BÉLA BARTÓK

MIKROKOSMOS

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

1 *Nos. 1–36*

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Préface

A L'EDITION DEFINITIVE DU "MIKROKOSMOS"

Durant la période où j'ai connu mon père il n'acceptait que des étudiants de piano avancés. Lorsque j'eus 9 ans (en 1933), il consentit pourtant à m'enseigner à partir du début.

Son programme ne suivit point une méthode d'enseignement des "écoles de piano". Au début je chantais seulement. Plus tard, il improvisa des exercices pour développer en partie le contrôle indépendant des doigts. A l'occasion, j'attendais durant nos leçons pendant qu'il s'asseyait à son bureau et je n'entendais que le grincement de sa plume. Quelques minutes plus tard il apportait au piano un exercice ou une petite composition que je devais déchiffrer immédiatement et ensuite étudier pour notre prochaine leçon.

C'est ainsi que certains des morceaux faciles de ces volumes sont nés. Cependant, il continuait à en inventer d'autres plus vite que je ne pouvais les apprendre. Il écrivait ces petites compositions d'une façon spontanée. Bientôt, il y eut toute une collection, et je pouvais étudier les pièces qui m'étaient assignées à partir d'une bonne copie du manuscrit.

Plus tard, lors de la publication, mon père arrangea les pièces dans un ordre progressif. Il expliqua son choix du titre ainsi:

"Le *Mikrokosmos* est un cycle de 153 pièces pour piano, écrit dans un but didactique. Cela veut dire qu'on commence avec des morceaux faciles et on continue en progression plus difficile. Et le mot *Mikrokosmos* peut être interprété comme une série de pièces de styles différents, représentant un petit monde. Ou on peut le comprendre comme le 'monde des petits, des enfants'." [Entrevue donnée à la radio WNYC, New York, au début de 1945, lors d'une émission intitulée *Demandez au Compositeur.*]

Pour la présente édition (1987) toutes les sources de manuscrit connues ont été comparées avec les versions originales imprimées (parues pour la première fois à Londres et à New York en Avril 1940), et toutes les erreurs ont été corrigées afin d'arriver à cette édition définitive. Mes remerciements les plus sincères vont à Eve Beglarian qui a comparé les manuscrits avec les éditions imprimées et qui a déterminé les corrections nécessaires; à György Sándor pour ses conseils et son assistance; à László Somfai des Archives Bartók à Budapest pour les copies des documents appartenant aux Archives, et à Jean-Marie Cassagne, Alliance Française de Miami, qui a révisé partiellement les textes français. La révision finale des traductions est l'oeuvre de Gale Garnett (paroles de chansons anglaises), Ellen L. Spiegel (paroles et textes français) et Jörg Behrendt (paroles et textes allemands).

PETER BARTÓK
Homasassa, Floride, 1987

Béla Bartók and Peter Bartók, c. 1933

Préface

DU COMPOSITEUR

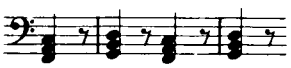
Les quatre premiers cahiers de cette collection de morceaux pour piano ont été conçus dans le but d'offrir à tout débutant – jeune ou moins jeune – un matériel d'étude comprenant autant que possible tous les problèmes techniques simples qu'il puisse rencontrer. Nous pensons que le trois premiers cahiers devraient être suffisants pour la première année (ou la première et la deuxième année). Ces trois cahiers diffèrent d'une "méthode" classique par l'absence de toute description technique ou théorique. Nous estimons que les explications que peut fournir oralement un professeur seront plus utiles. Dans ces cahiers, il y a plutôt trop de morceaux traitant du même problème que trop peu, afin de permettre au professeur ou à l'élève de choisir les morceaux qu'il préfère étudier. En tout cas il n'est ni nécessaire, ni peut-être même possible ou permis que chaque élève joue la totalité des 96 morceaux.

Pour faciliter le travail pédadogique, des exercices ont été ajoutés aux quatre premiers cahiers. Les chiffres entre parenthèses à côté du numéro des exercices renvoient aux morceaux dont les problèmes techniques sont traités dans l'exercice correspondant. Pour certains problèmes, plusieurs exercices sont prévus, laissant au professeur le choix des exercices à donner – les plus difficiles pour les élèves doués, les plus faciles pour les moins doués. Il est recommandé d'aborder ces exercices bien avant (et non pas immédiatement avant) l'étude du morceau correspondant. Evidemment des exercices très élémentaires comme ceux pour les cinq doigts, le pouce en-dessous ou les accords brisés simples, ne figurent pas dans ces cahiers, ce qui constitue une autre différence entre cette publication et une "méthode" plus traditionnelle. Tout professeur devrait connaître ou inventer de tels exercices: il lui appartient d'en fournir à ses élèves.

Les morceaux et exercices sont groupés dans un ordre de difficulté technique et musicale croissante (qui n'est qu'approximatif); toutefois le professeur peut modifier cet ordre en fonction des capacités de ses élèves. De même, les indications métronomiques et la durée d'exécution, surtout dans les trois premiers cahiers, ne sont données qu'à titre indicatif. Les premières dizaines de morceaux peuvent être jouées plus vite ou plus lentement, selon les circonstances. En fonction de ses progrès, on demandera à l'élève de respecter le rythme original de façon de plus en plus stricte. Pour les morceaux des cinquième et sixième cahiers, le tempo indiqué est obligatoire. Un astérisque (*) à côté du numéro d'un morceau signale qu'une note explicative se trouve en appendice.

On trouvera également une partie de second piano pour les quatre morceaux suivants: les nos. 43, 44, 55, 68. Il est important que les élèves se mettent à jouer ensemble le plus tôt possible. Ces morceaux ne peuvent être exécutés ainsi, bien sûr, que dans le cadre d'une classe où l'on dispose – comme ce devrait toujours être le cas – de deux pianos. Il y a aussi quatre morceaux (les nos. 65, 74, 95, 127) composés pour une voix avec accompagnement de piano. Tout enseignement instrumental devrait commencer par des exercices vocaux. Abordée cette maniére, l'étude de tels morceaux pour chant et piano devrait être facile et très utile, car elle fait passer l'élève d'une lecture à deux portées vers une lecture à trois portées (l'élève doit donc chanter en s'accompagnant lui-même). Les numéros 74 et 95 sont aussi transcrits pour piano seul. Il faut commencer par cette transcription et la travailler à fond avant de passer à la version pour chant et piano. Plusieurs façons de jouer le numéro 65 sont indiquées dans l'appendice du deuxième cahier.

L'étude du quatrième cahier peut – et doit même – se combiner avec l'étude d'autres oeuvres (par exemple, les morceaux faciles du "Petit livre d'Anna Magdalena Bach" de Jean-Sébastien Bach, ou les exercices correspondants chez Czerny). Il est conseillé de faire transposer les morceaux et les exercices les plus faciles. D'ailleurs on pourrait s'essayer à la transcription des morceaux appropriés des trois premiers cahiers. Naturellement, nous parlons ici d'une transcription "stricte", employant principalement des doublements d'octaves à la manière des registres du clavecin. De cette façon, quelques morceaux peuvent être joués à deux pianos si le deuxième exécutant joue le même morceau à l'octave supérieure (les nos. 45, 51, 56 etc.). On pourrait même entreprendre des modifications plus importantes; par exemple, en simplifiant l'accompagnement du morceau no. 69 comme suit:



etc. Il n'y aura de petites difficultés que dans les mesures 10–11, 14–15, 22–23, 26–27, 30 et 32–33. Des occasions pour effectuer un travail semblable ne manquent pas, et le résultat dépendra de l'ingéniosité du professeur ou des élèves les plus habiles.

Au chapitre transcriptions, il faut faire remarquer que quelques morceaux – les numéros 76, 77, 78, 79, 92, 104b, parmi les plus faciles, et les numéros 117, 118, 123, 145, parmi les plus difficiles – conviennent aussi au clavecin. Sur cet instrument, les doublements d'octaves s'effectueront grâce à la régistration.

On peut également envisager une autre utilisation de ce matériel: l'élève de niveau avancé peut s'en servir comme exercices de déchiffrage.

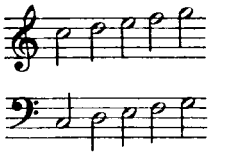
BÉLA BARTÓK

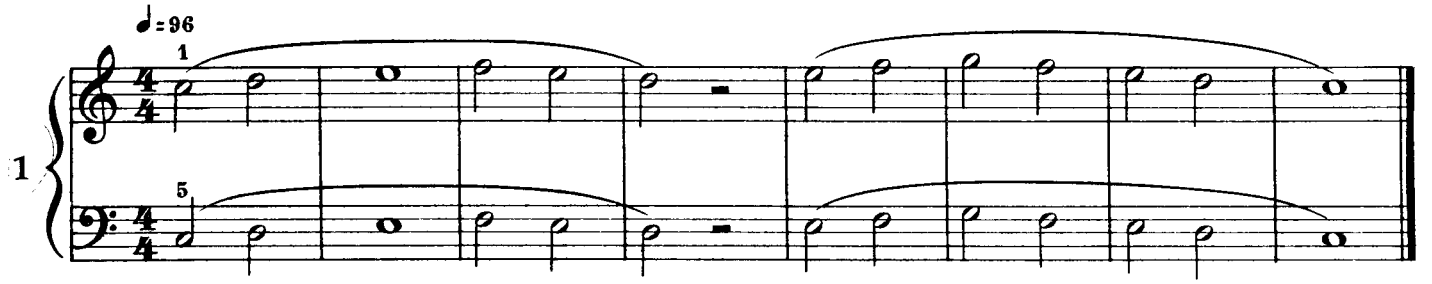
Six Unison Melodies

Six mélodies à l'unisson

Sechs Unisono-Melodien

Hat unisono dallam





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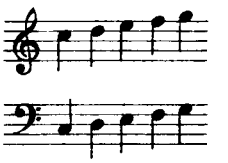

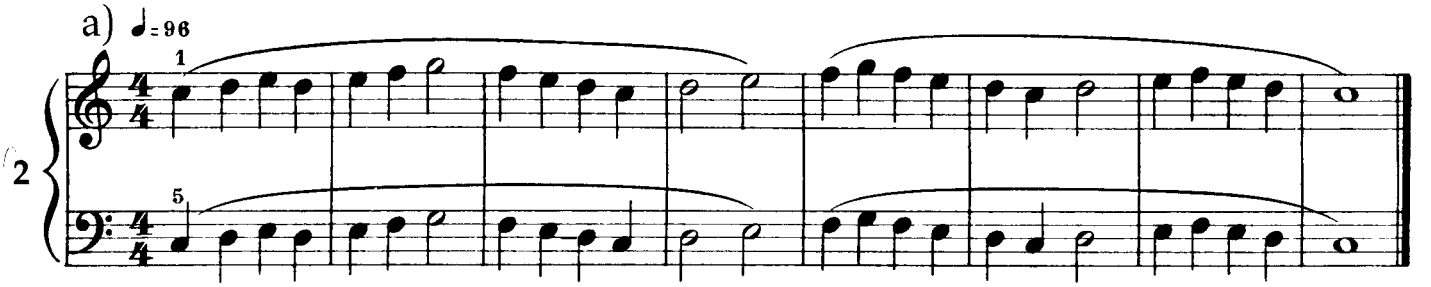

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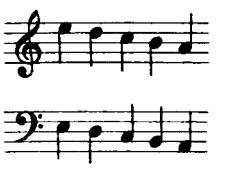

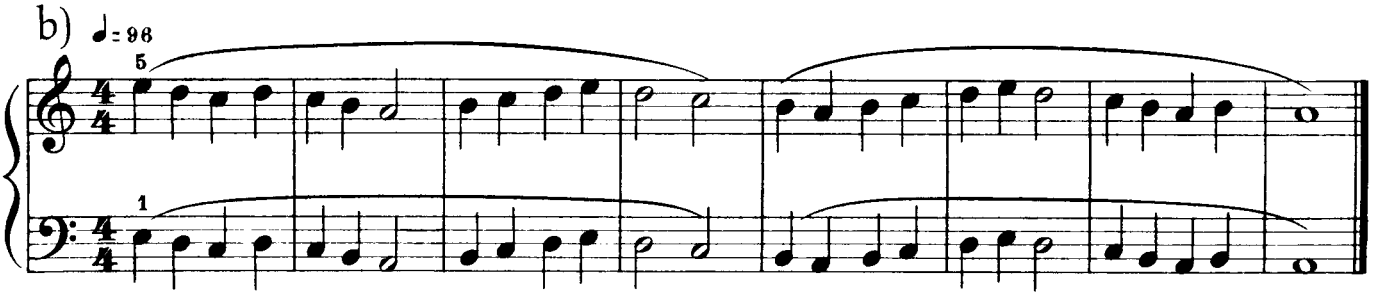

[20 sec.]

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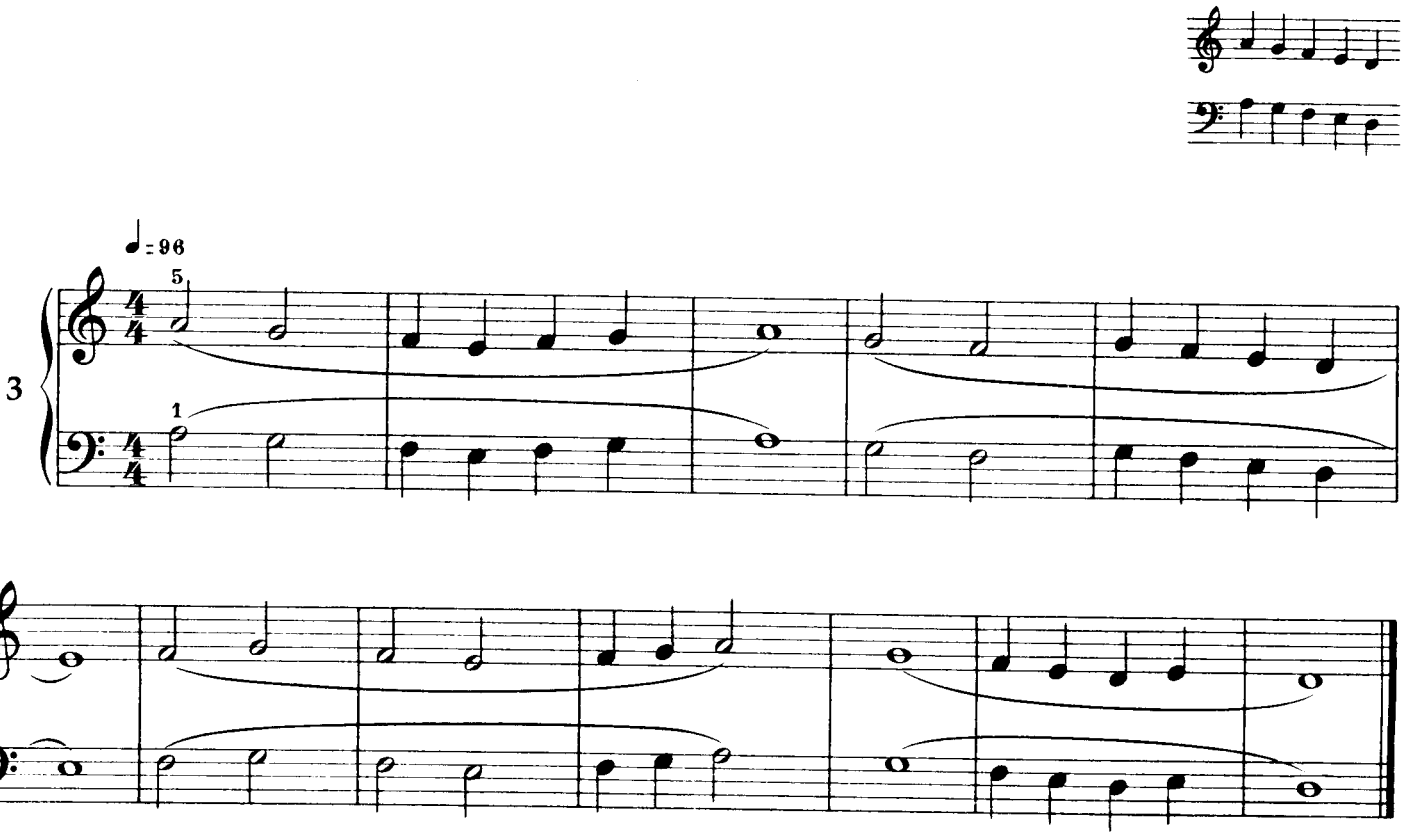

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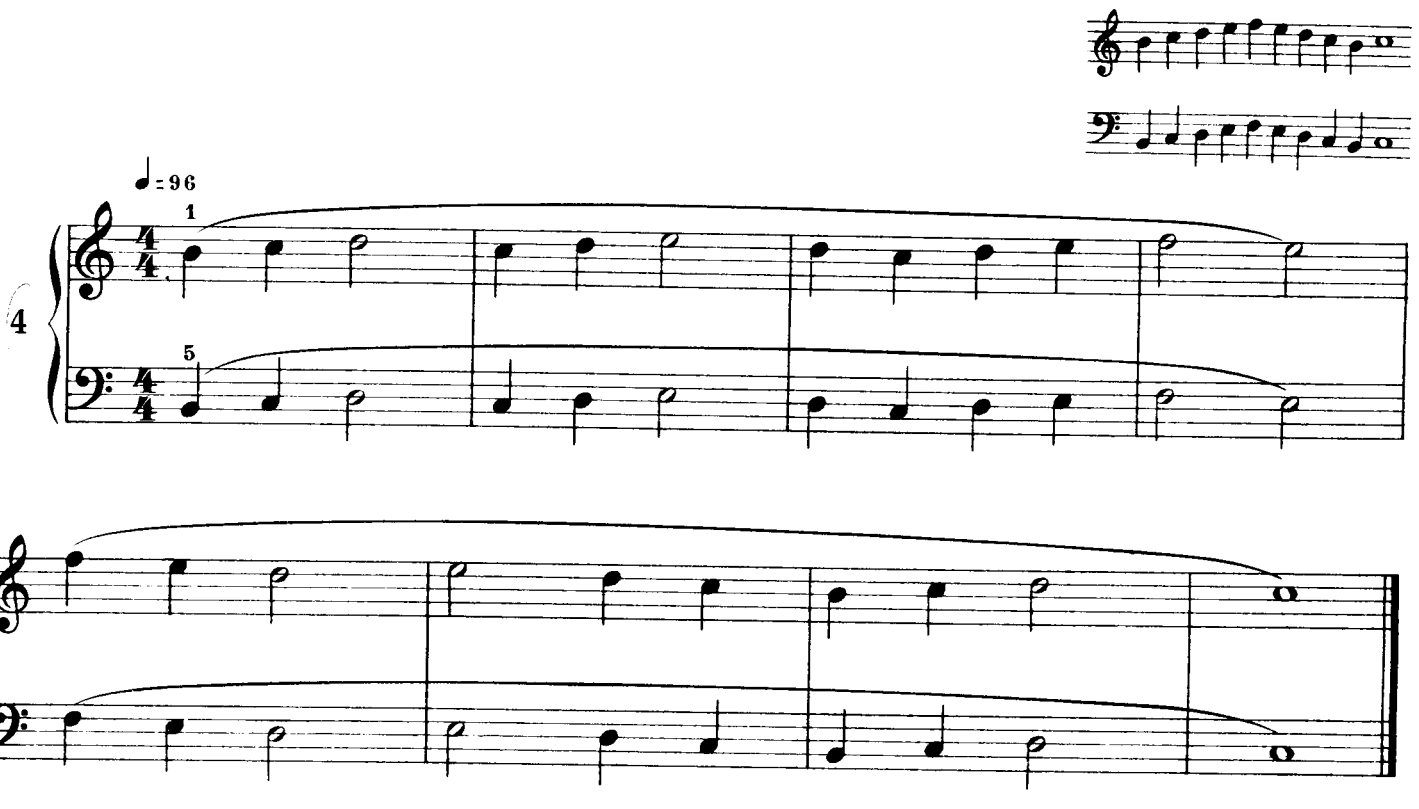

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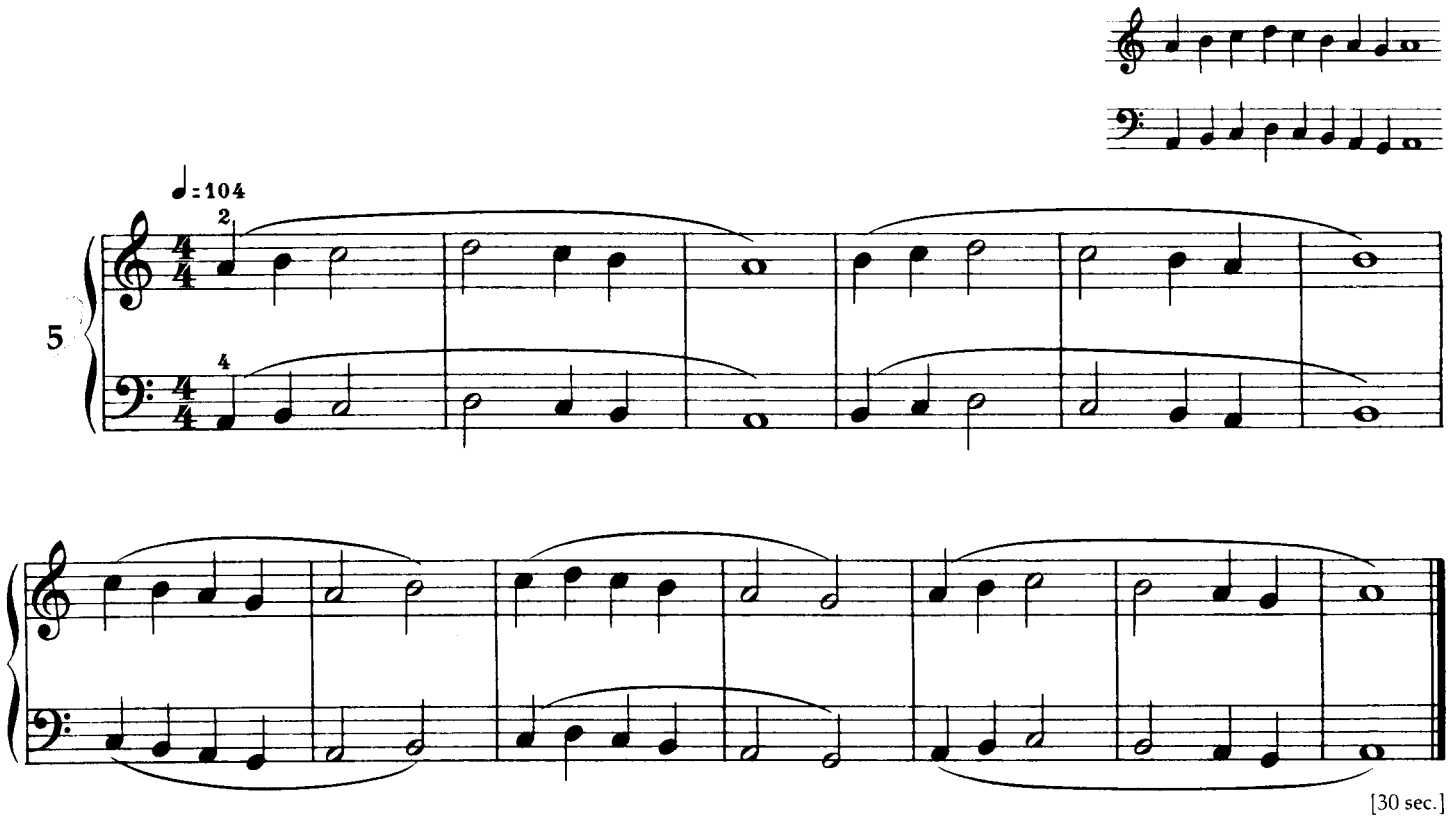

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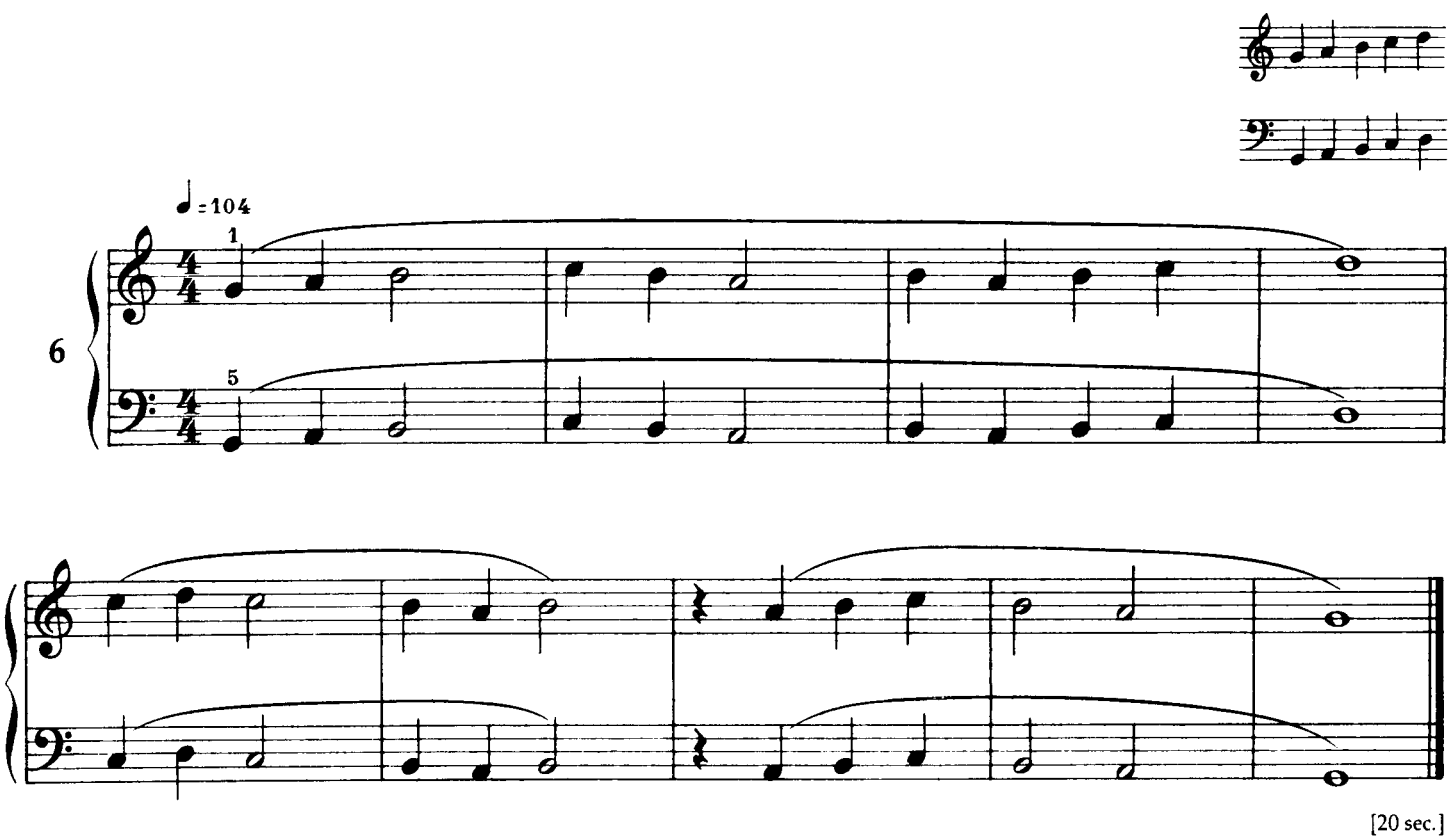
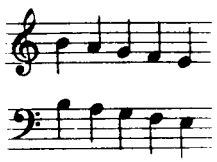
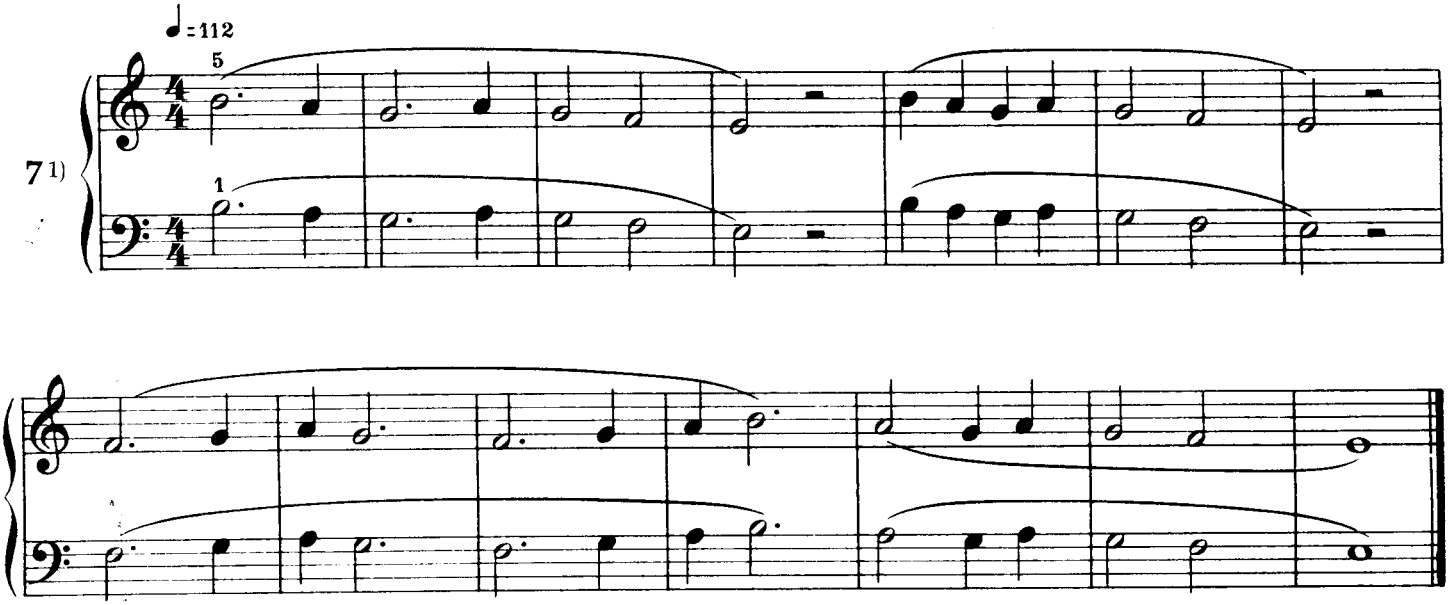


[20 sec.]

Dotted Notes
Notes pointées
Punktierte Noten
Kóta ponttal

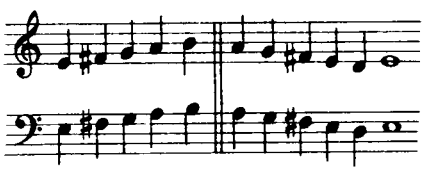


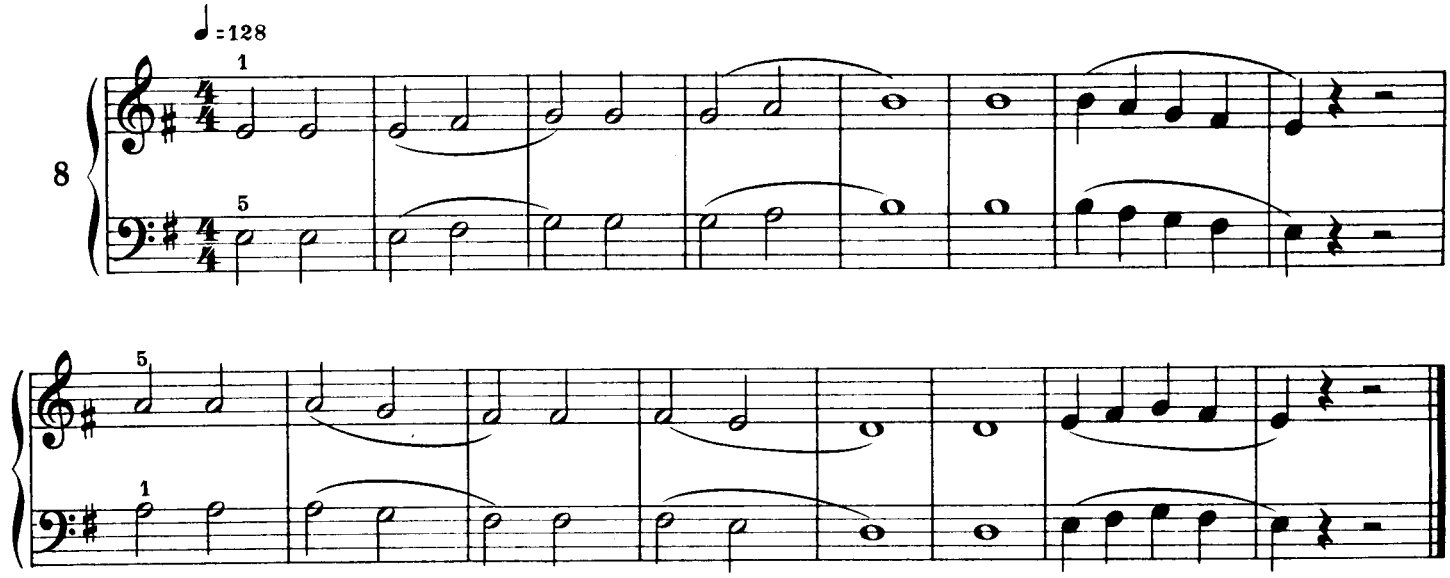


1) cf. No. 28

[30 sec.]

Repetition (1)
Répétition (1)
Tonwiederholung (1)
Hangismétlés (1)





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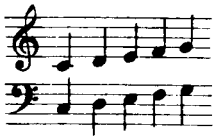
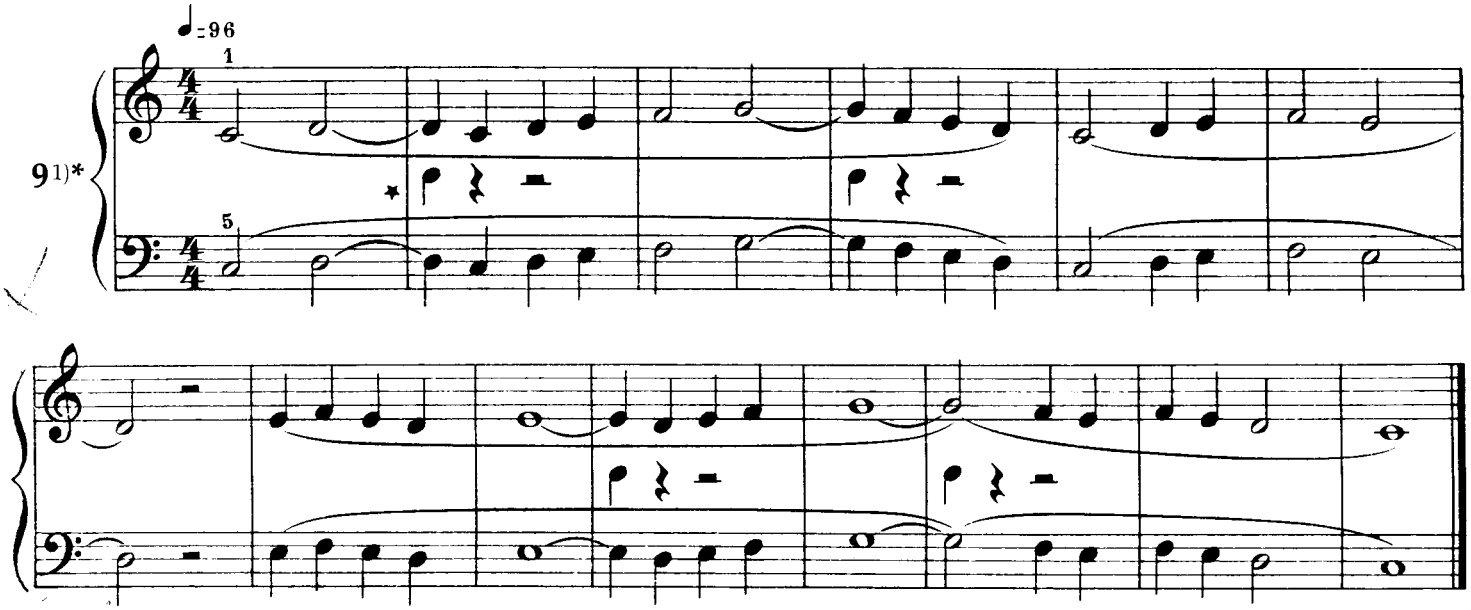
Syncopation (1)
Rythme syncopé (1)
Synkopen (1)
Szinkópák (1)

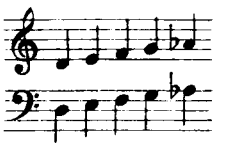


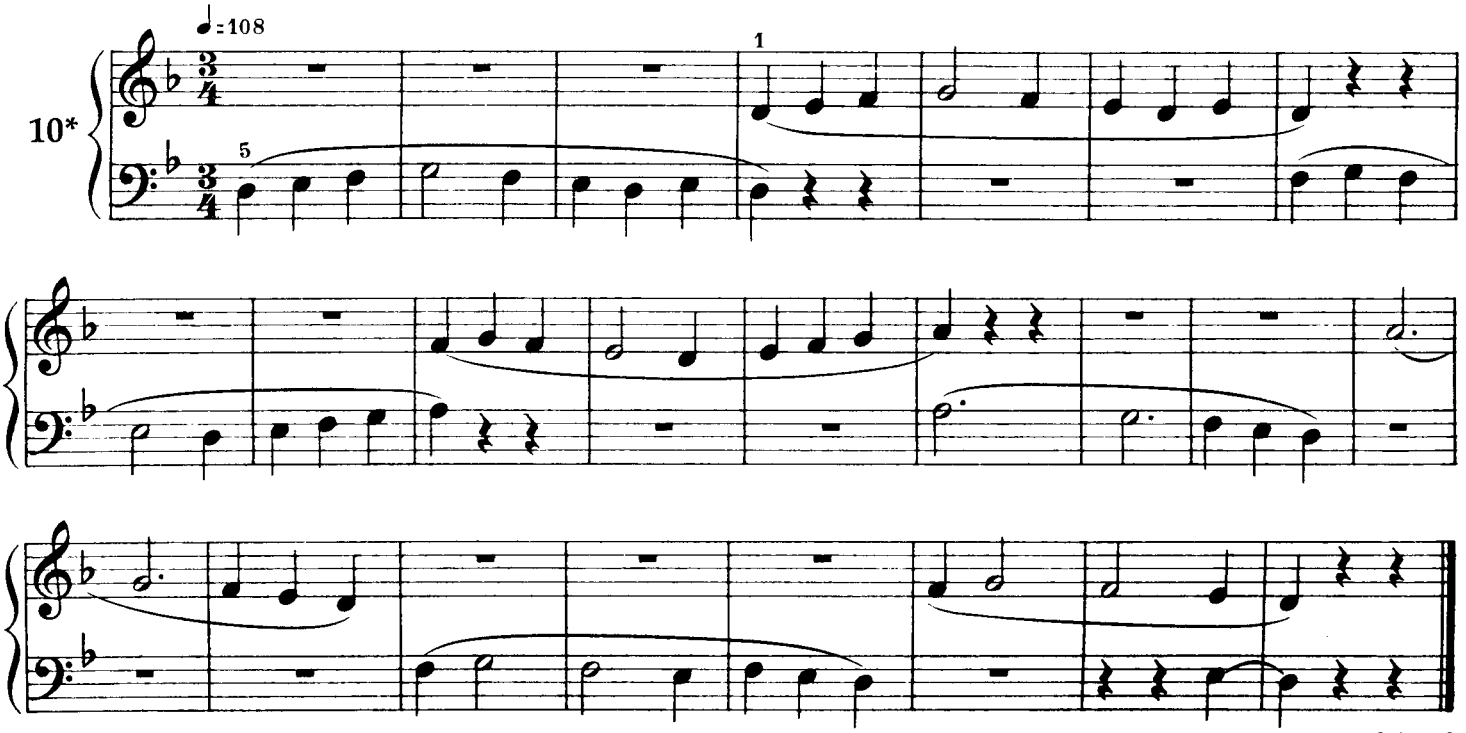


1) cf. No. 27

[35 sec.]

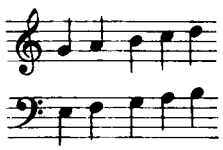
With Alternate Hands
Mains alternées
Mit wechselnden Händen
Két kézzel felváltva

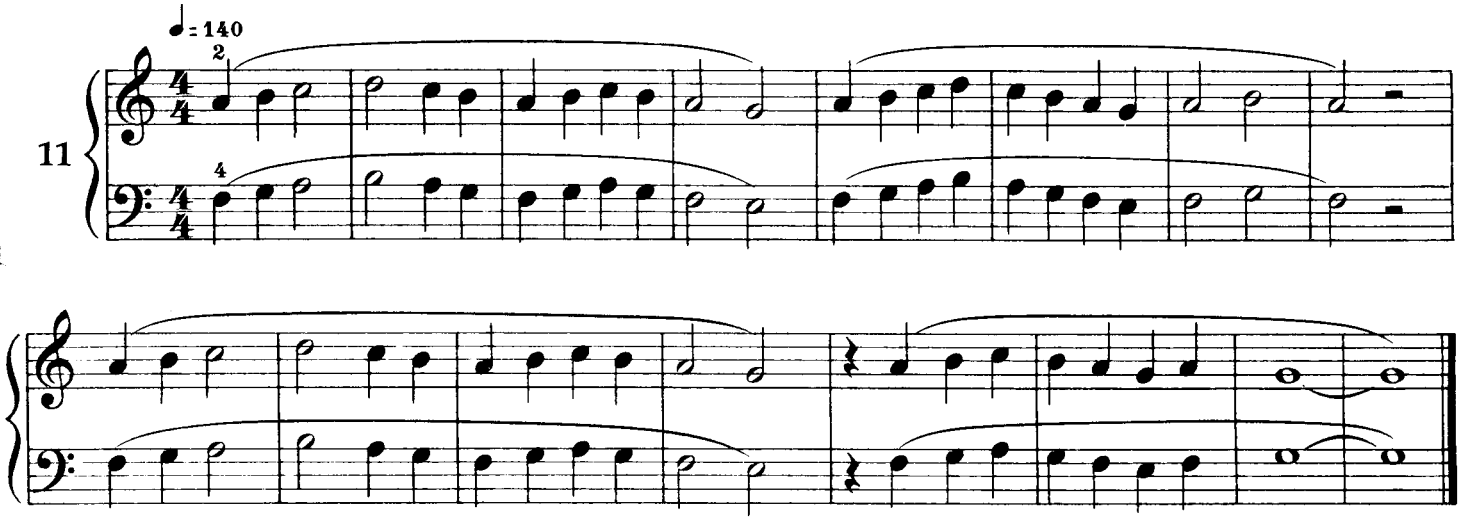




[40 sec.]

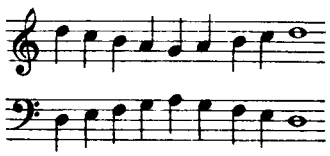
Parallel Motion
Mouvement parallèle
Parallelbewegung
Párhuzamos mozgás

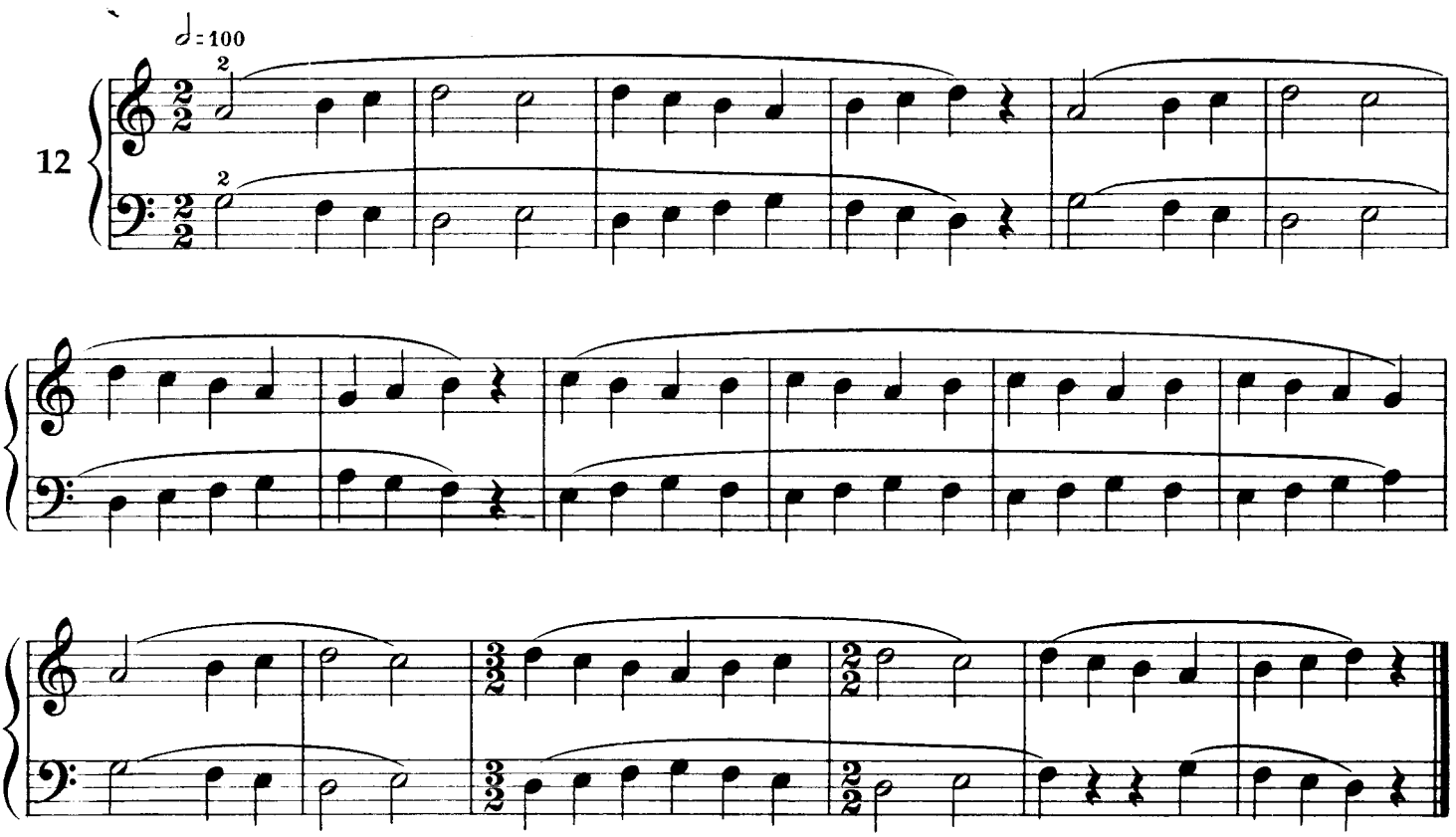




[27 sec.]

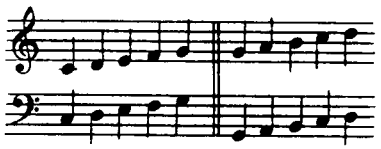
Reflection
Mouvements et reflets
Spiegelbild
Tükörkép

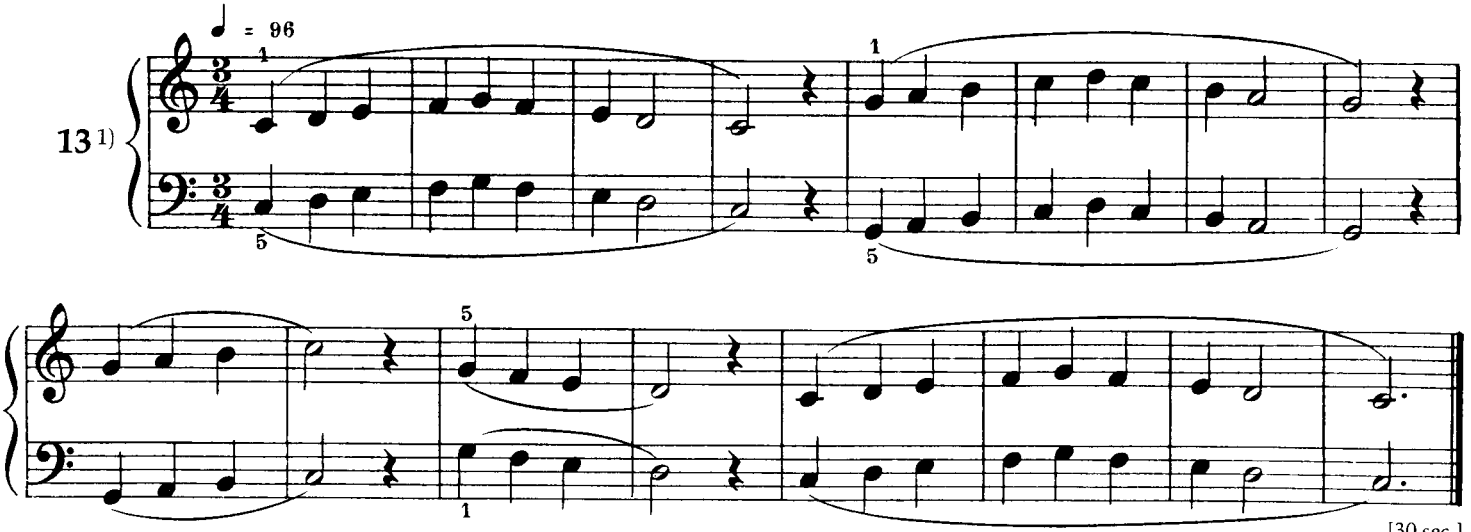




[25 sec.]

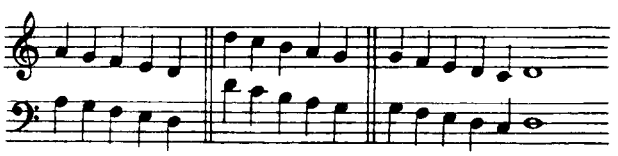
Change of Position
Changement de position
Lagenwechsel
Fekvésváltozás

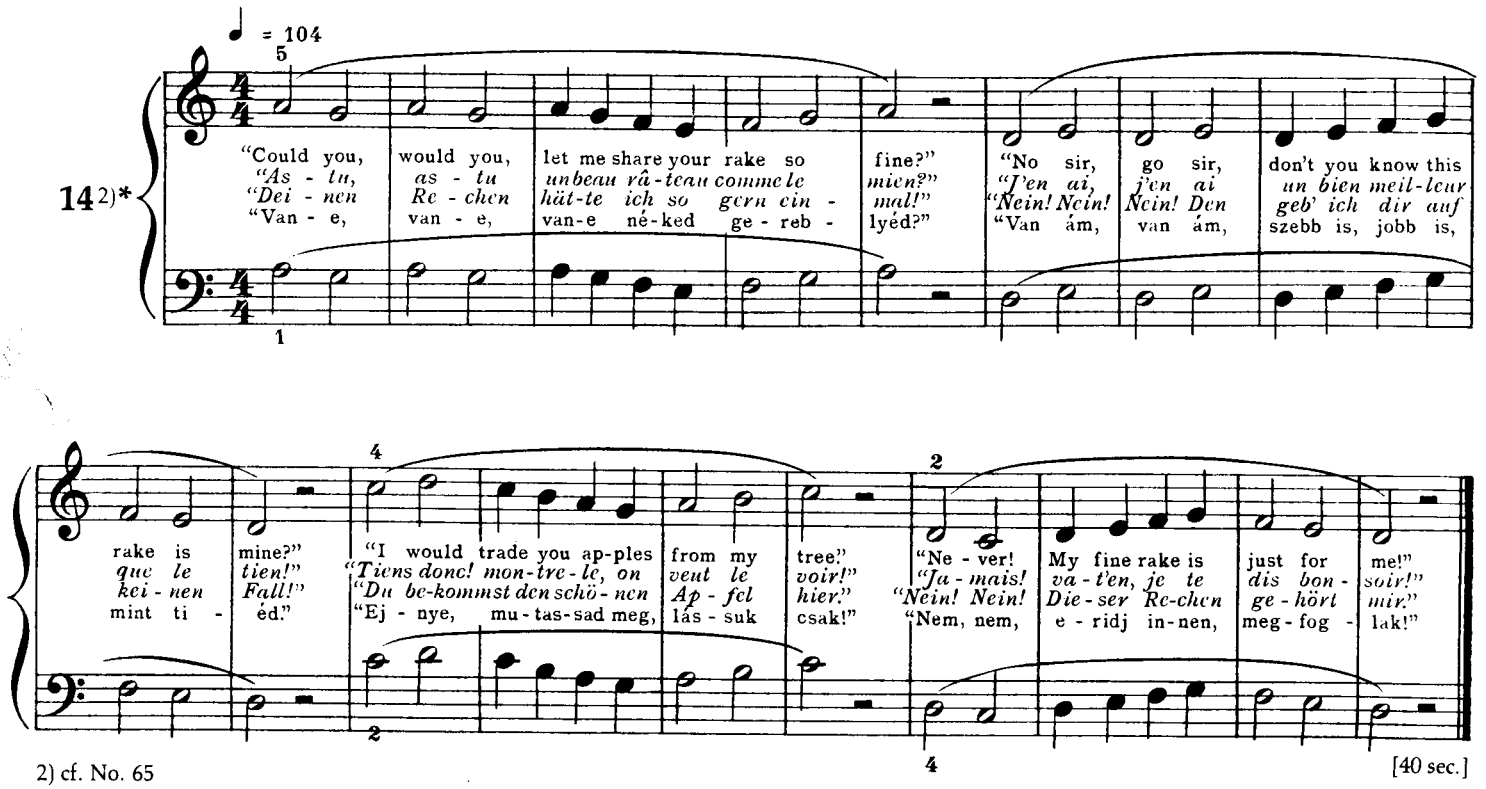




1) cf. No. 17

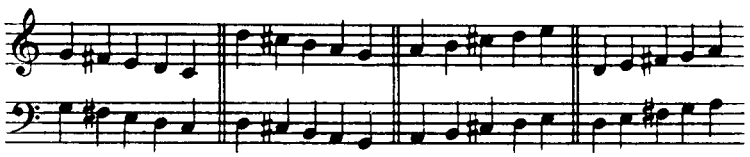
Question and Answer
Question et réponse
Frage und Antwort
Kérdés és felelet





2) cf. No. 65

Village Song
Chanson villageoise
Im Dorf
Falusi dal

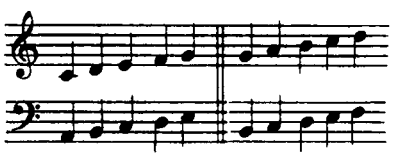


15

♩ = 124

[25 sec.]

Parallel Motion with Change of Position
Mouvement parallèle avec changement de position
Parallelbewegung und Lagenwechsel
Párhuzamos mozgás helyzetváltozással



16

♩ = 104

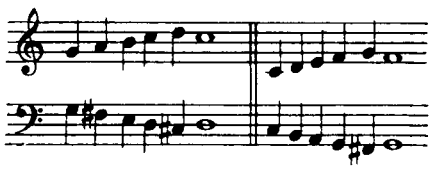
[45 sec.]

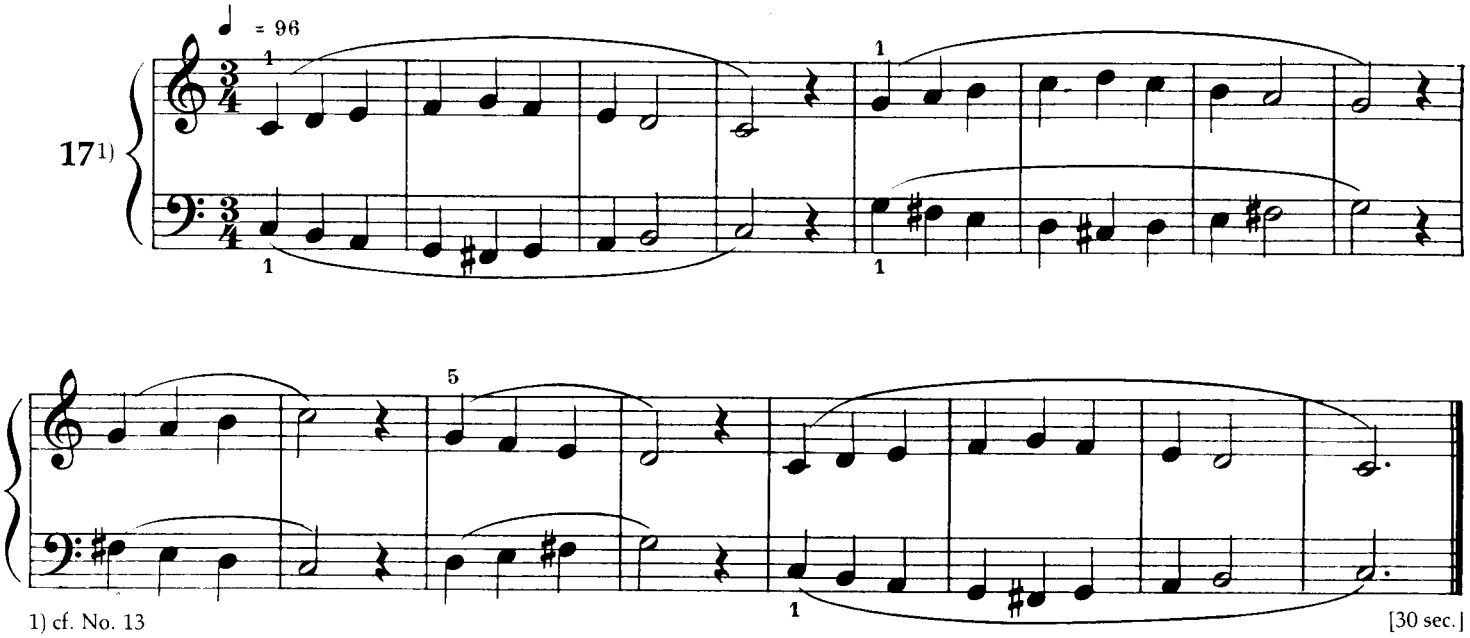
Contrary Motion (1)

Mouvement contraire (1)

Gegenbewegung (1)

Ellenmozgás (1)





1) cf. No. 13

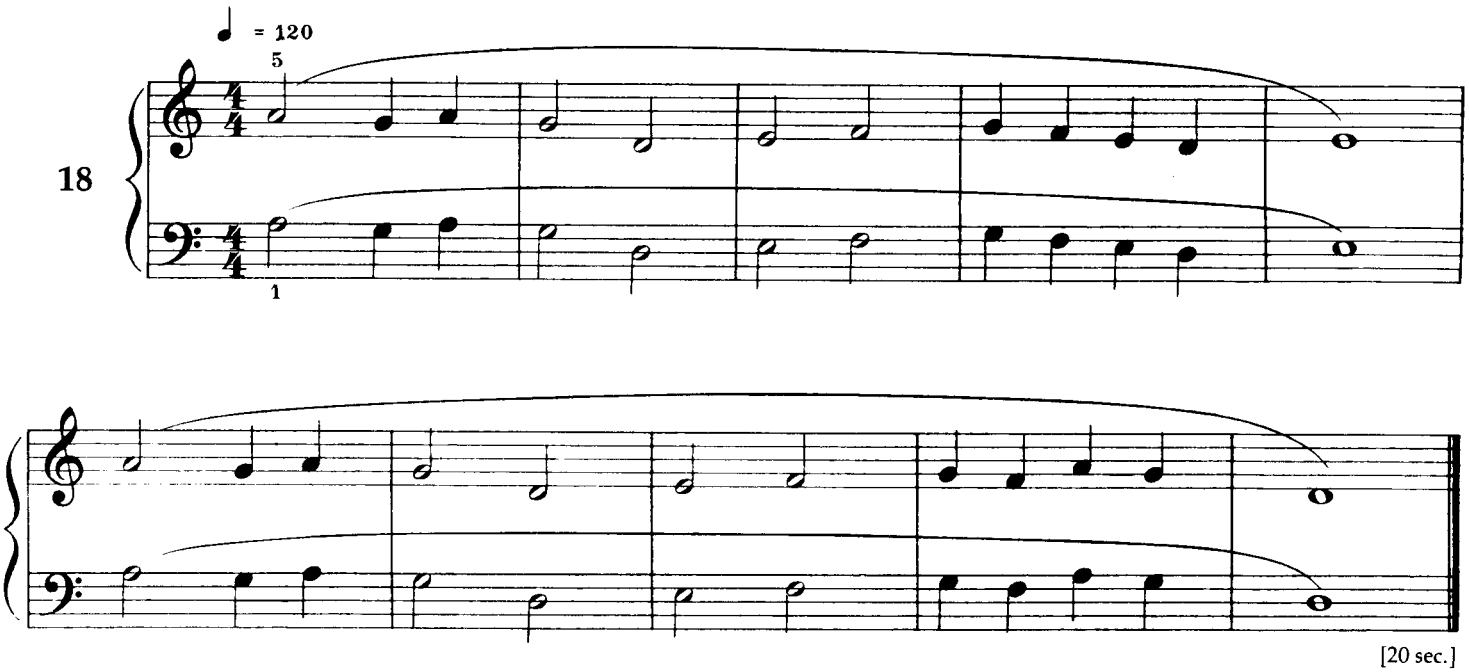
[30 sec.]

Four Unison Melodies

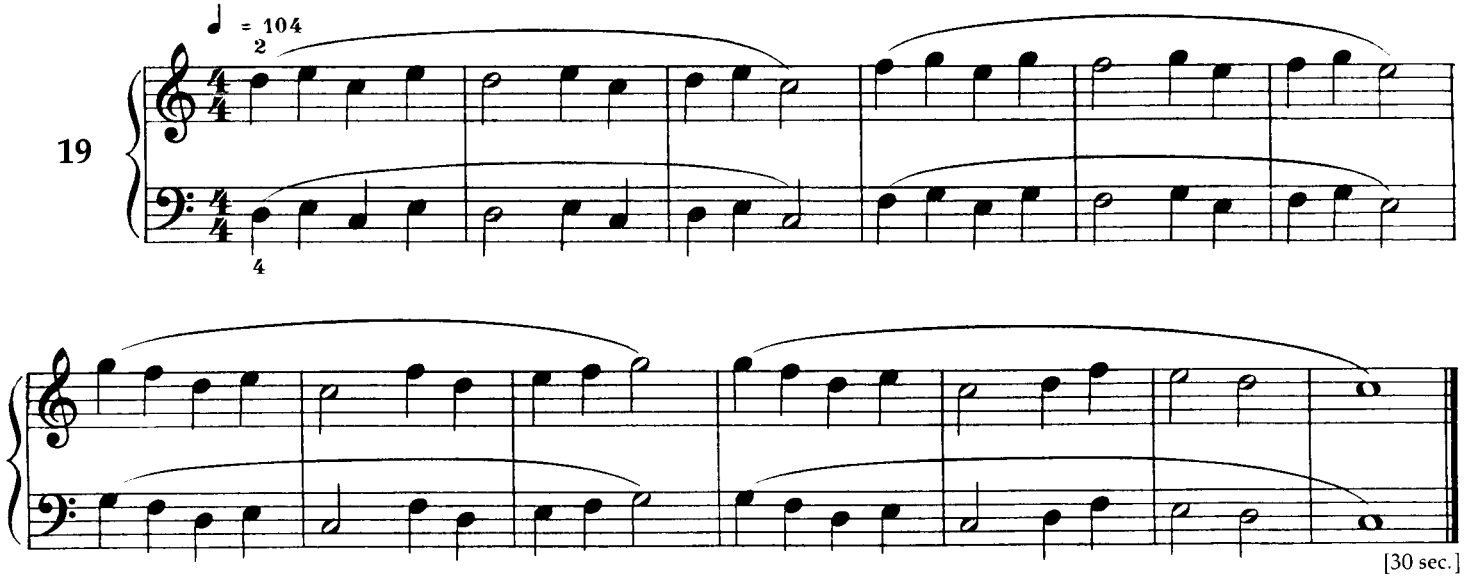
Quatre mélodies à l'unisson

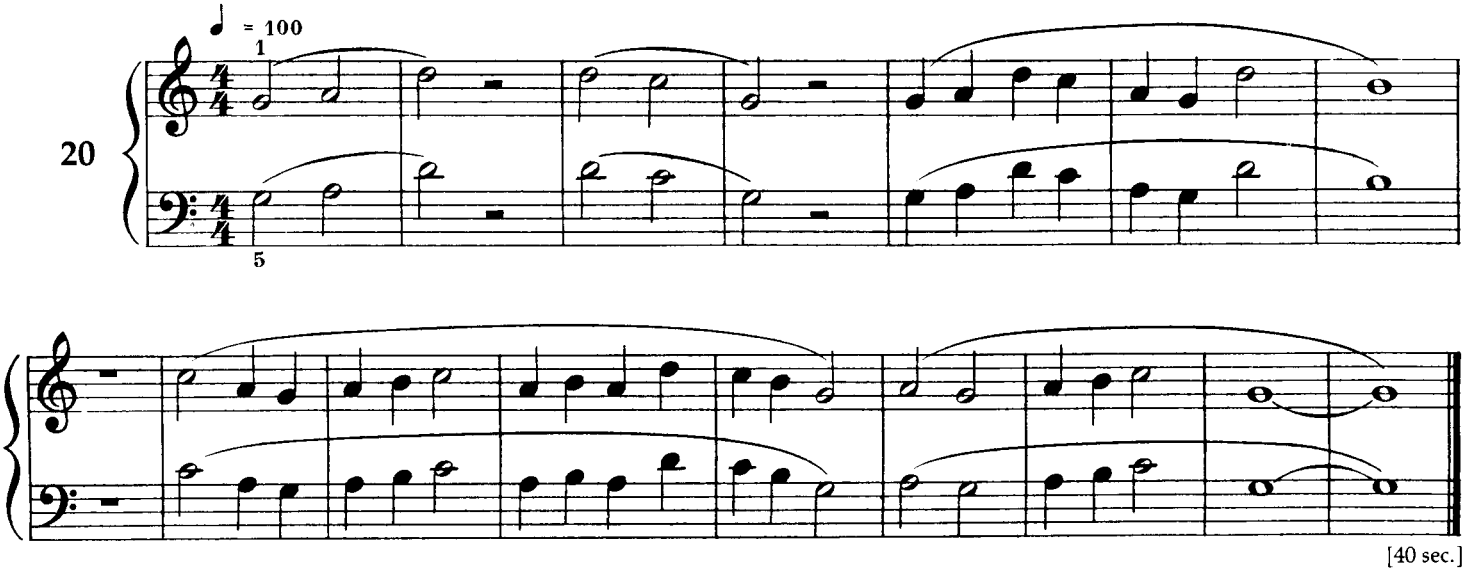
Vier Unisono-Melodien

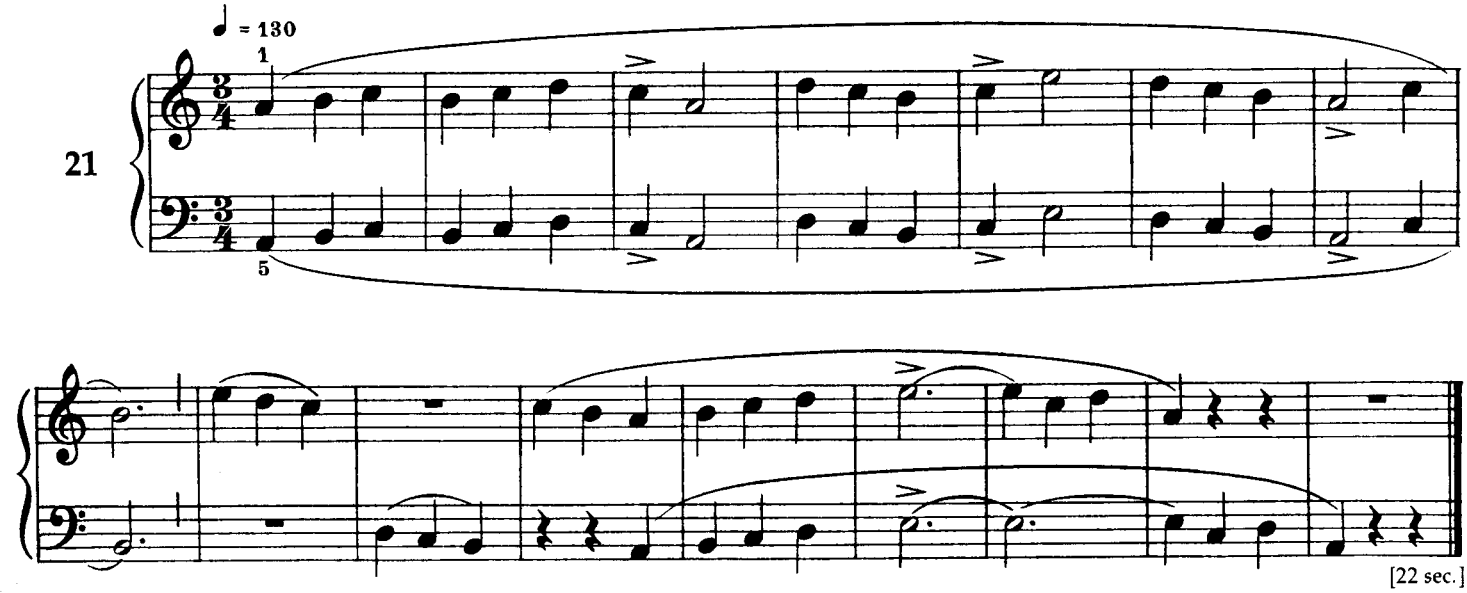
Négy unisono dallam



[20 sec.]

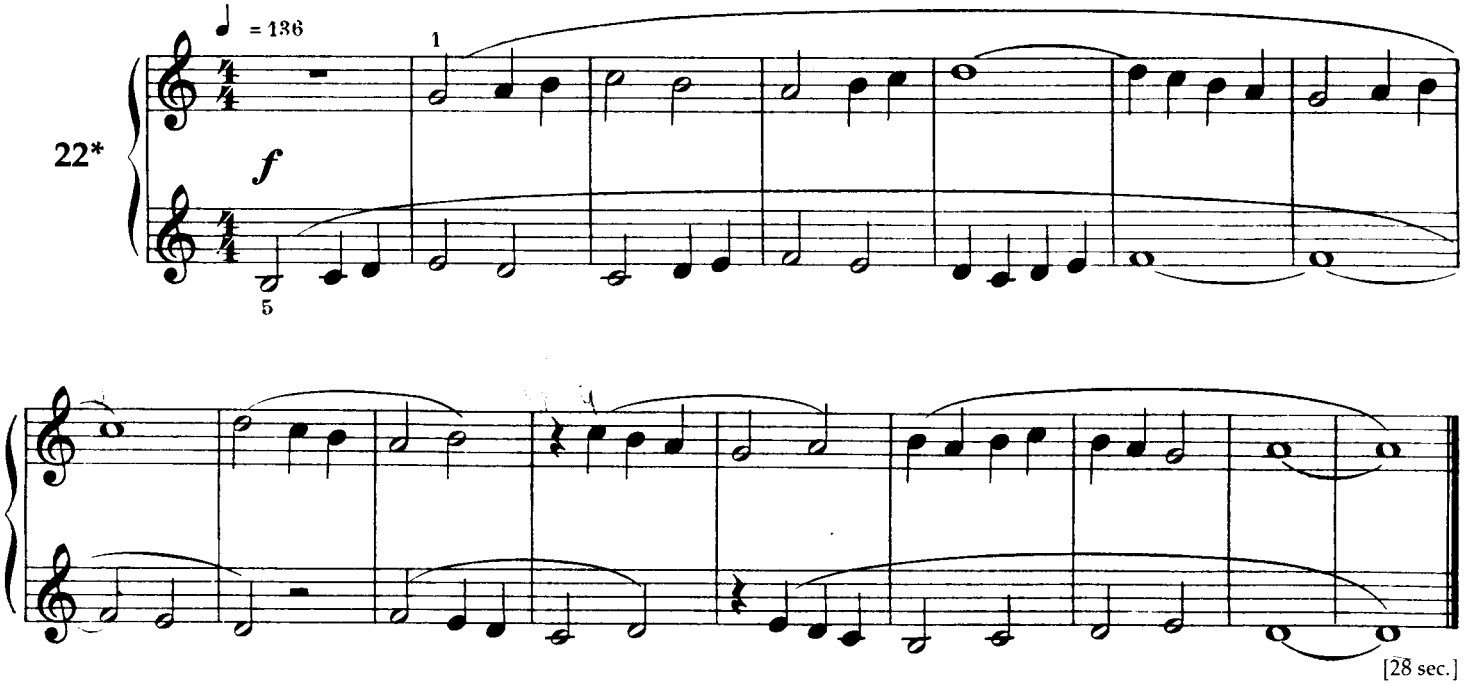

♩ = 104
19
[30 sec.]


♩ = 100
20
[40 sec.]


♩ = 130
21
[22 sec.]

Imitation and Counterpoint
Imitation et contrepoint
Imitation und Kontrapunkt
Imitáció és ellenpont

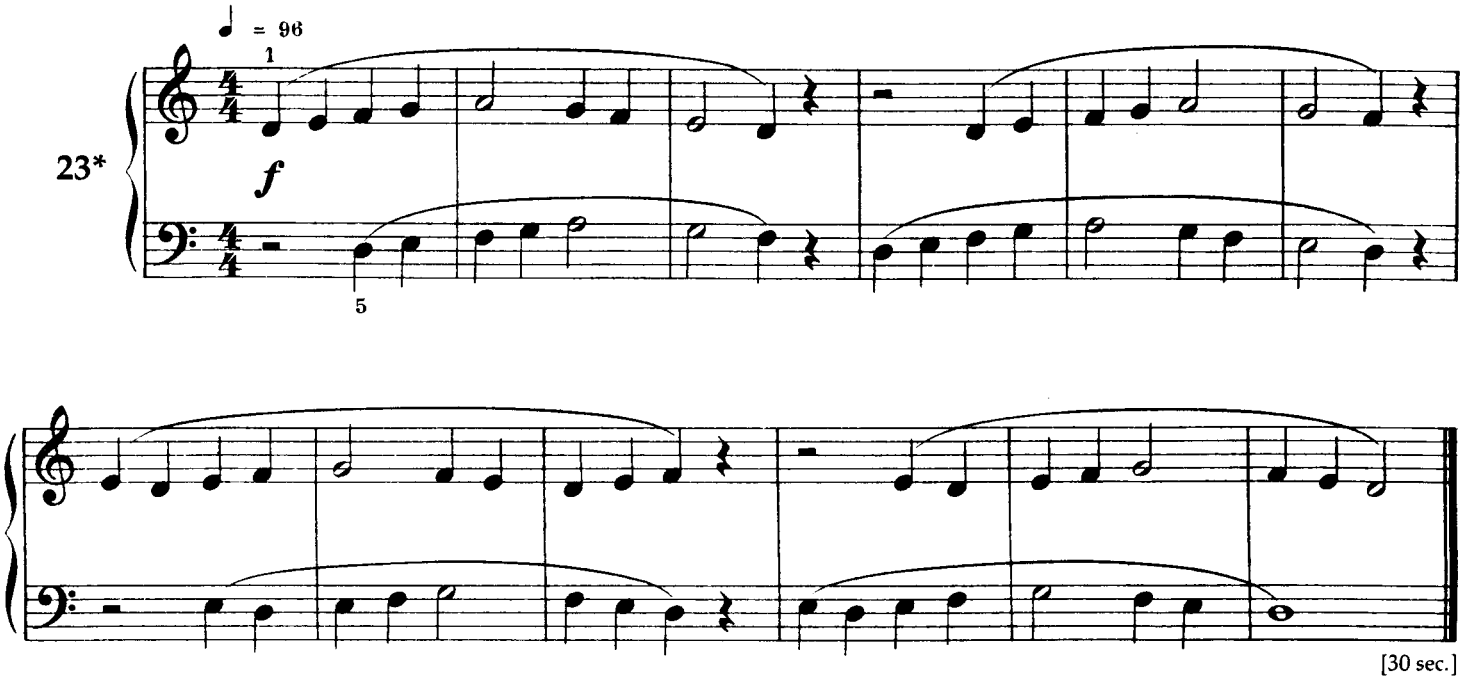
22*



[28 sec.]

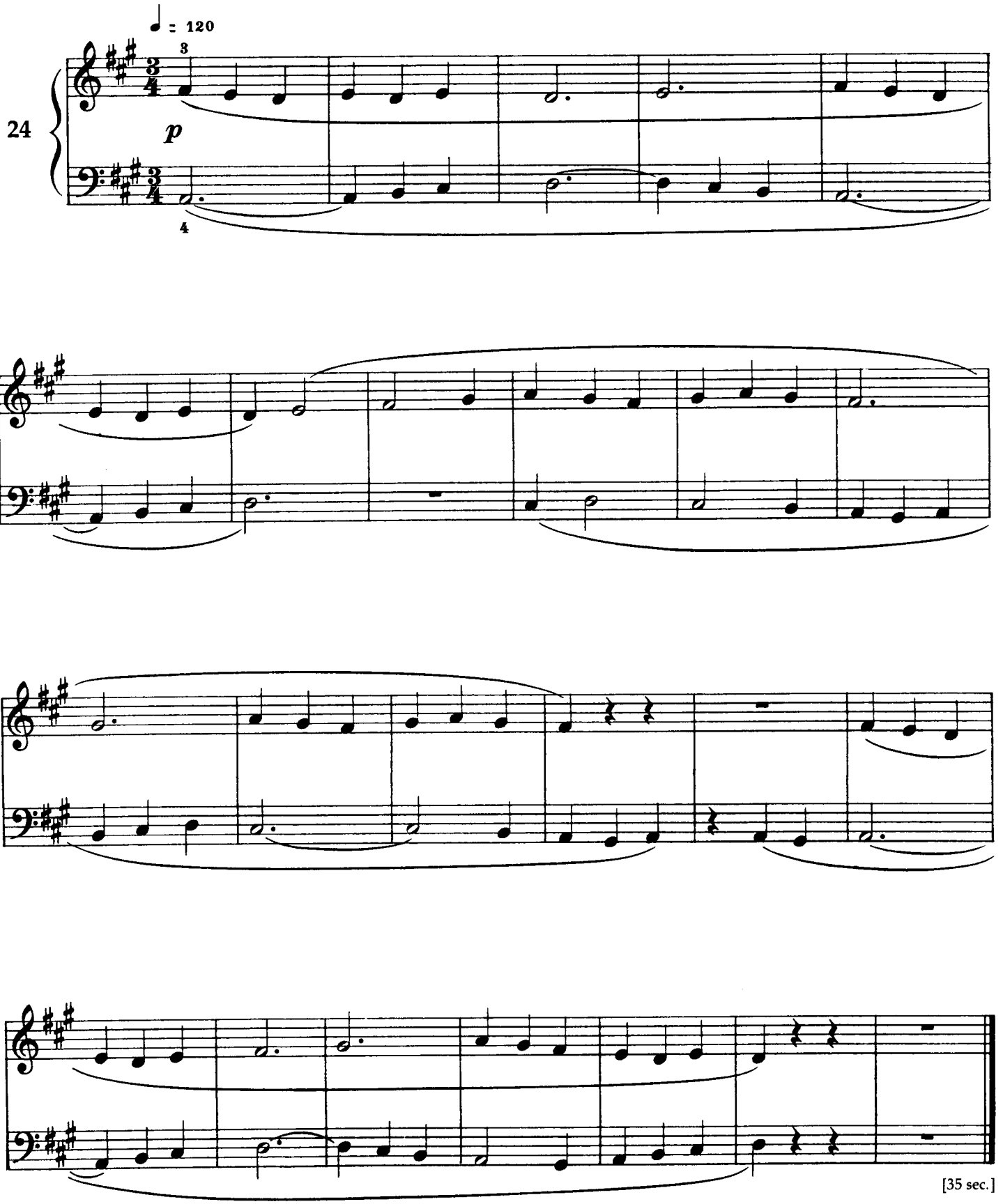
Imitation and Inversion (1)
Imitation et inversion (1)
Imitation und Umkehrung (1)
Imitáció és fordítása (1)

23*



[30 sec.]

Pastorale
Pastorale
Pastorale

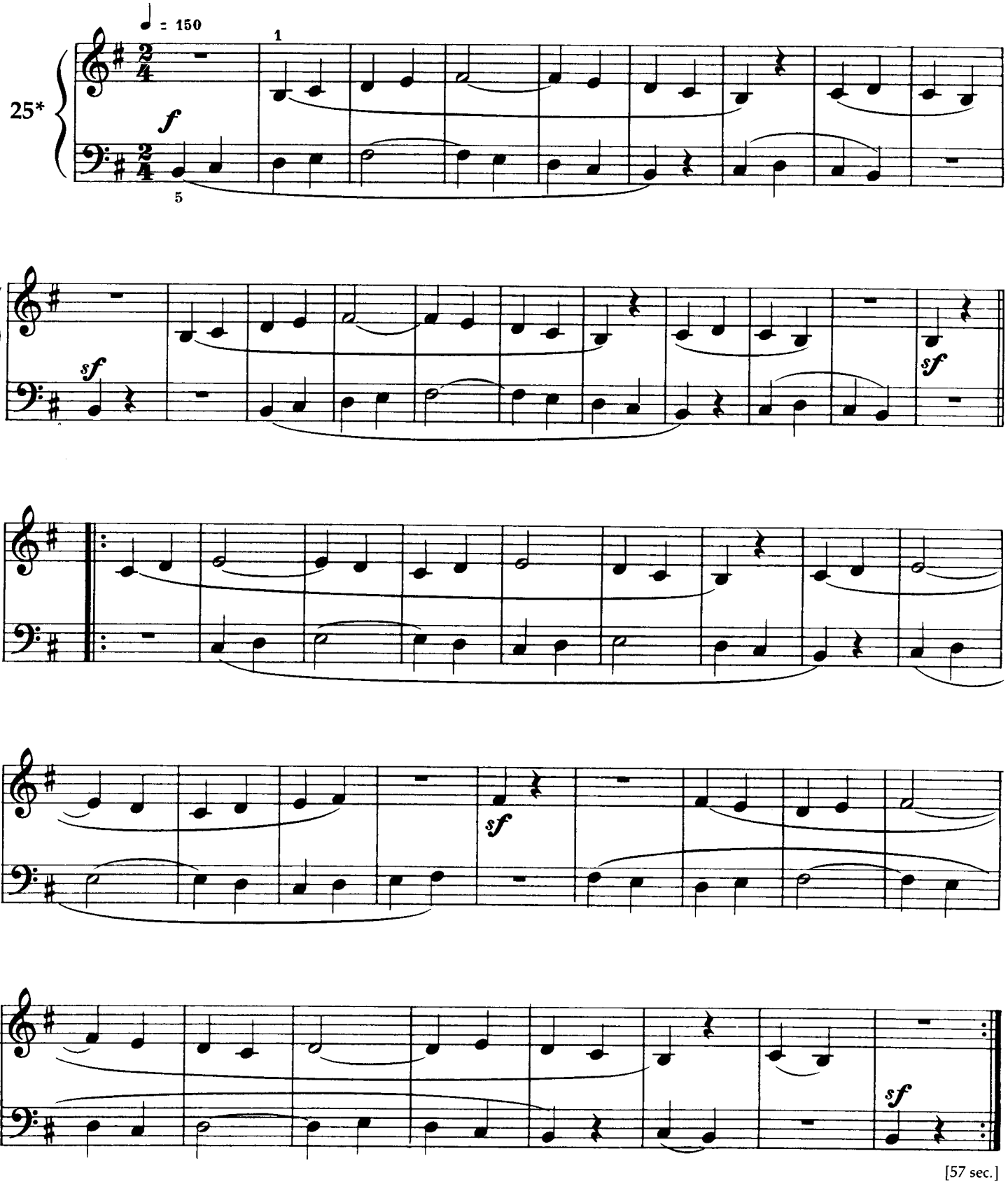


Imitation and Inversion (2)

Imitation et inversion (2)

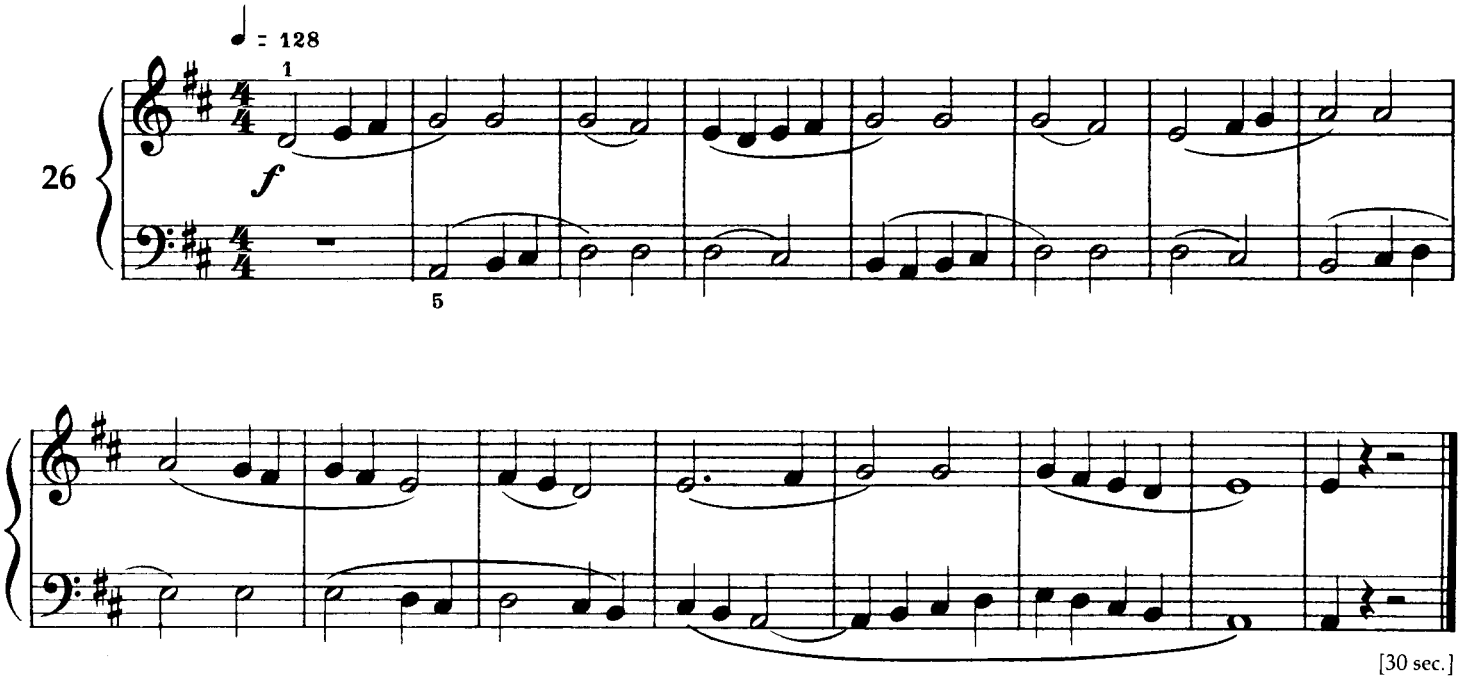
Imitation und Umkehrung (2)

Imitáció és fordítása (2)

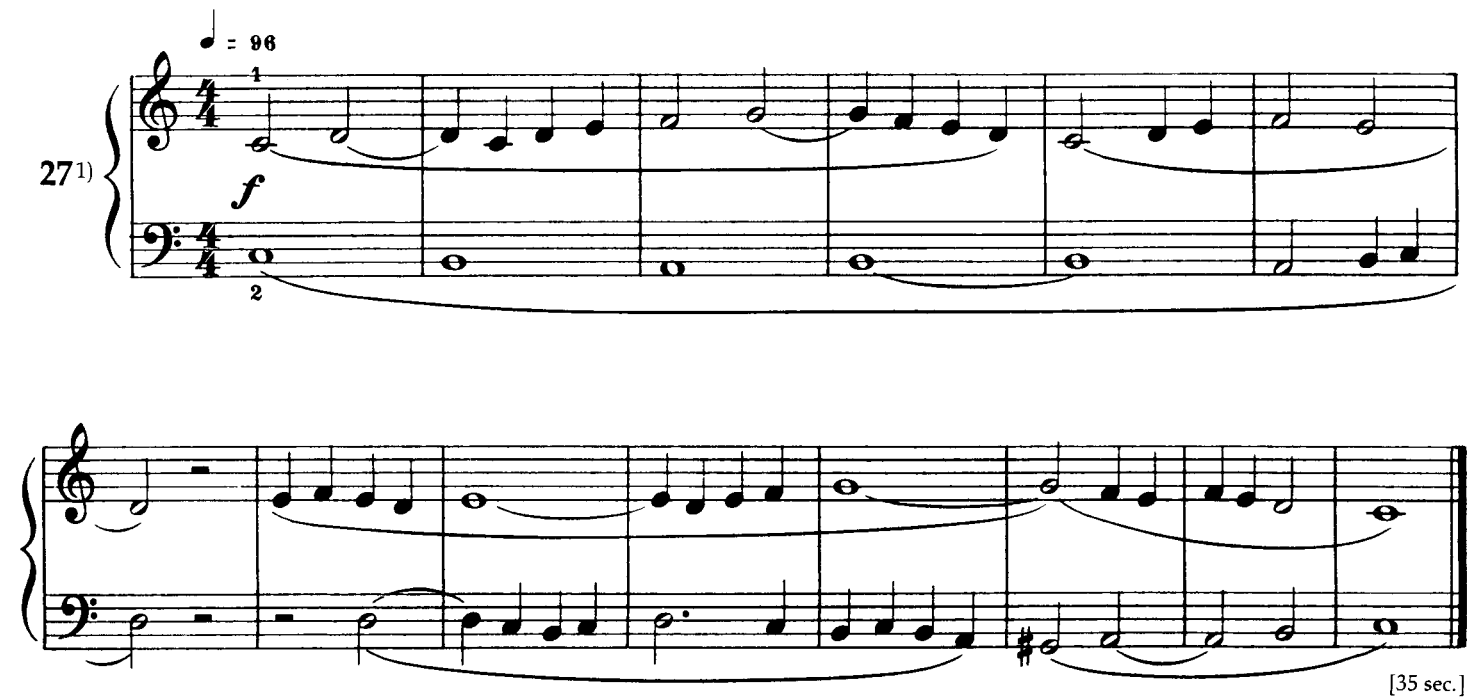


[57 sec.]

Repetition (2)
Répétition (2)
Tonwiederholung (2)
Hangismétlés (2)



Syncopation (2)
Rythme syncopé (2)
Synkopen (2)
Szinkópák (2)



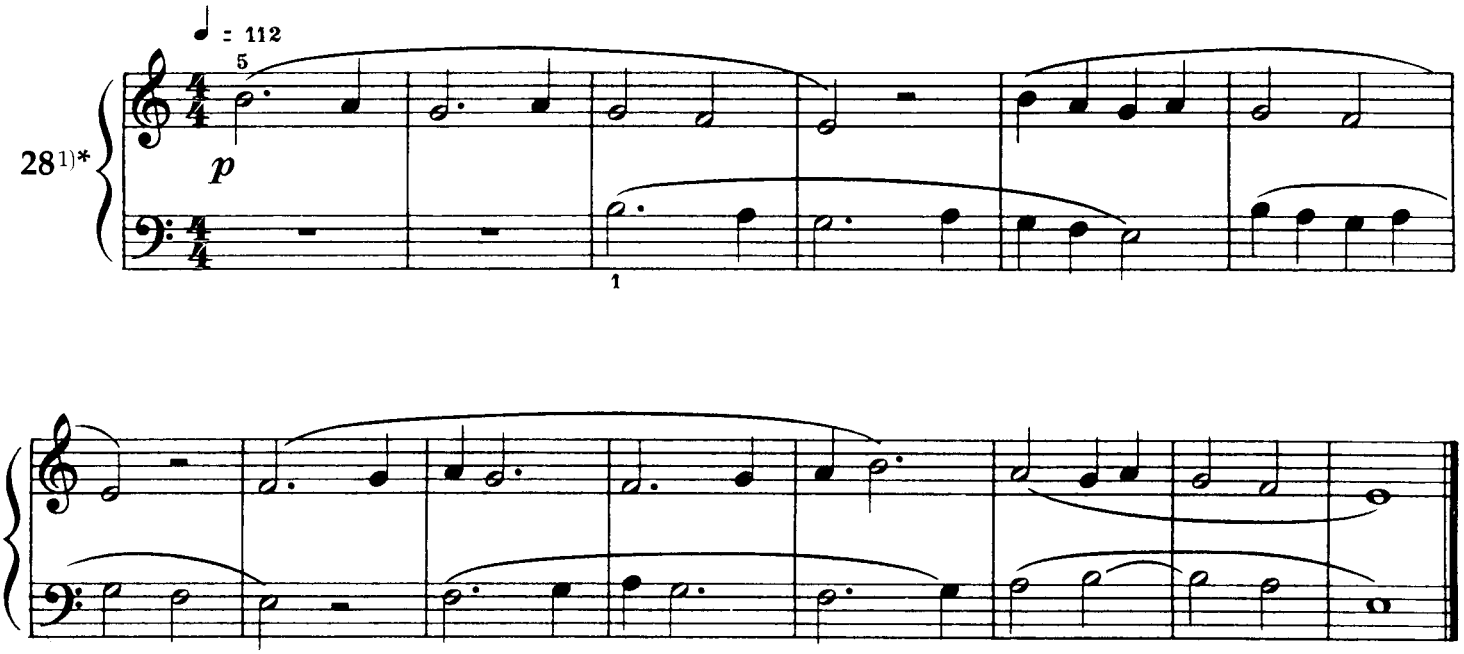
1) cf. No. 9

Canon at the Octave

Canon à l'octave

Oktavkanon

Kánon oktávában



1) cf. No. 7

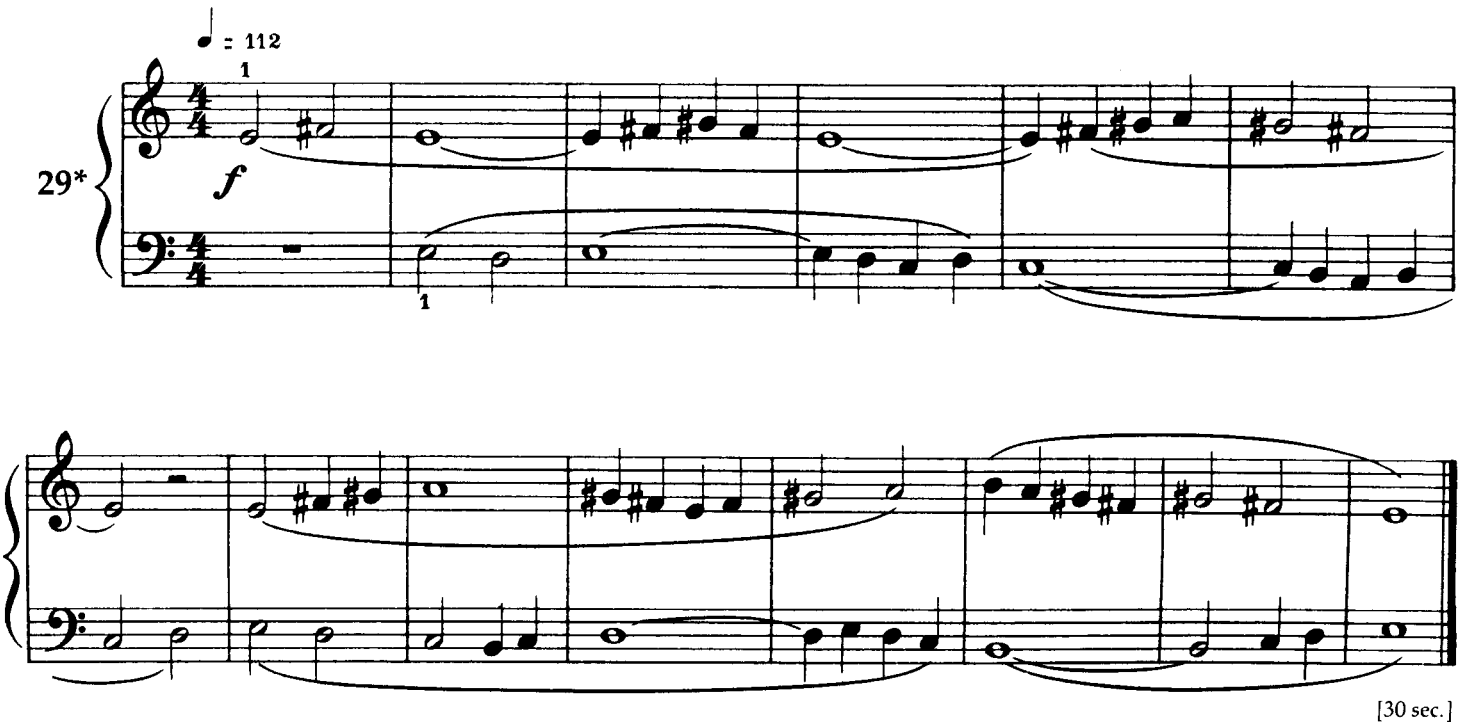
[30 sec.]

Imitation Reflected

Reflet d'imitation

Imitation im Spiegelbild

Imitáció tükörképben



[30 sec.]

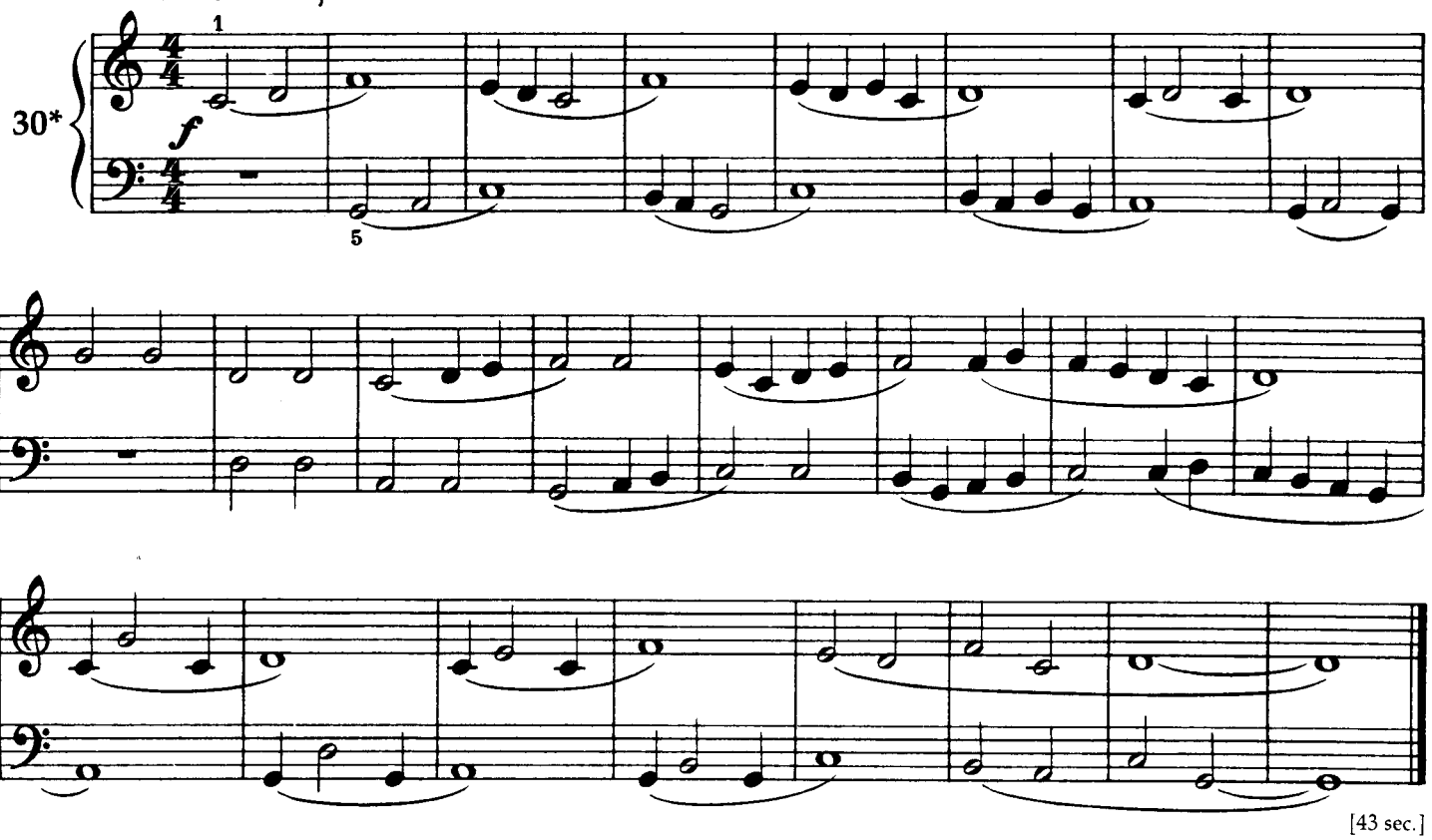
Canon at the Lower Fifth

Canon à la quinte inférieure

Kanon in der Unterquinte

Kánon az alsó kvintben

Moderato, ♩ = 112



[43 sec.]

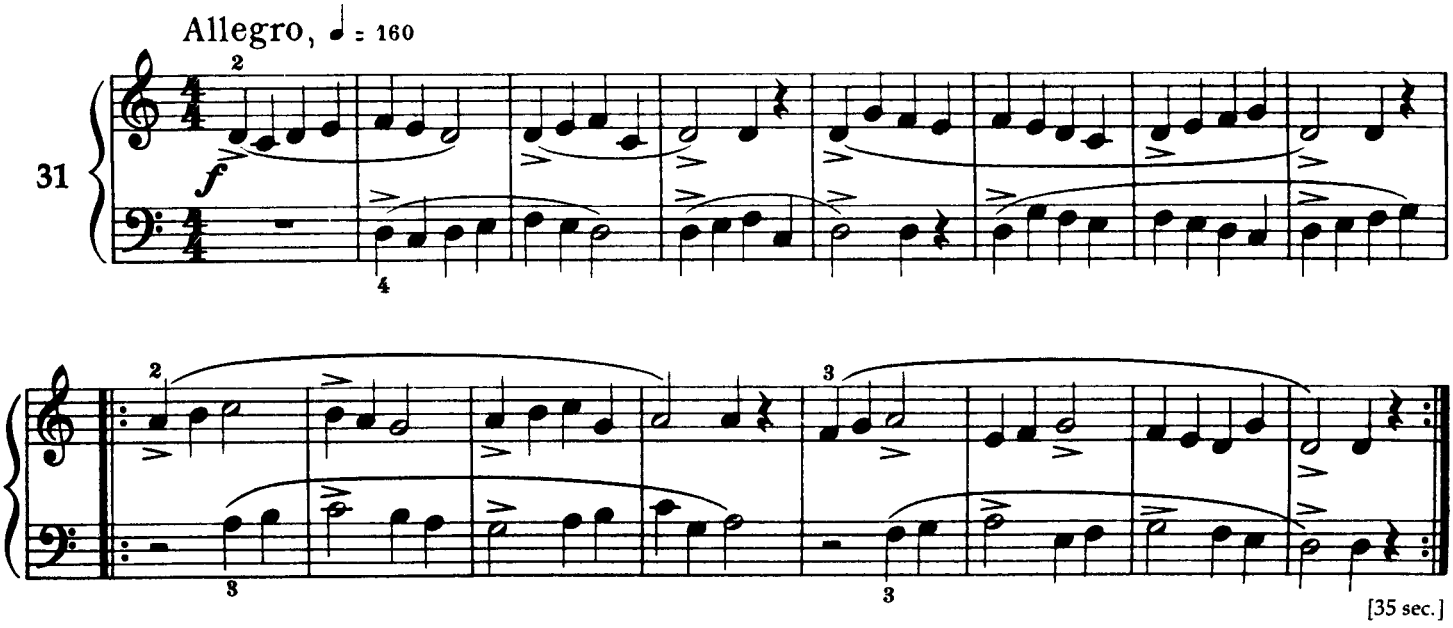
Dance in Canon Form

Danse en forme de canon

Tanz in Kanonform

Tánc kánon-formában

Allegro, ♩ = 160



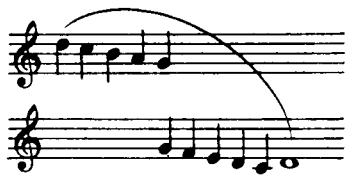
[35 sec.]

In Dorian Mode

En mode dorien

Dorische Tonart

Dór hangsor



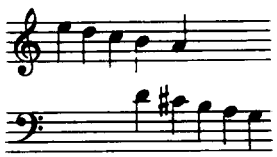
Lento, ♩ = 104

32*

p, legato

[52 sec.]

Slow Dance
Danse lente
Langsamer Tanz
Lassú tánc



Andante, ♩ = 144

33

mf, legato

f

p

mf

p

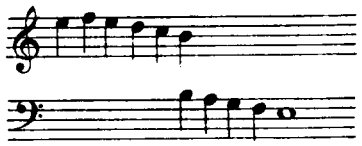
[45 sec.]

In Phrygian Mode

En mode phrygien

Phrygische Tonart

Fríg hangsor



Calmo, ♩ = 80

34*

p, legato

mf

sf

cresc.

f

sf

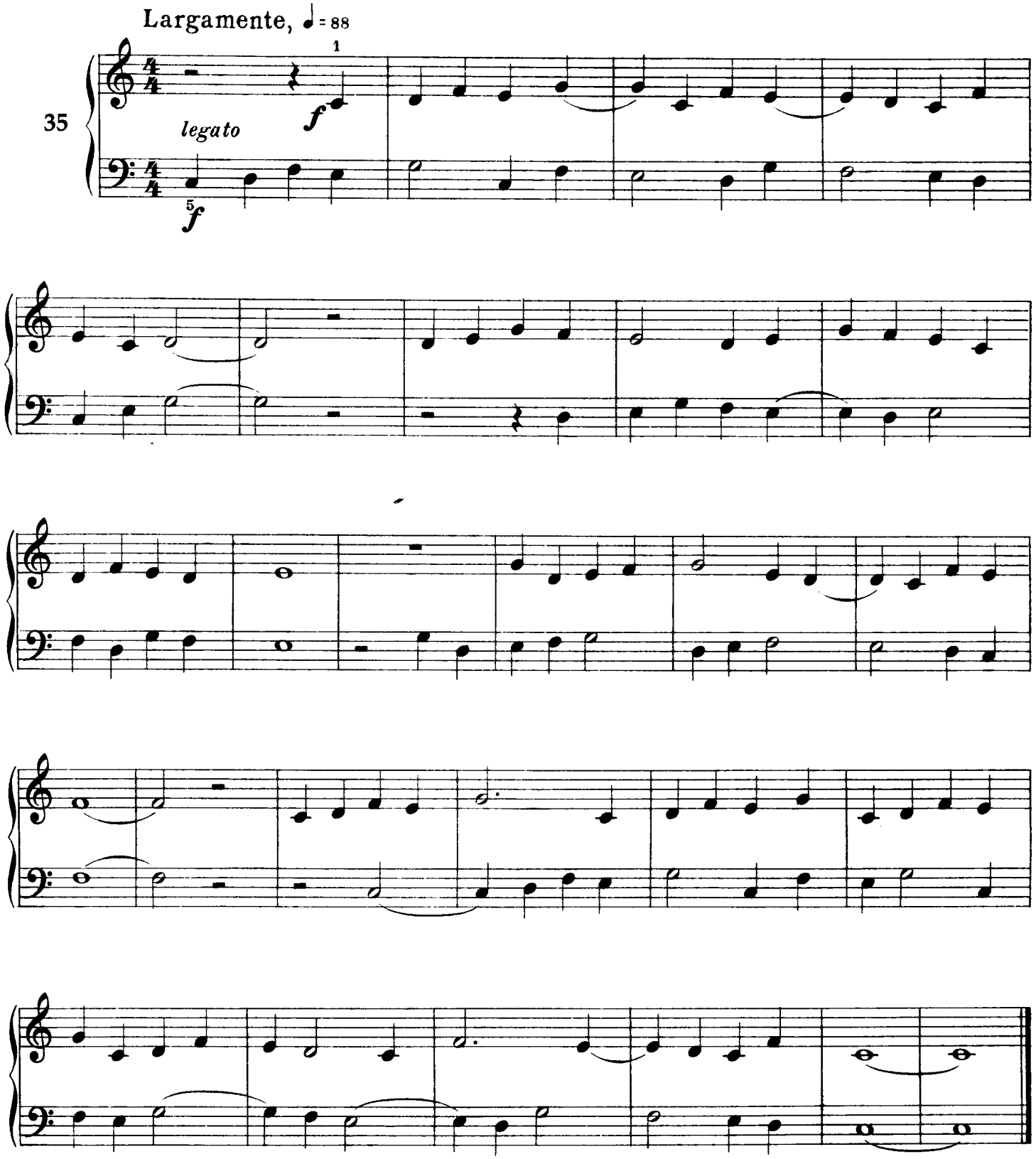
dim.

p

sf

sf

[45 sec.]



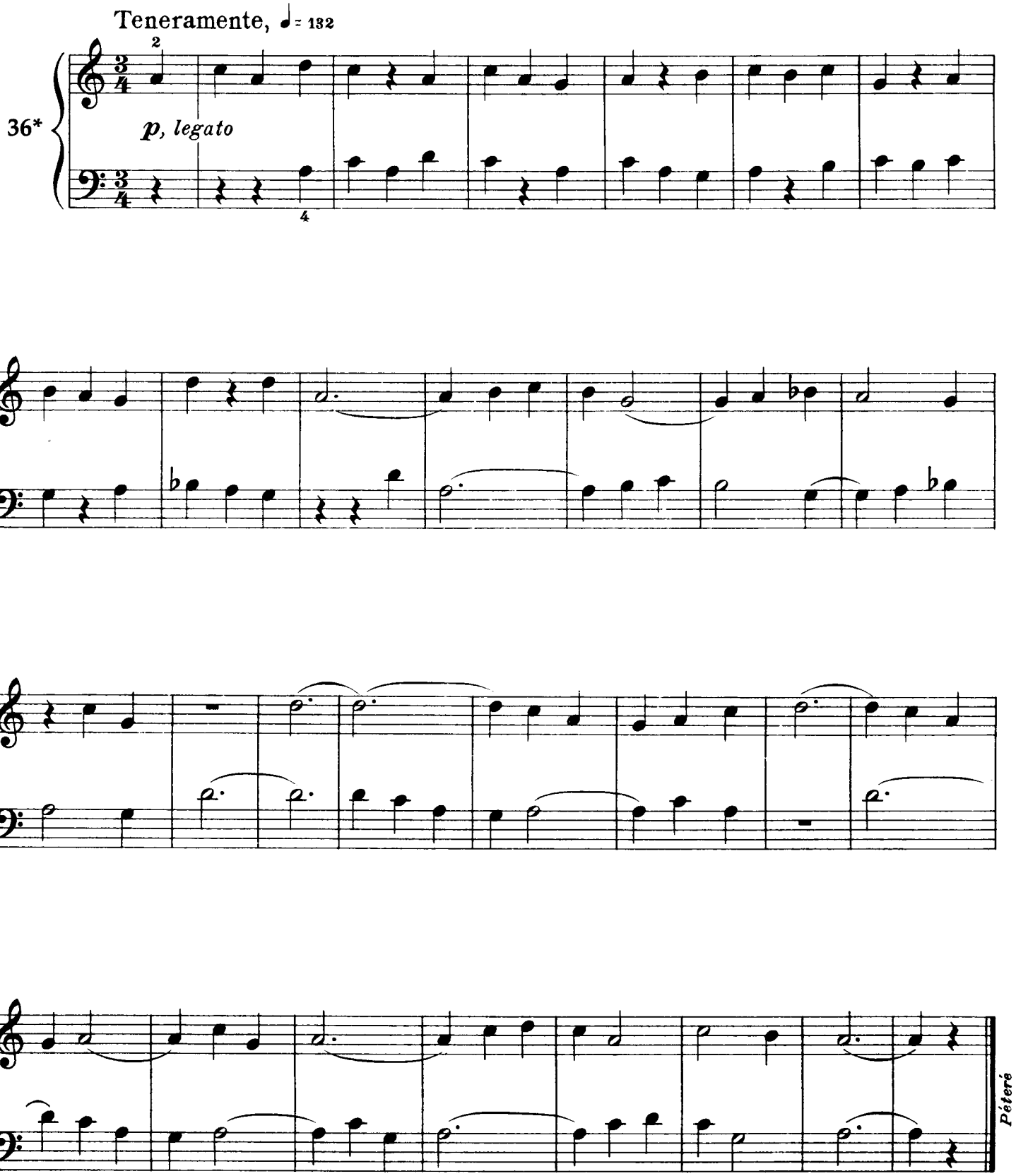
[1 min. 13 sec.]

Free Canon

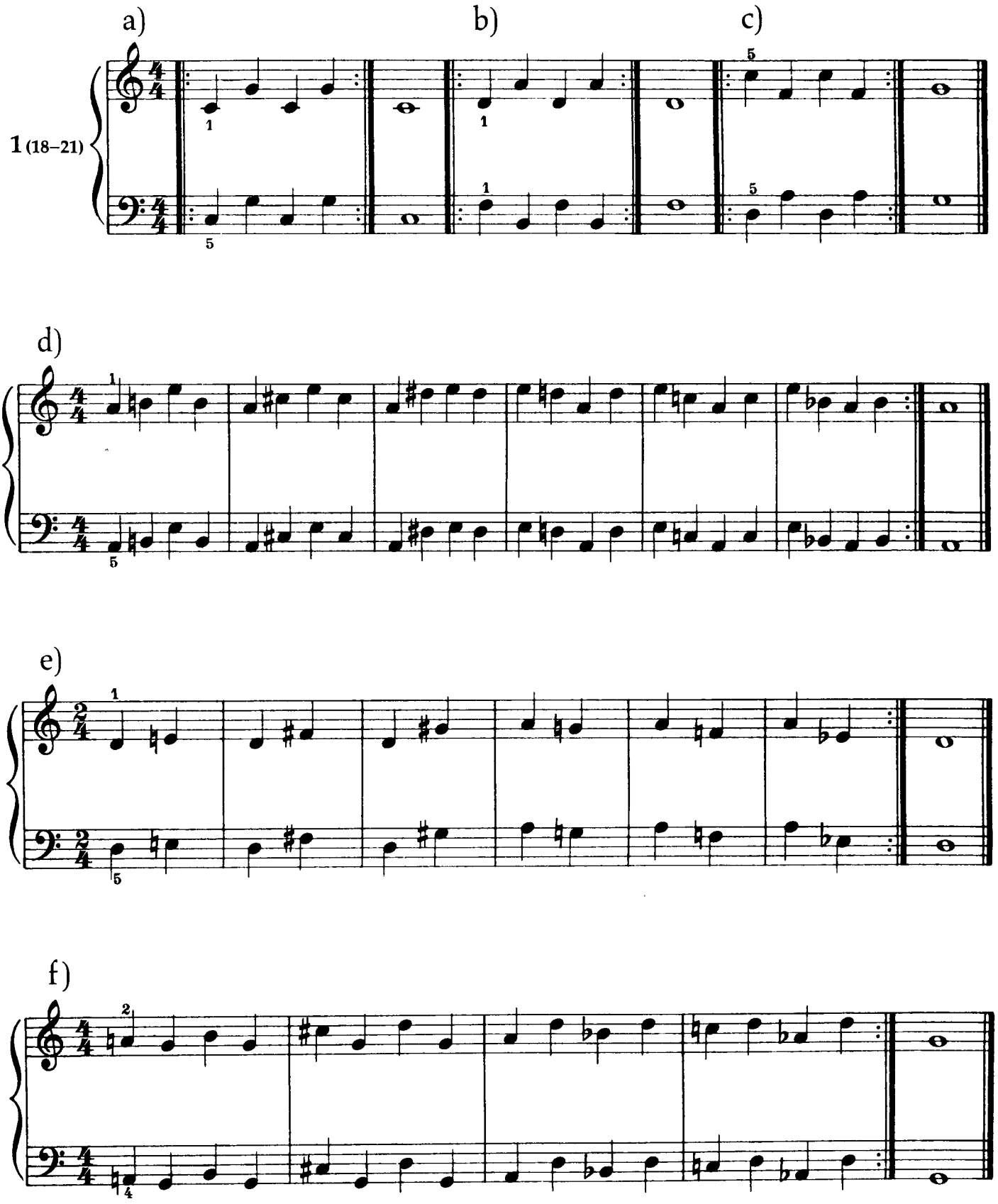
Canon libre

Freier Kanon

Szabad kánon

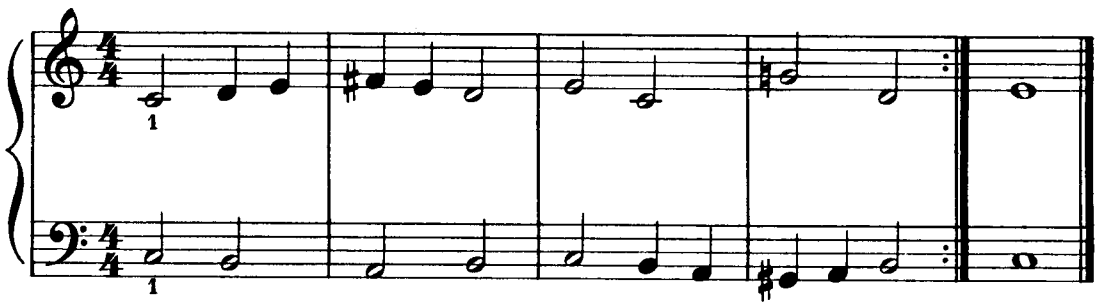


[42 sec.]

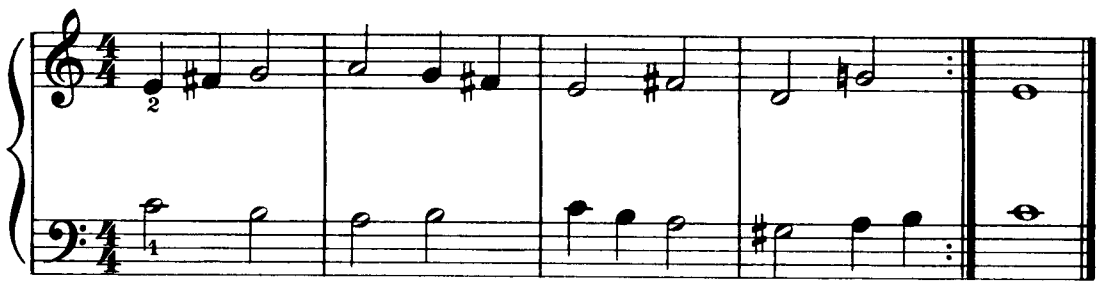

a)
b)
c)
1 (18–21)
d)
e)
f)

a)

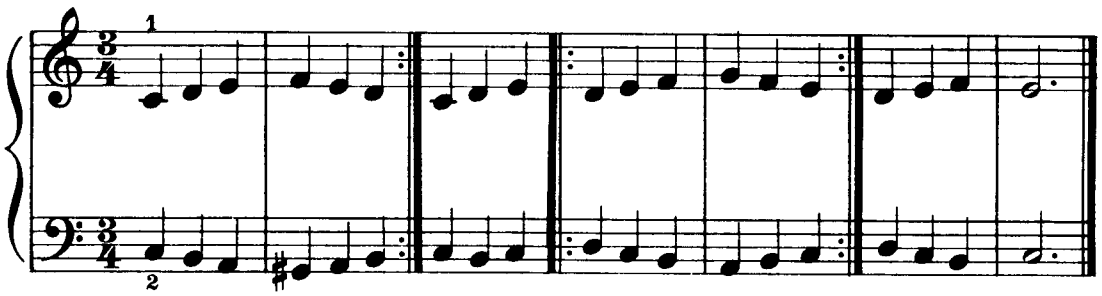
2 (22–25)



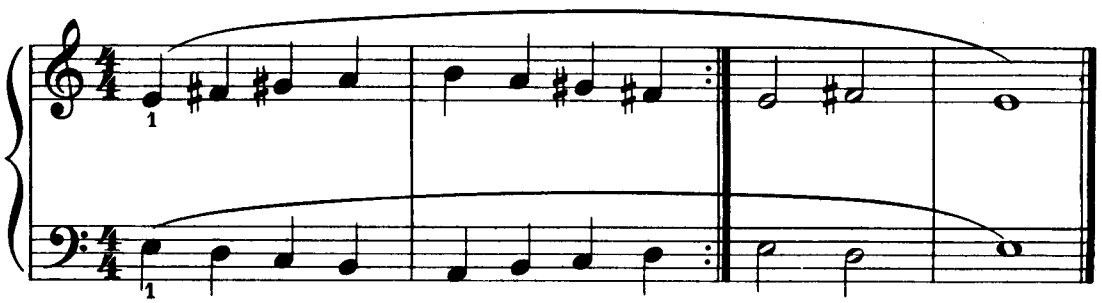
b)



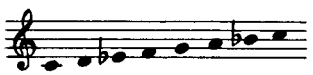
3 (27)



4 (29)

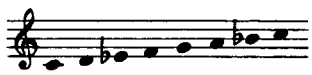


9 The rhythmic feeling of the suspensions should be emphasized by some energetic movement such as tapping with the foot in the places marked by rhythmic signatures between the staves.
10 The signature is A♭.
14 In order to emphasize music's ability to convey expression – contrary to the concept fashionable in recent times – 'questioning' and 'answering' lines were placed under melodic sections of corresponding nature. It is advisable that this piece be sung first by two students (or perhaps two groups of students) before it is learned on the keyboard.
22 Imitation: The second voice begins later and is similar to the first voice.
23,25 Inversion: The position of the two voices is changed so that the upper voice becomes the lower and vice versa. (In No. 23 bars 1–3 and 7–9 show the original position and the remaining bars show the inversion.) In No. 25 the signature is C♯.
28 Canon: Two equal voices are introduced; one begins later than the other. There can be any interval between the voices. In No. 28 it is an octave, hence the title 'Canon at the Octave'.
29 Imitation reflected: The melodic line of the imitating (lower) voice runs in the contrary direction to that of the upper voice.
30 See notes to No. 28. The interval between the two voices in this case is a fifth.
32 Dorian Mode: One of the so-called ecclesiastical modes. Beginning on D as the principal tone the degrees of the scale have no accidentals (there are white keys only). Built from C as the principal tone the scale looks like this:



Thus it is a minor (minor third) scale with a major sixth and a minor seventh. The ecclesiastical modes were used in the middle ages until about the 17th century, but after the time of J. S. Bach, they have been replaced in art music by the major and minor scales. However, along with many other unnamed scales, they still flourish in the folk music of Eastern Europe (Hungary, Rumania, Yugoslavia, etc.) and Asia, and are not at all antiquated.
34 Phrygian Mode: One of the ecclesiastical modes beginning on E as the principal tone with seven degrees without accidentals (a minor scale with a minor second, sixth and seventh).
36 See note for No. 28. The canon is 'free' if the second voice deviates somewhat from the first.

9 La syncope doit être soulignée par un geste énergique, par exemple en tapant du pied sur les temps syncopés marqués d'un signe rythmique entre les portées.
10 Il y a un la bémol à la clef.
14 Pour faire ressortir les possibilités d'expression de la musique – contrairement à l'idée en vogue de nos jours – des "questions" et des "réponses" ont été mises en-dessous des lignes mélodiques correspondantes. Nous recommandons de faire chanter ce morceau par deux élèves (ou deux groupes d'élèves) avant de le travailler au piano.
22 Imitation: la seconde voix commence plus tard et est semblable à la première.
23,25 Renversement: la position des deux voix est modifiée de sorte que la voix supérieure devient l'inférieure et vice versa. (Les mesures 1–3 et 7–9 du no. 23 montrent la position originale, les autres mesures le renversement.) Dans le no. 25 il y a un do dièse à la clef.
28 Canon: deux voix identiques se font entendre non pas simultanément mais l'une après l'autre. Cette imitation peut se produire à différents intervalles. Dans le no. 28 c'est une octave, d'où le titre "Canon à l'octave".
29 Reflet d'imitation: la ligne mélodique de la voix imitatrice (voix inférieure) a un mouvement contrarie à celle de la voix supérieure.
30 Voir la note pour le no. 28. L'intervalle entre les deux voix est ici une quinte.
32 Mode dorien: un des modes dits "ecclésiastiques". La gamme commence par un ré comme ton principal et n'a pas d'altérations (elle n'a que des touches blanches). Basée sur un ut comme ton principal la gamme serait comme suit:



c'est-à-dire, une gamme mineure (tierce mineure) avec une sixte majeure et une septième mineure. Les modes ecclésiastiques étaient d'un usage fréquent au Moyen-Age jusqu'au 17ème siècle environ, mais après l'époque de Jean-Sébastien Bach, ils furent remplacés dans la musique de concert par les gammes majeures et mineures. Pourtant ils fleurissent encore (à côté de nombreuses autres gammes sans nomenclature) dans la musique de l'Europe orientale (la Hongrie, la Roumanie, la Yougoslavie) et de l'Asie, et ne sont pas du tout considérés comme surannés.
34 Mode phrygien: un autre mode ecclésiastique commençant par un mi comme ton principal avec sept degrés sans altérations, c'est-à-dire une gamme mineure où la seconde, la sixte, et la septième sont mineures.
36 Voir la note pour le no. 28. Le canon est "libre" si la deuxième voix s'écarte légèrement de la première.

BÉLA BARTÓK

MIKROKOSMOS

153 Progressive Piano Pieces
153 Pièces de piano progressives
153 Klavierstücke, vom allerersten Anfang an
153 Piezas progresivas para piano

2 *Nos. 37.–66*

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Prologo

A LA EDICION DEFINITIVA DEL "MIKROKOSMOS"

Durante el periodo en que le conocí, mi padre generalmente sólo aceptaba a estudiantes avanzados de piano. No obstante, cuando yo tenía cerca de 9 años (1933), estuvo de acuerdo en comenzar a enseñanza desde el nivel más elemental.

Su programa de enseñanza no seguia una técnica aceptada de enseñanza del piano. Al principio, yo sólo cantaba. Después, se improvisaron ejercicios dirigidos en parte, al control independiente de los dedos. En el curso de nuestras lecciones algunas veces él me pedia que esperase mientras se sentaba a su escritorio. Yo mientras sólo podia oir el rayado de su pluma sobre el papel. En unos minutos traia al piano un ejercicio, o una pieza corta, que yo debia descifrar enseguida para aprenderla a continuacion, de cara a nuestra siguiente lección.

Asi nacieron algunas de las piezas más sencillas de estos volúmenes. No obstante, él continuaba componiendo otras a un ritmo mucho más rápido del que yo podia aprender. Escribia las pequeñas composiciones según le iban surgiendo las ideas. Pronto habia una gran colección donde poder elegir, lo cual me permitia aprender aquellas piezas asignadas a mi desde la belleza de los manuscritos. Eventualmente se dedicaba a ordenar las piezas para su publicación. La elección del titulo de la obra, la explica asi:

"El *Mikrokosmos* es un ciclo de 153 piezas para piano, escritas con una finalidad educativa. Esto es, suministrar piezas para piano, capaces de ser tocadas por los alumnos desde el mismo comienzo, y continuar con otras de progresiva dificultad. Y la palabra *Mikrokosmos*, que debe ser interpretada como una serie de piezas en muchos estilos diferentes, representa un pequeño mundo." (Entrevista retransmitida por la WNYC, New York, a comienzos de 1945, en un programa titulado "*Pregunta al Compositor*")

Para la presente edición (1987), se han comparado los manuscritos conocidos con las versiones impresas originales (Primera publicación en Londres y New York, en Abril 1940), tratando de corregir todos los errores, en un esfuerzo por hacer de ésta la edicion definitiva. Deseo expresar mi agradecimiento en particular a Eve Beglarian, por su trabajo de comparación de manuscritos con las ediciones impresas, determinando las correcciones a realizar; a György Sandor por sus sugerencias y asistencia en la decision del numero de problemas musicales; a László Somfai, del Archivo Bartók de Budapest, por consequirnos copias del material en posesión del Archivo; y a Jean-Marie Cassagne, de la Alianza Francesa de Miami, por la revisión parcial de los textos franceses. La traducción ha sido finalmente revisada por Gale Garnett (estrofas inglesas), Ellen L. Spiegel (texto y estrofas francesas) y Jorg Behrendt (textos y estrofas alemanas).

PETER BARTÓK

Homosassa, Florida, 1987

Los cuatro primeros libros de esta colección de piezas para piano han sido compuestos para ofrecer a los principiantes—niños o adultos—un material de estudio que abarque, lo más posible, todos los problemas encontrados en los comienzos. Los tres primeros libros estan destinados al primer o primeros dos años.

Estos tres volúmenes se diferencian de un "Método para piano" en sentido tradicional por la ausencia de descripciones o instrucciones técnicas o teóricas. Cada profesor sabrá lo que hay que indicar a ese respecto y será capaz de dar instrucciones a principiantes sin necesidad de referirse a un libro o método.

Un mismo problema está a menudo tratado en varias piezas, para ofrecer al profesor y al alumno posibilidad de elección. No es necesario estudiar todas las piezas.

Al final de los cuatro primeros libros hay ejercicios, los números entre paréntesis son los números de las piezas cuyos problemas técnicos están tratados en el ejercicio. Para algunos problemas técnicos se dan varios ejercicios. El profesor podrá elegir los ejercicios mas difíciles para los alumnos mas dotados y los mas fáciles para los menos dotados. Se recomienda estudiar los ejercicios antes de abordar el estudio de las piezas. De hecho los ejercicios más simples (ejercicios para los cinco dedos, pasaje del pulgar, arpegios, etc.) no están incluídos – otra diferencia con los "Metodos". Todo profesor conoce los ejercicios y podrá inventarlos

Las piezas y ejercicios están agrupados progresivamente, de acuerdo a su dificultad técnica y musical. No obstante el profesor puede alterar este orden, conforme a las disposiciones del alumno.

Las indicaciones metronómicas, sobre todo en los tres primeros cuadernos, deben considerarse sólo como aproximadas. Muchas de las primeras piezas pueden ser tocadas más lentas o más rápidas de lo indicado. A medida que el alumno avance no se lo debe alentar a variar el tempo dado y en los libros quinto y sexto estas indicaciones deben ser seguidas rigurosamente. Un asterisco en el número de la pieza significa que hay una nota explicativa en el apéndice.

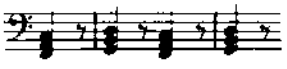
En cuatro de las piezas hay una parte para segundo piano. Es muy importante que el alumno tenga la oportunidad de ejercitarse en la ejecución concertada lo más pronto posible y estas piezas pueden ser tocadas de esta forma en donde hay dos pianos disponibles.

Otras cuatro piezas están escritas para canto con acompañamiento de piano. La enseñanza musical debe ser desarrollada por medio de ejercicios vocales apropiados. Si se comienza de esta manera, la ejecución de trozos para canto y piano no presentará ninguna dificultad. Estos ejercicios son muy útiles para acostumbrarse a la lectura de tres pentagramas en lugar de dos, cuando el alumno canta acompañándose él mismo al piano.

Los números 74 y 95 también están arreglados para piano solo. Hay que estudiarlos primero así y sólo abordar la versión para canto y piano después.

El cuarto cuarderno debe ser estudiado al mismo tiempo que otras piezas fáciles, como las del "Libro de Ana Magdalena" de J. S. Bach, los estudios apropiados de Czerny, etc.

Se recomienda transportar a otras tonalidades los ejercicios y piezas fáciles, incluso probar la transcriptión de piezas adecuadas de los tres primeros libros. Solo se tratará de una transcripción "estricta", con duplicación de octavas a la manera del clavecín. Algunas piezas, por ejemplo las Nos. 45, 51, 56, pueden ser ejecutadas a dos pianos, con el segundo ejecutante tocándolas en la octava superior. A veces otros desarrollos pueden ser intentados. El acompañamiento del No. 69 podría ser simplificado así:



etc. En los compases 10-11, 14-15, 22-23, 26-27, 30, 32-33 hay algunas leves dificultades. Se ofrecen numerosas ocasiones para un trabajo original y creativo de este género. Se se realizan las transcripciones, hay que subrayar que ciertas piezas (Nos. 76, 77, 78, 79, 104b, entre las más fáciles, y Nos. 117, 118, 123, 145 etc. entre las más difíciles) se prestan para la ejecución en el clavecín. En este instrumento las octavas pueden ser duplicadas por medio de pedales. Los alumnos adelantados pueden igualmente utilizar estas piezas para lectura a primera vista.

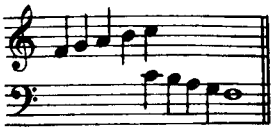
BÉLA BARTÓK

In Lydian Mode

En mode lydien

In lydischer Tonart

Líd hangsor



Allegretto, ♩ = 116

37* *mf, legato*

f

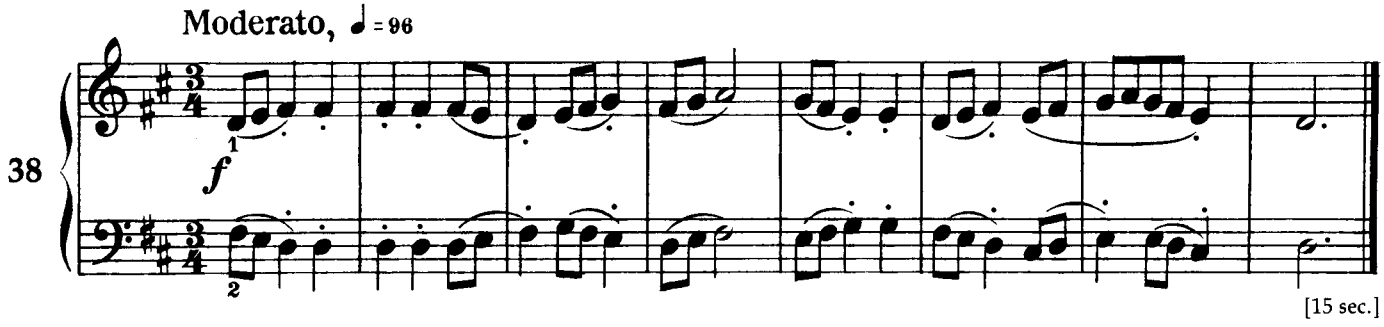
[40 sec.]

Staccato and Legato (1)

Staccato et legato (1)

Staccato und Legato (1)

Staccato és legato (1)

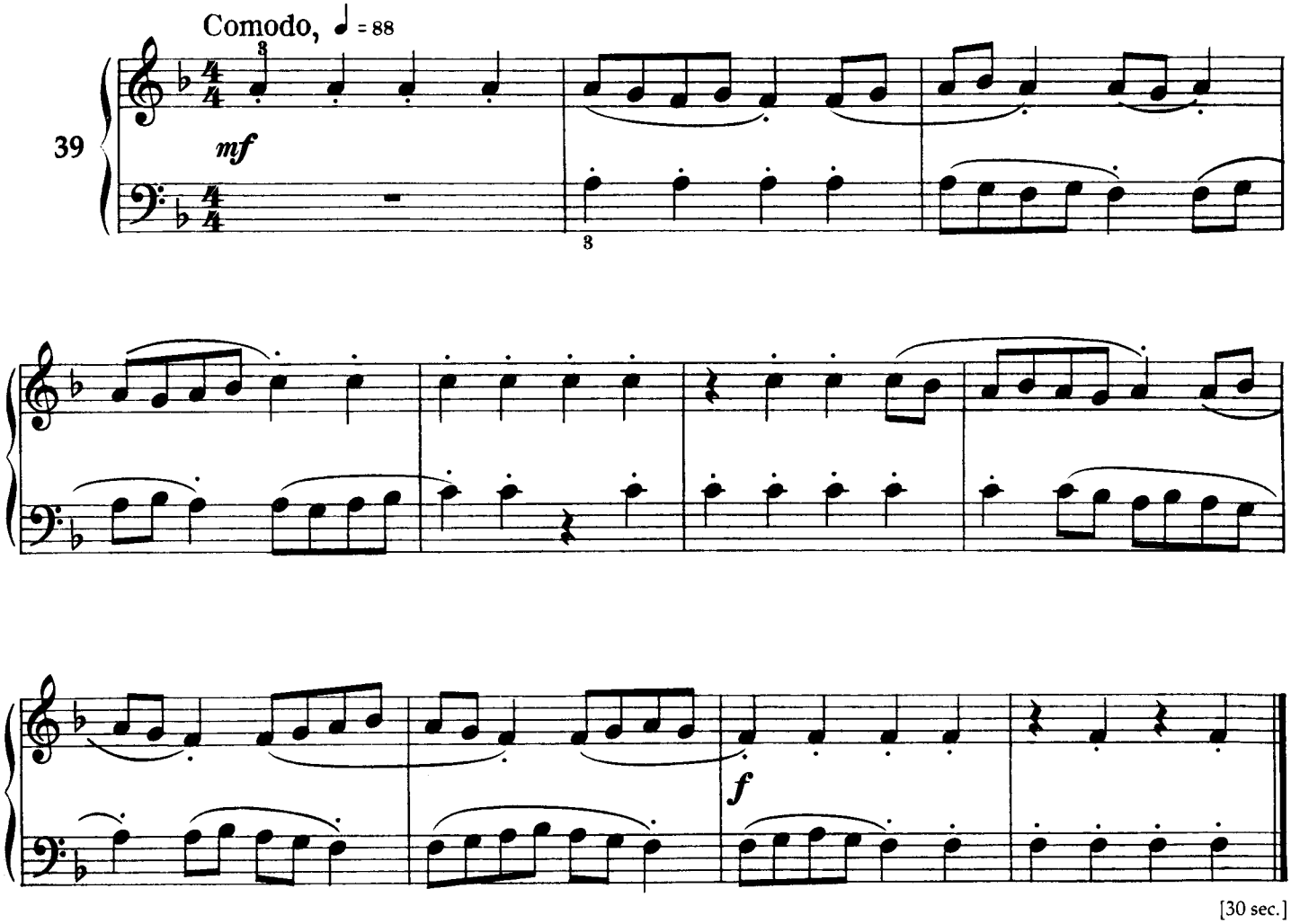


Staccato and Legato (Canon)

Staccato et legato (canon)

Staccato und Legato (Kanon)

Staccato és legato (Kánon)

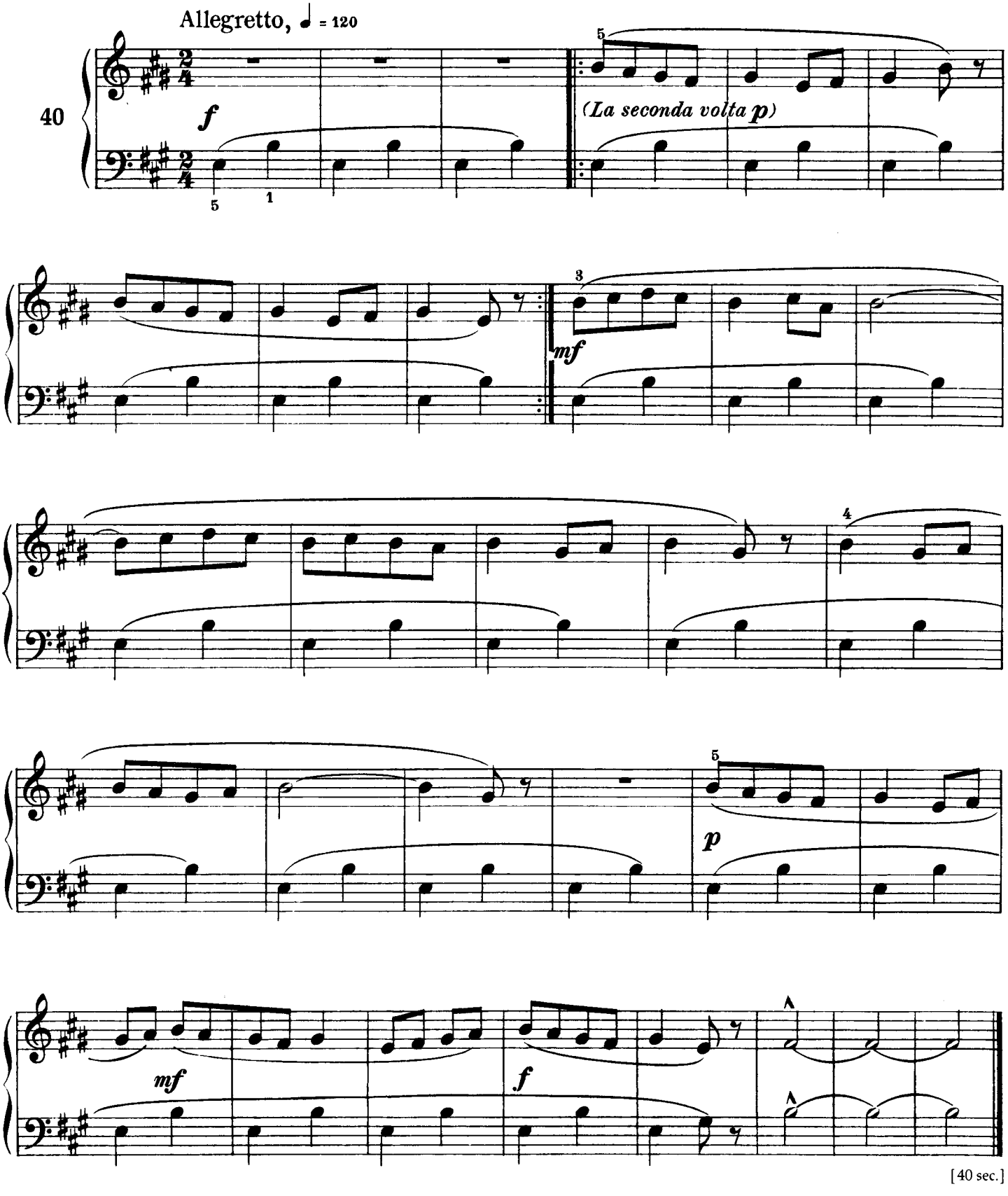


In Yugoslav Style

A la yougoslave

Jugoslawisch

Délszlávos

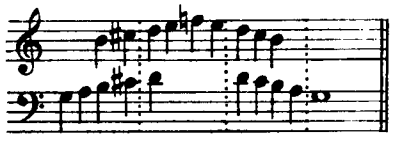


Melody with Accompaniment

Mélodie avec accompagnement

Melodie mit Begleitung

Dallam kísérettel



Adagio, ♩. = 44

41

p

sempre legato

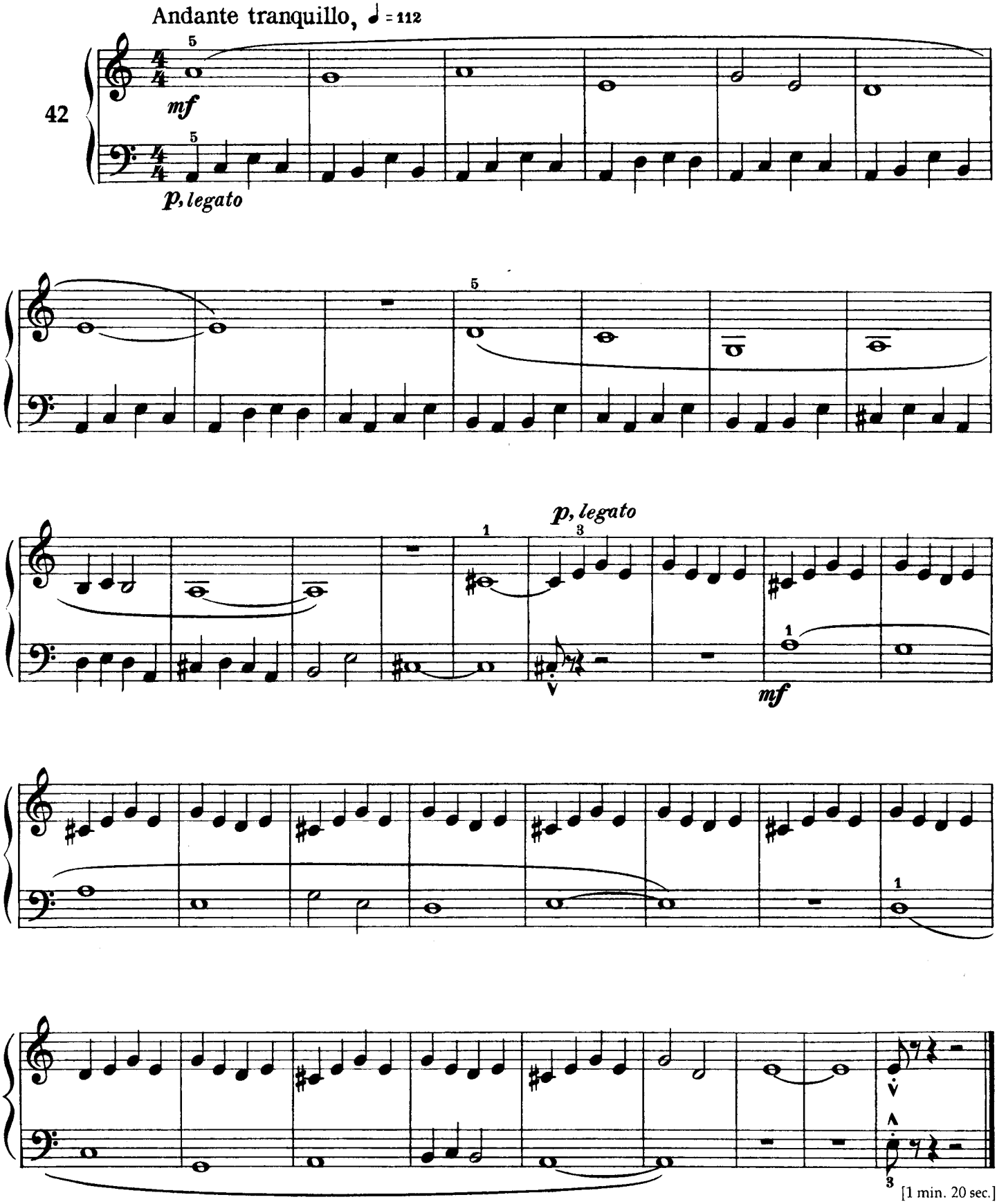
[40 sec.]

Accompaniment in Broken Triads

Accompagnement en accords brisés

Begleitung mit gebrochenen Dreiklängen

Kíséret tört hármasokkal

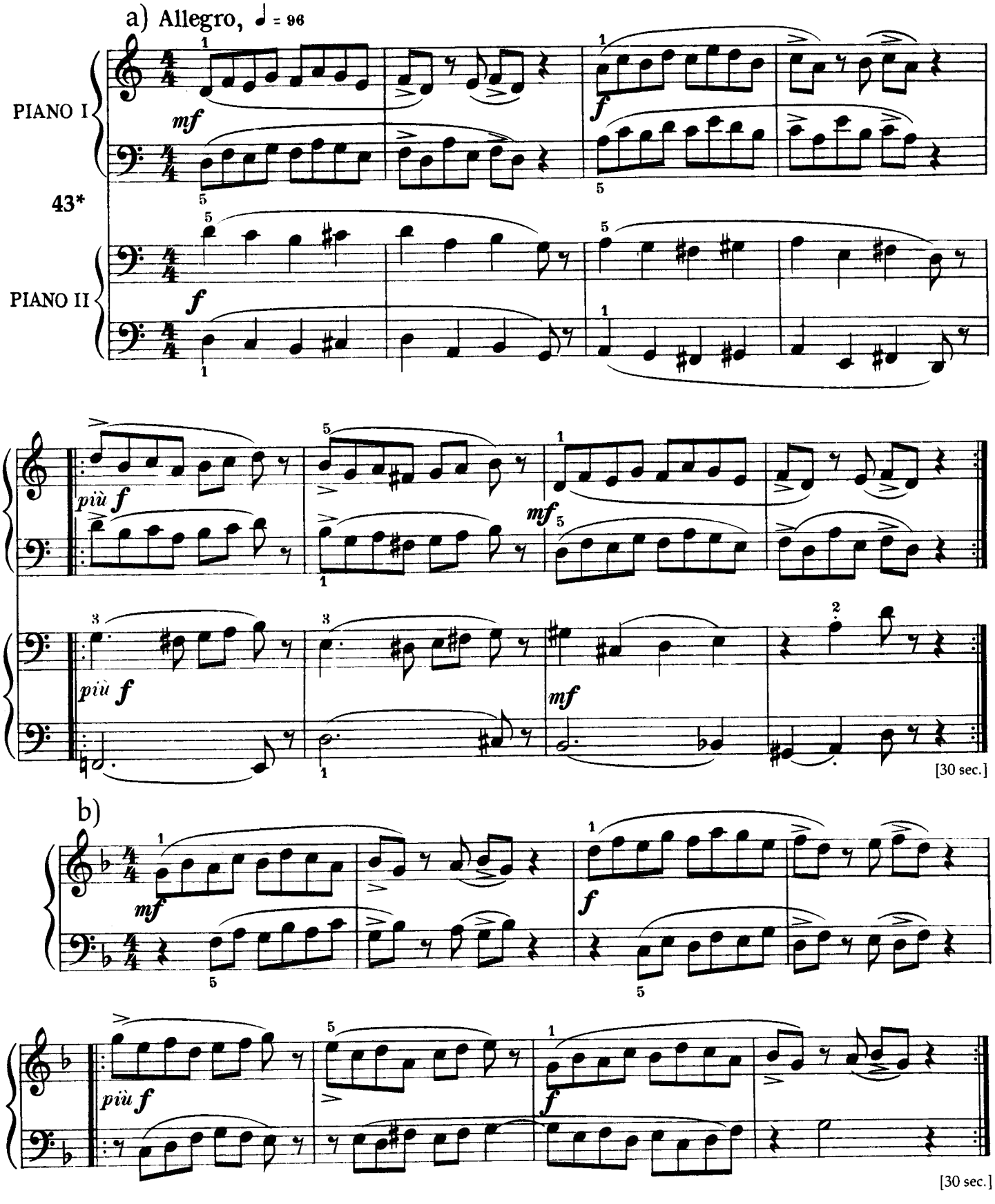


In Hungarian Style

A la hongroise

Ungarisch

Magyaros

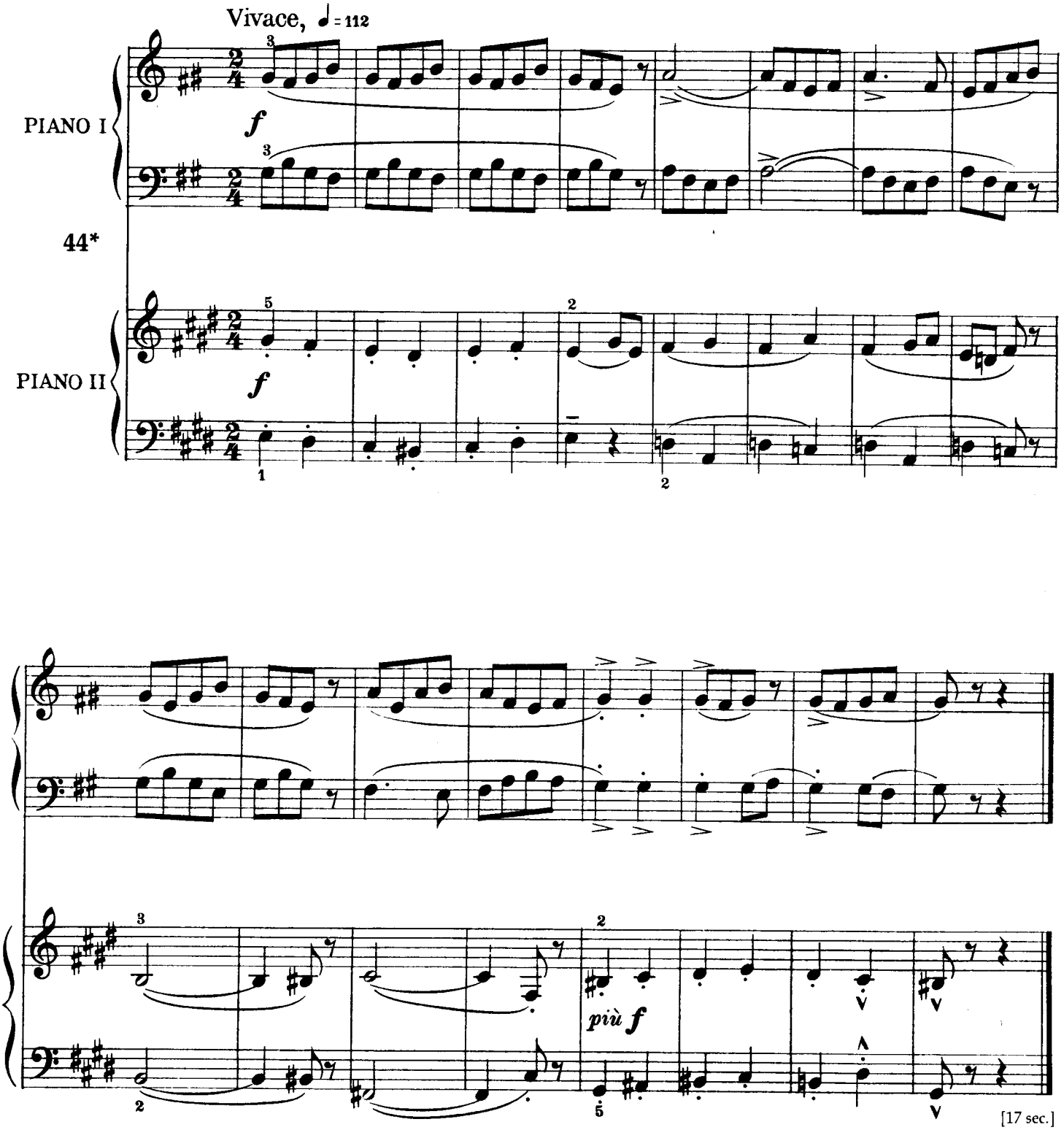


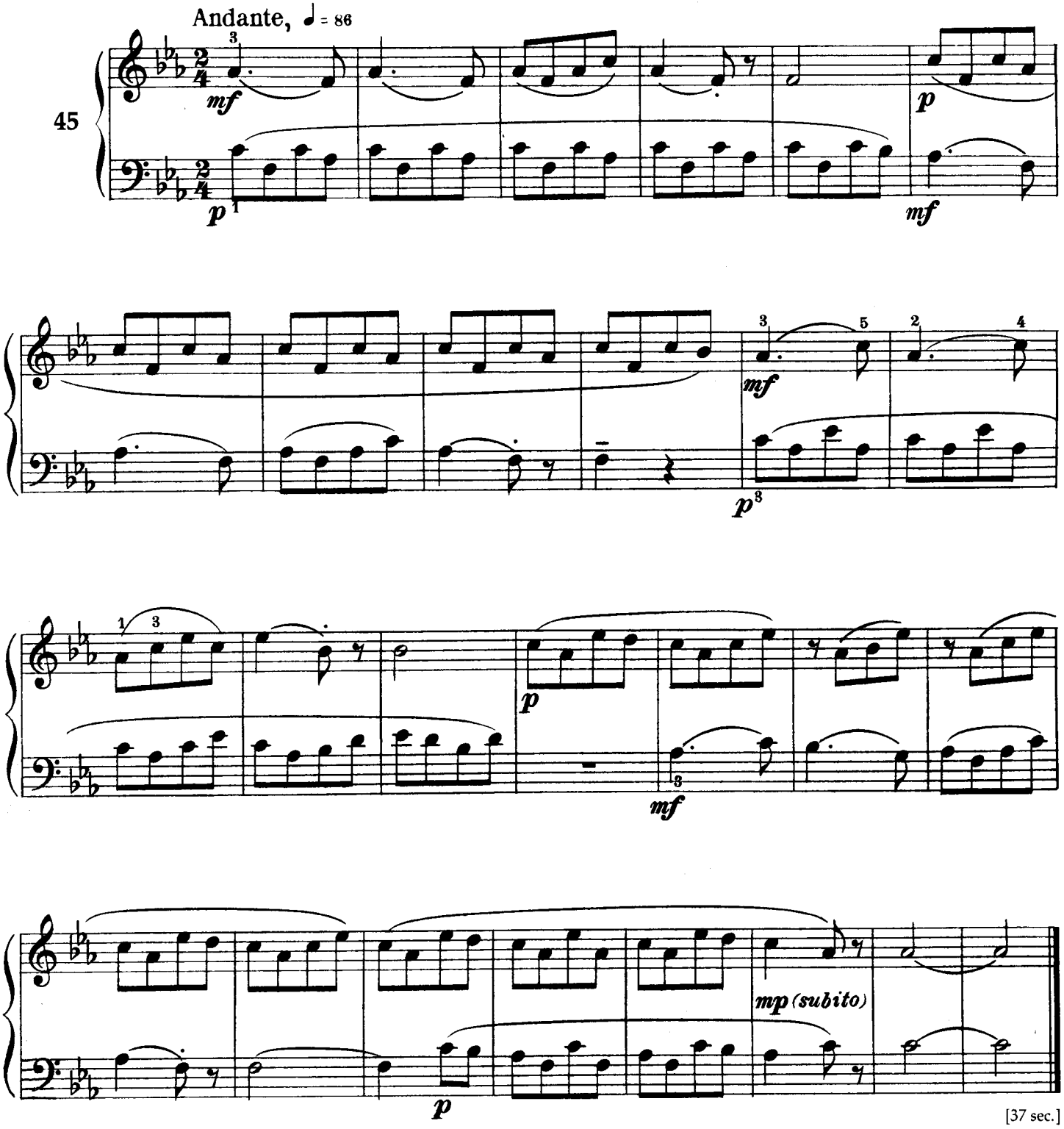
Contrary Motion (2)

Mouvement contraire (2)

Gegenbewegung (2)

Ellenmozgás (2)



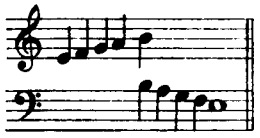

Andante, ♩ = 86
45
mf
p
mf
mf
p
mf
p
mp (subito)
[37 sec.]

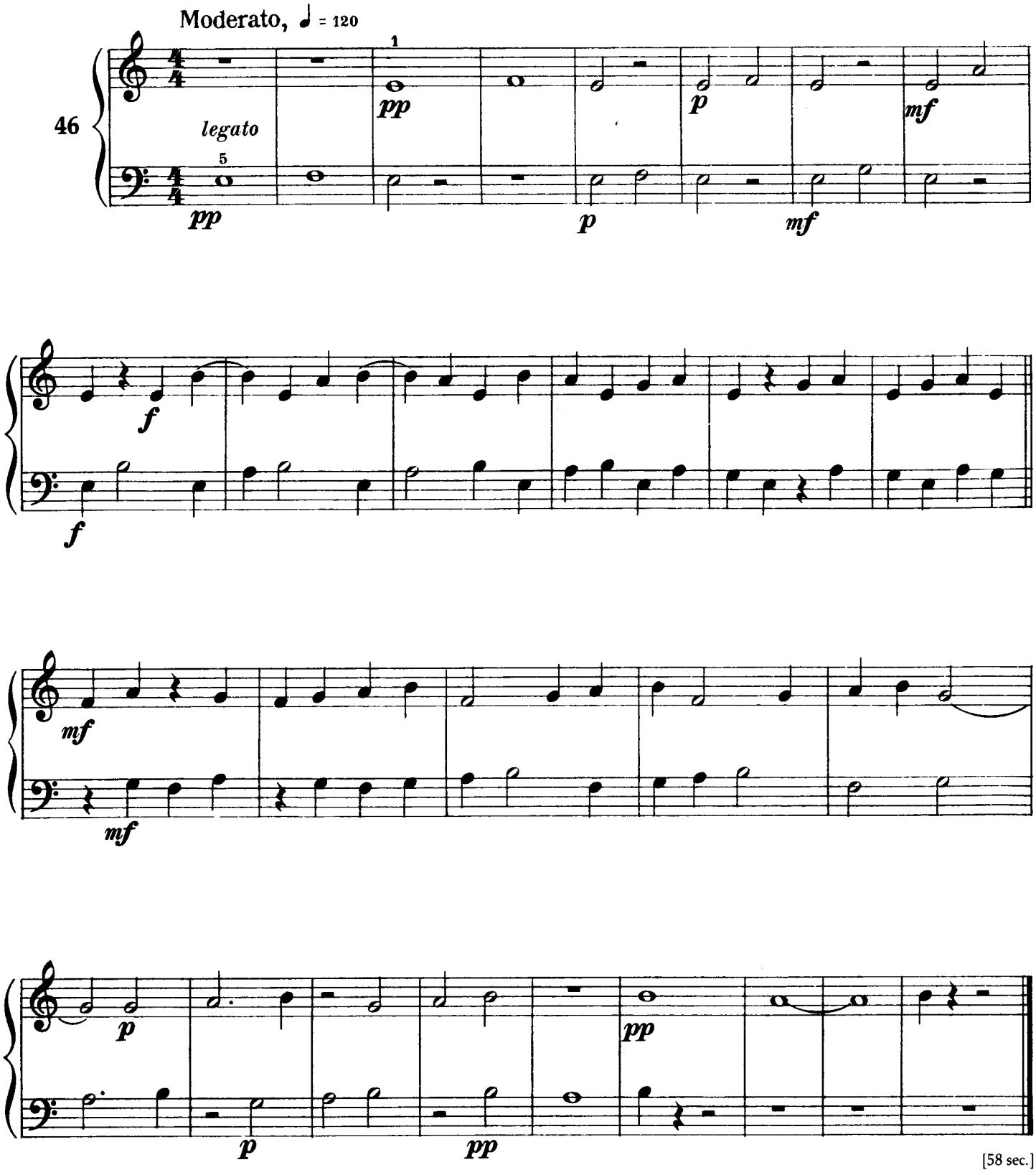
Increasing - Diminishing

En augmentant - en diminuant

Zunehmen - verringern

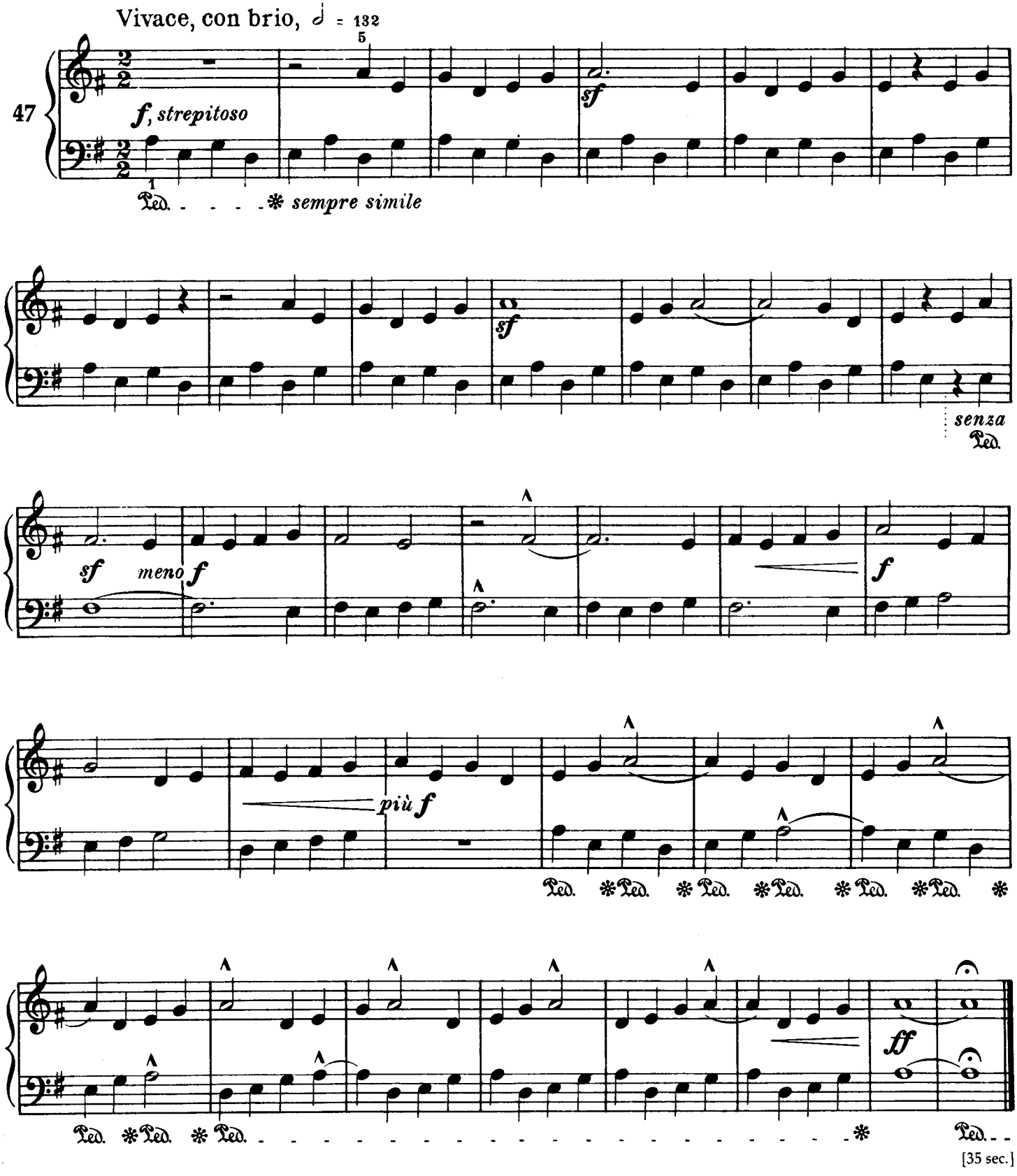
Növekedés - fogyás





[58 sec.]

County Fair
Kermesse
Jahrmarkt
Nagyvásár

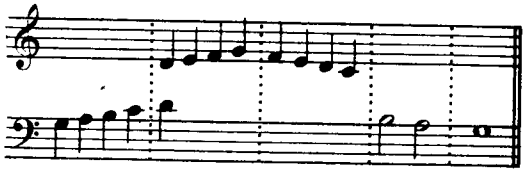


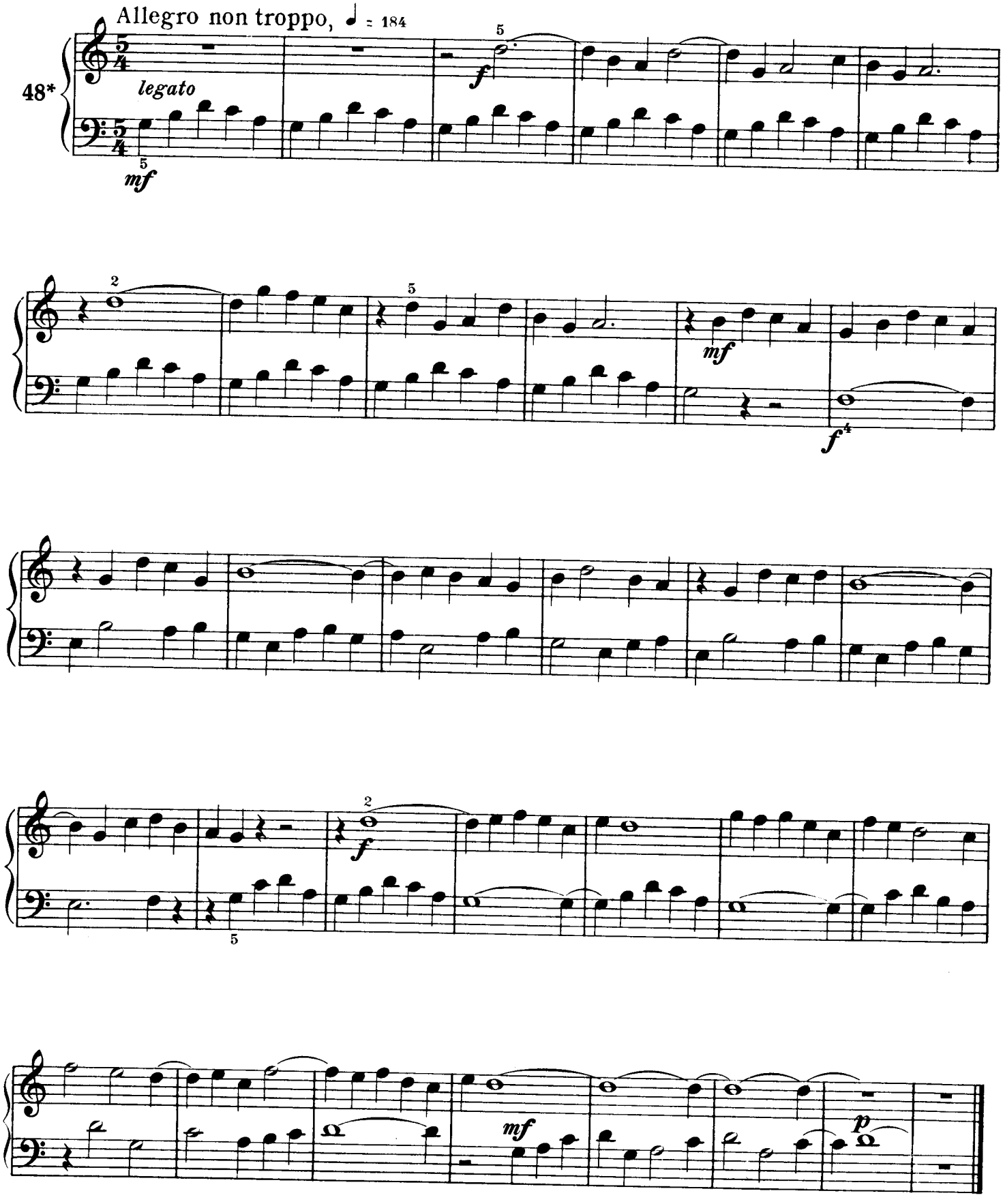
In Mixolydian Mode

En mode mixolydien

In mixolydischer Tonart

Mixolíd hangsor



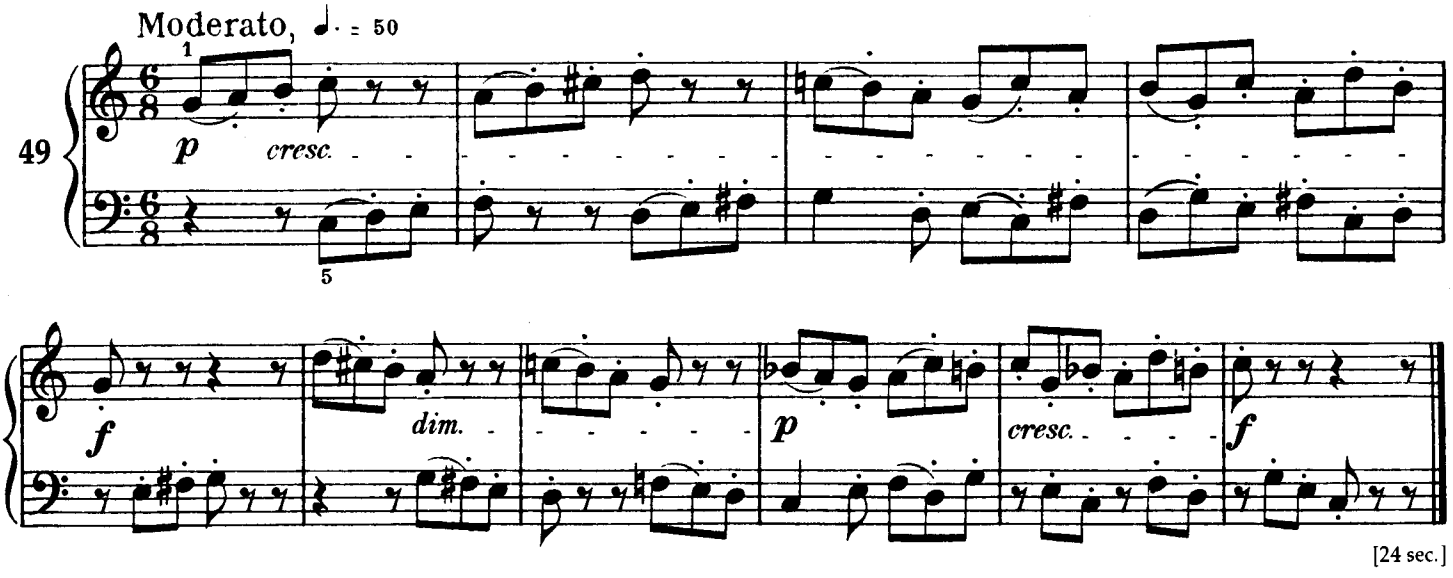


[1 min.]

Crescendo - Diminuendo

Crescendo - Diminuendo

Crescendo - Diminuendo



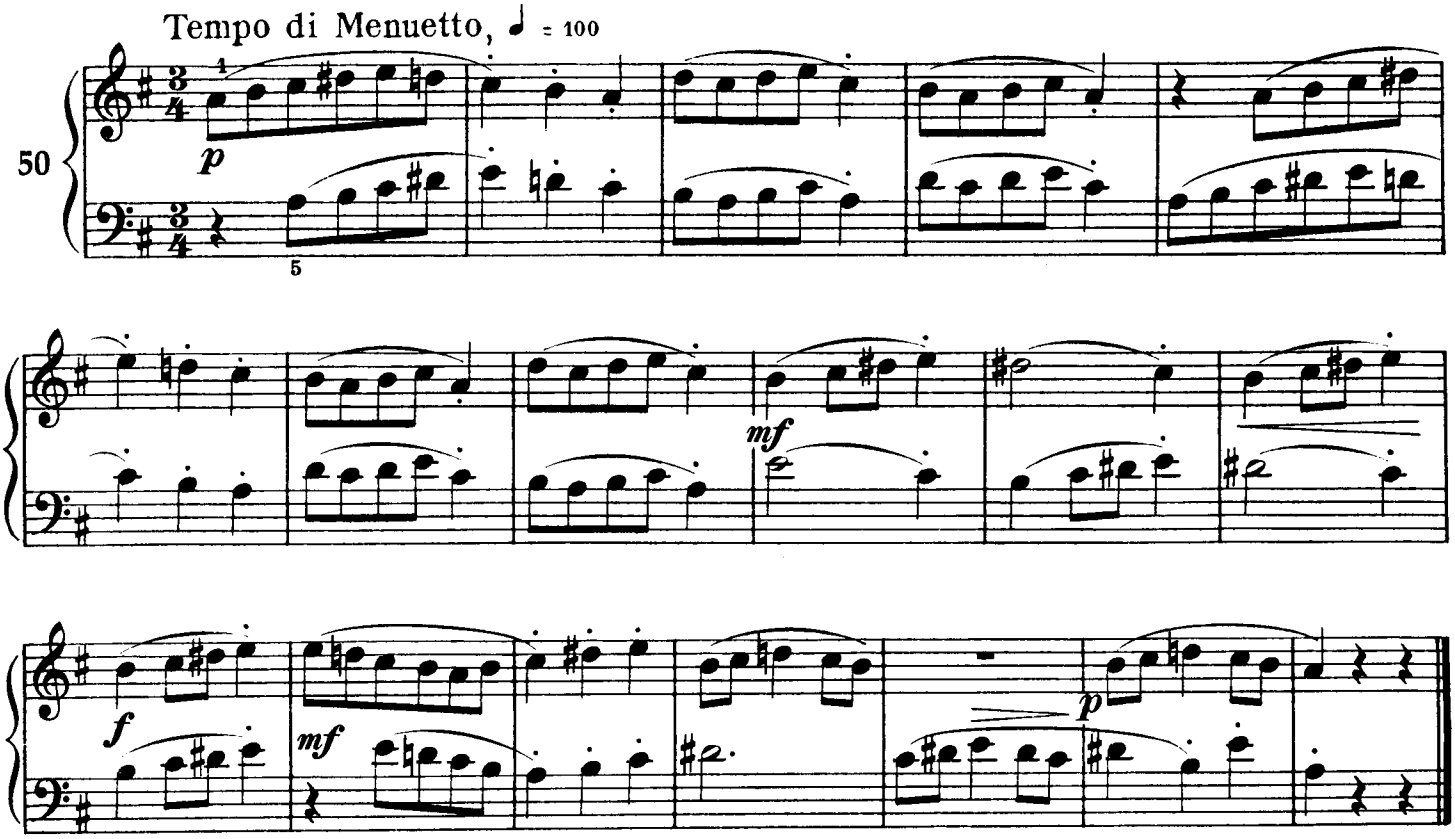
[24 sec.]

Minuetto

Minuetto

Minuetto

Minuetto



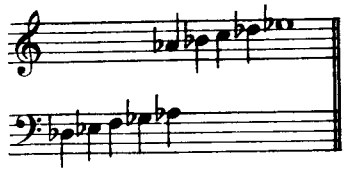
[27 sec.]

Waves

Ondulation

Wellenbewegung

Ringás



Andante, ♩. = 69

51

p, dolce.

cresc.

p subito

p

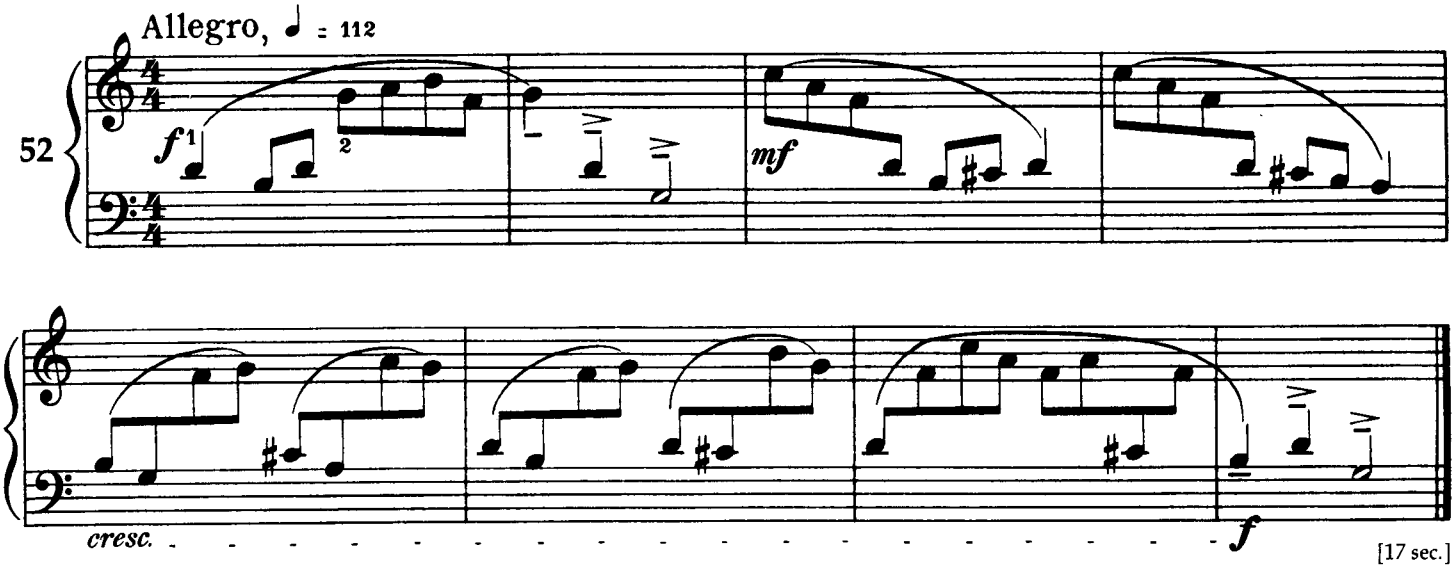
poco ritard.

p

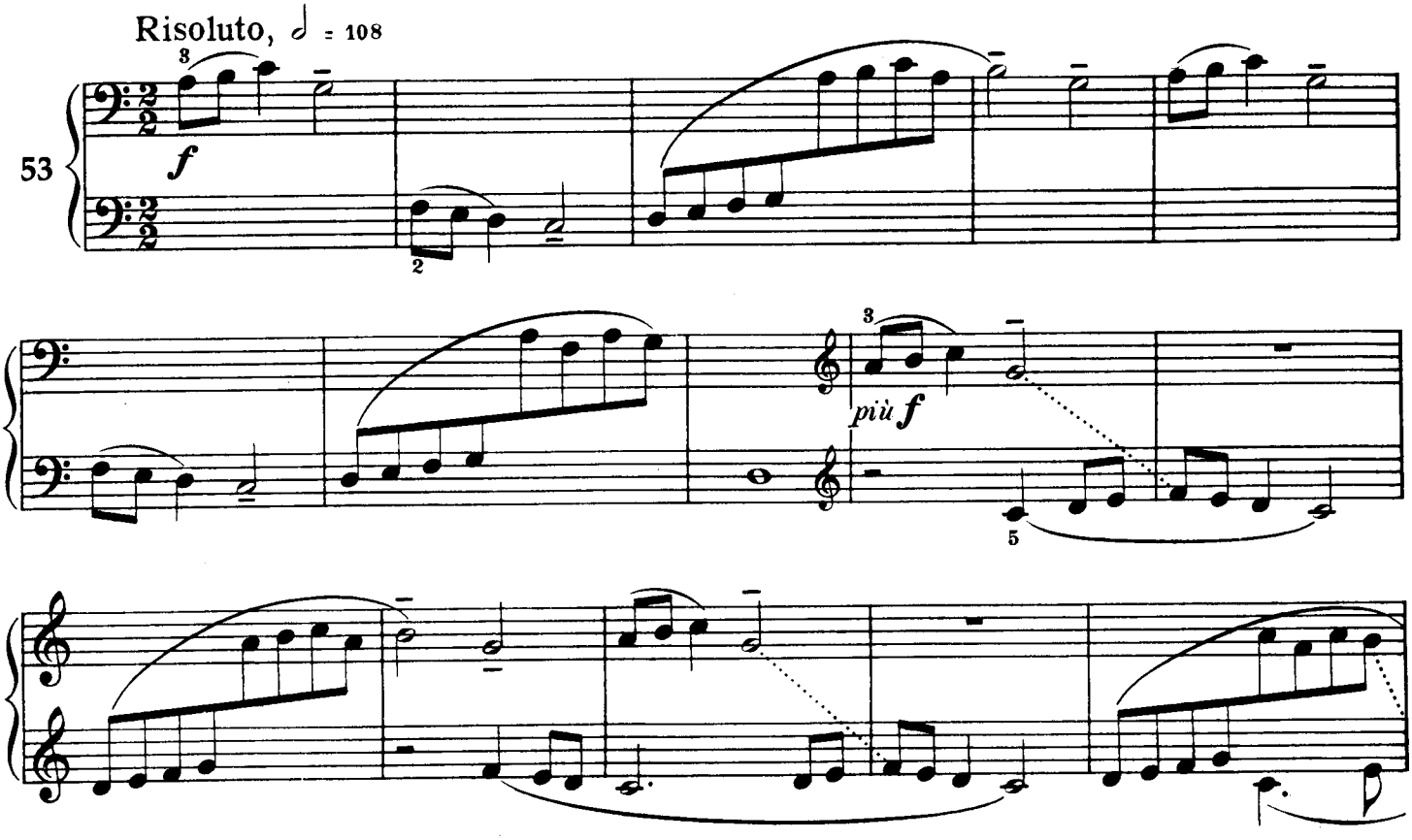
pp

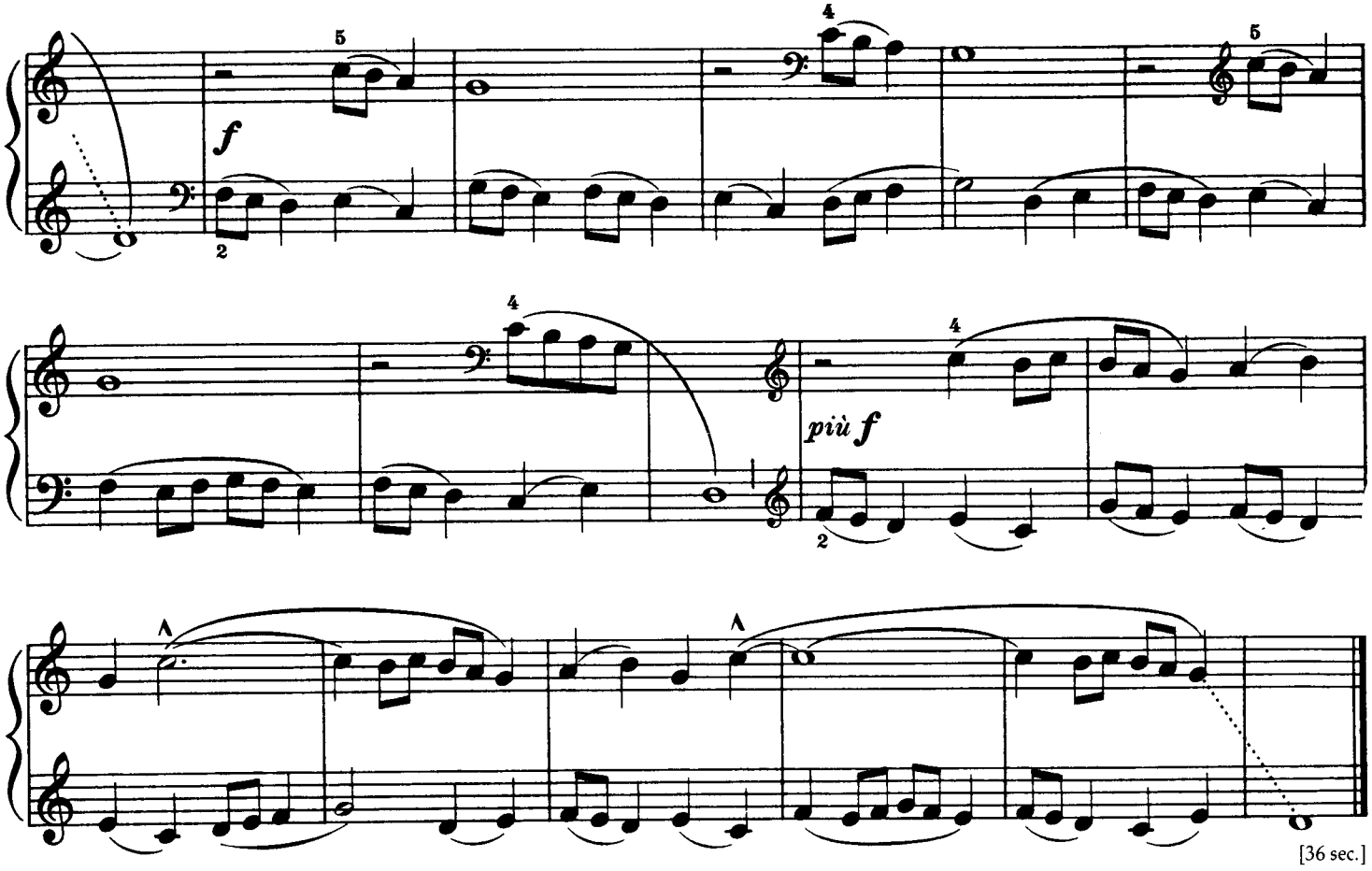
[1 min.]

Unison Divided
Unisson divisé
Einstimmigkeit mit Handwechsel
Egyszólamúság kézváltással

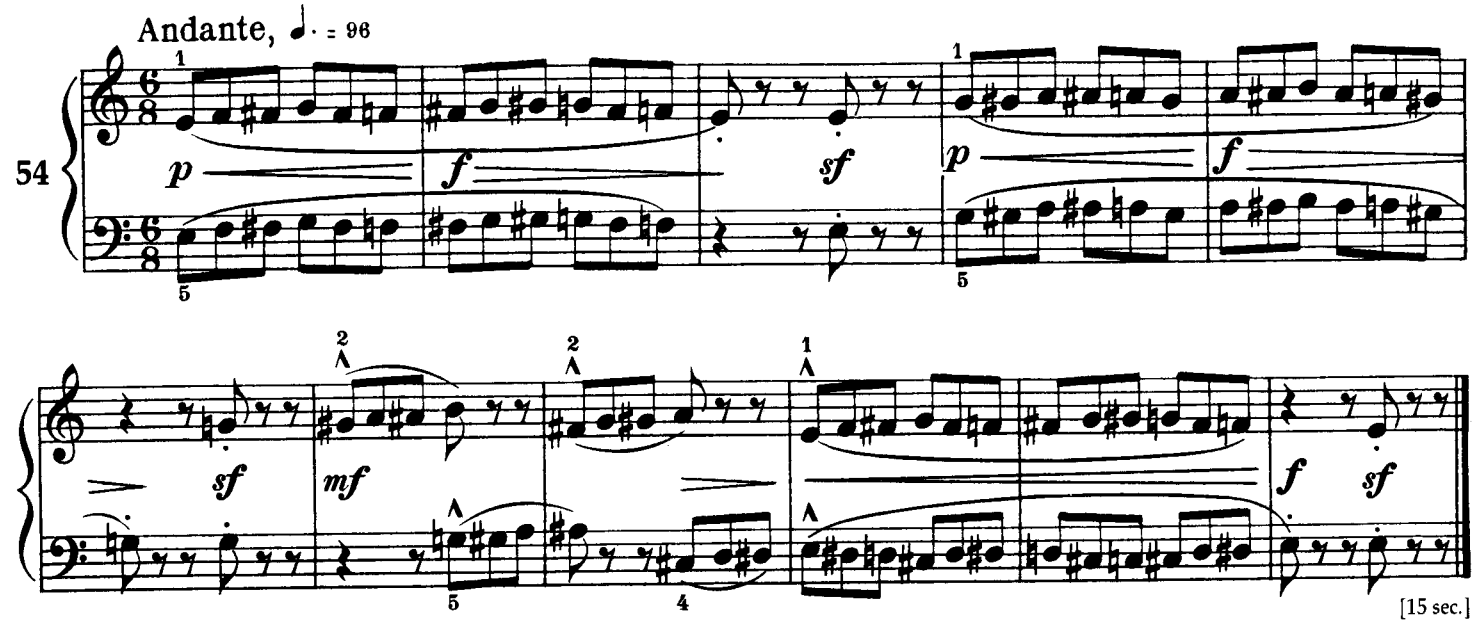


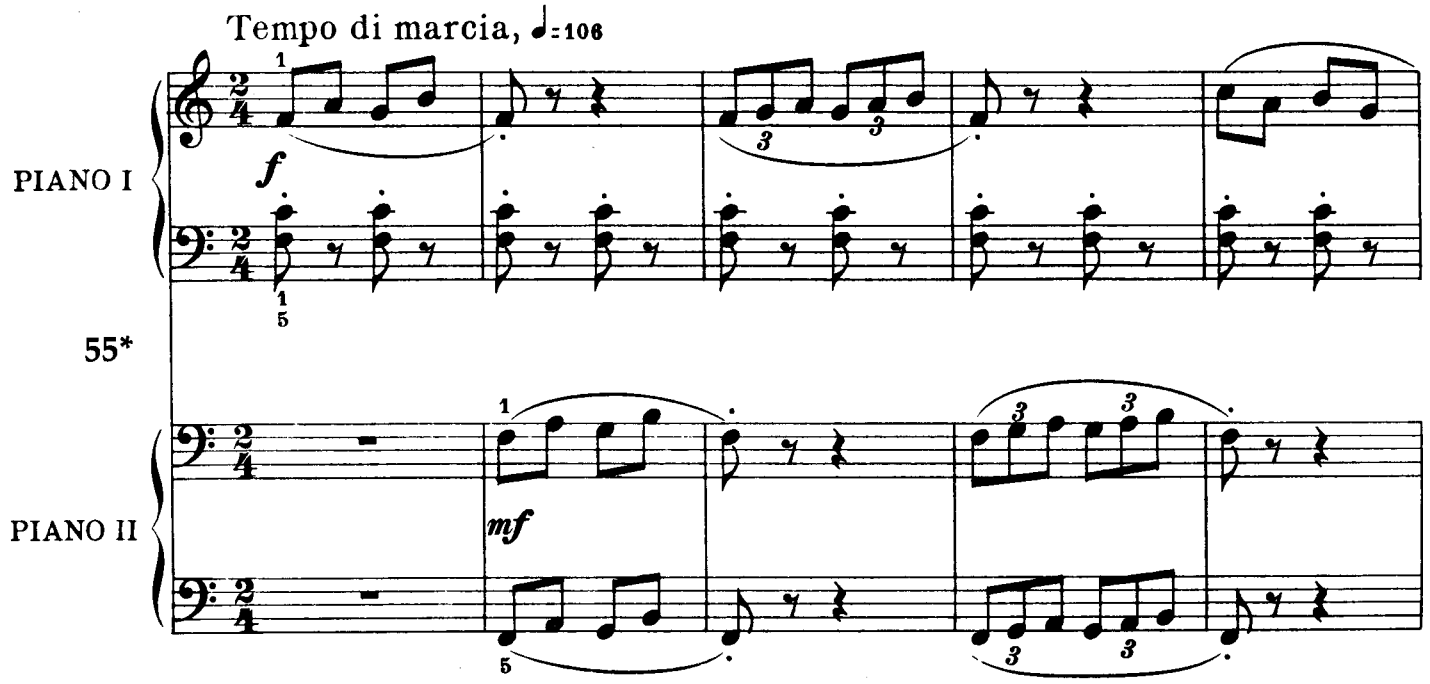
In Transylvanian Style
A la transylvanienne
Siebenbürgisch
Erdélyies

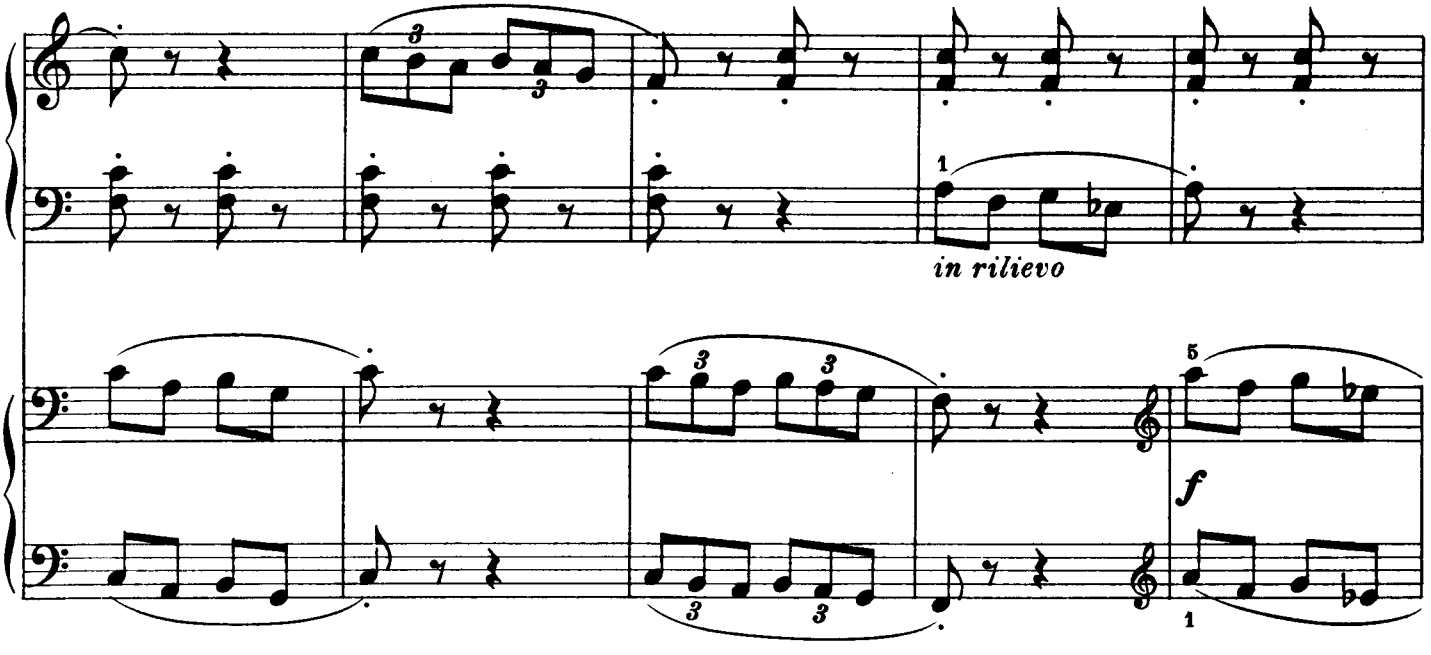


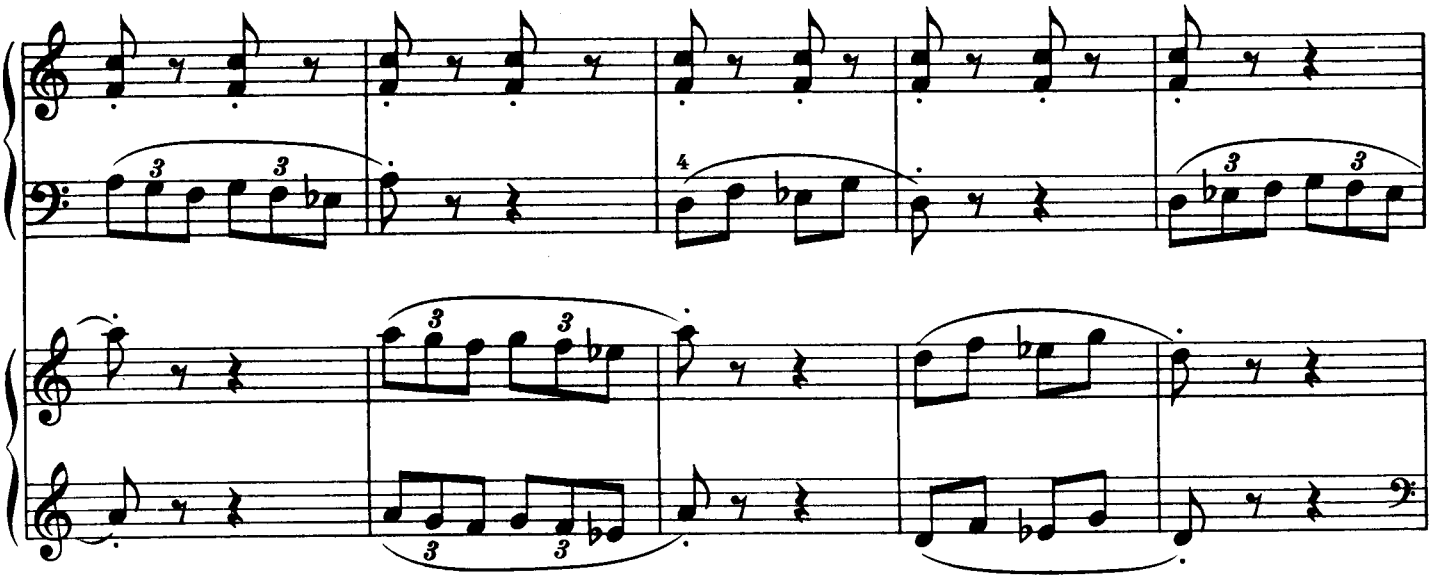


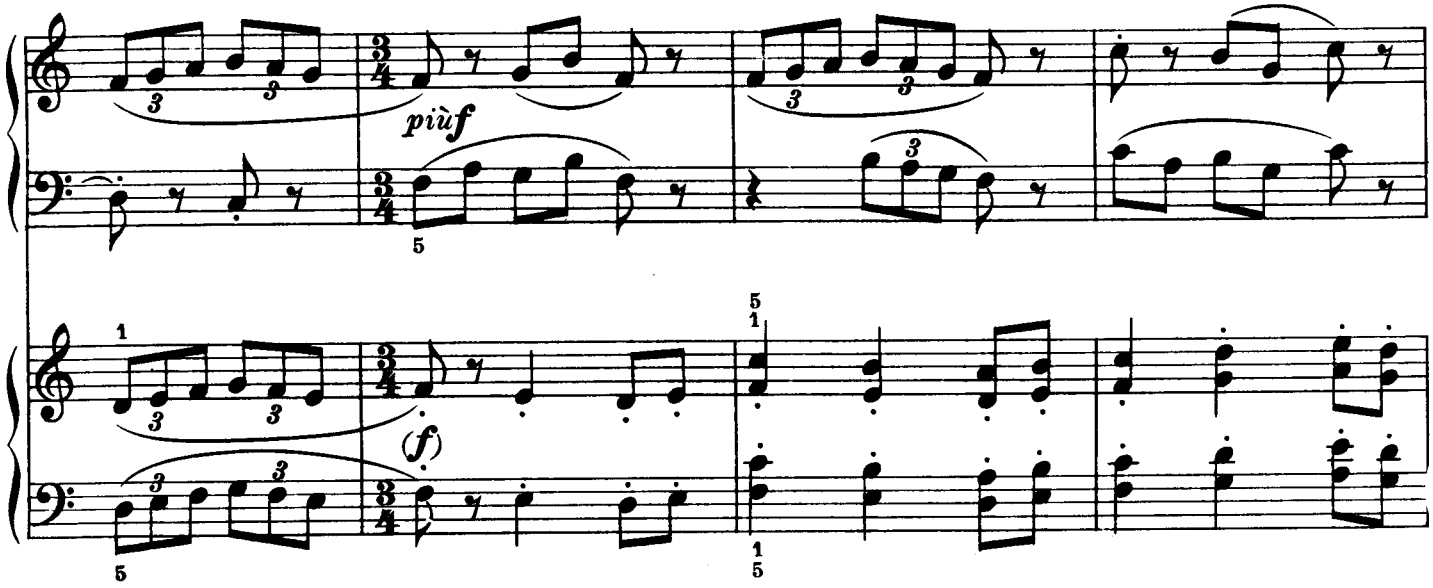
Chromatics
Chromatique
Chromatik
Kromatika

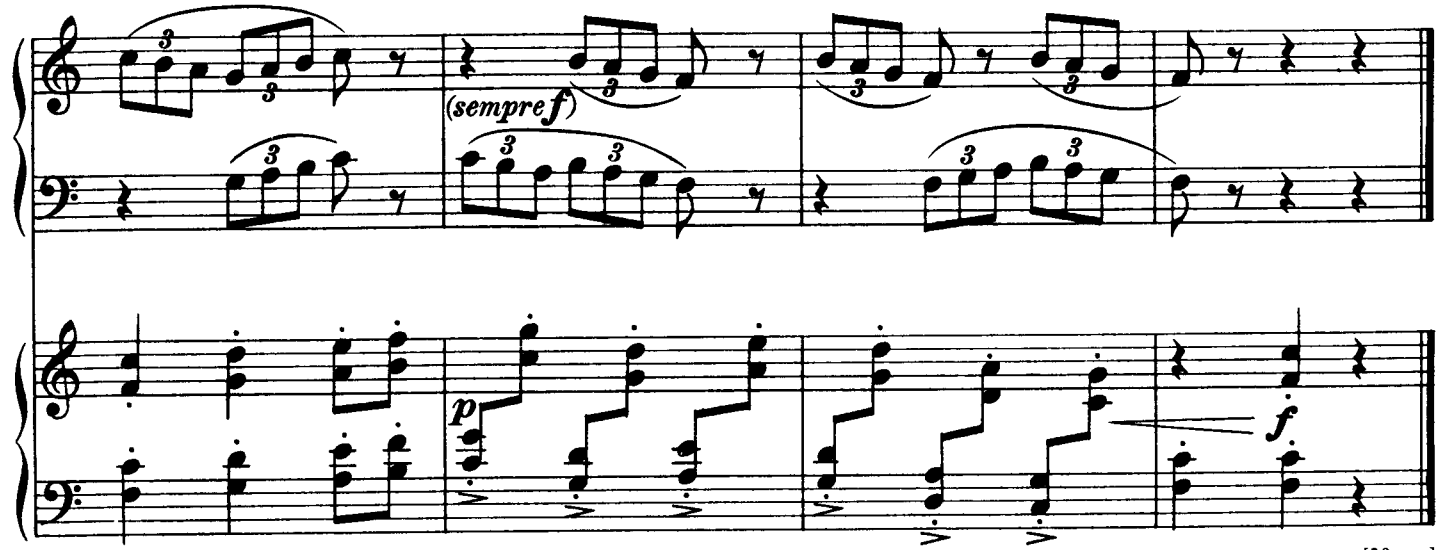



Tempo di marcia, ♩=106
PIANO I
PIANO II
55*
f
mf


in rilievo
f

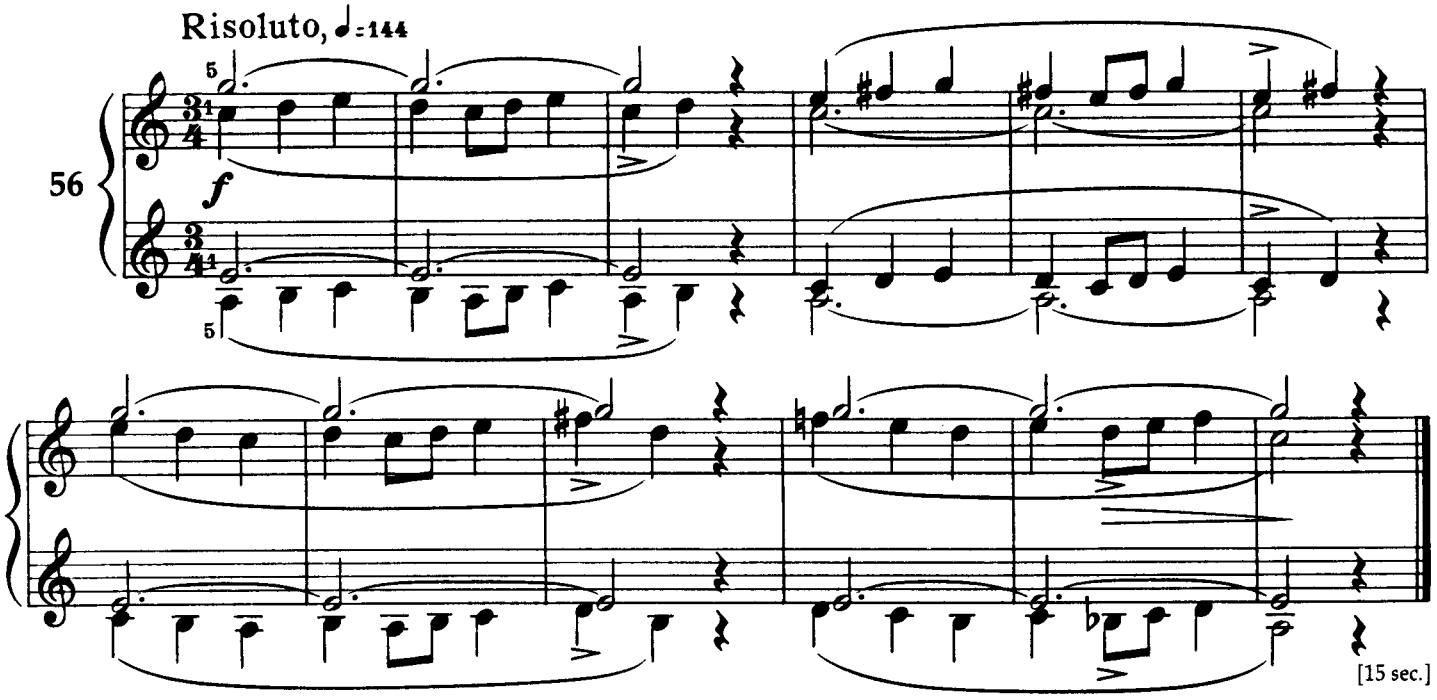




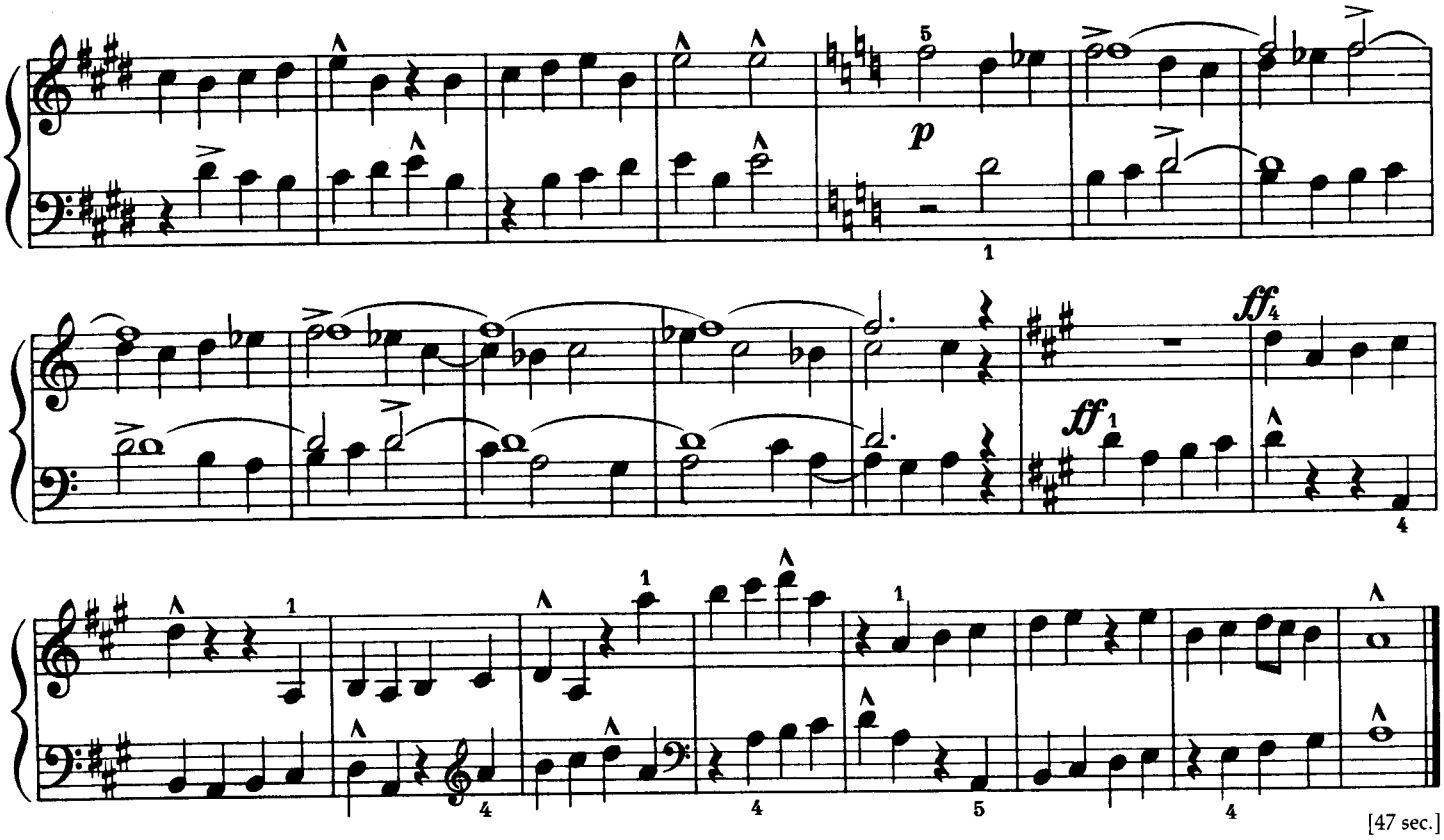


[30 sec.]

Melody in Tenths
Mélodie en dixièmes
Melodie in Dezimen
Tercelő dallam



Accents
Accents
Akzente
Hangsúlyok

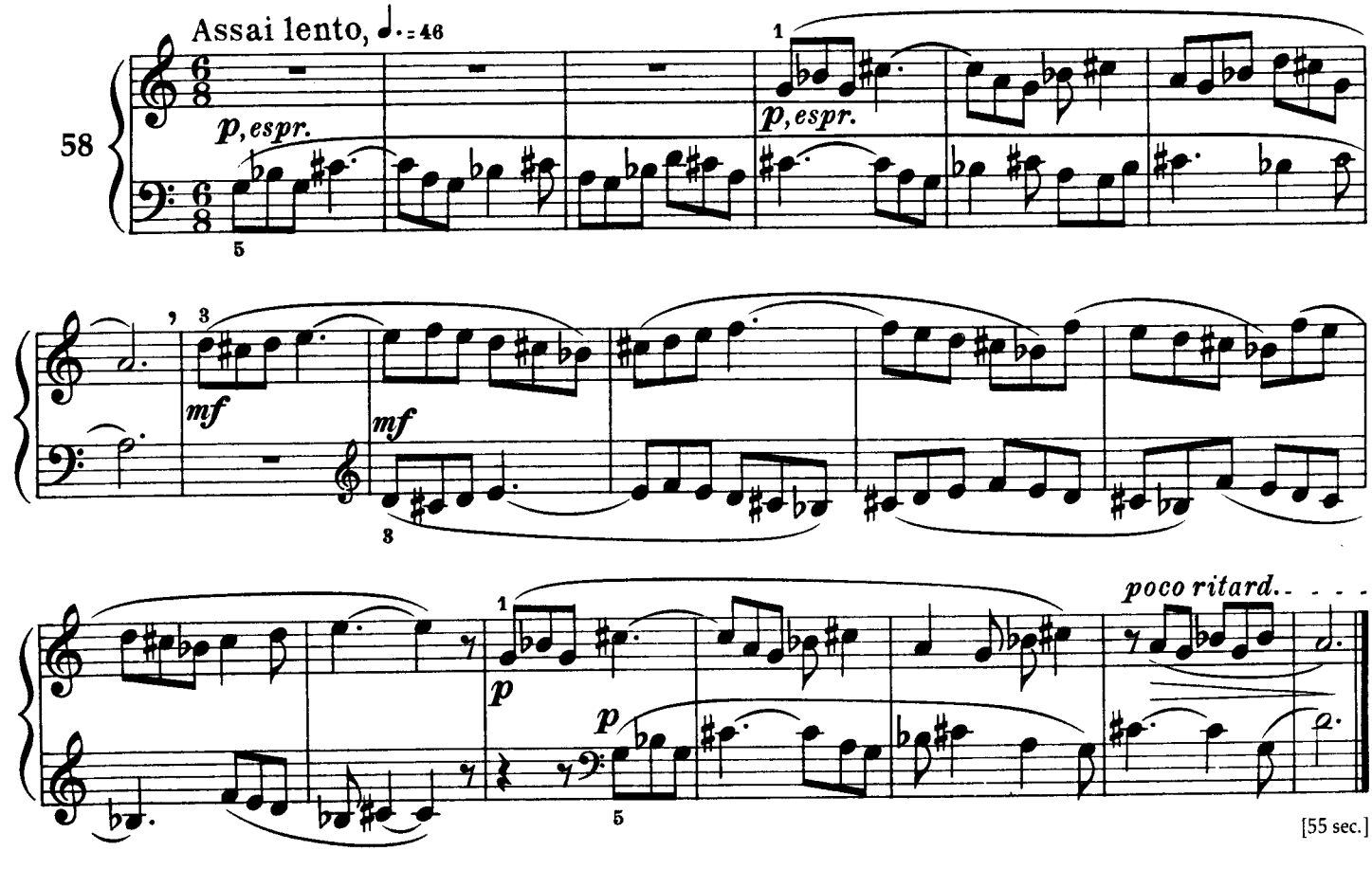


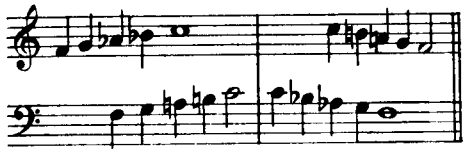
In Oriental Style

L'Extrême Orient

Im Orient

Napkeleten





Lento, ♩=76

59

f

sf

sf

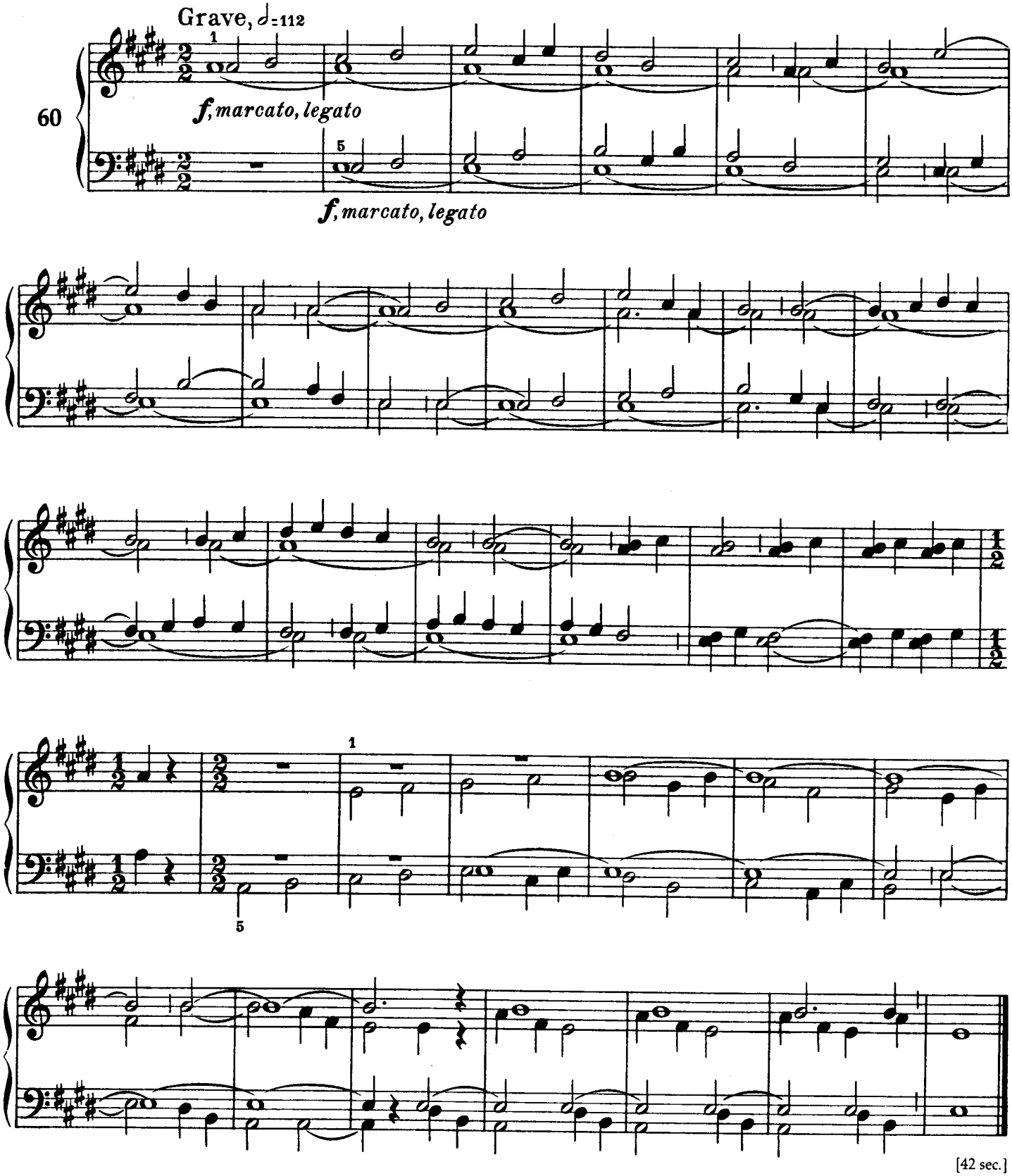
[42 sec.]

Canon with Sustained Notes

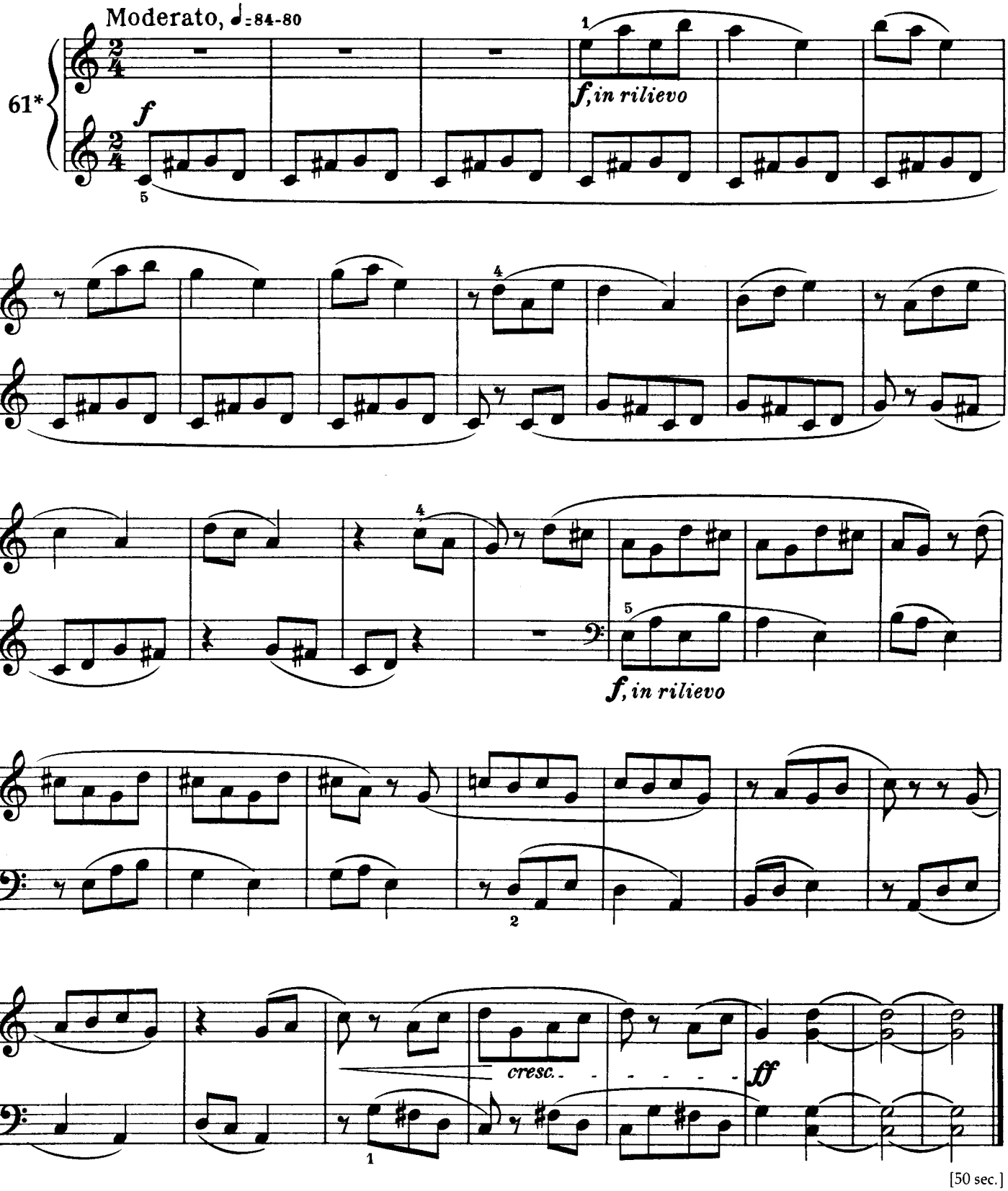
Canon avec des notes soutenues

Kanon mit gehaltenen Noten

Kánon tartott hangokkal



[42 sec.]

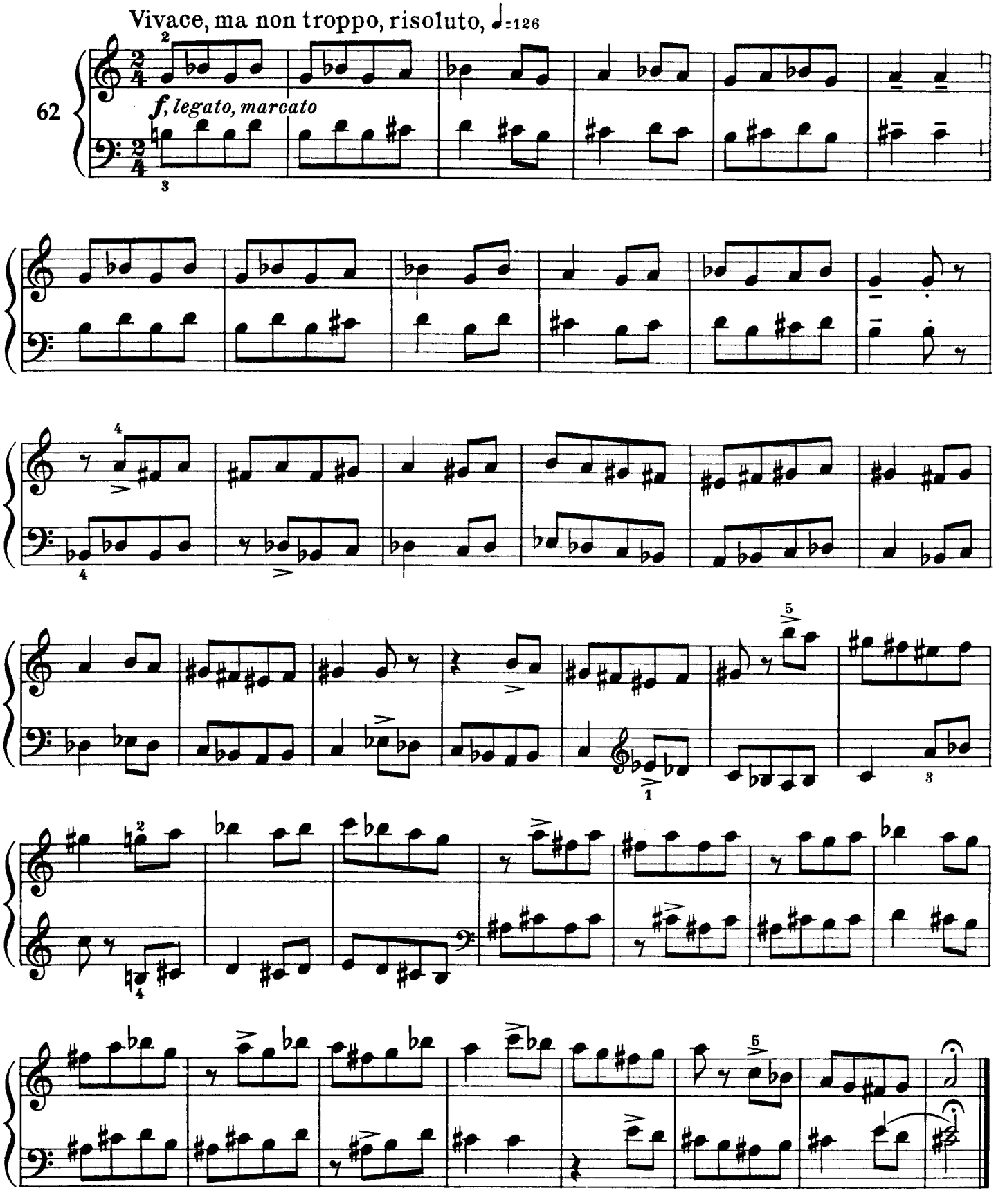

Moderato, ♩=84-80
61*
f
f, in rilievo
f, in rilievo
cresc.
ff
[50 sec.]

Minor Sixths in Parallel Motion

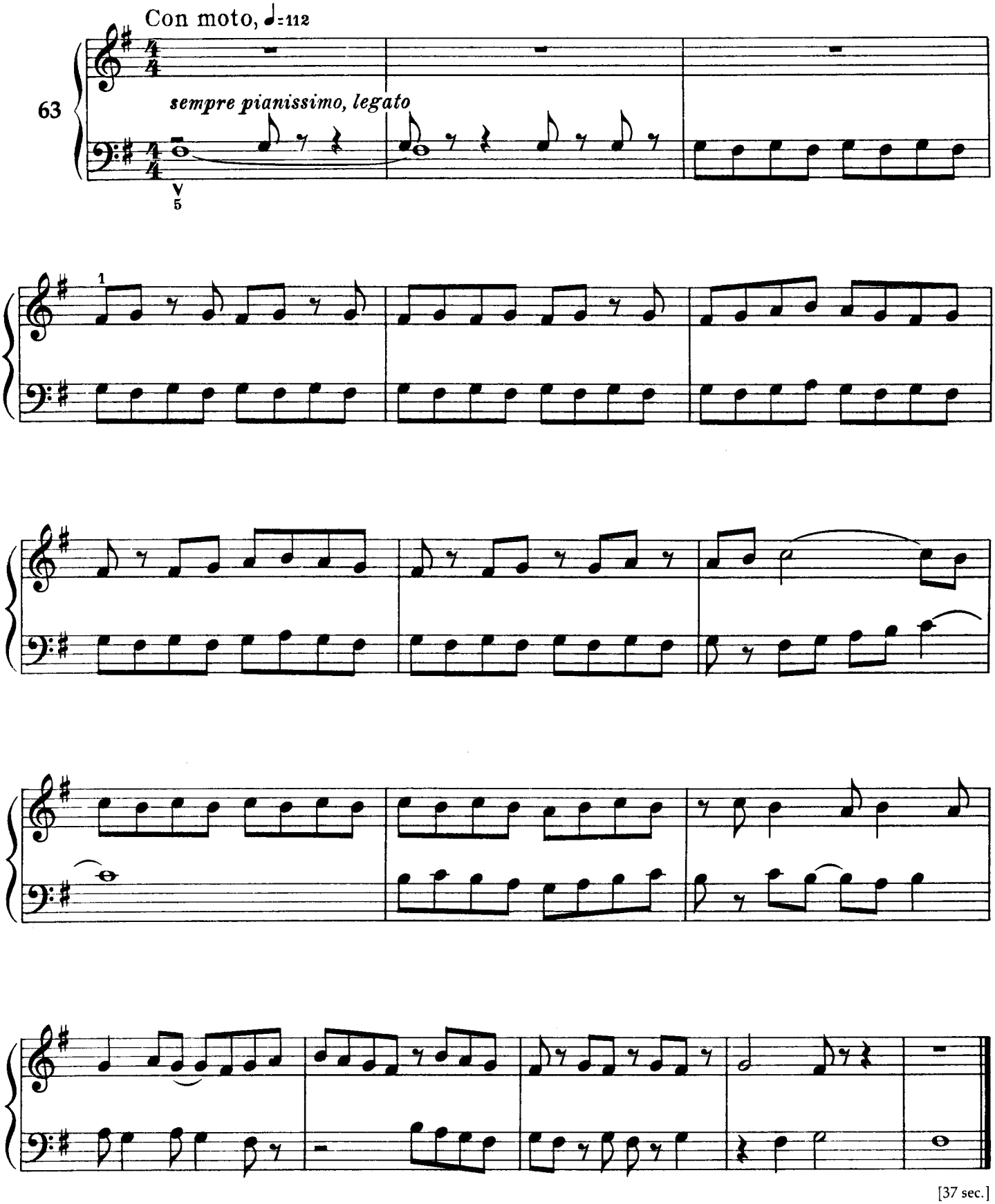
Sixtes mineures en mouvement parallèle

Kleine Sexten in Parallelbewegung

Párhuzamos mozgás kis hatodhangközökben



[40 sec.]



[37 sec.]

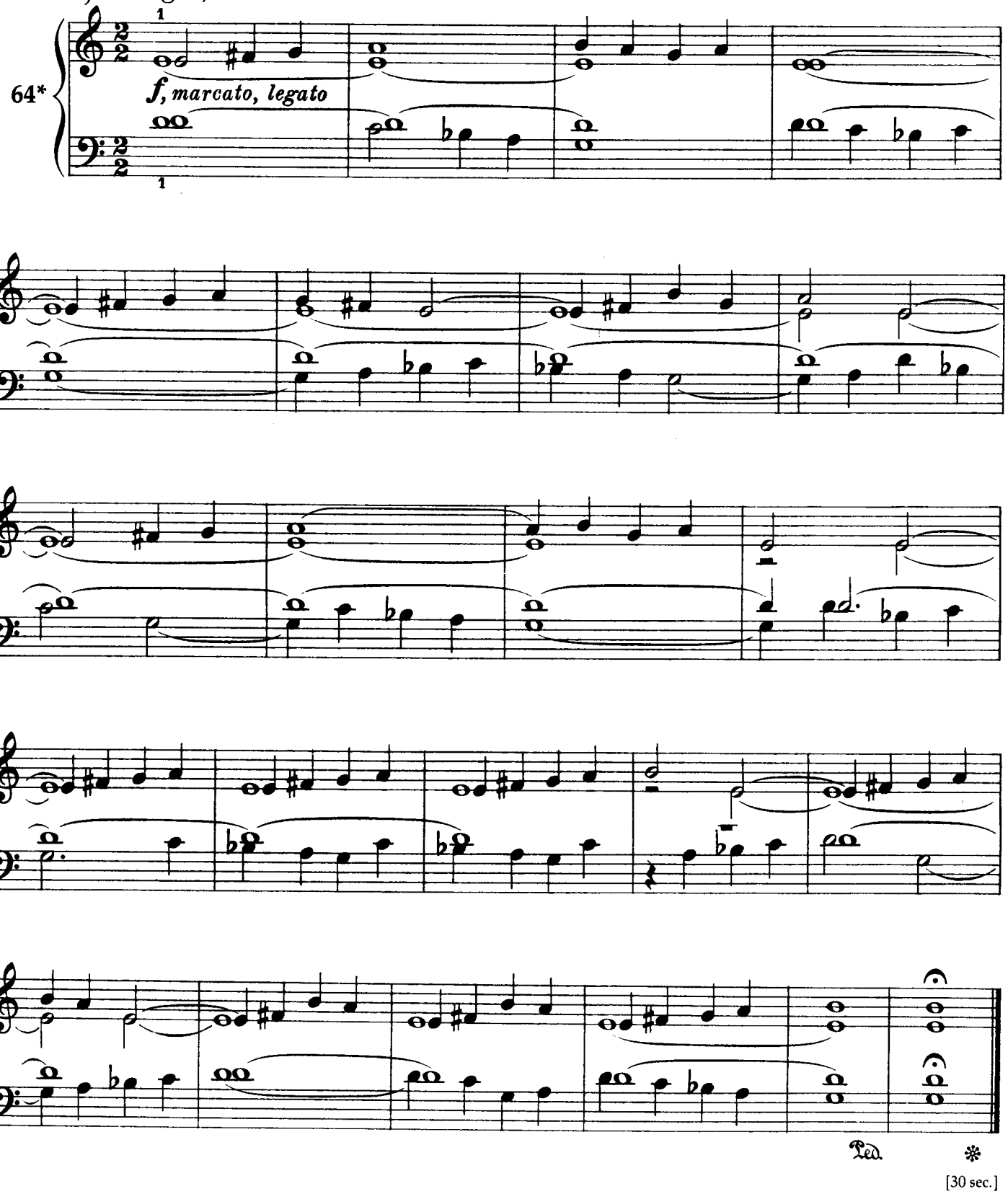
Line against Point

Ligne contre point

Linie gegen Punkt

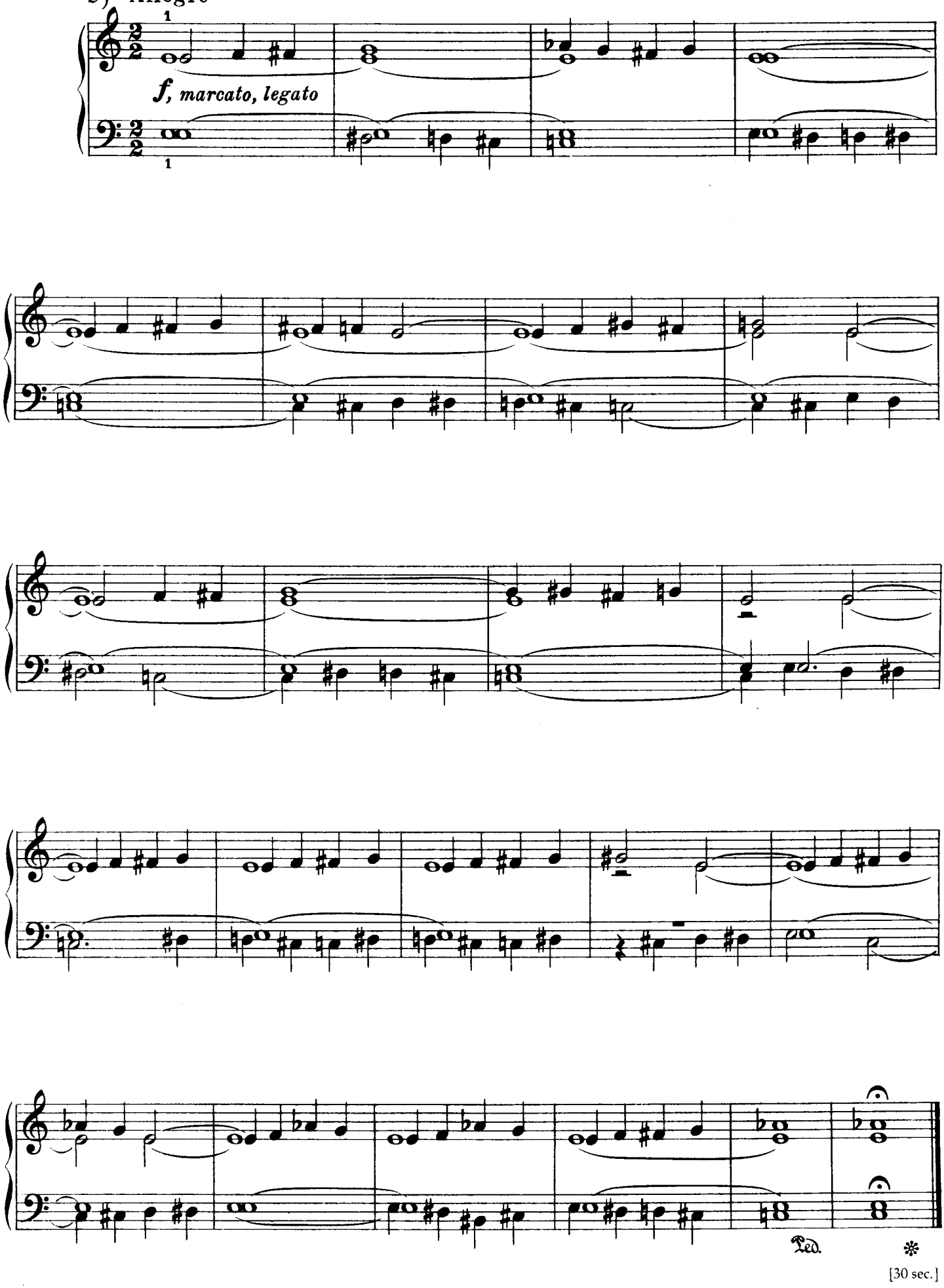
Vonal és pont

a) Allegro, ♩ = 104



[30 sec.]

b) Allegro



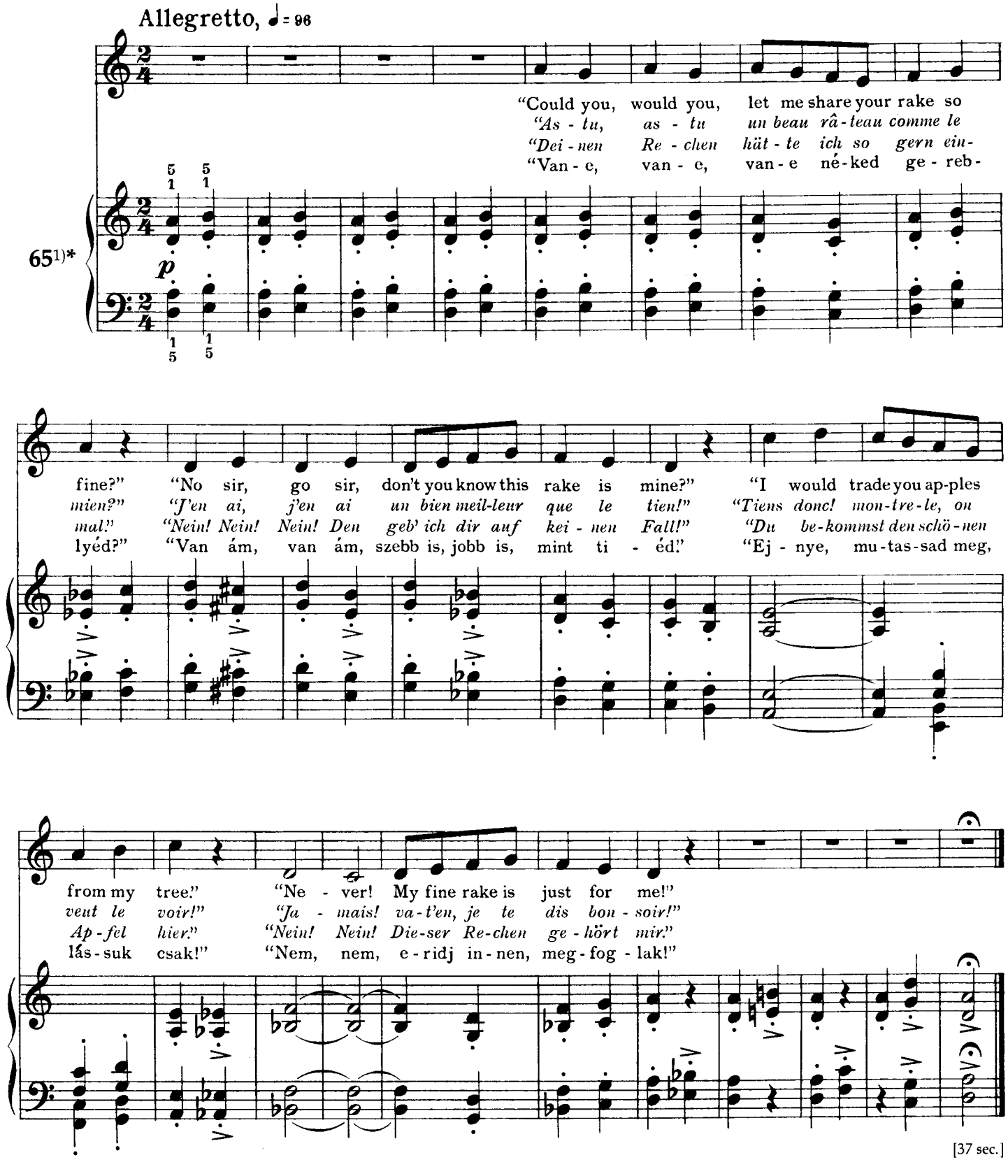
[30 sec.]

Dialogue

Dialogue

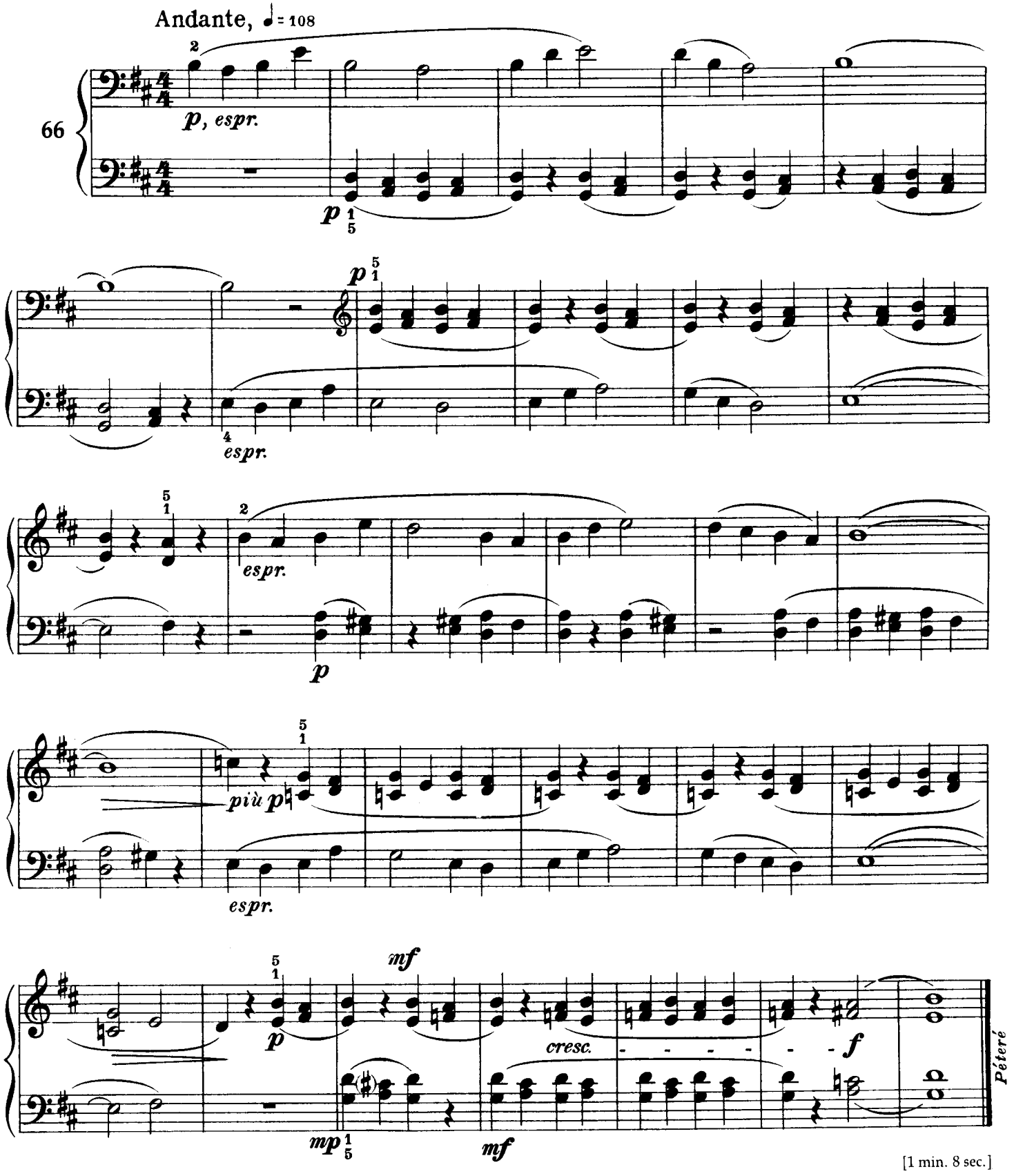
Dialog

Párbeszéd



1) cf. No. 14

Melody Divided
Mélodie divisée
Geteilte Melodie
Dallam elosztva



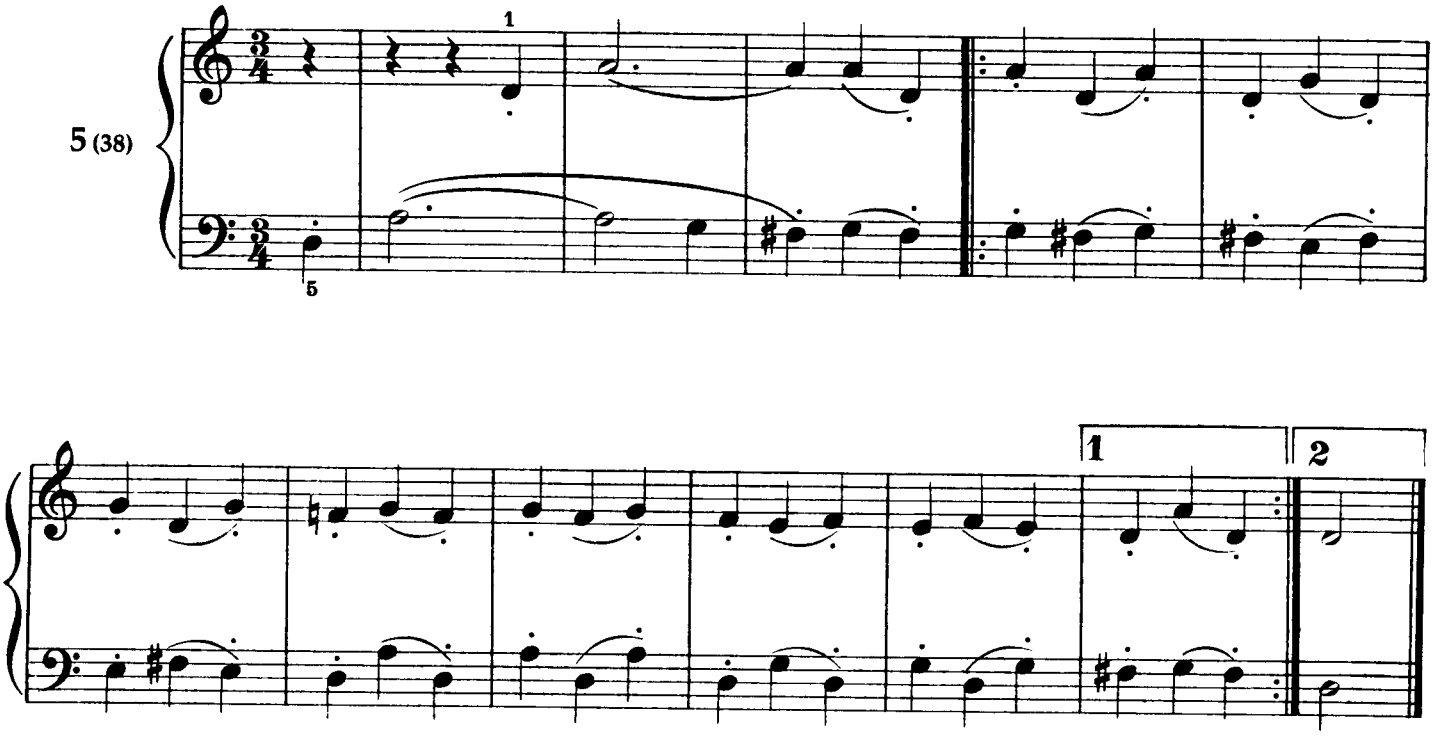
[1 min. 8 sec.]

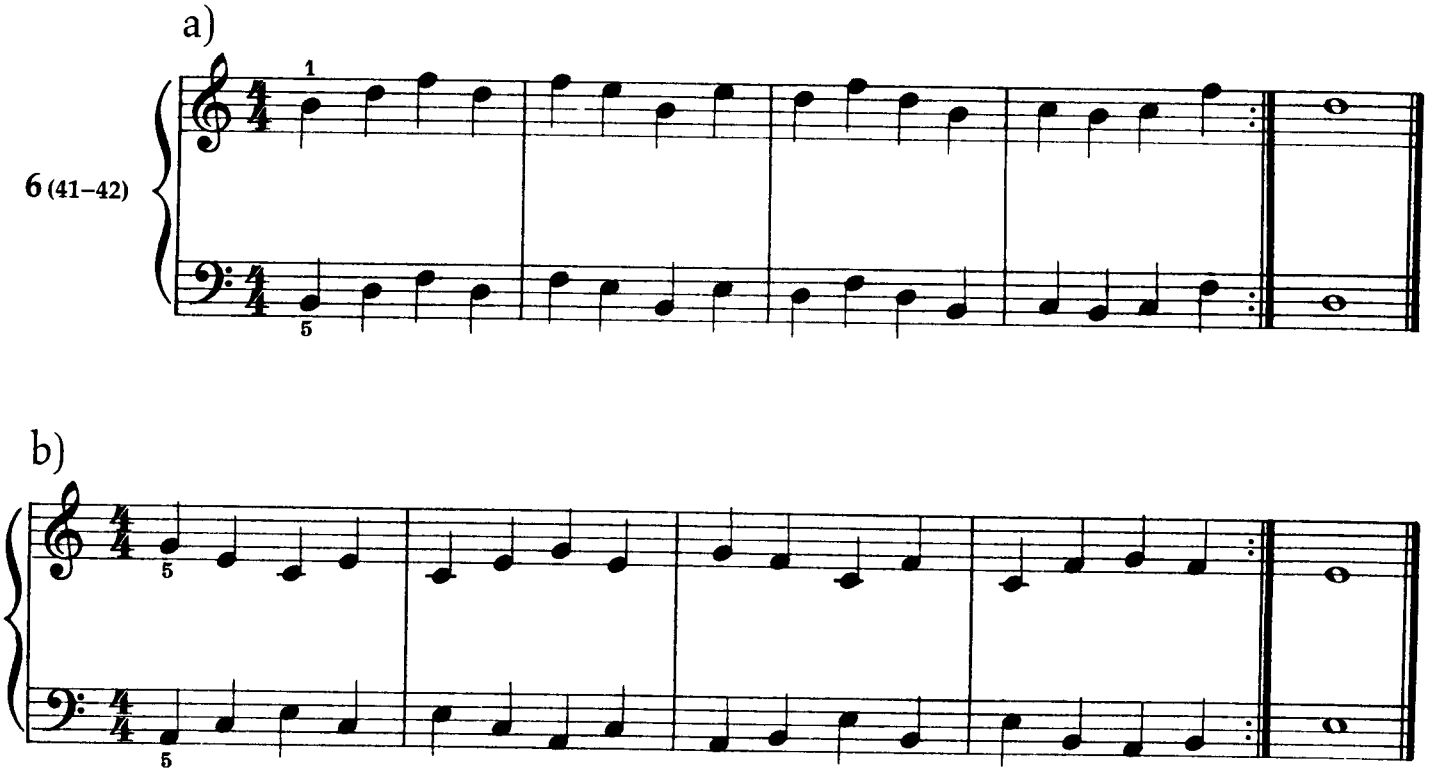
Appendix: Exercises

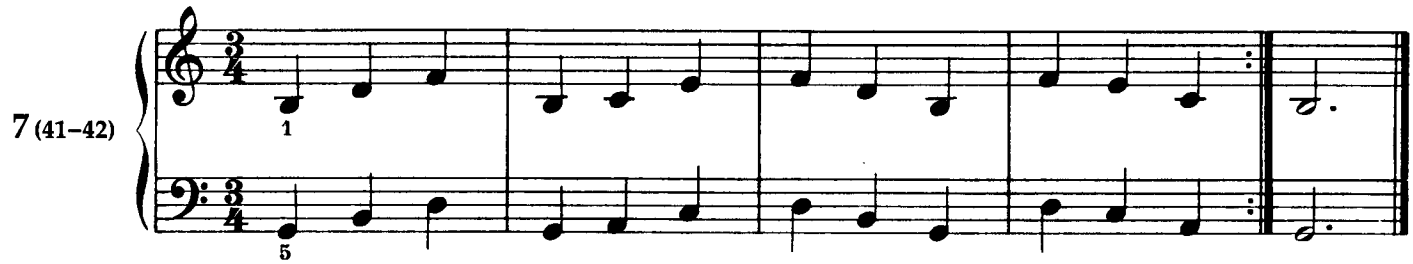
Appendice: exercices

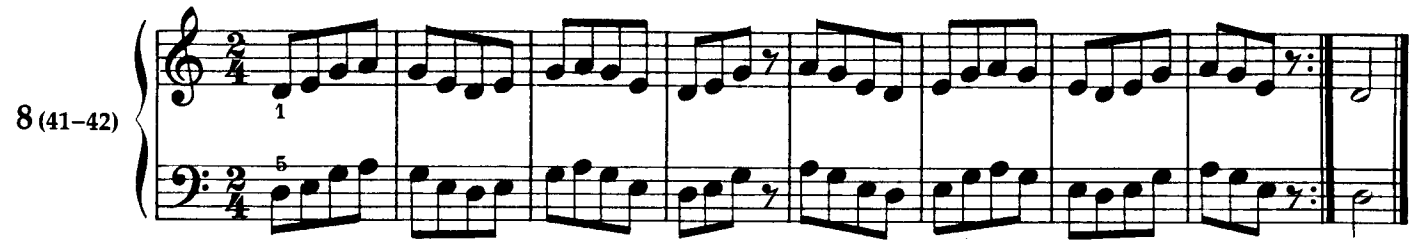
Anhang: Übungen

Függelék: gyakorlatok









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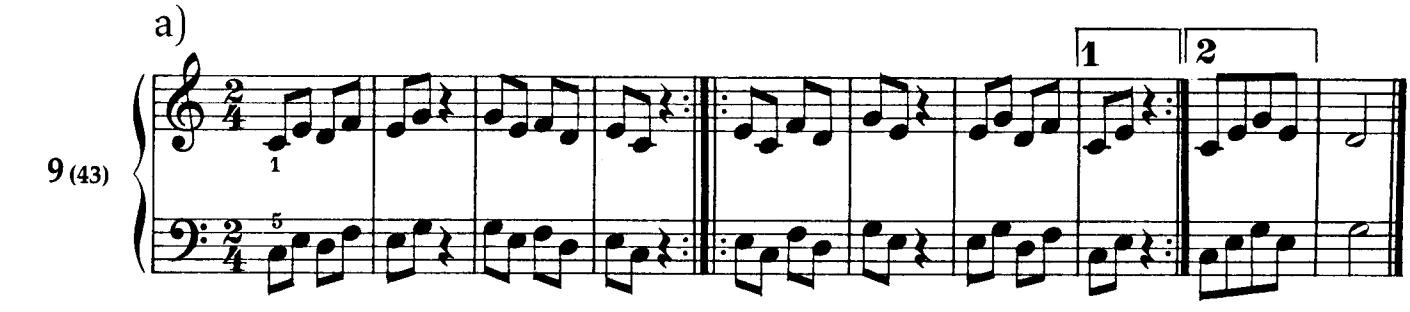

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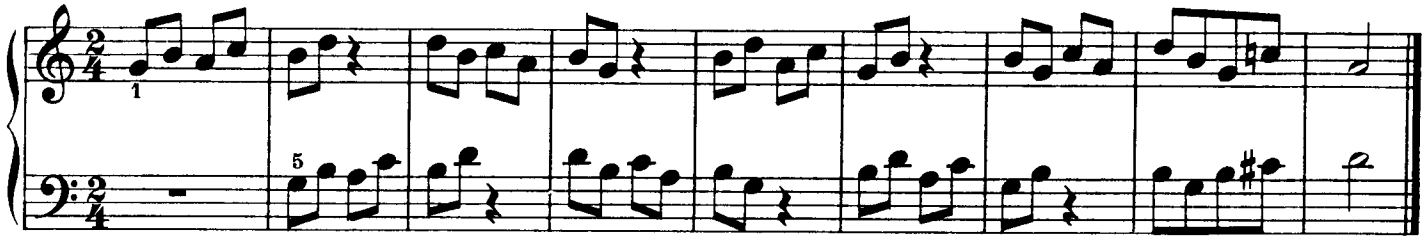
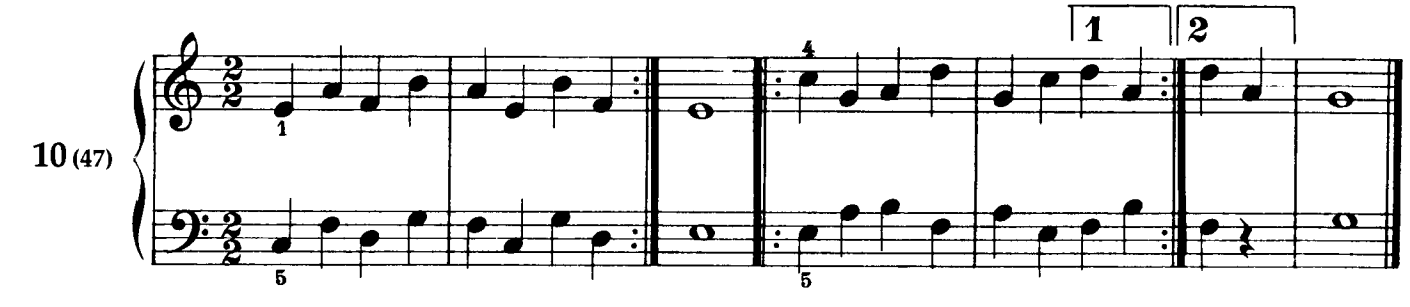
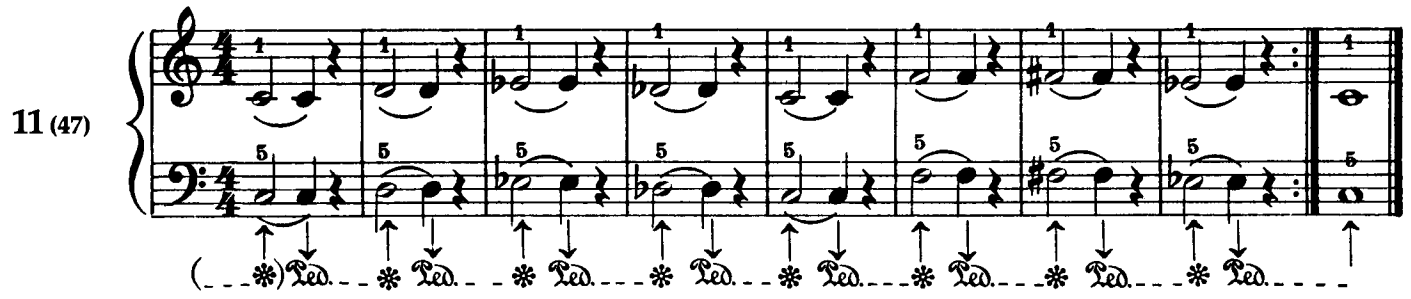




a)



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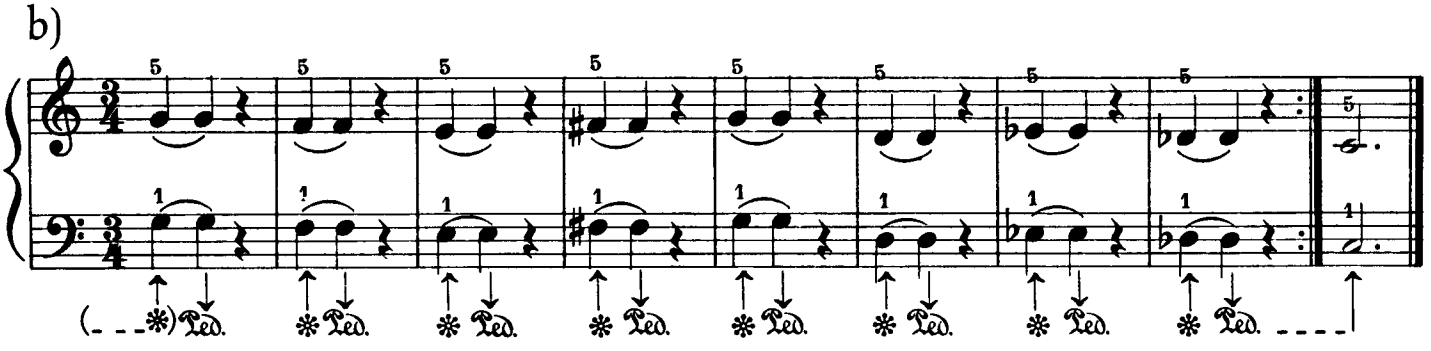
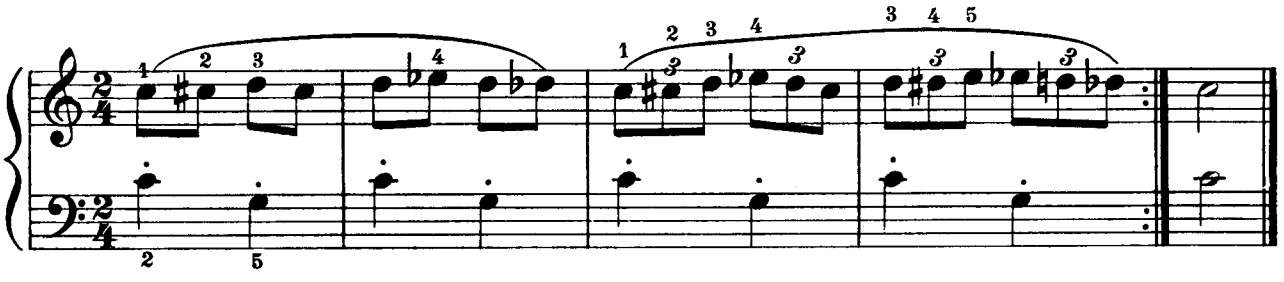
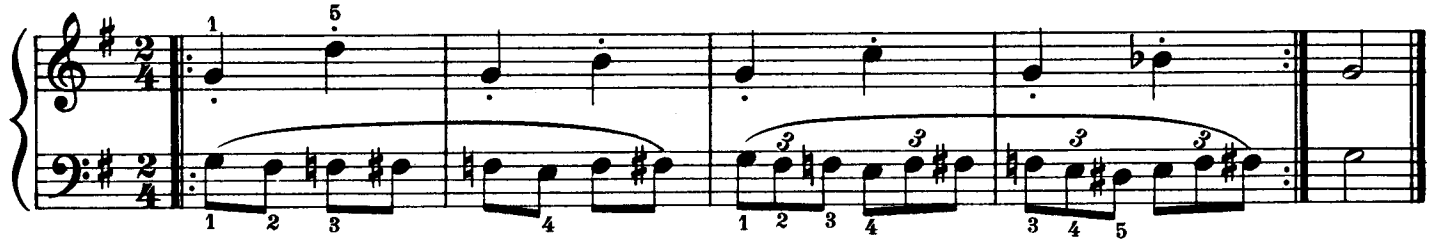
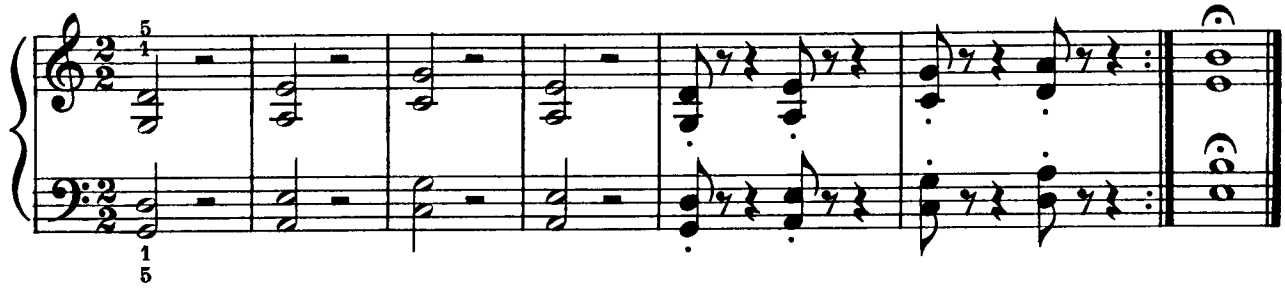
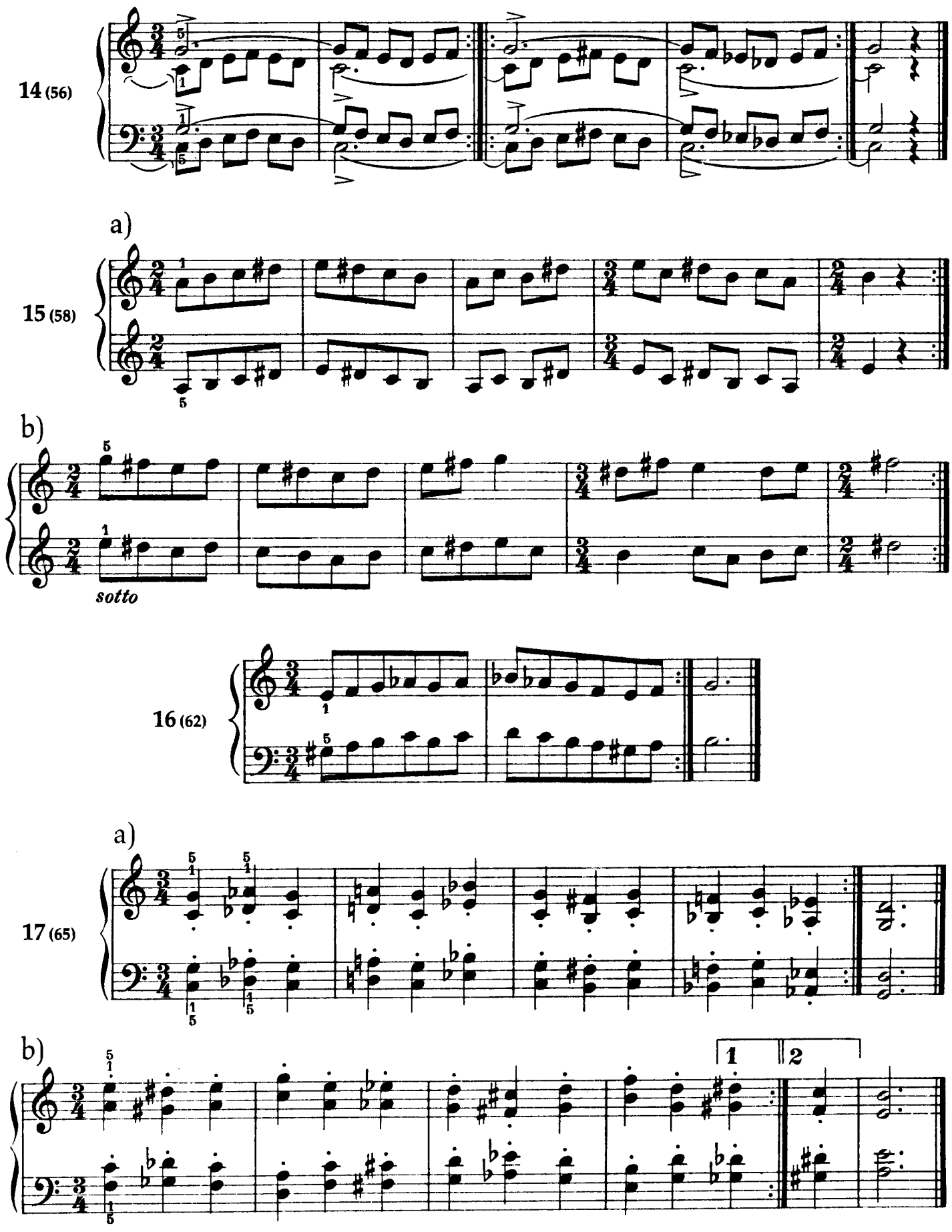


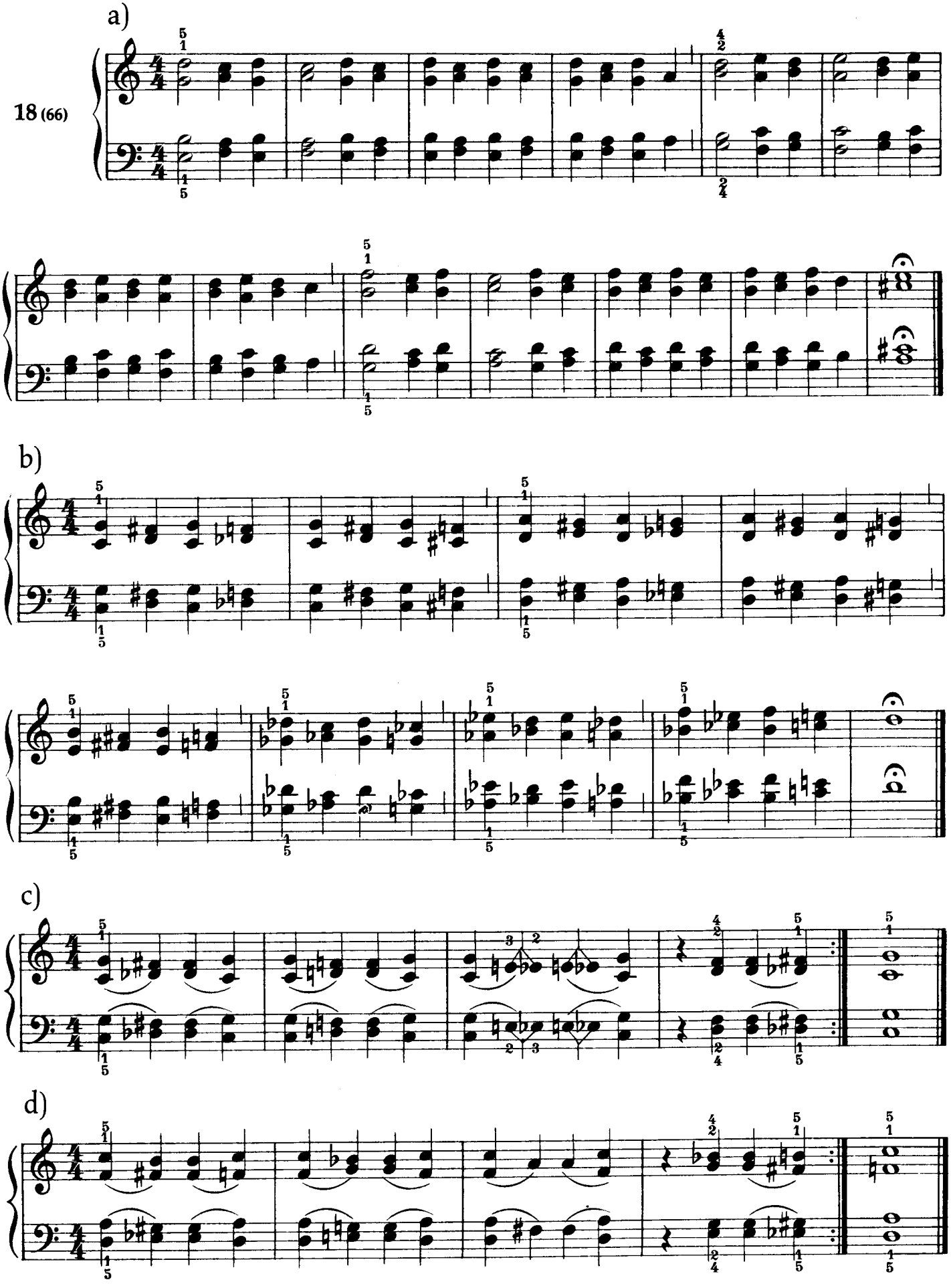







14 (56)
a)
15 (58)
b)
sotto
16 (62)
a)
17 (65)
b)
1
2

18 (66)



Notes

37 Lydian Mode: Another ecclesiastical mode beginning on F as the principal tone with seven degrees without accidentals; thus a major scale with an augmented fourth. This interval is so characteristic in this scale that a melody based only on the five first degrees (as in No. 37) may be called 'Lydian'.

43 After the solo version a) has been played, the second piano part b) of the same grade of difficulty may be added.

44,55 Can be played without the second piano part.

48 Mixolydian Mode: An ecclesiastical mode with G as the principal tone and seven degrees without accidentals.

55 See notes for Nos. 37 and 44.

61 Pentatonic: The scientific name is 'anhemitone-pentatonic', meaning a scale of five degrees without any semitones, or a minor scale where the second and the sixth are missing. It was used frequently in the old Christian monodic ecclesiastical music and is still flourishing in three cultures: the American Indians, with the African Negroes, and in Central Asia – which is the most influential. Each of these cultures built different melodic types upon the same basis. The Central Asian type spread its influence as far west as the Hungarians, eastwards to the Chinese, and south to the Turks. The character of No. 61 resembles the Central Asian type.

64 Version b) is a chromatic compression of version a).

65 Referring to the notes in the preface, the piece can be played without voice as follows:

a) on one piano: the left hand plays the lower line of the accompaniment, the right hand plays the melody. In the last four bars the right hand continues to play the upper line of the accompaniment;

b) on two pianos: one player plays the accompaniment in its original form, the other plays the melody doubling in an octave higher.

37 Mode lydien: mode ecclésiastique commençant par un fa comme ton principal avec sept degrés sans altérations, c'est-à-dire une gamme majeure avec une quarte augmentée. Cet intervalle est tellement caractéristique de cette gamme que l'on peut appeler "lydienne" une mélodie basée sur les cinq premiers degrés seulement (comme dans le no. 37).

43 Après avoir travaillé la version a) pour piano seul, la partie de second piano b), du même ordre de difficulté, peut être ajoutée.

44,55 Peut être joué sans la partie de second piano.

48 Mode mixolydien: mode ecclésiastique avec un sol comme ton principal et sept degrés sans altérations.

55 Voir les notes des nos. 37 et 44.

61 Pentatonique: le nom scientifique est "anhemiton-pentatonique", c'est-à-dire une gamme de cinq degrés sans intervalle de demiton, donc une gamme mineure sans seconde ni sixte. En usage fréquent dans la musique ancienne monodique de l'Eglise chrétienne, chez les indiens d'Amérique, chez les noirs d'Afrique et en Asie centrale, qui en est le domaine le plus important. Chacune de ces trois cultures a construit différents types de mélodies sur une même base. L'influence musicale de l'Asie centrale s'étend à l'ouest jusqu'aux hongrois, à l'est jusqu'aux chinois, au sud jusqu'aux turcs. Le numéro 61 ressemble au type de l'Asie centrale.

64 La version b) est une diminution chromatique de la version a).

65 Voir la remarque correspondante dans la préface. Le morceau peut être joué sans chant, de la manière suivante:

a) pour piano seul: la main gauche joue la ligne inférieure de l'accompagnement, la main droite joue la mélodie; dans les quatre dernières mesures: la main droite continue la ligne supérieure de l'accompagnement;

b) pour deux pianos: un exécutant joue l'accompagnement original, l'autre la mélodie en la doublant à l'octave supérieure.

37 Lydische Tonart: eine weitere Kirchentonart, beginnend auf F als Grundton, mit sieben Stufen ohne Vorzeichnung, also eine Dur-Tonart, mit erhöhter vierter Stufe. Dieses Intervall ist so charakteristisch in dieser Tonart, daß eine Melodie mit den fünf ersten Stufen allein (wie Nr. 37) schon „lydisch" genannt werden kann.

43 Hat man die Fassung a) geübt, die auf einem Klavier gespielt werden kann, kann die Partie des zweiten Klaviers, die den gleichen Schwierigkeitsgrad hat, hinzugefügt werden.

44,55 Kann auch ohne das zweite Klavier gespielt werden.

48 Mixolydische Tonart: Kirchentonart, beginnend auf G als Grundton mit sieben Stufen ohne Vorzeichen.

55 Siehe Nr. 37 und 44.

61 Pentatonisch: Der wissenschaftliche Name ist „halbtonlos-fünftönig", d. h. eine Tonart mit fünf Stufen ohne Halbtonschritt, somit eine Moll-Tonart ohne Sekunde und Sexte. Einst gebräuchlich in der alten einstimmigen Musik der christlichen Kirche, lebt sie heute noch in drei Zentren: bei den Indianern, in Schwarzafrika und in Zentralasien, welches das wichtigste Gebiet ist. Jedes dieser Zentren schuf verschiedene melodische Typen auf dieser Basis. Das asiatische Zentrum hat seinen Einfluß nach Westen bis zu den Ungarn ausgedehnt, nach Osten bis zu den Chinesen, nach Süden bis zu den Türken. Der Charakter von Nr. 61 entspricht dem zentralasiatischen Typ.

64 Die Fassung b) ist eine chromatisch geprägte Variation der Fassung a).

65 Siehe die hierauf bezogene Bemerkung im Vorwort. Das Stück kann als reines Instrumentalstück ohne Gesang folgendermaßen gespielt werden:

a) Für Klavier allein: Die linke Hand spielt die untere Zeile des Klavierparts, die rechte Hand spielt die Melodie; in den letzten vier Takten setzt die rechte Hand die obere Linie der Begleitung fort.

b) Für zwei Klaviere: Ein Spieler führt die originale Begleitung aus, der andere Spieler übernimmt die Melodie und verdoppelt mit der oberen Oktave.

37 Modo Lidio: modo eclesiástico que comienza con un FA con siete grados sin alteraciones, es decir, una escala mayor con 4ª aumentada. Este intervalo es tan característico de este modo que una melodía basada sobre los primeros cinco grados solamente (como el número 37) puede ser llamada "lidia".

43 Después de haber estudiado la versión "a" para piano solo, la parte del 2º piano, del mismo grado de dificultad, puede ser agregada.

44 Puede ser ejecutado sin la parte del 2º piano.

48 Modo mixolidio: modo eclesiástico que comienza en SOL y siete grados sin alteraciones.

55 Ver las notas para los números 37 y 44.

61 Pentatónico: el nombre científico es "anhemitonpentatónico", es decir, una escala de cinco grados sin intervalo de semitono, por lo tanto, una escala menor sin 2ª ni 6ª. En uso frecuente en la antigua música monódica de la Iglesia cristiana, está aún viviente en tres centros: entre los indios de América, entre los negros africanos y en Asia Central que es su dominio más importante. Cada uno de estos centros ha creado tipos diferentes de melodías sobre una base común. El centro de Asia Central ha extendido su influencia al oeste hasta los húngaros, al este hasta los chinos y al sur hasta los turcos. El carácter del número 61 es el de las melodías asiáticas.

64 La versión "b" es una disminución cromática de la versión "a".

65 De acuerdo a las notas en el prefacio la pieza puede ser tocada sin canto así:

a) Para piano solo: la mano izquierda toca la línea inferior del acompañamiento, la mano derecha toca la melodía. En los cuatro últimos compases la mano derecha continúa la línea superior del acompañamiento.

b) Para dos pianos: un ejecutante toca el acompañamiento original, el otro la melodía doblándola a la 8ª superior.

Béla Bartók

Mikrokosmos

★

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

★

Vol. III

★

Piano Solo

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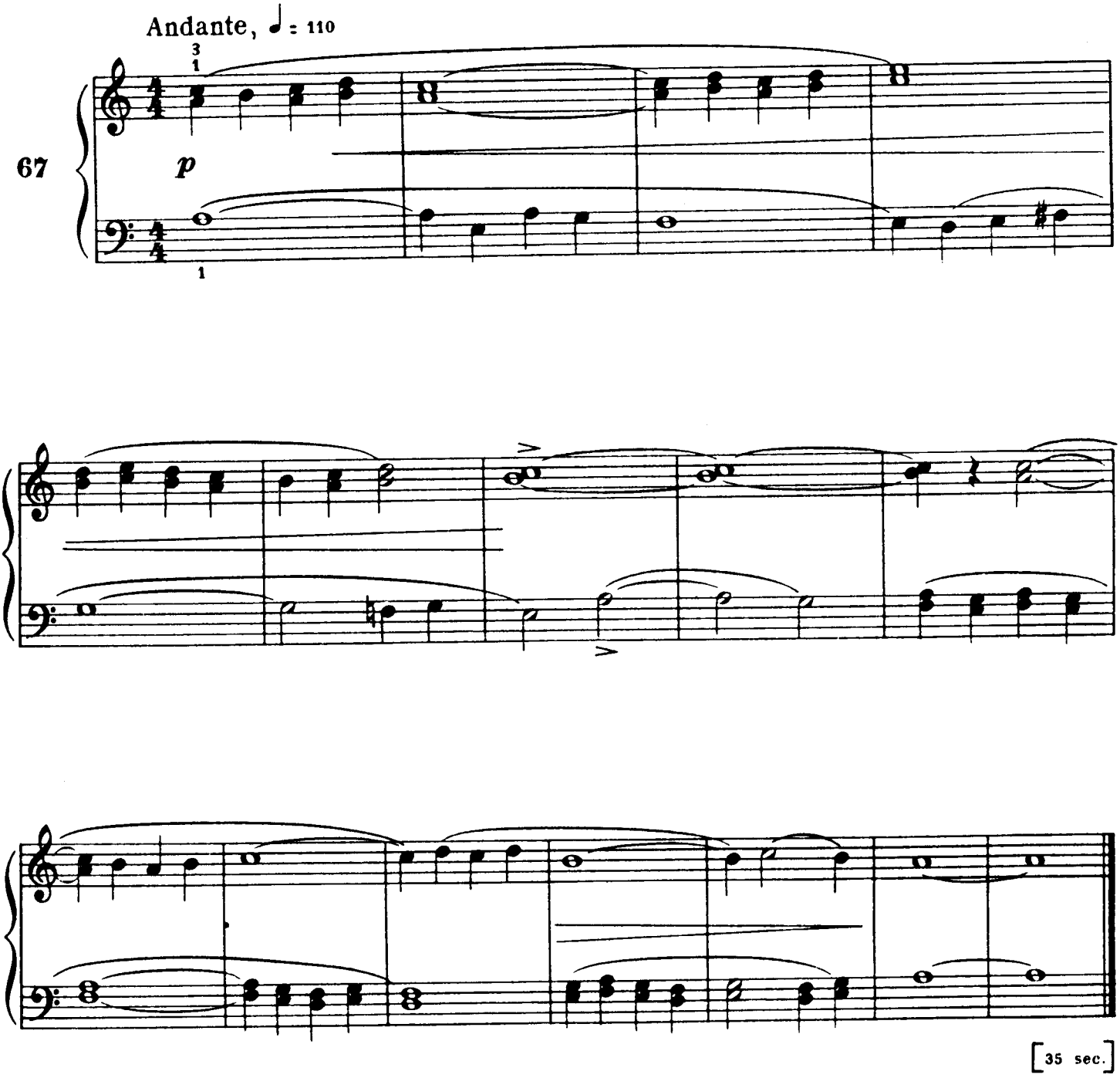
Thirds against a Single Voice

Tierces contre une seule voix

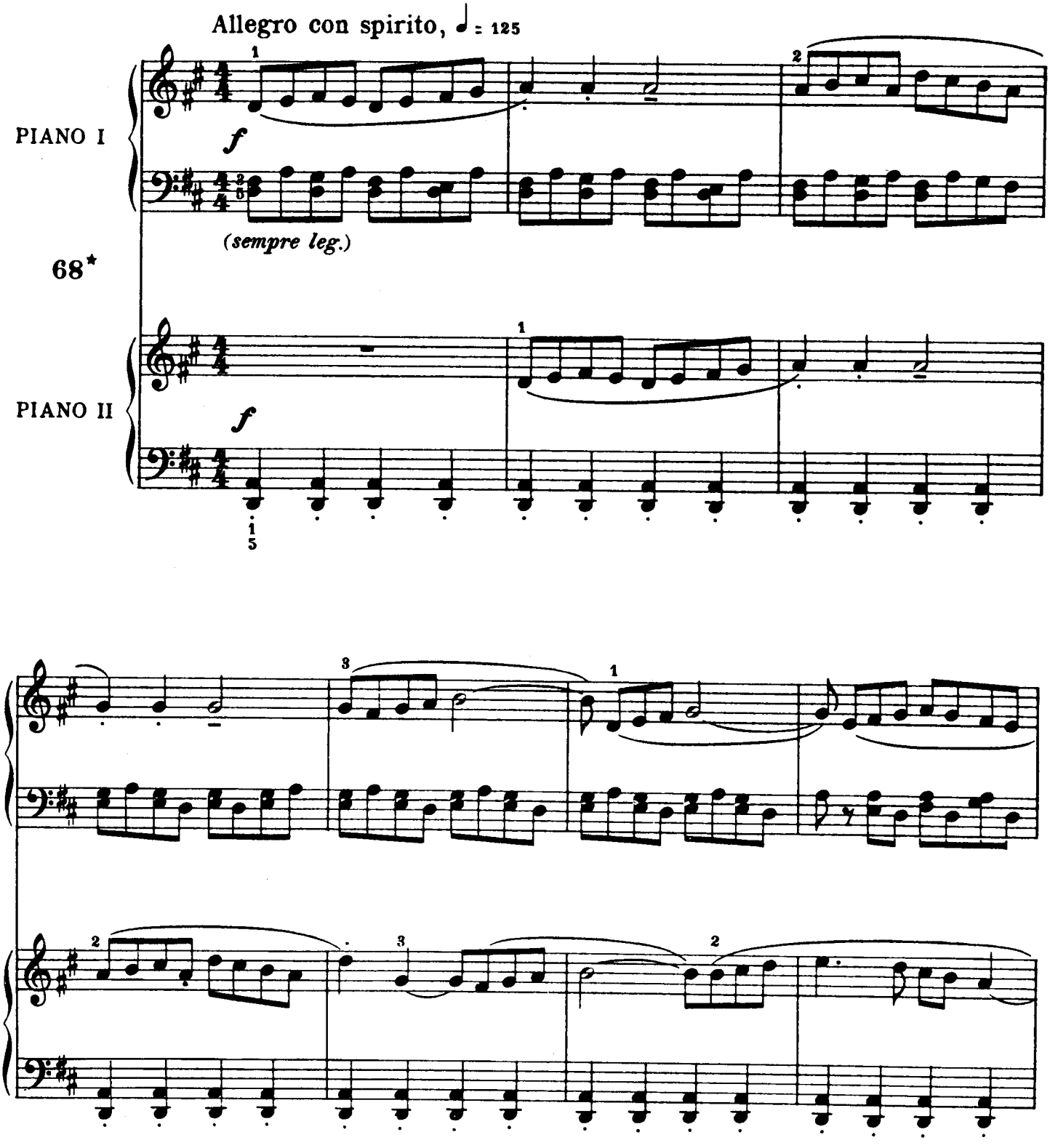
Zu Terzen eine dritte Stimme

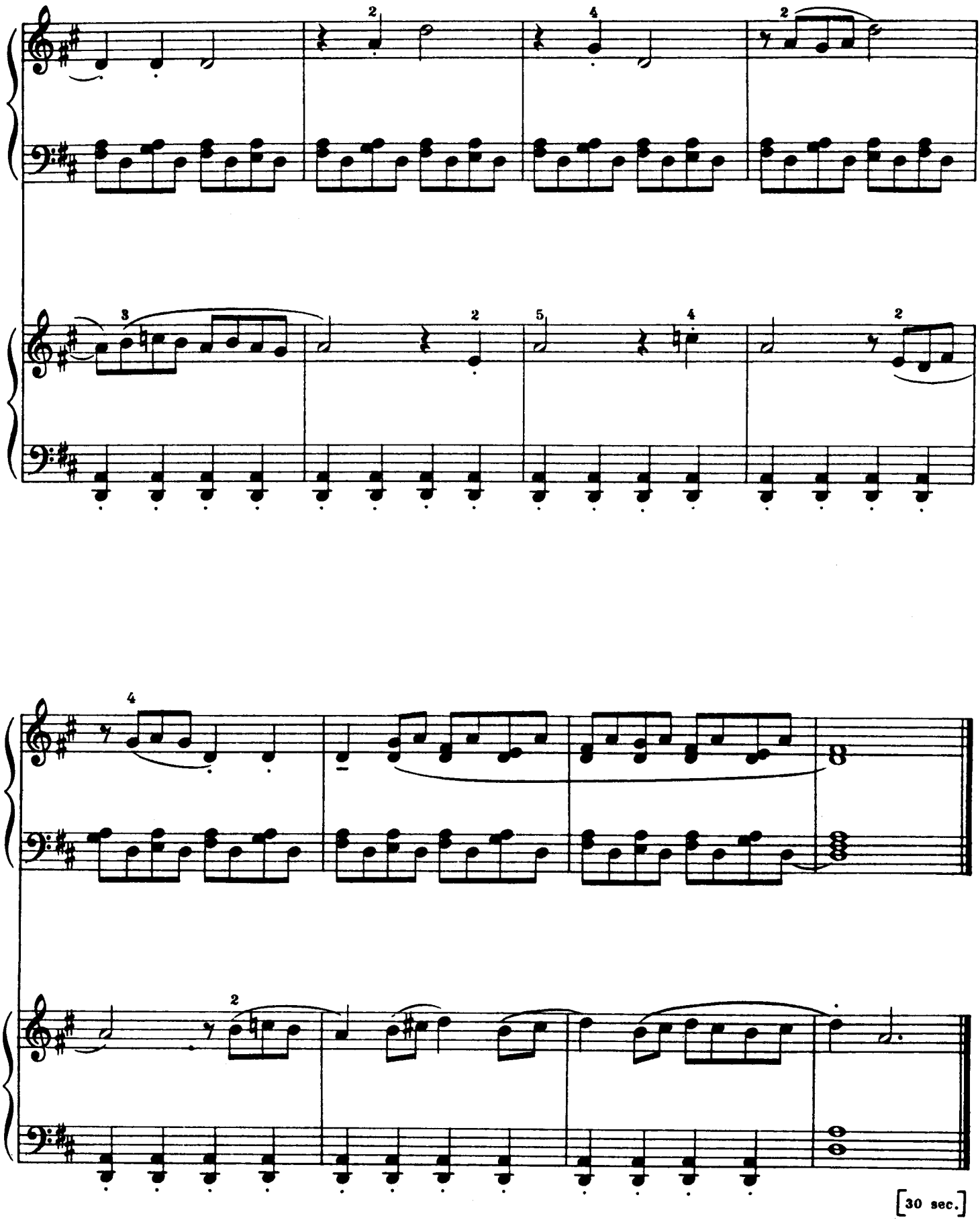
BÉLA BARTOK



Hungarian Dance

Danse hongroise Ungarischer Tanz

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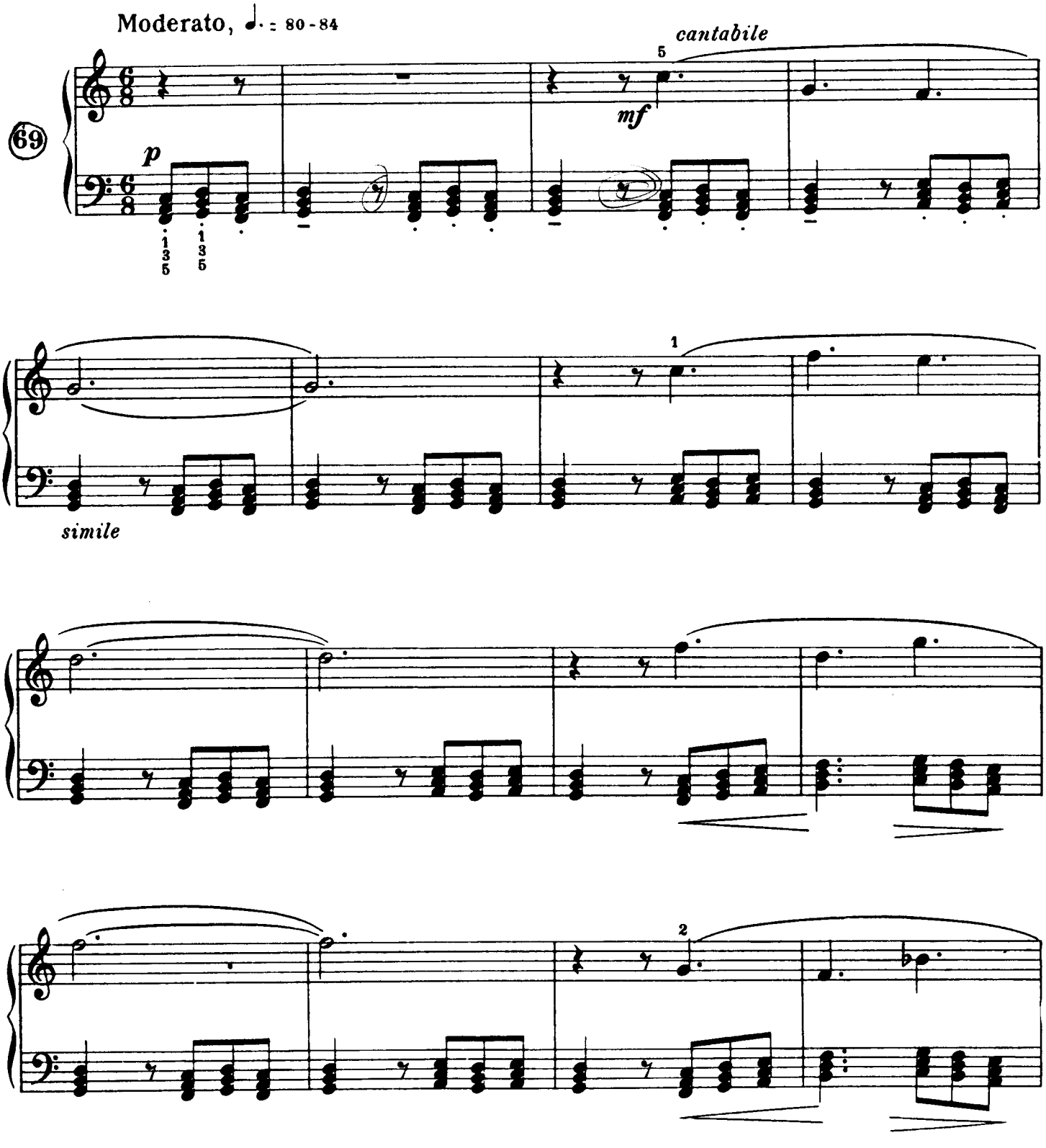
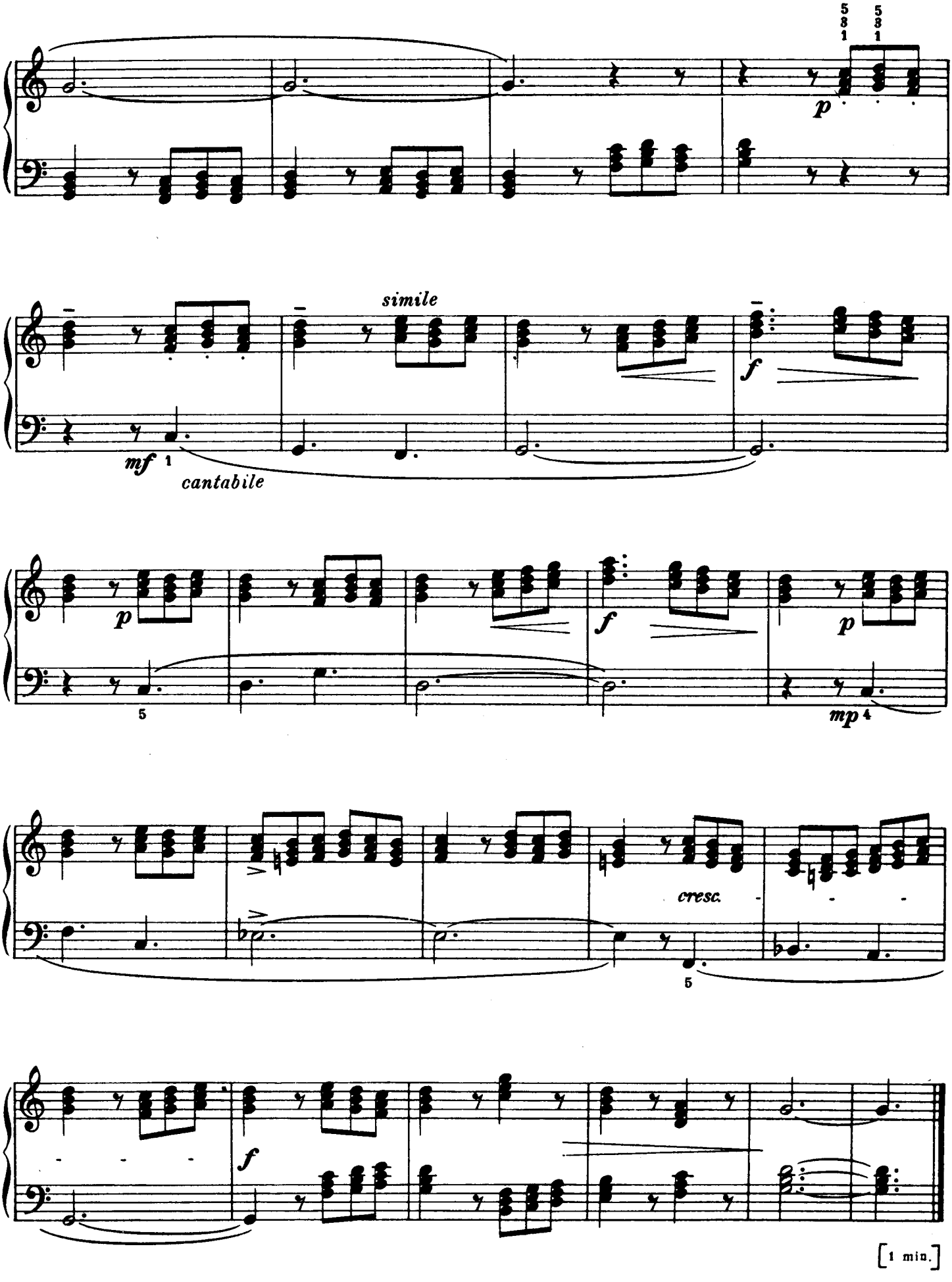
Chord Study
Étude en accords
Akkordstudie




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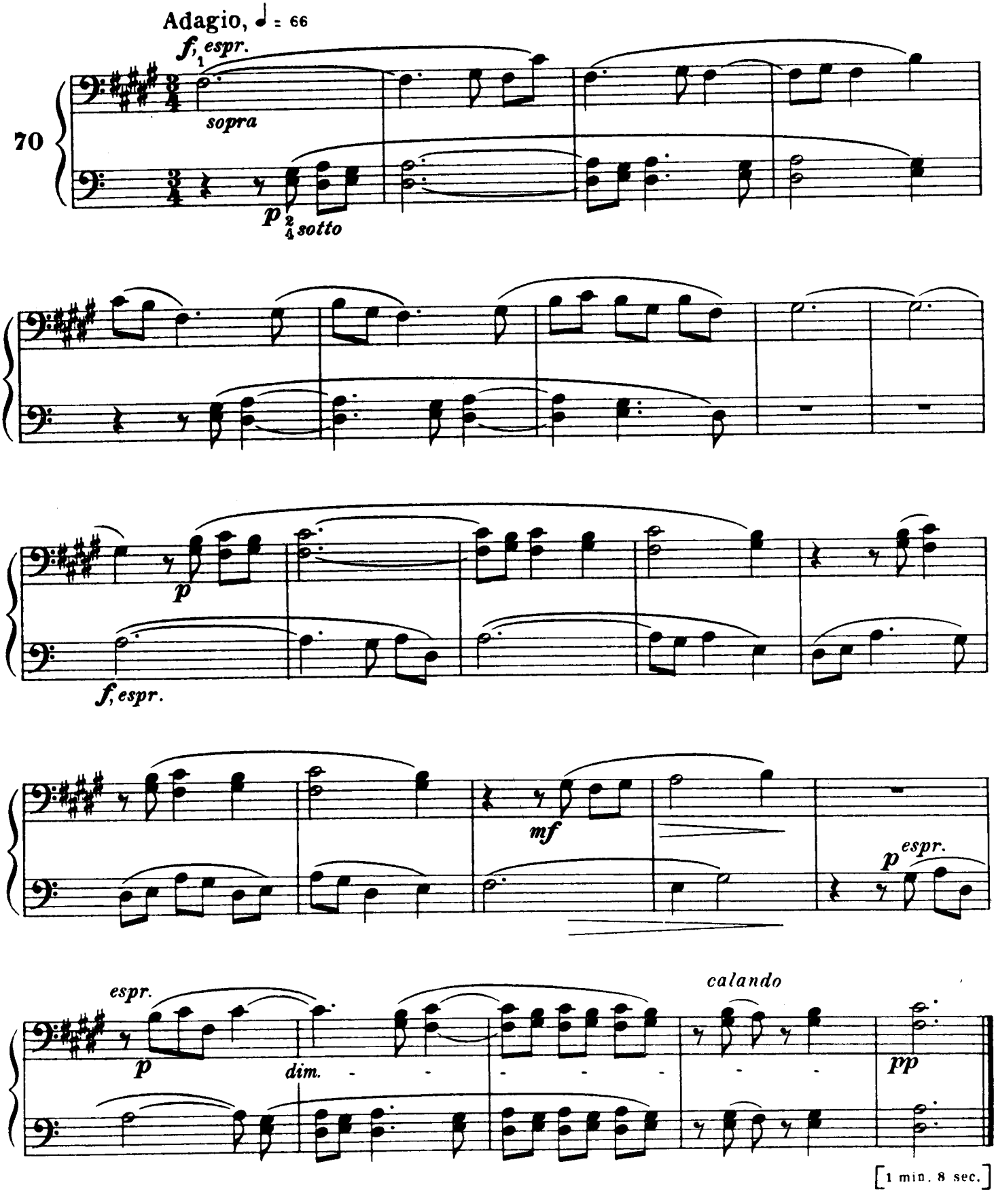
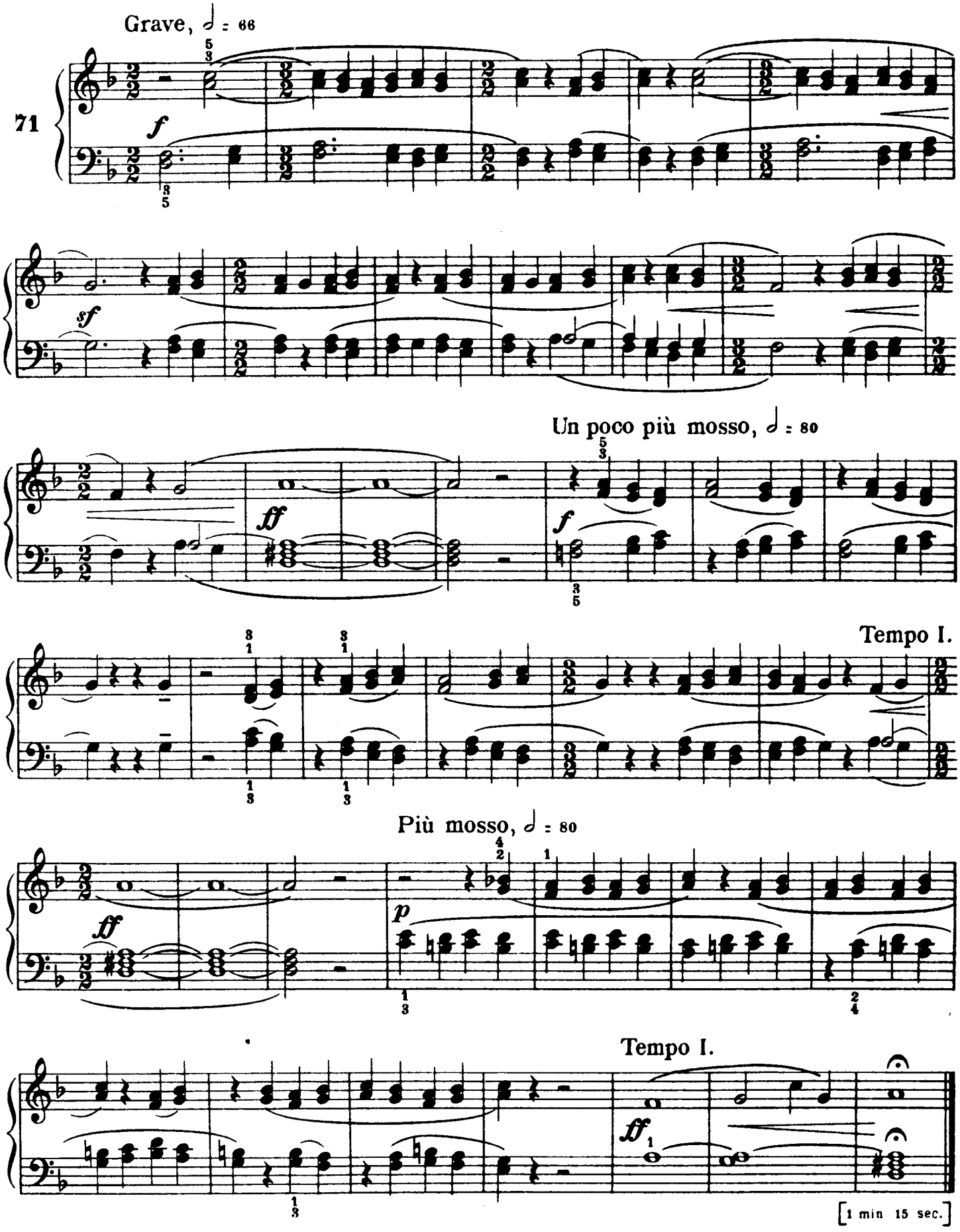
Melody against Double Notes
Mélodie contre double-cordes
Doppelgriffe gegen eine Melodie



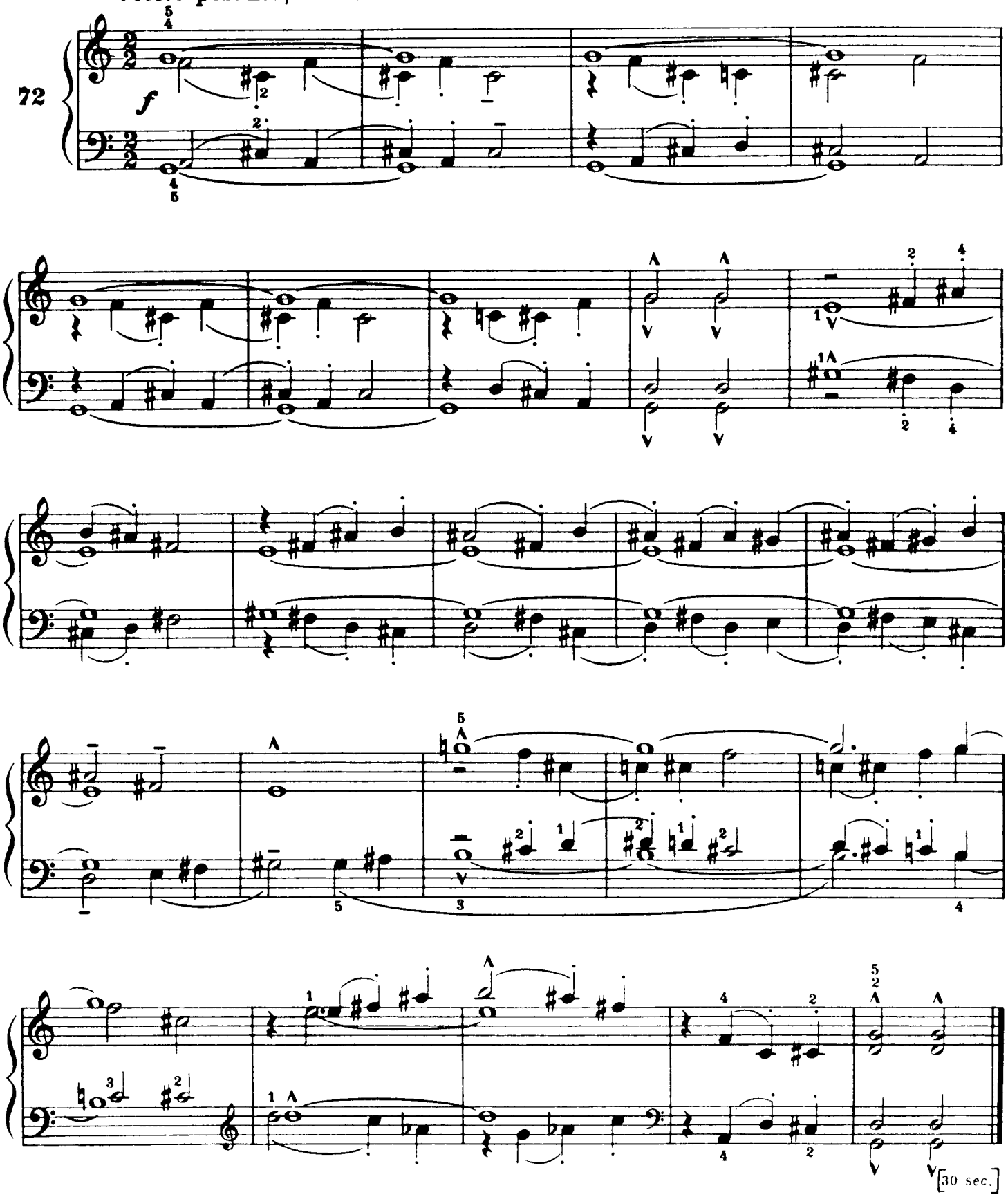
Thirds

Tierces Terzen

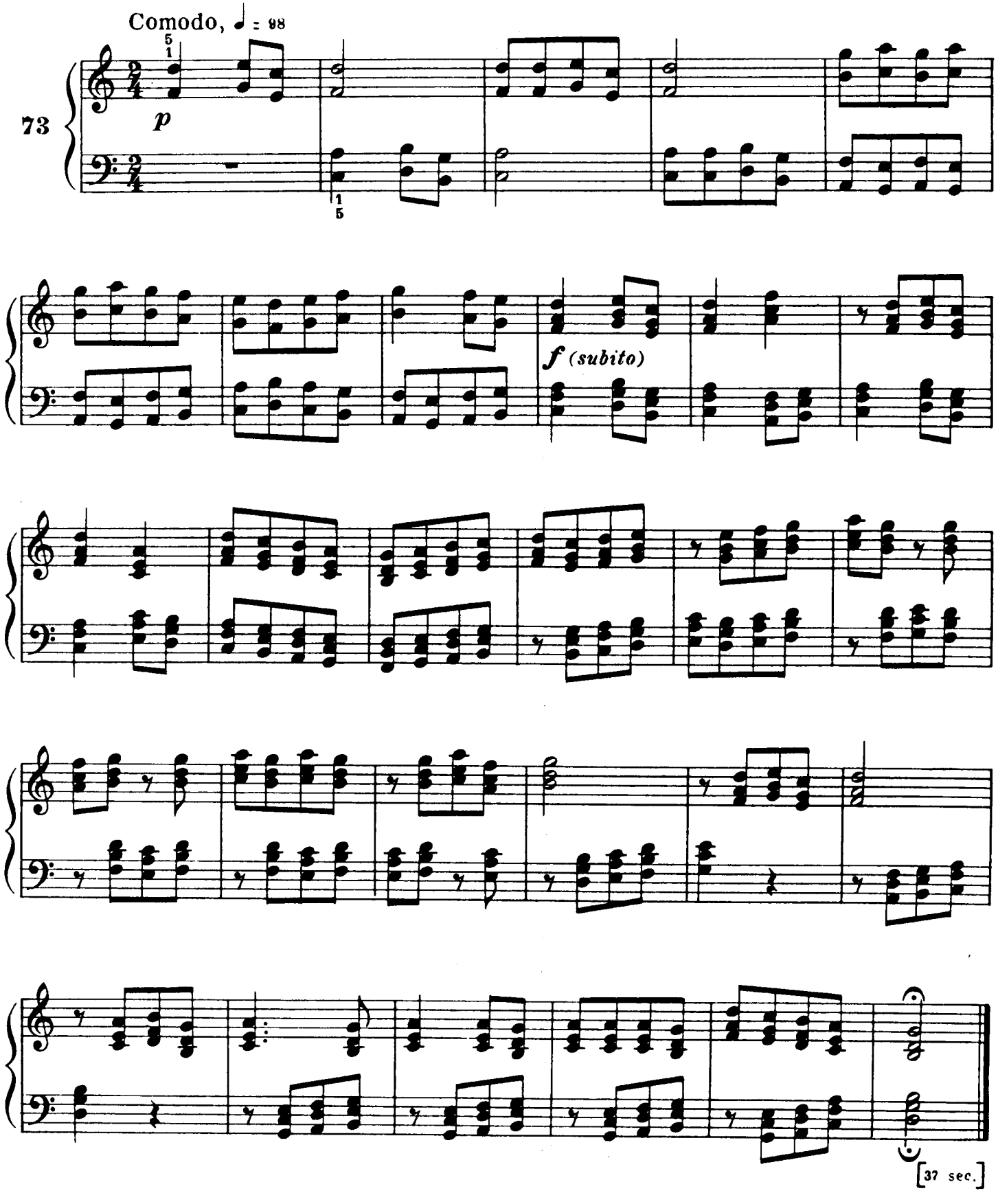


Dragons' Dance
Danse des dragons
Drachentanz

Molto pesante, ♩ = 104

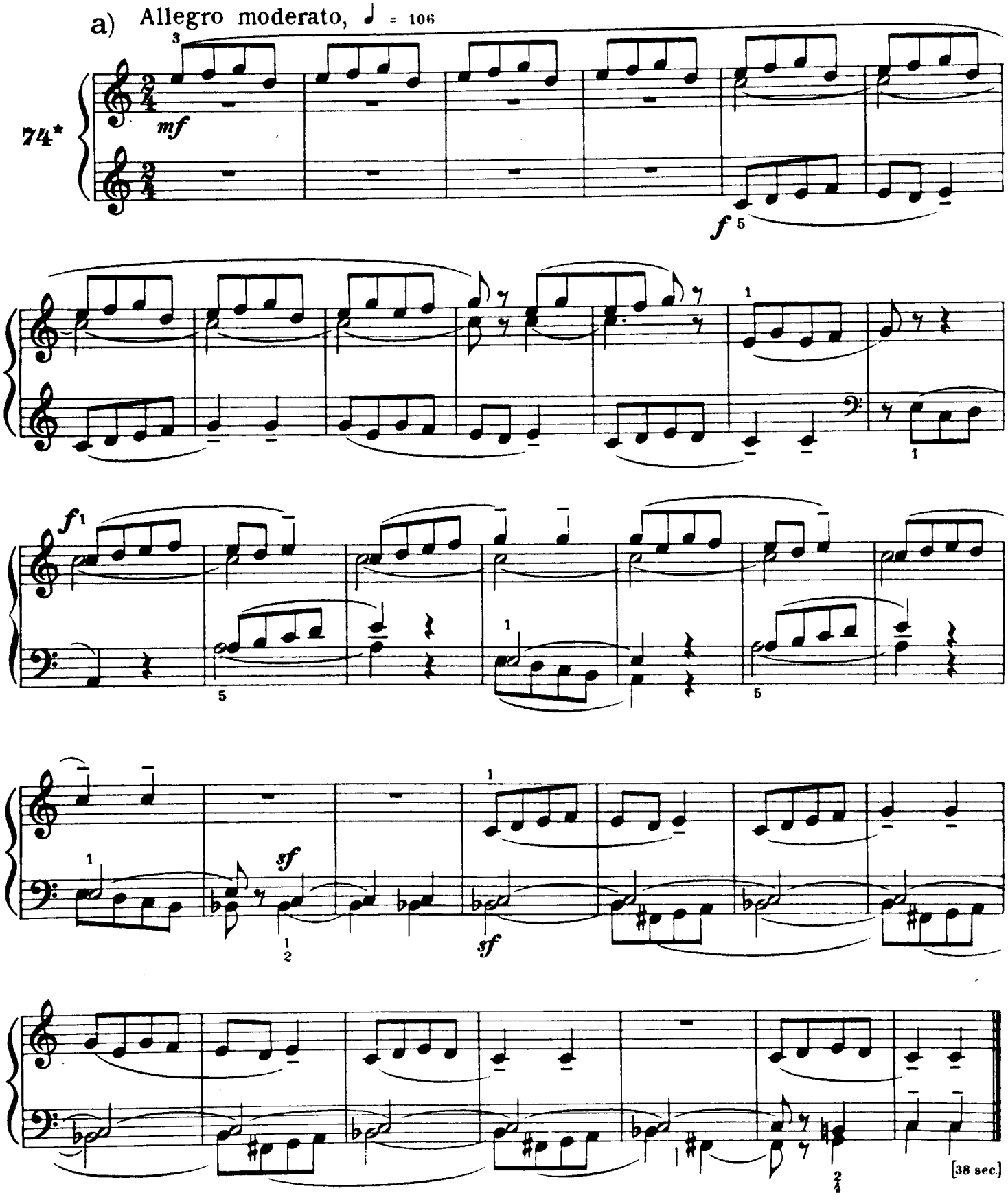


Sixths and Triads
Sixtes et accords
Doppelgriffe und Dreiergriffe

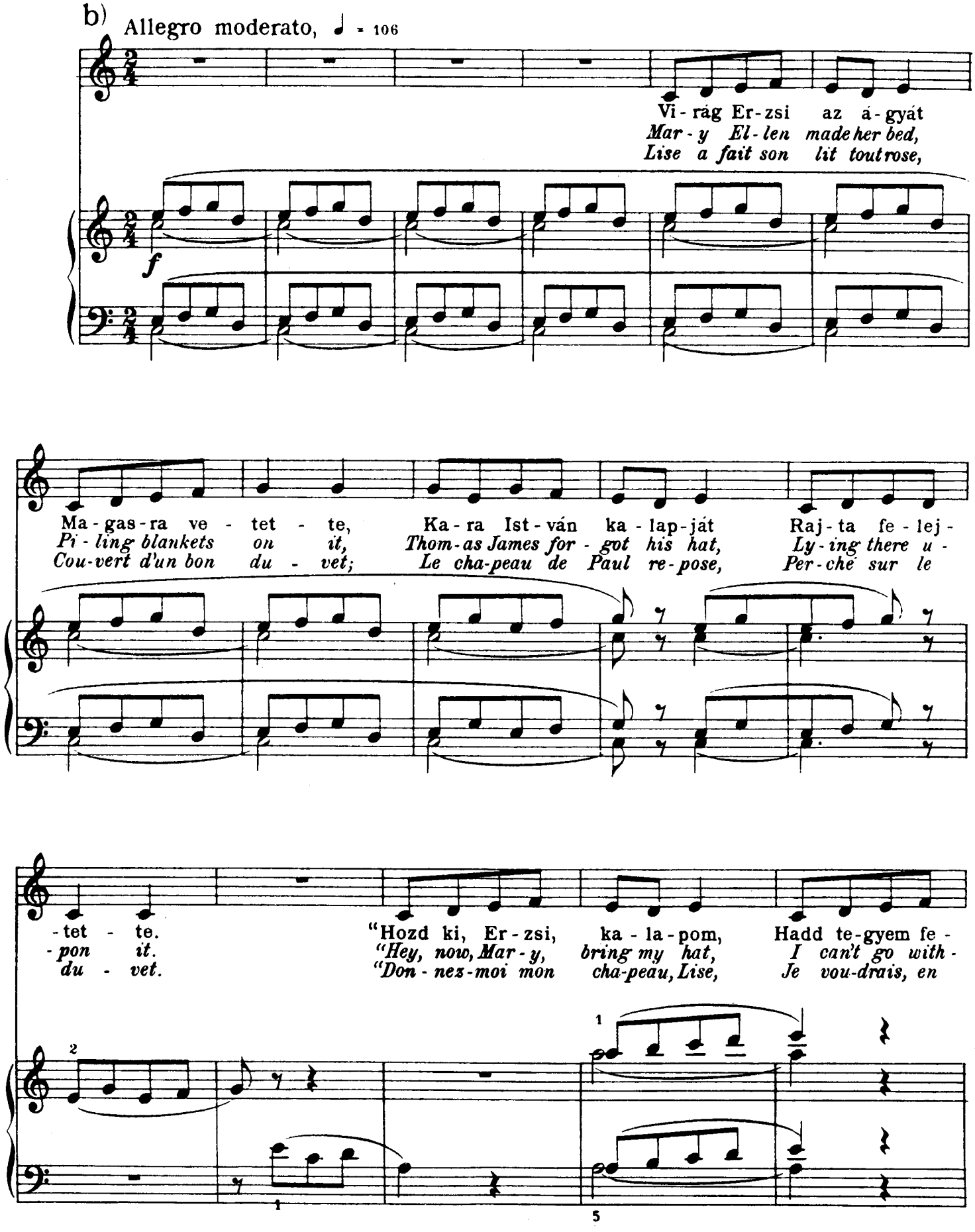


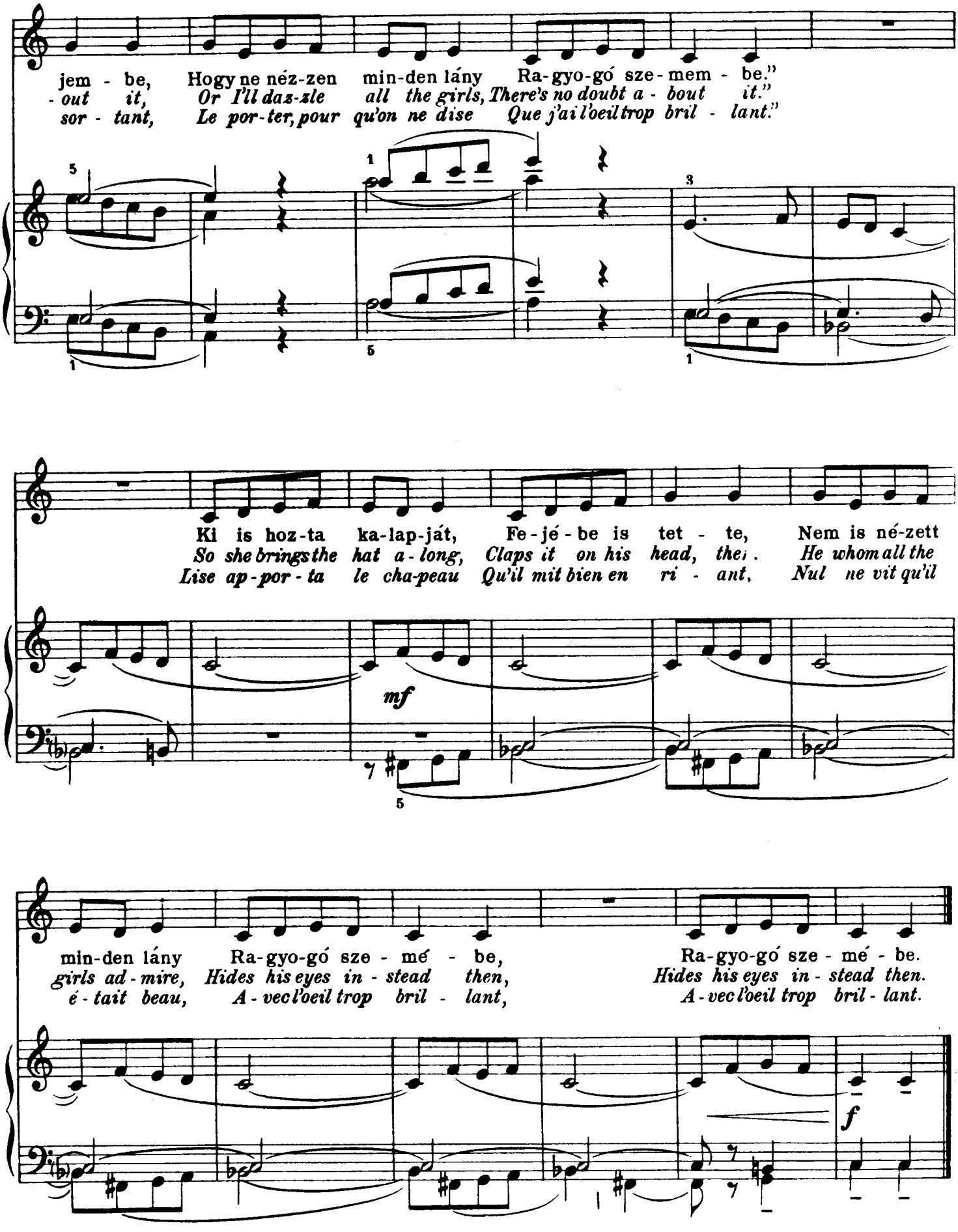
Hungarian Song

Chanson hongroise Ungarisches Lied



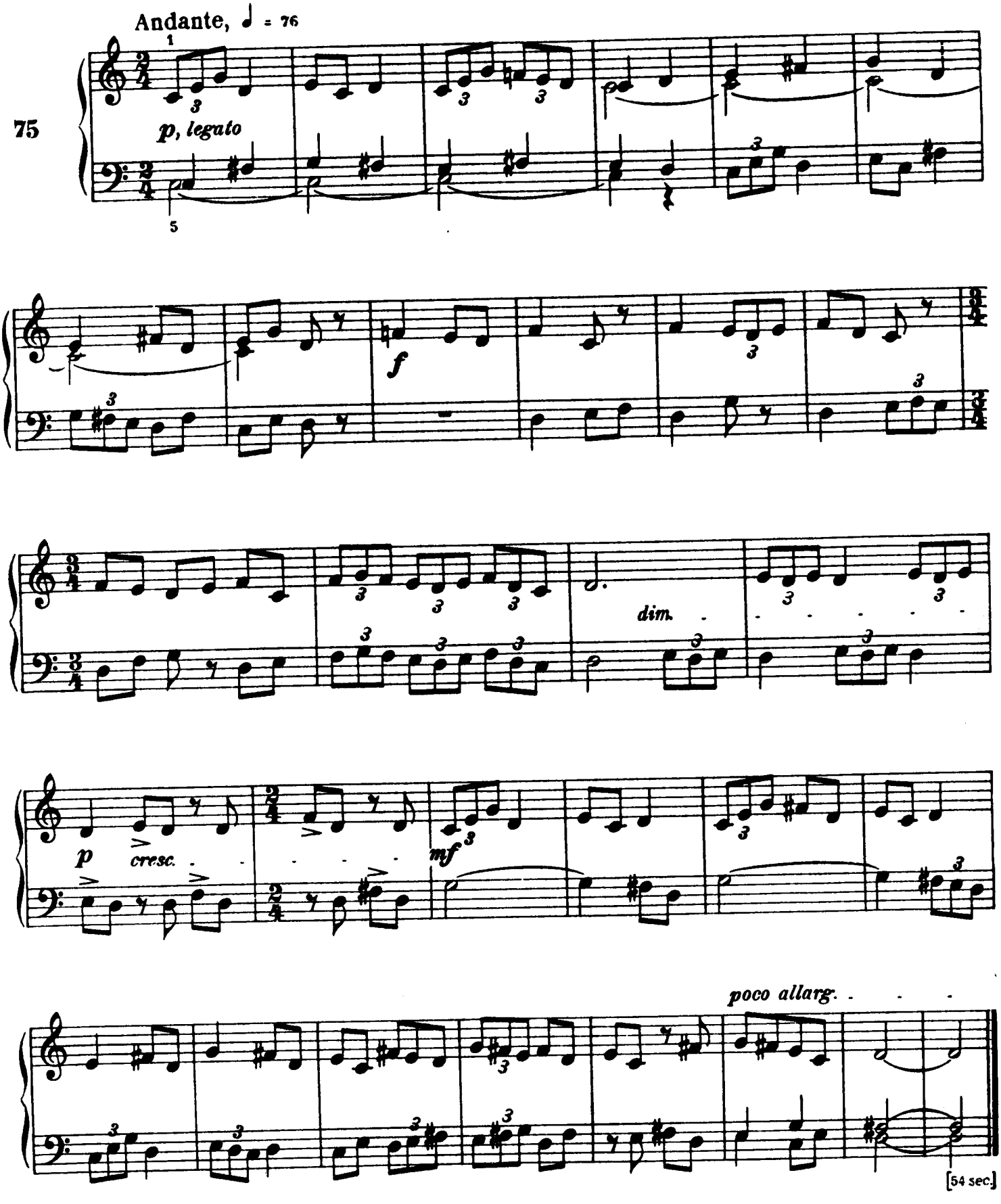
See the relative notes in the preface.
Voir la remarque respective dans la préface.
Lásd az előszónak erre vonatkozó megjegyzését.


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

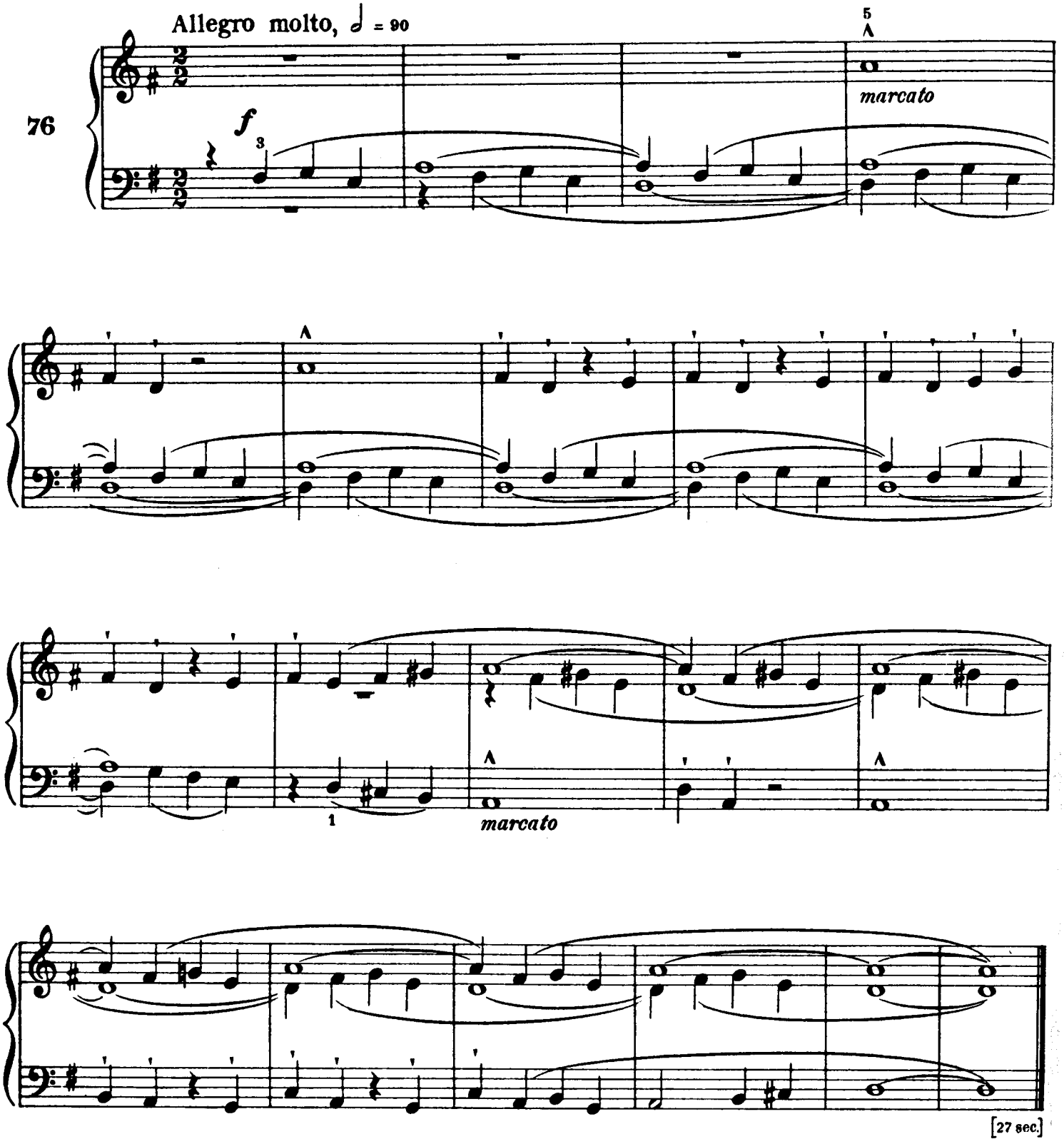
Triplets

Triolets Triolen



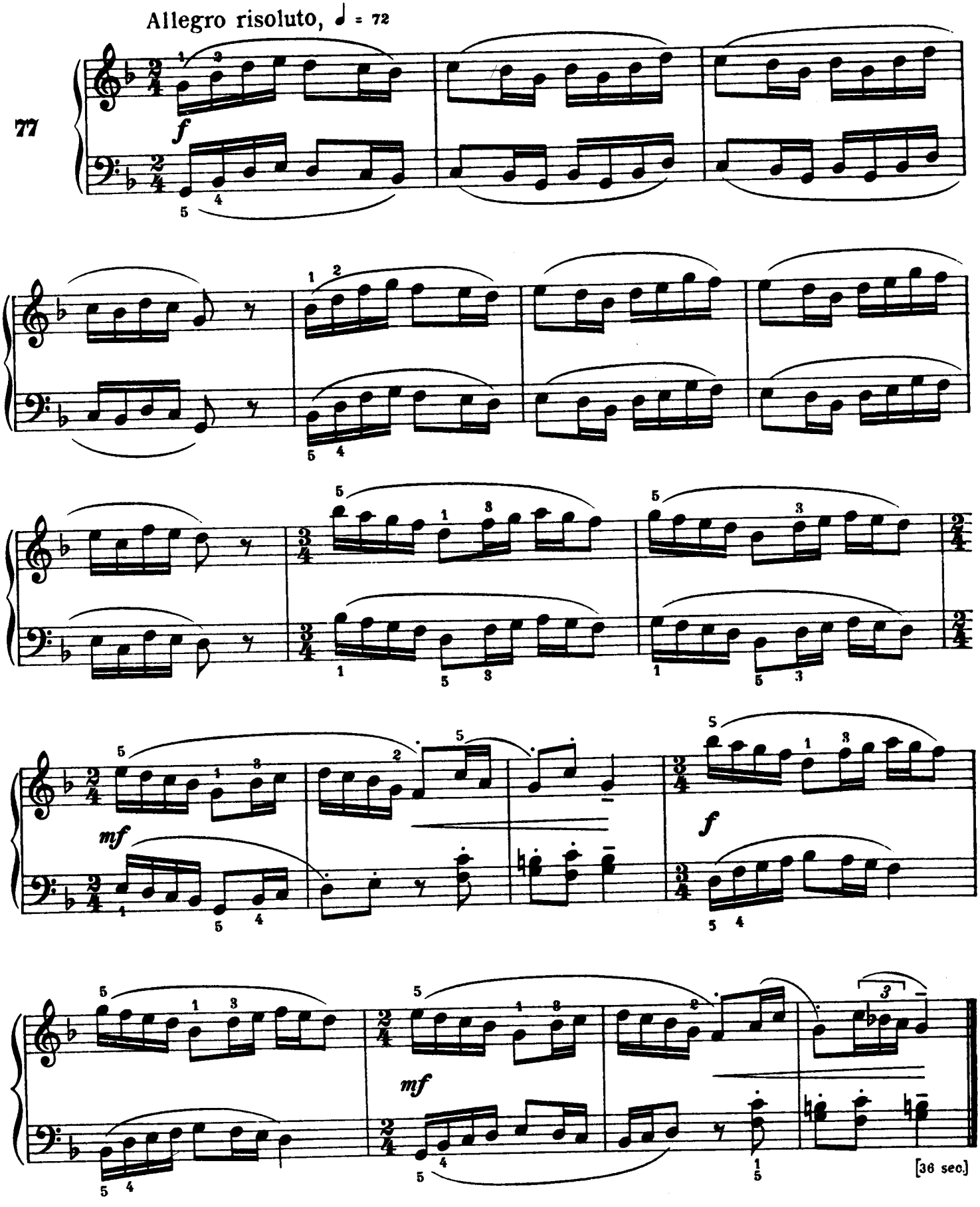
In Three Parts

À trois voix Dreistimmig



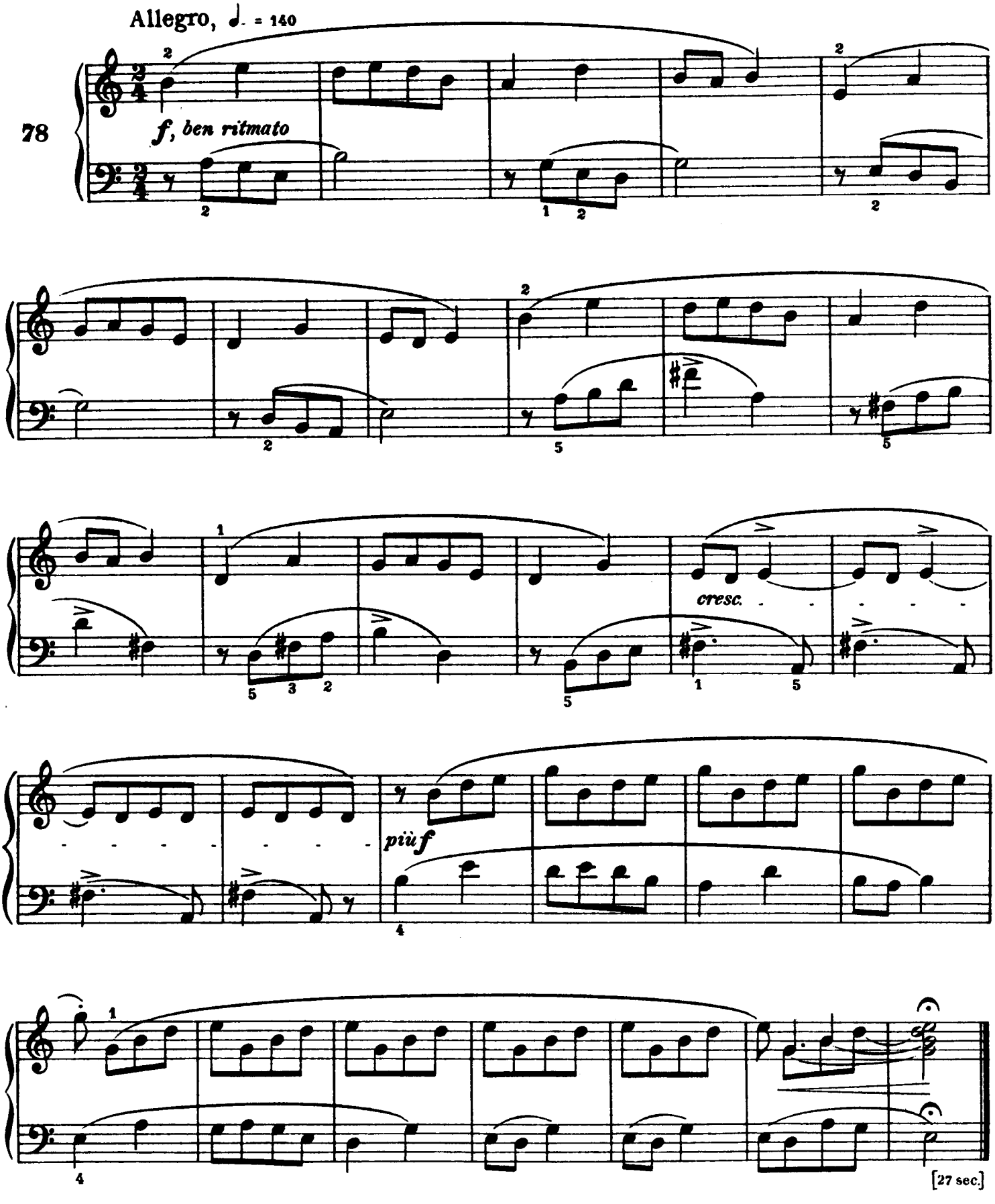
Little Study

Petite étude Kleine Studie

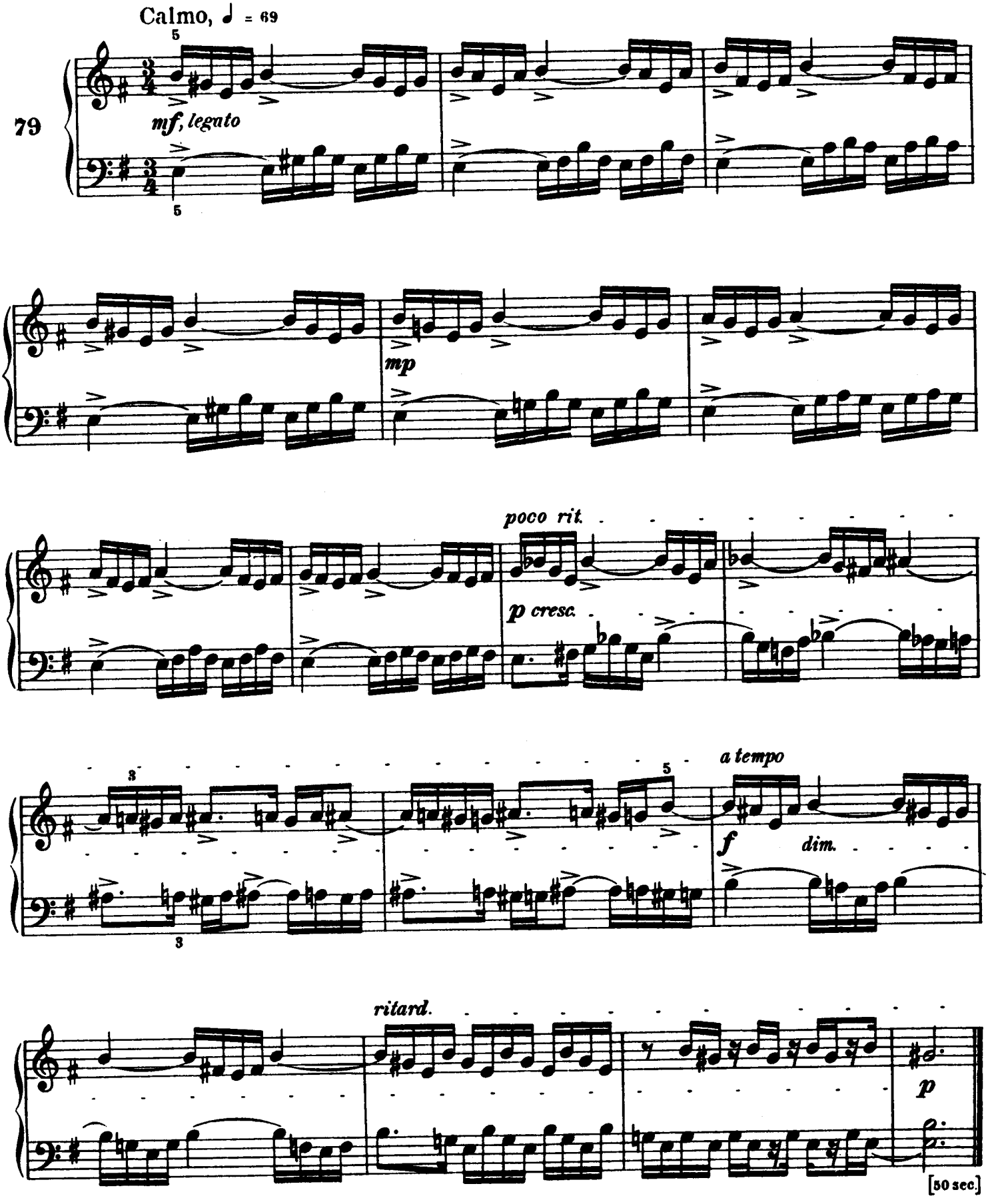


Five-tone Scale

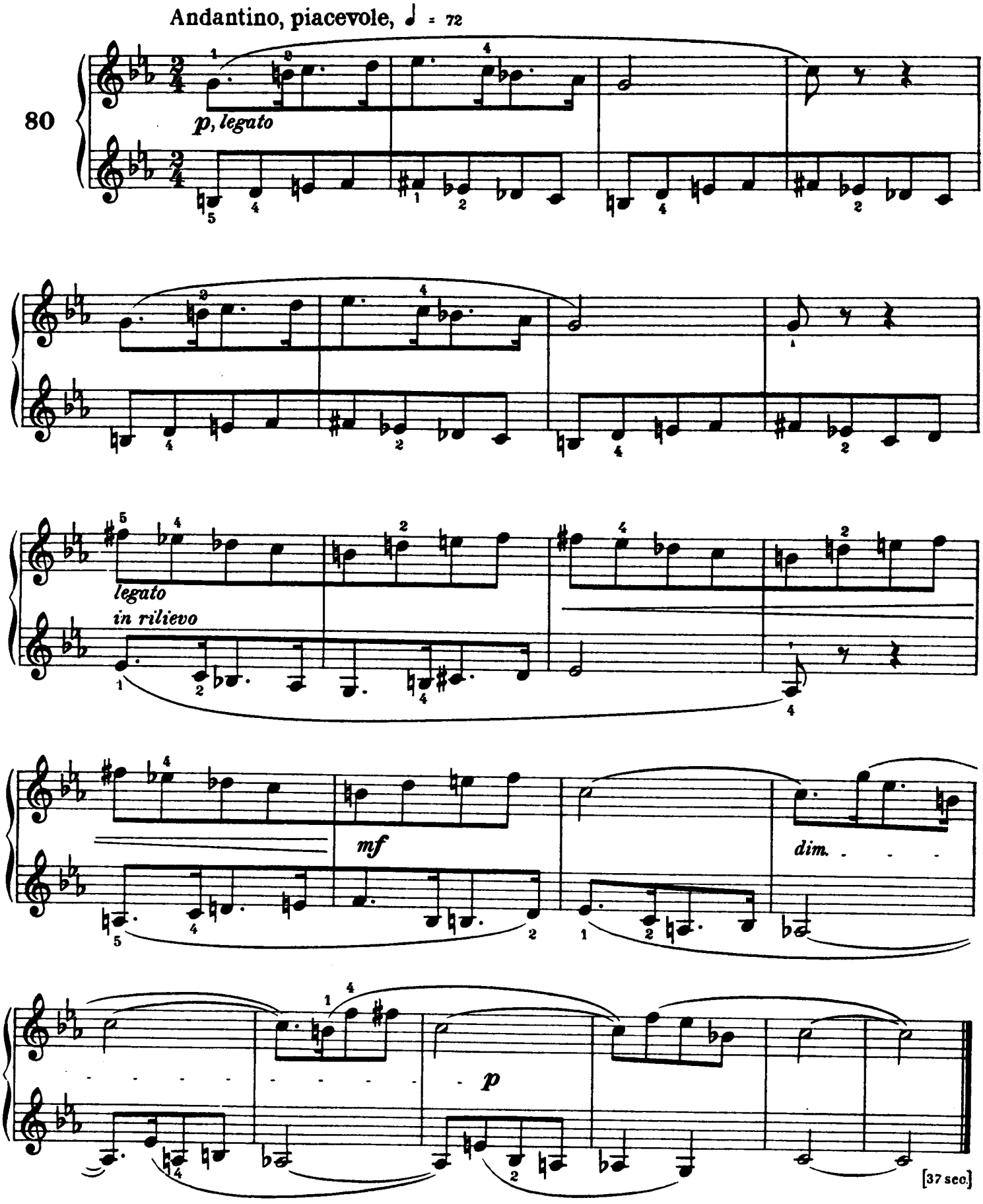
Gamme pentatonique Pentatonische Tonart



Hommage à J. S. B.



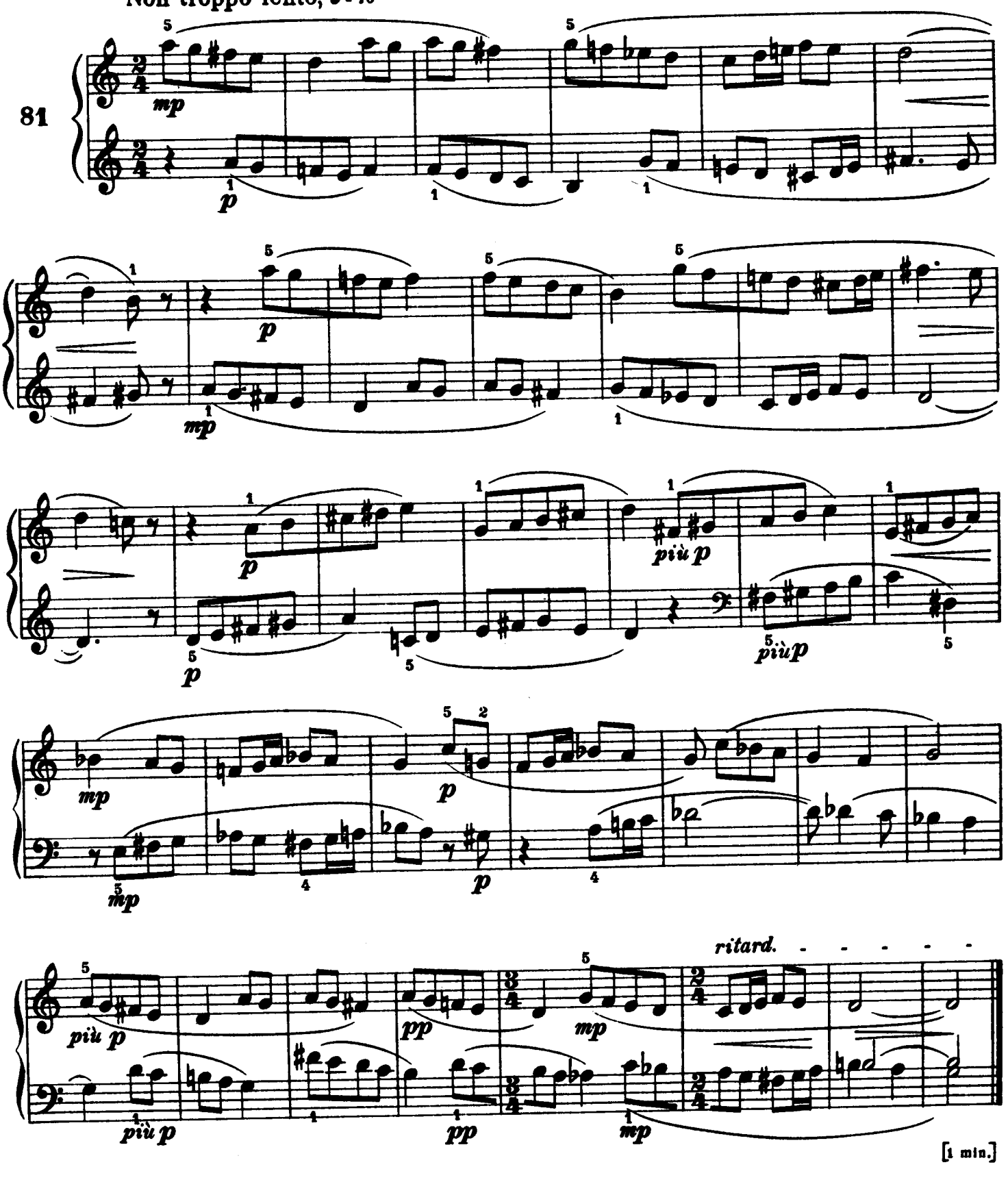
Hommage à R. Sch.



Wandering

En errant Schweifen und Irren

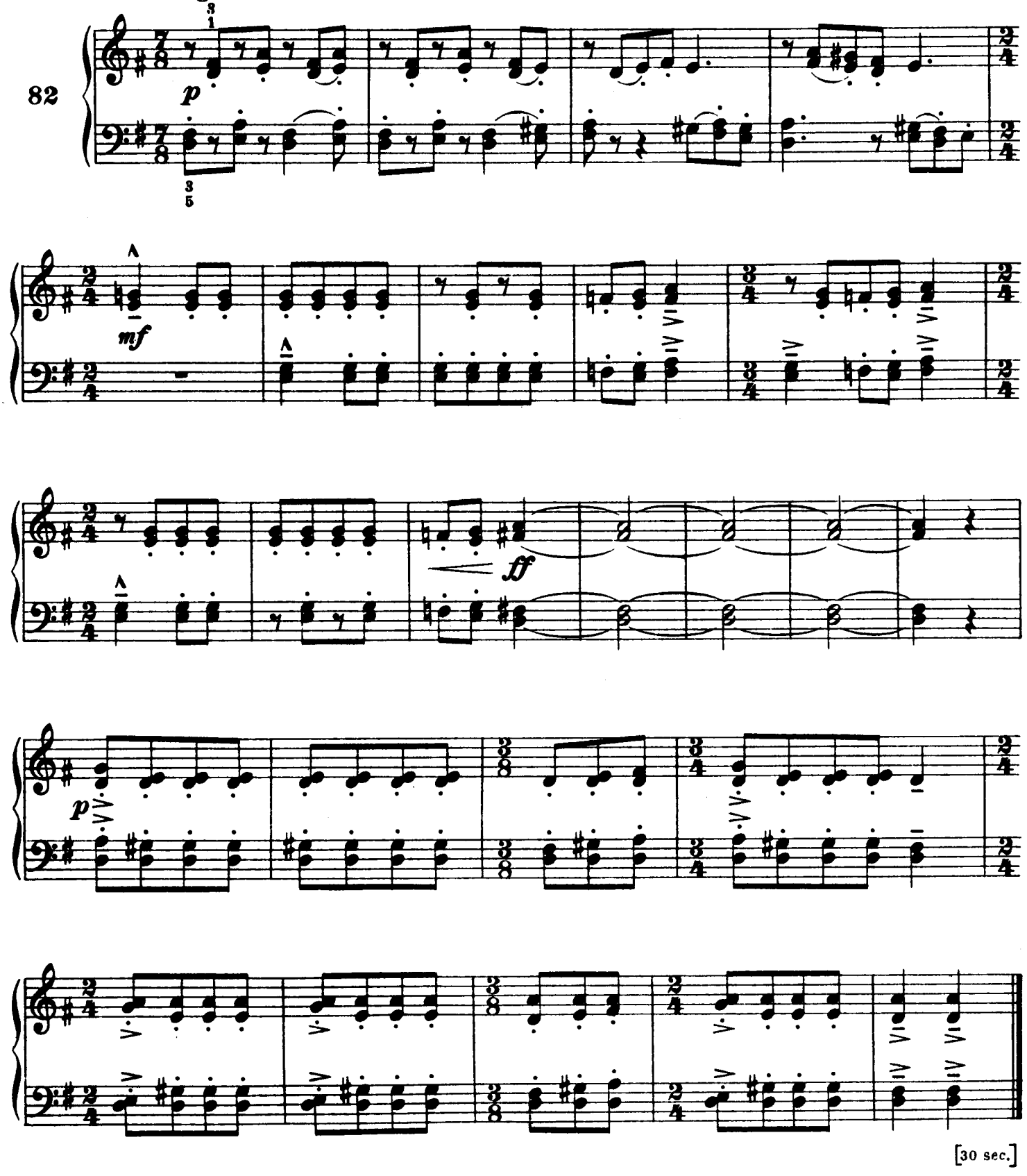
Non troppo lento, ♩ = 76



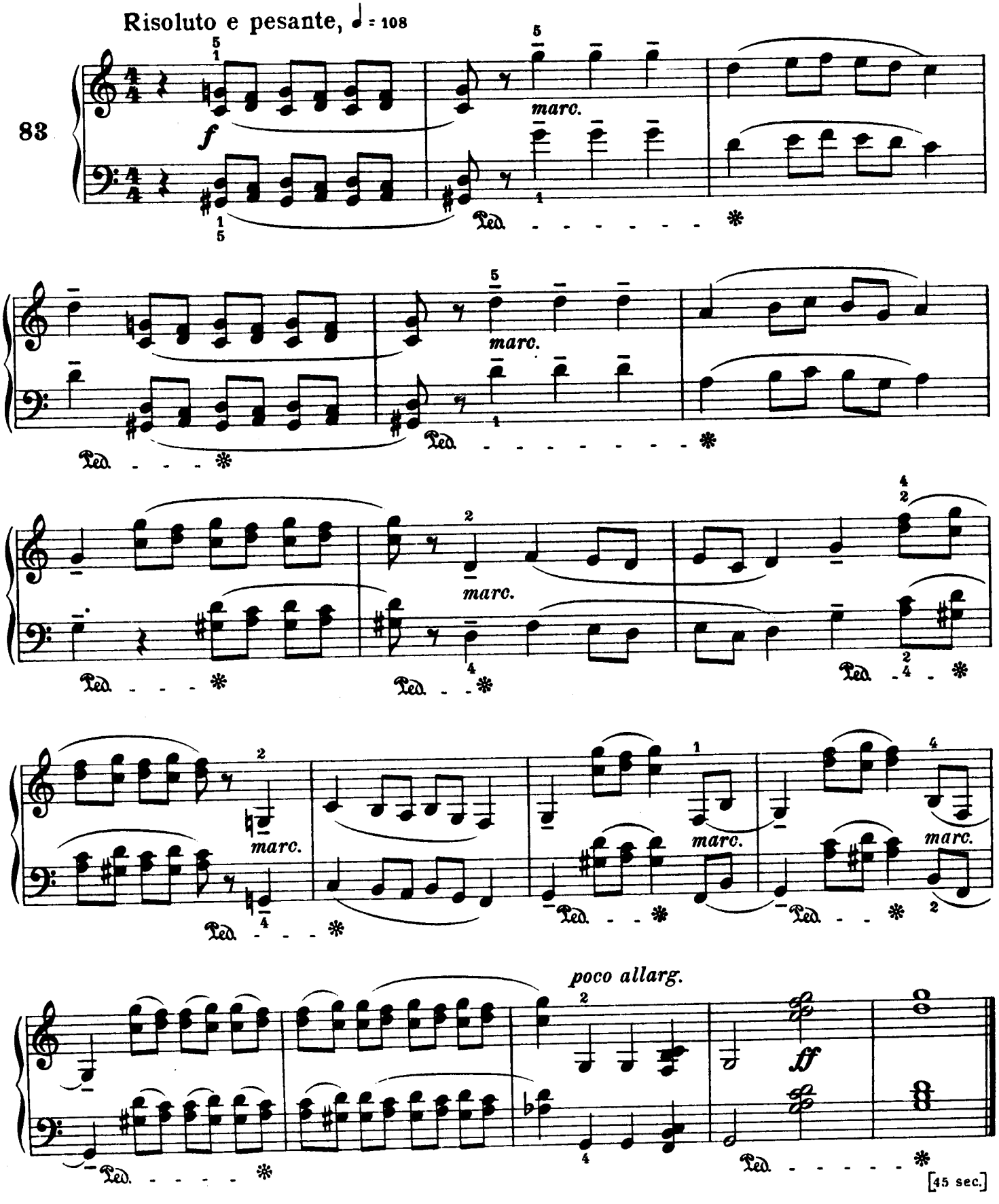
[1 min.]

Scherzo

Allegretto scherzando, ♩ = 114

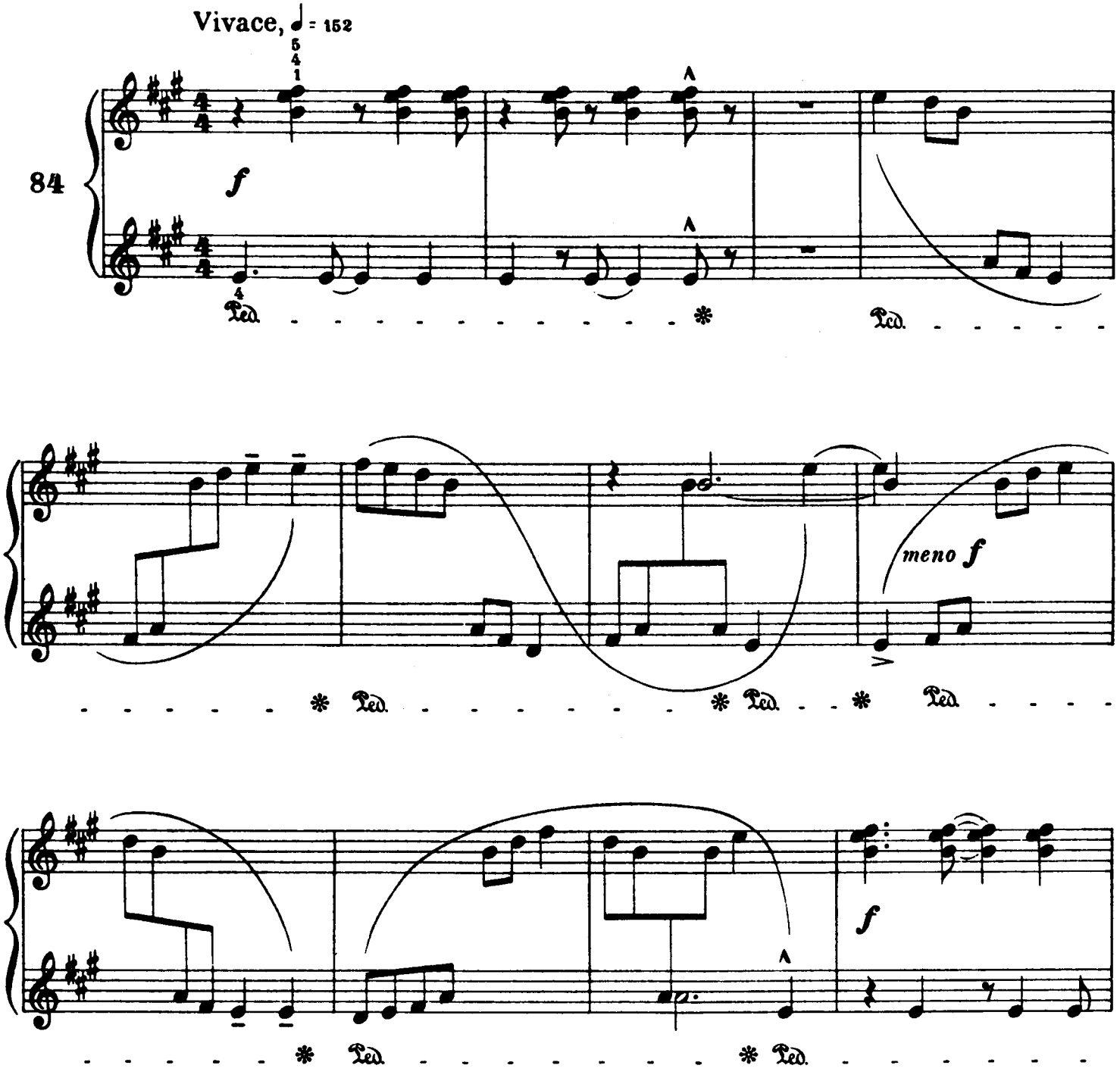


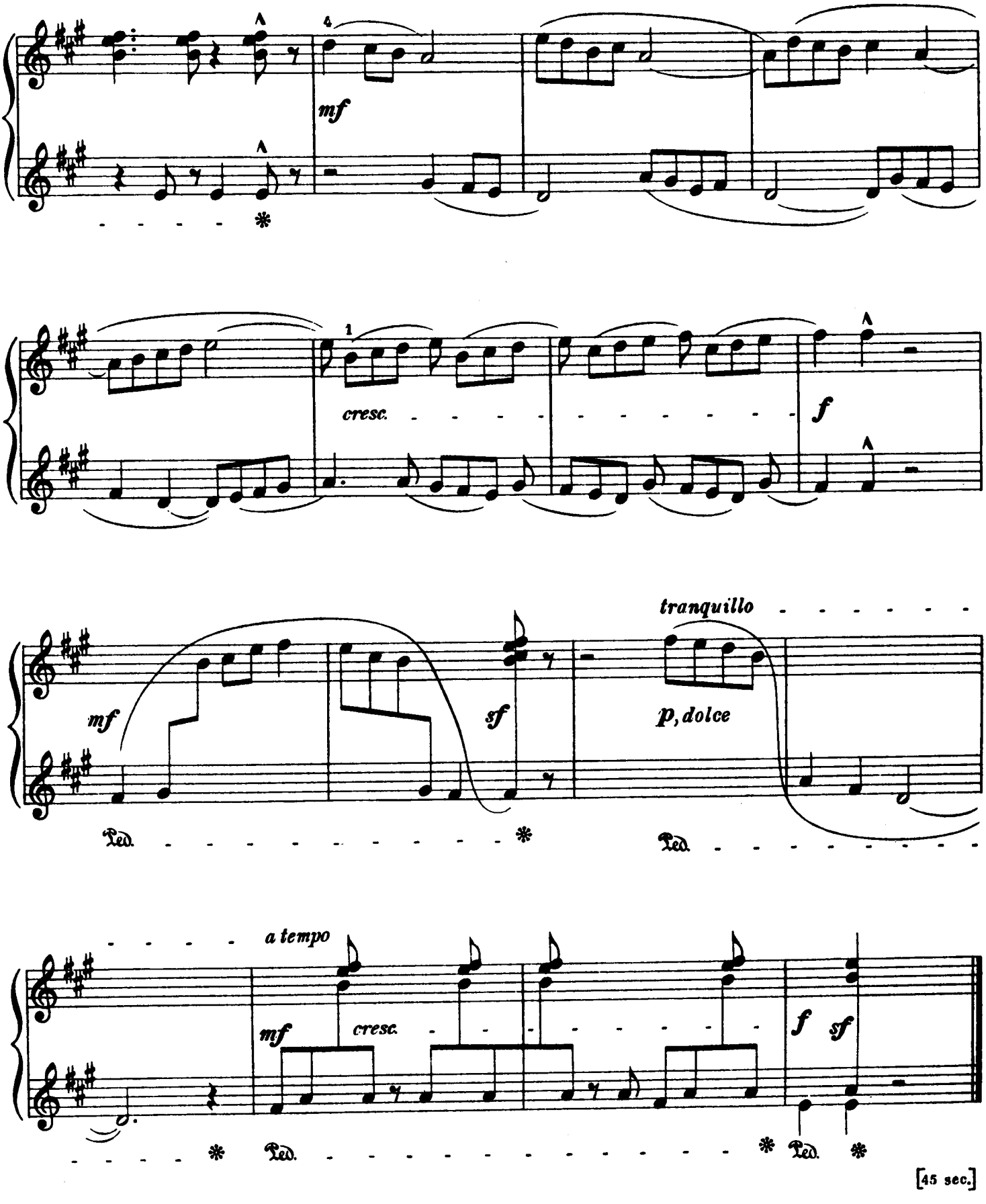
Melody with Interruptions
Mélodie avec interruptions
Melodie mit Unterbechungen



Merriment

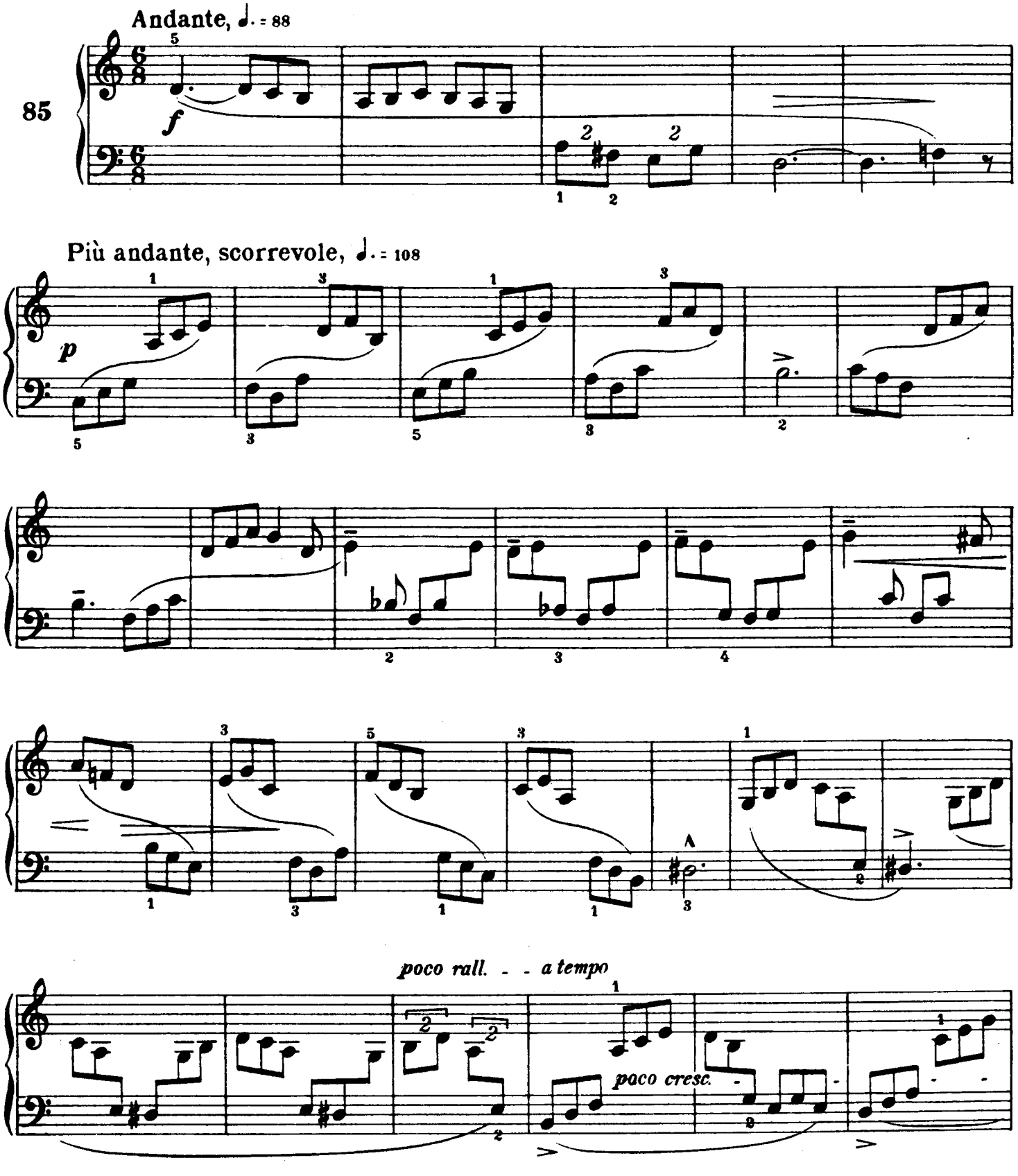
Jeux Heiteres Spiel

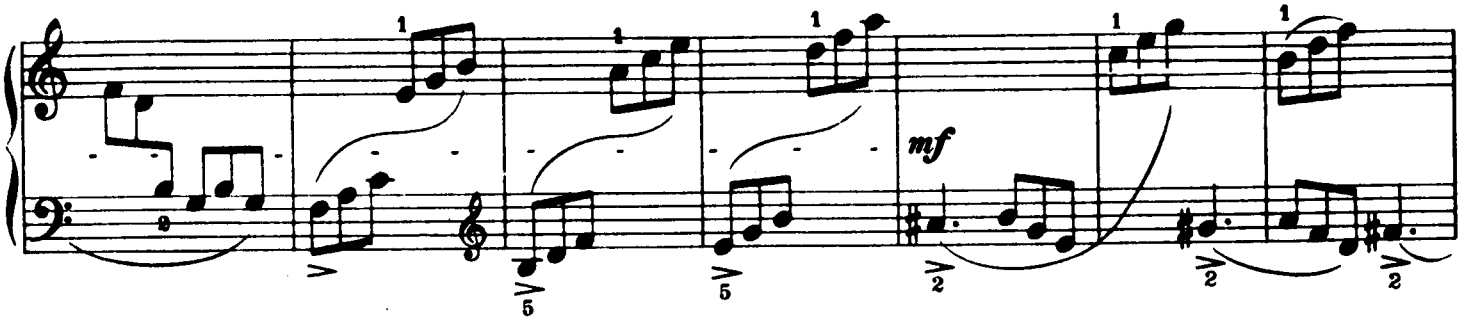


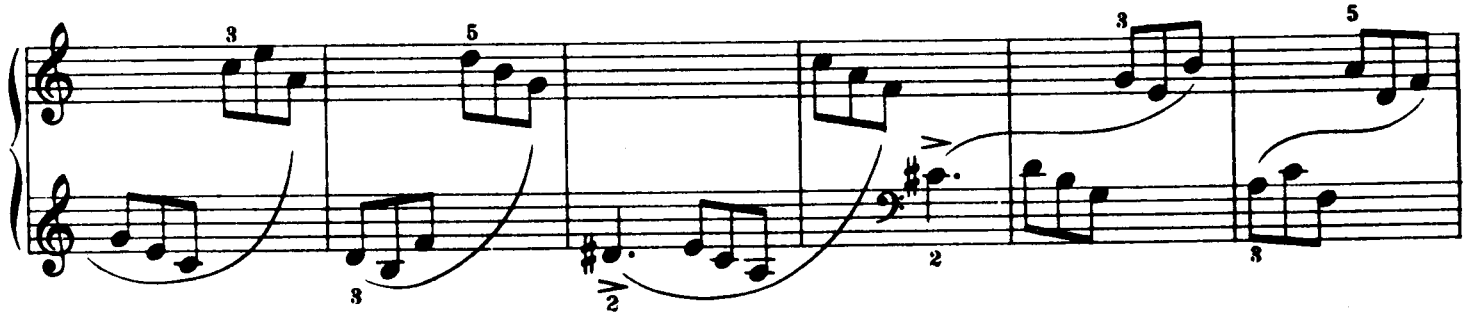

mf
cresc.
f
tranquillo
mf
sf
p, dolce
Ped.
Ped.
a tempo
mf
cresc.
f
sf
Ped.
Ped.
[45 sec.]

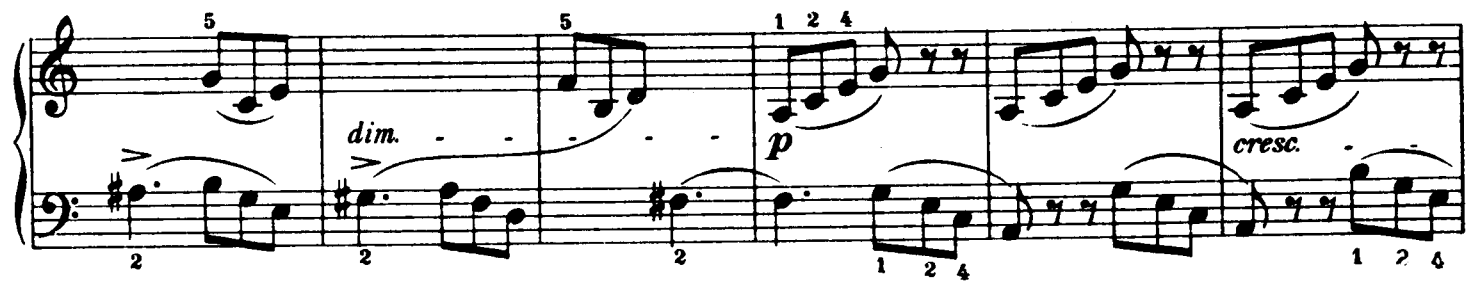
Broken Chords

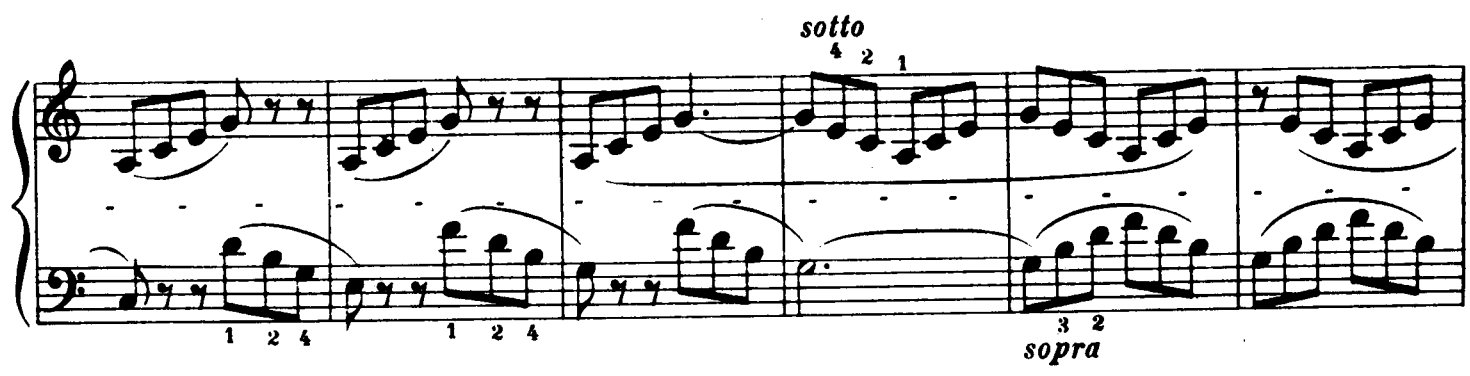
Accords brisés Gebrochene Akkorde



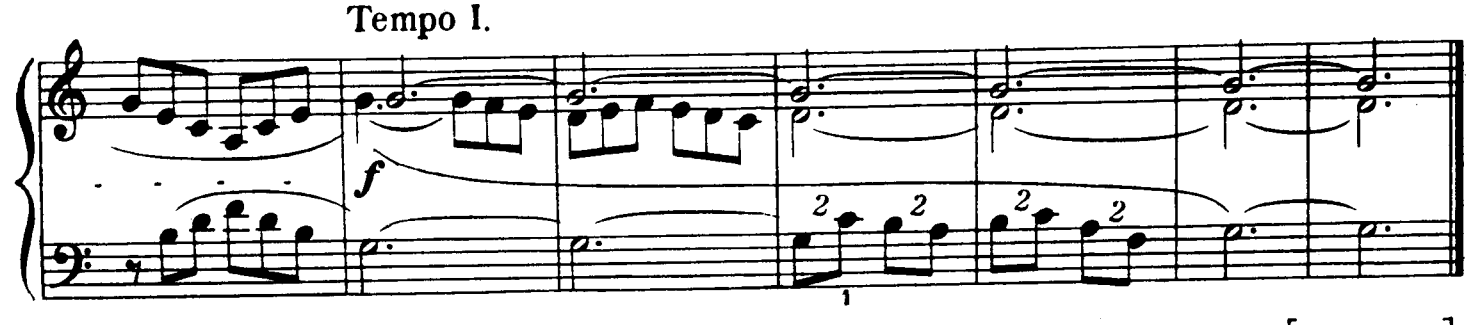








Tempo I.

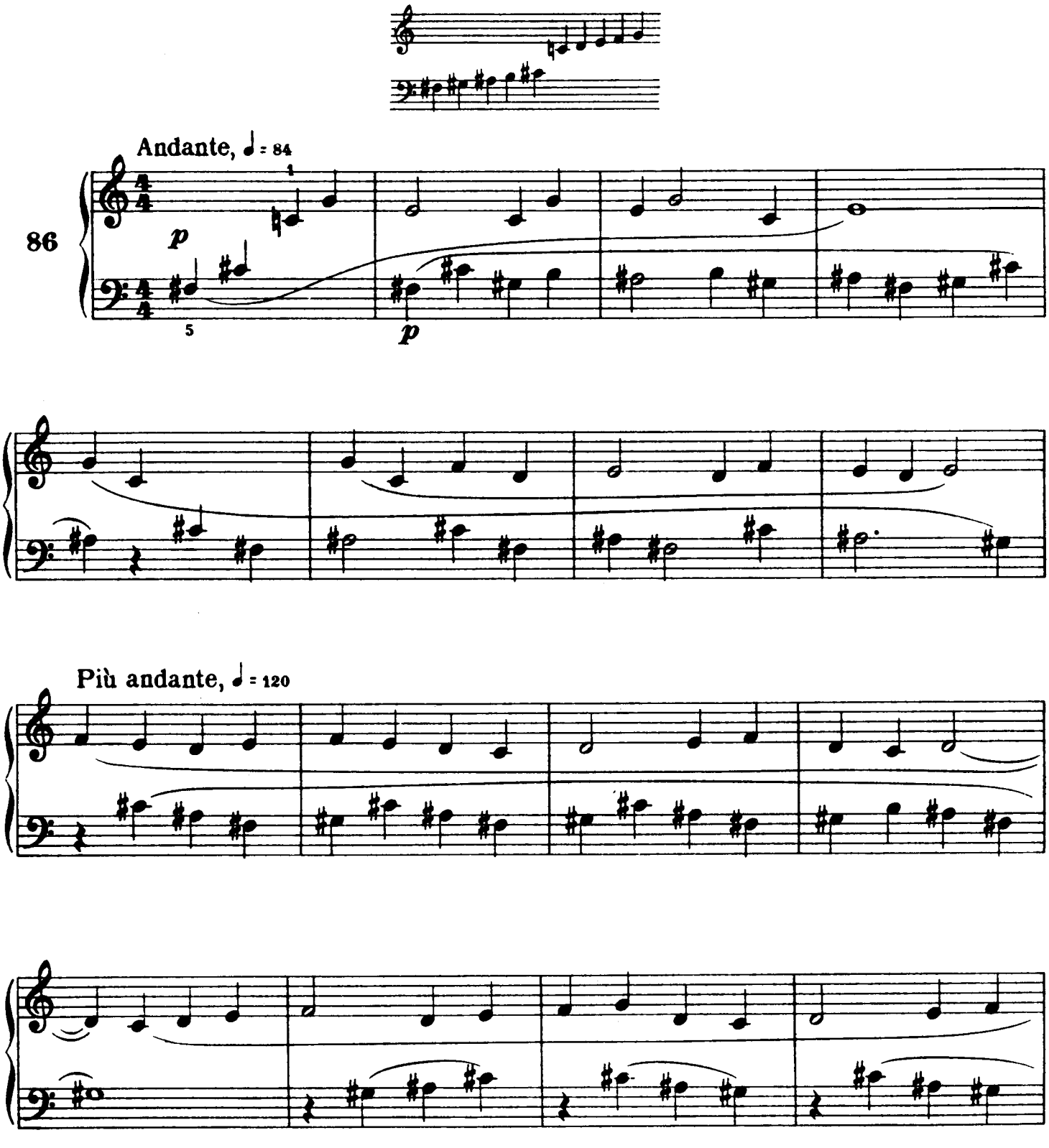


[1 min. 17 sec.]

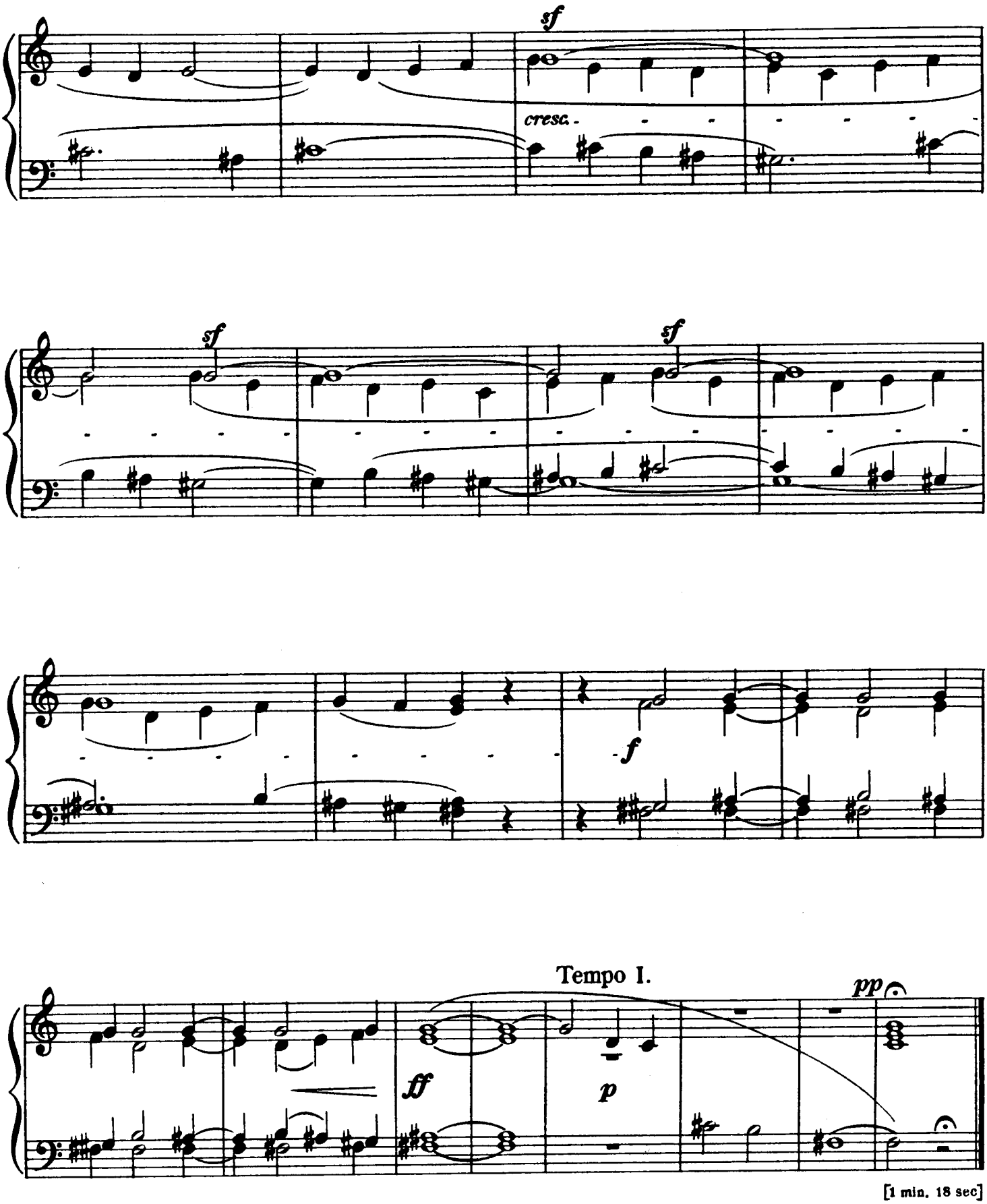
Two Major Pentachords

Deux pentacordes majeures

Zwei Fünftonreihen in Dur



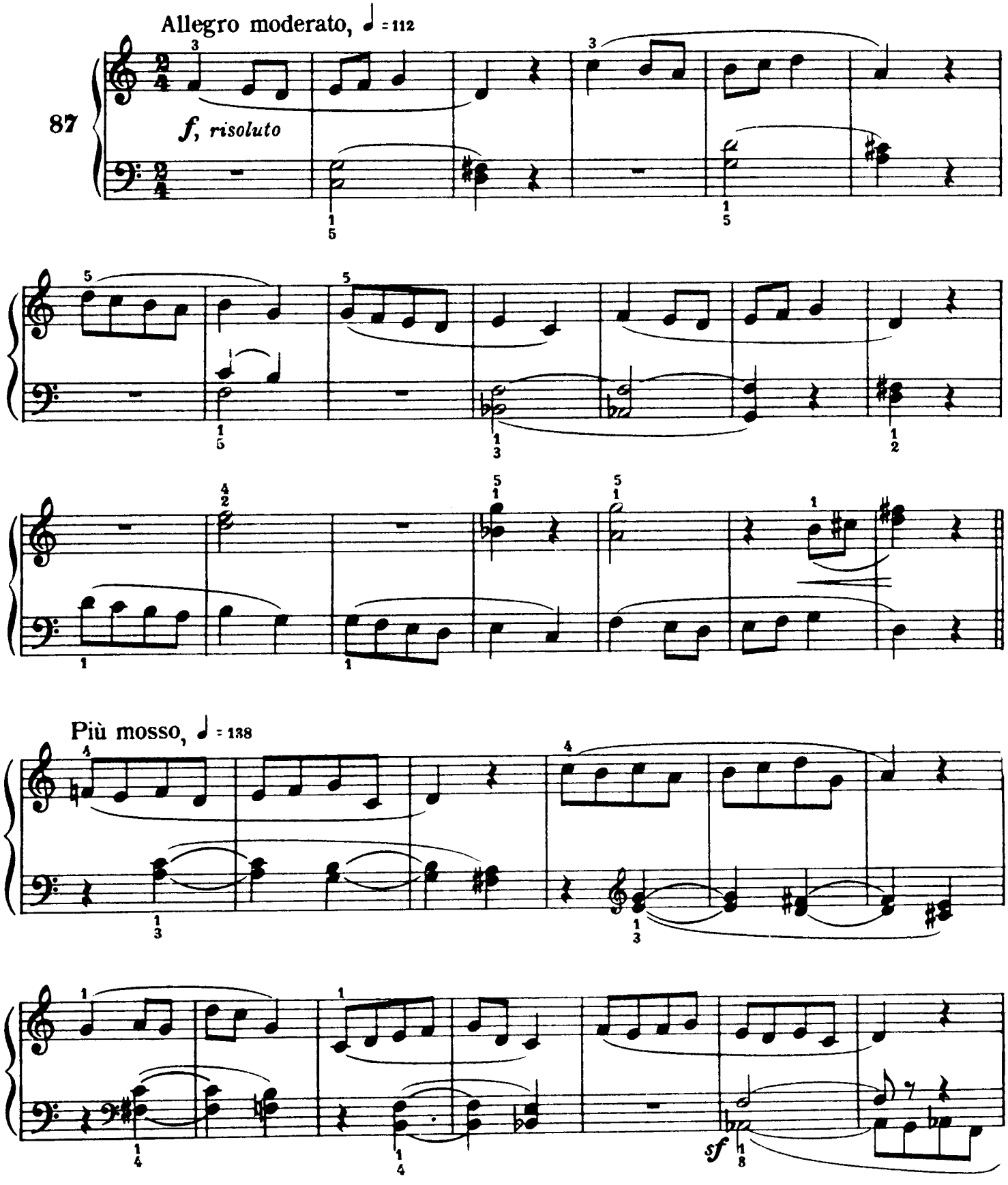
Pentachord means the first five degrees of a scale of seven degrees.
Pentacorde: les premiers cinq degrés d'une échelle de sept degrés.

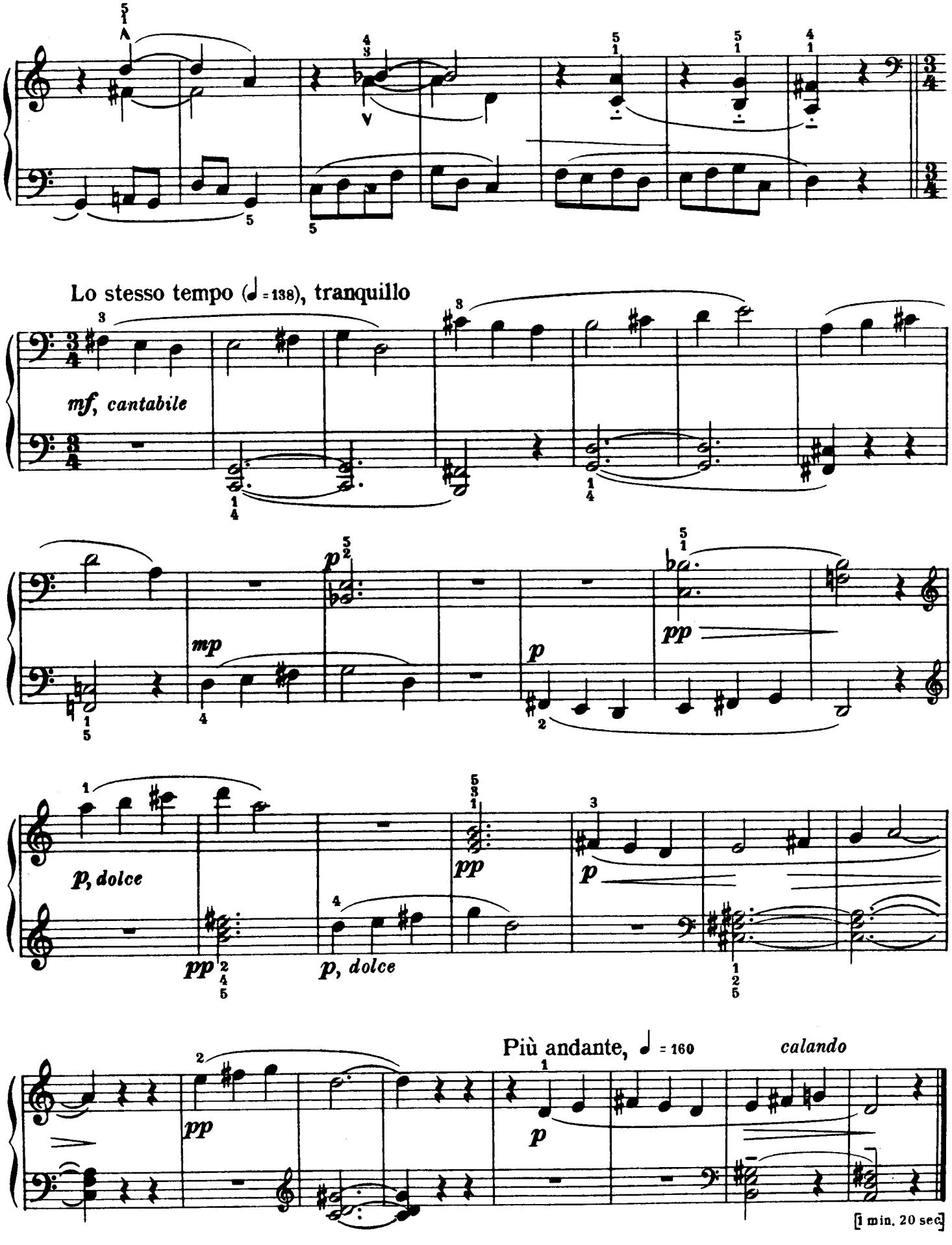


[1 min. 18 sec]

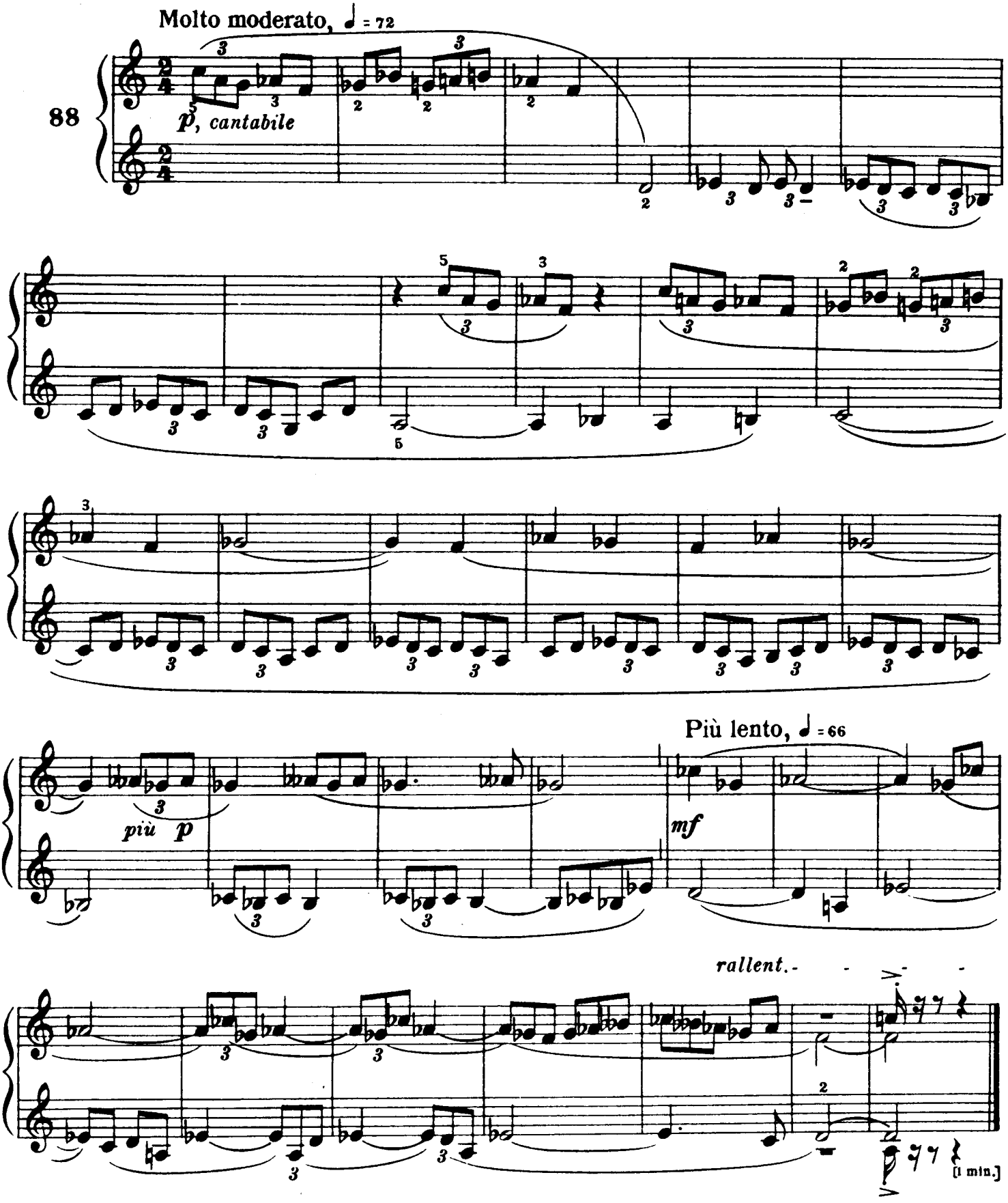
Variations

Variationen



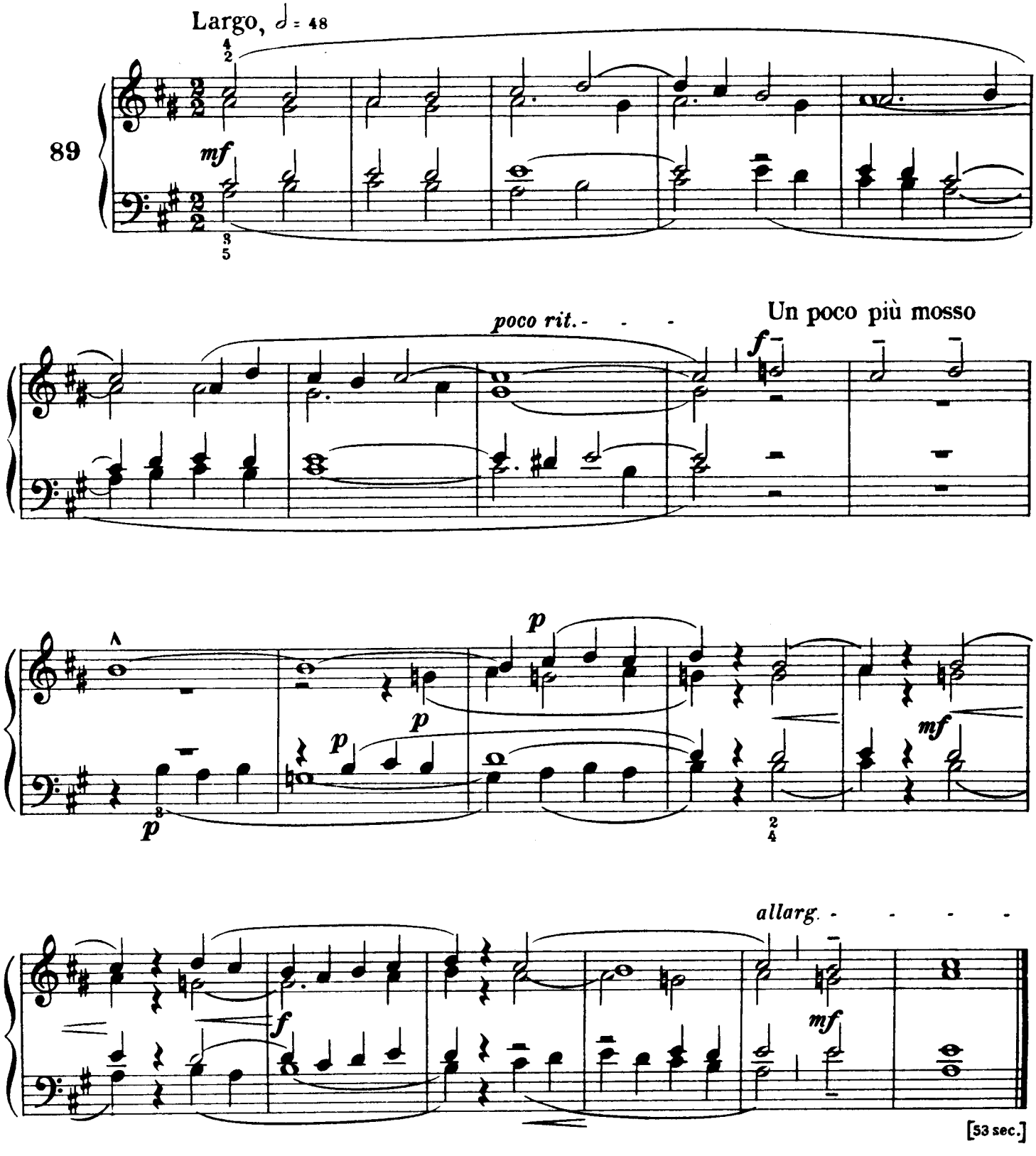

Lo stesso tempo (♩ = 138), tranquillo
mf, cantabile
mp
p
pp
p, dolce
pp
p, dolce
pp
p
Più andante, ♩ = 160
calando
pp
p
[1 min. 20 sec.]

Duet for Pipes
Duo pour chalumeaux
Schalmeienklang



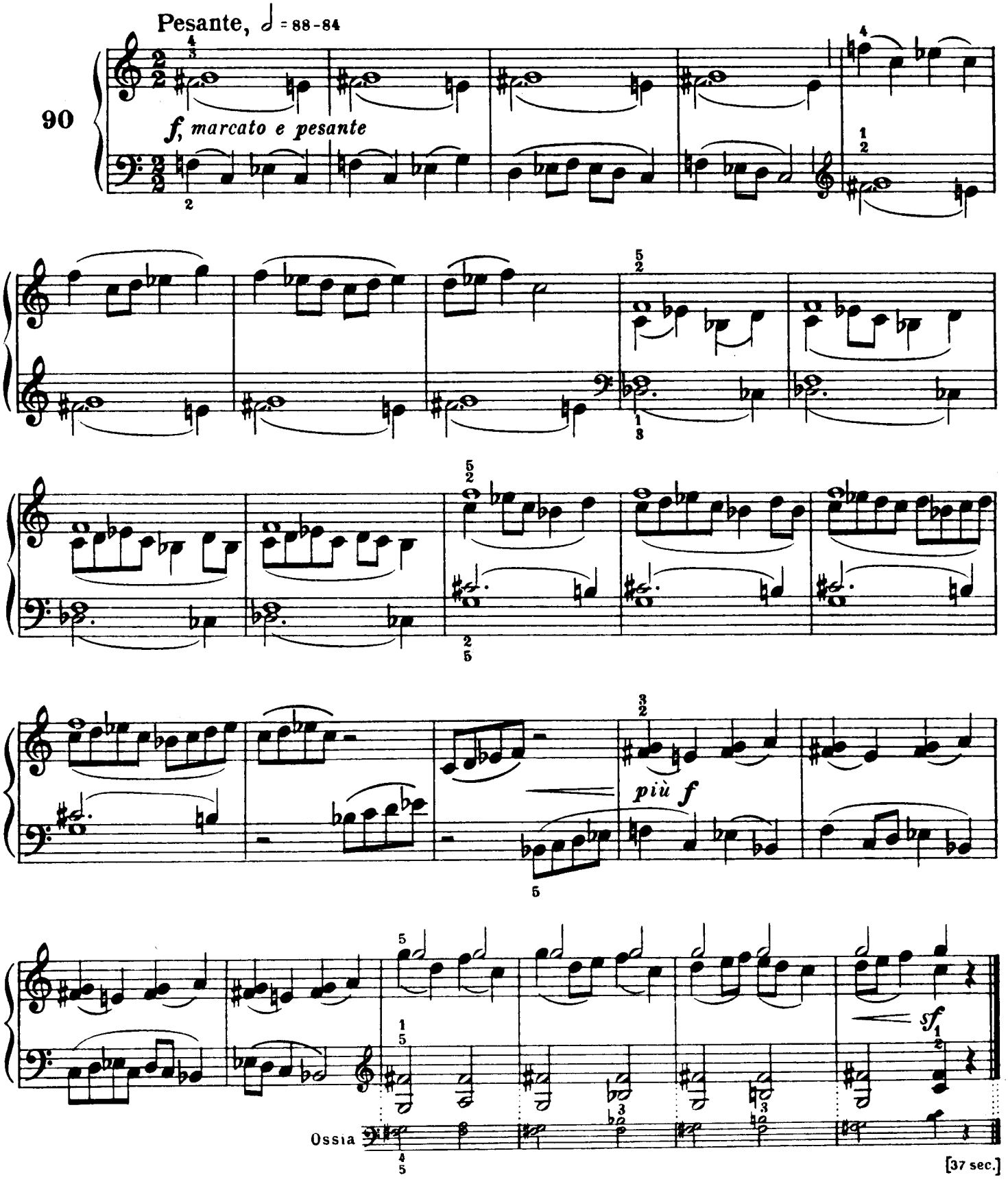
In Four Parts

À quatre voix Vierstimmig



In Russian Style

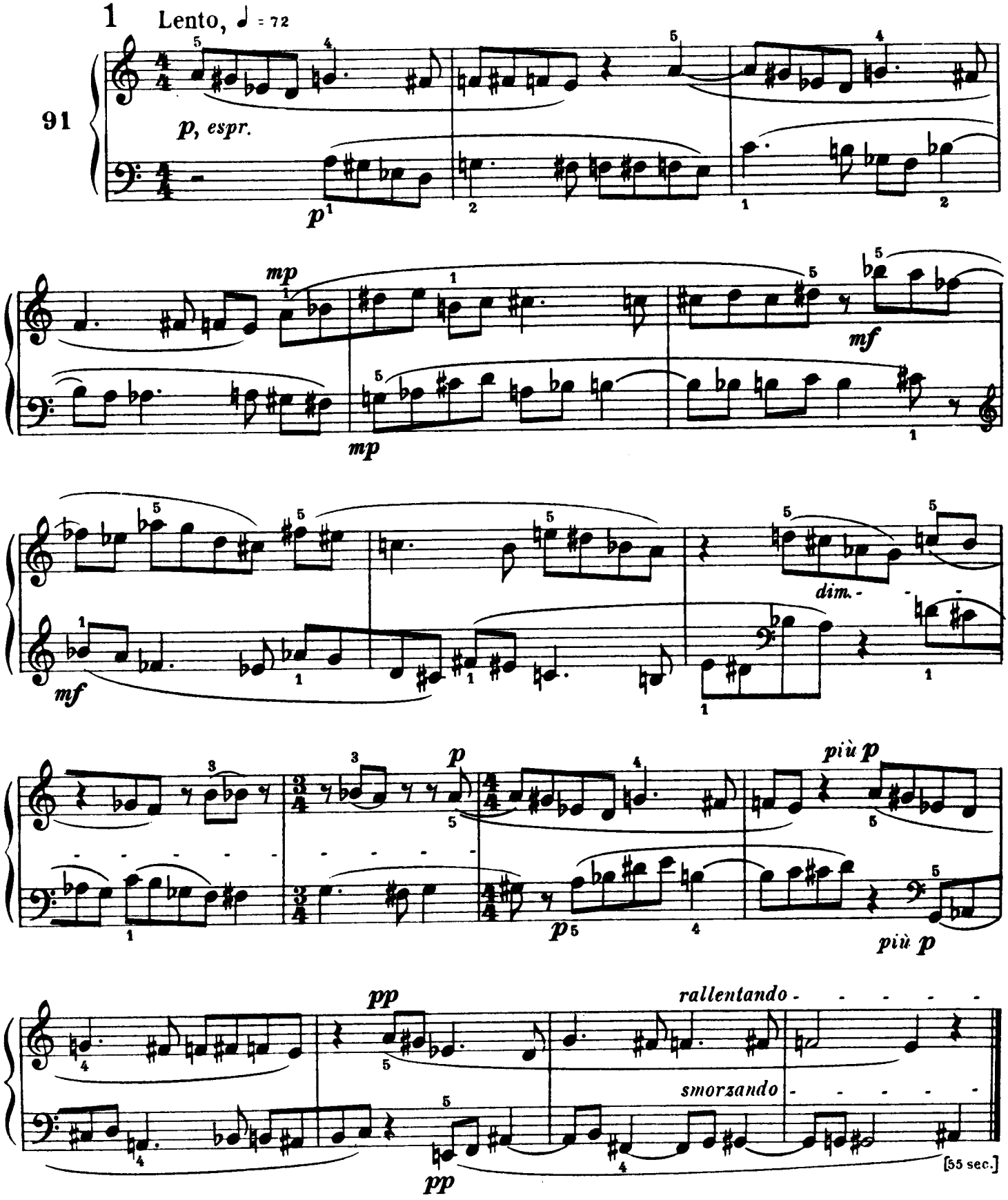
À la russe Auf russische Art



Chromatic Invention

Invention chromatique

Chromatische Invention



Chromatic Invention
Invention chromatique
Chromatische Invention

2

Allegro robusto, ♩=138

92

f, marcato

f

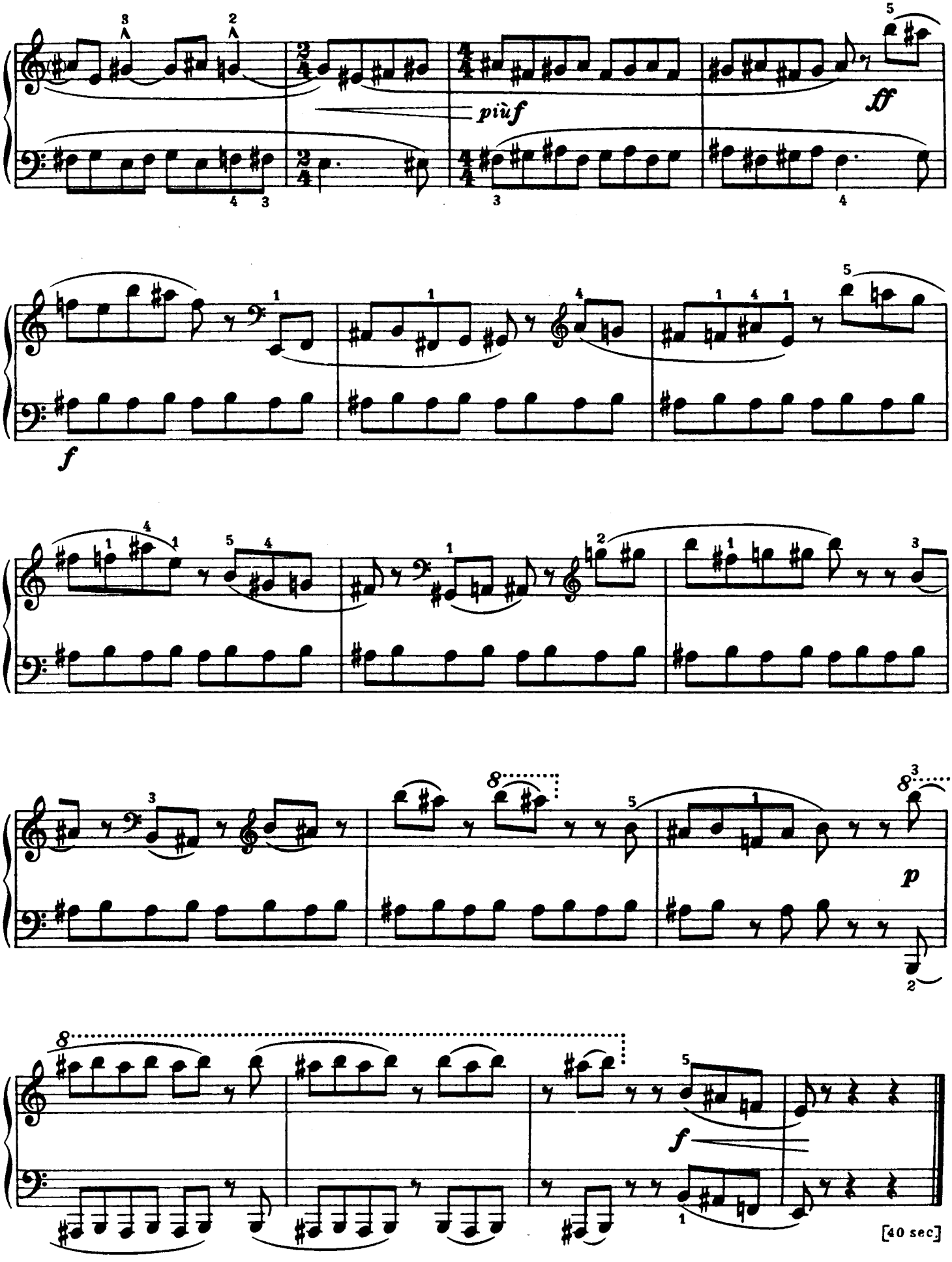
mf

mf

f

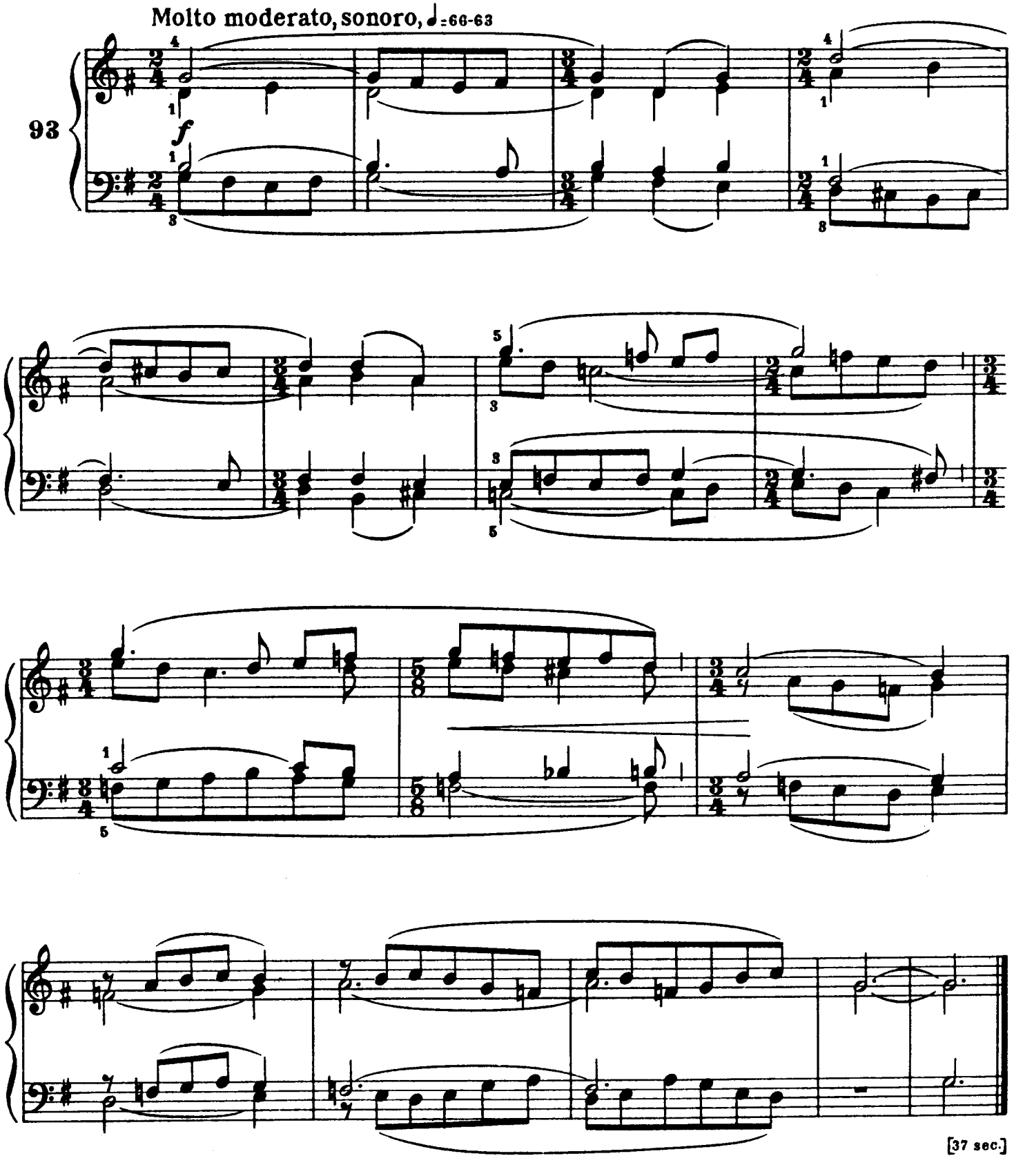
f

mf

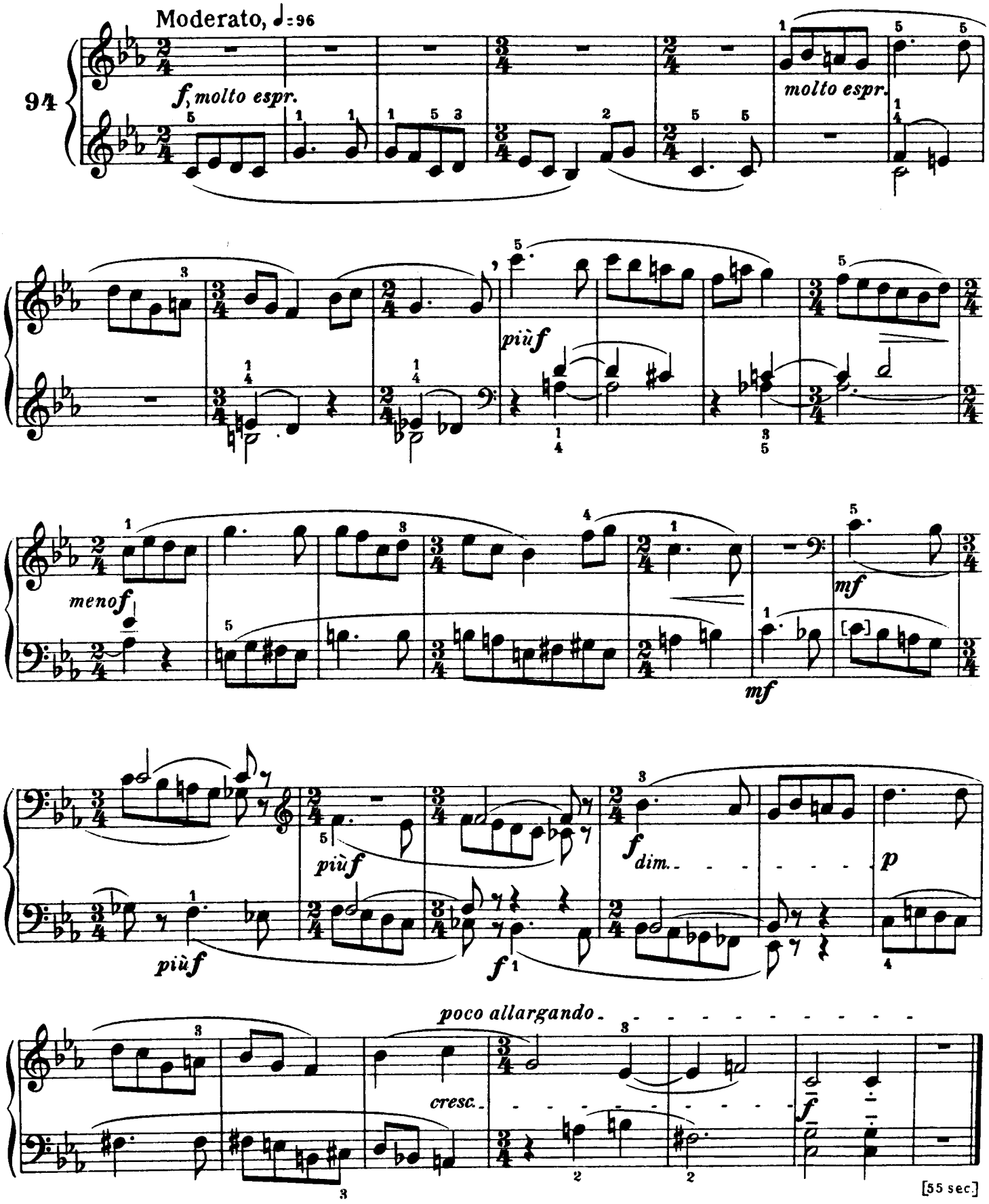

più f
ff
f
p
f
[40 sec]

In Four Parts

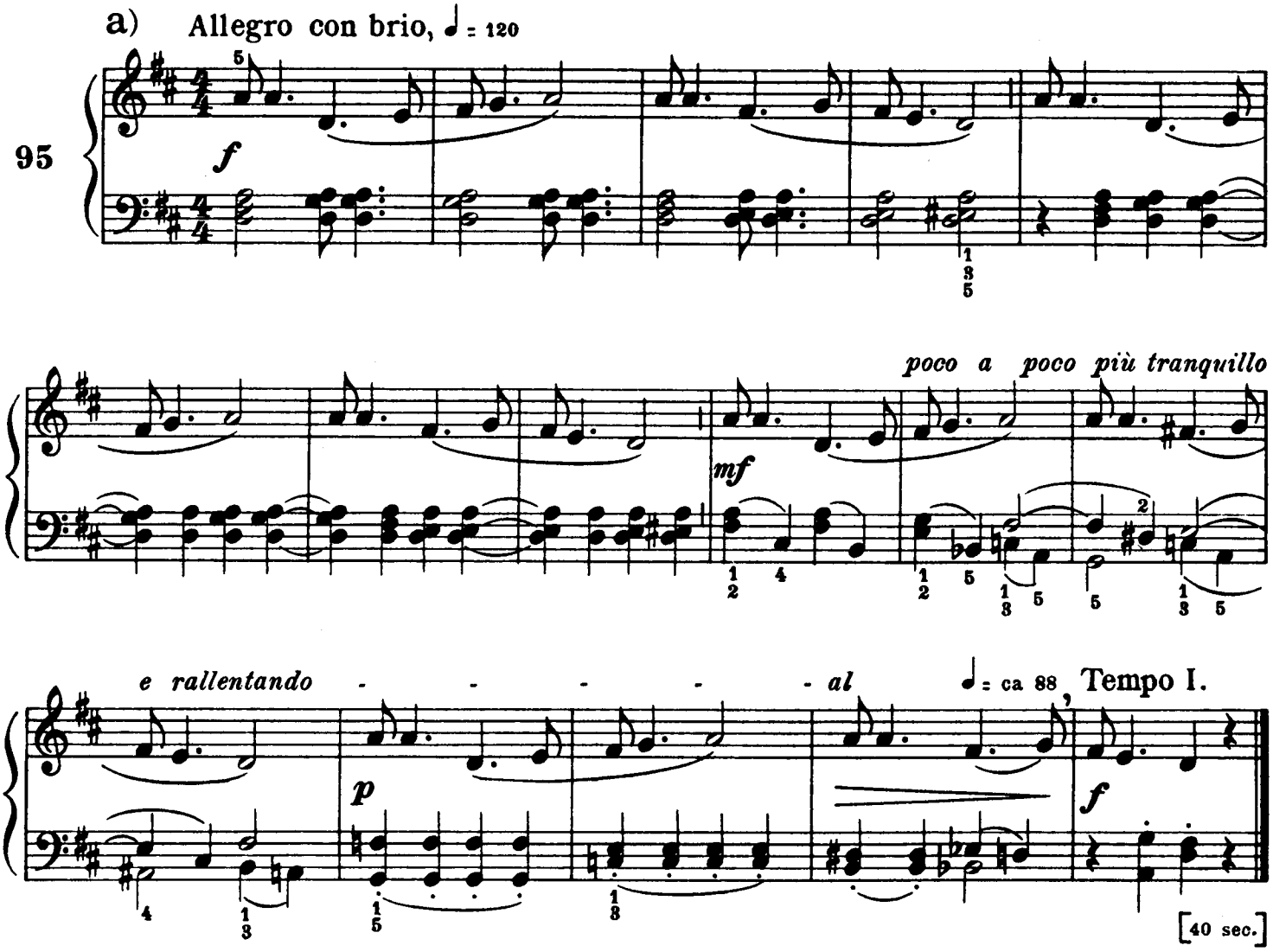
À quatre voix Vierstimmig

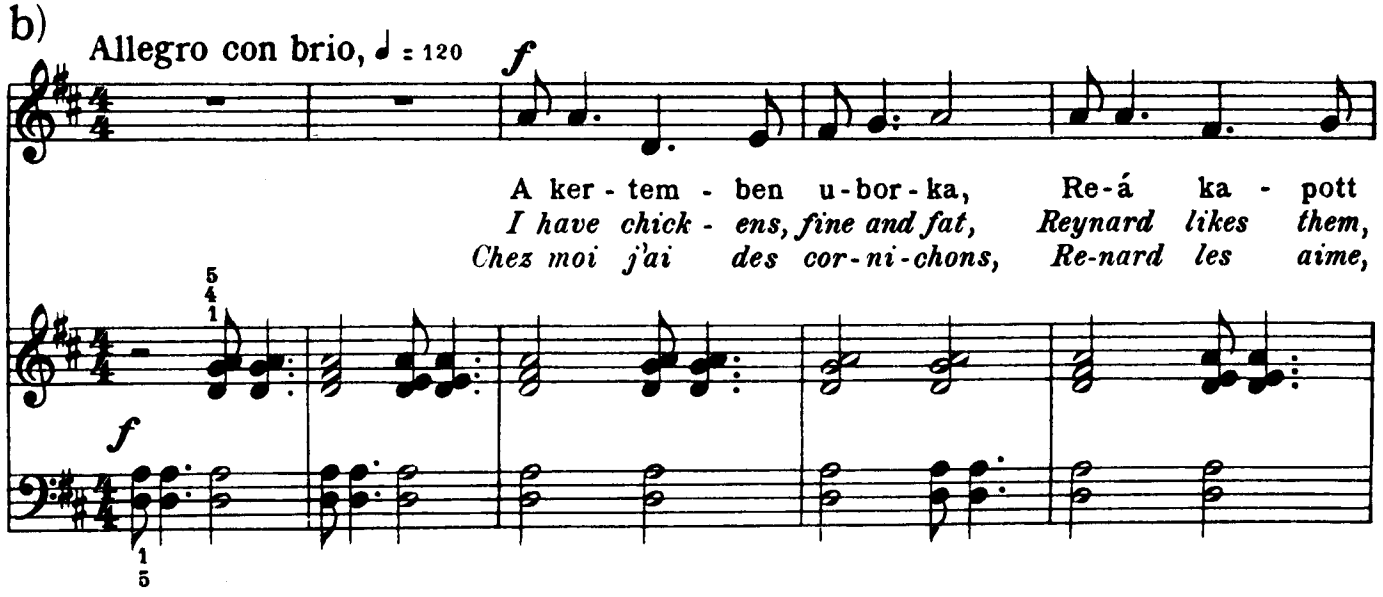


Tale
Conte
Es war einmal

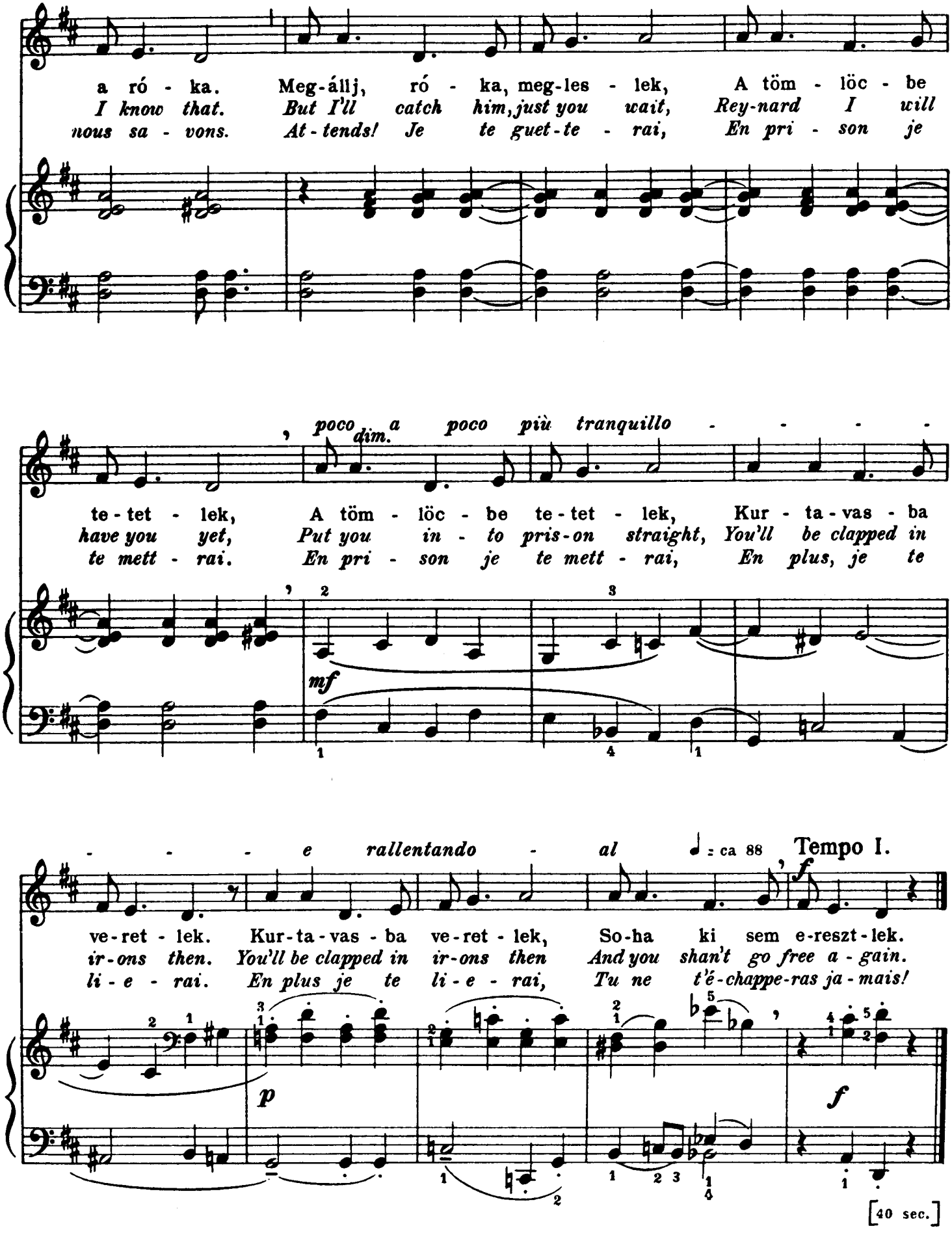


Song of the Fox
Chanson du renard
Fuchslied



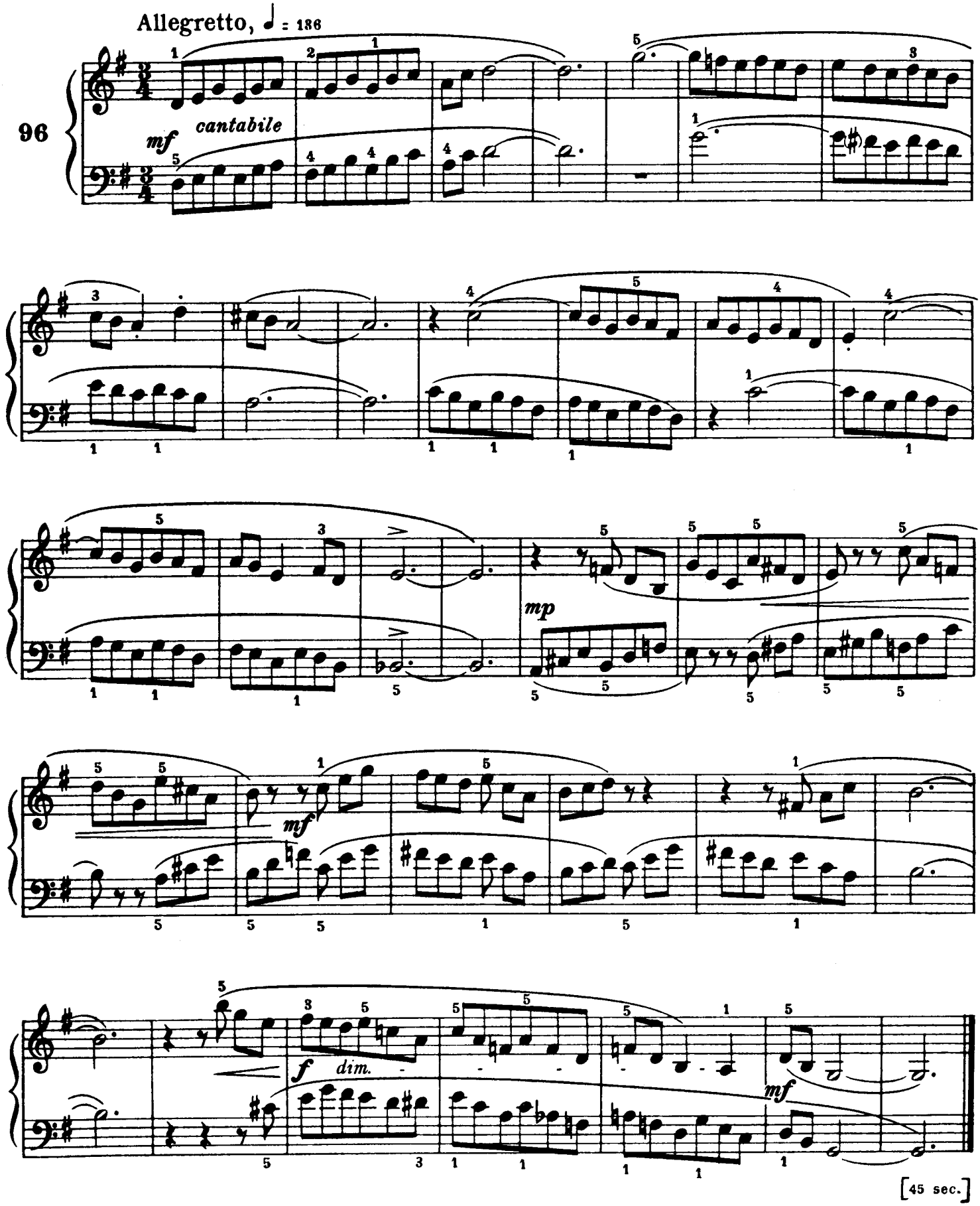


See the relative notes in the preface.
Voir la remarque respective dans la préface.
Lásd az elöszónak erre vonatkozó megjegyzését.


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 dim. a poco più tranquillo
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

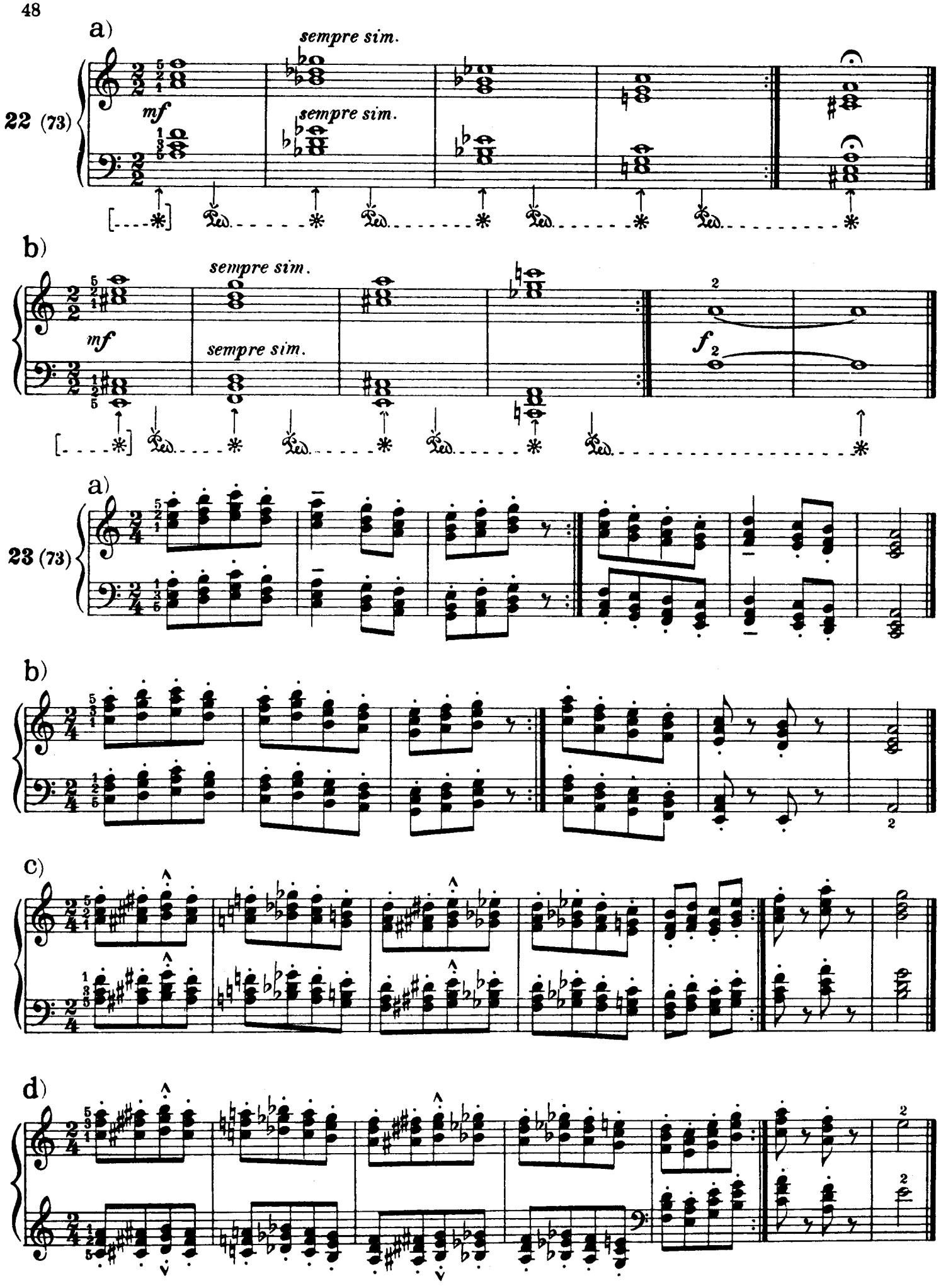
19 (67)

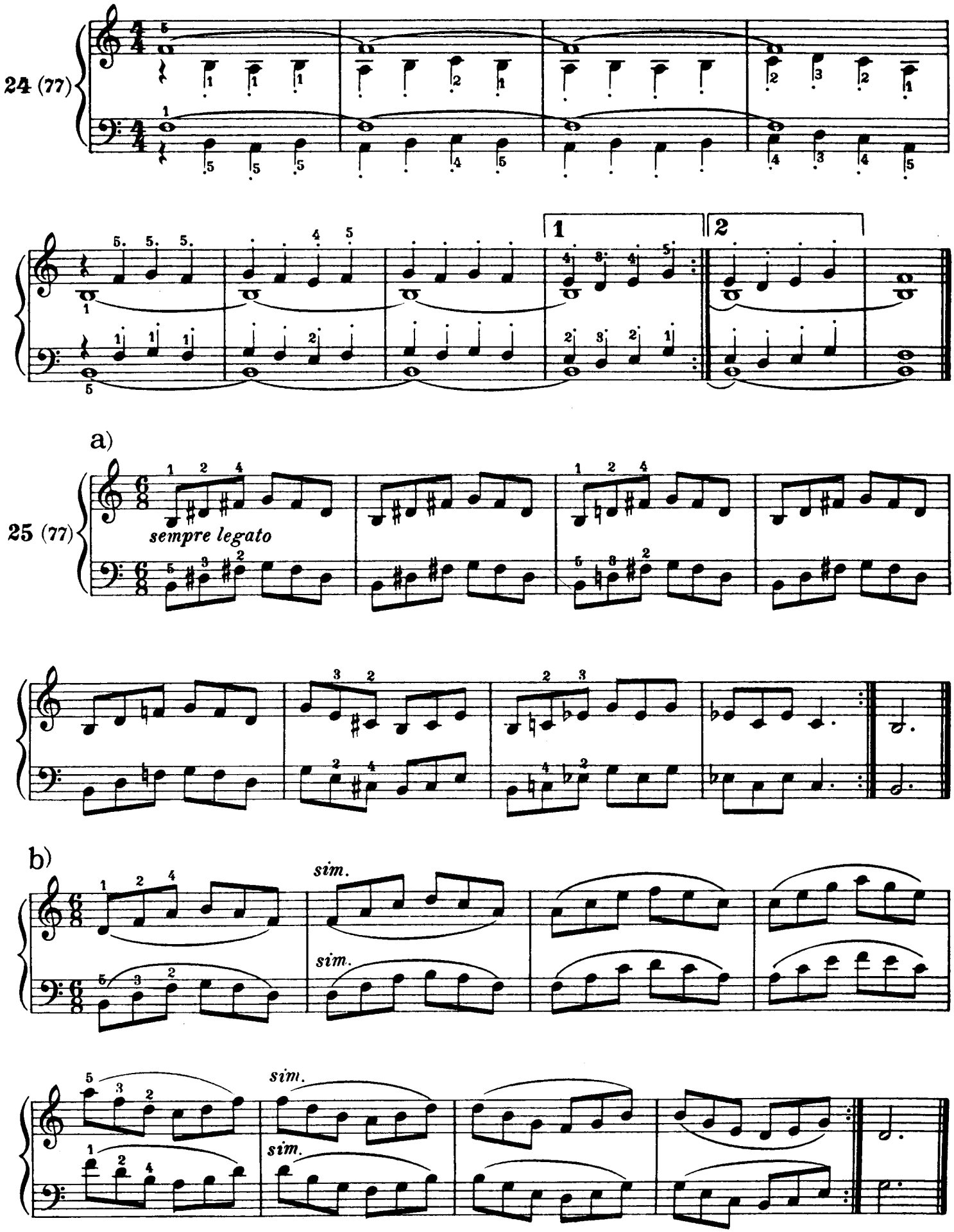
20 (67)

a)

21 (69)

b)


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)

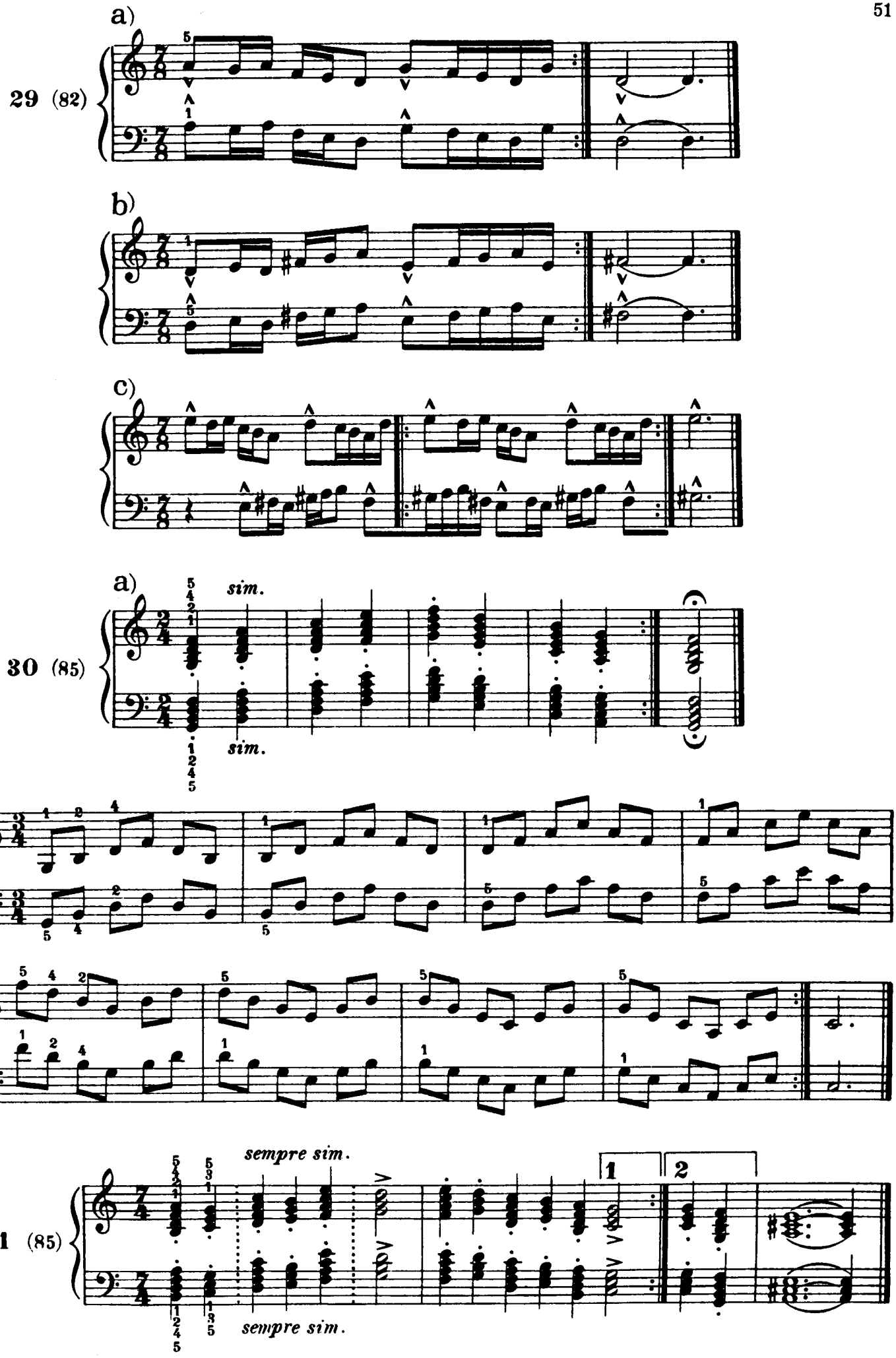
1 2

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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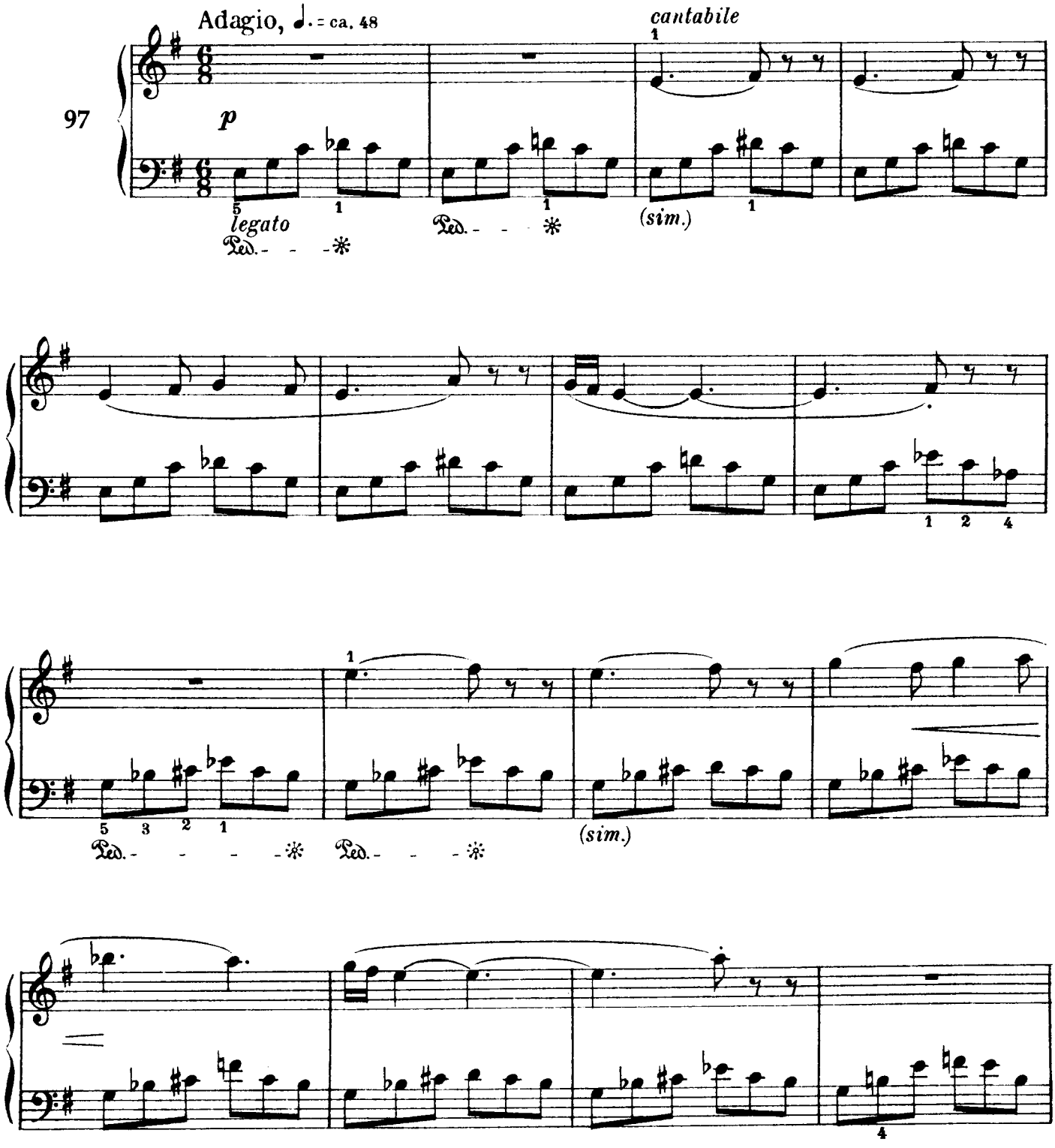
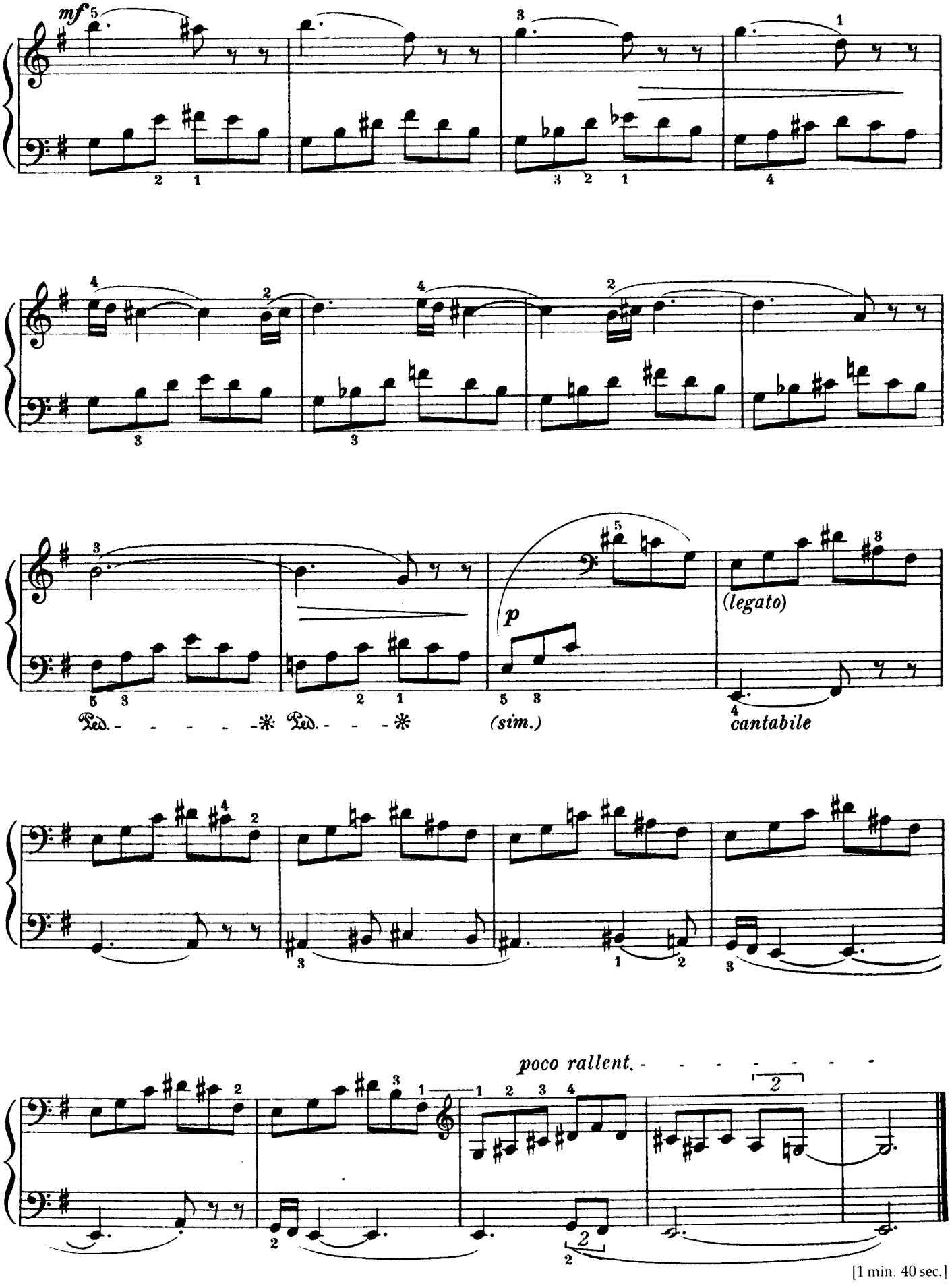
Notturno
Notturno
Notturno





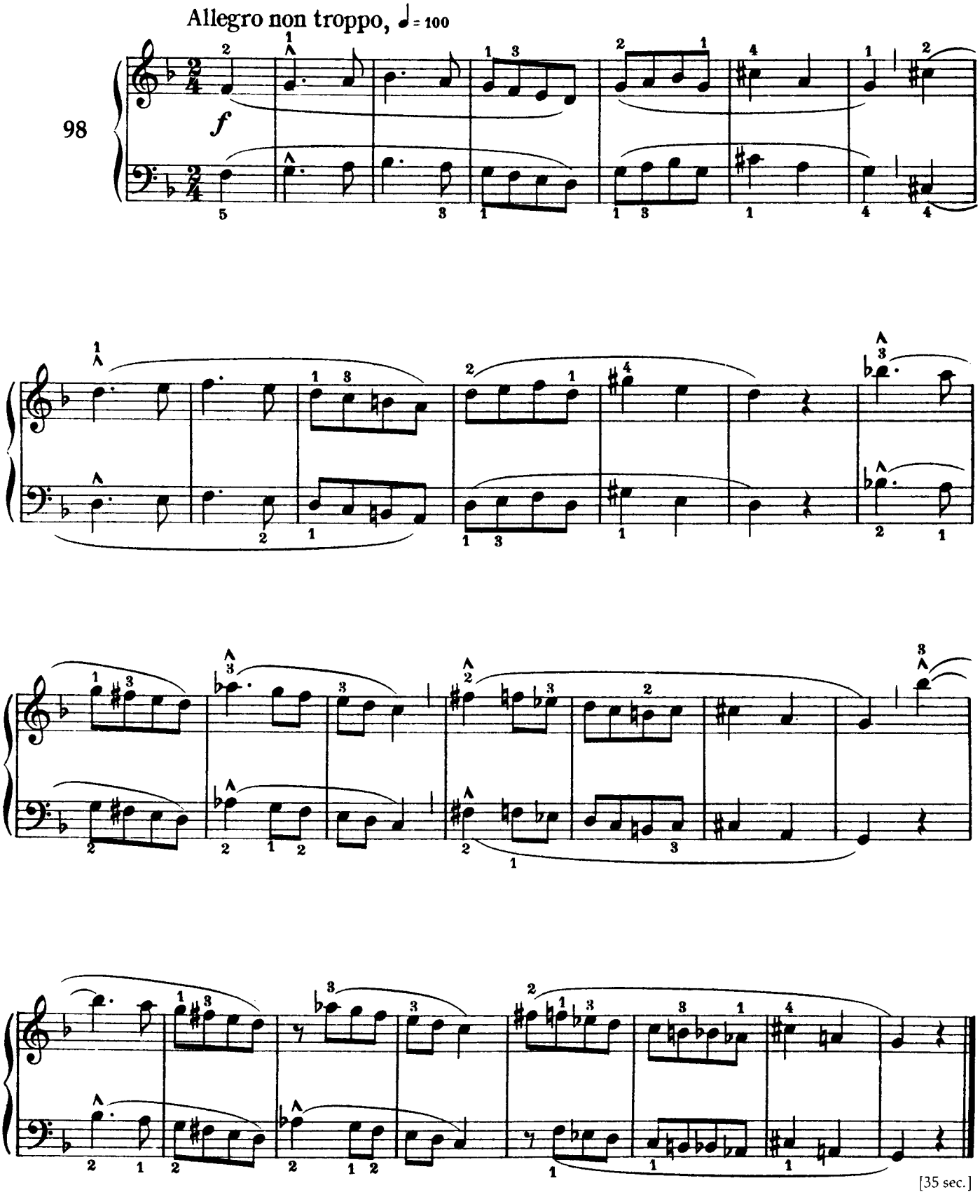
[1 min. 40 sec.]

Thumbs Under

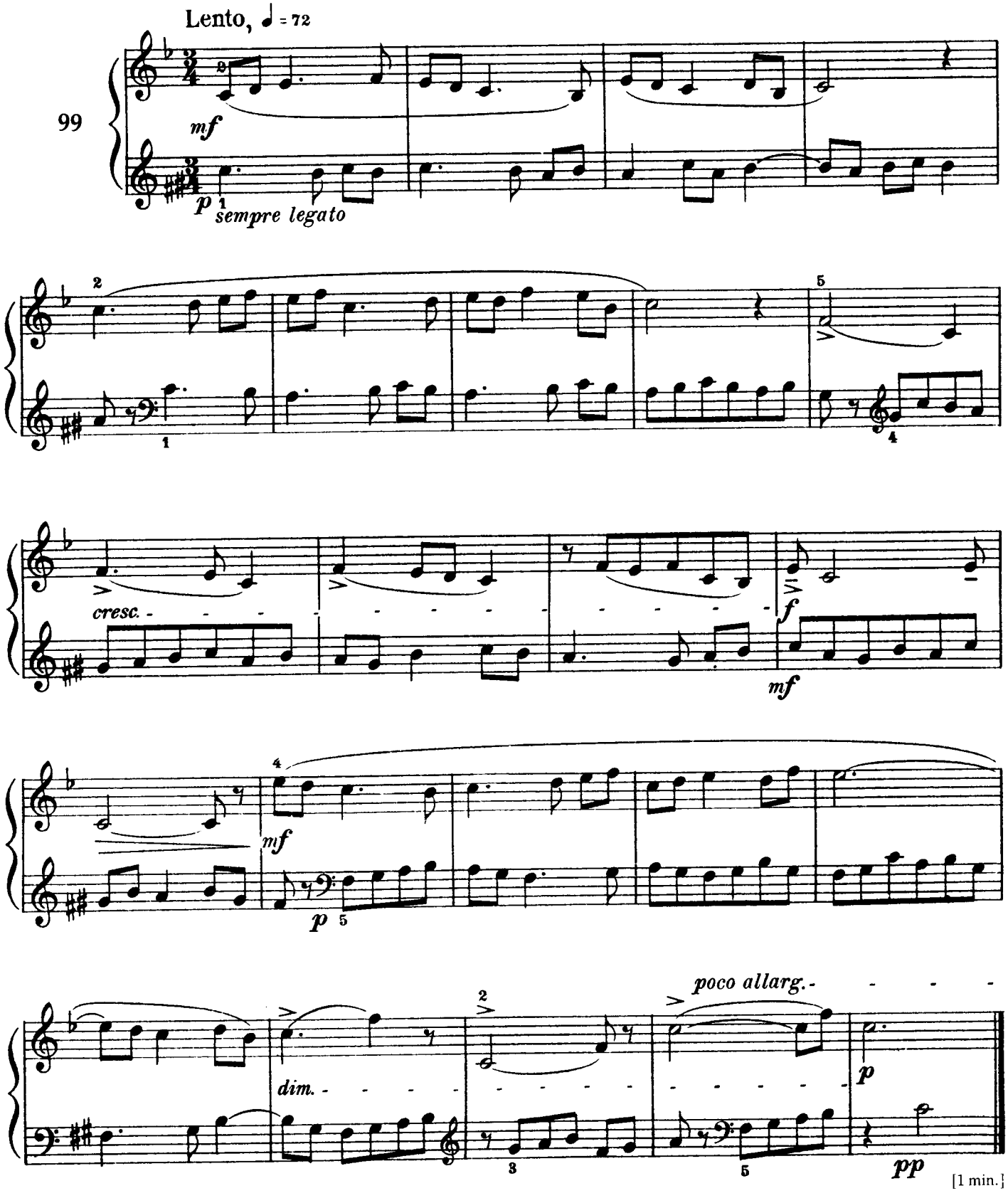
Pouces en-dessous

Daumenuntersatz

Alátevés



Hands Crossing
Mains croisées
Gekreuzte Hände
Kézkeresztezés

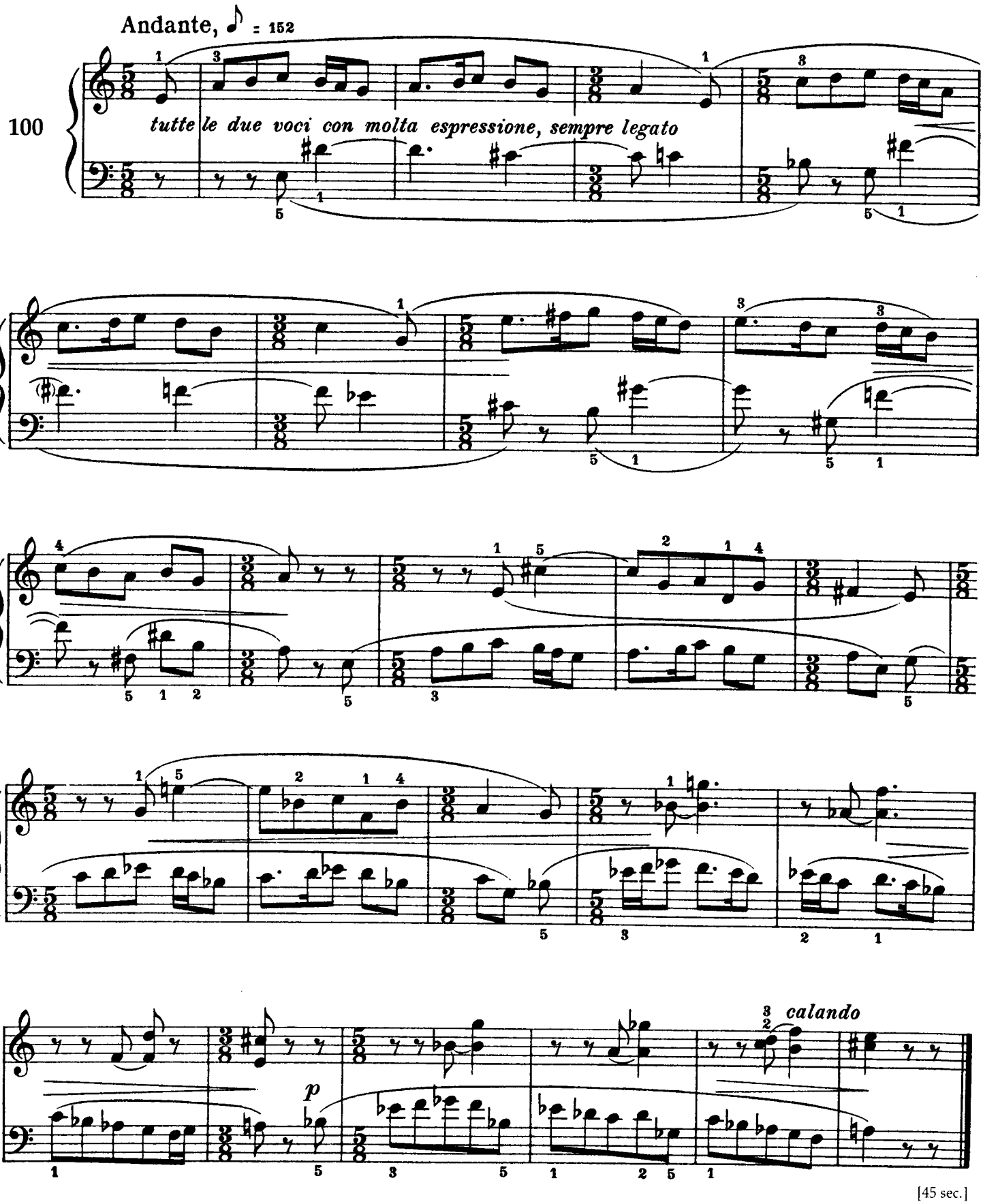


In Folk Song Style

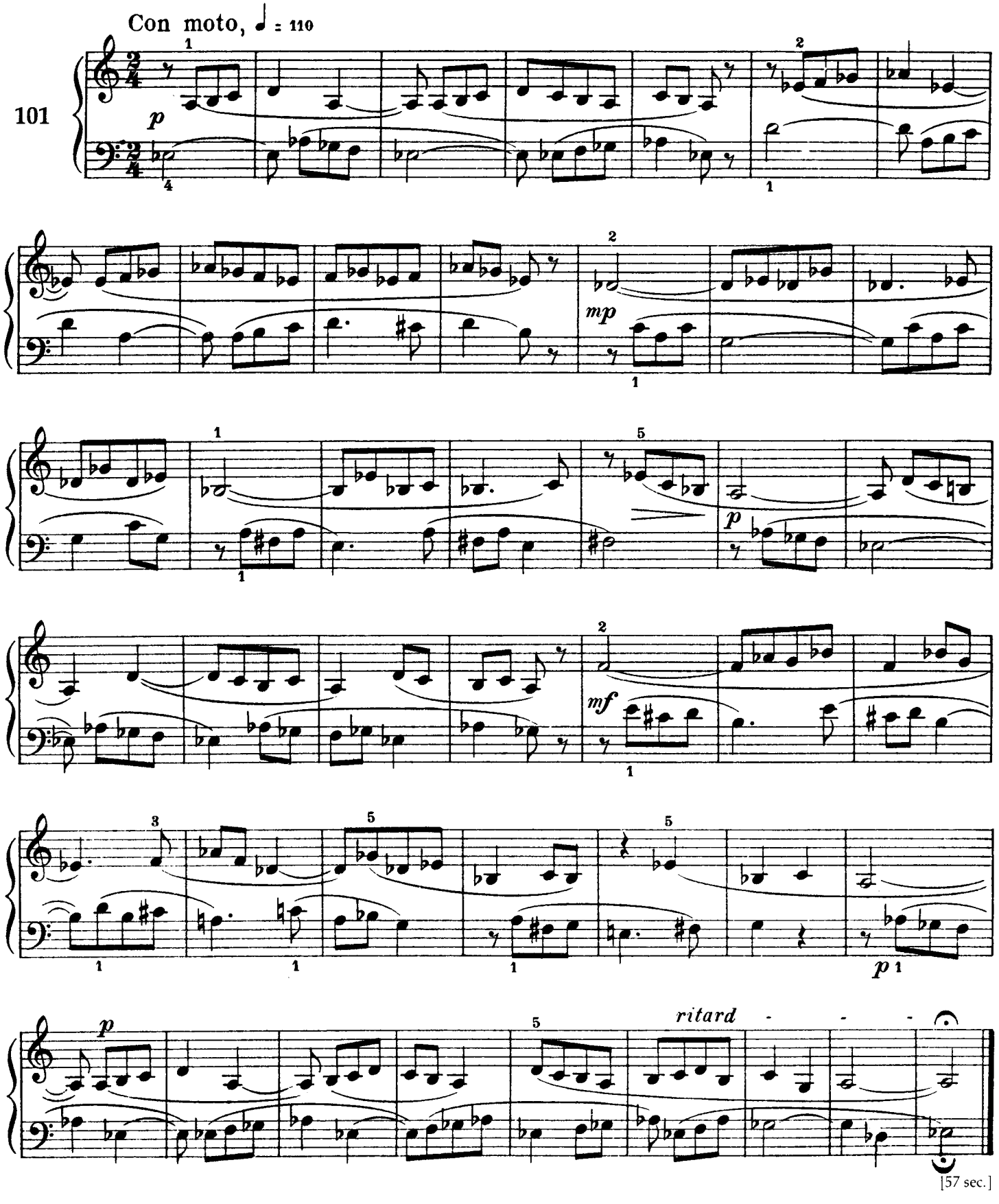
Chanson de style populaire

Wie ein Volkslied

Népdalféle



[45 sec.]

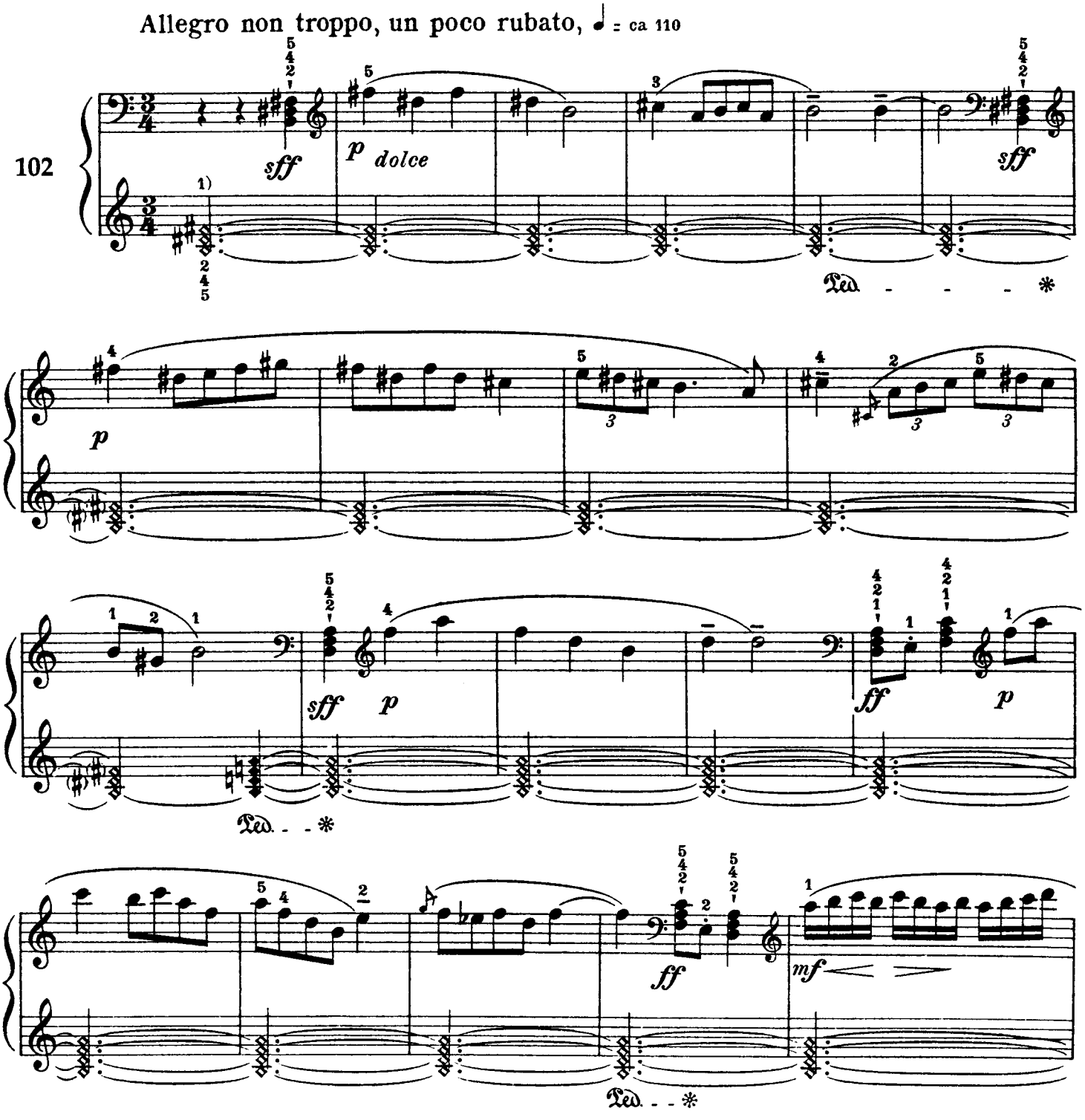

Con moto, ♩ = 110
101
p
mp
mf
p
p
ritard
[57 sec.]

Harmonics

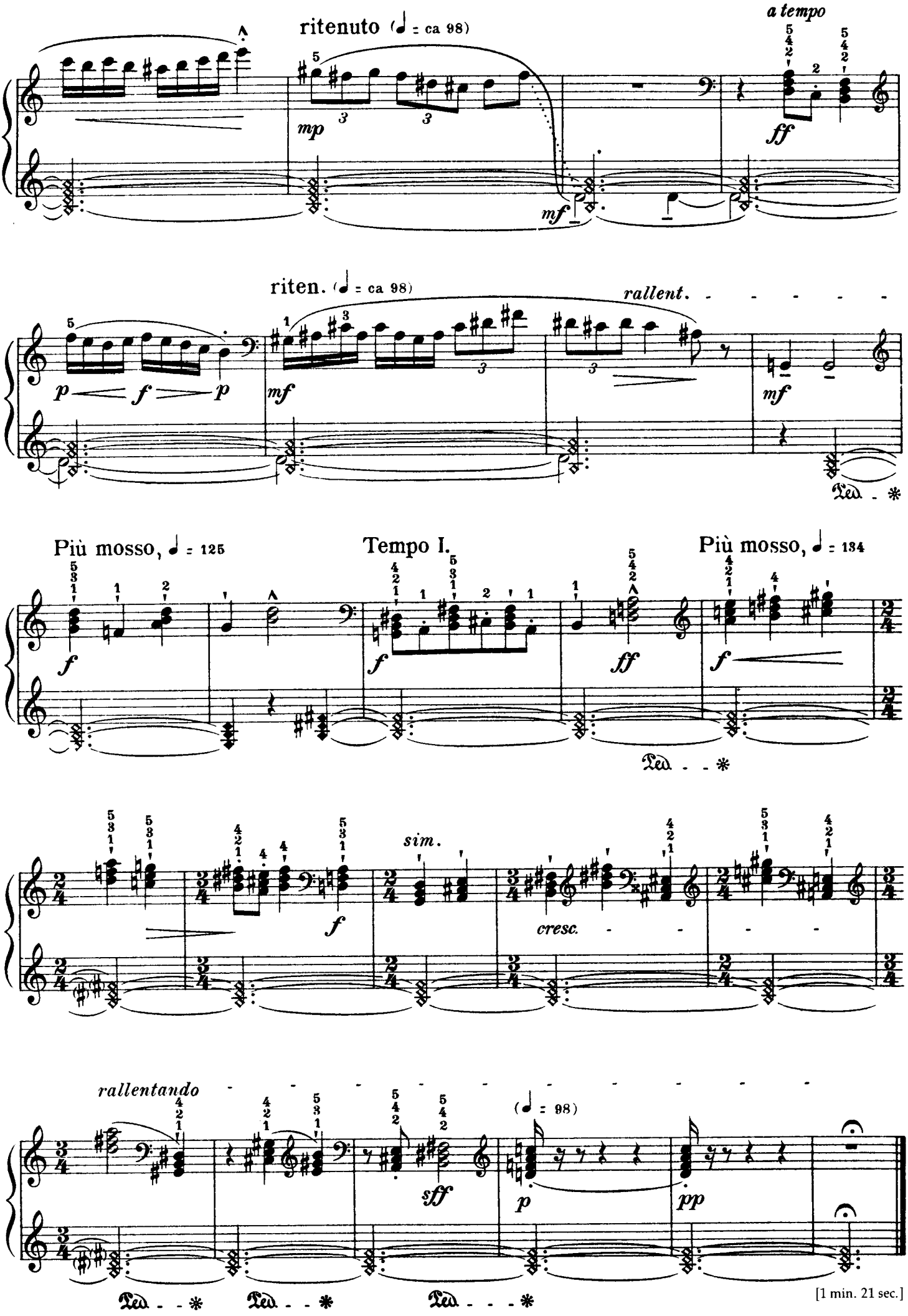
Harmoniques

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
mf
ff
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
Ped. * Ped. * Ped. * Ped. *

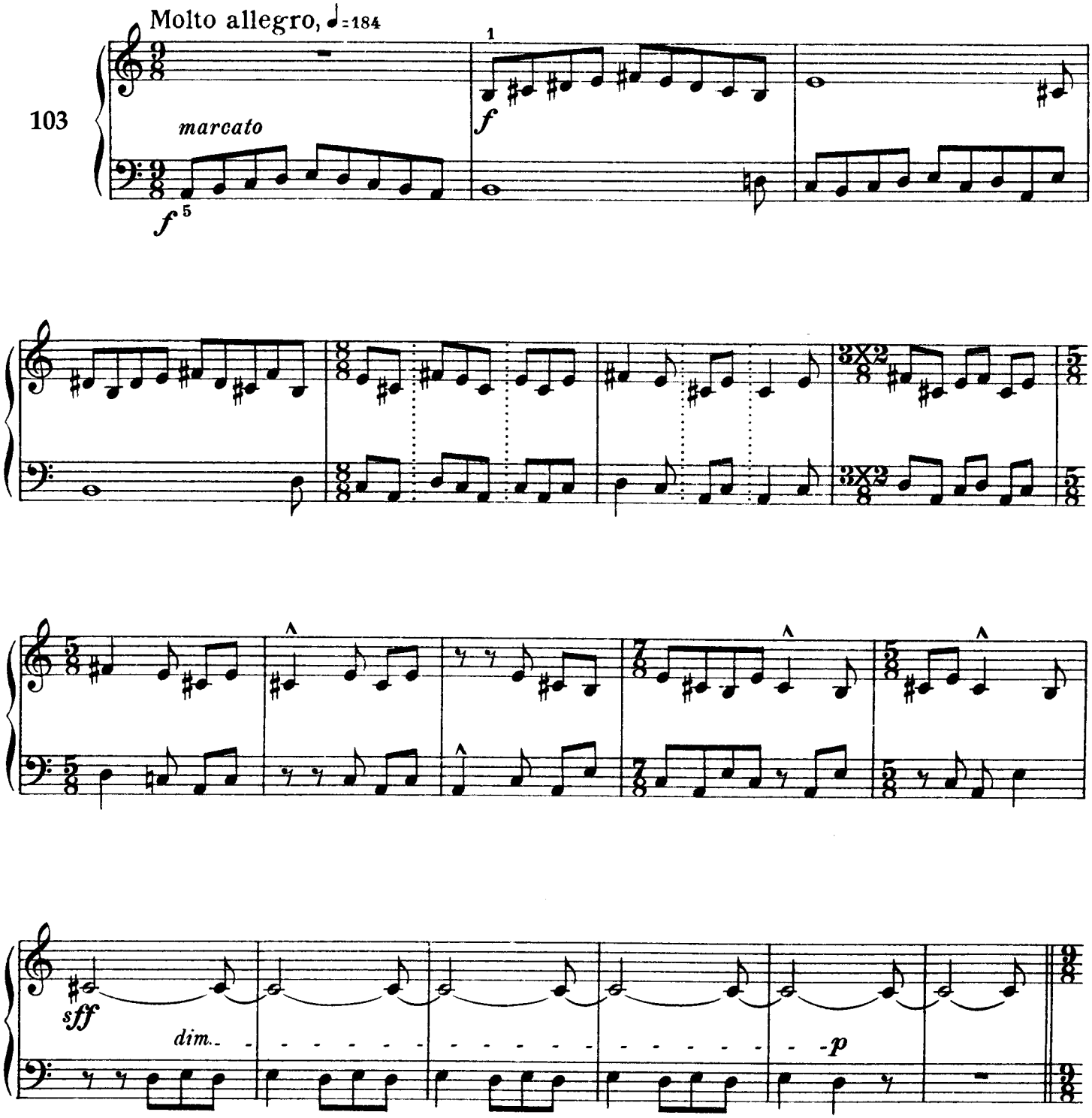
[1 min. 21 sec.]

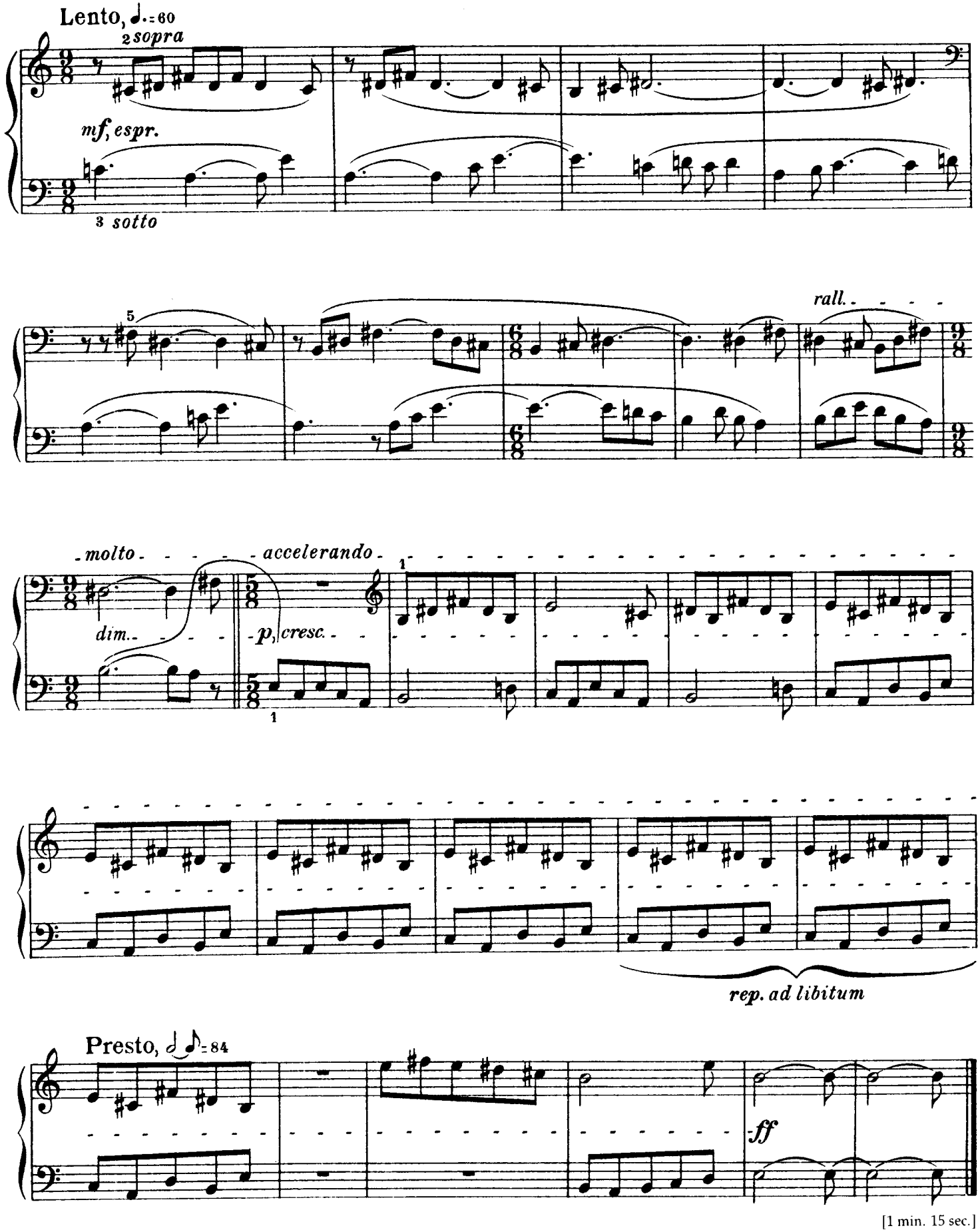
Minor and Major

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.]

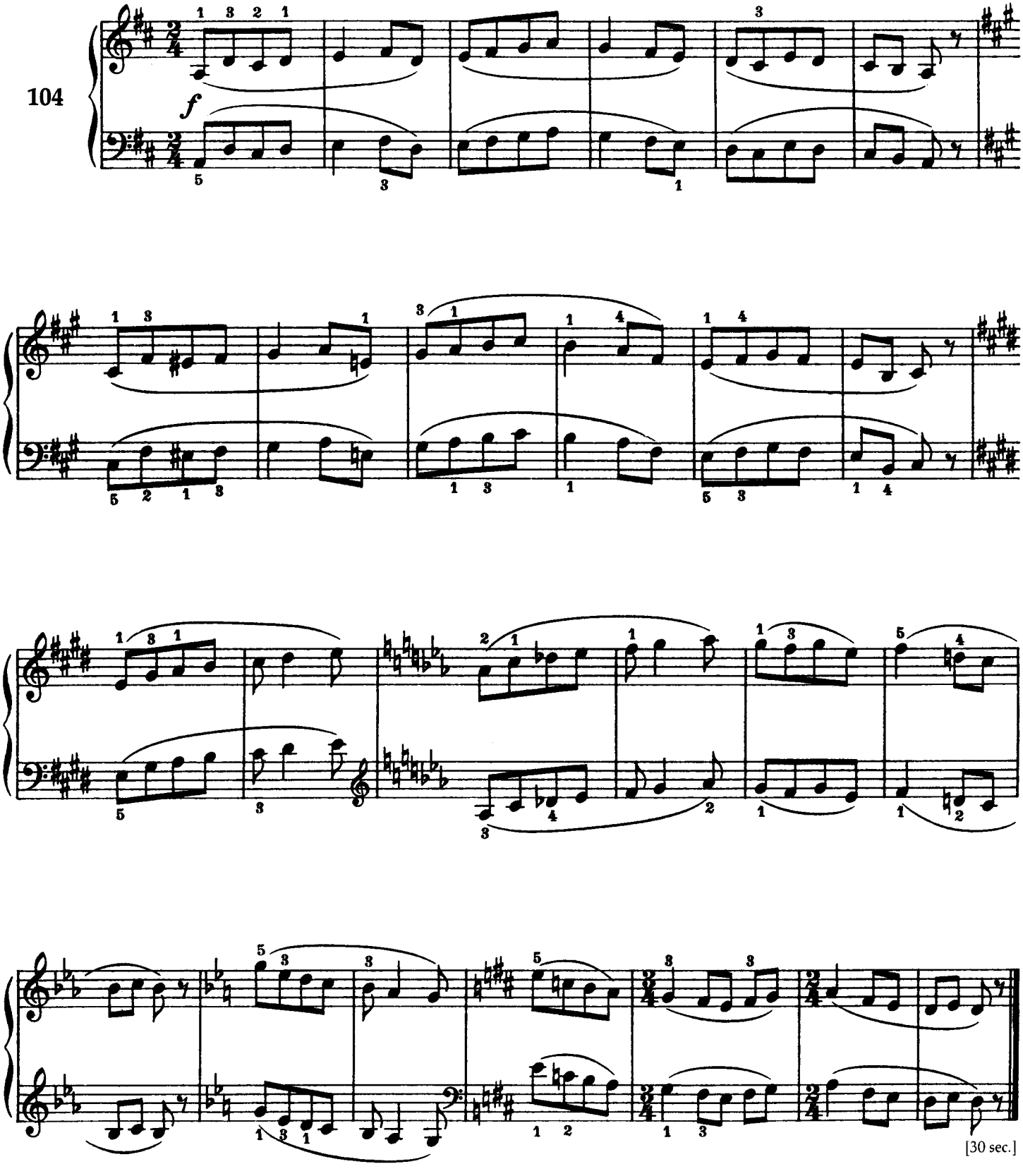
Wandering through the Keys

A travers les tonalités

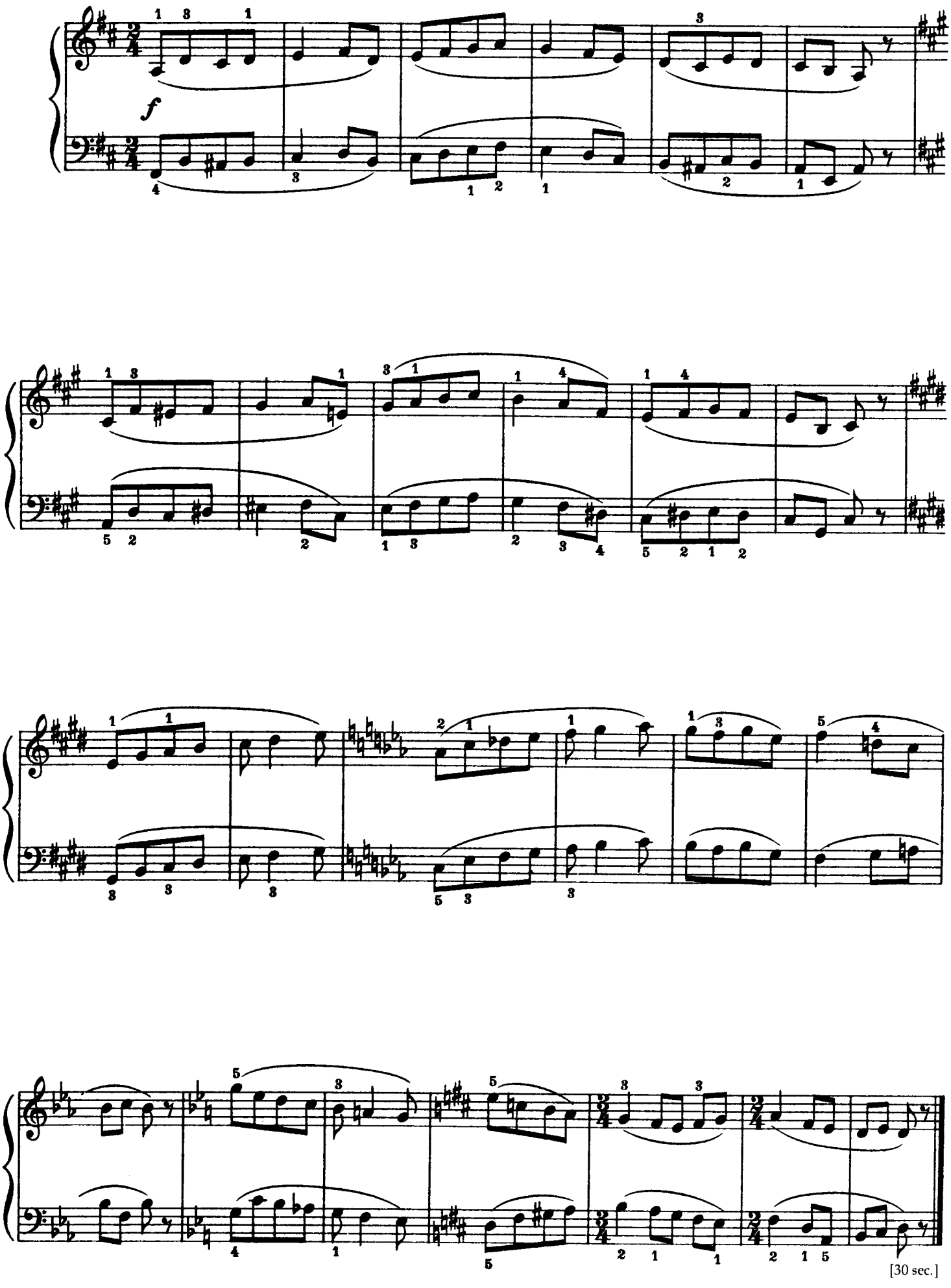
Wanderung von Tonart zu Tonart

Vándorlás egyik hangnemből a másikba

a) **Comodo,** ♩=102



b)

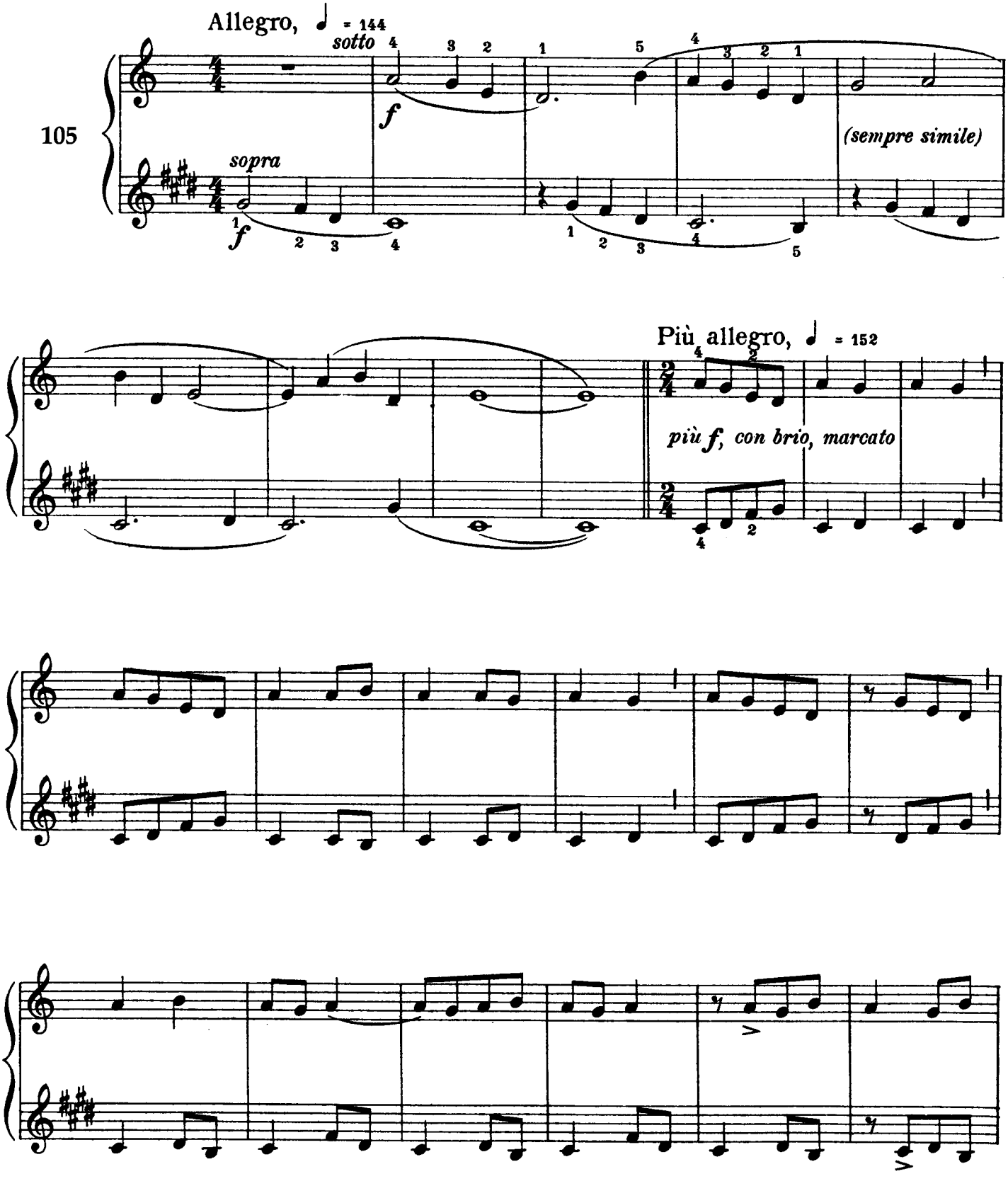


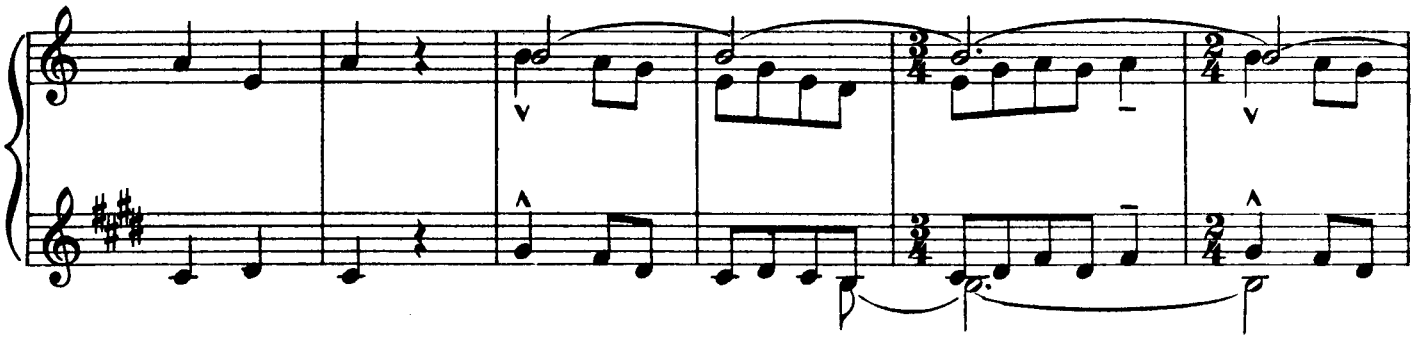
Game (with two five-tone scales)

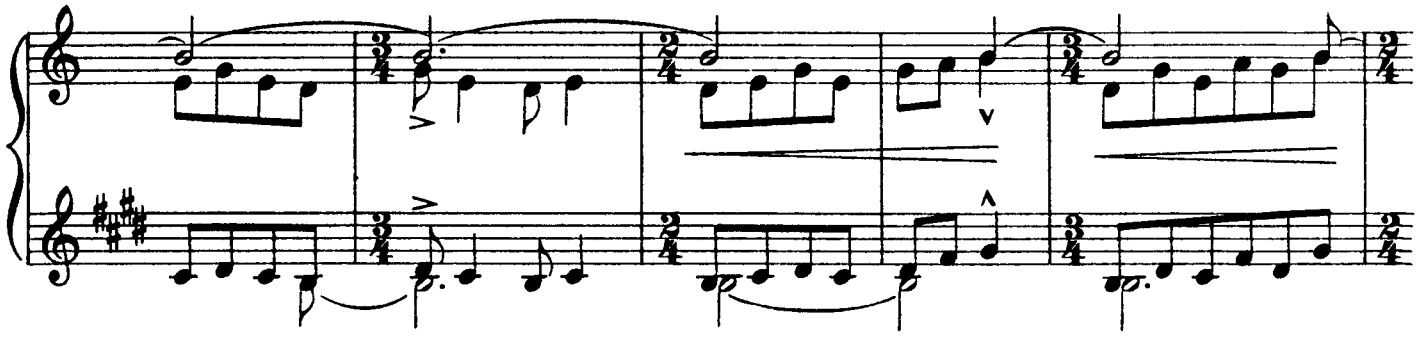
Jeu (avec deux gammes à cinq notes)

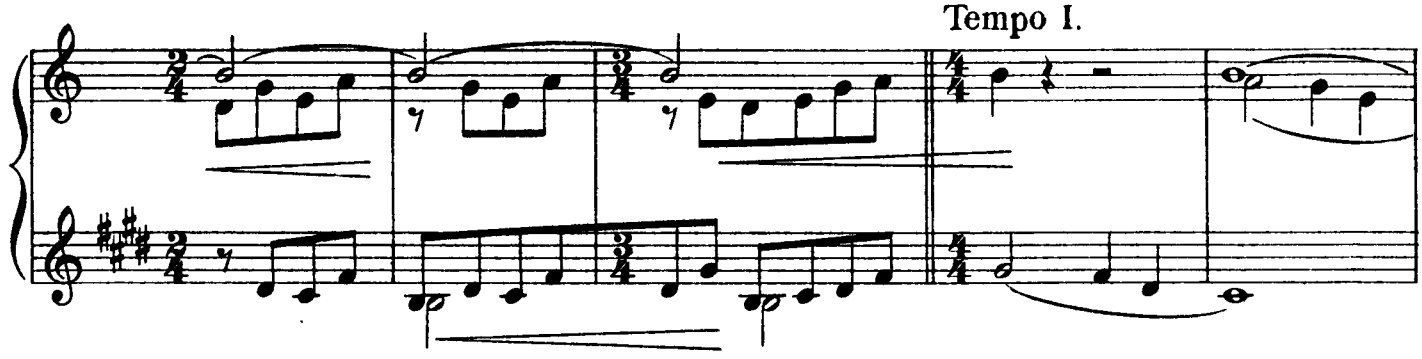
Spiel (mit zwei Fünftonskalen)

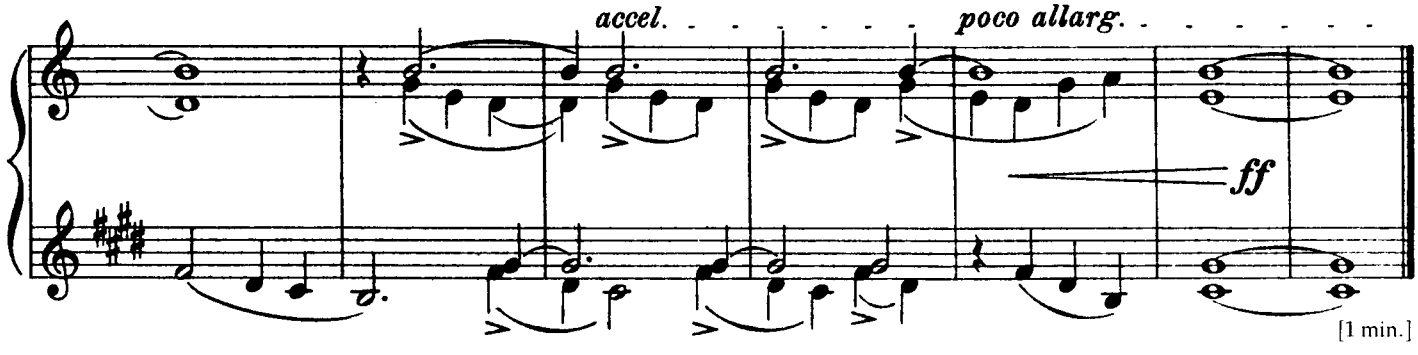
Játék (két ötfokú hangsorral)








Tempo I.

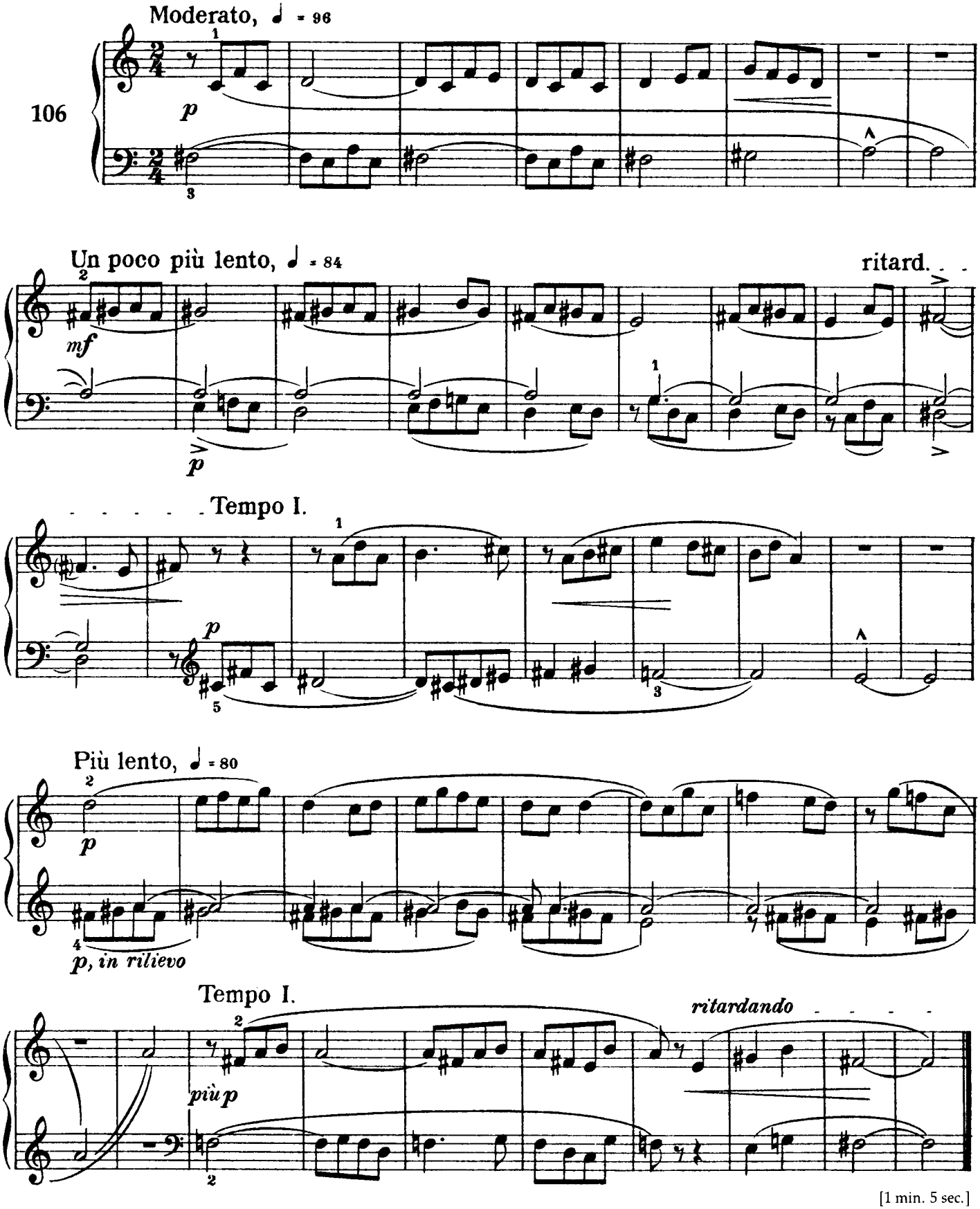

accel.
poco allarg.
ff
[1 min.]

Children's Song

Chanson enfantine

Kinderlied

Gyermekdal



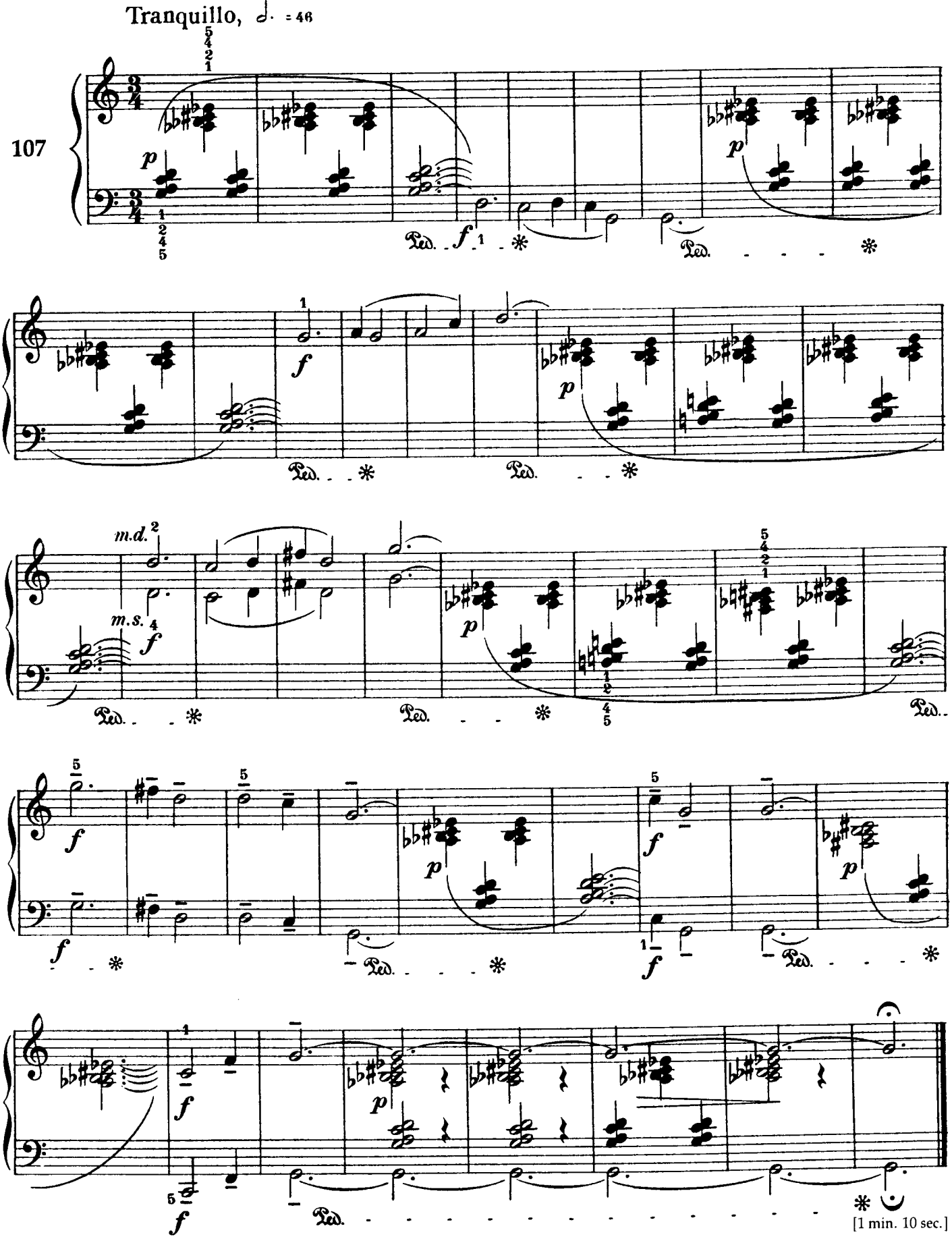
[1 min. 5 sec.]

Melody in the Mist

Mélodie dans la brume

Melodie im Nebelgrau

Dallam ködgomolyagban

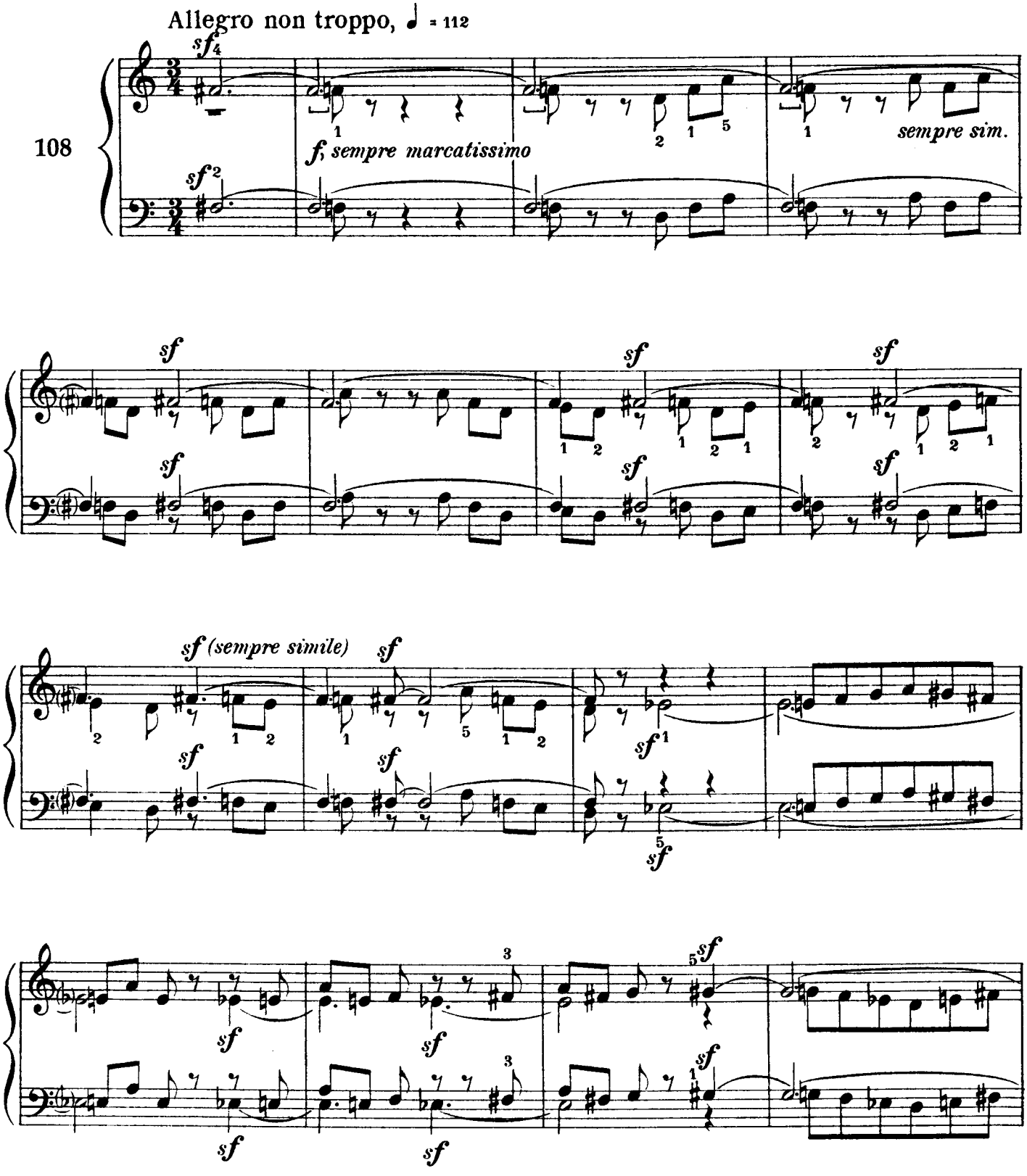


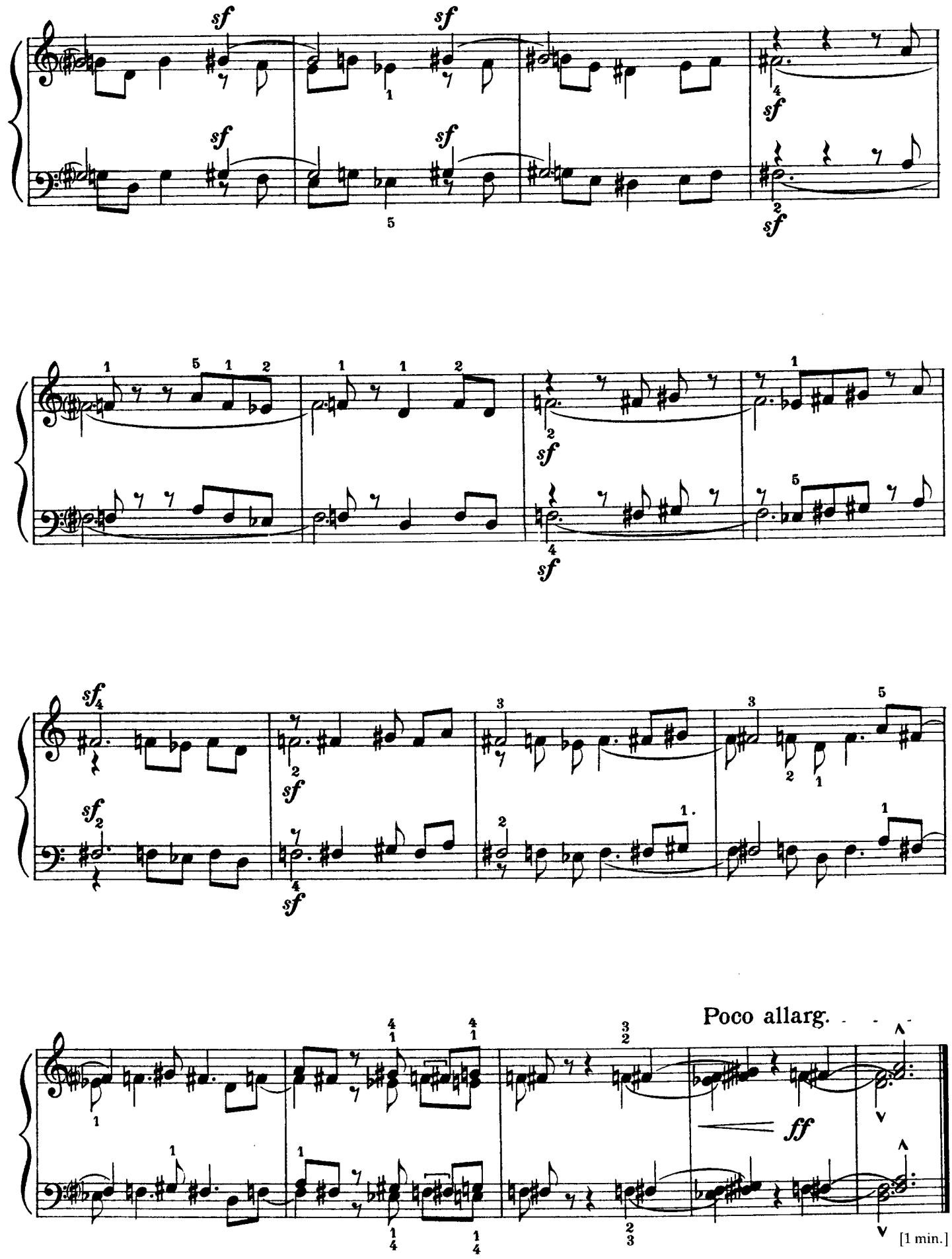
Wrestling

Lutte

Ringkampf

Birkózás



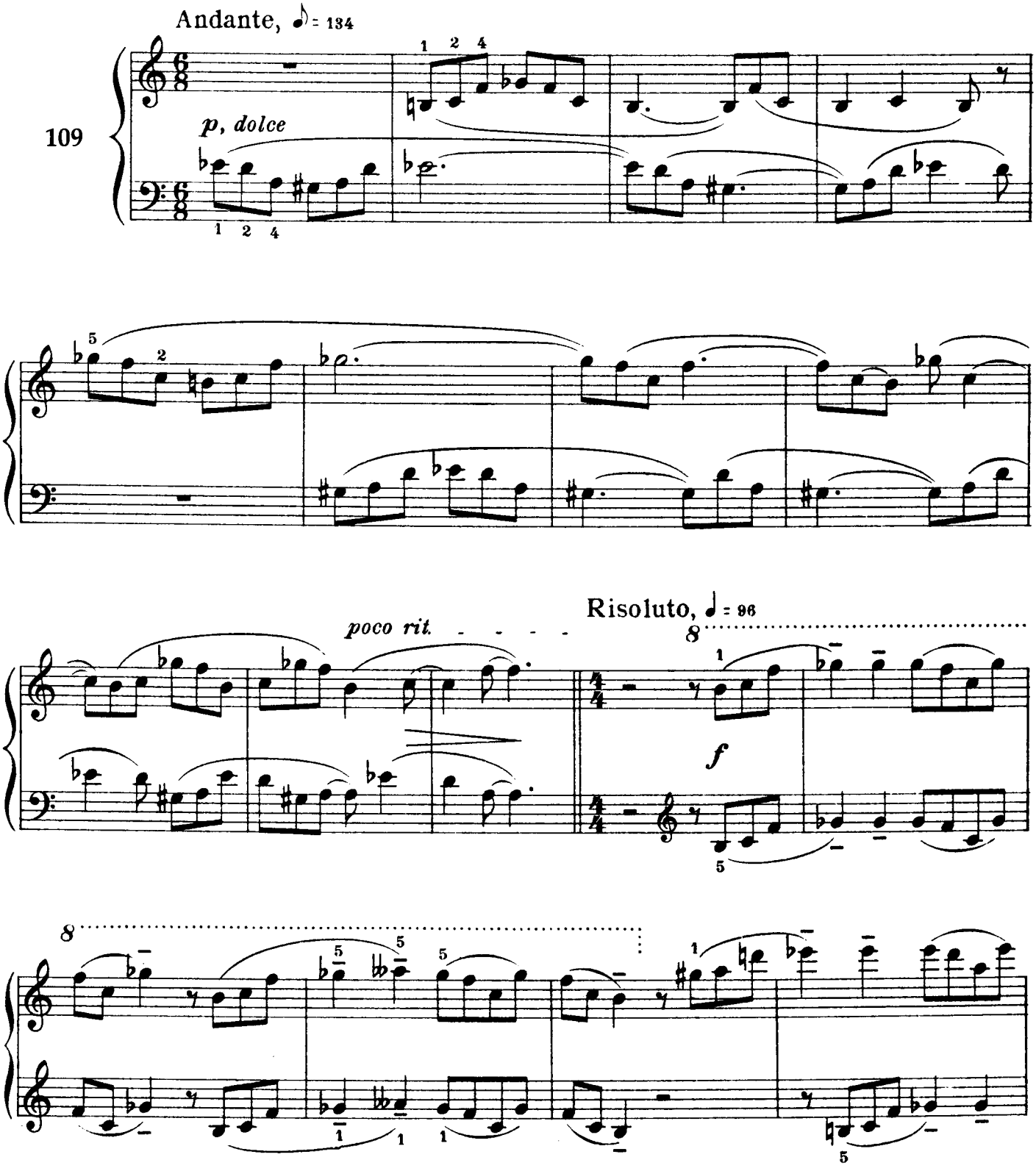

Poco allarg.
ff
[1 min.]

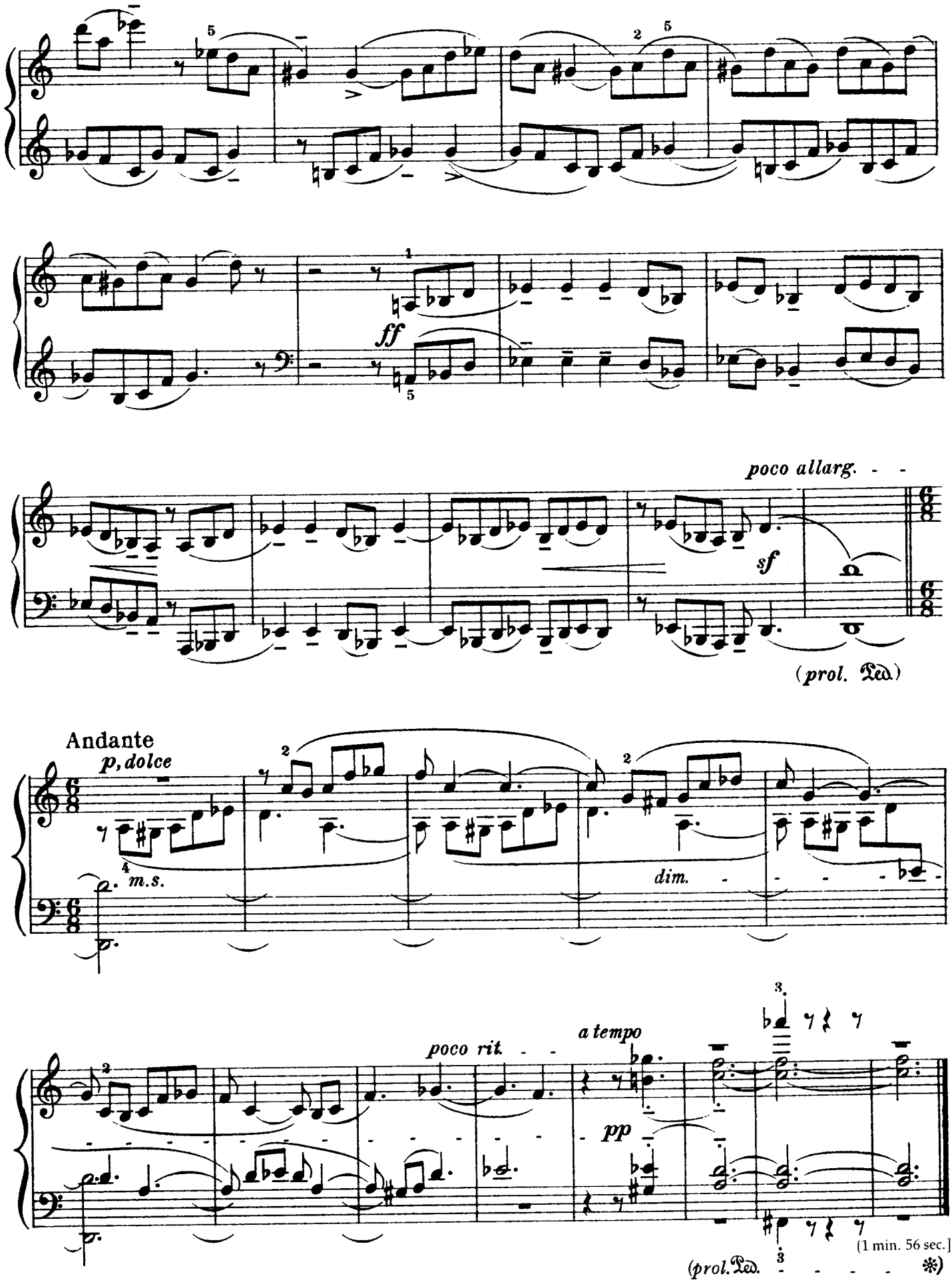
From the Island of Bali

De l'île de Bali

Auf der Insel Bali

Báli szigetén



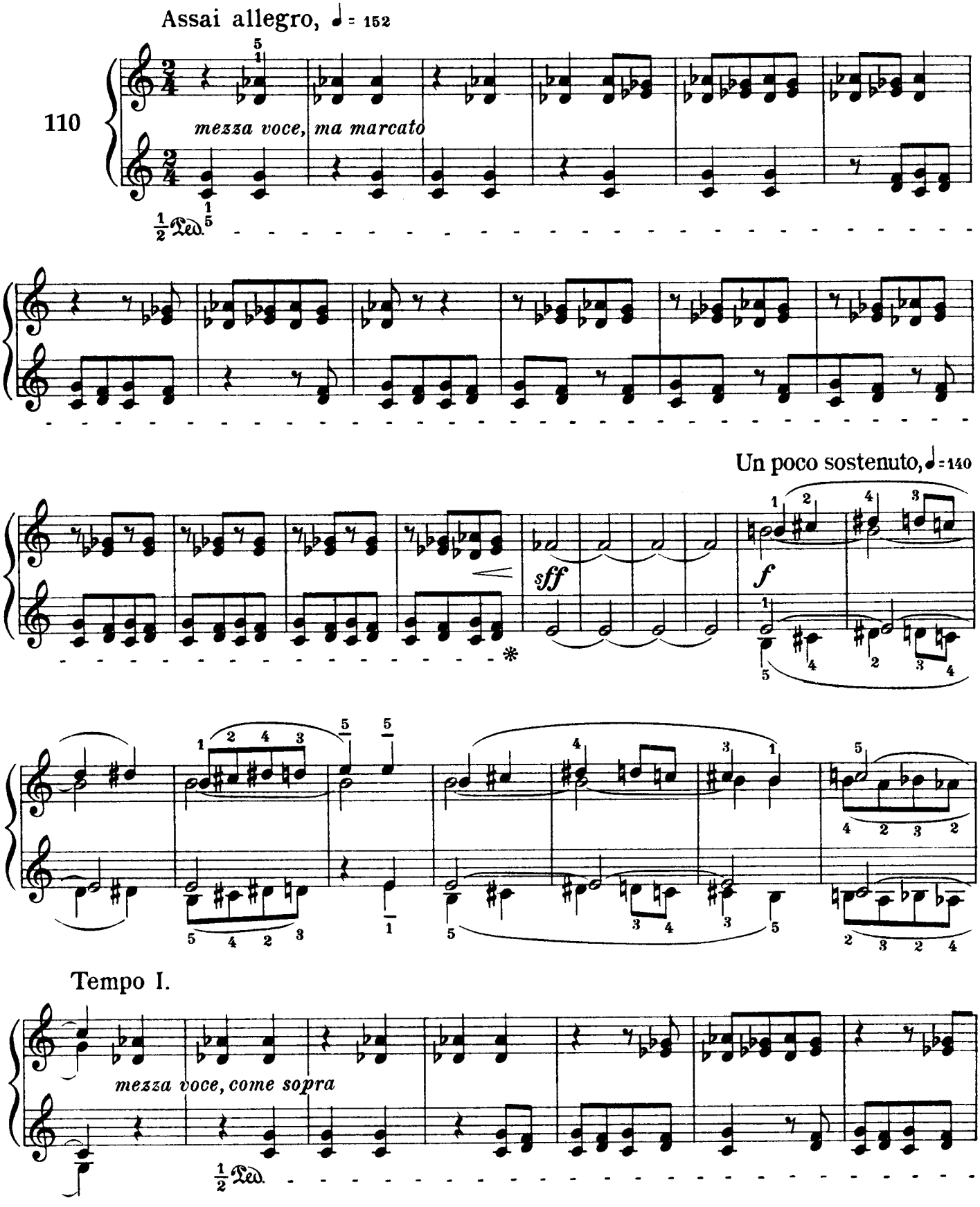

ff
poco allarg.
sf
(prol. Ped.)
Andante
p, dolce
m.s.
dim.
poco rit.
a tempo
pp
(1 min. 56 sec.]
(prol. Ped. *)

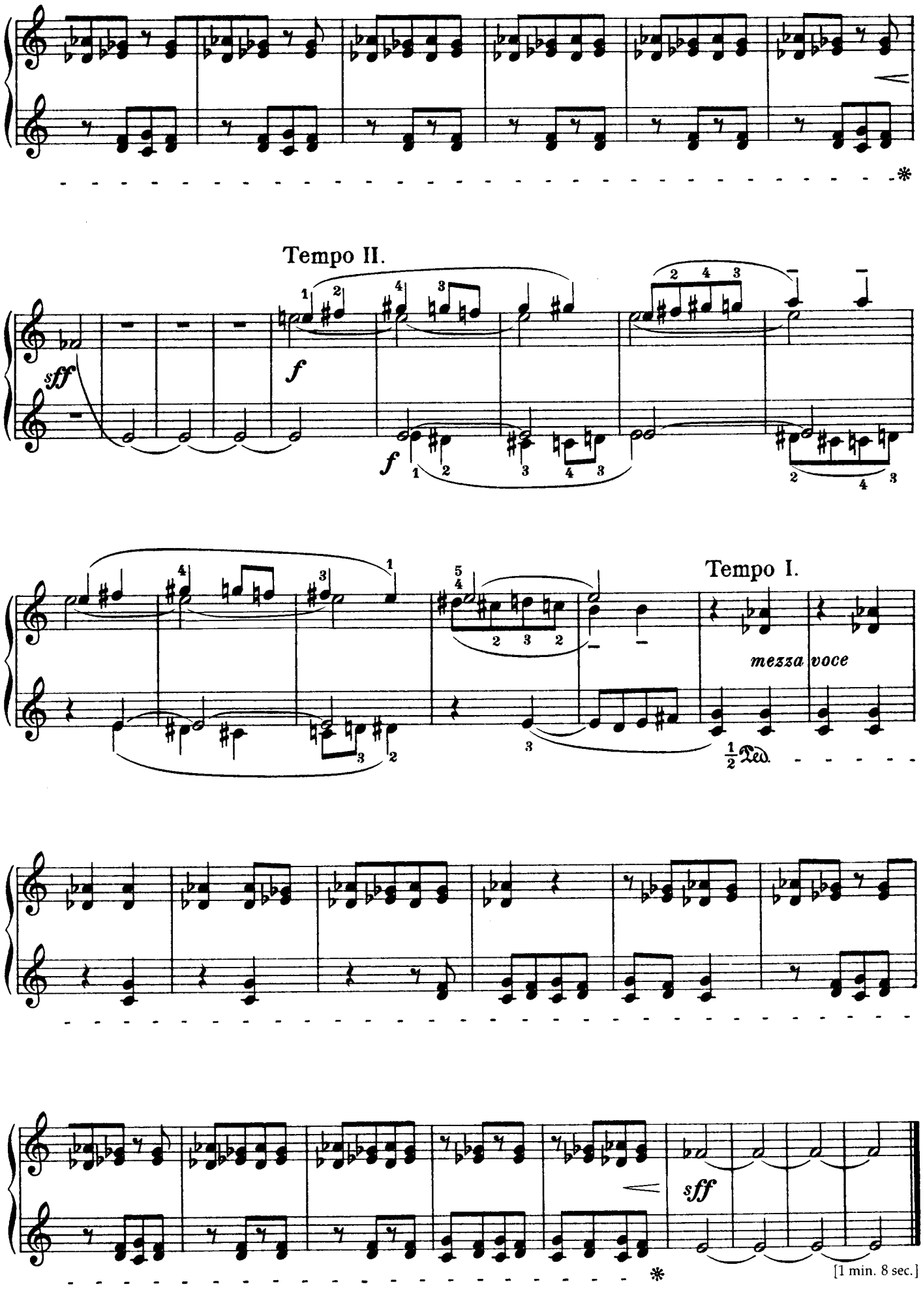
And the Sounds Clash and Clang . . .

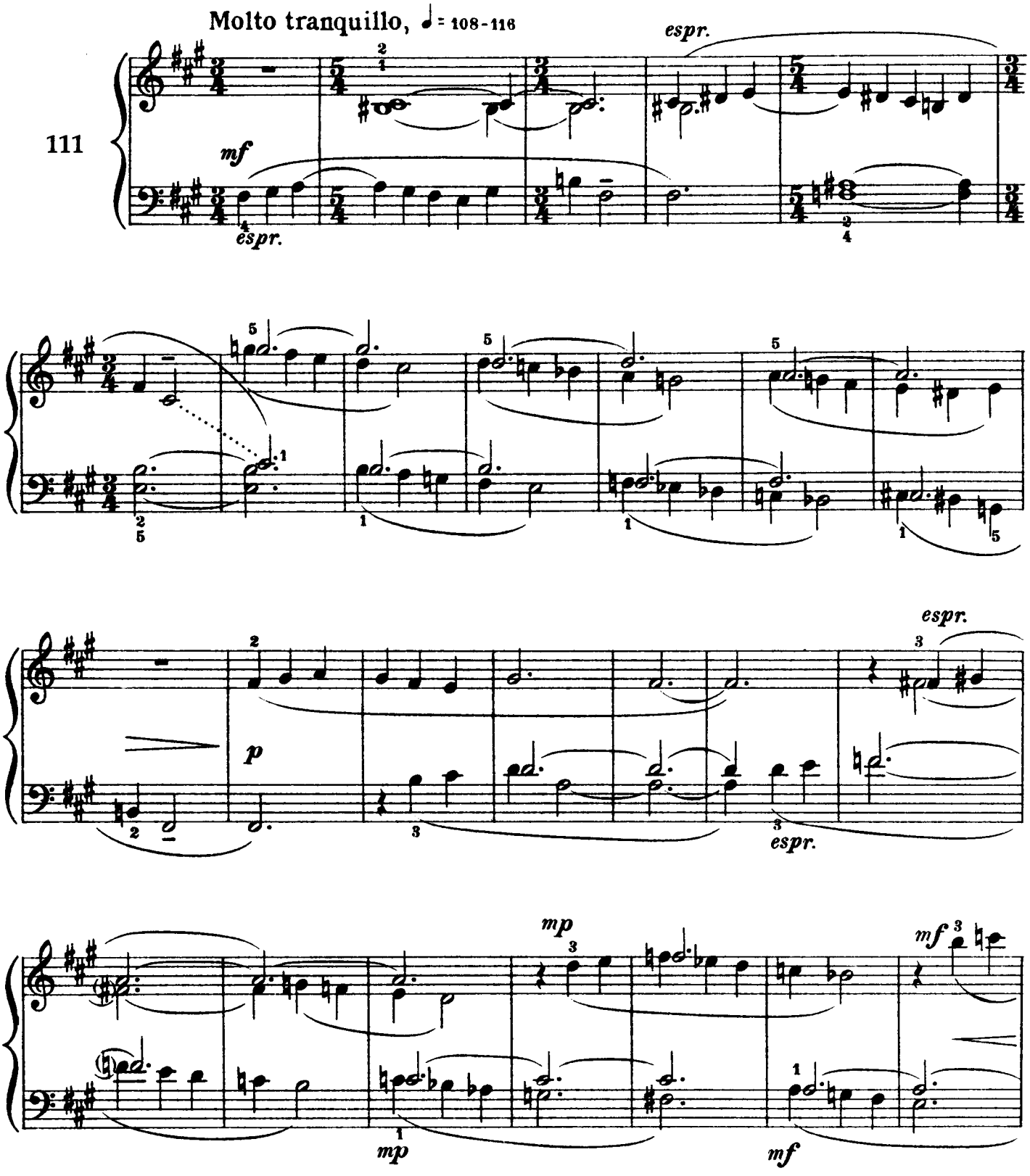
Et les sons s'entrechoquent . . .

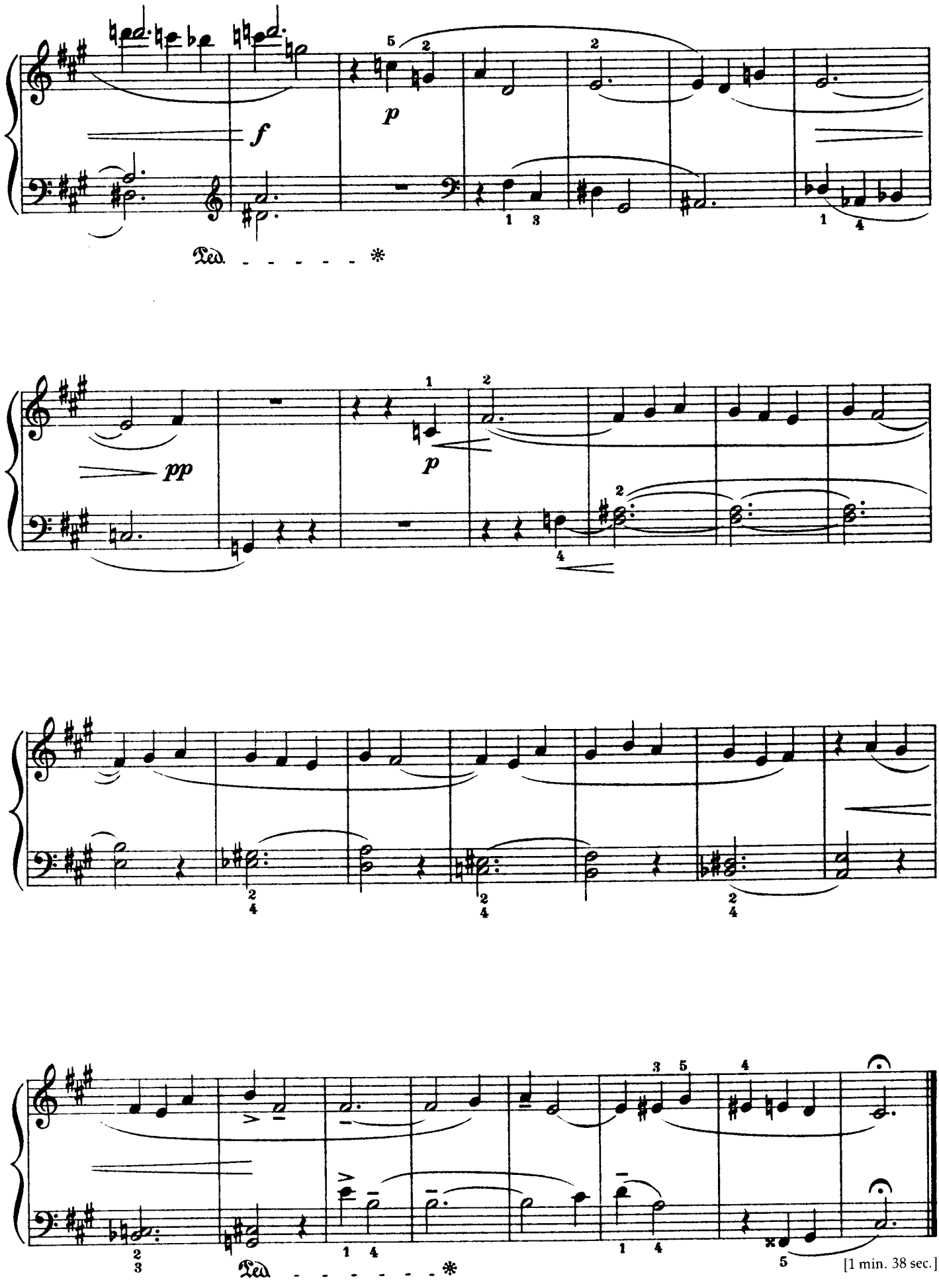
Und es klirren die Töne . . .

És összecsendülnek-pendülnek a hangok . . .




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
mp
mf
mf

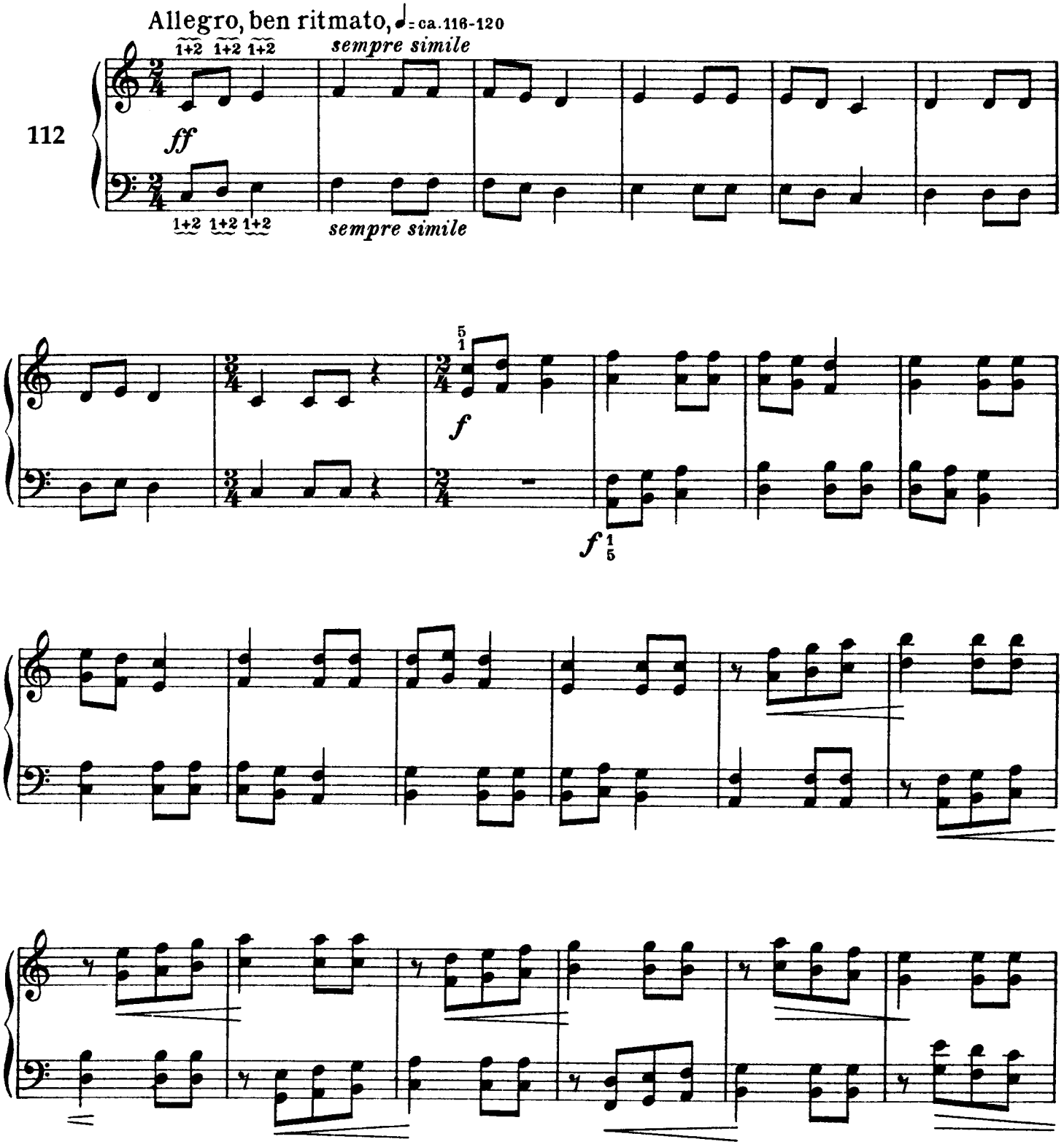

f
p
Ped. * Ped. * Ped. *
pp
p
[1 min. 38 sec.]

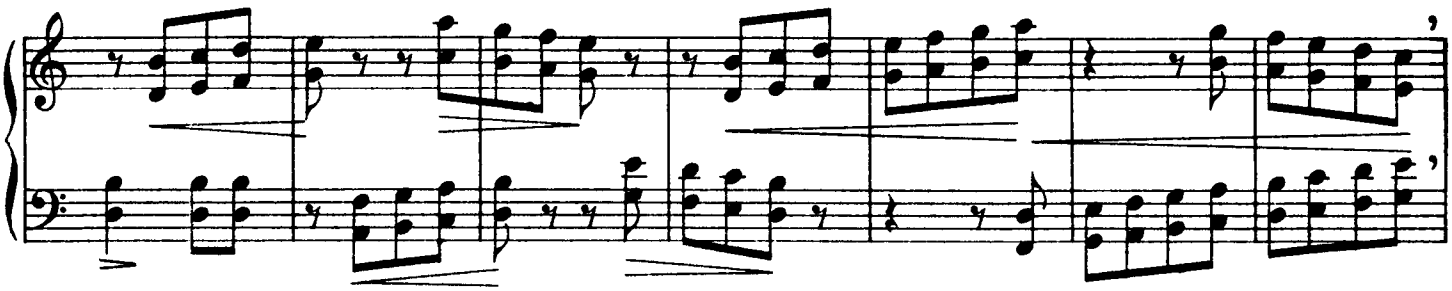
Variations on a Folk Tune

Variations sur un air populaire

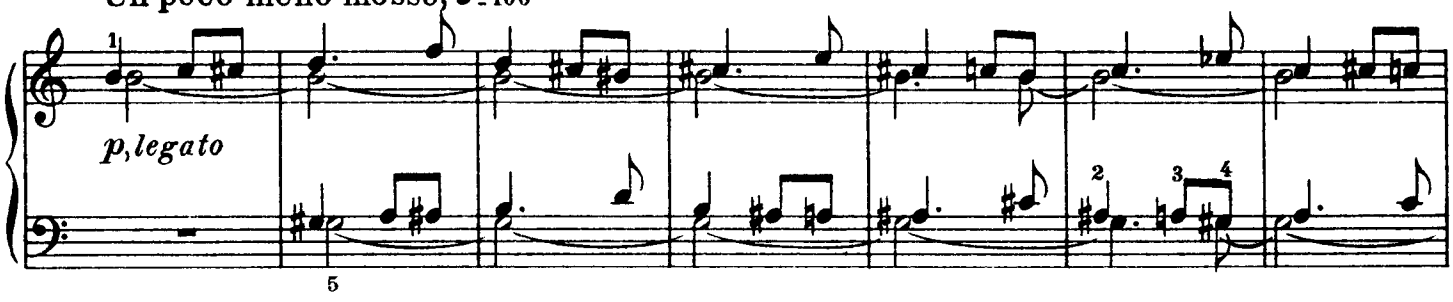
Variationen über ein Volkslied

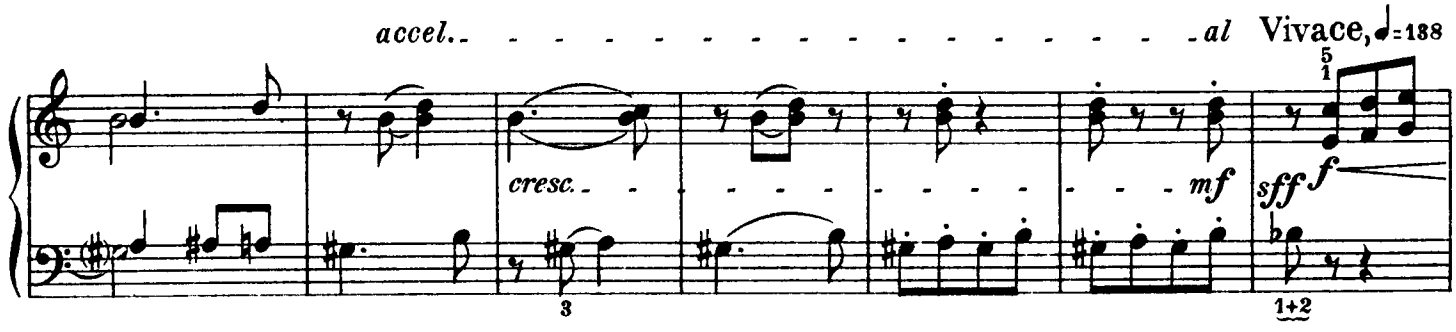
Változatok egy népdal fölött

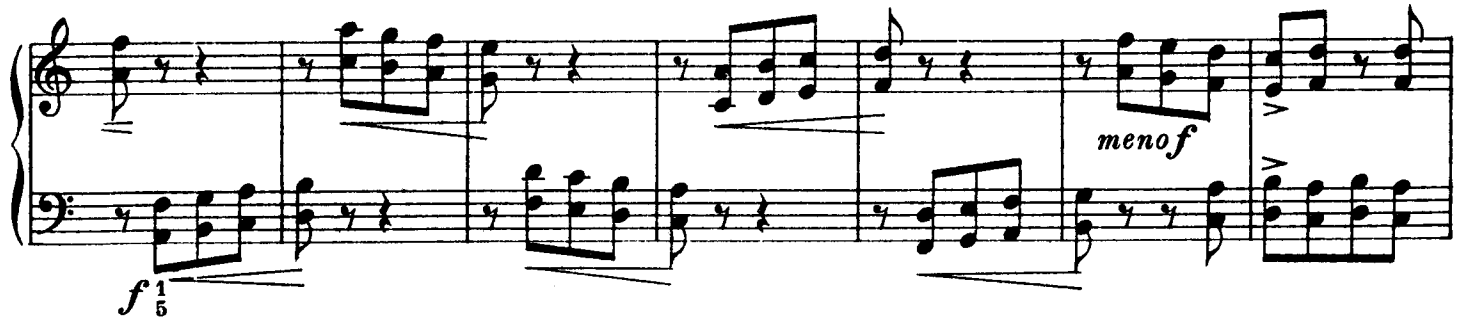


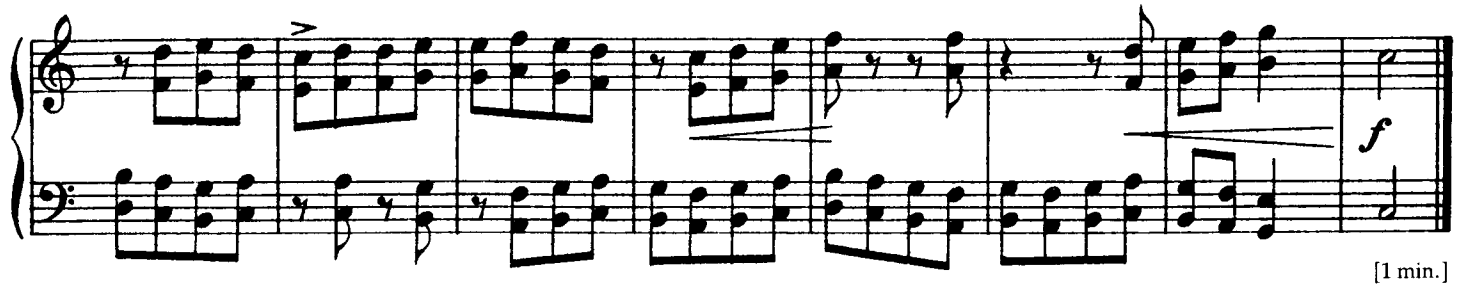


Un poco meno mosso, ♩=106









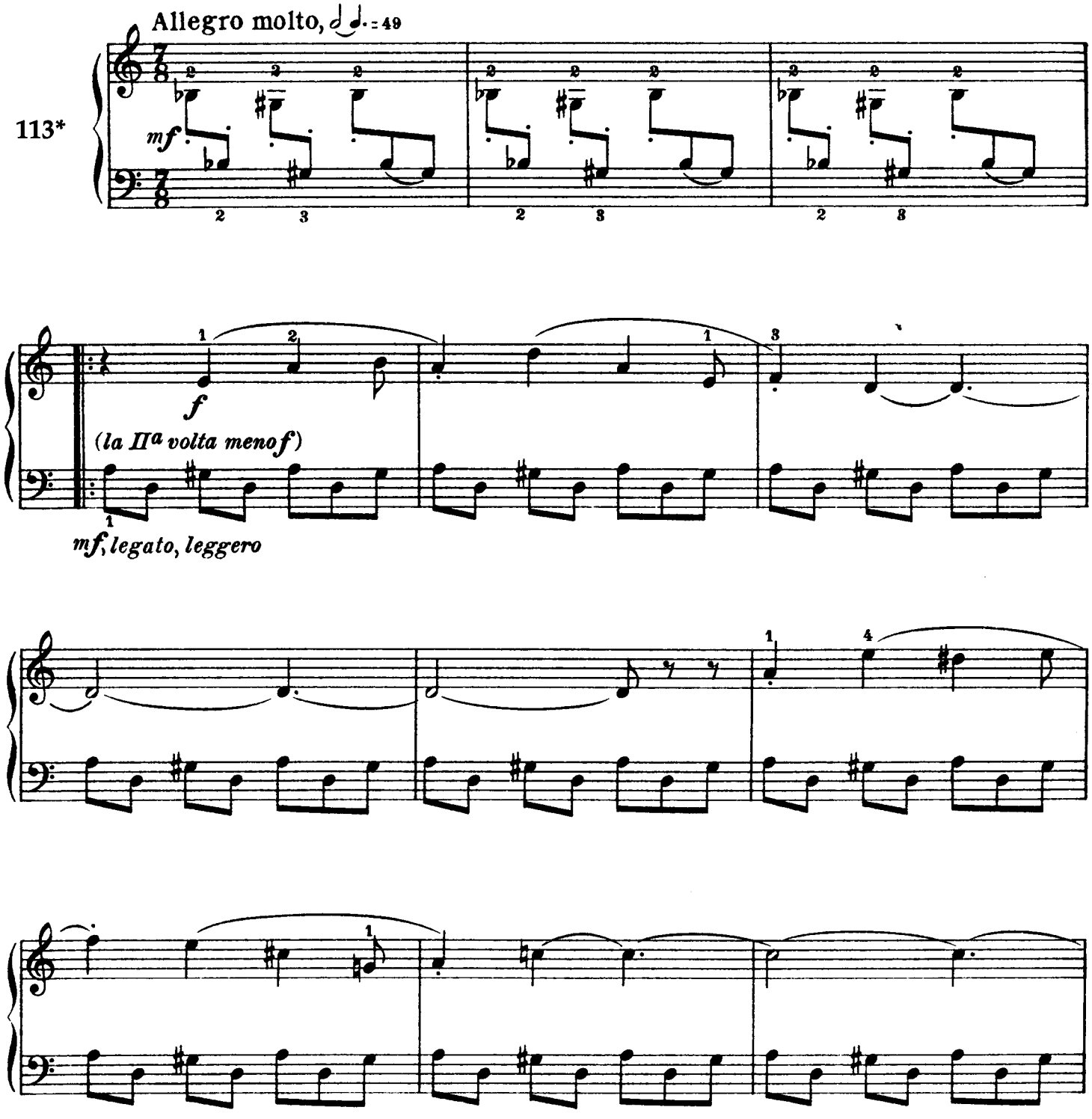
[1 min.]

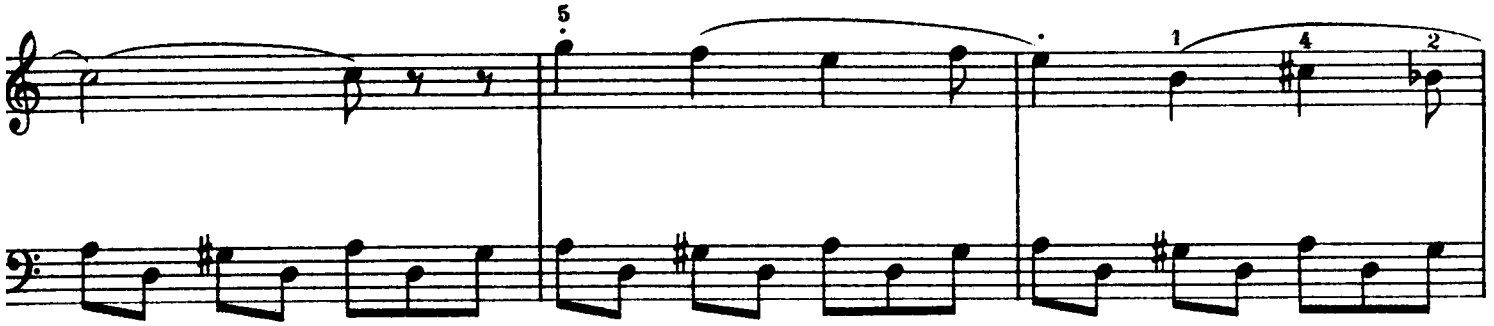
Bulgarian Rhythm (1)

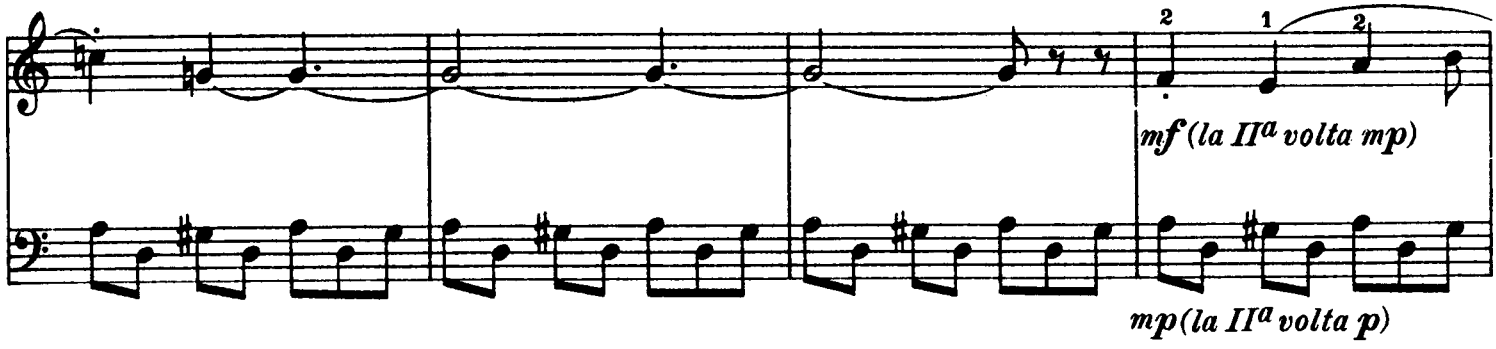
Rythme bulgare (1)

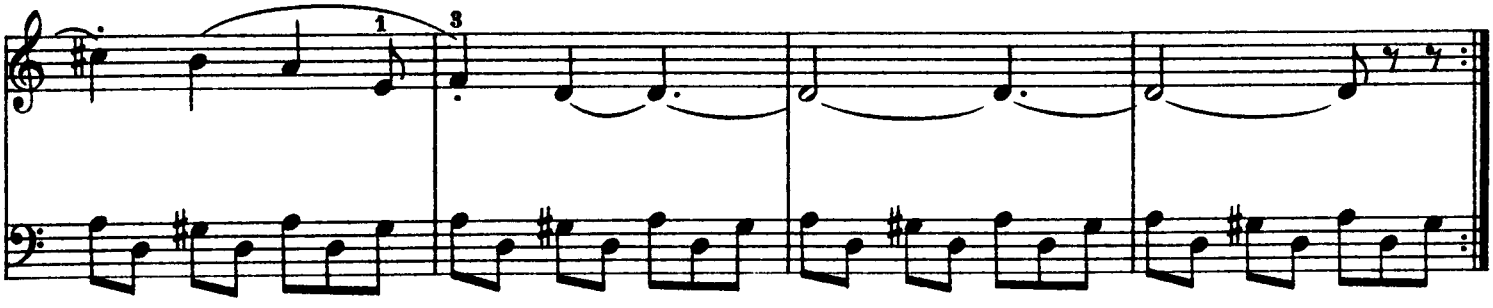
Bulgarischer Rhythmus (1)

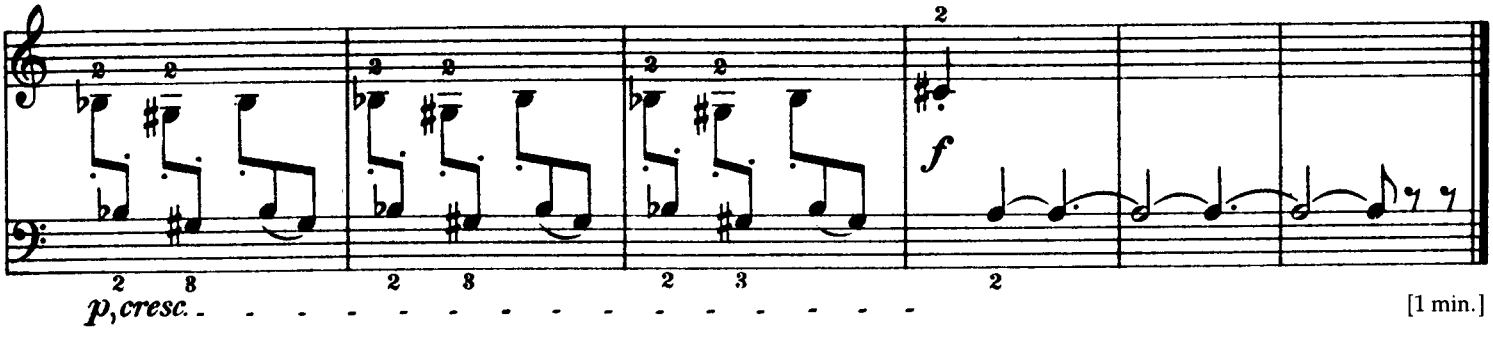
Bolgár ritmus (1)






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



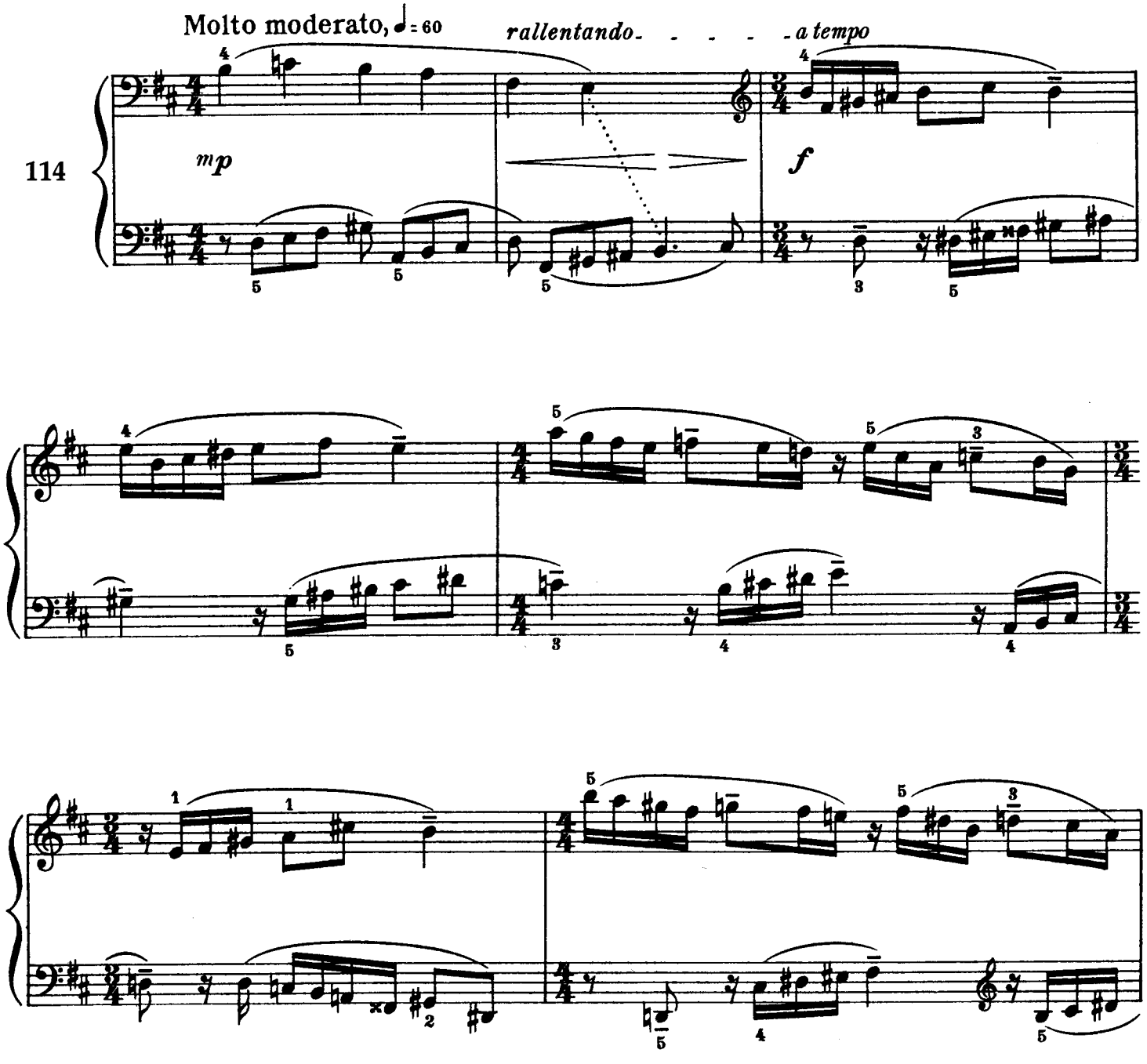

p, cresc.
f
[1 min.]

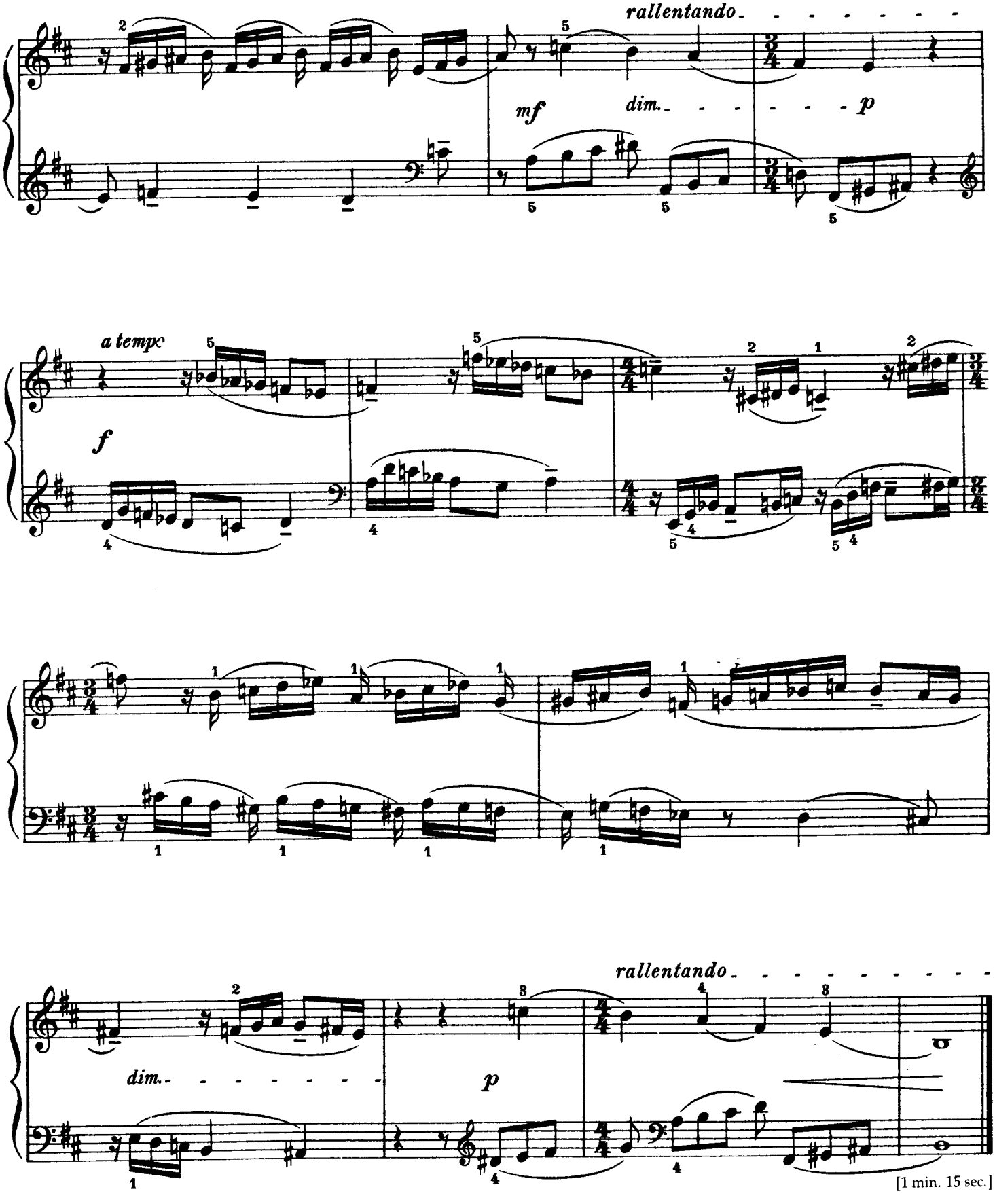
Theme and Inversion

Thème et inversion

Thema und Umkehrung

Téma és fordítása





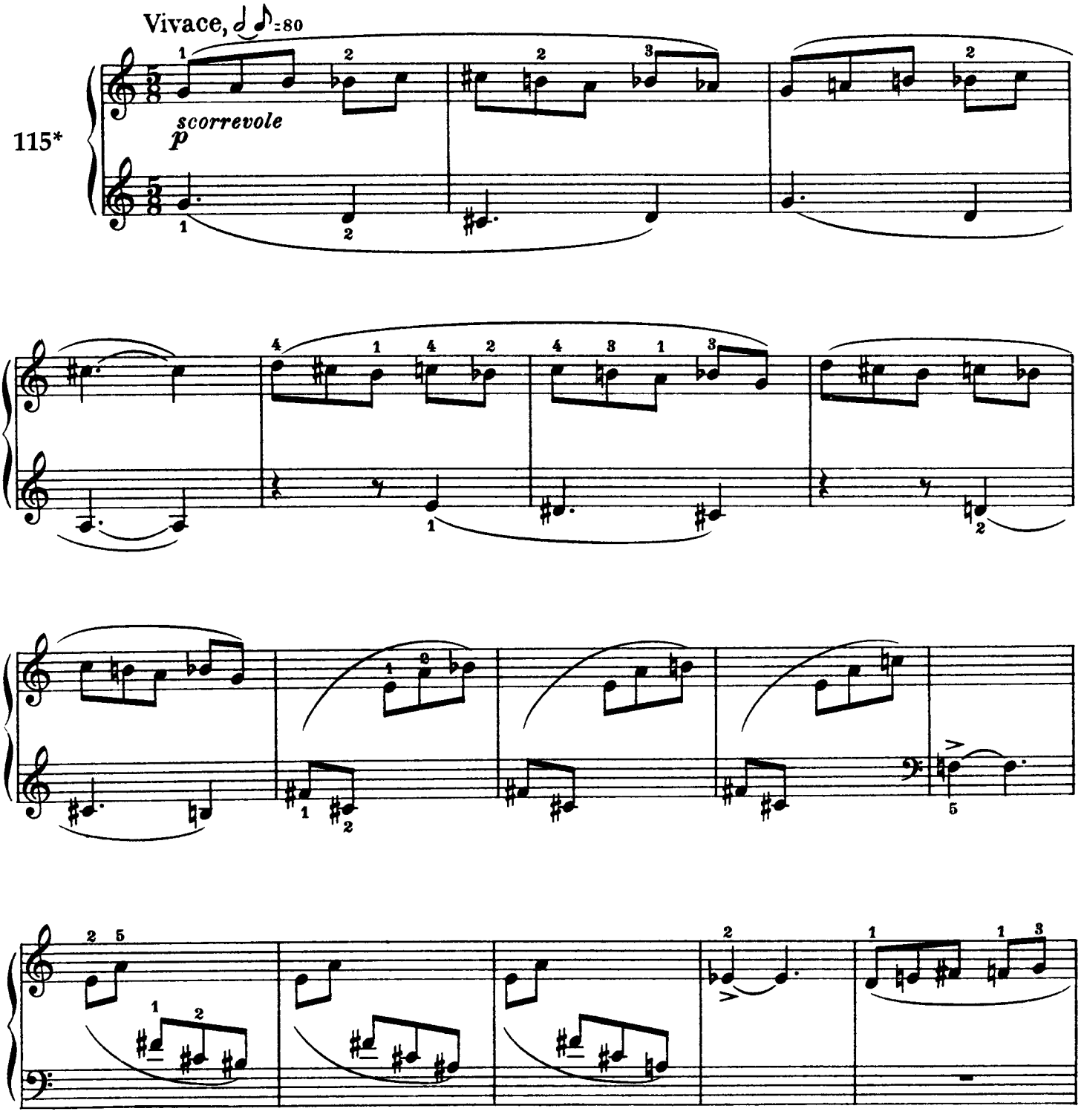
[1 min. 15 sec.]

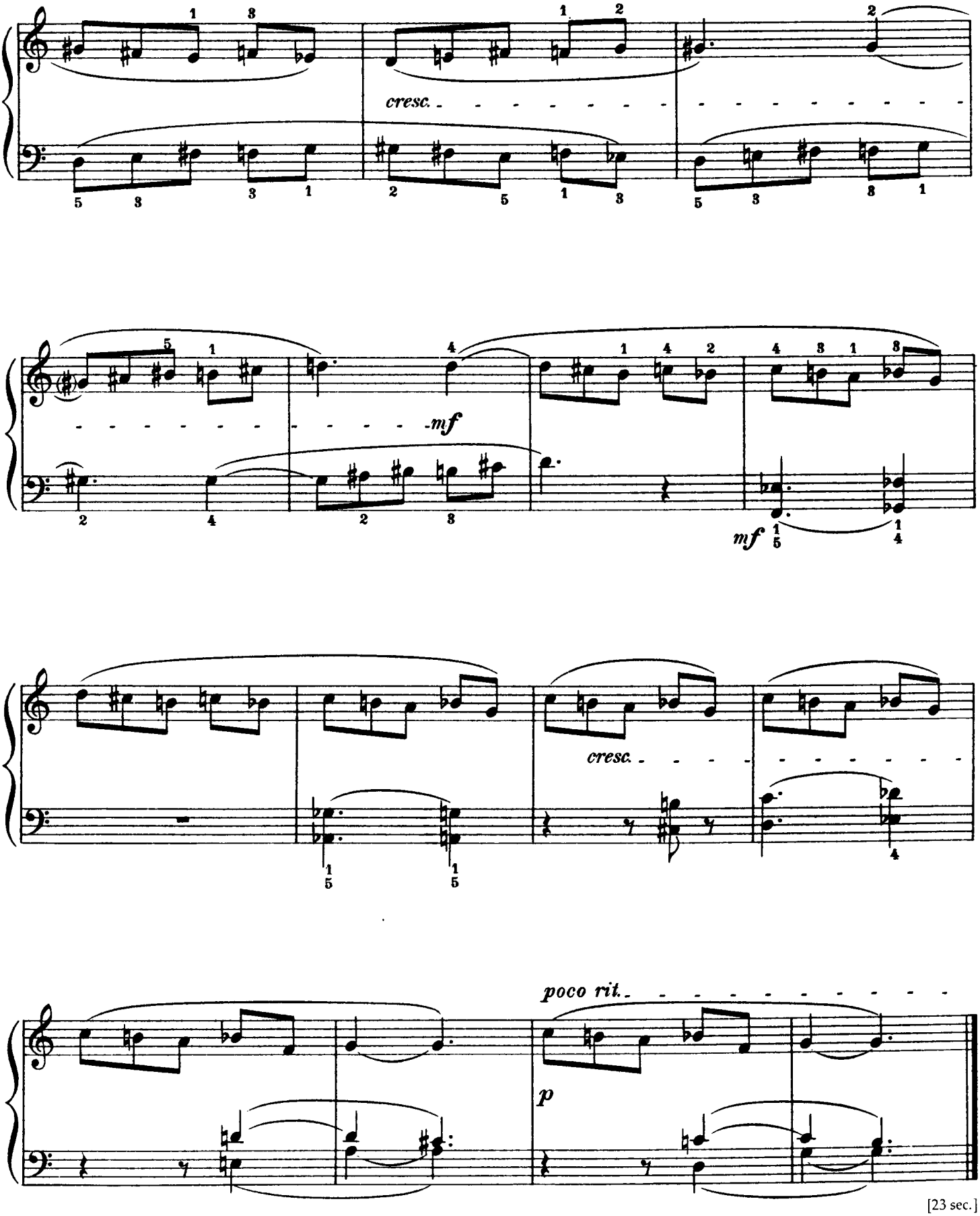
Bulgarian Rhythm (2)

Rythme bulgare (2)

Bulgarischer Rhythmus (2)

Bolgár ritmus (2)





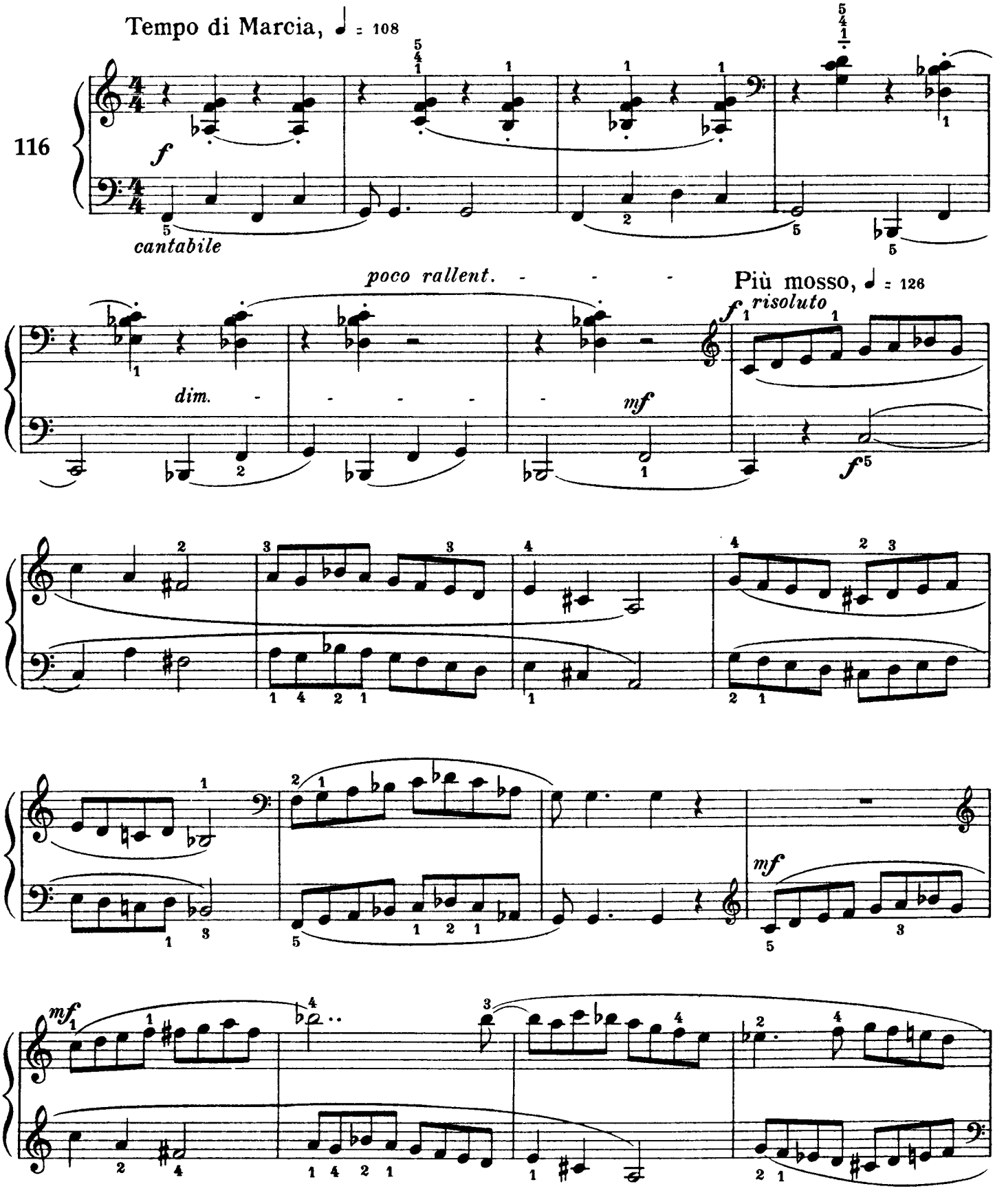
[23 sec.]

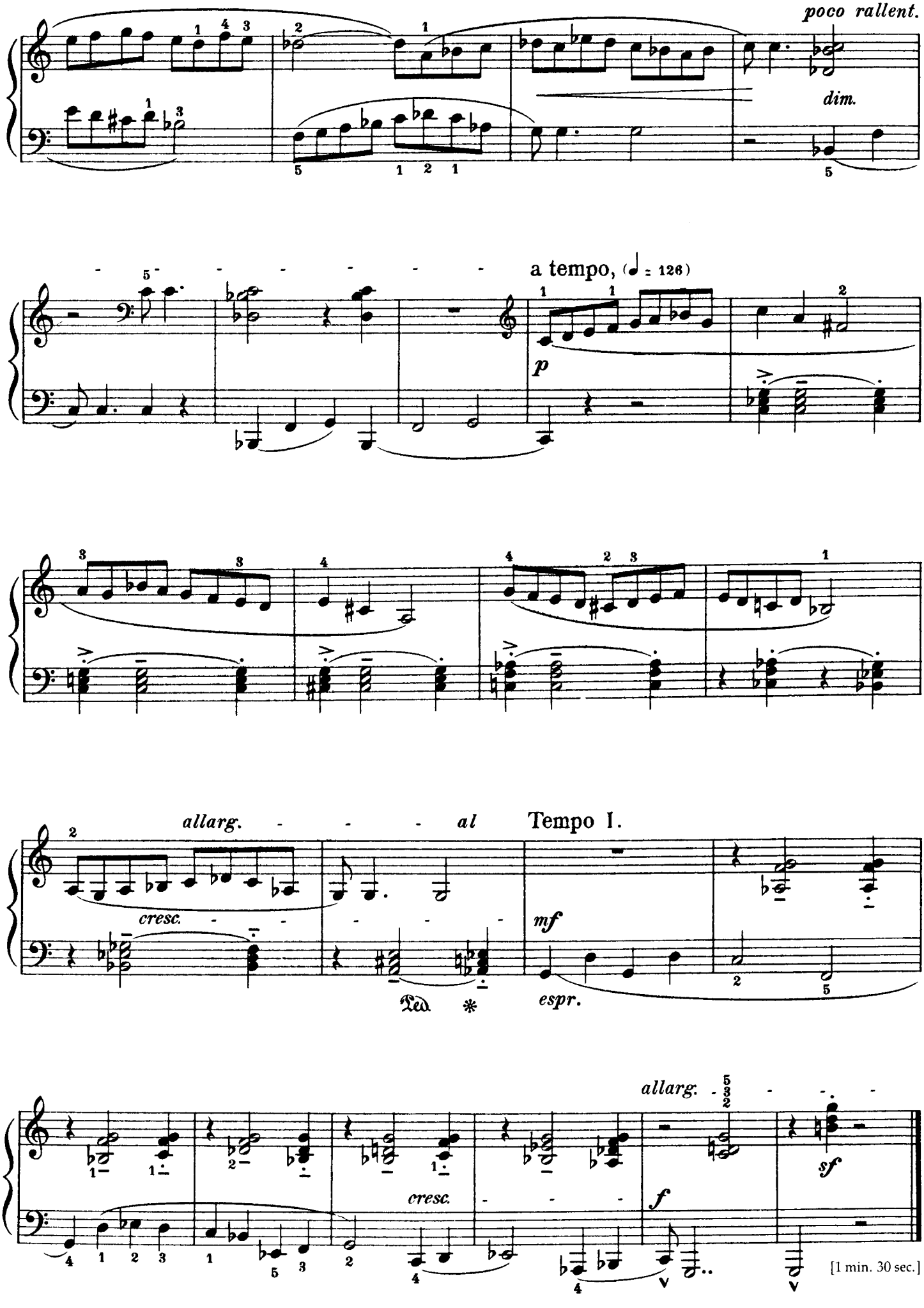
Song

Mélodie

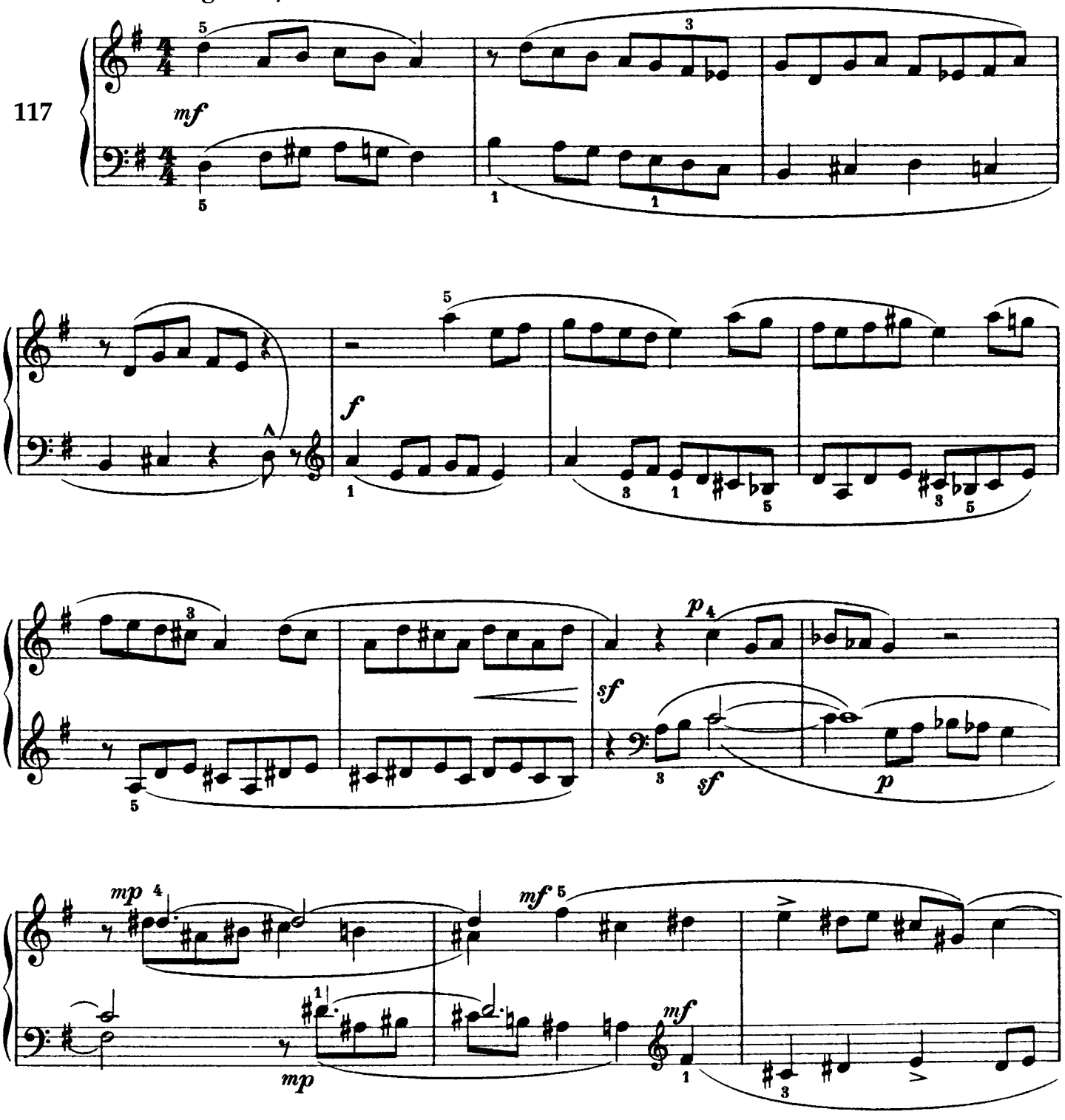
Lied

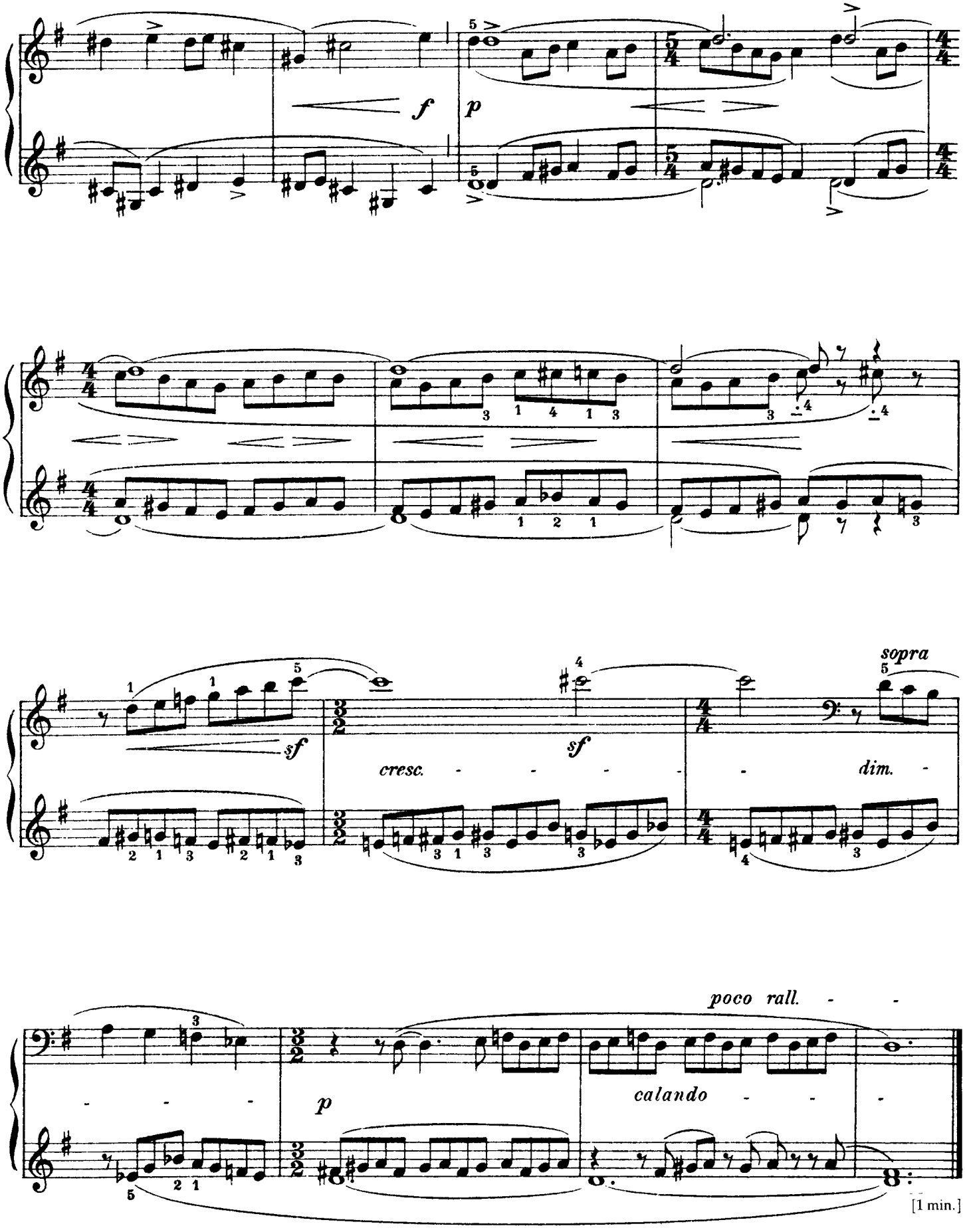
Nóta




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

Allegretto, ♩ = 126 - 120



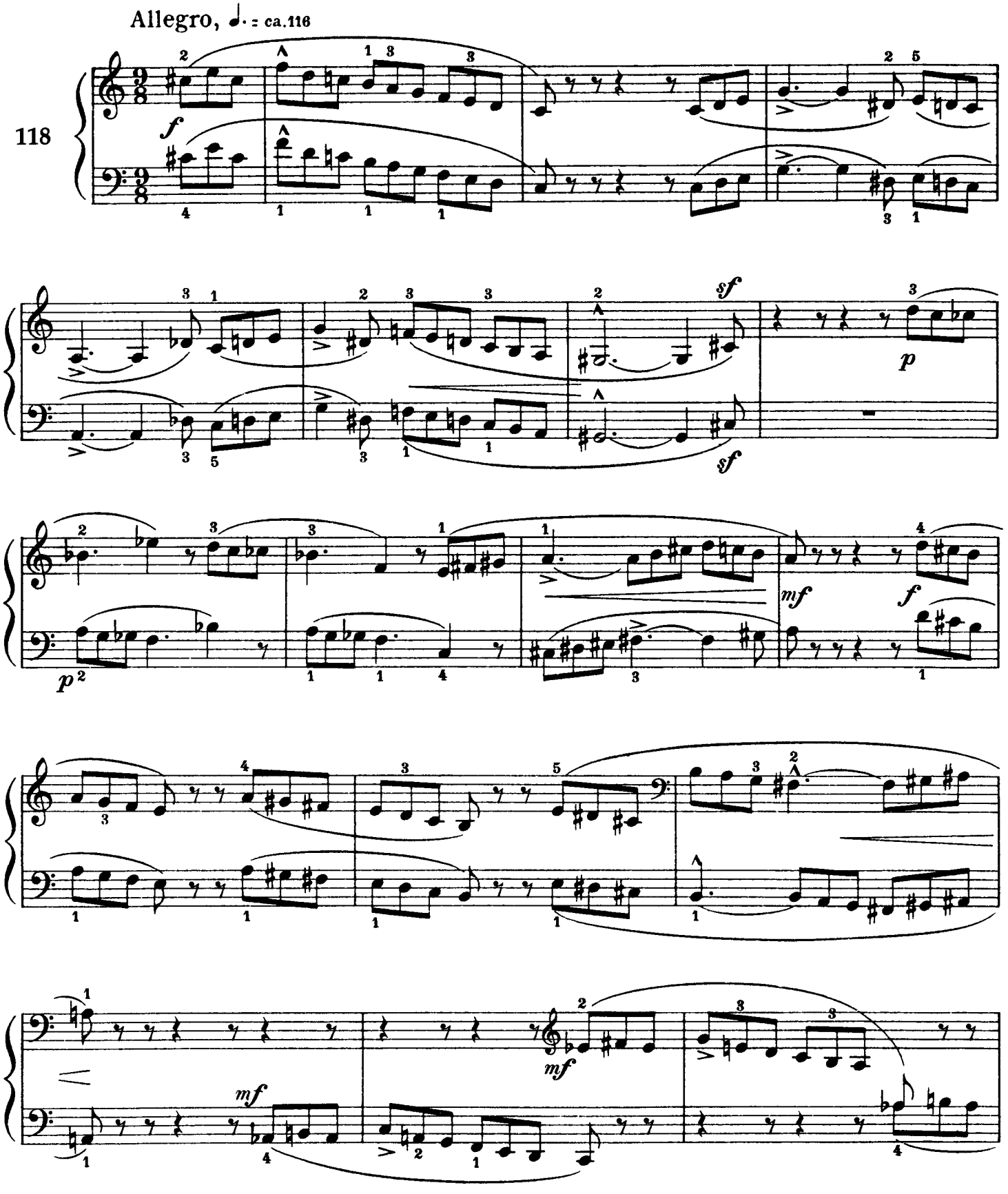

f
p
sf
sf
cresc.
dim.
sopra
poco rall.
p
calando
[1 min.]

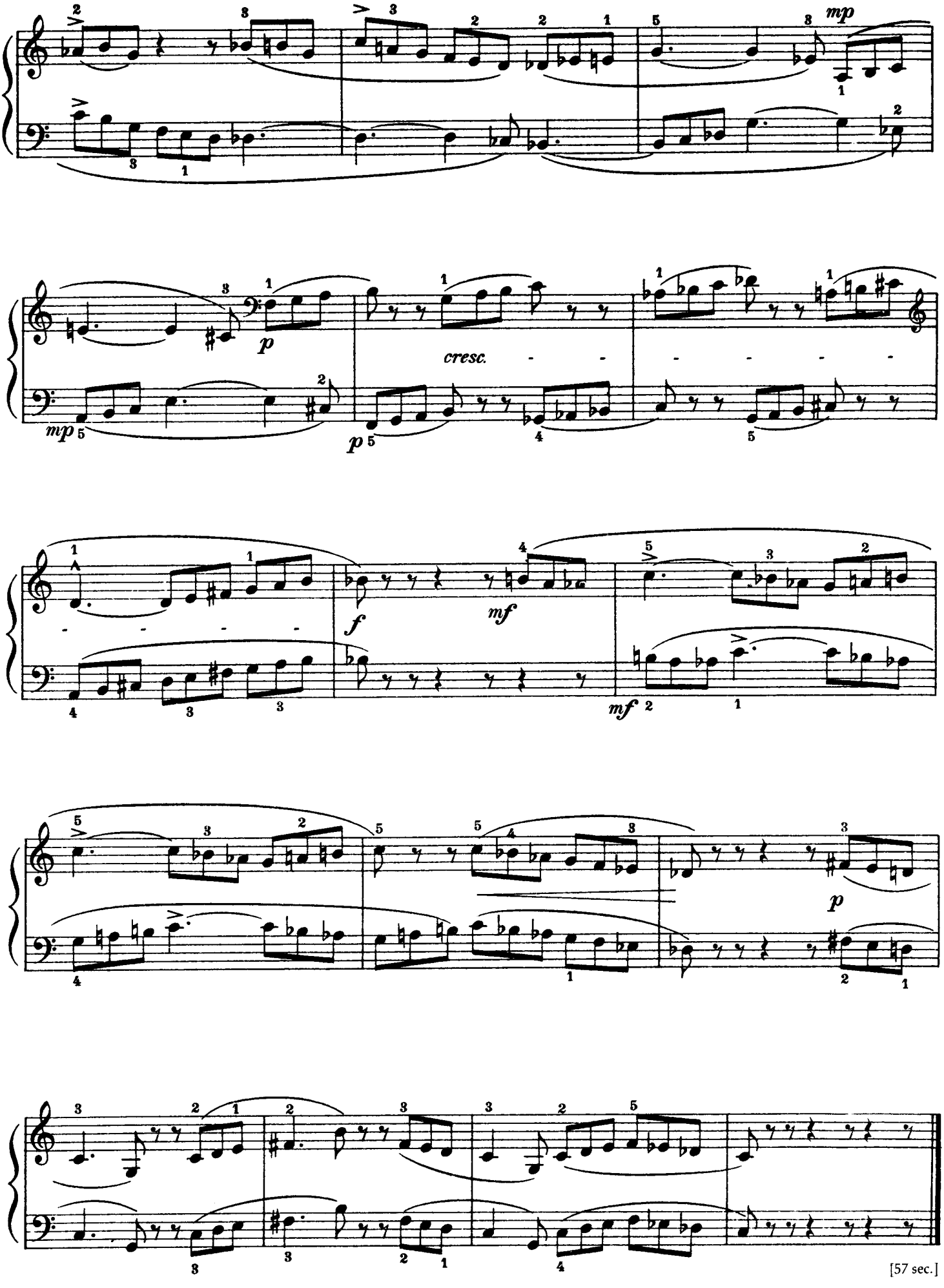
Triplets in 9/8 Time

Triolets à 9/8

Triolen im 9/8-Takt

Triólák 9/8-ban





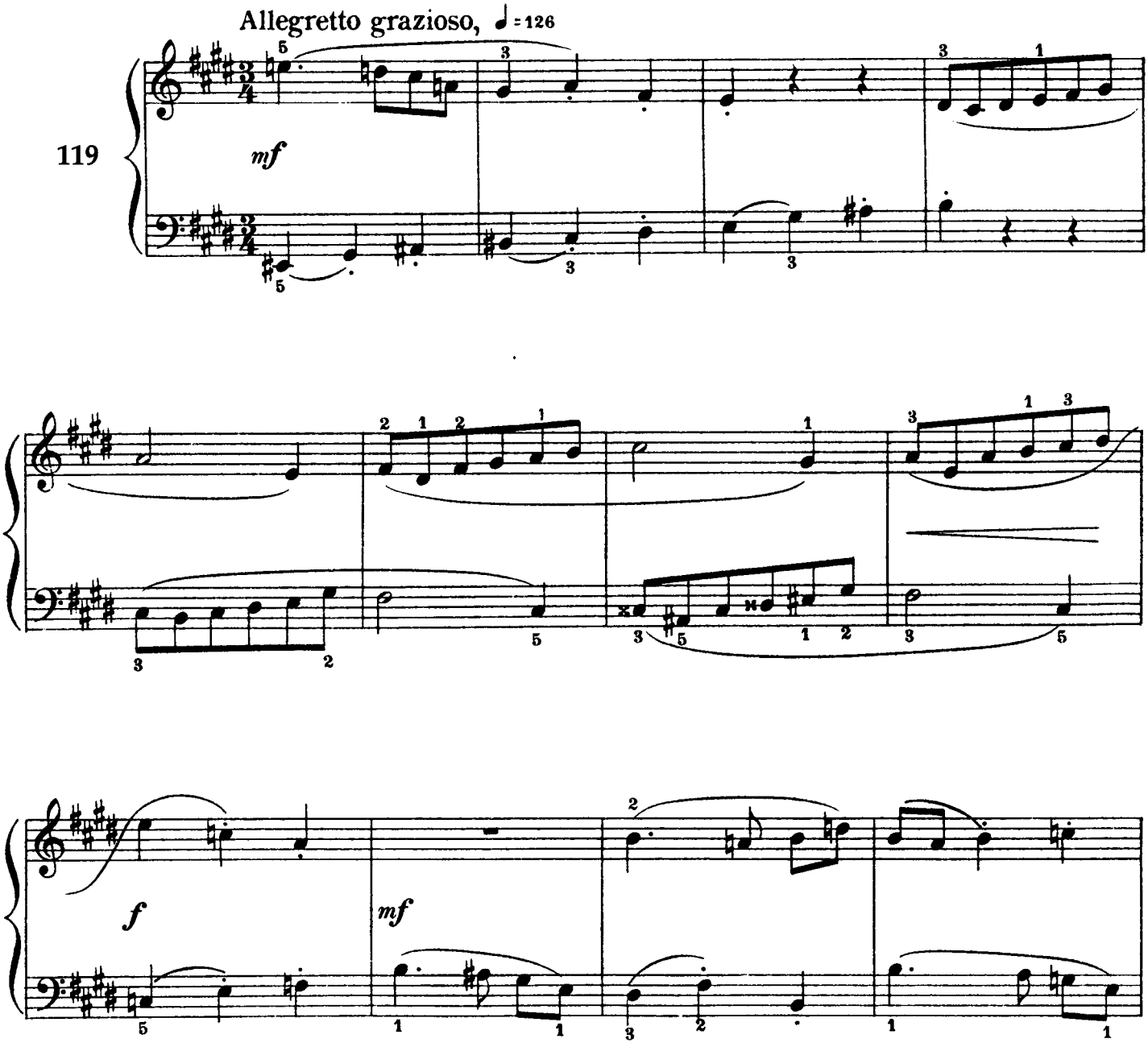
[57 sec.]

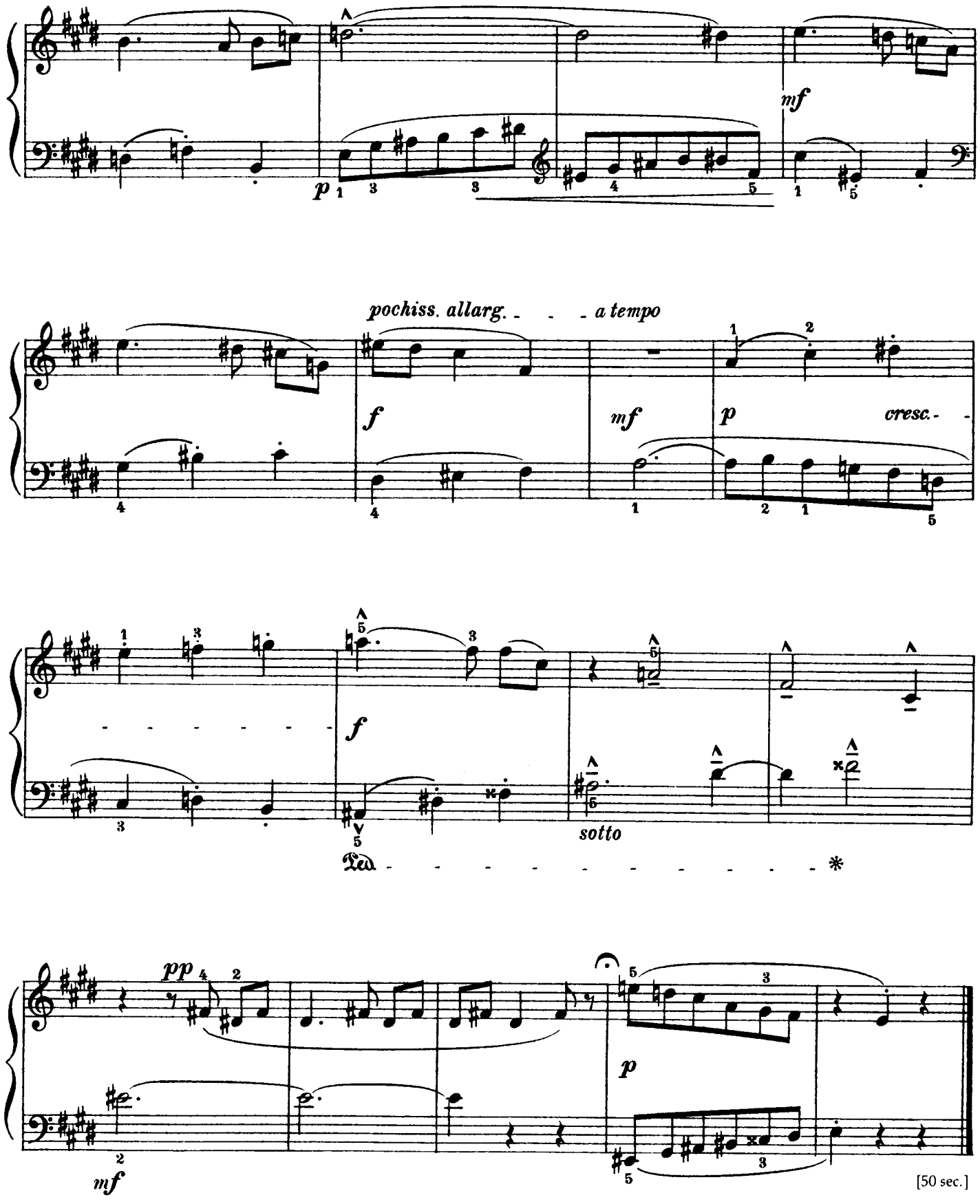
Dance in 3/4 Time

Danse à 3/4

Tanz im 3/4-Takt

3/4-es tánc



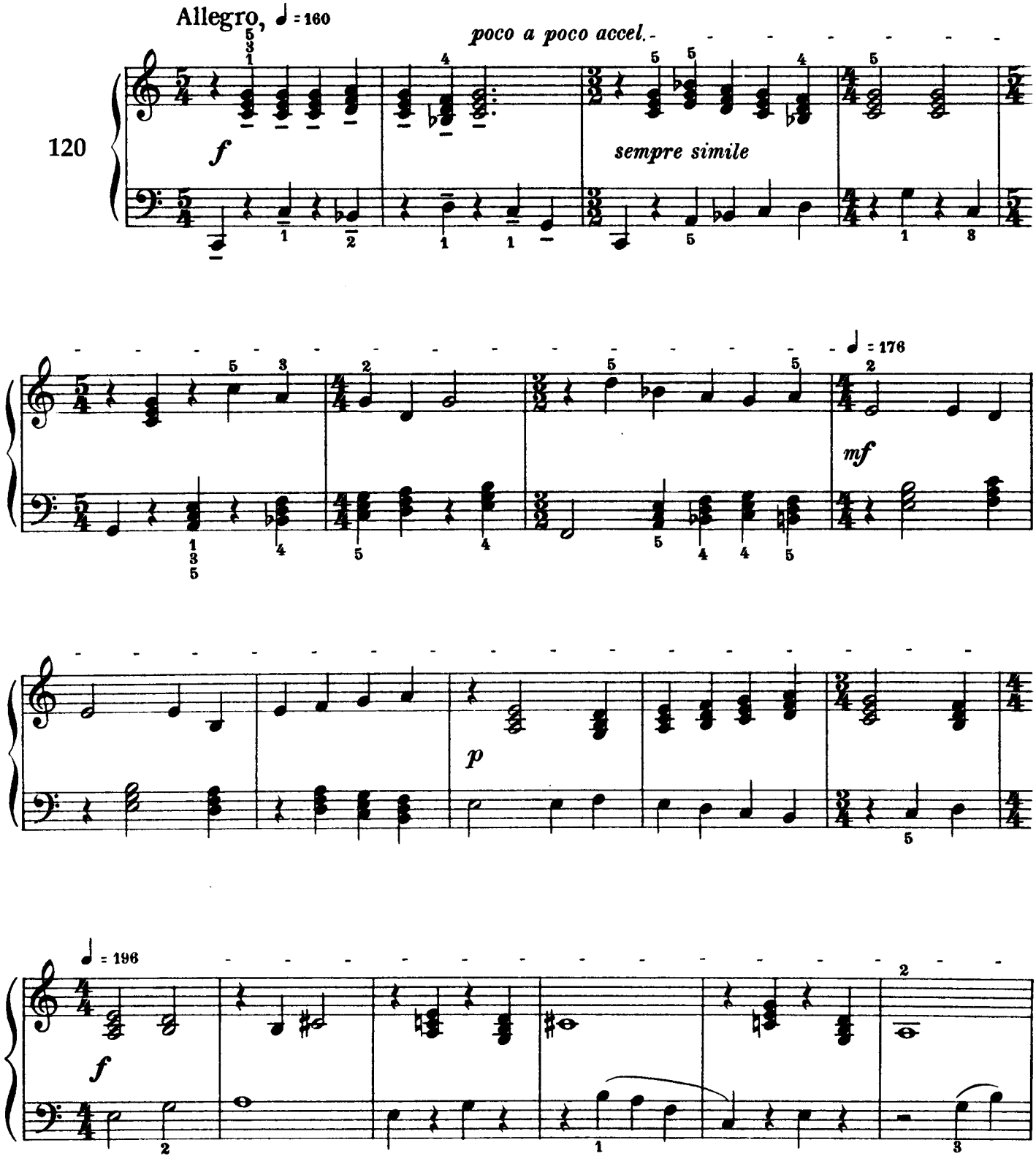

mf
p
pochiss. allarg. - - - a tempo
f
mf
p
cresc. - -
f
sotto
Ped. - - - - - - - - - - - - *
pp
p
mf
[50 sec.]

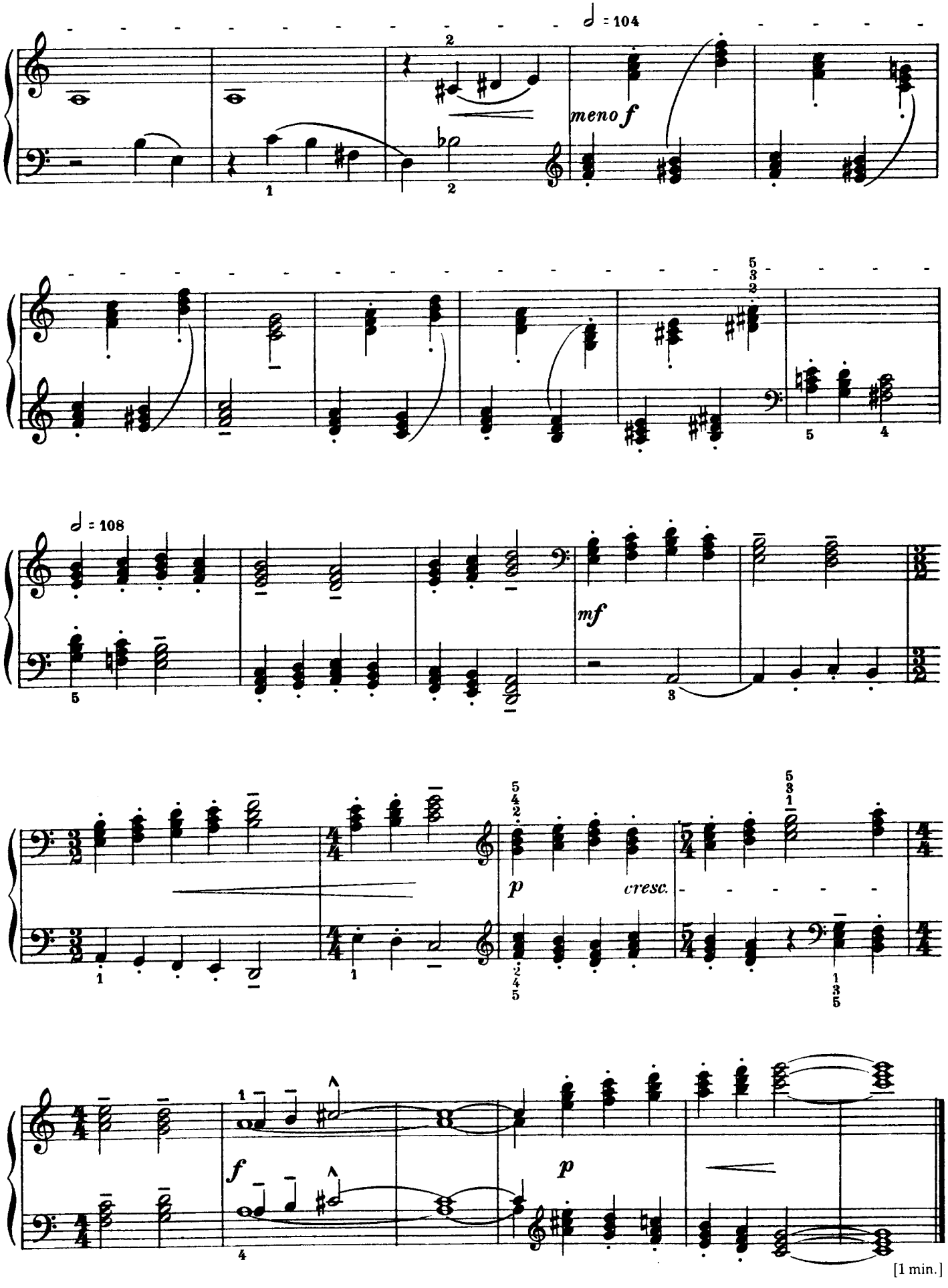
Triads

Accords parfaits

Dreiklänge

Kvintakkordok



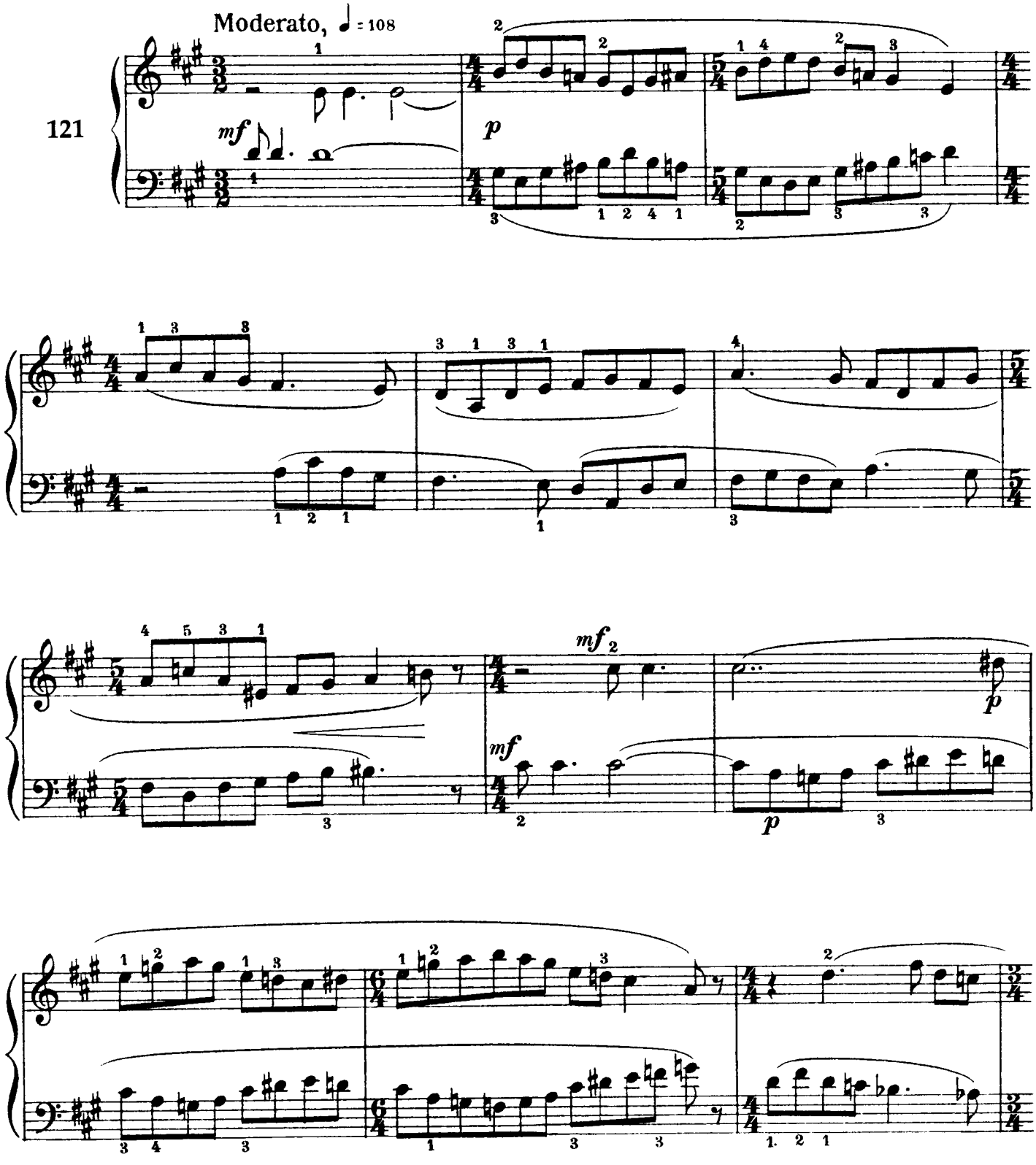

♩ = 104
meno f
♩ = 108
mf
p
cresc.
f
p
[1 min.]

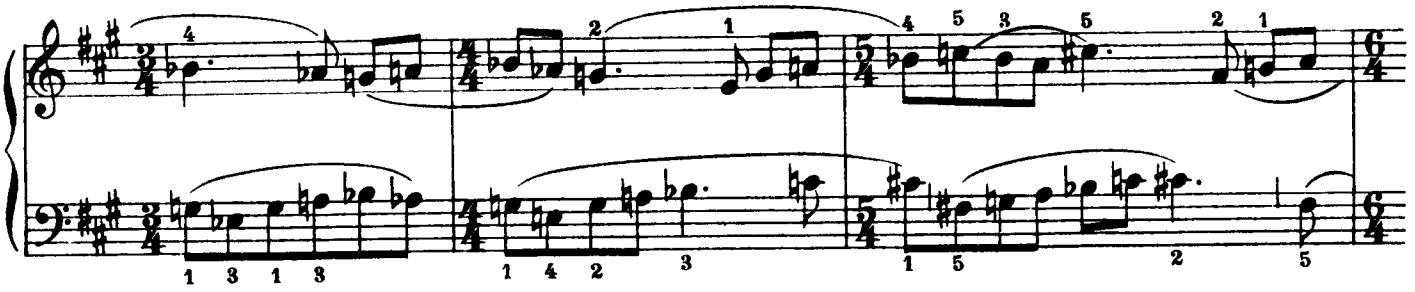
Two-part Study

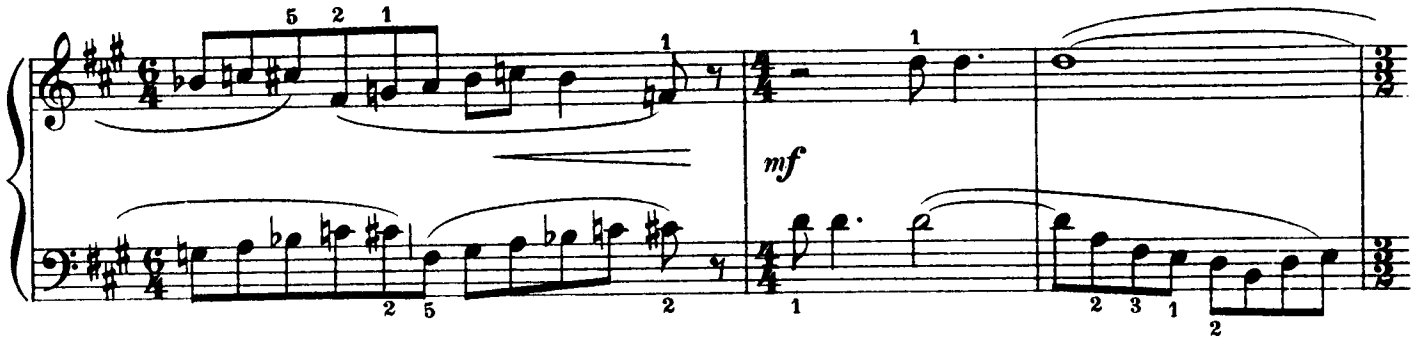
Etude à deux voix

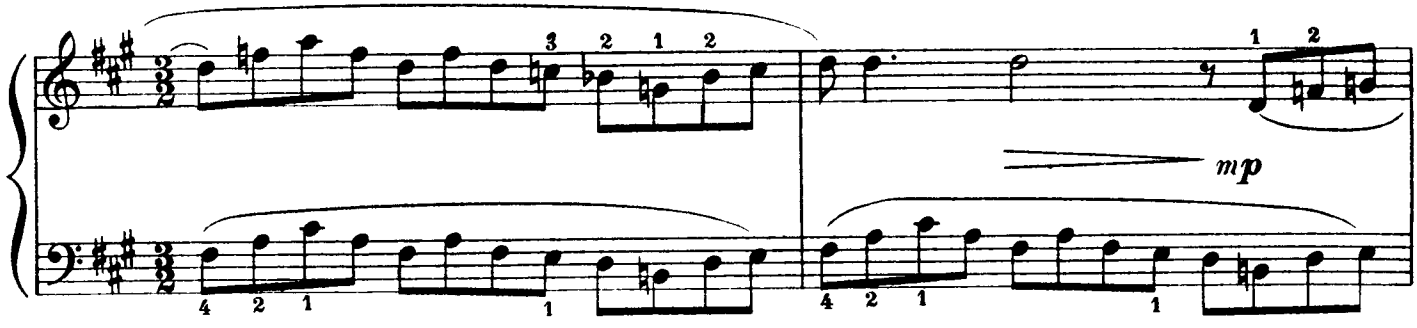
Zweistimmige Etüde

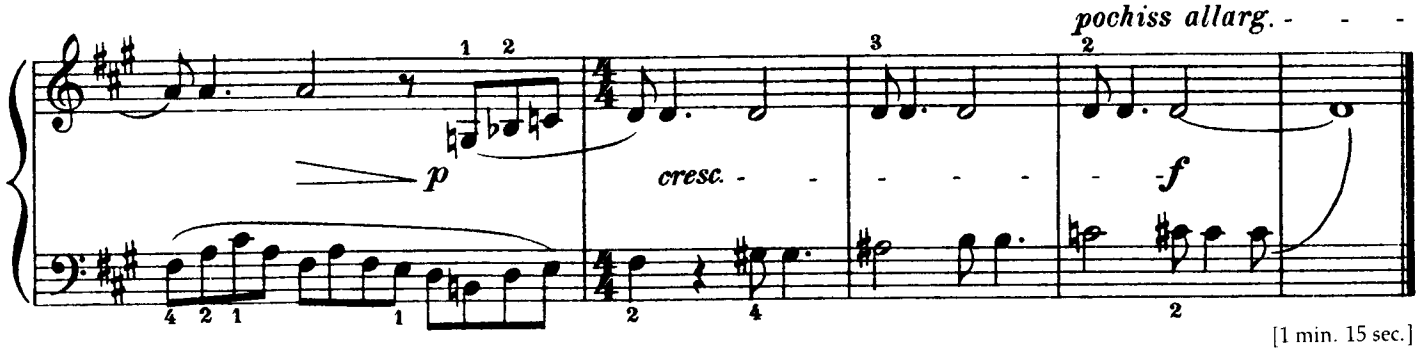
Kétszólamú tanulmány



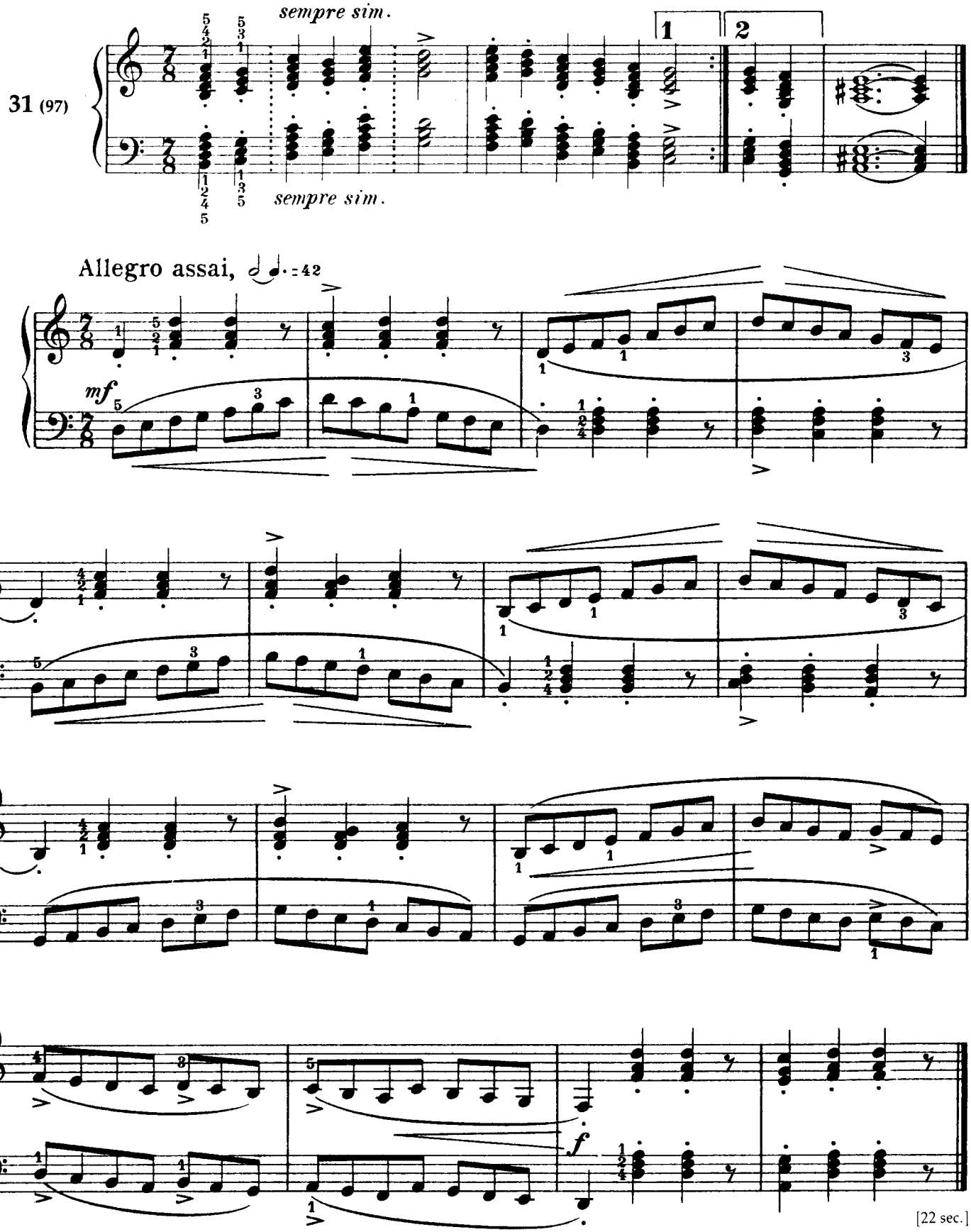








[1 min. 15 sec.]

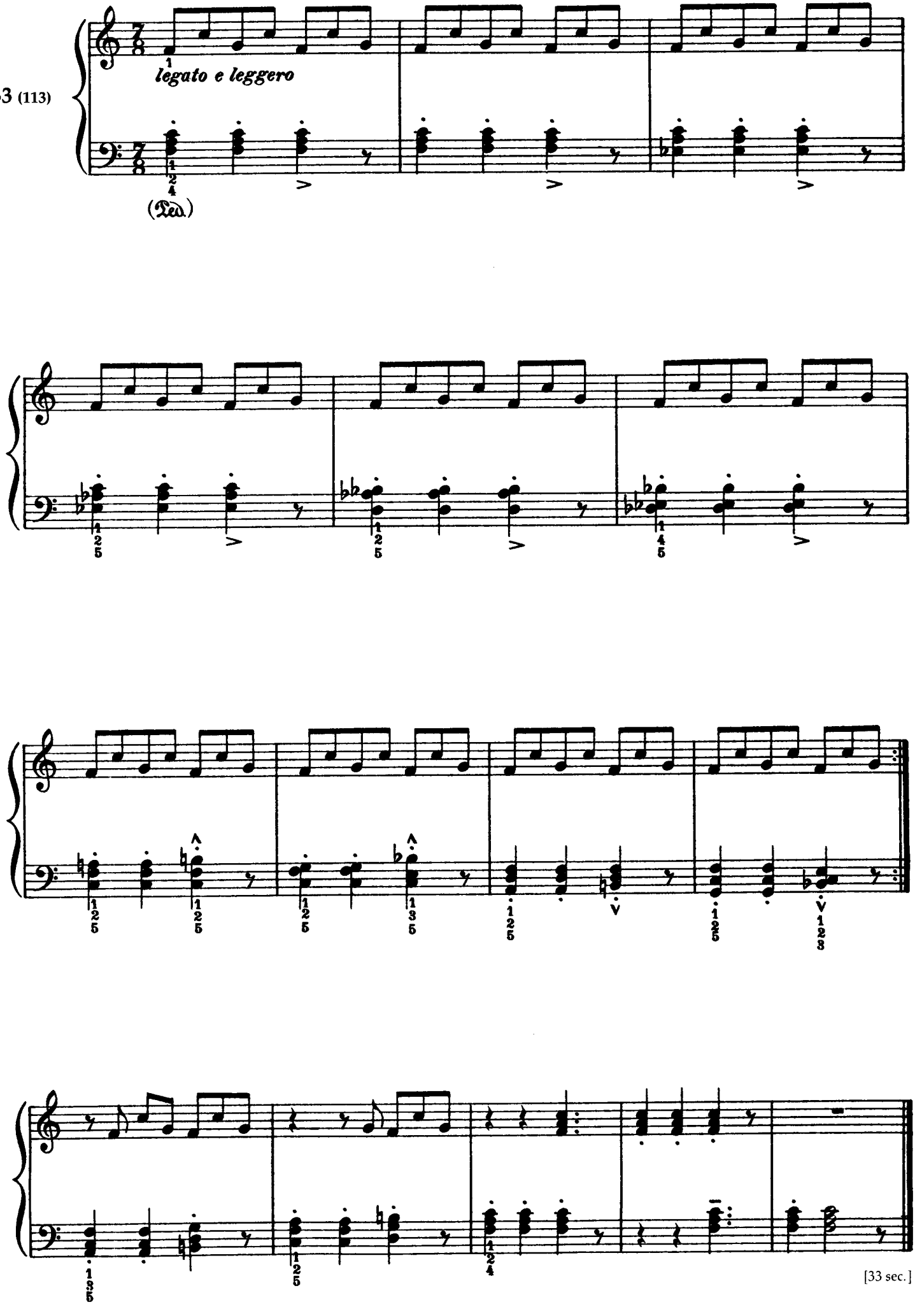

31 (97)
sempre sim.
sempre sim.
1
2
32 (98)
Allegro assai, ♩. = 42
mf
f
[22 sec.]

Allegro assai, ♩. = 45

33 (113)

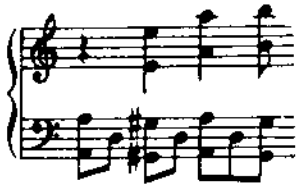
legato e leggero

(Ped.)



[33 sec.]

113 The repetition may also be played in this way:

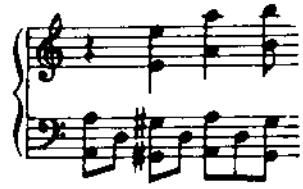


etc., with octaves throughout. In this case the *seconda volta* should be played louder than the *prima volta*. In order to develop a sense of rhythm it is advisable to play the piece in the following manner. Two students (or more advanced pianists) who are both perfectly familiar with the piece in its 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 lower (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:

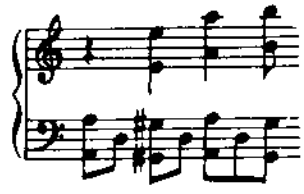


usw. – durchweg in Oktaven. In diesem Fall sollte die Wiederholung lauter gespielt werden. Für die Entwicklung des rhythmischen Gefühls ist es sehr wichtig, das Stück folgendermaßen zu spielen: Zwei Spieler, die das Originalstück perfekt beherrschen, sollten es vierhändig spielen. Der zweite Spieler 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 oben 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:

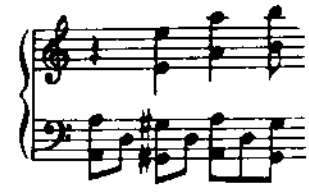


etc., toujours en octaves. Dans ce cas, la *seconda volta* doit être jouée plus fort que la *prima volta*. Il est conseillé pour le développement du sens rythmique de jouer le morceau comme suit: deux élèves (ou même des exécutants avancés) qui maîtrisent déjà bien le morceau original, doivent le jouer 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; aussi 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 volume 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* erősebb 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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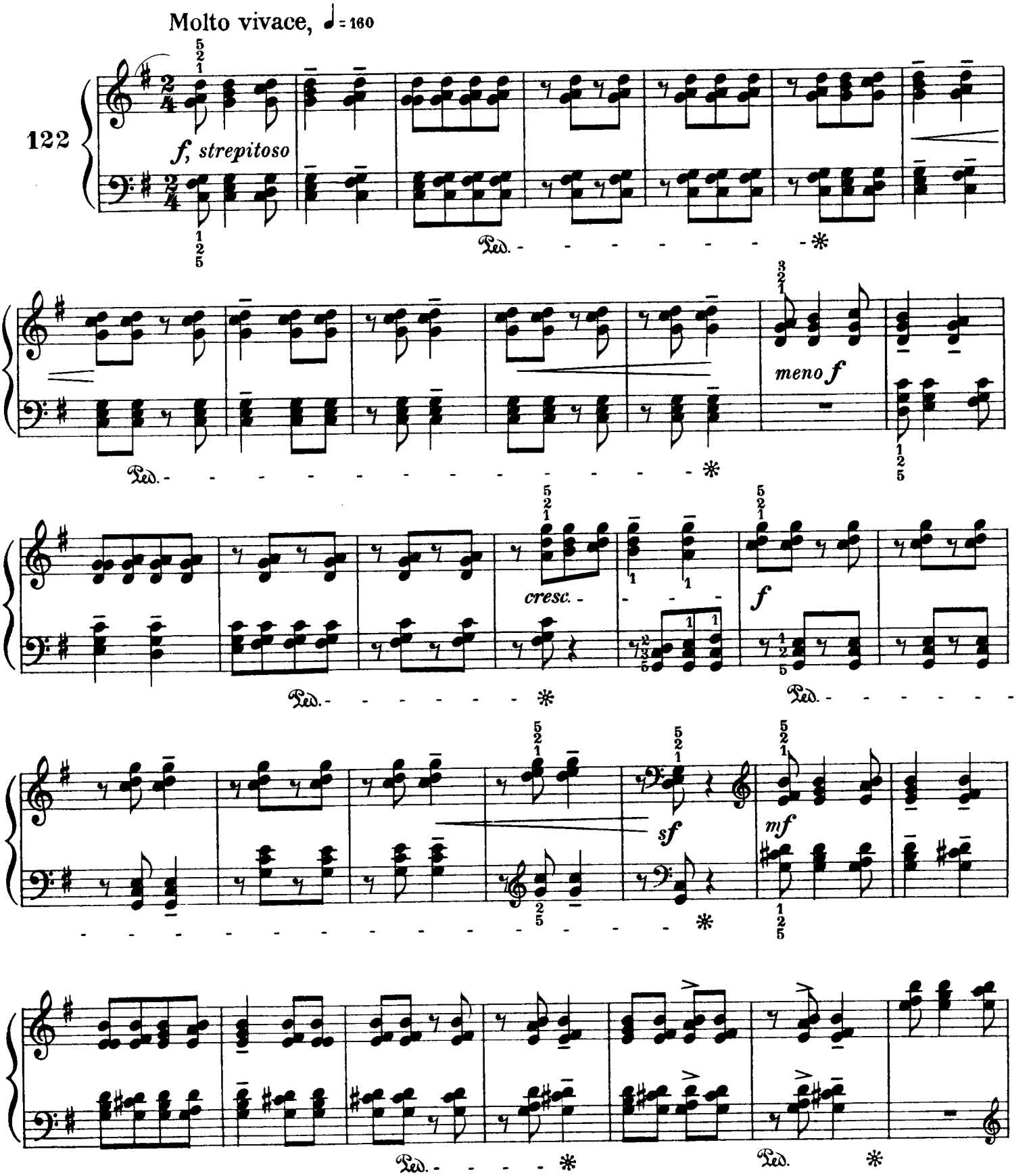
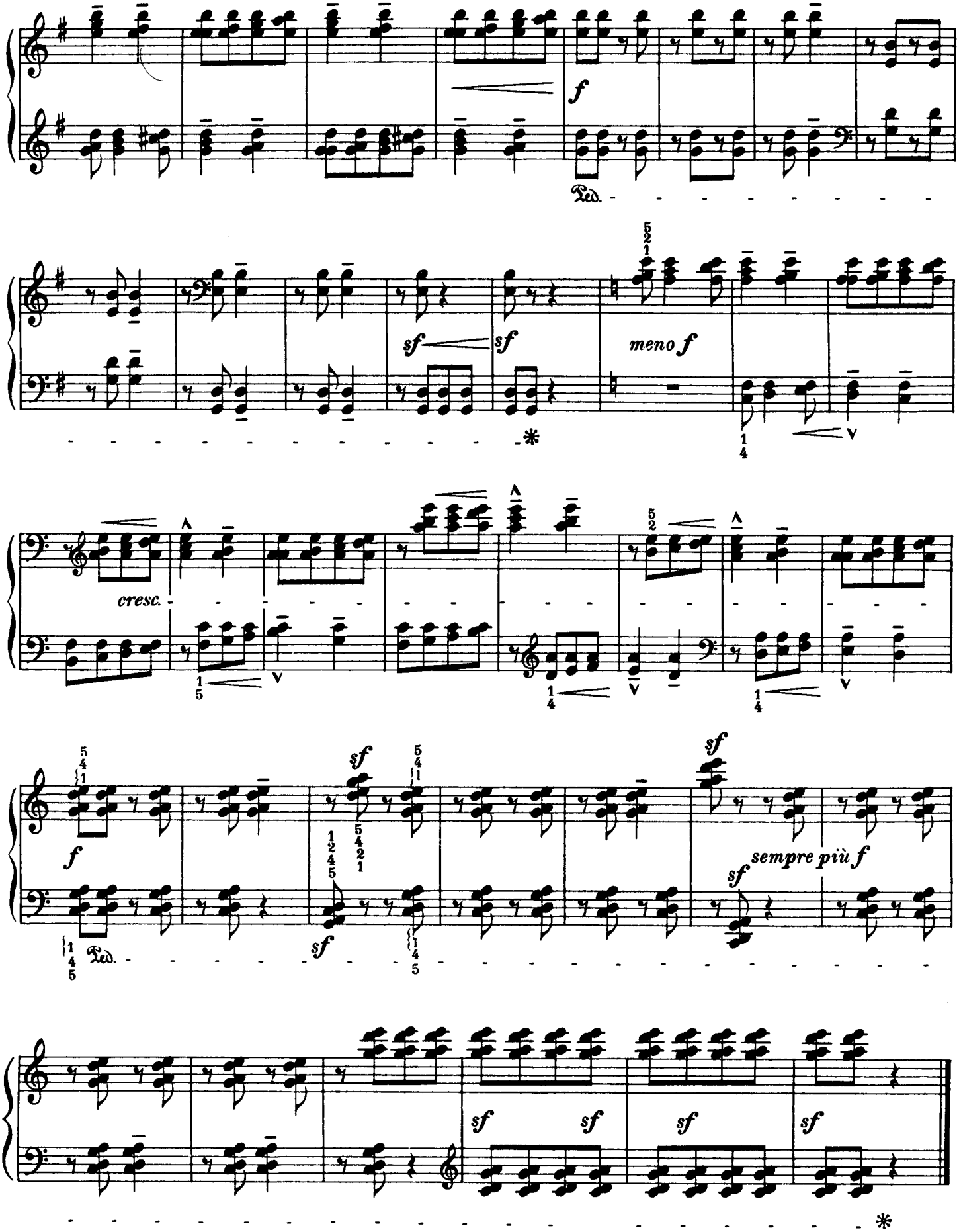
Chords Together and Opposed
Accords joints et opposés
Akkorde, gleichzeitig und gegeneinander

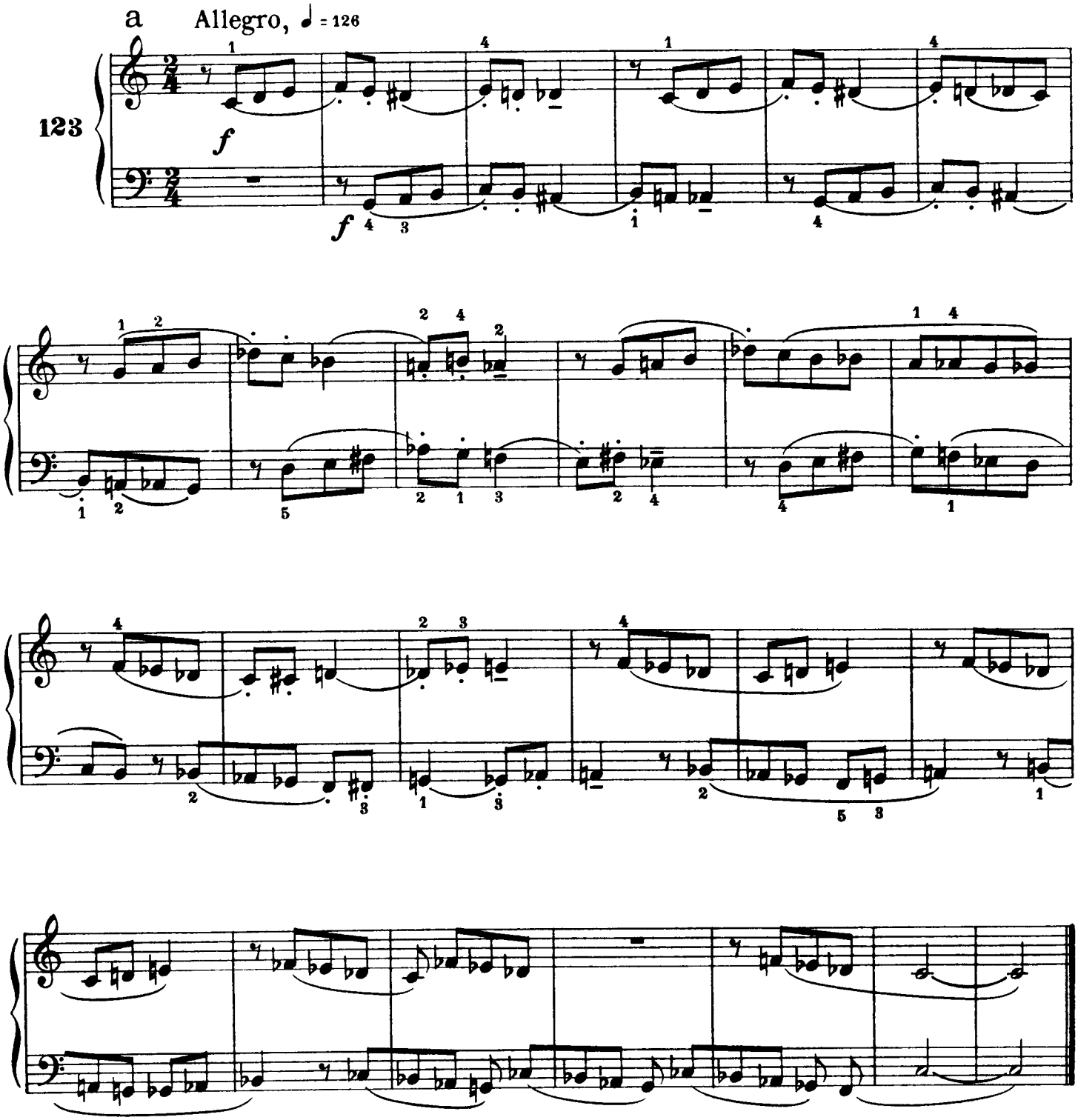
BÉLA BARTÓK

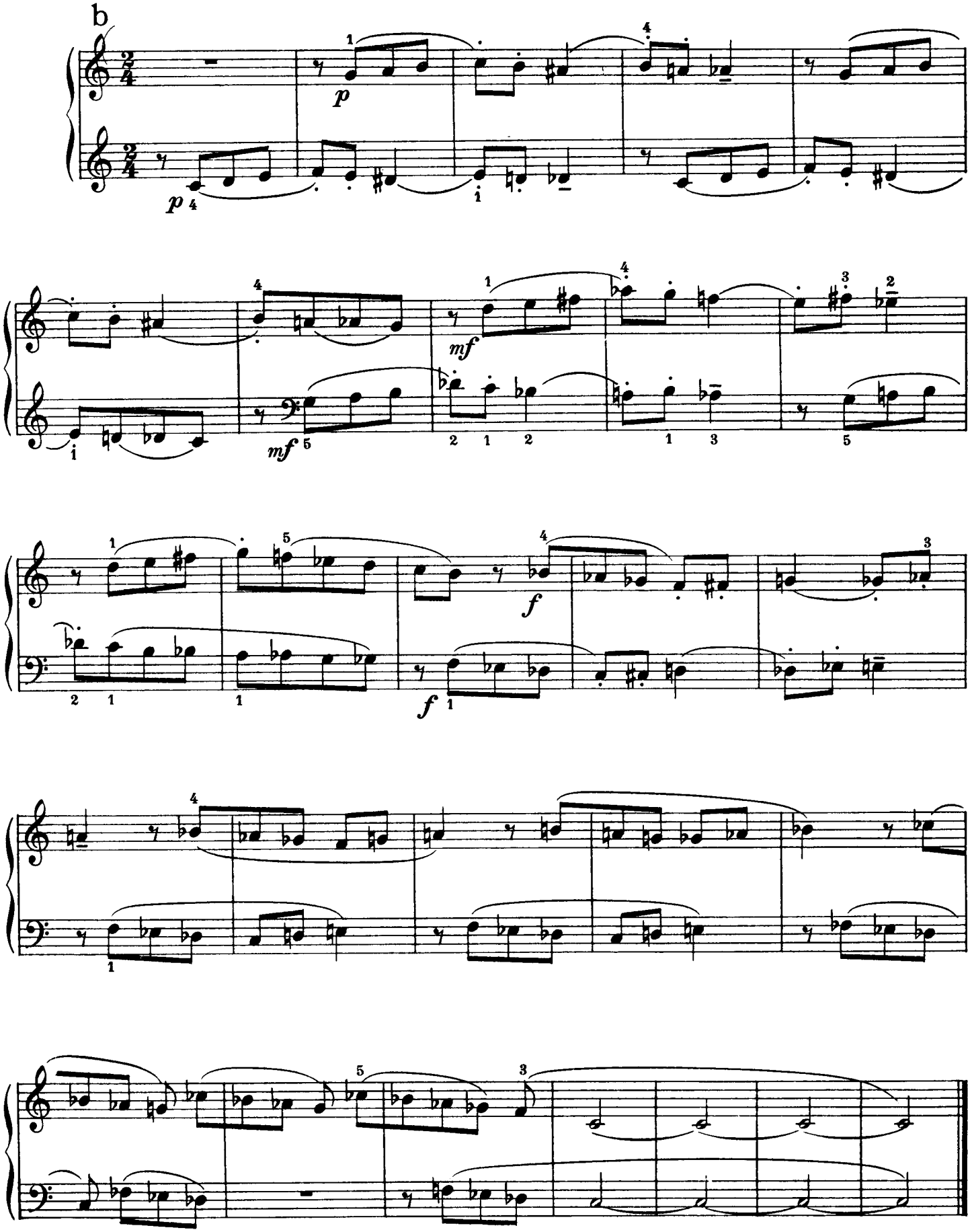




[55 sec.]

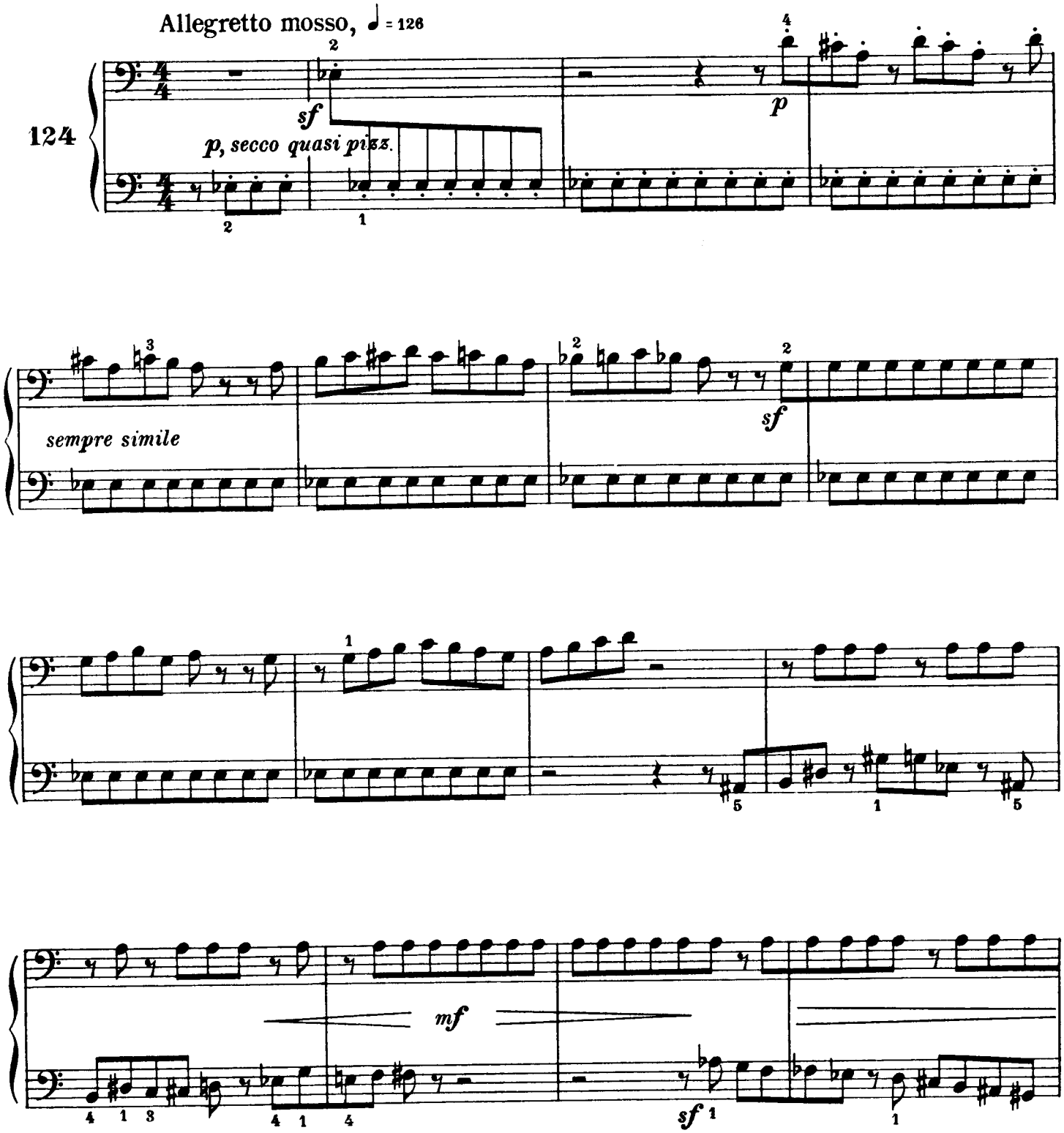
Staccato and Legato
Staccato et legato
Staccato und Legato

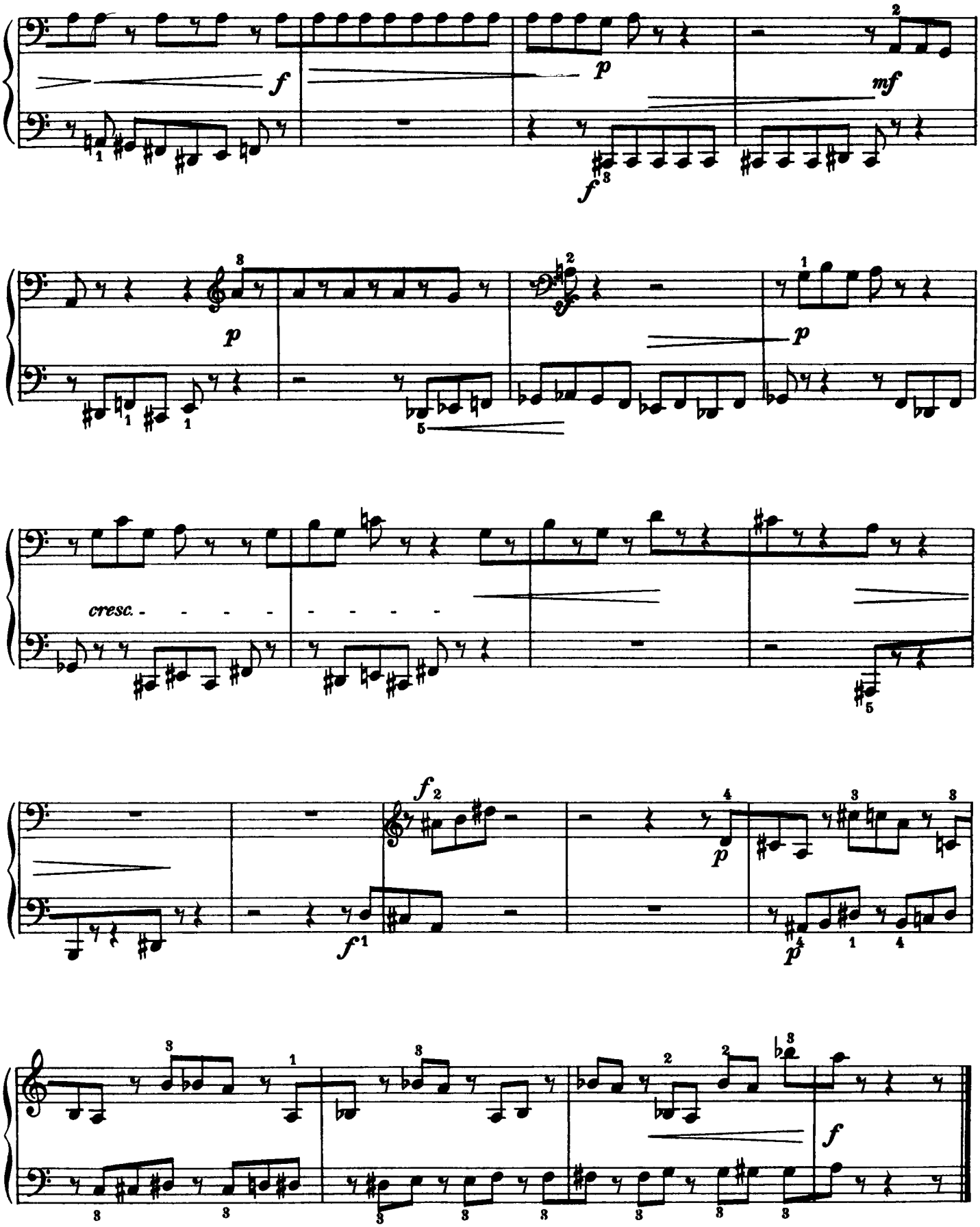




[50 sec.]

Staccato

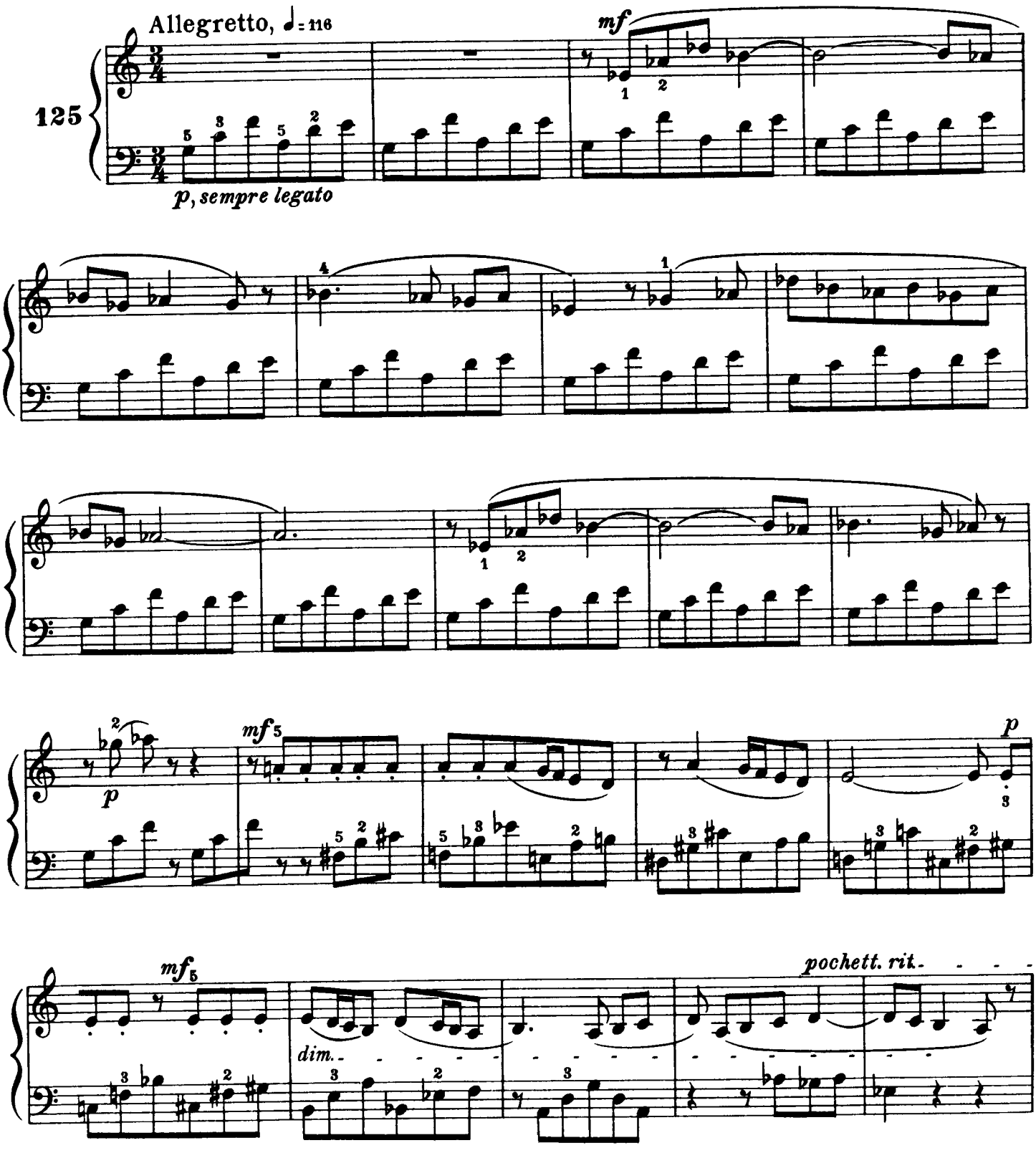

Allegretto mosso, ♩ = 126
124
sf
p, secco quasi pizz.
p
sempre simile
sf
mf
sf

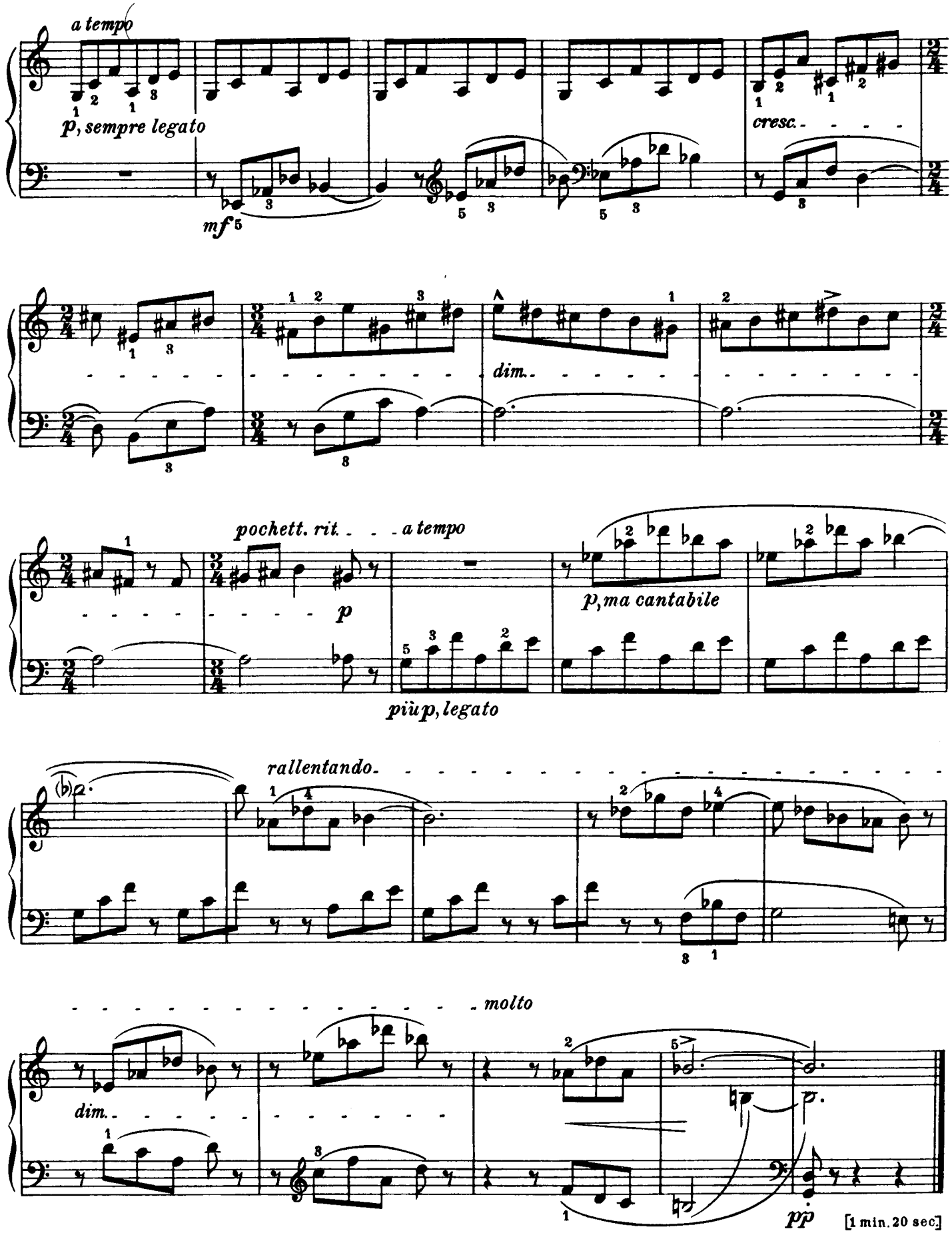


[1 min. 8 sec.]

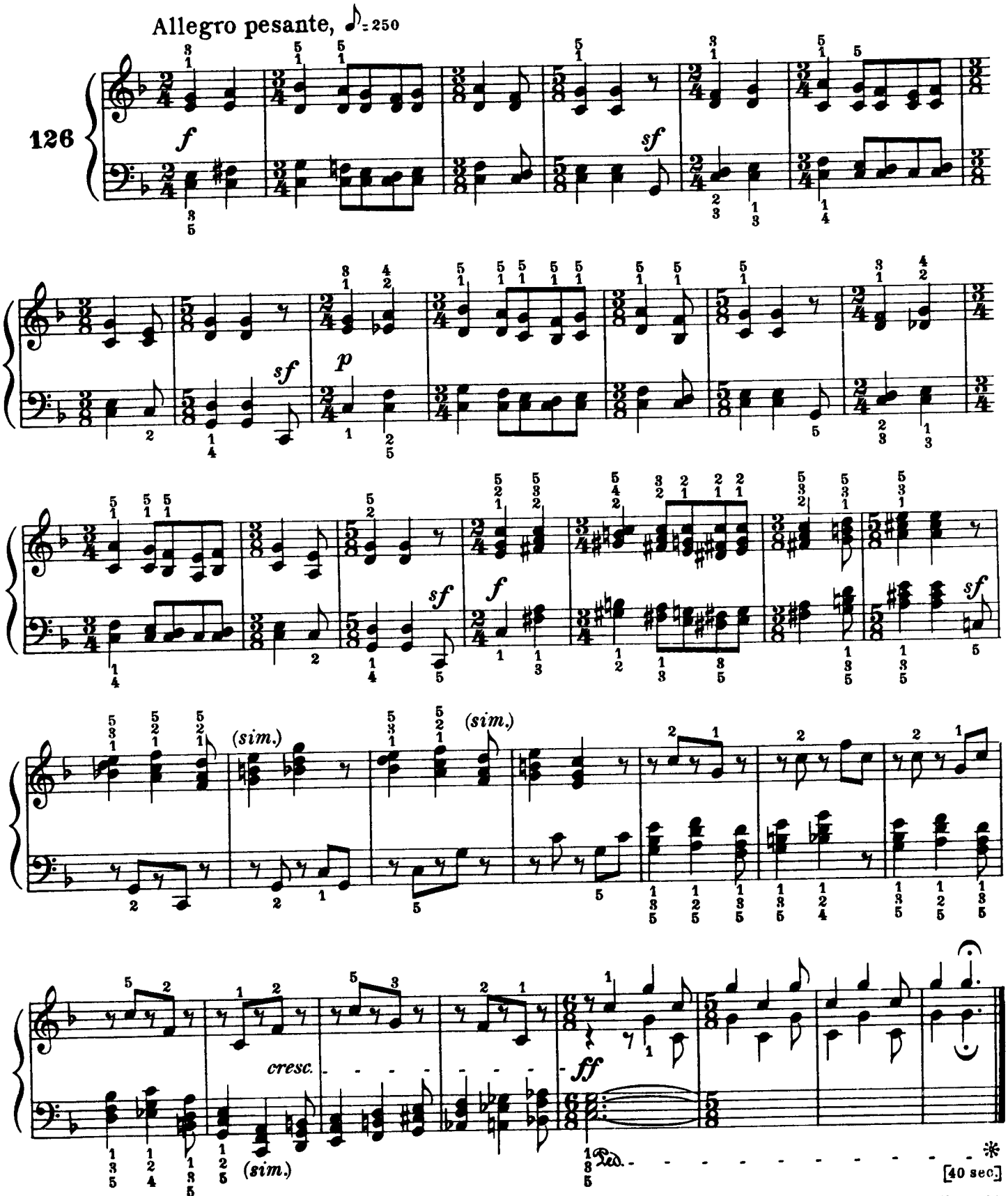
Boating

Canotage Kahnfahrt

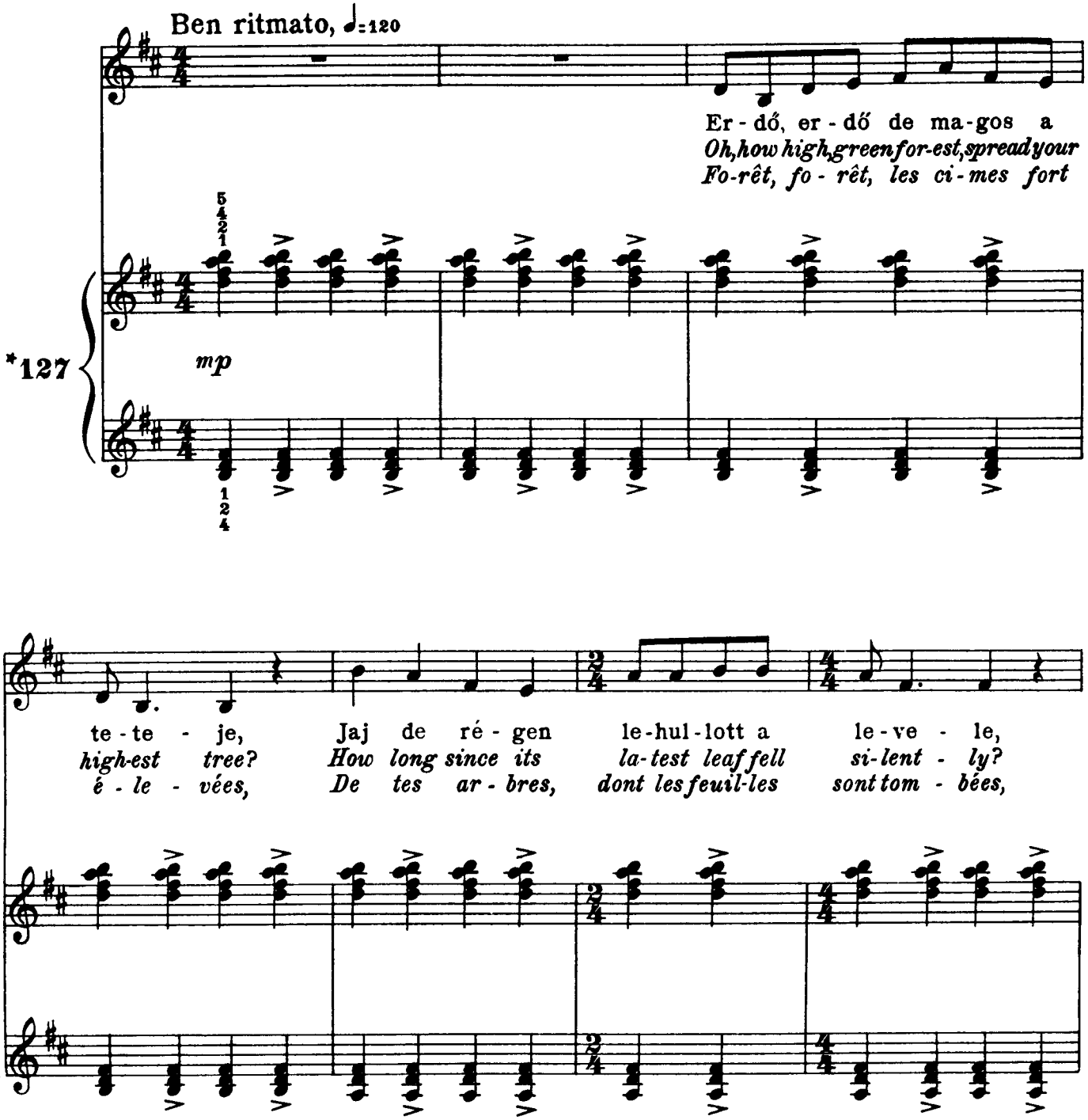


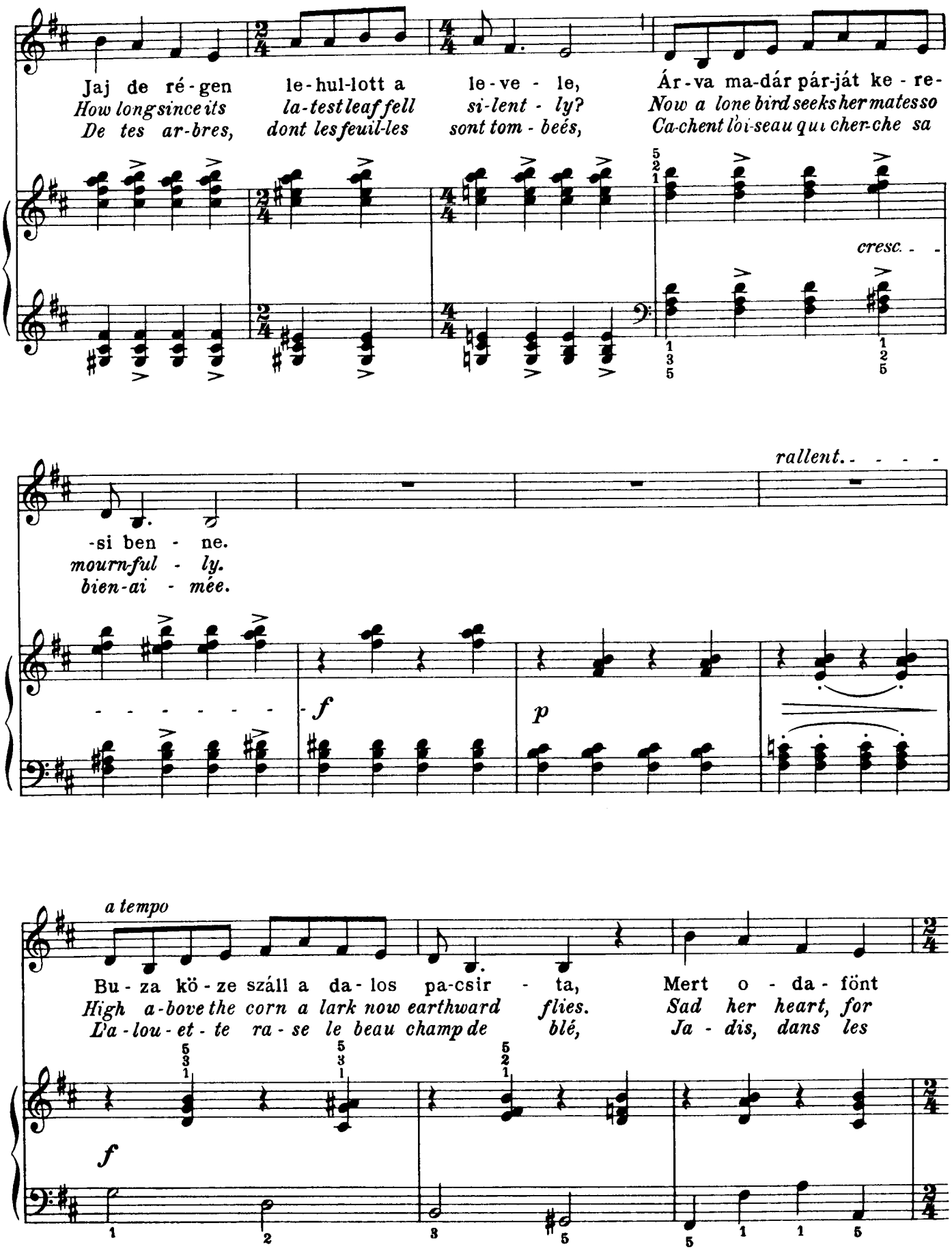

a tempo
p, sempre legato
mf
cresc.
dim.
pochett. rit.
a tempo
p
p, ma cantabile
più p, legato
rallentando.
molto
dim.
pp
[1 min. 20 sec]

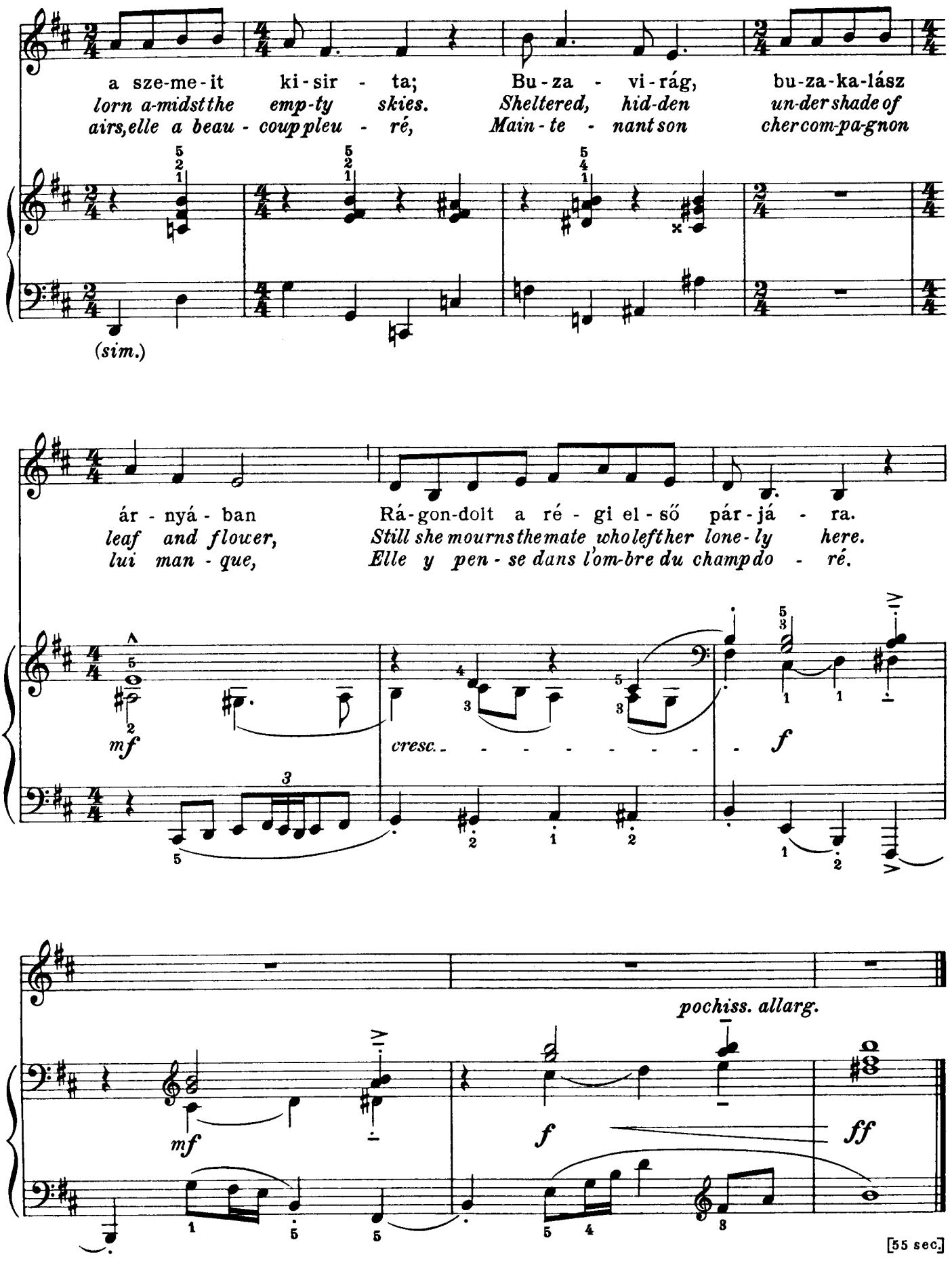
Change of Time
Changement de mesure
Wechselnder Takt



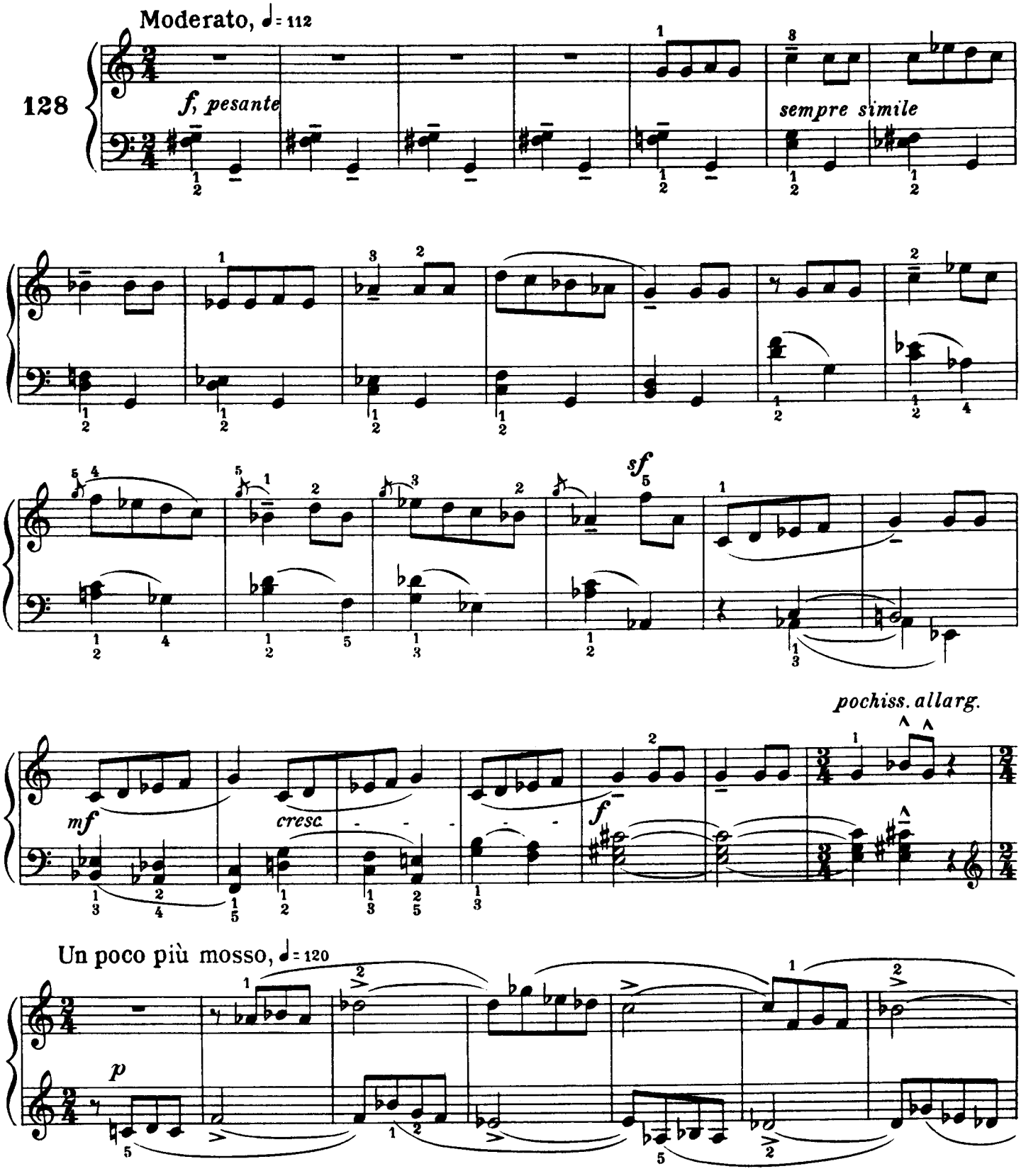
New Hungarian Folk Song
Nouvelle chanson populaire hongroise
Neues Ungarisches Volkslied

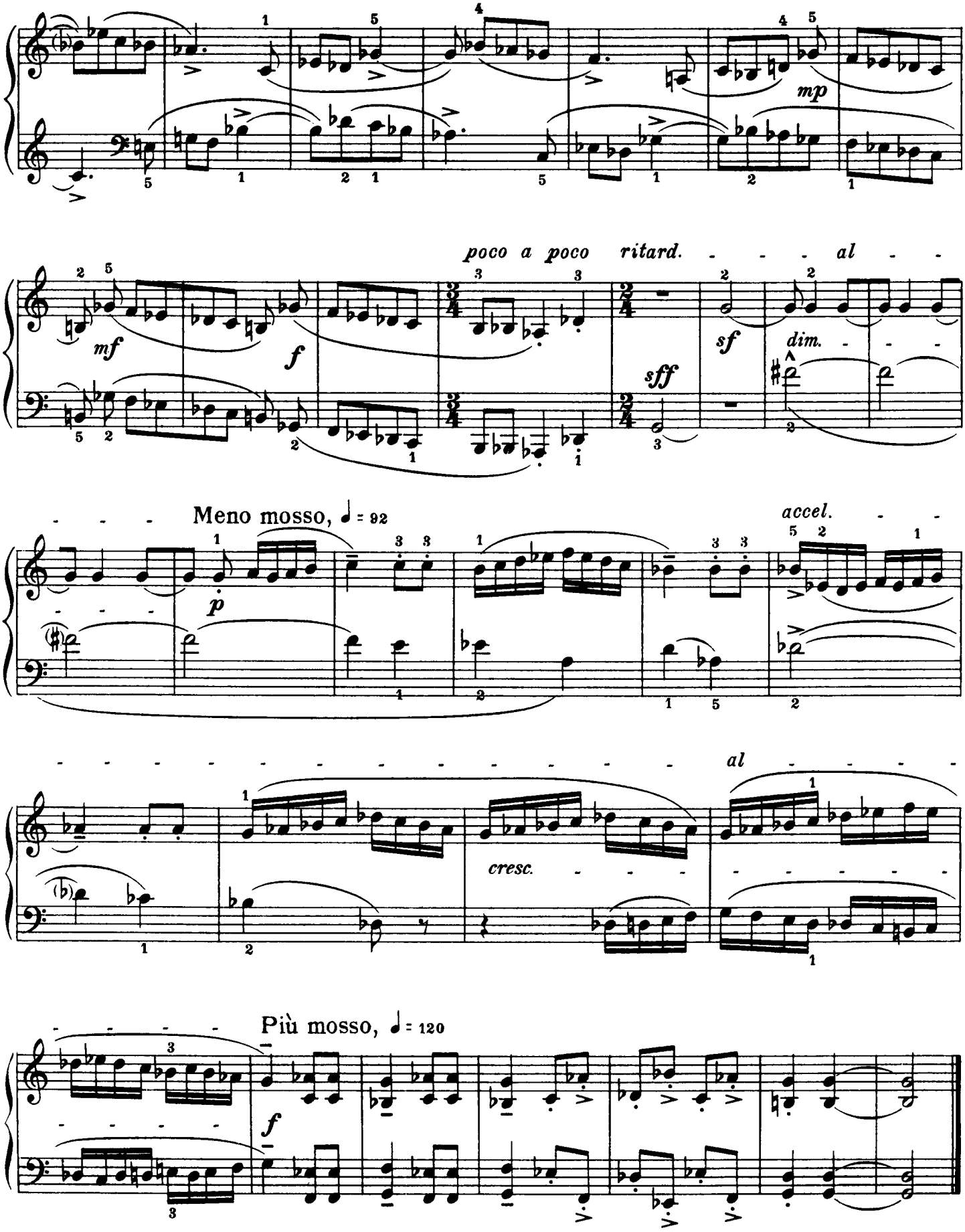



Jaj de ré-gen le-hul-lott a le-ve-le, Ár-va ma-dár pár-ját ke-re-
How long since its la-test leaf fell si-lent-ly? Now a lone bird seeks her mate sso
De tes ar-bres, dont les feuil-les sont tom-bés, Ca-chent l'oi-seau qui cher-che sa
cresc.
-si ben-ne.
mourn-ful-ly.
bien-ai-mée.
rallent.
f
p
a tempo
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
L'a-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.]

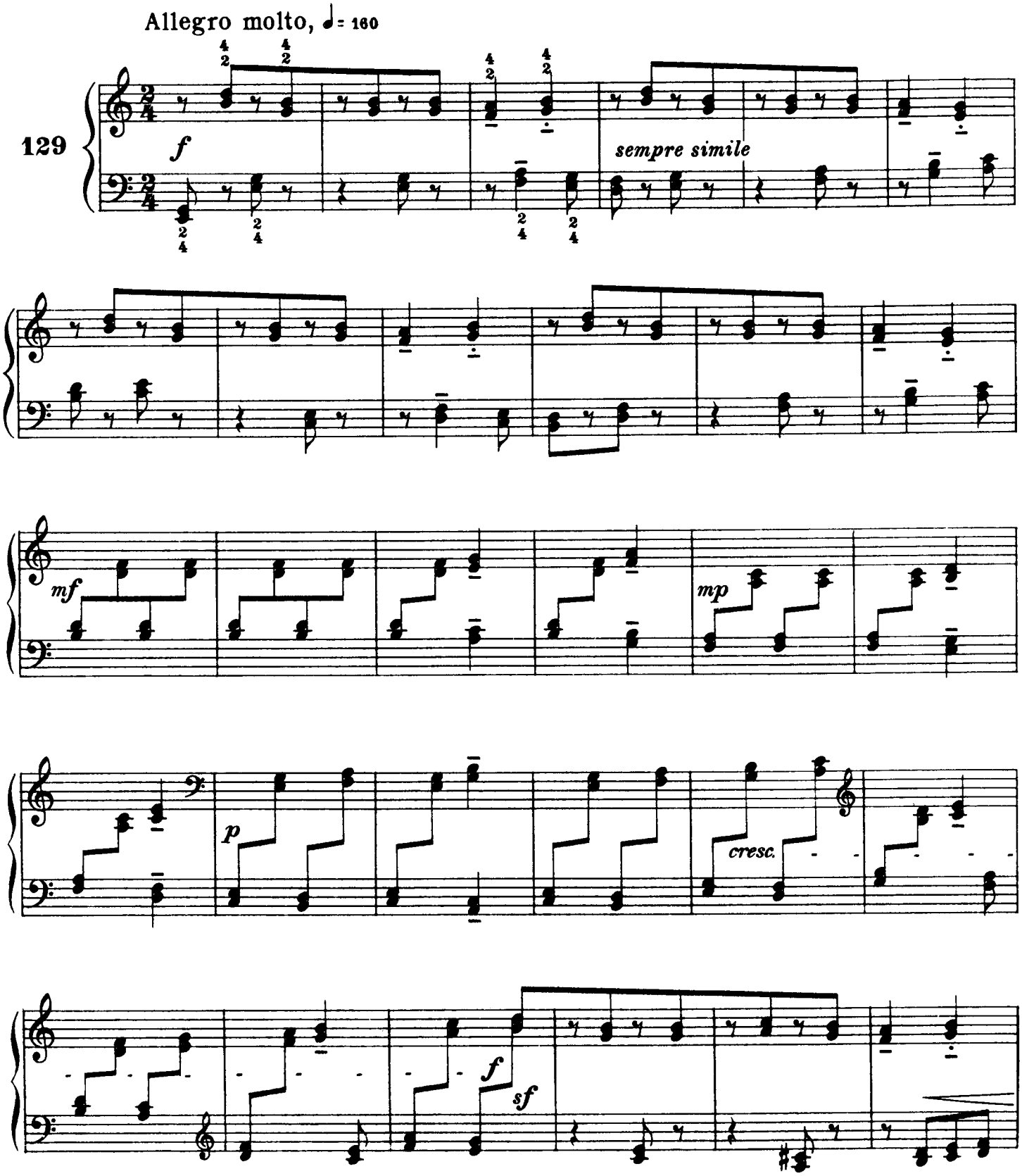
Peasant Dance
Danse paysanne
Stampf-Tanz

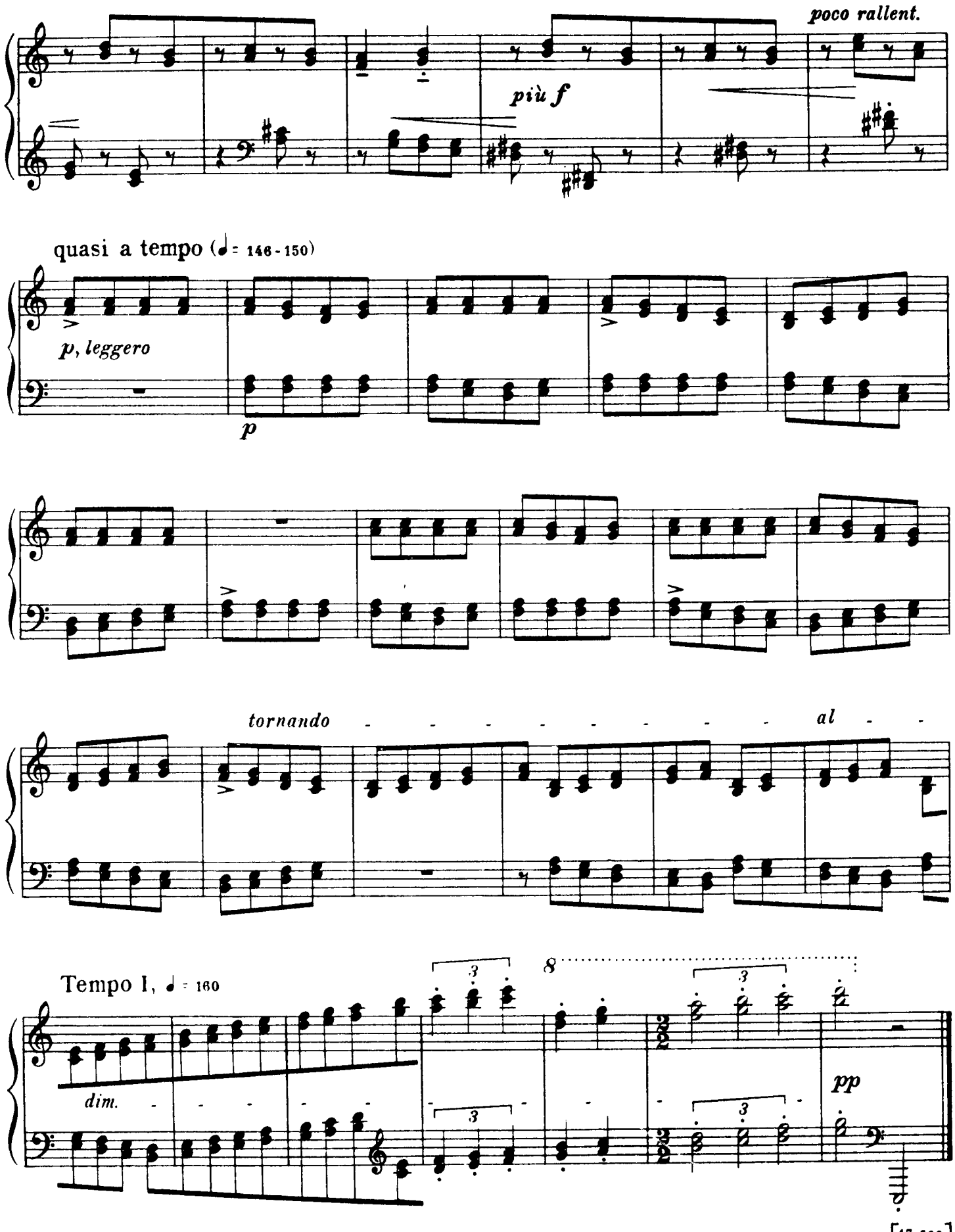



mp
mf
f
poco a poco ritard. - - - al - -
sff
sf
dim. - - -
Meno mosso, ♩ = 92
p
accel. - -
al
cresc.
Più mosso, ♩ = 120
f

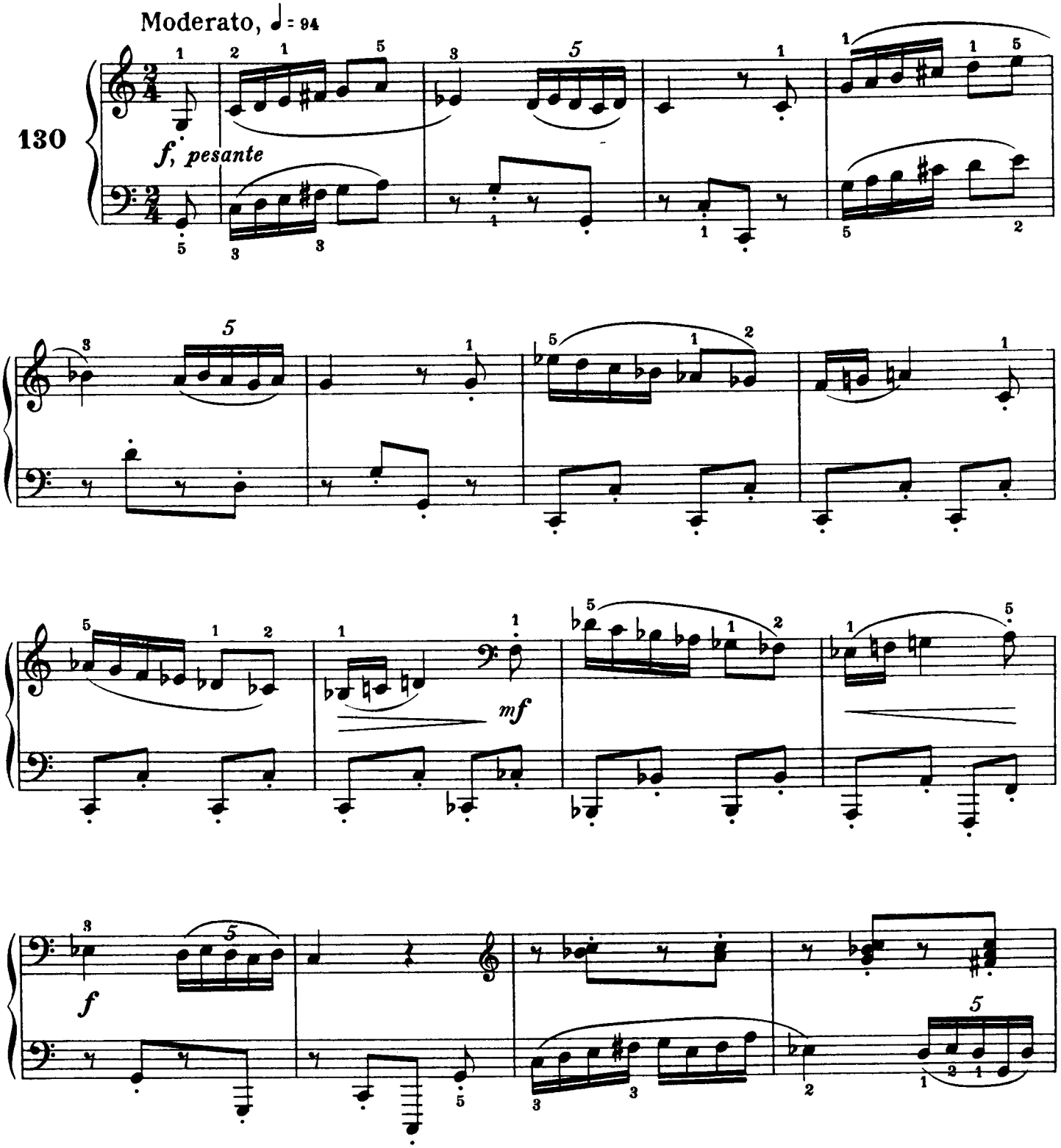
[1 min. 13 sec.]

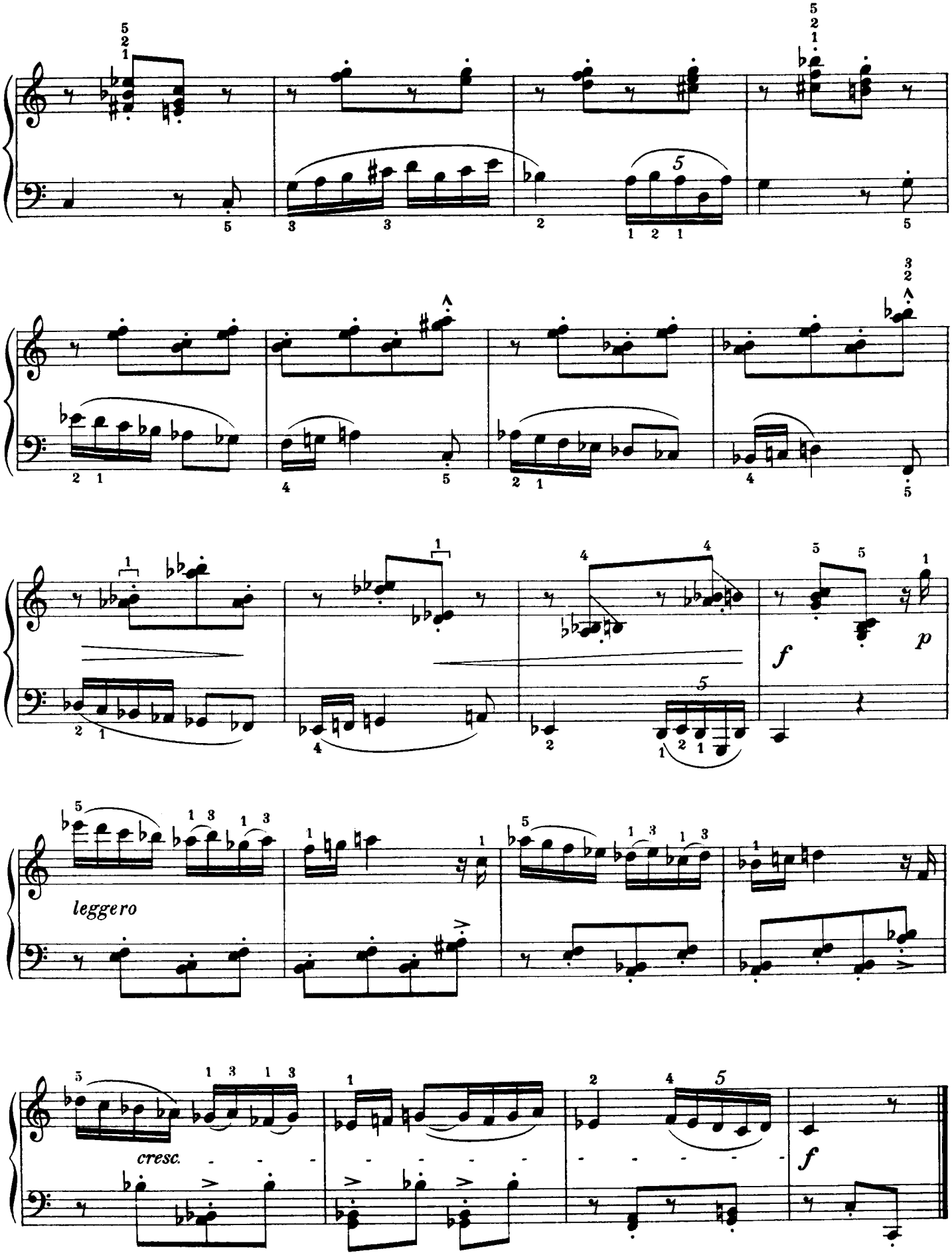
Alternating Thirds
Tierces alternées
Terzen, sich abwechselnd




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

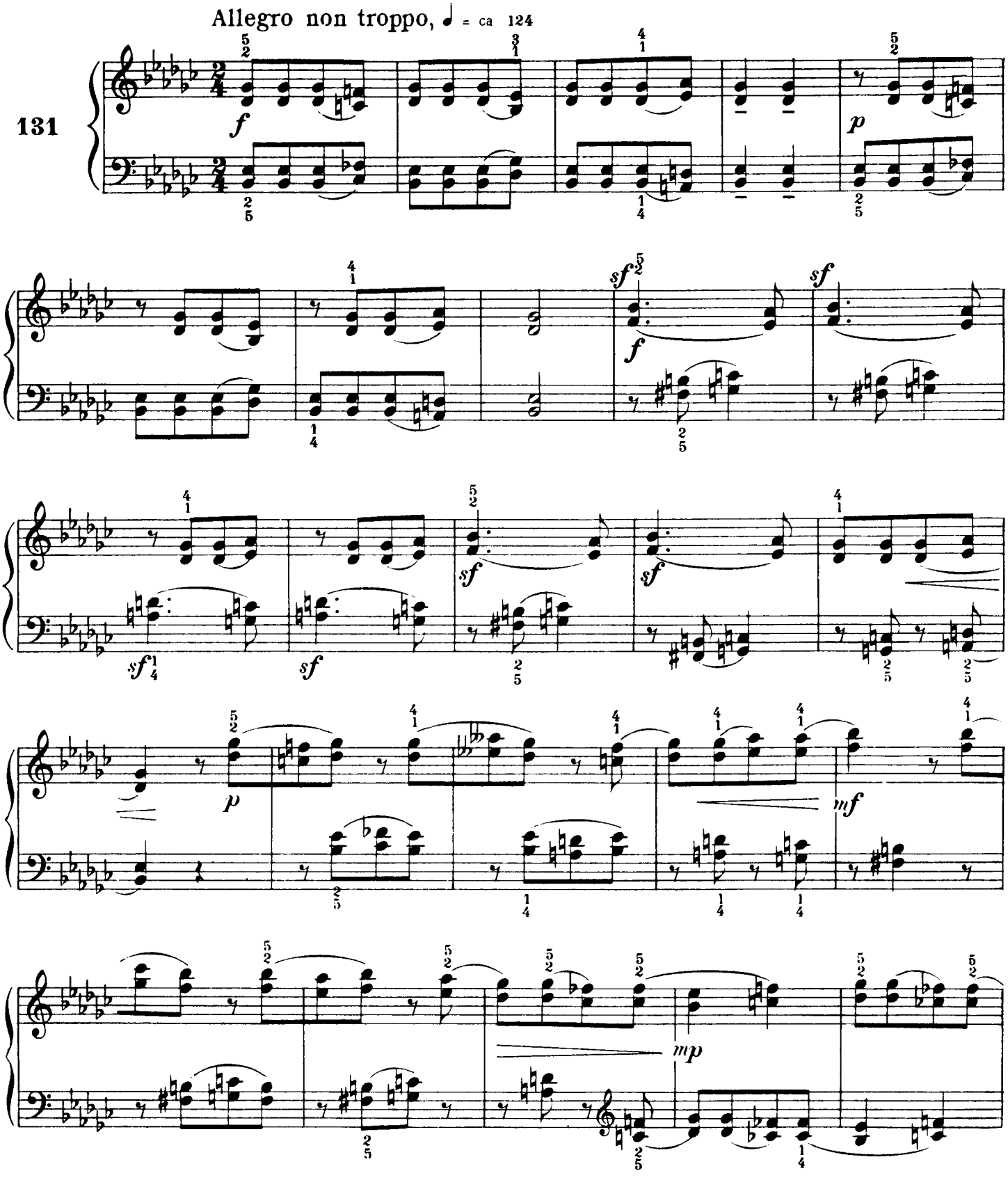
Village Joke
Burlesque rustique
Ländlicher Spaß

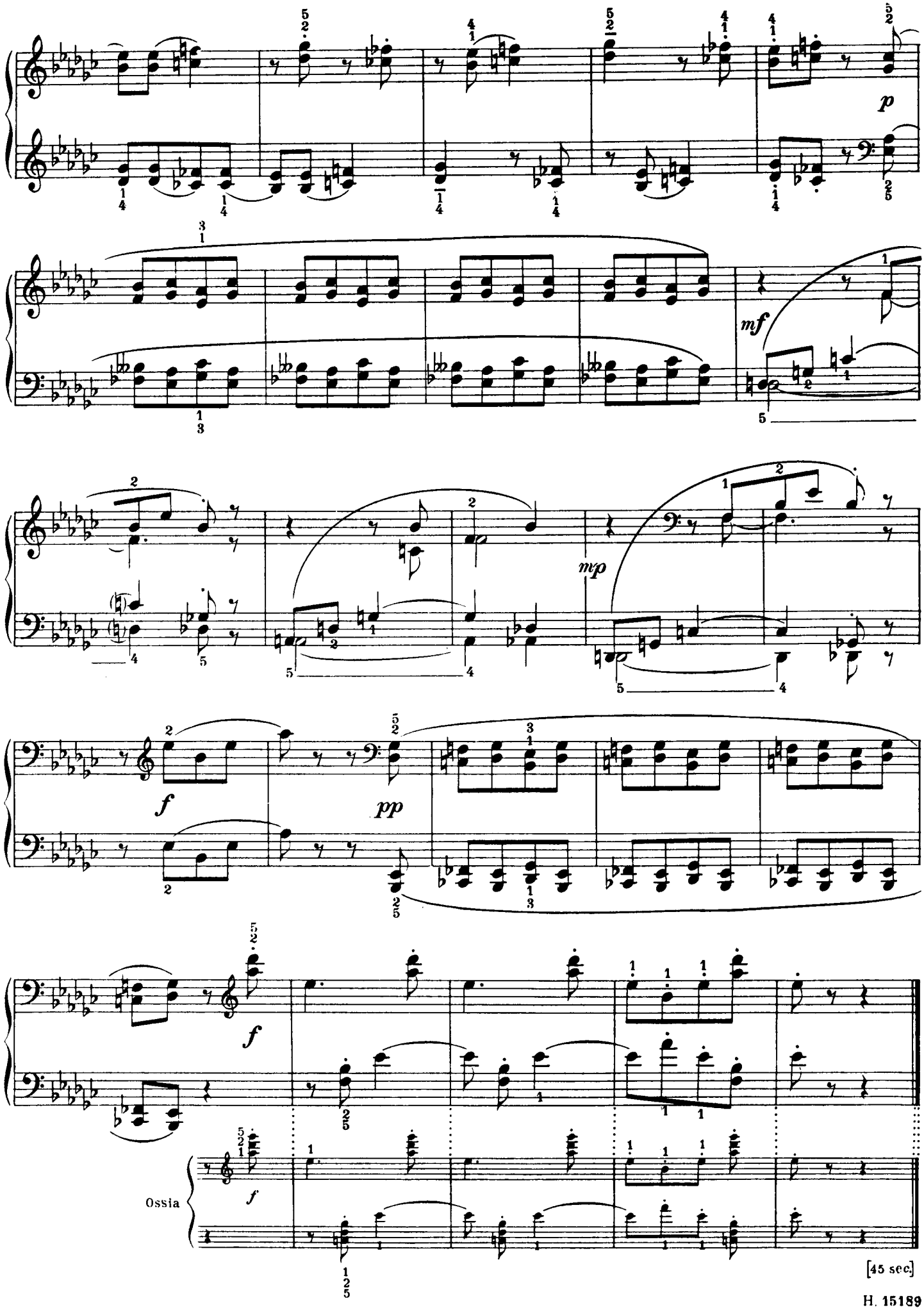




[45 sec.]

Fourths
Quartes Quarten



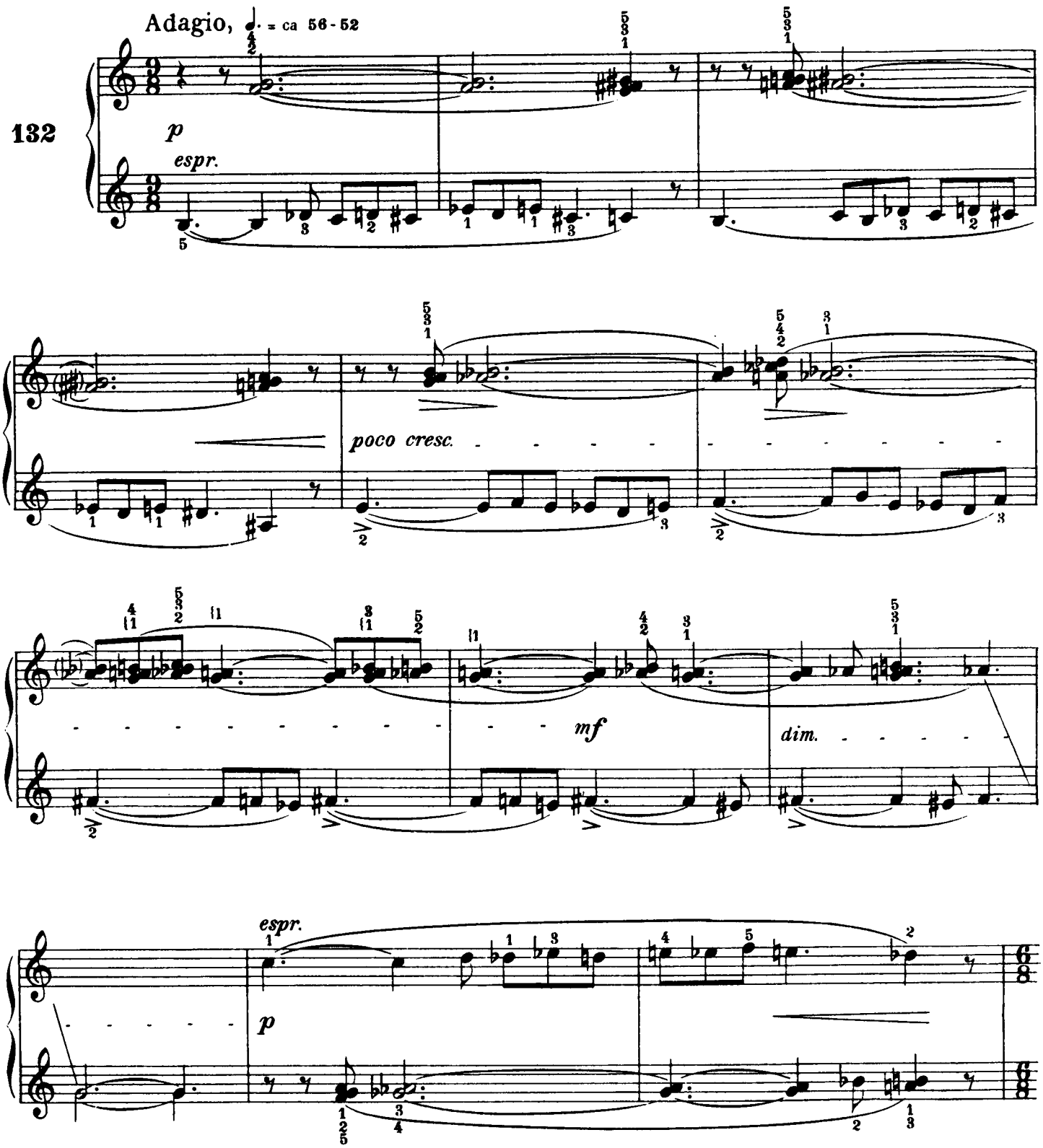


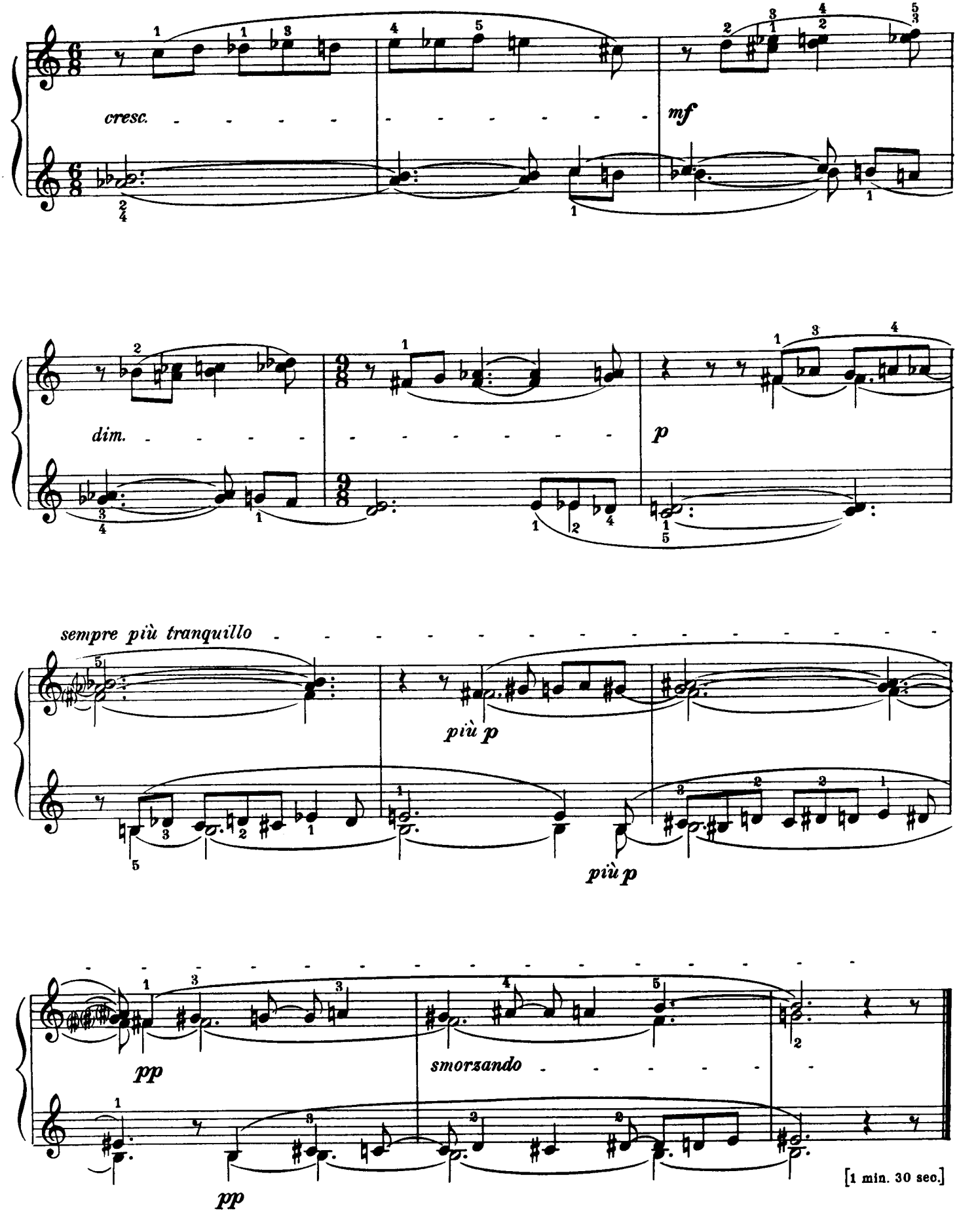
[45 sec.]

Major Seconds Broken and Together

Secondes majeures plaquées ou brisées

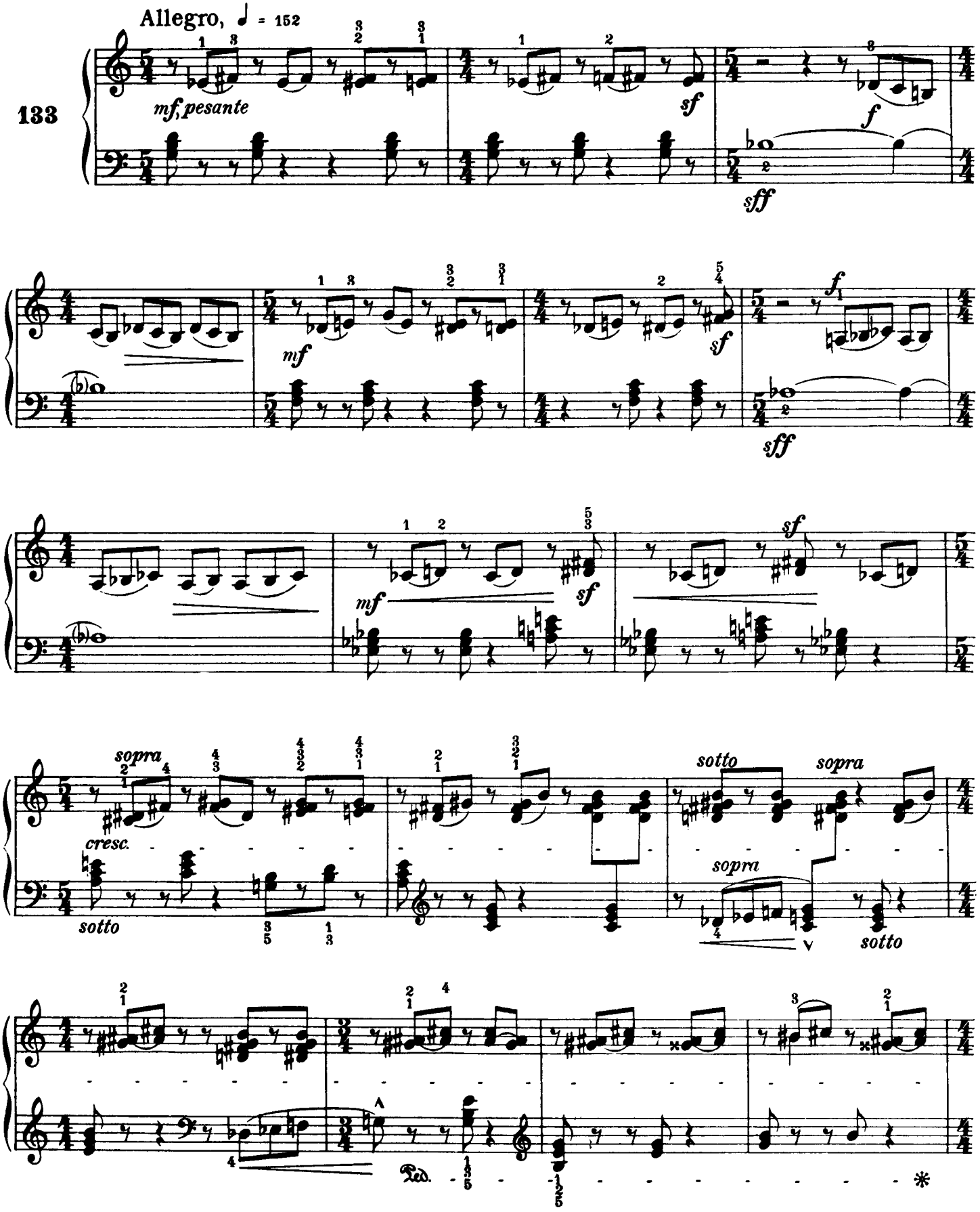
Große Sekunden, gleichzeitig und gebrochen

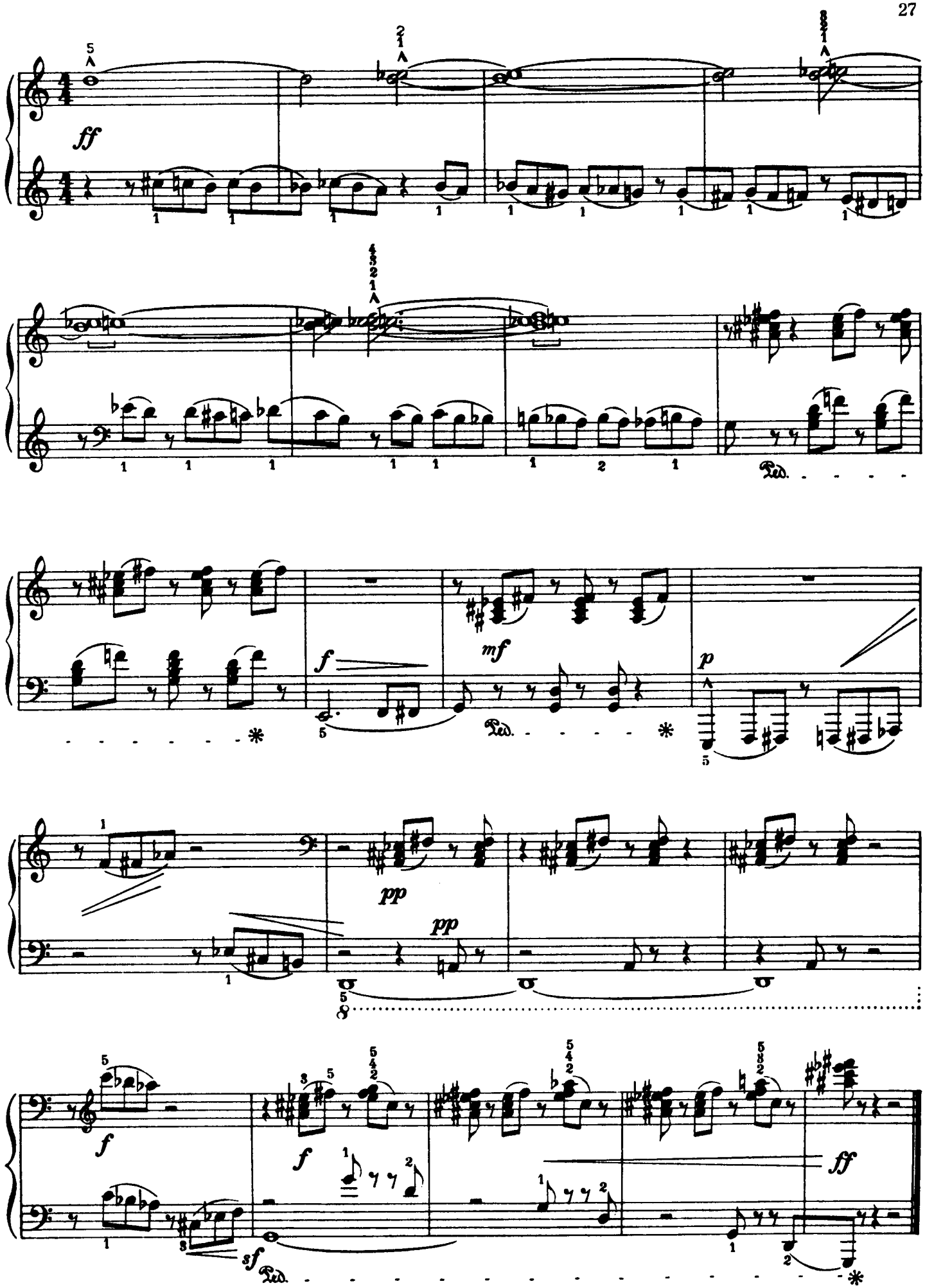



cresc.
mf
dim.
p
sempre più tranquillo
più p
più p
pp
smorzando
pp
[1 min. 30 sec.]

Syncopation

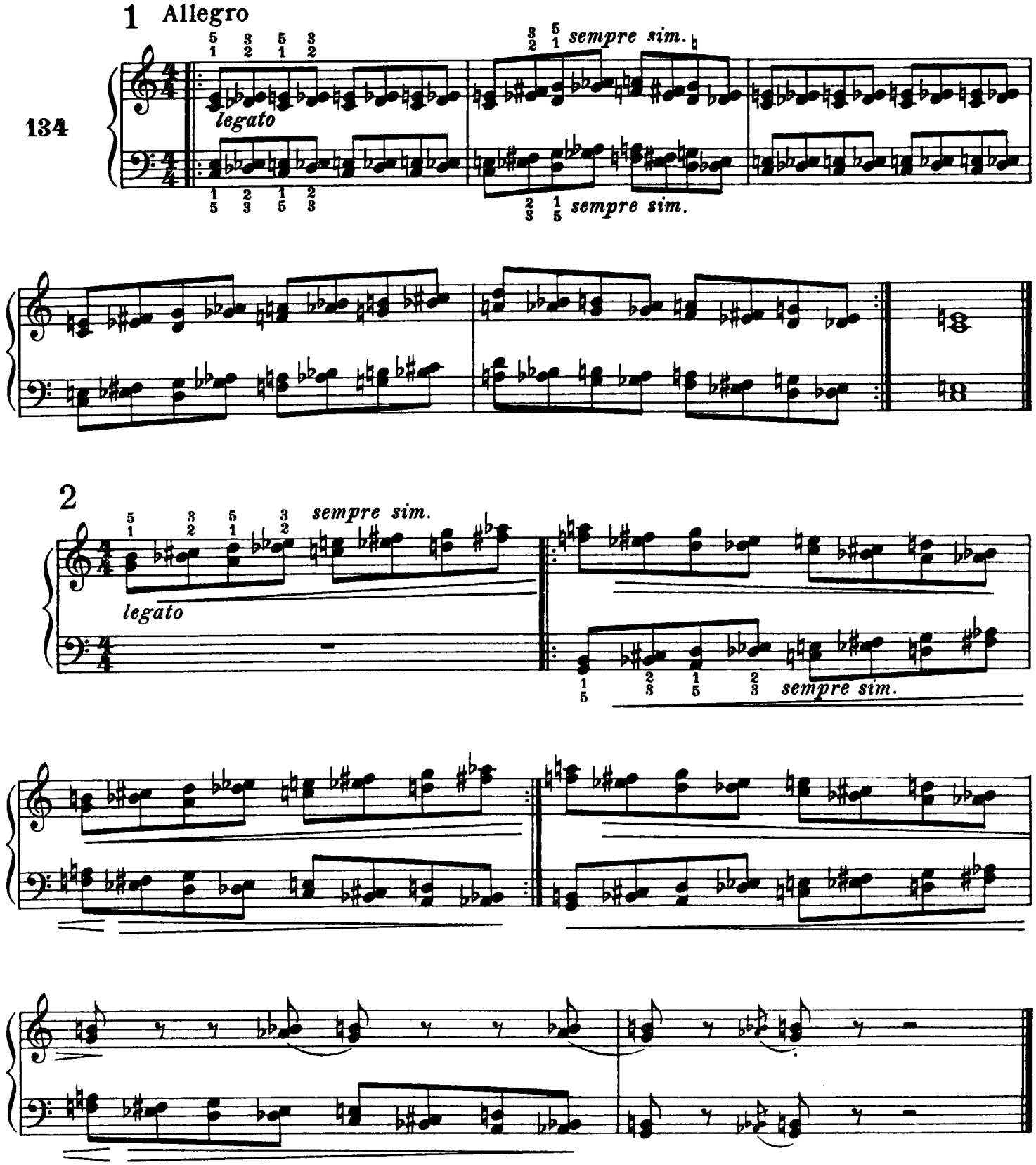
Syncopes Synkopen

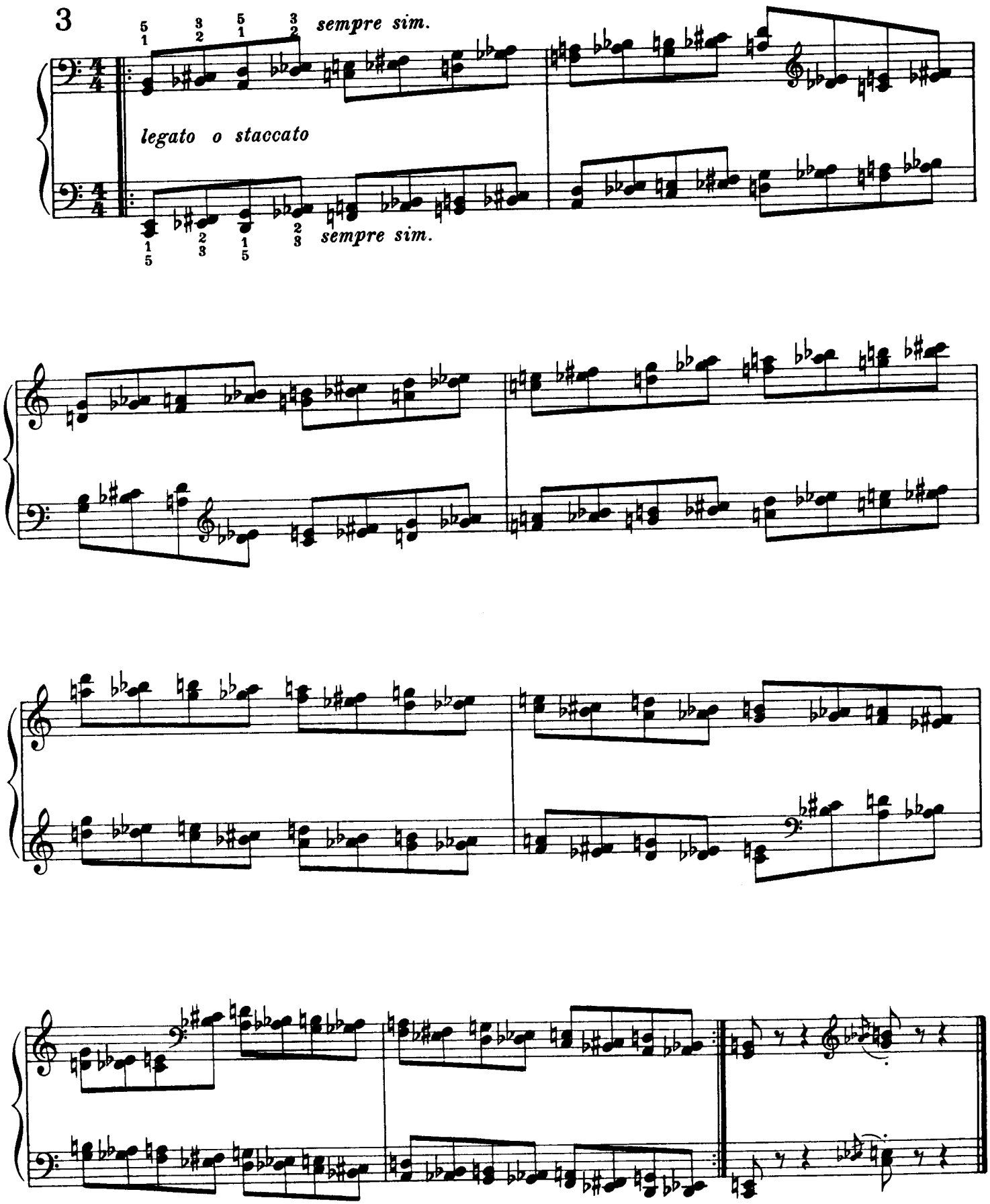




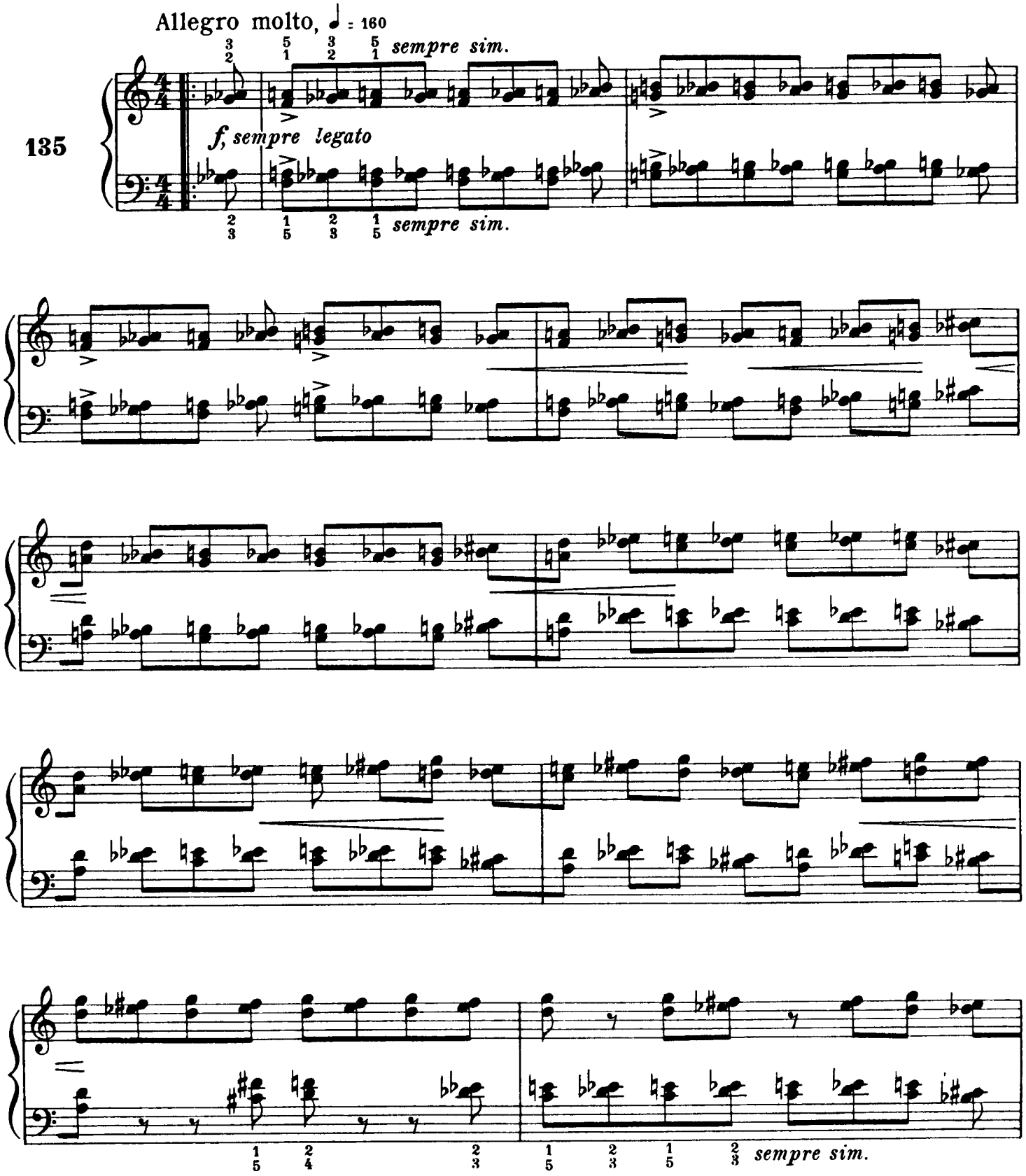
[1 min. 5 sec.]

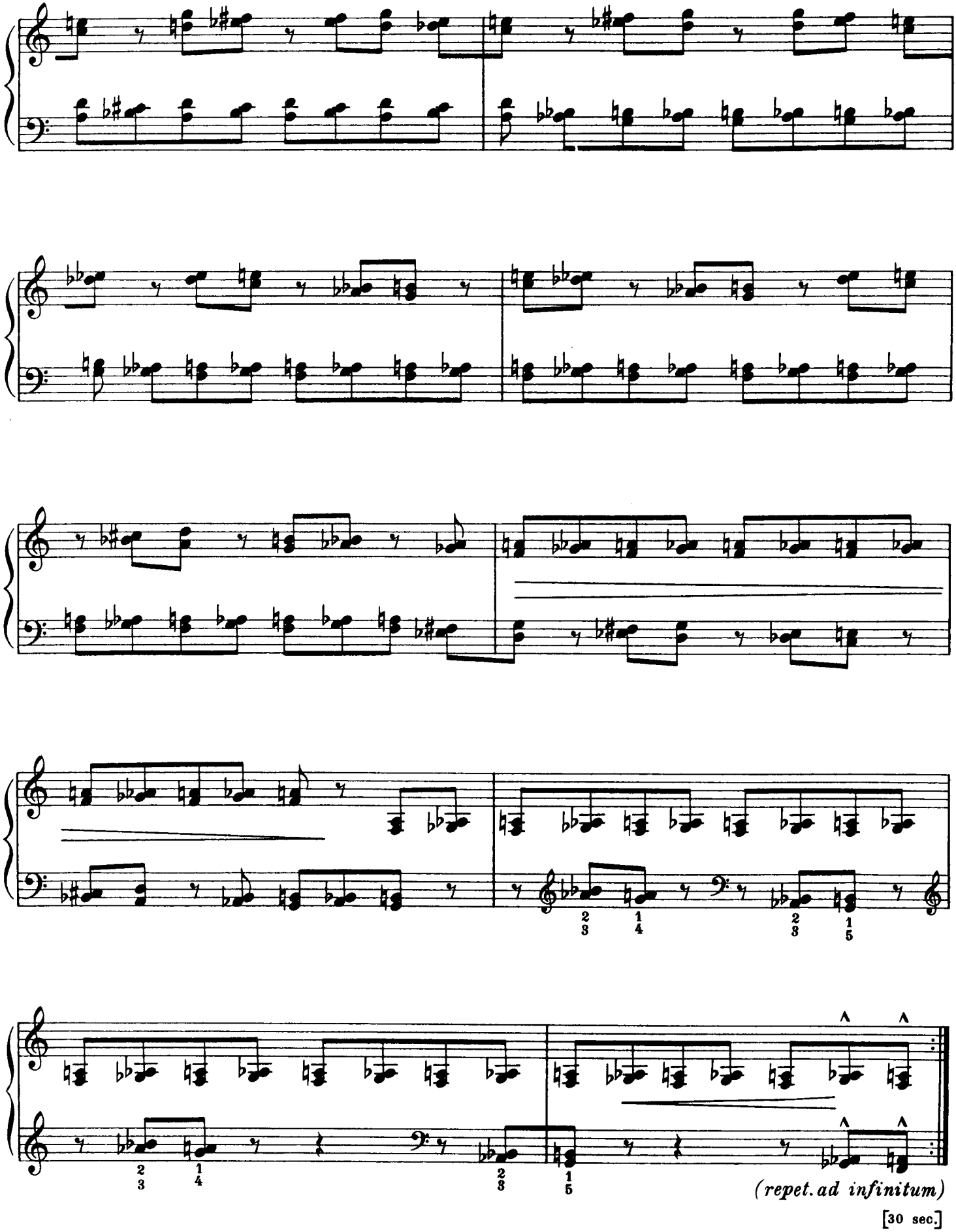
Studies in Double Notes
Études en notes doubles
Übungen mit Doppelgriffen



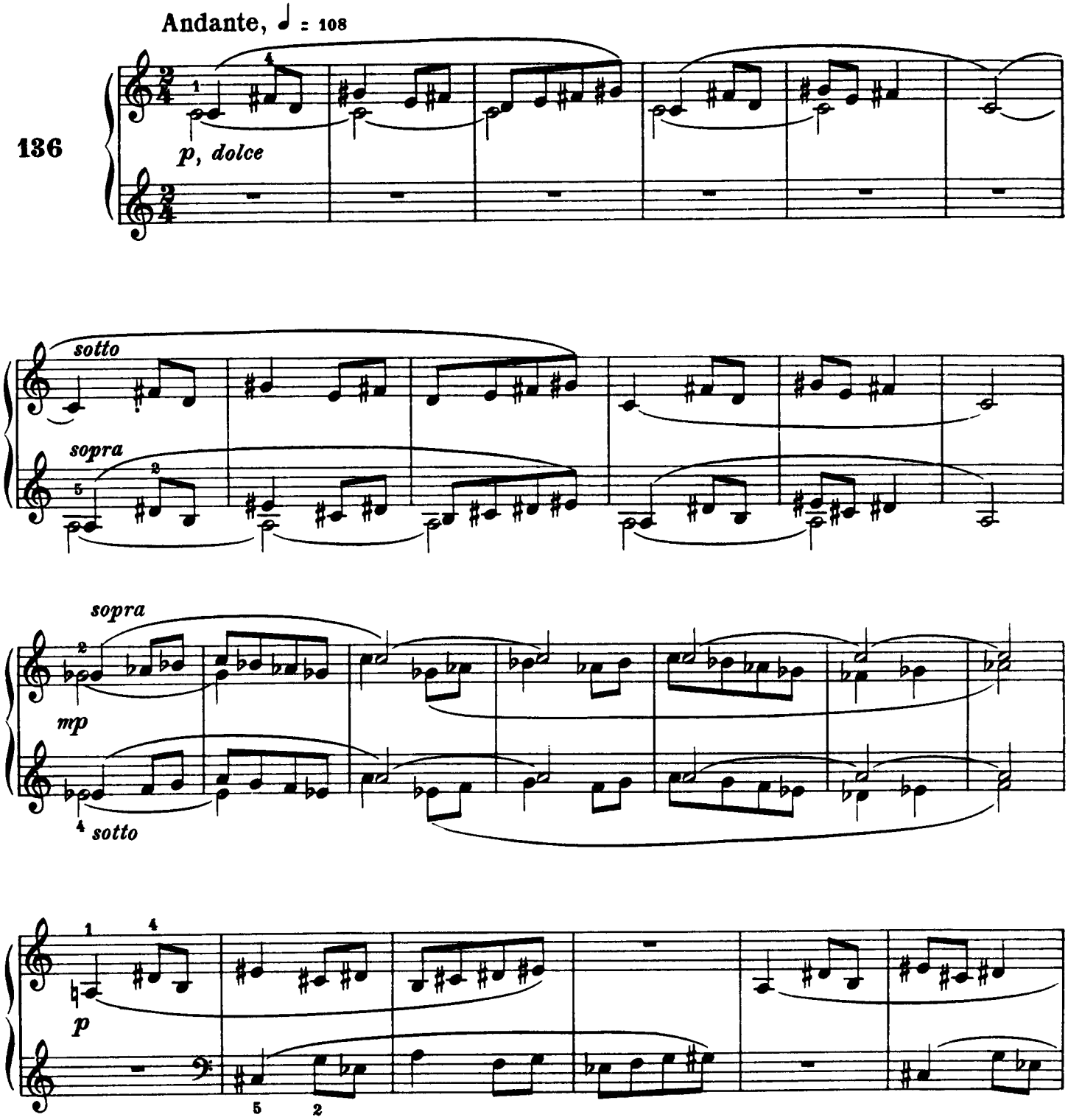

3
sempre sim.
legato o staccato
sempre sim.

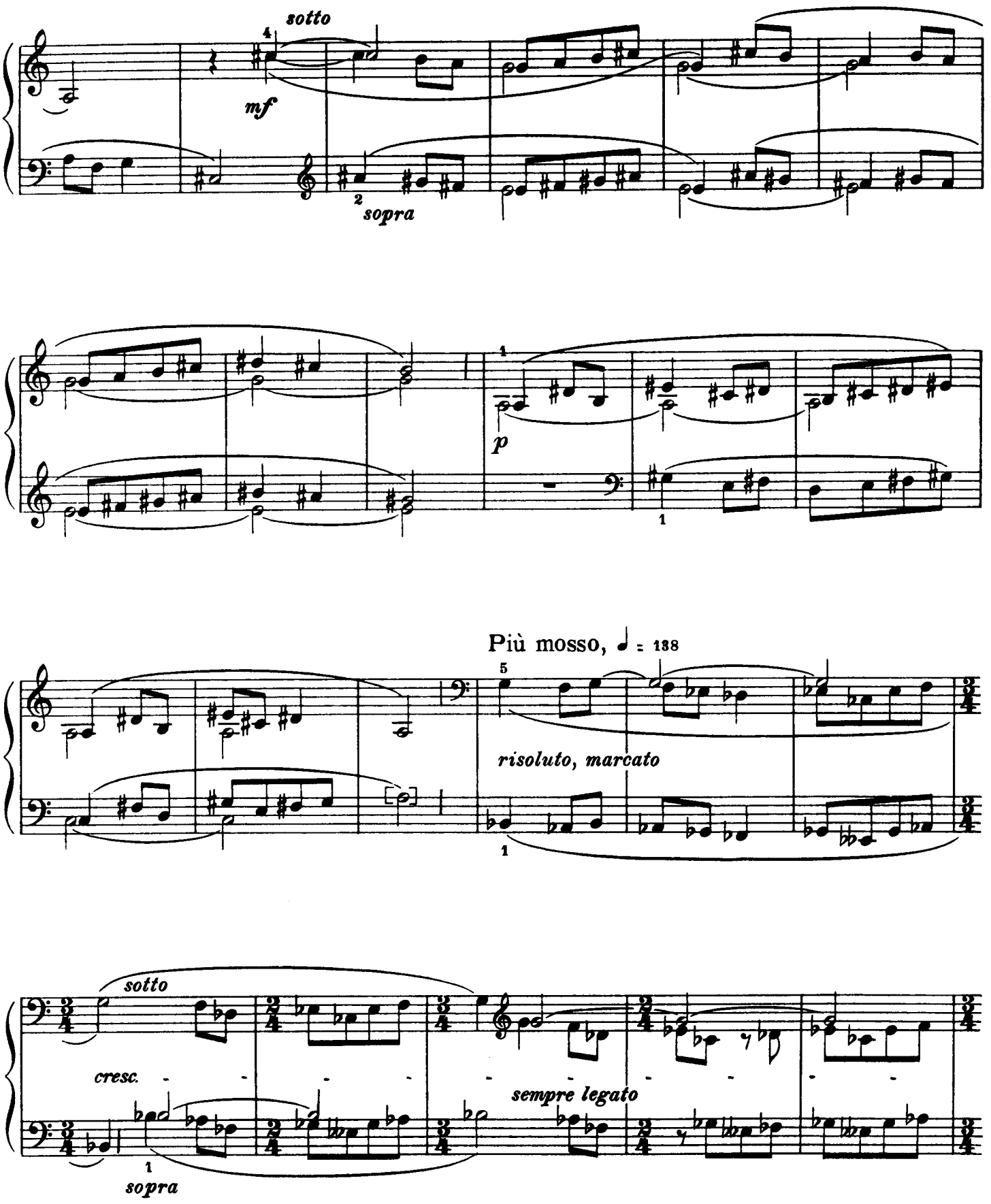
Perpetuum Mobile

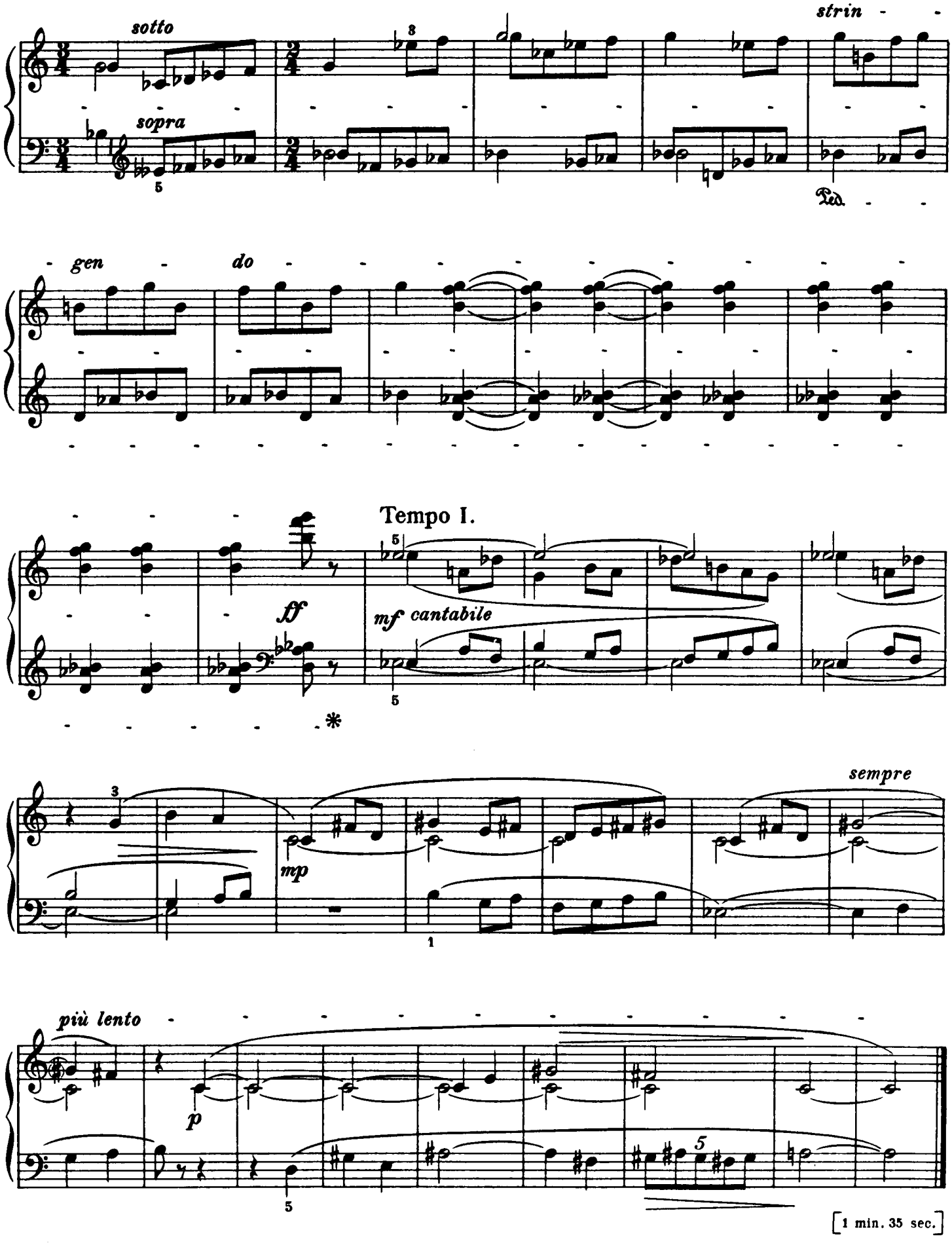



(repet. ad infinitum)
[30 sec.]

Whole-tone Scale
Gamme par tons entiers
Tonreihen aus Ganztönen

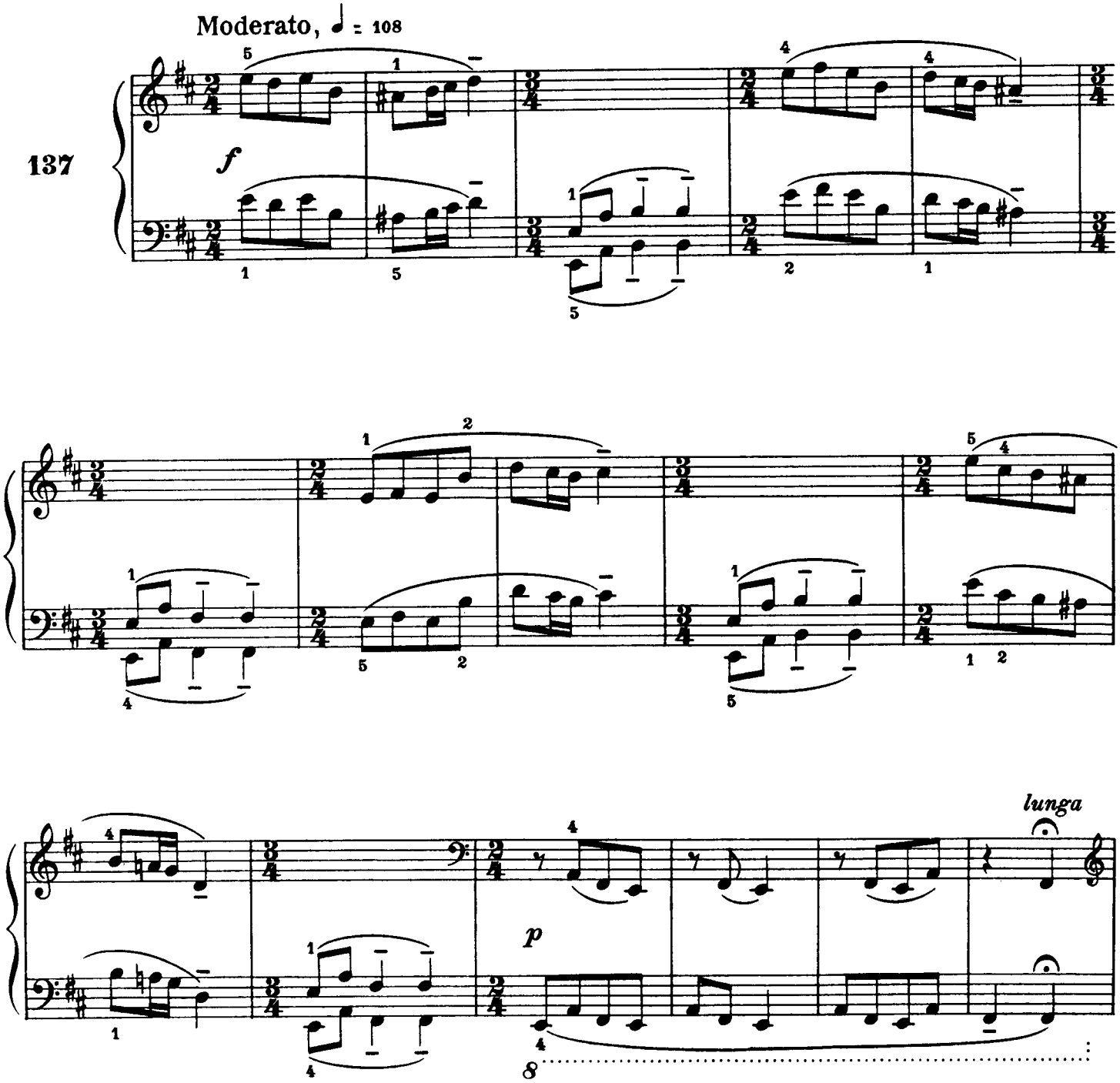


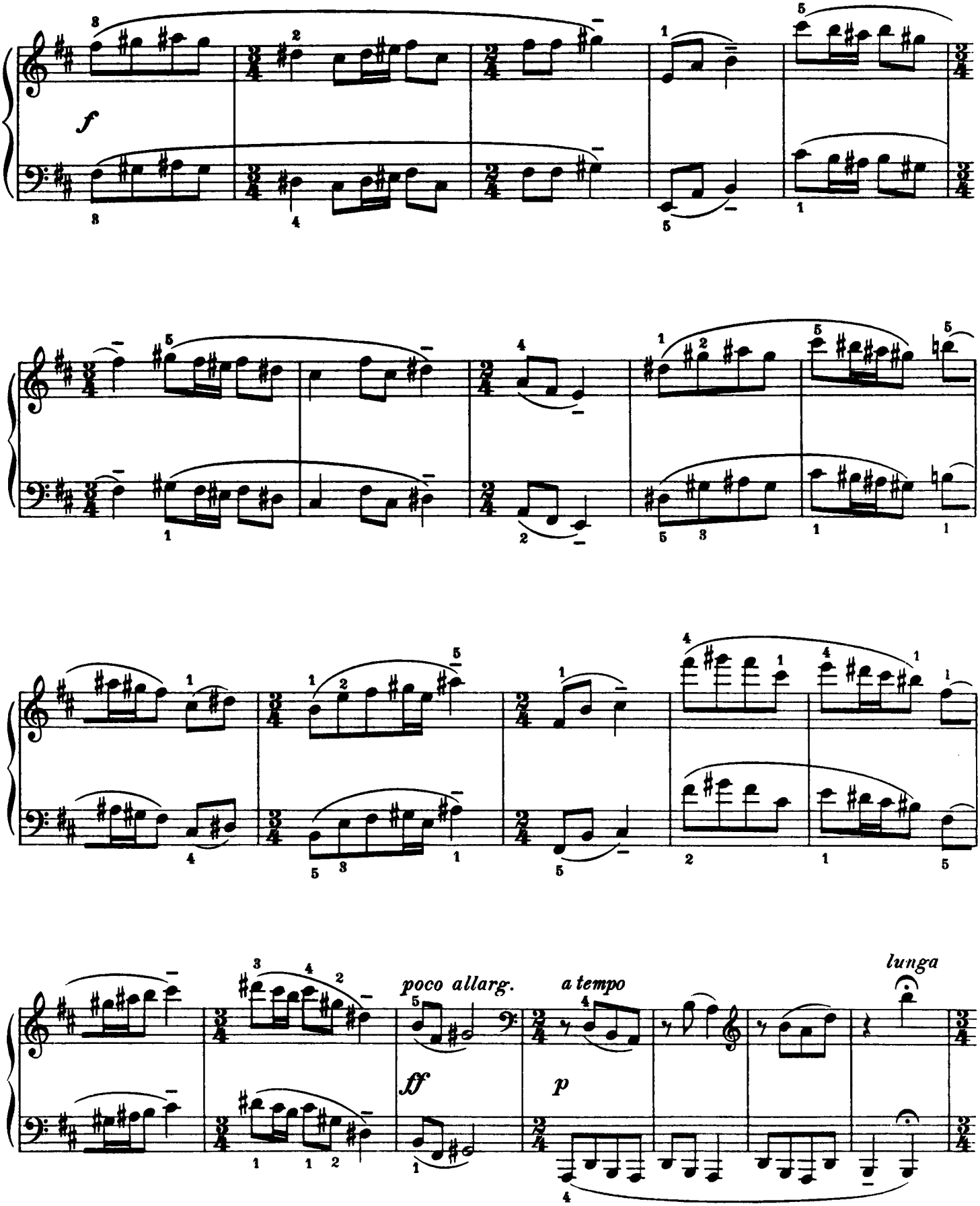

sotto
mf
sopra
p
Più mosso, ♩ = 138
risoluto, marcato
sotto
cresc.
sempre legato
sopra

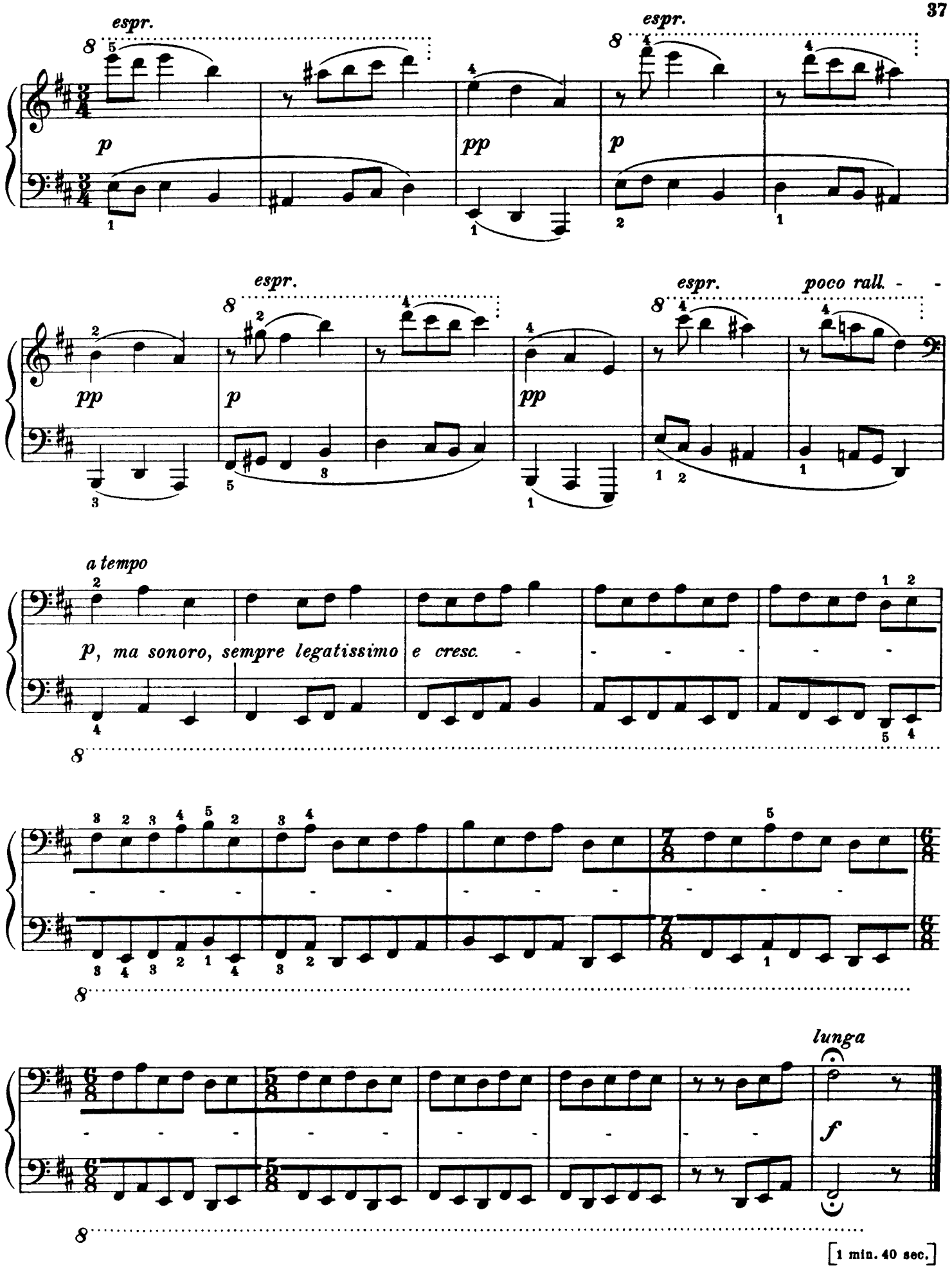

sotto
strin
sopra
Ped.
gen
do
Tempo I.
ff
mf cantabile
sempre
mp
più lento
p
[1 min. 35 sec.]

Unison

À l'unisson . Unisono



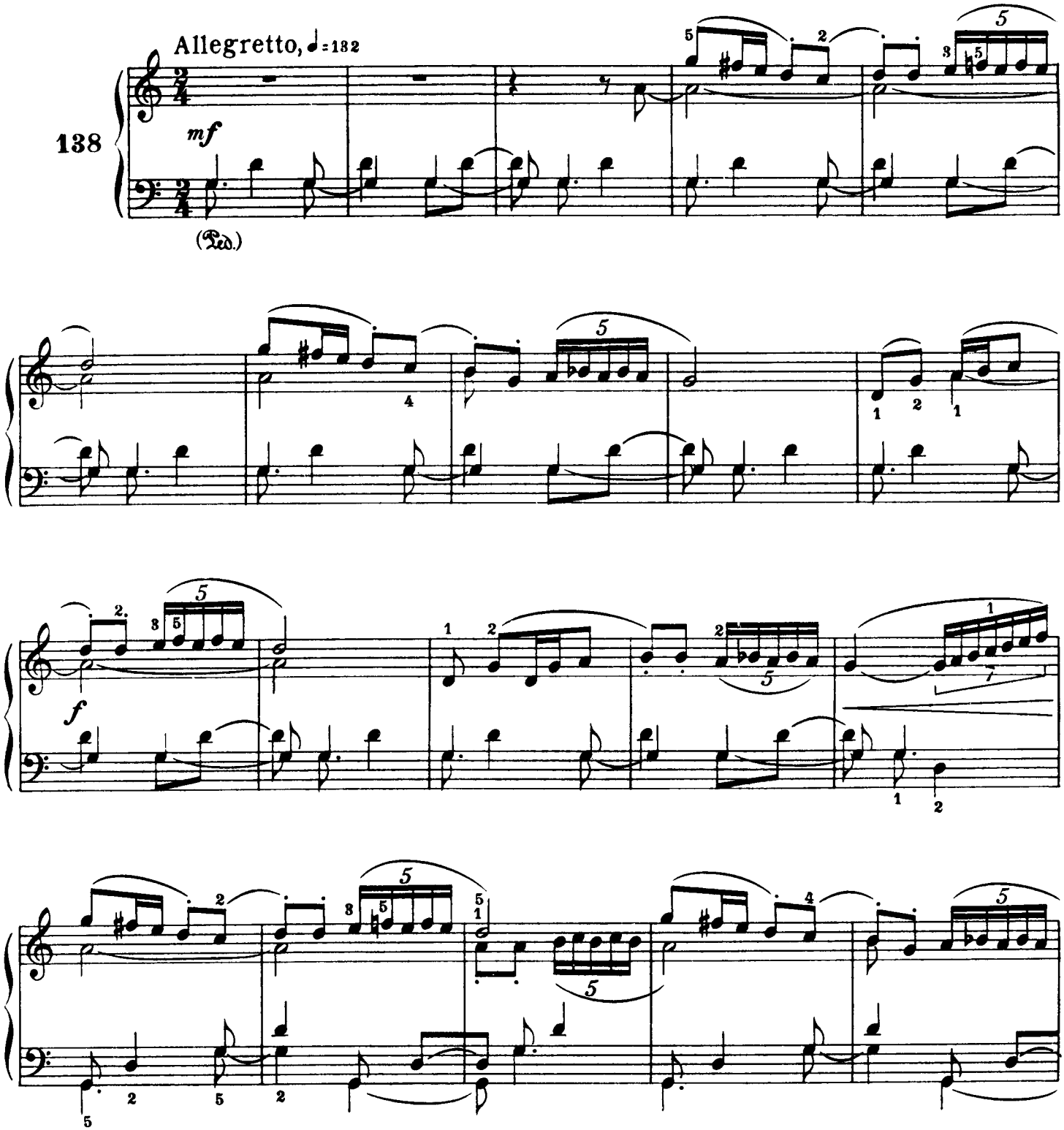

f
poco allarg.
a tempo
ff
p
lunga

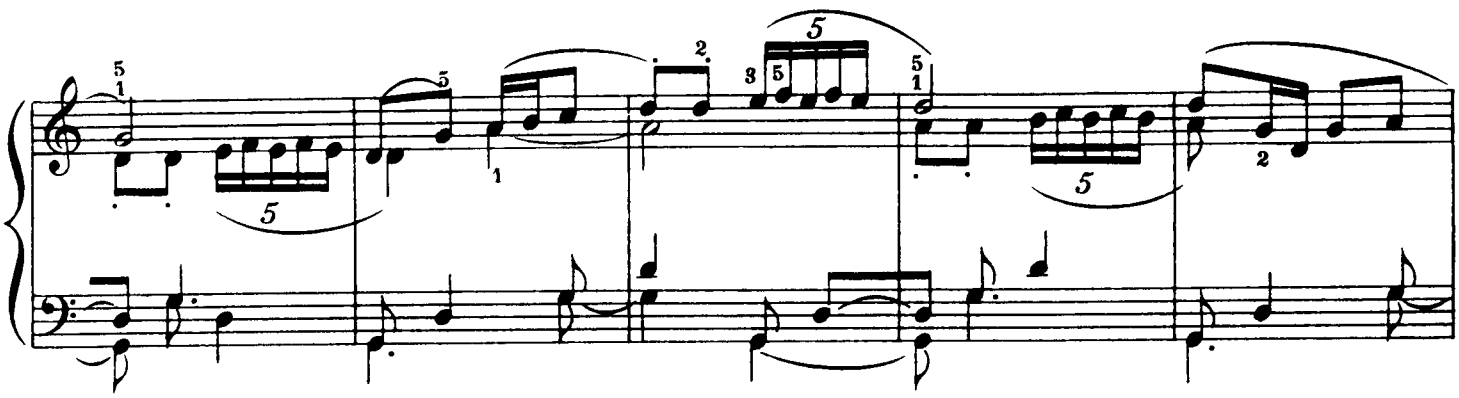

espr.
espr.
p
pp
p
espr.
espr.
poco rall.
pp
p
pp
a tempo
p, ma sonoro, sempre legatissimo e cresc.
lunga
f

[1 min. 40 sec.]

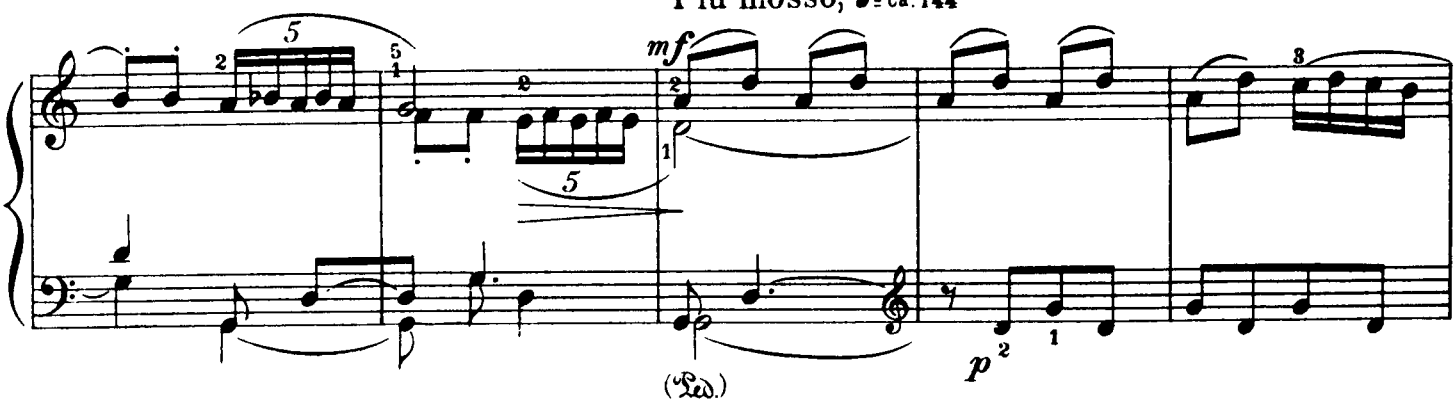
Bagpipe

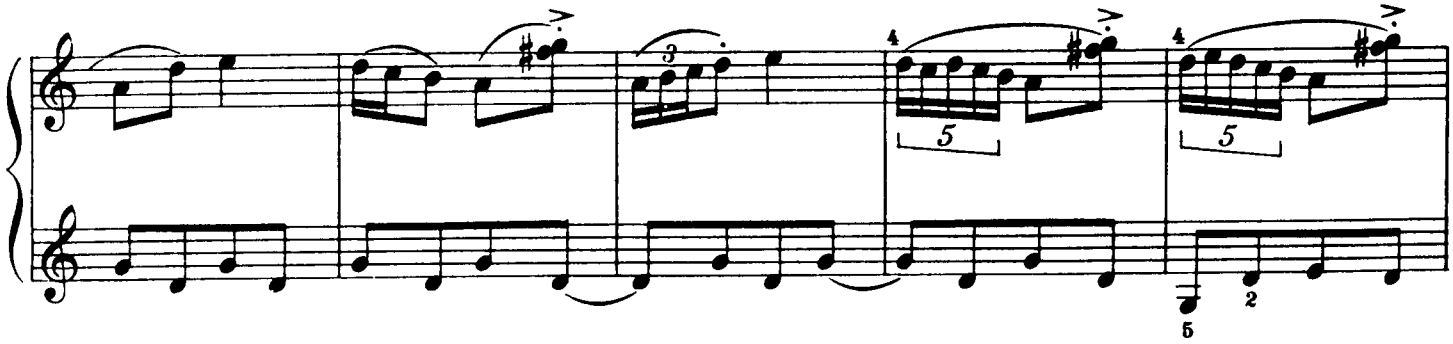
Cornemuse Dudelsack

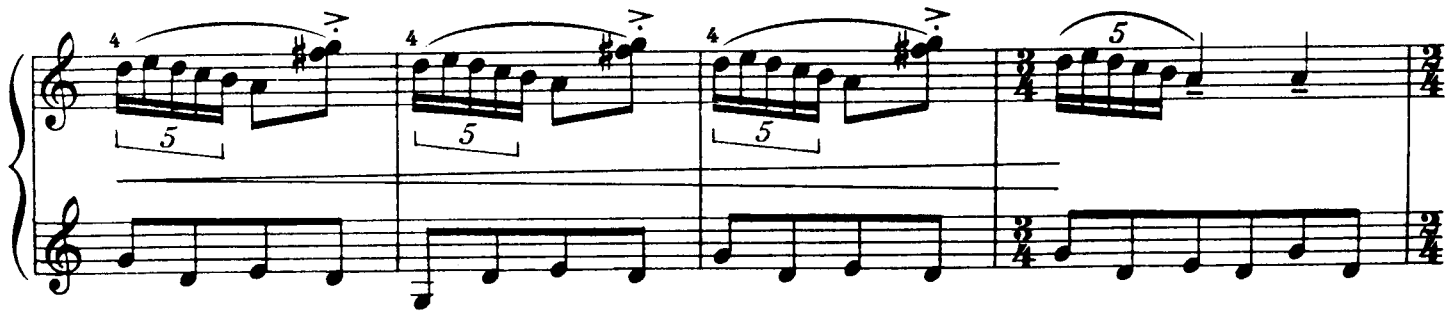


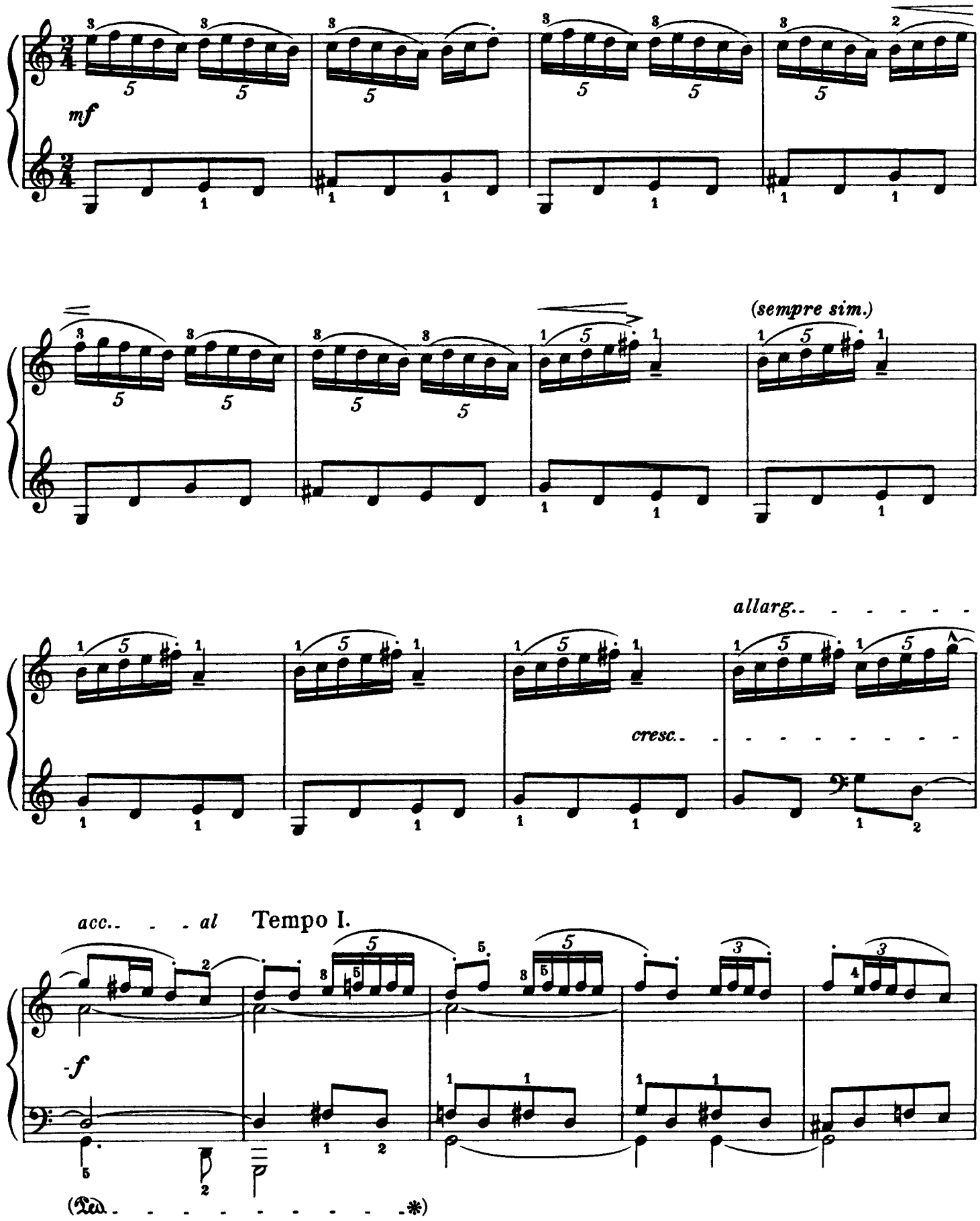


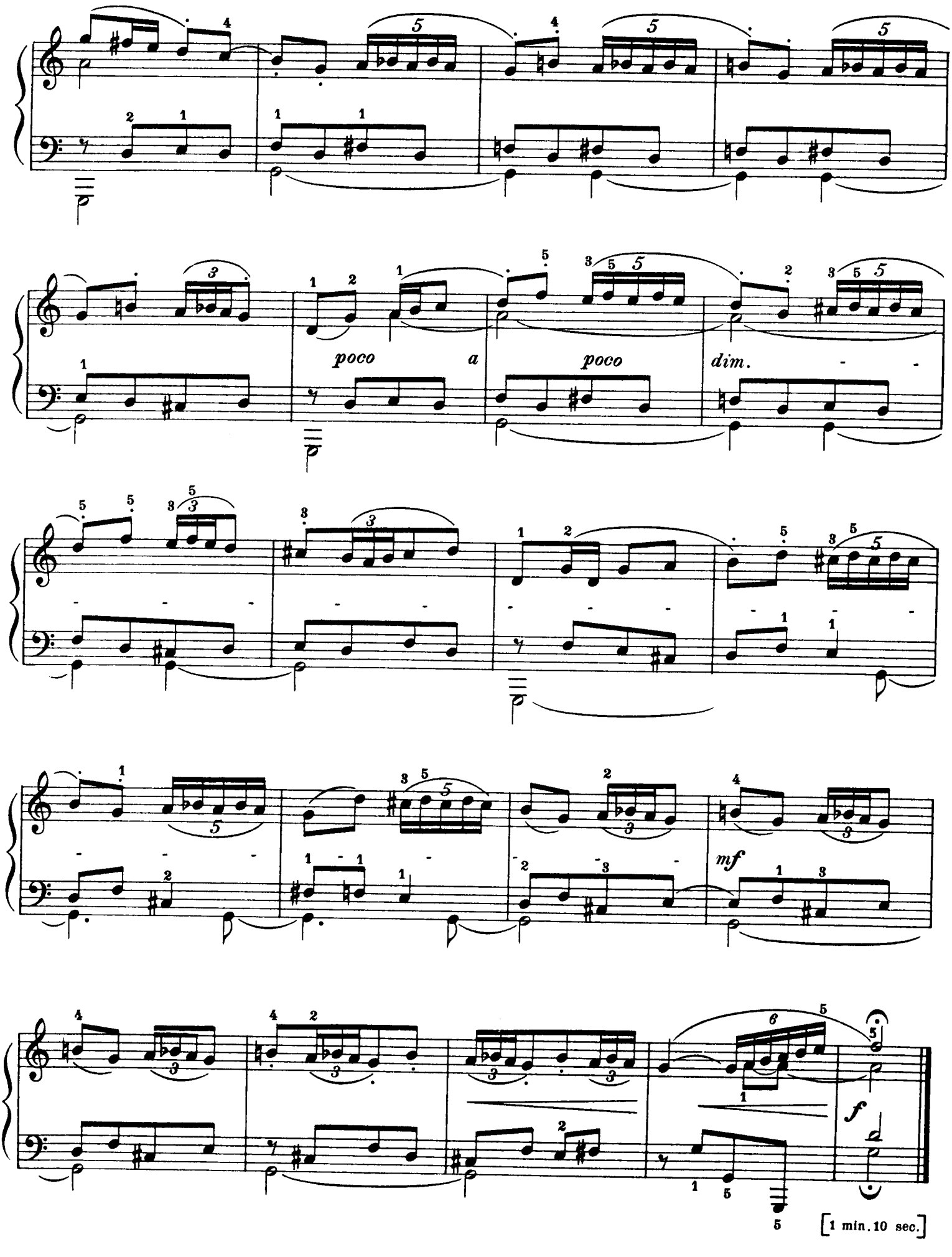
Più mosso, ♩= ca. 144





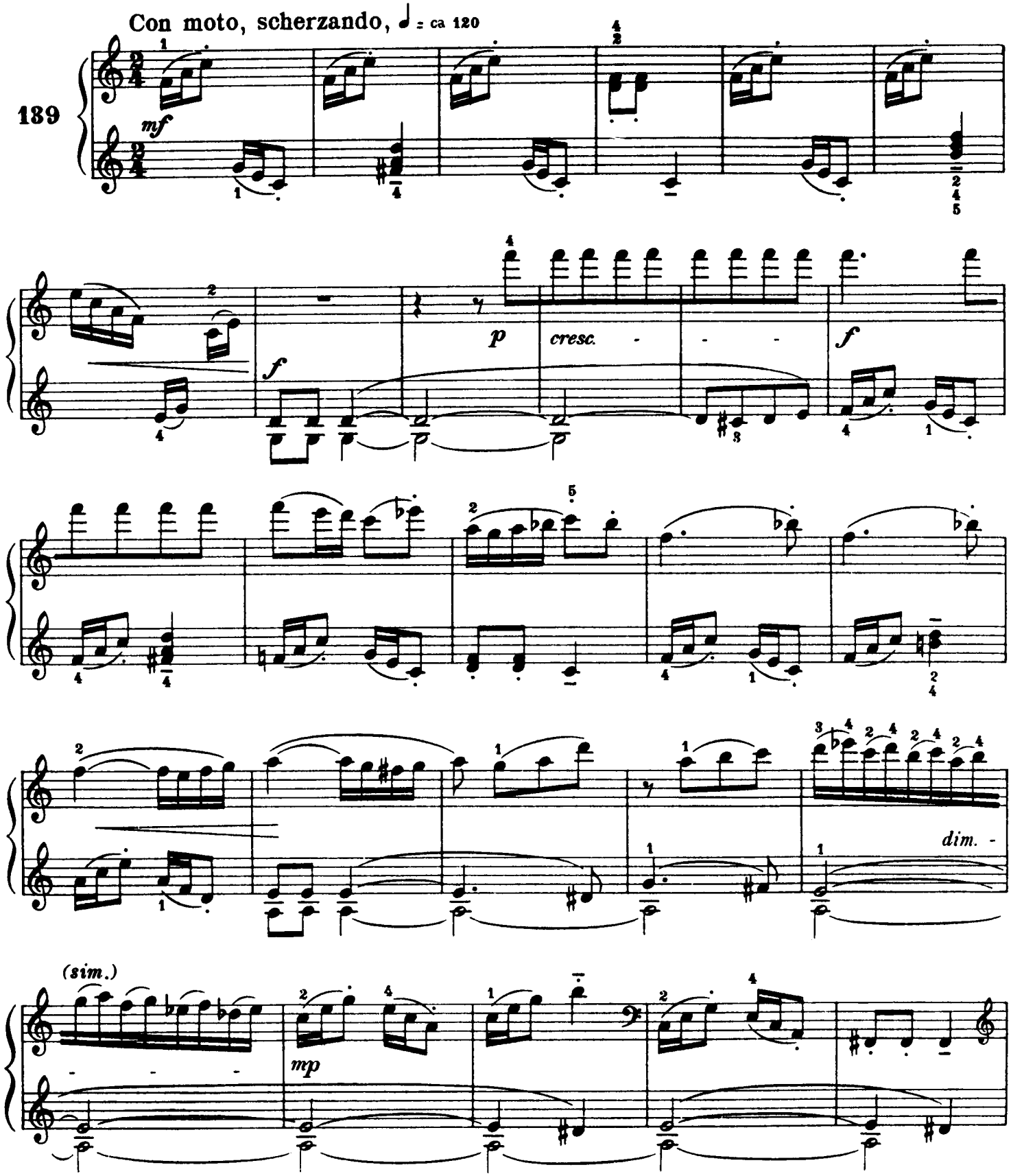


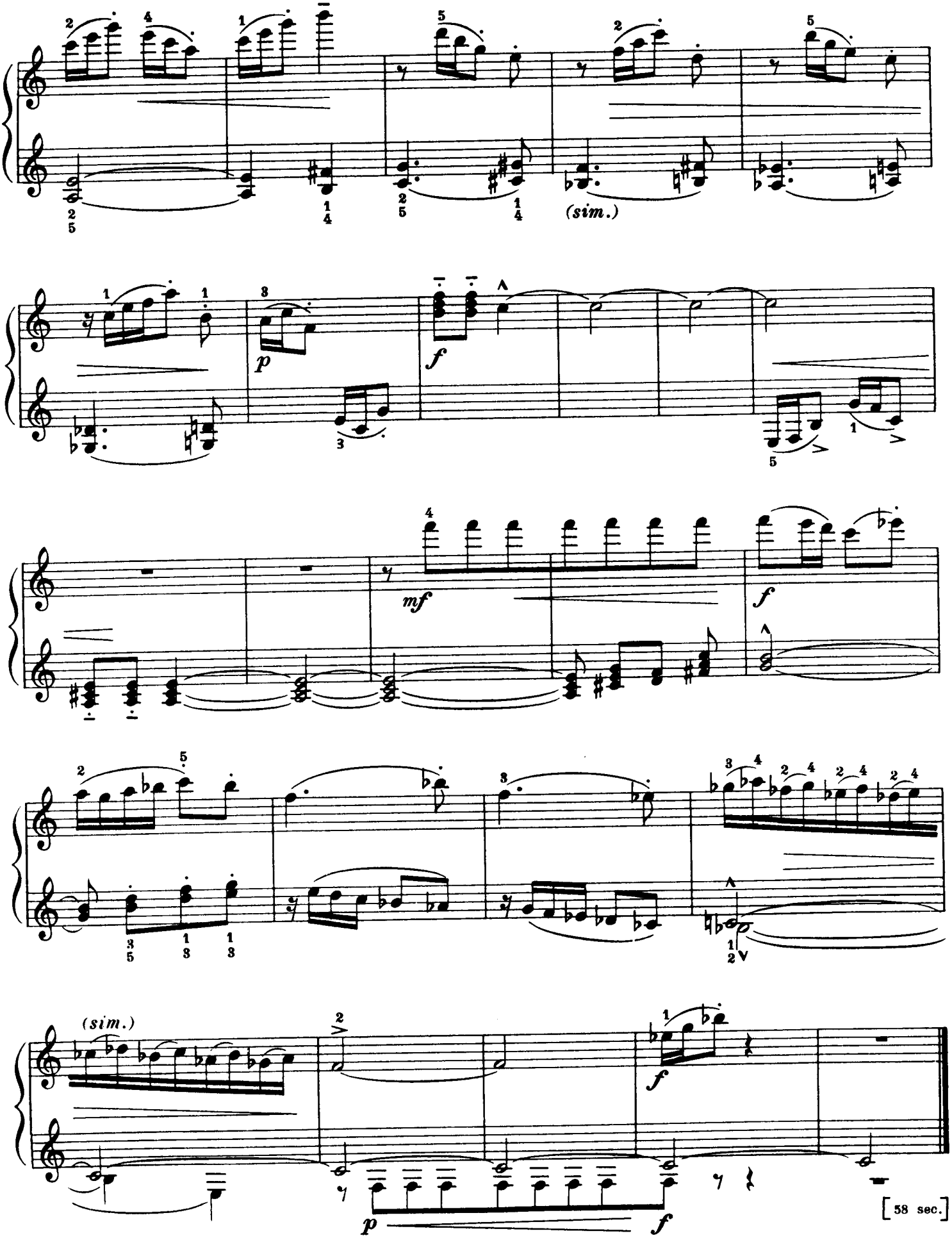

mf
(sempre sim.)
allarg.
cresc.
acc.. . . al
Tempo I.
-f
(Ped. . . . . -*)


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.

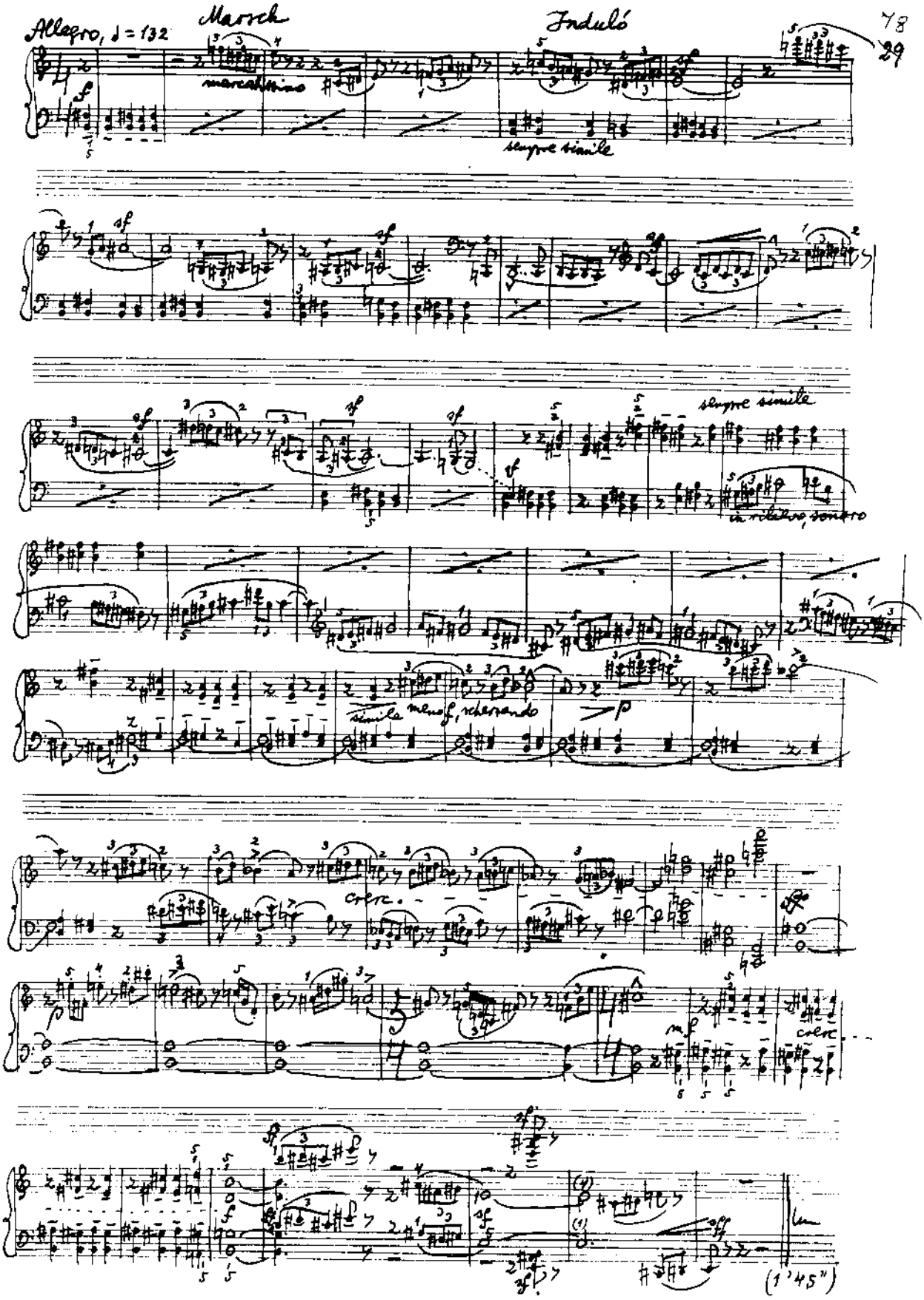
c) für Violine und Klavier. Der Geiger spielt die erste Strophe in der Originallage, die zweite um eine Oktave höher.

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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Foreword

TO THE DEFINITIVE EDITION OF 'MIKROKOSMOS'

During the period when I knew him my father generally accepted only advanced piano students. Nevertheless, when I was about nine years old (1933), he agreed to start teaching me from the very beginning.

His teaching programme did not follow an accepted 'piano school' technique. At first I was to sing only. Later, exercises were improvised, directed partly at the independent control of the fingers. In the course of our lessons he sometimes asked me to wait while he sat down at his desk, and I would hear only the scratching of his pen. In a few minutes he would bring to the piano an exercise, or a short piece, that I was to decipher right away and then learn for our next lesson.

So were born some of the easier pieces in these volumes. However, he kept on producing others at a much faster rate than I could learn them. He wrote the little compositions as the ideas occurred to him. Soon there was a large collection to choose from, so I could learn those assigned to me from a fair copy of the manuscripts.

Eventually my father arranged the pieces in a progressive order for publication. He explained his choice of title thus:

'The *Mikrokosmos* is a cycle of 153 pieces for piano, written with a didactic purpose. That is, to give piano pieces which can be used from the very beginning, and then going on, it is graded according to difficulties. And the word *Mikrokosmos* may be interpreted as a series of pieces in many different styles, representing a small world. Or it may be interpreted as "world of the little ones, the children".' [Interview broadcast by WNYC, New York, in early 1945, on a programme entitled *Ask the Composer.*]

For the present edition (1987) all known manuscript sources have been compared with the original printed versions (first published in London and New York in April 1940) and errors have been corrected in the effort to make this a definitive edition. I wish to record my thanks in particular to Eve Beglarian, for her work in comparing manuscripts with the printed editions and determining the necessary corrections; to György Sándor for offering suggestions and assistance in deciding a number of musical problems; to László Somfai, of the Budapest Bartók Archive, for making available copies of material in the Archive's possession, and to Jean-Marie Cassagne, Alliance Française de Miami, for partial revision of the French texts. The translations have been finally revised by Gale Garnett (English verses), Ellen L. Spiegel (French texts and verses) and Jörg Behrendt (German texts and verses).

PETER BARTÓK
Homosassa, Florida, 1987

Préface

A L'EDITION DEFINITIVE DU "MIKROKOSMOS"

Durant la période où j'ai connu mon père il n'acceptait que des étudiants de piano avancés. Lorsque j'eus 9 ans (en 1933), il consentit pourtant à m'enseigner à partir du début.

Son programme ne suivit point une méthode d'enseignement des "écoles de piano". Au début je chantais seulement. Plus tard, il improvisa des exercices pour développer en partie le contrôle indépendant des doigts. A l'occasion, j'attendais durant nos leçons pendant qu'il s'asseyait à son bureau et je n'entendais que le grincement de sa plume. Quelques minutes plus tard il apportait au piano un exercice ou une petite composition que je devais déchiffrer immédiatement et ensuite étudier pour notre prochaine leçon.

C'est ainsi que certains des morceaux faciles de ces volumes sont nés. Cependant, il continuait à en inventer d'autres plus vite que je ne pouvais les apprendre. Il écrivait ces petites compositions d'une façon spontanée. Bientôt, il y eut toute une collection, et je pouvais étudier les pièces qui m'étaient assignées à partir d'une bonne copie du manuscrit.

Plus tard, lors de la publication, mon père arrangea les pièces dans un ordre progressif. Il expliqua son choix du titre ainsi:

"Le *Mikrokosmos* est un cycle de 153 pièces pour piano, écrit dans un but didactique. Cela veut dire qu'on commence avec des morceaux faciles et on continue en progression plus difficile. Et le mot *Mikrokosmos* peut être interprété comme une série de pièces de styles différents, représentant un petit monde. Ou on peut le comprendre comme le 'monde des petits, des enfants'." [Entrevue donnée à la radio WNYC, New York, au début de 1945, lors d'une émission intitulée *Demandez au Compositeur.*]

Pour la présente édition (1987) toutes les sources de manuscrit connues ont été comparées avec les versions originales imprimées (parues pour la première fois à Londres et à New York en Avril 1940), et toutes les erreurs ont été corrigées afin d'arriver à cette édition définitive. Mes remerciements les plus sincères vont à Eve Beglarian qui a comparé les manuscrits avec les éditions imprimées et qui a déterminé les corrections nécessaires; à György Sándor pour ses conseils et son assistance; à László Somfai des Archives Bartók à Budapest pour les copies des documents appartenant aux Archives, et à Jean-Marie Cassagne, Alliance Française de Miami, qui a révisé partiellement les textes français. La révision finale des traductions est l'oeuvre de Gale Garnett (paroles de chansons anglaises), Ellen L. Spiegel (paroles et textes français) et Jörg Behrendt (paroles et textes allemands).

PETER BARTÓK
Homosassa, Floride, 1987

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Preface

BY THE COMPOSER

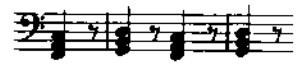
The first four volumes of *Mikrokosmos* were written to provide study material for the beginner pianist – young or adult – and are intended to cover, as far as possible, most of the simple technical problems likely to be encountered in the early stages. The material in volumes 1–3 has been designed to 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):



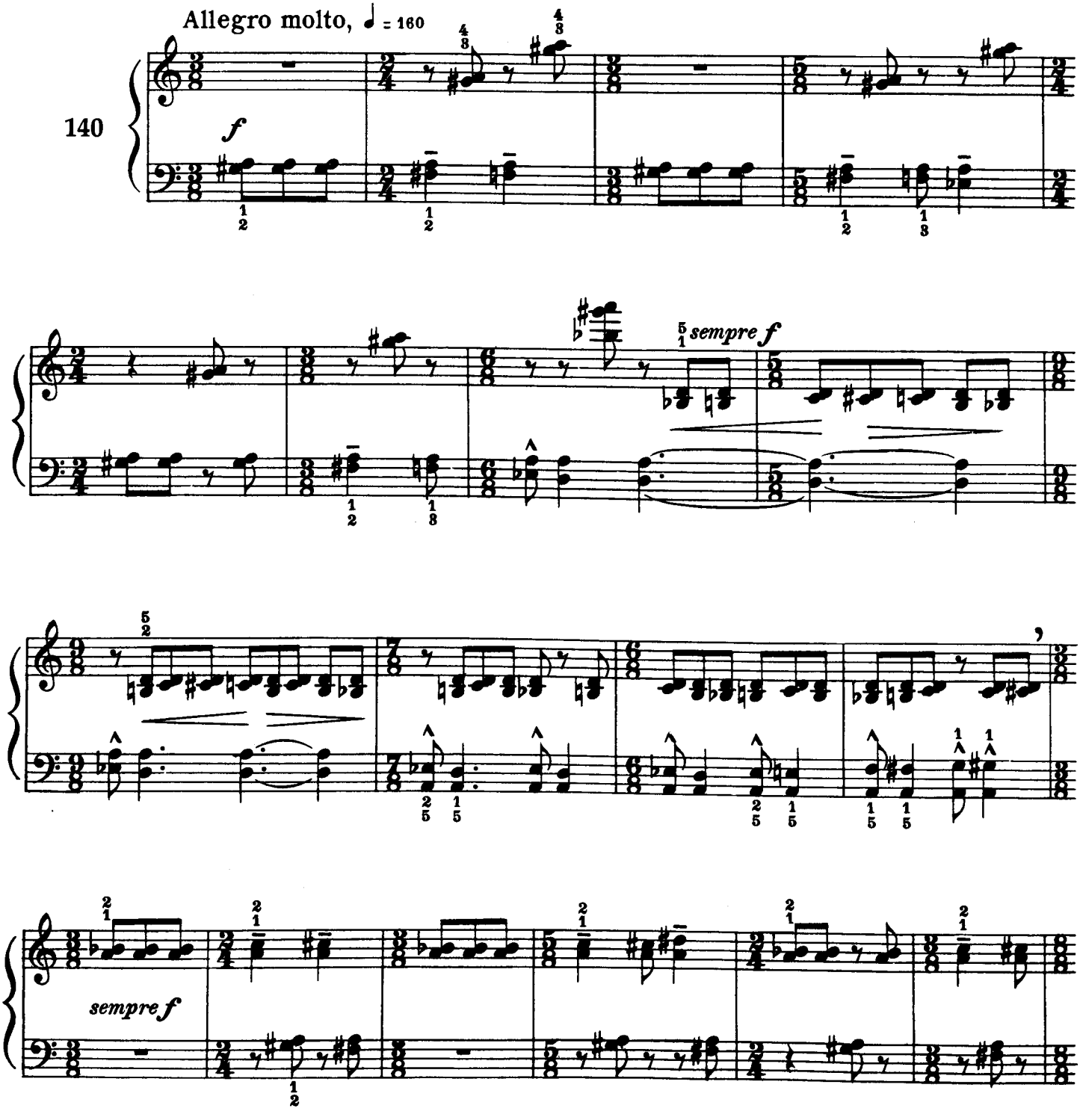
etc., though the adaptation of bars 10–11, 14–15, 22–23, 26–27, 30 and 32–33 may call for a fair amount of mental agility. Many more opportunities exist in this area: their proper solution should be dictated by the teacher's or the more resourceful students' ingenuity.

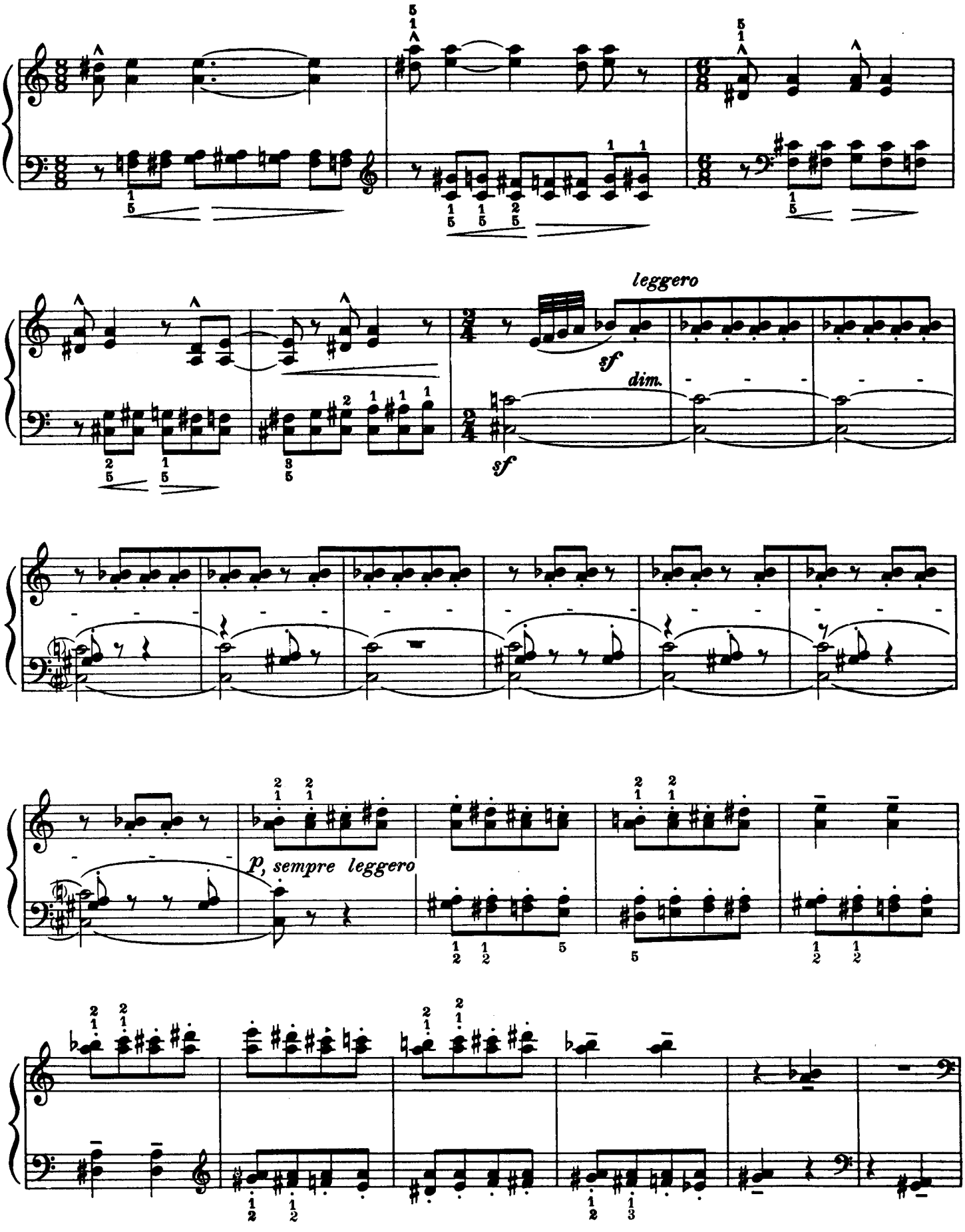
And while on the subject of transcriptions, it may be noted that some pieces – among easier ones Nos. 76, 77, 78, 79, 92 and 104b; among the more difficult Nos. 117, 118, 123 and 145 – are suitable for playing on the harpsichord. On this instrument, doubling octaves is achieved by registration.

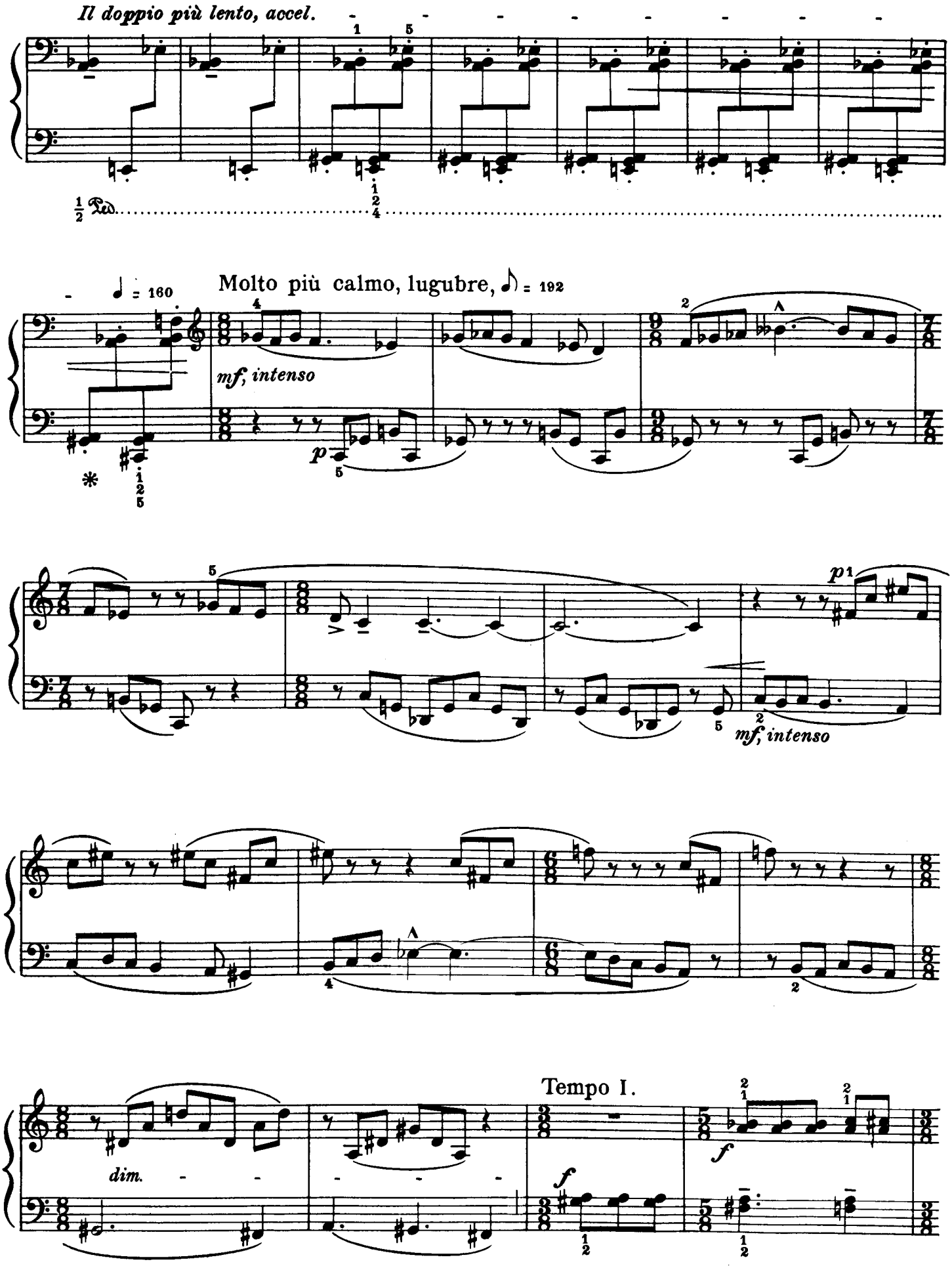
Finally, attention is drawn to another application of *Mikrokosmos*: more advanced students may find the pieces useful as sight-reading material.

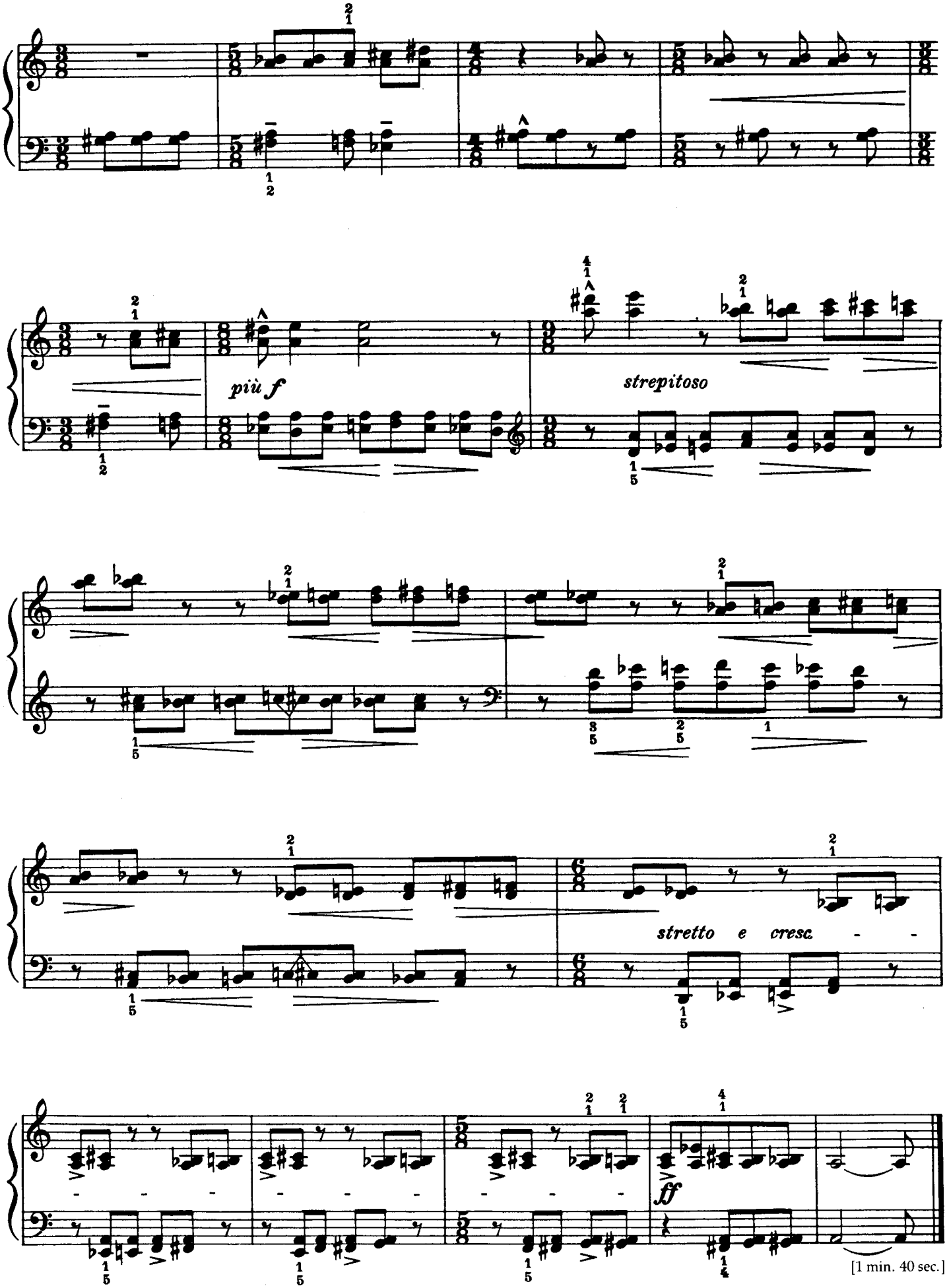
BÉLA BARTÓK

Free Variations
Variations libres
Freie Variationen
Szabad változatok




leggero
sf
dim.
sf
p, sempre leggero


Il doppio più lento, accel.
Molto più calmo, lugubre,
= 160
= 192
mf, intenso
p
mf, intenso
dim.
Tempo I.
f
f

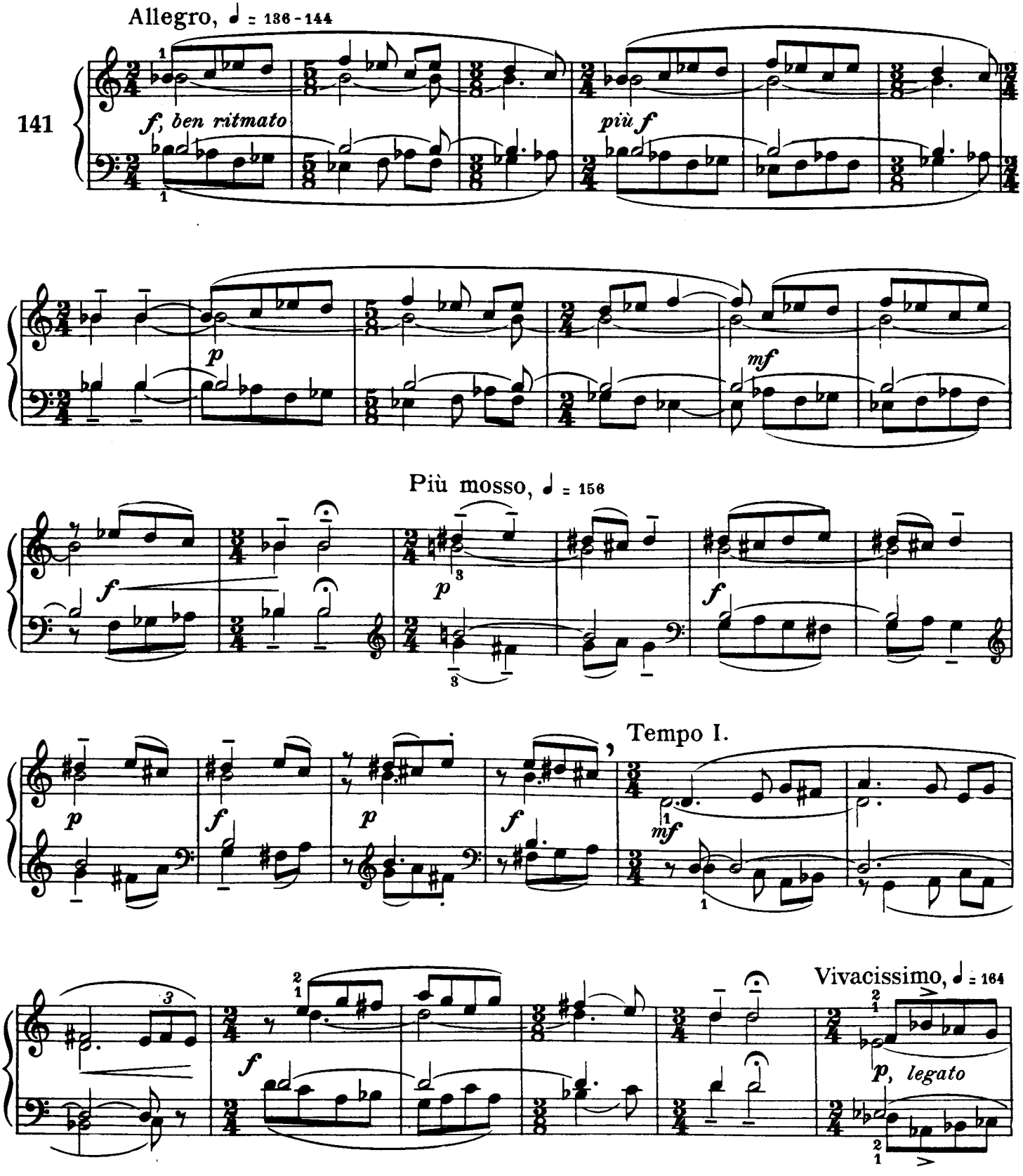

più f
strepitoso
stretto e cresc.
ff
[1 min. 40 sec.]

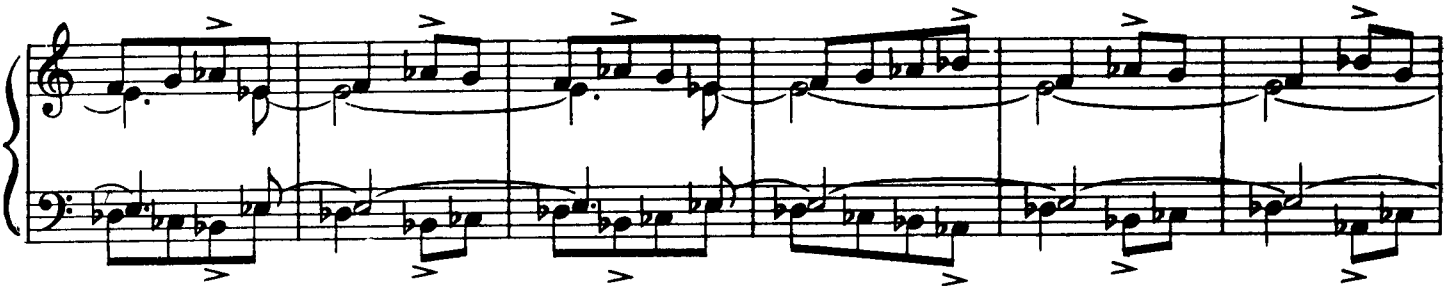
Subject and Reflection

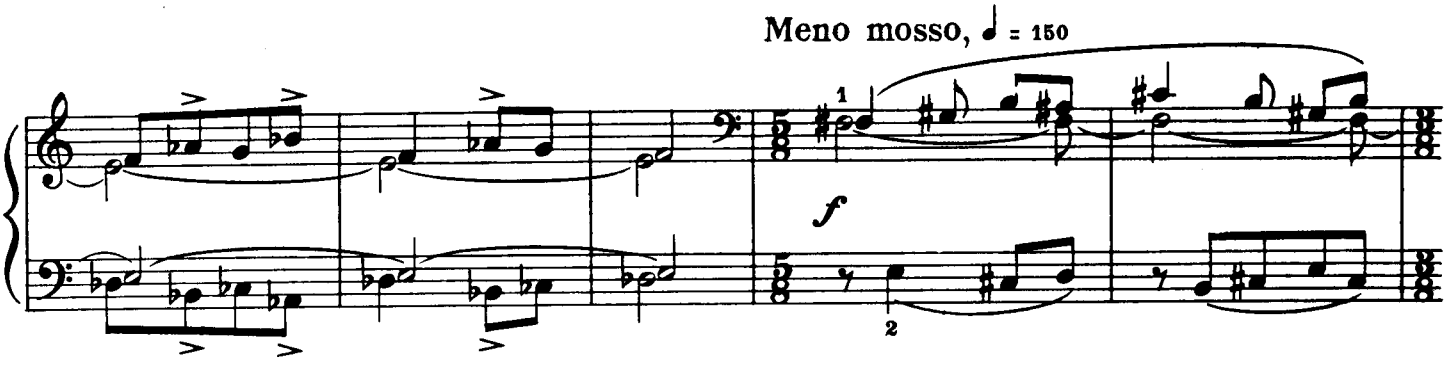
Image et reflet

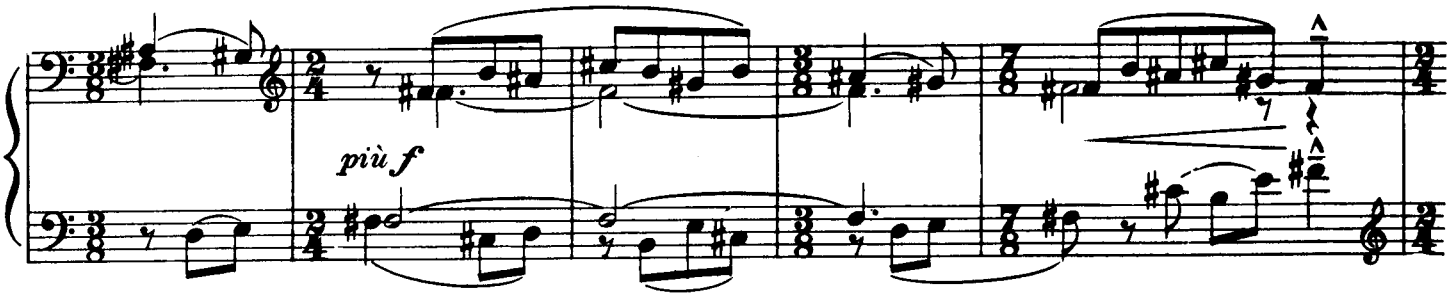
Bild und Spiegelbild

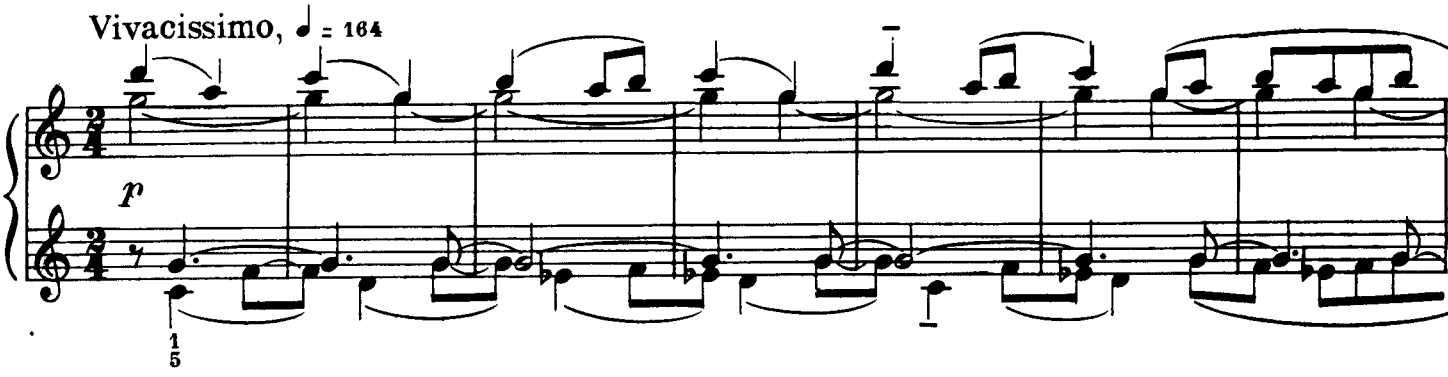
Tükröződés

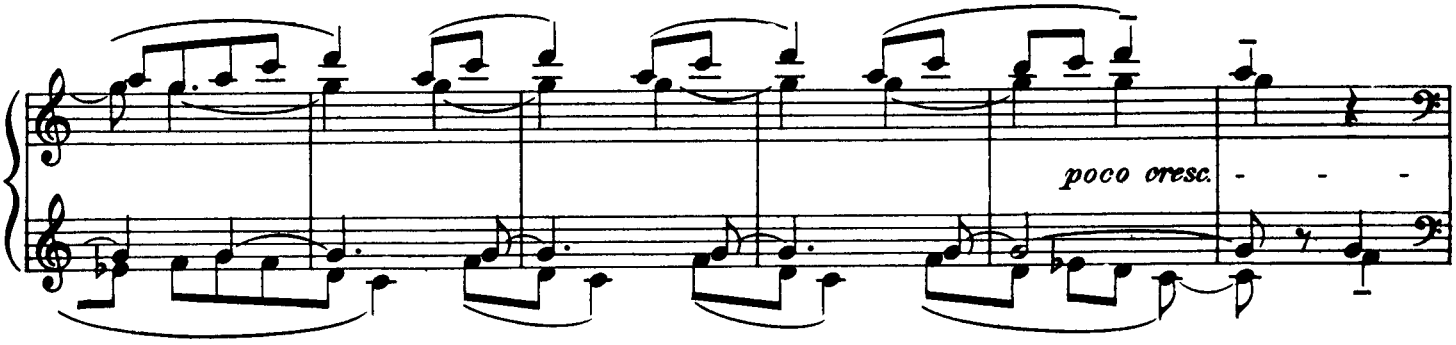


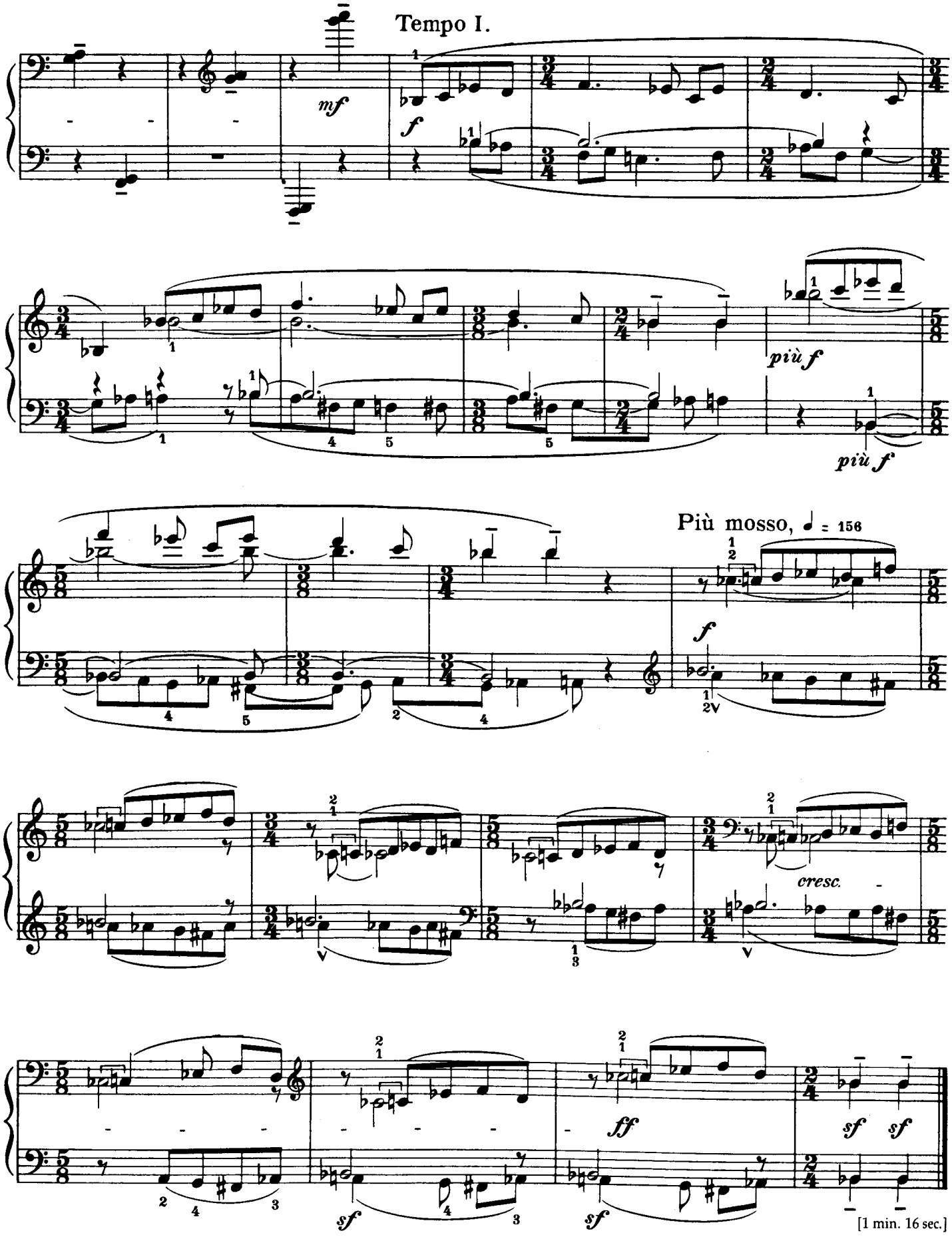



Meno mosso, ♩ = 150
f

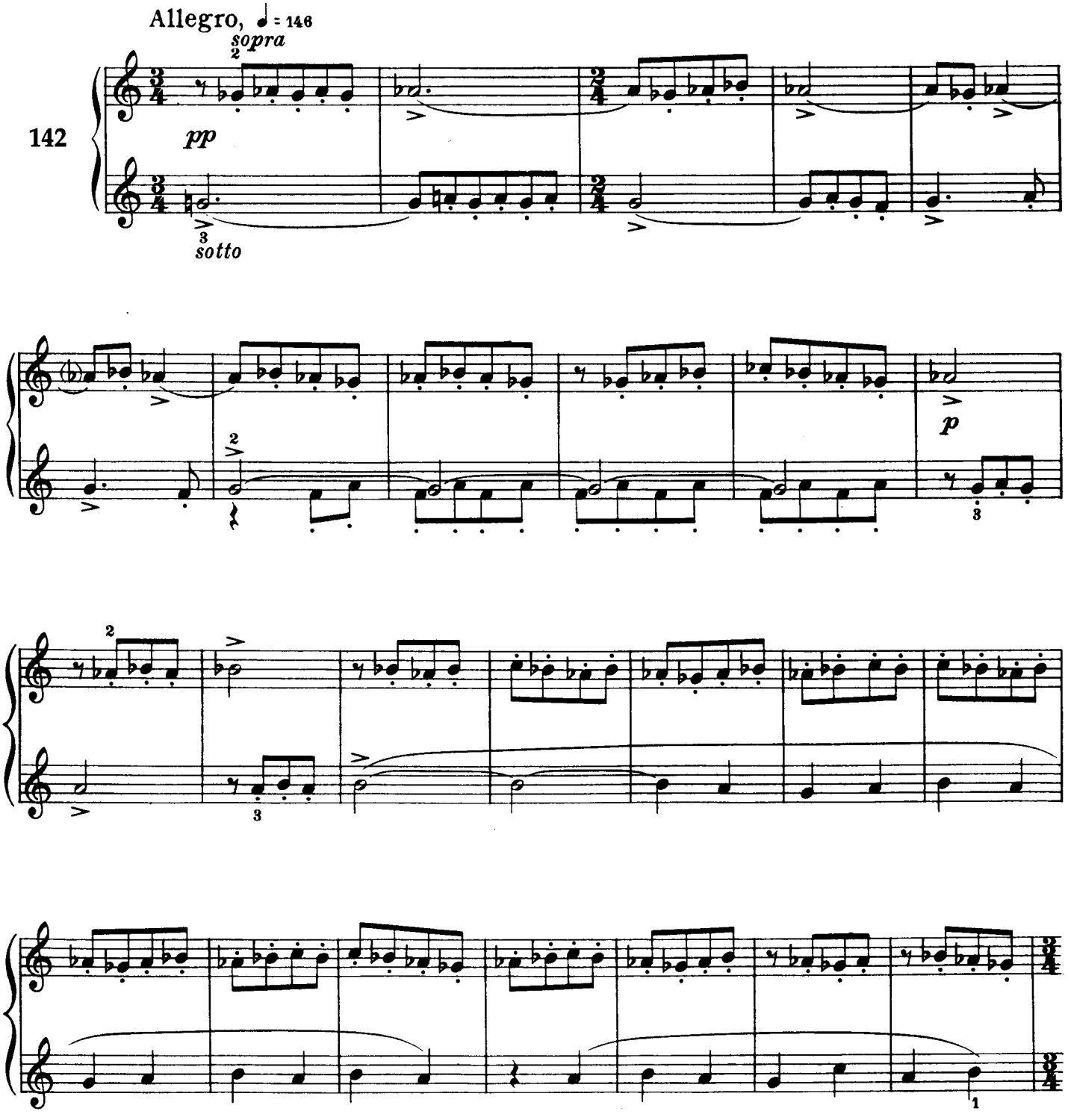

più f

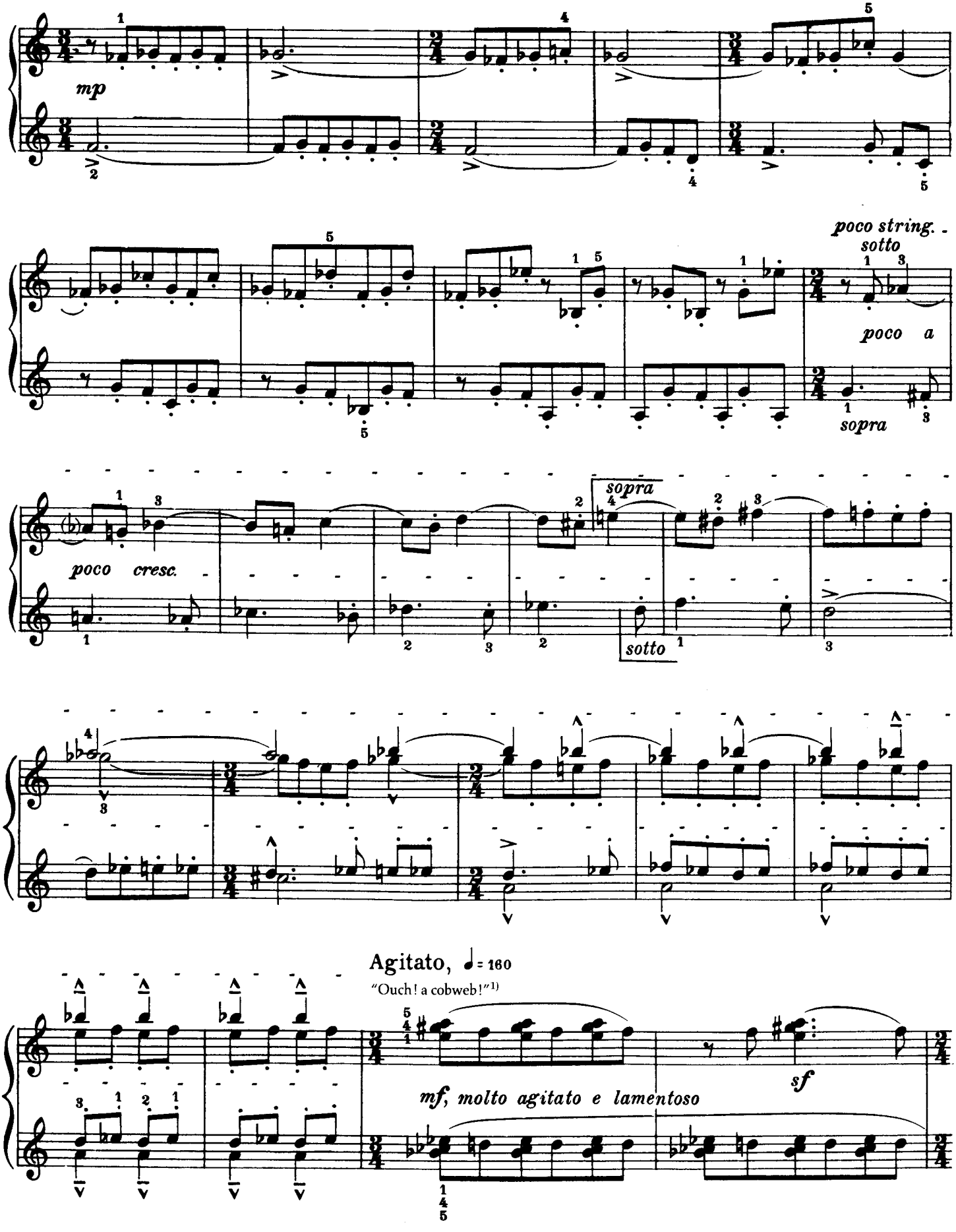

Vivacissimo, ♩ = 164
p


poco cresc.

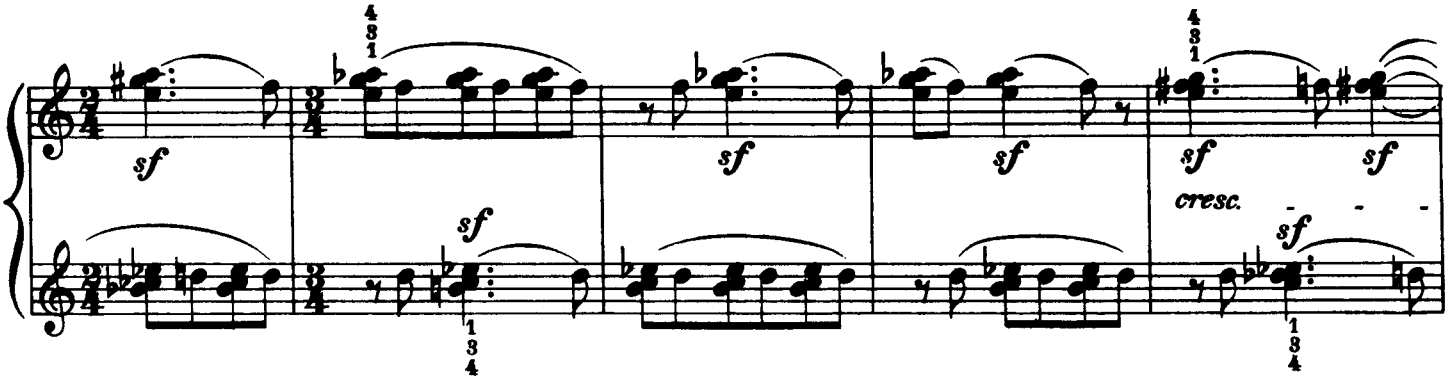


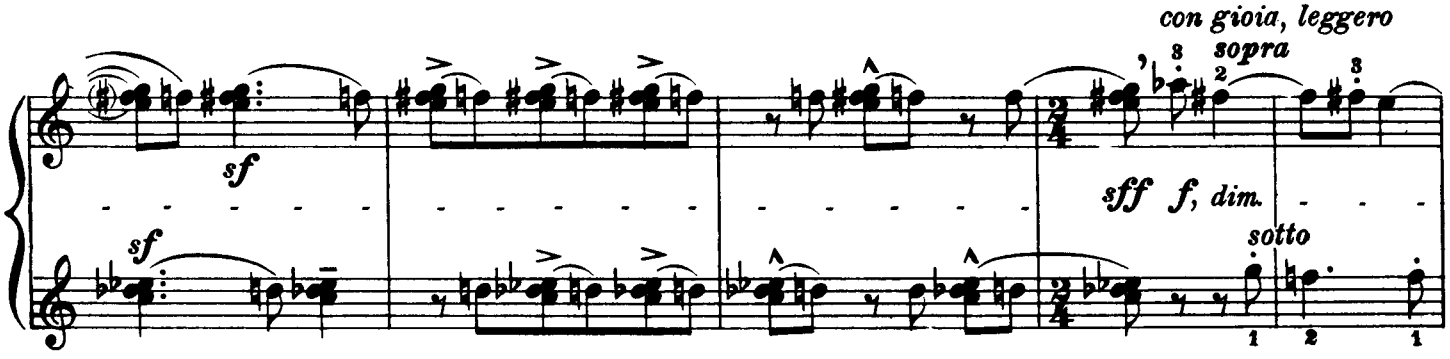
[1 min. 16 sec.]

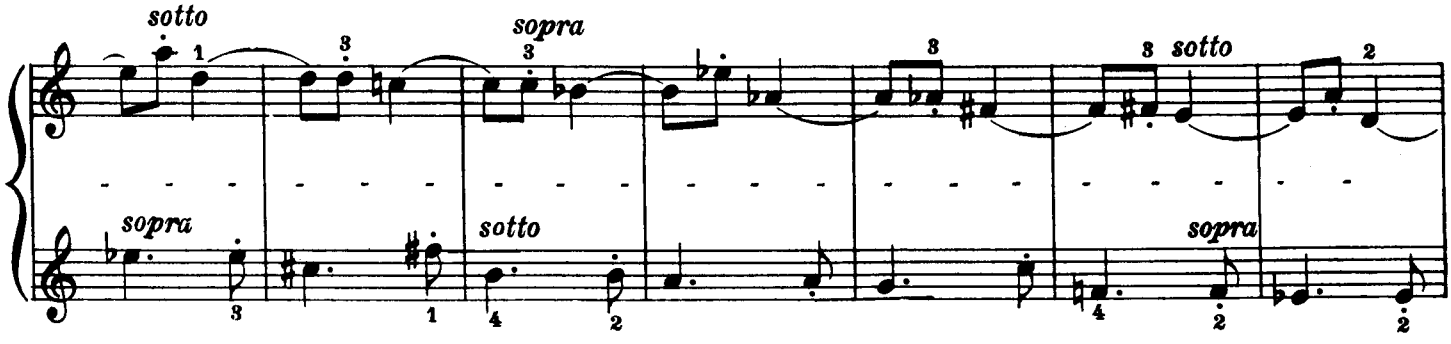

Allegro, ♩ = 146
sopra
142
pp
sotto
p

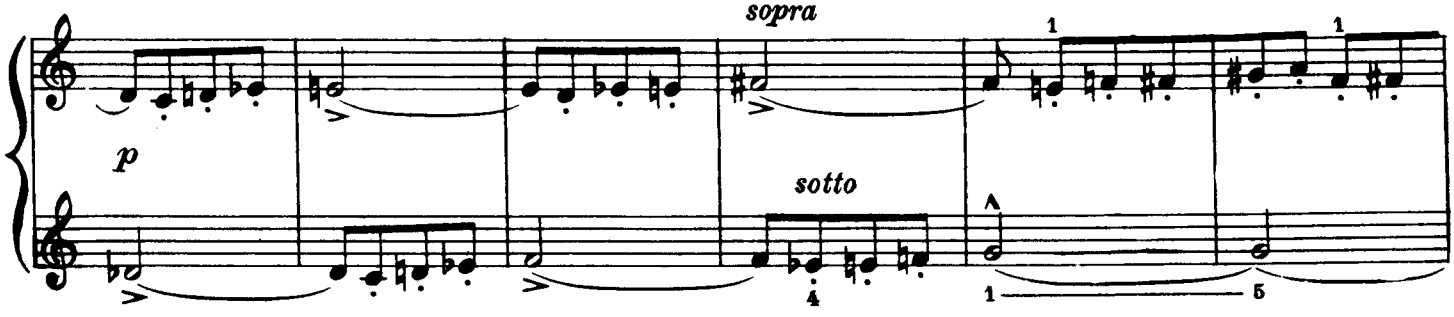


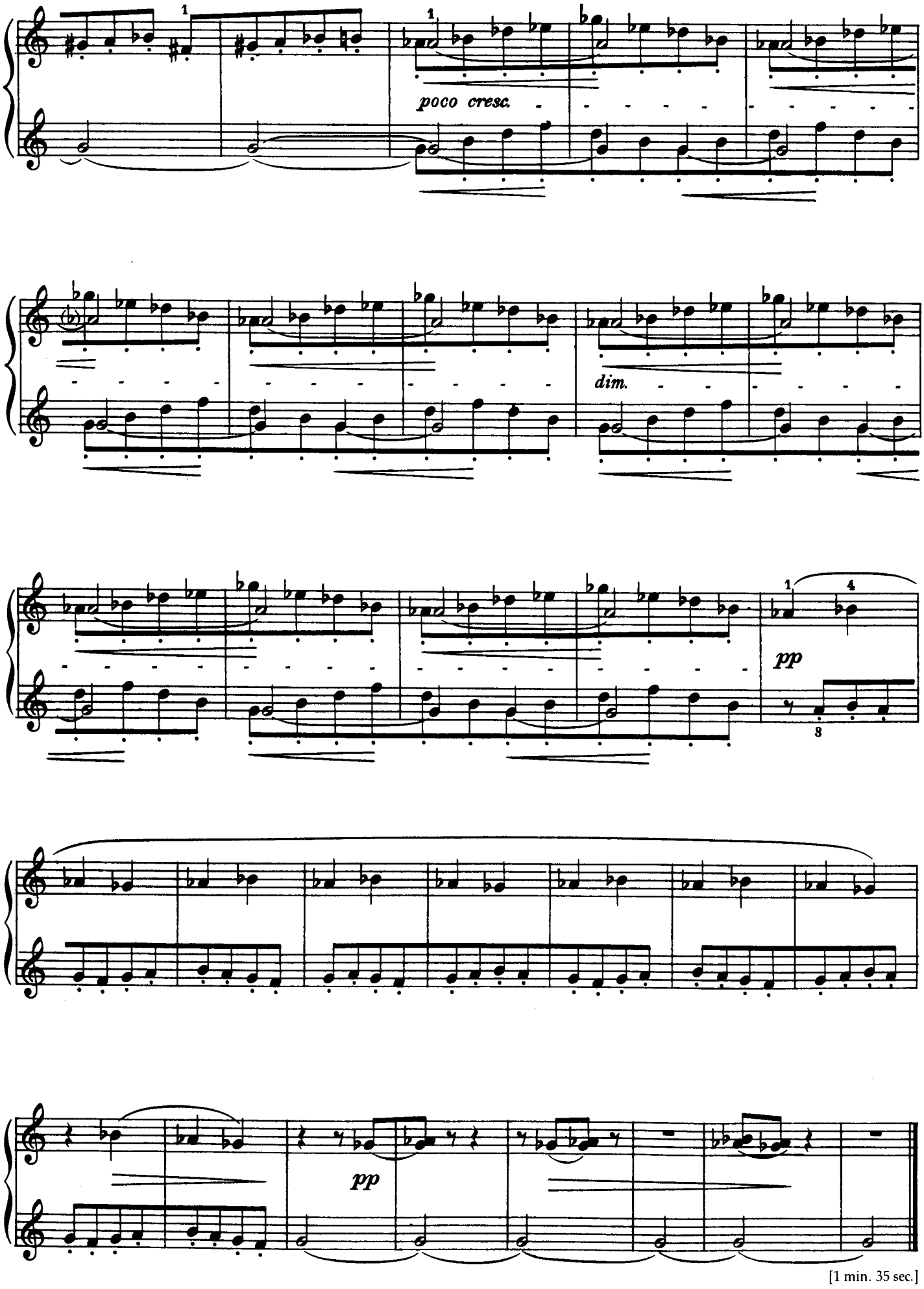
[1)] "Oh, une toile d'araignée!"
"O Weh! Spinnennetz!"
"Jaj, pókháló!!"


sf
sf
sf
sf
sf
cresc.
sf
sf


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

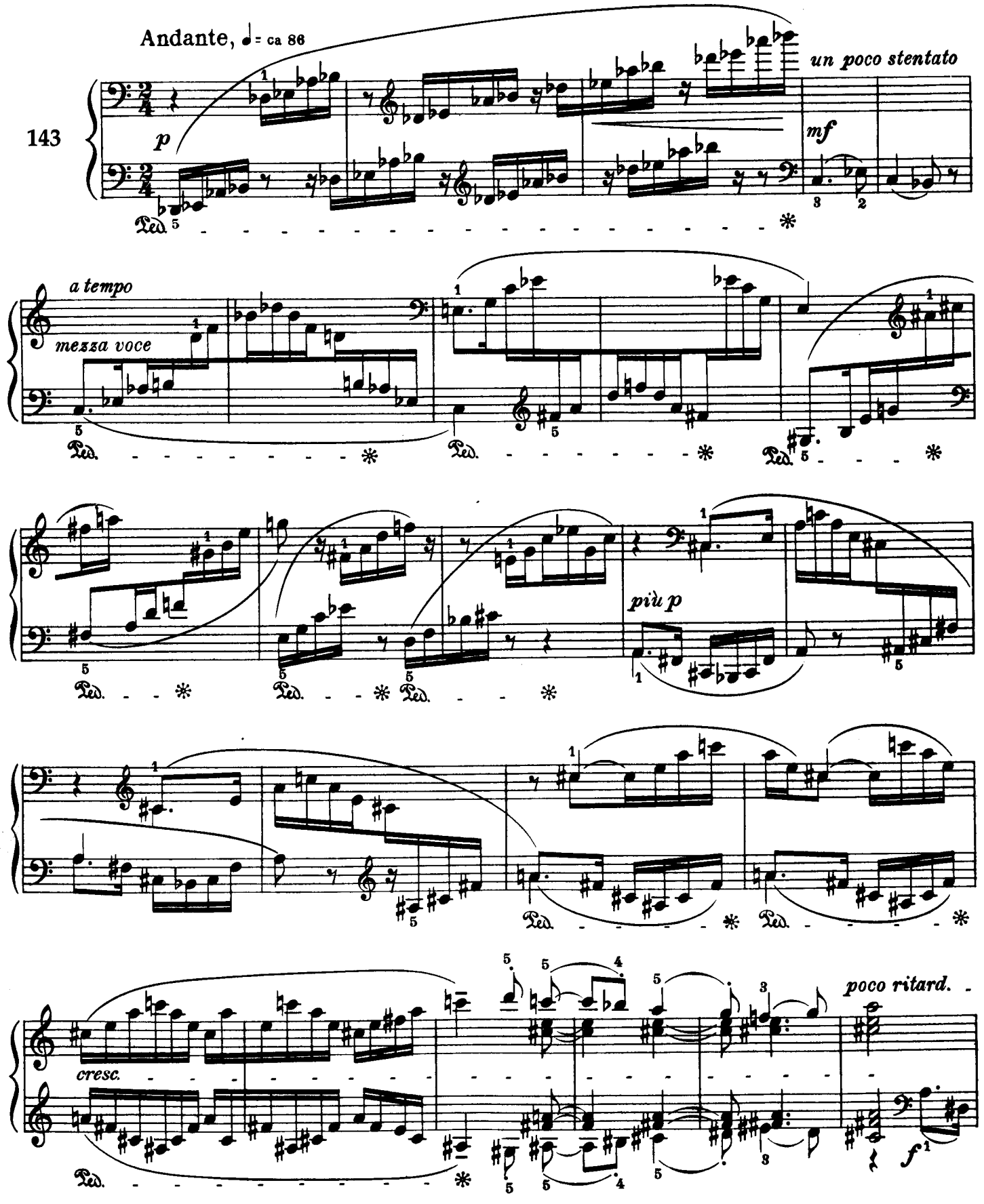

sotto
sopra
sotto
sopra
sopra
sotto
sopra

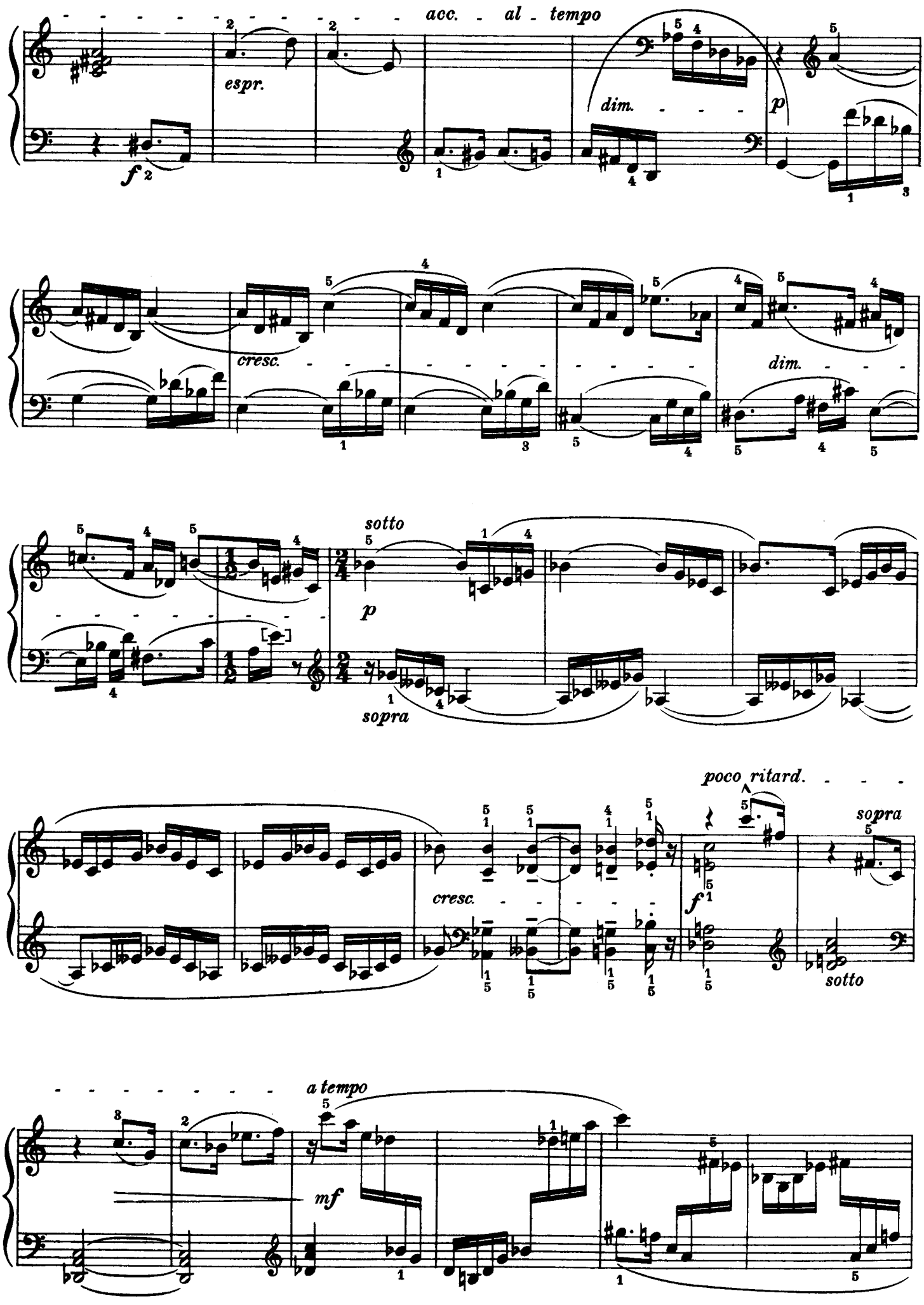

sopra
p
sotto

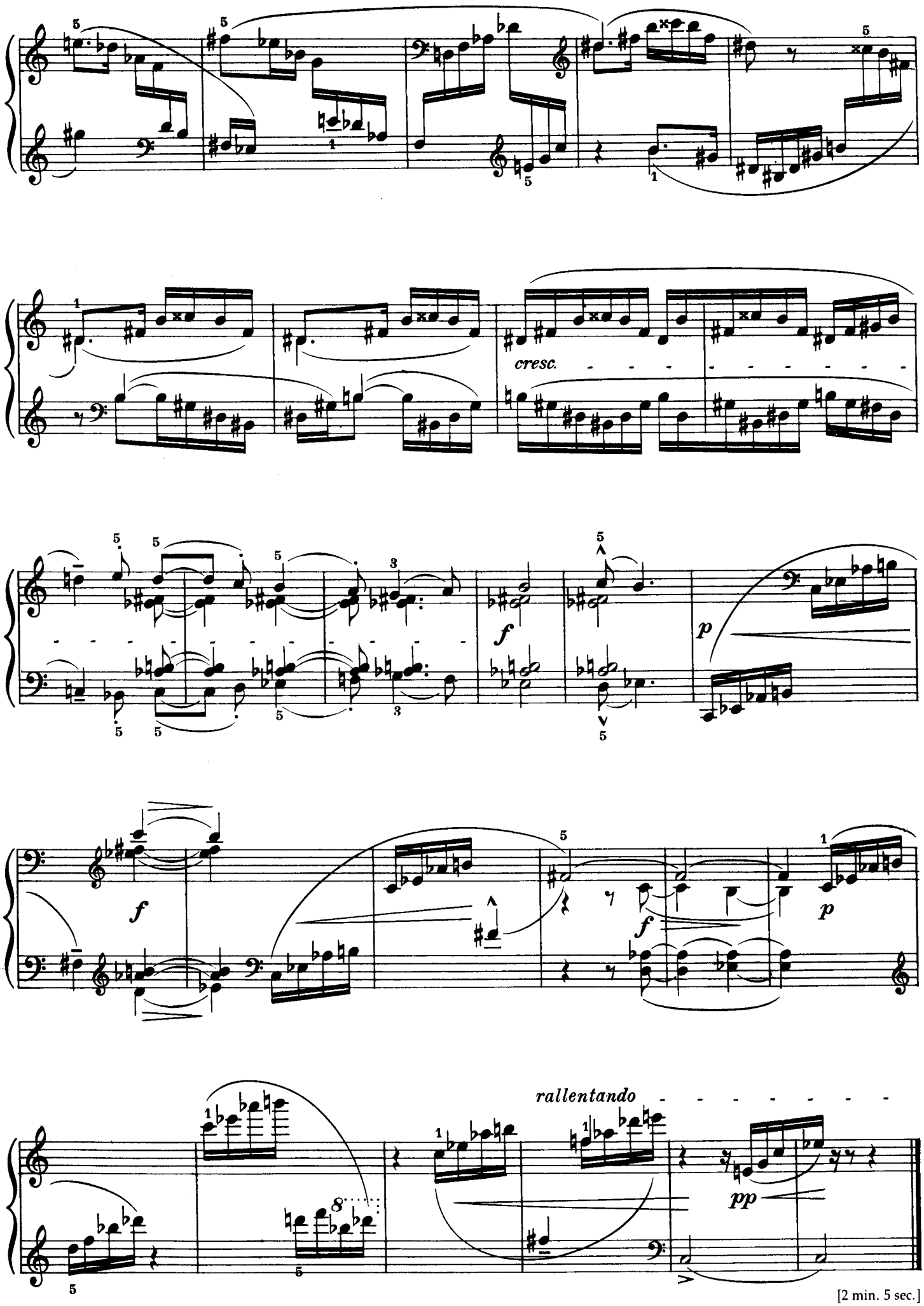


[1 min. 35 sec.]

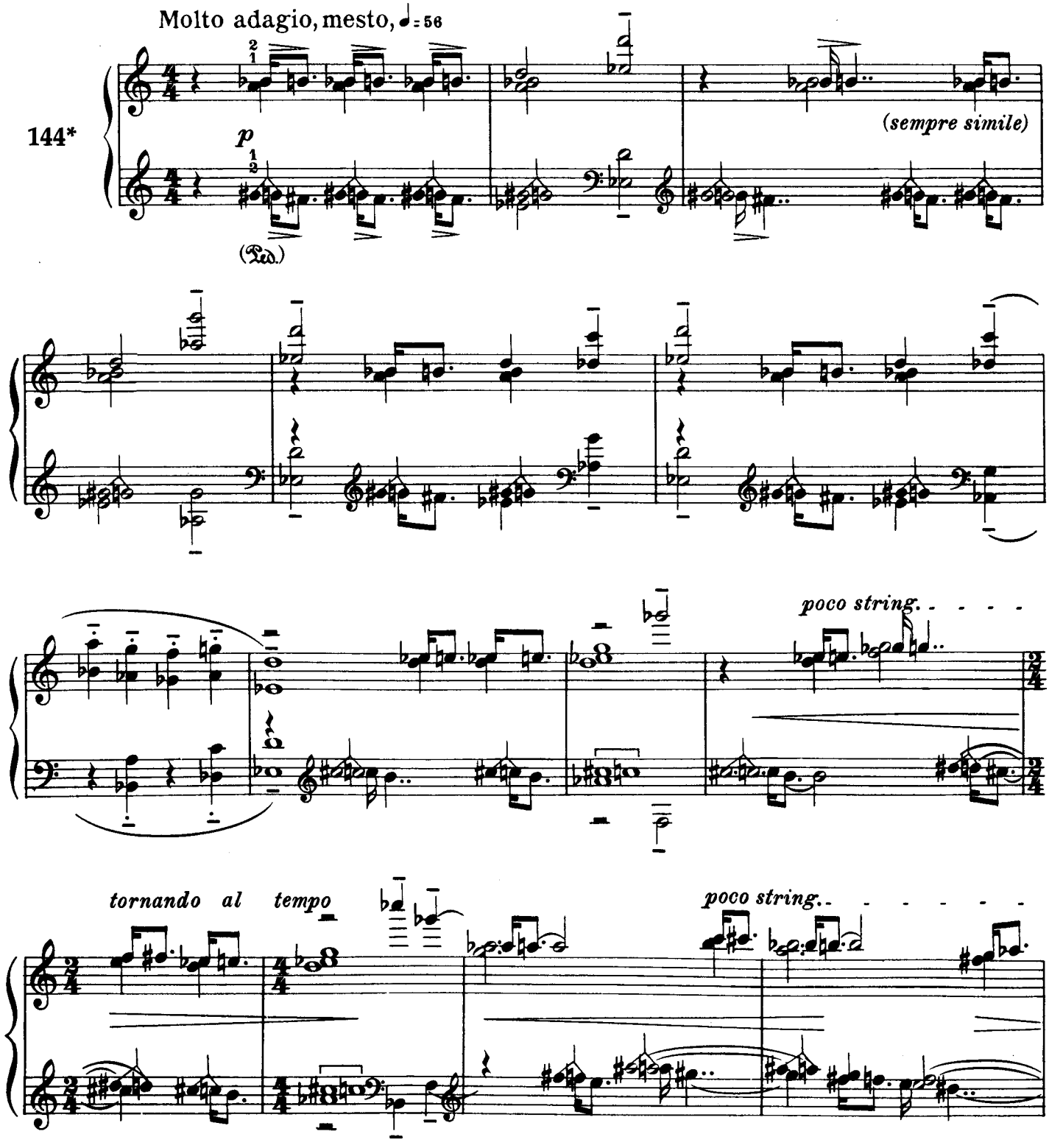
Divided Arpeggios
Arpèges divisés
Geteilte Arpeggien
Tört hangzatok váltakozva

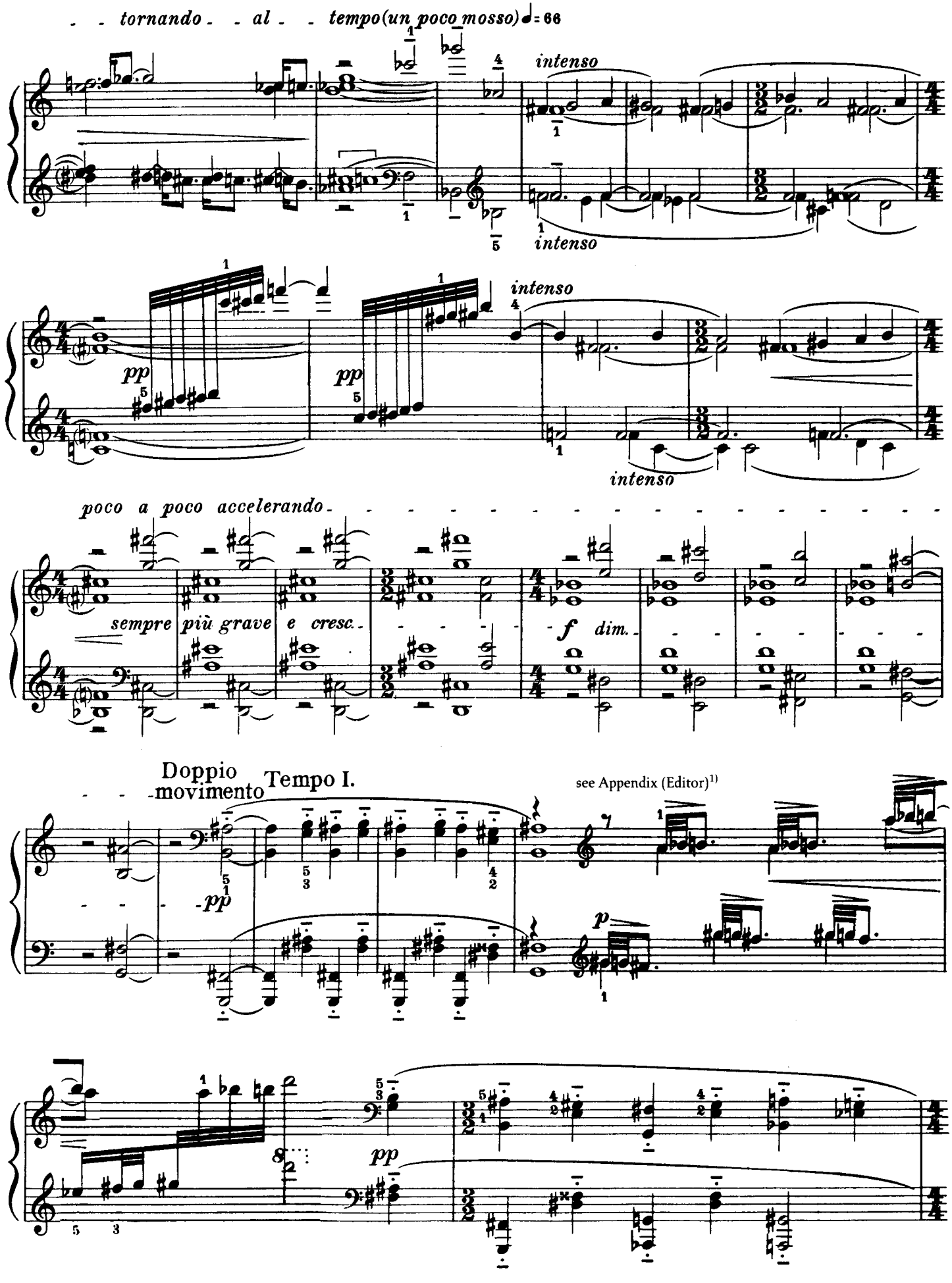



acc. - al - tempo
espr.
dim.
p
f
cresc.
dim.
sotto
p
sopra
poco ritard.
cresc.
f
sopra
sotto
a tempo
mf

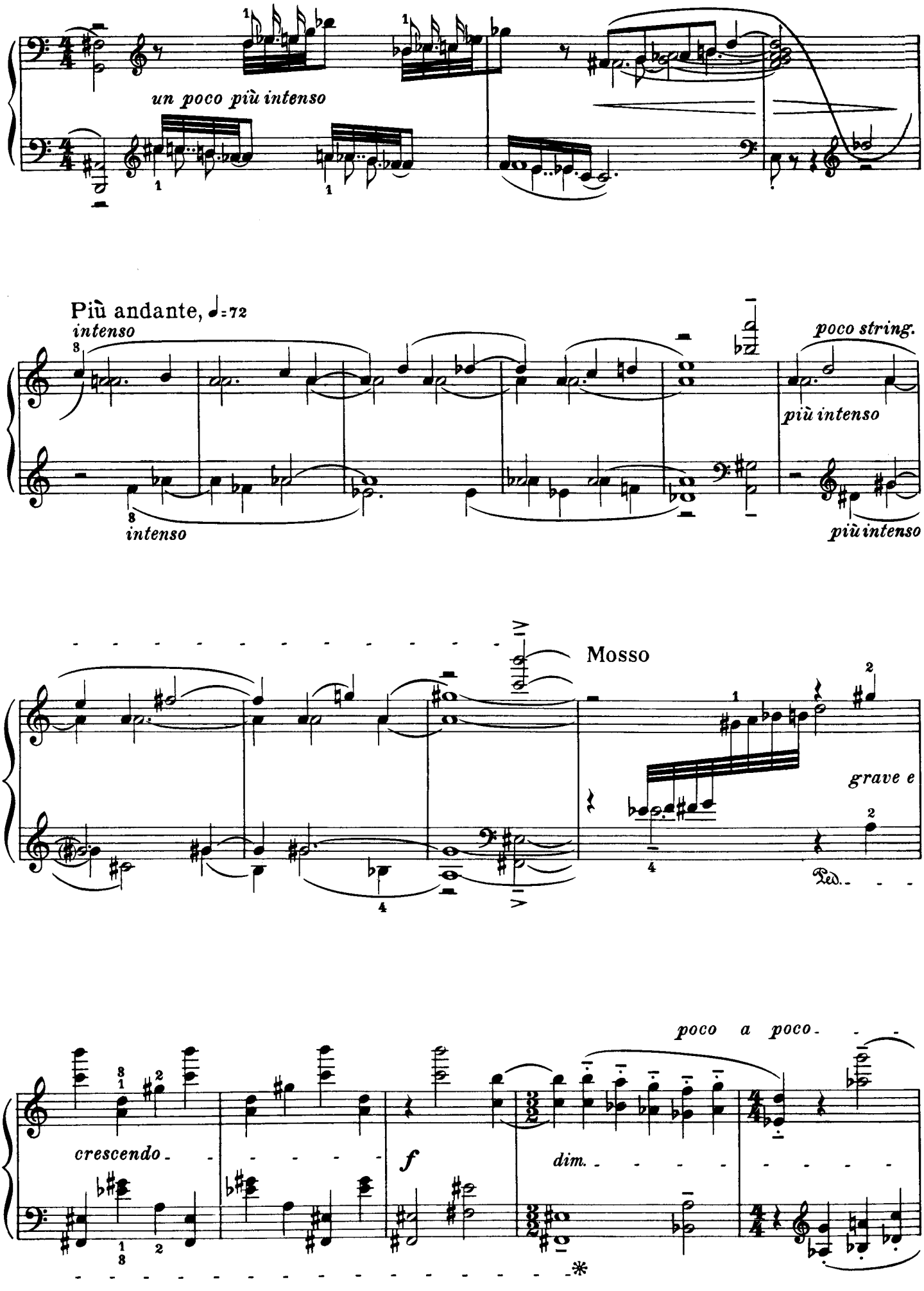


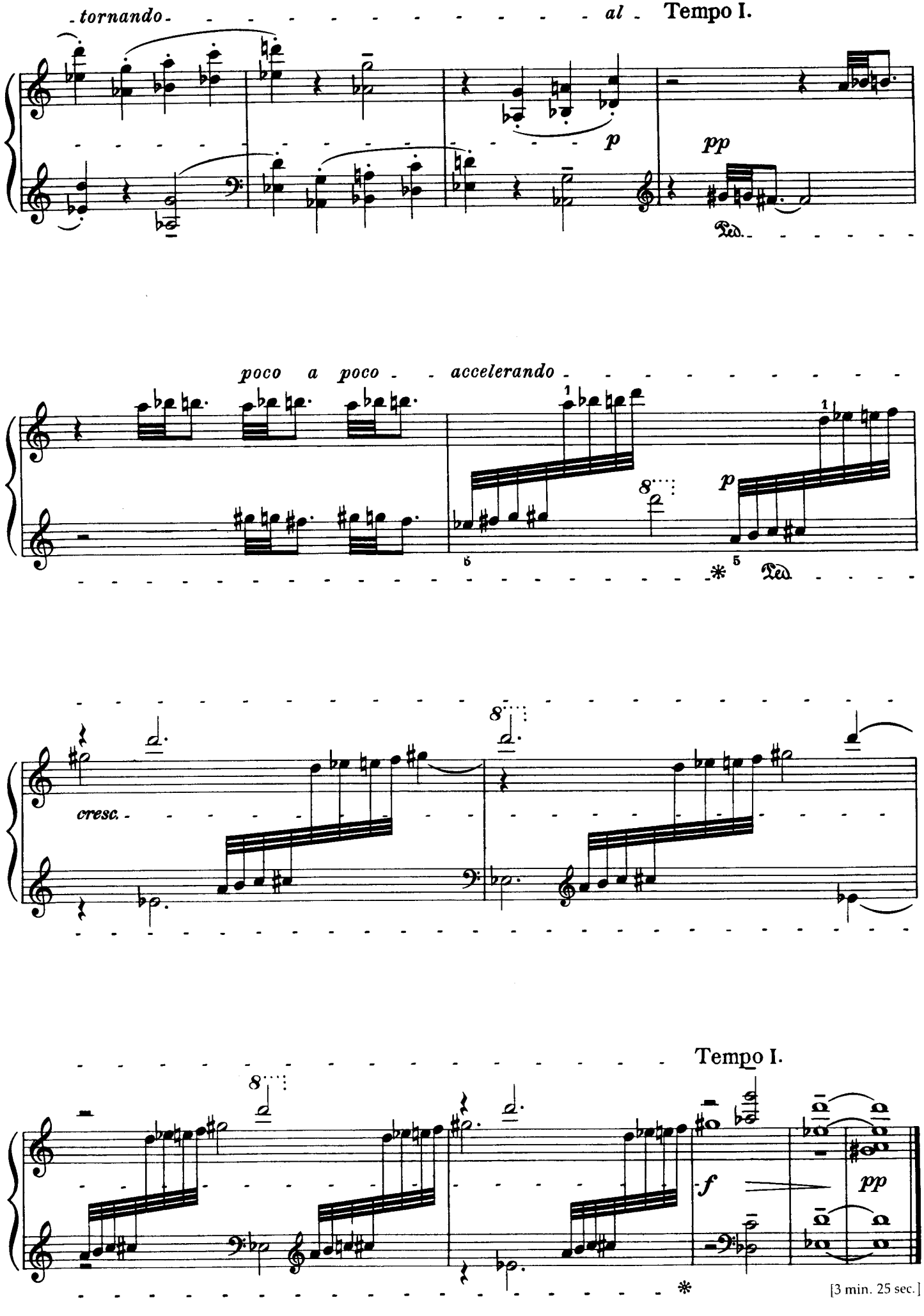
[2 min. 5 sec.]


Molto adagio, mesto, ♩= 56
144*
p
(Ped.)
(sempre simile)
poco string.
tornando al tempo
poco string.



[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.

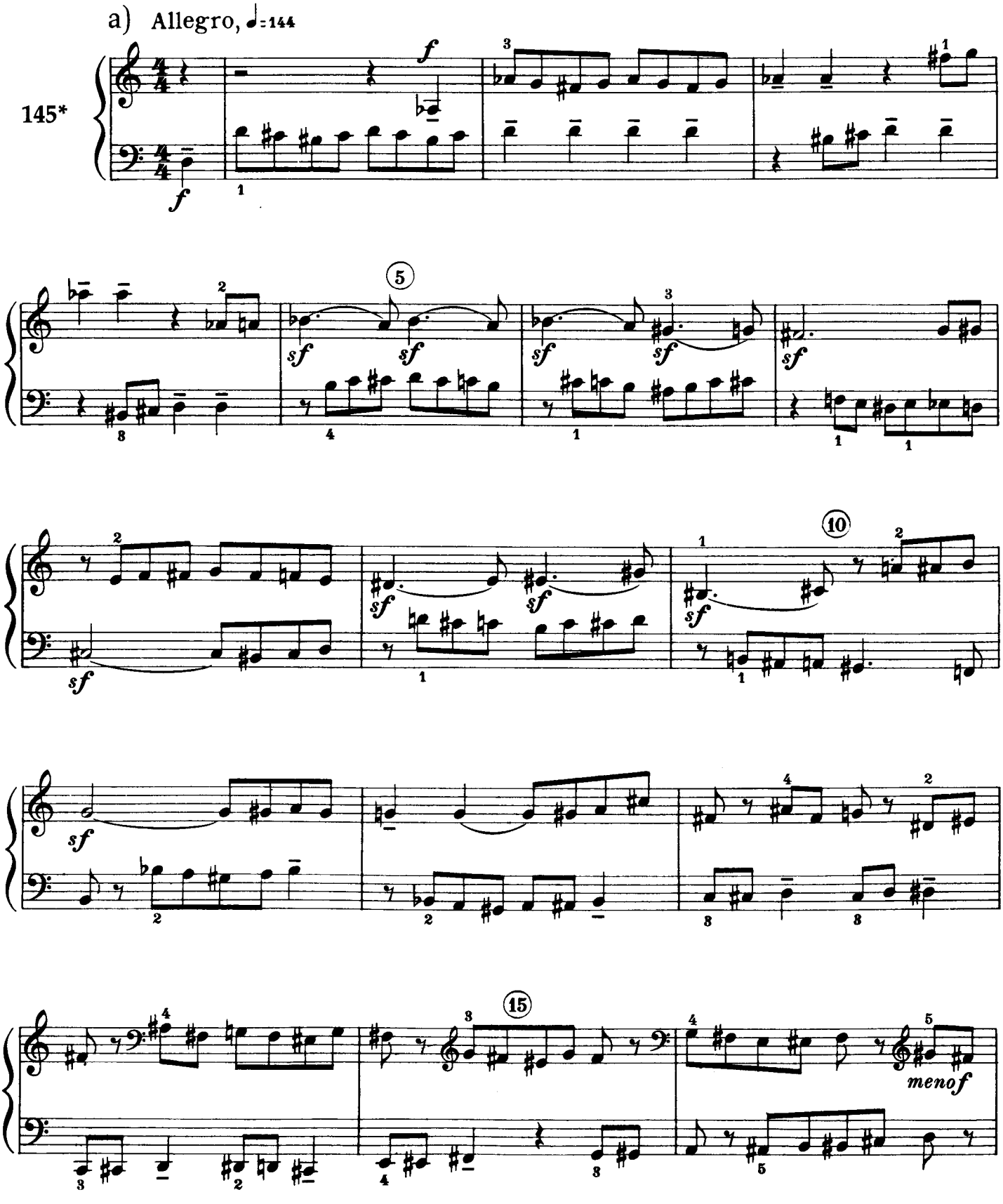

tornando
al
Tempo I.
p
pp
Ped.
poco a poco
accelerando
8
p
Ped.
cresc.
8
Tempo I.
8
f
pp
[3 min. 25 sec.]

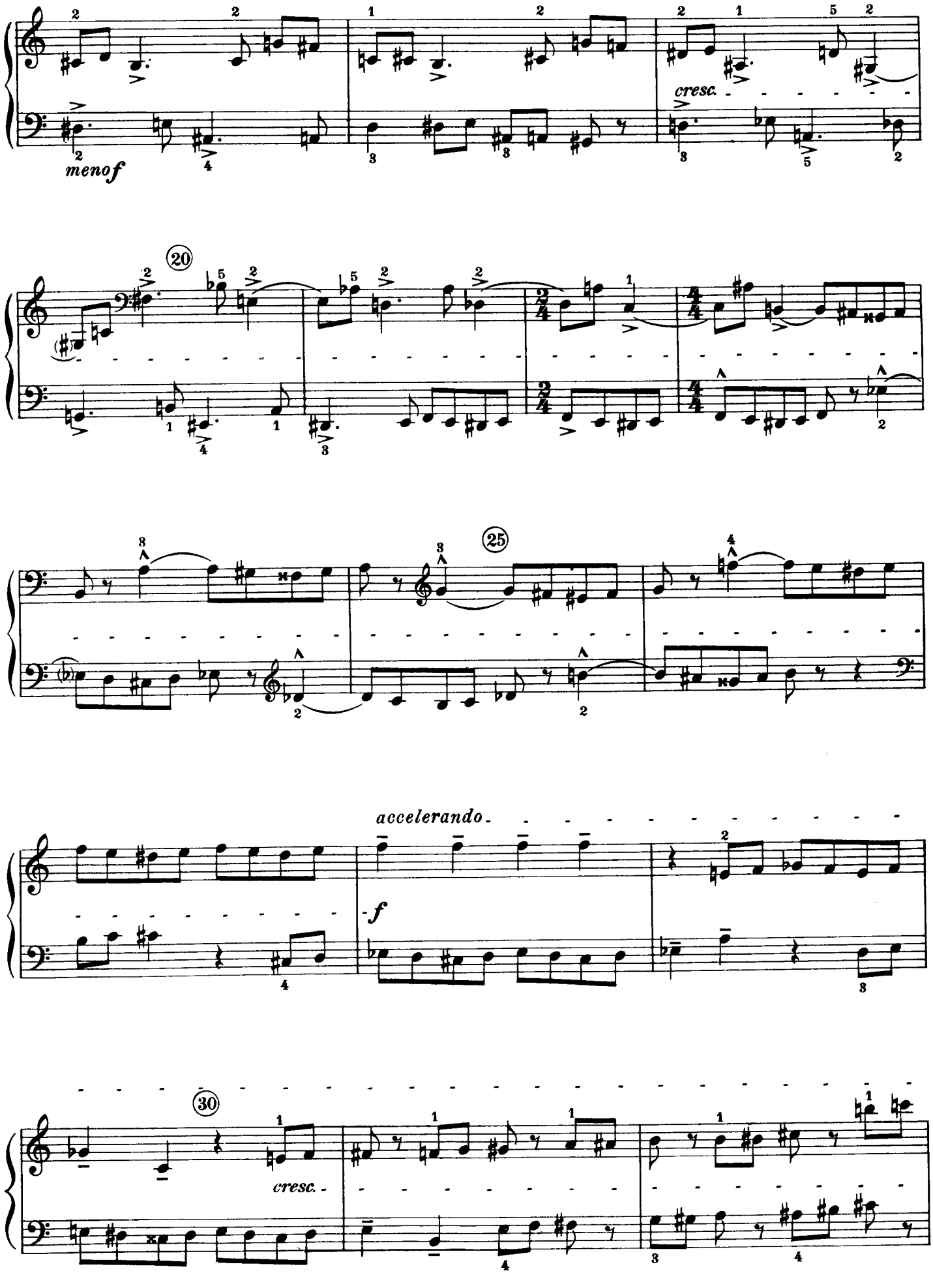
Chromatic Invention (3)

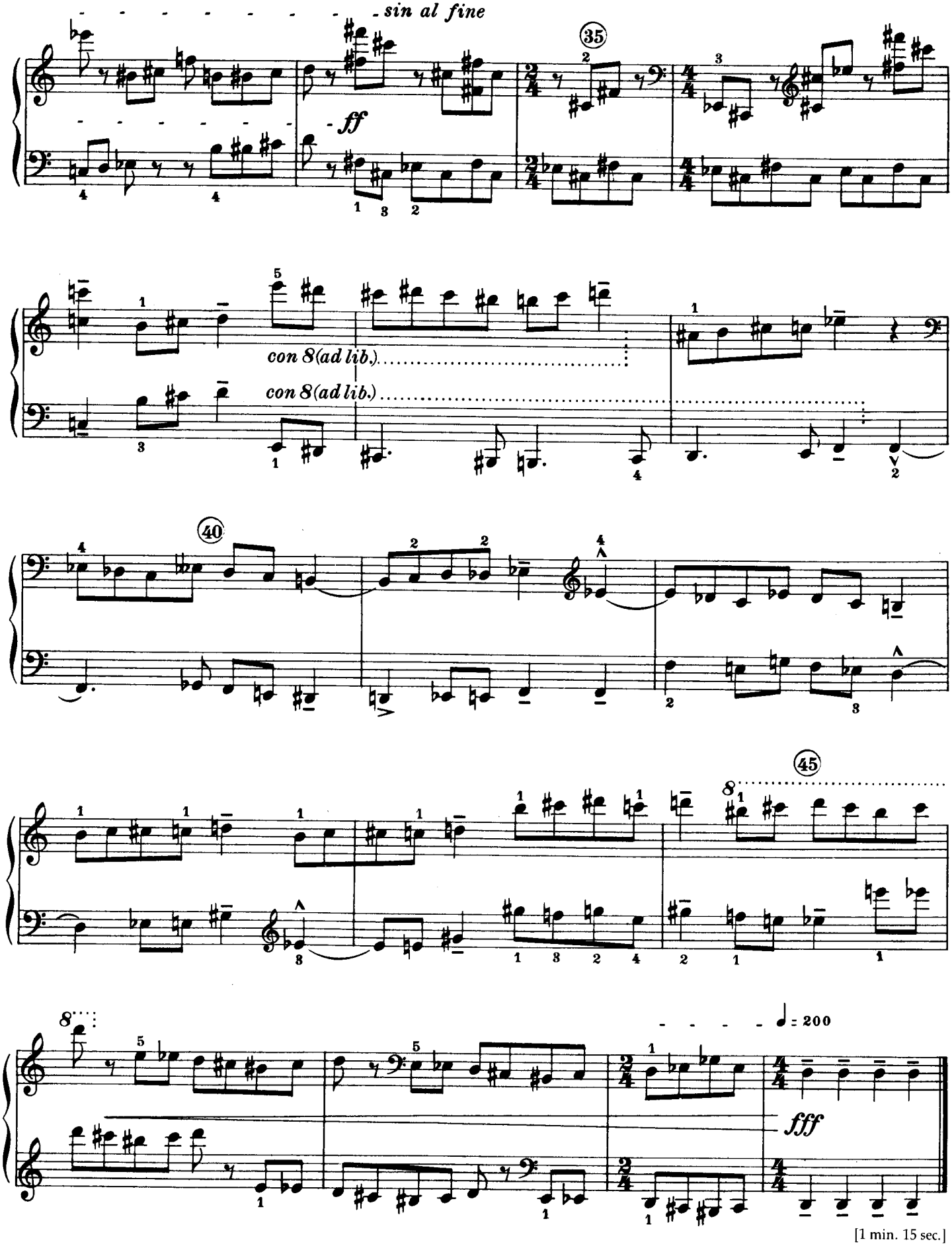
Invention chromatique (3)

Chromatische Invention (3)

Kromatikus invenció (3)

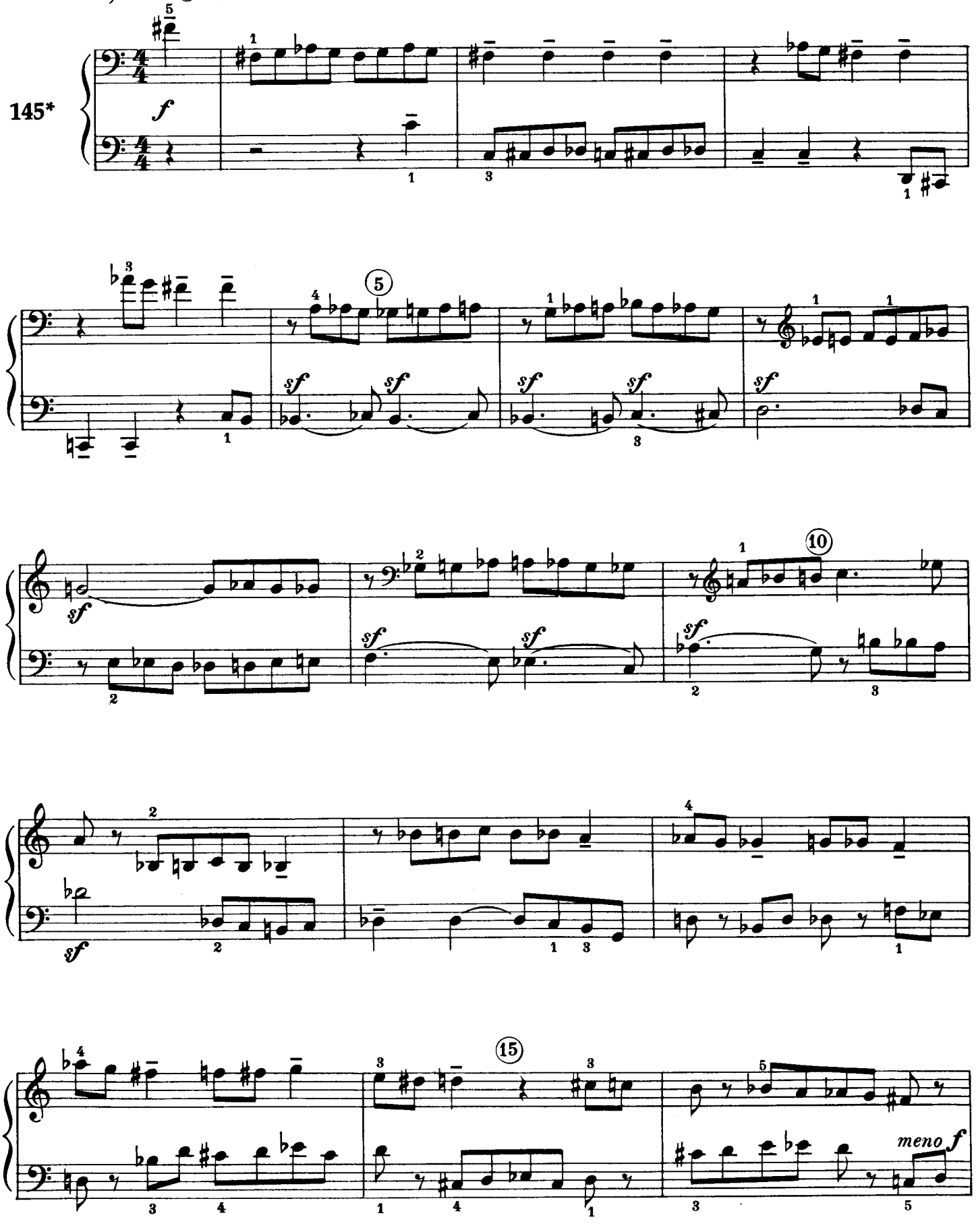


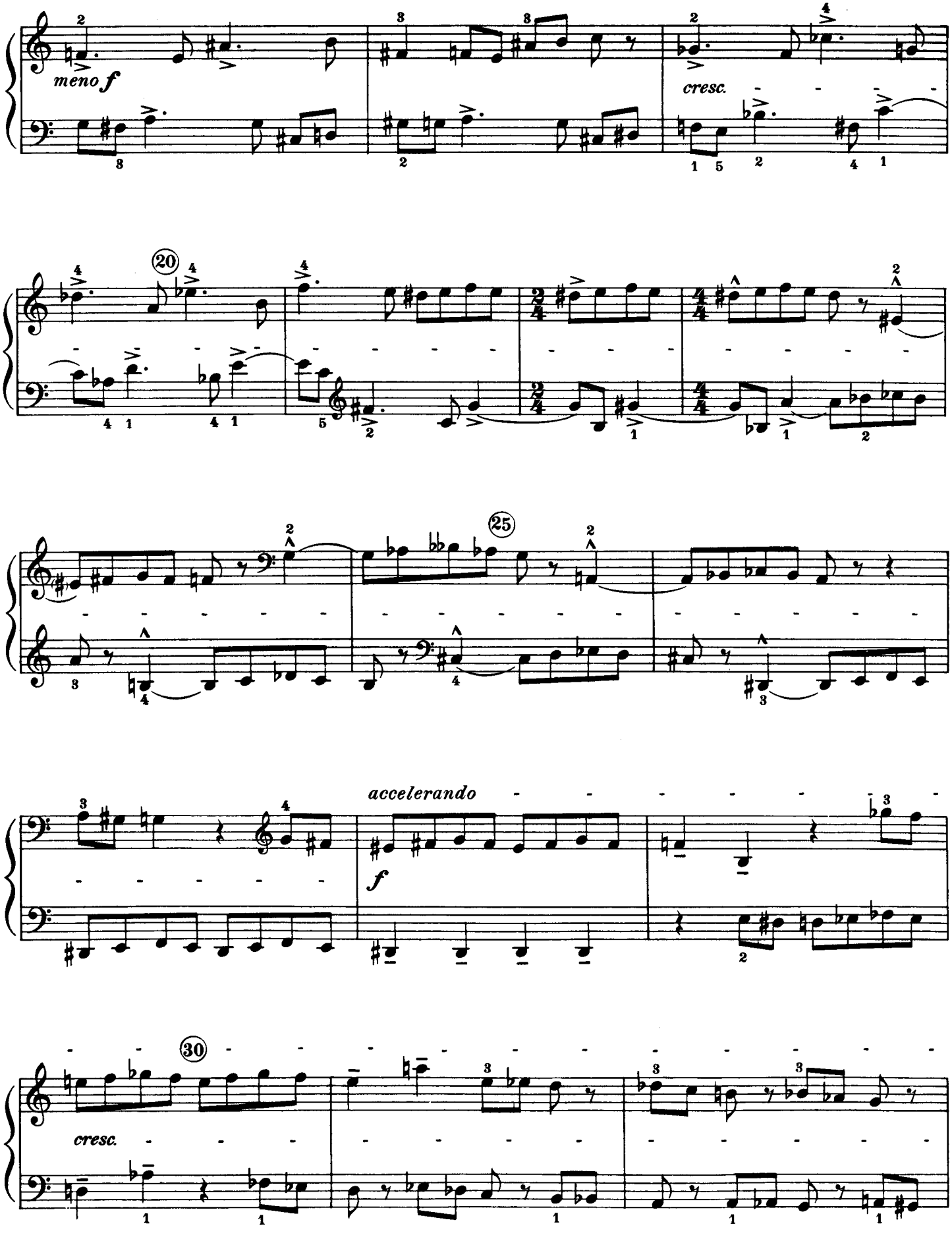

menof
cresc.
20
25
accelerando
f
30
cresc.

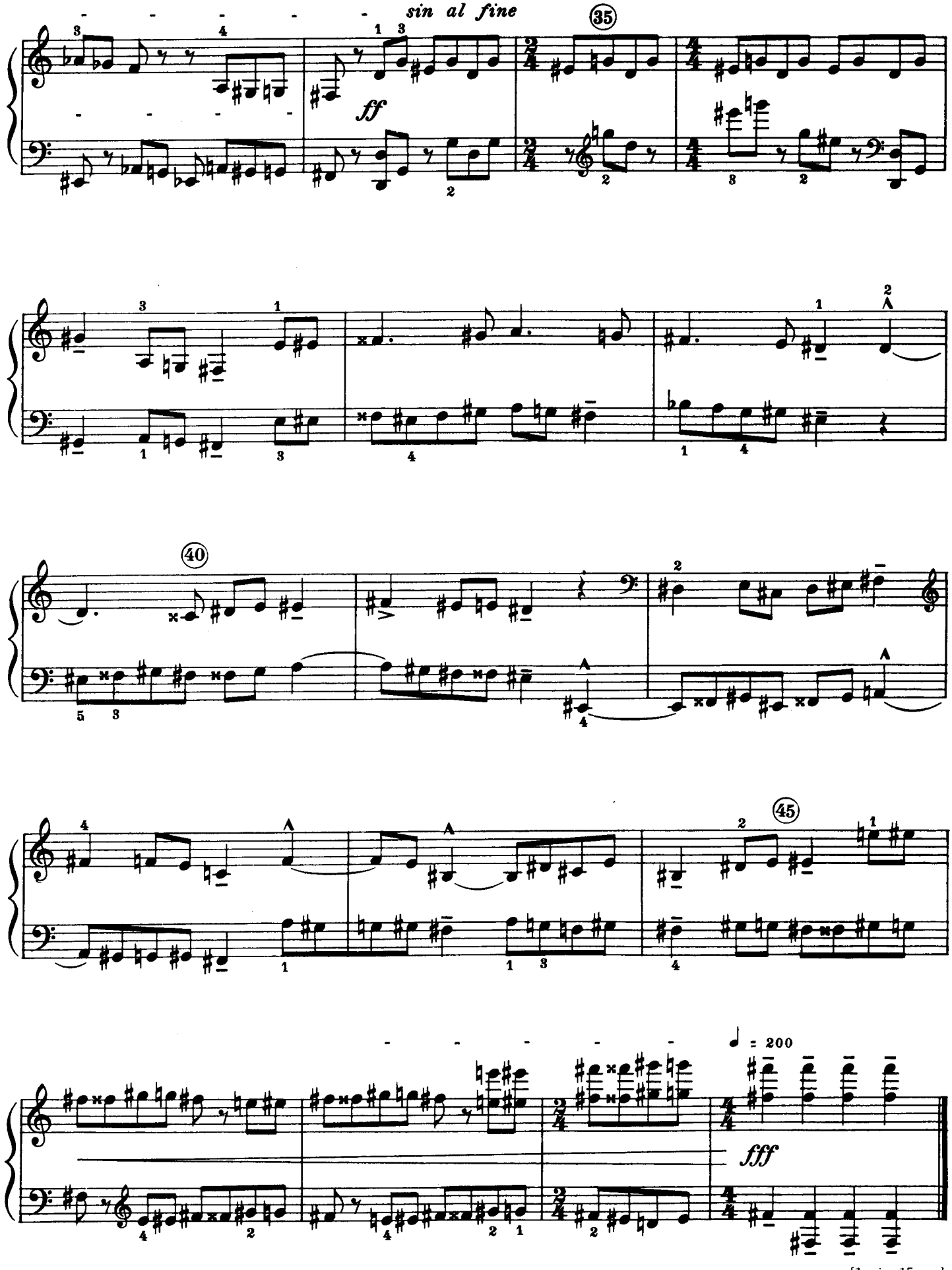


[1 min. 15 sec.]

b) Allegro, ♩ = 144




meno f
cresc.
20
25
accelerando
f
30
cresc.



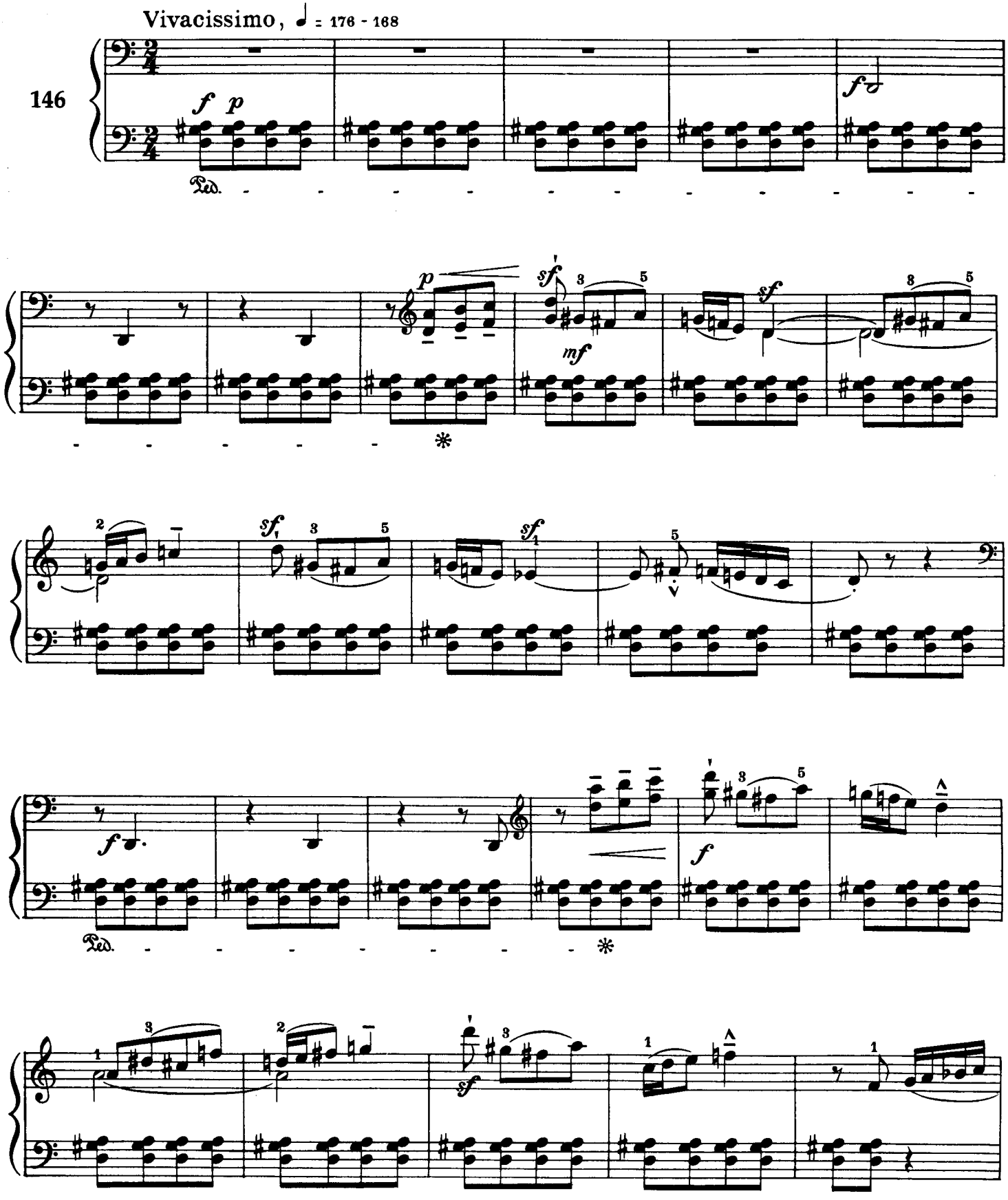
[1 min. 15 sec.]

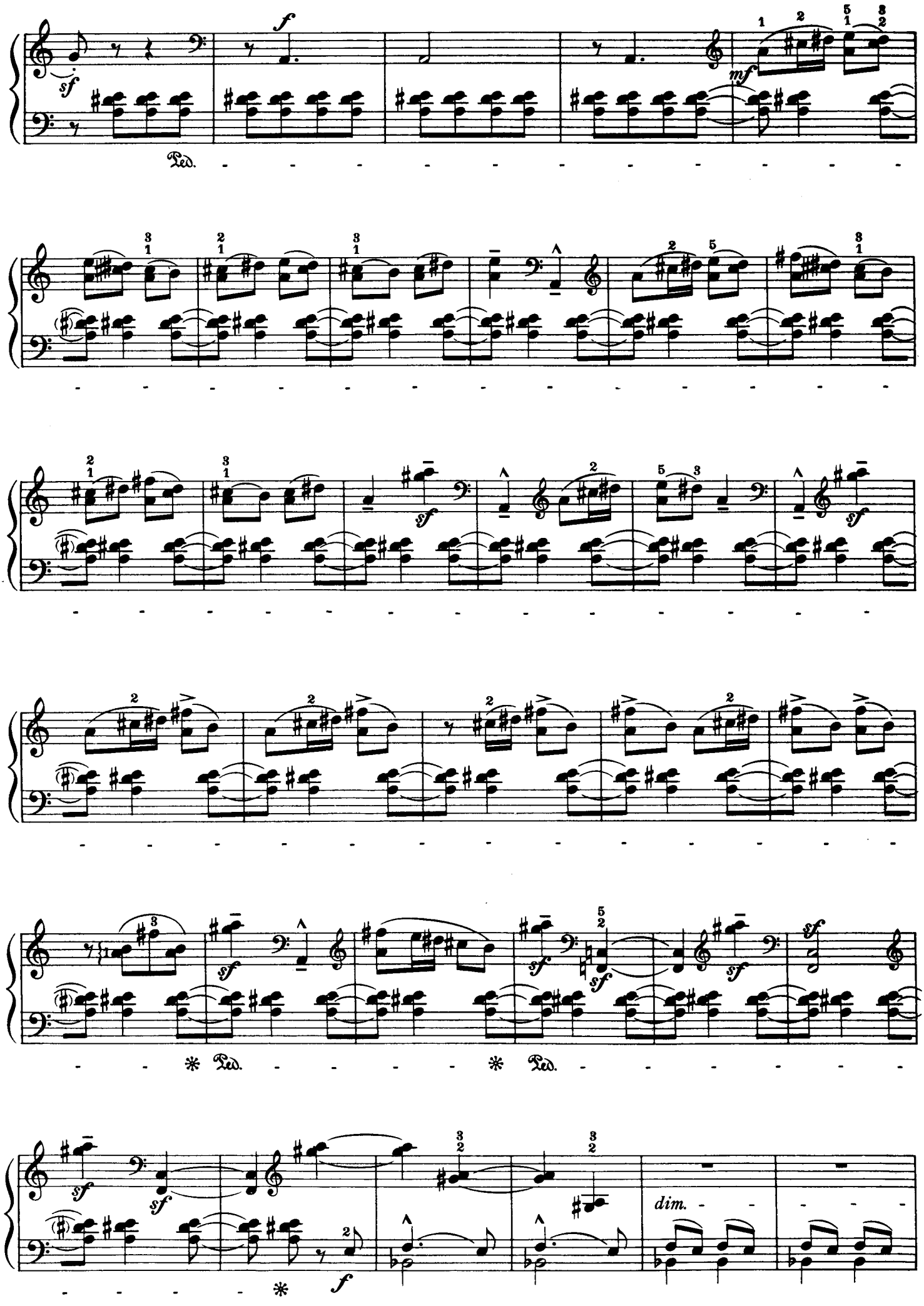
Ostinato

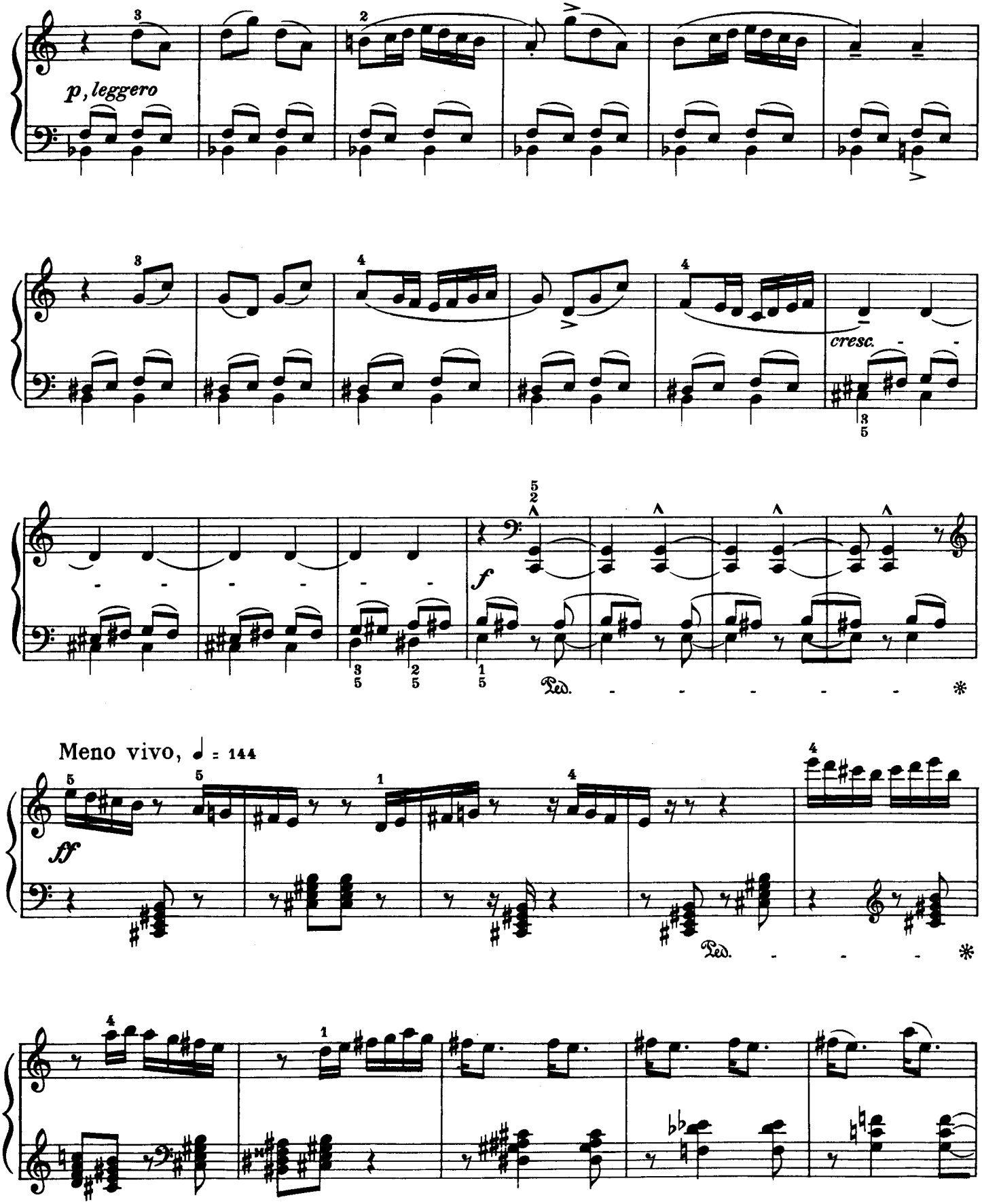
Ostinato

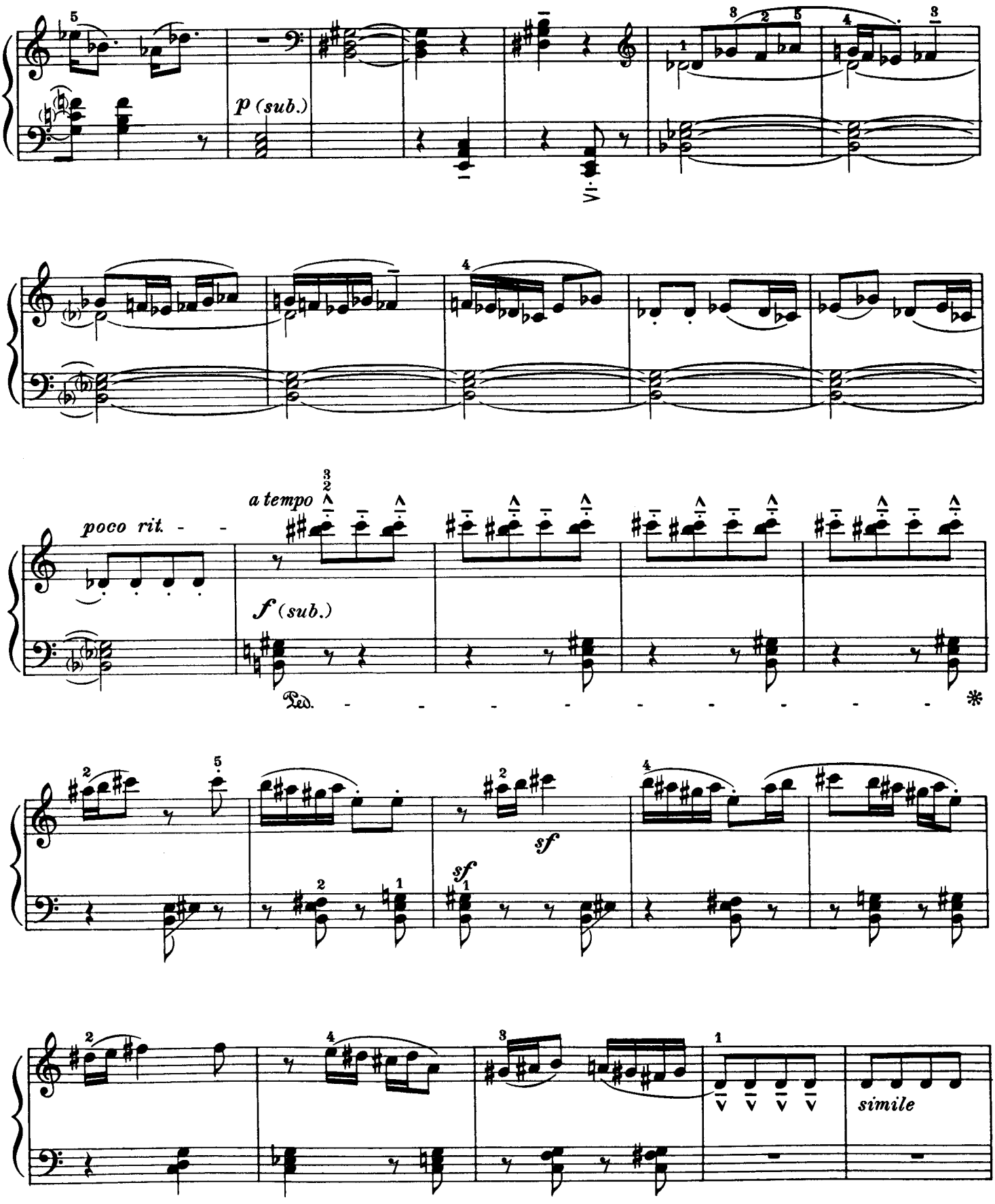
Ostinato

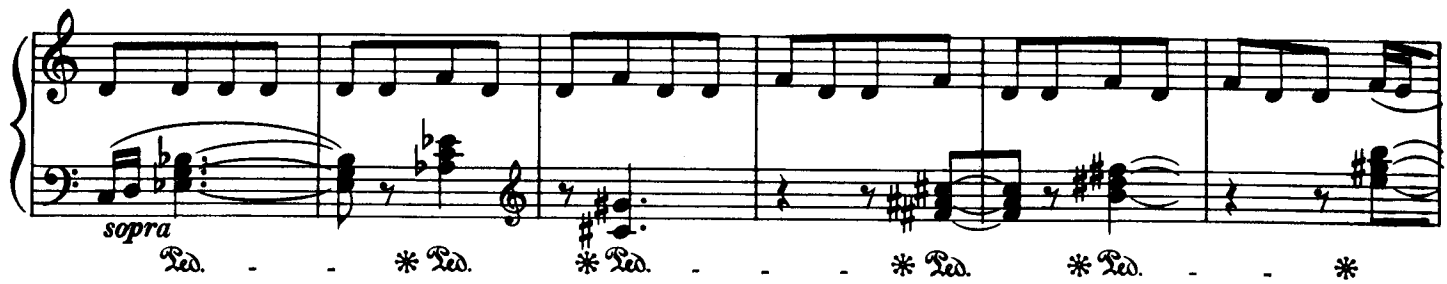
Ostinato



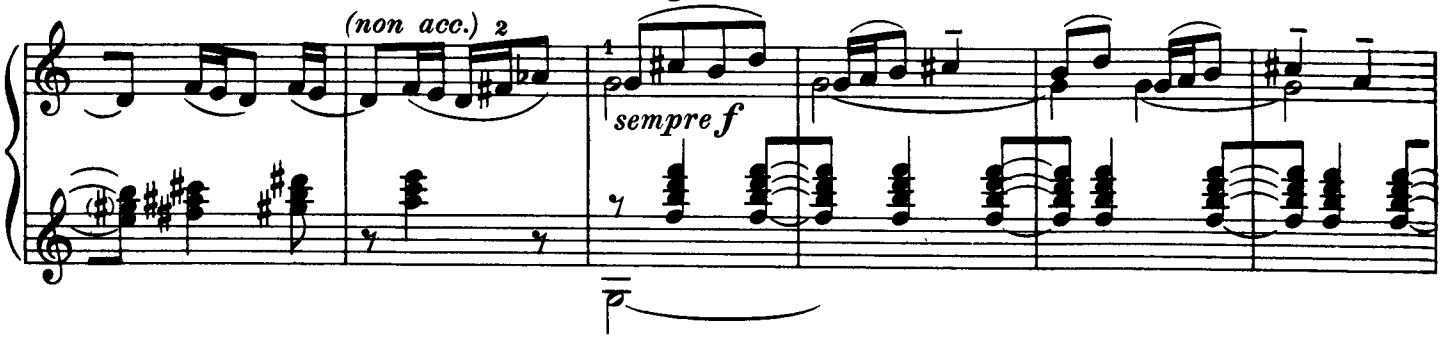

sf
f
mf
Ped.
sf
dim.
f

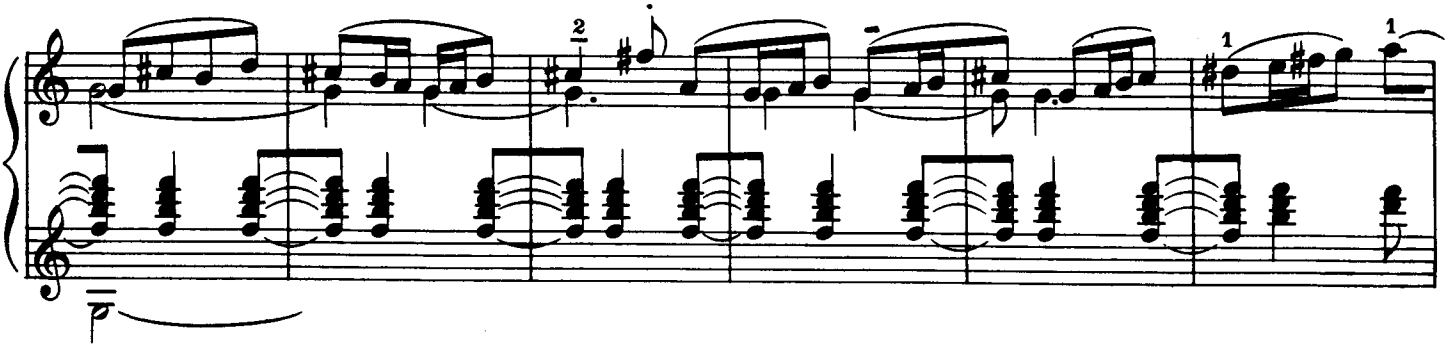

p, leggero
cresc.
f
Ped.
Meno vivo, ♩ = 144
ff
Ped.


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

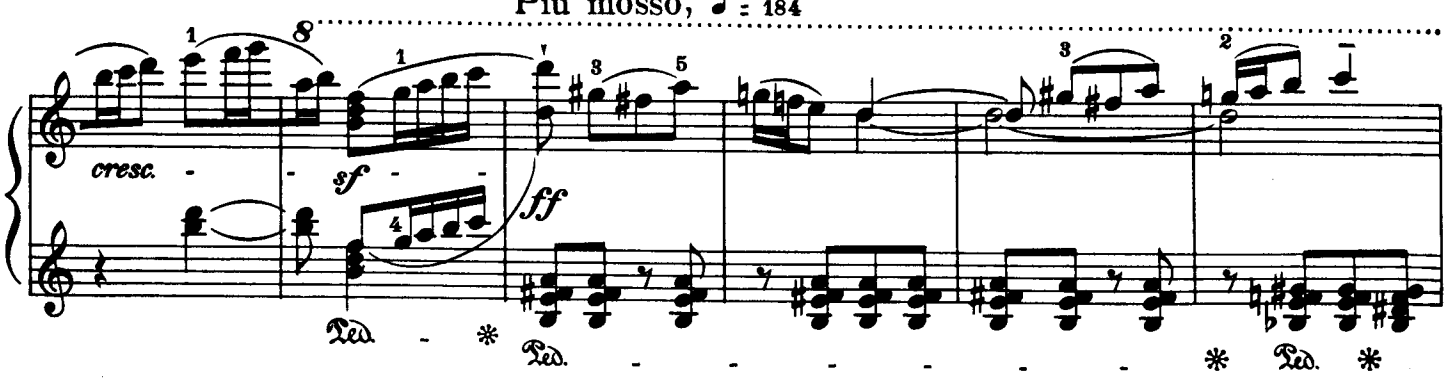


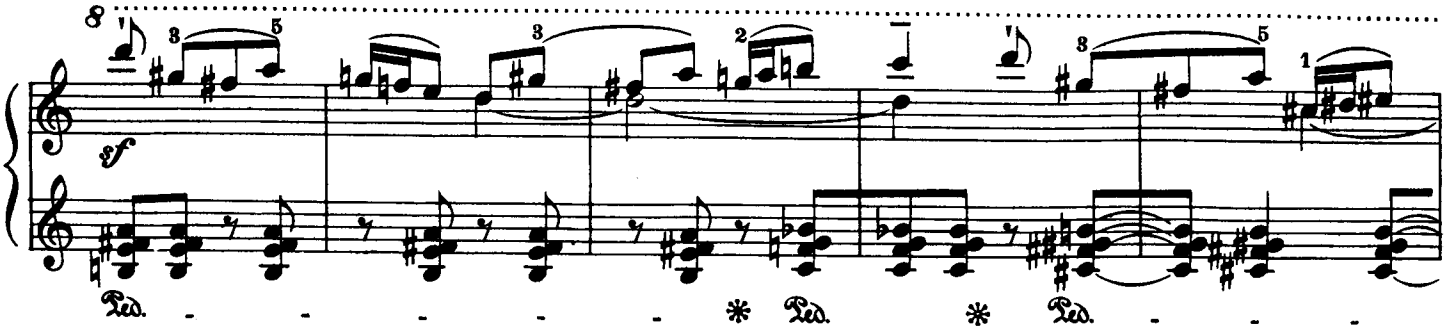
Tempo I. (♩ = 168)

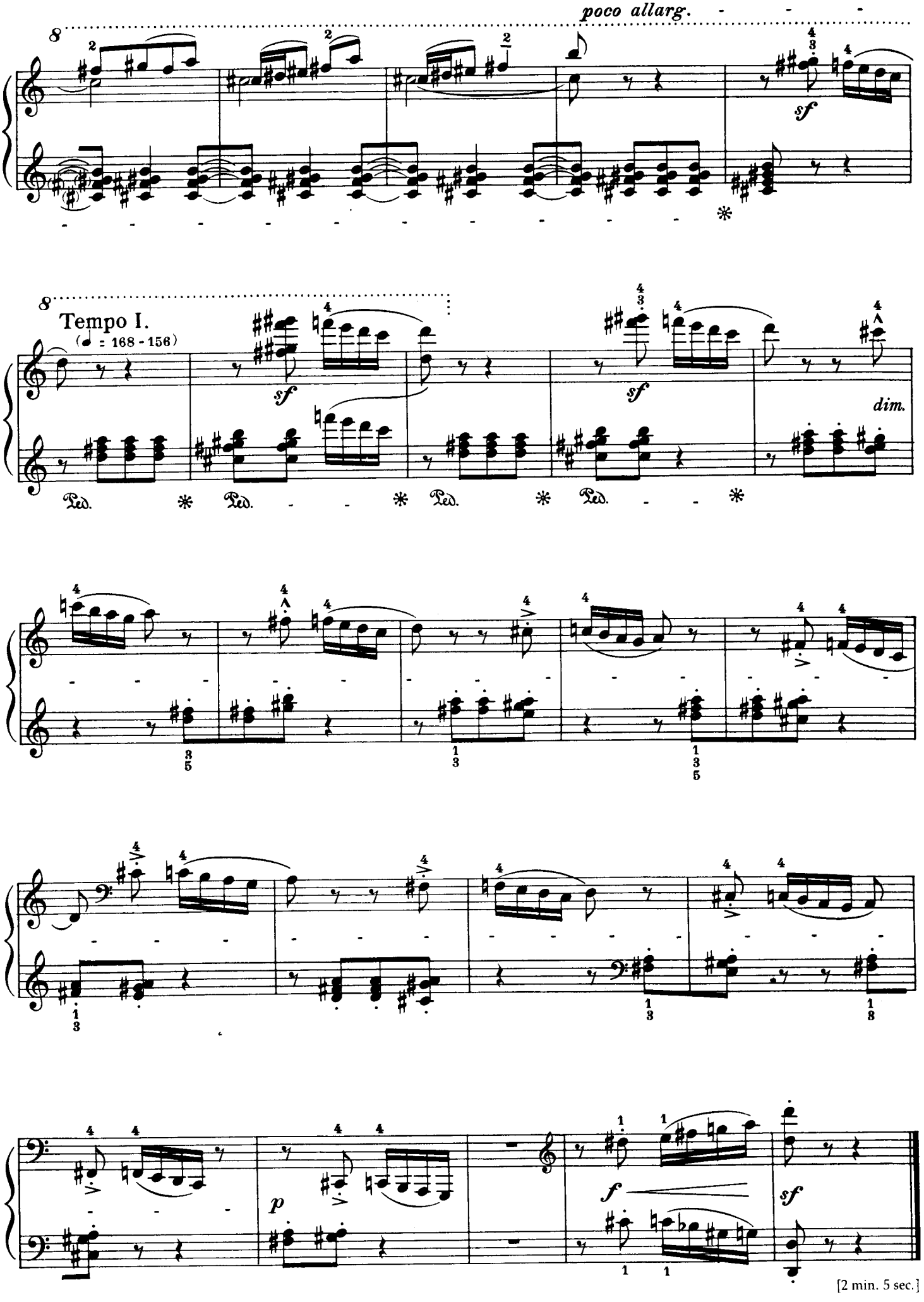




Più mosso, ♩ = 184







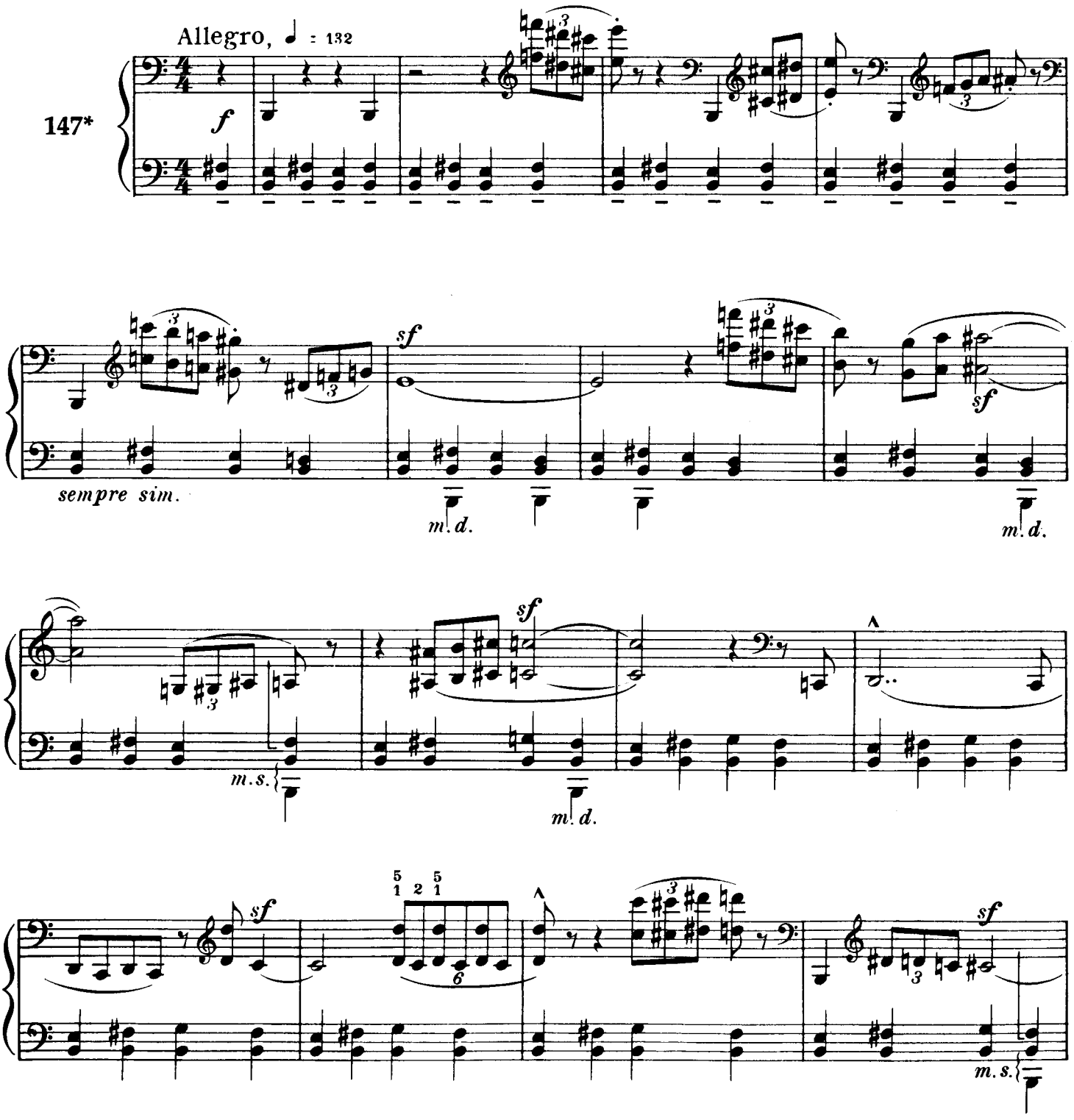
[2 min. 5 sec.]

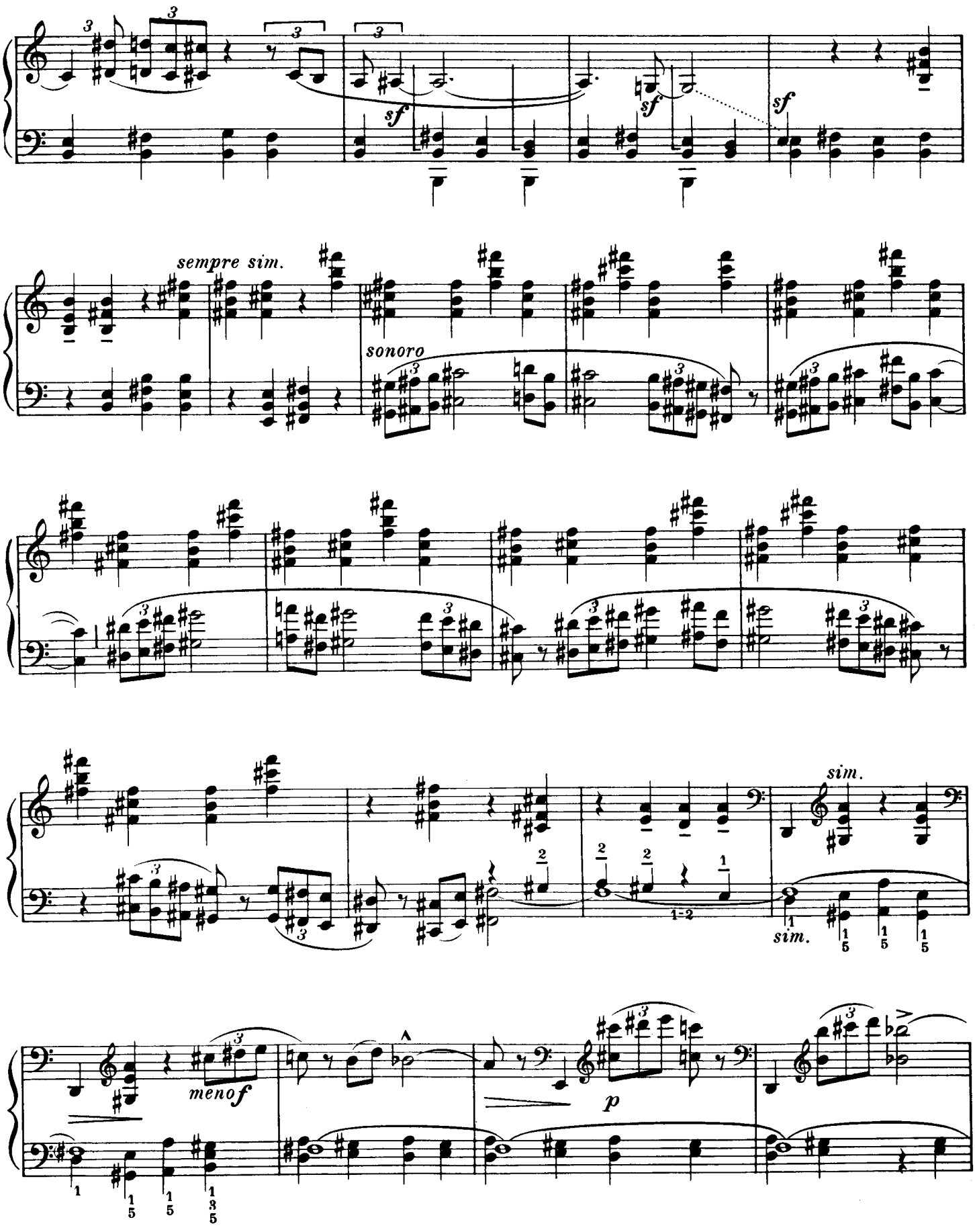
March

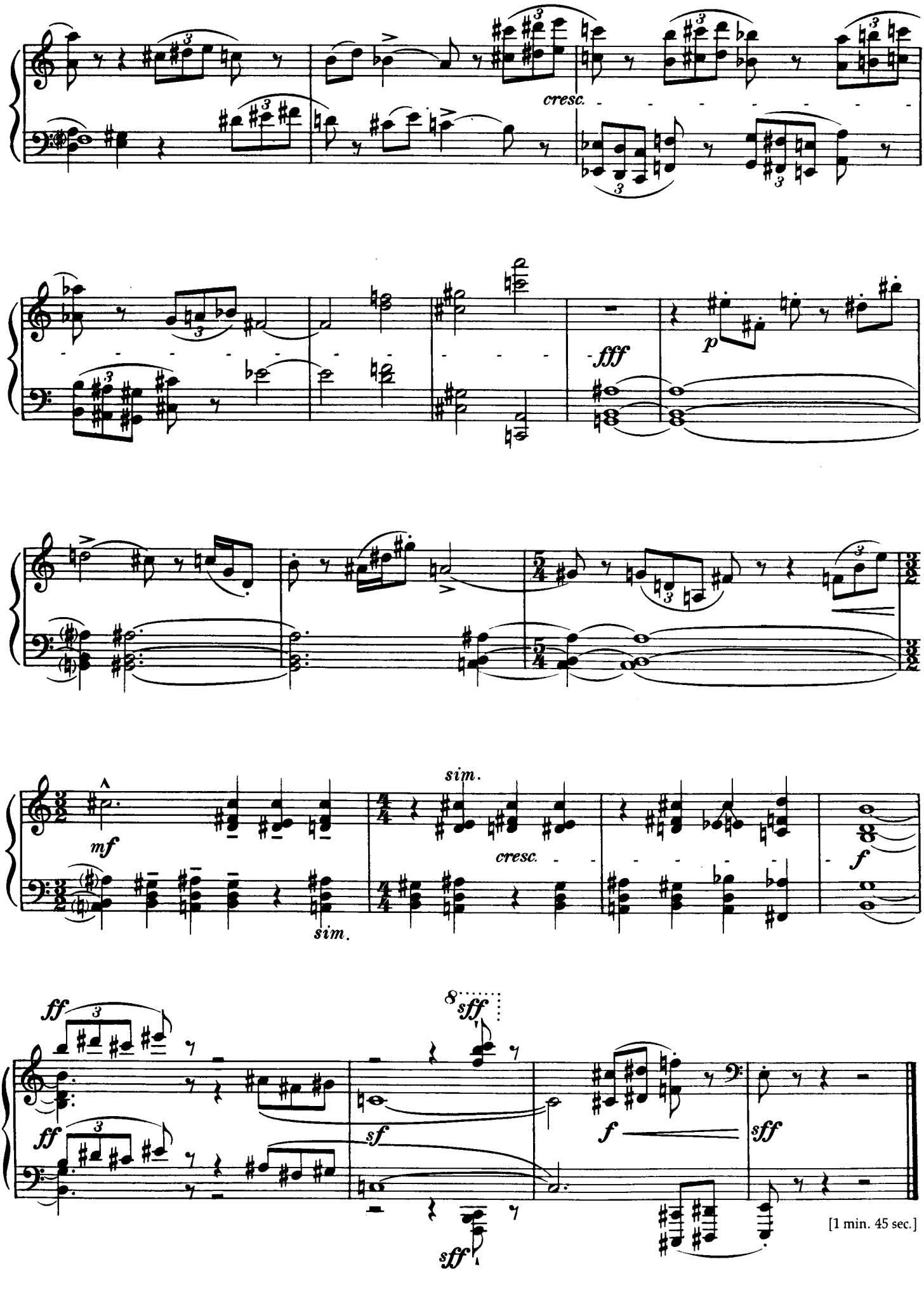
Marche

Marsch

Induló

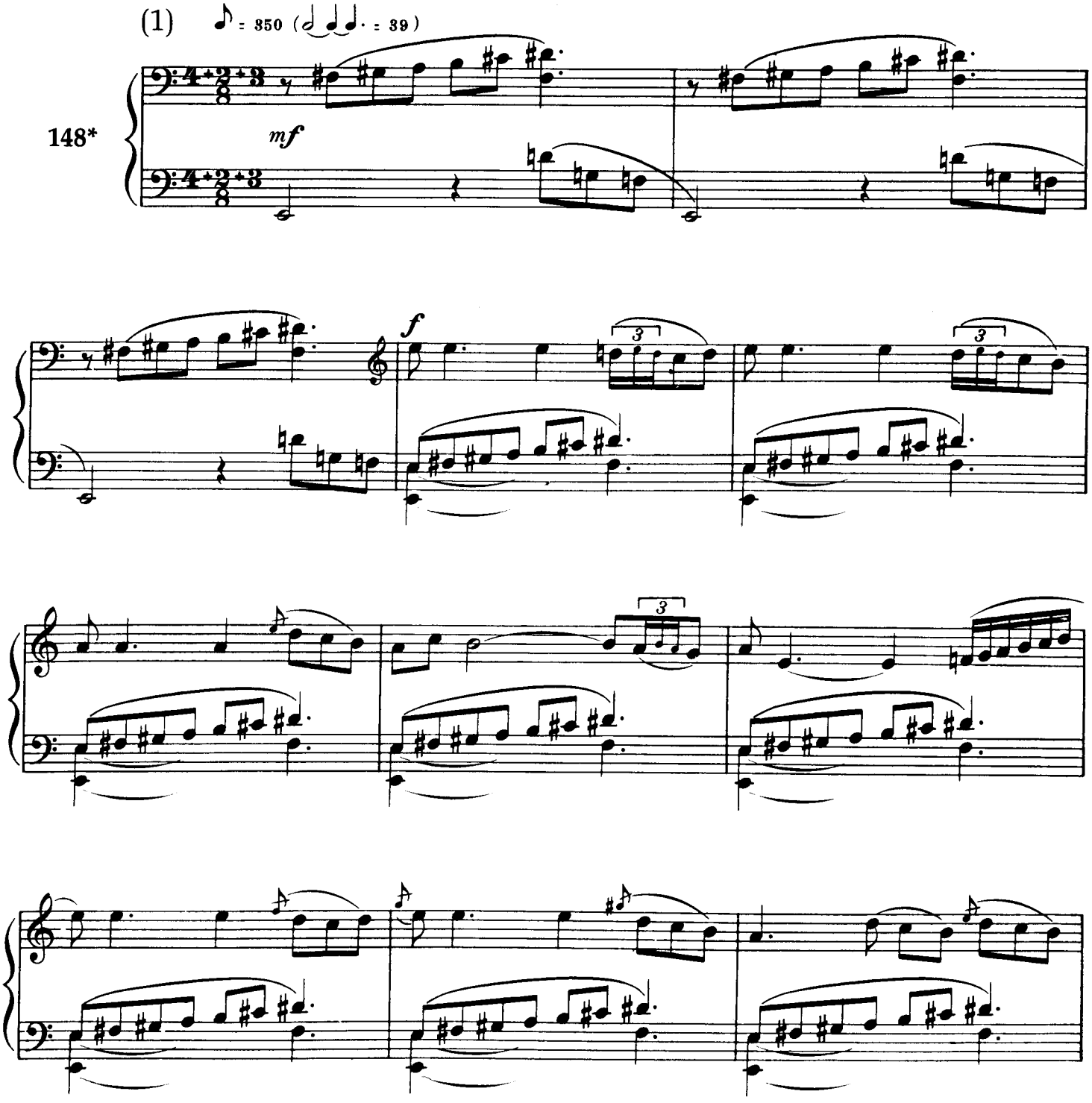


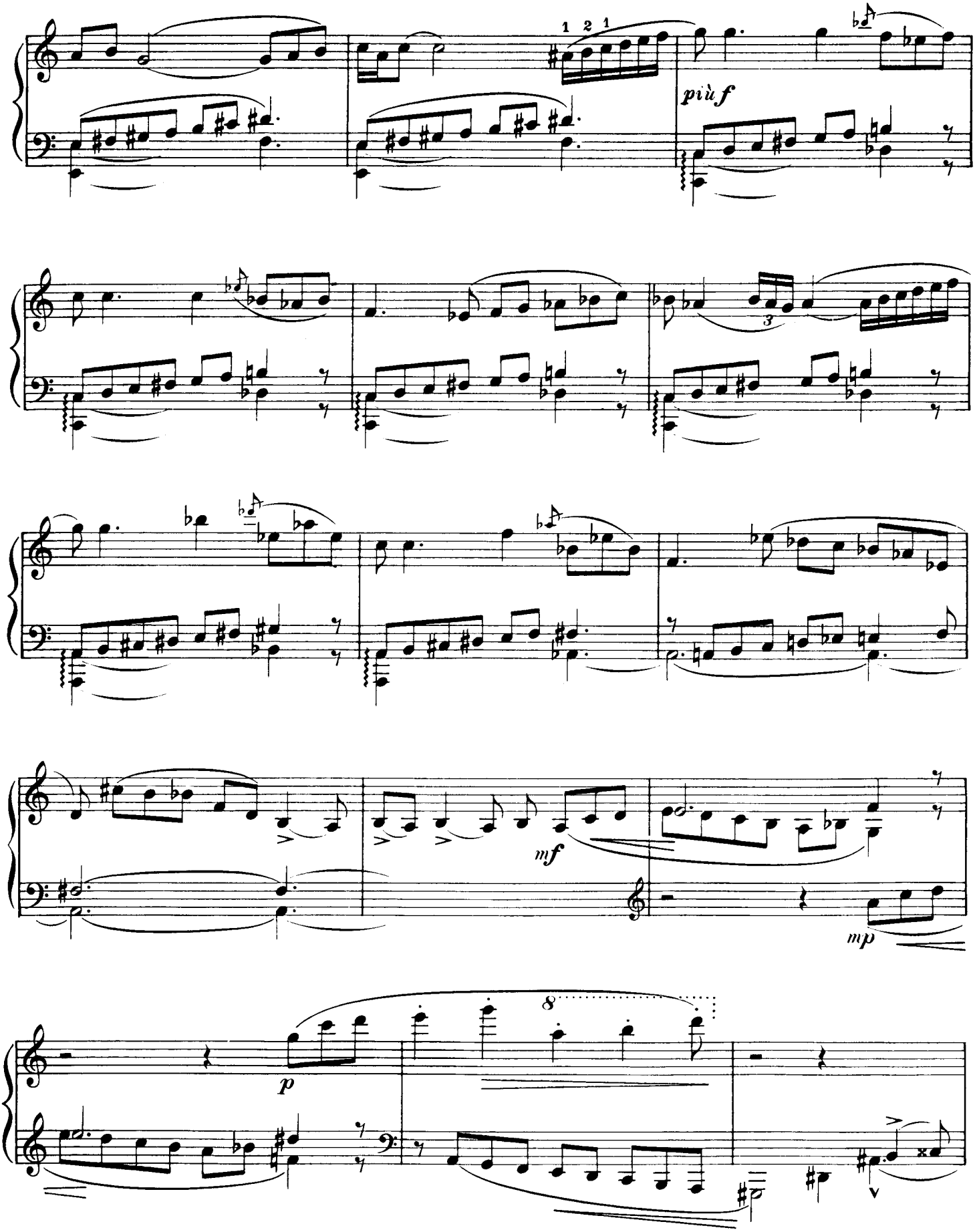

sempre sim.
sonoro
sim.
sim.
menof
p



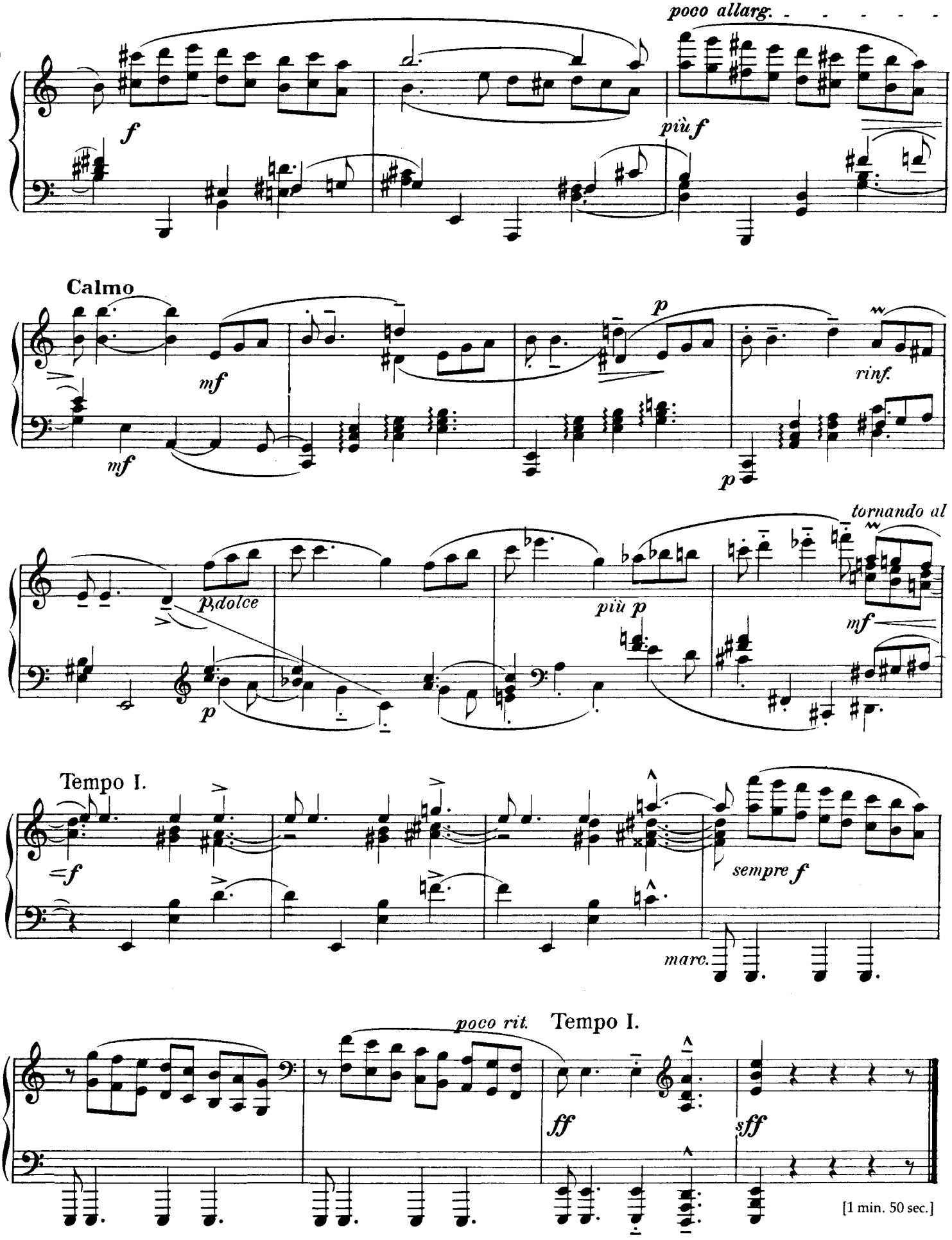
[1 min. 45 sec.]

Dedicated to Miss Harriet Cohen



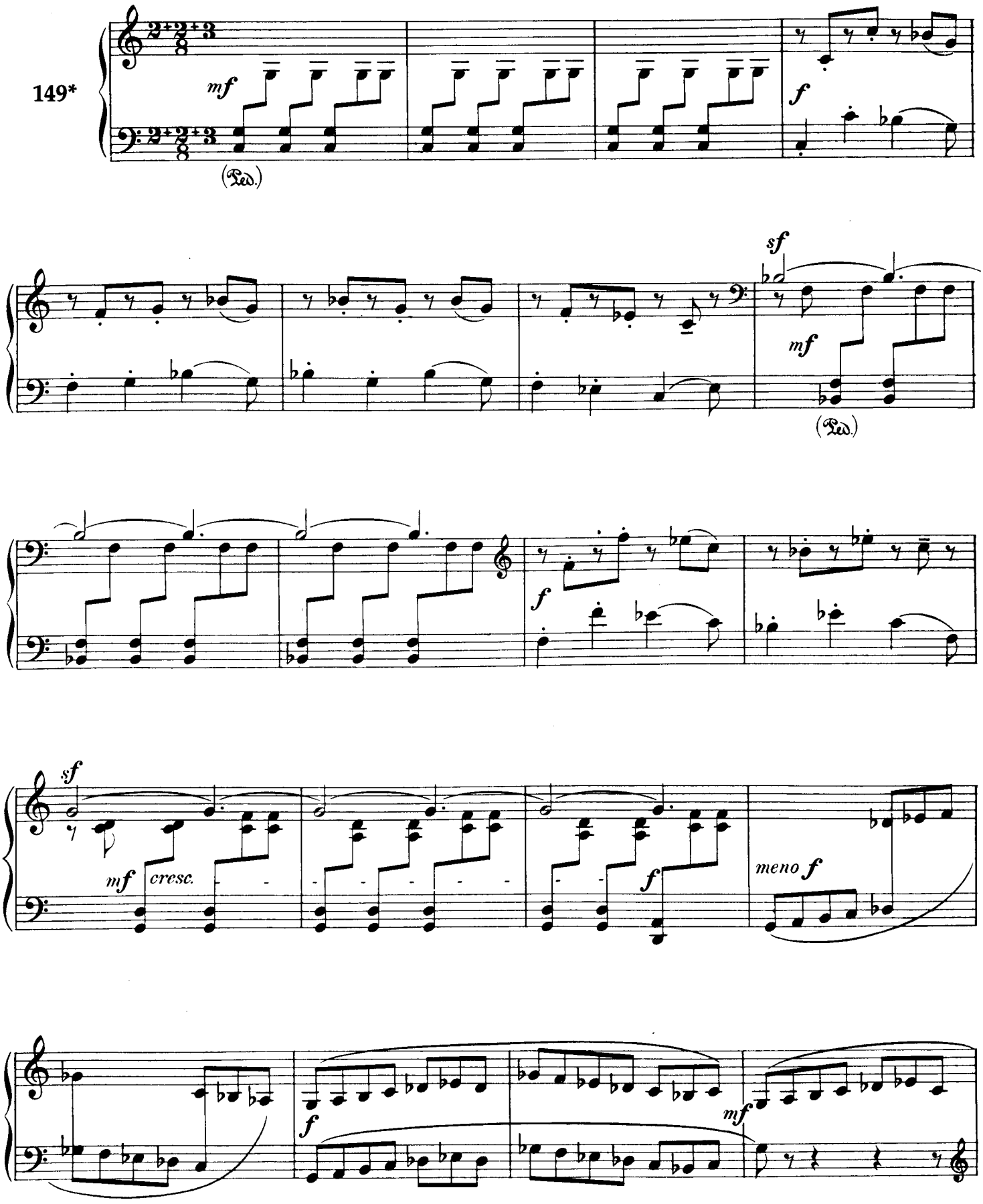

più f
mf
mp
p
8

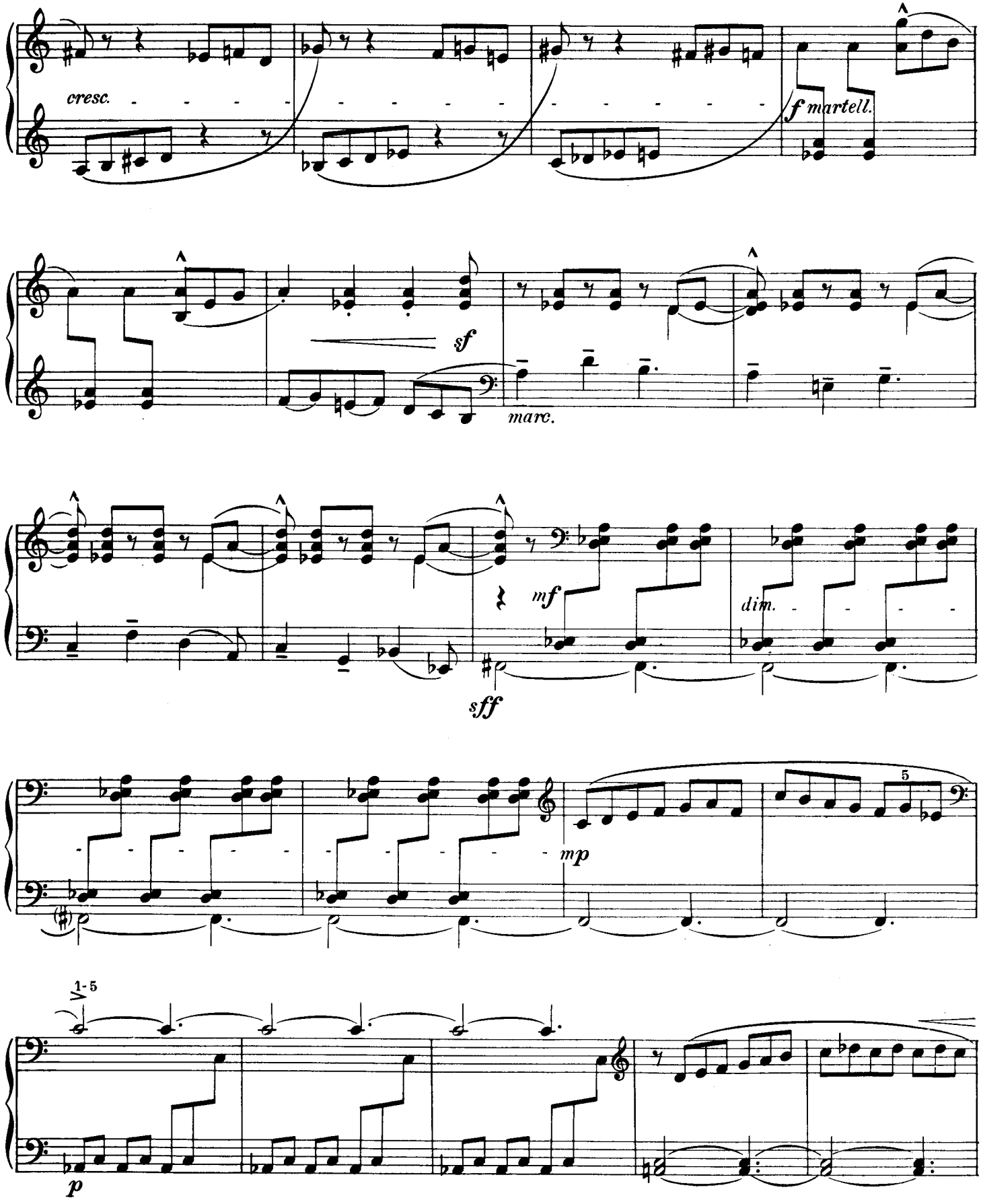
espr.
rit. - - - al -
mf
Meno vivo, ♪ = 240
poco a poco accelerando
p
cresc.
(Ped.)
al
f
Tempo I.
sempre f
mf

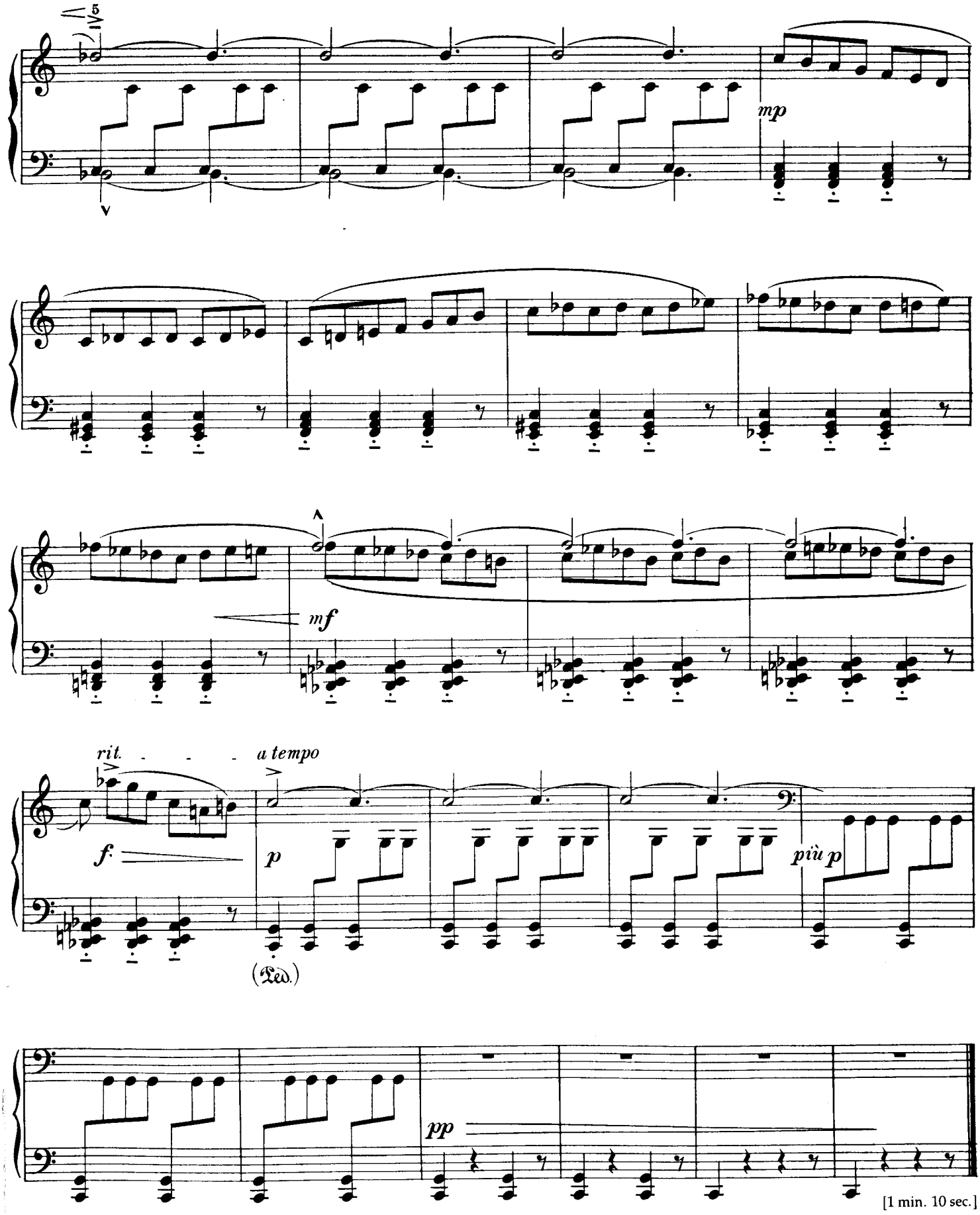

poco allarg.
f
più f
Calmo
mf
mf
p
rinf.
p
tornando al
p,dolce
più p
mf
p
Tempo I.
=f
sempre f
marc.
poco rit.
Tempo I.
ff
sff
[1 min. 50 sec.]

(2) (♩. = 60)

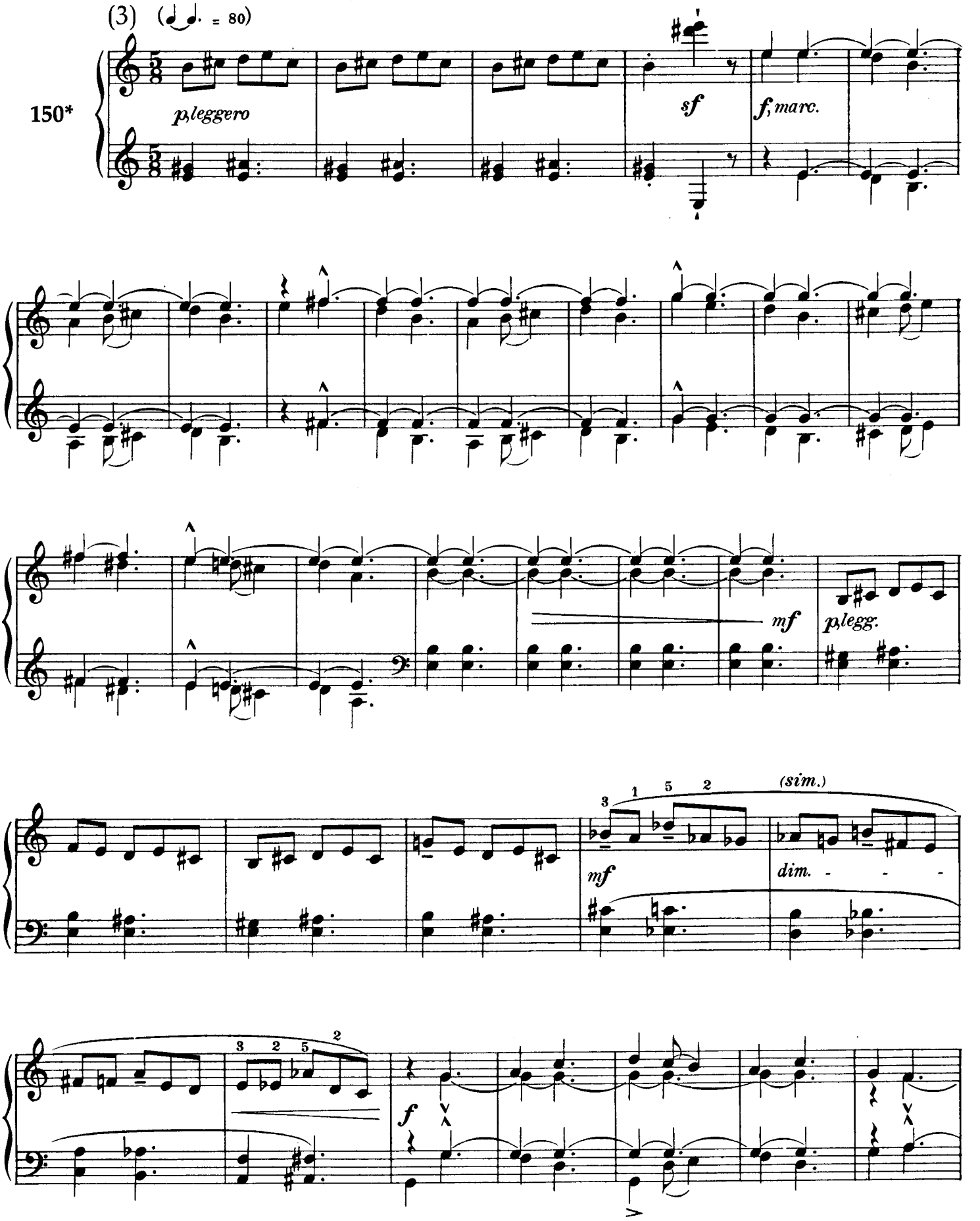
149*

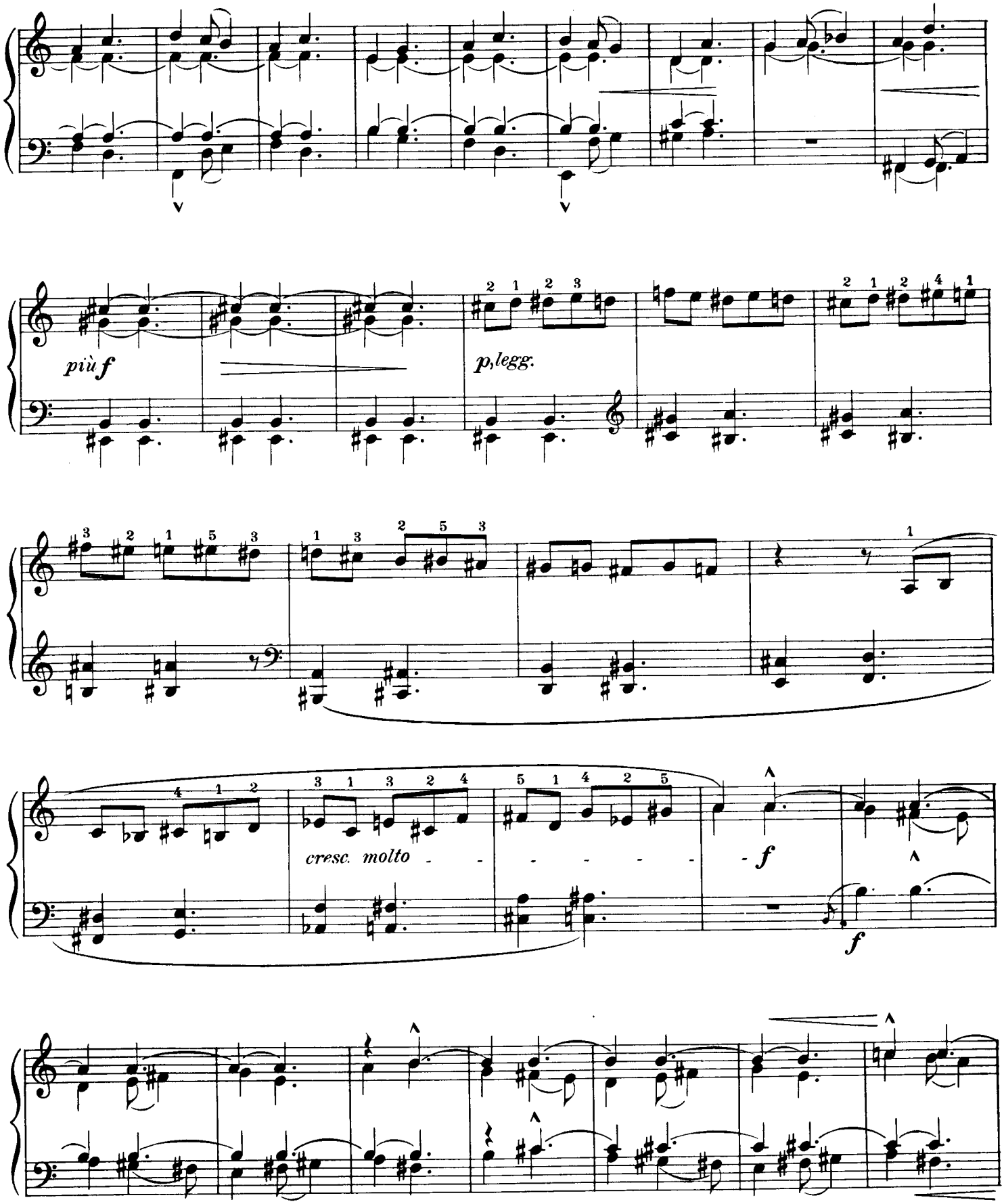


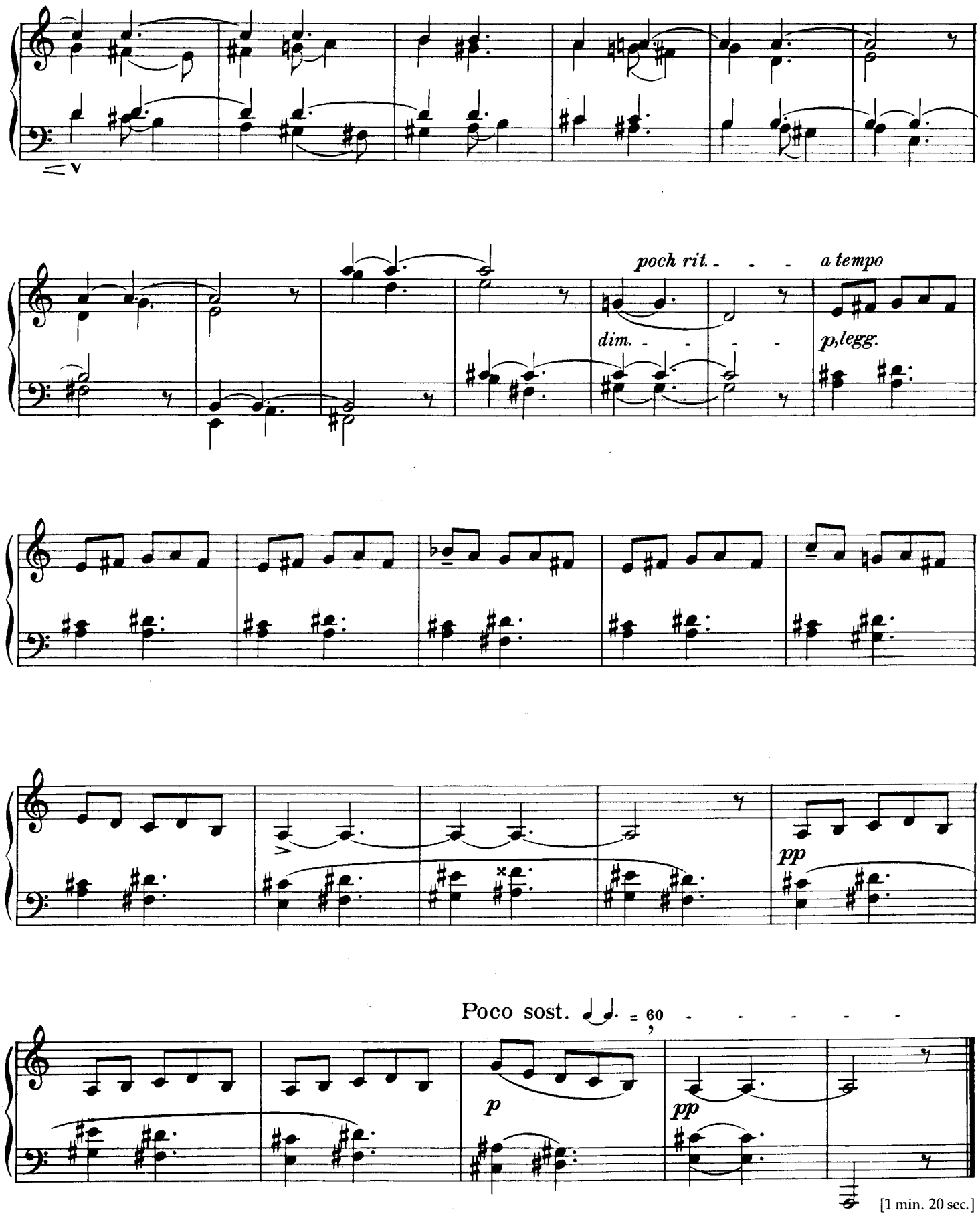

cresc.
f martell.
sf
marc.
mf
dim.
sff
mp
5
1-5
p



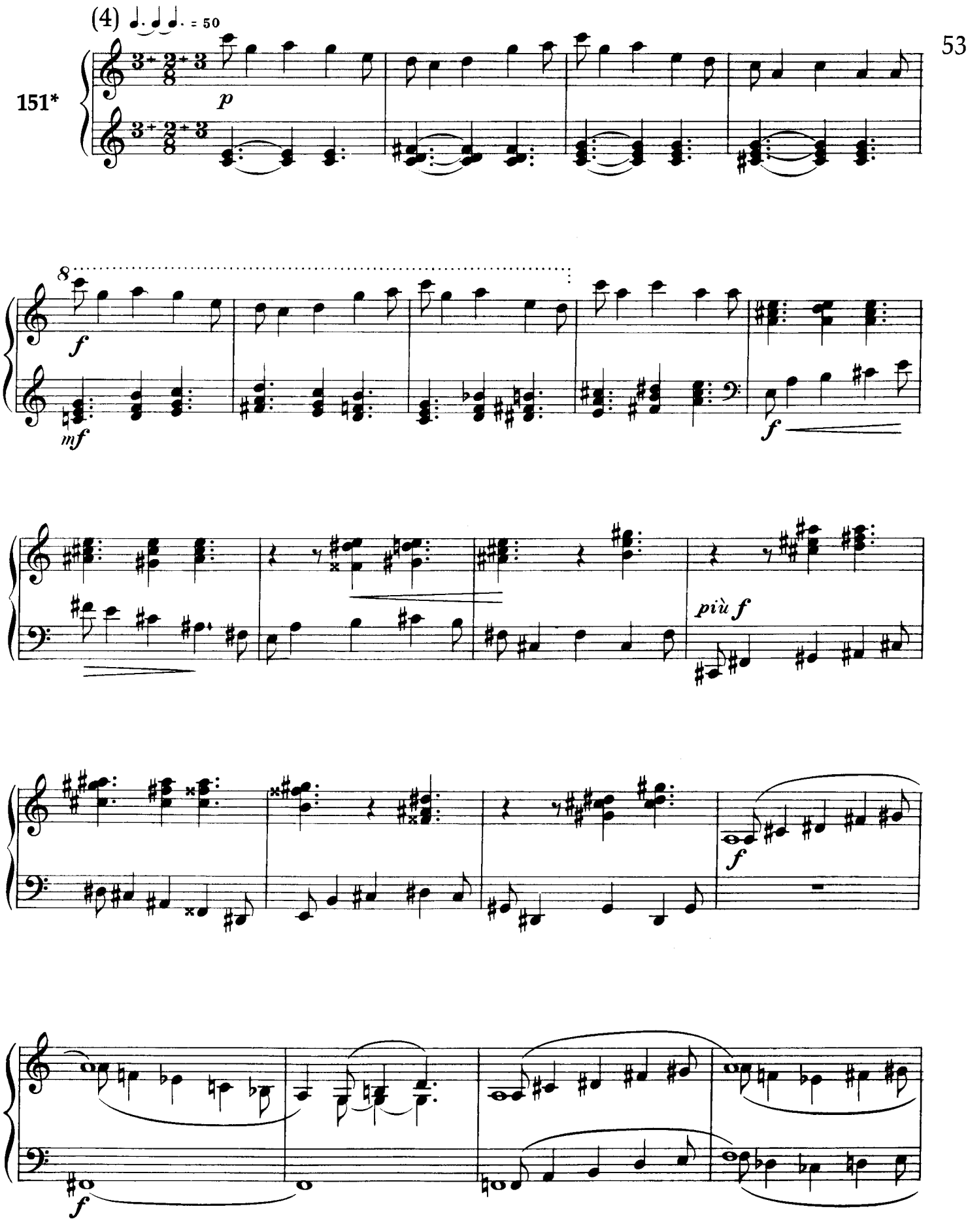
[1 min. 10 sec.]

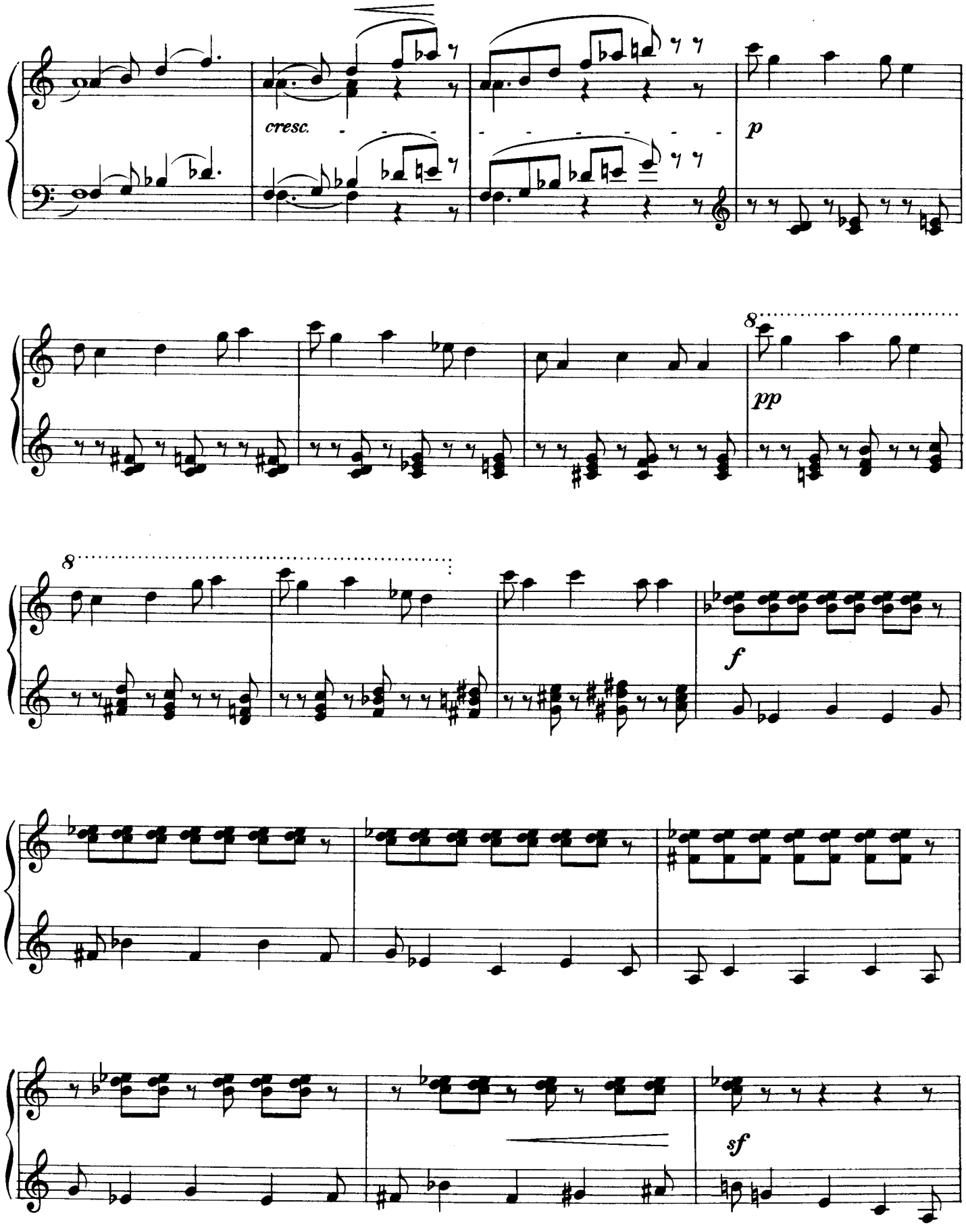

(3)
(♩♩. = 80)
150*
p, leggero
sf
f, marc.
mf
p, legg.
mf
(sim.)
dim.
f

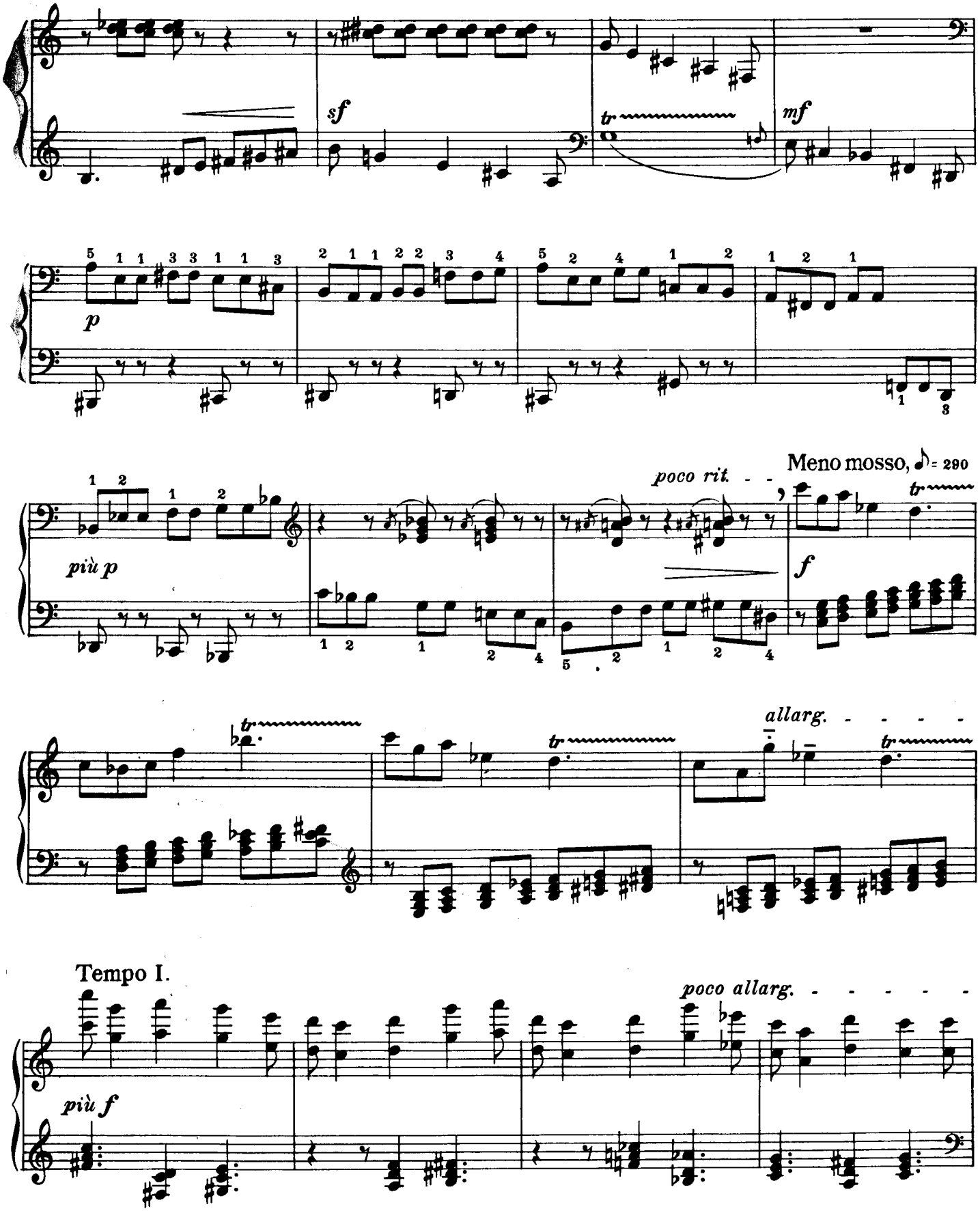

più f
p,legg.
cresc. molto
f
f

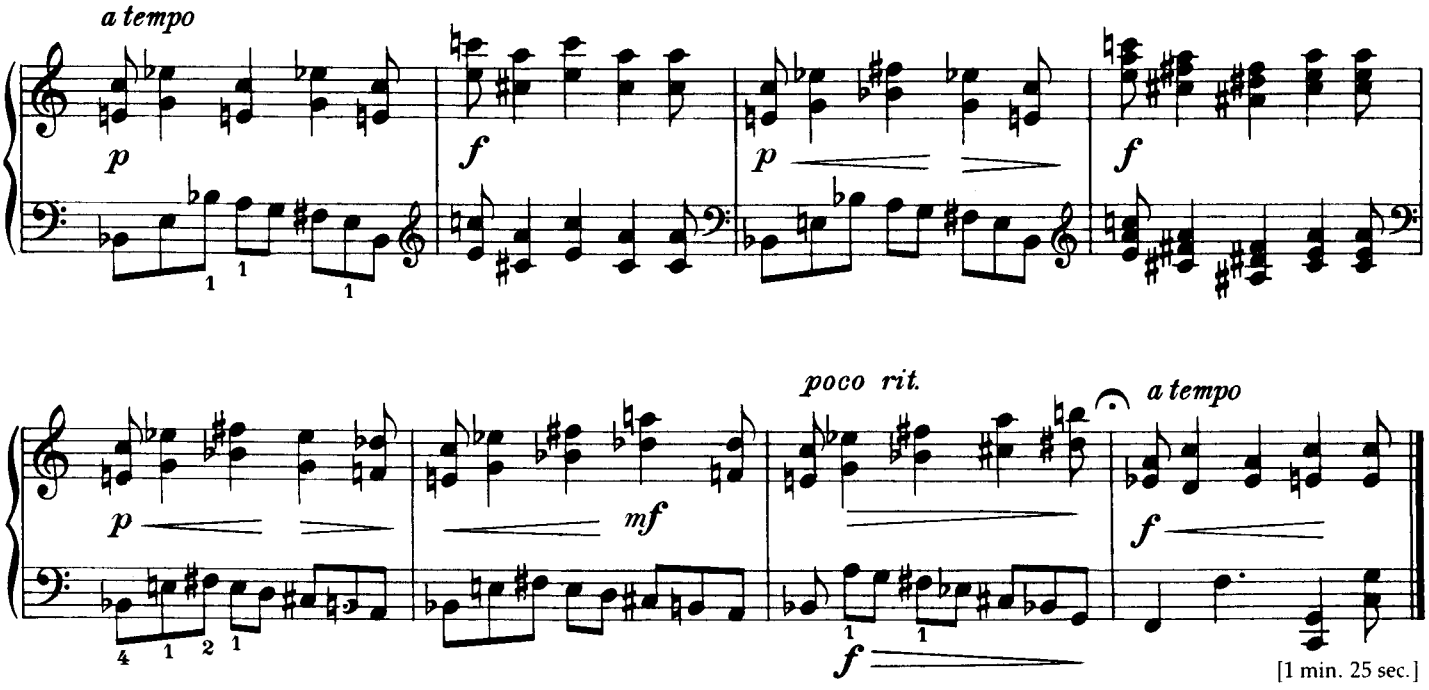


[1 min. 20 sec.]

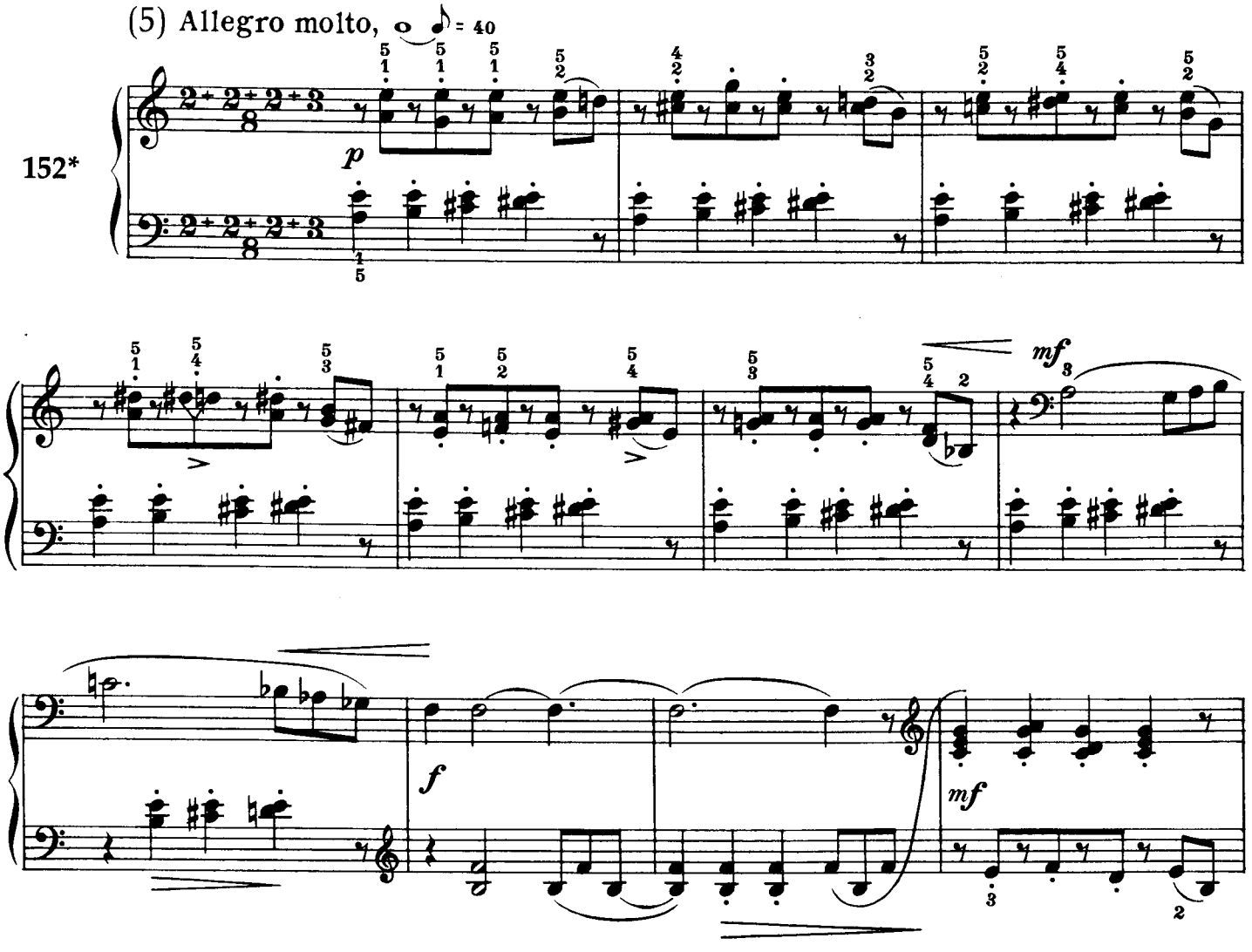

(4) ♩. ♩ ♩. = 50
151*
p
8
f
mf
f
più f
f
f

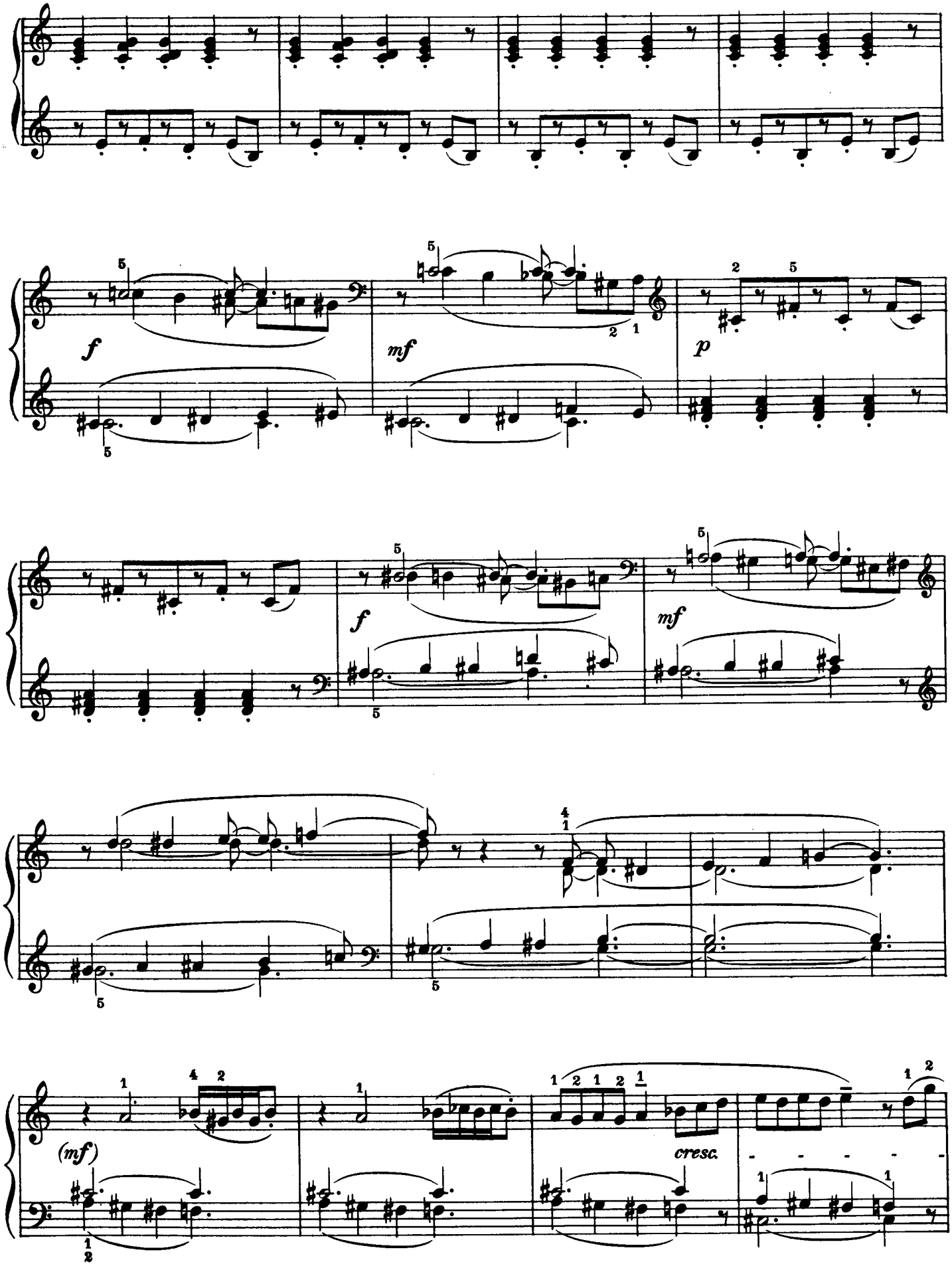

cresc.
p
8
pp
8
f
sf

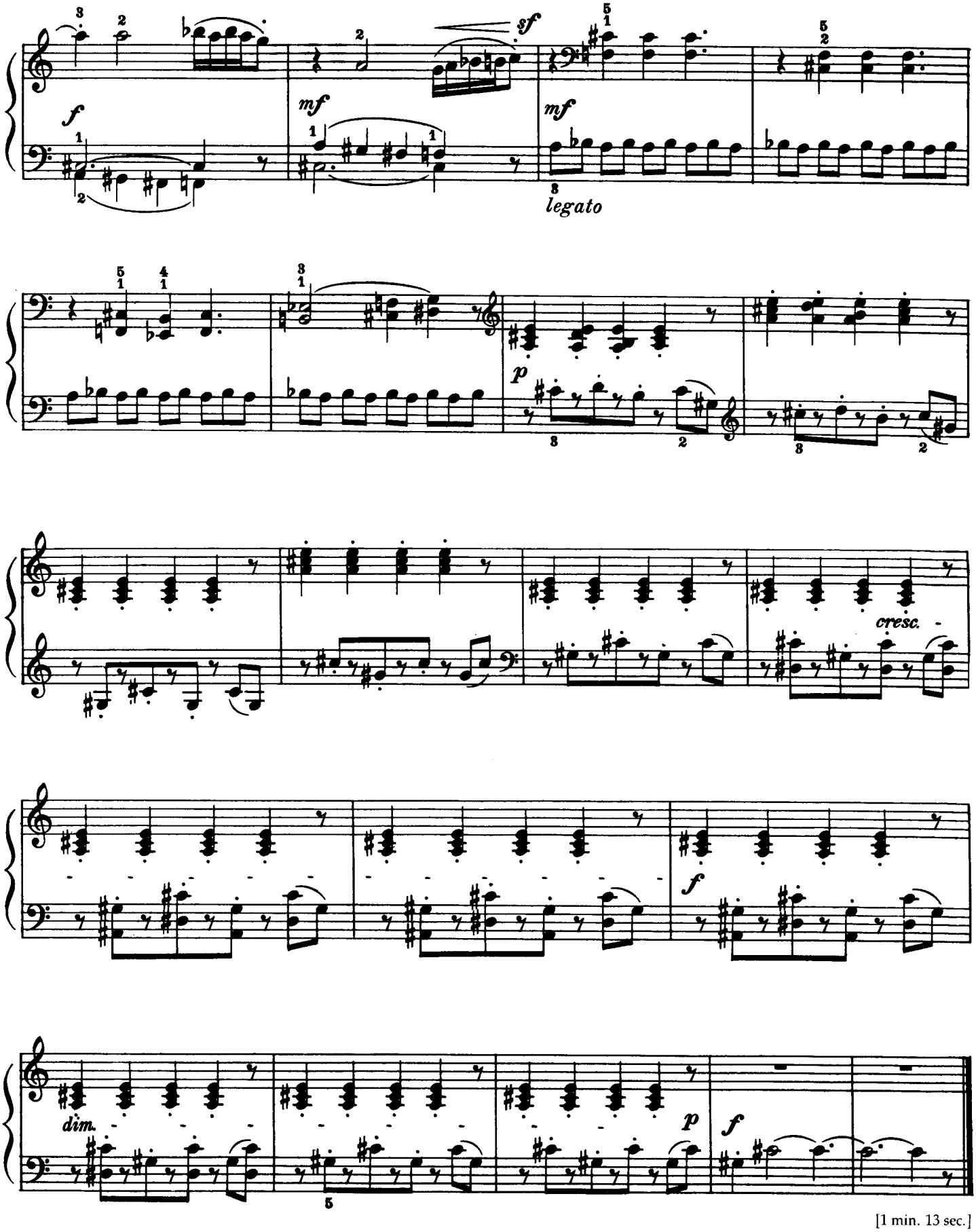

sf
tr
mf
p
poco rit.
Meno mosso, ♪= 280
più p
f
tr
allarg.
Tempo I.
poco allarg.
più f


a tempo
p
f
p
f
p
mf
poco rit.
a tempo
f
f

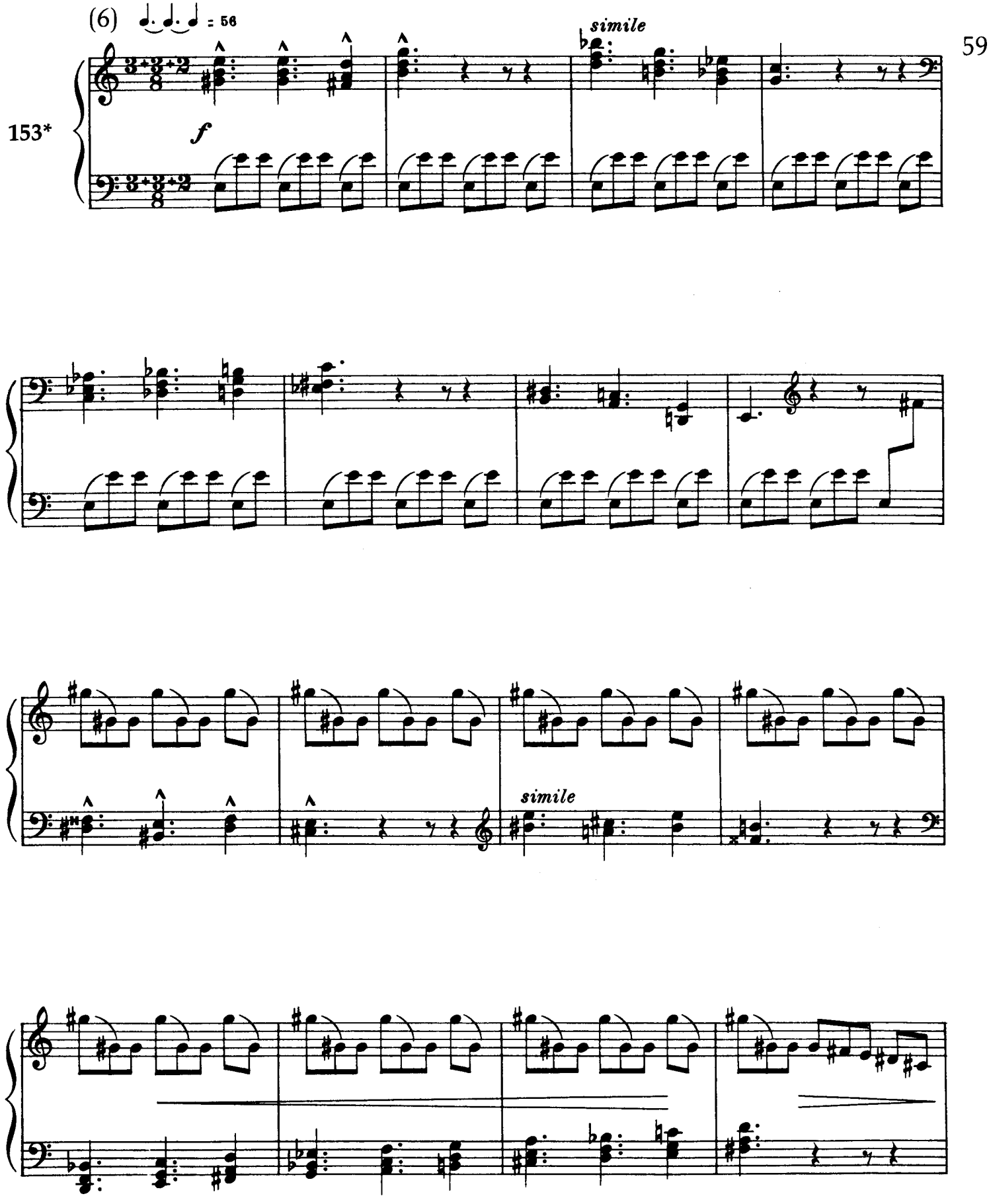
[1 min. 25 sec.]

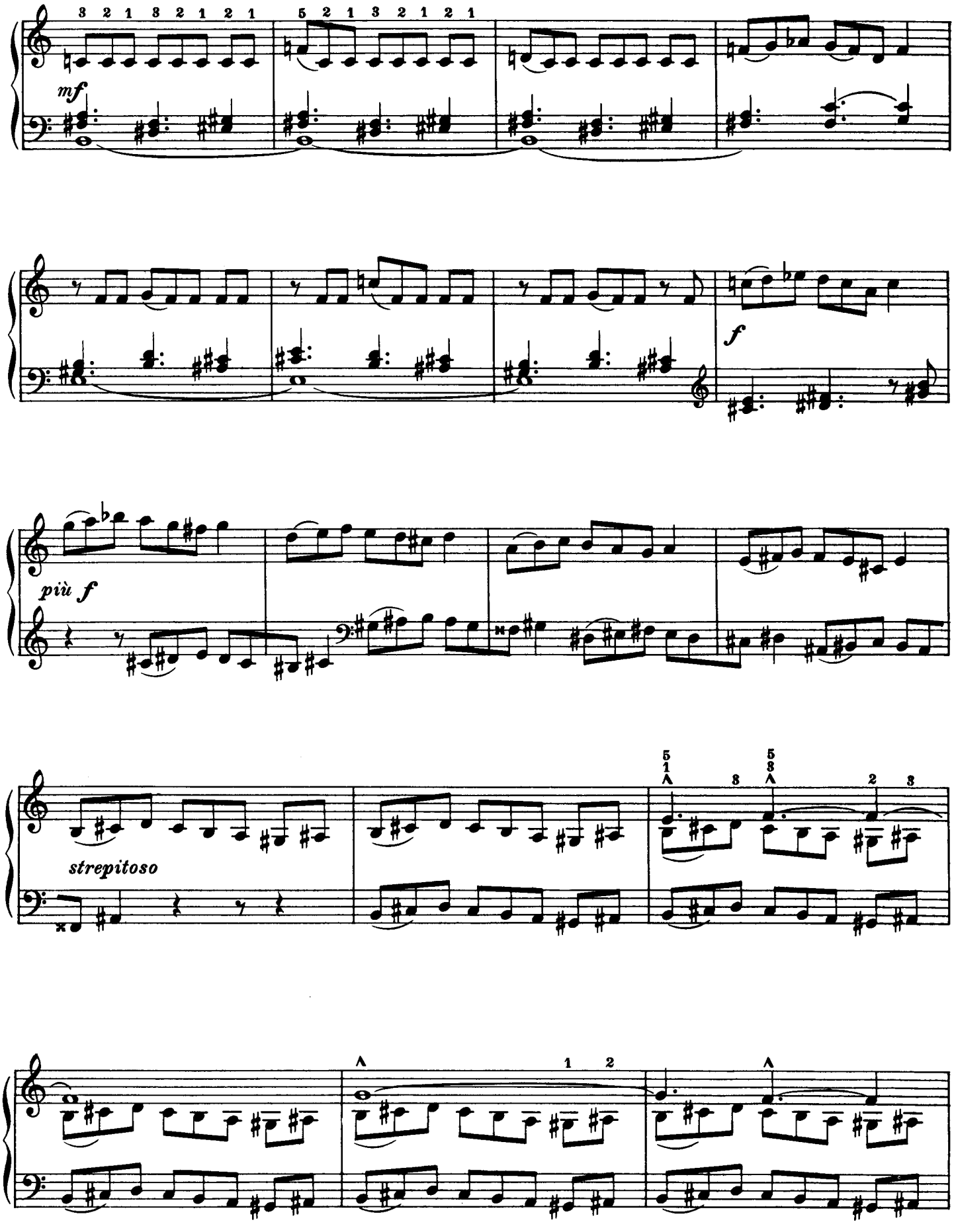

(5) Allegro molto, ♩. = 40
152*
p
mf
f
mf

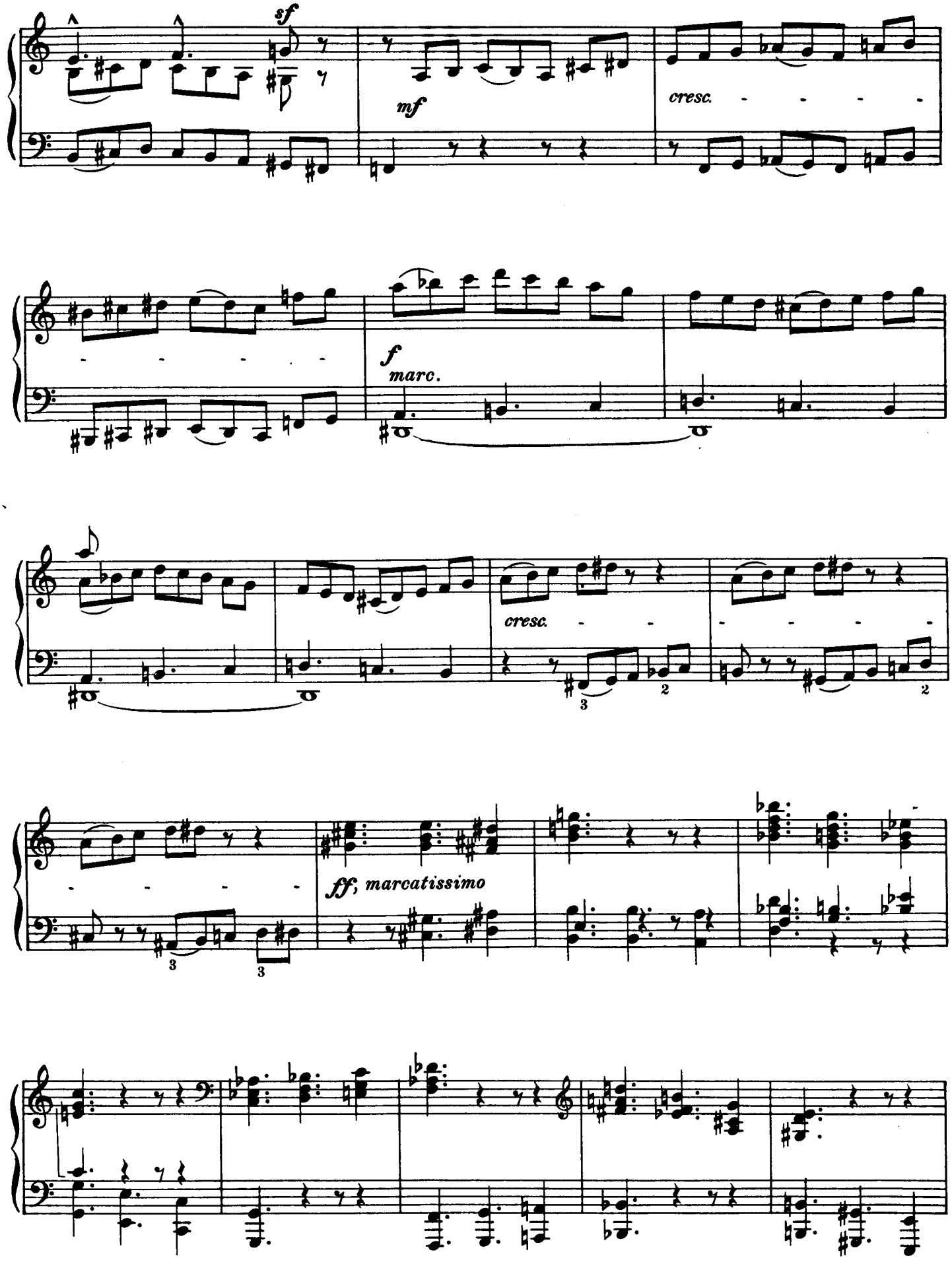

f
mf
p
f
mf
(mf)
cresc.

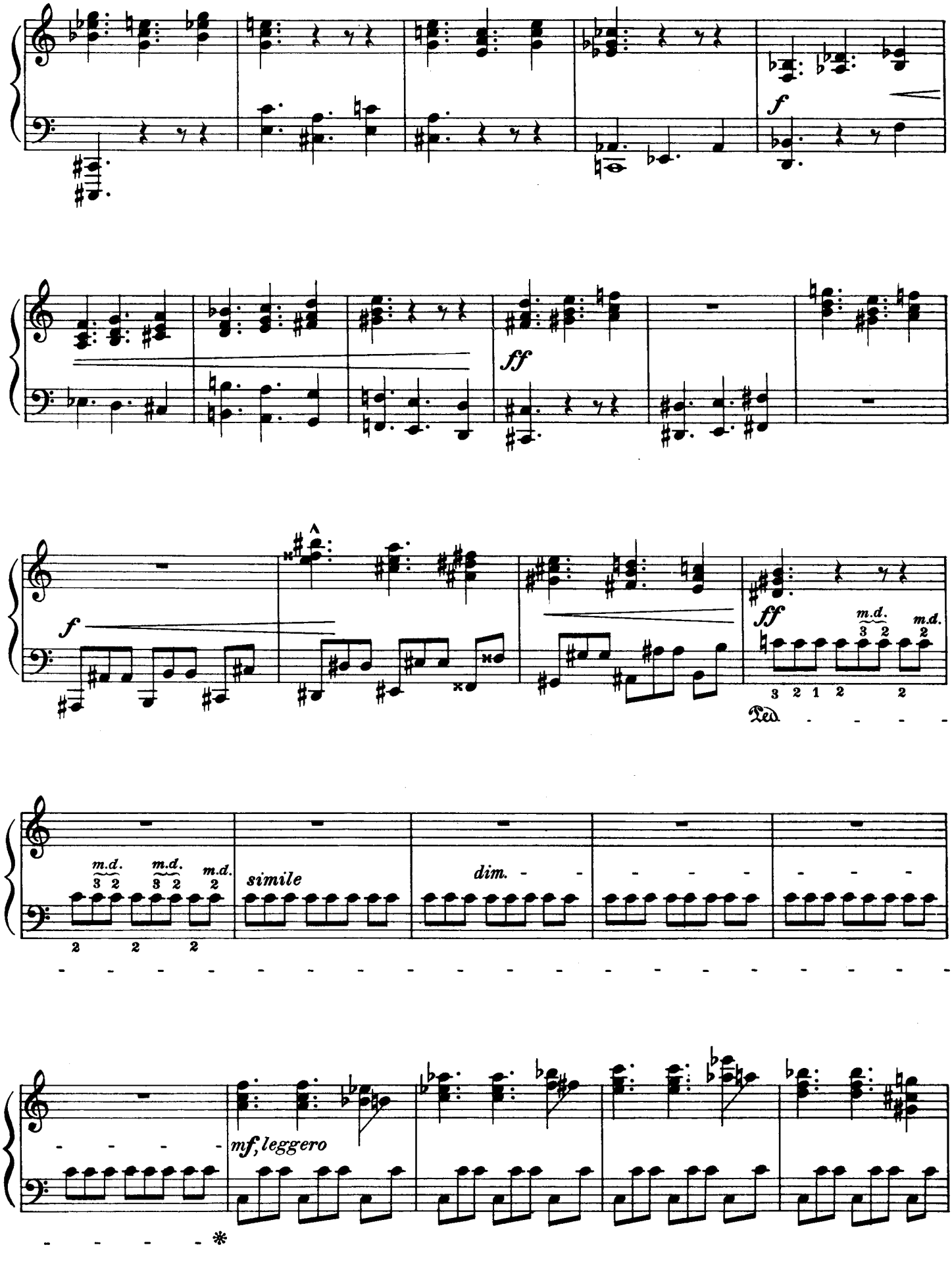


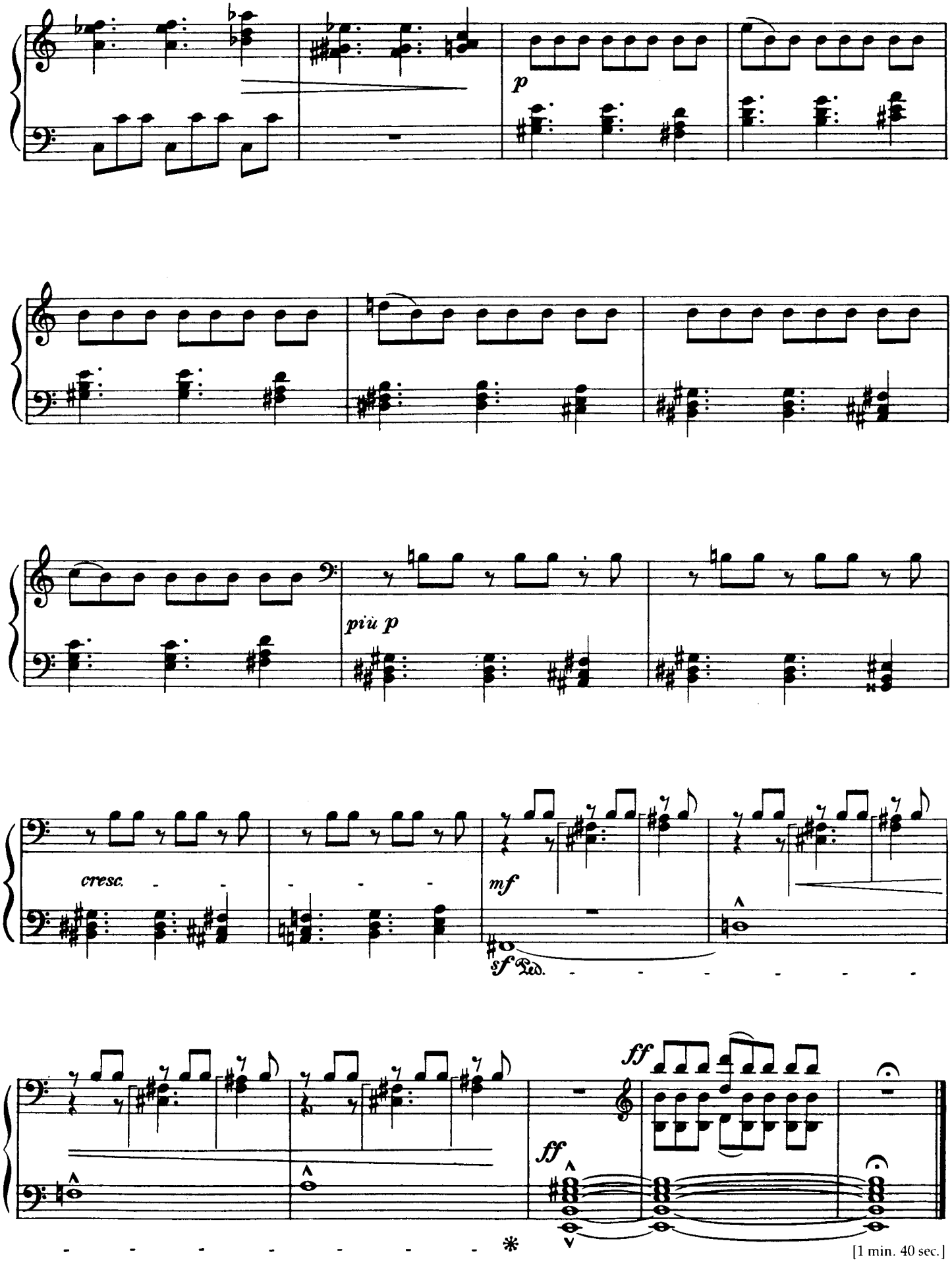
[1 min. 13 sec.]


(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.
m.d.
Ped.
m.d.
m.d.
m.d.
simile
dim.
mf, leggero



[1 min. 40 sec.]