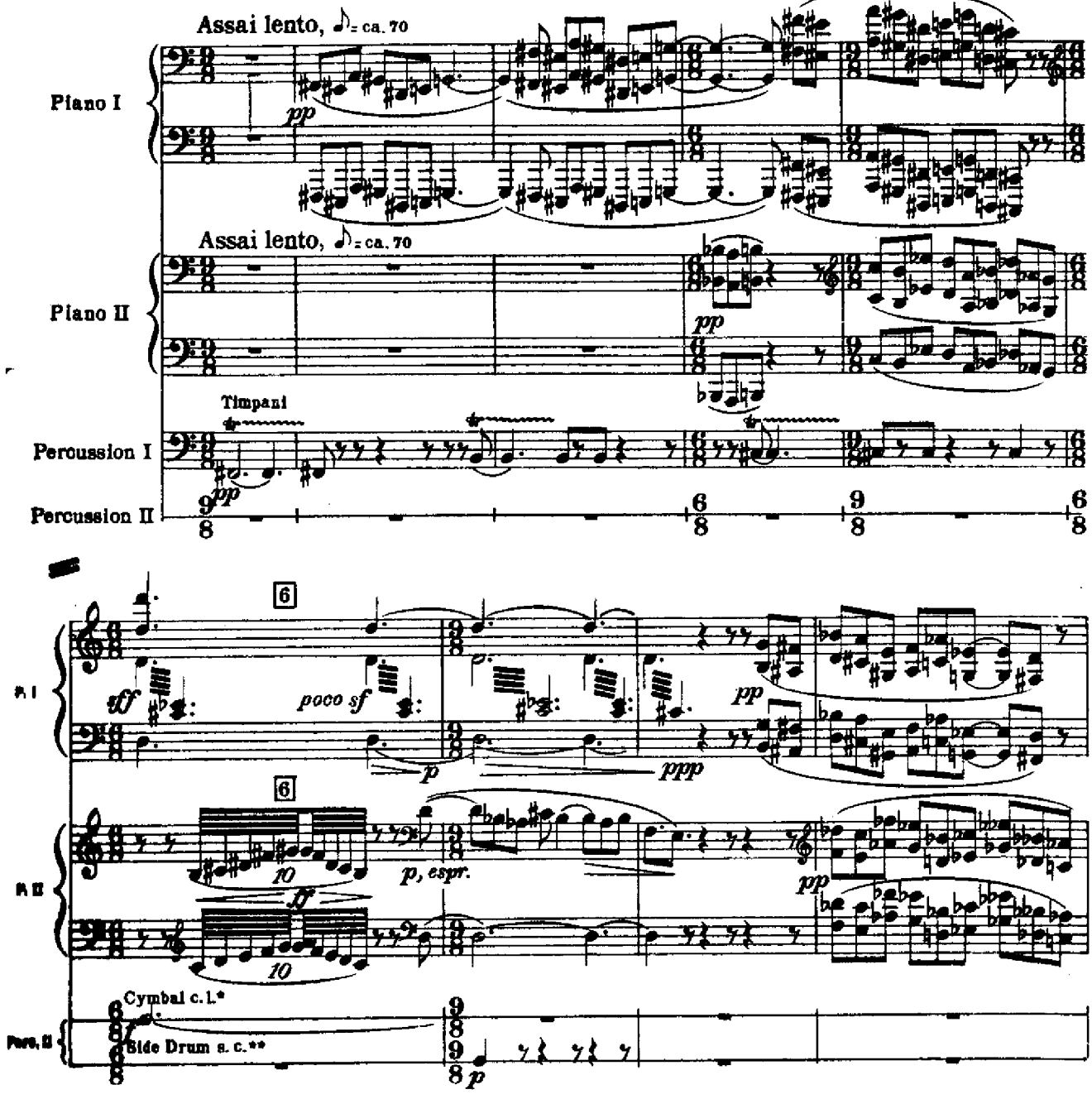
SONATA

for

two Pianos and Percussion

BÉLA BARTÓK

I



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

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

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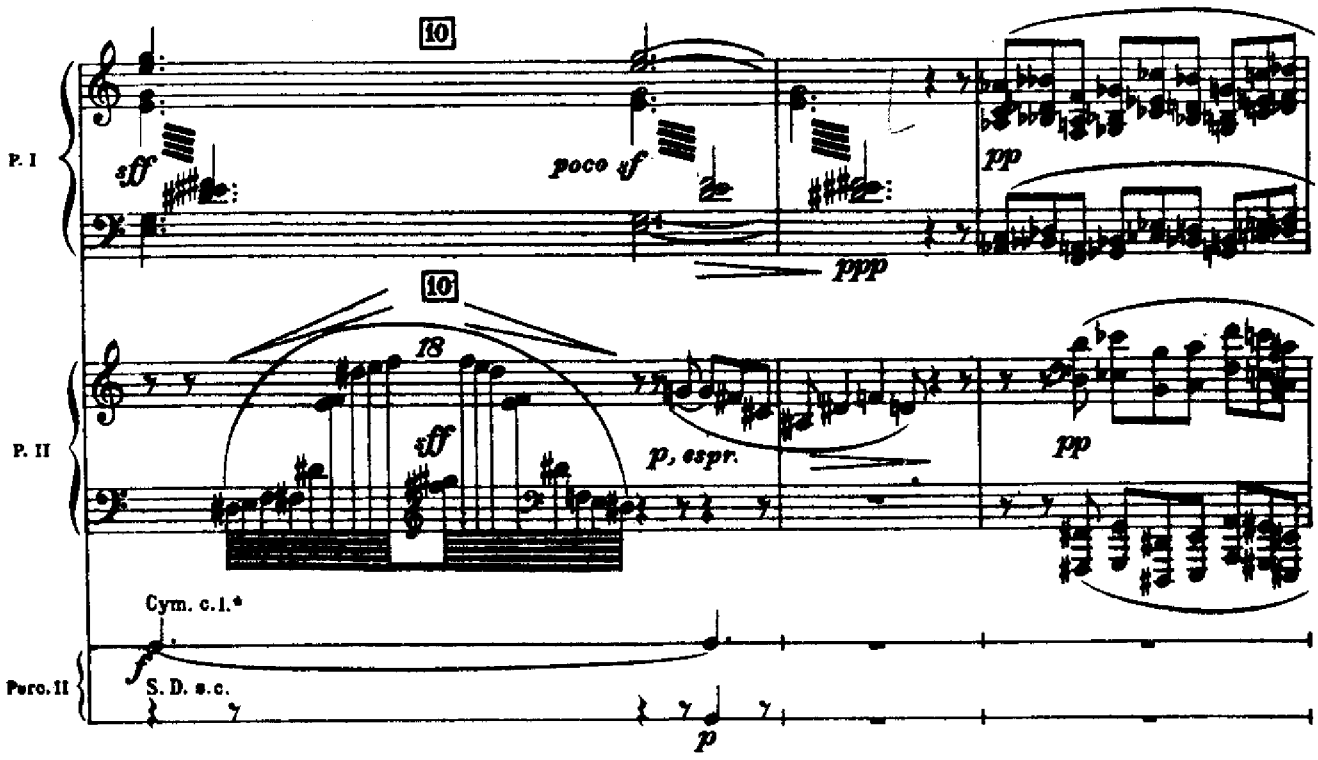
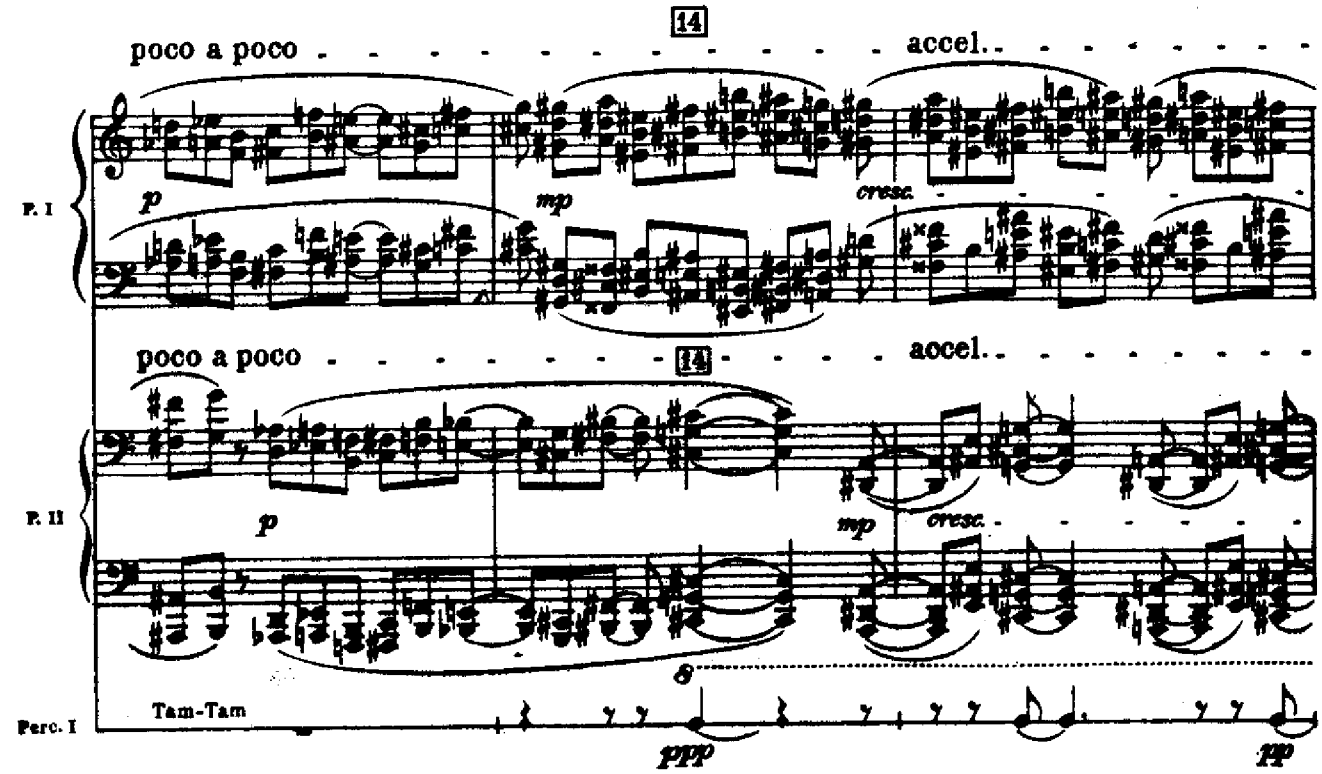
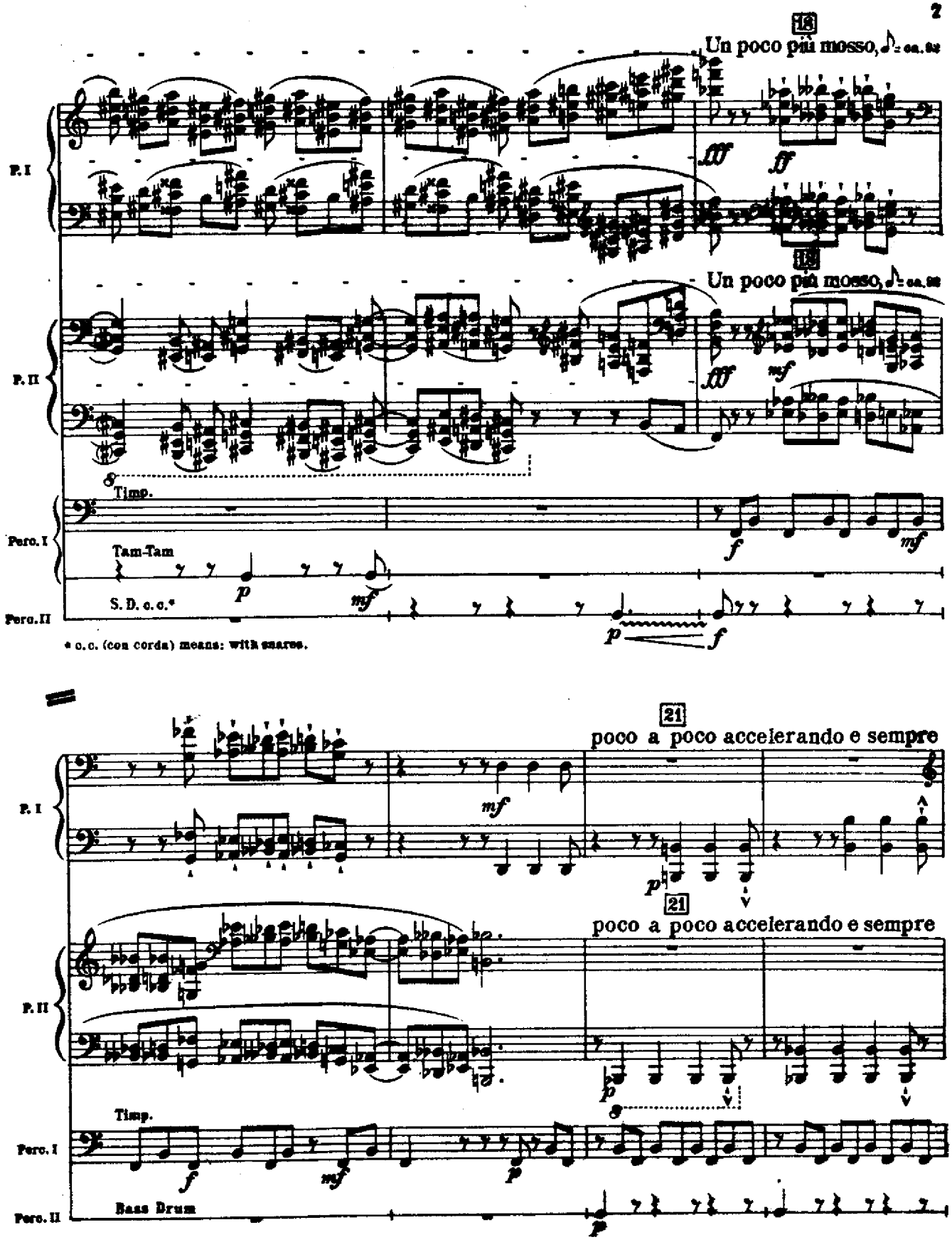
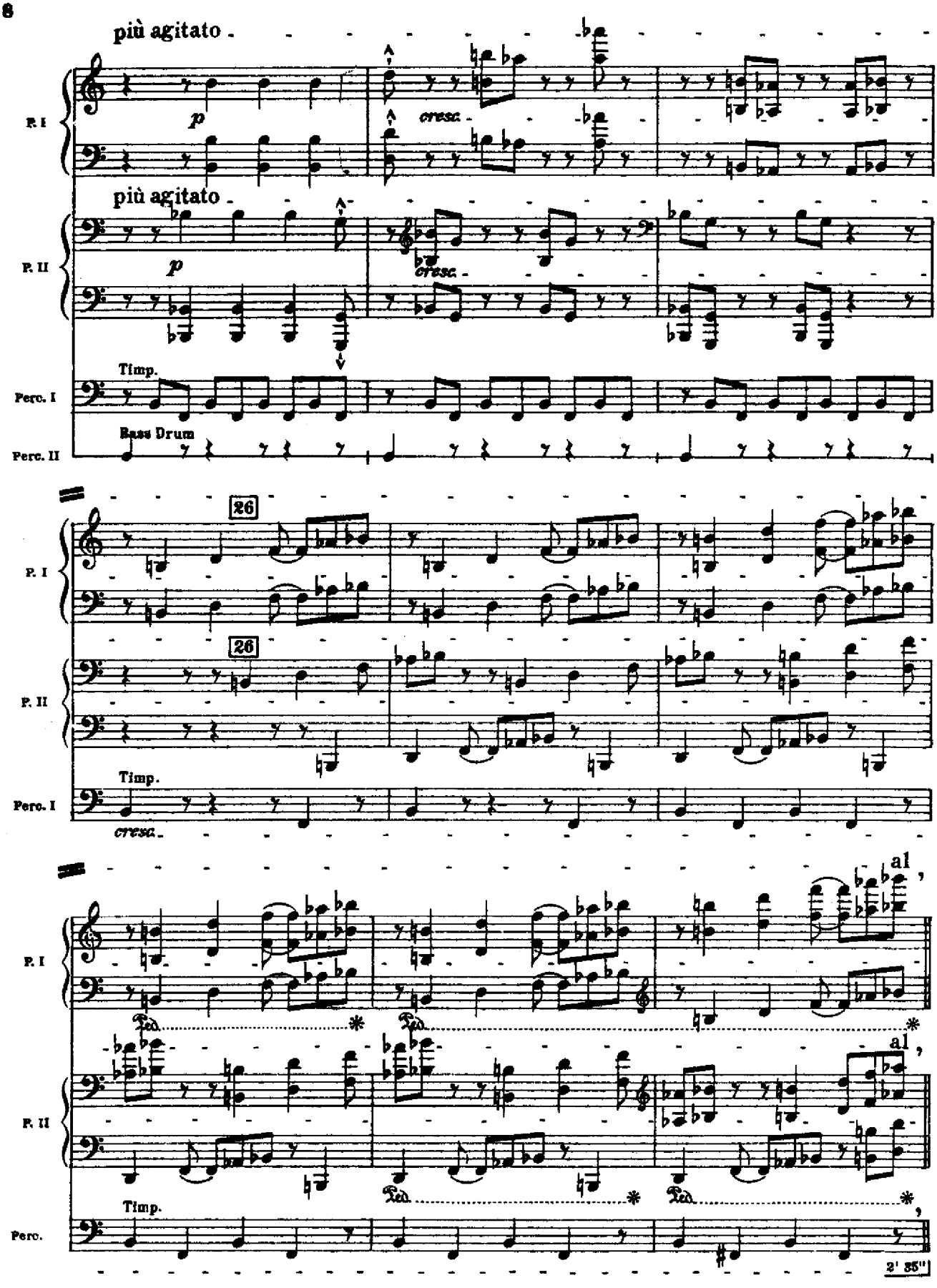
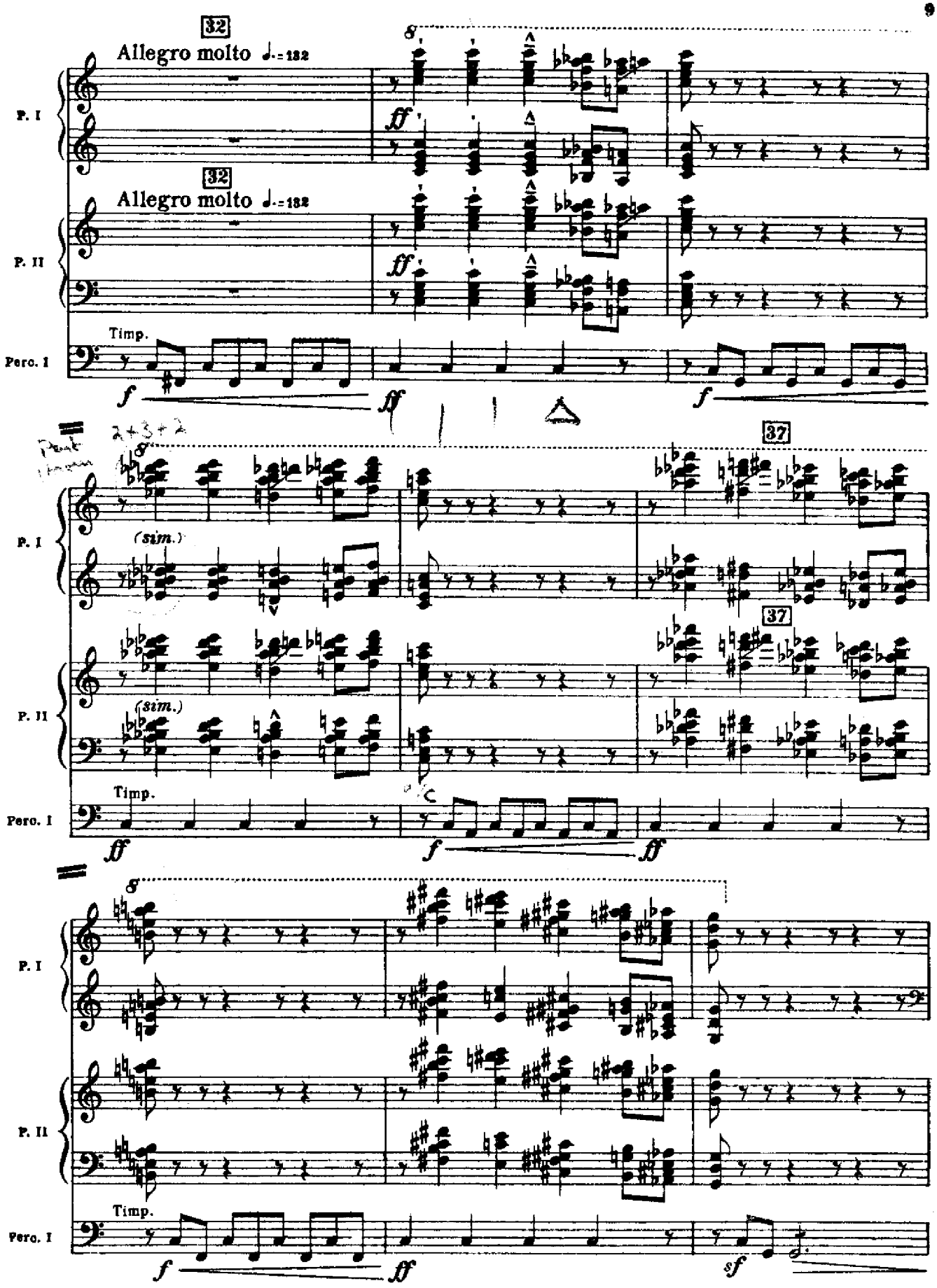


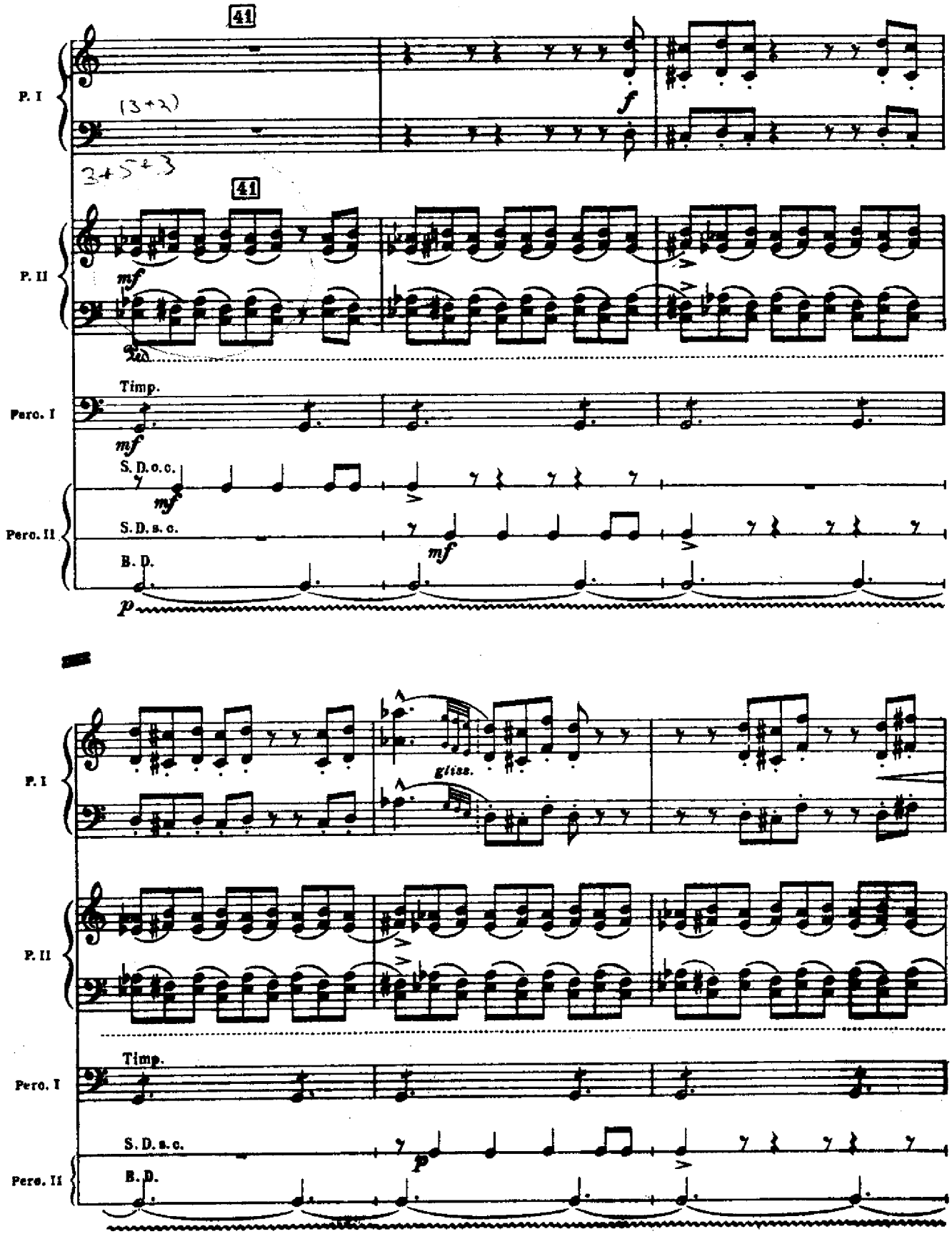
* With the heavy end of a drum stick, on the edge.

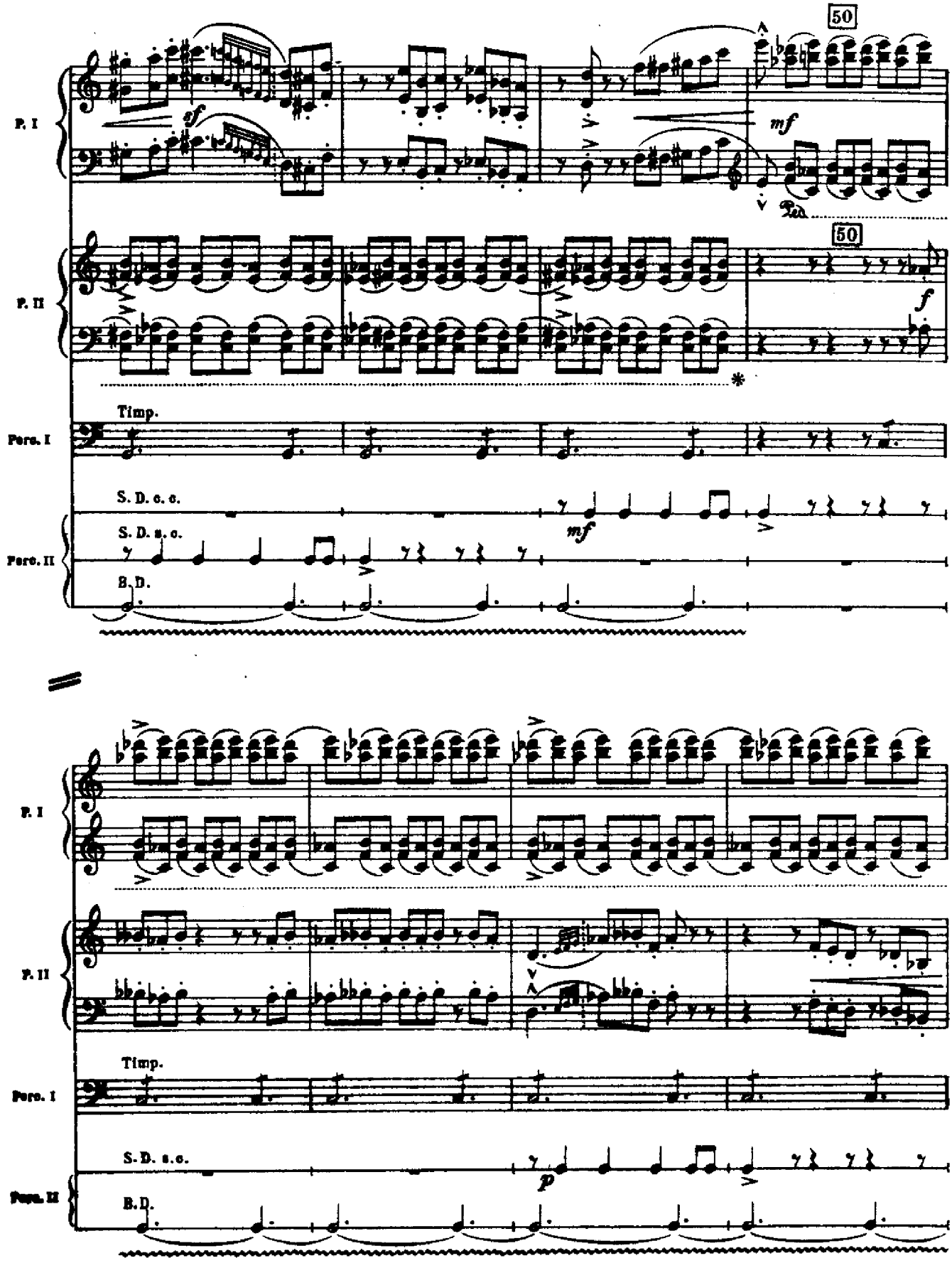


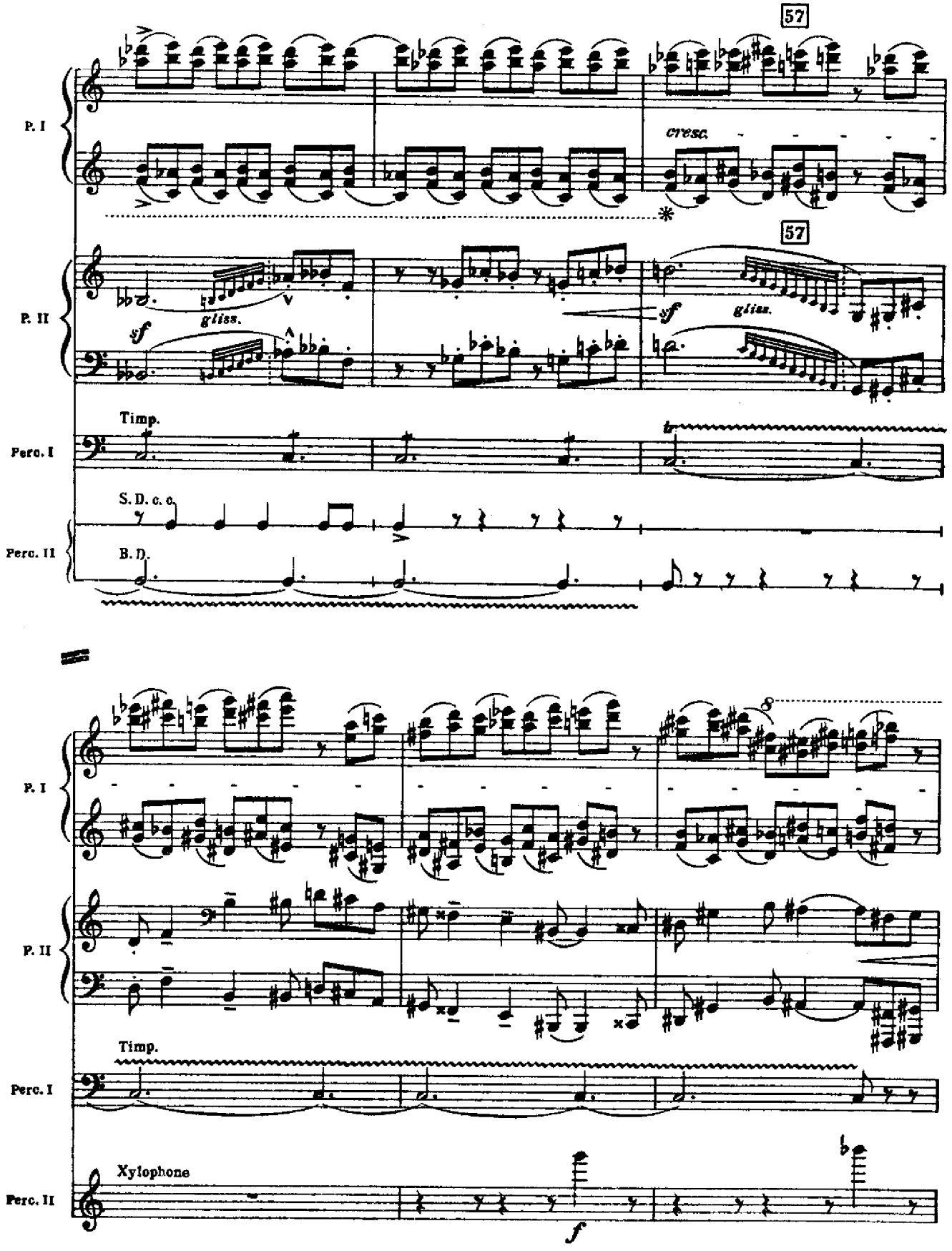

18
Un poco più mosso, ♪ = ca. 92
P. I
fff
ff
18
Un poco più mosso, ♪ = ca. 92
P. II
fff
mf
8
Timp.
Perc. I
Tam-Tam
f
mf
p
mf
S. D. c. c.*
Perc. II
p
f
* c. c. (con corda) means: with snares.
21
poco a poco accelerando e sempre
P. I
mf
p
21
poco a poco accelerando e sempre
P. II
p
8
Timp.
Perc. I
f
mf
p
Bass Drum
Perc. II
p

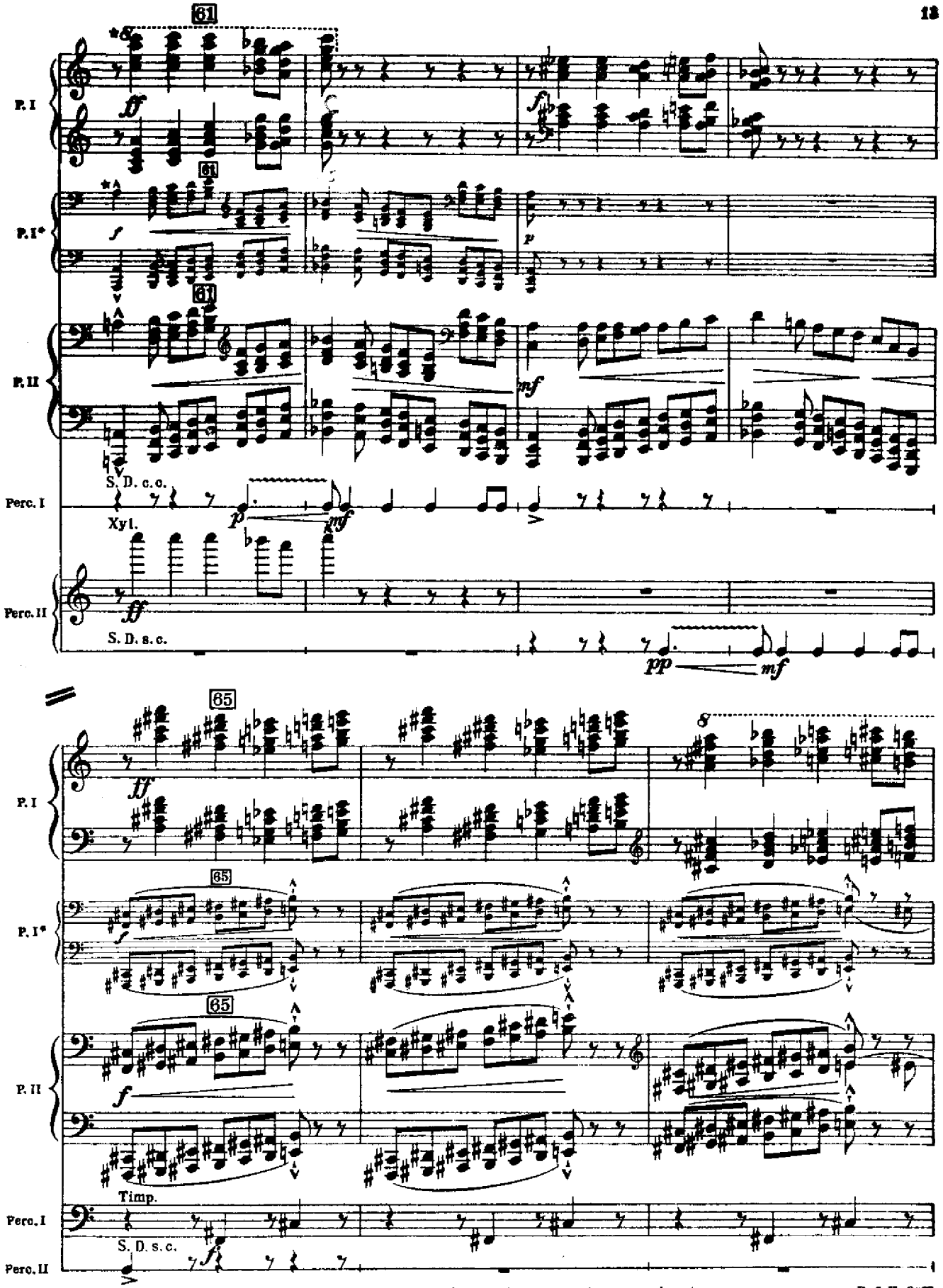

più agitato
P. I
p
cresc.
più agitato
P. II
p
cresc.
Timp.
Perc. I
Bass Drum
Perc. II
26
P. I
26
P. II
Timp.
Perc. I
cresc.
al
P. I
Ped.
Ped.
al
P. II
Ped.
Ped.
Timp.
Perc.
2' 35"


32
Allegro molto ♩.=132
P. I
P. II
Perc. I
Timp.
(sim.)
37

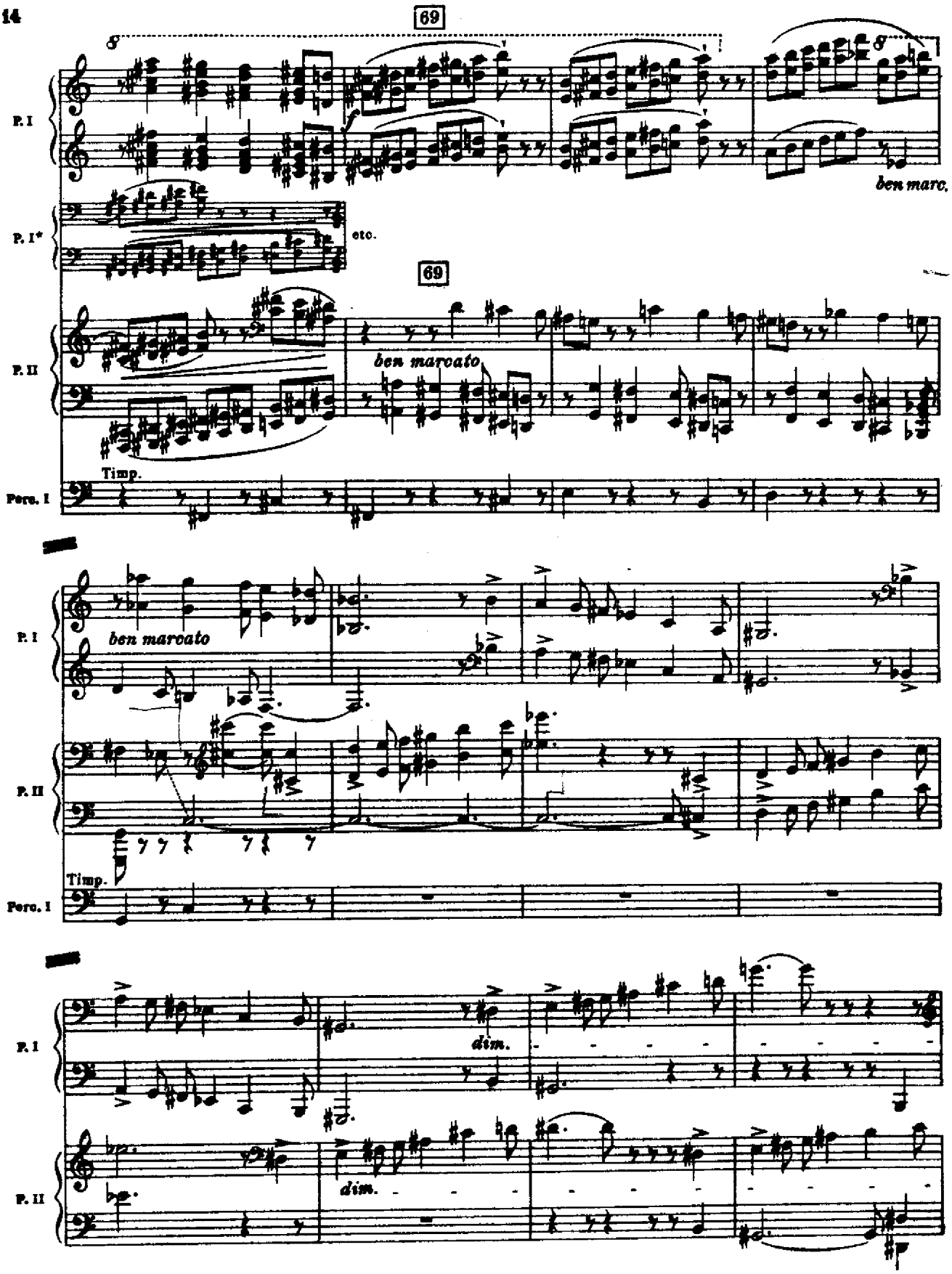

41
P. I
(3+2)
f
3+5+3
41
P. II
mf
Timp.
Perc. I
mf
S. D. o. c.
mf
Perc. II
S. D. s. c.
mf
B. D.
p
P. I
gliss.
P. II
Timp.
Perc. I
S. D. s. c.
p
Perc. II
B. D.

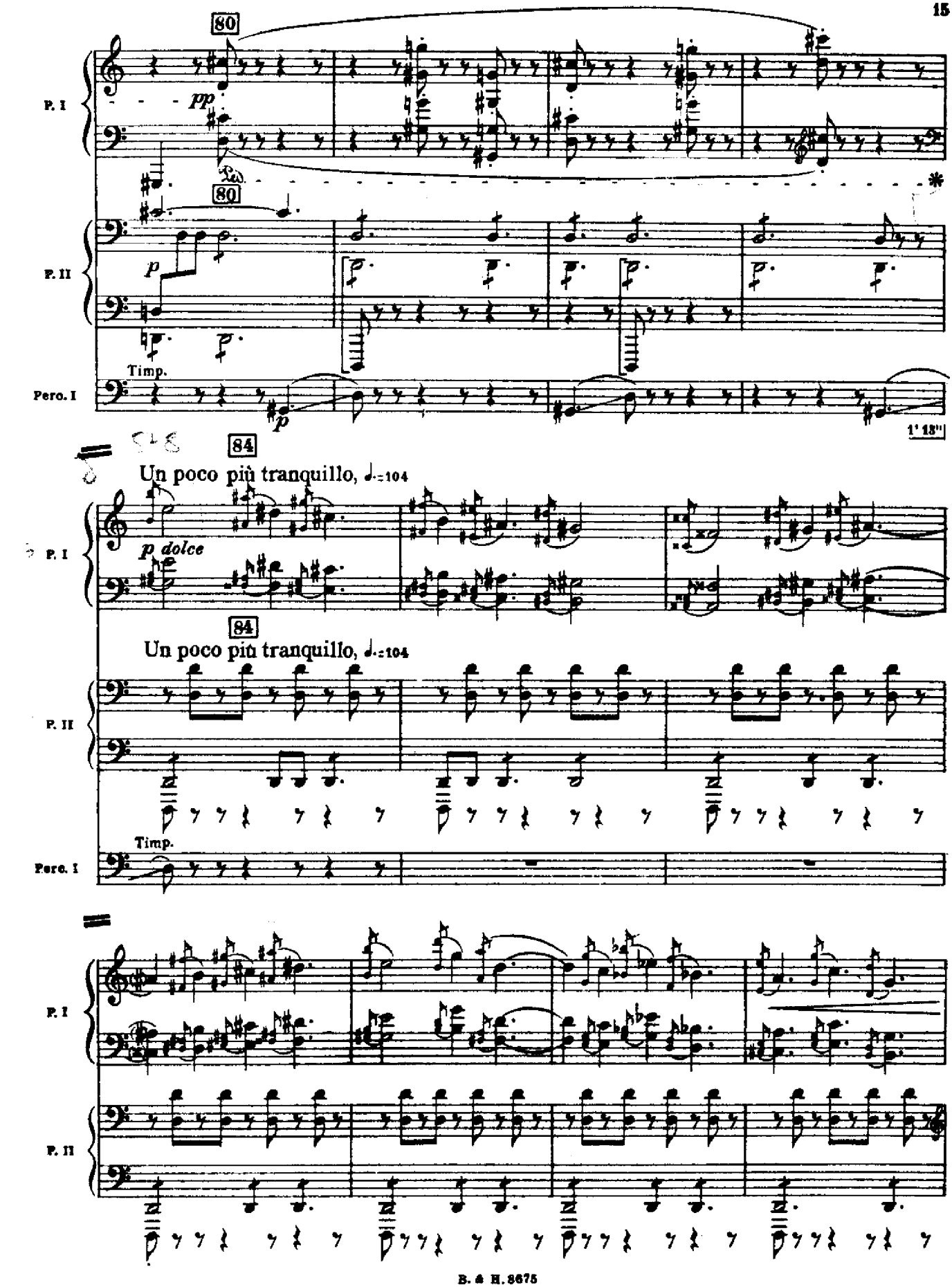

50
P. I
sf
mf
Ped.
50
P. II
f
*
Timp.
Perc. I
S. D. s. c.
mf
S. D. s. c.
Perc. II
B. D.
P. I
P. II
Timp.
Perc. I
S. D. s. c.
p
Perc. II
B. D.

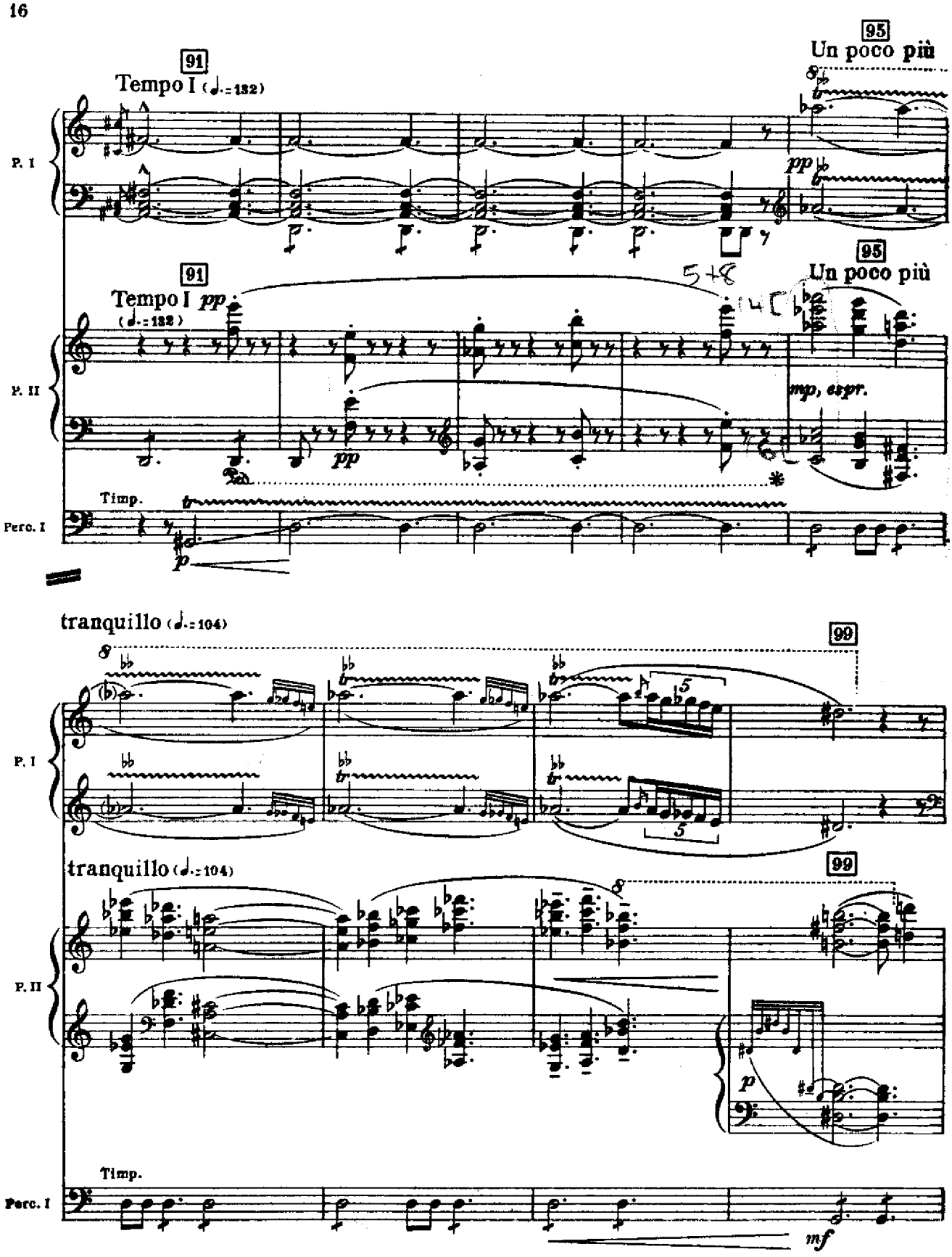

57
P. I
cresc.
57
P. II
sf
gliss.
sf
gliss.
Timp.
Perc. I
S. D. c. c.
Perc. II
B. D.
8
P. I
P. II
Timp.
Perc. I
Xylophone
Perc. II
f

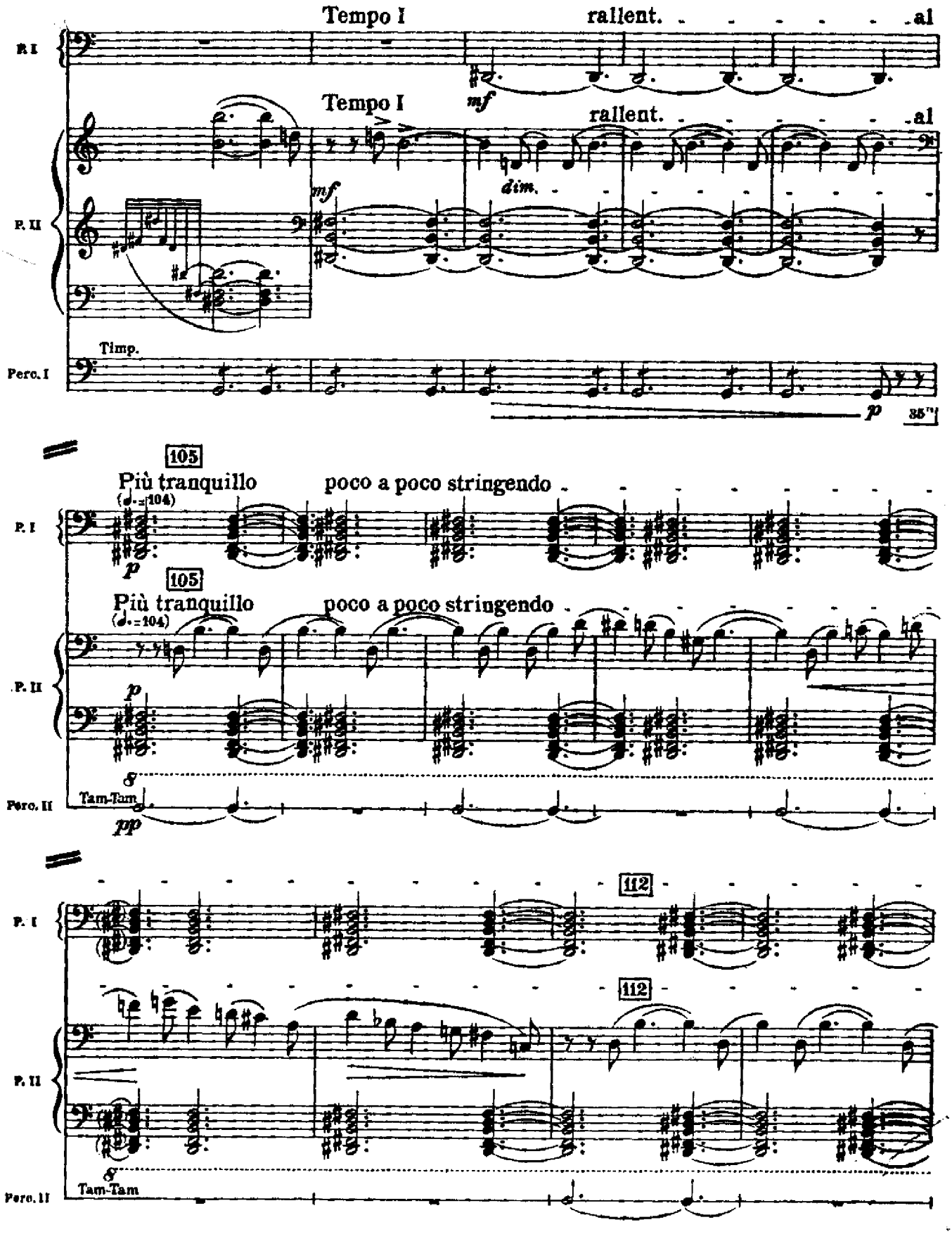


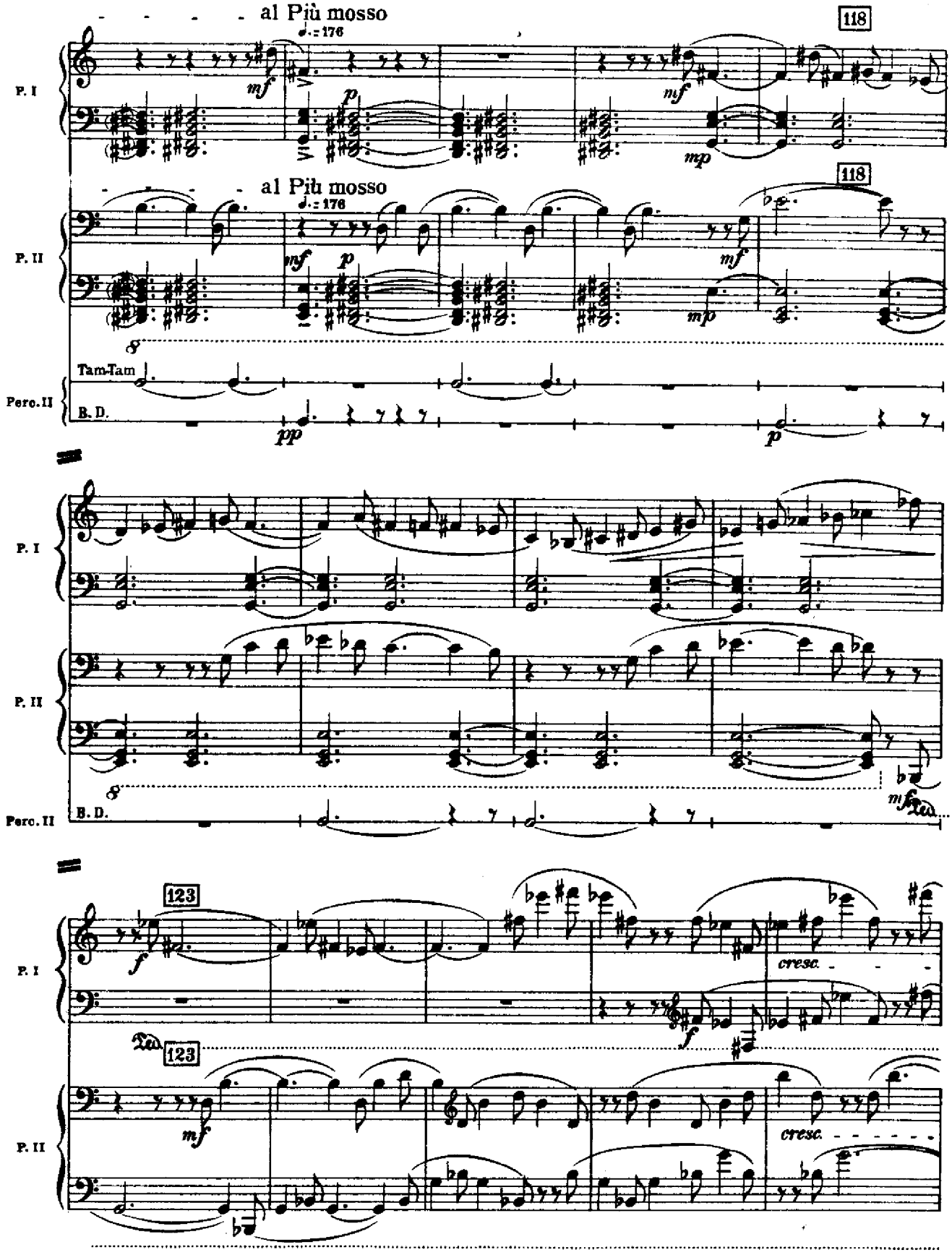
*The version in small notes should be played if the Sonata is performed with orchestral accompaniment.

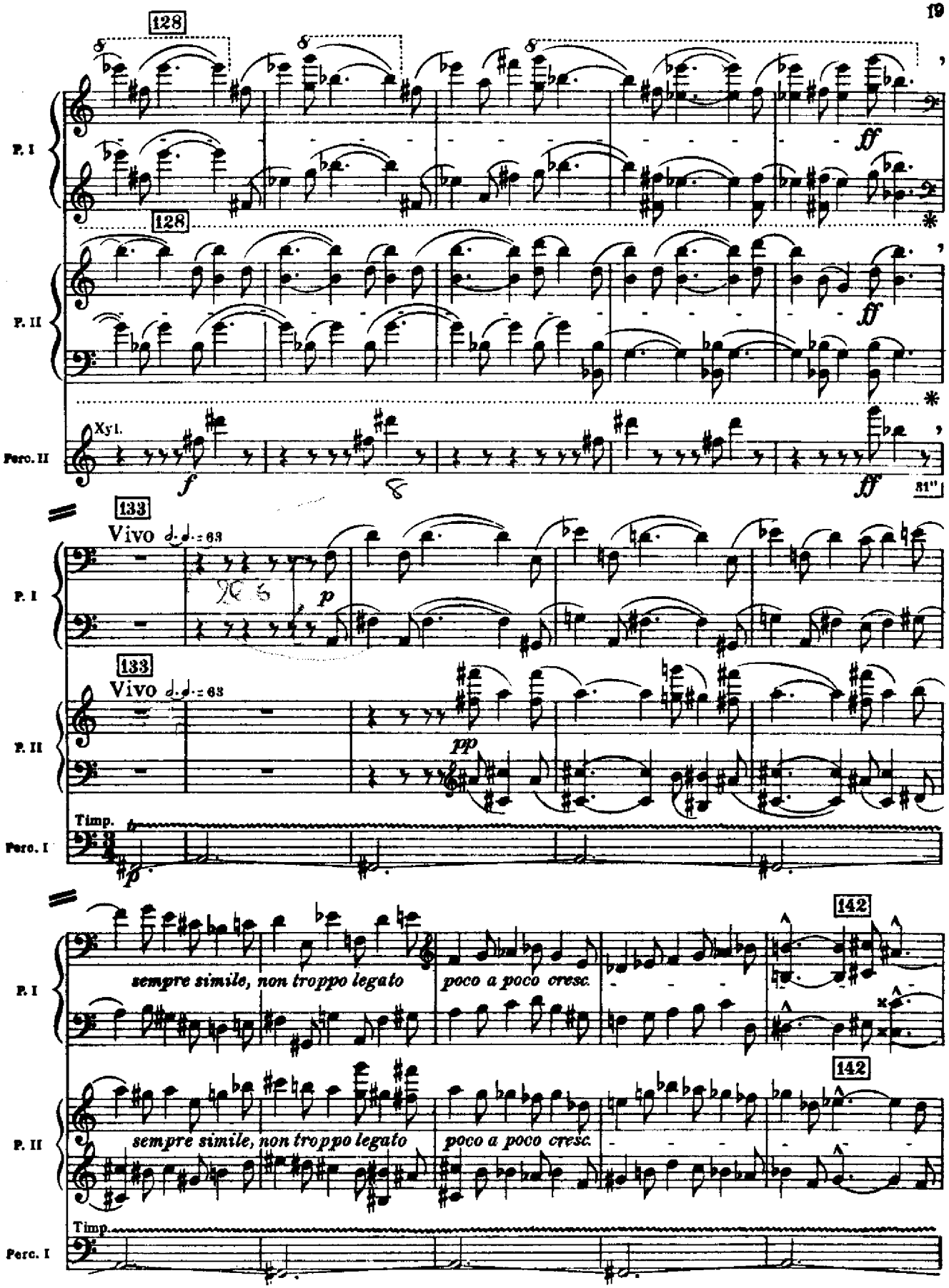

69
8
P. I
ben marc.
P. I*
etc.
69
P. II
ben marcato
Timp.
Perc. I
ben marcato
P. I
P. II
Timp.
Perc. I
dim.
P. I
dim.
P. II

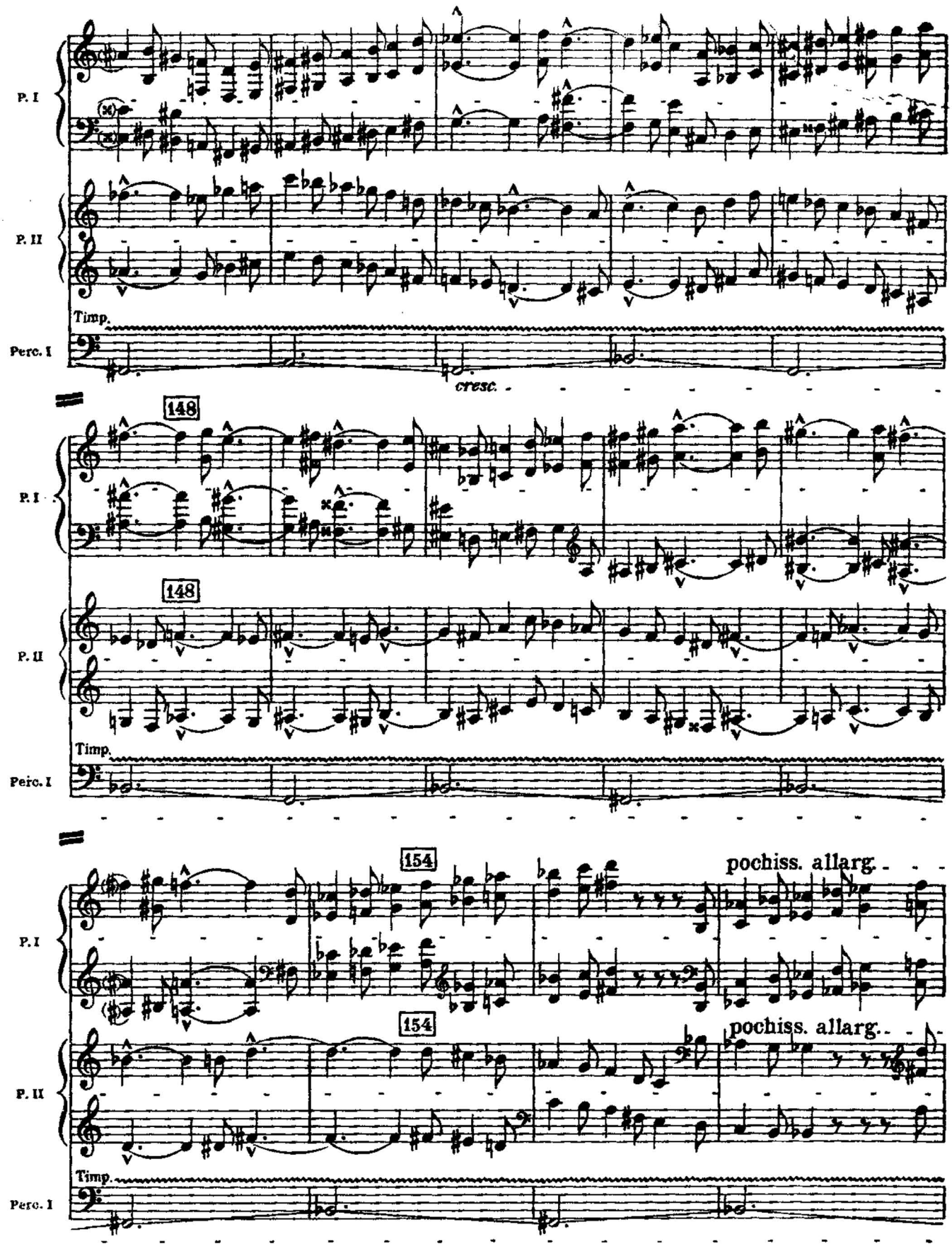

80
P. I
pp
80
P. II
p
Timp.
Perc. I
p
1' 18"
84
Un poco più tranquillo, ♩.=104
P. I
p dolce
84
Un poco più tranquillo, ♩.=104
P. II
Timp.
Perc. I
P. I
P. II

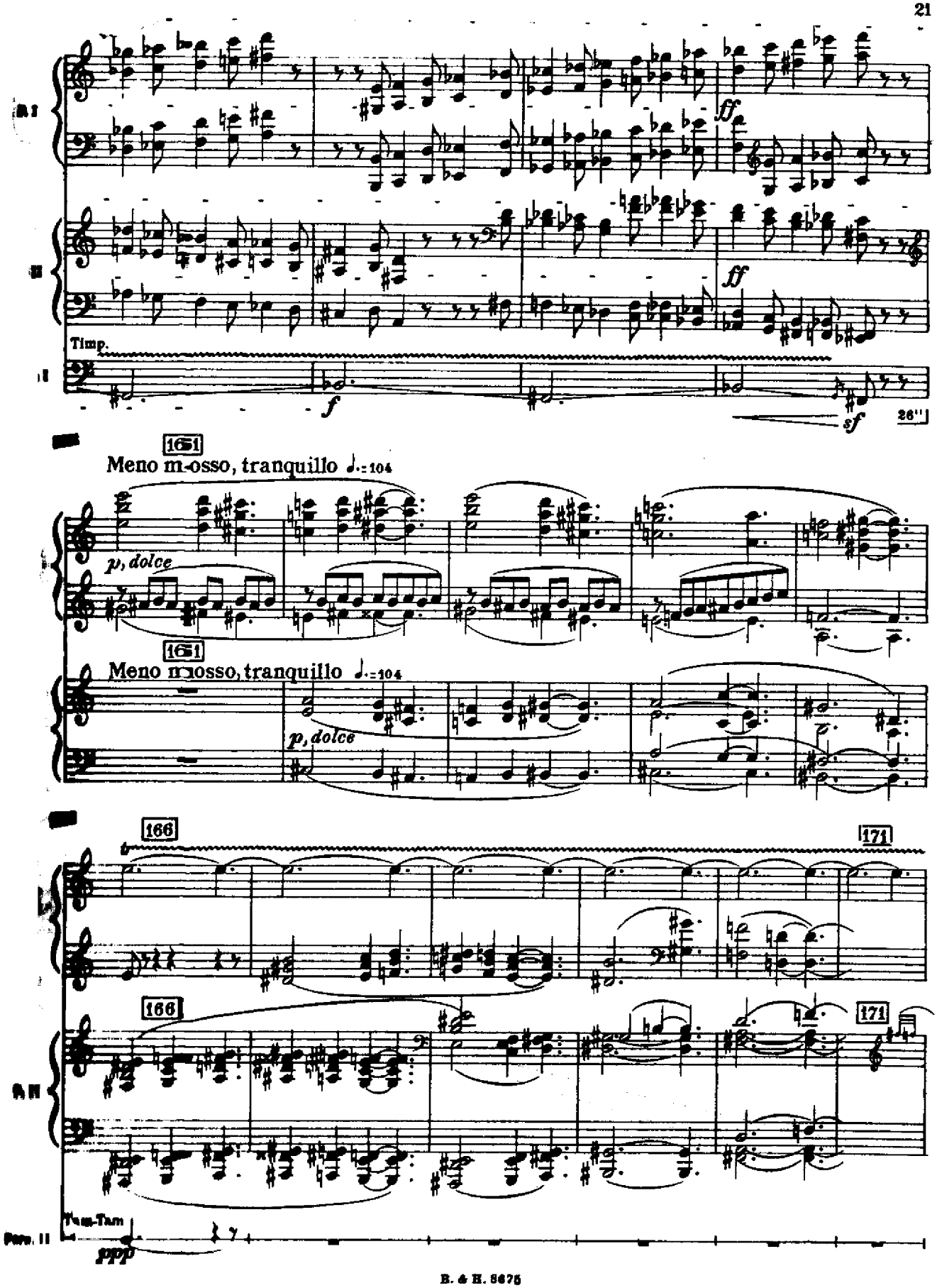

91
Tempo I (♩.=132)
95
Un poco più
P. I
pp
91
Tempo I pp
(♩.=132)
95
Un poco più
P. II
mp, espr.
pp
Timp.
Perc. I
p
tranquillo (♩.=104)
99
P. I
tranquillo (♩.=104)
99
P. II
p
Timp.
Perc. I
mf

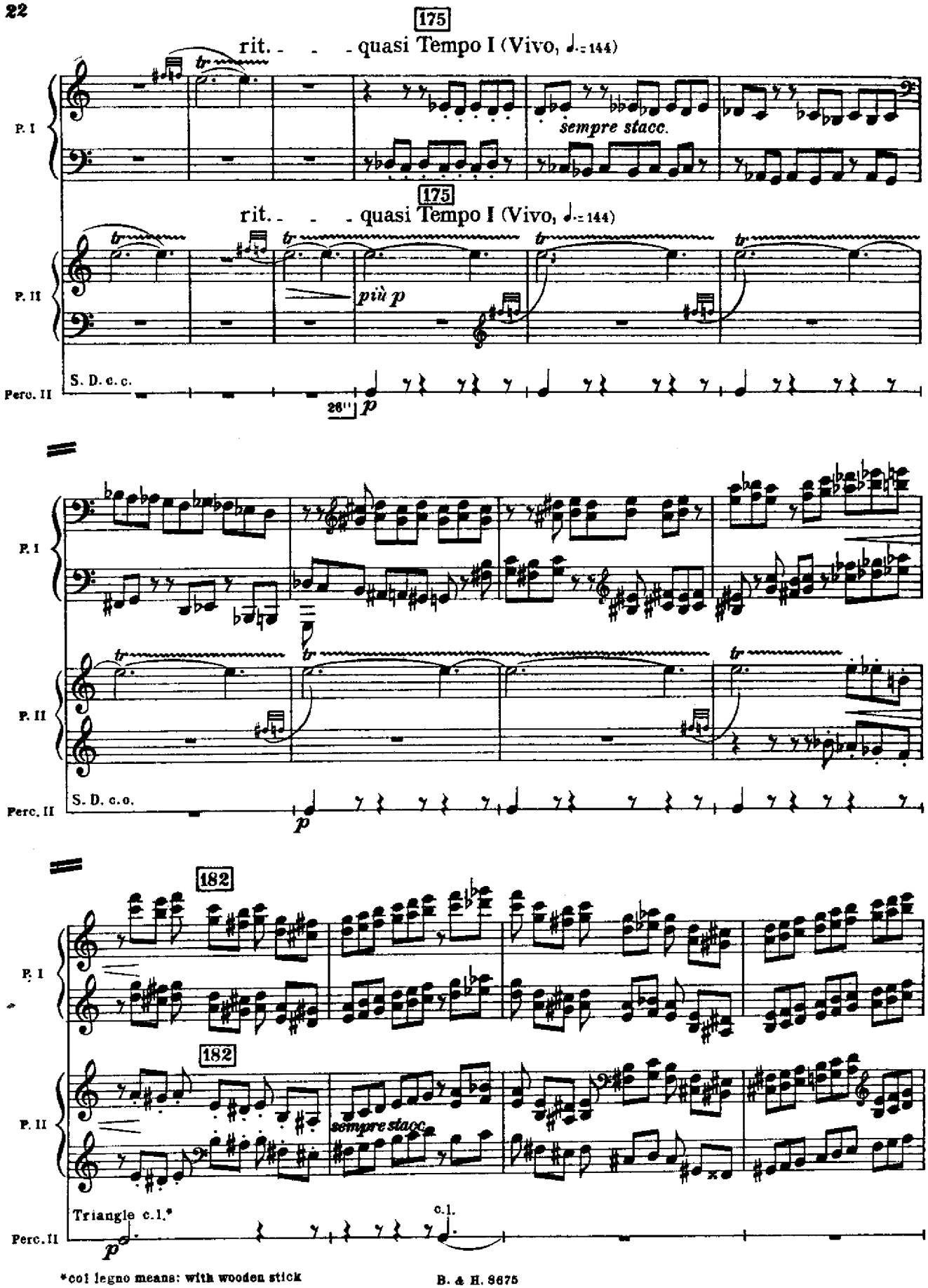

Tempo I
rallent. . . . . al
P. I
Tempo I
mf
rallent. . . . . al
P. II
mf
dim.
Timp.
Perc. I
p
35"
105
Più tranquillo
poco a poco stringendo
(♩.=104)
P. I
105
Più tranquillo
poco a poco stringendo
(♩.=104)
P. II
p
Perc. II
Tam-Tam
pp
112
P. I
112
P. II
Perc. II
Tam-Tam


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

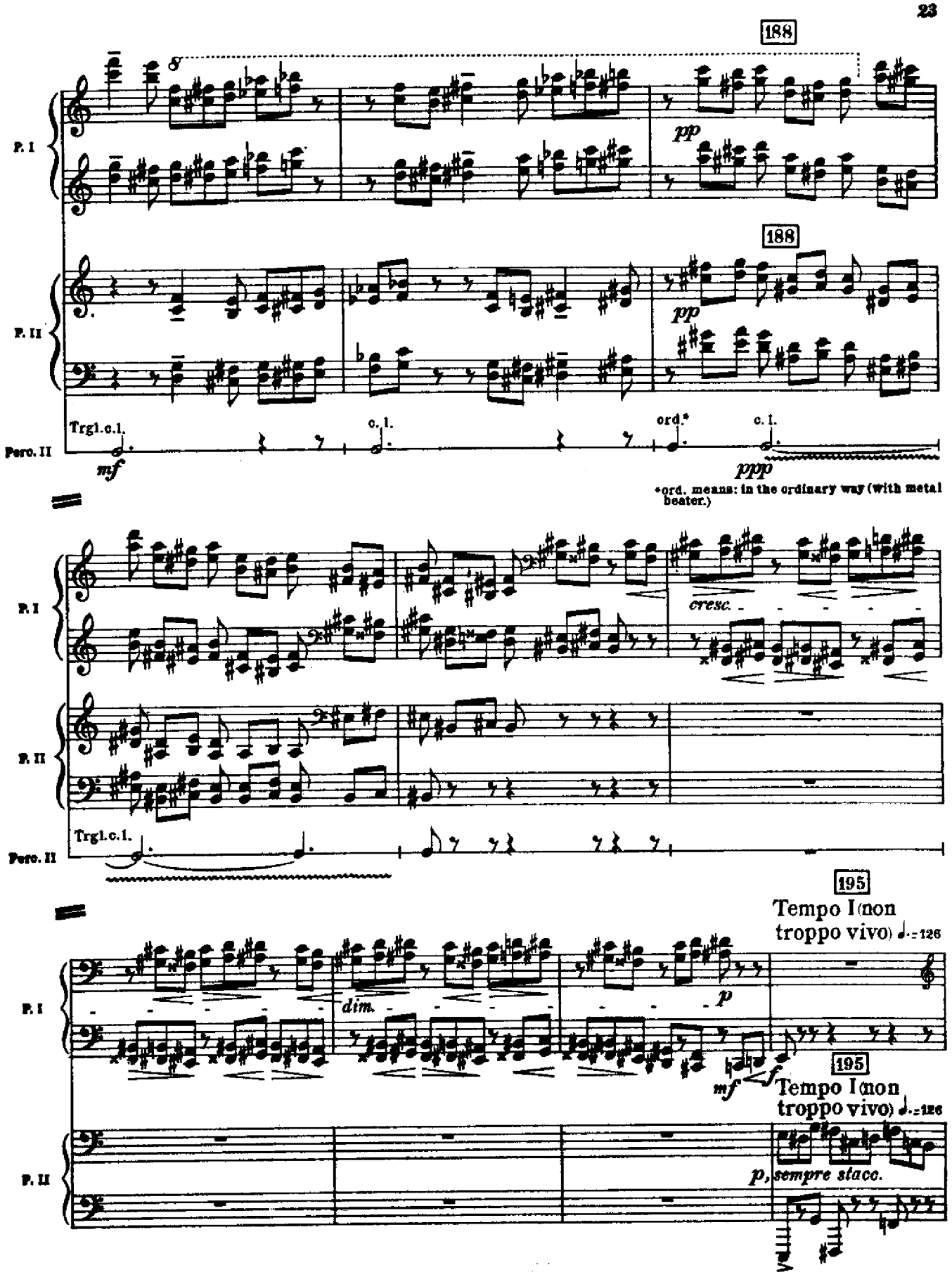

128
P. I
128
P. II
Xyl.
Perc. II
ff
81"
133
Vivo
P. I
133
Vivo
P. II
pp
Timp.
Perc. I
142
sempre simile, non troppo legato
poco a poco cresc.
P. I
142
sempre simile, non troppo legato
poco a poco cresc.
P. II
Timp.
Perc. I

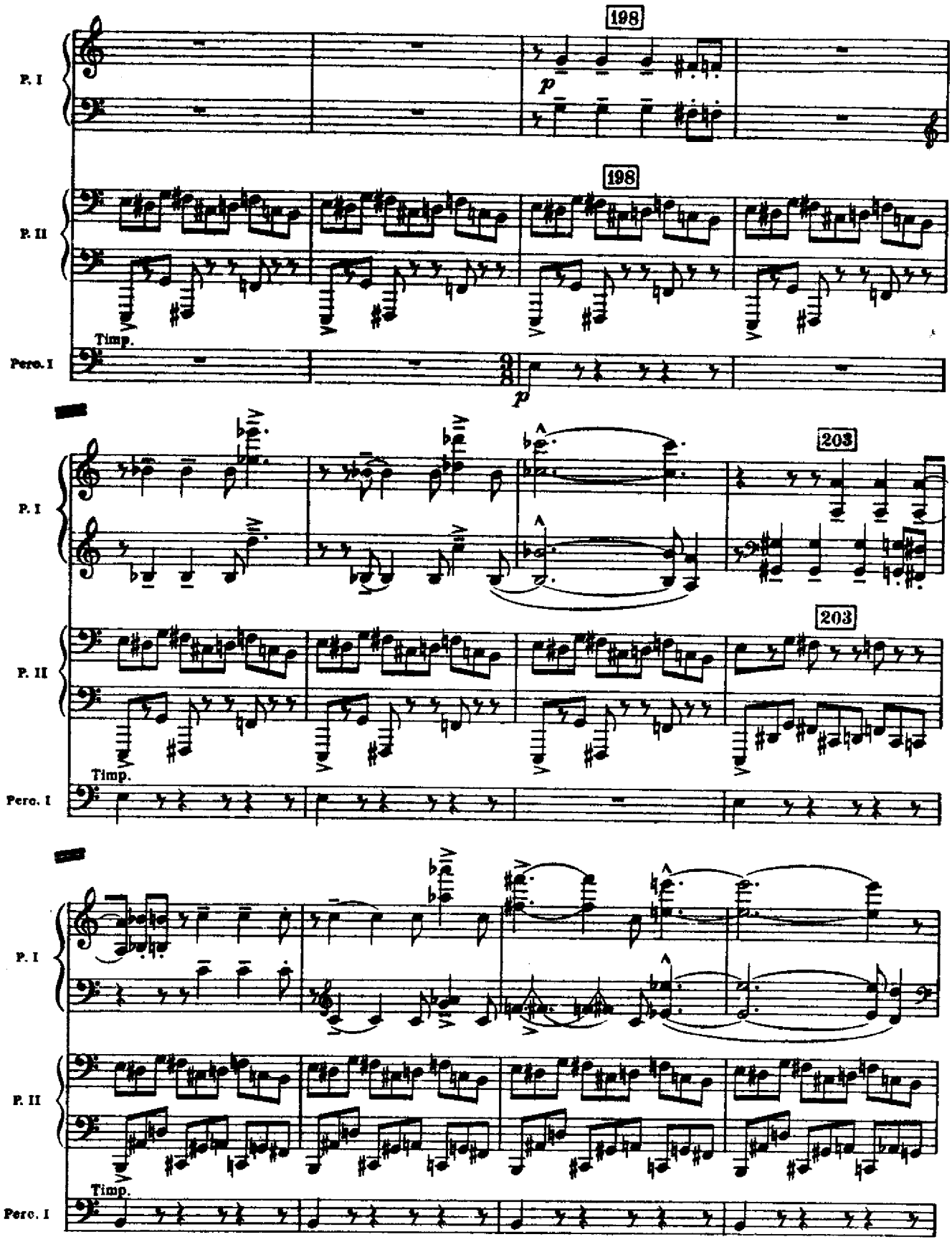

P. I
P. II
Timp.
Perc. I
cresc.
148
148
154
154
pochiss. allarg.
pochiss. allarg.

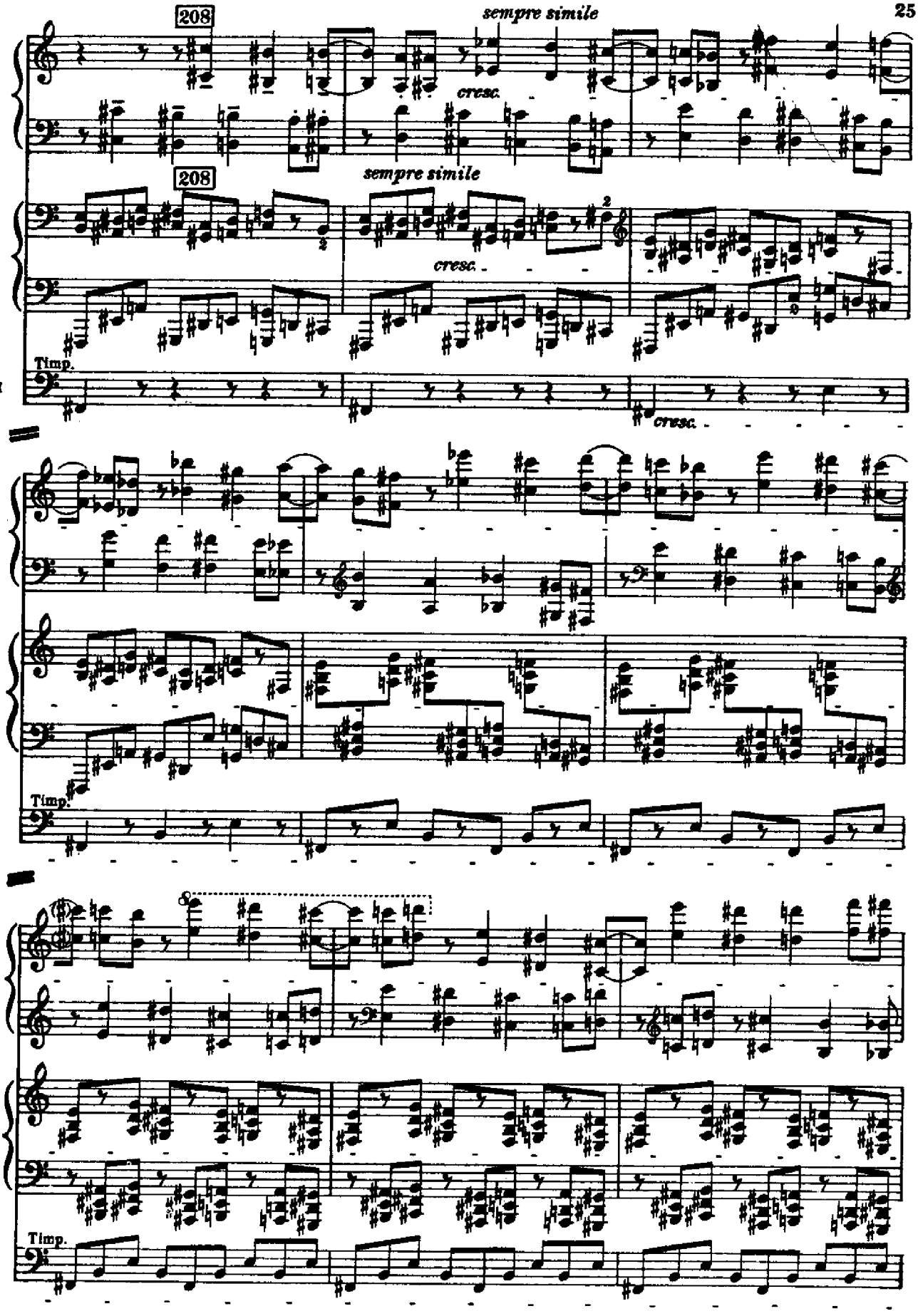

Timp.
ff
ff
f
sf
26"
161
Meno mosso, tranquillo ♩.=104
p, dolce
161
Meno mosso, tranquillo ♩.=104
p, dolce
166
171
166
171
Tam-Tam
ppp

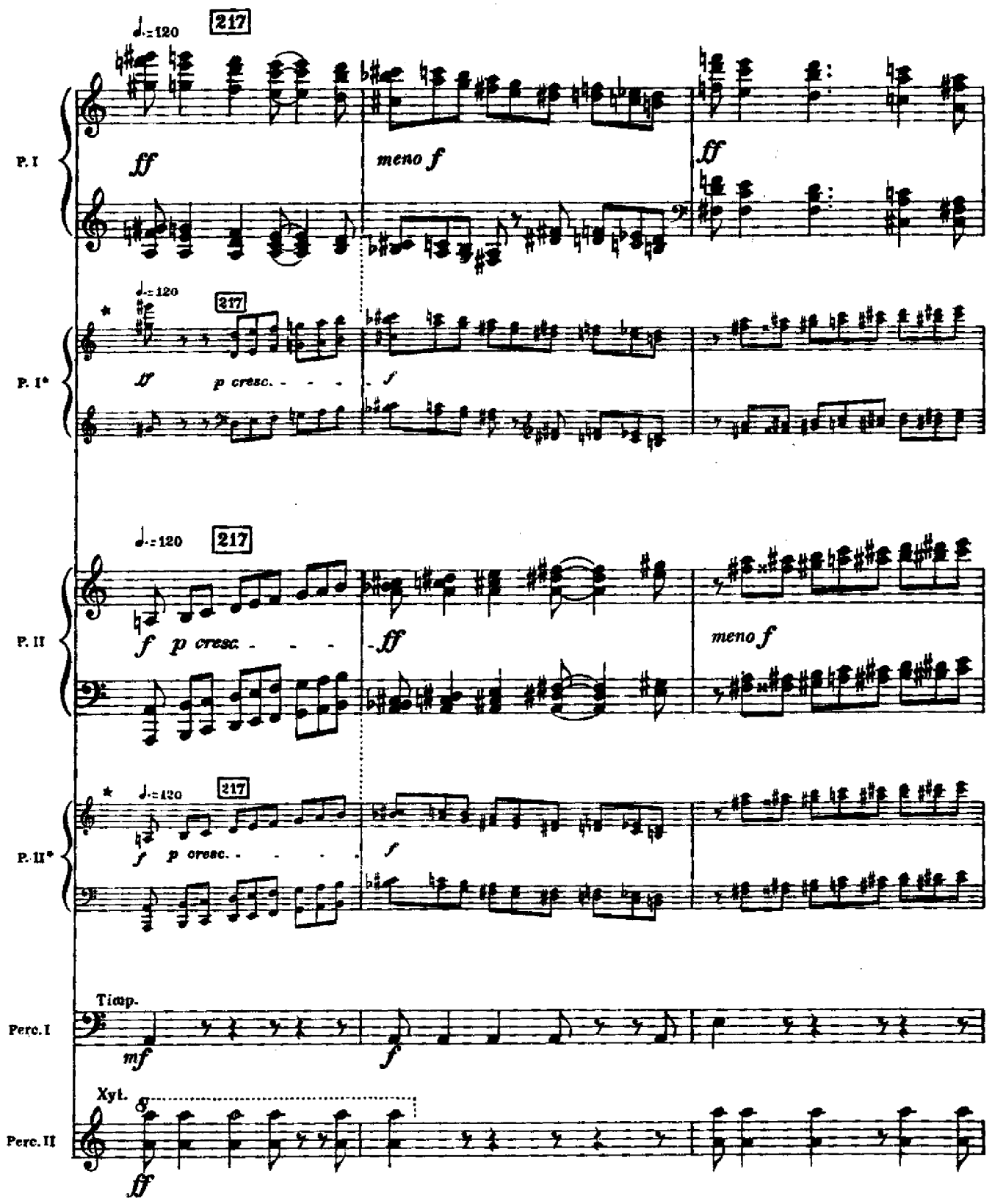


*col legno means: with wooden stick

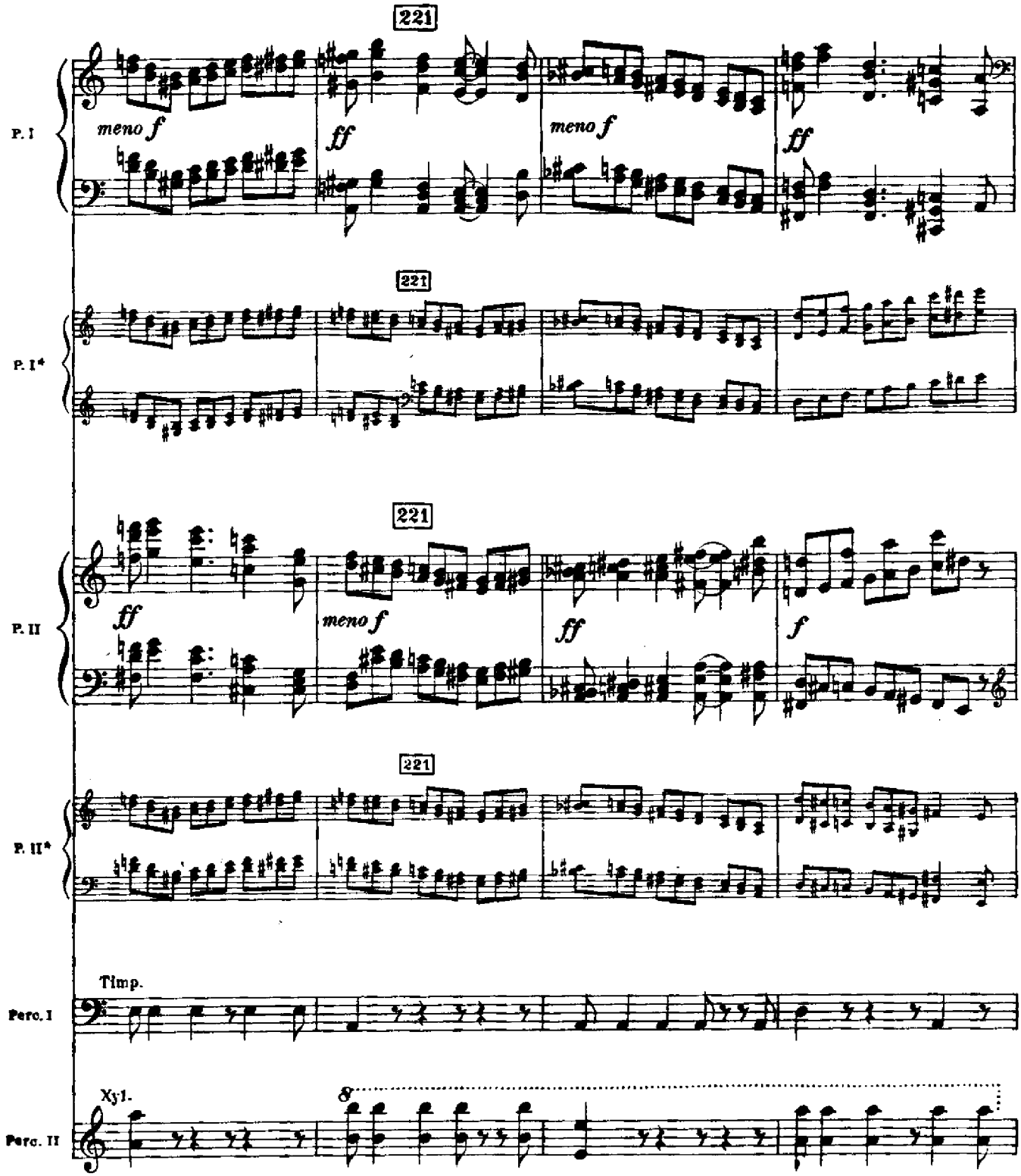

188
P. I
8
pp
188
P. II
pp
Trgl.c.l.
Perc. II
mf
c. l.
ord.*
c. l.
ppp
*ord. means: in the ordinary way (with metal beater.)
P. I
cresc.
P. II
Trgl.c.l.
Perc. II
195
Tempo I (non troppo vivo) ♩.=126
P. I
dim.
p
mf
f
195
Tempo I (non troppo vivo) ♩.=126
P. II
p, sempre staco.

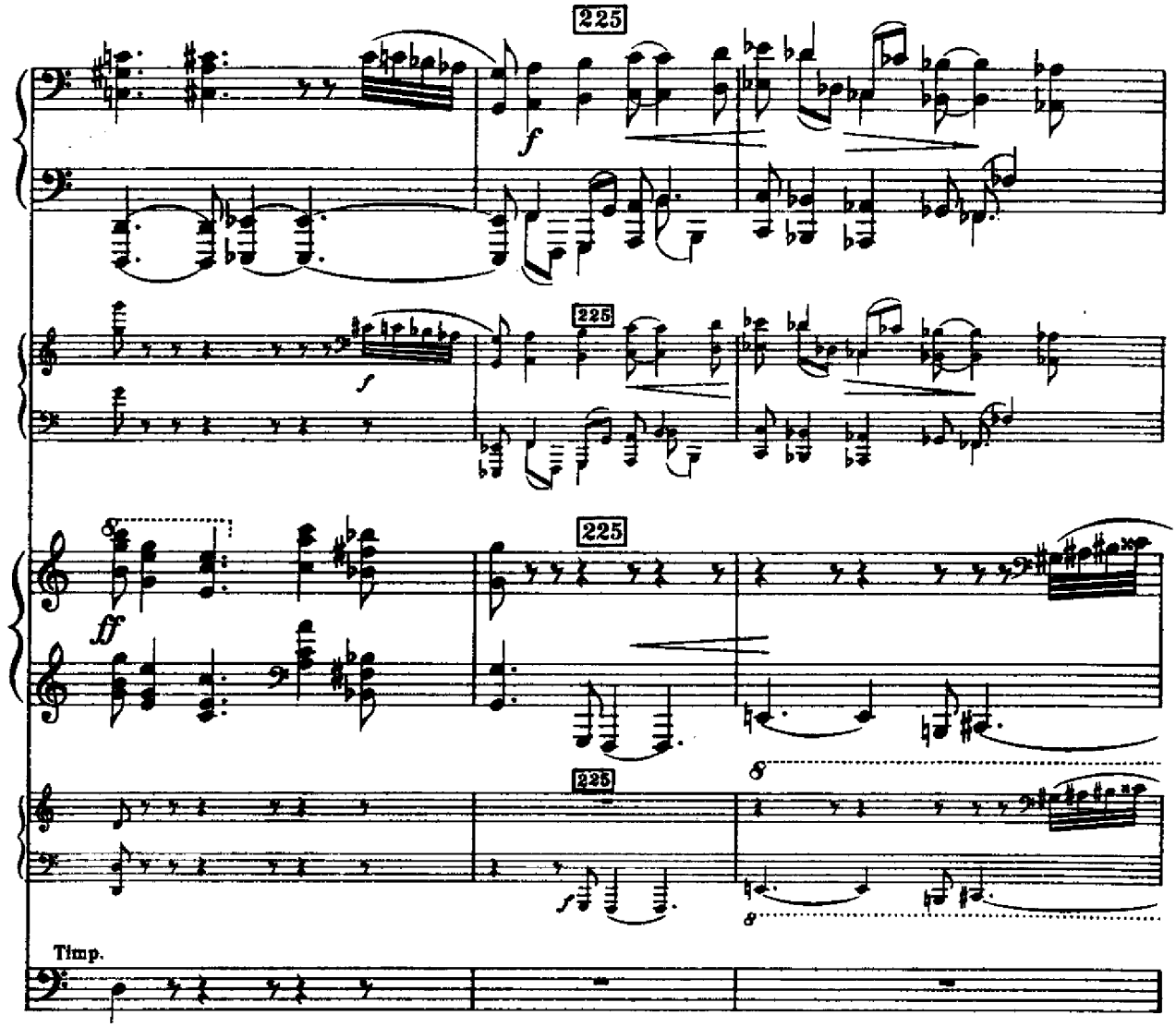

198
P. I
p
198
P. II
Timp.
Perc. I
p
203
P. I
203
P. II
Timp.
Perc. I
P. I
P. II
Timp.
Perc. I

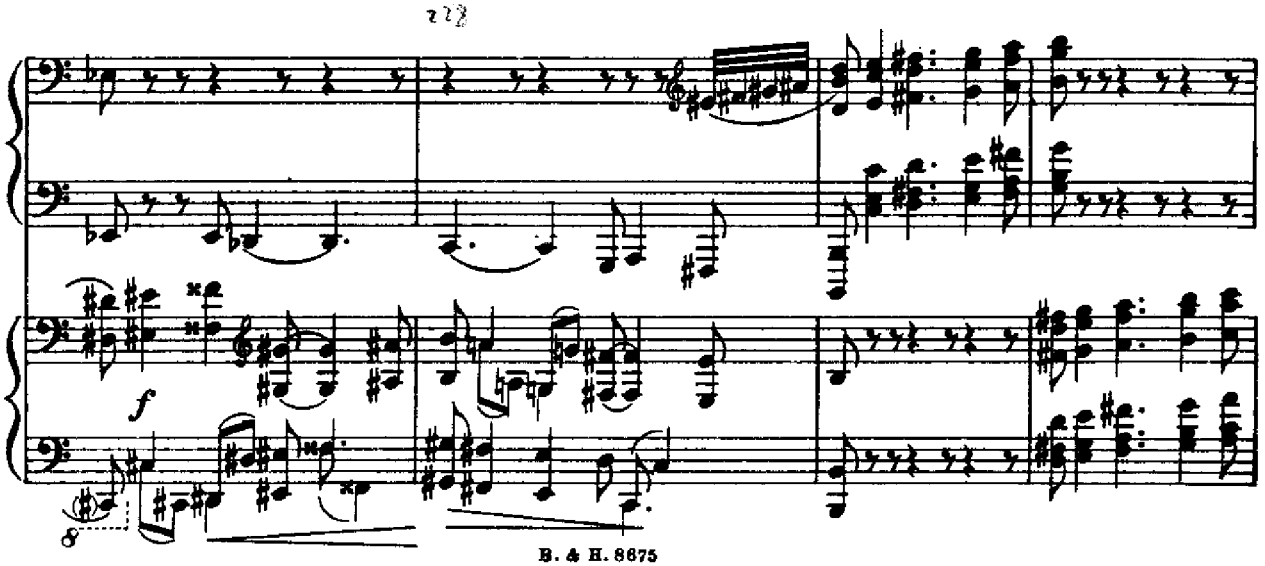

208
sempre simile
cresc.
P. I
208
sempre simile
P. II
cresc.
Timp.
Perc. I
cresc.
P. I
P. II
Timp.
Perc. I
P. I
P. II
Timp.
Perc. I

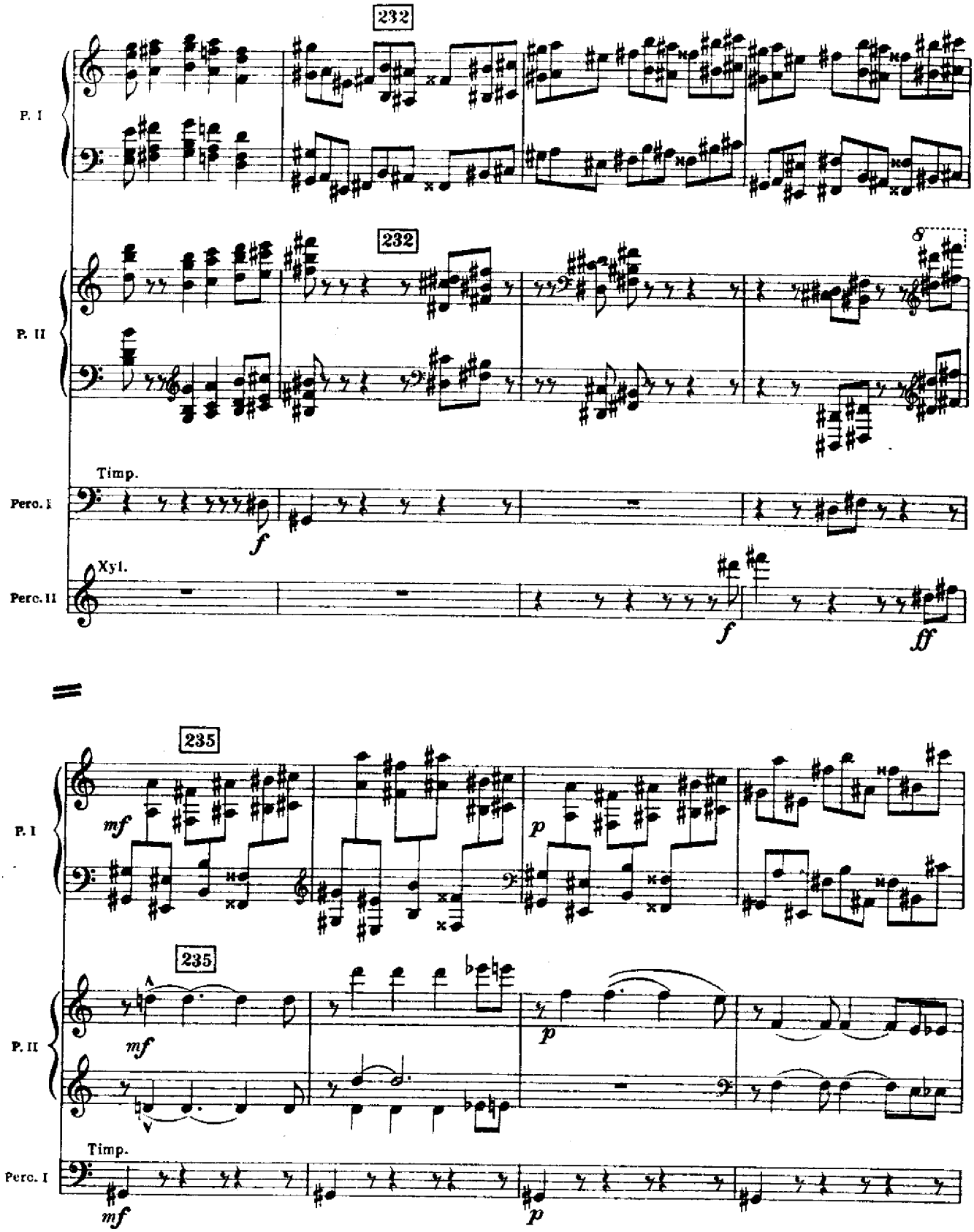


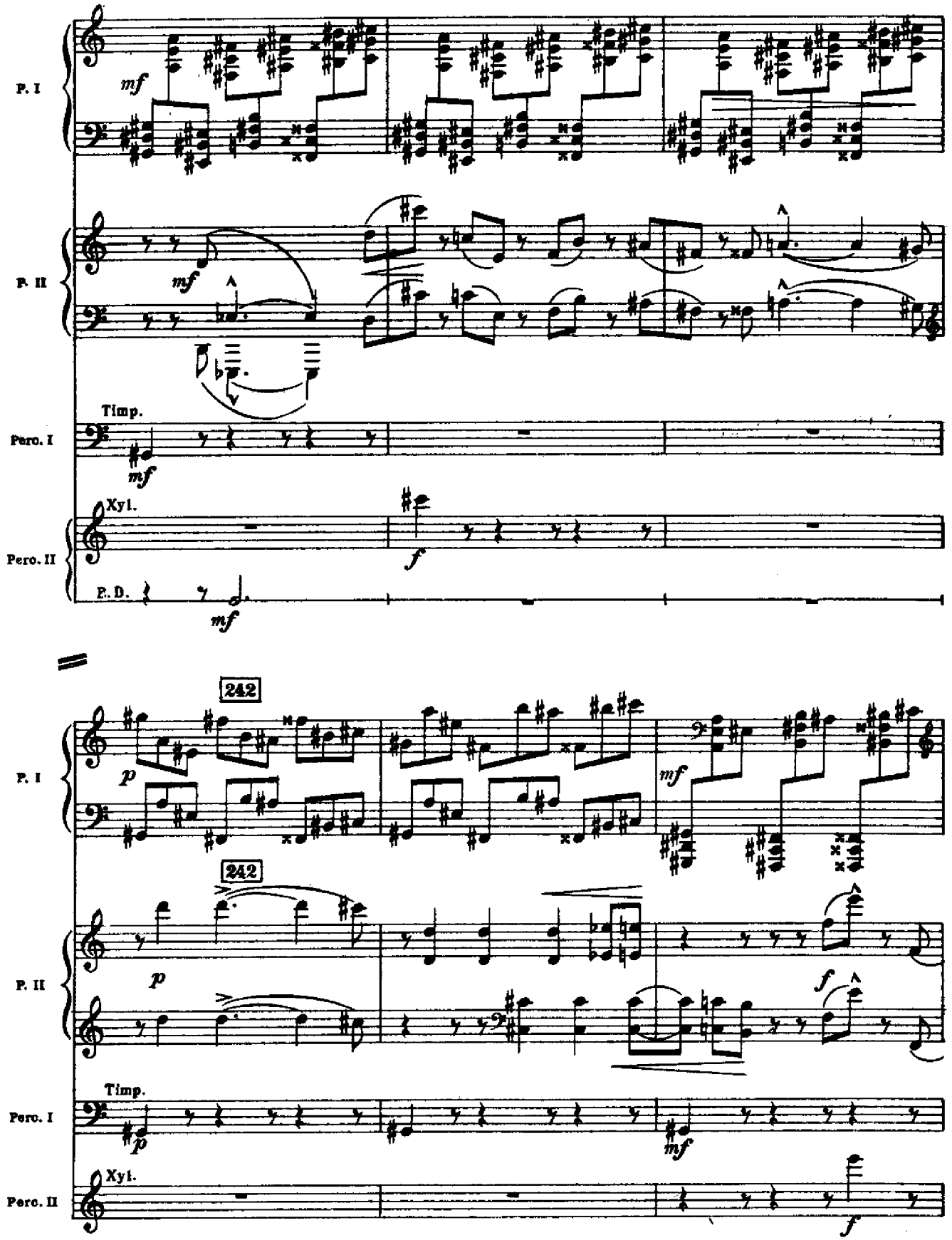
*The version in small notes should be played if the Sonata is performed with orchestral accompaniment.

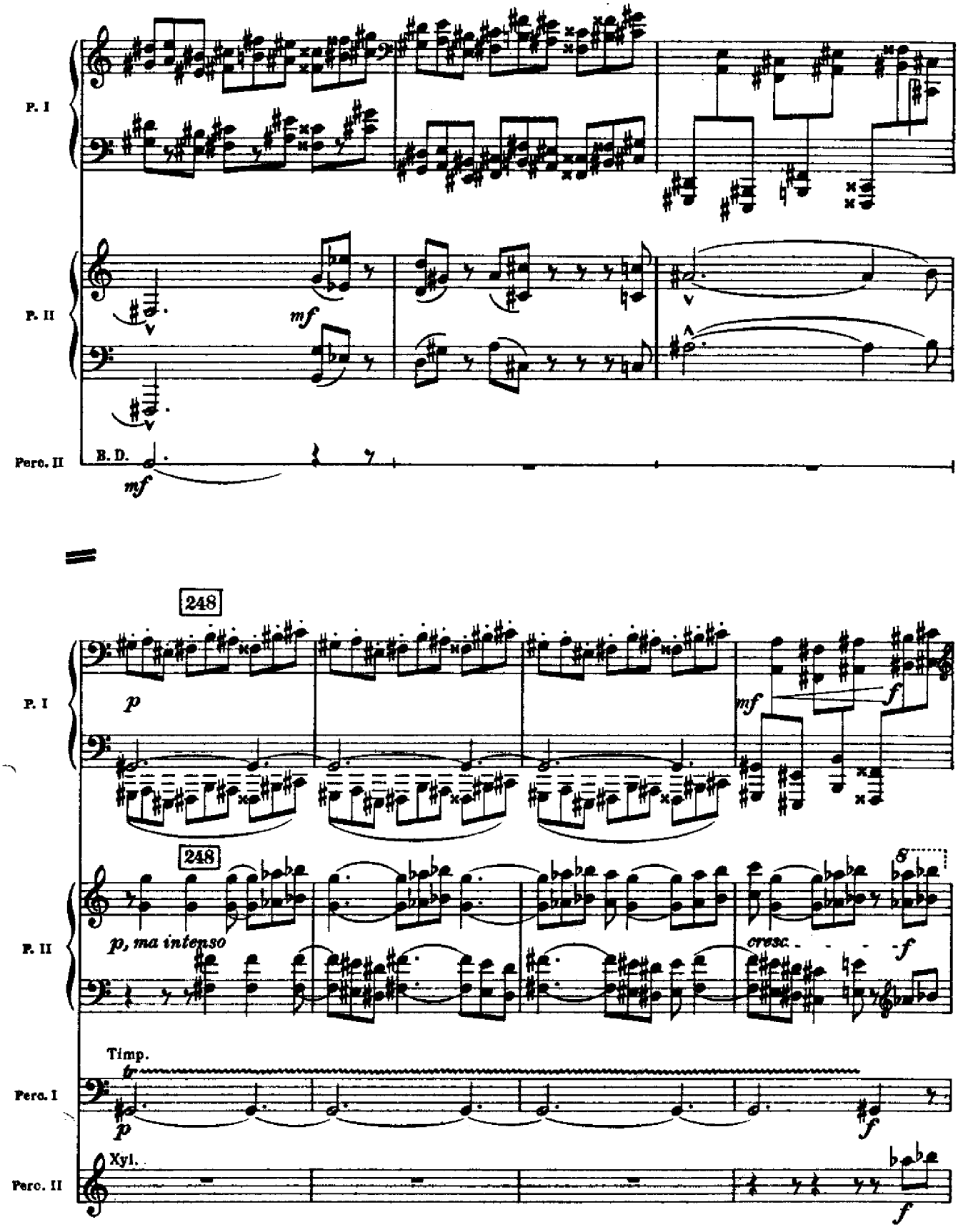

221
P. I
meno f
ff
meno f
ff
221
P. I*
221
P. II
ff
meno f
ff
f
221
P. II*
Timp.
Perc. I
Xyl.
Perc. II

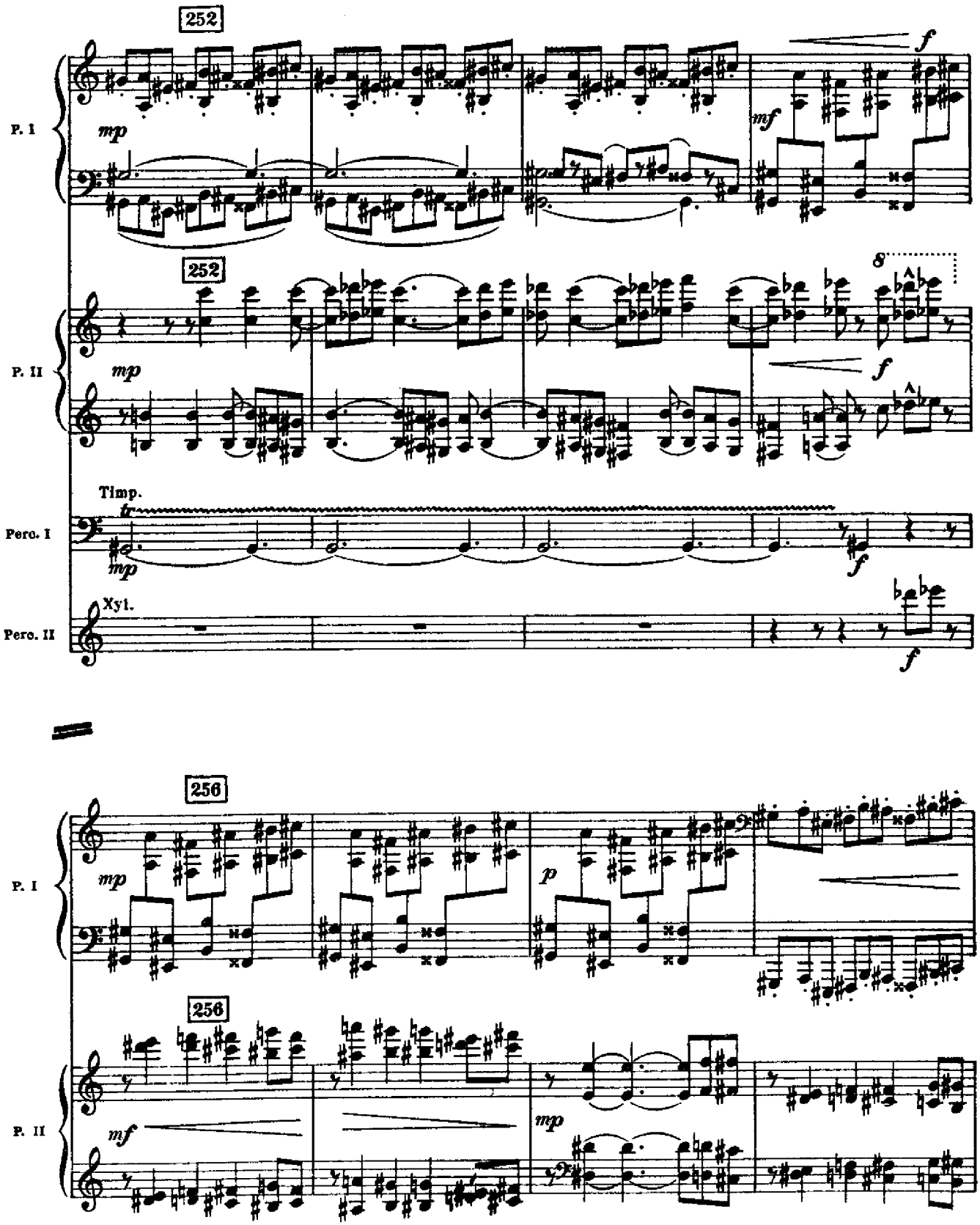

225
P. I
P. I*
P. II
P. II*
Timp.
Perc. I


P. I
P. II

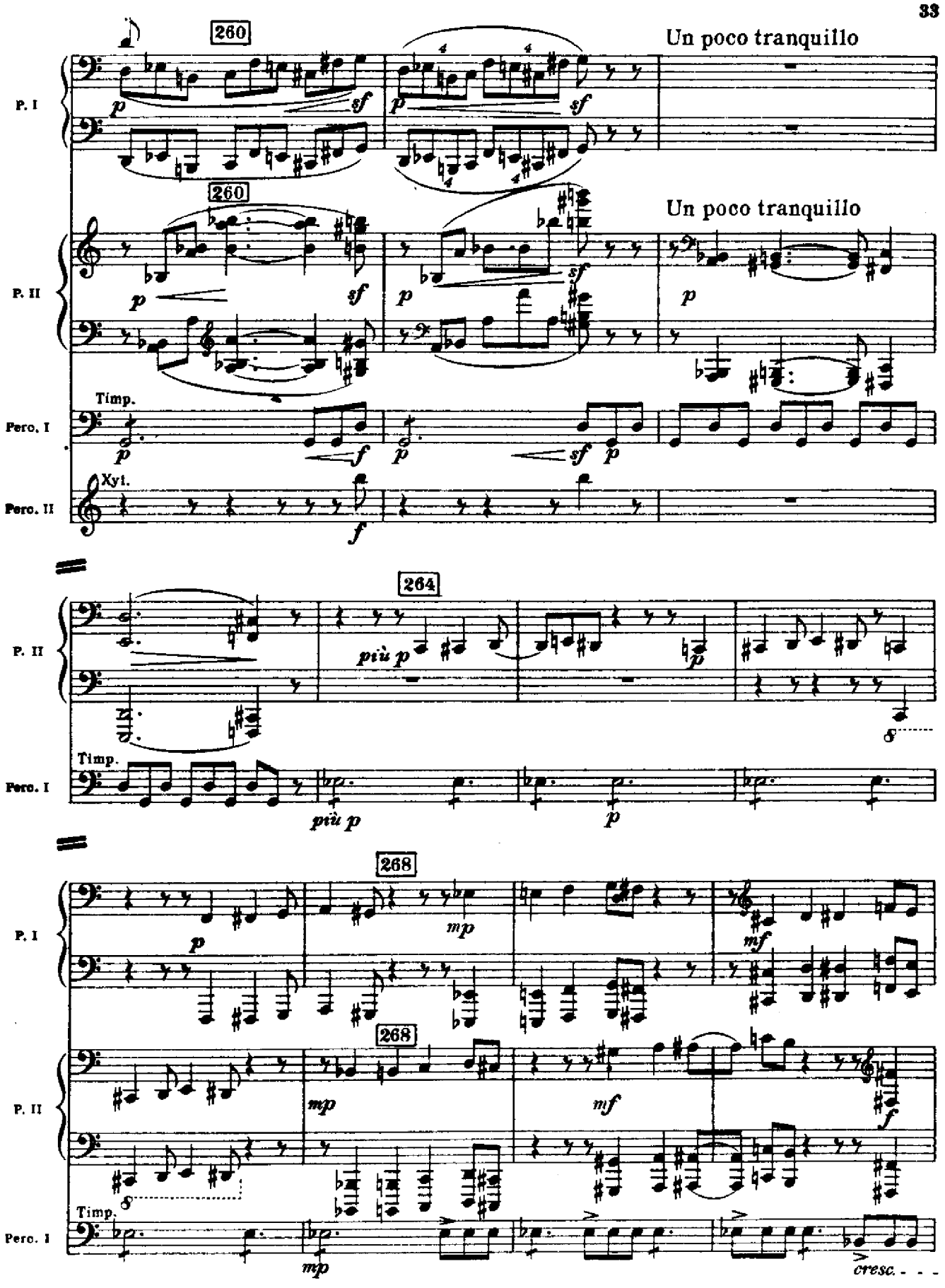

232
P. I
232
8
P. II
Timp.
Perc. I
Xyl.
Perc. II
f
f
ff
235
mf
p
P. I
235
mf
p
P. II
Timp.
Perc. I
mf
p

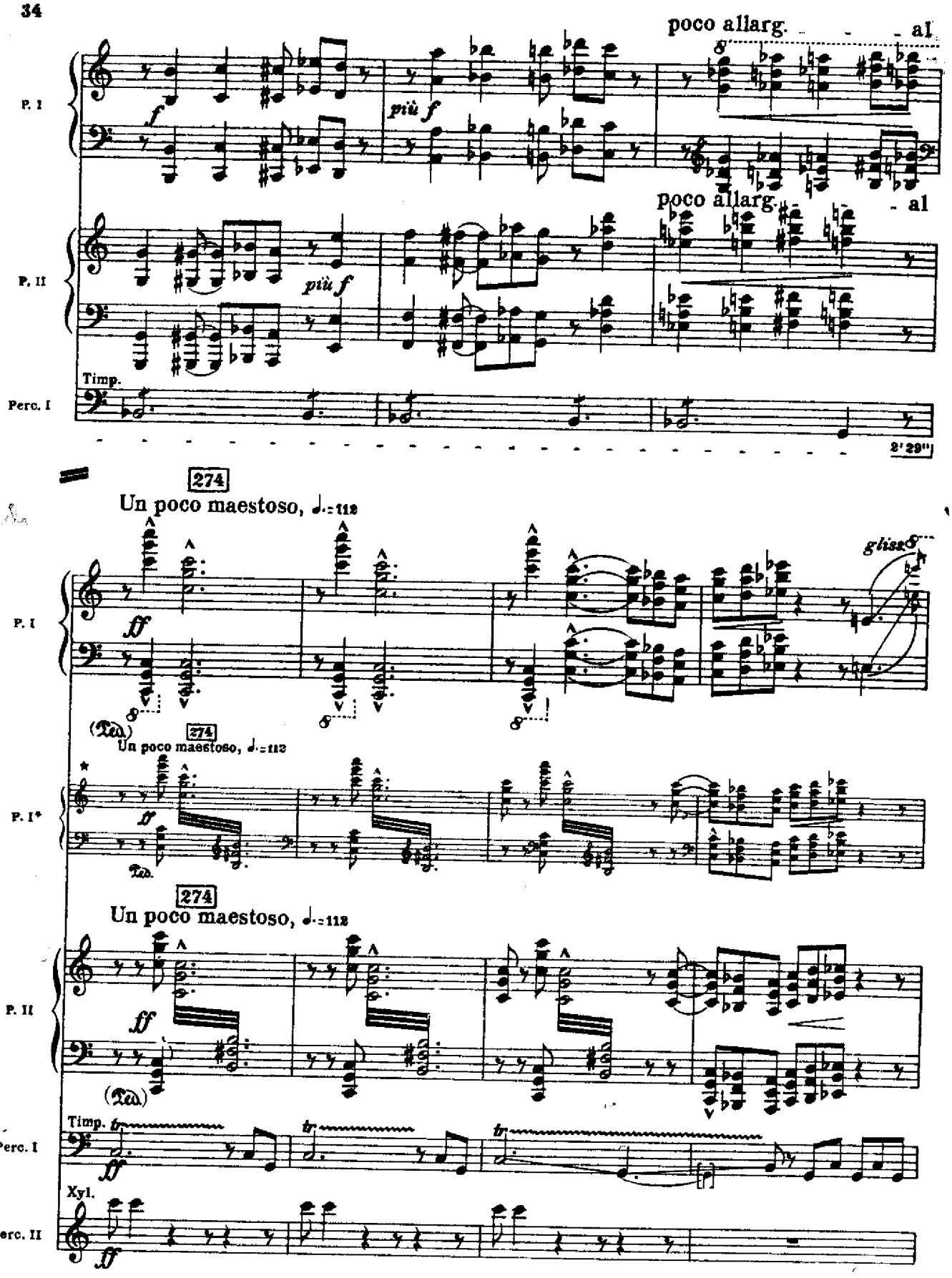

P. I
mf
P. II
mf
Timp.
Perc. I
mf
Xyl.
Perc. II
f
P. D.
mf
242
P. I
p
mf
242
P. II
p
f
Timp.
Perc. I
p
mf
Xyl.
Perc. II
f


P. I
P. II
mf
Perc. II
B. D.
mf
248
P. I
p
mf
f
248
P. II
p, ma intenso
cresc.
f
8
Timp.
Perc. I
p
f
Xyl.
Perc. II
f

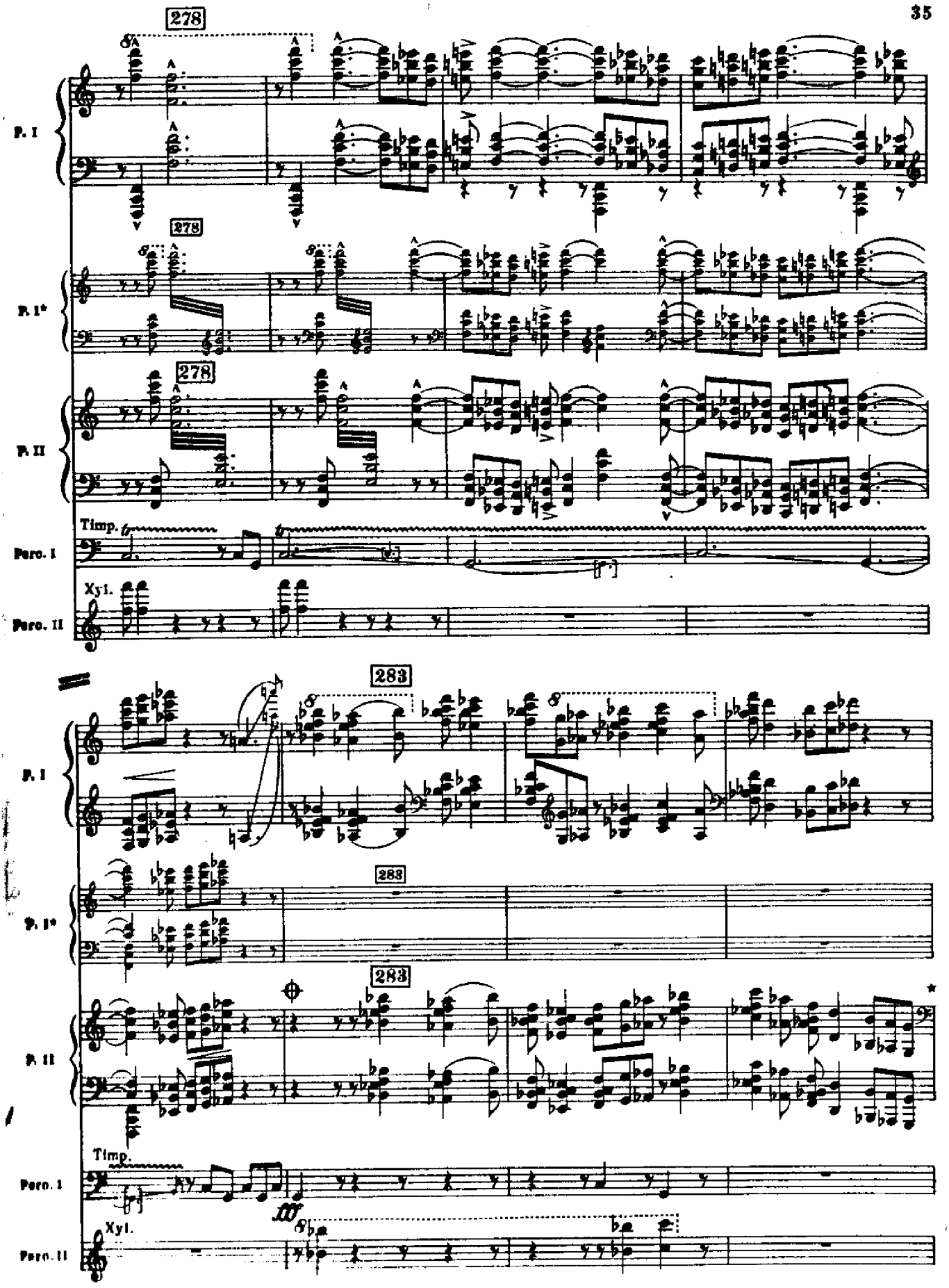

252
P. I
mp
mf
f
252
P. II
mp
8
f
Timp.
Perc. I
tr
mp
f
Xyl.
Perc. II
f

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

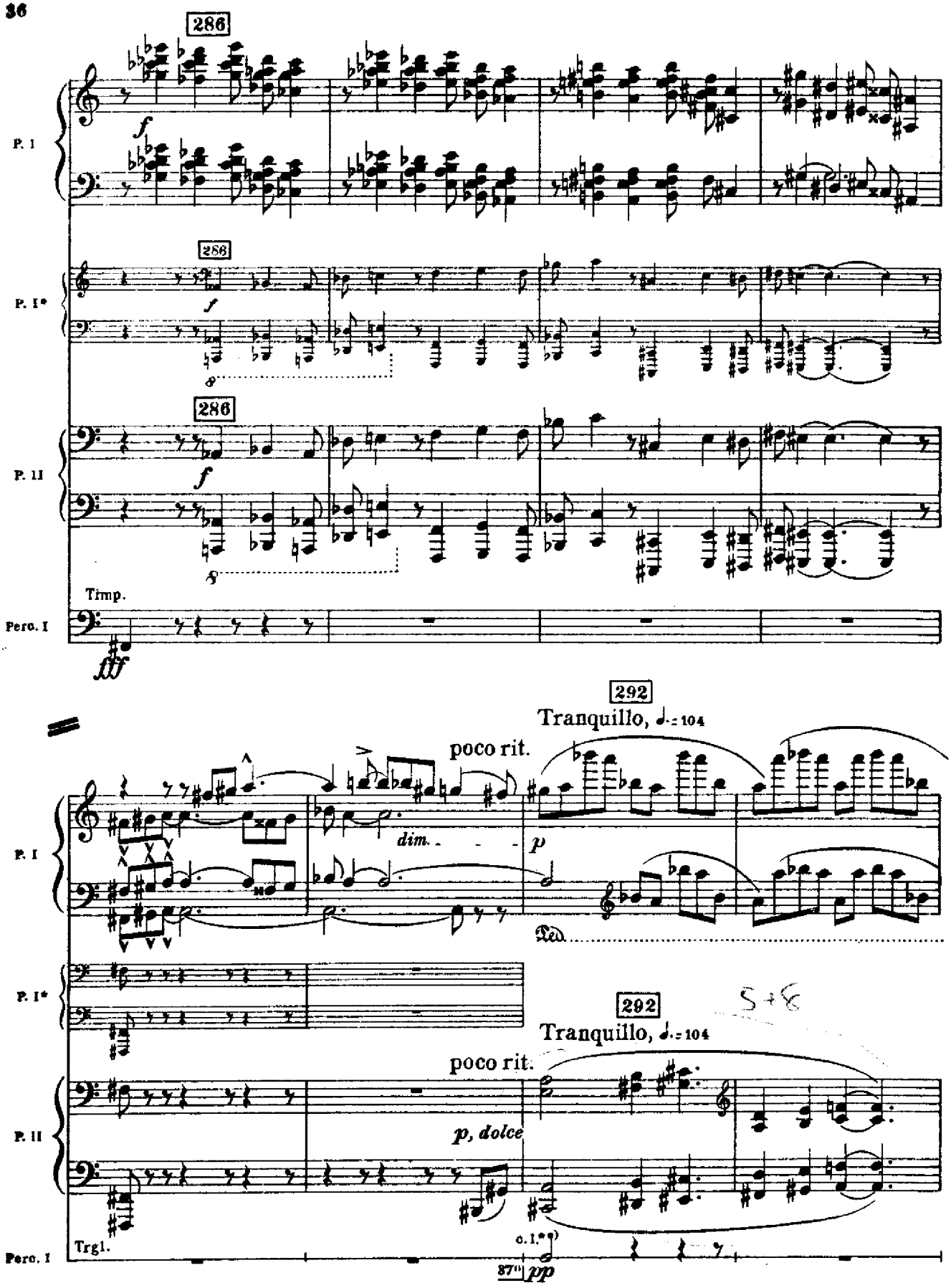

260
Un poco tranquillo
P. I
P. II
Timp.
Perc. I
Xyl.
Perc. II
264
più p
268
mp
mf
cresc.



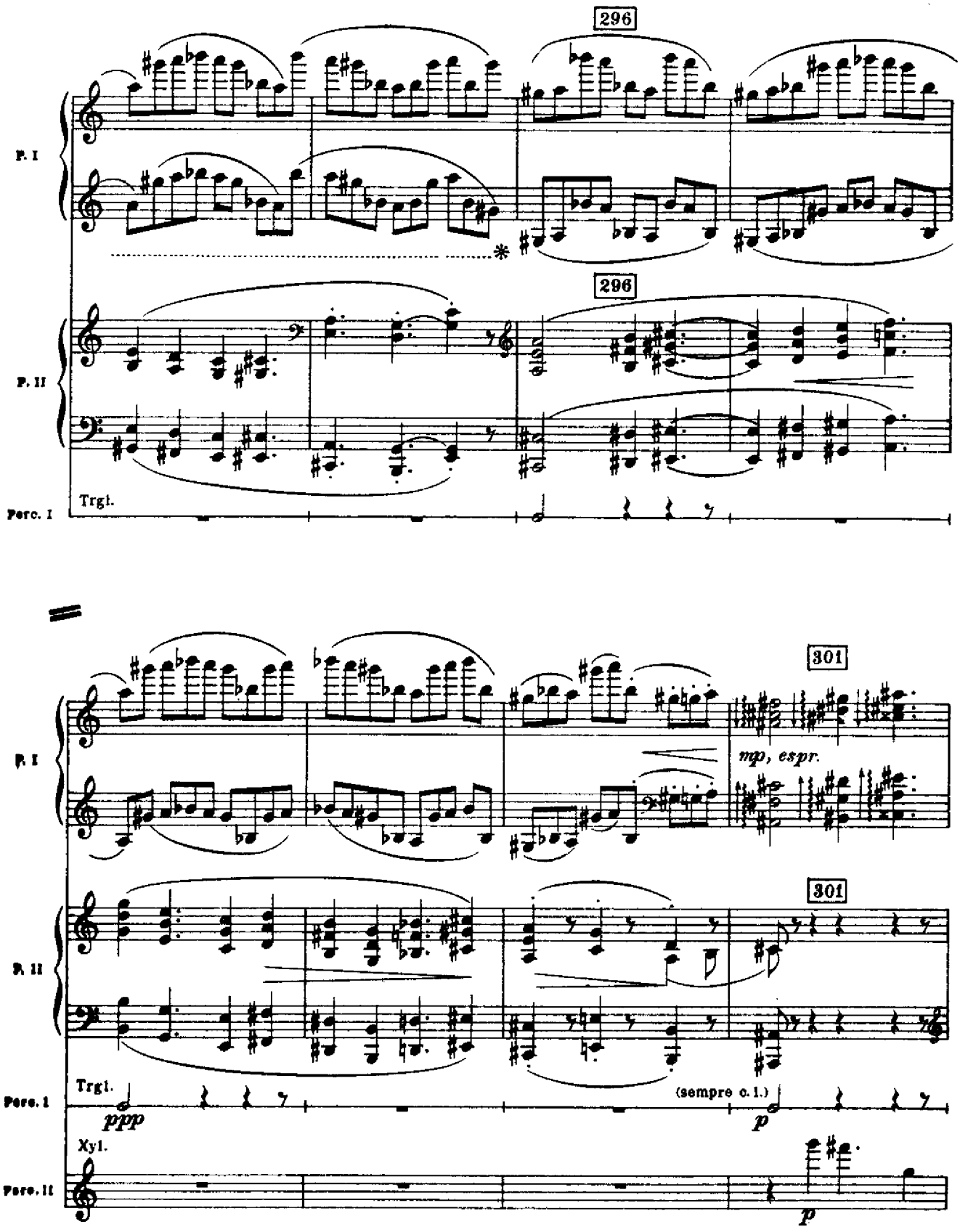
*The version in small notes should be played if the Sonata is performed with orchestral accompaniment.

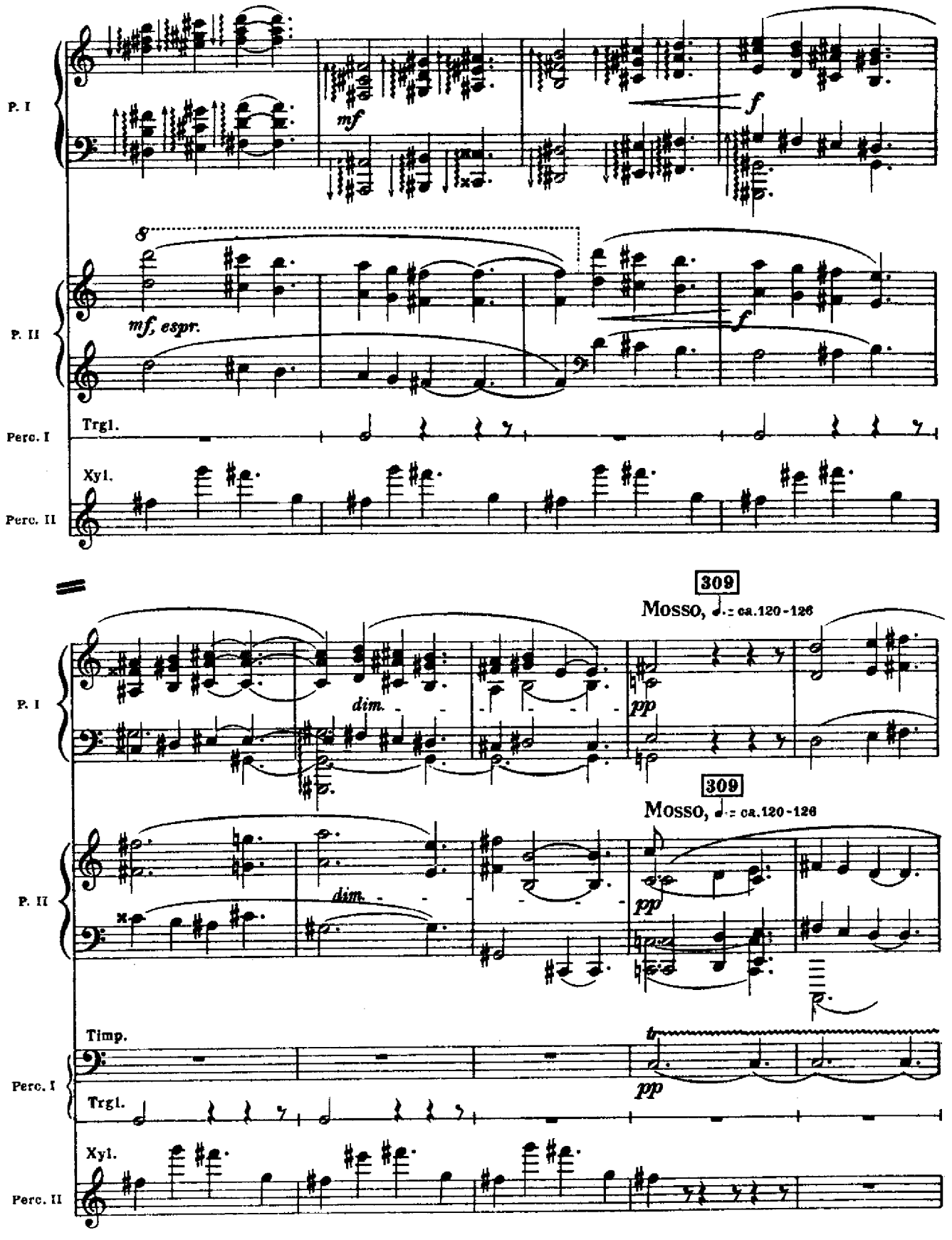


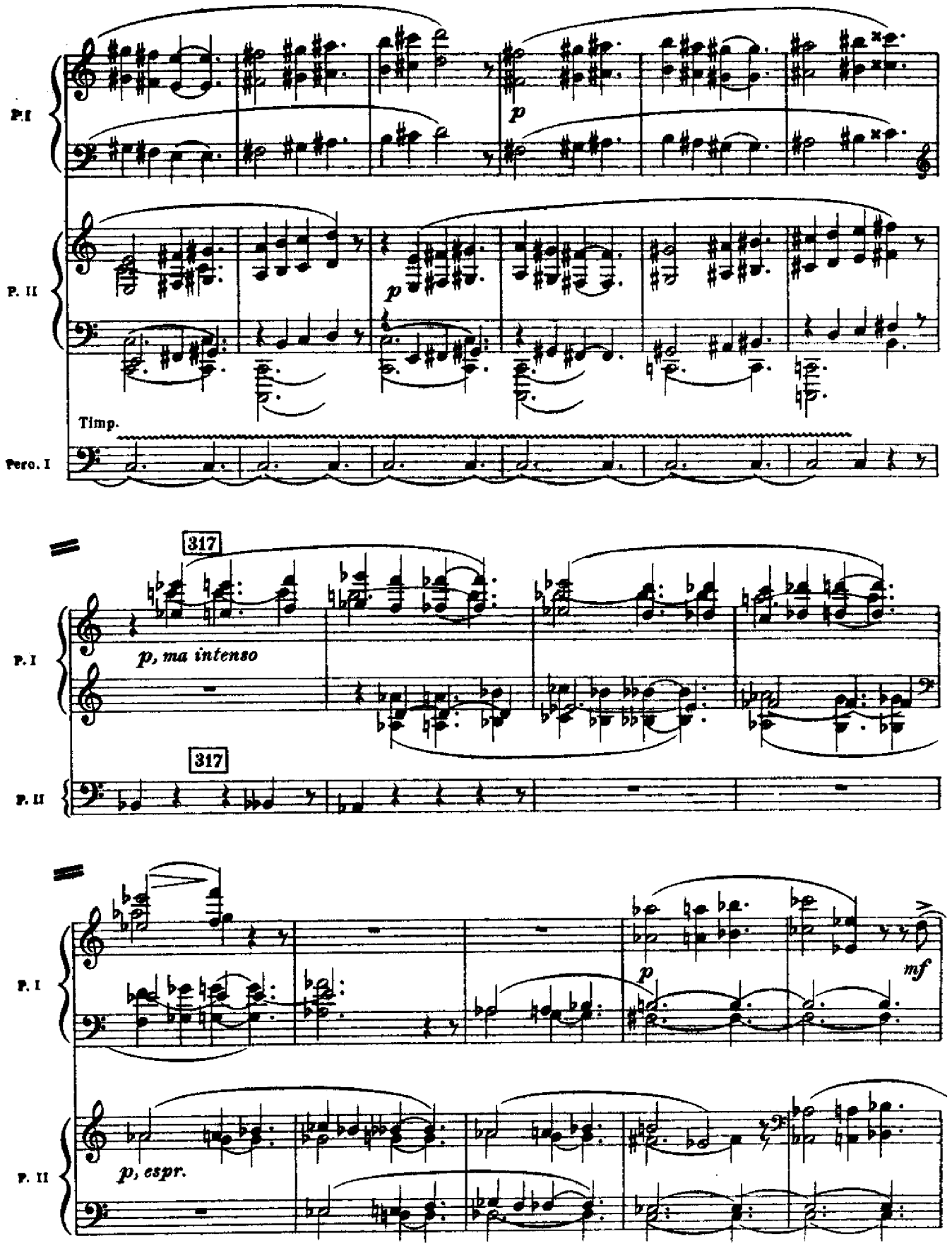
◆ When played with orchestra the 2nd Piano tacet from ◆ to ★

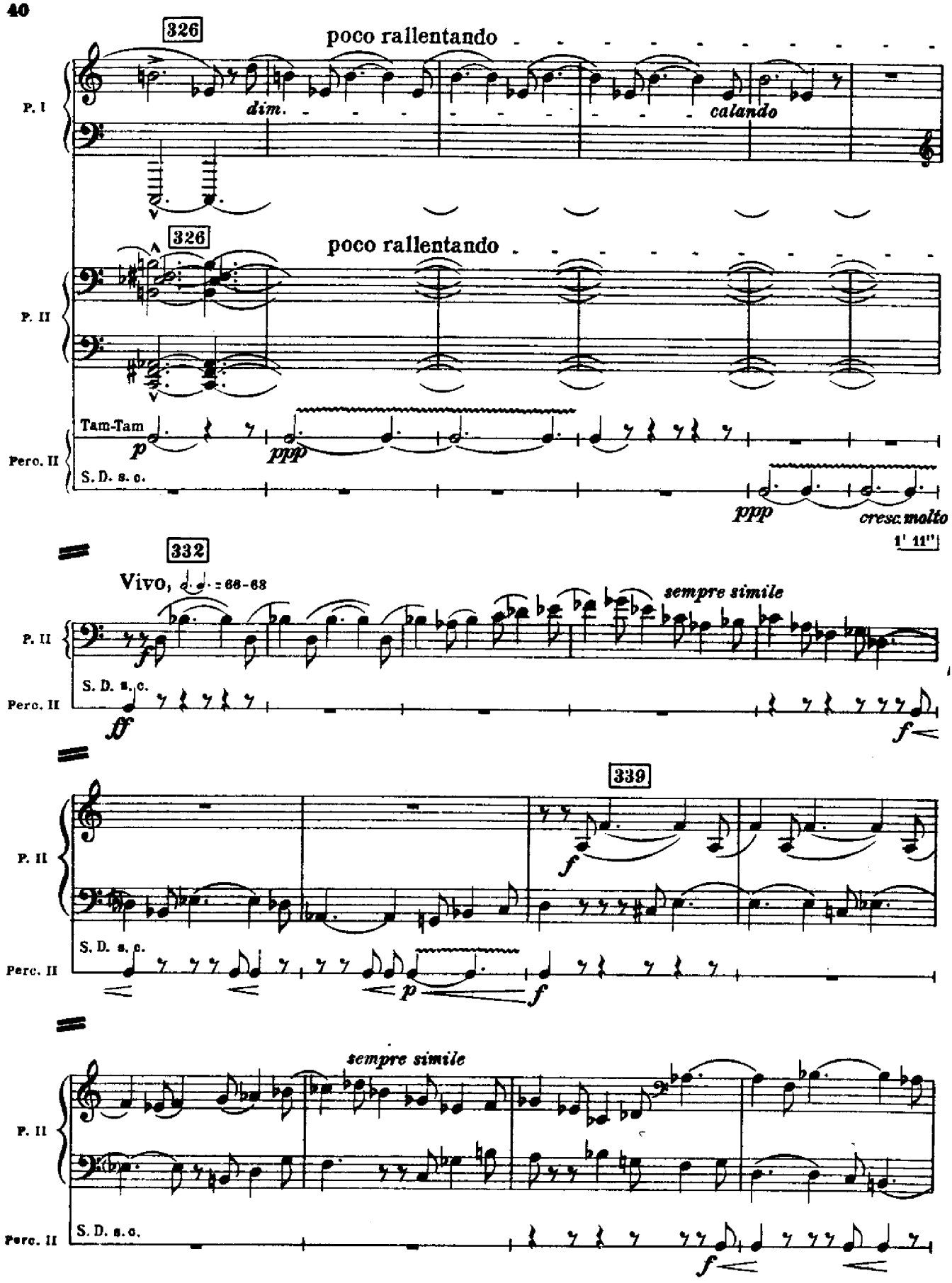


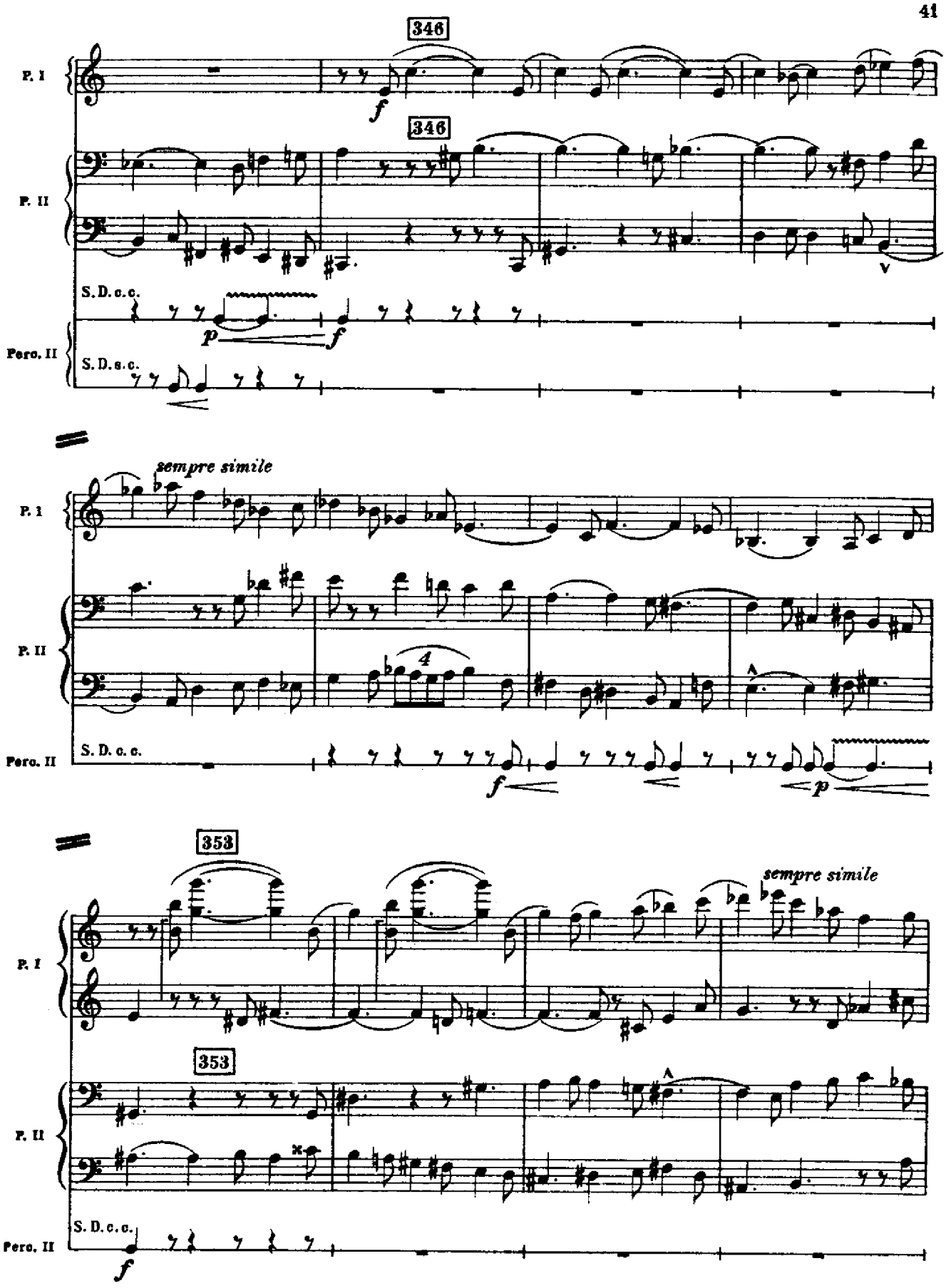
**) c. l. means: with wooden stick

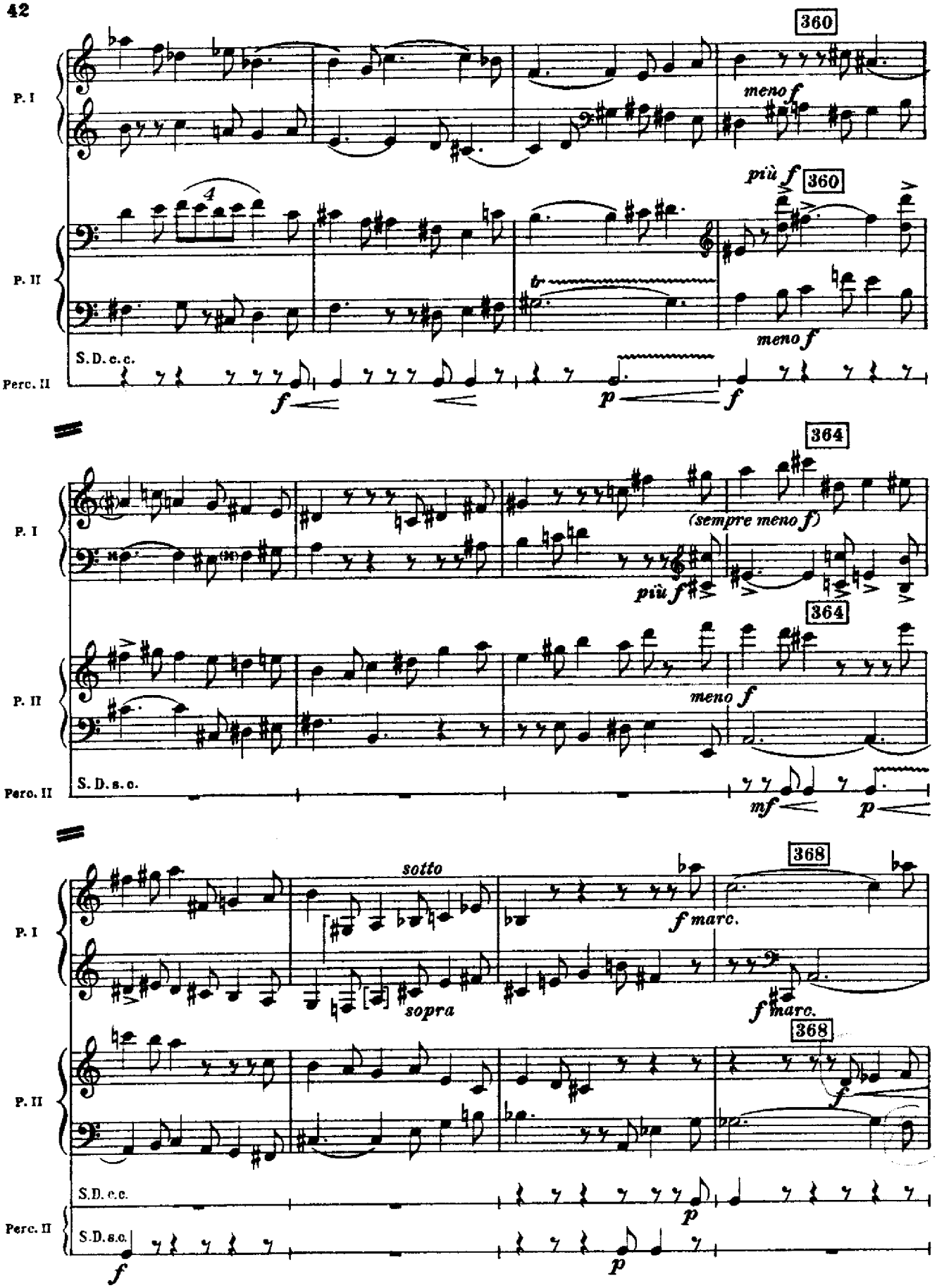

296
P. I
296
P. II
Trgl.
Perc. I
301
mp, espr.
P. I
301
P. II
Trgl.
(sempre c. l.)
ppp
p
Perc. I
Xyl.
Perc. II
p

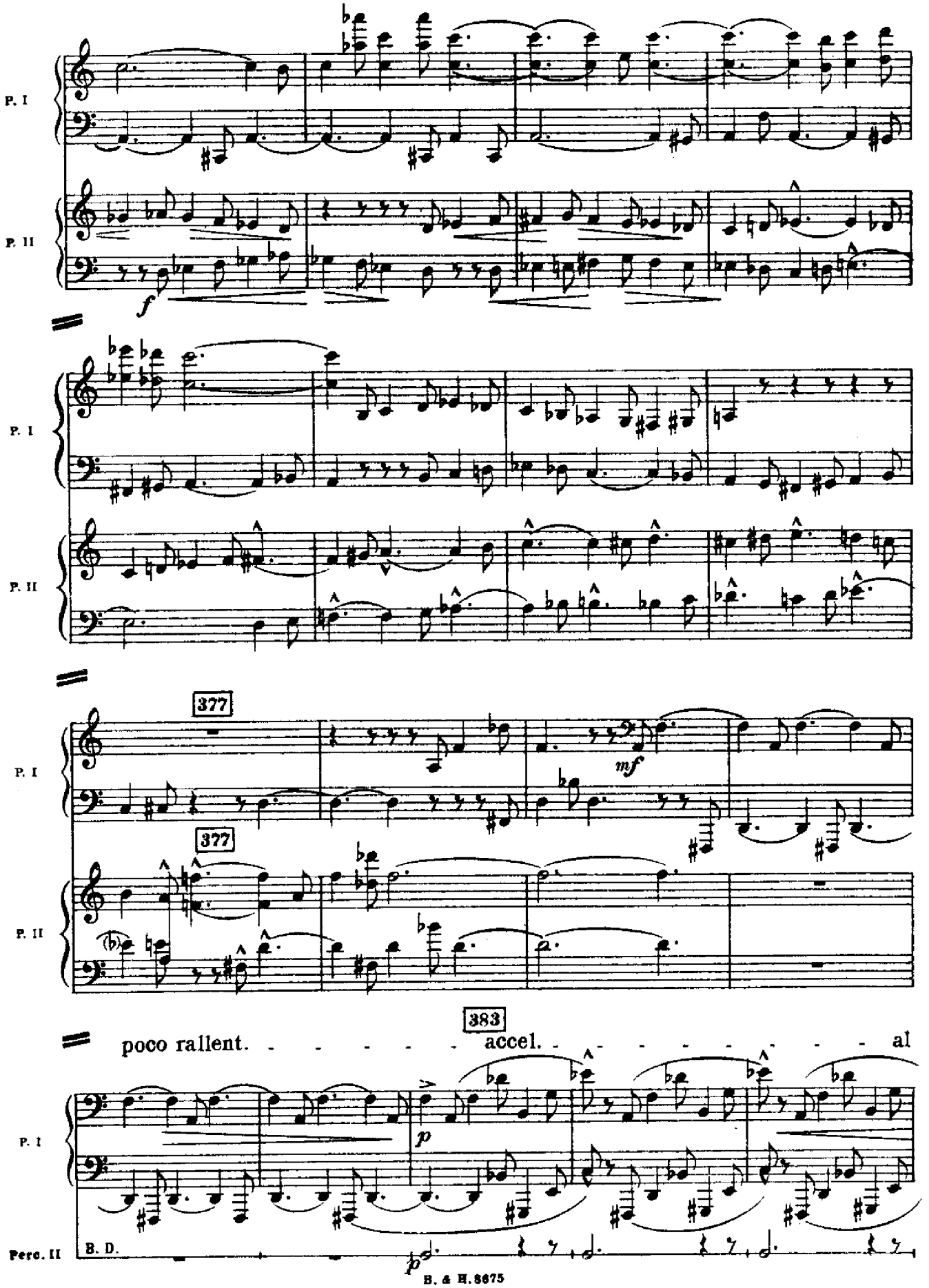

P. I
mf
f
P. II
mf, espr.
f
Perc. I
Trgl.
Xyl.
Perc. II
309
Mosso, ♩. = ca. 120-126
P. I
dim.
pp
309
Mosso, ♩. = ca. 120-126
P. II
dim.
pp
Timp.
Perc. I
pp
Trgl.
Xyl.
Perc. II

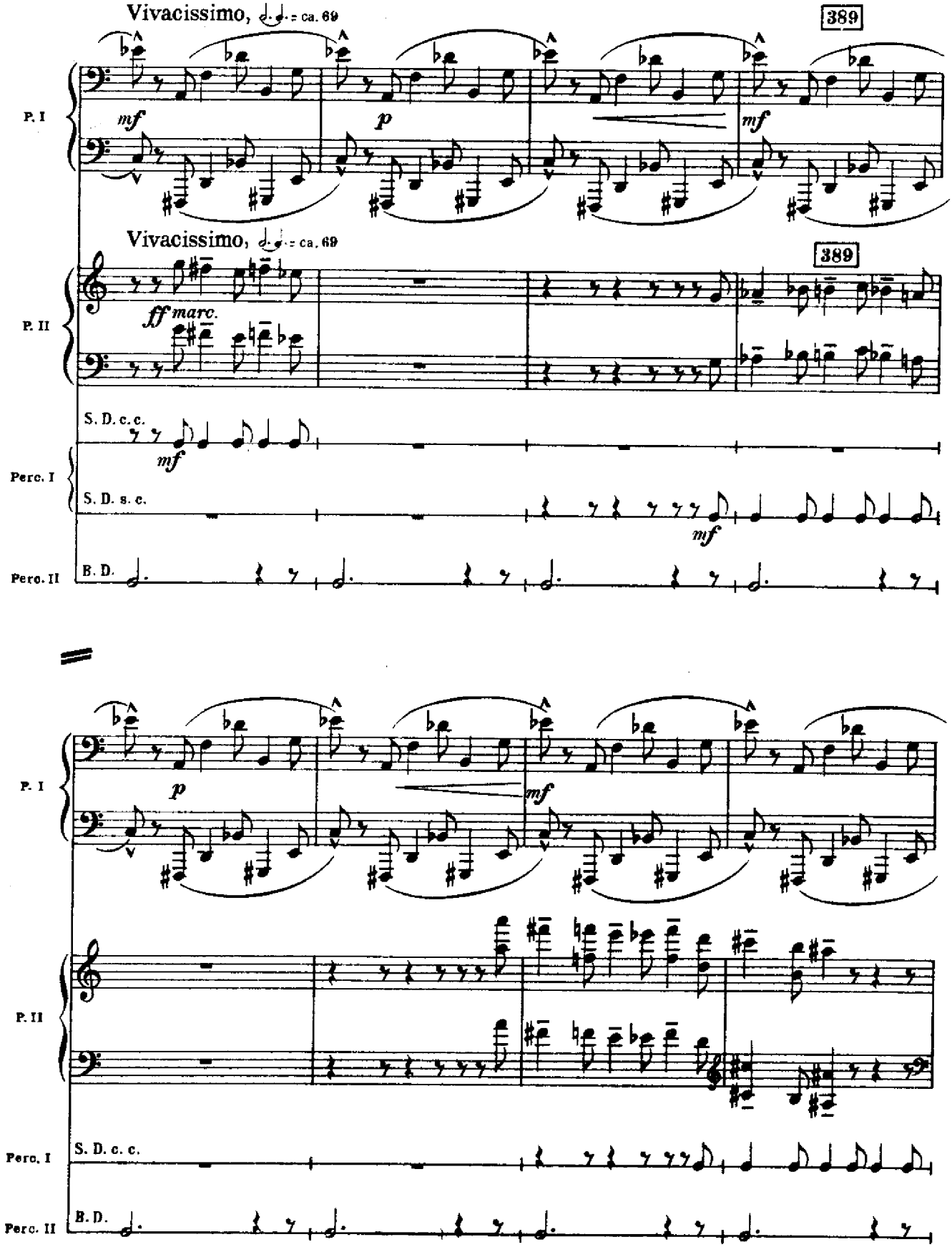

P. I
P. II
Timp.
Perc. I
p
p
317
p, ma intenso
317
P. I
P. II
p
mf
p, espr.

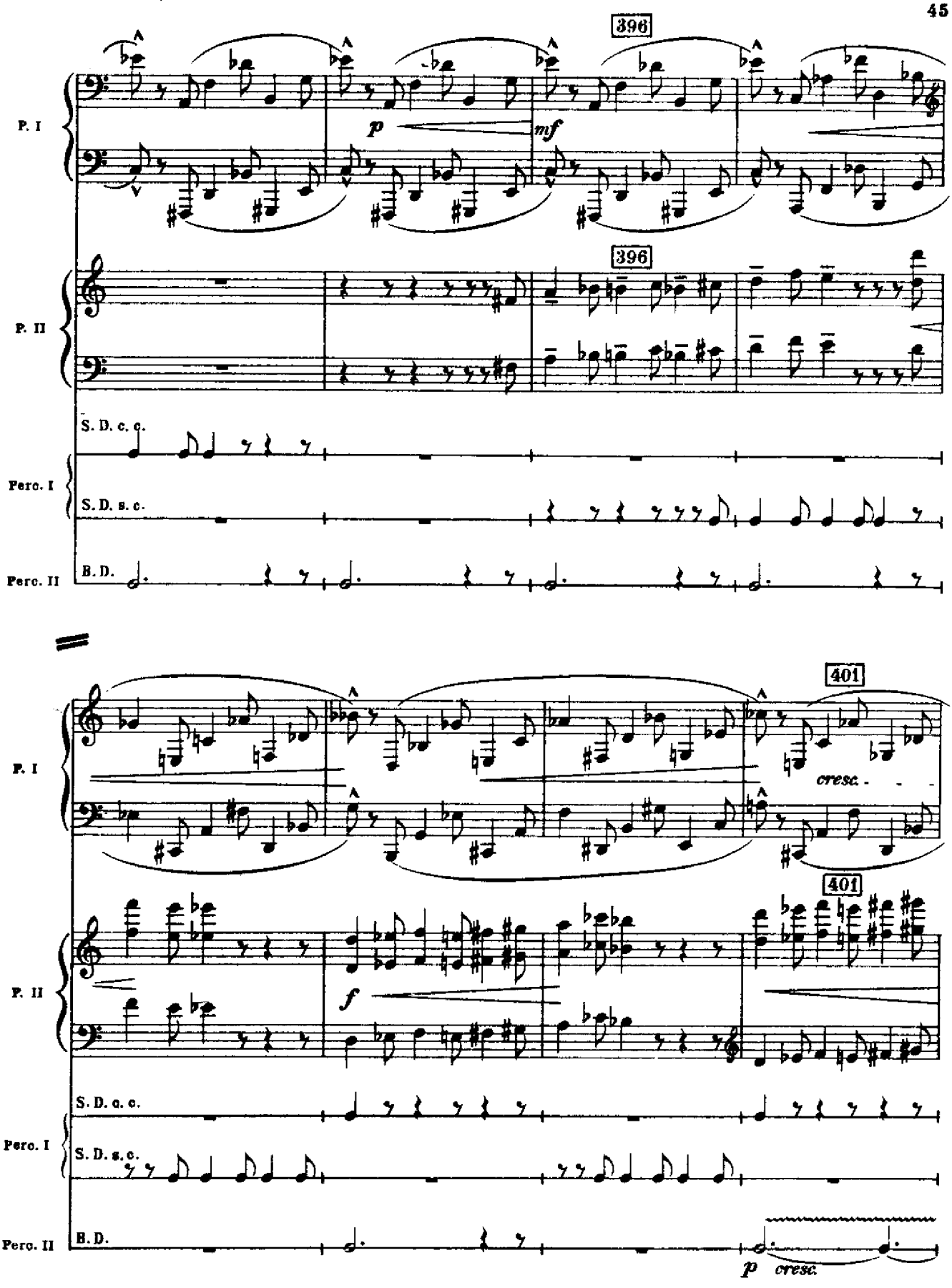

326
poco rallentando
P. I
dim.
calando
326
poco rallentando
P. II
Tam-Tam
Perc. II
S. D. s. c.
p
ppp
ppp
cresc. molto
1' 11"
332
Vivo, ♩. ♩. = 66-68
sempre simile
P. II
Perc. II
S. D. s. c.
ff
f
339
P. II
Perc. II
S. D. s. c.
f
p
f
sempre simile
P. II
Perc. II
S. D. s. c.
f

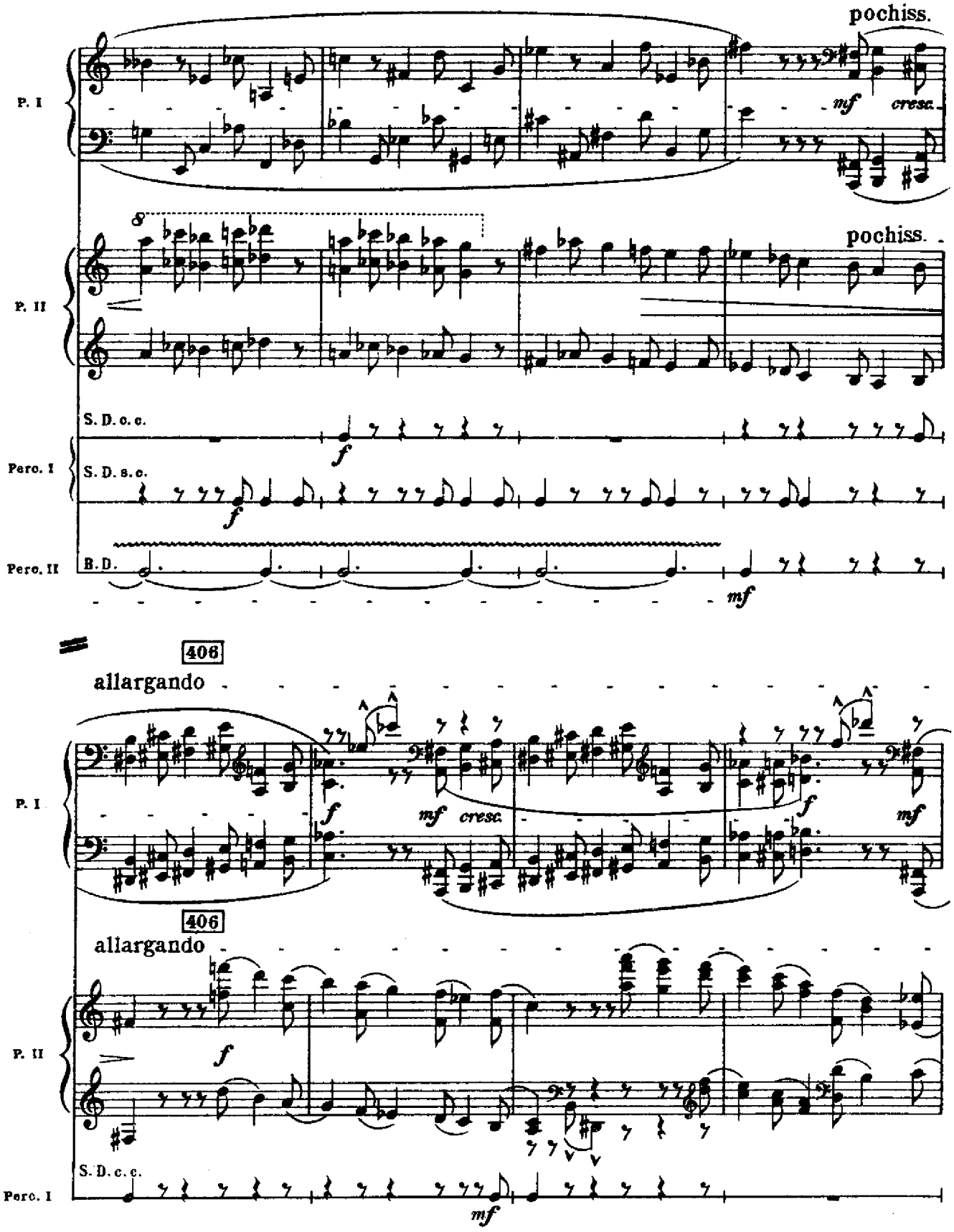

346
346
P. I
P. II
S. D. c. c.
Perc. II
S. D. s. c.
sempre simile
353
353
sempre simile

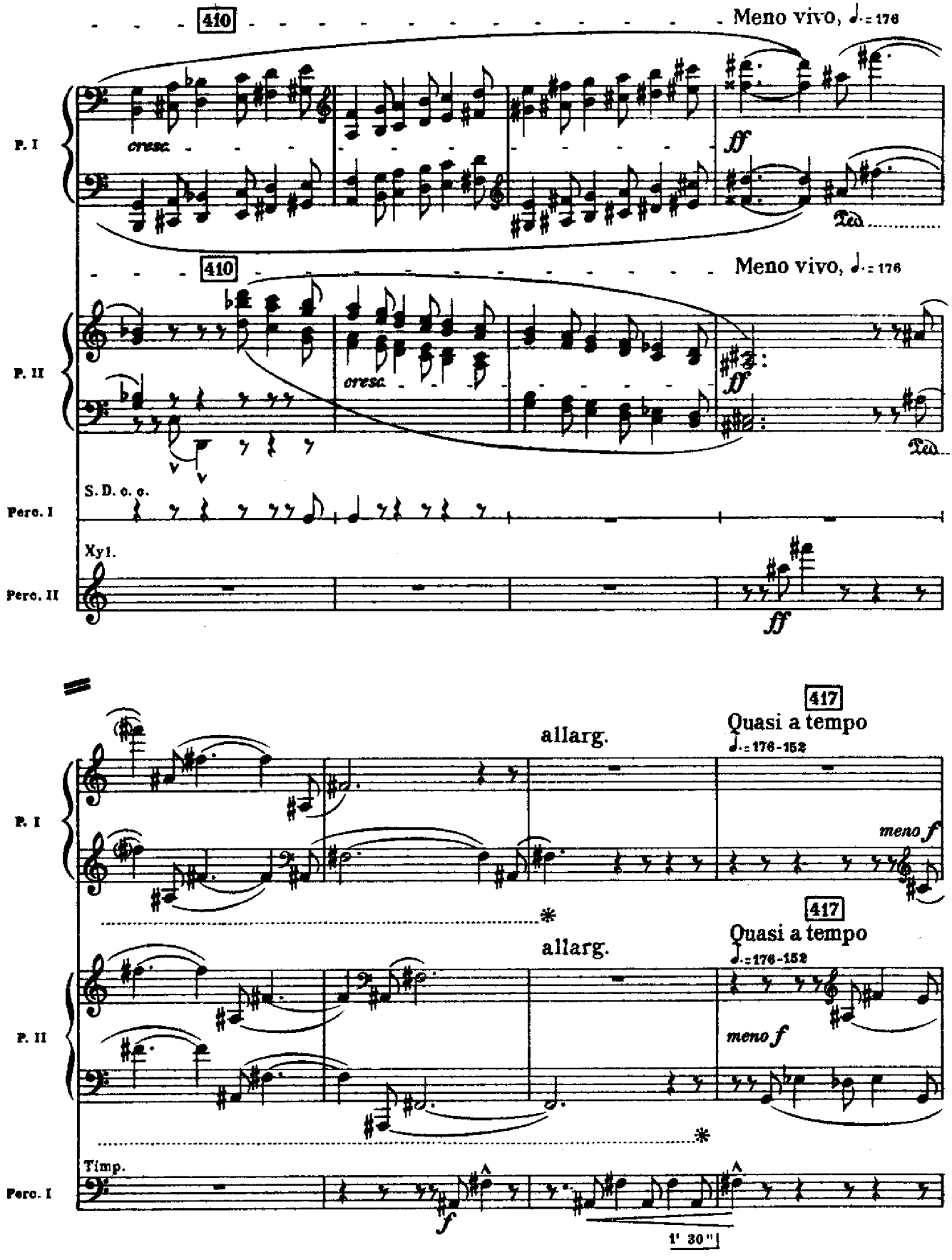

360
P. I
meno f
più f
360
P. II
4
tr
meno f
S. D. c. c.
Perc. II
f
p
f
364
P. I
(sempre meno f)
più f
364
P. II
meno f
S. D. s. c.
Perc. II
mf
p
368
P. I
sotto
f marc.
sopra
f marc.
368
P. II
f
S. D. c. c.
p
Perc. II
S. D. s. c.
f
p

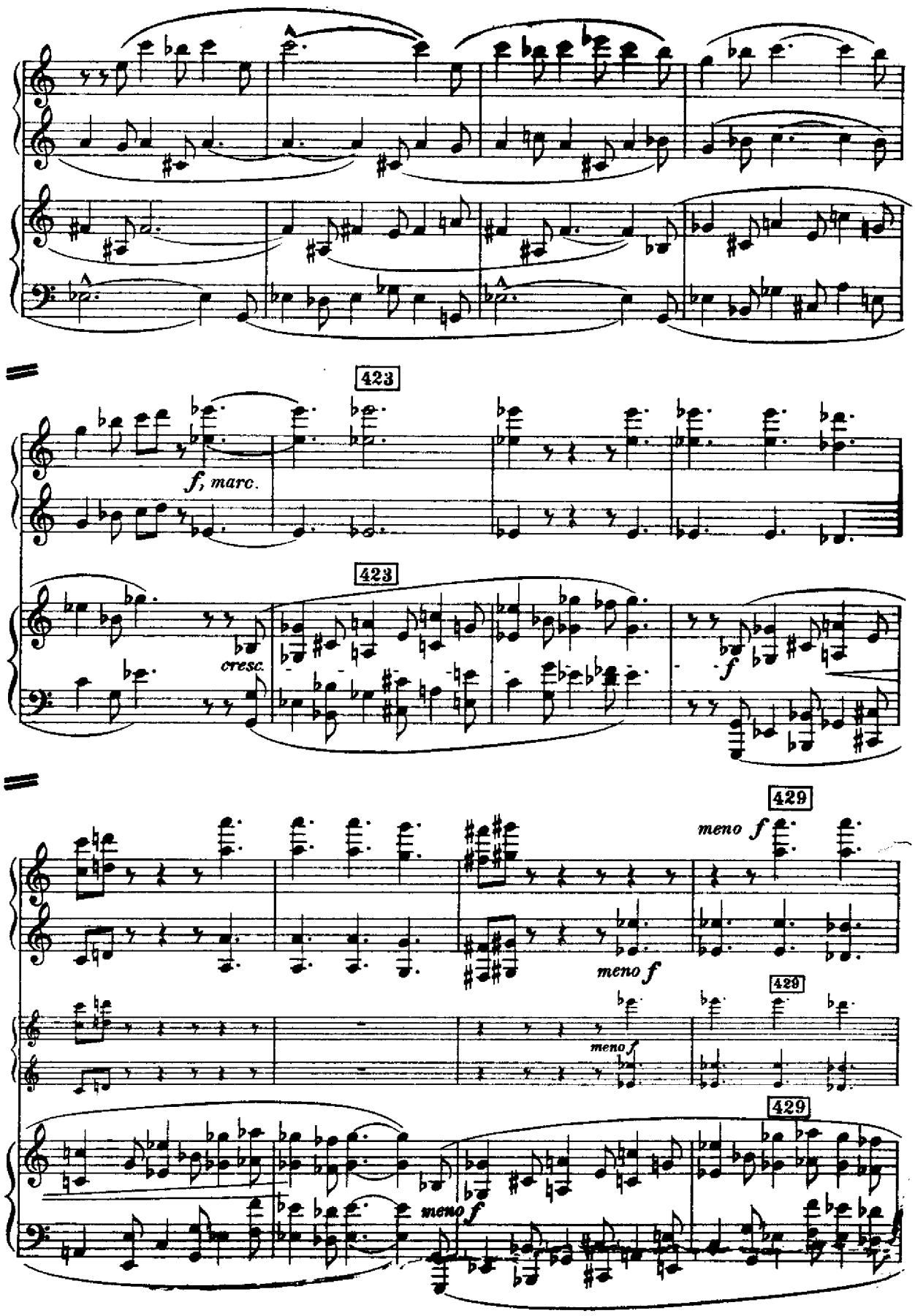

P. I
P. II
f
P. I
P. II
377
377
P. I
mf
P. II
383
poco rallent.
accel.
al
P. I
p
Perc. II
B. D.
p

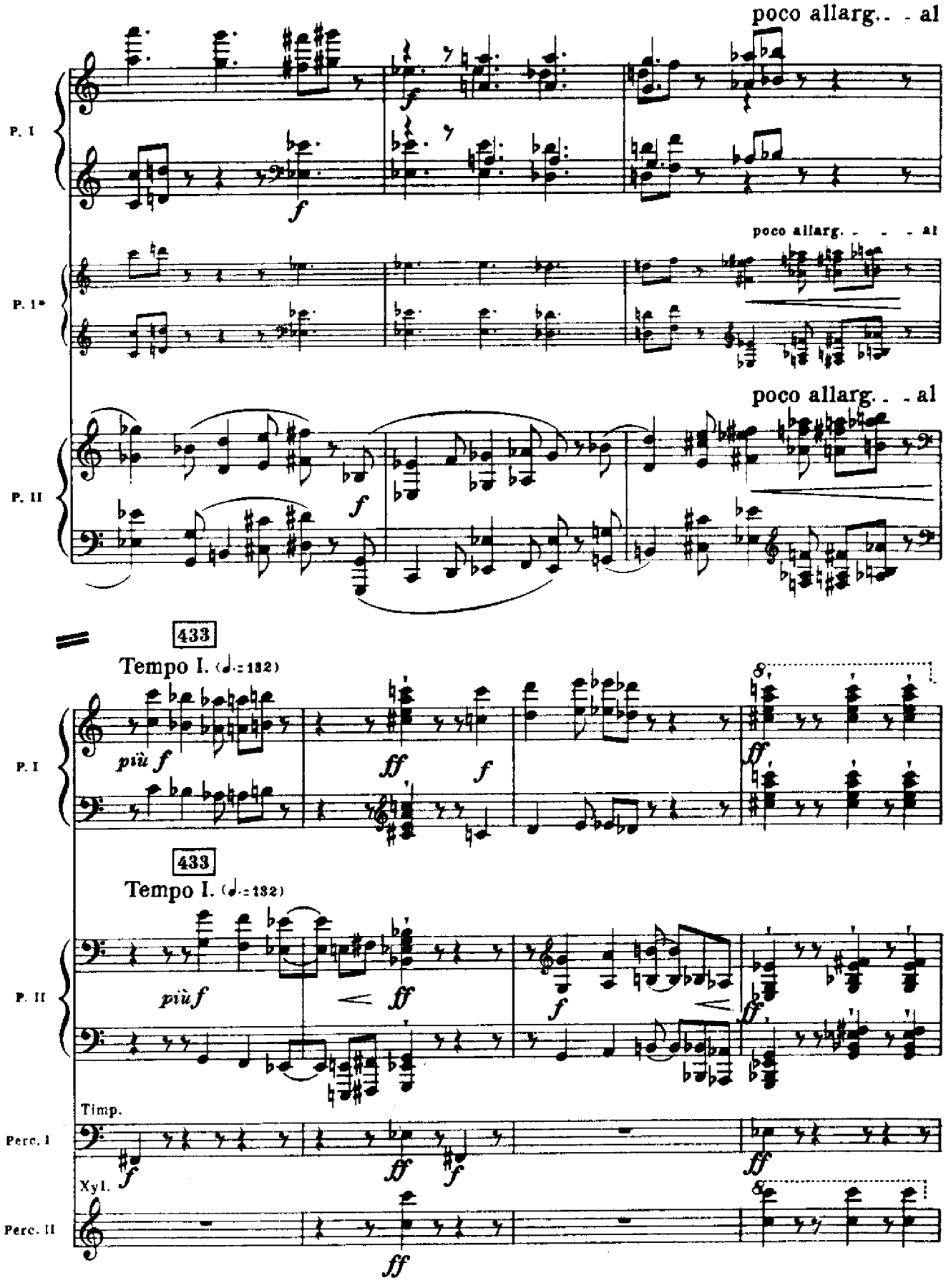

Vivacissimo, ♩. ♩. = ca. 69
389
P. I
mf
p
mf
Vivacissimo, ♩. ♩. = ca. 69
389
P. II
ff marc.
S. D. c. c.
mf
Perc. I
S. D. s. c.
mf
Perc. II
B. D.
P. I
p
mf
P. II
Perc. I
S. D. c. c.
Perc. II
B. D.

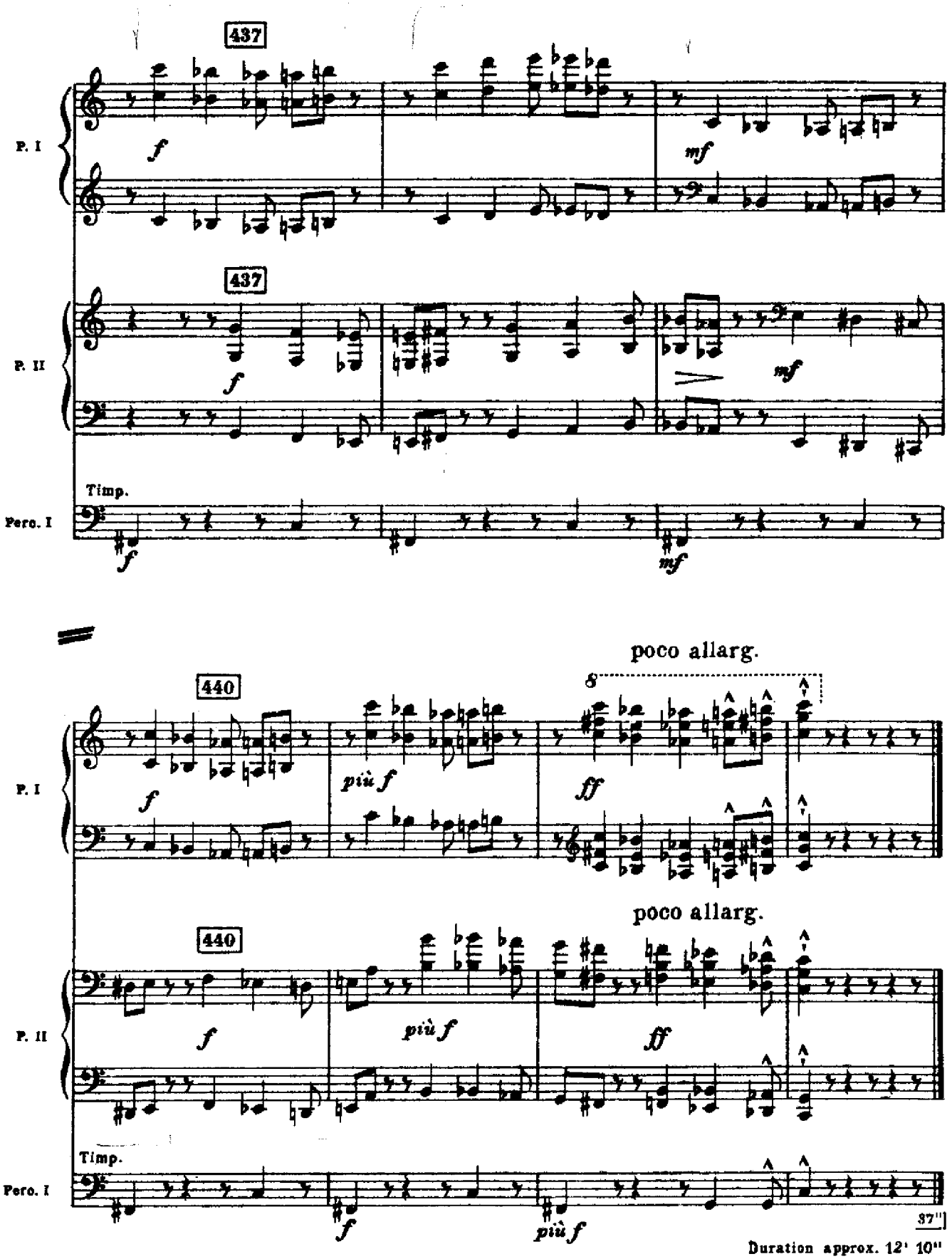

396
P. I
p
mf
396
P. II
S. D. c. c.
Perc. I
S. D. s. c.
Perc. II
B. D.
401
cresc.
401
P. I
f
P. II
S. D. c. c.
Perc. I
S. D. s. c.
Perc. II
B. D.
p
cresc.


pochiss.
P. I
mf
cresc.
8
pochiss.
P. II
S. D. c. 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
meno f
allarg.
417
Quasi a tempo
♩. = 176-152
meno f
Timp.
f
1' 30"


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

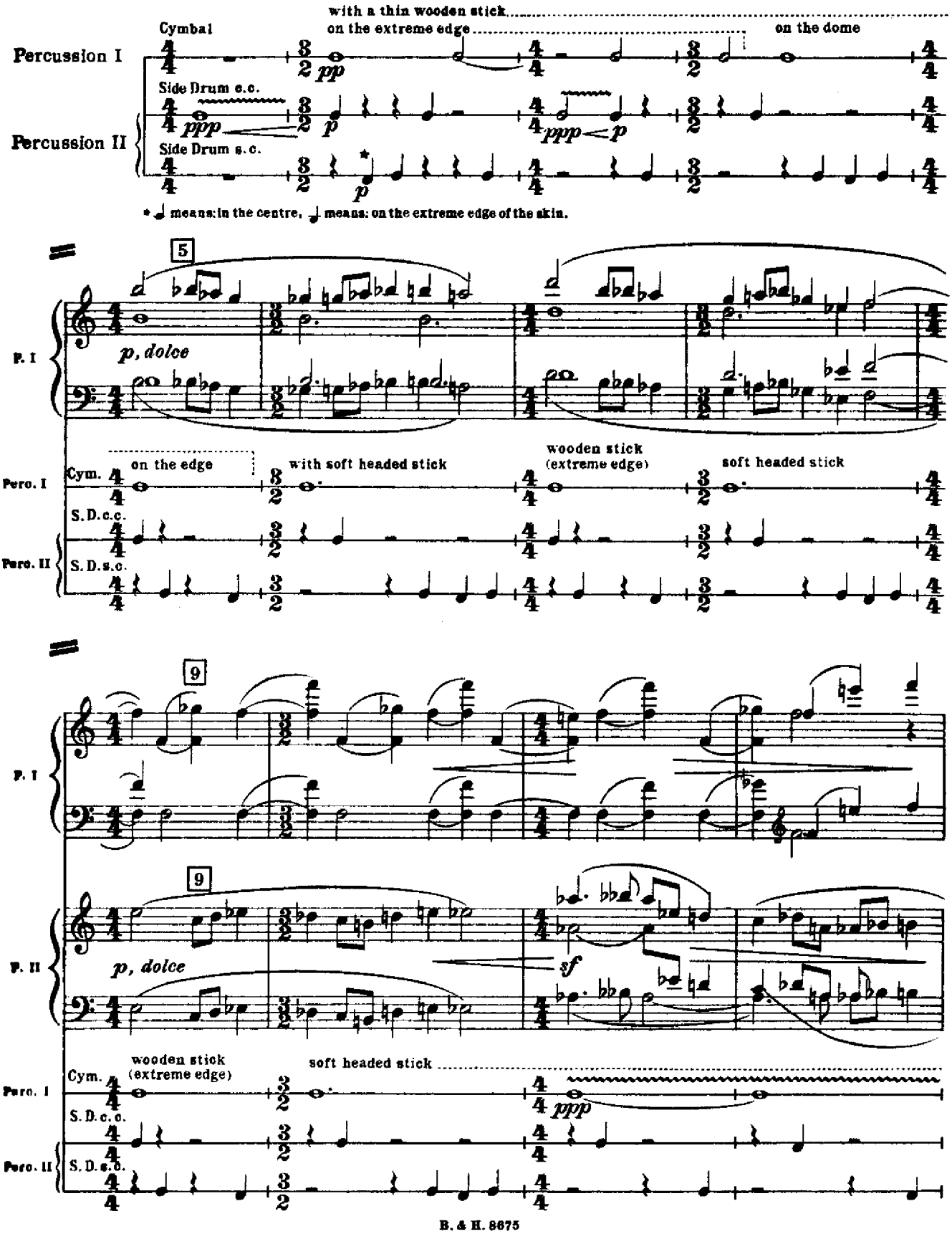

poco allarg.. - al
P. I
f
poco allarg. - - - al
P. I*
poco allarg.. - al
P. II
f
433
Tempo I. (♩.=132)
P. I
più f
ff
f
8
ff
433
Tempo I. (♩.=132)
P. II
più f
ff
f
ff
Timp.
Perc. I
f
ff
f
ff
Xyl.
Perc. II
8
ff

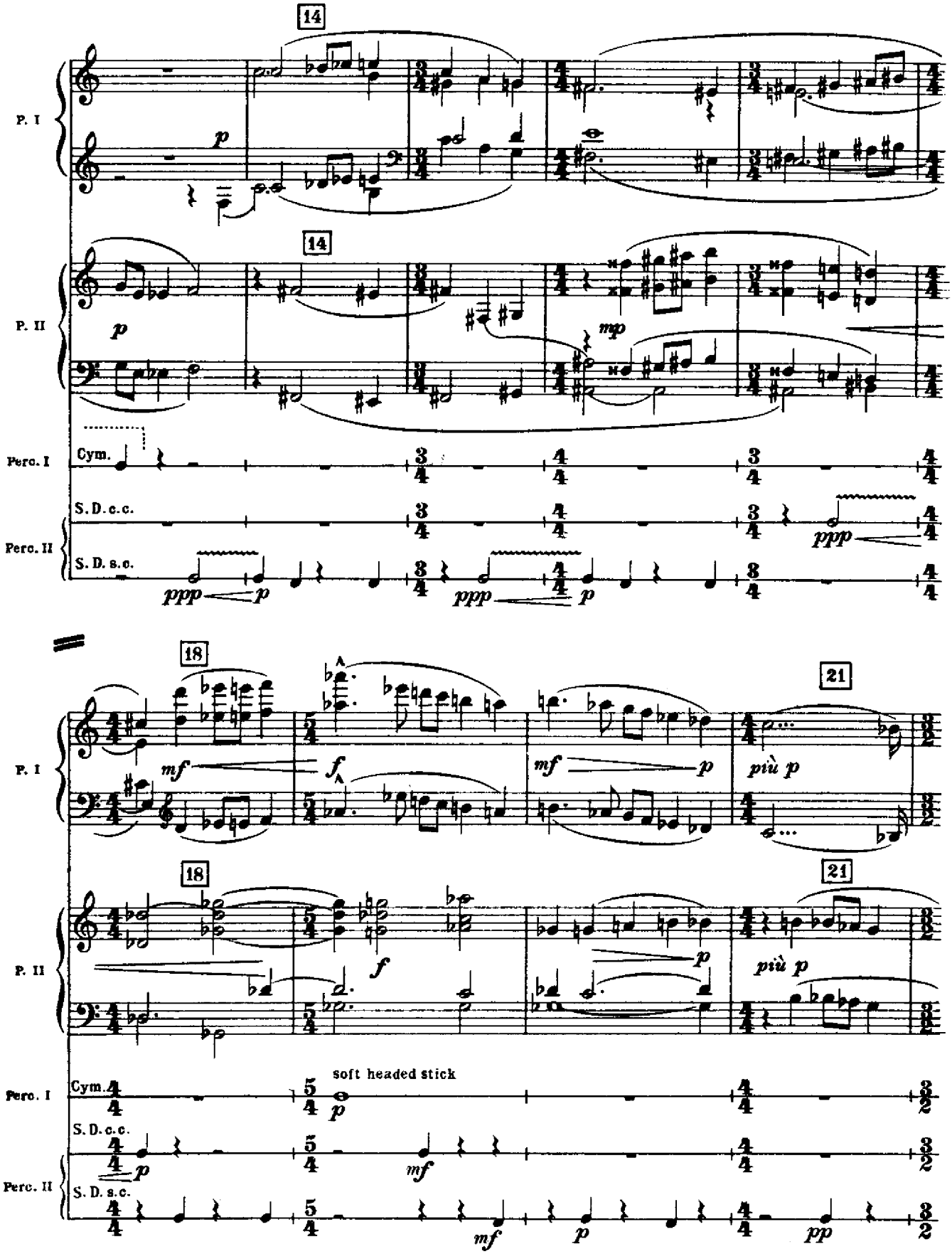


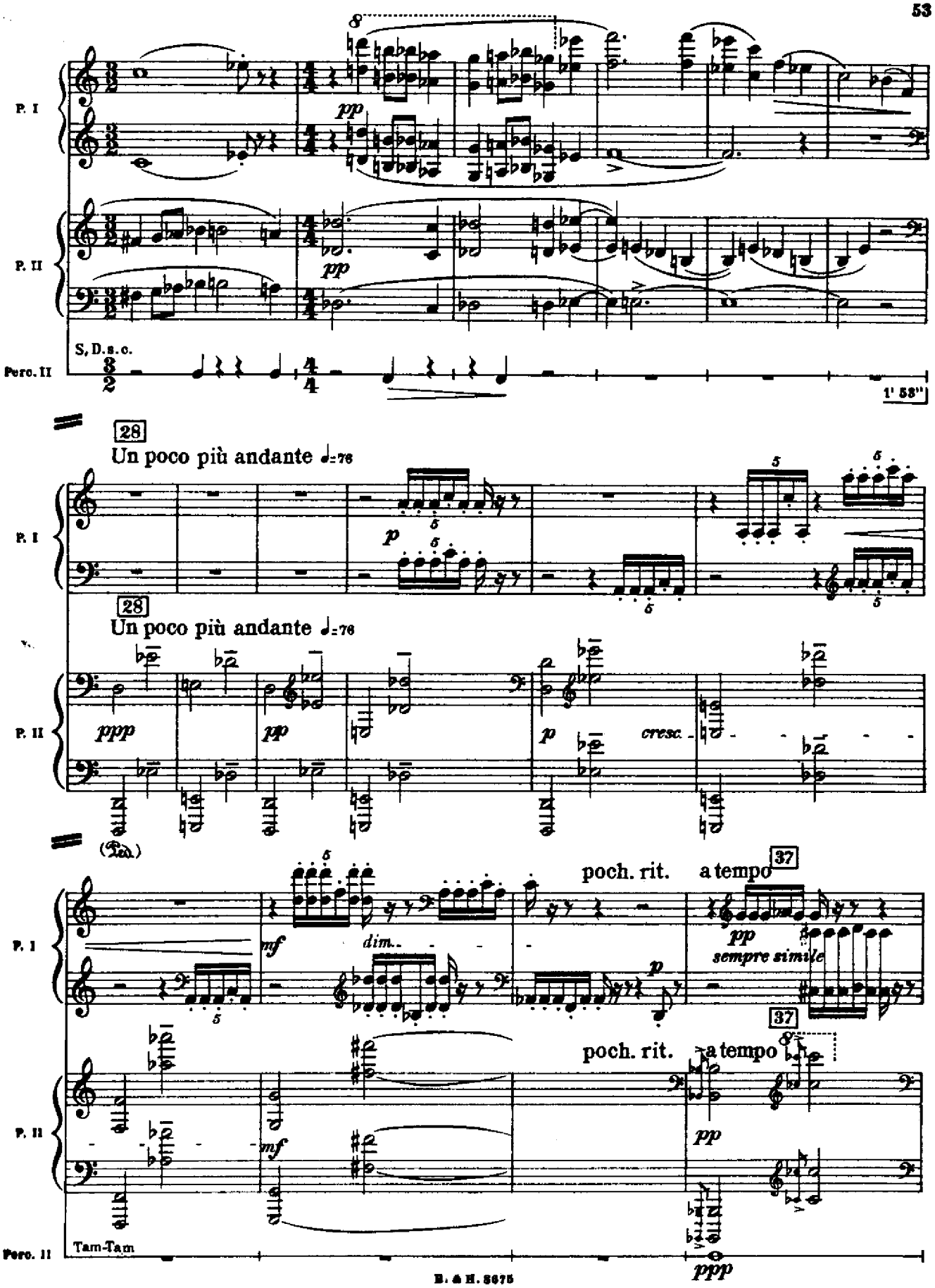
Duration approx. 12' 10"

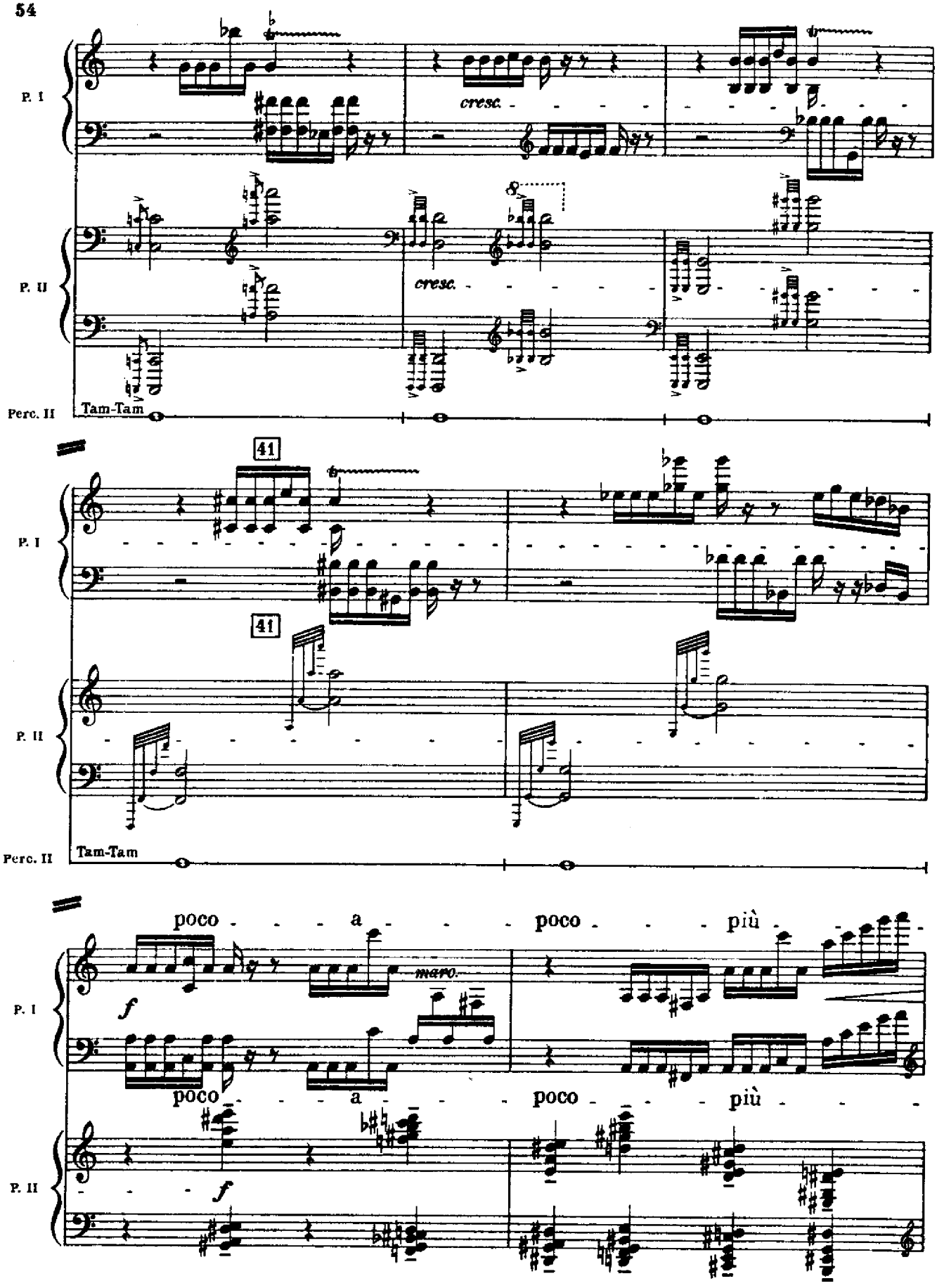
II

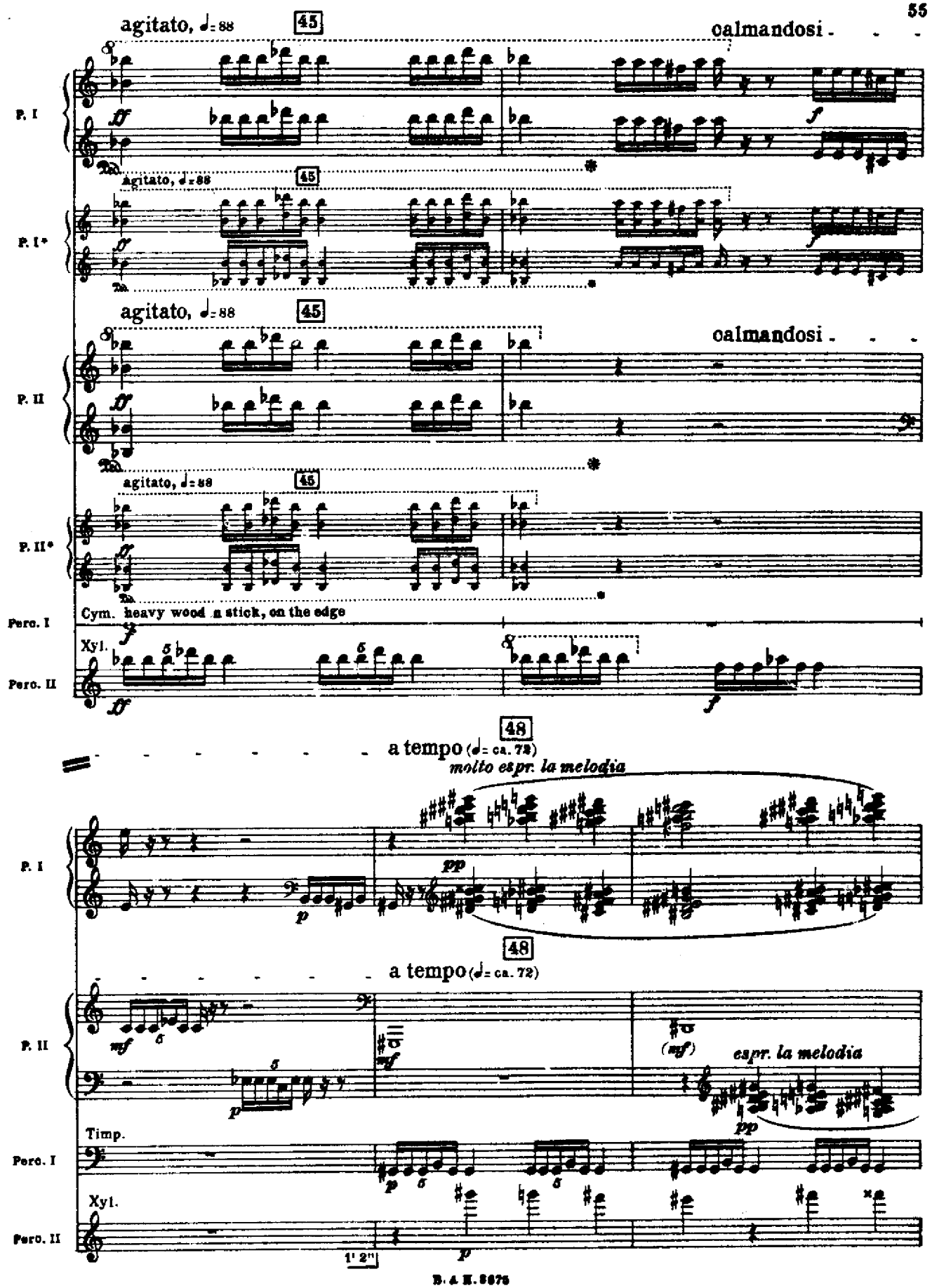
Lento, ma non troppo, ♩: ca. 60

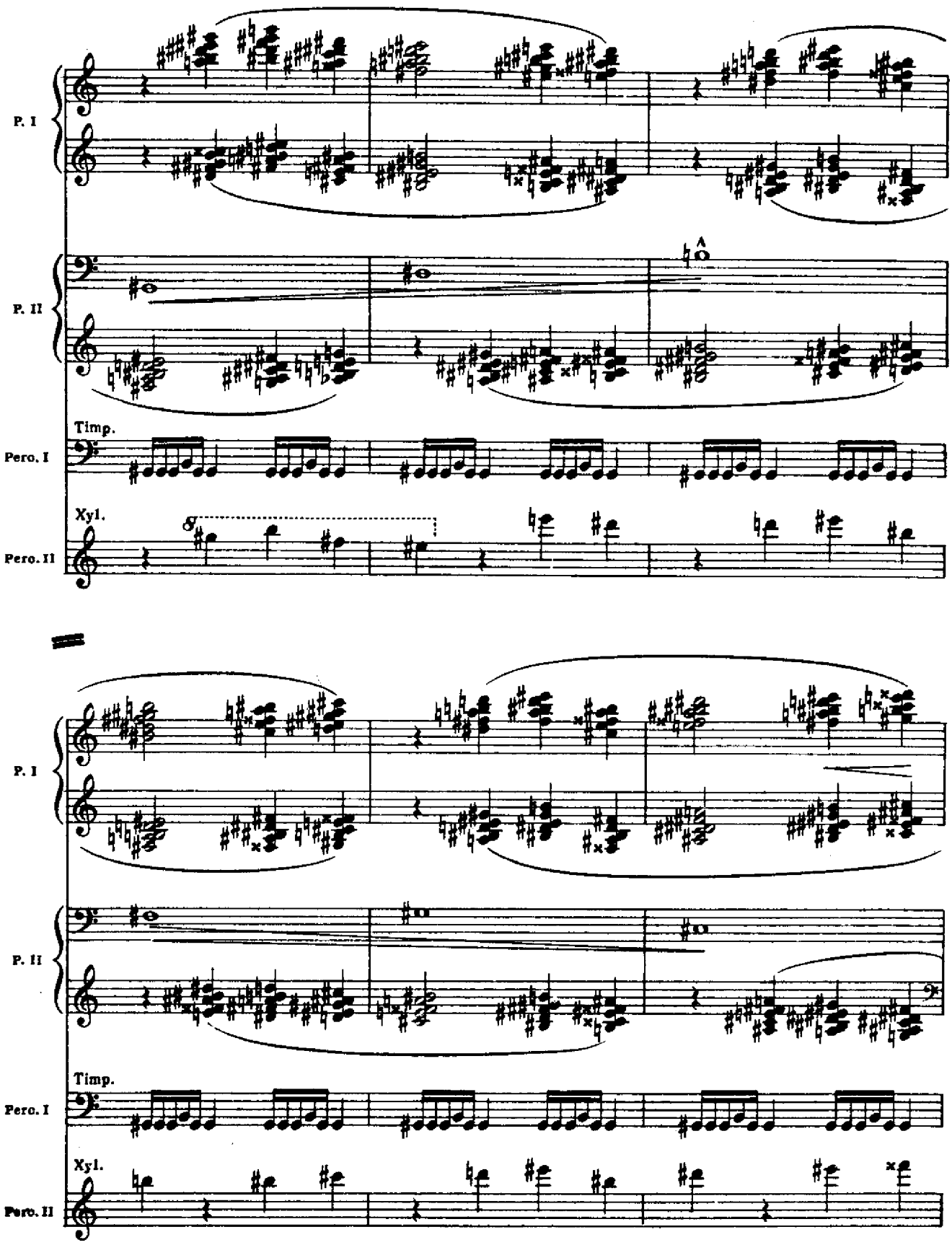


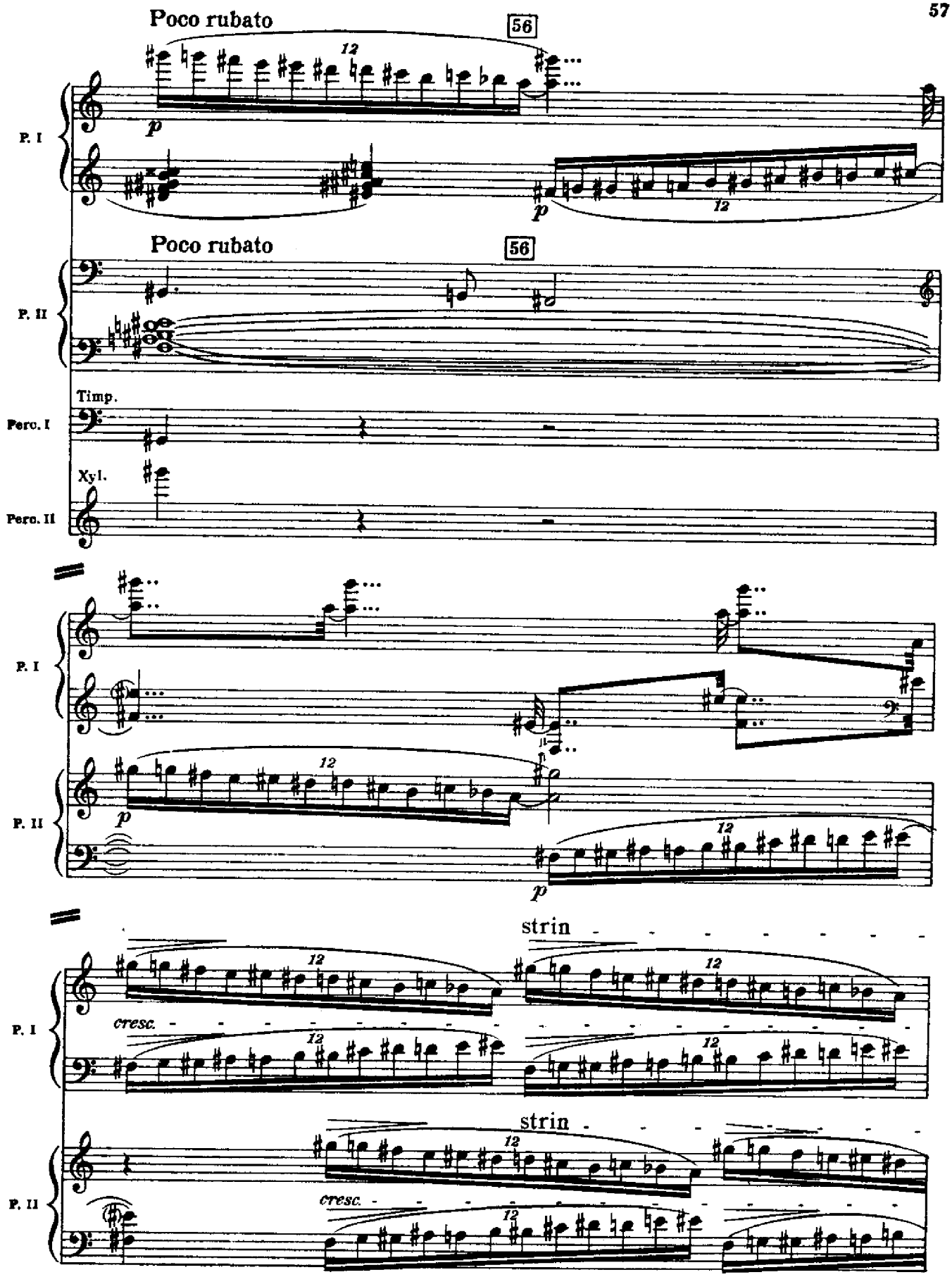

14
P. I
p
14
P. II
p
mp
Perc. I
Cym.
S. D. c.c.
ppp
Perc. II
S. D. s.c.
ppp
p
ppp
p
18
21
P. I
mf
f
mf
p
più p
18
21
P. II
f
p
più p
Perc. I
Cym.
soft headed stick
p
S. D. c.c.
p
mf
Perc. II
S. D. s.c.
mf
p
pp

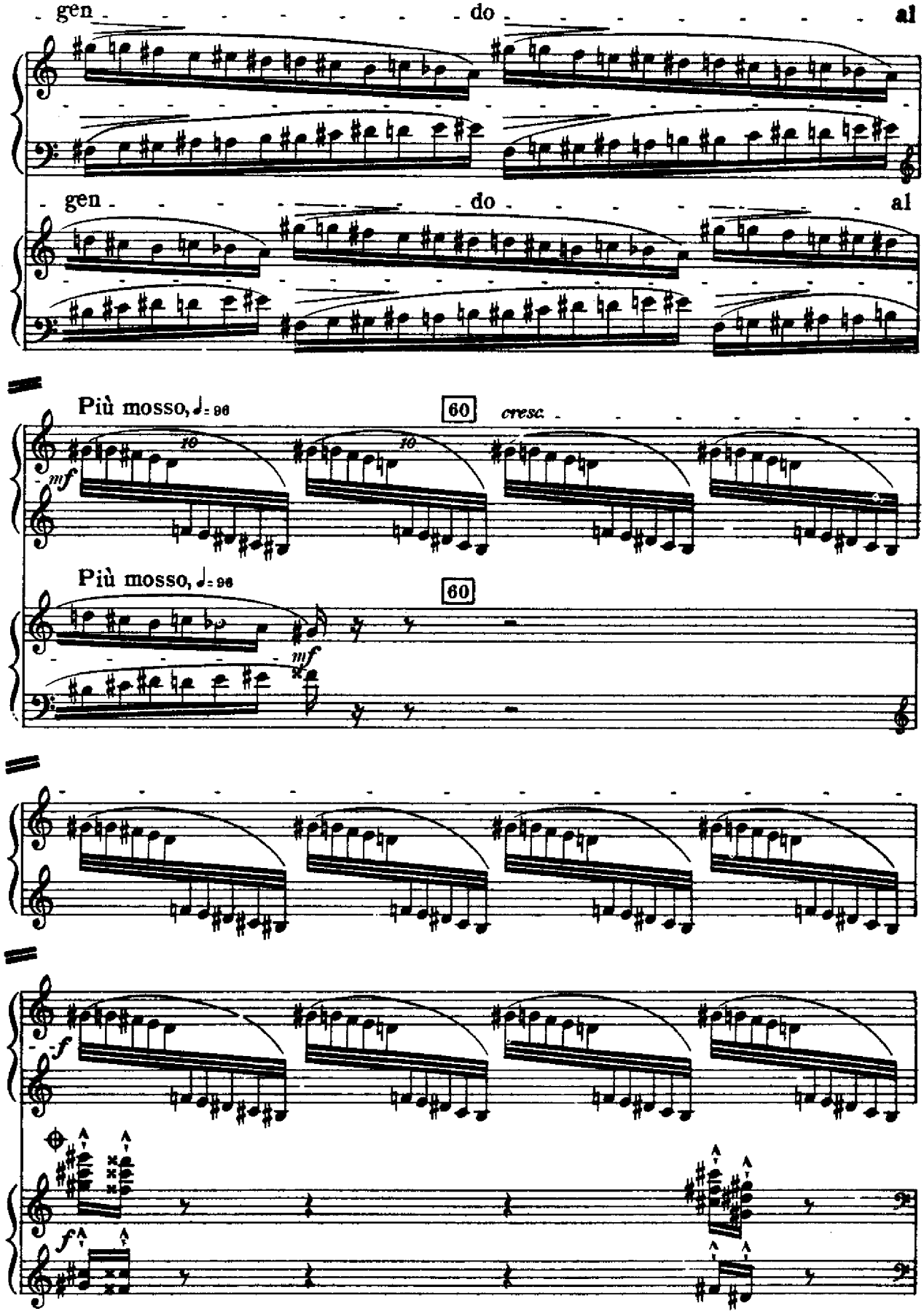

P. I
P. II
S, D.s.c.
Perc. II
1' 53"
28
Un poco più andante ♩=76
ppp
pp
p
cresc.
(Ped.)
poch. rit.
a tempo
37
sempre simile
mf
dim.
Tam-Tam
ppp


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

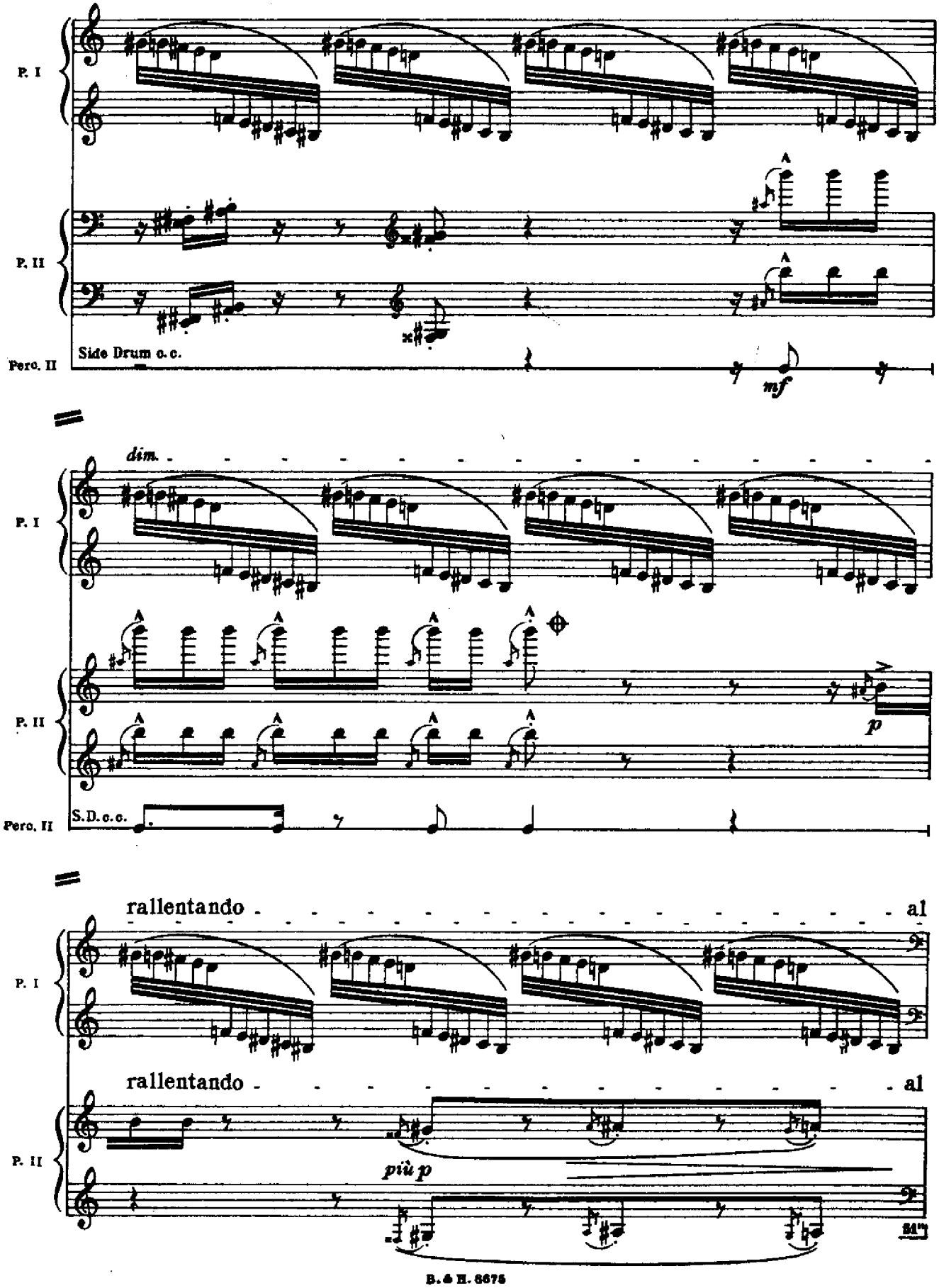

agitato, ♩= 88
45
calmandosi
P. I
P. I*
P. II
P. II*
Perc. I
Cym. heavy wood n stick, on the edge
Xyl.
Perc. II
48
a tempo (♩= ca. 72)
molto espr. la melodia
pp
espr. la melodia
Timp.
1' 2"

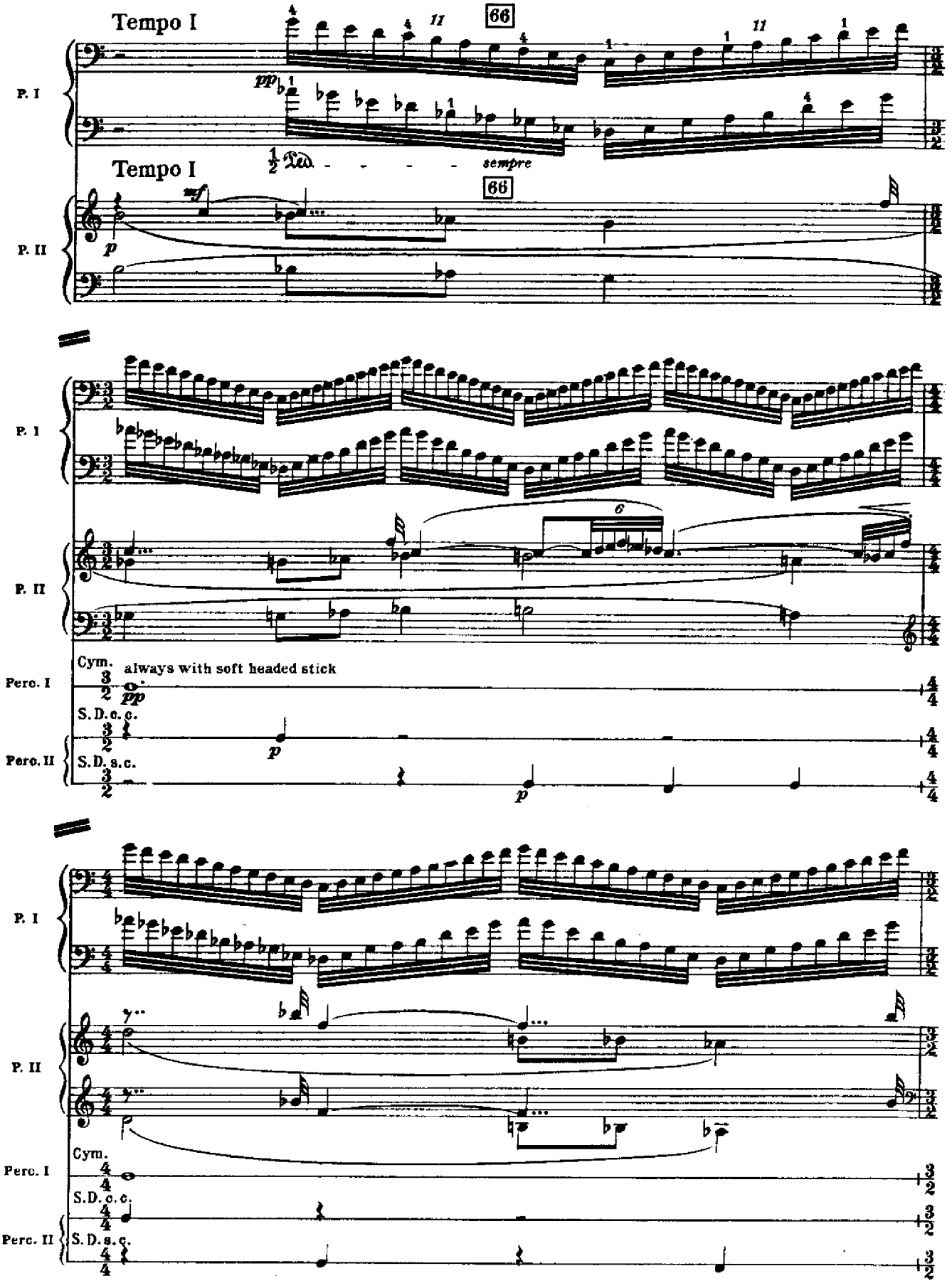

P. I
P. II
Timp.
Pero. I
Xyl.
Pero. II
P. I
P. II
Timp.
Pero. I
Xyl.
Pero. II

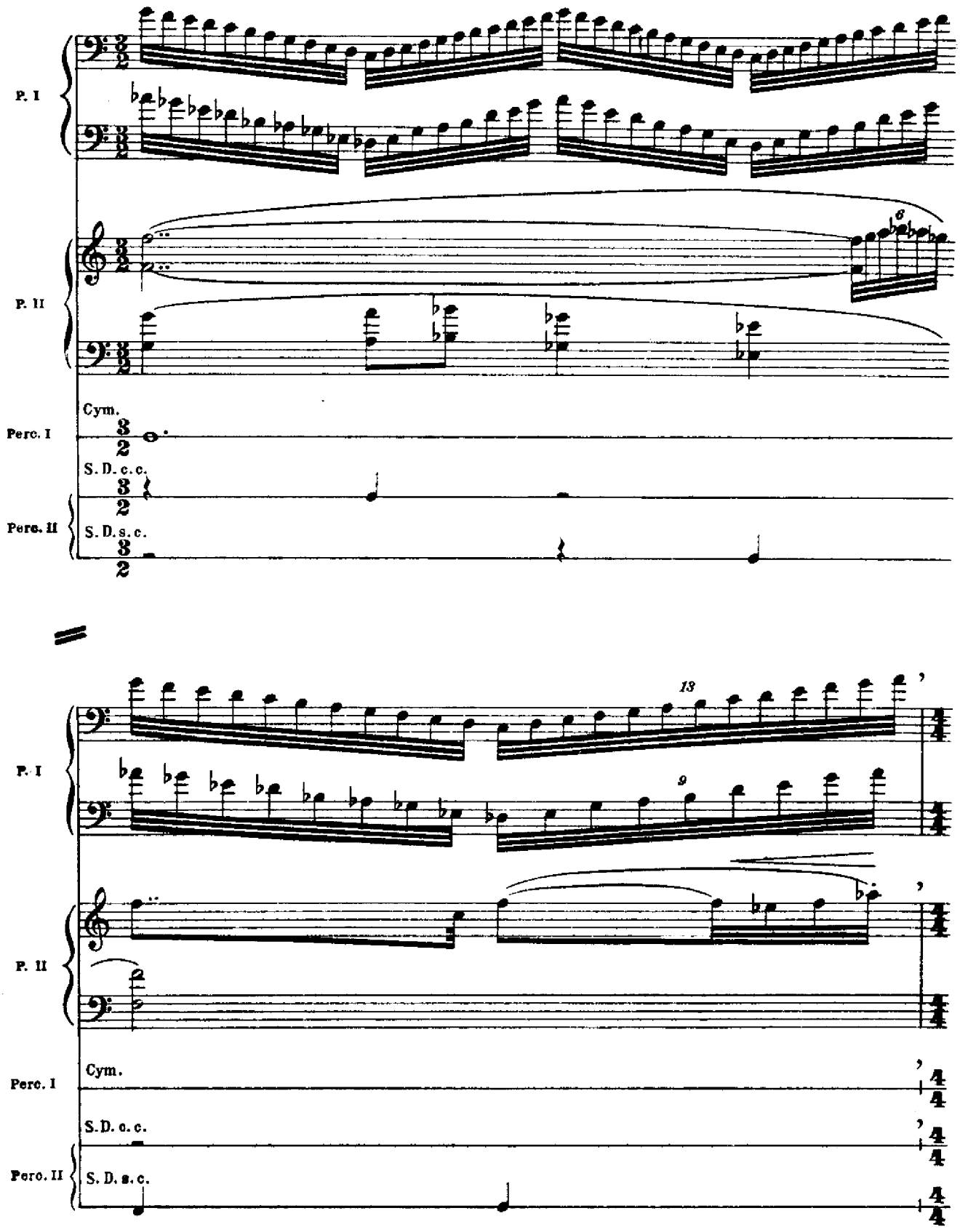

Poco rubato
56
P. I
P. II
Timp.
Perc. I
Xyl.
Perc. II
12
p
cresc.
strin

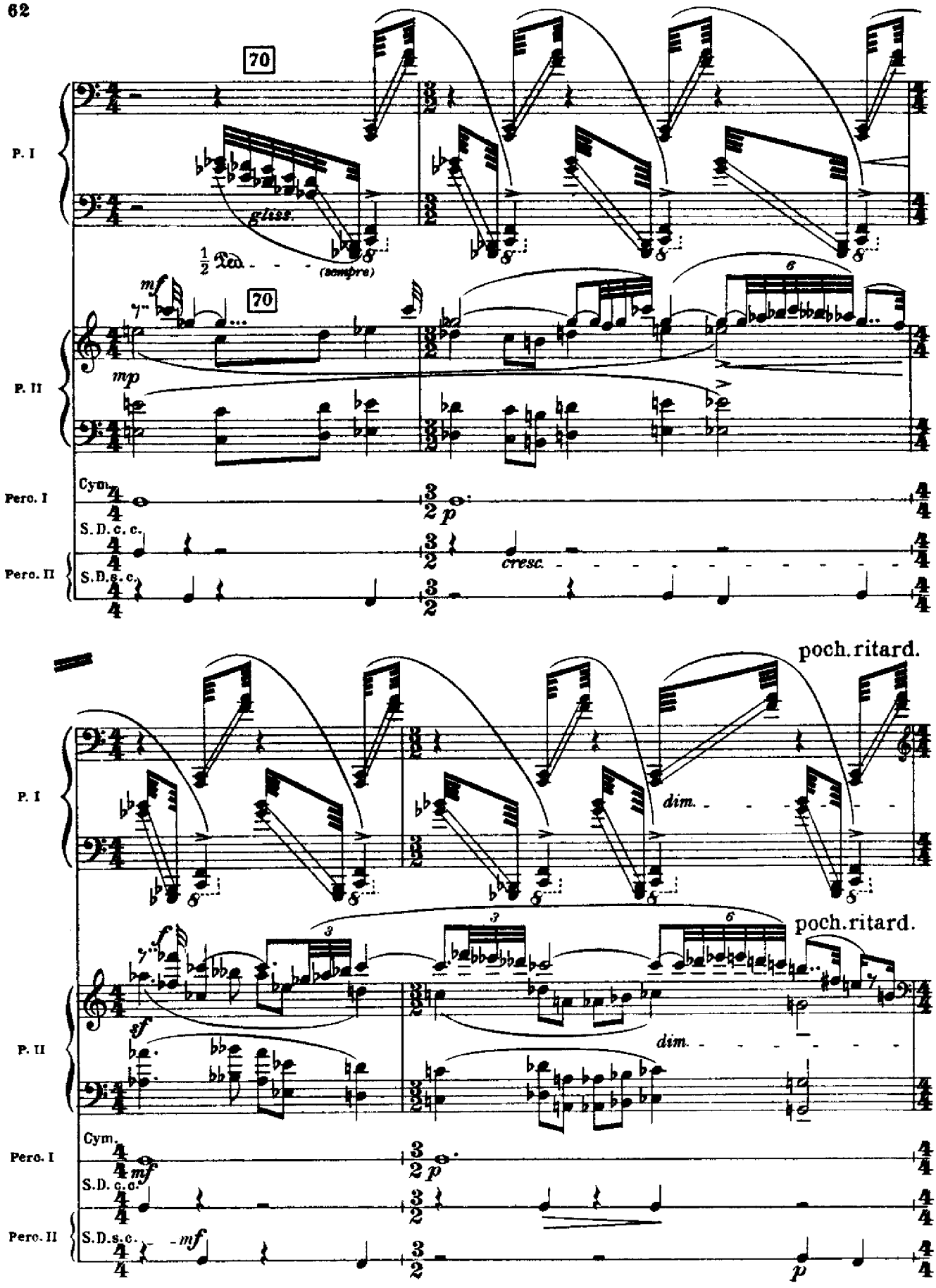


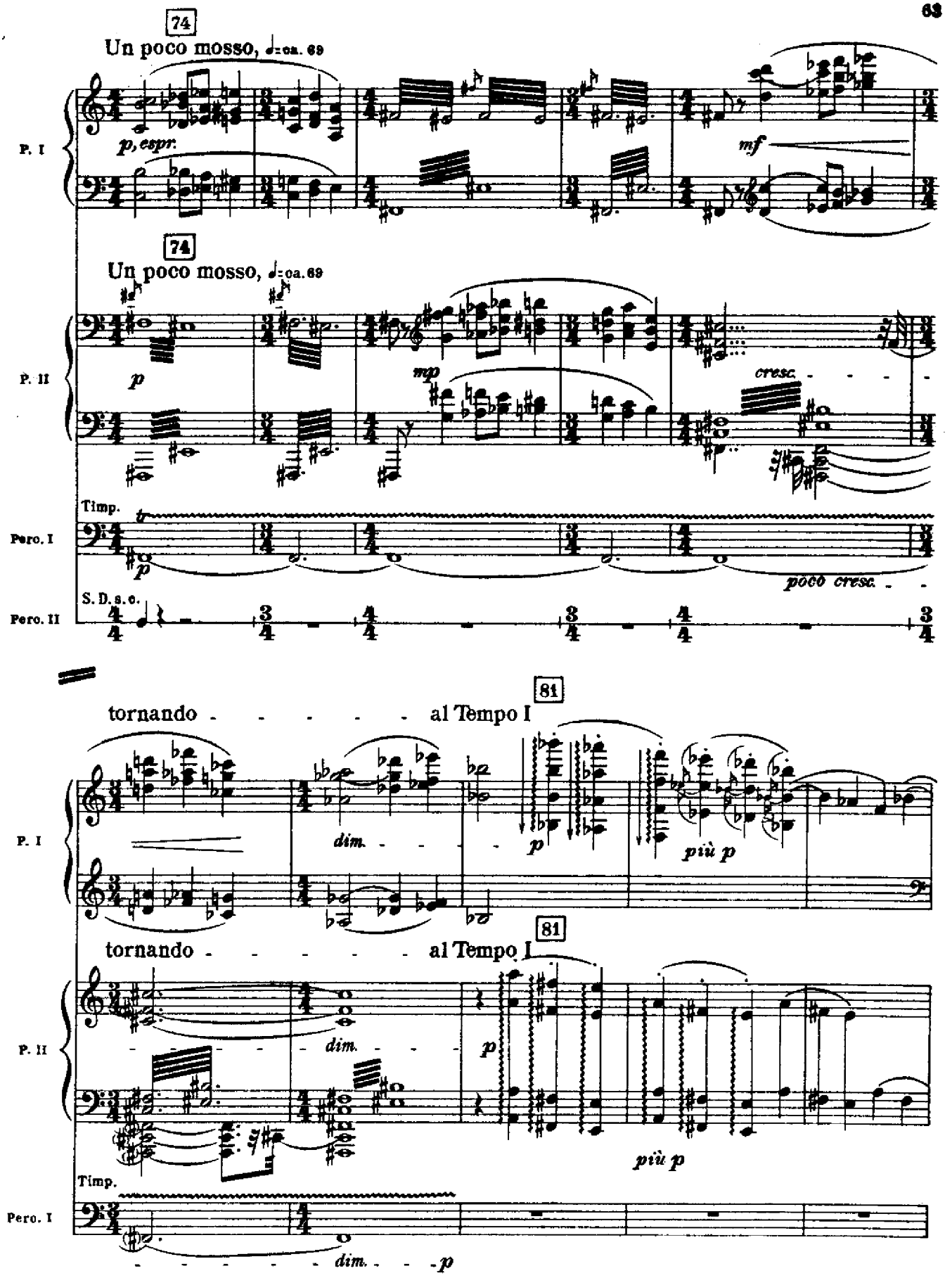
When played with orchestra the 2nd Piano tacet from ◆ to ◆

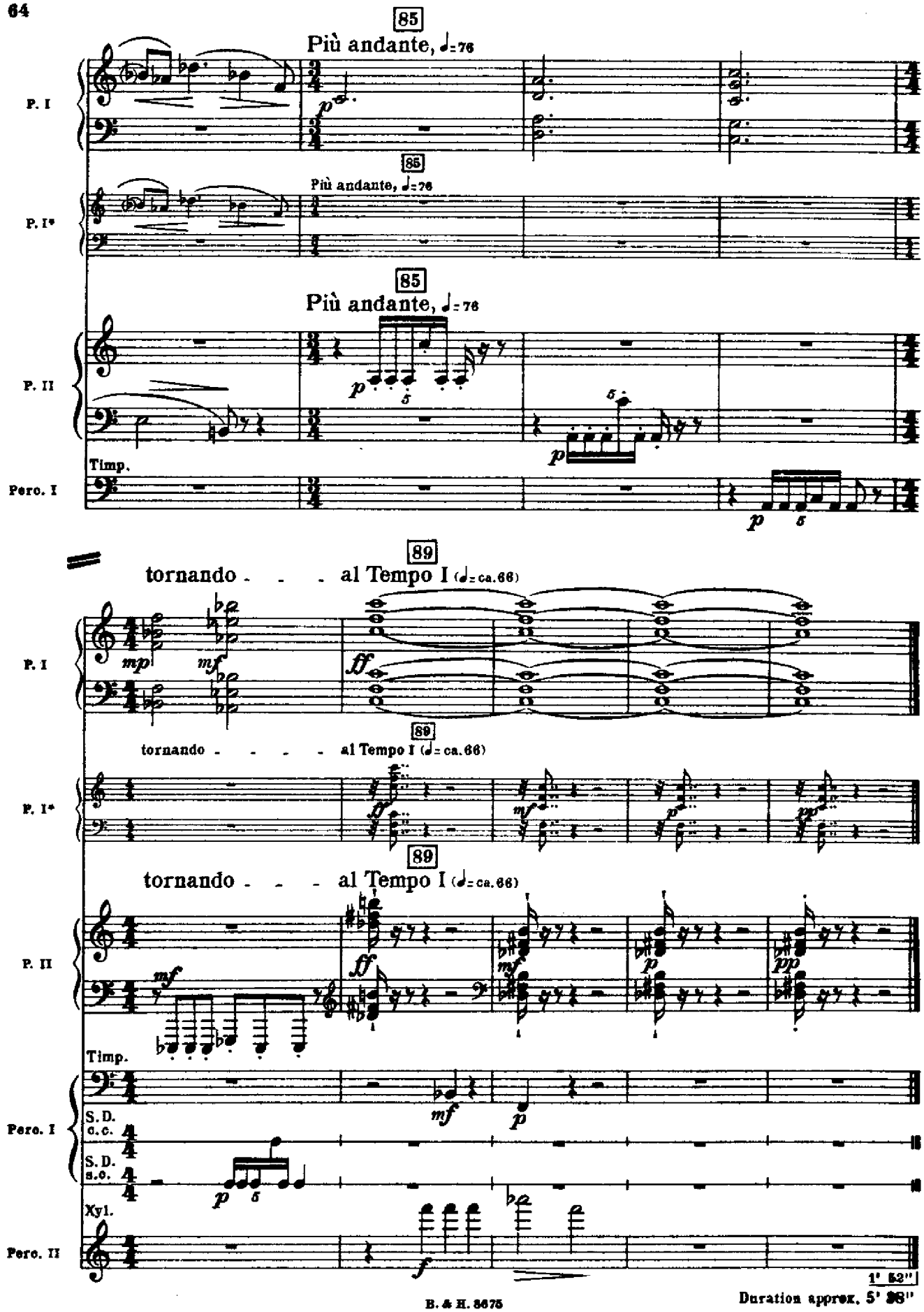

P. I
P. II
Perc. II
Side Drum o. c.
mf
dim.
P. I
P. II
Perc. II
S.D. o. c.
p
rallentando
al
P. I
rallentando
al
P. II
più p


Tempo I
66
P. I
pp
½ Ped. - - - - - sempre
Tempo I
66
P. II
mf
p
P. I
P. II
6
Cym.
always with soft headed stick
Perc. I
pp
S.D. c. c.
p
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
Perc. I
Cym.
S. D. c. c.
Perc. II
S. D. s. c.
6
18
9

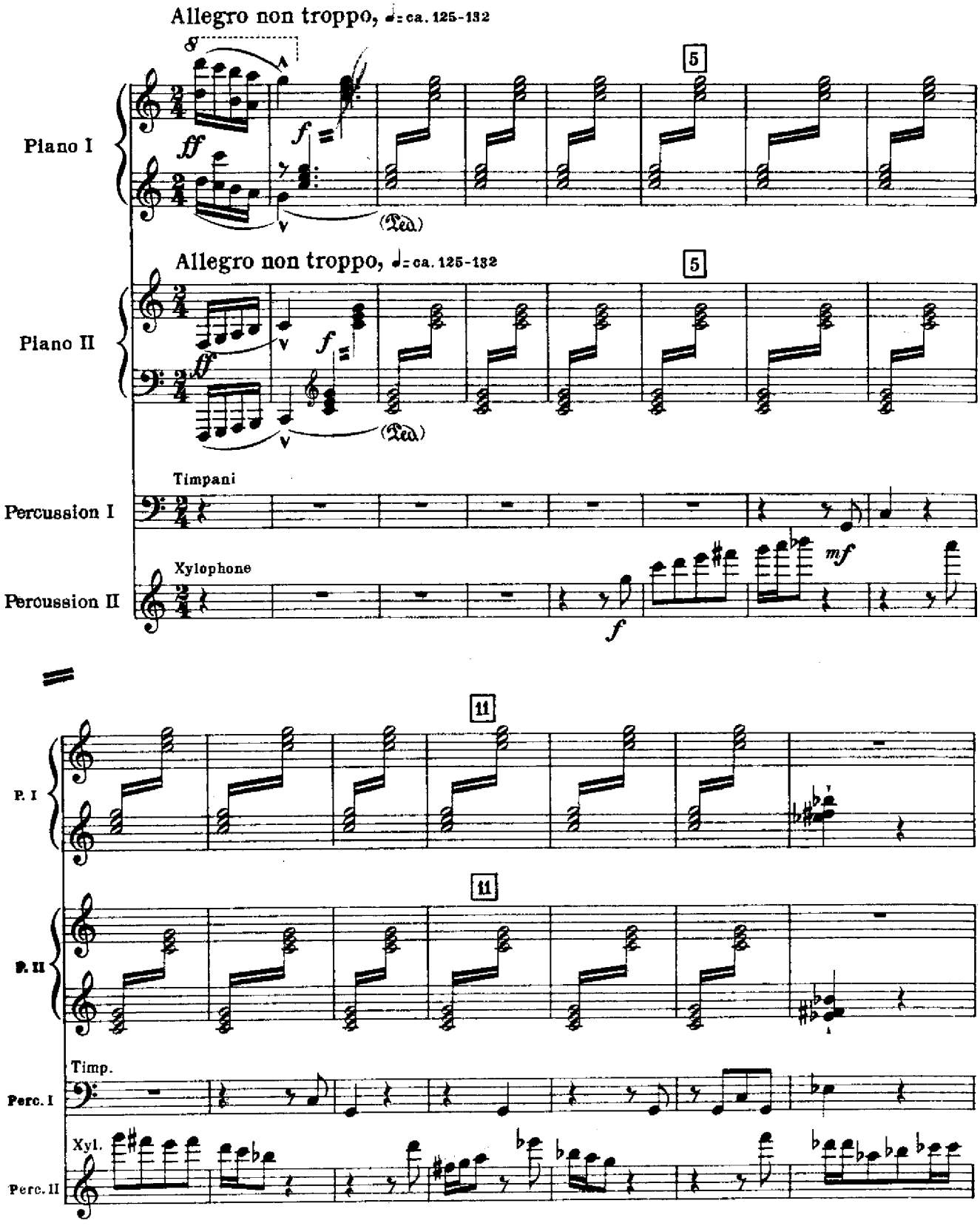

70
P. I
gliss.
1/2 Ped. (sempre)
mf
70
P. II
mp
Perc. I
Cym.
p
S.D. c. c.
cresc.
Perc. II
S.D. s. c.
poch. ritard.
dim.
poch. ritard.
P. I
f
P. II
dim.
Perc. I
Cym.
mf
p
S.D. c. c.
Perc. II
S.D. s. c.
mf
p

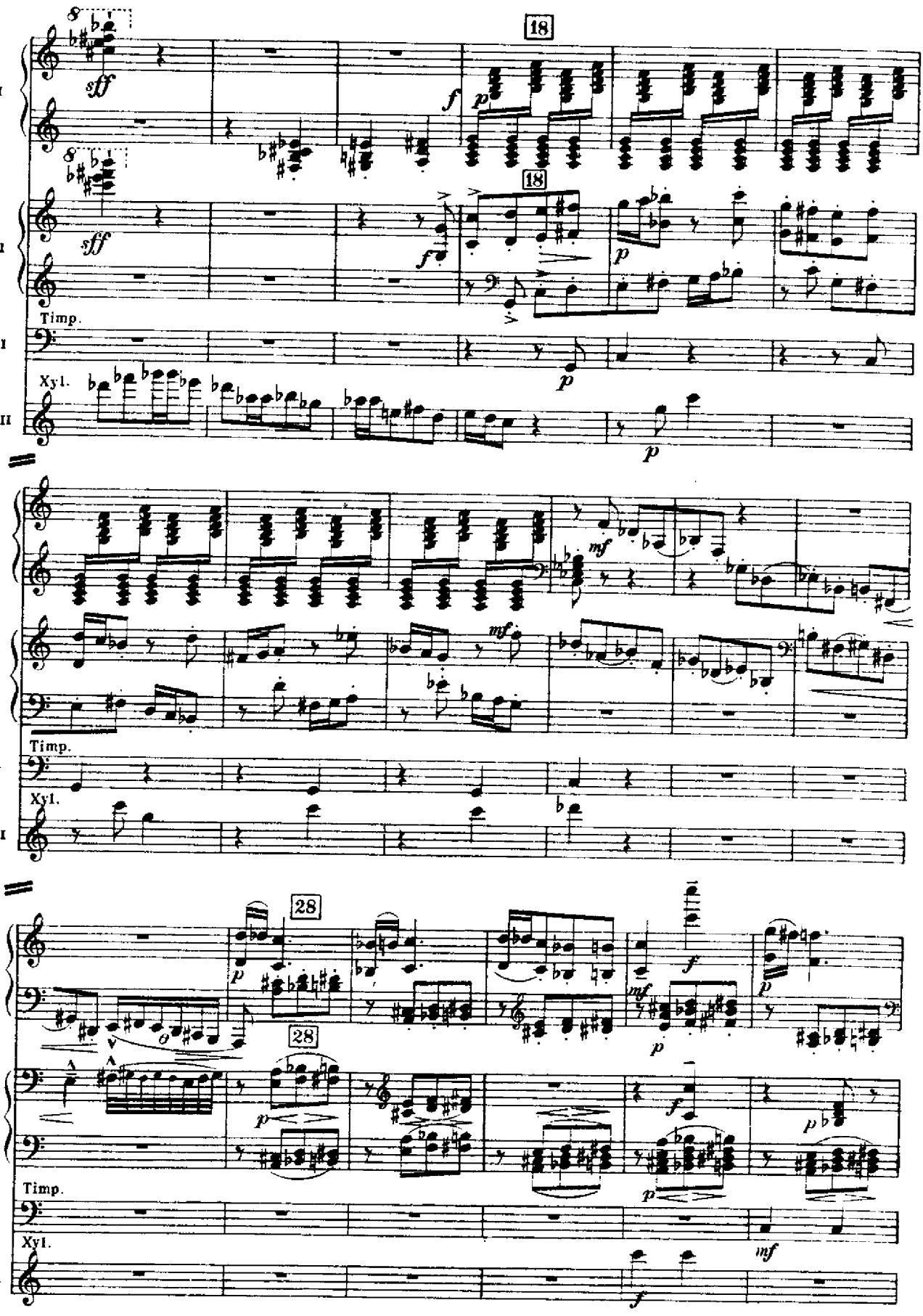

74
Un poco mosso, ♩=ca. 69
P. I
p, espr.
mf
74
Un poco mosso, ♩=ca. 69
P. II
p
mp
cresc.
Timp.
Perc. I
p
poco cresc.
S. D. s. c.
Perc. II
81
tornando - - - - - - al Tempo I
P. I
dim.
p
più p
81
tornando - - - - - - al Tempo I
P. II
dim.
p
più p
Timp.
Perc. I
dim. - - - p

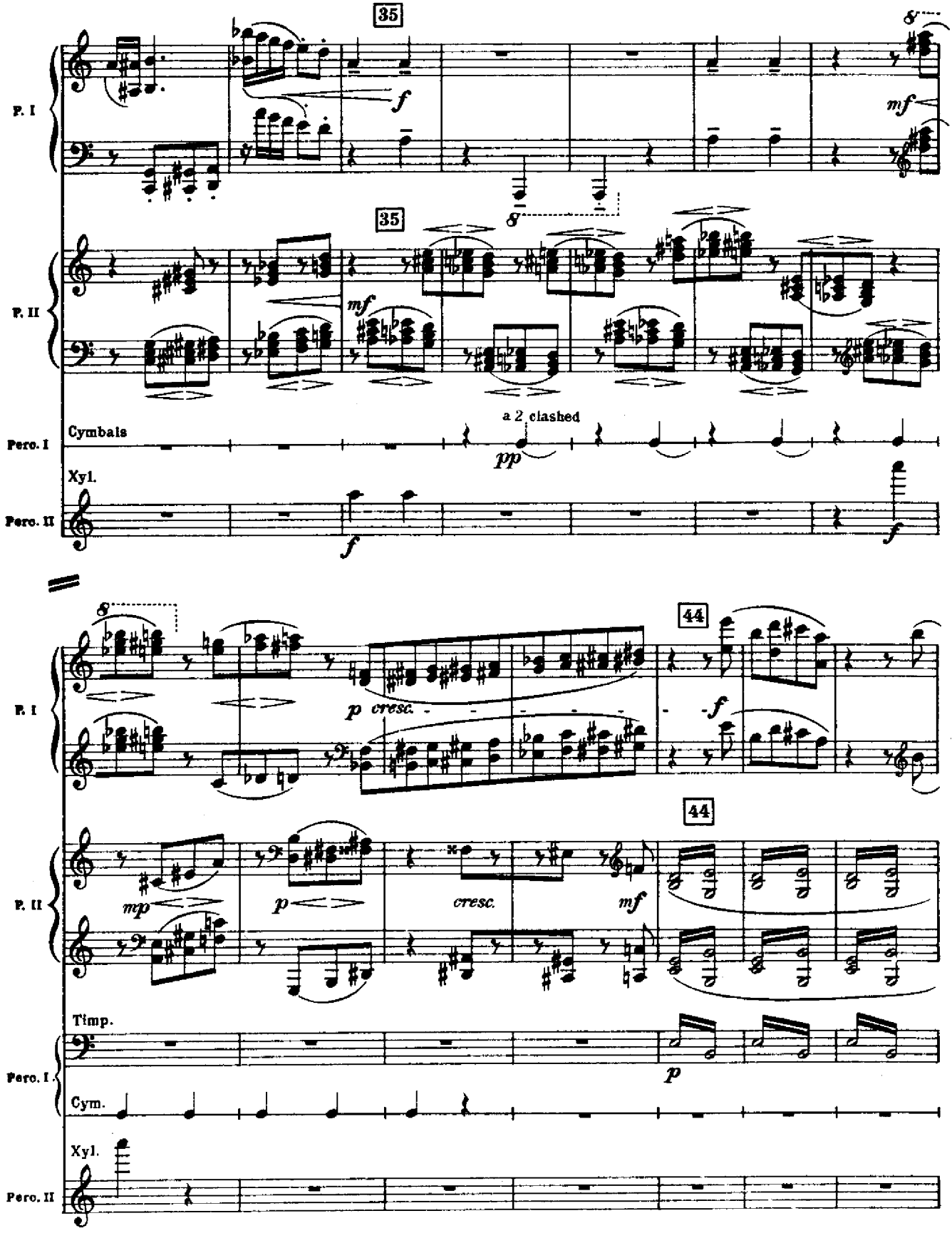


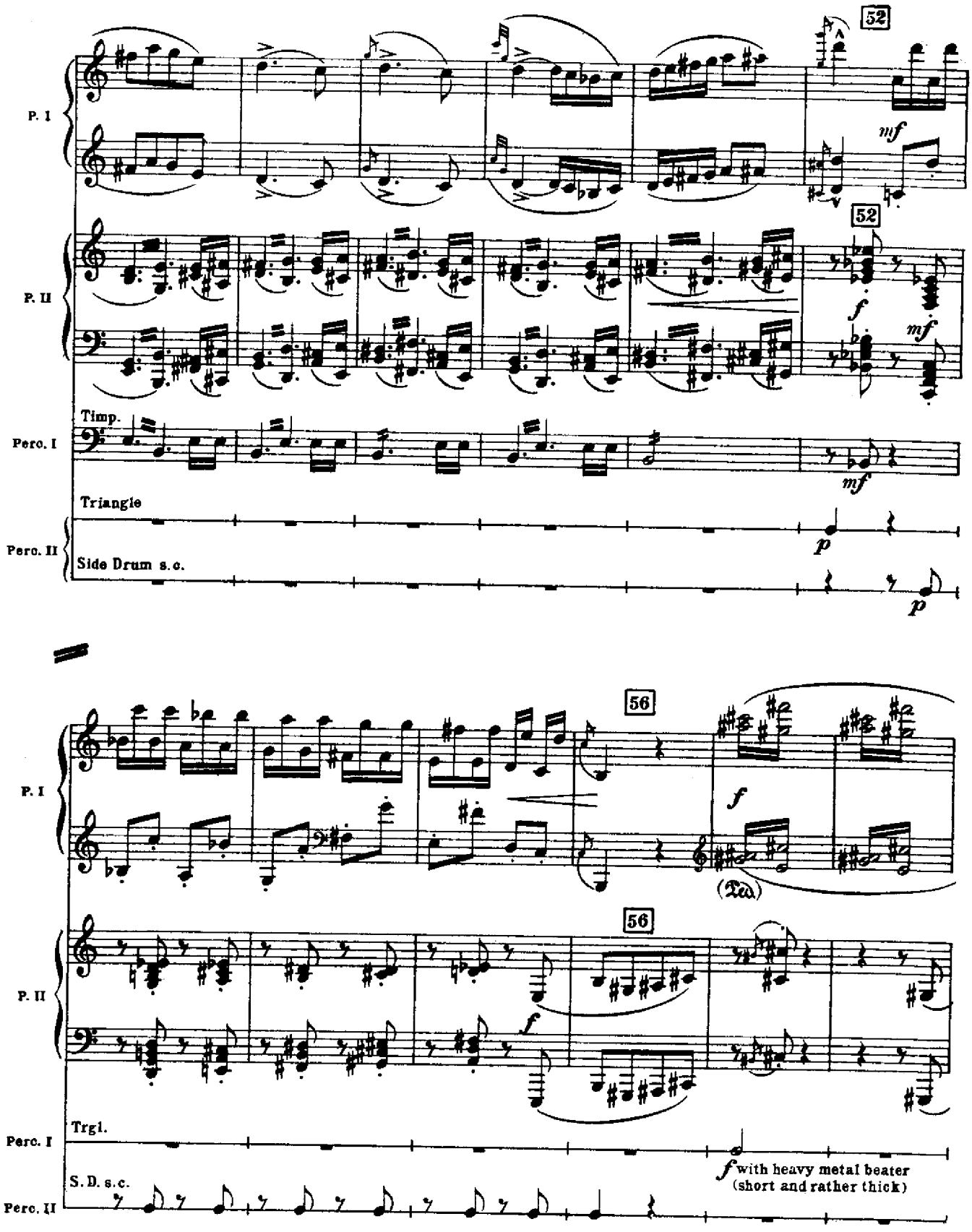
Duration approx. 5' 36"

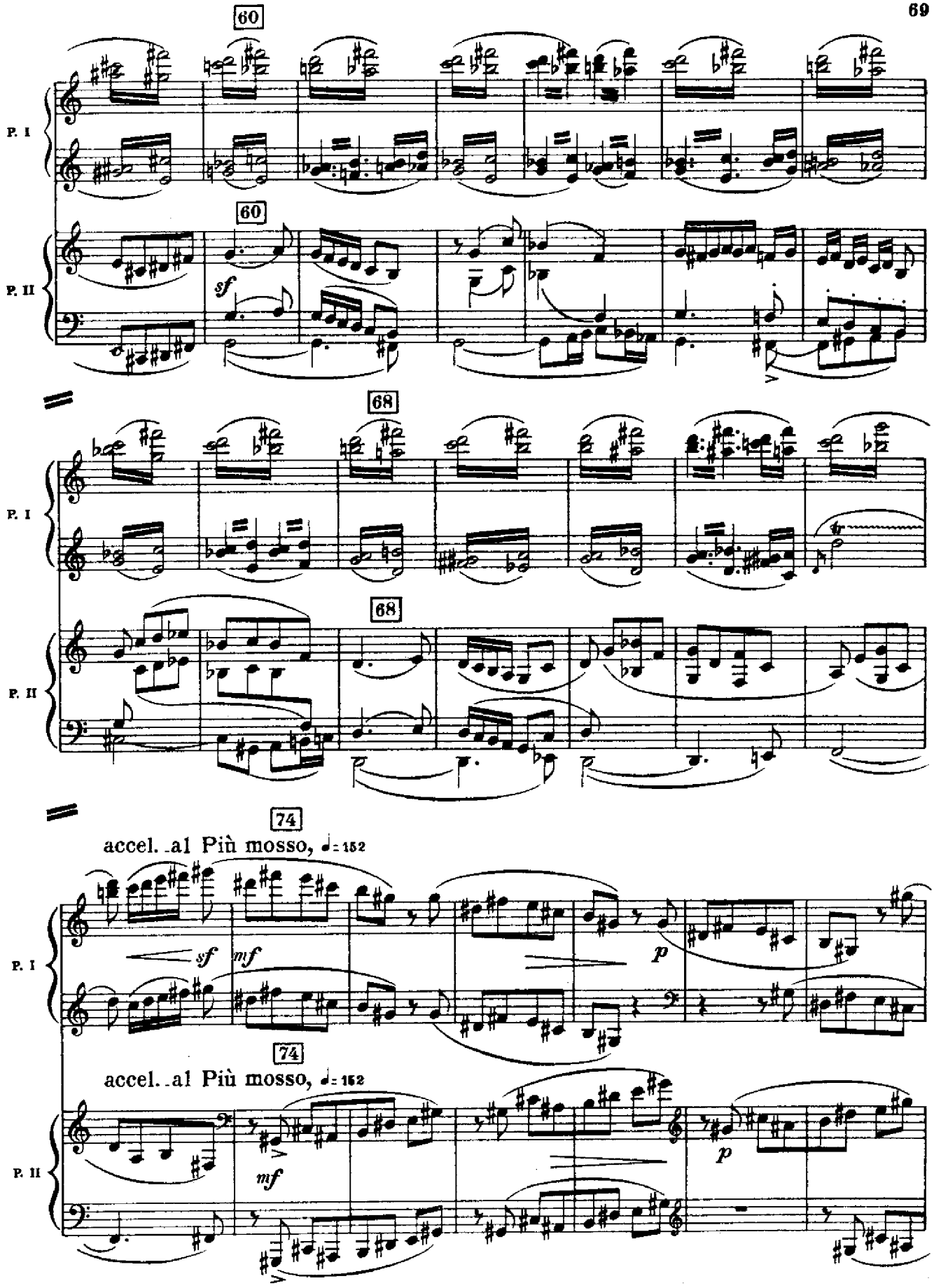
III

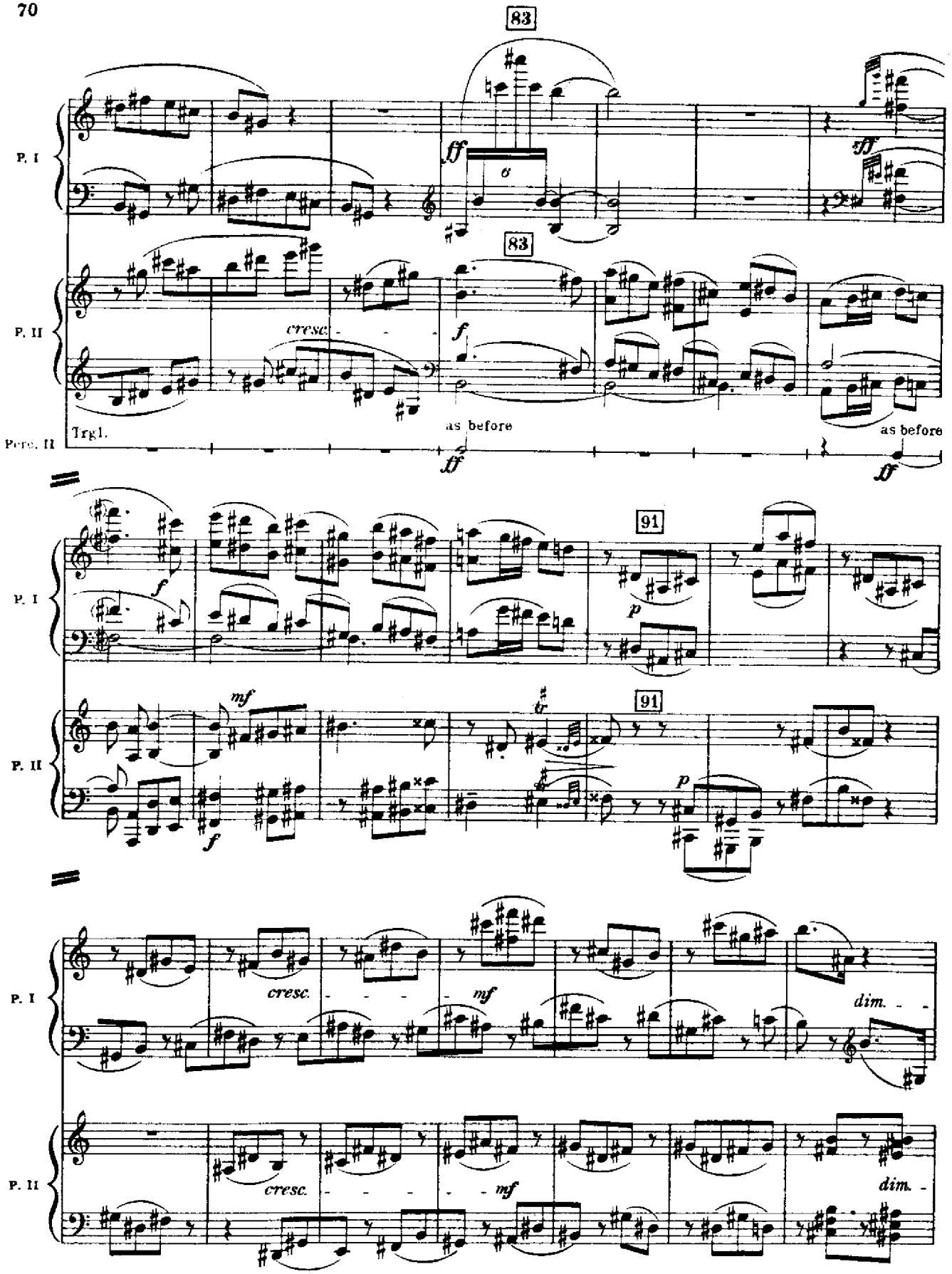

Allegro non troppo, ♩= ca. 125-132
Piano I
Piano II
Allegro non troppo, ♩= ca. 125-132
Timpani
Percussion I
Xylophone
Percussion II
P. I
P. II
Timp.
Perc. I
Xyl.
Perc. II

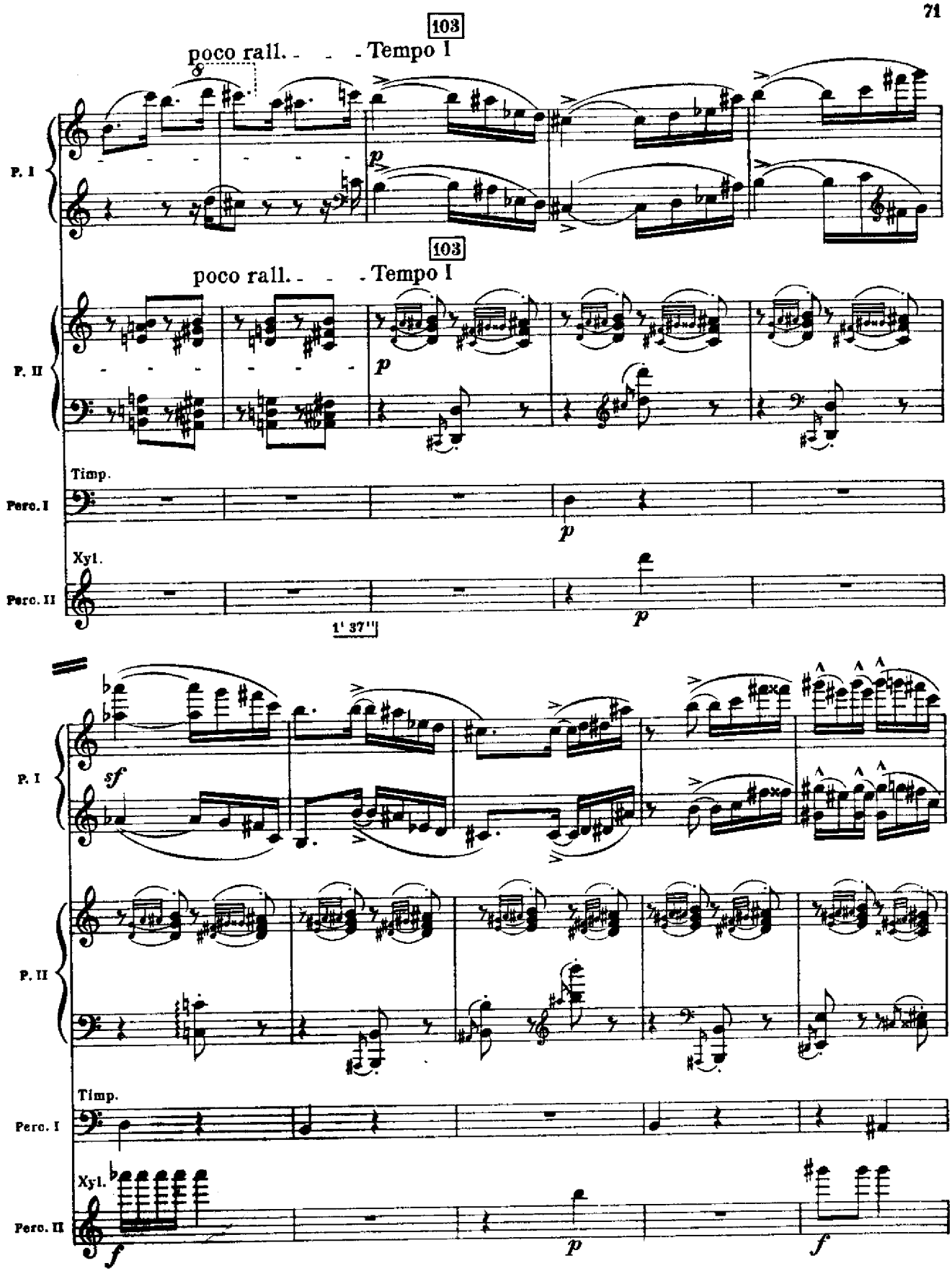

P. I
P. II
Timp.
Perc. I
Xyl.
Perc. II
18
28

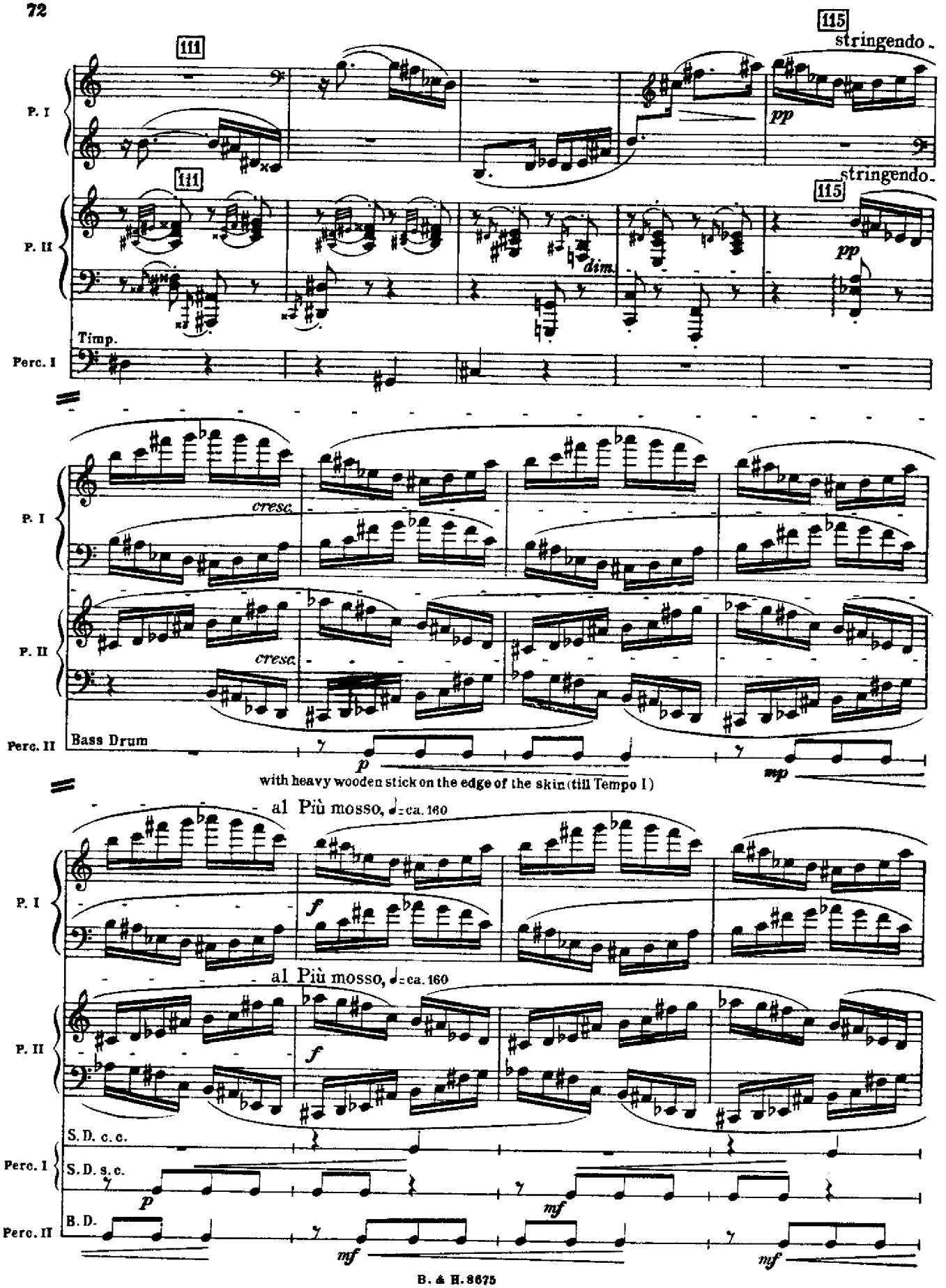

35
P. I
f
8
mf
35
P. II
mf
a 2 clashed
Cymbals
Pero. I
pp
Xyl.
Pero. II
f
f
8
44
P. I
p cresc.
f
44
P. II
mp
p
cresc.
mf
Timp.
Pero. I
p
Cym.
Xyl.
Pero. II

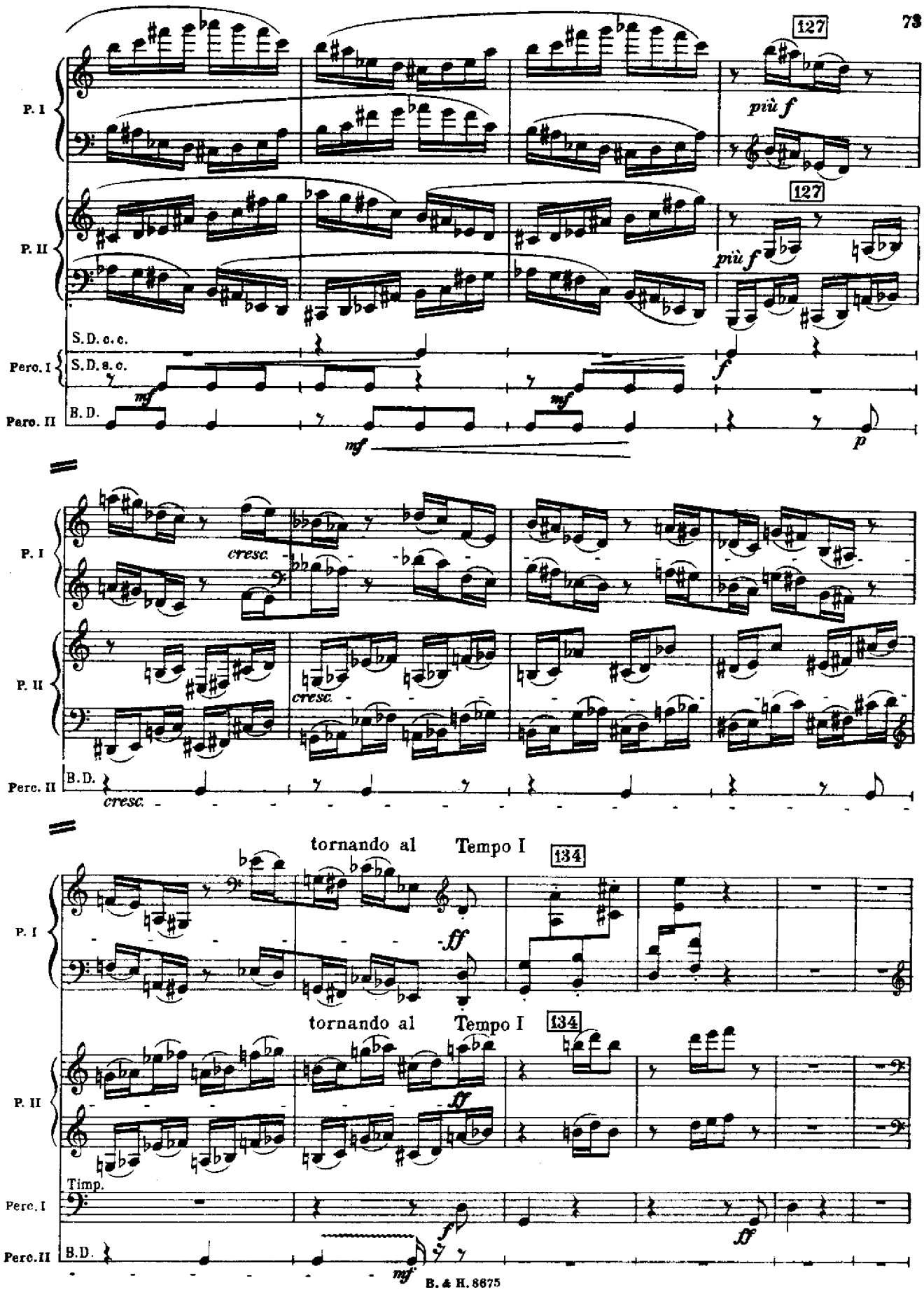

52
P. I
mf
52
P. II
f
mf
Timp.
Perc. I
mf
Triangle
Perc. II
Side Drum s.c.
p
p
56
P. I
f
(2a)
56
P. II
f
Trgl.
Perc. I
f with heavy metal beater
(short and rather thick)
S.D. s.c.
Perc. II

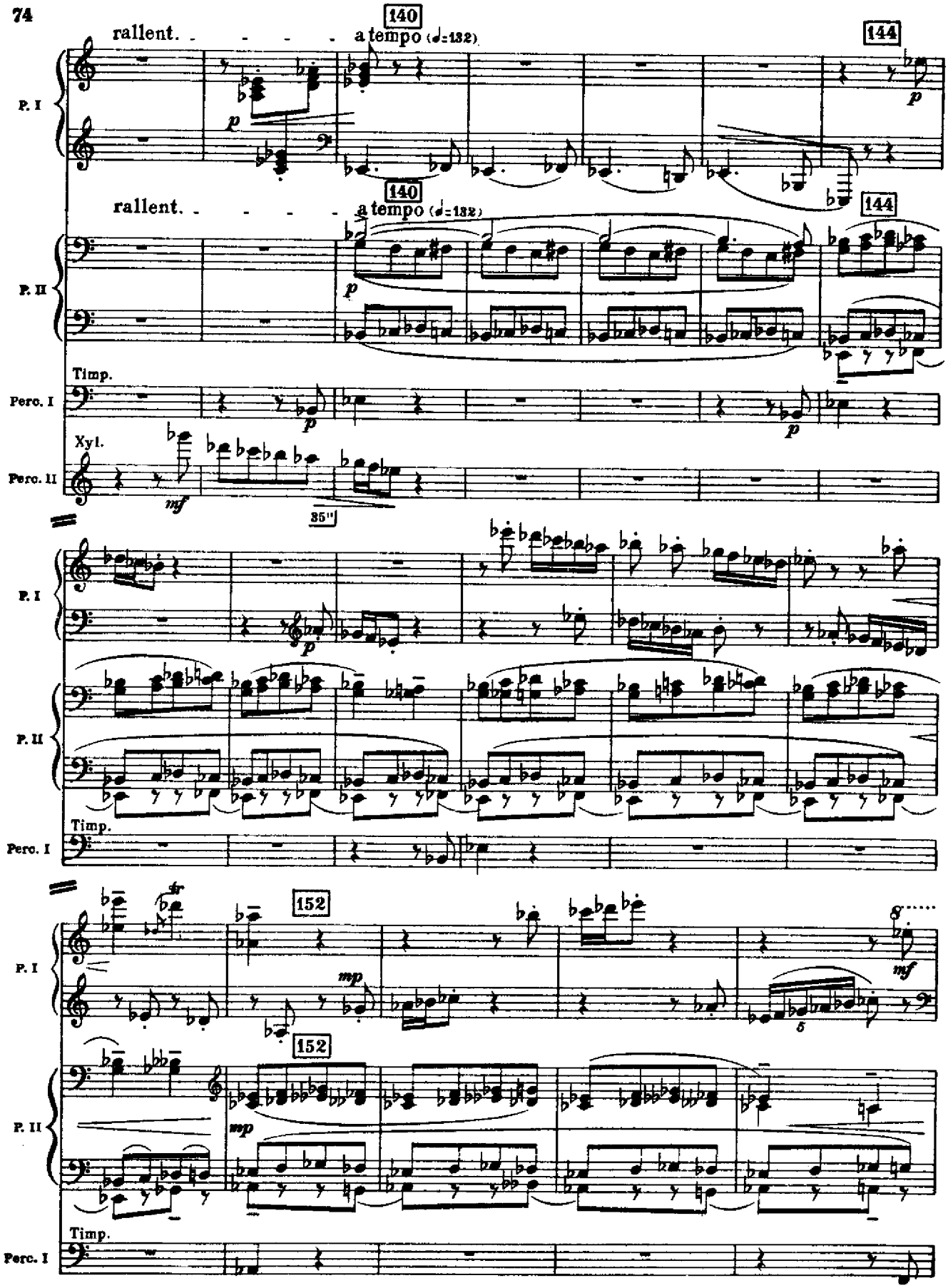

60
P. I
60
P. II
sf
68
P. I
68
P. II
74
accel. al Più mosso, ♩= 152
P. I
sf
mf
p
74
accel. al Più mosso, ♩= 152
P. II
mf
p

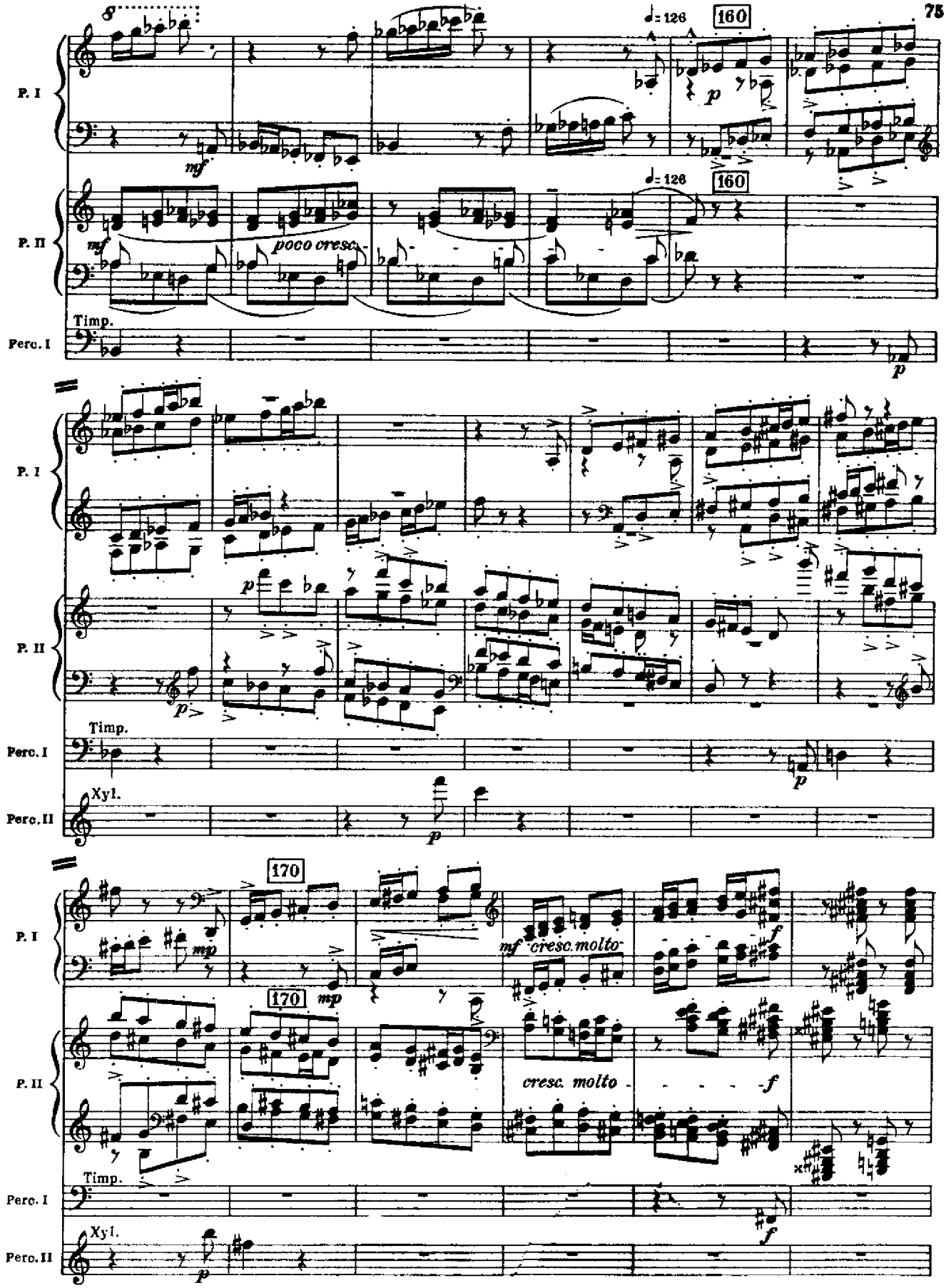

83
P. I
ff
6
sff
83
P. II
cresc.
f
Trgl.
as before
as before
Perc. II
ff
ff
91
P. I
f
p
91
P. II
mf
tr
f
p
P. I
cresc.
mf
dim.
P. II
cresc.
mf
dim.

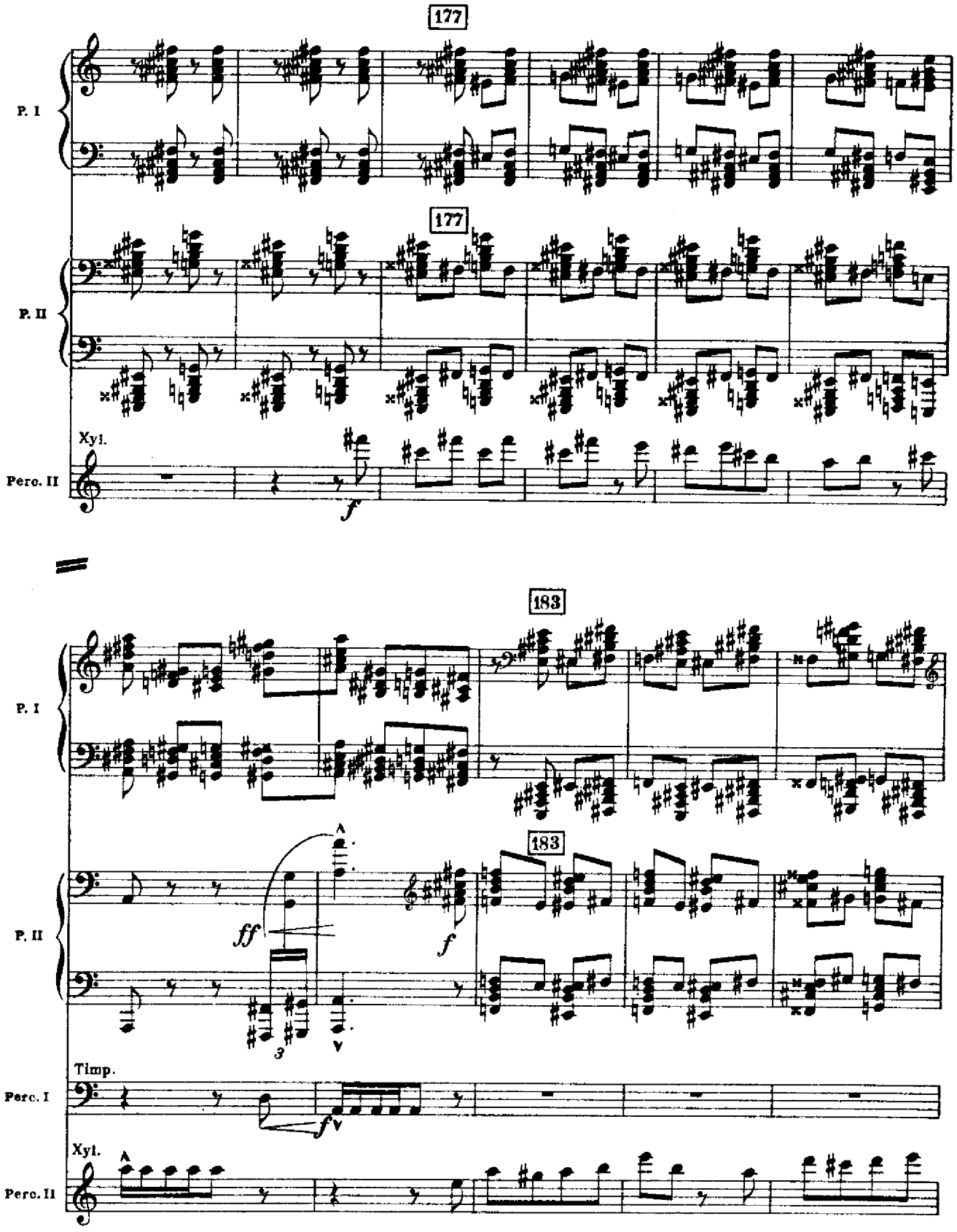

103
poco rall. - - - Tempo I
P. I
p
103
poco rall. - - - Tempo I
P. II
p
Timp.
Perc. I
p
Xyl.
Perc. II
p
1' 37"
P. I
sf
P. II
Timp.
Perc. I
Xyl.
Perc. II
f
p
f

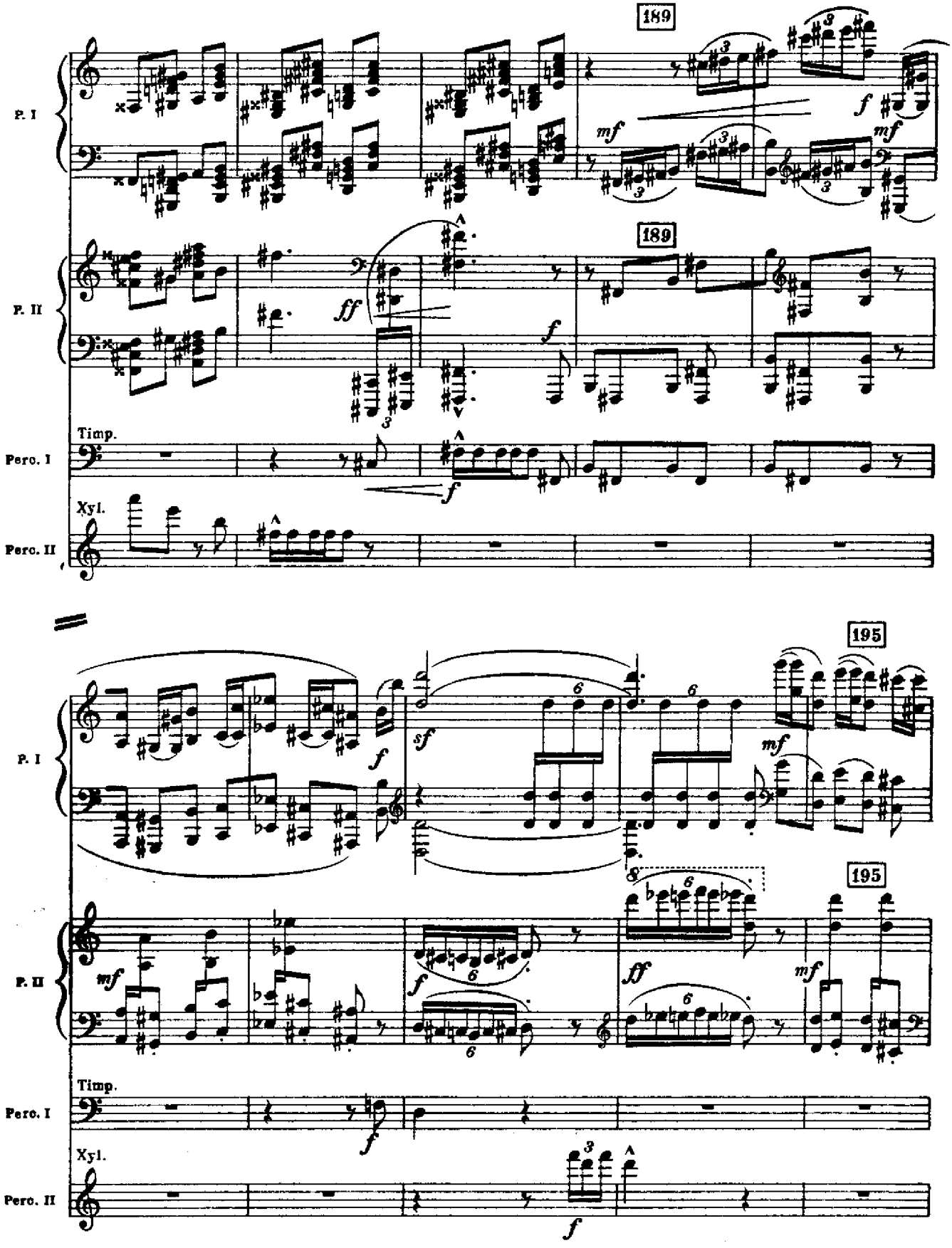

111
115
stringendo.
P. I
P. II
Timp.
Perc. I
pp
dim.
cresc.
Perc. II
Bass Drum
p
mp
with heavy wooden stick on the edge of the skin (till Tempo I)
al Più mosso, ♩= ca. 160
f
S. D. c. c.
S. D. s. c.
B. D.
mf

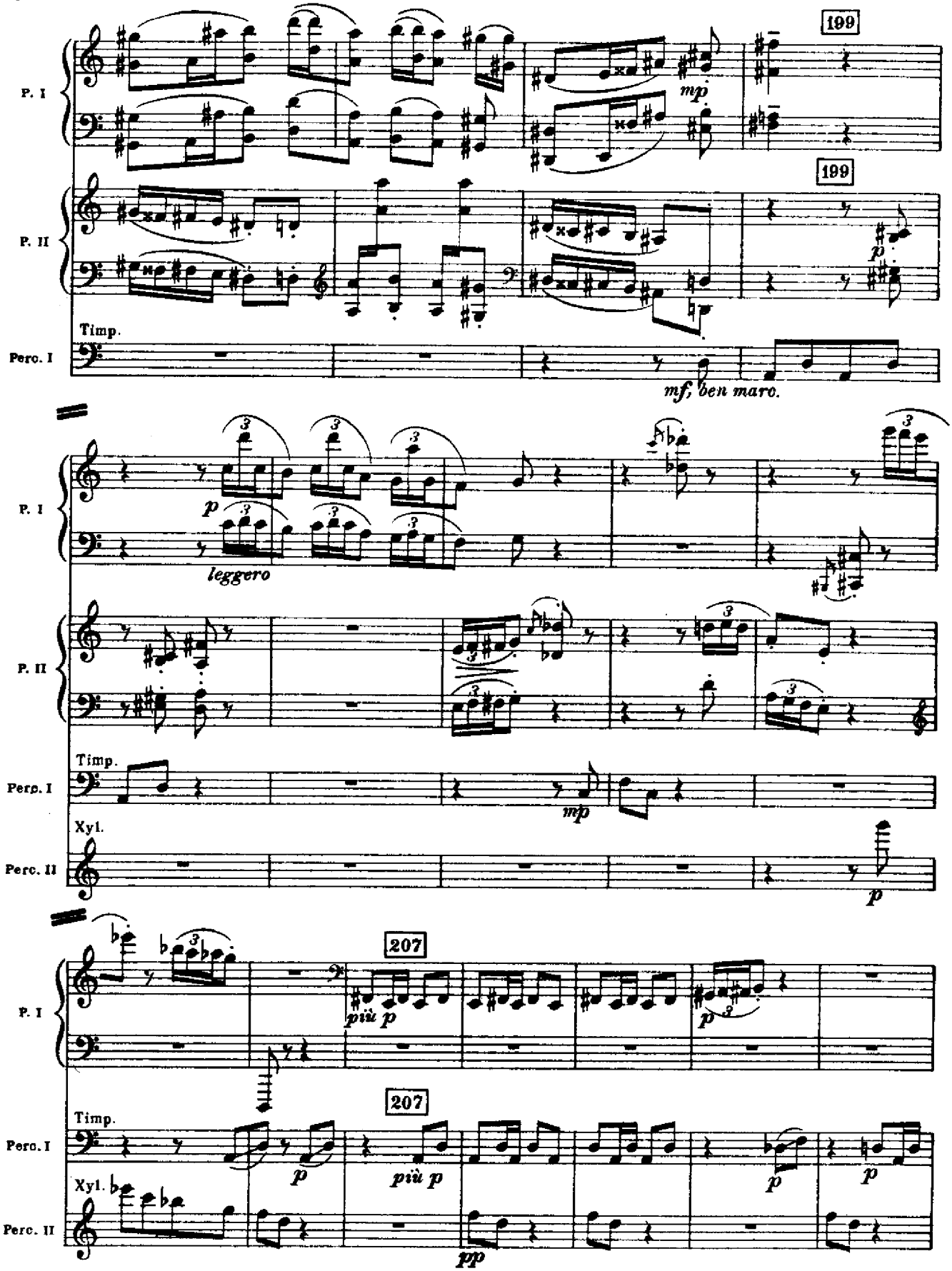

127
P. I
più f
P. II
127
più f
S.D. s. c.
Perc. I
S.D. s. c.
mf
mf
f
Perc. II
B.D.
mf
p
P. I
cresc.
P. II
cresc.
Perc. II
B.D.
cresc.
tornando al Tempo I
134
P. I
ff
tornando al Tempo I
134
P. II
ff
Timp.
Perc. I
f
ff
Perc. II
B.D.
mf

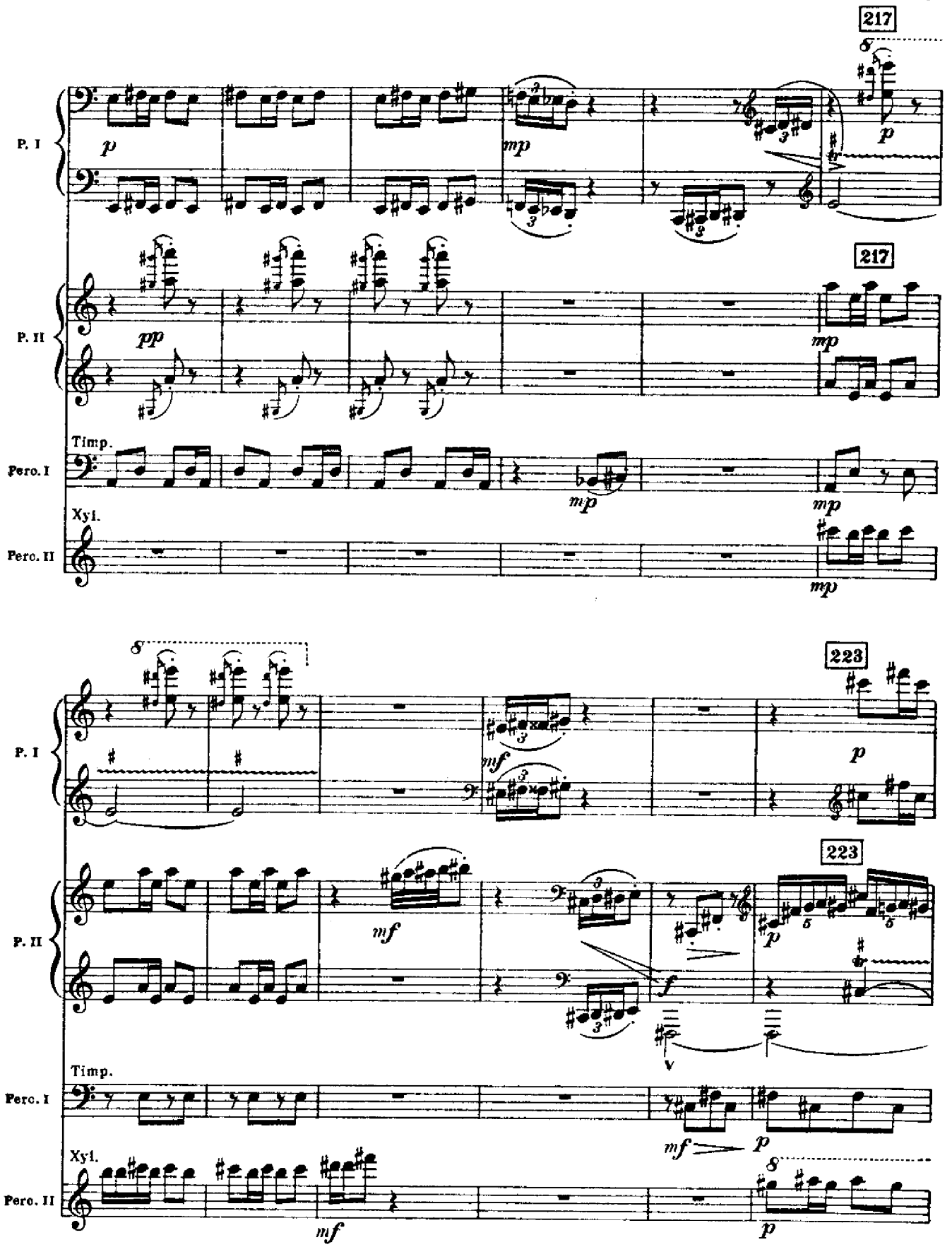

140
rallent. - - - - a tempo (♩=132)
144
P. I
p
140
rallent. - - - - a tempo (♩=132)
144
P. II
p
Timp.
Perc. I
p
p
Xyl.
Perc. II
mf
35"
P. I
p
P. II
Timp.
Perc. I
152
mp
mf
P. I
152
mp
P. II
Timp.
Perc. I

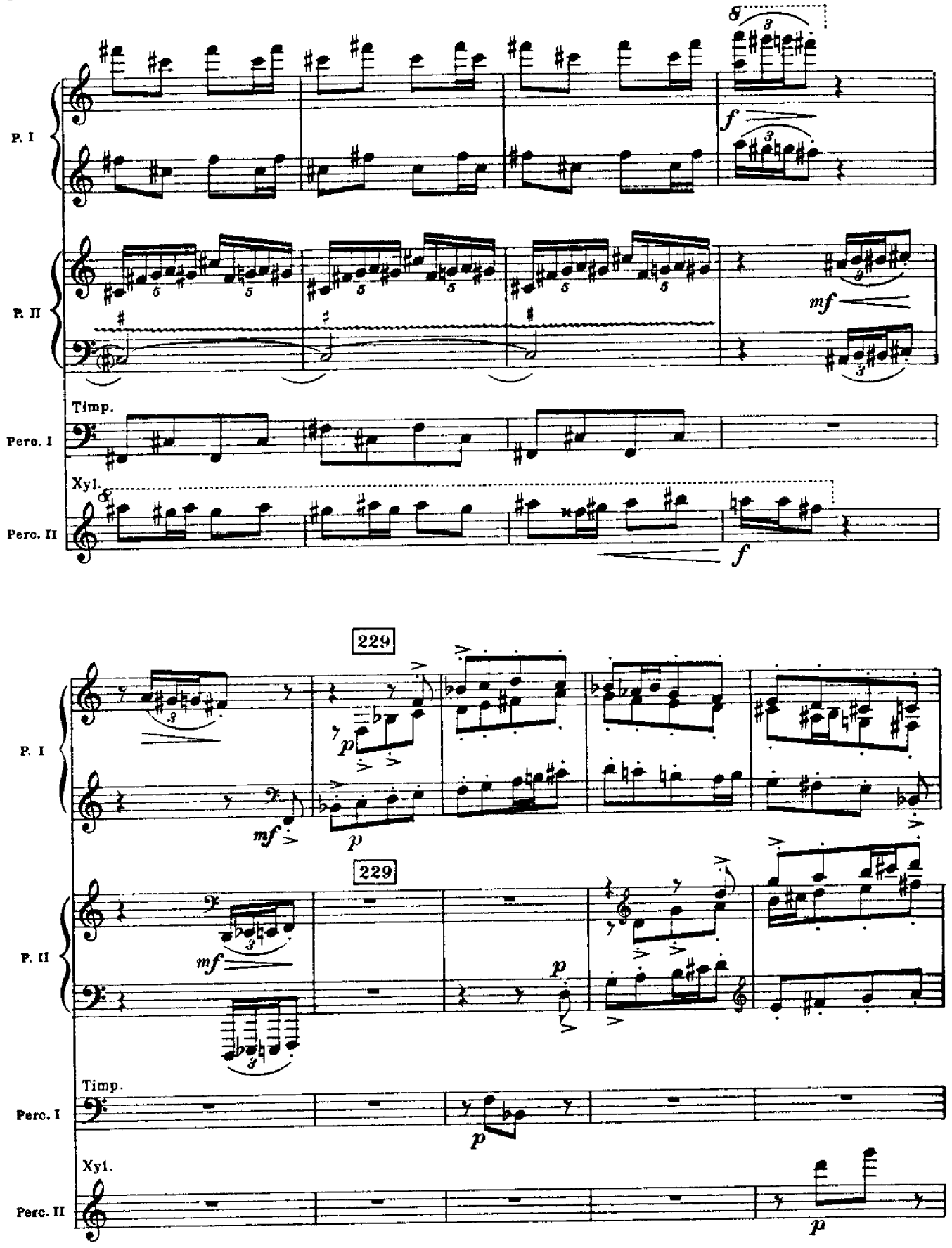

P. I
P. II
Perc. I
Perc. II
Timp.
Xyl.
♩= 126
160
170
mf
p
mp
poco cresc.
cresc. molto
f

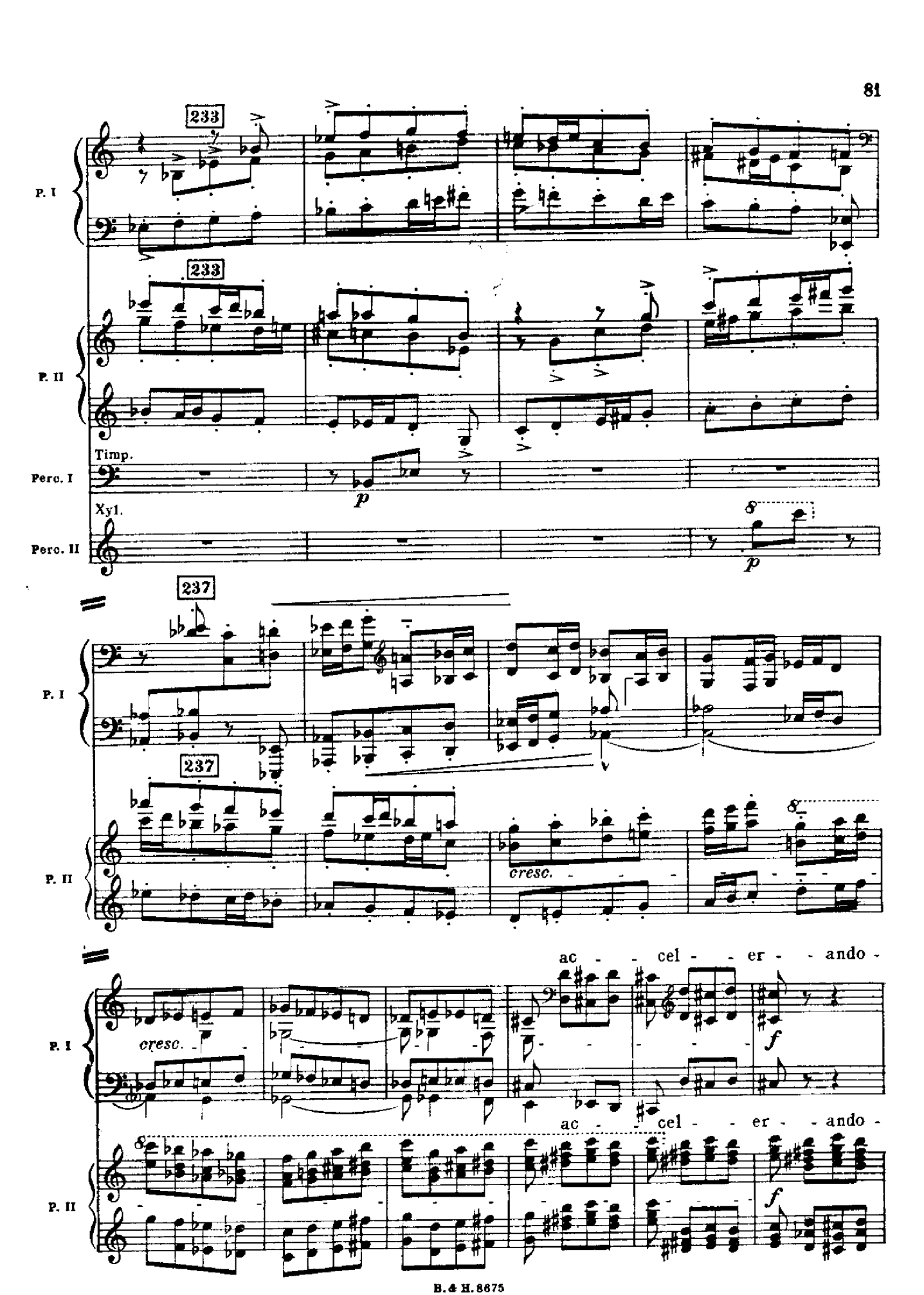

177
P. I
177
P. II
Xyl.
Perc. II
f
183
P. I
183
P. II
ff
f
3
Timp.
Perc. I
f
Xyl.
Perc. II

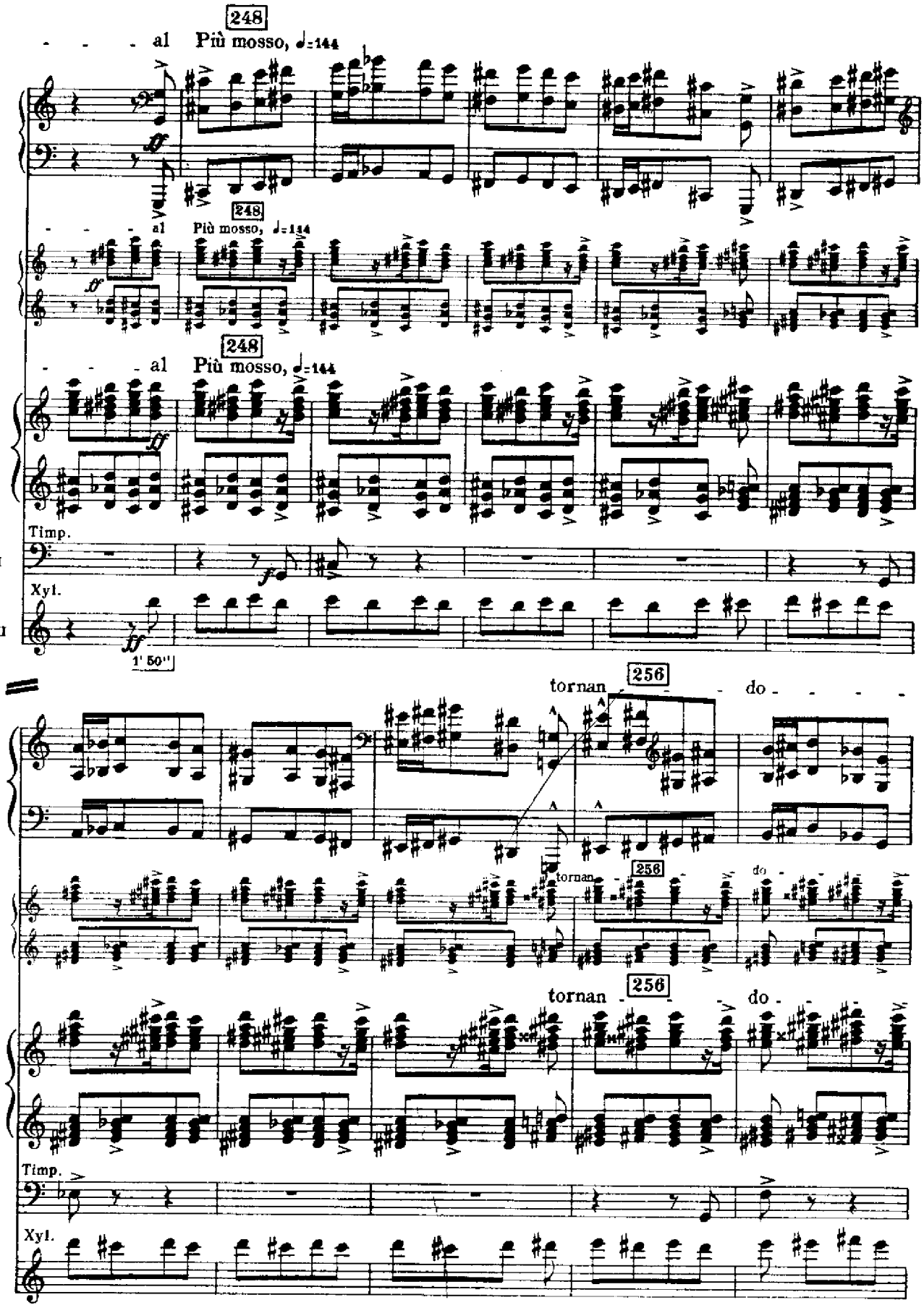

189
P. I
mf
f
mf
189
P. II
ff
f
Timp.
Perc. I
f
Xyl.
Perc. II
195
P. I
f
sf
mf
195
P. II
mf
f
ff
mf
Timp.
Perc. I
f
Xyl.
Perc. II
f

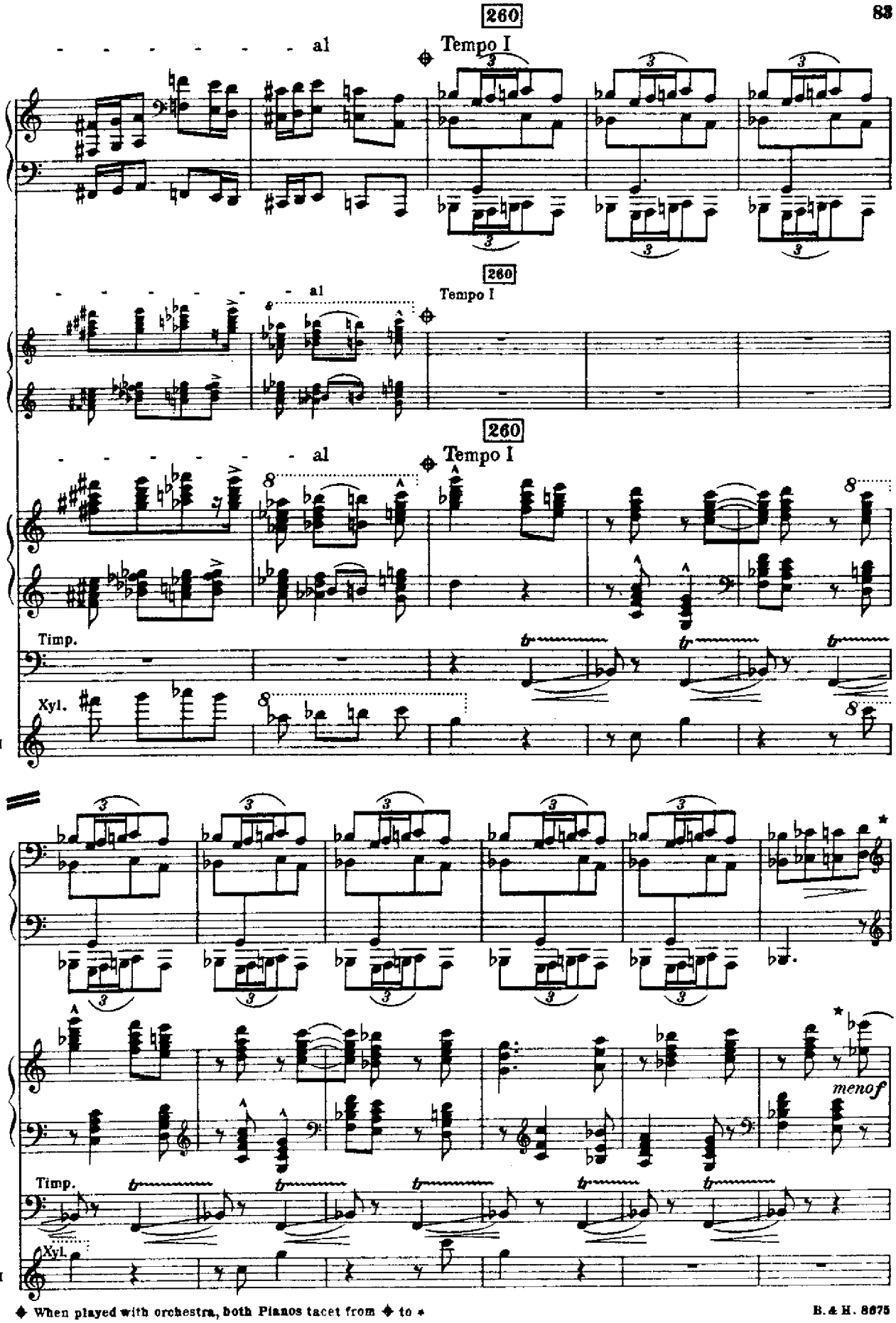

199
P. I
mp
199
P. II
p
Timp.
Perc. I
mf, ben marc.
P. I
p
leggero
P. II
Timp.
Perc. I
mp
Xyl.
Perc. II
p
207
P. I
più p
p
207
Timp.
Perc. I
p
più p
p
p
Xyl.
Perc. II
pp


217
P. I
P. II
Timp.
Perc. I
Xyl.
Perc. II
223

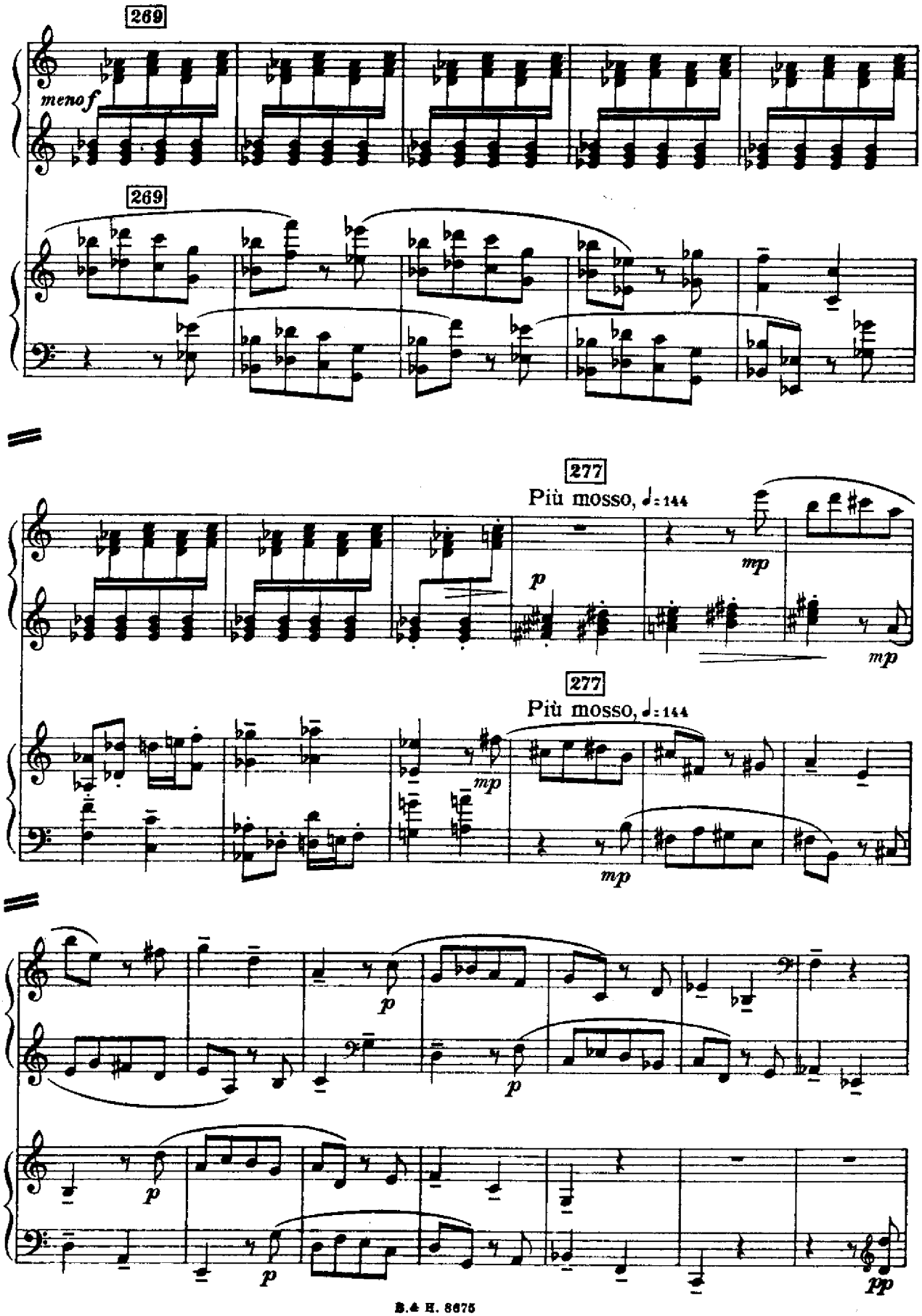

P. I
P. II
Timp.
Perc. I
Xyl.
Perc. II
229
229
P. I
P. II
Timp.
Perc. I
Xyl.
Perc. II

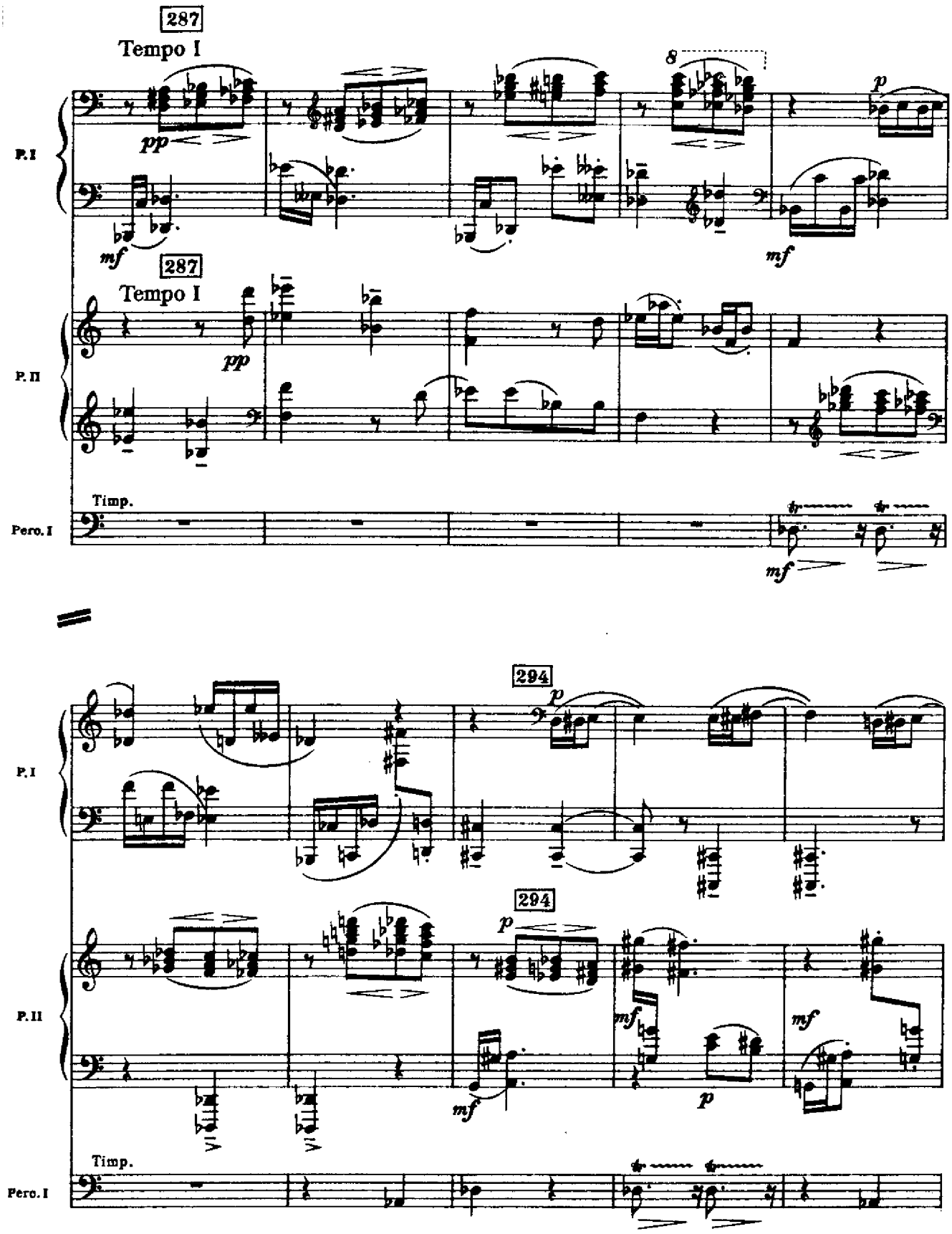

233
P. I
233
P. II
Timp.
Perc. I
p
Xyl.
Perc. II
p
237
P. I
237
P. II
cresc.
ac - - cel - - er - - ando -
cresc.
f
ac - - cel - - er - - ando -
f

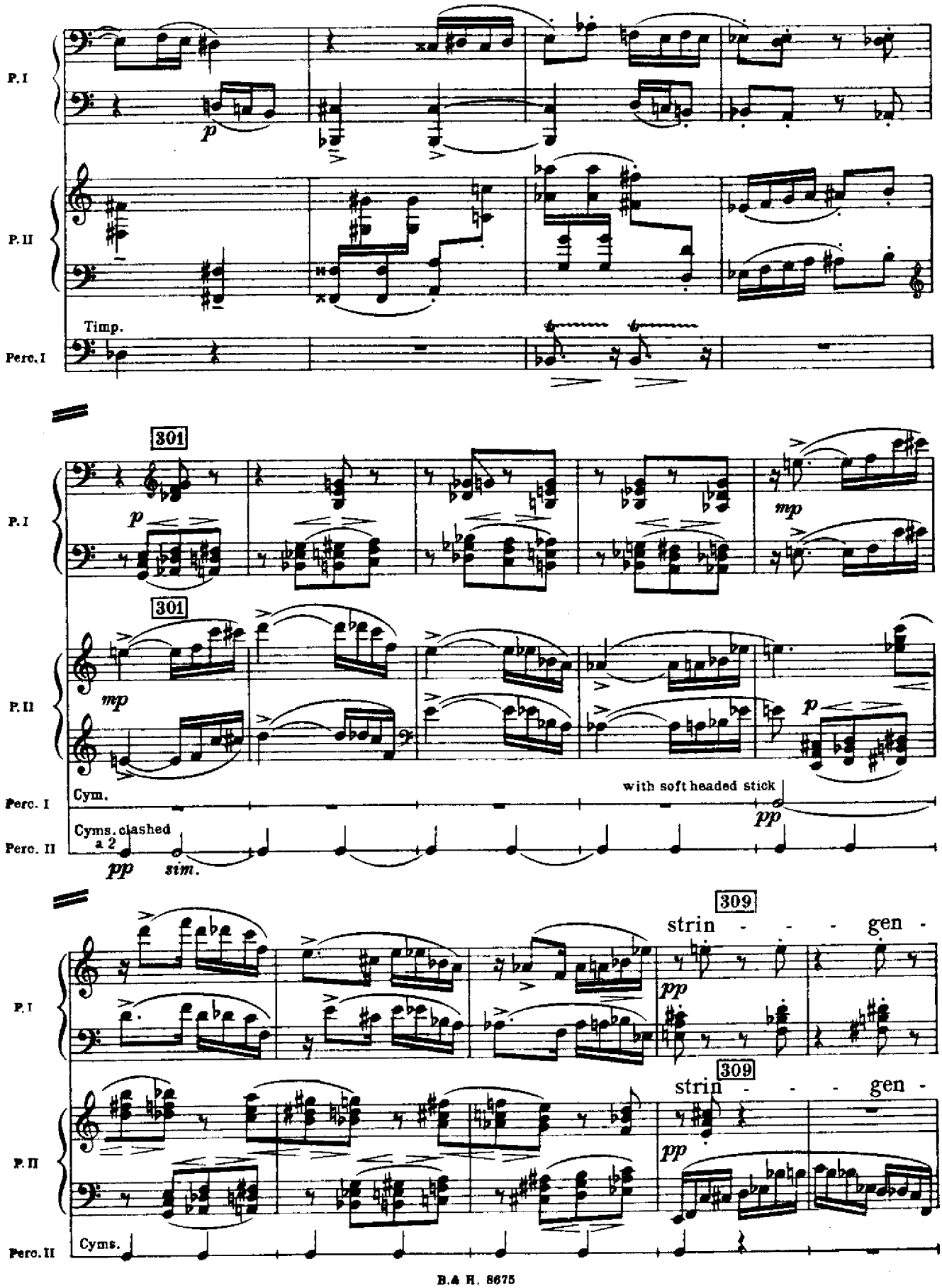

248
- - - - al Più mosso, ♩=144
P. I
P. I*
P. II
Timp.
Perc. I
Xyl.
Perc. II
ff
1' 50"
256
tornan - - - - do - - - - -

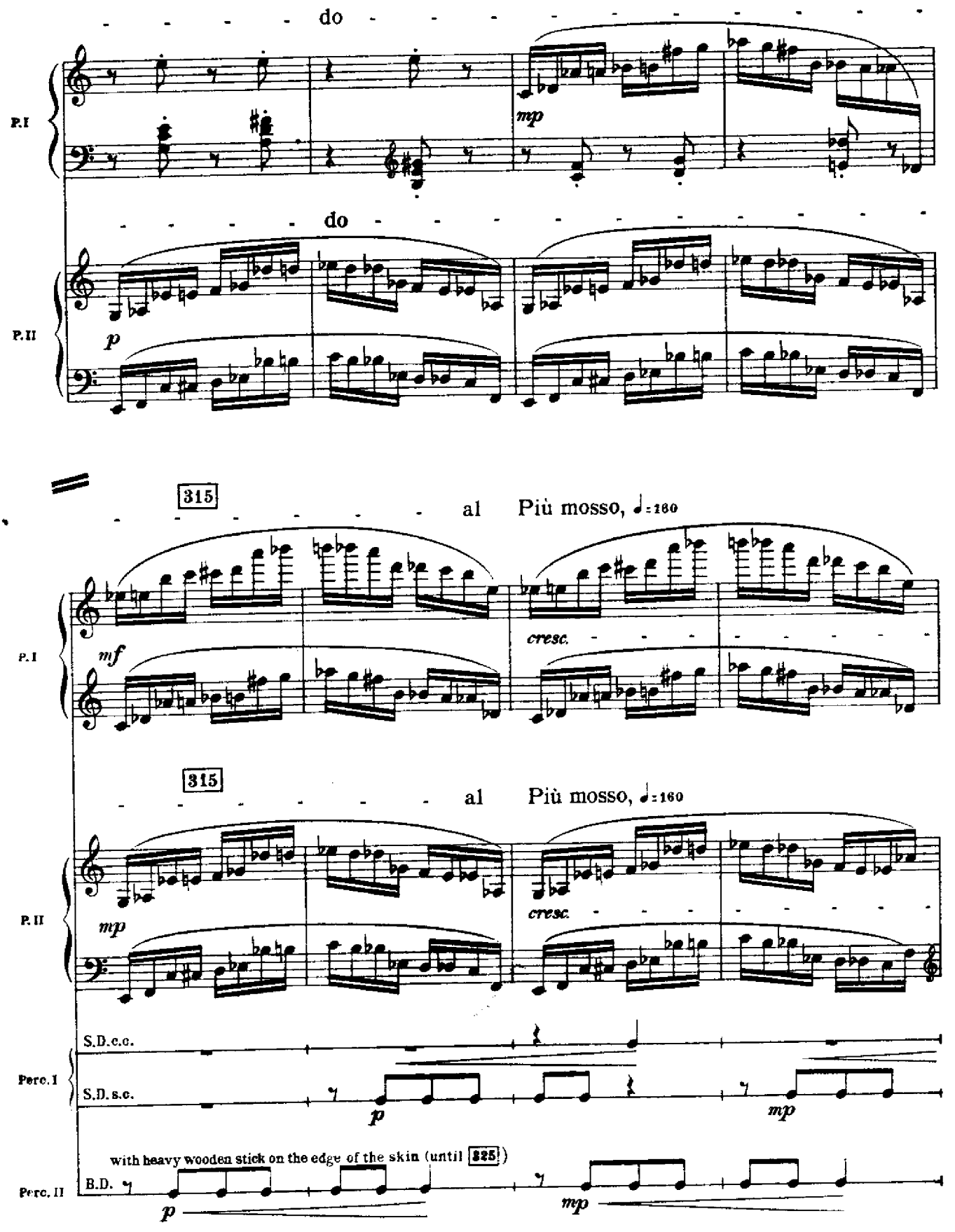


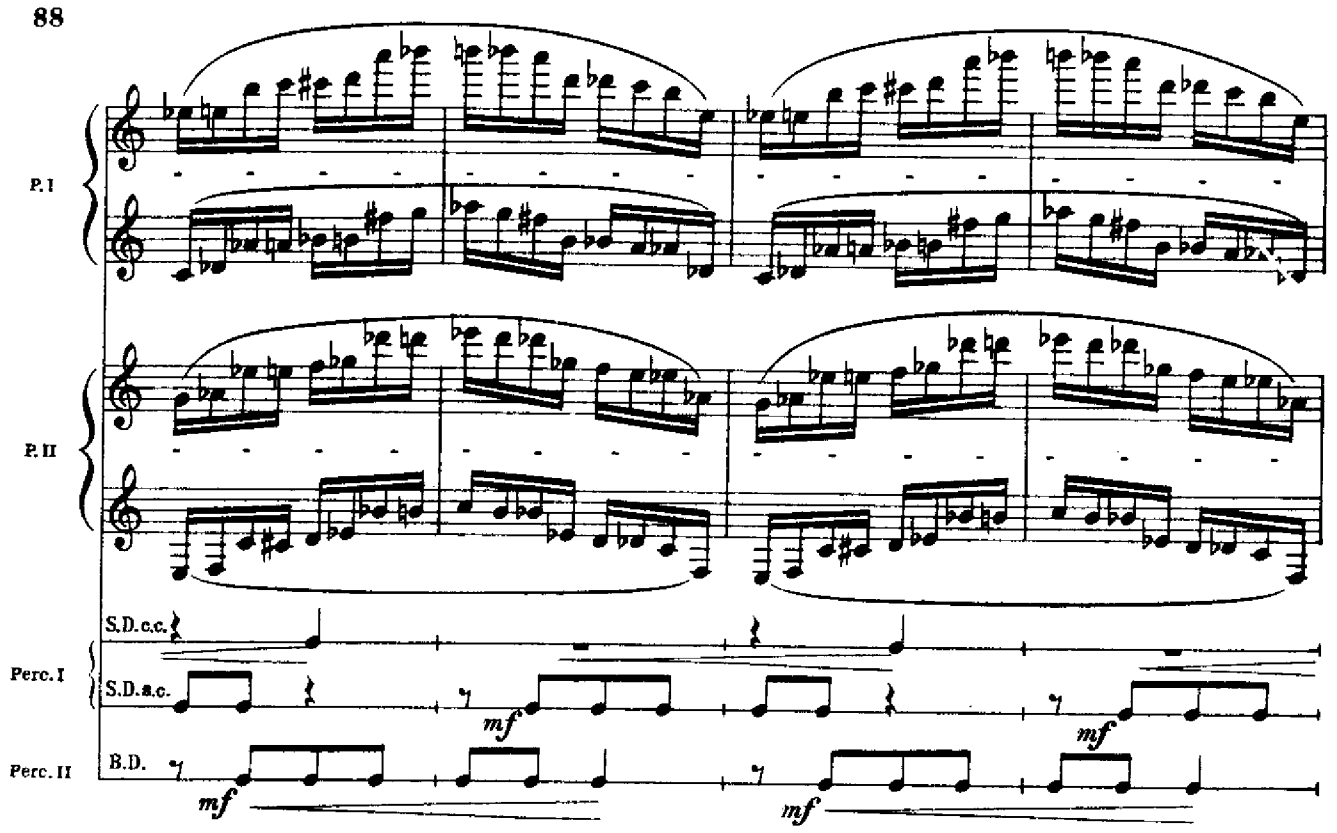
◆ When played with orchestra, both Pianos tacet from ◆ to ★

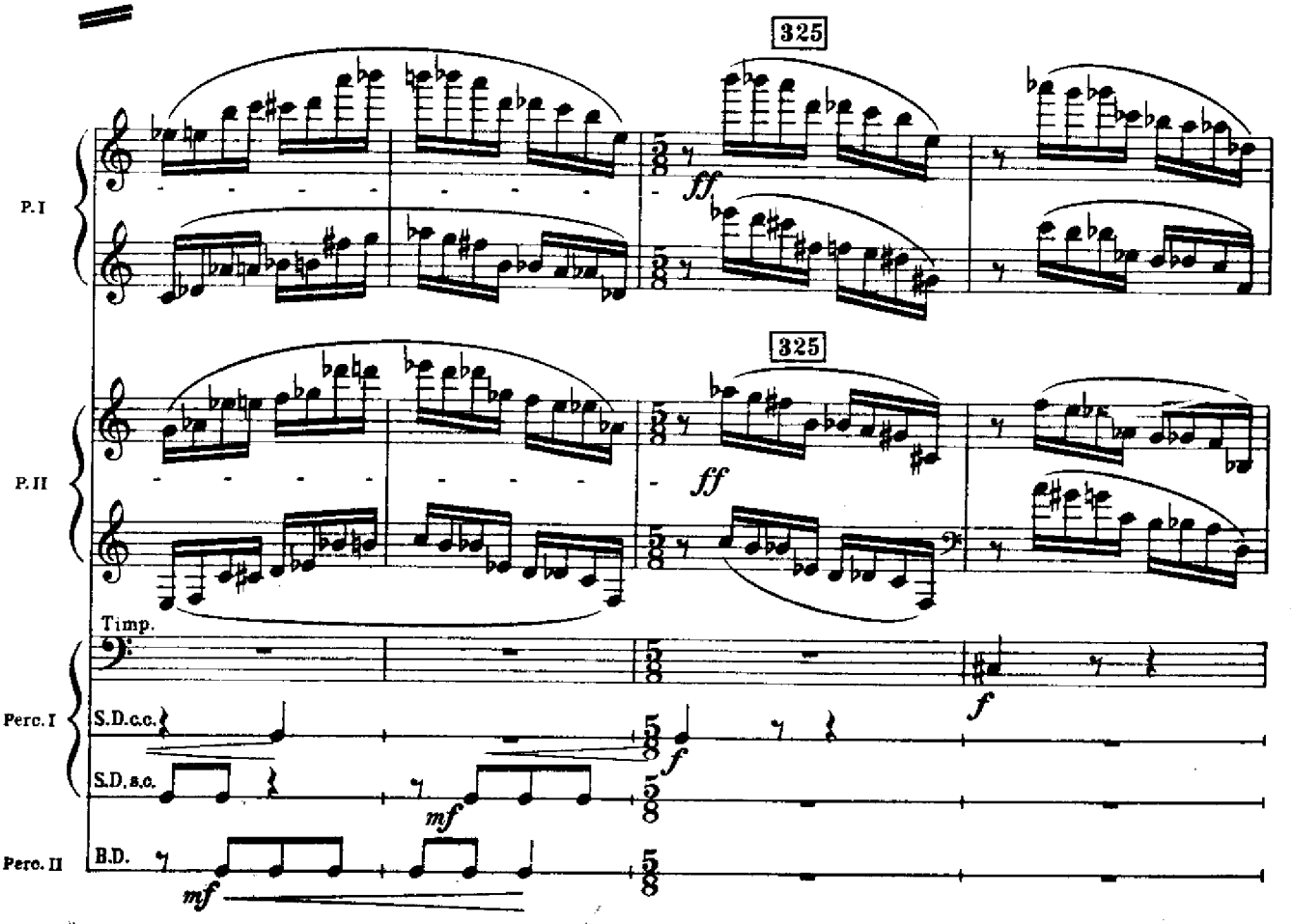

269
P. I
meno f
269
P. II
277
Più mosso, ♩= 144
P. I
p
mp
mp
277
Più mosso, ♩= 144
P. II
mp
mp
P. I
p
p
P. II
p
p
pp

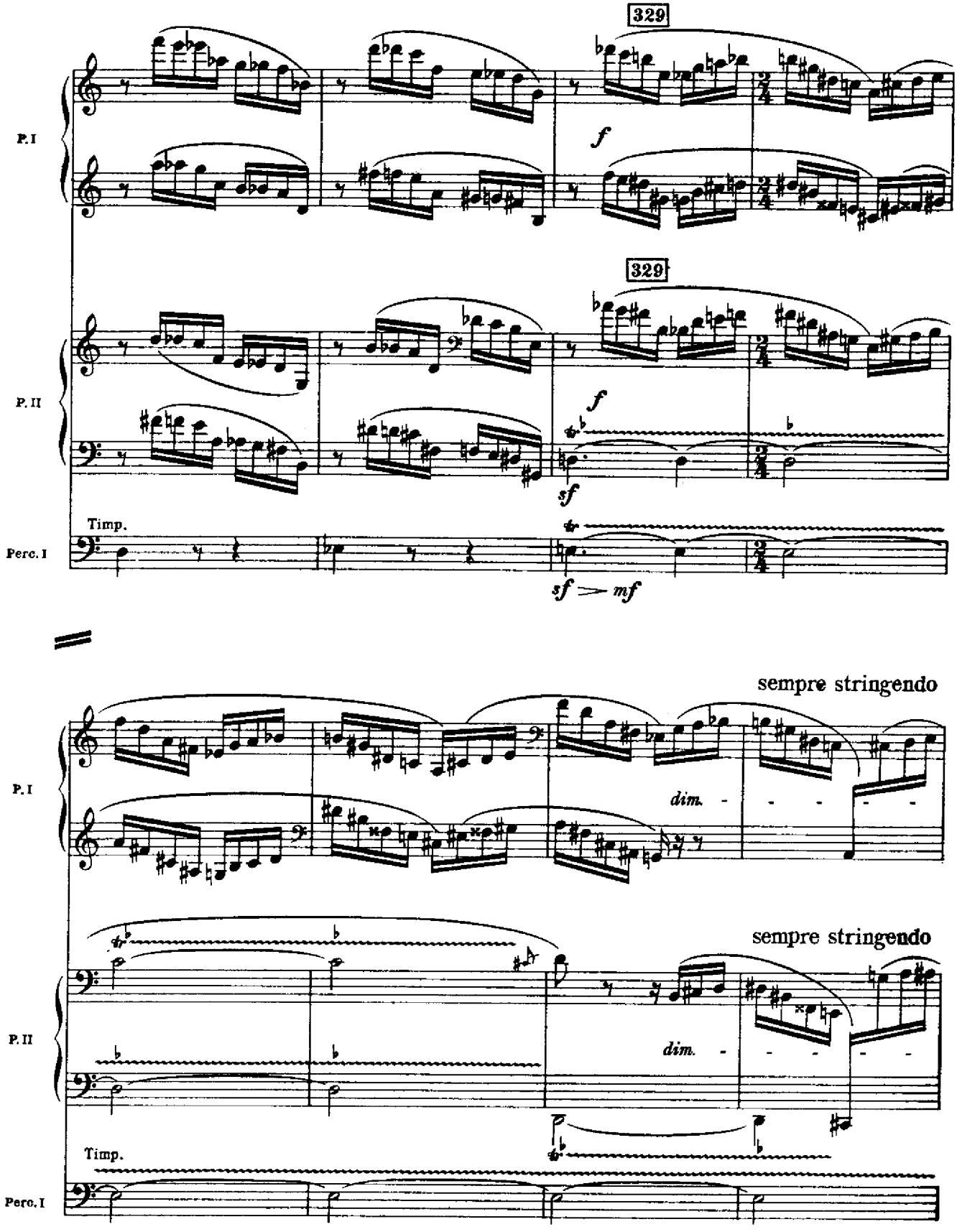

287
Tempo I
8
P. I
P. II
Timp.
Perc. I
294

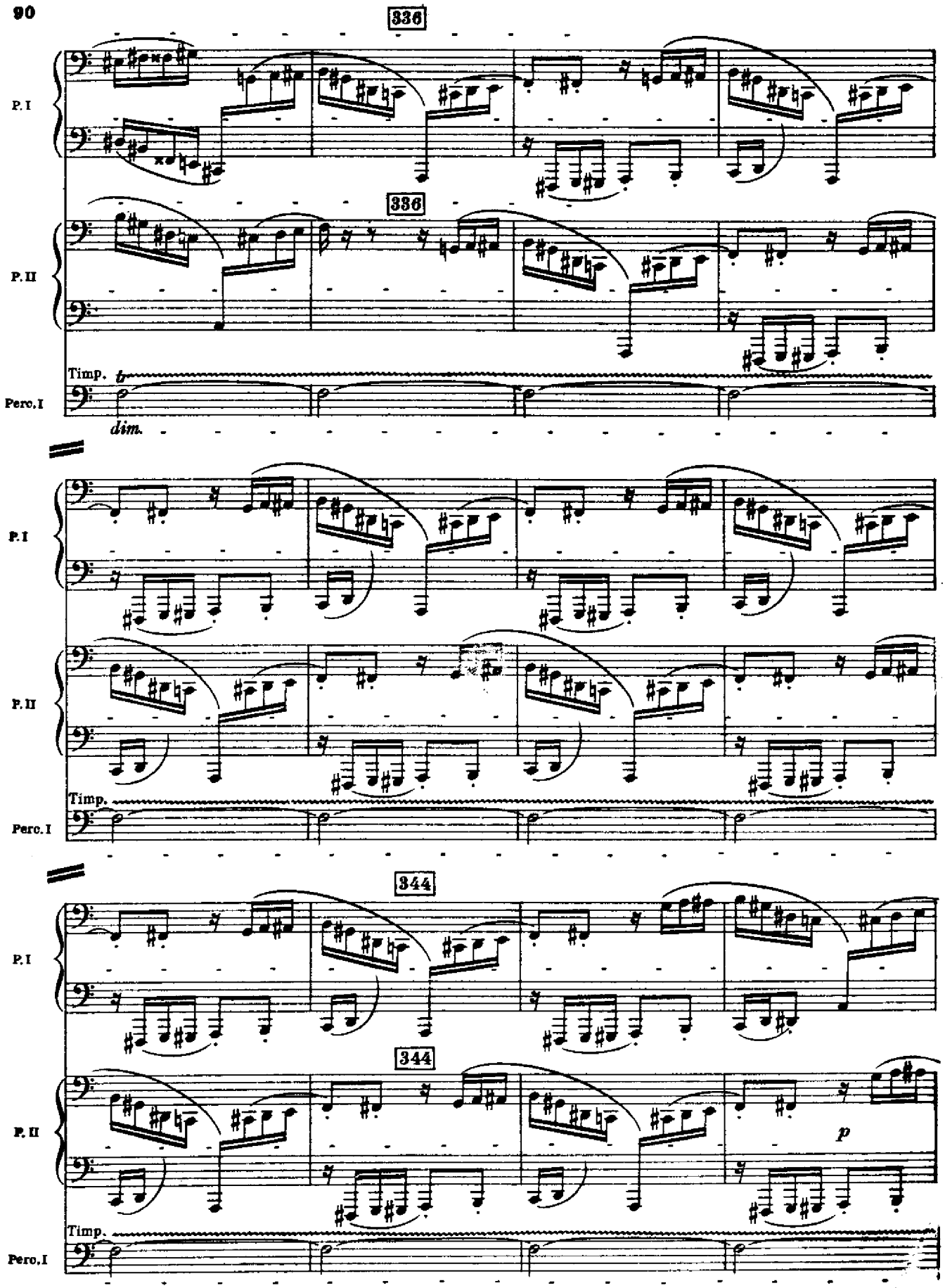

P. I
P. II
Timp.
Perc. I
301
p
mp
Cym.
with soft headed stick
pp
Perc. II
Cyms. clashed
a 2
sim.
309
strin - - - gen -

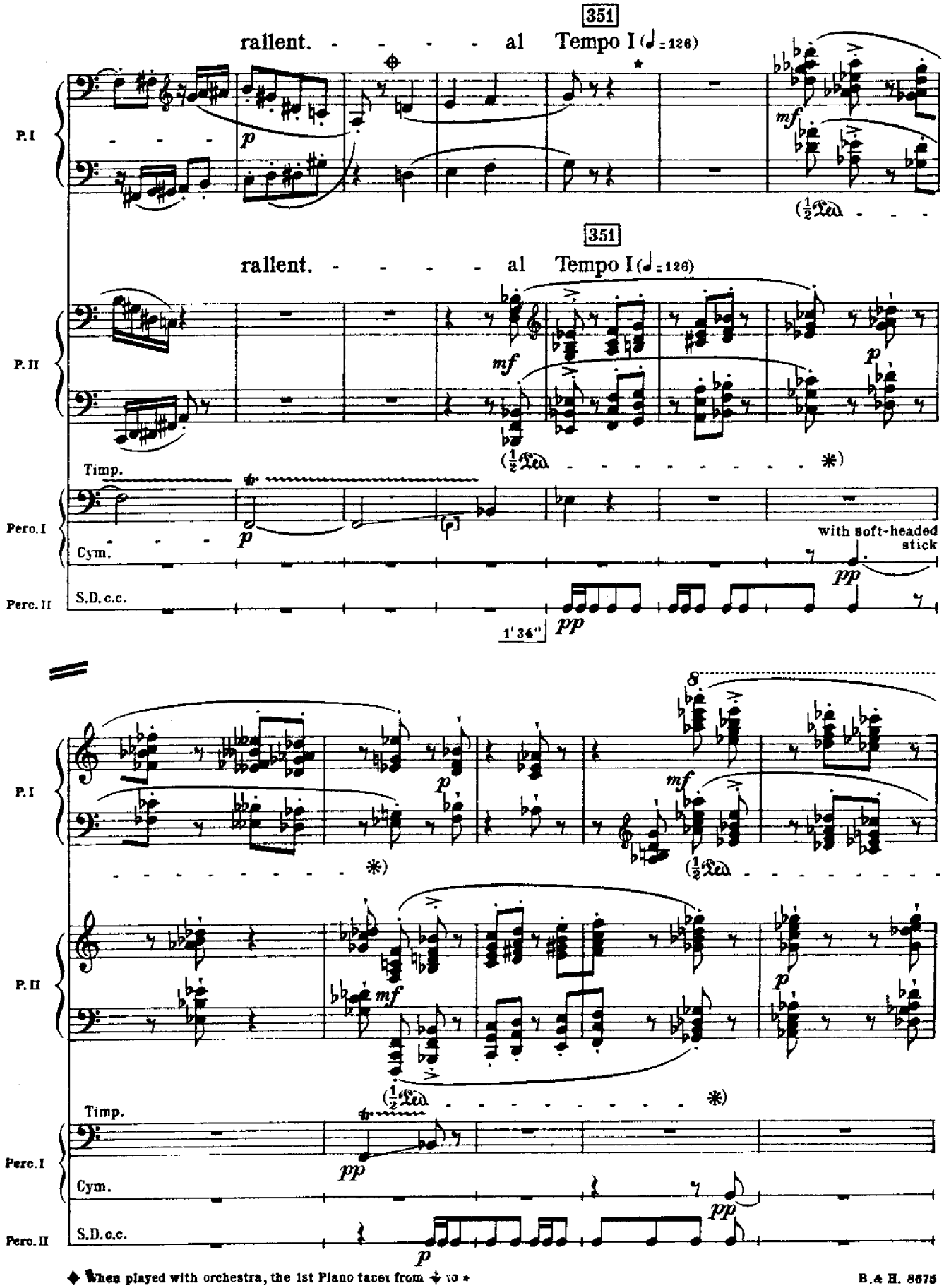

do
P.I
mp
do
P.II
p
315
al Più mosso, ♩=160
P.I
mf
cresc.
315
al Più mosso, ♩=160
P.II
mp
cresc.
S.D.c.c.
Perc. I
S.D. s.c.
p
mp
with heavy wooden stick on the edge of the skin (until 325)
Perc. II
B.D.
p
mp


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

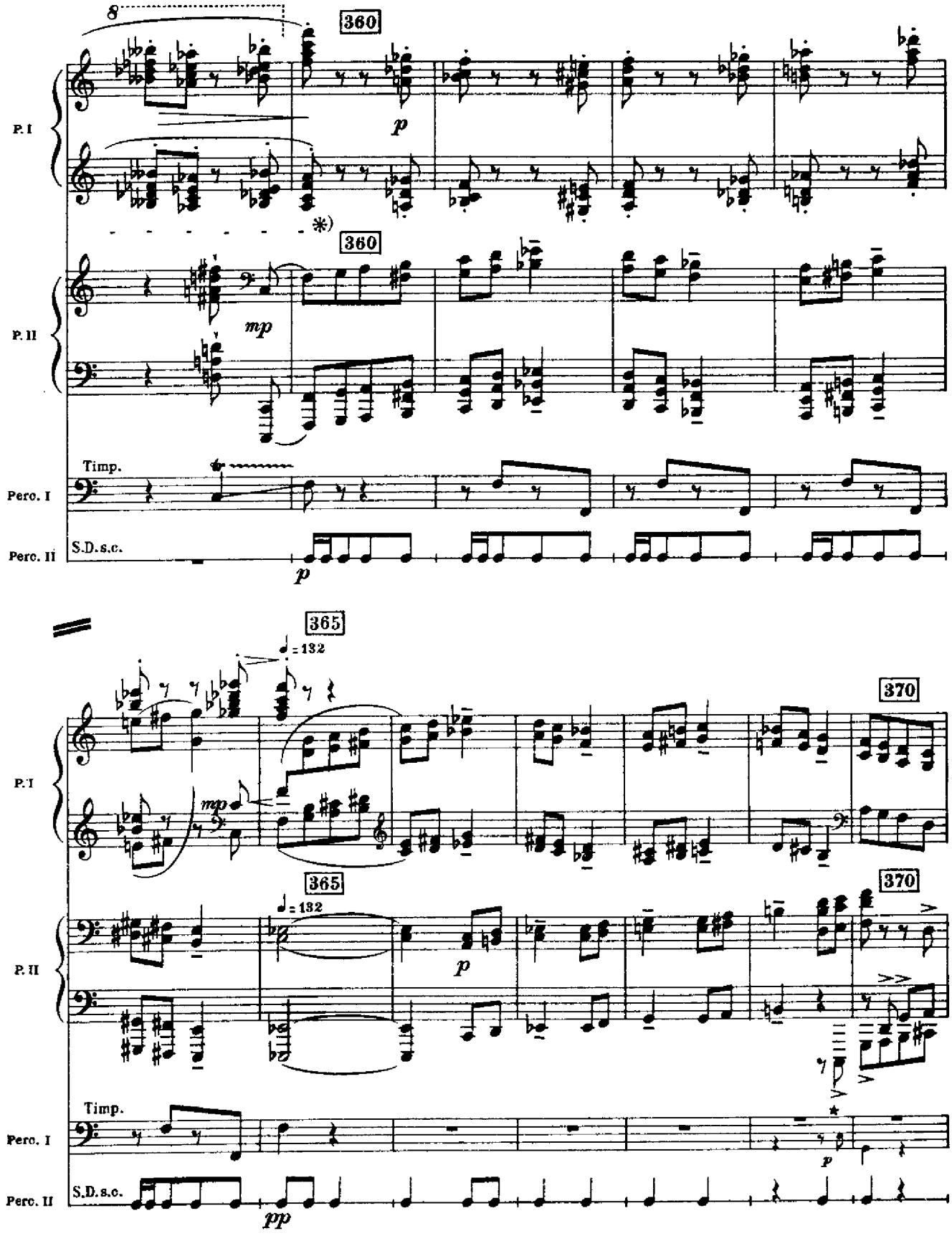

325
325
P. I
P. II
ff
ff
Timp.
Perc. I
S.D. c.c.
S.D. s.c.
Perc. II
B.D.
f
f
mf
mf


329
P. I
f
329
P. II
f
sf
Timp.
Perc. I
sf > mf
sempre stringendo
dim.
P. I
sempre stringendo
dim.
P. II
Timp.
Perc. I

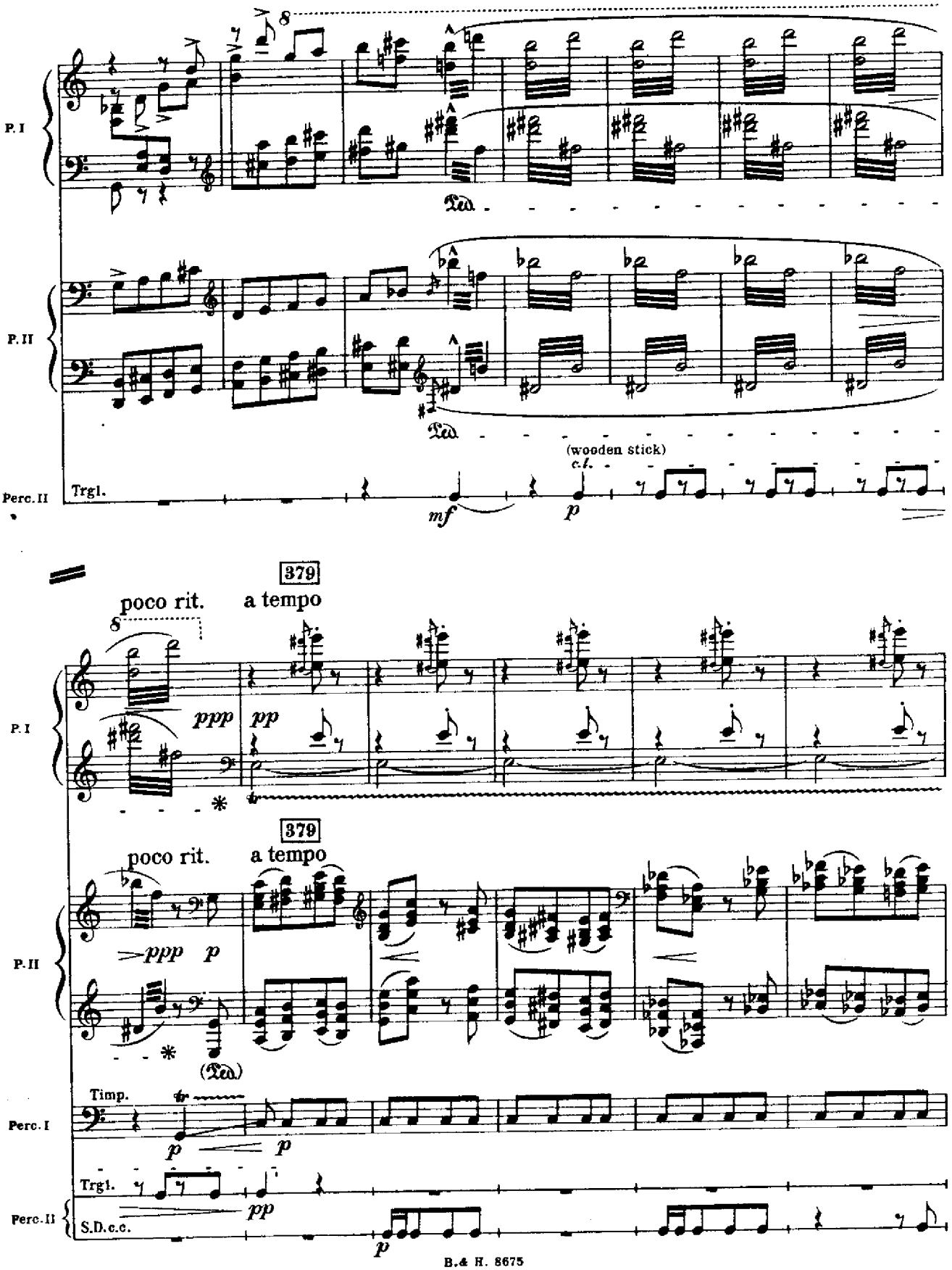

336
P. I
336
P. II
Timp.
Perc. I
dim.
P. I
P. II
Timp.
Perc. I
344
P. I
344
P. II
p
Timp.
Perc. I

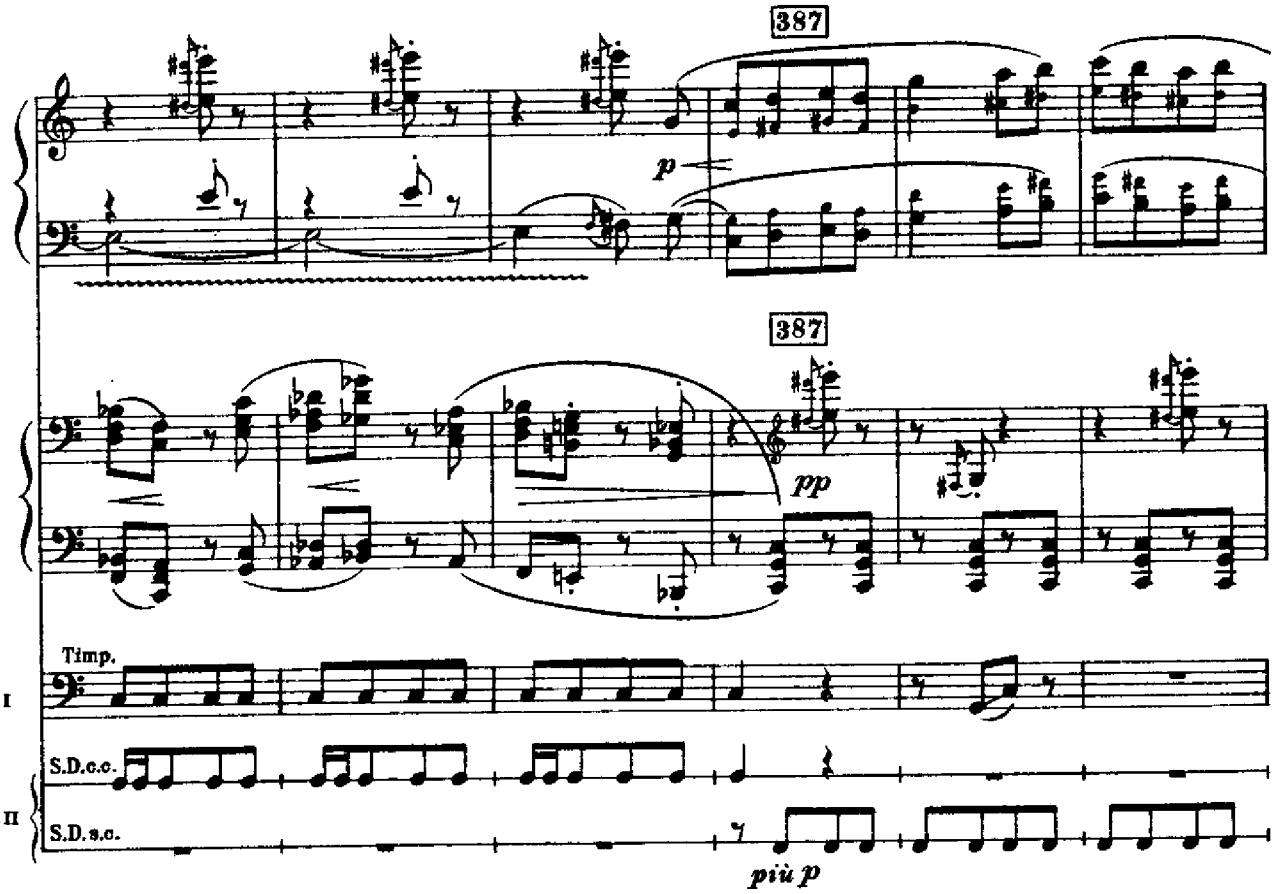


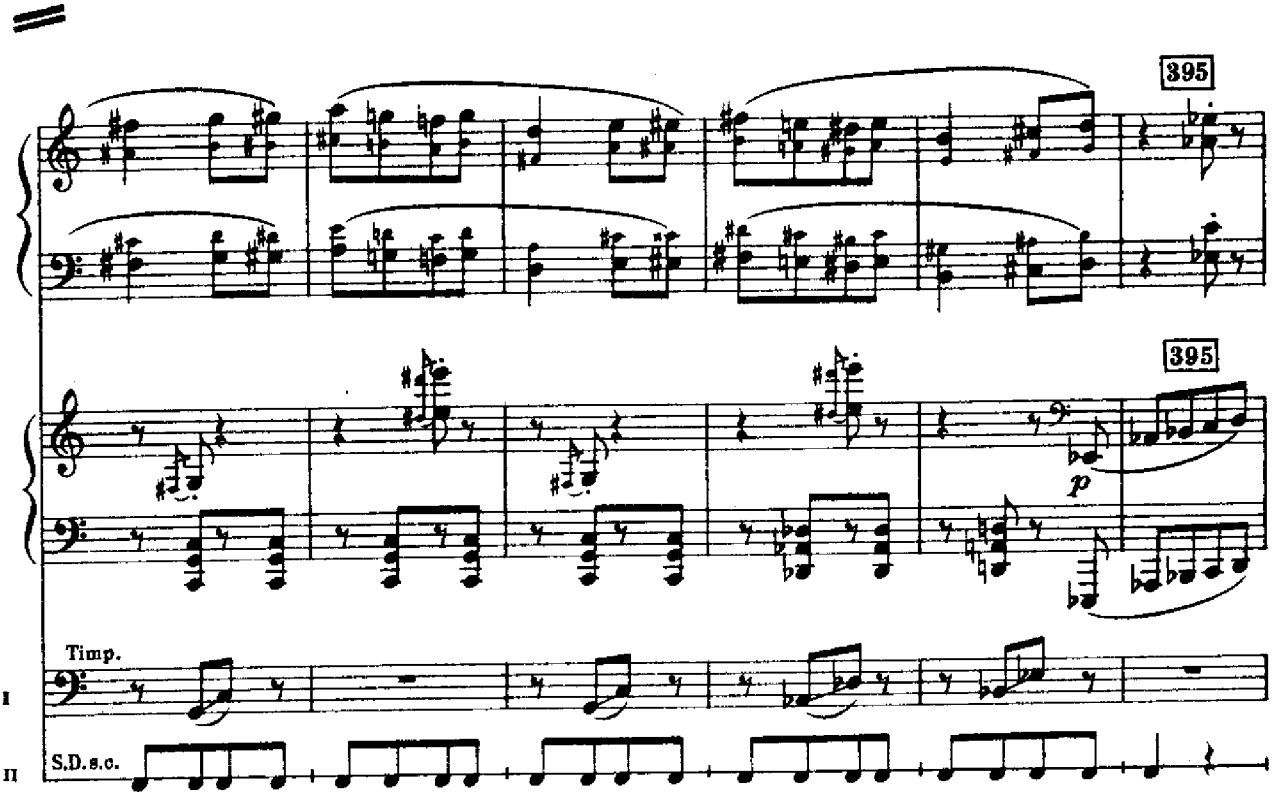
◆ When played with orchestra, the 1st Piano tacet from ◆ to *

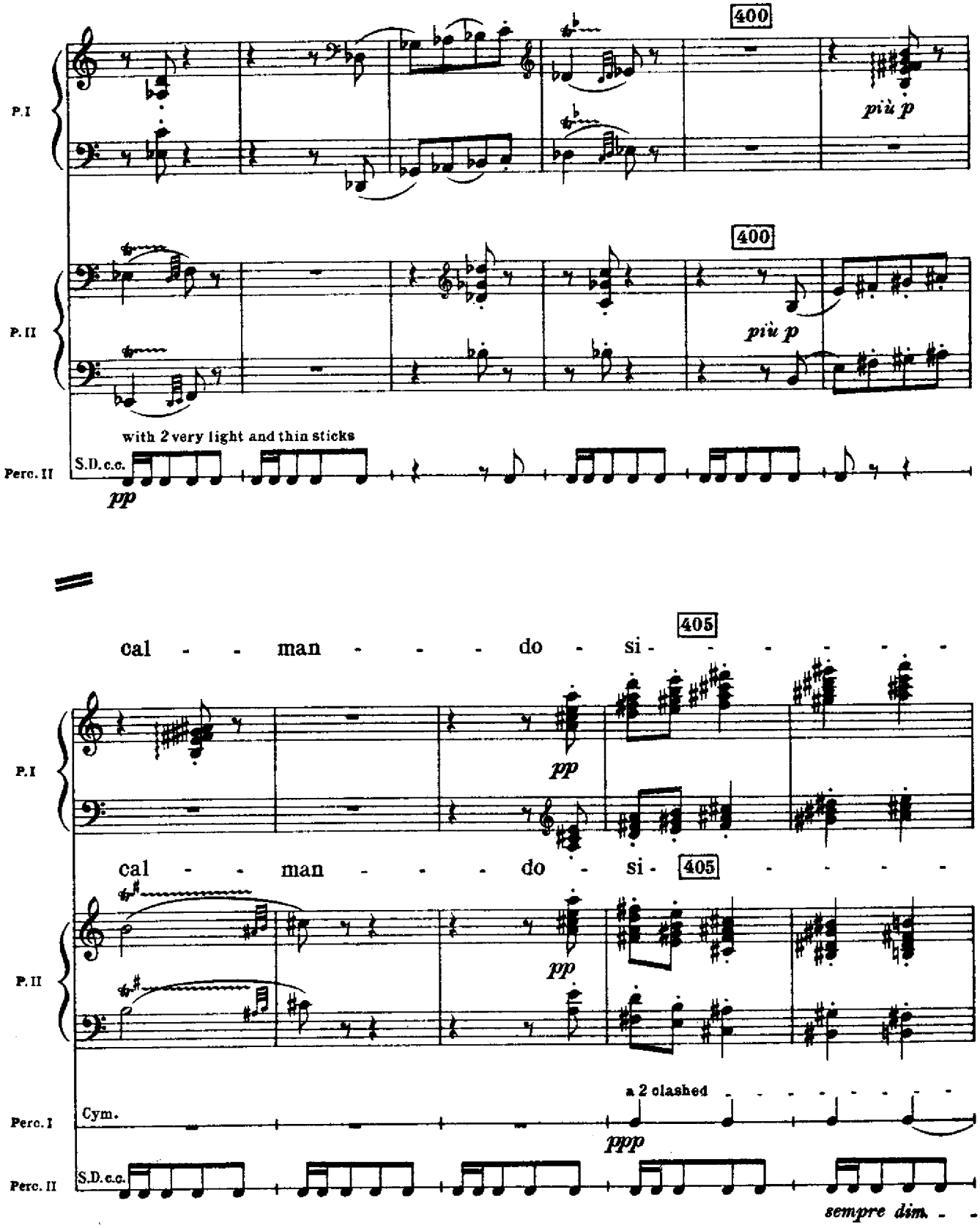


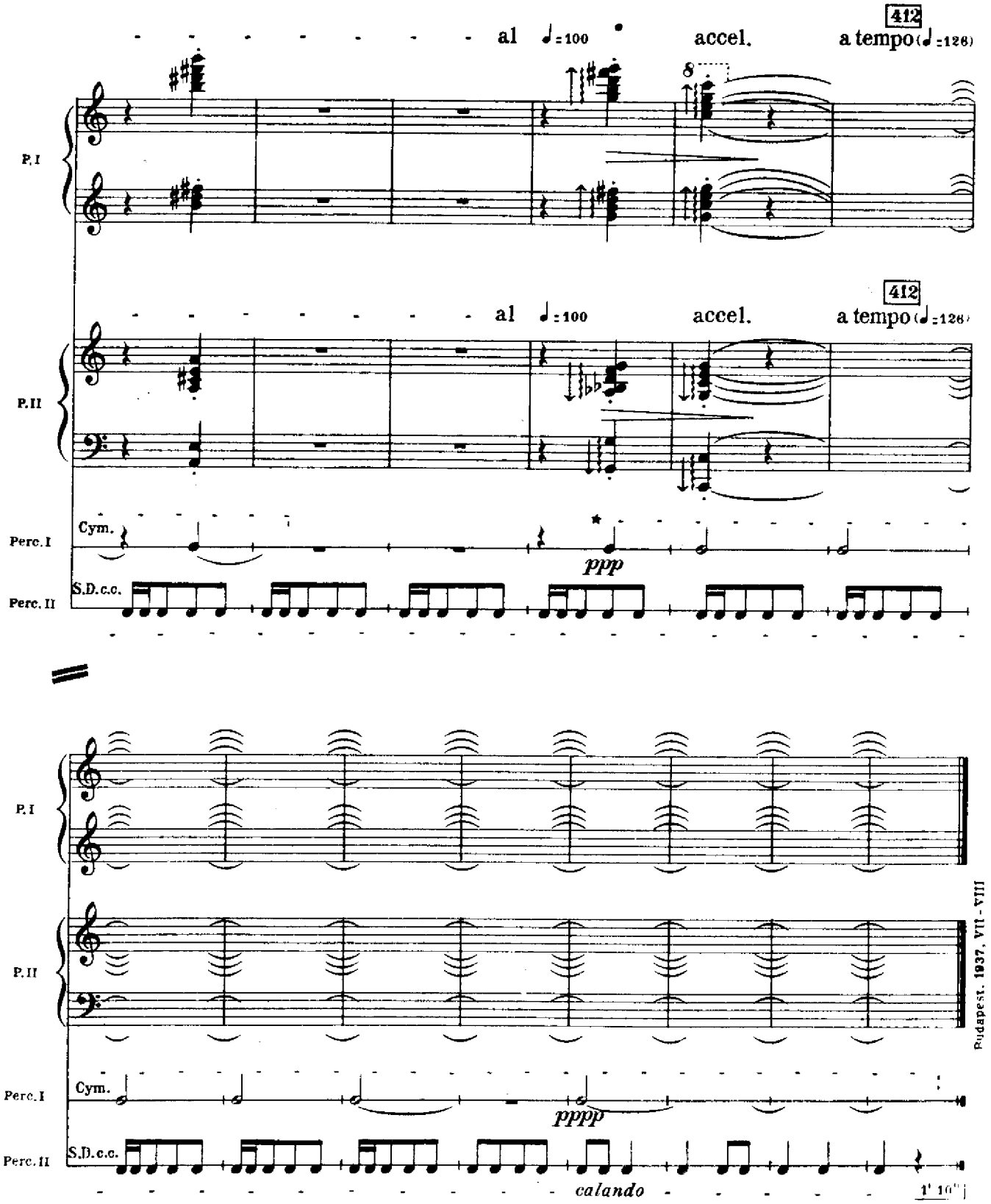
* Only to be played in orchestral version


P. I
P. II
Perc. II
Trgl.
(wooden stick)
c.t.
mf
p
379
poco rit.
a tempo
ppp
pp
P. I
379
poco rit.
a tempo
P. II
ppp
p
Timp.
Perc. I
p
p
Trgl.
Perc. II
S.D.c.c.
pp
p


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
405
cal - - man - - - do - si - - - - - - -
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.

Budapest, 1937. VII - VIII

Duration approx. 6' 16"

Total Duration approx. 24' 34"

B.& H. 8675

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