

HAWKES POCKET SCORES

BÉLA BARTÓK
SONATA

FOR TWO PIANOS
AND PERCUSSION



~~73022070~~

BOOSEY & HAWKES
MUSIC PUBLISHERS LIMITED

LONDON · PARIS · BONN · JOHANNESBURG · SYDNEY · TORONTO · BUENOS AIRES · NEW YORK

MADE IN ENGLAND

NET PRICE

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

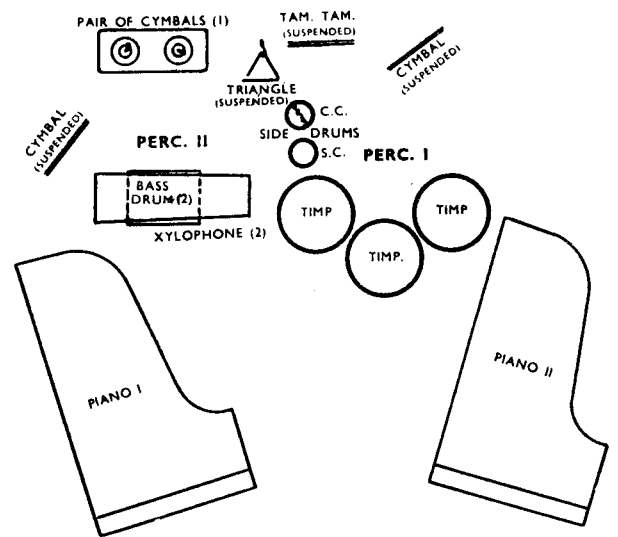
The *Orchestral Version* is scored for :—

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 Pászatory (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, $\text{♩} = \text{ca. } 70$

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

10

P. I *poco f* *ppp*

P. II *ff* *p, espr.* *pp*

Cym. c. l.*

Pero. II S. D. s. c. *p*

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

14

poco a poco - - - accel.

P. I *p* *mp* *ovesc.*

P. II *p* *mp* *ovesc.*

Pero. I Tam-Tam *ppp* *pp*

18

Un poco più mosso, *♩ = ca. 80*

P. I *ff* *ff*

P. II *fff* *mf*

Pero. I Tam-Tam *f* *mf*

Pero. II S. D. c. c.* *p* *mf* *f*

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

21

poco a poco accelerando e sempre

P. I *mf*

P. II *p* *mf*

Pero. I Timp. *f* *mf*

Pero. II Bass Drum *f*

più agitato.

P. I *p*

P. II *p*

Pero. I *Timp.*

Pero. II *Bass Drum*

cresc.

P. I [26]

P. II [26]

Pero. I *Timp.*

cresc.

P. I *al*

P. II

Pero. I *Timp.*

al

Principal Trump

[32] *Allegro molto* $\text{♩} = 122$

P. I *ff*

P. II *ff*

Pero. I *Timp.*

f

2+3+2

P. I *(sim.)*

P. II *(sim.)*

Pero. I *Timp.*

ff

[37]

P. I *ff*

P. II

Pero. I *Timp.*

f

41

P. I
(3+2)
2+5+3

P. II
mf
2da

Pero. I
Timp.
mf
S. D. c. c.

Pero. II
S. D. s. c.
B. D.
mf
p

P. I
g/iss.

P. II

Pero. I
Timp.

Pero. II
S. D. s. c.
B. D.
p

50

P. I
mf
2da

P. II
50
f

Pero. I
Timp.

Pero. II
S. D. c. c.
S. D. s. c.
B. D.
mf

P. I

P. II

Pero. I
Timp.

Pero. II
S. D. s. c.
B. D.
p

57

P. I

P. II

Perc. I

Perc. II

Timp.

S. D. c. c.

B. D.

criso.

gliss.

f

gliss.

P. I

P. II

Perc. I

Perc. II

Timp.

Xylophone

61

P. I

P. II

Perc. I

Perc. II

S. D. c. c.

Xyl.

S. D. s. c.

mf

65

P. I

P. II

Perc. I

Perc. II

Timp.

S. D. s. c.

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

89

P. I. *ben marc.*

P. I* *eto.*

P. II *ben marcato*

Perc. I *Timp.*

P. I *ben marcato*

P. II

Perc. I *Timp.*

P. I *dim.*

P. II *dim.*

80

P. I *pp*

P. II *p*

Perc. I *Timp.*

Serena
Assente
Torinese
S. 186

84

Un poco più tranquillo, *♩ = 104*

P. I *p dolce*

P. II

Perc. I *Timp.*

P. I

P. II

91 Tempo I (♩ = 132) Un poco più *pp*

P. I

P. II

Perc. I

5+8

95 Un poco più *mp, espr.*

Timp.

99 tranquillo (♩ = 104)

P. I

P. II

Perc. I

99

Timp.

mf

Tempo I rallent. *mf* *dim.* *p*

P. I

P. II

Perc. I

Timp.

96

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

P. I

P. II

Perc. II

Tam-Tam

pp

112

P. I

P. II

Perc. II

Tam-Tam

al Più mosso

♩ = 176

118

P. I

P. II

Perc. II

P. I

P. II

Perc. II

123

129

P. I

P. II

Perc. II

P. I

P. II

Perc. I

133

133

142

142

Vivo *♩ = 68*

Vivo *♩ = 68*

sempre simile, non troppo legato poco a poco cresc.

sempre simile, non troppo legato poco a poco cresc.

P. I

P. II

Timp.

Perc. I

cresc.

P. I

P. II

Timp.

Perc. I

149

148

P. I

P. II

Timp.

Perc. I

154

154

pochiss. allarg.

P. I

P. II

Timp.

Perc. I

ff

ff

ff

Meno *m-osso*, tranquillo $\text{♩} = 104$

p, dolce

161

Meno *m-osso*, tranquillo $\text{♩} = 104$

p, dolce

P. I

P. II

Timp.

Perc. I

166

171

166

171

fff

rit. - - - quasi Tempo I (Vivo, ♩ = 144)

175

P. I *sempre stacc.*

P. II *più p*

Perc. II S. D. c. c. *p*

P. I

P. II

Perc. II S. D. c. c. *p*

182

P. I

P. II *sempre stacc.*

Perc. II Triangle c.1.* *p* c.1.

*ool legno means: with wooden stick

188

P. I *pp*

P. II *pp*

Perc. II Trgl. c.1. c.1. ord.* c.1. *ppp*

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

P. I *cresc.*

P. II

Perc. II Trgl. c.1. *p*

195

Tempo I non troppo vivo) ♩ = 126

P. I *dim.* *p*

P. II *mf* *p, sempre stacc.*

Perc. II *mf* *p, sempre stacc.*

195

198

P. I

198

P. II

Perc. I

Timp.

203

P. I

203

P. II

Perc. I

Timp.

P. I

P. II

Perc. I

Timp.

208

sempre simile

P. I

cresc.

208

sempre simile

P. II

cresc.

Perc. I

Timp.

cresc.

P. I

P. II

Perc. I

Timp.

P. I

P. II

Perc. I

Timp.

♩ = 120 217

P. I *ff* *meno f* *ff*

P. I* *f* *p cresc.* *f*

P. II *f* *p cresc.* *ff* *meno f*

P. II* *f* *p cresc.* *f*

Perc. I *mf*

Perc. II *ff*

221

P. I *meno f* *ff* *meno f* *ff*

P. I* *f*

P. II *ff* *meno f* *ff* *f*

P. II* *f*

Perc. I *mf*

Perc. II *ff*

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

225

P. I

226

P. I*

225

P. II

225

P. II*

Timp.

Perc. I

227

P. I

P. II

232

P. I

232

P. II

Timp.

Perc. I

Xyl.

Perc. II

235

P. I

235

P. II

Timp.

Perc. I

P. I *mf*

P. II *mf*

Timp. *mf*

Pero. I *mf*

Pero. II *f*

E. D. *mf*

242

P. I *p* *mf*

P. II *p* *f*

Timp. *mf*

Pero. I *p* *mf*

Pero. II *f*

Xyl.

P. I

P. II *mf*

Pero. II *mf*

E. D. *mf*

248

P. I *p* *mf* *f*

P. II *p, ma intenso* *crac* *f*

Timp.

Pero. I *p* *f*

Pero. II *f*

Xyl.

252

P. I *mp*

P. II *mp*

Timp.

Pero. I *mp*

Pero. II *f*

256

P. I *mp*

P. II *mf*

260

Un poco tranquillo

P. I *p*

P. II *p*

Timp.

Pero. I *f*

Pero. II *f*

264

P. II *più p*

Timp.

Pero. I *più p*

268

P. I *p*

P. II *mp*

Timp.

Pero. I *mp*

cresc.

poco allarg. - al

più f

poco allarg. - al

più f

Timp.

Perc. I

274

Un poco maestoso, *♩*:112

ff

gliss.

274

Un poco maestoso, *♩*:112

ff

274

Un poco maestoso, *♩*:112

ff

Timp.

Xyl.

Perc. I

Perc. II

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

278

278

278

Timp.

Xyl.

Perc. I

Perc. II

283

283

283

Timp.

Xyl.

Perc. I

Perc. II

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

286

P. I

P. I*

P. II

Timp.

Perc. I

292

Tranquillo, $\text{♩} = 104$

poco rit.

dim. p

P. I

P. I*

P. II

Perc. I

Trgl.

c. i. *)

371 ppp

**) c. i. means: With wooden stick

296

P. I

P. II

Perc. I

Trgl.

301

P. I

P. II

Perc. I

Perc. II

Trgl.

Xyl.

mp, espr.

(sempre c. i.)

p

P. I

P. II

Perc. I

Perc. II

Trgl.

Xyl.

mf

mf, espr.

309
 MOSSO, $\text{♩} = \text{ca. } 120-126$

P. I

P. II

Perc. I

Perc. II

Timp.

Trgl.

Xyl.

dim.

pp

pp

pp

P. I

P. II

Timp.

Perc. I

p

317

P. I

P. II

p, ma intenso

317

P. I

P. II

p

mf

p, espr.

326 poco rallentando

P. I *dim.* *calando*

P. II

Perc. II *p* *ppp*

S. D. s. o.

ppp *cresc. molto* 1' 11"

332 *Vivo, d. = 68-68*

P. II *sempre simile*

Perc. II *f*

S. D. s. o.

339

P. II

Perc. II *p* *f*

S. D. s. o.

sempre simile

P. II

Perc. II *f*

S. D. s. o.

346

P. I *f*

P. II

Perc. II *p* *f*

S. D. o. c.

S. D. s. o.

sempre simile

P. I

P. II

Perc. II *f* *p*

S. D. o. c.

353

P. I *sempre simile*

P. II

Perc. II *f*

S. D. o. c.

360

P. I. *meno f*

P. II. *più f* 360

Perc. II S.D.c.c. *f* *p* *f*

364

P. I. *(sempre meno f)*

P. II. *più f* 364

Perc. II S.D.s.c. *mf* *p*

368

P. I. *sotto* *f marc.* 368

P. II. *sopra* *f marc.* 368

Perc. II S.D.c.c. *p*

S.D.s.c. *f* *p*

P. I.

P. II.

377

P. I.

P. II.

377

P. I. *mf*

P. II.

383

poco rallent. - - - accel. - - - al

P. I. *p*

Perc. II B. D.

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

389

P. I *mf* *p* *mf*

P. II *ff marc.*

Perc. I S. D. c. c. *mf*

Perc. II S. D. s. c. *mf*

B. D.

396

P. I *p* *mf*

P. II

Perc. I S. D. c. c.

Perc. II S. D. s. c.

B. D.

396

P. I *p* *mf*

P. II

Perc. I S. D. c. c.

Perc. II B. D.

401

P. I *cresc.*

P. II *f*

Perc. I S. D. c. c.

Perc. II S. D. s. c.

B. D. *p cresc.*

401

pochiss.

P. I *mf cresc.*

P. II *pochiss.*

S. D. o. c.

Pero. I *f*

Pero. II *B. D.* *mf*

408

allargando

P. I *mf cresc.*

406

allargando

P. II *f*

Pero. I *S. D. o. c.* *mf*

410 *Meno vivo, J.: 176*

P. I *cresc.* *ff*

410 *Meno vivo, J.: 176*

P. II *cresc.* *ff*

S. D. o. c.

Pero. I

Pero. II *Xyl.* *ff*

417 *allarg. Quasi a tempo J.: 176-152*

P. I *meno f*

417 *allarg. Quasi a tempo J.: 176-152*

P. II *meno f*

Pero. I *Timp.*

1' 30"

P. I

P. II

423

P. I

f, marc.

423

P. II

cresc.

429

P. I

meno f

429

P. I*

meno f

429

P. II

meno f

poco allarg. - - al

P. I

poco allarg. - - al

P. I*

poco allarg. - - al

P. II

433

Tempo I. (♩ = 152)

P. I

più f *ff* *f*

433

Tempo I. (♩ = 152)

P. II

più f *ff* *f*

Temp.

Perc. I

Xyl.

Perc. II

ff

437

P. I. *f* *mf*

P. II *f* *mf*

Timp. *f* *mf*

poco allarg.

440 *f* *più f* *ff*

P. I.

440 *f* *più f* *ff*

P. II.

Timp. *f* *più f*

37''

Duration approx. 12' 10''

II

Lento, ma non troppo, ♩. ca. 60

with a thin wooden stick

Percussion I Cymbal on the extreme edge on the dome

Percussion II Side Drum s.c.

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

5

P. I. *p, dolce*

Pero. I Cym. on the edge with soft headed stick wooden stick (extreme edge) soft headed stick

Pero. II S.D. s.c.

9

P. I.

9 *p, dolce* *sf*

P. II.

Pero. I Cym. wooden stick (extreme edge) soft headed stick

Pero. II S.D. s.c.

14

P. I

P. II

Perc. I

Perc. II

Cym.

S. D. c. c.

S. D. s. c.

p

mp

ppp

p

18

21

P. I

P. II

Perc. I

Perc. II

Cym.

S. D. c. c.

S. D. s. c.

mf

f

mf

p

più p

f

p

più p

soft headed stick

p

mf

mf

p

pp

8

P. I

P. II

Perc. II

S. D. s. c.

pp

pp

1' 58"

28

Un poco più andante ♩ = 76

P. I

P. II

p

ppp

pp

p

creac.

37

37

P. I

P. II

Perc. II

Tam-Tam

mf

dim.

p

pp

sempre simile

pp

poch. rit. a tempo

poch. rit. a tempo

P. I *cresc.*

P. II *cresc.*

Perc. II Tam-Tam

P. I 41

P. II 41

Perc. II Tam-Tam

poco a poco più *meno.*

poco a poco più

P. I

P. II

agitato, $\text{♩} = 88$ 45 *calmandosi.*

P. I

P. I*

P. II

P. II*

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

Perc. II Xyl.

a tempo ($\text{♩} = \text{ca. } 72$) *molto espr. la melodia*

a tempo ($\text{♩} = \text{ca. } 72$) *espr. la melodia*

P. I

P. II

Perc. I Timp.

Perc. II Xyl.

F. I

F. II

Timp.

Pero. I

Xyl.

Pero. II

F. I

F. II

Timp.

Xyl.

Pero. I

Pero. II

Poco rubato

56

P. I

P. II

Timp.

Pero. I

Xyl.

Pero. II

P. I

P. II

strin

P. I

P. II

cresc.

strin

cresc.

gen - do - al

P. I

P. II

Più mosso, $\text{♩} = 98$ 60 *cresc.*

P. I

Più mosso, $\text{♩} = 98$ 60

P. II

P. I

P. I

P. II

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

P. I

P. II

Side Drum c. c.

dim.

P. I

P. II

S.D. c. c.

rallentando - al

P. I

rallentando - al

P. II

più p

Tempo I

P. I

Tempo I

P. II

66

66

pp

sempre

P. I

P. II

Perc. I

Perc. II

Cym. always with soft headed stick

S.D. c. c.

S.D. s. c.

p

4/4

4/4

4/4

4/4

P. I

P. II

Perc. I

Perc. II

Cym.

S.D. c. c.

S.D. s. c.

3/2

3/2

3/2

3/2

P. I

P. II

Perc. I

Perc. II

Cym.

S.D. c. c.

S.D. s. c.

3/2

3/2

3/2

3/2

P. I

P. II

Perc. I

Perc. II

Cym.

S.D. c. c.

S.D. s. c.

4/4

4/4

4/4

4/4

70

P. I

pliss

$\frac{1}{2}$ *And.* - - - (sempre)

P. II

mp

Pero. I

Cym.

S. D. c. c.

Pero. II

S. D. s. c.

cresc.

poch. ritard.

P. I

dim.

poch. ritard.

P. II

dim.

Pero. I

Cym.

S. D. c. c.

Pero. II

S. D. s. c.

mf

p

74

Un poco mosso, *♩ = ca. 68*

P. I

p, espr.

mf

74

Un poco mosso, *♩ = ca. 68*

P. II

p

mp

cresc.

Pero. I

Timp.

p

poco cresc.

Pero. II

S. D. s. c.

tornando - - - al Tempo I

81

P. I

dim.

p

più p

tornando - - - al Tempo I

81

P. II

dim.

p

più p

Pero. I

Timp.

dim.

p

85 Più andante, $\text{♩} = 76$

P. I

P. I*

P. II

Timp.

Pero. I

89 **tornando . . . al Tempo I** ($\text{♩} = \text{ca. } 88$)

P. I

P. I*

P. II

Timp.

S. D. c.c.

S. D. s.c.

Xyl.

Pero. I

Pero. II

III

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

Piano I

Piano II

Timpani

Percussion I

Percussion II

Xylophone

11

P. I

P. II

Timp.

Pero. I

Pero. II

Xyl.

18

P. I. *ff*

P. II. *ff*

Perc. I. Timp.

Perc. II. Xyl. *p*

P. I. *mf*

P. II. *mf*

Perc. I. Timp.

Perc. II. Xyl.

28

P. I. *p*

P. II. *p*

Perc. I. Timp.

Perc. II. Xyl. *mf*

35

P. I. *f*

P. II. *mf*

Perc. I. Cymbale *a 2 clashed* *pp*

Perc. II. Xyl. *f*

44

P. I. *p cresc.*

P. II. *mp*

Perc. I. Timp. *p*

Perc. II. Xyl.

P. I

P. II

Pero. I
Timp.

Pero. II
Triangle
Side Drum s.c.

52

mf

f

mf

p

p

P. I

P. II

Pero. I
Trgl.

Pero. II
S. D. s.c.

56

56

f

mf

f with heavy metal beater (short and rather thick)

P. I

P. II

P. I

P. II

P. I

P. II

60

60

68

68

74

74

accel. al Più mosso, $\text{♩} = 152$

mf

p

mf

p

83

P. I

P. II

Perc. II

Trgl.

as before

as before

ff

cresc.

ff

91

P. I

P. II

mf

p

mf

p

P. I

P. II

cresc.

mf

dim.

cresc.

mf

dim.

103

P. I

P. II

Perc. I

Perc. II

Timp.

Xyl.

p

p

1' 37"

p

poco rall.

Tempo I

P. I

P. II

Perc. I

Perc. II

Timp.

Xyl.

sf

f

p

f

111 stringendo. 115 *pp*

P. I

P. II *pp* *dim.*

Perc. I Timp.

P. I *cresc.*

P. II *cresc.*

Perc. II Bass Drum *p* *mf*

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

al Più mosso, \downarrow ca. 160

P. I *f*

P. II *f*

Perc. I S.D. c.c. *p* *mf*

Perc. II B.D. *mf*

127 *più f*

P. I

P. II *più f*

Perc. I S.D. c.c. *mf*

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*

P. II *ff*

Perc. I Timp.

Perc. II B.D. *ff*

rallent. a tempo (♩=132) [144]

P. I

P. II

Perc. I

Perc. II

Xyl.

mf

85"

P. I

P. II

Perc. I

P. I

P. II

Perc. I

[152]

mp

mf

♩=126 [160]

P. I

P. II

Perc. I

mf

poco cresc.

p

P. I

P. II

Perc. I

Perc. II

Xyl.

p

[170]

P. I

P. II

Perc. I

Perc. II

Xyl.

mp

mf cresc. molto

cresc. molto

177

P. I

P. II

Xyl.

Pero. II

183

P. I

P. II

Timp.

Xyl.

Pero. II

189

P. I

P. II

Timp.

Pero. I

Xyl.

Pero. II

195

P. I

P. II

Timp.

Pero. I

Xyl.

Pero. II

P. I. *mp* [199]

P. II. [199]

Timp. *mf; ben marc.*

Perc. I.

P. I. *p* *leggero*

P. II.

Timp. *mp*

Xyl. *p*

Perc. I.

Perc. II.

P. I. *più p* [207] *p*

Timp. [207] *p* *più p* *p* *p*

Xyl. *pp*

Perc. I.

Perc. II.

P. I. *p* *mp* *p* [217]

P. II. *pp* *mp* [217]

Timp. *mp*

Perc. I. *mp*

Perc. II. *mp*

P. I. *mf* *p* [223]

P. II. *mf* *p* [223]

Timp. *mf* *p*

Xyl. *mf* *p*

Perc. I.

Perc. II.

P. I

P. II

Timp.

Pero. I

Xyl.

Pero. II

f

mf

f

P. I

P. II

Timp.

Pero. I

Xyl.

Pero. II

229

229

mf

p

mf

p

p

P. I

P. II

Timp.

Pero. I

Xyl.

Pero. II

233

233

p

p

P. I

P. II

P. I

P. II

237

237

cresc.

cresc.

ac - cel - er - ando -

ac - cel - er - ando -

al Più mosso, ♩=144

P.I.

P.I.*

P.II

Perc. I

Perc. II

1' 50"

tornan 256 do

P.I.

P.I.*

P.II

Perc. I

Perc. II

al Tempo I

P.I.

P.I.*

P.II

Perc. I

Perc. II

al Tempo I

P.I.

P.II

Perc. I

Perc. II

meno f

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

269

P. I. *meno f*

P. II

277

P. I. *Più mosso, ♩ = 144*

p *mp* *mp*

277

P. II. *Più mosso, ♩ = 144*

mp *mp*

P. I.

p *p*

P. II.

p *pp*

287

Tempo I

P. I. *pp* *mf*

P. II. *pp* *mf*

Pero. I. *mf*

294

P. I. *p*

P. II. *mf* *p*

Pero. I. *mf*

P.I.

P.II

Perc. I

Timp.

301

P.I.

P.II

Perc. I

Perc. II

Cym.

Cyms. clashed a 2

with soft headed stick

pp

pp sim.

309

P.I.

P.II

Perc. II

strin - gen -

pp

pp

Cyms.

do

P.I.

P.II

mp

p

315

al Più mosso, ♩ = 160

P.I.

P.II

S.D. c.c.

S.D. s.c.

Perc. I

Perc. II

B.D.

mf

cresc.

mp

cresc.

p

mp

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

P.I

P.II

Perc. I
S.D.c.c.

Perc. II
S.D.a.c.

B.D.

mf

P.I

P.II

Timp.

Perc. I
S.D.c.c.

Perc. II
S.D.a.c.

B.D.

ff

mf

f

P.I

P.II

Perc. I
Timp.

f

sf

sf > mf

P.I

P.II

Timp.

Perc. I

sempre stringendo

dim.

336

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

338

dim.

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

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

344

344

p

P.I.

rallent. - - - - - al Tempo I (♩ = 126)

351

p *mf*

(1/2 *rit.*)

P.II
Timp.
Perc. I
Cym.
Perc. II

rallent. - - - - - al Tempo I (♩ = 126)

351

mf *p*

(1/2 *rit.*)

pp

with soft-headed stick

S.D. c.c.

1' 34" *pp*

P.I.
P.II
Timp.
Perc. I
Cym.
Perc. II

p *mf*

(1/2 *rit.*)

pp

pp

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

8

360

P. I. *p*

P. II. *mp*

Perc. I. Timp.

Perc. II. S.D.c.e. *p*

365

♩ = 132

370

P. I. *mp*

P. II. *p*

Perc. I. Timp.

Perc. II. S.D.c.e. *pp*

* Only to be played in orchestral version

8

P. I.

P. II.

Perc. II. Trgl. *mf* *p*

(wooden stick)
c.f.

5

poco rit. a tempo

379

P. I. *ppp* *pp*

P. II. *ppp* *p*

Perc. I. Timp. *p* *p*

Perc. II. Trgl. *pp*

S.D.c.e. *p*

387

P. I. *p*

P. II. *pp*

Perc. I. Timp.

Perc. II. S.D.c.o. *più p*

395

P. I.

P. II. *p*

Perc. I. Timp.

Perc. II. S.D.s.c.

400

P. I. *più p*

P. II. *più p*

Perc. II. S.D.c.o. *pp*

with 2 very light and thin sticks

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

P. I. *pp*

P. II. *pp*

Perc. I. Cym. *a 2 clashed*

Perc. II. S.D.c.o. *ppp*

sempre dim.

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

P.I

P.II

Perc. I Cym. *ppp*

Perc. II S.D.c.c.

P.I

P.II

Perc. I Cym. *pppp*

Perc. II S.D.c.c. *calando* 1' 16"

Budapest, 1937. VII - VIII

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

Duration approx. 6' 46"
Total Duration approx. 24' 34"