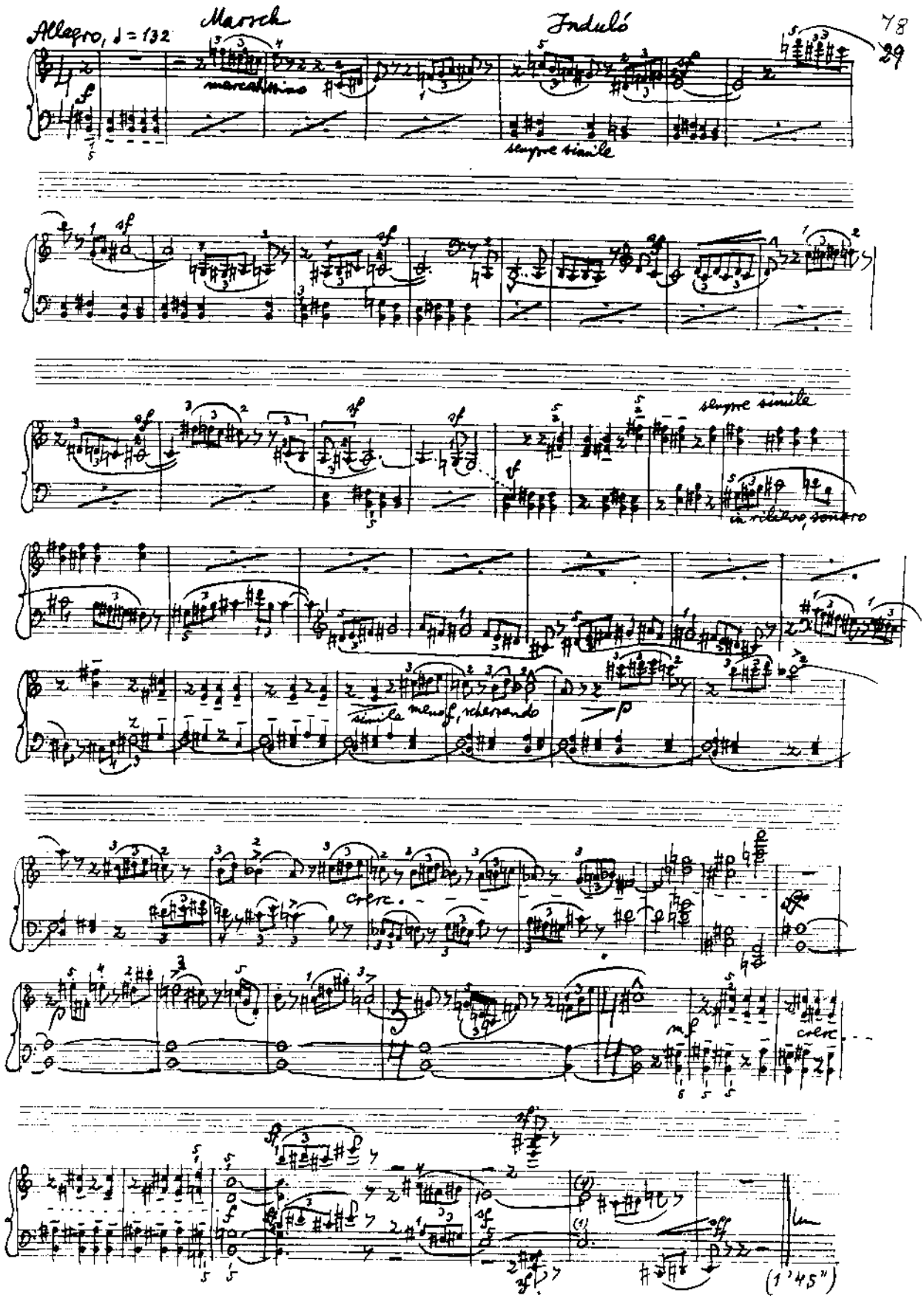
# BÉLA BARTÓK

# MIKROKOSMOS

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

6 *Nos. 140–153*




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

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

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

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

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# *Foreword*

## TO THE DEFINITIVE EDITION OF 'MIKROKOSMOS'

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

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

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

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

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

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

PETER BARTÓK
Homosassa, Florida, 1987

# *Préface*

## A L'EDITION DEFINITIVE DU "MIKROKOSMOS"

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

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

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

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

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

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

PETER BARTÓK
Homosassa, Floride, 1987

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# *Preface*

BY THE COMPOSER

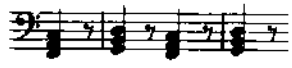
The first four volumes of *Mikrokosmos* were written to provide study material for the beginner pianist – young or adult – and are intended to cover, as far as possible, most of the simple technical problems likely to be encountered in the early stages. The material in volumes 1–3 has been designed to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

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

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

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

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



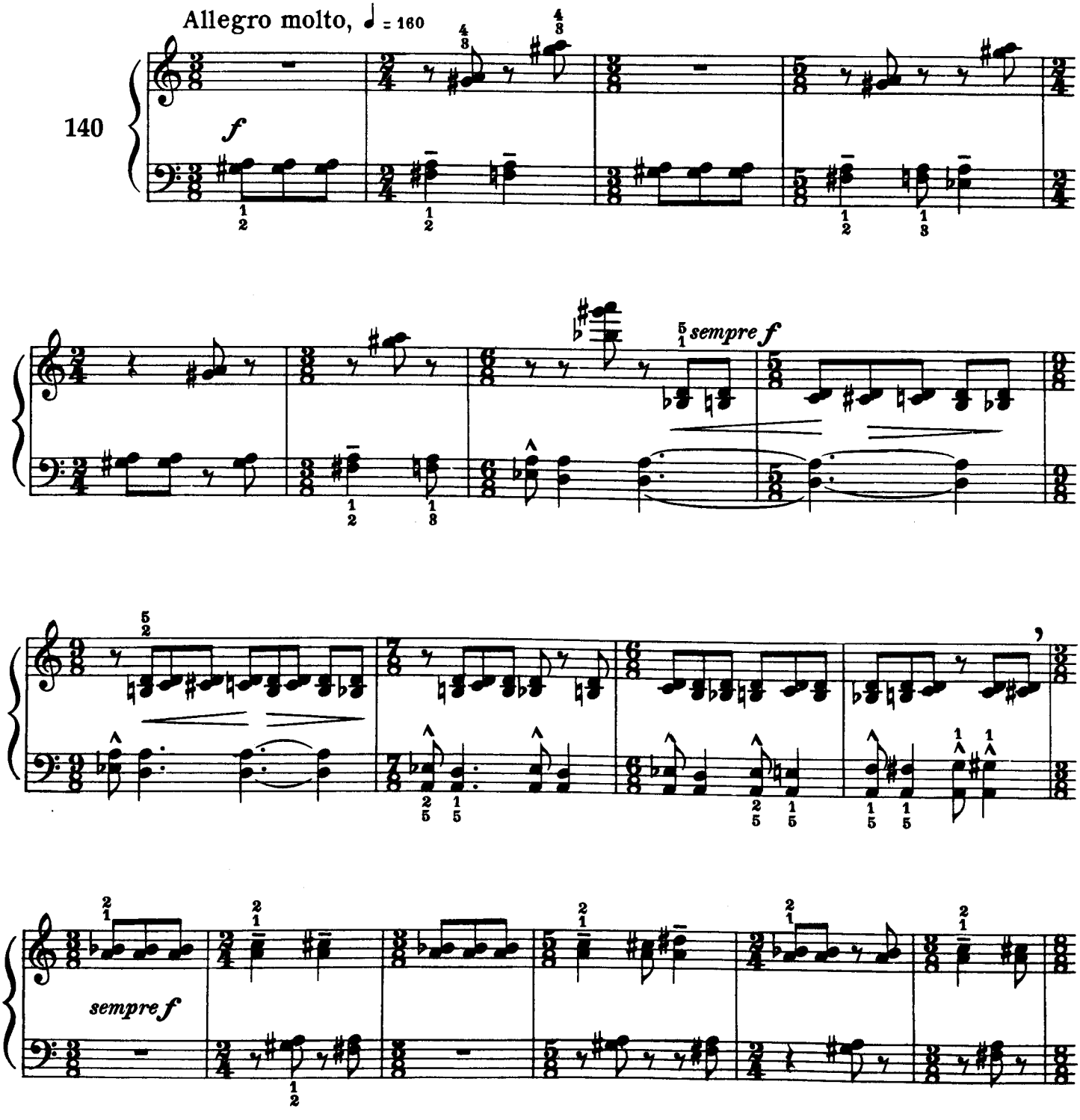
etc., though the adaptation of bars 10–11, 14–15, 22–23, 26–27, 30 and 32–33 may call for a fair amount of mental agility. Many more opportunities exist in this area: their proper solution should be dictated by the teacher's or the more resourceful students' ingenuity.

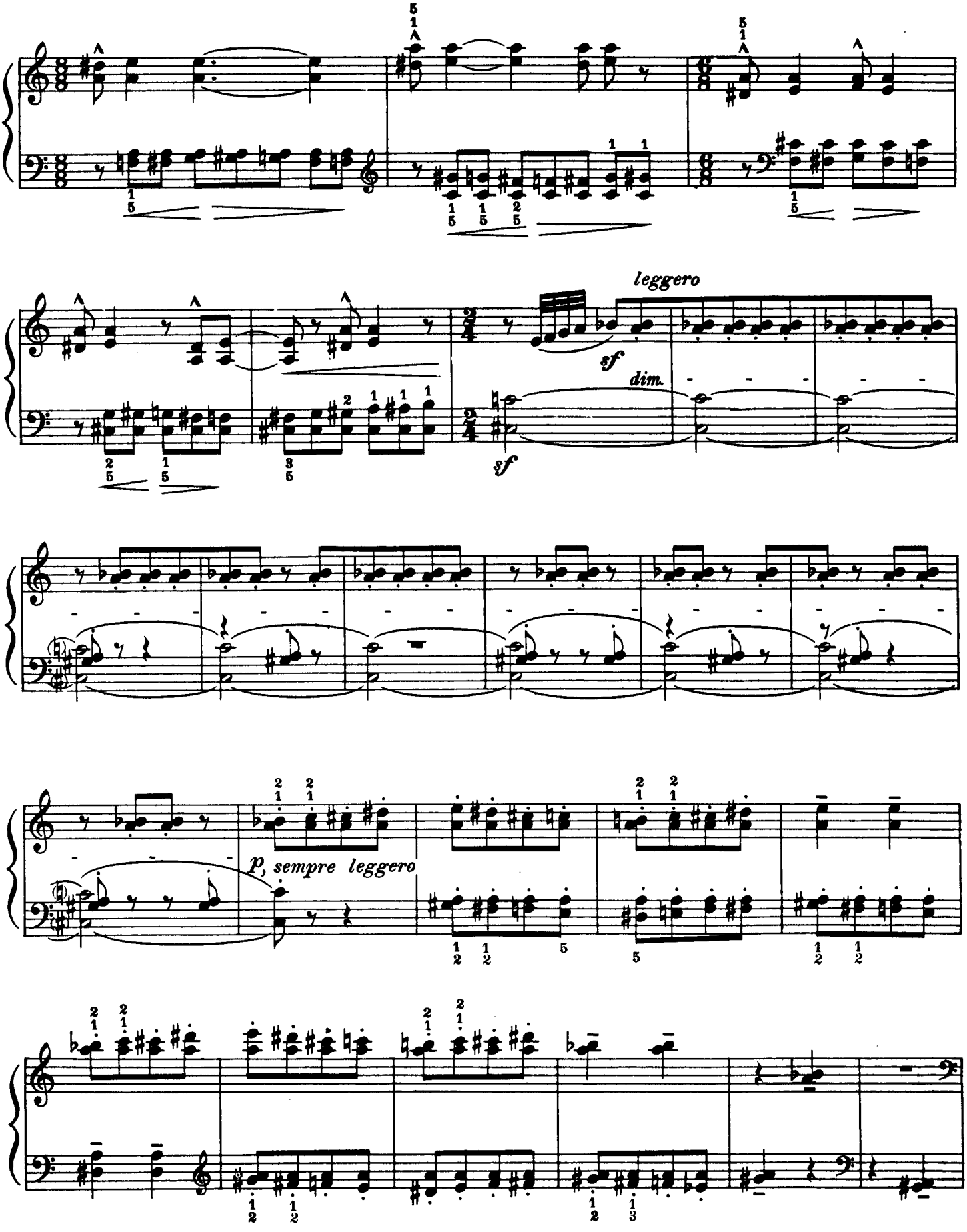
And while on the subject of transcriptions, it may be noted that some pieces – among easier ones Nos. 76, 77, 78, 79, 92 and 104b; among the more difficult Nos. 117, 118, 123 and 145 – are suitable for playing on the harpsichord. On this instrument, doubling octaves is achieved by registration.

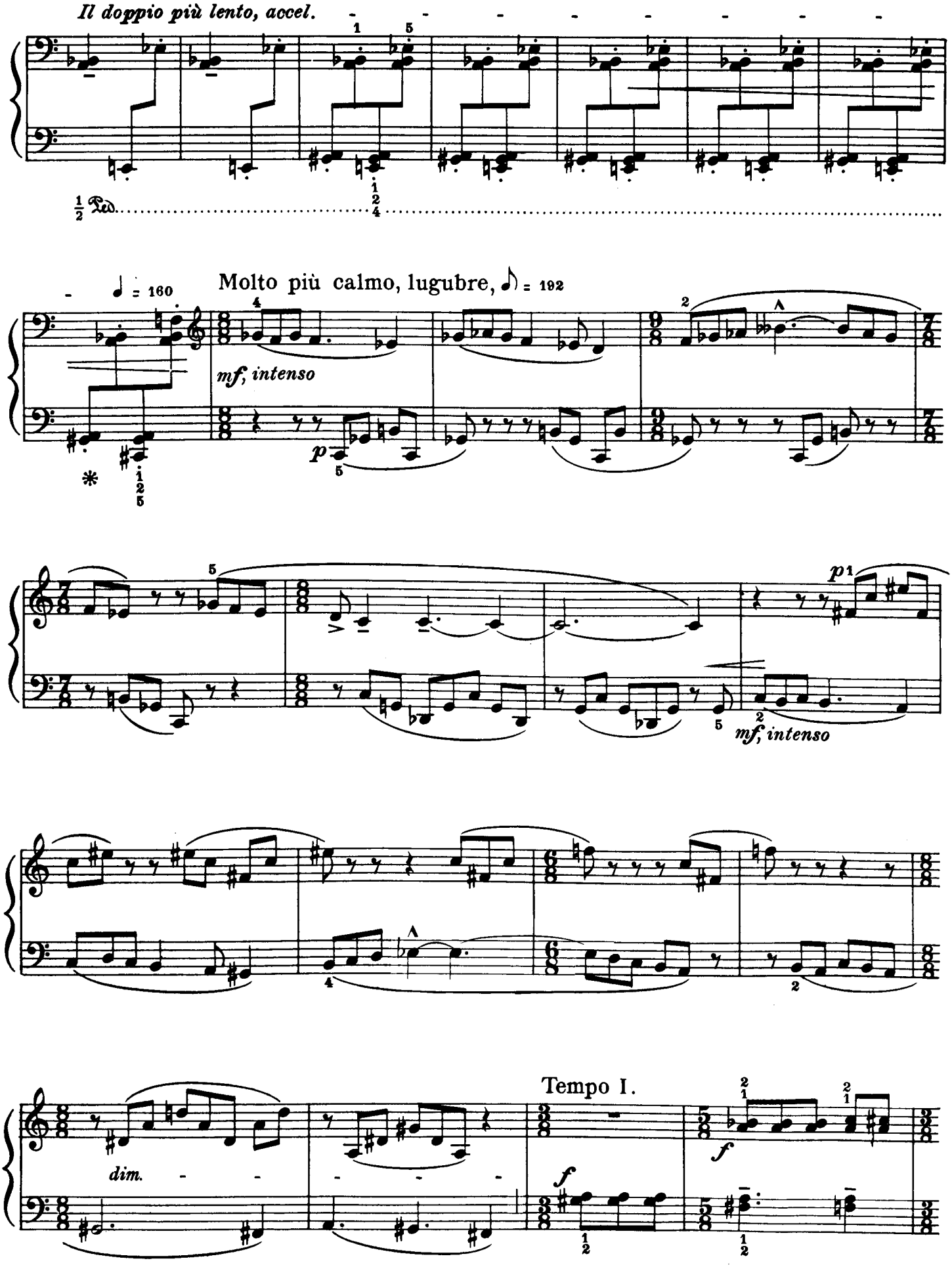
Finally, attention is drawn to another application of *Mikrokosmos*: more advanced students may find the pieces useful as sight-reading material.

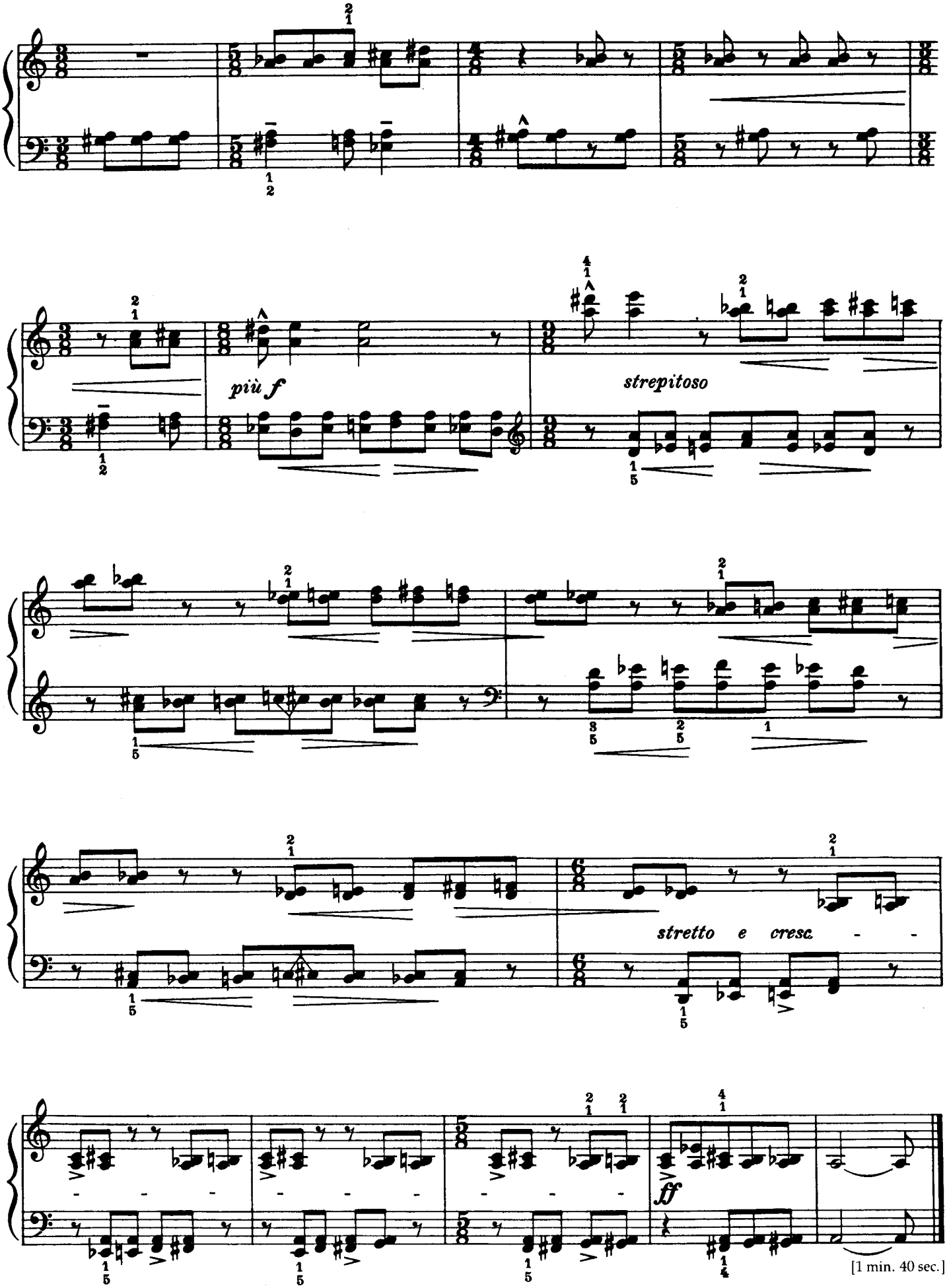
BÉLA BARTÓK

# Free Variations
# Variations libres
# Freie Variationen
# Szabad változatok




leggero
sf
dim.
sf
p, sempre leggero


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

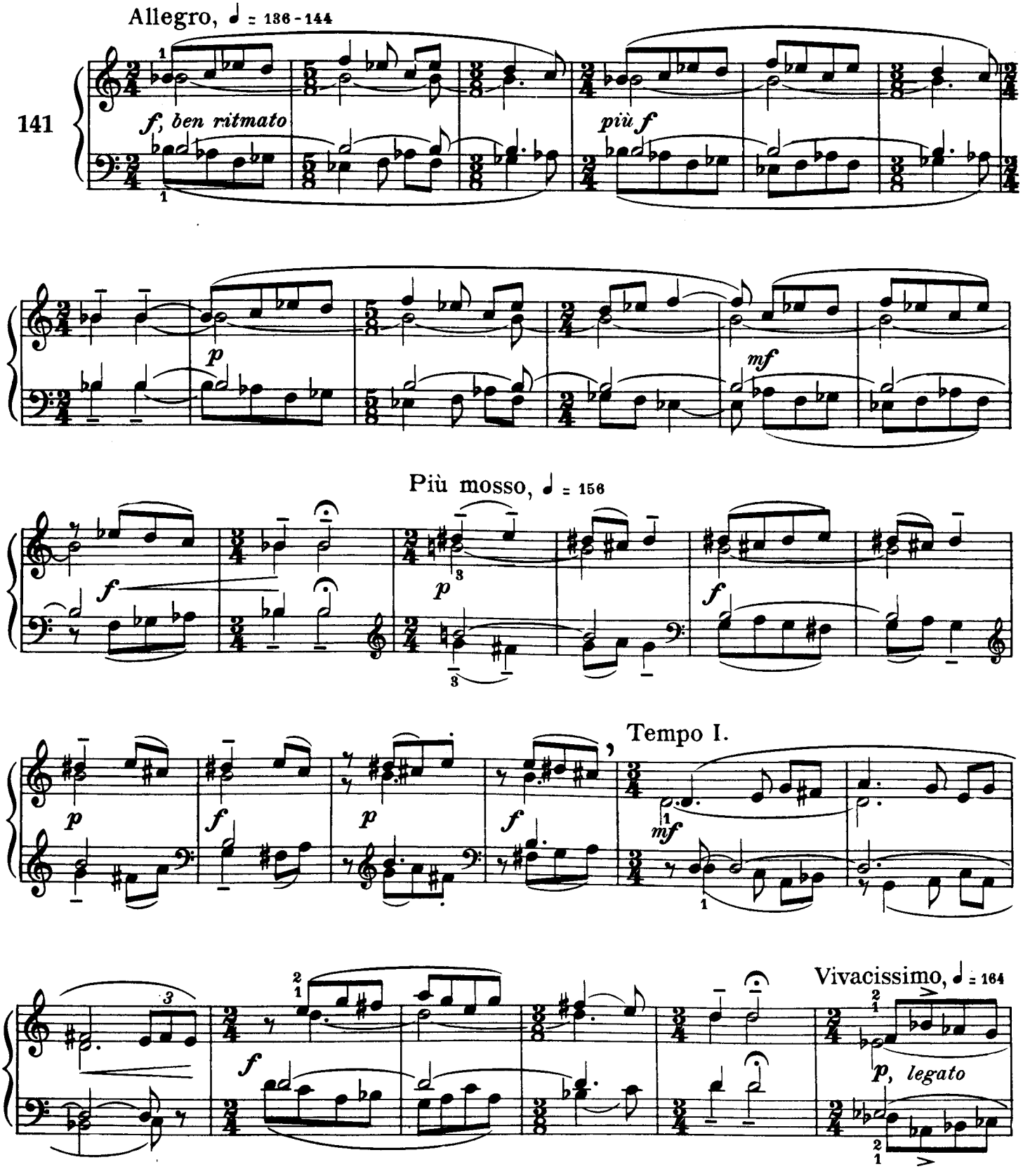

più f
strepitoso
stretto e cresc. - -
ff
[1 min. 40 sec.]

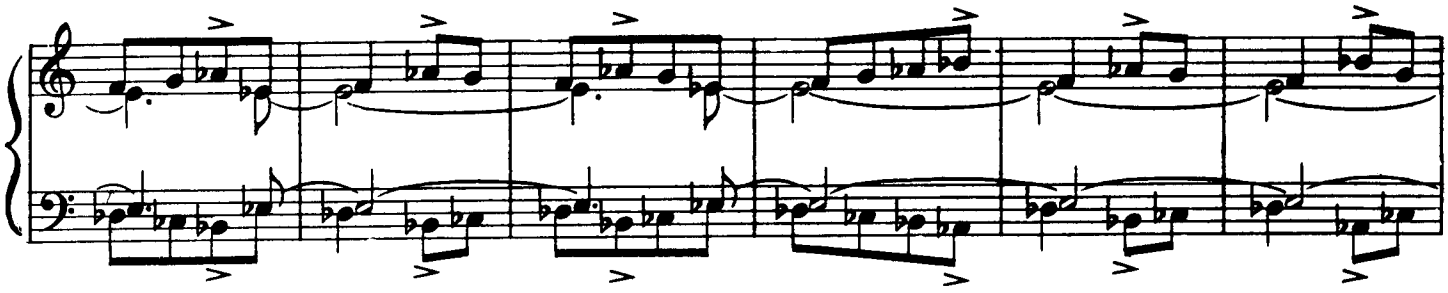
# Subject and Reflection

## Image et reflet

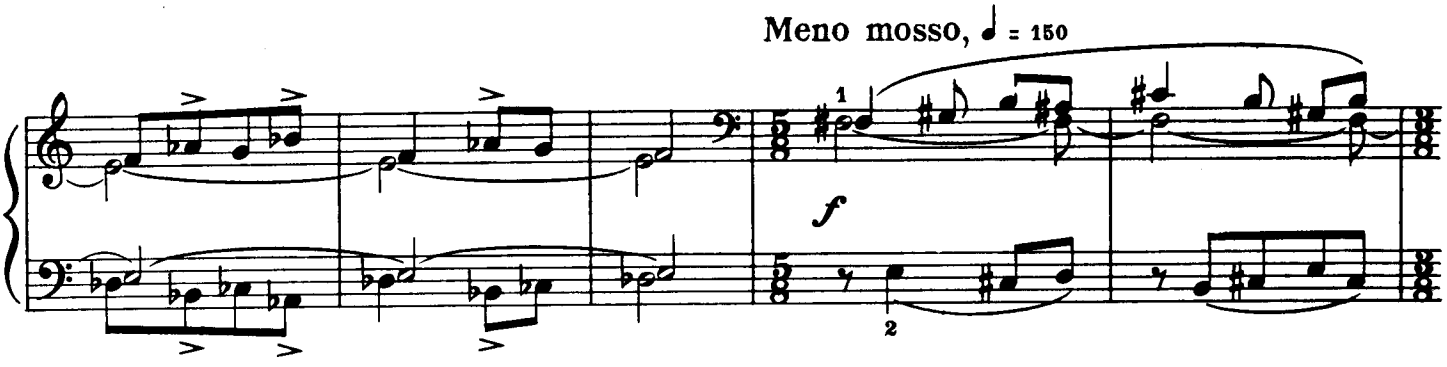
## Bild und Spiegelbild

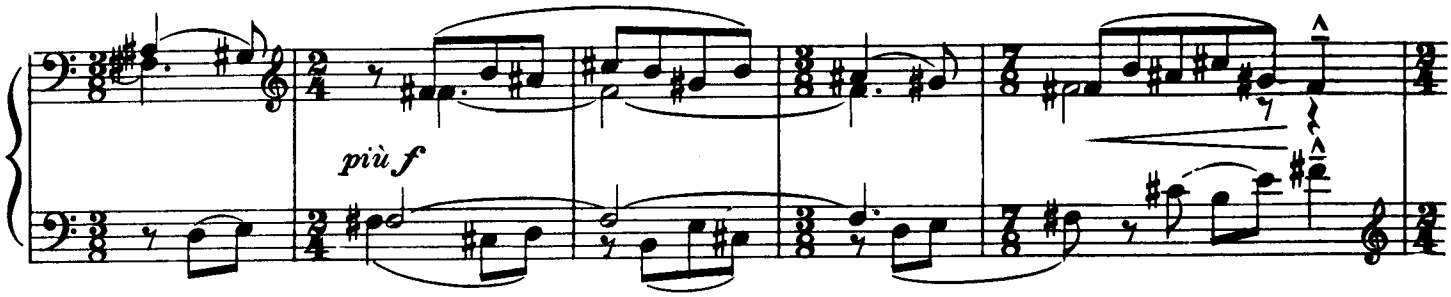
## Tükröződés



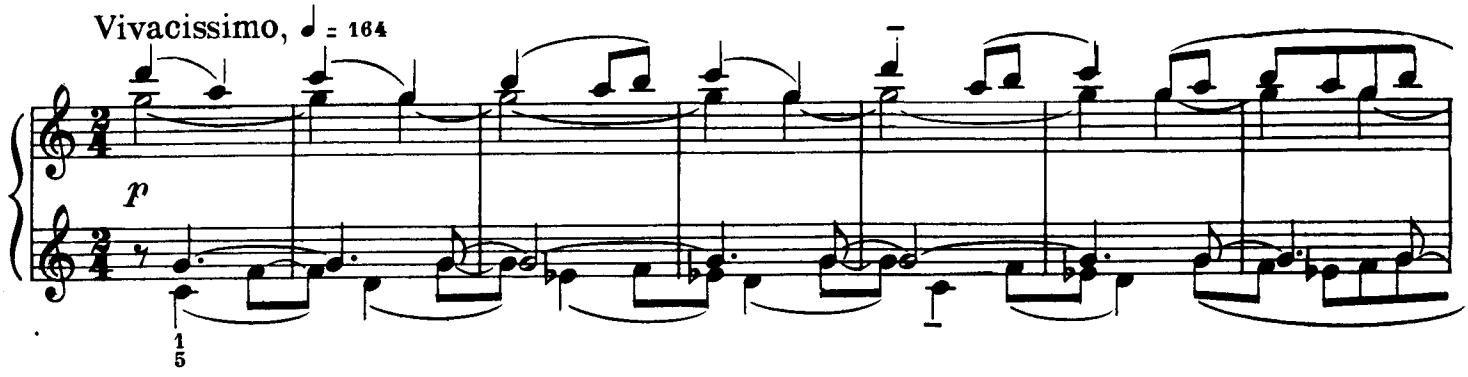


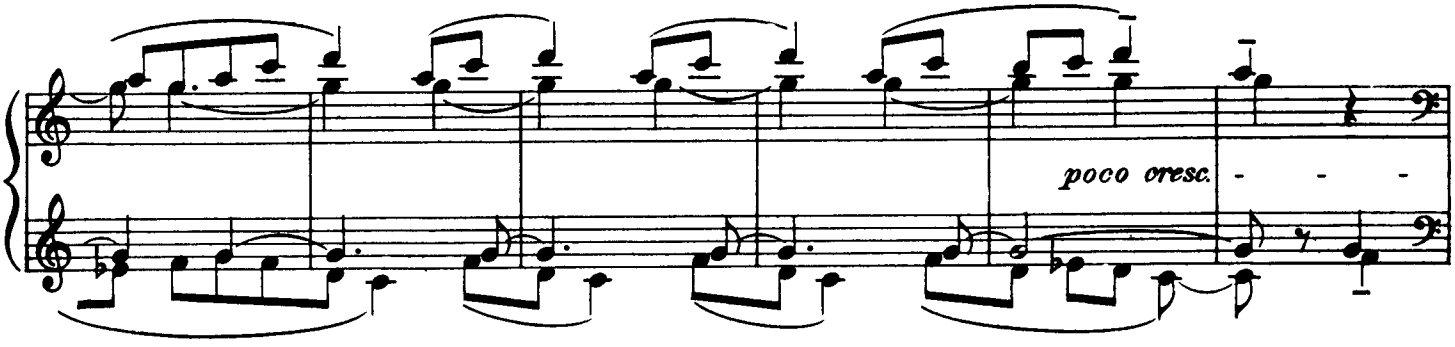
Meno mosso, ♩ = 150

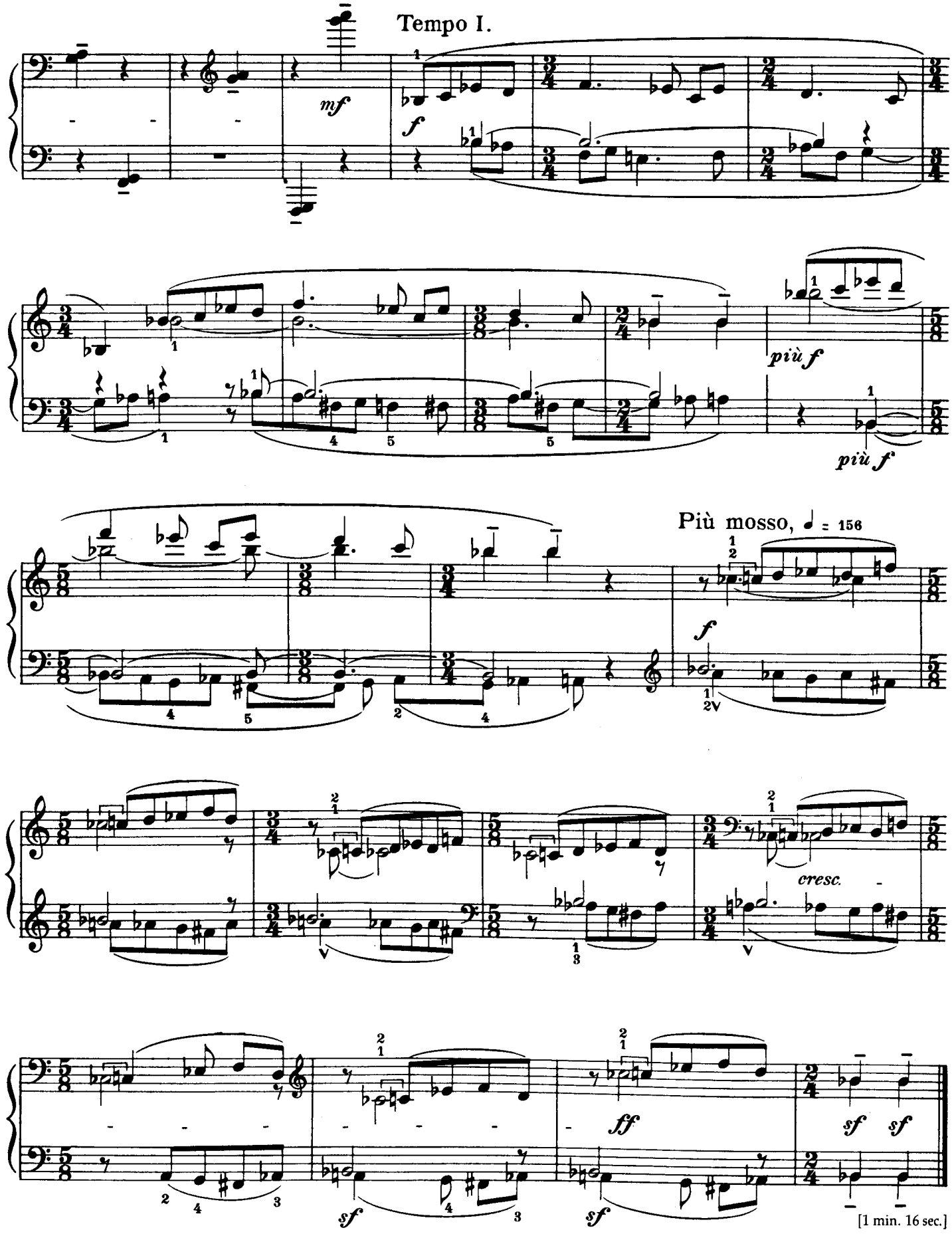



Vivacissimo, ♩ = 164



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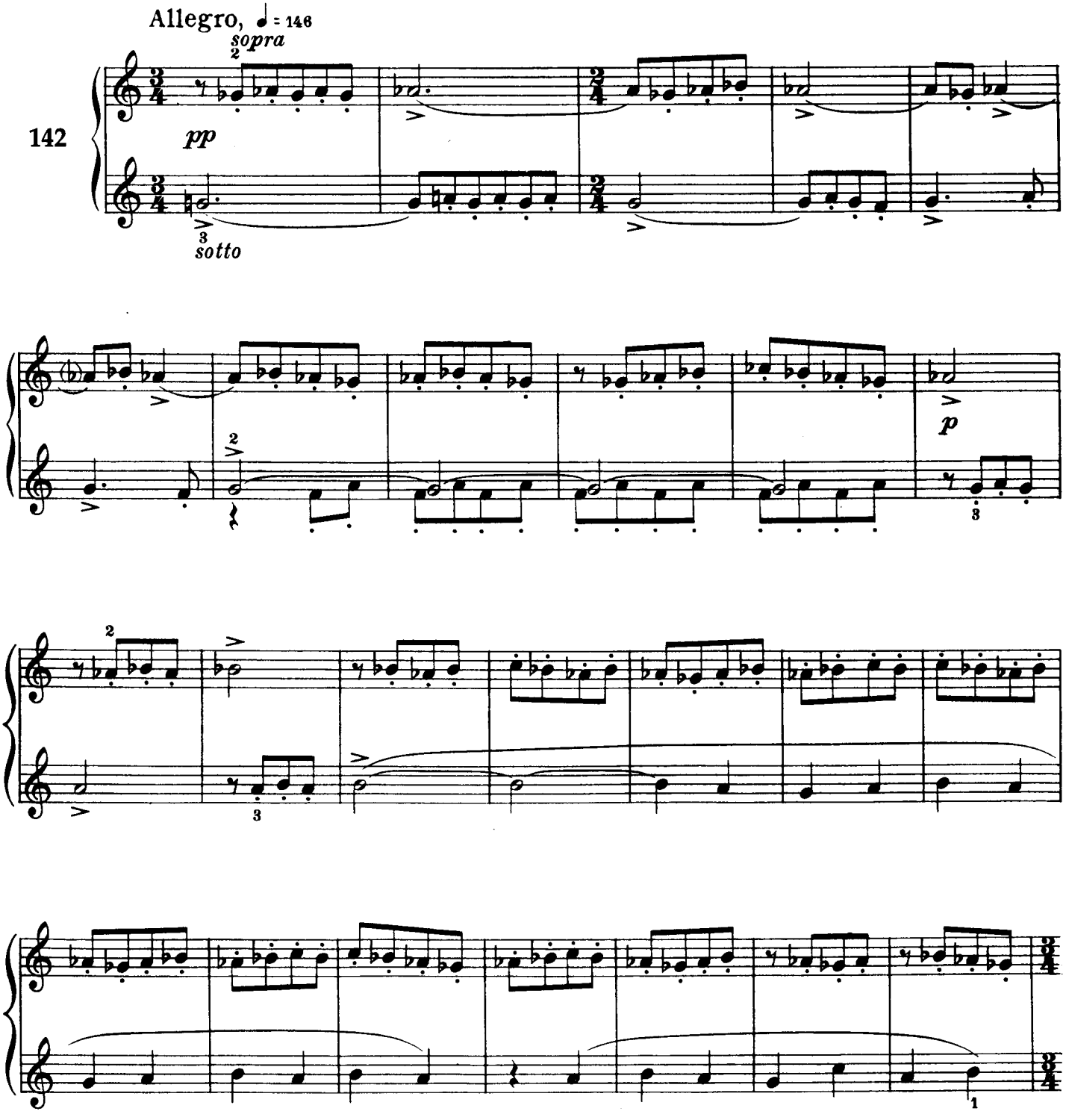
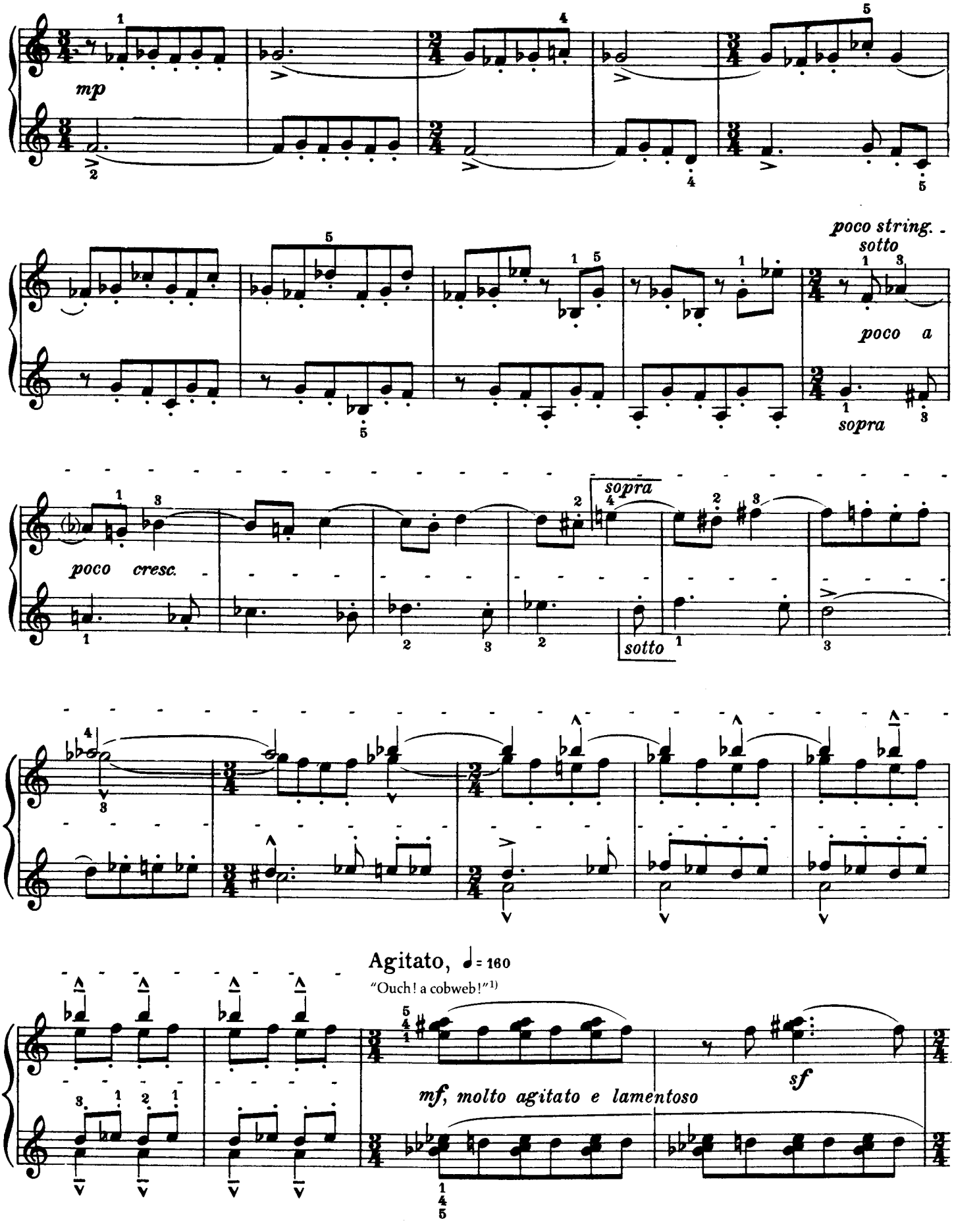
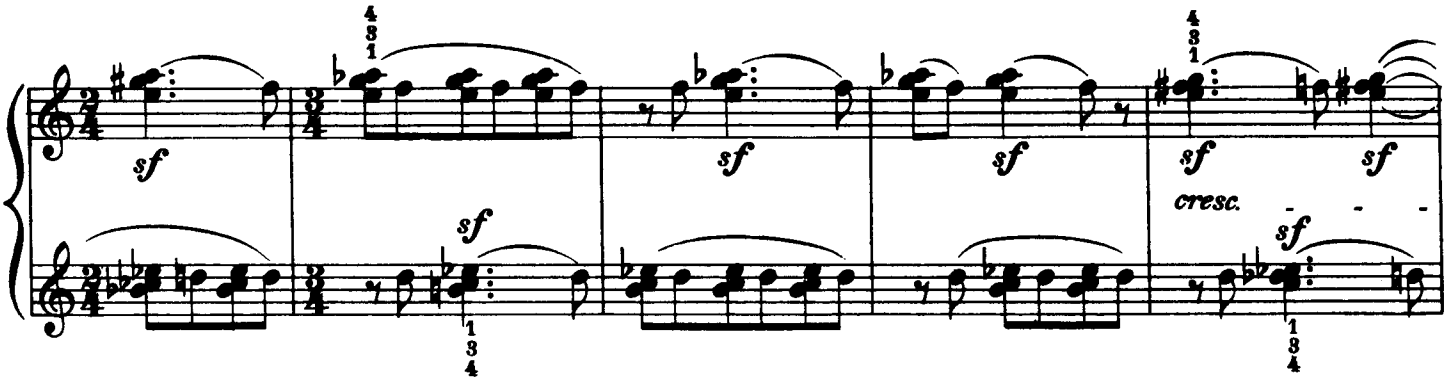
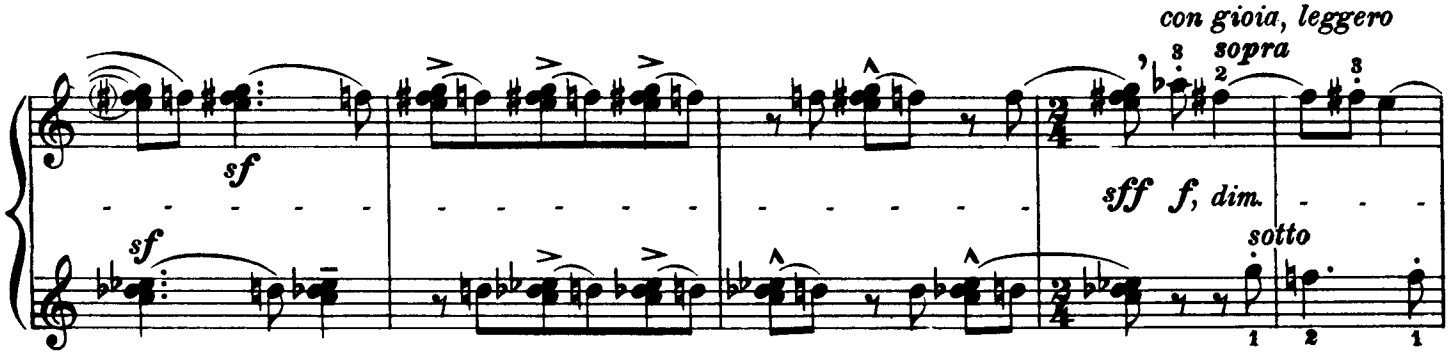
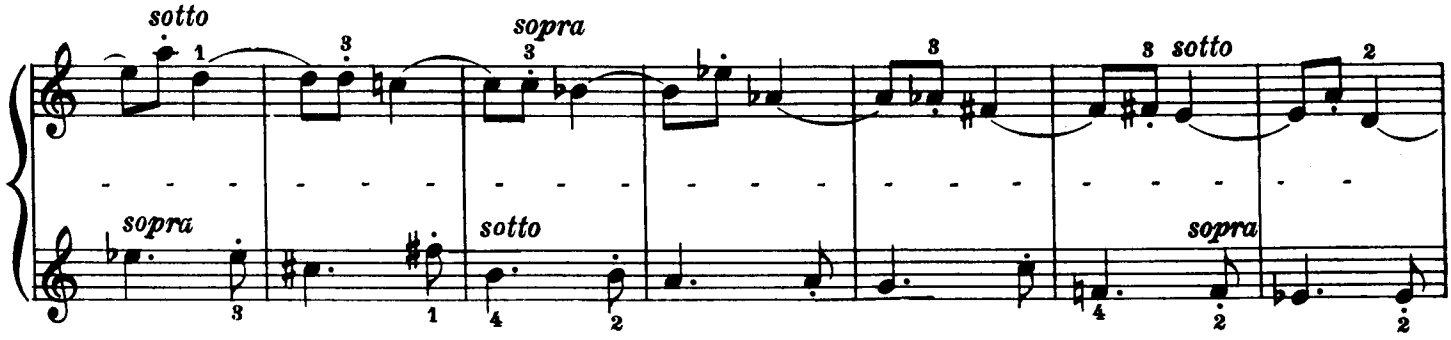

Allegro, ♩ = 146
sopra
pp
sotto
142
p

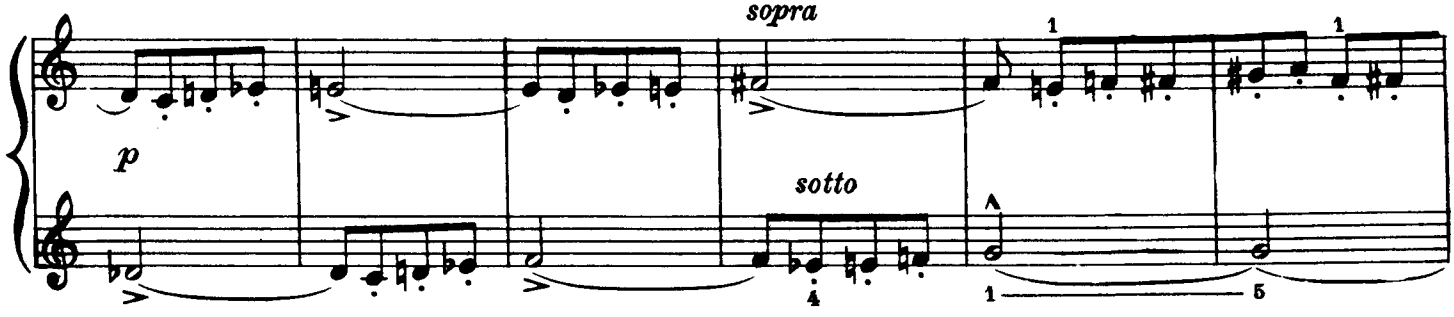


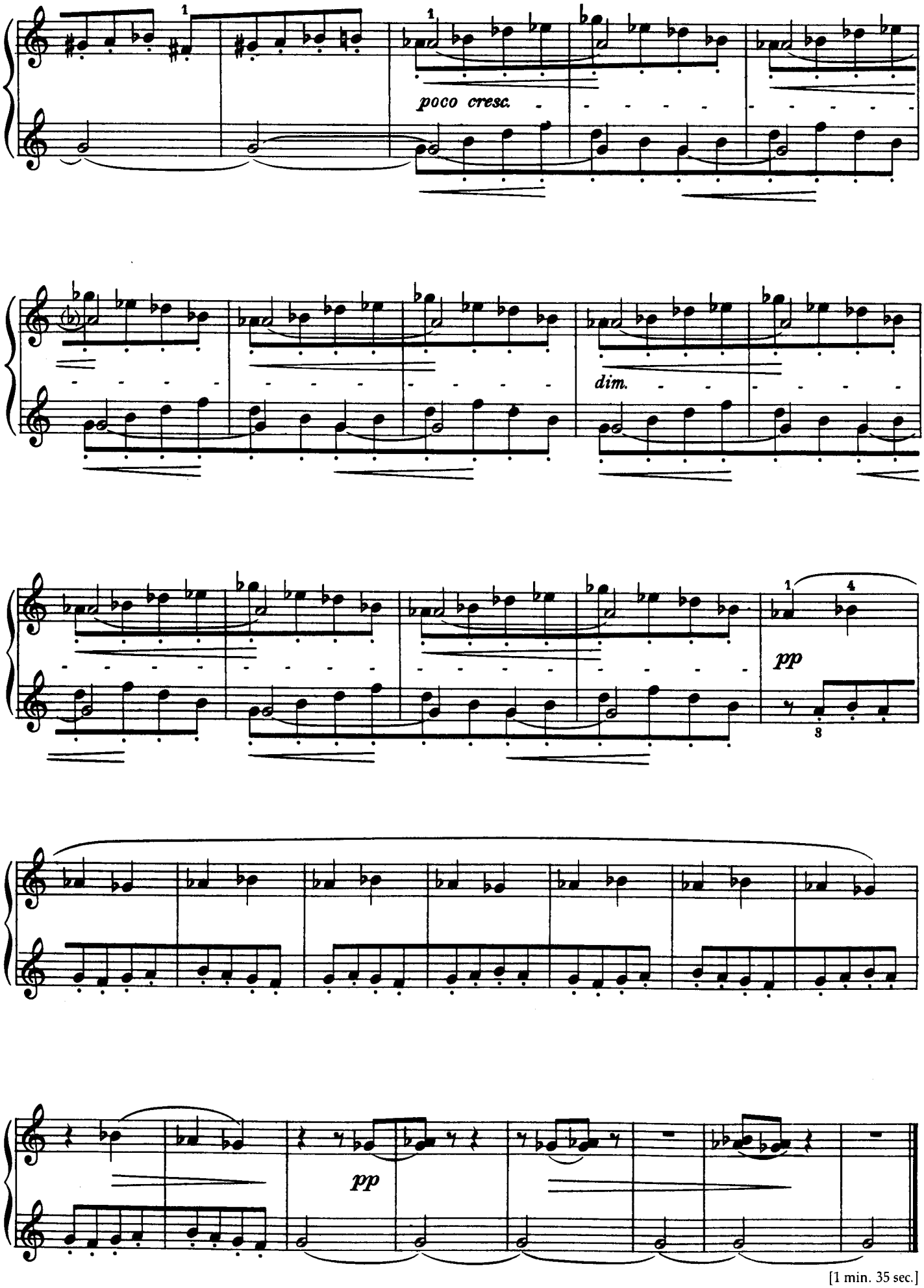

[1)] "Oh, une toile d'araignée!"
"O Weh! Spinnennetz!"
"Jaj, pókháló!!"


sf
sf
sf
sf
sf
cresc.
sf

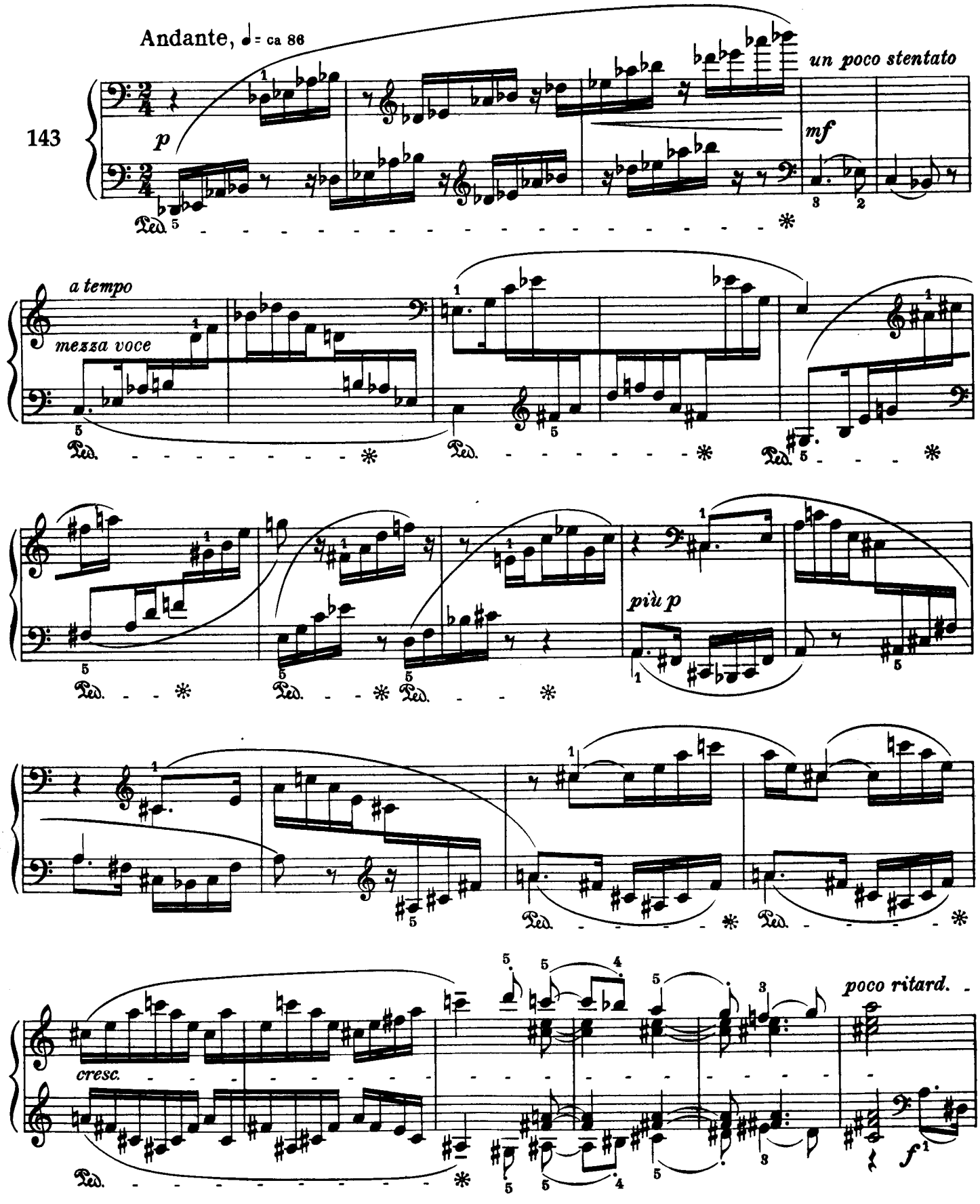

con gioia, leggero
sopra
sf
sf
sff f, dim.
sotto

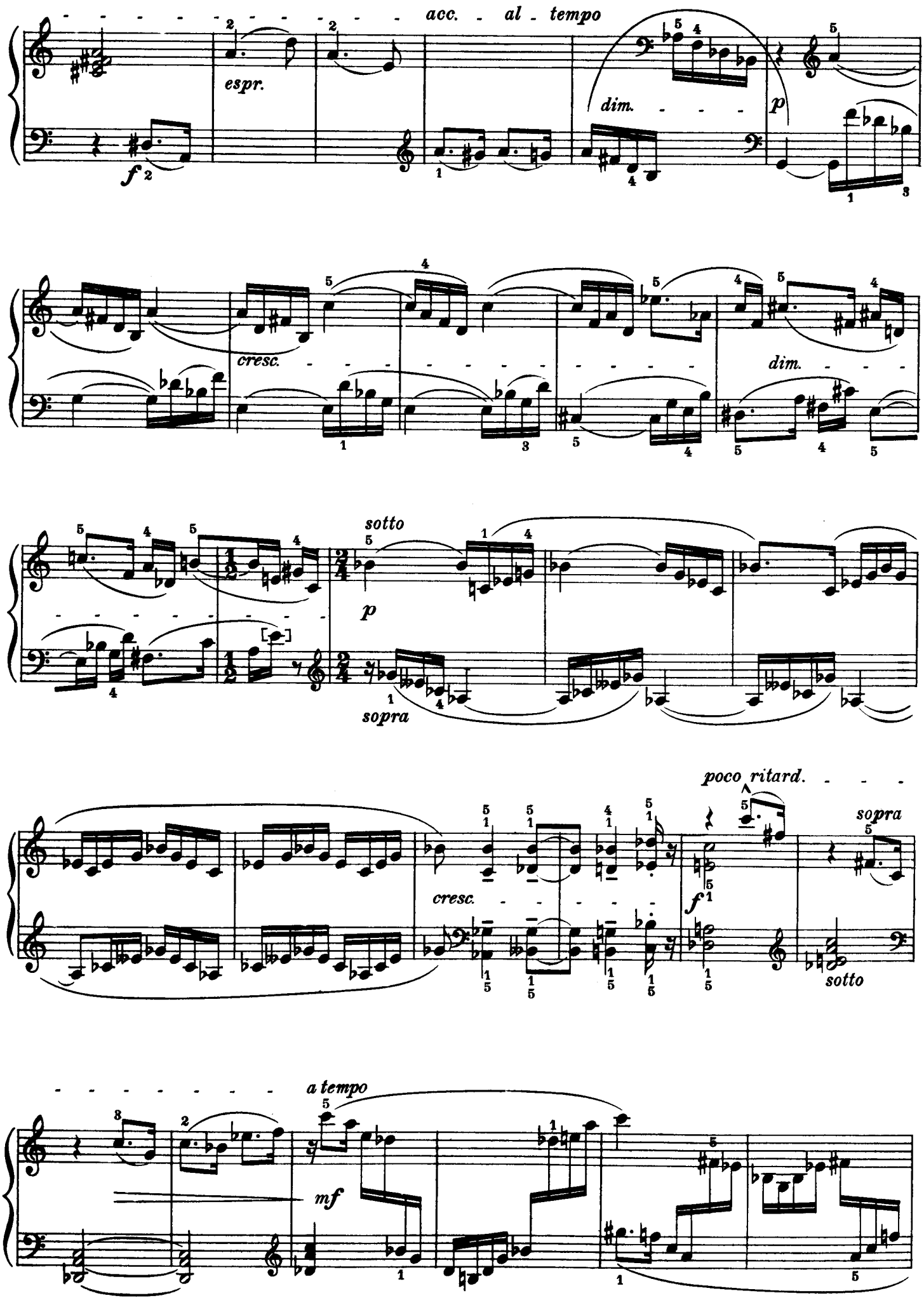

sotto
sopra
sotto
sopra
sopra
sotto
sopra

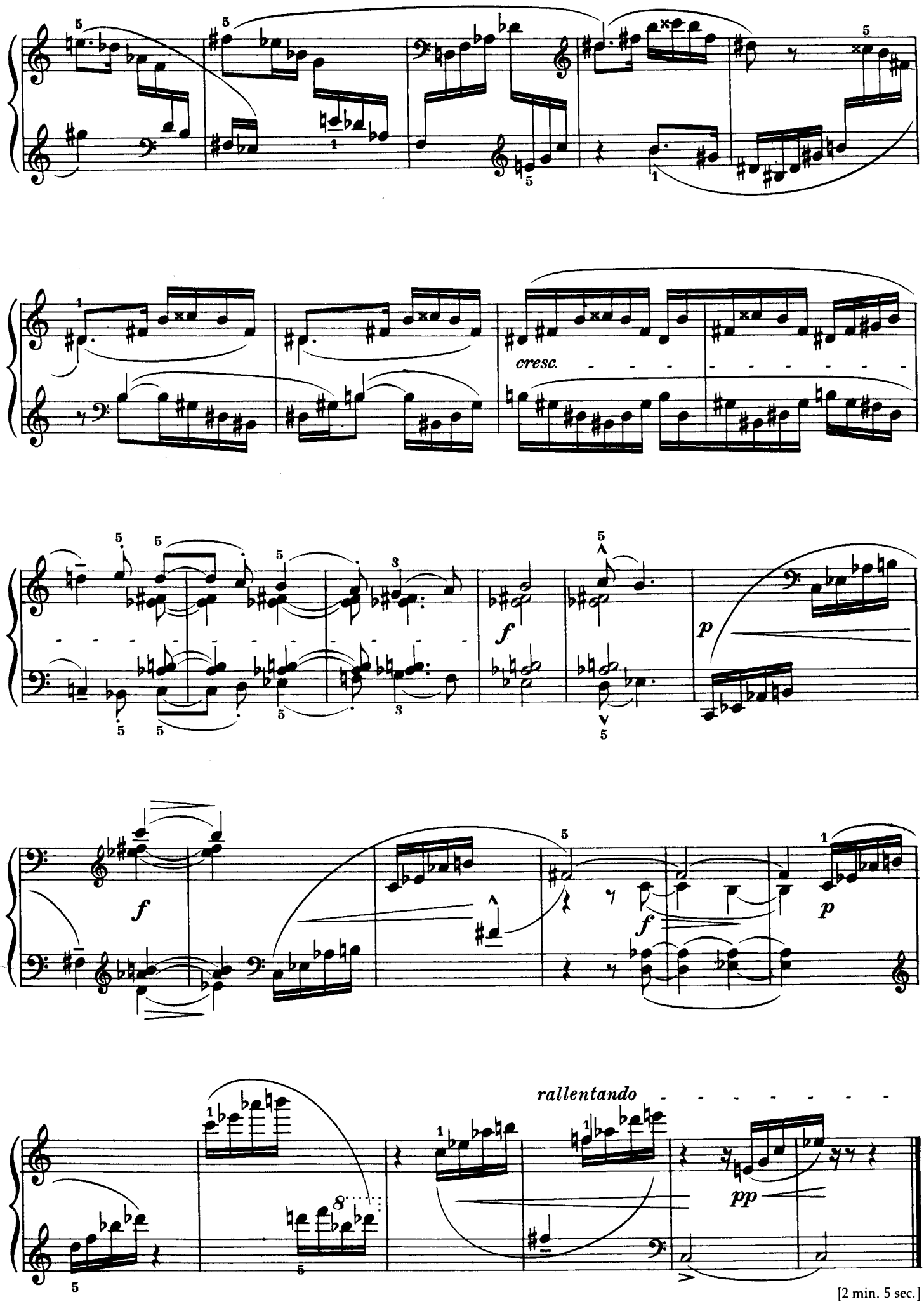

sopra
p
sotto



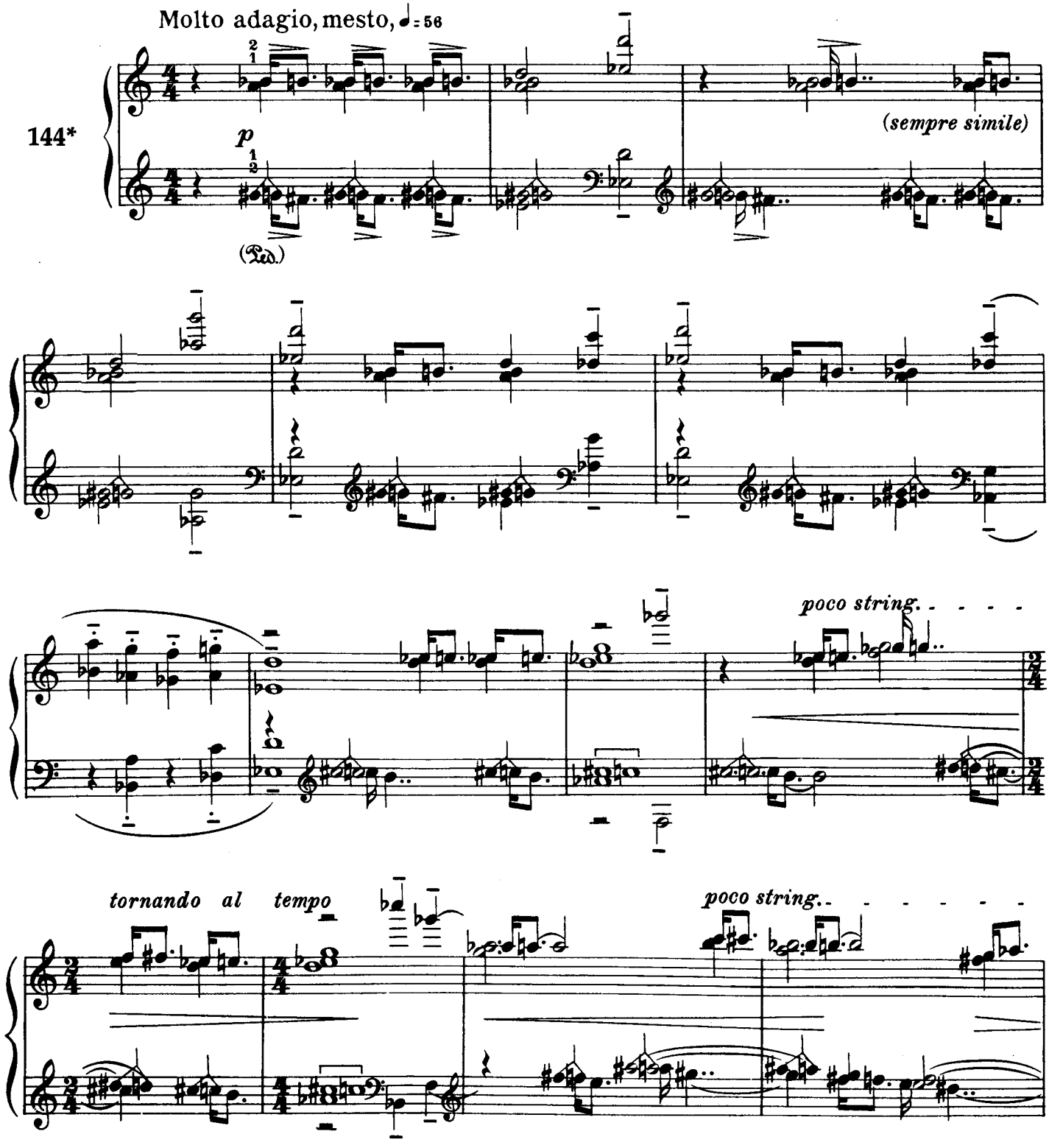

[1 min. 35 sec.]

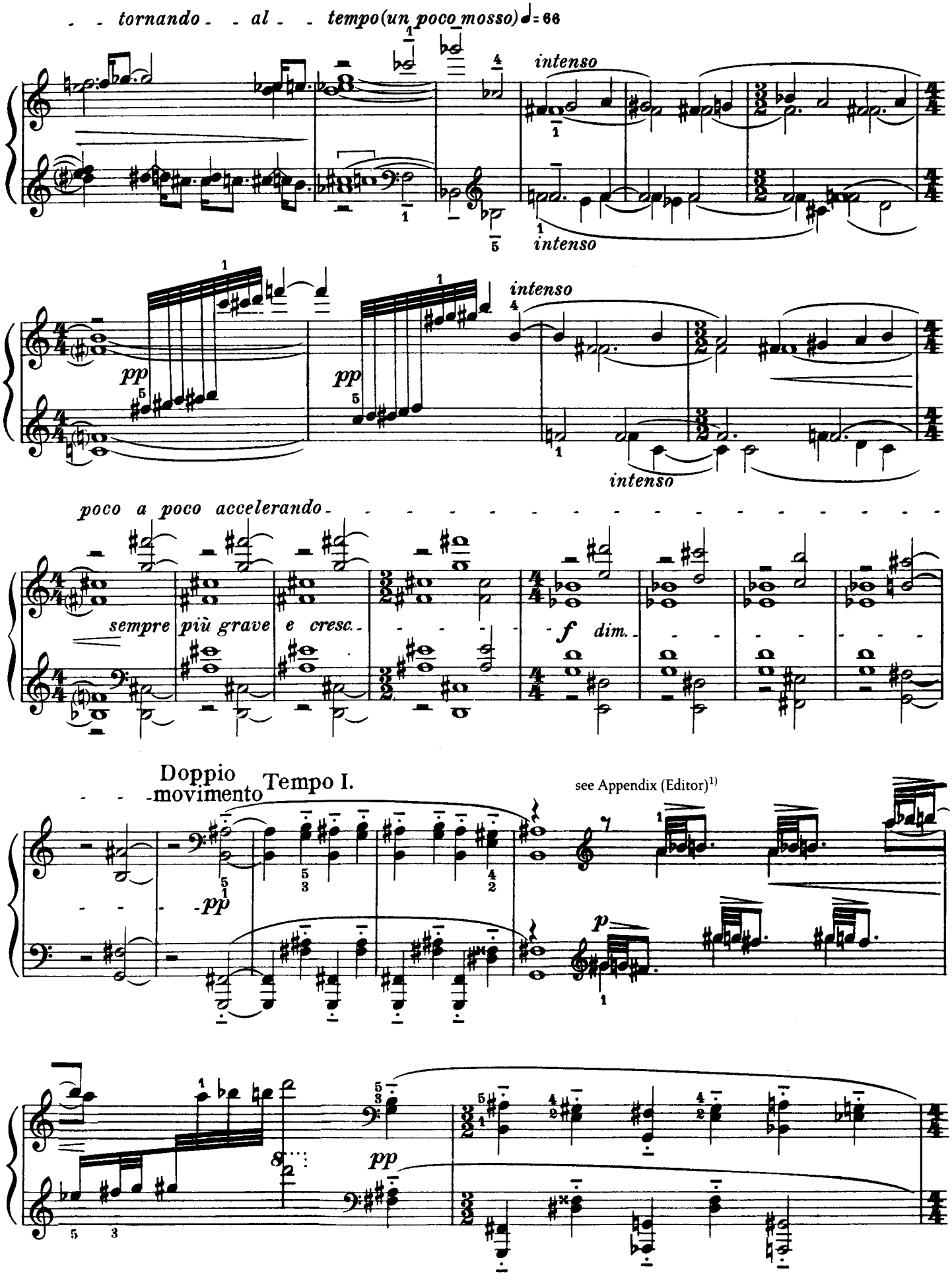

Andante, ♩ = ca 86
143
p
un poco stentato
mf
a tempo
mezza voce
più p
cresc.
poco ritard.
f
Ped.


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

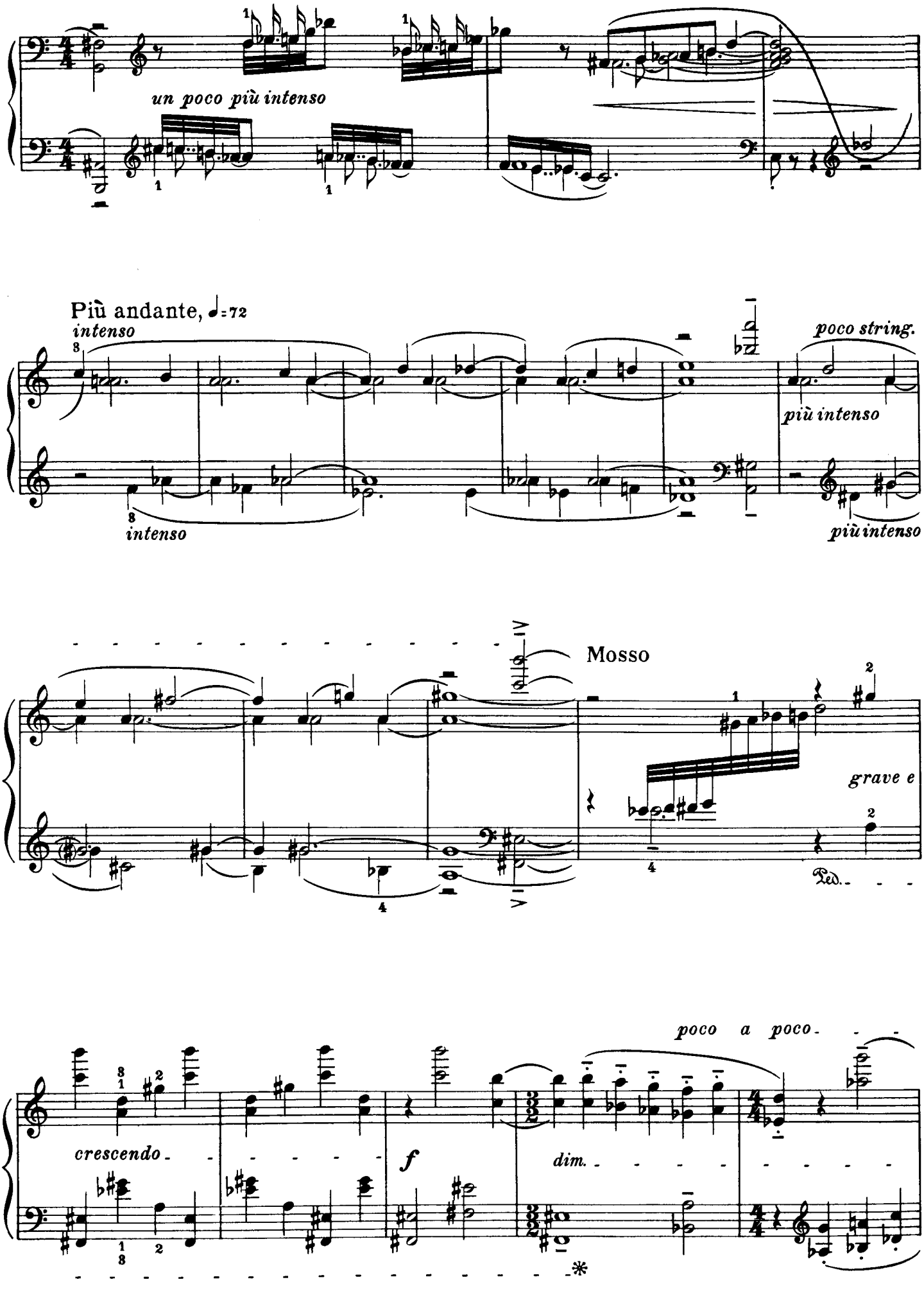


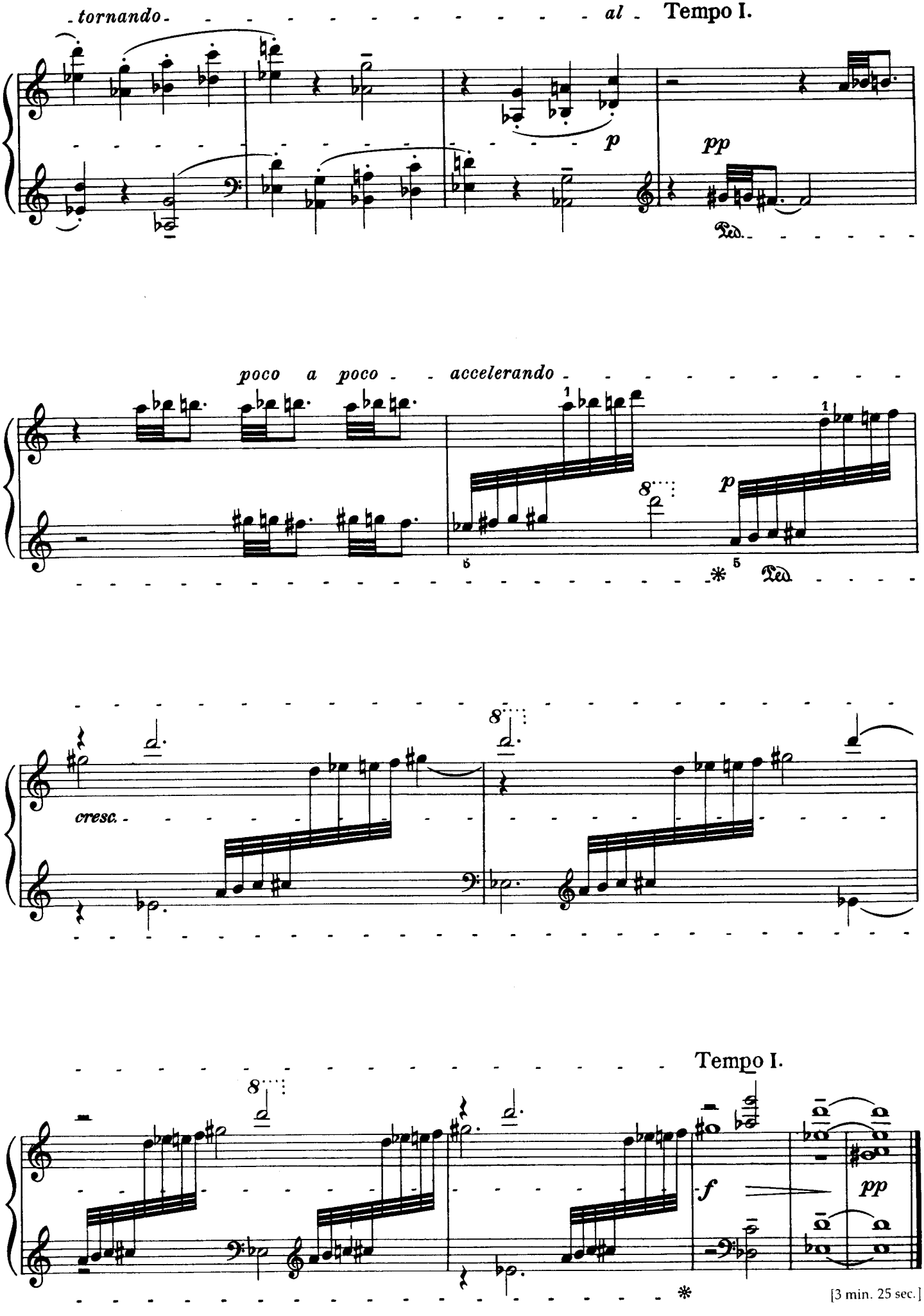

[2 min. 5 sec.]


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




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


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


tornando
al
Tempo I.
p
pp
Ped.
poco a poco
accelerando
8
p
cresc.
Tempo I.
f
pp

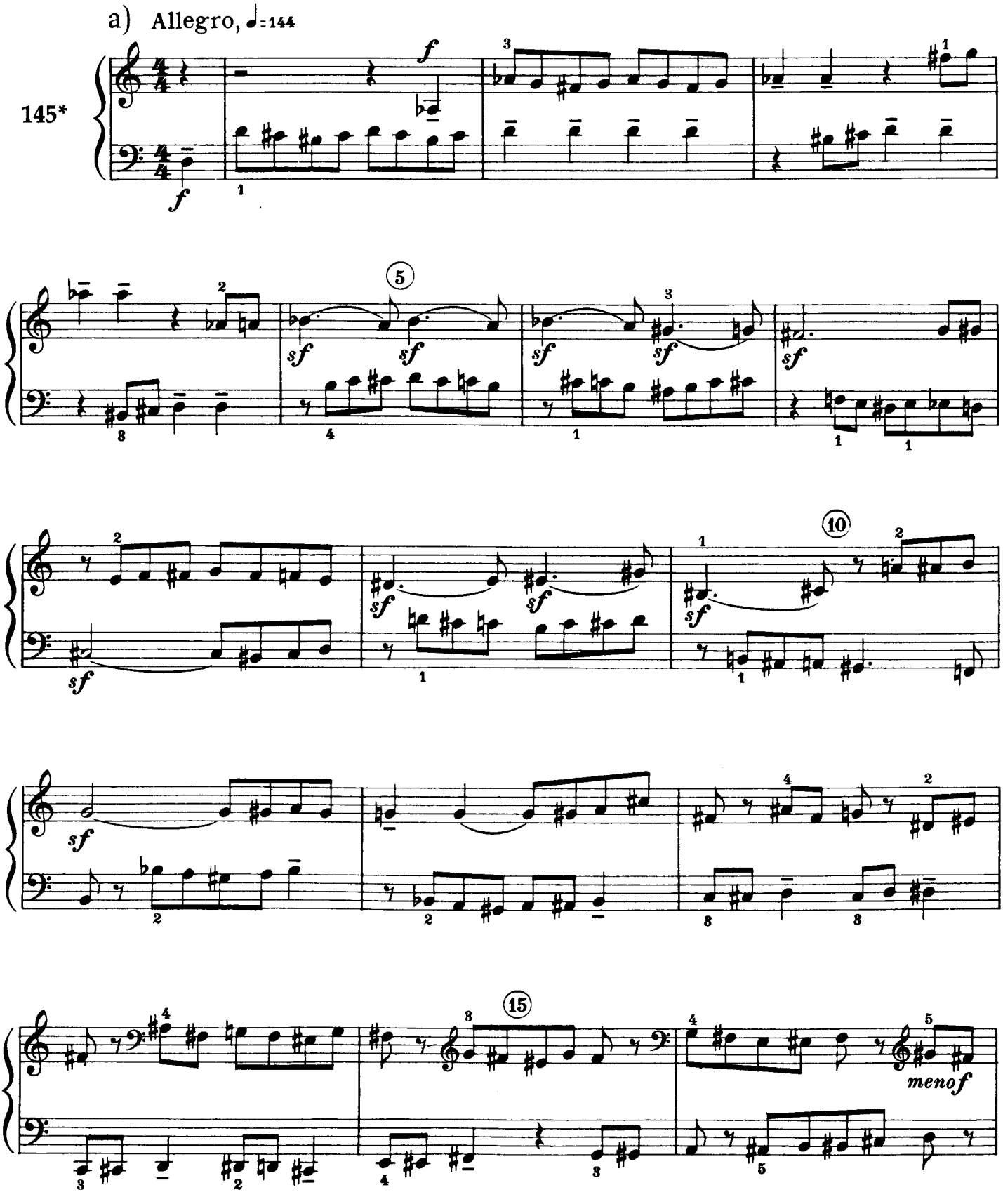
[3 min. 25 sec.]

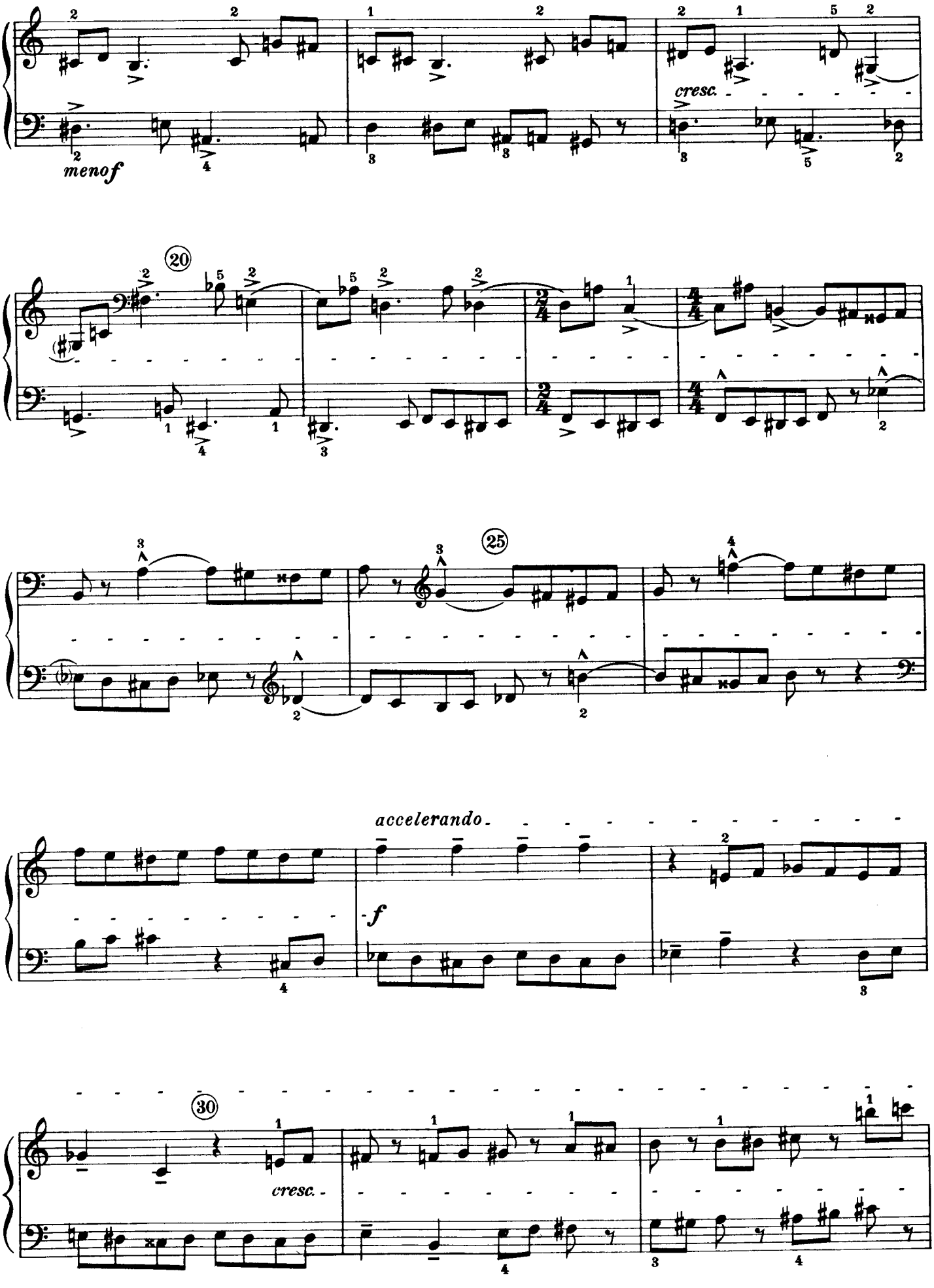
# Chromatic Invention (3)

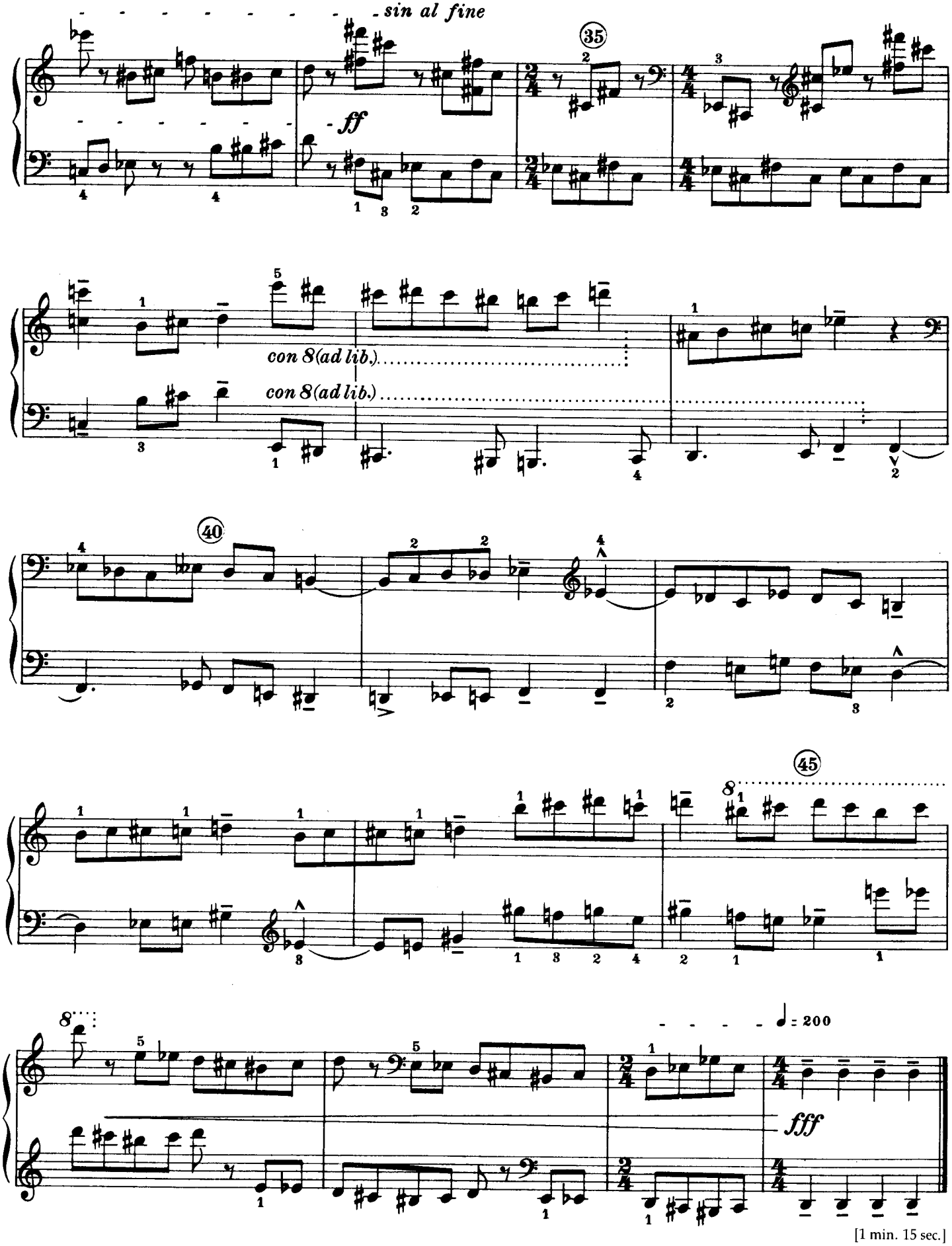
## Invention chromatique (3)

## Chromatische Invention (3)

## Kromatikus invenció (3)

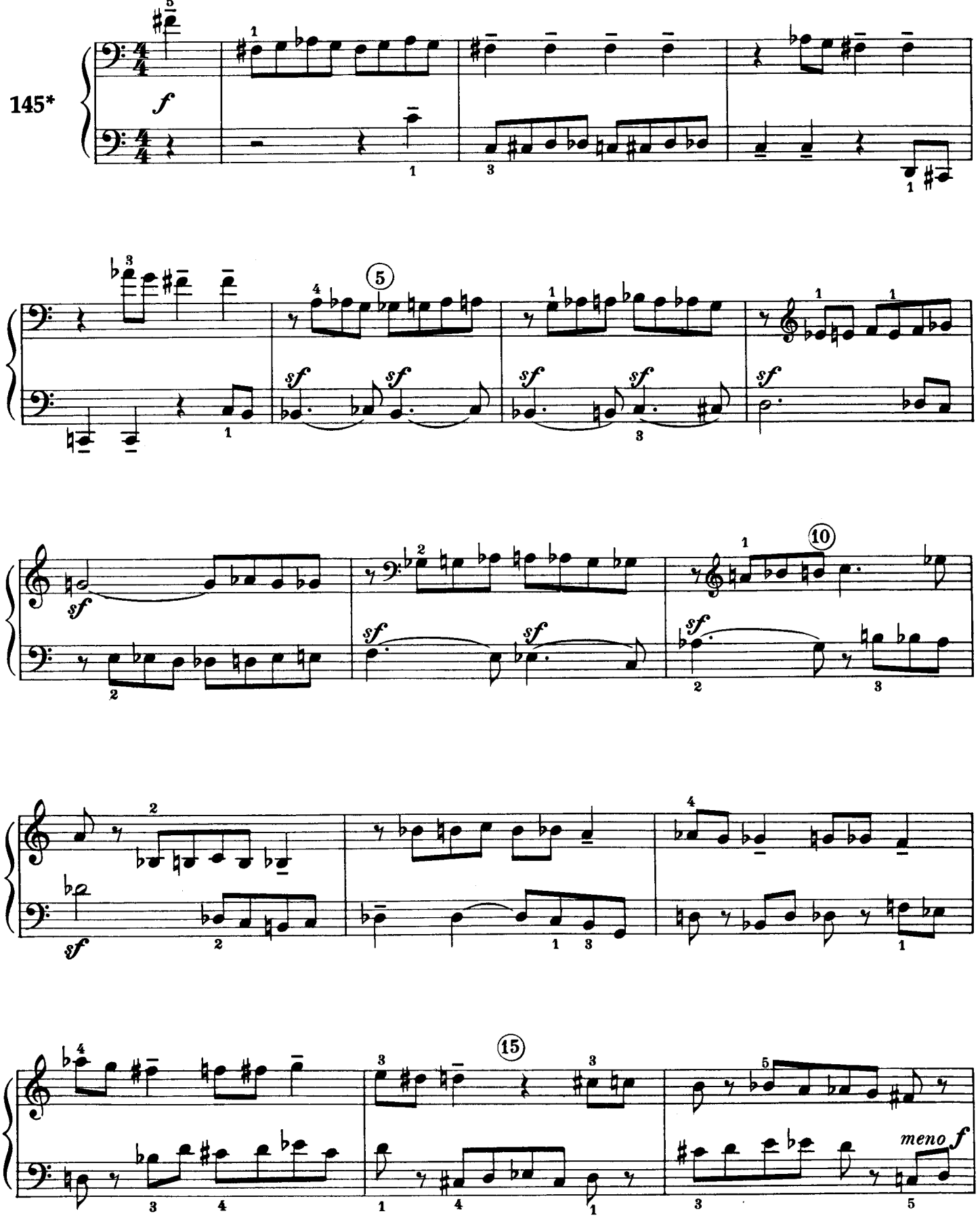


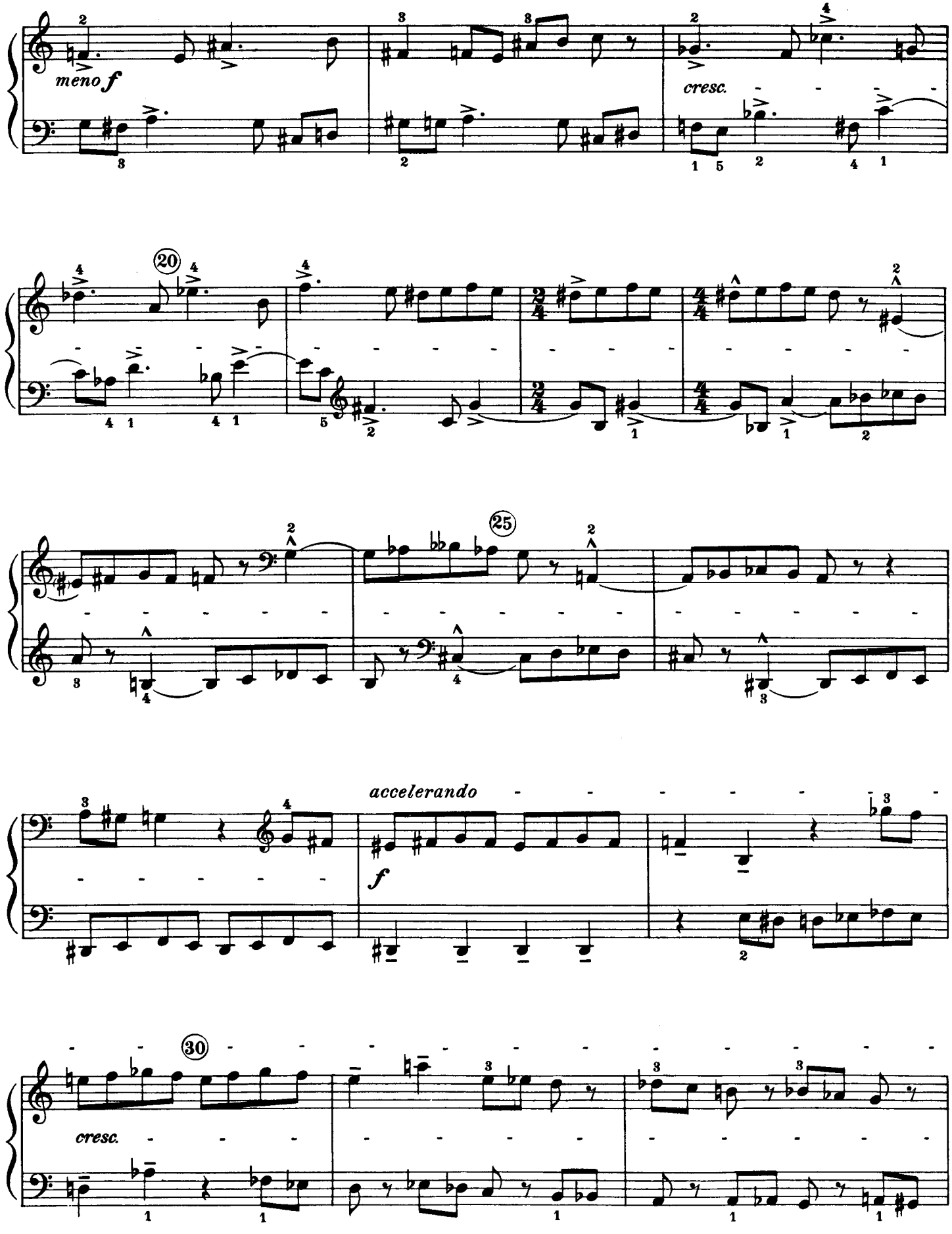

menof
cresc.
20
25
accelerando
f
30
cresc.

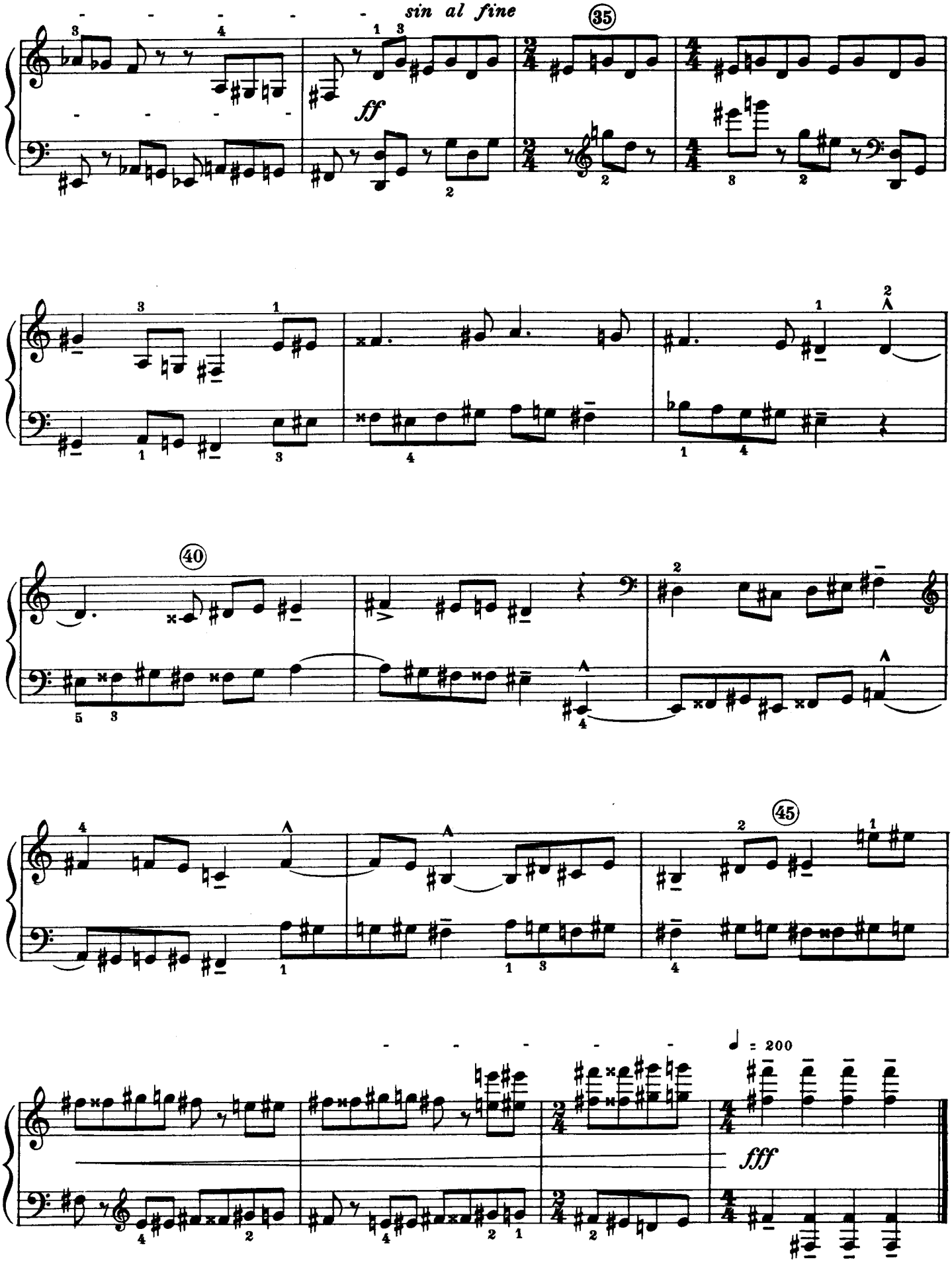



[1 min. 15 sec.]

b) Allegro, ♩ = 144




meno f
cresc.
20
25
accelerando
f
30
cresc.



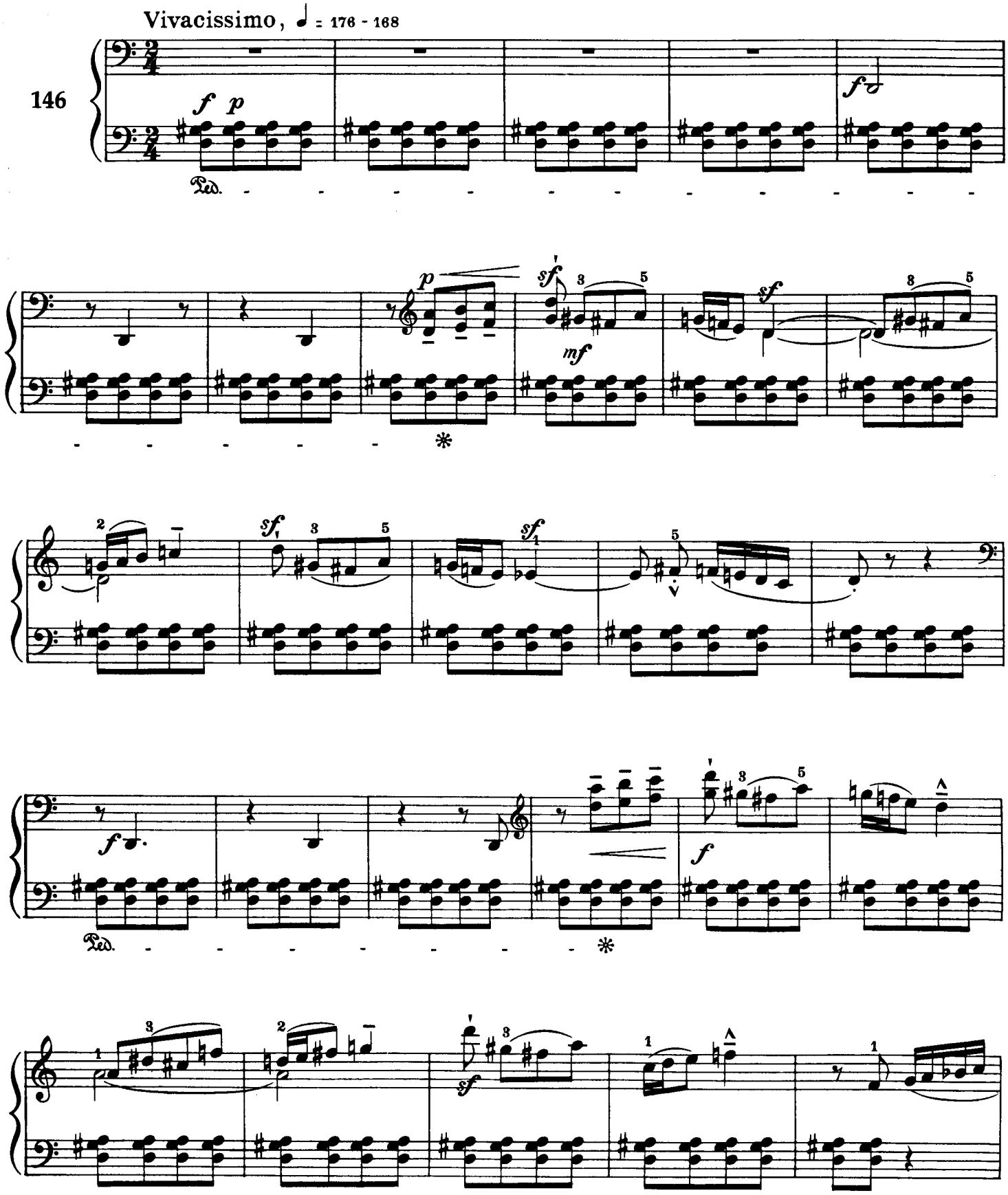

[1 min. 15 sec.]

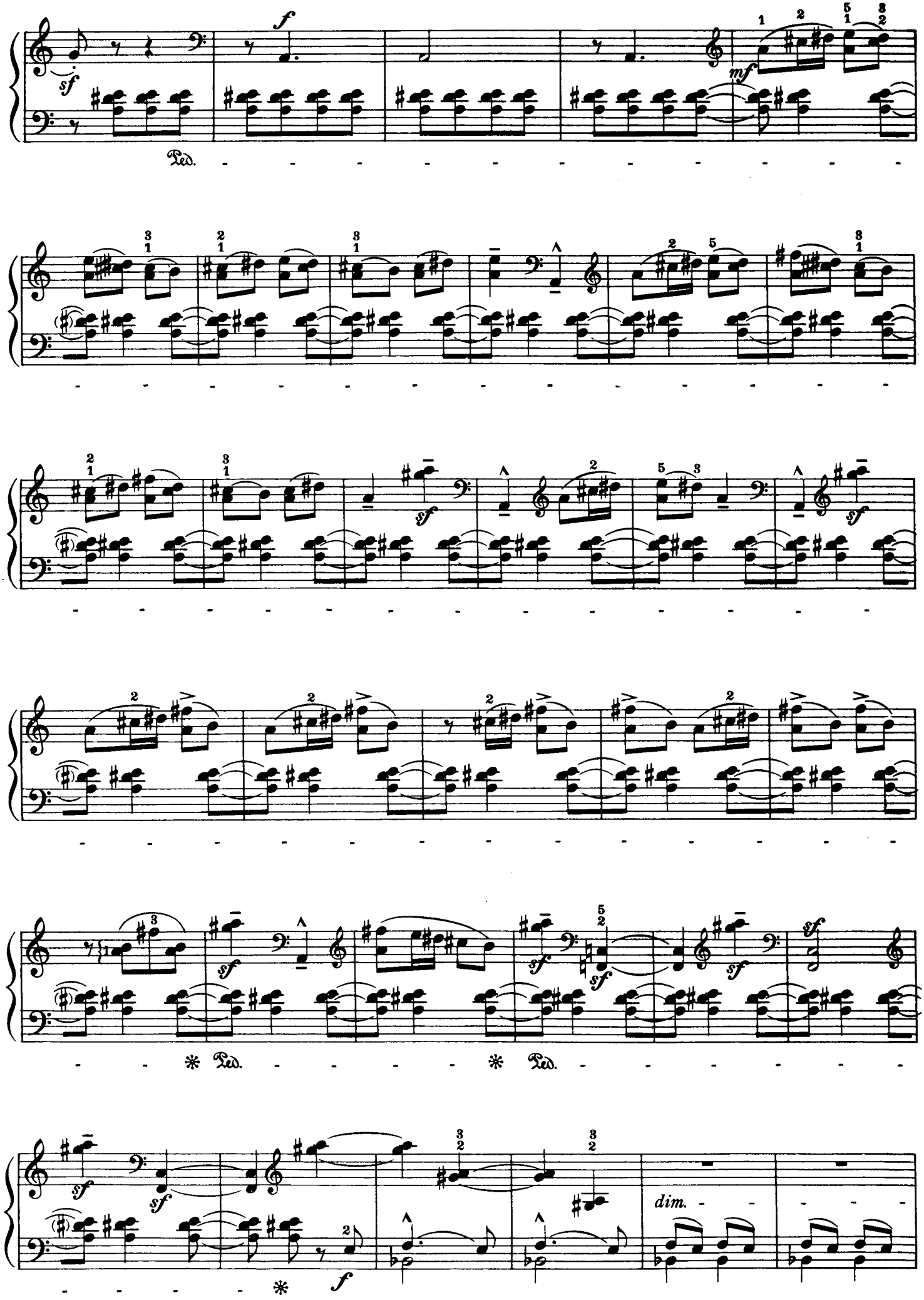
Ostinato

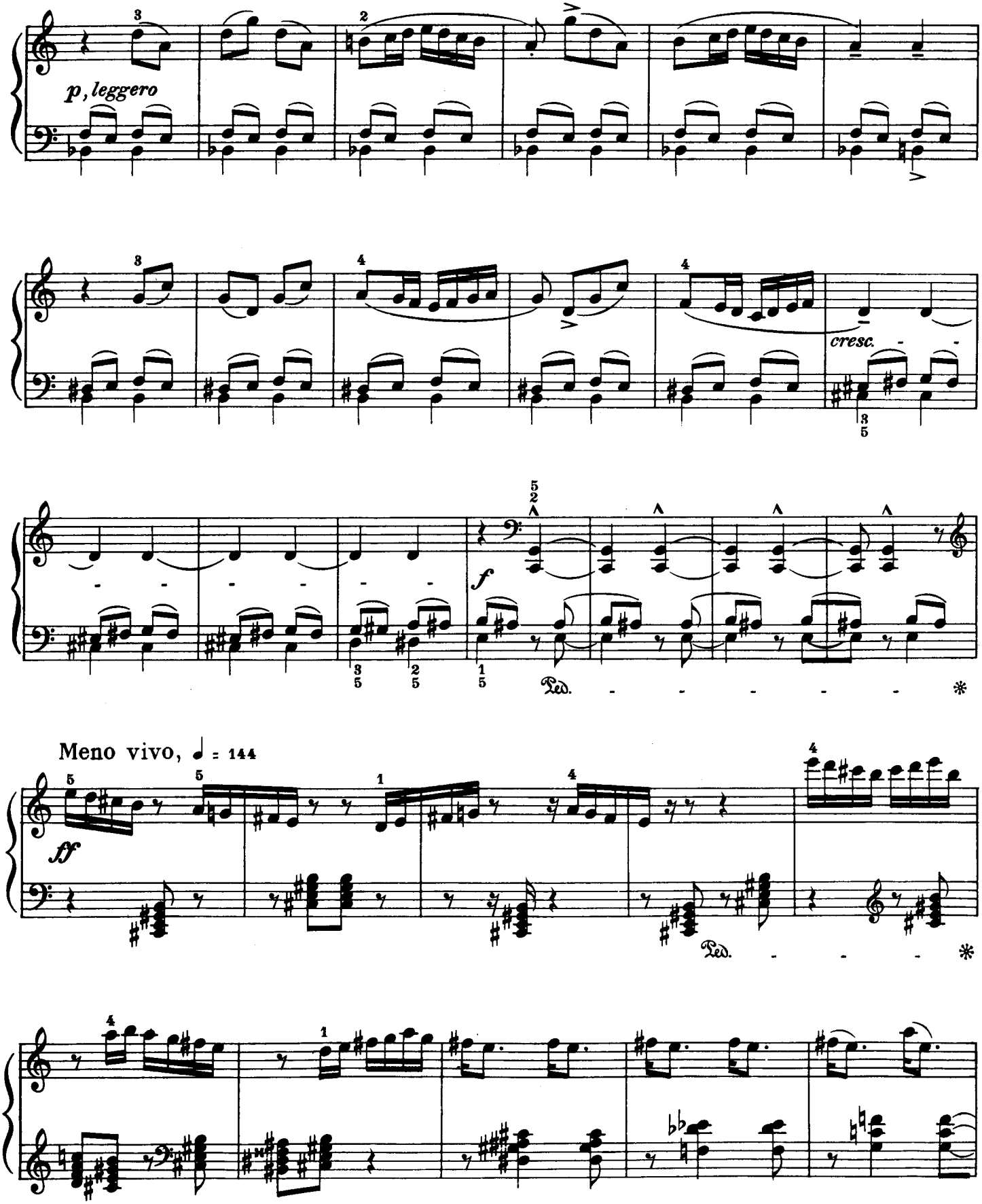
Ostinato

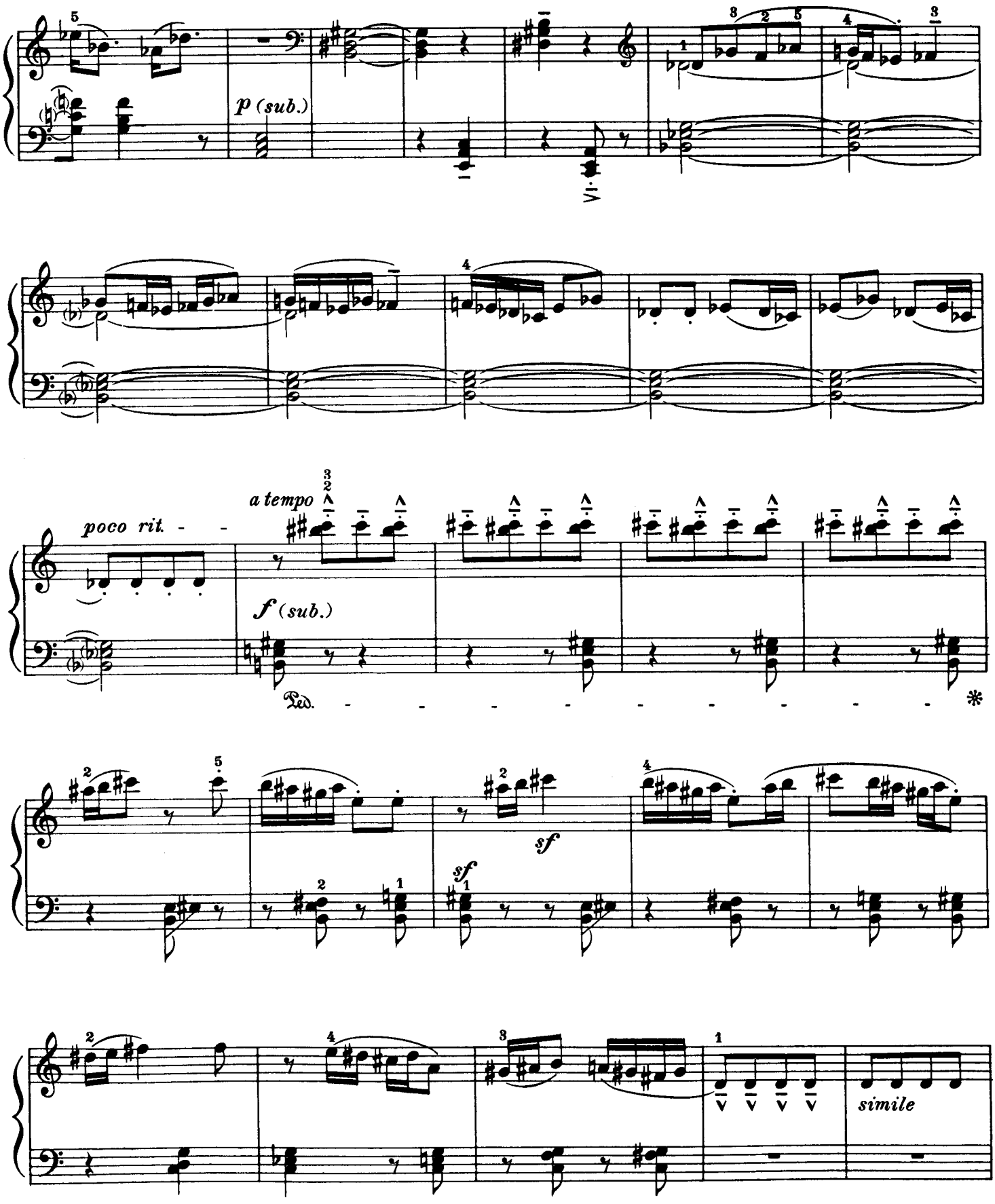
Ostinato

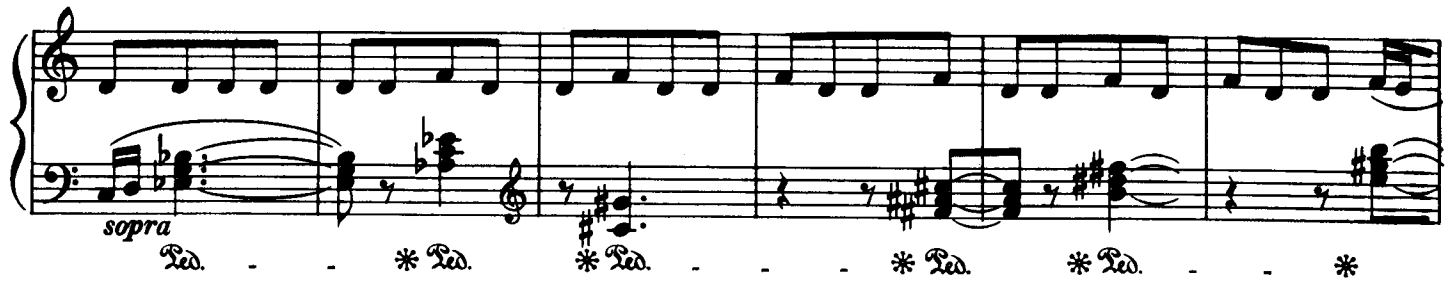
Ostinato

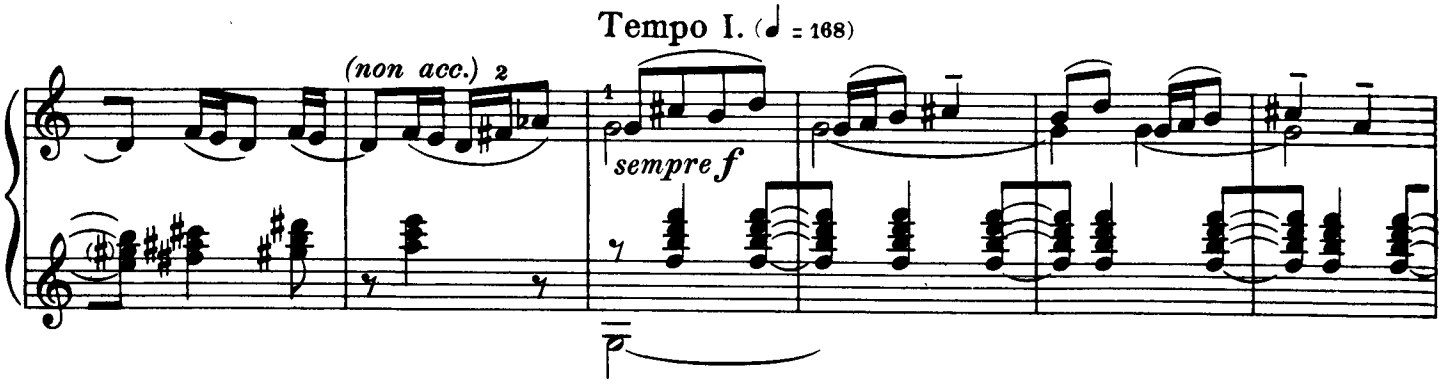


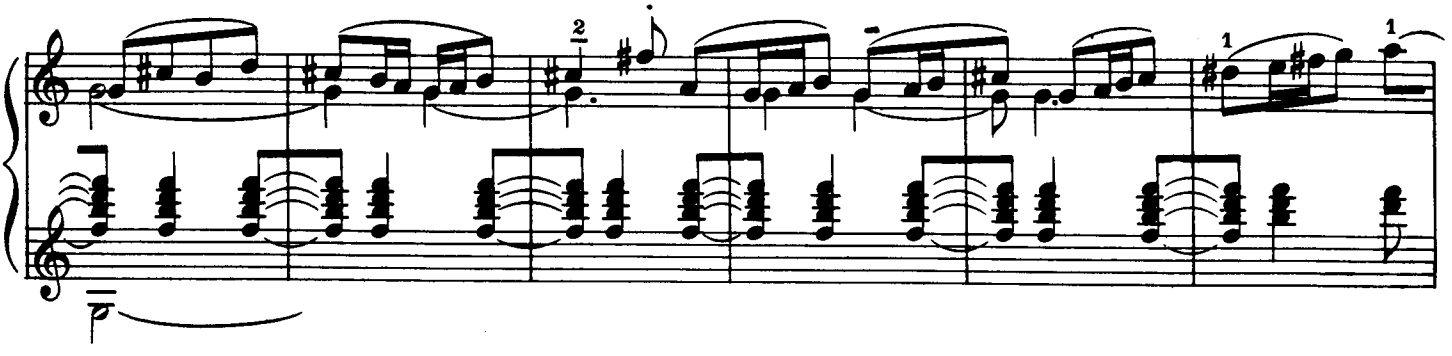

sf
f
mf
Ped.
sf
dim.

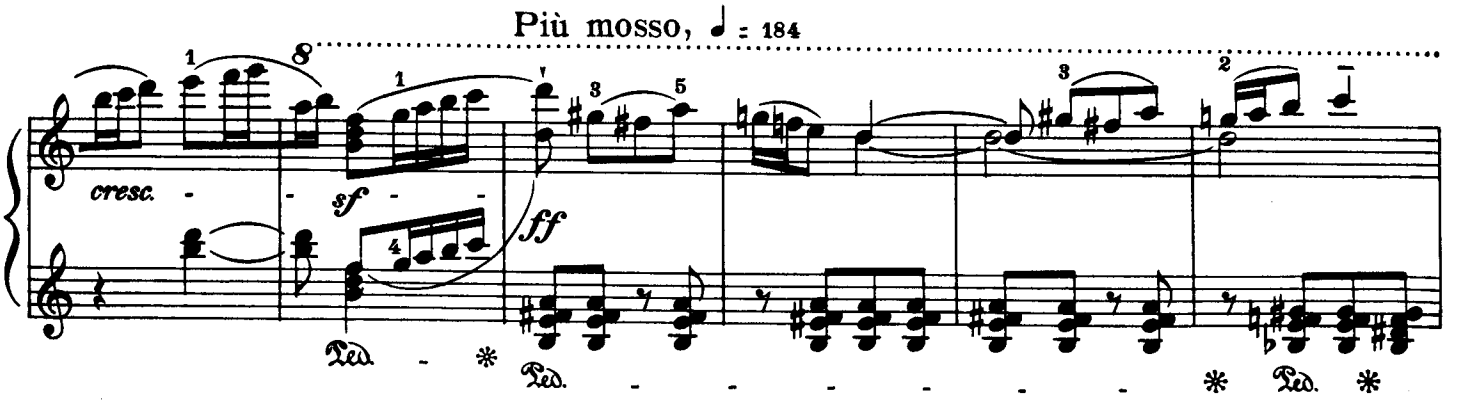

p, leggero
cresc.
f
Ped.
Meno vivo, ♩ = 144
ff
Ped.

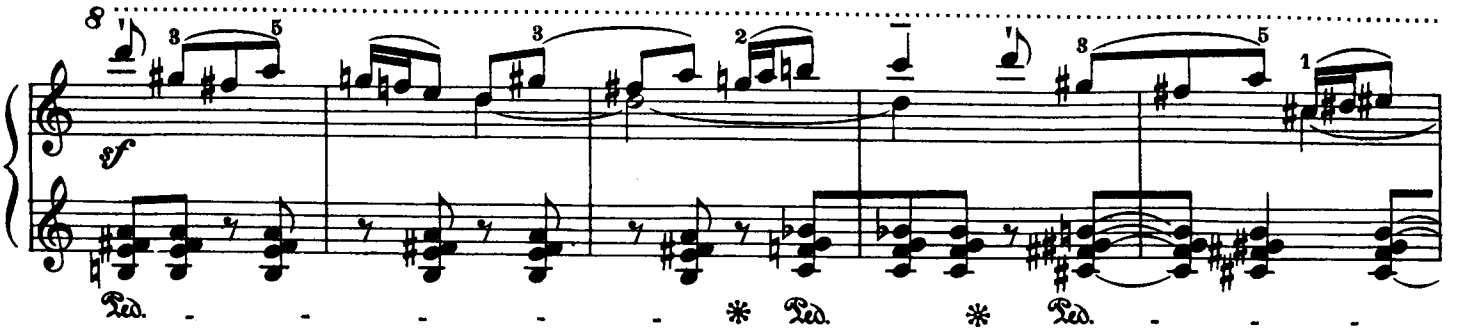

p (sub.)
poco rit.
a tempo
f (sub.)
Ped.
sf
sf
sf
simile

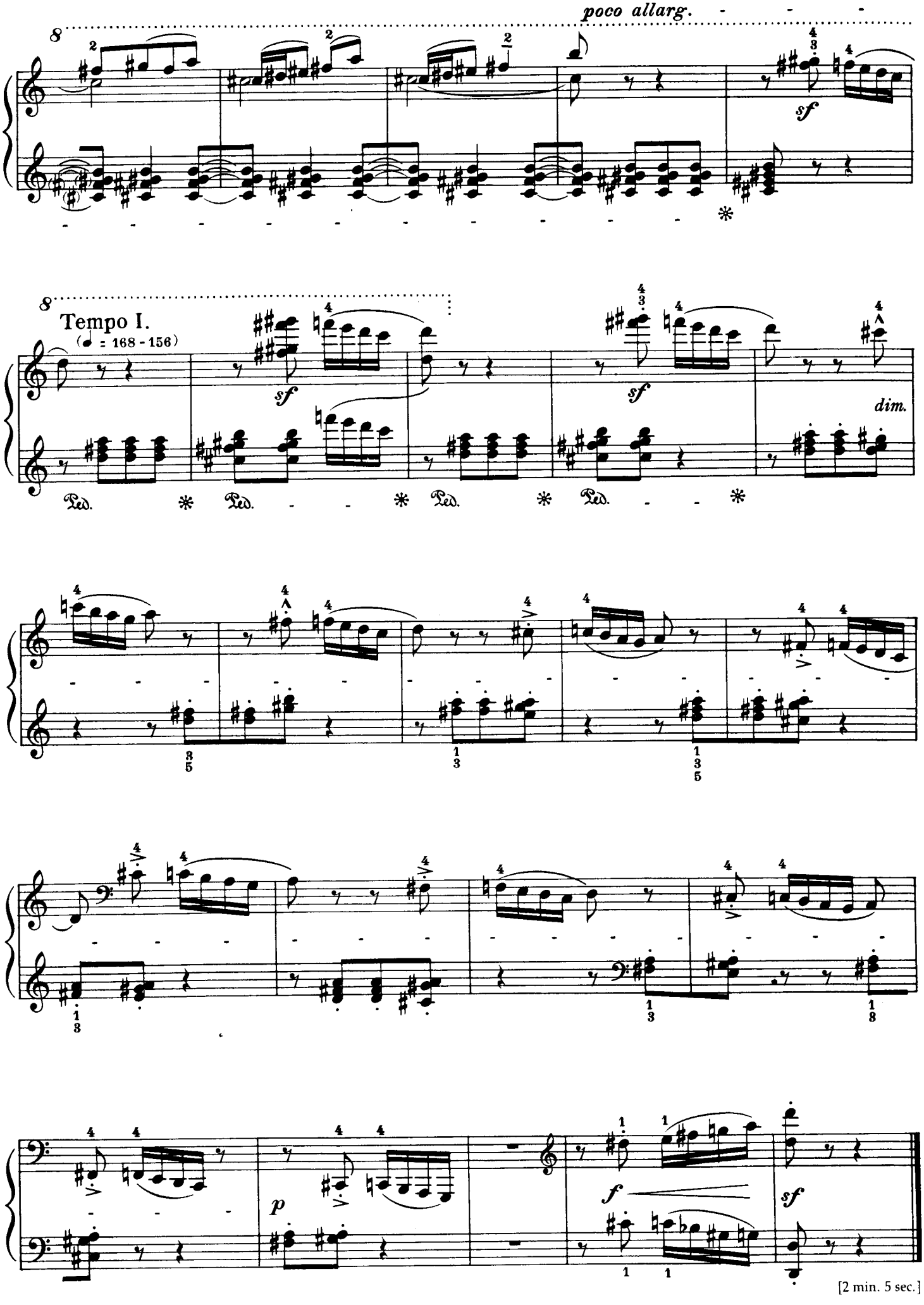

sopra
Ped. * Ped. * Ped. * Ped. * Ped. *


Tempo I. (♩ = 168)
(non acc.)
sempre f



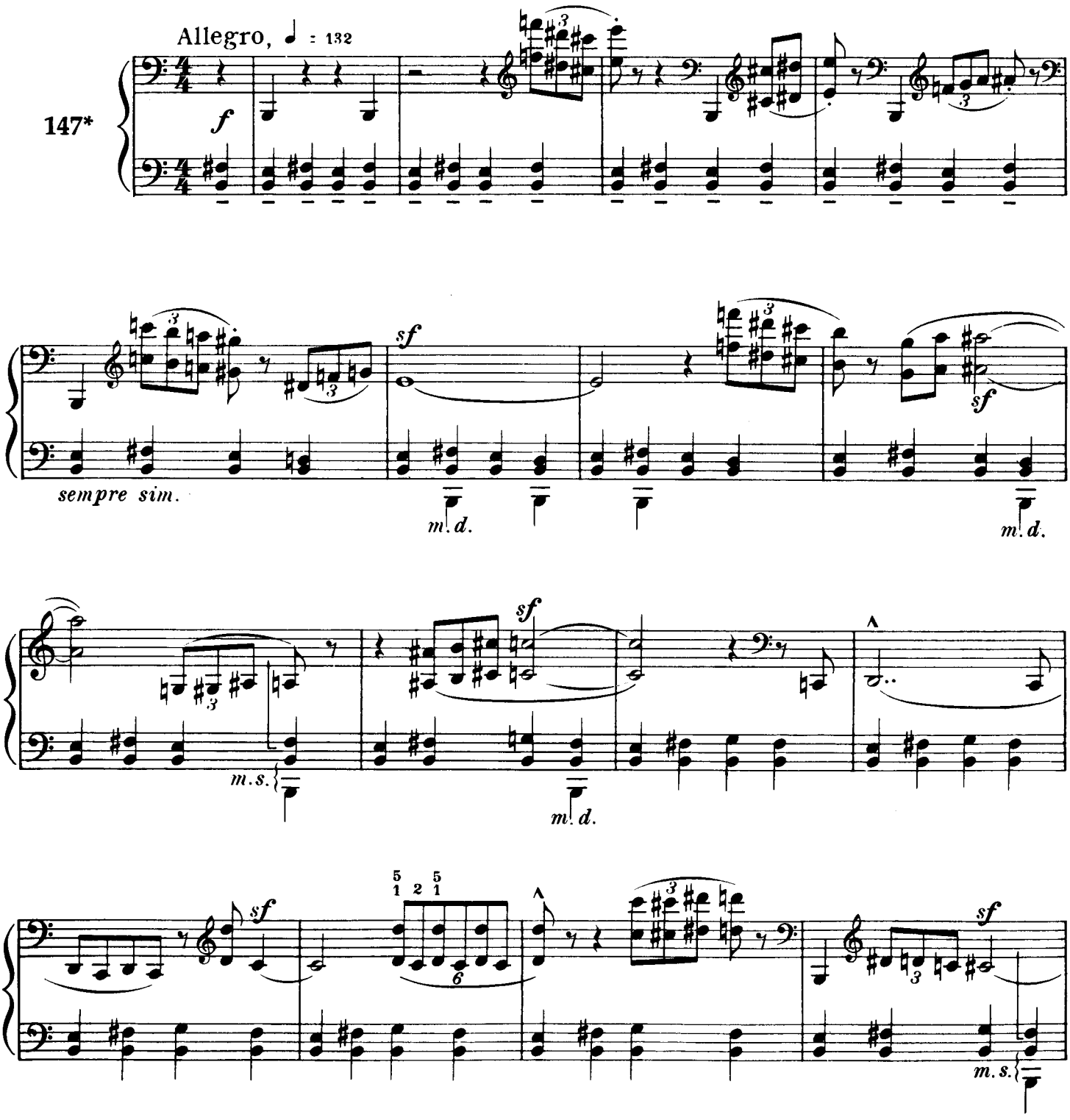

Più mosso, ♩ = 184
cresc.
sf
ff
Ped. * Ped. * Ped. * Ped. *

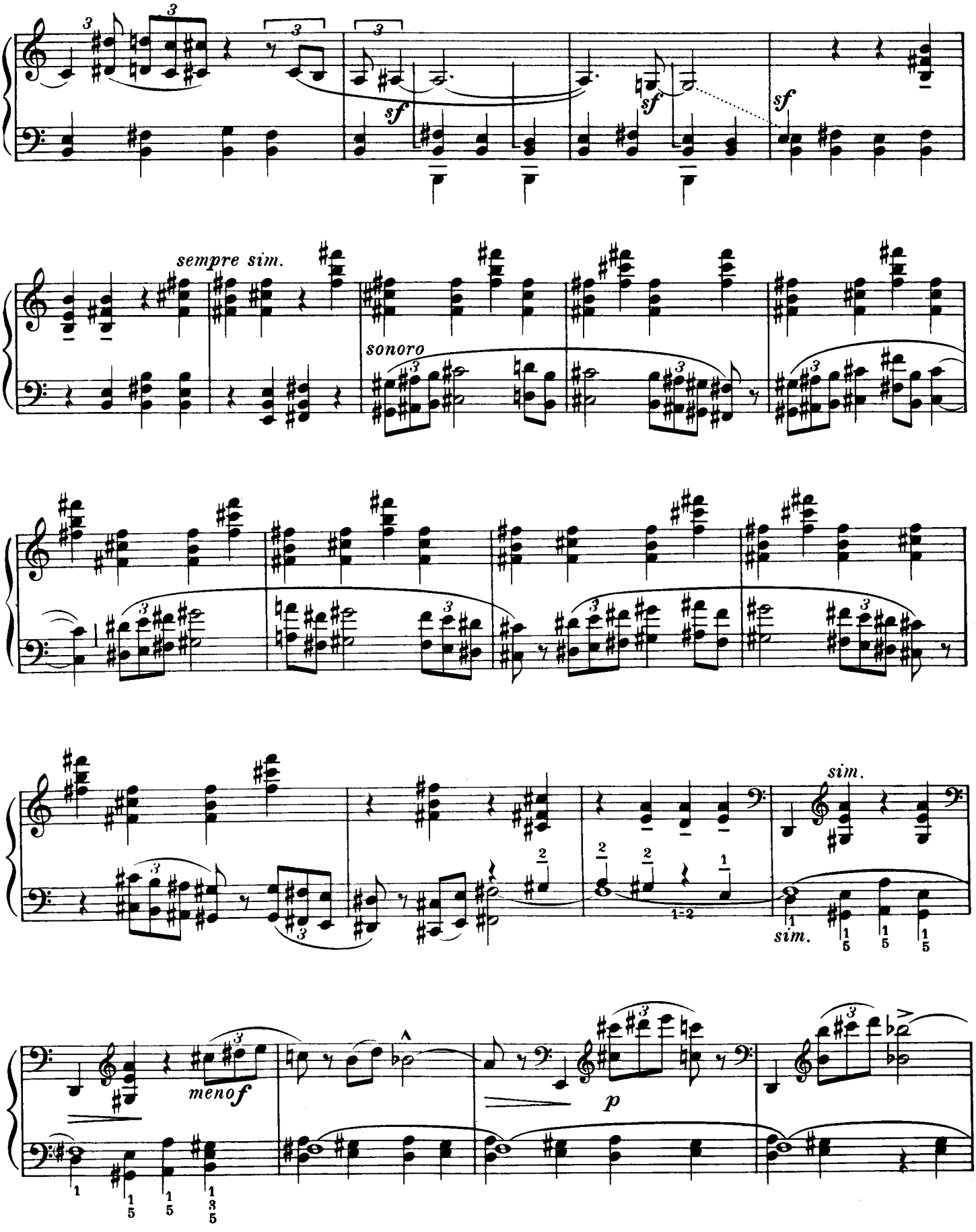

sf
Ped. * Ped. * Ped.

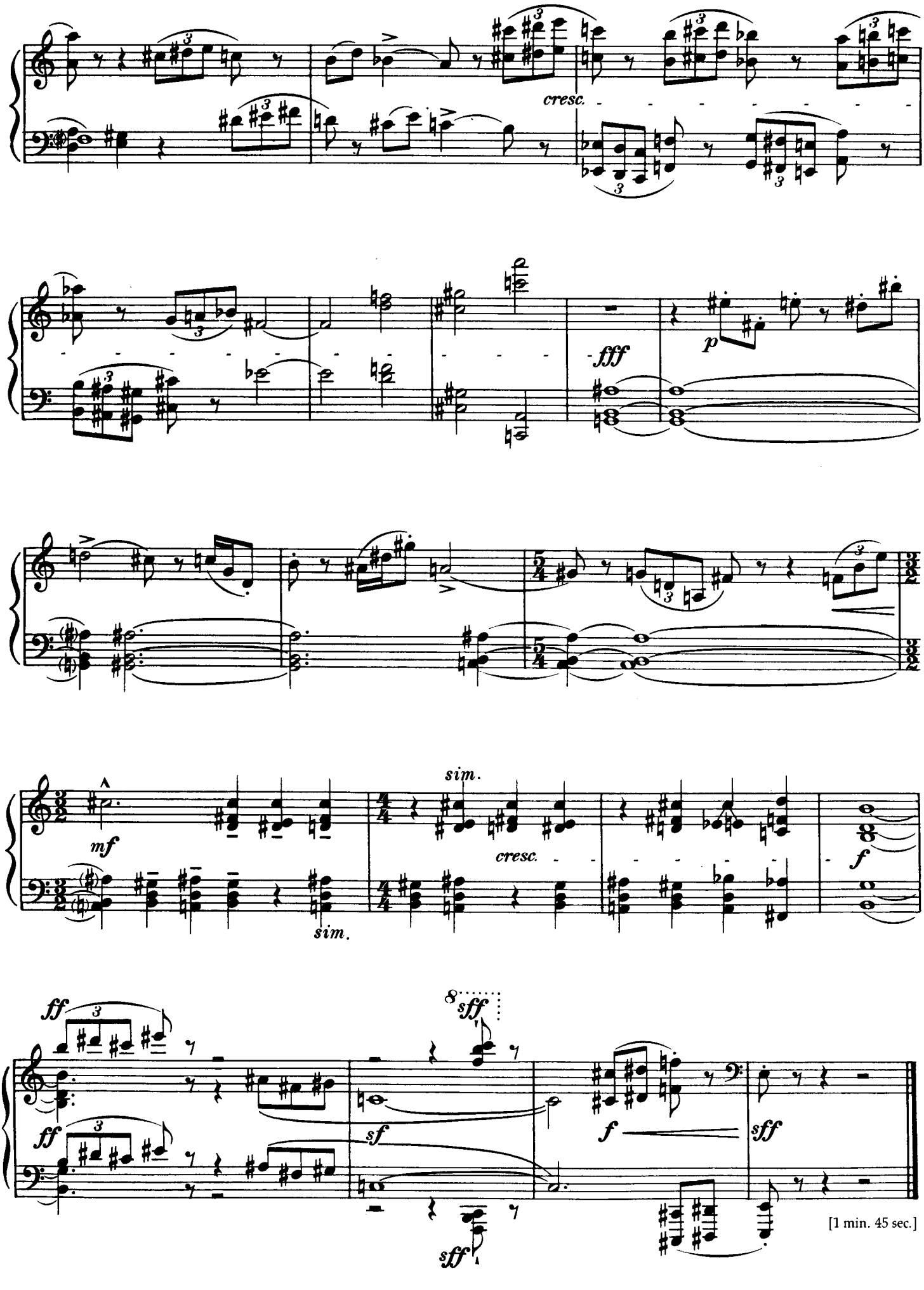



[2 min. 5 sec.]

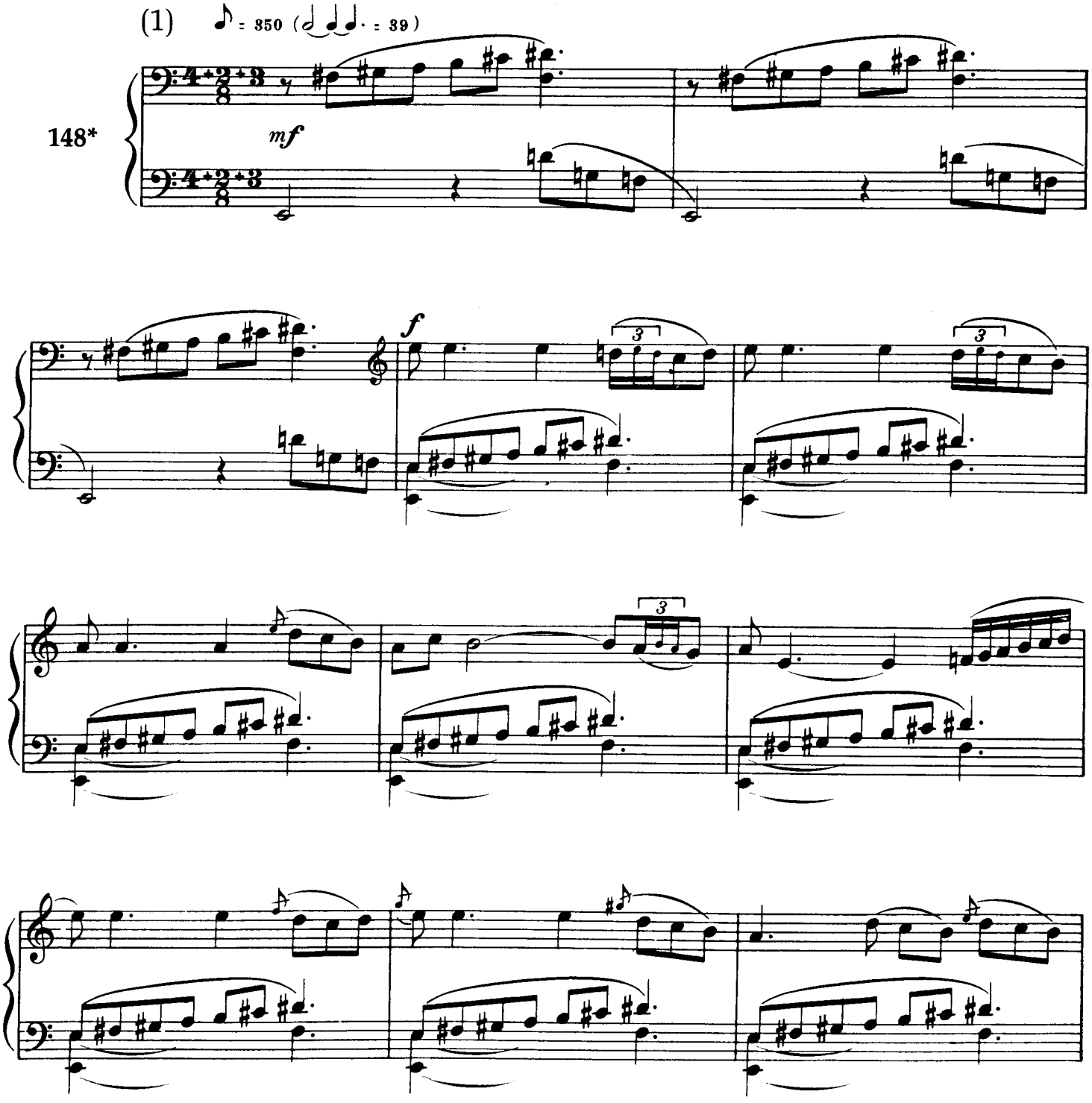
# March
# Marche
# Marsch
# Induló

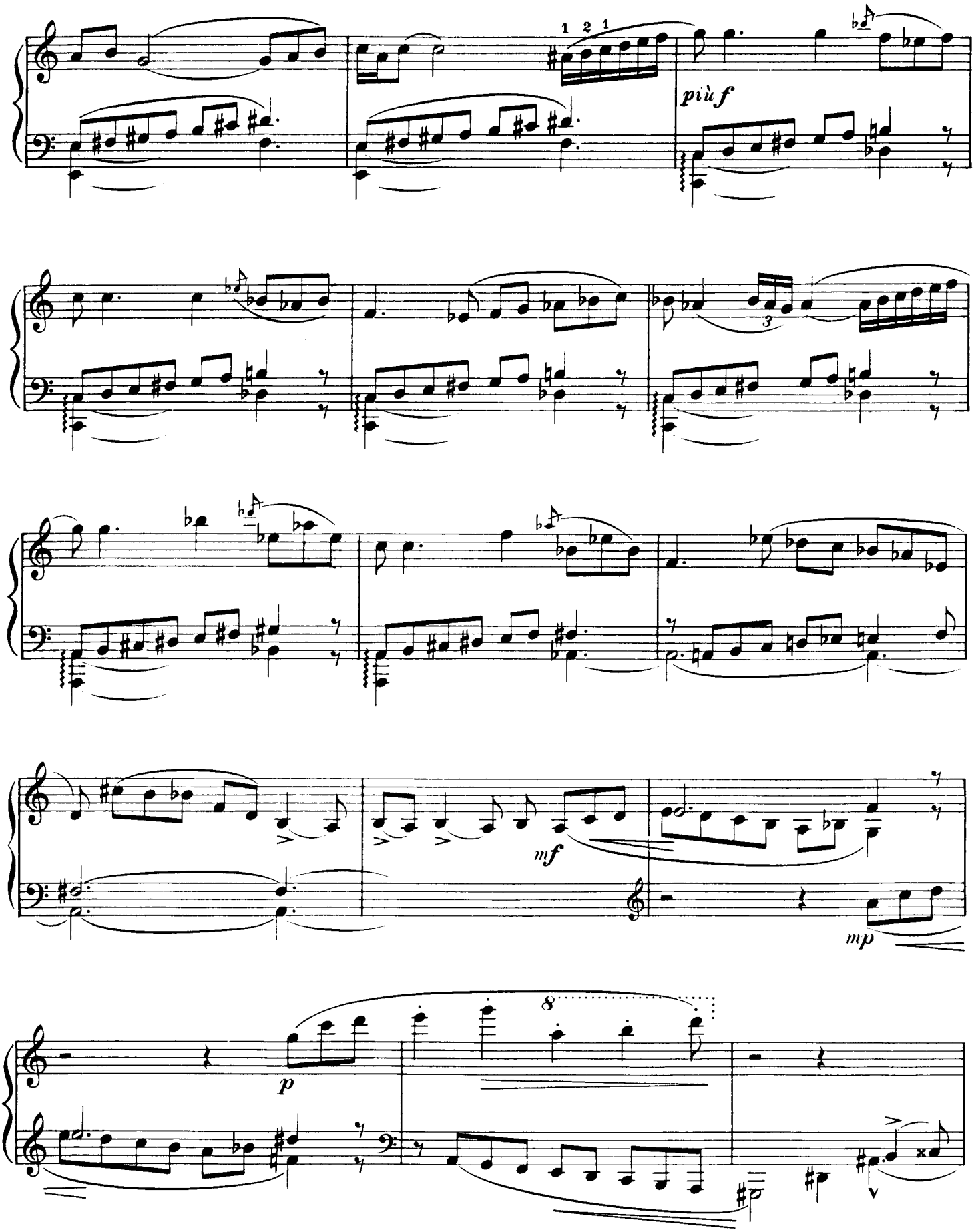



sempre sim.
sonoro
sim.
sim.
menof
p

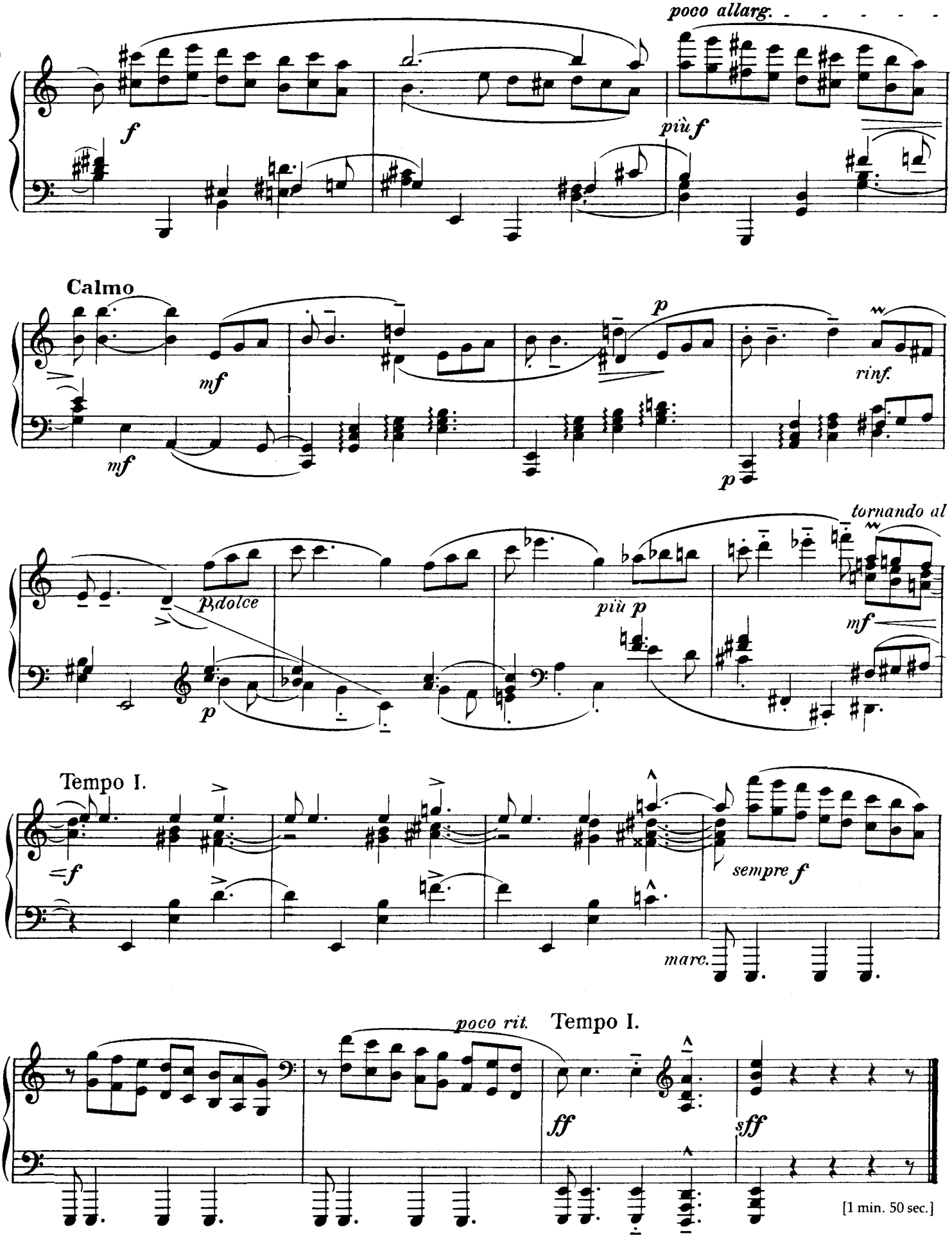

cresc.
fff
p
mf
sim.
sim.
cresc.
f
ff
ff
sf
8
sff
sff
f
sff
sff
[1 min. 45 sec.]

*Dedicated to Miss Harriet Cohen*



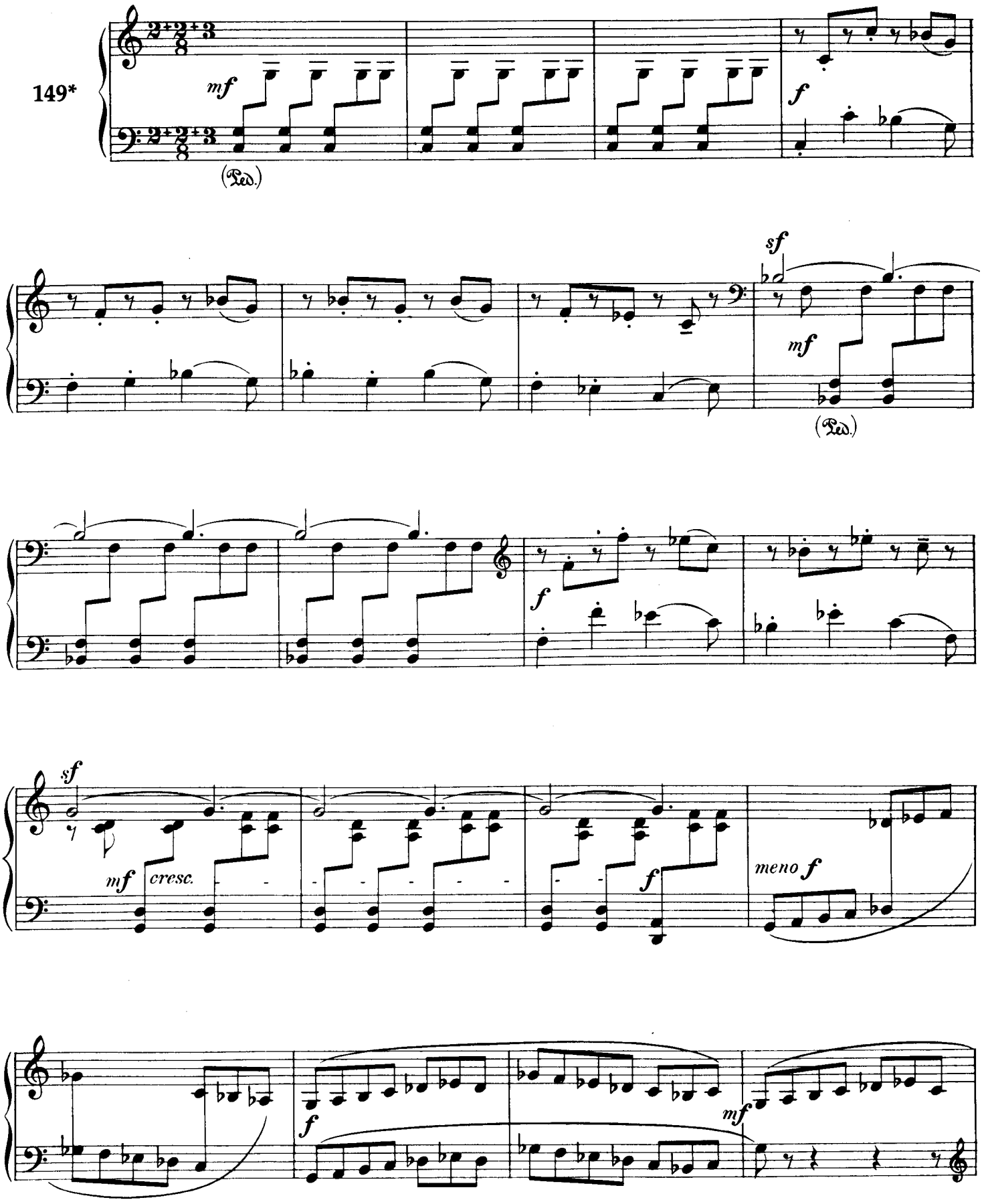

più f
mf
mp
p

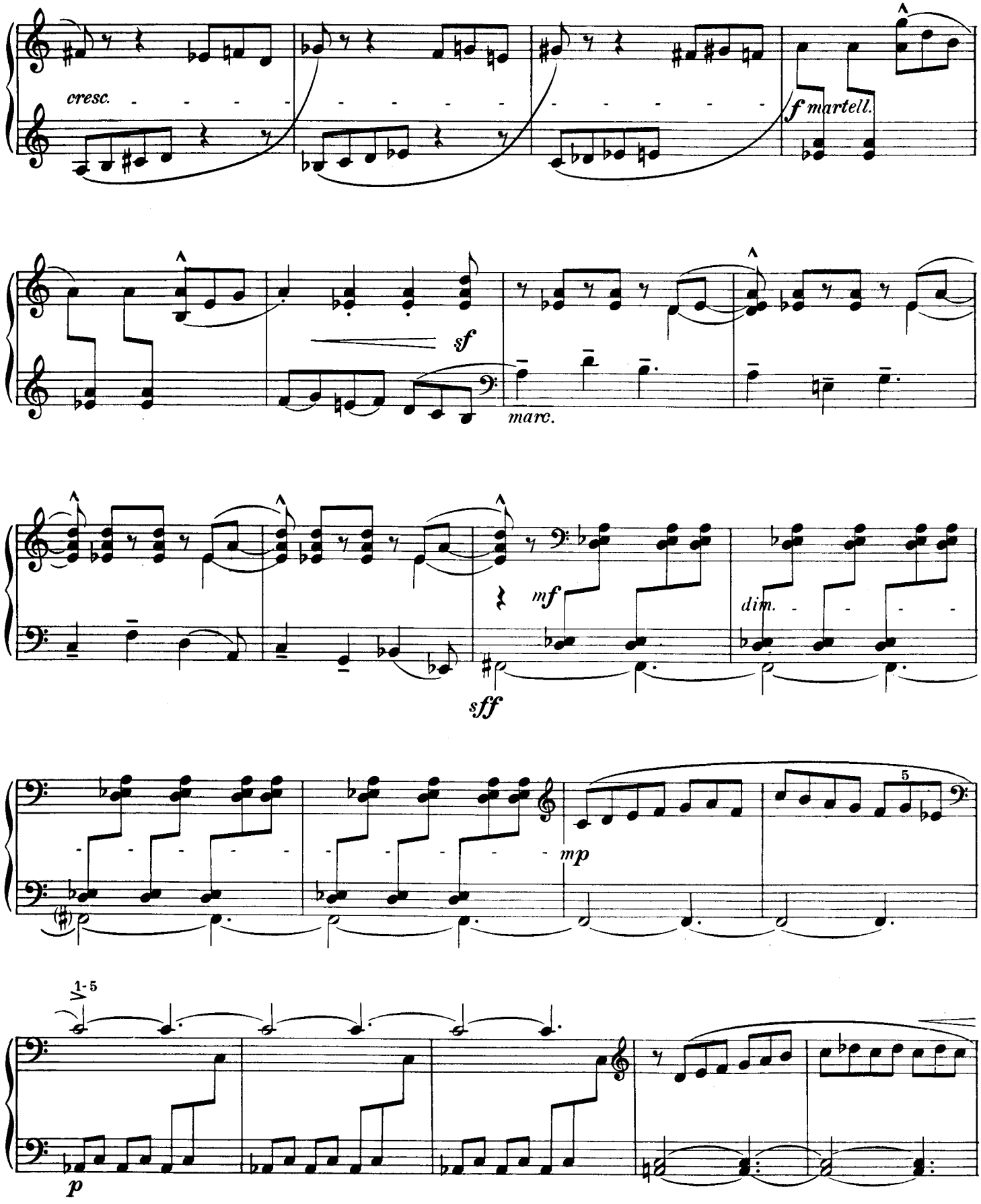
espr.
rit. - - - - al -
mf
Meno vivo, ♪ = 240
poco a poco accelerando - - - - - - - - -
p
cresc. - -
(Ped.)
al
f
Tempo I.
sempre f
mf

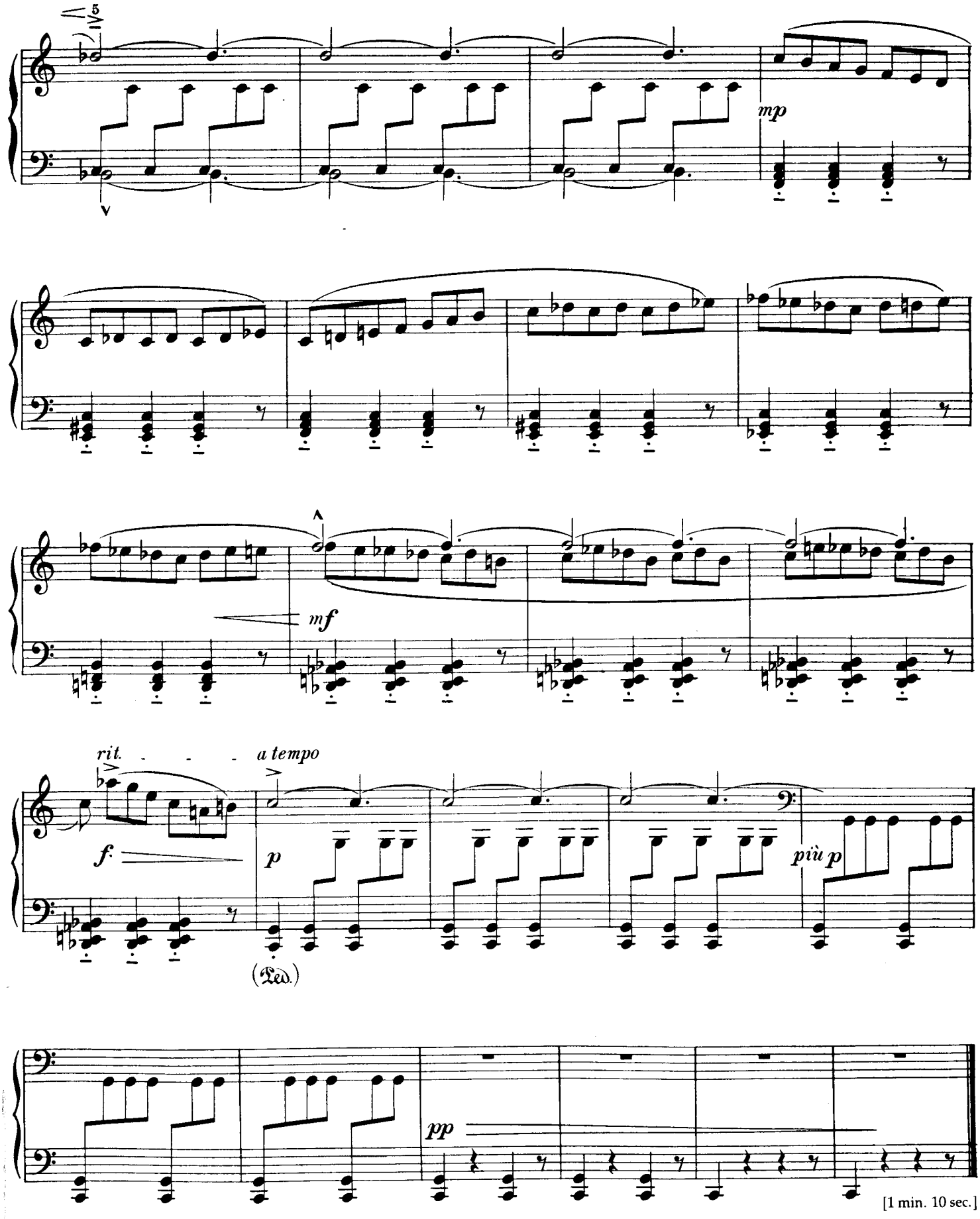

poco allarg.
f
più f
Calmo
mf
mf
p
rinf.
p
tornando al
p,dolce
più p
mf
p
Tempo I.
=f
sempre f
marc.
poco rit.
Tempo I.
ff
sff
[1 min. 50 sec.]

(2) (♩. = 60)

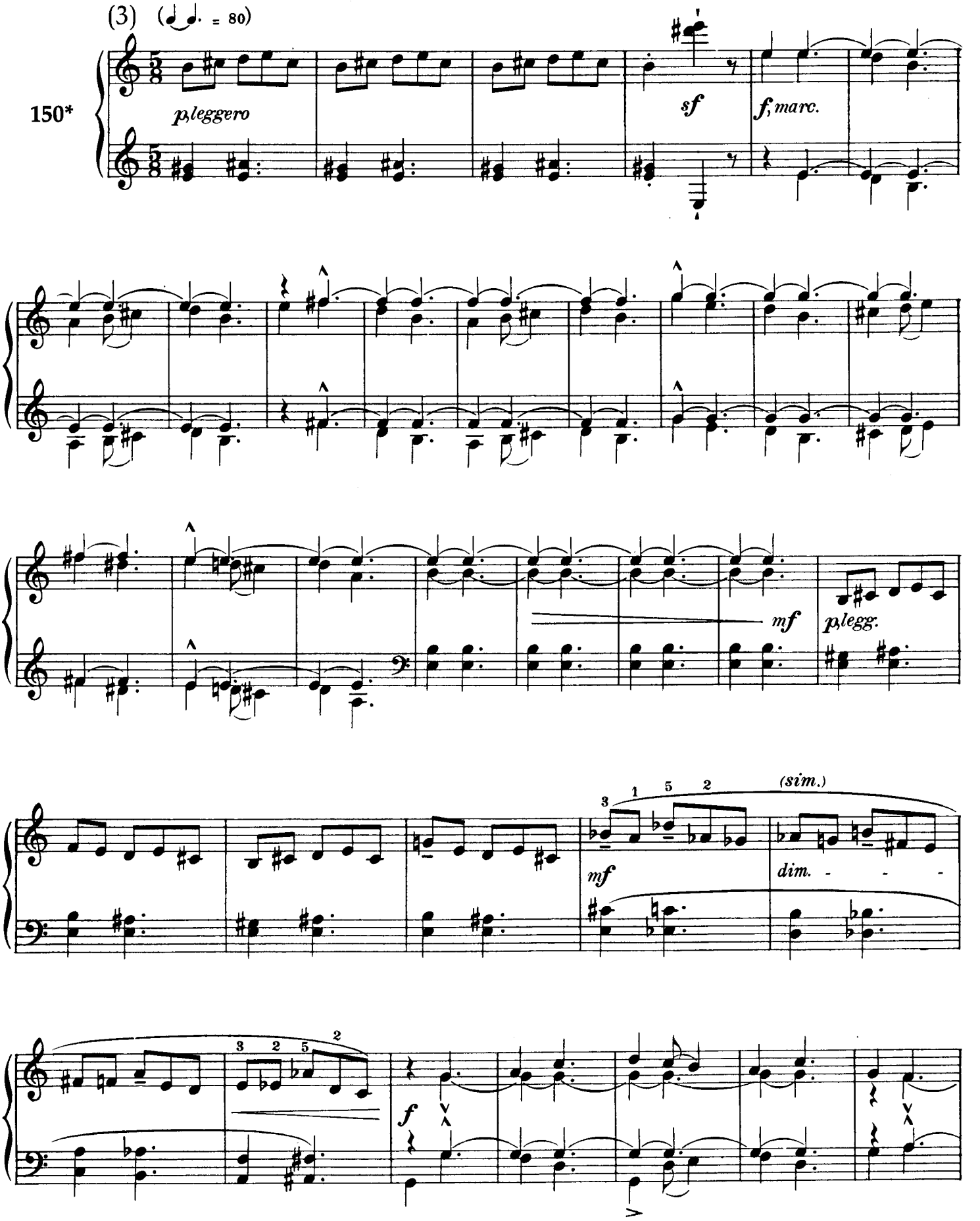
149*

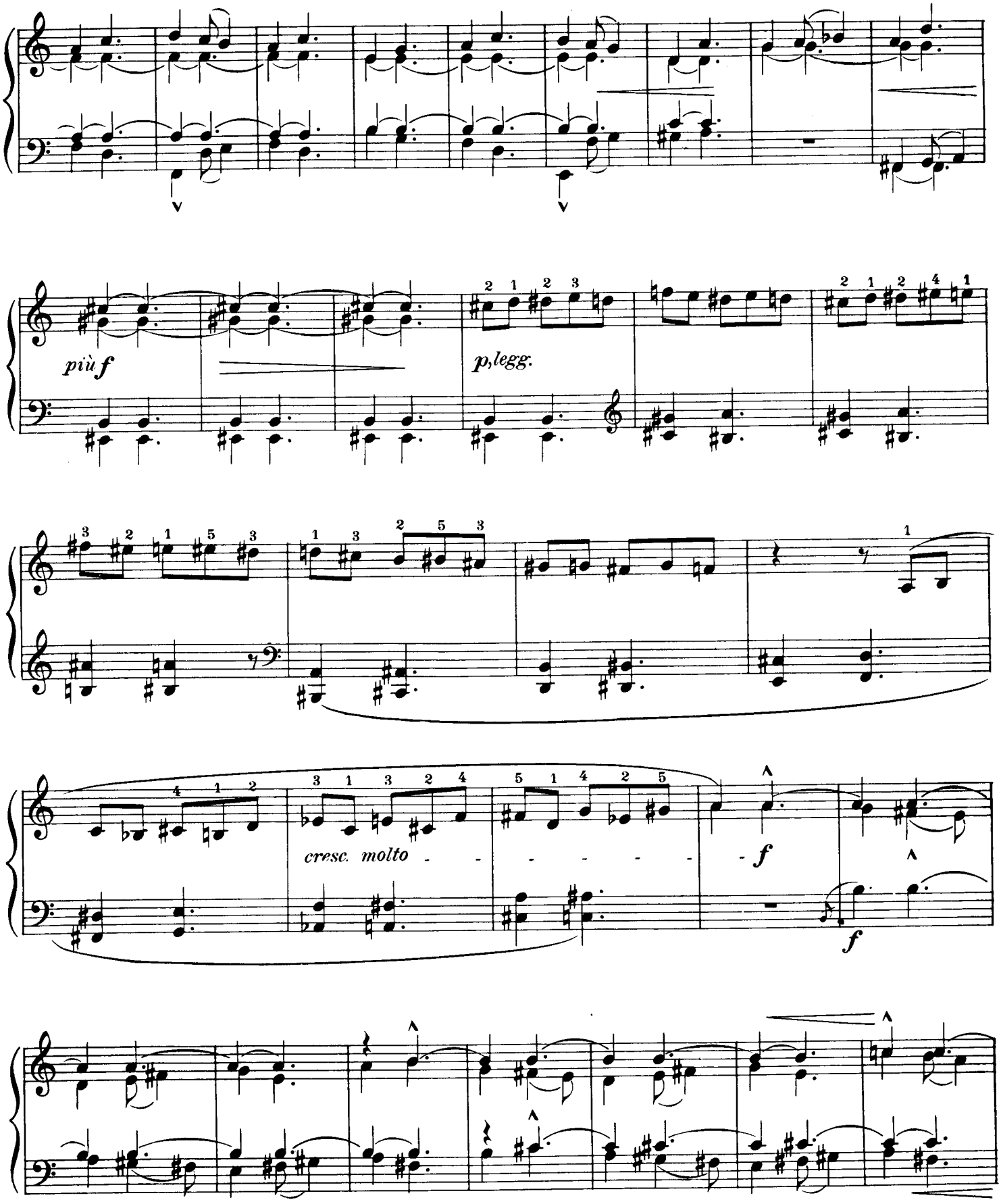


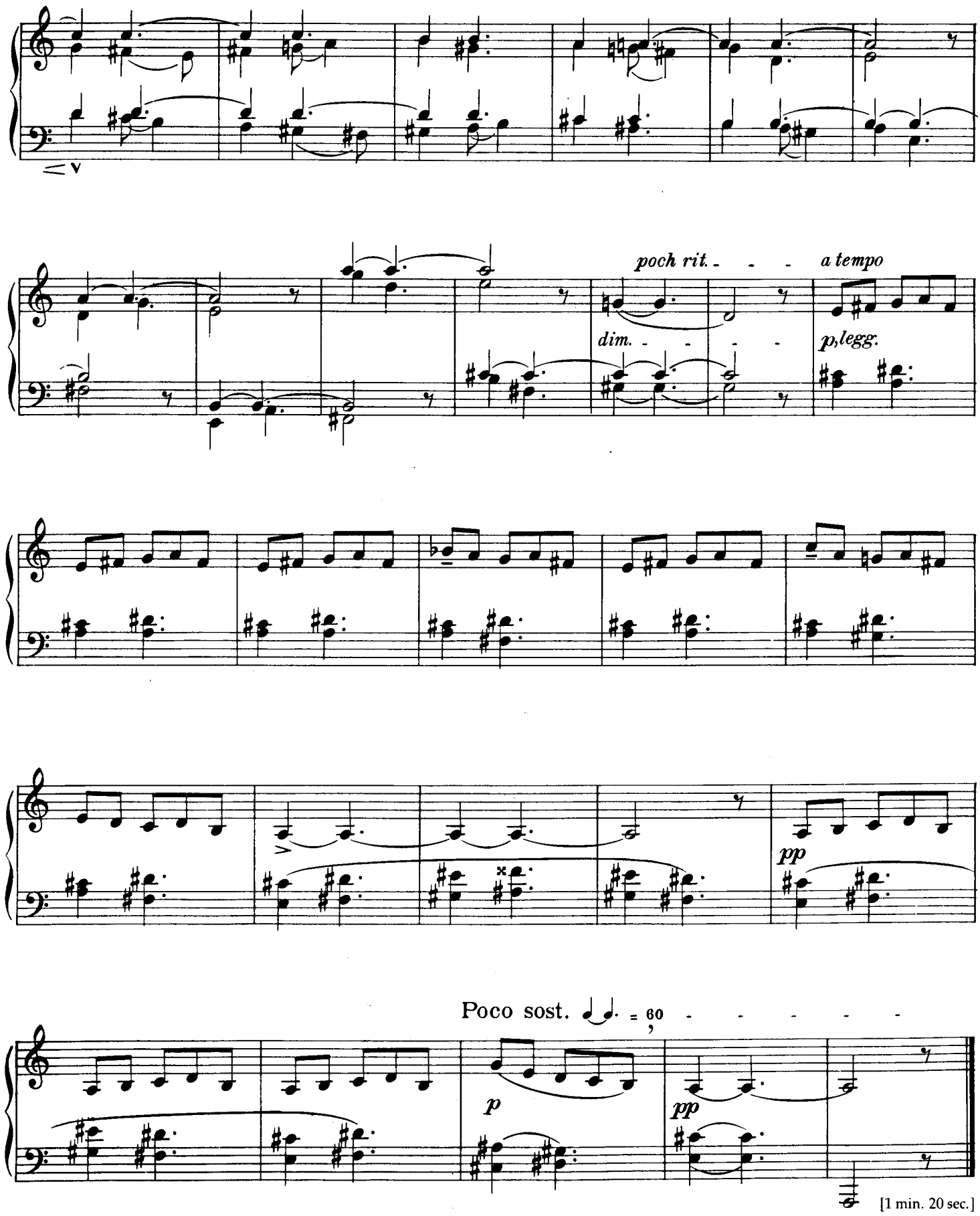

cresc.
f martell.
sf
marc.
mf
dim.
sff
mp
5
1-5
p



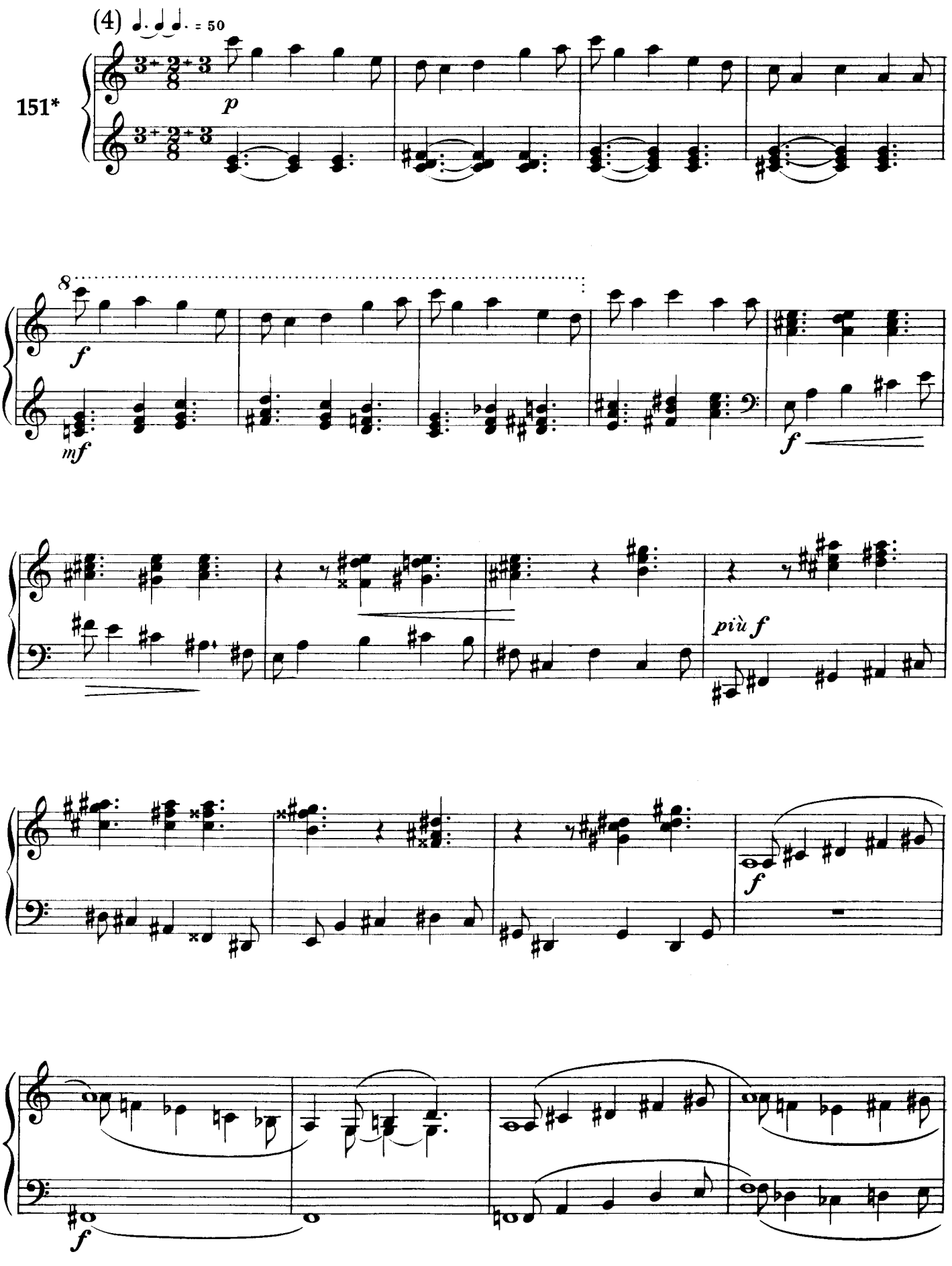

[1 min. 10 sec.]

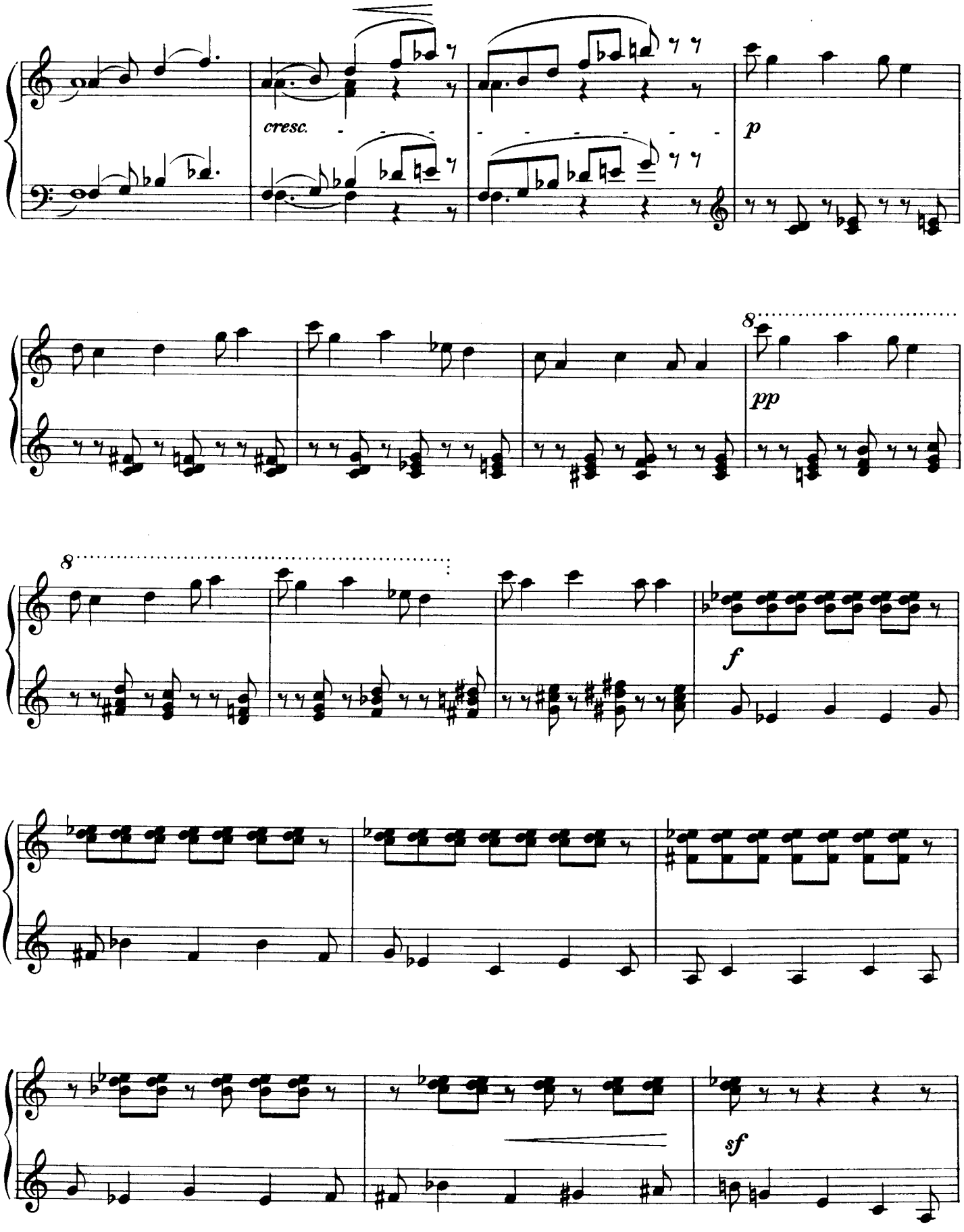

(3)
(♩♩. = 80)
150*
p, leggero
sf
f, marc.
mf
p, legg.
mf
(sim.)
dim.
f

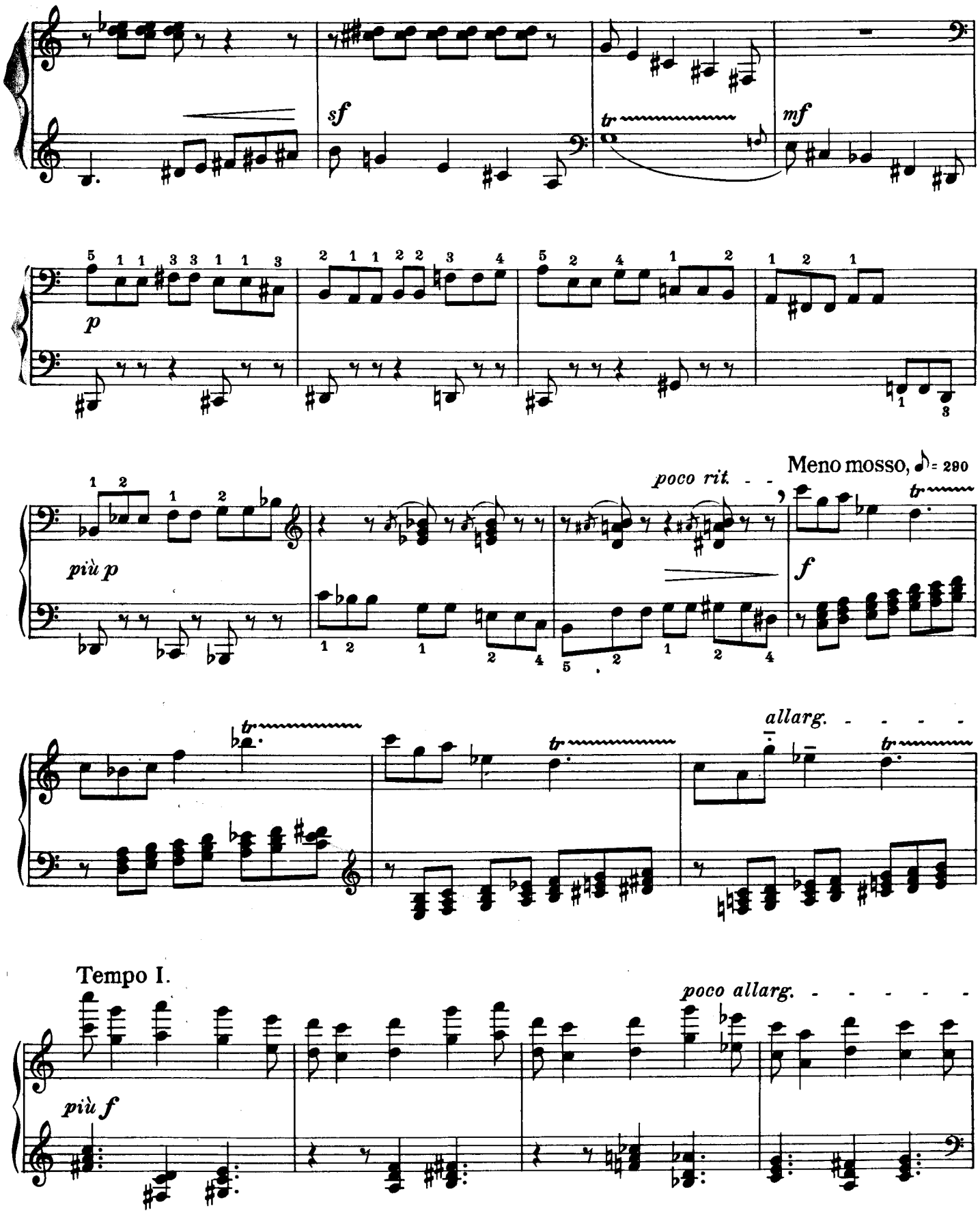

più f
p, legg.
cresc. molto
f
f

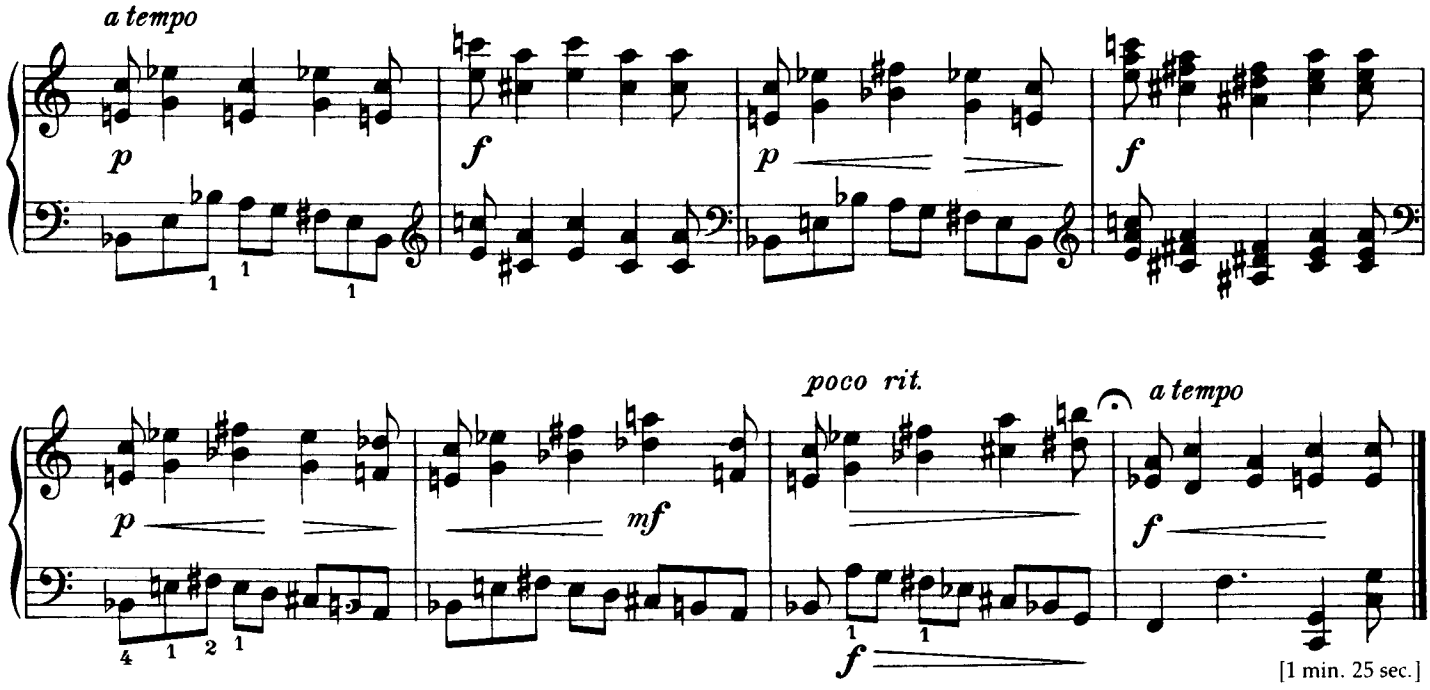



[1 min. 20 sec.]

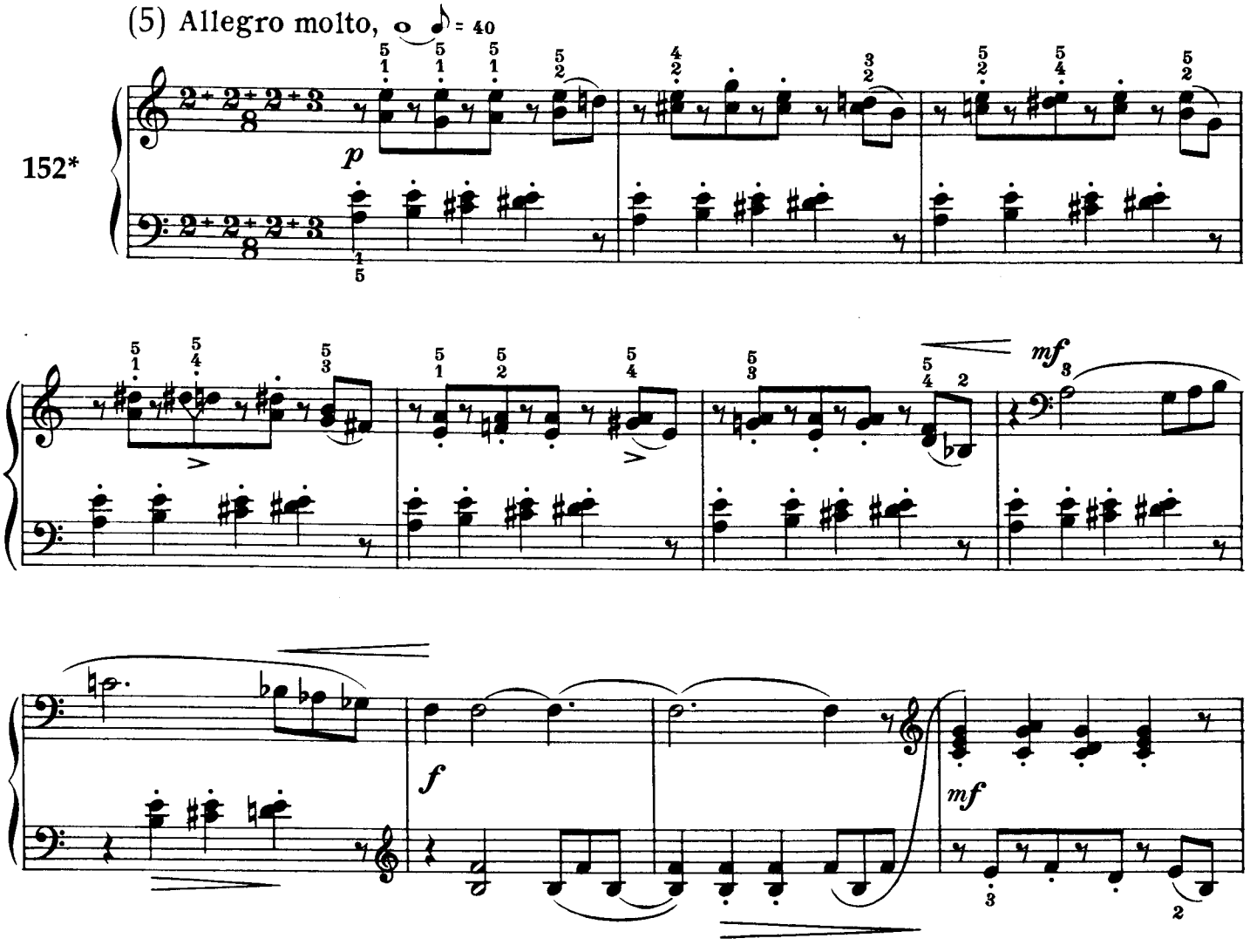

(4) ♩. ♩ ♩. = 50
151*
p
8
f
mf
f
più f
f
f

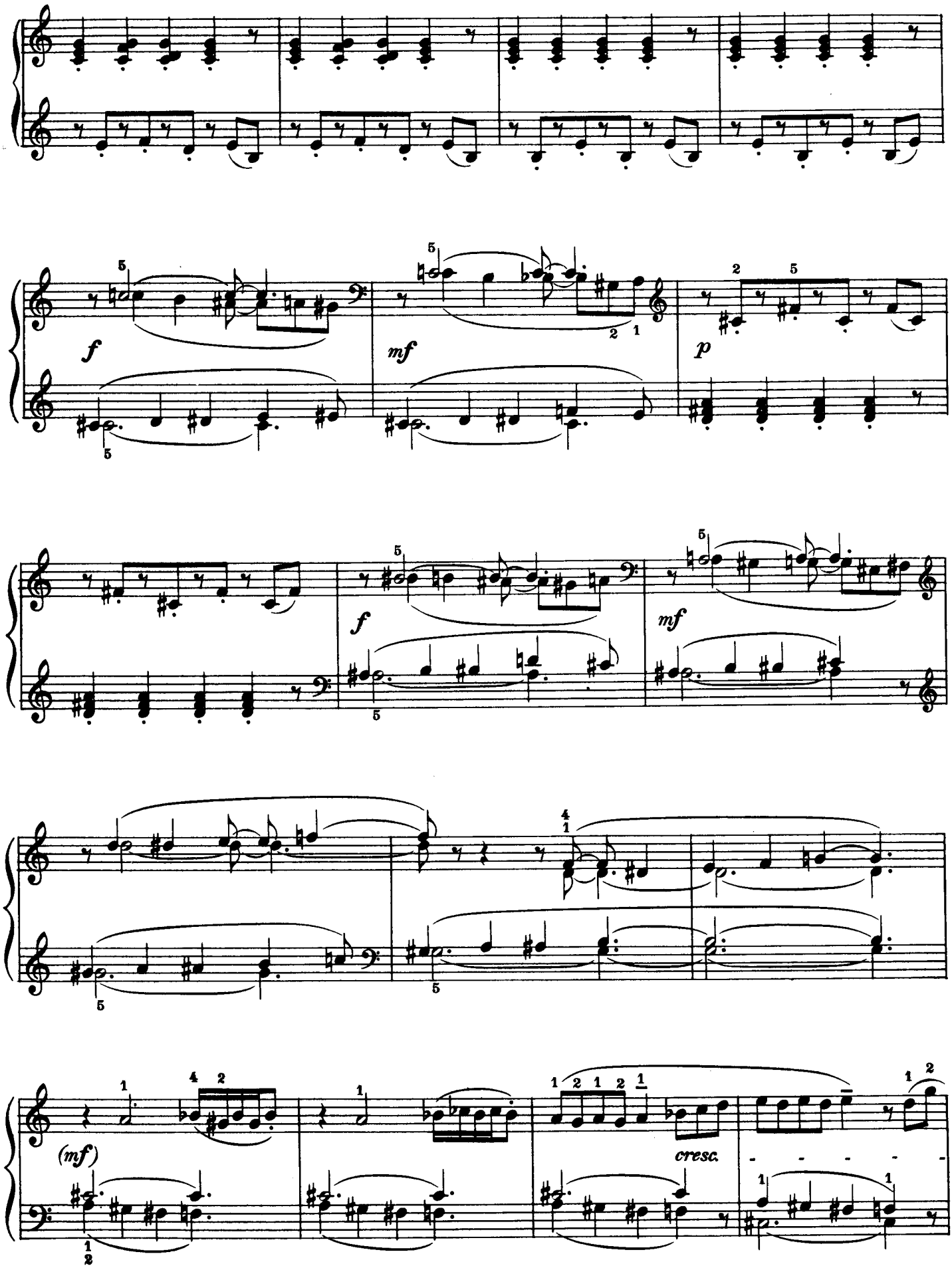

cresc.
p
8
pp
8
f
sf

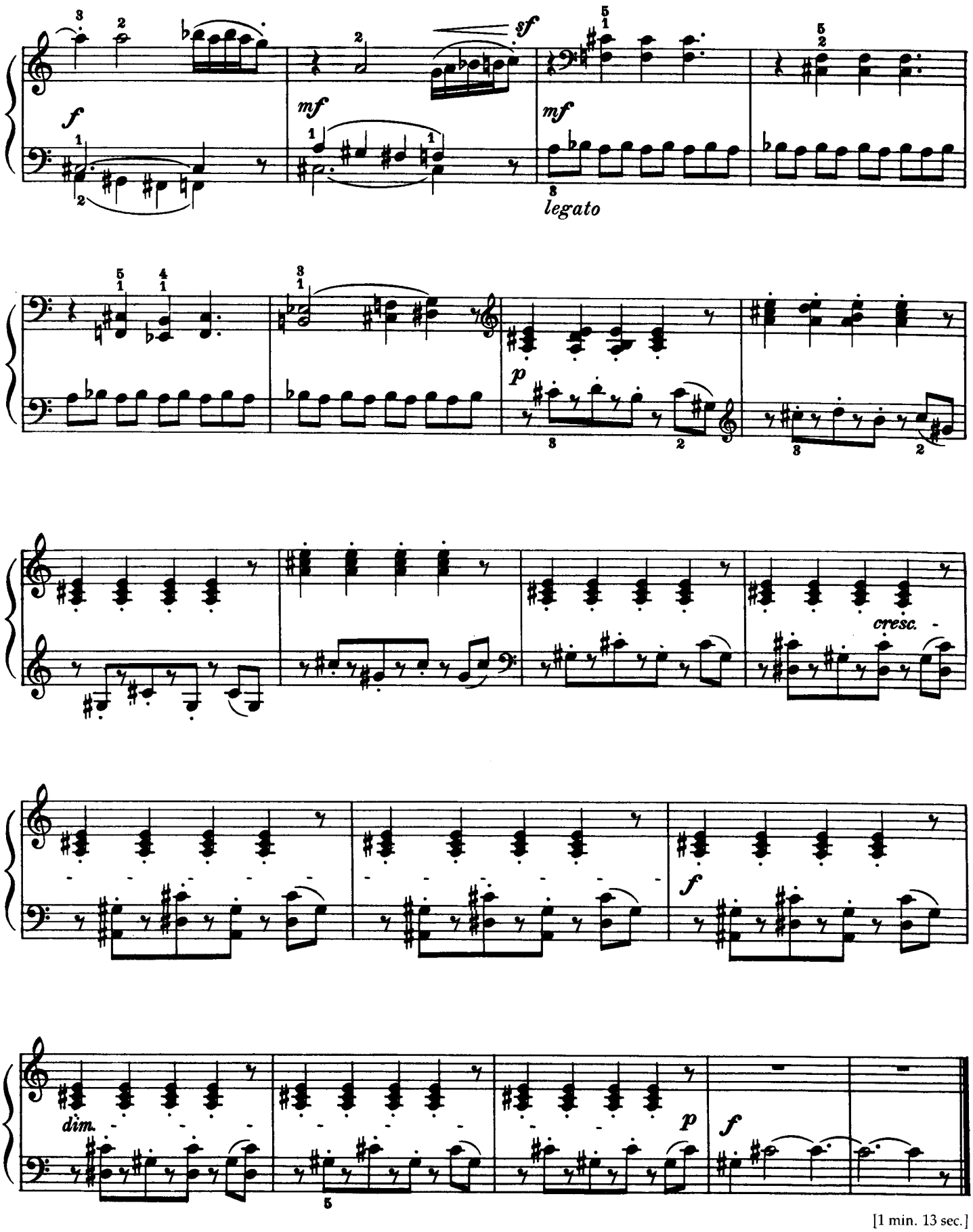

sf
tr
mf
p
più p
poco rit.
Meno mosso, ♪ = 280
f
allarg.
Tempo I.
più f
poco allarg.


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

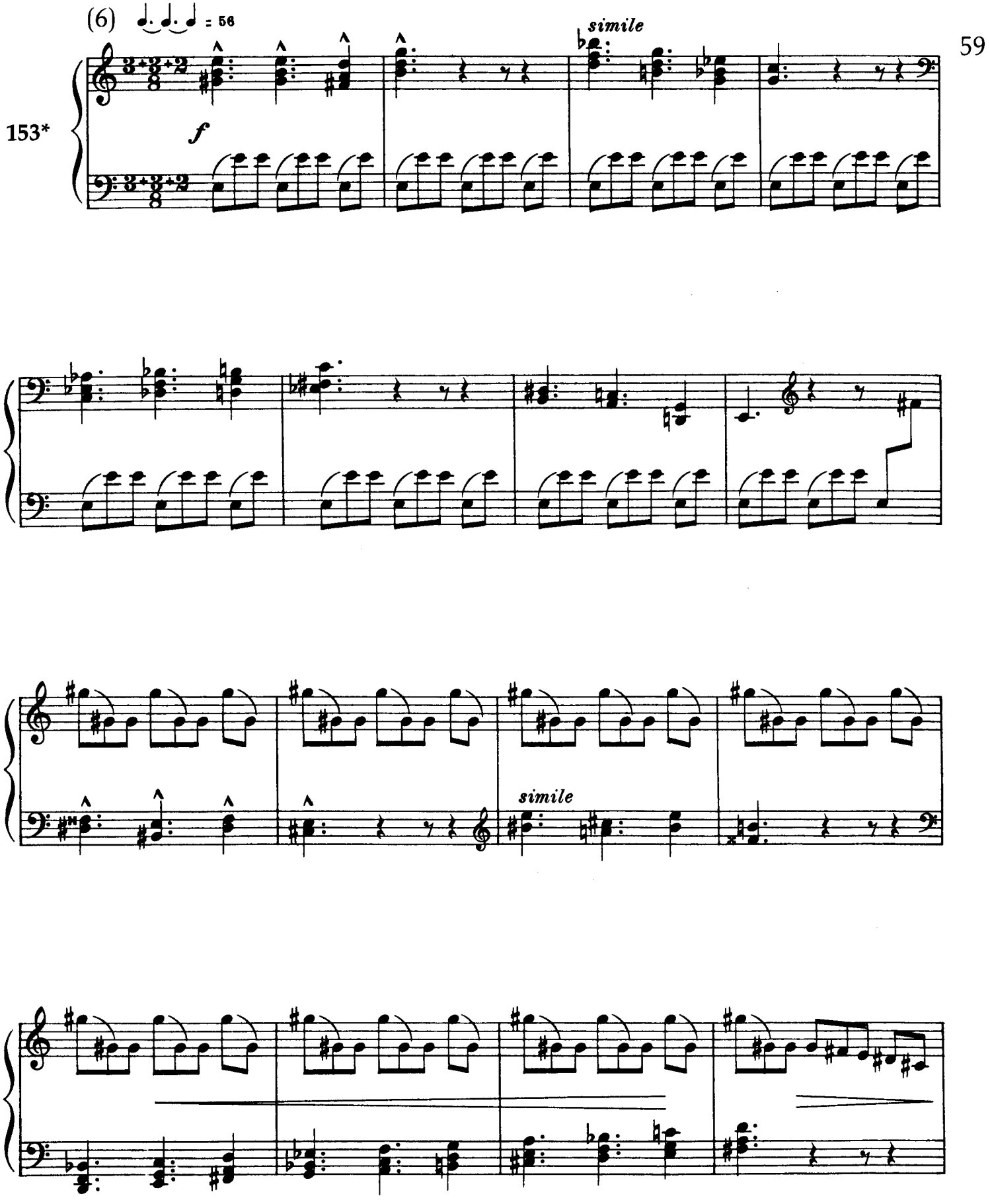
[1 min. 25 sec.]

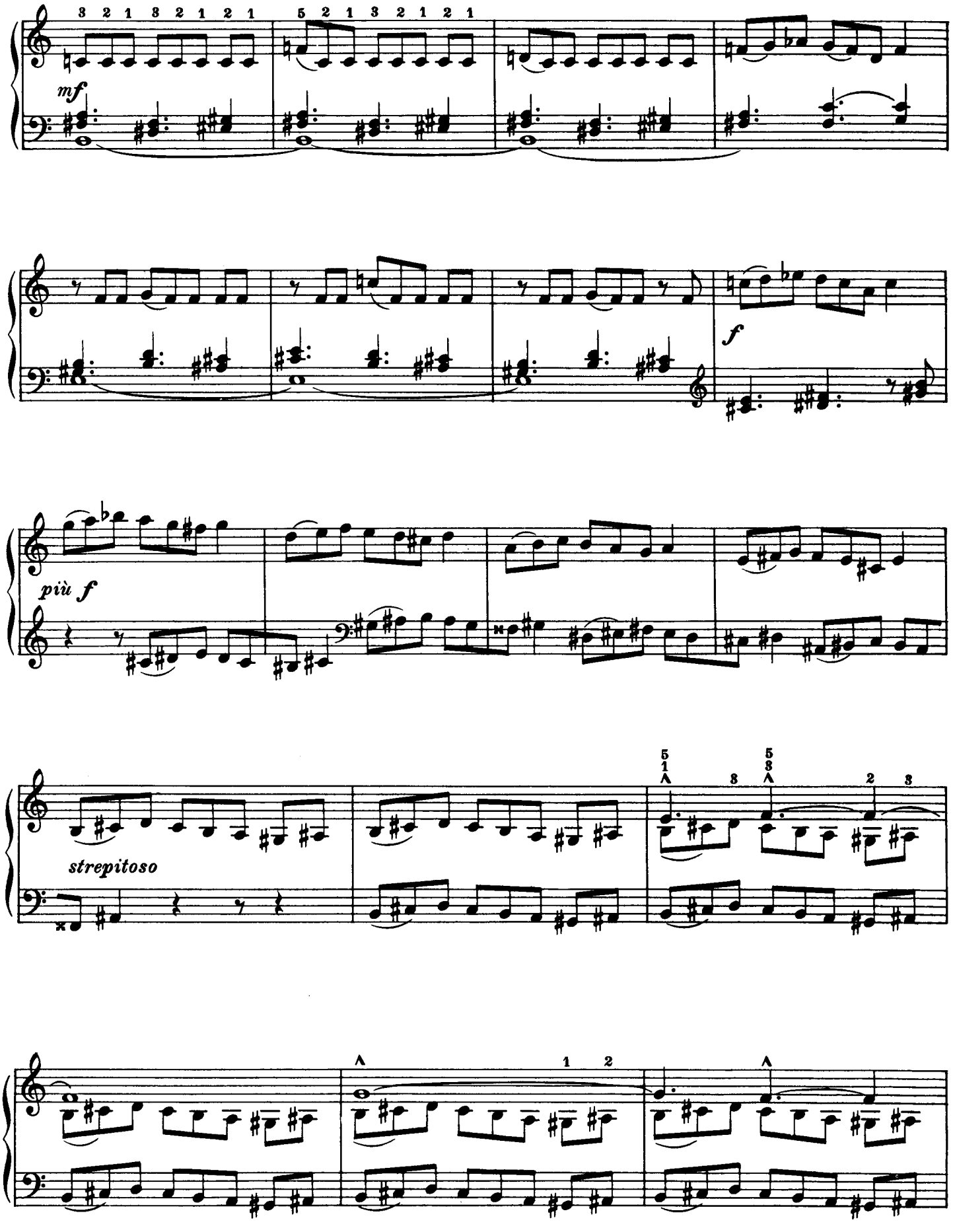

(5) Allegro molto, = 40
152*
p
mf
f
mf

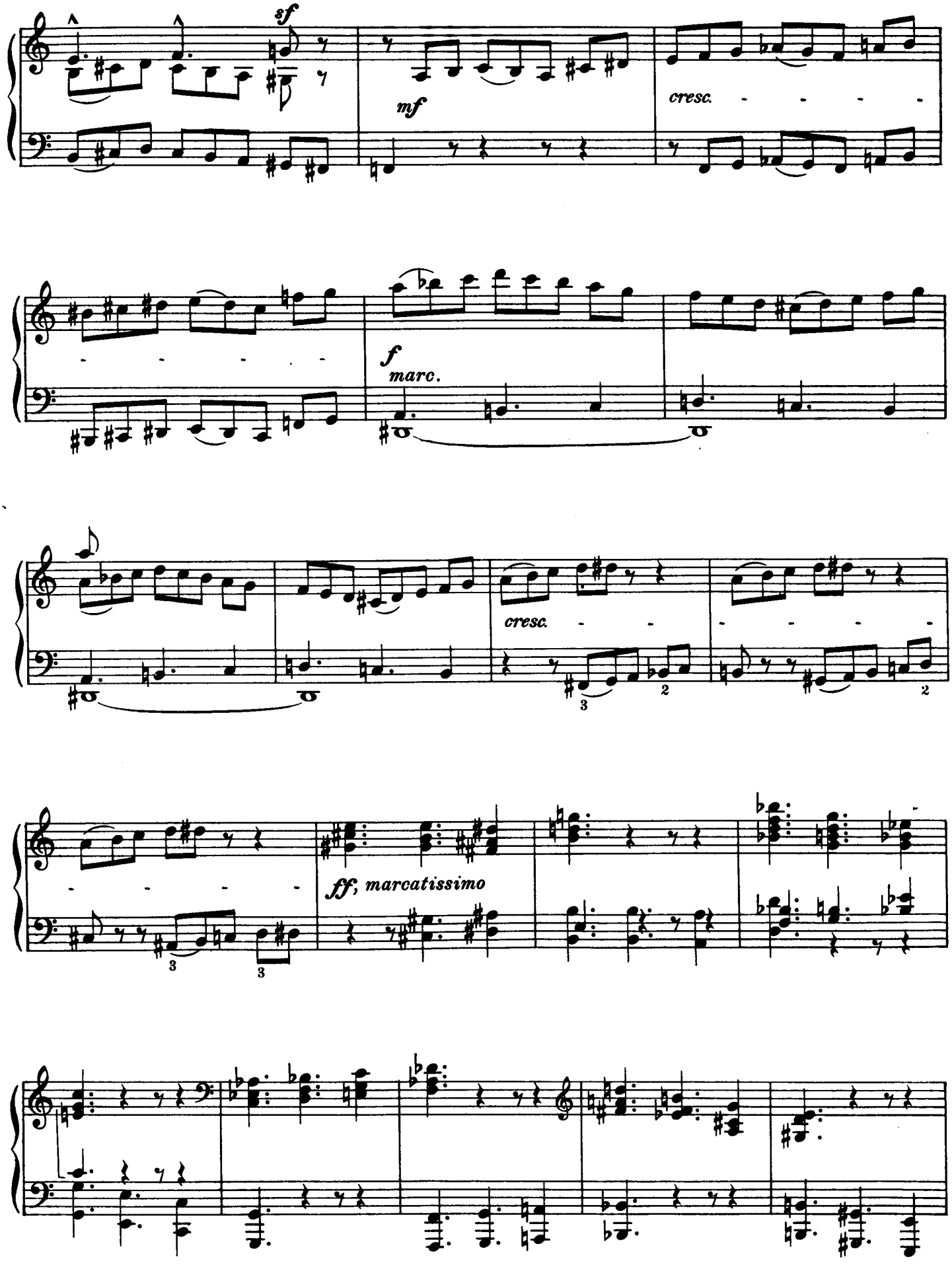

f
mf
p
f
mf
(mf)
cresc.

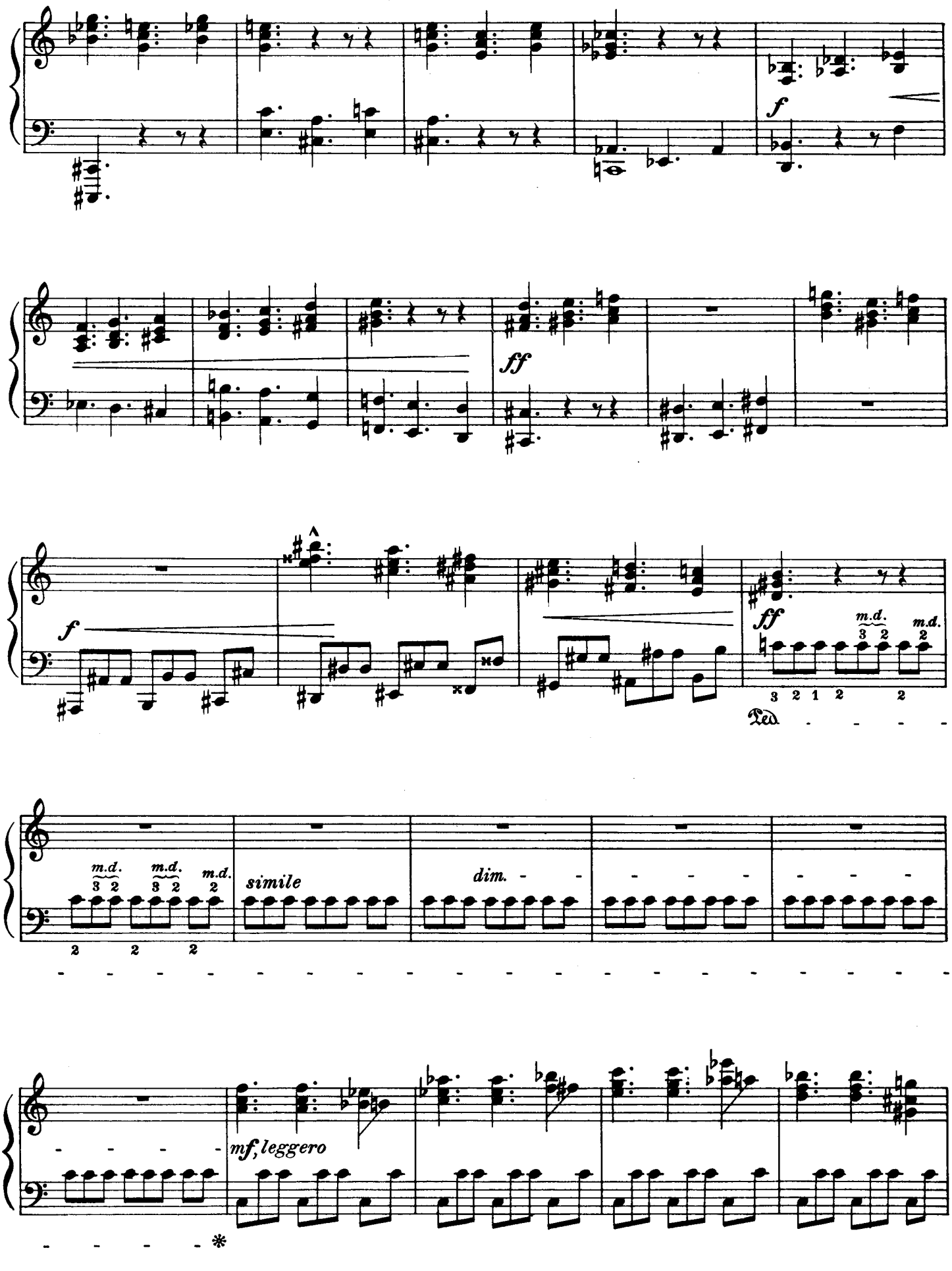


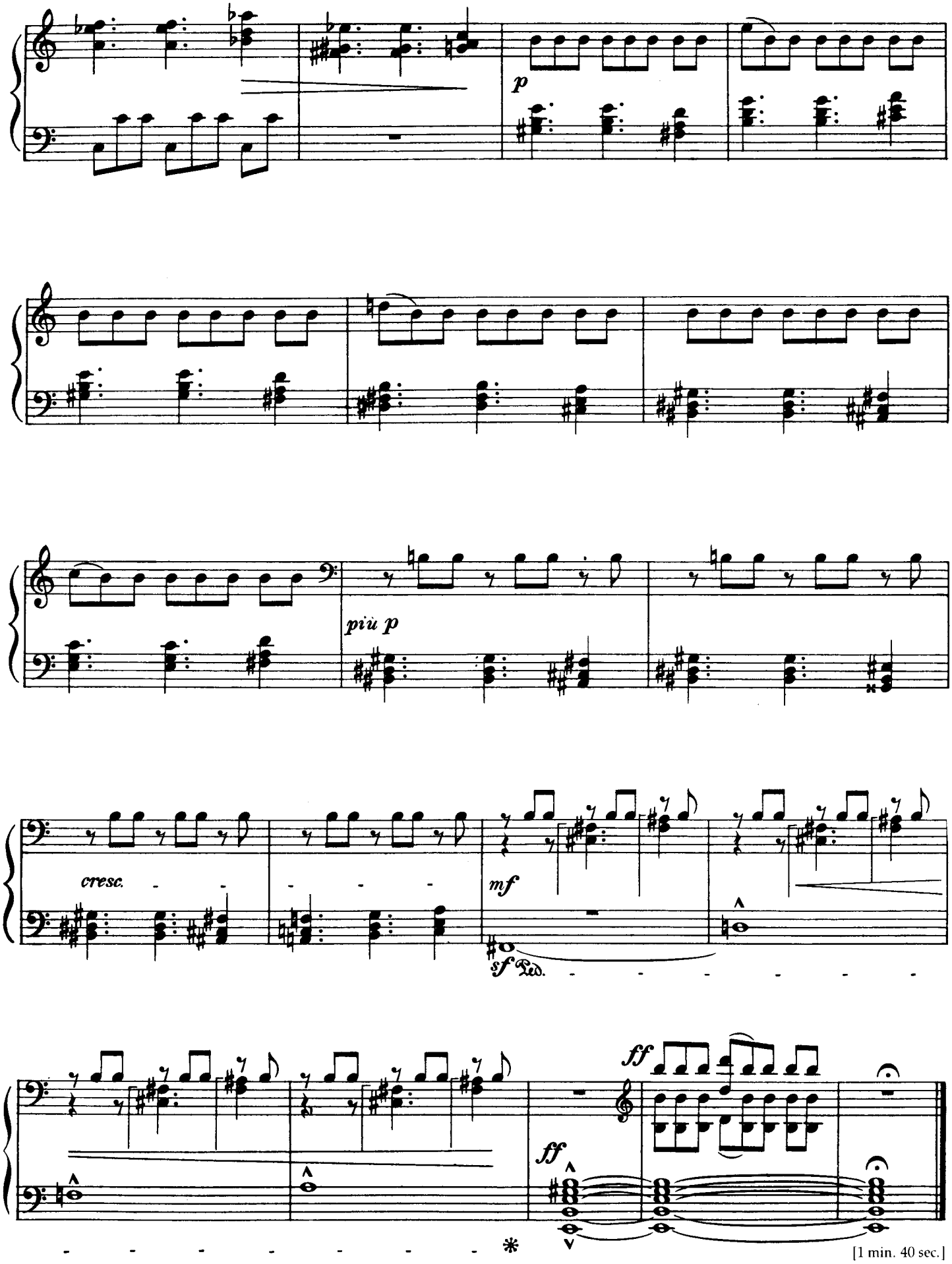

[1 min. 13 sec.]


(6)
= 56
simile
153*
f
simile


mf
f
più f
strepitoso


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


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


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