Béla Bartók

Mikrokosmos

★

Progressive Piano Pieces
Pièces de piano progressives
Klavierstücke, vom allerersten Anfang an

★

Vol. III

★

Piano Solo

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VOL. III.

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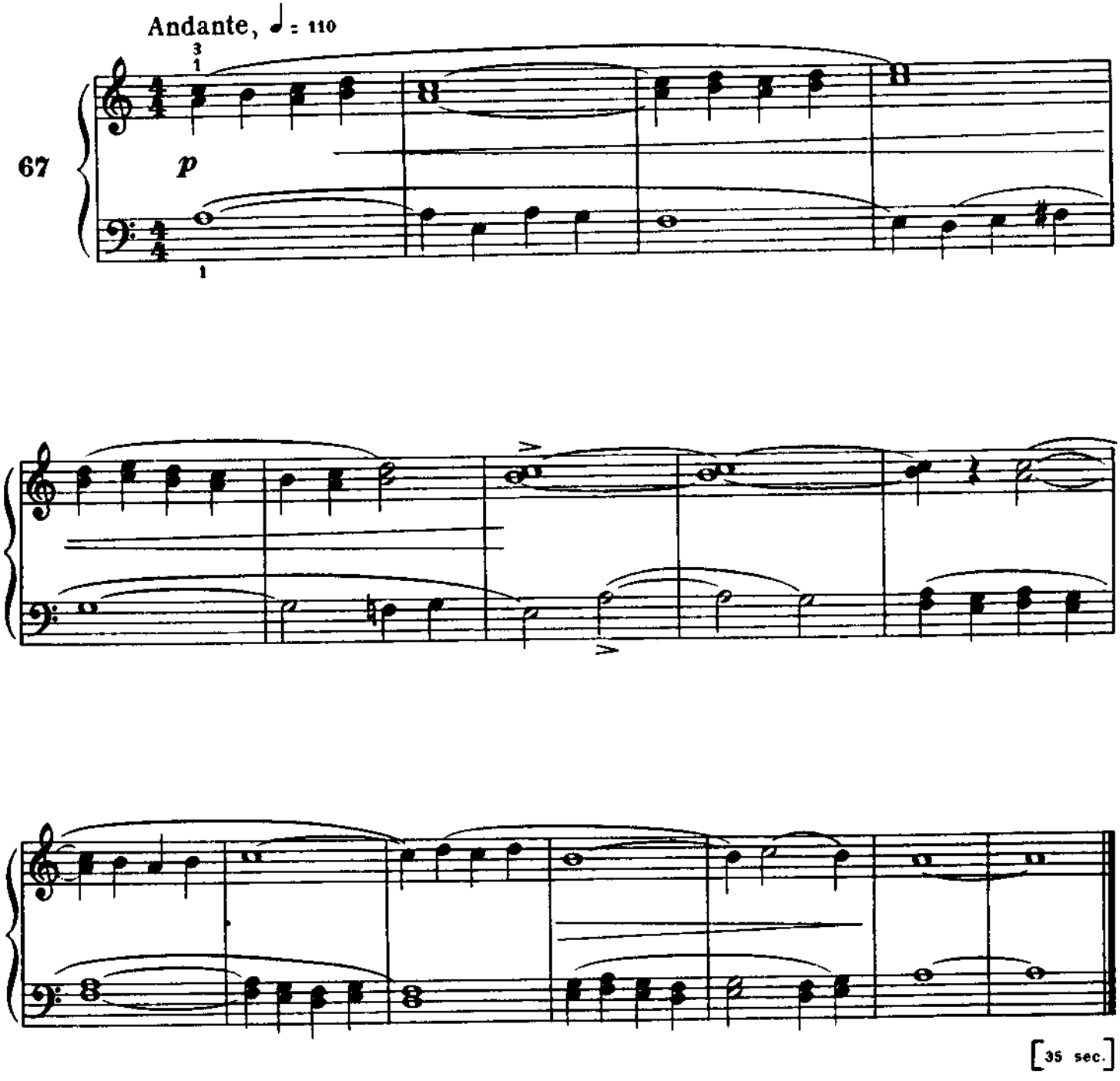
Thirds against a Single Voice

Tierces contre une seule voix

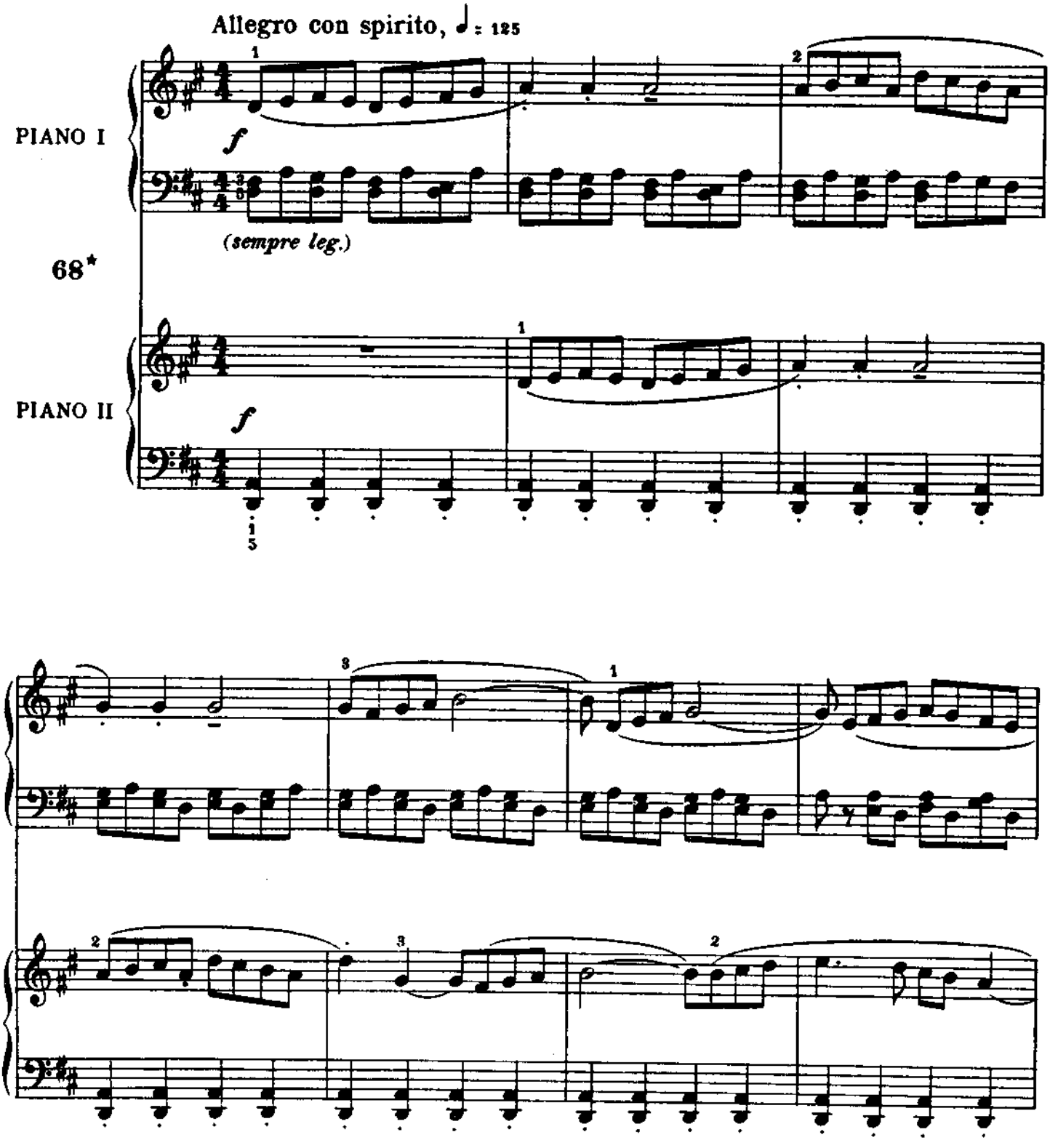
Zu Terzen eine dritte Stimme

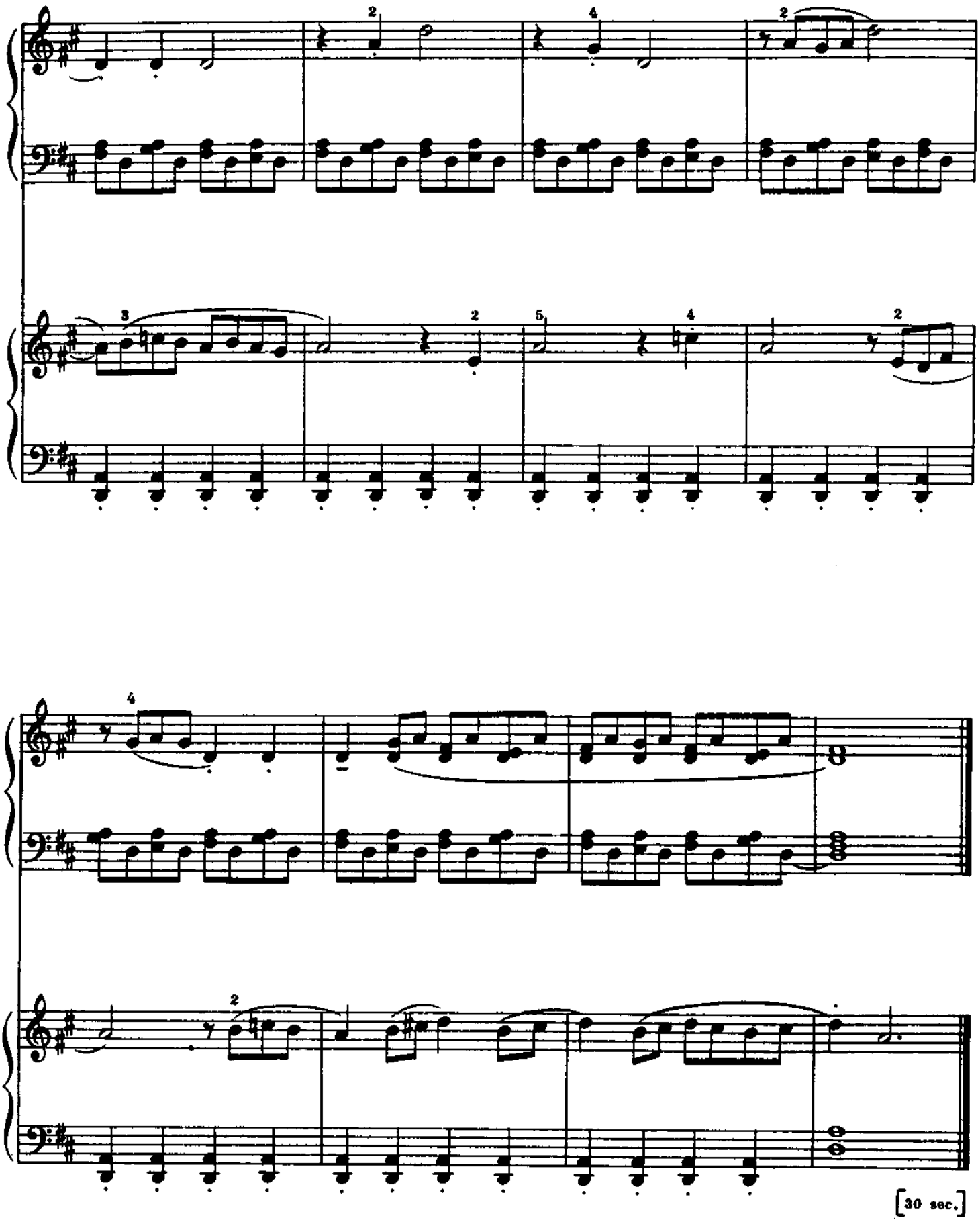
BÉLA BARTOK



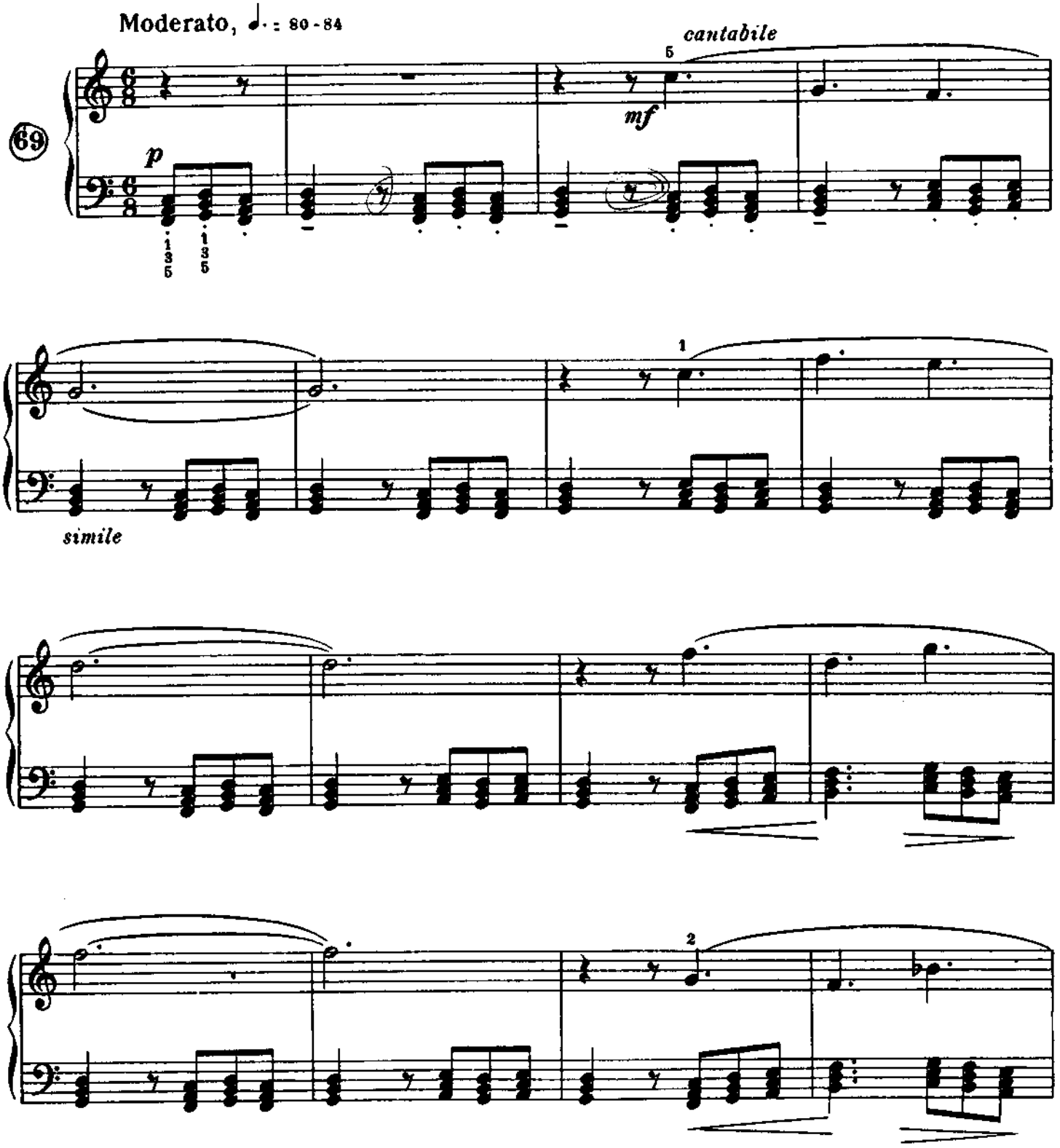
Hungarian Dance

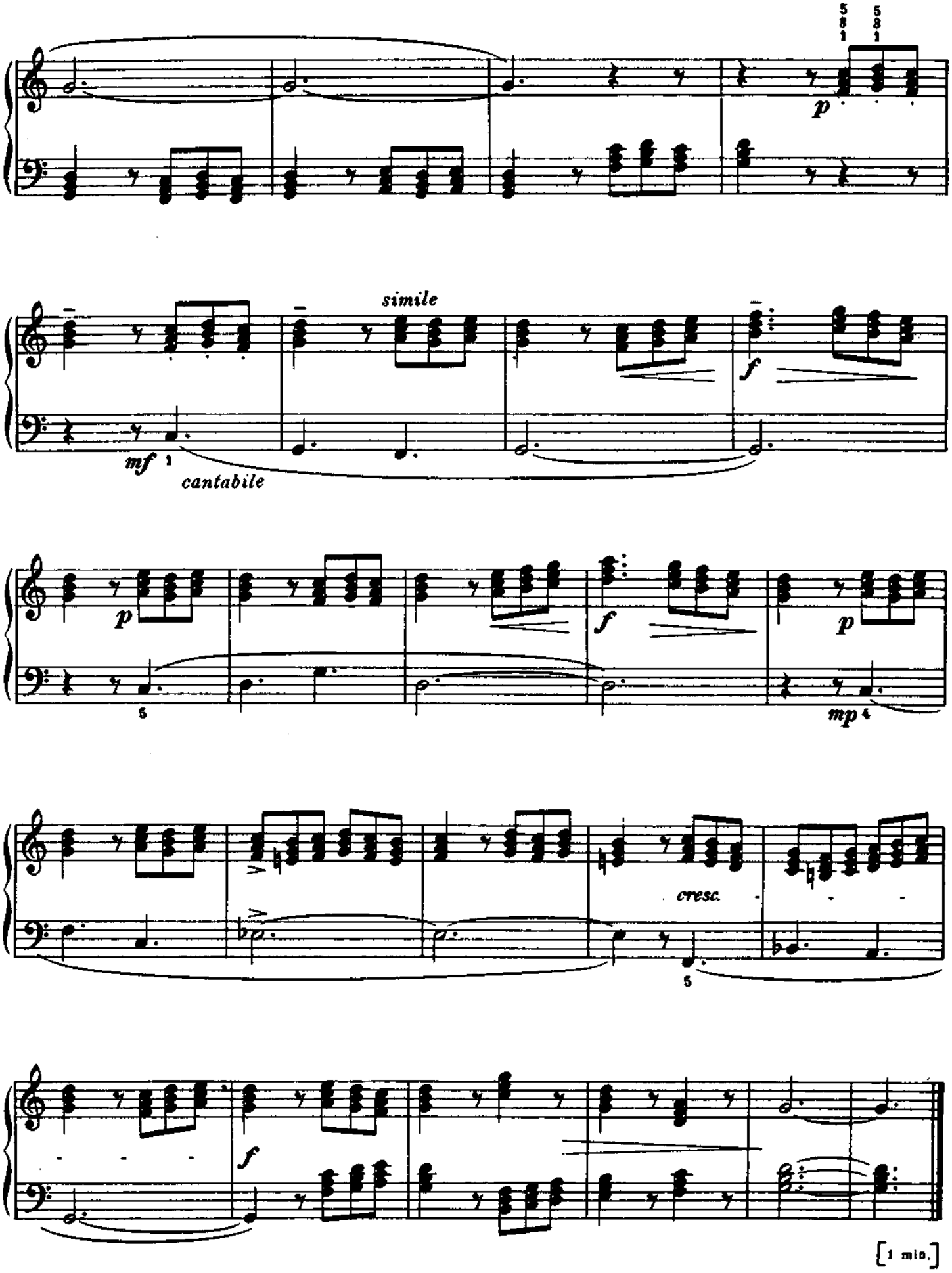
Danse hongroise Ungarischer Tanz




[30 sec.]

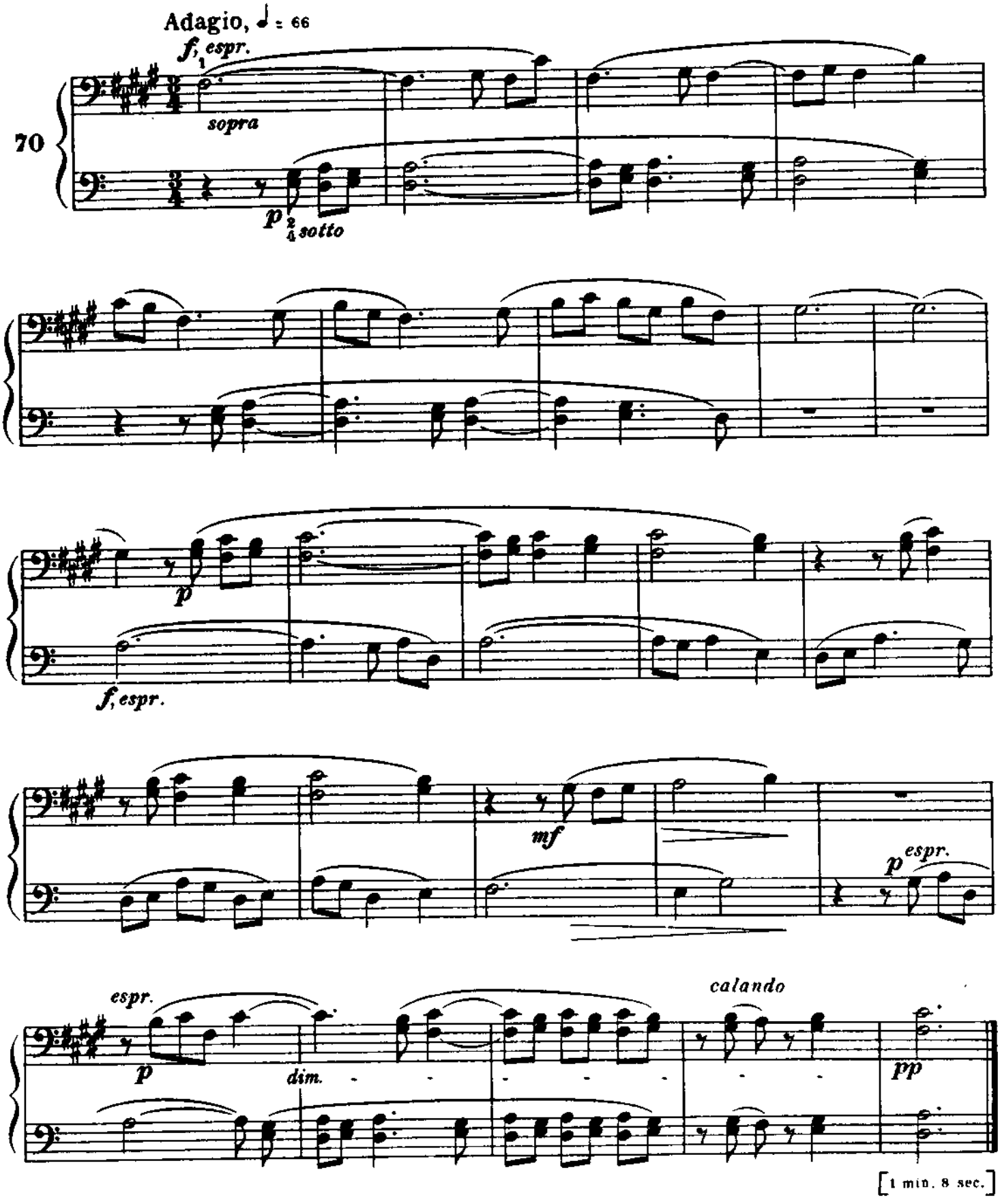
Chord Study
Étude en accords
Akkordstudie





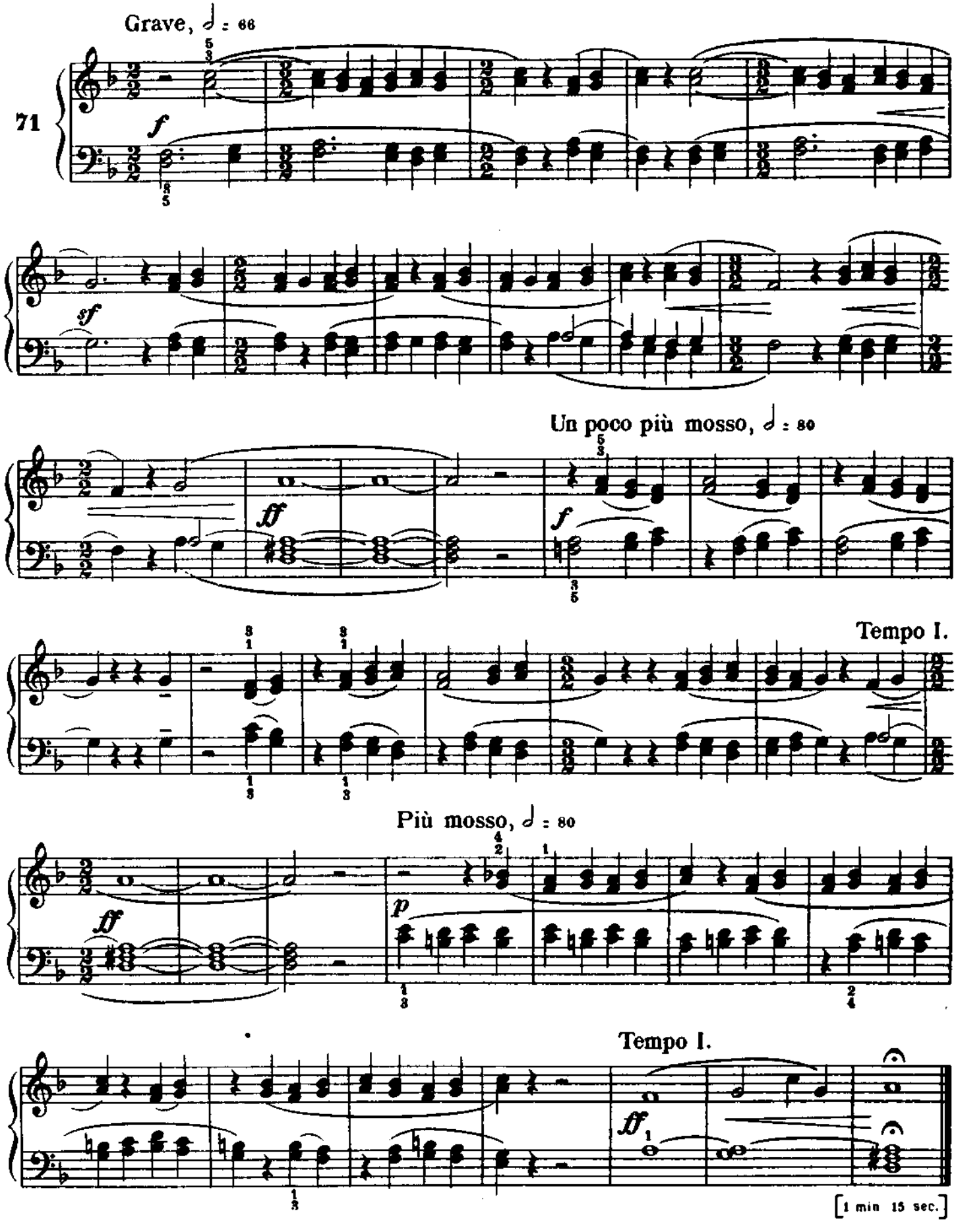
[1 mio.]

Melody against Double Notes
Mélodie contre double-cordes
Doppelgriffe gegen eine Melodie



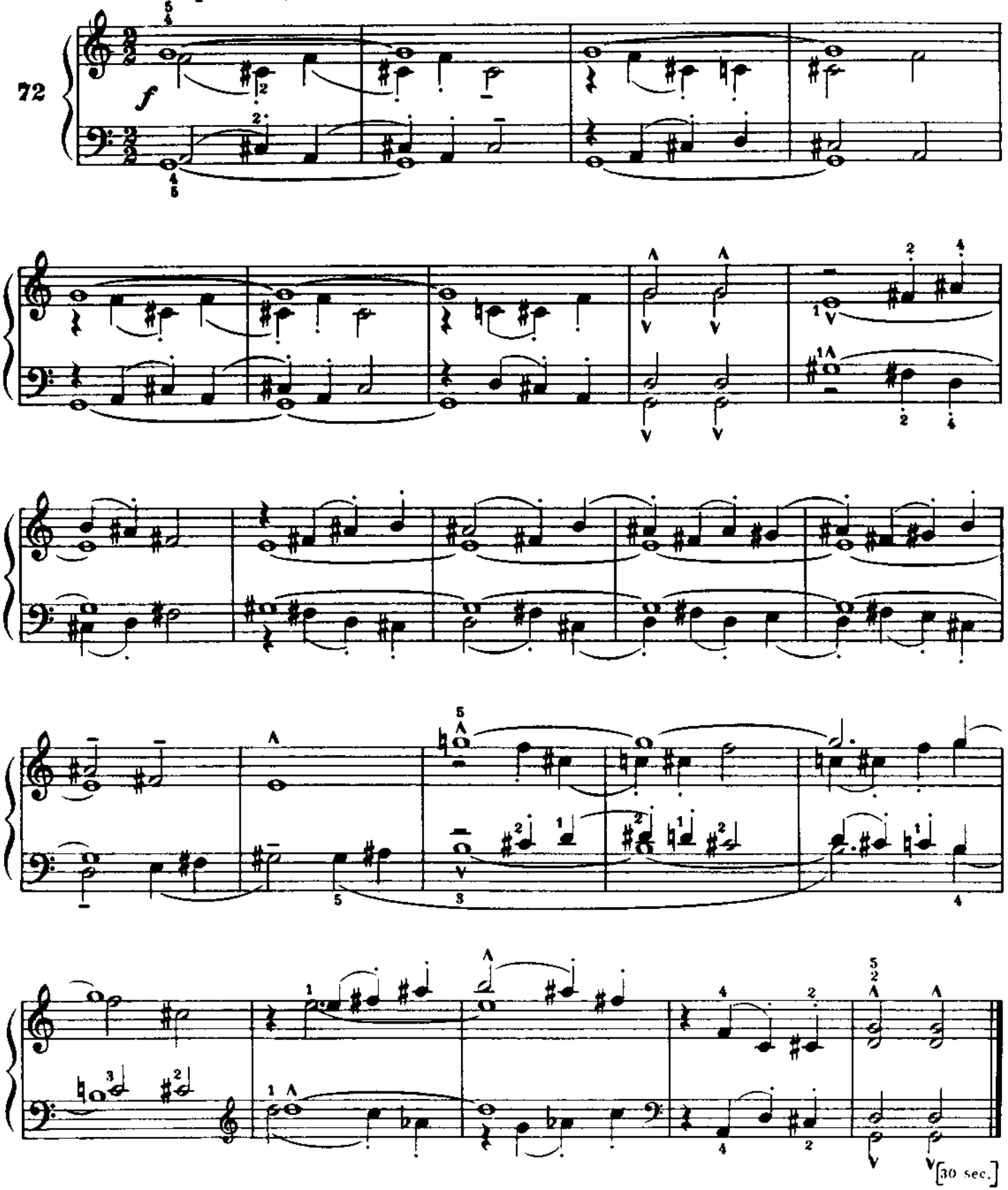
Thirds

Tierces Terzen

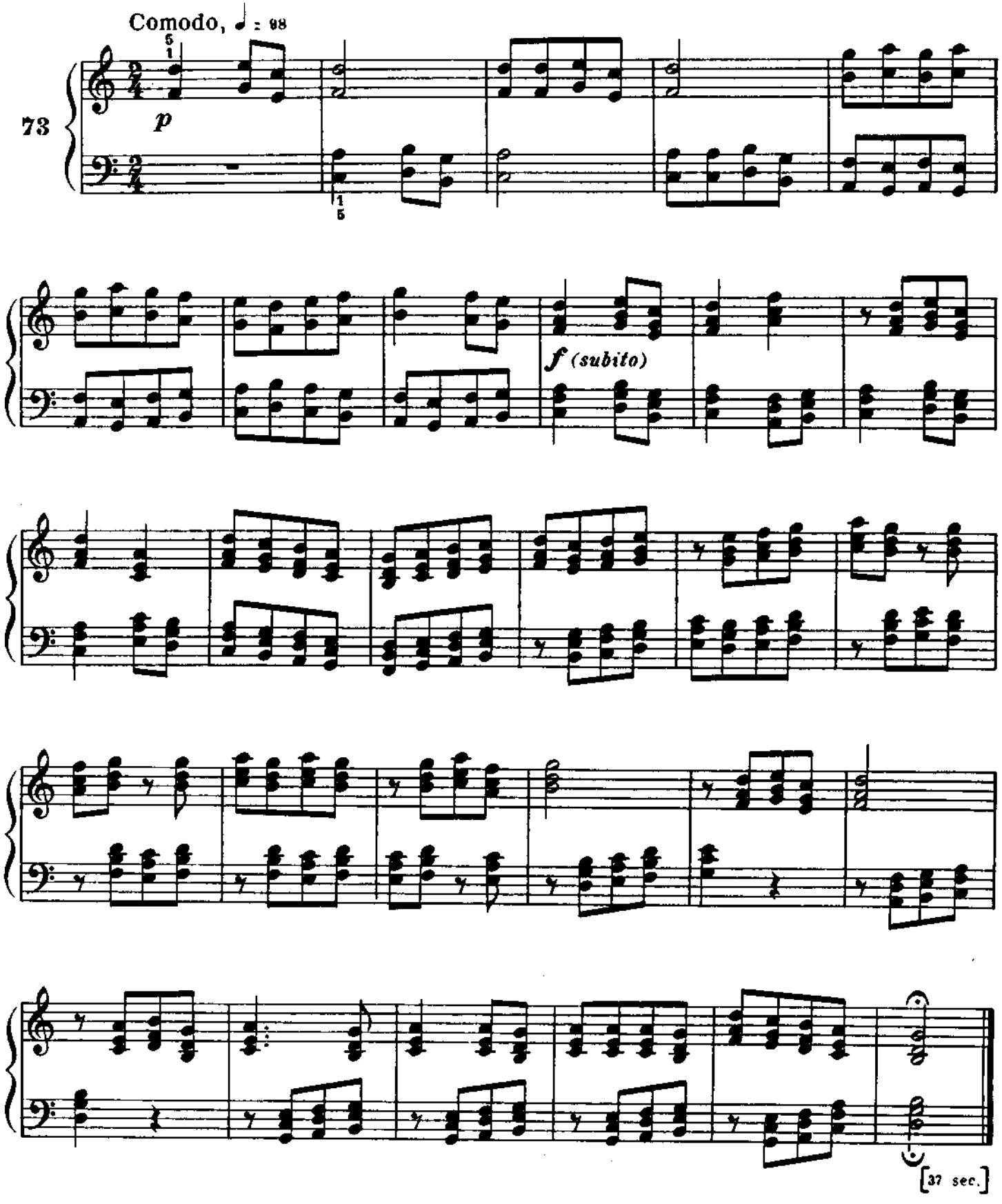


Dragons' Dance
Danse des dragons
Drachentanz

Molto pesante, ♩ = 104

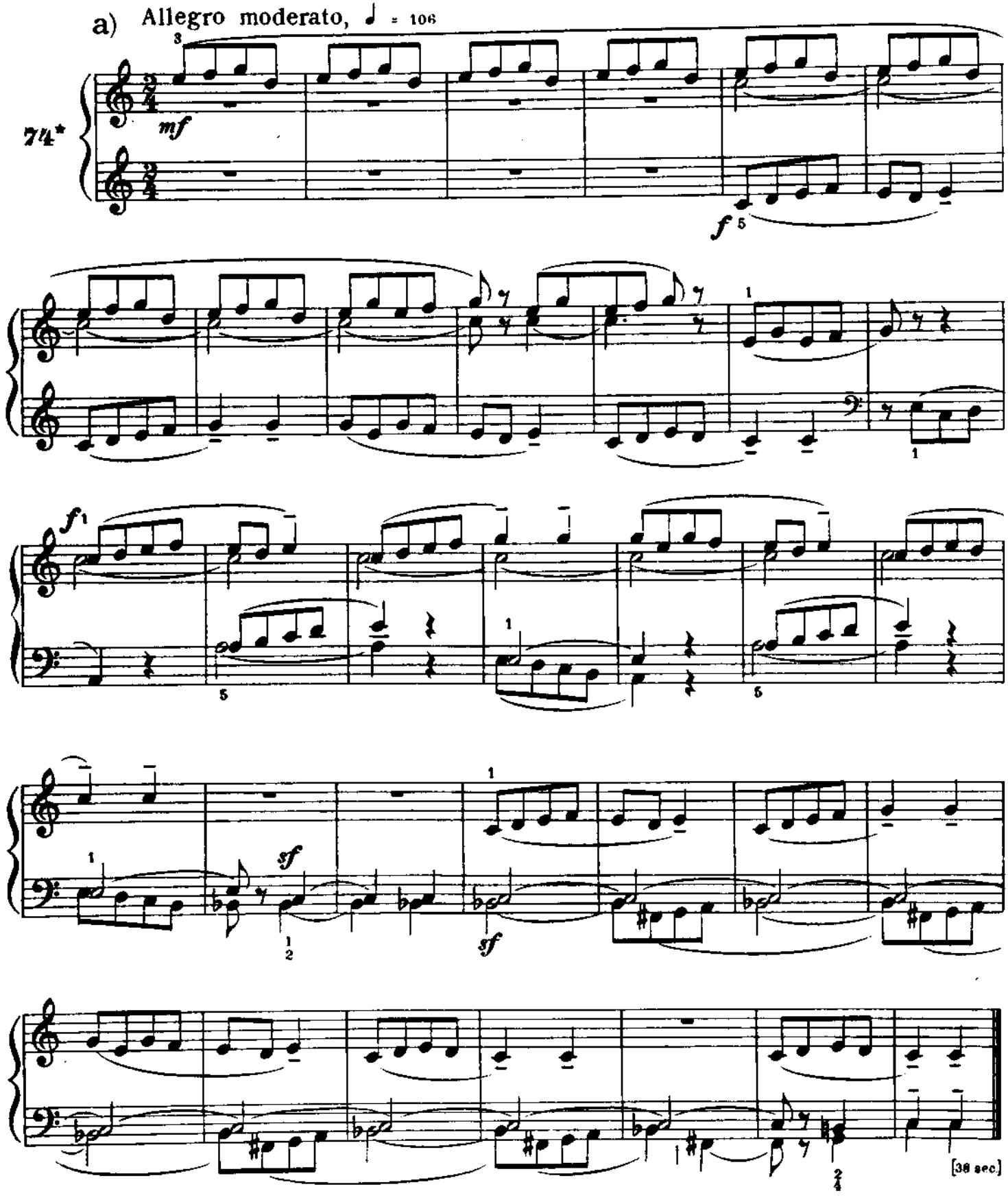


Sixths and Triads
Sixtes et accords
Doppelgriffe und Dreiergriffe

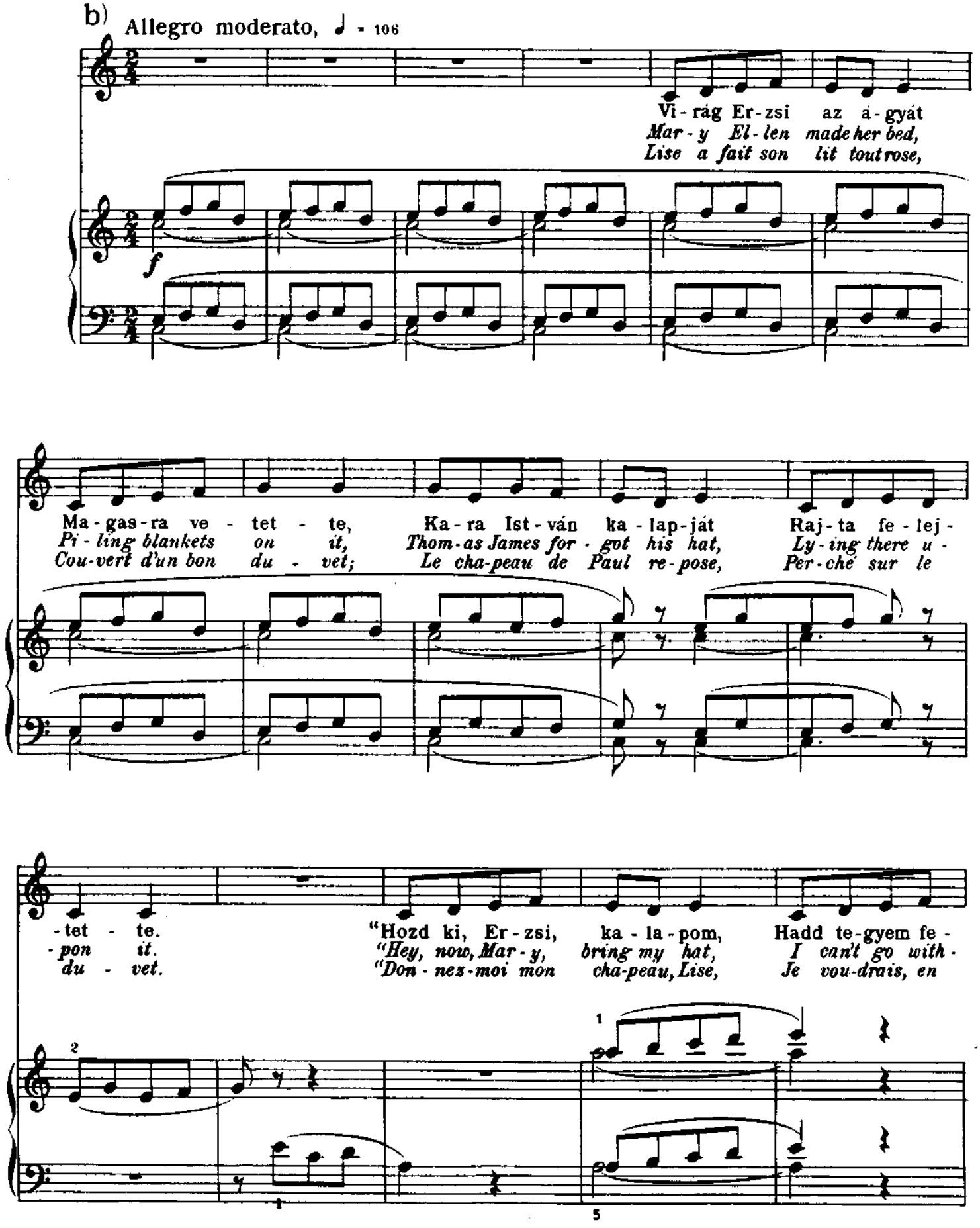


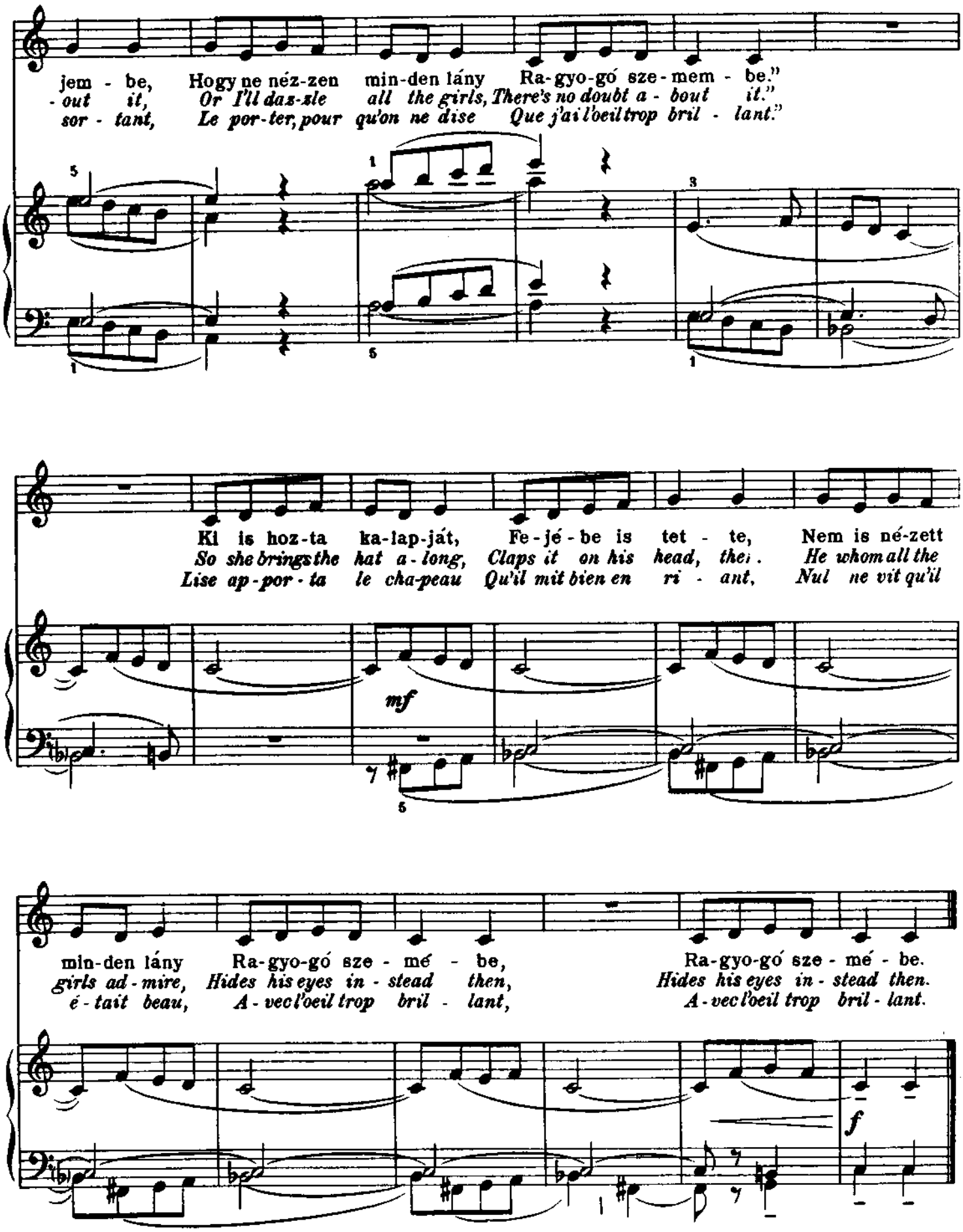
Hungarian Song

Chanson hongroise Ungarisches Lied



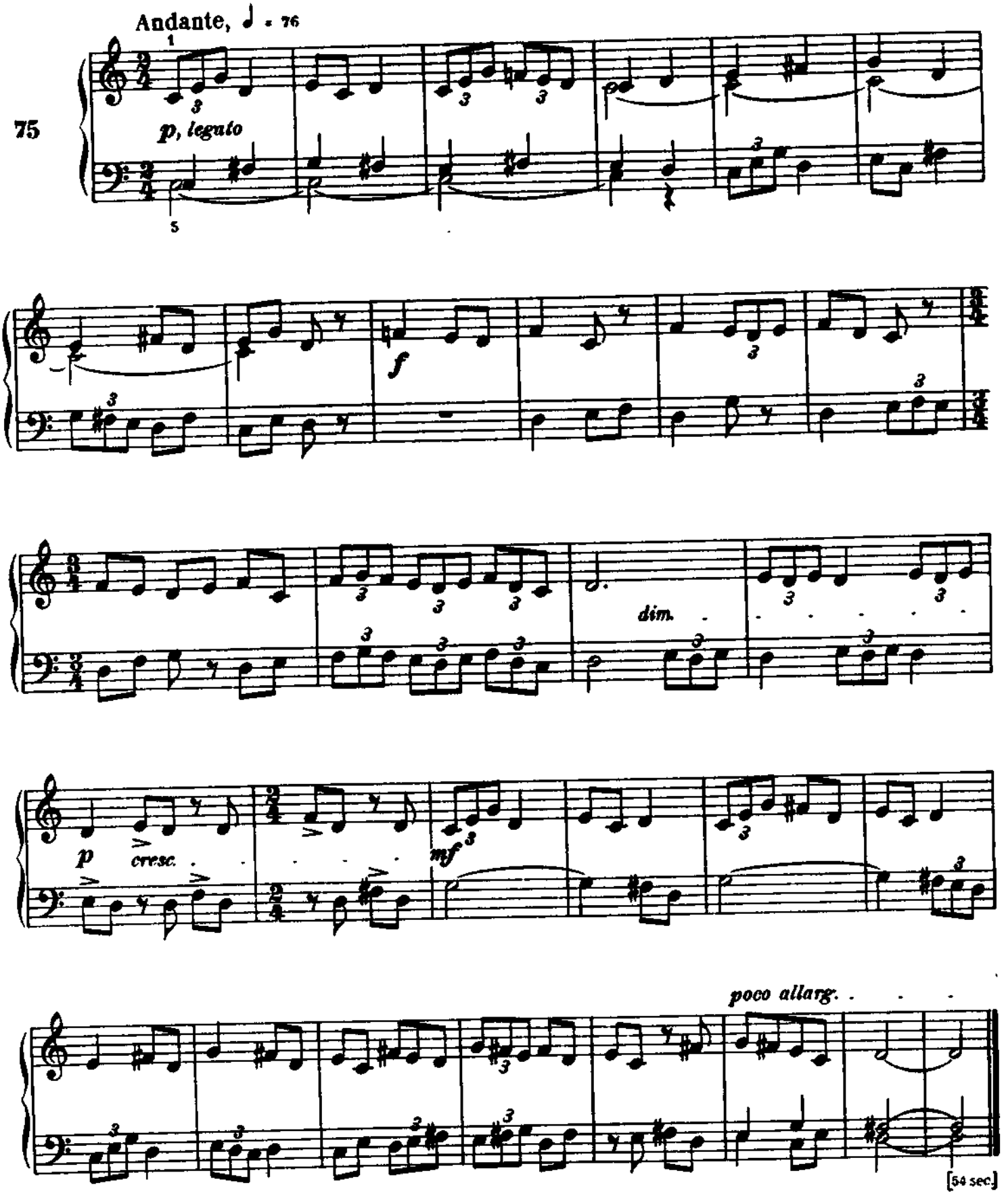
See the relative notes in the preface.
Voir la remarque respective dans la préface.
Lásd az előszónak erre vonatkozó megjegyzését.


b) Allegro moderato, ♩ = 106
Vi - rág Er - zsi az á - gyát
Mar - y El - len made her bed,
Lise a fait son lit tout rose,
f
Ma - gas - ra ve - tet - te, Ka - ra Ist - ván ka - lap - ját Raj - ta fe - lej -
Pi - ling blankets on it, Thom - as James for - got his hat, Ly - ing there u -
Cou - vert d'un bon du - vet; Le cha - peau de Paul re - pose, Per - ché sur le
- tet - te. "Hozd ki, Er - zsi, ka - la - pom, Hadd te - gyem fe -
- pon it. "Hey, now, Mar - y, bring my hat, I can't go with -
du - vet. "Don - nez - moi mon cha - peau, Lise, Je vou - drais, en
1
2
1
5


jem - be, Hogy ne néz-zen min-den lány Ra-gyo-gó sze-mem - be."
- out it, Or I'll daz-zle all the girls, There's no doubt a - bout it."
sor - tant, Le por-ter, pour qu'on ne dise Que j'ai l'oeil trop bril - lant."
Ki is hoz-ta ka-lap-ját, Fe-jé-be is tet - te, Nem is né-zett
So she brings the hat a-long, Claps it on his head, then. He whom all the
Lise ap-por-ta le cha-peau Qu'il mit bien en ri - ant, Nul ne vit qu'il
mf
min-den lány Ra-gyo-gó sze - mé - be, Ra-gyo-gó sze - mé - be.
girls ad-mire, Hides his eyes in - stead then, Hides his eyes in - stead then.
é - tait beau, A - vec l'oeil trop bril - lant, A - vec l'oeil trop bril - lant.
f

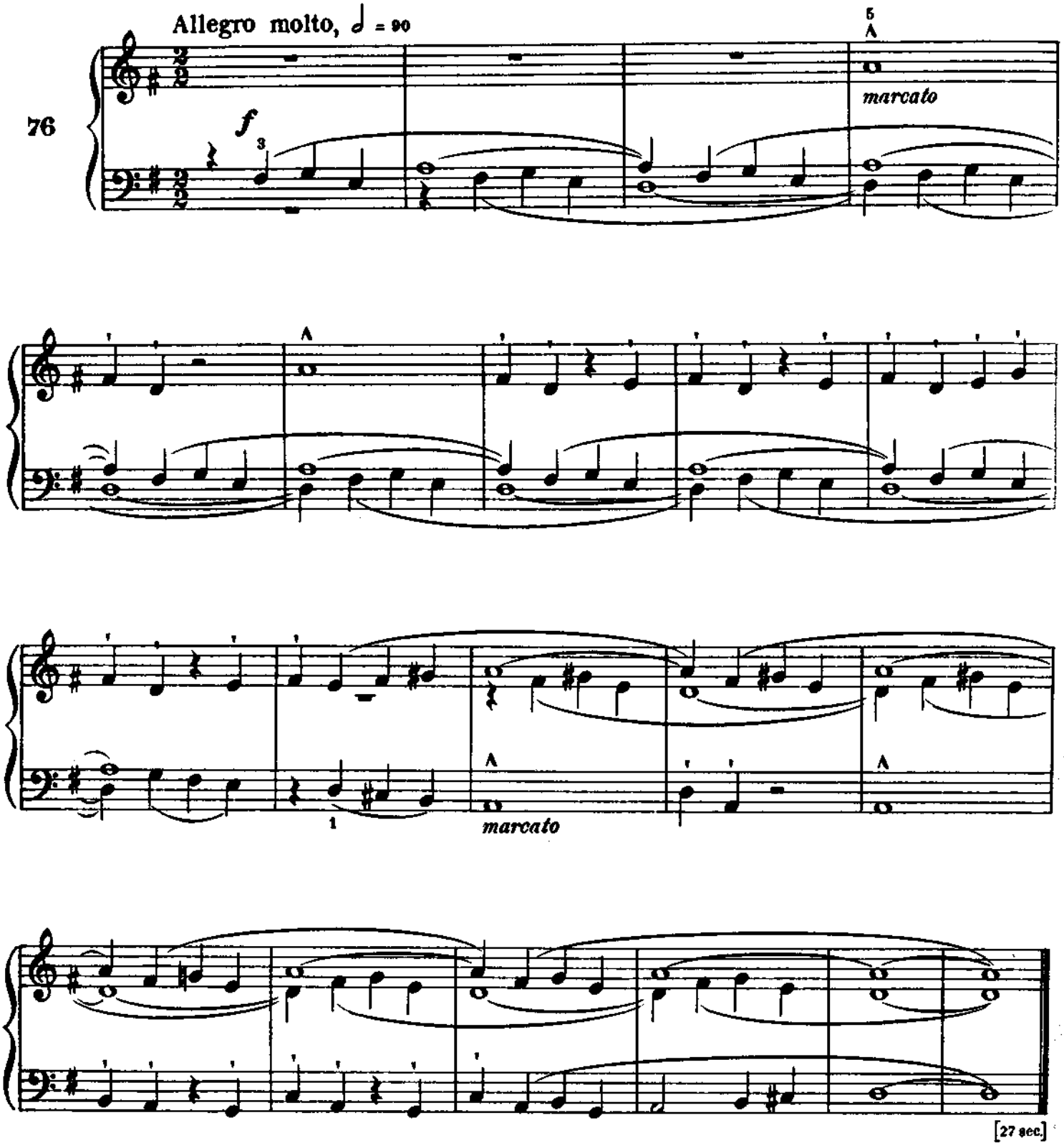
Triplets

Triolets Triolen



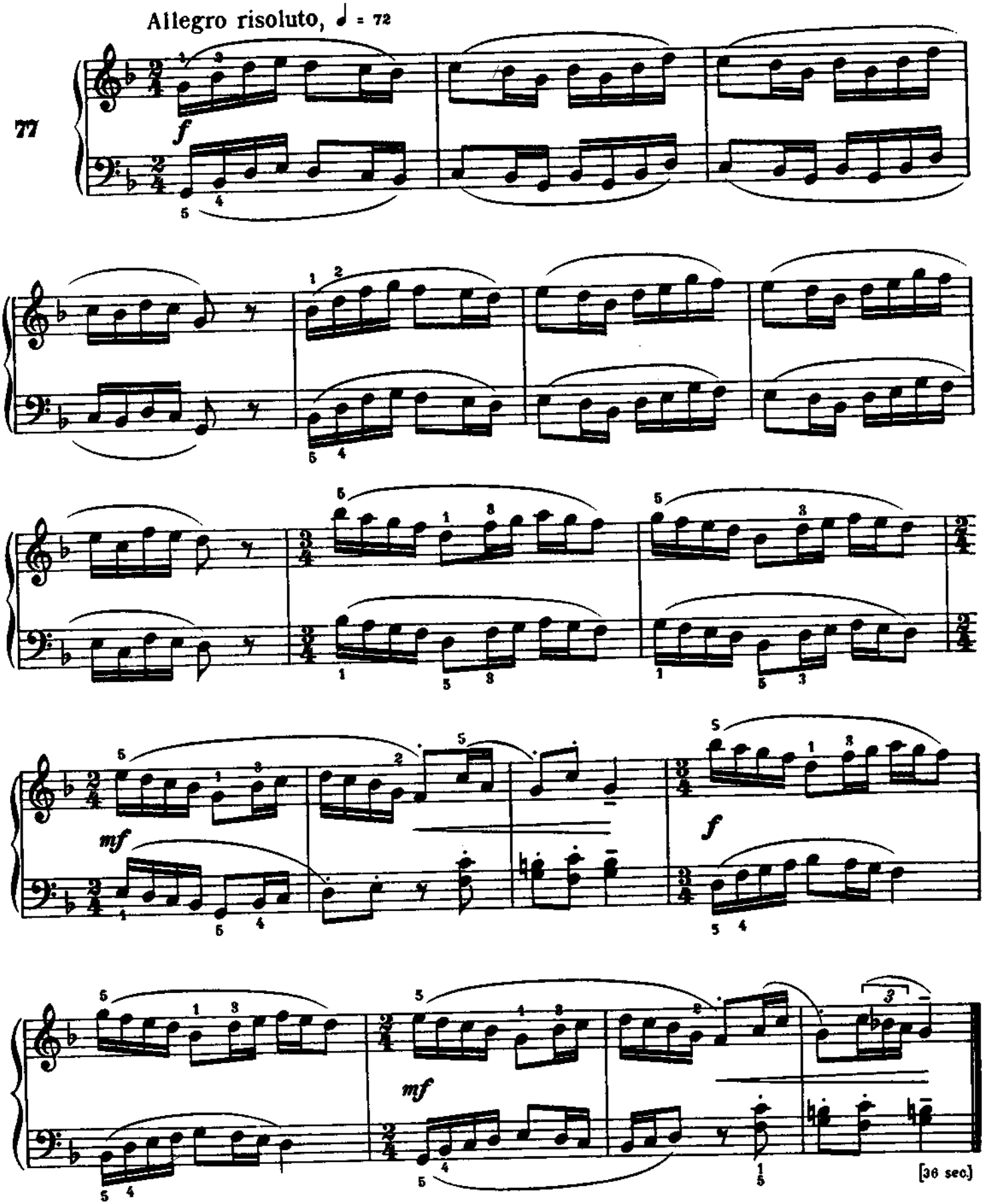
In Three Parts

À trois voix Dreistimmig



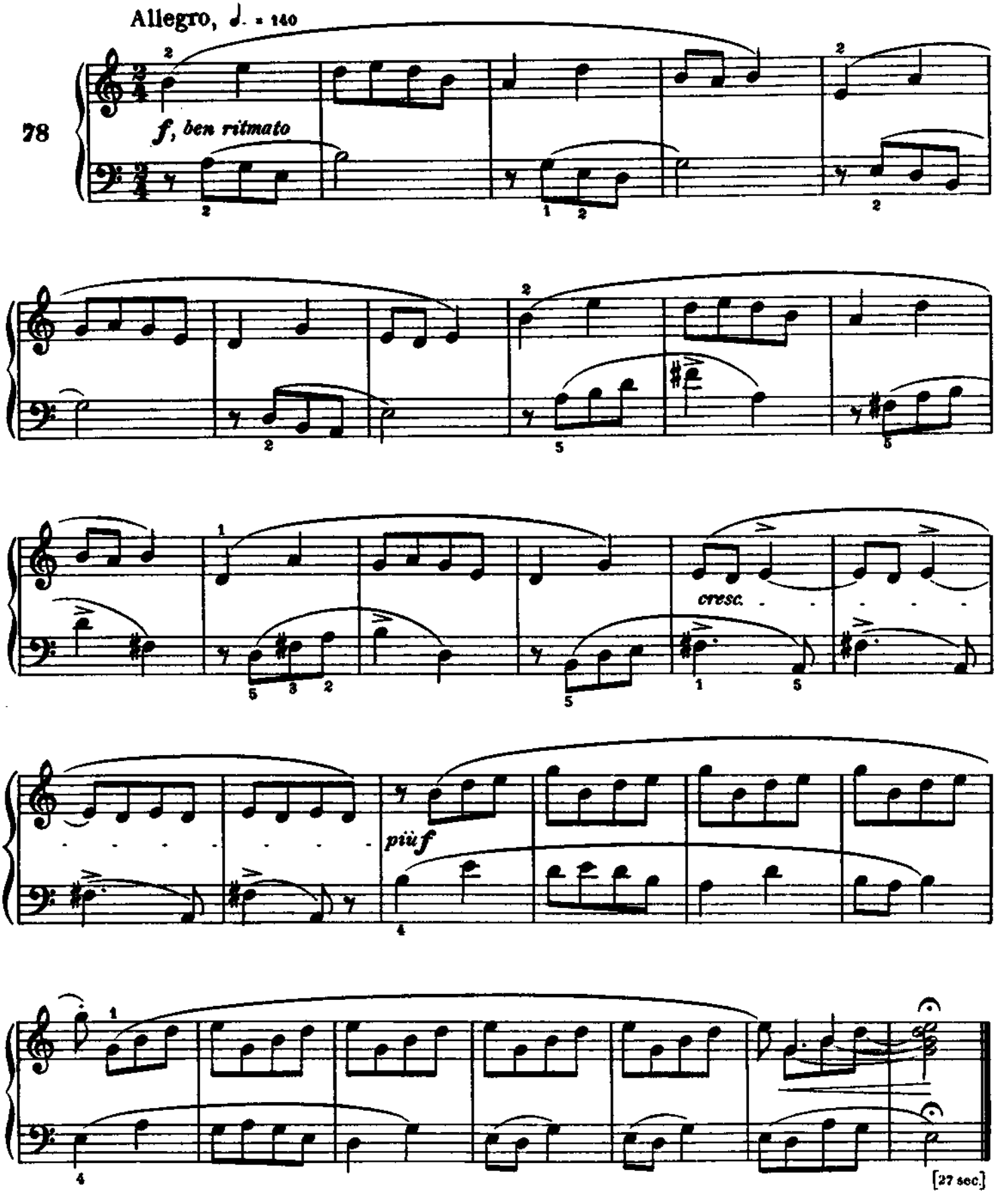
Little Study

Petite étude Kleine Studie

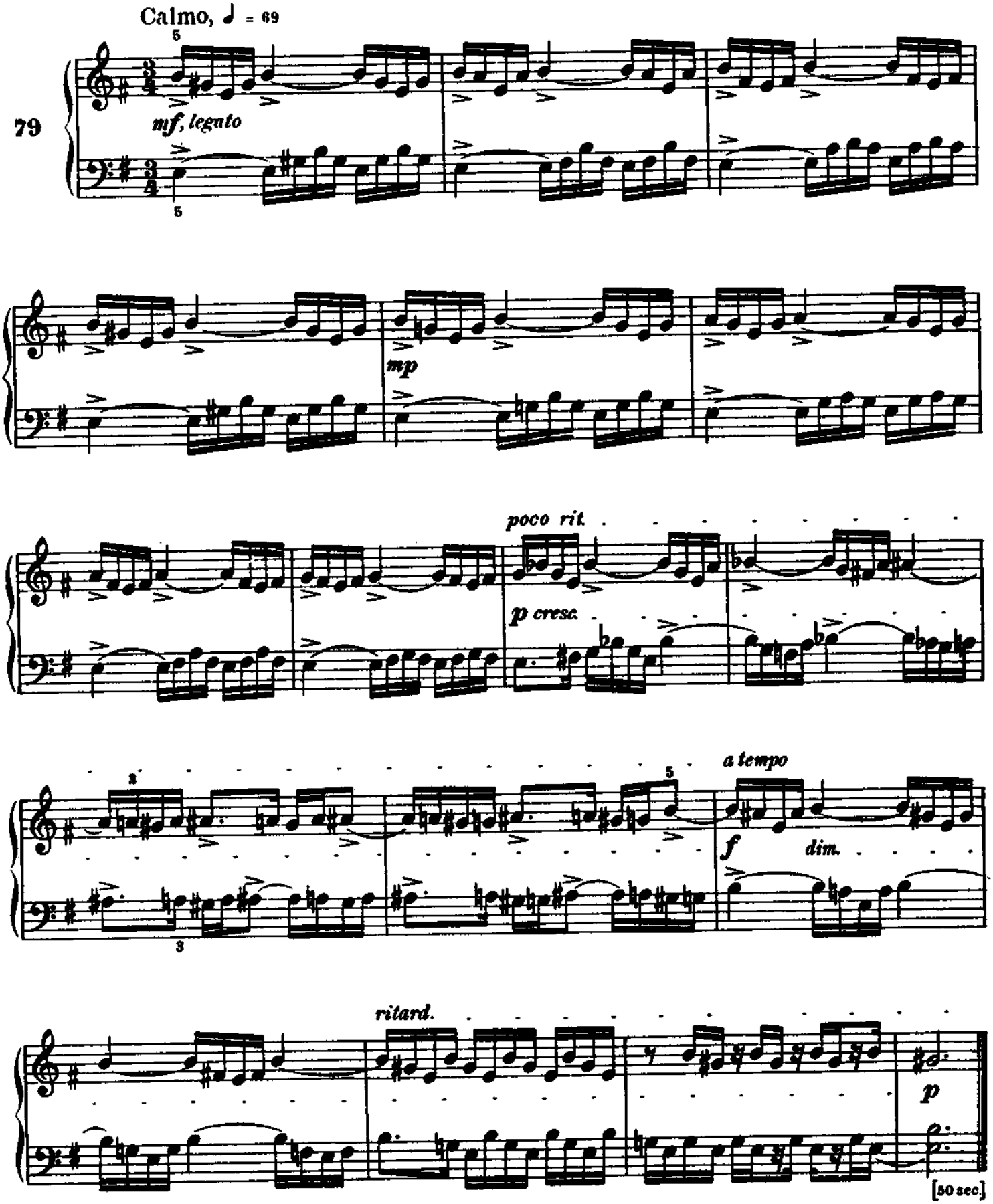


Five-tone Scale

Gamme pentatonique Pentatonische Tonart



Hommage à J. S. B.



Hommage à R. Sch.

Andantino, piacevole, ♩ = 72

80

p, legato

legato
in rilievo

mf

dim.

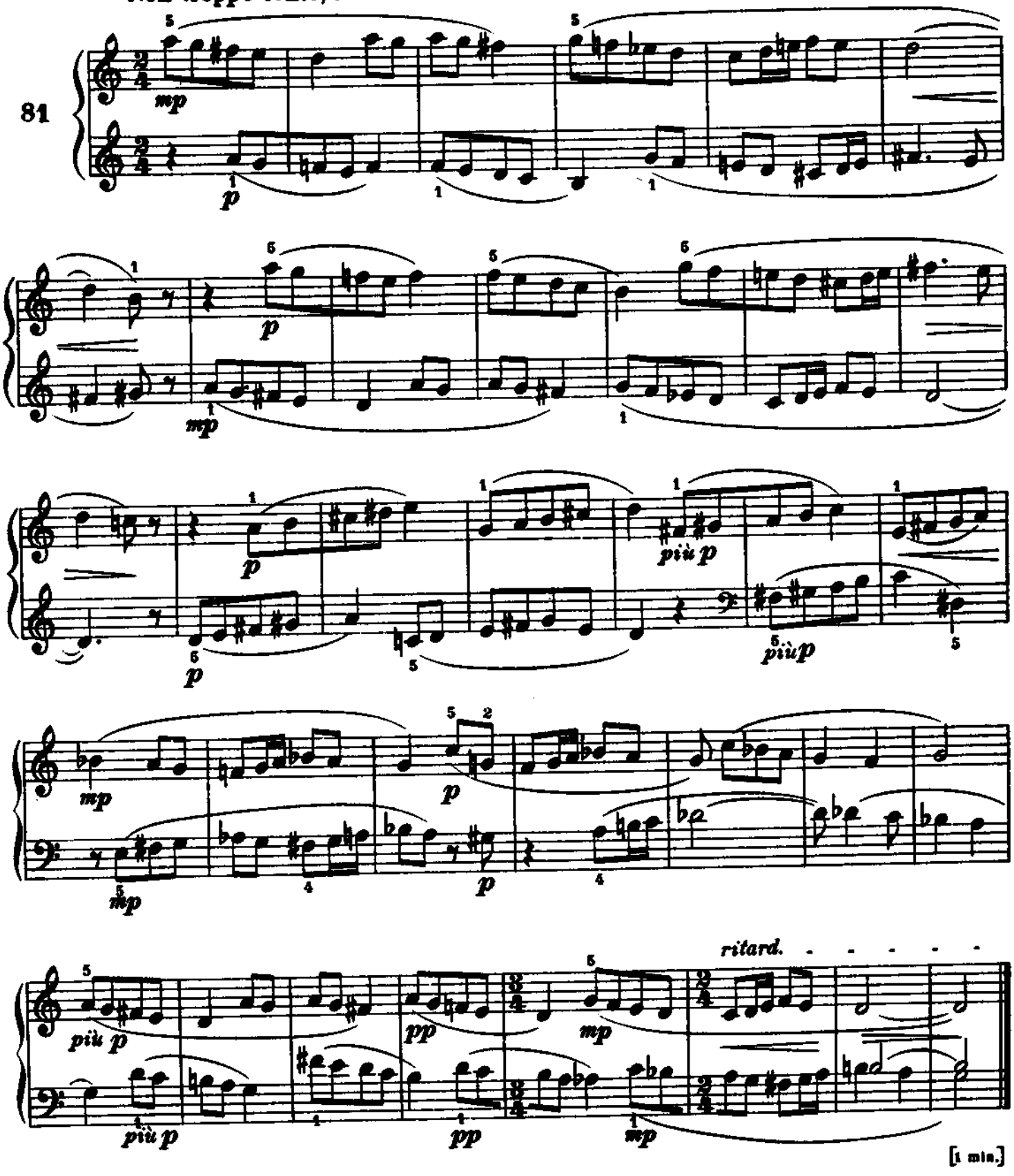
p

[37 sec.]

Wandering

En errant Schweifen und Irren

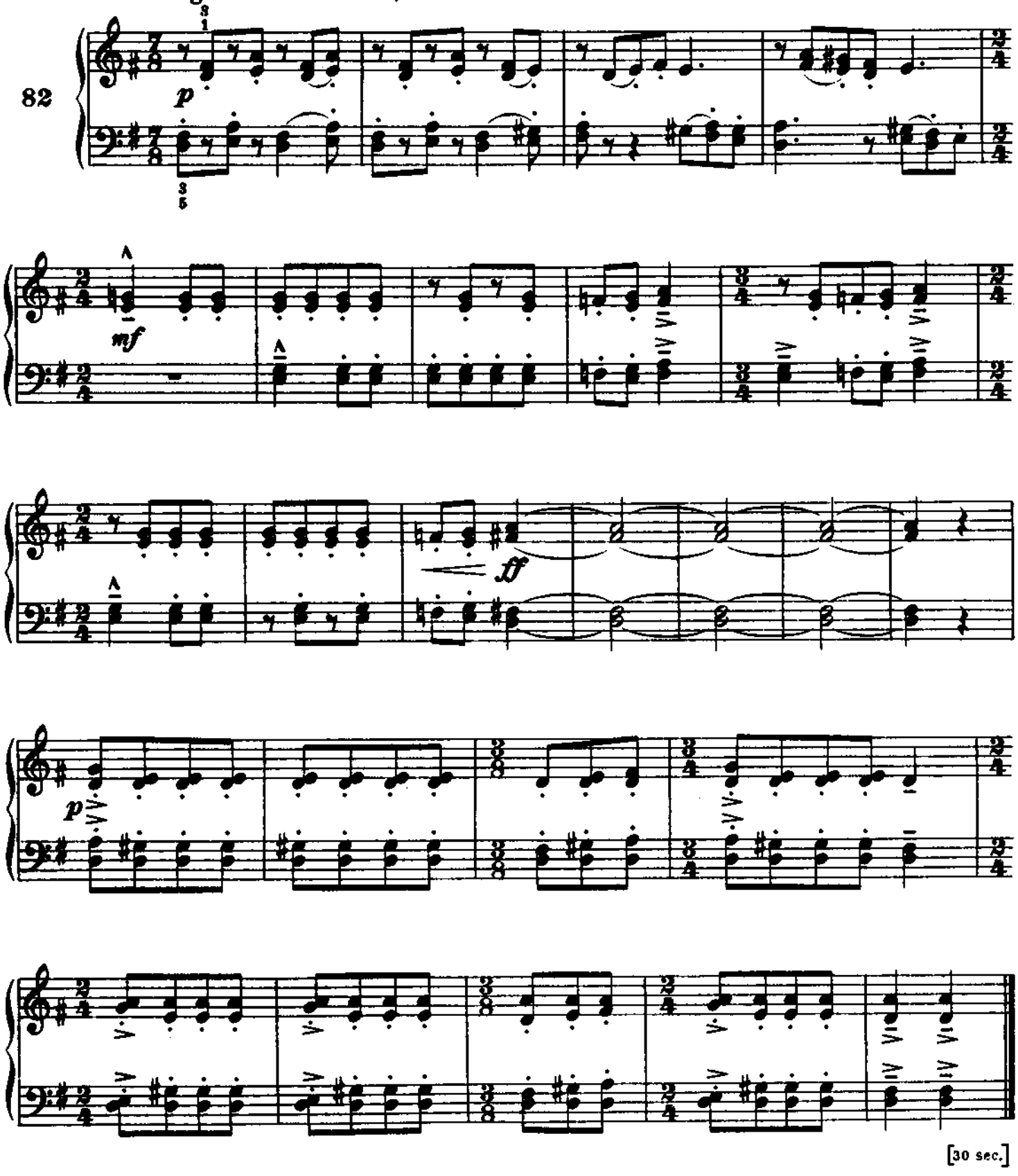
Non troppo lento, ♩ = 76



Scherzo

Allegretto scherzando, ♩ = 114

82

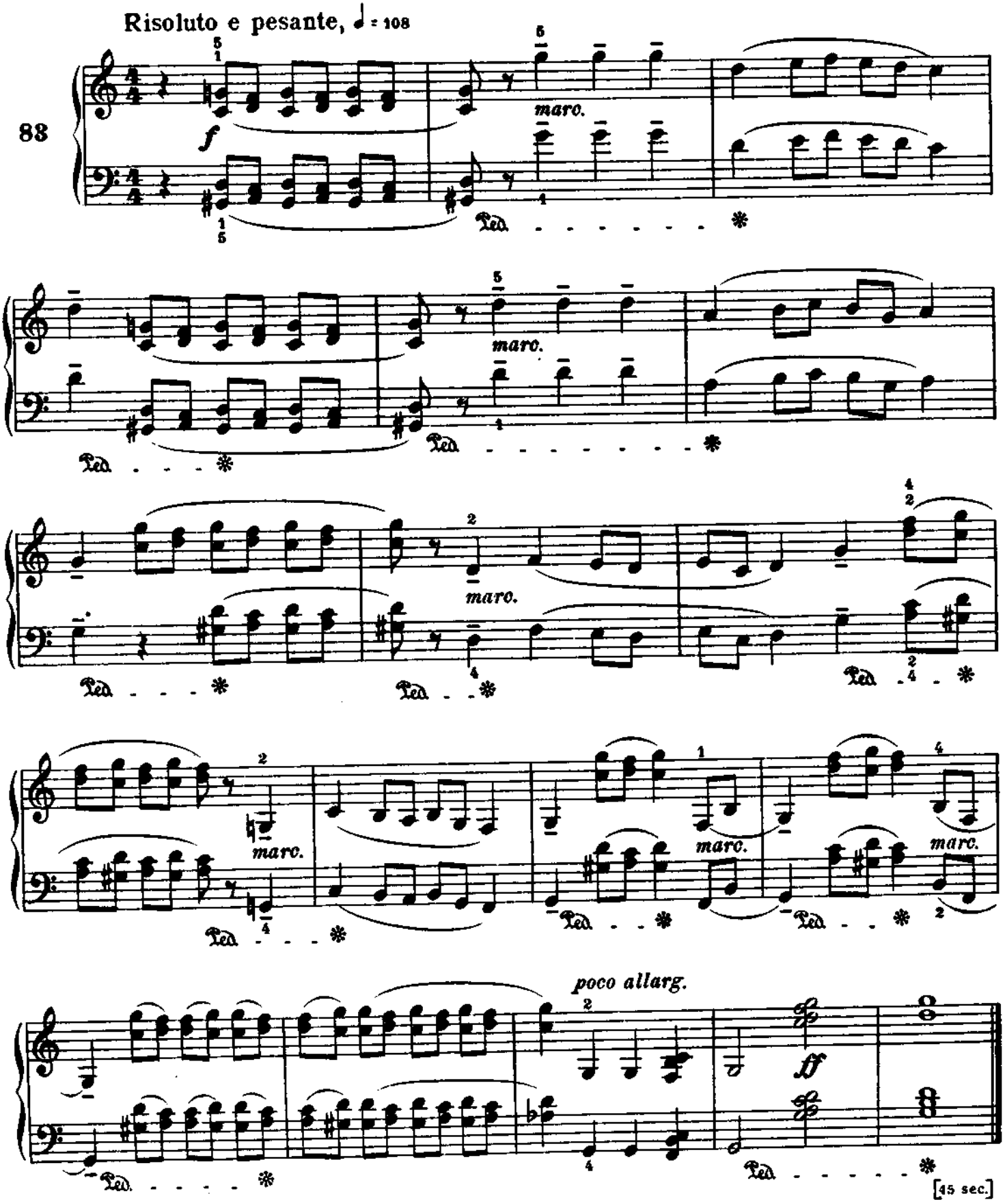


[30 sec.]

Melody with Interruptions

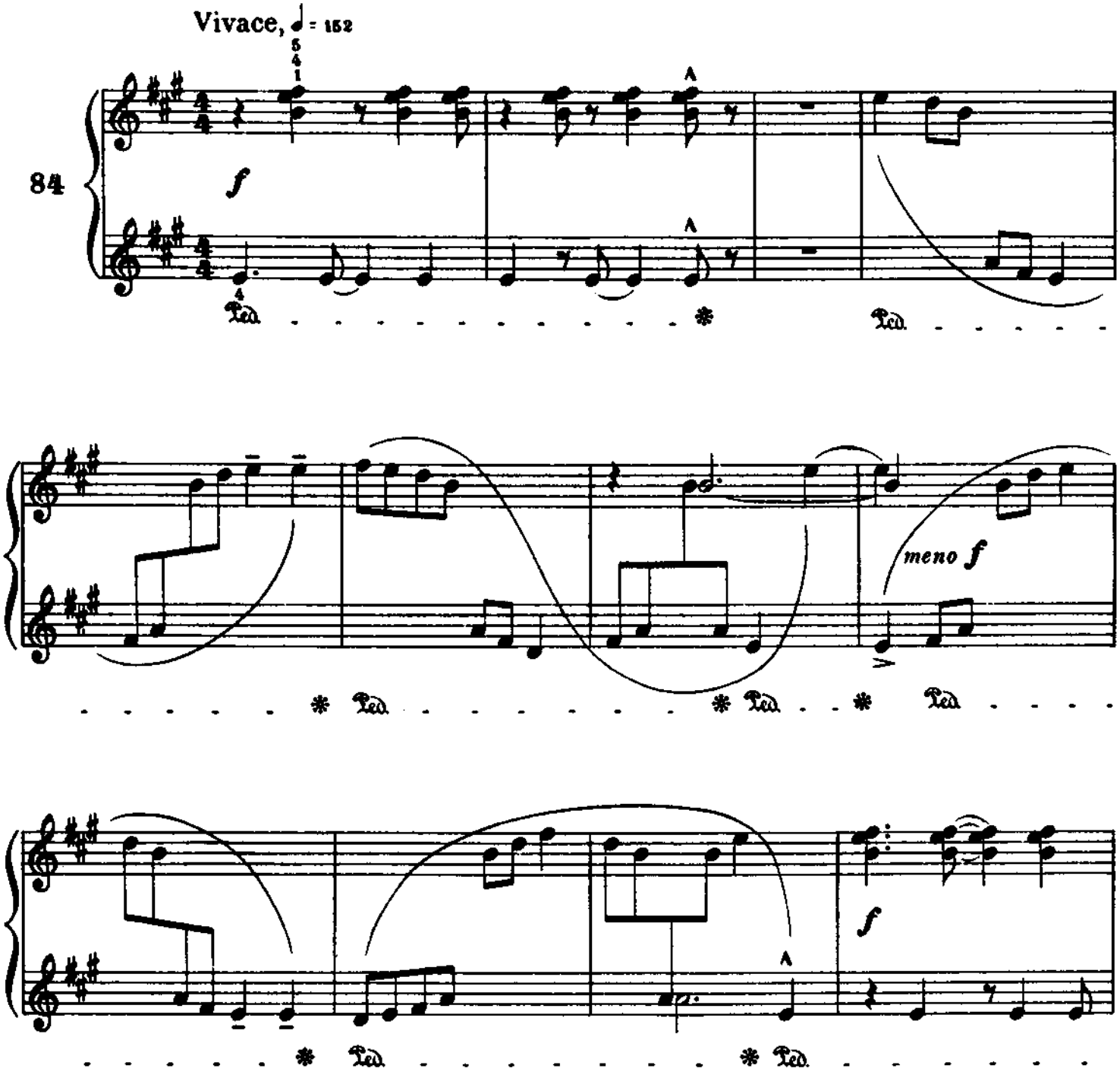
Mélodie avec interruptions

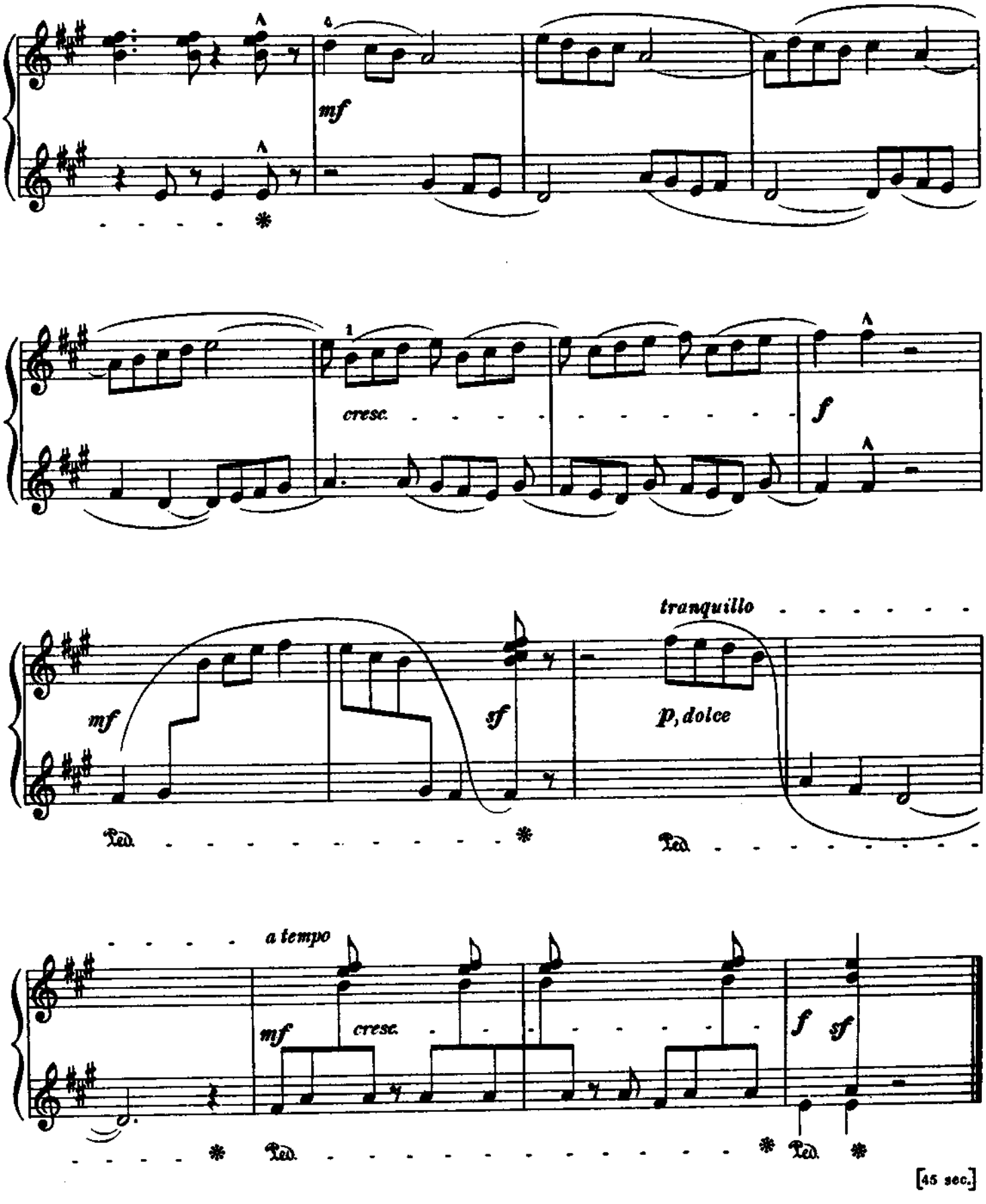
Melodie mit Unterbechungen



Merriment

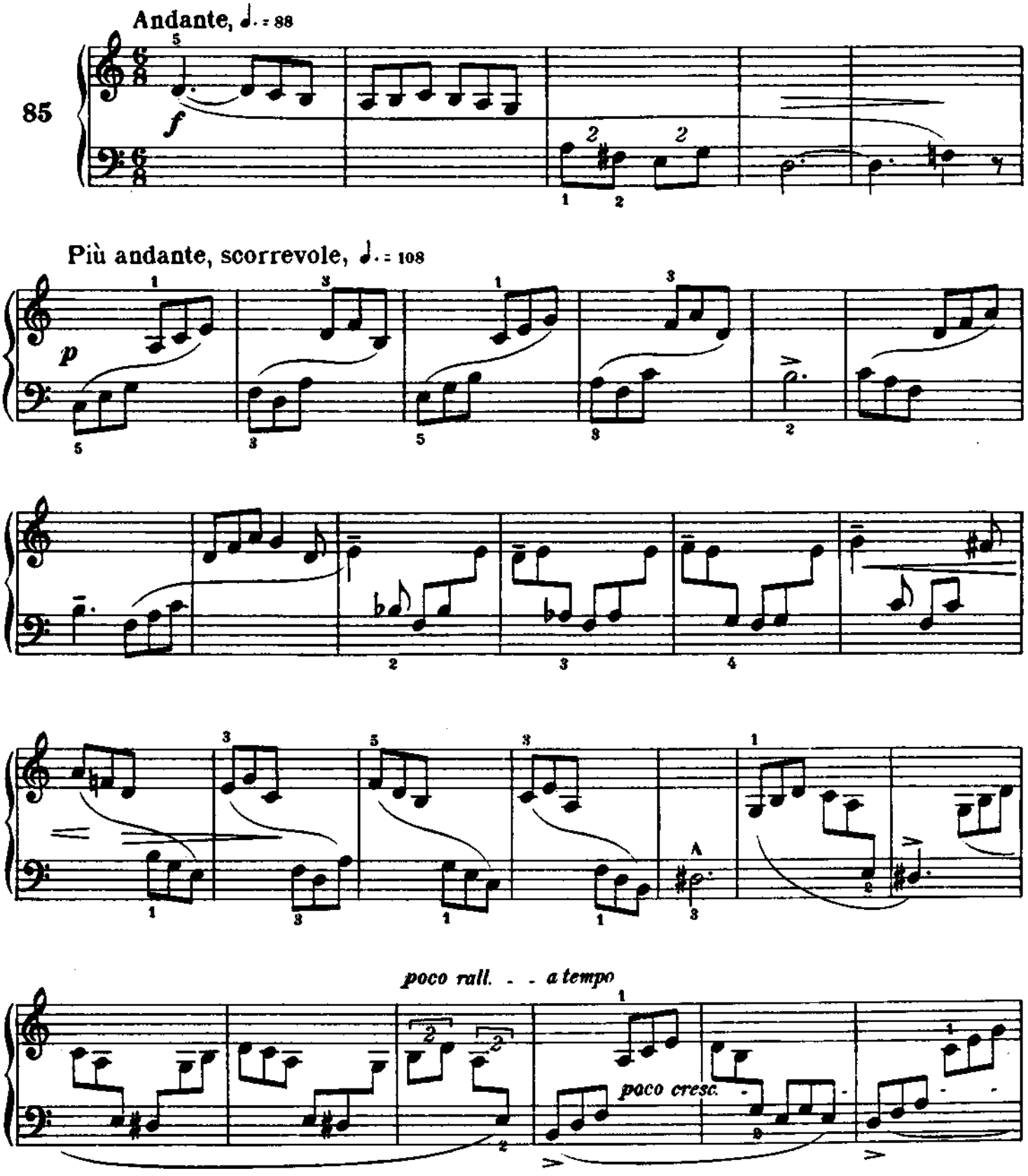
Jeux Heiteres Spiel

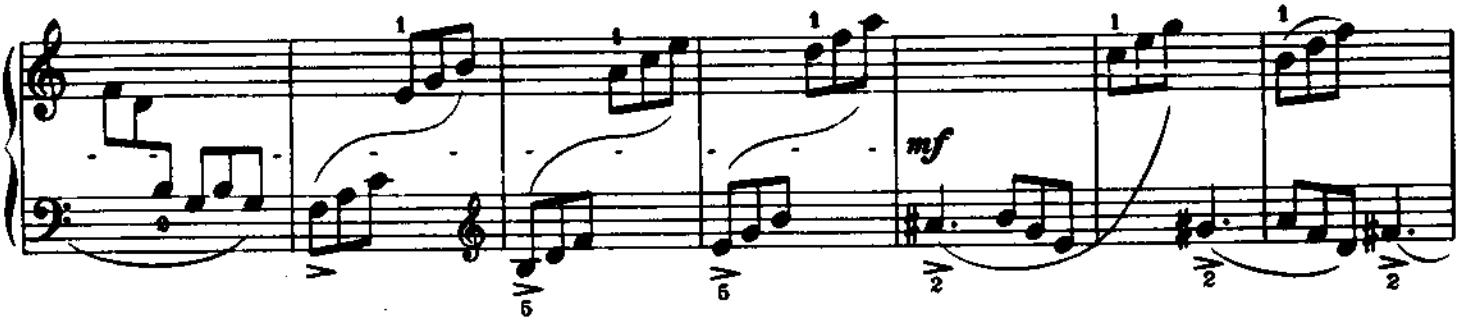


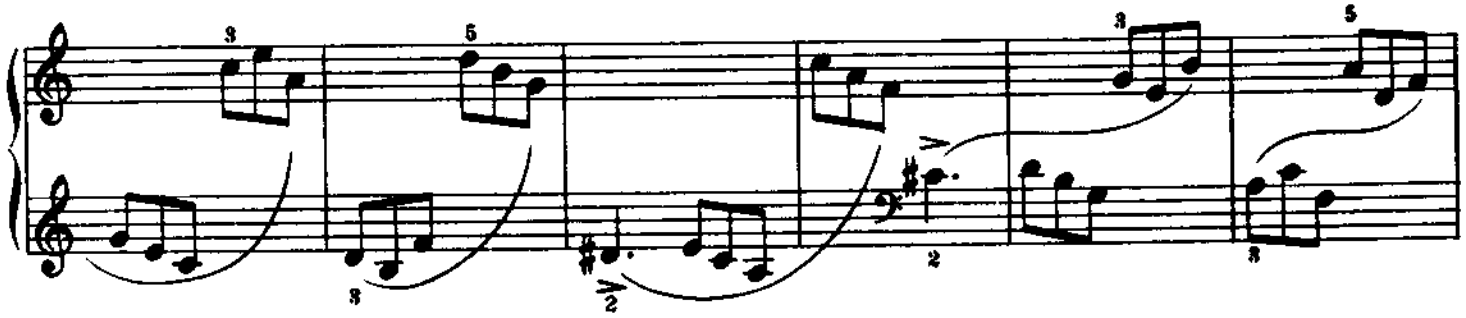

mf
cresc.
f
tranquillo
mf
sf
p, dolce
a tempo
mf
cresc.
f
sf
[45 sec.]

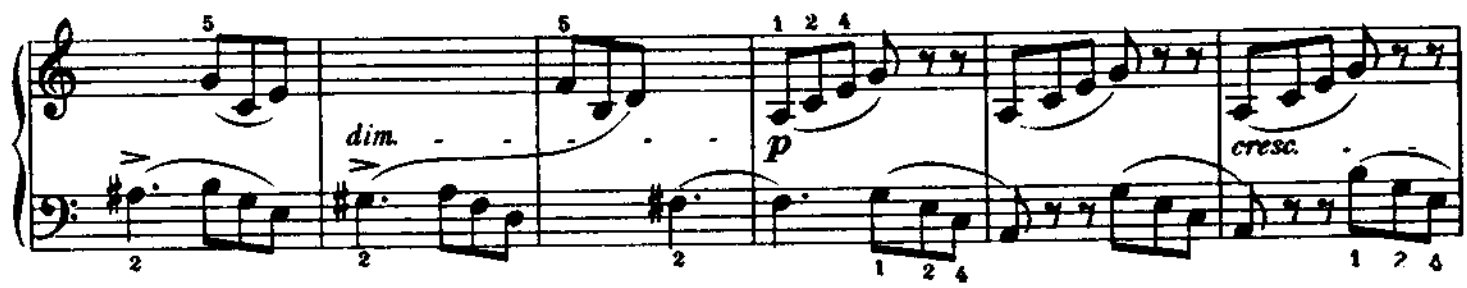
Broken Chords

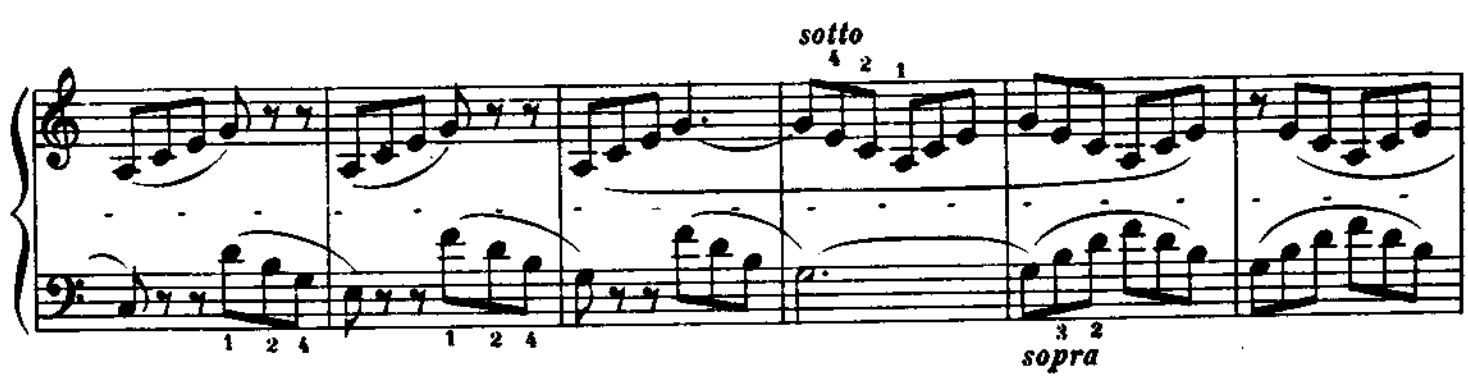
Accords brisés Gebrochene Akkorde



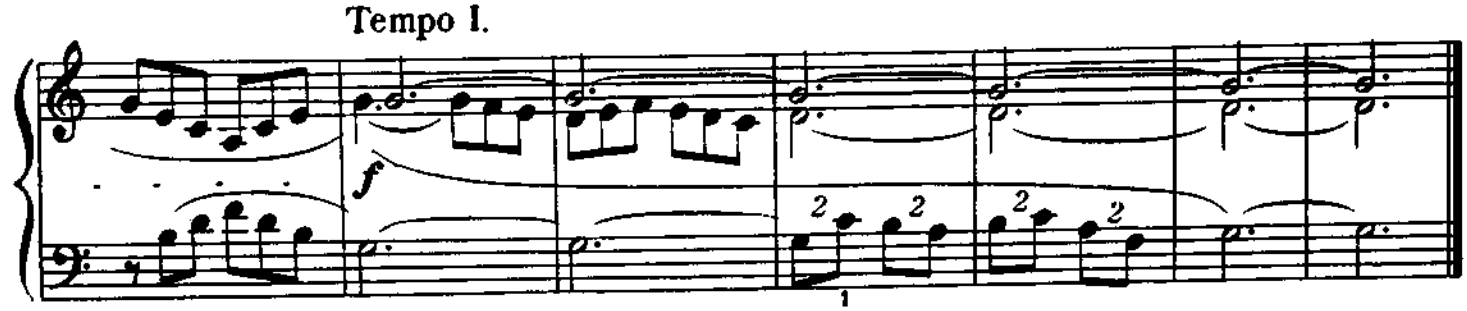






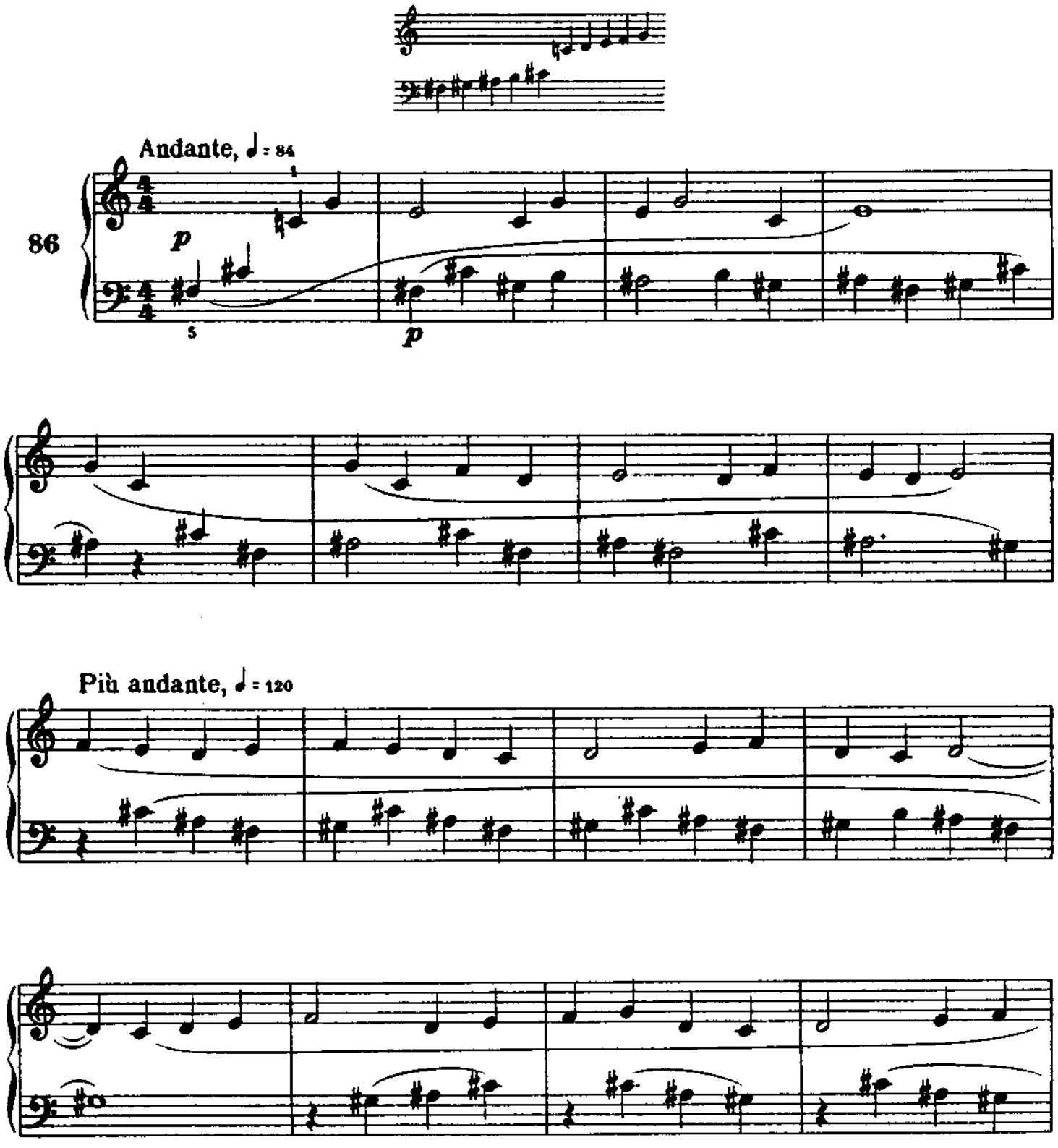


Tempo I.

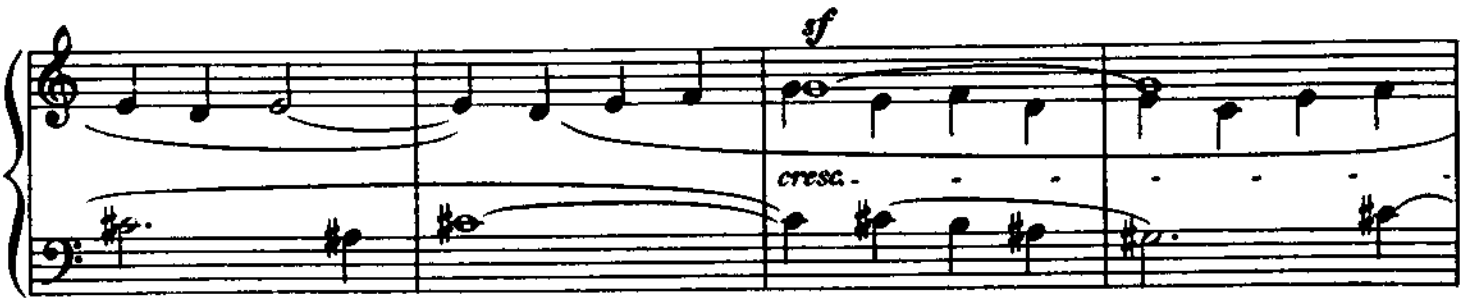


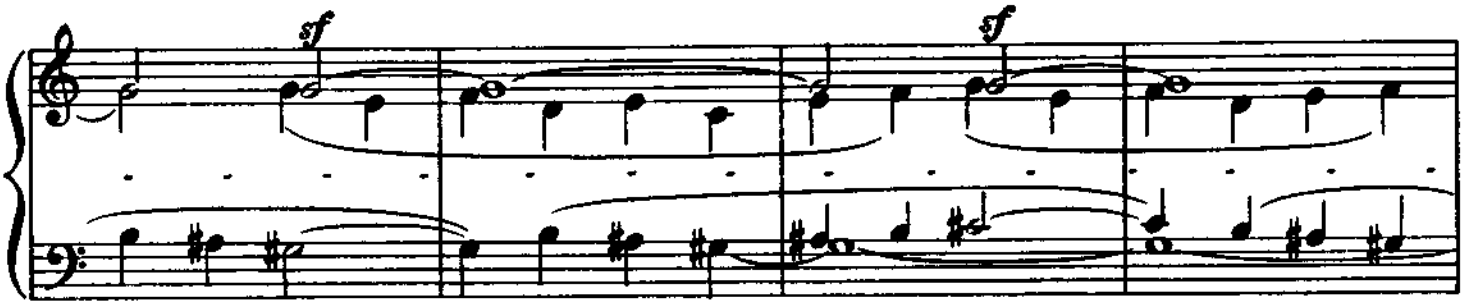
[1 min. 17 sec.]

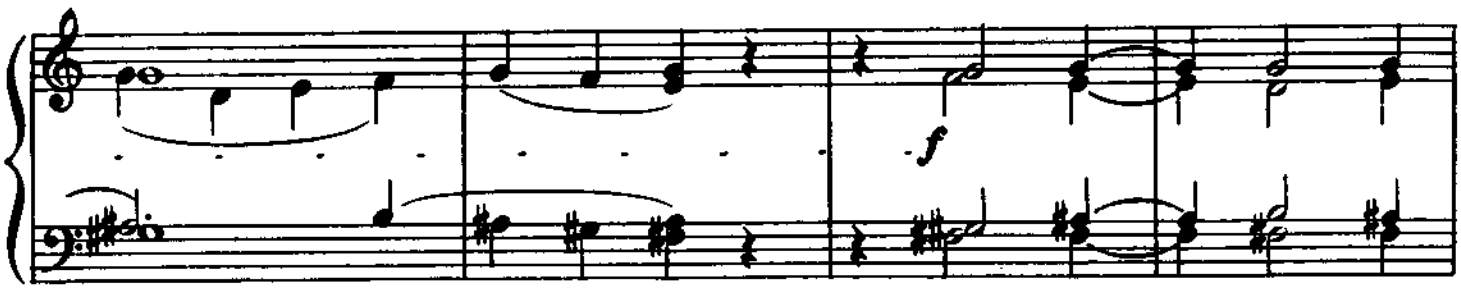
Two Major Pentachords
Deux pentacordes majeures
Zwei Fünftonreihen in Dur

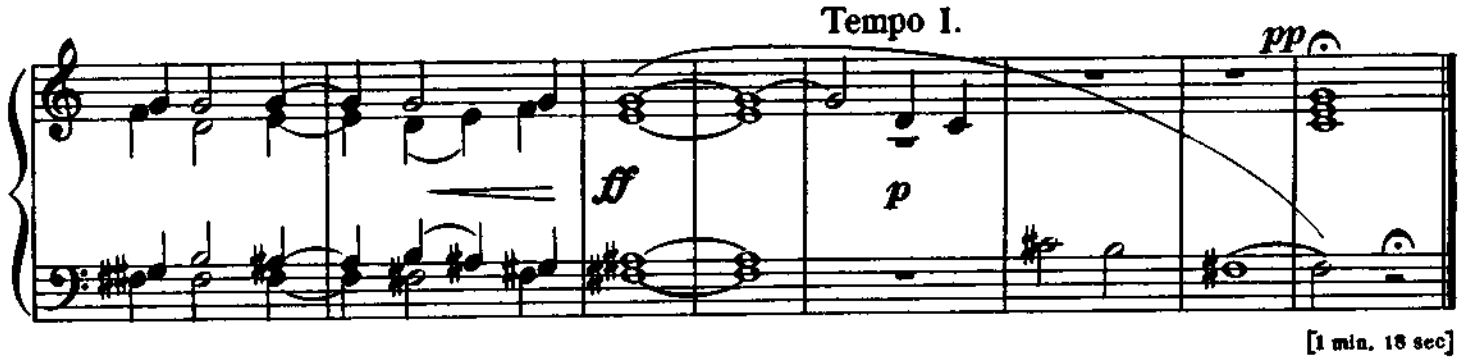


Pentachord means the first five degrees of a scale of seven degrees.
Pentacorde: les premiers cinq degrés d'une échelle de sept degrés.





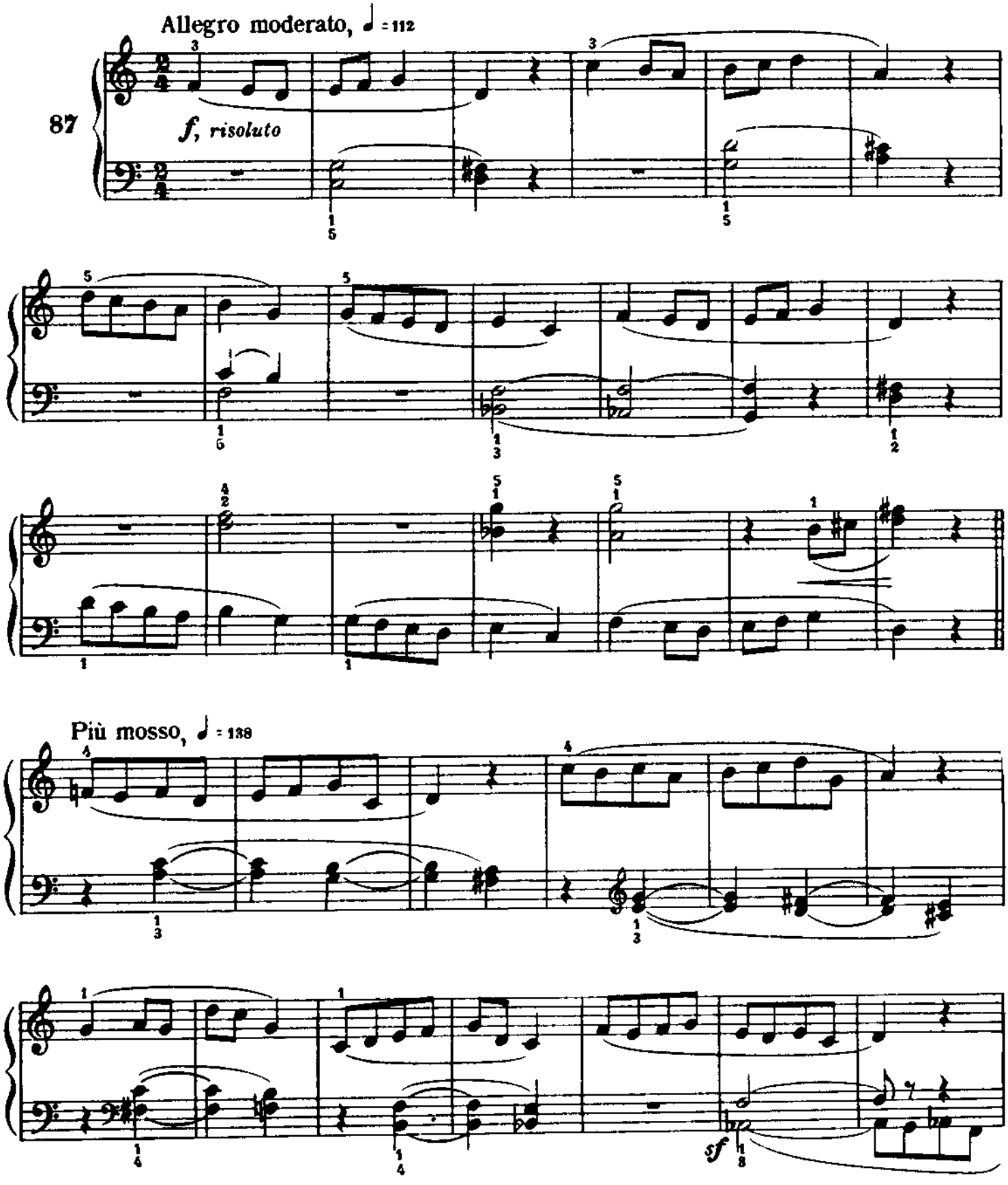


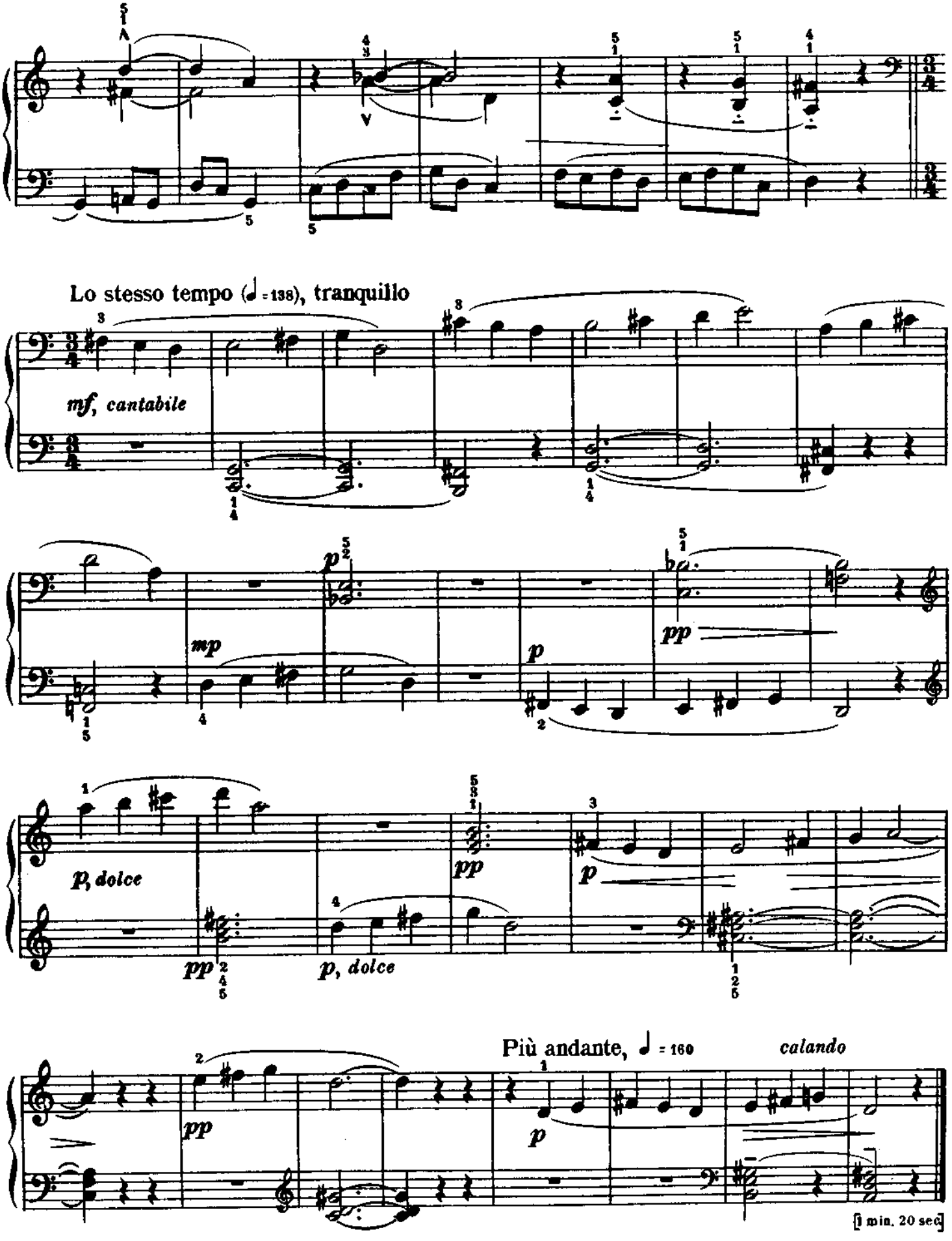


[1 min. 18 sec]

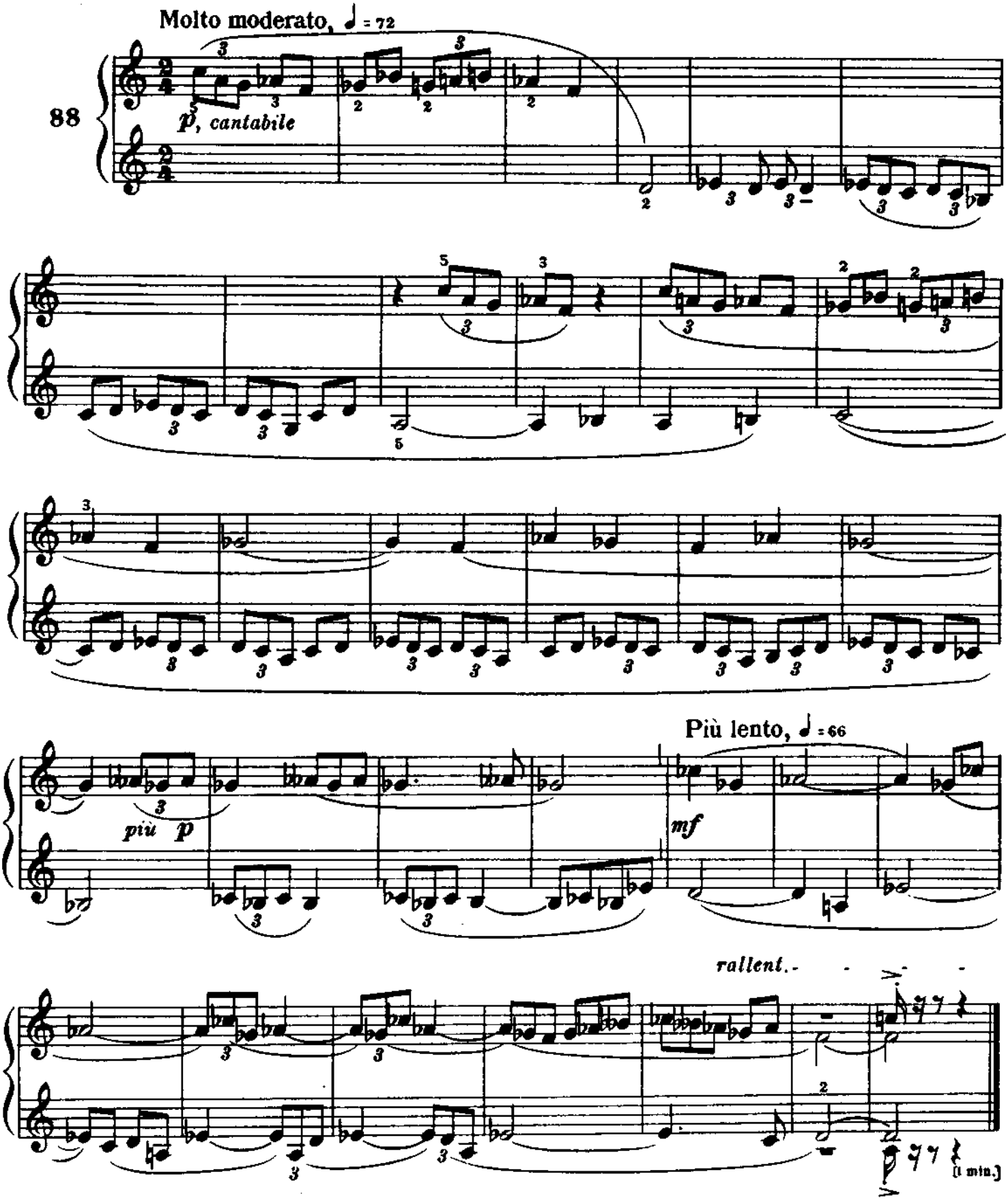
Variations

Variationen



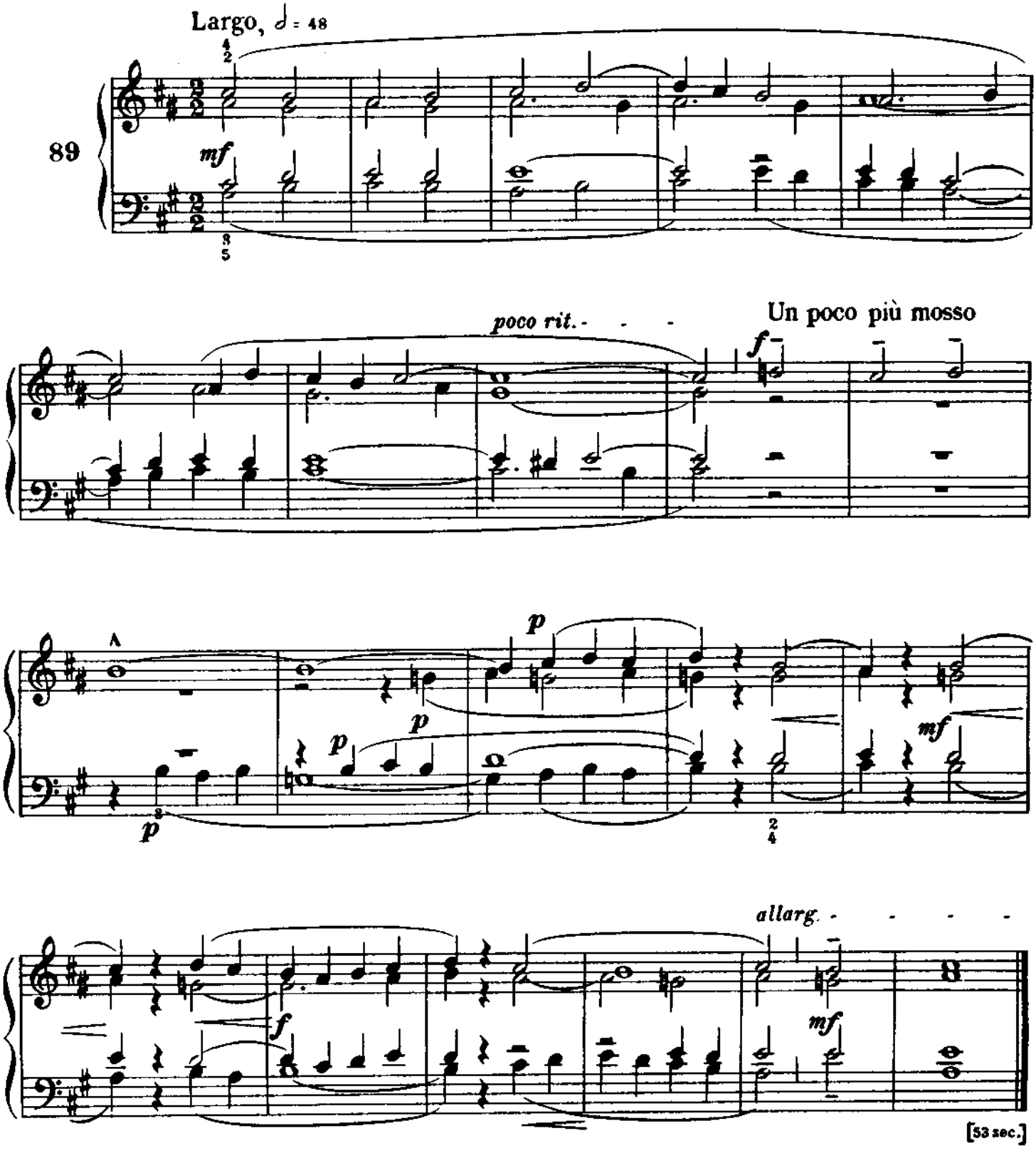

Lo stesso tempo (♩ = 138), tranquillo
mf, cantabile
mp
p
pp
p, dolce
pp
p, dolce
pp
p
Più andante, ♩ = 160
calando
pp
p
[1 min. 20 sec]

Duet for Pipes
Duo pour chalumeaux
Schalmeienklang



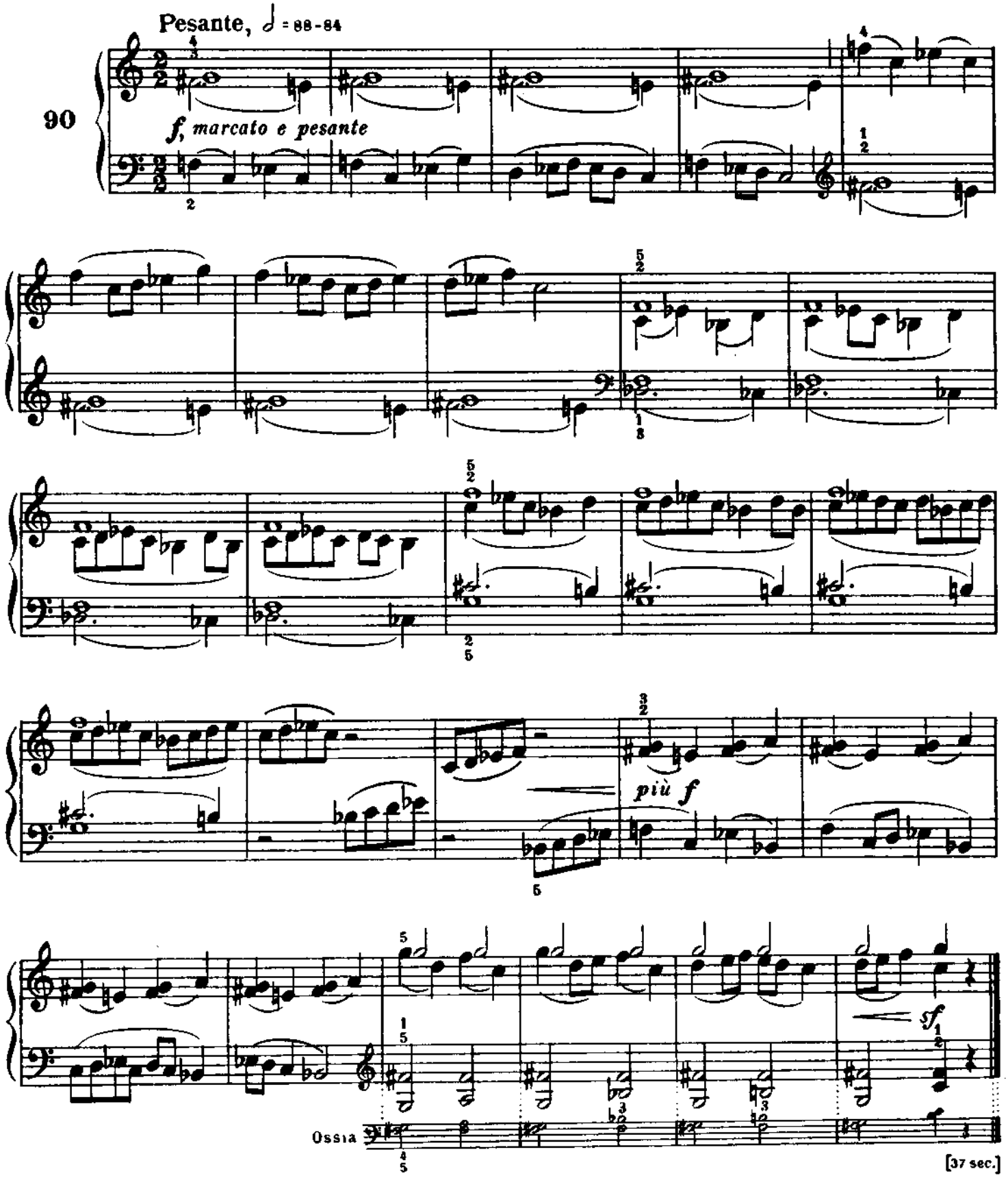
In Four Parts

À quatre voix Vierstimmig



In Russian Style

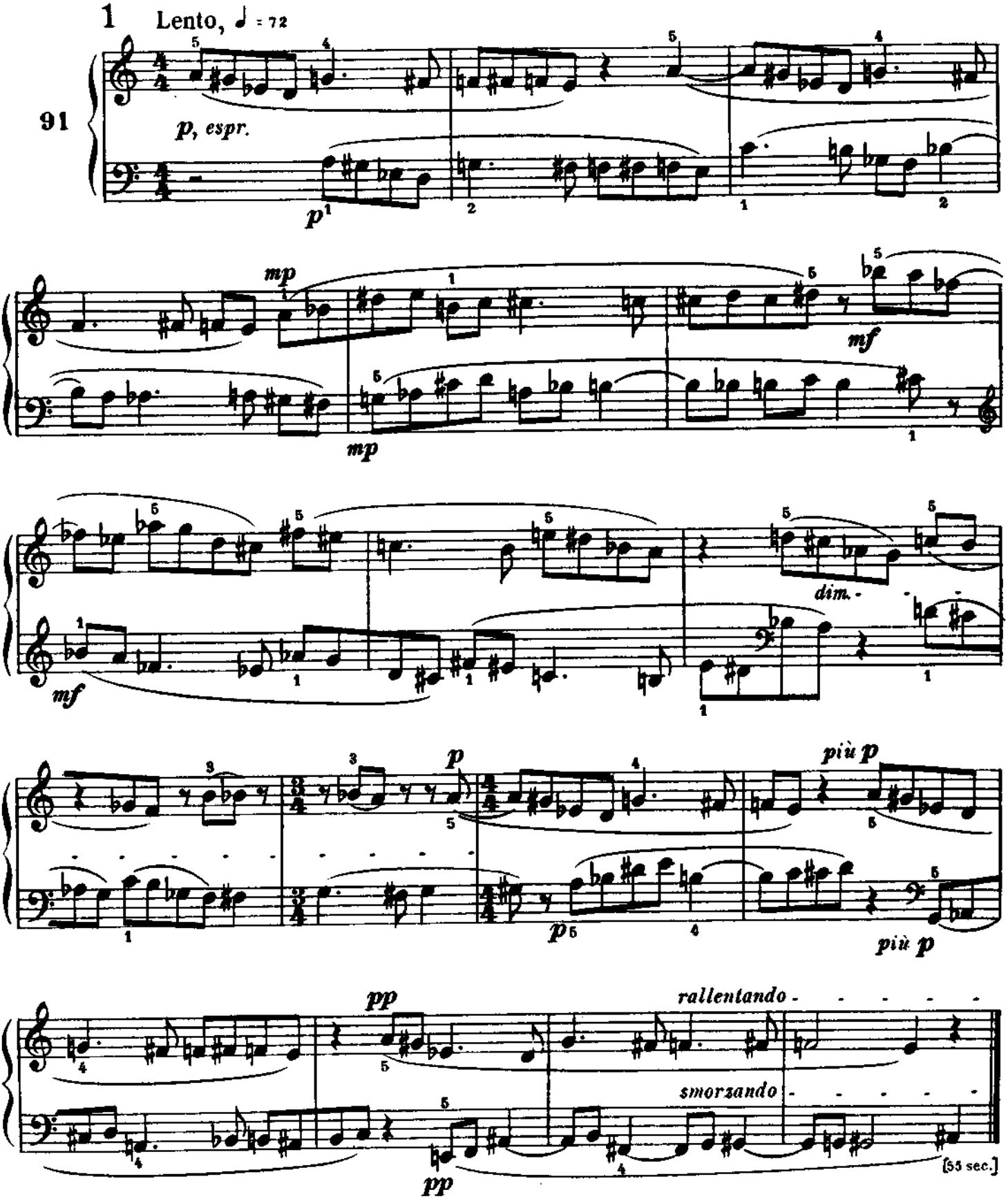
À la russe Auf russische Art



Chromatic Invention

Invention chromatique

Chromatische Invention



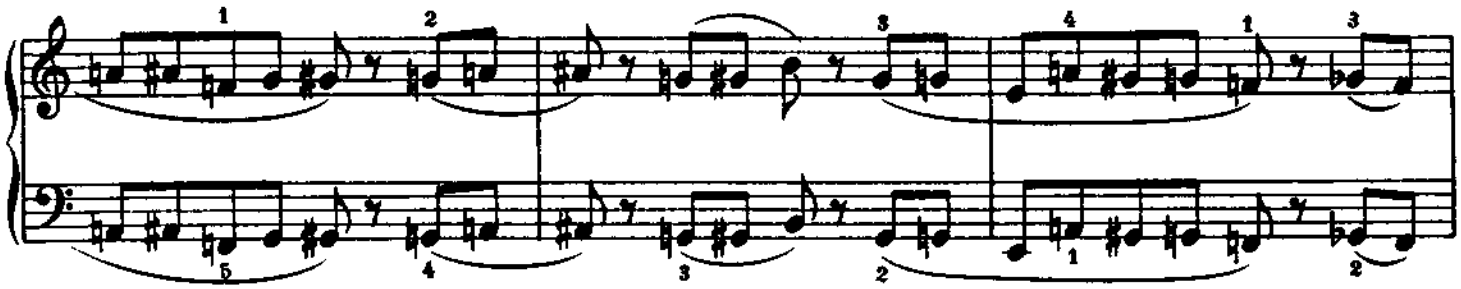
Chromatic Invention
Invention chromatique
Chromatische Invention

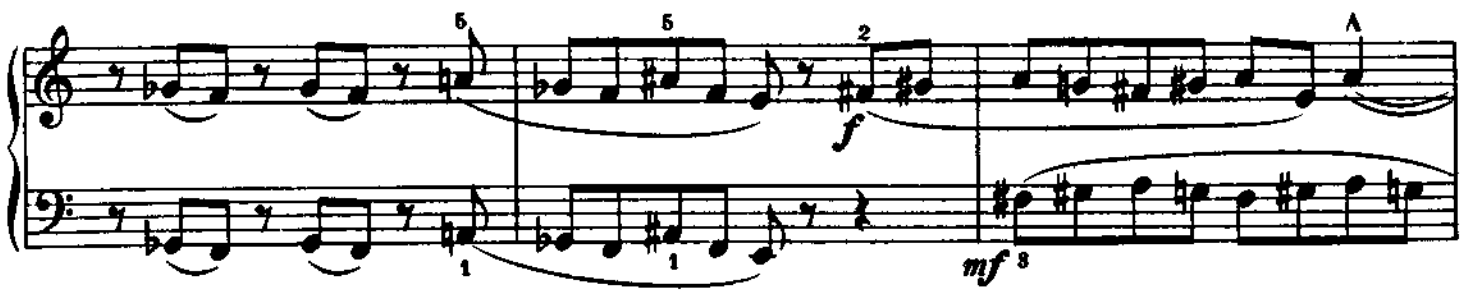
2

Allegro robusto, ♩=138

92

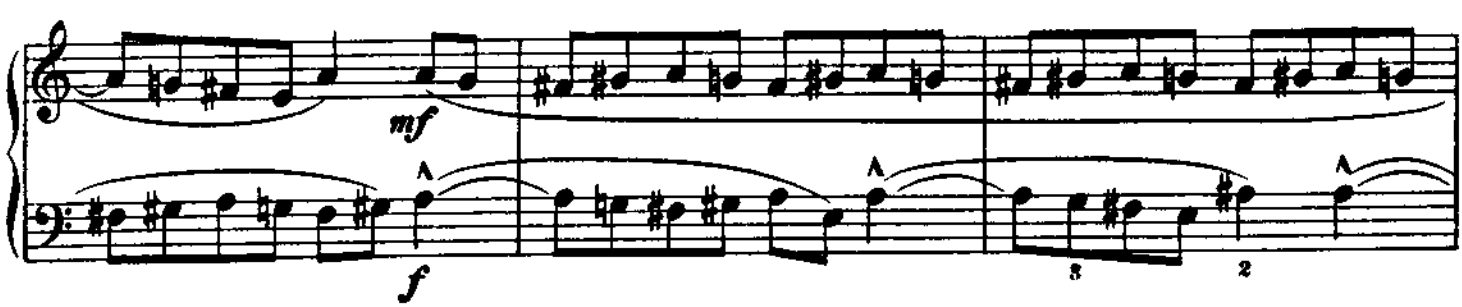
f, marcato





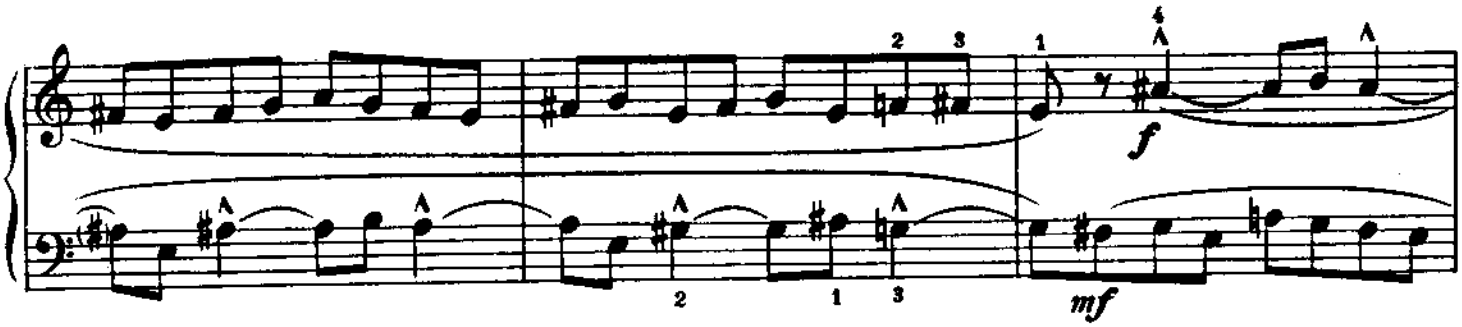
f

mf



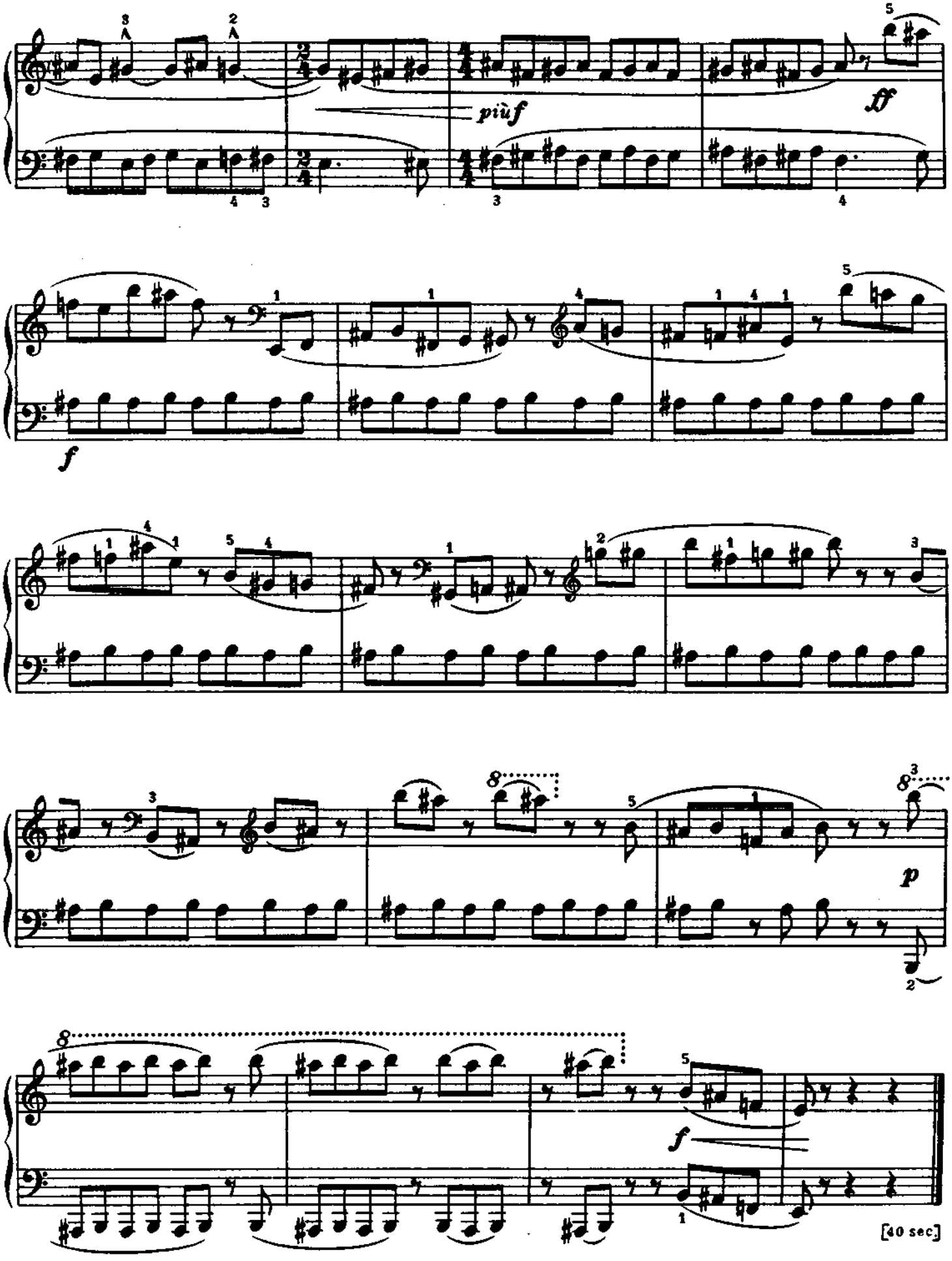
mf

f



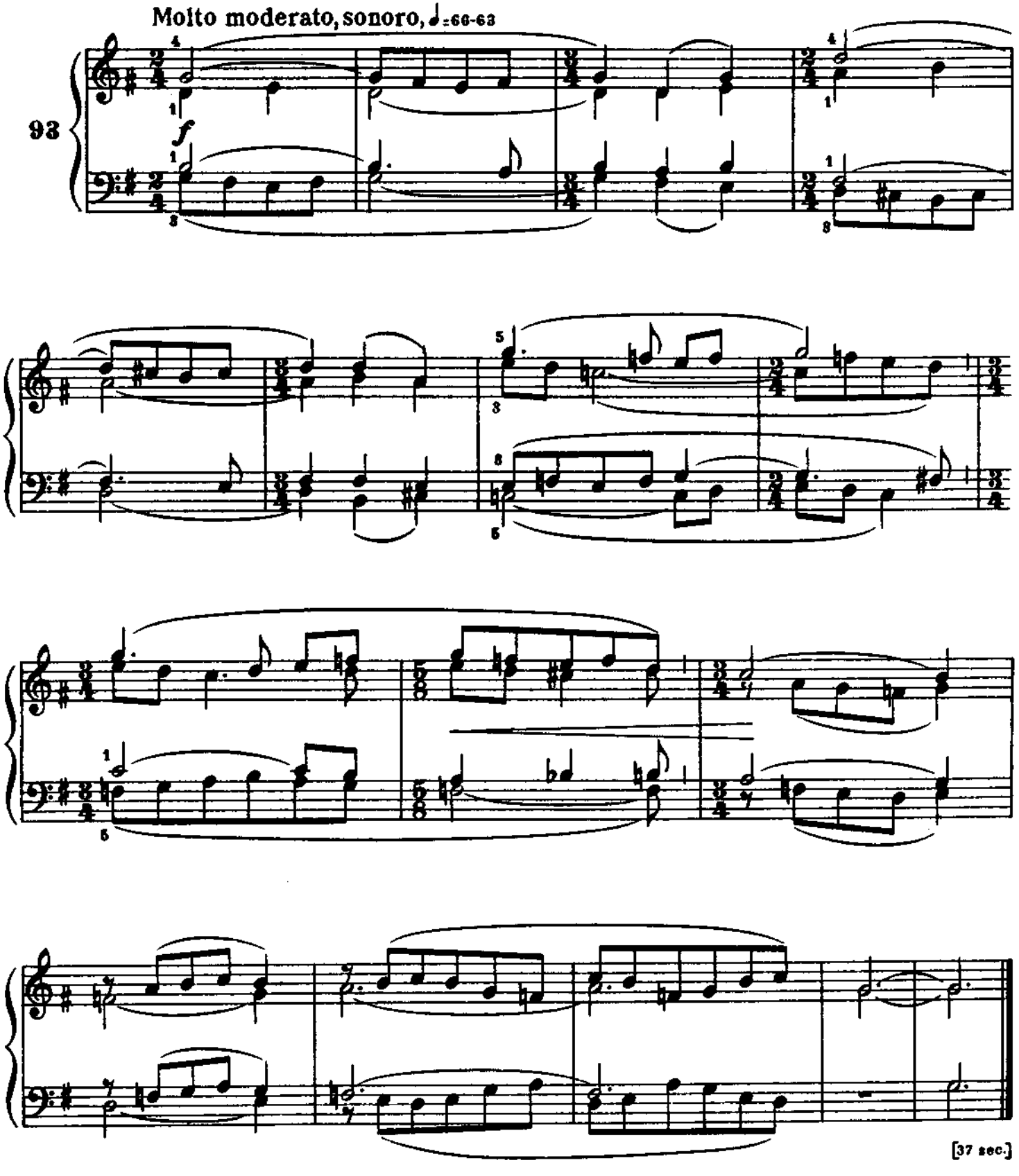
f

mf

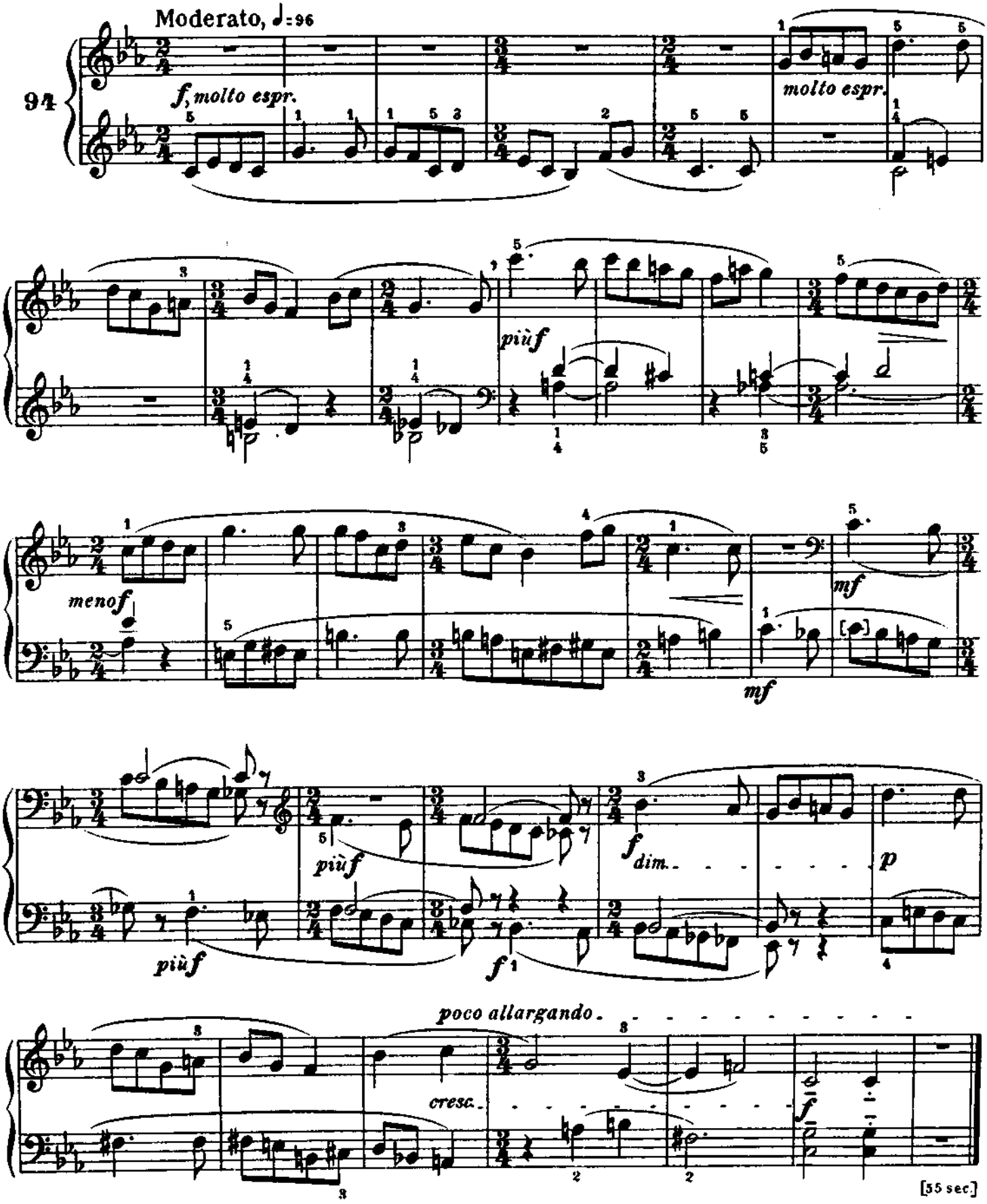

più f
ff
f
p
f
[40 sec]

In Four Parts

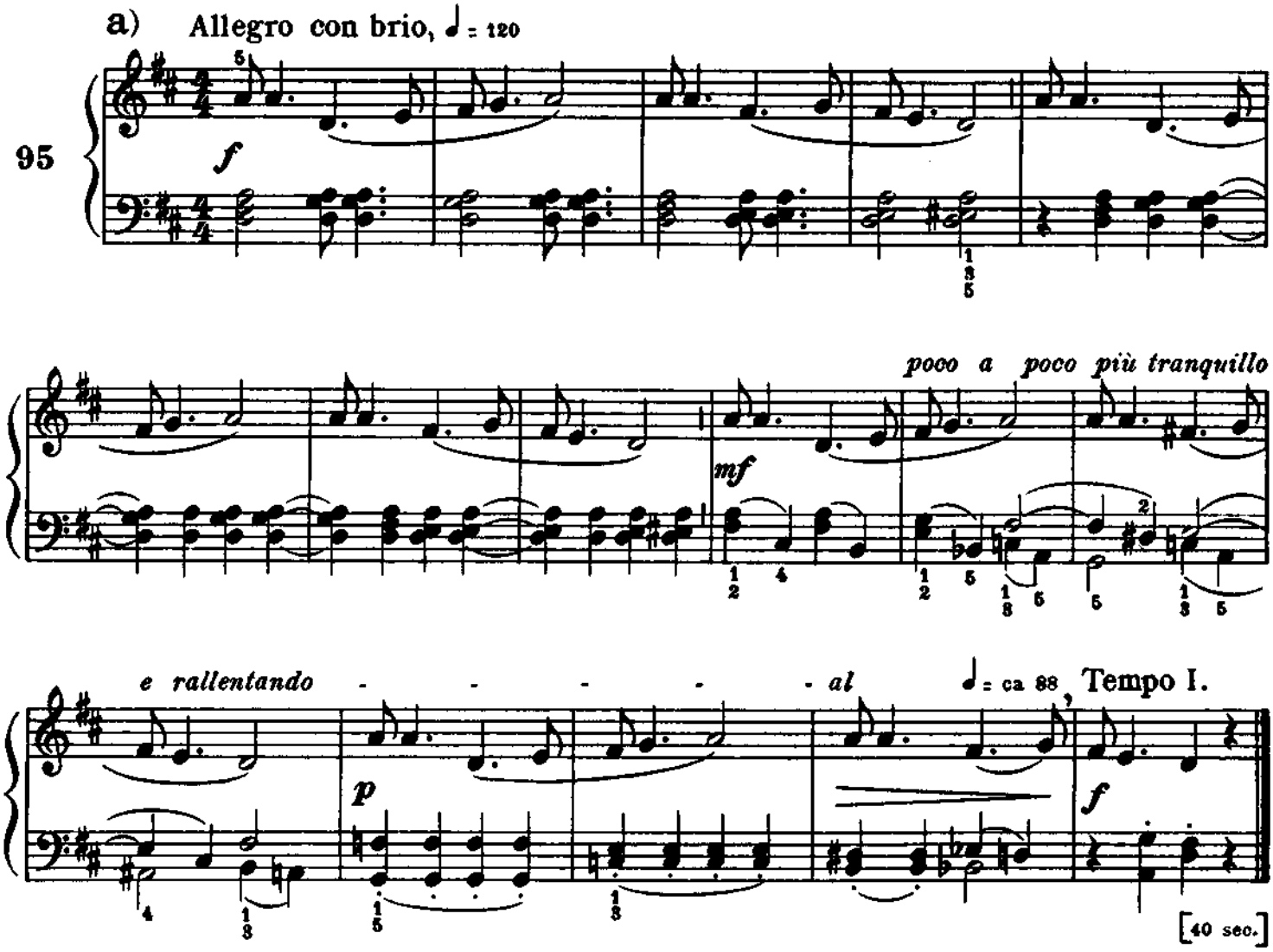
À quatre voix Vierstimmig

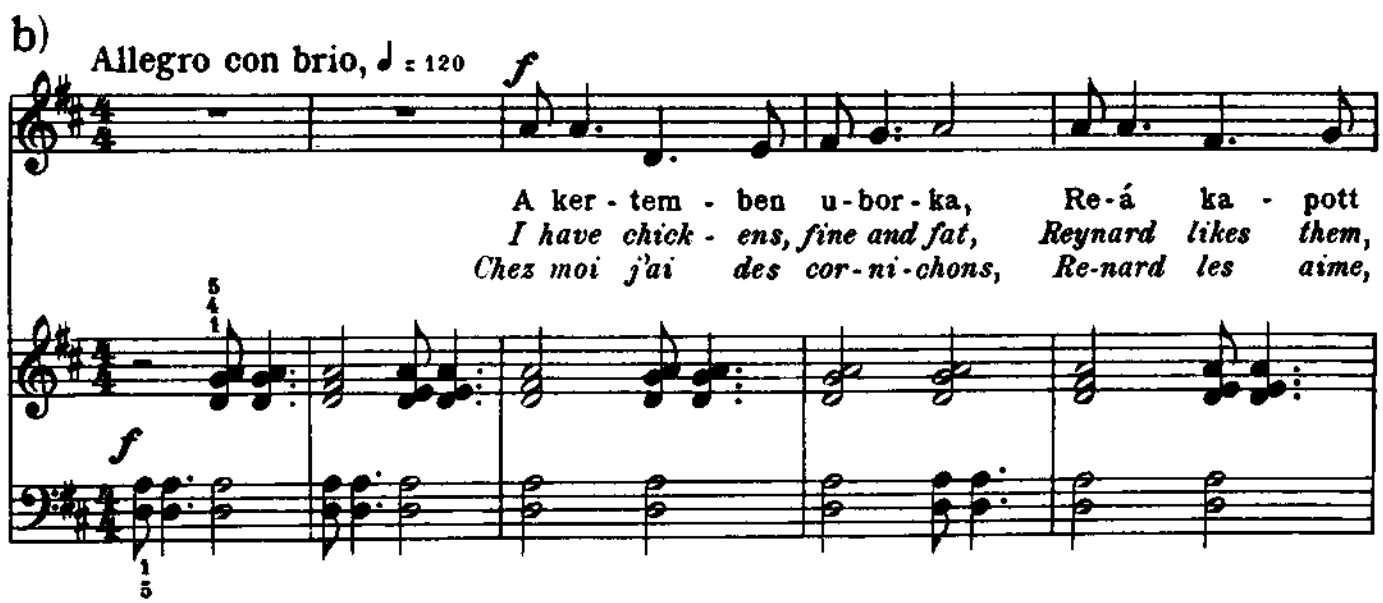


Tale
Conte
Es war einmal

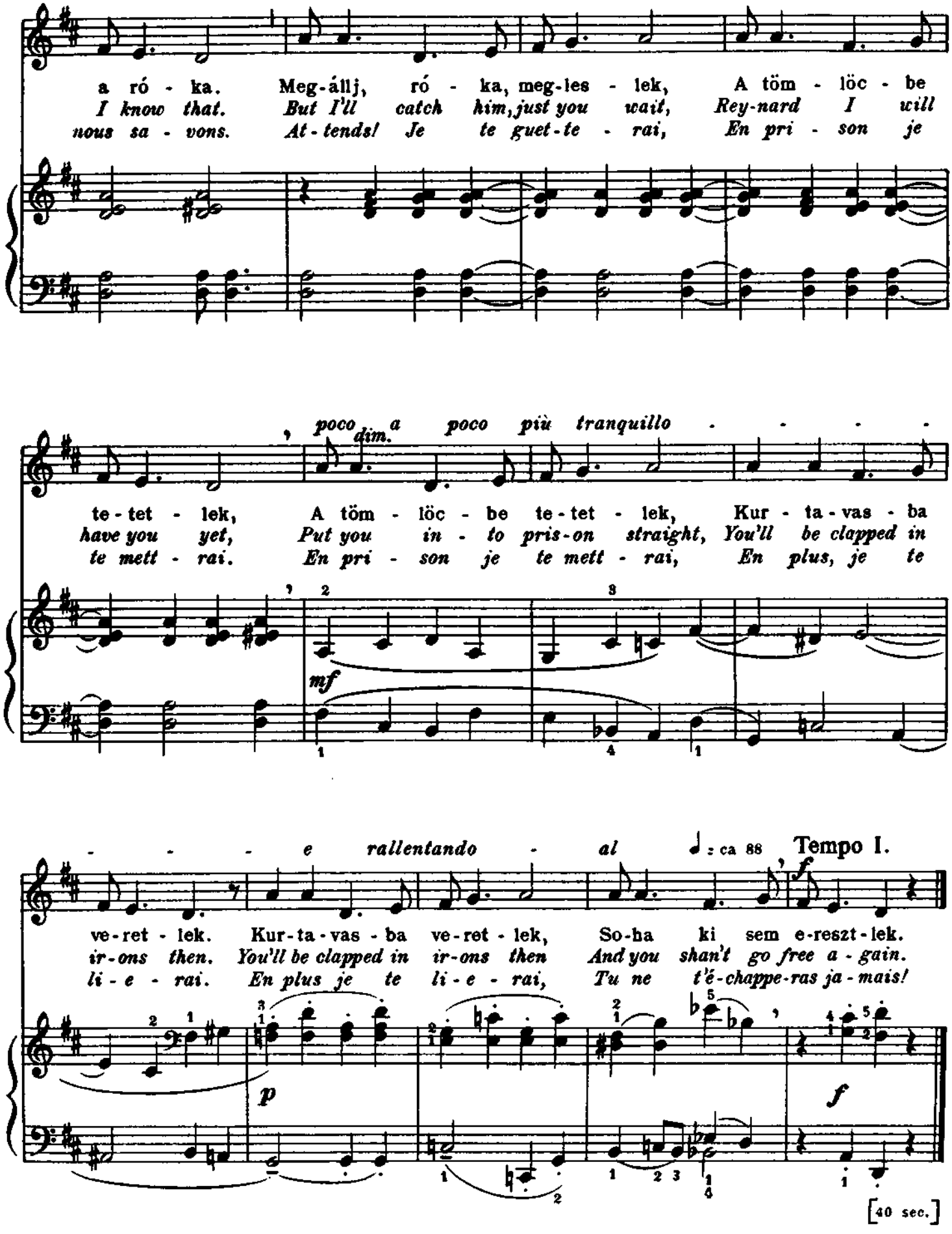


Song of the Fox
Chanson du renard
Fuchslied



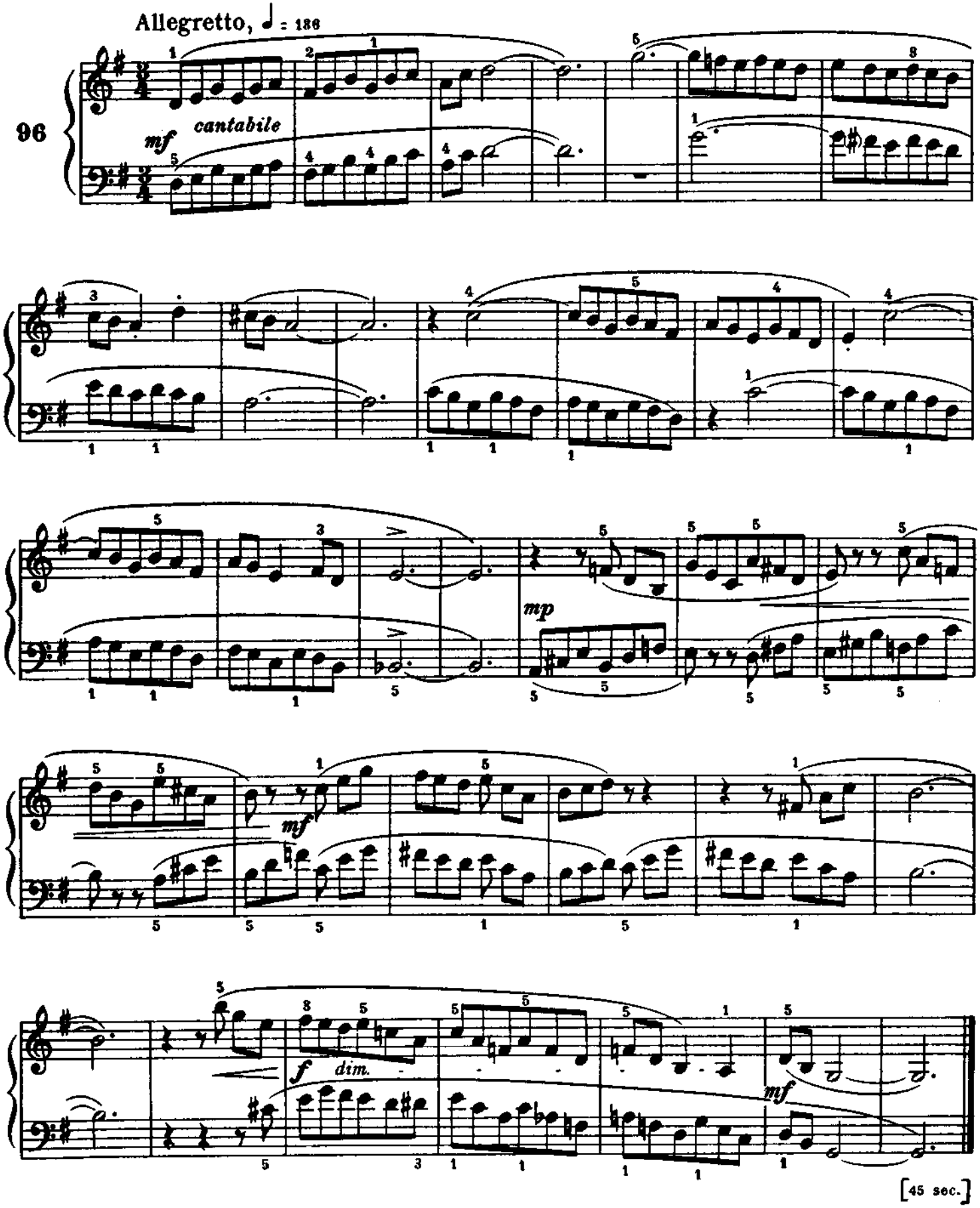


See the relative notes in the preface.
Voir la remarque respective dans la préface.
Lásd az előszónak erre vonatkozó megjegyzését.


a ró - ka. Meg-állj, ró - ka, meg-les - lek, A töm - löc - be
I know that. But I'll catch him, just you wait, Rey-nard I will
nous sa - vons. At-tends! Je te guet-te - rai, En pri - son je
poco a poco più tranquillo
dim.
te-tet - lek, A töm - löc - be te-tet - lek, Kur - ta-vas - ba
have you yet, Put you in - to pris-on straight, You'll be clapped in
te mett - rai. En pri - son je te mett - rai, En plus, je te
mf
e rallentando al
ca 88
Tempo I.
ve-ret - lek. Kur-ta-vas - ba ve-ret - lek, So-ha ki sem e-reszt-lek.
ir-ons then. You'll be clapped in ir-ons then And you shan't go free a-gain.
li - e - rai. En plus je te li - e - rai, Tu ne t'é-chappe-ras ja-mais!
p
f
[40 sec.]

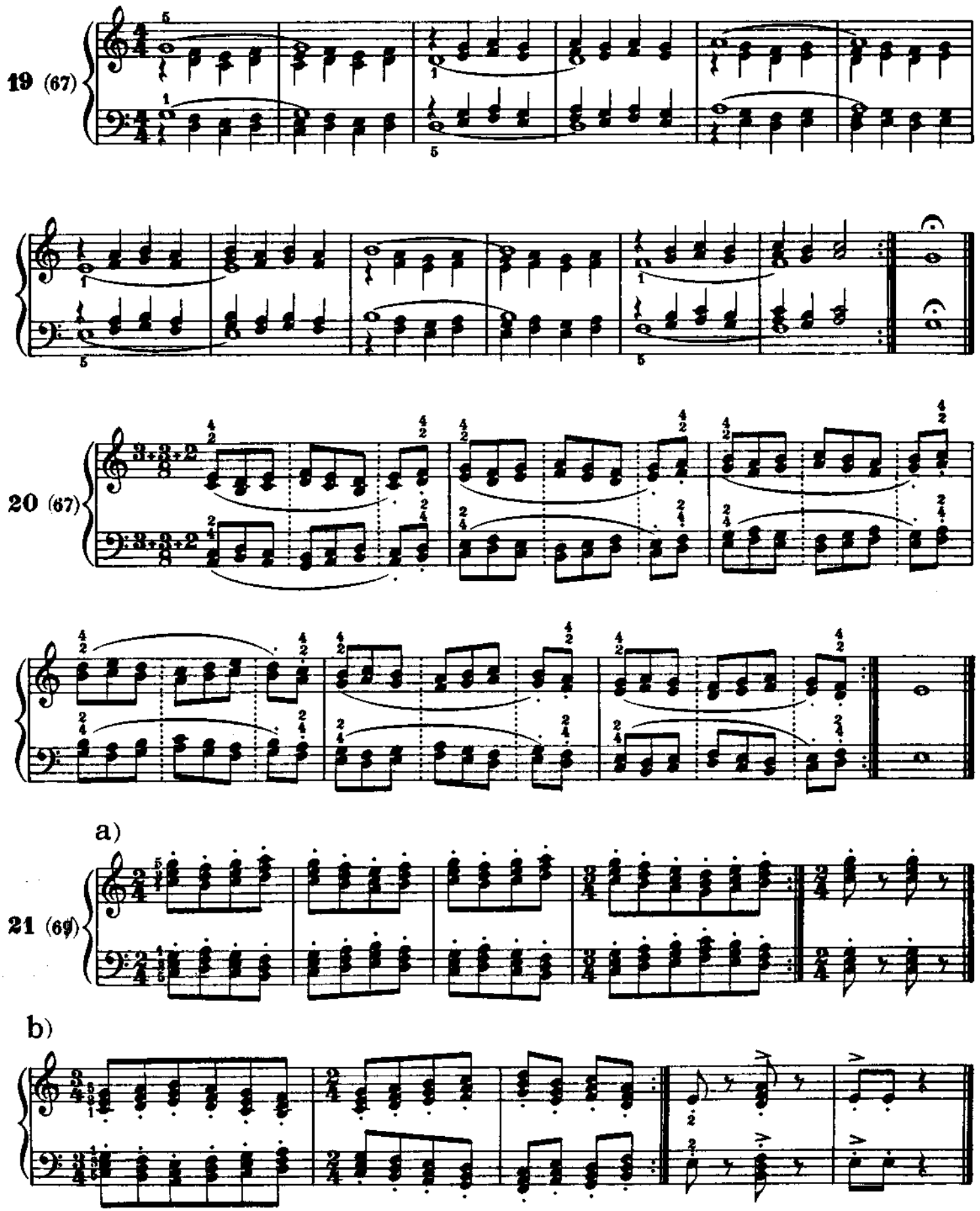
Stumblings

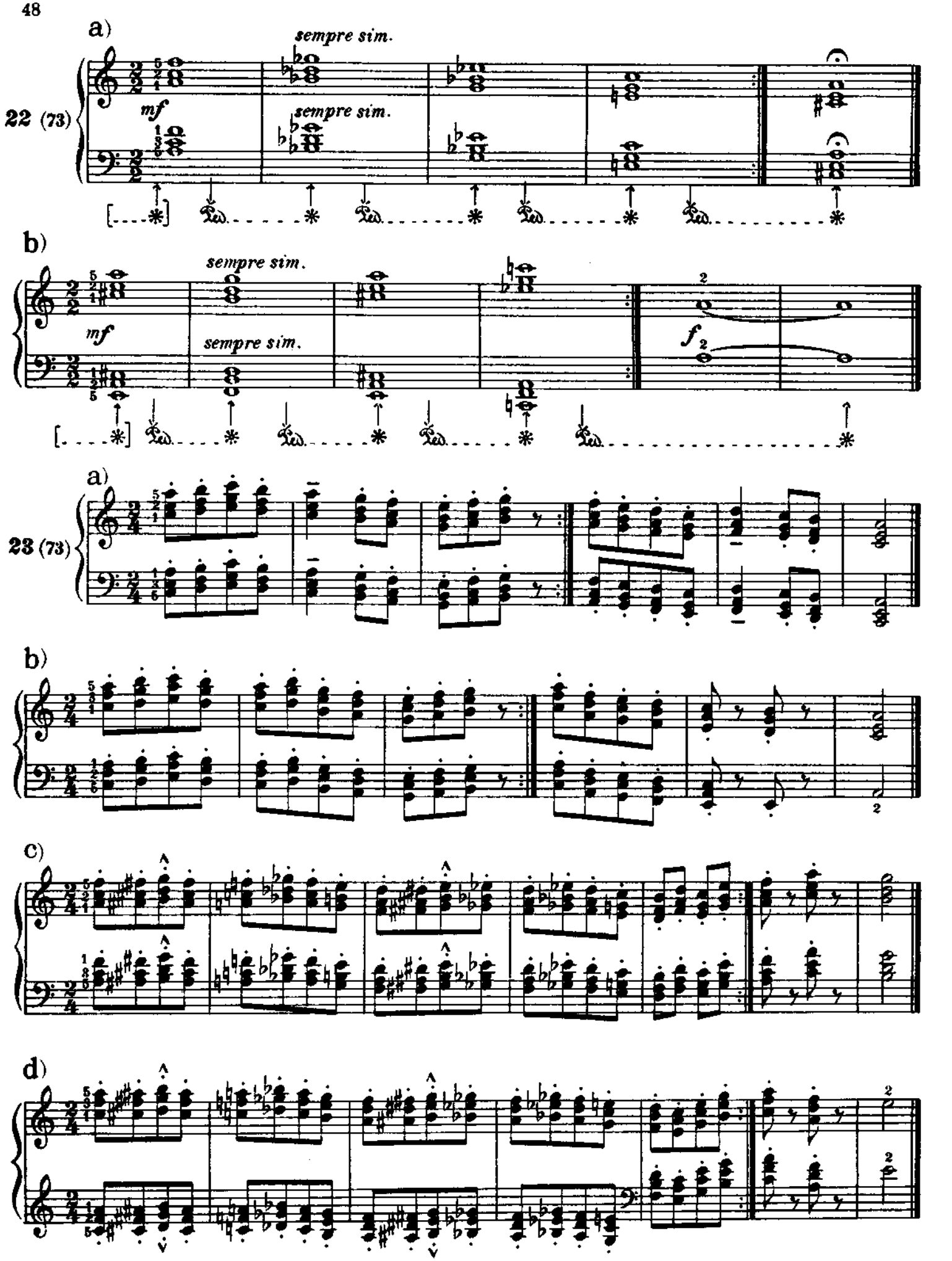
Cahots Holpriger Weg

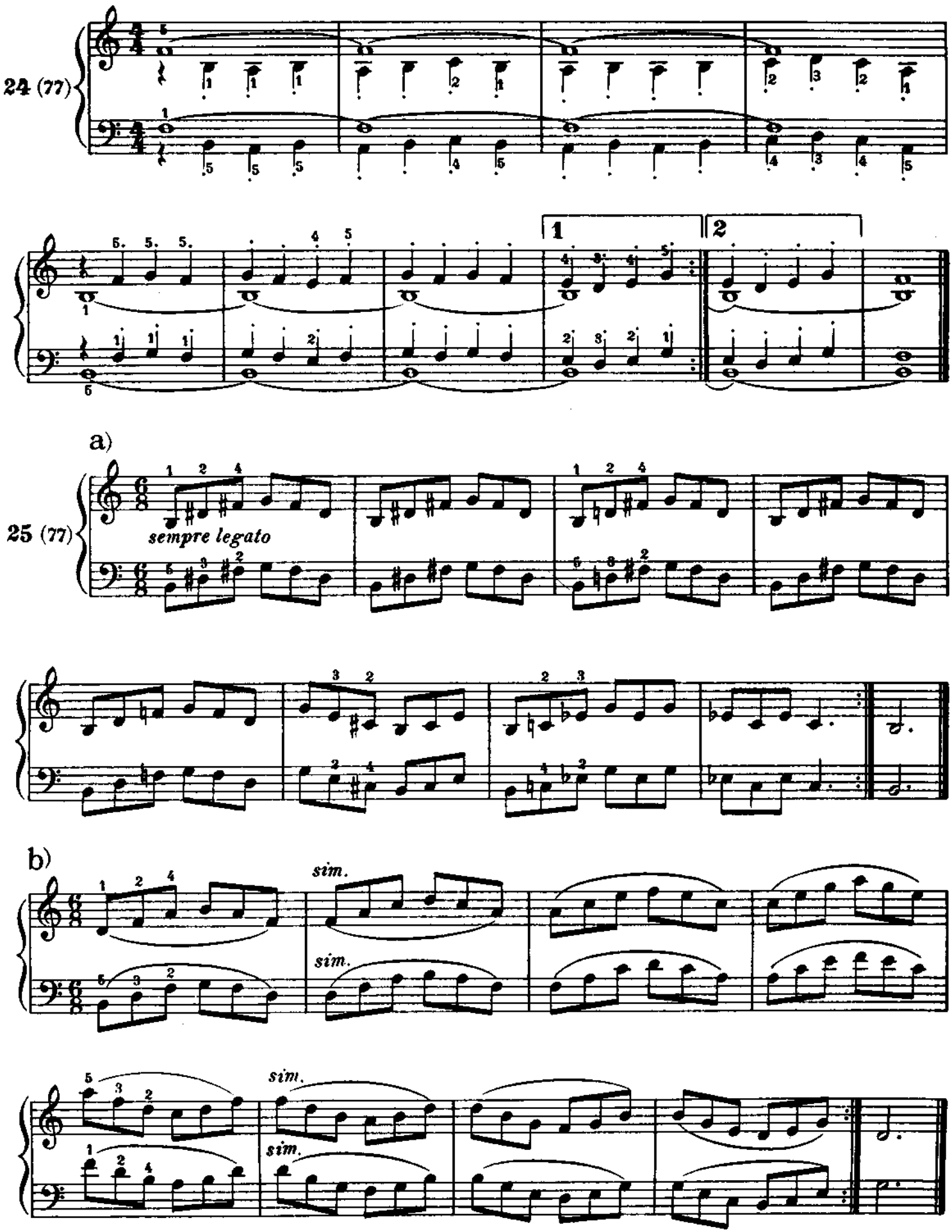


APPENDIX APPENDICE ANHANG

Exercises Exercices Übungen

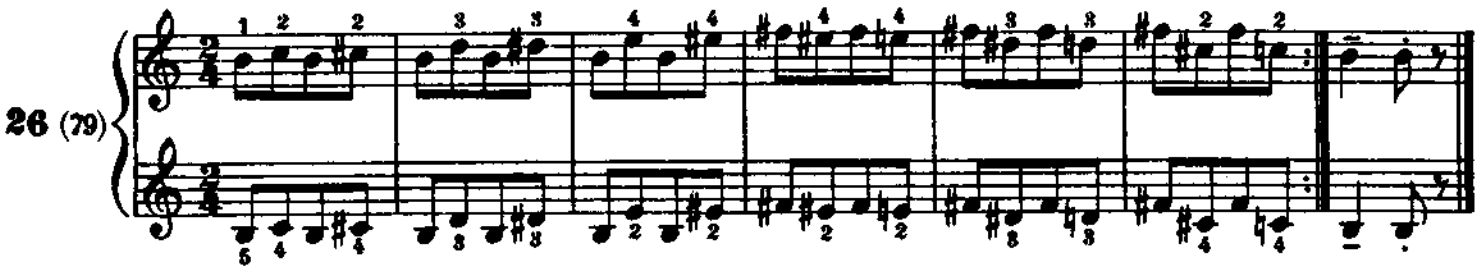



a)
sempre sim.
22 (73)
mf
sempre sim.
b)
sempre sim.
mf
sempre sim.
f
a)
23 (73)
b)
c)
d)

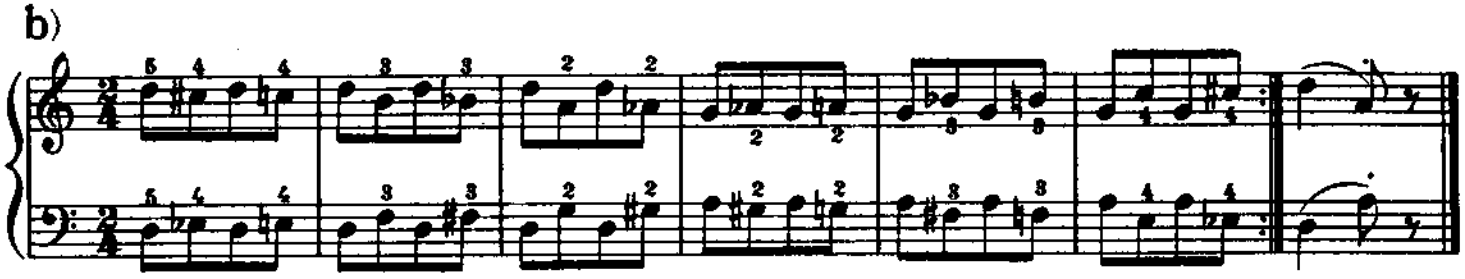

24 (77)
1
2
a)
25 (77)
sempre legato
b)
sim.
sim.
sim.
sim.

a)

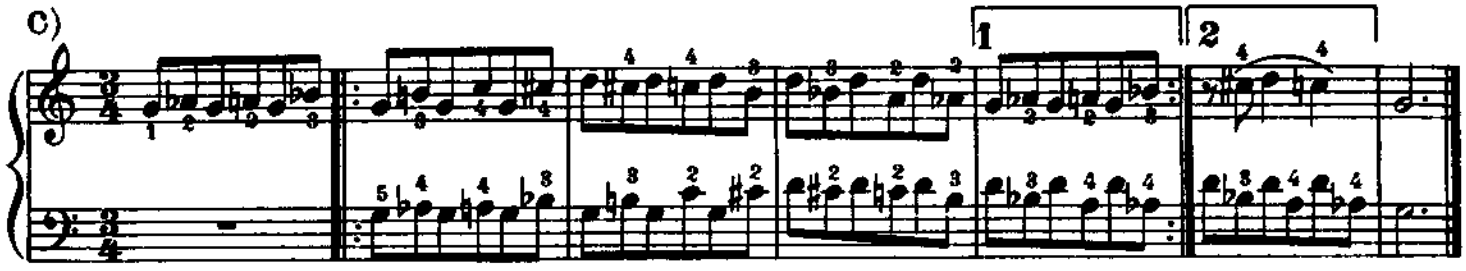
26 (79)



b)

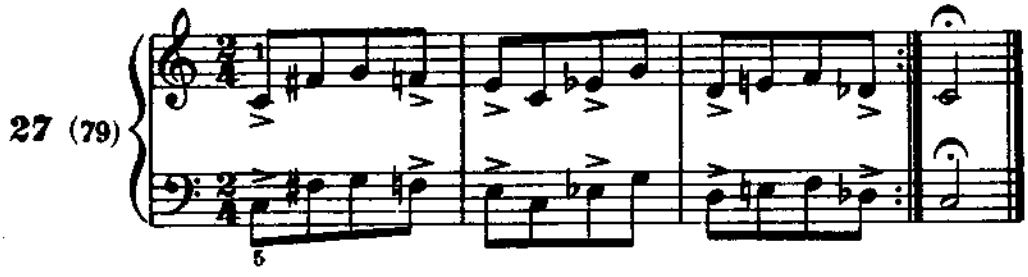


c)

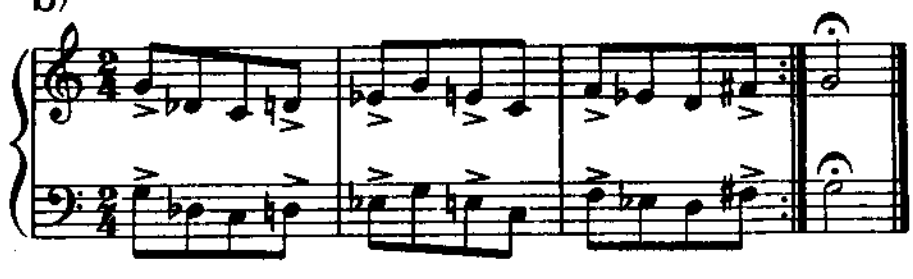


a)

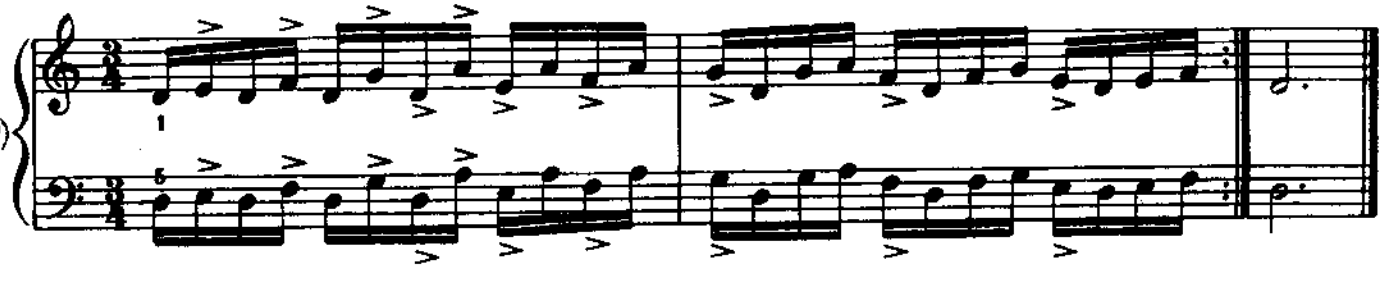
27 (79)

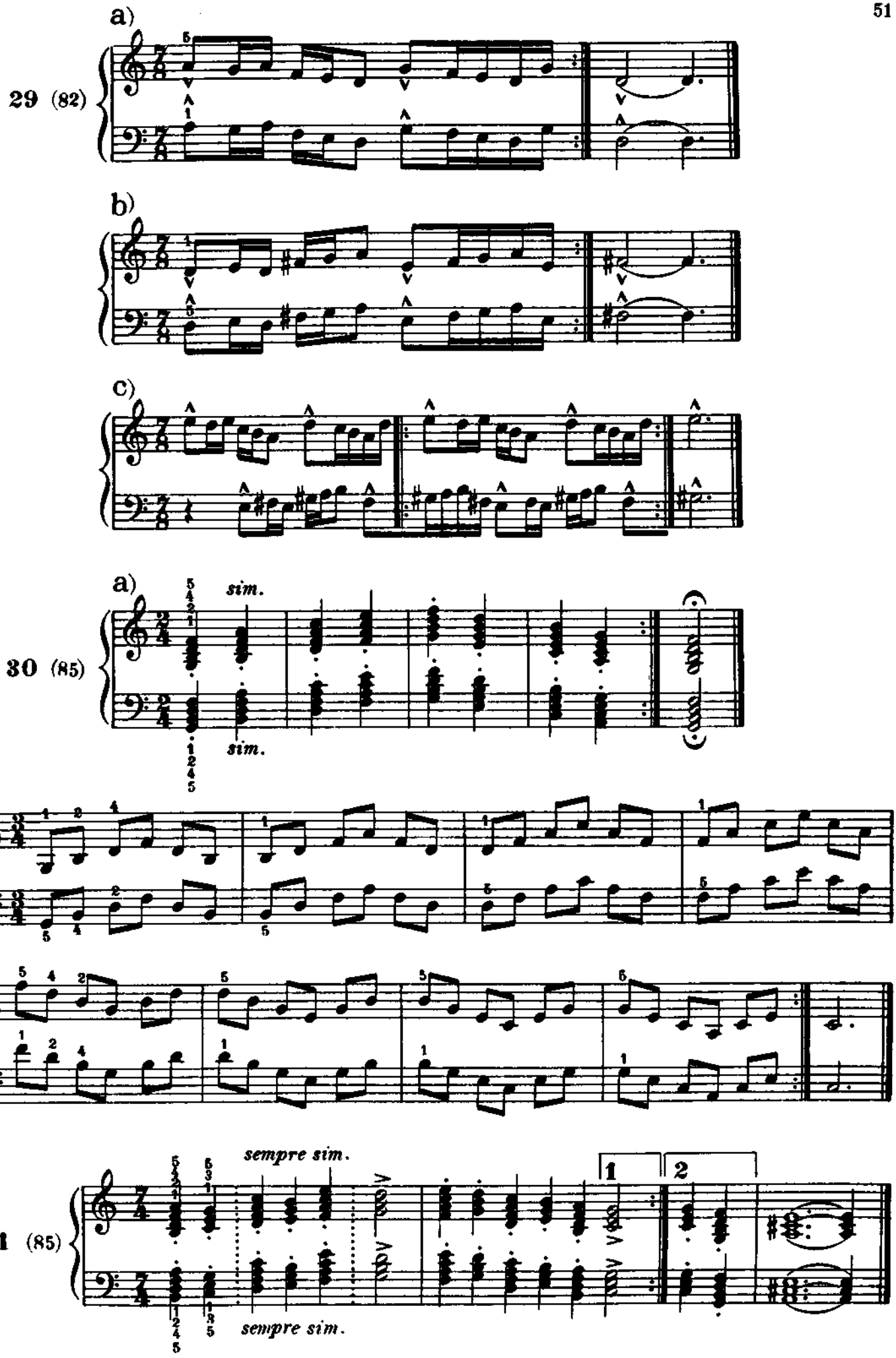


b)



28 (79)




a)
29 (82)
b)
c)
a)
sim.
30 (85)
sim.
b)
sempre sim.
1
2
31 (85)
sempre sim.

BÉLA BARTÓK

MIKROKOSMOS

153 Progressive Piano Pieces
153 Pièces de piano progressives
153 Klavierstücke, vom allerersten Anfang an
Zongoramuzsika a kezdet legkezdetétől

4 *Nos. 97–121*

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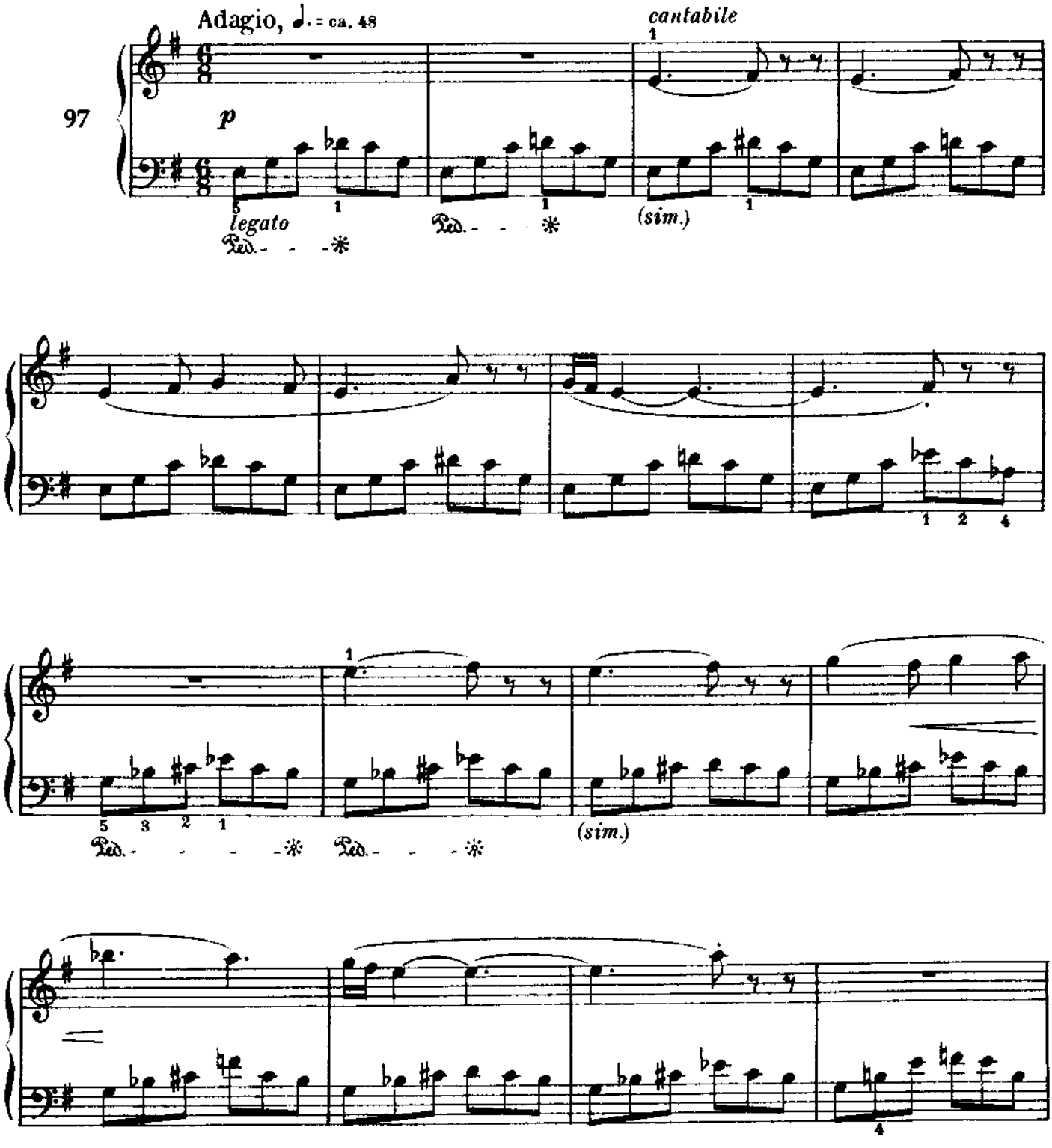
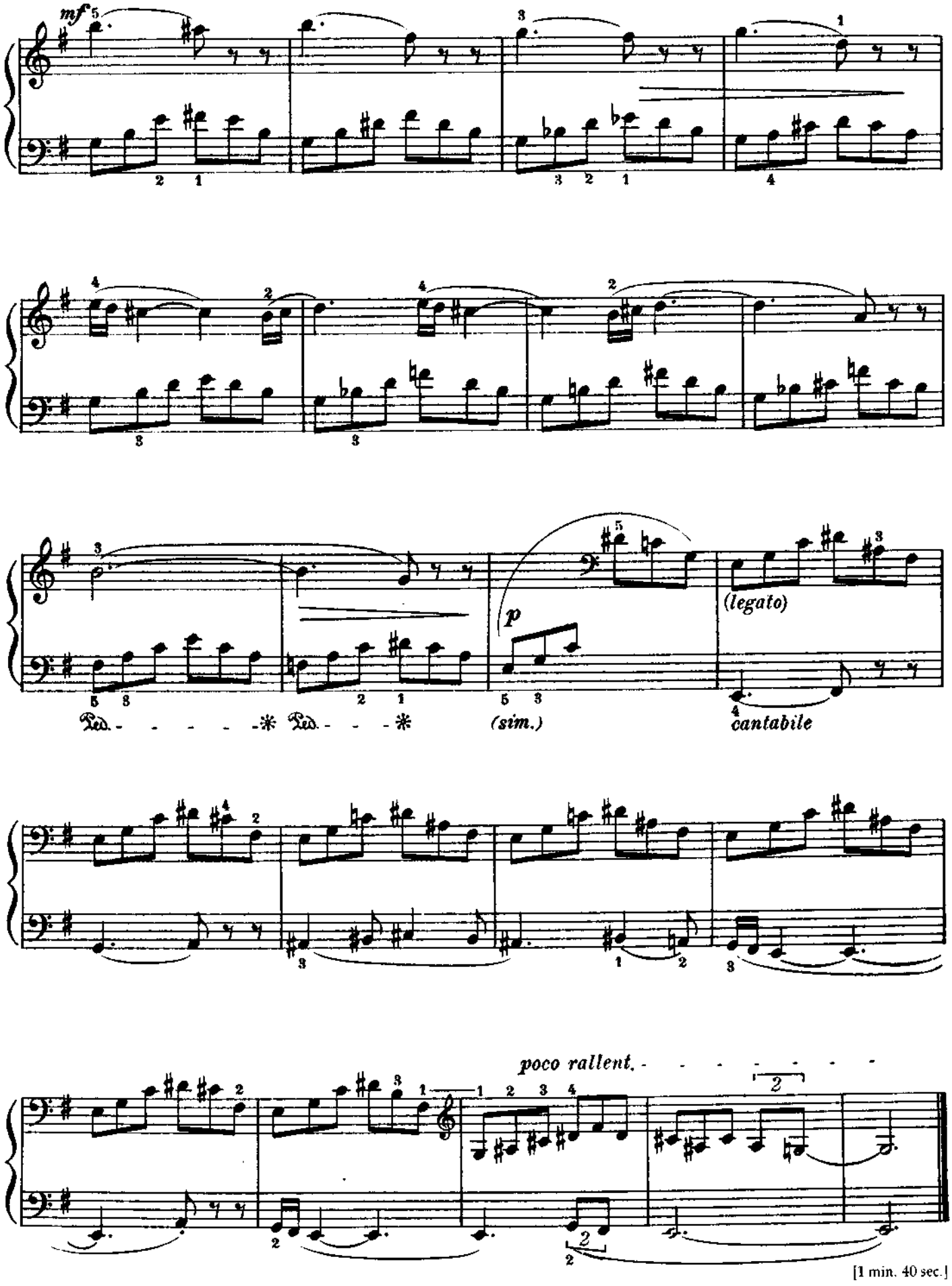
Notturno
Notturno
Notturno





[1 min. 40 sec.]

Thumbs Under

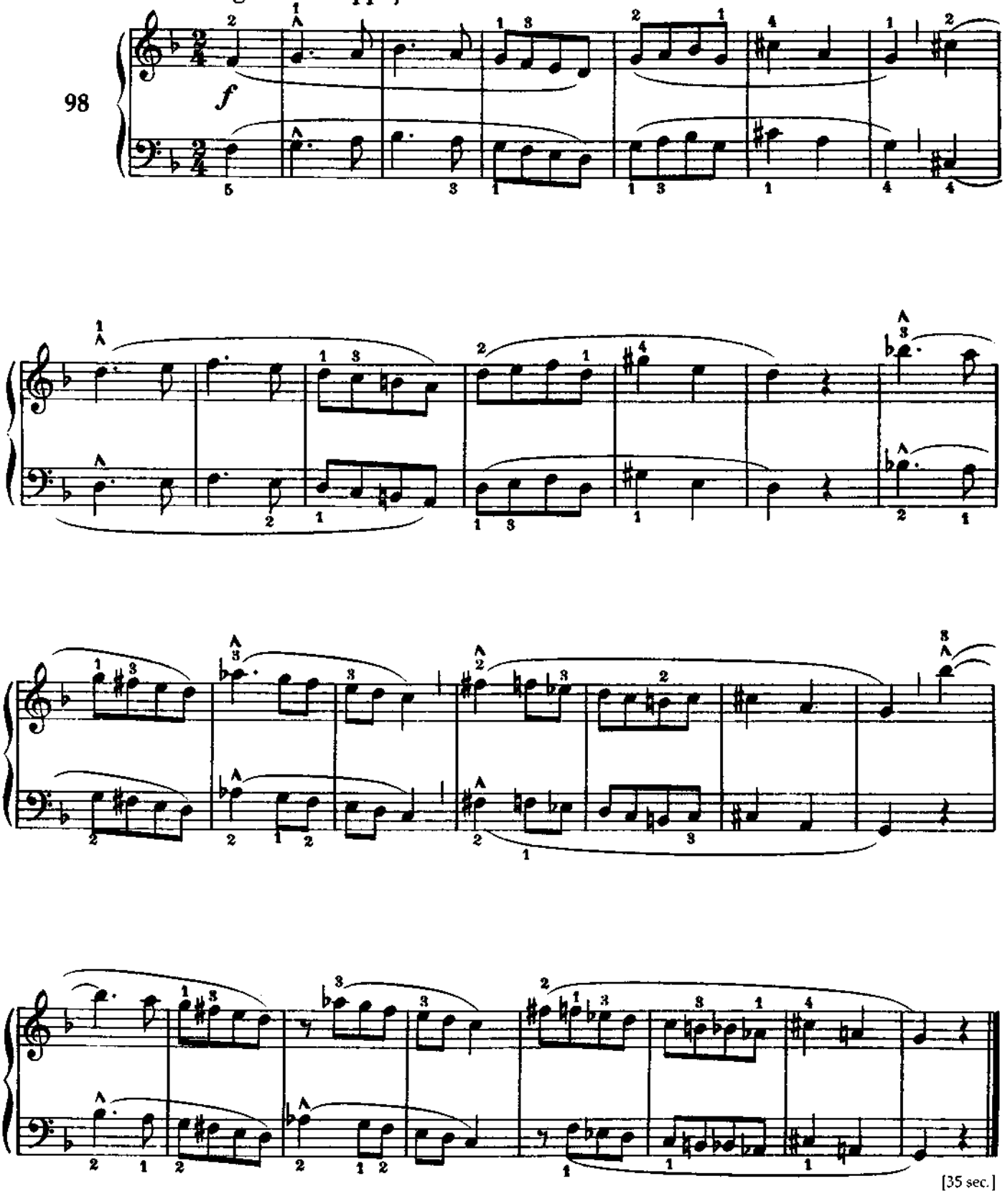
Pouces en-dessous

Daumenuntersatz

Alátevés

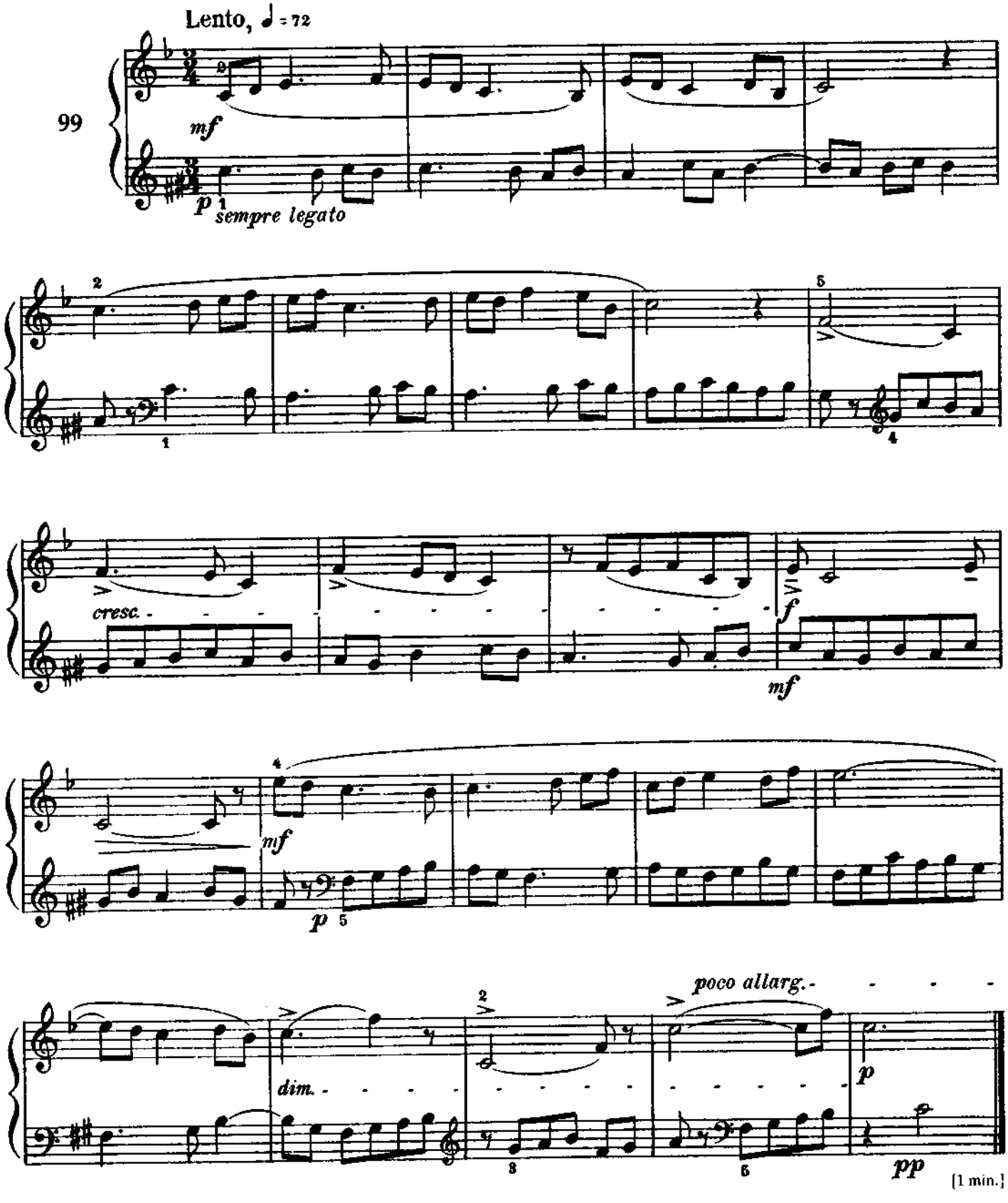
Allegro non troppo, ♩ = 100

98



[35 sec.]

Hands Crossing
Mains croisées
Gekreuzte Hände
Kézkeresztezés



In Folk Song Style

Chanson de style populaire

Wie ein Volkslied

Népdalféle

Andante, ♪ = 152

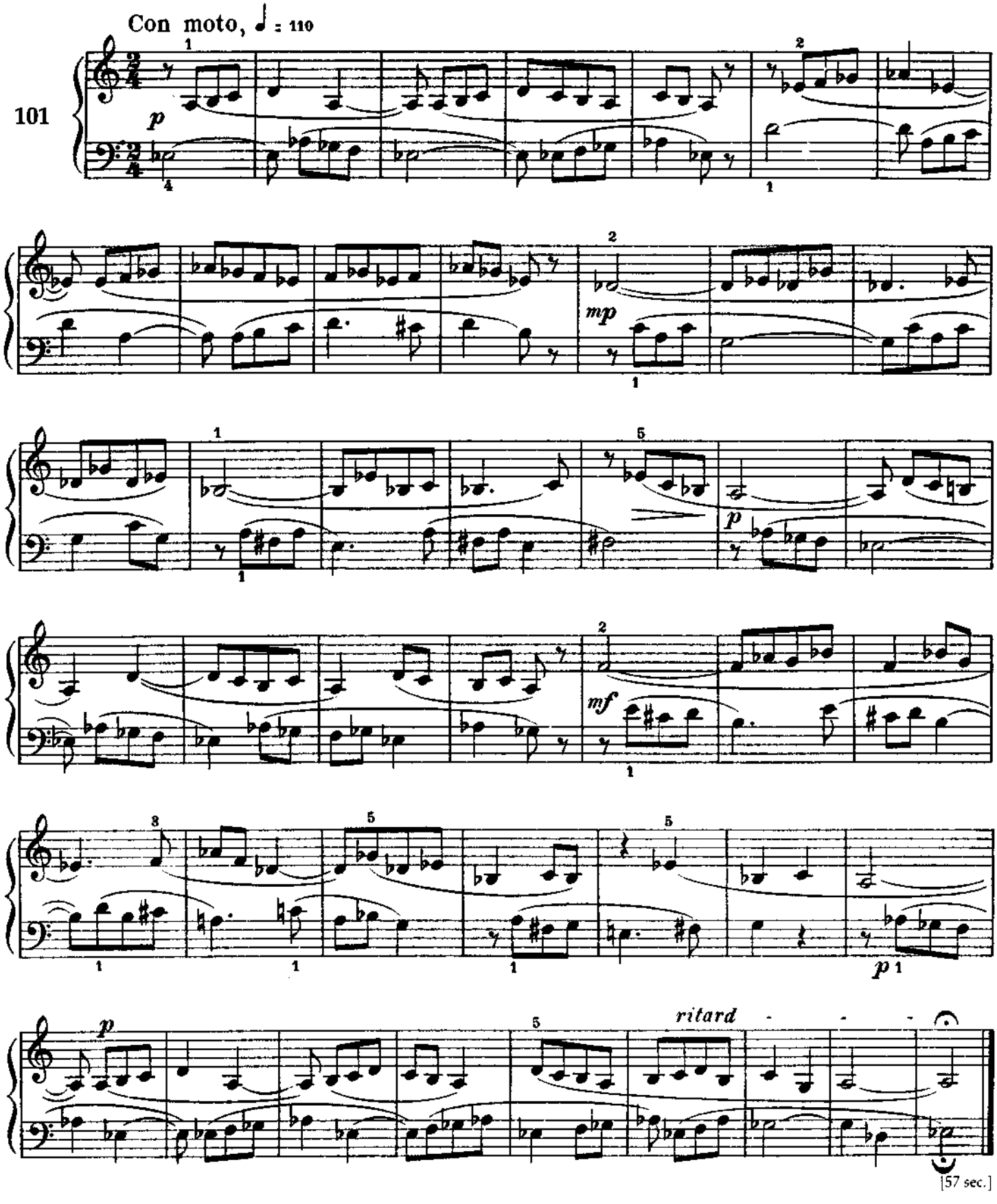
100

tutte le due voci con molta espressione, sempre legato

calando

p

[45 sec.]

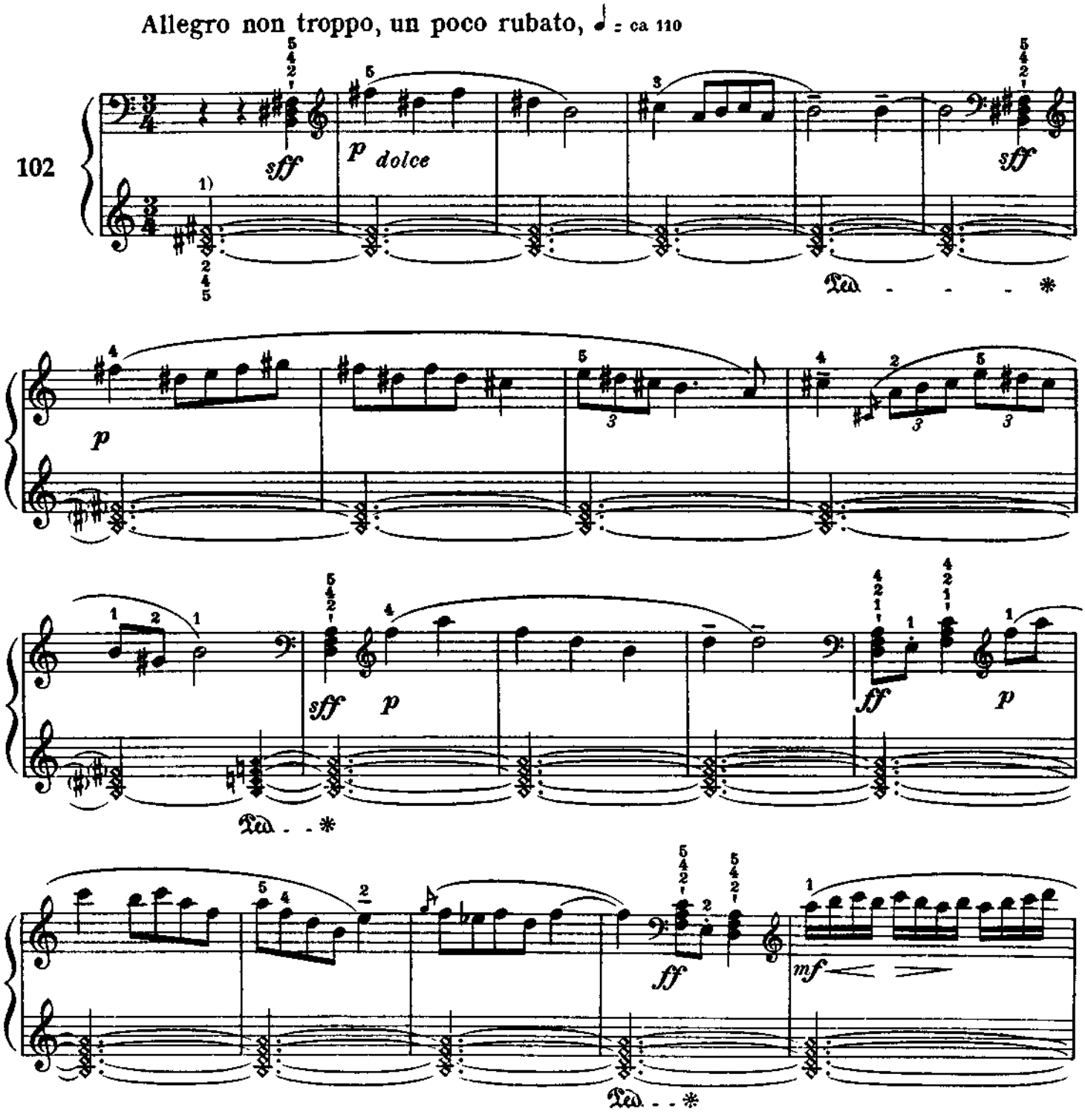

Con moto, ♩ = 110
101
p
mp
mf
p
ritard
[57 sec.]

Harmonics

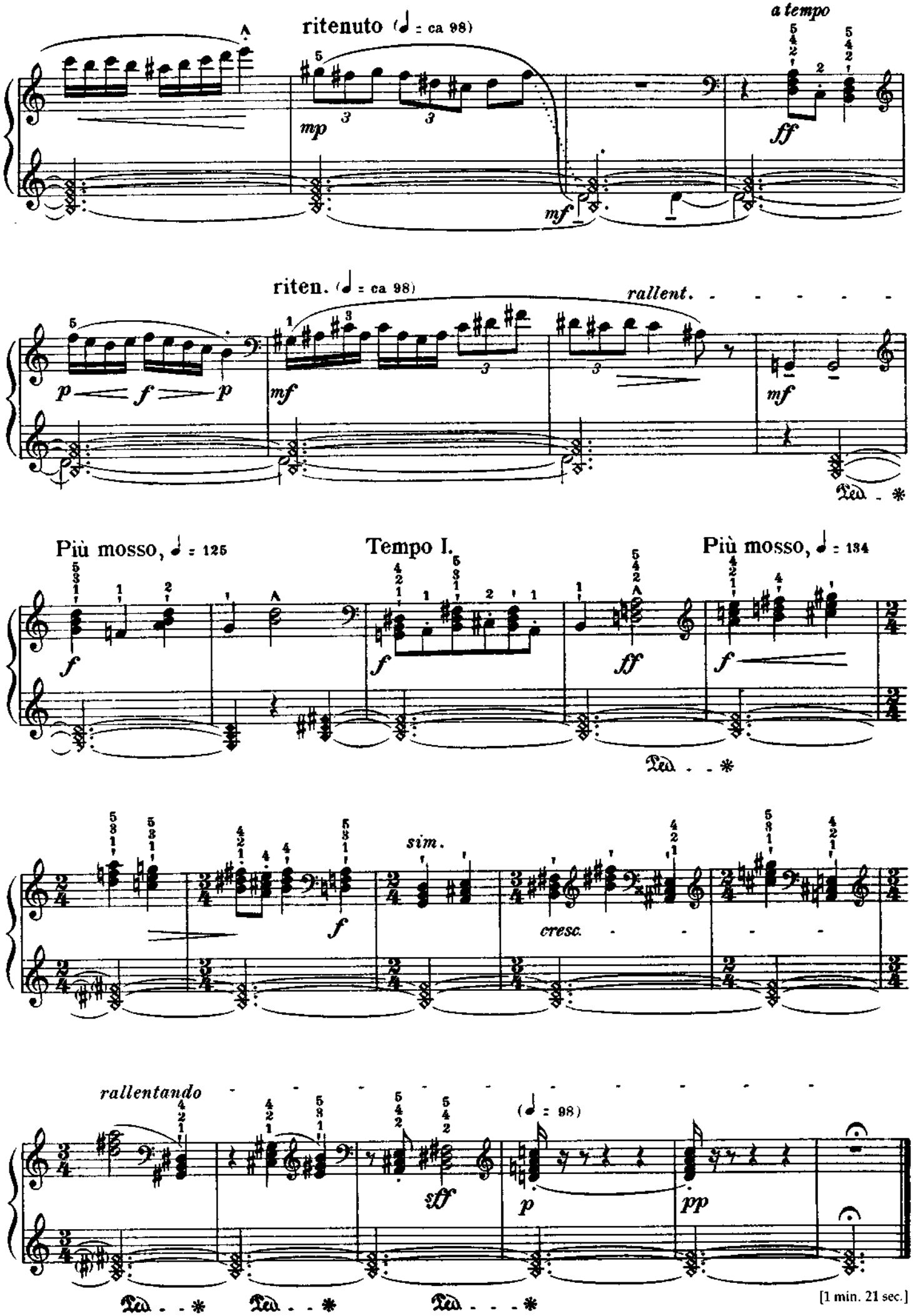
Harmoniques

Obertöne

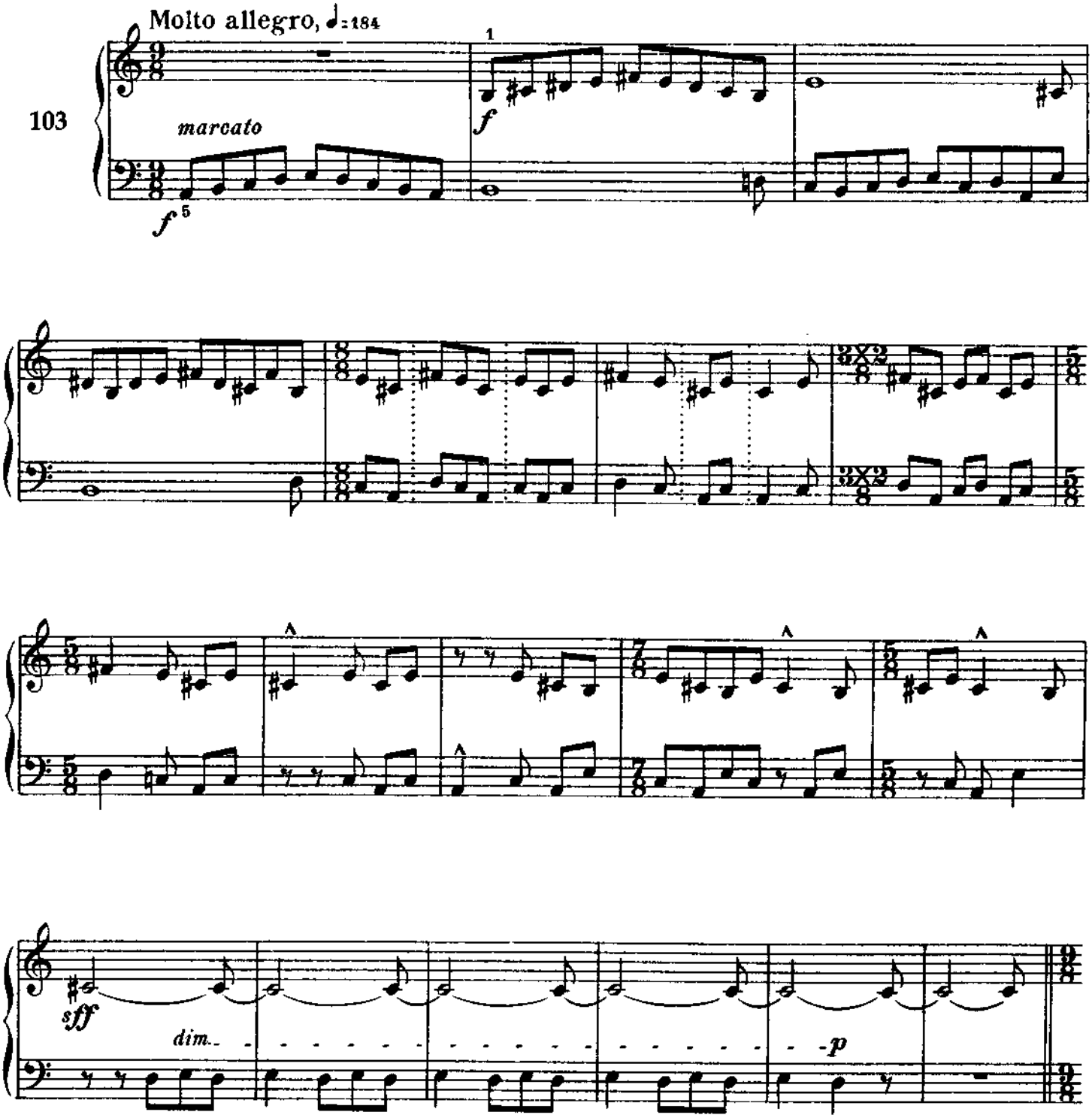
Felhangok

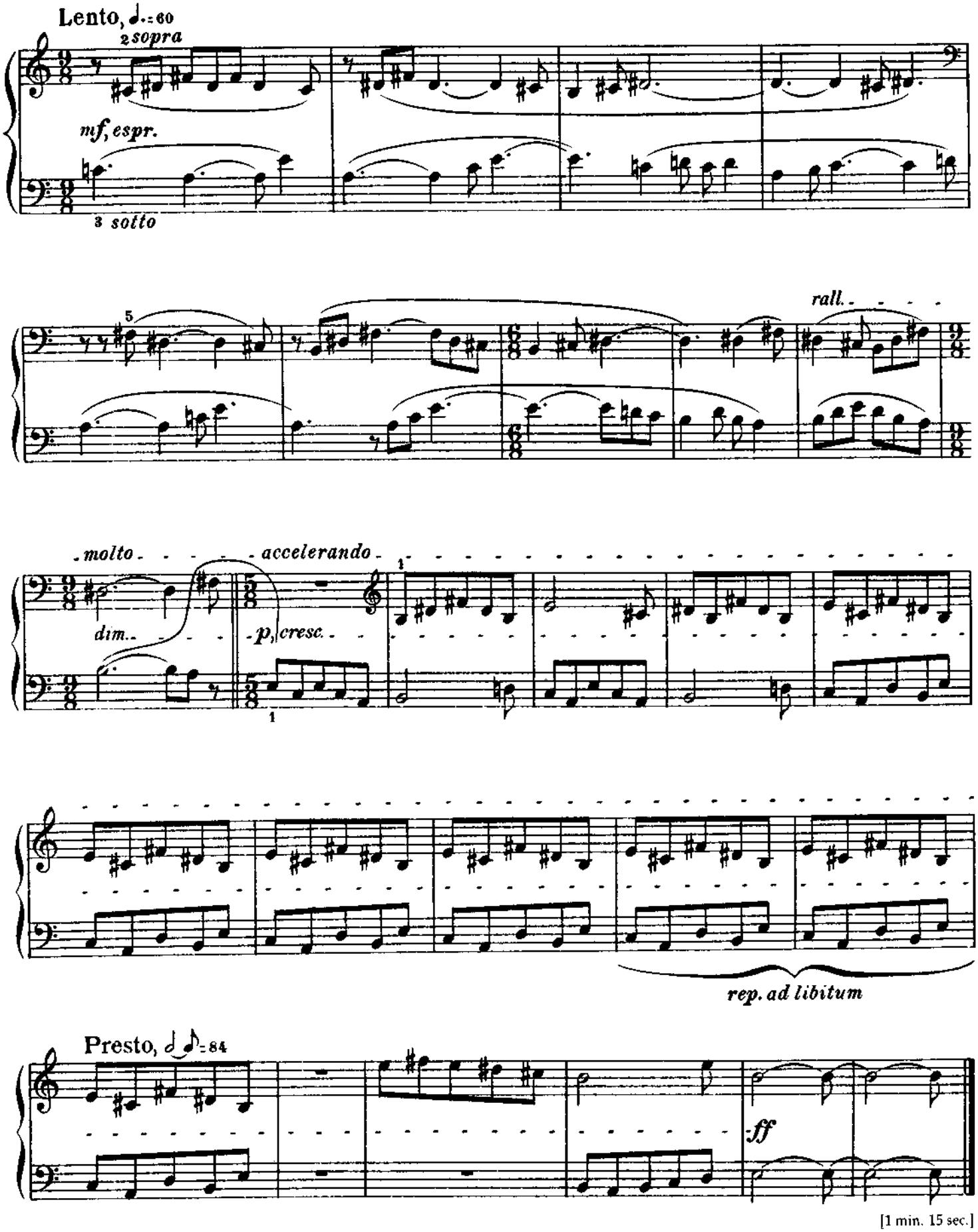


1) Press down keys without sounding
Touchez sans faire sonner
Die Tasten tonlos niederdrücken
A billentyű lenyomása ne szólaltassa meg a húrokat


ritenuto (♩ = ca 98)
a tempo
mp
ff
mf
riten. (♩ = ca 98)
rallent.
p
f
p
mf
mf
Più mosso, ♩ = 125
Tempo I.
Più mosso, ♩ = 134
f
f
ff
f
sim.
f
cresc.
rallentando
(♩ = 98)
sff
p
pp
[1 min. 21 sec.]

Minor and Major
Mineur et majeur
Moll und Dur
Moll és dur




Lento, ♩.= 60
2 sopra
mf, espr.
3 sotto
5
rall.
molto
accelerando
dim.
p, cresc.
1
1
rep. ad libitum
Presto, 𝅗𝅥 𝅘𝅥𝅮 = 84
ff

[1 min. 15 sec.]

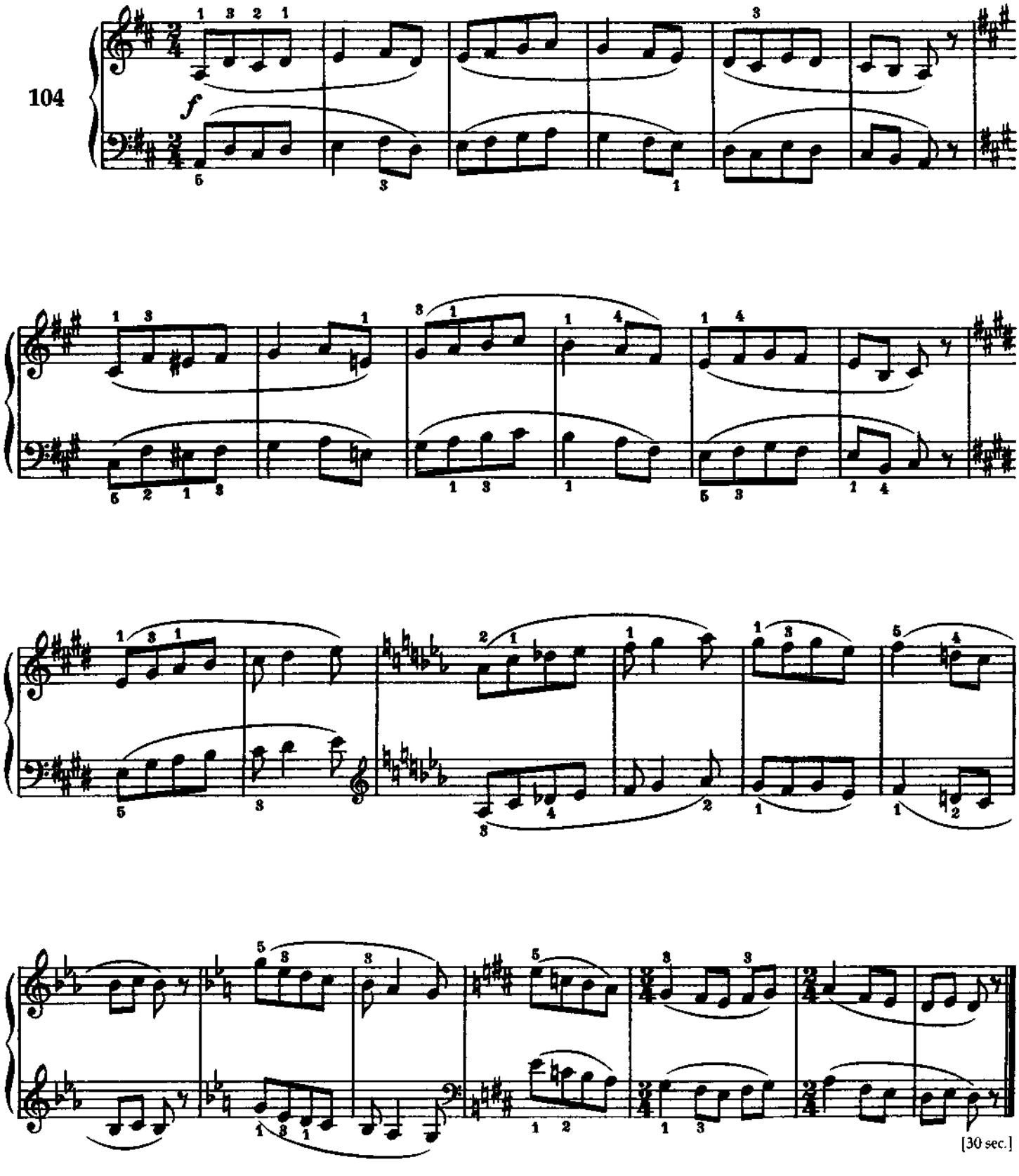
Wandering through the Keys

A travers les tonalités

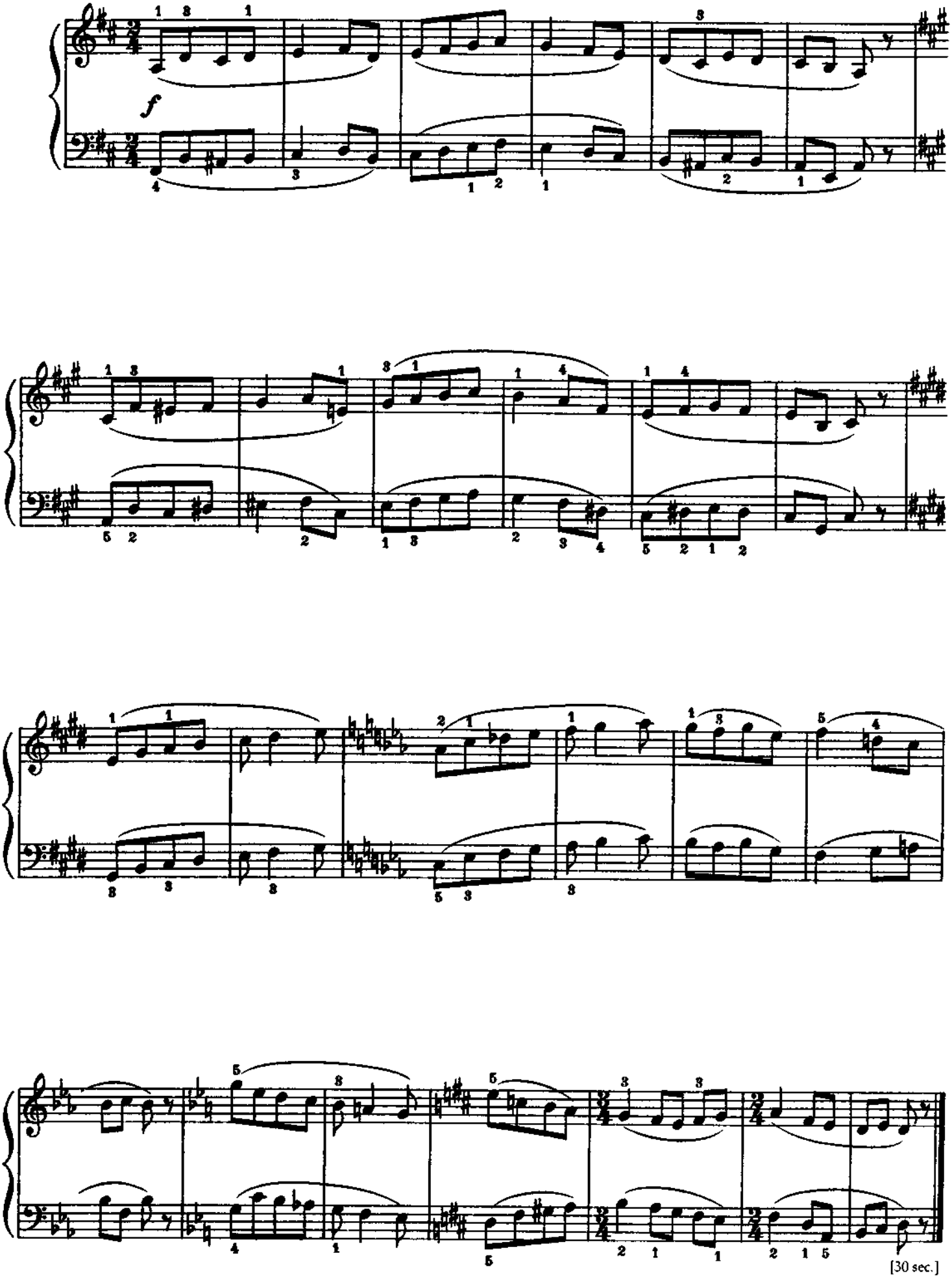
Wanderung von Tonart zu Tonart

Vándorlás egyik hangnemből a másikba

a) **Comodo,** ♩=102



b)

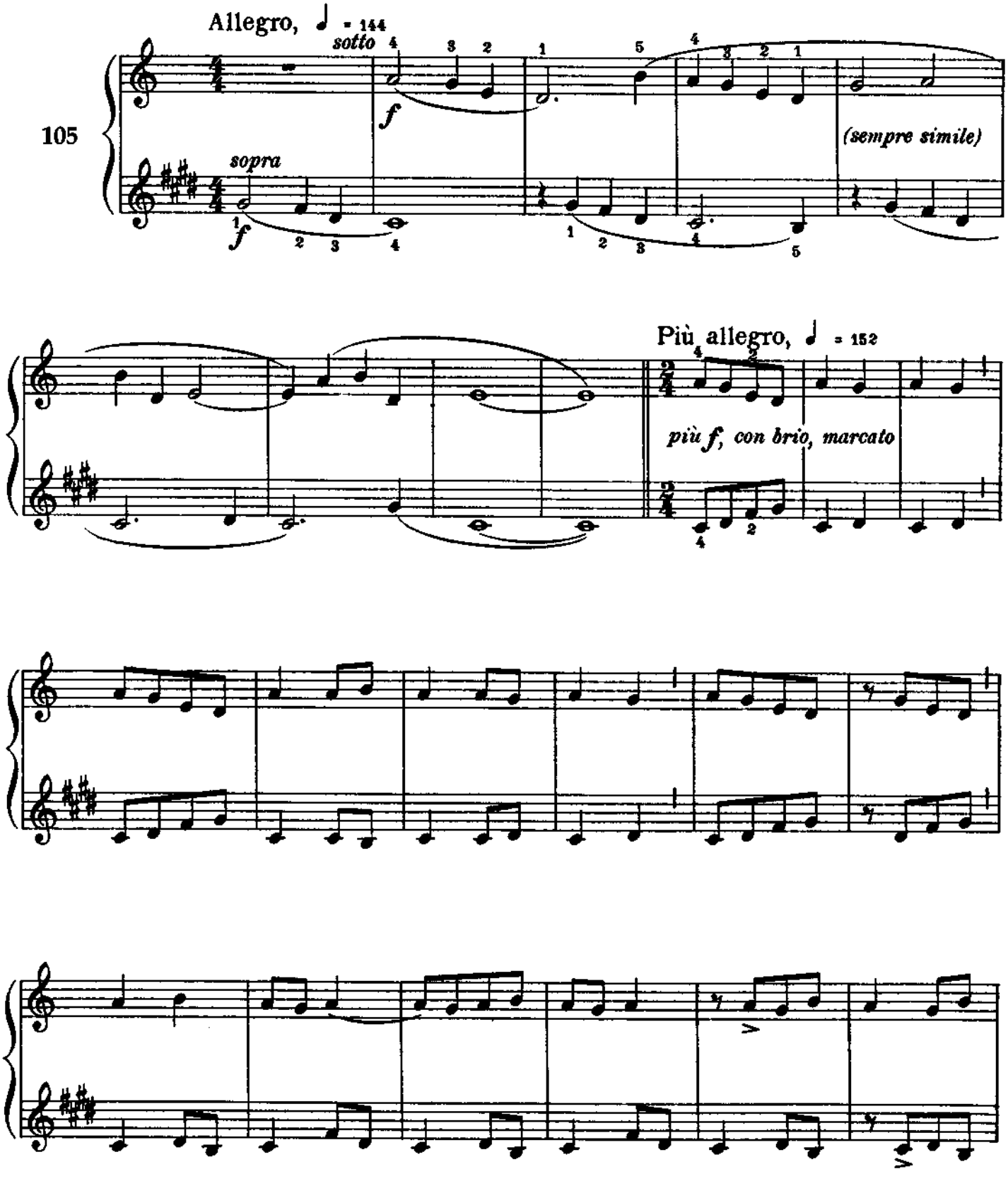


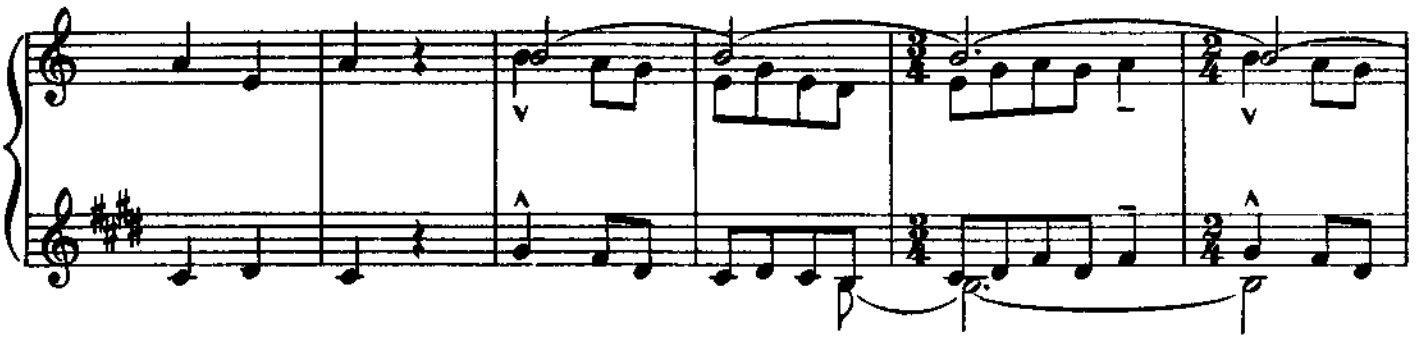
Game (with two five-tone scales)

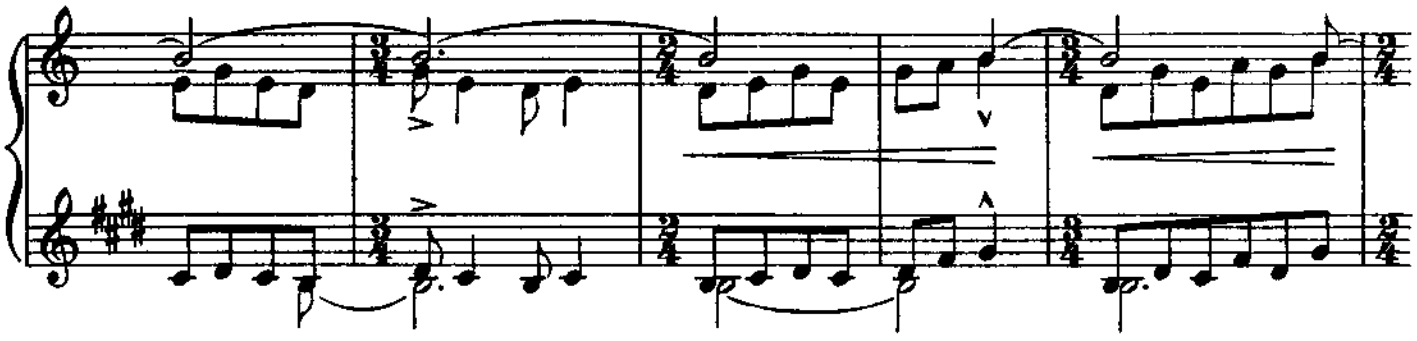
Jeu (avec deux gammes à cinq notes)

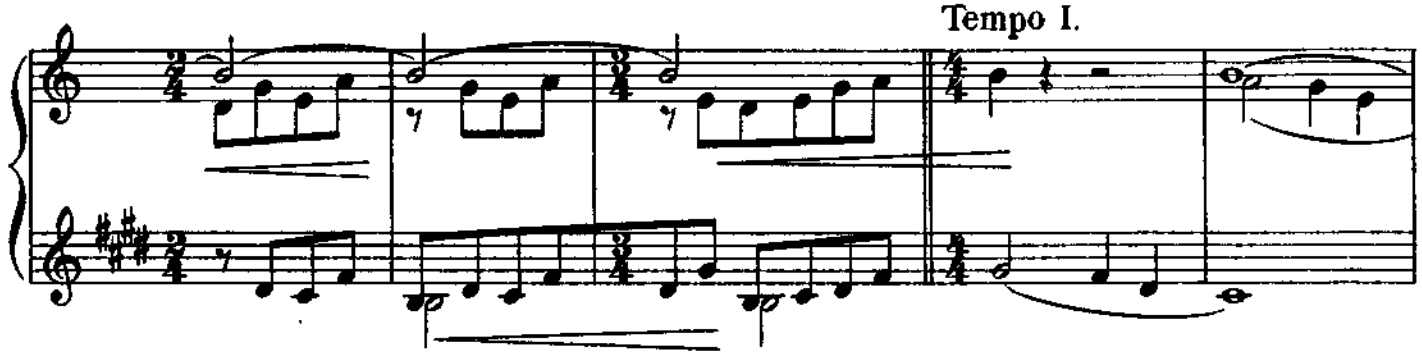
Spiel (mit zwei Fünftonskalen)

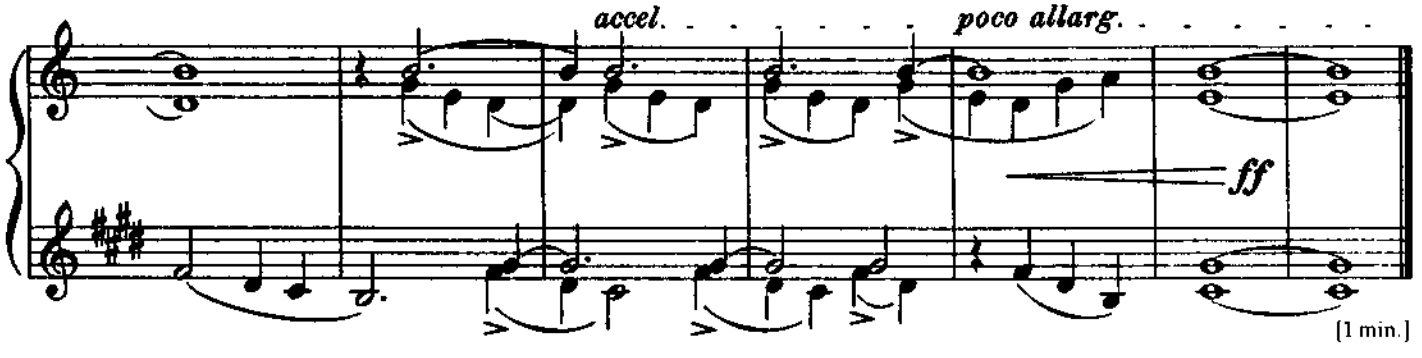
Játék (két ötfokú hangsorral)








Tempo I.

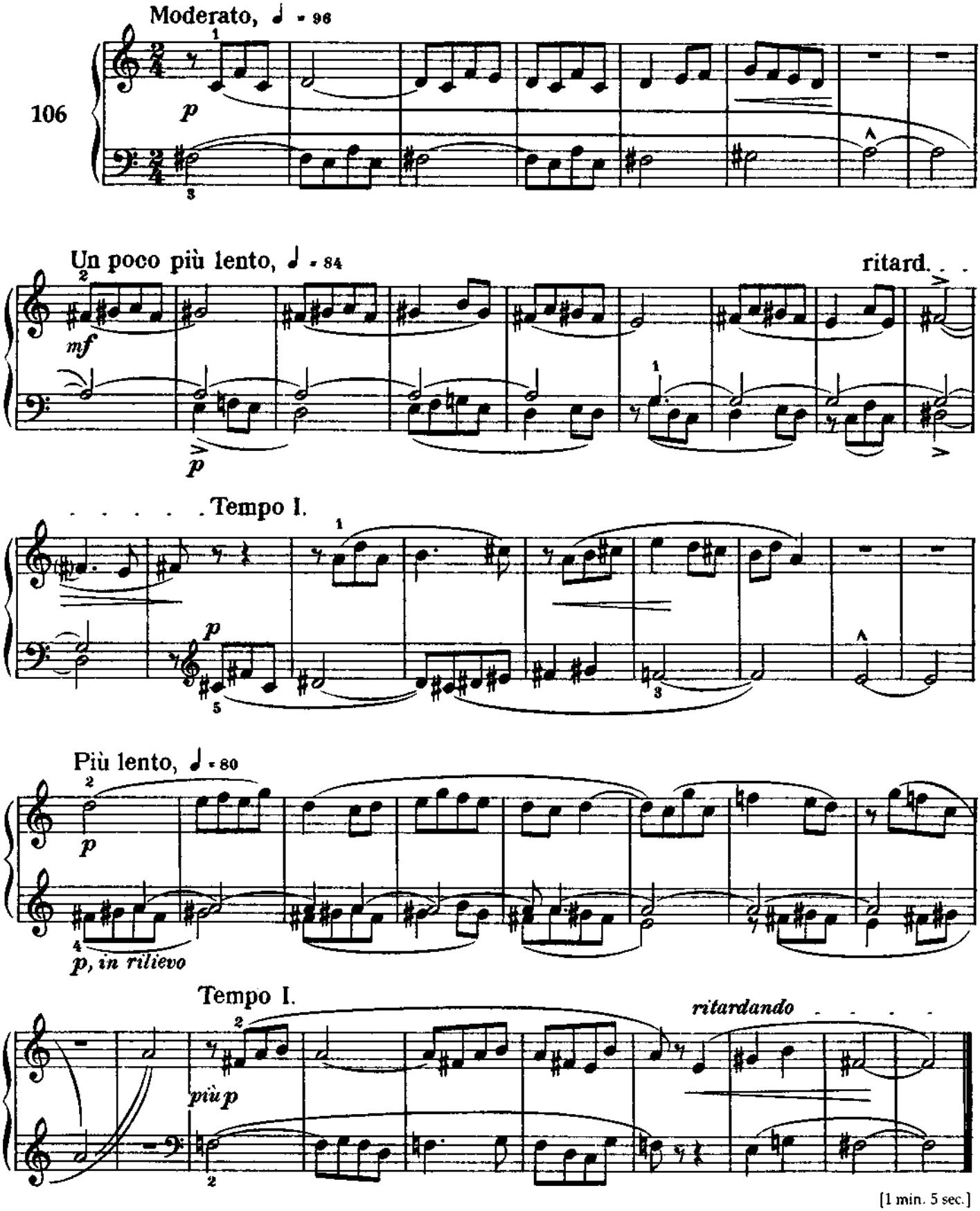

accel.
poco allarg.
ff
[1 min.]

Children's Song

Chanson enfantine

Kinderlied

Gyermekdal



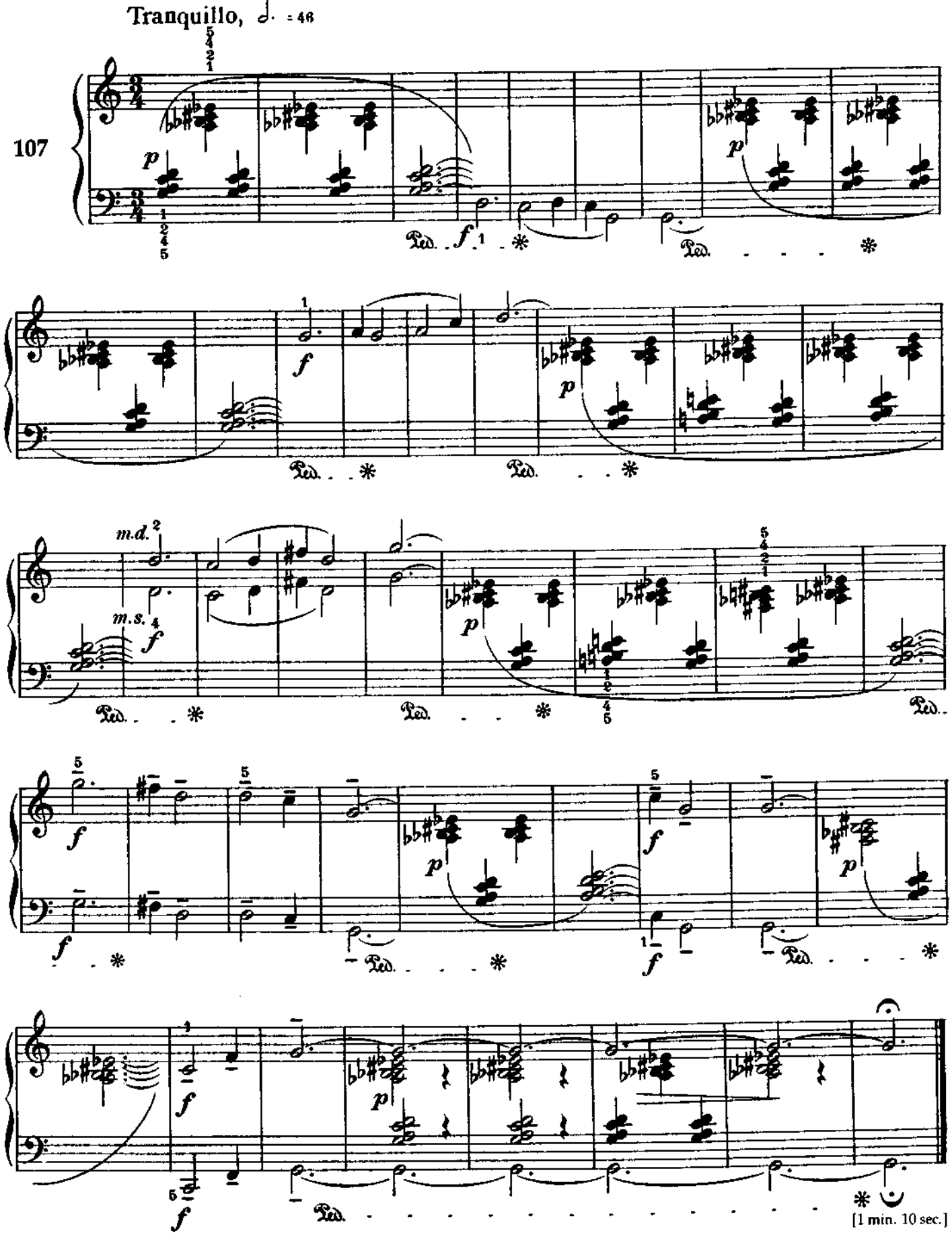
[1 min. 5 sec.]

Melody in the Mist

Mélodie dans la brume

Melodie im Nebelgrau

Dallam ködgomolyagban

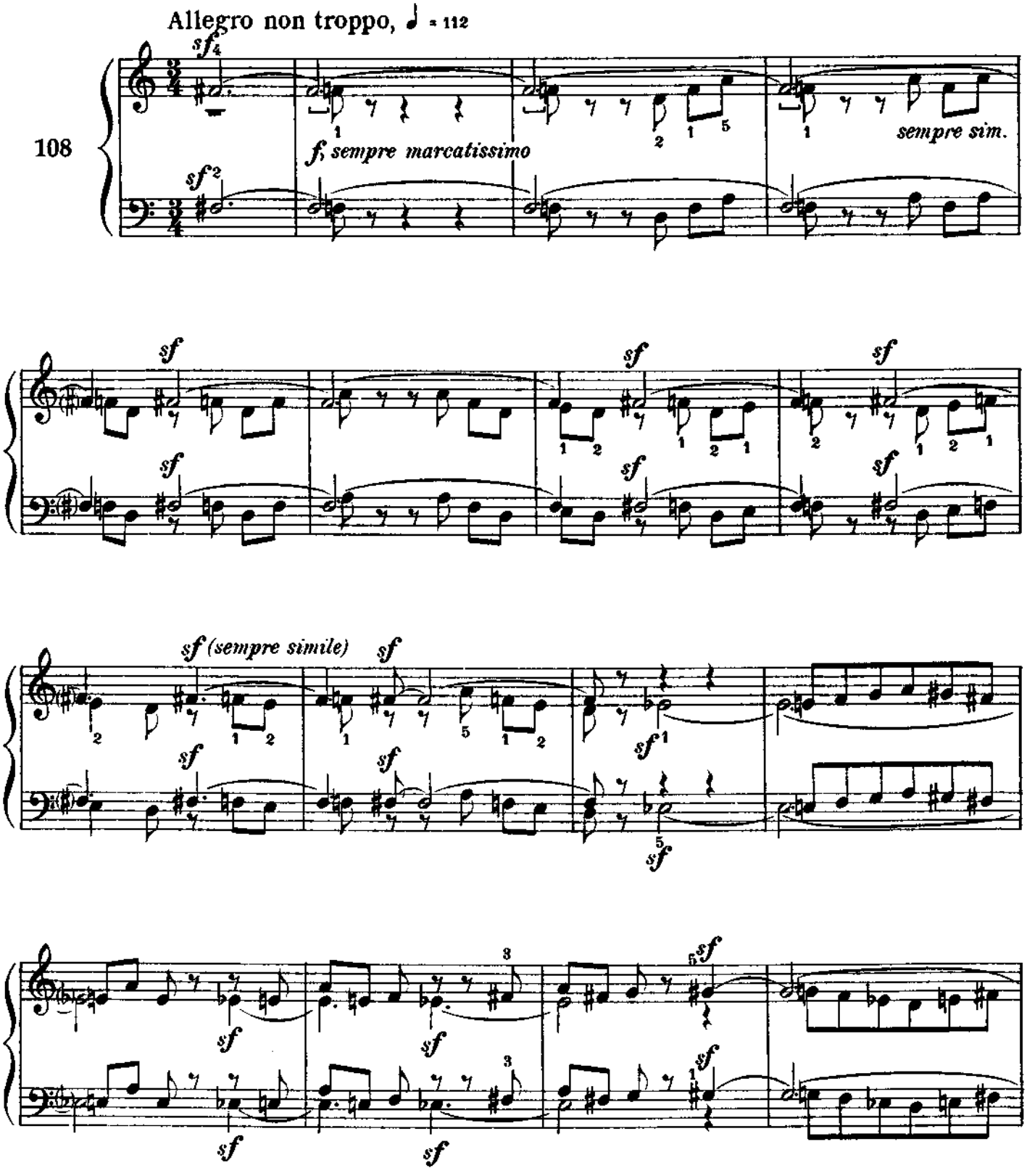


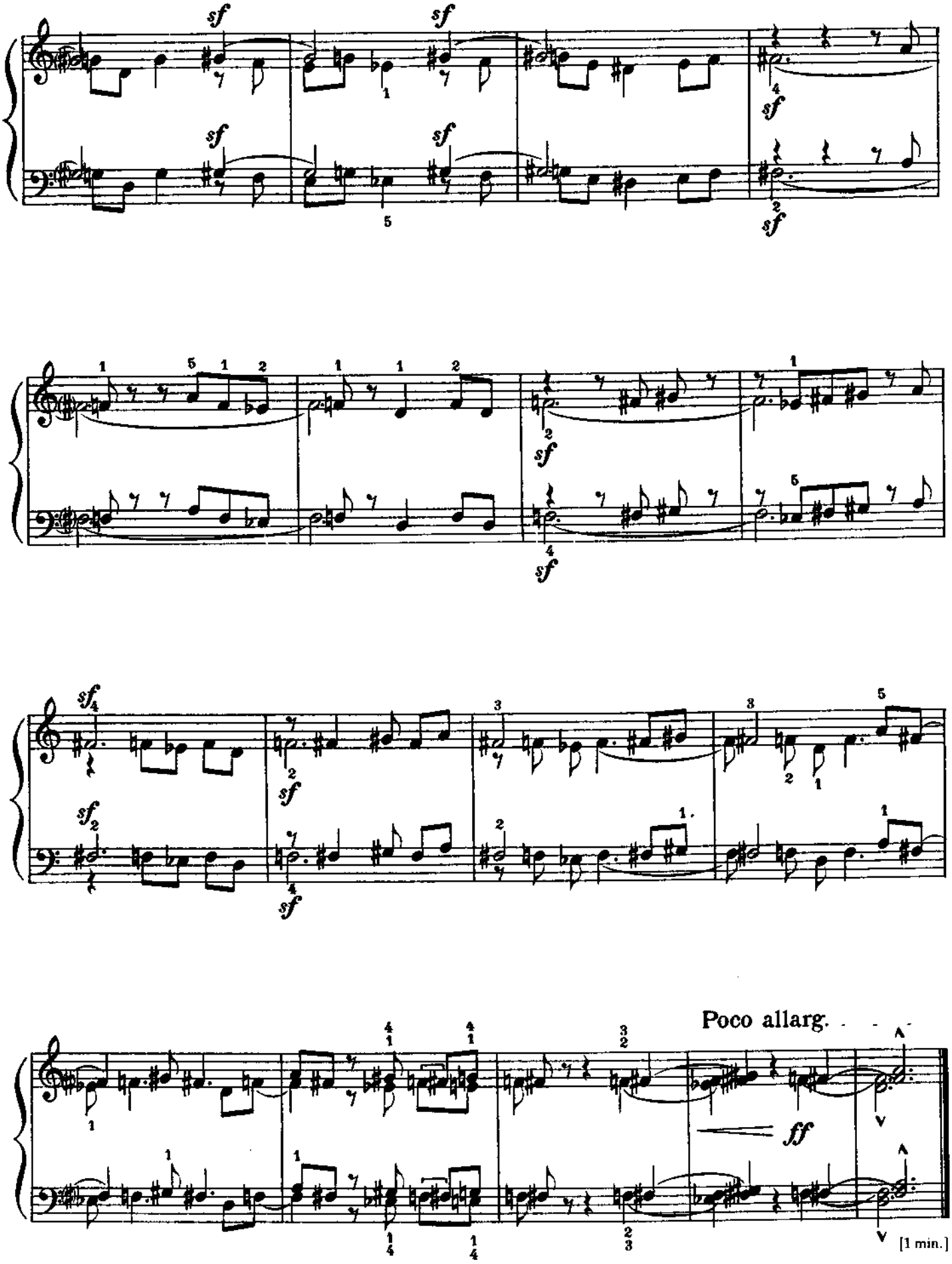
Wrestling

Lutte

Ringkampf

Birkózás



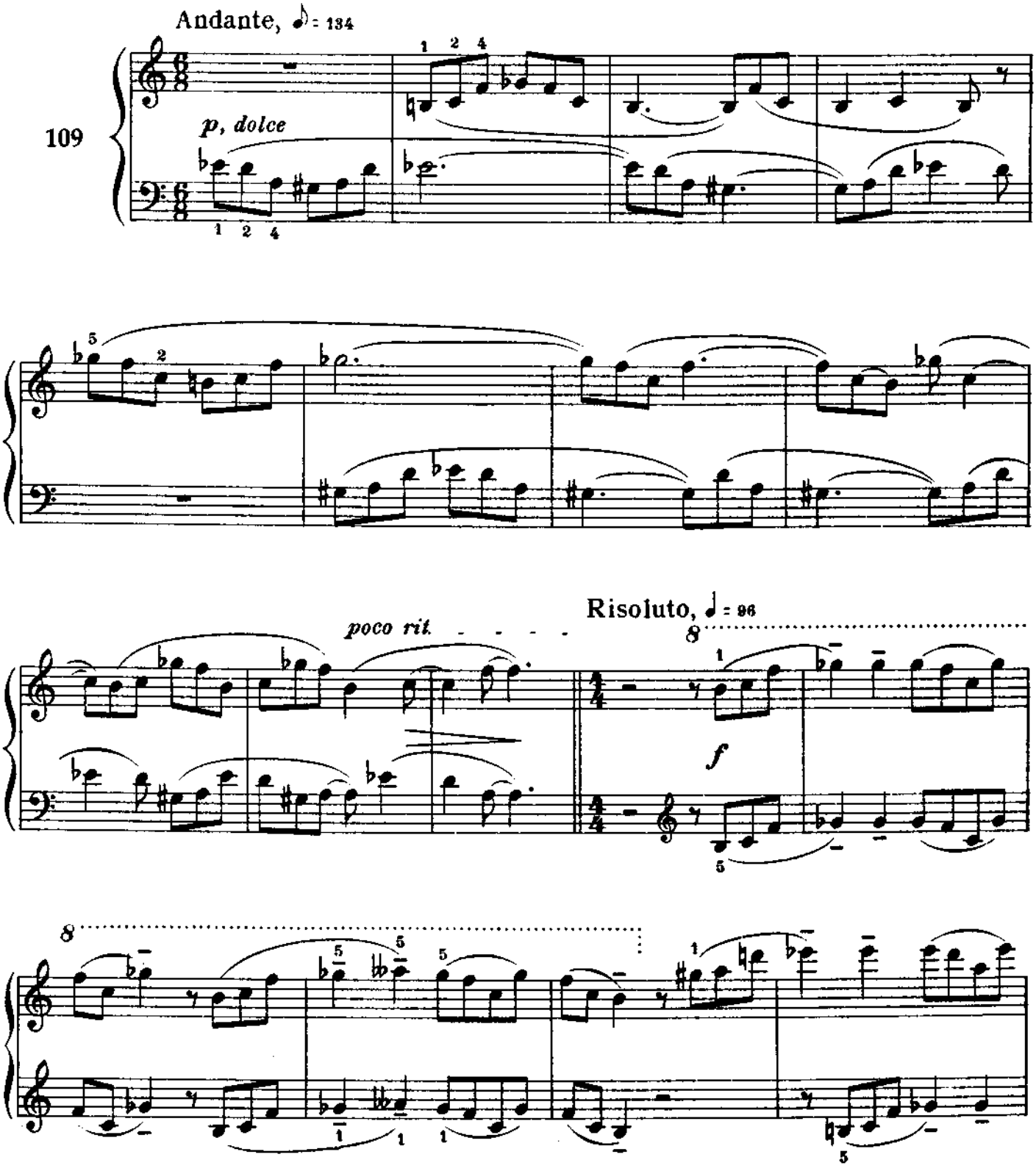

Poco allarg.
ff
[1 min.]

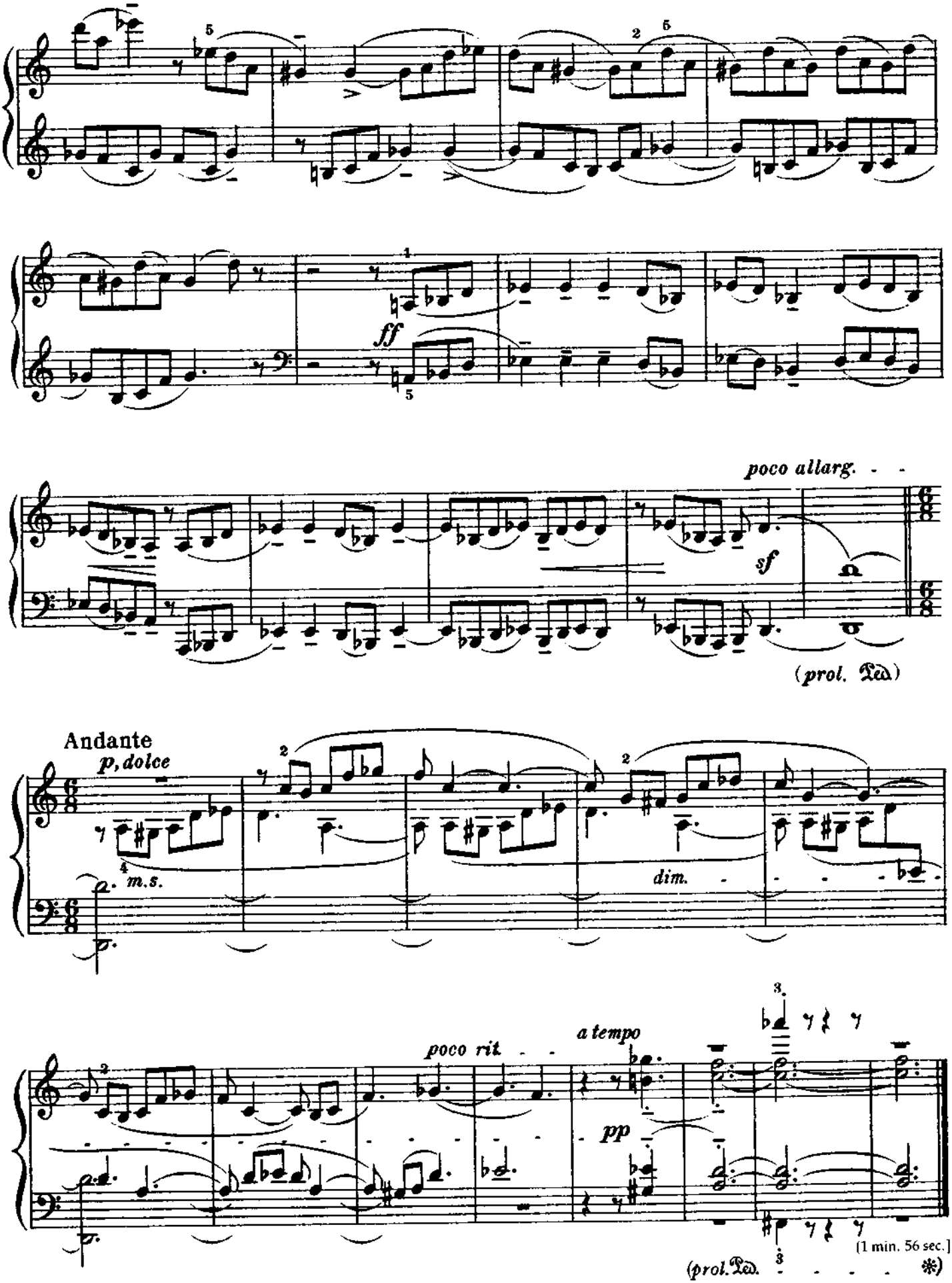
From the Island of Bali

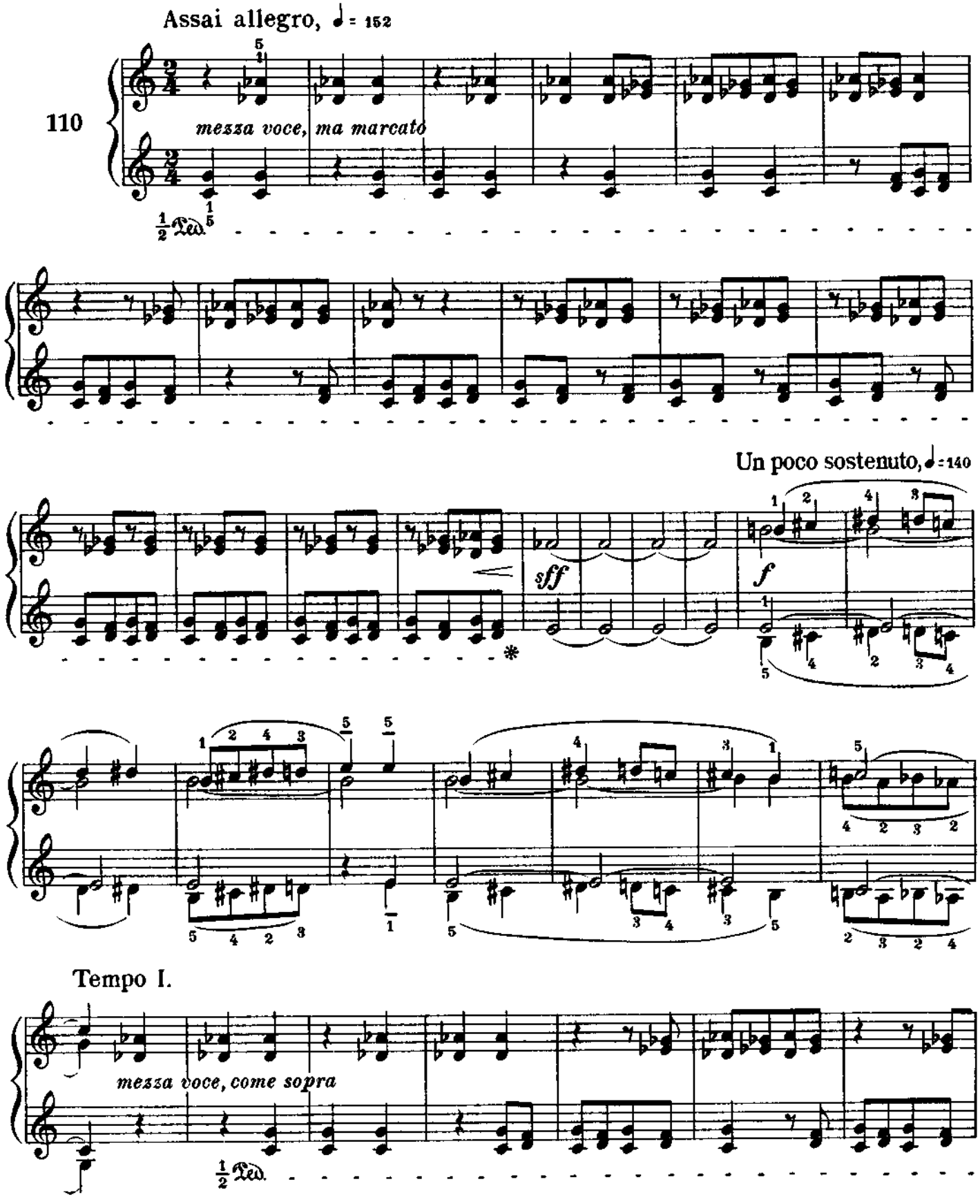
De l'île de Bali

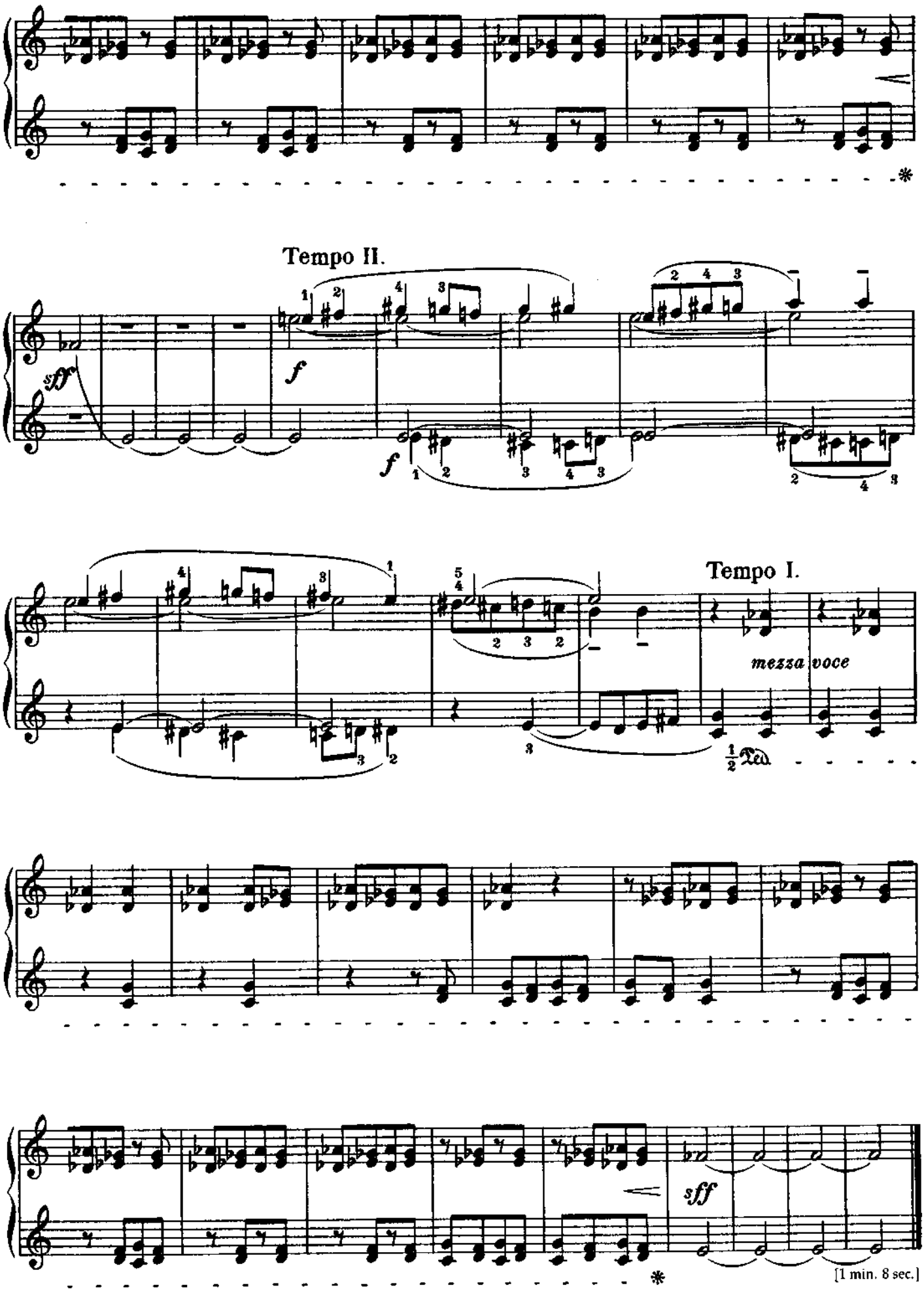
Auf der Insel Bali

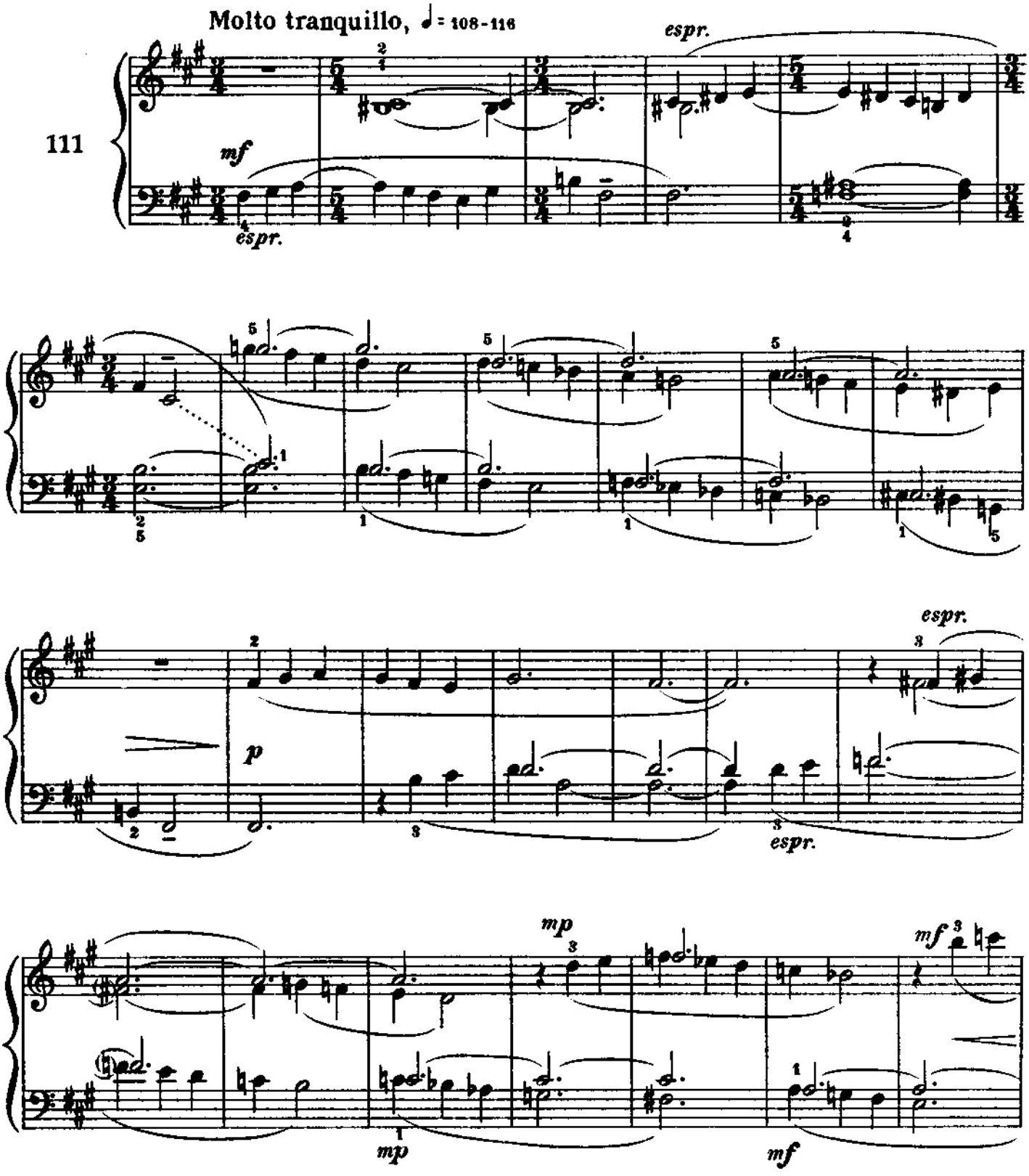
Bali szigetén

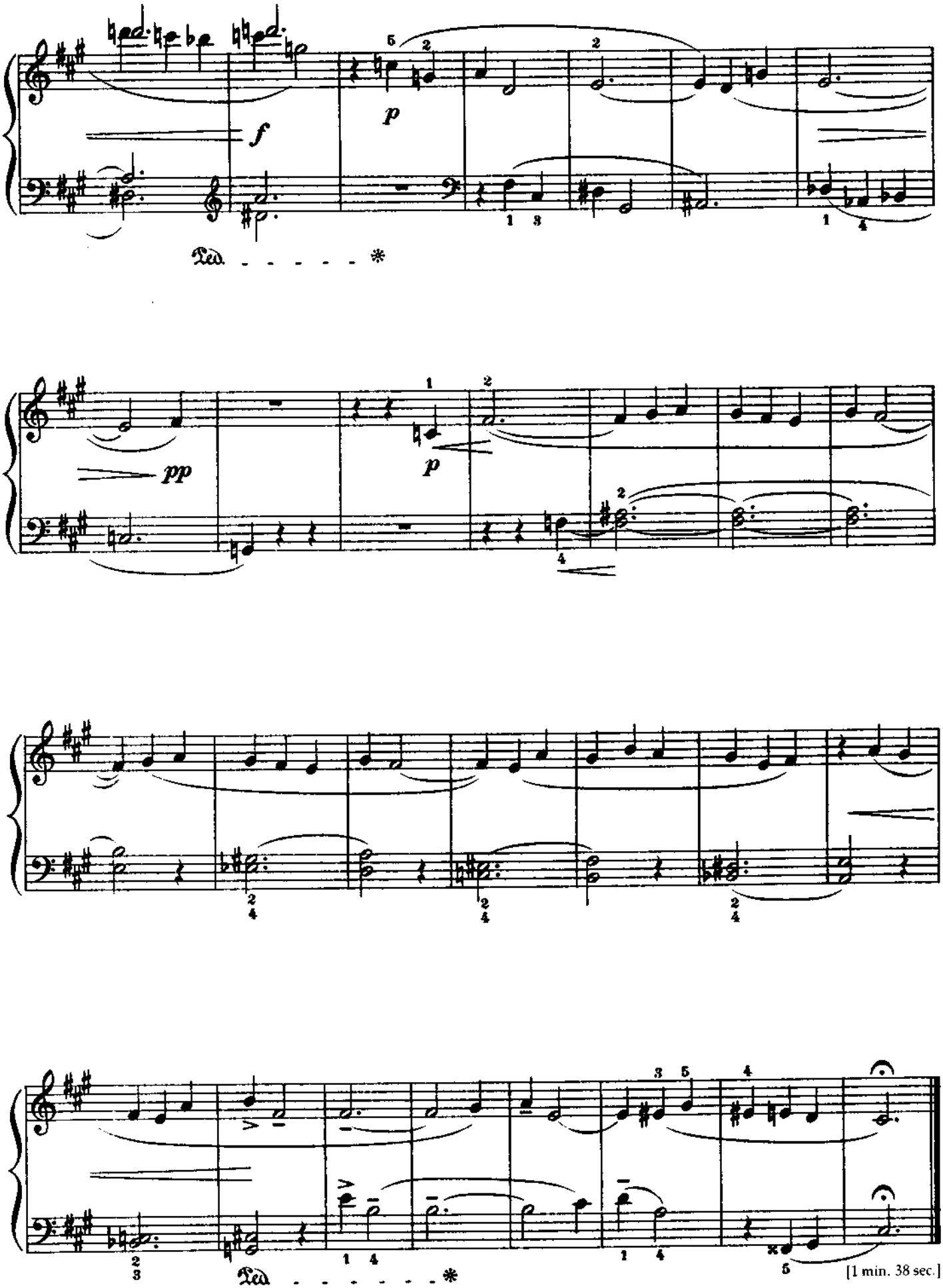



ff
poco allarg.
sf
(prol. Ped.)
Andante
p, dolce
m.s.
dim.
poco rit.
a tempo
pp
(prol. Ped.
[1 min. 56 sec.]


Assai allegro, ♩ = 152
110
mezza voce, ma marcato
Un poco sostenuto, ♩ = 140
sff
f
Tempo I.
mezza voce, come sopra


Tempo II.
sff
f
f
Tempo I.
mezza voce
sff
[1 min. 8 sec.]


Molto tranquillo, ♩ = 108-116
111
mf
espr.
espr.
p
espr.
espr.
mp
mf
mp
mf

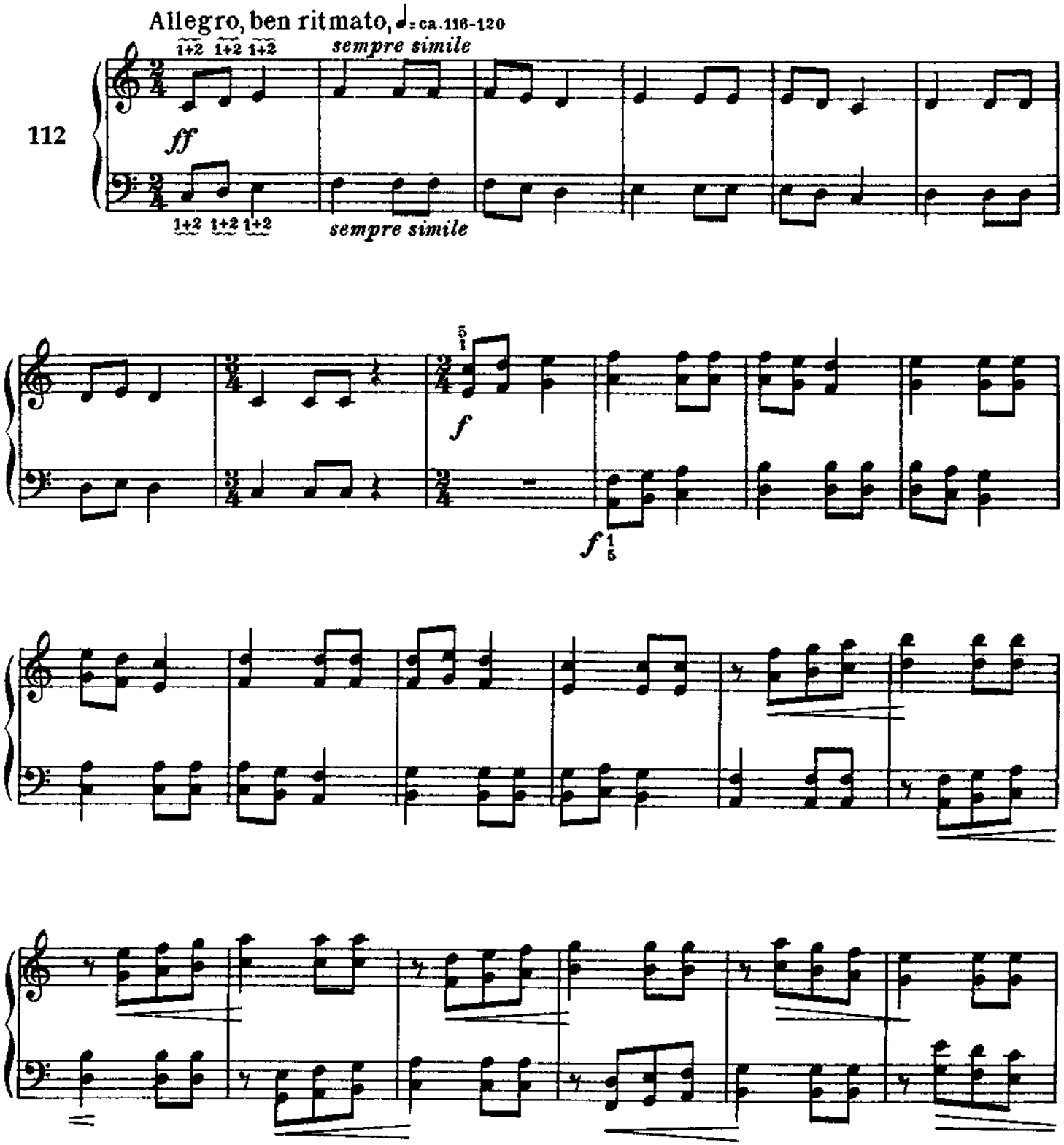

f
p
Ped. * Ped. * Ped. *
pp
p
[1 min. 38 sec.]

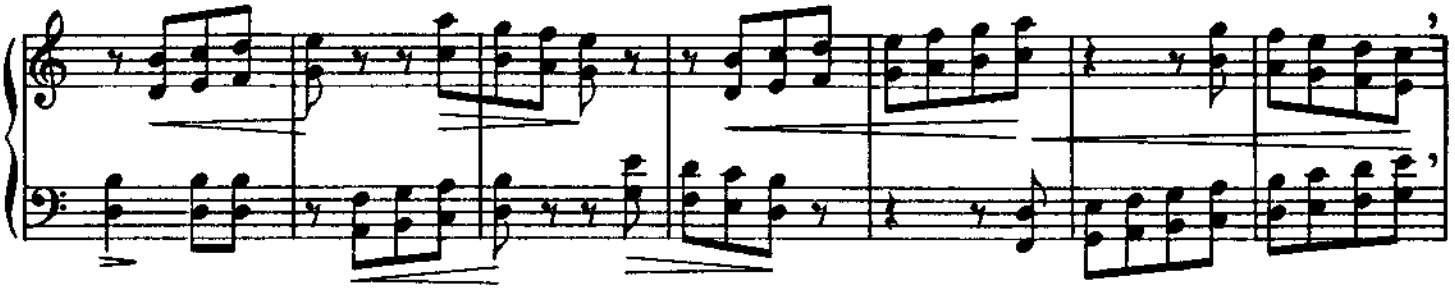
Variations on a Folk Tune

Variations sur un air populaire

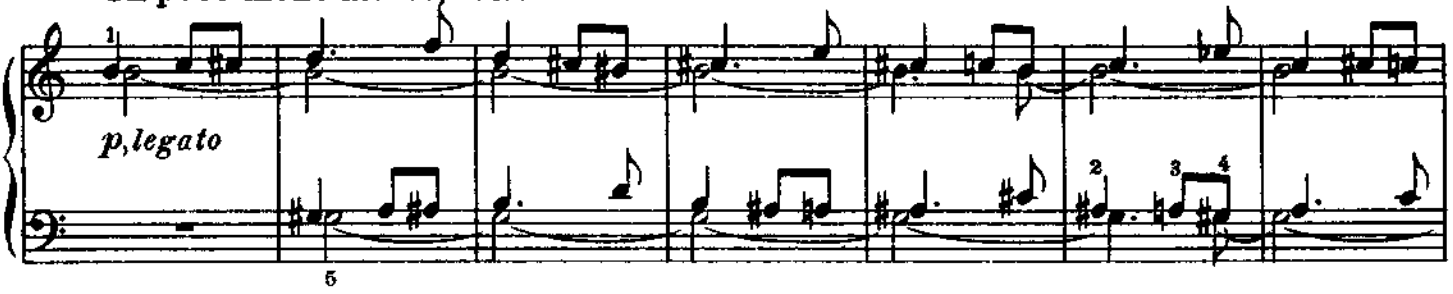
Variationen über ein Volkslied

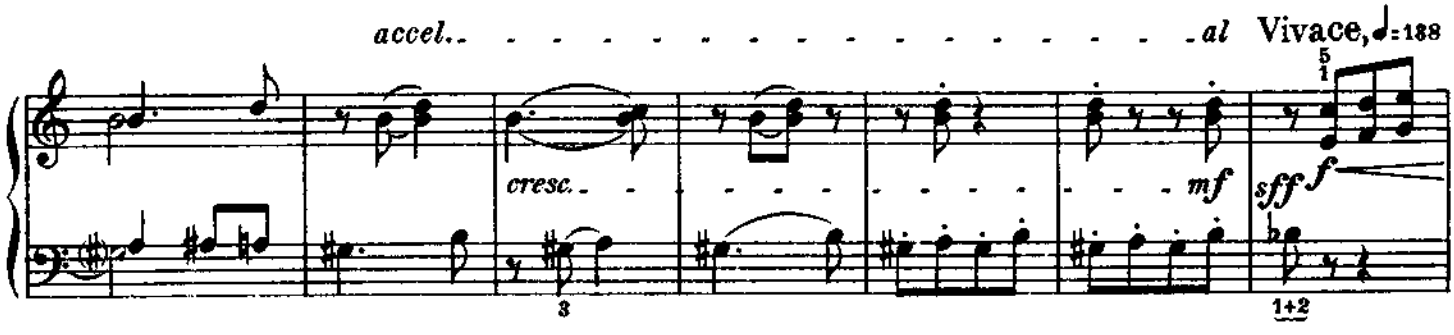
Változatok egy népdal fölött

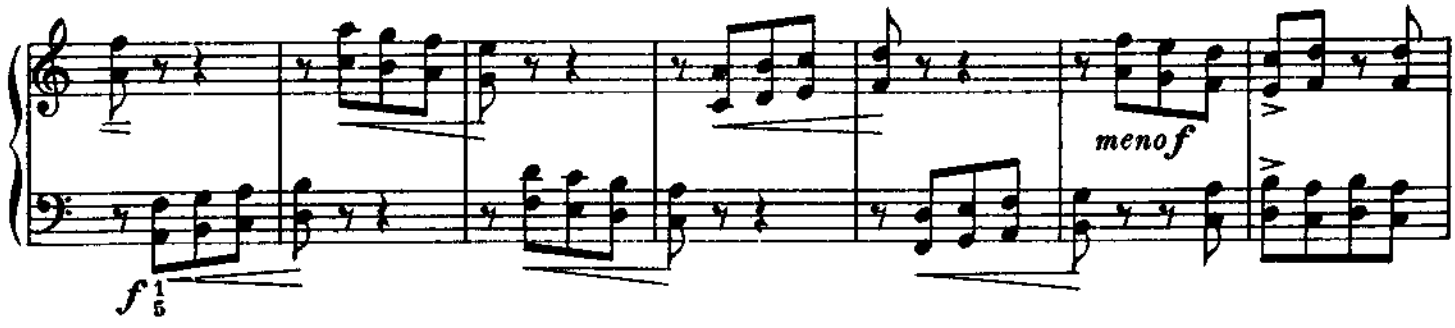


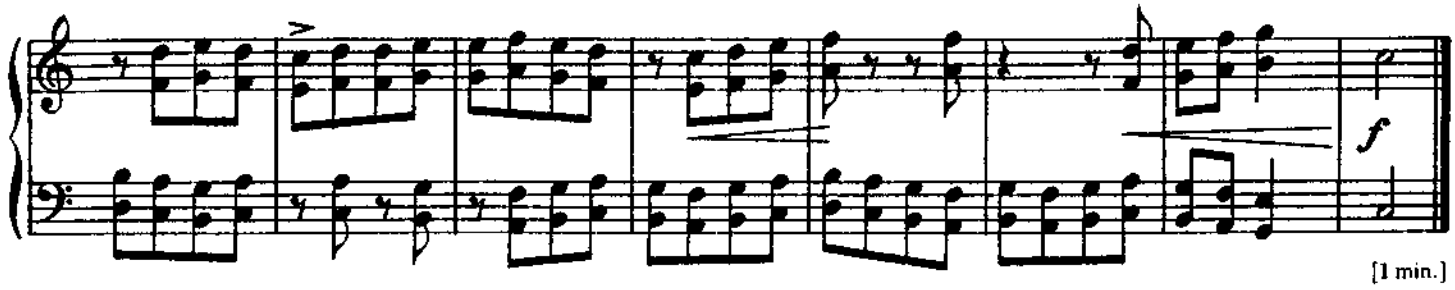


Un poco meno mosso, ♩=106









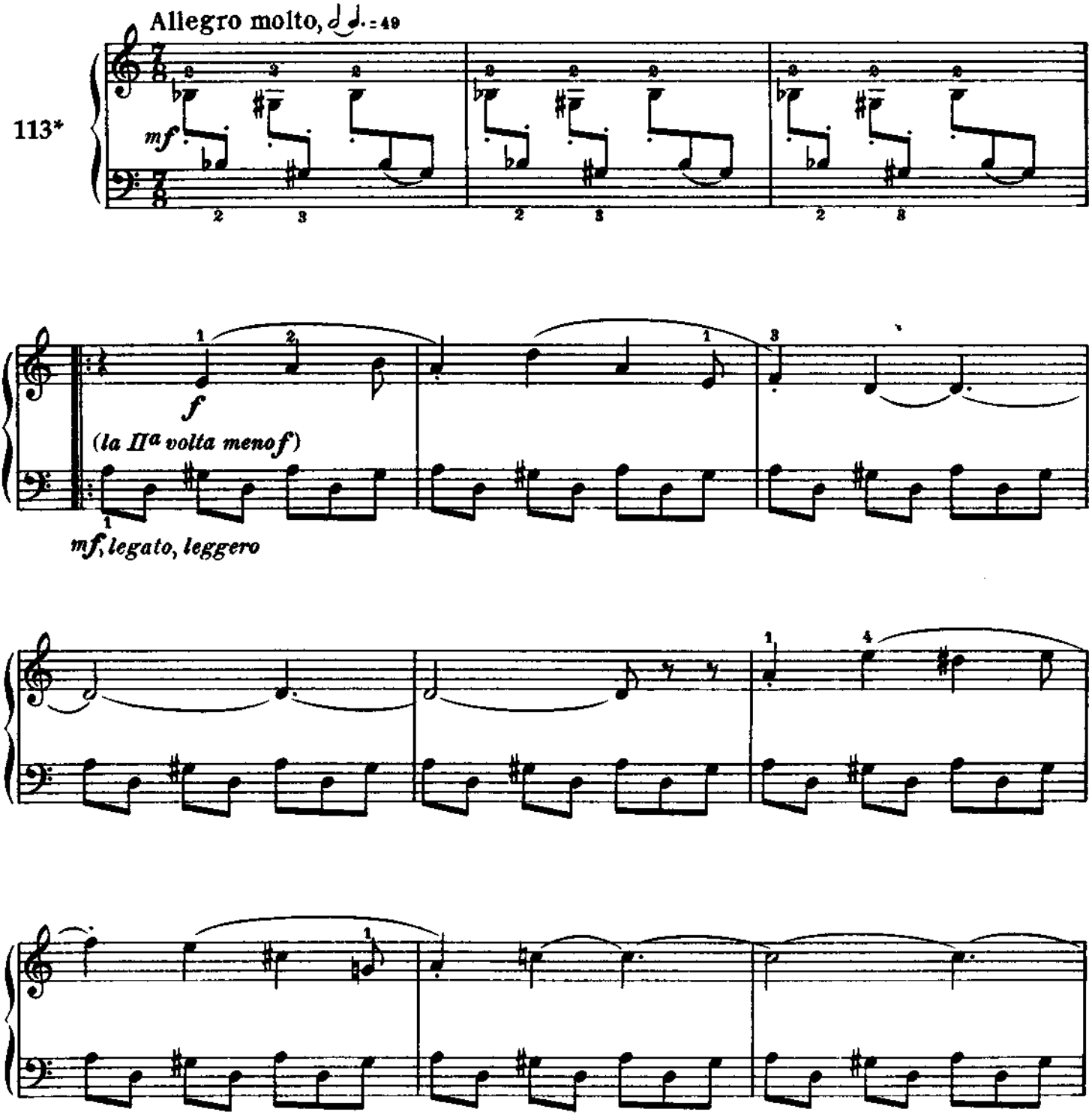
[1 min.]

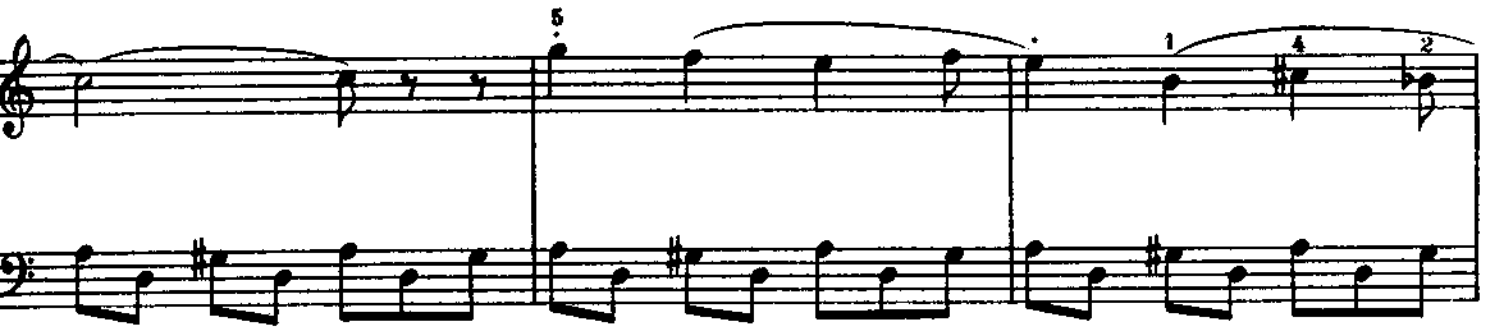
Bulgarian Rhythm (1)

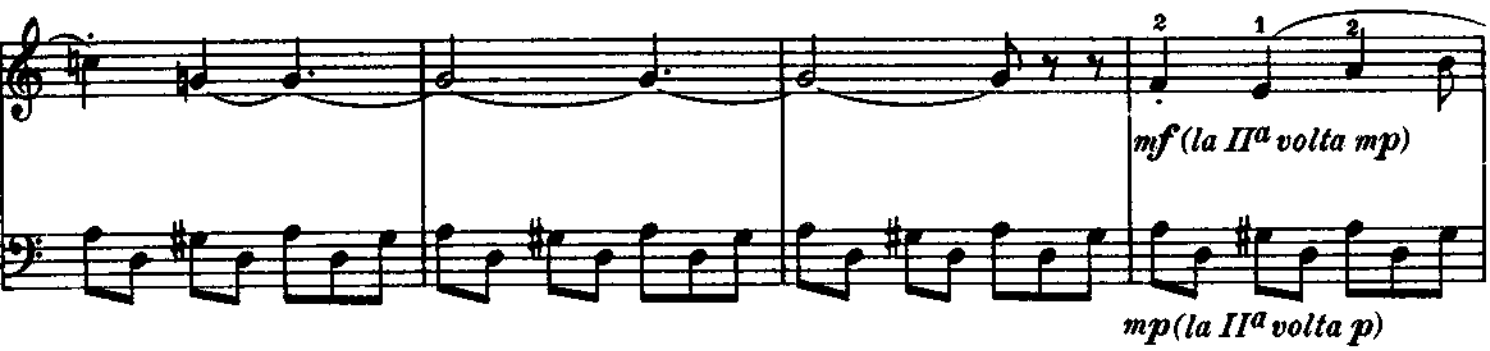
Rythme bulgare (1)

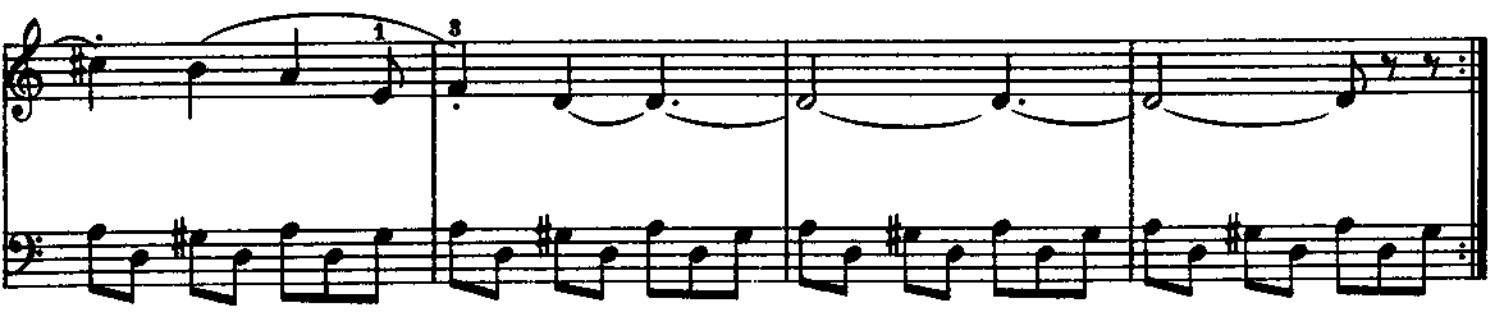
Bulgarischer Rhythmus (1)

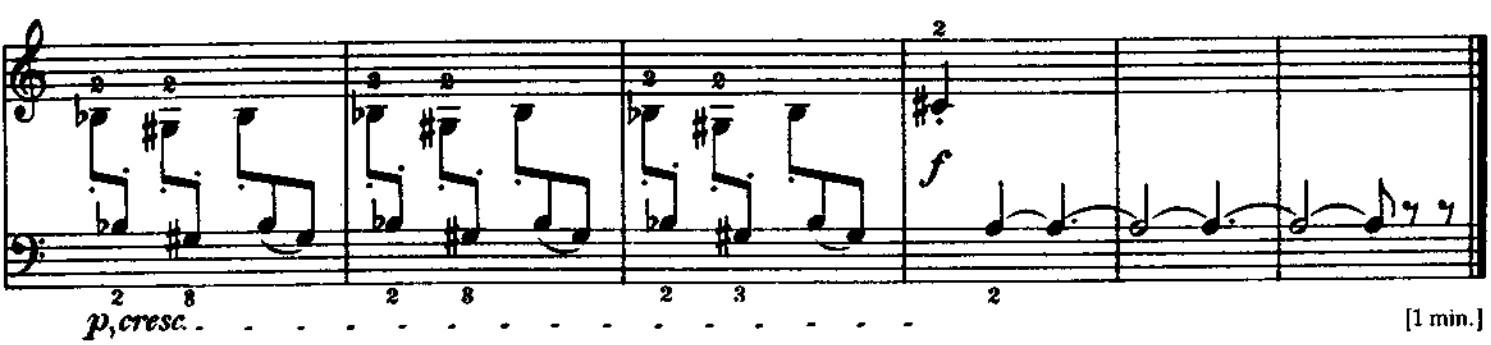
Bolgár ritmus (1)






mf (la II^a volta mp)
mp (la II^a volta p)



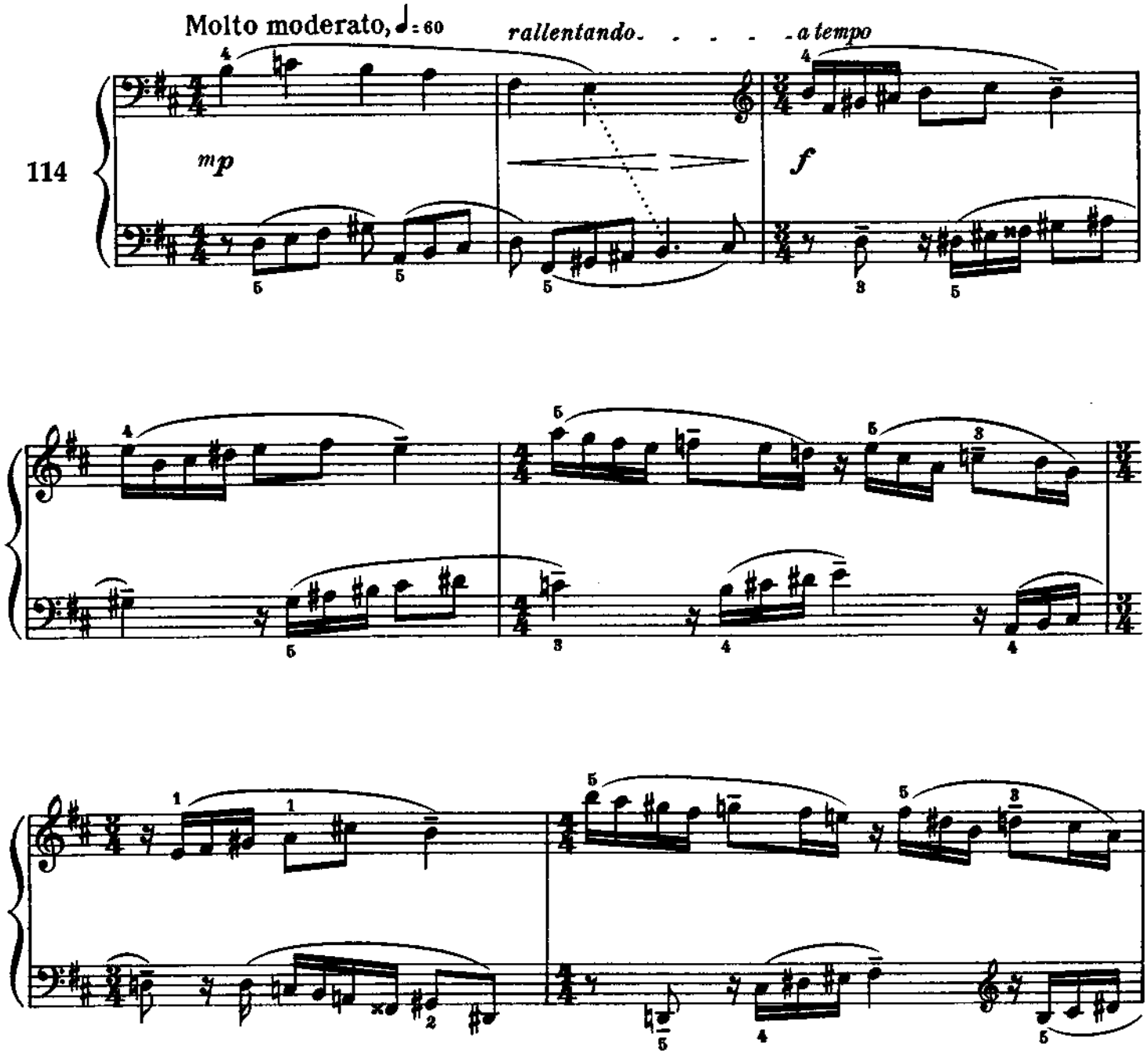

p, cresc.
f
[1 min.]

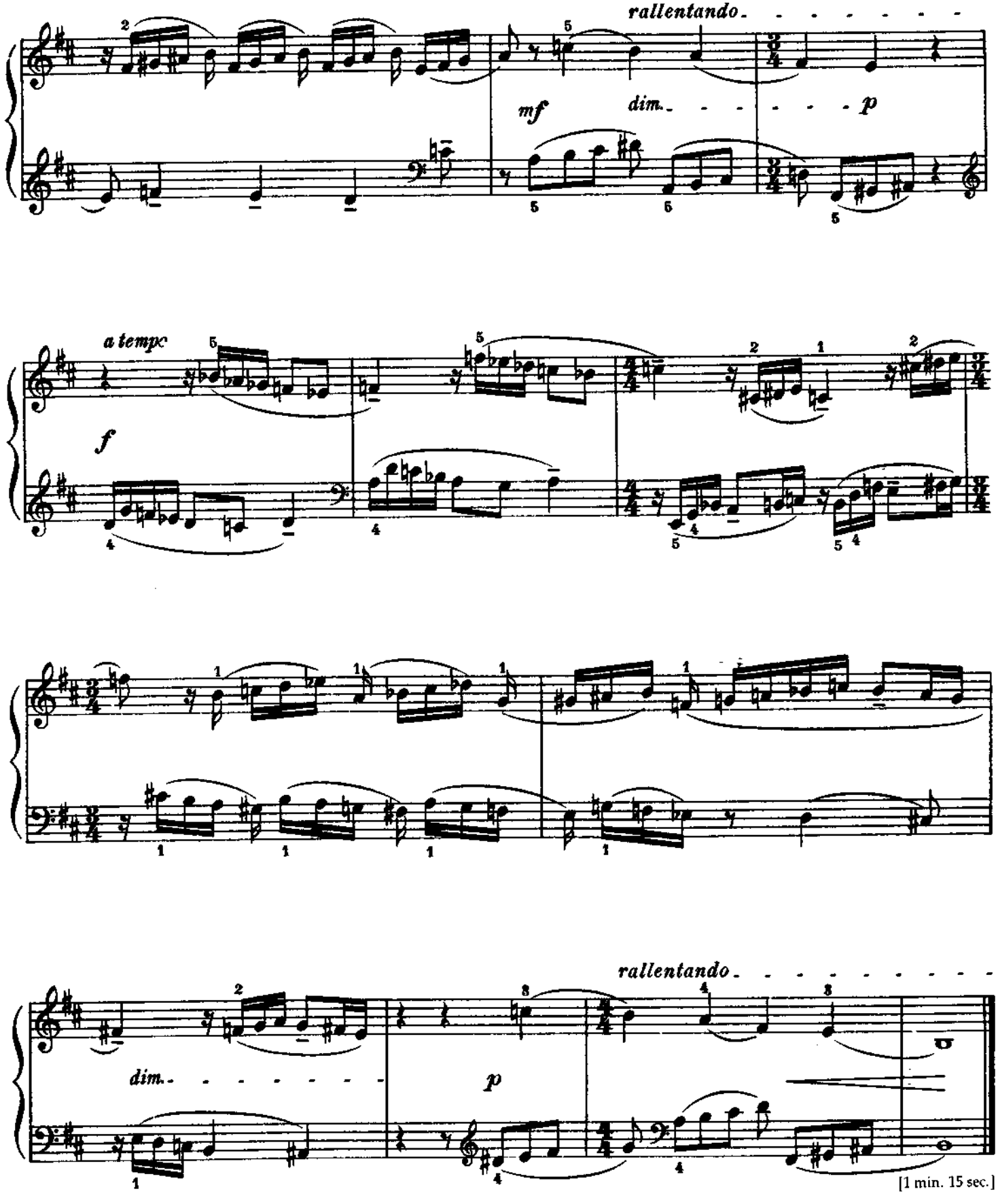
Theme and Inversion

Thème et inversion

Thema und Umkehrung

Téma és fordítása





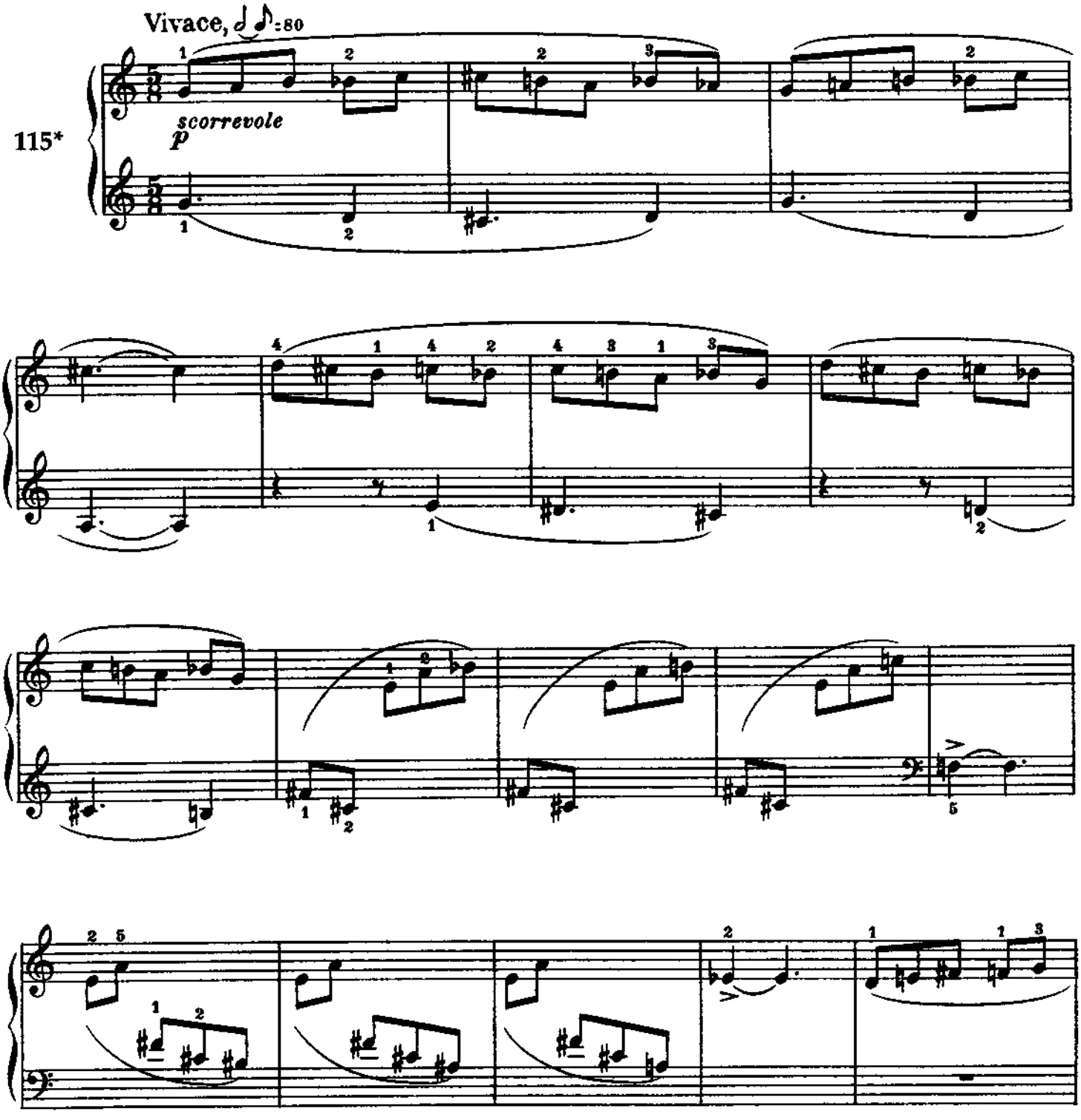
[1 min. 15 sec.]

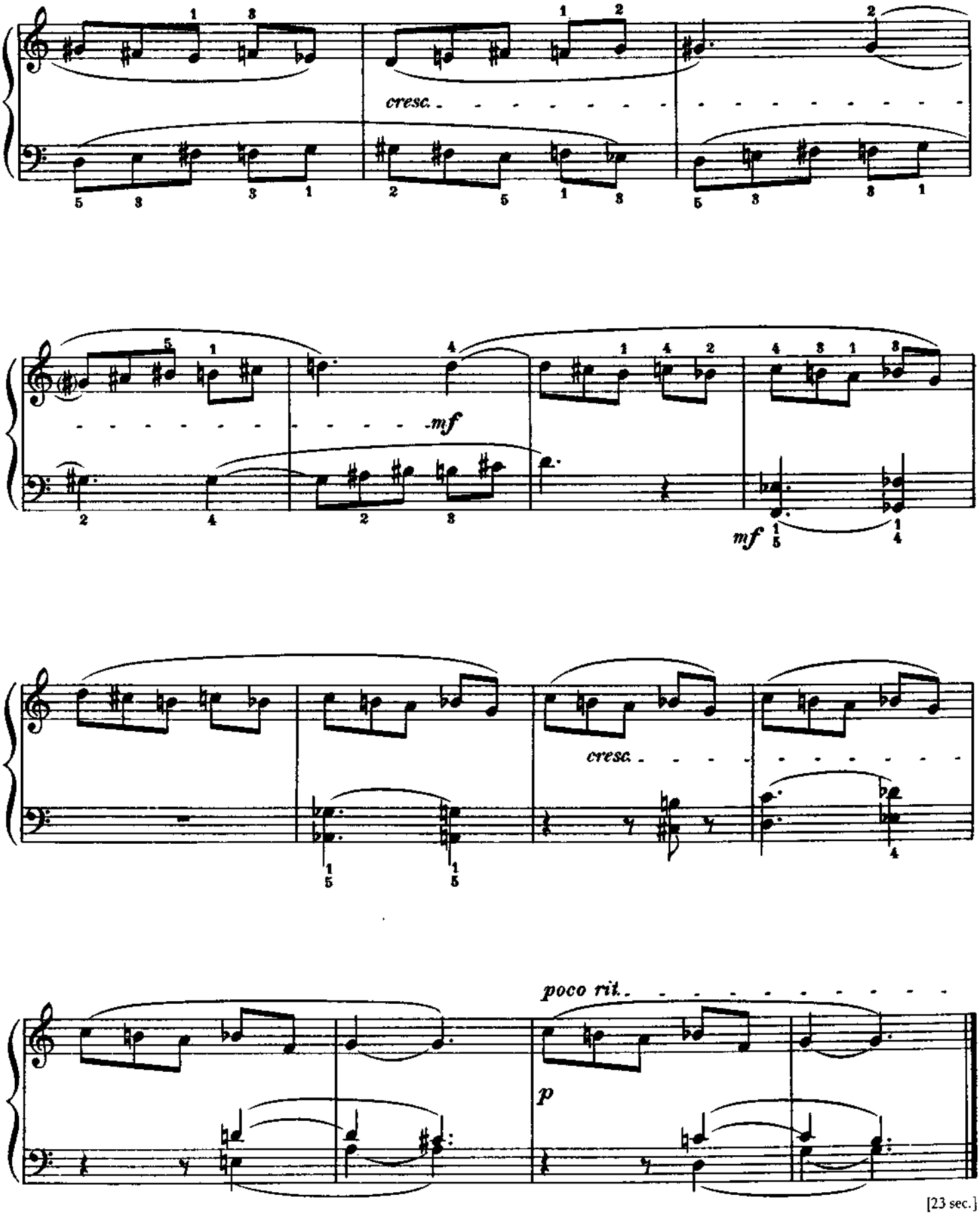
Bulgarian Rhythm (2)

Rythme bulgare (2)

Bulgarischer Rhythmus (2)

Bolgár ritmus (2)





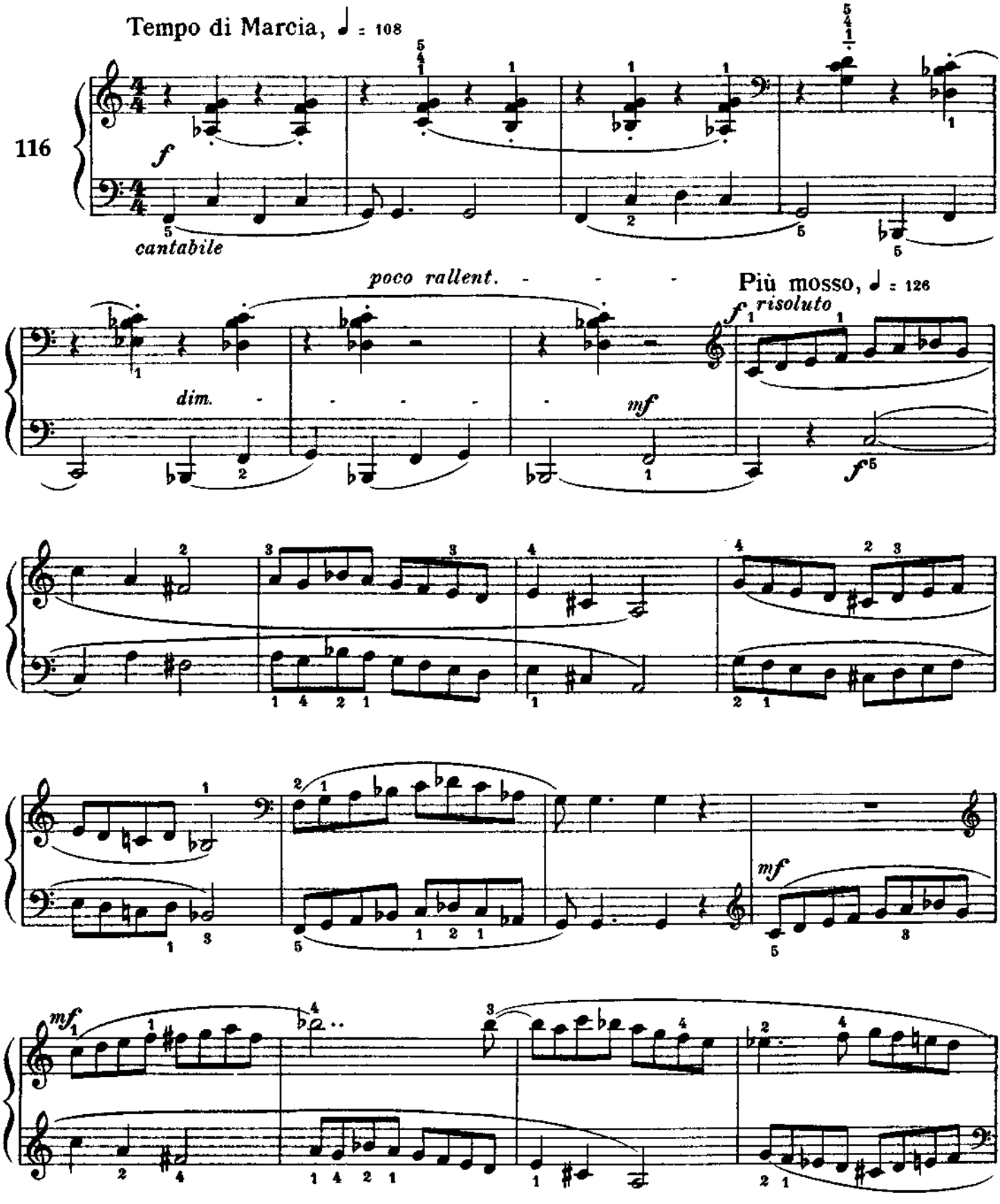
[23 sec.]

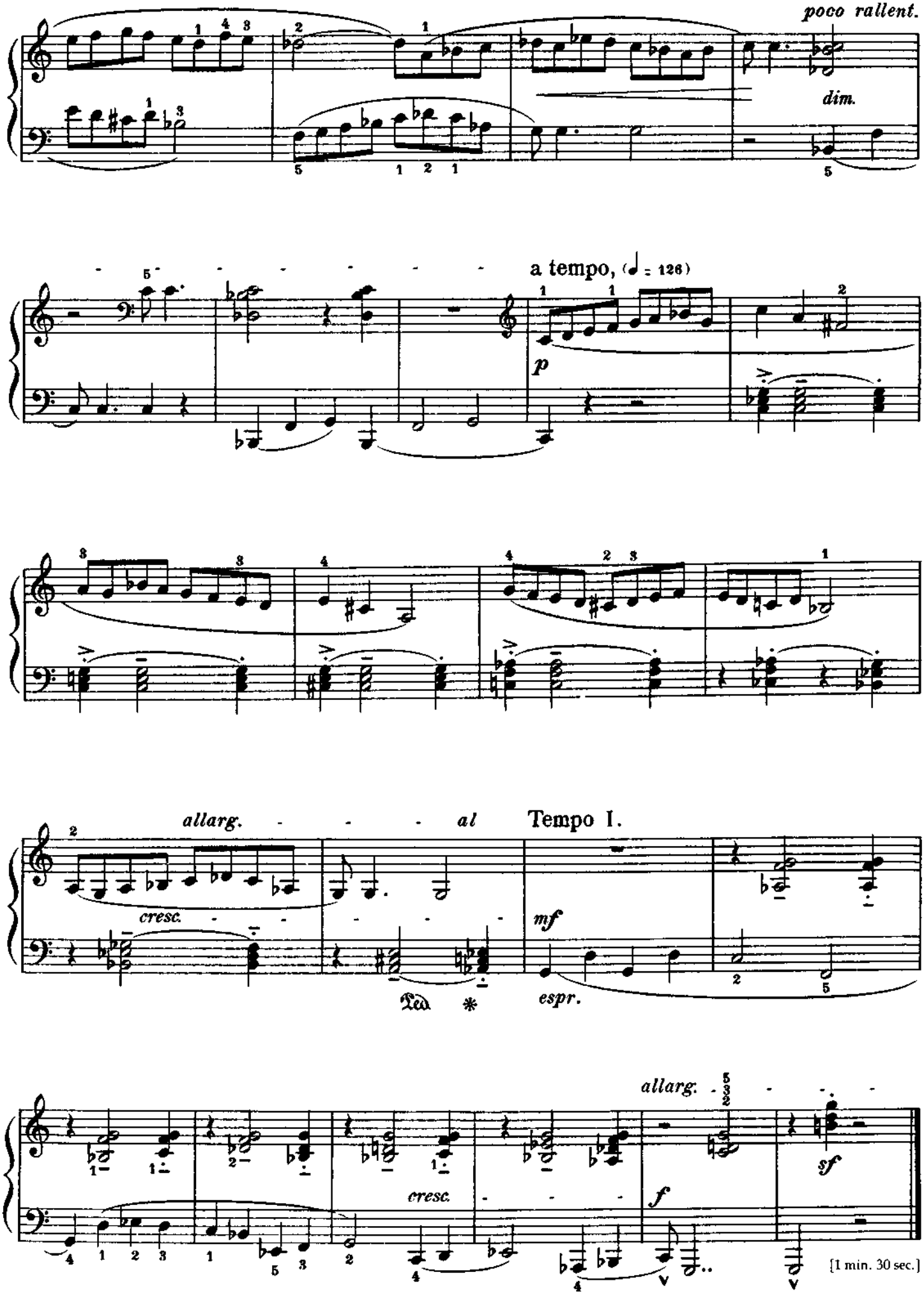
Song

Mélodie

Lied

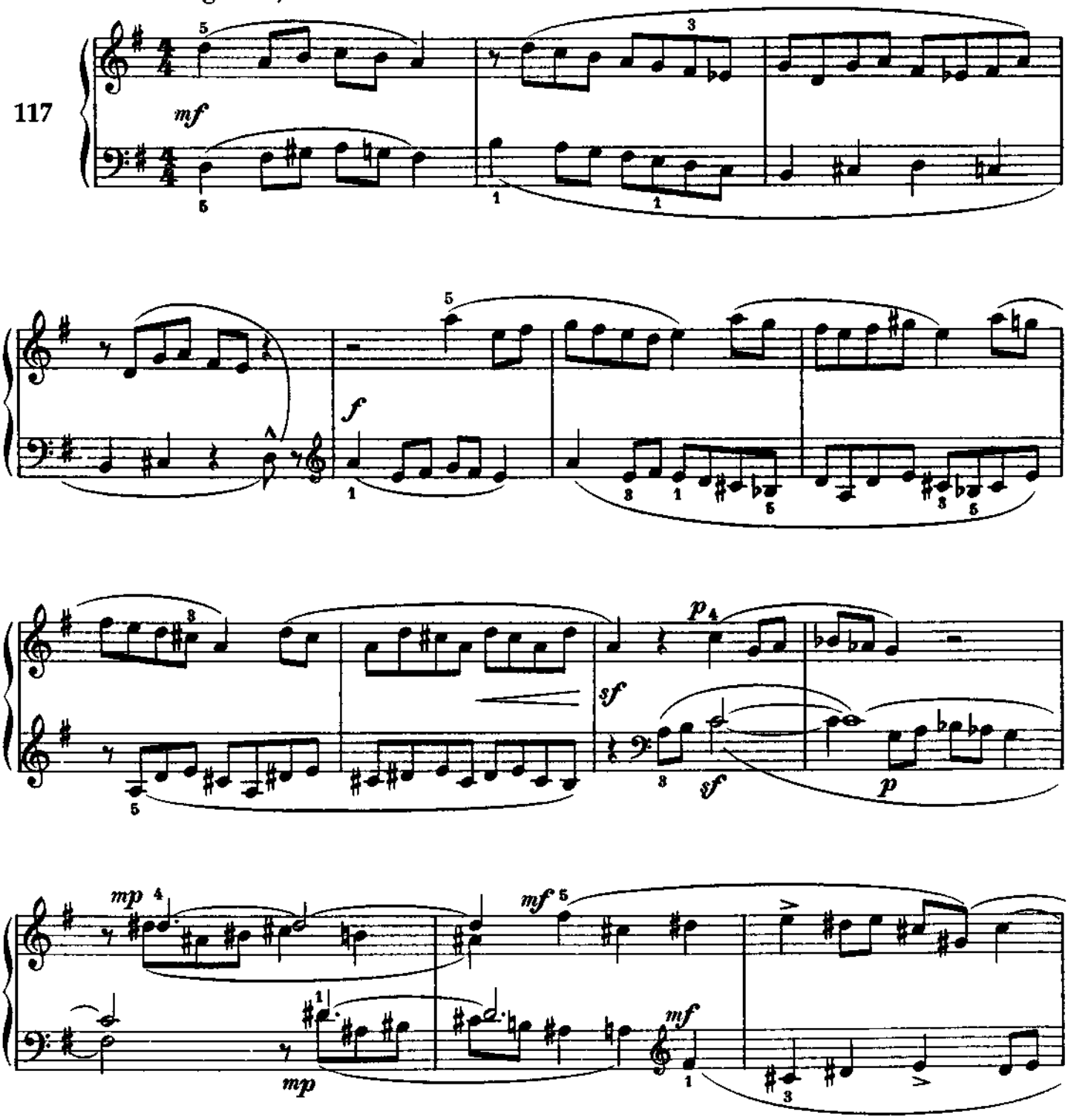
Nóta

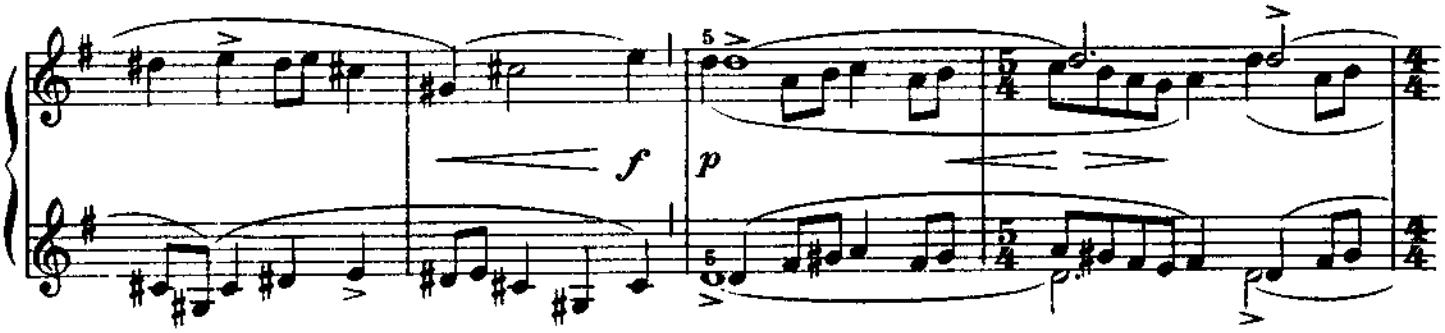


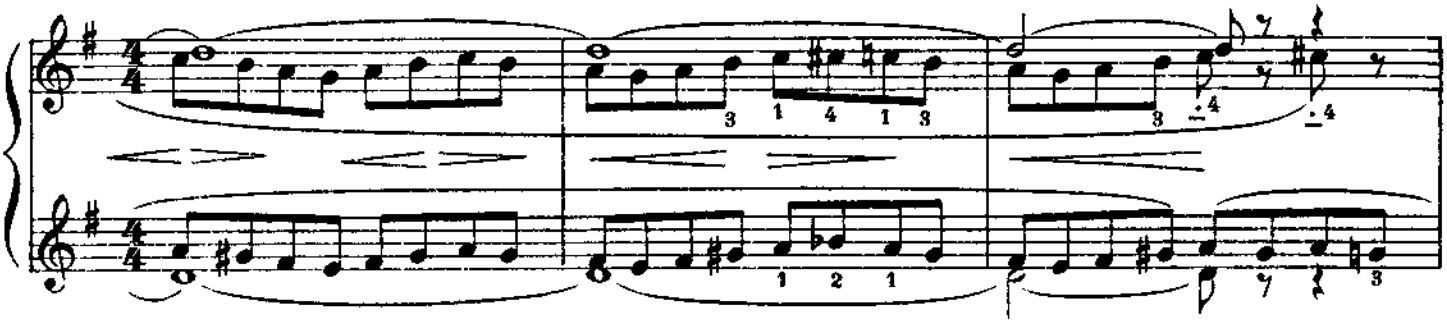

poco rallent.
dim.
a tempo, (♩ = 126)
p
allarg.
al
Tempo I.
cresc.
mf
espr.
allarg.
cresc.
f
sf
[1 min. 30 sec.]

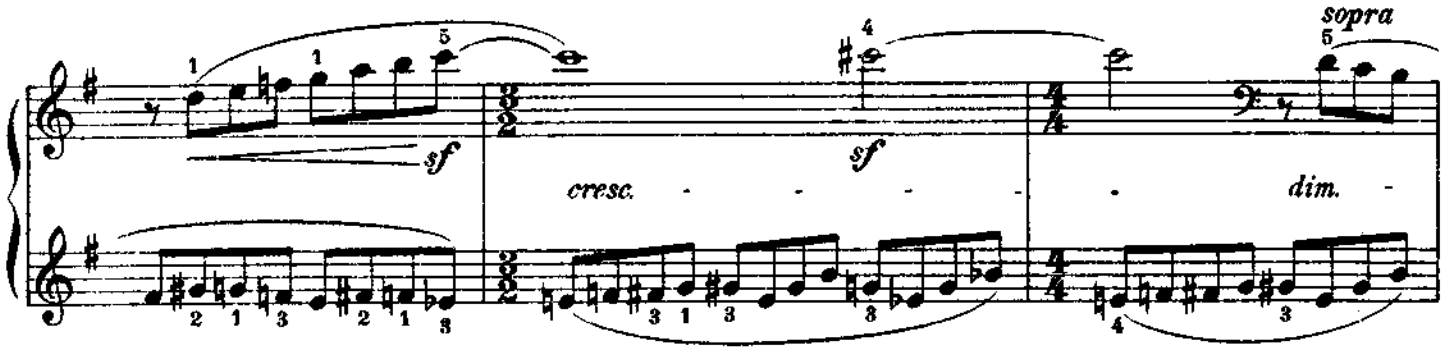
Bourrée
Bourrée
Bourrée

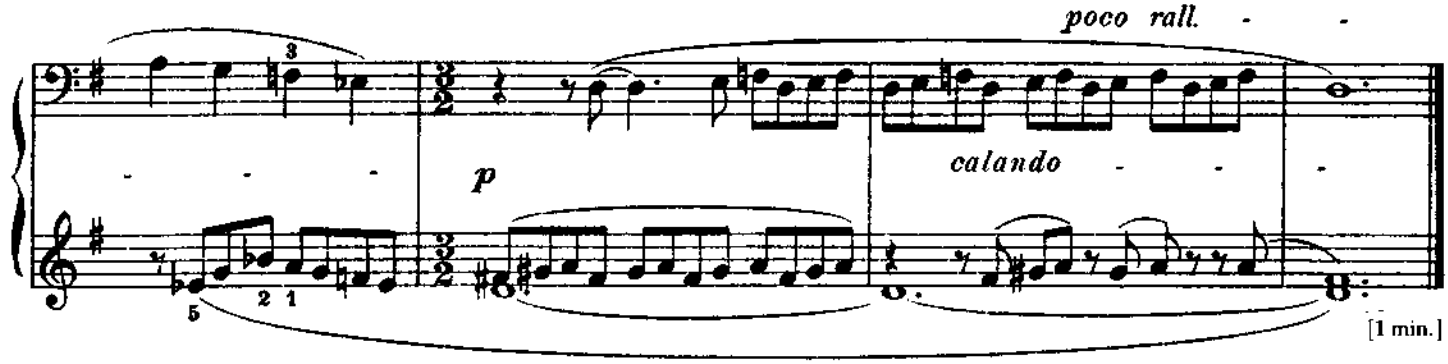
Allegretto, ♩ = 126 - 120




f
p




sopra
sf
sf
cresc.
dim.

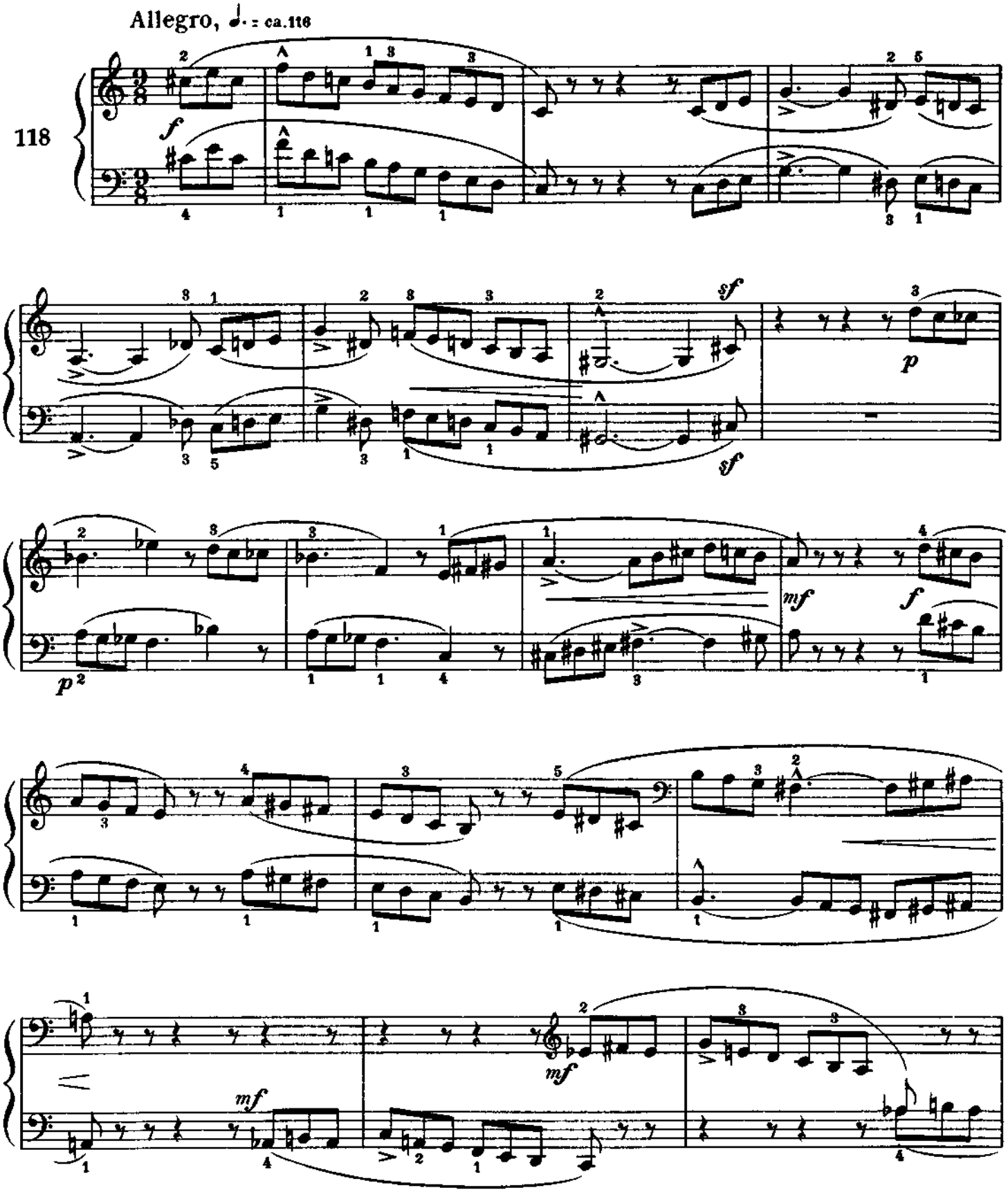

poco rall.
p
calando
[1 min.]

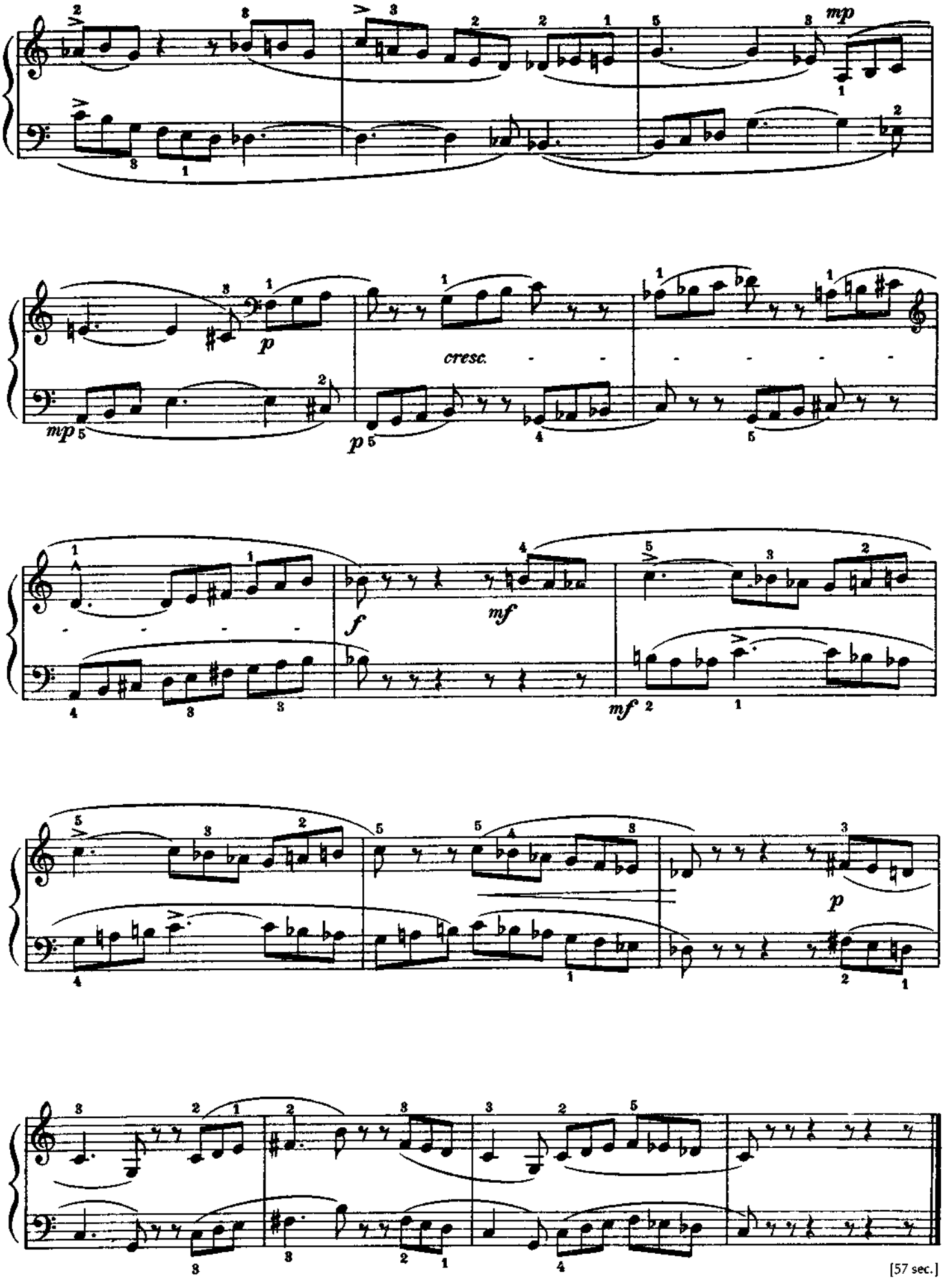
Triplets in 9/8 Time

Triolets à 9/8

Triolen im 9/8-Takt

Triólák 9/8-ban



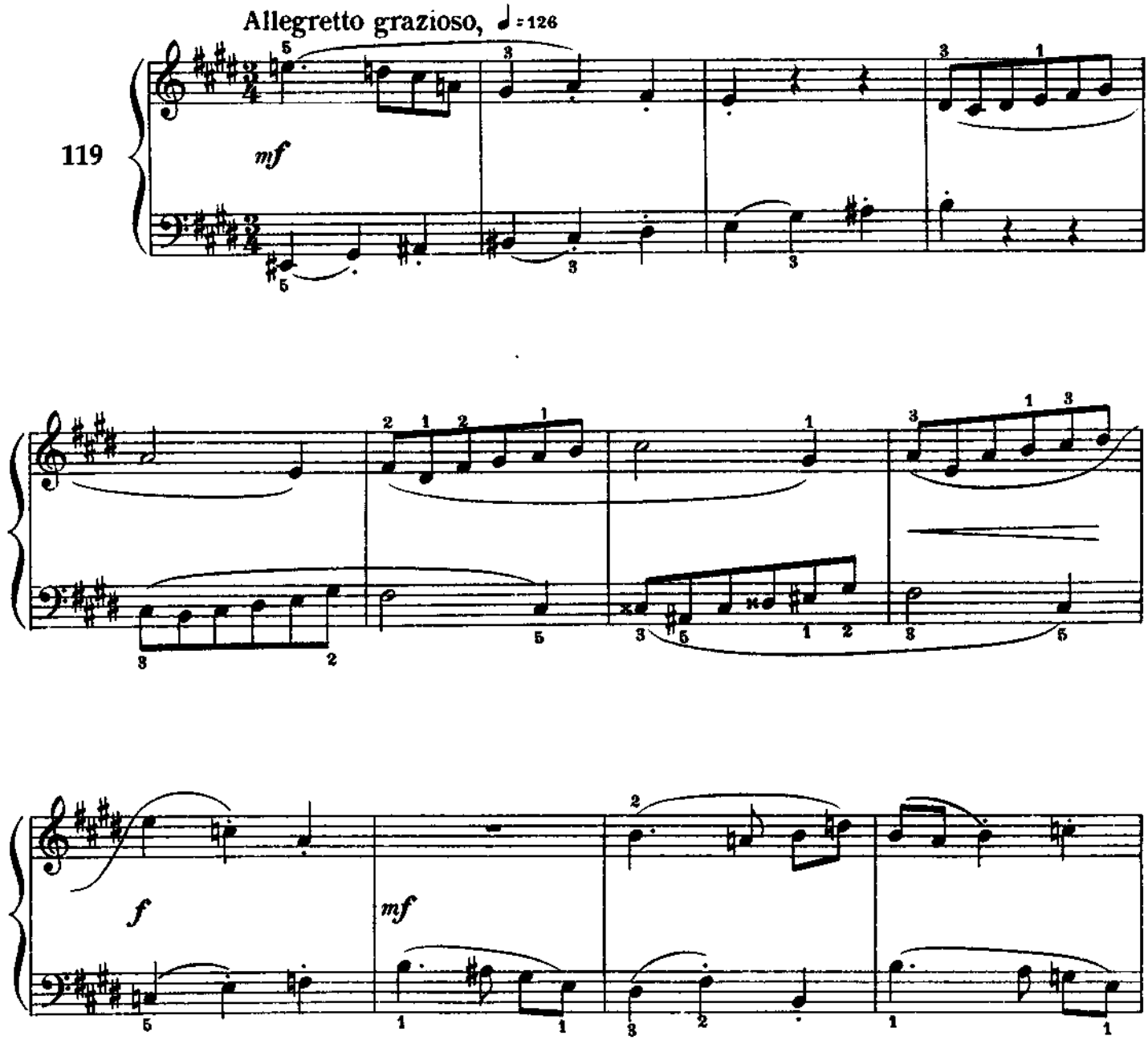

mp
p
cresc.
mp
p
f
mf
mf
p
[57 sec.]

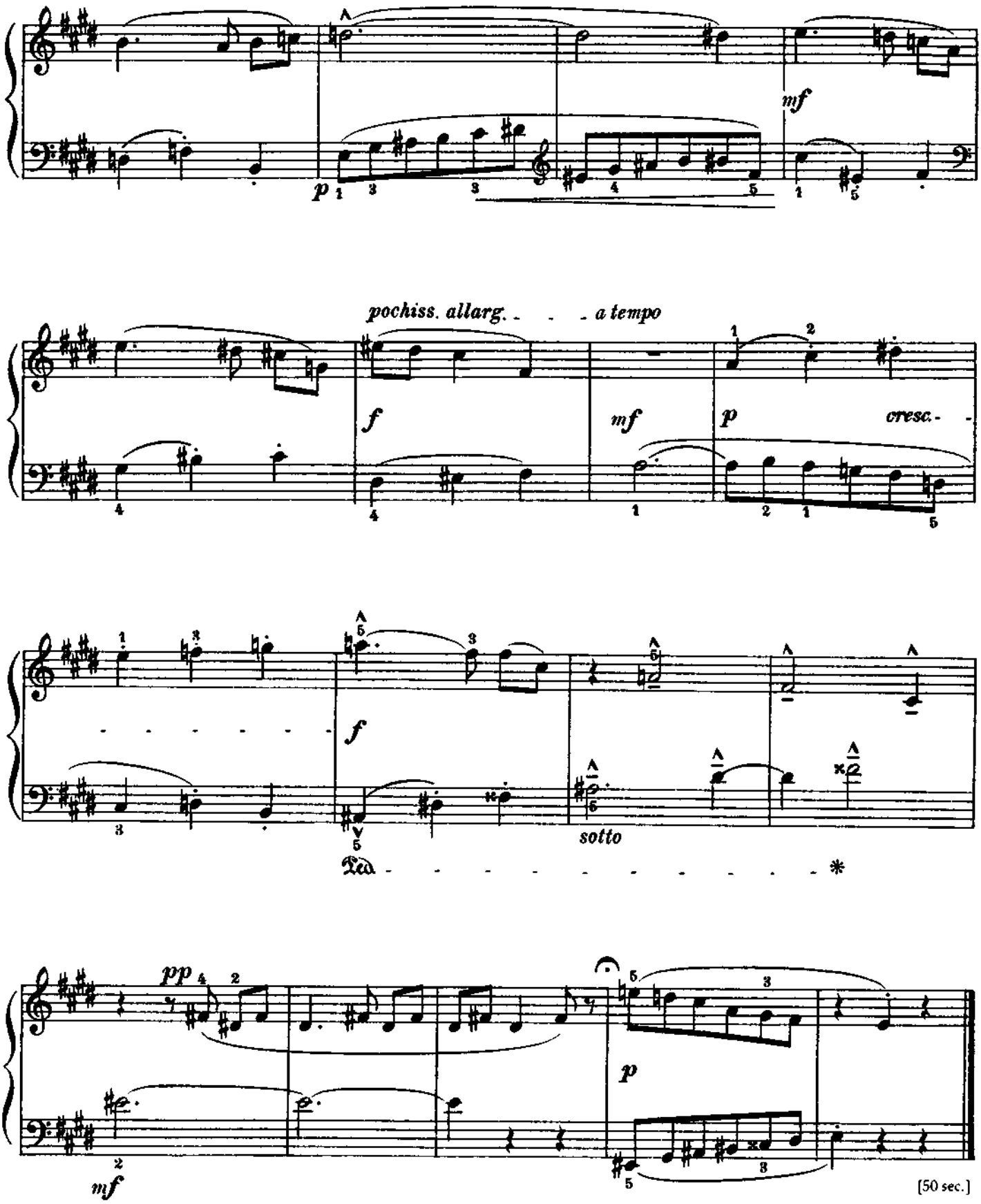
Dance in 3/4 Time

Danse à 3/4

Tanz im 3/4-Takt

3/4-es tánc



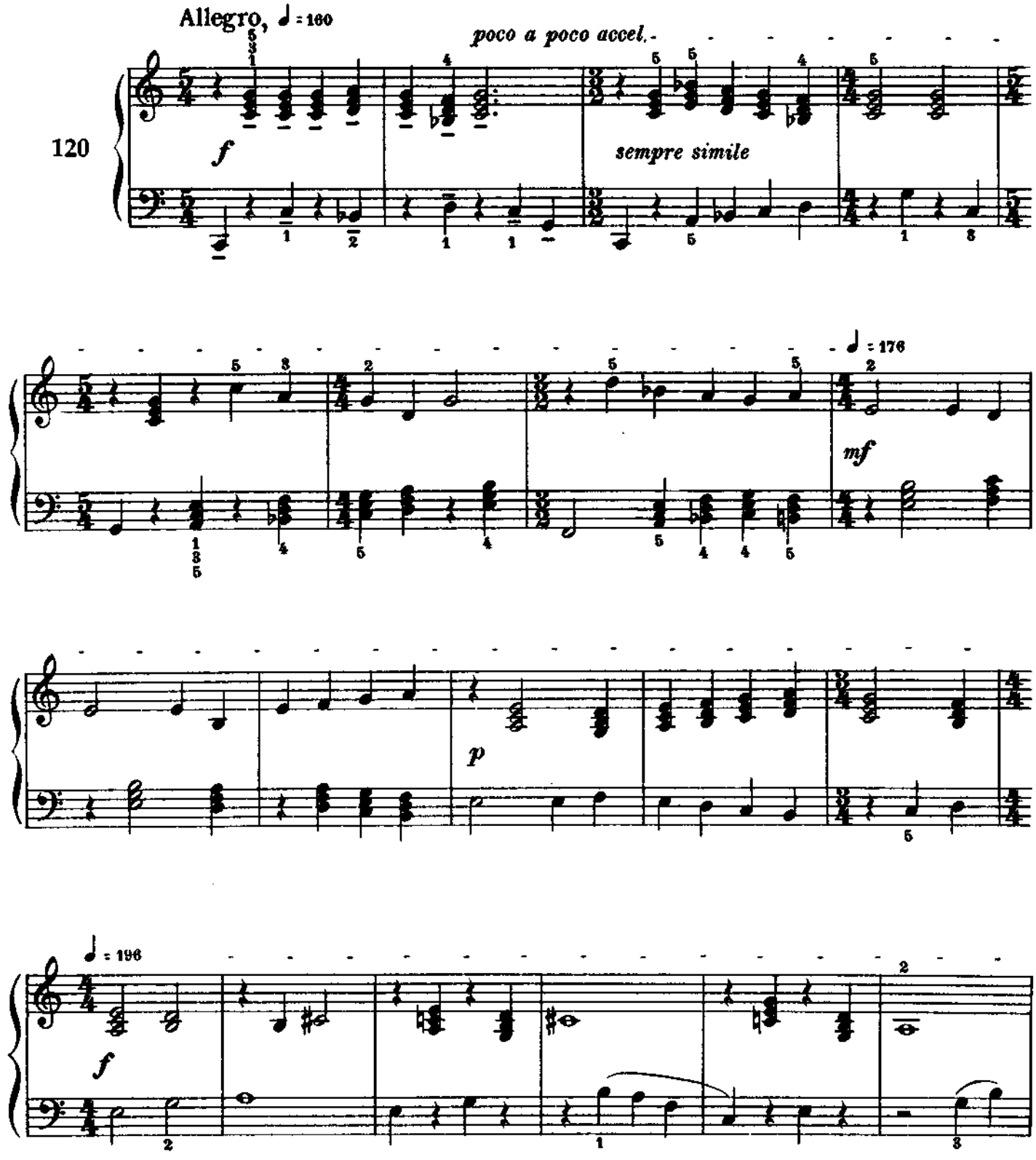

mf
p
pochiss. allarg. - - - a tempo
f
mf
p
cresc. -
f
sotto
Ped. - - - - - - - - - - - - *
pp
p
mf
[50 sec.]

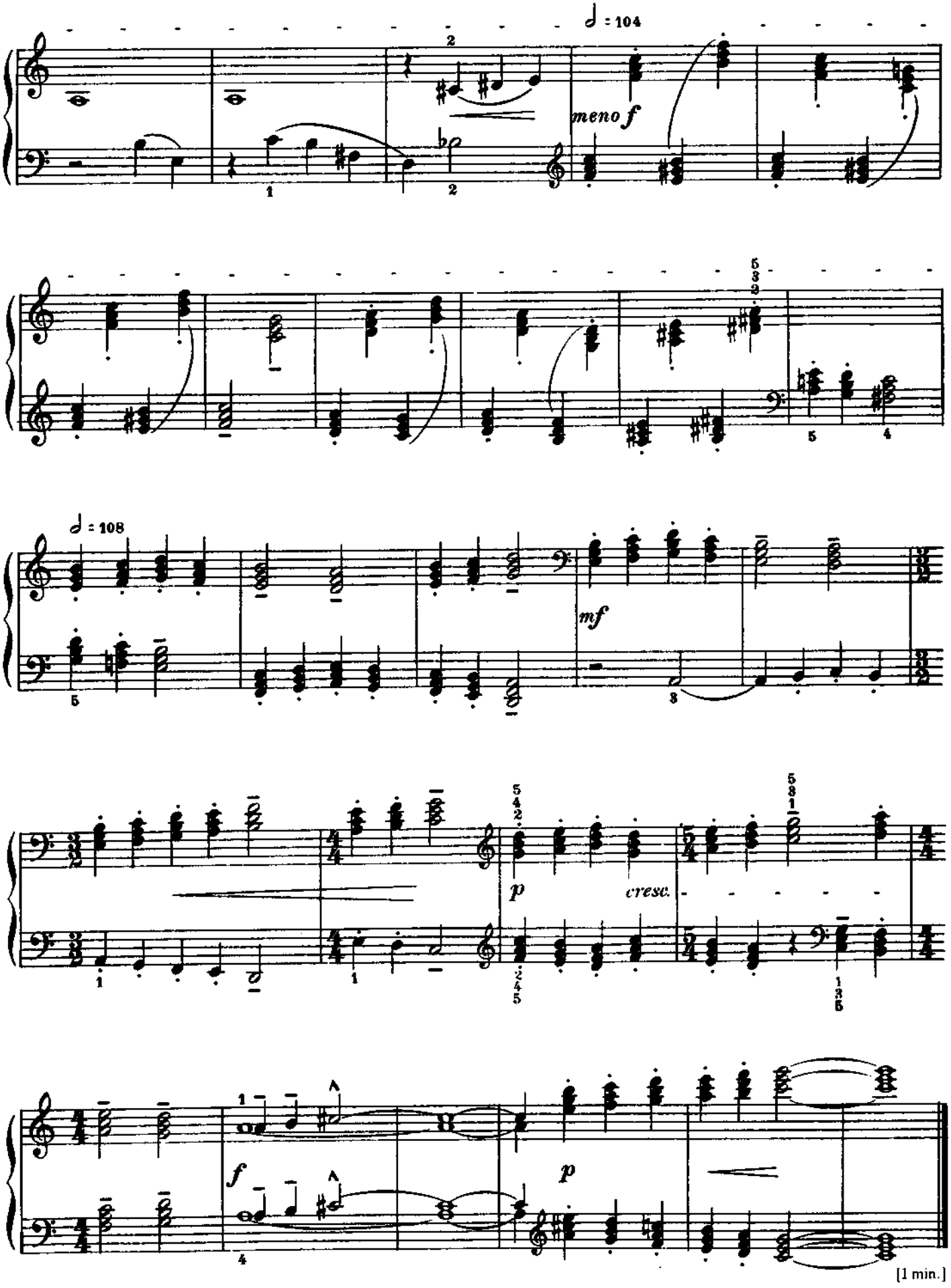
Triads

Accords parfaits

Dreiklänge

Kvintakkordok



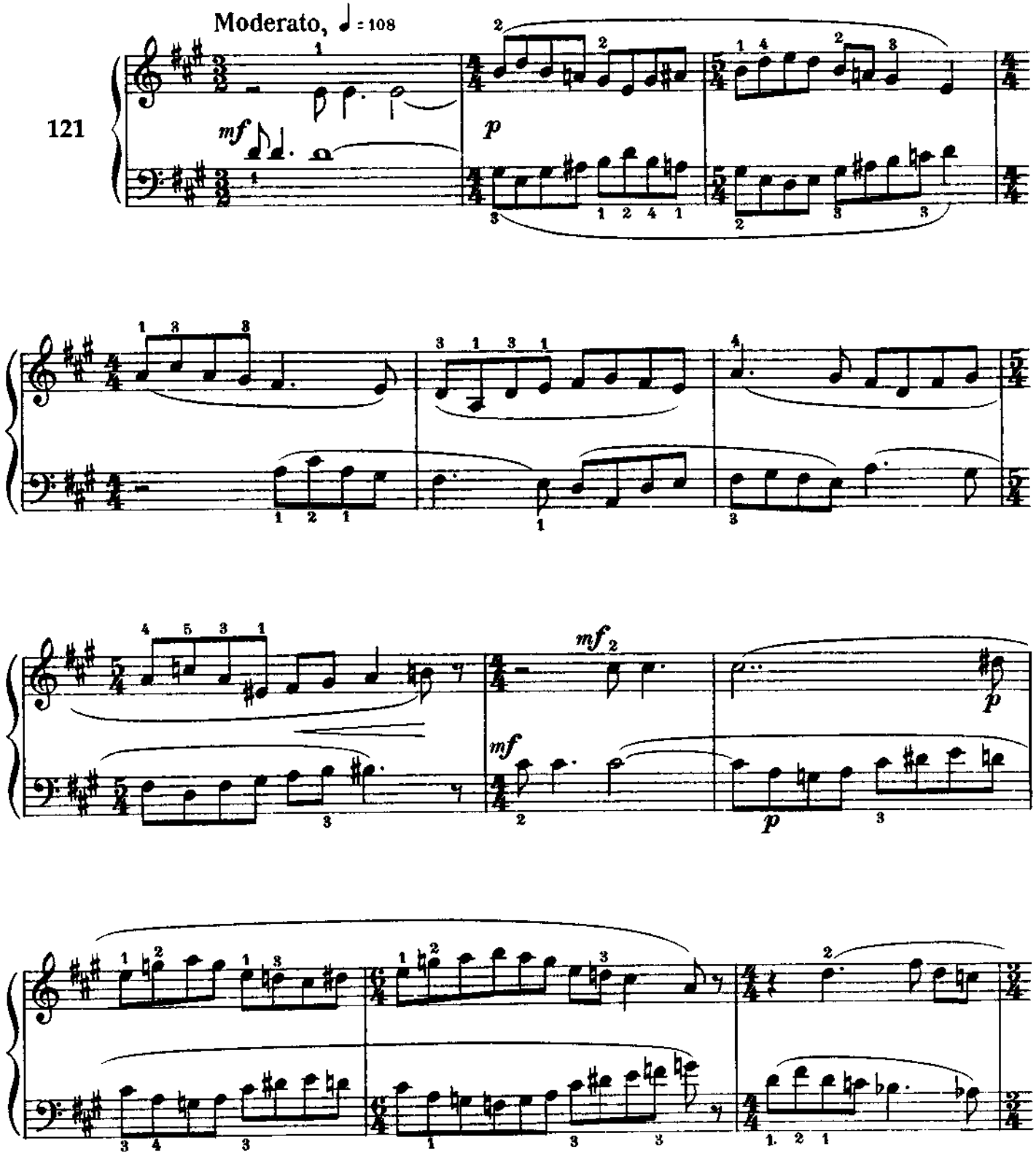

♩ = 104
meno f
♩ = 108
mf
p
cresc.
f
p
[1 min.]

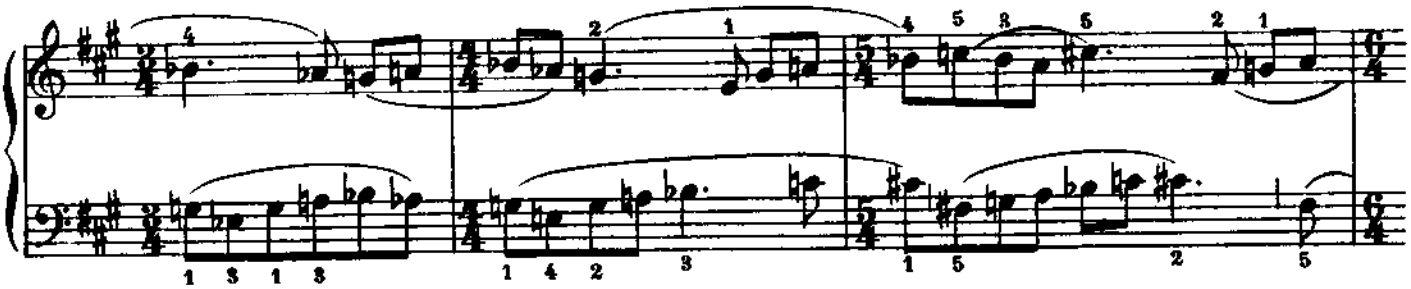
Two-part Study

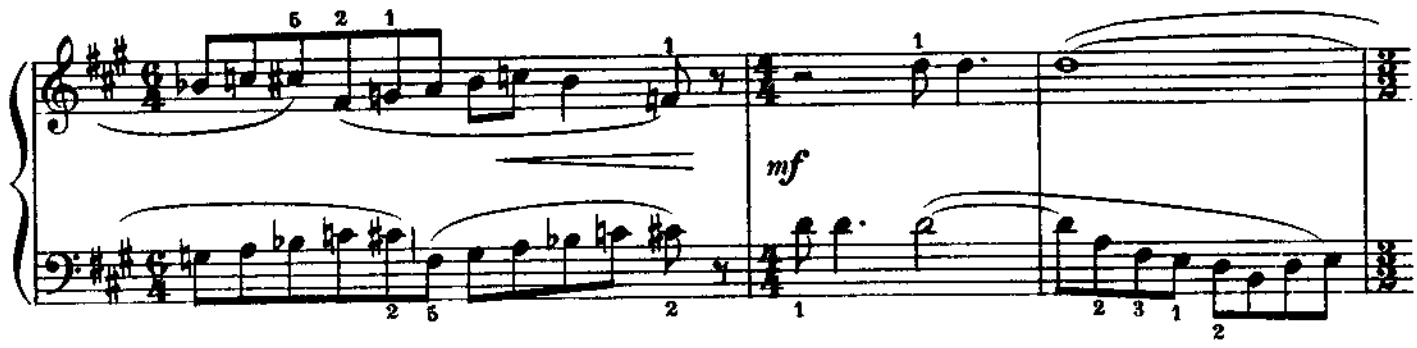
Etude à deux voix

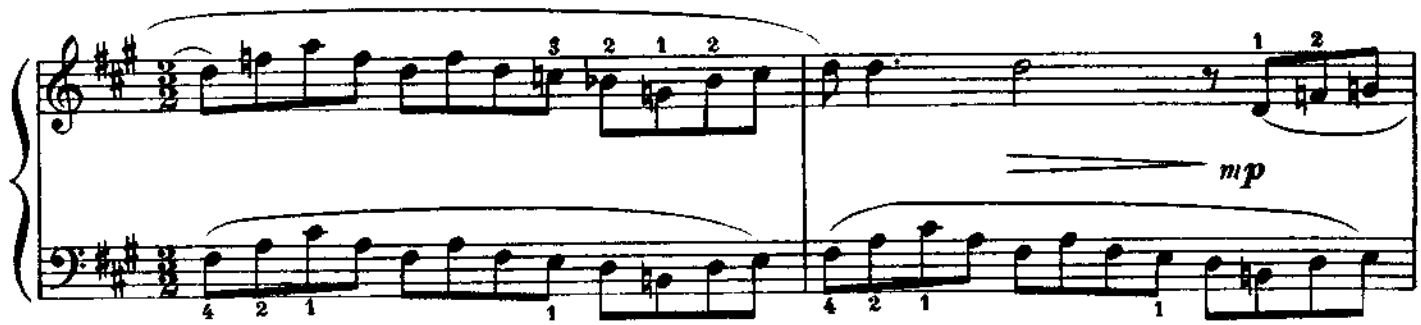
Zweistimmige Etüde

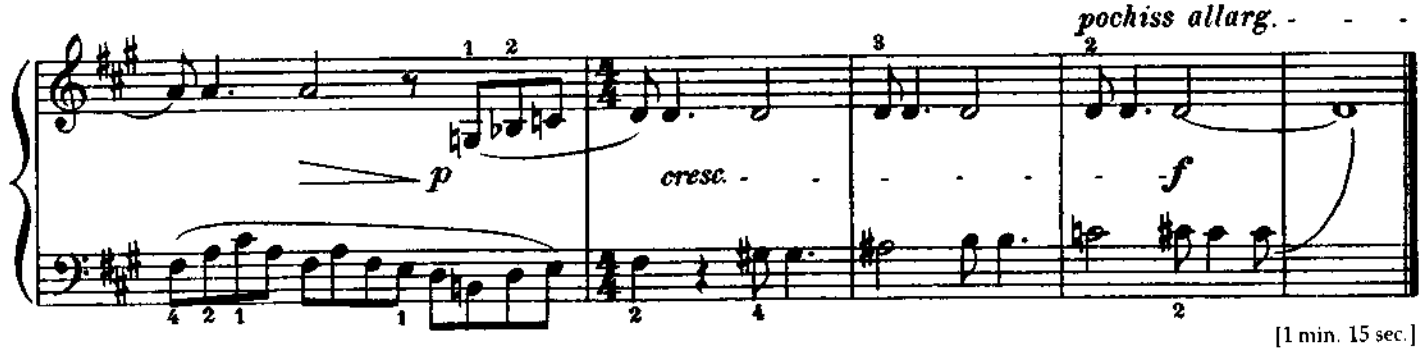
Kétszólamú tanulmány











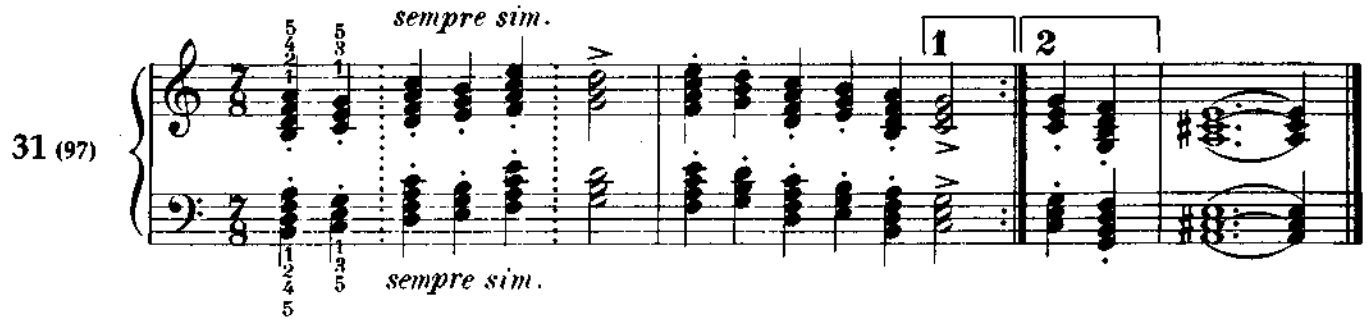
[1 min. 15 sec.]

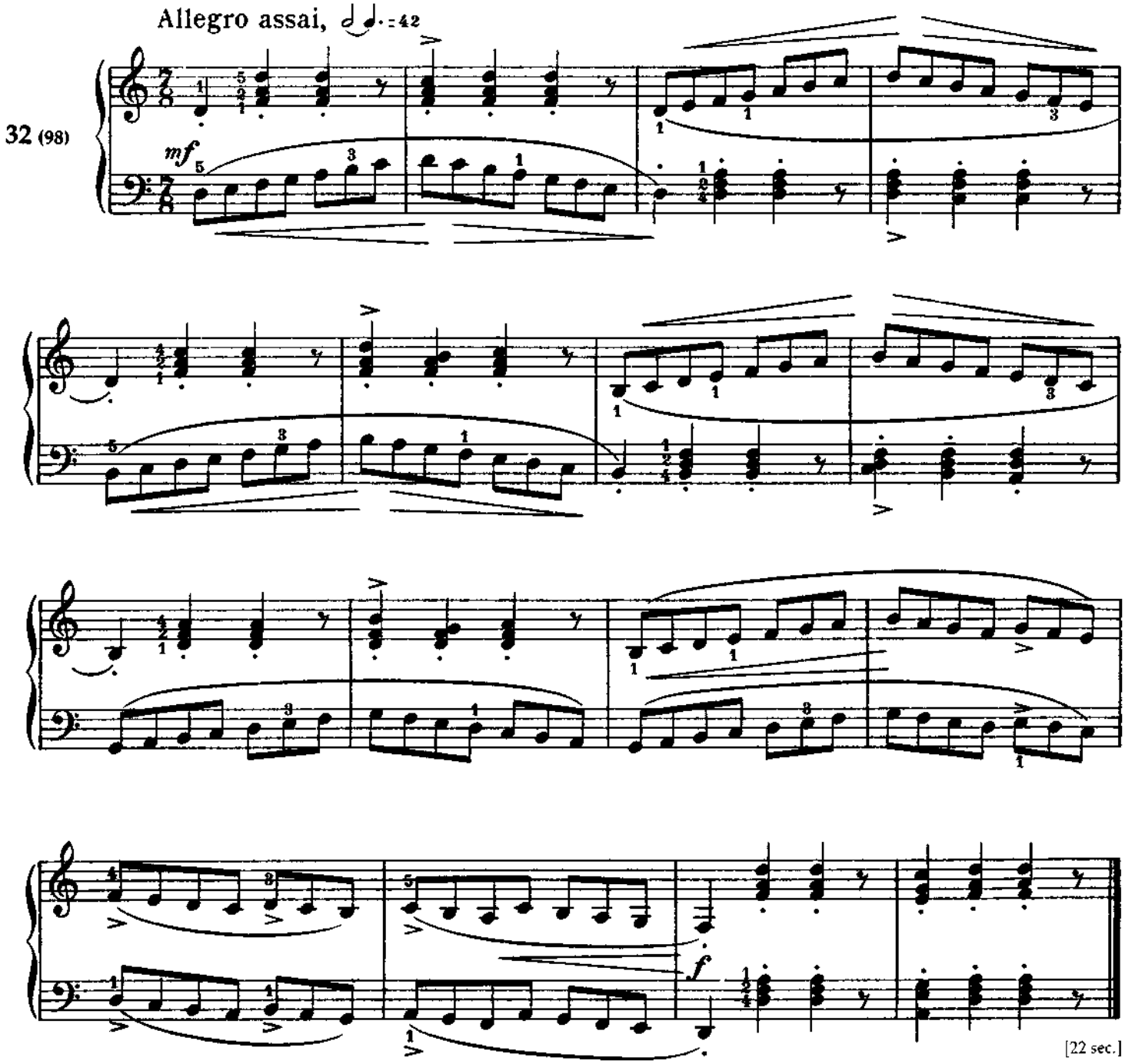
Appendix: Exercises

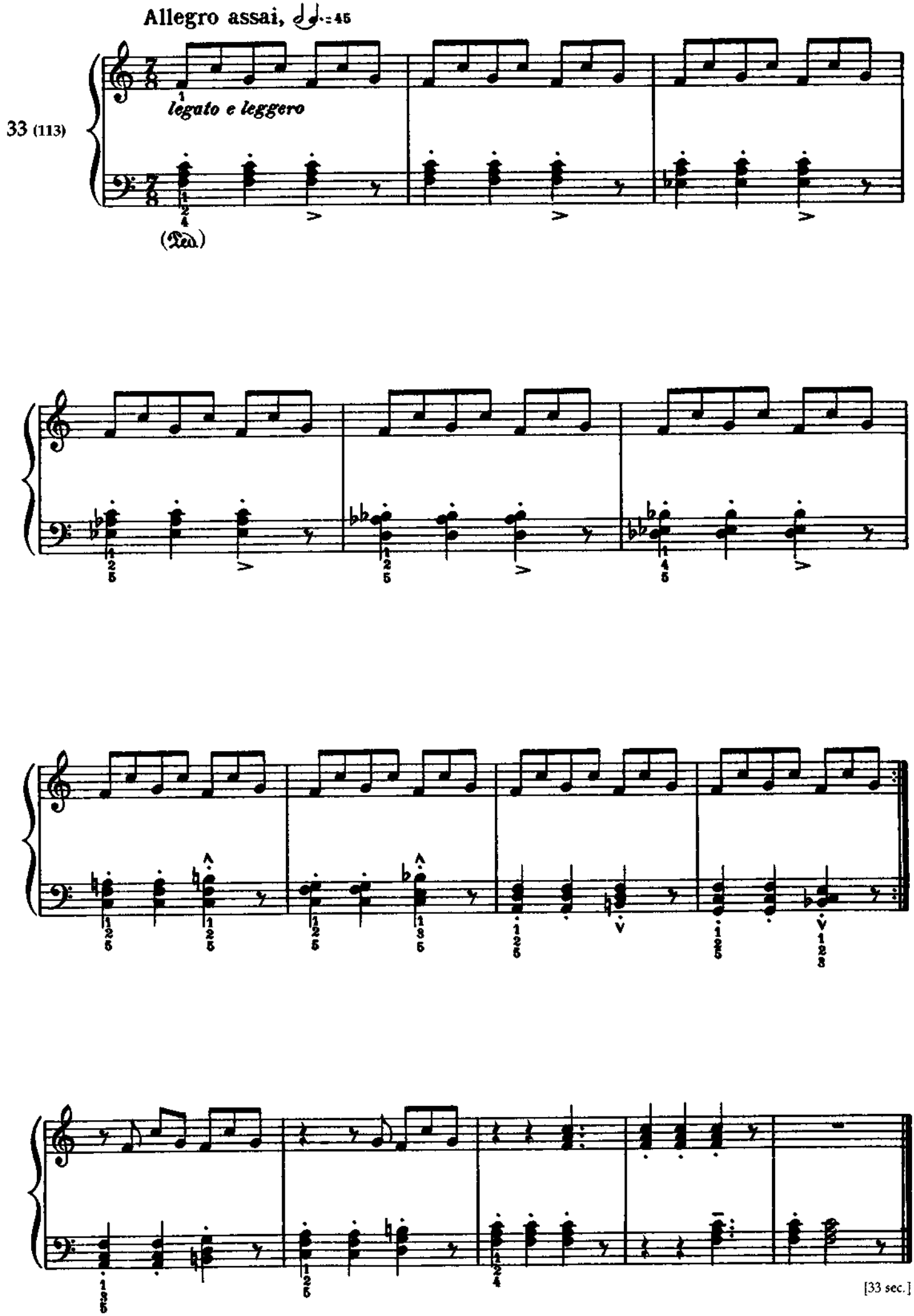
Appendice: exercices

Anhang: Übungen

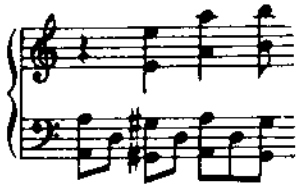
Függelék: gyakorlatok






Allegro assai, ♩.=45
33 (113)
legato e leggero
(Ped.)
[33 sec.]

113 The repetition may also be played in this way:

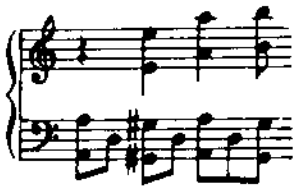


etc., with octaves throughout. In this case the *seconda volta* should be played louder than the *prima volta*. In order to develop a sense of rhythm it is advisable to play the piece in the following manner. Two students (or more advanced pianists) who are both perfectly familiar with the piece in its original form, should play it as a duet on one piano. The second player plays the three introductory and six closing bars as written, and, in the central part, doubles the accompaniment an octave lnwer (using both hands), while the first player doubles the melody in the upper octaves. Once this goes well, the roles should be reversed.

113,115 'Bulgarian rhythm', found frequently in the folk music of that country, refers to a rhythm where the beats within each bar are of unequal length, so that the subdivisions of each beat (♪ in these pieces) vary in number. The composer's use of this device is more developed in Volume 6, but the present volume contains these two examples: No.113 in $\frac{7}{8}(2+2+3)$ and No.115 in $\frac{5}{8}(3+2)$ (Editor).

Anmerkungen

113 Die Wiederholung kann auf folgende Art gespielt werden:

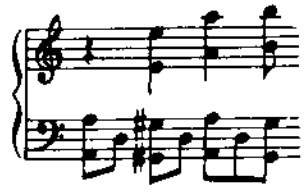


usw. – durchweg in Oktaven. In diesem Fall sollte die Wiederholung lauter gespielt werden. Für die Entwicklung des rhythmischen Gefühls ist es sehr wichtig, das Stück folgendermaßen zu spielen: Zwei Spieler, die das Originalstück perfekt beherrschen, sollten es vierhändig spielen. Der zweite Spieler übernimmt die drei Takte der Einleitung, die sechs Schlußtakte und ergänzt die Begleitung des übrigen Teils, indem er sie mit beiden Händen nach unten oktaviert, während der erste Spieler die Melodie nach nben oktaviert. Wenn diese Spielweise gut funktioniert, können die Rollen getauscht werden.

113,115 Unter „bulgarischem Rhythmus" wird folgende, in der Volksmusik Bulgariens häufig auftretende Erscheinung verstanden: Die Taktschläge innerhalb eines Taktes sind von ungleicher Länge, sodaß sich eine unterschiedliche Anzahl von Unterteilungseinheiten (♪ in diesen Stücken) in jedem Takt ergibt. Der Komponist hat dieses Mittel in weiterentwickelter Form in Heft 6 angewendet. Das vorliegende Heft enthält jedoch die folgenden zwei Beispiele: Nr.113 in $\frac{7}{8}(2+2+3)$ und Nr.115 in $\frac{5}{8}(3+2)$ (Anm.d.Hrsg.).

Notes

113 La reprise peut être jouée de la manière suivante:

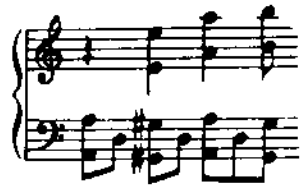


etc., toujours en octaves. Dans ce cas, la *seconda volta* doit être jouée plus fort que la *prima volta*. Il est conseillé pour le développement du sens rythmique de jouer le morceau comme suit: deux élèves (ou même des exécutants avancés) qui maîtrisent déjà bien le morceau original, doivent le jouer à quatre mains. L'un d'eux jouera les trois mesures d'introduction et les six mesures finales telles qu'elles sont écrites et, dans la partie centrale, doublera l'accompagnement à l'octave inférieure (avec les deux mains), alors que l'autre doublera la mélodie dans les octaves supérieures. Après avoir exécuté le morceau de cette manière, ils doivent changer de place.

113,115 La qualification "en rythme bulgare" qui se trouve souvent dans la musique populaire de ce pays, fait allusion à un rythme dans lequel les temps à l'intérieur de chaque mesure sont de longueur inégale; anssi les subdivisions de chaque temps (ici ♪) varient-elles en nombre. Le compositeur emploie ce procédé d'une manière plus développée dans le volume 6, mais le présent volnme contient les deux exemples suivants: le no.113 en $\frac{7}{8}(2+2+3)$ et le no.115 en $\frac{5}{8}(3+2)$ (Note du rédacteur).

Jegyzetek

113 Az ismétlés így is játszható:



stb., végig oktávában. Ebben az esetben a *seconda volta* erösebb legyen a *prima voltá*-nál. A ritmusérzék fejlesztésére nagyon fontos ennek a darabnak következő módon való játszása: két olyan tanuló, vagy akár magasabb fokon levő zongorista, aki már külön-külön jól tudja eredeti alakjában, játssza a darabot négykézre, mégpedig úgy, hogy az egyik a bevezető 3 és befejező 6 ütemet játssza, a közben levő kíséretet pedig alsó oktáva kettőzésben; a másik a dallamot játssza (két kézzel) felső oktáva kettőzésben. Ha így már jól megy, akkor a két szerepet föl kell cserélni: aki I.-t játszott, játsszék II.-t és fordítva.

113,115 A „bolgár ritmus", ami annak az országnak népzenéjében nagyon elterjedt, olyanféle ritmusra vonatkozik amelyikben az egyes ütemek főértékei nem egyforma hosszúak s így a főértékeket alkotó kis alapértekek (amelyek ezekben a darabokan ♪-ok) száma változó. A szerző a hatodik füzetben messzemenően alkalmazza ezt a rendszert; ebben a füzetben két példa található: a 113. sz. $\frac{7}{8}(2+2+3)$ és a 115. sz. $\frac{5}{8}(3+2)$ ütemjelzéssel (a kiadó megjegyzése).

Béla Bartók

Mikrokosmos

★

Progressive Piano Pieces
Pièces de piano progressives
Klavierstücke, vom allerersten Anfang an

★

Vol. V

★

Piano Solo

★

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VOL. V.

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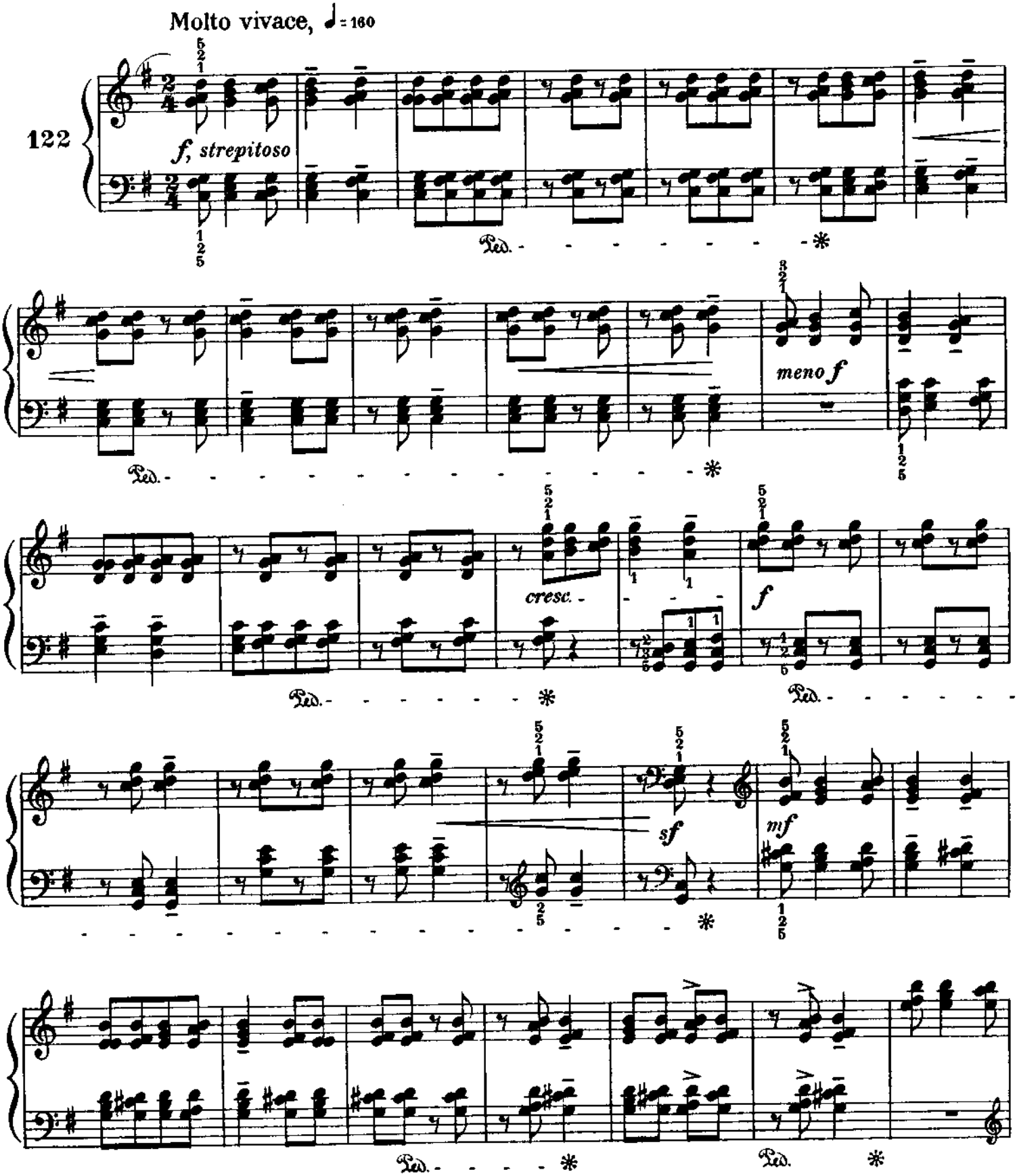
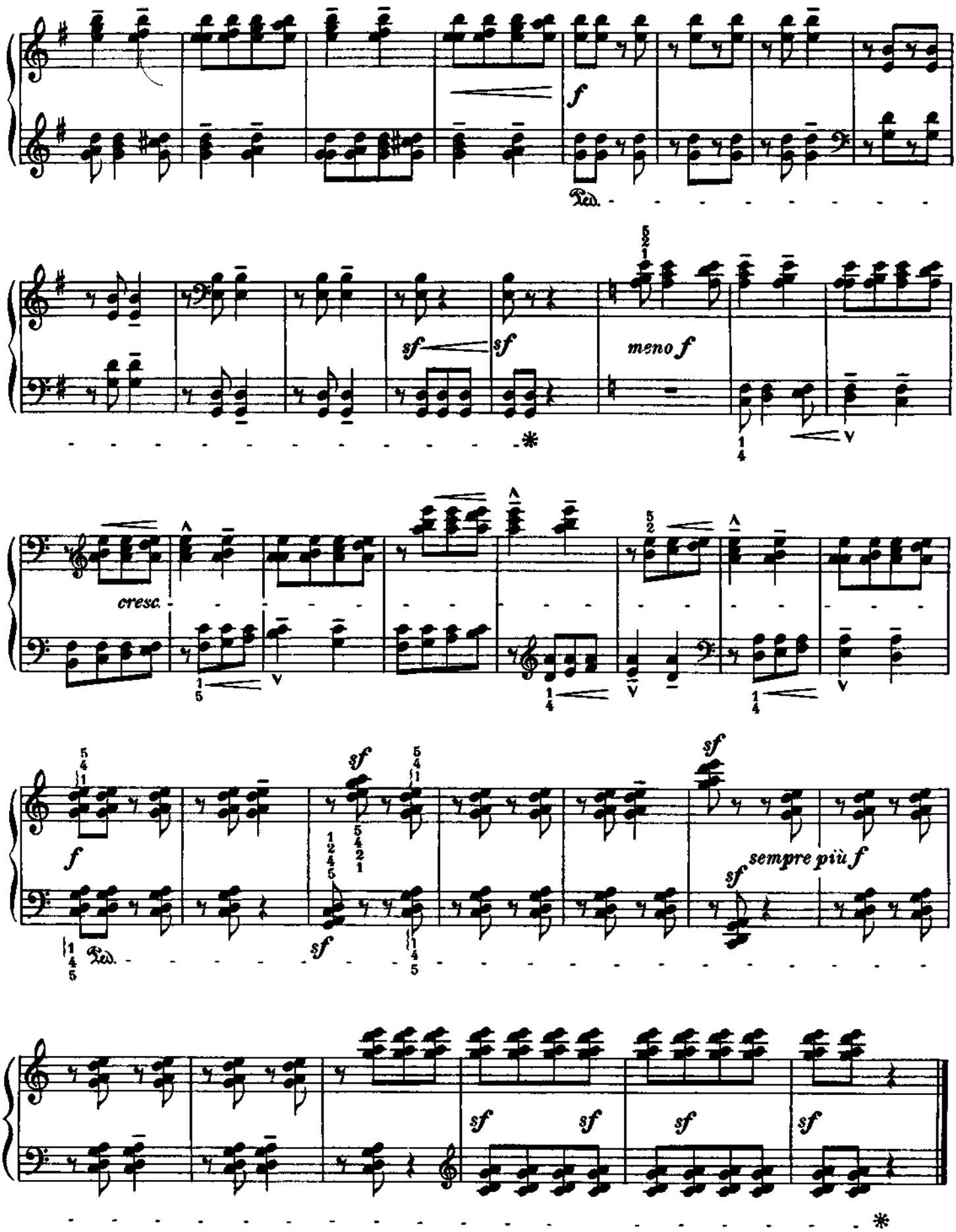
Chords Together and Opposed
Accords joints et opposés
Akkorde, gleichzeitig und gegeneinander

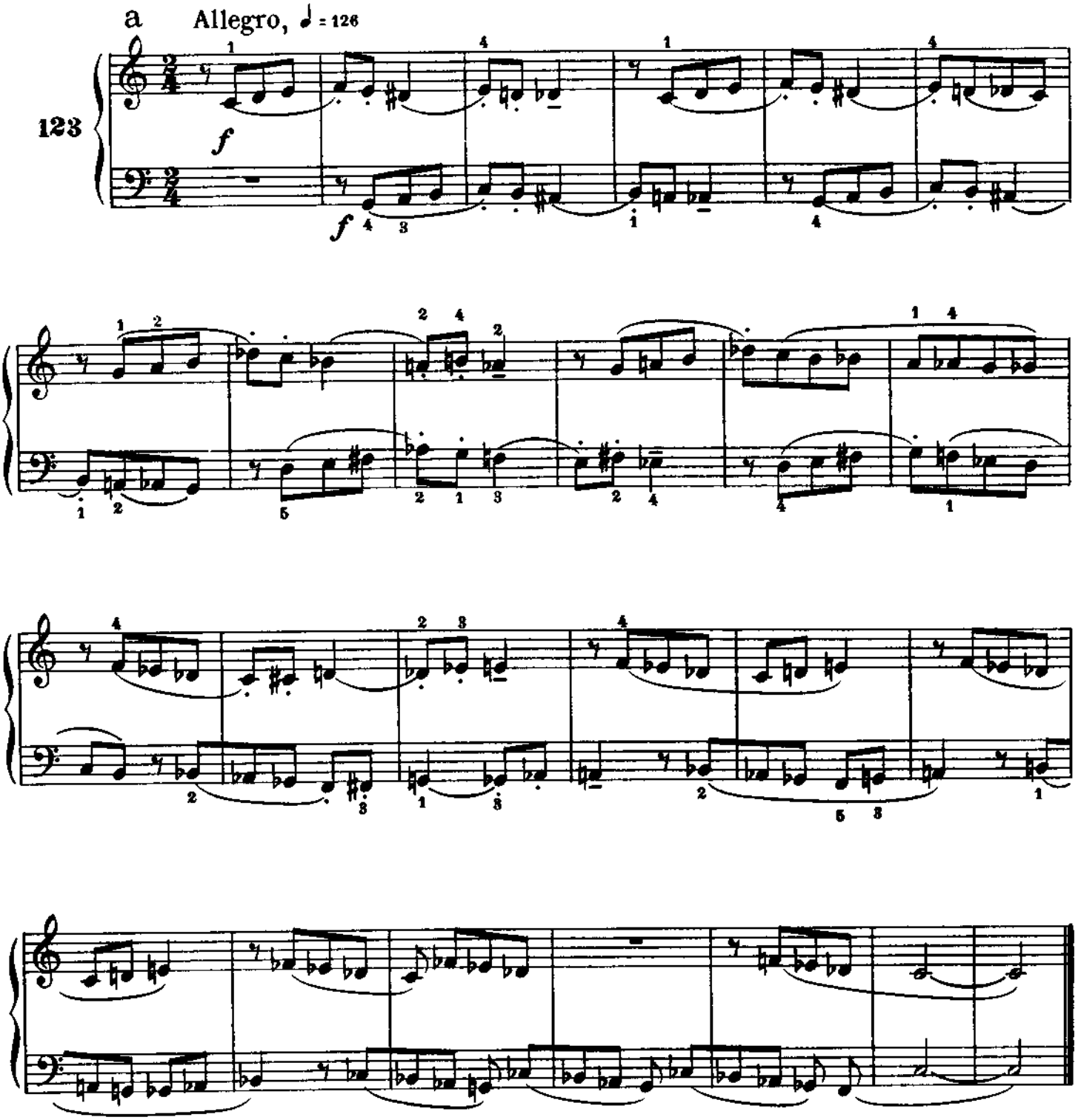
BÉLA BARTÓK

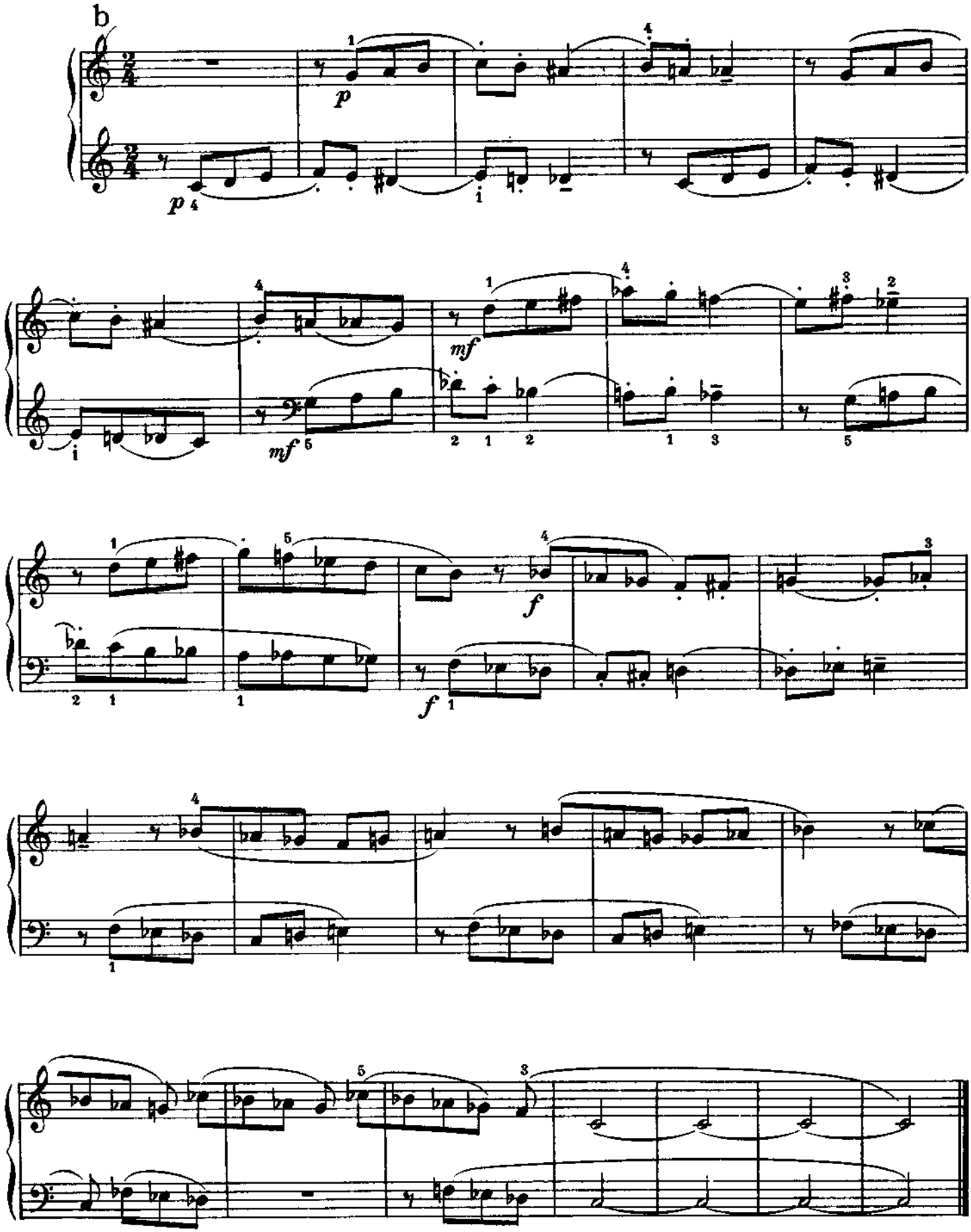




[55 sec.]

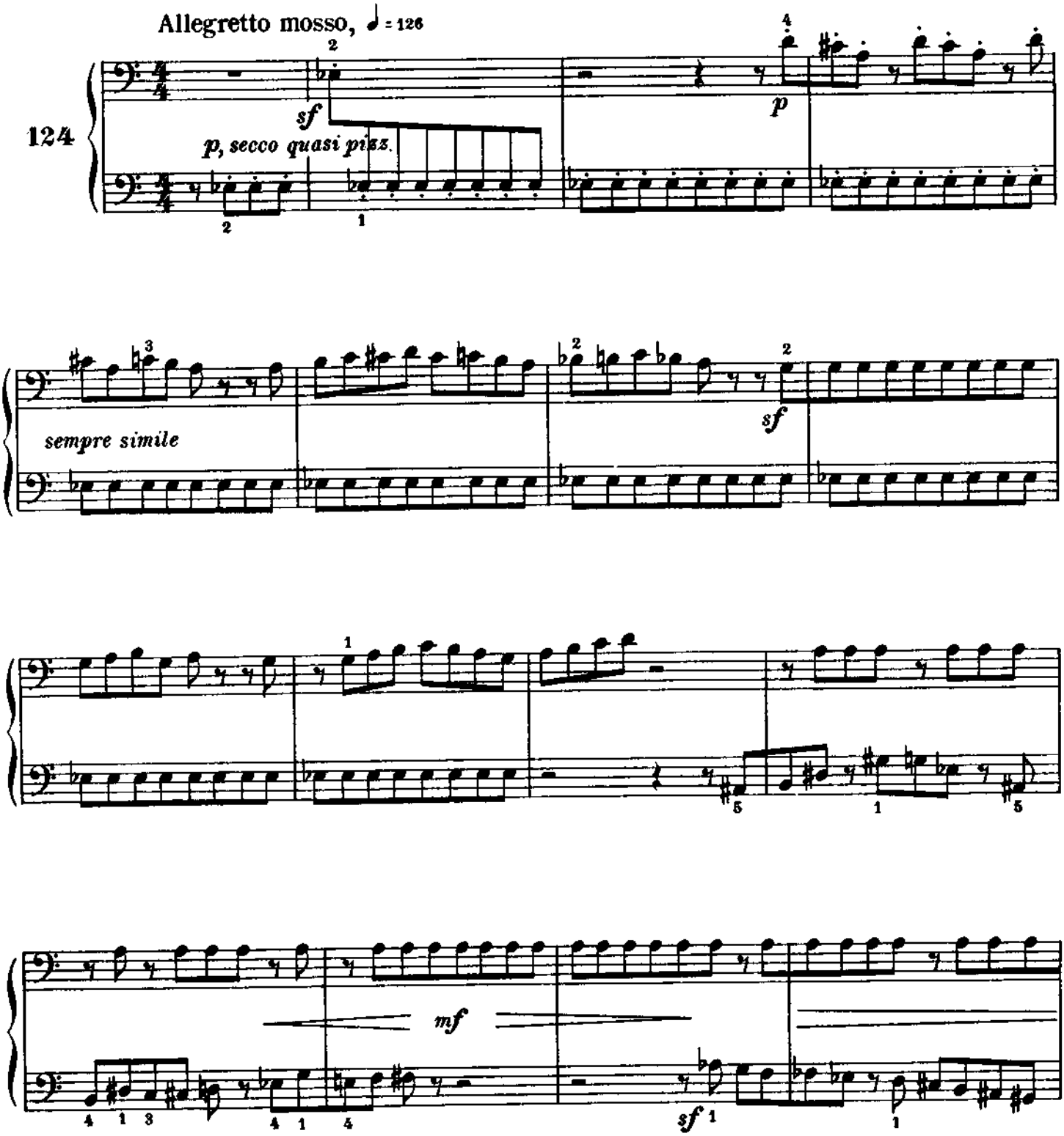
Staccato and Legato
Staccato et legato
Staccato und Legato

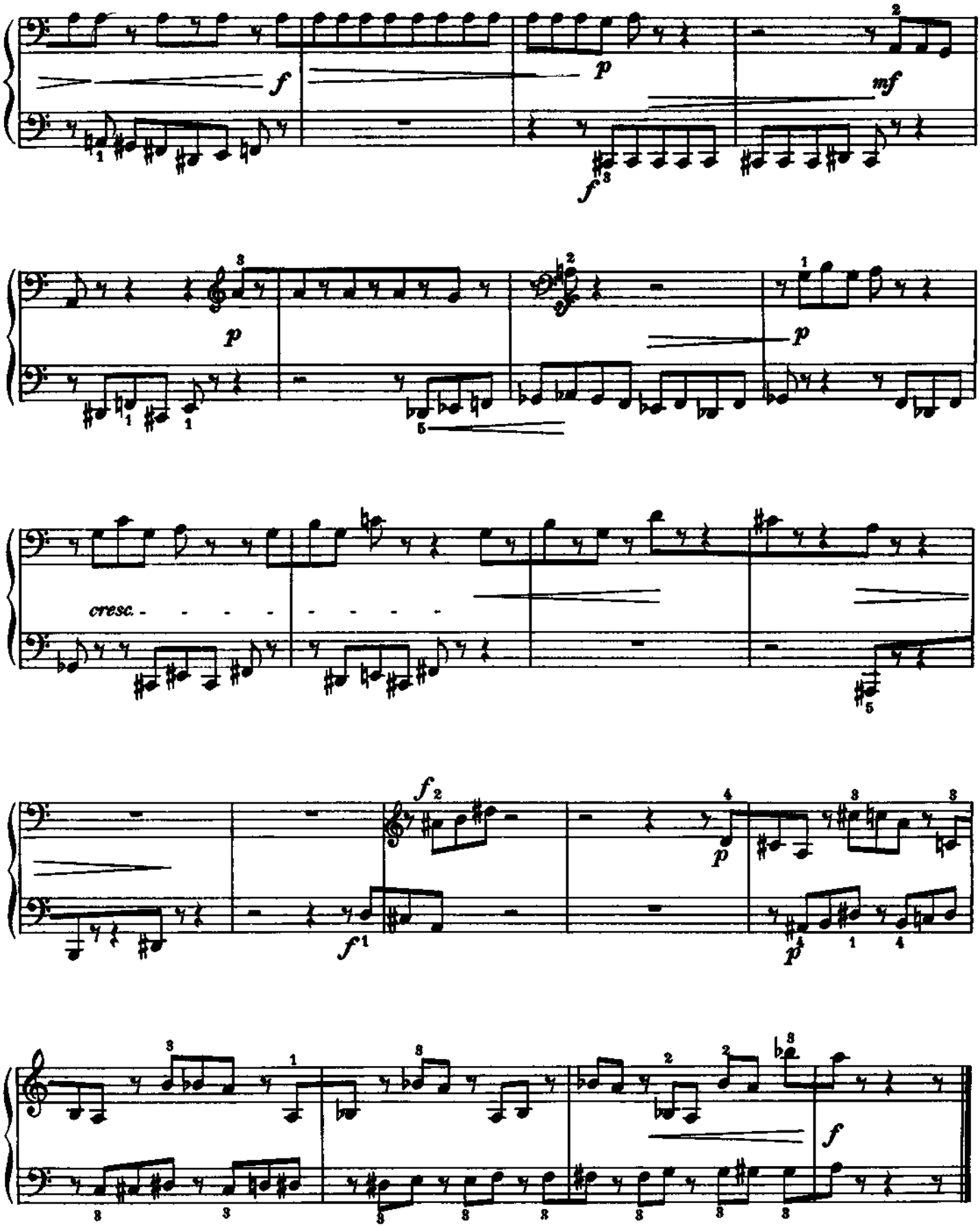




[50 sec.]

Staccato

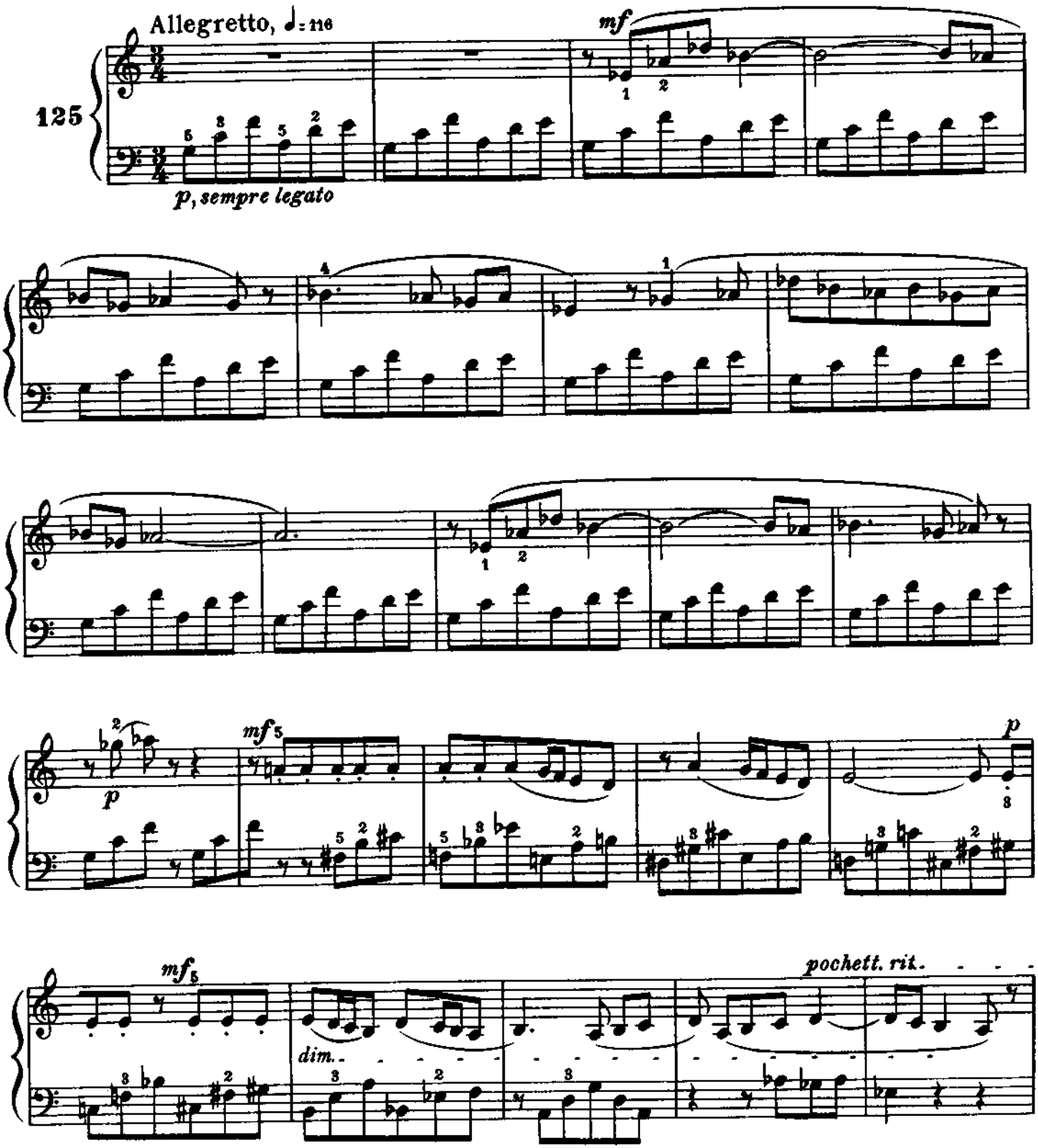

Allegretto mosso, ♩ = 126
124
sf
p, secco quasi pizz.
p
sempre simile
sf
mf
sf

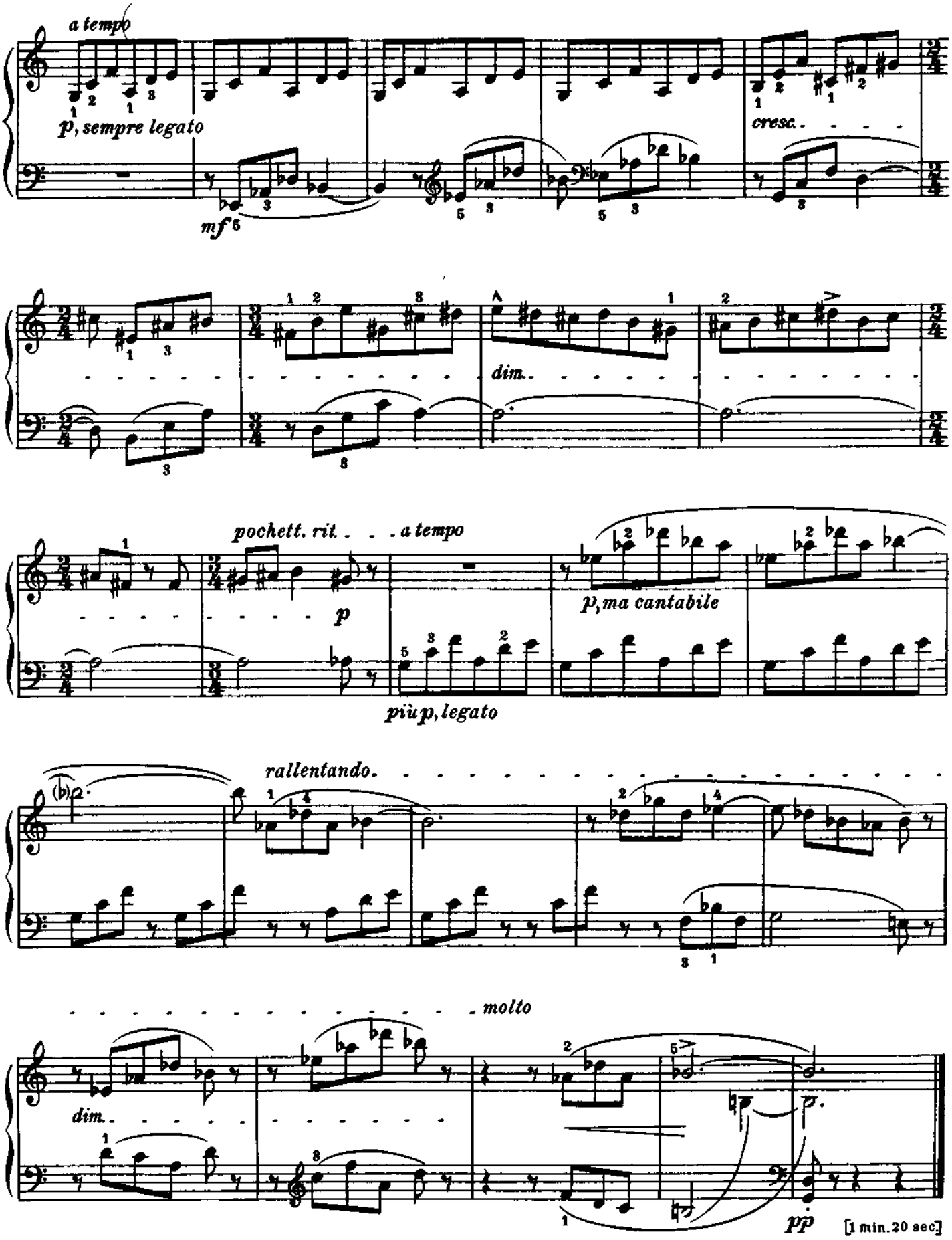


[1 min. 8 sec.]

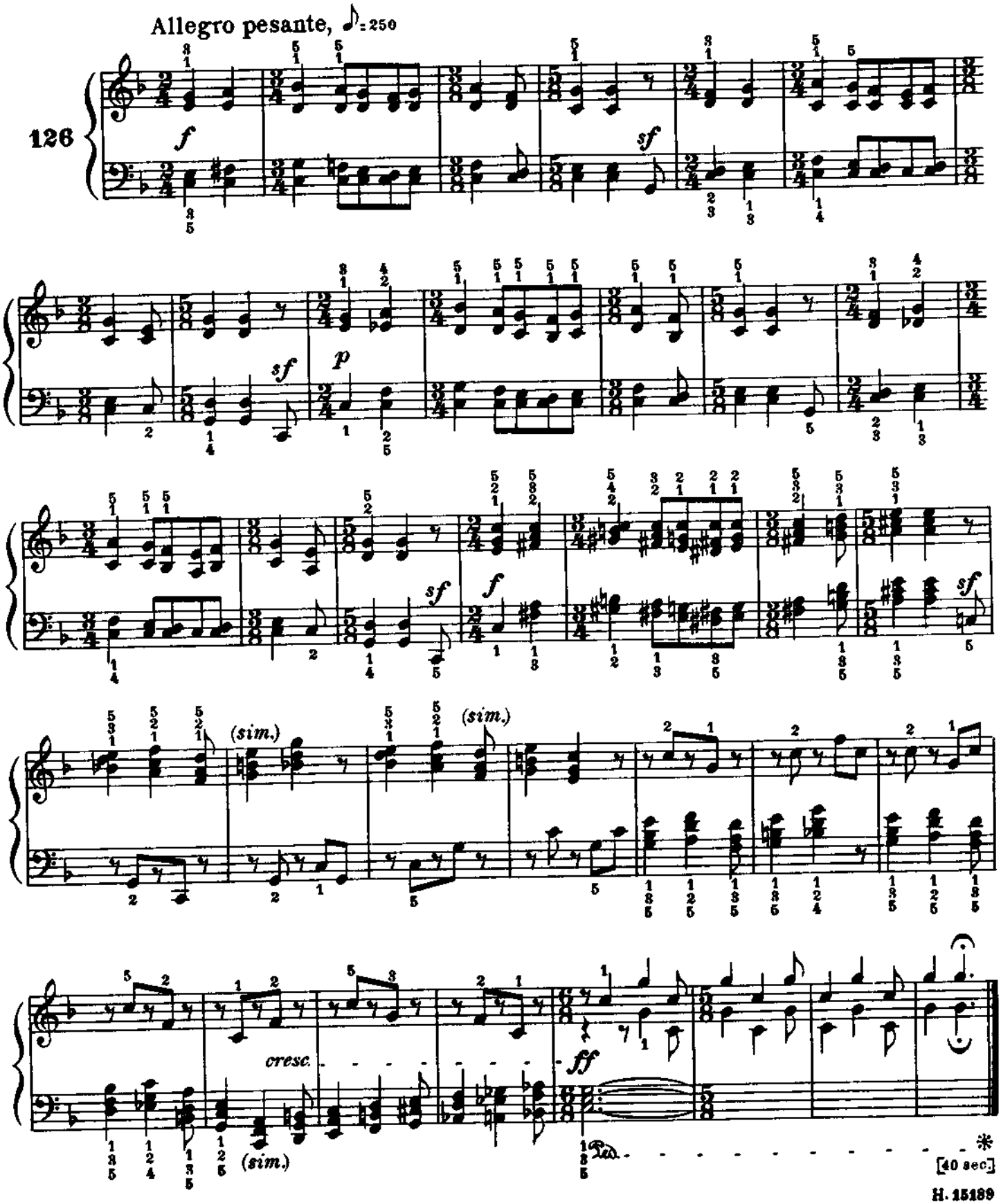
Boating

Canotage Kahnfahrt

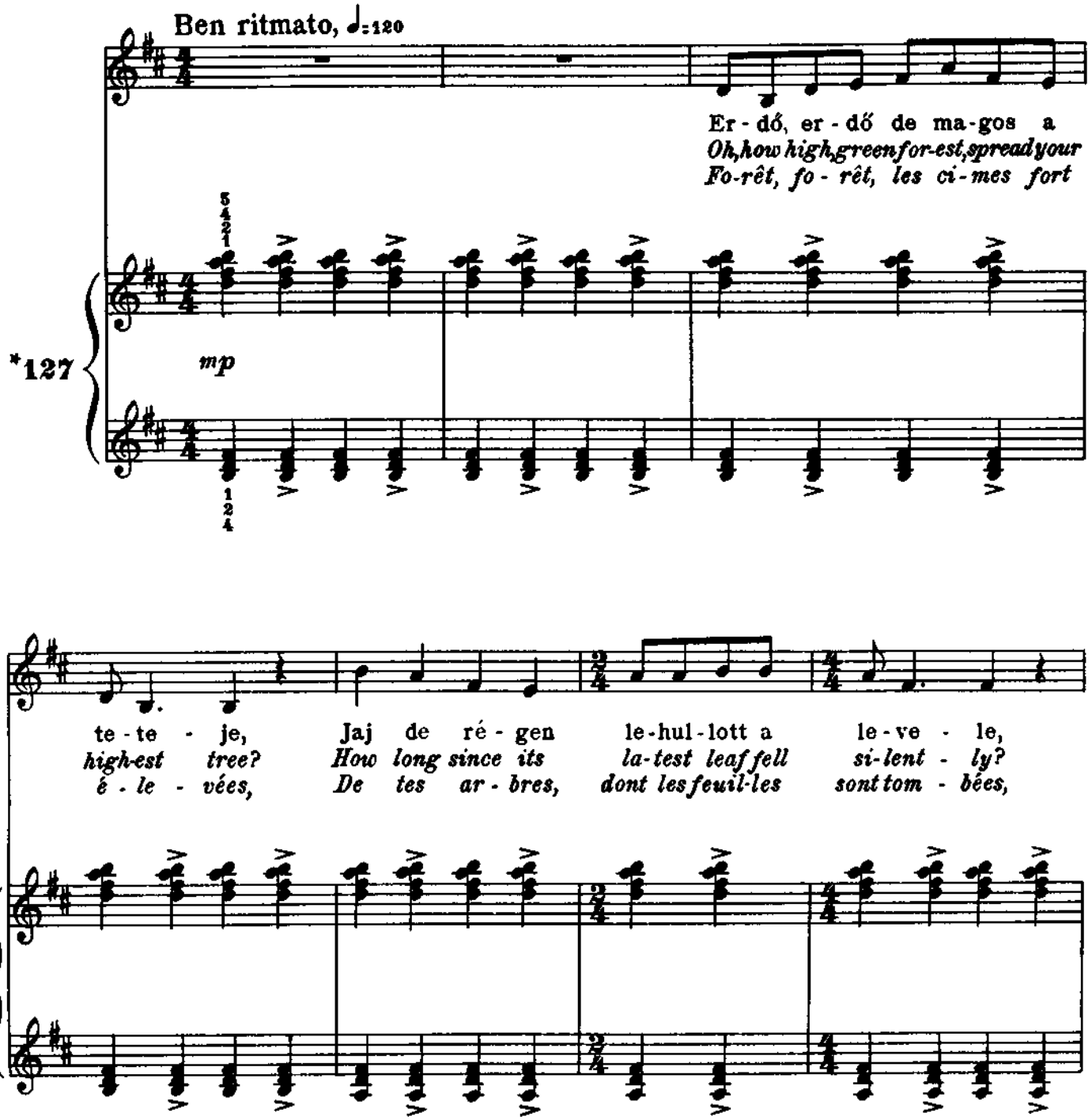


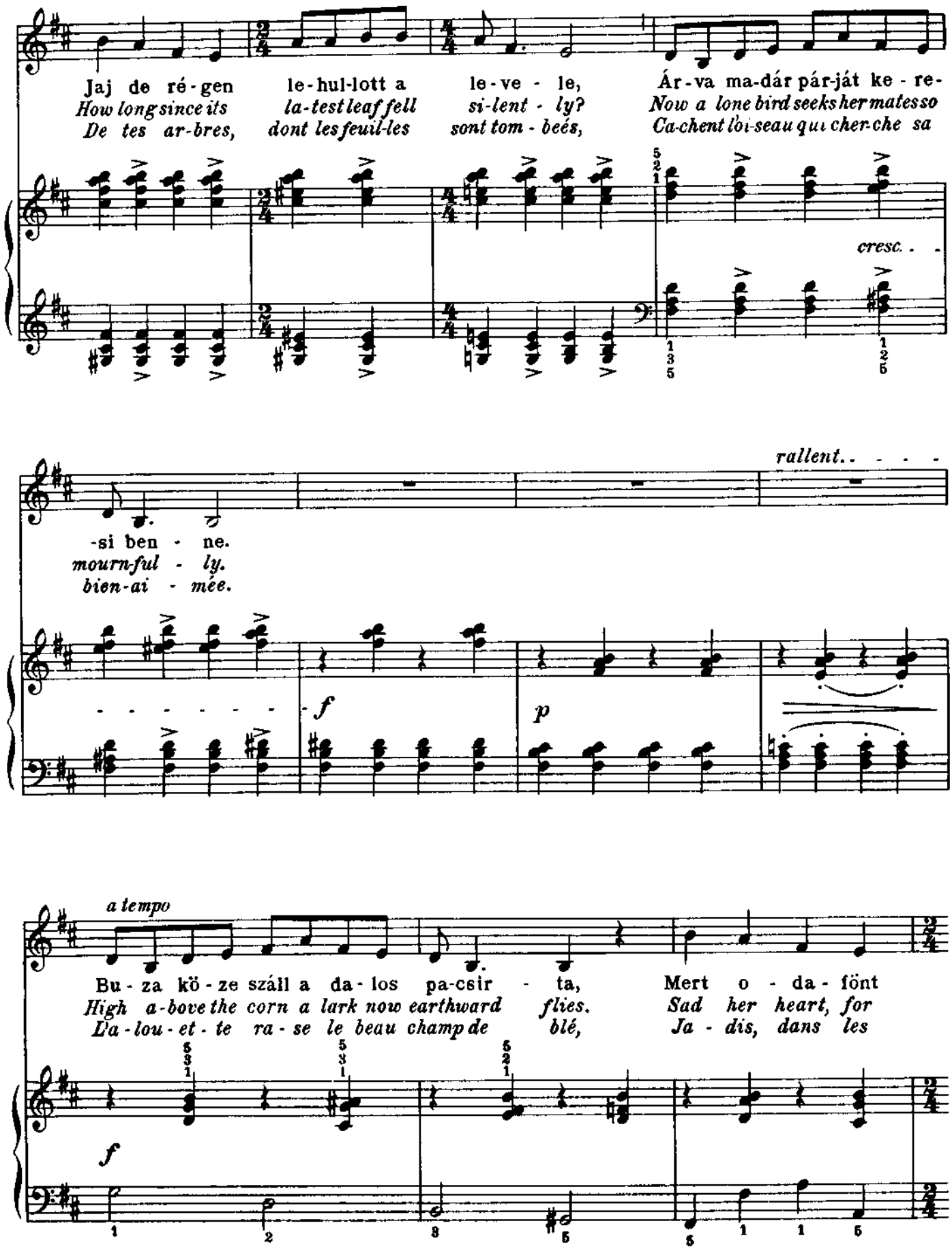

a tempo
p, sempre legato
mf
cresc.
dim.
pochett. rit.
a tempo
p
p, ma cantabile
più p, legato
rallentando.
molto
dim.
pp
[1 min. 20 sec]

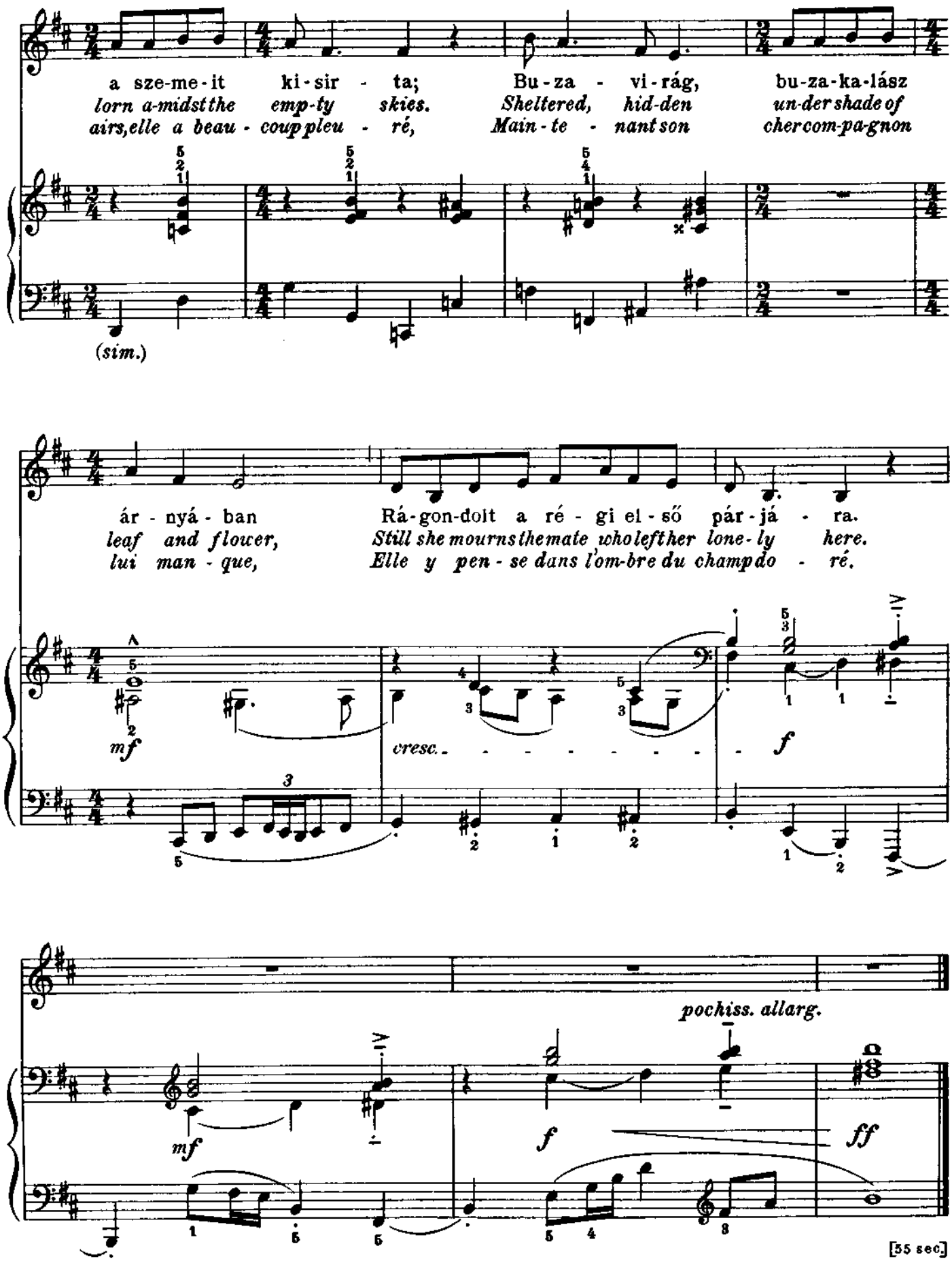
Change of Time
Changement de mesure
Wechselnder Takt



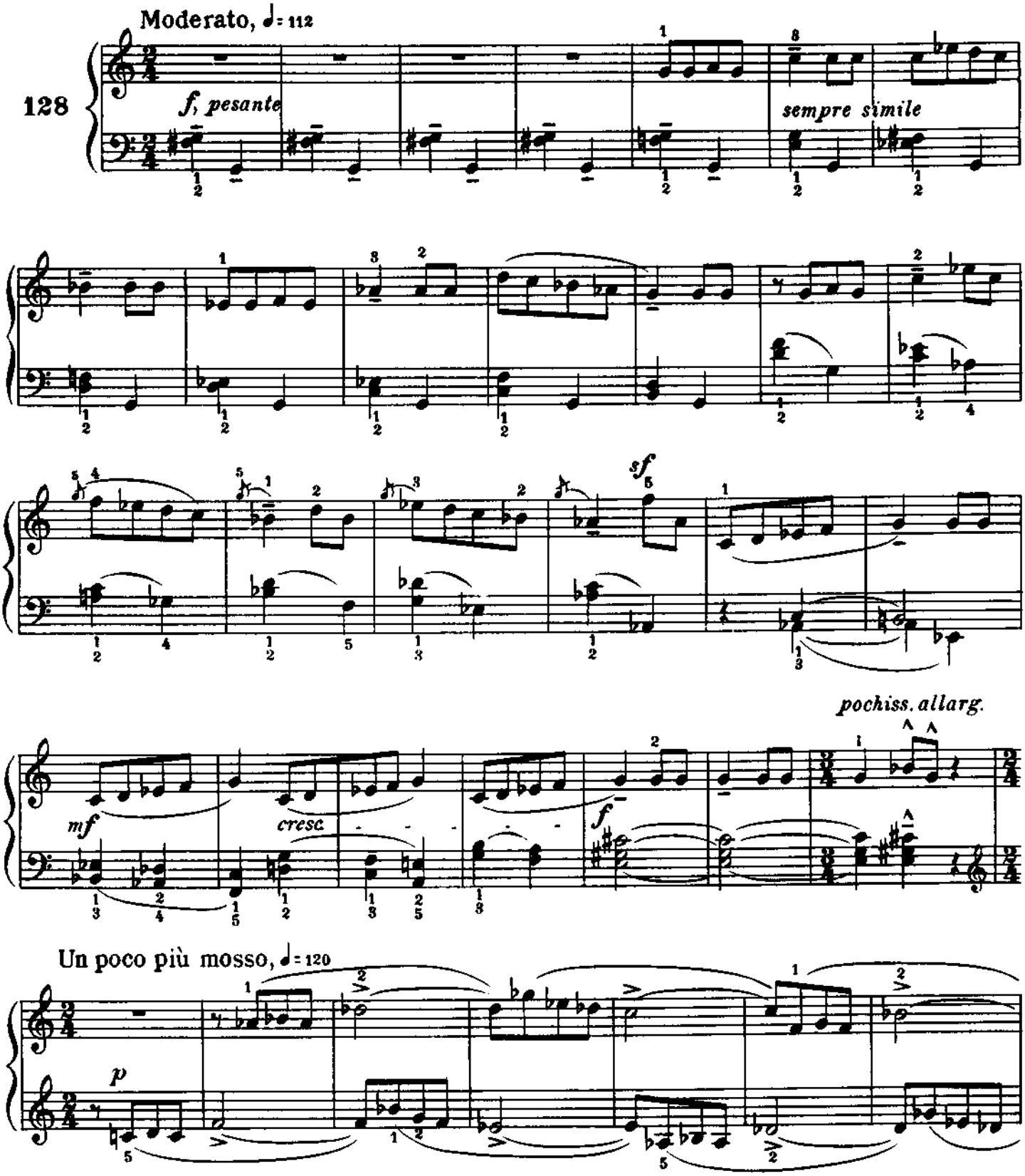
New Hungarian Folk Song
Nouvelle chanson populaire hongroise
Neues Ungarisches Volkslied

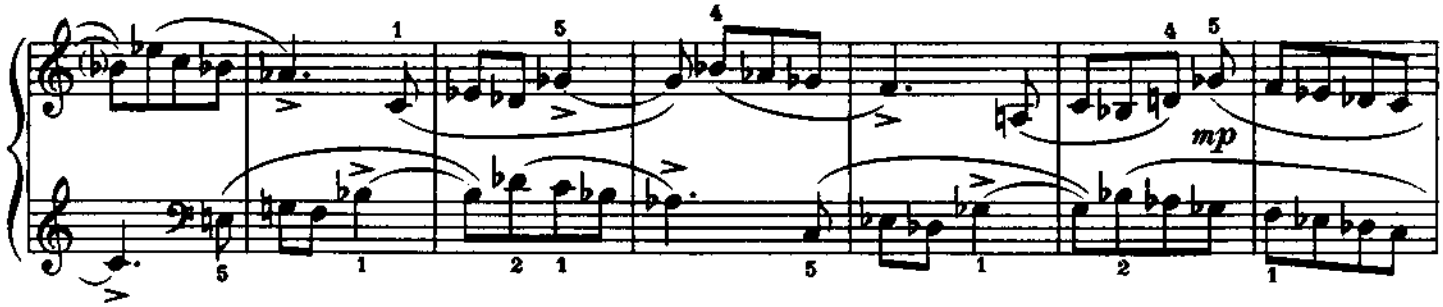


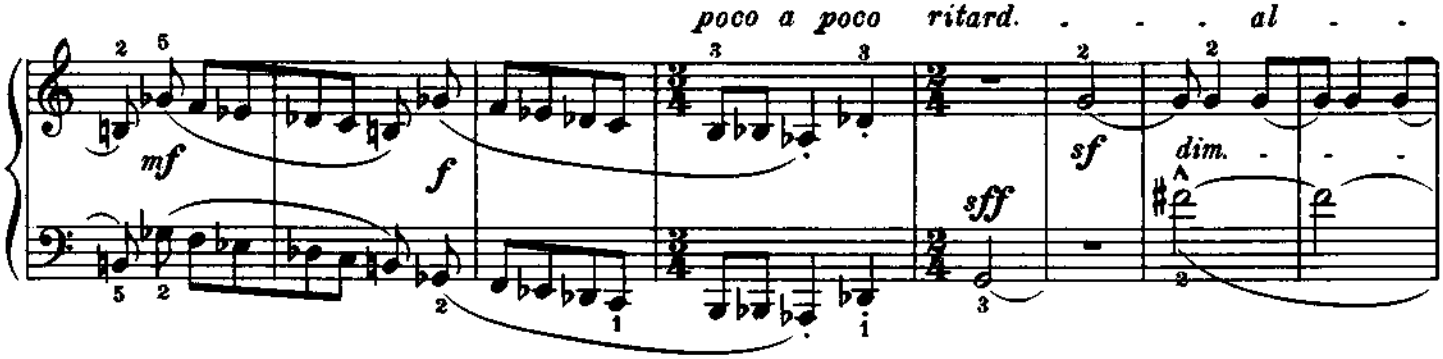

Jaj de ré-gen le-hul-lott a le-ve-le, Ár-va ma-dár pár-ját ke-re-
How long since its la-test leaf fell si-lent-ly? Now a lone bird seeks her mate so
De tes ar-bres, dont les feuil-les sont tom-bés, Ca-chent l'oi-seau qui cher-che sa
cresc.
rallent.
-si ben-ne.
mourn-ful-ly.
bien-ai-mée.
f
p
a tempo
Bu-za kö-ze száll a da-los pa-csir-ta, Mert o-da-fönt
High a-bove the corn a lark now earthward flies. Sad her heart, for
De-lou-et-te ra-se le beau champ de blé, Ja-dis, dans les
f

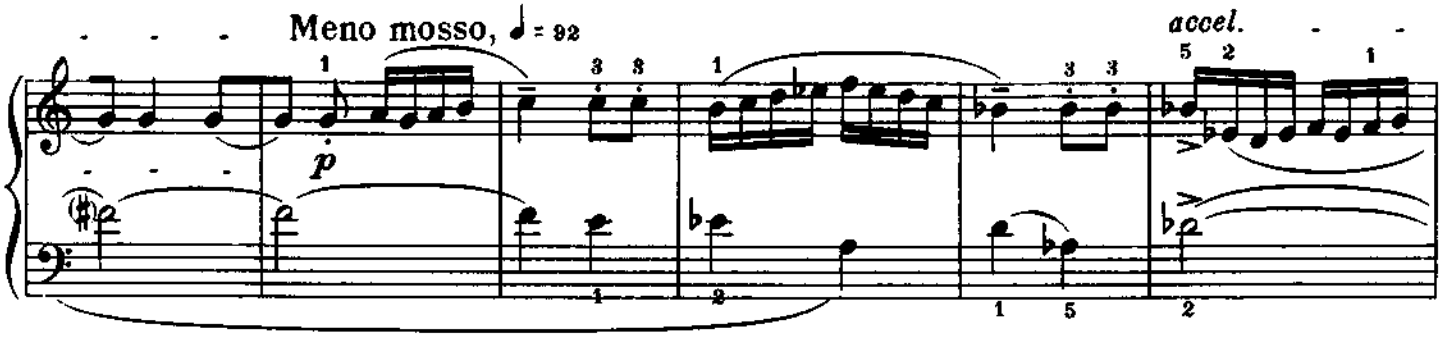

a sze-me-it ki-sir - ta; Bu-za - vi-rág, bu-za-ka-lász
lorn a-midst the emp-ty skies. Sheltered, hid-den un-der shade of
airs, elle a beau - coup pleu - ré, Main-te - nant son cher com-pa-gnon
(sim.)
ár - nyá - ban Rá-gon-dolt a ré - gi el - ső pár-já - ra.
leaf and flower, Still she mourns the mate who left her lone-ly here.
lui man - que, Elle y pen - se dans l'om-bre du champ do - ré.
mf
cresc.
f
pochiss. allarg.
mf
f
ff
[55 sec.]

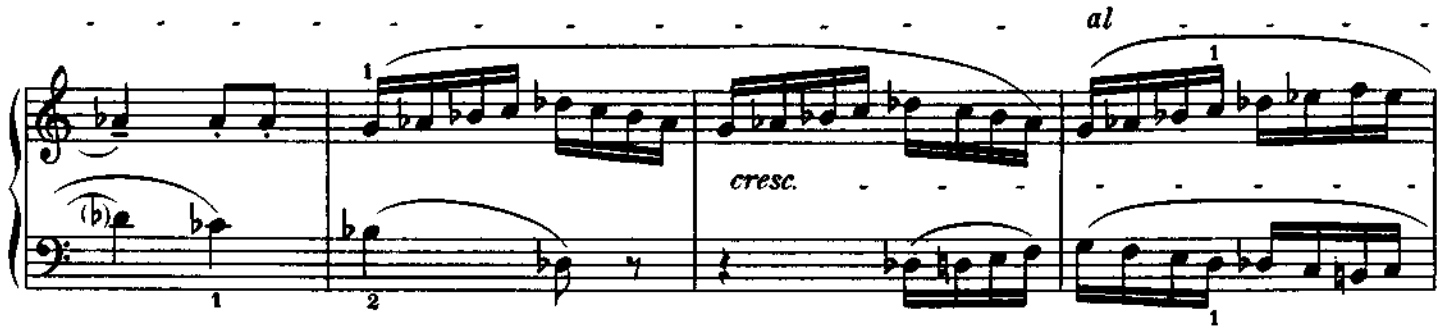
Peasant Dance
Danse paysanne
Stampf-Tanz

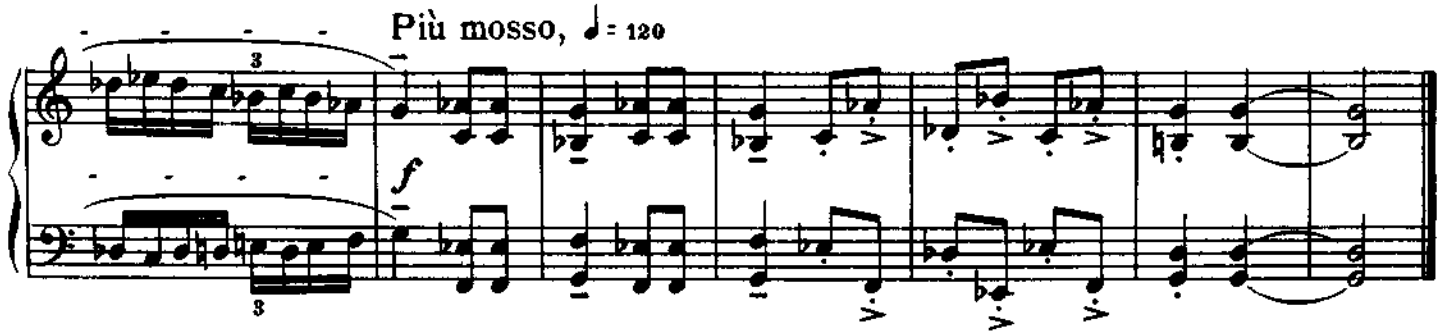



mp


poco a poco ritard. . . . al . . .
mf
f
sff
sf
dim.

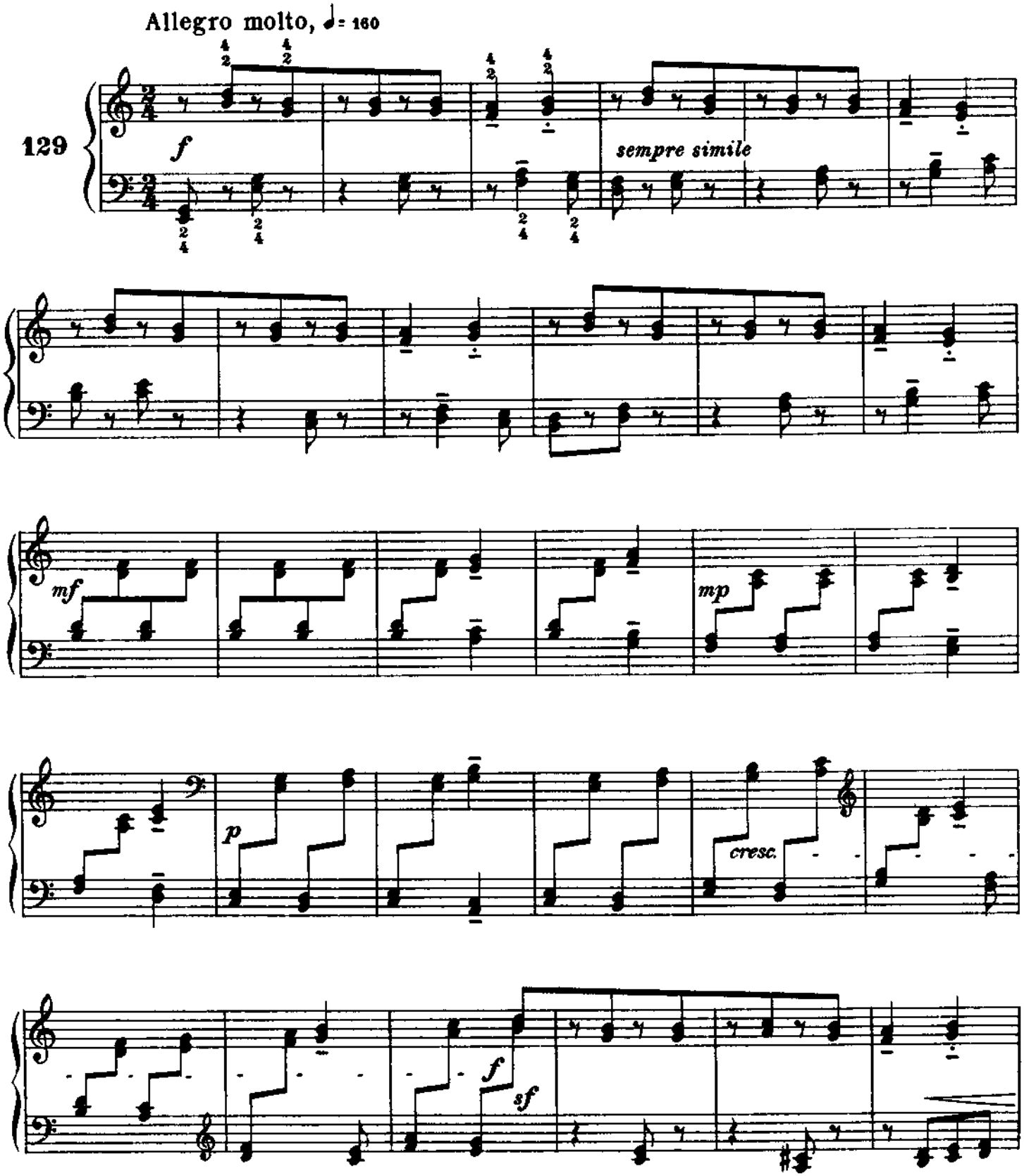

Meno mosso, ♩ = 92
p
accel.

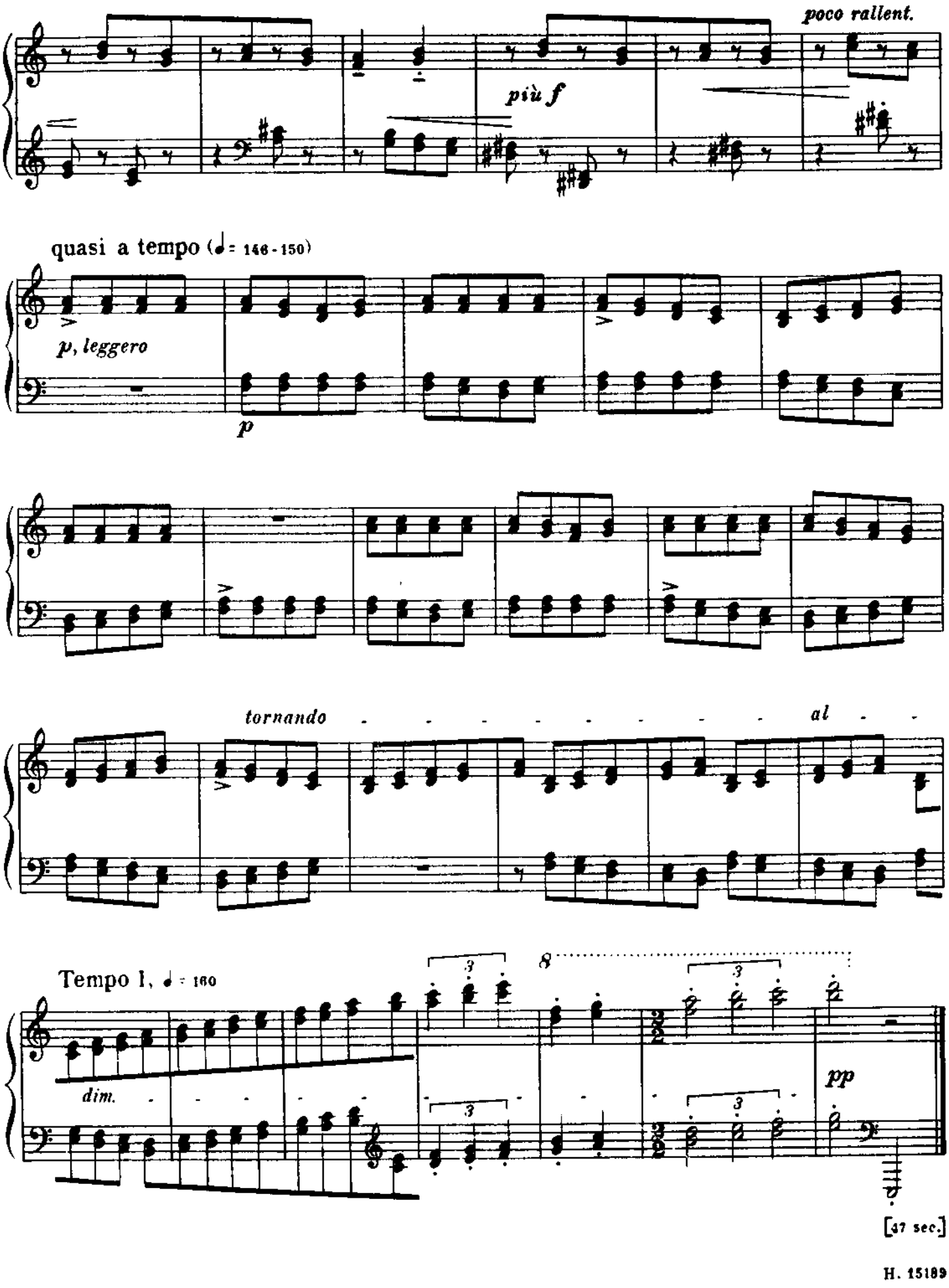

al
cresc.


Più mosso, ♩ = 120
f

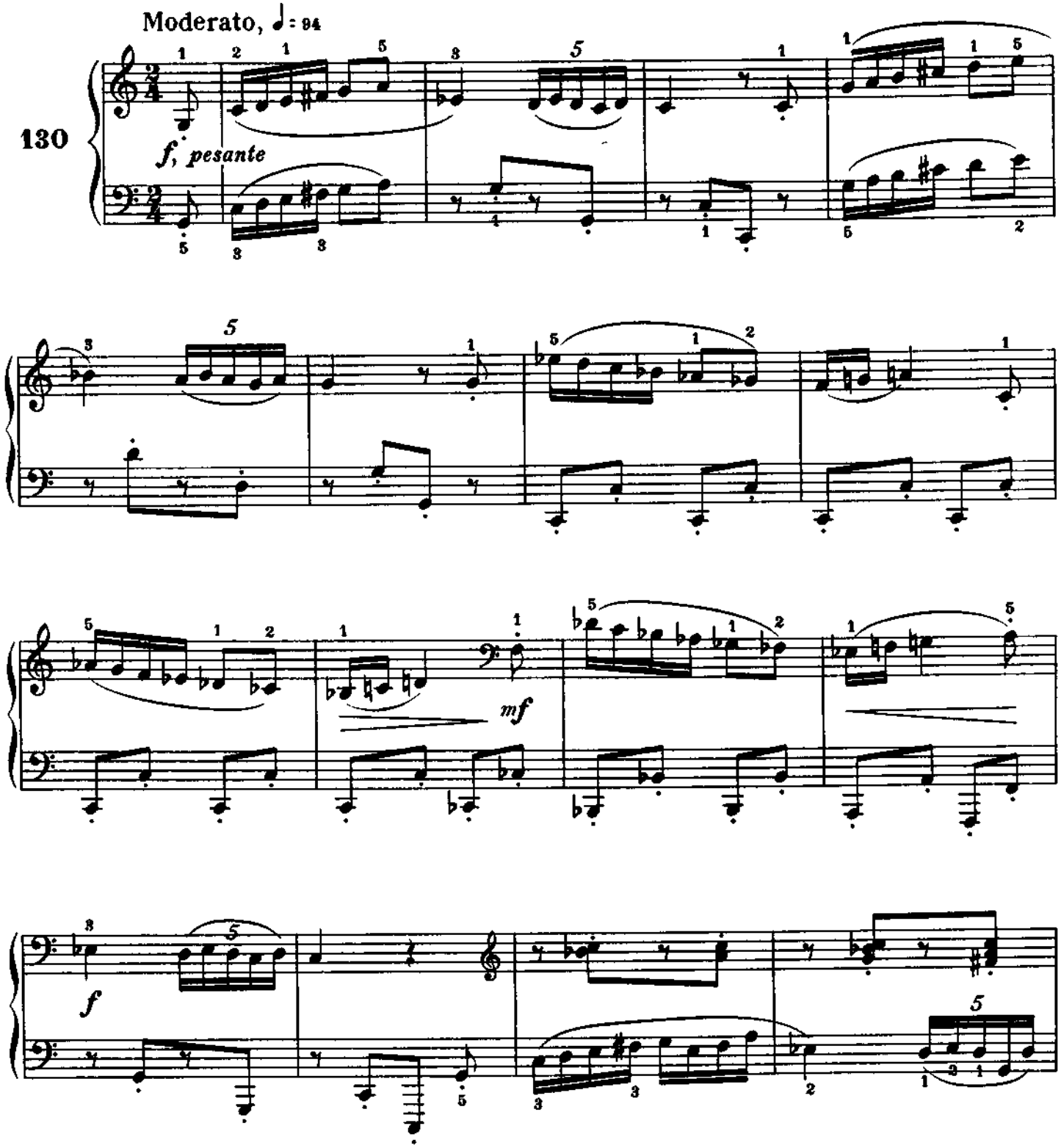
[1 min. 13 sec.]

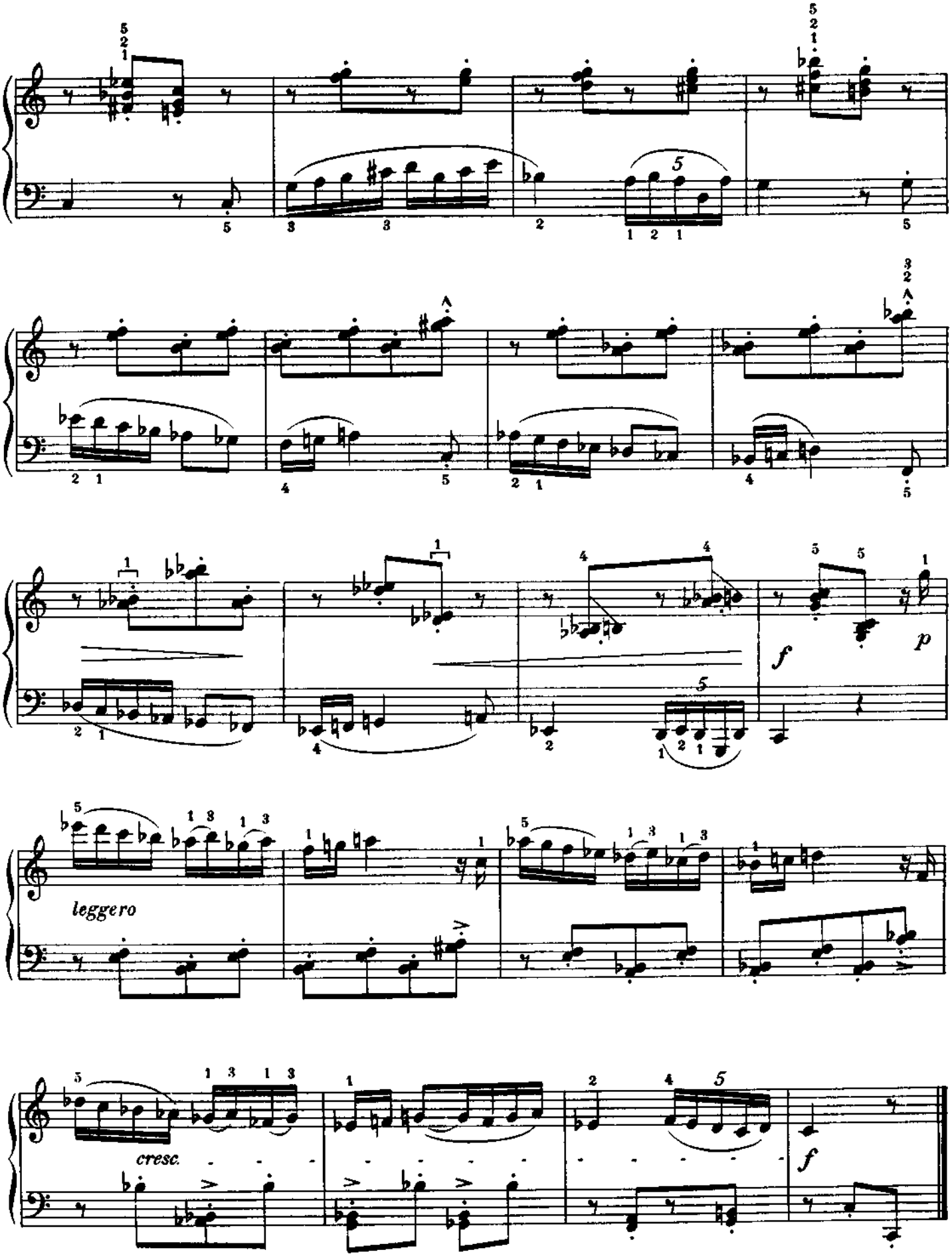
Alternating Thirds
Tierces alternées
Terzen, sich abwechselnd




poco rallent.
più f
quasi a tempo (♩= 146-150)
p, leggero
p
tornando
al
Tempo I, ♩= 160
dim.
pp
[47 sec.]

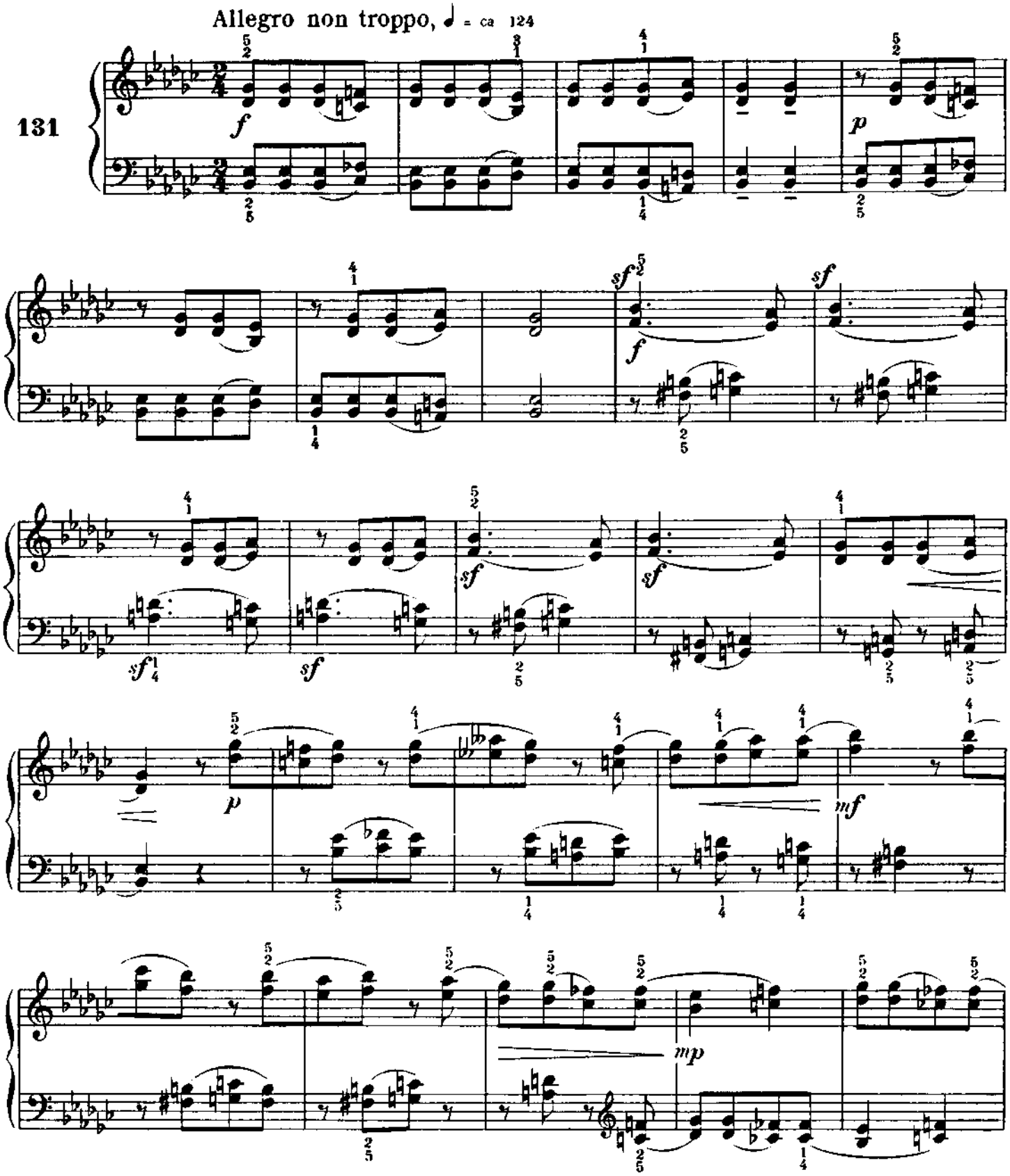
Village Joke
Burlesque rustique
Ländlicher Spaß

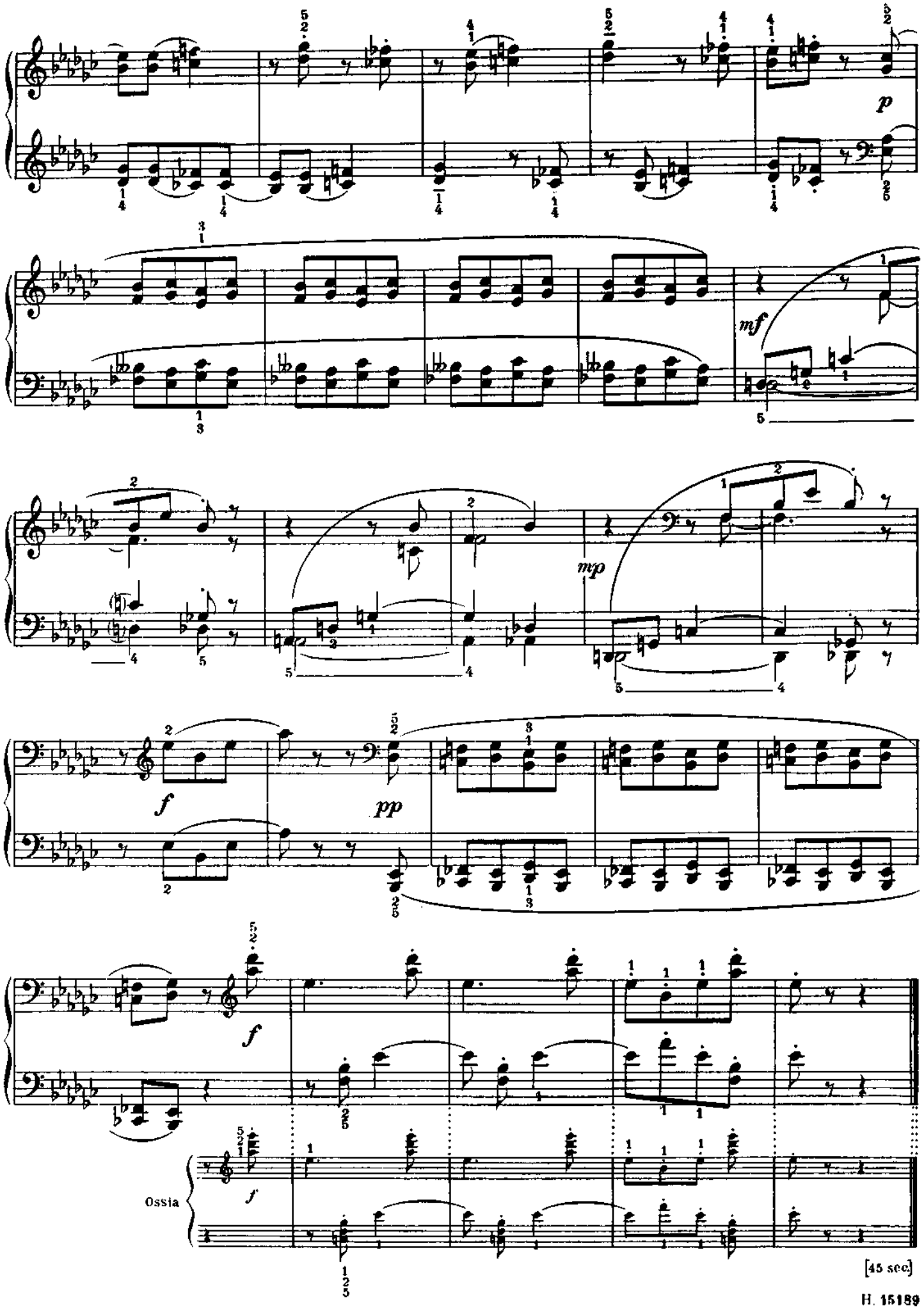




[45 sec.]

Fourths
Quartes Quarten



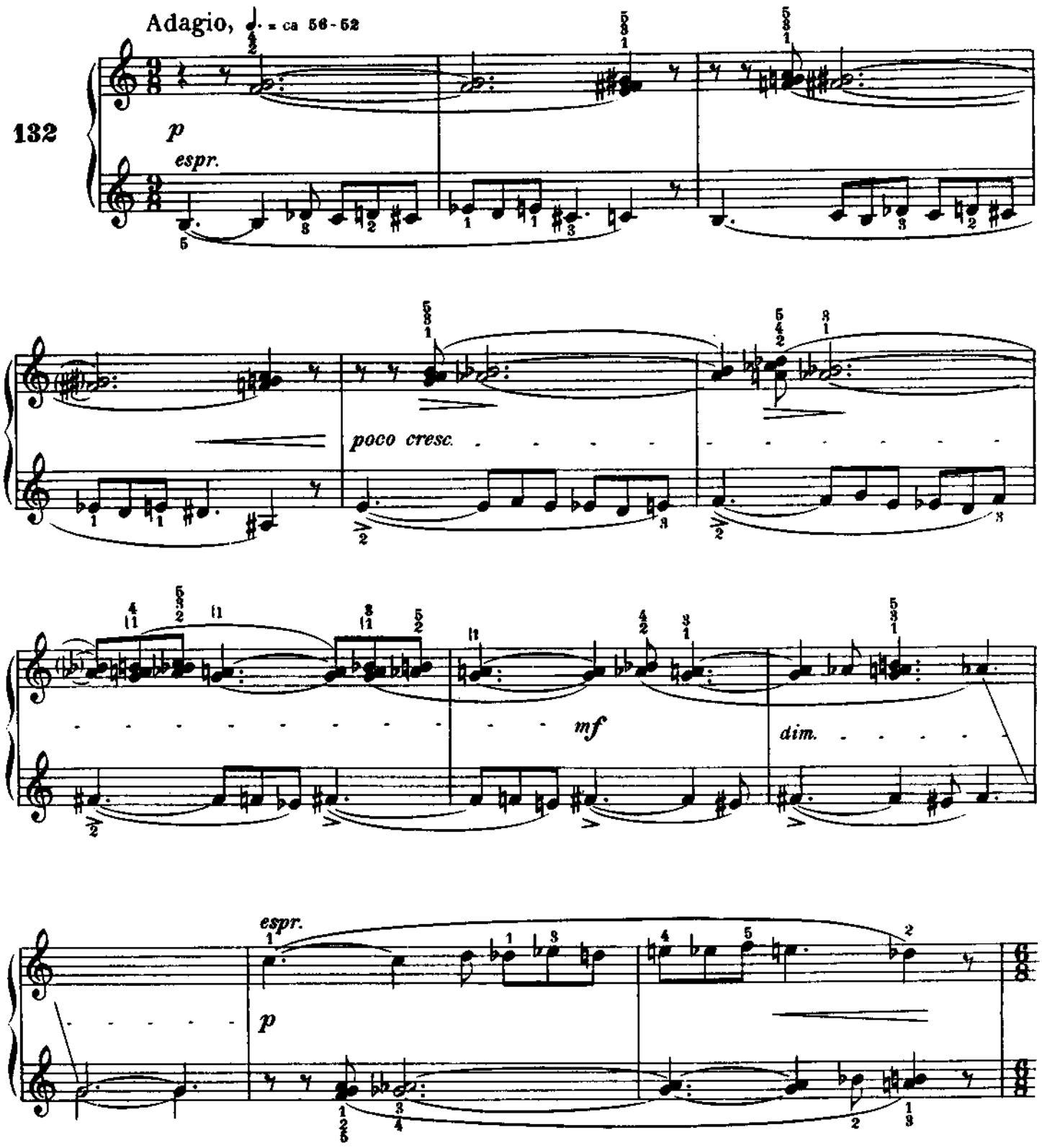


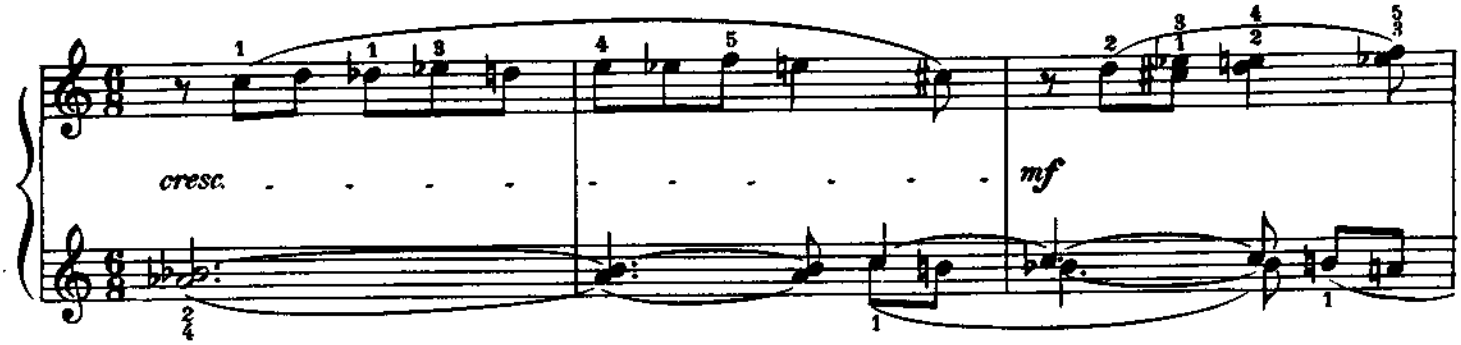
[45 sec]

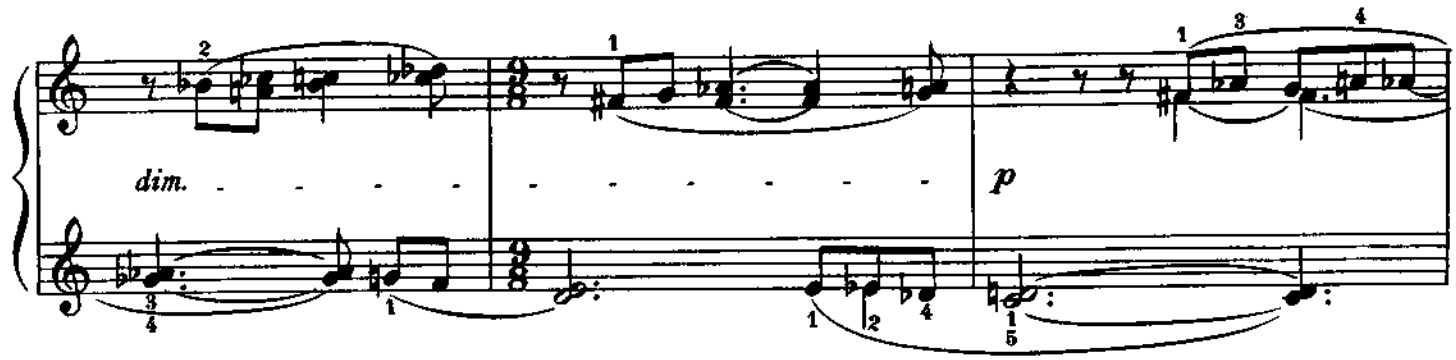
Major Seconds Broken and Together

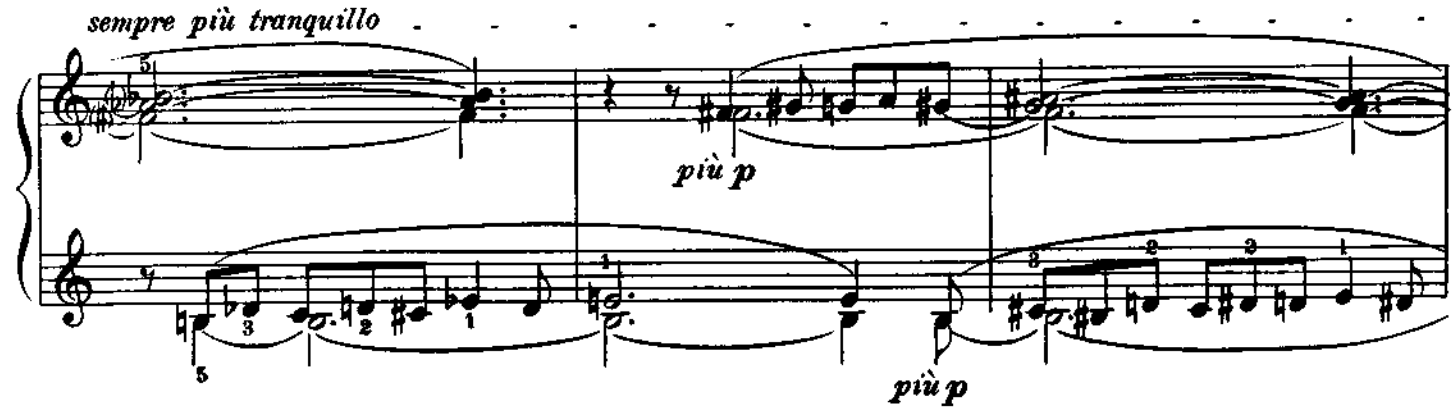
Secondes majeures plaquées ou brisées

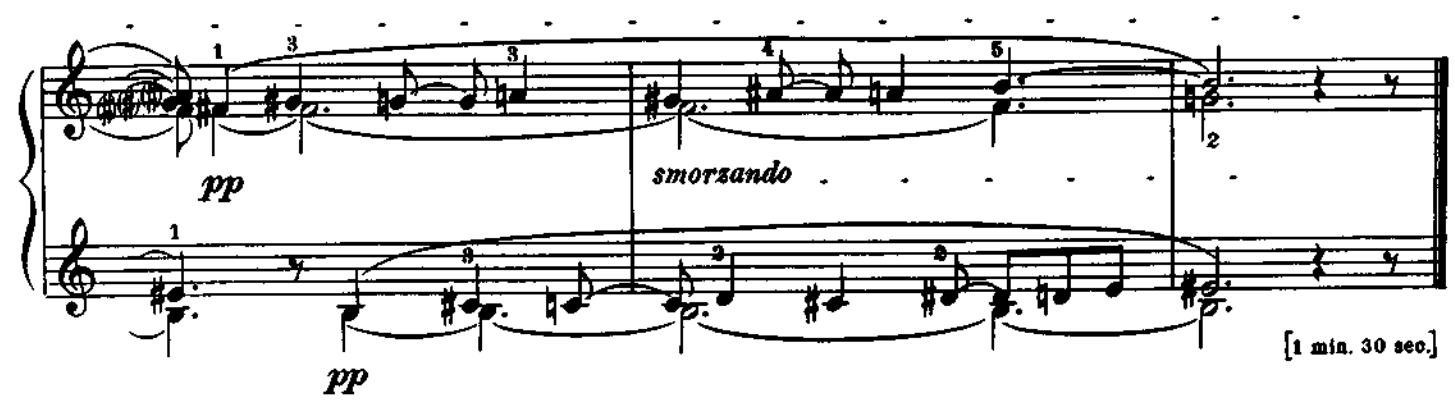
Große Sekunden, gleichzeitig und gebrochen




cresc.
mf

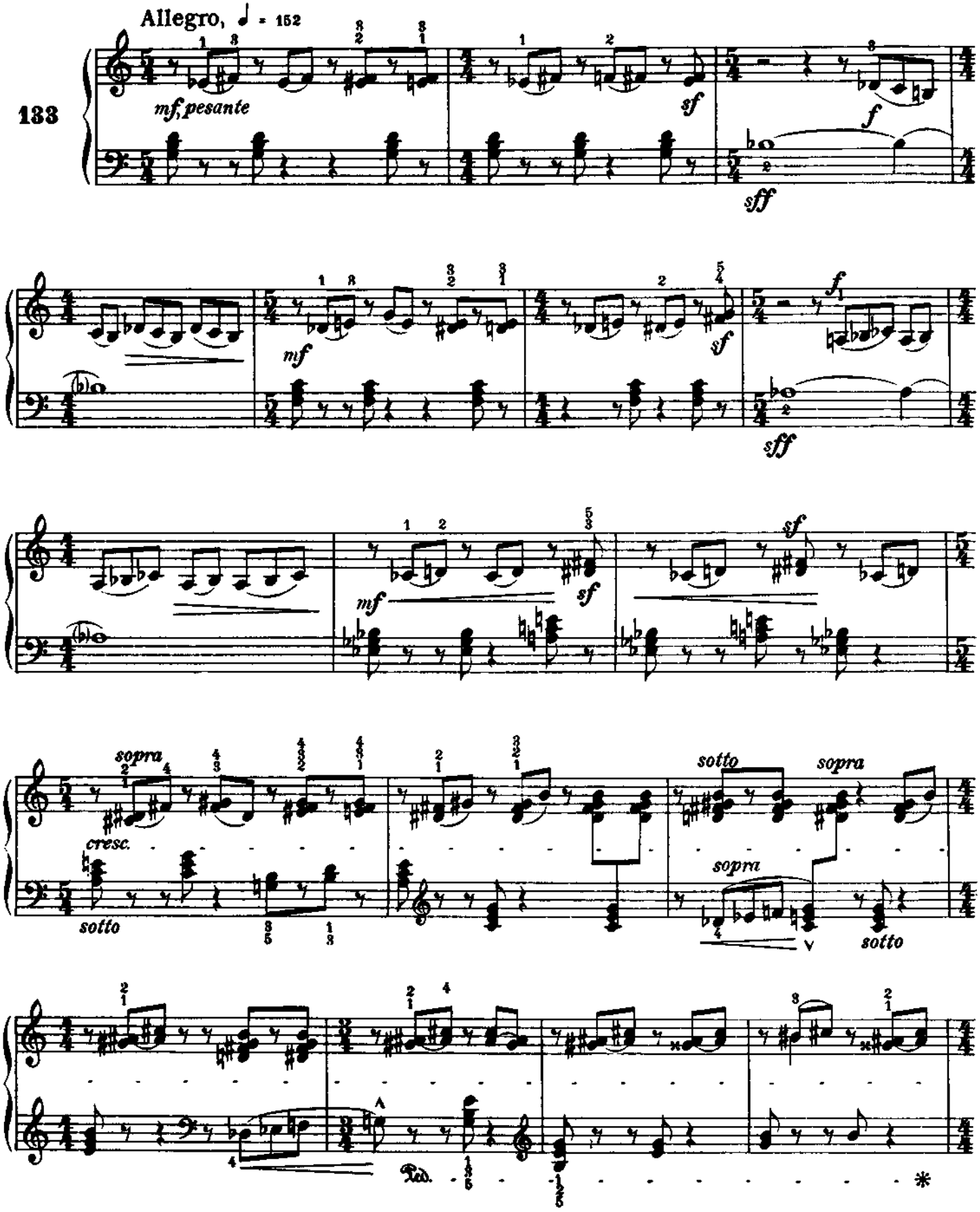

dim.
p

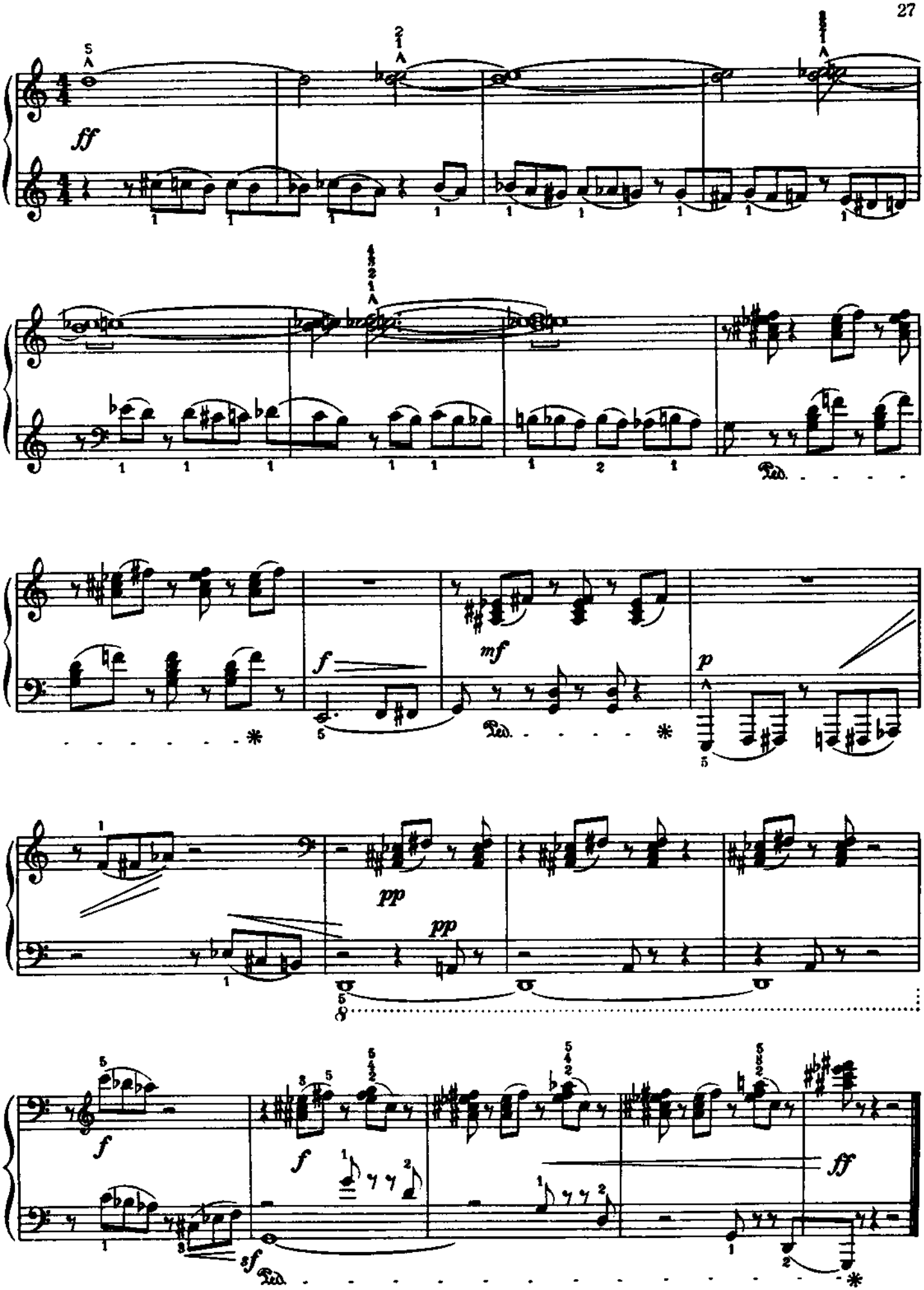

sempre più tranquillo
più p
più p


pp
smorzando
pp
[1 min. 30 sec.]

Syncopation

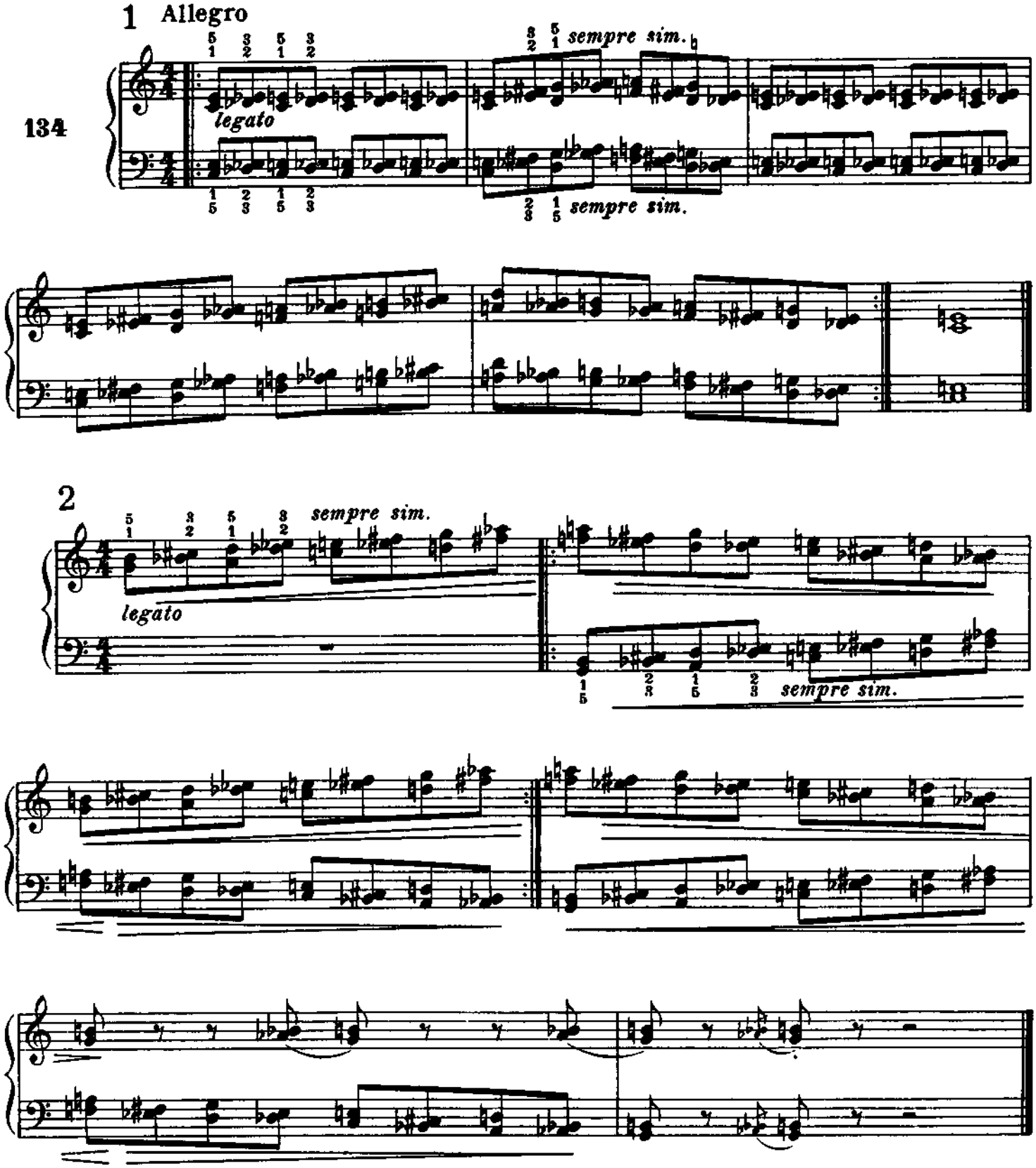
Syncopes Synkopen

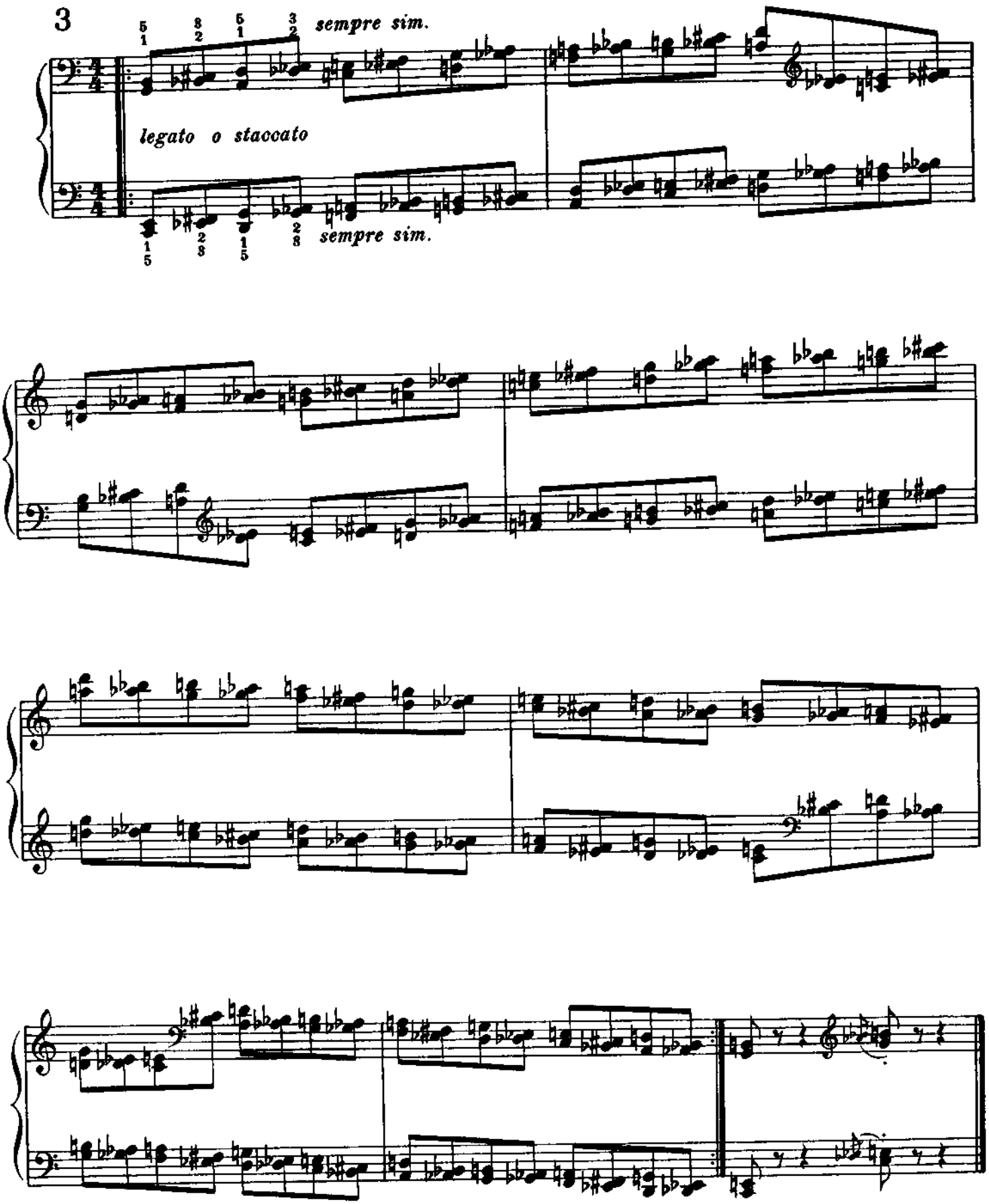




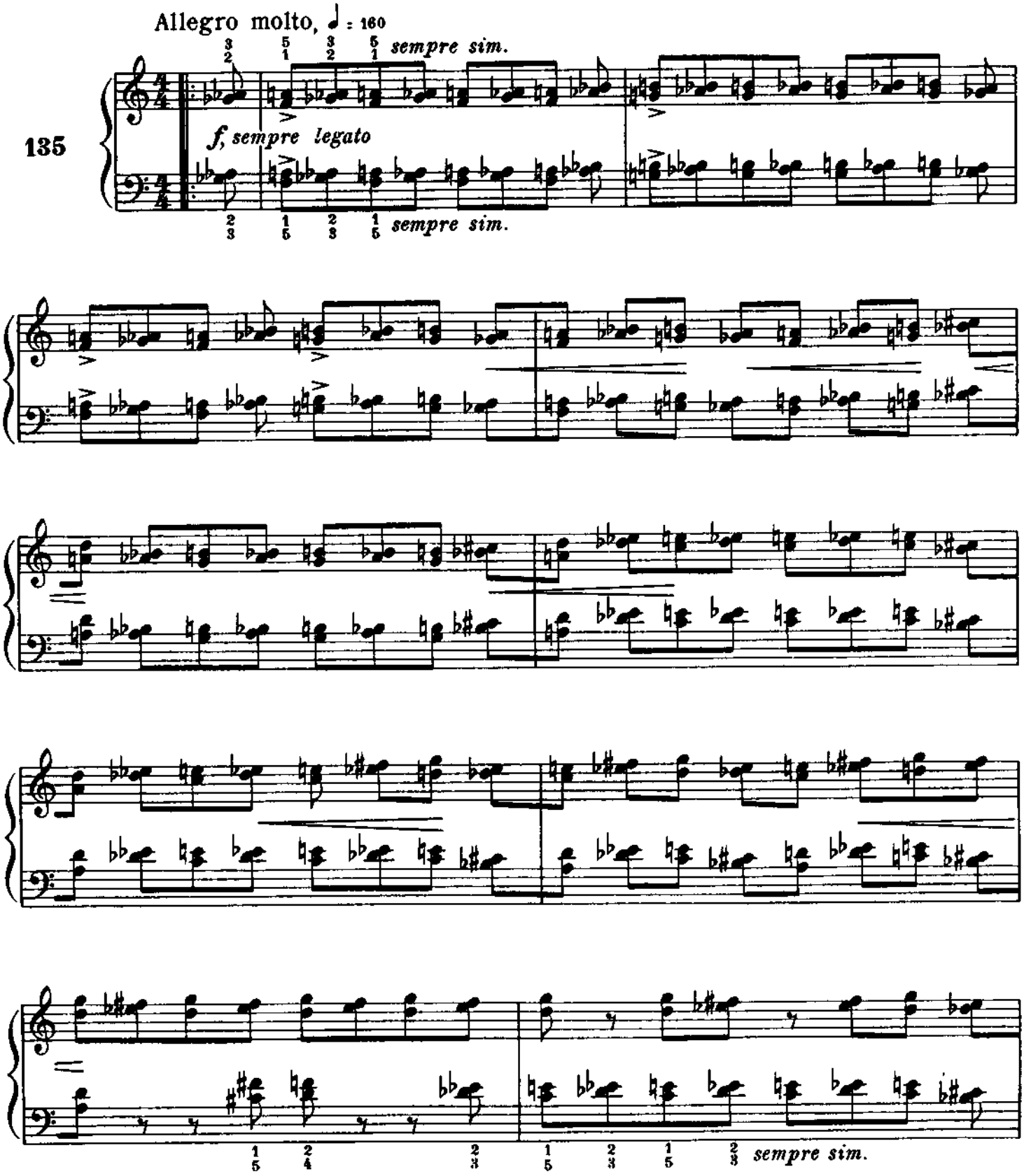
[1 min. 5 sec.]

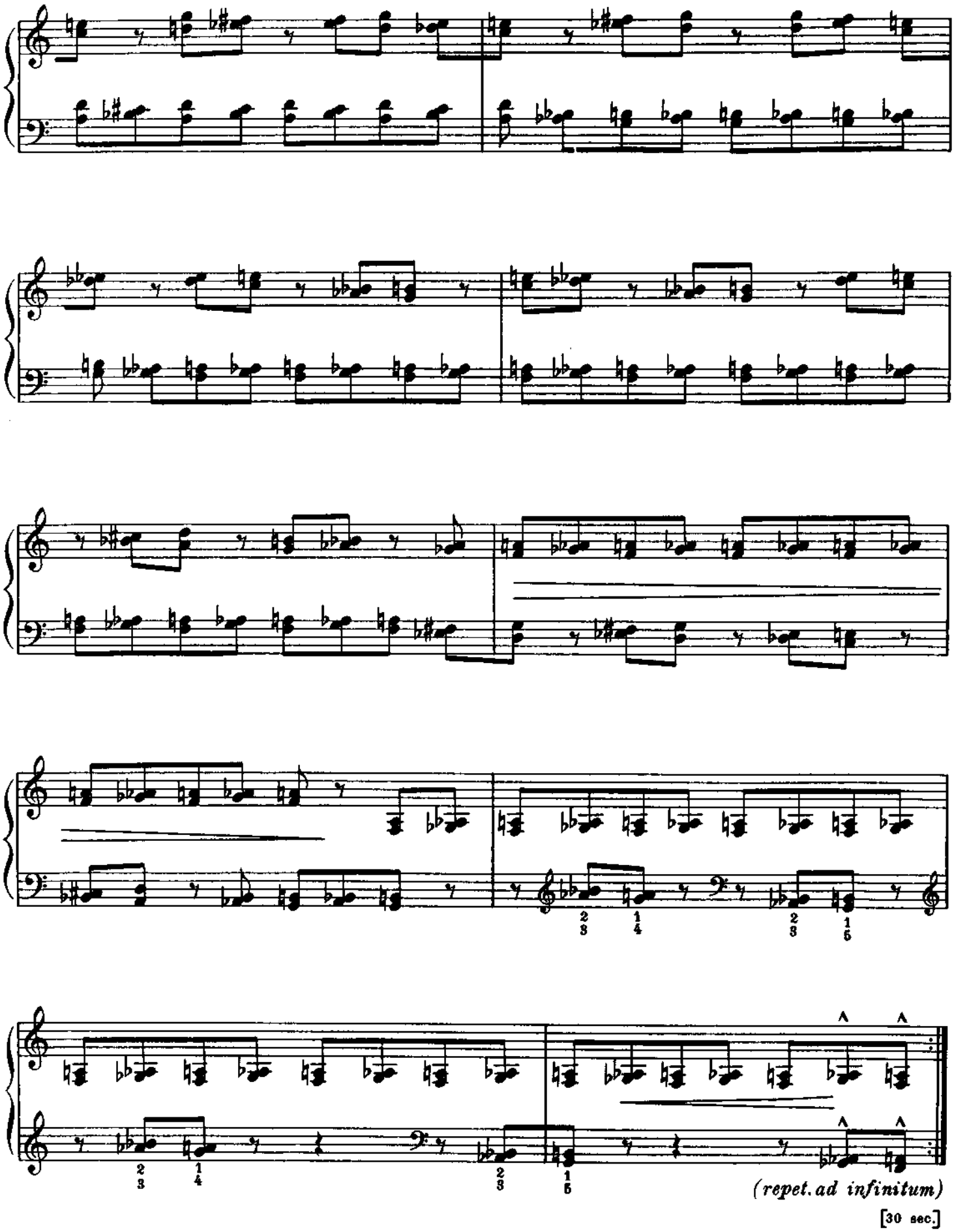
Studies in Double Notes
Études en notes doubles
Übungen mit Doppelgriffen




3
sempre sim.
legato o staccato
sempre sim.

Perpetuum Mobile

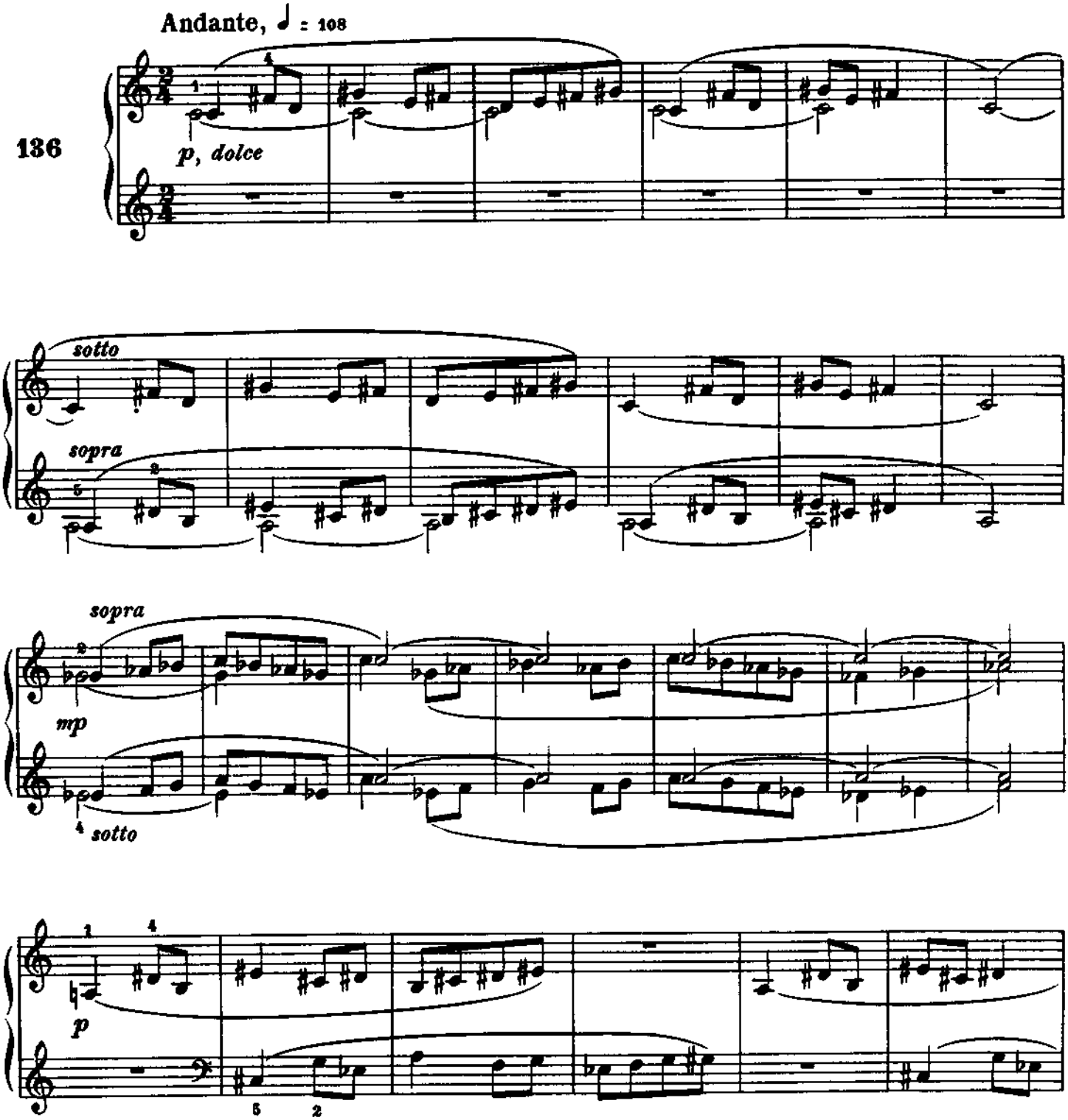


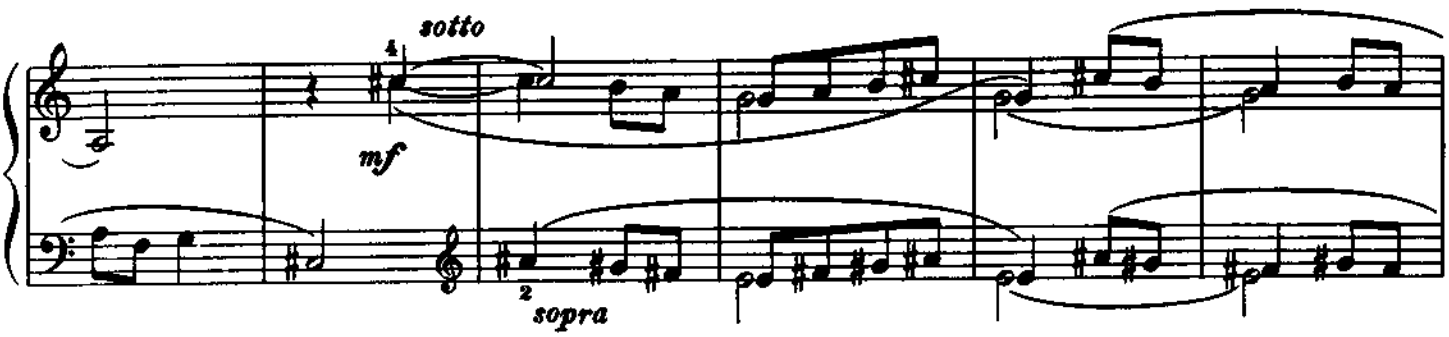


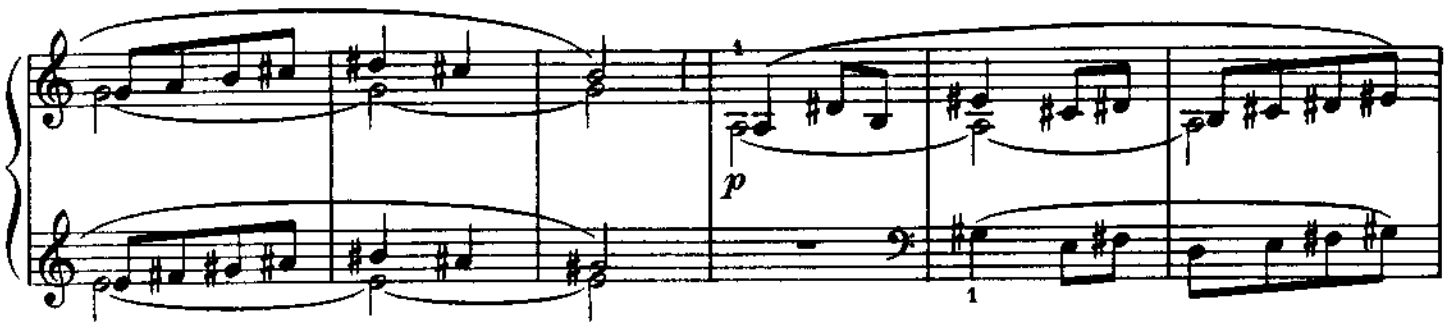
[30 sec.]

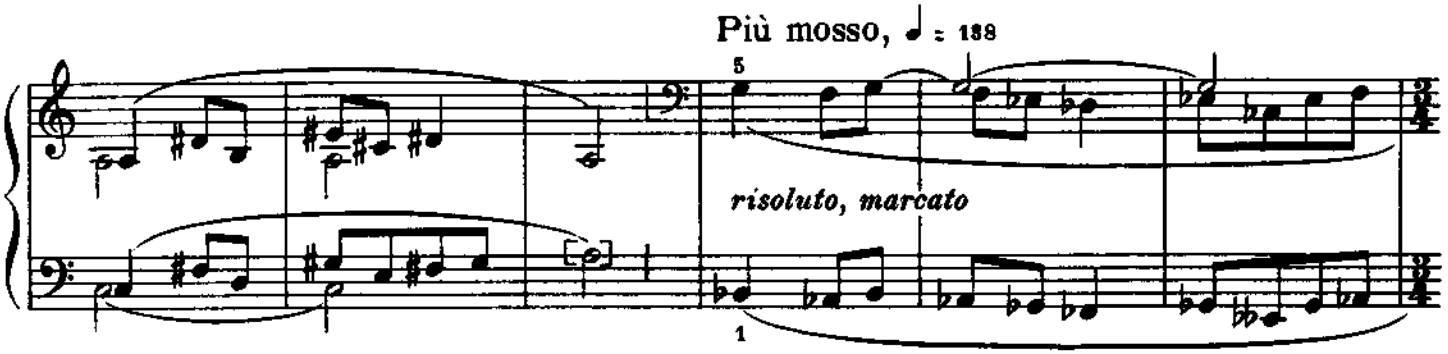
Whole-tone Scale
Gamme par tons entiers
Tonreihen aus Ganztönen

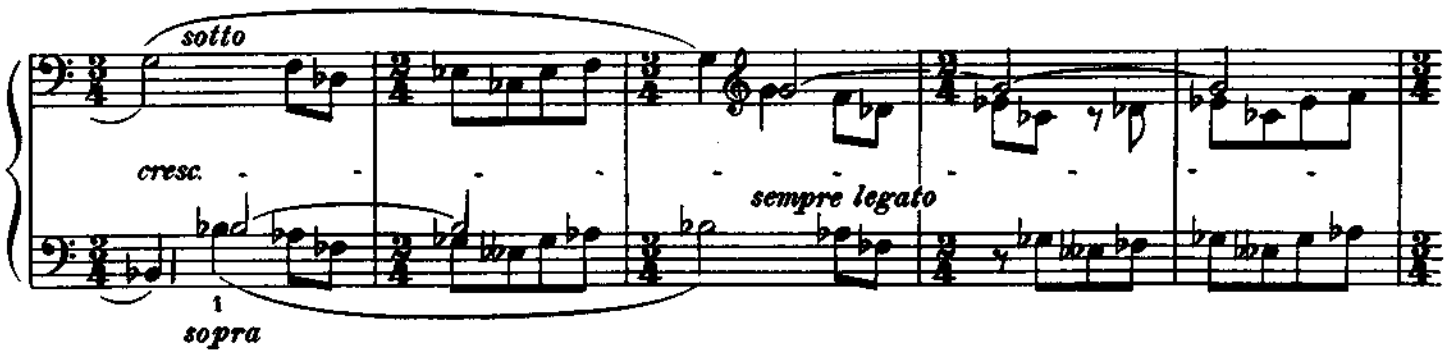
136

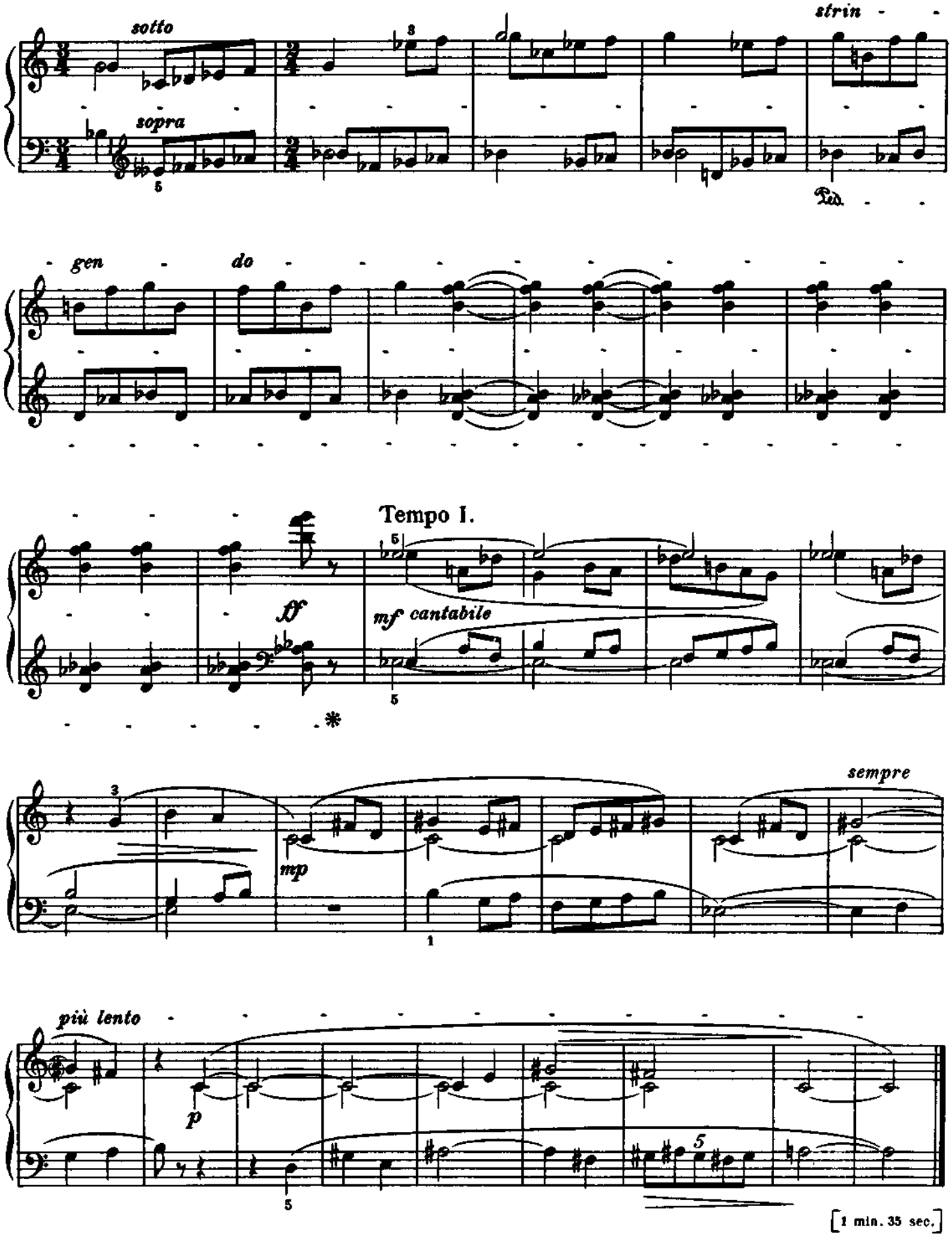



sotto
mf
sopra


p


Più mosso, ♩ = 138
risoluto, marcato

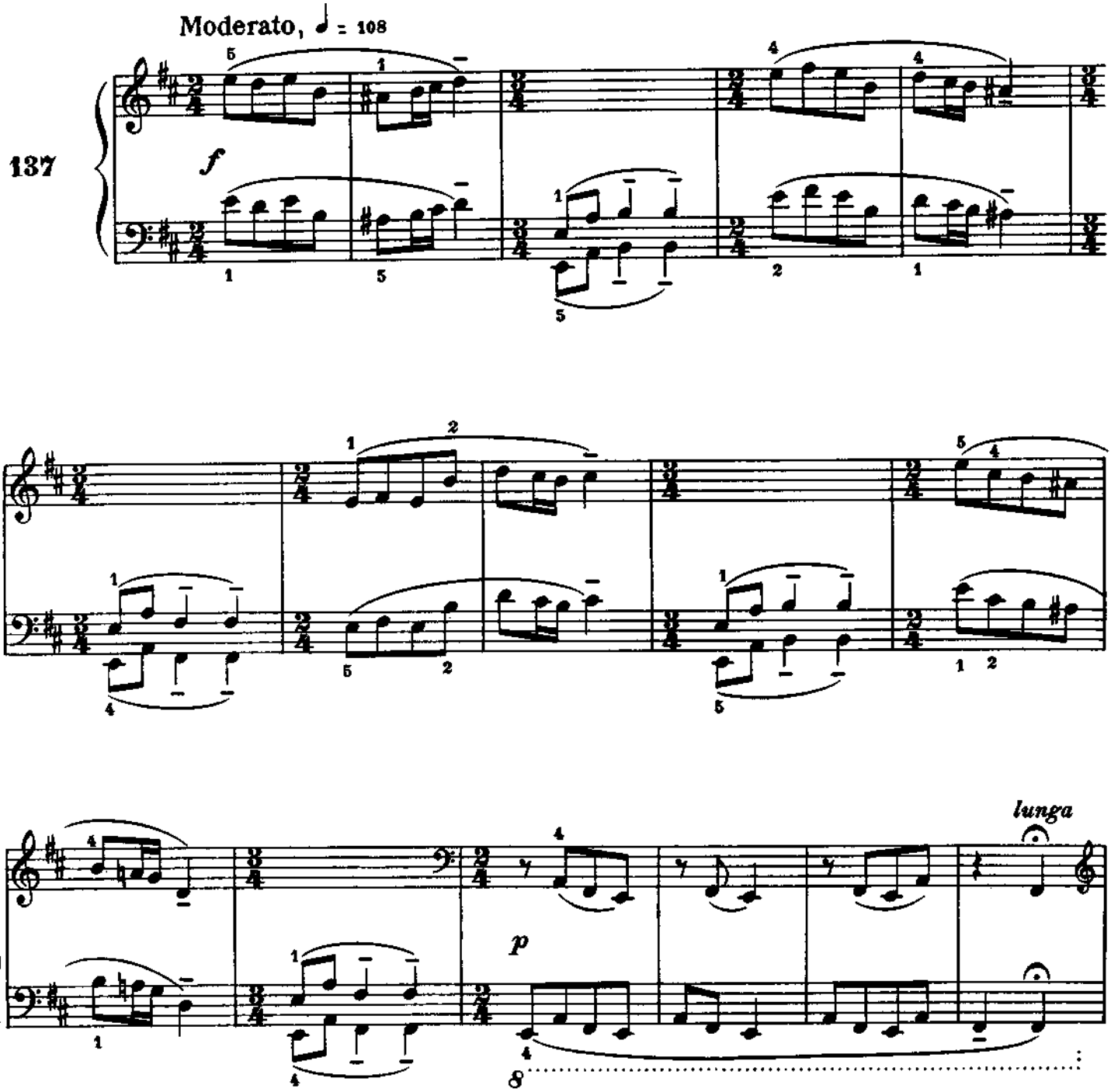

sotto
cresc.
sempre legato
sopra

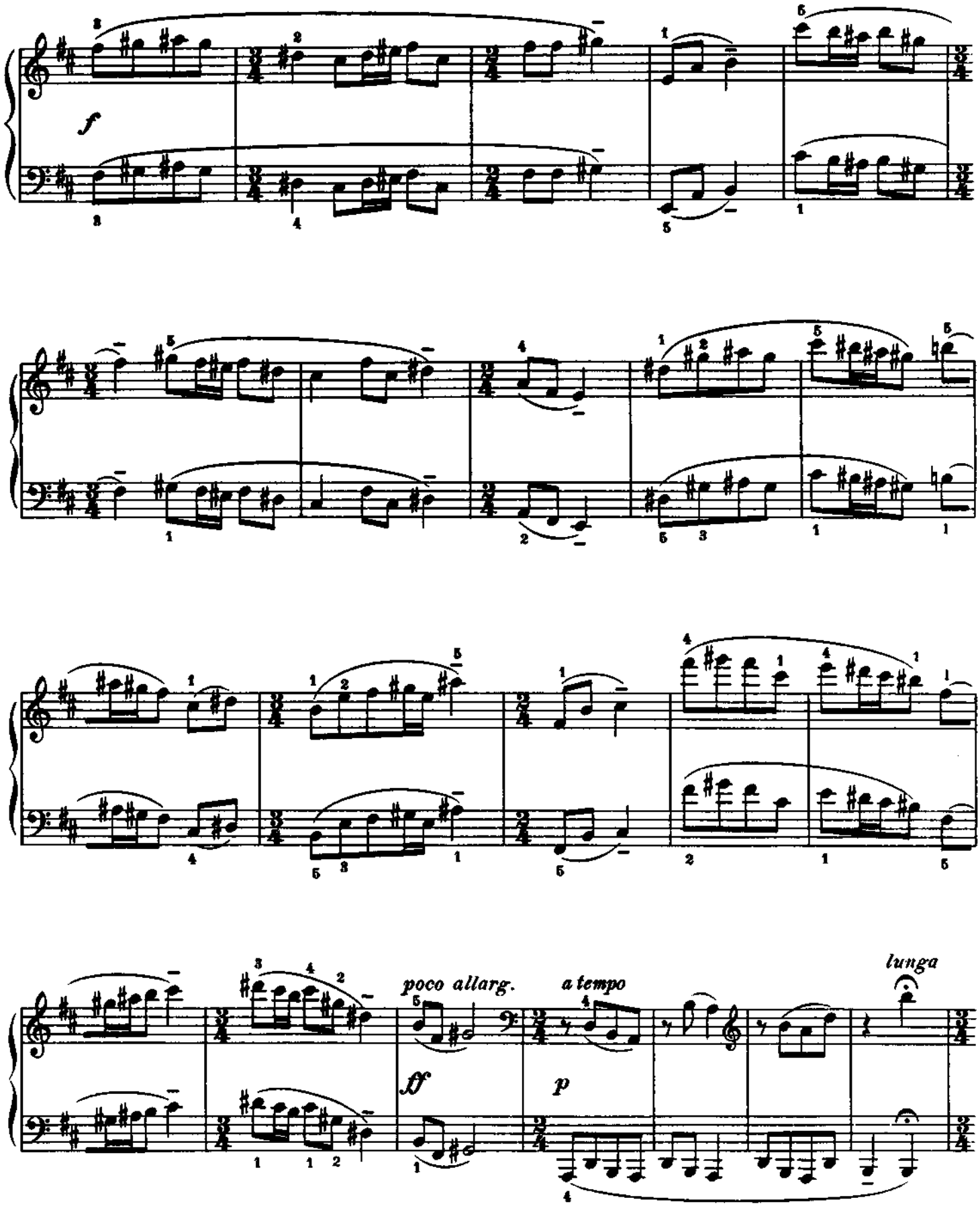

sotto
strin
sopra
Ped.
gen
do
Tempo I.
ff
mf cantabile
sempre
mp
più lento
p

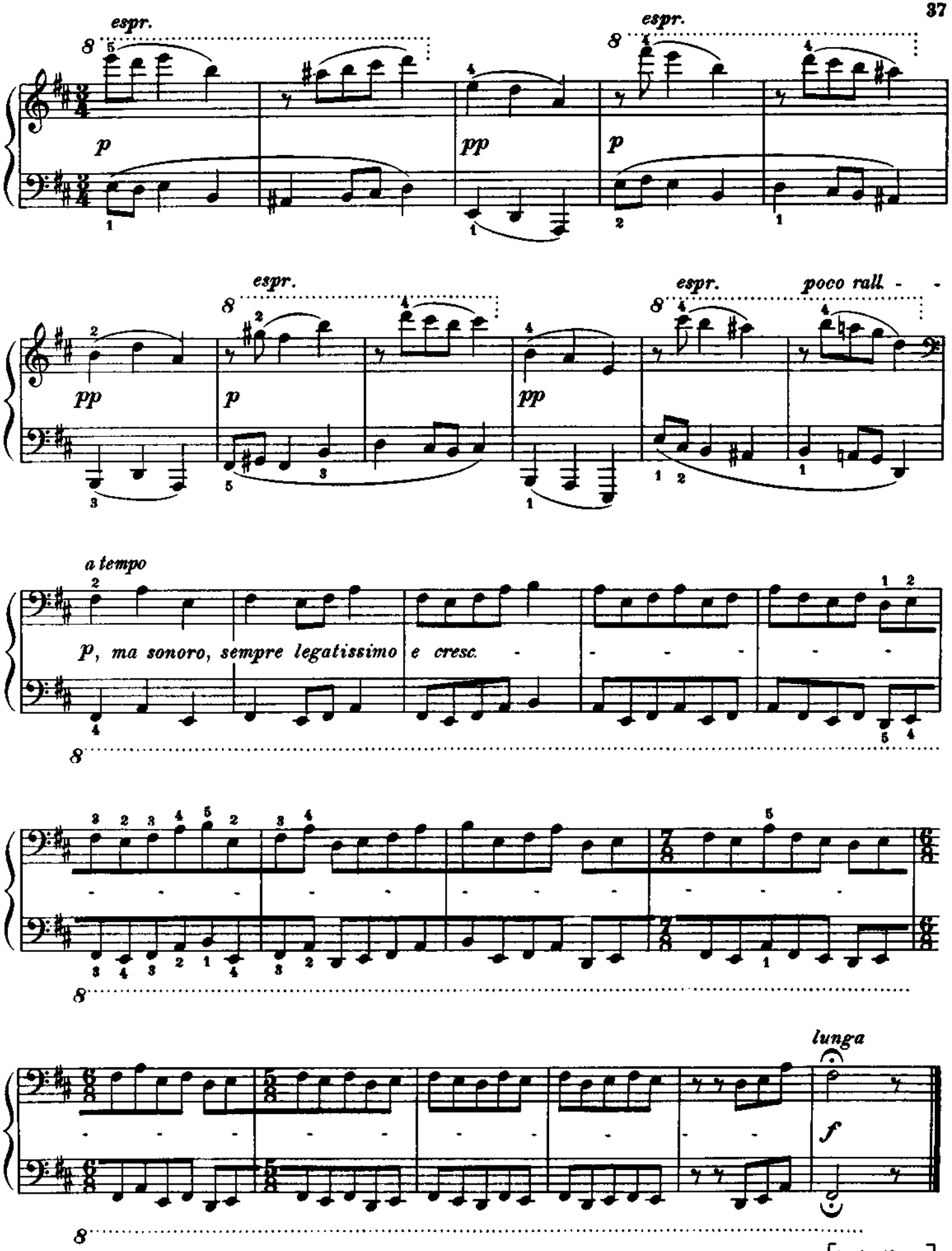
[1 min. 35 sec.]

Unison

À l'unisson . Unisono



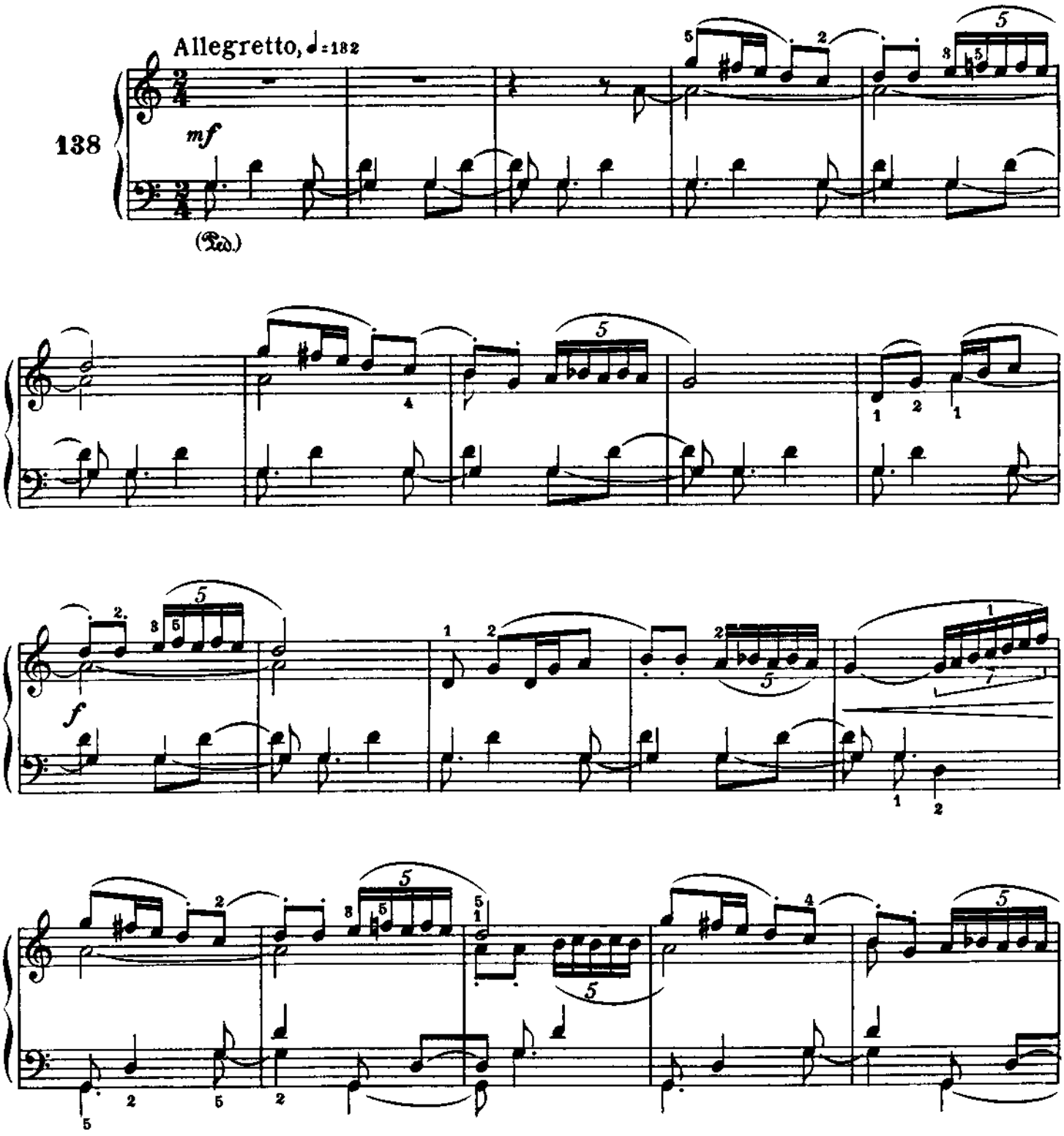

f
poco allarg.
a tempo
ff
p
lunga

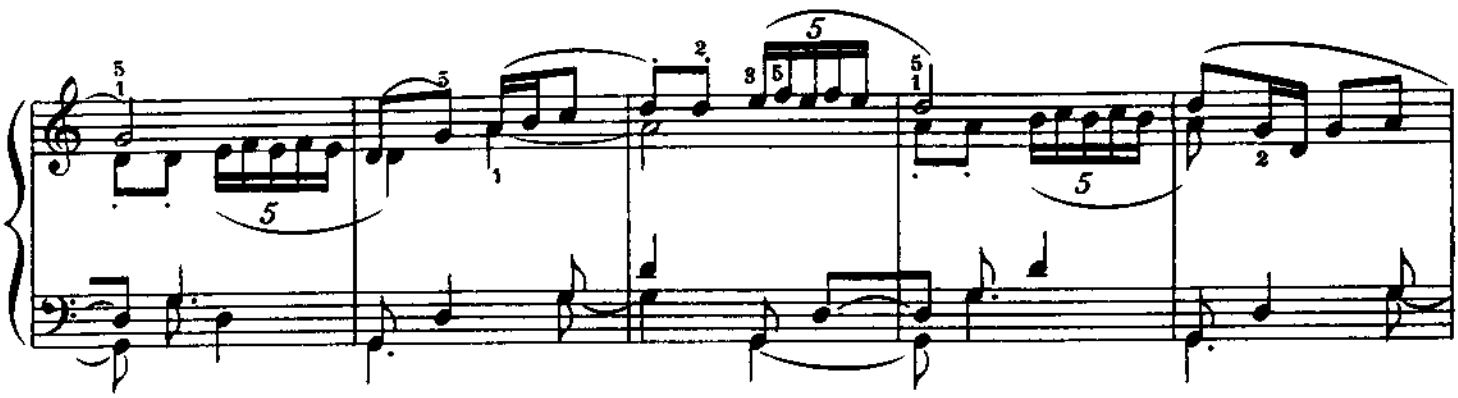

espr.
espr.
p
pp
p
espr.
espr.
poco rall.
pp
p
pp
a tempo
p, ma sonoro, sempre legatissimo e cresc.
lunga
f

[1 min. 40 sec.]

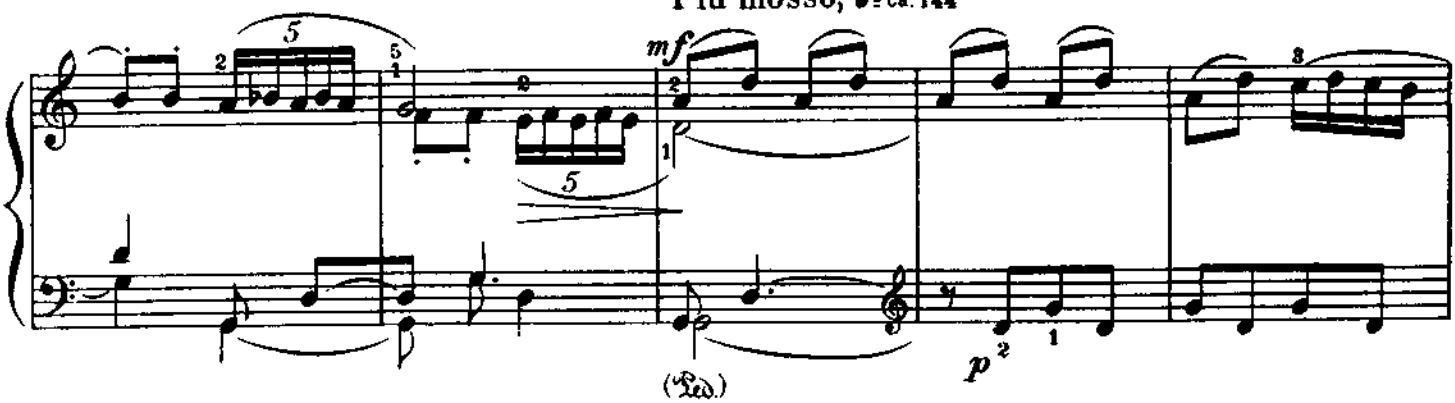
Bagpipe

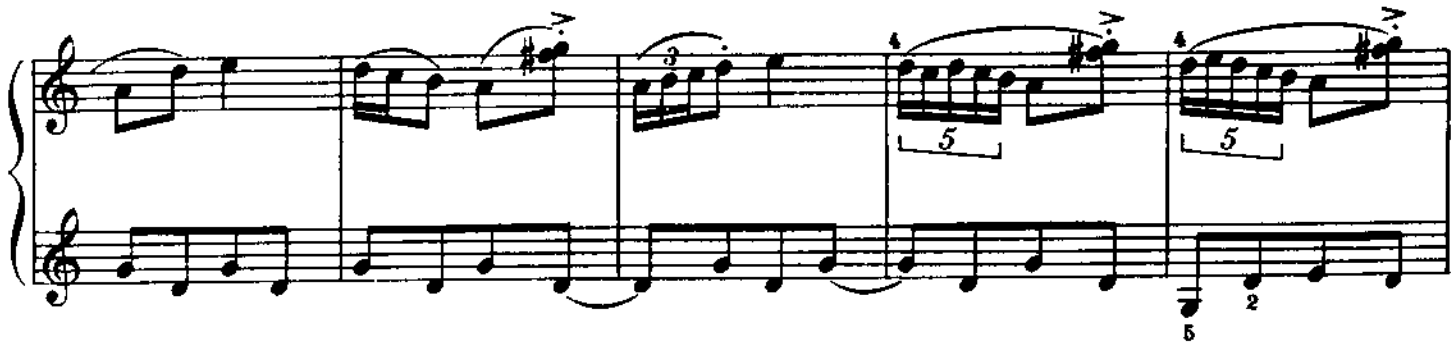
Cornemuse Dudelsack

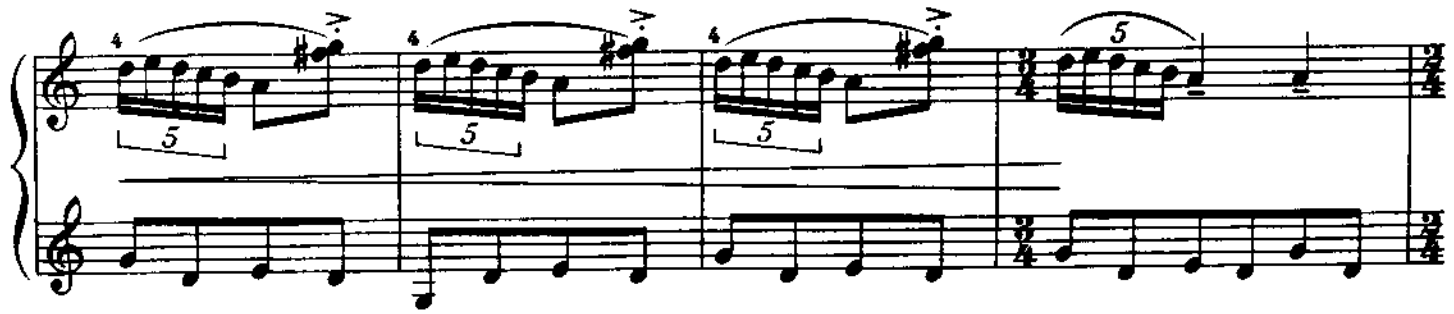


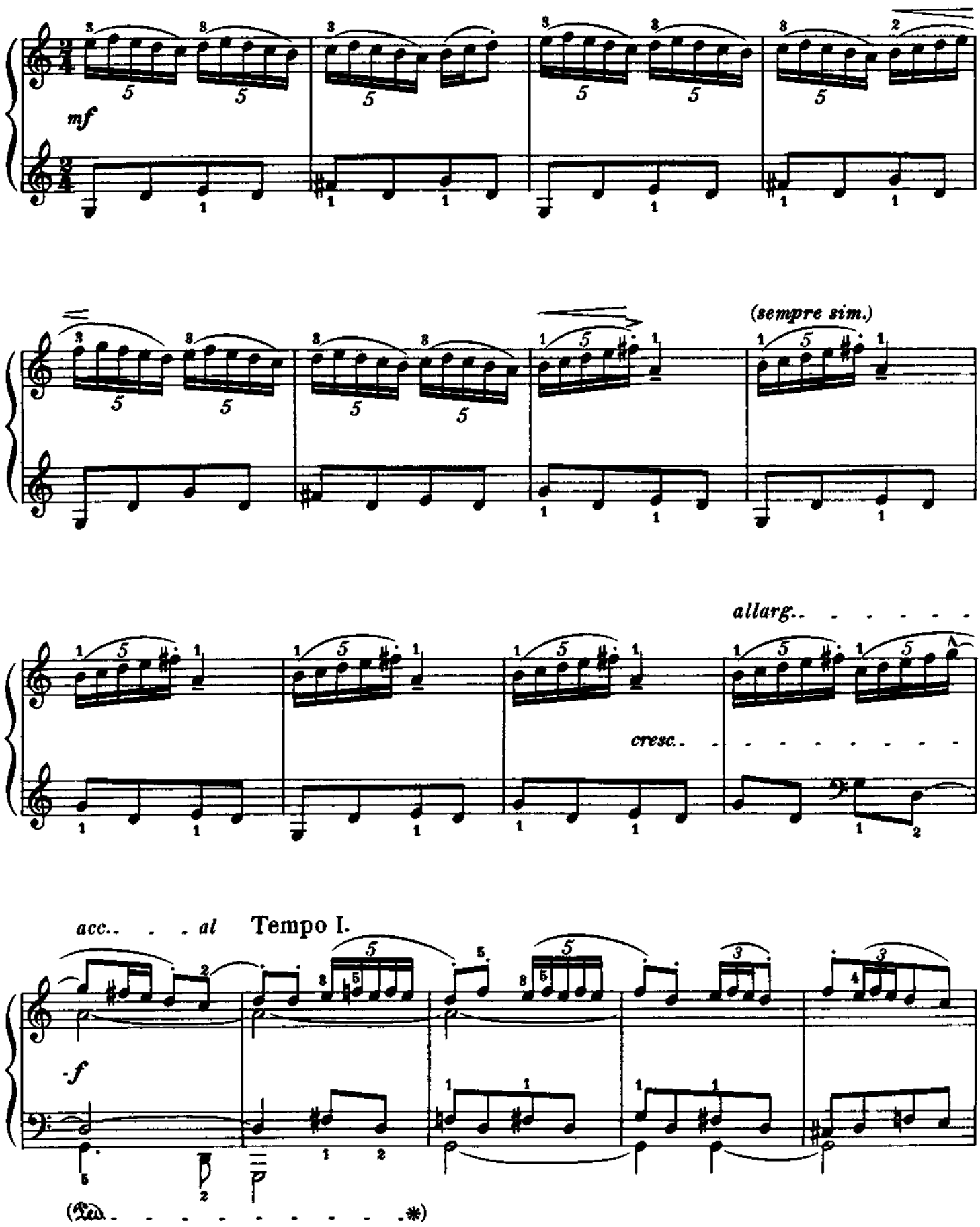


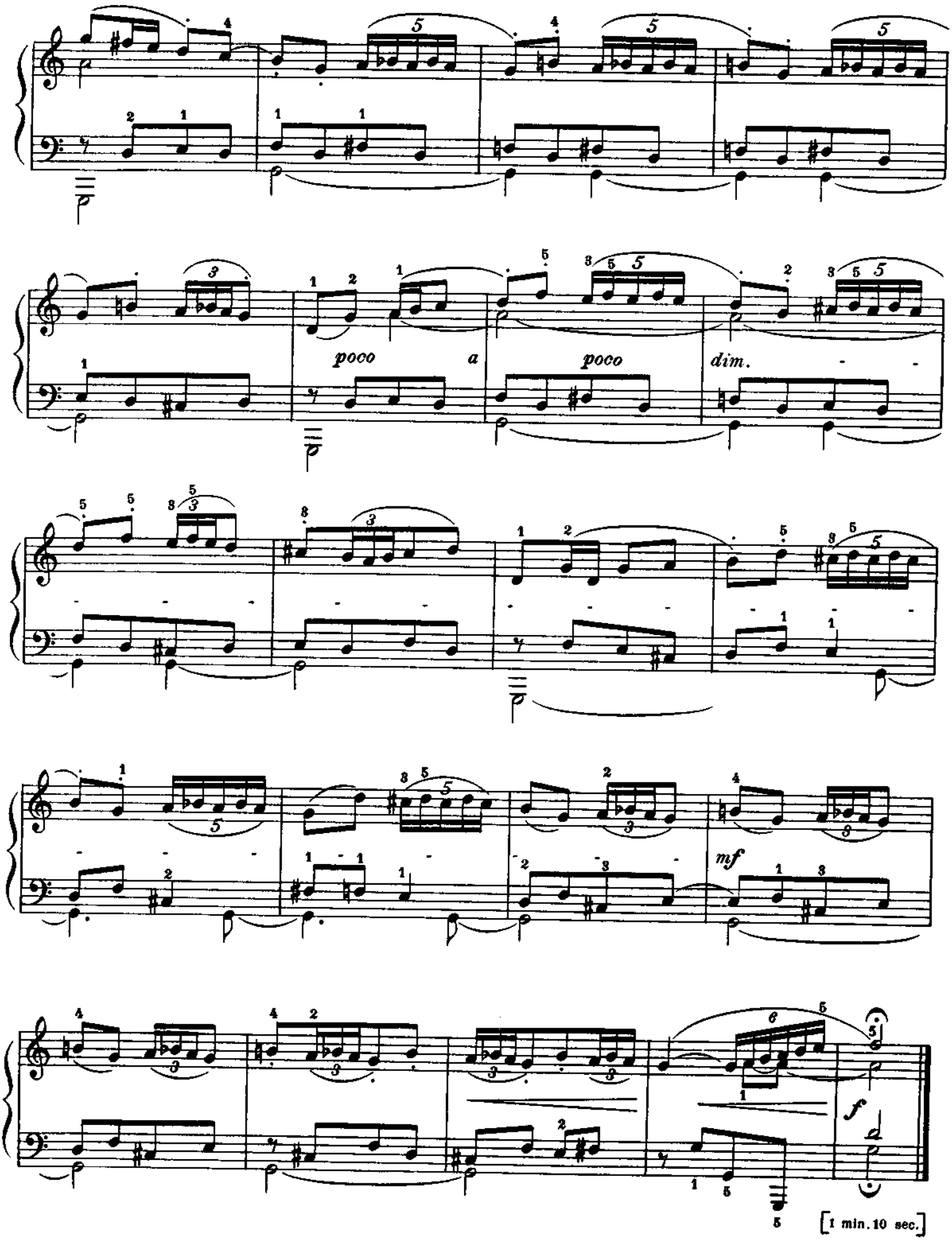
Più mosso, ♩= ca. 144





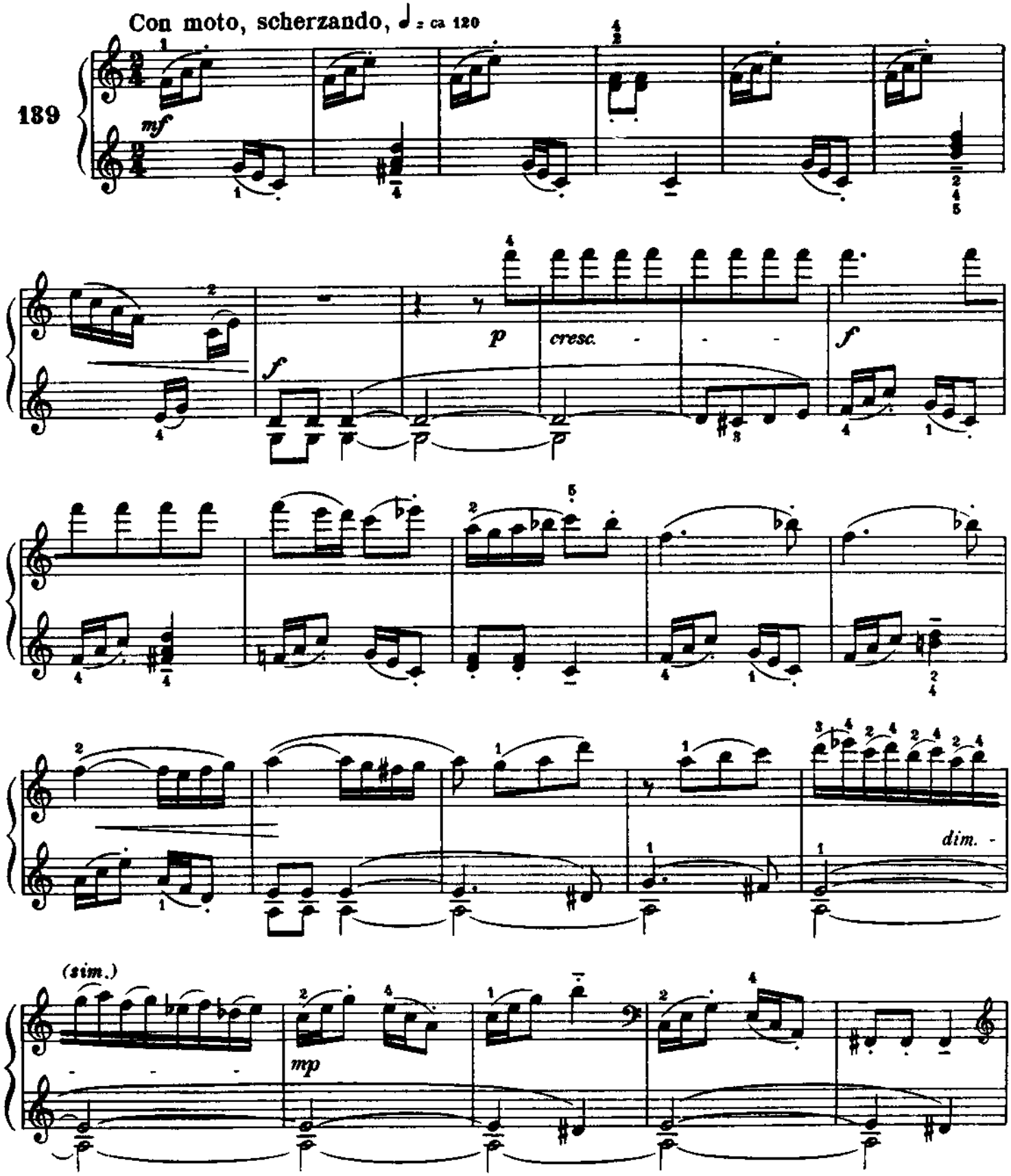


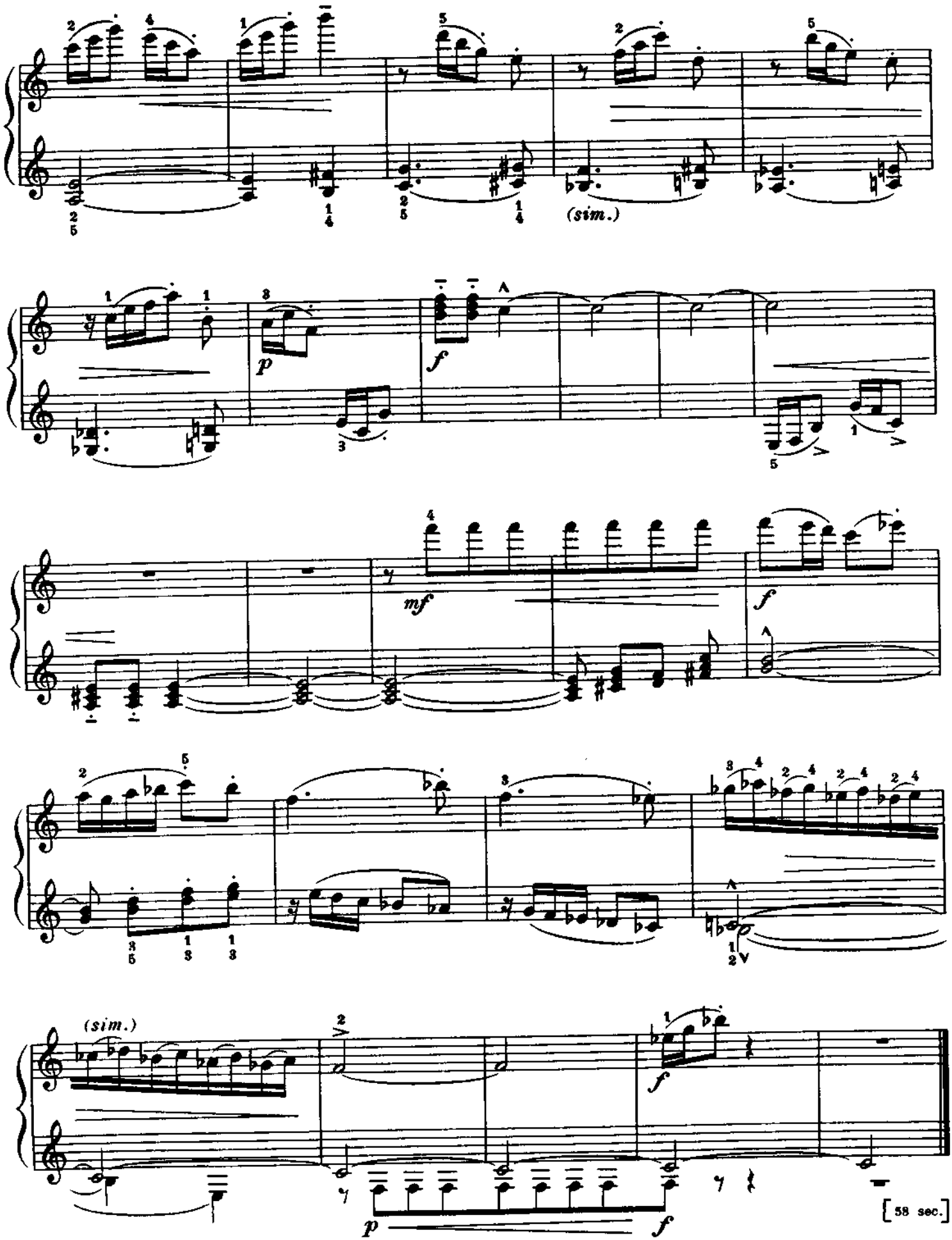

mf
(sempre sim.)
allarg.
cresc.
acc.. . . al
Tempo I.
-f
(Ped. . . . . .*)


poco a poco
dim.
mf
f
[1 min. 10 sec.]

Merry Andrew

Bouffon Hanswurst




(sim.)
p
f
mf
f
(sim.)
p
f
f
[58 sec.]

NOTES

127 This piece can be performed as follows :

a) the same performer singing and accompanying himself.

b) on two pianos, the first player playing the melody by doubling the upper octave, the second player playing the original accompaniment.

c) for violin and piano. The violinist plays the first verse in the original position, the second in the higher octave.

NOTES

127 Ce morceau peut être joué de la manière suivante :

a) l'exécutant chante et s'accompagne lui-même ;

b) pour deux pianos : le premier exécutant joue la mélodie en la doublant à l'octave supérieure, le second joue l'accompagnement original ;

c) pour violon et piano : le violoniste joue le premier couplet à l'octave originale, le second à l'octave supérieure.

Anmerkungen

127 Dieses Stück kann auf folgende Arten ausgeführt werden:

a) ein Ausführender singt und begleitet sich selbst

b) an zwei Klavieren; hierbei spielt der erste Spieler die Melodie (indem er sie durch die obere Oktave verdoppelt) und der zweite Spieler die Originalbegleitung.

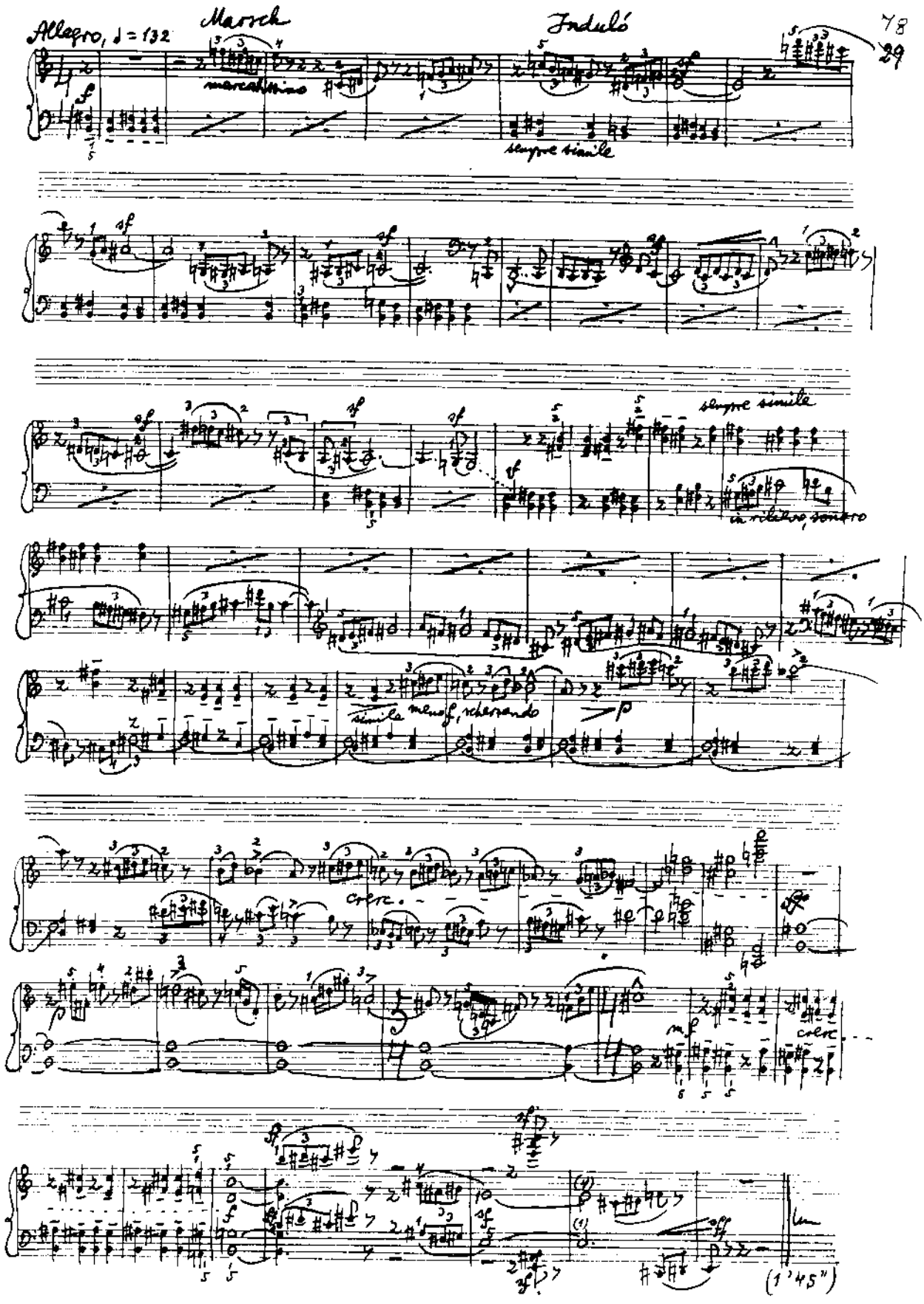
c) für Violine und Klavier. Der Geiger spielt die erste Strophe in der Originallage, die zweite um eine Oktave höher.

BÉLA BARTÓK

MIKROKOSMOS

153 Progressive Piano Pieces
153 Pièces de piano progressives
153 Klavierstücke, vom allerersten Anfang an
Zongoramuzsika a kezdet legkezdetétől

6 *Nos. 140–153*



Facsimile of the composer's MS showing a simplified version of No. 147 'March' (reproduced by permission of Peter Bartók). Cf. p. 40.

Faksimile des Manuskripts, zeigt das Stück Nr. 147, ‚Marsch', in einer vereinfachten Form (Nachdruck mit Erlaubnis von Peter Bartók). Siehe auch S. 40.

Le facsimilé du manuscrit du compositeur montre une version simplifiée du No. 147 'Marche' (reproduite avec la permission de Peter Bartók). Cf. page 40.

Fakszimile a szerzőnek az ‚Induló' című(147. számú) darabja egyszerűbb változatát tartalmazó kéziratáról (a másolat közreadása Bartók Péter hozzájárulásával történik). Lásd a 40. oldalt.

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Preface

BY THE COMPOSER

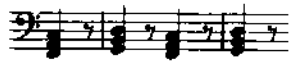
The first four volumes of *Mikrokosmos* were written to provide study material for the beginner pianist – young or adult – and are intended to cover, as far as possible, most of the simple technical problems likely to be encountered in the early stages. The material in volumes 1–3 has been designed to be sufficient in itself for the first, or first and second, year of study. These three books differ from a conventional 'piano method' in that technical and theoretical instructions have been omitted, in the belief that these are more appropriately left for the teacher to explain to the student. In many instances a number of pieces are provided which relate to similar specific problems; teachers and students thus have an opportunity to make their own selection. In any case it is neither necessary, nor perhaps even possible or permissible, for every student to learn all ninety-six pieces.

To facilitate the teacher's task, exercises are included in an appendix to each of the first four volumes. The numbers in parentheses next to each exercise-number indicate the pieces containing problems to which the exercise relates. Sometimes the same technical problem is dealt with in more than one exercise. Again, the teacher should make a selection according to the student's ability, giving the more difficult exercises to the more able student and the easier ones to those with less skill. These exercises should be studied some time in advance of, and not immediately before, attempting to learn the pieces containing the related problems. It will be obvious that no really elementary exercises have been included, e.g. five-finger exercises, 'thumb-under', simple broken triads, etc.; in this respect too, there has been a departure from the customary 'piano method' approach. In any event, every teacher will be familiar with suitable exercises at this level, and will be able to judge what the student can play.

The progressive sequence of the pieces and exercises as to technical and musical difficulty is only an approximation; the teacher may modify the given order taking account, as appropriate, of the student's ability. The metronome markings and indicated duration should be regarded only as a guide, particularly in volumes 1–3; the first few dozen pieces may be played at a faster or slower *tempo* as circumstances dictate. As progress is made, the *tempi* should be considered as less variable, and in volumes 5 and 6 *tempo* indications must be adhered to. An asterisk (*) next to the number of a piece means that a corresponding explanatory note will be found in the Appendix to the volume.

A second piano-part has been provided for four pieces – Nos. 43, 44, 55 and 68. It is important that students begin ensemble-playing at the earliest possible stage. Of course the pieces written for two pianos can only be used in a classroom teaching situation where – as they should be – two pianos are available. Four other pieces – Nos. 65, 74, 95 and 127 – are written as songs with piano accompaniment. All instrumental study or training should really commence with the student singing. Where this has been the case, the performance of pieces for voice and piano should not be hard to accomplish. Such pieces offer very useful practice in reading three staves instead of two, the student singing while playing the accompaniment at the same time. To make things easier, solo piano versions of Nos. 74 and 95 have also been supplied. This version should be learned first, and only afterwards should the student turn to the version for voice and piano. Various performance possibilities for No. 65 will be found in the Appendix to volume 2.

Work on volume 4 may – indeed should – be combined with the study of other compositions such as the *Note Book for Anna Magdalena Bach* by J. S. Bach, appropriate studies by Czerny, etc. Transposition of the simpler pieces and exercises into other keys is recommended. Even transcription of suitable pieces from volumes 1–3 may be attempted. Only 'strict' transcription is implied here, for instance at first doubling octaves as on a harpsichord. Additionally, certain pieces could be played on two pianos, an octave apart, e.g. Nos. 45, 51, 56 etc. More adventurous modifications might be attempted such as simplifying the accompaniment to No. 69 (volume 3):



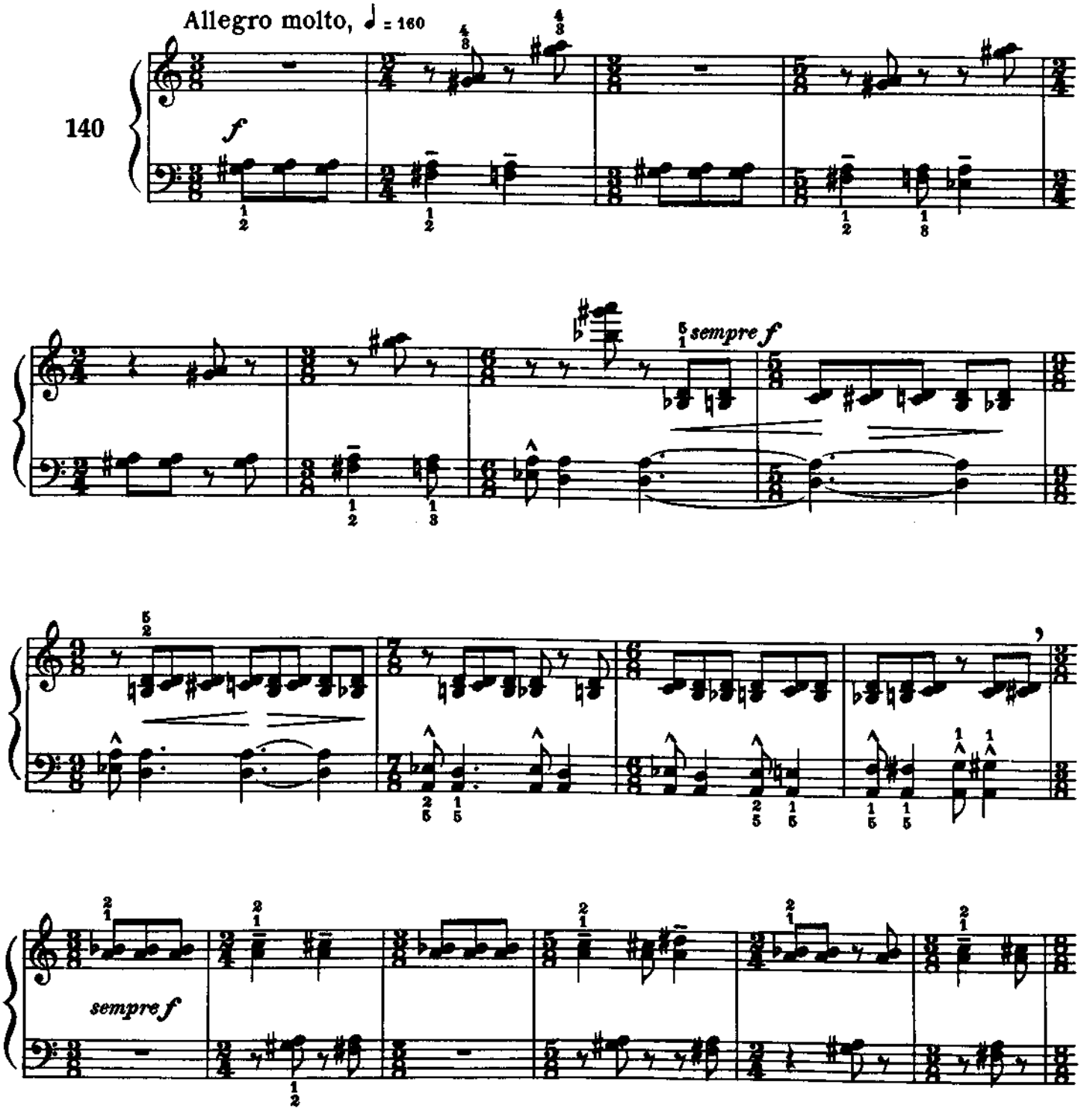
etc., though the adaptation of bars 10–11, 14–15, 22–23, 26–27, 30 and 32–33 may call for a fair amount of mental agility. Many more opportunities exist in this area: their proper solution should be dictated by the teacher's or the more resourceful students' ingenuity.

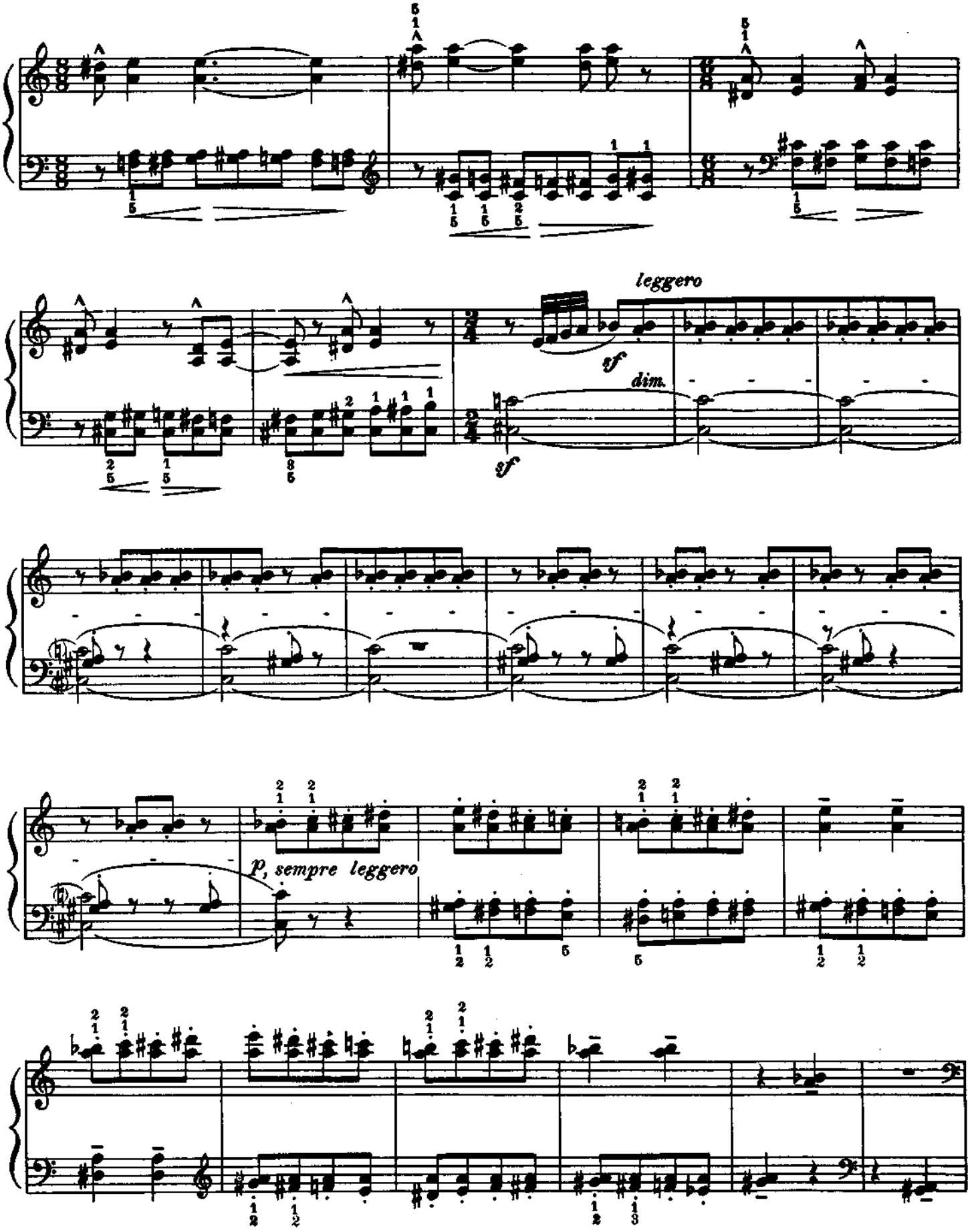
And while on the subject of transcriptions, it may be noted that some pieces – among easier ones Nos. 76, 77, 78, 79, 92 and 104b; among the more difficult Nos. 117, 118, 123 and 145 – are suitable for playing on the harpsichord. On this instrument, doubling octaves is achieved by registration.

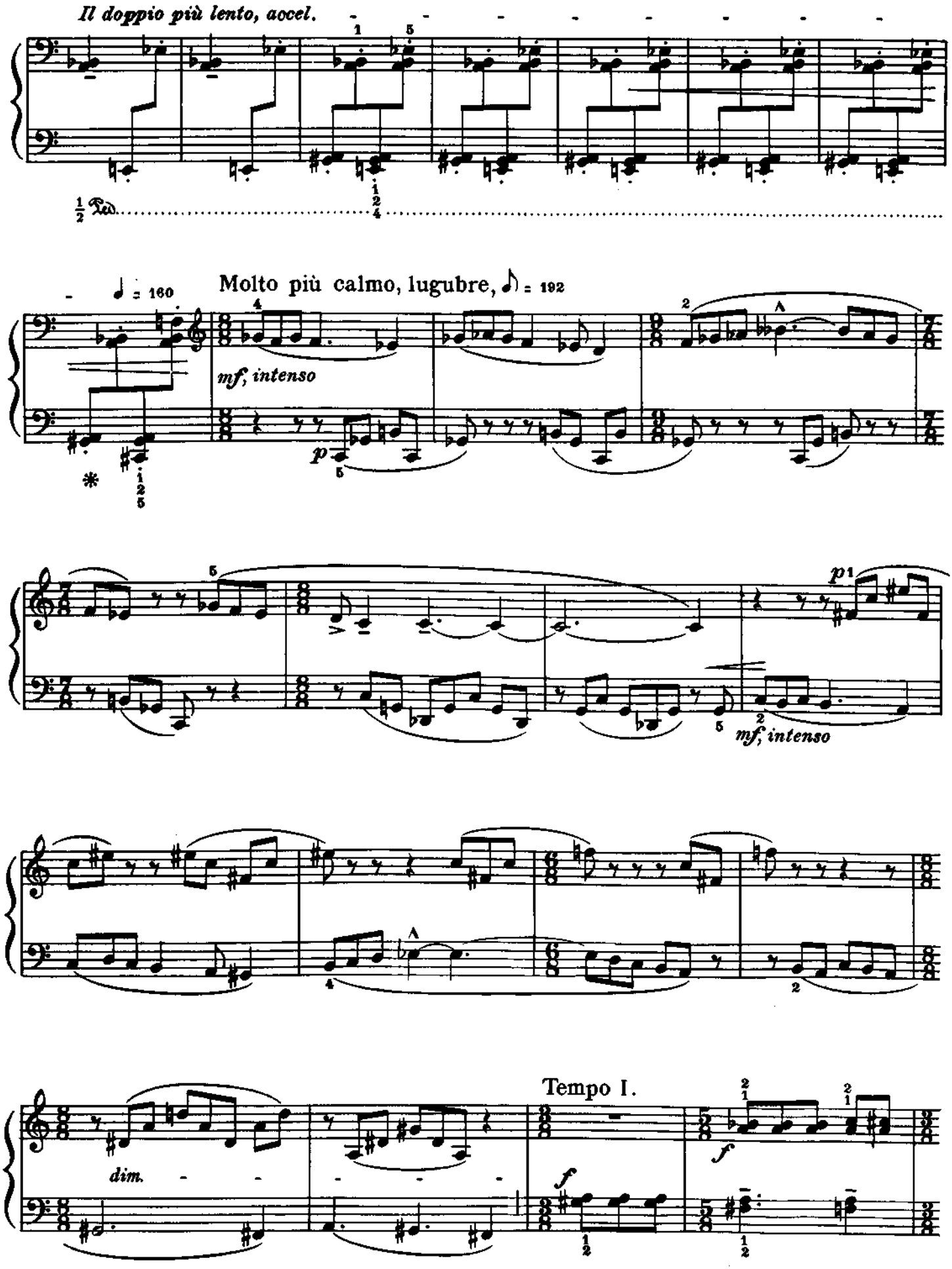
Finally, attention is drawn to another application of *Mikrokosmos*: more advanced students may find the pieces useful as sight-reading material.

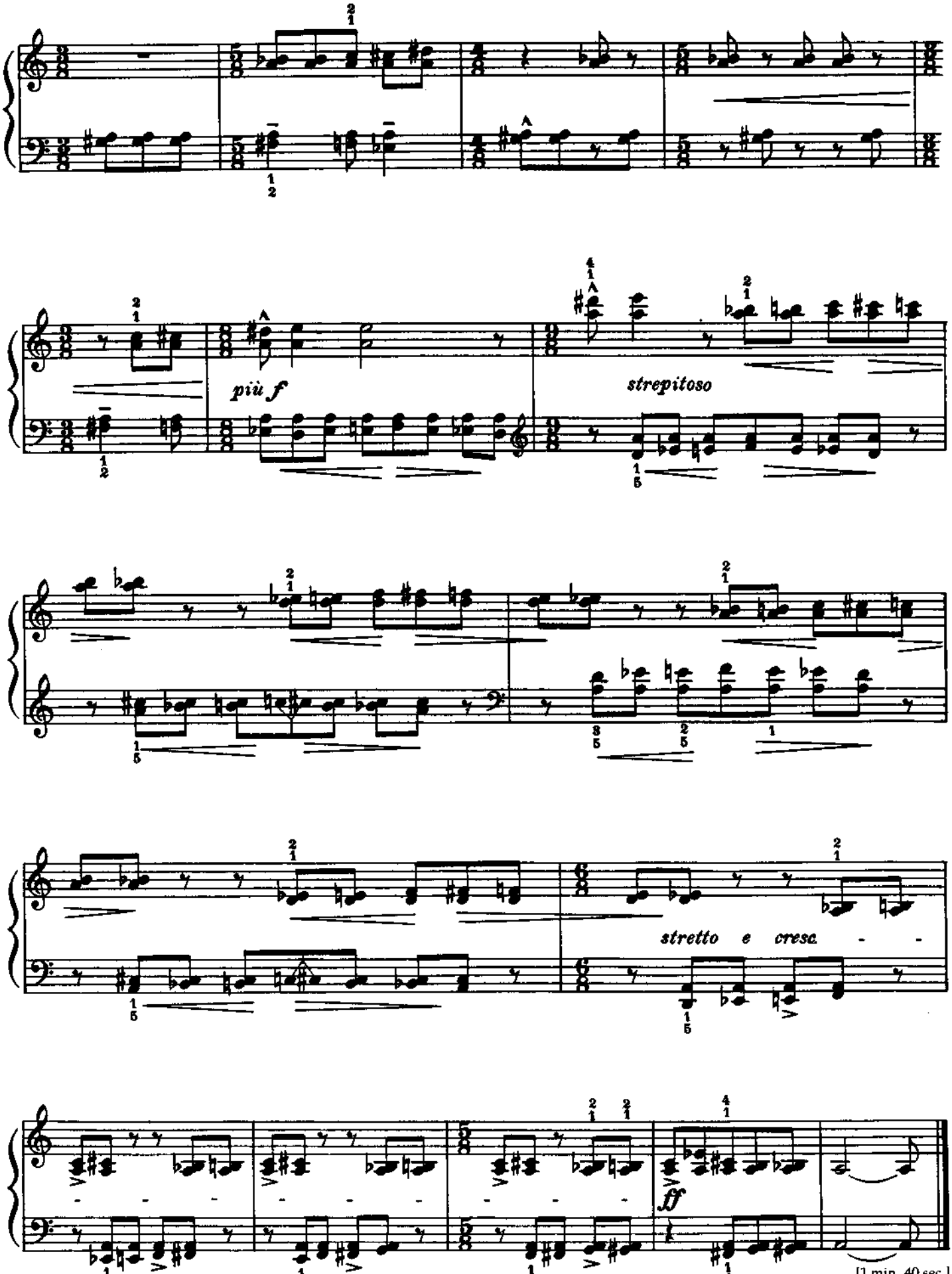
BÉLA BARTÓK

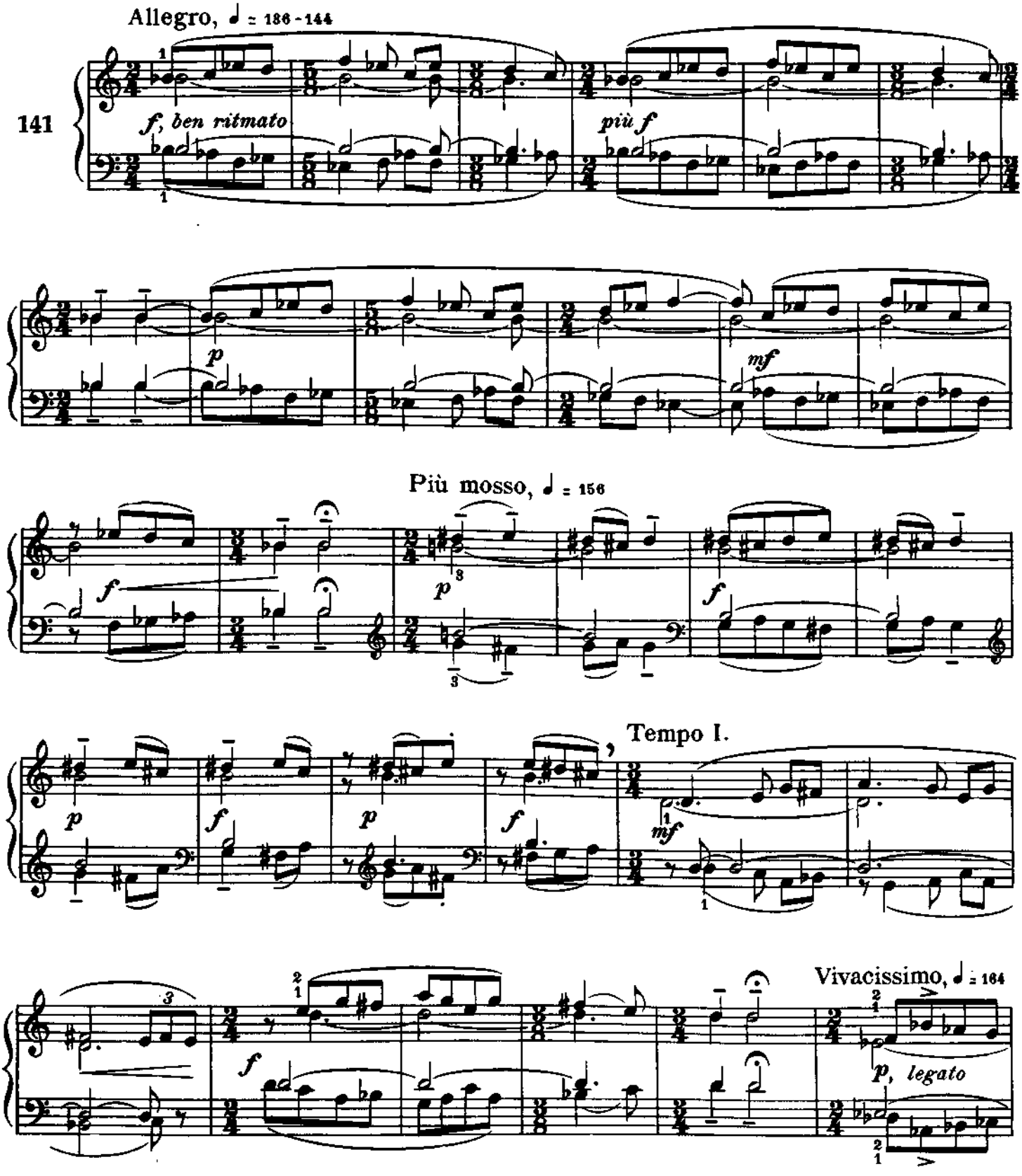
Free Variations
Variations libres
Freie Variationen
Szabad változatok

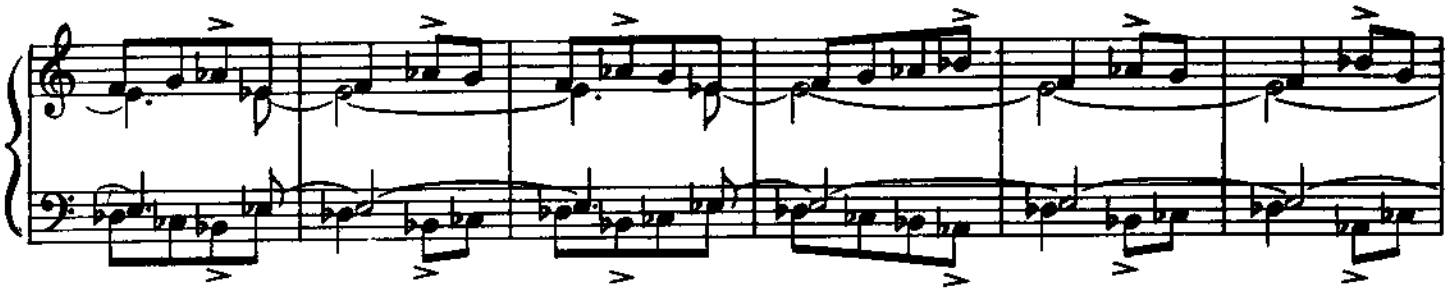


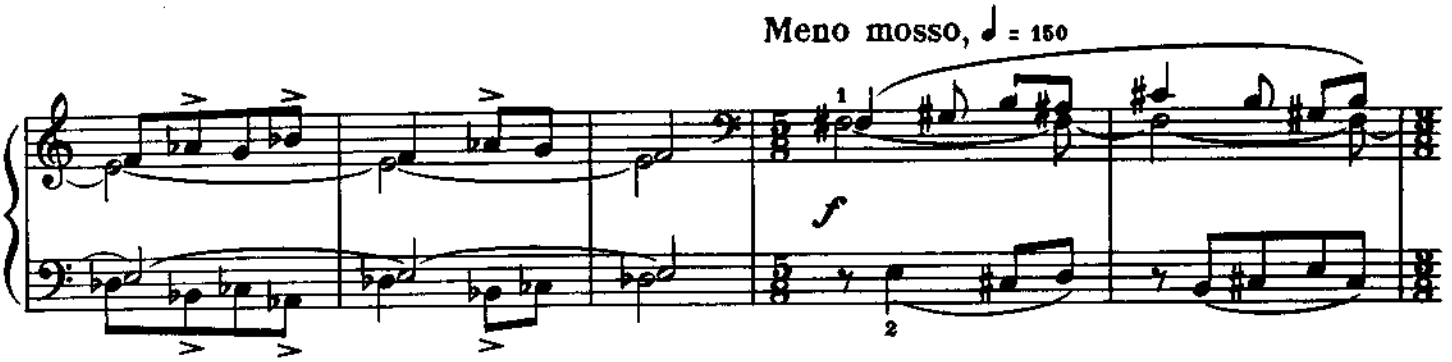

leggero
sf
dim.
sf
p, sempre leggero

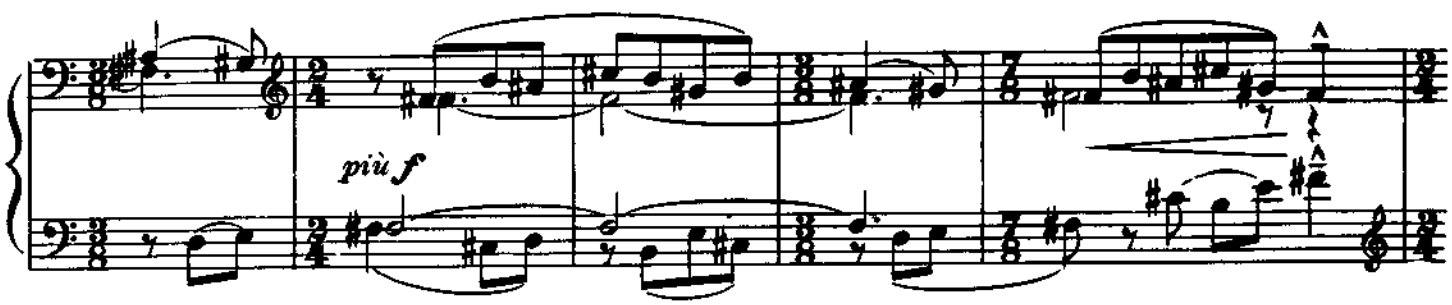

Il doppio più lento, accel.
Molto più calmo, lugubre,
mf, intenso
p
mf, intenso
Tempo I.
dim.
f
f

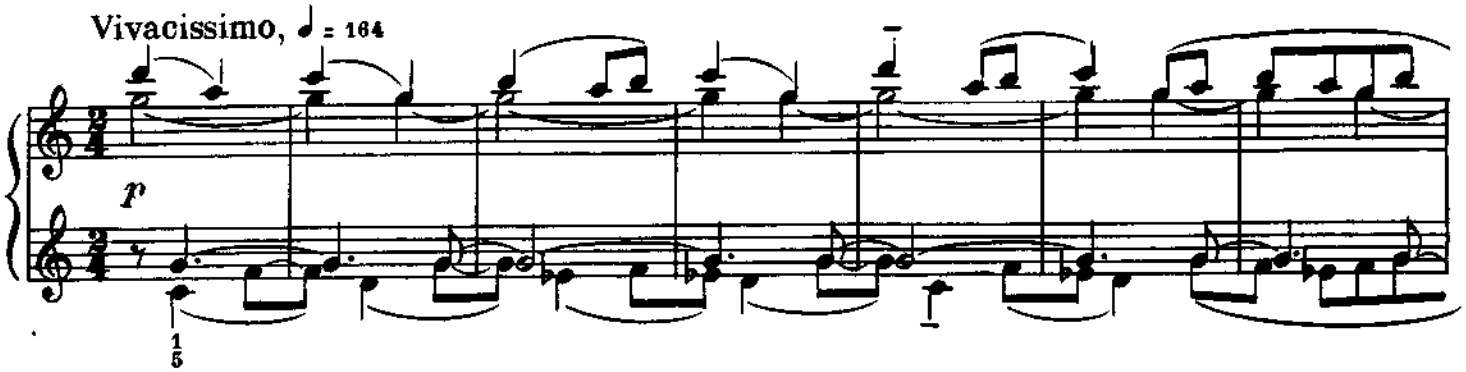

più f
strepitoso
stretto e cresc.
ff
[1 min. 40 sec.]

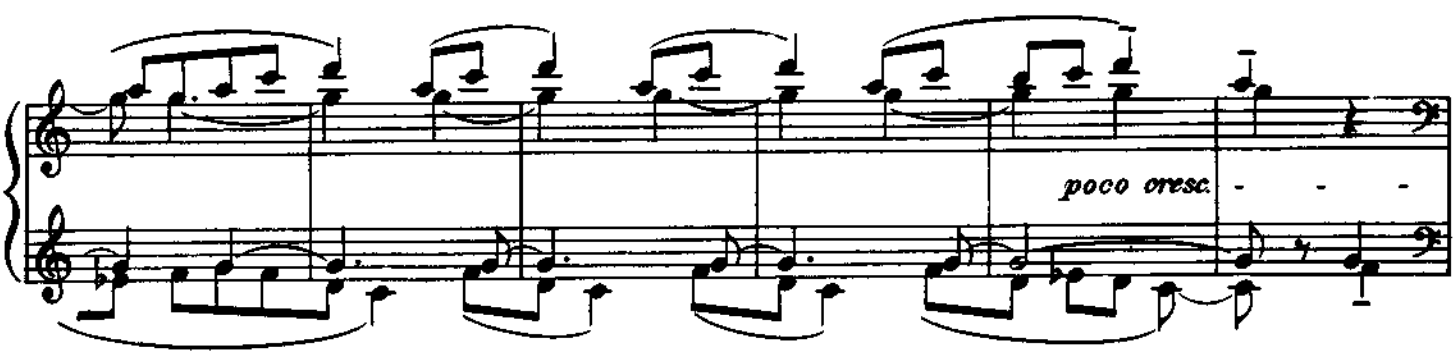

Allegro, ♩ = 136 - 144
141
f, ben ritmato
più f
p
mf
Più mosso, ♩ = 156
f
p
f
p
f
p
f
Tempo I.
mf
Vivacissimo, ♩ = 164
f
p, legato

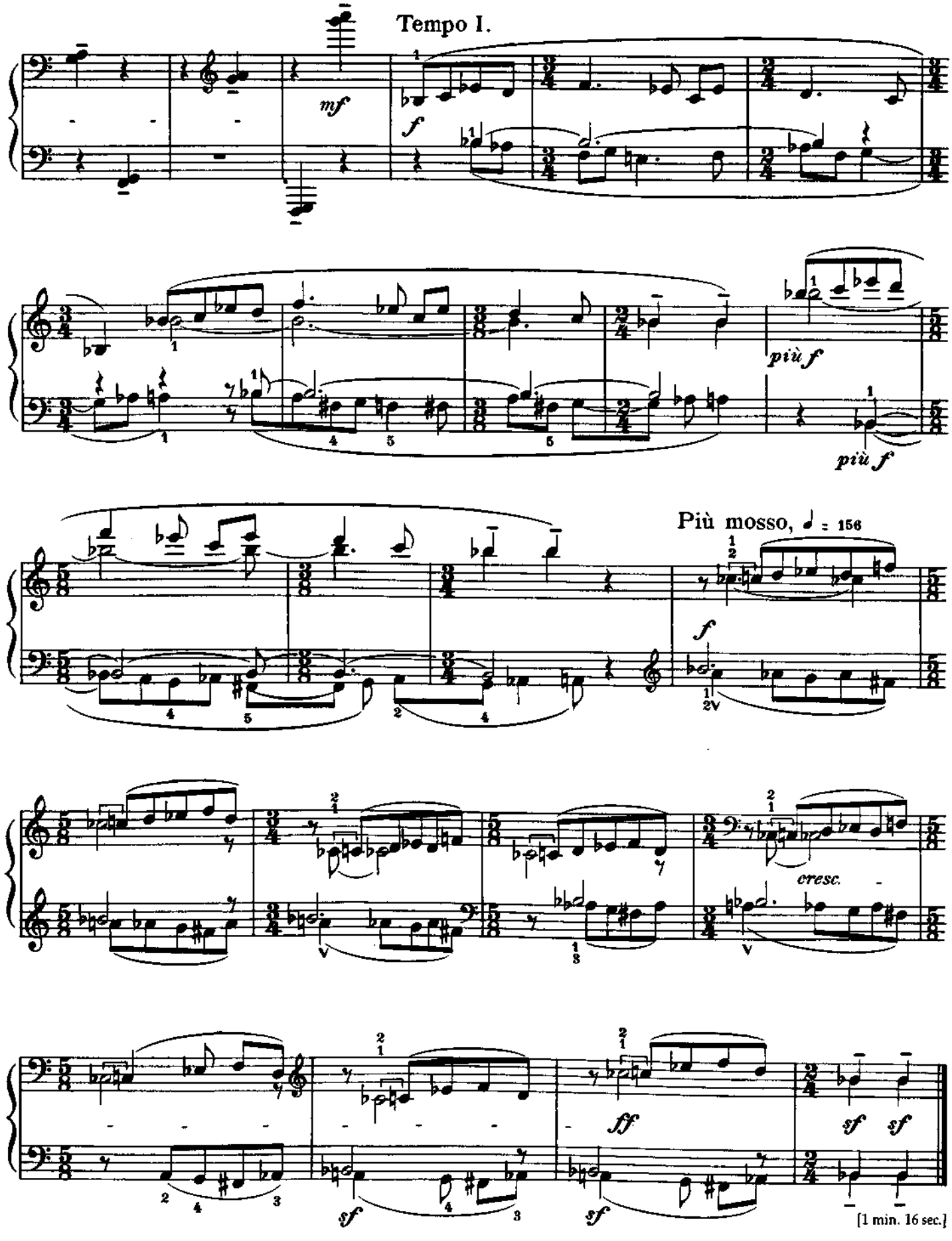


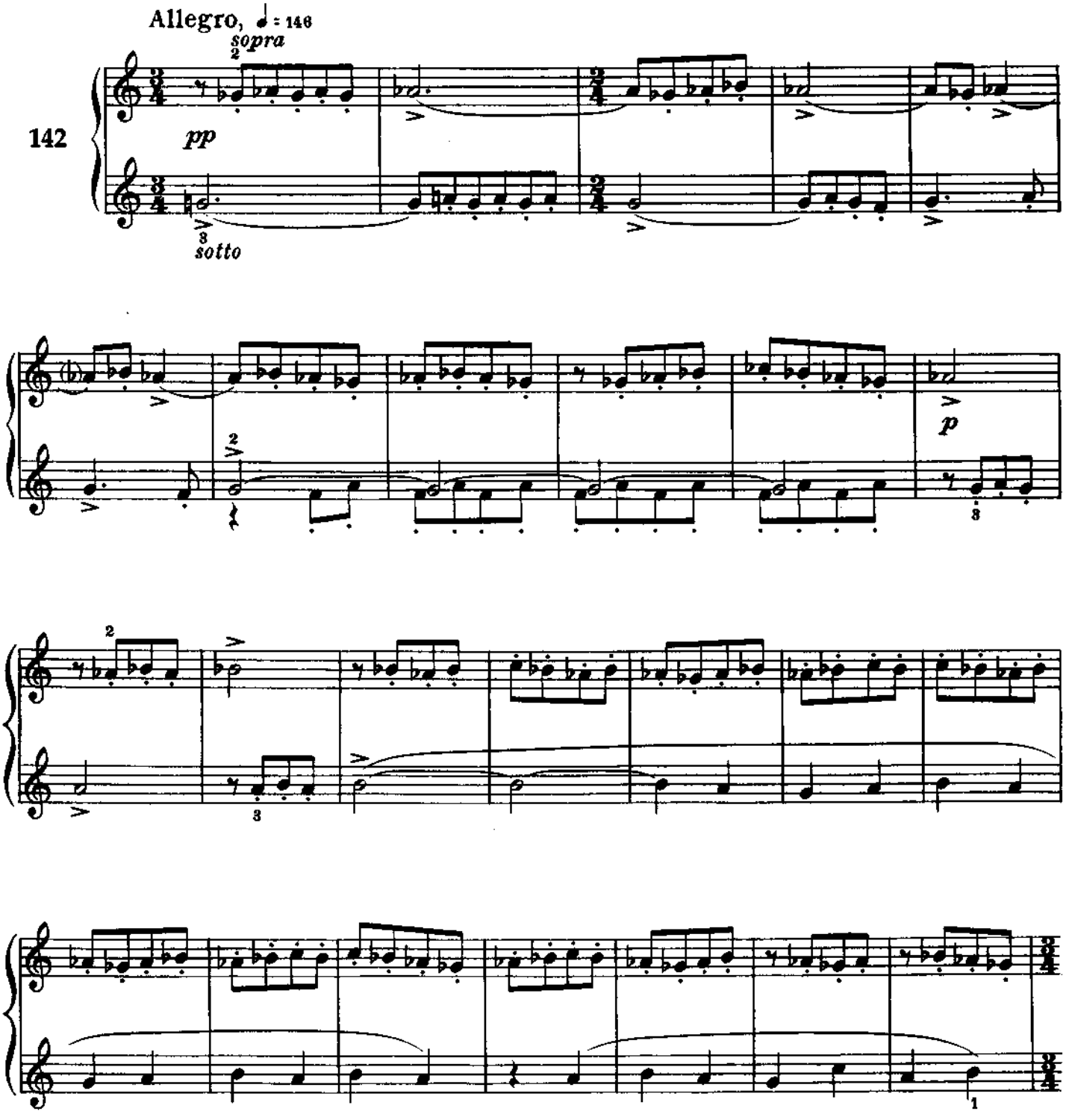

Meno mosso, ♩ = 150
f

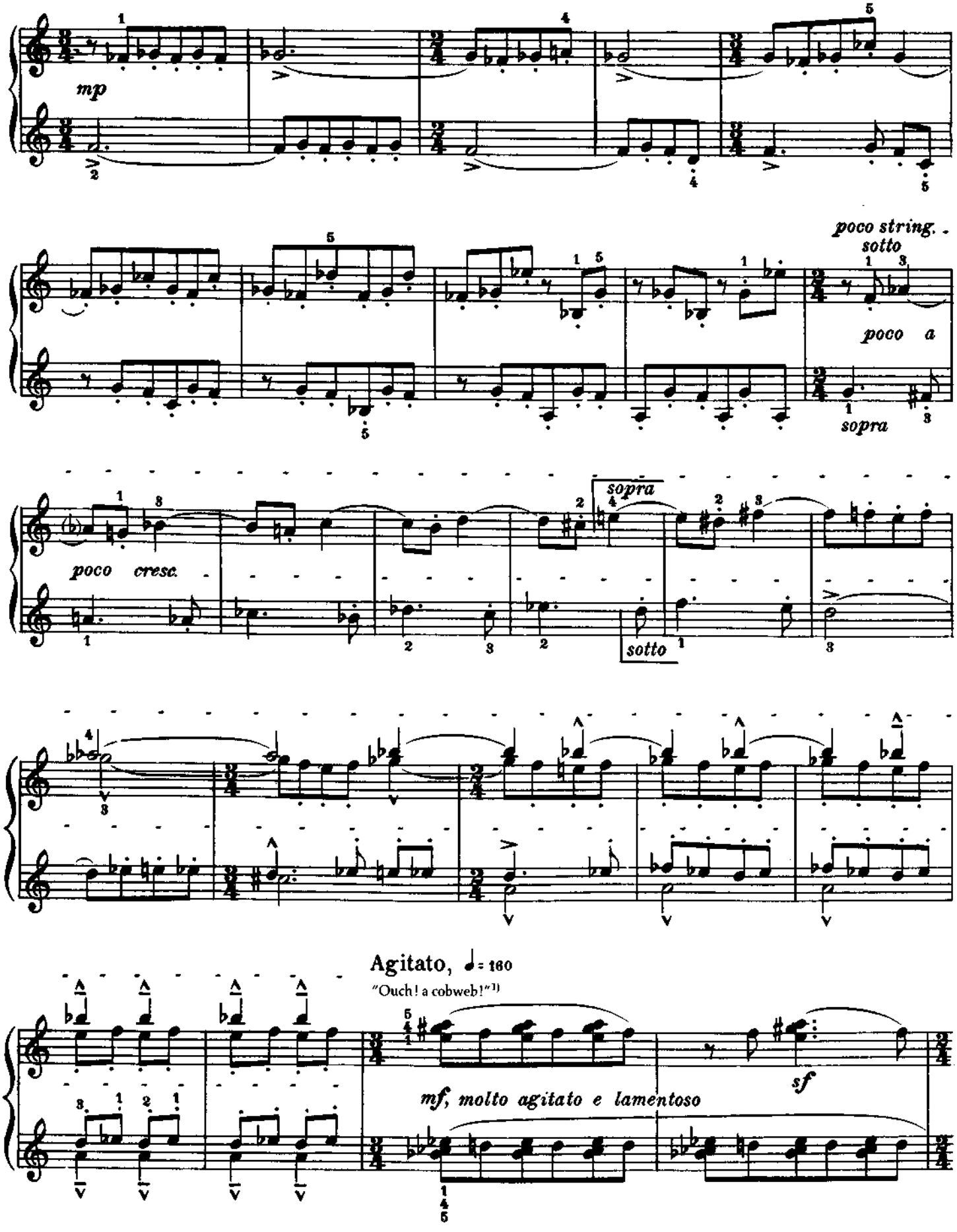

più f


Vivacissimo, ♩ = 164
p

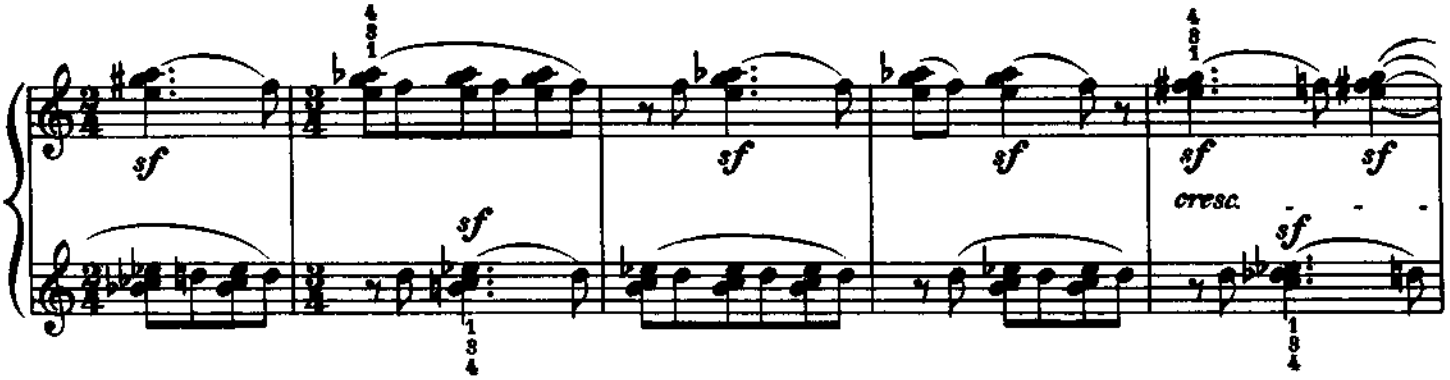

poco cresc.

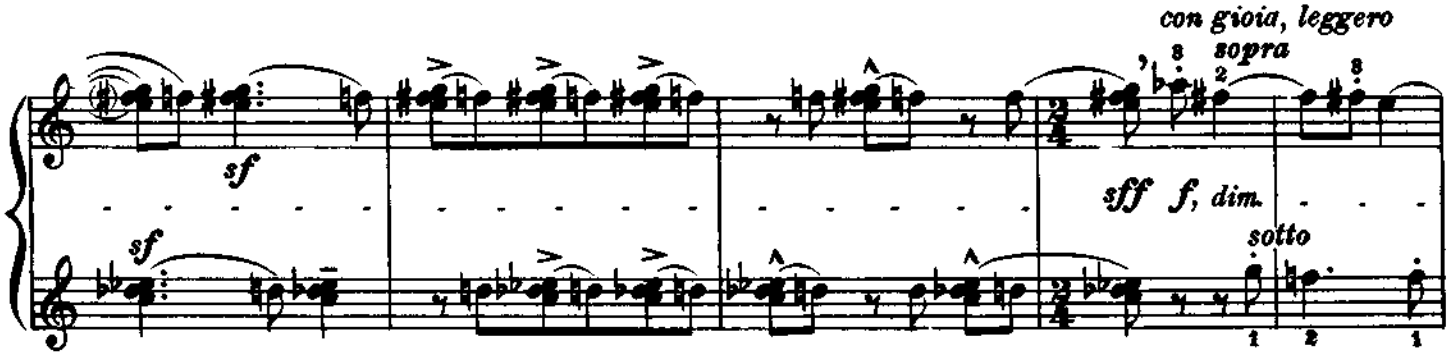

Tempo I.
mf
f
più f
più f
Più mosso, ♩ = 156
f
cresc.
ff
sf
sf
sf
sf
[1 min. 16 sec.]

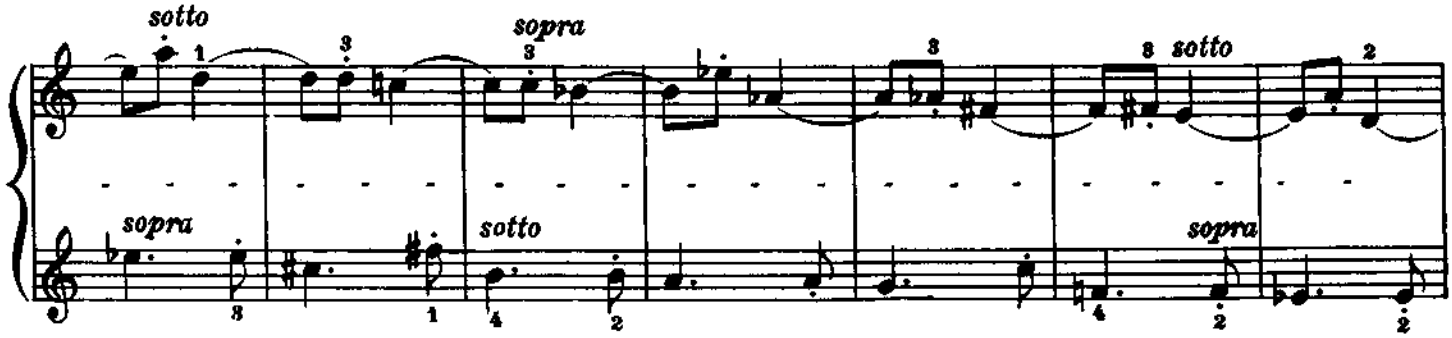

Allegro, ♩ = 146
sopra
pp
sotto
142
p

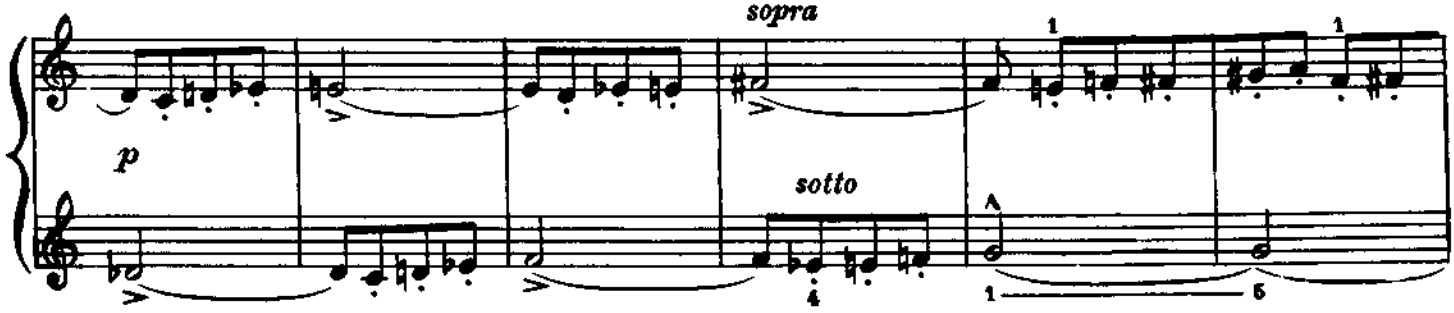


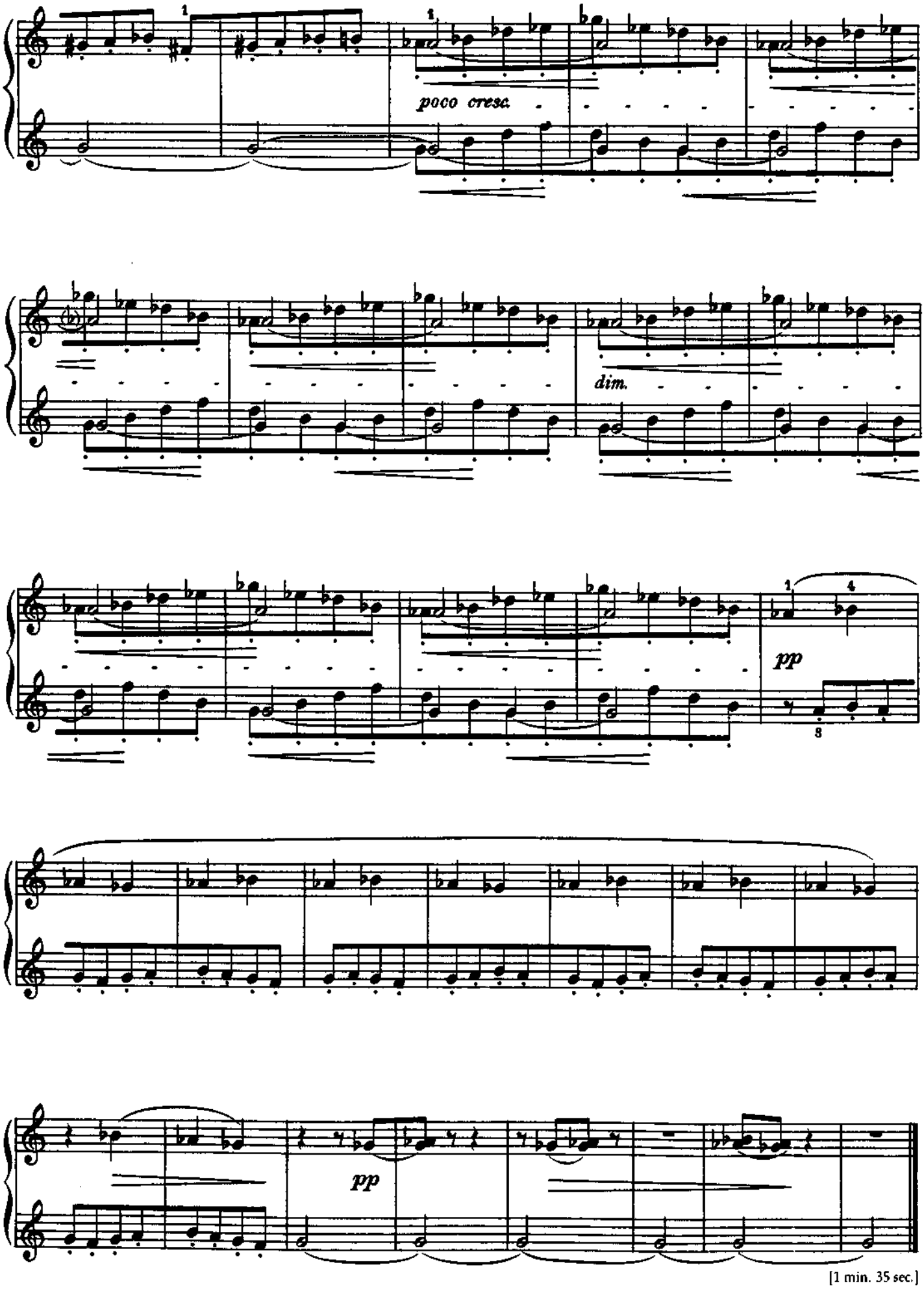
[1] "Oh, une toile d'araignée!"
"O Weh! Spinnennetz!"
"Jaj, pókháló!!"


sf
sf
sf
sf
sf
cresc.
sf

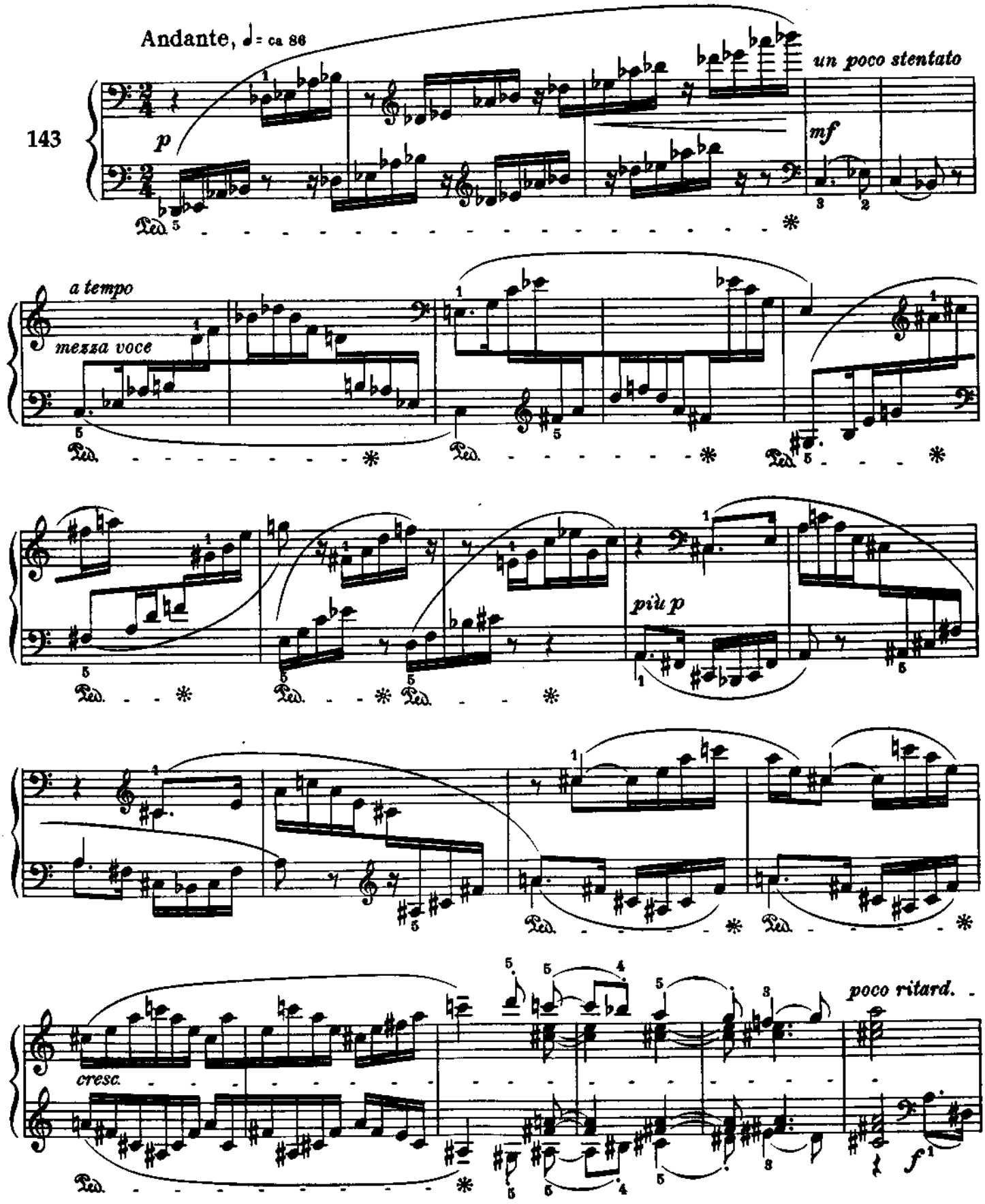

con gioia, leggero
sopra
sf
sf
sff f, dim.
sotto

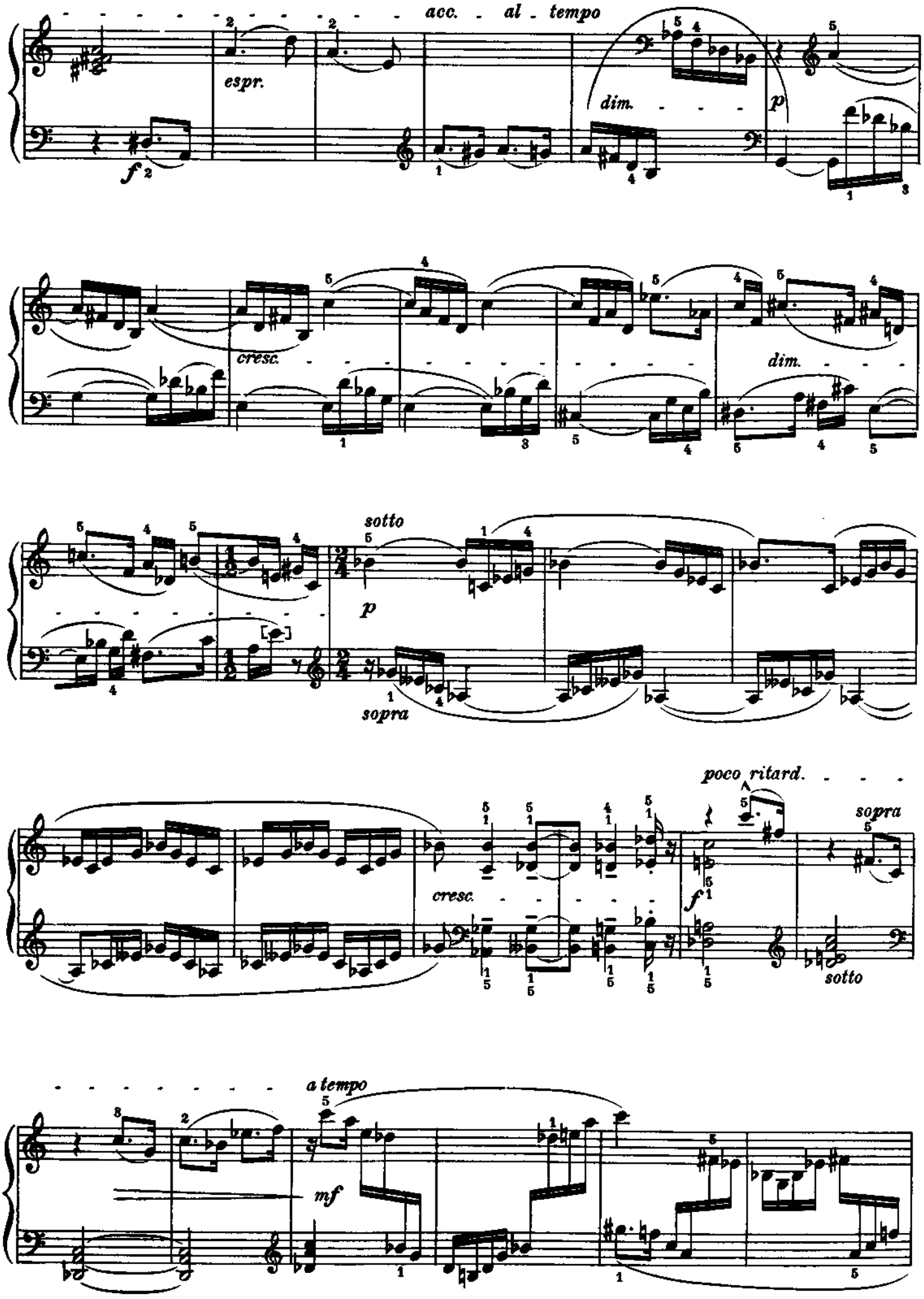

sotto
sopra
sotto
sopra
sopra
sotto
sopra

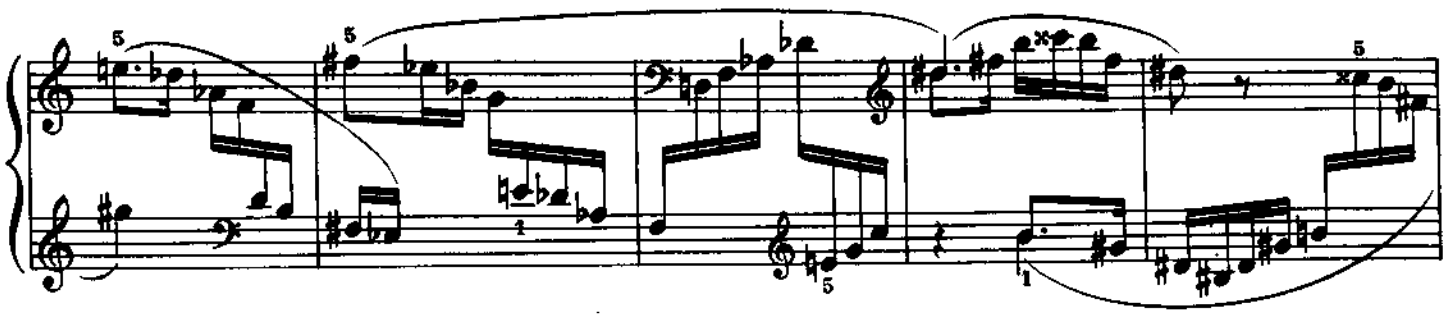

sopra
p
sotto

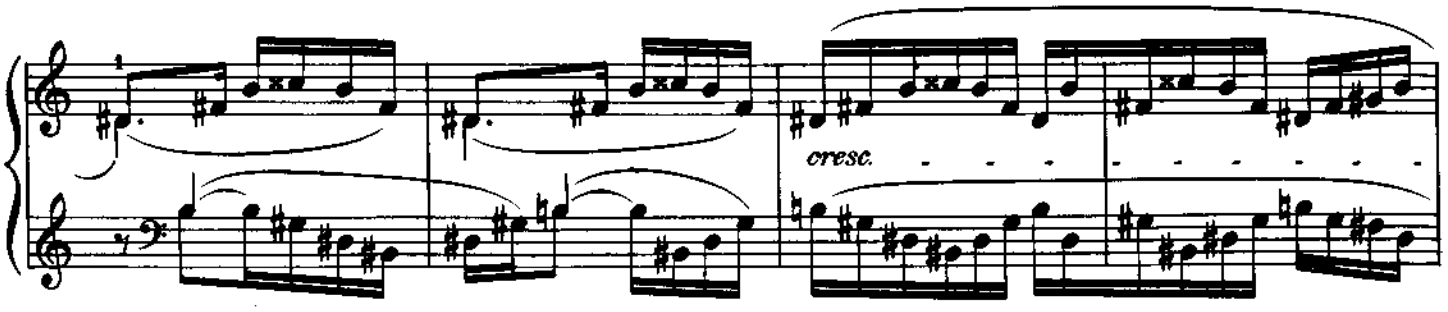


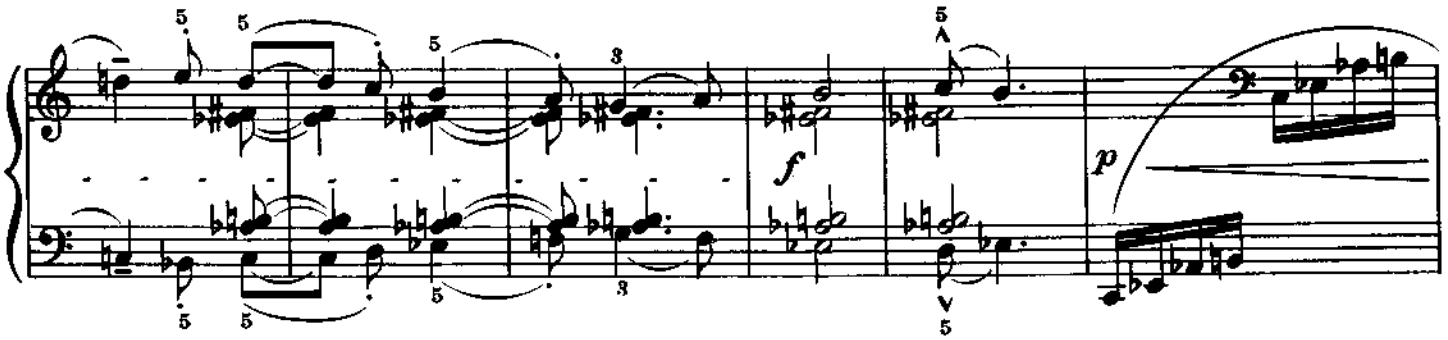
[1 min. 35 sec.]

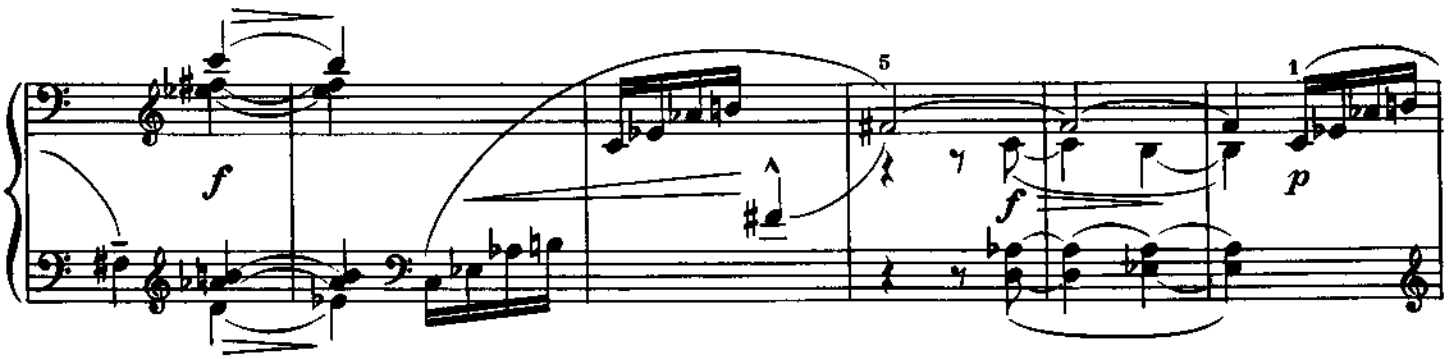

Andante, ♩= ca 86
143
p
un poco stentato
mf
a tempo
mezza voce
più p
cresc.
poco ritard.
f

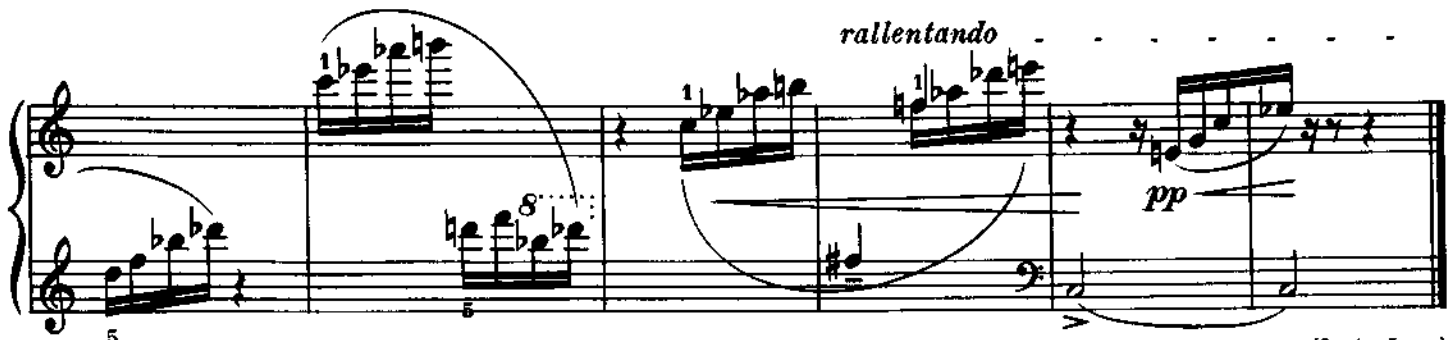

acc. - al - tempo
espr.
dim.
p
f
cresc.
dim.
sotto
p
sopra
poco ritard.
sopra
cresc.
f
sotto
a tempo
mf











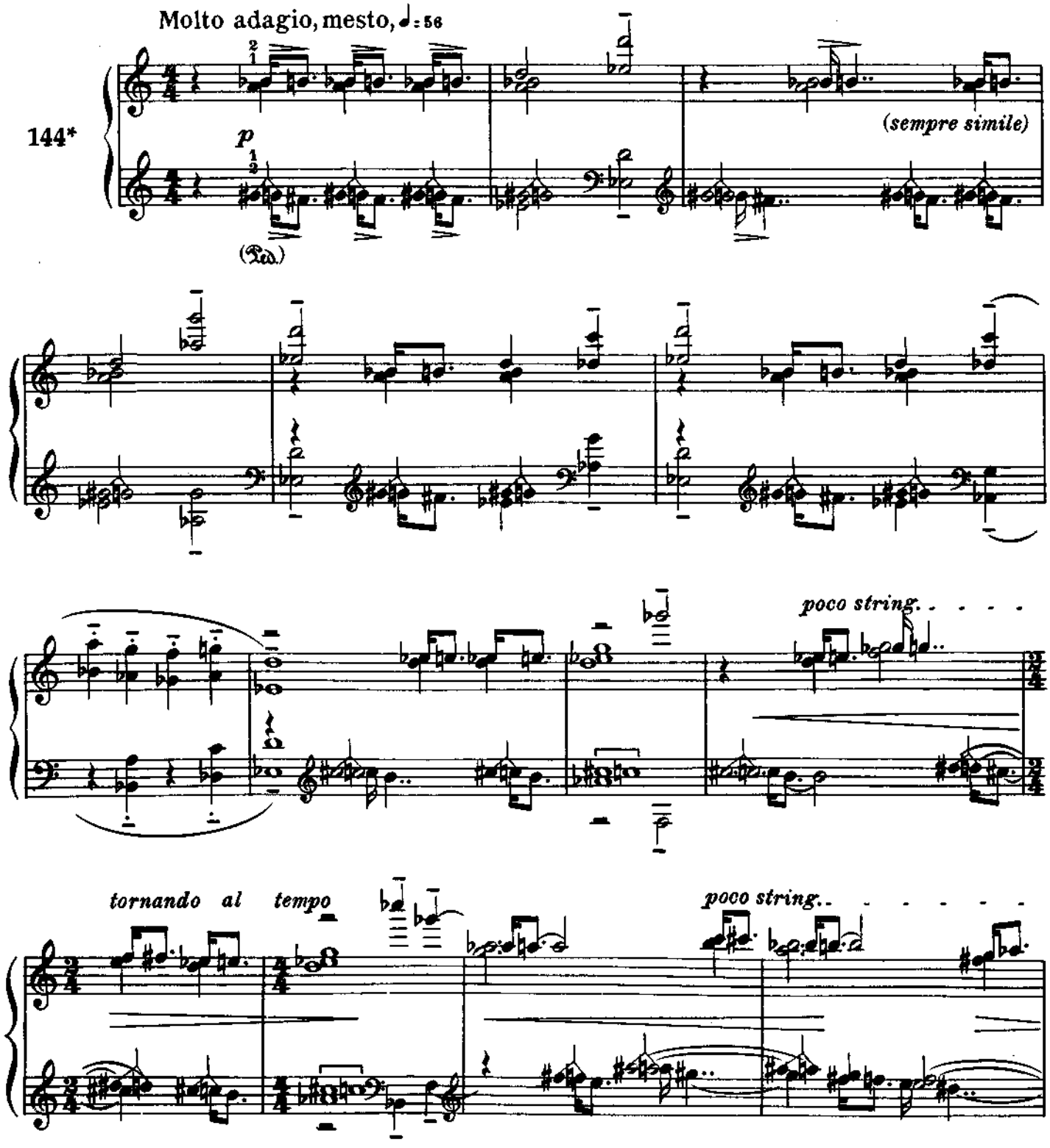
[2 min. 5 sec.]

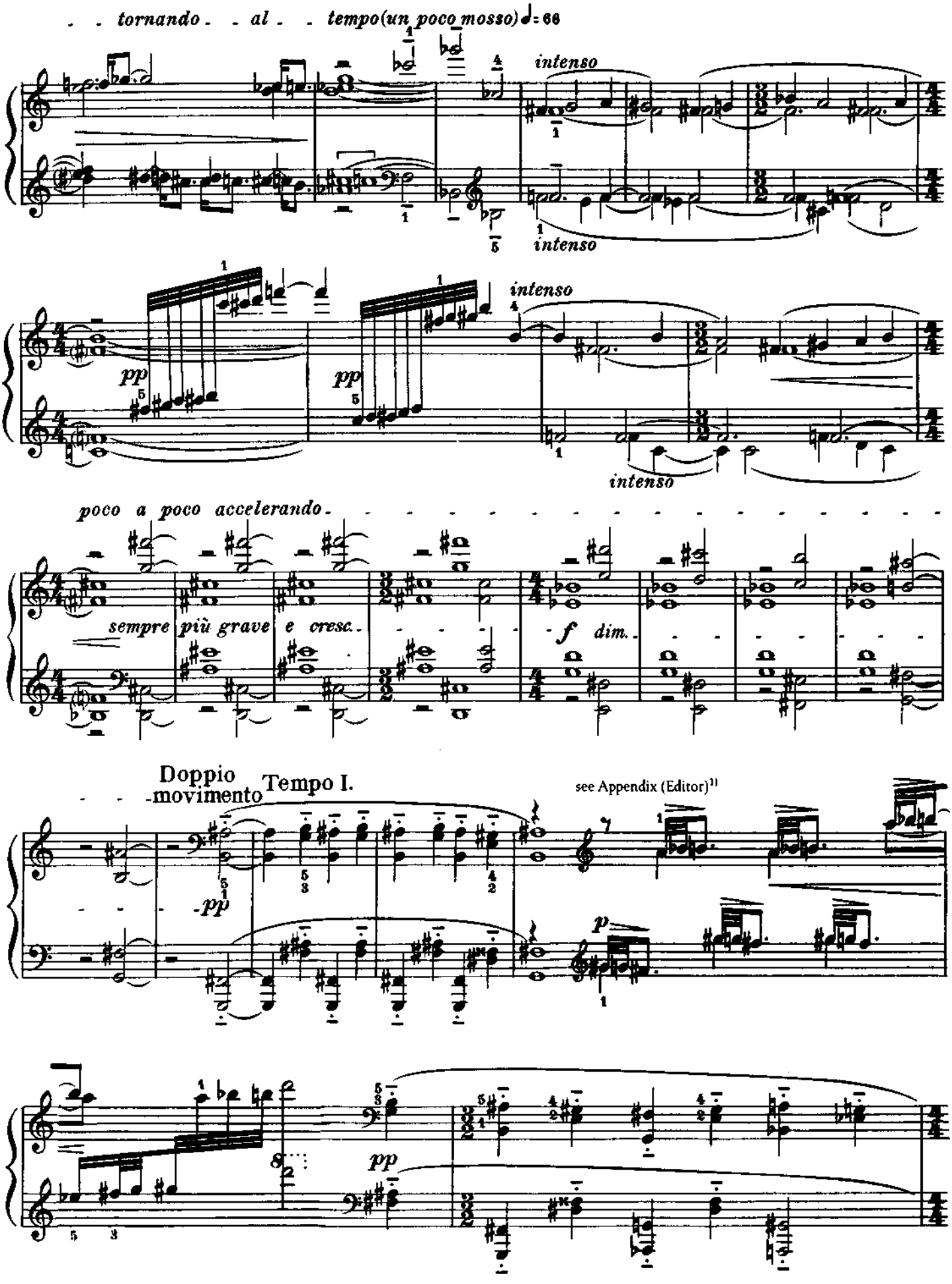
Minor Seconds, Major Sevenths

Secondes mineures, septièmes majeures

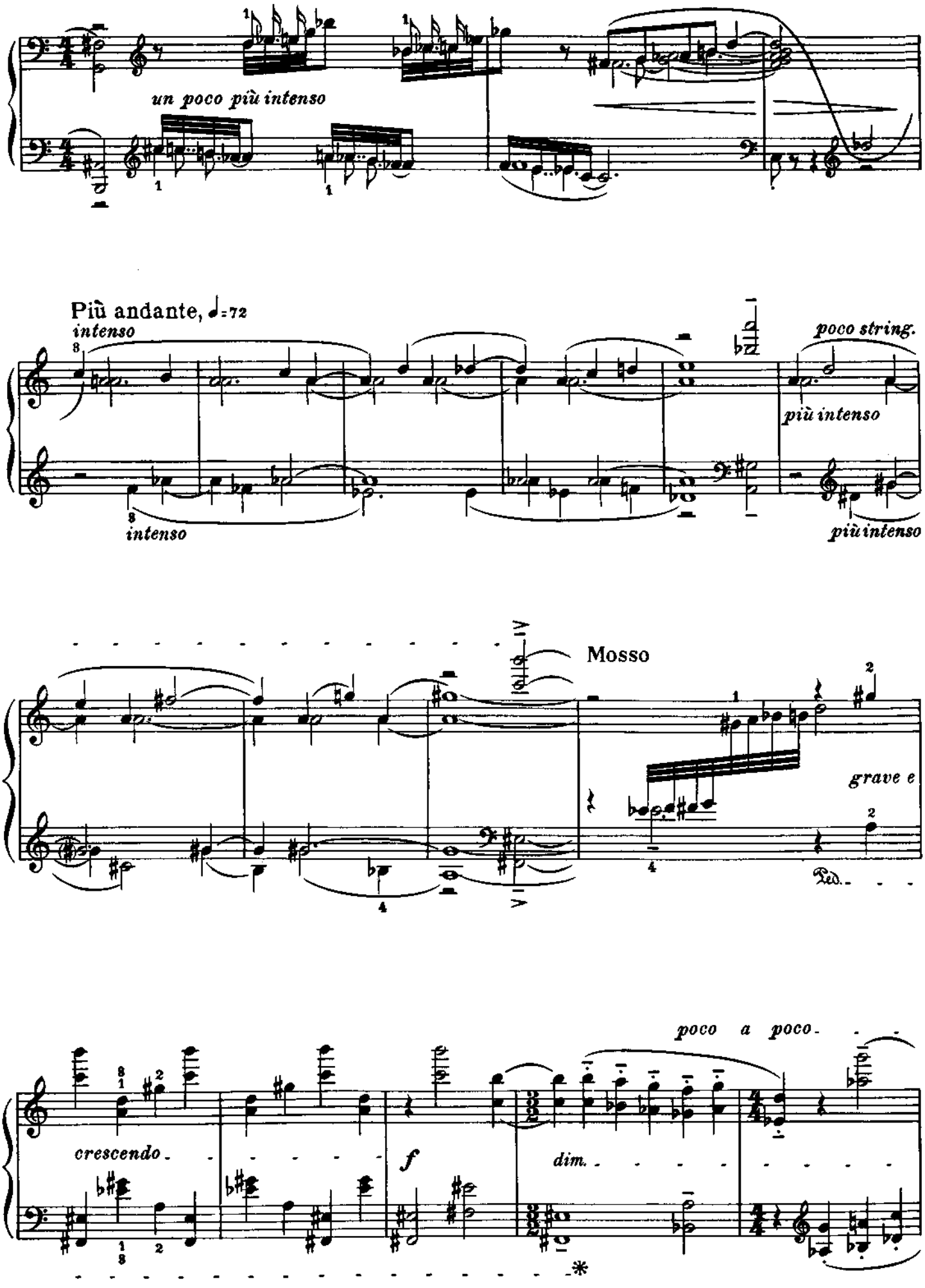
Kleine Sekunden, große Septimen

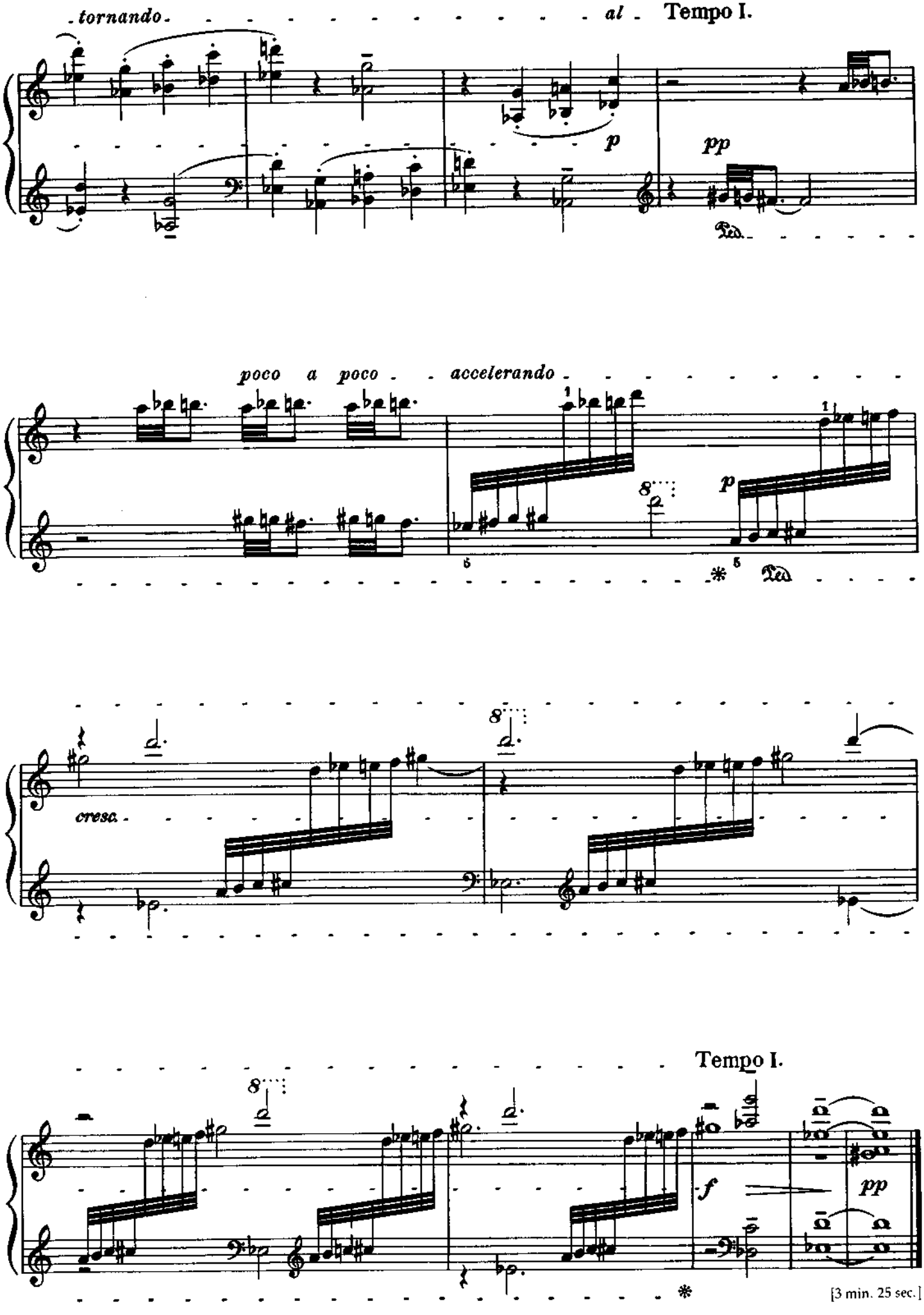
Kis másod- és nagy hetedhangközök





[1] Voir l'Appendice (Note du rédacteur)
Siehe Anhang (Anm. d. Hrsg.)
Lásd a függelékben az idevonatkozó megjegyzést (a kiadó megjegyzése)


un poco più intenso
Più andante, ♩=72
intenso
poco string.
più intenso
intenso
più intenso
Mosso
grave e
Ped.
poco a poco
crescendo
f
dim.

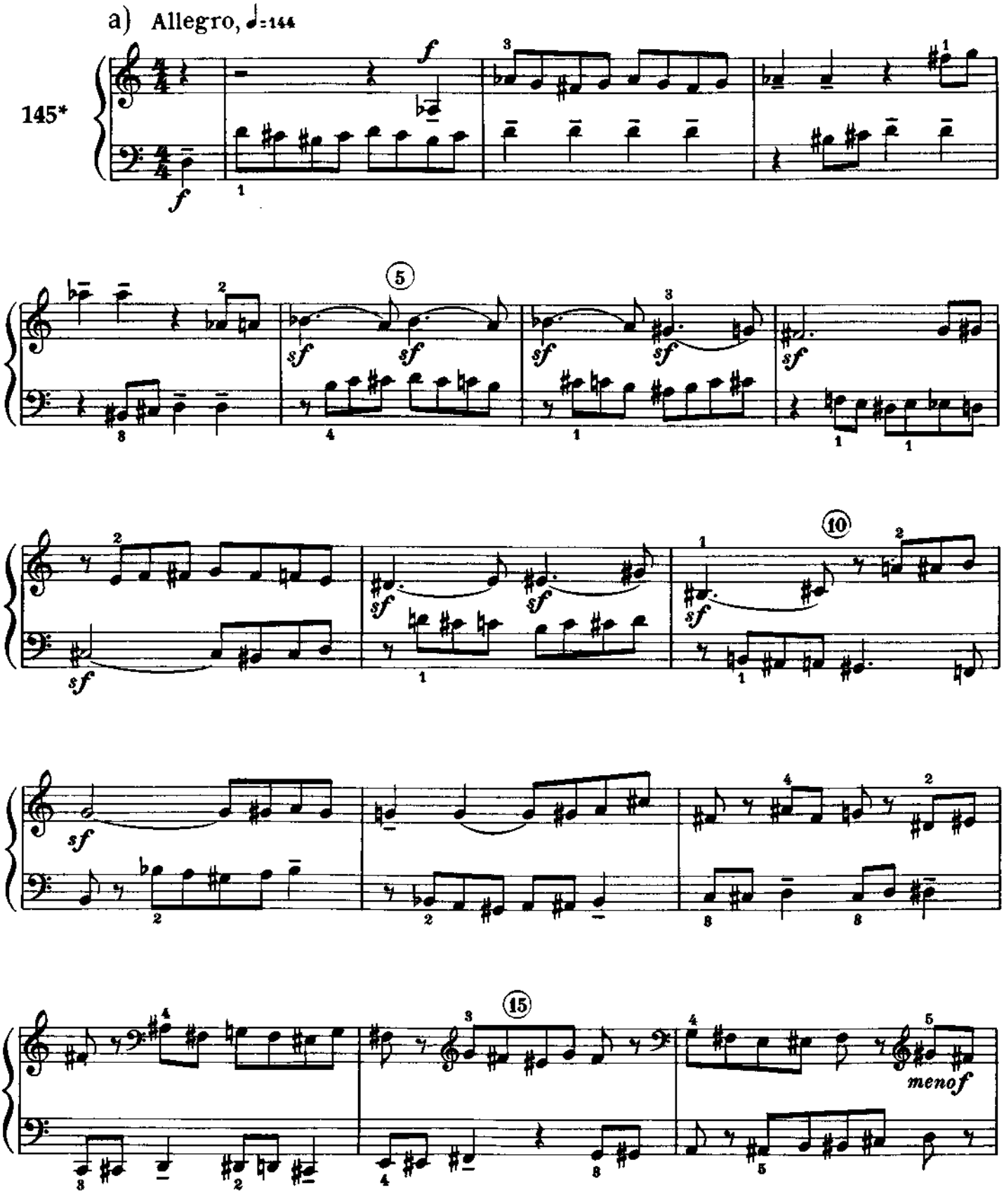

tornando
al
Tempo I.
p
pp
poco a poco
accelerando
p
cresc.
Tempo I.
f
pp
[3 min. 25 sec.]

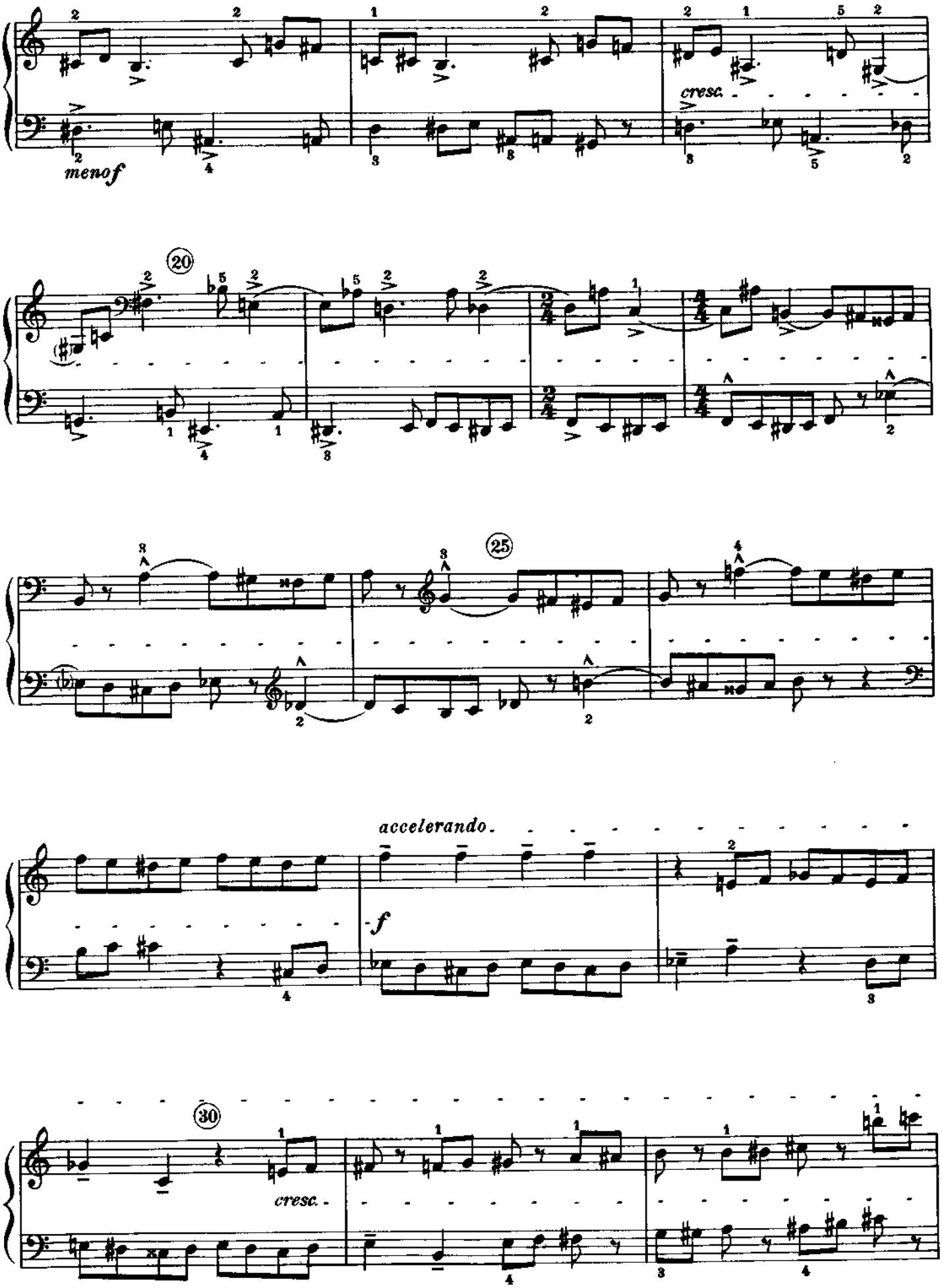
Chromatic Invention (3)

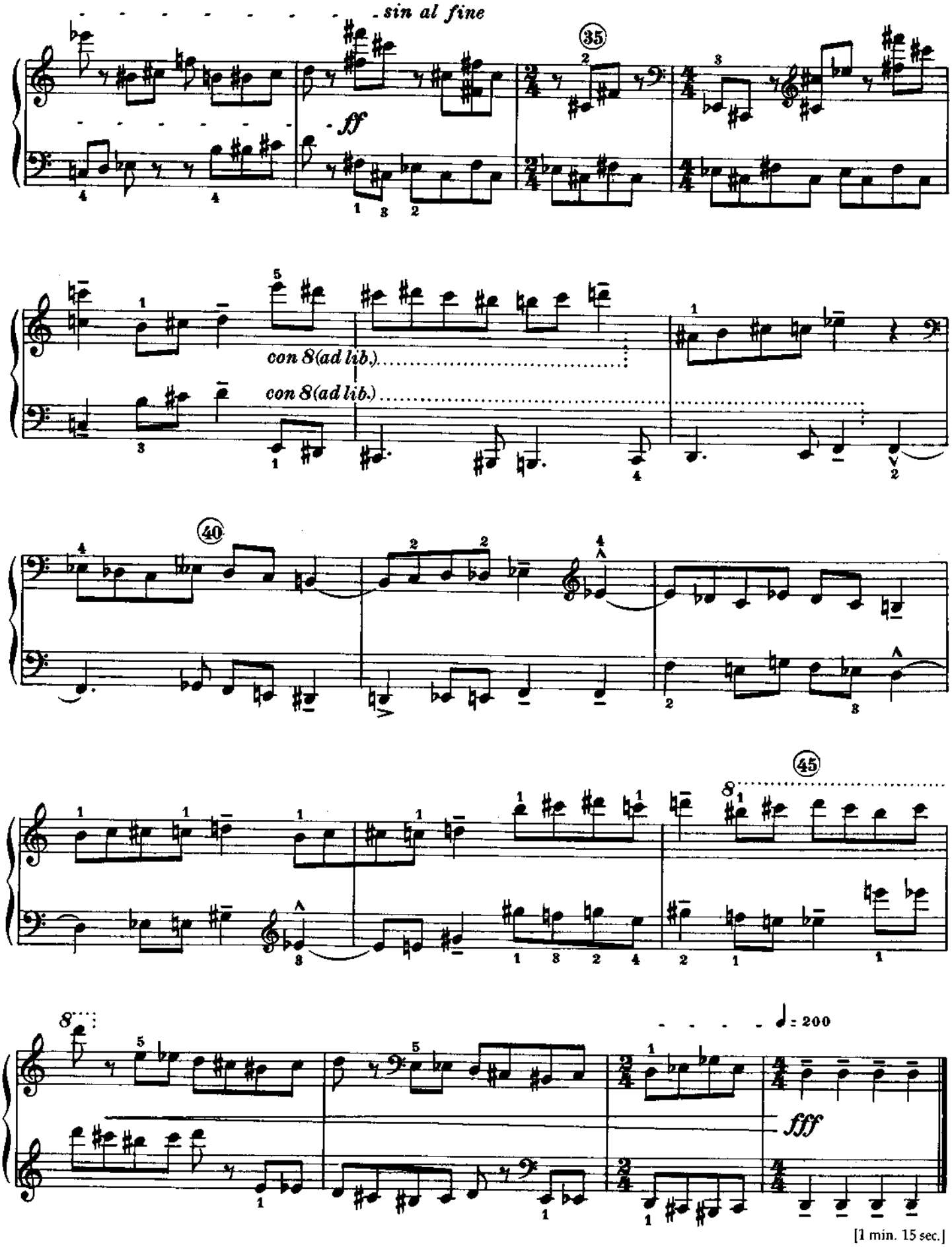
Invention chromatique (3)

Chromatische Invention (3)

Kromatikus invenció (3)

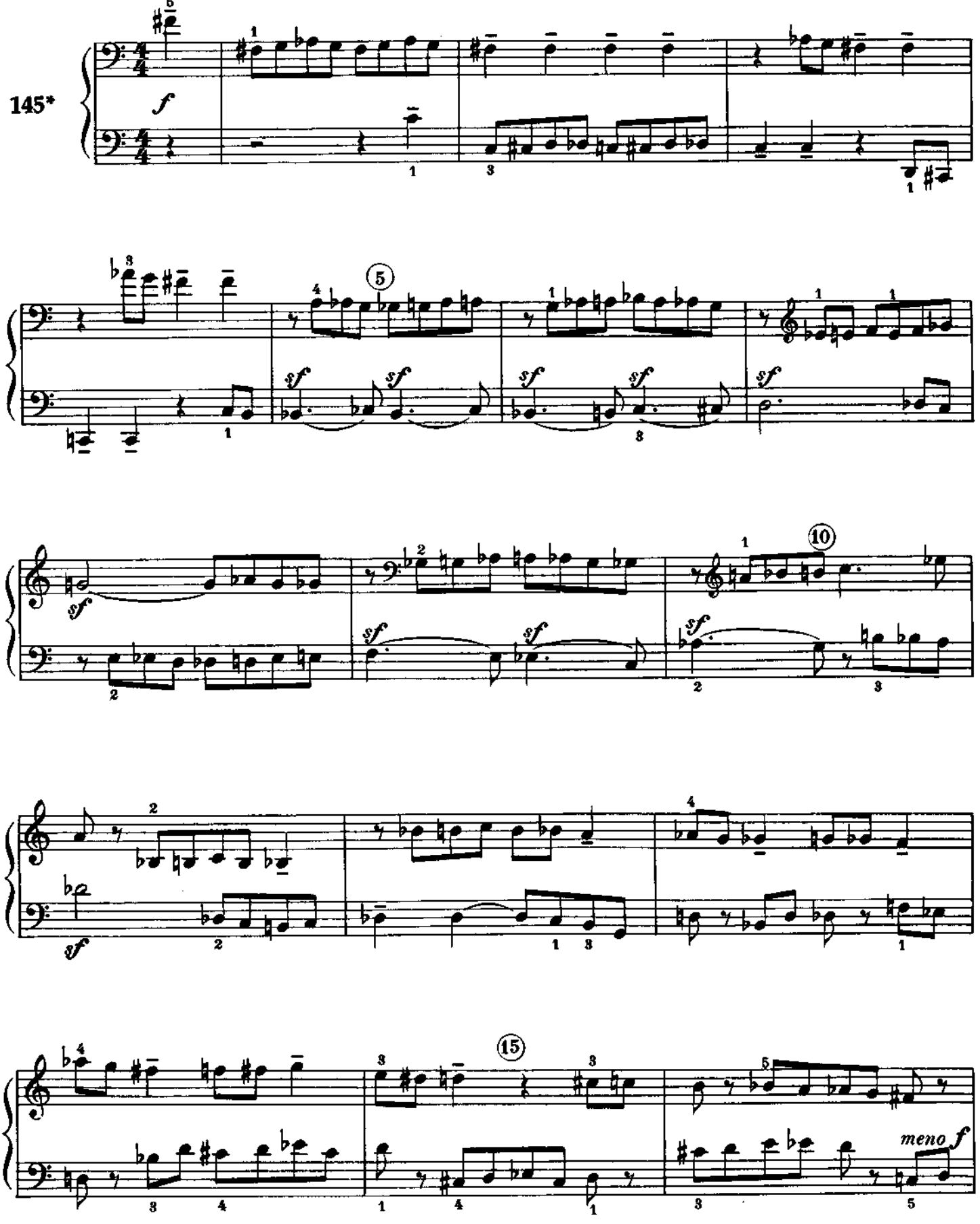


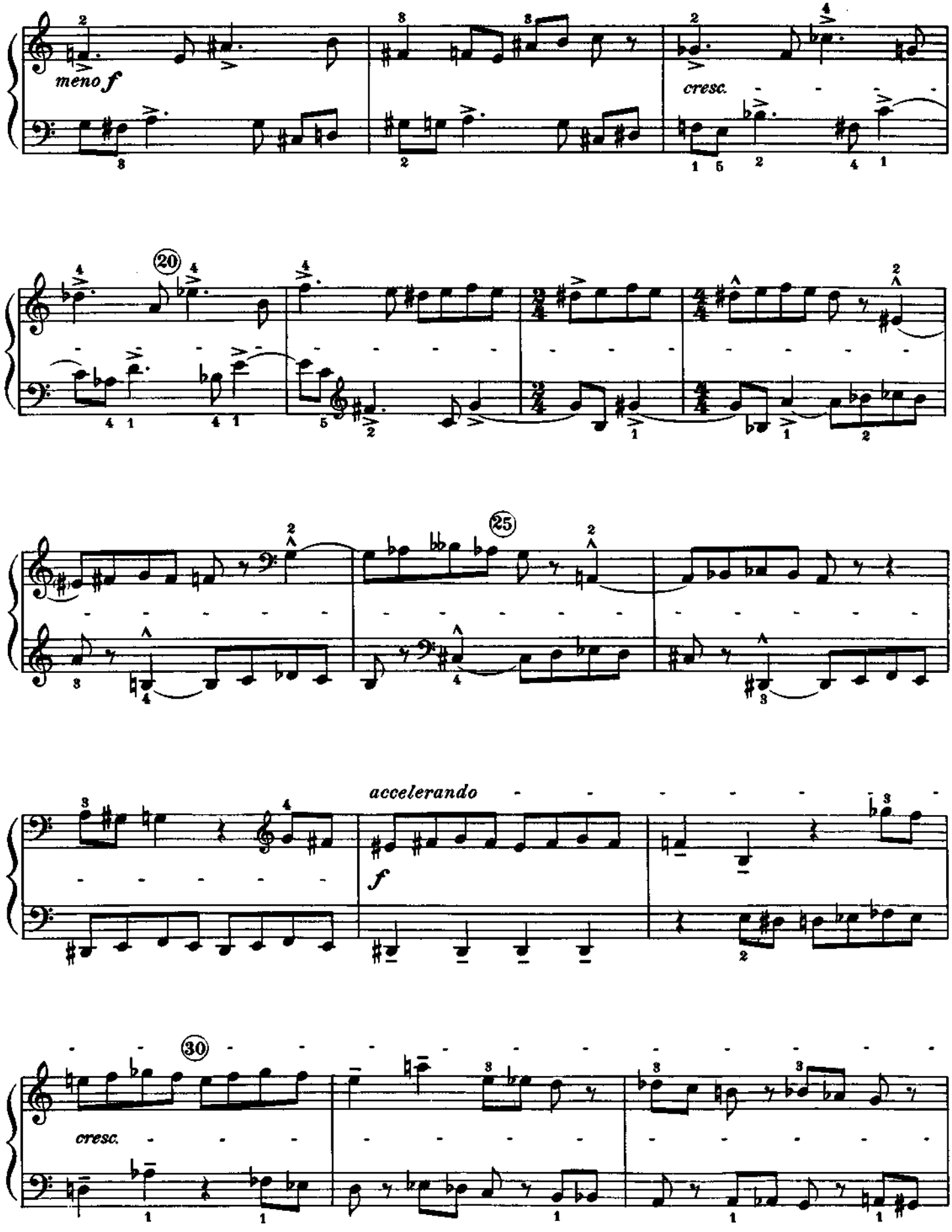

menof
cresc.
20
25
accelerando.
f
30
cresc.

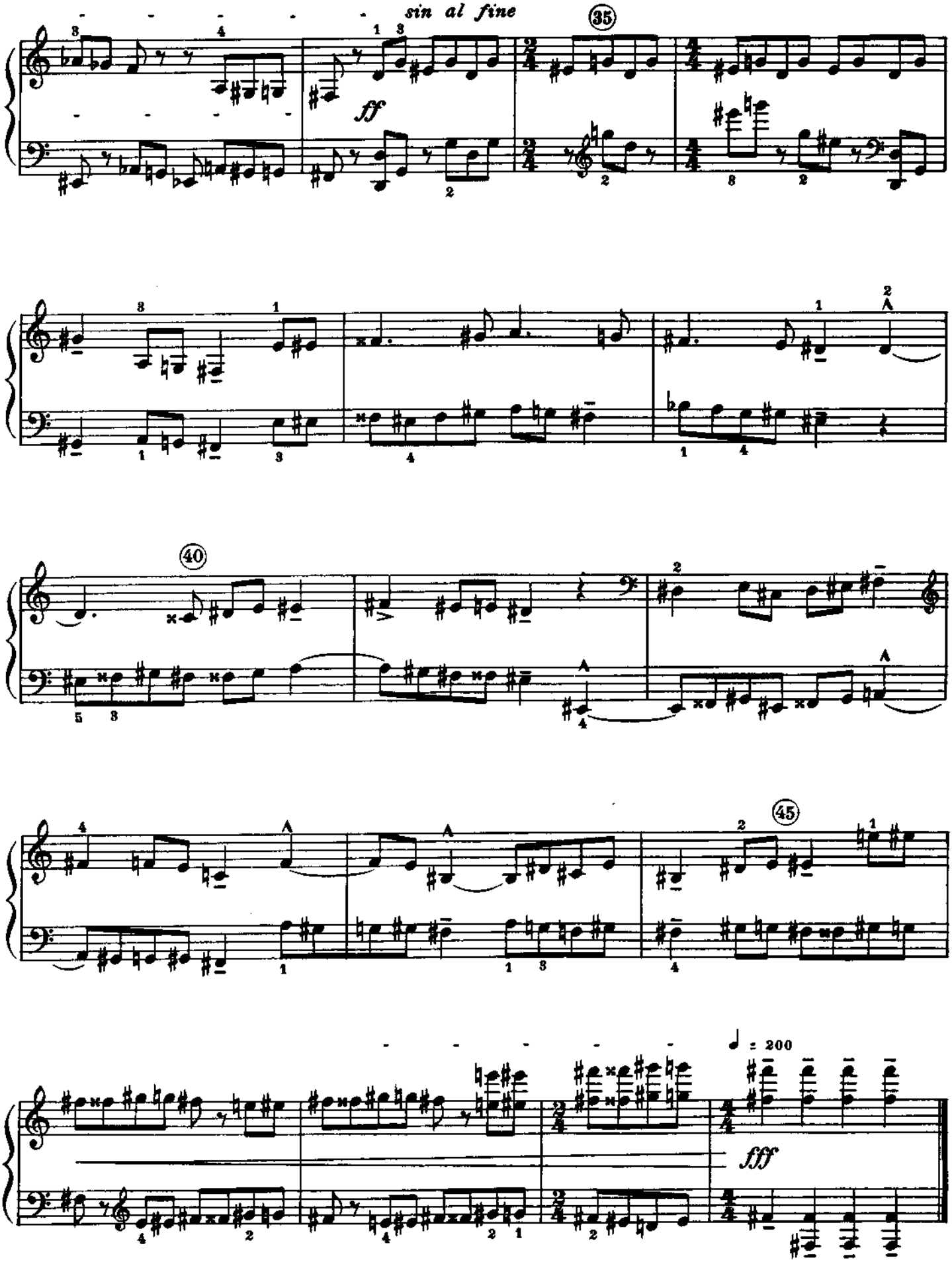


[1 min. 15 sec.]

b) Allegro, ♩ = 144




meno f
cresc.
20
25
accelerando
f
30
cresc.



[1 min. 15 sec.]

Ostinato

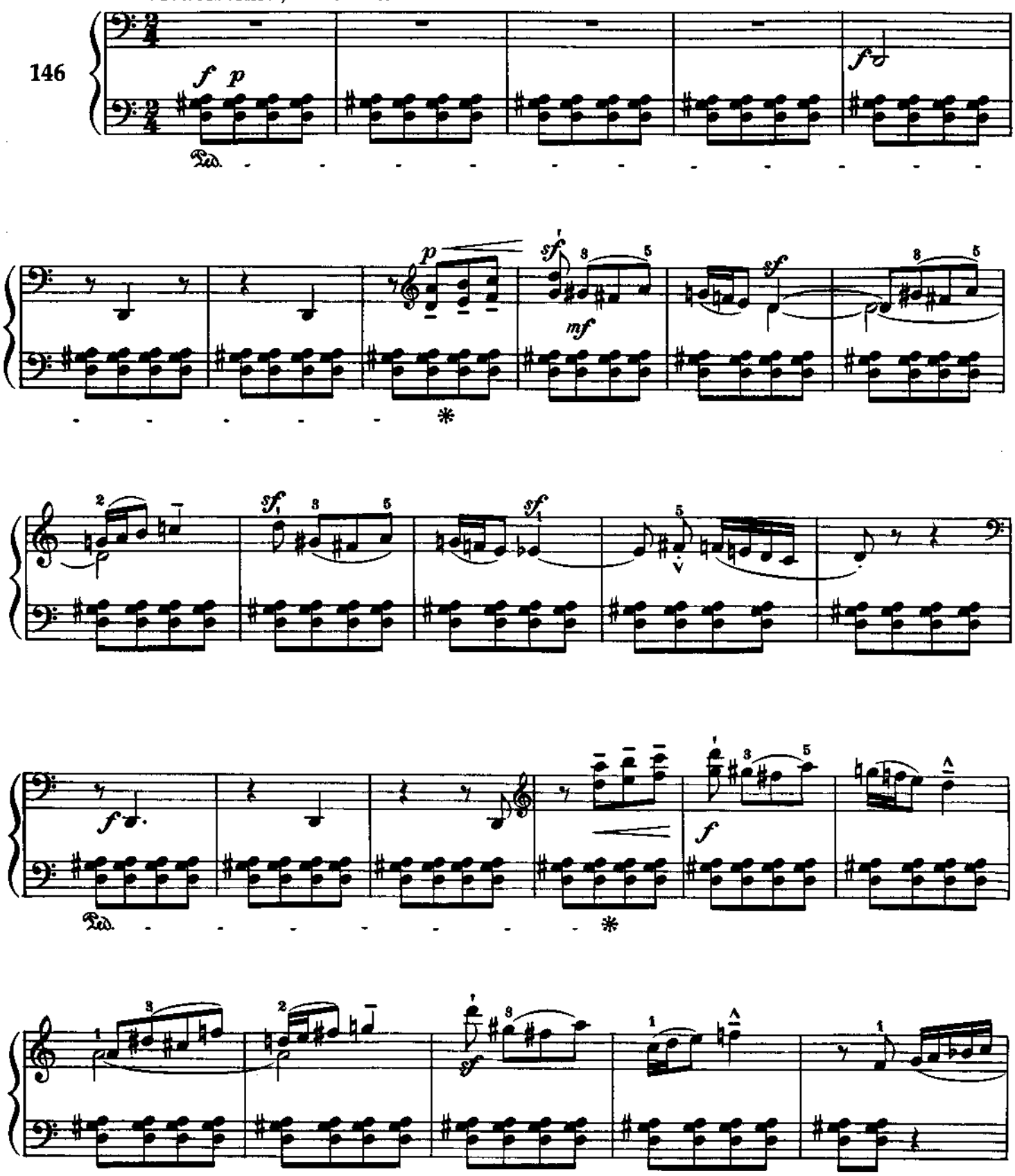
Ostinato

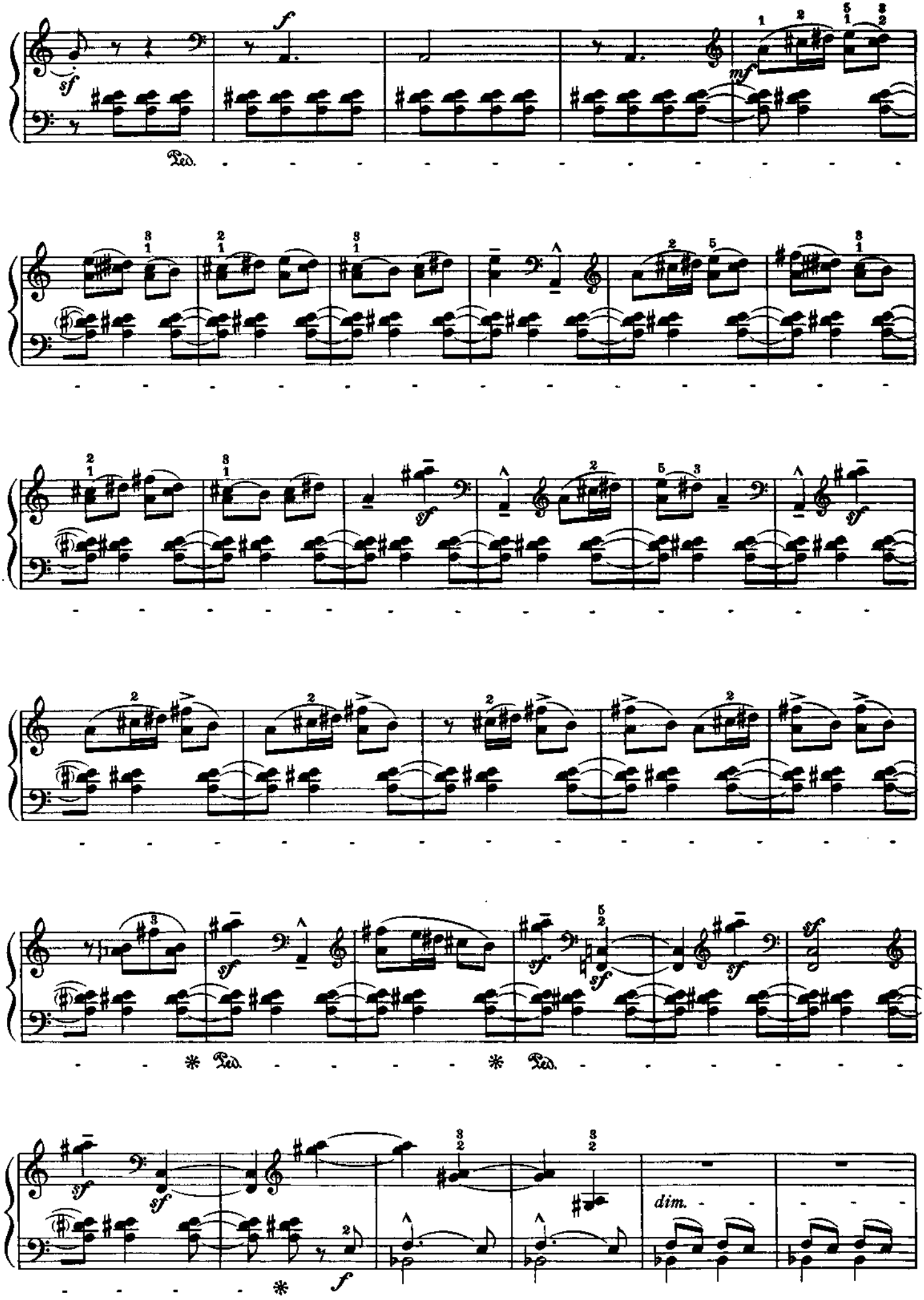
Ostinato

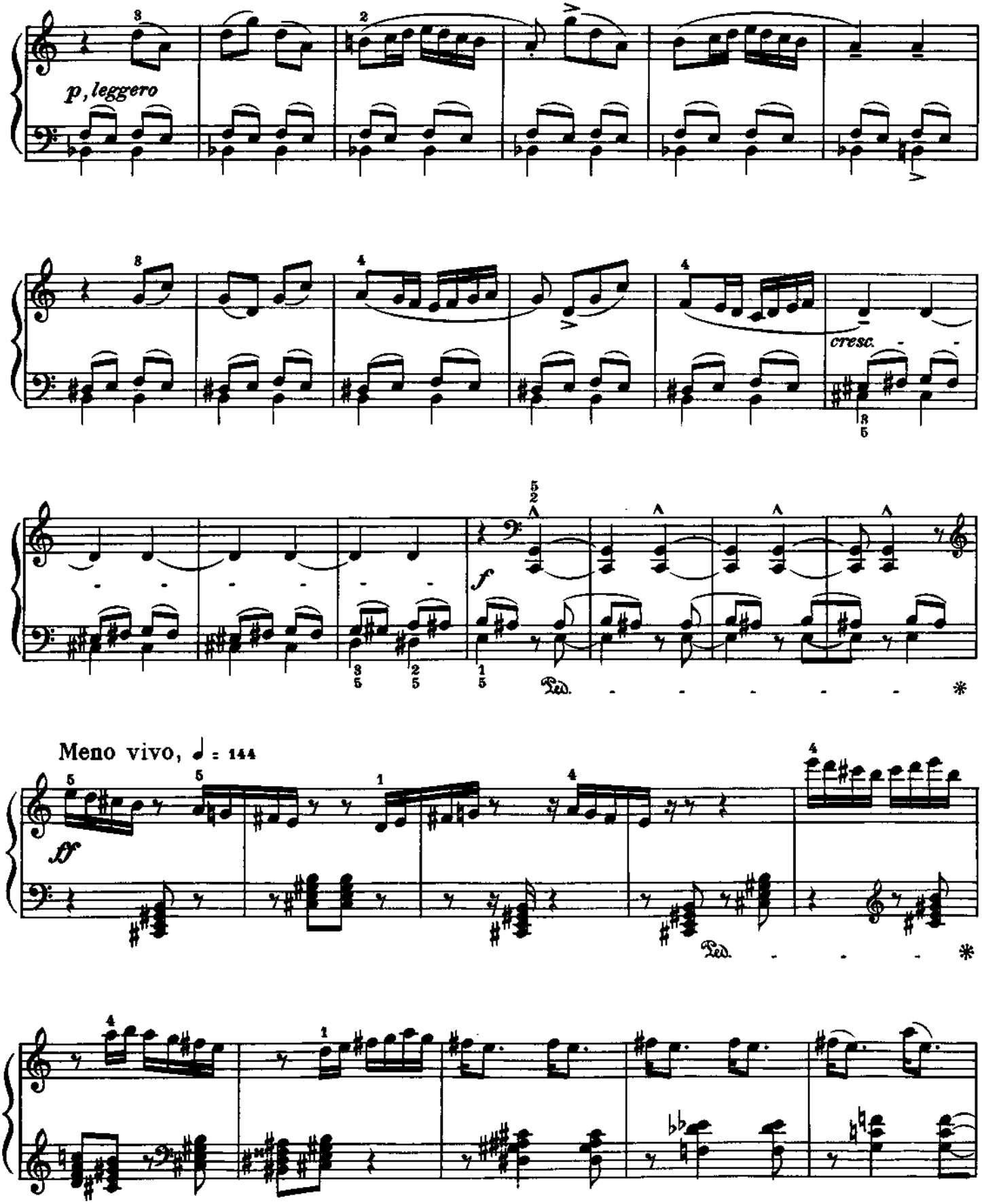
Ostinato

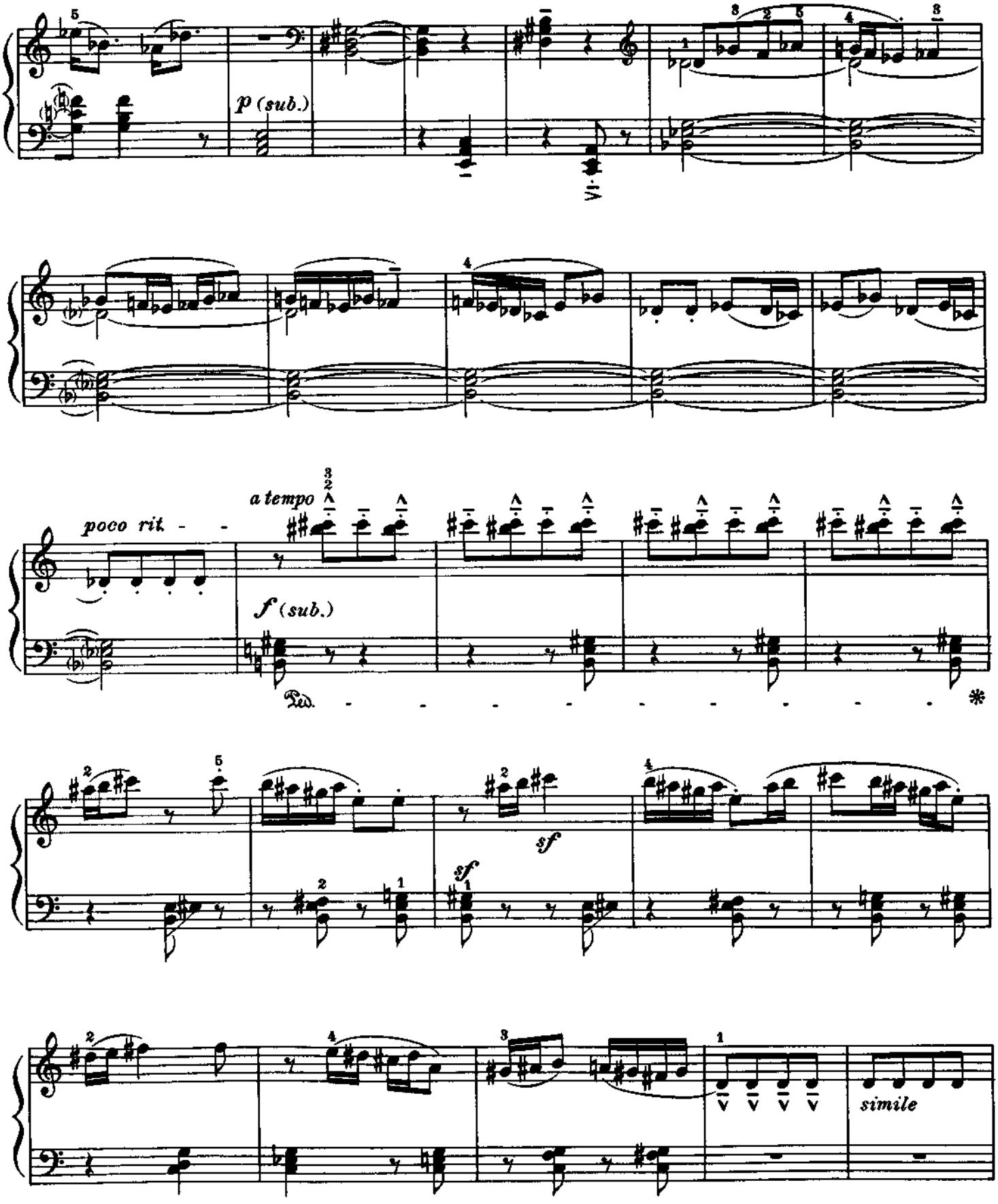
Vivacissimo, ♩ = 176 - 168

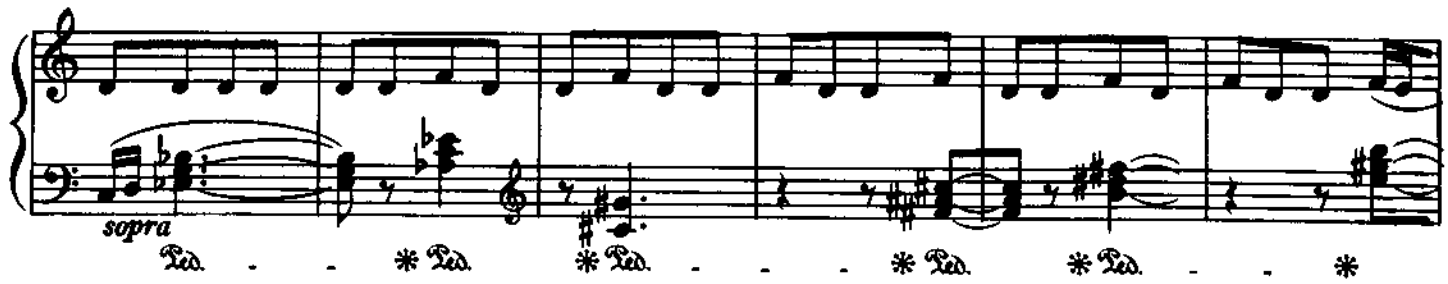
146



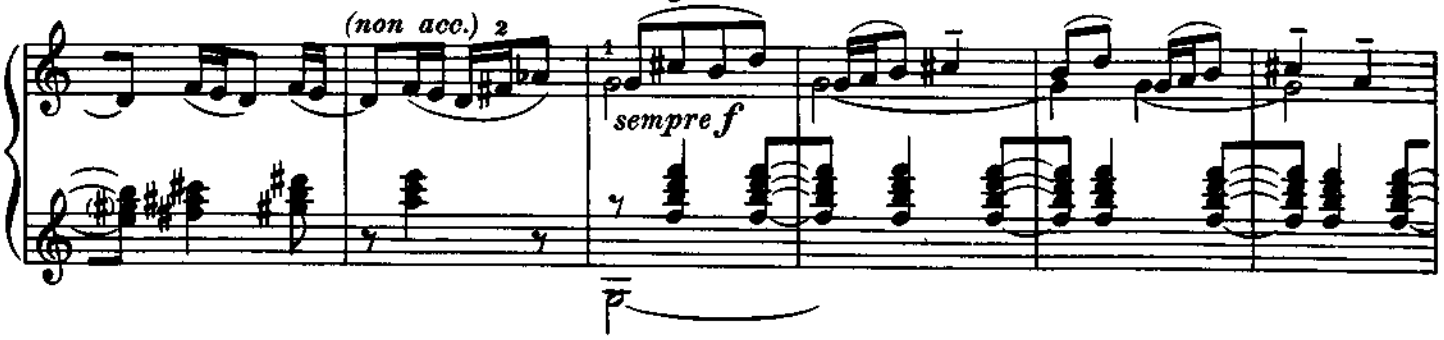

sf
f
mf
Ped.
sf
dim.

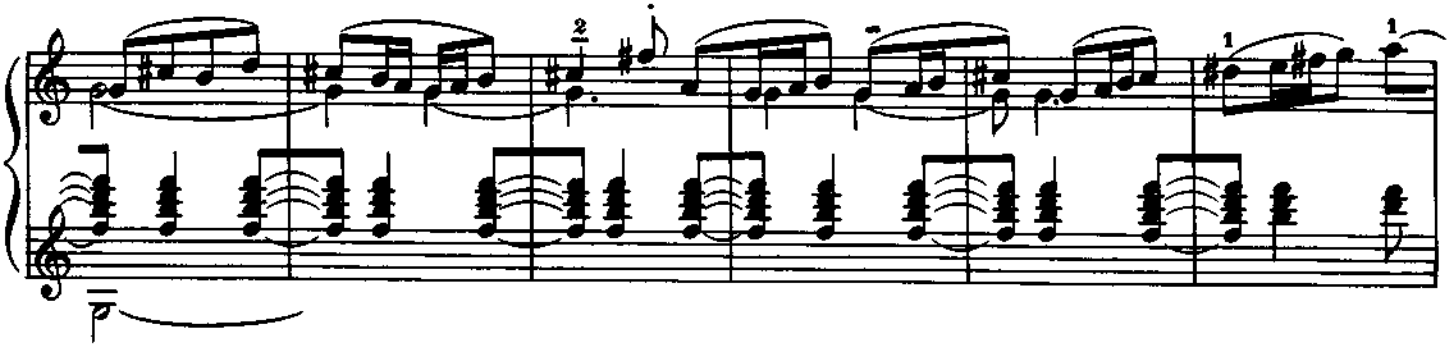

p, leggero
cresc.
f
Ped.
Meno vivo, ♩ = 144
ff
Ped.


p (sub.)
poco rit. - -
a tempo
f (sub.)
Ped. - - - - - - - - - - *
sf
sf
simile

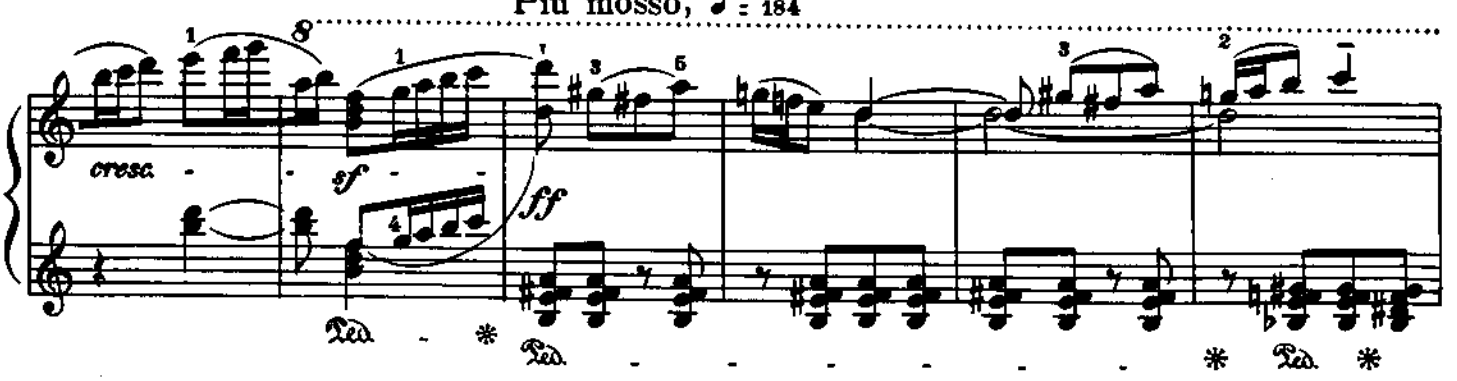


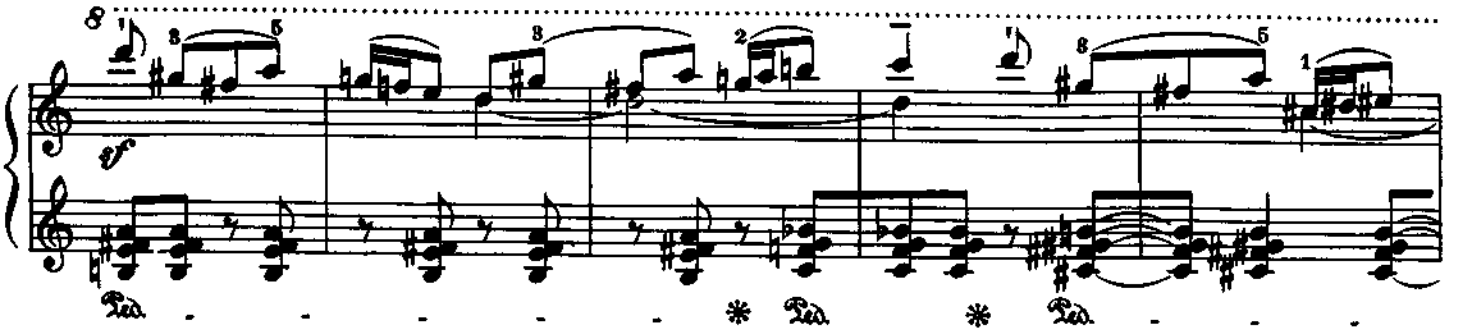
Tempo I. (♩ = 168)

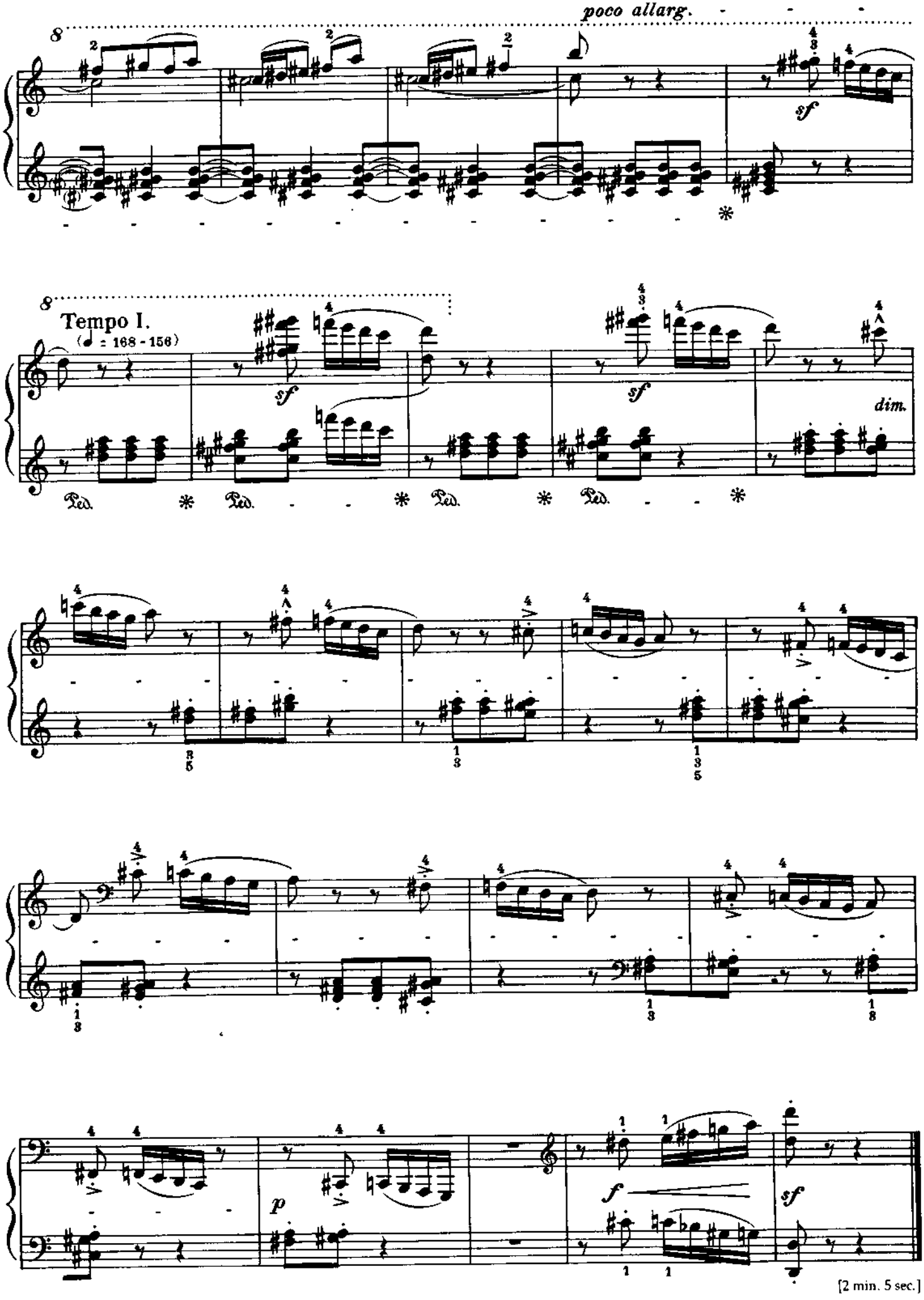




Più mosso, ♩ = 184

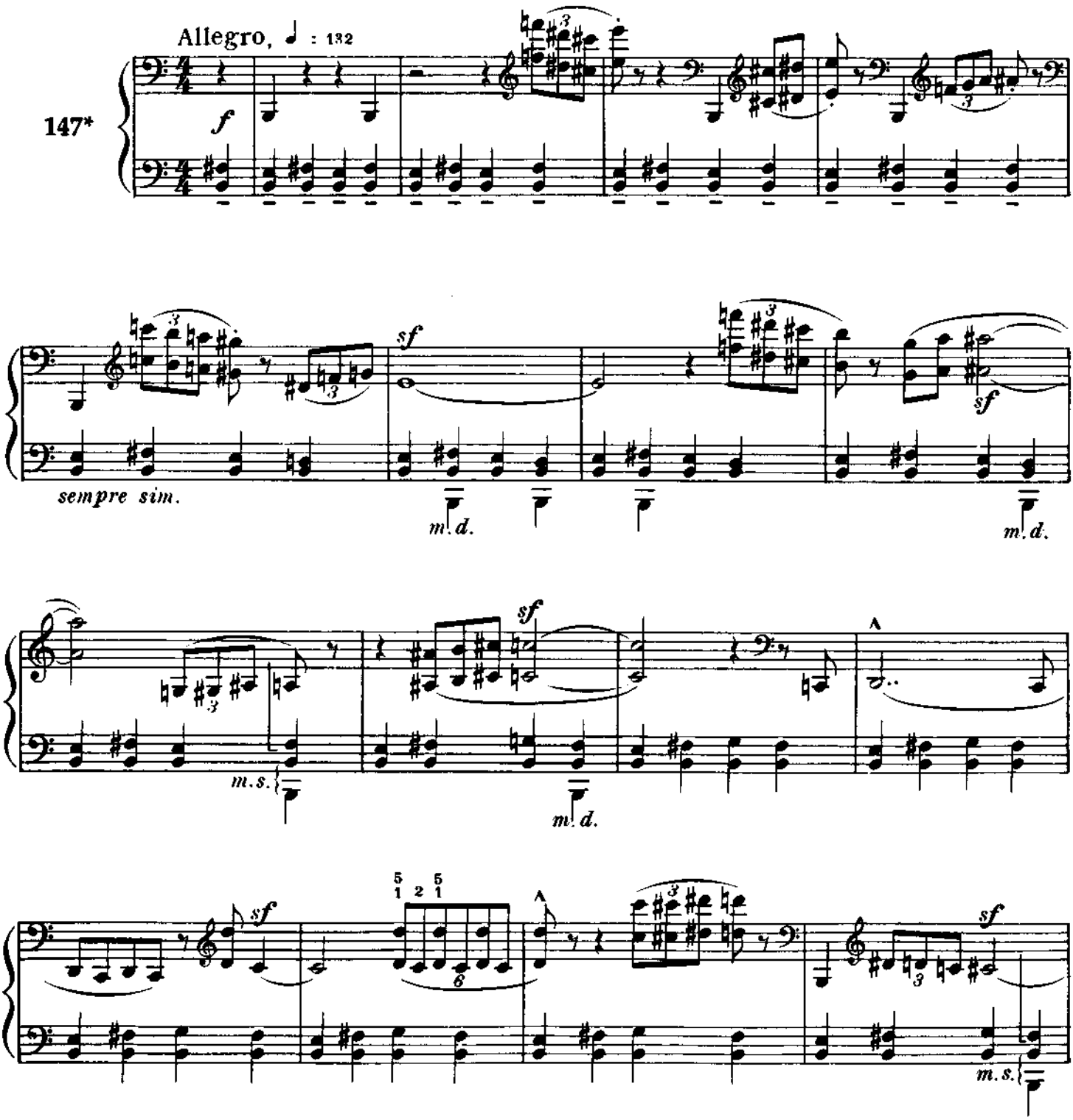


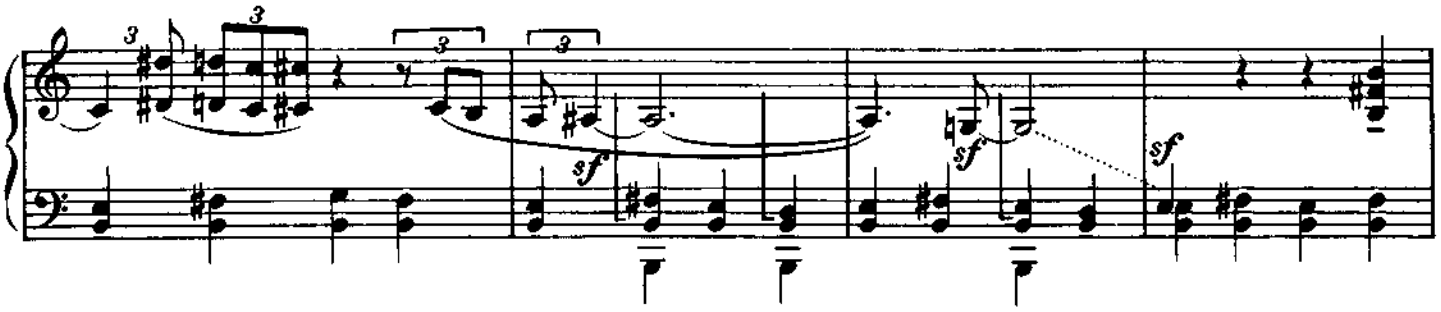


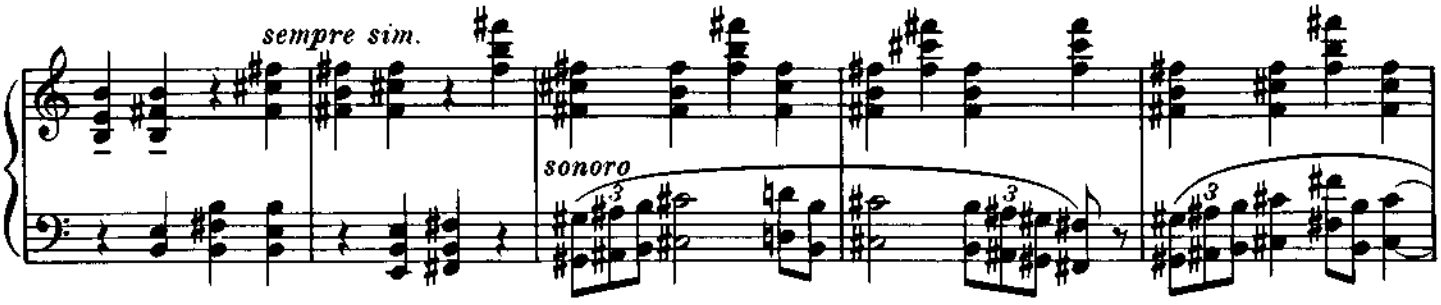


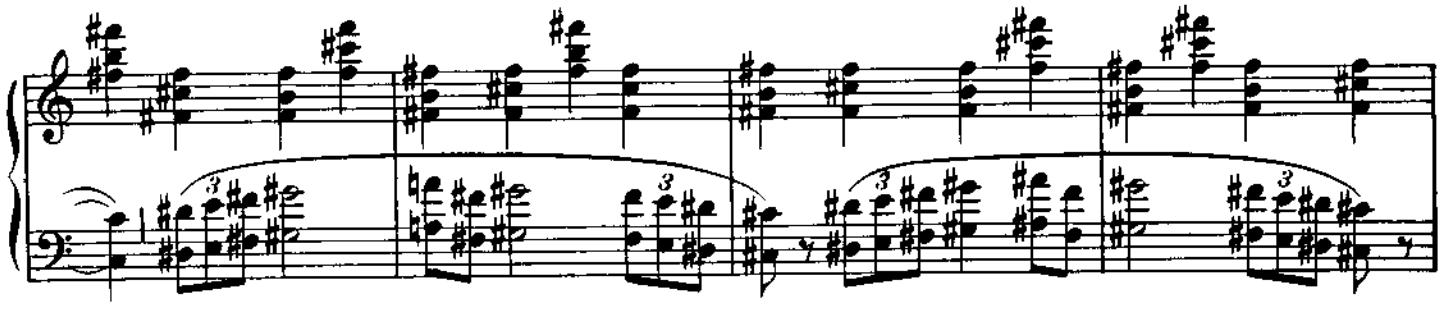
[2 min. 5 sec.]

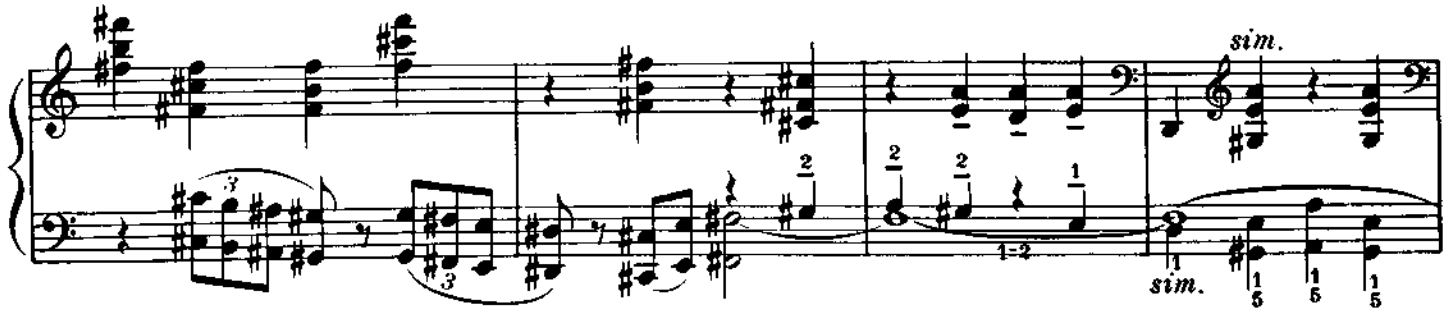
March
Marche
Marsch
Induló

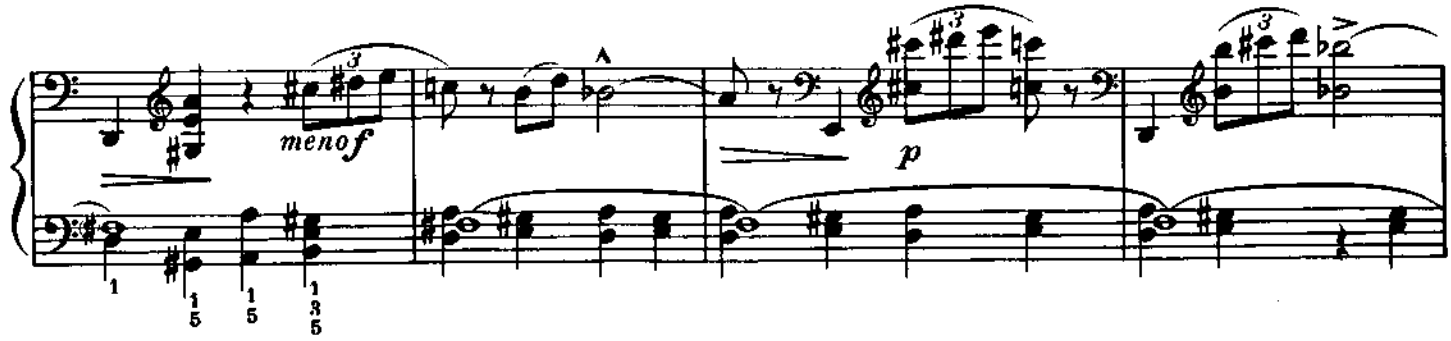


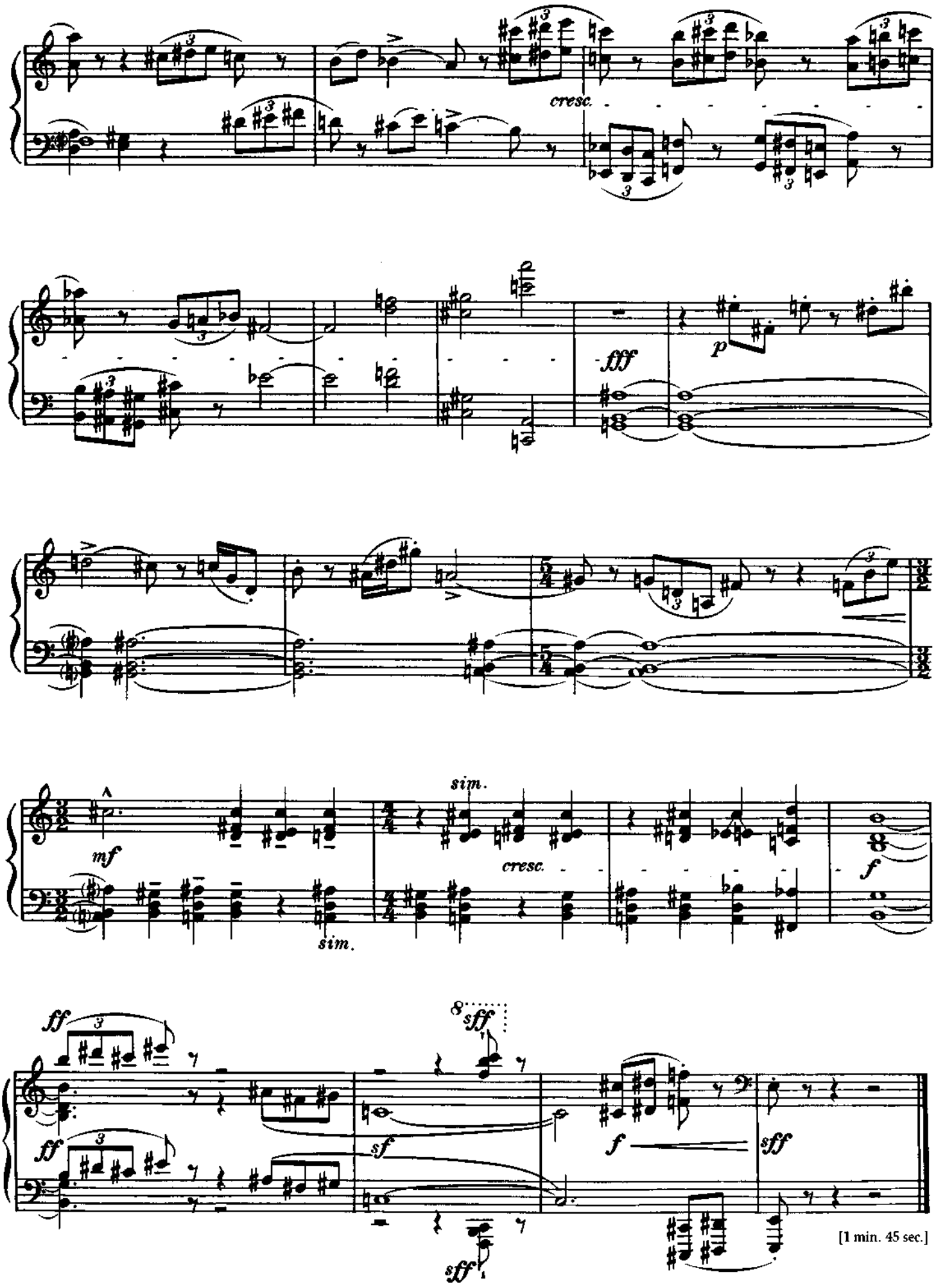

sf
sf
sf


sempre sim.
sonoro

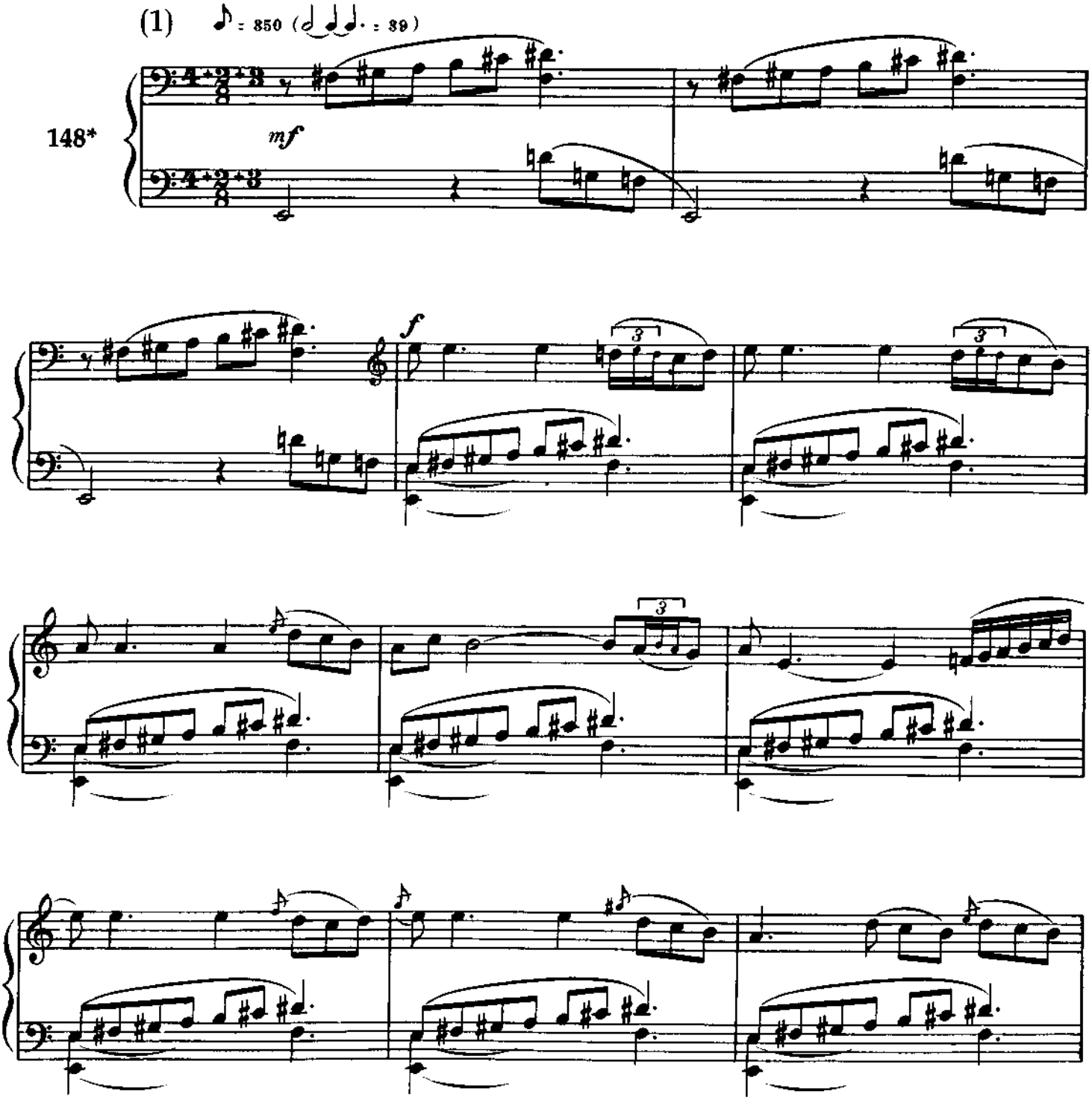


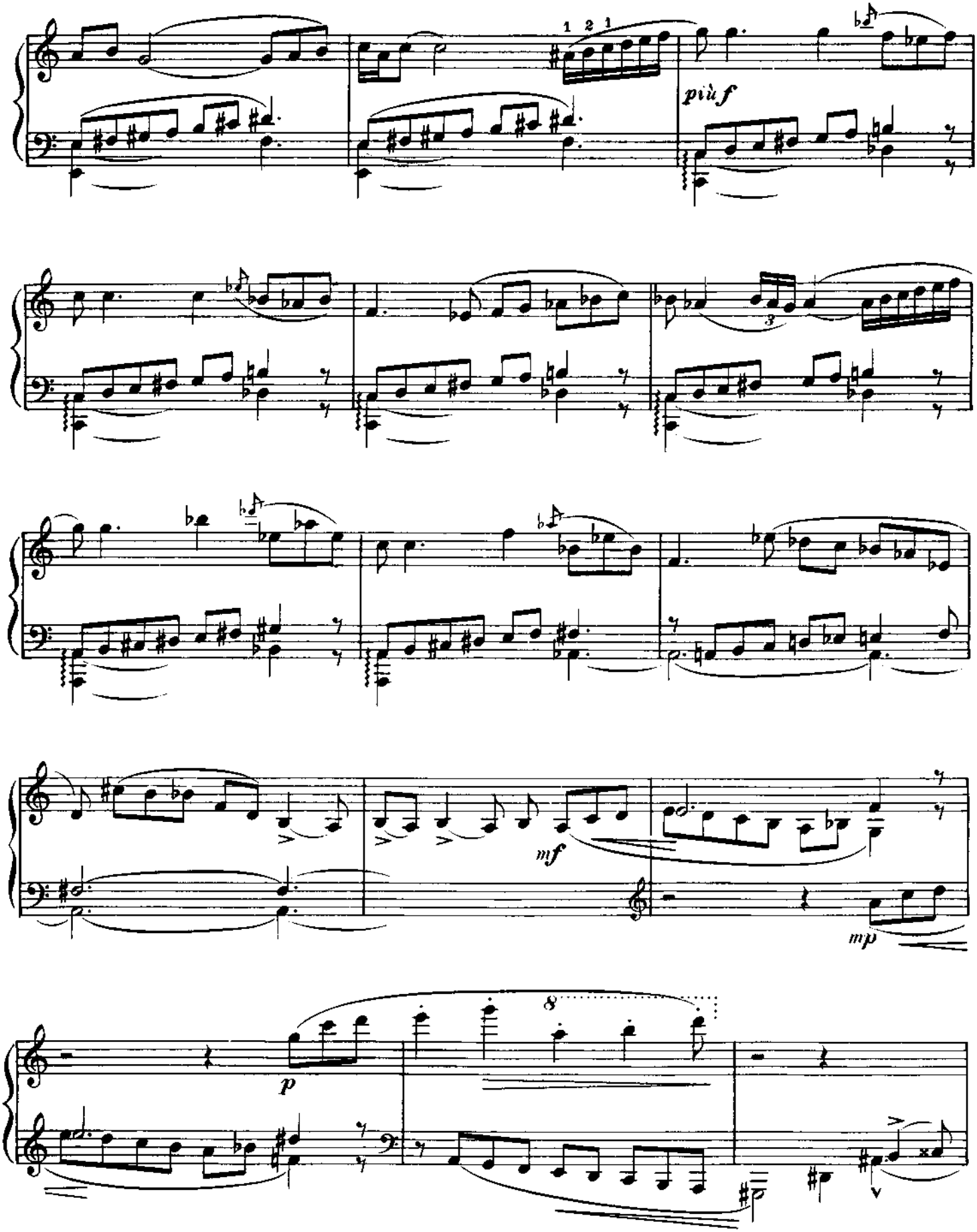

sim.
sim.

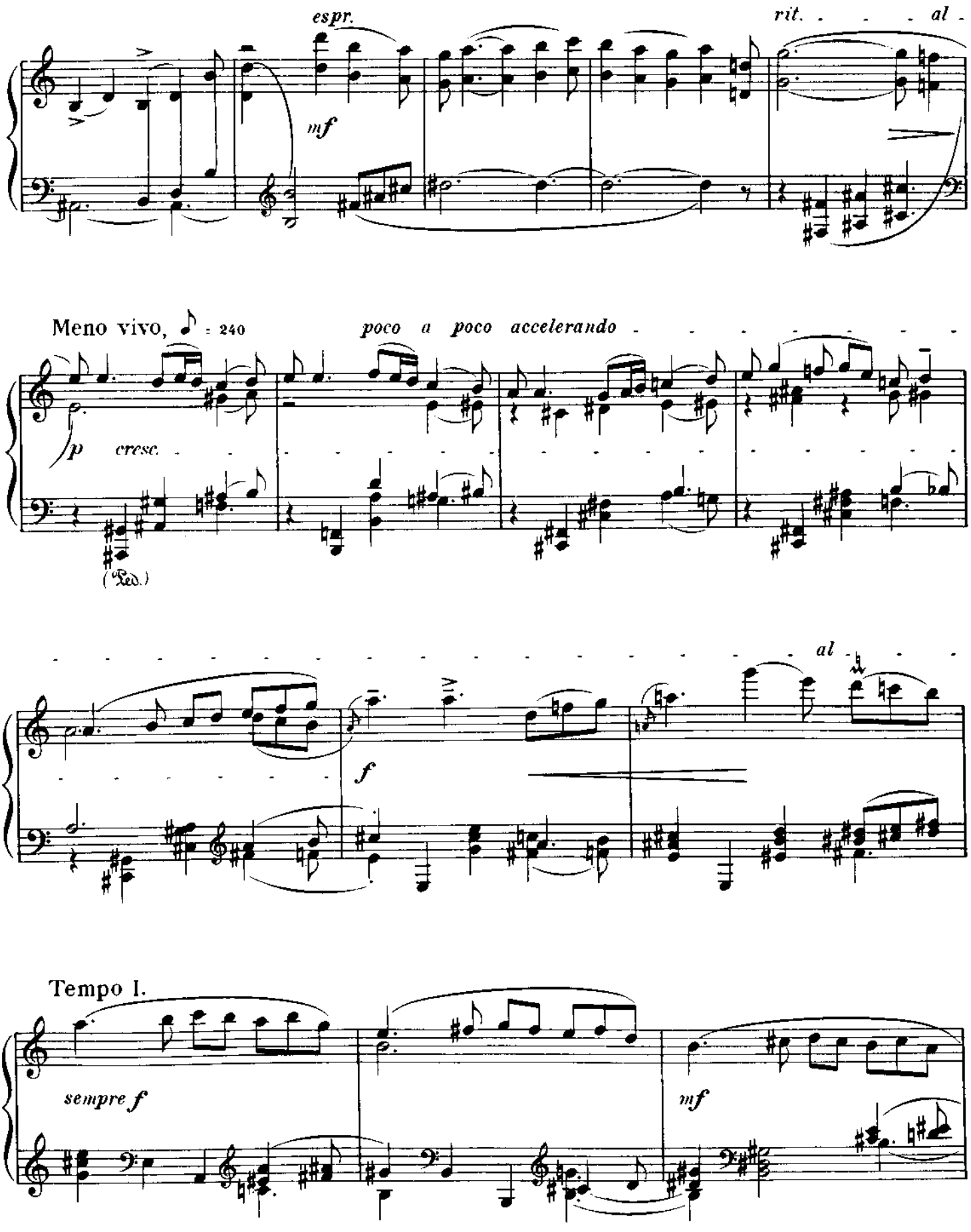

meno f
p

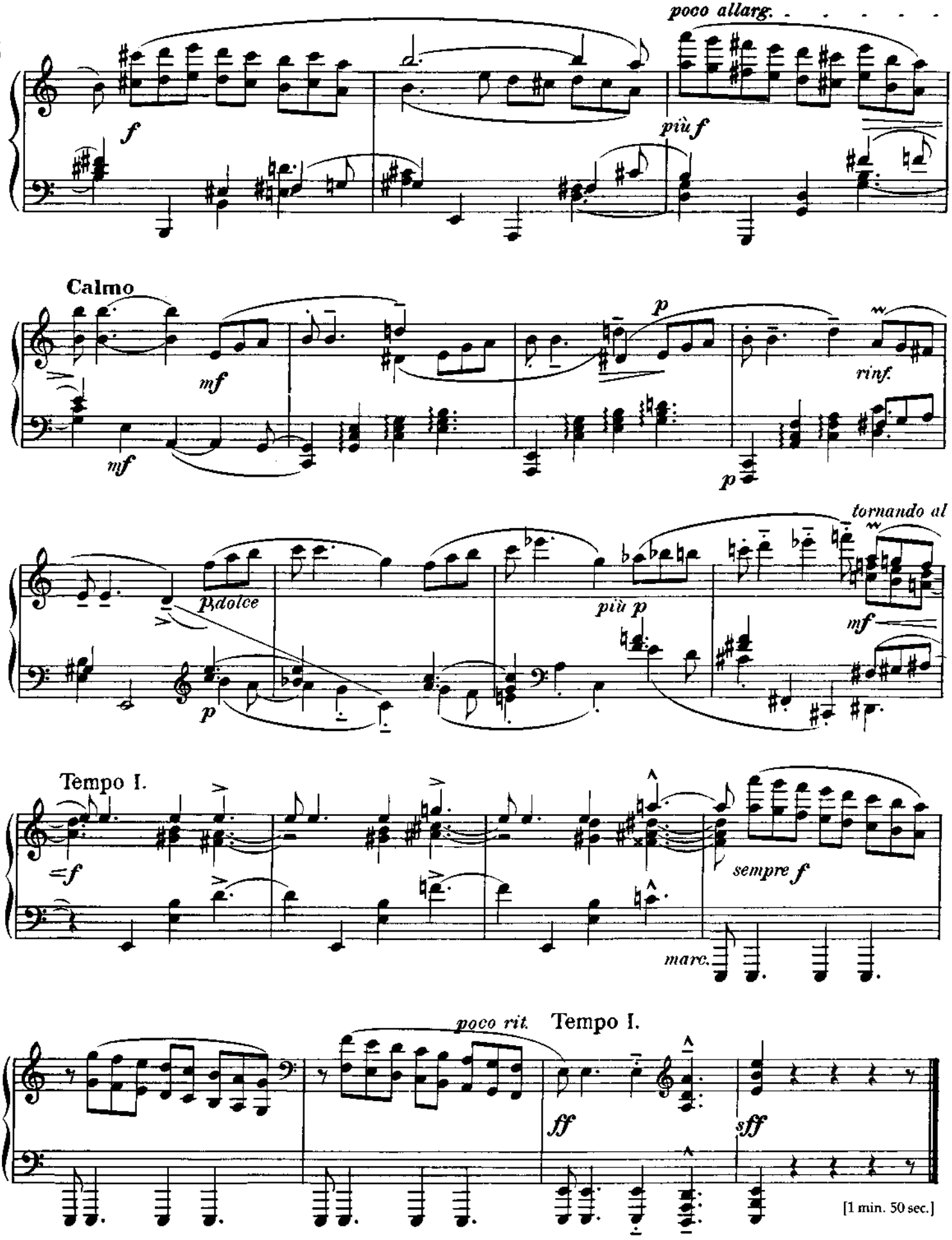

cresc.
fff
p
mf
sim.
cresc.
f
ff
sff
sf
f
sff
[1 min. 45 sec.]

Dedicated to Miss Harriet Cohen



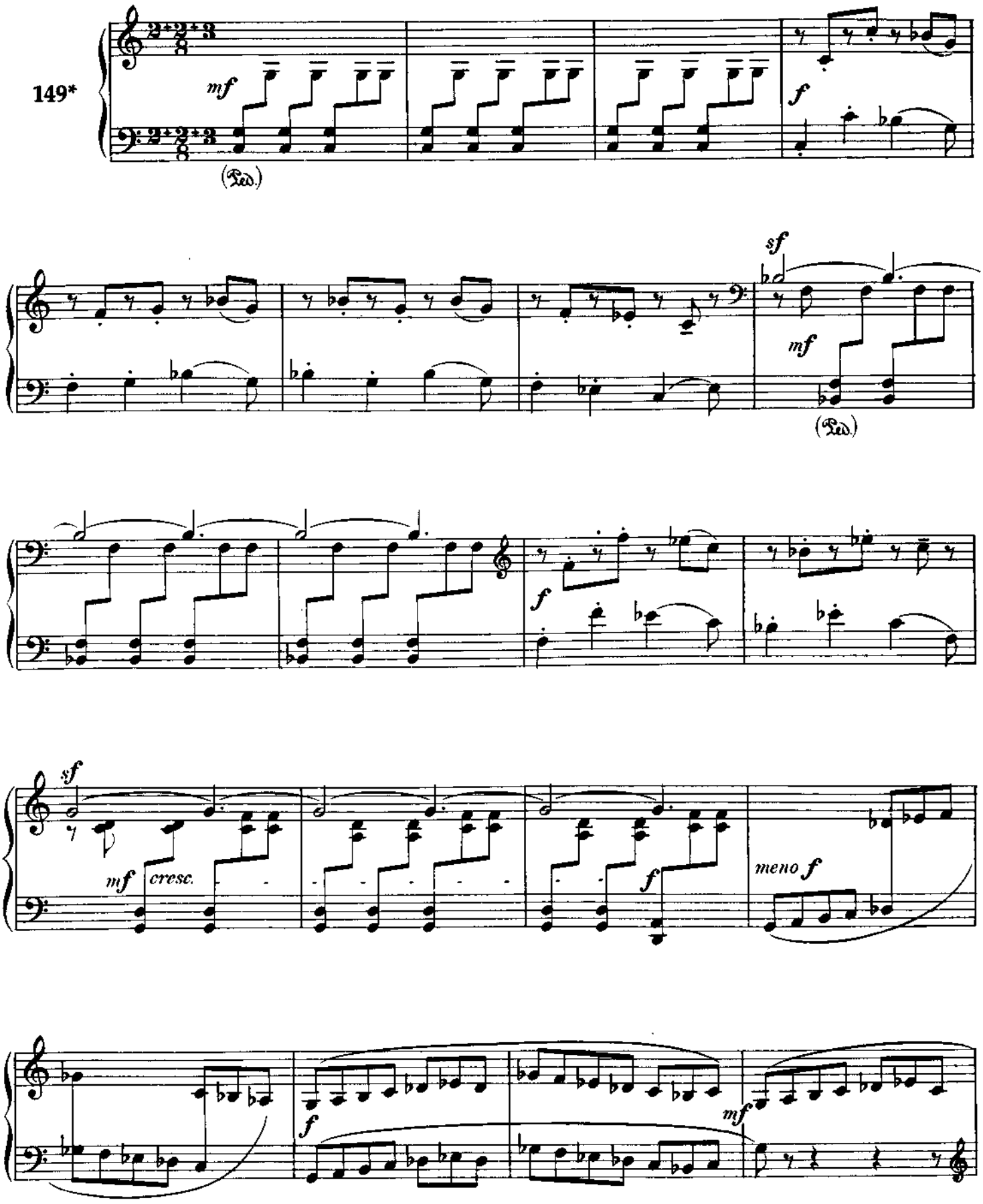

più f
mf
mp
p

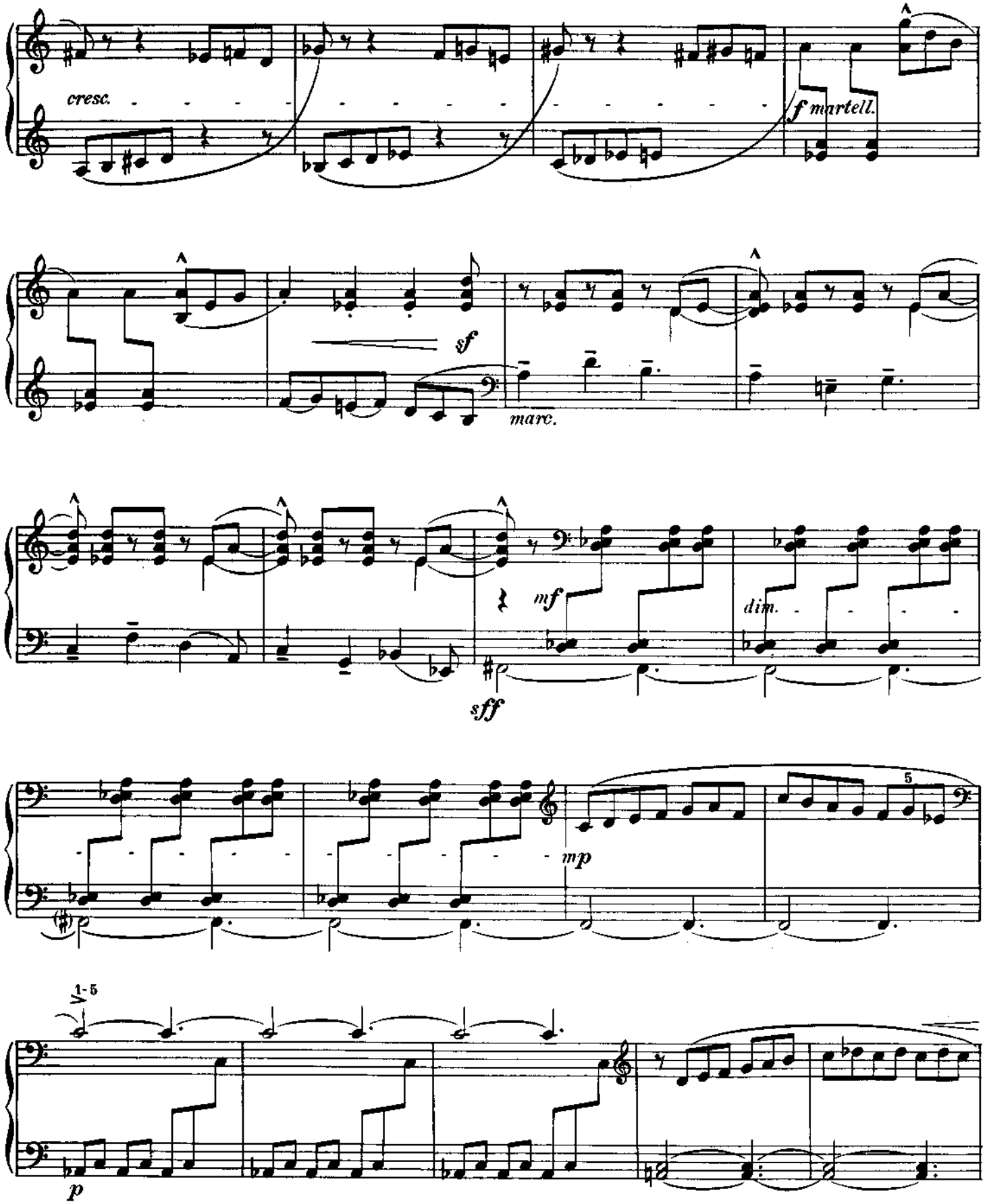

espr.
rit. . . . al .
mf
Meno vivo, ♪ = 240
poco a poco accelerando . . . . . .
p cresc. . . . . .
(Ped.)
al .
f
Tempo I.
sempre f
mf

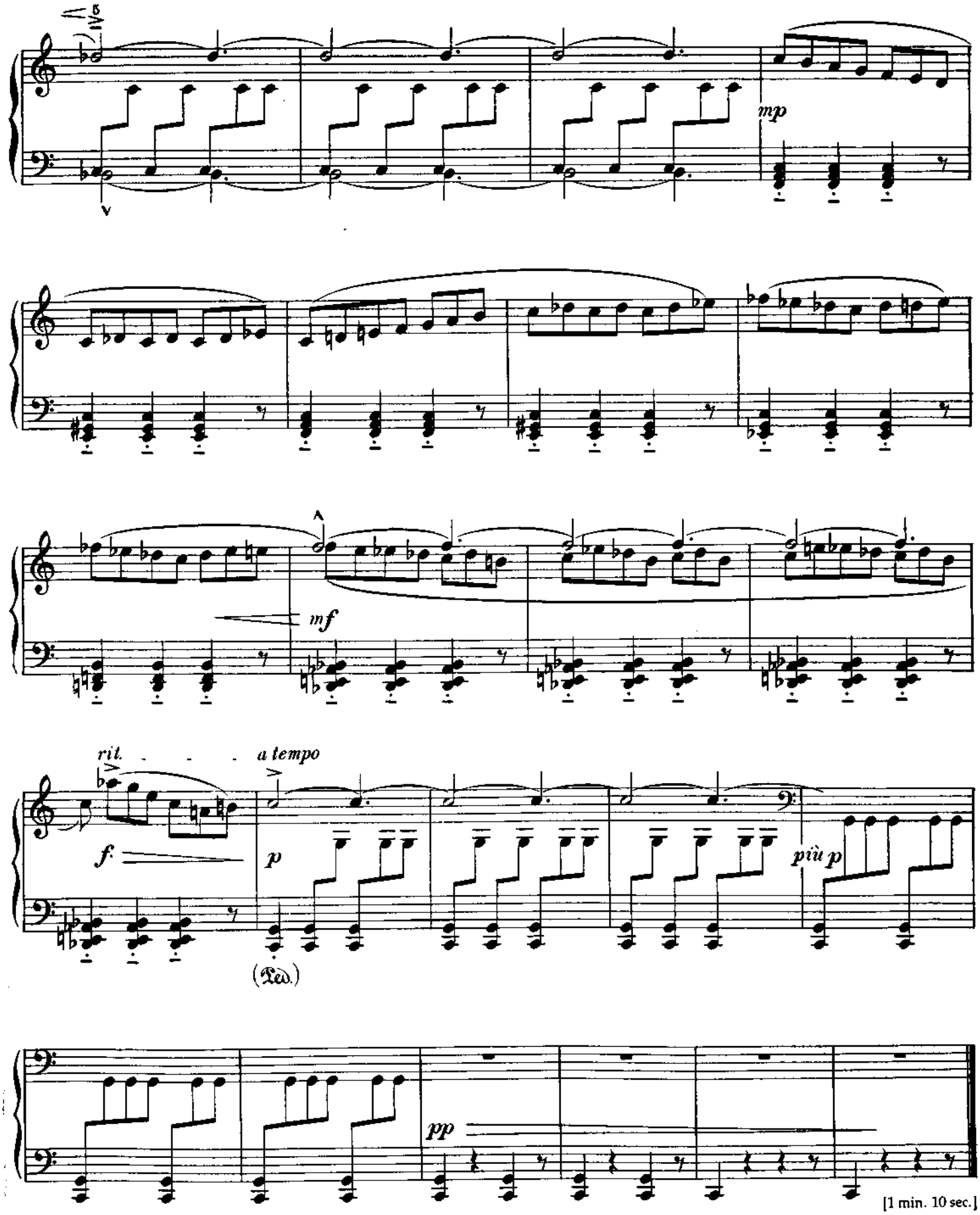

poco allarg.
f
più f
Calmo
mf
mf
p
rinf.
p
tornando al
p dolce
più p
mf
p
Tempo I.
f
sempre f
marc.
poco rit.
Tempo I.
ff
sff
[1 min. 50 sec.]

(2) (♩. = 60)

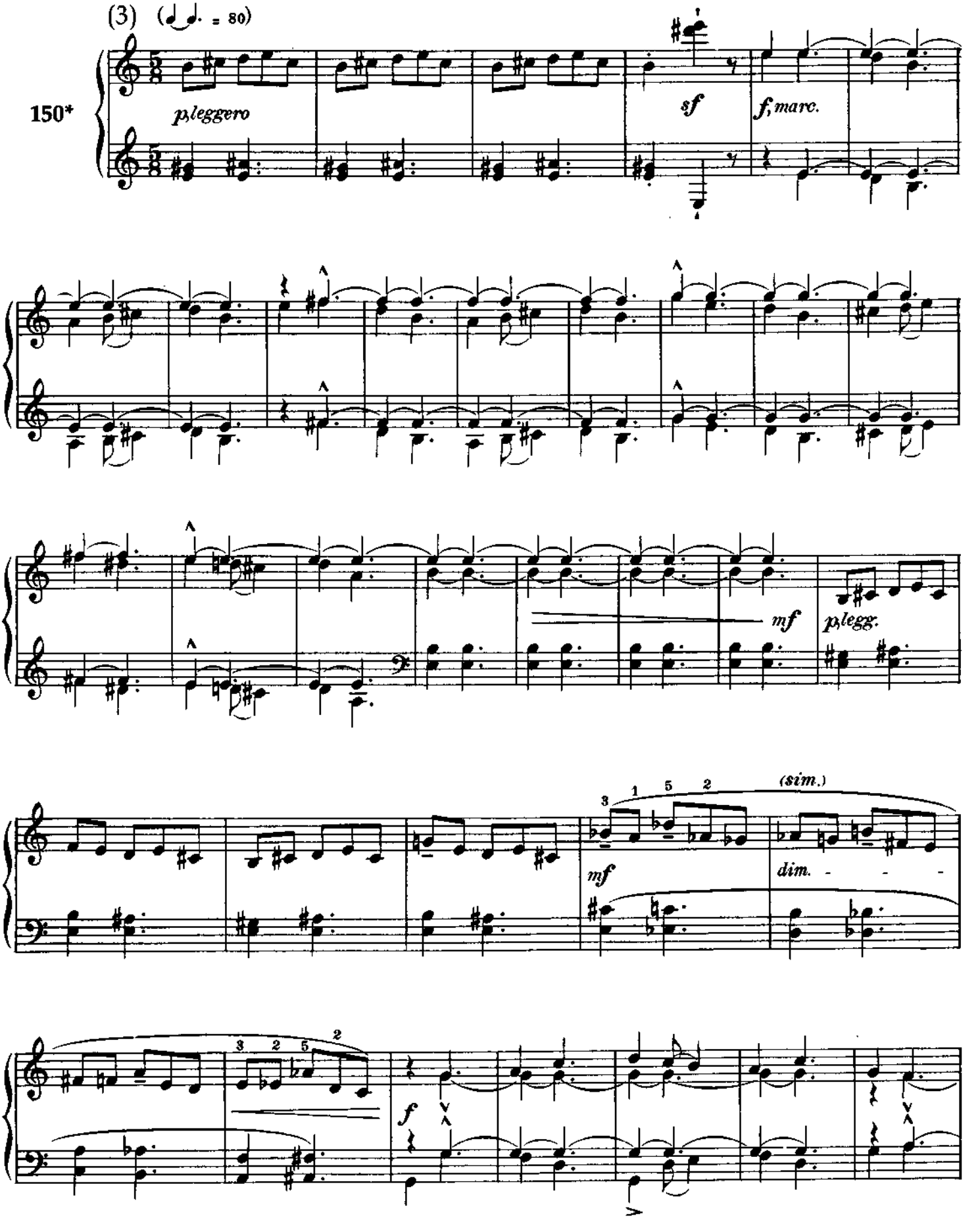
149*

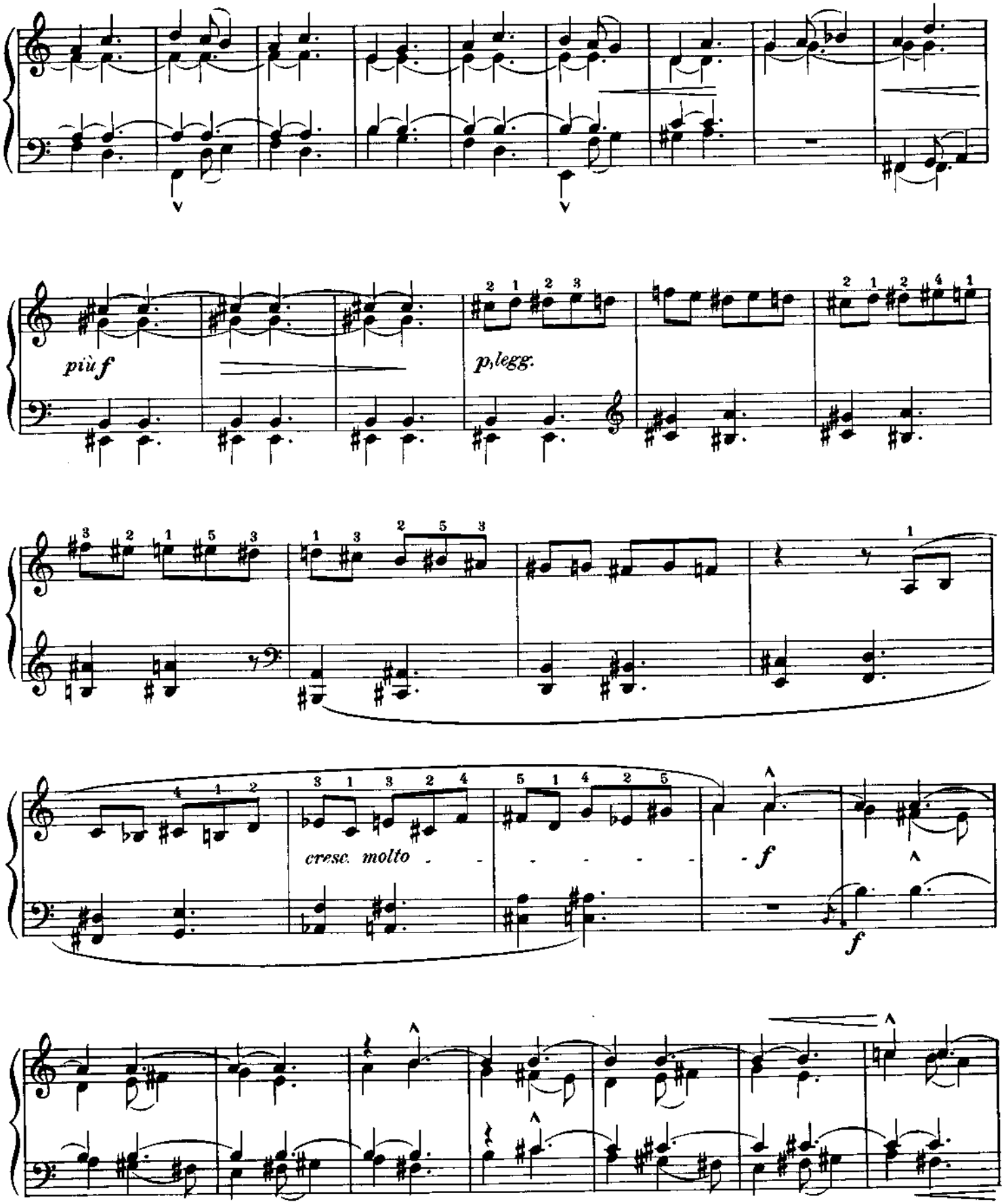


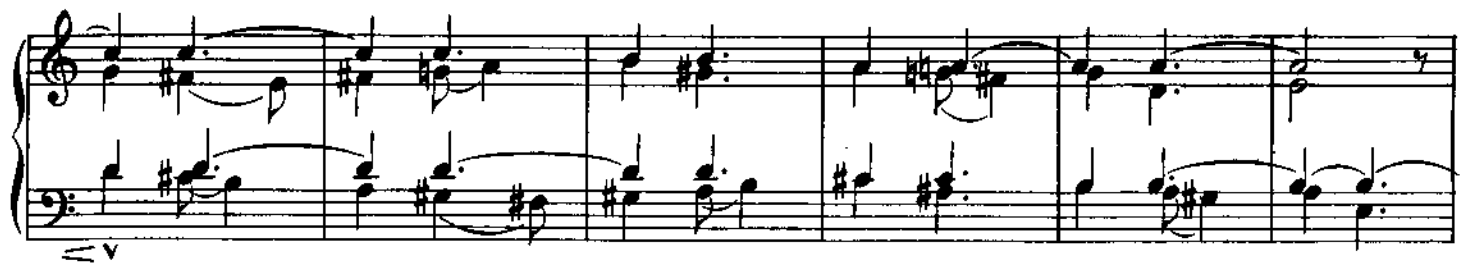

cresc.
f martell.
sf
marc.
mf
dim.
sff
mp
5
1-5
p

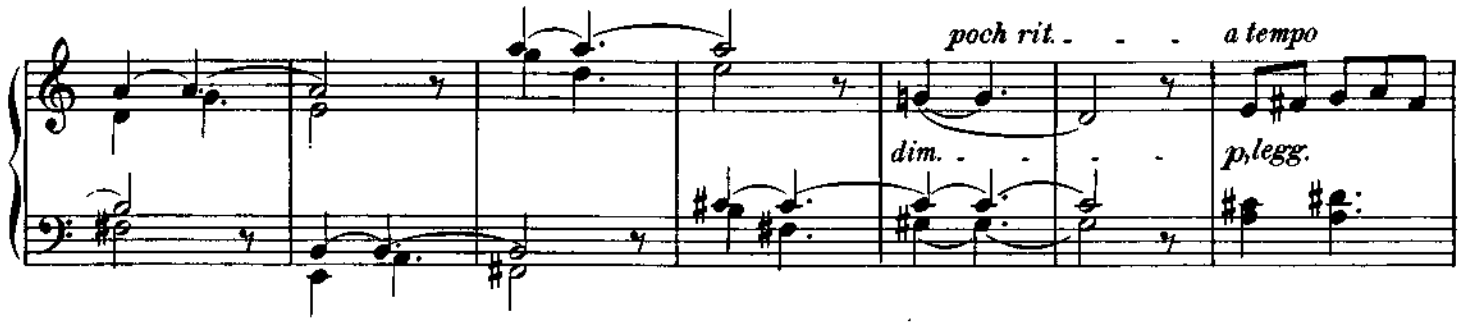


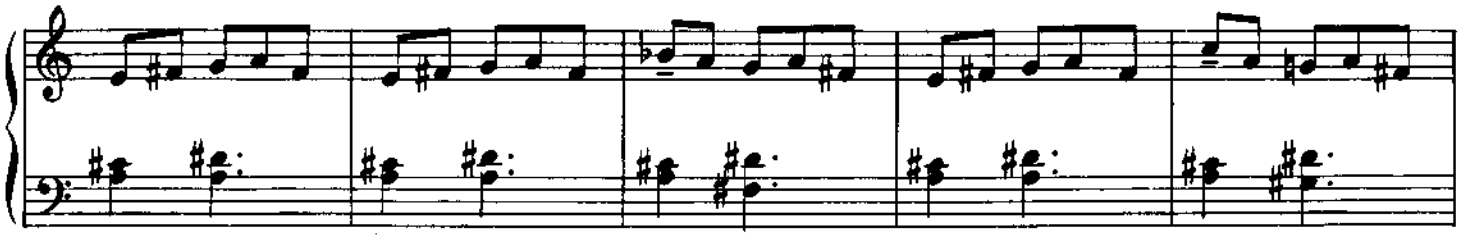
[1 min. 10 sec.]

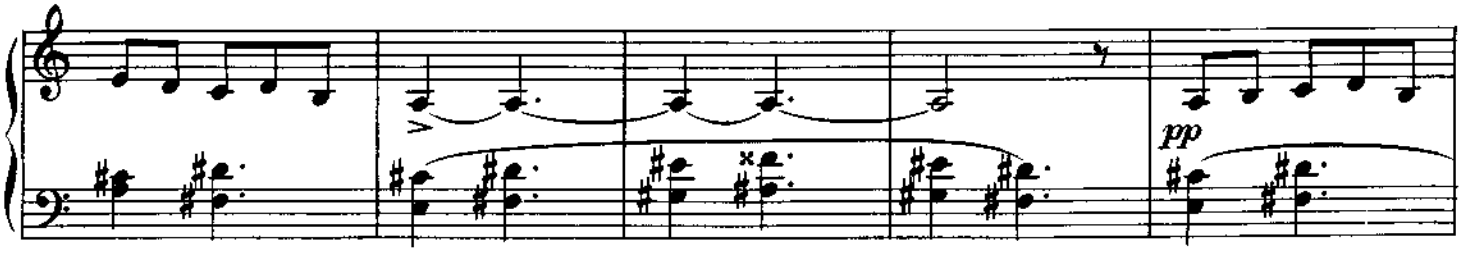

(3) (♩♩. = 80)
150*
p, leggero
sf
f, marc.
mf
p, legg.
mf
(sim.)
dim.
f

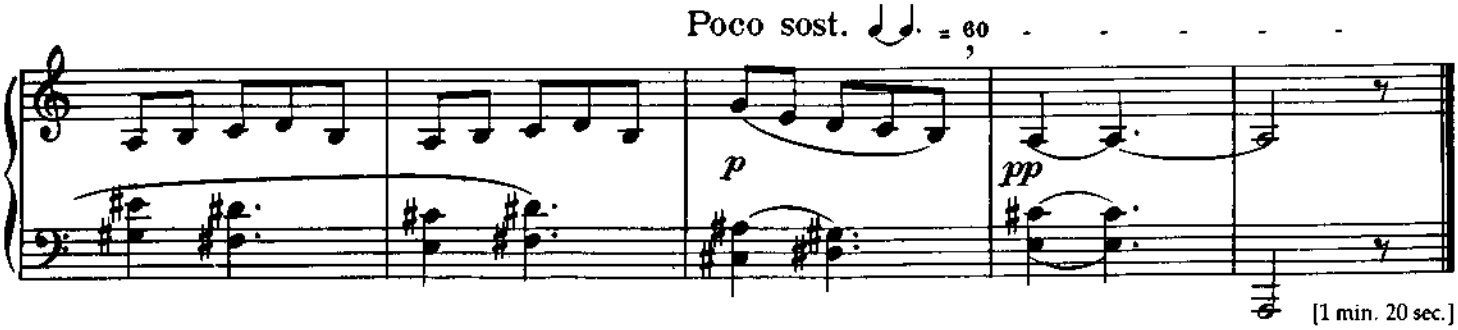

più f
p, legg.
cresc. molto
f
f



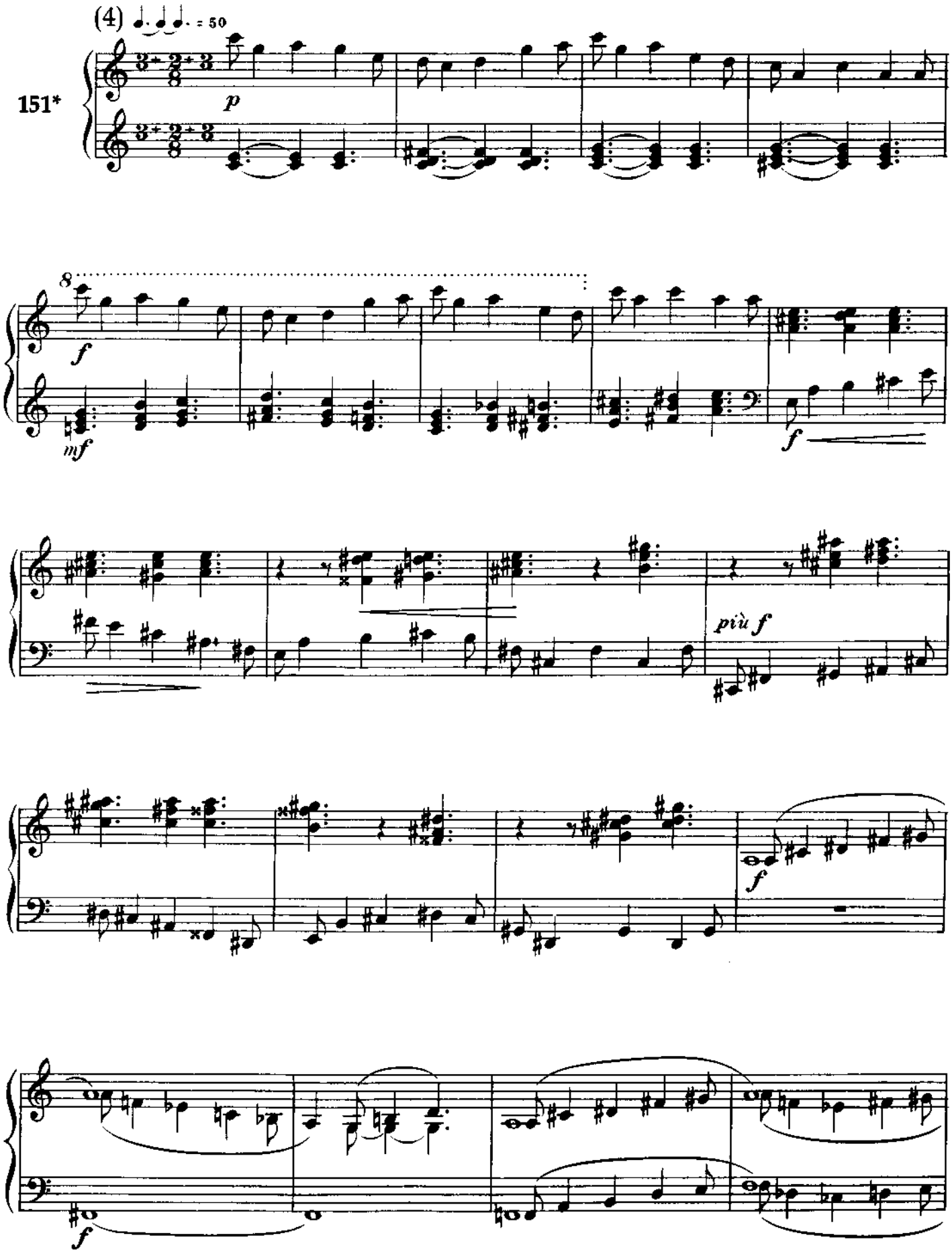


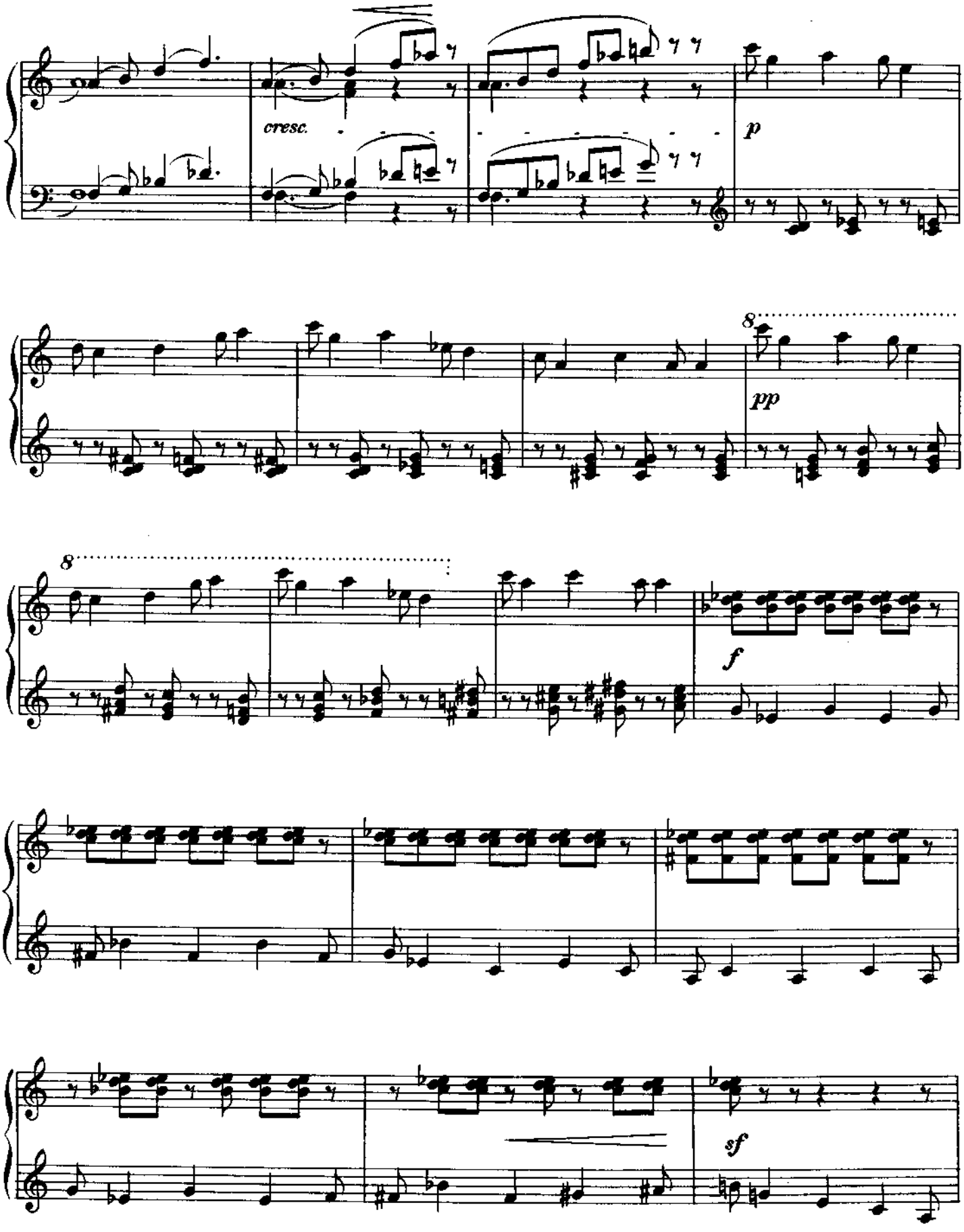


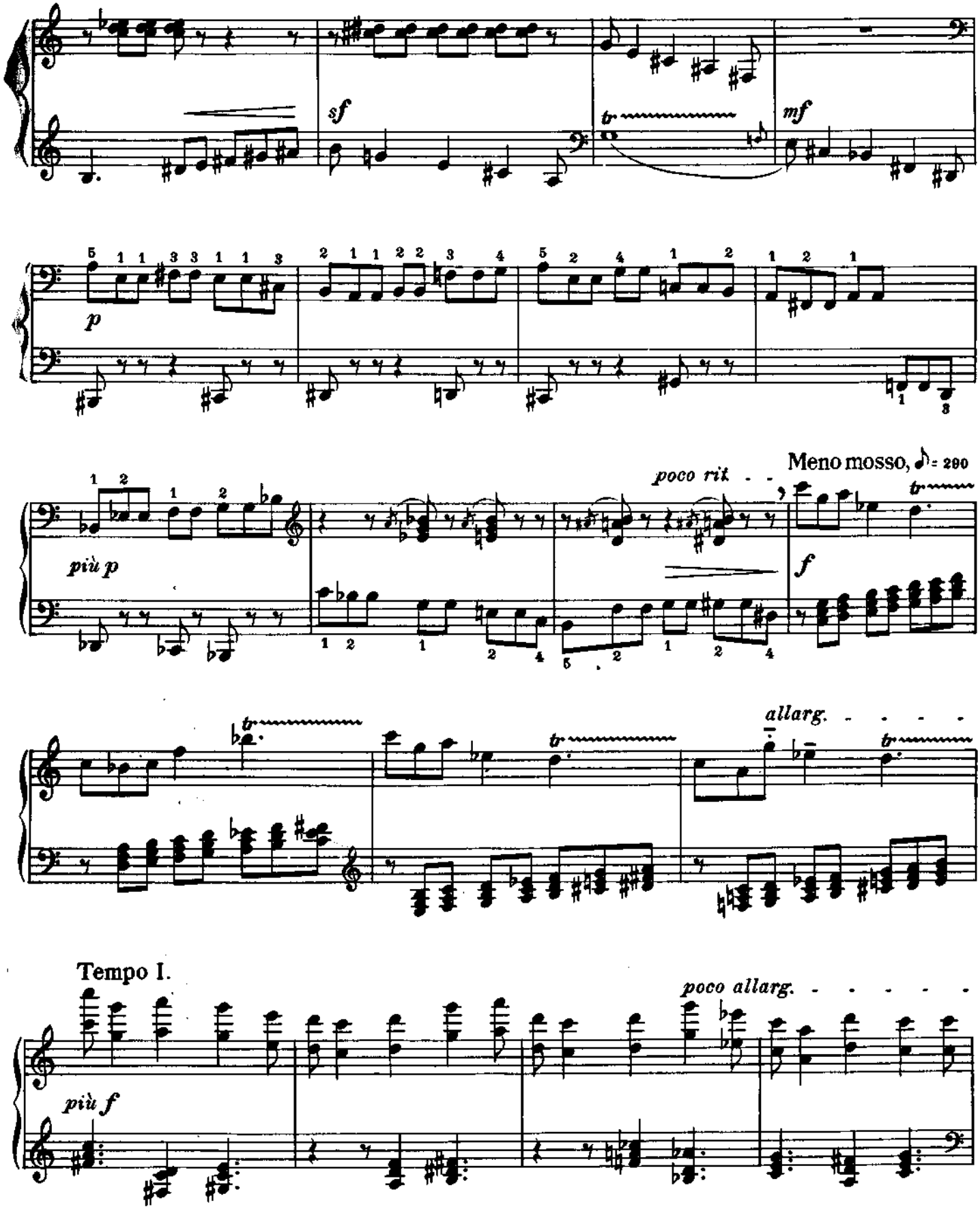


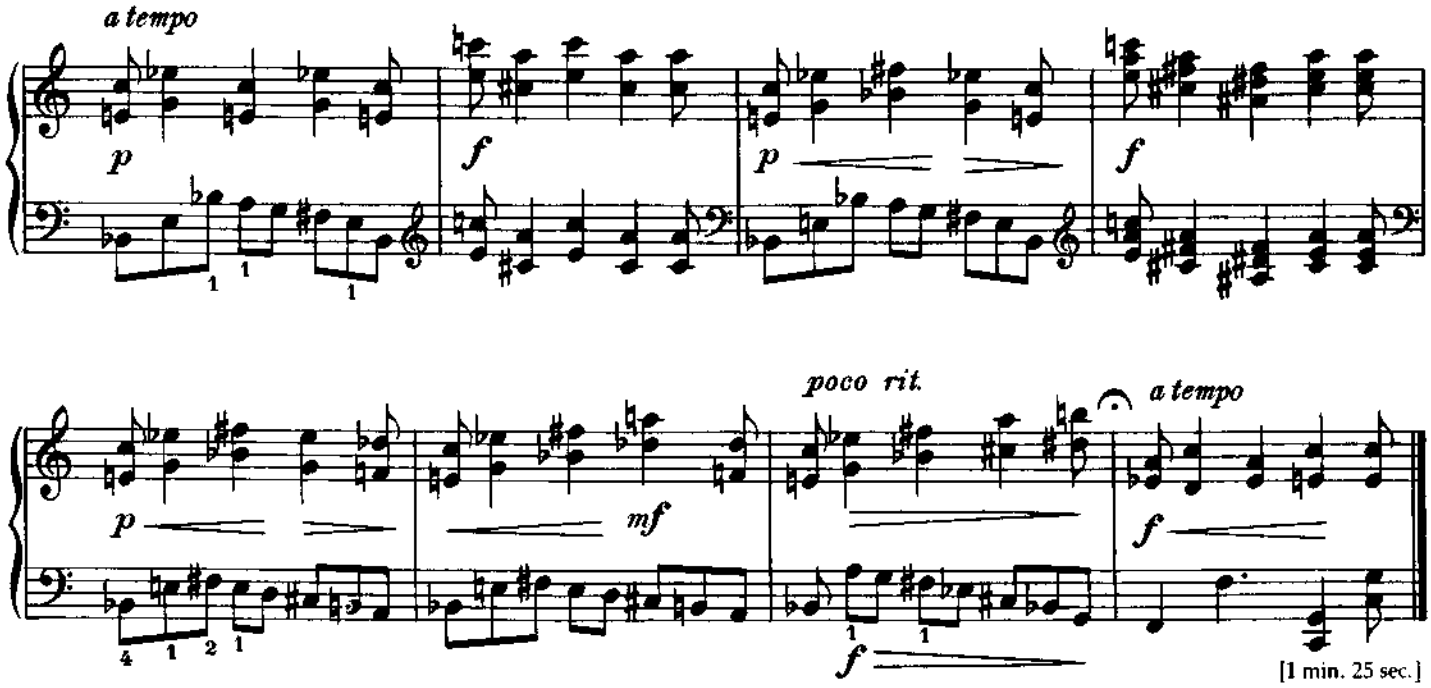


[1 min. 20 sec.]


(4) ♩. ♩ ♩. = 50
151*
p
8
f
mf
f
più f
f
f

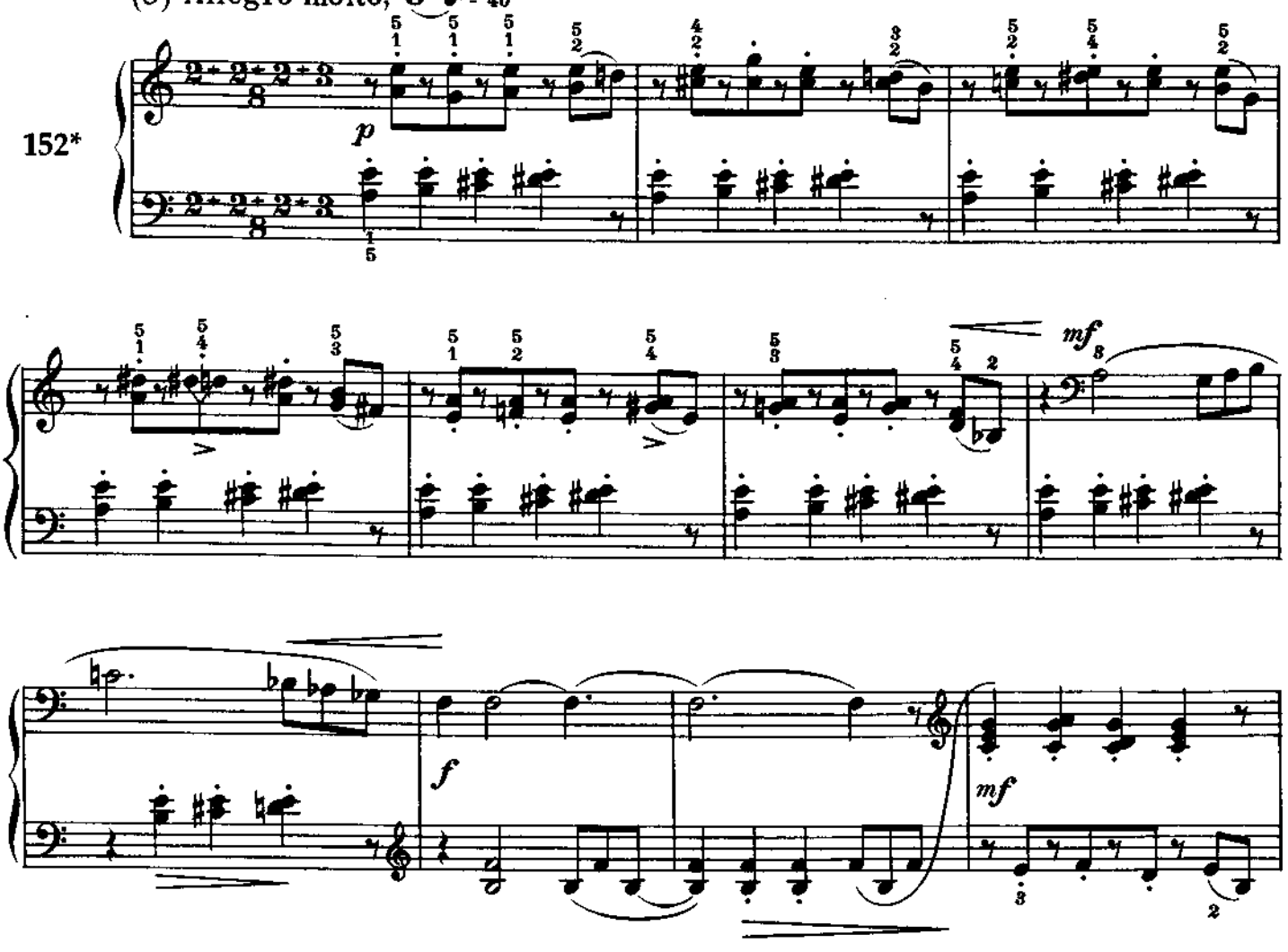

cresc.
p
8
pp
8
f
sf

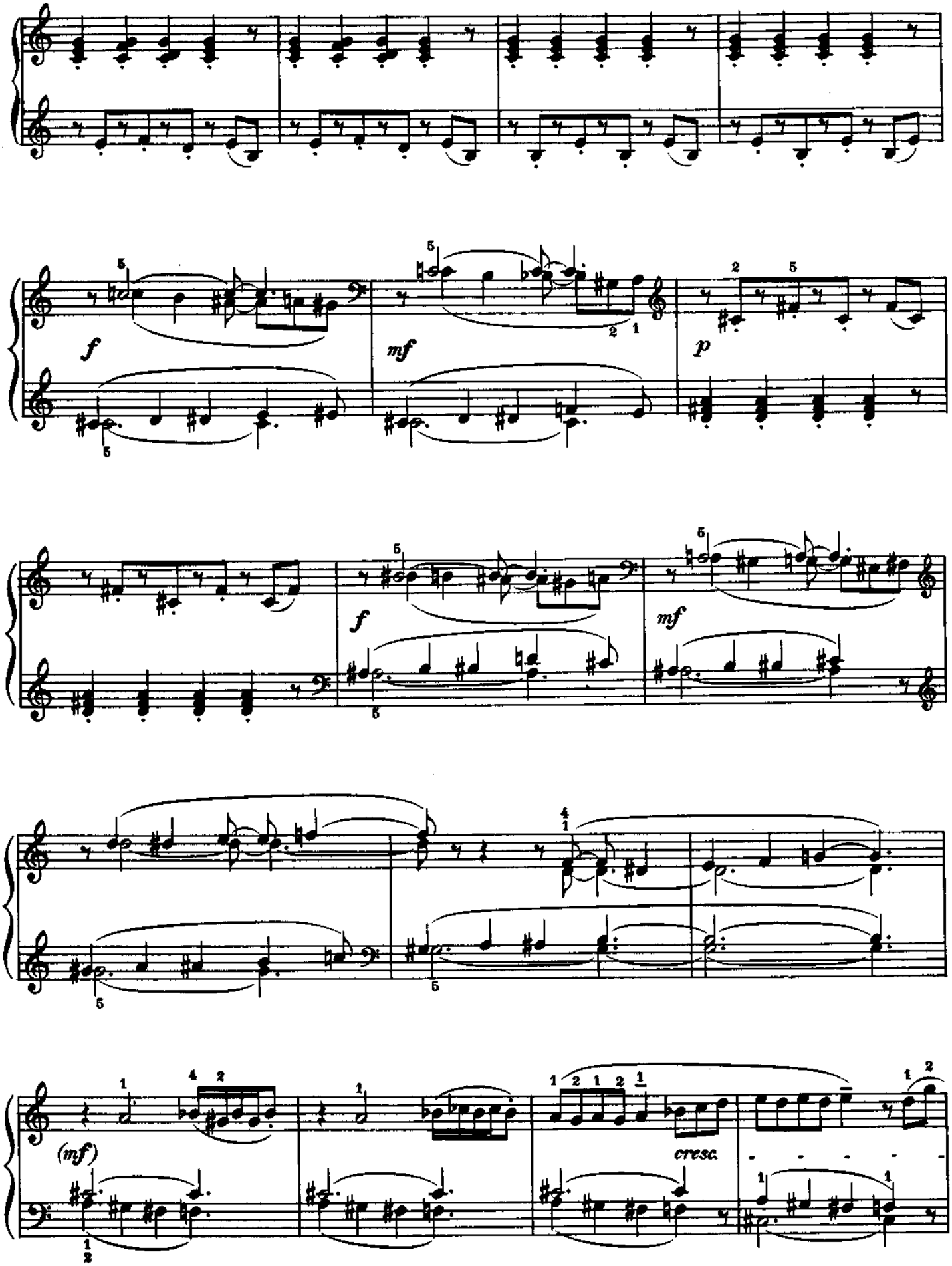

sf
mf
p
più p
poco rit
Meno mosso, ♪ = 200
f
allarg.
Tempo I.
più f
poco allarg.

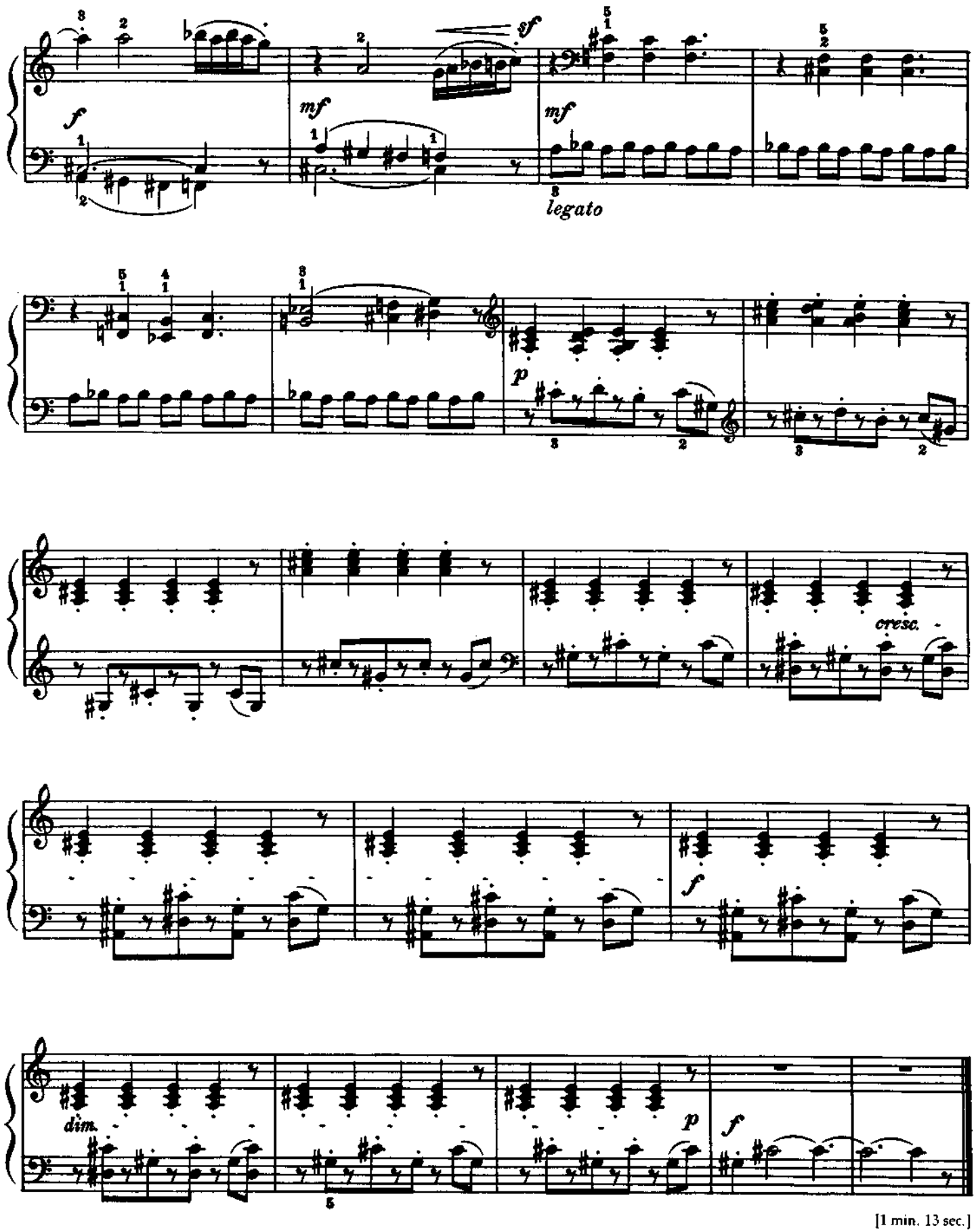


(5) Allegro molto, ♩ = 40

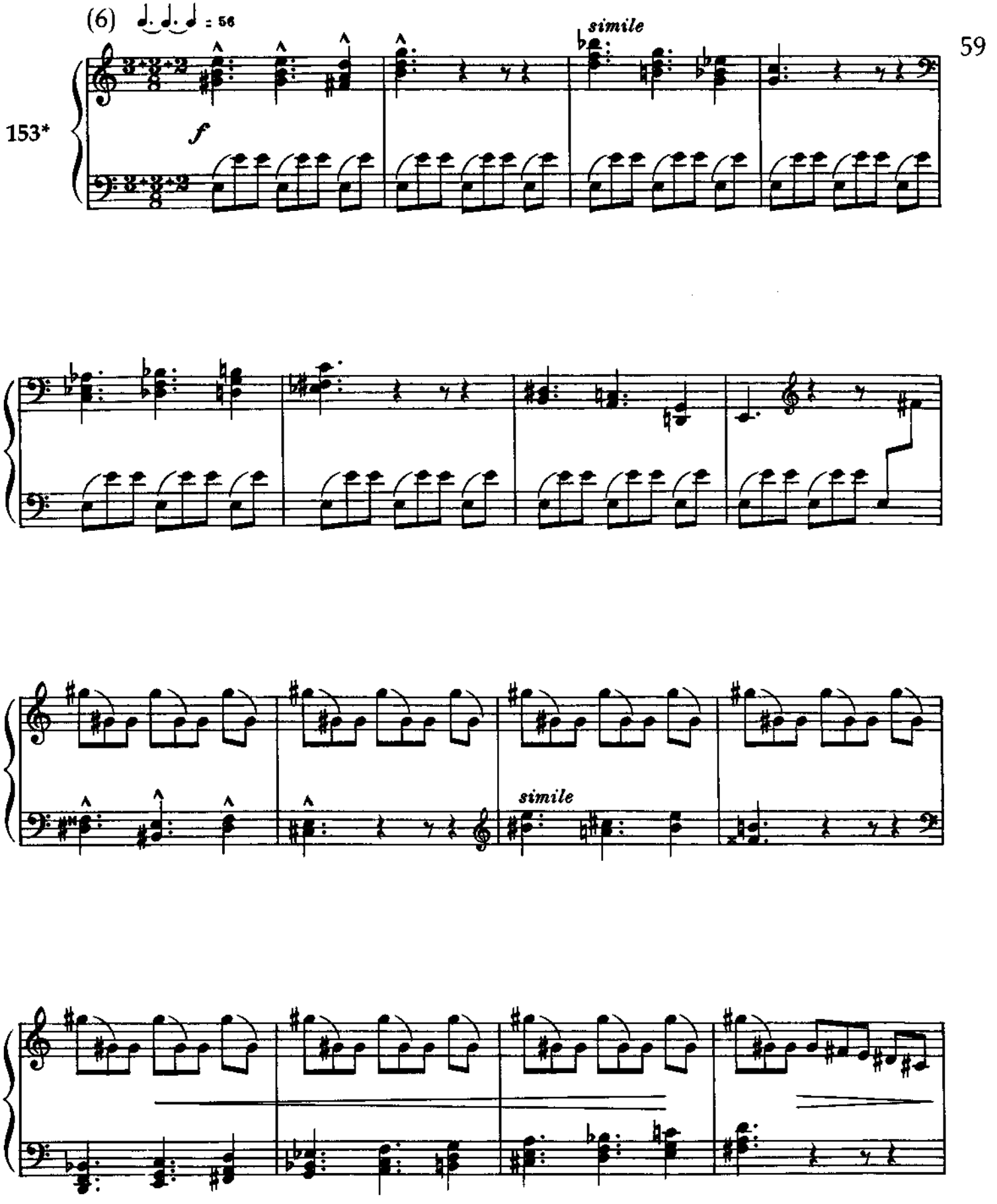
152*

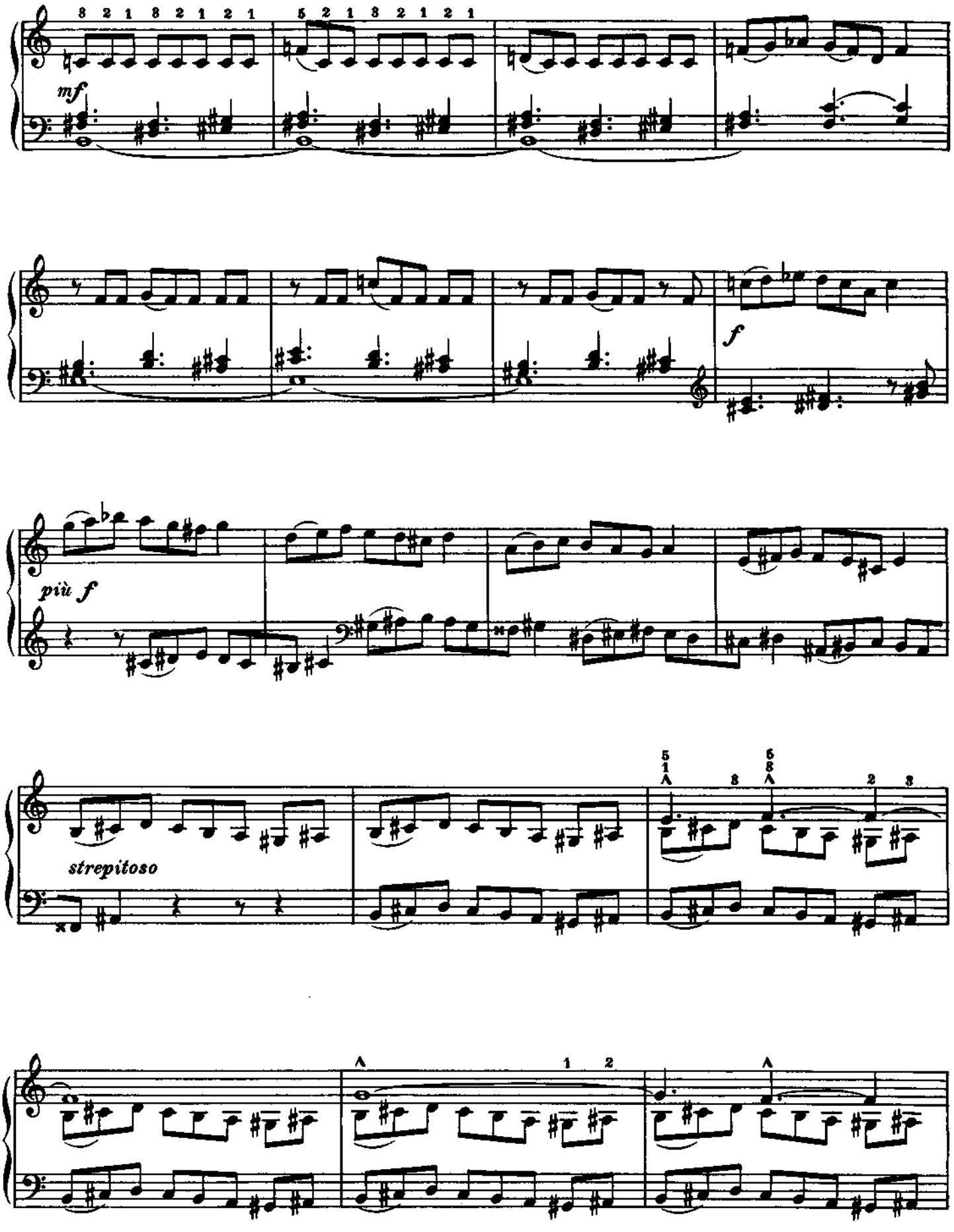


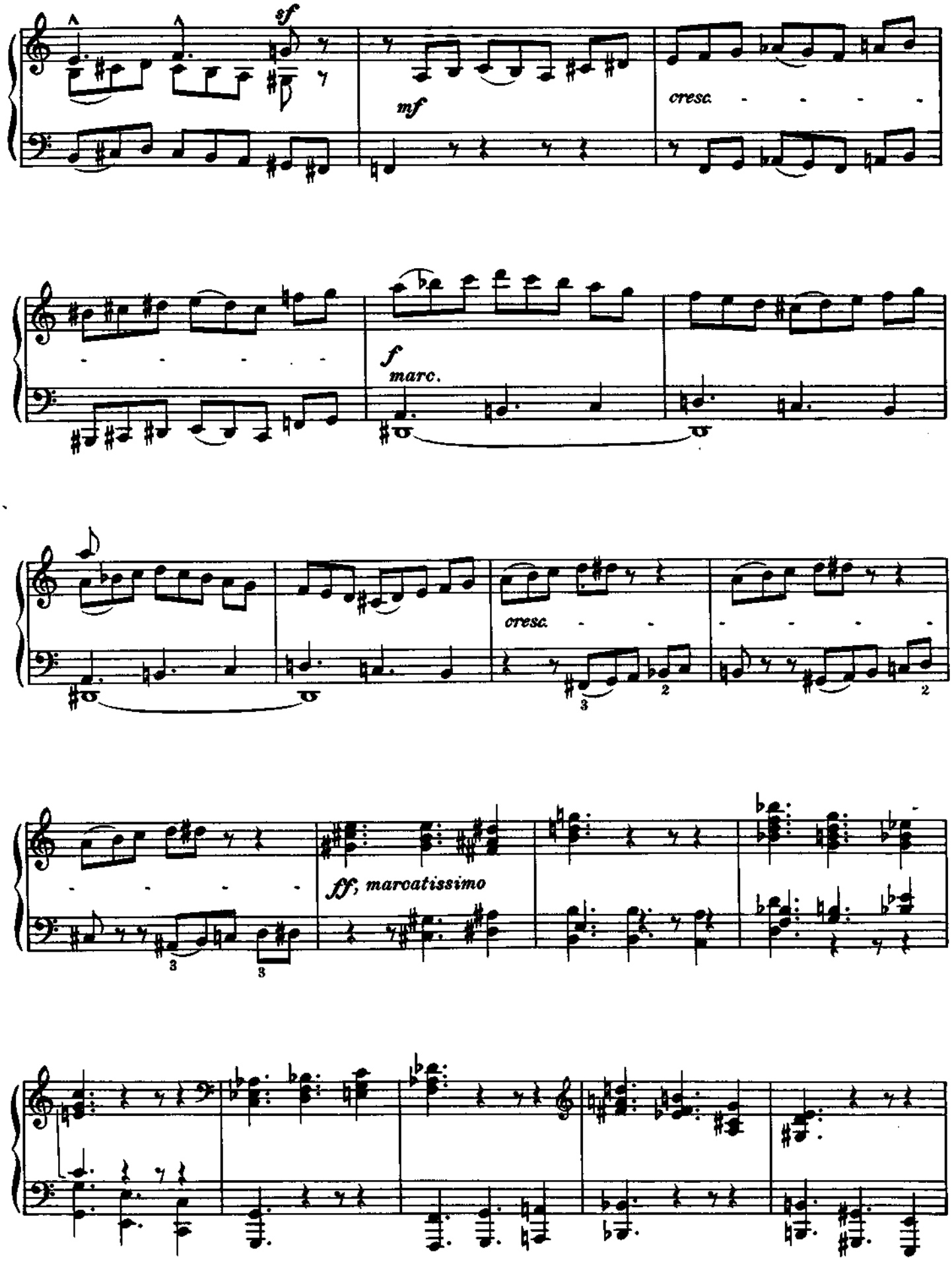

f
mf
p
f
mf
(mf)
cresc.

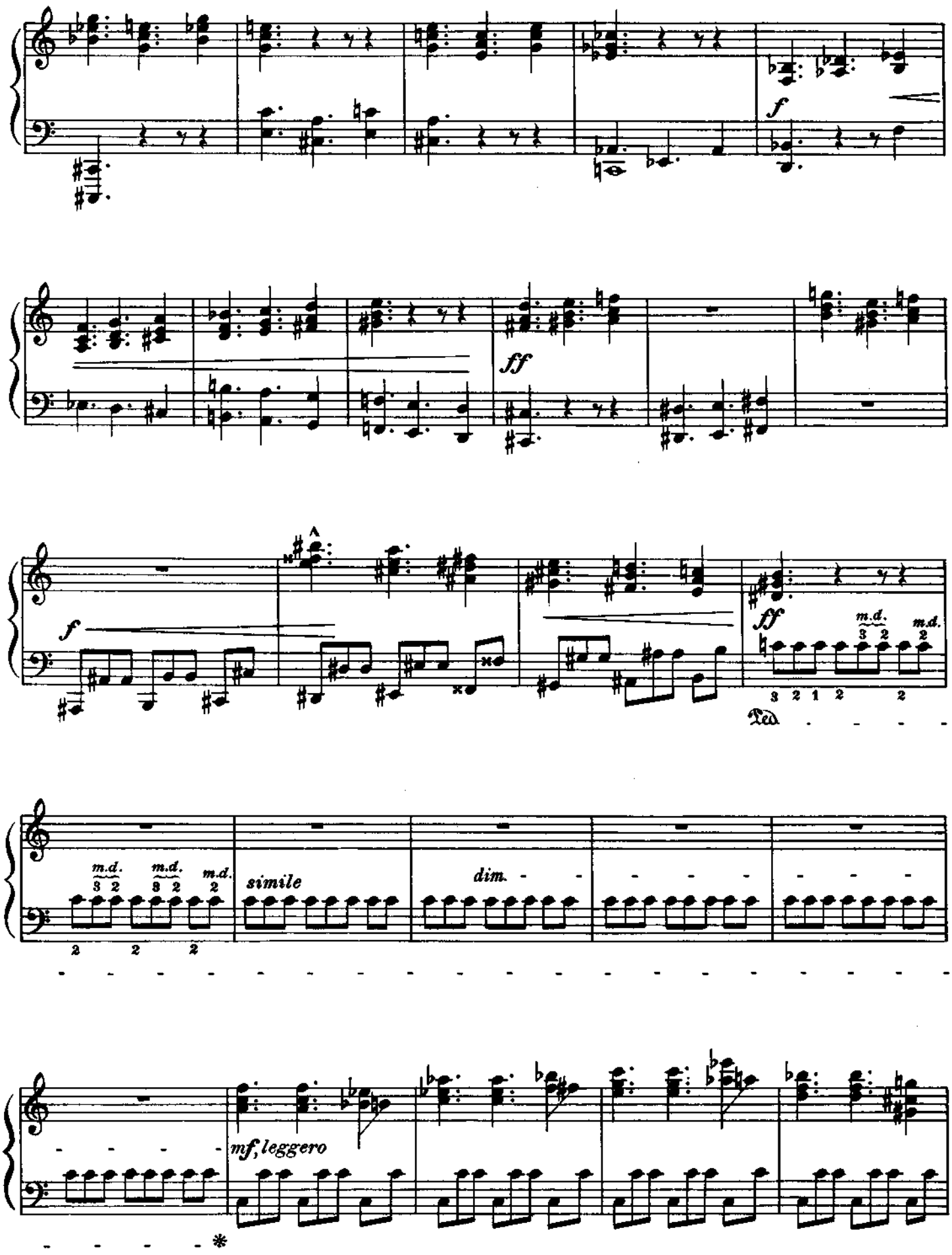


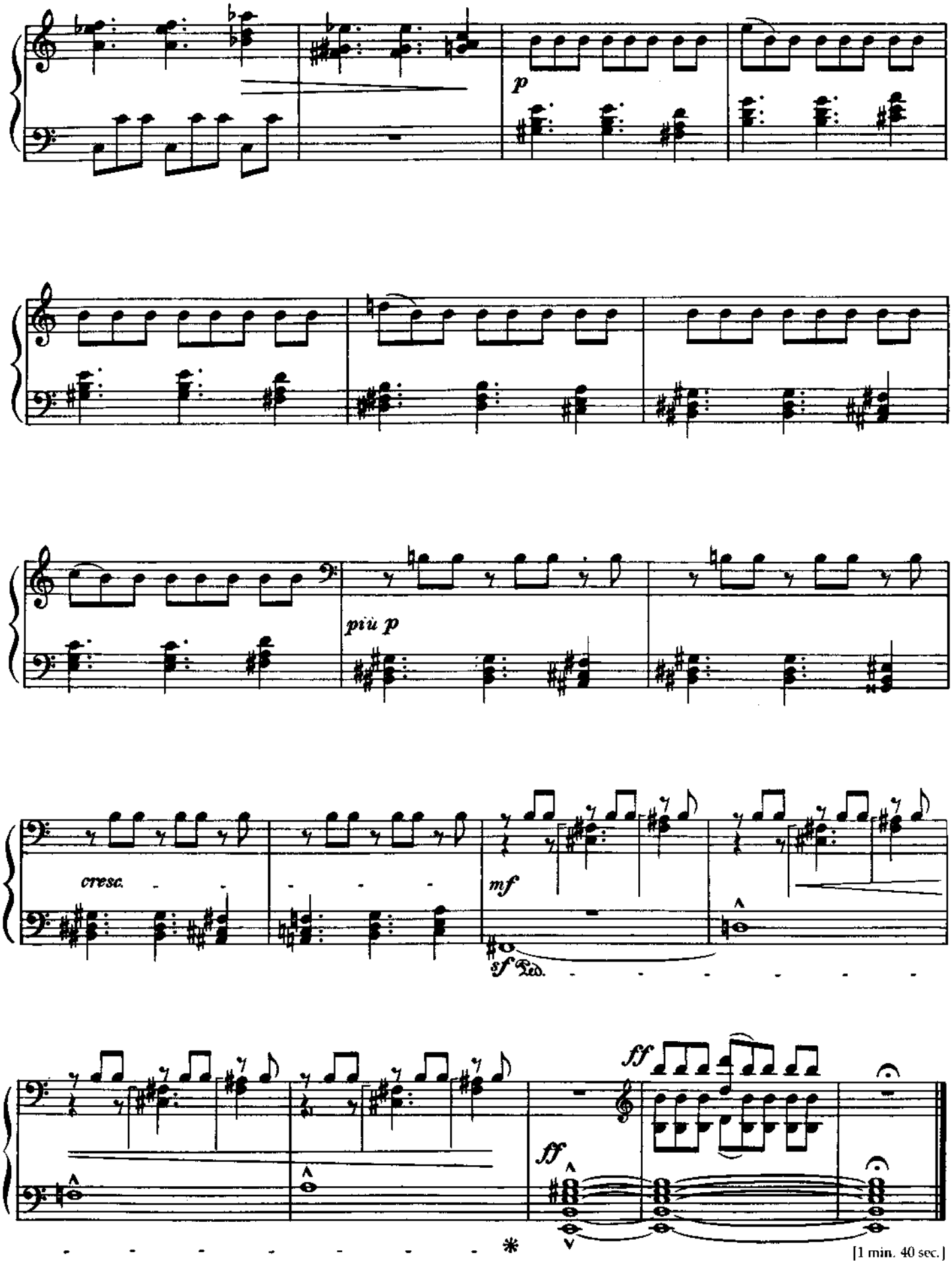
[1 min. 13 sec.]


(6)
= 56
153*
f
simile
simile


mf
f
più f
strepitoso


sf
mf
cresc.
f
marc.
cresc.
ff; marcatissimo


f
ff
f
ff
m.d.
simile
dim.
mf, leggero


p
più p
cresc.
mf
sf Ped.
ff
ff
[1 min. 40 sec.]