

B É L A      B A R TÓK  
M I K R O K O S M O S

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

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## *Tartalom*

3. FÜZET

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Ezeknek a zongoradaraboknak első négy füzete azzal a szándékkal készült, hogy a zongorázni tanulni akarók – akár gyermekek, akár felnőttek – benne a kezdet kezdetétől tanulásra alkalmas, lehetőleg minden egyszerűbb technikai problémára kiterjedő, nehézségi fokozatok szerint rendezett anyagot találjanak. Sőt az 1., 2. és 3. füzetet anyagát úgy alakítottuk, hogy elköpzelésünk szerint a tanulási idő első vagy kezdeti másfél esztendejére egymagában is elegendő legyen. Zongoraiskolától ez a három füzet csupán abban különbözik, hogy nincsen benne semmi technikai és elméleti leírás: illesmit szerintünk helyesebb, ha a tanító előszóval közöl a tanulóval. Az egyes problémákra vonatkozó darabokból sokszor inkább több van, mint kevesebb, hadd legyen alkalma tanítónak, tanulónak egyaránt, válogatnia a darabokból; vagyis nem kell, sőt talán nem is lehet és nem is szabad egy-egy tanulóval valamennyi 96 darabot betanultatni.

Hogy a nevelőmunkát megkönnyítsük, az első négy füzethez függelékben gyakorlatokat is melléktünk. A gyakorlatok sorszáma mellett zárójelbe helyezett szám látható: ez arra a darabra mutat, amelynek problémakörére az illető gyakorlat vonatkozik. Némely technikai problémára több gyakorlat is van, ezekből a tanító tetszése szerint választhat: tehetségesek számára a nehezebbeket is, kevésbé tehetségesek számára csak a könnyebbeket. Ajánlatos az egyes gyakorlatokat nem közvetlenül a hasonló problémájú darabok betanítása előtt játszatni, hanem valamivel előbb. Természetesen egészen egyszerű (ötujjas, alátevő, törthármashangzatos stb.) gyakorlatokat nem közhünk; ebben is el akartunk térti a szokásos „zongoraiskola” berendezésétől. Ilyen gyakorlatokat minden tanítónak amúgy is ismernie kell, játszassa ezeket a tanulókkal saját belátása szerint.

A daraboknak és gyakorlatoknak nehézségi fokozatok szerint megállapított sorrendje csak hozzávetőleges: ezen a tanító legjobb belátása szerint változtathat, a tanuló képességeinek mérlegelésével. A M.M. és időtartam jelzést, főleg az 1., 2. és 3. füzetben, szintén csak útmutatóként tekintsük; az első néhány tucat darab tempója – a körülmények szerint – lassabb vagy gyorsabb is lehet. Minél előbbre haladunk, annál kevésbé alkalmas a darabok tempója változtatásra; az 5. és 6. füzetben levőknél ezek az előírások már a szokásos módon kötelezők. Ha a darabok sorszáma mellett \* van, ez azt jelenti, hogy a függelék második felében erre a darabra vonatkozó jegyzet található.

Négy darabhoz (43., 44., 55. és 68. sz.) második zongora szólamot is közöltünk: fontos, hogy a tanulók minél korábban kezdjék meg az együttes játékot. Ezek a darabok ilyen kétzongorás formában persze csak osztálytanításnál használhatók, ha az osztályban – amint lenni kellene – van is két zongora. Négy darab pedig (65., 74., 95. és 127. sz.): ének zongorakísérettel. minden hangszertanításnak tulajdonképpen a tanulók énekeltetéséből kellene kiindulnia. Ha ez így történik, akkor semmi különös nehézséget nem okoz ilyen

ének-zongora számok betanulása. Hasznuk nagy, mert a tanulók látókörét a kettős vonalrendszerrel a hármasra tágítja (t. i. a tanuló egymaga énekeljen és zongorázzék is). A 74. és 95. számú darabot könnyítés céljából zongoraszólóra is közöltük. Így kell először megtanulni és csak azután kell fordulni az ének-zongora változathoz. A 65. számúnak előadási lehetőségeire az illető jegyzet utal.

A 4. füzettel egyidejűleg már más műveket is lehet, sőt kell játszatni (pl. a Bach J. S.-nak „Notenbüchlein für Anna Magdalena Bach”-jában levő könnyű darabokat, Czerny megfelelő tanulmányait stb.). Hasznos dolog az egyszerűbb gyakorlatokat és darabokat transzponáltatva is játszatni. Sőt az 1., 2. és 3. füzet arra alkalmas darabjainak átírásával is meg lehet próbálkozni; persze csak egészen szigorú átírásra gondolunk, olyanra, amelyben legnagyobb részt cembalo-regiszterszerű oktávkettőzéseknek jut szerep. Így pl. egyes darabokat két zongorán lehet játszani egy oktávnyi magasságbeli eltéréssel (pl. a 45., 51., 56. stb. számúakat). Esetleg merészebb változtatásokba is bocsátkozhatunk; ilyen volna pl. a 69. sz. darab kíséretének egyszerűsítése:



stb.; nagyobb fejtörést csupán a 10–11., 14–15., 22–23., 26–27., 30. és 32–33.-ik ütem átalakítása okozza. Ezen a téren sok lehetőség kínálkozik, a helyes megoldás a tanító vagy az ügyesebb tanítványok leleményességtől függ.

Es ha már átíratokról van szó, azt is megemlíthetjük, hogy egynémelyik darab – így pl. a könnyebbek közül a 76., 77., 78., 79., 92., 104/b számú, a nehezebbek közül a 117., 118., 123., 145. számú, clavicembalora is alkalmas. Ezen a hangszeren az oktávkettőzéseket regiszterek végzik.

Végezetül ezeknek a daraboknak még egy másfajta rendeltetésére is szeretnék rámutatni: magasabb fokon levők lapról olvasásra alkalmas anyagot találhatnak benne.

BARTÓK BÉLA

Andante,  $\text{♩} = 110$

67

The musical score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. Measure 67 begins with a forte dynamic (**p**). The top staff has a continuous eighth-note pattern. The middle staff has a continuous quarter-note pattern. The bottom staff has a continuous eighth-note pattern. Measures 68 and 69 show similar patterns, with measure 69 ending with a fermata over the bass note. Measures 70 and 71 continue the pattern. The score concludes with a final measure.

[35 sec.]

## Hungarian Dance

Danse hongroise

Ungarischer Tanz

Magyar tánc

Allegro con spirito,  $\text{♩} = 125$

**PIANO I**

**PIANO II**

68\*

1  
5

Musical score page 13, measures 1-4. 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: Treble staff has a dotted half note followed by a quarter note. Bass staff has eighth-note pairs. Measure 2: Treble staff has a dotted half note followed by 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 dotted half note followed by a quarter note. Bass staff has eighth-note pairs.

Musical score page 13, measures 5-8. 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 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 page 13, measures 9-12. 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 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.

[30 sec.]

## Study in Chords

Etude en accords

Akkordetüde

Akkordtunulmány

Moderato,  $\text{♩} = 80 - 84$ 

69

*p*

5

*cantabile*

*simile*

1

15

Musical score for piano, two staves. Treble staff: measures 1-4. Bass staff: measures 1-4. Measure 1: Treble staff has a dotted half note. Bass staff has eighth-note chords. Measure 2: Treble staff has a dotted half note. Bass staff has eighth-note chords. Measure 3: Treble staff has a dotted half note. Bass staff has eighth-note chords. Measure 4: Treble staff has a dotted half note. Bass staff has eighth-note chords. Measure 5: Treble staff has a dotted half note. Bass staff has eighth-note chords. Measure 6: Treble staff has a dotted half note. Bass staff has eighth-note chords. Measure 7: Treble staff has a dotted half note. Bass staff has eighth-note chords. Measure 8: Treble staff has a dotted half note. Bass staff has eighth-note chords.

Musical score for piano, two staves. Treble staff: measures 5-8. Bass staff: measures 5-8. Measure 5: Treble staff has a dotted half note. Bass staff has eighth-note chords. Measure 6: Treble staff has a dotted half note. Bass staff has eighth-note chords. Measure 7: Treble staff has a dotted half note. Bass staff has eighth-note chords. Measure 8: Treble staff has a dotted half note. Bass staff has eighth-note chords.

Musical score for piano, two staves. Treble staff: measures 9-12. Bass staff: measures 9-12. Measure 9: Treble staff has a dotted half note. Bass staff has eighth-note chords. Measure 10: Treble staff has a dotted half note. Bass staff has eighth-note chords. Measure 11: Treble staff has a dotted half note. Bass staff has eighth-note chords. Measure 12: Treble staff has a dotted half note. Bass staff has eighth-note chords.

Musical score for piano, two staves. Treble staff: measures 13-16. Bass staff: measures 13-16. Measure 13: Treble staff has a dotted half note. Bass staff has eighth-note chords. Measure 14: Treble staff has a dotted half note. Bass staff has eighth-note chords. Measure 15: Treble staff has a dotted half note. Bass staff has eighth-note chords. Measure 16: Treble staff has a dotted half note. Bass staff has eighth-note chords.

Musical score for piano, two staves. Treble staff: measures 17-20. Bass staff: measures 17-20. Measure 17: Treble staff has a dotted half note. Bass staff has eighth-note chords. Measure 18: Treble staff has a dotted half note. Bass staff has eighth-note chords. Measure 19: Treble staff has a dotted half note. Bass staff has eighth-note chords. Measure 20: Treble staff has a dotted half note. Bass staff has eighth-note chords.

[1 min.]

## Melody against Double Notes

Mélodie contre double-cordes

Melodie zu Doppelgriffen

Dallamhoz kettősfogások

Adagio, ♩ = 66

*f, espr.*

70

*sopra**p sotto*

Musical score page 16, measures 70-71. The top staff is labeled "sopra" and the bottom staff "sotto". Measure 70 starts with a dynamic *p*. Measure 71 begins with a dynamic *f, espr.*

Musical score page 16, measures 72-73. The top staff starts with a dynamic *p*. Measure 73 begins with a dynamic *f, espr.*

Musical score page 16, measures 74-75. The top staff starts with a dynamic *p*. Measure 75 begins with a dynamic *mf*.

Musical score page 16, measures 76-77. The top staff starts with a dynamic *p*. Measure 77 begins with a dynamic *dim.* The top staff ends with a dynamic *pp*. The bottom staff ends with a dynamic *pp*.

*calando*

[1 min. 8 sec.]

Thirds

17

Tierces

Terzen

Tercek

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

Sárkánytánc

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

72

[30 sec.]

Comodo,  $\text{♩} = 98$

73

[37 sec.]

## Hungarian Matchmaking Song

Chanson hongroise de la marieuse

Ungarisches Ehestifter-Lied

Magyar párosító

a) Allegro moderato,  $\text{♩} = 106$ 

74\*

[38 sec.]

b) Allegro moderato,  $\text{♩} = 106$

21

Vi - rág Er - zsi az á - gyát

Ma - gas - ra ve - tet - te, Ka - ra Ist - ván ka - lap - ját Raj - ta fe - lej -

tet - te. "Hozd ki, Er - zsi, ka - la - pom, Had' te - gyem fe -

1  
2

5

jem - be, Hogy ne néz - zen min - den lány Ra - gyo-gó sze - mem - be!"

Ki is hoz - ta ka - lap - ját, Fe - jé - be is tet - te, Nem is né - zett

min - den lány Ra - gyo - gó sze - mé - be, Ra - gyo - gó sze - mé - be.

[38 sec.]

Triplets

23

Triolets

Triolen

Triólák

Andante,  $\text{♩} = 76$

75

*p, legato*

*f*

*dim.*

*p cresc.*

*mf*

*poco allarg.*

[54 sec.]

In Three Parts

A trois voix

Dreistimmig

Háromszólamúság

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

76

Musical score for three voices. The top staff (treble clef) starts with a dynamic *f*. The bottom staff (bass clef) begins with a measure of two eighth notes. Measure 5 is marked *marcato*.

Continuation of the musical score. The treble staff has a measure of two eighth notes. The bass staff has a measure of two eighth notes.

Continuation of the musical score. The treble staff has a measure of two eighth notes. The bass staff has a measure of two eighth notes. Measure 1 is marked *marcato*.

Continuation of the musical score. The treble staff has a measure of two eighth notes. The bass staff has a measure of two eighth notes.

Little Study

25

Petite étude

Kleine Etüde

Gyakorlat

Allegro risoluto,  $\text{♩} = 72$

77

[36 sec.]

## Five-tone Scale

Gamme à cinq notes

Fünftonskala

Ötfokú hangsor

Allegro,  $\text{♩} = 140$ 

78

*f, ben ritmato*

*cresc.*

*più f*

4

[27 sec.]

Hommage à J. S. B.

Hommage à J. S. B.

Hommage à J. S. B.

Calmo,  $\text{♩} = 69$ 

79

*mf, legato*

*poco rit.*

*p cresc.*

*a tempo*

*f dim.*

3 5

*ritard.*

*p*

Hommage à R. Sch.

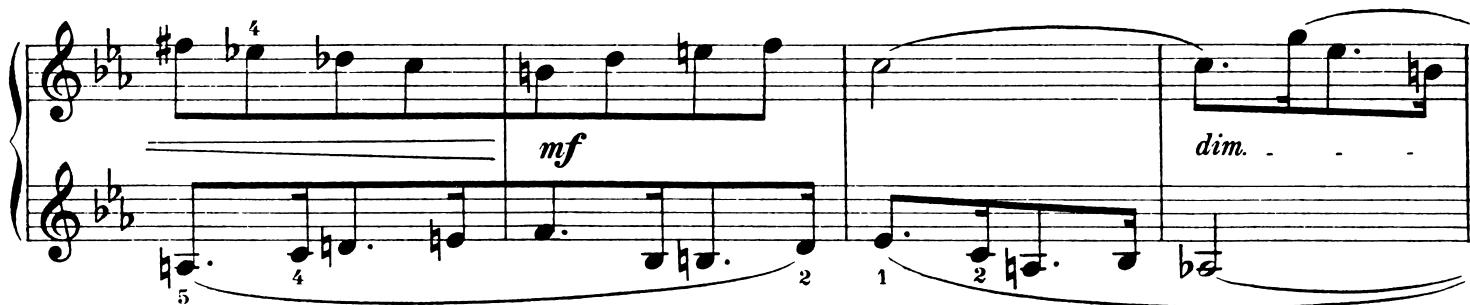
Hommage à R. Sch.

Hommage à R. Sch.

Hommage à R. Sch.

Andantino, piacevole,  $\text{♩} = 72$ 

80

*p, legato*

[37 sec.]

Errance

Umherschweifen

Bolyongás

Non troppo lento,  $\text{♩} = 78$ 

81

The musical score consists of five staves of piano music. Staff 1 (treble clef) starts with  $mp$  and a 2/2 time signature. Staff 2 (treble clef) starts with  $p$ . Staff 3 (treble clef) starts with  $mp$ . Staff 4 (treble clef) starts with  $p$  and  $p\dot{iu} p$ . Staff 5 (bass clef) starts with  $mp$  and  $\dot{5}p$ . The music features various dynamics, including  $p$ ,  $mp$ ,  $p\dot{iu} p$ , and  $pp$ . Performance instructions include "ritard." and "[1 min.]". Measure numbers 1 through 5 are indicated above the staves.

Scherzo

Scherzo

Scherzo

Scherzo

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

82



$mf$

$ff$

$p$

Melody with Interruptions  
 Mélodie avec interruptions  
 Melodie mit Unterbrechungen  
 Dallam meg-megszakítva

31

Risoluto e pesante,  $\text{♩} = 108$

83

poco allarg.

[45 sec.]

Merriment

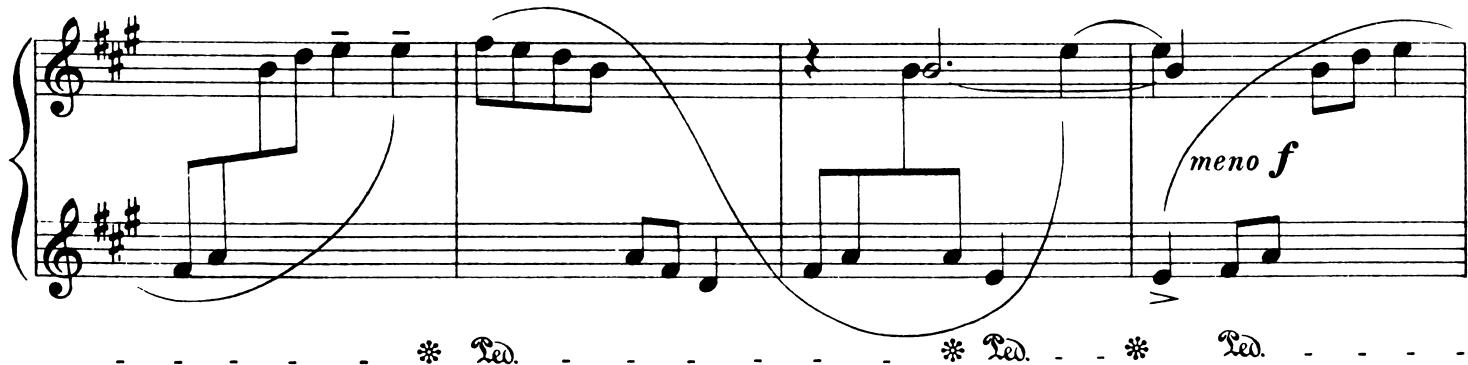
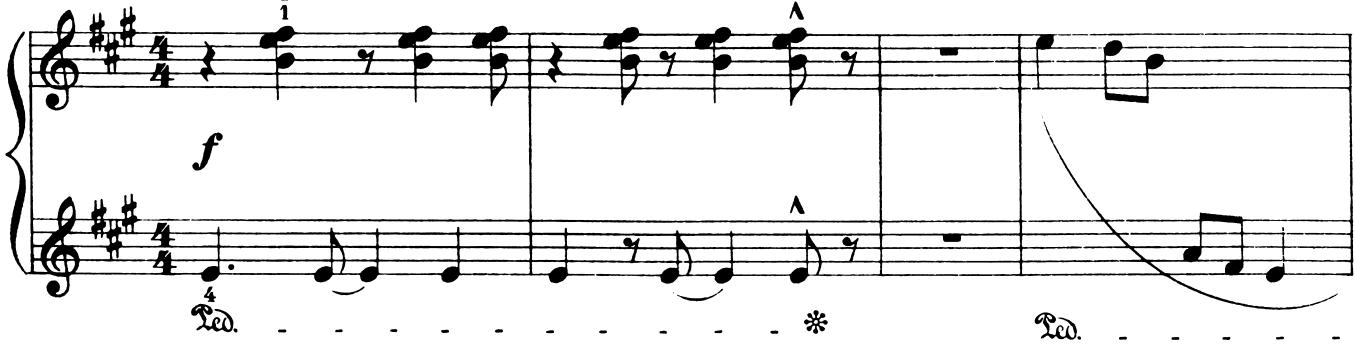
Gaieté

Spaß

Mulatság

Vivace,  $\text{♩} = 152$ 

84

 $\frac{5}{4}$  $\frac{1}{4}$ 

*mf*

*cresc.*

*f*

*mf*

*sf*

*p, dolce*

*tranquillo*

*ped.*

*ped.*

*a tempo*

*mf*

*cresc.*

*f sf*

*ped.*

*ped.*

[45 sec.]

## Broken Chords

Accords brisés

Gebrochene Akkorde

Törtakkordok

Andante,  $\text{♩} = 88$ 

85

1 2 2

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

1 3 5 3 2

2 3 4 5

1 3 1 3 1

*poco rall. . . a tempo*

1 2 2 1 2 1

*poco cresc.*

> >

Musical score page 35, 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 eighth-note pairs. Measures 2-4 show sixteenth-note patterns with slurs and grace notes. Measure 5 begins with a dynamic *mf*. Measure 1 of the next section starts with a sixteenth-note pattern.

Musical score page 35, measures 6-10. The top staff continues with sixteenth-note patterns. The bottom staff has eighth-note pairs. Measure 10 ends with a sixteenth-note pattern.

Musical score page 35, measures 11-15. The top staff has eighth-note pairs. The bottom staff has sixteenth-note patterns. Measures 12-14 include dynamics: *dim.*, *p*, and *cresc.* Measure 15 ends with a sixteenth-note pattern.

Musical score page 35, measures 16-20. The top staff has eighth-note pairs. The bottom staff has sixteenth-note patterns. Measures 18-19 include fingerings: 1 2 4, 1 2 4, 1 2 4, 3 2. The word *sotto* is above measure 19, and *sopra* is below measure 20.

Tempo I.

Musical score page 35, measures 21-25. The top staff has eighth-note pairs. The bottom staff has sixteenth-note patterns. Measure 22 includes a dynamic *f*. Measure 25 ends with a sixteenth-note pattern.

[1 min. 17 sec.]

Two Major Pentachords

Deux pentacordes majeurs

Zwei Fünftonskalen in Dur

Két dur pentachord



Andante,  $\text{♩} = 84$

86\*

Più andante,  $\text{♩} = 120$

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.

Musical score for piano, two staves. Treble staff: eighth notes. Bass staff: eighth notes. Dynamics: *ff*, *p*, *pp*. Measure 14: Measures 14-15 are enclosed in ovals. Measure 16: Measures 16-17 are enclosed in ovals. Measure 17: Measures 17-18 are enclosed in ovals.

[1 min. 18 sec.]

Variations

Variations

Variationen

Változatok

87

Allegro moderato,  $\text{♩} = 112$ *f, risoluto*

87

*f, risoluto*

1  
5

1  
5

1  
3

1  
2

1  
1

1  
1

1  
3

1  
1

1  
1

1  
4

1  
4

sf 1  
3

5  
1

4  
3

5  
1

5  
1

4  
1

39

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

*mf, cantabile*

3  
4

3  
4

1  
4

*f*

5  
2

*mp*

*p*

*pp*

1  
5

*p, dolce*

*pp*

*p, dolce*

1  
2  
5

Più andante,  $\text{d} = 160$

*calando*

2  
1

*pp*

*p*

[1 min. 20 sec.]

## Duet for Pipes

Duo pour chalumeaux

Schalmeienklang

Sípszó

Molto moderato,  $\text{♩} = 72$ 

88

Musical score for Duet for Pipes, page 40, measures 88-109. The score consists of two staves of music for two players. Measure 88 starts with a dynamic *p, cantabile*. Measures 89-90 show rhythmic patterns with '3' over groups of three notes. Measure 91 begins with a dynamic 5. Measures 92-93 show rhythmic patterns with '3' over groups of three notes. Measure 94 begins with a dynamic 3. Measures 95-96 show rhythmic patterns with '3' over groups of three notes. Measure 97 begins with a dynamic *più p*. Measures 98-99 show rhythmic patterns with '3' over groups of three notes. Measure 100 begins with a dynamic *mf*. Measures 101-102 show rhythmic patterns with '3' over groups of three notes. Measure 103 begins with a dynamic *rallent.-*. Measures 104-105 show rhythmic patterns with '3' over groups of three notes. Measure 106 begins with a dynamic 2. Measures 107-108 show rhythmic patterns with '3' over groups of three notes. Measure 109 ends with a dynamic [1 min.]

In Four Parts (1)

A quatre voix (1)

Vierstimmig (1)

Négyszólamúság (1)

Largo,  $\text{d} = 48$

89

*poco rit.* - - - Un poco più mosso

*allarg.* - - - 8

[53 sec.]

In Russian Style

A la russe

Russisch

Oroszos

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

*f, marcato e pesante*

90

[37 sec.]

## Chromatic Invention (1)

Invention chromatique (1)

Chromatische Invention (1)

Kromatikus invenció (1)

Lento,  $\text{♩} = 72$

91 *p, espr.*

*pp* *rallentando* - - - -  
smorzando - - - - [55 sec.]

## Chromatic Invention (2)

Invention chromatique (2)

Chromatische Invention (2)

Kromatikus invenció (2)

Allegro robusto,  $\text{♩} = 138$

92 *f, marcato*

45

Musical score page 45, measures 1-4. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. Measure 1: Treble staff has eighth-note pairs (3, 2) over two beats. Bass staff has eighth-note pairs (4, 3). Measure 2: Treble staff has eighth-note pairs (2, 4) over two beats. Bass staff has eighth-note pairs (3, 4). Measure 3: Treble staff has eighth-note pairs (4, 4) over two beats. Bass staff has eighth-note pairs (3, 4). Measure 4: Treble staff has eighth-note pairs (4, 4) over two beats. Bass staff has eighth-note pairs (4, 4). Dynamics: *più f* in measure 3, *ff* in measure 4.

Musical score page 45, measures 5-8. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. Measure 5: Treble staff has eighth-note pairs (1, 1) over two beats. Bass staff has eighth-note pairs (1, 1). Measure 6: Treble staff has eighth-note pairs (4, 4) over two beats. Bass staff has eighth-note pairs (1, 1). Measure 7: Treble staff has eighth-note pairs (1, 4, 1) over two beats. Bass staff has eighth-note pairs (1, 1). Measure 8: Treble staff has eighth-note pairs (5, 5) over two beats. Bass staff has eighth-note pairs (1, 1). Dynamics: *f* in measure 5.

Musical score page 45, measures 9-12. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. Measure 9: Treble staff has eighth-note pairs (1, 4) over two beats. Bass staff has eighth-note pairs (1, 1). Measure 10: Treble staff has eighth-note pairs (5, 4) over two beats. Bass staff has eighth-note pairs (1, 1). Measure 11: Treble staff has eighth-note pairs (1, 1) over two beats. Bass staff has eighth-note pairs (1, 1). Measure 12: Treble staff has eighth-note pairs (2, 2) over two beats. Bass staff has eighth-note pairs (1, 1).

Musical score page 45, measures 13-16. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. Measure 13: Treble staff has eighth-note pairs (3, 3) over two beats. Bass staff has eighth-note pairs (1, 1). Measure 14: Treble staff has eighth-note pairs (8, 8) over two beats. Bass staff has eighth-note pairs (1, 1). Measure 15: Treble staff has eighth-note pairs (5, 5) over two beats. Bass staff has eighth-note pairs (1, 1). Measure 16: Treble staff has eighth-note pairs (1, 1) over two beats. Bass staff has eighth-note pairs (1, 1). Dynamics: *p* in measure 16.

Musical score page 45, measures 17-20. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time. Measure 17: Treble staff has eighth-note pairs (8, 8) over two beats. Bass staff has eighth-note pairs (1, 1). Measure 18: Treble staff has eighth-note pairs (8, 8) over two beats. Bass staff has eighth-note pairs (1, 1). Measure 19: Treble staff has eighth-note pairs (5, 5) over two beats. Bass staff has eighth-note pairs (1, 1). Measure 20: Treble staff has eighth-note pairs (1, 1) over two beats. Bass staff has eighth-note pairs (1, 1). Dynamics: *f* in measure 19.

[40 sec.]

In Four Parts (2)

A quatre voix (2)

Vierstimmig (2)

Négyszólamúság (2)

Molto moderato, sonoro,  $\text{♩} = 66-69$ 

93

Musical score for four voices (SATB) starting at measure 93. The music is in common time, key signature of one sharp. The vocal parts are arranged in two staves: soprano (top) and alto/bass (bottom). The soprano part consists of two voices (two staves) and the alto/bass part also consists of two voices (two staves). Measure 93 begins with a dynamic **f**. The vocal parts sing sustained notes and short melodic fragments.

Continuation of the musical score from measure 93. The vocal parts continue their melodic lines, with the soprano and alto/bass voices maintaining their two-part structure. Measure 94 begins with a dynamic **p**.

Continuation of the musical score from measure 94. The vocal parts continue their melodic lines, with the soprano and alto/bass voices maintaining their two-part structure. Measure 95 begins with a dynamic **p**.

Continuation of the musical score from measure 95. The vocal parts continue their melodic lines, with the soprano and alto/bass voices maintaining their two-part structure. Measure 96 begins with a dynamic **p**.

[37 sec.]

Once Upon a Time . . .

47

Il était une fois . . .

Es war einmal . . .

Hol volt, hol nem volt . . .

Moderato,  $\text{♩} = 96$

94

[55 sec.]

## Fox Song

Chanson du renard

Der Fuchs

Róka-dal

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

95\*

*poco a poco più tranquillo*

*e rallentando*

*p*

*f*

*ca 88, Tempo I.*

[40 sec.]

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

A ker - tem - ben u - bor - ka, Re á ka - pott

*f*

$\frac{5}{4}$

*f*

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

, *poco dim.<sup>a</sup>* *poco più tranquillo* - - -  
te - tet - lek, A töm - lög - be te - tet - lek, Kur - ta vas - ba

- - - e *rallentando* - - al ♩ = ca 88, *Tempo I.*  
ve-ret - lek. Kur - ta vas - ba ve-ret - lek, So-ha ki nem e-reszt - lek."

Jolts

Secousses

Holpriger Weg

Zökkenők

Allegretto,  $\text{♩} = 136$

*cantabile*

96

[45 sec.]

Appendice: exercices

Anhang: Übungen

Függelék: gyakorlatok

19 (67)

20 (67)

a)  
21 (69)

b)

22 (73)

a)

b)

23 (73)

a)

b)

c)

d)

24 (76)

25 (77)

a)

b)

54

26 (79)

a)

b)

c)

a)

27 (79)

b)

28 (79)

29 (81)

a)

b)

c)

30 (85)

a)

b)

*Jegyzetek*

- 68** Második zongoraszólam nélkül is játszható.
- 74** Lásd az előszónak erre vonatkozó megjegyzését.
- 86** Pentachord: a hétfokú hangsor első öt hangja.
- 95** Lásd az előszónak erre vonatkozó megjegyzését.