

# BÉLA BARTÓK

## 44 DUOS

I  
(No. 1-25)

2 VIOLINI

UNIVERSAL EDITION NO. 10452a



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*I (No. 1—25) UE 10452 a*  
*II (No. 26—44) UE 10452 b*

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Den folgenden Stücken liegen – von zwei an den betreffenden Stellen bezeichneten Ausnahmen abgesehen – durchwegs je eine Bauernmelodie zugrunde. Es wurde versucht, sie nach dem Schwierigkeitsgrad zu ordnen.

Beim Konzertvortrag möge man sich indessen nicht an diese Reihenfolge halten, sondern eine Auswahl der Stücke in einer Gruppe oder in mehreren Gruppen *attacca* vortragen. Hier folgen einige Versuche solcher Gruppierungen, die nur als Muster, nicht als Vorschrift dienen sollen.

Ezeknek a duóknak mindegyikében – kettőnek kivételével – egy-egy parasztdallam szerepel, mint (fo-)téma. Sorrendjük megállapítása nehézségi fokozat szerint történt. Hangversenyben való előadásuknál természetesen ne ez a sorrend legyen irányadó; célszerűbb az előadásra kiválasztott számokat egy vagy több tervszerűen összeállított sorozatba foglalni és az egyes sorozatok számait *attacca* játszani.

A következő néhány példa csak irányítást akar adni ilyenféle csoportosításra.

Each of the following pieces is based on a peasant melody, with two exceptions which are indicated. The pieces are arranged roughly in order of difficulty.

In concert performance it is advisable not to keep to this order but to play the pieces in a group without an interval between the numbers, or in several such groups. Below you will find a few groups, which are however only suggestions.

I. 44., 19., 16., 28., 43., 36., 21., 42.

II. 17., 38., 37., 10., 35., 39.

III. 7., 25., 33., 4., 34.

IV. 11., 22., 30., 13., 31., (32).

V. 1., 8., 6., 9.

# 44 DUOS

## I. HEFT / I. FÜZET

### 1. NECKLIED / TEASING SONG / PÁROSÍTÓ

Béla Bartók

Andante,  $\text{♩} = 52$

Violino I. *p, dolce*

Violino II. *p*

The score for Violino I and Violino II is in 2/2 time with a key signature of three sharps (F#, C#, G#). The tempo is Andante with a quarter note equal to 52 beats. Violino I starts with a melody marked *p, dolce*, while Violino II provides a harmonic accompaniment marked *p*. The piece concludes with a double bar line.

The piano accompaniment for the first system is in 2/2 time with a key signature of three sharps. It features a melody in the right hand marked *mf* and a bass line in the left hand also marked *mf*. The piece concludes with a double bar line.

The piano accompaniment for the second system continues the melody and bass line from the first system. It includes a key signature change to two sharps (F#, C#) and concludes with a double bar line. A rehearsal mark (53\*) is located at the end of the system.

### 2. REIGEN / MAYPOLE DANCE / KALAMAJKÓ

Andante,  $\text{♩} = 80$

The piano accompaniment for the first system is in 2/2 time with a key signature of three sharps. It features a melody in the right hand marked *p* and a bass line in the left hand marked *p*. The piece concludes with a double bar line.

The piano accompaniment for the second system continues the melody and bass line from the first system. It includes a key signature change to two sharps (F#, C#) and concludes with a double bar line.

The piano accompaniment for the third system continues the melody and bass line from the second system. It includes a key signature change to one sharp (F#) and concludes with a double bar line. A rehearsal mark (36\*) is located at the end of the system.

## 3. MENUETTO

Moderato, ♩ = 108-112

*f*

*mf*

*p*

(58")

## 4. SOMMER - SONNWENDLIED / MIDSUMMER NIGHT SONG / SZENTIVÁNÉJI

Risoluto, ♩ = 92-104

*f*

*piùf*

Facilité

*piùf*

Musical score for the first system, measures 48-52. It features three staves in G major (one sharp). The top staff has a 'V' marking above measure 50. Dynamics include 'mf' in measures 49, 50, and 51. A fermata is present over measure 52.

Musical score for the second system, measures 53-57. It features three staves in G major. The tempo marking 'poco rit.' is above the first staff. Dynamics include 'p' in measures 55, 56, and 57. A fermata is present over measure 57.

(52<sup>r</sup>)

5. SLOWAKISCHES LIED (1) / SLOVAKIAN SONG (1) / TÓT NÓTA (1)

Molto moderato, ♩ = 72

Musical score for the first system of the new piece, measures 1-4. It features two staves in G major, 2/4 time. Dynamics include 'p' in measures 1 and 2.

Musical score for the second system of the new piece, measures 5-8. It features two staves in G major, 2/4 time.

Musical score for the third system of the new piece, measures 9-12. It features two staves in G major, 2/4 time. A fermata is present over measure 12. A sharp sign (#!) is in the bottom left corner.

(52<sup>r</sup>)

## 6. UNGARISCHES LIED (1) / HUNGARIAN SONG (1) / MAGYAR NÓTA (1)

Moderatamente mosso, ♩ = 116

*f, marc.*

*simile*

*mf*

*p*

*poco rit.*

(52")

## 7. WALLACHISCHES LIED / WALACHIAN SONG / OLÁH NÓTA

Allegro moderato, ♩ = 60

*mf*

*mf, cantando*



*f, cantando*  
*molto p f*  
*f, cantando*

*molto p f*  
*dim. - - - p*  
*mf*  
*dim. - - - p* (40")

8. SLOWAKISCHES LIED (2) / SLOVAKIAN SONG (2) / TÓT NÓTA (2)

Andante, ♩ = 84-88

*p*  
*mf*  
*mf*

*p*

*f*

*poco rallent. - - -*  
*mp*  
*p*  
*mf*

(58")

## 9. SPIEL - LIED / PLAY SONG / JÁTÉK

Allegro non troppo, ♩ = 120

The musical score for 'Spiel-Lied / Play Song / Játék' is written in 2/4 time and consists of five systems of piano accompaniment. The tempo is marked 'Allegro non troppo' with a quarter note equal to 120 beats per minute. The score begins with a forte (*f*) dynamic. The first system shows the right hand playing a melody of eighth and quarter notes, while the left hand provides a bass line of quarter notes. The second system continues the melody with some chromaticism. The third system features a more active right hand with sixteenth notes. The fourth system includes a dynamic change to *menof* (mezzo-forte) and a key signature change to one flat. The fifth system concludes the piece with a final cadence and a double bar line, followed by the duration '(40")'.

## 10. RUTHENISCHES LIED / RUTHENIAN SONG / RUTÉN NÓTA

Andante, ♩ = 100

The musical score for 'Ruthenisches Lied / Ruthenian Song / Rutén Nóta' is written in 4/4 time and consists of one system of piano accompaniment. The tempo is marked 'Andante' with a quarter note equal to 100 beats per minute. The score begins with a piano (*p*) dynamic and a *dolce* (softly) marking. The right hand plays a melody of eighth and quarter notes, while the left hand provides a steady bass line of quarter notes. The piece concludes with a final cadence and a double bar line.

*mp* *mf, espr.*  
*sempre p* *mf*  
*p* *più p*  
*p* *più p* (1)

### 11. WIEGENLIED / CRADLE SONG / GYERMEKRENGETÉSKOR

\*) *Lento*,  $\text{♩} = 63$  (*rubato*)

*p* *mf*  
*p* *mf*  
*p* *mf*  
*pp* *pp* (1'10")

\*) Vorzeichnung: im oberen System *b-des* (nicht *b-es!*), im unteren System *fis* / The key signature of the first violin is  $B^b-D^b$  (not  $B^b-E^b$ ), that of the second violin  $F^\sharp$   
 Előjegyzés: a felső rendszeren: *b-des* (nem *b-es!*), az alsón *fis*.

## 12. HEU-ERTELIED / HAY SONG / SZÉNAGYŰJTÉSKOR

Lento religioso, ♩ = 132

*p, con espressione*

*rallent.*

*a tempo*

(♩) = 132

*p, con espressione*

*rallent.*

*più p*

*più p*

(57")

## 13. HOCHZEITSLIED / WEDDING SONG / LAKODALMAS

Adagio, ♩ = 66

*f, molto espr.*

*poco allarg.* - - - - - *a tempo*

*menof, ma espr.*

*menof*

*poco allarg.* - - - - -

*f*

*f*

*a tempo (tranquillo)* *rallent.* - - - - -

*p*

*più p*

*p*

*più p*

(1' 30")

14. POLSTER-TANZ / PILLOW DANCE / PÁRNÁS TÁNC

Allegretto,  $\text{♩} = 116$

The musical score is written in 2/4 time with a tempo of quarter note = 116. It is in the key of one sharp (F#). The piece is marked 'Allegretto'. The score consists of six systems of piano and right-hand staves. The piano part features various dynamic markings: *sf*, *p*, and *f*. The right-hand part includes accents and slurs. The final measure is marked with a double bar line and '(48")'.

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# 44 DUOS

## II. HEFT / II. FÜZET

### 15. SOLDATENLIED / SOLDIER'S SONG / KATONANÓTA

Béla Bartók

Maestoso, ♩ = 80

The musical score is written for two violins. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Maestoso' with a quarter note equal to 80 beats per minute. The first system shows the beginning of the piece with a forte (*f*) dynamic. The second system continues the melody. The third system introduces a piano (*p*) dynamic in the first violin and a mezzo-forte (*mf*) dynamic in the second violin. The fourth system shows a crescendo from piano (*p*) to mezzo-forte (*mf*). The fifth system concludes with a *poco allarg.* marking. The score ends with a double bar line and the number (54").

## 16. BURLESKE / BURLESQUE / BURLESZK

Allegretto, ♩ = 112

*p* *sf*

*mf* *f*

*più f* *più f*

Un poco più tranquillo Tempo I.

*p* *pizz.* *f* *arco*

(51')

## 17. UNGARISCHER MARSCH (1) / HUNGARIAN MARCH (1) / MENETELŐ NÓTA (1)

Tempo di marcia, allegramente ♩ = 132

*f* *f*

*mf* *f*

*mf* *f*



**Più mosso, ♩ = 160**

*più f*

*rallentando*

*sf* *tr* *dim.* *p*

*mf*

*(attacca ad lib.)*  
*(42")*

**18. UNGARISCHER MARSCH (2) / HUNGARIAN MARCH (2) / MENETELŐ NÓTA (2)**

**Tempo di marcia, ♩ = 132**

*f*

*meno f*

*poco dim.* *cresc. molto* *sf*

*poco dim.* *cresc. molto* *sf* *(42")*

## 19. MÄRCHEN / A FAIRY TALE / MESE

Molto tranquillo,  $\text{♩} = 136-126$ 

Musical score for '19. MÄRCHEN / A FAIRY TALE / MESE'. The score is in 3+3+2/8 time and consists of four systems of piano accompaniment. The first system starts with a piano (*p*) dynamic. The second system includes a *poco rit. a tempo* marking and dynamics of *pp* and *p*. The third system features a *p* dynamic and a *più p* marking. The fourth system includes a *poco rit. - - -* marking, a *a tempo* marking, and dynamics of *più p*, *pp*, and *ppp*. The piece concludes with a first ending bracket labeled '(1' 6'')'.

## 20. WECHSELGESANG / A RHYTHM SONG / DAL

Allegretto,  $\text{♩} = 96$ 

Musical score for '20. WECHSELGESANG / A RHYTHM SONG / DAL'. The score is in 2/4 time and consists of two systems of piano accompaniment. The first system includes dynamics of *mf*, *cresc.*, *f*, and *sf*. The second system includes dynamics of *mf* and *sf*. The piece concludes with a *p* dynamic.

mf cresc. - - - -

mf cresc. - - - -

f mf sf p

f sf p

mf cresc. - - - - f sf

mf cresc. - - - - f sf

ossia sf

Meno mosso, ♩ = 80

più p, dolce

più p

sempre più tranquillo - - - -

ppp pp

più dolce

(1' 21'')

21. NEUJAHRSLIED (1) / NEW YEAR'S SONG (1) / UJÉVKÖSZÖNTŐ (1)

Adagio, ♩ = 60

a tempo

allarg. - - - (senza sord.)

con sord.  $\hat{v}$  0 4

*p*

*p, espr.*

*allarg. - - -*

*mf*

*a tempo*

*più p*

*più p*

*poco a poco allarg. - - -*

*p*

*mp*

*dolce*

*perdendosi*

Molto tranquillo, ♩ = 54

con sord.

allarg. molto - - -

*pp, dolcissimo*

*pp*

*cresc. molto*

*f*

*dim. - -*

*a tempo (♩ = 54)*

*poco rallent. - - -*

*pp*

*pp*

*p*

(27°)

22. MÜCKENTANZ / MOSQUITO DANCE / SZUNYOGTÁNC

Allegro molto, ♩ = 184

con sord.

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (B-flat). It consists of six systems of two staves each. The first system includes dynamic markings of *mp* and *con sord.*. The second system continues the rhythmic pattern. The third system features dynamic markings of *ff(sub.)* and *pp*. The fourth system begins with *pp*. The fifth system continues the melodic and harmonic development. The sixth system concludes with *ff(sub.)* in both staves. The piece ends with a fermata over the final chord.

## 23. ABSCHIED VON DER BRAUT / BRIDE'S FAREWELL / MENYASSZONYBÚCSÚZTATÓ

Lento rubato, ♩ = 80-76  
*stretto* - - - - -

The score is for a piano piece in B-flat major, 2/4 time, with a tempo of Lento rubato (♩ = 80-76). It consists of four systems of two staves each. The first system starts with a *stretto* marking and a dynamic of *f, espr.* in the left hand. The right hand has a *sf* dynamic. The second system continues with *stretto* markings and *f* dynamics. The third system features *mf* and *p* dynamics. The fourth system ends with *più p* and *pp* dynamics. The piece concludes with a double bar line and a rehearsal mark (1' 13'').

*f, espr.*

*sf* *sf*

*stretto* - - - - -

*stretto* - - - - -

*mf* *p*

*più p* *pp*

(1' 13'')

## 24. SCHERZLIED / COMIC SONG / TRÉFÁS NÓTA

Allegro scherzando, ♩ = 144

The score is for a piano piece in D major, 2/4 time, with a tempo of Allegro scherzando (♩ = 144). It consists of two systems of two staves each. The first system starts with a dynamic of *f*. The second system continues with a dynamic of *f*. The piece features triplet markings in both hands.

*f*

*f*



## 25. UNGARISCHES LIED (2) / HUNGARIAN SONG (2) / MAGYAR NÓTA (2)

Allegretto, leggero,  $\text{♩} = 108$

*p, dolce*

*p*

*f*

*mf*

Facilité

*p* *cresc.*

*mf*

Meno mosso,  $\text{♩} = 100$

*cresc.* *f* *p, grazioso* *p*

Facilité

*cresc.* *mf*

*poco rit.* *poco rubato*

*mp* *mp*

(45")





# WERKE FÜR VIOLINE UND KLAVIER

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8567	<b>Cassadó</b> Sonate	6837	– – II Narcisse
8457	– Danse du Diable vert	6838	– – III Dryades et Plan
11992	<b>Einem</b> op. 11, Sonate	6624	– op. 35, Violinkonzert
2175	<b>Ghedini</b> Bizzarria	8432	– op. 52, Berceuse
12147	<b>Kodály-Szigeti</b> Intermezzo aus „Háry János“	5298	– <b>Kochanski</b> Polnische Weise
11839	<b>Krenek</b> Sonate	1511	– – Bauerntanz aus „Harnasie“
13999	<b>Kurtág</b> op. 4, 8 Duos für Violine und Cymbal (od. Klavier)	8694	– – Lied der Roxane aus „König Roger“
11678	<b>Martin</b> Violinkonzert	10999	<b>Vivaldi-Casella</b> Concerto c-Moll
12874	– Sonate	6642	<b>Webern</b> op. 7, 4 Stücke
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# BÉLA BARTÓK

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6370 **15 Ungarische Bauernlieder** (1914/17)  
5891 **Suite op. 14** (1916)  
8397 **Tanzsuite** (1923), Klavierübertragung vom Komponisten  
8772 **Sonate** (1926)  
8892 a/b **Im Freien** (1926), 5 Klavierstücke  
8920/22 **Neun kleine Klavierstücke** (1926)  
9508 **Drei Rondos über Volksweisen** (1926/27)  
10987 **Petite Suite** (1936), nach den 44 Duos

## 2 KLAVIERE ZU 4 HÄNDEN

- 8779 **I. Klavierkonzert** (1926), Klavierauszug  
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## 2 VIOLINEN

- 10452 a/b **44 Duos** (1931) in 2 Heften

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- 12850 **18 Duos** aus „44 Duos für 2 Violinen“ (W. Kurz)

## BLOCKFLÖTEN

- 12601 **Bauernlieder und Tänze** aus „44 Duos für 2 Violinen“ (H. U. Staeps), 1. Heft  
12605 do., 2. Heft

## VIOLINE UND KLAVIER

- 7247 **I. Sonate** (1921)  
7259 **II. Sonate** (1922)  
8474 **Rumänische Volkstänze** (Z. Székely)  
8784 **Ungarische Volksweisen** (J. Szigeti)  
12967 **15 Ungarische Bauernlieder** (P. Mosonyi)

## VIOLONCELLO UND KLAVIER

- 13265 **Rumänische Volkstänze** (L. Silva)

## KAMMERMUSIK

- Ph. 202 **II. Streichquartett**, op. 17 (1915/17), Partitur  
6372 do. Stimmen  
Ph. 169 **III. Streichquartett** (1927), Partitur  
9598 do. Stimmen  
Ph. 166 **IV. Streichquartett** (1928), Partitur  
9789 do. Stimmen  
Ph. 167 **V. Streichquartett** (1934), Partitur  
10737 do. Stimmen

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- 8891 **Vier alt-ungar. Volkslieder** (1912) für 4-stimm. Männerchor, Part. (d., ung.)  
13048/49 **Hirtenlieder zur Weihnachtszeit** aus „Melodien der Rumänischen Colinde“ für gem. Chor von Paul Arma, Part. I/II (deutsch, engl.)

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8397 Klavierübertragung vom Komponisten  
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**Rumänische Volkstänze** (1917)  
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**Cantata profana (Die Zauberhirsche)** (1930) für Tenor- und Baritonsolo, gem. Chor und Orchester (deutsch, engl., ung.)  
10613 Orchesterpartitur  
10614 Klavierauszug mit Singstimmen (deutsch, engl.)  
Ph. 359 Studienpartitur  
**Fünf Lieder, op. 15**, für mittlere Stimme, Orchesterfassung von Zoltán Kodály  
13150 Ausgabe für Gesang und Klavier

## BÜHNENWERKE

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Oper in einem Akt von Béla Balázs  
13641 Studienpartitur, in Salpaleder gebunden, 8°-Format (deutsch, engl.)  
7026 Klavierauszug mit Singstimmen (deutsch, ung.)  
7027 Textbuch (deutsch)  
**Der holzgeschnitzte Prinz, op. 13** (1914/16)  
Tanzspiel in einem Akt von Béla Balázs  
6636 Textbuch (deutsch)  
Ph. 393 Studienpartitur  
**Der wunderbare Mandarin, op. 19** (1918/19)  
Pantomime in einem Akt von Melchior Lengyel  
7707 Textbuch (deutsch)  
Ph. 304 Studienpartitur