

HAWKES POCKET SCORES

# BÉLA BARTÓK SONATA

FOR TWO PIANOS  
AND PERCUSSION



~~730 220 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

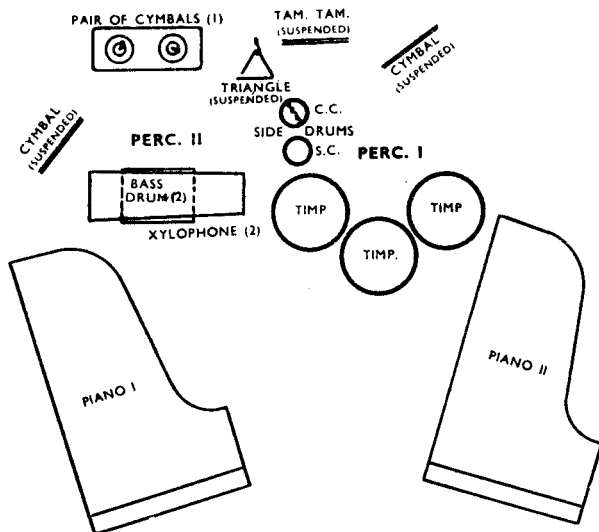
The *Orchestral Version* is scored for :—

Flutes I & II (2nd doubling Piccolo)  
Oboes I & II (2nd doubling Cor Anglais)  
Clarinets I & II in B $\flat$  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 Pásztor (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

## I

BÉLA BARTÓK

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

Piano I

Piano II

Percussion I  
Timpani

Percussion II

P. I

P. II

Perc. II  
Cymbal c.1.\*  
Side Drum s.c.\*\*

\*noel legato. with the heavy end of a drum stick, on the dome.

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

10

P. I *ff* *poco f* *pp*

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

Parc. II Cym. c.1.\*  
S. D. s.c. *p*

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

poco a poco - - - - - 14 - - - - - accel..

P. I *p* *mp* *cresc.*

P. II *p* *mp* *cresc.*

Parc. I Tam-Tam *ppp* *pp*

Un poco più mosso,  $\text{♩} = \text{ca. } 80$

R. I

R. II

Un poco più mosso,  $\text{♩} = \text{ca. } 80$

Time.

Perc. I  
Tam-Tam

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

*f* *mf* *p* *f*

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

poco a poco accelerando e sempre

R. I

R. II

poco a poco accelerando e sempre

Time.

Perc. I

Perc. II  
Bass Drum

*mf* *p* *f* *mf* *p*

*più agitato.*

R. I *p* *cresc.*

R. II *p* *cresc.*

Perc. I Timp.

Perc. II Bass Drum

R. I [26]

R. II [26]

Perc. I Timp. *cresc.*

R. I *al*

R. II *al*

Perc. I Timp.



Principale Tempo

32 Allegro molto  $\text{♩} = 122$

P. I *ff*

P. II *ff*

Perc. I Timp. *f* *ff* *f*

37

P. I *(sim.)*

P. II *(sim.)*

Perc. I Timp. *f* *f* *ff*

38

P. I

P. II

Perc. I Timp. *f* *ff* *sf*

41

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

P. II. *mf*

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

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

P. I. *gitar.*

P. II.

Pero. I. Timp.

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

50

P. I.

P. II.

50

Timp.

Perc. I

S. D. c. c.

Perc. II

S. D. s. c.

B. D.

P. I.

P. II.

Timp.

Perc. I

S. D. s. c.

Perc. II

B. D.

57

P. I

*cresc.*

P. II

*f* *gliss.* *f* *gliss.*

Perc. I

Timp.

S. D. c. c.

Perc. II

B. D.

P. I

P. II

Perc. I

Timp.

Perc. II

Xylophone

61

P. I

P. I\*

P. II

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

Perc. II  
S. D. s. c.

*pp* *mf*

65

P. I

P. I\*

P. II

Perc. I  
Timp.  
S. D. s. c.

Perc. II

*f* *S*

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

5

P. I.

P. I<sup>a</sup> *etc.*

P. II

Peru. I

*ben marc.*

*ben marcato*

Timp.

P. I

*ben marcato*

P. II

Peru. I

Timp.

P. I

*dim.*

P. II

*dim.*

80

P. I

*pp*

P. II

*p*

Perc. I

Timp.

1' 18"

Ser. Jan. 1858

84

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

P. I

*p dolce*

84

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

P. II

Timp.

Perc. I

P. I

P. II

91 **Tempo I** (♩.:122)

Un poco più 95

P. I

P. II

Perc. I

5+8

pp

mp, espr.

tranquillo (♩.:104)

99

P. I

tranquillo (♩.:104)

99

P. II

Perc. I

mf



Tempo I *rallent.* *al*

R. I

Tempo I *mf* *rallent.* *al*

P. II

Timp.

Pero. I

*p* 85"

105

Più tranquillo (♩ = 104) poco a poco stringendo

P. I

105

Più tranquillo (♩ = 104) poco a poco stringendo

P. II

Tam-Tam

PP

112

P. I

112

P. II

Tam-Tam

al Più mosso

♩ = 176

118

P. I

P. II

al Più mosso

♩ = 176

118

Tam-Tam

Pero. II

B. D.

pp

p

P. I

P. II

Pero. II

B. D.

mf

mf

p

mf

cresc.

cresc.

123

123

128

P. I

P. II

Perc. II

Xyl.

*ff*

*ff*

*ff*

31"

133

Vivo *d. = 68*

P. I

P. II

Perc. I

Timp.

*p*

*pp*

142

P. I

P. II

Perc. I

Timp.

*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

30

cresc. -

P. I

P. II

Timp.

Perc. I

148

148

P. I

P. II

Timp.

Perc. I

154

154

pochiss. allarg. -

pochiss. allarg. -

I  
 II  
 Timp.

161  
 165  
 170

*ff*  
*f*

26''

Meno *molto*, tranquillo  $\text{♩} = 104$

I  
 II

161  
 165  
 170

*p, dolce*  
*p, dolce*

Meno *molto*, tranquillo  $\text{♩} = 104$

I  
 II  
 Tim-Tam

166  
 168  
 171

*ppp*

175

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

P. I

*sempre stacc.*

P. II

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

*più p*

S. D. c. c.

26" *p*

P. I

P. II

S. D. c. o.

*p*

182

P. I

182

P. II

*sempre stacc.*

Triangle c. l.\*

Perc. II

*p*

c. l.

\*col legno means: with wooden stick

188

P. I

P. II

Trgl. c. l. c. l. ord.<sup>o</sup> c. l.

*mf* *ppp*

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

P. I

P. II

Trgl. c. l.

*cresc.*

195

Tempo I non  
troppo vivo) ♩. 126

P. I

P. II

*dim.* *p* *mf* *p sempre stacc.*

195

Tempo I non  
troppo vivo) ♩. 126

The image displays three systems of musical notation for a piano and percussion ensemble. Each system consists of three staves: Piano I (P. I.), Piano II (P. II.), and Percussion I (Perc. I.).

- System 1:** The P. I. staff begins with a measure containing a fermata and a dynamic marking of *p*. A measure number box labeled "198" is positioned above the staff. The P. II. staff features a complex rhythmic pattern with many beamed notes. A measure number box labeled "198" is positioned above the staff. The Perc. I. staff shows a simple rhythmic pattern of eighth notes. A dynamic marking of *p* is placed below the staff.
- System 2:** The P. I. staff contains several measures with notes and rests, including some with slurs and accents. A measure number box labeled "203" is positioned above the staff. The P. II. staff continues with its rhythmic pattern. A measure number box labeled "203" is positioned above the staff. The Perc. I. staff continues with its rhythmic pattern.
- System 3:** The P. I. staff continues with notes and rests, including some with slurs and accents. The P. II. staff continues with its rhythmic pattern. The Perc. I. staff continues with its rhythmic pattern.



208

*sempre simile*

25

R. I

*cresc.*

R. II

208

*sempre simile**cresc.*

Perc. I

*cresc.*

R. I

R. II

Perc. I

*Timp.*

R. I

R. II

Perc. I

*Timp.*

♩ = 120 217

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

P. I\* *ff* *p cresc.* *f*

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

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

Perc. I *mf* *f*

Xyl. *ff*

\*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*

P. I\*

221

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

221

P. II\*

Timp.

Perc. I

Xyl.

Perc. II

Detailed description of the musical score: The score is for Percussion I and II, with Piano I, Piano I\*, Piano II, and Piano II\* parts. The key signature has one sharp (F#) and the time signature is 2/4. The score is divided into measures, with a box labeled '221' indicating the start of a specific section. The Piano I and I\* parts feature complex rhythmic patterns with dynamic markings of *meno f* and *ff*. The Piano II and II\* parts also feature complex rhythmic patterns with dynamic markings of *ff*, *meno f*, *ff*, and *f*. The Percussion I part features a rhythmic pattern of eighth and sixteenth notes. The Percussion II part features a rhythmic pattern of eighth and sixteenth notes, with a dotted line above the staff indicating a continuation of the pattern.

225

P. I

P. I\*

P. II

P. II\*

Timp.

Fero. I

228

P. I

P. II

232

P. I

P. II

Timp.

Perc. I

Perc. II

Xyl.

*f*

*f*

*ff*

235

P. I

P. II

Timp.

Perc. I

*mf*

*p*

*mf*

*p*

*mf*

*p*

F. I *mf*  
 F. II *mf*  
 Timp. *mf*  
 Xyl. *f*  
 P. D. *mf*

F. I *p* **242** *mf*  
 F. II *p* **242** *f*  
 Timp. *p* *mf*  
 Xyl. *f*

P. I

P. II

Pero. II

B. D.

*mf*

248

P. I

*p*

*mf*

*f*

248

P. II

*p, ma intenso*

*cresc.*

*f*

Timp.

Pero. I

*p*

Xyl.

Pero. II

*f*

252

P. I

*mp* *mf* *f*

P. II

*mp* *f* *δ*

Timp.

Pero. I

*mp* *f*

Pero. II

Xyl.

*f*

256

P. I

*mp* *p*

P. II

*mf* *mp*

256



260 *Un poco tranquillo*

P. I

P. II

Perc. I

Perc. II

Timp.

Xyl.

*p sf p sf p*

*f*

264

P. II

Perc. I

Timp.

*più p p*

*5*

268

P. I

P. II

Perc. I

Timp.

*p mp mf*

*mp mf*

*mp*

*cresc. . .*

poco allarg. - al

P. I

*più f*

poco allarg. - al

P. II

*più f*

Timp.

Perc. I

*God*

[274]

Un poco maestoso,  $\text{♩} = 112$

P. I

*ff*

*gliss*

(*2ca*) [274]

Un poco maestoso,  $\text{♩} = 112$

\* P. I\*

*ff*

[274]

Un poco maestoso,  $\text{♩} = 112$

P. II

*ff*

(*2ca*)

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

278

P. I<sup>a</sup>

278

P. II

Timp. *g*

Perc. I

Xyl.

Perc. II

283

P. I

288

P. I<sup>a</sup>

283

P. II

Timp.

Perc. I

Xyl.

Perc. II

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

286

P. I

P. I\*

P. II

Timp.

Pero. I

292

Tranquillo,  $\text{♩} = 104$

poco rit.

dim. - - - p

P. I

P. I\*

P. II

Pero. I

Trgl.

o. l. \* 9)

pp

5+8

\*\* o. l. means: with wooden stick

296

P. I

P. II

Perc. I

Trgl.

296

301

P. I

P. II

Perc. I

Perc. II

Trgl.

Xyl.

*mp, espr.*

*ppp*

*p*

(sempre c.l.)

301

P. I

*mf* *f*

P. II

*mf, espr.* *f*

Perc. I

Trgl.

Perc. II

Xyl.

**309**  
MOSSO, ♩ = ca. 120-128

P. I

*dim.* *pp*

P. II

*dim.* *pp*

Perc. I

Timp.

Trgl.

Perc. II

Xyl.

P. I

P. II

Timp.

Perc. I

317

P. I

*p, ma intenso*

317

P. II

P. I

*p*

*mf*

P. II

*p, espr.*

326 poco rallentando

P. I *dim.* *calando*

P. II poco rallentando

Tam-Tam *p* *ppp*

Perc. II S. D. s. c. *ppp* *cresc. molto* **11"**

332 **Vivo,  $\text{♩} = 66-68$**  *sempre simile*

P. II *f*

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

339

P. II *f*

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

*sempre simile*

P. II *f*

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



346

P. I

P. II

S. D. c. c.

Fero. II

S. D. c. c.

*f*

*f*

*p*

*sempre simile*

P. I

P. II

S. D. c. c.

Fero. II

*f*

*p*

353

P. I

P. II

S. D. c. c.

Fero. II

*f*

*sempre simile*

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. c. c. *mf* *p*

368

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

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

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

P. I

P. II

P. I

P. II

P. I

P. II

377

377

*mf*

P. I

P. II

B. D.

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

383

Vivacissimo,  $\text{♩} = \text{ca. } 69$  389

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

P. II *ff marc.*

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

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*

P. II

396

S. D. c. c.

Perc. I

S. D. s. c.

Perc. II

B. D.

401

P. I

*cresc.*

P. II

*f*

401

S. D. c. c.

Perc. I

S. D. s. c.

Perc. II

B. D.

*p cresc.*

P. I. *pochiss.*  
*mf cresc.*

P. II *pochiss.*

S. D. o. e.

Pero. I S. D. s. o. e. *f*

Pero. II B. D. *mf*

406

allargando

P. I *mf cresc.* *mf*

P. II *f*

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

406

allargando

410 Meno vivo,  $\text{♩} = 176$

P. I *crusc.* *ff*

P. II *crusc.* *ff*

S. D. c. c.

Perc. I

Xyl.

Perc. II *ff*

410 Meno vivo,  $\text{♩} = 176$

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

P. I *meno f*

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

P. II *meno f*

Timp.

Perc. I

1' 30"

P. I

P. II

423

P. I

*f, marc.*

423

P. II

*cresc.*

*f*

429

P. I

*meno f*

429

P. I\*

*meno f*

429

P. II

*meno f*



poco allarg. - - al

P. I

P. I\*

P. II

*f*

poco allarg. - - al

poco allarg. - - al

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

Xyl.

Perc. II

*ff*

437

P. I. *f* *mf*

P. II. *f* *mf*

Timp. *f* *mf*

poco allarg.

440

P. I. *f* *più f* *ff*

P. II. *f* *più f* *ff*

Timp. *f* *più f*

37"

Duration approx. 12' 10"

## II

Lento, ma non troppo, ♩.ca. 60

Percussion I  
Cymbal with a thin wooden stick on the extreme edge. on the dome

Percussion II  
Side Drum s.c. *ppp*  
Side Drum s.c. *p*

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

P. I *p, dolce*

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

S. D. c.c.

Pero. II  
S. D. s.c.

P. I

P. II *p, dolce*

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

S. D. c.c. *ppp*

Pero. II  
S. D. s.c.

14

P. I

*p*

P. II

*p* *mp*

Perc. I

Cym.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

S. D. c. c.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$  *ppp*

Perc. II

S. D. s. c. *ppp* *p* *ppp* *p*  $\frac{3}{4}$   $\frac{4}{4}$

18

21

P. I

*mf* *f* *mf* *p* *più p*

P. II

*f* *p* *più p*

Perc. I

Cym.  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{2}$  soft headed stick *p*

S. D. c. c.  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{2}$  *p* *mf*

Perc. II

S. D. s. c.  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{2}$  *mf* *p* *pp*

P. I

P. II

Perc. II

S. D. s. c.

1' 58"

28

Un poco più andante  $\text{♩} = 76$

P. I

*p*

28

Un poco più andante  $\text{♩} = 76$

P. II

*ppp* *pp* *p* *cresc.*

(*lan*)

P. I

*mf* *dim.* *p* *pp* *sempre simile*

poch. rit. a tempo 37

P. II

*mf* *pp*

poch. rit. a tempo 37

Perc. II

Tam-Tam

*ppp*

P. I

cresc.

P. II

cresc.

Perc. II Tam-Tam

P. I

41

P. II

41

Perc. II Tam-Tam

poco - - a - - poco - - più

P. I

*f*

*meno.*

poco - - a - - poco - - più

P. II

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

P. I

P. I\*

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

P. II

P. II\*

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

Perc. II Xyl.

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

P. I

a tempo ( $\text{♩} = \text{ca. } 72$ )

P. II

Timp.

Perc. I

Perc. II Xyl.

1' 2''

Musical score for Percussion I, II, Timpani, and Xylophone. The score is written for four parts: P. I (Percussion I), P. II (Percussion II), Timp. (Timpani), and Xyl. (Xylophone). The key signature is one sharp (F#) and the time signature is 2/4. The Percussion I and II parts feature complex rhythmic patterns with many beamed notes and rests. The Timpani part has a steady eighth-note pattern. The Xylophone part has a melodic line with some rests.

P. I

P. II

Timp.

Pero. I

Xyl.

Pero. II

Musical score for Percussion I, II, Timpani, and Xylophone. The score is written for four parts: P. I (Percussion I), P. II (Percussion II), Timp. (Timpani), and Xyl. (Xylophone). The key signature is one sharp (F#) and the time signature is 2/4. The Percussion I and II parts feature complex rhythmic patterns with many beamed notes and rests. The Timpani part has a steady eighth-note pattern. The Xylophone part has a melodic line with some rests.

P. I

P. II

Timp.

Pero. I

Xyl.

Pero. II



*Poco rubato* 56

P. I

*p*

12

P. II

*Poco rubato* 56

Timp.

Perc. I

Xyl.

Perc. II

P. I

P. II

*p*

12

12

12

12

*cresc.*

strin

P. I

12

12

12

12

12

12

*cresc.*

strin

P. II

12

12

12

12

12

12

*cresc.*

strin

P. I

P. II

P. I

P. II

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

P. I

P. I

P. II

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

P. I

P. II

Pero. II Side Drum c.o.

*dim.*

P. I

P. II

Pero. II S.D.o.c.

*rallentando* - - - - - *al*

P. I

*rallentando* - - - - - *al*

P. II

*più p*

Tempo I

P. I

*pp*

4 II [66]

1 II 1

Tempo I

P. II

*p*

$\frac{1}{2}$  *sempre* [66]

P. I

P. II

Cym. always with soft headed stick

Perc. I

$\frac{3}{2}$  *pp*

S.D.e.c.

$\frac{3}{2}$

Perc. II

S.D.s.c.

$\frac{3}{2}$

*p*

$\frac{4}{4}$

$\frac{4}{4}$

$\frac{4}{4}$

$\frac{4}{4}$

P. I

P. II

Cym.

Perc. I

$\frac{4}{4}$

S.D.o.c.

$\frac{4}{4}$

Perc. II

S.D.s.c.

$\frac{4}{4}$

$\frac{3}{2}$

$\frac{3}{2}$

$\frac{3}{2}$

$\frac{3}{2}$

P. I

P. II

Perc. I

Cym.  $\frac{3}{2}$

S. D. c. c.  $\frac{3}{2}$

Perc. II

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

P. I

P. II

Perc. I

Cym.

S. D. c. c.

Perc. II

S. D. s. c.

19

70

P. I

*gliss.*

$\frac{1}{2}$  *mf* *ad.* - - - (*sopra*)

70

*mp*

P. II

Pero. I

Cym  $\frac{3}{2}$  *p*

S. D. c. c.  $\frac{3}{2}$  *cresc.*

Pero. II

S. D. c. c.  $\frac{3}{2}$

poch. ritard.

P. I

*dim.*

poch. ritard.

P. II

*dim.*

Pero. I

Cym  $\frac{3}{2}$  *p*

S. D. c. c.  $\frac{3}{2}$  *mf*

Pero. II

S. D. c. c.  $\frac{3}{2}$  *mf*

*p*

74

Un poco mosso,  $\text{♩} = \text{ca. } 69$

P. I

*p, espr.* *mf*

74

Un poco mosso,  $\text{♩} = \text{ca. } 69$

P. II

*p* *mp* *cresc.*

Timp.

Fero. I

*p* *poco cresc.*

Fero. II

S. D. s. e.

*p*

81

torlando - - - - - al Tempo I

P. I

*dim.* *p* *più p*

81

torlando - - - - - al Tempo I

P. II

*dim.* *p* *più p*

Timp.

Fero. I

*dim.* *p*

85 Più andante,  $\text{♩} = 76$

P. I

P. I<sup>o</sup>

P. II

Timp.

Pero. I

89 **tornando . . . al Tempo I** ( $\text{♩} = \text{ca. } 66$ )

P. I

P. I<sup>o</sup>

P. II

Timp.

S. D. c. c.

Pero. I

Xyl.

Pero. II



## III

Allegro non troppo, ♩ = ca. 125-132

Piano I

Piano II

Timpani

Percussion I

Percussion II

Xylophone

*ff*

*f*

*f*

*mf*

*f*

5

5

11

11

P. I

P. II

Perc. I

Perc. II

Timp.

Xyl.

11

11

P. I *sf* 18  
 P. II *sf* 18  
 Perc. I  
 Perc. II Xyl. *p*  
 P. I *mf*  
 P. II *mf*  
 Perc. I  
 Perc. II Xyl. *p*  
 P. I 28  
 P. II 28  
 Perc. I  
 Perc. II Xyl. *mf*

35

P. I

*f* *mf*

P. II

*mf*

Perc. I

Cymbals

a 2 clashed

*pp*

Perc. II

Xyl.

*f*

44

P. I

*p cresc.* *f*

P. II

*mp* *p* *cresc.* *mf*

Perc. I

Timp.

*p*

Perc. II

Cym.

Xyl.

52

P. I

P. II

Perc. I

Timp.

Triangle

Perc. II

Side Drum s.o.

*mf*

*f*

*mf*

*p*

*p*

56

P. I

P. II

Perc. I

Trgl.

Perc. II

S. D. s.c.

*f*

*f* with heavy metal beater (short and rather thick)

60

P. I

P. II

68

P. I

P. II

74

accel. al Più mosso, ♩ = 162

P. I

P. II

74

accel. al Più mosso, ♩ = 162

83

P. I

P. II

Trgl. as before as before

*ff* *ff* *ff*

*cresc.* *f*

91

P. I

P. II

*mf* *p* *p*

*tr*

P. I

P. II

*cresc.* *mf* *dim.*

*cresc.* *mf* *dim.*

poco rall. - - - Tempo I 103

P. I

P. II

Temp.

Perc. I

Xyl.

Perc. II

1' 37"

P. I

P. II

Temp.

Perc. I

Xyl.

Perc. II

111 stringendo.

P. I *pp*

P. II *pp* stringendo.

Perc. I Timp. *dim*

P. I *cresc.*

P. II *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

P. I *f*

P. II *f*

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

Perc. II B. D. *mf* *mf*



P. I. *più f* 127

P. II. *più f* 127

Perc. I. S. D. o. c. *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*

Perc. I. Timp.

Perc. II. B. D. *mf* *ff*

rallent. . . . . a tempo (♩=122) [144]

P. I *p* *p*

P. II *p* [144]

Perc. I *p*

Perc. II *mf* 85''

Timp.

P. I *p*

P. II *p*

Perc. I

P. I *mp* [152] *mf*

P. II *mp* [152]

Perc. I

75

*s*

*mp*

*poco cresc.*

*p*

*d = 126*

160

P. I

P. II

Timp.

Perc. I

P. I

P. II

Timp.

Perc. I

Perc. II

Xyl.

*p*

170

*mp*

*cresc. molto*

170

*cresc. molto*

Timp.

Xyl.

P. I

P. II

Perc. I

Perc. II

177

P. I

P. II

Xyl.

Perc. II

183

P. I

P. II

Timp.

Perc. I

Xyl.

189

P. I

P. II

Perc. I

Perc. II

Timp.

Xyl.

195

P. I

P. II

Perc. I

Perc. II

Timp.

Xyl.

199

P. I *mp*

P. II *p*

Timp.

Perc. I *mf, ben marc.*

199

P. I *p* *leggero*

P. II

Timp.

Perc. I *mp*

Perc. II *p*

207

P. I *più p* *p*

Timp.

Perc. I *p* *più p* *p* *p*

Perc. II *pp*

207

217

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

P. II *pp* *mp*

Timp.

Perc. I *mp* *mp*

Xyl.

Perc. II *mp*

223

F. I *mf* *p*

P. II *mf* *p*

Timp.

Perc. I *mf* *p*

Xyl. *mf* *p*

Perc. II *mf* *p*

P. I

P. II

Timp.

Perc. I

Perc. II

*f*

*mf*

P. I

P. II

Timp.

Perc. I

Perc. II

229

229

*mf*

*p*

*p*



233

P. I

P. II

Timp.

Perc. I

Xyl.

Perc. II

237

P. I

237

P. II

*cresc.*

ac - cel - er - ando -

P. I

*cresc.*

ac - cel - er - ando -

P. II

248

al Più mosso,  $\text{♩} = 144$ 

P.I.

P.I.\*

P.II

Perc. I

Xyl.

Perc. II

1' 50"

tornan 256 do

P.I.

P.I.\*

P.II

Perc. I

Xyl.

Perc. II

tornan 256 do

tornan 256 do

al

Tempo I

260

P.I

P.I\*

260

Tempo I

P.II

Temp.

Pero. I

Xyl.

Pero. II

Tempo I

260

P.I

P.II

Pero. I

Pero. 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*

8

*mf*

P.II

Tempo I

*pp*

Pero. I

Timp.

*mf*

294

P.I

*p*

294

*p*

*mf*

*p*

*mf*

P.II

*mf*

*p*

*mf*

Pero. I

Timp.

P. I

P. II

Perc. I

Temp.

301

P. I

P. II

Perc. I

Perc. II

Cym.

Cyms, clashed  
x 2

with soft headed stick

pp

pp sim.

309

P. I

P. II

Perc. II

strin - - - gen -

pp

pp

Cyms.

do

P.I.

*mp*

P.II

*p*

315

al Più mosso,  $\text{♩} = 160$ 

P.I

*mf*

*cresc.*

315

al Più mosso,  $\text{♩} = 160$ 

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

Perc. I S.D.c.c.

Perc. I S.D.s.c.

Perc. II B.D.

*mf*

*mf*

P.I

P.II

Perc. I S.D.c.c.

Perc. I S.D.s.c.

Perc. II B.D.

Timp.

**325**

**325**

*ff*

*ff*

*f*

*mf*

*mf*



329

P. I

*f*

329

P. II

*f*

*sf*

Timp.

Pero. I

*sf* → *mf*

sempre stringendo

P. I

*dim.*

sempre stringendo

P. II

*dim.*

Timp.

Pero. I

336

P. I

P. II

Perc. I

Timp. *dim.*

336

P. I

P. II

Perc. I

Timp.

344

P. I

P. II

Perc. I

Timp.

*p*

344

351

rallent. - - - al Tempo I (♩ = 120)

P. I

Musical score for Piano I (P. I). The score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a piano (*p*) dynamic and features a complex rhythmic pattern with many beamed notes. A *mf* dynamic marking appears later in the piece. A rehearsal mark  $\diamond$  is placed above the first staff. A tempo change is indicated by "al Tempo I (♩ = 120)". A  $\frac{1}{2}$  *rit.* marking is present at the end of the section.

351

rallent. - - - al Tempo I (♩ = 120)

P. II

Musical score for Piano II (P. II). The score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a *mf* dynamic and features a complex rhythmic pattern with many beamed notes. A *p* dynamic marking appears later in the piece. A rehearsal mark  $\diamond$  is placed above the first staff. A tempo change is indicated by "al Tempo I (♩ = 120)". A  $\frac{1}{2}$  *rit.* marking is present at the end of the section.

Timp.

Perc. I

Musical score for Percussion I (Perc. I). The score consists of two staves. The upper staff is for Timpani (Timp.) and the lower staff is for Cymbals (Cym.). The music begins with a piano (*p*) dynamic. A rehearsal mark  $\diamond$  is placed above the first staff. A tempo change is indicated by "al Tempo I (♩ = 120)". A  $\frac{1}{2}$  *rit.* marking is present at the end of the section. The instruction "with soft-headed stick" is written above the Cym. staff.

Perc. II

Musical score for Percussion II (Perc. II). The score consists of two staves. The upper staff is for Snare Drum (S.D.) and the lower staff is for Cymbals (Cym.). The music begins with a piano (*p*) dynamic. A rehearsal mark  $\diamond$  is placed above the first staff. A tempo change is indicated by "al Tempo I (♩ = 120)". A  $\frac{1}{2}$  *rit.* marking is present at the end of the section. The instruction "with soft-headed stick" is written above the Cym. staff.

1' 34"

*pp*

P. I

Musical score for Piano I (P. I). The score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a piano (*p*) dynamic and features a complex rhythmic pattern with many beamed notes. A *mf* dynamic marking appears later in the piece. A rehearsal mark  $\diamond$  is placed above the first staff. A tempo change is indicated by "al Tempo I (♩ = 120)". A  $\frac{1}{2}$  *rit.* marking is present at the end of the section.

P. II

Musical score for Piano II (P. II). The score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a *mf* dynamic and features a complex rhythmic pattern with many beamed notes. A *p* dynamic marking appears later in the piece. A rehearsal mark  $\diamond$  is placed above the first staff. A tempo change is indicated by "al Tempo I (♩ = 120)". A  $\frac{1}{2}$  *rit.* marking is present at the end of the section.

Timp.

Perc. I

Musical score for Percussion I (Perc. I). The score consists of two staves. The upper staff is for Timpani (Timp.) and the lower staff is for Cymbals (Cym.). The music begins with a piano (*p*) dynamic. A rehearsal mark  $\diamond$  is placed above the first staff. A tempo change is indicated by "al Tempo I (♩ = 120)". A  $\frac{1}{2}$  *rit.* marking is present at the end of the section. The instruction "with soft-headed stick" is written above the Cym. staff.

Perc. II

Musical score for Percussion II (Perc. II). The score consists of two staves. The upper staff is for Snare Drum (S.D.) and the lower staff is for Cymbals (Cym.). The music begins with a piano (*p*) dynamic. A rehearsal mark  $\diamond$  is placed above the first staff. A tempo change is indicated by "al Tempo I (♩ = 120)". A  $\frac{1}{2}$  *rit.* marking is present at the end of the section. The instruction "with soft-headed stick" is written above the Cym. staff.

◆ When played with orchestra, the 1st Piano takes from  $\diamond$  to \*

8

P. I. **360** *p*

P. II. **360** *mp* (\*)

Perc. I. Timp.

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

**365** *mp*  $\text{♩} = 132$

P. I. **370**

P. II. **365** *p*  $\text{♩} = 132$  **370**

Perc. I. Timp.

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

\* Only to be played in orchestral version

P. I

P. II

Perc. II Trgl.

*mf* *p*

(wooden stick)  
c.f.

P. I

P. II

Perc. I Timp.

Perc. II Trgl.

S.D.c.c.

*ppp* *pp*

*ppp* *p*

*p* *p*

*ppp*

*p*

*p*

379

poco rit. a tempo

379

poco rit. a tempo

387

P. I.

*p*

P. II

387

*pp*

Timp.

Pero. I

S.D.e.c.

Pero. II

S.D.s.c.

*più p*

395

P. I.

P. II

395

*p*

Timp.

Pero. I

S.D.s.c.

Pero. II

P. I. 400

*più p*

P. II 400

*più p*

Perc. II with 2 very light and thin sticks  
S.D.c.a. *pp*

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

P. I *pp*

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

P. II *pp*

Perc. I Cym. a 2 clashed *ppp*

Perc. II S.D.c.a. *sempre dim.*

al  $\text{♩} = 100$       accel.      a tempo  $\text{♩} = 126$  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' 10"

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

Duration approx. 6' 16"

Total Duration approx. 24' 34"

Podgoret. 1937. VII-VIII