# BÉLA BARTÓK

# MIKROKOSMOS

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

4 *Nos. 97–121*

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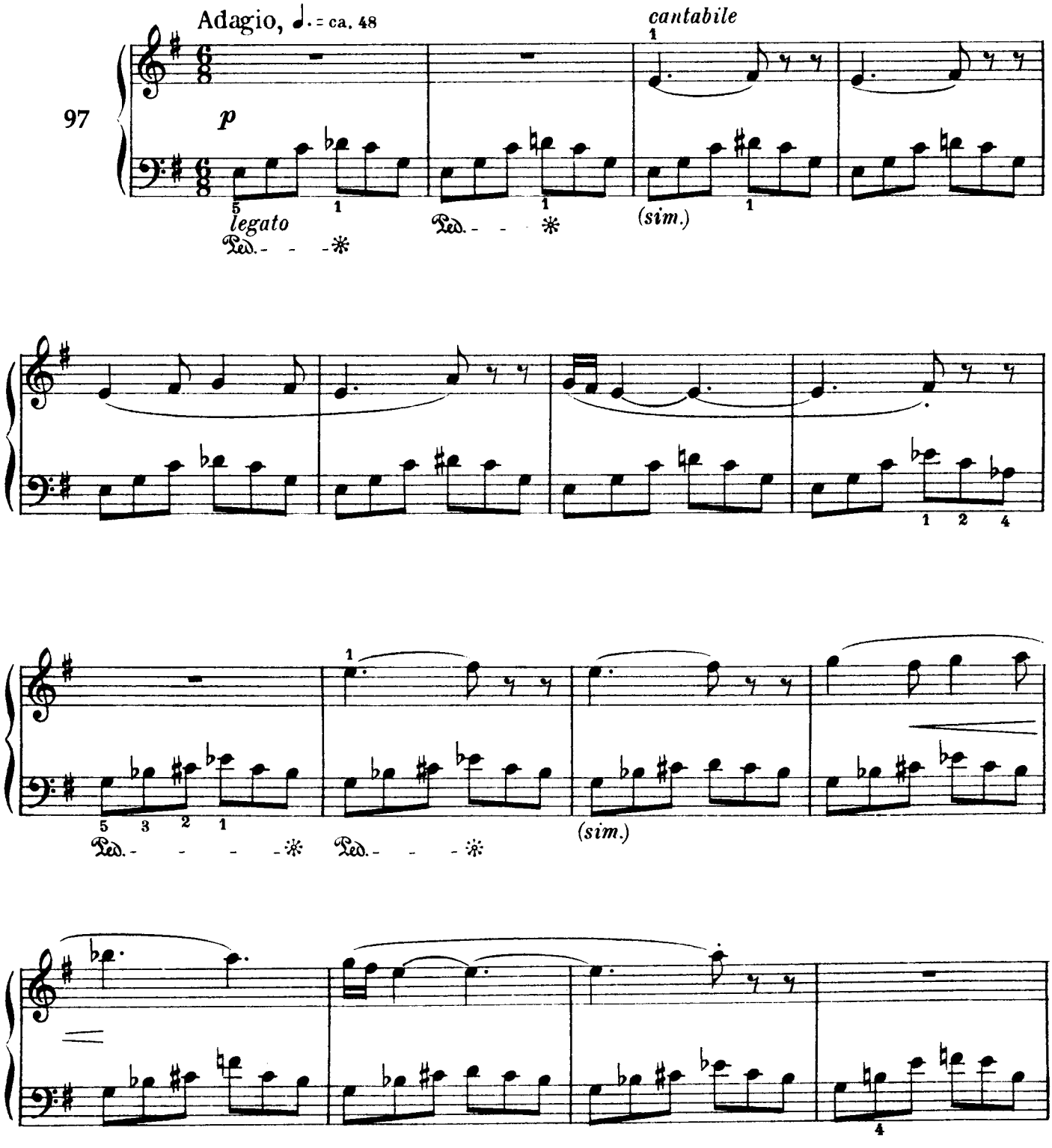
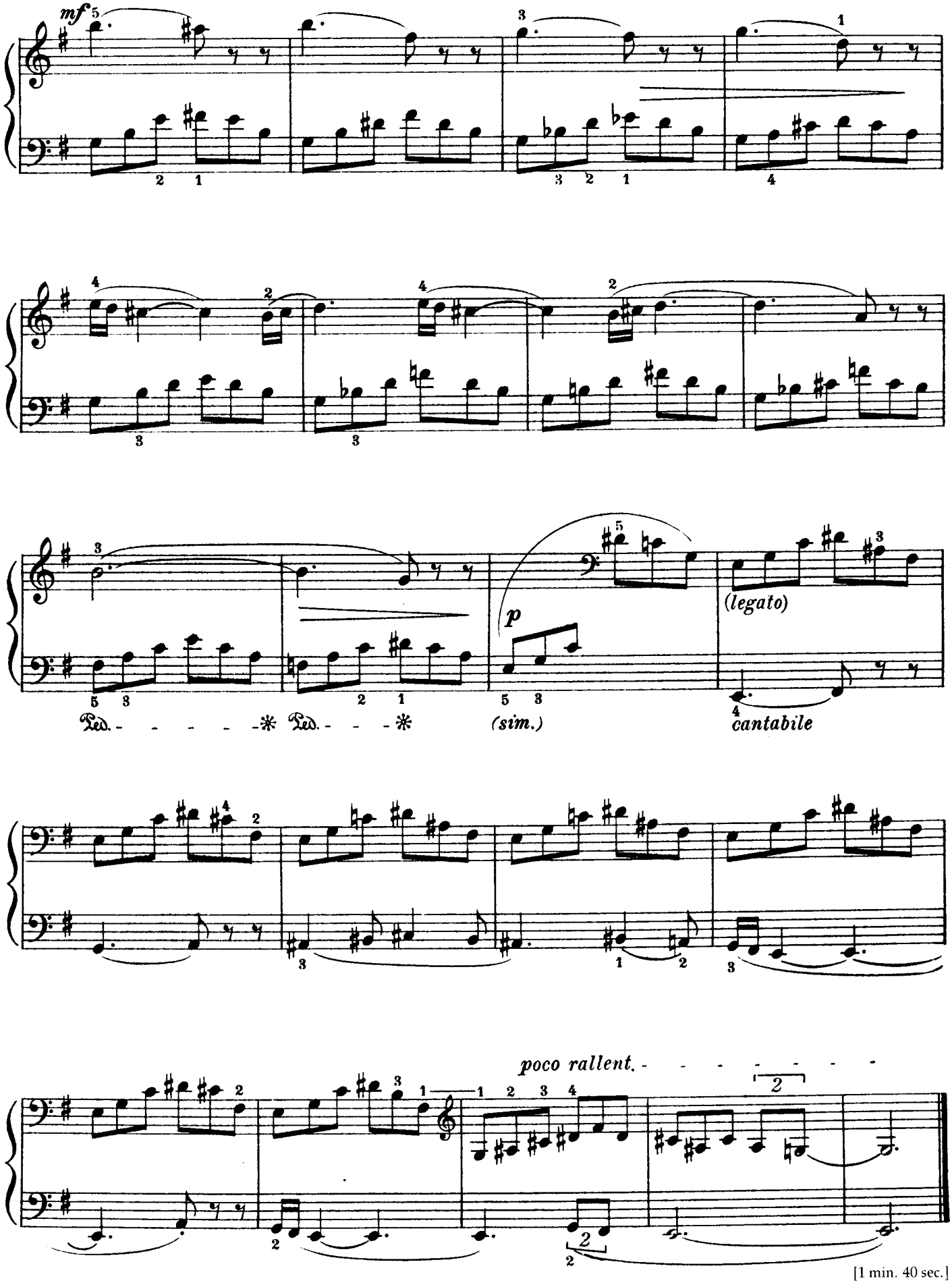
Notturno
Notturno
Notturno



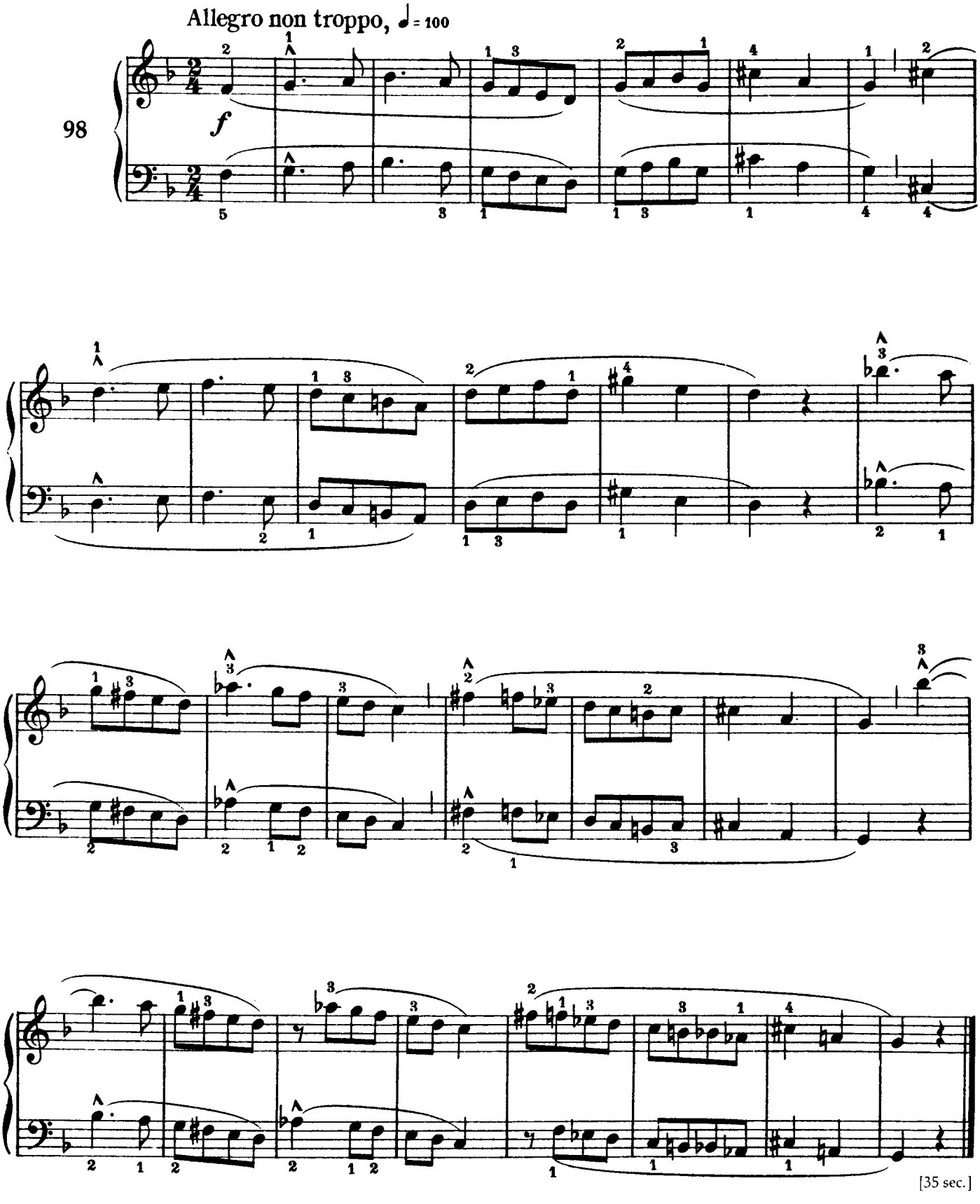

mf
p
(sim.)
(legato)
cantabile
poco rallent.
[1 min. 40 sec.]

# Thumbs Under

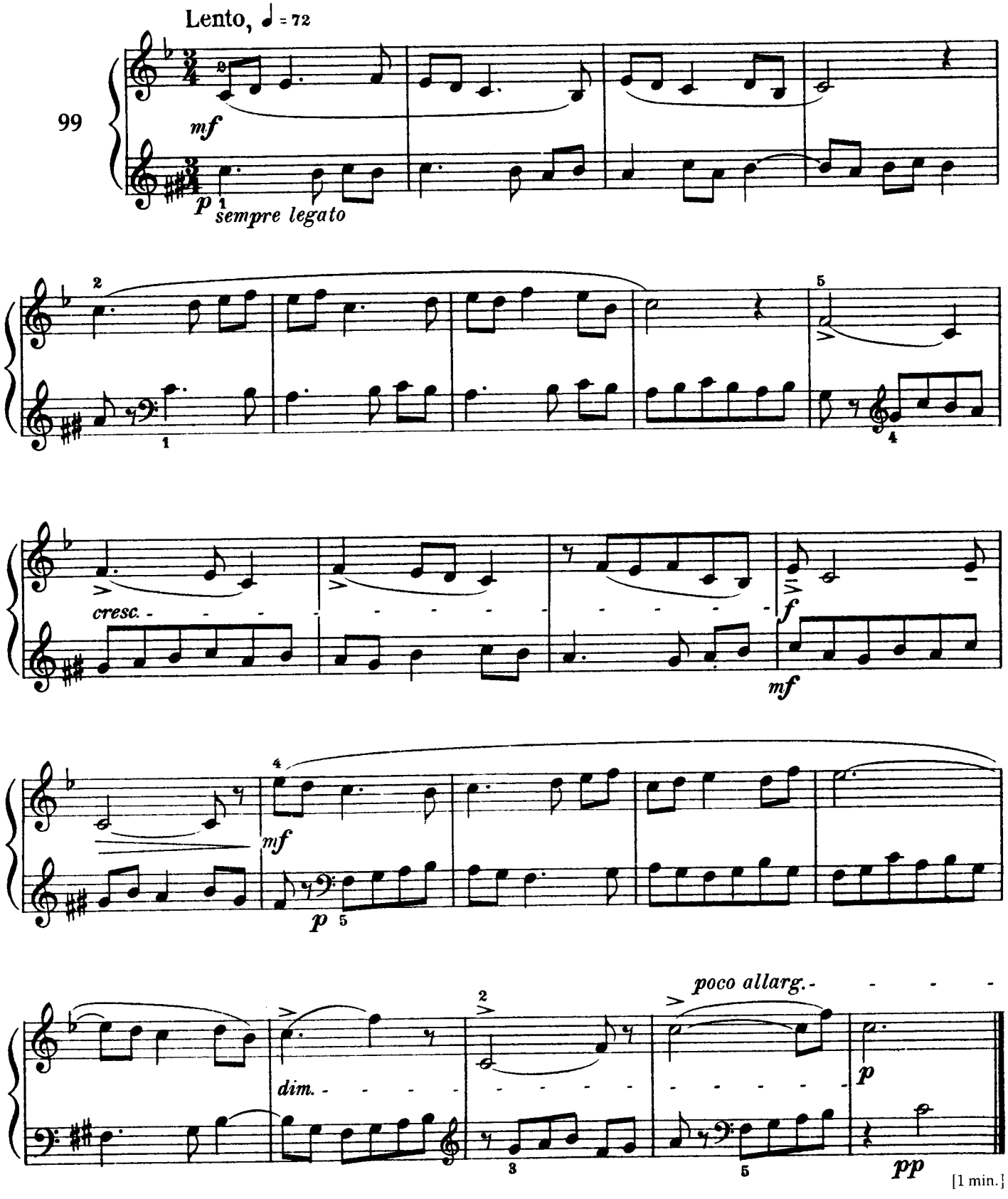
## Pouces en-dessous

## Daumenuntersatz

## Alátevés



# Hands Crossing
# Mains croisées
# Gekreuzte Hände
# Kézkeresztezés



# In Folk Song Style

## Chanson de style populaire

## Wie ein Volkslied

## Népdalféle

Andante, ♪ = 152

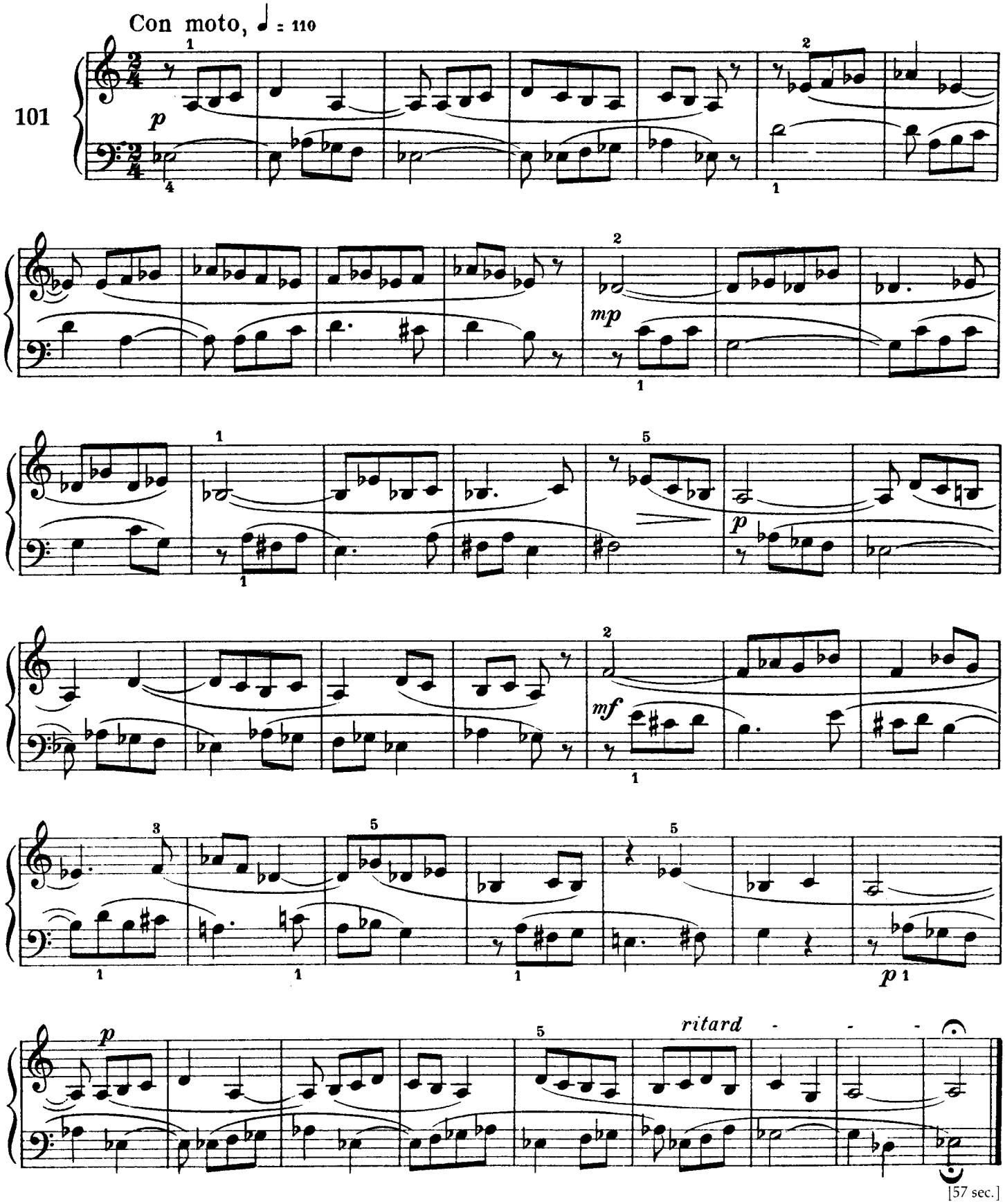
100

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

*calando*

*p*

[45 sec.]


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

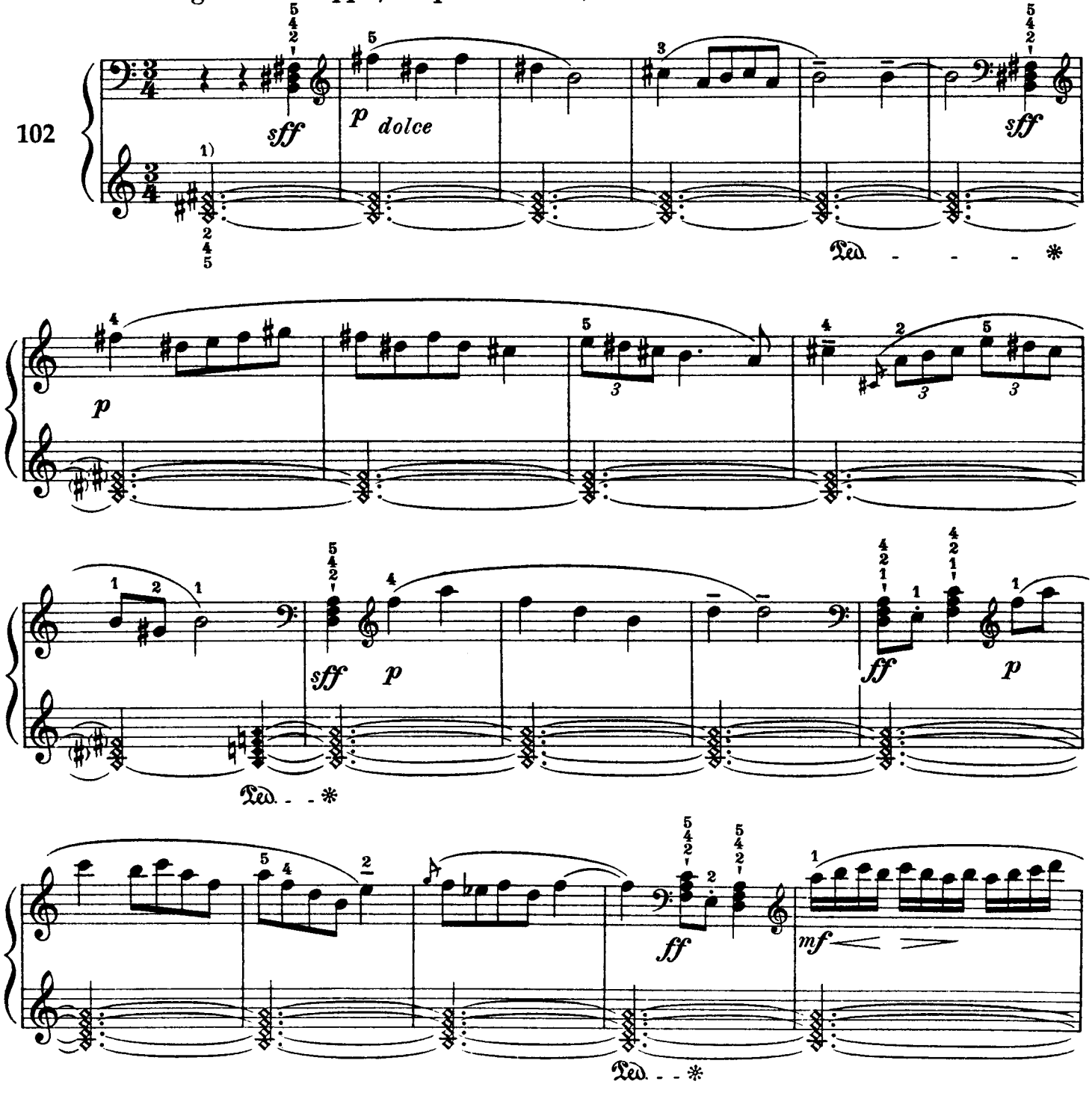
# Harmonics

## Harmoniques

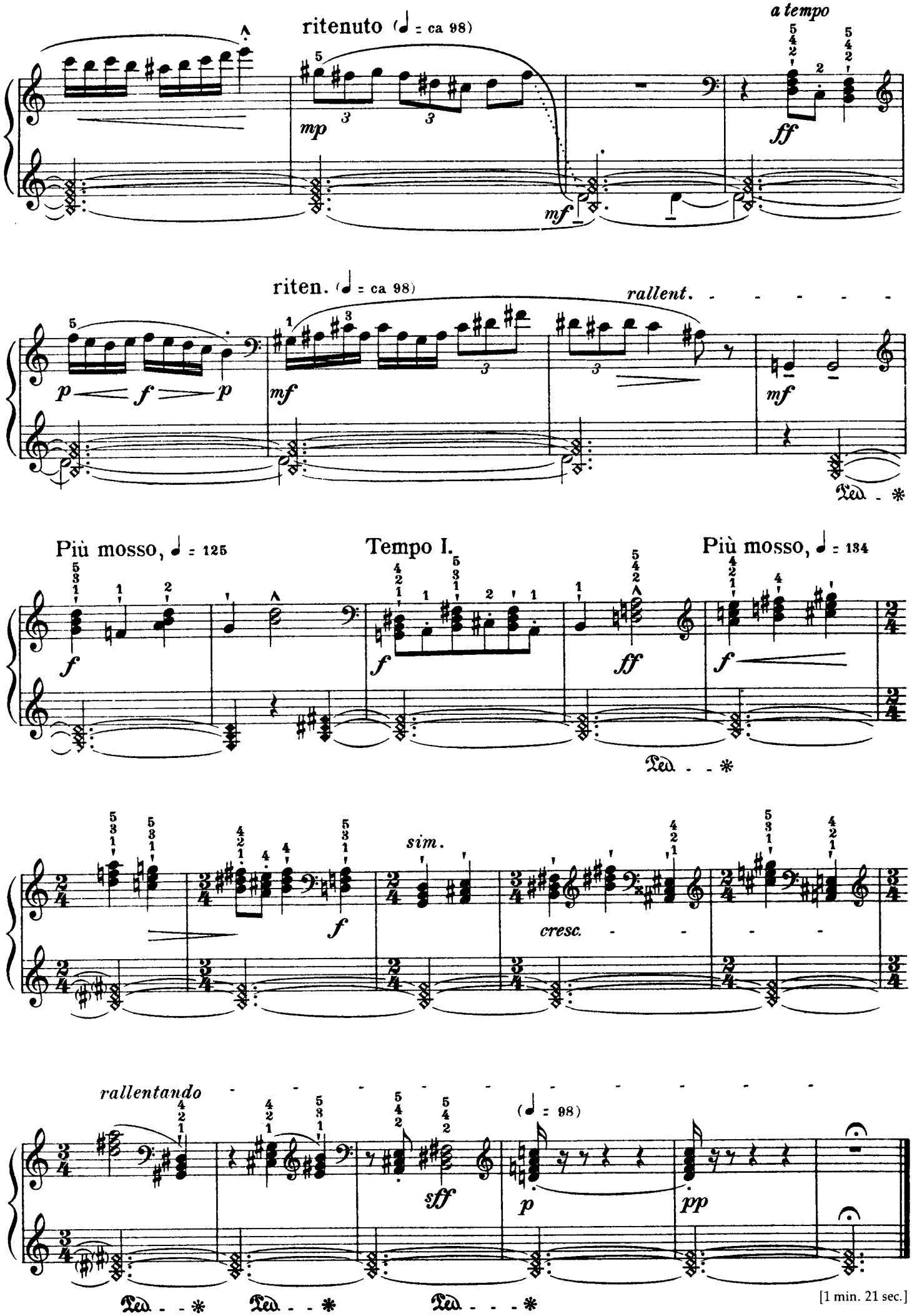
## Obertöne

## Felhangok

Allegro non troppo, un poco rubato, ♩ = ca 110




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

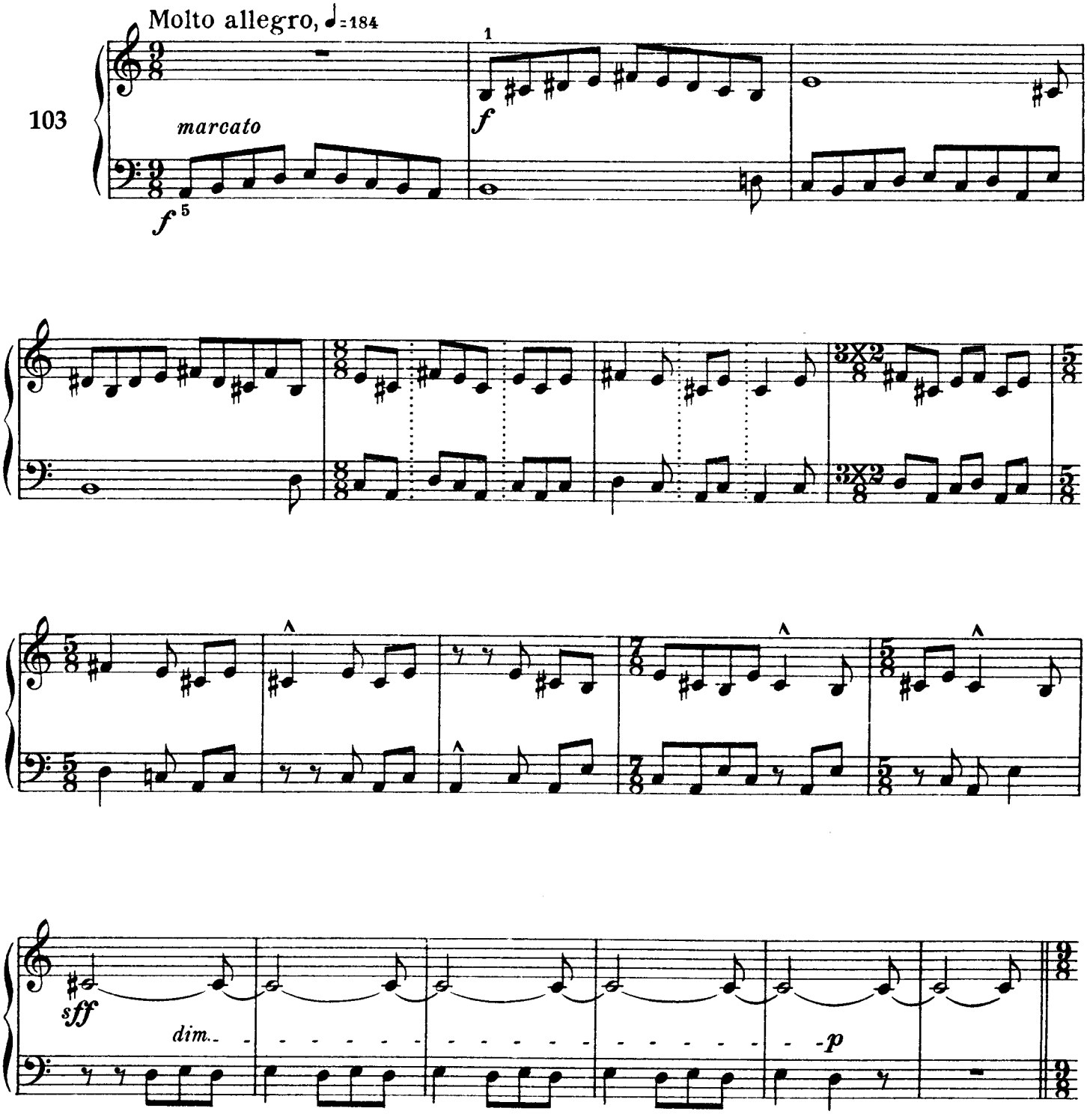

ritenuto (♩ = ca 98)
a tempo
mp
mf
ff
riten. (♩ = ca 98)
rallent.
p
f
p
mf
mf
Più mosso, ♩ = 125
Tempo I.
Più mosso, ♩ = 134
f
f
ff
f
sim.
f
cresc.
rallentando
(♩ = 98)
sff
p
pp
[1 min. 21 sec.]

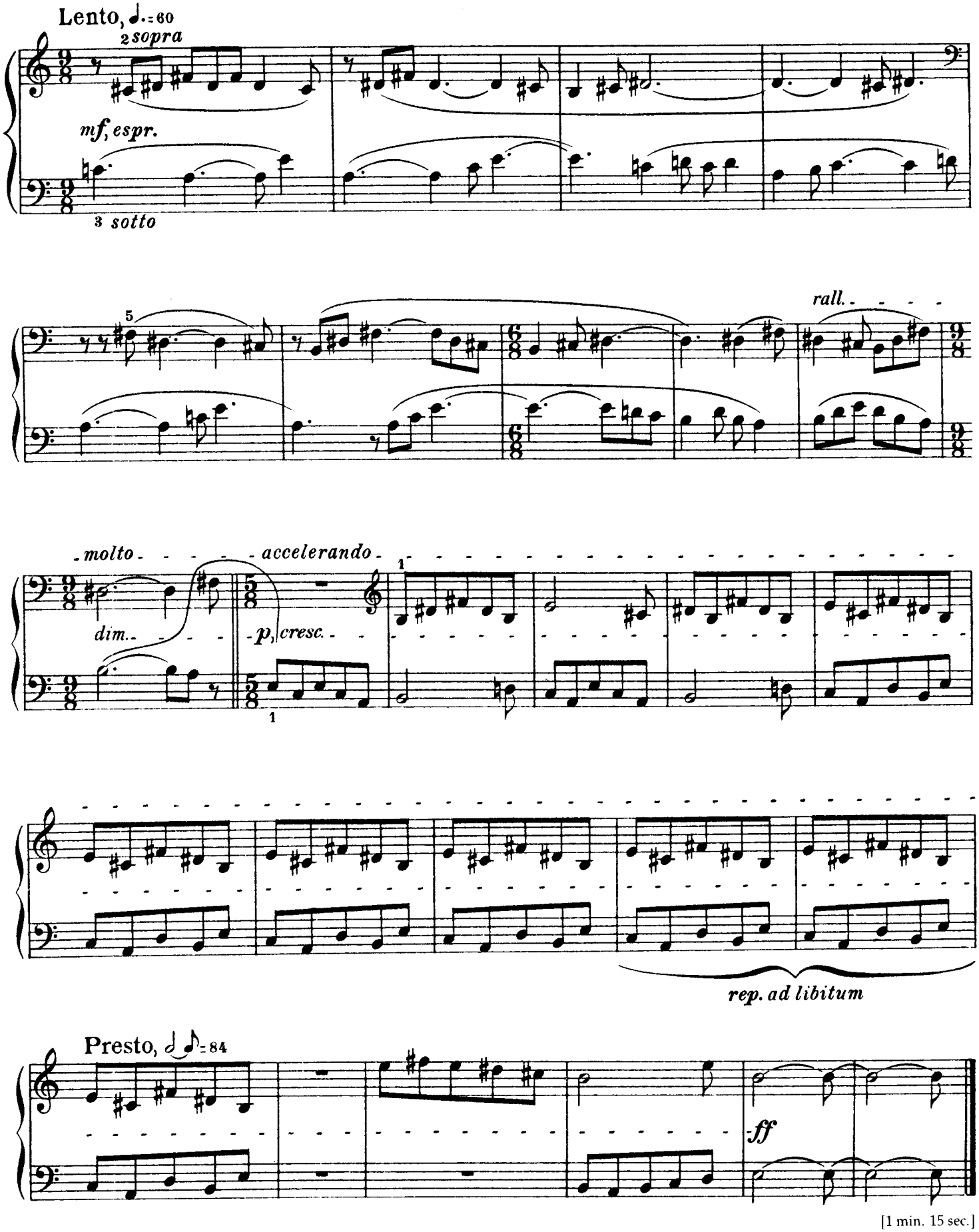
Minor and Major

Mineur et majeur

Moll und Dur

Moll és dur




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

[1 min. 15 sec.]

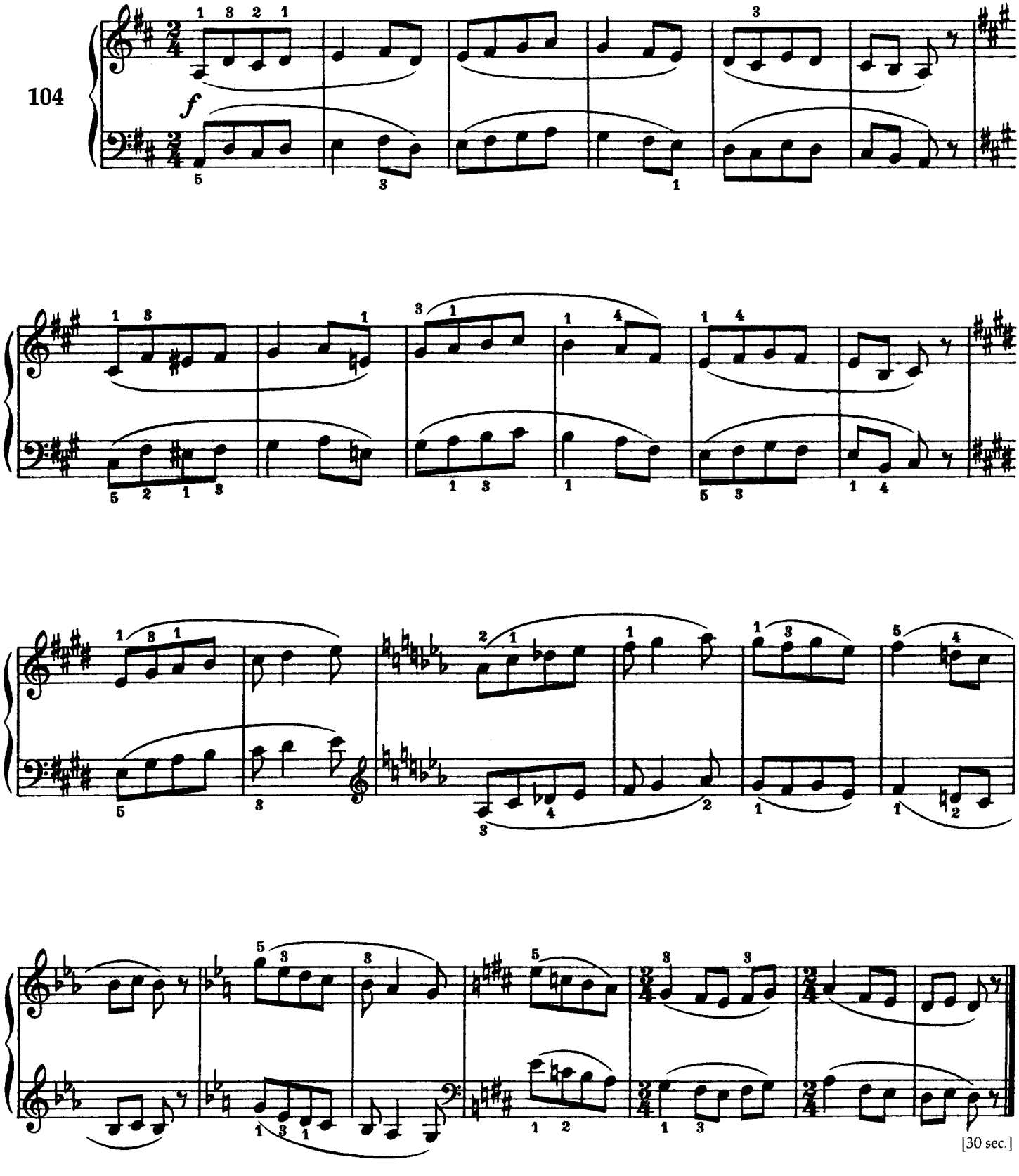
# Wandering through the Keys

## A travers les tonalités

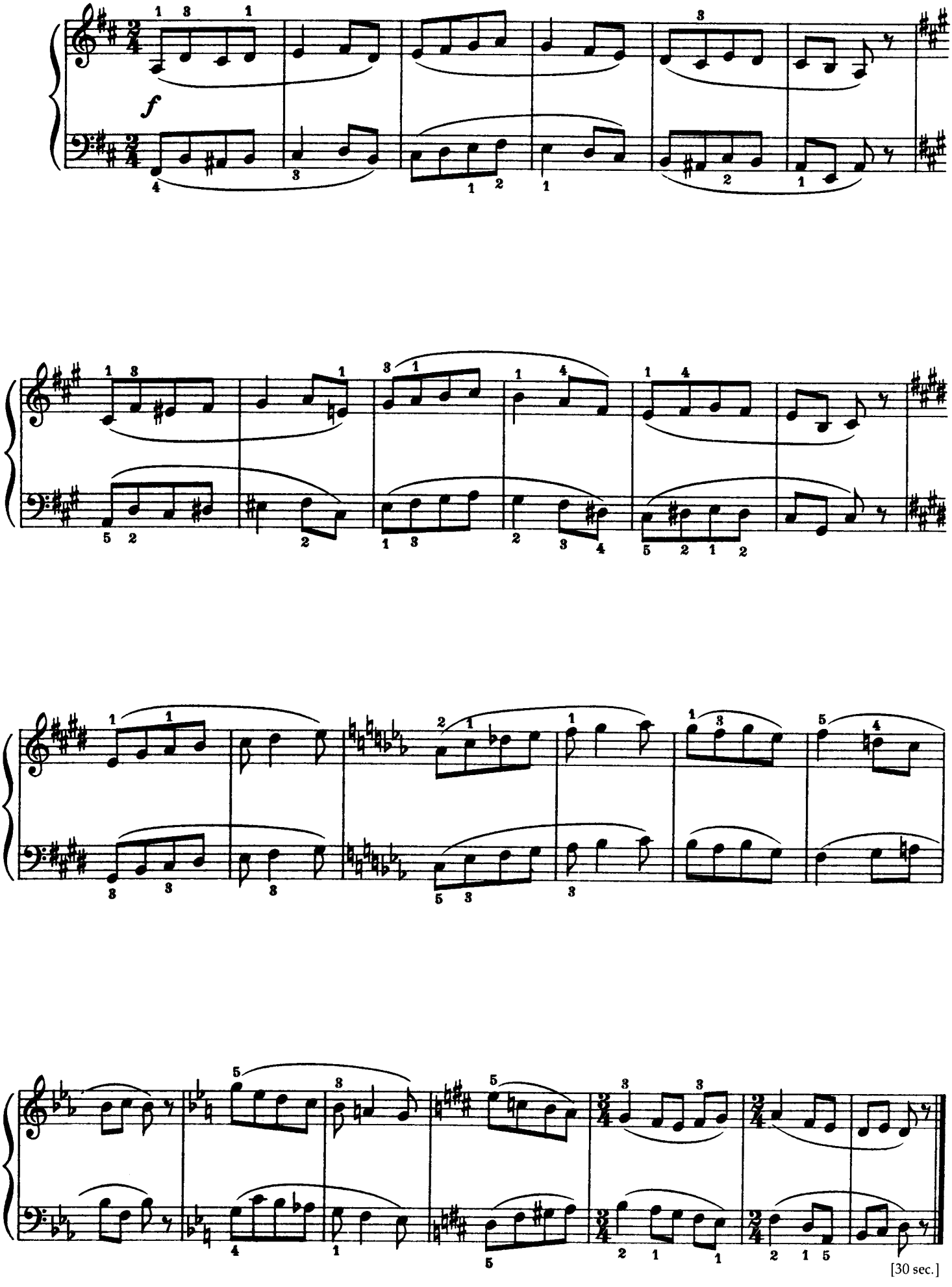
## Wanderung von Tonart zu Tonart

## Vándorlás egyik hangnemből a másikba

a) **Comodo,** ♩=102



b)

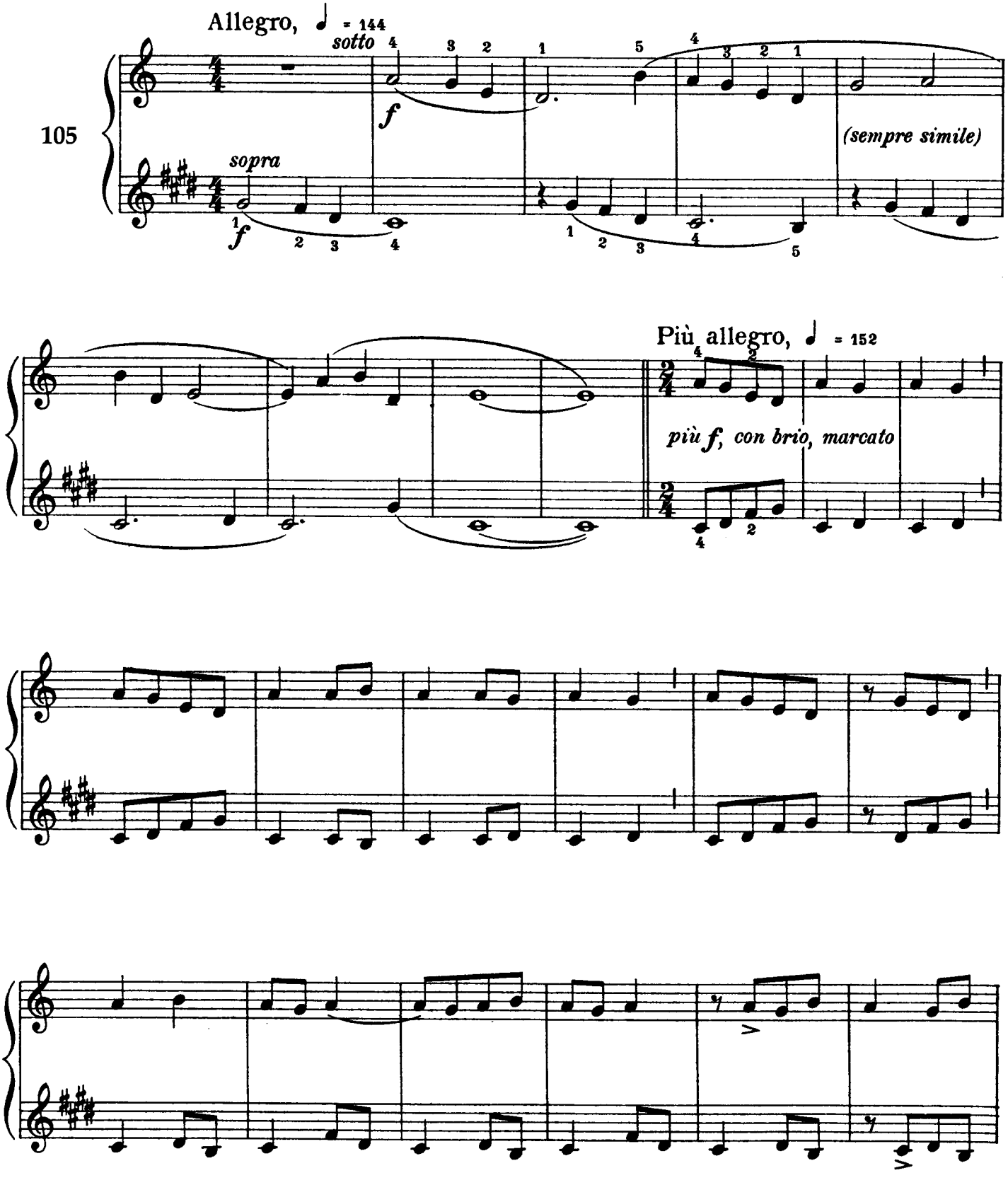


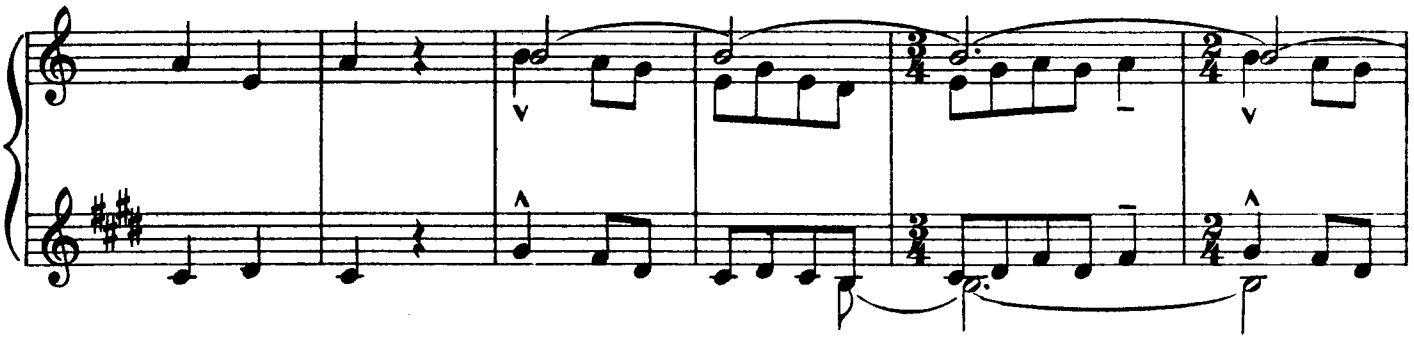
Game (with two five-tone scales)

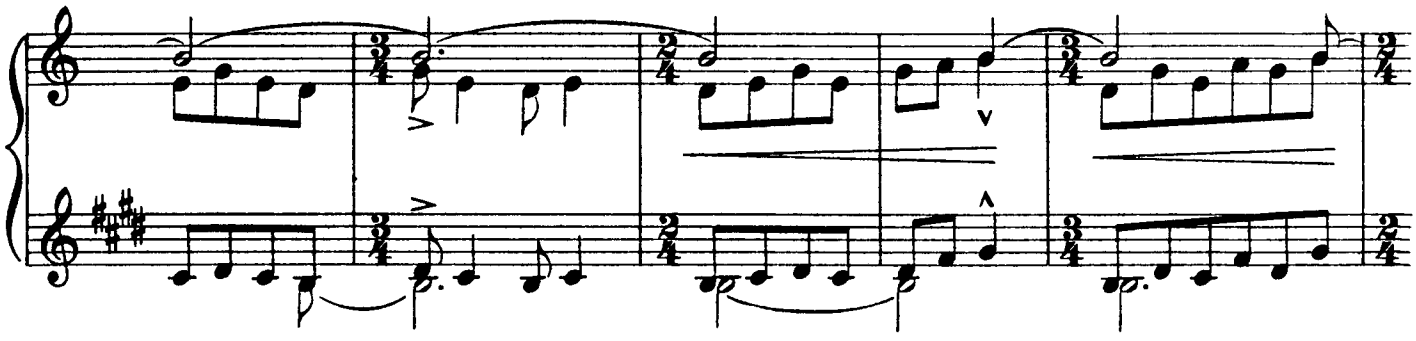
Jeu (avec deux gammes à cinq notes)

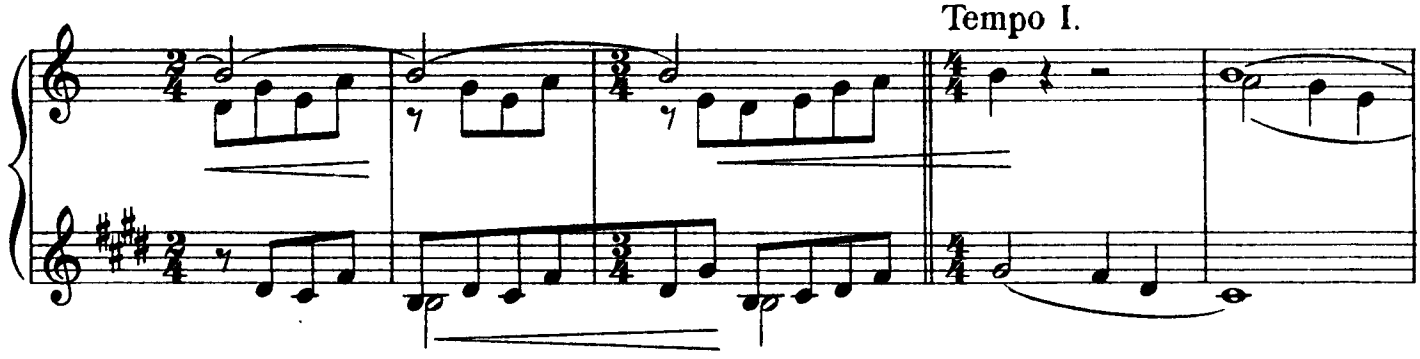
Spiel (mit zwei Fünftonskalen)

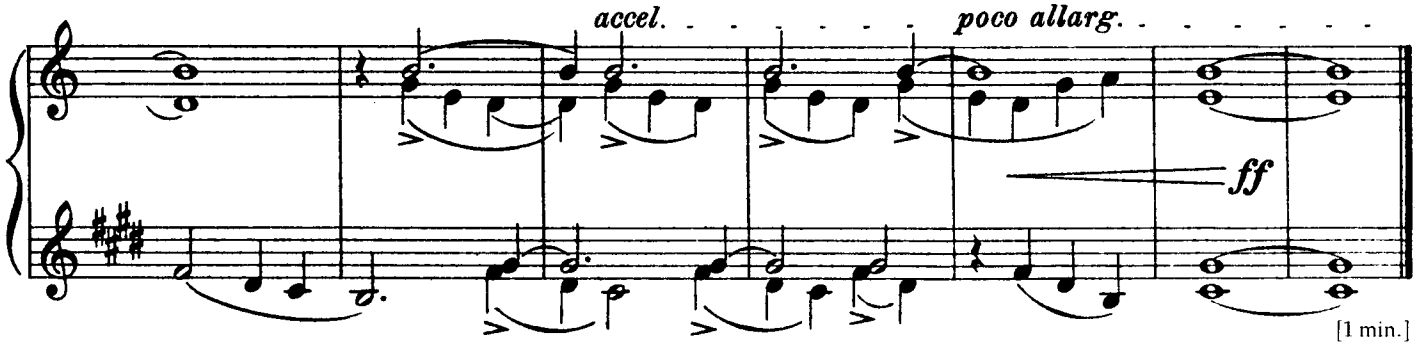
Játék (két ötfokú hangsorral)








Tempo I.

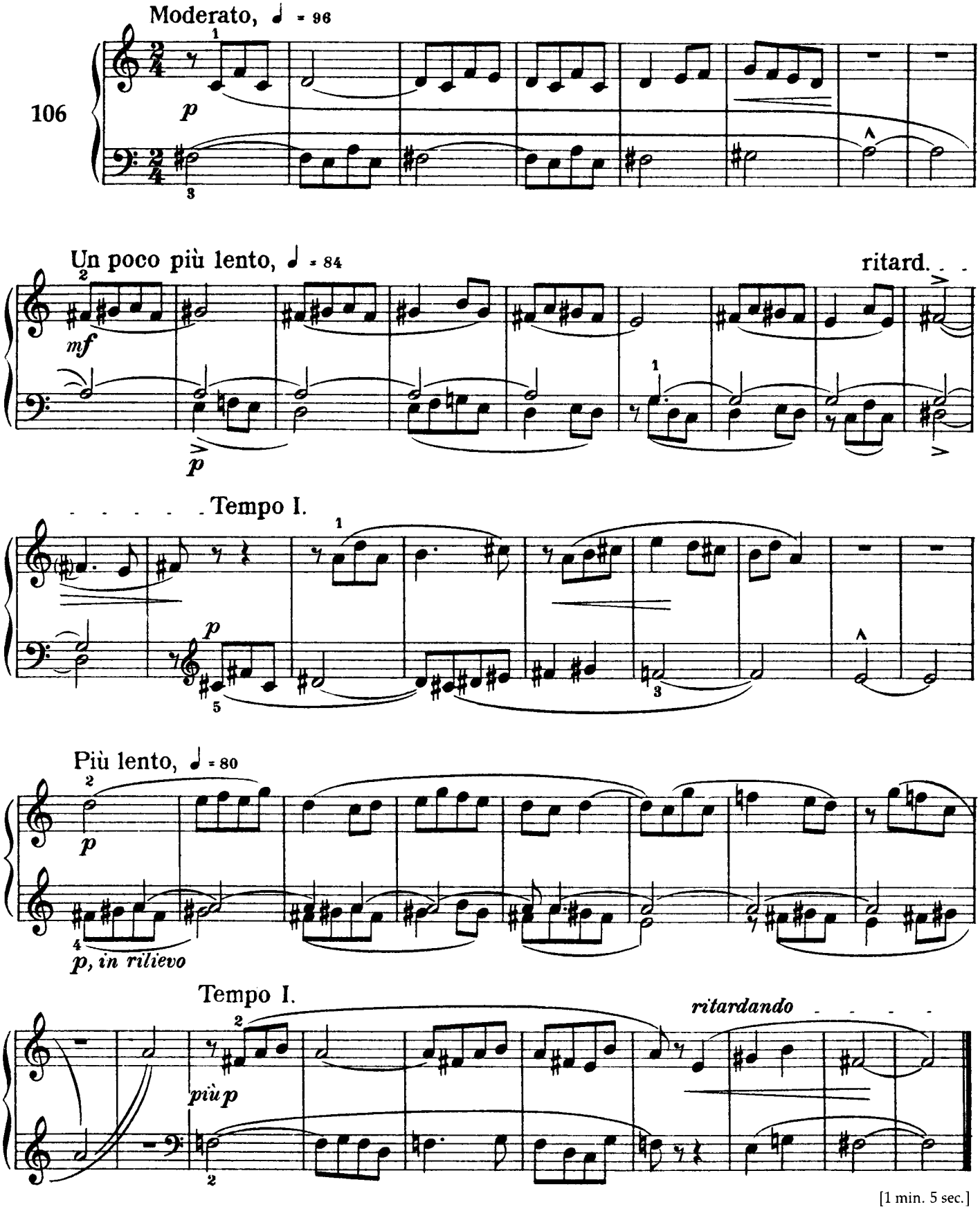

accel.
poco allarg.
ff
[1 min.]

# Children's Song

## Chanson enfantine

## Kinderlied

## Gyermekdal



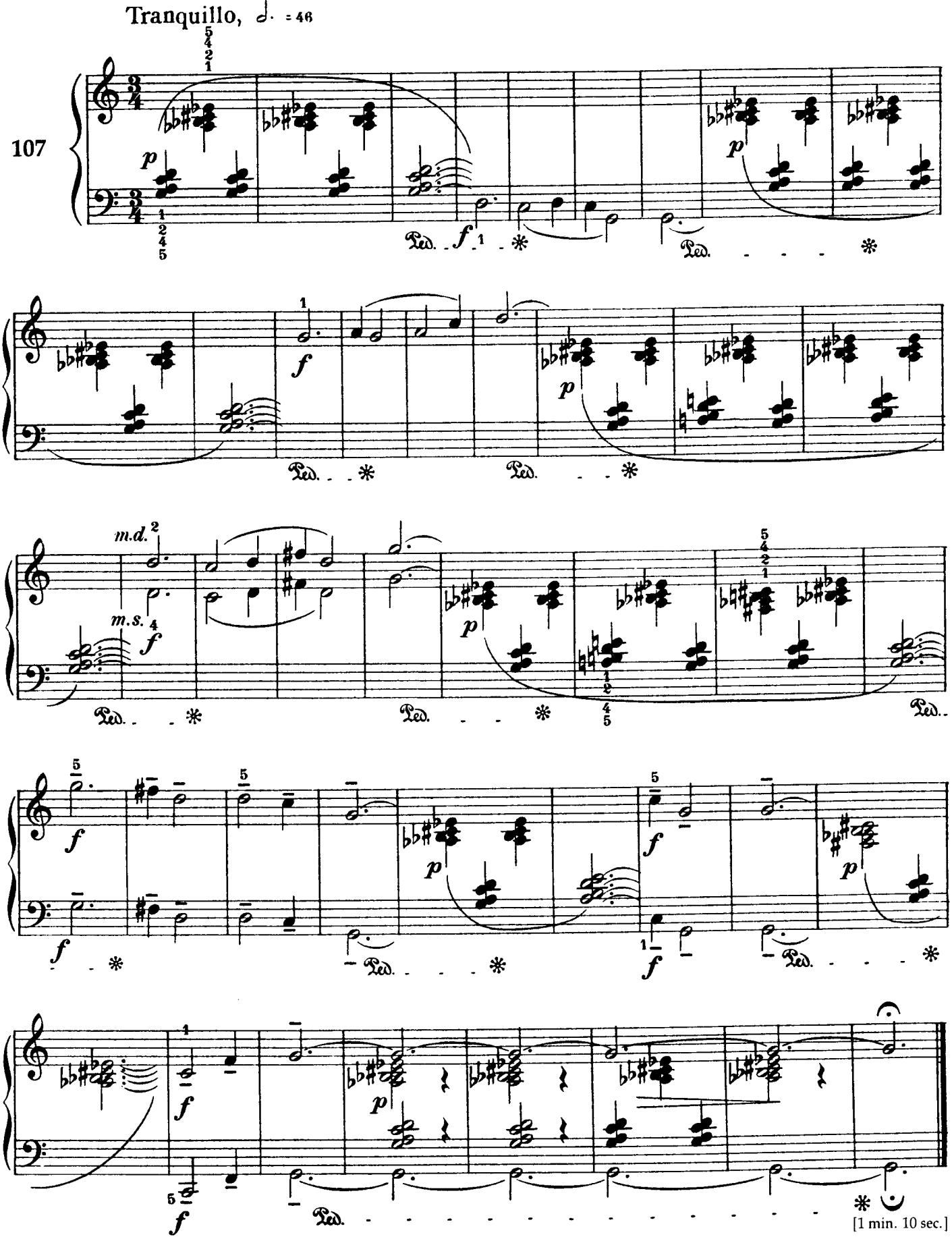

[1 min. 5 sec.]

Melody in the Mist

Mélodie dans la brume

Melodie im Nebelgrau

Dallam ködgomolyagban

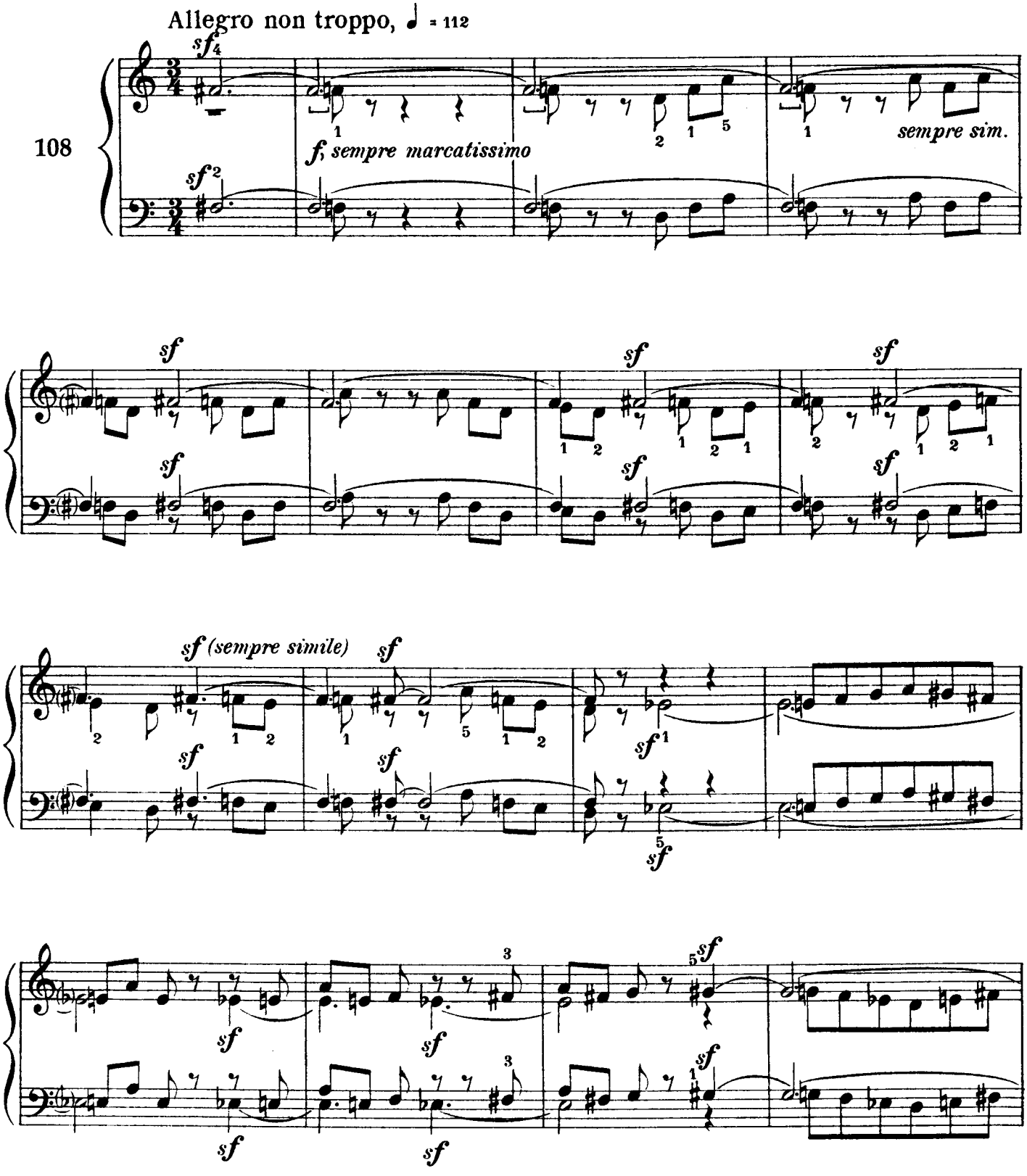


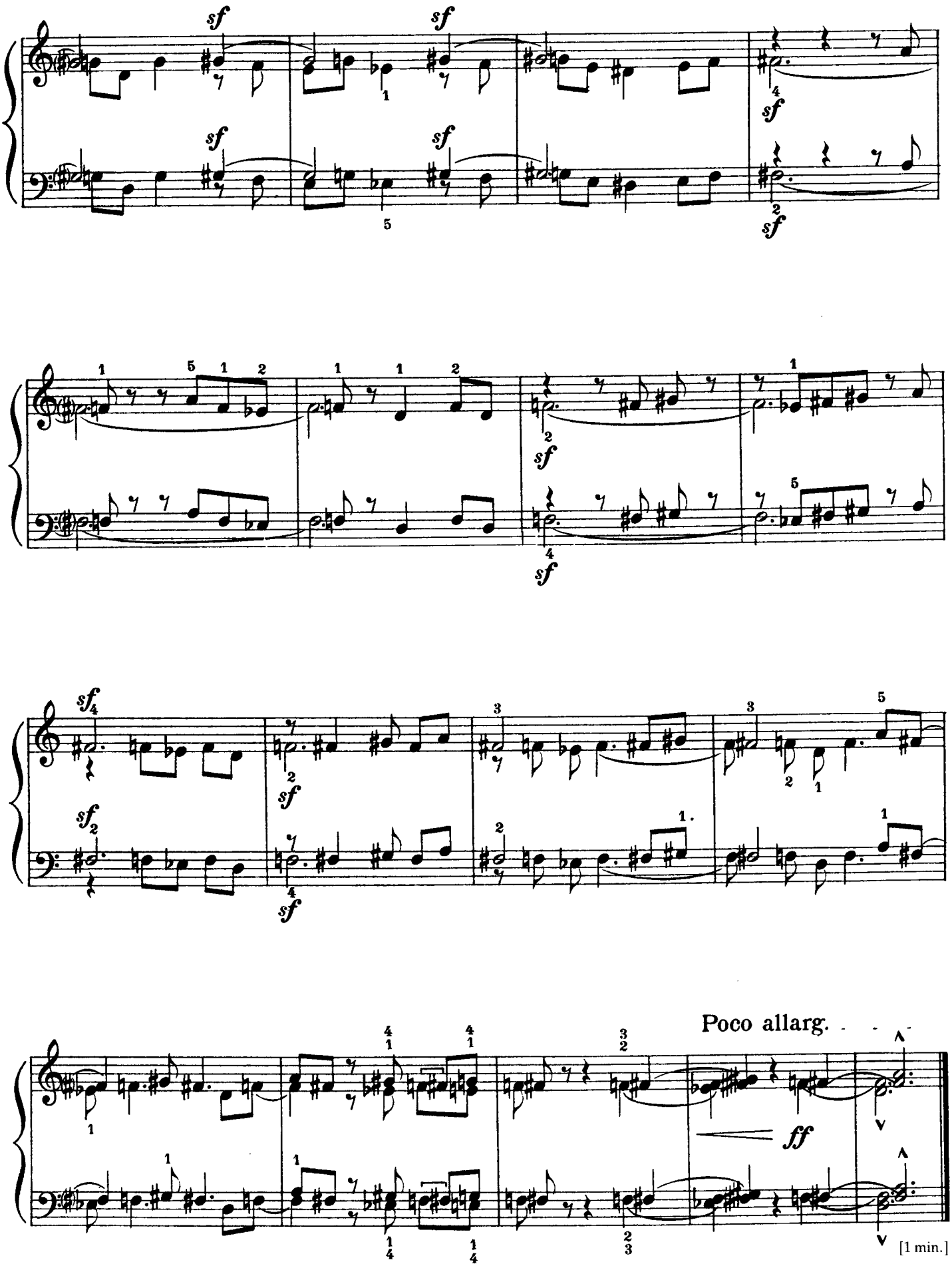
# Wrestling

Lutte

Ringkampf

Birkózás



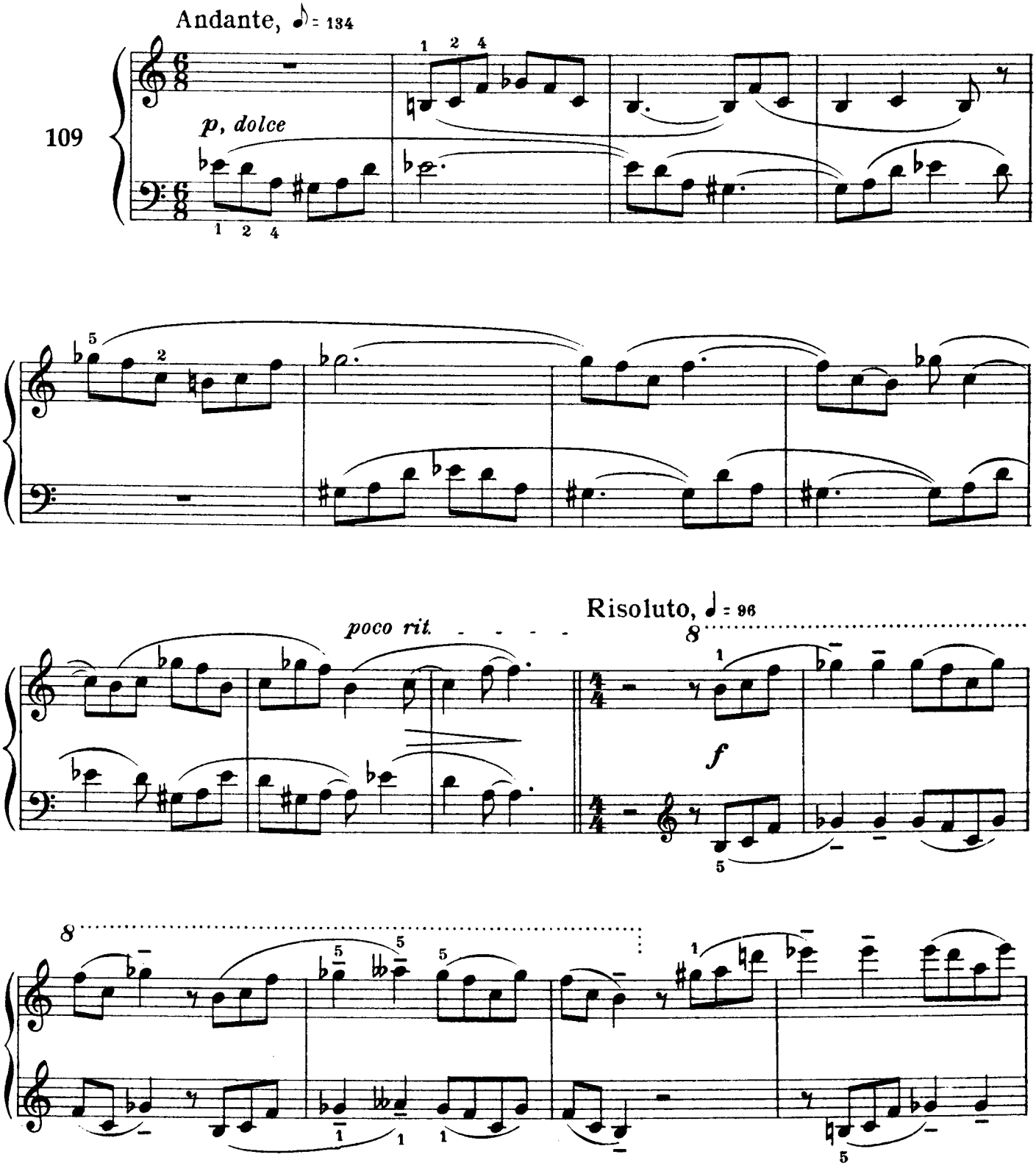

sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
Poco allarg.
ff
[1 min.]

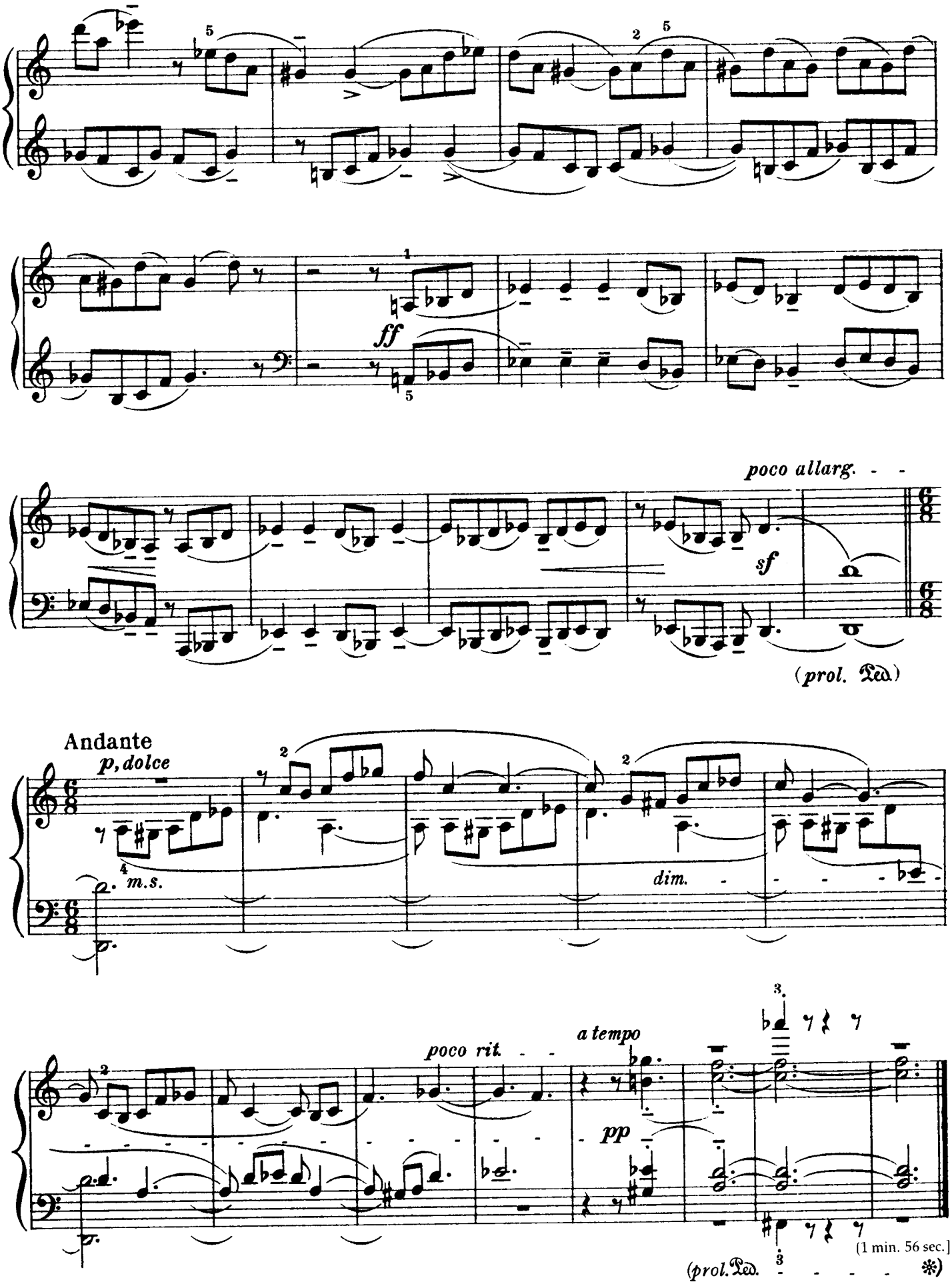
# From the Island of Bali

## De l'île de Bali

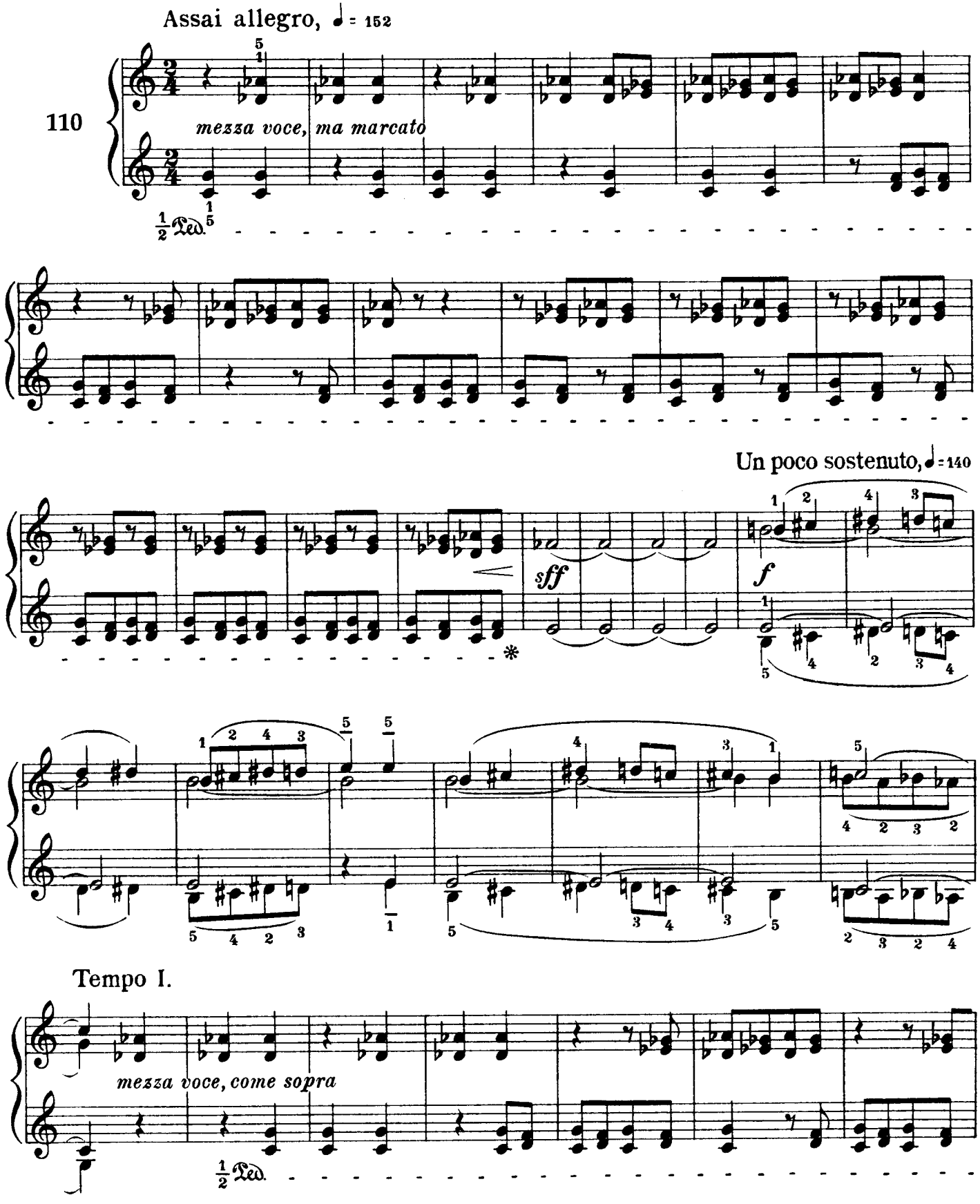
## Auf der Insel Bali

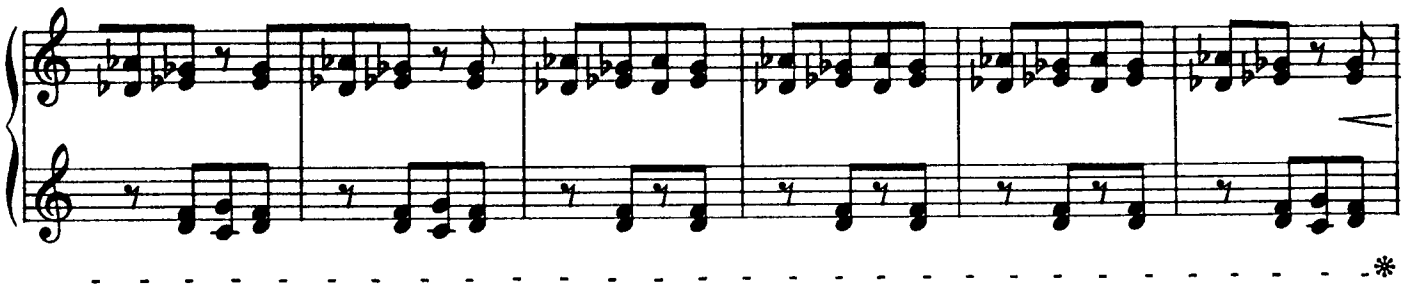
## Báli szigetén

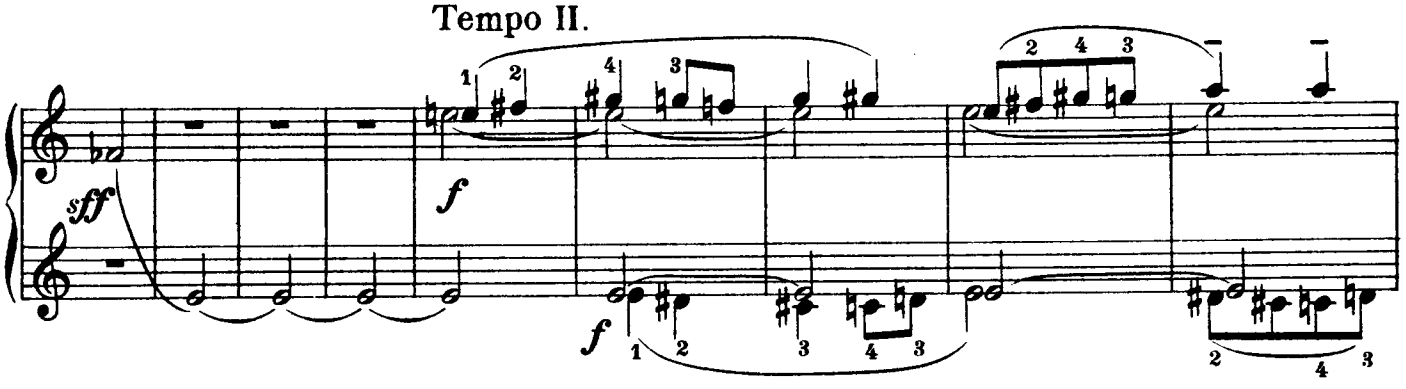


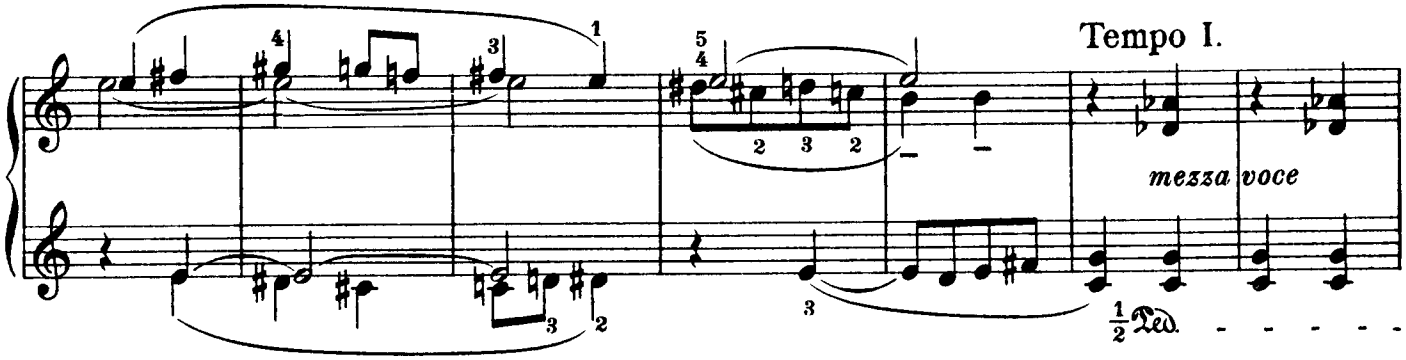

ff
poco allarg.
sf
(prol. Ped.)
Andante
p, dolce
m.s.
dim.
poco rit.
a tempo
pp
(prol. Ped.
*)

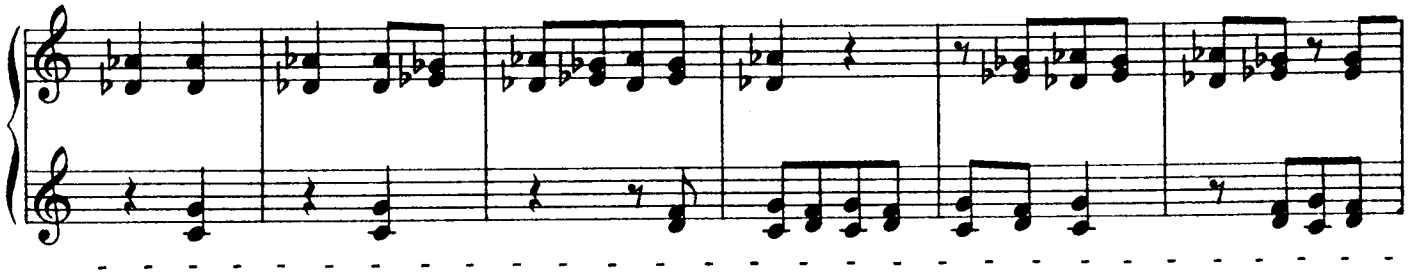
[1 min. 56 sec.]

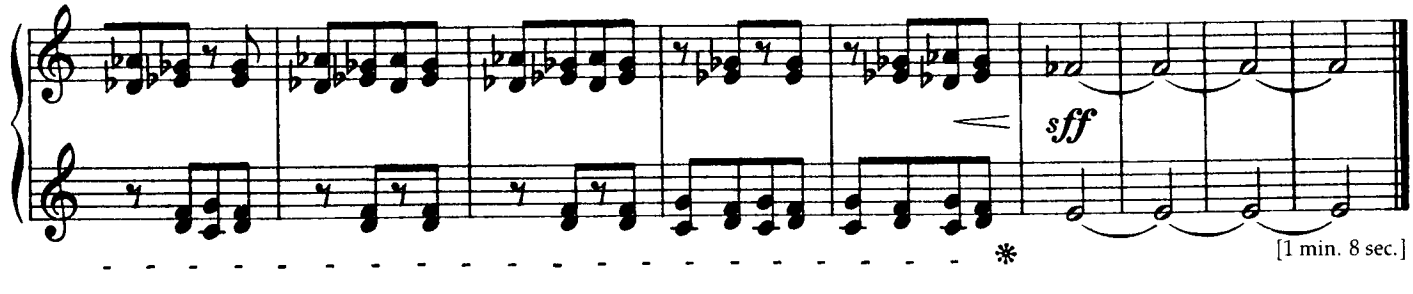

Assai allegro, ♩ = 152
110
mezza voce, ma marcato
Un poco sostenuto, ♩ = 140
sff
f
Tempo I.
mezza voce, come sopra



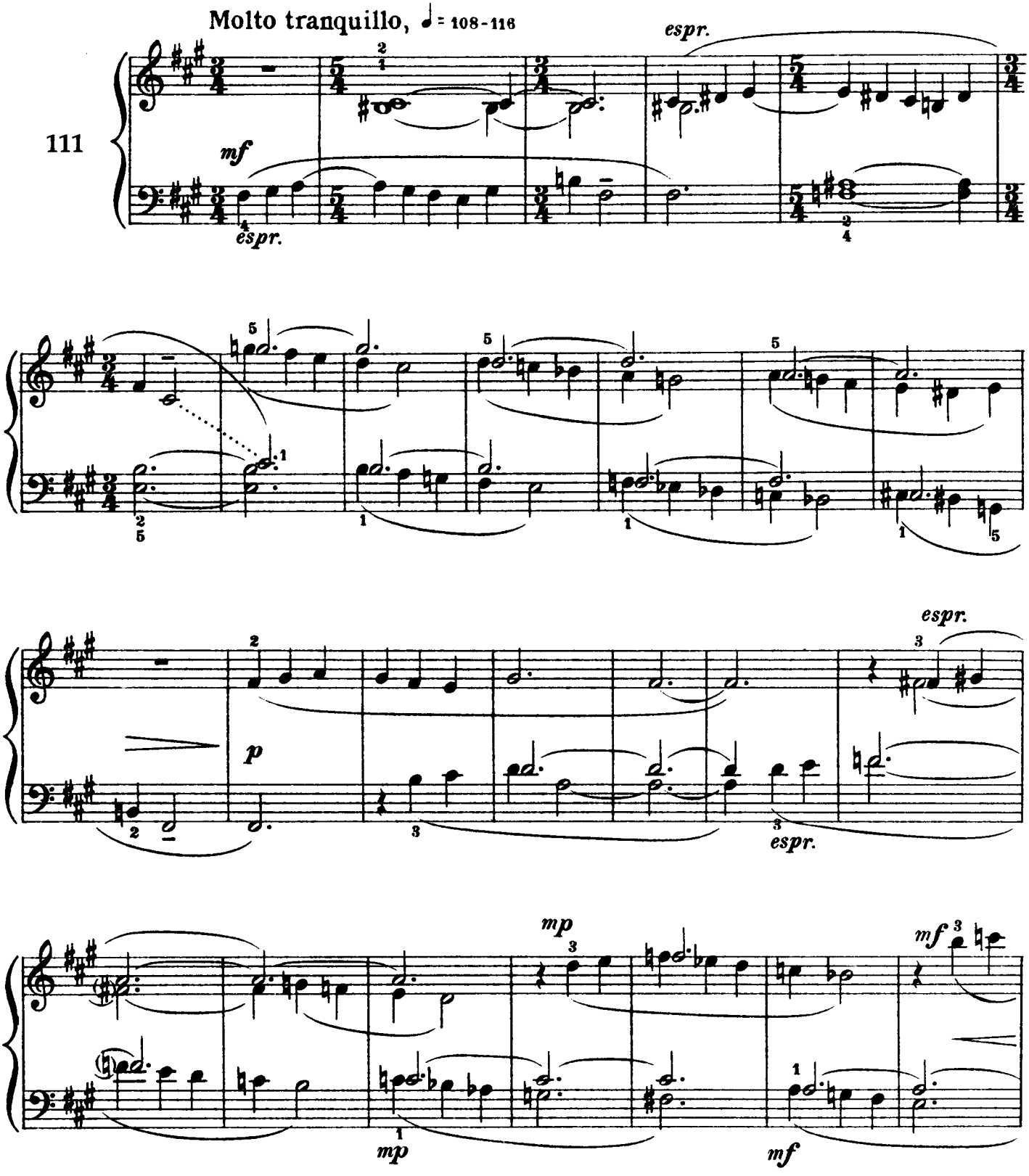


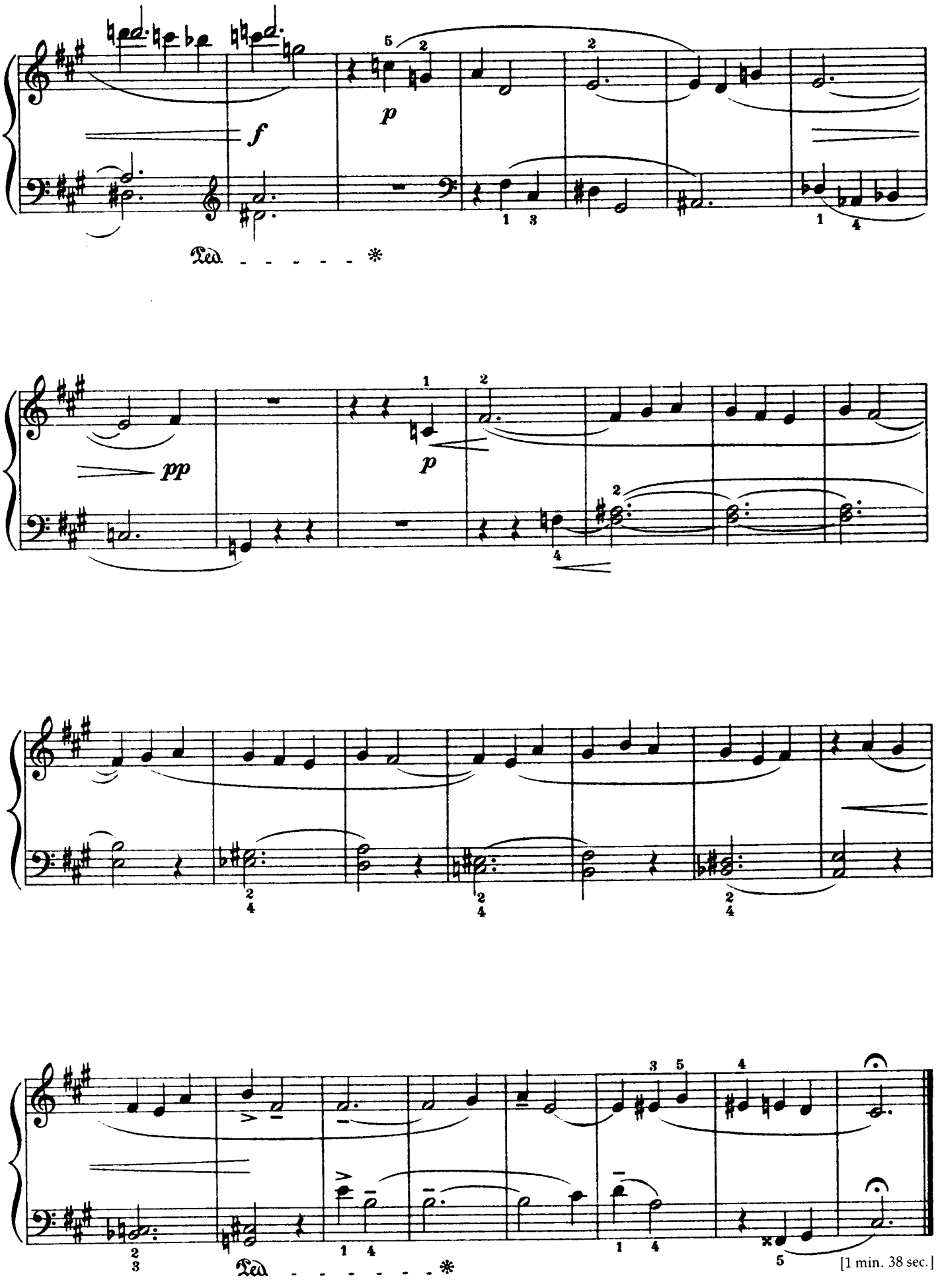






[1 min. 8 sec.]


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

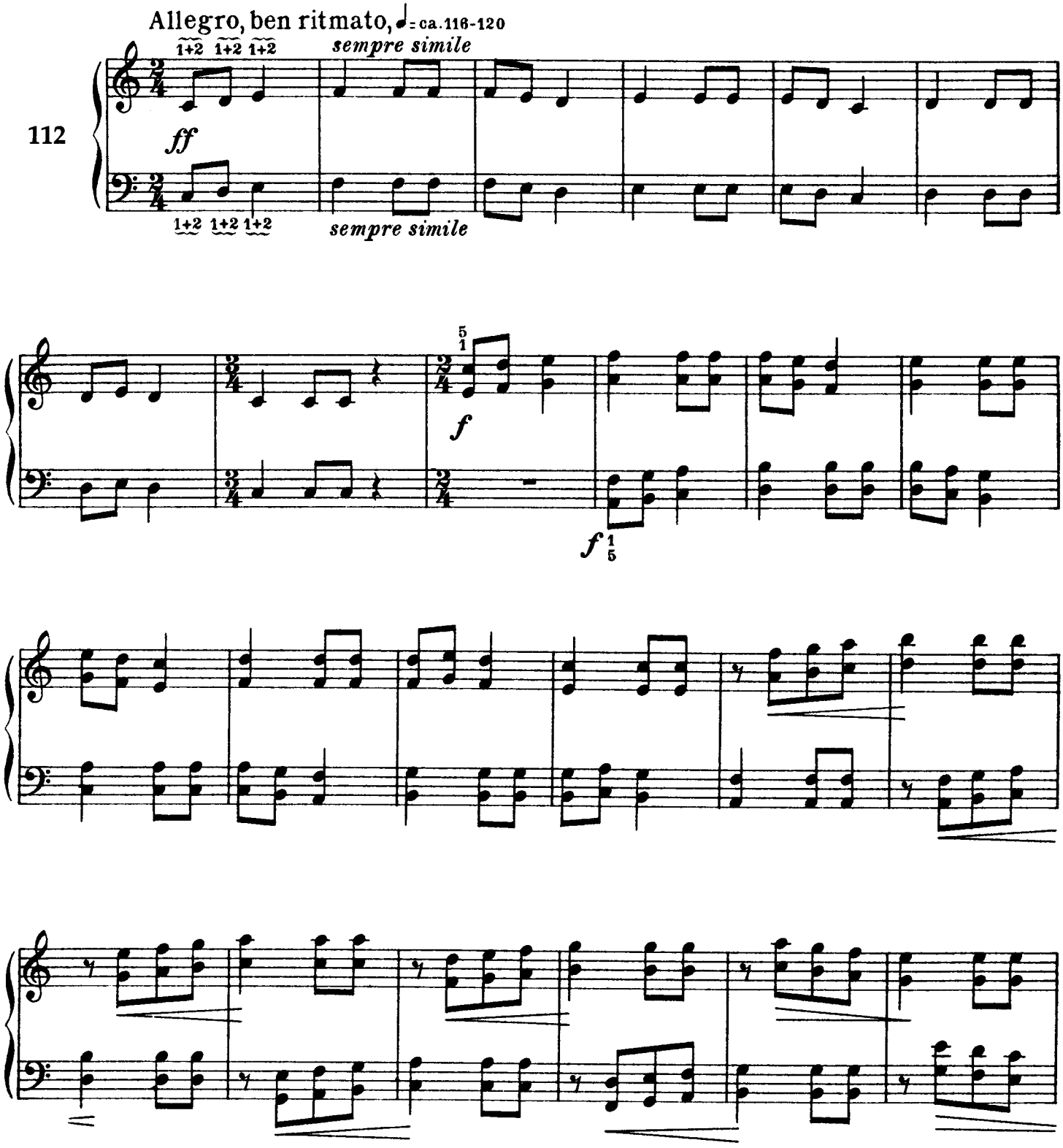

f
p
Ped. * Ped. * Ped. *
pp
p
[1 min. 38 sec.]

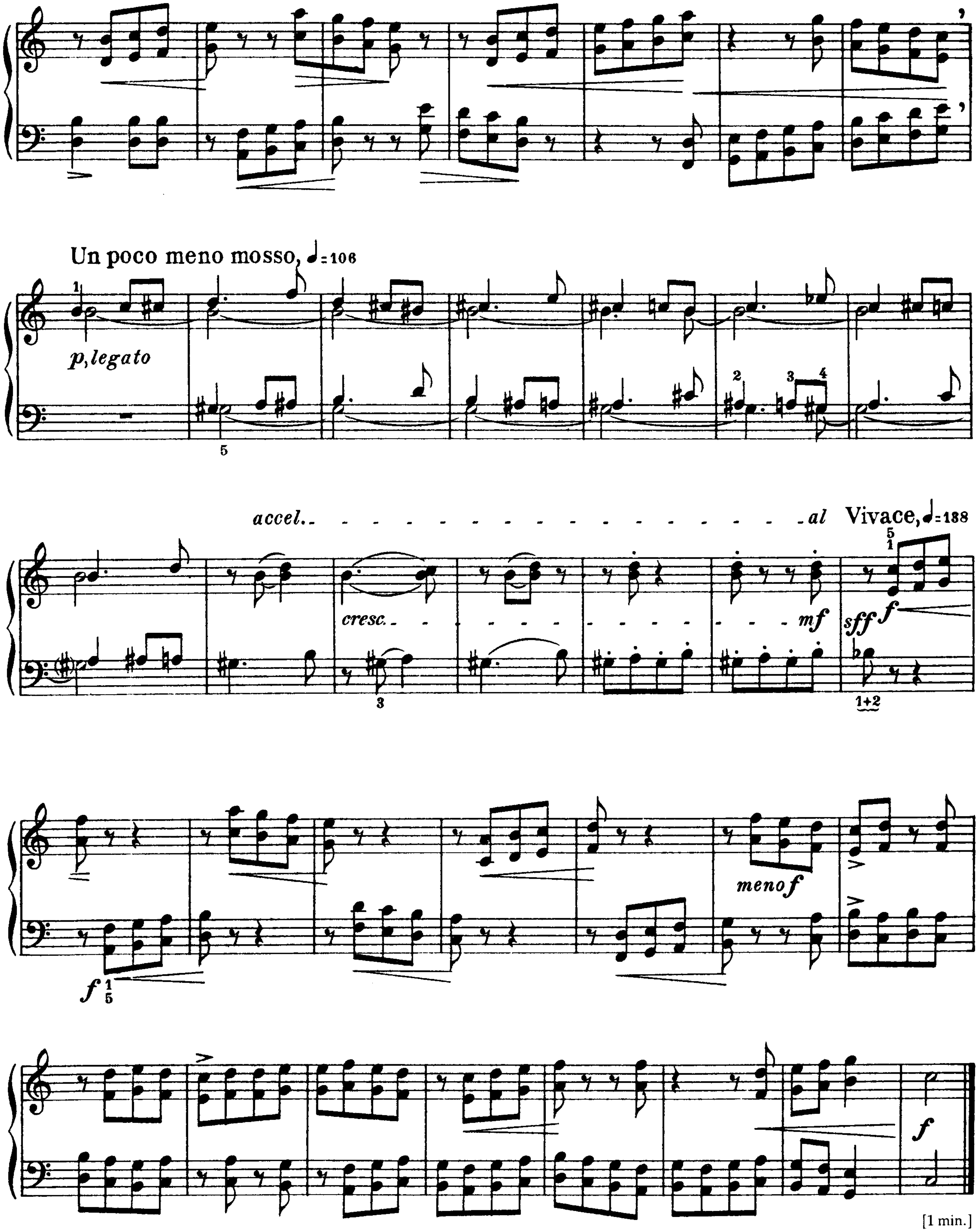
Variations on a Folk Tune

Variations sur un air populaire

Variationen über ein Volkslied

Változatok egy népdal fölött





Un poco meno mosso, ♩=106
p, legato
accel.
al Vivace, ♩=188
cresc.
mf
sff
f
meno f
f

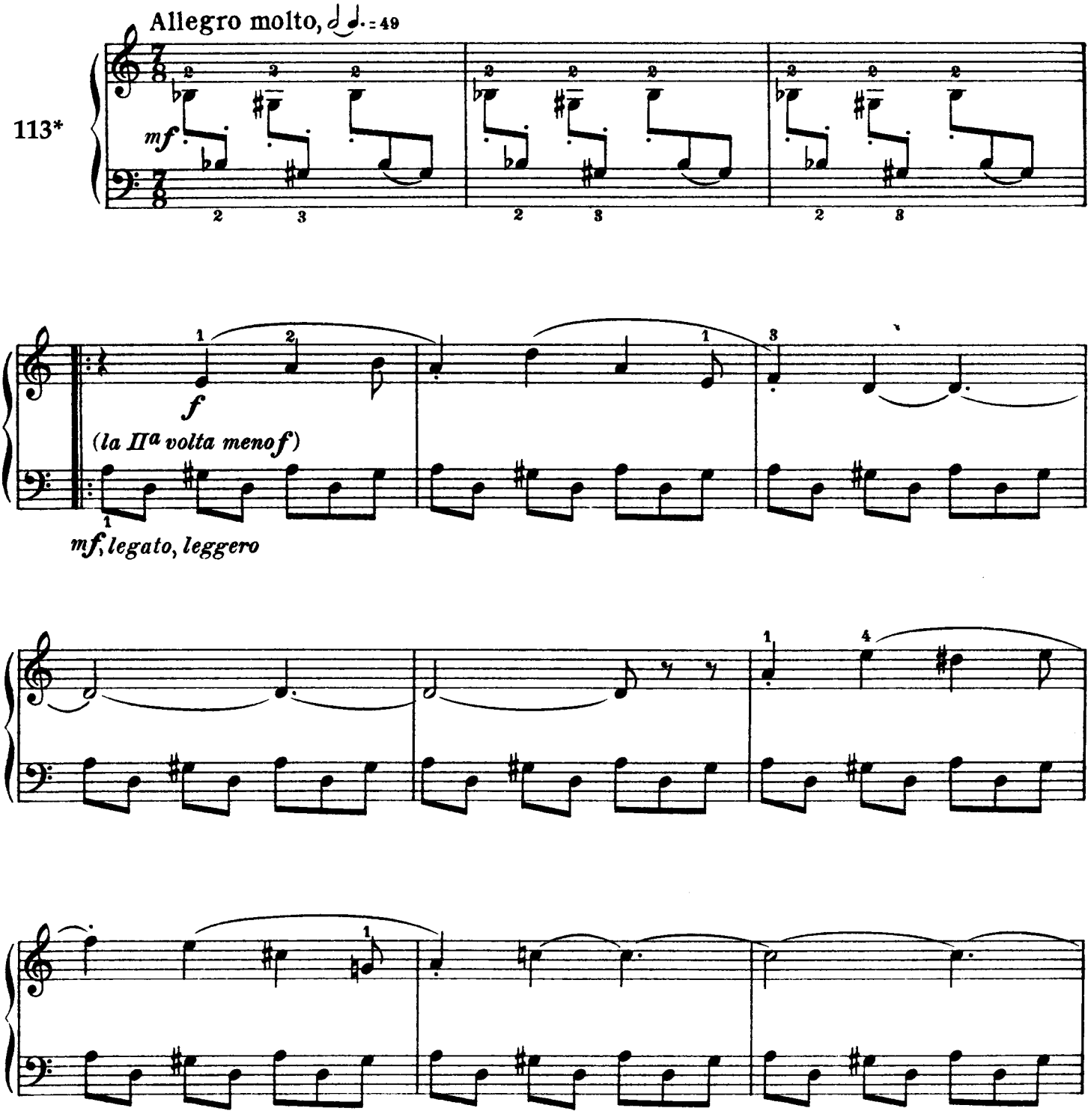

[1 min.]

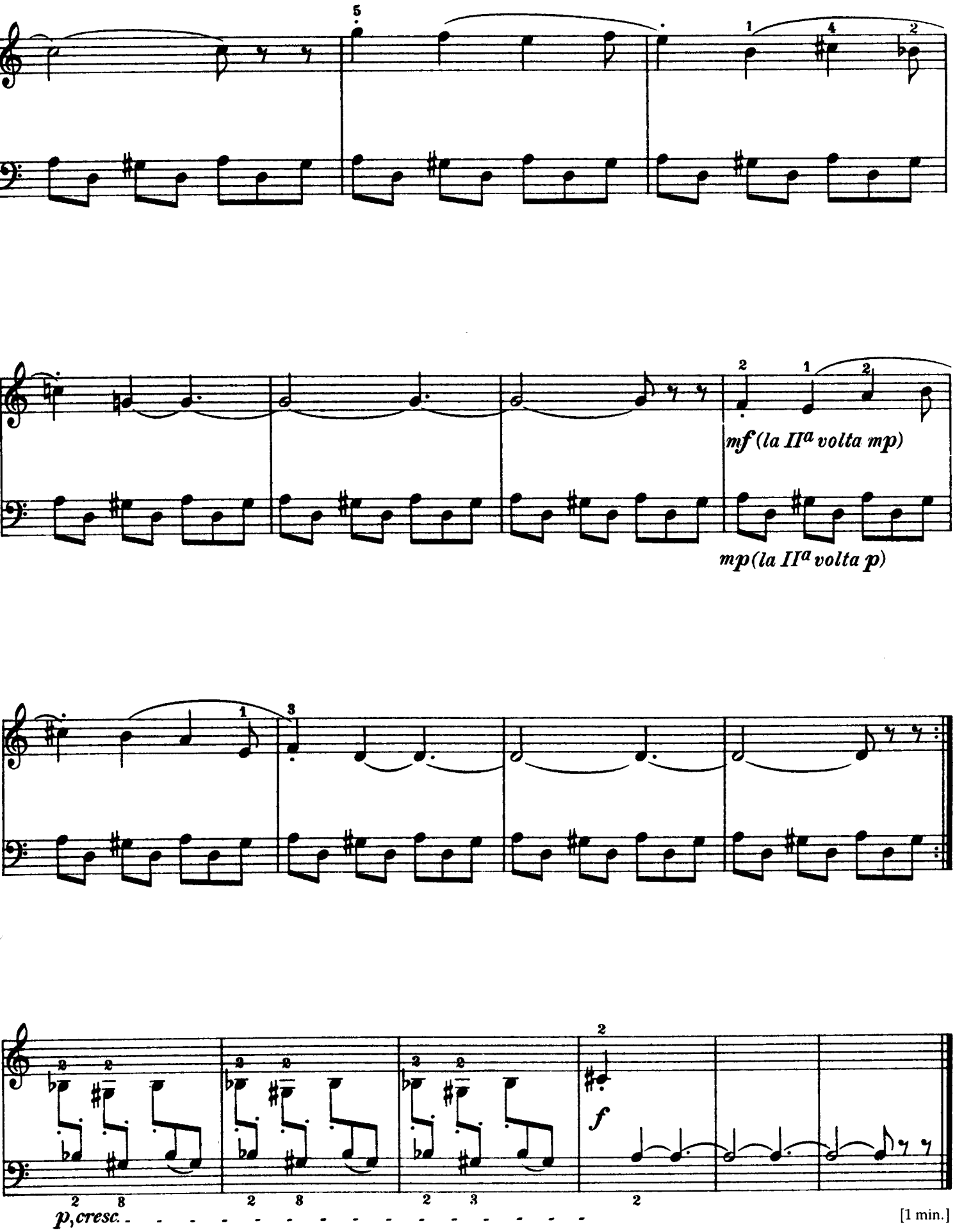
# Bulgarian Rhythm (1)

## Rythme bulgare (1)

## Bulgarischer Rhythmus (1)

## Bolgár ritmus (1)



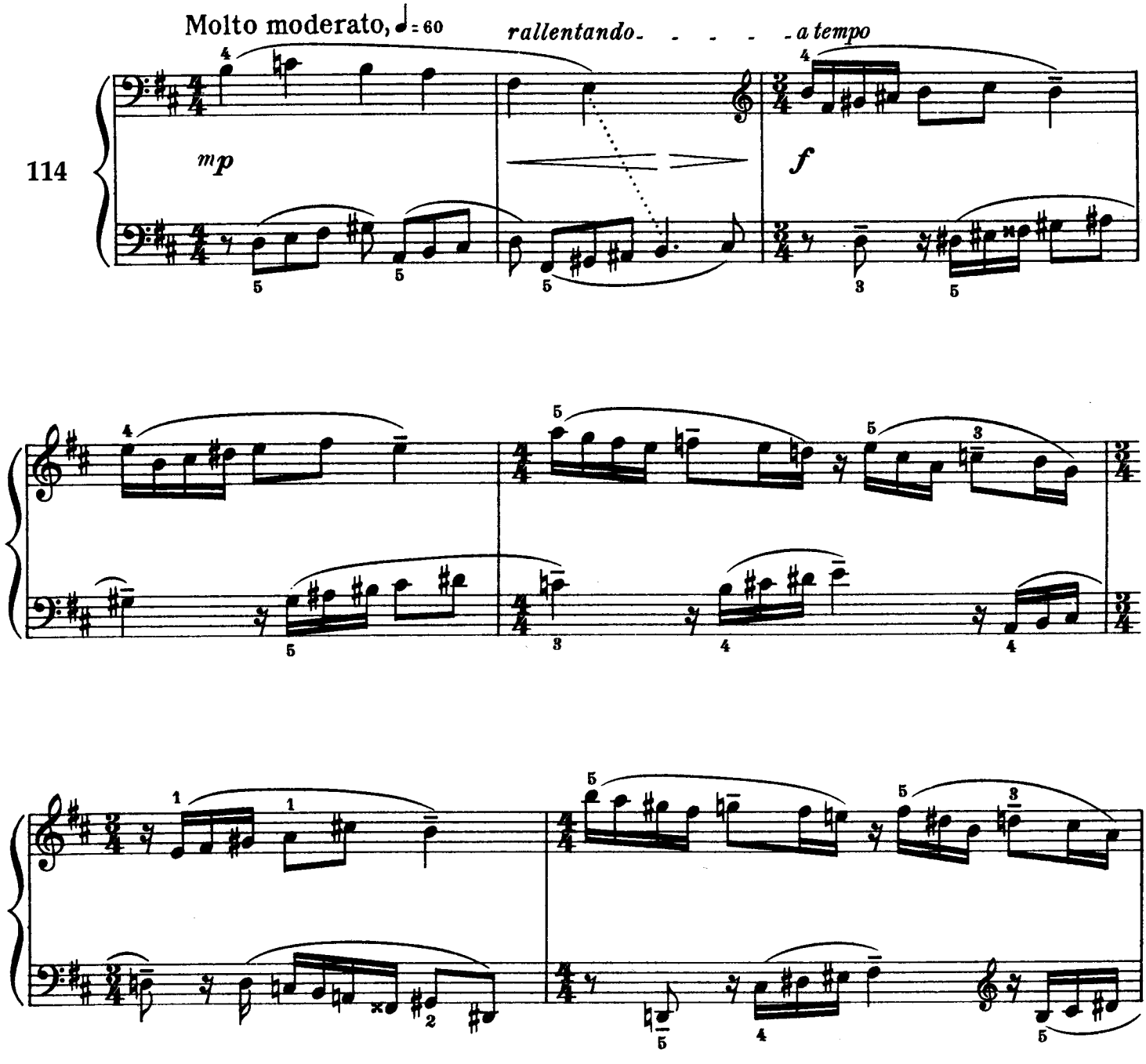

mf (la II^a volta mp)
mp (la II^a volta p)
p, cresc.
f
[1 min.]

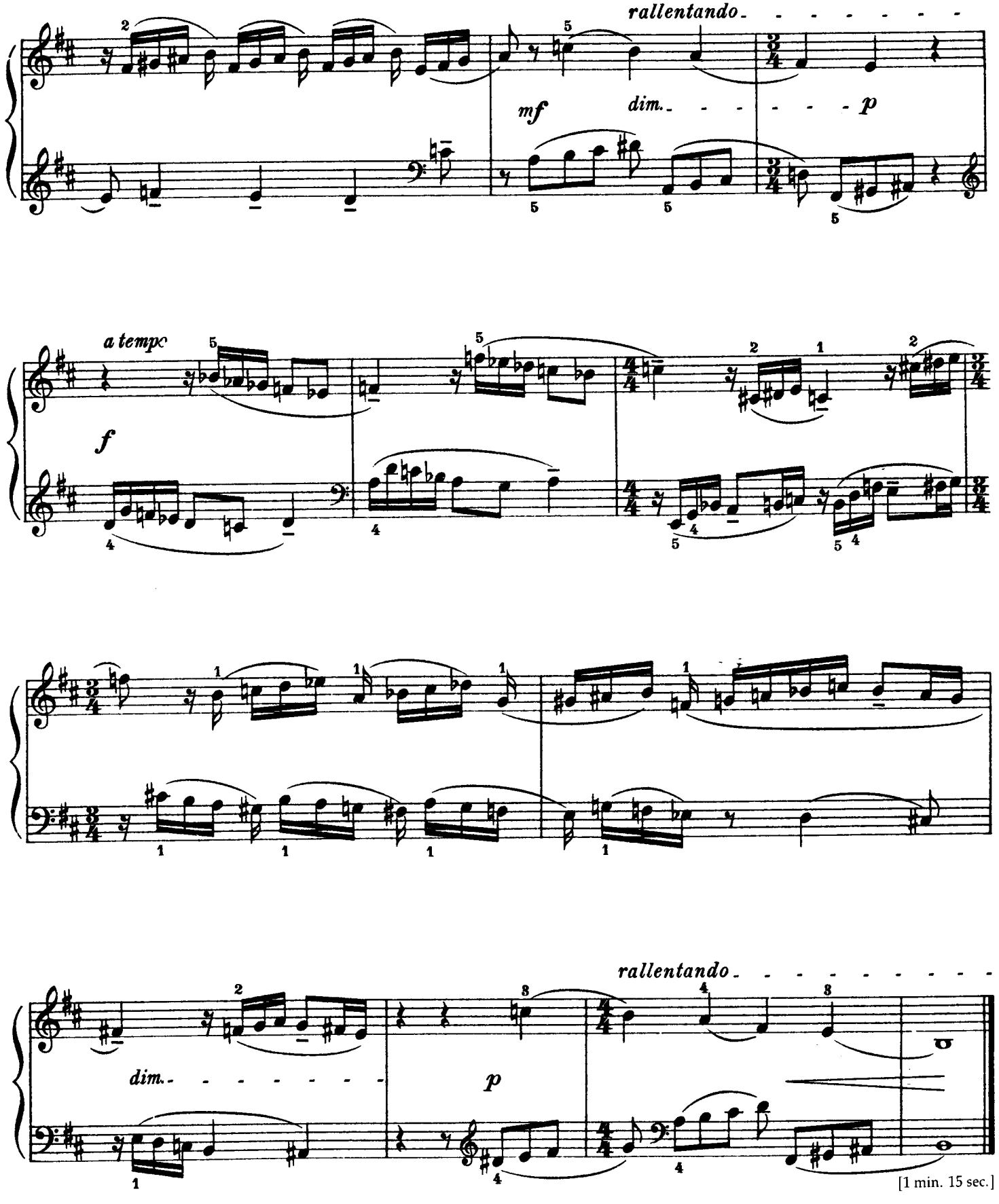
Theme and Inversion

Thème et inversion

Thema und Umkehrung

Téma és fordítása





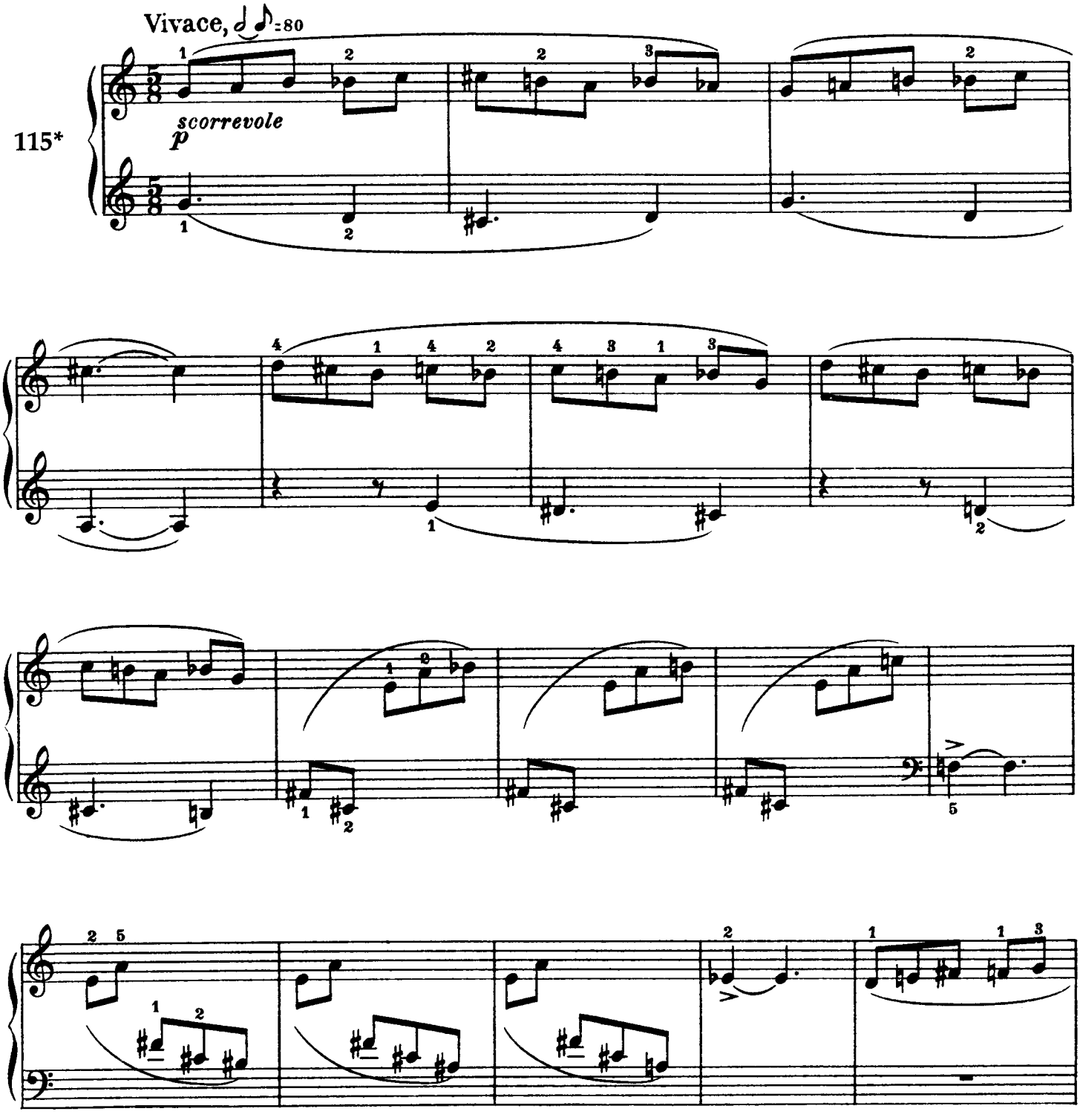

[1 min. 15 sec.]

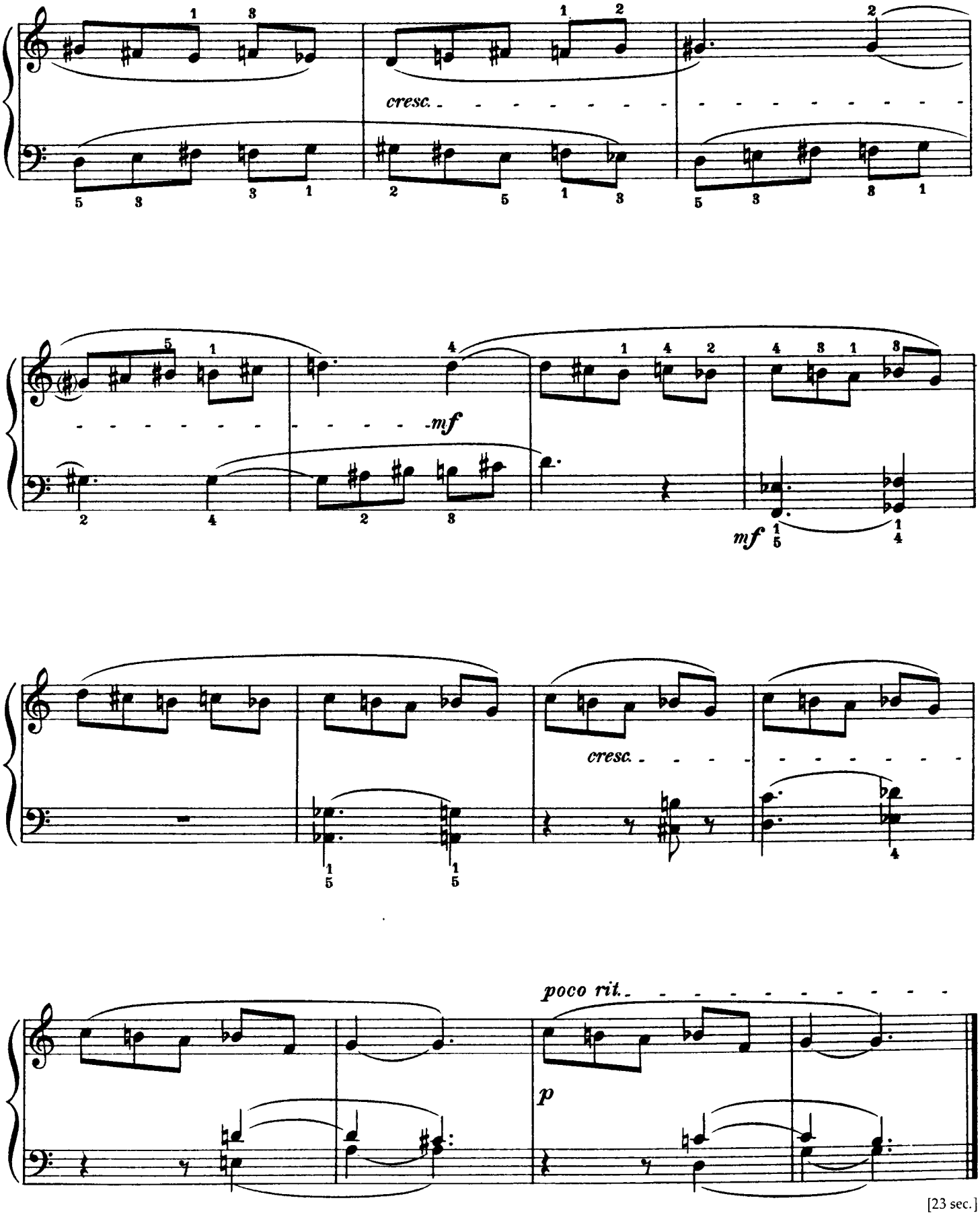
# Bulgarian Rhythm (2)

## Rythme bulgare (2)

## Bulgarischer Rhythmus (2)

## Bolgár ritmus (2)





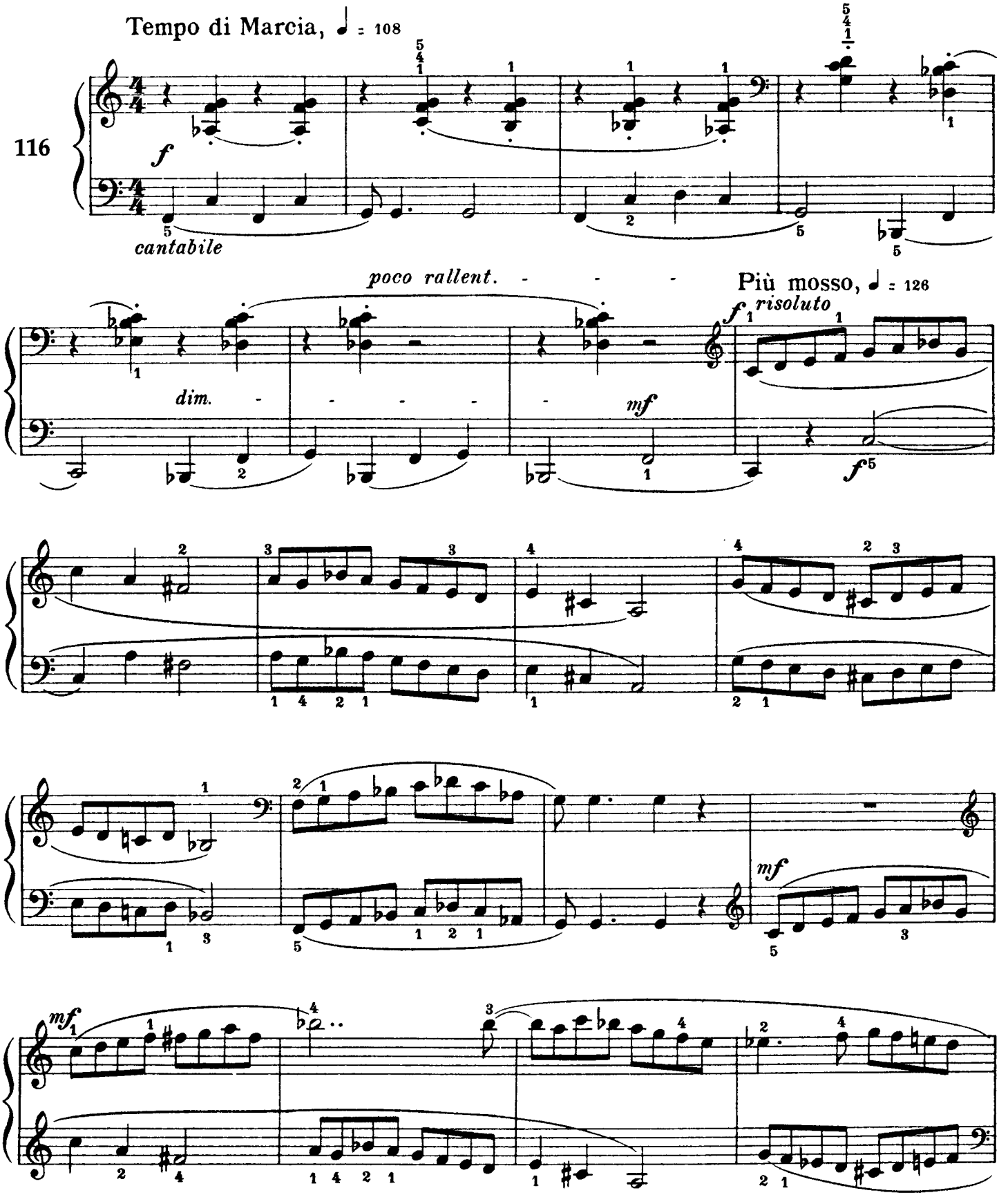

[23 sec.]

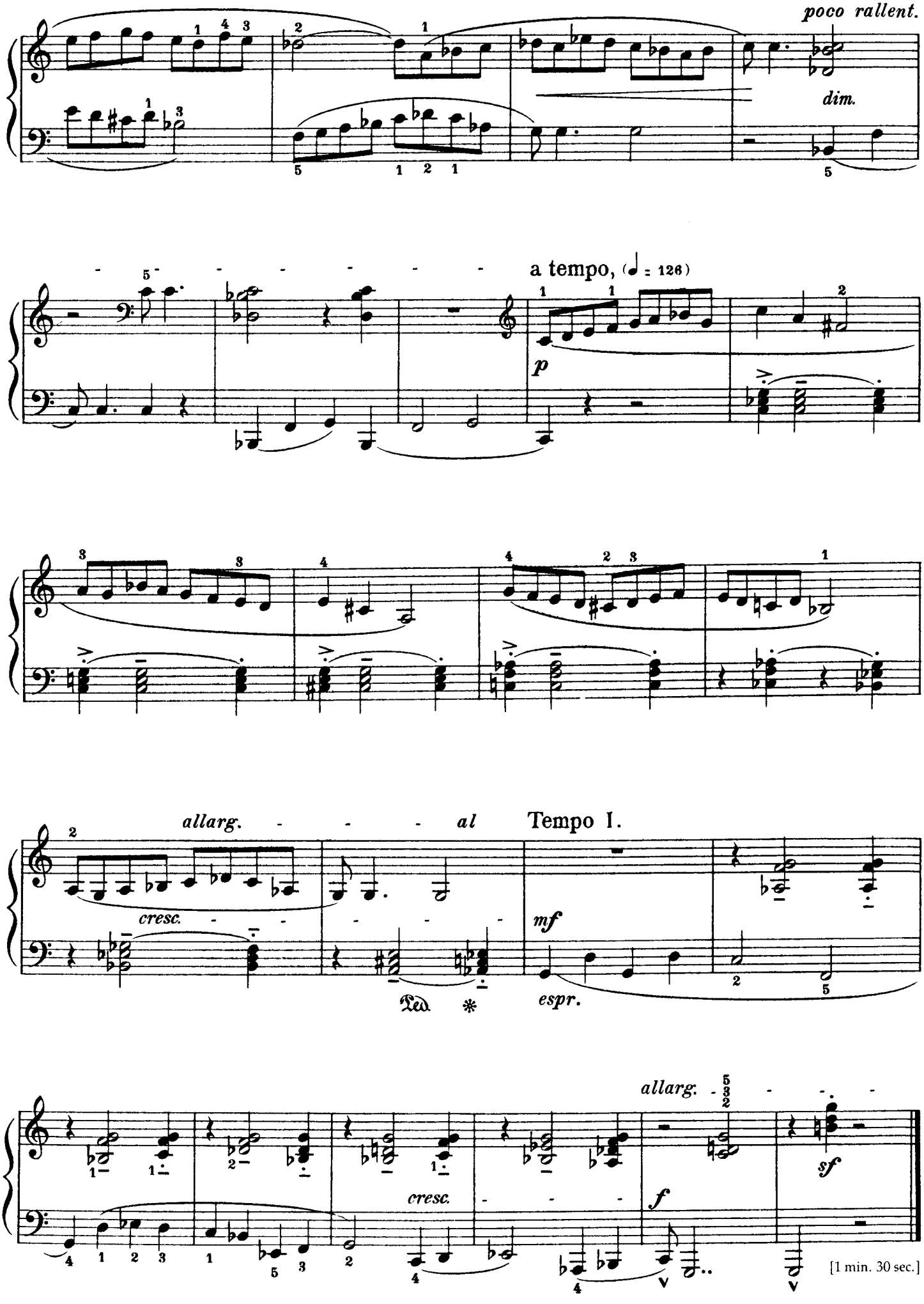
Song

Mélodie

Lied

Nóta



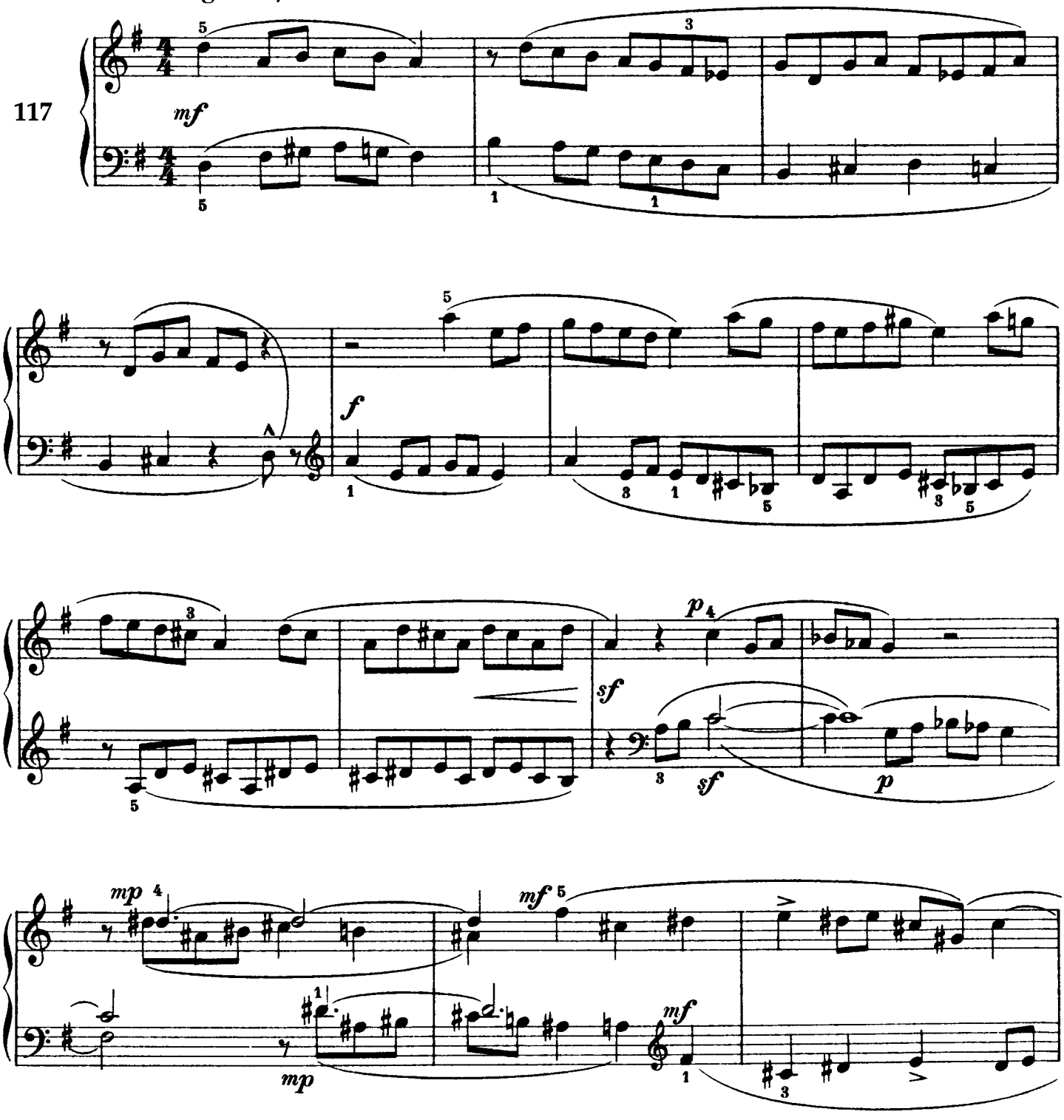

poco rallent.
dim.
a tempo, (♩ = 126)
p
allarg.
al
Tempo I.
cresc.
mf
espr.
allarg.
cresc.
f
sf
[1 min. 30 sec.]

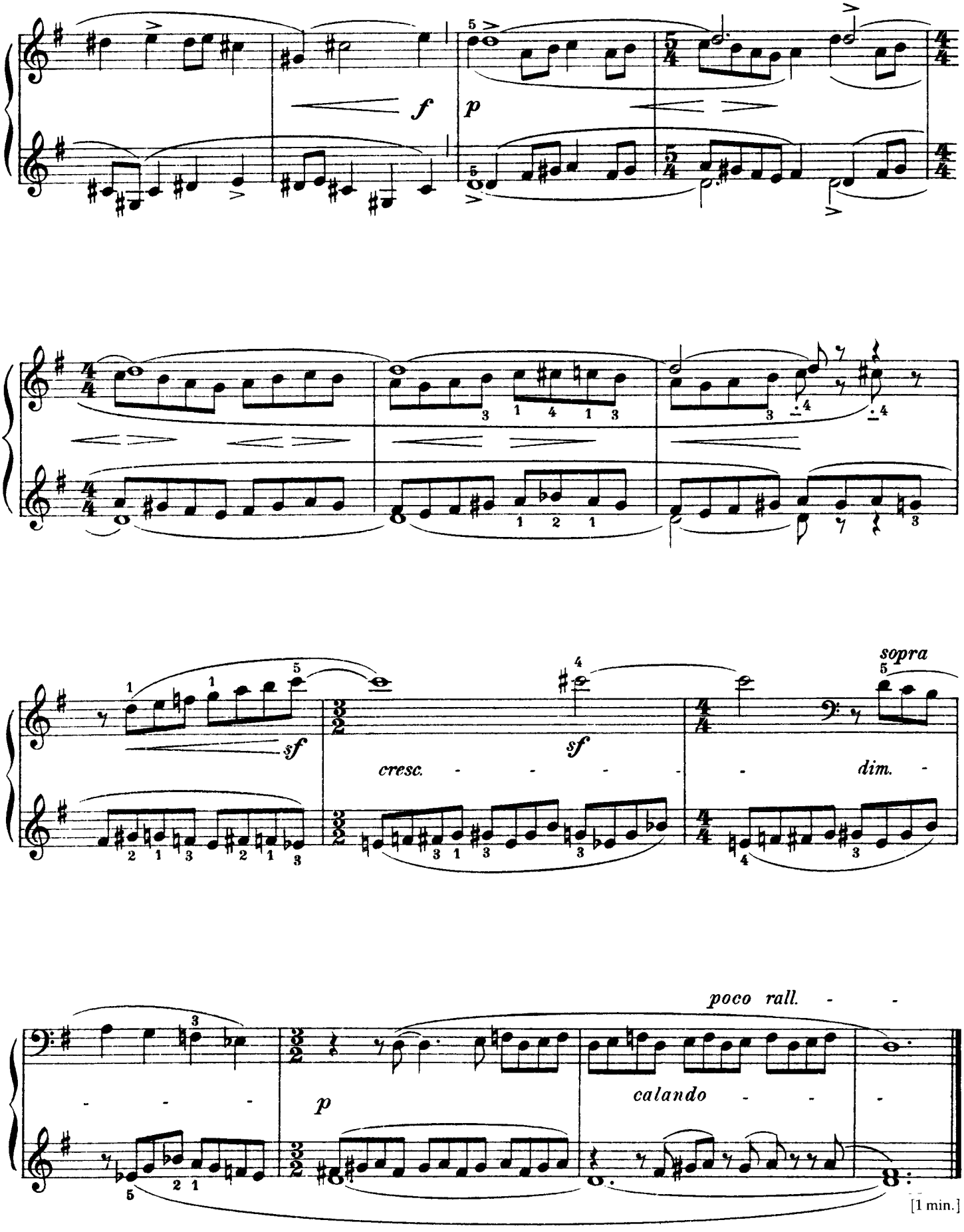
Bourrée

Bourrée

Bourrée

Allegretto, ♩ = 126 - 120



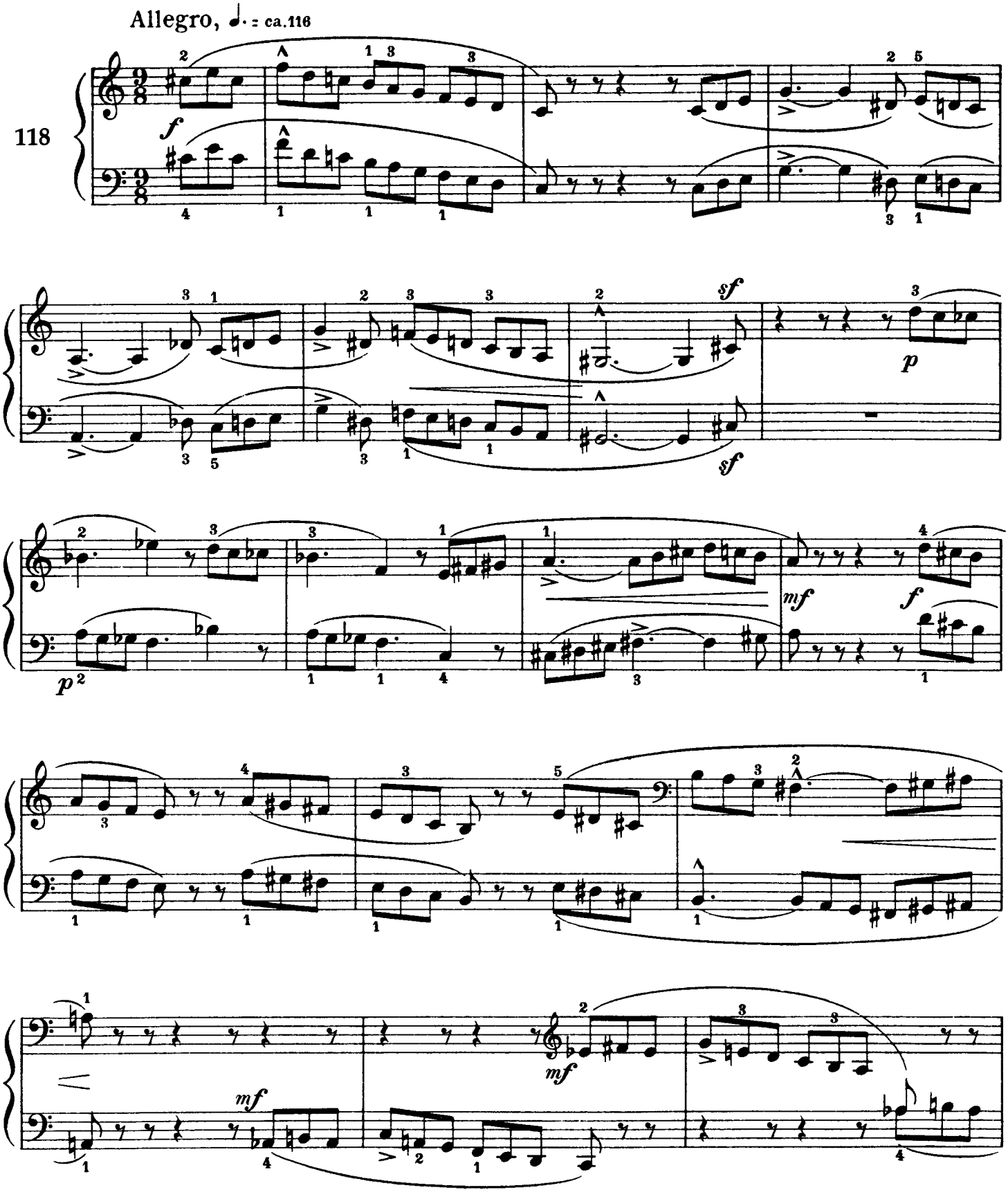

f
p
sf
sf
cresc.
dim.
sopra
poco rall.
p
calando
[1 min.]

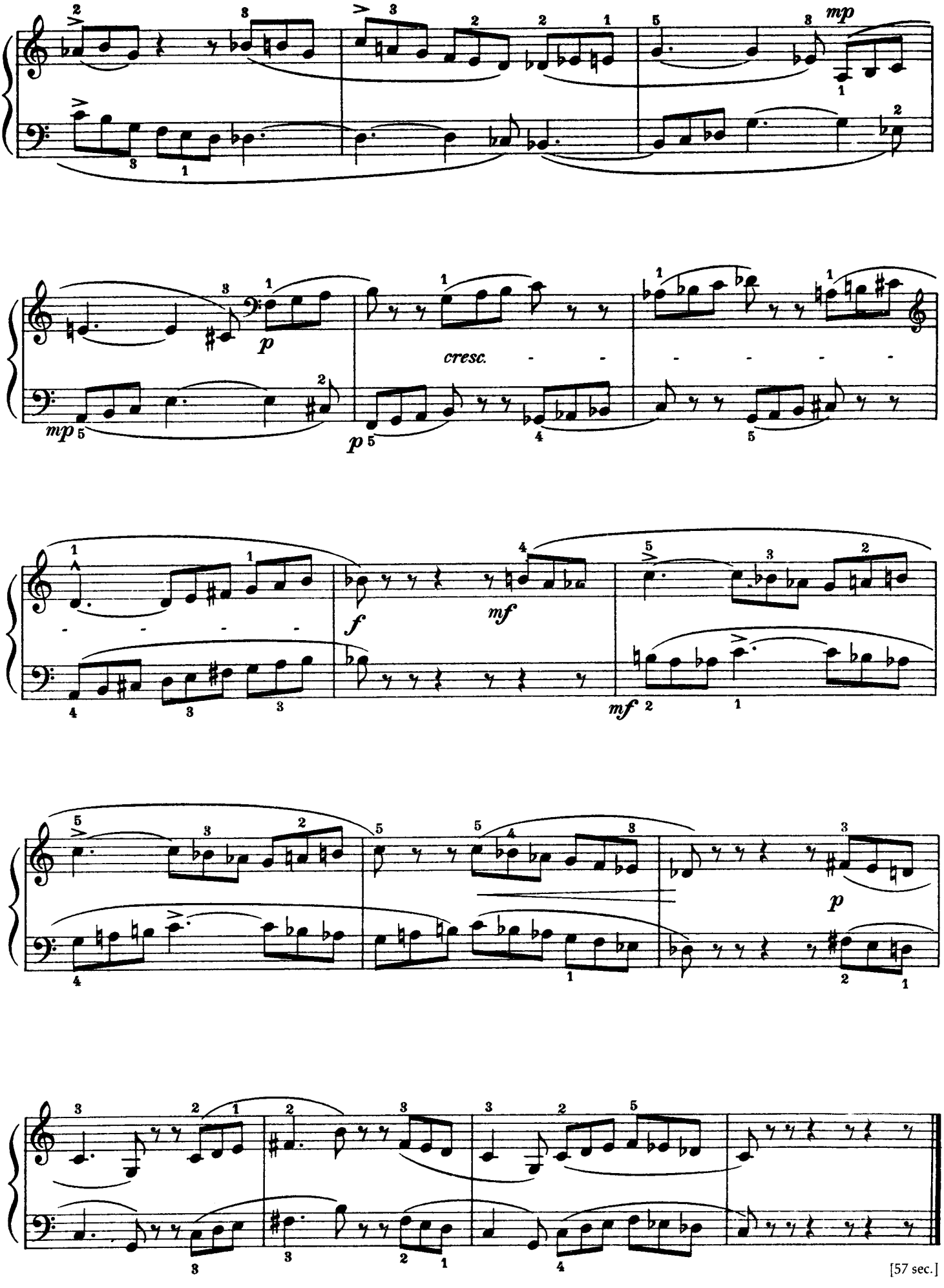
# Triplets in 9/8 Time

## Triolets à 9/8

## Triolen im 9/8-Takt

## Triólák 9/8-ban



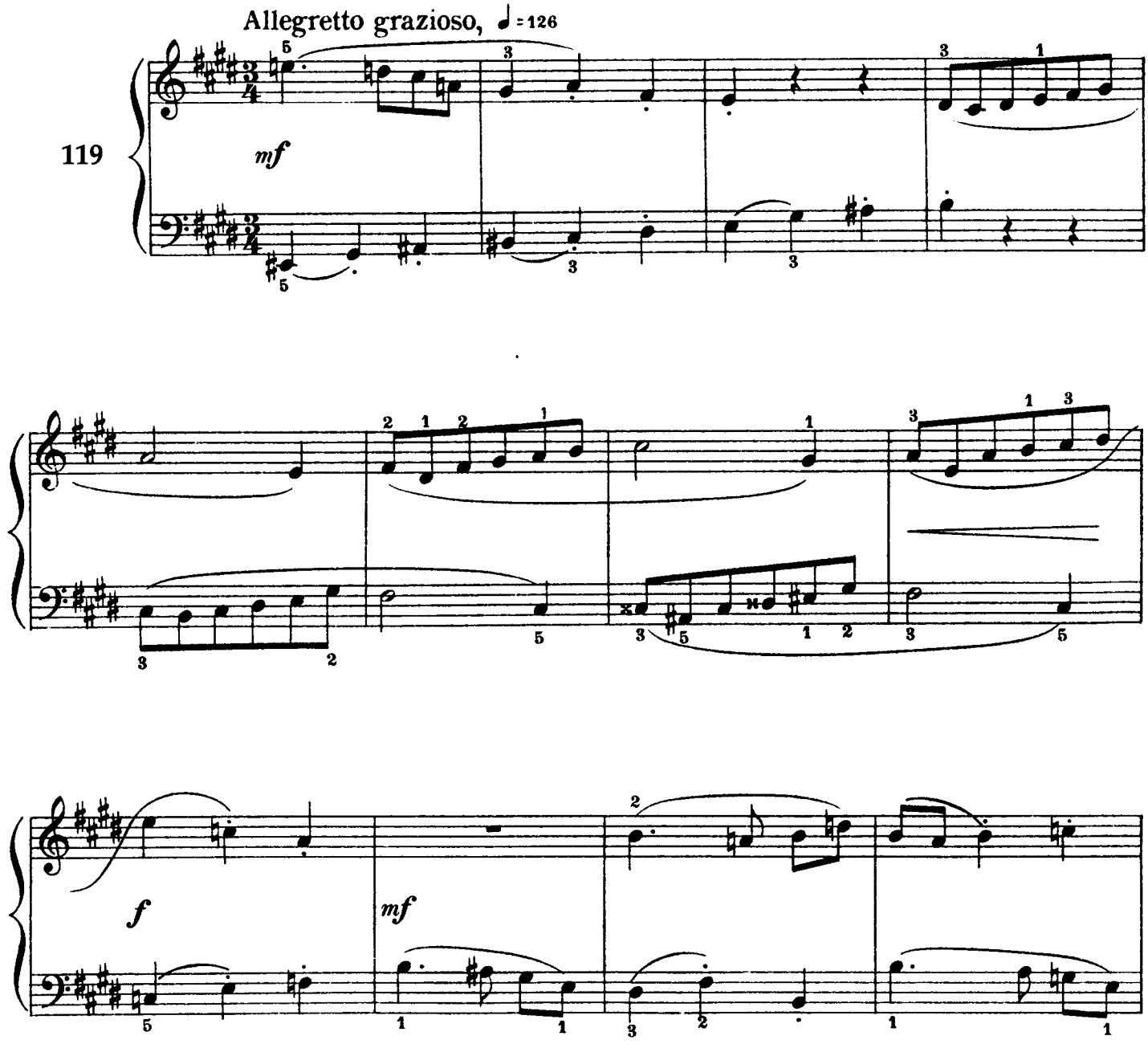

mp
p
cresc.
mp
p
f
mf
mf
p
[57 sec.]

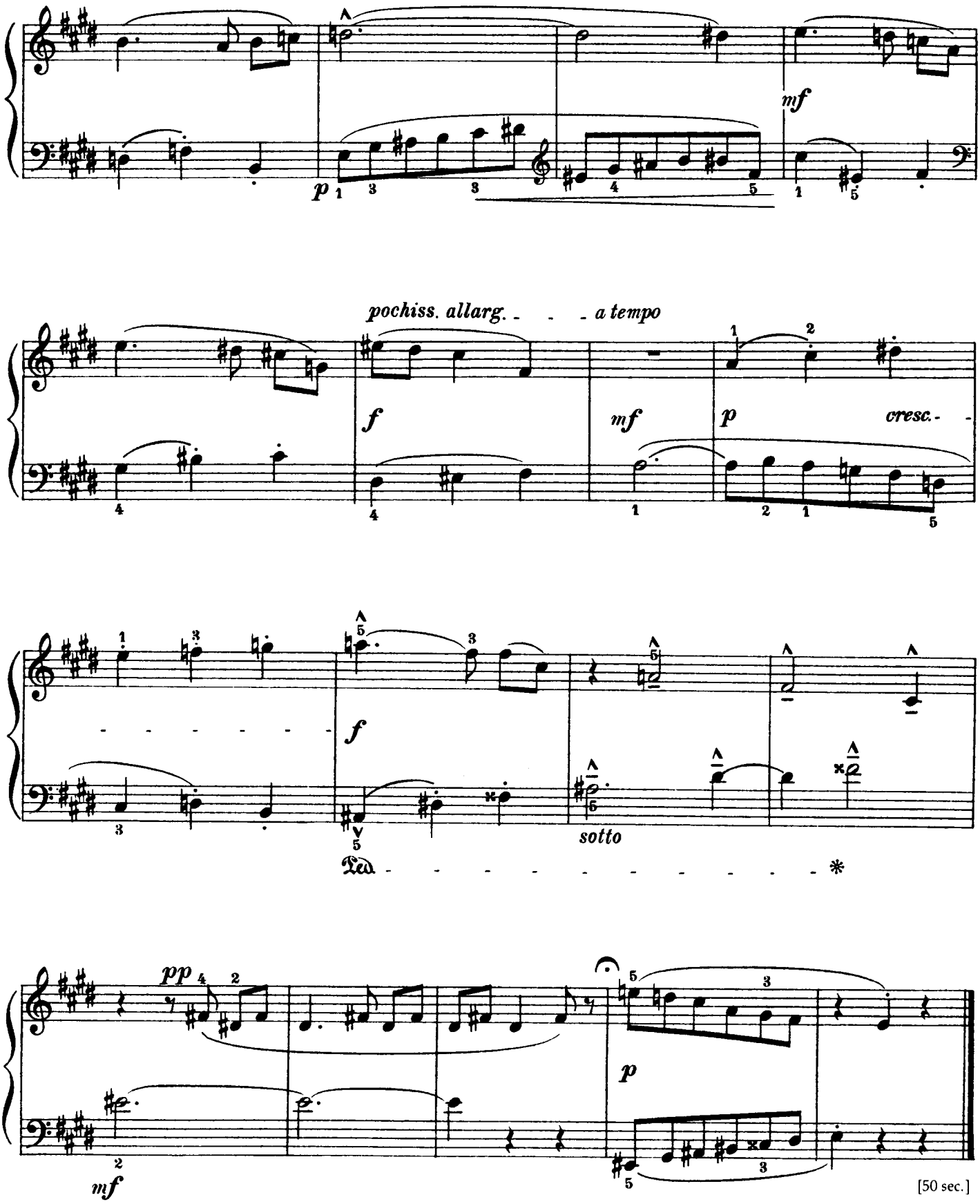
Dance in 3/4 Time

Danse à 3/4

Tanz im 3/4-Takt

3/4-es tánc



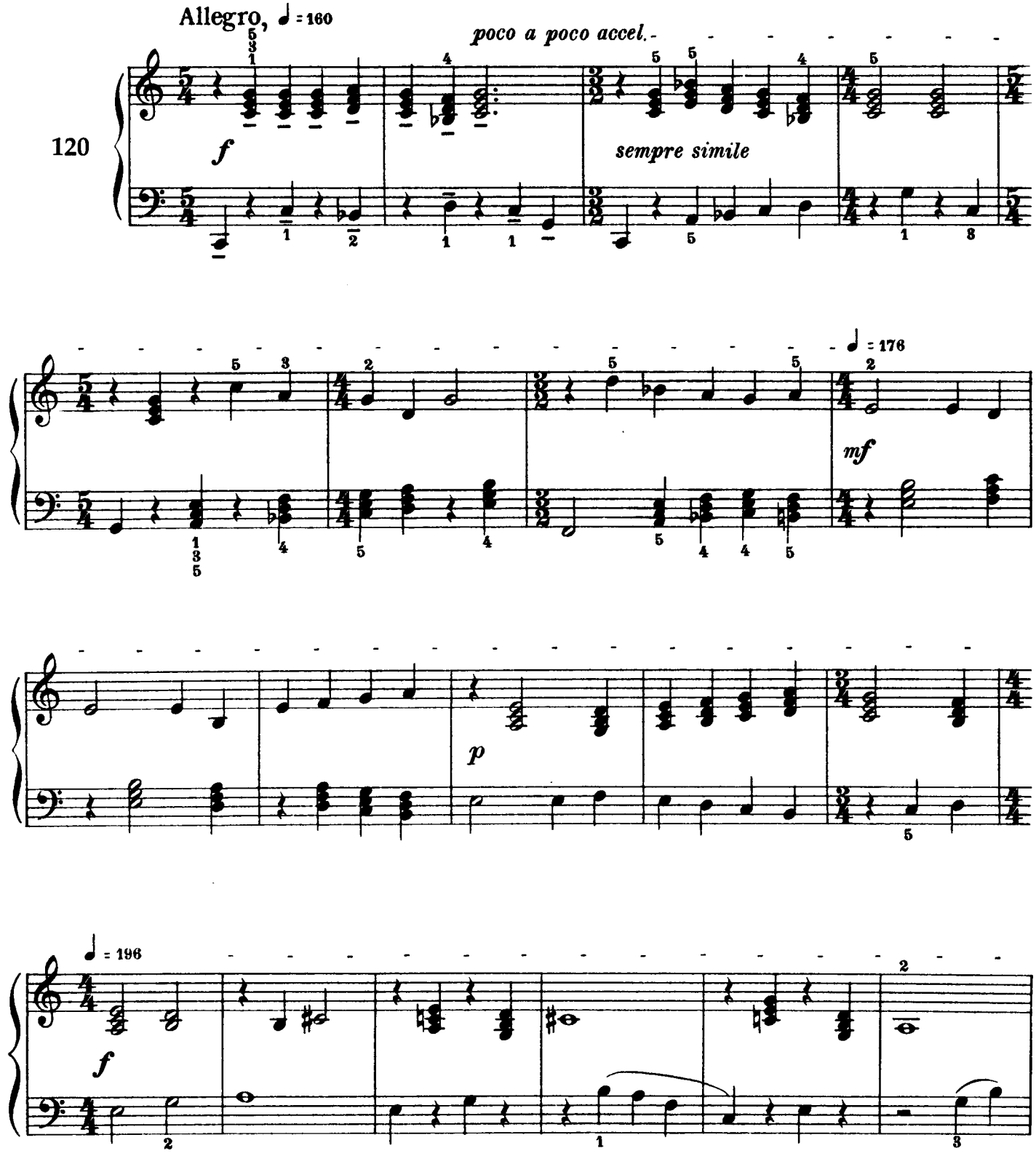

mf
p
pochiss. allarg. - - - a tempo
f
mf
p
cresc. - -
f
sotto
Ped. - - - - - - - - - - - - *
pp
p
mf
[50 sec.]

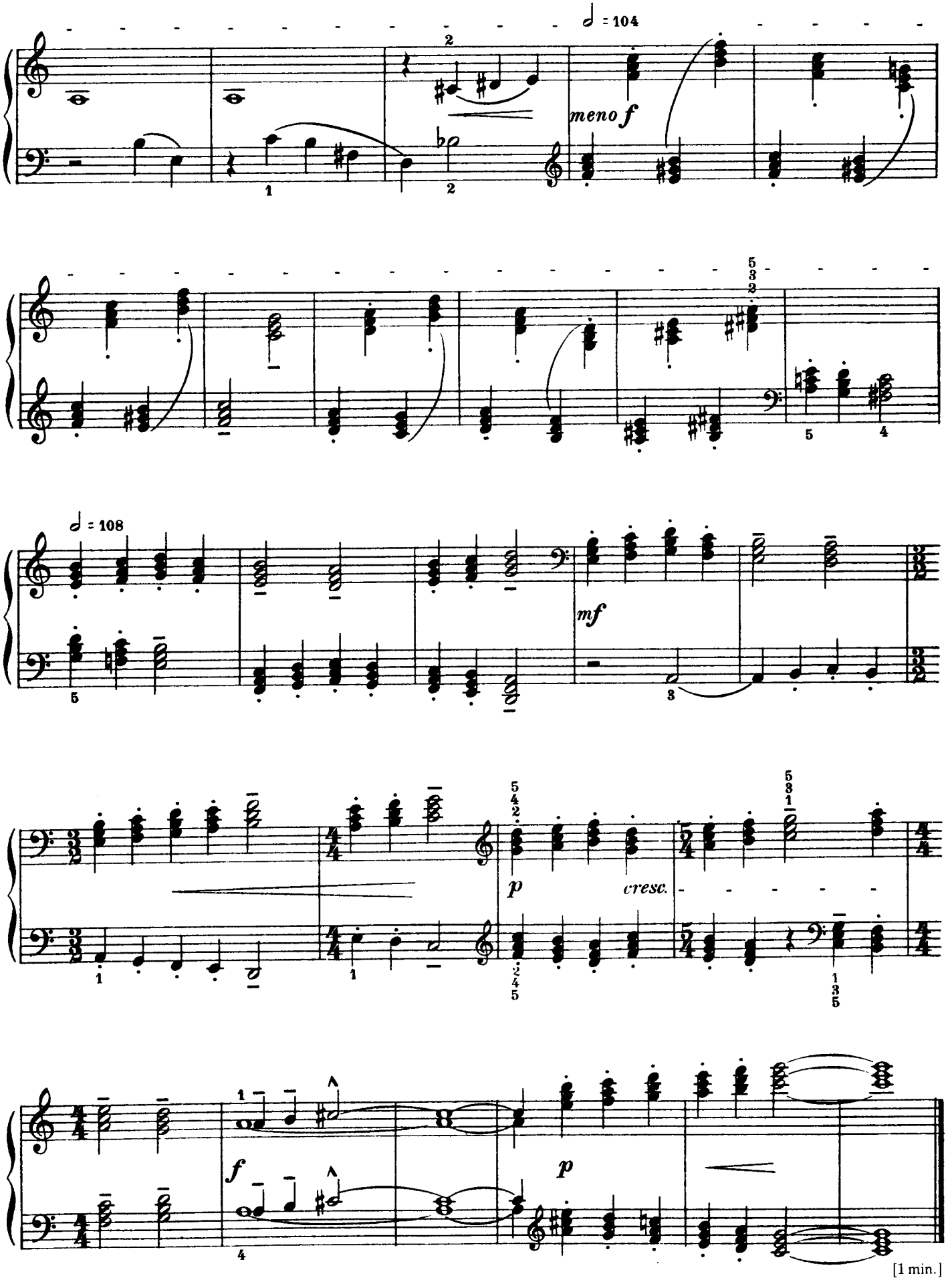
# Triads

## Accords parfaits

## Dreiklänge

## Kvintakkordok



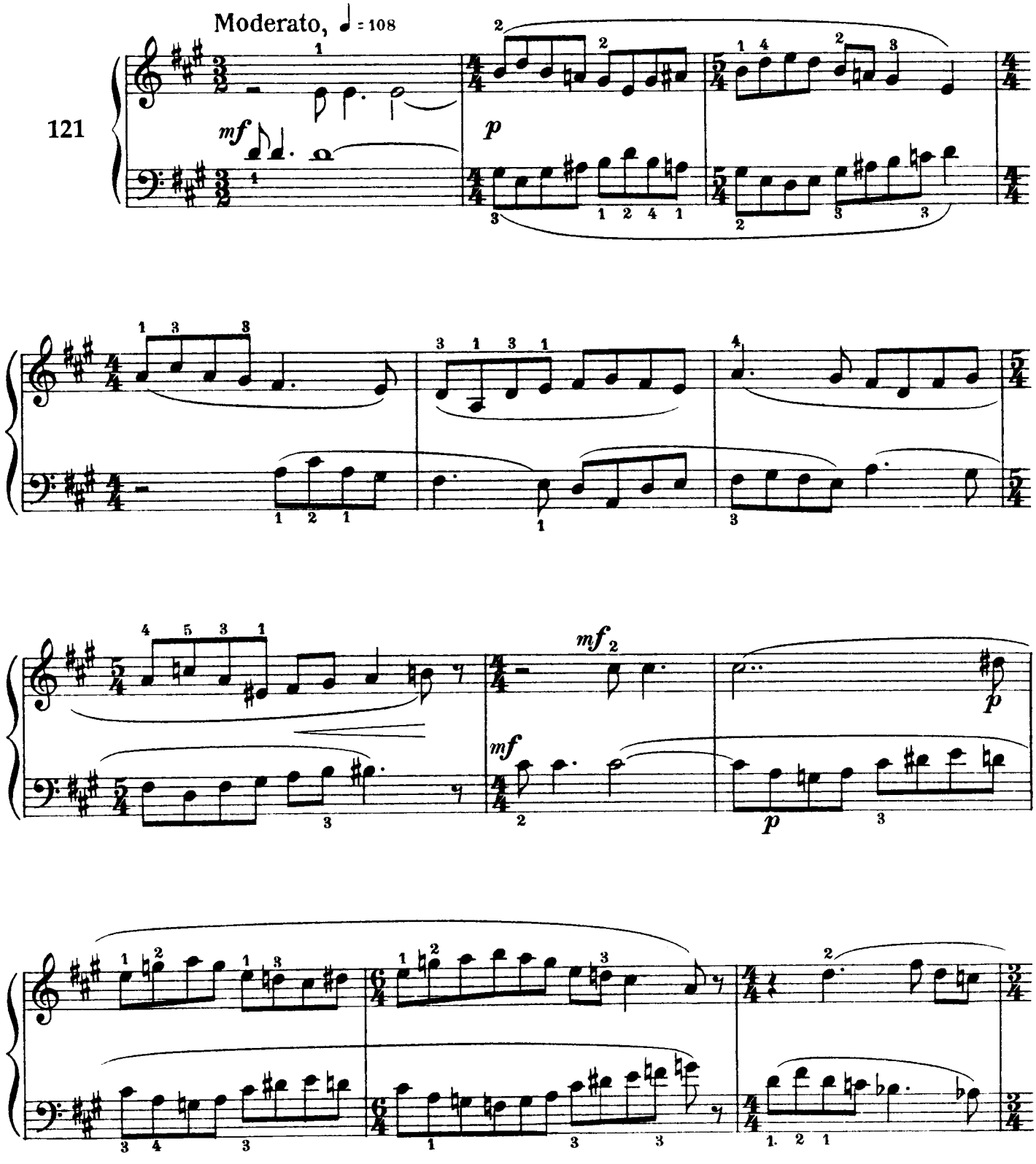

♩ = 104
meno f
♩ = 108
mf
p
cresc.
f
p
[1 min.]

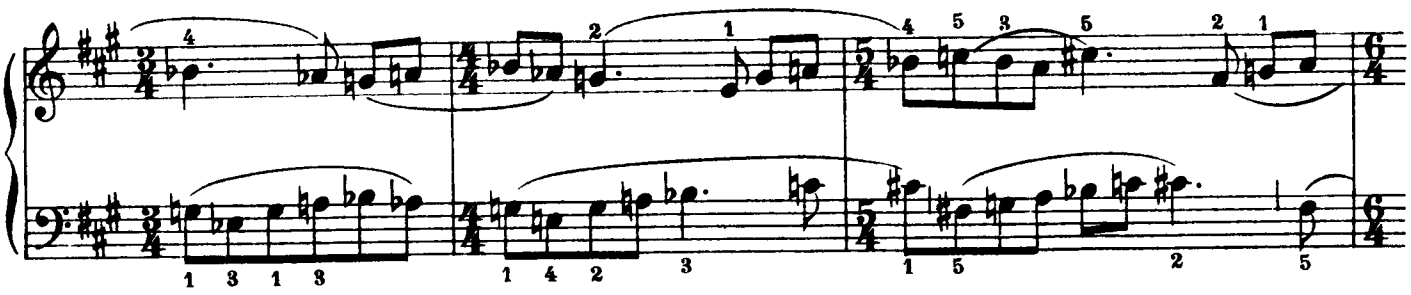
# Two-part Study

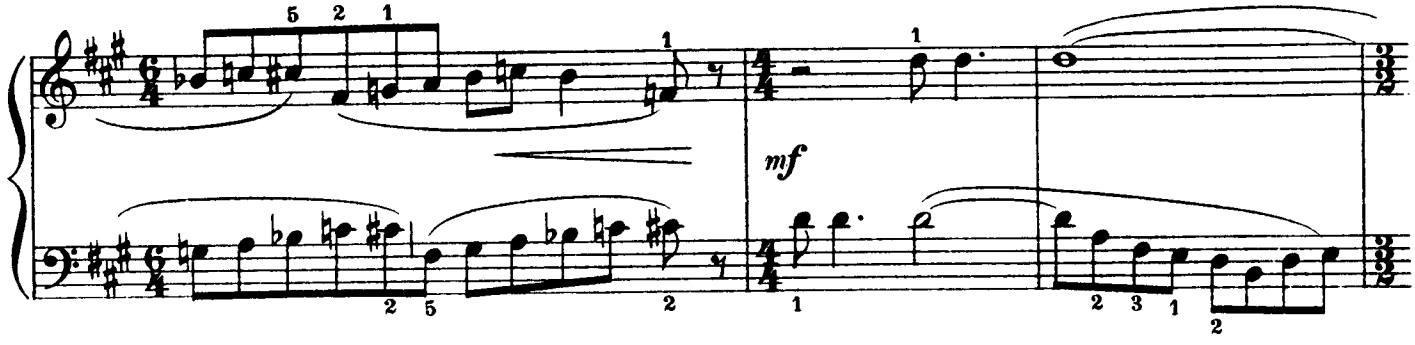
## Etude à deux voix

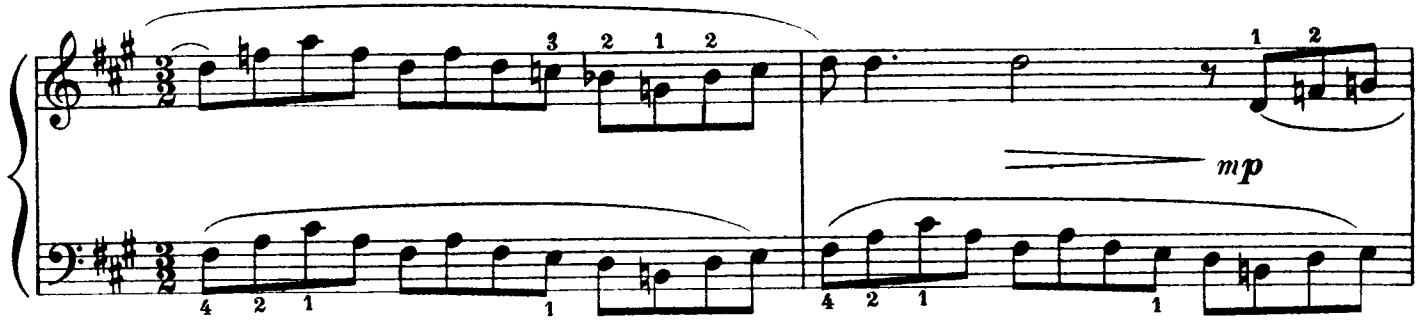
## Zweistimmige Etüde

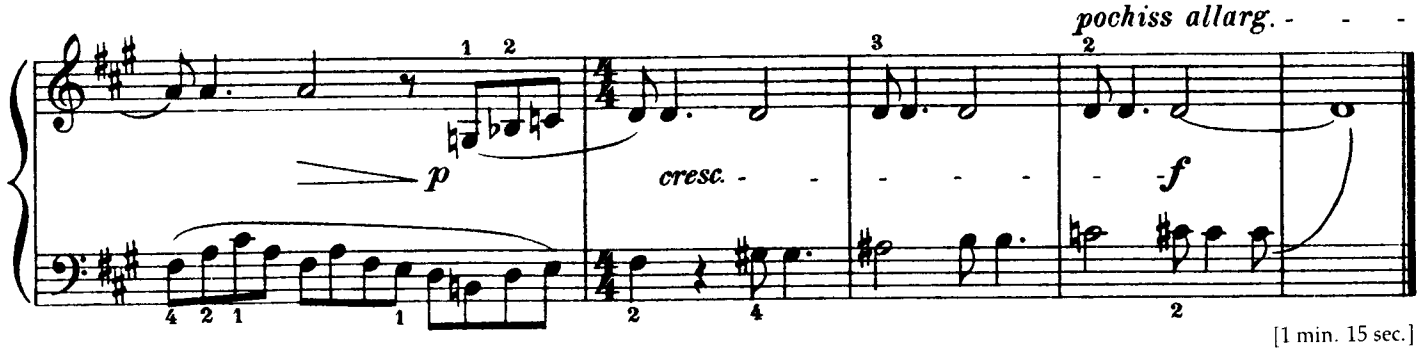
## Kétszólamú tanulmány







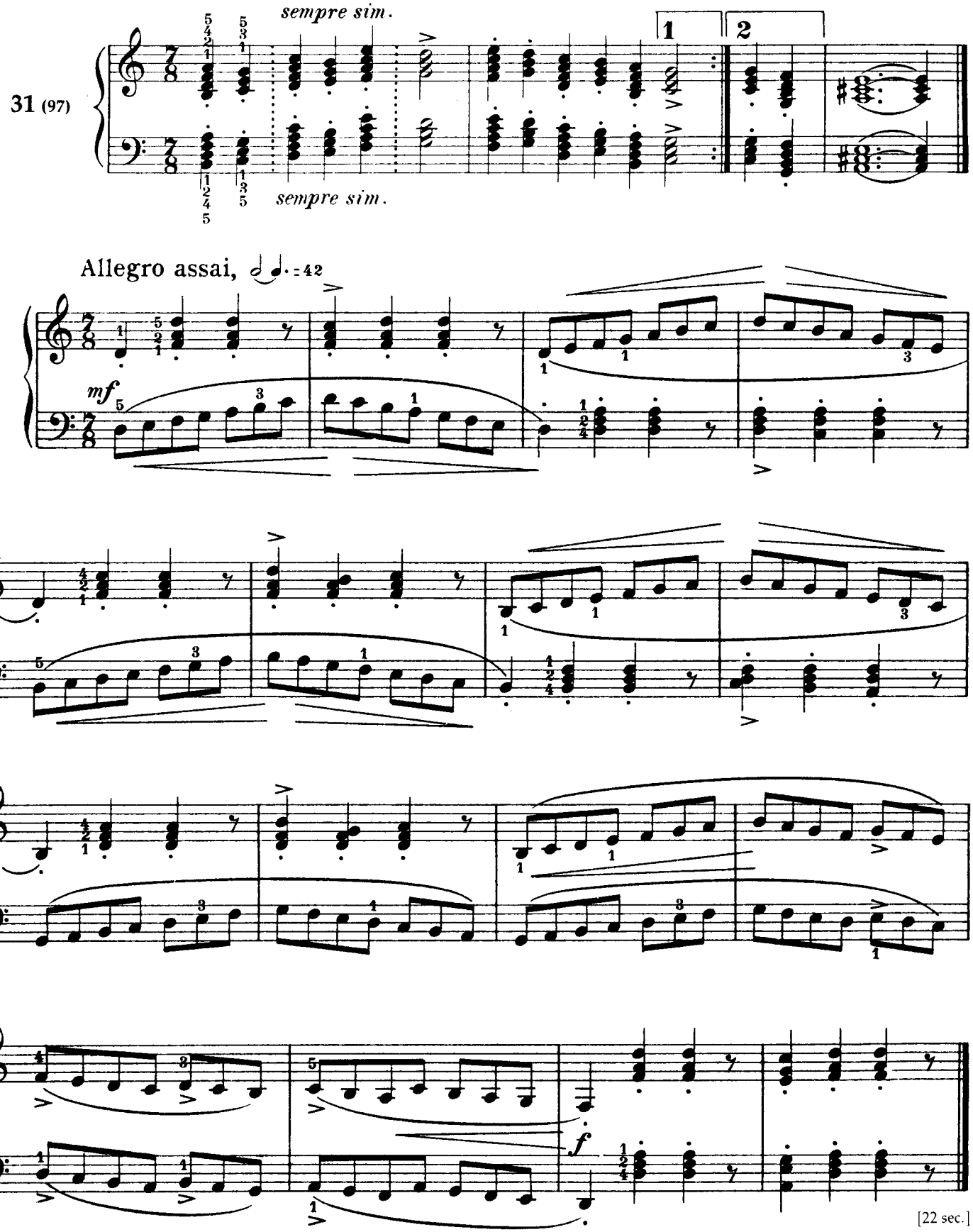

[1 min. 15 sec.]

# Appendix: Exercises

Appendice: exercices

Anhang: Übungen

Függelék: gyakorlatok



Allegro assai, ♩. = 45

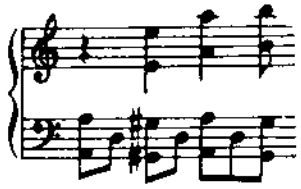
33 (113)

*legato e leggero*

(Ped.)

[33 sec.]

**113** The repetition may also be played in this way:

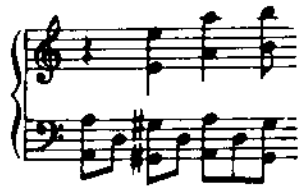


etc., with octaves throughout. In this case the *seconda volta* should be played louder than the *prima volta*. In order to develop a sense of rhythm it is advisable to play the piece in the following manner. Two students (or more advanced pianists) who are both perfectly familiar with the piece in its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

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

# Anmerkungen

**113** Die Wiederholung kann auf folgende Art gespielt werden:

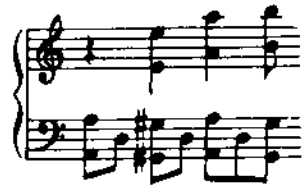


usw. – durchweg in Oktaven. In diesem Fall sollte die Wiederholung lauter gespielt werden. Für die Entwicklung des rhythmischen Gefühls ist es sehr wichtig, das Stück folgendermaßen zu spielen: Zwei Spieler, die das Originalstück perfekt beherrschen, sollten es vierhändig spielen. Der zweite Spieler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

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

# Notes

**113** La reprise peut être jouée de la manière suivante:

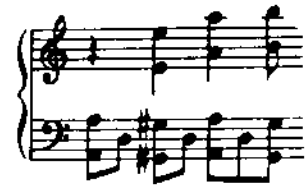


etc., toujours en octaves. Dans ce cas, la *seconda volta* doit être jouée plus fort que la *prima volta*. Il est conseillé pour le développement du sens rythmique de jouer le morceau comme suit: deux élèves (ou même des exécutants avancés) qui maîtrisent déjà bien le morceau original, doivent le jouer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

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

# Jegyzetek

**113** Az ismétlés így is játszható:



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

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