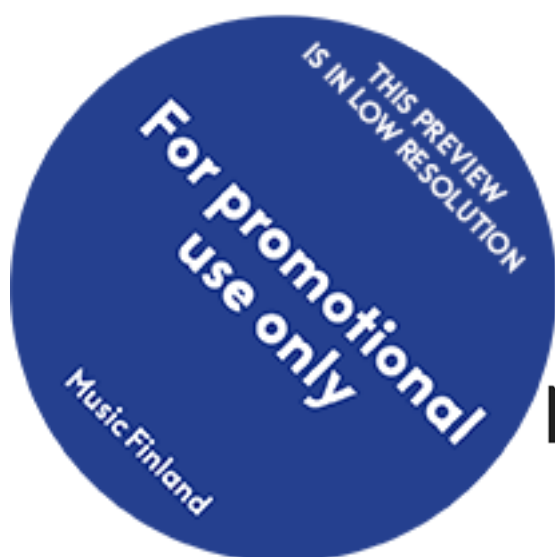


Max Savikangas

Sonata for viola and piano

Sonaatti alttoviululle ja pianolle

2025



Music Finland

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MAX SAVIKANGAS

Sonaatti

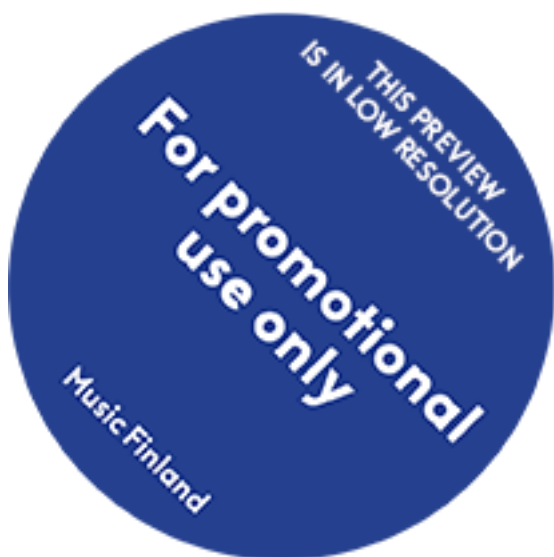
alttoviululle ja pianolle

Sonata for viola and piano

2025

SCORE

v. 1.04
(SEP 17 2025)



Max Savikangas: Sonata for viola and piano (2025)

Dur. ca 25 min.

Movements:

I Angst

Present; struggle, pain, anxiety caused by the inevitable end.

II Threnody

Past; sorrow mixed with gratitude and relief.

III Awakening

Future; sunrise, spring, birth, start of new life, vitality.

TO THE PLAYERS

GENERAL

The notation is traditional in general, and when extended playing techniques are called for, they are referred to with their names above the music, not with graphical symbols.

Notation of the accidentals is also traditional: accidentals apply in the bar and in the octave they occur.

The tempo markings are tentative and the players should find together suitable tempi for their interpretation around the marked tempo characters.

A dashed line - - - - - - - -> denotes as gradual transition as possible from one playing technique to another – the aim is to make also the sound change as gradually as possible. For example: s.p. - - - - - ord. = make a linear transition from sul ponticello bowing position to ordinary bowing position, changing timbre gradually from sharp to normal.

FOR VIOLA

Watch and listen online to video tutorials of all the techniques performed by the composer on the Viola:

<https://maxsavikangas.wordpress.com/2023/10/03/some-extended-viola-playing-techniques-and-how-they-sound/>

Circular bowing. The bow, positioned in the upper third, is to be swept in a direction parallel to the strings with a slightly circular, free movement, which starts from the upper arm. The movement is small, fast and can be maintained with rather low amount of muscular energy when slow. In faster repetitions some more tension is required. This bowing technique is intended to result in a blowing-like sound which however has a short, pitched impulse for each note.

Crackling The bow is held ca 45 degrees off from its usual position aligned with the bridge, down very close to the hair. Now twist the bow slowly in its place, while maintaining the pressure so that the bow finally reaches its normal position. This way of playing produces a crackling, granular, discontinuous sound, like anticipating some event (like a tree branch). Sparse crackle is produced by turning the bow slightly faster.

Glissandi This technique is reminiscent of the position change exercise where you move the fingers and try to avoid any glissandi sounding out. Here the glissandi, to play them out! This is intended to result in a slightly "electronic" sound (like an electronic toy).

Mirror The left hand is placed behind the left hand (in other words: between the left hand and the scroll). The sound image is like an upward disappearing bounce.



Rumble. Slow bow speed, exaggerated bow pressure, bow close to the fingerboard. Left hand finger pressure is less than normal. This way of playing is intended to result in the note sounding approximately an octave, or, depending of the bow pressure, a major seventh lower than written, with a rumbling sound quality. Brutality is not to be avoided!

Scratch. Exaggerated bow pressure technique sul ponticello, intended to result in a high scratching sound, which is more continuous than granular (like DJ scratching with an LP-player).

Sul tasto "pan". Position bow moltissimo sul tasto, approximately in the middle point of the sounding string. This way of playing is intended to result in a hollow sound, somewhat like the sound of the pan flute (or perhaps the clarinet in a low register, played softly).

Whisked whistle. To be played sul pont./quasi flag, with a fast, whisking, over-wide arm vibrato, with the left hand finger sliding rapidly along the string, pressed only half way down, resulting in a whistling, piercing and whisking, electric guitar feedback-vib.-note like sound.

Whisked vibrato. Exaggerated arm vibrato made with sliding the finger along the string, resulting in wide and fast "jazzy" vibrato around the note.

FOR PIANO

Étouffée. Damp the strings with the hand and play on the corresponding notes with the keys.

Étouffée glissando. Damp the strings with fingers and play the corresponding notes with the keys, then while playing, move the damping hand slowly toward yourself, thus producing a gradually brightening timbre and occasional ascending harmonics.

Pedal attack/decay. With no keys depressed, stomp the pedal down strongly and then hold it down, letting the cluster-like echo decay.



alttoviululle ja pianolle
Sonata for Viola and Piano

I Angst

Furioso ♩=96

whisked
whistle

gliss. repetition

whisked
whistle

4

10

w.w. gliss. rep. w.w. ord.

4 3 2 1

5

3

ff *ff* *mf* *f*

Ped.

13

w.w. ord. w.w. ord. w.w. ord. w.w. ord. w.w.

p *pp* *p* *mp* *mf*

16

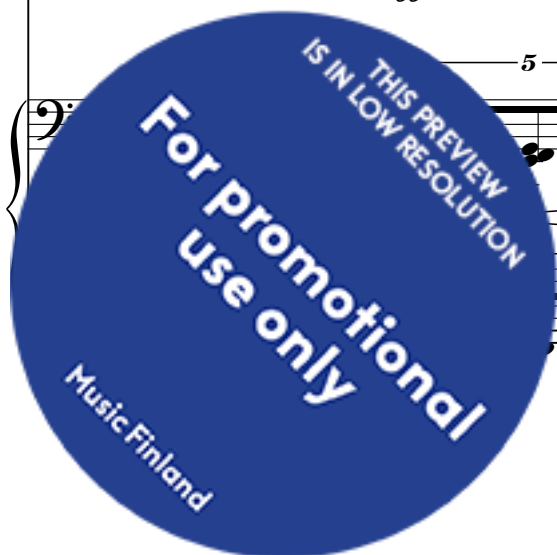
ord. w.w. ord. w.w. gliss. rep. rit.

1 2 3 2

ff *mp* *pp*

5

ff



B Molto meno mosso ♩ = ca 42

accel.

19

4 3 2 1 4 3 2 1 4 3 2 1 simile fingering 6 6 6 6

pp

Ped. Ped. Ped.

A tempo ♩ = 96

21

6 6 6 6 6

f

mf

Ped. Ped. Ped.

Molto meno mosso ♩ = ca 58
accel.

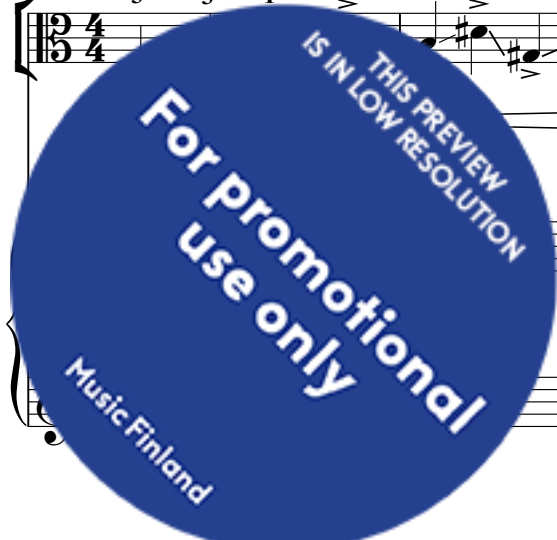
A tempo ♩ = 96

22 ord. V 3 3 1 2 3 1 2 3 1 2 w.w. ord. w.w. ord. w.w. simile

f *p* *mf*

p *mp*

Ped. Ped.



.....

$$0 \quad 0 \quad \odot \quad ,$$

31

C A tempo ♩=96
circular bowing

03 repeat the same notes

p *mf* *simile*

pp *p* *pp* *f*

mf *f*

Ped. *Ped.*



35 $\frac{1}{4}$ $\frac{5}{5}$ $\frac{1}{3}$ $\frac{4}{4}$

mf *ff* *p*

(8)

mp 3 3 *mp*

37 $\frac{4}{1}$ $\frac{5}{4}$ $\frac{5}{4}$

mp

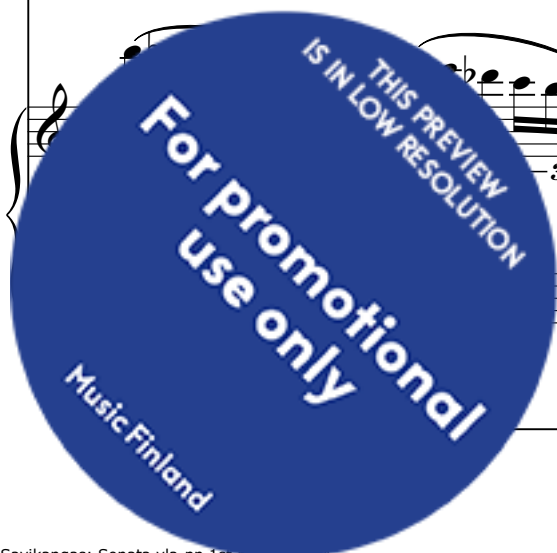
p

mf
Ped.

38 $\frac{1}{3}$ $\frac{4}{1}$ $\frac{1}{3}$ $\frac{4}{5}$ $\frac{5}{4}$

mf *f* *ff*

mf *ff*



D ord. détaché ----- spicc. w.w. ----- ord. détaché -----

40

mf *f* *mf* *f*

mf

A tied note remains unchanged
dispite of an accidental in the other voice

spicc. w.w. détaché ----- spicc.

42

f *mp* *mf*

p

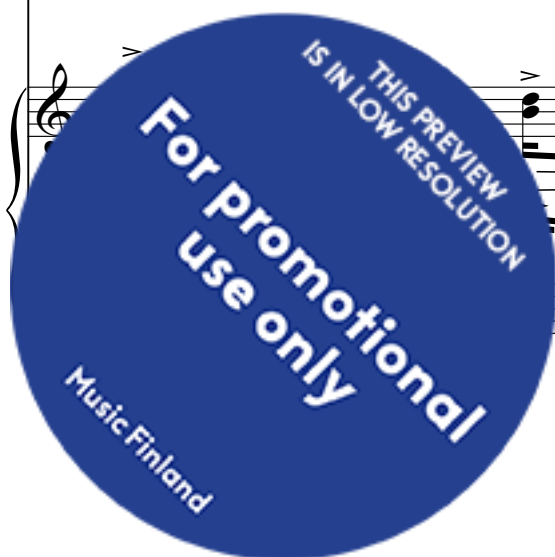
capriccioso

gliss. rep. détaché gliss. rep. w.w.

44

f *mf* *f*

mp *capriccioso*



E détaché

46

mf *f*

gliss. rep.

1 2 2 1 5 3 2 3 1

I II 4 1 3 2 1

w.w.

pp

Ped.

gliss. rep.

48

1 2 3 3

slightly overlap the notes with the bow to create a mixed sound.

legatissimo

ord. ----- sul pont.----- ord. stacc.

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

mp *mf*

Ped.

gliss. rep.

50

4 3 2 1

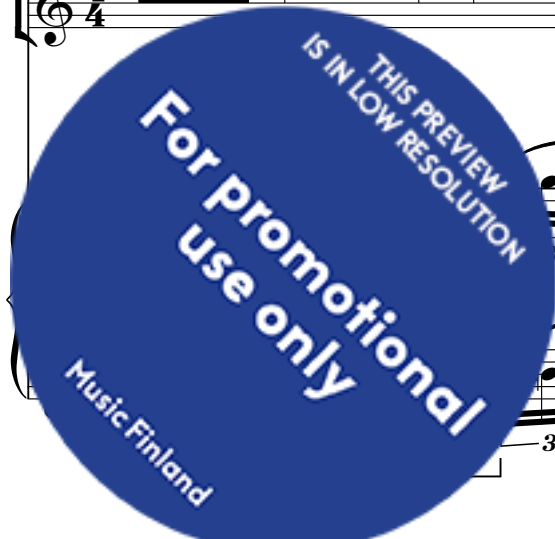
1 2 3 3

ord. 3 circular bowing

ff

f *p* *f*

Ped.



52 gliss. rep. *pp* *mp* *p* *mf* *mp*

F ord. *ff*

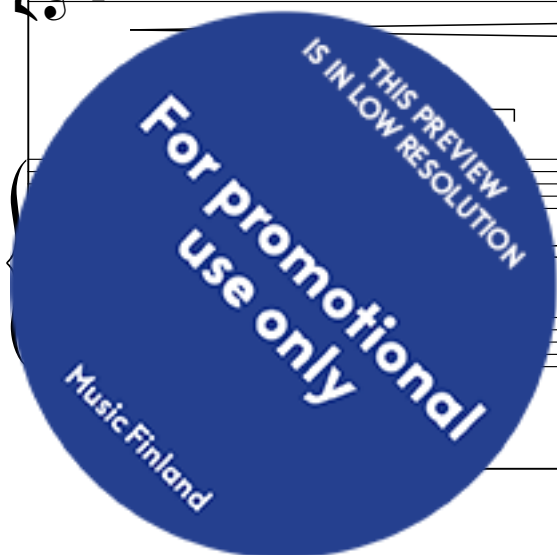
Red.

55 *f* *mf* *ff* *fff* *f* *fff* *mf*

circ. bow.

Red.

58 *ff* *ff*



G Triste ♩ = 86

ord. gliss. rep.

60 4^v 3 2 1 5:4 1 2 4 3 2 1 5:4 1 2

vla *p* *mf* *p* *mf*

gliss. rep.

62 3 1 2 3 4 4 3 2 1 1 2 3 3

vla *p*

H

65 ord. 1 4 3 1 4 1 3 2 1 gliss. rep. ord. 1 4 1 3 4 1 3

mf

mp *mf*

circular
bowing

pizz.

arco

67 *p* *ff* 5 *mp* *f* 3 0

mp *mp* *f*



I Come danza ♩=102

J A tempo ♩=96

rumble
(suono ca. ottava bassa)

70

pizz. arco w.w.

mf leggiero *f* *ff* *f*

mp leggiero *mf* *mp* *mf*

gliss.

Ped.

74

ord. sul tasto flautando rumble

gliss. *ppp* *f* gliss.

p *mp* *mp* *mf*

Ped.

K Furioso ♩=90

ord. sul tasto flautando

ord. spiccato

79

pp *p* *mf* *pp* *mp* *mf*

pedal ad lib.

86

L

ord. spicc.

slightly overlap the notes with the bow

legatissimo

sul. pont.

ord. stacc.

col legno battuto
(ossia: ord. battuto al punta d'arco)

p

mf

gliss.

f

mp

mf

pp

p

mf

f

87

88

3 2 4 1 4 1 3 2 3 2 4 1

slightly overlap the notes with the bow
legatissimo sul. pont. spicc.
ord. ----- ord. 2

mp *f* *mf* *gliss.* *gliss.* *p*

p *mf* *mp* *pp* *mp*

5 5 5 5 2 2

3

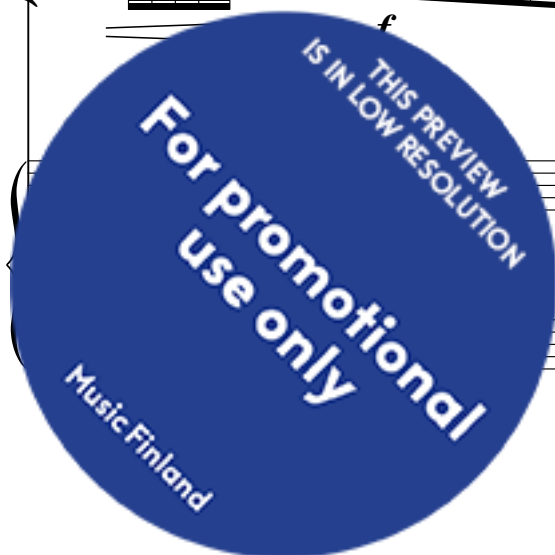
Ped.

90 3 4 1 5 4 4 2 4 4 3 4 4 0 4 V

f *mf* *f* *mf* *f*

détaché

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Musi



N

ord. spicc.

ord. spicc.

100

f *ff*

f *mp* *mf* *f* *mf*

Red.

101

spicc.

f

ff

ff

f

mf

f

pp

f

Ped.

104

III 4 3 0 w.w. ord. 1 3 4 1 3 1 4

f *ff* *f*

ff *f* *mf* *f*

Ped.

O

108

ff

f

mf ff

ff

Ped.

w.w.

ord.

1 3 4 1 3 4 3 1

111

ff *f*

p

f

p *mf*

Ped.

Poco sostenuto ♩ = 80

accel.

w.w.

ord.

2 0 0 3 2 0 0 3 4 2 1 4

A tempo ♩ = 96

P Poco sostenuto ♩ = 80

legatissimo

II I 6 gliss.

mp

gliss.

slightly overlap the notes with the bow

mp

3 3



accel.

Presto ♩ = 96

117

6 6 6

gliss. rep. *f*

1 2 3 4 V 4 3 2 1

3 3 3 3

mf *f*

6/4 6/4

simile gliss. rep.

119

ff *fff*

3 3 3 3

ff

3 3

2/4 2/4

ord.

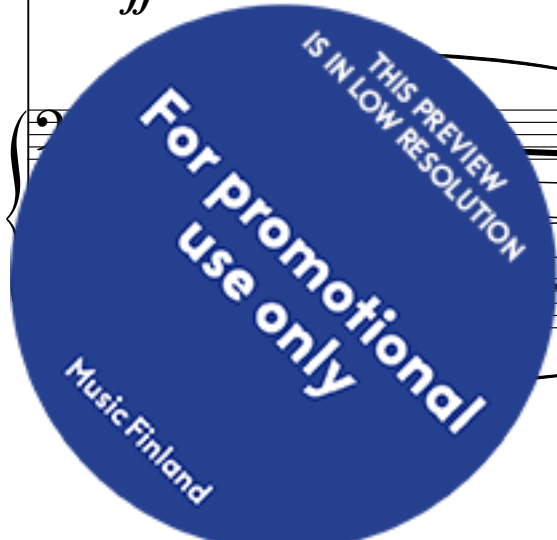
120

ff 9 9 9 9

V II 3 3 3 3 3 3 3 3

mf *f* *ff* *mf*

3 3 3 3



138

gliss. gliss. gliss. gliss. gliss. gliss.

5 5

fff nasty 8^{vb}

8^{vb}

simile rumble e gliss.

from here it will sound almost like a continuous crunch - as it should!

143

5 5 5 5 3 3 3 3

(8)

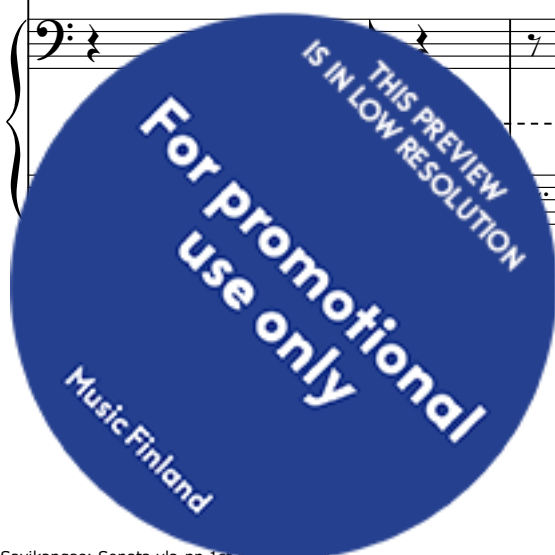
(8)

149

ff 5 5 5 5 5 5 5 5

ff

loco



152 **T**

T ord. **IV** **III** **IV** **3** **III** **II** **3**

all natural flageolets until the end - play on the marked string to produce correct pitch (see suono = sounding staff above)

fffpp *rubato* *p*

pp *rubato* *p*

Ped. Ped. Ped. Ped.

156

IV **III** **II** **3** **I** **V** **IV** **III** **II** **I** **3** **V**

mp *mf* *f*

mp *mf* *f*

Ped. Ped. Ped. Ped.

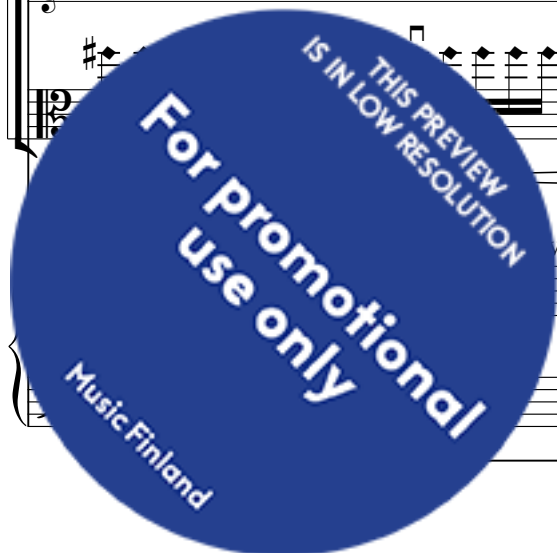
159

V **5** **6** **6** **6** **6**

f *8va* *mp*

with two hands

Ped.



161

accel.

accel.

f *ff*

6 6 6 6

(8)

162

Vivo ♩ = 126

Vivo ♩ = 126

ff

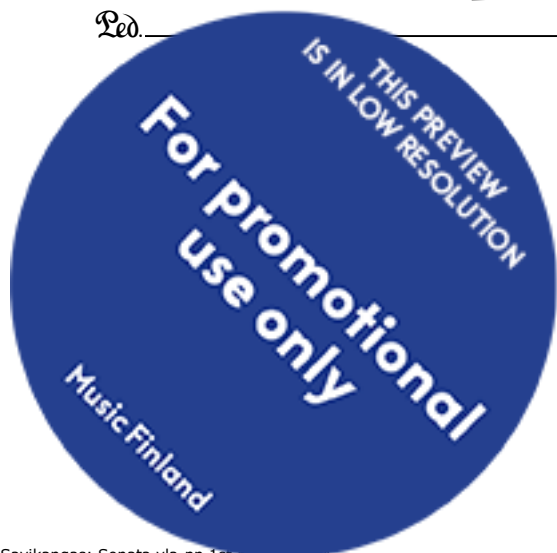
fff

Ped.

Ped.

l.v.

l.v.



II Threnody

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Largo e liberamente ♩ = 40

Piano

f misterioso

2

mf

3

mp

5

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7 A

vla **ppp** *misterioso*

pn **ppp**

Red.

9

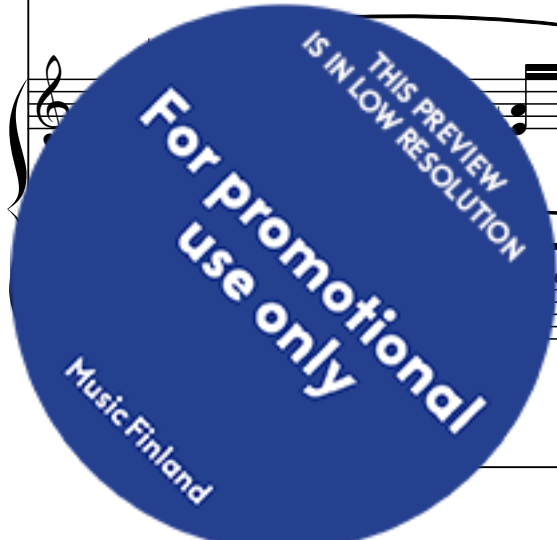
pp

Red.

11

p **mp** **p**

Red.



13

13

p *mp* *sonore* *mf*

pp *p* *sonore* *mp*

3 6 6

Red. Red. Red.

16

16

mp *mf* *mp*

p *mp* *p*

Red. Red. Red.

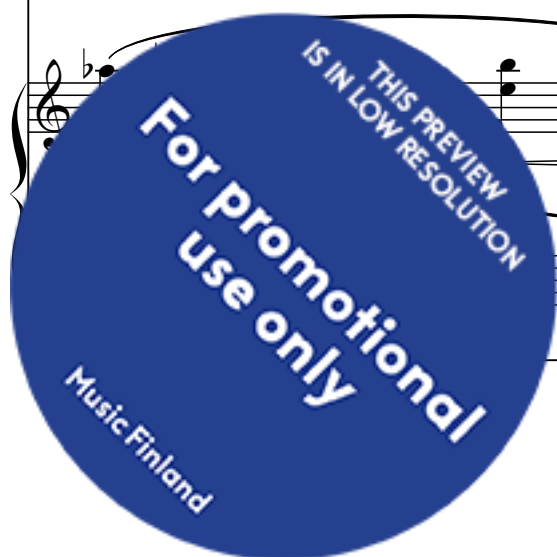
19

19

mf *fp* *f*

mf *pp* *f*

Red.



B Più mosso ♩ = 44

21

appassionato

mf pp *mf pp* *mf pp*

3 3 3

Red.

24

mf pp mf

3

Red.

C A tempo ♩ = 40

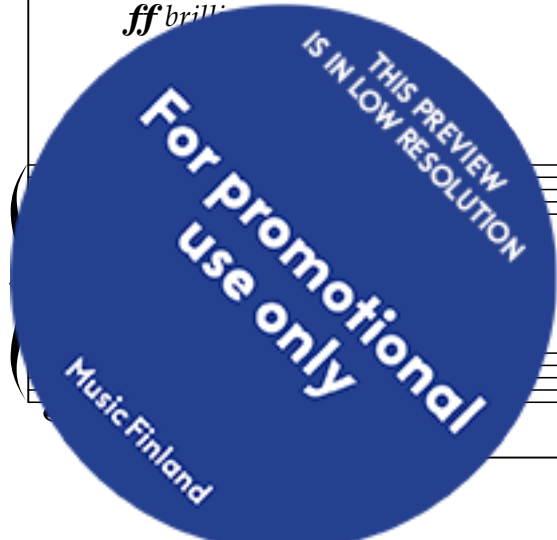
27

ff brill. *p. a p. calmo* *mf*

6 6 6

3 3 3

Red.



29

f *mp* *mf*

p. a p. calmo *mp*

Red.

31

rit. *mp* *p* *sul C*

Red.

D Più mosso ♩ = 56

33

p cal *mp* *p*

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37

mf p

mp pp

41

pp sotto voce p mp rit. sonore

ppp sotto voce pp p

una corda

E molto meno $\text{♩} = 40$

accel.

45

mf espr.

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Risoluto ♩ = 72

sostenendo

47

Handwritten musical score for measures 47-51. The score is in 3/4 time and features a piano (p) and mezzo-forte (mf) dynamic. The right hand plays a series of eighth notes with accents, while the left hand plays a complex pattern of triplets and sixteenth notes. The tempo is marked 'Risoluto' with a quarter note equal to 72 beats per minute. The section is labeled 'sostenendo'.

rit.

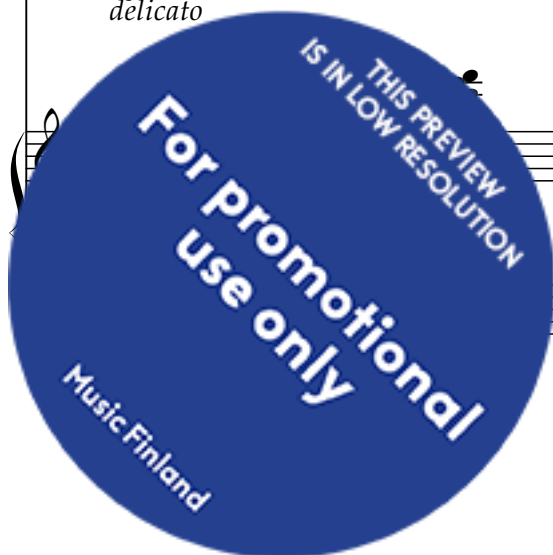
49

Handwritten musical score for measures 49-53. The score is in 3/4 time and features a fortissimo (ff) dynamic. The right hand plays a series of eighth notes with accents, while the left hand plays a complex pattern of triplets and sixteenth notes. The tempo is marked 'rit.' (ritardando). The section is labeled 'ff maestoso'.

F Meno mosso ♩ = 52

52

Handwritten musical score for measures 52-56. The score is in 3/4 time and features a mezzo-forte (mf) and piano (p) dynamic. The right hand plays a series of eighth notes with accents, while the left hand plays a complex pattern of triplets and sixteenth notes. The tempo is marked 'Meno mosso' with a quarter note equal to 52 beats per minute. The section is labeled 'mf delicato' and 'mp'.



55

mf *f espr.*

3

58

mp *mf*

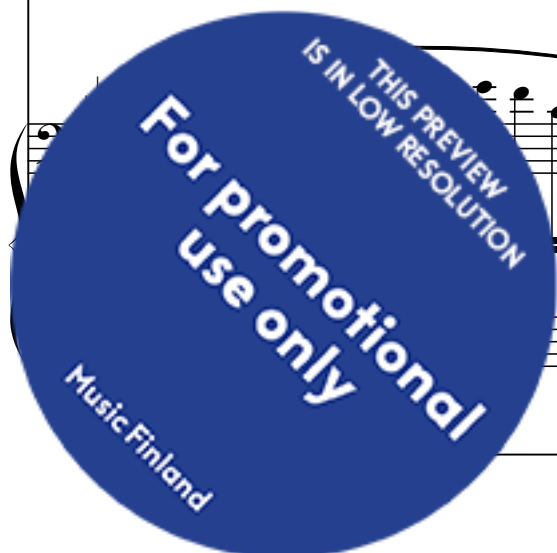
3

60

ff *f* *free bowing*

3

6



62

gliss.

ff *f* 6

ff *f* 6

ff *f* 6

ff *f* 6

64

f rubato

f *mf* 6

f *mf* 6

f *mf* 6

f *mf* 6

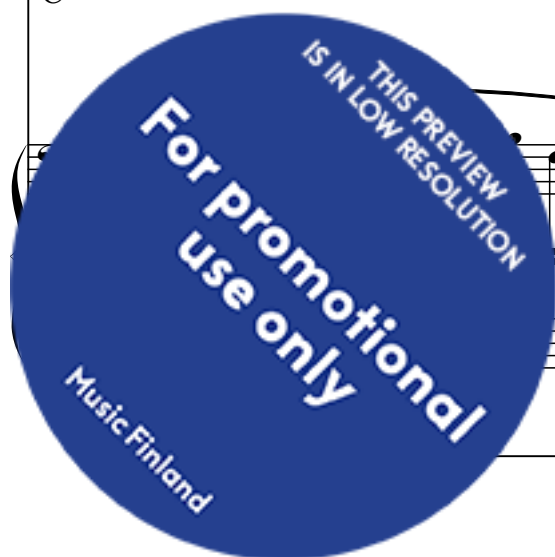
66

f *mf* 6

f *mf* 6

f *mf* 6

f *mf* 6



68

mf

f *mf* *mf* *mp*

6 6 6

Red.

G

70

mp

3 3 3 3 3 3

Red.

72

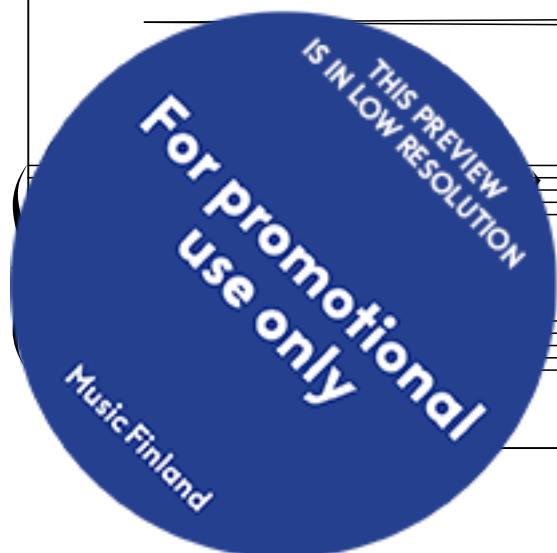
port.

f

mf

3 3

Red.



accel.

75

Musical score for measures 75-76. The score is written for a piano with a treble and bass staff. The key signature is one sharp (F#). The time signature is 3/8. The tempo is marked 'accel.' and the tempo number is 96. The dynamics are marked *f* and *mp*. The score features a series of eighth notes and triplets, with a crescendo leading to a final measure.

H Risoluto ♩ = 96
accel.

77

Musical score for measures 77-80. The score is written for a piano with a treble and bass staff. The key signature is one sharp (F#). The time signature is 3/8. The tempo is marked 'Risoluto' and the tempo number is 96. The dynamics are marked *ff* and *mf*. The score features a series of eighth notes and triplets, with a crescendo leading to a final measure.

79

Musical score for measures 79-80. The score is written for a piano with a treble and bass staff. The key signature is one sharp (F#). The time signature is 3/8. The tempo is marked 'Risoluto' and the tempo number is 96. The dynamics are marked *ff* and *mf*. The score features a series of eighth notes and triplets, with a crescendo leading to a final measure.

88

p

mp

p

3

3

3

3

Red.

90

J

mf nero

mp misterioso

3

3

3

3

Red.

Red.

92

port.

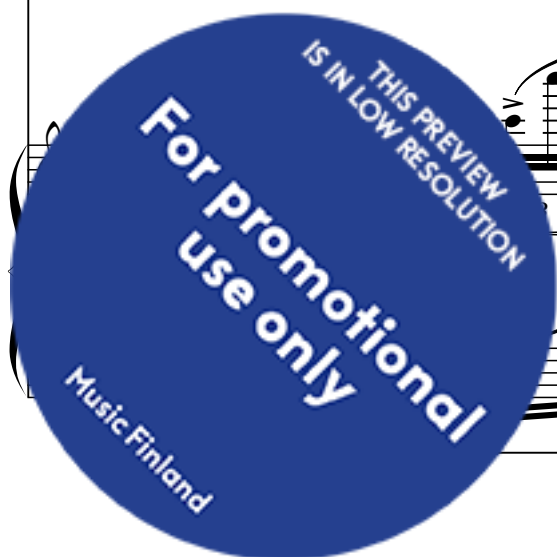
f

mf

mp

3

Red.



94

mf espr. *f*

mf *f* *ff*

Red. *Red.* *Red.*

97

ff triste *f*

f triste *mf* *mf*

Red. *Red.* *Red.*

100

ff *f*

f *f* *f*

Red. *Red.* *Red.*



L

103

sul C

f

mf

Red.

105

port.

mf

mp

Red.

M

107

mp

ppp

Red.

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110

free bowing

Violin: *mp* (measure 110), *gliss.* (measure 111)

Piano: *pp* (measure 110), *p* (measure 111)

112

Violin: *f* (measure 112), *gliss.* (measure 112), *mf* (measure 113)

Piano: *mp* (measure 112), *p* (measure 113)

115

rit.

Violin: *p* (measure 115), *ppp* (measure 116)

Piano: *pppp* (measure 116)



III Awakening

Energico ♩ = ca 138

Max Savikangas 2025

ricohché

Viola

Piano

ff *mp* *p* *pp*

come un'eco

ff *mp* *p* *pp*

simile

mp

mp

Red.

3

ff *mp* *p* *pp*

ff *mp*

mp

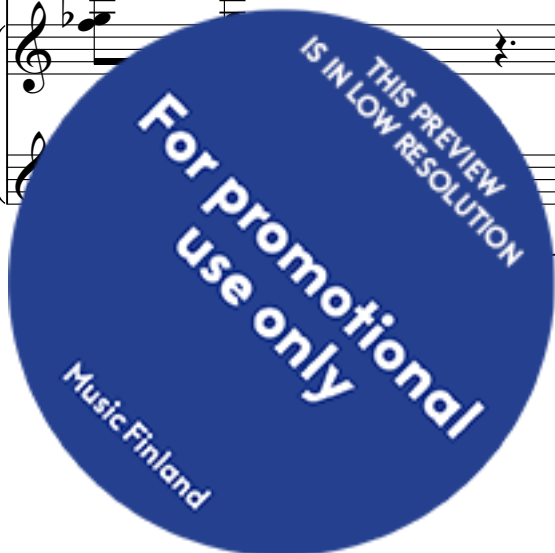
Red.

5

ff *mp* *p* *pp*

mp

Red.



7

A

7

8

ff mp

Ped.

9

9

10

mf

ff mf

Ped.

11

11

12

ff mf

ff mf

Ped.

13

13

14

ff mf

ff mf

Ped.

15

f 5 5 5 5 5 *ff*

mf *f* *mf*

con ped. ad lib.

17

mf 5 5 5 5 5 *ff* whisked vib.

f *ff*

19

p 5 5 5 5 5 *ff* 5 *mf* 5 *f* *mf*

sul tasto pan ----- sul ponticello molto



5 5 5 5 5 5 5

ff *mf*

ff *p* *mp*

w. vib. C s.t. pan ----- free bowing

5 5 *fff* *p* 5 5 5 5

mf *ff* *mf* *p* *mp*

s.p. molto ----- s.t. pan

ff 5 5 5 *p* 5 *f* 5 5

f *mf* *mp*

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27

ff 5 6 6 6 6

pp f 5 mf mp pp f 5 mf mp

5 5

29

w. vib. ord.

ff 6 6 6 6

pp f 5 5 ff 5 mf ff 5

5 5 5 5

D Allegretto ♩ = ca 72

31

w. vib. s.t. pan free bowing

mp 3 3 3 3 3 3

mp p mf secco

5 5

33

s.p. molto

free bowing

fff

ord.

ff *come un'eco* *p*

f

35

s.t. pan

s.t. pan

free bowing

mf *mp*

pp *ppp* *p* *mf* *f*

38

s.p. molto

pizz. (each time first chord up)

arco s.t. pan

free bowing

fff *fff vivo* *mf*

pp *p* *mf*

42 *s.p. molto* *pizz. simile* *arco s.t. pan*

fff *vivo* *mf*

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

come un'eco

accel. *free bowing* *s.p. molto* *Capriccioso* ♩ = ca 108 (♩ = ca 216)

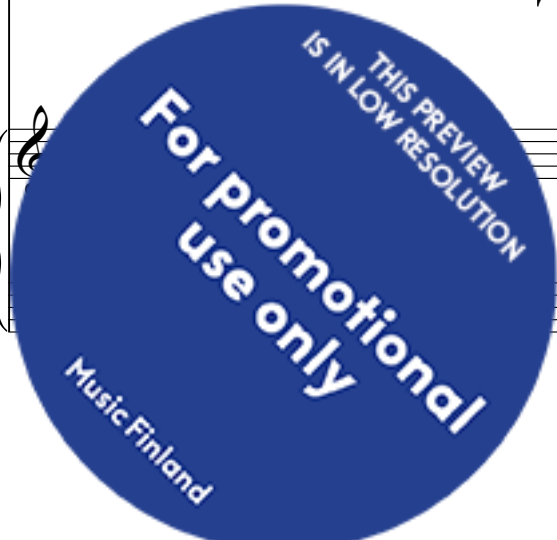
45 *fff* *pizz.* *vivo*

f *ff* *f* *mp* *pp*

48 *mirror pizz.* *arco* *gliss. as high as possible* *gliss.* *elastico* *f*

p *mp* *mf*

leggero



51

pizz.

ff *vivo**mp* *mf* *mp**f**p* *mf***G**

mirror pizz.

arco

54

gliss.

simile

fp *f*
*elastico***fp** *f*

pizz.

ff *vivo*pedal
attack/decay

Ped.

Hmirror
pizz.

pizz.

mirror
pizz.

rit.

pizz.

mirror pizz.

pizz.

mirror pizz.

58

gliss.

simile

gliss.

gliss.

pedal
attack/decay**f**pedal
attack/decaypedal
attack/decay

Ped.

Ped.

Ped.

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Svolazzare ♩ = ca 46

arco

simile bowing

62

III IV

gliss.

fp *f*

elastico

II III

III IV

III IV

gliss.

fp *f*

gliss.

fp *f*

gliss.

fp *f*

simile

Ped.

IV

66

sautillé poco s.p.

6 6 6 6

mp *mf* *mp*

ord.

gliss.

fp *f*

II III

gliss.

fp *f*

II III

mp

Ped.

69

II III

gliss.

fp *f*

III

sautillé poco s.p.

mp 6 6 6 6 *mf*

IV

6 6

f

Ped.



L

sautillé poco s.p.

77

77

3 3 3

mf *mp* *f*

II

etouffée glissando

gliss.

mf *f* *ff*

79

s.p. molto
on the string

circular bowing

79

ff *pp* *mf* *mp*

3 3 3 3 3 3 3 3

gliss.

M

sautillé poco s.p.

80

80

I

mf

etouffée glissando

gliss.

mf *f*

81

s.p. molto
on the string

circular bowing

81

ff *mp*

3 3

gliss.

ff

87 ord.

f espr.

f

O

circular bowing

89

mp *mf* *mp*

mp

con ped.

rit.

ord.

90

f

P Lamentoso e cantabile ♩ = ca 66 (♩ = ca 132)

92

mp dolce e sonore

p dolce

mf

mp

con ped.

97

mp

f

mf

mf

102

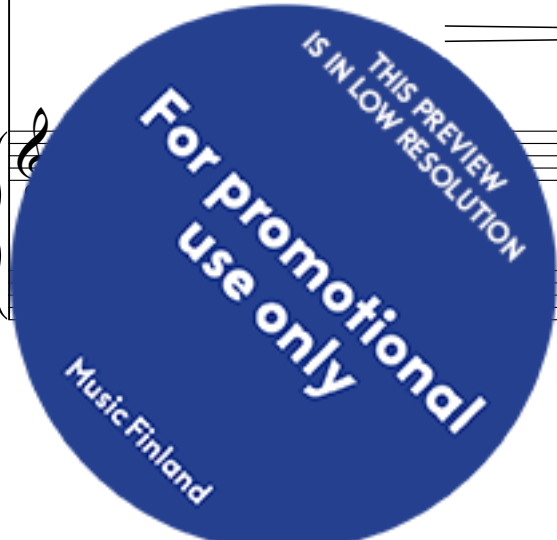
rit.

mp

pp

mp

p



Q Più mosso ♩ = ca 72

107

f *agitato* 5

mf

f *agitato* *Red.*

port. *port.*

port. *port.*

5

112

5

mf

f *Red.*

port. *port.*

3

port. *port.*

3

3

3

mf

f *Red.*

3

116

ff *ma sonoro* 5

f

ff *Red.*

port. *port.*

5

f

ff *Red.*

5

R

121 *port.* *port.* *port.* , *accel.*

mf *p sub.*

mf

S Furioso ♩ = ca 100

127 *port.* *port.* *port.* *port.* simile

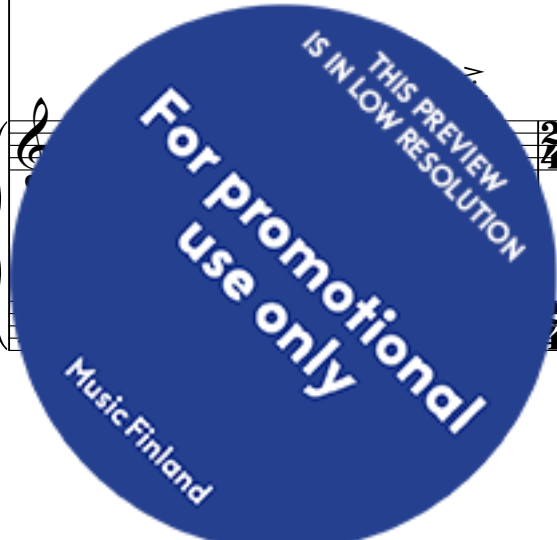
f *ff* *mf*

mp *f* *mp*

133 *port.* simile

f *ff*

mp *f*



accel.

138

T Rapide ♩ = ca 132 (♩ = ca 66)

140

141

U Più mosso

143 ord.

ff

6 6 6 6 6 6

p

3 3 3 3 3 3

3 3 3 3 3 3

144 III II III II III II I II I

poco rubato

6 6 6 6 6 6

mp

3 3 3 3 3 3

3 3 3 3 3 3

145

6 6 6 6 6

gliss. *gliss.*

3 3 3 3 3 3

3 3 3 3 3 3

3 3 3 3 3 3



Frozen ♩ = ca 72

V

146 whisked whistle

sparse crackle ----- dense crackle

free bowing

w.w.

fff

p sub.

ff

f

f

ff

fff

Ped.

W

149

sparse crackle ----- dense crackle

free bowing

w.w.

mf

p sub.

ff

mf

ff

fff

Ped.

X

153

sparse crackle ----- dense crackle

free bowing

w.w.

p sub.

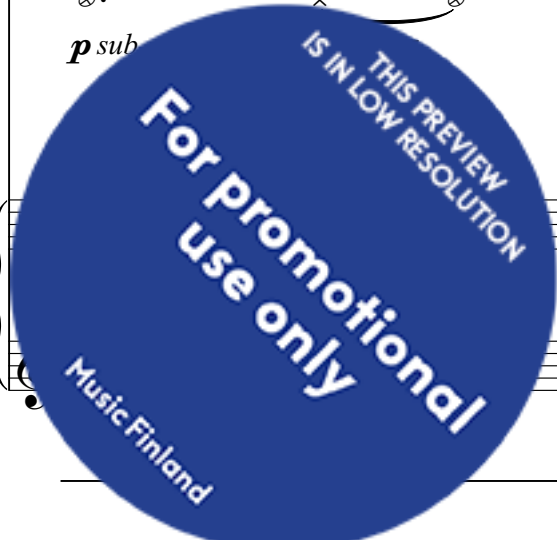
ff

mp

ff

fff

Ped.



Y

Brillante ♩ = 108

ord. molto sul pont.

156

scratch

sparse crackle dense crackle

mf

p fluido

p

mf

pp secco

una corda

159

molto sul pont.

mp fluido

p

161

crackle

ord.

scratch

ord. (non sul pont.)

mf

mf

f

mf fluido

mp



164

6 6 6 6 6 6 6

f

(8) 3 3 3 3

mp *mf*

poco rit.

166

6 6 6 6 6 6 6

ff

(8) 3 3 3 3



A1 Risoluto ♩ = 96

168

168

mp *mf* *f* *ff*

ff

tutte le corde

171

171

sul pont. ord. stacc. glissando repetition

f fluído *f* *ff* *fff*

p *ff*

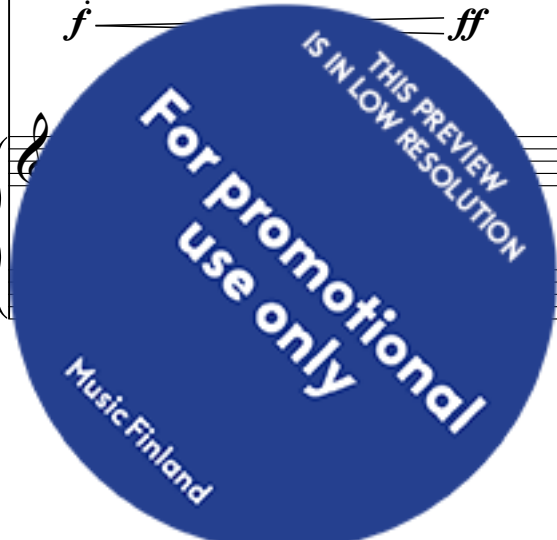
una corda tutte le corde

174

174

ord. stacc. glissando repetition

f *ff* *fff* *ff*



B1

ord. stacc.

177

177

fff

ord. stacc.

179

ff *f* *mp* *ff*

gliss. rep.

3

182

ff *mf*

rit.

ord. stacc.

177

fff

ord. stacc.

179

ff *f* *mp* *ff*

gliss. rep.

3

182

ff *mf*

rit.

ord. stacc.



C1 Parlando ♩ = 80

185

gliss. rep.

Musical score for measures 185-186. The top staff is in 12/8 time, featuring a glissando and repeat sign, followed by a triplet of eighth notes. Dynamics include *f* and *ff*. The bottom staves show piano accompaniment with triplets and a *pp* *Ped.* marking.

187

D1

Musical score for measures 187-188. The top staff features a triplet of eighth notes and a *mf* dynamic. The bottom staves show piano accompaniment with triplets and a *Ped.* marking.

189

ord.

gliss. rep.

Musical score for measures 189-190. The top staff features a glissando and repeat sign, followed by a triplet of eighth notes. Dynamics include *mp*, *espr.*, *mf*, *p*, and *ff*. The bottom staves show piano accompaniment with triplets and a *pp* *Ped.* marking.

191

191

f *mp* *pp*

3 3 3 3 3 3 3 3

193

193

mf *f* *ff* *mp*

mf *f* *pp*

3 3 3 3 3 3 3 3

Red.

195

195

f *ff* *p* *ff* *f* *mp* *pp*

5 3 3 3 3 3 3 3

E1 ord.

197

mf espr.

f

mf

f

mp

pp

ff

pp

Red.

199

mf

f

mp

mf

f

mf

pp

Red.

gliss. rep.

201

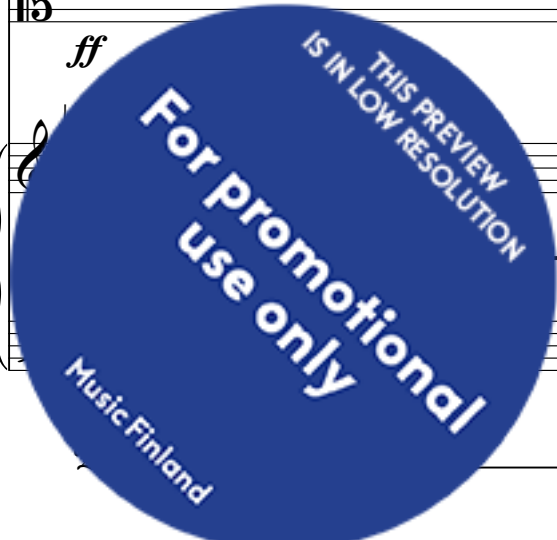
ff

F1

ff

mp

pp



203 ord.

mf *f* *ff*

mf *f*

pp *mf*

Ped.

G1 **Maestoso** ♩ = 76

206

mp *ff*

ff *fff* *appassionato*

Ped. *Ped.* *Ped.* *Ped.*

209

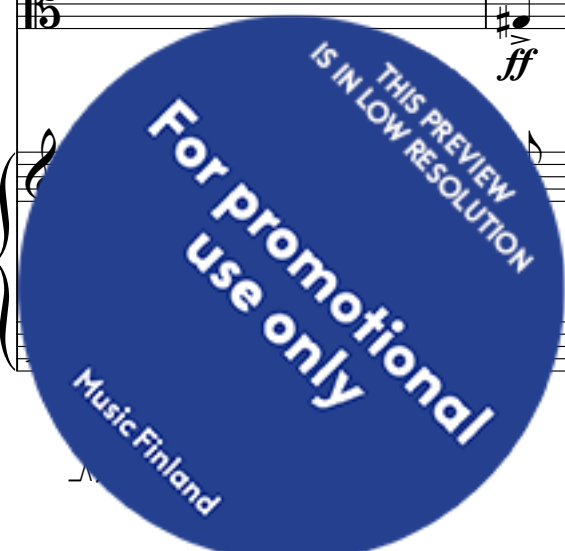
pizz. bartok

ff

pizz.

secco

secco



212

arco sul pont.

f poco a poco leggiero *mf*

mf poco a poco leggiero *mp*

mf poco a poco leggiero *mp*

215

accel. ord.

p leggiero *pp*

p leggiero *pp*

p leggiero *pp*

H1 ♩ = 82

I1 Furioso ♩ = 184

224

ff

8va

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229

III IV I II sim.

232

J1

235

molto sul pont. sempre molto sul pont.

f *nervoso* *p* *f*

238

ord.

f *ff* *fff*

K1

241 rumble
IV

brutale

gliss.

8^{va}

p poco rubato

Red.

L1

ord.

244

ff feroce

(8)

fff

ff ritmico

247

fff

ffff tutta forza

f — *ff*
like a high whistle

minor 3rd flageolet, sounds
two octaves and a fifth higher

hold still

ffff tutta forza

hold still

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