

B É L A B A R T Ó K
M I K R O K O S M O S

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

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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
Homasssa, Floride, 1987



Béla Bartók and Peter Bartók, c. 1933

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 les 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 pédagogique, 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 manière, 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 œuvres (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 registration.

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



1

1

5

[20 sec.]

The image shows two staves of musical notation. The top staff begins with a treble clef, followed by a sharp sign, and then six vertical stems pointing upwards. The bottom staff begins with a bass clef, followed by a sharp sign, and also has six vertical stems pointing downwards.

a) $\text{♩} = 96$

2

$\text{♩} = 96$

[20 sec.]

The image shows two staves of musical notation. The top staff is in treble clef (G-clef) and has six vertical stems pointing upwards. The bottom staff is in bass clef (F-clef) and has six vertical stems pointing downwards.

b) $\text{d} = 96$

5

1

[20 sec.]



3

$\text{♩} = 96$

[30 sec.]

4

$\text{♩} = 96$

[20 sec.]

d=104

5

[30 sec.]

d=104

6

[20 sec.]

Dotted Notes

15

Notes pointées

Punktierte Noten

Kóta ponttal



7 1)

A musical score for two voices. The top voice (treble clef) starts with a dotted half note (indicated by a '5' above it), followed by a series of eighth notes. The bottom voice (bass clef) starts with a dotted half note (indicated by a '1' above it), followed by a series of eighth notes. Both voices end with a dotted half note. Measure number '7 1)' is written on the left.

A continuation of the musical score from measure 7, measure 1. It shows the two voices continuing their dotted-note patterns across multiple measures, with slurs indicating sustained notes or groups of notes.

1) cf. No. 28

[30 sec.]

Repetition (1)

Répétition (1)

Tonwiederholung (1)

Hangismétlés (1)



8

A musical score for two voices. The top voice (treble clef) starts with a dotted half note (indicated by a '1' above it), followed by a series of eighth notes. The bottom voice (bass clef) starts with a dotted half note (indicated by a '5' above it), followed by a series of eighth notes. Both voices end with a dotted half note. Measure number '8' is written on the left.

A continuation of the musical score from measure 8, measure 1. It shows the two voices continuing their dotted-note patterns across multiple measures, with slurs indicating sustained notes or groups of notes.

[30 sec.]

Syncopation (1)

Rythme syncopé (1)

Synkopen (1)

Szinkópák (1)



91)*

1

1) cf. No. 27

[35 sec.]

With Alternate Hands

Mains alternées

Mit wechselnden Händen



- Két kézzel felváltva

10*

1

[40 sec.]

Parallel Motion

Mouvement parallèle

Parallelbewegung

Párhuzamos mozgás



11

[27 sec.]

Reflection

Mouvements et reflets

Spiegelbild

Tükörkép



12

[25 sec.]

Change of Position

Changement de position

Lagenwechsel

Fekvés változás



13¹⁾

1 5 1

5 1 [30 sec.]

1) cf. No. 17

Question and Answer

Question et réponse

Frage und Antwort

Kérdés és felelet



14^{2)*}

5 1

“Could you, “As - tu, would you, as - tu let me share your rake so un beau râ - teau comme le hät - te ich so gern ein - van - e né - ked ge - reb - fine?” mien?” mal!” lyéed?” “No sir, “J'en ai, go sir, j'en ai don't you know this un bien meil - leur geb' ich dir auf szebb is, jobb is,

4 2 4

rake is mine?” “I would trade you ap - ples from my tree” “Ne - ver! My fine rake is just for dis bon - me!” que le tien!” “Tiens donc! mon - tre - le, on veut le voir!” “Ja - mais! va - t'en, je te Die - ser Re - chen - ge - hört soin!” kei - nen Fall!” “Du be - kommst den schö - ncn Ej - nye, mu - tas - sad meg, Ap - fel las - suk hier!” csak!” nem, nem, Meg - fog - mir!” mint ti - éd!”

2) cf. No. 65

[40 sec.]

Village Song

19

Chanson villageoise

Im Dorf

Falusi dal



15

A two-staff musical example in 4/4 time with a key signature of one sharp. The top staff has a tempo of 124 BPM. Measure 15 starts with a half note (5) followed by a quarter note (1). Measures 16 and 17 follow, ending with a half note (1).

A continuation of the musical example from measure 15. It shows measures 16 and 17, each consisting of three measures. The top staff begins with a half note (1), followed by a quarter note (5), and another half note (1). The bottom staff follows a similar pattern. The entire section ends with a half note (1) in measure 17. A bracket indicates a duration of [25 sec.]

Parallel Motion with Change of Position

Mouvement parallèle avec changement de position

Parallelbewegung und Lagenwechsel

Párhuzamos mozgás helyzetváltozással



16

A two-staff musical example in 4/4 time with a key signature of one sharp. The top staff starts with a half note (4) followed by a quarter note (2). Measures 17 and 18 follow, ending with a half note (2).

A continuation of the musical example from measure 16. It shows measures 17 and 18, each consisting of three measures. The top staff begins with a half note (4), followed by a quarter note (2), and another half note (4). The bottom staff follows a similar pattern.

A continuation of the musical example from measure 18. It shows measures 19 and 20, each consisting of three measures. The top staff begins with a half note (4), followed by a quarter note (2), and another half note (4). The bottom staff follows a similar pattern. A bracket indicates a duration of [45 sec.]

Contrary Motion (1)

Mouvement contraire (1)

Gegenbewegung (1)

Ellenmozgás (1)



17¹⁾

1) cf. No. 13 [30 sec.]

Four Unison Melodies

Quatre mélodies à l'unisson

Vier Unisono-Melodien

Négy unisono dallam

18

[20 sec.]

19

$\text{♩} = 104$

2

21

[30 sec.]

20

$\text{♩} = 100$

1

5

[40 sec.]

21

$\text{♩} = 130$

1

5

[22 sec.]

Imitation and Counterpoint

Imitation et contrepoint

Imitation und Kontrapunkt

Imitáció és ellenpont

22*

$\text{♩} = 136$

f

[28 sec.]

Imitation and Inversion (1)

Imitation et inversion (1)

Imitation und Umkehrung (1)

Imitáció és fordítása (1)

23*

$\text{♩} = 96$

f

[30 sec.]

Pastorale

Pastorale

Pastorale

Pastorale

24

Musical score for system 24, measures 1-4. The score consists of two staves. The top staff is in treble clef, G major (two sharps), and common time (indicated by a '3'). The bottom staff is in bass clef, C major (no sharps or flats), and common time (indicated by a '4'). The tempo is marked as $\text{♩} = 120$. Measure 1 starts with a quarter note in the bass staff followed by eighth notes in pairs. Measure 2 continues with eighth notes in pairs. Measure 3 begins with a half note in the bass staff. Measure 4 concludes with a half note in the bass staff.

Musical score for system 24, measures 5-8. The score continues from the previous system. The top staff shows a continuous line of eighth notes. The bottom staff shows a continuous line of quarter notes.

Musical score for system 24, measures 9-12. The top staff shows a continuous line of eighth notes. The bottom staff shows a continuous line of quarter notes.

Musical score for system 24, measures 13-16. The top staff shows a continuous line of eighth notes. The bottom staff shows a continuous line of quarter notes. A bracket at the end of the score indicates a duration of [35 sec.]

Imitation and Inversion (2)

Imitation et inversion (2)

Imitation und Umkehrung (2)

Imitáció és fordítása (2)

25* {     

[57 sec.]

Repetition (2)

Répétition (2)

Tonwiederholung (2)

Hangismétlés (2)

26

[30 sec.]

Syncopation (2)

Rythme syncopé (2)

Synkopen (2)

Szinkópák (2)

27¹⁾

[35 sec.]

1) cf. No. 9

Canon at the Octave

Canon à l'octave

Oktavkanon

Kánón oktávában

28^{1)*}

1) cf. No. 7

[30 sec.]

Imitation Reflected

Reflet d'imitation

Imitation im Spiegelbild

Imitáció tükröképben

29*

[30 sec.]

Canon at the Lower Fifth

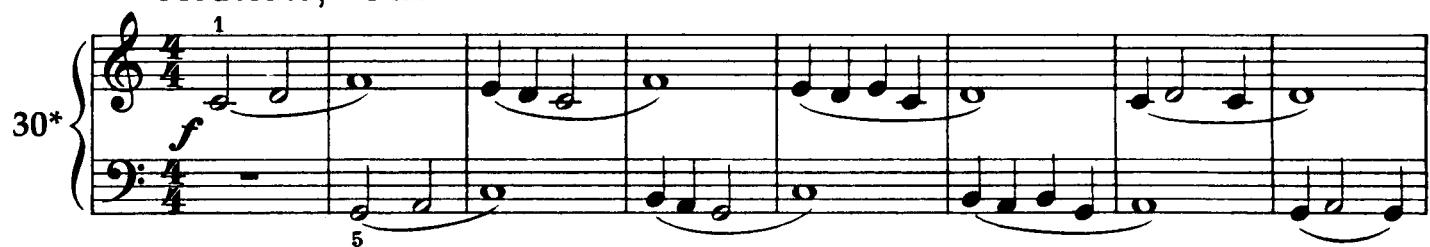
27

Canon à la quinte inférieure

Kanon in der Unterquinte

Kánón az alsó kvintben

Moderato, $\text{♩} = 112$



[43 sec.]

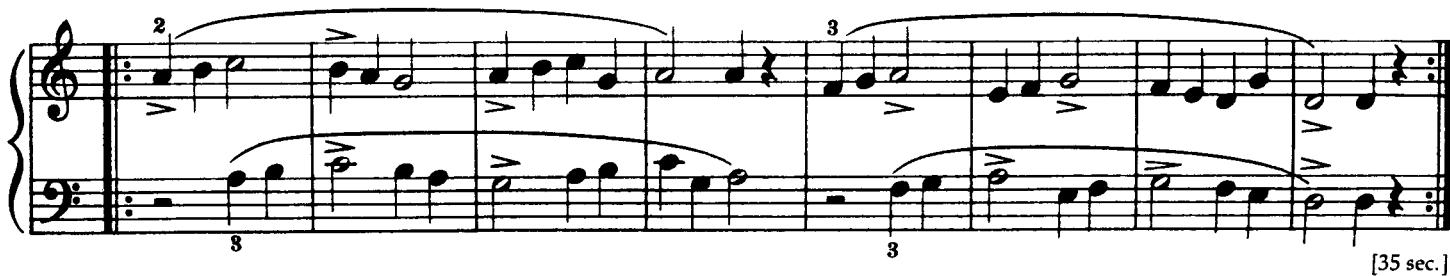
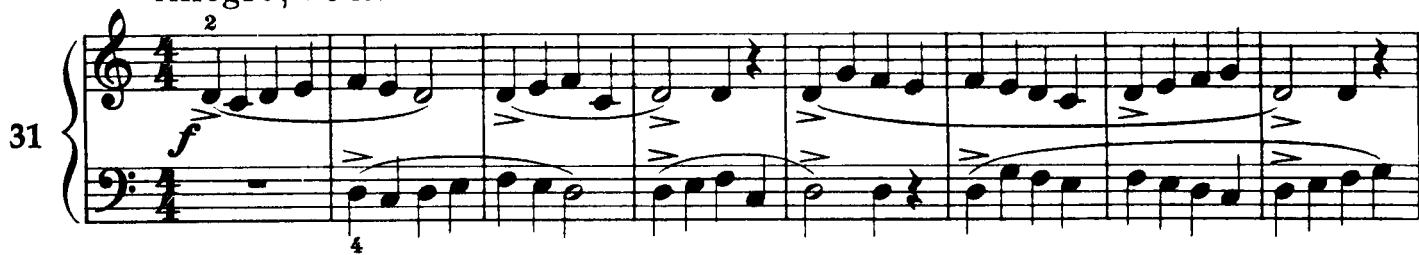
Dance in Canon Form

Danse en forme de canon

Tanz in Kanonform

Tánc kánón-formában

Allegro, $\text{♩} = 160$



[35 sec.]

In Dorian Mode

En mode dorien

Dorische Tonart

Dór hangsor



Lento, $\text{♩} = 104$

32*

p, legato

[52 sec.]

Slow Dance

29

Danse lente

Langsamer Tanz

Lassú tánc



Andante, $\text{♩} = 144$

33 { *mf, legato*



[45 sec.]

In Phrygian Mode

En mode phrygien

Phrygische Tonart

Fríg hangsor



Calmo, $\sigma = 80$

2

p, legato

mf

34*

Musical score for bassoon part, page 5, measures 5-6. The score shows a bassoon line in 2/2 time. Measure 5 consists of six eighth-note pulses. Measure 6 begins with a sustained note followed by a sixteenth-note pattern of eighth-note pairs.

5

A musical score for piano featuring two staves. The top staff uses a treble clef and begins with a dynamic marking 'sf' above the first note, which is followed by a fermata. The music consists of eighth-note patterns. The bottom staff uses a bass clef and also features eighth-note patterns. The two staves are connected by a brace.

cresc. -

f

sf

sf

dim.

p

[45 sec.]

[45 sec.]

Chorale

Choral

Choral

Korál

Largamente, $\text{♩} = 88$

35 { *legato* *f* 1

[1 min. 13 sec.]

Free Canon

Canon libre

Freier Kanon

Szabad kon

Teneramente, $\text{d} = 132$

36*

[42 sec.]

 Appendix: Exercises

 Appendice: exercices

 Anhang: Übungen

 Függelék: gyakorlatok

a)

1 (18-21)

b)

c)

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.

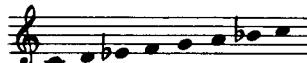
23,25 Inversion: The position of the two voices is changed so that the upper voice becomes the lower and vice versa. (In No. 23 bars 1–3 and 7–9 show the original position and the remaining bars show the inversion.) In No. 25 the signature is C♯.

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 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.

B É L A B A R T Ó K
M I K R O K O S M O S

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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VOLUME 2

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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), estuve de acuerdo en comenzar a enseñanza desde el nivel más elemental.

Su programa de enseñanza no seguía 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 pedía que esperase mientras se sentaba a su escritorio. Yo mientras sólo podía oir el rayado de su pluma sobre el papel. En unos minutos traía al piano un ejercicio, o una pieza corta, que yo debía descifrar enseguida para aprenderla a continuación, de cara a nuestra siguiente lección.

Así 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 podía aprender. Escribia las pequeñas composiciones según le iban surgiendo las ideas. Pronto había una gran colección donde poder elegir, lo cual me permitía aprender aquellas piezas asignadas a mí desde la belleza de los manuscritos. Eventualmente se dedicaba a ordenar las piezas para su publicación. La elección del título de la obra, la explica así:

"El *Mikrokosmos* es un ciclo de 153 piezas para piano, escritas con una finalidad educativa. Esto es, suministrat 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 edición 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 decisión del numero de problemas musicales; a László Somfai, del Archivo Bartók de Budapest, por conseguirnos 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 están 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 más difíciles para los alumnos más dotados y los más 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 incluidos — otra diferencia con los "Métodos". 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 metrónómicas, 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 cuaderno 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 transcripción 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 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



[40 sec.]

Staccato and Legato (1)

Staccato et legato (1)

Staccato und Legato (1)

Staccato és legato (1)

Moderato, $\text{♩} = 96$

38

[15 sec.]

Staccato and Legato (Canon)

Staccato et legato (canon)

Staccato und Legato (Kanon)

Staccato és legato (Kánon)

Comodo, $\text{♩} = 88$

39

8

[30 sec.]

In Yugoslav Style

A la yougoslave

Jugoslawisch

Délszlávos

Allegretto, $\text{♩} = 120$

40



[40 sec.]

Melody with Accompaniment

15

Mélodie avec accompagnement

Melodie mit Begleitung

Dallam kísérettel



Adagio, $\text{d.} = 44$

41

p

sempre legato

Three staves of musical notation for piano. The top staff shows a melodic line in treble clef. The middle staff shows harmonic support in bass clef. The bottom staff shows harmonic support in bass clef. The notation includes various note values and rests, with measure numbers 41, 5, and 3 indicated by brackets above the staves. Measure 41 starts with a dynamic 'p' and a tempo of 'Adagio'. Measure 5 begins with a forte dynamic. Measure 3 is indicated by a bracket above the staves.

[40 sec.]

Accompaniment in Broken Triads

Accompagnement en accords brisés

Begleitung mit gebrochenen Dreiklängen

Kiséret tört hármasokkal

Andante tranquillo, $\text{♩} = 112$

42

p, legato

5
6

p, legato

1

$\frac{3}{8}$
V
mf

1
1

$\frac{3}{8}$
[1 min. 20 sec.]

In Hungarian Style

A la hongroise

Ungarisch

Magyaros

a) Allegro, $\text{♩} = 96$

PIANO I

43*

PIANO II

[30 sec.]

b)

[30 sec.]

Contrary Motion (2)

Mouvement contraire (2)

Gegenbewegung (2)

Ellenmozgás (2)

Vivace, $\text{d} = 112$

PIANO I

44*

PIANO II

The score continues with two more systems of music for Piano I and Piano II, maintaining the same structure and dynamics.

[17 sec.]

Méditation

Méditation

Méditation

Méditation

Andante, $\text{♩} = 86$

45

Increasing - Diminishing

En augmentant - en diminuant

Zunehmen - verringern

Növekedés - fogás



Moderato, $\text{♩} = 120$

46

[58 sec.]

Kermesse

Jahrmarkt

Nagyvásár

Vivace, con brio, $\text{d} = 132$

47 { *f, strepitoso*
 5
** semper simile*

{ *sf*
senza Ted.

{ *sf meno f*
f

{ *più f*
*Ted. * Ted. * Ted. * Ted. * Ted. **

{ *ff*
*Ted. * Ted. * Ted. * Ted.*

[35 sec.]

In Mixolydian Mode

En mode mixolydien

In mixolydischer Tonart

Mixolíd hangsor



Allegro non troppo, $\text{♩} = 184$

48* { *legato*
5 *mf*

This measure begins with a rest followed by a bass note. The melody consists of eighth-note patterns. Measure 5 starts with a bass note and continues with eighth-note patterns.

2 { 5 *mf*
f*

This measure begins with a bass note. The melody consists of eighth-note patterns. Measure 5 starts with a bass note and continues with eighth-note patterns. The dynamic *mf* is indicated above the staff, and the dynamic *f** is at the end of the measure.

{

This section shows two measures of the melody continuing in eighth-note patterns.

2 { 5 *f*

This section shows two measures of the melody continuing in eighth-note patterns. Measure 5 starts with a bass note and continues with eighth-note patterns.

{

This section shows two measures of the melody continuing in eighth-note patterns. The dynamic *mf* is indicated above the staff, and the dynamic *p* is at the end of the measure.

Crescendo - Diminuendo

Crescendo - Diminuendo

Crescendo - Diminuendo

Crescendo - Diminuendo

Moderato, $\text{♩} = 50$

49

[24 sec.]

Minuetto

Minuetto

Minuetto

Minuetto

Tempo di Menuetto, $\text{♩} = 100$

50

[27 sec.]

Waves

Ondulation

Wellenbewegung

Ringás



Andante, $\text{♩} = 69$

51

p, dolce.

cresc.

p subito

p

poco ritard.

pp

[1 min.]

Unison Divided

Unisson divisé

Einstimmigkeit mit Handwechsel

Egyszólamúság kézváltással

Allegro, $\text{d} = 112$

52

cresc.

[17 sec.]

In Transylvanian Style

A la transylvannienne

Siebenbürgisch

Erdélyies

Risoluto, $\text{d} = 108$

53

26

A musical score consisting of three staves. The top staff uses a treble clef and a bass clef, with measure numbers 5 and 4 above the staff. The middle staff uses a treble clef and a bass clef, with measure numbers 2 and 4 above the staff. The bottom staff uses a treble clef and a bass clef, with measure numbers 2 and 4 above the staff. Various dynamics and performance instructions are included, such as *f*, *più f*, and slurs.

Chromatics

Chromatique

Chromatik

Kromatika

Andante, ♩ = 96

Musical score for piano, page 54, measures 1-2. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. Measure 1 starts with a dynamic *p*, followed by a crescendo to *f*. Measure 2 begins with *sfp*. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 1 ends with a fermata over the 5th measure. Measure 2 starts with a dynamic *p*, followed by a crescendo to *f*. Measure 3 starts with a dynamic *p*, followed by a crescendo to *f*.

Triolets en mode lydien

Triolen in lydischer Tonart

Triólák líd hangsorban

Tempo di marcia, $\text{♩} = 106$

PIANO I

55*

PIANO II

in rilievo

f

Musical score page 28, measures 1-4. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a treble clef. Measure 1: Treble staff has eighth notes. Bass staff has sixteenth-note patterns with a 3 overline. Measure 2: Treble staff has eighth notes. Bass staff has sixteenth-note patterns with a 3 overline. Measure 3: Treble staff has eighth notes. Bass staff has sixteenth-note patterns with a 4 overline. Measure 4: Treble staff has eighth notes. Bass staff has sixteenth-note patterns with a 3 overline.

Musical score page 28, measures 5-8. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a treble clef. Measure 5: Treble staff has sixteenth-note patterns with a 3 overline. Bass staff has sixteenth-note patterns with a 3 overline. Measure 6: Treble staff has eighth notes. Bass staff has sixteenth-note patterns with a 3 overline. Measure 7: Treble staff has sixteenth-note patterns with a 3 overline. Bass staff has sixteenth-note patterns with a 3 overline. Measure 8: Treble staff has eighth notes. Bass staff has sixteenth-note patterns with a 3 overline. Measure 9: Treble staff has sixteenth-note patterns with a 3 overline. Bass staff has sixteenth-note patterns with a 3 overline. Measure 10: Treble staff has sixteenth-note patterns with a 3 overline. Bass staff has sixteenth-note patterns with a 3 overline.

Musical score page 28, measures 11-14. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a treble clef. Measure 11: Treble staff has sixteenth-note patterns with a 3 overline. Bass staff has sixteenth-note patterns with a 3 overline. Measure 12: Treble staff has eighth notes. Bass staff has sixteenth-note patterns with a 3 overline. Measure 13: Treble staff has sixteenth-note patterns with a 3 overline. Bass staff has sixteenth-note patterns with a 3 overline. Measure 14: Treble staff has eighth notes. Bass staff has sixteenth-note patterns with a 3 overline.

Musical score page 28, measures 15-18. The score consists of three staves. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a treble clef. Measure 15: Treble staff has sixteenth-note patterns with a 3 overline. Bass staff has sixteenth-note patterns with a 3 overline. Measure 16: Treble staff has sixteenth-note patterns with a 3 overline. Bass staff has sixteenth-note patterns with a 3 overline. Measure 17: Treble staff has sixteenth-note patterns with a 3 overline. Bass staff has sixteenth-note patterns with a 3 overline. Measure 18: Treble staff has sixteenth-note patterns with a 3 overline. Bass staff has sixteenth-note patterns with a 3 overline.

Melody in Tents

Mélodie en dixièmes

Melodie in Dezimen

Tercelő dallam

Risoluto, ♩ = 144

Rispetto, etc.

56

[15 sec.]

Accents

Accents

Akzente

Hangsúlyok

Non troppo vivo, d=112

Musical score for piano, page 57, measures 1-2. The score consists of two staves. The top staff starts with a forte dynamic (f) and a tempo marking of *molto marcato*. The bottom staff begins with a repeat sign and a dynamic of *f*⁴. Measure 1 ends with a fermata over the first note of measure 2. Measure 2 concludes with a final fermata.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns. Various performance markings are present, including greater than signs (>), carets (^), and sharp symbols (#). A dynamic marking 'f' indicates a forte. The score concludes with a repeat sign and a dynamic 'f1'.

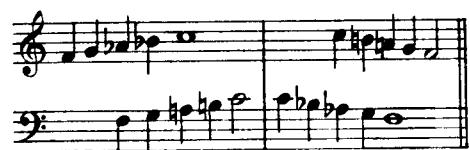
A musical score for three staves, likely for piano or organ. The top staff uses a treble clef and has a key signature of four sharps. The middle staff uses a bass clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music consists of five measures. Measure 1 starts with eighth-note pairs in the treble and bass staves, followed by eighth-note pairs in the treble staff. Measure 2 continues eighth-note pairs in the treble staff. Measure 3 begins with a dynamic 'p' (piano) and features eighth-note pairs in the treble staff. Measure 4 starts with a dynamic 'ff' (fortissimo) and includes a measure number '1' below the staff. Measure 5 starts with a dynamic 'ff1' (fortississimo 1) and includes a measure number '4' below the staff. The score concludes with a dynamic 'ff4' (fortississimo 4) and a measure number '4' below the staff. The bottom staff also includes measure numbers '1', '4', '4', '5', and '4' corresponding to the measures above. The score ends with a tempo marking of '[47 sec.]' at the bottom right.

In Oriental Style

L'Extrême Orient

Im Orient

Napkeleten

Lento, $\text{♩} = 78$

59

A musical score for piano. The left hand is in treble clef, G major, and the right hand is in bass clef, E minor. Measure 1 starts with a forte dynamic (f). Measures 2-4 show a transition, indicated by a dotted line and a small upward arrow above the bass line. The bass line ends with a fermata over the fourth measure.

A continuation of the musical score. The left hand is in treble clef, G major, and the right hand is in bass clef, E minor. Measures 5-8 show a melodic line in the bass clef part, with eighth-note patterns and grace notes.

A continuation of the musical score. The left hand is in treble clef, G major, and the right hand is in bass clef, E minor. Measures 9-12 show a melodic line in the bass clef part, with eighth-note patterns and grace notes.

A continuation of the musical score. The left hand is in treble clef, G major, and the right hand is in bass clef, E minor. Measures 13-16 show a melodic line in the bass clef part, with eighth-note patterns and grace notes. The score concludes with a dynamic marking of sf (sforzando) over the final measure.

[42 sec.]

Canon with Sustained Notes

Canon avec des notes soutenues

Kanon mit gehaltenen Noten

Kánon tartott hangokkal

Grave, $\text{d} = 112$

60 { *f, marcato, legato*
f, marcato, legato

[42 sec.]

Moderato, $\text{♩} = 84-80$

61*

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

Vivace, ma non troppo, risoluto, $\text{♩} = 126$

62 { *f, legato, marcato*

Buzzing

Bourdonnement

Summen und Surren

Zsongás

Con moto, $\text{d}=112$

63

Musical score for piano, page 63. The key signature is one sharp (F#). The tempo is Con moto, $\text{d}=112$. The dynamic is *sempre pianissimo, legato*. The measure starts with a piano dynamic, followed by a bass note with a fermata, and then a series of eighth-note pairs in the treble and bass staves.

Continuation of the musical score for piano, page 63. The key signature remains one sharp (F#). The measure begins with a treble eighth note followed by a bass eighth note, continuing the melodic line established in the previous measure.

Continuation of the musical score for piano, page 63. The key signature remains one sharp (F#). The measure begins with a treble eighth note followed by a bass eighth note, continuing the melodic line established in the previous measure.

Continuation of the musical score for piano, page 63. The key signature remains one sharp (F#). The measure begins with a treble eighth note followed by a bass eighth note, continuing the melodic line established in the previous measure.

Continuation of the musical score for piano, page 63. The key signature remains one sharp (F#). The measure begins with a treble eighth note followed by a bass eighth note, continuing the melodic line established in the previous measure.

[37 sec.]

Line against Point

Ligne contre point

Linie gegen Punkt

Vonal és pont

a) Allegro, $\text{d} = 104$

64* { *f, marcato, legato*

1

A musical score page showing measures 11 and 12. The top staff is in soprano clef, and the bottom staff is in bass clef. The music consists of two voices. The soprano voice has a melodic line with eighth-note patterns and grace notes. The bass voice provides harmonic support with sustained notes and eighth-note patterns. Measure 11 ends with a forte dynamic in the bass line. Measure 12 begins with a forte dynamic in the bass line.

[30 sec.]

b) Allegro

37

f, marcato, legato

1 2 3 8

1 2 3 8

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff uses a bass clef and also has a key signature of one sharp (F#). Both staves show eighth-note patterns with various slurs and grace notes.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 8 through 11 are shown. Measure 8 starts with a whole note in the bass, followed by a half note in the treble, a quarter note in the bass, and a half note in the treble. Measure 9 begins with a half note in the bass, followed by a quarter note in the treble, a half note in the bass, and a quarter note in the treble. Measure 10 starts with a half note in the bass, followed by a quarter note in the treble, a half note in the bass, and a quarter note in the treble. Measure 11 starts with a half note in the bass, followed by a quarter note in the treble, a half note in the bass, and a quarter note in the treble.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a half note in the treble staff followed by eighth notes. Measure 12 begins with a half note in the bass staff followed by eighth notes.

[30 sec.]

Dialogue

Dialogue

Dialog

Párbeszéd

Allegretto, $\text{♩} = 96$

65^{1)*}

“Could you, would you, let me share your rake so
 “As - tu, as - tu un beau râ - teau comme le
 “Dei - nen Re - chen hät - te ich so gern ein -
 “Van - e, van - e, van - e né - ked ge - reb -

“I would trade you ap-ples
 “Tiens donc! mon-tre - le, on
 “Du be - kommst den schö - nen
 “Ej - nye, mu - tas - sad meg,

from my tree.” “Ne - ver! My fine rake is just for me!”
 veut le voir!” “Ja - mais! va - t'en, je te dis bon - soir!”
 Ap - fel hier!” “Nein! Nein! Die - ser Re - chen ge - hört mir.”
 lá - suk csak!” “Nem, nem, e - ridj in - nen, meg - fog - lak!”

[37 sec.]

Melody Divided

Mélodie divisée

Geteilte Melodie

Dallam elosztva

39

Andante, $\text{♩} = 108$

66

p, espr.

p₁

espr.

p

più p

espr.

mf

cresc.

f

mp₁

mf

Péteré

[1 min. 8 sec.]

Appendix: Exercises

Appendice: exercices

Anhang: Übungen

Függelék: gyakorlatok

5 (38)

a)

6 (41-42)

b)

7 (41-42)

8 (41-42)

a)

9 (43)

b)

10 (47)

42

11 (47)

b)

12 (54)

A musical score for two staves. The top staff is in treble clef, 2/4 time, with a key signature of one sharp. It features a melodic line with grace notes and slurs, labeled with fingerings: 1, 2, 3, 4; 1, 2, 3, 4; 3, 4, 5. The bottom staff is in bass clef, 2/4 time, with a key signature of one sharp. It shows sustained notes with dots above them, corresponding to the melodic line above. The page number 2 is at the bottom left.

13 (55)

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/2 time. Measures 1-4 show sustained notes followed by rests. Measure 5 begins with eighth-note patterns. The score includes measure numbers 1-5 and page number 5.

14 (56)

a)

15 (58)

b)

sotto

16 (62)

a)

17 (65)

b)

a)

18 (66) {

5
1

2
4

5
1

5
1

b)

5
4

1
5

5
1

5
1

c)

5
4

1
5

3
2

2
3

4
2

5
1

d)

5
4

1
5

5
1

5
1

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 "anhemitonpentatonique", 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.

46 Anmerkungen

Notas

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 Halbtoneinschritt, 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 4^a 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 2^a ni 6^a. 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 8^a 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

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a brace. The bottom staff uses a bass clef. The music consists of five measures. Measure 1: Treble staff has eighth-note pairs (B-C, D-E, G-A), bass staff has eighth-note pairs (D-G, B-F). Measure 2: Treble staff has eighth-note pairs (E-F, G-A, C-D), bass staff has eighth-note pairs (G-C, E-B). Measure 3: Treble staff has eighth-note pairs (F-G, A-B, D-E), bass staff has eighth-note pairs (C-G, A-E). Measure 4: Treble staff has eighth-note pairs (G-A, B-C, E-F), bass staff has eighth-note pairs (A-E, F-B). Measure 5: Treble staff has eighth-note pairs (A-B, C-D, E-F), bass staff has eighth-note pairs (E-A, B-F).

[35 sec.]

Hungarian Dance

Danse hongroise

Ungarischer Tanz

Allegro con spirito, $\text{♩} = 125$

PIANO I

PIANO II

PIANO I

PIANO II

Musical score for two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 1: Treble staff has a dotted half note followed by a quarter note. Bass staff has eighth-note chords. Measure 2: Treble staff has a quarter note. Bass staff has eighth-note chords. Measure 3: Treble staff has a quarter note. Bass staff has eighth-note chords. Measure 4: Treble staff has a eighth-note chord. Bass staff has eighth-note chords.

Musical score for two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 5: Treble staff has a eighth-note chord. Bass staff has eighth-note chords. Measure 6: Treble staff has a quarter note. Bass staff has eighth-note chords. Measure 7: Treble staff has a quarter note. Bass staff has eighth-note chords. Measure 8: Treble staff has a eighth-note chord. Bass staff has eighth-note chords.

Musical score for two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 9: Treble staff has a eighth-note chord. Bass staff has eighth-note chords. Measure 10: Treble staff has a eighth-note chord. Bass staff has eighth-note chords. Measure 11: Treble staff has a eighth-note chord. Bass staff has eighth-note chords. Measure 12: Treble staff has a eighth-note chord. Bass staff has eighth-note chords.

Musical score for two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 13: Treble staff has a eighth-note chord. Bass staff has eighth-note chords. Measure 14: Treble staff has a eighth-note chord. Bass staff has eighth-note chords. Measure 15: Treble staff has a eighth-note chord. Bass staff has eighth-note chords. Measure 16: Treble staff has a eighth-note chord. Bass staff has eighth-note chords.

[30 sec.]

Chord Study
Étude en accords
Akkordstudie

Moderato, $\text{♩} = 80 - 84$

(69)

5
3
1
5
3
1

p

simile

f

mf 1
cantabile

p

f

p

5
mp 4

cresc.

5

f

[1 min.]

Melody against Double Notes

Mélodie contre double-cordes

Doppelgriffe gegen eine Melodie

Adagio, $\text{♩} = 66$ *f, espr.*

70

*sopra**p**sotto*

Musical score page 12, measures 70-71. The top staff shows a melodic line with grace notes above the main notes, labeled "sopra". The bottom staff shows harmonic support with chords. Measure 70 ends with a dynamic "p".

Musical score page 12, measures 72-73. The top staff shows a melodic line with grace notes above the main notes. The bottom staff shows harmonic support with chords. Measure 72 ends with a dynamic "f, espr.". Measure 73 begins with a dynamic "p".

Musical score page 12, measures 74-75. The top staff shows a melodic line with grace notes above the main notes. The bottom staff shows harmonic support with chords. Measure 74 ends with a dynamic "mf". Measure 75 begins with a dynamic "p".

Musical score page 12, measures 76-77. The top staff shows a melodic line with grace notes above the main notes. The bottom staff shows harmonic support with chords. Measures 76 and 77 end with dynamics "pp". Measure 76 begins with a dynamic "p" and ends with "dim.". Measure 77 begins with a dynamic "espr." and ends with "calando".

[1 min. 8 sec.]

Thirds

Tierces

Terzen

Grave, $\text{d} = 66$

71

Un poco più mosso, $\text{d} = 80$

Tempo I.

Più mosso, $\text{d} = 80$

Tempo I.

[1 min 15 sec.]

Dragons' Dance

Danse des dragons

Drachentanz

Molto pesante, $\text{d} = 104$

Musical score for piano, page 12, measures 72-76. The score consists of two staves: treble and bass. Measure 72 starts with a forte dynamic (f) in 3/4 time. Measure 73 begins with a repeat sign. Measure 74 features a melodic line with grace notes and dynamic markings like $\hat{1}$, $\hat{2}$, $\hat{3}$, $\hat{4}$, and $\hat{5}$. Measure 75 continues the melodic line with grace notes and dynamic markings. Measure 76 concludes with a dynamic marking $\hat{1}$ and a instruction $\checkmark [30 \text{ sec.}]$.

Sixths and Triads

Sixtes et accords

Doppelgriffe und Dreiergriffe

Hungarian Song
Chanson hongroise Ungarisches Lied

a) Allegro moderato, $\text{♩} = 106$

See the relative notes in the preface.

Voir la remarque respective dans la préface.

Lásd az előszónak erre vonatkozó megjegyzését.

[38 sec.]

b) Allegro moderato, $\text{♩} = 106$

Vi-rág Er-zsi az á-gyat
Mar-y El-len made her bed,
Lise a fait son lit tout rose,

Ma-gas-ra ve - tet - te,
Pi-ling blankets on it,
Cou-vert d'un bon du - vet;
Ka-ra Ist-ván ka - lap-ját
Thom-as James for - got his hat,
Le cha-peau de Paul re-pose,
Raj-ta fe - lej -
Ly-ing there u -
Per - ché sur le

-tet - te.
-pon it.
du - vet.
"Hozd ki, Er-zsi,
"Hey, now, Mar-y,
"Don - nez-moi mon
ka - la - pom,
bring my hat,
cha-peau, Lise,
Hadd te-gyem fe -
I can't go with -
Je vou-drais, en

jem - be, Hogy ne néz-zen min-den lány Ra-gyo-gó sze - mem - be."
 - out it, Or I'll das-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, thei. He whom all the
 Lise ap - por - ta le cha-peau Qu'il mit bien en ri - ant, Nul ne vit qu'il

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.

Triplets
Triolets Triolen

Andante, $\text{♩} = 76$

75

p, legato

f

dim.

p cresc.

mf

poco allarg.

[54 sec.]

In Three Parts

À trois voix Dreistimmig

Allegro molto, $\text{♩} = 90$

76

5

marcato

[27 sec.]

Little Study
Petite étude Kleine Studie

Allegro risoluto, $\text{♩} = 72$

77

The sheet music consists of five systems of two staves each (treble and bass). The key signature is one flat. The tempo is Allegro risoluto, $\text{♩} = 72$. The dynamics include *f* and *mf*. Fingerings such as 1, 2, 3, 4, 5, and 1-3-5 are indicated above the notes. Measure numbers 77 through 82 are present. The final measure ends with a bracket and the text [36 sec.].

Five-tone Scale

Gamme pentatonique Pentatonische Tonart

Allegro, $\text{J.} = 140$

78

f, ben ritmato

Hommage à J. S. B.

Calmo, $\text{J} = 69$

79

[50 sec.]

Hommage à R. Sch.

Andantino, piacevole, $\text{♩} = 72$

80

Two staves of musical notation in 2/4 time, key signature of two flats. The top staff starts with a dynamic *p, legato*. Measure 1 consists of eighth notes: 1, 2, 3, 4. Measures 2 and 3 show a repeating pattern of eighth notes. Measure 4 ends with a fermata over the first note of the next measure.

Continuation of the musical score from the previous page. The two staves continue the melodic line established in the first section.

Continuation of the musical score. The top staff begins with a dynamic *legato in rilievo*. The bottom staff features a rhythmic pattern of eighth and sixteenth notes. Measure 5 concludes with a fermata over the first note of the next measure.

Continuation of the musical score. The top staff starts with a dynamic *mf*. The bottom staff features a rhythmic pattern of eighth and sixteenth notes. Measure 5 concludes with a dynamic *dim.*

Continuation of the musical score. The top staff begins with a dynamic *p*. The bottom staff features a rhythmic pattern of eighth and sixteenth notes. The page concludes with a bracketed measure labeled [37 sec.]

Wandering

En errant

Schweifen und Irren

Non troppo lento, $\text{d} = 76$

81

[1 min.]

Scherzo

Allegretto scherzando, $\text{♩} = 114$

82

82

[30 sec.]

Melody with Interruptions

Mélodie avec interruptions

Melodie mit Unterbechungen

Risoluto e pesante, $\text{♩} = 108$

83

marc.

marc.

marc.

poco allarg.

[45 sec.]

Merriment

Jeux Heiteres Spiel

Vivace, $\text{♩} = 152$

5
4
1

84

f

Rec.

*

Rec.

meno f

Rec.

*

Rec.

*

Rec.

f

*

Rec.

*

Rec.

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of two sharps. Measure 1 starts with a forte dynamic. Measure 2 begins with a dynamic marking *mf*.

Musical score for two staves. The top staff shows eighth-note patterns. The bottom staff shows sixteenth-note patterns. Measure 3 includes dynamics *cresc.* and *f*. Measure 4 ends with a fermata over the top note.

Musical score for two staves. The top staff starts with *mf*, followed by a dynamic line leading to *sf*. The bottom staff starts with *p, dolce*. Measure 6 ends with a fermata over the top note.

Musical score for two staves. The top staff starts with *a tempo*. The bottom staff starts with *mf* and *cresc.* Measure 8 ends with dynamics *f* and *sf*.

[45 sec.]

Broken Chords

Accords brisés

Gebrochene Akkorde

Andante, $\text{d} = 88$

85

Più andante, scorrevole, $\text{d} = 108$

poco rall. - - a tempo

Musical score for piano, measures 1-6. The right hand plays a melodic line with grace notes and slurs. The left hand provides harmonic support with sustained notes and chords. Measure 1 starts with a forte dynamic. Measures 2-3 show eighth-note patterns. Measure 4 features a dynamic marking 'mf'. Measures 5-6 continue the melodic line with grace notes and slurs.

Musical score for piano showing measures 5 through 10. The top staff is in treble clef, and the bottom staff is in bass clef. Measure 5 starts with a forte dynamic. Measure 6 begins with a dynamic 'dim.' followed by a sustained note. Measure 7 starts with a dynamic 'p'. Measure 8 begins with a dynamic 'cresc.'. Measures 9 and 10 show eighth-note patterns.

Tempo I.

[1 min. 17 sec.]

Two Major Pentachords
Deux pentacordes majeures
Zwei Fünftonreihen in Dur



Andante, $\text{♩} = 84$

86

Più andante, $\text{♩} = 120$

Pentachord means the first five degrees of a scale of seven degrees.

Pentacorde: les premiers cinq degrés d'une échelle de sept degrés.

Musical score for piano, two staves. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Dynamics: *sf* (fortissimo) over the first measure, *cresc.* (crescendo) over the second measure, and *sf* (fortissimo) over the third measure.

Musical score for piano, two staves. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Dynamics: *sf* (fortissimo) over the first measure, *sf* (fortissimo) over the second measure, and *sf* (fortissimo) over the third measure.

Musical score for piano, two staves. Measure 9: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Dynamics: *f* (forte) over the first measure, *f* (forte) over the second measure, and *f* (forte) over the third measure.

Tempo I.

Musical score for piano, two staves. Measure 13: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Dynamics: *ff* (ffff) over the first measure, *p* (pianissimo) over the second measure, and *pp* (pianississimo) over the third measure. A tempo marking "Tempo I." is placed above the first measure of this section. A time signature change from common time to 8/8 is indicated by a bracket over the bass staff in measure 14.

[1 min. 18 sec]

Variations

Variationen

Allegro moderato, $\text{♩} = 112$

87

*f, risoluto*1
51
51
51
21
31
31
11
2Più mosso, $\text{♩} = 138$ 1
31
31
41
4sf
1
8

Musical score page 35, measures 1-4. Treble and bass staves. Measure 1: Treble G, bass E. Measure 2: Treble A, bass F. Measure 3: Treble B, bass G. Measure 4: Treble C, bass A.

Lo stesso tempo ($\text{♩} = 138$), tranquillo

Musical score page 35, measures 5-8. Bass staff. Measure 5: *mf, cantabile*. Measure 6: bass notes with grace notes. Measure 7: bass notes with grace notes. Measure 8: bass notes with grace notes.

Musical score page 35, measures 9-12. Bass staff. Measure 9: *mp*. Measure 10: *p*. Measure 11: *pp*. Measure 12: *pp*.

Musical score page 35, measures 13-16. Treble and bass staves. Measure 13: *p, dolce*. Measure 14: *pp*. Measure 15: *p, dolce*. Measure 16: bass notes with grace notes.

Più andante, $\text{♩} = 160$ *calando*

Musical score page 35, measures 17-20. Treble and bass staves. Measure 17: *pp*. Measure 18: *p*. Measure 19: bass notes with grace notes. Measure 20: bass notes with grace notes.

[1 min. 20 sec]

Duet for Pipes
Duo pour chalumeaux
Schalmeienklang

Molto moderato, $\text{♩} = 72$

88

p, cantabile

Più lento, $\text{♩} = 66$

più p

mf

rallent.-

In Four Parts

À quatre voix **Vierstimmig**

Musical score for piano, page 89, measures 1-5. The score consists of two staves. The top staff is in treble clef, 2/2 time, and dynamic *mf*. The bottom staff is in bass clef, 2/2 time. Measure 1: Treble staff has a whole note followed by a half note. Bass staff has a half note. Measure 2: Treble staff has a half note followed by a quarter note. Bass staff has a half note. Measure 3: Treble staff has a half note followed by a quarter note. Bass staff has a half note. Measure 4: Treble staff has a half note followed by a quarter note. Bass staff has a half note. Measure 5: Treble staff has a half note followed by a quarter note. Bass staff has a half note.

[53 sec.]

In Russian Style

À la russe

Auf russische Art

Pesante, $d = 88-84$

90

f, marcato e pesante

Pesante, $d = 88-84$

f, marcato e pesante

1
2
3
4
5

1
2
3
4
5

1
2
3
4
5

1
2
3
4
5

1
2
3
4
5

Ossia

[37 sec.]

Chromatic Invention
Invention chromatique
Chromatische Invention

1 Lento, $\text{♩} = 72$

91 { *p, espr.*

mp

mf

mp

dim.

più p

pp

rallentando

smorzando

[55 sec.]

pp

Chromatic Invention

Invention chromatique

Chromatische Invention

Chromatische Invention

2 Allegro robusto, $\text{♩} = 138$

92 *f, marcato*

1 2 4 2 2
5 5 2 4 4

1 2 3 4 1 3

5 5 2
1 1 2

5 5 2
1 1 3

mf

f

mf

f

mf

2 3 1 2 3
2 1 3 2 1

Musical score page 41, measures 1-5. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is A major (no sharps or flats). Measure 1: Treble staff has eighth-note pairs (1, 2), (3, 4), (5, 6). Bass staff has eighth-note pairs (4, 3). Measure 2: Treble staff has eighth-note pairs (3, 4), (5, 6). Bass staff has eighth-note pairs (2, 3), (4, 5). Measure 3: Treble staff has eighth-note pairs (1, 2), (3, 4), (5, 6). Bass staff has eighth-note pairs (3, 4). Measure 4: Treble staff has eighth-note pairs (1, 2), (3, 4), (5, 6). Bass staff has eighth-note pairs (4, 3). Measure 5: Treble staff has eighth-note pairs (1, 2), (3, 4), (5, 6). Bass staff has eighth-note pairs (4, 3).

Musical score page 41, measures 6-10. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes to G major (one sharp). Measure 6: Treble staff has eighth-note pairs (1, 2), (3, 4), (5, 6). Bass staff has eighth-note pairs (4, 3). Measure 7: Treble staff has eighth-note pairs (1, 2), (3, 4), (5, 6). Bass staff has eighth-note pairs (4, 3). Measure 8: Treble staff has eighth-note pairs (1, 2), (3, 4), (5, 6). Bass staff has eighth-note pairs (4, 3). Measure 9: Treble staff has eighth-note pairs (1, 2), (3, 4), (5, 6). Bass staff has eighth-note pairs (4, 3). Measure 10: Treble staff has eighth-note pairs (1, 2), (3, 4), (5, 6). Bass staff has eighth-note pairs (4, 3).

Musical score page 41, measures 11-15. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes to F# major (two sharps). Measure 11: Treble staff has eighth-note pairs (1, 2), (3, 4), (5, 6). Bass staff has eighth-note pairs (4, 3). Measure 12: Treble staff has eighth-note pairs (1, 2), (3, 4), (5, 6). Bass staff has eighth-note pairs (4, 3). Measure 13: Treble staff has eighth-note pairs (1, 2), (3, 4), (5, 6). Bass staff has eighth-note pairs (4, 3). Measure 14: Treble staff has eighth-note pairs (1, 2), (3, 4), (5, 6). Bass staff has eighth-note pairs (4, 3). Measure 15: Treble staff has eighth-note pairs (1, 2), (3, 4), (5, 6). Bass staff has eighth-note pairs (4, 3).

Musical score page 41, measures 16-20. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes to D major (one sharp). Measure 16: Treble staff has eighth-note pairs (1, 2), (3, 4), (5, 6). Bass staff has eighth-note pairs (4, 3). Measure 17: Treble staff has eighth-note pairs (1, 2), (3, 4), (5, 6). Bass staff has eighth-note pairs (4, 3). Measure 18: Treble staff has eighth-note pairs (1, 2), (3, 4), (5, 6). Bass staff has eighth-note pairs (4, 3). Measure 19: Treble staff has eighth-note pairs (1, 2), (3, 4), (5, 6). Bass staff has eighth-note pairs (4, 3). Measure 20: Treble staff has eighth-note pairs (1, 2), (3, 4), (5, 6). Bass staff has eighth-note pairs (4, 3).

Musical score page 41, measures 21-25. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature changes to C major (no sharps or flats). Measure 21: Treble staff has eighth-note pairs (1, 2), (3, 4), (5, 6). Bass staff has eighth-note pairs (4, 3). Measure 22: Treble staff has eighth-note pairs (1, 2), (3, 4), (5, 6). Bass staff has eighth-note pairs (4, 3). Measure 23: Treble staff has eighth-note pairs (1, 2), (3, 4), (5, 6). Bass staff has eighth-note pairs (4, 3). Measure 24: Treble staff has eighth-note pairs (1, 2), (3, 4), (5, 6). Bass staff has eighth-note pairs (4, 3). Measure 25: Treble staff has eighth-note pairs (1, 2), (3, 4), (5, 6). Bass staff has eighth-note pairs (4, 3).

[40 sec.]

In Four Parts

À quatre voix Vierstimmig

Molto moderato, sonoro, $\text{♩} = 66-63$

93

Tale
Conte
Es war einmal

Moderato, $\text{♩} = 96$

94 { *f, molto espr.* *molto espr.*

più f *mf*

menof *mf*

più f *f dim.* *p*

cresc. *f*

[55 sec.]

Song of the Fox Chanson du renard Fuchslied

a) Allegro con brio, $\text{♩} = 120$

95

poco a poco più tranquillo

e rallentando - - - - *al* *ca 88, Tempo I.*

[40 sec.]

b)

Allegro con brio, ♫ = 120

A ker - tem - ben u-bor - ka, Re-á ka - pott
I have chick - ens, fine and fat, *Reynard likes them,*
Chez moi j'ai des cor-ni-chons, *Re-nard les aime,*

See the relative notes in the preface.

Voir la remarque respective dans la préface.

Lásd az előzőnek erre vonatkozó megjegyzését.

a ró - ka. Meg-állj, ró - ka, meg-les - lek, A töm - lög - 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 - lög - 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

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!

[40 sec.]

Stumblings

Cahots Holpriger Weg

Allegretto, $\text{♩} = 186$

96

[45 sec.]

APPENDIX

Exercises

APPENDICE

Exercices

ANHANG

Übungen

19 (67)

20 (67)

a)

21 (69)

b)

a)

sempre sim.

22 (73) { *mf* *sempre sim.*

b)

sempre sim.

23 (73) { *mf* *sempre sim.*

a)

23 (73) {

b)

23 (73) {

c)

23 (73) {

d)

23 (73) {

24 (77)

a)

25 (77)

b)

a)

26 (79)

b)

c)

a)

27 (79)

b)

28 (79)

29 (82) a)

b)

c)

30 (85) a)

b)

31 (85)

sempre sim.

B É L A B A R T Ó K
M I K R O K O S M O S

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

Notturno

Adagio, $\text{d.} = \text{ca. 48}$

cantabile

97 *p*

legato 1 *ped.* - - - * 1 *(sim.)* 1

mf

2 1 3 2 1 4

3 3

5 3 2 1 5 3 (sim.)

Ped. - - - - * *Ped.* - - - - * *cantabile*

p *(legato)*

3 1 2 3

poco rallent.

2 1 2 3 4 2

2 2

[1 min. 40 sec.]

Thumbs Under

Pouces en-dessous

Daumenuntersatz

Alátevés

Allegro non troppo, ♩ = 100

98

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves begin with a key signature of one flat. Measure 11 starts with a quarter note followed by a dotted half note. The right hand then plays a eighth-note pattern: 1, 3, 1, 3. The left hand follows with a eighth-note pattern: 2, 1. Measure 12 begins with a quarter note followed by a dotted half note. The right hand then plays a eighth-note pattern: 1, 3, 1, 4. The left hand follows with a eighth-note pattern: 1, 3. Measure 13 starts with a quarter note followed by a dotted half note. The right hand then plays a eighth-note pattern: 2, 1.

Sheet music for piano showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#) and a tempo marking of quarter note = 120. The music consists of six measures. Measure 1: Treble staff has notes 1, 3, 2, 3; Bass staff has notes 2, 3, 2. Measure 2: Treble staff has notes 2, 1, 3, 2; Bass staff has notes 2, 1, 2. Measure 3: Treble staff has notes 2, 3, 1, 2, 3; Bass staff has notes 2, 3, 2. Measure 4: Treble staff has notes 2, 3, 2, 1; Bass staff has notes 3, 2, 3. Measure 5: Treble staff has notes 2, 3, 2, 1; Bass staff has notes 3, 2, 3. Measure 6: Treble staff has notes 2, 3, 2, 1; Bass staff has notes 3, 2, 3.

[35 sec.]

Hands Crossing

13

Mains croisées

Gekreuzte Hände

Kézkeresztezés

Lento, $\text{♩} = 72$

99

2

5

cresc.

mf

p 5

poco allarg.

dim.

3

5

pp [1 min.]

In Folk Song Style

Chanson de style populaire

Wie ein Volkslied

Népdalféle

Andante, $\text{♩} = 152$

100 { *tutte le due voci con molta espressione, sempre legato*

p

3 calando

Diminished Fifth

Quinte diminuée

Verminderte Quinten

Szűkített ötödnyi távolság

Con moto, $\text{♩} = 110$

101

p

mp

p

mf

p

ritard

[57 sec.]

Harmonics

Harmoniques

Obertöne

Fehangok

Allegro non troppo, un poco rubato, $\text{♩} = \text{ca } 110$

102

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

Press down keys without sounding

Touchez sans faire sonner

Die Tasten tonlos niederdücken

A billentyű lenyomása ne szólaltassa meg a húrokat

A musical score for piano. The left hand is playing a melodic line on the treble clef staff, with a dynamic marking of *mp*. The right hand is playing chords on the bass clef staff. Above the music, the instruction "ritenuto" is written above a note with a tempo marking of "ca 98". To the right, the instruction "a tempo" is written above a note with a tempo marking of "5 4 2 1". The dynamics transition from *mp* to *mf* to *ff*.

10

Minor and Major

Mineur et majeur

Moll und Dur

Moll és dur

Molto allegro, $\text{♩} = 184$

103

Musical score for piano, page 103, featuring four staves of music. The score is in Molto allegro tempo, with a key signature of one sharp (F#). The music consists of two systems. The first system begins with a treble staff (9/8 time) containing a melodic line. The second system begins with a bass staff (8/8 time) containing a melodic line. The music includes dynamic markings such as *marcato*, *f*, *ff*, and *p*. Time signatures throughout the score include 9/8, 8/8, 3x2/8, 5/8, 3/8, and 5/8.

Lento, $\text{d} = 60$
2 sopra

mf, espr.
3 sotto

rall.

molto - - - *accelerando* - - -

dim. - - - *p, cresc.* - - -

rep. ad libitum

Presto, $\text{d} = 84$

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, ω_{102}

Musical score for piano, page 104, measures 1-3. The score consists of two staves. The top staff is in treble clef, 2/4 time, and G major (two sharps). The bottom staff is in bass clef, 2/4 time, and G major (two sharps). Measure 1: Treble staff has eighth-note chords (G, B, D) at the beginning, followed by a sixteenth-note pattern (D, E, F#) over a sustained bass note. Bass staff has eighth-note chords (E, G, C) over a sustained bass note. Measure 2: Treble staff has eighth-note chords (G, B, D) over a sustained bass note. Bass staff has eighth-note chords (E, G, C) over a sustained bass note. Measure 3: Treble staff has eighth-note chords (G, B, D) over a sustained bass note. Bass staff has eighth-note chords (E, G, C) over a sustained bass note.

Sheet music for piano showing two staves. The top staff has a treble clef, a key signature of four sharps, and a 2/4 time signature. The bottom staff has a bass clef, a key signature of one sharp, and a 2/4 time signature. The music consists of six measures. Measure 1: Treble staff - notes 1, 3; Bass staff - notes 5, 2, 1, 3. Measure 2: Treble staff - note 1; Bass staff - note 1. Measure 3: Treble staff - notes 3, 1; Bass staff - notes 1, 3, 1. Measure 4: Treble staff - notes 1, 4; Bass staff - note 1. Measure 5: Treble staff - note 1; Bass staff - notes 5, 3. Measure 6: Treble staff - note 1; Bass staff - notes 1, 4.

Sheet music for piano showing two staves. The top staff is treble clef and the bottom is bass clef. Both staves have a key signature of four sharps. The music consists of six measures. Measure 1: Treble staff has notes 1, 3, 1; Bass staff has 5, 3. Measure 2: Treble staff has 2, 1, 1; Bass staff has 4, 2. Measure 3: Treble staff has 1, 3, 1; Bass staff has 2, 1. Measure 4: Treble staff has 1, 3, 1; Bass staff has 1, 2. Measure 5: Treble staff has 5, 4; Bass staff has 1, 2.

Musical score for piano, page 10, measures 5-8. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. Measure 5 starts with a eighth note followed by a sixteenth note. Measure 6 begins with a eighth note followed by a sixteenth note. Measure 7 begins with a eighth note followed by a sixteenth note. Measure 8 begins with a eighth note followed by a sixteenth note.

b)

21

1 8
1 3
1 4
1 4

1 1
2 1
3 5
4

5
8
5
3
5
3
3
3

4
1
5
2
1
1
2
1
5

[30 sec.]

Game (with two five-tone scales)

Jeu (avec deux gammes à cinq notes)

Spiel (mit zwei Fünftonskalen)

Játék (két ötfokú hangsorral)

Allegro, $\text{♩} = 144$

sotto 4 3 2 1 5 4 3 2 1

105 *sopra* 1 2 3 4 1 2 3 4 5

f *f* (sempre simile)

Più allegro, $\text{♩} = 152$

4 2

più f, con brio, marcato

23

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a half note in common time. Measure 12 begins with a measure of 3/4 time, followed by a measure of 2/4 time, another measure of 3/4 time, and finally a measure of 2/4 time. Various dynamics like forte, piano, and accents are indicated throughout.

Tempo I.

Tempo I.

accel.

poco allarg.

- - - -

— ff

[1 min.]

Children's Song

Chanson enfantine

Kinderlied

Gyermekdal

Moderato, $\text{♩} = 96$

106

Un poco più lento, $\text{♩} = 84$

ritard.



Tempo I.

Più lento, $\text{♩} = 80$ 

Tempo I.

ritardando



[1 min. 5 sec.]

Melody in the Mist

Mélodie dans la brume

Melodie im Nebelgrau

Dallam ködgomolyagban

Tranquillo, $d = 46$

107

[1 min. 10 sec.]

Wrestling

Lutte

Ringkampf

Birkózás

Allegro non troppo, $\text{♩} = 112$

108

Musical score for piano, two hands. Treble and bass staves. Measure 108 starts with a dynamic *sf⁴*. The treble staff has a sixteenth-note pattern with grace notes. The bass staff has eighth-note patterns. The dynamic *f, sempre marcato* is indicated. The measure ends with *sempre sim.*

Continuation of the musical score. The treble staff begins with *sf*. The bass staff begins with *sf*. The measure ends with *sf*.

Continuation of the musical score. The treble staff begins with *sf (sempre simile)*. The bass staff begins with *sf*. The measure ends with *sf*.

Continuation of the musical score. The treble staff begins with *sf*. The bass staff begins with *sf*. The measure ends with *sf*.

sf
sf
sf
sf

5
sf

1 5 1 2
1 1 2
2 sf
4 sf

sf₄
sf₂
4 sf

Poco allarg.
1 1
4 1
3 2
ff
v [1 min.]

From the Island of Bali

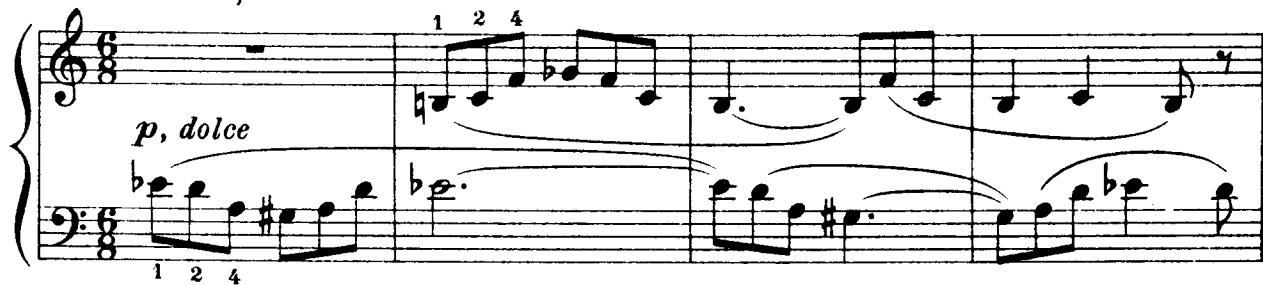
De l'île de Bali

Auf der Insel Bali

Báli szigetén

Andante, $\text{♩} = 134$

109



Risoluto, $\text{♩} = 96$

poco rit.

8



Musical score page 29, measures 1-5. The top staff consists of two treble clef staves. Measure 1: first staff has eighth-note pairs, second staff has eighth-note pairs. Measure 2: first staff has eighth-note pairs, second staff has eighth-note pairs. Measure 3: first staff has eighth-note pairs, second staff has eighth-note pairs. Measure 4: first staff has eighth-note pairs, second staff has eighth-note pairs. Measure 5: first staff has eighth-note pairs, second staff has eighth-note pairs. Measure 5 ends with a fermata.

Musical score page 29, measures 6-10. The top staff consists of two treble clef staves. Measure 6: first staff has eighth-note pairs, second staff has eighth-note pairs. Measure 7: first staff has eighth-note pairs, second staff has eighth-note pairs. Measure 8: first staff has eighth-note pairs, second staff has eighth-note pairs. Measure 9: first staff has eighth-note pairs, second staff has eighth-note pairs. Measure 10: first staff has eighth-note pairs, second staff has eighth-note pairs. Measure 10 ends with a fermata.

poco allarg.

Musical score page 29, measures 11-15. The top staff consists of two treble clef staves. Measure 11: first staff has eighth-note pairs, second staff has eighth-note pairs. Measure 12: first staff has eighth-note pairs, second staff has eighth-note pairs. Measure 13: first staff has eighth-note pairs, second staff has eighth-note pairs. Measure 14: first staff has eighth-note pairs, second staff has eighth-note pairs. Measure 15: first staff has eighth-note pairs, second staff has eighth-note pairs. Measure 15 ends with a fermata.

(prol. *Lea*)

Andante
p, dolce

Musical score page 29, measures 16-20. The top staff consists of two treble clef staves. Measure 16: first staff has eighth-note pairs, second staff has eighth-note pairs. Measure 17: first staff has eighth-note pairs, second staff has eighth-note pairs. Measure 18: first staff has eighth-note pairs, second staff has eighth-note pairs. Measure 19: first staff has eighth-note pairs, second staff has eighth-note pairs. Measure 20: first staff has eighth-note pairs, second staff has eighth-note pairs. Measure 20 ends with a fermata.

poco rit.

a tempo

pp

Musical score page 29, measures 21-25. The top staff consists of two treble clef staves. Measure 21: first staff has eighth-note pairs, second staff has eighth-note pairs. Measure 22: first staff has eighth-note pairs, second staff has eighth-note pairs. Measure 23: first staff has eighth-note pairs, second staff has eighth-note pairs. Measure 24: first staff has eighth-note pairs, second staff has eighth-note pairs. Measure 25: first staff has eighth-note pairs, second staff has eighth-note pairs. Measure 25 ends with a fermata.

(1 min. 56 sec.)

(prol. *Lea*)

And the Sounds Clash and Clang . . .

Et les sons s'entrechoquent . . .

Und es klingen die Töne . . .

És összecsendülnek-pendülnek a hangok . . .

Assai allegro, $\text{d} = 152$

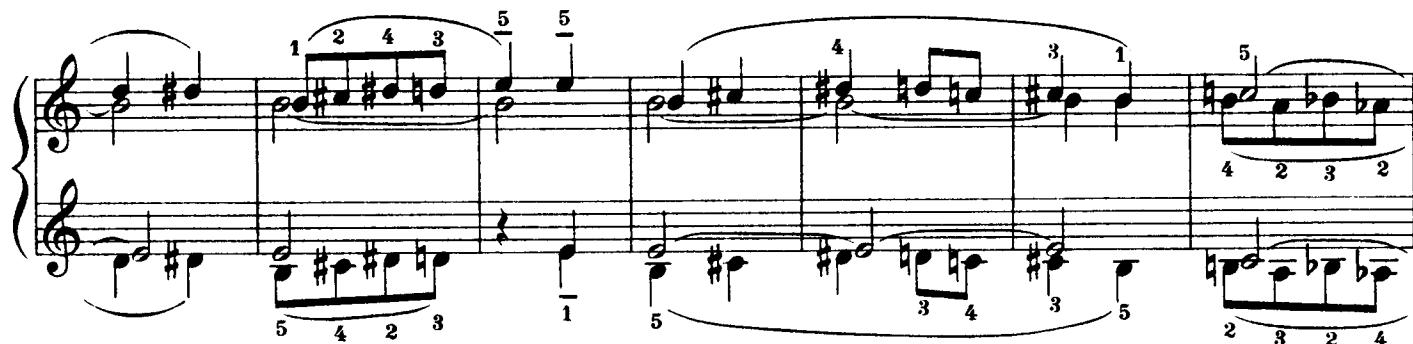
110

mezza voce, ma marcato

$\frac{1}{2} \text{ Rwd.}$



Un poco sostenuto, $\text{d} = 140$



Tempo I.



Tempo II.

Tempo I.

Intermezzo

Intermezzo

Intermezzo

Intermezzo

Molto tranquillo, $\text{♩} = 108-116$

111

espr.

espr.

p

mp

mf

Musical score page 33, measures 1-4. The score consists of two staves. The top staff is in treble clef, G major (two sharps), and the bottom staff is in bass clef, C major (no sharps or flats). Measure 1 starts with a forte dynamic (f) and includes grace notes. Measure 2 begins with a piano dynamic (p). Measure 3 contains a fermata over a note. Measure 4 concludes with a piano dynamic (p). Fingerings 1, 3, and 4 are indicated above the bass staff.

Musical score page 33, measures 5-8. The top staff shows a sustained note followed by eighth-note pairs. The bottom staff shows sustained notes with fingerings 1 and 2. Measure 6 begins with a piano dynamic (pp). Measure 7 begins with a piano dynamic (p). Measure 8 concludes with a piano dynamic (p).

Musical score page 33, measures 9-12. The top staff shows eighth-note pairs. The bottom staff shows sustained notes with fingerings 2, 4, and 2. Measures 10 and 11 end with a fermata over a note.

Musical score page 33, measures 13-16. The top staff shows eighth-note pairs. The bottom staff shows sustained notes with fingerings 2, 3, 1, 4, and 1. Measure 14 ends with a fermata over a note. Measure 15 concludes with a piano dynamic (p). Measure 16 concludes with a piano dynamic (p). A time signature change to 5/4 is indicated at the beginning of measure 16. A performance note [1 min. 38 sec.] is located at the bottom right.

Variations on a Folk Tune

Variations sur un air populaire

Variationen über ein Volkslied

Változatok egy népdal fölött

Allegro, ben ritmato, $\text{♩} = \text{ca. } 118-120$
 $\text{1+2 } \text{1+2 } \text{1+2}$ *sempre simile*

112

Un poco meno mosso, $\text{d}=108$

accel. - - - - - *al Vivace, d=188*

[1 min.]

Bulgarian Rhythm (1)

Rythme bulgare (1)

Bulgarischer Rhythmus (1)

Bolgár ritmus (1)

Allegro molto, $\text{C} = 49$

113*

(la II^a volta meno f)

mf, legato, leggero

Musical score page 37, measures 1-4. Treble and bass staves. Measure 1: 5th measure of a 4-measure phrase. Measure 2: 1st measure of a 4-measure phrase. Measure 3: 2nd measure of a 4-measure phrase. Measure 4: 3rd measure of a 4-measure phrase.

Musical score page 37, measures 5-8. Treble and bass staves. Measure 5: 1st measure of a 4-measure phrase. Measure 6: 2nd measure of a 4-measure phrase. Measure 7: 3rd measure of a 4-measure phrase. Measure 8: 4th measure of a 4-measure phrase.

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

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

Musical score page 37, measures 9-12. Treble and bass staves. Measure 9: 1st measure of a 4-measure phrase. Measure 10: 2nd measure of a 4-measure phrase. Measure 11: 3rd measure of a 4-measure phrase. Measure 12: 4th measure of a 4-measure phrase.

Musical score page 37, measures 13-16. Treble and bass staves. Measure 13: 1st measure of a 4-measure phrase. Measure 14: 2nd measure of a 4-measure phrase. Measure 15: 3rd measure of a 4-measure phrase. Measure 16: 4th measure of a 4-measure phrase.

p, cresc.

f

[1 min.]

Theme and Inversion

Thème et inversion

Thema und Umkehrung

Téma és fordítása

Musical score for piano, page 114, measures 1-3. The score consists of three systems of music. Measure 1 starts with a dynamic of *mp* and a tempo of $\text{♩} = 60$. The first system ends with a fermata over the bass line and a dynamic of *f*. Measure 2 begins with a dynamic of *rallentando*. Measure 3 begins with a dynamic of *a tempo*.

Measure 1: *mp*, $\text{♩} = 60$, *rallentando*, *a tempo*

Measure 2: *f*

Measure 3: *a tempo*

2 *rallentando* - - - -
mf dim. - - - - p
5 5 5 5 5

a tempo
f
4 4 5 4 5 4

3/4 3/4 3/4 3/4

dim. - - - - p
1 4 8 [1 min. 15 sec.]

Bulgarian Rhythm (2)

Rythme bulgare (2)

Bulgarischer Rhythmus (2)

Bolgár ritmus (2)

Vivace, $\text{♩} = 80$

scorrebole

p

115*

Musical score for two staves (treble and bass) in G major. Measure 1: Treble staff has eighth-note pairs (1 3, 5 3). Bass staff has eighth-note pairs (3 1, 2 5). Measure 2: Treble staff has eighth-note pairs (1 2, 5 1). Bass staff has eighth-note pairs (3 1, 5 3). Measure 3: Treble staff has eighth-note pairs (2 1, 5 3). Bass staff has eighth-note pairs (8 1, 5 3). Dynamics: *cresc.*

Musical score for two staves (treble and bass) in G major. Measure 4: Treble staff has eighth-note pairs (5 1, 4 2). Bass staff has eighth-note pairs (2 4, 2 8). Dynamics: *mf*. Measure 5: Treble staff has eighth-note pairs (1 4, 2 4). Bass staff has eighth-note pairs (3 1, 5 1). Dynamics: *mf*.

Musical score for two staves (treble and bass) in G major. Measures 8-10: Treble staff has eighth-note pairs (1 5, 1 5). Bass staff rests. Measure 11: Treble staff has eighth-note pairs (1 4, 1 4). Bass staff has eighth-note pairs (1 4, 1 4).

Musical score for two staves (treble and bass) in G major. Measures 12-14: Treble staff has eighth-note pairs (1 4, 1 4). Bass staff has eighth-note pairs (1 4, 1 4). Dynamics: *poco rit.*, *p*. Measure 15: Treble staff has eighth-note pairs (1 4, 1 4). Bass staff has eighth-note pairs (1 4, 1 4).

[23 sec.]

Song

Mélodie

Lied

Nota

Tempo di Marcia, $\text{♩} = 108$

116

cantabile

*poco rallent.*Più mosso, $\text{♩} = 126$

dim.

mf

f

2

3

3

4

4

2 3

1

2 1

1 2 1

5

1 3

mf

mf

1

2 1

1 4 2 1

1

2 1

4

Musical score for piano, page 10, measures 5-10. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 5 starts with a forte dynamic. Measure 6 begins with a piano dynamic. Measure 7 starts with a forte dynamic. Measure 8 begins with a piano dynamic. Measure 9 starts with a forte dynamic. Measure 10 ends with a piano dynamic. The score includes fingerings (1, 2, 3, 4) and slurs. The right hand part of the score is as follows:

Measure 5: 1 4 3	Measure 6: 2	Measure 7: 1	Measure 8: 1 2 1	Measure 9: 1	Measure 10: 5
------------------	--------------	--------------	------------------	--------------	---------------

Text above the score: *poco rallent.*
Text below the score: *dim.*

43

2

allarg. - - - *al* **Tempo I.**

cresc. - - - *mf*

espr.

2 3 4 5

Bourrée

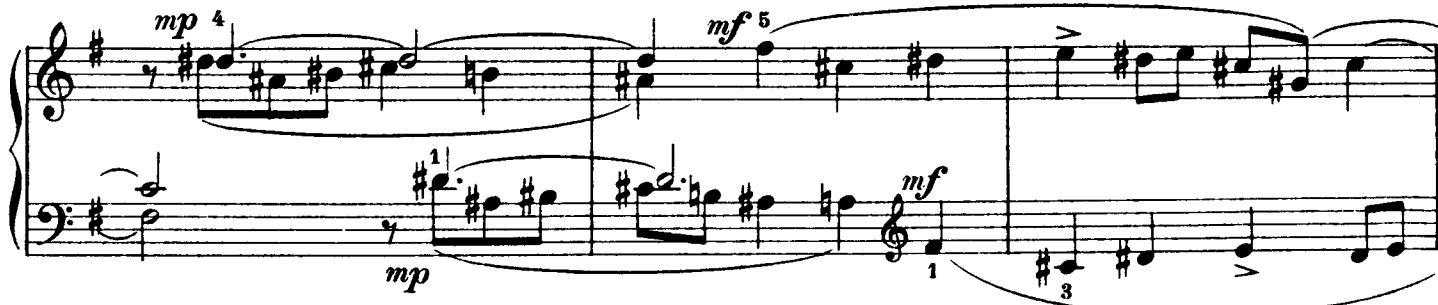
Bourrée

Bourrée

Bourrée

Allegretto, $\text{♩} = 126 - 120$

117



Musical score page 45, measures 1-4. The top staff consists of two measures of sixteenth-note patterns. The first measure starts with a forte dynamic (f) and ends with a piano dynamic (p). The bottom staff consists of two measures of eighth-note patterns. Measure 4 ends with a fermata over the eighth note.

Musical score page 45, measures 5-8. The top staff consists of two measures of sixteenth-note patterns. Fingerings 3 1 4 1 3 are indicated below the notes. The bottom staff consists of two measures of eighth-note patterns. Fingerings 1 2 1 are indicated below the notes.

Musical score page 45, measures 9-12. The top staff consists of two measures of sixteenth-note patterns. Dynamics sf (sforzando) and cresc. (crescendo) are indicated. The bottom staff consists of two measures of eighth-note patterns. Dynamics sf (sforzando) and dim. (diminuendo) are indicated. The soprano part is labeled "sopra" above the top staff.

Musical score page 45, measures 13-16. The top staff consists of two measures of sixteenth-note patterns. Dynamic p (piano) is indicated. The bottom staff consists of two measures of eighth-note patterns. Dynamic calando (gradual increase in volume) is indicated. The section concludes with a repeat sign and the number 8: [1 min.]

Triplets in 9/8 Time

Triolets à 9/8

Triolen im 9/8-Takt

Triólák 9/8-ban

Allegro, $\text{d} = \text{ca.} 116$

118

The musical score consists of five staves of piano music. The tempo is Allegro, with a dynamic of $\text{d} = \text{ca.} 116$. The time signature is 9/8. The score includes dynamic markings such as *f*, *ff*, *p*, and *mf*. Performance instructions like '1 2 3' are placed above certain notes. The music is divided into measures by vertical bar lines.

2 8
3 1
2 2
1 5
8 mp
1
2

3 1
1
1
cresc.
- - -
mp 5
p 5
4
5

1
1
4
5
3
2
f
mf
mf 2
1

5
3
2
5
4
3
p
4
1
2
1

3
2
1
2
3
2
5
3
2
1
4
1

[57 sec.]

Dance in 3/4 Time

Danse à 3/4

Tanz im 3/4-Takt

3/4-es tánc

Allegretto grazioso, $\text{♩} = 126$

119 *mf*

The musical score consists of three staves of piano music. The top staff is for the treble clef (G-clef) voice, the middle staff is for the bass clef (F-clef) voice, and the bottom staff is also for the bass clef voice. The key signature is A major (three sharps). The tempo is Allegretto grazioso with a tempo marking of $\text{♩} = 126$. Measure 119 begins with a dynamic of *mf*. The melody in the treble staff features grace notes and eighth-note patterns. The bass staff provides harmonic support with sustained notes and eighth-note chords. Measure numbers 1 through 5 are indicated above the notes. The score is divided into measures by vertical bar lines.

Musical score page 49, measures 1-3. Treble and bass staves. Dynamics: *p*, *mf*.

pochiss. allarg. - - - *a tempo*

Dynamics: *f*, *mf*, *p*, *cresc.*

f, *sotto*, *cresc.*

pp 4 2

p, *mf*, [50 sec.]

Triads

Accords parfaits

Dreiklänge

Kvintakkordok

Allegro, $\text{d} = 160$

poco a poco accel.

120

f

sempre simile

$\text{d} = 176$

mf

p

$\text{d} = 196$

f

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a whole note followed by a half note. Measure 2 begins with a quarter note, followed by a eighth-note triplet (marked '1') and a sixteenth-note triplet (marked '2'). The tempo is indicated as $d = 104$. The dynamic 'meno f' is written above the staff. Measure 3 starts with a quarter note, followed by a eighth-note triplet (marked '1') and a sixteenth-note triplet (marked '2'). The score continues with more measures, including a section where the right hand plays eighth-note triplets and the left hand provides harmonic support.

d = 108

mf

5

8

Musical score for piano, page 10, measures 15-22. The score consists of two staves. The top staff uses a bass clef and a common time signature (indicated by a '3'). The bottom staff uses a bass clef and a common time signature (indicated by a '3'). Measure 15 starts with a forte dynamic (ff) and a 16th-note pattern. Measure 16 begins with a 16th-note pattern followed by a sustained note. Measure 17 starts with a forte dynamic (ff). Measure 18 begins with a forte dynamic (ff). Measure 19 starts with a forte dynamic (ff). Measure 20 begins with a forte dynamic (ff). Measure 21 starts with a forte dynamic (ff). Measure 22 begins with a forte dynamic (ff).

Musical score for piano, page 4, measures 1-10. The score consists of two staves: treble and bass. Measure 1: Treble staff has a fermata over a note, bass staff has a fermata over a note. Measure 2: Treble staff has a fermata over a note, bass staff has a fermata over a note. Measure 3: Treble staff has a fermata over a note, bass staff has a fermata over a note. Measure 4: Treble staff has a fermata over a note, bass staff has a fermata over a note. Measure 5: Treble staff has a fermata over a note, bass staff has a fermata over a note. Measure 6: Treble staff has a fermata over a note, bass staff has a fermata over a note. Measure 7: Treble staff has a fermata over a note, bass staff has a fermata over a note. Measure 8: Treble staff has a fermata over a note, bass staff has a fermata over a note. Measure 9: Treble staff has a fermata over a note, bass staff has a fermata over a note. Measure 10: Treble staff has a fermata over a note, bass staff has a fermata over a note.

Two-part Study

Etude à deux voix

Zweistimmige Etüde

Kétszólamú tanulmány

Moderato, $\text{♩} = 108$

121

1 3 1 3 1 4 2 3 1 5 2 5

5 2 1 1
2, 5 2

mf

2 3 1 2

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

mp

4, 2, 1 1

1, 2
3
2

p

cresc. - - - - -

f

pochiss allarg. - - -

4, 2, 1 1 2 4 2 4 2

[1 min. 15 sec.]

Appendix: Exercises

Appendice: exercices

Anhang: Übungen

Függelék: gyakorlatok

31 (97)

sempre sim.

1 2

5, 4, 2, 1, 5, 3, 1, 3, 5, 5 *sempre sim.*

32 (98)

Allegro assai, $\text{d} = 42$

mf

5, 3, 1, 1, 2, 3 1, 1, 2, 3

1, 1, 2, 3 1, 1, 2, 3

1, 1, 2, 3 1, 1, 2, 3

2, 3, 1, 1, 2, 3 1, 1, 2, 3

f

[22 sec.]

Allegro assai,  = 45

33 (113)

55

¹
legato e leggero

4

[33 sec.]

Notes

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).

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).

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 Schlüttakte 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.).

Jegyzetek

113 Az ismétlés így is játszható:



stb., végig oktávában. Ebben az esetben a *seconda volta* erősebb legyen a *prima volta*-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, játsza a darabot négykézre, mégpedig úgy, hogy az egyik a bevezető 3 és befejező 6 ütemet játszza, a közben levő kíséretet pedig alsó oktava kettőzésben; a másik a dallamot játsza (két kézzel) felső oktava kettőzésben. Ha így már jól megy, akkor a két szerepet fől kell cserélni; aki I.-t játszott, játszik II.-t és fordítva.

113,115 A „bolgár ritmus“, ami annak az országnak népzenéjében nagyon elterjedt, olyanféle ritmusra vonatkozik amelyikben az egyes ütemek fölértékei nem egyforma hosszúak s így a fölértékeket alkotó kis alapértékek (amelyek ezekben a darabokban ♪ -ok) száma változó. A szerző a hatodik füzetben messzemden 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



INDEX

VOL. V.

Chords Together and Opposed

Accords joints et opposés

Akkorde, gleichzeitig und gegeneinander

BÉLA BARTÓK

Molto vivace, $\text{♩} = 160$

122

Musical score for piano by Béla Bartók, page 4, section 'Chords Together and Opposed'. The score consists of eight staves of music. Staff 1 (treble and bass) starts with a dynamic *f, strepitoso*, followed by a series of chords. Staff 2 (treble and bass) follows with similar chords. Staff 3 (treble and bass) continues the pattern. Staff 4 (treble and bass) shows a crescendo (*cresc.*) leading to a forte dynamic (*f*). Staff 5 (treble and bass) features a dynamic *sf* (sforzando). Staff 6 (treble and bass) concludes the section. Staff 7 (treble and bass) begins with a dynamic *mf* (mezzo-forte). Staff 8 (treble and bass) ends the section. Various performance markings like 'Ped.' (pedal), '*' (repetition sign), and measure numbers (e.g., 5, 2, 1) are included.

ff

Rit.

sf

sf

meno f

*

v

cresc.

v

v

v

f

sf

sf

sempre più f

Rit.

v

sf

sf

sf

sf

*

[55 sec.]

Staccato and Legato
 Staccato et legato
 Staccato und Legato

a Allegro, $\text{d} = 126$

123

b

[50 sec.]

H. 15189

Staccato

Allegretto mosso, $\text{d} = 128$

2

124 { *p, secco quasi pizz.*

sf

p

2 1

sempre simile

sf

mf

5 1 5

4 1 3 4 1 4

sf 1 1

Musical score page 9, measures 1-3. The score consists of two staves. The top staff uses a bass clef and has a dynamic of *f*. The bottom staff uses a bass clef and has dynamics *p*, *mf*, and *f*. Measure 1: Top staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 2: Top staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 3: Top staff has eighth-note pairs. Bottom staff has eighth-note pairs.

Musical score page 9, measures 4-6. The score consists of two staves. The top staff uses a bass clef and has a dynamic of *p*. The bottom staff uses a bass clef and has a dynamic of *p*. Measure 4: Top staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 5: Top staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 6: Top staff has eighth-note pairs. Bottom staff has eighth-note pairs.

Musical score page 9, measures 7-9. The score consists of two staves. The top staff uses a bass clef and has a dynamic of *cresc.*. The bottom staff uses a bass clef and has a dynamic of *p*. Measure 7: Top staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 8: Top staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 9: Top staff has eighth-note pairs. Bottom staff has eighth-note pairs.

Musical score page 9, measures 10-12. The score consists of two staves. The top staff uses a bass clef and has a dynamic of *f*. The bottom staff uses a bass clef and has dynamics *f*, *p*, and *p*. Measure 10: Top staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 11: Top staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 12: Top staff has eighth-note pairs. Bottom staff has eighth-note pairs.

Musical score page 9, measures 13-15. The score consists of two staves. The top staff uses a treble clef and has a dynamic of *f*. The bottom staff uses a bass clef and has dynamics *f*, *p*, and *p*. Measure 13: Top staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 14: Top staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 15: Top staff has eighth-note pairs. Bottom staff has eighth-note pairs.

[1 min. 8 sec.]

Boating
Canotage Kahnfahrt

Allegretto, $\text{d} = 116$

125 *p, sempre legato*

mf

p, sempre legato

pochett. rit.

H. 15189

a tempo

p, sempre legato

cresc.

mf

dim.

pochett. rit. a tempo

p, ma cantabile

più p, legato

rallentando.

molto

dim.

p.

pp [1 min. 20 sec.]

Change of Time
Changement de mesure
Wechselnder Takt

Allegro pesante, $\text{♩} = 250$

126

[40 sec.]

H. 15189

New Hungarian Folk Song
 Nouvelle chanson populaire hongroise
 Neues Ungarisches Volkslied

Ben ritmato, $\text{♩} = 120$

***127**

The musical score consists of two staves of music. The top staff is for a single melodic line, and the bottom staff is for a harmonic or rhythmic accompaniment. The key signature is one sharp (F#), and the time signature varies between common time and 2/4.

Top Staff (Melody):

- Key: F# major
- Time: Common time (indicated by '♩')
- Tempo: Ben ritmato, $\text{♩} = 120$
- Notes: The melody consists of eighth notes and sixteenth-note patterns.
- Text (in three languages):

Er - dő, er - dő de ma-gos a
Oh, how high, green for'est, spread your
Fo-rêt, fo - rêt, les ci-mes fort

Bottom Staff (Accompaniment):

- Key: F# major
- Time: Common time (indicated by '♩')
- Tempo: Ben ritmato, $\text{♩} = 120$
- Notes: The accompaniment features sustained chords with vertical stems and rhythmic patterns marked with 'v' and '5 4 2 1' above the staff.
- Text (in three languages):

te - te - je,
high-est tree?
 é - le - vées,

Jaj de ré - gen
How long since its
De tes ar - bres,

le-hul-lott a
la-test leaf fell
dont les feuil-les

le - ve - le,
si-lent - ly?
sont tom - bées,

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 silent - ly? Now a lone bird seeks her mate so
De tes ar-bres, dont les feuill-les sont tom - beés, Ca-chen t'oi-seau qui cher-che sa

cresc. -

-si ben - ne.
mourn-ful - ly.
bien-ai - mée.

rallent.. -

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
La - lou - et - te ra - se le beau champ de blé, Ja - dis, dans les

f

The musical score consists of two staves of music. The top staff uses treble clef and has lyrics in French and English. The bottom staff uses bass clef. The lyrics are as follows:

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-pagnon

(sim.)

pochiss. allarg.

mf

f

ff

1 5 5 8

[55 sec.]

Peasant Dance
Danse paysanne
Stampf - Tanz

Moderato, $\text{♩} = 112$

128 { *f, pesante* 1 8 *sempre simile*

<img alt="Sheet music for 'Peasant Dance' starting at measure 128. The music is in common time, with a dynamic of f, pesante. The first two measures show eighth-note patterns in the upper and lower staves. Measure 128 begins with a sixteenth-note pattern followed by eighth notes. Measures 129-130 show eighth-note pairs in both staves. Measure 131 starts with a sixteenth-note pattern followed by eighth notes. Measures 132-133 show eighth-note pairs in both staves. Measure 134 starts with a sixteenth-note pattern followed by eighth notes. Measures 135-136 show eighth-note pairs in both staves. Measure 137 starts with a sixteenth-note pattern followed by eighth notes. Measures 138-139 show eighth-note pairs in both staves. Measure 140 starts with a sixteenth-note pattern followed by eighth notes. Measures 141-142 show eighth-note pairs in both staves. Measure 143 starts with a sixteenth-note pattern followed by eighth notes. Measures 144-145 show eighth-note pairs in both staves. Measure 146 starts with a sixteenth-note pattern followed by eighth notes. Measures 147-148 show eighth-note pairs in both staves. Measure 149 starts with a sixteenth-note pattern followed by eighth notes. Measures 150-151 show eighth-note pairs in both staves. Measure 152 starts with a sixteenth-note pattern followed by eighth notes. Measures 153-154 show eighth-note pairs in both staves. Measure 155 starts with a sixteenth-note pattern followed by eighth notes. Measures 156-157 show eighth-note pairs in both staves. Measure 158 starts with a sixteenth-note pattern followed by eighth notes. Measures 159-160 show eighth-note pairs in both staves. Measure 161 starts with a sixteenth-note pattern followed by eighth notes. Measures 162-163 show eighth-note pairs in both staves. Measure 164 starts with a sixteenth-note pattern followed by eighth notes. Measures 165-166 show eighth-note pairs in both staves. Measure 167 starts with a sixteenth-note pattern followed by eighth notes. Measures 168-169 show eighth-note pairs in both staves. Measure 170 starts with a sixteenth-note pattern followed by eighth notes. Measures 171-172 show eighth-note pairs in both staves. Measure 173 starts with a sixteenth-note pattern followed by eighth notes. Measures 174-175 show eighth-note pairs in both staves. Measure 176 starts with a sixteenth-note pattern followed by eighth notes. Measures 177-178 show eighth-note pairs in both staves. Measure 179 starts with a sixteenth-note pattern followed by eighth notes. Measures 180-181 show eighth-note pairs in both staves. Measure 182 starts with a sixteenth-note pattern followed by eighth notes. Measures 183-184 show eighth-note pairs in both staves. Measure 185 starts with a sixteenth-note pattern followed by eighth notes. Measures 186-187 show eighth-note pairs in both staves. Measure 188 starts with a sixteenth-note pattern followed by eighth notes. Measures 189-190 show eighth-note pairs in both staves. 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Measure 911 starts with a sixteenth-note pattern followed by eighth notes. Measures 912-913 show eighth-note pairs in both staves. Measure 914 starts with a sixteenth-note pattern followed by eighth notes. Measures 915-916 show eighth-note pairs in both staves. Measure 917 starts with a sixteenth-note pattern followed by eighth notes. Measures 918-919 show eighth-note pairs in both staves. Measure 920 starts with a sixteenth-note pattern followed by eighth notes. Measures 921-922 show eighth-note pairs in both staves. Measure 923 starts with a sixteenth-note pattern followed by eighth notes. Measures 924-925 show eighth-note pairs in both staves. Measure 926 starts with a sixteenth-note pattern followed by eighth notes. Measures 927-928 show eighth-note pairs in both staves. Measure 929 starts with a sixteenth-note pattern followed by eighth notes. Measures 930-931 show eighth-note pairs in both staves. Measure 932 starts with a sixteenth-note pattern followed by eighth notes. Measures 933-934 show eighth-note pairs in both staves. Measure 935 starts with a sixteenth-note pattern followed by eighth notes. Measures 936-937 show eighth-note pairs in both staves. Measure 938 starts with a sixteenth-note pattern followed by eighth notes. Measures 939-940 show eighth-note pairs in both staves. Measure 941 starts with a sixteenth-note pattern followed by eighth notes. Measures 942-943 show eighth-note pairs in both staves. Measure 944 starts with a sixteenth-note pattern followed by eighth notes. Measures 945-946 show eighth-note pairs in both staves. Measure 947 starts with a sixteenth-note pattern followed by eighth notes. Measures 948-949 show eighth-note pairs in both staves. Measure 950 starts with a sixteenth-note pattern followed by eighth notes. Measures 951-952 show eighth-note pairs in both staves. Measure 953 starts with a sixteenth-note pattern followed by eighth notes. Measures 954-955 show eighth-note pairs in both staves. Measure 956 starts with a sixteenth-note pattern followed by eighth notes. Measures 957-958 show eighth-note pairs in both staves. Measure 959 starts with a sixteenth-note pattern followed by eighth notes. Measures 959-960 show eighth-note pairs in both staves. Measure 961 starts with a sixteenth-note pattern followed by eighth notes. Measures 962-963 show eighth-note pairs in both staves. Measure 964 starts with a sixteenth-note pattern followed by eighth notes. Measures 965-966 show eighth-note pairs in both staves. Measure 967 starts with a sixteenth-note pattern followed by eighth notes. Measures 968-969 show eighth-note pairs in both staves. Measure 970 starts with a sixteenth-note pattern followed by eighth notes. Measures 971-972 show eighth-note pairs in both staves. Measure 973 starts with a sixteenth-note pattern followed by eighth notes. Measures 974-975 show eighth-note pairs in both staves. Measure 976 starts with a sixteenth-note pattern followed by eighth notes. Measures 977-978 show eighth-note pairs in both staves. Measure 979 starts with a sixteenth-note pattern followed by eighth notes. Measures 980-981 show eighth-note pairs in both staves. Measure 982 starts with a sixteenth-note pattern followed by eighth notes. Measures 983-984 show eighth-note pairs in both staves. Measure 985 starts with a sixteenth-note pattern followed by eighth notes. Measures 986-987 show eighth-note pairs in both staves. Measure 988 starts with a sixteenth-note pattern followed by eighth notes. Measures 989-990 show eighth-note pairs in both staves. Measure 991 starts with a sixteenth-note pattern followed by eighth notes. Measures 992-993 show eighth-note pairs in both staves. Measure 994 starts with a sixteenth-note pattern followed by eighth notes. Measures 995-996 show eighth-note pairs in both staves. Measure 997 starts with a sixteenth-note pattern followed by eighth notes. Measures 998-999 show eighth-note pairs in both staves. Measure 999 starts with a sixteenth-note pattern followed by eighth notes. Measures 1000-1001 show eighth-note pairs in both staves.</p>

Un poco più mosso, $\text{♩} = 120$

p

Musical score for piano, two staves. Treble clef, B-flat key signature, 4/4 time. Bass clef, A-flat key signature, 4/4 time.

Measures 1-4:

- Treble staff: eighth-note pairs (B, A), (G, F#), (E, D), (C, B).
- Bass staff: eighth-note pairs (D, C), (A, G), (E, D), (B, A).

Measures 5-8:

- Treble staff: eighth-note pairs (G, F#), (E, D), (C, B), (A, G); eighth-note pairs (E, D), (C, B), (A, G), (F, E); eighth-note pairs (C, B), (A, G), (F, E), (D, C); eighth-note pairs (E, D), (C, B), (A, G), (F, E).
- Bass staff: eighth-note pairs (B, A), (F, E), (D, C), (A, G); eighth-note pairs (D, C), (A, G), (E, D), (B, A); eighth-note pairs (B, A), (F, E), (D, C), (A, G); eighth-note pairs (D, C), (A, G), (E, D), (B, A).

Measure 8 ends with a forte dynamic.

Meno mosso, $\text{♩} = 92$

p

a

b

1 3 3 5 2 1

accel.

Più mosso, $\text{d} = 120$

f

3 3 V. V.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom is in bass clef. Measure 3 starts with a sixteenth-note pattern in the treble staff, followed by eighth notes in the bass staff. Measure 4 begins with a forte dynamic (*f*) and continues the rhythmic pattern. Measure 5 concludes the section. Measure numbers 3 and 5 are circled at the bottom of their respective measures. Measure 3 has a circled '3' above it, and measure 5 has a circled 'V.' below it.

[1 min. 13 sec.]

Alternating Thirds

Tierces alternées

Terzen, sich abwechselnd

Allegro molto, $\text{d} = 160$

129

The musical score consists of five staves of piano music. Staff 1 (top) shows two hands playing eighth-note chords in a 2/4 time signature. The left hand starts with a bass note, and the right hand plays a chord consisting of the third and fifth notes of the scale. This pattern repeats. Staff 2 (second from top) shows a similar pattern but with a different harmonic progression. Staff 3 (middle) shows a continuation of the pattern. Staff 4 (third from top) shows a change in dynamics, with *mf* (mezzo-forte) in the treble and *mp* (mezzo-piano) in the bass. Staff 5 (bottom) shows a final section where the dynamics change to *p* (pianissimo) in the treble and *cresc.* (crescendo) in the bass. The music is marked with *sempre simile* (always alike).

poco rallent.

più f

quasi a tempo ($\text{♩} = 146 - 150$)

p, leggero

p

tornando

al

Tempo I, $\text{♩} = 160$

dim.

pp

[47 sec.]

Village Joke
 Burlesque rustique
 Ländlicher Spaß

Moderato, $\text{♩} = 94$

130 { *f, pesante*

Staff 1: Measures 1-4. Treble clef, 2/4 time. Dynamics: 1, 2, 1, 5; 3, 5; 1. Measure 5: 1, 5.

Staff 2: Measures 1-4. Bass clef, 2/4 time. Dynamics: 5, 3, 8; 4; 1. Measure 5: 5, 2.

Staff 3: Measures 1-4. Treble clef, 2/4 time. Dynamics: 3, 5; 1. Measure 5: 1, 2.

Staff 4: Measures 1-4. Bass clef, 2/4 time. Dynamics: 1, 2, 1. Measure 5: 5.

Staff 1: Measures 6-9. Treble clef, 2/4 time. Dynamics: 1, 2, 1. Measure 10: 5.

Staff 2: Measures 6-9. Bass clef, 2/4 time. Dynamics: 1, 2, 1. Measure 10: 5.

Staff 3: Measures 6-9. Treble clef, 2/4 time. Dynamics: 1, 2, 1. Measure 10: 5.

Staff 4: Measures 6-9. Bass clef, 2/4 time. Dynamics: 1, 2, 1. Measure 10: 5.

Staff 1: Measures 11-14. Treble clef, 2/4 time. Dynamics: 1, 2, 1. Measure 15: 5.

Staff 2: Measures 11-14. Bass clef, 2/4 time. Dynamics: 1, 2, 1. Measure 15: 5.

Staff 3: Measures 11-14. Treble clef, 2/4 time. Dynamics: 1, 2, 1. Measure 15: 5.

Staff 4: Measures 11-14. Bass clef, 2/4 time. Dynamics: 1, 2, 1. Measure 15: 5.

Staff 1: Measures 16-19. Treble clef, 2/4 time. Dynamics: 1, 2, 1. Measure 20: 5.

Staff 2: Measures 16-19. Bass clef, 2/4 time. Dynamics: 1, 2, 1. Measure 20: 5.

Staff 3: Measures 16-19. Treble clef, 2/4 time. Dynamics: 1, 2, 1. Measure 20: 5.

Staff 4: Measures 16-19. Bass clef, 2/4 time. Dynamics: 1, 2, 1. Measure 20: 5.

Fingerings: 5, 2, 1; 5, 3, 3, 2; 5, 1, 2, 1; 5.

Fingerings: 3, 2; 5, 4, 5, 2, 1; 4, 5.

Fingerings: 1, 2, 1; 4, 5, 4; 5, 1. Dynamics: *f*, *p*.

leggero

Fingerings: 5, 1, 3, 1, 3; 1, 5, 1, 3, 1, 3; 1, 5, 1, 3, 1, 3; 1, 5.

cresc.

Fingerings: 5, 1, 3, 1, 3; 1, 2, 4, 5; 1, 2, 4, 5; 1, 2, 4, 5. Dynamics: *f*.

[45 sec.]

Fourths

Quartes Quarten

Allegro non troppo, $\text{♩} = \text{ca } 124$

131

5
2
5
2
4
1
5
2
p

3
1
1
3
5
mf

2
2
2
1
2
5
4
5
4
mp

2
2
3
1
2
5
2
pp

2
f
2
5
1
1
1
1
f

Ossia
5
2
1
1
1
1
1
f
1
2
5

[45 sec]

H. 15189

Major Seconds Broken and Together

Secondes majeures plaquées ou brisées

Große Sekunden, gleichzeitig und gebrochen

132

Adagio, $\frac{3}{8}$ - ca 56-52

*p
espr.*

poco cresc.

mf

dim.

espr.

p

Musical score for piano, page 10, measures 1-10. The score consists of two staves. The top staff is in common time (indicated by 'C') and the bottom staff is in 6/8 time (indicated by '6/8'). Measure 1: Treble clef, G major (indicated by 'G'). Bass clef, C major (indicated by 'C'). Measures 1-3: Treble clef, F major (indicated by 'F'). Bass clef, A major (indicated by 'A'). Measures 4-6: Treble clef, E major (indicated by 'E'). Bass clef, B major (indicated by 'B'). Measures 7-10: Treble clef, D major (indicated by 'D'). Bass clef, C major (indicated by 'C'). Measure 1: Dynamics: cresc. (crescendo), mf (mezzo-forte). Measure 10: Dynamics: mf (mezzo-forte).

Musical score for piano showing measures 11-12. The score consists of two staves. The top staff uses a treble clef and a common time signature. Measure 11 starts with a dynamic *dim.* and includes fingerings 2, 1, and 3. Measure 12 begins with a dynamic *p* and includes fingerings 1, 3, and 4. The bottom staff uses a treble clef and a common time signature. Measure 11 ends with a dynamic *dim.* and includes fingerings 3, 4, and 1. Measure 12 includes fingerings 1, 2, 4, 5, and 1.

sempre più tranquillo

più p

più p

Syncopation
Syncopes Synkopen

Allegro, $\text{♩} = 152$

133

mf, pesante

sf

f

sf

mf

sf

f

sf

mf

sf

sopra

cresc.

sotto

sopra

sopra

sotto

sopra

sotto

2d.

*

Studies in Double Notes

Études en notes doubles

Übungen mit Doppelgriffen.

1 Allegro

134

5 3 5 3 8 5 sempre sim.

legato

5 3 5 3 8 5 sempre sim.

2

*5 1 3 2 5 1 3 sempre sim.**legato**1 5 2 3 5 2 sempre sim.*

3

5 3 5 3 sempre sim.

legato o staccato

1 5 2 3 1 5 sempre sim.

Fingerings and dynamics:

- Staff 1: Fingerings 5, 3, 5, 3; Dynamic: sempre sim.
- Staff 2: Dynamic: legato o staccato
- Staff 3: Fingerings 1, 5, 2, 3, 1, 5; Dynamic: sempre sim.

Perpetuum Mobile

Allegro molto, $\text{♩} = 160$

$\begin{smallmatrix} 3 & 2 \\ 5 & 1 \end{smallmatrix}$ $\begin{smallmatrix} 3 & 2 \\ 5 & 1 \end{smallmatrix}$ *sempre sim.*

f, sempre legato

$\begin{smallmatrix} 2 & 3 \\ 5 & 1 \end{smallmatrix}$ $\begin{smallmatrix} 2 & 3 \\ 5 & 1 \end{smallmatrix}$ *sempre sim.*

135

136

137

138

139

$\begin{smallmatrix} 1 & 5 \\ 2 & 4 \end{smallmatrix}$ $\begin{smallmatrix} 2 & 3 \\ 3 & 5 \end{smallmatrix}$ $\begin{smallmatrix} 1 & 5 \\ 2 & 3 \end{smallmatrix}$ $\begin{smallmatrix} 2 & 3 \\ 5 & 1 \end{smallmatrix}$ *sempre sim.*

Musical score for two voices (Treble and Bass) in common time. The key signature changes between measures. Measure 1 starts in G major (no sharps or flats). Measure 2 begins in E major (one sharp) and ends in D major (two sharps).

Continuation of the musical score. The bass line continues with eighth-note patterns.

Continuation of the musical score. The bass line continues with eighth-note patterns.

Continuation of the musical score. The bass line continues with eighth-note patterns. Measure 8 includes a change in time signature: $\frac{2}{3}$, $\frac{4}{4}$, $\frac{2}{3}$, $\frac{5}{4}$.

Continuation of the musical score. The bass line continues with eighth-note patterns. Measure 10 concludes with a repeat sign and the instruction *(repet. ad infinitum)*. A note below the staff indicates a duration of [30 sec.].

Whole-tone Scale
Gamme par tons entiers
Tonreihen aus Ganztönen

Andante, $\text{♩} = 108$

136

sotto

sopra

sopra

sotto

p

Musical score page 33, measures 1-4. The score consists of two staves. The top staff uses a treble clef and has dynamic markings *sotto*, *mf*, and *sopra*. The bottom staff uses a bass clef. Measure 1 starts with a whole note followed by eighth notes. Measure 2 starts with a half note followed by eighth notes. Measure 3 starts with a quarter note followed by eighth notes. Measure 4 starts with a half note followed by eighth notes.

Musical score page 33, measures 5-8. The score consists of two staves. The top staff uses a treble clef and has a dynamic marking *p*. The bottom staff uses a bass clef. Measure 5 starts with a half note followed by eighth notes. Measure 6 starts with a half note followed by eighth notes. Measure 7 starts with a half note followed by eighth notes. Measure 8 starts with a half note followed by eighth notes.

Più mosso, $\text{♩} = 138$

Musical score page 33, measures 9-12. The score consists of two staves. The top staff uses a treble clef and has a dynamic marking *risoluto, marcato*. The bottom staff uses a bass clef. Measure 9 starts with a half note followed by eighth notes. Measure 10 starts with a half note followed by eighth notes. Measure 11 starts with a half note followed by eighth notes. Measure 12 starts with a half note followed by eighth notes.

sotto

cresc.

sopra

sempre legato

Musical score page 33, measures 13-16. The score consists of two staves. The top staff uses a treble clef and has a dynamic marking *cresc.*. The bottom staff uses a bass clef and has a dynamic marking *sopra*. Measure 13 starts with a half note followed by eighth notes. Measure 14 starts with a half note followed by eighth notes. Measure 15 starts with a half note followed by eighth notes. Measure 16 starts with a half note followed by eighth notes.

A musical score for two staves. The top staff is for 'strin.' (strings) and the bottom staff is for 'basso continuo' (bassoon and harpsichord). Both staves use a treble clef and a common time signature. The strings play eighth-note patterns primarily consisting of 'b' and 'a' notes. The bassoon/harpsichord part also features eighth-note patterns, often with grace notes. Measure numbers 5 and 6 are indicated at the bottom of each staff respectively.

Musical score for 'gen' and 'do' sections. The score consists of two staves. The top staff is in G major (one sharp) and the bottom staff is in D major (no sharps or flats). The 'gen' section starts with a half note followed by a quarter note. The 'do' section starts with a half note followed by a quarter note. Both sections end with a half note. The notes are represented by black dots on a five-line staff.

A musical score for piano, page 5, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). The tempo is marked as **Tempo I.** The score includes dynamic markings such as ***ff*** (fortissimo) and ***mf cantabile*** (mezzo-forte cantabile). Measure numbers 5 and 6 are indicated above the staff. A large asterisk (*) is positioned below the bass staff at the bottom of the page.

Musical score for piano, measures 3-5. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Measure 3 starts with a dotted half note followed by a quarter note. Measure 4 begins with a dynamic *mp*. Measure 5 ends with a dynamic *sempre*.

A musical score for piano, page 5. The top staff starts with a treble clef, a key signature of one sharp, and a dynamic marking 'p'. The bottom staff starts with a bass clef. Both staves feature eighth-note patterns with various dynamics and rests. Measure numbers 5 and 6 are indicated at the bottom of the page.

[1 min. 35 sec.]

Unison

À l'unisson . Unisono

Moderato, $\text{♩} = 108$

137

The score consists of two staves. The treble staff starts with a dynamic *f*. The bass staff begins with a dynamic *p*. Fingerings are indicated above the notes: 5, 1, - (in measure 1); 2, 4 (in measure 2); 1, 5 (in measure 3); 2, 1 (in measure 4); and 5 (in measure 5). Measure 5 ends with a repeat sign.

This section continues the musical piece. The treble staff starts with a dynamic *p*. The bass staff begins with a dynamic *p*. Fingerings are indicated above the notes: 1, 2 (in measure 6); 3, 4 (in measure 7); 1, 5 (in measure 8); 2, 1, 2 (in measure 9); and 5 (in measure 10).

This section concludes the piece. The treble staff starts with a dynamic *p*. The bass staff begins with a dynamic *p*. Fingerings are indicated above the notes: 1 (in measure 11); 4 (in measure 12); and 8 (in measure 12). The word "lunga" is written above the final note of the bass staff.

Musical score page 36, measures 1-5. The score consists of two staves: treble and bass. The key signature is three sharps. Measure 1 starts with a forte dynamic (f) in 3/4 time. Measure 2 begins with a 2/4 time signature. Measures 3-5 continue in 2/4 time. Fingerings are indicated above the notes: 8, 4, 1, 5, 1, 2, 3, 4, 5, 1, 1, 2, 5, 8, 1, 1, 2, 3, 4, 5, 1, 1.

Musical score page 36, measures 6-10. The score continues with two staves. The key signature changes to four sharps. Measures 6-10 show a continuation of the melodic line with various time signatures (3/4, 2/4, 3/4, 2/4). Fingerings include: 5, 1, 2, 3, 4, 5, 1, 1, 2, 3, 4, 5, 1, 1, 2, 3, 4, 5, 1, 1.

Musical score page 36, measures 11-15. The score continues with two staves. The key signature changes to four sharps. Measures 11-15 show a continuation of the melodic line with various time signatures (3/4, 2/4, 3/4, 2/4). Fingerings include: 1, 2, 3, 4, 5, 1, 1, 2, 3, 4, 5, 1, 1, 2, 3, 4, 5, 1, 1.

Musical score page 36, measures 16-20. The score continues with two staves. The key signature changes to four sharps. Measures 16-20 show a continuation of the melodic line with various time signatures (3/4, 2/4, 3/4, 2/4). Dynamics and performance instructions include: poco allarg., a tempo, ff, p, lunga, and fingerings: 3, 4, 2, 5, 1, 1, 2, 1, 1, 2, 3, 4, 5, 1, 1, 2, 3, 4, 5, 1, 1, 2, 3, 4, 5, 1, 1.

espr.

poco rall.

pp *p* *pp*

a tempo

p, ma sonoro, sempre legatissimo e cresc.

2 1 2

4 5 4

8

This image shows a page from a musical score for piano. The top staff is in 2/4 time with a key signature of one sharp. The bottom staff is in 4/4 time with a key signature of one sharp. Measure 2 starts with a forte dynamic (indicated by a large 'p' in the center) followed by eighth-note pairs. Measures 3 and 4 continue this pattern. Measure 5 begins with a piano dynamic (indicated by a small 'p') and ends with a forte dynamic. Measure 6 starts with a piano dynamic and ends with a forte dynamic. Measure 7 starts with a piano dynamic and ends with a forte dynamic. Measure 8 starts with a piano dynamic and ends with a forte dynamic. The instruction 'a tempo' is at the top left, and the instruction 'p, ma sonoro, sempre legatissimo e cresc.' is centered below the first staff. Measure numbers 2, 1, 2 are above the first staff, and measure numbers 4, 5, 4 are above the second staff. The page number 8 is at the bottom left.

8

[1 min. 40 sec.]

Bagpipe

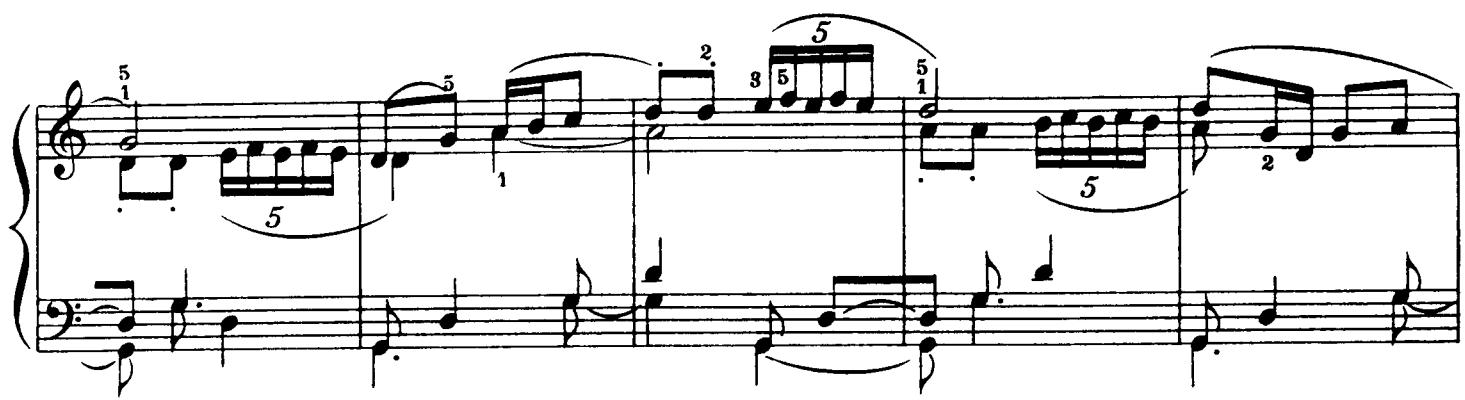
Cornemuse

Dudelsack

Allegretto, $\text{♩} = 182$

138 { *mf*
(2d.)

5 2 3 5
 1 2 1
 2. 3 5
 1 2 2 5
 1 7
 1 2
 5 2 5 1
 4 5
 5
 4 5



Più mosso, $\text{♩} = \text{ca. } 144$

Musical score page 39, measures 6-10. The tempo is indicated as Più mosso with $\text{♩} = \text{ca. } 144$. Measure 6 starts with a sixteenth-note pattern (5). Measure 7 begins with a eighth-note (2), followed by a sixteenth-note pattern (5). Measure 8 features a sixteenth-note pattern (1 2 3). Measure 9 starts with a sixteenth-note pattern (5). Measure 10 concludes with a sixteenth-note pattern (3).

(�ed.)

p^2

Musical score page 39, measures 11-15. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 11-14 show a sixteenth-note pattern (5) over a sustained bass note. Measure 15 concludes with a sixteenth-note pattern (5).

Musical score page 39, measures 16-20. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 16-19 show a sixteenth-note pattern (5) over a sustained bass note. Measure 20 concludes with a sixteenth-note pattern (5).

mf

(sempre sim.)

allarg..

cresc.

acc.. al

Tempo I.

f

(*Lia..* *)

Sheet music for piano, page 41, featuring five staves of musical notation:

- Staff 1:** Treble clef. Fingerings: 4, 5, 4, 5. Dynamics: p .
- Staff 2:** Bass clef. Fingerings: 2 1, 1 1. Dynamics: p .
- Staff 3:** Treble clef. Fingerings: 3, 1 2, 5. Dynamics: *poco a poco dim.*
- Staff 4:** Bass clef. Fingerings: 5, 5, 3 3. Dynamics: p .
- Staff 5:** Treble clef. Fingerings: 1 2, 5. Dynamics: p .
- Staff 6:** Bass clef. Fingerings: 5, 3 3. Dynamics: p .
- Staff 7:** Treble clef. Fingerings: 1 5, 3 5, 2 3, 4 3. Dynamics: *mf*.
- Staff 8:** Bass clef. Fingerings: 2, 1 1, 2 3, 1 3. Dynamics: p .
- Staff 9:** Treble clef. Fingerings: 4 3, 4 2 3, 3 3, 6 5. Dynamics: *f*.
- Staff 10:** Bass clef. Fingerings: 1 5. Dynamics: p .

[1 min. 10 sec.]

Merry Andrew
Bouffon Hanswurst

Con moto, scherzando, $\text{♩} = \text{ca } 120$

189

4

2 4 5

f

p cresc.

5

dim.

(sim.)

mp

Musical score for piano, page 43, featuring five staves of music:

- Staff 1:** Treble clef. Fingerings: 2, 4; 1, 5; 5. Measure 5: (sim.).
- Staff 2:** Treble clef. Fingerings: 2, 5; 1, 4; 1, 4; 5. Measure 5: (sim.).
- Staff 3:** Treble clef. Fingerings: 1, 3; 3. Dynamics: *p*, *f*. Measure 5: 1.
- Staff 4:** Treble clef. Fingerings: 4. Dynamics: *mf*, *f*. Measure 5: 8.
- Staff 5:** Treble clef. Fingerings: 2, 5; 1, 3; 1, 3. Measure 5: 1, 2 v.
- Staff 6:** Treble clef. Fingerings: 2. Dynamics: *p*, *f*. Measure 5: [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.

B É L A B A R T Ó K
M I K R O K O S M O S

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

6 Nos. 140–153

Allegro, $\text{J} = 132$ *Marsch* *Induló* 78
marcatissimo *sempre sostenuto* 29

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 kéziratról (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'œuvre 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

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

Allegro molto, $\text{♩} = 160$

140

Musical score for two staves. The top staff is treble clef, 8/8 time, key signature of one sharp. The bottom staff is bass clef, 8/8 time, key signature of one sharp. Measure 1: Treble staff has a whole note followed by a dotted half note. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score for two staves. The top staff is treble clef, 8/8 time, key signature of one sharp. The bottom staff is bass clef, 8/8 time, key signature of one sharp. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *sf* (fortissimo) at the beginning of measure 5, *dim.* (diminuendo) in the middle of measure 5, and *leggero* (light) above the notes in measure 6.

Musical score for two staves. The top staff is treble clef, 8/8 time, key signature of one sharp. The bottom staff is bass clef, 8/8 time, key signature of one sharp. Measures 7-9: Both staves show eighth-note pairs throughout.

Musical score for two staves. The top staff is treble clef, 8/8 time, key signature of one sharp. The bottom staff is bass clef, 8/8 time, key signature of one sharp. Measures 10-12: Both staves show eighth-note pairs. Dynamics: *p, sempre leggero* (pianissimo, always light) above the bass staff in measure 10. Fingerings: 2 1 2 1 over the treble staff in measure 10, 1 2 5 over the bass staff in measure 11, and 2 1 2 1 over the treble staff in measure 12.

Musical score for two staves. The top staff is treble clef, 8/8 time, key signature of one sharp. The bottom staff is bass clef, 8/8 time, key signature of one sharp. Measures 13-15: Both staves show eighth-note pairs. Fingerings: 2 1 2 1 over the treble staff in measure 13, 1 2 1 over the bass staff in measure 14, and 2 1 2 1 over the treble staff in measure 15.

Il doppio più lento, accel.

A musical score for two voices. The top voice is in bass clef and the bottom voice is in bass clef. The score consists of two measures. Measure 1 starts with a rest followed by a dotted half note. Measure 5 starts with a dotted half note. The vocal parts are separated by a brace. The score is set against a grid of 12 vertical stems per measure.

Molto più calmo, lugubre, ♩ = 192

Musical score for piano showing two staves. The top staff has a tempo of 160 and dynamic *mfp, intenso*. The bottom staff has a tempo of 192 and dynamic *p*. Measure numbers 4, 5, 6, 7, 8, 9, and 2 are indicated above the notes.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef. Measure 11 begins with a forte dynamic. Measure 12 starts with a half note on the bass staff followed by a measure of eighth notes. Measures 11 and 12 conclude with a repeat sign and a double bar line.

Tempo I.

The image shows a page from a musical score for piano. The top staff is in treble clef, 8/8 time, and key signature of one sharp. The bottom staff is in bass clef, 8/8 time, and key signature of one sharp. Measure 11 starts with a dynamic *dim.* The music consists of eighth-note patterns. Measure 12 begins with a forte dynamic *f*. The score includes a tempo marking "Tempo I." and measure numbers 11 and 12. The page number "10" is visible at the bottom right.

1
2

più f
strepitoso

1
5

1
5

8
5
2
1

1
5

8
5
1

stretto e cresc.

1
5

8
5
1

ff

[1 min. 40 sec.]

Subject and Reflection

Image et reflet

Bild und Spiegelbild

Tükröződés

Allegro, $\text{♩} = 136 - 144$

141

Musical score for system 141, first page. The score consists of two staves. The top staff is in treble clef, 2/4 time, and the bottom staff is in bass clef, 2/4 time. The tempo is Allegro, indicated by $\text{♩} = 136 - 144$. Dynamics include *f, ben ritmato* and *più f*. Measure 1 starts with eighth-note pairs followed by sixteenth-note patterns. Measure 2 continues with similar patterns. Measure 3 begins with a dynamic *p*.

Più mosso, $\text{♩} = 156$

Musical score for system 141, second page. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The tempo is Più mosso, indicated by $\text{♩} = 156$. Dynamics include *f*, *p*, and *f*. Measure 1 starts with eighth-note pairs. Measure 2 begins with a dynamic *p*. Measure 3 begins with a dynamic *f*.

Tempo I.

Musical score for system 141, third page. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The tempo is Tempo I. Dynamics include *p*, *f*, *p*, *f*, and *mf*. Measure 1 starts with eighth-note pairs. Measure 2 begins with a dynamic *f*. Measure 3 begins with a dynamic *mf*.

Vivacissimo, $\text{♩} = 164$

Musical score for system 141, fourth page. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The tempo is Vivacissimo, indicated by $\text{♩} = 164$. Dynamics include *f*, *p, legato*, and *p*. Measure 1 starts with eighth-note pairs. Measure 2 begins with a dynamic *f*. Measure 3 begins with a dynamic *p, legato*.



Meno mosso, $\text{♩} = 150$

Vivacissimo, $\text{♩} = 164$

Tempo I.

16

Tempo I.

più f

più ff

Più mosso, $\text{d} = 156$

f

2v

cresc.

ff

sf *sf*

[1 min. 16 sec.]

From the Diary of a Fly

17

Ce que la mouche raconte

Aus dem Tagebuch einer Fliege

Mese a kis légyről

Allegro, $\text{♩} = 146$

sopra

142

pp

sotto

The musical score consists of four staves of music. The top two staves are for a soprano voice, indicated by a bracket and the instruction *sopra*. The bottom two staves are for a bassoon, indicated by a bracket and the instruction *sotto*. Measure 142 starts with a dynamic *pp*. Measure 143 begins with a dynamic *p*. Measure 144 begins with a dynamic *p*. Measure 145 begins with a dynamic *p*. Measure 146 begins with a dynamic *p*.

mp

2 3 4 5

ff

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a forte dynamic (F) and a key signature of one flat. Measures 12 and 13 show eighth-note patterns with various dynamics like forte (F), piano (P), and mezzo-forte (mf). Measure 14 begins with a forte dynamic and a key signature of three flats. Measures 15 and 16 continue with eighth-note patterns and dynamics. Measure 16 ends with a forte dynamic and a key signature of one flat.

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

s.f.

s.f.

s.f.

s.f.

cresc.

con gioia, leggero

s.f.

s.f.

sff f, dim.

sotto

sotto

sopra

sotto

sotto

sopra

p

sopra

sotto

Musical score for two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a treble clef and has a key signature of one sharp. Measure 1: Both staves play eighth-note patterns. Measure 2: Both staves play eighth-note patterns. Measure 3: The top staff plays eighth-note patterns with a dynamic of *poco cresc.* The bottom staff plays eighth-note patterns. Measure 4: Both staves play eighth-note patterns.

Musical score for two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a treble clef and has a key signature of one sharp. Measure 5: Both staves play eighth-note patterns. Measure 6: Both staves play eighth-note patterns. Measure 7: Both staves play eighth-note patterns. Measure 8: The top staff plays eighth-note patterns with a dynamic of *dim.* The bottom staff plays eighth-note patterns.

Musical score for two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a treble clef and has a key signature of one sharp. Measure 9: Both staves play eighth-note patterns. Measure 10: Both staves play eighth-note patterns. Measure 11: Both staves play eighth-note patterns. Measure 12: The top staff plays eighth-note patterns with a dynamic of *pp*. The bottom staff plays eighth-note patterns.

Musical score for two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a treble clef and has a key signature of one sharp. Measure 13: Both staves play eighth-note patterns. Measure 14: Both staves play eighth-note patterns. Measure 15: Both staves play eighth-note patterns. Measure 16: Both staves play eighth-note patterns.

Musical score for two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a treble clef and has a key signature of one sharp. Measure 17: Both staves play eighth-note patterns. Measure 18: Both staves play eighth-note patterns. Measure 19: Both staves play eighth-note patterns. Measure 20: Both staves play eighth-note patterns.

[1 min. 35 sec.]

Divided Arpeggios

Arpèges divisés

Geteilte Arpeggien

Tört hangzatok váltakozva

Andante, $\text{d} = \text{ca } 88$

143 *p* *un poco stentato* *mf*

a tempo *mesza voce* *più p* *poco ritard.* *cresc.*

Musical score for piano, page 10, measures 1-10. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef. Measure 1: Treble staff has a fermata over the first note, followed by a sixteenth-note pattern. Bass staff has eighth-note pairs. Measure 2: Treble staff starts with a sixteenth-note pattern, followed by eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

cresc.

dim.

A musical score for piano, page 10, showing measures 11 and 12. The score consists of two staves. The top staff is in treble clef, G major, 2/4 time. It features a dynamic marking 'p' and performance instructions 'sotto' and 'sopra'. The bottom staff is in bass clef, C major, 2/4 time. Both staves contain eighth-note patterns with slurs and grace notes. Measure 11 ends with a repeat sign and a double bar line. Measure 12 begins with a bass note followed by a treble note.

Musical score for piano, page 10, measures 8-15. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 8 starts with a eighth note followed by a sixteenth-note pair. Measure 9 begins with a eighth note followed by a sixteenth-note pair. Measure 10 starts with a eighth note followed by a sixteenth-note pair. Measure 11 starts with a eighth note followed by a sixteenth-note pair. Measure 12 starts with a eighth note followed by a sixteenth-note pair. Measure 13 starts with a eighth note followed by a sixteenth-note pair. Measure 14 starts with a eighth note followed by a sixteenth-note pair. Measure 15 starts with a eighth note followed by a sixteenth-note pair.

A musical score page featuring five staves of music. The top staff uses a treble clef, the second staff a bass clef, and the third staff a bass clef. Measures 5 through 10 are shown, with measure 5 starting on a treble note and measure 6 on a bass note. Measure 7 begins with a bass note. Measure 8 starts on a treble note. Measure 9 starts on a bass note. Measure 10 starts on a treble note. Measure 5 ends with a fermata. Measure 6 ends with a fermata. Measure 7 ends with a fermata. Measure 8 ends with a fermata. Measure 9 ends with a fermata. Measure 10 ends with a fermata.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves begin with a key signature of one sharp (F#). Measure 1 starts with a sixteenth-note grace followed by eighth notes. Measures 2-3 show eighth-note patterns. Measure 4 begins with a dynamic instruction 'cresc.' Measure 5 features a melodic line with eighth and sixteenth notes. Measures 6-7 continue the melodic line. Measure 8 includes a dynamic instruction 'p' (piano). Measures 9-10 conclude the section.

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom is in bass clef. Measure 5 starts with a forte dynamic (f) and ends with a piano dynamic (p). Measure 6 begins with a piano dynamic (p).

A musical score for piano, showing five staves of music. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 1 starts with a forte dynamic (f) in the treble staff. Measure 2 begins with a melodic line in the bass staff. Measure 3 features a melodic line in the treble staff. Measure 4 contains a dynamic instruction 'f' and a melodic line in the bass staff. Measure 5 concludes with a dynamic instruction 'p'.

5

6

rallentando

pp

Minor Seconds, Major Sevenths

Secondes mineures, septièmes majeures

Kleine Sekunden, große Septimen

Kis másod- és nagy hetedhangközök

Molto adagio, mesto, ♩ = 56

Molto adagio, mesto, ♩ = 56

144*

p

(*pianissimo*)

(*sempre simile*)

p

poco string.

tornando al tempo

poco string.

tornando . . . al . . . tempo(un poco mosso) ♩ = 68

intenso

intenso

poco a poco accelerando.

sempre più grave e cresc.

Doppio movimento Tempo I.

see Appendix (Editor)¹⁾

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

dim.

Più andante, $\text{♩} = 72$

intenso

poco string.

intenso

più intenso

più intenso

Mosso

grave e

ped.

poco a poco.

crescendo.

f

dim.

tornando.

al Tempo I.

27

poco a poco - accelerando

2d.

8 *2* *p* *5* *2d.*

cresc.

8 *2*

Tempo I.

8 *2* *f* *pp*

*

[3 min. 25 sec.]

Chromatic Invention (3)

Invention chromatique (3)

Chromatische Invention (3)

Kromatikus invenció (3)

a) Allegro, $\text{d} = 144$

145*

20 2 2 1 2 2 1 5 2
menof cresc.

25 2 5 2 5 2 2 1 4
cresc. cresc.

30 3 3 4
cresc. cresc.

accelerando.
f
 2 2 2

40 1 1 1 1
cresc. cresc.

sin al fine

(35)

(40)

(45)

8

♩ = 200

fff

[1 min. 15 sec.]

b) Allegro, $\text{♩} = 144$

145*

meno f

20 21 22 23 24 25

(20) 21 22 23 24 25

20 21 22 23 24 25

20 21 22 23 24 25

20 21 22 23 24 25

accelerando

f

20 21 22 23 24 25

(30)

cresc.

20 21 22 23 24 25

sin al fine

(35)

(40)

(45)

♩ = 200

fff

[1 min. 15 sec.]

Ostinato

Ostinato

Ostinato

Ostinato

Vivacissimo, ♩ = 176 - 168

146



p

sf

mf

*

ff

f

*

Musical score page 35, measures 1-2. The score consists of two staves. The top staff uses a treble clef and a bass clef, with a dynamic marking *sf*. The bottom staff uses a bass clef. The music features eighth-note chords and sixteenth-note patterns. Measure 1 ends with a fermata over the bass clef staff. Measure 2 begins with a dynamic *f*.

Musical score page 35, measures 3-4. The score continues with two staves. The top staff shows a sequence of eighth-note chords with fingerings (3, 1; 2, 1; 3, 1). The bottom staff provides harmonic support with eighth-note chords. Measure 4 concludes with a fermata over the bass clef staff.

Musical score page 35, measures 5-6. The score continues with two staves. The top staff shows a sequence of eighth-note chords with fingerings (2, 1; 3, 1). The bottom staff provides harmonic support with eighth-note chords. Measure 6 concludes with a fermata over the bass clef staff.

Musical score page 35, measures 7-8. The score continues with two staves. The top staff shows a sequence of eighth-note chords with fingerings (2, 1; 2, 1; 2, 1). The bottom staff provides harmonic support with eighth-note chords. Measure 8 concludes with a fermata over the bass clef staff.

Musical score page 35, measures 9-10. The score continues with two staves. The top staff shows a sequence of eighth-note chords with fingerings (3, 1; 2, 1; 5, 2). The bottom staff provides harmonic support with eighth-note chords. Measure 10 concludes with a fermata over the bass clef staff.

Musical score page 35, measures 11-12. The score continues with two staves. The top staff shows a sequence of eighth-note chords with fingerings (3, 2; 3, 2). The bottom staff provides harmonic support with eighth-note chords. Measure 12 concludes with a dynamic *dim.*

36

p, leggero

Meno vivo, $\text{♩} = 144$

ff

p (sub.)

vi.

poco rit.

a tempo

f (sub.)

ped.

*

sf

simile

sopra
Ped. * Ped. * Ped. * Ped. *

Tempo I. (♩ = 168)

(non acc.) 2
sempre f
p p

p p

Più mosso, ♩ = 184

cresc.
sf ff
Ped. * Ped. * Ped. *

sf
Ped. * Ped. * Ped.

poco allarg.

39

Musical score page 39, measures 8-10. The score consists of two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 8 starts with a eighth note followed by six sixteenth-note groups. Measure 9 begins with a eighth note followed by a sixteenth-note group. Measure 10 starts with a eighth note followed by a sixteenth-note group. The score concludes with a fermata over the bass staff and a dynamic instruction *sf*.

Musical score page 39, measures 11-13. The tempo is indicated as *Tempo I.* with a tempo range of $\text{d} = 168 - 156$. The score is in common time. The top staff has a treble clef and a key signature of four sharps. The bottom staff has a bass clef and a key signature of one sharp. Measure 11 starts with a eighth note followed by a sixteenth-note group. Measure 12 starts with a eighth note followed by a sixteenth-note group. Measure 13 starts with a eighth note followed by a sixteenth-note group. The score ends with a dynamic instruction *dim.*

Musical score page 39, measures 14-16. The score continues in common time. The top staff has a treble clef and a key signature of four sharps. The bottom staff has a bass clef and a key signature of one sharp. Measure 14 starts with a eighth note followed by a sixteenth-note group. Measure 15 starts with a eighth note followed by a sixteenth-note group. Measure 16 starts with a eighth note followed by a sixteenth-note group. Measure numbers 3/5, 1/3, and 1/3/5 are written below the staves.

Musical score page 39, measures 17-19. The score continues in common time. The top staff has a treble clef and a key signature of four sharps. The bottom staff has a bass clef and a key signature of one sharp. Measure 17 starts with a eighth note followed by a sixteenth-note group. Measure 18 starts with a eighth note followed by a sixteenth-note group. Measure 19 starts with a eighth note followed by a sixteenth-note group. Measure numbers 1/3 and 1/8 are written below the staves.

Musical score page 39, measures 20-22. The score continues in common time. The top staff has a treble clef and a key signature of four sharps. The bottom staff has a bass clef and a key signature of one sharp. Measure 20 starts with a eighth note followed by a sixteenth-note group. Measure 21 starts with a eighth note followed by a sixteenth-note group. Measure 22 starts with a eighth note followed by a sixteenth-note group. Dynamics *p*, *v.*, *f*, and *sf* are indicated. The score concludes with a measure of rest followed by a dynamic instruction [2 min. 5 sec.]

March

Marche

Marsch

Induló

Allegro, $\text{♩} = 132$

147*

sempre sim.

m.s.

m.d.

m.d.

m.s.

sf

sf

sf

m.s.

m.d.

sf

sf

sf

m.s.

Musical score page 41, measures 1-4. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of three sharps. Measure 1: Treble staff has eighth-note pairs with a '3' overline. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs with a '3' overline. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs with a '3' overline. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs with a '3' overline. Bass staff has eighth-note pairs.

Musical score page 41, measures 5-8. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of three sharps. Measure 5: Treble staff has eighth-note pairs with a '3' overline. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs with a '3' overline. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs with a '3' overline. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs with a '3' overline. Bass staff has eighth-note pairs.

Musical score page 41, measures 9-12. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of three sharps. Measure 9: Treble staff has eighth-note pairs with a '3' overline. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs with a '3' overline. Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs with a '3' overline. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs with a '3' overline. Bass staff has eighth-note pairs.

Musical score page 41, measures 13-16. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of three sharps. Measure 13: Treble staff has eighth-note pairs with a '3' overline. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs with a '3' overline. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs with a '3' overline. Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs with a '3' overline. Bass staff has eighth-note pairs.

Musical score page 41, measures 17-20. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of three sharps. Measure 17: Treble staff has eighth-note pairs with a '3' overline. Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs with a '3' overline. Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs with a '3' overline. Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs with a '3' overline. Bass staff has eighth-note pairs.

Musical score page 42, measures 1-5. Treble and bass staves. Key signature changes from B major to A major. Measure 5 includes a crescendo dynamic.

Musical score page 42, measures 6-10. Treble and bass staves. Key signature changes between B major and A major. Dynamics include *fff* and *p*.

Musical score page 42, measures 11-15. Treble and bass staves. Key signature changes between B major and A major.

Musical score page 42, measures 16-20. Treble and bass staves. Time signature changes between 3/4 and 4/4. Dynamics include *mf*, *cresc.*, *sim.*, and *f*.

Musical score page 42, measures 21-25. Treble and bass staves. Dynamics include *ff*, *sf*, *sff*, *f*, and *sff*. The score ends with a duration of [1 min. 45 sec.]

Six Dances in Bulgarian Rhythm

43

Six danses en rythme bulgare

Sechs Tänze in bulgarischen Rhythmen

Hat tánc bolgár ritmusban

Dedicated to Miss Harriet Cohen

(1) ♩ = 850 (♩ = 89)

148*

The musical score consists of five staves of music. The first staff is in 9:4 time, the second in 8 time, and the third in 4:2+3 time. Measure 148 starts with a dynamic *mf*. The music features various rhythmic patterns, including eighth and sixteenth-note figures, and dynamic markings like *f* and *p*. Measure 149 begins with a dynamic *f*. Measures 150 and 151 show eighth-note patterns with grace notes. Measures 152 and 153 feature sixteenth-note patterns. Measures 154 and 155 conclude the section.

Musical score page 44, featuring five staves of piano music. The score consists of two treble staves and three bass staves. Measure 1 starts with eighth-note patterns in the treble staff, followed by sixteenth-note patterns in the bass staff. Measure 2 continues with eighth-note patterns in the treble staff, followed by sixteenth-note patterns in the bass staff. Measure 3 begins with a dynamic *più f*, followed by eighth-note patterns in the treble staff, sixteenth-note patterns in the bass staff, and a melodic line in the middle staff. Measure 4 features eighth-note patterns in the treble staff, sixteenth-note patterns in the bass staff, and a melodic line in the middle staff. Measure 5 concludes with eighth-note patterns in the treble staff, sixteenth-note patterns in the bass staff, and a melodic line in the middle staff. The score ends with a final measure consisting of a treble staff with a dynamic *p* and a bass staff with a dynamic *mp*.

45

espr.

mf

rit.

al.

Musical score page 45 showing measures 44-45. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 44 starts with a dynamic *mf*. Measure 45 begins with *rit.* (ritardando) and ends with *al.* (allegro).

Meno vivo, $\text{♩} = 240$

p *cresc.*

poco a poco accelerando

(Rev.)

Musical score page showing measures 46-47. The tempo is indicated as $\text{♩} = 240$. The dynamic *p* (pianissimo) is followed by *cresc.* (crescendo). The instruction *poco a poco accelerando* indicates a gradual increase in speed. The measure concludes with the instruction (Rev.).

f

al.

Musical score page showing measures 48-49. The dynamic *f* (fortissimo) is indicated. The measure concludes with *al.* (allegro).

Tempo I.

sempre f

mf

Musical score page showing measures 50-51. The tempo is set to *Tempo I.* The dynamic *sempre f* (fortissimo) is maintained throughout the first measure. The dynamic *mf* (mezzo-forte) is indicated for the second measure.

46

poco allarg.

f

più f

Calmo

mf

p

rinf.

p

p dolce

più p

mf

Tempo I.

=f

sempre f

marc.

poco rit. **Tempo I.**

ff

sff

[1 min. 50 sec.]

(2) (♩ = 60)

149*

2²₃+3 8

(Rw.)

(Rw.)

sf

mf cresc.

meno f

f

mf

A musical score page containing five staves of piano music. The top staff uses treble clef and has dynamic markings "cresc." and "f martell.". The second staff uses treble clef and has dynamic "sf". The third staff uses treble clef and has dynamic "marc.". The fourth staff uses bass clef and has dynamics "mf", "dim.", and "ff". The fifth staff uses bass clef and has dynamics "p", "mp", and "5". Measure numbers 1-5 are indicated above the first staff.

Musical score page 49, measures 1-4. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef. Measure 1 starts with a dynamic *v*. Measures 2-3 show eighth-note patterns. Measure 4 ends with a dynamic *mp*.

Musical score page 49, measures 5-8. The top staff continues eighth-note patterns. The bottom staff shows chords in common time. Measure 8 ends with a half note.

Musical score page 49, measures 9-12. The top staff shows eighth-note patterns. The bottom staff shows chords. Measure 11 ends with a dynamic *mf*.

Musical score page 49, measures 13-16. The top staff starts with *rit.*, followed by *a tempo*. The bottom staff shows chords. Measure 14 has a dynamic *f*. Measure 15 has a dynamic *p*. Measure 16 has a dynamic *più p*. The measure ends with *(Rew.)*.

Musical score page 49, measures 17-20. The top staff shows eighth-note patterns. The bottom staff shows chords. Measure 18 has a dynamic *pp*. The measure ends with a dynamic *[1 min. 10 sec.]*.

(3) (♩♩ = 80)

150*

p, leggero

sf | *f, marc.*

sf | *f, marc.*

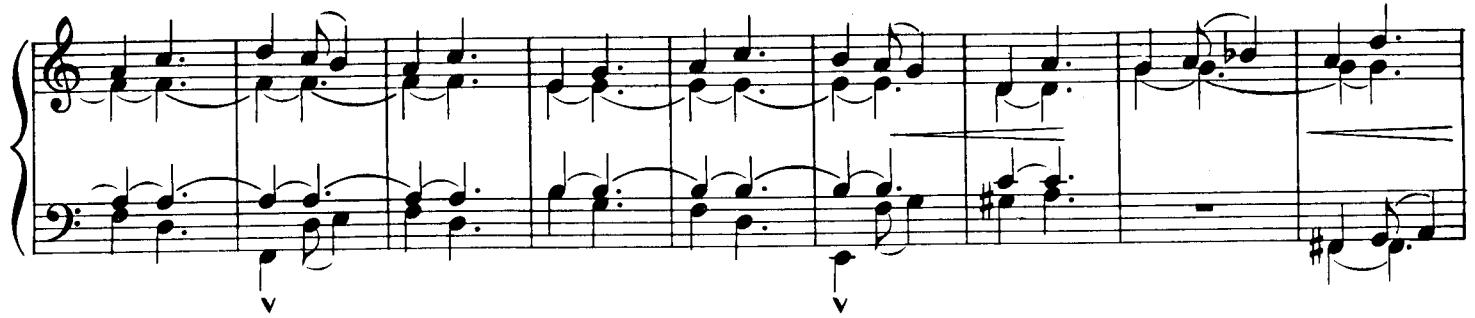
50

1

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The key signature changes from G major (one sharp) to F# major (two sharps) at the beginning of measure 11. Measures 11 and 12 consist of eight measures each, separated by a repeat sign with a 'C' (circle) indicating a repeat. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. The music includes various note values such as eighth and sixteenth notes, and rests. Measure 12 concludes with a half note followed by a repeat sign.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#). Measure 11 starts with a whole note on the first staff followed by eighth-note pairs. Measure 12 begins with a half note on the second staff. Measure 13 starts with a whole note on the first staff followed by eighth-note pairs. Measure 14 starts with a half note on the second staff. Measure 15 starts with a whole note on the first staff followed by eighth-note pairs. Measure 16 starts with a half note on the second staff. Measure 17 starts with a whole note on the first staff followed by eighth-note pairs. Measure 18 starts with a half note on the second staff. Measure 19 starts with a whole note on the first staff followed by eighth-note pairs. Measure 20 starts with a half note on the second staff. Measure 21 starts with a whole note on the first staff followed by eighth-note pairs. Measure 22 starts with a half note on the second staff. Measure 23 starts with a whole note on the first staff followed by eighth-note pairs. Measure 24 starts with a half note on the second staff. Measure 25 starts with a whole note on the first staff followed by eighth-note pairs. Measure 26 starts with a half note on the second staff. Measure 27 starts with a whole note on the first staff followed by eighth-note pairs. Measure 28 starts with a half note on the second staff. Measure 29 starts with a whole note on the first staff followed by eighth-note pairs. Measure 30 starts with a half note on the second staff. Measure 31 starts with a whole note on the first staff followed by eighth-note pairs. Measure 32 starts with a half note on the second staff. Measure 33 starts with a whole note on the first staff followed by eighth-note pairs. Measure 34 starts with a half note on the second staff. Measure 35 starts with a whole note on the first staff followed by eighth-note pairs. Measure 36 starts with a half note on the second staff. Measure 37 starts with a whole note on the first staff followed by eighth-note pairs. Measure 38 starts with a half note on the second staff. Measure 39 starts with a whole note on the first staff followed by eighth-note pairs. Measure 40 starts with a half note on the second staff.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 11 begins with a melodic line in the treble staff consisting of eighth notes. Measure 12 begins with a bass note followed by a series of eighth-note chords. Various performance markings are present, including dynamic changes (e.g., *f*, *v*, *V*) and fingerings (e.g., 3 2 5, 2).



Musical score page 51, measures 3-4. The score consists of two staves. The top staff has dynamics "più f" and "p, legg.". Measure 3 shows eighth-note pairs in the treble staff and eighth-note chords in the bass staff. Measure 4 shows eighth-note pairs in the treble staff and eighth-note chords in the bass staff.

Musical score page 51, measures 5-6. The score consists of two staves. The top staff shows eighth-note pairs with fingerings (3, 2, 1, 5, 3) and (1, 3, 2, 5, 3). The bottom staff shows eighth-note chords. A curved line connects the end of measure 5 to the beginning of measure 6.

Musical score page 51, measures 7-8. The score consists of two staves. The top staff shows eighth-note pairs with fingerings (4, 1, 2), (3, 1, 3, 2, 4), (5, 1, 4, 2, 5), and a dynamic "cresc. molto". The bottom staff shows eighth-note chords. A dynamic "f" is indicated at the end of measure 8.

Musical score page 51, measures 9-10. The score consists of two staves. The top staff shows eighth-note pairs with dynamics "f" and "f". The bottom staff shows eighth-note chords. A dynamic "f" is indicated at the end of measure 10.

Musical score page 52, measures 1-2. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. The key signature changes from A major (no sharps or flats) to D major (one sharp). Measure 1 starts with a forte dynamic. Measure 2 begins with a half note followed by eighth-note pairs.

Musical score page 52, measures 3-4. The score continues with two staves. Measure 3 ends with a fermata over the first note of the next measure. Measure 4 begins with a dynamic marking "dim." followed by "p, legg." The tempo markings "poch rit." and "a tempo" are placed above the notes.

Musical score page 52, measures 5-6. The score continues with two staves. Measures 5 and 6 show eighth-note patterns in both treble and bass staves.

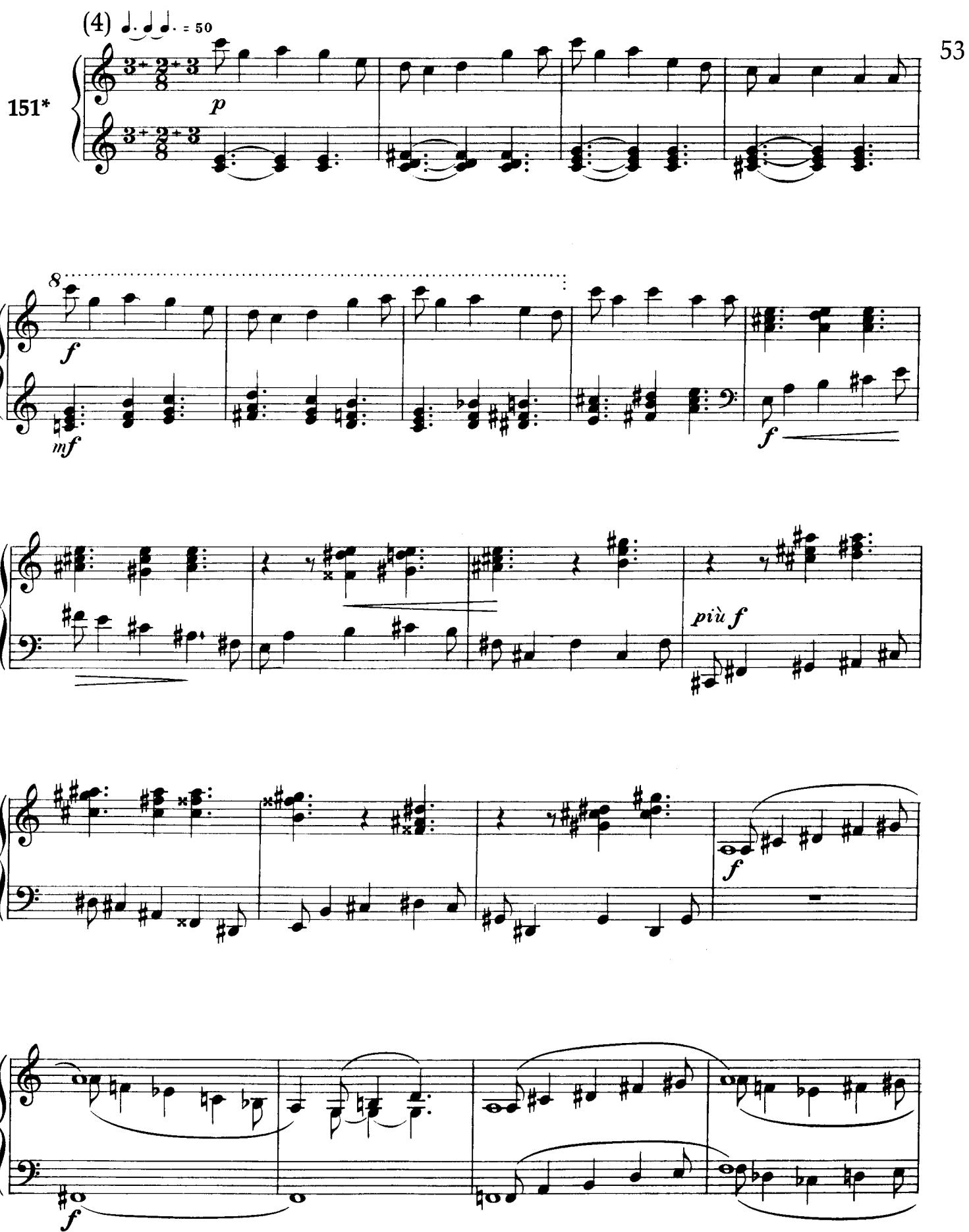
Musical score page 52, measures 7-8. The score continues with two staves. Measures 7 and 8 show eighth-note patterns in both treble and bass staves. The dynamic "pp" (pianissimo) is indicated in measure 8.

Poco sost. $\text{♩} = 60$

Musical score page 52, measures 9-10. The score continues with two staves. Measures 9 and 10 show eighth-note patterns in both treble and bass staves. The dynamics "p" (piano) and "pp" (pianissimo) are indicated. The tempo is marked "Poco sost." with a tempo value of 60 BPM. The instruction "[1 min. 20 sec.]" is located at the bottom right of the page.

(4)  = 50

151* 53



Musical score page 54, measures 1-4. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 1: Treble staff has eighth-note pairs (A, C), (D, F#), (E, G). Bass staff has eighth-note pairs (B, D), (C, E), (F, A). Measure 2: Treble staff has eighth-note pairs (D, F#), (G, B), (A, C). Bass staff has eighth-note pairs (E, G), (F, A), (B, D). Measure 3: Treble staff has eighth-note pairs (E, G), (F, A), (B, D). Bass staff has eighth-note pairs (C, E), (D, F#), (G, B). Measure 4: Treble staff has eighth-note pairs (F, A), (G, B), (C, E). Bass staff has eighth-note pairs (D, F#), (E, G), (B, D). Dynamics: 'cresc.' above measure 2, 'p' above measure 4.

Musical score page 54, measures 5-8. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 5: Treble staff has eighth-note pairs (D, F#), (G, B), (A, C). Bass staff has eighth-note pairs (E, G), (F, A), (B, D). Measure 6: Treble staff has eighth-note pairs (E, G), (F, A), (B, D). Bass staff has eighth-note pairs (C, E), (D, F#), (G, B). Measure 7: Treble staff has eighth-note pairs (F, A), (G, B), (C, E). Bass staff has eighth-note pairs (D, F#), (E, G), (B, D). Measure 8: Treble staff has eighth-note pairs (G, B), (A, C), (D, F#). Bass staff has eighth-note pairs (E, G), (F, A), (B, D). Dynamics: 'pp' above measure 8.

Musical score page 54, measures 9-12. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 9: Treble staff has eighth-note pairs (D, F#), (G, B), (A, C). Bass staff has eighth-note pairs (E, G), (F, A), (B, D). Measure 10: Treble staff has eighth-note pairs (E, G), (F, A), (B, D). Bass staff has eighth-note pairs (C, E), (D, F#), (G, B). Measure 11: Treble staff has eighth-note pairs (F, A), (G, B), (C, E). Bass staff has eighth-note pairs (D, F#), (E, G), (B, D). Measure 12: Treble staff has eighth-note pairs (G, B), (A, C), (D, F#). Bass staff has eighth-note pairs (E, G), (F, A), (B, D). Dynamics: 'f' above measure 12.

Musical score page 54, measures 13-16. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 13: Treble staff has eighth-note pairs (D, F#), (G, B), (A, C). Bass staff has eighth-note pairs (E, G), (F, A), (B, D). Measure 14: Treble staff has eighth-note pairs (E, G), (F, A), (B, D). Bass staff has eighth-note pairs (C, E), (D, F#), (G, B). Measure 15: Treble staff has eighth-note pairs (F, A), (G, B), (C, E). Bass staff has eighth-note pairs (D, F#), (E, G), (B, D). Measure 16: Treble staff has eighth-note pairs (G, B), (A, C), (D, F#). Bass staff has eighth-note pairs (E, G), (F, A), (B, D).

Musical score page 54, measures 17-20. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 17: Treble staff has eighth-note pairs (D, F#), (G, B), (A, C). Bass staff has eighth-note pairs (E, G), (F, A), (B, D). Measure 18: Treble staff has eighth-note pairs (E, G), (F, A), (B, D). Bass staff has eighth-note pairs (C, E), (D, F#), (G, B). Measure 19: Treble staff has eighth-note pairs (F, A), (G, B), (C, E). Bass staff has eighth-note pairs (D, F#), (E, G), (B, D). Measure 20: Treble staff has eighth-note pairs (G, B), (A, C), (D, F#). Bass staff has eighth-note pairs (E, G), (F, A), (B, D). Dynamics: 'sf' above measure 20.

sf

tr

mf

p

5 1 1 3 3 1 1 3 2 1 1 2 2 3 4 5 2 4 1 2 1 2 1

più p

poco rit.

Meno mosso, ♩ = 290

f

tr

allarg.

Tempo I.

più f

poco allarg.

a tempo

p f p f

1 1 1

A musical score for piano, showing ten measures of music. The top staff is in treble clef and the bottom staff is in bass clef. Measure 1 starts with a dynamic 'p' (pianissimo). Measures 2 and 3 show eighth-note patterns. Measure 4 begins with a dynamic 'f' (fortissimo). Measures 5 and 6 continue the eighth-note patterns. Measure 7 begins with a dynamic 'p'. Measures 8 and 9 continue the eighth-note patterns. Measure 10 begins with a dynamic 'f'. Measure numbers 1, 1, and 1 are written below the first three measures.

[1 min. 25 sec.]

(5) Allegro molto, $\text{♩} = 40$

152*

Musical score page 152* featuring three staves of music. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The score includes dynamic markings such as *p*, *mf*, and *f*, and fingerings like 1, 2, 3, 4, and 5. The music consists of six measures per staff.



Musical score page 57, measures 5-8. The top staff features a dynamic *f*, a melodic line with grace notes, and a dynamic *mf*. The bottom staff shows sustained notes with dynamics *p* and *f*.

Musical score page 57, measures 9-12. The top staff has a dynamic *f*. The bottom staff shows sustained notes with dynamics *mf* and *f*.

Musical score page 57, measures 13-16. The top staff shows a melodic line with grace notes. The bottom staff shows sustained notes with a dynamic *f*.

Musical score page 57, measures 17-20. The top staff shows a melodic line with grace notes. The bottom staff shows sustained notes with a dynamic *(mf)*. The word "cresca" appears above the staff.

Musical score page 58, measures 1-5. The score consists of two staves. The top staff uses a treble clef and has dynamic markings *f*, *mf*, *sf*, *mf*, and *legato*. The bottom staff uses a bass clef and has dynamic markings *p* and *cresc.* Measure 5 ends with a fermata over the bass clef staff.

Musical score page 58, measures 6-10. The top staff continues with dynamic markings *mf*, *sf*, *mf*, and *legato*. The bottom staff continues with dynamic markings *p* and *cresc.*

Musical score page 58, measures 11-15. The top staff continues with dynamic markings *mf*, *sf*, *mf*, and *legato*. The bottom staff continues with dynamic markings *p* and *cresc.*

Musical score page 58, measures 16-20. The top staff continues with dynamic markings *mf*, *sf*, *mf*, and *legato*. The bottom staff continues with dynamic markings *p* and *cresc.*

Musical score page 58, measures 21-25. The top staff continues with dynamic markings *mf*, *sf*, *mf*, and *legato*. The bottom staff continues with dynamic markings *p* and *cresc.*

[1 min. 13 sec.]

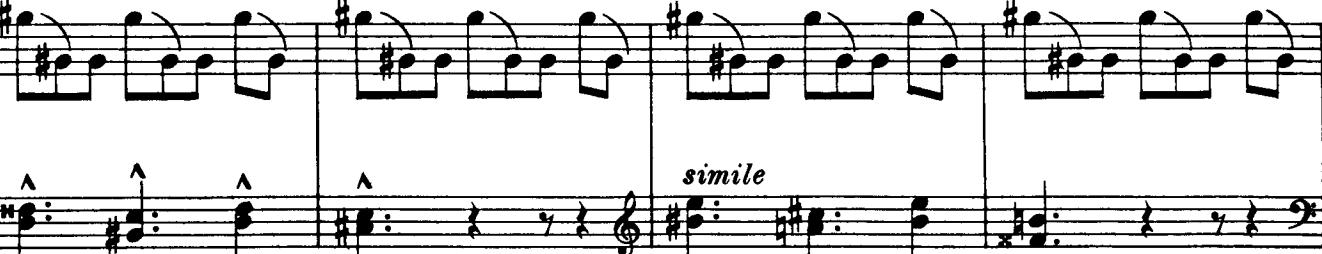
(6)  = 56

153* *f*

simile



59



3 2 1 3 2 1 2 1 5 2 1 3 2 1 2 1

più f

strepitoso

5 1 8 2 3

1 2 ^

Musical score for piano, two staves. Measure 1: Treble staff has eighth-note pairs followed by a dynamic *sf*. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs followed by a dynamic *mf*. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs followed by a dynamic *cresc.*. Bass staff has eighth-note pairs.

Musical score for piano, two staves. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score for piano, two staves. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score for piano, two staves. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score for piano, two staves. Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score page 62, measures 1-4. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 1 starts with a forte dynamic. Measures 2-3 show a transition with changing harmonies. Measure 4 ends with a forte dynamic.

Musical score page 62, measures 5-8. The top staff continues with a treble clef and one sharp key signature. The bottom staff continues with a bass clef and one sharp key signature. Measures 5-6 show a continuation of the harmonic progression. Measure 7 is a rest. Measure 8 ends with a forte dynamic.

Musical score page 62, measures 9-12. The top staff uses a treble clef and one sharp key signature. The bottom staff uses a bass clef and one sharp key signature. Measure 9 starts with a forte dynamic. Measures 10-11 show a continuation of the harmonic progression. Measure 12 ends with a dynamic marking of *Rez*.

Musical score page 62, measures 13-16. The top staff uses a treble clef and one sharp key signature. The bottom staff uses a bass clef and one sharp key signature. Measures 13-14 show a continuation of the harmonic progression. Measures 15-16 show a continuation of the harmonic progression.

Musical score page 62, measures 17-20. The top staff uses a treble clef and one sharp key signature. The bottom staff uses a bass clef and one sharp key signature. Measure 17 starts with a dynamic marking of *mf, leggero*. Measures 18-19 show a continuation of the harmonic progression. Measure 20 ends with a sharp symbol above the staff.

Musical score for piano, two staves. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

Musical score for piano, two staves. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

Musical score for piano, two staves. Measure 9: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

Musical score for piano, two staves. Measure 13: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

Musical score for piano, two staves. Measure 17: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

[1 min. 40 sec.]