

To Joseph Szigeti

First Rhapsody

(Folk Dances)

Violin

Prima parte („Lassú“)

Moderato, $\text{♩} = 108$

Béla Bartók
(1928)

*) The following ten measures are a "tutti" phrase in the version for violin and orchestra.
 **) The following five measures are a "tutti" phrase in the version for violin and orchestra.

Violin

3a tempo (♩ = 112)

p

7

più dolce

8

9

più p

sempre più p

10

rinf.

(f)

11

sempre più tranquillo - - -

dim.

13

p

f

f

Violin

12 *a tempo* (♩ = 108) *sempre f*

13 *sempre tenuto*

14 *p dolce*

15 *mf*

p dolce *poco rall.* *a tempo*

* The following three measures are a "tutti" phrase in the version for violin and orchestra.

Violin

Seconda parte („friss“)

Allegretto moderato, $\text{♩} = 92$

p *leggero*

pizz. *arco* *p* *f* *mp* *leggero*

arco *pizz.* *arco* *pizz.* *mp* *leggero*

etc. *etc.*

poco f *mf* *f*

p *poco accel.*

poco cresc. *mp*

Violin

6

Più moderato molto allarg. ²

a tempo, $\text{♩} = 84-90$

Handwritten notes: $\text{♩} = 76$, $\text{♩} = 84-90$, $3V43$, $V42$, $V4$. Dynamics: f , p .

Handwritten notes: $\text{♩} = 84-90$, rall. , molto , a tempo . Dynamics: f , mp .

Handwritten notes: $V4$, 42 , 4 , poco accel. , 241 , 14 . Dynamics: f , mp .

Handwritten notes: 4 , 3 , 42 , poco rall. , a tempo (mosso) , $\text{♩} = 100$. Dynamics: mf , mp .

Handwritten notes: $3.4 = 1.3$, 3.1 , $3.$, $4V2$, poco rall. , $1V$, 5 . Dynamics: mf , mp .

Handwritten notes: a tempo , $\text{♩} = 100$, cresc. . Dynamics: mf .

Handwritten notes: poco sost. , a tempo , $\text{♩} = 100$. Dynamics: f .

Handwritten notes: $\text{poco a poco accel.}$, sempre più f . Dynamics: f .

Handwritten notes: sempre più f , 120 . Dynamics: ff .

Handwritten notes: poco allarg. . Dynamics: ff .

Violin

10 Pesante $\text{♩} = 120$ accel. con sord. - - - al Allegro, $\text{♩} = 152$

11 *ritardando*

12 senza sord. ar.

13 rit. cresc.

14 Allegro molto, $\text{♩} = 160$

15

***) 16 ossia $\text{♩} = 150$

*) The following eight measures sound in the version for violin and orchestra as follows (with the preceding half bar an octave higher):

***) The following seven measures are played only by the orchestra in the version for violin and orchestra

Violin

17

18

$\text{♩} = 168$

Musical score for Violin, measures 17-19. The score is written on five staves. Measure 17 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked as $\text{♩} = 168$. The music consists of eighth and sixteenth notes, some beamed together. Measure 18 continues the melodic line. Measure 19 features a change in time signature to 3/4. Dynamic markings include *f* and *sf*. Performance instructions include *Molto sost.* and *V accel. - - -*. There are also some handwritten annotations like '2V' and '21' above the staff.

20 *al tempo* ($\text{♩} = 168$)

Musical score for Violin, measures 20-23. The score is written on five staves. Measure 20 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked as *al tempo* with $\text{♩} = 168$. The music consists of eighth and sixteenth notes. Measure 21 continues the melodic line. Measure 22 features a change in time signature to 3/4 and is marked *agitato*. Measure 23 continues the melodic line. Dynamic markings include *f*, *mf*, and *mp*. There are many handwritten annotations, including fingerings (1, 2, 3, 4) and slurs, throughout the score.

Violin

Ending for "Seconda parte."

rallentando - - - V - - - Molto moderato, $\text{♩} = 84$

24

sf sf sf dim. p, grazioso

a tempo

Rall.

p più p

25

pp tempo

poco f

poco rall. al

26

Tranquillo, $\text{♩} = 72$

p espr.

acceler

cresc.

27

Allegro, $\text{♩} = 132$

Allegro, $\text{♩} = 132$

cresc.

28

ff

f

29

ff

f

30

ff

f

31

ff

f

32

ff

f

33

ff

f