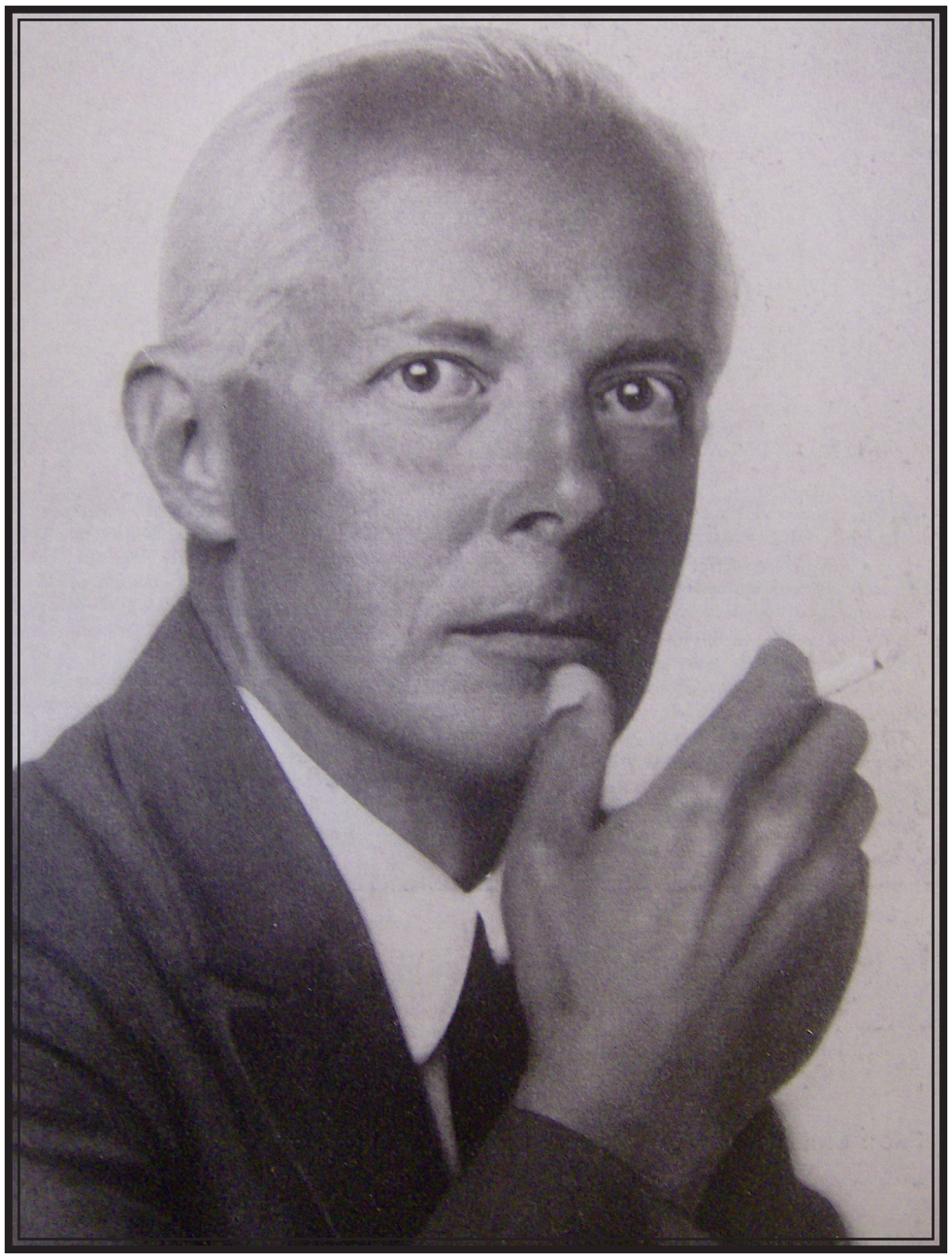
BÉLA BARTÓK
MIKROKOSMOS



Arranged for Violin & Viola Duo

by Alan Bonds

ABOUT THIS TRANSCRIPTION

The 44 Duos for Violin (1927) have been a central part of a young violinist's development for nearly a century. Originally comissioned by Erik Doflein for his visionary Method (Edition Schott) in 5 books, they provide a unique insight into Bartok's contemporary compositional technique (especially using folk-music).

So too the Mikrokosmos for piano. It is not only a superb curriculum from the very beginning to advanced piano technique, but also a comprehensive manual of counterpoint rather like Bach's 'Anna Magdelena Book' or his '2-part Inventions' and similar didactic output.

Unfortunately I find Primrose's viola transcription of the Duos unsatisfactory. Hugo Bourma's version is excellent. [https://imslp.hk/files/imglnks/euimg/c/c2/IMSLP674173-PMLP47288-Barto-k_44_Duos_Sz98_2violas.pdf]
But something worthwhile for Violin & Viola is called for.

I have commenced with some from Book I which are really just 5 finger exercises for the beginner pianist. However the contrapuntal techniques employed are a valuable introduction to Bartók's contrapuntal technique. The rest start from Book II choosing only those that suit the two strings. Some are unquestionably pianistic and have been omitted. The last are from Book V.

PERFORMANCE NOTES

The pieces have been specially layed out for a duo to be able to study and perform them from the full score.

Many of the pieces have been transposed to suit the range of violin & viola, and every care has been taken to preserve the voicing. A few have an alternative version if the key proves difficult for beginner players.
In only a couple of places was it necessary to transpose a part up or down an octave.

Bowings –in order to see Bartok's original phrasings in the piano version, they have been retained and bowings should be overlayed.
Every care has been taken to preserve the natural song or dance accentuations, usually taking strong-beats-on-down-bows and weak-beats-on-up-bows in the traditional way.

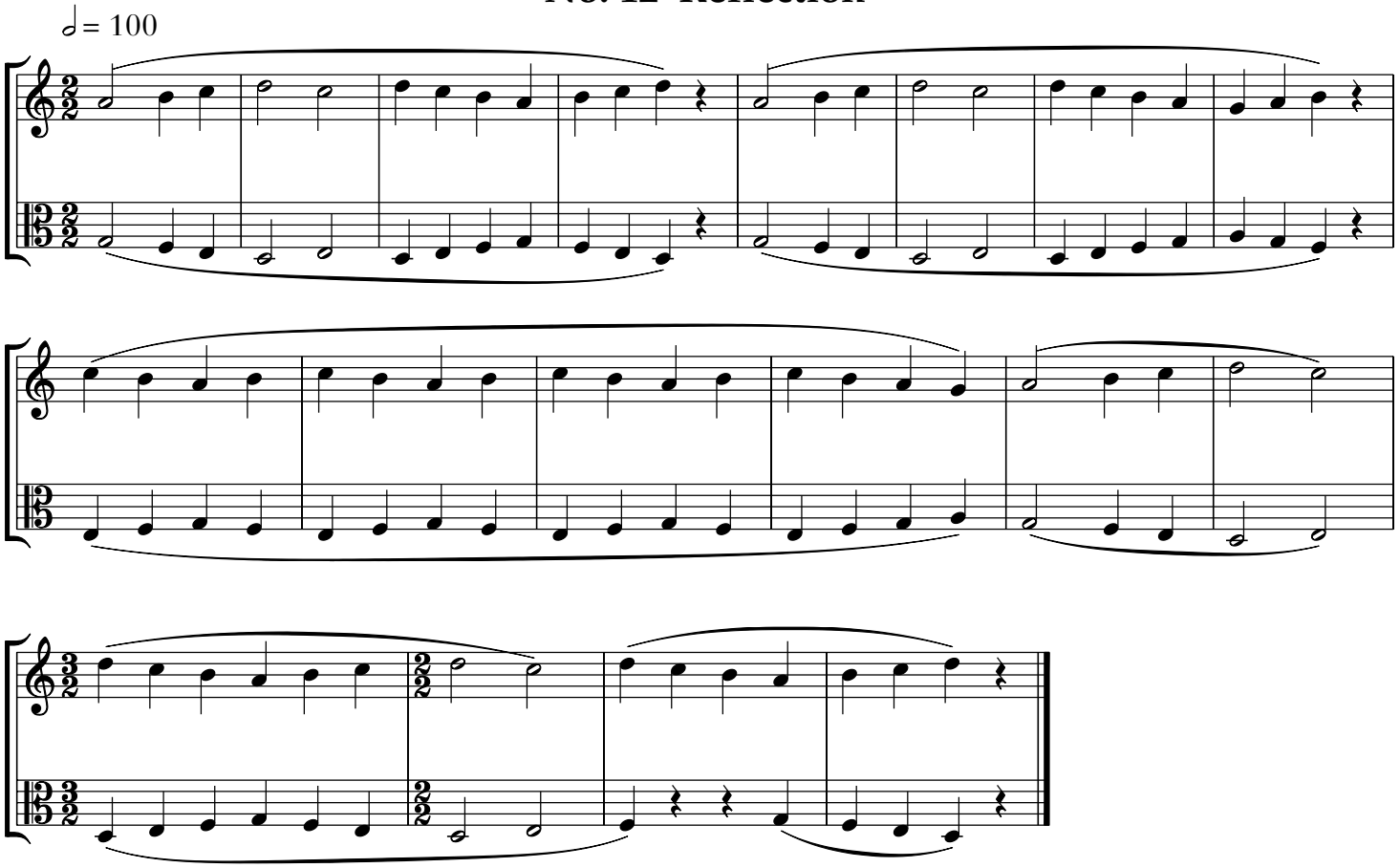
Accents – Bartok's hierarchy of accentuations is very clear and has been faithfully retained.

Articulations – are also very clear and have likewise been scrupulously retained.

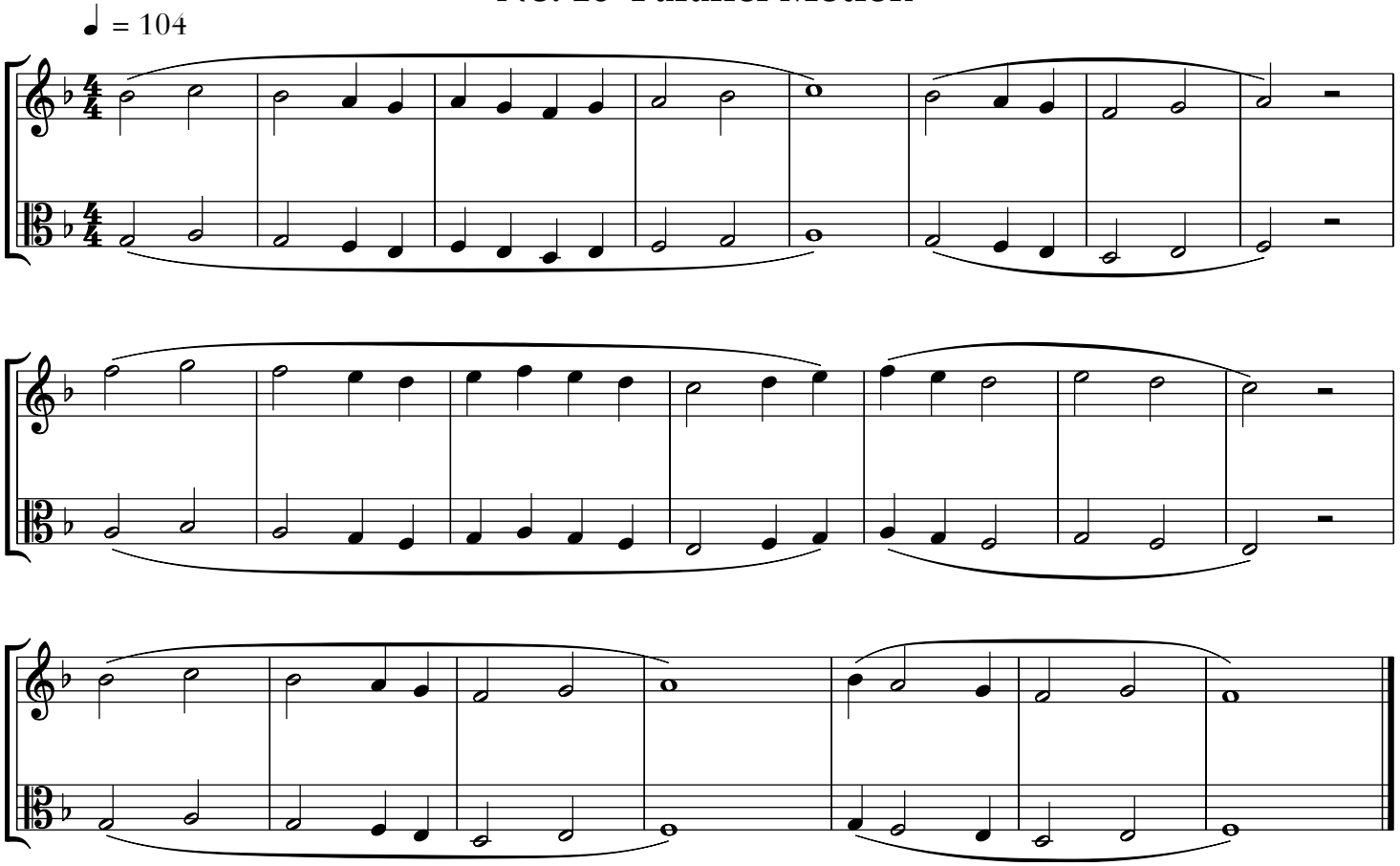
Players are encouraged to read Bartók's own comments to his definitive edition.

Alan Bonds,
Perth, Western Australia, 2023
[abonds@swiftdsl.com.au]

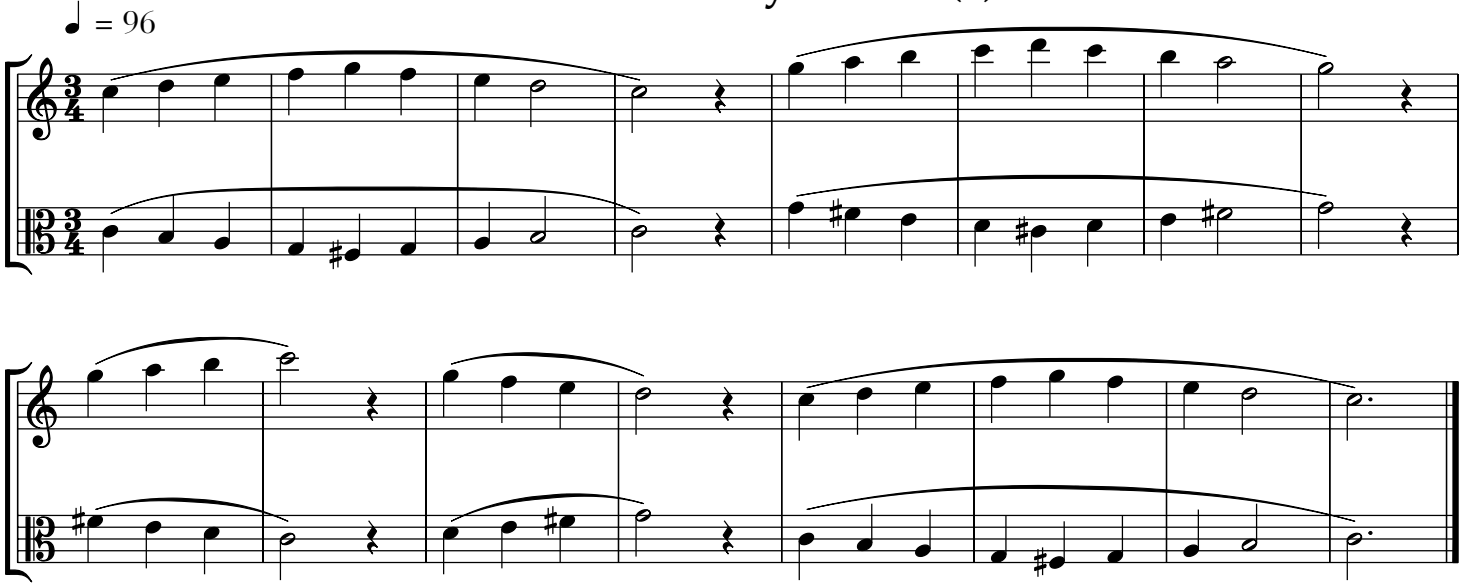
No. 12 Reflection



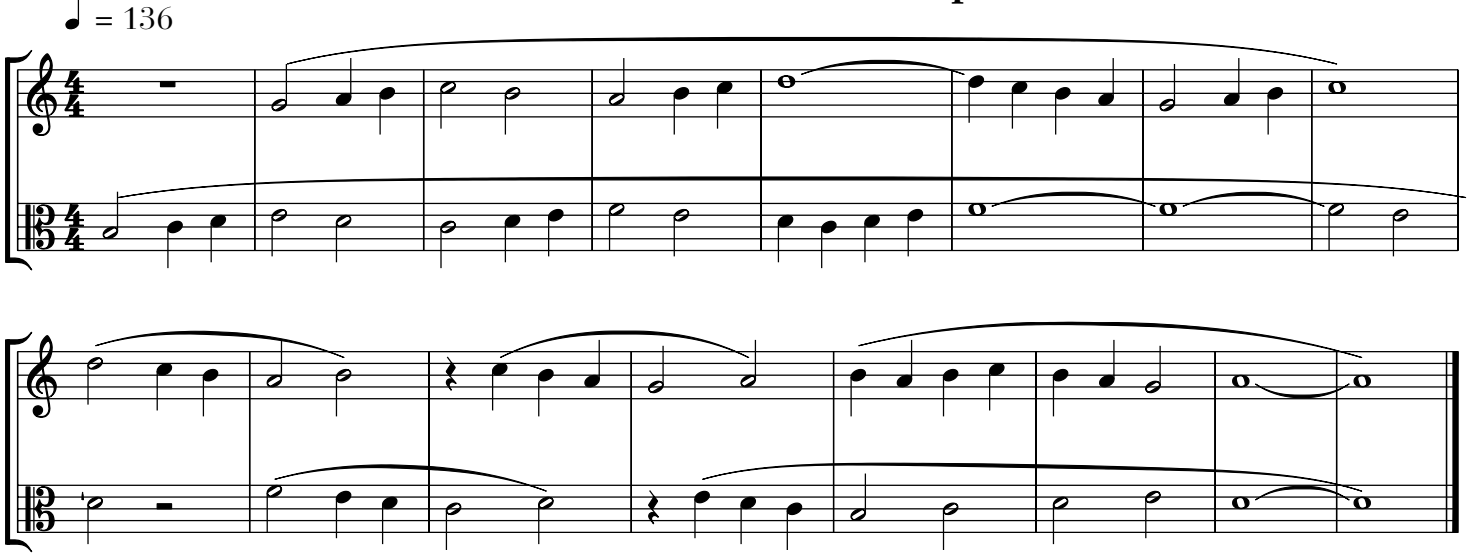
No. 16 Parallel Motion



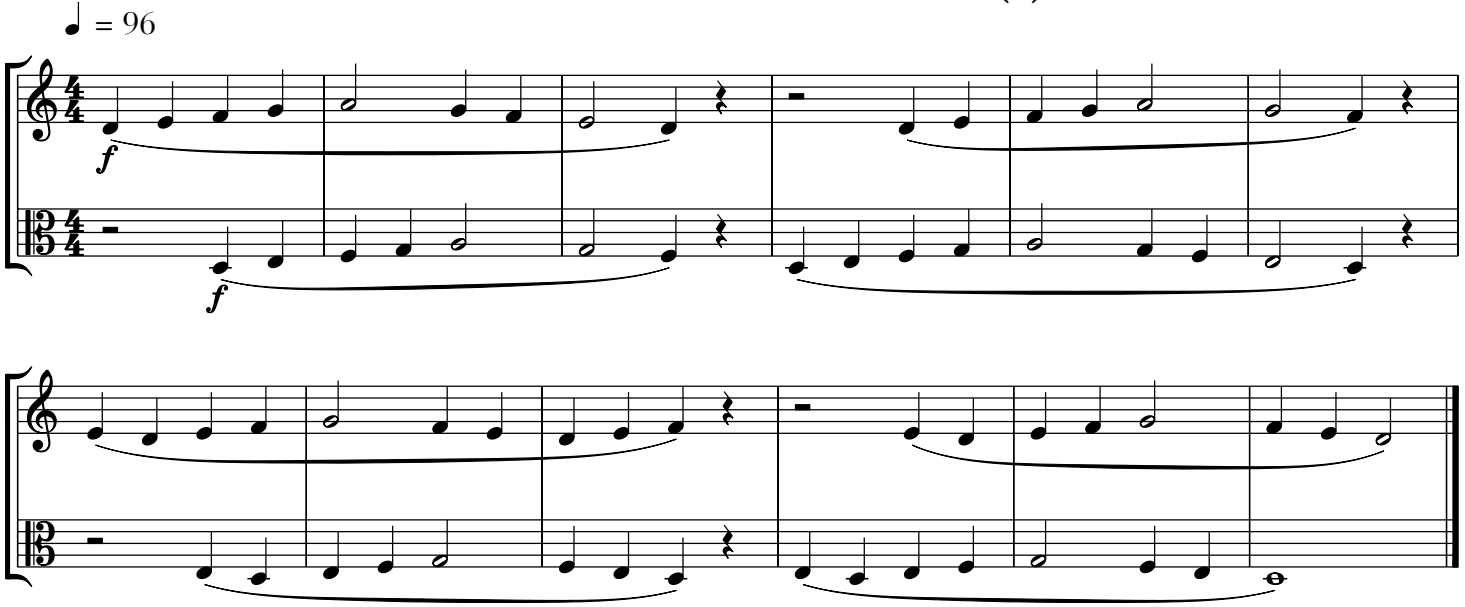
No. 17 Contrary Motion (1)



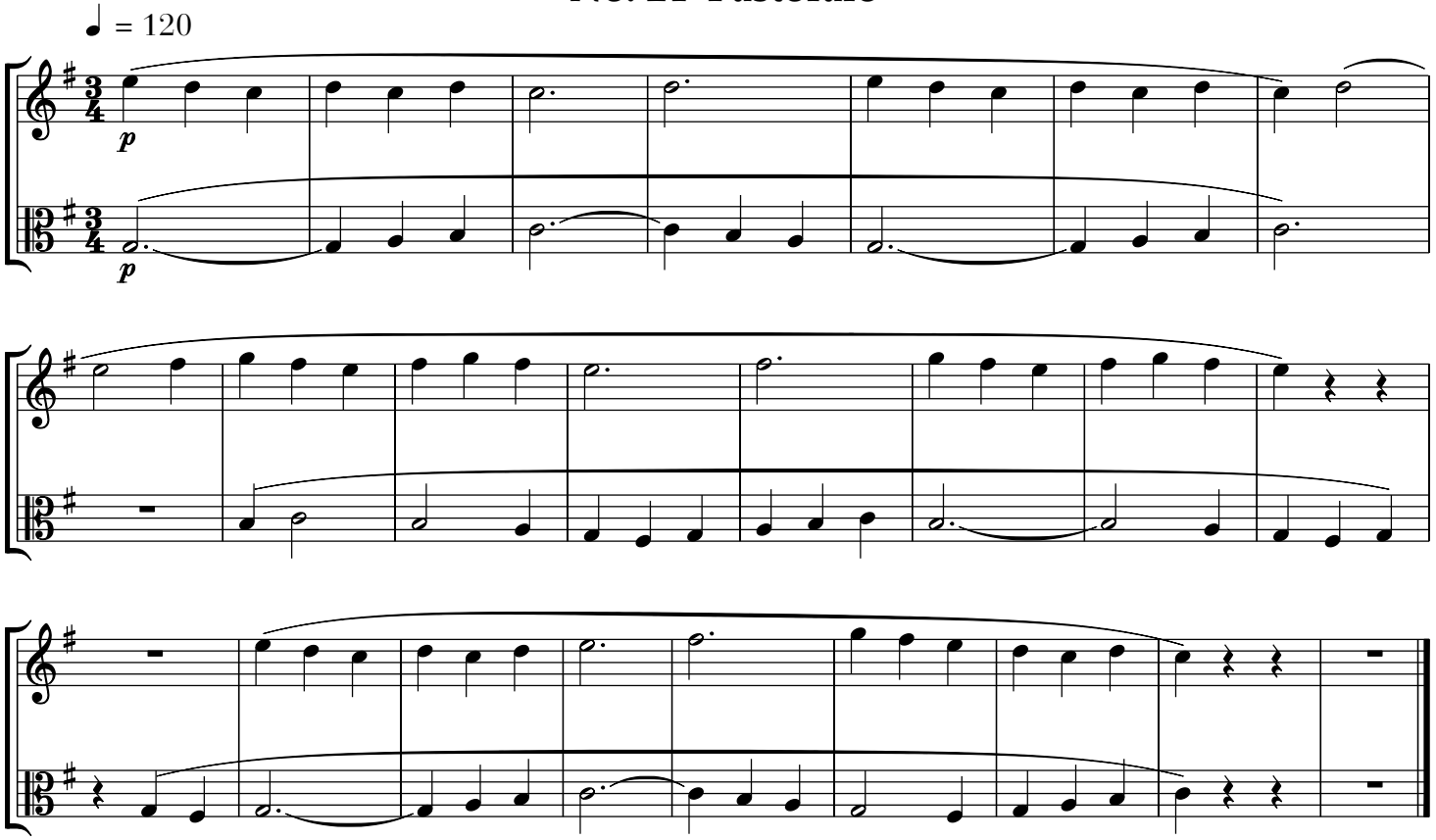
No. 22 Imitation & Counterpoint



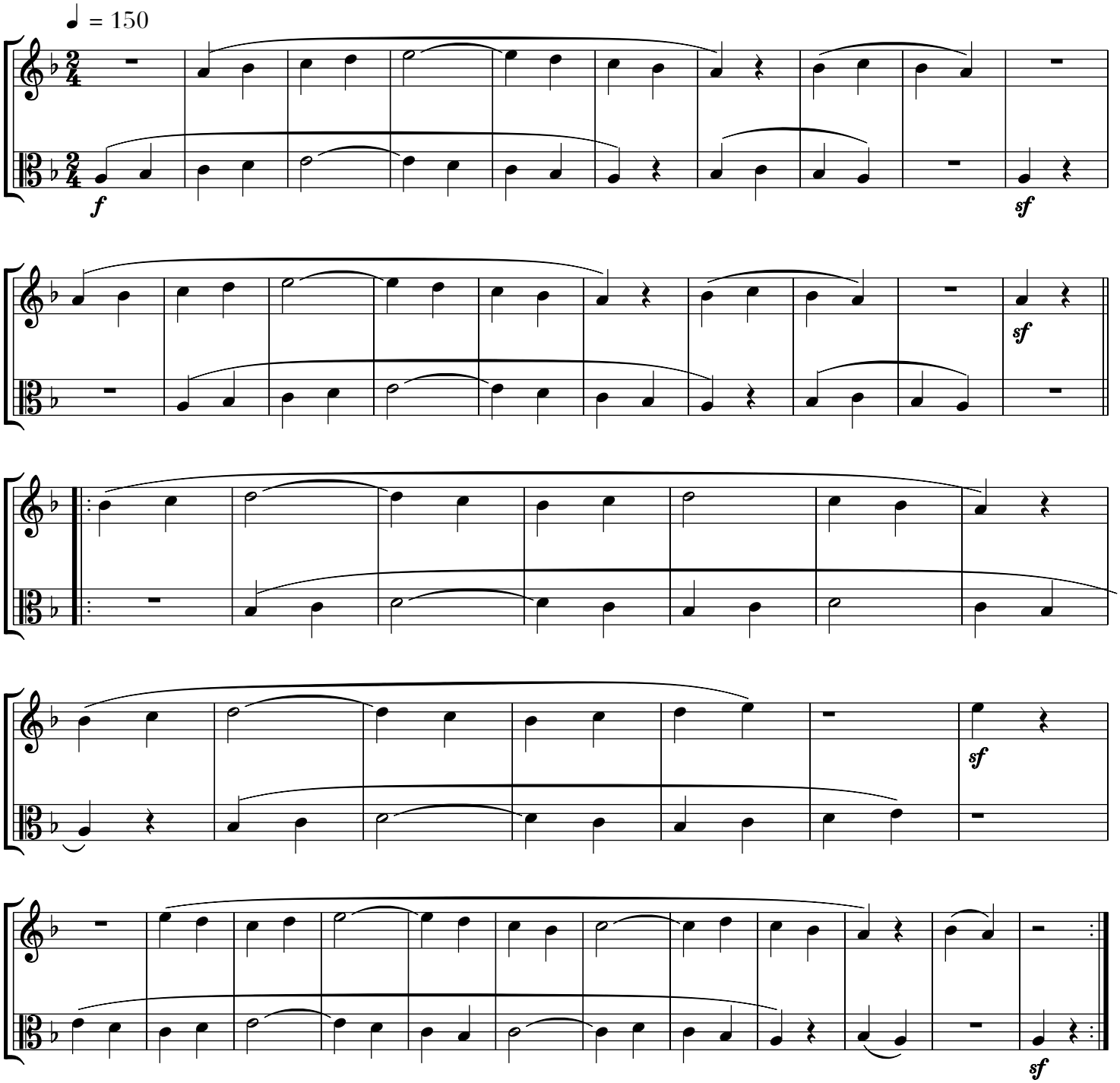
No. 23 Imitation & Inversion (1)



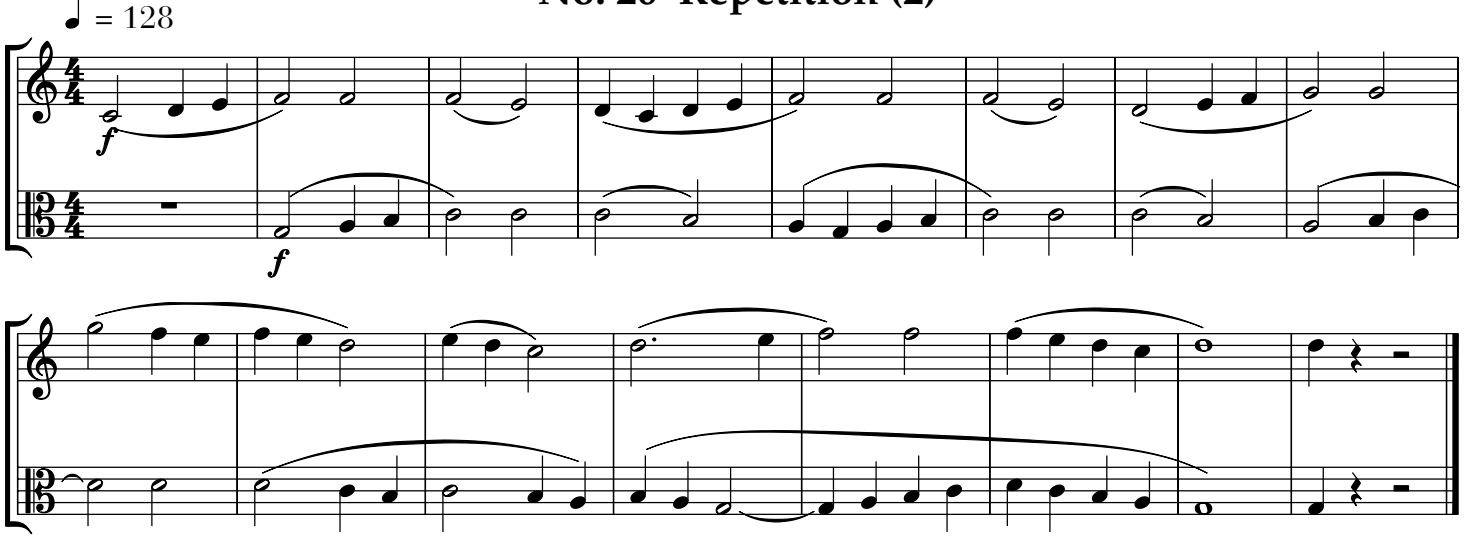
No. 24 Pastorale



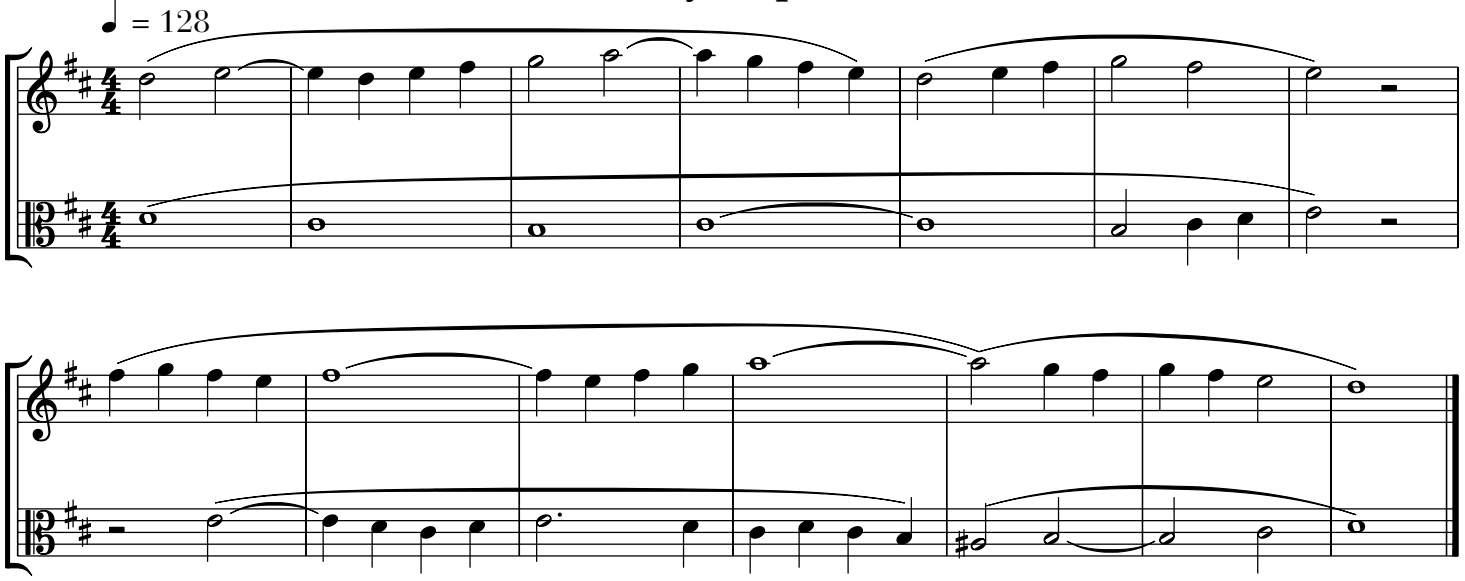
No. 25 Imitation & Inversion (2)



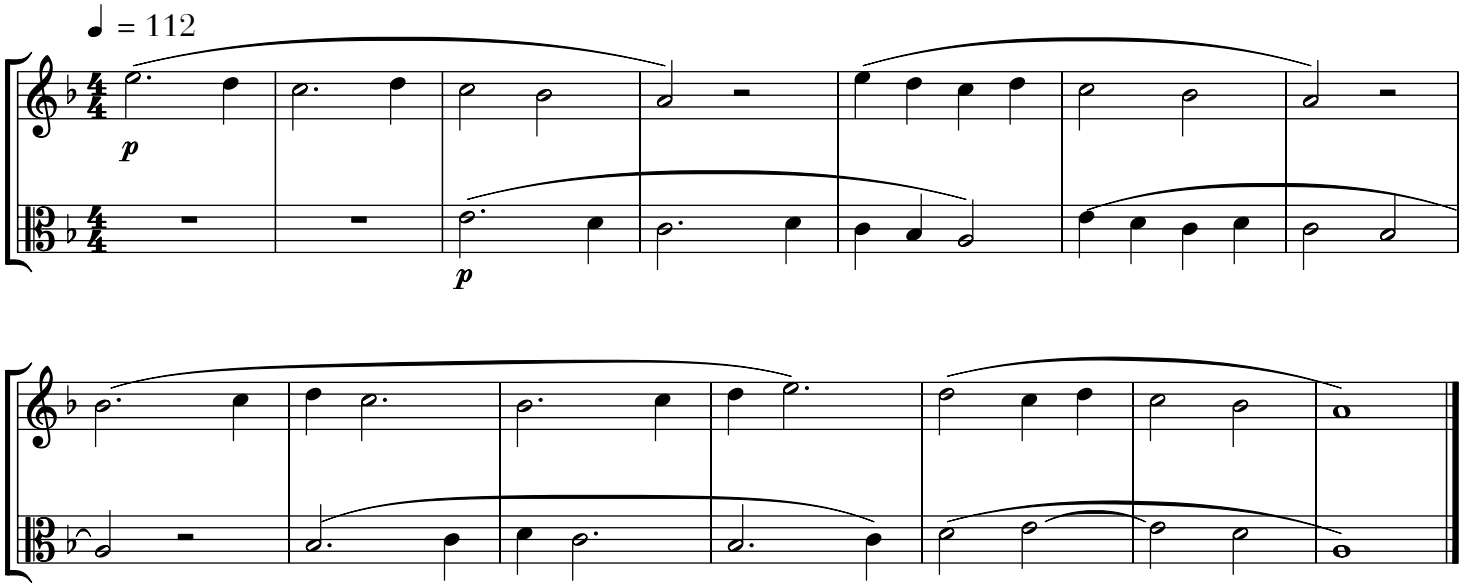
No. 26 Repetition (2)



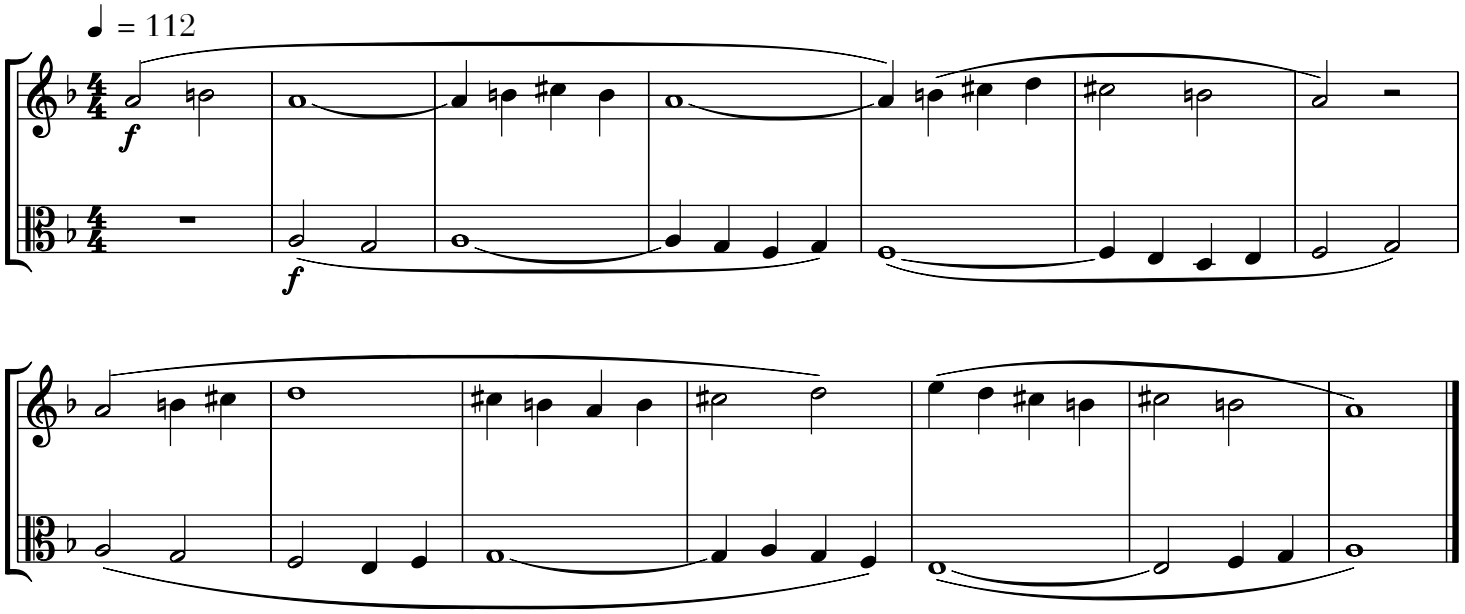
No. 27 Syncopation (2)



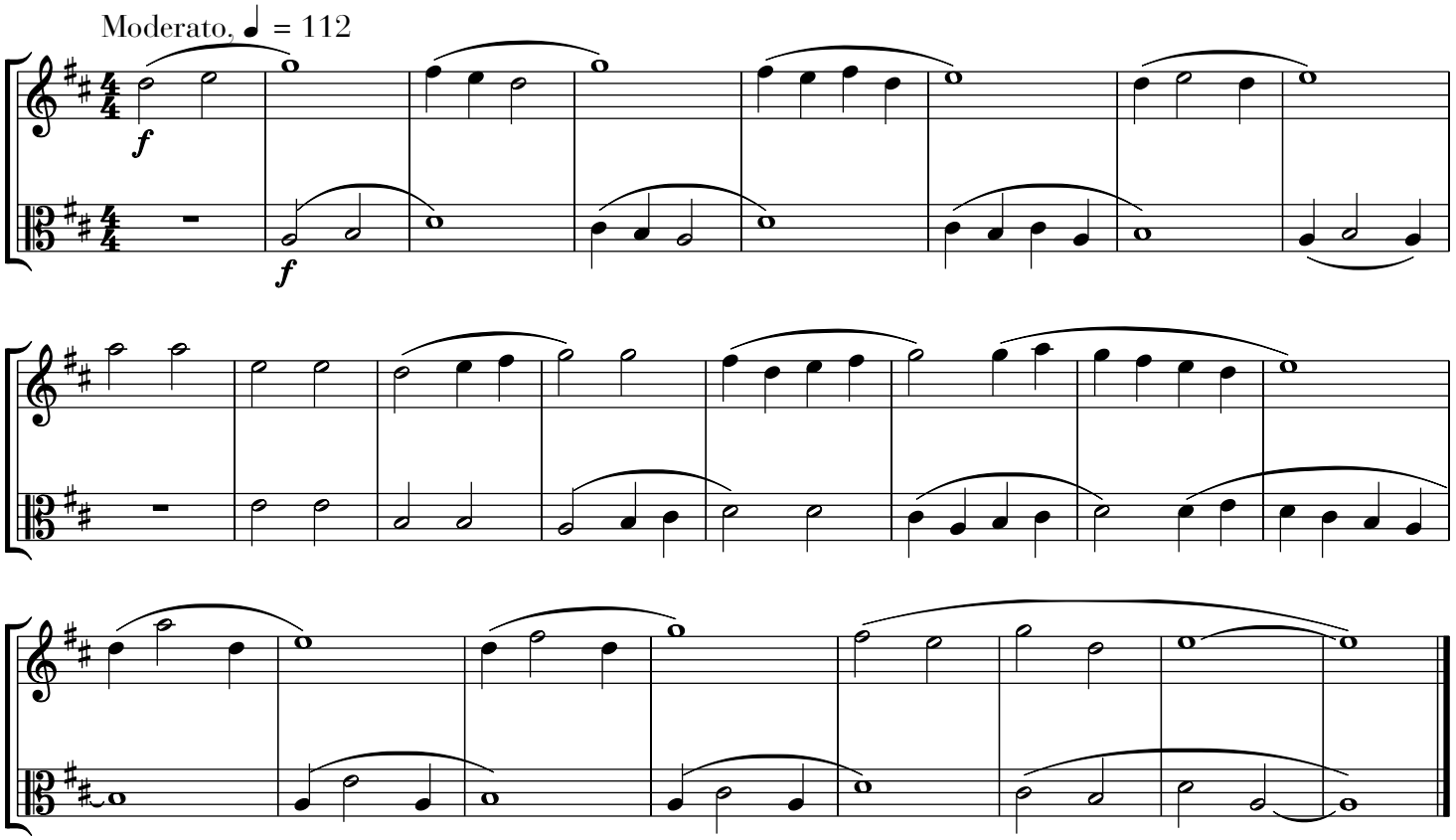
No. 28 Canon at the Octave



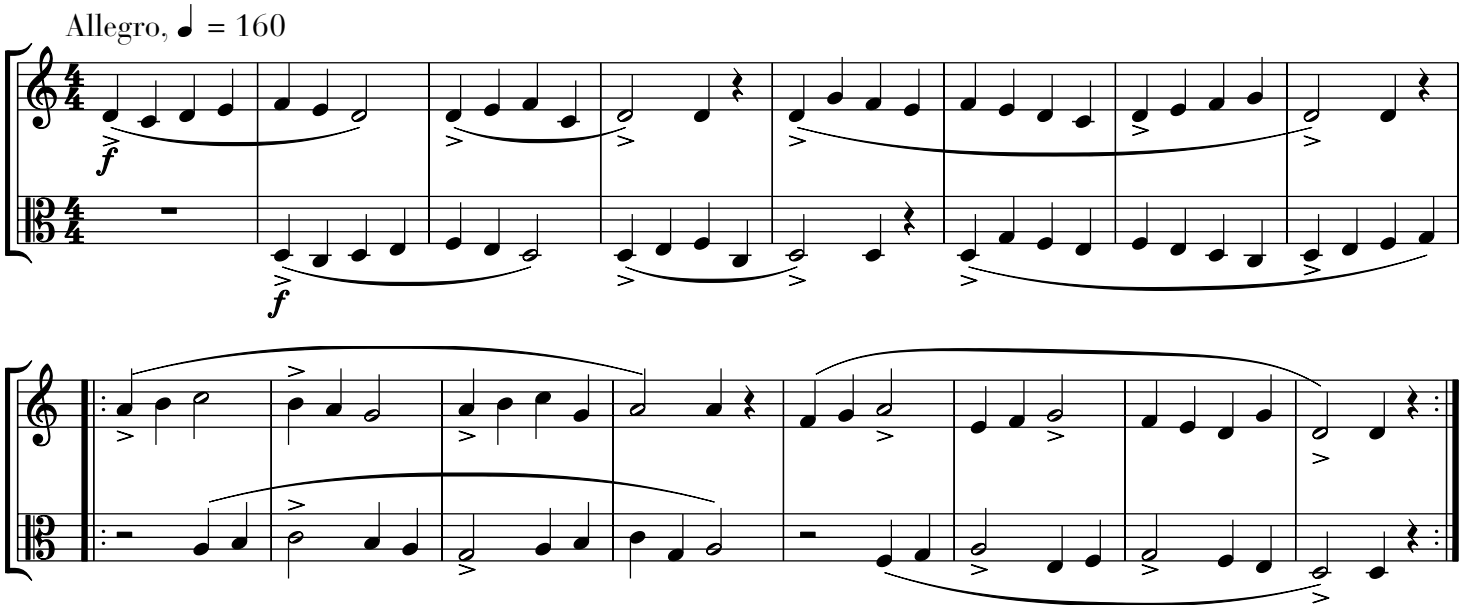
No. 29 Imitation Reflected



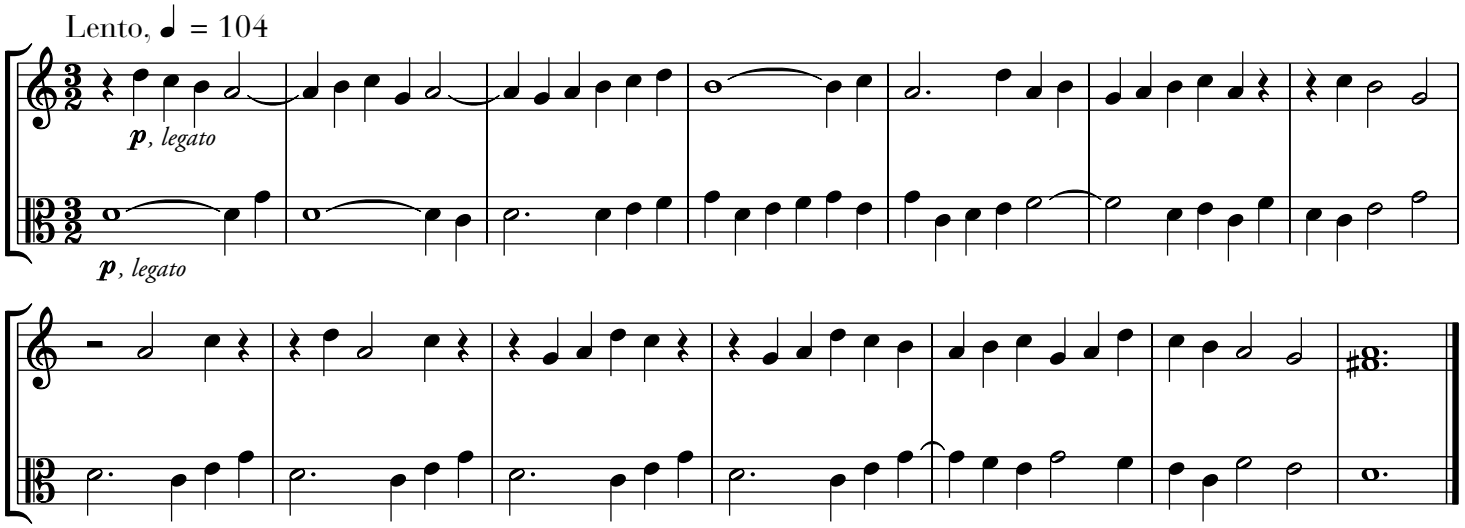
No. 30 Canon at the Lower Fifth



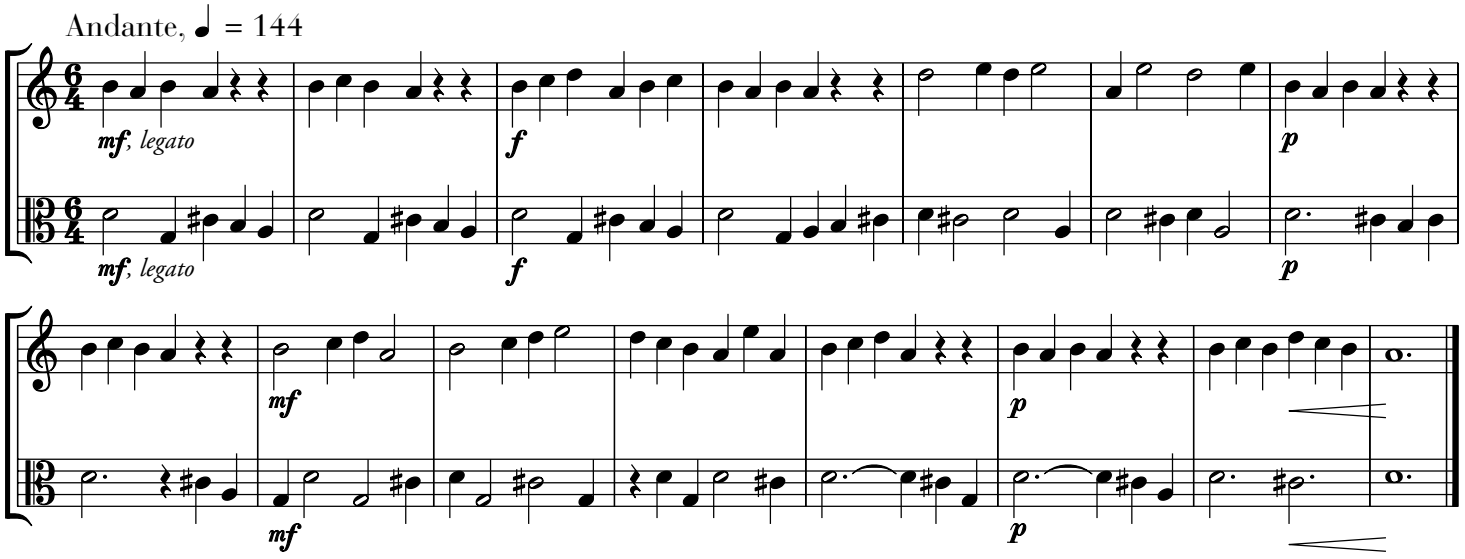
No. 31 Dance in Canon Form



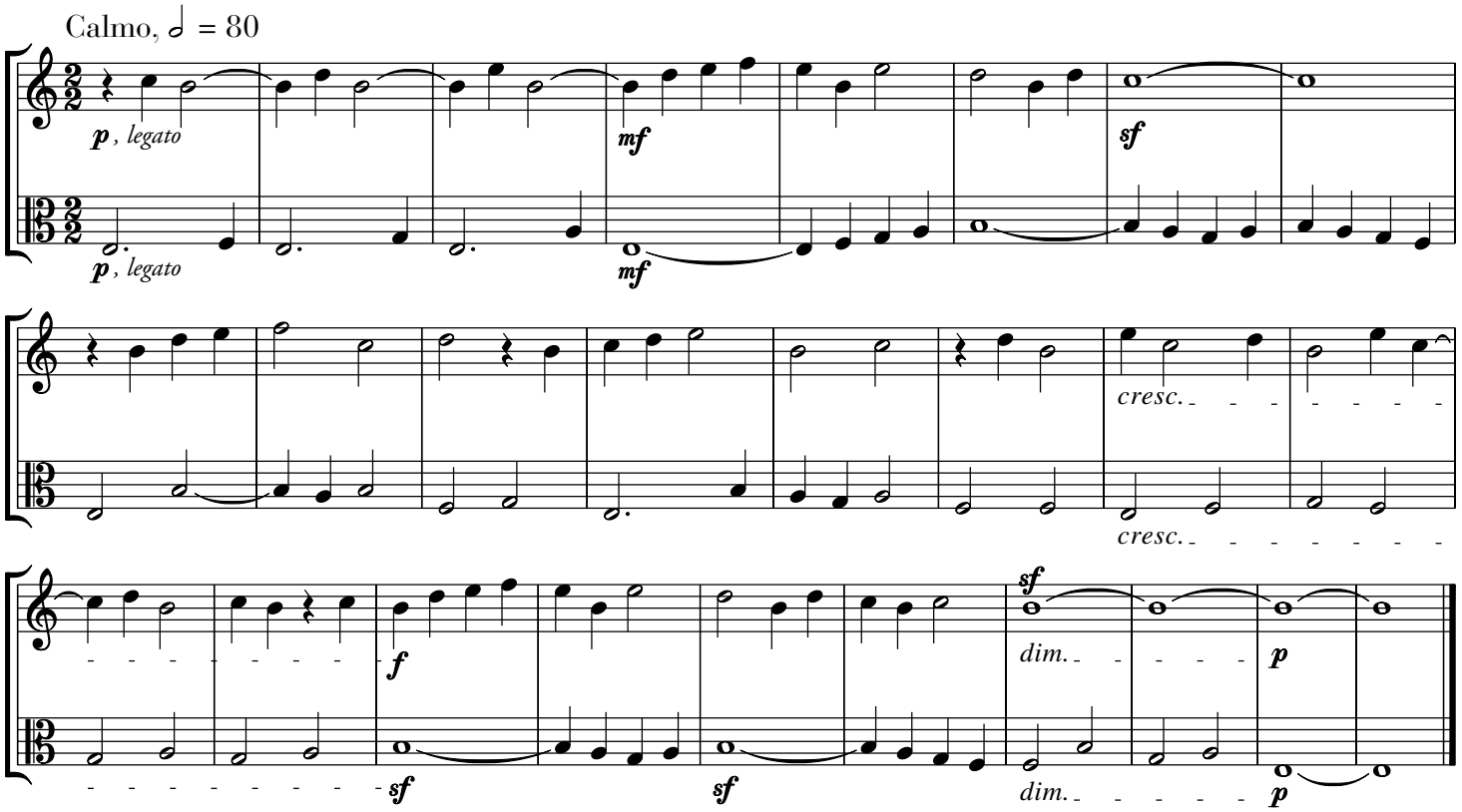
No. 32 In Dorian Mode



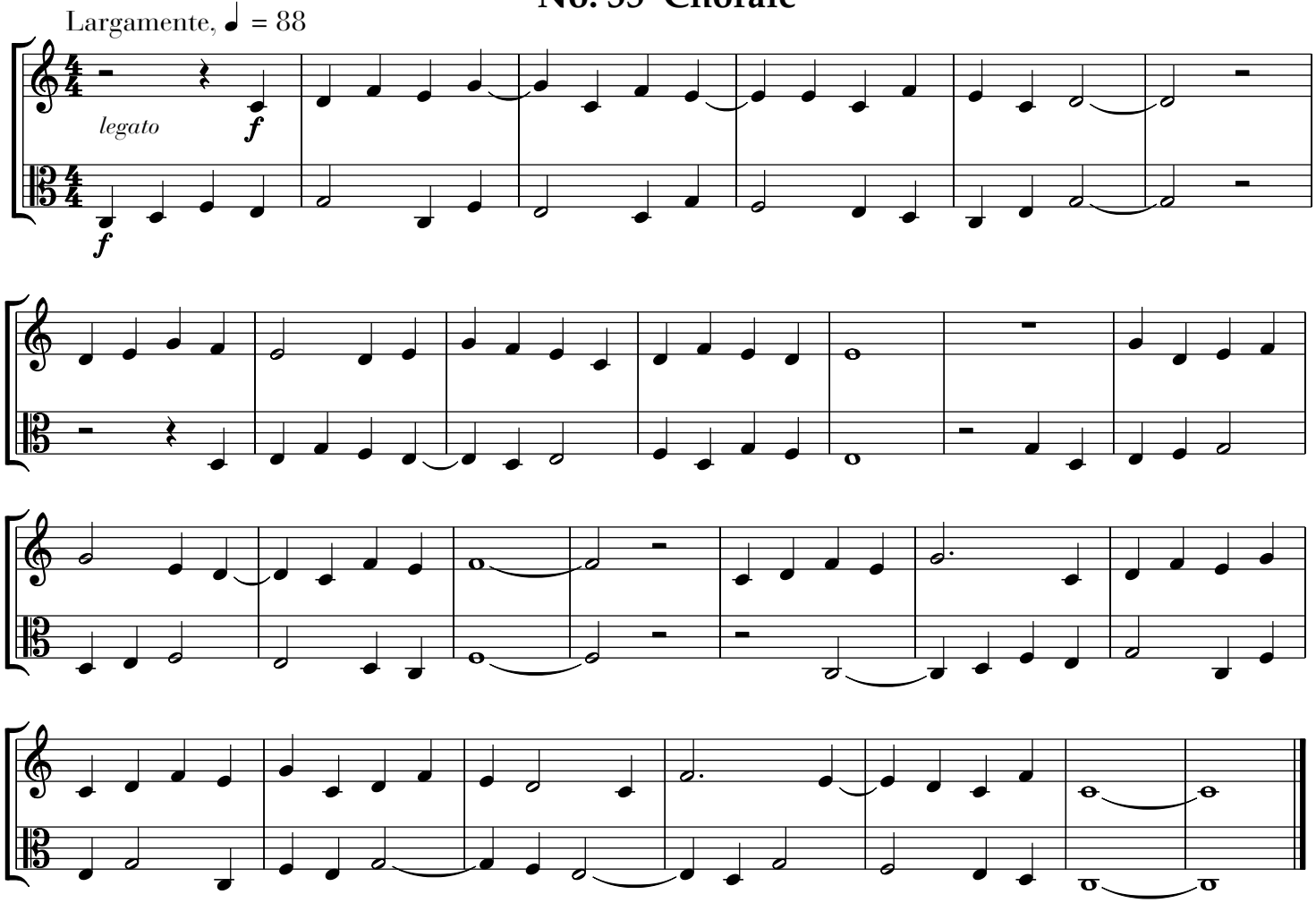
No. 33 Slow Dance



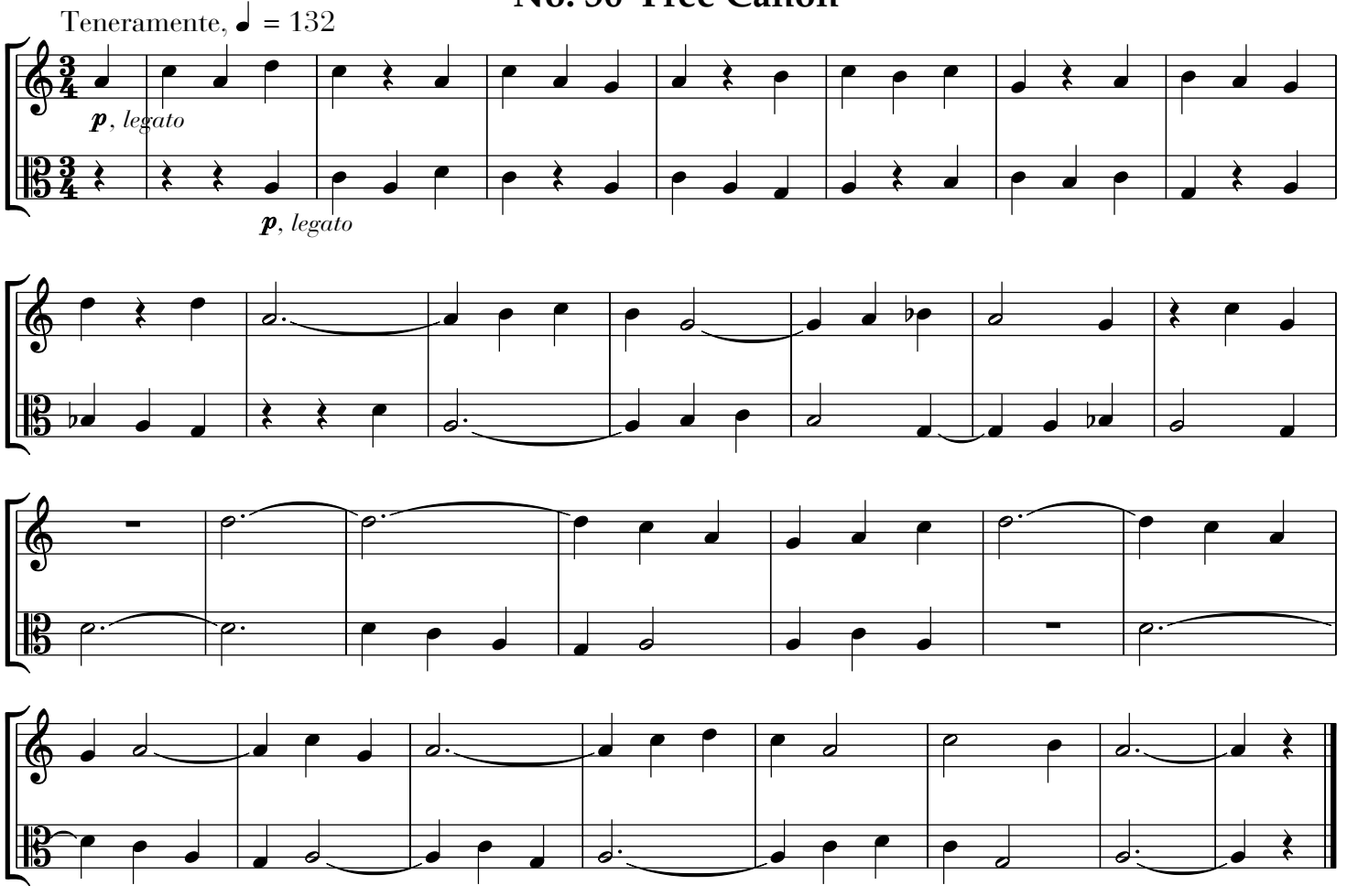
No. 34 In Phrygian Mode



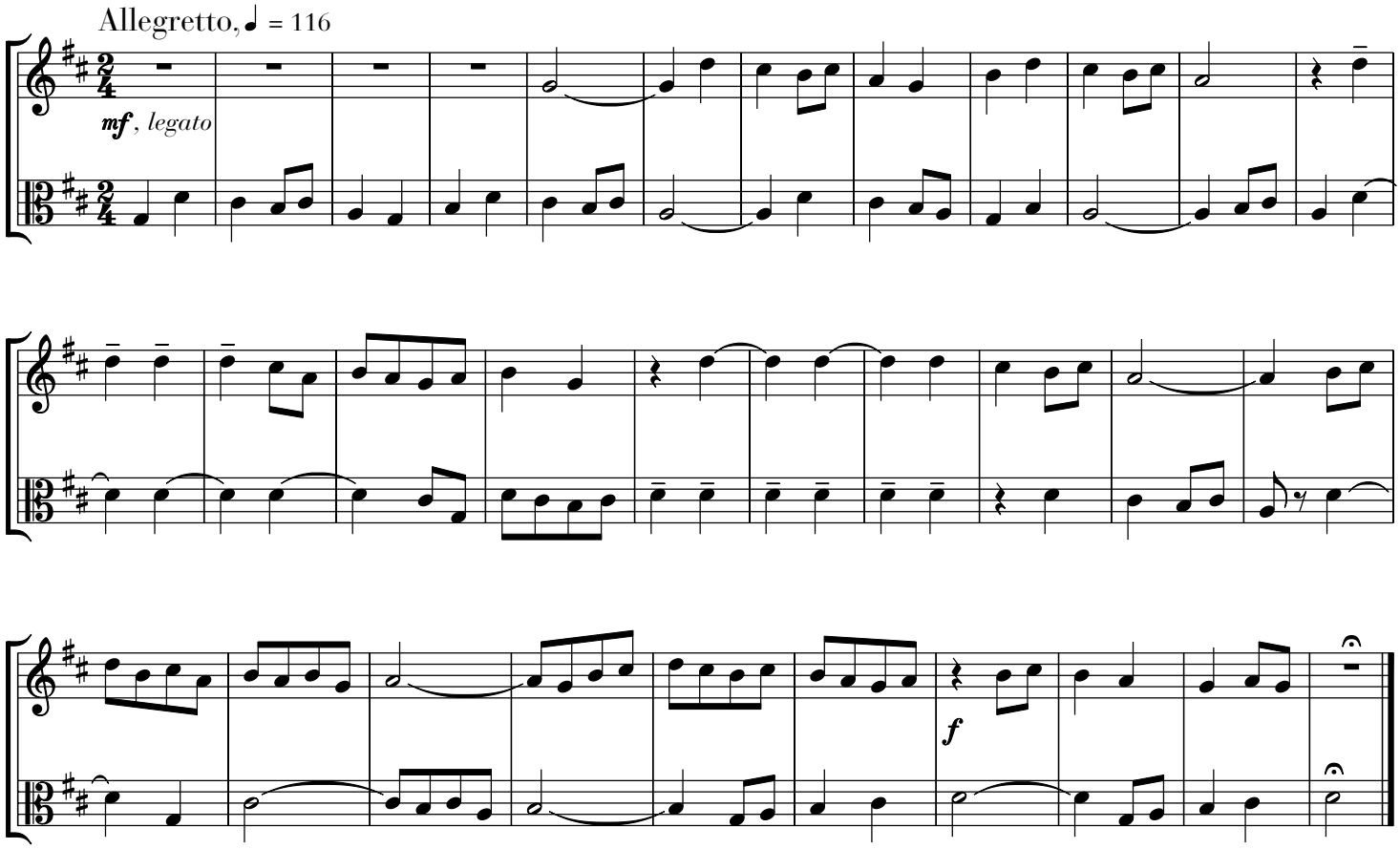
No. 35 Chorale



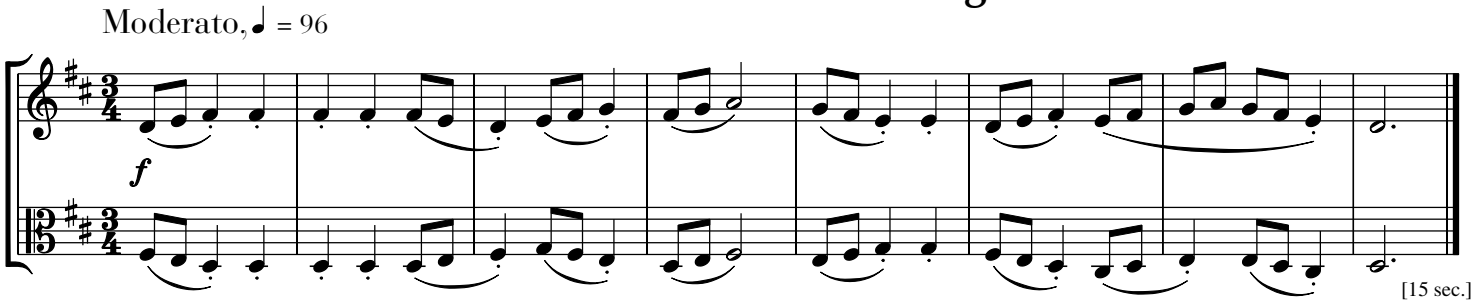
No. 36 Free Canon



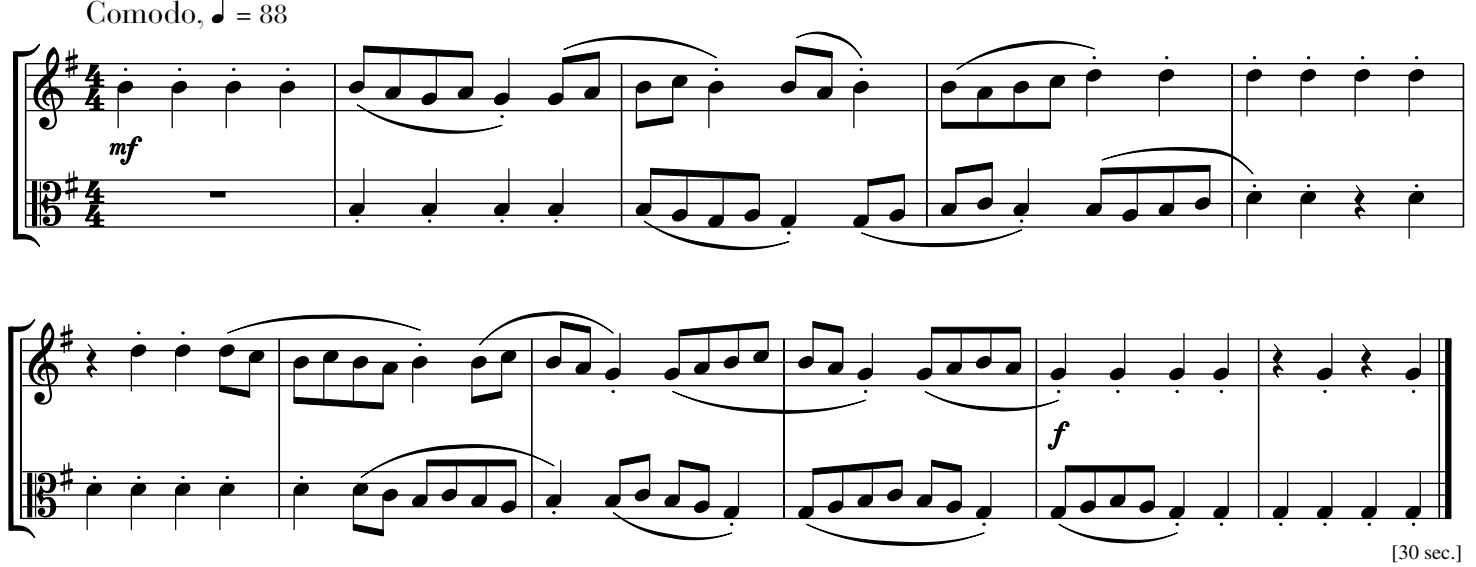
No. 37 In the Lydian Mode



No. 38 Staccato and Legato

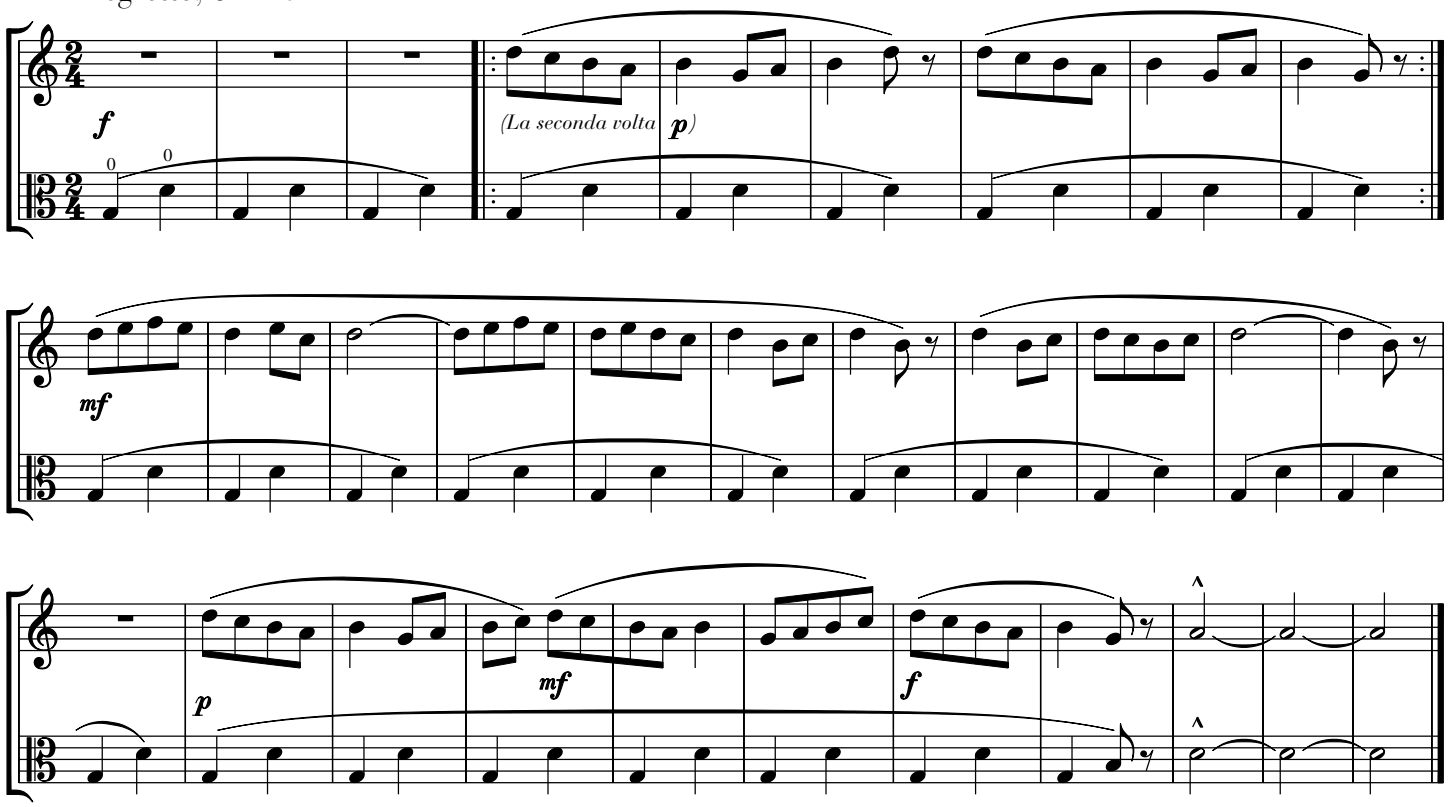


No. 39 Staccato and Legato

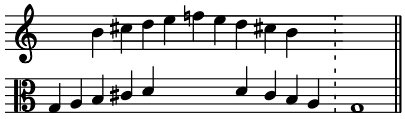


No. 40 In Yugoslav Mode

Allegretto, ♩ = 120

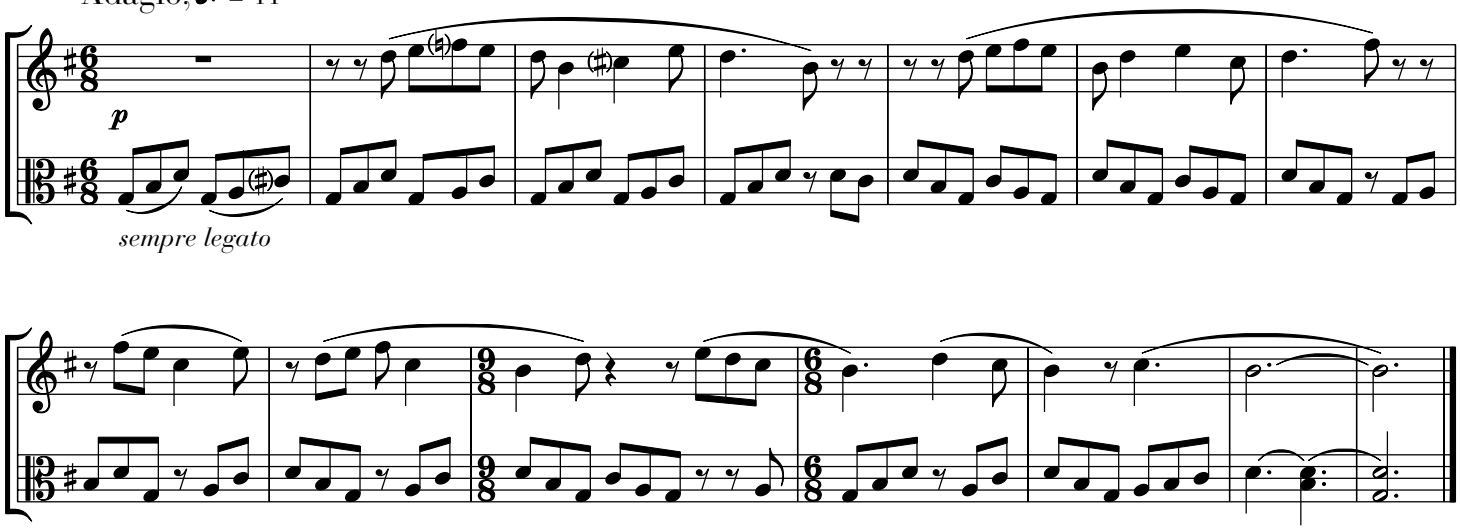


Beware the key signature!



No. 41 Melody with Accompaniment

Adagio, ♩. = 44



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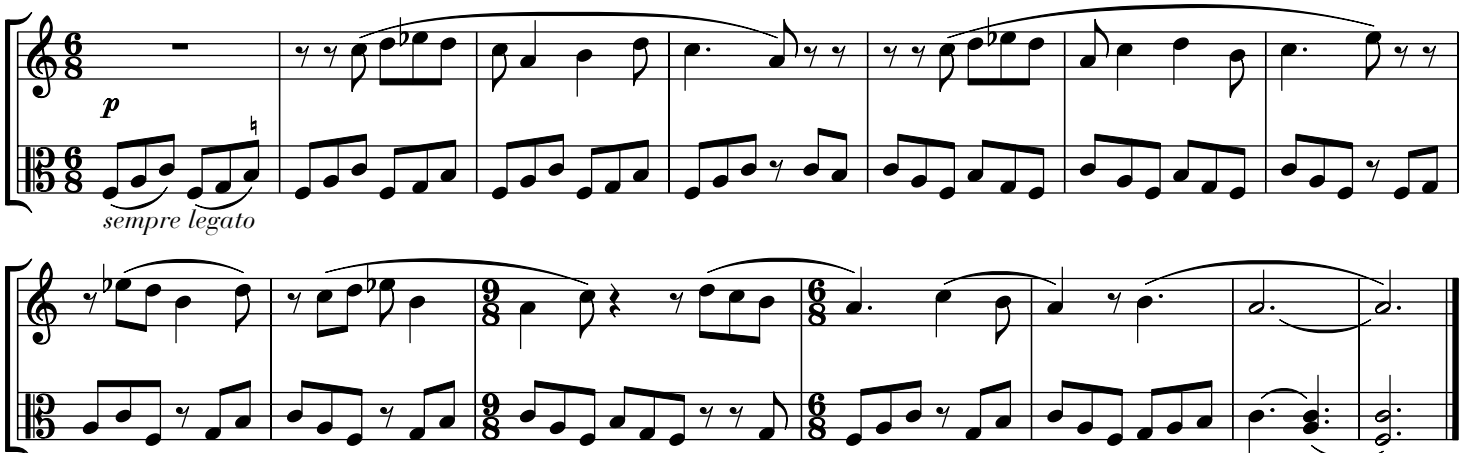
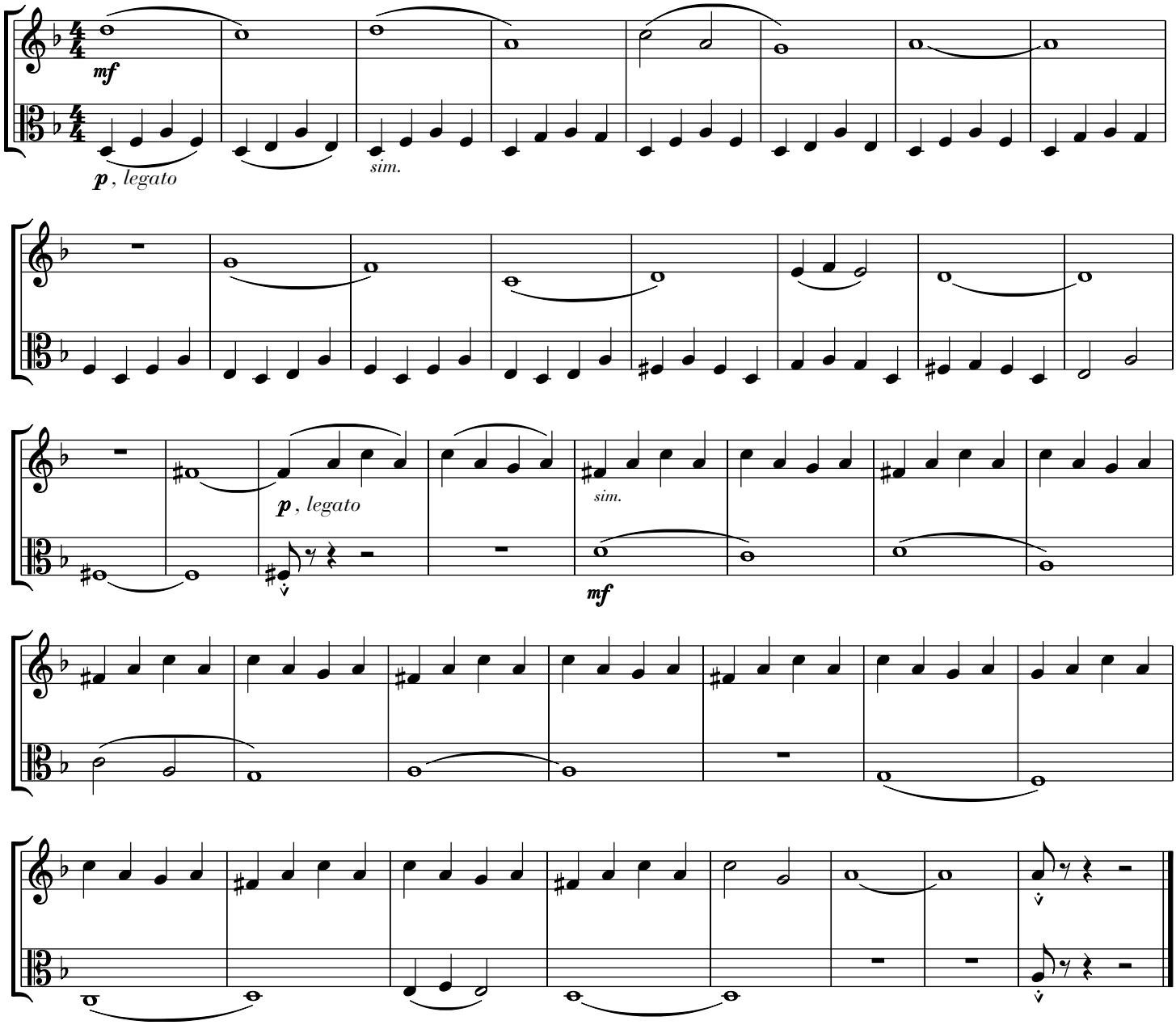
No. 41 Melody with Accompaniment

Adagio, ♩. = 44

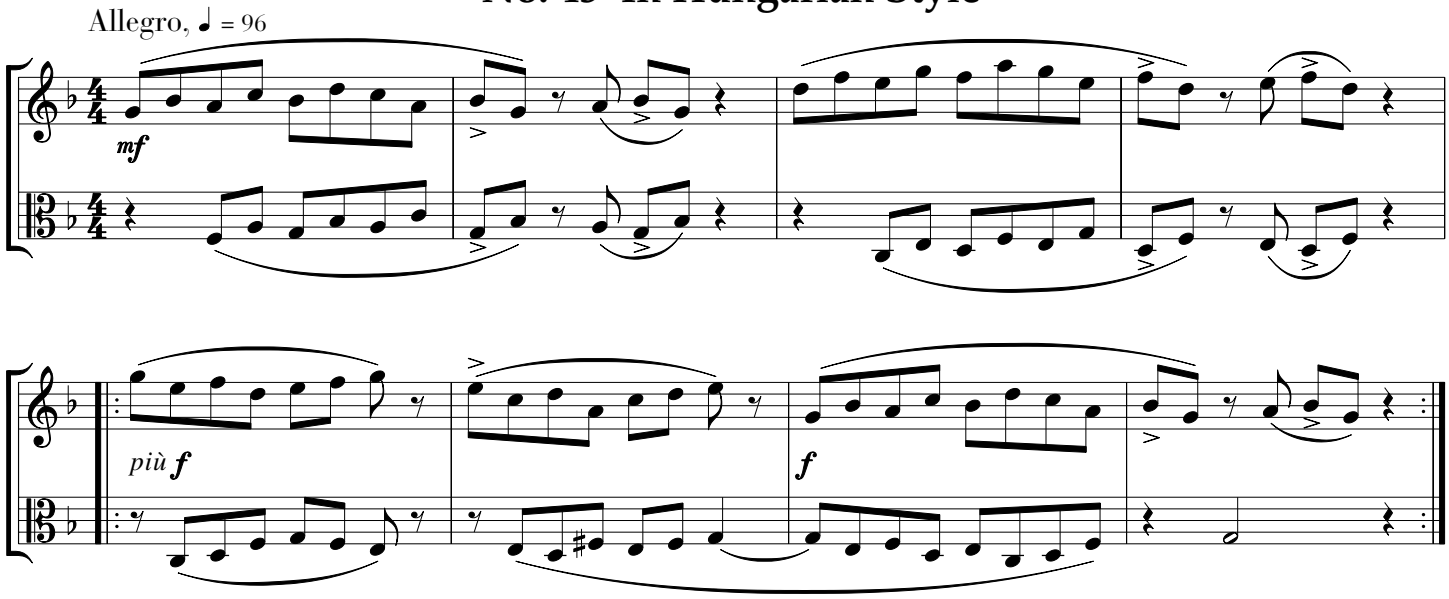


No. 42 Accompaniment in Broken Triads

Andante Tranquillo, ♩ = 112

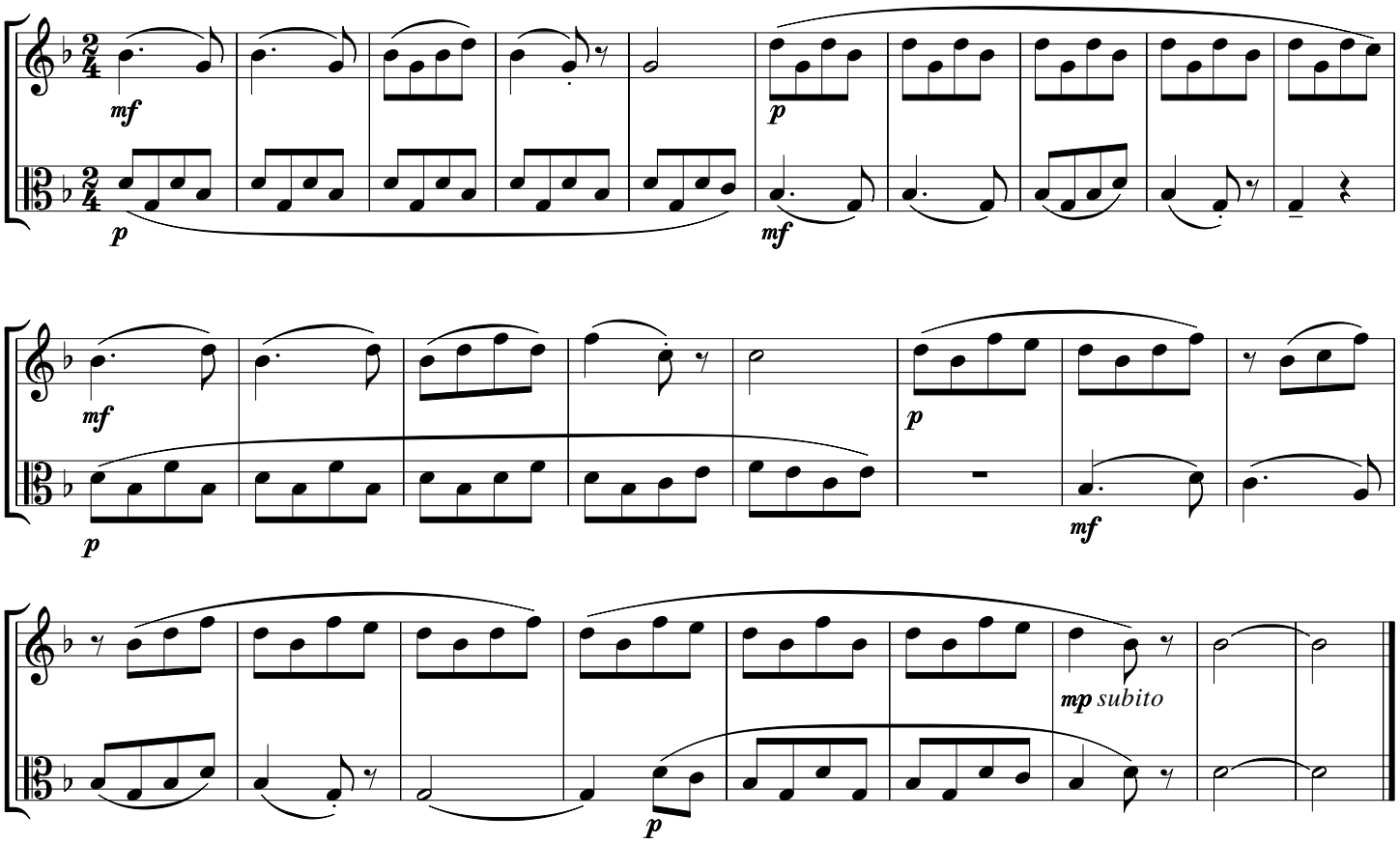


No. 43 In Hungarian Style



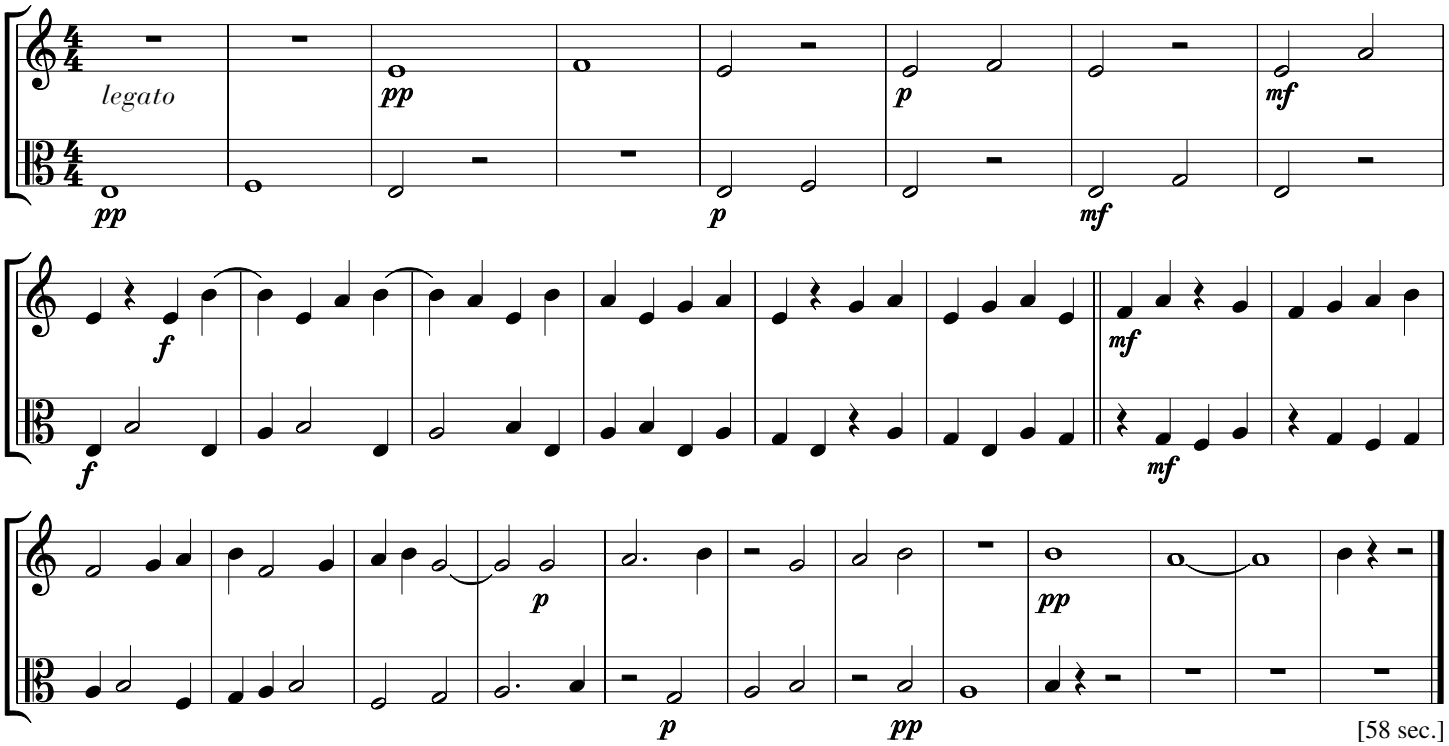
No. 45 Meditation

Andante, ♩ = 86



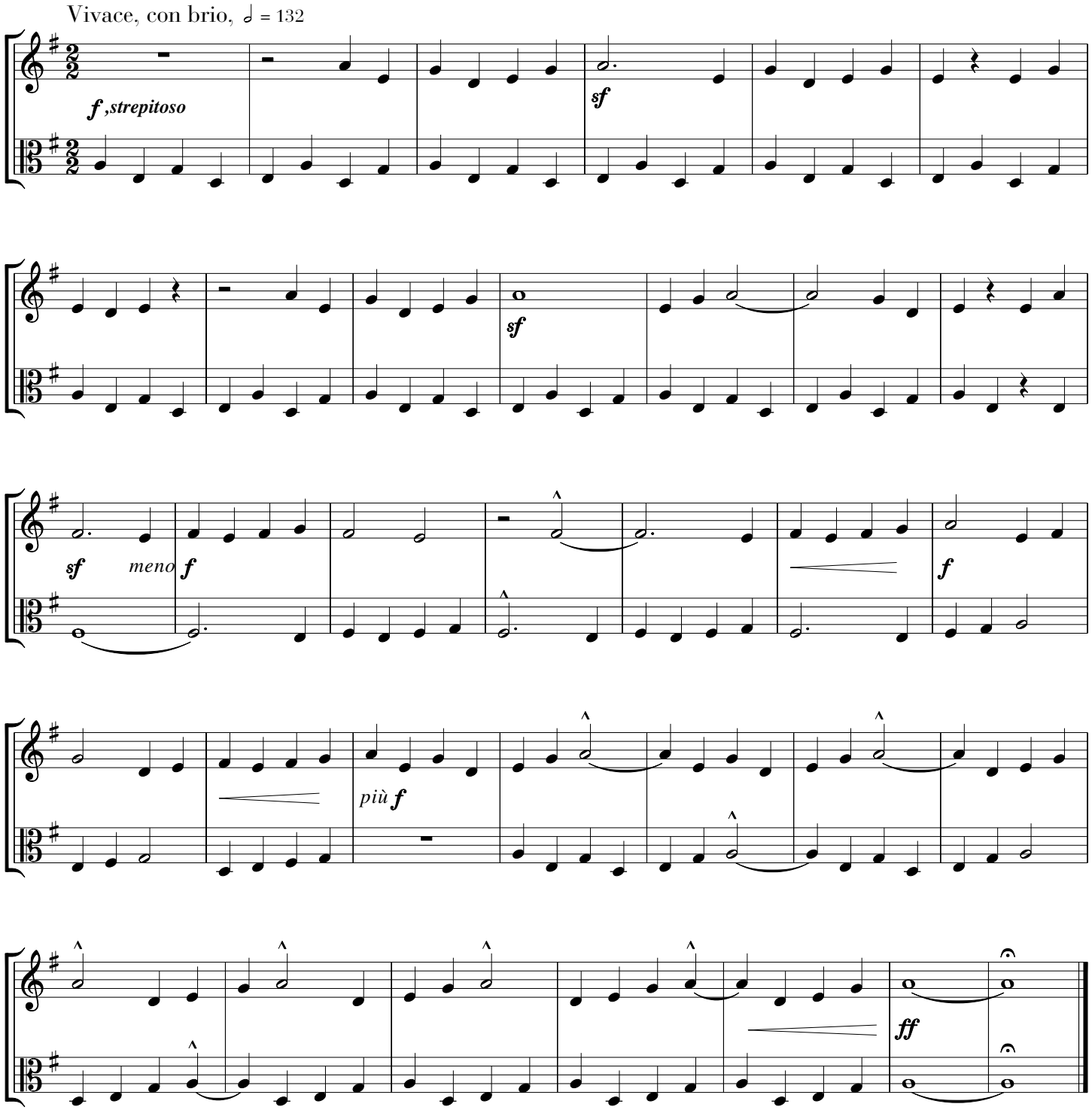
No. 46 Augmentation - Diminution

Moderato, ♩ = 120



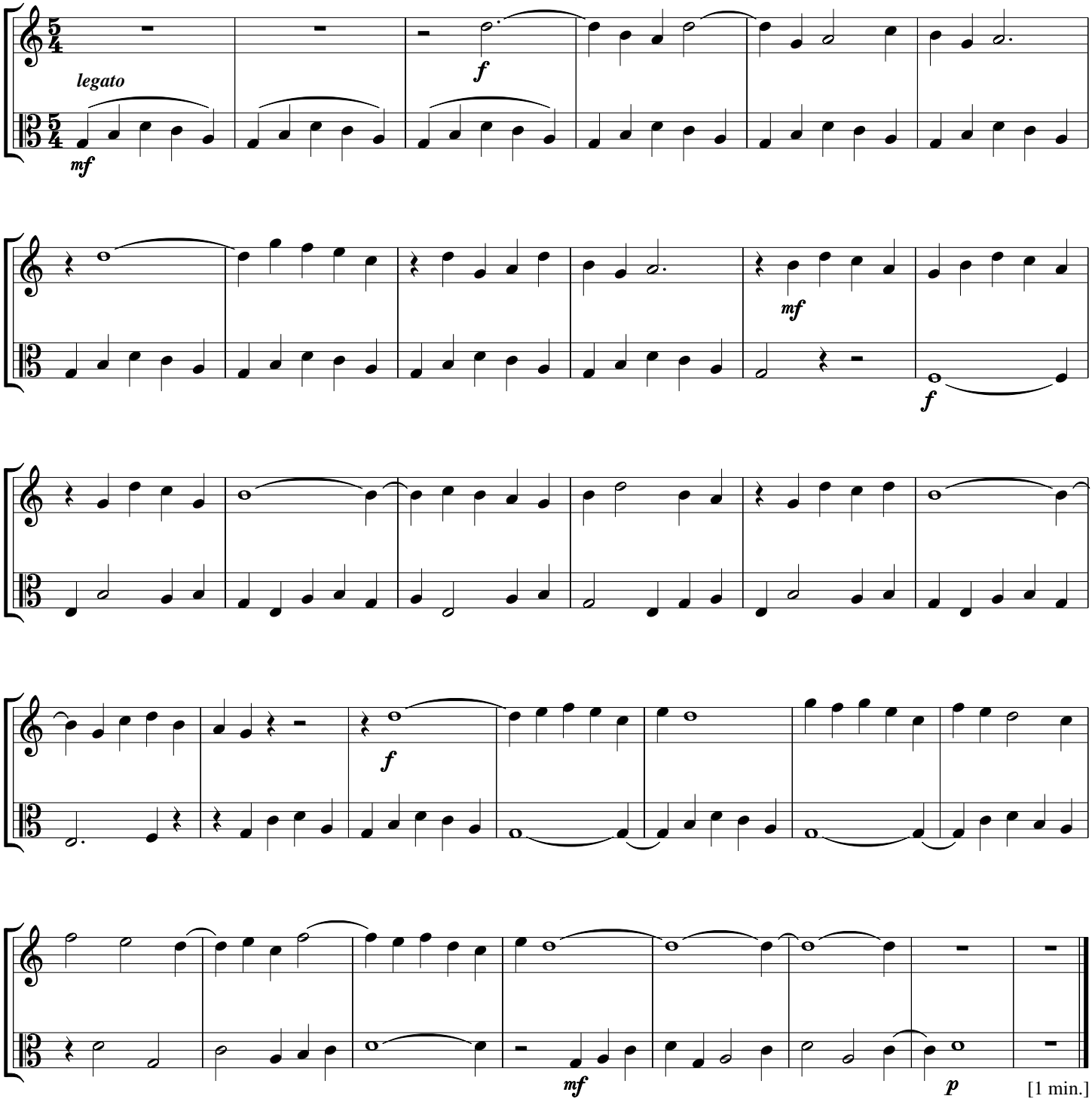
[58 sec.]

No. 47 Big Fair



No. 48 In Mixolydian Mode

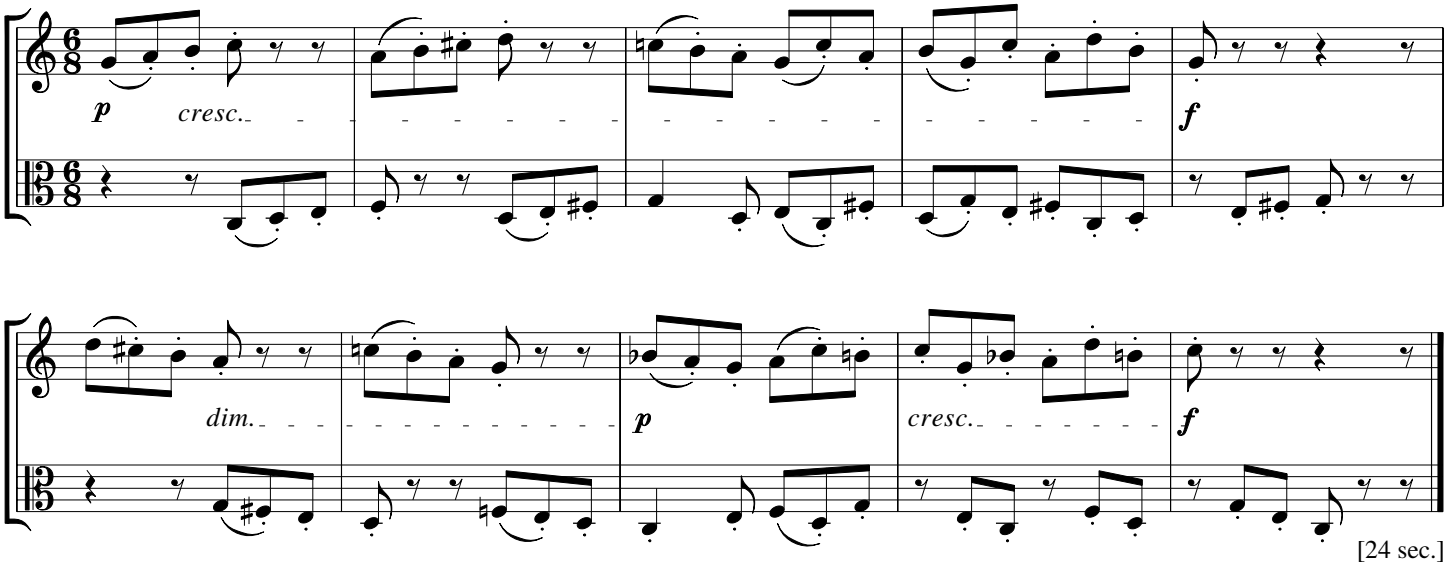
Allegro non troppo, ♩ = 184



[1 min.]

No. 49 Crescendo - Diminuendo

Moderato, ♩. = 50

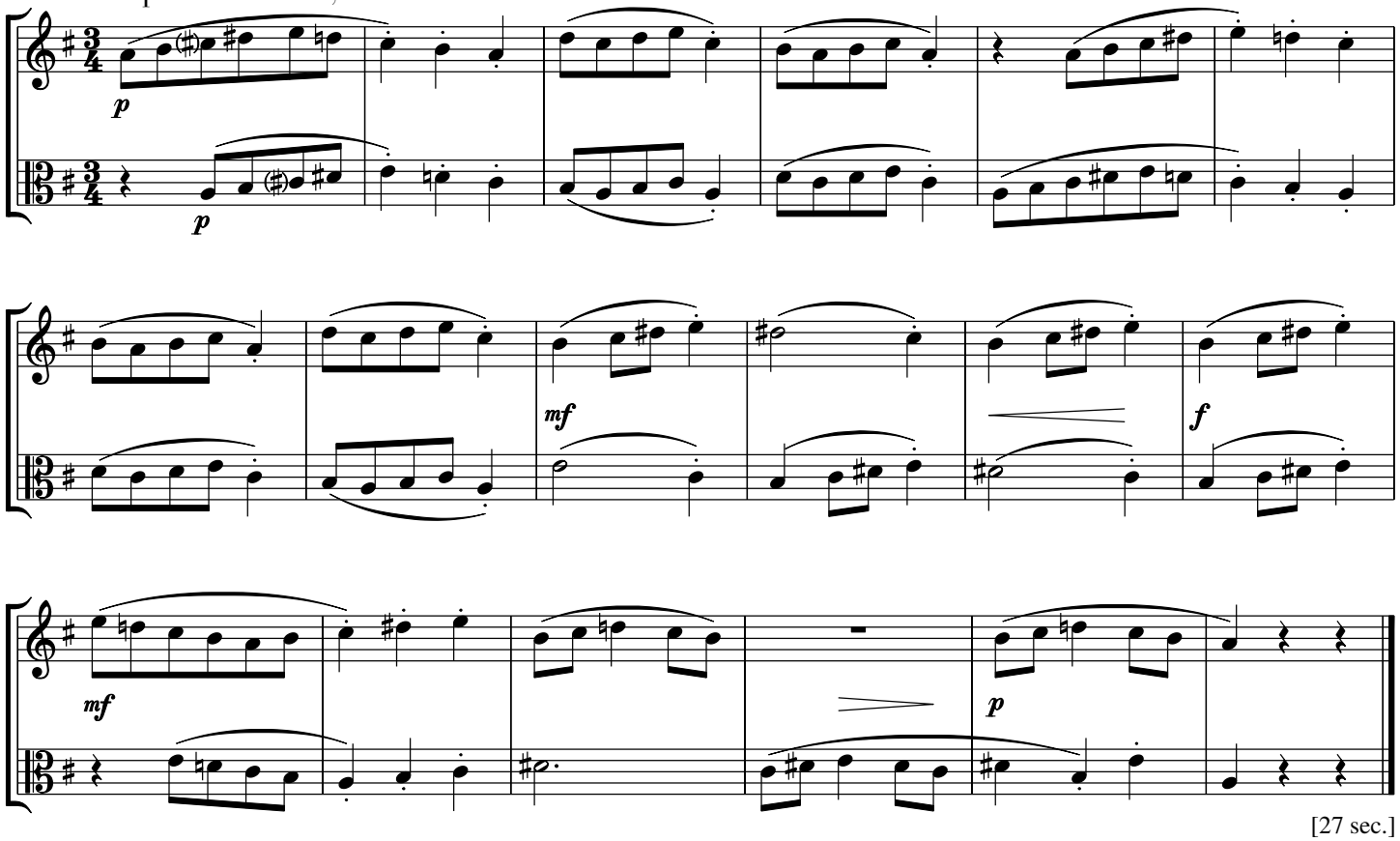


[24 sec.]

[BEWARE THE KEY SIGNATURE]

No. 50 Minuetto

Tempo di Minuetto, ♩ = 100



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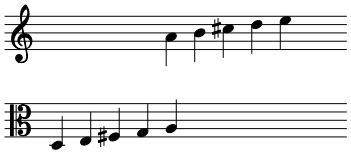
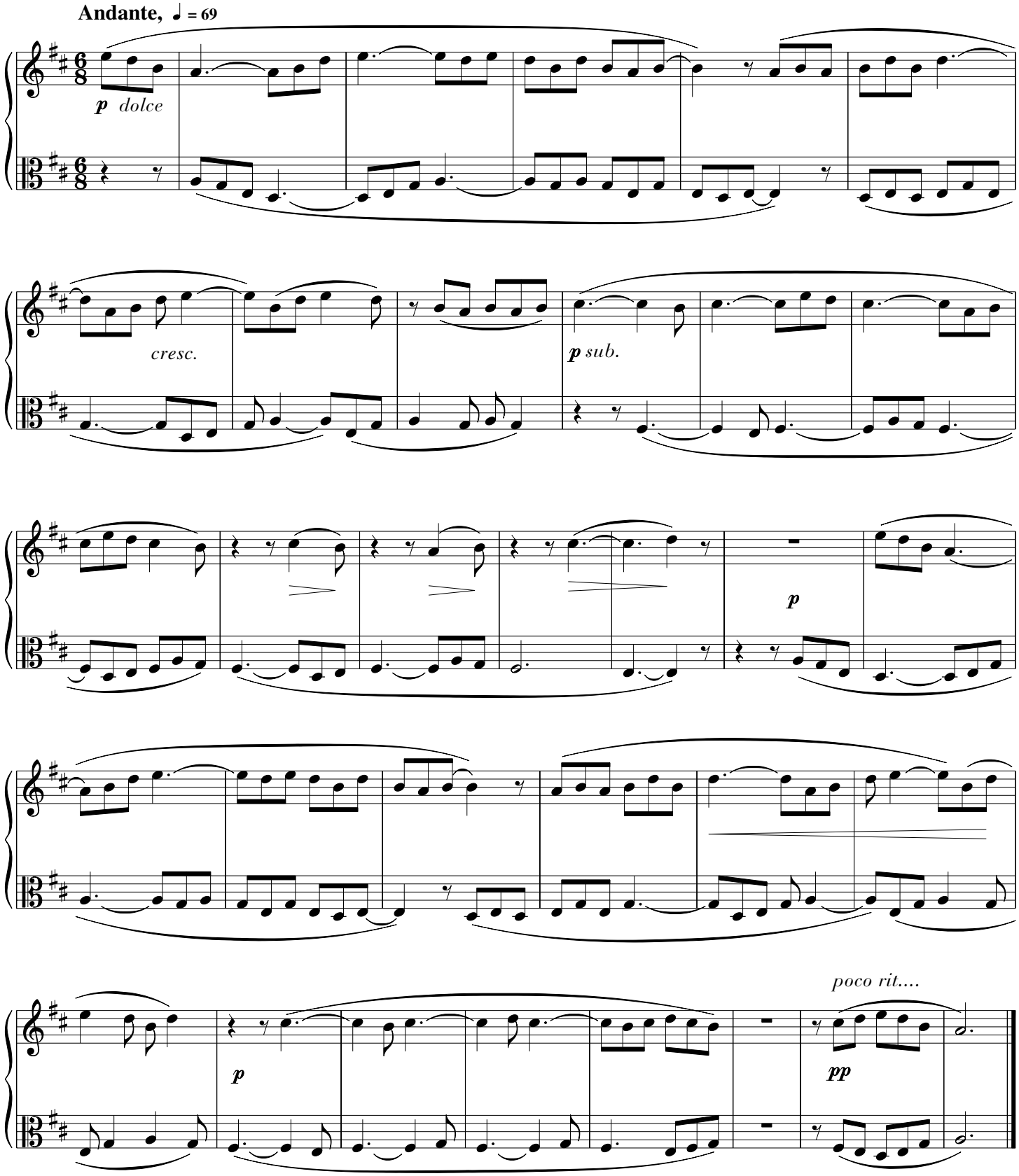
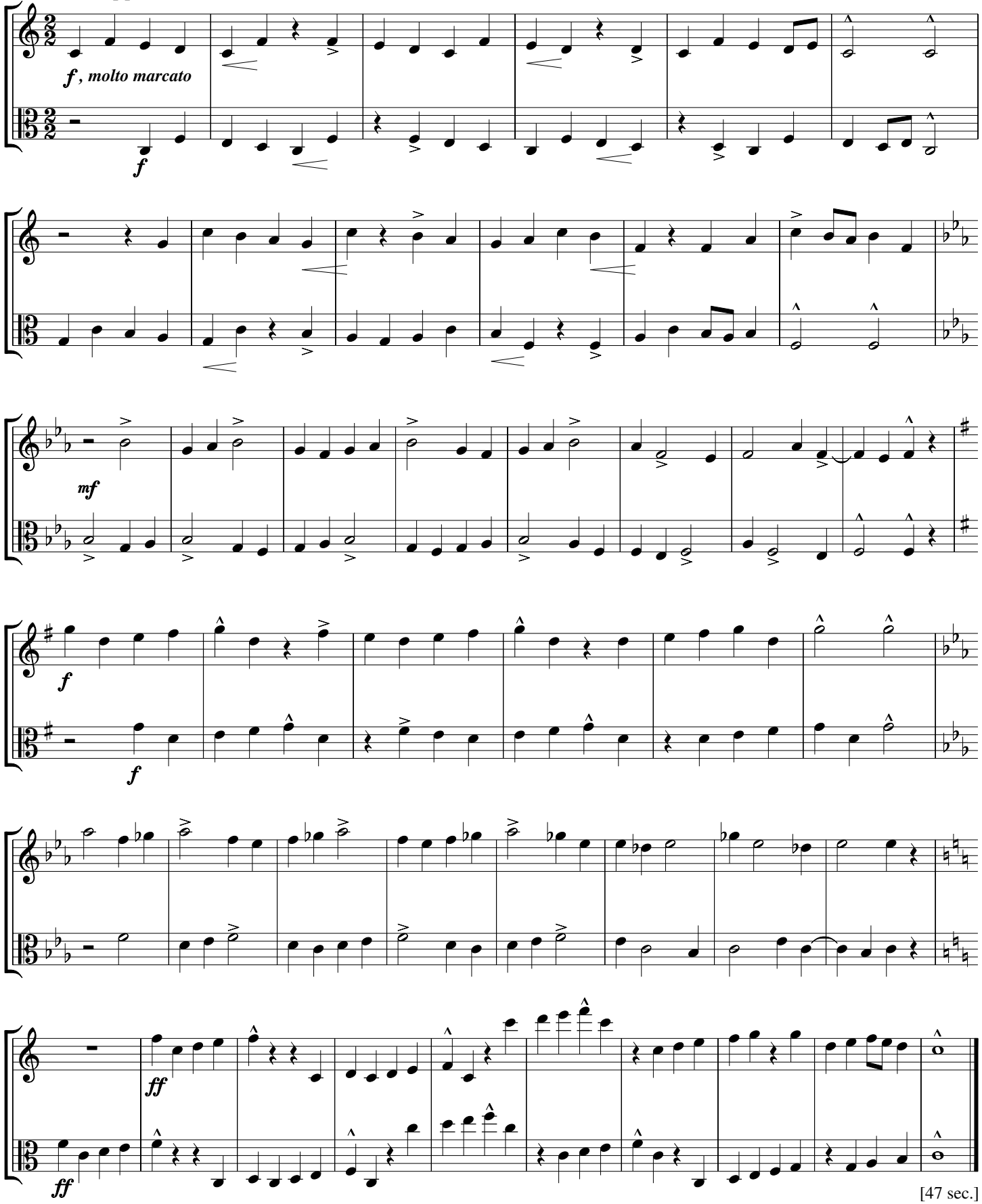


No. 51 Waves



No. 57 Accents

Non troppo vivo, 𝅗𝅥 = 112



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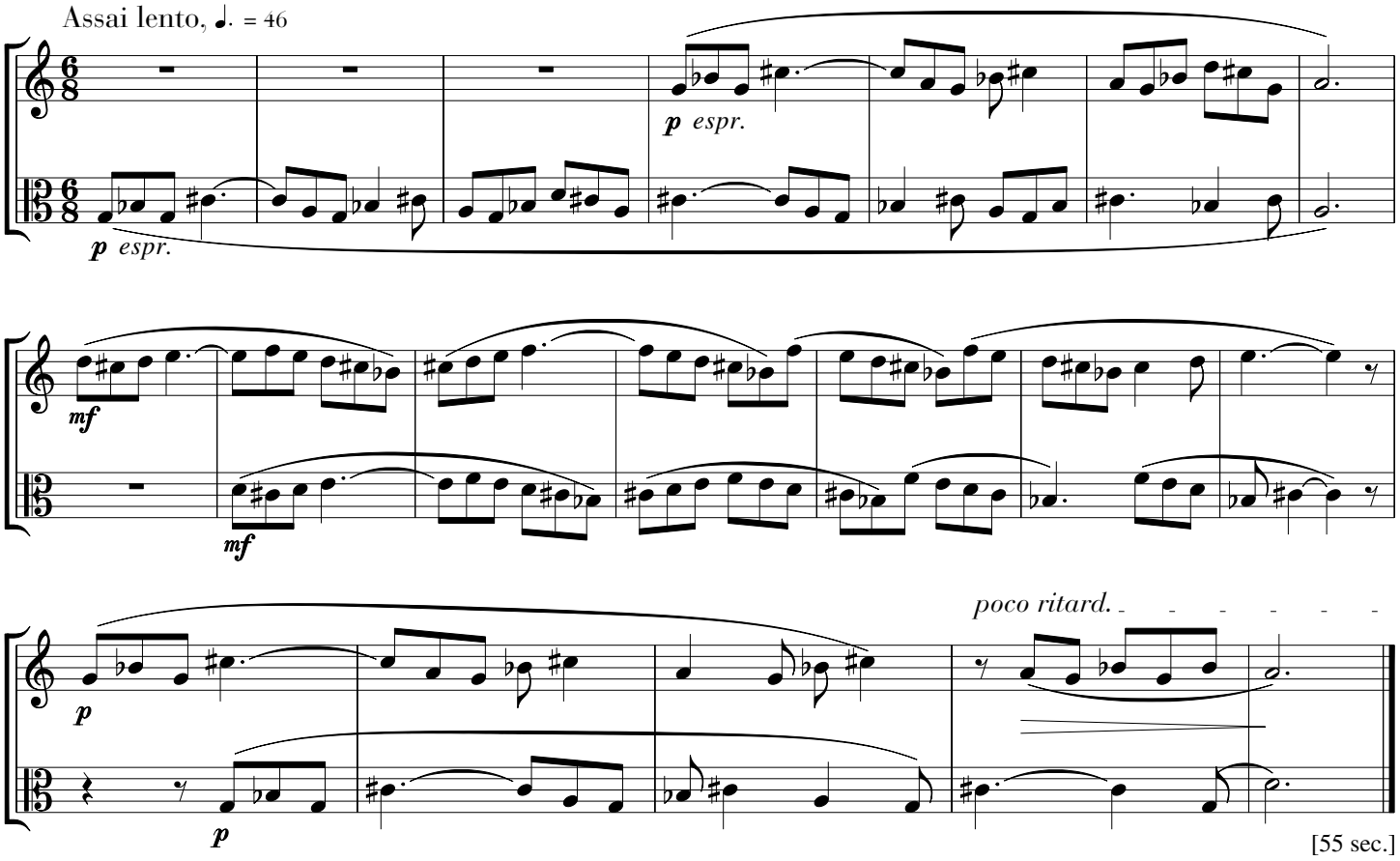
No. 58 In Oriental Style



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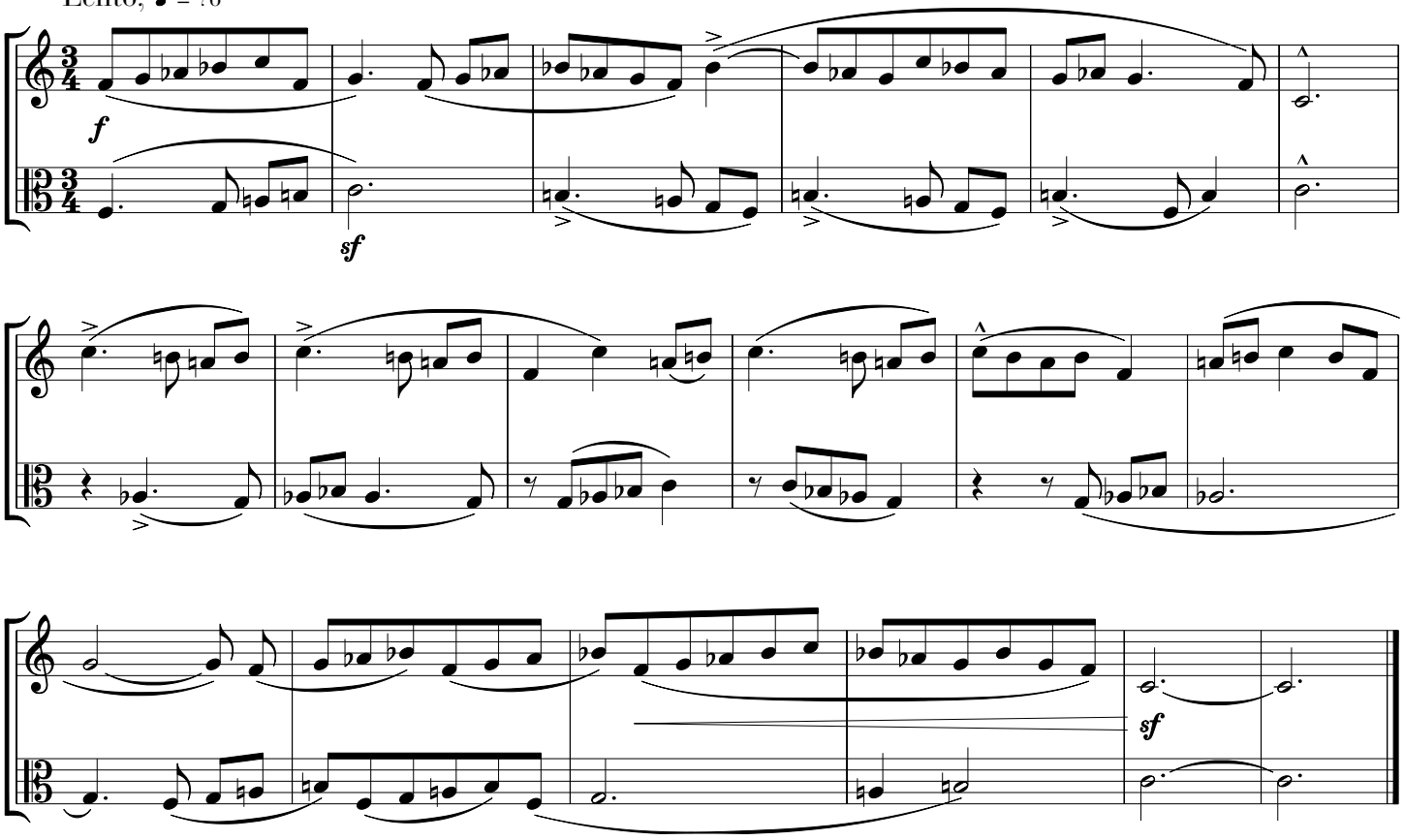
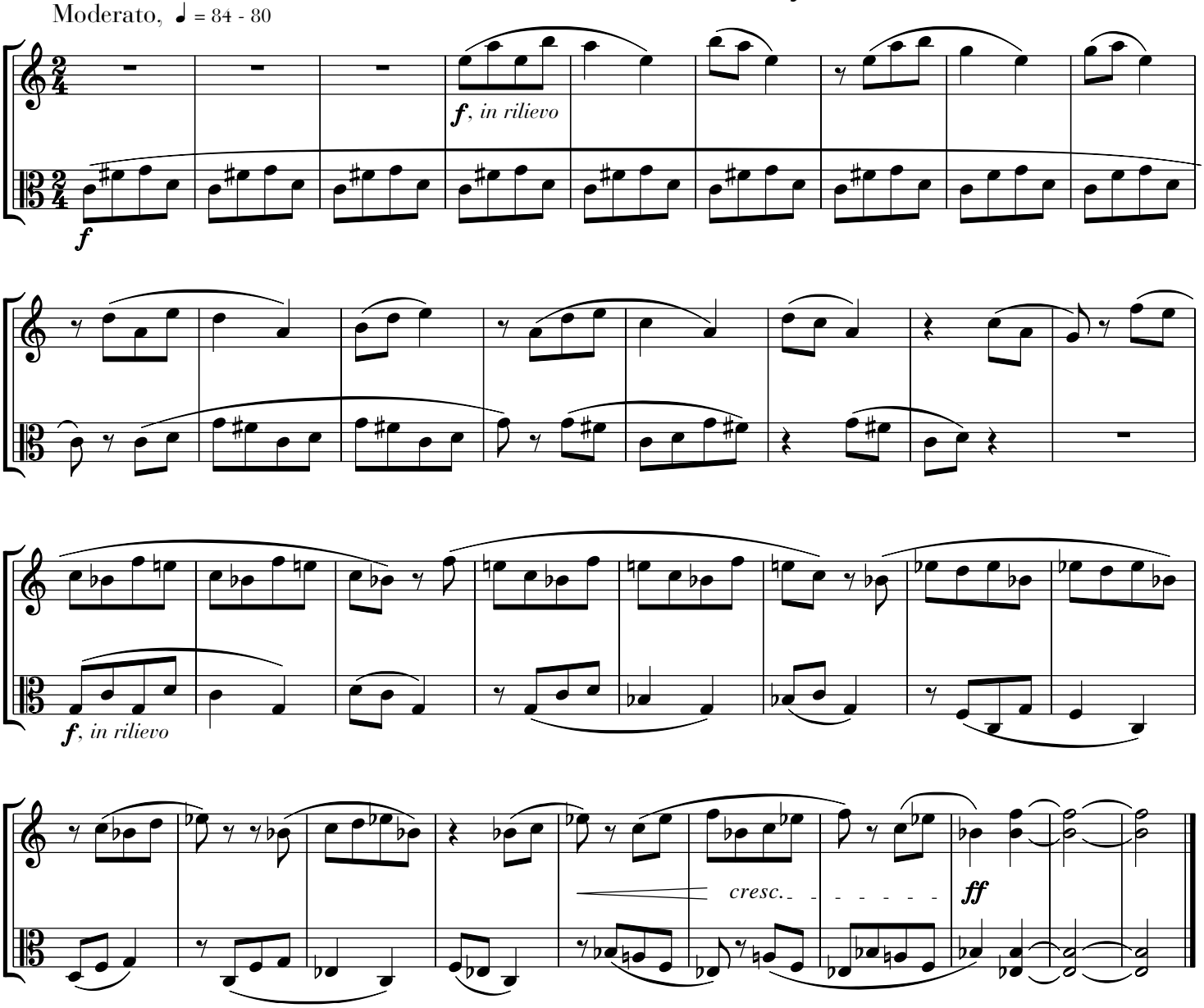
No. 59 Major and Minor

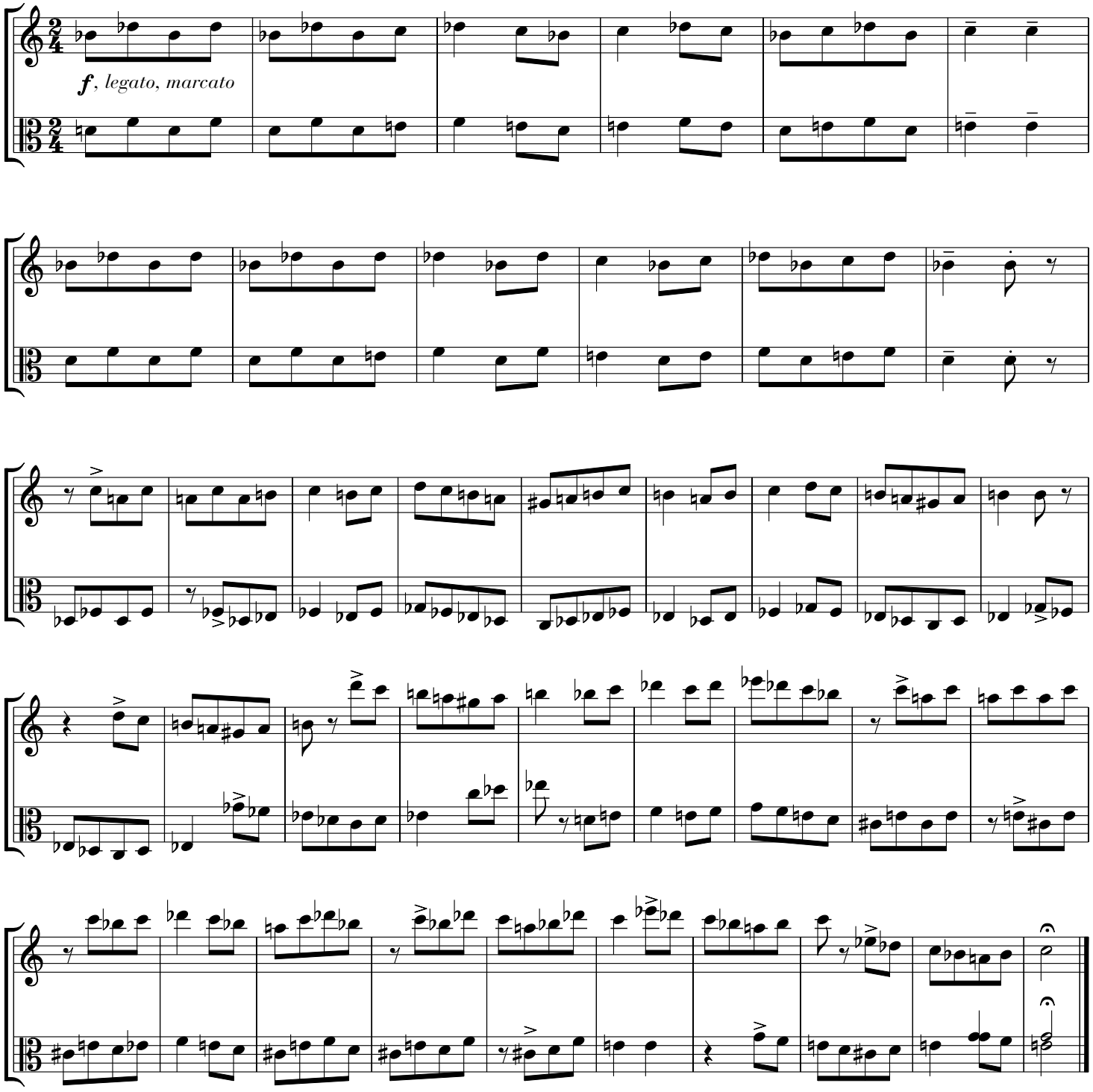


No. 61 Pentatonic Melody



No. 62 Minor Sixths in Parallel Motion

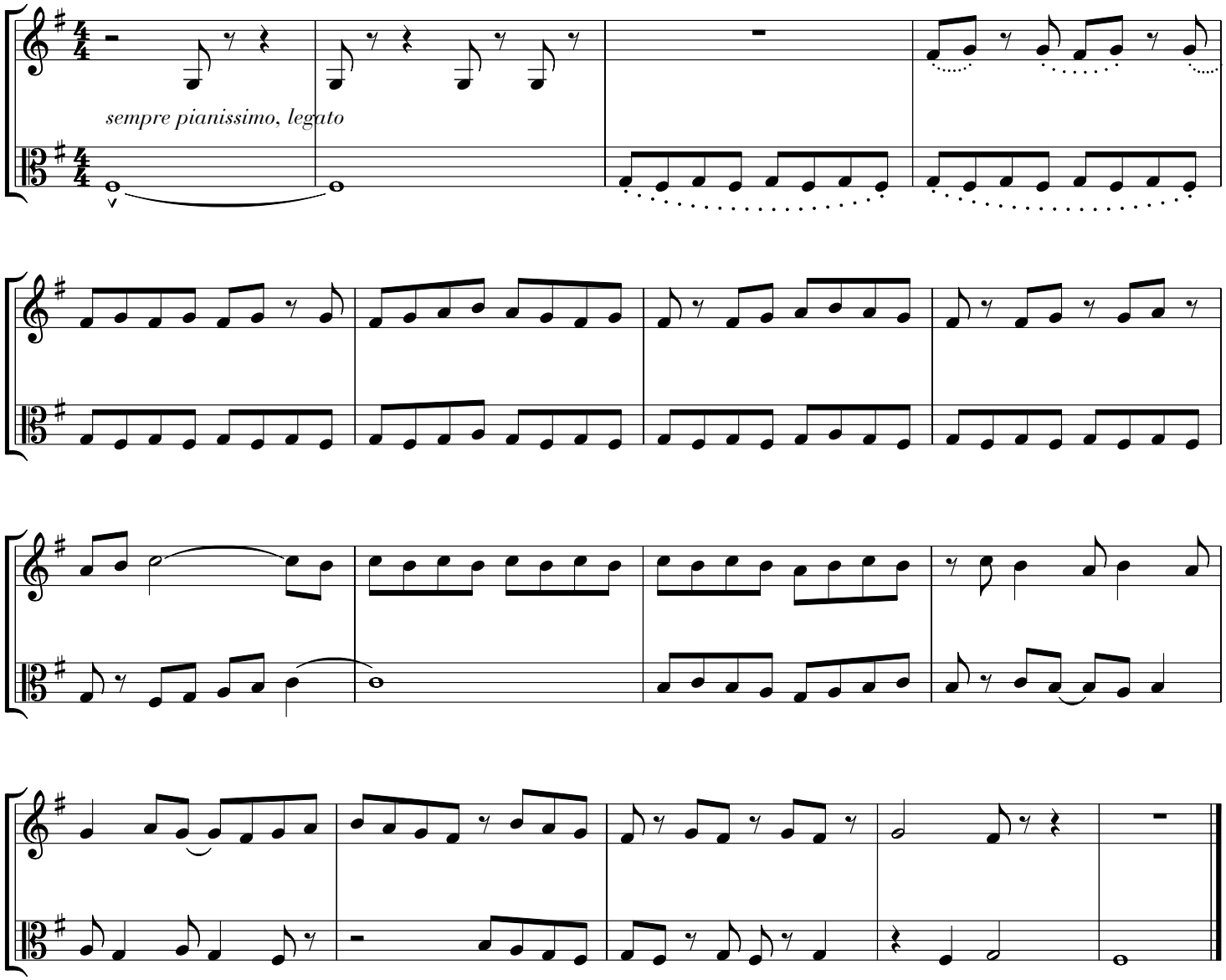
Vivace, ma non troppo, risoluto, ♩ = 126



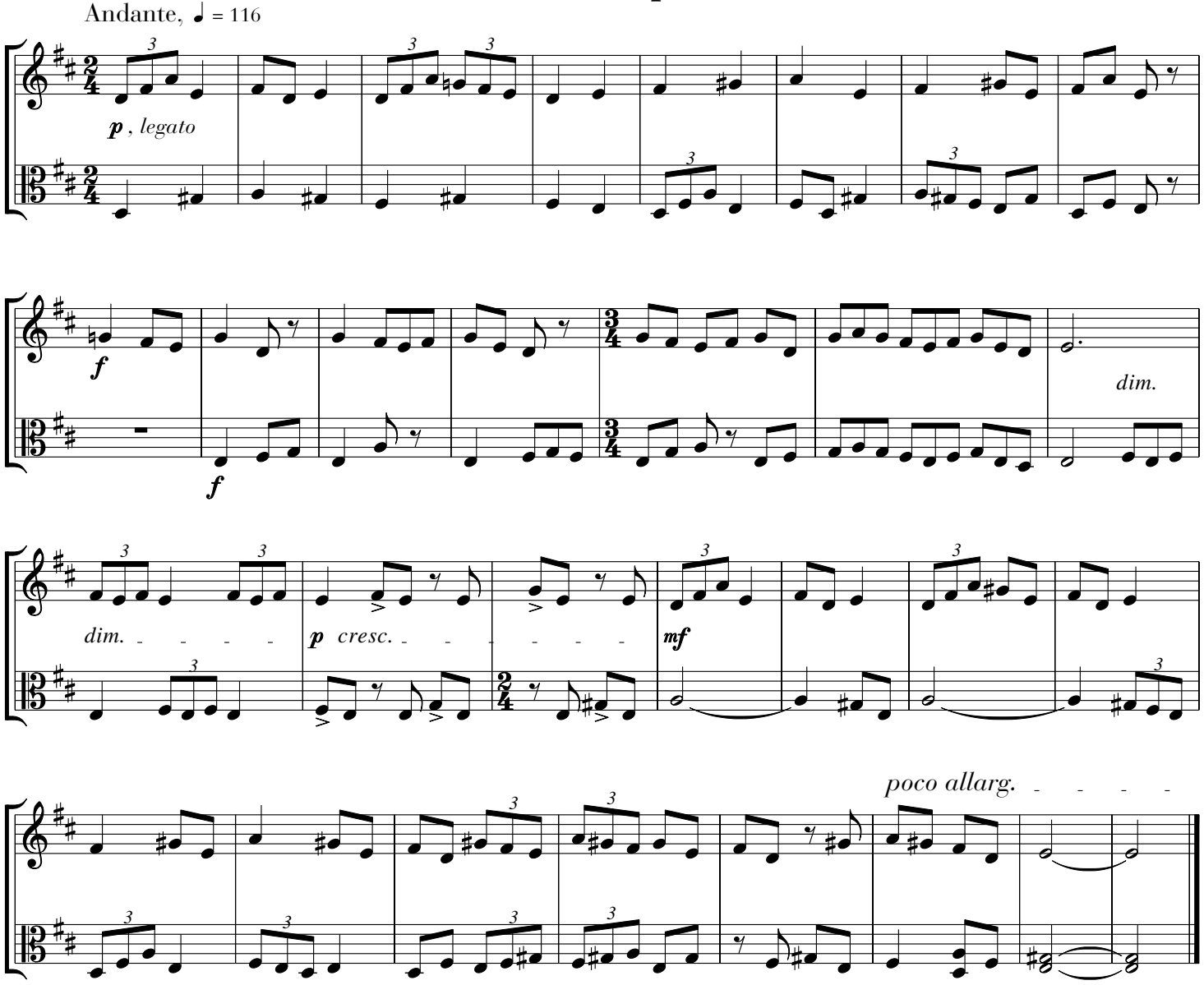
No. 63 Buzzing

Con moto, ♩ = 112

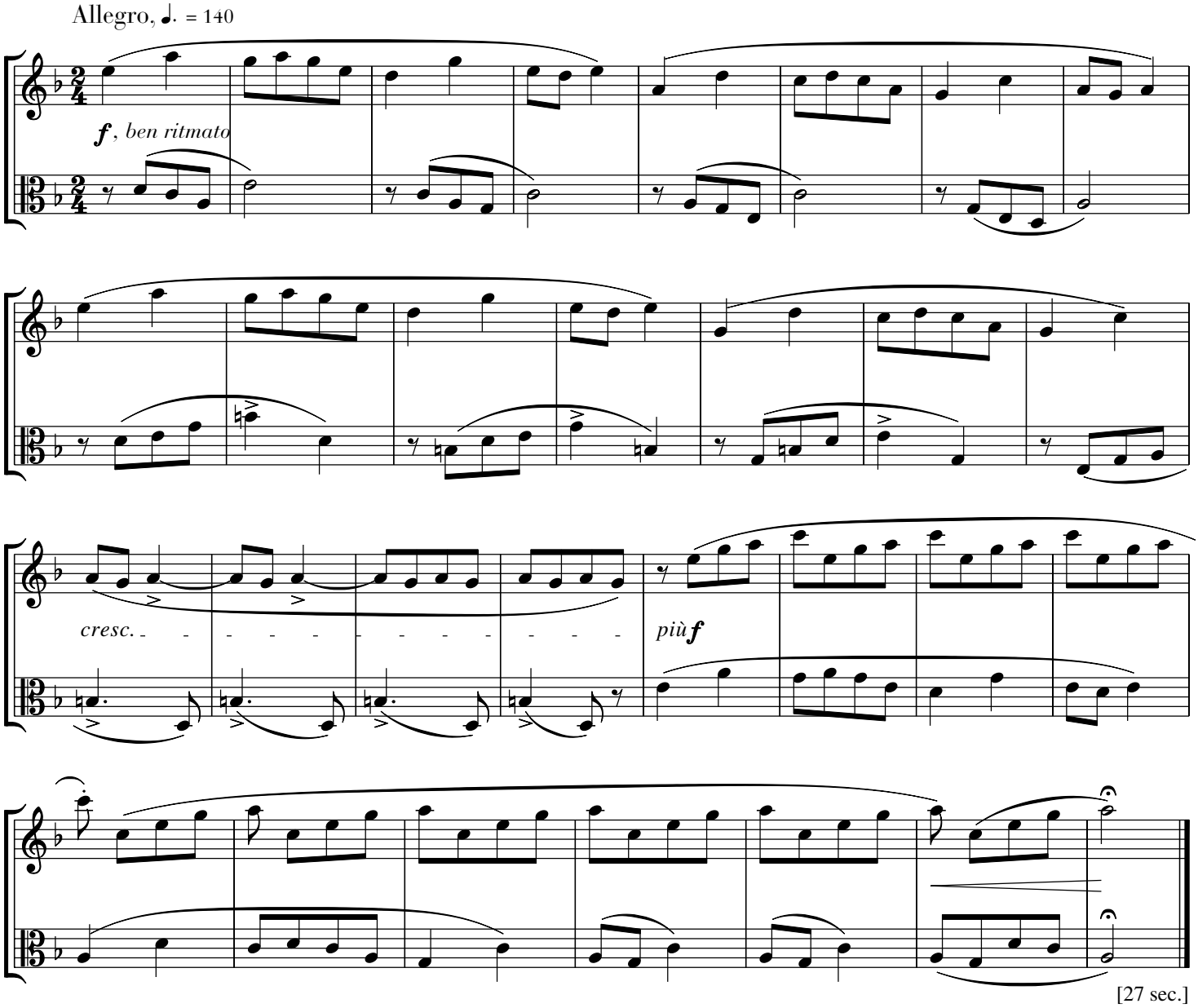
sempre pianissimo, legato



No. 75 Triplets



No. 78 Pentatonic Scale



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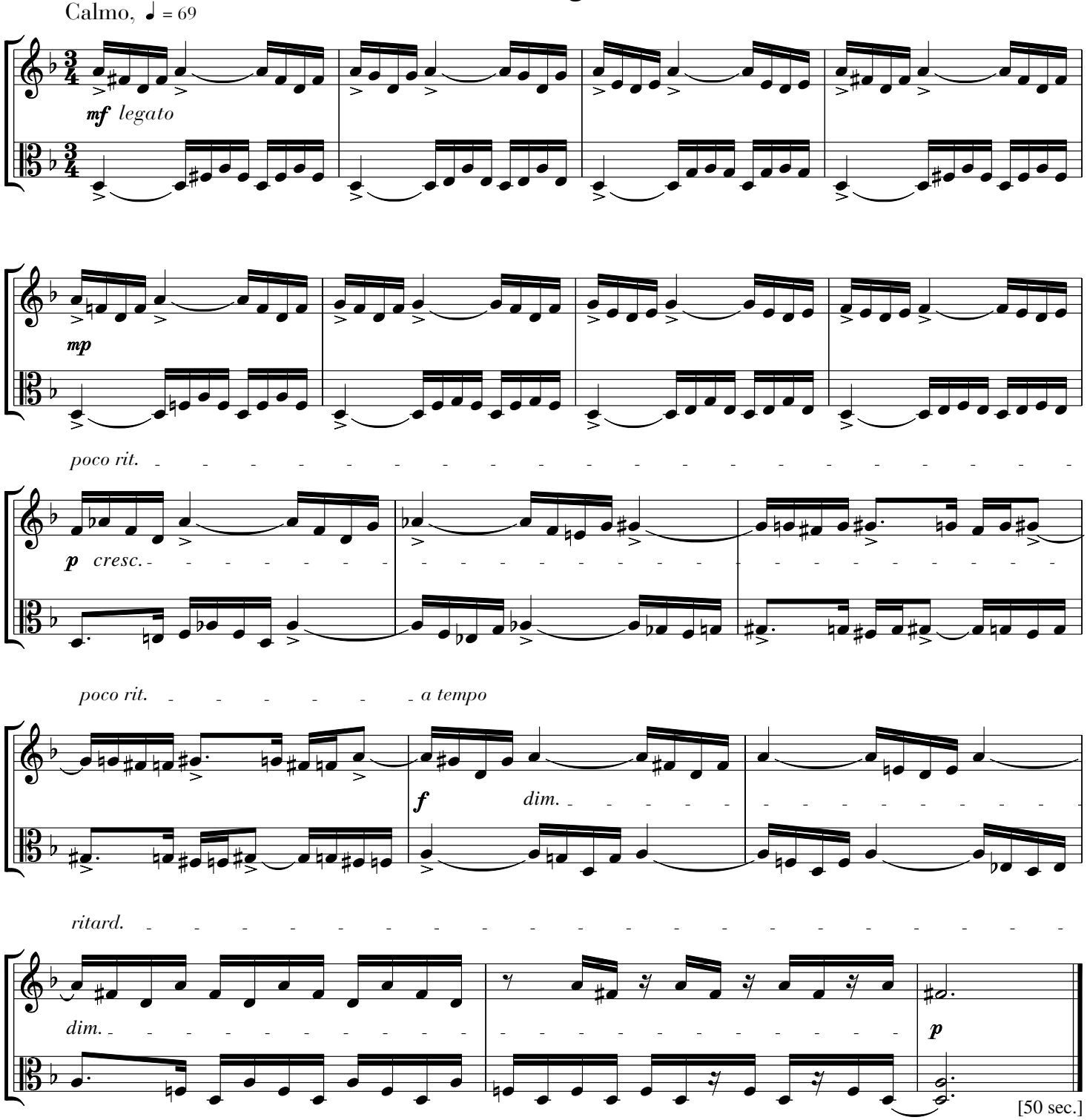
No. 79 Homage to J.S.B.



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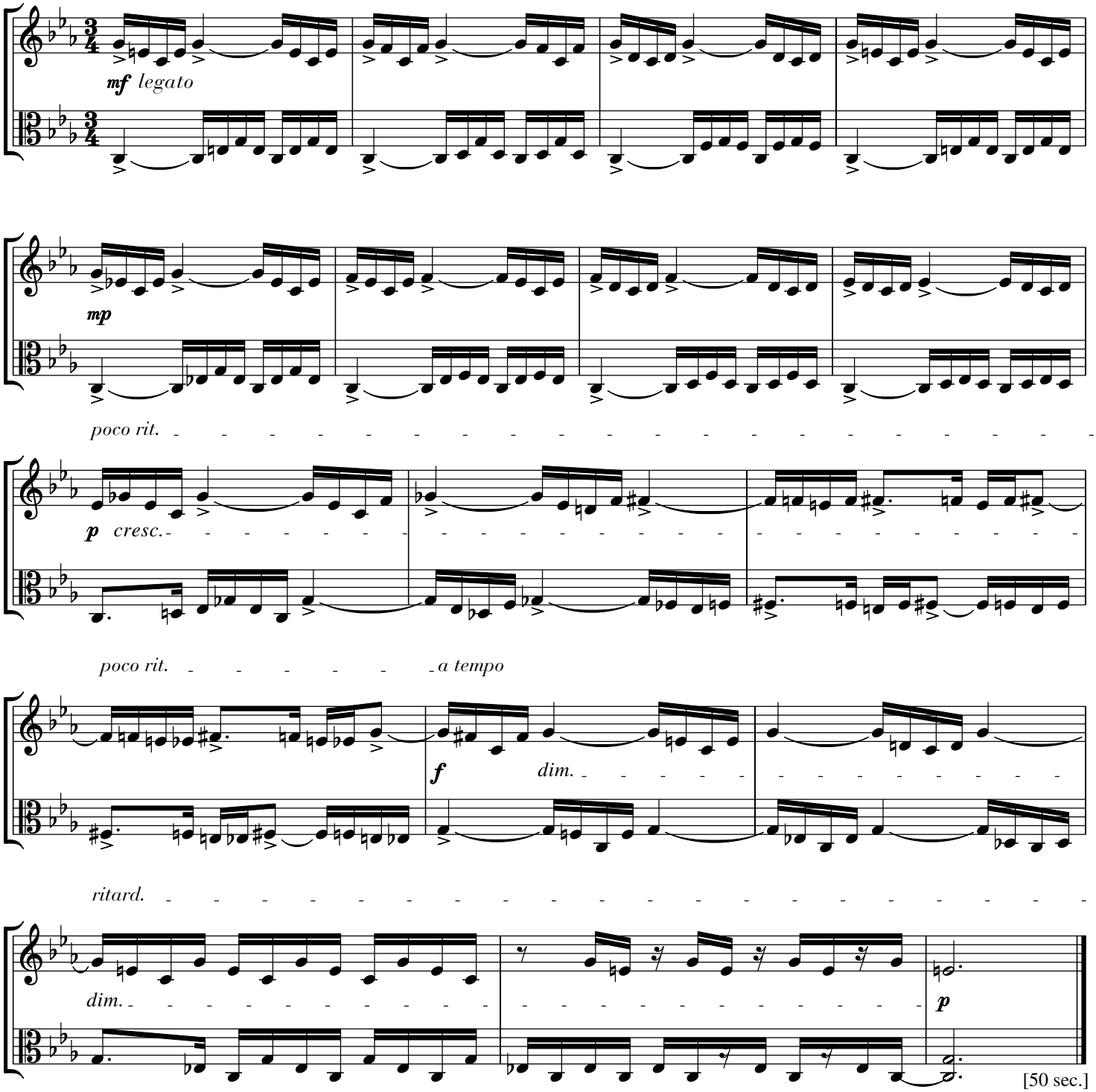
No. 79 Homage to J.S.B.

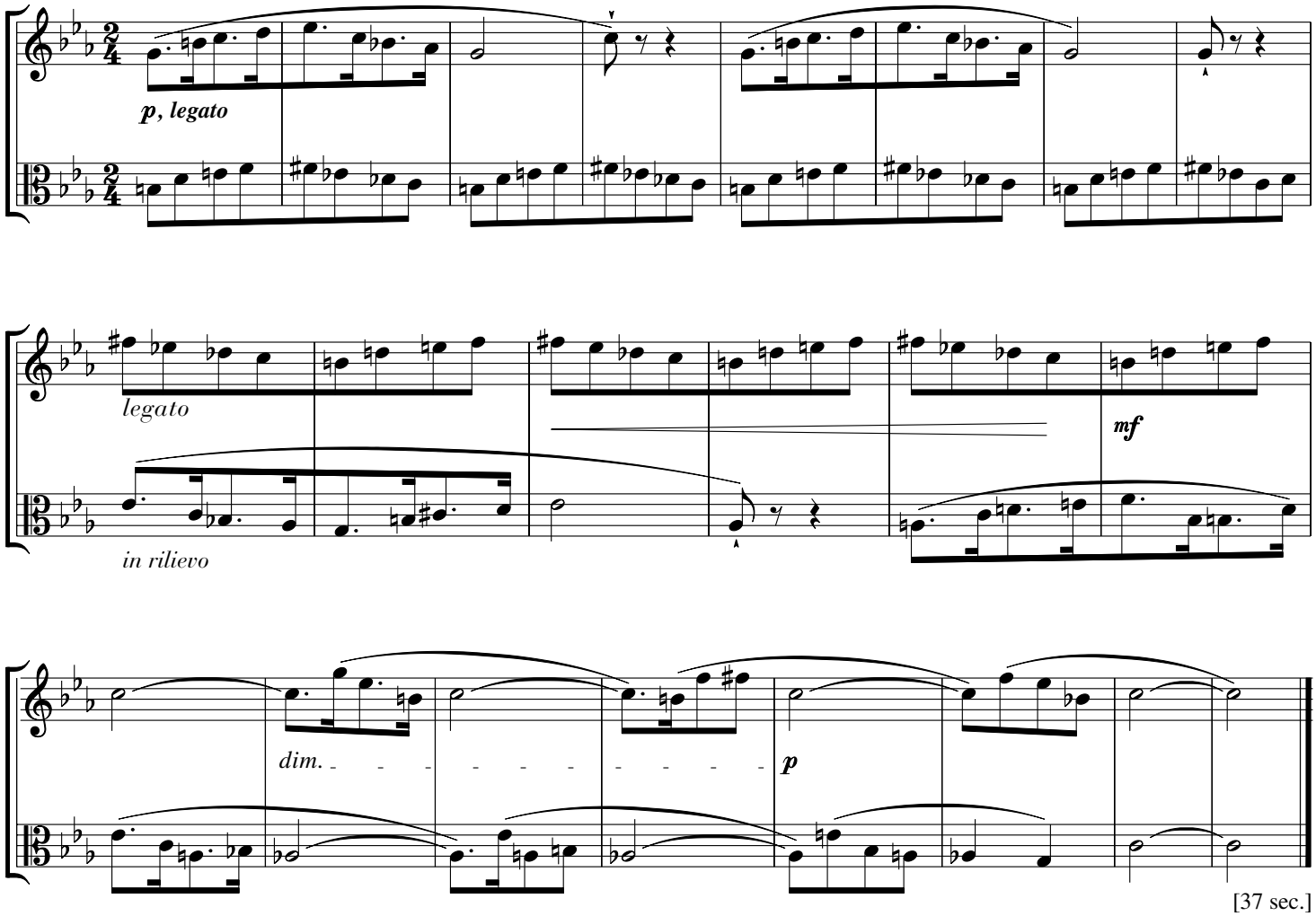
Calmo, ♩ = 69



[50 sec.]

No. 80 Homage to R. Sch.

Andante, piacevole, ♩ = 72



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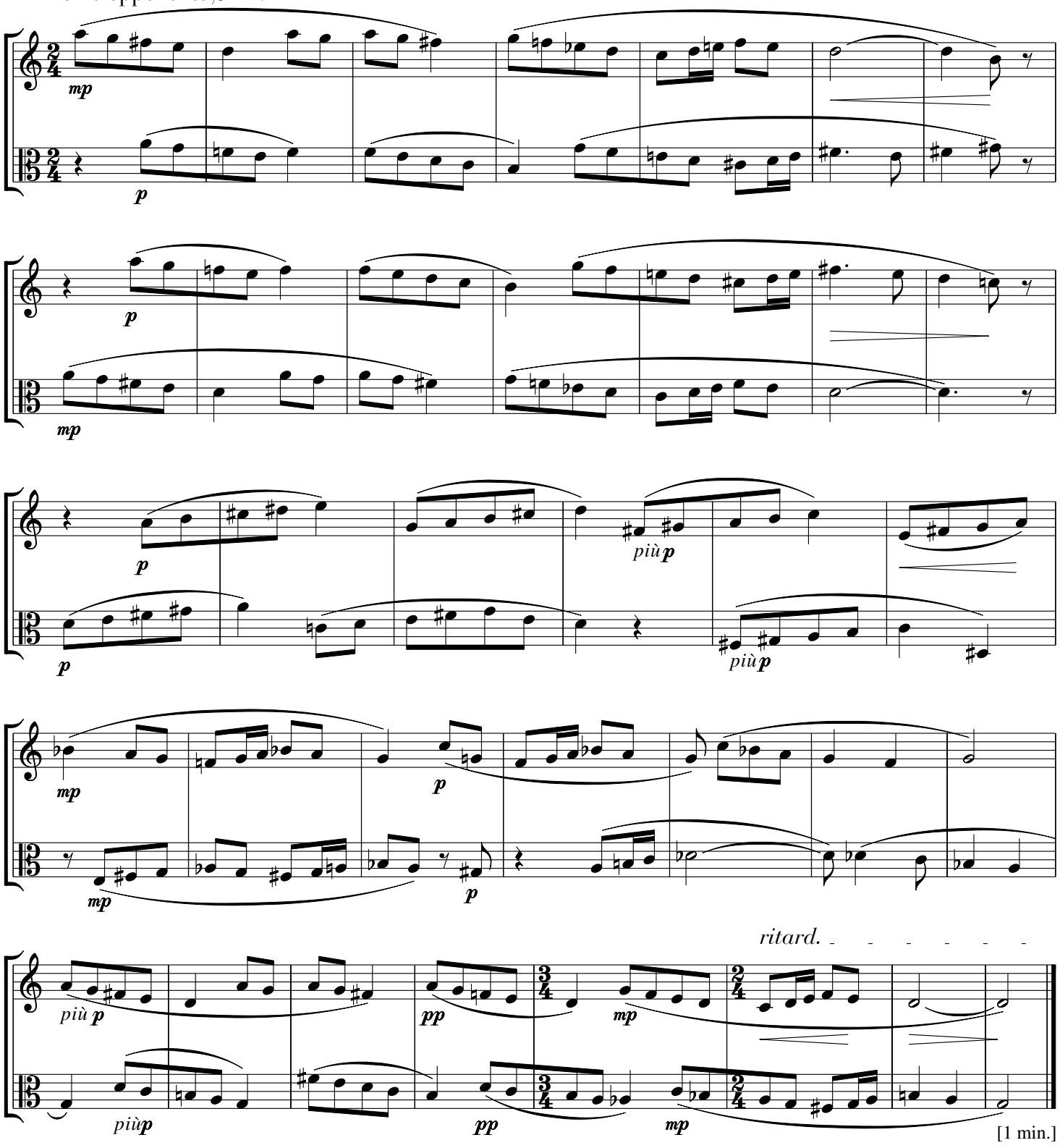
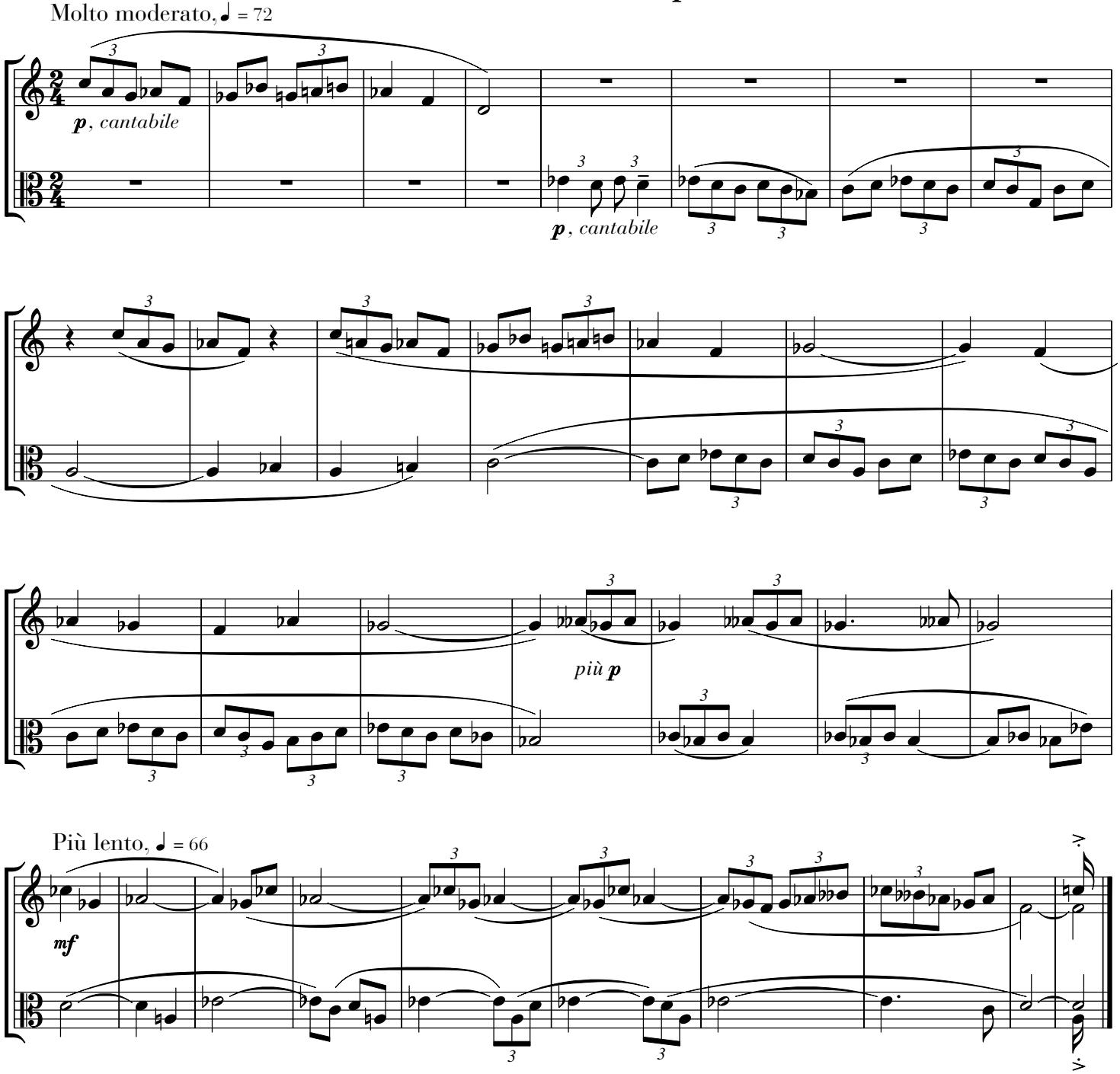
No. 81 Wandering

Non troppo lento, ♩ = 76

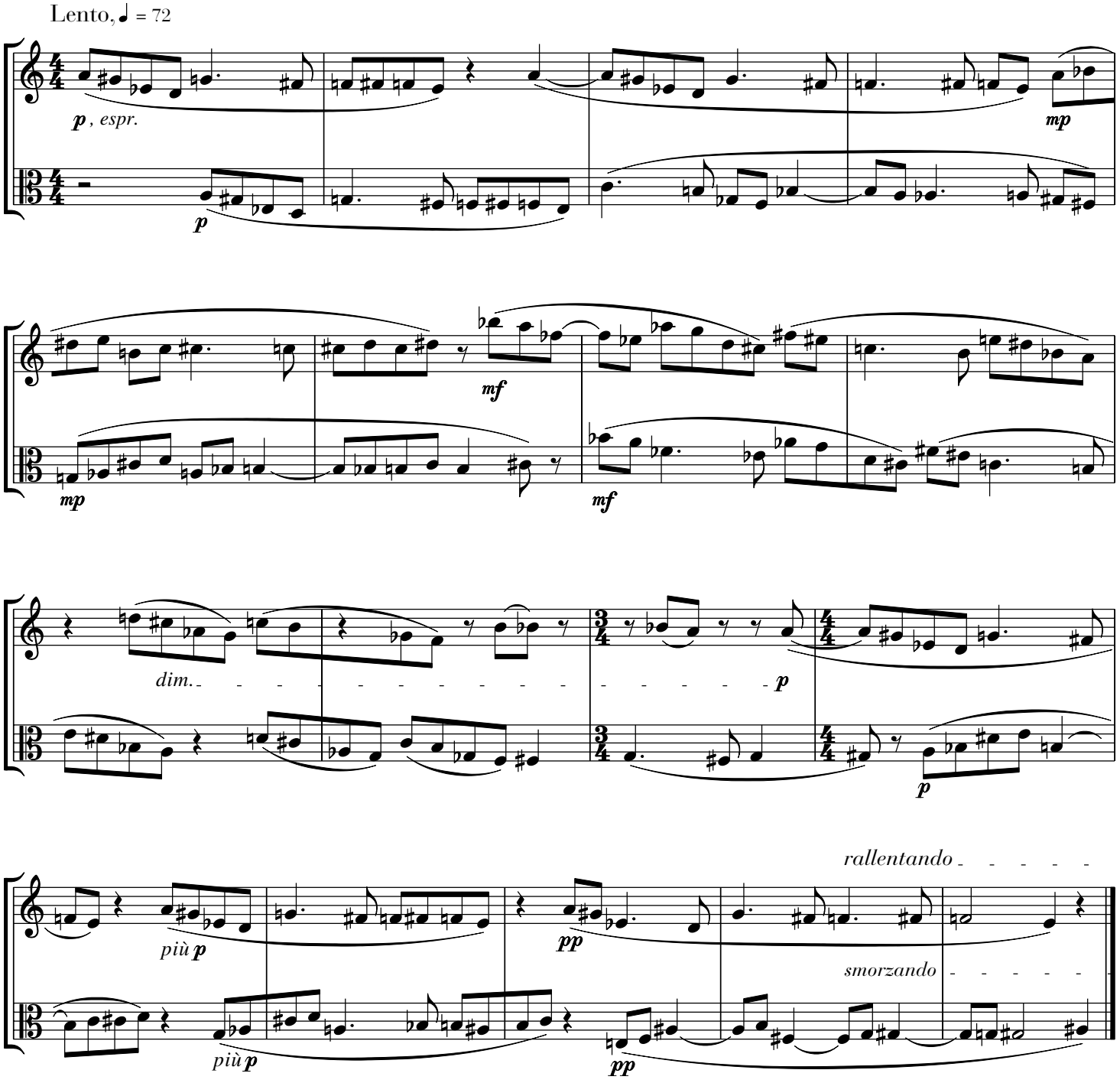


[1 min.]

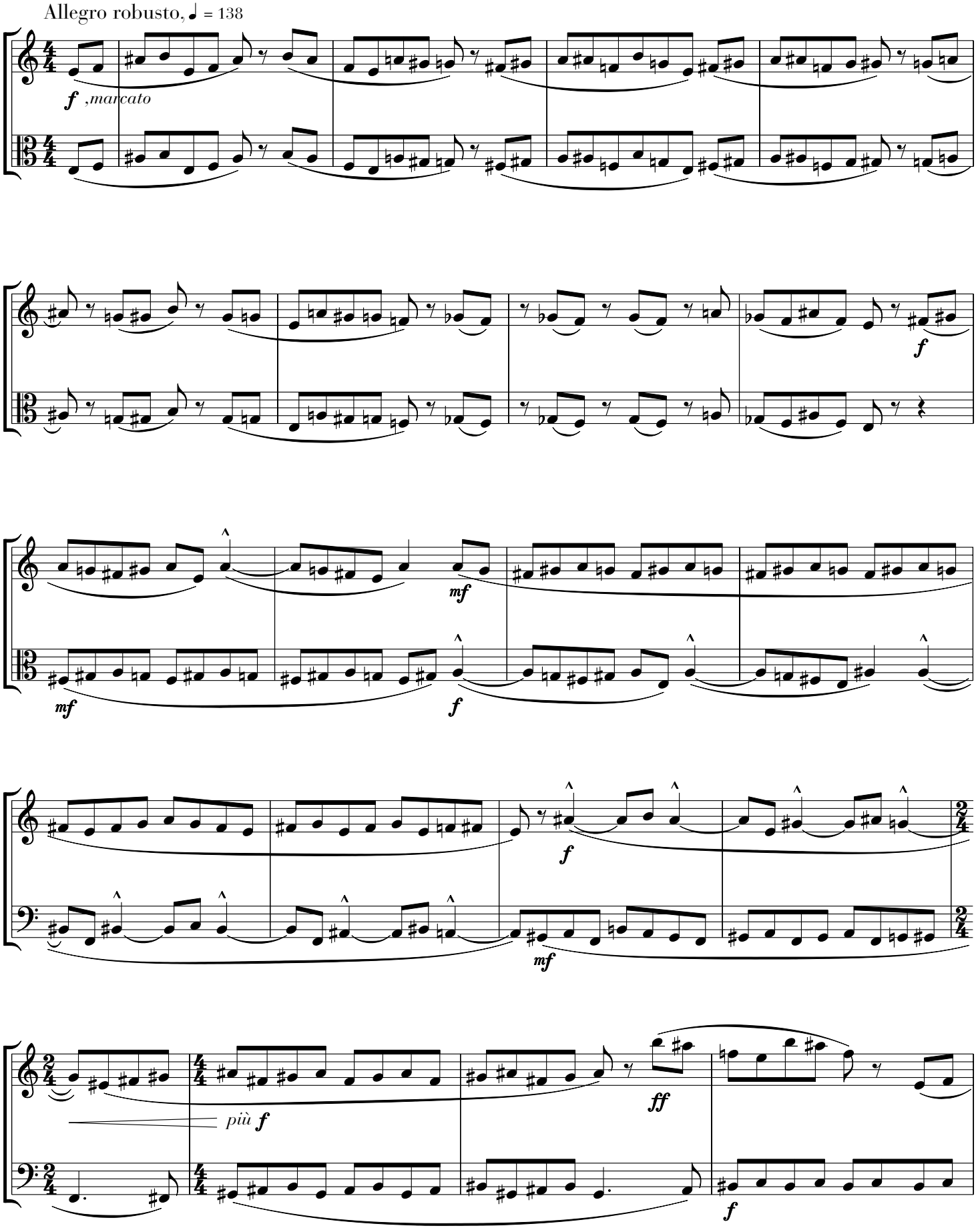
No. 88 Duet for Pipes

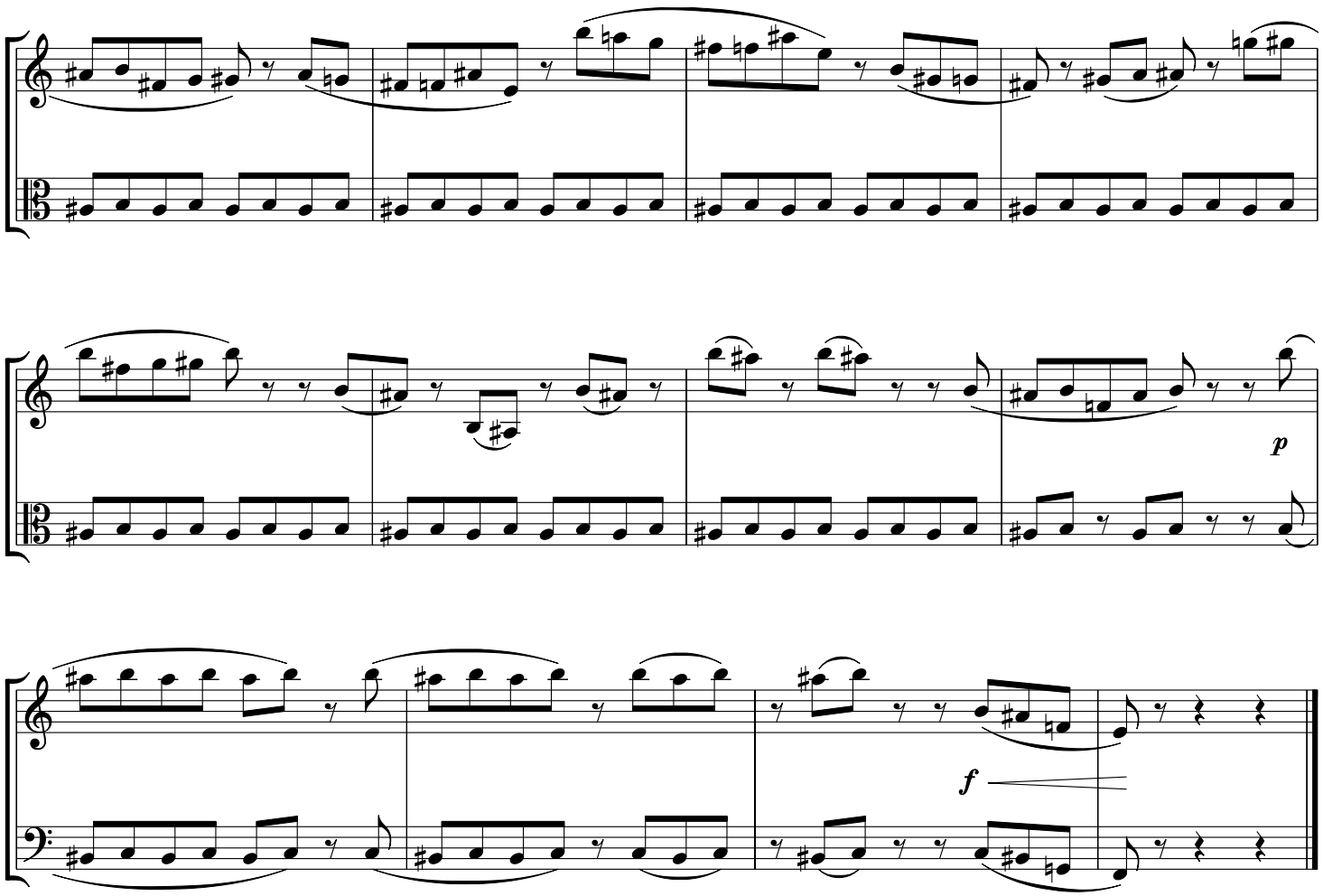


No. 91 Chromatic Invention

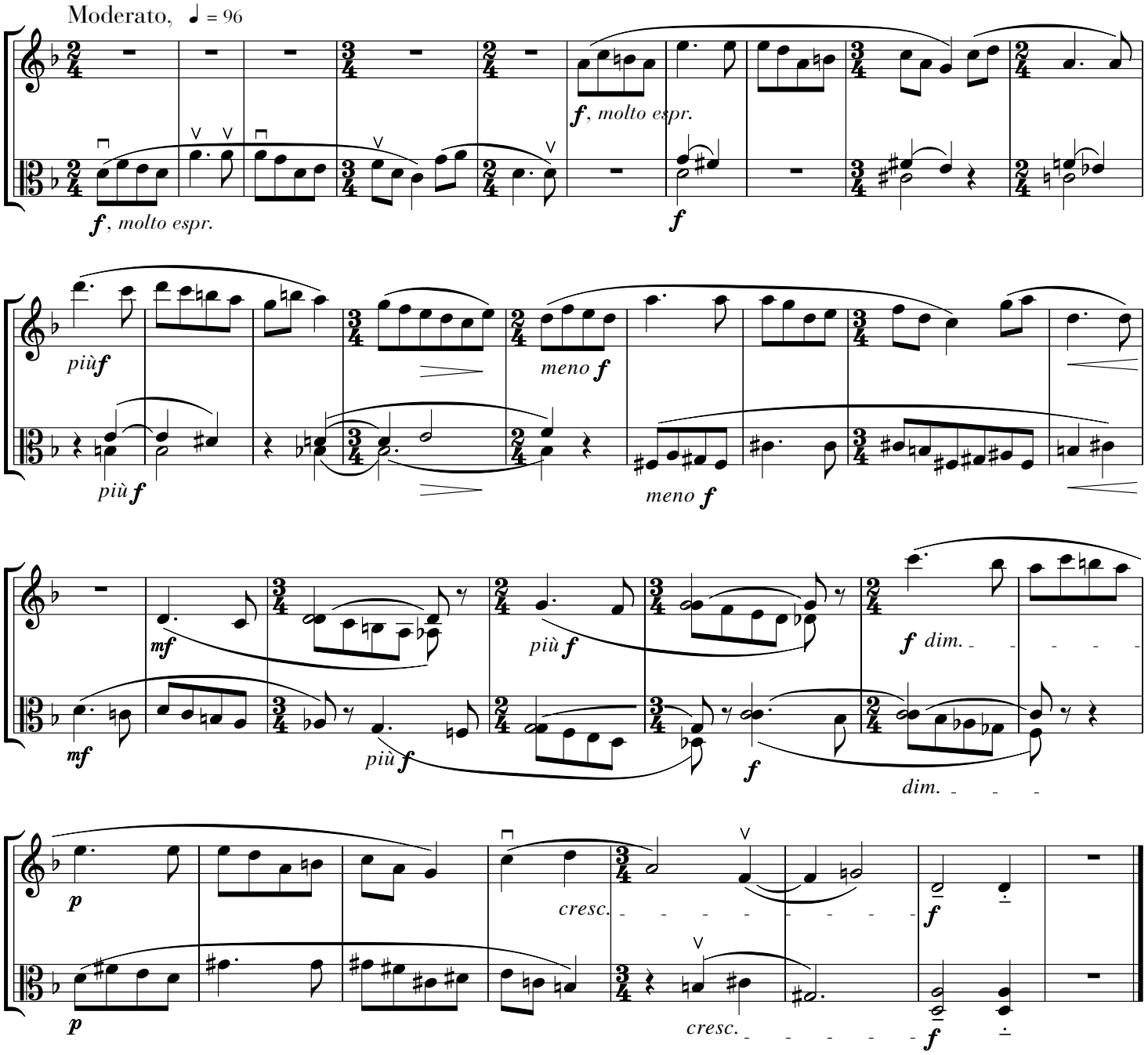


No. 92 Chromatic Invention

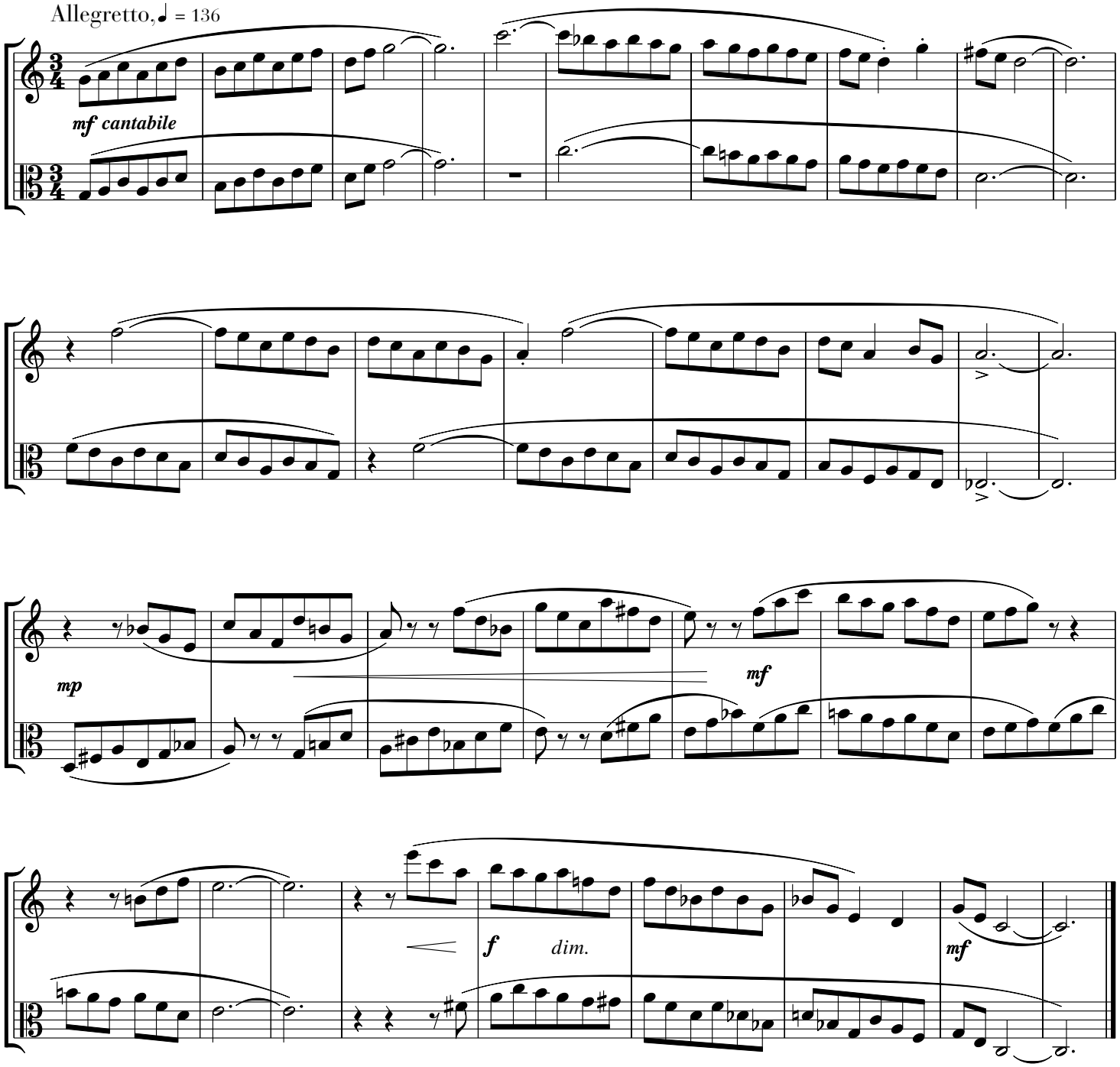



p
f

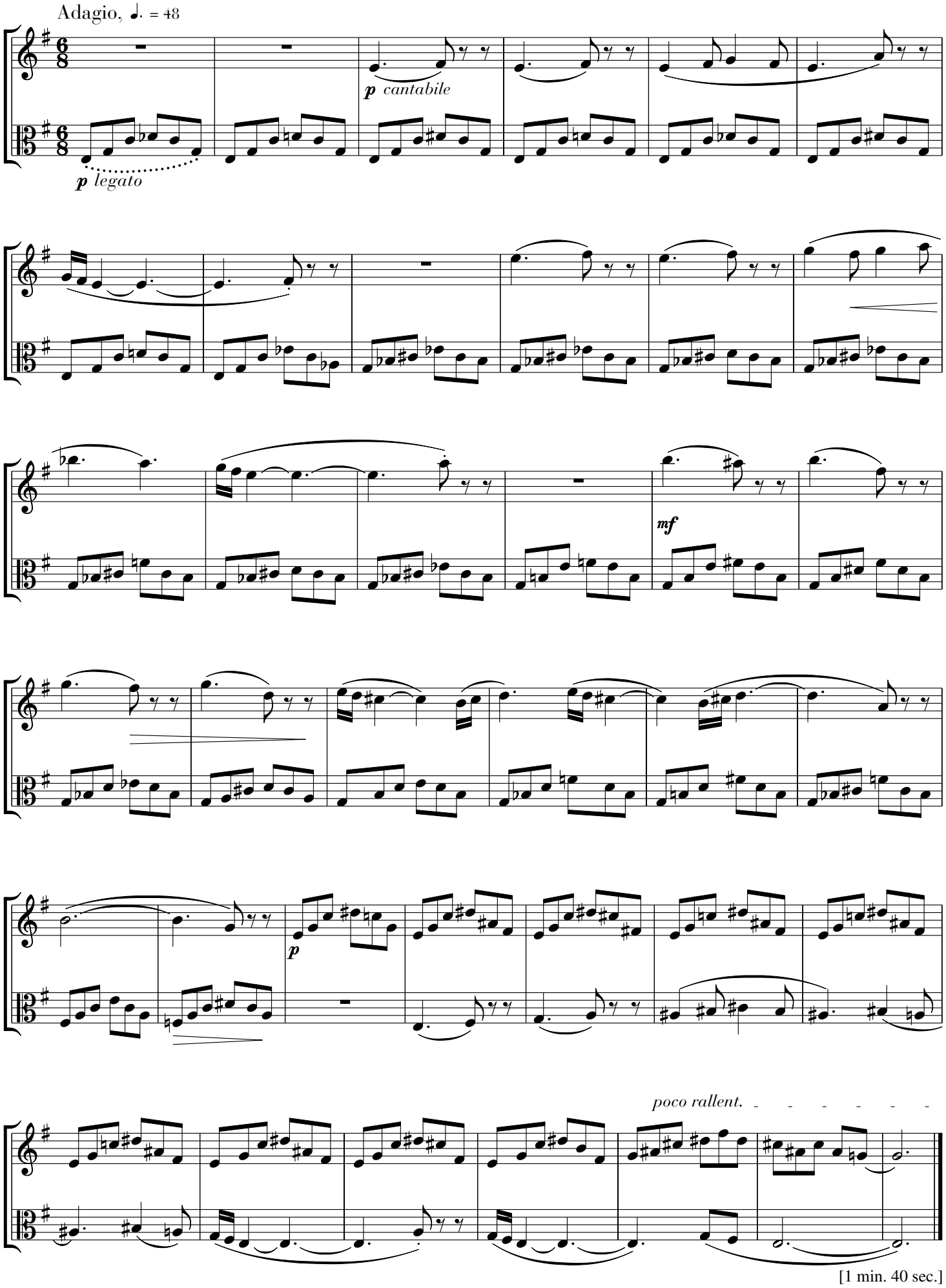
94. Once Upon a Time



No. 96 Stumblings



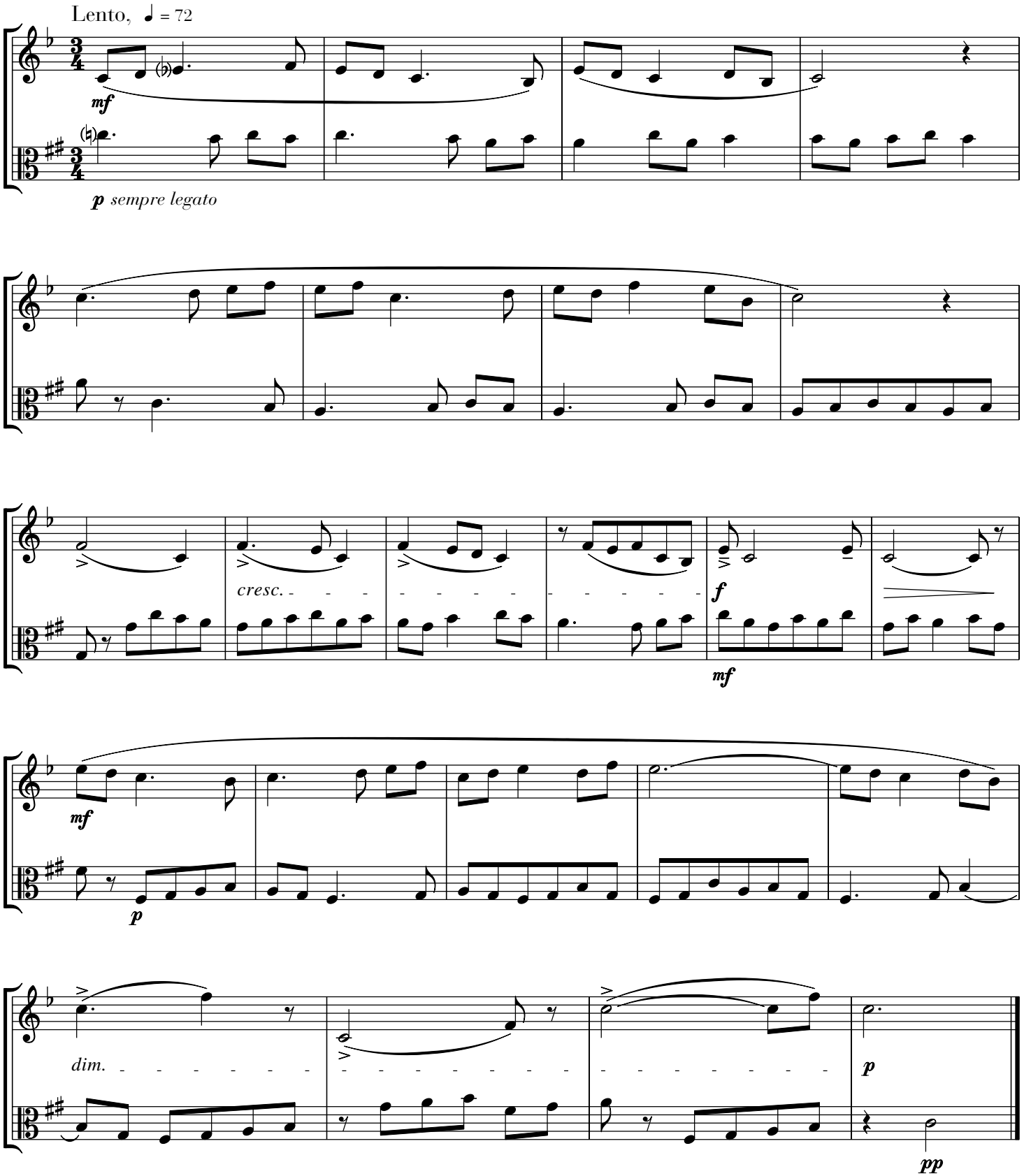
No. 97 Notturno



[1 min. 40 sec.]

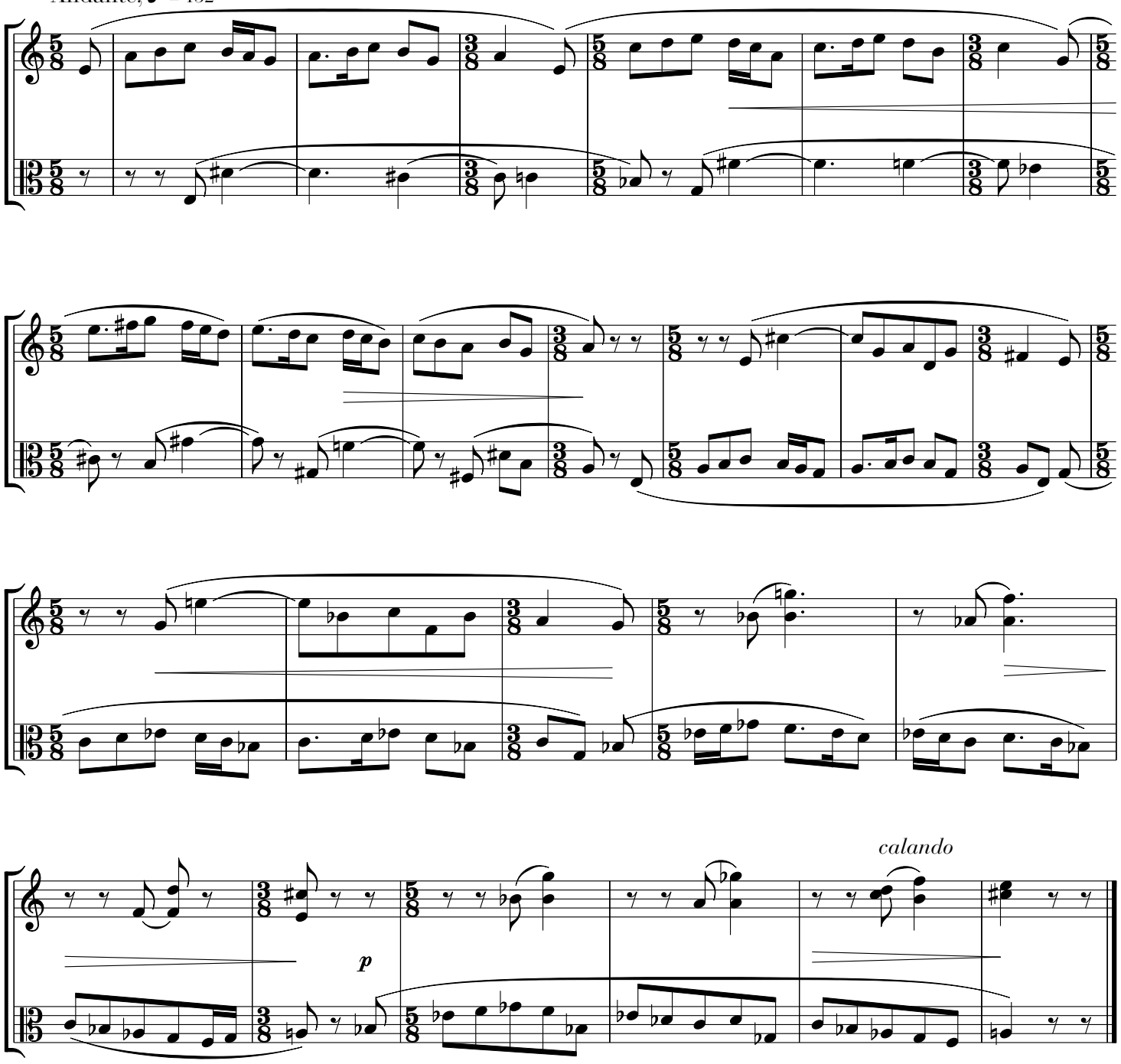
[BEWARE THE KEY SIGNATURES]

No. 99 Two Scales



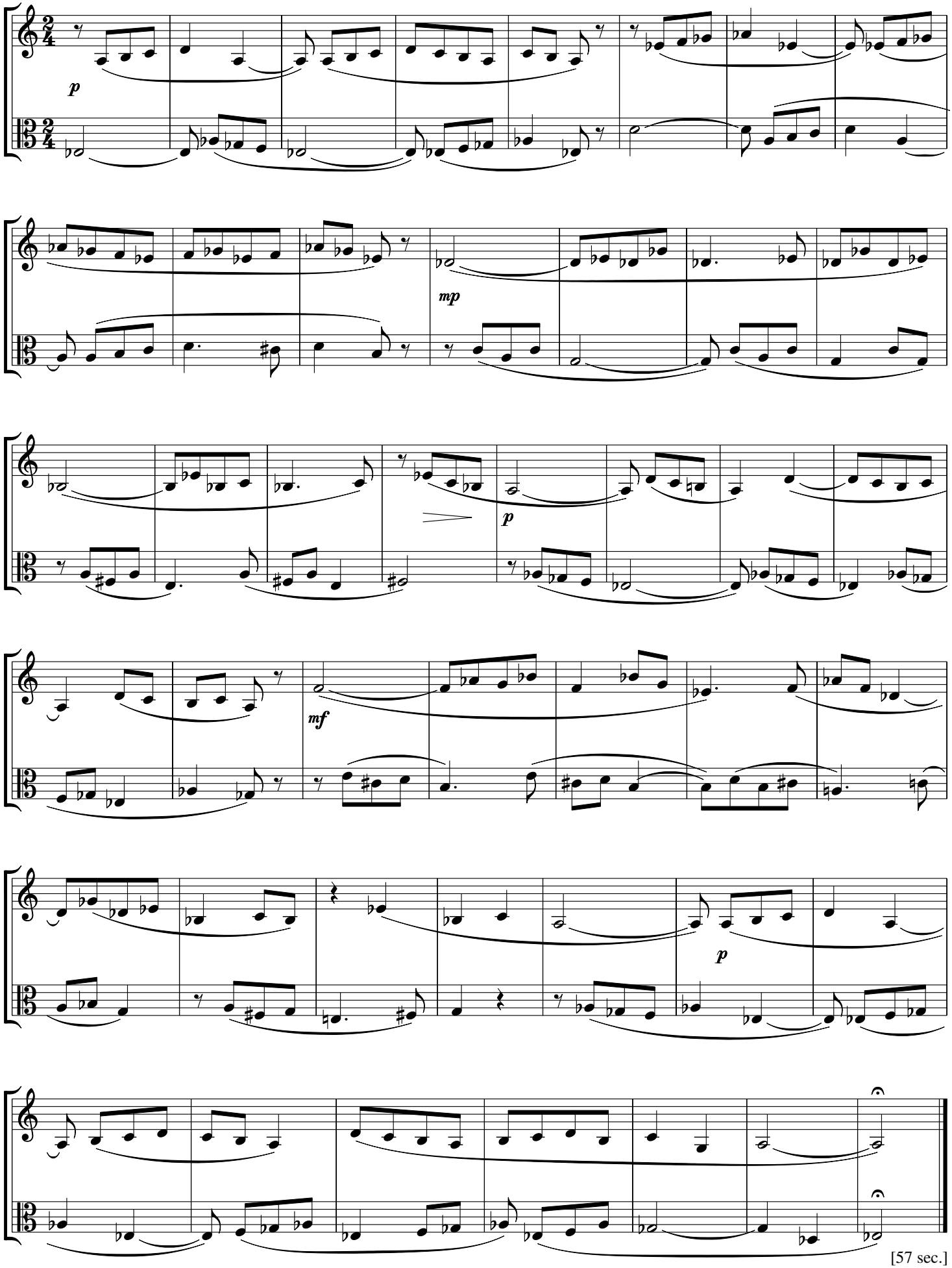
No. 100 In the Style of a Folk Song

Andante, ♪ = 152



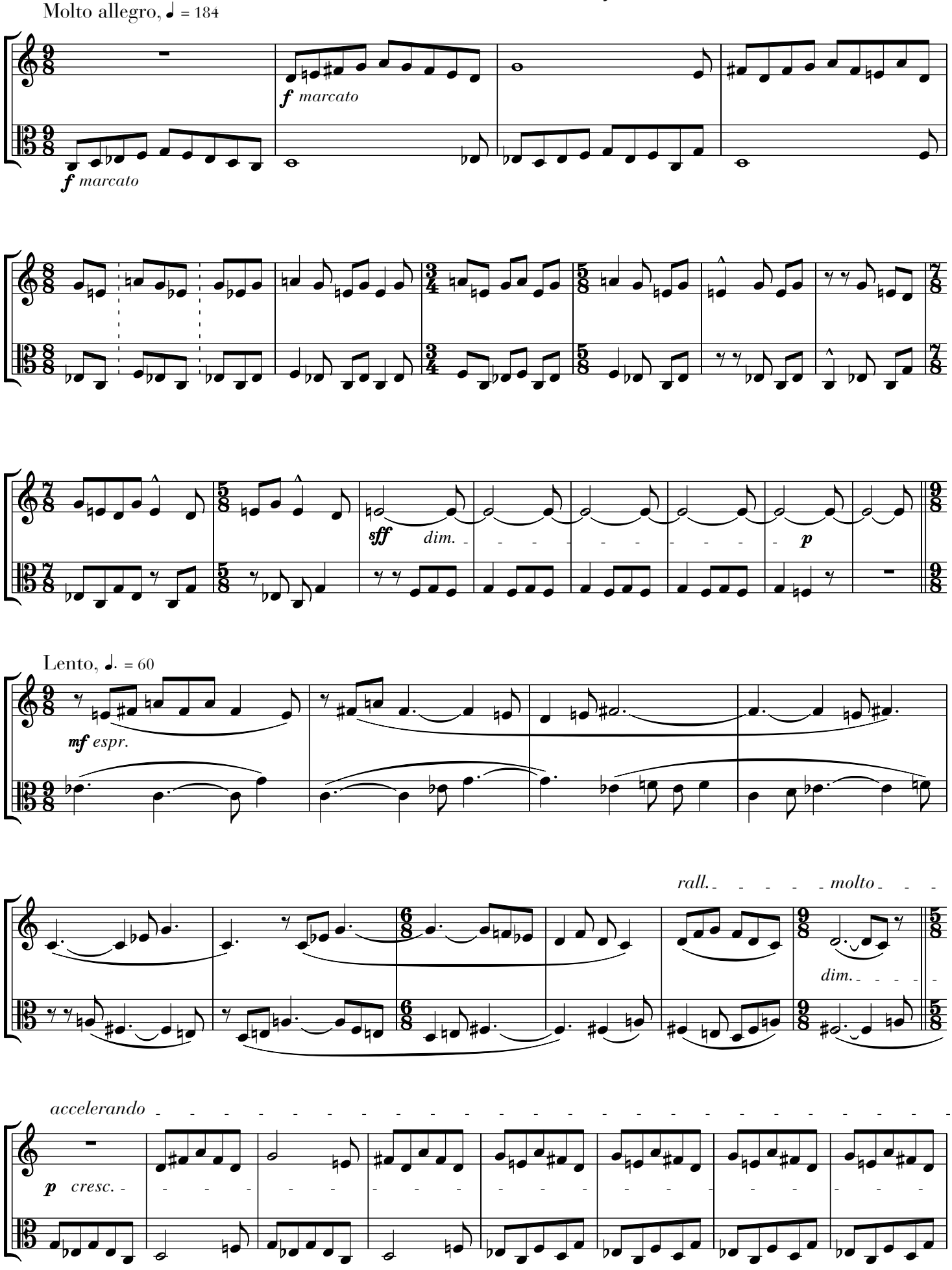
No. 101 Diminished Fifth

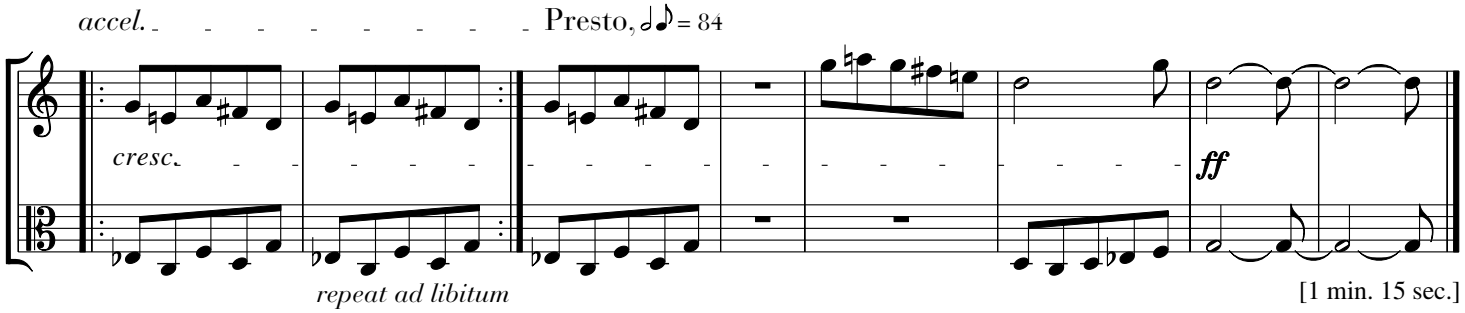
Con moto, ♩ = 110



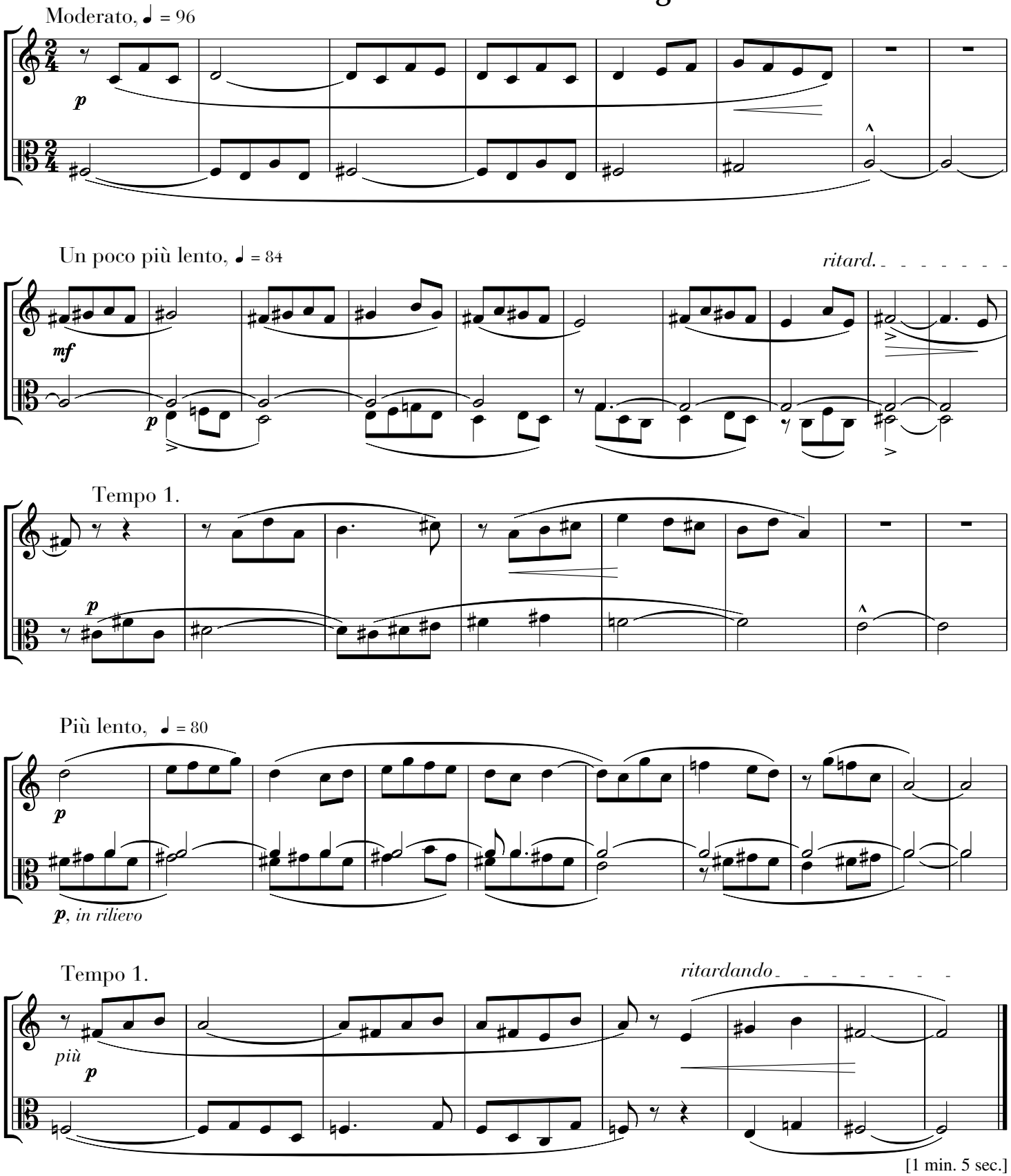
[57 sec.]

No. 103 Minor and Major



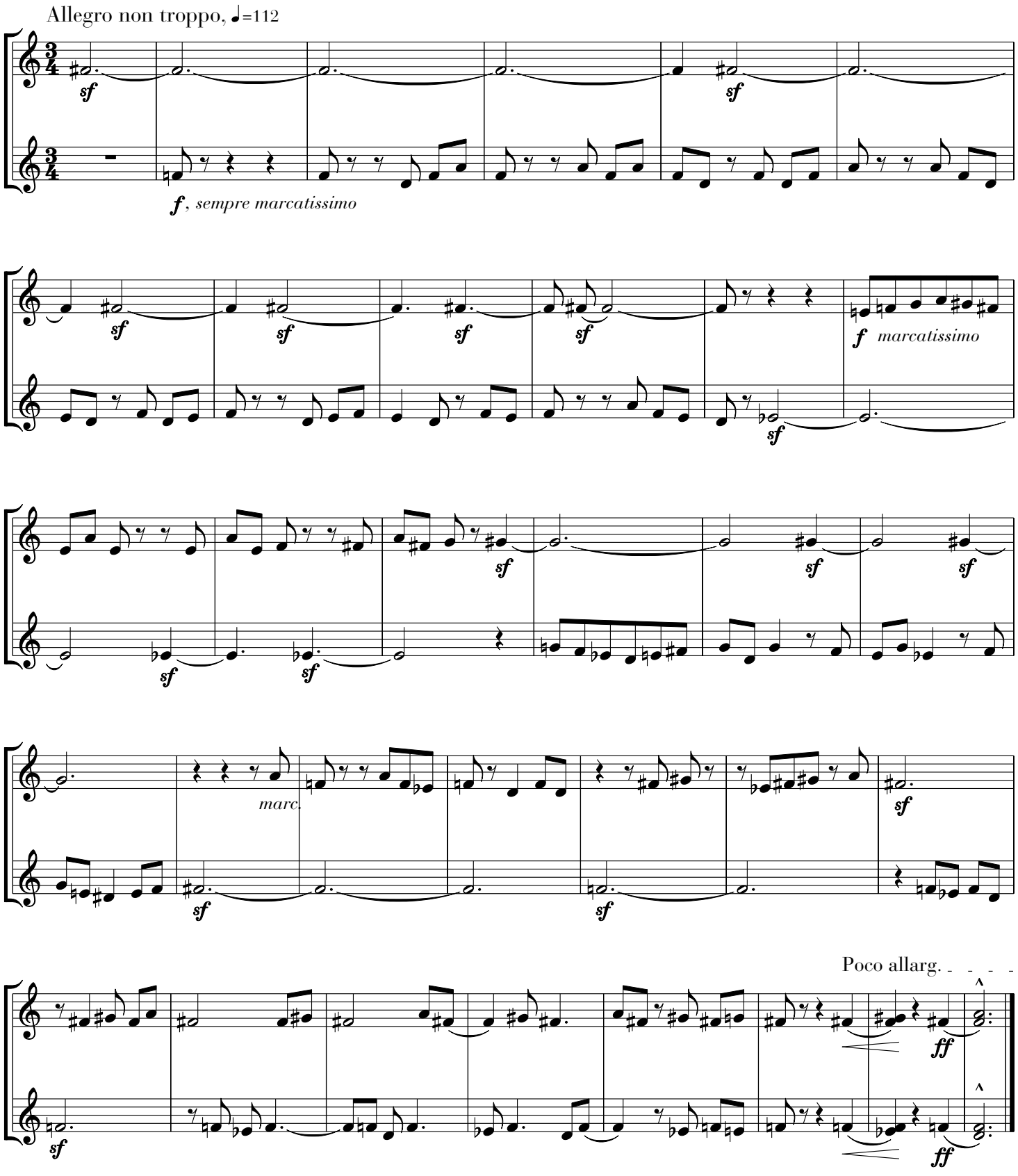

accel.
Presto, ♩♪ = 84
cresc.
ff
repeat ad libitum
[1 min. 15 sec.]

No. 106 Children's Song

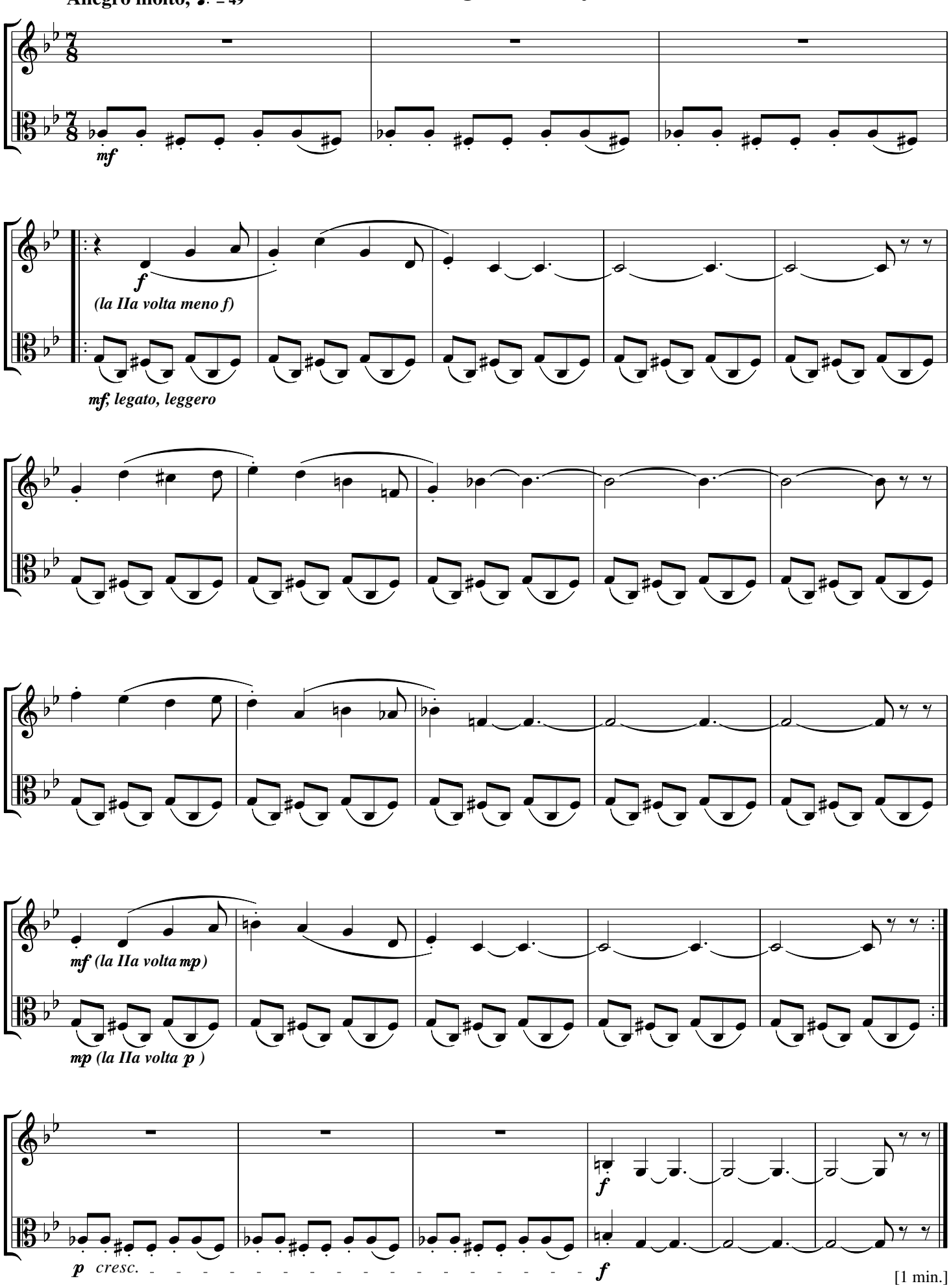


[1 min. 5 sec.]

108. Wrestling

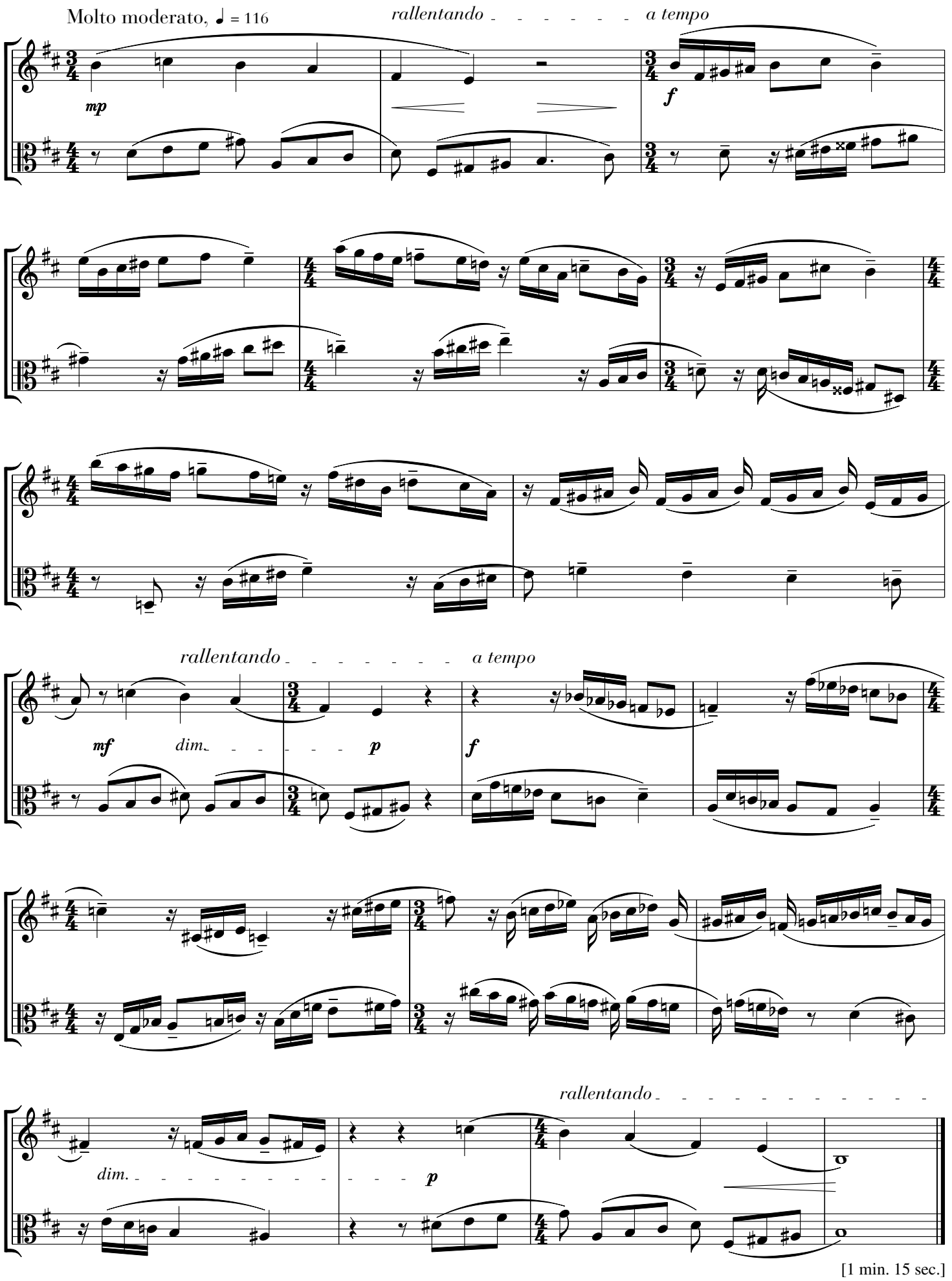


No. 113 Bulgarian Rhythm



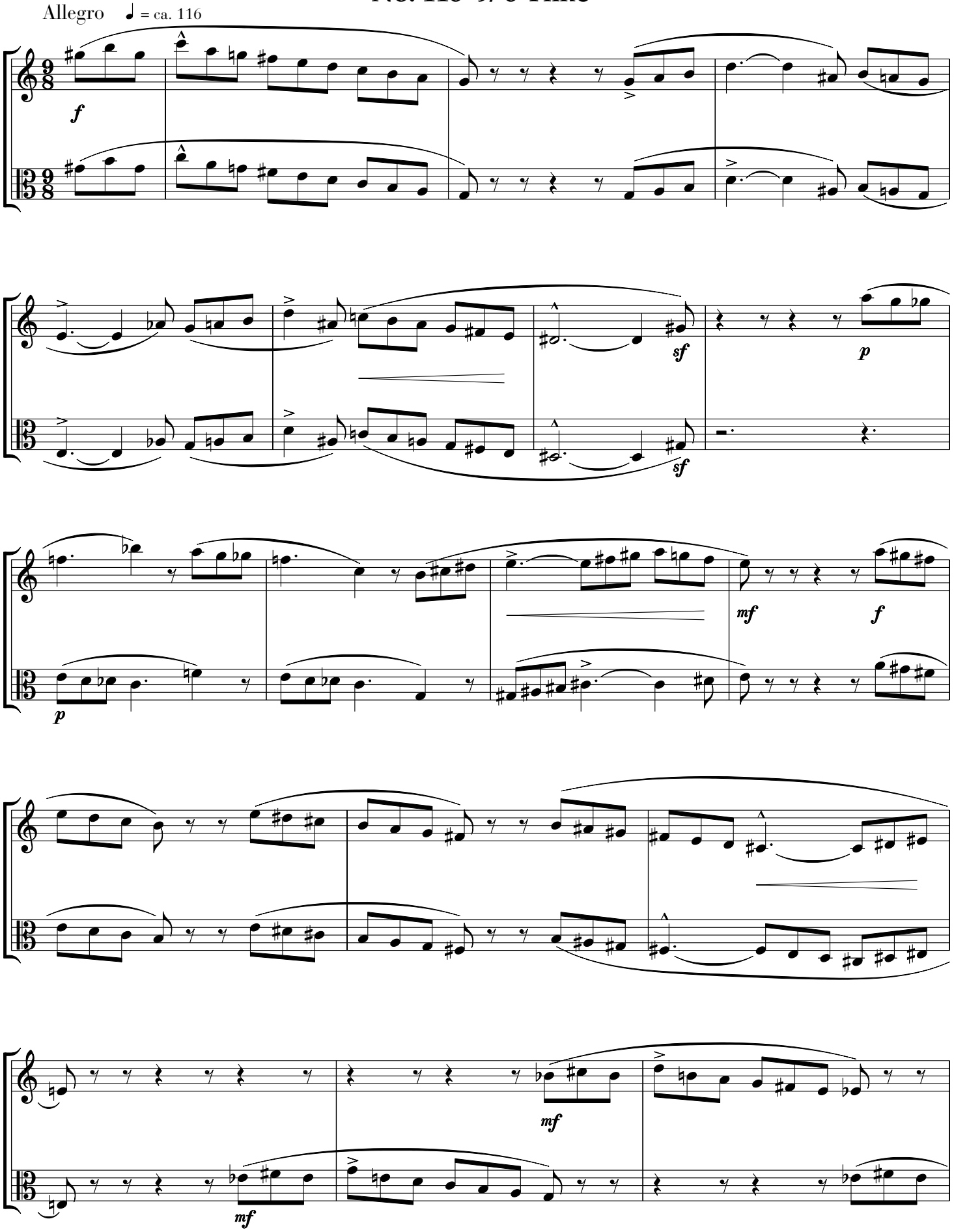
[1 min.]

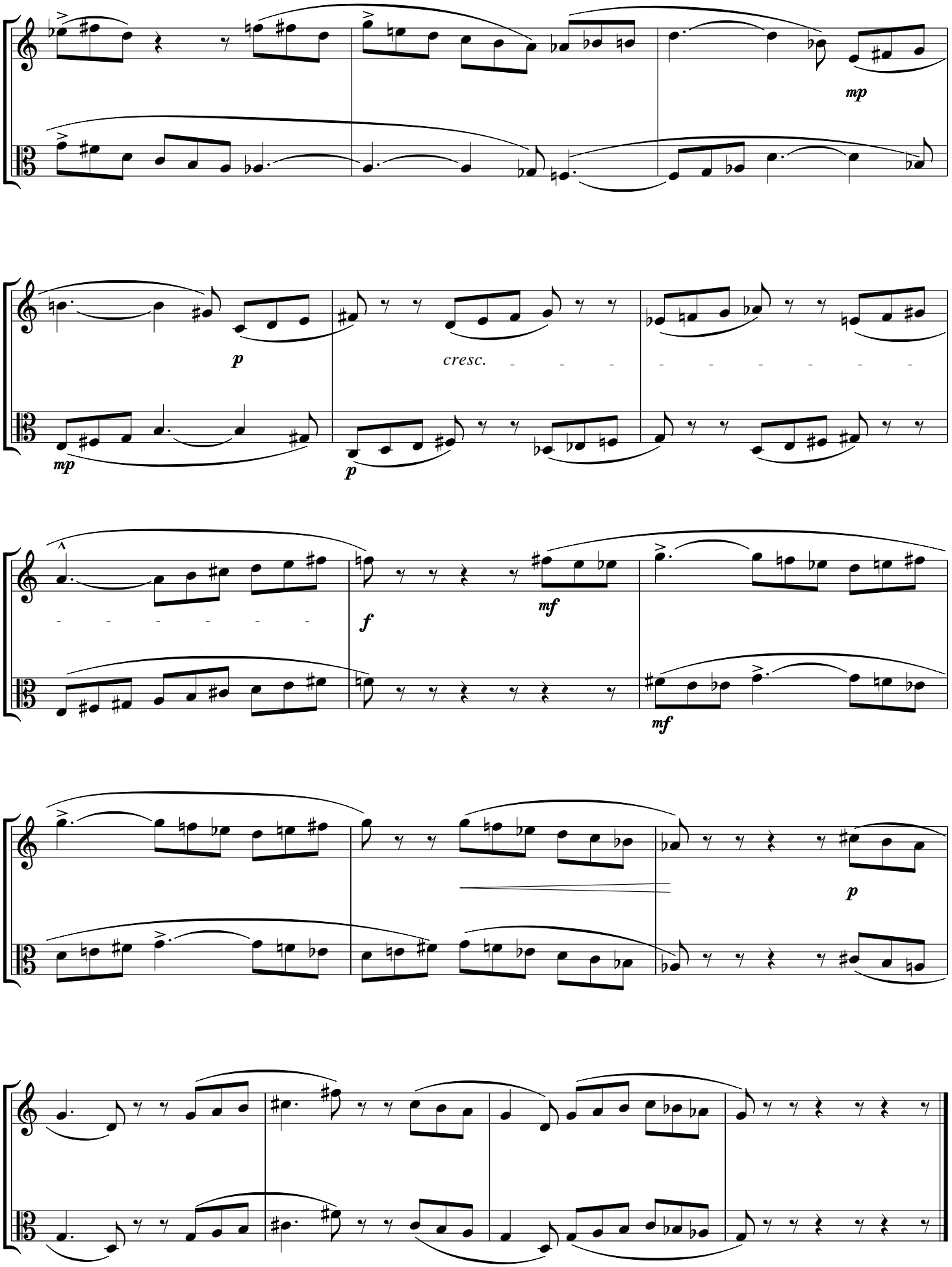
No. 114 Theme and Inversion



[1 min. 15 sec.]

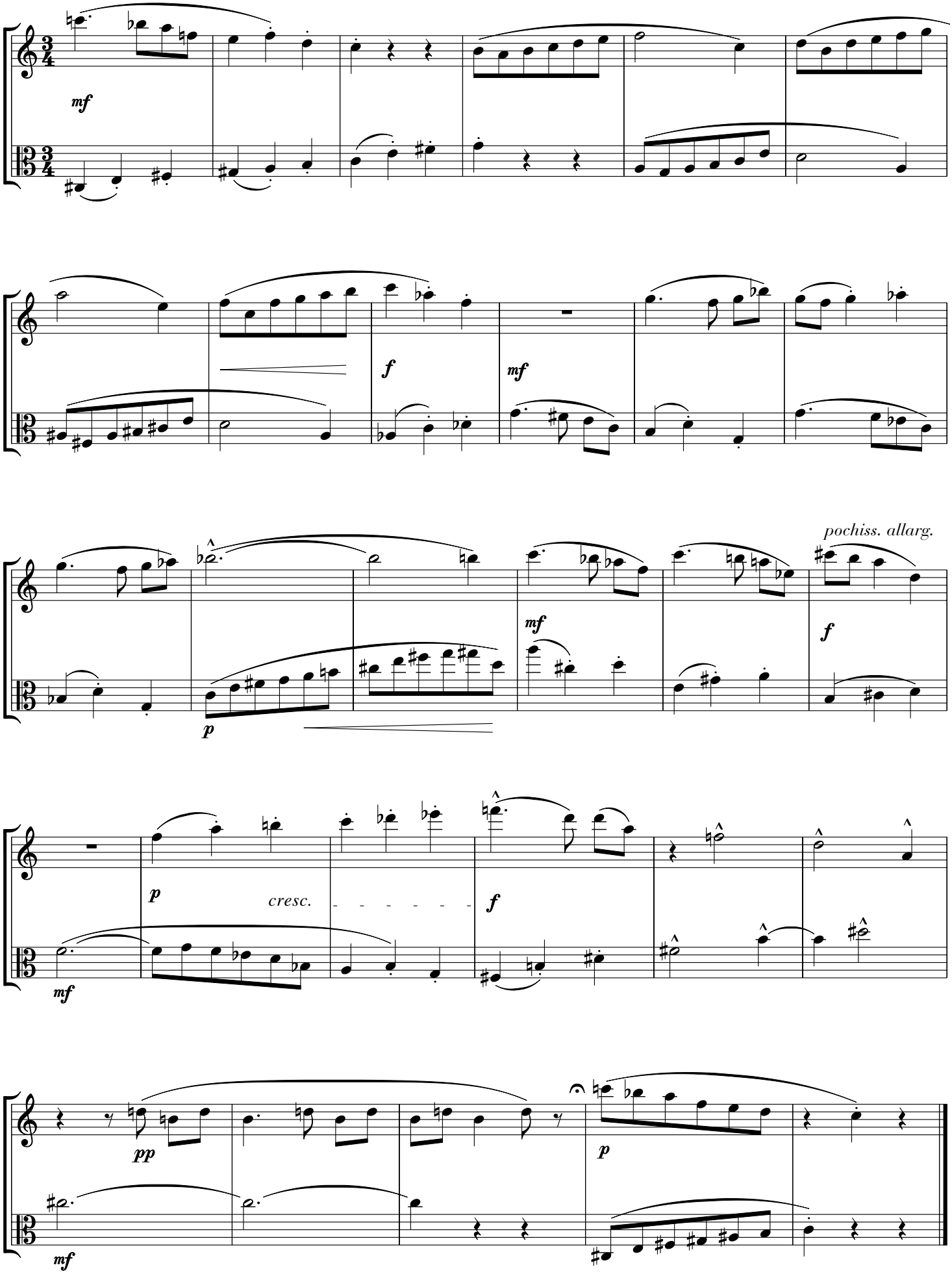
No. 118 9/ 8 Time




mp
p
cresc.
mp
p
f
mf
mf
p

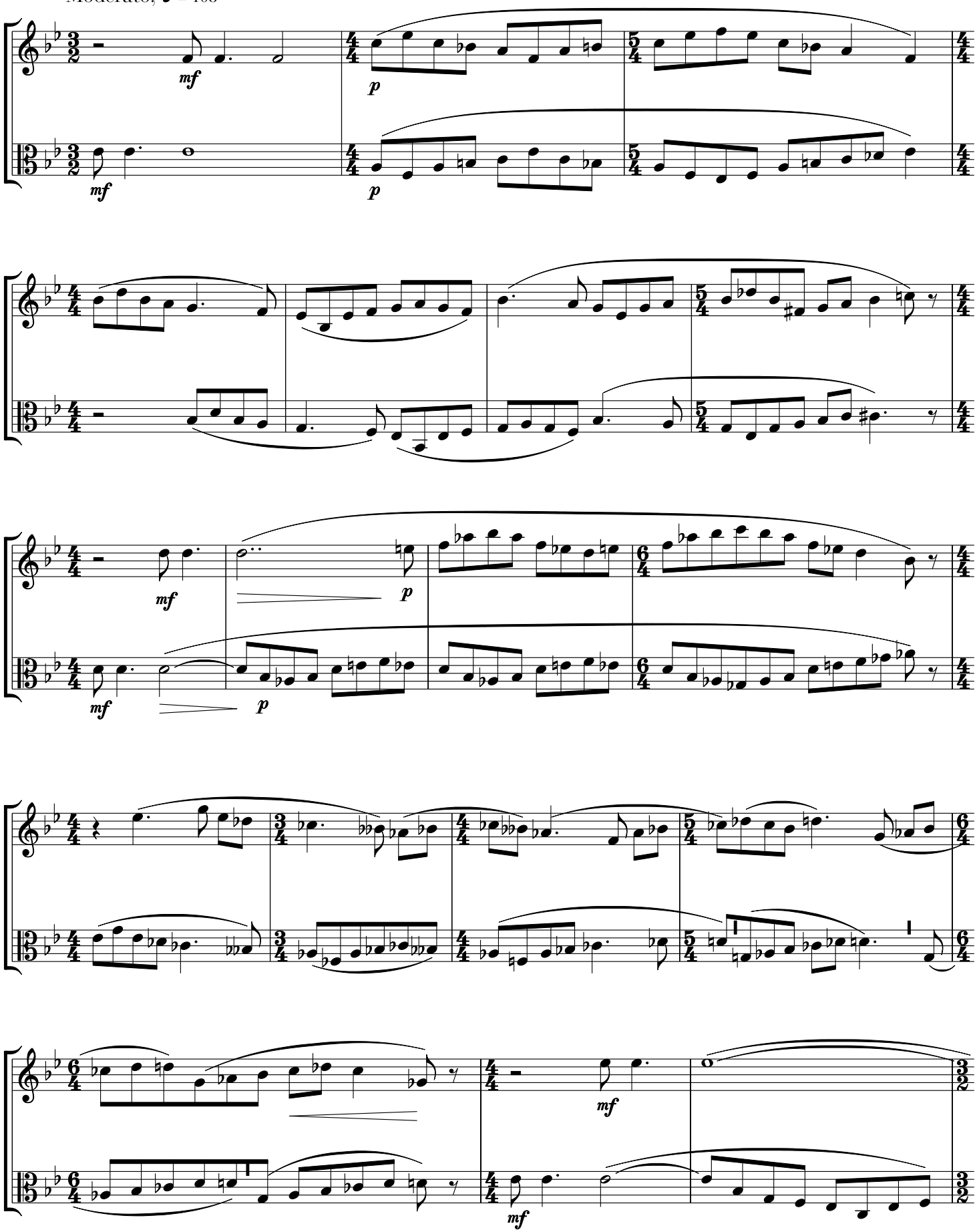
No. 119 Dance in 3/ 4 Time

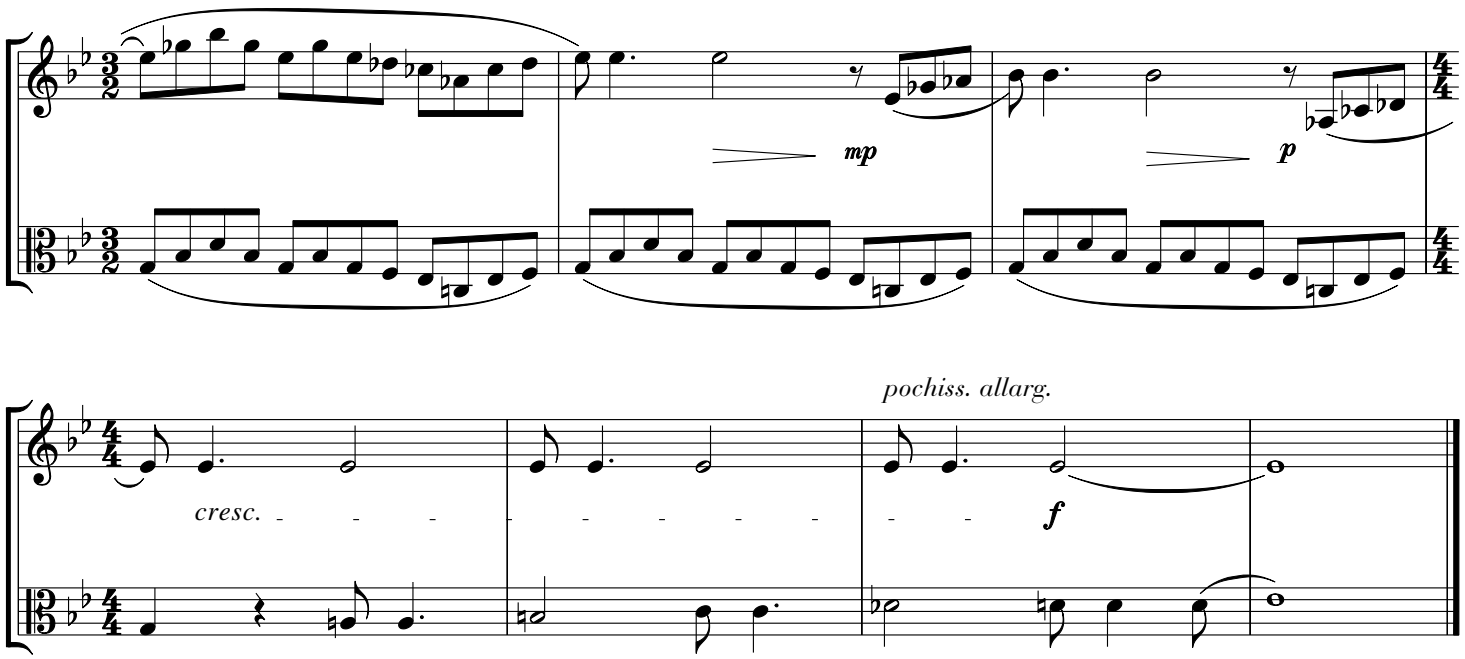
Allegretto grazioso ♩ = 126



No. 121 Two - Part Study

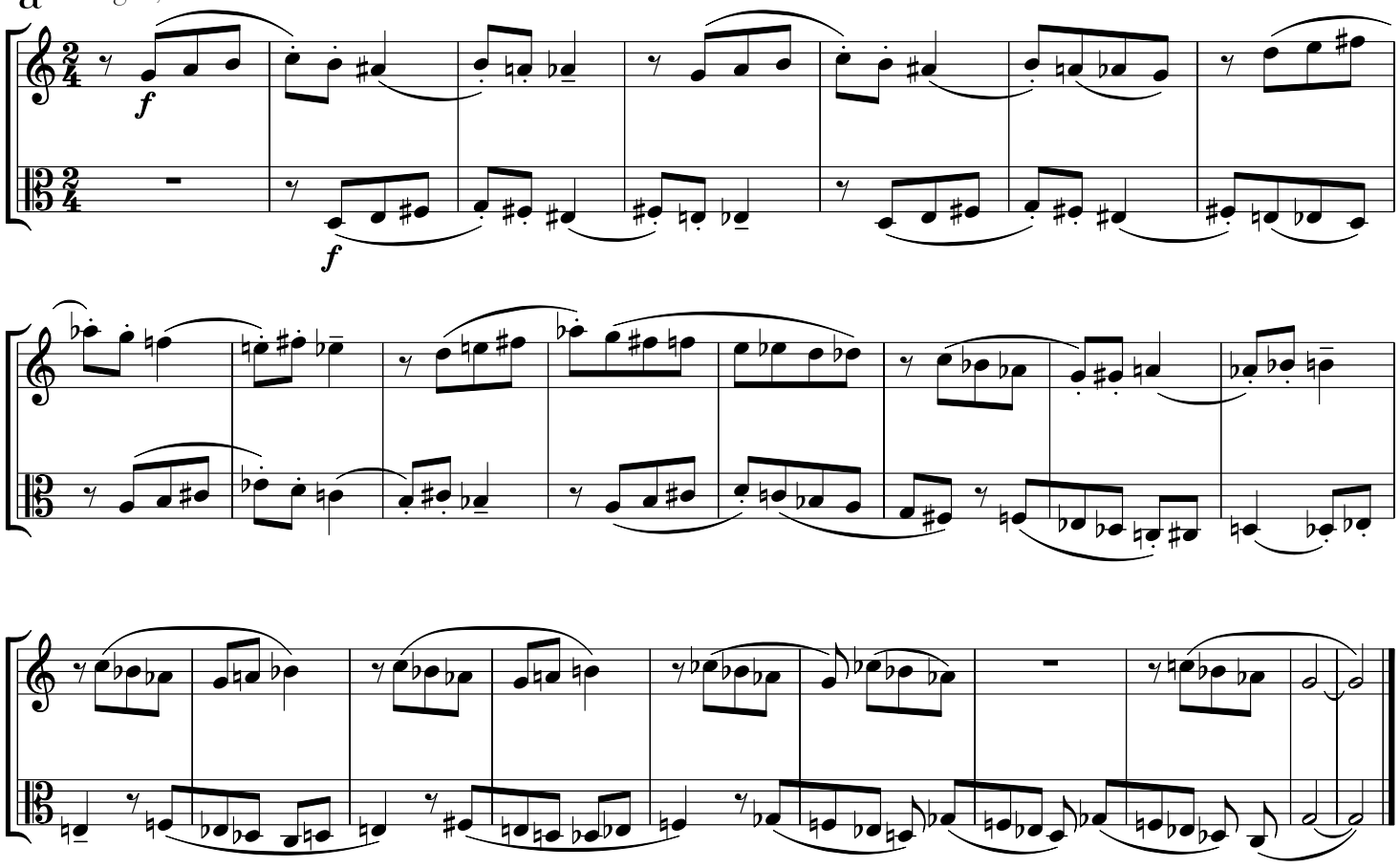
Moderato, ♩ = 108



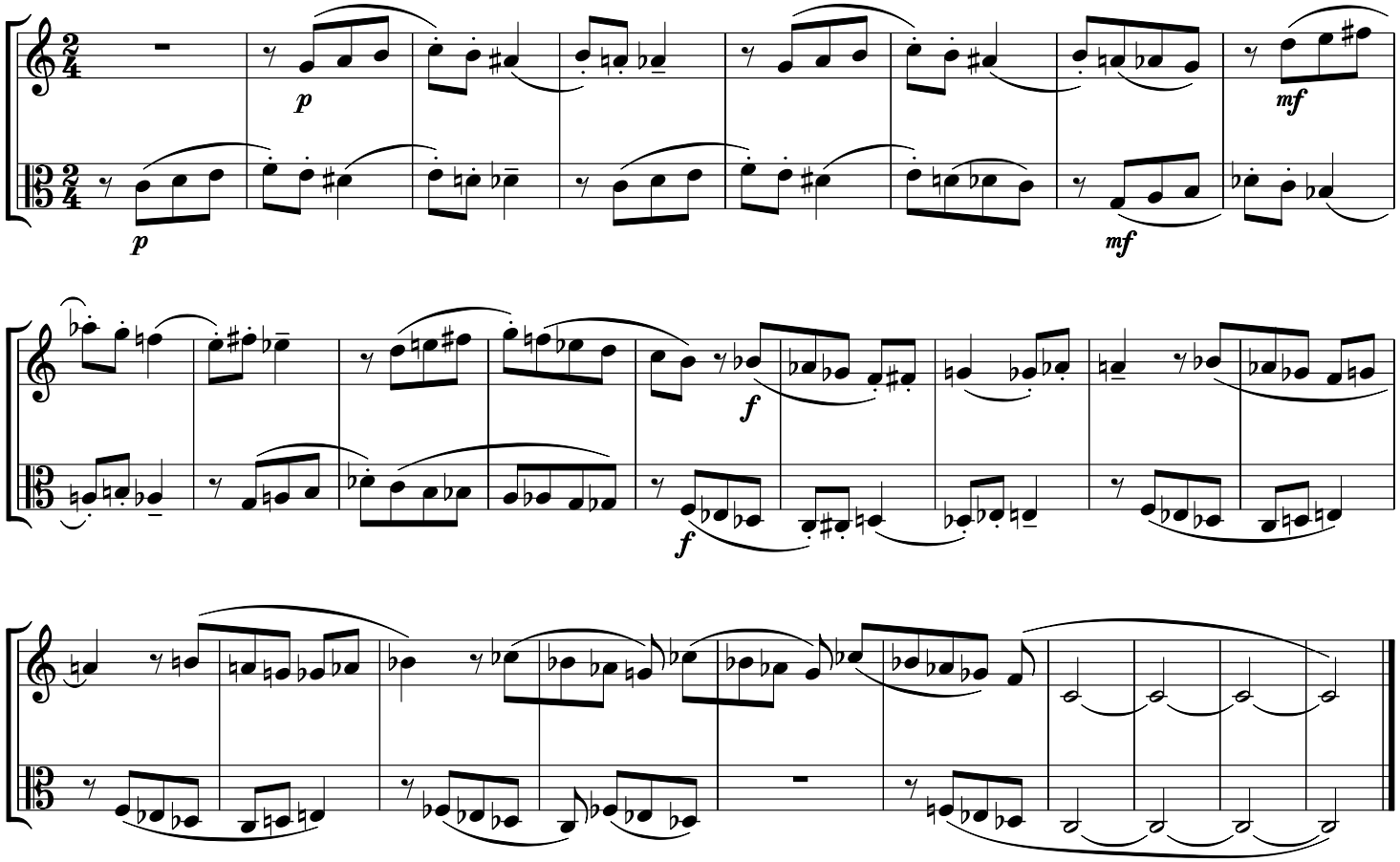

mp
p
pochiss. allarg.
cresc.
f

No. 123 Staccato and Legato

a Allegro, ♩ = 126

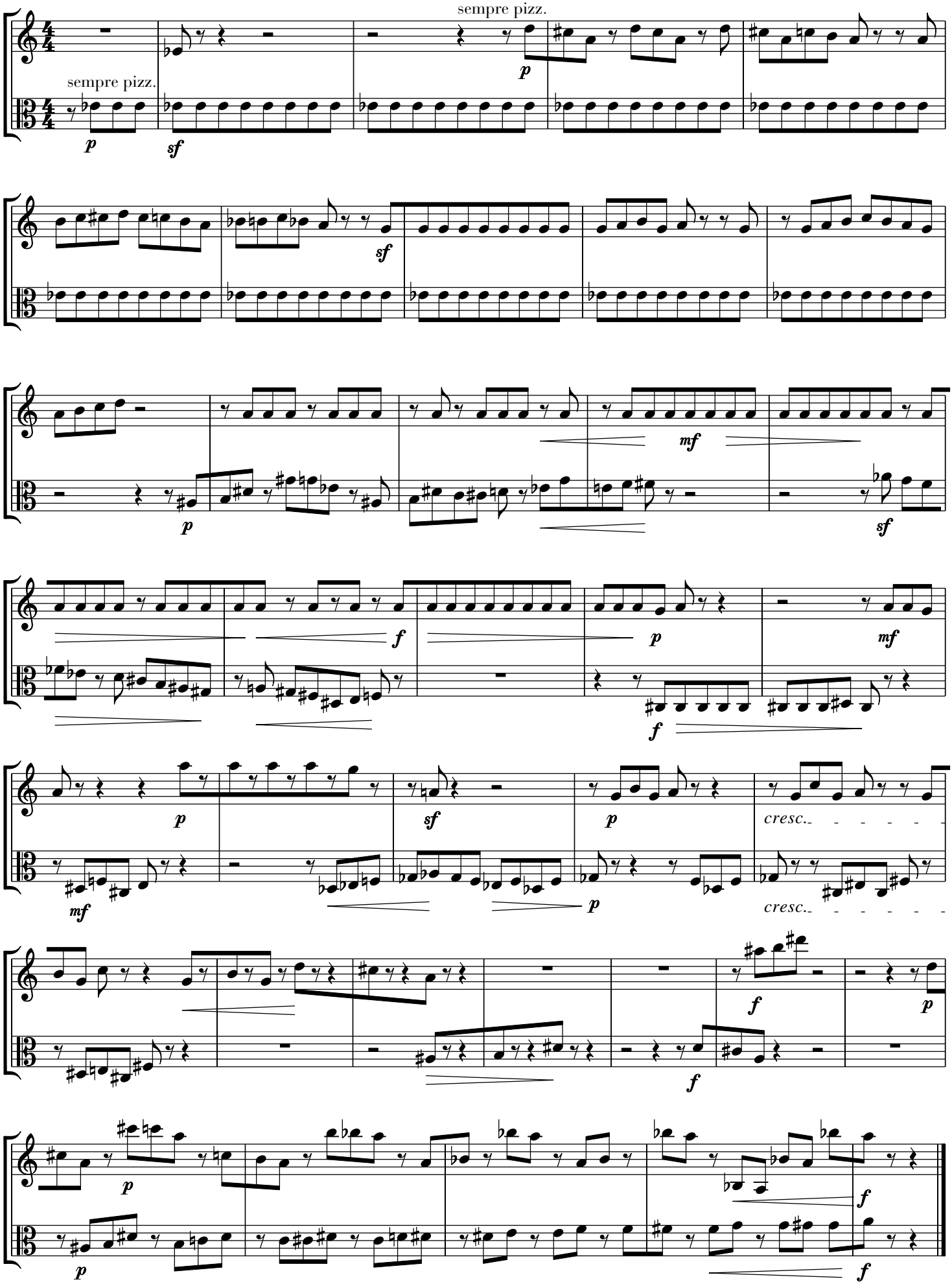


b

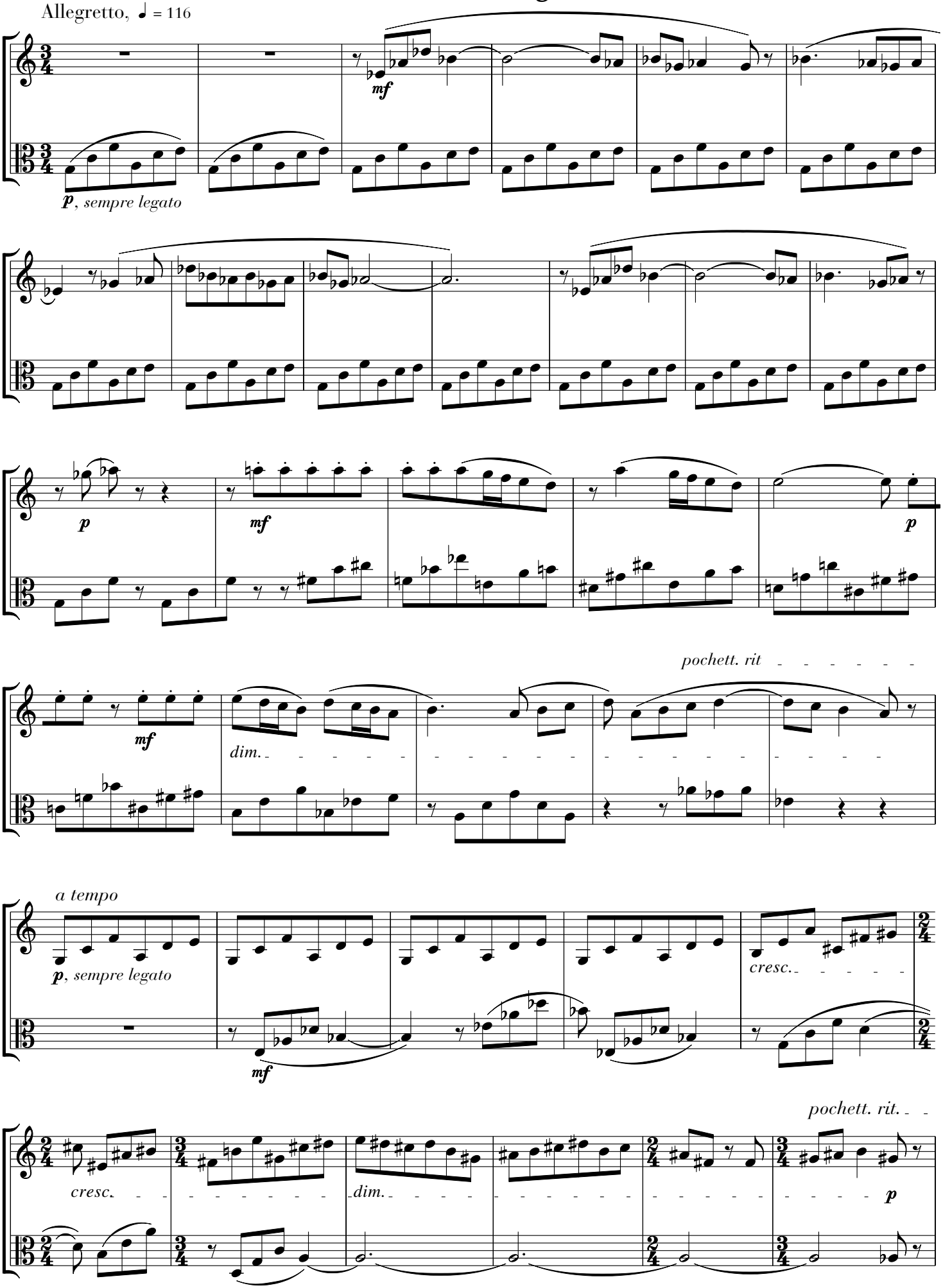


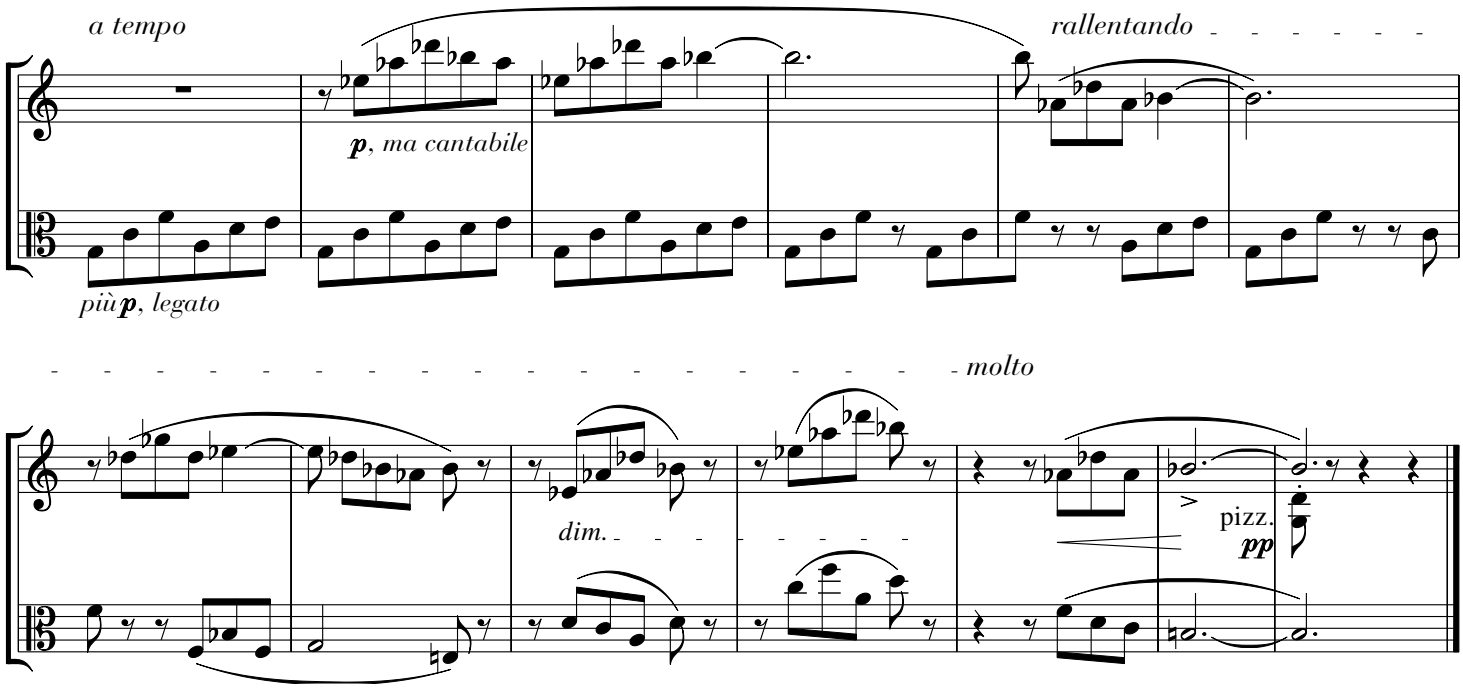
124. Staccato (Pizzicato)

Allegretto mosso, ♩ = 126

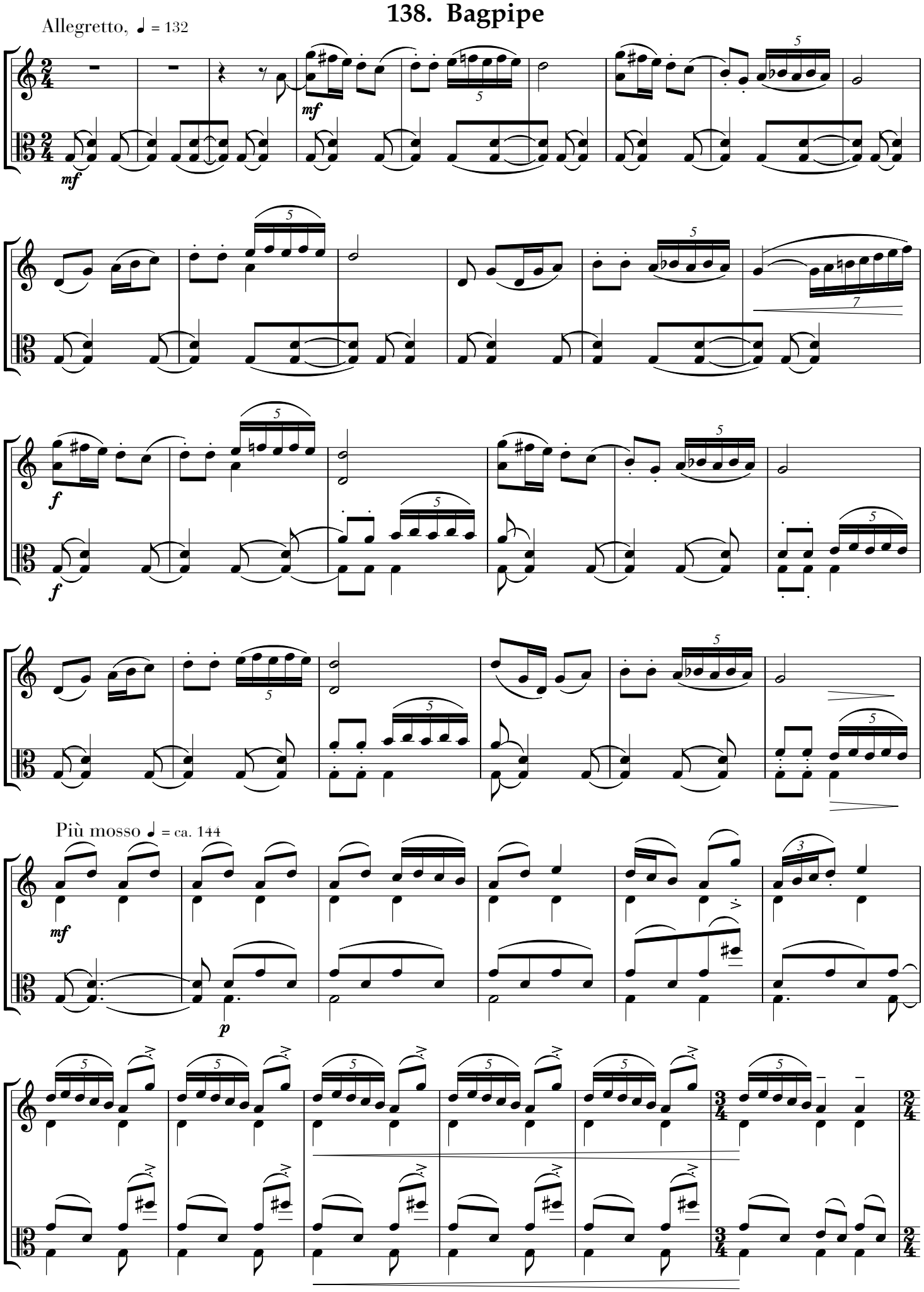


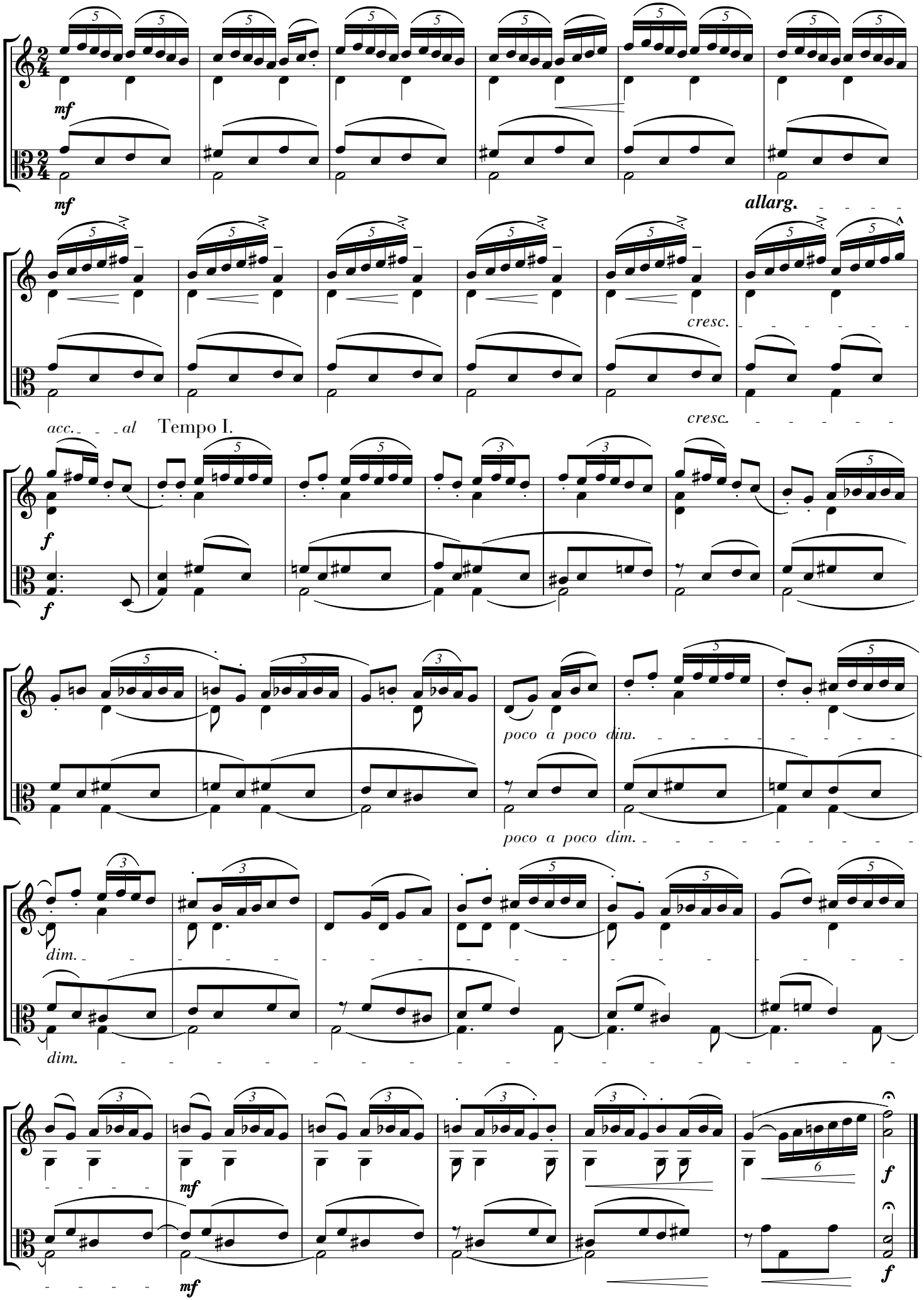
125. Boating


Allegretto, ♩ = 116
p, sempre legato
mf
p
mf
p
mf
pochett. rit
dim.
a tempo
p, sempre legato
mf
cresc.
pochett. rit.
cresc.
dim.
p


a tempo
rallentando
p, ma cantabile
più p, legato
molto
dim.
pizz.
pp

138. Bagpipe




mf
mf
allarg.
cresc.
cresc.
acc. al
Tempo I.
f
f
poco a poco dim.
poco a poco dim.
dim.
dim.
mf
mf
f
f