

**HAWKES POCKET SCORES**

**BÉLA BARTÓK**

**SONATA**

**FOR TWO PIANOS  
AND PERCUSSION**

**BOOSEY & HAWKES**

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BELA BARTÓK  
SONATA

FOR TWO PIANOS  
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\$5.00

BOOSEY & HAWKES

内部交流

S 49/37 (沪)

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巴尔托克钢琴与  
打击乐奏鸣曲  
(英 9-4/20)

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A 00065

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AND PERCUSSION

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BOOSEY & HAWKES

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

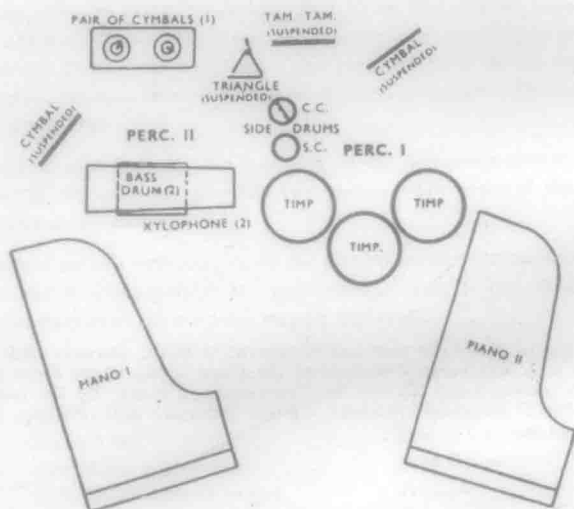
The *Orchestral Version* is scored for :—

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

BÉLA BARTÓK

## I

Assai lento,  $\text{♩}$  ca. 70

Piano I

Piano II

Percussion I

Percussion II

Timpani

P. I

P. II

Perc. II

Cymbal c. l.\*

Side Drum s. c.\*\*

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

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



P. I. 10 *poco sf* *pp* *ppp*  
 P. II. 10 *p, espr.* *pp*  
 Perc. II. Cym. c. l. <sup>6</sup>  
 S. D. a. c. *p*

<sup>6</sup> With the heavy end of a drum stick, on the edge.

P. I. *poco a poco* 14 *accel.* *p* *mp* *cresc.*  
 P. II. *poco a poco* 14 *accel.* *p* *mp* *cresc.*  
 Perc. I. Tam-Tam *ppp* *pp*

7

Un poco più mosso,  $\text{♩} = ca. 90$

P. I.

P. II.

Un poco più mosso,  $\text{♩} = ca. 90$

Pero. I

Tam-Tam

S. D. o.o.\*

\* o.o. (con corda) means: with mallets.

*f* *mf* *p*

poco a poco accelerando e sempre

P. I.

P. II.

poco a poco accelerando e sempre

Pero. I

Timp.

Pero. II

Bass Drum

*mf* *p* *f*

*più agitato.*

R. I *p* *cresc.*

R. II *p* *cresc.*

Perc. I *Timp.*

Perc. II *Base Drum*

[26]

R. I

R. II [26]

Perc. I *Timp.* *cresc.*

R. I *al.*

R. II *al.*

Perc. *Timp.*

**[32]**  
**Allegro molto**  $\text{♩} = 128$

P. I

P. II

Timp.

*f* *ff* *f*

**[37]**

P. I

P. II

Timp.

*f* *f* *ff*

P. I

P. II

Timp.

*f* *ff* *f*

41

P. I

P. II

Perc. I

Perc. II

Timp.

S. D. & c.

B. D.

*mf*

*f*

*p*

P. I

P. II

Perc. I

Perc. II

Timp.

S. D. & c.

B. D.

*gliss.*

*p*

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

50  
 50  
 mf  
 f

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

Timp.  
 p

57

P. I

*CRSC*

P. II

*gliss.*

*gliss.*

Timp.

Perc. I

S. D. c. c.

Perc. II

B. D.

P. I

P. II

Timp.

Perc. I

Xylophone

Perc. II

61

P. I

P. I\*

P. II

Perc. I

Perc. II

S. D. c. c.

Xyl.

*pp*

*mf*

65

P. I

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.



g

P. I

P. I<sup>a</sup> *ben marcato*

P. II

Perc. I

Timp.

69

*ben marcato*

P. I *ben marcato*

P. II

Perc. I

Timp.

P. I *dim.*

P. II *dim.*