

# Contrasts

(Homage to Béla Bartók)  
*Fantasypiece for Viola Duet*

*Music by*  
Stanley M. Hoffman (b. 1959 [BMI])  
*Inspired by the Music of*  
Béla Bartók (1881–1945)

**Largo**

Viola I      Viola II

**Allegro**

10      15

20 *riten. molto* *a tempo*

24 *f*

27 *p sub.* *f sub.*

30

34 *mf* *mf* *mf* *f*

37 *Largo subito*

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

*mf* *mp* *p* *V.S.*

40

*p espressivo*

*p espressivo*

42

*p*

v

44

*p*   *mp*   *più f*   *mf*   *f*

*p*

*mp*   *mf*   *f*   *p sub.*

46

48

*mp*

*mf*

*f*

*ff*

*ff*

*ff*

*p*

**Allegro subito**

50

*p*

54

*stretto*

58

*riten. molto*      *a tempo*

63

*mf*      *p*

*mf*

67

*f*

*breve poss.*

70

*mf*      *breve poss.*

*mf*      *V.S.*

This musical score consists of two staves. The top staff begins with a dynamic marking 'p' and continues with eighth-note patterns. At measure 63, it shifts to a dynamic 'mf' and includes a performance instruction 'riten. molto' followed by 'a tempo'. The bottom staff begins with a dynamic 'f' and continues with eighth-note patterns. At measure 70, it shifts to a dynamic 'mf' and includes a performance instruction 'breve poss.'. Both staves feature various time signatures, including 3/8, 3/4, and 2/4, throughout the measures shown.

6

*a tempo*

74

$\begin{smallmatrix} 2 & 3 \\ 3 & 4 \end{smallmatrix}$

$\begin{smallmatrix} 2 & 3 \\ 3 & 4 \end{smallmatrix}$

*mf*

*f*

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76

$\begin{smallmatrix} 2 & 3 \\ 3 & 4 \end{smallmatrix}$

*f*

$\begin{smallmatrix} 2 & 3 \\ 3 & 4 \end{smallmatrix}$

*mf*

(no break)

78 Largo subito

$\begin{smallmatrix} 2 & 6 \\ 3 & 8 \end{smallmatrix}$

$\begin{smallmatrix} 2 & 6 \\ 3 & 8 \end{smallmatrix}$

*ff* > *mf*

sub.

*mp* *p*

*mp* *p* *pp*

81 Allegro

$\begin{smallmatrix} 6 \\ 8 \end{smallmatrix}$

$\begin{smallmatrix} 6 \\ 8 \end{smallmatrix}$

*f*

84

*mf*

*pizz.*

*riten.*

*mp*

*pizz.*

*arco*

*mp*

*f*

*a tempo*  
arco

87

*f*

*p sub.*

*p*

92

*ff*

*ff sub.*

*p sub.*

*p*

97

*pp*

*pp*

102

*accelerando poco a poco*

108

*mf*

*ritenuto molto*

*breve poss.*

*breve poss.*

*mf*

*V.S.*

*a tempo*

111

*ff sostenuto possibile*

*ff sostenuto possibile*

118

*f*

*f*

122

*p*

*p*

126

*pp* <>

*ppp* pizz. *breve*

*Adagio pesante* *arco*

*p* *arco*

130

*f ma lirico*

*arco*

*p accomp.*

134 *tr* *tr*

135

137 *p accomp.* *f ma lirico*

138

141 *f* *mf* *mf*

142

145 *f ma lirico* *p accomp.*

146

149 *tr* *tr* *breve poss.* *breve poss.* *V.S.*

150

**Allegro subito**

152

159

162

165 **Largo**

167

169

171

175

180

V.S.

**Largo subito**

183 arco

*mf*

*mp p pp*

*mp p*

186 Allegro

*f*

189

*p*

192 arco

*f*

*p sub.*

*p*

196

*pp*

*pp*

201

207

211

*glass-like*

*mp senza vibrato ma sostenuto possibile*

*glass-like*

*mp senza vibrato ma sostenuto possibile*

216

*p*

*p*

*p*

219

*breve*

*pp <>*

*pizz.*

*breve*

*ppp*

*pizz.*

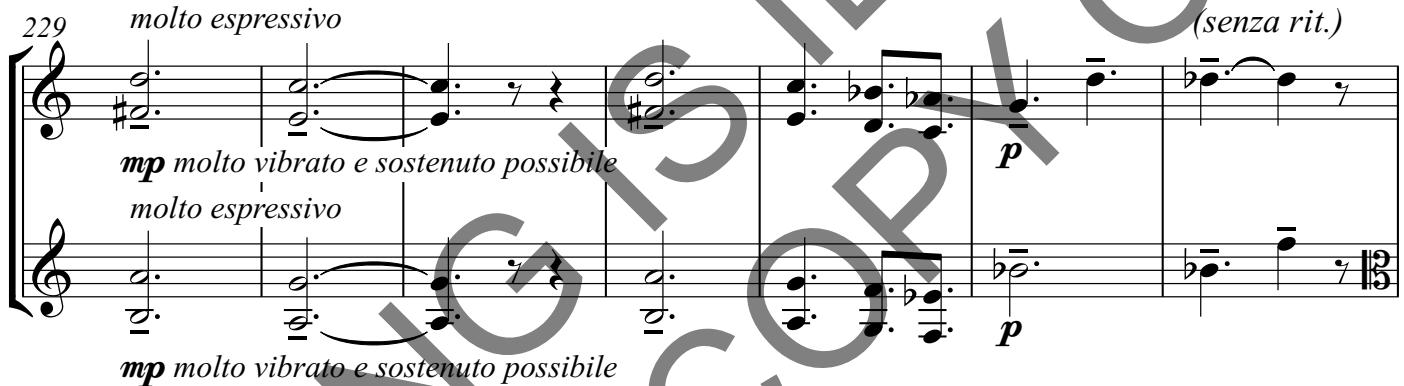
*breve*

**Adagio pesante**

222 arco *tr*  

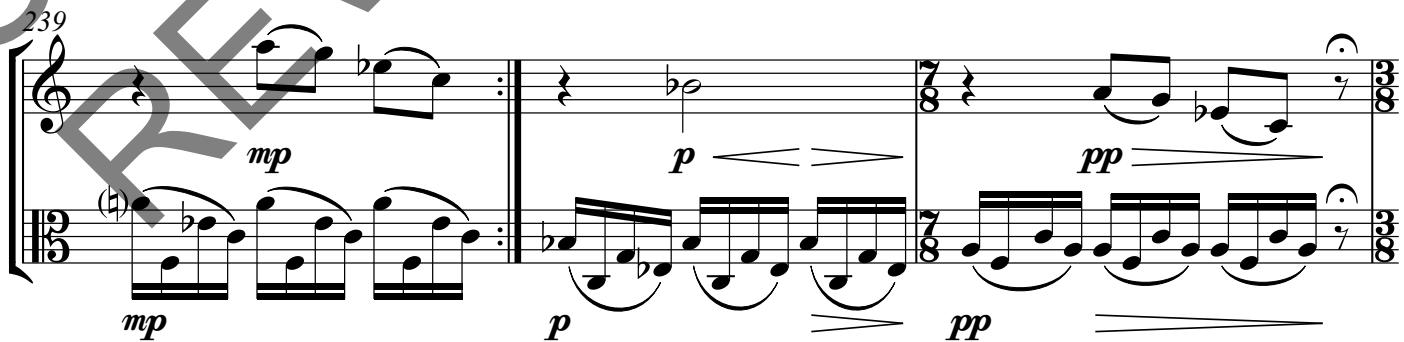

226 *tr* *tr*  


**Allegro subito**

229 *molto espressivo*  


(senza rit.)

236 *Adagio pesante* *lost in reverie*  


239 *mp* *p* *pp* *pp*  


**Allegro** *accelerando poco a poco*

242

6/16

*ritenuto molto*

(senza rit.)

248

6/16

mf

6/16

mf

(no break)

(no break)

6/8

251

6/8

ff

fff molto

6/8

ff

fff molto

breve

258

f

f

p

p

261

breve

ritenuto molto al fine

pizz.

pp <>

ppp

pizz.

pp <>

ppp