

INSTRUMENTATION

Strings to be placed in two different groups

- 1st Group: Violins I and II, Viola I
Violoncello I, Double Bass I
- 2nd Group: Violins III and IV, Viola II
Violoncello II, Double Bass II

- Side Drum without snares
Side Drum with snares
*Cymbals
Tam-Tam
Bass Drum
**Timpani (chromatic)
Xylophone
Celesta (takes over at certain places the second part of the piano)
Harp
Pianoforte

APPROXIMATE POSITION OF THE ORCHESTRA

	Double Bass I	Double Bass II	
Violoncello I	Timpani	Bass Drum	Violoncello II
Viola I	Side Drums	Cymbals	Viola II
Violin II	Celesta	Xylophone	Violin IV
Violin I	Pianoforte	Harp	Violin III

DURATION: 26 Minutes

- 1st Mov.: 6 Min. 30 sec. 3rd Mov.: 6 Min. 35 sec.
2nd Mov.: 6 Min. 55 sec. 4th Mov.: 5 Min. 40 sec.

This work, completed in September 1936, was first performed at Bâle on 21st January 1937, conducted by Paul Sacher.

GENERAL REMARKS

(1) All glissandi marked gliss. etc. in the string, as well as in the timpani parts, are to be played in such a manner that the starting note is left immediately, so that an even gliding sound during the full value of the first note is produced.

(2) The 4th movement can, in special circumstances, be played a little slower for acoustic reasons.

* 2 pairs, one of which should be of smaller size (sounding higher).

** If no chromatic Timpani available, the Timpani glissandi should be played on the piano in corresponding chromatic passages. For this purpose an extra player, not instrument, is required.

B. & H. 16155

S-34!
intervals -

Music for String Instruments
Percussion and Celesta
(in Four Movements)

Aufführungsrecht vorbehalten
Droits d'exécution réservés

Andante tranquillo, $\text{♩} = 116-112$ Béla Bartók

1. 2. Viols

5 R (cord) (up 5th)

10 con sord. (down 5th)

15 con sord. R (up 5th)

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2. VI.
3.4. VI.
1.2. Vle.
1.2. Vlc.
1.2. Cb.

oon sord.
pp

20

5 growl

anillo 54

2. VI.
3.4. VI.
1.2. Vle.
1.2. Vlc.
1.2. Cb.

20

5 growl

2. VI.
3.4. VI.
1.2. Vle.
1.2. Vlc.
1.2. Cb.

epic

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Stretto
con sord. (up another 54) 3

25

1. VI.
2. VI.
4. VI.
2. Vle.
2. Vlc.
2. Cb.

con sord.

R. damanda

30

1. VI.
2. VI.
4. VI.
2. Vle.
2. Vlc.
2. Cb.

imp.
1. VI.
2. VI.
4. VI.
2. Vle.
2. Vlc.
Cb.

but still stretto

Text

pp

senza sord.

senza sord. (2)

senza sord. (2)

tail

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(tail) - (head) -

EPTSOOF

Timp. *senza sord.*
 1.VI. *senza sord.*
 2.VI. *tail; inc. dim*
 3.4.VI. *tail; inc. dim*
 1.2.Vlc. *senza sord.*
 1.2.Vlo. *senza sord.*
 1.2.Cb. *senza sord.*

(middle) - (tail)

Timp. *ca 120-126*
 2.VI. *mp cresc.*
 3.4.VI. *mp cresc.*
 1.2.Vlc. *mp cresc.*
 1.2.Vlo. *mp cresc.*
 1.2.Cb. *mp cresc.*

2.VI. *mp cresc.*
 3.4.VI. *mp cresc.*
 1.2.Vlc. *mp cresc.*
 1.2.Vlo. *mp cresc.*
 1.2.Cb. *mp cresc.*

* each of the four parts x2 + 1/2nd (from 51)

Elb entry

inc R (hand)

1.VI. *sempre cresc.*
 2.VI. *sempre cresc.*
 4.VI. *sempre cresc.*
 2.Vlc. *f sempre cresc.*
 2.Vic. *sempre cresc.*
 2.Cb. *sempre cresc.*

2.VI. *sempre cresc.*
 4.VI. *sempre cresc.*
 2.Vlc. *sempre cresc.*
 2.Vic. *sempre cresc.*
 2.Cb. *sempre cresc.*

Platti *a 2 pp*
 Timp. *ca 120-116*
 2.VI. *(non div.) ff*
 4.VI. *(non div.) ff*
 2.Vlc. *(non div.) ff*
 2.Vic. *(non div.) ff*
 2.Vlo. *(non div.) ff*
 2.Cb. *(non div.) ff*

linear cadence

1618 A-Eb

65 STRETTO, inv. S

F#-C

ME; in (Stretto)

55

Gr. Tr.

Timp.

1. VI.

2. VI.

3.4. VI.

1.2. Vle.

1.2. Vlc.

1.2. Cb.

(non div.)

fff

65

tempo ca 116 - 112

VI.

Vle.

Vlc.

Cb.

con sord.

(part)

60

1.2. VI.

3.4. VI.

1.2. Vle.

1.2. Vlc.

1.2. Cb.

(non div.)

gliss. f

ME

70

VI.

Vle.

Vlc.

con sord.

(p)

II.

con sord.

(p)

poco rall.

1. VI.

2. VI.

3.4. VI.

1.2. Vle.

1.2. Vlc.

1.2. Cb.

mf

p

tail

tail

(complete)

con sord.

piu p

7

8

7

8

7

8

7

8

piu p

R inv

R inv varied

75

2. VI. 12
8. VI. 8
4. VI. 12
1. Vlc. 8
2. Vlc. 12
1.2. Vlc. 8

A

1618/382
ca 108

Polo

con sord.

6

pp

mf, some rhythmic change

6

pp

Final Statement (varied rhythm)

pp

pp

10
8
10
8
10
8
10
8
10
8

80

9
8
9
8
9
8
9
8
9
8

4 pizz.
mf

arco
f

