

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

1 Nos. 1–36

New Definitive Edition 1987
Neue, revidierte Ausgabe 1987

Boosey & Hawkes
MUSIC PUBLISHERS LIMITED

LONDON · NEW YORK · BONN
SYDNEY · TOKYO



Contents

VOLUME 1

Foreword to the Definitive Edition	4
Preface by the Composer	8
No. 1-6 Six Unison Melodies	12
7 Dotted Notes	15
8 Repetition (1)	15
9 Syncopation (1)	16
10 With Alternate Hands	16
11 Parallel Motion	17
12 Reflection	17
13 Change of Position	18
14 Question and Answer	18
15 Village Song	19
16 Parallel Motion with Change of Position	19
17 Contrary Motion (1)	20
18-21 Four Unison Melodies	20
22 Imitation and Counterpoint	22
23 Imitation and Inversion (1)	22
24 Pastorale	23
25 Imitation and Inversion (2)	24
26 Repetition (2)	25
27 Syncopation (2)	25
28 Canon at the Octave	26
29 Imitation Reflected	26
30 Canon at the Lower Fifth	27
31 Dance in Canon Form	27
32 In Dorian Mode	28
33 Slow Dance	29
34 In Phrygian Mode	30
35 Chorale	31
36 Free Canon	32
Appendix: Exercises	33
Appendix: Notes	35

Index

1ER VOLUME

Préface à l'édition définitive	5
Préface du compositeur	9
No. 1-6 Six mélodies à l'unisson	12
7 Notes pointées	15
8 Répétition (1)	15
9 Rythme syncopé (1)	16
10 Mains alternées	16
11 Mouvement parallèle	17
12 Mouvements et reflets	17
13 Changement de position	18
14 Question et réponse	18
15 Chanson villageoise	19
16 Mouvement parallèle avec changement de position	19
17 Mouvement contraire (1)	20
18-21 Quatre mélodies à l'unisson	20
22 Imitation et contrepoint	22
23 Imitation et inversion (1)	22
24 Pastorale	23
25 Imitation et inversion (2)	24
26 Répétition (2)	25
27 Rythme syncopé (2)	25
28 Canon à l'octave	26
29 Reflet d'imitation	26
30 Canon à la quinte inférieure	27
31 Danse en forme de canon	27
32 En mode dorien	28
33 Danse lente	29
34 En mode phrygien	30
35 Choral	31
36 Canon libre	32
Appendice: exercices	33
Appendice: notes	35

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

$d=96$

1 5

[20 sec.]



a)

2

$d=96$

1 5

[20 sec.]



b)

$d=96$

1

[20 sec.]



3

$\text{♩} = 96$

Piano sheet music for measure 3. The treble clef staff has a melody consisting of eighth notes and quarter notes. The bass clef staff has a harmonic bass line. Measure numbers 5 and 1 are indicated above the staves. Measures 3 and 4 are shown.

Continuation of piano sheet music from measure 3. Measures 5 and 6 are shown. The treble clef staff continues the melody, and the bass clef staff continues the harmonic bass line.

[30 sec.]



4

$\text{♩} = 96$

Piano sheet music for measure 4. The treble clef staff has a melody consisting of eighth notes and quarter notes. The bass clef staff has a harmonic bass line. Measure numbers 1 and 5 are indicated above the staves. Measures 4 and 5 are shown.

Continuation of piano sheet music from measure 4. Measures 6 and 7 are shown. The treble clef staff continues the melody, and the bass clef staff continues the harmonic bass line.

[20 sec.]

d = 104

5

[30 sec.]

d = 104

6

[20 sec.]

Dotted Notes



Notes pointées

Punktierte Noten

Kóta ponttal

7)
 A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by '4'). The tempo is marked as $\text{♩} = 112$. The first measure shows a dotted half note followed by a dotted quarter note. The second measure shows a dotted quarter note followed by a dotted eighth note. Measures 3 and 4 show similar patterns of dotted notes. Measure 5 starts with a dotted half note. Measures 6 and 7 show a continuation of the dotted note patterns.

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by '4'). The tempo is marked as $\text{♩} = 112$. The first measure shows a dotted half note followed by a dotted quarter note. The second measure shows a dotted quarter note followed by a dotted eighth note. Measures 3 and 4 show similar patterns of dotted notes. Measure 5 starts with a dotted half note. Measures 6 and 7 show a continuation of the dotted note patterns.

1) cf. No. 28

[30 sec.]

Repetition (1)

Répétition (1)

Tonwiederholung (1)

Hangismétlés (1)



8)
 A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by '4'). The tempo is marked as $\text{♩} = 128$. The first measure shows a dotted half note followed by a dotted quarter note. The second measure shows a dotted quarter note followed by a dotted eighth note. Measures 3 and 4 show similar patterns of dotted notes. Measure 5 starts with a dotted half note. Measures 6 and 7 show a continuation of the dotted note patterns.

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by '4'). The tempo is marked as $\text{♩} = 128$. The first measure shows a dotted half note followed by a dotted quarter note. The second measure shows a dotted quarter note followed by a dotted eighth note. Measures 3 and 4 show similar patterns of dotted notes. Measure 5 starts with a dotted half note. Measures 6 and 7 show a continuation of the dotted note patterns.

[30 sec.]

Syncopation (1)

Rythme syncopé (1)

Synkopen (1)

Szinkópák (1)



9^{1)*}

♩ = 96

1) cf. No. 27

[35 sec.]

With Alternate Hands

Mains alternées

Mit wechselnden Händen

- Két kézzel felváltva



10*

♩ = 108

[40 sec.]

Parallel Motion

Mouvement parallèle

Parallelbewegung

Párhuzamos mozgás



11

[27 sec.]

Reflection

Mouvements et reflets

Spiegelbild

Tükörkép



12

[25 sec.]

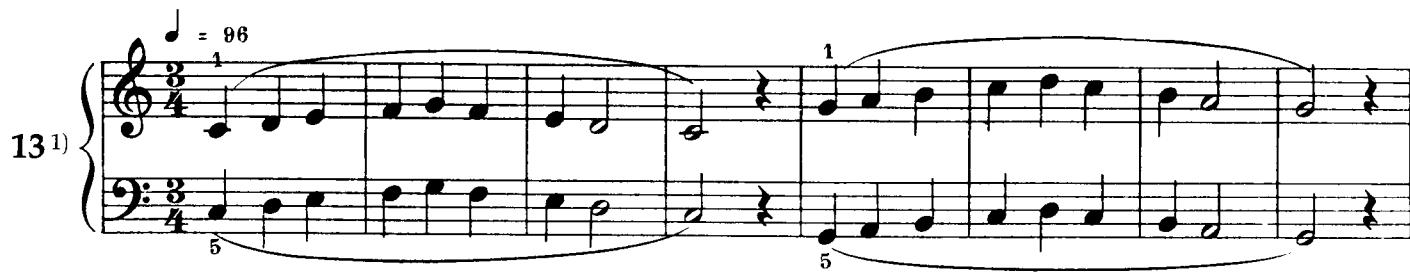
Change of Position

Changement de position

Lagenwechsel

Fekvésváltozás



13 1) 



1) cf. No. 17

[30 sec.]

Question and Answer

Question et réponse

Frage und Antwort

Kérdés és felelet



14 2)* 



2) cf. No. 65

[40 sec.]

Village Song

Chanson villageoise

Im Dorf

Falusي dal



15

Musical notation for Village Song, measure 17. The tempo is ♩ = 124. The notation consists of two staves: treble and bass. The measure begins with a whole note followed by eighth notes. The bass staff has a bass clef and a key signature of one sharp. Measures 15 and 16 are also shown above for context.

Musical notation for Village Song, measures 18-19. The tempo is ♩ = 124. The notation consists of two staves: treble and bass. The measure begins with a whole note followed by eighth notes. The bass staff has a bass clef and a key signature of one sharp. Measures 15, 16, and 17 are also shown above for context. A bracket indicates a duration of [25 sec.] for the entire section.

Parallel Motion with Change of Position

Mouvement parallèle avec changement de position

Parallelbewegung und Lagenwechsel

Párhuzamos mozgás helyzetváltozással



16

Musical notation for Parallel Motion with Change of Position, measure 18. The tempo is ♩ = 104. The notation consists of two staves: treble and bass. The measure begins with a whole note followed by eighth notes. The bass staff has a bass clef and a key signature of one sharp.

Musical notation for Parallel Motion with Change of Position, measures 19-20. The tempo is ♩ = 104. The notation consists of two staves: treble and bass. The measure begins with a whole note followed by eighth notes. The bass staff has a bass clef and a key signature of one sharp.

Musical notation for Parallel Motion with Change of Position, measures 21-22. The tempo is ♩ = 104. The notation consists of two staves: treble and bass. The measure begins with a whole note followed by eighth notes. The bass staff has a bass clef and a key signature of one sharp.

[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



21

[30 sec.]

20



[40 sec.]

21



[22 sec.]



Imitation and Counterpoint

Imitation et contrepoint

Imitation und Kontrapunkt

Imitáció és ellenpont

22*

$\text{♩} = 136$

1

f

5

[28 sec.]

Imitation and Inversion (1)

Imitation et inversion (1)

Imitation und Umkehrung (1)

Imitáció és fordítása (1)

23*

$\text{♩} = 96$

1

f

5

[30 sec.]

Pastorale

Pastorale

Pastorale

Pastorale

24

Musical score for piano, four staves, 3/4 time, key signature of two sharps. Measure 24 starts with a dynamic *p*. The score consists of four staves, each with a treble clef and a bass clef. The top staff has a tempo marking of $\text{♩} = 120$. The music features sustained notes and eighth-note patterns, with measure 24 ending at the end of the page.

[35 sec.]

Imitation and Inversion (2)

Imitation et inversion (2)

Imitation und Umkehrung (2)

Imitáció és fordítása (2)

♩ = 150

1

5

25*

The musical score consists of ten staves of music for piano, arranged in two systems of five measures each. The key signature is A major (two sharps). The time signature is 2/4. The tempo is indicated as ♩ = 150. Measure 1 starts with a forte dynamic (f) in the treble clef staff. Measures 2 through 5 show various melodic patterns with slurs and dynamics, including sforzando (sf) in both treble and bass clef staves. The score concludes with a repeat sign and a final measure.

Repetition (2)

Répétition (2)

Tonwiederholung (2)

Hangismétlés (2)

26

$\text{♩} = 128$

f

1 5

[30 sec.]

Syncopation (2)

Rythme syncopé (2)

Synkopen (2)

Szinkópák (2)

27¹⁾

$\text{♩} = 96$

f

1 2

[35 sec.]

1) cf. No. 9

Canon at the Octave

Canon à l'octave

Oktavkanon

Kánon oktávában

28^{1)*}

1) cf. No. 7

[30 sec.]

Imitation Reflected

Reflet d'imitation

Imitation im Spiegelbild

Imitáció tükröképében

29*

[30 sec.]

Canon at the Lower Fifth

Canon à la quinte inférieure

Kanon in der Unterquinte

Kánon az alsó kvintben

Moderato, $\text{♩} = 112$

30*

[43 sec.]

Dance in Canon Form

Danse en forme de canon

Tanz in Kanonform

Tánc kánon-formában

Allegro, $\text{♩} = 160$

31

[35 sec.]

In Dorian Mode

En mode dorien

Dorische Tonart

Dór hangsor

Lento, $\text{♩} = 104$ 32* { *p, legato*

Musical score for measure 32*, first ending. The score is in 3/2 time. The top staff begins with a dotted half note followed by eighth notes. The bottom staff begins with a half note followed by eighth notes. Measure lines divide the music into three measures.

Musical score for measure 32*, second ending. The score is in 3/2 time. The top staff begins with a half note followed by eighth notes. The bottom staff begins with a half note followed by eighth notes. Measure lines divide the music into three measures.

Musical score for measure 32*, third ending. The score is in 3/2 time. The top staff begins with a half note followed by eighth notes. The bottom staff begins with a half note followed by eighth notes. Measure lines divide the music into three measures.

Musical score for measure 32*, fourth ending. The score is in 3/2 time. The top staff begins with a half note followed by eighth notes. The bottom staff begins with a half note followed by eighth notes. Measure lines divide the music into three measures. The key signature changes to A major (two sharps) at the end of the measure.

[52 sec.]

Slow Dance

Danse lente

Langsamer Tanz

Lassú tánc

Andante, $\text{♩} = 144$

33

[45 sec.]

In Phrygian Mode

En mode phrygien

Phrygische Tonart

Fríg hangsor



Calmo, $\text{d} = 80$

34* { *p, legato* *mf*

5

[45 sec.]

Chorale

31

Choral

Choral

Korál

Largamente, $\text{♩} = 88$

35

[1 min. 13 sec.]

Free Canon

Canon libre

Freier Kanon

Szabad kon

Teneramente, $\text{♩} = 132$

36*

p, legato

Appendix: Exercises

Appendice: exercices

Anhang: Übungen

Függelék: gyakorlatok

a)

1 (18-21)

b)

5

c)

d)

5

e)

5

f)

4

a)

2 (22-25)

Treble clef, 4/4 time, one sharp.

Bass clef, 4/4 time, one sharp.

b)

Treble clef, 4/4 time, one sharp.

Bass clef, 4/4 time, one sharp.

3 (27)

Treble clef, 3/4 time, one sharp.

Bass clef, 3/4 time, one sharp.

4 (29)

Treble clef, 4/4 time, one sharp.

Bass clef, 4/4 time, one sharp.

Notes

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.

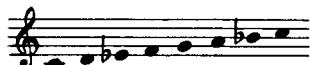
23,25 Inversion: The position of the two voices is changed so that the upper voice becomes the lower and vice versa. (In No. 23 bars 1–3 and 7–9 show the original position and the remaining bars show the inversion.) In No. 25 the signature is C♯.

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 Dořian 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.

Notes

9 La syncope doit être soulignée par un geste énergique, par exemple en tapant du pied sur les temps syncopés marqués d'un signe rythmique entre les portées.

10 Il y a un la bémol à la clef.

14 Pour faire ressortir les possibilités d'expression de la musique – contrairement à l'idée en vogue de nos jours – des "questions" et des "réponses" ont été mises en-dessous des lignes mélodiques correspondantes. Nous recommandons de faire chanter ce morceau par deux élèves (ou deux groupes d'élèves) avant de le travailler au piano.

22 Imitation: la seconde voix commence plus tard et est semblable à la première.

23,25 Renversement: la position des deux voix est modifiée de sorte que la voix supérieure devient l'inférieure et vice versa. (Les mesures 1–3 et 7–9 du no. 23 montrent la position originale, les autres mesures le renversement.) Dans le no. 25 il y a un do dièse à la clef.

28 Canon: deux voix identiques se font entendre non pas simultanément mais l'une après l'autre. Cette imitation peut se produire à différents intervalles. Dans le no. 28 c'est une octave, d'où le titre "Canon à l'octave".

29 Reflet d'imitation: la ligne mélodique de la voix imitatrice (voix inférieure) a un mouvement contrarie à celle de la voix supérieure.

30 Voir la note pour le no. 28. L'intervalle entre les deux voix est ici une quinte.

32 Mode dorien: un des modes dits "écclesiastiques". 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 écclesiastiques 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 écclesiastique 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

Contents

VOLUME 2

- Foreword to the Definitive Edition 4
 Preface by the Composer 8
 No. 37 In Lydian Mode 12
 38 Staccato and Legato (1) 13
 39 Staccato and Legato (Canon) 13
 40 In Yugoslav Style 14
 41 Melody with Accompaniment 15
 42 Accompaniment in Broken Triads 16
 43 In Hungarian Style 17
 44 Contrary Motion (2) 18
 45 Méditation 19
 46 Increasing – Diminishing 20
 47 County Fair 21
 48 In Mixolydian Mode 22
 49 Crescendo – Diminuendo 23
 50 Minuetto 23
 51 Waves 24
 52 Unison Divided 25
 53 In Transylvanian Style 25
 54 Chromatics 26
 55 Triplets in Lydian Mode 27
 56 Melody in Tenths 29
 57 Accents 29
 58 In Oriental Style 30
 59 Major and Minor 31
 60 Canon with Sustained Notes 32
 61 Pentatonic Melody 33
 62 Minor Sixths in Parallel Motion 34
 63 Buzzing 35
 64 Line against Point 36
 65 Dialogue 38
 66 Melody Divided 39
 Appendix: Exercises 40
 Appendix: Notes 45

Index

2E VOLUME

- Préface à l'édition définitive 5
 Préface du compositeur 9
 No. 37 En mode lydien 12
 38 Staccato et legato (1) 13
 39 Staccato et legato (canon) 13
 40 A la yougoslave 14
 41 Mélodie avec accompagnement 15
 42 Accompagnement en accords brisés 16
 43 A la hongroise 17
 44 Mouvement contraire (2) 18
 45 Méditation 19
 46 En augmentant – en diminuant 20
 47 Kermesse 21
 48 En mode mixolydien 22
 49 Crescendo – Diminuendo 23
 50 Minuetto 23
 51 Ondulation 24
 52 Unisson divisé 25
 53 A la transylvanienne 25
 54 Chromatique 26
 55 Triolets en mode lydien 27
 56 Mélodie en dixièmes 29
 57 Accents 29
 58 L'Extrême Orient 30
 59 Majeur et mineur 31
 60 Canon avec des notes soutenues 32
 61 Mélodie pentatonique 33
 62 Sixtes mineures en mouvement parallèle 34
 63 Bourdonnement 35
 64 Ligne contre point 36
 65 Dialogue 38
 66 Mélodie divisée 39
 Appendice: exercices 40
 Appendice: notes 45

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 hangstor



Allegretto, $\text{♩} = 116$

37*

mf, legato

[40 sec.]

Staccato and Legato (1)

Staccato et legato (1)

Staccato und Legato (1)

Staccato és legato (1)

Moderato, $\text{d} = 96$

38

[15 sec.]

Staccato and Legato (Canon)

Staccato et legato (canon)

Staccato und Legato (Kanon)

Staccato és legato (Kánon)

Comodo, $\text{d} = 88$

39

[30 sec.]

In Yugoslav Style

A la yougoslave

Jugoslawisch

Délszlávos

Allegretto, $\text{♩} = 120$

40

*f**(La seconda volta p)*

Measures 40-41: Treble and bass staves. Key signature changes from 2/4 to 3/4. Measure 40 starts with a forte dynamic (*f*). Measure 41 begins with a dynamic marking (*mf*). Measures 42-43: Treble and bass staves. Key signature changes back to 2/4.

Measures 42-43: Treble and bass staves. Key signature changes back to 2/4. Measures 44-45: Treble and bass staves. Key signature changes back to 2/4.

Measures 44-45: Treble and bass staves. Key signature changes back to 2/4. Measure 46: Treble and bass staves. Key signature changes back to 2/4. Measure 47: Treble and bass staves. Key signature changes back to 2/4.

Measures 47-48: Treble and bass staves. Key signature changes back to 2/4. Measure 49: Treble and bass staves. Key signature changes back to 2/4. Measure 50: Treble and bass staves. Key signature changes back to 2/4.

[40 sec.]

Melody with Accompaniment

15

Mélodie avec accompagnement

Melodie mit Begleitung

Dallam kísérettel



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

41

p

sempre legato

A musical score for piano, featuring two staves. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). The key signature is one sharp (F#). The time signature changes from common time (indicated by '8') to 6/8, then back to common time. The music consists of eighth-note patterns.

A continuation of the musical score, featuring two staves. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). The key signature is one sharp (F#). The time signature changes from common time (indicated by '8') to 6/8, then back to common time. The music includes sustained notes and grace notes.

[40 sec.]

Accompaniment in Broken Triads

Accompagnement en accords brisés

Begleitung mit gebrochenen Dreiklängen

Kiséret tört hármasokkal

Andante tranquillo, $\text{♩} = 112$

42

mf

p, legato

p, legato

mf

v

^

3

[1 min. 20 sec.]

In Hungarian Style

A la hongroise

Ungarisch

Magyaros

a) Allegro, $\text{♩} = 96$

PIANO I

43*

PIANO II

più f

mf

[30 sec.]

b)

mf

f

[30 sec.]

più f

f

[30 sec.]

Contrary Motion (2)

Mouvement contraire (2)

Gegenbewegung (2)

Ellenmozgás (2)

Vivace, $\text{♩} = 112$

PIANO I

44*

PIANO II

PIANO I

PIANO II

[17 sec.]

Méditation

19

Méditation

Méditation

Méditation

Andante, $\text{♩} = 86$

45

[37 sec.]

Increasing - Diminishing

En augmentant - en diminuant

Zunehmen - verringern

Növekedés - fogyás



Moderato, $\text{♩} = 120$

46

[58 sec.]

Kermesse

Jahrmarkt

Nagyvásár

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

47

f, strepitoso

** sempre simile*

sf

senza
ted.

sf meno f

più f

ff

*ted. * ted. * ted. * ted. * ted. * ted. **

*ted. * ted. * ted. * ted. * ted. * ted. **

[35 sec.]

In Mixolydian Mode

En mode mixolydien

In mixolydischer Tonart

Mixolíd hangsor



Allegro non troppo, $\text{♩} = 184$

48* { *legato* *mf* 5

Crescendo - Diminuendo

23

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.

p

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

[36 sec.]

Chromatics

Chromatique

Chromatik

Kromatika

Andante, $\text{♩} = 96$

[15 sec.]

Tempo di marcia, $\text{♩} = 108$

PIANO I

55*

PIANO II

28

Musical score for piano, page 28, measures 1-4. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1: Treble staff has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Bass staff has eighth-note pairs (E, G), (F, A), (G, B), (A, C). Measure 2: Treble staff has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Bass staff has eighth-note pairs (E, G), (F, A), (G, B), (A, C). Measure 3: Treble staff has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Bass staff has eighth-note pairs (E, G), (F, A), (G, B), (A, C). Measure 4: Treble staff has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Bass staff has eighth-note pairs (E, G), (F, A), (G, B), (A, C).

Musical score for piano, page 28, measures 5-8. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 5: Treble staff has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Bass staff has eighth-note pairs (E, G), (F, A), (G, B), (A, C). Measure 6: Treble staff has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Bass staff has eighth-note pairs (E, G), (F, A), (G, B), (A, C). Measure 7: Treble staff has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Bass staff has eighth-note pairs (E, G), (F, A), (G, B), (A, C). Measure 8: Treble staff has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Bass staff has eighth-note pairs (E, G), (F, A), (G, B), (A, C).

Musical score for piano, page 28, measures 9-12. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 9: Treble staff has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Bass staff has eighth-note pairs (E, G), (F, A), (G, B), (A, C). Measure 10: Treble staff has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Bass staff has eighth-note pairs (E, G), (F, A), (G, B), (A, C). Measure 11: Treble staff has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Bass staff has eighth-note pairs (E, G), (F, A), (G, B), (A, C). Measure 12: Treble staff has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Bass staff has eighth-note pairs (E, G), (F, A), (G, B), (A, C).

Musical score for piano, page 28, measures 13-16. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 13: Treble staff has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Bass staff has eighth-note pairs (E, G), (F, A), (G, B), (A, C). Measure 14: Treble staff has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Bass staff has eighth-note pairs (E, G), (F, A), (G, B), (A, C). Measure 15: Treble staff has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Bass staff has eighth-note pairs (E, G), (F, A), (G, B), (A, C). Measure 16: Treble staff has eighth-note pairs (G, B), (A, C), (B, D), (C, E). Bass staff has eighth-note pairs (E, G), (F, A), (G, B), (A, C).

[30 sec.]

Melody in Tenths

Mélodie en dixièmes

Melodie in Dezimen

Tercelő dallam

Risoluto, $\text{d} = 144$

56

Accents

Accents

Akzente

Hangsúlyok

Non troppo vivo, $\text{d} = 112$

57

30

[47 sec.]

In Oriental Style

L'Extrême Orient

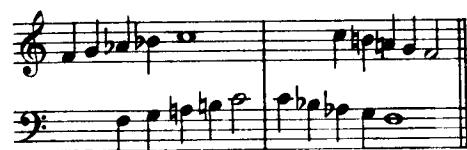
Im Orient

Napkeleten

58

Assai lento, $\text{♩} = 46$

[55 sec.]

Lento, $\text{d} = 76$

59

[42 sec.]

Canon with Sustained Notes

Canon avec des notes soutenues

Kanon mit gehaltenen Noten

Kánon tartott hangokkal

Grave, $\text{d} = 112$

f, marcato, legato

60

[42 sec.]

Moderato, $\text{♩} = 84-80$

61*

[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

8



Buzzing

35

Bourdonnement

Summen und Surren

Zsongás

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

63

sempre pianissimo, legato

v
5

Musical score page 1. 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 (indicated by a '4'). The key signature is one sharp (F#). The tempo is marked 'Con moto' with a dashed eighth note followed by '112'. The dynamic is 'sempre pianissimo, legato'. Measure 63 starts with a rest followed by a sixteenth-note pattern. The bass staff has a '5' below it. The score continues with a series of eighth-note patterns.

Musical score page 2. The score continues from the previous page. The top staff shows eighth-note patterns starting with a sixteenth note. The bass staff shows eighth-note patterns. The score continues with a series of eighth-note patterns.

Musical score page 3. The score continues from the previous page. The top staff shows eighth-note patterns starting with a sixteenth note. The bass staff shows eighth-note patterns. The score continues with a series of eighth-note patterns.

Musical score page 4. The score continues from the previous page. The top staff shows eighth-note patterns starting with a sixteenth note. The bass staff shows eighth-note patterns. The score concludes with a series of eighth-note patterns.

[37 sec.]

Line against Point

Ligne contre point

Linie gegen Punkt

Vonal és pont

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

64*

[30 sec.]

b) Allegro

37

Musical score for piano, two staves. Staff 1 (treble clef) starts with a measure of 2/2 time, quarter note =, followed by a dotted half note, a quarter note, and a half note. Measure 2 begins with a bass note (B) followed by a dotted half note, a quarter note, and a half note. Staff 2 (bass clef) starts with a bass note (B) followed by a dotted half note, a quarter note, and a half note. Measure 3 begins with a bass note (B) followed by a dotted half note, a quarter note, and a half note. Measure 4 begins with a bass note (B) followed by a dotted half note, a quarter note, and a half note.

Continuation of the musical score. Staff 1 (treble clef) starts with a measure of 2/2 time, quarter note =, followed by a dotted half note, a quarter note, and a half note. Measure 2 begins with a bass note (B) followed by a dotted half note, a quarter note, and a half note. Staff 2 (bass clef) starts with a bass note (B) followed by a dotted half note, a quarter note, and a half note. Measure 3 begins with a bass note (B) followed by a dotted half note, a quarter note, and a half note. Measure 4 begins with a bass note (B) followed by a dotted half note, a quarter note, and a half note.

Continuation of the musical score. Staff 1 (treble clef) starts with a measure of 2/2 time, quarter note =, followed by a dotted half note, a quarter note, and a half note. Measure 2 begins with a bass note (B) followed by a dotted half note, a quarter note, and a half note. Staff 2 (bass clef) starts with a bass note (B) followed by a dotted half note, a quarter note, and a half note. Measure 3 begins with a bass note (B) followed by a dotted half note, a quarter note, and a half note. Measure 4 begins with a bass note (B) followed by a dotted half note, a quarter note, and a half note.

Continuation of the musical score. Staff 1 (treble clef) starts with a measure of 2/2 time, quarter note =, followed by a dotted half note, a quarter note, and a half note. Measure 2 begins with a bass note (B) followed by a dotted half note, a quarter note, and a half note. Staff 2 (bass clef) starts with a bass note (B) followed by a dotted half note, a quarter note, and a half note. Measure 3 begins with a bass note (B) followed by a dotted half note, a quarter note, and a half note. Measure 4 begins with a bass note (B) followed by a dotted half note, a quarter note, and a half note.

Continuation of the musical score. Staff 1 (treble clef) starts with a measure of 2/2 time, quarter note =, followed by a dotted half note, a quarter note, and a half note. Measure 2 begins with a bass note (B) followed by a dotted half note, a quarter note, and a half note. Staff 2 (bass clef) starts with a bass note (B) followed by a dotted half note, a quarter note, and a half note. Measure 3 begins with a bass note (B) followed by a dotted half note, a quarter note, and a half note. Measure 4 begins with a bass note (B) followed by a dotted half note, a quarter note, and a half note.

Red.

*

[30 sec.]

Dialogue

Dialogue

Dialog

Párbeszéd

Allegretto, ♩ = 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-komst 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.”
 “lás - suk csak!” “Nem, nem, e - ridj in - nen, meg - fog - lak!”

[37 sec.]

Melody Divided

39

Mélodie divisée

Geteilte Melodie

Dallam elosztva

Andante, $\text{♩} = 108$

66

p, espr.

p₁

5

1

4

2

5

1

espr.

p

più p

espr.

5

1

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

a)

11 (47)

b)

11 (47)

12 (54)

13 (55)

14 (56)

a)

15 (58)

b)

16 (62)

a)

17 (65)

b)

a)

b)

c)

d)

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

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

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

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

55 See notes for Nos. 37 and 44.

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

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

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

- a) on one piano: the left hand plays the lower line of the accompaniment, the right hand plays the melody. In the last four bars the right hand continues to play the upper line of the accompaniment;
- b) on two pianos: one player plays the accompaniment in its original form, the other plays the melody doubling in an octave higher.

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

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

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

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

55 Voir les notes des nos. 37 et 44.

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

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

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

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

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

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

INDEX

VOL. III.

Preface / Préface / Vorwort

Thirds against a Single Voice

Tierces contre une seule voix

Zu Terzen eine dritte Stimme

BÉLA BARTOK

Andante, $\text{♩} = 110$

67

[35 sec.]

Hungarian Dance

Danse hongroise

Ungarischer Tanz

Allegro con spirito, $\text{♩} = 125$

PIANO I

PIANO II

68*

PIANO I

PIANO II

The musical score consists of four staves of music for two pianos. The top two staves are for Piano I and the bottom two are for Piano II. The music is in common time with a key signature of one sharp. Measure 1 starts with a forte dynamic (f) in the treble clef for both pianos. Measure 2 continues with eighth-note patterns. Measure 3 begins with a piano dynamic (p) in the treble clef for Piano I. Measure 4 begins with a piano dynamic (p) in the bass clef for Piano II. Measures 5 through 8 continue the rhythmic pattern established in the first four measures.

Four staves of musical notation for two voices. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp. Measure 1: Treble staff has a dotted half note followed by a quarter note. Bass staff has eighth-note pairs. Measure 2: Treble staff has a quarter note. Bass staff has eighth-note pairs. Measure 3: Treble staff has a dotted half note followed by a quarter note. Bass staff has eighth-note pairs. Measure 4: Treble staff has a quarter note. Bass staff has eighth-note pairs. Measure 5: Treble staff has a eighth-note pair followed by a quarter note. Bass staff has eighth-note pairs. Measure 6: Treble staff has a eighth-note pair followed by a quarter note. Bass staff has eighth-note pairs. Measure 7: Treble staff has a eighth-note pair followed by a quarter note. Bass staff has eighth-note pairs. Measure 8: Treble staff has a eighth-note pair followed by a quarter note. Bass staff has eighth-note pairs. Measure 9: Treble staff has a eighth-note pair followed by a quarter note. Bass staff has eighth-note pairs. Measure 10: Treble staff has a eighth-note pair followed by a quarter note. Bass staff has eighth-note pairs. Measure 11: Treble staff has a eighth-note pair followed by a quarter note. Bass staff has eighth-note pairs. Measure 12: Treble staff has a eighth-note pair followed by a quarter note. Bass staff has eighth-note pairs. Measure 13: Treble staff has a eighth-note pair followed by a quarter note. Bass staff has eighth-note pairs. Measure 14: Treble staff has a eighth-note pair followed by a quarter note. Bass staff has eighth-note pairs. Measure 15: Treble staff has a eighth-note pair followed by a quarter note. Bass staff has eighth-note pairs. Measure 16: Treble staff has a eighth-note pair followed by a quarter note. Bass staff has eighth-note pairs. Measure 17: Treble staff has a eighth-note pair followed by a quarter note. Bass staff has eighth-note pairs. Measure 18: Treble staff has a eighth-note pair followed by a quarter note. Bass staff has eighth-note pairs. Measure 19: Treble staff has a eighth-note pair followed by a quarter note. Bass staff has eighth-note pairs. Measure 20: Treble staff has a eighth-note pair followed by a quarter note. Bass staff has eighth-note pairs.

[30 sec.]

Chord Study
Étude en accords
Akkordstudie

Moderato, $\text{♩} = 80 - 84$

cantabile

(69) *p*

simile

5

1

2

2

Musical score for piano, two staves. Treble staff: measure 1, dotted half note followed by a fermata over a half note; measure 2, dotted half note followed by a fermata over a half note; measure 3, dotted half note followed by a fermata over a half note; measure 4, dynamic **p**, ending with a cluster of notes. Bass staff: measure 1, eighth-note chords; measure 2, eighth-note chords; measure 3, eighth-note chords; measure 4, eighth-note chords.

Musical score for piano, two staves. Treble staff: measure 5, dynamic **mf**, first ending, eighth-note chords; measure 6, dynamic **f**, eighth-note chords; measure 7, dynamic **f**, eighth-note chords; measure 8, dynamic **f**, eighth-note chords. Bass staff: measure 5, eighth-note chords; measure 6, eighth-note chords; measure 7, eighth-note chords; measure 8, eighth-note chords. The bass staff has a melodic line with a sustained note and a grace note, labeled *cantabile*.

Musical score for piano, two staves. Treble staff: measure 9, dynamic **p**, eighth-note chords; measure 10, dynamic **f**, eighth-note chords; measure 11, dynamic **p**, eighth-note chords. Bass staff: measure 9, eighth-note chords; measure 10, eighth-note chords; measure 11, eighth-note chords; measure 12, dynamic **mp**, eighth-note chords.

Musical score for piano, two staves. Treble staff: measure 13, eighth-note chords; measure 14, eighth-note chords; measure 15, eighth-note chords; measure 16, eighth-note chords. Bass staff: measure 13, eighth-note chords; measure 14, eighth-note chords; measure 15, eighth-note chords; measure 16, eighth-note chords. The bass staff has a melodic line with a sustained note and a grace note, labeled *cresc.*

Musical score for piano, two staves. Treble staff: measure 17, dynamic **f**, eighth-note chords; measure 18, eighth-note chords; measure 19, eighth-note chords; measure 20, eighth-note chords. Bass staff: measure 17, eighth-note chords; measure 18, eighth-note chords; measure 19, eighth-note chords; measure 20, eighth-note chords.

[1 min.]

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

Adagio, $\text{♩} = 66$

f, espr.

70

sopra

p, sotto

f, espr.

[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, $\text{♩} = 104$

72

[30 sec.]

Sixths and Triads

Sixtes et accords

Doppelgriffe und Dreiergriffe

73 Comodo, $\text{♩} = 88$

p

[37 sec.]

Hungarian Song
Chanson hongroise Ungarisches Lied

a) Allegro moderato, $\text{♩} = 106$

74* { f

5

1

5

1

5

1

sf

sf

2

[38 sec.]

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

b) Allegro moderato, $\text{♩} = 106$

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

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

-tet - te.
-pon - it.
du - vet.

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

1

5

jem - be, Hogy ne néz-zen min-den lány Ra-gyo-gó sze - mem - be."
 - out it, Or I'll das-sle all the girls, There's no doubt a - bout it."
 sor - tant, Le por-ter, pour qu'on ne dise Que j'ai l'œil trop bril - lant."

Ki is hoz-ta ka-lap-ját, Fe - je - 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'œil trop bril - lant, A - vec l'œil trop bril - lant.

Triplets
Triolets Triolen

Andante, $\text{♩} = 76$

75

p, legato

f

dim.

p cresc.

poco allarg.

[54 sec.]

In Three Parts

À trois voix Dreistimmig

Allegro molto, $\text{d} = 90$

76

[27 sec.]

Little Study
Petite étude Kleine Studie

Allegro risoluto, $\text{♩} = 72$

77

1 2

5 4

5 3

1 5 3

5 4

5 4

5 4

5 4

5 4

[36 sec.]

Five-tone Scale

Gamme pentatonique Pentatonische Tonart

Allegro, $\text{♩} = 140$

78

f, ben ritmato

1 2 3 4 5

cresc.

pìu f

1 2 3 4 5

[27 sec.]

Hommage à J. S. B.

79

Calmo, ♩ = 69

mf, legato

mp

poco rit.

p cresc.

a tempo

f dim.

ritard.

p

[50 sec.]

Hommage à R. Sch.

Andantino, piacevole, $\text{♩} = 72$

80

p, legato

*legato
in rilievo*

mf

dim.

p

[37 sec.]

Wandering

En errant

Schweifen und Irren

Non troppo lento, ♩ = 76

81

ritard.

[1 min.]

Scherzo

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

82

Musical score for piano, page 26, Scherzo, Allegretto scherzando, measure 82. The score consists of two staves. The top staff is in common time (indicated by '2') and has a key signature of one sharp (F#). The bottom staff is in common time (indicated by '2') and has a key signature of one sharp (F#). The music begins with a forte dynamic (p) followed by eighth-note chords. Measure 82 starts with a piano dynamic (p) and continues with eighth-note chords. The bass staff shows sustained notes with grace notes.

Continuation of the musical score for piano, page 26, Scherzo, Allegretto scherzando, measure 82. The top staff shows eighth-note chords in common time (indicated by '2'). The bottom staff shows eighth-note chords in common time (indicated by '2'). The bass staff shows sustained notes with grace notes.

Continuation of the musical score for piano, page 26, Scherzo, Allegretto scherzando, measure 82. The top staff shows eighth-note chords in common time (indicated by '2'). The bottom staff shows eighth-note chords in common time (indicated by '2'). The bass staff shows sustained notes with grace notes.

Continuation of the musical score for piano, page 26, Scherzo, Allegretto scherzando, measure 82. The top staff shows eighth-note chords in common time (indicated by '2'). The bottom staff shows eighth-note chords in common time (indicated by '2'). The bass staff shows sustained notes with grace notes.

Continuation of the musical score for piano, page 26, Scherzo, Allegretto scherzando, measure 82. The top staff shows eighth-note chords in common time (indicated by '2'). The bottom staff shows eighth-note chords in common time (indicated by '2'). The bass staff shows sustained notes with grace notes.

[30 sec.]

Melody with Interruptions

Mélodie avec interruptions

Melodie mit Unterbrechungen

Risoluto e pesante, $\text{d} = 108$

83.

poco allarg.

[45 sec.]

Merriment

Jeux Heiteres Spiel

Vivace, $\text{♩} = 152$

5
4
1

84

f

5
4
1

84

f

4

ted

*

ted

meno f

ted

*

ted

*

ted

ted

f

ted

*

ted

*

ted

mf

cresc.

f

mf

sf

p, dolce

tranquillo

ted.

*

ted.

a tempo

mf

cresc.

f sf

*

ted.

*

ted.

*

[45 sec.]

Broken Chords

Accords brisés

Gebrochene Akkorde

Andante, $\text{d} = 88$

85

Fingerings: 5, f, 1, 2, 2.

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

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

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

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

poco rall. - - a tempo

Fingerings: 1, 2, 2, 1, 2, 2, 1, 2, 1, 2, 1.

Dynamics: poco rall., - - a tempo, poco cresc., poco dec.

1 1 1 1 1

5 5 5 2 2

3 5 3 5

2 2

5 5 1 2 4 1 2 4 1 2 4

2 2 2 1 2 4 1 2 4

sotto
4 2 1

1 2 4 1 2 4 3 2 sopra

Tempo I.

f

2 2 2 2

1

[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. Treble staff: eighth notes, dynamic *sf*. Bass staff: eighth notes, dynamic *cresc.*

Musical score for piano, two staves. Treble staff: eighth notes, dynamic *sf*. Bass staff: eighth notes, dynamic *sf*.

Musical score for piano, two staves. Treble staff: eighth notes, dynamic *f*. Bass staff: eighth notes, dynamic *f*.

Musical score for piano, two staves. Treble staff: eighth notes, dynamic *ff*. Bass staff: eighth notes, dynamic *p*. Measure 8 ends with a fermata over the bass note. Dynamic *pp* is indicated above the final bass note. A bracket covers the first measure of the next system, labeled "Tempo I.".

[1 min. 18 sec]

Variations

Variationen

Allegro moderato, $\text{♩} = 112$

87

f, risoluto

1 2 3 4 5

1 2 3 4 5

1 2 3 4 5

Più mosso, $\text{♩} = 138$

1 2 3 4

1 2 3 4

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

Più andante, $\text{♩} = 160$ calando

[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. - - -

[min.]

In Four Parts

À quatre voix Vierstimmig

Largo, $\text{d} = 48$

89

poco rit.

f

p

allarg.

[53 sec.]

In Russian Style

À la russe

Auf russische Art

Pesante, $\text{d} = 88-84$

90

f, marcato e pesante

Piano score for 'In Russian Style' (À la russe/Auf russische Art). The score consists of five systems of music.

- System 1:** Treble and bass staves. Key signature changes between 2, 3, and 2 sharps. Measure 90 starts with *f, marcato e pesante*. Measure 91 ends with a dynamic *sf*.
- System 2:** Treble and bass staves. Measures 92-93 show eighth-note patterns. Measure 94 ends with a dynamic *sf*.
- System 3:** Treble and bass staves. Measures 95-96 show eighth-note patterns. Measure 97 ends with a dynamic *sf*.
- System 4:** Treble and bass staves. Measures 98-99 show eighth-note patterns. Measure 100 ends with a dynamic *sf*.
- System 5:** Treble and bass staves. Measures 101-102 show eighth-note patterns. Measure 103 ends with a dynamic *sf*.

Ossia: Treble and bass staves. Measures 104-105 show alternative eighth-note patterns. Measure 106 ends with a dynamic *sf*.

Duration: [37 sec.]

Chromatic Invention

Invention chromatique

Chromatische Invention

1 Lento, $\text{♩} = 72$

91 { *p, espr.*

mp

mf

dim.

più p

pp

rallentando

smorzando

[55 sec.]

Chromatic Invention
Invention chromatique
Chromatische Invention

2

Allegro robusto, ♩ = 138

92

f, marcato

Measures 2 and 92 show a continuous chromatic invention pattern. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#). Measure 2 starts with a forte dynamic *f, marcato*. Measures 92 through the end of the page show a continuous chromatic invention pattern.

Continuation of the musical score from measure 92. The score continues with two staves: treble and bass. Dynamics include *f* and *mf*.

Continuation of the musical score from measure 92. The score continues with two staves: treble and bass. Dynamics include *mf* and *f*.

Continuation of the musical score from measure 92. The score continues with two staves: treble and bass. Dynamics include *f* and *mf*.

Musical score page 41, featuring five staves of piano music. The score includes dynamic markings such as *più f*, *ff*, *f*, *p*, and *f*. Various fingerings are indicated above the notes, including 1, 2, 3, 4, and 5. Measure numbers 1 through 8 are present above the staves. The bass staff includes a measure number 4 at the beginning. The score concludes with a instruction "[40 sec]".

più f *ff*

f

p

f

[40 sec]

In Four Parts

À quatre voix Vierstimmig

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

93

[37 sec.]

Tale
Conte
Es war einmal

43

Moderato, $\text{♩} = 96$

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

più f *mf* *p*

cresc. *f*

[55 sec.]

Song of the Fox
Chanson du renard
Fuchslied

a) Allegro con brio, $\text{d} = 120$

95

poco a poco più tranquillo

e rallentando

al $\text{d} = \text{ca } 88$, *Tempo I.*

p

b) Allegro con brio, $\text{d} = 120$

f

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,*



Stumblings

Cahots Holpriger Weg

Allegretto, $\text{♩} = 186$

96

[45 sec.]

APPENDIX

APPENDICE

ANHANG

Exercises

Exercices

Übungen

19 (67)

20 (67)

a)

21 (69)

b)

a)

sempre sim.

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

b)

sempre sim.

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

a)

b)

c)

d)

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

Contents

VOLUME 4

Foreword to the Definitive Edition	4
Preface by the Composer	6
No. 97 Notturno	10
98 Thumbs Under	12
99 Hands Crossing	13
100 In Folk Song Style	14
101 Diminished Fifth	15
102 Harmonics	16
103 Minor and Major	18
104 Wandering through the Keys	20
105 Game (with two five-tone scales)	22
106 Children's Song	24
107 Melody in the Mist	25
108 Wrestling	26
109 From the Island of Bali	28
110 And the Sounds Clash and Clang . . .	30
111 Intermezzo	32
112 Variations on a Folk Tune	34
113 Bulgarian Rhythm (1)	36
114 Theme and Inversion	38
115 Bulgarian Rhythm (2)	40
116 Song	42
117 Bourrée	44
118 Triplets in 9/8 Time	46
119 Dance in 3/4 Time	48
120 Triads	50
121 Two-part Study	52
Appendix: Exercises	54
Appendix: Notes	56

Index

4E VOLUME

Préface à l'édition définitive	4
Préface du compositeur	7
No. 97 Notturno	10
98 Pouces en-dessous	12
99 Mains croisées	13
100 Chanson de style populaire	14
101 Quinte diminuée	15
102 Harmoniques	16
103 Mineur et majeur	18
104 A travers les tonalités	20
105 Jeu (avec deux gammes à cinq notes)	22
106 Chanson enfantine	24
107 Mélodie dans la brume	25
108 Lutte	26
109 De l'île de Bali	28
110 Et les sons s'entrechoquent . . .	30
111 Intermezzo	32
112 Variations sur un air populaire	34
113 Rythme bulgare (1)	36
114 Thème et inversion	38
115 Rythme bulgare (2)	40
116 Mélodie	42
117 Bourrée	44
118 Triolets à 9/8	46
119 Danse à 3/4	48
120 Accords parfaits	50
121 Etude à deux voix	52
Appendice: exercices	54
Appendice: notes	56

Notturno

Notturno

Notturno

Notturno

Adagio, $\text{♩} = \text{ca. } 48$

cantabile

97 *p*

mf

11

ped. - - - - * *ped.* - - - - *

(sim.)

cantabile

poco rallent.

[1 min. 40 sec.]

Thumbs Under

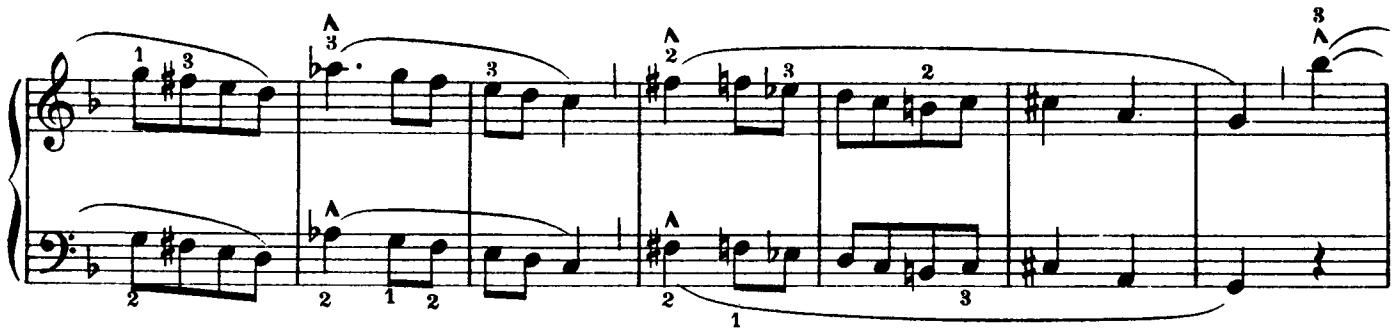
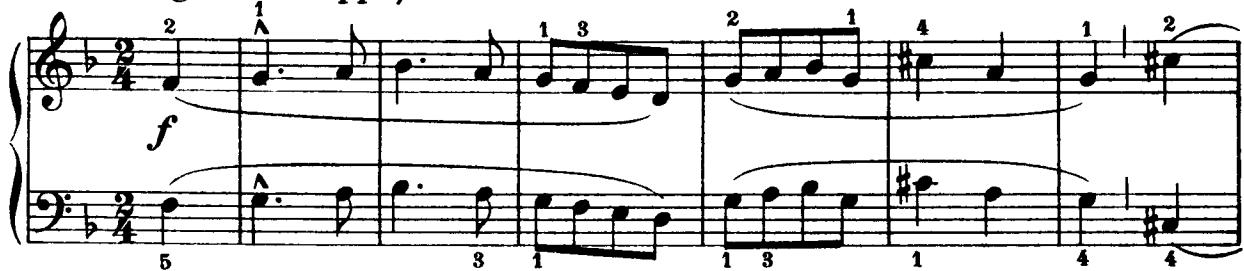
Pouces en-dessous

Daumenundersatz

Alátevés

Allegro non troppo, $\text{♩} = 100$

98



[35 sec.]

Hands Crossing

13

Mains croisées

Gekreuzte Hände

Kézkeresztezés

Lento, $\text{♩} = 72$

99

 p *sempre legato*

Musical score page 1. The score consists of two staves. The top staff is in common time (indicated by a '4') and the bottom staff is in 3/4 time. Measure 99 starts with a dynamic *mf*. The music features eighth-note patterns and sixteenth-note figures. Measure 100 continues with eighth-note patterns. Measure 101 begins with a dynamic *p*, followed by a sixteenth-note figure. Measure 102 concludes with a sixteenth-note figure.

Musical score page 2. The score consists of two staves. The top staff has a dynamic *cresc.* and the bottom staff has a dynamic *p*. Measure 103 begins with eighth-note patterns. Measure 104 continues with eighth-note patterns. Measure 105 begins with a dynamic *f*. Measure 106 concludes with a dynamic *mf*.

Musical score page 3. The score consists of two staves. The top staff has a dynamic *mf* and the bottom staff has a dynamic *p*. Measure 107 begins with eighth-note patterns. Measure 108 continues with eighth-note patterns. Measure 109 concludes with a dynamic *p*.

Musical score page 4. The score consists of two staves. The top staff has a dynamic *dim.* and the bottom staff has a dynamic *p*. Measure 110 begins with eighth-note patterns. Measure 111 continues with eighth-note patterns. Measure 112 concludes with a dynamic *p*. The page ends with a dynamic *pp* and a duration of [1 min.]

In Folk Song Style

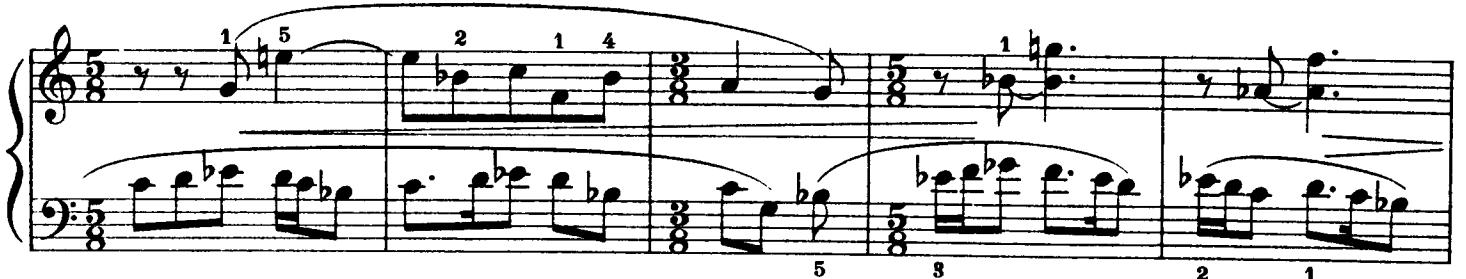
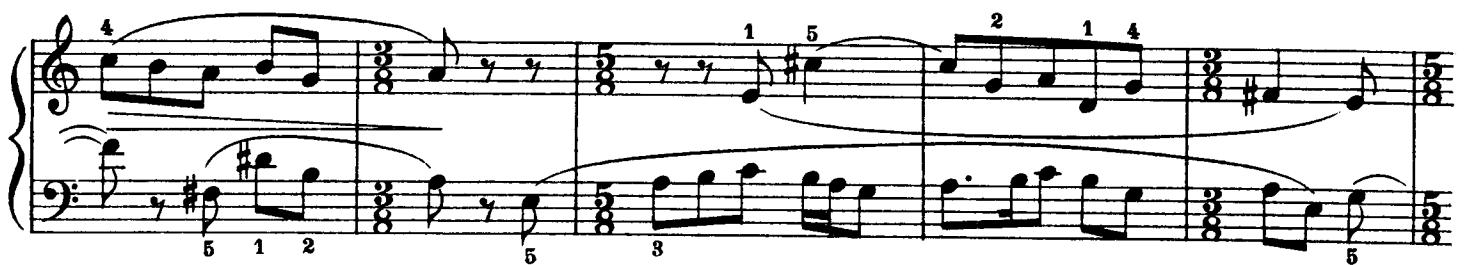
Chanson de style populaire

Wie ein Volkslied

Népdalféle

Andante, $\text{♩} = 152$

100



Diminished Fifth

15

Quinte diminuée

Verminderte Quinten

Szűkített ötödnyi távolság

Con moto, ♩ = 110

101

1 2 5 8

ritard

3/4

[57 sec.]

Harmonics

Harmoniques

Obertöne

Felhangok

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

ritenuto (♩ = ca 98)

a tempo

mp

mf

ff

17

riten. (♩ = ca 98)

rallent.

p — *f* — *p*

mf

mf

*Rea . . **

Più mosso, ♩ = 125

Tempo I.

Più mosso, ♩ = 134

f

f

ff

f

*Rea . . **

sim.

cresc.

rallentando

(♩ = 98)

sf

p

pp

[1 min. 21 sec.]

Minor and Major

Mineur et majeur

Moll und Dur

Moll és dur

Molto allegro, $\text{♩} = 184$

103

marcato

f

ff

$\text{♩} = 184$

Lento, $\text{♩} = 60$
2 sopra
 mf, espr.

3 sotto

5

$rall.$

molto - - - - - *accelerando* - - - - -

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

1

rep. ad libitum

Presto, $\text{♩} = 84$

ff

[1 min. 15 sec.]

Wandering through the Keys

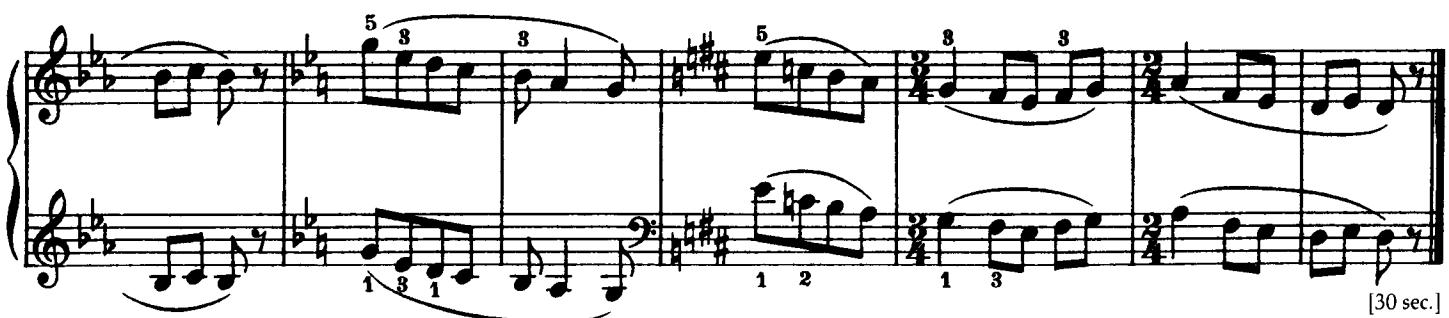
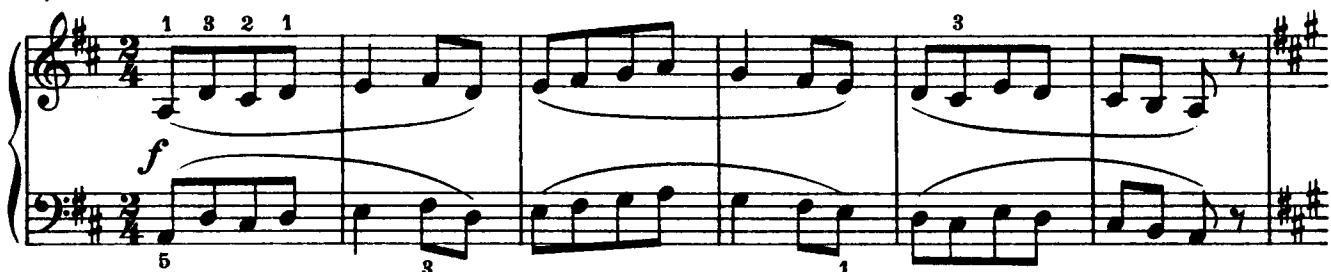
A travers les tonalités

Wanderung von Tonart zu Tonart

Vándorlás egyik hangnemből a másikba

a) Comodo, $\text{♩} = 102$

104



b)

Sheet music for piano, Treble and Bass staves, 2/4 time, key signature of two sharps. The music consists of three measures. The Treble staff has notes with fingerings: 1, 3, 1; 3; 3. The Bass staff has notes with fingerings: 4; 4; 1, 2, 1; 2, 1. The dynamic *f* is indicated.

21

Sheet music for piano, Treble and Bass staves, 2/4 time, key signature of two sharps. The music consists of four measures. The Treble staff has notes with fingerings: 1, 3; 1; 3, 1; 1, 4. The Bass staff has notes with fingerings: 5, 2; 2; 1, 3; 2, 3, 4; 5, 2, 1, 2.

Sheet music for piano, Treble and Bass staves, 2/4 time, key signature of two sharps. The music consists of five measures. The Treble staff has notes with fingerings: 1, 1; 2, 1, 1; 1, 3; 5. The Bass staff has notes with fingerings: 8, 9; 8; 5, 9; 8.

Sheet music for piano, Treble and Bass staves, 2/4 time, key signature of one sharp. The music consists of five measures. The Treble staff has notes with fingerings: 5; 8; 5; 3, 3; 3. The Bass staff has notes with fingerings: 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, ♩ = 144

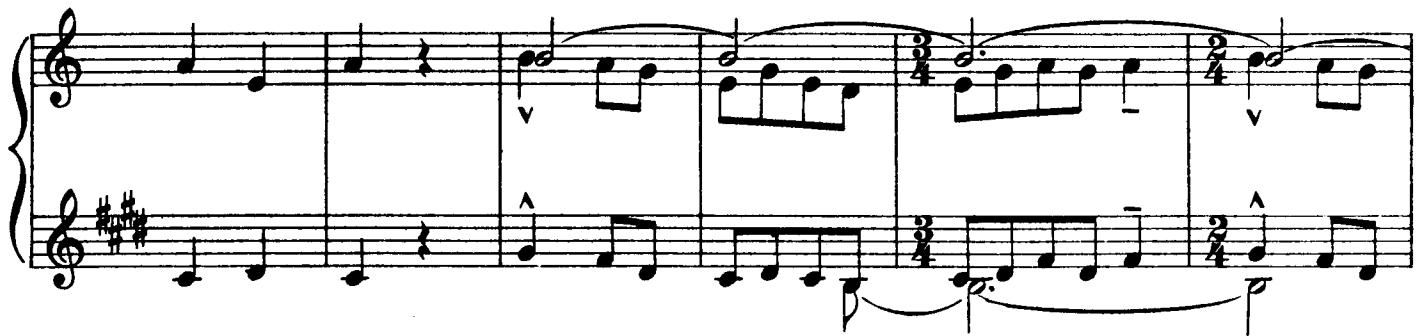
sotto 4 3 2 1 5 4 3 2 1

105 *f* *sopra*

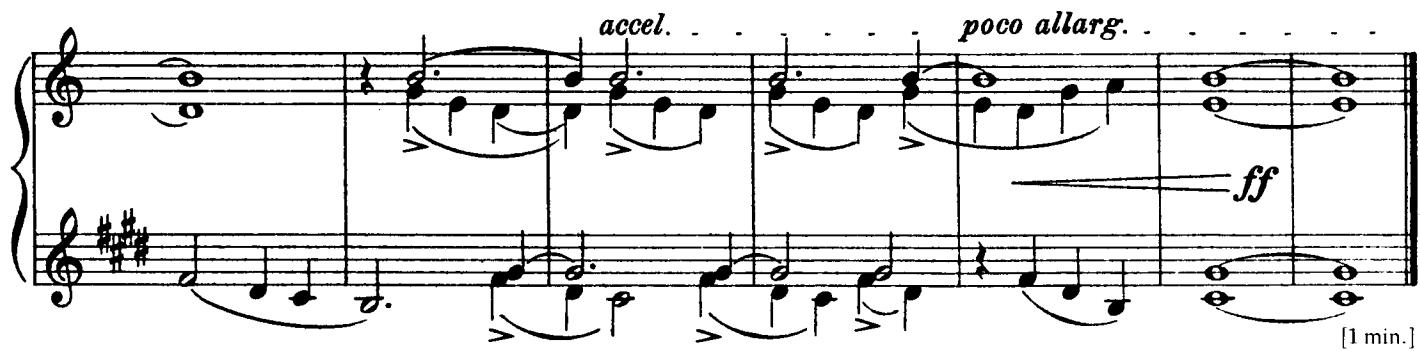
(*sempre simile*)

Più allegro, ♩ = 152

più f, con brio, marcato



Tempo I.



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.



[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 page 108, first system. Treble and bass staves. Measure 1 starts with a dynamic *sf⁴*. Measure 2 begins with *f*, *sempre marcato*, with fingerings 1, 2, 5. Measure 3 ends with *sempre simile*.

Musical score page 108, second system. Treble and bass staves. Measures 1-4 show eighth-note patterns with dynamics *sf* at the start of each measure.

Musical score page 108, third system. Treble and bass staves. Measures 1-4 show eighth-note patterns with dynamics *sf* at the start of each measure. Fingerings 2, 1, 2; 1, 2, 1; 2, 1, 2 are shown.

Musical score page 108, fourth system. Treble and bass staves. Measures 1-4 show eighth-note patterns with dynamics *sf* at the start of each measure. Fingerings 3, 5, *sf* are shown.

Musical score page 27, measures 5-6. Treble and bass staves in G major. Measure 5: Treble staff has eighth-note pairs followed by a sixteenth-note group. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs followed by a sixteenth-note group. Bass staff has eighth-note pairs. Dynamics: *sf*, *sf*, *sf*.

Musical score page 27, measures 7-8. Treble and bass staves in G major. Measure 7: Treble staff has eighth-note pairs with fingerings 1, 5, 1, 2. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs with fingerings 1, 1, 2. Bass staff has eighth-note pairs. Dynamics: ²*sf*, ⁴*sf*.

Musical score page 27, measures 9-10. Treble and bass staves in G major. Measure 9: Treble staff has eighth-note pairs with fingerings *s*₄, *s*₂. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs with fingerings 2, 3. Bass staff has eighth-note pairs. Dynamics: *sf*.

Poco allarg.

Musical score page 27, measures 11-12. Treble and bass staves in G major. Measure 11: Treble staff has eighth-note pairs with fingerings 1, 1, 4, 1. Bass staff has eighth-note pairs with fingerings 1, 1, 4, 1. Measure 12: Treble staff has eighth-note pairs with fingerings 3, 2. Bass staff has eighth-note pairs with fingerings 2, 3. Dynamics: *ff*, *ff*, *ff*. Performance instruction: [1 min.]

From the Island of Bali

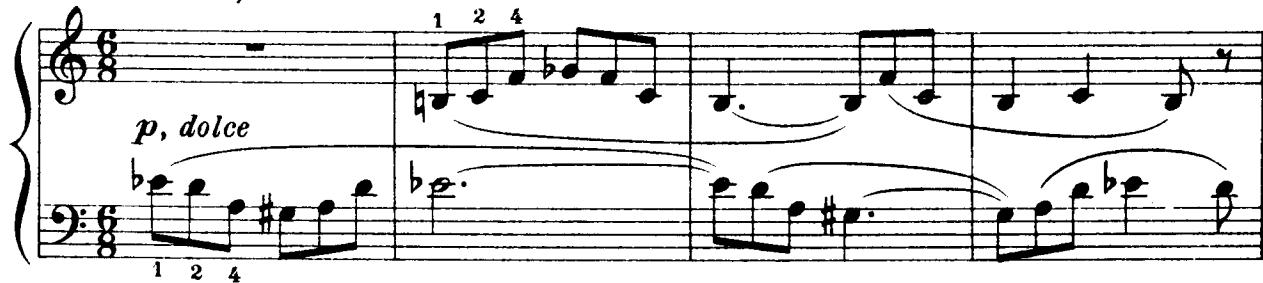
De l'île de Bali

Auf der Insel Bali

Báli szigetén

Andante, $\text{♩} = 134$

109



Risoluto, $\text{♩} = 96$

poco rit.

8



5

2 5

7

ff 5

poco allarg.

6

6

(prol. *Rit.*)

Andante
p, dolce

4. m.s.

dim.

poco rit.

a tempo

pp

(1 min. 56 sec.)

(prol. *Rit.*)

3.

And the Sounds Clash and Clang . . .

Et les sons s'entrechoquent . . .

Und es klingen die Töne . . .

És összecsendülnek-pendülnek a hangok . . .

Assai allegro, $\text{♩} = 152$

110

mezza voce, ma marcato

$\frac{1}{2}$ *Tempo*

Un poco sostenuto, $\text{♩} = 140$



Tempo I.

mezza voce, come sopra

$\frac{1}{2}$ *Tempo*

31

Tempo II.

sf

f

f

Tempo I.

mezza voce

$\frac{1}{2}$ *tempo*

sf

[1 min. 8 sec.]

Intermezzo

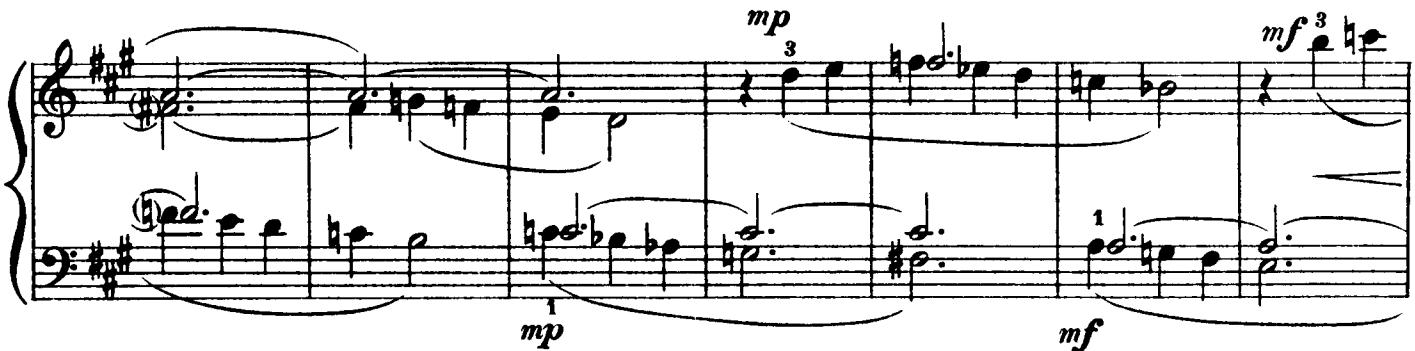
Intermezzo

Intermezzo

Intermezzo

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

111

espr.

Musical score page 33, measures 1-5. 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: Treble staff has eighth-note pairs (dotted and solid) followed by a fermata. 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. 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 page 33, measures 6-10. 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 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.

Musical score page 33, measures 11-15. 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 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. 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 33, measures 16-20. 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 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. 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. 38 sec.]

Variations on a Folk Tune

Variations sur un air populaire

Variationen über ein Volkslied

Változatok egy népdal fölött

Allegro, ben ritmato, \downarrow = ca. 116-120
1+2 1+2 1+2 *sempre simile*

112

Musical score for piano, page 5, measures 1-10. The score consists of two staves: treble and bass. The key signature is one sharp. Measure 1: Treble staff has eighth-note pairs (A, C#), (D, F#), (E, G#). Bass staff has eighth-note pairs (C, E), (B, D), (A, C). Measure 2: Treble staff has eighth-note pairs (D, F#), (G, B), (A, C#). Bass staff has eighth-note pairs (B, D), (A, C), (G, B). Measure 3: Treble staff has eighth-note pairs (E, G#), (F#, A), (G, B). Bass staff has eighth-note pairs (C, E), (D, F#), (E, G#). Measure 4: Treble staff has eighth-note pairs (D, F#), (G, B), (A, C#). Bass staff has eighth-note pairs (B, D), (A, C), (G, B). Measures 5-10: Treble staff has eighth-note pairs (E, G#), (F#, A), (G, B) followed by eighth-note pairs (D, F#), (G, B), (A, C#). Bass staff has eighth-note pairs (C, E), (D, F#), (E, G#) followed by eighth-note pairs (B, D), (A, C), (G, B).

A musical score for piano, featuring two staves. The top staff, with a treble clef, begins with a forte dynamic (F) and consists of a series of eighth-note chords. The bottom staff, with a bass clef, begins with a forte dynamic (F) and consists of a series of eighth-note chords. The music continues with a sequence of eighth-note chords on both staves, maintaining a steady eighth-note pulse throughout.

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 is composed of eighth-note chords and sixteenth-note patterns. The score is divided into measures by vertical bar lines. The first measure starts with a half note in the bass, followed by a quarter note in the treble. The second measure begins with a half note in the treble. The third measure starts with a half note in the bass, followed by a quarter note in the treble. The fourth measure begins with a half note in the treble. The fifth measure starts with a half note in the bass, followed by a quarter note in the treble. The sixth measure begins with a half note in the treble. The seventh measure starts with a half note in the bass, followed by a quarter note in the treble. The eighth measure begins with a half note in the treble. The ninth measure starts with a half note in the bass, followed by a quarter note in the treble. The tenth measure begins with a half note in the treble. The eleventh measure starts with a half note in the bass, followed by a quarter note in the treble. The twelfth measure begins with a half note in the treble.

Un poco meno mosso, $\text{♩} = 106$

accel. - - - - - *al Vivace, ♩ = 188*

[1 min.]

Bulgarian Rhythm (1)

Rythme bulgare (1)

Bulgarischer Rhythmus (1)

Bolgár ritmus (1)

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

113*

(la II^a volta meno f)

mf, legato, leggero

5

mf (*la II^a volta mp*)

mp (*la II^a volta p*)

1 3

p, cresc.

2 8

2 8

2 3

2

f

[1 min.]

Theme and Inversion

Thème et inversion

Thema und Umkehrung

Téma és fordítása

Molto moderato, $\text{♩} = 60$ *rallentando* *a tempo*

mp *f*

114

The musical score consists of three staves of piano music. The top staff is in bass clef, 4/4 time, and F major. The middle staff is in treble clef, 4/4 time, and G major. The bottom staff is in bass clef, 3/4 time, and G major. The score includes dynamic markings (mp, f), tempo changes (Molto moderato, rallentando, a tempo), and measure numbers (114). Measure 114 consists of two measures of bass line followed by two measures of treble line.

Musical score page 39, measures 1-5. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. Measure 1: Both staves play eighth-note patterns. Measure 2: Both staves play eighth-note patterns. Measure 3: Both staves play eighth-note patterns. Measure 4: Both staves play eighth-note patterns. Measure 5: The top staff starts with a dynamic *mf*, followed by *dim.* and *p*. The bottom staff starts with a dynamic *f*.

Musical score page 39, measures 6-10. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. Measure 6: Both staves play eighth-note patterns. Measure 7: Both staves play eighth-note patterns. Measure 8: Both staves play eighth-note patterns. Measure 9: Both staves play eighth-note patterns. Measure 10: Both staves play eighth-note patterns.

Musical score page 39, measures 11-15. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. Measure 11: Both staves play eighth-note patterns. Measure 12: Both staves play eighth-note patterns. Measure 13: Both staves play eighth-note patterns. Measure 14: Both staves play eighth-note patterns. Measure 15: Both staves play eighth-note patterns.

Musical score page 39, measures 16-20. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. Measure 16: Both staves play eighth-note patterns. 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. The score concludes with a measure of silence followed by the instruction [1 min. 15 sec.]

Bulgarian Rhythm (2)

Rythme bulgare (2)

Bulgarischer Rhythmus (2)

Bolgár ritmus (2)

Vivace, $\text{d} \text{ = } 80$

scorrevole

p

115*

Musical score for two staves (treble and bass) in common time. The key signature is one sharp. Measure 1: Treble staff has eighth notes 1 and 8. Bass staff has eighth notes 5 and 3. Measure 2: Treble staff has eighth notes 1 and 2. Bass staff has eighth notes 2, 5, 1, and 3. Measure 3: Treble staff has eighth note 2. Bass staff has eighth notes 5, 3, and 1. A crescendo dynamic is indicated between measure 2 and 3.

Musical score for two staves (treble and bass) in common time. The key signature is one sharp. Measure 4: Treble staff has eighth notes 5 and 1. Bass staff has eighth notes 2 and 4. Measure 5: Treble staff has eighth notes 4, 1, 4, 2. Bass staff has eighth notes 2, 8. Measure 6: Treble staff has eighth notes 4, 3, 1, 8. Bass staff has eighth note 5. Measure 7: Treble staff has eighth note 1. Bass staff has eighth note 4. Dynamics: *mf* at the beginning of measure 4, and *mf* at the beginning of measure 7.

Musical score for two staves (treble and bass) in common time. The key signature is one sharp. Measures 8-10: Treble staff has eighth-note patterns of 1-5, 1-5, and 1-5 respectively. Bass staff rests. Measure 11: Treble staff has eighth-note pattern 1-5. Bass staff has eighth note 4. A crescendo dynamic is indicated between measure 10 and 11.

Musical score for two staves (treble and bass) in common time. The key signature is one sharp. Measures 12-14: Treble staff has eighth-note patterns. Bass staff rests. Measure 15: Treble staff has eighth-note pattern. Bass staff has eighth note 4. Dynamics: *poco rit.* over measures 12-14, and *p* over measure 15. A bracket indicates a duration of [23 sec.] from the end of measure 14 to the beginning of measure 15.

Song

Mélodie

Lied

Nota

Tempo di Marcia, $\text{♩} = 108$

116

cantabile

*poco rallent.*Piu mosso, $\text{♩} = 128$

dim.

mf

f

poco rallent.

43

Musical score page 43, measures 1-5. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 1 starts with a sixteenth-note pattern. Measure 2 continues with a similar pattern. Measure 3 begins with a bass note followed by a sixteenth-note pattern. Measure 4 starts with a bass note. Measure 5 ends with a bass note. Various dynamics and fingerings (1, 2, 3, 4, 5) are indicated throughout the measures. The section concludes with the instruction *dim.*

a tempo, (♩ = 126)

Musical score page 43, measures 6-10. The score consists of two staves. Measure 6 starts with a bass note followed by eighth notes. Measure 7 continues with eighth notes. Measure 8 starts with a bass note followed by eighth notes. Measure 9 starts with a bass note followed by eighth notes. Measure 10 starts with a bass note followed by eighth notes. The section concludes with the instruction *p*.

Musical score page 43, measures 11-15. The score consists of two staves. Measures 11-14 show a continuous eighth-note pattern in the treble staff. Measures 11-13 have slurs over groups of three notes. Measures 14-15 have slurs over groups of four notes. Measure 15 ends with a bass note.

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

Musical score page 43, measures 16-20. The score consists of two staves. Measures 16-18 show a sixteenth-note pattern in the treble staff. Measure 16 has a dynamic *cresc.* Measure 18 has a dynamic *mf*. Measures 19-20 show a sixteenth-note pattern in the treble staff. Measure 19 has a dynamic *espr.* Measures 16-20 have slurs over groups of five notes. Measures 17-18 have slurs over groups of three notes. Measures 19-20 have slurs over groups of four notes.

allarg: $\frac{5}{2}$ - - -

Musical score page 43, measures 21-25. The score consists of two staves. Measures 21-24 show a sixteenth-note pattern in the treble staff. Measure 21 has a dynamic *cresc.* Measures 23-24 have dynamics *f*. Measures 25 shows a sixteenth-note pattern in the treble staff. Measures 21-24 have slurs over groups of five notes. Measures 23-24 have slurs over groups of three notes. Measure 25 has a dynamic *sf*. The section concludes with the instruction [1 min. 30 sec.]

Bourrée

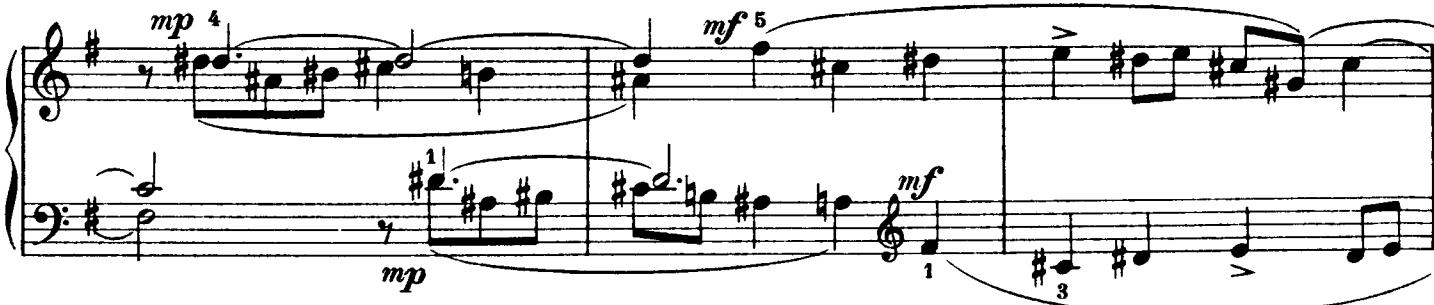
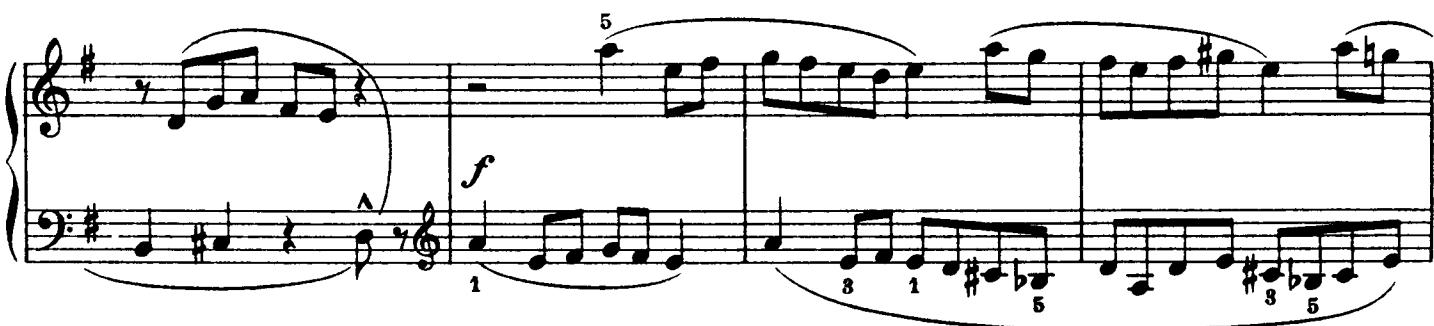
Bourrée

Bourrée

Bourrée

Allegretto, $\text{♩} = 126 - 120$

117



Musical score page 45, measures 1-2. The top staff starts with a forte dynamic (f), followed by a piano dynamic (p). The bottom staff consists of a continuous eighth-note pattern.

Musical score page 45, measures 3-4. The top staff shows a sixteenth-note pattern with fingerings 3 1 4 1 3. The bottom staff shows a sixteenth-note pattern with fingerings 1 2 1.

Musical score page 45, measures 5-6. The top staff shows a sixteenth-note pattern with fingerings 1 2 1 3. The bottom staff shows a sixteenth-note pattern with fingerings 2 1 3 2 1 3.

Musical score page 45, measures 7-8. The top staff shows a dynamic crescendo (cresc.) followed by a piano dynamic (p). The bottom staff shows a dynamic calando.

[1 min.]

Triplets in 9/8 Time

Triolets à 9/8

Triolen im 9/8-Takt

Triólák 9/8-ban

Allegro, $\text{♩} = \text{ca.} 116$

118

Musical score for piano, two staves. Measure 1: Treble staff has eighth-note triplets (2, 1, 3) over bass notes (4). Bass staff has eighth-note triplets (1, 1, 1). Measure 2: Treble staff has eighth-note triplets (2, 3, 3) over bass notes (3, 1). Bass staff has eighth-note triplets (1, 1, 1). Measure 3: Treble staff has eighth-note triplets (2, 1, 3) over bass notes (3, 5). Bass staff has eighth-note triplets (1, 1, 1). Measure 4: Treble staff has eighth-note triplets (2, 3, 3) over bass notes (3, 1). Bass staff has eighth-note triplets (1, 1, 1). Measure 5: Treble staff has eighth-note triplets (2, 1, 3) over bass notes (3, 1). Bass staff has eighth-note triplets (1, 1, 1). Measure 6: Treble staff has eighth-note triplets (2, 3, 3) over bass notes (3, 1). Bass staff has eighth-note triplets (1, 1, 1).

Musical score for piano, two staves. Measure 1: Treble staff has eighth-note triplets (2, 1, 3) over bass notes (1, 1, 4). Bass staff has eighth-note triplets (1, 1, 1). Measure 2: Treble staff has eighth-note triplets (1, 1, 1) over bass notes (3). Bass staff has eighth-note triplets (1, 1, 1). Measure 3: Treble staff has eighth-note triplets (4) over bass notes (1). Bass staff has eighth-note triplets (1, 1, 1). Measure 4: Treble staff has eighth-note triplets (2, 1, 3) over bass notes (1, 1, 1). Bass staff has eighth-note triplets (1, 1, 1).

Musical score for piano, two staves. Measure 1: Treble staff has eighth-note triplets (3) over bass notes (1, 1). Bass staff has eighth-note triplets (1, 1, 1). Measure 2: Treble staff has eighth-note triplets (4) over bass notes (1, 1). Bass staff has eighth-note triplets (1, 1, 1). Measure 3: Treble staff has eighth-note triplets (5) over bass notes (1, 1). Bass staff has eighth-note triplets (1, 1, 1). Measure 4: Treble staff has eighth-note triplets (2, 3, 2) over bass notes (1, 1). Bass staff has eighth-note triplets (1, 1, 1).

Musical score for piano, two staves. Measure 1: Treble staff has eighth-note triplets (1) over bass notes (1). Bass staff has eighth-note triplets (1, 1, 1). Measure 2: Treble staff has eighth-note triplets (2) over bass notes (4). Bass staff has eighth-note triplets (1, 1, 1). Measure 3: Treble staff has eighth-note triplets (3, 3) over bass notes (1, 1). Bass staff has eighth-note triplets (1, 1, 1). Measure 4: Treble staff has eighth-note triplets (2, 1, 3) over bass notes (4). Bass staff has eighth-note triplets (1, 1, 1).

2 8 > 3 2 2 1 5 8 *mp*
8 1 1 2

8 1 1 1 1
p cresc. - - -
mp 5 5 4 5

1 1 4 5 3 2
f *mf* *mf* 2 1

5 3 2 5 4 3 2
4 1 2 1

p

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

[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 uses a treble clef, 3/4 time, and a key signature of four sharps. The middle staff uses a bass clef, 2/4 time, and a key signature of four sharps. The bottom staff uses a bass clef, 3/4 time, and a key signature of four sharps. The tempo is Allegretto grazioso, indicated by a metronome mark of $\text{♩} = 126$. Measure 119 begins with a dynamic of *mf*. The notation includes various fingerings (e.g., 5, 3, 1, 2, 3, 1, 3) and slurs. The music features eighth and sixteenth note patterns.

p 1 3 3 4 5 1 5

mf

pochiss. allarg. - - - *a tempo*

f

mf

p

cresc.

1 2 1 2 1 5

f

sotto

Dec.

* *

pp 2 3 5 3

p

mf 2 3 5 3

[50 sec.]

Triads

Accords parfaits

Dreiklänge

Kvintakkordok

Allegro, ♩ = 160

poco a poco accel.

sempre simile

120

d = 104

2

meno f

5
3
2

5
4

d = 108

5

mf

8

5
4
2

p

cresc.

2
4
5

5
3
1

1
3
5

1

f

4

8

p

[1 min.]

Two-part Study

Etude à deux voix

Zweistimmige Etüde

Kétszólamú tanulmány

Moderato, $\text{♩} = 108$

121

The musical score for the Two-part Study, page 52, measure 121. The score is for two voices (Treble and Bass) and includes dynamics and fingerings.

Measure 121:

- Treble Staff:** Key signature: 3 sharps. Dynamics: mf , p . Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.
- Bass Staff:** Key signature: 3 sharps. Dynamics: p , mf . Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.

Measure 122:

- Treble Staff:** Key signature: 3 sharps. Dynamics: p , mf . Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.
- Bass Staff:** Key signature: 3 sharps. Dynamics: p , mf . Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.

Measure 123:

- Treble Staff:** Key signature: 3 sharps. Dynamics: p , mf . Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.
- Bass Staff:** Key signature: 3 sharps. Dynamics: p , mf . Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.

Measure 124:

- Treble Staff:** Key signature: 3 sharps. Dynamics: p , mf . Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.
- Bass Staff:** Key signature: 3 sharps. Dynamics: p , mf . Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.

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

5 2 1 1 1 2 3 1 2

mf

3 2 1 2 1 1 2

mp

1 2 3 2

p

cresc.

pochiss allarg.

f

[1 min. 15 sec.]

Appendix: Exercises

Appendice: exercices

Anhang: Übungen

Függelék: gyakorlatok

31 (97)

sempre sim.

sempre sim.

32 (98)

Allegro assai, d

mf

[22 sec.]

Allegro assai, C = 45

55

33 (113)

legato e leggero

(2a)

[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 Schlussakte 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, játszza a darabot négykézre, mégpedig úgy, hogy az egyik a bevezető 3 és befejező 6 ütemet játszza, a közben levő kíséretet pedig alsó oktáva kettőzésben; a másik a dallamot játsza (két kézzel) felső oktáva kettőzésben. Ha így már jól megy, akkor a két szerepet föl kell cserélni: aki I.-t játszott, játszszék 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 messzemenően alkalmazza ezt a rendszert; ebben a füzetben két példa található: a 113. sz. $\frac{7}{8}(2+2+3)$ és a 115. sz. $\frac{5}{8}(3+2)$ ütemjelzéssel (a kiadó megjegyzése).

Béla Bartók

Mikrokosmos



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



Vol. V



Piano Solo



INDEX

VOL. V.

122. Chords Together and Opposed / Accords joints et opposés / Akkorde, gleichzeitig und gegeneinander	4
123. Staccato and Legato / Staccato et legato / Staccato und Legato	6
124. Staccato	8
125. Boating / Canotage / Kahnfahrt	10
126. Change of Time / Changement de mesure / Wechselnder Takt	12
127. New Hungarian Folk Song / Nouvelle chanson populaire hongroise / Neues Ungarisches Volkslied	13
128. Peasant Dance / Danse paysanne / Stampf-Tanz	16
129. Alternating Thirds / Tierces alternées / Terzen, sich abwechselnd	18
130. Village Joke / Burlesque rustique / Ländlicher Spaß	20
131. Fourths / Quatres / Quartetten	22
132. Major Seconds Broken and Together / Secondes majeures, plaquées ou brisées / Große Sekunden gleichzeitig und gebrochen	24
133. Syncopation / Syncopes / Synkopen	26
134. Studies in Double Notes / Etudes en notes doubles / Übungen mit Doppelgriffen	28
135. Perpetuum Mobile	30
136. Whole-tone Scale / Gamme par tons entiers / Tonreihen aus Ganztönen	32
137. Unison / À l'unisson / Unisono	35
138. Bagpipe / Cornemuse / Dudelsack	38
139. Merry Andrew / Bouffon / Hanswurst	42
Appendix / Appendice / Anmerkungen	44

Chords Together and Opposed

Accords joints et opposés

Akkorde, gleichzeitig und gegeneinander

BÉLA BARTÓK

Molto vivace, $\text{♩} = 160$

122

5
2
1*f, strepitoso*1
2
5

Ped.

*

3
2
1*meno f*1
2
5*cresc.*5
2
1
f

Ped.

*

Ped.

5
2
15
2
15
2
1

5

*

1
2
5

Ped.

*

Ped.

*

A musical score page featuring five staves of piano music. The top staff uses treble clef and has a dynamic marking of *f*. The second staff uses bass clef. The third staff is a continuation of the bass line from the second staff. The fourth staff uses treble clef and includes dynamics *sforzando* (*sf*) and *meno f*. The fifth staff uses bass clef and includes dynamics *cresc.*, *v*, and *sf*. Measure numbers 52 and 53 are indicated above the staves. The bottom staff continues the bass line. Measure numbers 1 through 5 are marked below the bass staff. The score concludes with a final dynamic *sf* and a measure ending with an asterisk (*).

Staccato and Legato
 Staccato et legato
 Staccato und Legato

a Allegro, $\text{♩} = 126$

123

b

1 4
p
i

4 1 4
mf
2 1 2 1 3 5

1 5 4 3
f
2 1 1 1

4
f 1

4
1

5 3
1

5 3
1

5 3
1

[50 sec.]

H. 15189

Staccato

Allegretto mosso, $\text{♩} = 128$

124 { *p, secco quasi pizz.*

{ *sempre simile*

{

mf

4 1 8 4 1 4 1

Musical score page 9, measures 1-4. The score consists of two staves. The top staff is in common time and has a dynamic of *f*. The bottom staff is in common time and has dynamics of *p*, *p*, and *mf*. 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. Measure 4: Top staff has eighth-note pairs. Bottom staff has eighth-note pairs.

Musical score page 9, measures 5-8. The score consists of two staves. The top staff is in common time and has a dynamic of *p*. The bottom staff is in common time and has a dynamic of *p*. 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. 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.

Musical score page 9, measures 9-12. The score consists of two staves. The top staff is in common time and has a dynamic of *cresc.*. The bottom staff is in common time and has a dynamic of *p*. Measure 9: Top staff has eighth-note pairs. Bottom staff has eighth-note pairs. 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 13-16. The score consists of two staves. The top staff is in common time and has a dynamic of *f₂*. The bottom staff is in common time and has a dynamic of *f¹*. 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. Measure 16: Top staff has eighth-note pairs. Bottom staff has eighth-note pairs.

Musical score page 9, measures 17-20. The score consists of two staves. The top staff is in common time and has a dynamic of *f*. The bottom staff is in common time and has a dynamic of *p*. Measure 17: Top staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 18: Top staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 19: Top staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 20: 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

126 {

127 {

128 {

129 {

130 {

p

mf

5

dim.

pochett. rit.

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, $\text{d} = 250$

126

*
[40 sec.]
H. 15189

New Hungarian Folk Song
 Nouvelle chanson populaire hongroise
 Neues Ungarisches Volkslied

Ben ritmato, $J=120$

*127

mp

124 5421

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

te - te - je, Jaj de ré - gen le-hul-lott a le - ve - le,
 high - est tree? How long since its la - test leaf fell si - lent - ly?
 é - le - vées, De tes ar - bres, dont les feuil - les 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 feuilles sont tom - beés, Ca-chen l'oi-seau qui cher-che sa

cresc. - -

rallent. - -

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

f *p*

a tempo

Bu - za kö - ze száll a da - los pa-csir - ta, Mert o - da - fönt
High a - bove the corn a lark now earthward flies. Sad her heart, for
La - lou - et - te ra - se le beau champ de blé, Ja - dis, dans les

f

1 2 3 5 1 1 5

2 4 2 4 2 4 2 4

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 Main - te - nant son* *un-der shade of cher com-pagnon*

5 2 5 2 5 4

(sim.)

4 4 4 4 4 4 4 4

ár - nyá - ban Rá - gon-dolt a ré - gi el - só pár - já - ra.
leaf and flower, *Still she mourns the mate wholefther lone-ly here.*
lui man - que, *Elle y pen - se dans l'om-bre du champdo - ré.*

mf 3 cresc. f

pochiss. allarg.

mf f ff

[55 sec]

Peasant Dance
Danse paysanne
Stampf - Tanz

Moderato, $\text{♩} = 112$

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

pochiss. allarg.

mf *cresc* *f*

Un poco più mosso, $\text{♩} = 120$

p

1 5 4 5
5 1 2 1 5 1 2 1 4 5
mp

poco a poco ritard. - - - *al* - - -

2 5 3 3 2 2 2 2
mf *f* *sff* *sf* *dim.*
5 2 1 3 4 3 2 1

Meno mosso, $\text{d} = 92$

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

cresc. - - - *al* - - -

1 1 1
1 2 1 1
1 2 1 1

Più mosso, $\text{d} = 120$

3 3 3
f 3 3 3
3 3 3

[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 treble clef staves in 2/4 time. The first measure starts with a forte dynamic (*f*) and a 4/2 time signature. The second measure begins with a 2/4 time signature. The instruction *sempre simile* is placed between the measures. Staff 2 (second from top) shows a bass clef staff in 2/4 time. Staff 3 (third from top) shows a treble clef staff in 2/4 time. Staff 4 (fourth from top) shows a bass clef staff in 2/4 time. Staff 5 (bottom) shows a treble clef staff in 2/4 time. Dynamics include *mf*, *p*, *cresc.*, *mp*, *f*, and *sf*. Measure numbers 129 through 135 are indicated above the staves.

poco rallent.

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

Tempo 1, $\text{♩} = 160$

[47 sec.]

Village Joke
 Burlesque rustique
 Ländlicher Spaß

Moderato, $\text{♩} = 94$

130

f, pesante

The score consists of four systems of music. System 1 (measures 1-4) shows right-hand sixteenth-note patterns and left-hand eighth-note chords. System 2 (measures 5-8) shows eighth-note chords and sixteenth-note patterns. System 3 (measures 9-12) shows eighth-note chords and sixteenth-note patterns. System 4 (measures 13-16) shows eighth-note chords and sixteenth-note patterns.

Sheet music for piano, page 21, featuring five staves of musical notation. The music includes dynamic markings such as *f*, *p*, *cresc.*, and *leggero*. Fingerings are indicated above the notes, such as 5, 2, 1, 3, 1, 3, 1, 2, 1, 4, 5, 2, 1, 3, 1, 3, 1, 2, 1, 4, 5, 2, 1, and 3. The bass staff includes a tempo marking [45 sec.] at the bottom right.

Fourths
Quartes Quarten

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

131

5
2
4
5
2
p

mf

mp

f *pp*

f

Ossia
125

[45 sec]

H. 15189

Major Seconds Broken and Together

Secondes majeures plaquées ou brisées

Große Sekunden, gleichzeitig und gebrochen

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

132

p
espr.

espr.

p

cresc.

mf

dim.

p

sempre più tranquillo

più p

più p

pp

smorzando

pp

[1 min. 30 sec.]

Syncopation

Syncopes

Synkopen

Allegro, $\text{♩} = 152$

133

mf, pesante

mf

sf

sf

sopra *sotto*

cresc.

sopra *sotto*

sopra

sotto

Red.

*

5
ff

4
3
2
1
ff

mf
p

pp
pp

f
sf
ff

[1 min. 5 sec.]

Studies in Double Notes
 Études en notes doubles
 Übungen mit Doppelgriffen.

1 Allegro

134

2

3

5 1 3 2 5 1 3 sempre sim.

legato o staccato

1 5 2 3 1 3 sempre sim.

The music consists of six staves of musical notation, likely for a solo instrument like a guitar. The notation is primarily in 4/4 time. The first two staves are in bass clef (B-flat), while the remaining four staves are in treble clef (A-flat). Fingerings are indicated above the notes in some staves, such as '5 1 3 2 5 1 3' and '1 5 2 3 1 3' in the first and third staves respectively. Dynamic markings include 'sempre sim.' and 'legato o staccato'. The music is divided into measures by vertical bar lines.

Perpetuum Mobile

Allegro molto, $\text{♩} = 160$

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

f, sempre legato

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

135

The score consists of five identical measures of music. Each measure begins with a treble clef and a bass clef, indicating a transposition of one sharp. The time signature is 4/4. The key signature is one sharp. The music is divided into measures by vertical bar lines. Within each measure, there are horizontal bar lines separating different note heads. The notes are primarily eighth and sixteenth notes, with some quarter notes. The dynamics are indicated by 'f' (fortissimo) and 'sempre legato'. The rhythm is marked by '2 1 2 1' over '3 5 3 5' (with 3 and 5 being groups of three and five sixteenth notes respectively). The tempo is Allegro molto, with a tempo marking of $\text{♩} = 160$. The measure numbers 135 and 136 are present on the left side of the page.

Musical score for two voices (Soprano and Bass) in common time. The key signature changes between measures. Measure 1: Soprano has a half note followed by eighth-note pairs (F#-G, A-G, C-B), Bass has eighth-note pairs (D-C, E-D, G-F). Measure 2: Soprano has eighth-note pairs (B-A, D-C, G-F, B-A), Bass has eighth-note pairs (E-D, G-F, B-A, D-C).

Musical score for two voices (Soprano and Bass) in common time. Key signature changes. Measure 3: Soprano has eighth-note pairs (A-G, C-B, E-D, G-F), Bass has eighth-note pairs (C-B, E-D, G-F, B-A). Measure 4: Soprano has eighth-note pairs (B-A, D-C, G-F, B-A), Bass has eighth-note pairs (E-D, G-F, B-A, D-C).

Musical score for two voices (Soprano and Bass) in common time. Key signature changes. Measure 5: Soprano has eighth-note pairs (G-F, B-A, D-C, G-F), Bass has eighth-note pairs (E-D, G-F, B-A, D-C). Measure 6: Soprano has eighth-note pairs (B-A, D-C, G-F, B-A), Bass has eighth-note pairs (E-D, G-F, B-A, D-C).

Musical score for two voices (Soprano and Bass) in common time. Key signature changes. Measure 7: Soprano has eighth-note pairs (G-F, B-A, D-C, G-F), Bass has eighth-note pairs (E-D, G-F, B-A, D-C). Measure 8: Soprano has eighth-note pairs (B-A, D-C, G-F, B-A), Bass has eighth-note pairs (E-D, G-F, B-A, D-C). Measures 7 and 8 include measure numbers 2 and 4 below the bass staff.

Musical score for two voices (Soprano and Bass) in common time. Key signature changes. Measure 9: Soprano has eighth-note pairs (G-F, B-A, D-C, G-F), Bass has eighth-note pairs (E-D, G-F, B-A, D-C). Measure 10: Soprano has eighth-note pairs (B-A, D-C, G-F, B-A), Bass has eighth-note pairs (E-D, G-F, B-A, D-C). Measures 9 and 10 include measure numbers 2 and 5 below the bass staff.

(repet. ad infinitum)
[30 sec.]

Whole-tone Scale
Gamme par tons entiers
Tonreihen aus Ganztönen

186

Andante, ♩ = 108

p, dolce

sotto

sopra

sopra

mp

4 sotto

1 2 5 6

p

5 2

sotto

mf

sopra

p

Più mosso, $\text{♩} = 138$

risoluto, marcato

sotto

cresc.

sopra

sempre legato

sotto

sopra

5

strin -

2d.

gen *do*

Tempo I.

ff

mf cantabile

5

*

3

mp

1

semre

più lento

p

5

[1 min. 35 sec.]

Unison

À l'unisson . Unisono

137

Moderato, $\text{♩} = 108$

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. Measures 2-5 show a rhythmic pattern of eighth and sixteenth notes. Measure 5 ends with a half note.

Musical score page 36, measures 6-10. The score continues with two staves. Measure 6 begins with a half note followed by eighth and sixteenth notes. Measures 7-10 show a continuation of the rhythmic pattern established in the previous measures.

Musical score page 36, measures 11-15. The score continues with two staves. Measure 11 begins with a half note followed by eighth and sixteenth notes. Measures 12-15 show a continuation of the rhythmic pattern established in the previous measures.

Musical score page 36, measures 16-20. The score continues with two staves. Measure 16 begins with a half note followed by eighth and sixteenth notes. Measures 17-20 show a continuation of the rhythmic pattern established in the previous measures. The score concludes with a dynamic marking of *lunga*.

espr.

espr.

a tempo

p, ma sonoro, sempre legatissimo e cresc.

lunga

f

[1 min. 40 sec.]

Bagpipe

Cornemuse Dudelsack

Allegretto, $\text{♩} = 182$

138 { *mf* (Ric.)

The musical score is divided into four systems, each containing two staves (treble and bass). The first system starts with a fermata over the treble staff. The second system begins with a dynamic 'f'. The third system begins with a dynamic 'f'. The fourth system begins with a dynamic 'f'. Various grace notes and slurs are present throughout the score.

Musical score page 39, first system. Treble and bass staves. Measures 1-5. Fingerings: 5, 5, 2, 5, 5.

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

Musical score page 39, second system. Treble and bass staves. Measures 6-10. Dynamics: *mf*, *p*. Fingerings: 5, 5, 2, 5, 5.

Musical score page 39, third system. Treble and bass staves. Measures 11-15. Fingerings: 4, 5, 4, 5.

Musical score page 39, fourth system. Treble and bass staves. Measures 16-20. Fingerings: 4, 5, 4, 5.

mf

Fingerings: 3, 5, 8, 5, 3, 5, 8, 5, 3, 5, 8, 5, 3, 5, 2.

(sempre sim.)

Fingerings: 3, 5, 8, 5, 3, 5, 8, 5, 3, 5, 1, 5, 1, 5, 1.

allarg..

cresc.

Fingerings: 1, 5, 1, 5, 1, 5, 1, 5, 1, 5, 1, 5, 1, 5, 1.

f

acc.. *al* **Tempo I.**

Fingerings: 2, 8, 5, 5, 8, 5, 5, 3, 4.

(*da..* *)

This page contains five staves of musical notation for piano, starting with a treble clef and a bass clef. The music is in common time. Fingerings are indicated above the notes, and dynamics such as *poco*, *a*, *dim.*, and *mf* are used. Measure numbers 1 through 5 are shown above the first four staves. The fifth staff begins with measure 4. The music includes various note values like eighth and sixteenth notes, and rests. The bass clef staff concludes with a dynamic instruction *f*. A performance note at the bottom right indicates a duration of "1 min. 10 sec."

Merry Andrew
Bouffon Hanswurst

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

189

(sim.)

mf

p cresc.

f

dim.

mp

Musical score page 43, measures 1-5. The score consists of 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 starts with a sixteenth-note pattern (2, 4, 1) followed by a rest. Measures 2-4 show eighth-note patterns with various dynamics (e.g., 5, f). Measure 5 ends with a dynamic marking (sim.). Measure numbers 2, 4, and 5 are written below the notes.

Musical score page 43, measures 6-10. The top staff starts with a sixteenth-note pattern (1, 1) followed by a dynamic (p). Measures 7-8 show eighth-note patterns with dynamics (3, f). Measure 9 ends with a dynamic (5). Measure numbers 1, 3, and 5 are written below the notes.

Musical score page 43, measures 11-15. The top staff starts with a sixteenth-note pattern (4) followed by a dynamic (mf). Measures 12-14 show eighth-note patterns with dynamics (f). Measure 15 ends with a dynamic (5). Measure numbers 4, 6, and 8 are written below the notes.

Musical score page 43, measures 16-20. The top staff starts with a sixteenth-note pattern (2, 5) followed by a dynamic (f). Measures 17-19 show eighth-note patterns with dynamics (3, 4). Measure 20 ends with a dynamic (2). Measure numbers 5, 7, and 9 are written below the notes.

Musical score page 43, measures 21-25. The top staff starts with a sixteenth-note pattern (sim.) followed by a dynamic (2). Measures 22-24 show eighth-note patterns with dynamics (p, f). Measure 25 ends with a dynamic (f). Measure numbers 1, 2, and 4 are written below the notes. A time signature change to 2/4 is indicated at the beginning of measure 21. A dynamic marking [58 sec.] is at the end of the page.

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

78
29

Allegro, $\text{d} = 132$ *Marsch* *Induló*

The manuscript page shows five staves of musical notation for orchestra. The first staff begins with a dynamic of f , followed by a measure with a tempo marking of $\text{d} = 132$. The second staff starts with *Marsch* and includes markings like *marcato* and *slogne simile*. The third staff begins with *Induló* and includes *slogne simile* and *in ritmo, sonoro*. The fourth staff includes *simile meno riferendo* and p . The fifth staff concludes with a dynamic of ff and a tempo marking of $\text{d} = 132$.

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.

Contents

VOLUME 6

Foreword to the Definitive Edition 4

Preface by the Composer 6

No. 140 Free Variations 10

141 Subject and Reflection 14

142 From the Diary of a Fly 17

143 Divided Arpeggios 21

144 Minor Seconds, Major Sevenths 24

145 Chromatic Invention (3) 28

146 Ostinato 34

147 March 40

148 Six Dances in Bulgarian Rhythm (1) 43

149 Six Dances in Bulgarian Rhythm (2) 47

150 Six Dances in Bulgarian Rhythm (3) 50

151 Six Dances in Bulgarian Rhythm (4) 53

152 Six Dances in Bulgarian Rhythm (5) 56

153 Six Dances in Bulgarian Rhythm (6) 59

Appendix: Notes 64

Index

6^e VOLUME

Préface à l'édition définitive 4

Préface du compositeur 7

No. 140

141 Variations libres 10

142 Image et reflet 14

143 Ce que la mouche raconte 17

144 Arpèges divisés 21

145 Secondes mineures, septièmes majeures 24

146 Invention chromatique (3) 28

147 Ostinato 34

148 Marche 40

149 Six danses en rythme bulgare (1) 43

150 Six danses en rythme bulgare (2) 47

151 Six danses en rythme bulgare (3) 50

152 Six danses en rythme bulgare (4) 53

153 Six danses en rythme bulgare (5) 56

153 Six danses en rythme bulgare (6) 59

Appendice: notes 64

Inhalt

HEFT 6

Vorwort zur revidierten Ausgabe 5

Vorwort des Komponisten 8

Nr. 140 Freie Variationen 10

141 Bild und Spiegelbild 14

142 Aus dem Tagebuch einer Fliege 17

143 Geteilte Arpeggien 21

144 Kleine Sekunden, große Septimen 24

145 Chromatische Invention (3) 28

146 Ostinato 34

147 Marsch 40

148 Sechs Tänze in bulgarischen Rhythmen (1) 43

149 Sechs Tänze in bulgarischen Rhythmen (2) 47

150 Sechs Tänze in bulgarischen Rhythmen (3) 50

151 Sechs Tänze in bulgarischen Rhythmen (4) 53

152 Sechs Tänze in bulgarischen Rhythmen (5) 56

153 Sechs Tänze in bulgarischen Rhythmen (6) 59

Anhang: Anmerkungen 64

Tartalom

6. FÜZET

Előszó a gondosan javított kiadáshoz 5

Előszó, írta a szerző 9

Nr. 140 Szabad változatok 10

141 Tükörzödés 14

142 Mese a kis légyről 17

143 Tört hangzatok váltakozva 21

144 Kis másod- és nagy hetedhangközök 24

145 Kromatikus invenció (3) 28

146 Ostinato 34

147 Induló 40

148 Hat tánc bolgár ritmusban (1) 43

149 Hat tánc bolgár ritmusban (2) 47

150 Hat tánc bolgár ritmusban (3) 50

151 Hat tánc bolgár ritmusban (4) 53

152 Hat tánc bolgár ritmusban (5) 56

153 Hat tánc bolgár ritmusban (6) 59

Függelék: jegyzetek 64

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

Allegro molto, $\text{♩} = 160$

140

5 1
5 1
5 1
5 1
5 1
5 1

leggero

2 5 1 5
8 5
sf *dim.*

p, sempre leggero

2 1 2 1
1 2 1 2
5 5
1 2 1 2

2 1 2 1
1 2 1 2
1 2 1 3

Il doppio più lento, accel.

1 5
1 2 4
 $\frac{1}{2}$ *Ad.*

Molto più calmo, lugubre, $\text{♩} = 102$

$\text{♩} = 160$
mf, intenso
* 1 2 5
5 8 9 10 11 12 13 14

5 8 9 10 11 12 13 14
 $\frac{1}{2}$ mf, intenso

Tempo I.

dim.
 $\frac{1}{2}$ f $\frac{1}{2}$ $\frac{2}{3}$ $\frac{3}{8}$

[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.

mf

f

più f

più f

Più mosso, $\text{♩} = 156$

f

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

142 Allegro, $\text{♩} = 146$
sopra
2
pp
sotto

2
3
4
5
6
7
8

2
3
4
5
6
7
8

2
3
4
5
6
7
8

2
3
4
5
6
7
8

18

mp

1 2 3 4 5

2 3 4 5

5 1 5 1 3

poco string sotto

poco a sopra

1 3

1 3 2 4 2 3

poco cresc.

sotto

1 2 3 2 1 3

4 3 2 1 2 1

3 2 1 2 1

8 3 2 1 2 1

3 2 1 2 1

Agitato, $d = 160$

"Ouch! a cobweb!"¹⁾

mf, molto agitato e lamentoso

sf

3 2 1 2 1

3 2 1 2 1

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

4
8
1
sf
1
3
4
sf
1
3
4
sf
sf

con gioia, leggero
sopra
sf
sf
sff f, dim.
sotto
1 2 1

sotto
sopra
sopra
sotto
sotto
sopra
1 3 3 1 4 2 8 3 4 2 2 2

p
sopra
sotto
1 1 1 5

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with eighth-note pairs in common time. Measure 2 begins with a dynamic instruction *poco cresa.*

Measure 3 continues the eighth-note pattern. Measure 4 begins with a dynamic instruction *dim.*

Measure 5 continues the eighth-note pattern. Measure 6 concludes with a dynamic instruction *pp*.

Measures 7 and 8 show sustained notes on the first and third beats respectively, with the bass staff providing harmonic support.

Measures 9 and 10 feature eighth-note patterns with grace notes. The bass staff provides harmonic support throughout.

[1 min. 35 sec.]

143

Andante, $\text{♩} = \text{ca } 86$

p

*a tempo**mezza voce*
più p

cresc.

poco ritard.

f

acc. al tempo

espr.

f 2

dim. *p*

cresc. 1

dim. 4

p

sopra 1

poco ritard.

cresc.

f 1

sopra 5

a tempo

mf 2

5

Musical score page 23, measures 5-7. The score consists of two staves. The top staff uses treble and bass clefs, while the bottom staff uses a bass clef. Measure 5 starts with a melodic line in the bass clef staff. Measure 6 begins with a melodic line in the treble clef staff. Measure 7 continues the melodic line from measure 6. Measure numbers 5, 6, and 7 are circled above the staves.

Musical score page 23, measures 8-10. The score consists of two staves. The top staff uses treble clef, and the bottom staff uses bass clef. Measures 8 and 9 show eighth-note patterns. Measure 10 begins with a dynamic instruction "cresc." followed by a sustained note pattern. Measure numbers 8, 9, and 10 are circled above the staves.

Musical score page 23, measures 11-13. The score consists of two staves. The top staff uses treble clef, and the bottom staff uses bass clef. Measures 11 and 12 feature eighth-note patterns. Measure 13 begins with a dynamic "f" and ends with a dynamic "p". Measure numbers 11, 12, and 13 are circled above the staves.

Musical score page 23, measures 14-16. The score consists of two staves. The top staff uses treble clef, and the bottom staff uses bass clef. Measures 14 and 15 feature eighth-note patterns. Measure 16 begins with a dynamic "f" and ends with a dynamic "p". Measure numbers 14, 15, and 16 are circled above the staves.

Musical score page 23, measures 17-19. The score consists of two staves. The top staff uses treble clef, and the bottom staff uses bass clef. Measures 17 and 18 feature eighth-note patterns. Measure 19 begins with a dynamic "rallentando" and ends with a dynamic "pp". Measure numbers 17, 18, and 19 are circled above the staves.

[2 min. 5 sec.]

Minor Seconds, Major Sevenths

Secondes mineures, septièmes majeures

Kleine Sekunden, große Septimen

Kis másod- és nagy hetedhangközök

Molto adagio, mesto, $\text{♩} = 56$

144*

Musical score page 144* showing measures 1-4. The score consists of two staves. The top staff is in common time (indicated by '4') and the bottom staff is in common time (indicated by '4'). Measure 1 starts with a dynamic 'p' and a bassoon part marked '(Bass.)'. Measure 2 continues the melodic line. Measure 3 shows a change in harmonic context with different chords. Measure 4 concludes with a dynamic '(sempre simile)'.

Musical score page 144* showing measures 5-8. The score consists of two staves. The top staff continues the melodic line with eighth-note patterns. The bottom staff provides harmonic support with sustained notes and chords. Measures 5-8 show a continuation of this pattern.

Musical score page 144* showing measures 9-12. The score consists of two staves. The top staff features a melodic line with eighth-note patterns. The bottom staff provides harmonic support. Measures 9-12 show a continuation of this pattern, with a dynamic 'poco string.' appearing in measure 10.

Musical score page 144* showing measures 13-16. The score consists of two staves. The top staff starts with 'tornando al tempo' and returns to common time (indicated by '4'). The bottom staff provides harmonic support. Measures 13-16 show a continuation of this pattern, with a dynamic 'poco string.' appearing in measure 14.

tornando al tempo (un poco mosso) $\text{♩} = 88$

Musical score page 25, measures 1-5. The score consists of 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 starts with a forte dynamic. Measures 2 and 3 show eighth-note patterns. Measure 4 begins with a dynamic of $\text{b} \ddot{\text{o}}$. Measure 5 ends with a dynamic of $\text{b} \ddot{\text{o}}$.

Musical score page 25, measures 6-10. The top staff starts with a dynamic of pp . Measures 7 and 8 also start with pp . Measure 9 begins with a dynamic of $\text{b} \ddot{\text{o}}$. Measure 10 ends with a dynamic of $\text{b} \ddot{\text{o}}$.

Musical score page 25, measures 11-15. The top staff starts with a dynamic of pp . Measures 12 and 13 also start with pp . Measure 14 begins with a dynamic of f dim. . Measure 15 ends with a dynamic of $\text{b} \ddot{\text{o}}$.

Doppio movimento Tempo I.

see Appendix (Editor)¹⁾

Musical score page 25, measures 16-20. The top staff starts with a dynamic of pp . Measures 17 and 18 also start with pp . Measure 19 begins with a dynamic of p . Measure 20 ends with a dynamic of $\text{b} \ddot{\text{o}}$.

Musical score page 25, measures 21-25. The top staff starts with a dynamic of pp . Measures 22 and 23 also start with pp . Measure 24 begins with a dynamic of $\text{b} \ddot{\text{o}}$. Measure 25 ends with a dynamic of $\text{b} \ddot{\text{o}}$.

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, $\text{♩} = 72$

intenso

poco string.

più intenso

intenso

più intenso

Mosso

grave e

ped.

poco a poco.

crescendo

f

dim.

tornando.

27

al - Tempo I.

p

pp

2d.

poco a poco . . . accelerando

8

p

2d.

5

2d.

cresc.

8

d.

8

d.

Tempo I.

f

pp

[3 min. 25 sec.]

Chromatic Invention (3)

Invention chromatique (3)

Chromatische Invention (3)

Kromatikus invenció (3)

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

145*

2 2 1 2 2 1 5 2
menof cresc.
2 4 8 8 5 2

20 2 5 2 5 2 1 4 4 4 2

25 3 3 4

accelerando
f
2 4 8

30 1 1 1 1 1
cresc.
1 4 3 4 1

sin al fine

(35)

(40)

(45)

8

♩ = 200

fff

[1 min. 15 sec.]

b) Allegro, ♫ = 144

145*

31

32

Musical score page 32, measures 2-4. The score consists of two staves. The top staff is in treble clef, G major, and 2/4 time. The bottom staff is in bass clef, C major, and 2/4 time. Measure 2 starts with a dynamic *meno f*. Measure 3 begins with a dynamic *cresc.* Measure 4 ends with a fermata over the bass clef staff.

Musical score page 32, measures 5-8. The score continues with two staves. Measure 5 starts with a dynamic *cresc.* Measure 6 begins with a dynamic *f*. Measure 7 starts with a dynamic *cresc.* Measure 8 ends with a fermata over the bass clef staff.

Musical score page 32, measures 9-12. The score continues with two staves. Measure 9 starts with a dynamic *cresc.* Measure 10 begins with a dynamic *f*. Measure 11 starts with a dynamic *cresc.* Measure 12 ends with a fermata over the bass clef staff.

Musical score page 32, measures 13-16. The score continues with two staves. Measure 13 starts with a dynamic *cresc.* Measure 14 begins with a dynamic *f*. Measure 15 starts with a dynamic *cresc.* Measure 16 ends with a fermata over the bass clef staff.

Musical score page 32, measures 17-20. The score continues with two staves. Measure 17 starts with a dynamic *cresc.* Measure 18 begins with a dynamic *f*. Measure 19 starts with a dynamic *cresc.* Measure 20 ends with a fermata over the bass clef staff.

sin al fine

(35)

(40)

(45)

$\text{♩} = 200$

fff

[1 min. 15 sec.]

Ostinato

Ostinato

Ostinato

Ostinato

Vivacissimo, ♩ = 176 - 168

146



Musical score page 35, measures 1-4. The score consists of two staves. The top staff uses a treble clef and a bass clef, with a dynamic of *sf*. The bottom staff uses a bass clef. Measure 1 starts with a eighth note followed by a rest. Measure 2 begins with a forte dynamic (*f*). Measures 3 and 4 continue the rhythmic pattern. Measure 4 ends with a dynamic of *mf*. Fingerings are indicated above the notes: 1, 2, 5, 1, 2, 5, 1, 2.

Musical score page 35, measures 5-8. The score continues with two staves. The top staff shows a sequence of eighth-note pairs with fingerings 3, 1, 2, 1, 3, 1. The bottom staff shows a similar sequence of eighth-note pairs. Measures 7 and 8 end with a fermata over the notes.

Musical score page 35, measures 9-12. The score continues with two staves. The top staff shows a sequence of eighth-note pairs with fingerings 2, 1, 3, 1. The bottom staff shows a similar sequence of eighth-note pairs. Measures 11 and 12 end with a fermata over the notes.

Musical score page 35, measures 13-16. The score continues with two staves. The top staff shows a sequence of eighth-note pairs with fingerings 2, 1, 3, 1. The bottom staff shows a similar sequence of eighth-note pairs. Measures 15 and 16 end with a fermata over the notes.

Musical score page 35, measures 17-20. The score continues with two staves. The top staff shows a sequence of eighth-note pairs with fingerings 3, 1, 2, 1, 3, 1. The bottom staff shows a similar sequence of eighth-note pairs. Measures 19 and 20 end with a fermata over the notes.

Musical score page 35, measures 21-24. The score continues with two staves. The top staff shows a sequence of eighth-note pairs with fingerings 3, 2, 3, 2. The bottom staff shows a similar sequence of eighth-note pairs. Measures 23 and 24 end with a dynamic of *dim.*

36

p, leggero

Meno vivo, $\text{♩} = 144$

ff

Musical score page 37, measures 5-8. The score consists of two staves. The top staff uses a treble clef and a bass clef, with a key signature of one flat. Measure 5 starts with a forte dynamic. Measure 6 begins with a dynamic *p (sub.)*. Measure 7 contains a rest. Measure 8 concludes with a dynamic *v.*

Musical score page 37, measures 9-12. The score consists of two staves. The top staff uses a treble clef and a bass clef, with a key signature of one flat. Measure 9 starts with a dynamic *p*. Measures 10-11 show eighth-note patterns. Measure 12 concludes with a dynamic *v.*

Musical score page 37, measures 13-16. The score consists of two staves. The top staff uses a treble clef and a bass clef, with a key signature of one flat. Measure 13 starts with a dynamic *poco rit.*. Measure 14 begins with *a tempo*. Measure 15 starts with a dynamic *f (sub.)*. Measure 16 concludes with a dynamic *fed.*

Musical score page 37, measures 17-20. The score consists of two staves. The top staff uses a treble clef and a bass clef, with a key signature of one flat. Measures 17-18 show eighth-note patterns. Measure 19 begins with a dynamic *sf*. Measure 20 concludes with a dynamic ***.

Musical score page 37, measures 21-24. The score consists of two staves. The top staff uses a treble clef and a bass clef, with a key signature of one flat. Measures 21-22 show eighth-note patterns. Measure 23 begins with a dynamic *sf*. Measure 24 concludes with a dynamic *simile*.

sopra

Tempo I. ($\text{♩} = 168$)

(non acc.) 2

sempre f

Più mosso, $\text{♩} = 184$

cresc.

sf

ff

Tempo I. ($\text{♩} = 168$)

sf

poco allarg.

8

8

Tempo I.
($\text{d} = 168 - 156$)

[2 min. 5 sec.]

March

Marche

Marsch

Induló

Allegro, $\text{♩} = 132$

147*

sempre sim.

m.s. { *m.d.*

m.d.

m.s. { *m.d.*

sf

5 1 2 1

6

m.s. { *m.d.*

Musical score for piano, page 41, featuring five staves of music:

- Staff 1 (Treble Clef):** Measures 1-3. Dynamics: *sf*, *sf*, *sf*. Fingerings: 3, 3, 3.
- Staff 2 (Bass Clef):** Measures 1-3. Dynamics: *p*, *p*, *p*.
- Staff 3 (Treble Clef):** Measure 1. Dynamics: *sempr. sim.* Measure 2. Dynamics: *sonoro*. Fingerings: 3, 3, 3.
- Staff 4 (Bass Clef):** Measures 1-5. Fingerings: 3, 3, 3, 3, 3.
- Staff 5 (Treble Clef):** Measures 1-5. Fingerings: 3, 3, 3, 3, 3. Measure 5 ends with a bass staff. Fingerings: 1, 2, 2, 1. Measure 6 begins with a bass staff. Fingerings: 1-2, 1-2, 1-2. Dynamics: *sim.*
- Bass Staff:** Measures 1-4. Fingerings: 1, 1, 5, 1, 5, 3, 5. Measure 5 begins with a bass staff. Fingerings: 1, 1, 5, 1, 5, 3, 5. Dynamics: *menof*, *p*.

cresc.

fff

p

mf

cresc.

sim.

f

ff

sff

sf

f

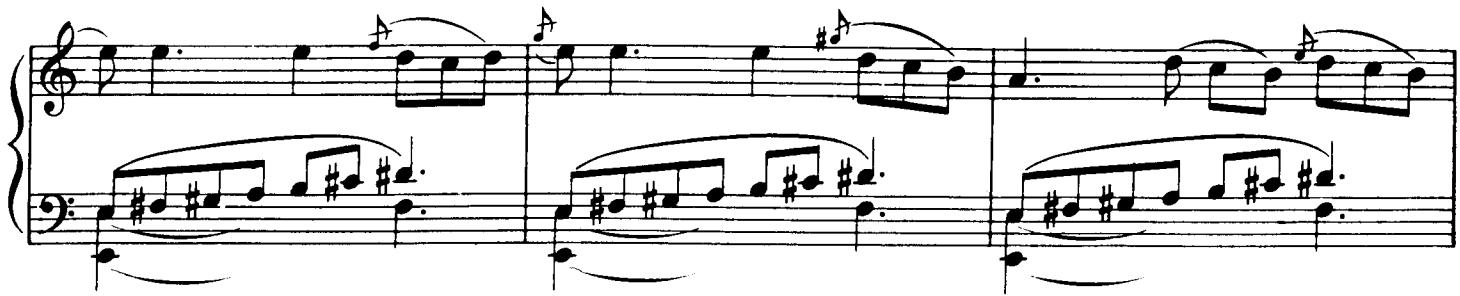
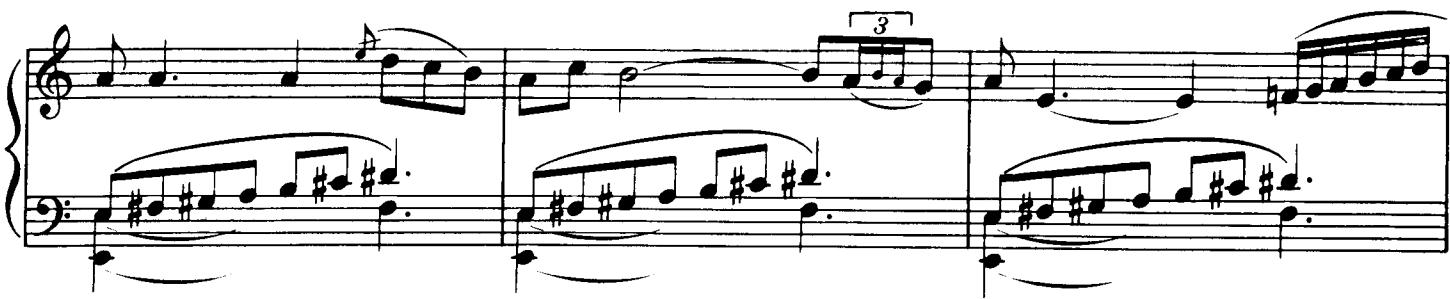
ff

[1 min. 45 sec.]

Dedicated to Miss Harriet Cohen

(1) ♩ = 850 (♩ = 89)

148*



Musical score page 44, measures 1-4. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1: Treble staff has eighth-note pairs followed by a sixteenth-note group. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs followed by a sixteenth-note group. Bass staff has eighth-note pairs. Measure 3: Treble staff has sixteenth-note groups with slurs labeled '1 2 1'. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs followed by a sixteenth-note group. Bass staff has eighth-note pairs. The dynamic 'più f' is indicated.

Musical score page 44, measures 5-8. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 5: Treble staff has eighth-note pairs followed by a sixteenth-note group. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs followed by a sixteenth-note group. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs followed by a sixteenth-note group. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs followed by a sixteenth-note group. Bass staff has eighth-note pairs.

Musical score page 44, measures 9-12. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 9: Treble staff has eighth-note pairs followed by a sixteenth-note group. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs followed by a sixteenth-note group. Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs followed by a sixteenth-note group. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs followed by a sixteenth-note group. Bass staff has eighth-note pairs.

Musical score page 44, measures 13-16. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 13: Treble staff has eighth-note pairs followed by a sixteenth-note group. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs followed by a sixteenth-note group. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs followed by a sixteenth-note group. Bass staff has eighth-note pairs. Measure 16: Treble staff has eighth-note pairs followed by a sixteenth-note group. Bass staff has eighth-note pairs. Dynamics 'mf' and 'mp' are indicated.

Musical score page 44, measures 17-20. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 17: Treble staff has eighth-note pairs followed by a sixteenth-note group. Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs followed by a sixteenth-note group. Bass staff has eighth-note pairs. Measure 19: Treble staff has eighth-note pairs followed by a sixteenth-note group. Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs followed by a sixteenth-note group. Bass staff has eighth-note pairs. The measure number '8' is indicated above the treble staff.

45

espr.

mf

rit.

al.

Meno vivo, $\frac{2}{4}$ 240 *poco a poco accelerando*

p *cresc.*

(�ed.)

f

al.

Tempo I.

sempre f

mf

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)

47

149*

2+2+3
8

(Ric.)

(Ric.)

sf

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 includes a dynamic marking "sf". The third staff uses treble clef and includes dynamic markings "marc.", "mf", and "dim.". The fourth staff uses bass clef and includes a dynamic marking "ff". The fifth staff uses bass clef and includes dynamic markings "p", "mp", and "5". Measure numbers 1-5 are indicated above the first staff.

Piano sheet music for measures 1 through 4. The key signature is one flat. Measure 1 starts with a forte dynamic (f) followed by eighth-note pairs in the right hand and eighth-note chords in the left hand. Measure 2 continues with eighth-note pairs in the right hand and eighth-note chords in the left hand. Measure 3 shows eighth-note pairs in the right hand and eighth-note chords in the left hand. Measure 4 concludes with eighth-note pairs in the right hand and eighth-note chords in the left hand, ending with a dynamic marking *mp*.

Piano sheet music for measures 5 through 8. The key signature changes to two sharps. Measure 5 consists of eighth-note pairs in the right hand and eighth-note chords in the left hand. Measure 6 continues with eighth-note pairs in the right hand and eighth-note chords in the left hand. Measure 7 shows eighth-note pairs in the right hand and eighth-note chords in the left hand. Measure 8 concludes with eighth-note pairs in the right hand and eighth-note chords in the left hand.

Piano sheet music for measures 9 through 12. The key signature changes to three sharps. Measure 9 consists of eighth-note pairs in the right hand and eighth-note chords in the left hand. Measure 10 continues with eighth-note pairs in the right hand and eighth-note chords in the left hand. Measure 11 shows eighth-note pairs in the right hand and eighth-note chords in the left hand. Measure 12 concludes with eighth-note pairs in the right hand and eighth-note chords in the left hand, ending with a dynamic marking *mf*.

Piano sheet music for measures 13 through 16. The key signature changes to four sharps. Measure 13 starts with a dynamic marking *f*, followed by eighth-note pairs in the right hand and eighth-note chords in the left hand. Measure 14 continues with eighth-note pairs in the right hand and eighth-note chords in the left hand. Measure 15 shows eighth-note pairs in the right hand and eighth-note chords in the left hand. Measure 16 concludes with eighth-note pairs in the right hand and eighth-note chords in the left hand, ending with a dynamic marking *più p*. The instruction "(2ed.)" is written below the staff.

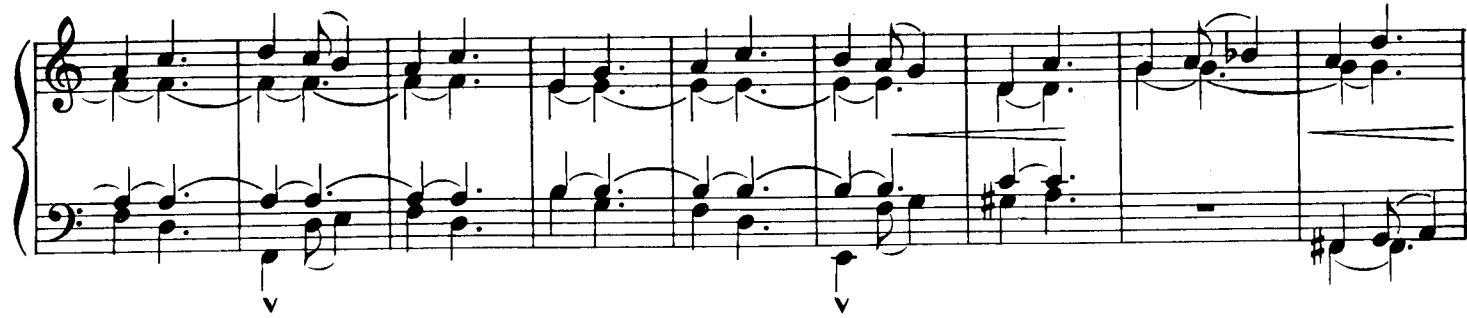
Piano sheet music for measures 17 through 20. The key signature changes to one sharp. Measure 17 consists of eighth-note pairs in the right hand and eighth-note chords in the left hand. Measure 18 continues with eighth-note pairs in the right hand and eighth-note chords in the left hand. Measure 19 shows eighth-note pairs in the right hand and eighth-note chords in the left hand. Measure 20 concludes with eighth-note pairs in the right hand and eighth-note chords in the left hand, ending with a dynamic marking *pp*. The instruction "[1 min. 10 sec.]" is written at the end of the page.

(3) (♩ = 80)

50

150*





Musical score for piano, two staves. Measure 3: Treble staff has eighth-note pairs (D, F#), (E, G#), (D, F#), (E, G#). Bass staff has eighth-note pairs (B, D#), (C, E#), (B, D#), (C, E#). Measure 4: Treble staff has eighth-note pairs (D, F#), (E, G#), (D, F#), (E, G#). Bass staff has eighth-note pairs (B, D#), (C, E#), (B, D#), (C, E#). Measure 5: Treble staff has eighth-note pairs (D, F#), (E, G#), (D, F#), (E, G#). Bass staff has eighth-note pairs (B, D#), (C, E#), (B, D#), (C, E#).

Musical score for piano, two staves. Measure 6: Treble staff has eighth-note pairs (D, F#), (E, G#), (D, F#), (E, G#). Bass staff has eighth-note pairs (B, D#), (C, E#), (B, D#), (C, E#). Measure 7: Treble staff has eighth-note pairs (D, F#), (E, G#), (D, F#), (E, G#). Bass staff has eighth-note pairs (B, D#), (C, E#), (B, D#), (C, E#).

Musical score for piano, two staves. Measure 8: Treble staff has eighth-note pairs (D, F#), (E, G#), (D, F#), (E, G#). Bass staff has eighth-note pairs (B, D#), (C, E#), (B, D#), (C, E#). Measure 9: Treble staff has eighth-note pairs (D, F#), (E, G#), (D, F#), (E, G#). Bass staff has eighth-note pairs (B, D#), (C, E#), (B, D#), (C, E#).

Musical score for piano, two staves. Measure 10: Treble staff has eighth-note pairs (D, F#), (E, G#), (D, F#), (E, G#). Bass staff has eighth-note pairs (B, D#), (C, E#), (B, D#), (C, E#). Measure 11: Treble staff has eighth-note pairs (D, F#), (E, G#), (D, F#), (E, G#). Bass staff has eighth-note pairs (B, D#), (C, E#), (B, D#), (C, E#).

Measure 1: $\text{G} \# \text{A} \text{B} \text{C} \text{D} \text{E}$
Measure 2: $\text{G} \# \text{A} \text{B} \text{C} \text{D} \text{E}$
Measure 3: $\text{G} \# \text{A} \text{B} \text{C} \text{D} \text{E}$
Measure 4: $\text{G} \# \text{A} \text{B} \text{C} \text{D} \text{E}$
Measure 5: $\text{G} \# \text{A} \text{B} \text{C} \text{D} \text{E}$

Measure 6: $\text{G} \text{A} \text{B} \text{C} \text{D} \text{E}$
Measure 7: $\text{G} \# \text{A} \text{B} \text{C} \text{D} \text{E}$
Measure 8: $\text{G} \# \text{A} \text{B} \text{C} \text{D} \text{E}$
Measure 9: $\text{G} \# \text{A} \text{B} \text{C} \text{D} \text{E}$
Measure 10: $\text{G} \# \text{A} \text{B} \text{C} \text{D} \text{E}$

Measure 11: $\text{G} \# \text{A} \text{B} \text{C} \text{D} \text{E}$
Measure 12: $\text{G} \# \text{A} \text{B} \text{C} \text{D} \text{E}$
Measure 13: $\text{G} \# \text{A} \text{B} \text{C} \text{D} \text{E}$
Measure 14: $\text{G} \# \text{A} \text{B} \text{C} \text{D} \text{E}$
Measure 15: $\text{G} \# \text{A} \text{B} \text{C} \text{D} \text{E}$

Measure 16: $\text{G} \# \text{A} \text{B} \text{C} \text{D} \text{E}$
Measure 17: $\text{G} \# \text{A} \text{B} \text{C} \text{D} \text{E}$
Measure 18: $\text{G} \# \text{A} \text{B} \text{C} \text{D} \text{E}$
Measure 19: $\text{G} \# \text{A} \text{B} \text{C} \text{D} \text{E}$
Measure 20: $\text{G} \# \text{A} \text{B} \text{C} \text{D} \text{E}$

Poco sost. $\text{F} = 60$

Measure 21: $\text{G} \# \text{A} \text{B} \text{C} \text{D} \text{E}$
Measure 22: $\text{G} \# \text{A} \text{B} \text{C} \text{D} \text{E}$
Measure 23: $\text{G} \# \text{A} \text{B} \text{C} \text{D} \text{E}$
Measure 24: $\text{G} \# \text{A} \text{B} \text{C} \text{D} \text{E}$
Measure 25: $\text{G} \# \text{A} \text{B} \text{C} \text{D} \text{E}$

[1 min. 20 sec.]

(4)  = 50

151* 

53

8.....





più f





54

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; 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: 'cresc.' (measures 2-3), 'p' (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; 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: 'pp' (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; 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' (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; 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 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; 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. Dynamics: 'sf' (measure 20).

Musical score page 55, measures 1-4. The top staff (treble clef) has a B-flat key signature and a dynamic *sf*. The bottom staff (bass clef) has an A major key signature and dynamics *tr* and *mf*.

Musical score page 55, measures 5-8. The top staff (bass clef) shows a bass line with fingerings 5 1 1 3 3 1 1 3 and dynamic *p*. The bottom staff (bass clef) shows a bass line with fingerings 2 1 1 2 2 3 4 5 2 4 1 2 1 2 1 1 3.

Musical score page 55, measures 9-12. The top staff (bass clef) shows a bass line with fingerings 1 2 1 2 and dynamic *più p*. The bottom staff (bass clef) shows a bass line with fingerings 1 2 1 2 4 5 . 2 1 2 4. The text "poco rit" appears above the first measure, and "Meno mosso, $\text{♩} = 280$ " appears above the second measure.

Musical score page 55, measures 13-16. The top staff (bass clef) shows a bass line with dynamic *f*. The bottom staff (bass clef) shows a bass line with fingerings 1 2 1 2 4 5 . 2 1 2 4.

Musical score page 55, measures 17-20. The top staff (bass clef) shows a bass line with dynamic *allarg.*. The bottom staff (bass clef) shows a bass line with dynamic *più f*.

a tempo

poco rit. *a tempo*

[1 min. 25 sec.]

(5) Allegro molto, $\text{♩} = 40$

152*



Musical score page 57, measures 5-8. The top staff starts with a forte dynamic (f) and includes measure numbers 5, 6, and 7. Measure 6 contains grace notes. The bottom staff includes measure numbers 5, 6, and 7. Measure 7 ends with a piano dynamic (p).

Musical score page 57, measures 9-12. The top staff starts with a forte dynamic (f) and includes measure numbers 5, 6, and 7. Measure 6 contains grace notes. The bottom staff includes measure numbers 5, 6, and 7. Measure 7 ends with a piano dynamic (p).

Musical score page 57, measures 13-16. The top staff features eighth-note patterns with measure numbers 4 and 5. The bottom staff features eighth-note patterns with measure numbers 4 and 5.

Musical score page 57, measures 17-20. The top staff includes measure numbers 1, 2, and 3. The bottom staff includes measure numbers 1, 2, and 3. Measure 3 includes a crescendo dynamic (cresc.)

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 a dynamic marking *p*. Measure 1 starts with a forte dynamic *f*. Measures 2 and 3 show melodic lines with dynamic changes to *mf*. Measure 4 begins with a dynamic *sf*. Measure 5 ends with a dynamic *mf* and a performance instruction *legato*.

Musical score page 58, measures 6-10. The score continues with two staves. The top staff shows a melodic line with dynamic markings *p* and *p*. The bottom staff shows harmonic patterns with dynamic markings *p* and *p*. Measure 8 includes a measure number 8 and a tempo marking *p*.

Musical score page 58, measures 11-15. The score consists of two staves. The top staff shows a melodic line with dynamic markings *p* and *p*. The bottom staff shows harmonic patterns with dynamic markings *p* and *p*. Measure 14 includes a dynamic marking *cresc.*

Musical score page 58, measures 16-20. The score consists of two staves. The top staff shows a melodic line with dynamic markings *p* and *p*. The bottom staff shows harmonic patterns with dynamic markings *p* and *p*.

Musical score page 58, measures 21-25. The score consists of two staves. The top staff shows a melodic line with dynamic markings *dim.* and *p*. The bottom staff shows harmonic patterns with dynamic markings *p* and *f*. Measure 25 includes a measure number 5.

[1 min. 13 sec.]

(6)  = 58

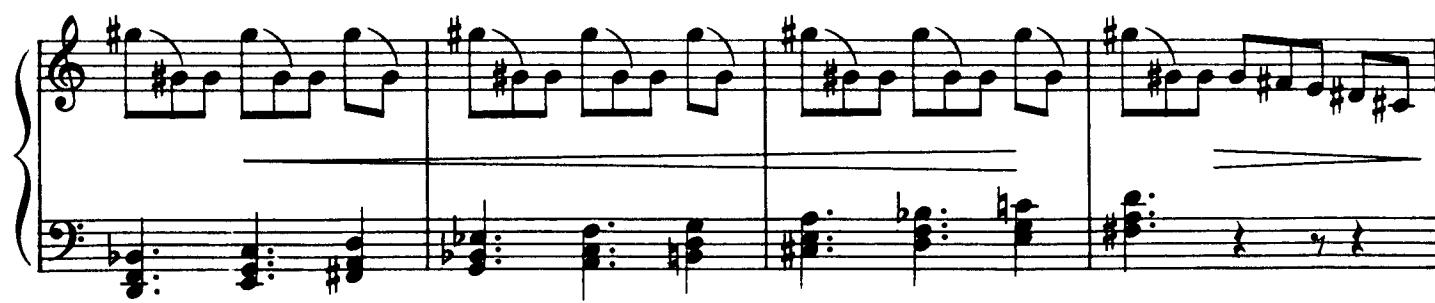
153*

f



simile

59



60

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 sixteenth-note patterns. Bass staff has eighth-note pairs. Dynamic *mf*. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamic *cresc.*

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 sixteenth-note patterns. Bass staff has eighth-note pairs. Dynamic *f marc.* 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 sixteenth-note patterns. Bass staff has eighth-note pairs. Dynamic *cresc.* Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score for piano, two staves. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 13: Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs. Dynamic *ff, marcato*. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score for piano, two staves. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 16: Treble staff has sixteenth-note patterns. Bass staff has eighth-note pairs. Measure 17: 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. Measure 2 begins with a half note followed by a eighth-note pattern. Measure 3 shows a change in harmonic rhythm. 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 5-7 show sustained notes and chords. Measure 8 concludes 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 eighth-note patterns. Measure 12 concludes with a dynamic marking of *ff*, a tempo marking of *m.d.*, and a finger marking of *3 2 1 2 2*.

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 eighth-note patterns with dynamic markings of *m.d. 3 2 2 2*. Measures 15-16 show eighth-note patterns with dynamic markings of *simile dim.*

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. Measures 17-18 show eighth-note patterns with a dynamic marking of *mf, leggero*. Measures 19-20 show eighth-note patterns.

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. Dynamic: *p*. 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. Dynamic: *più p*.

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: *cresc.*, *mf*, *ff*.

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. Dynamics: *ff*.

[1 min. 40 sec.]