A 3 - 25

Rignot
Jean Pierre

BÉLA BARTÓK

FIRST RHAPSODY

violin and piano

Béla Bartók

BOOSEY & HAWKES

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To Joseph Szigeti

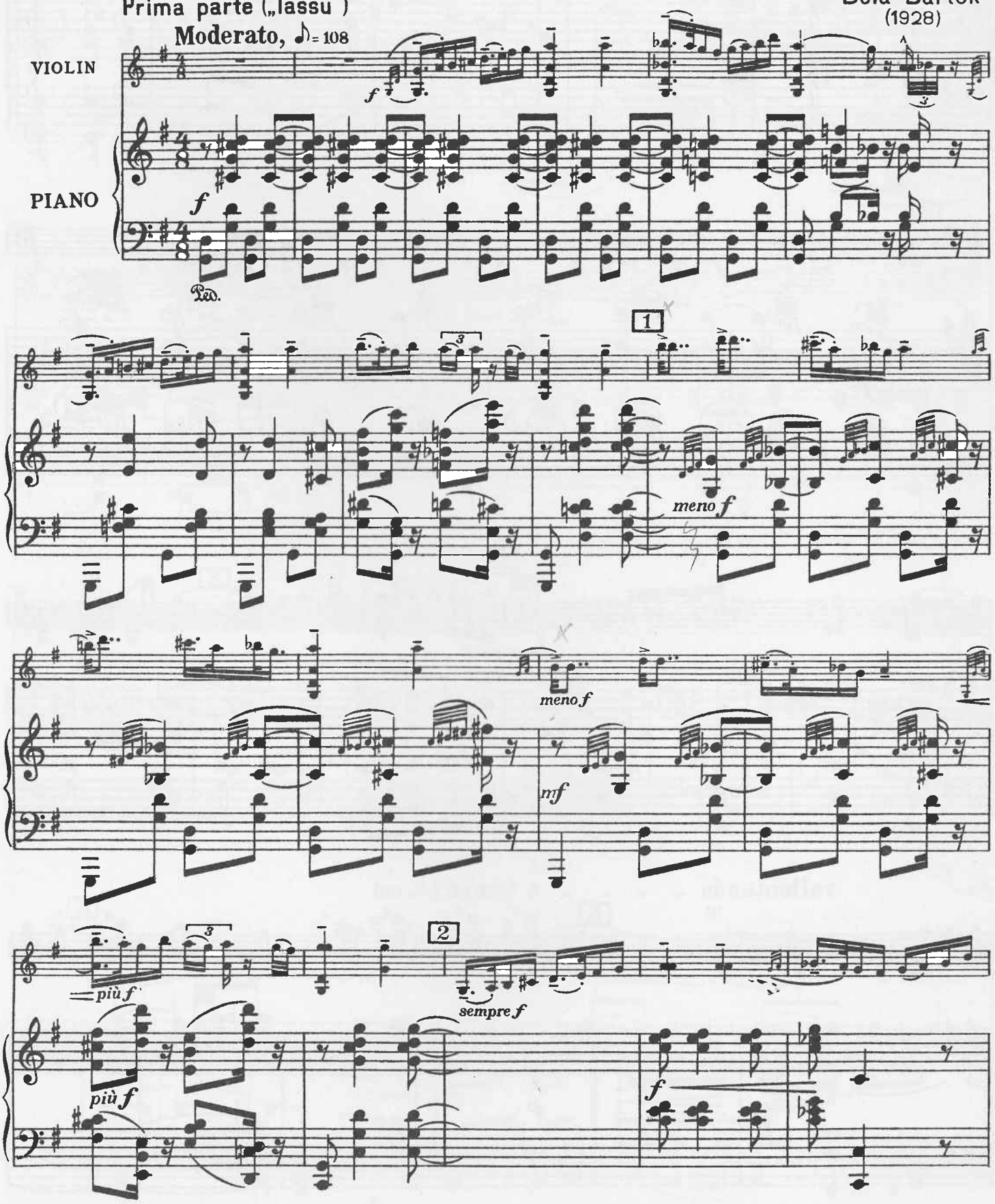
First Rhapsody

(Folk Dances)

Béla Bartók
(1928)

Prima parte („lassú")

Moderato, ♪ = 108



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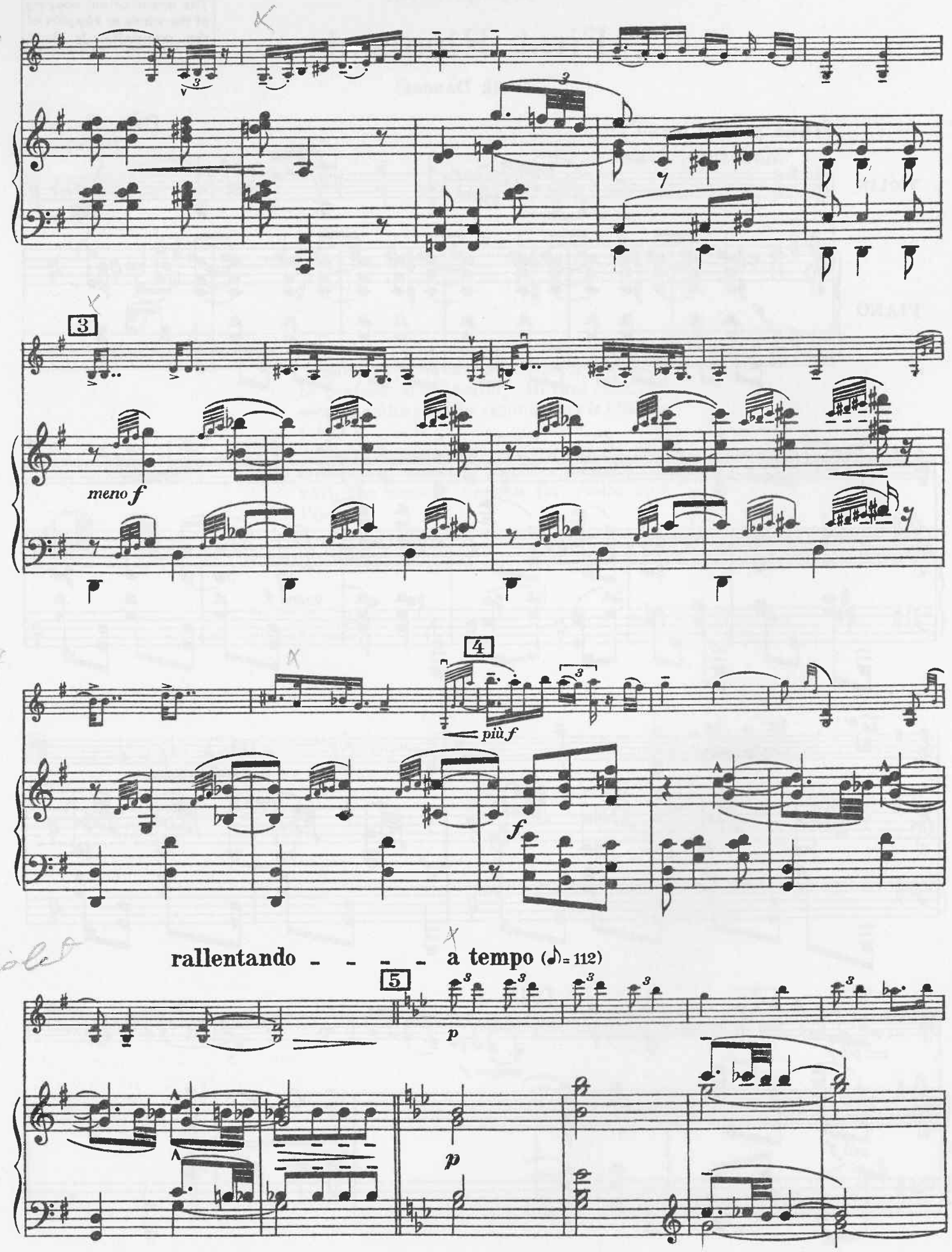
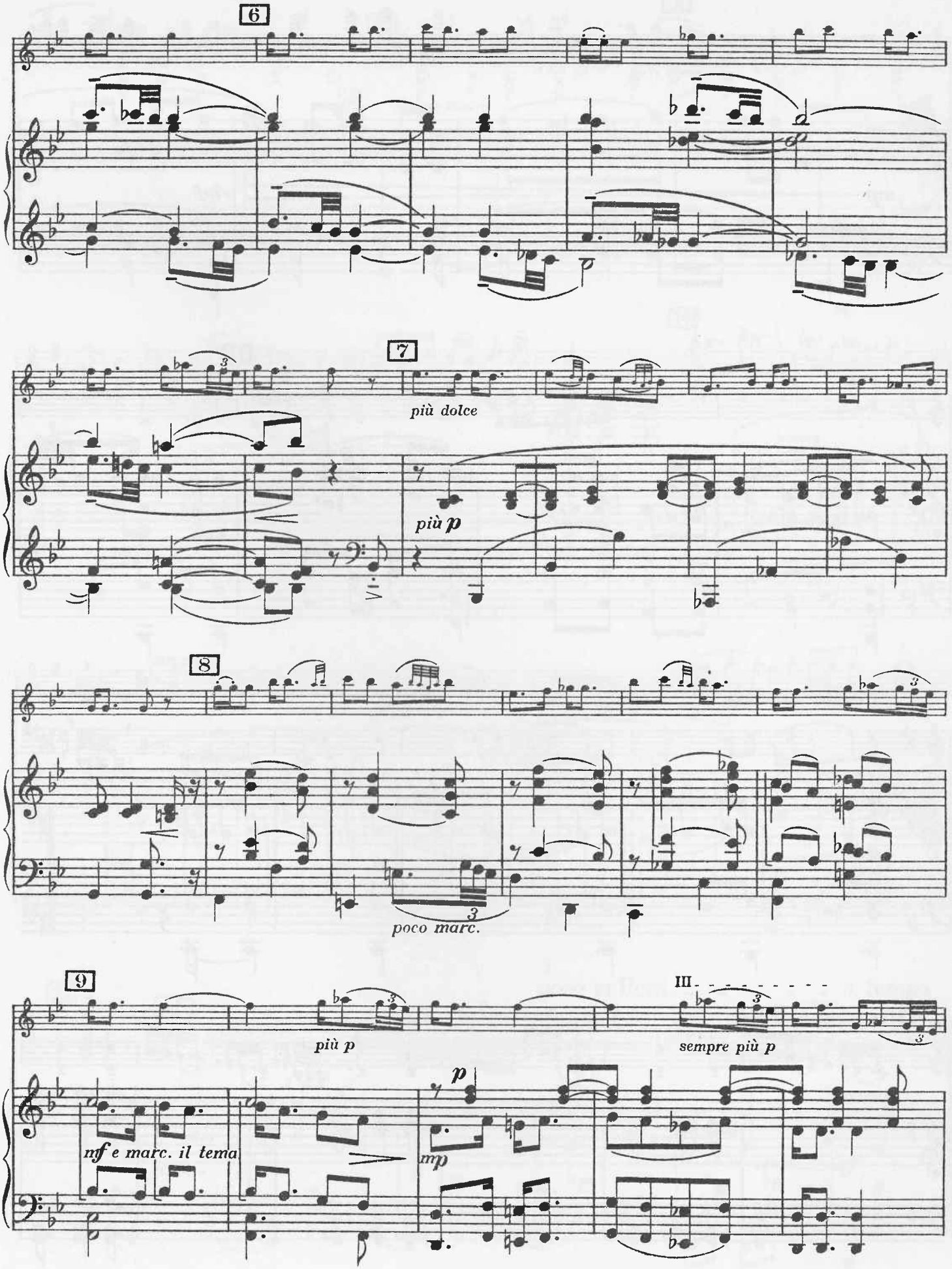
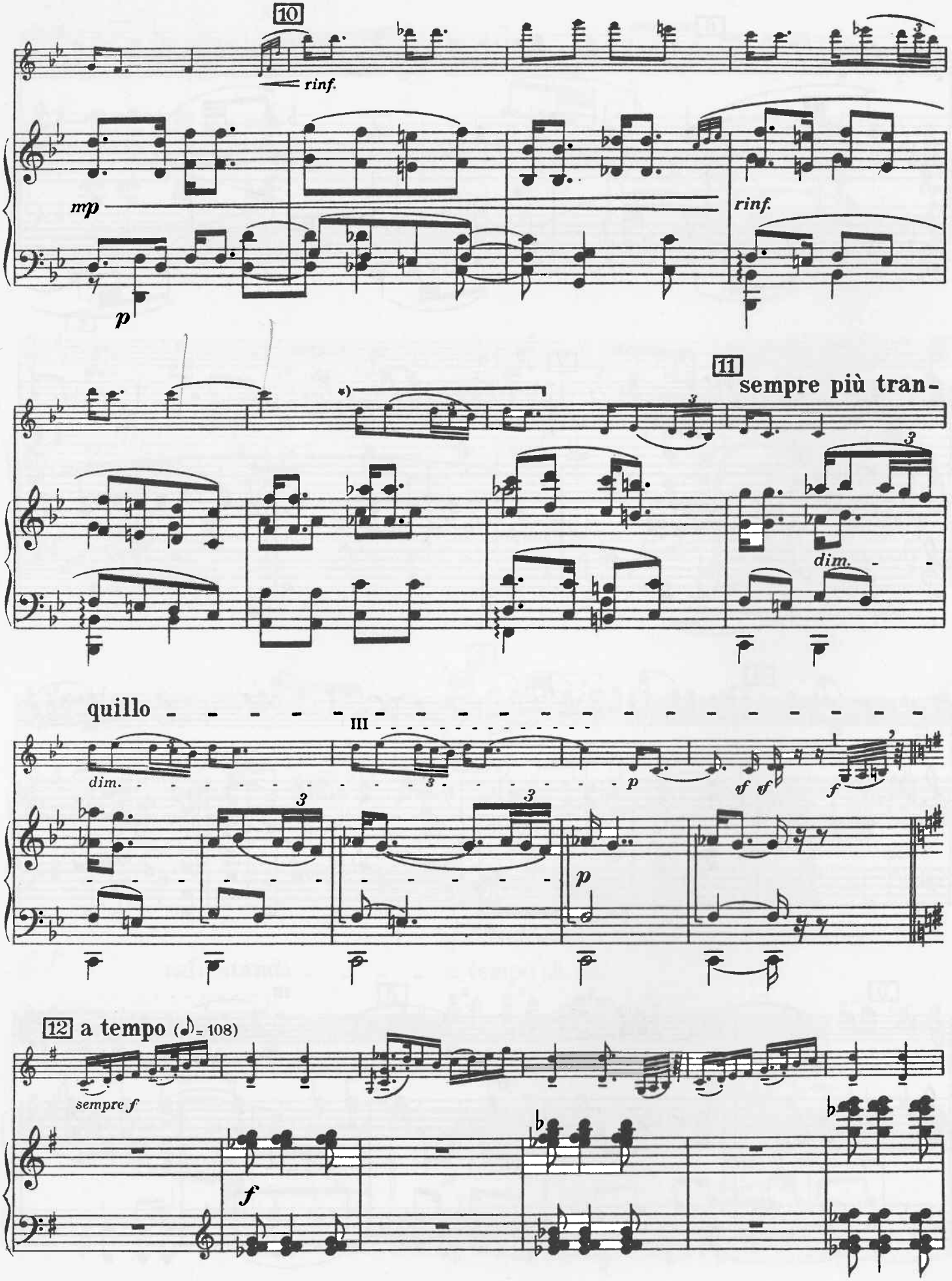
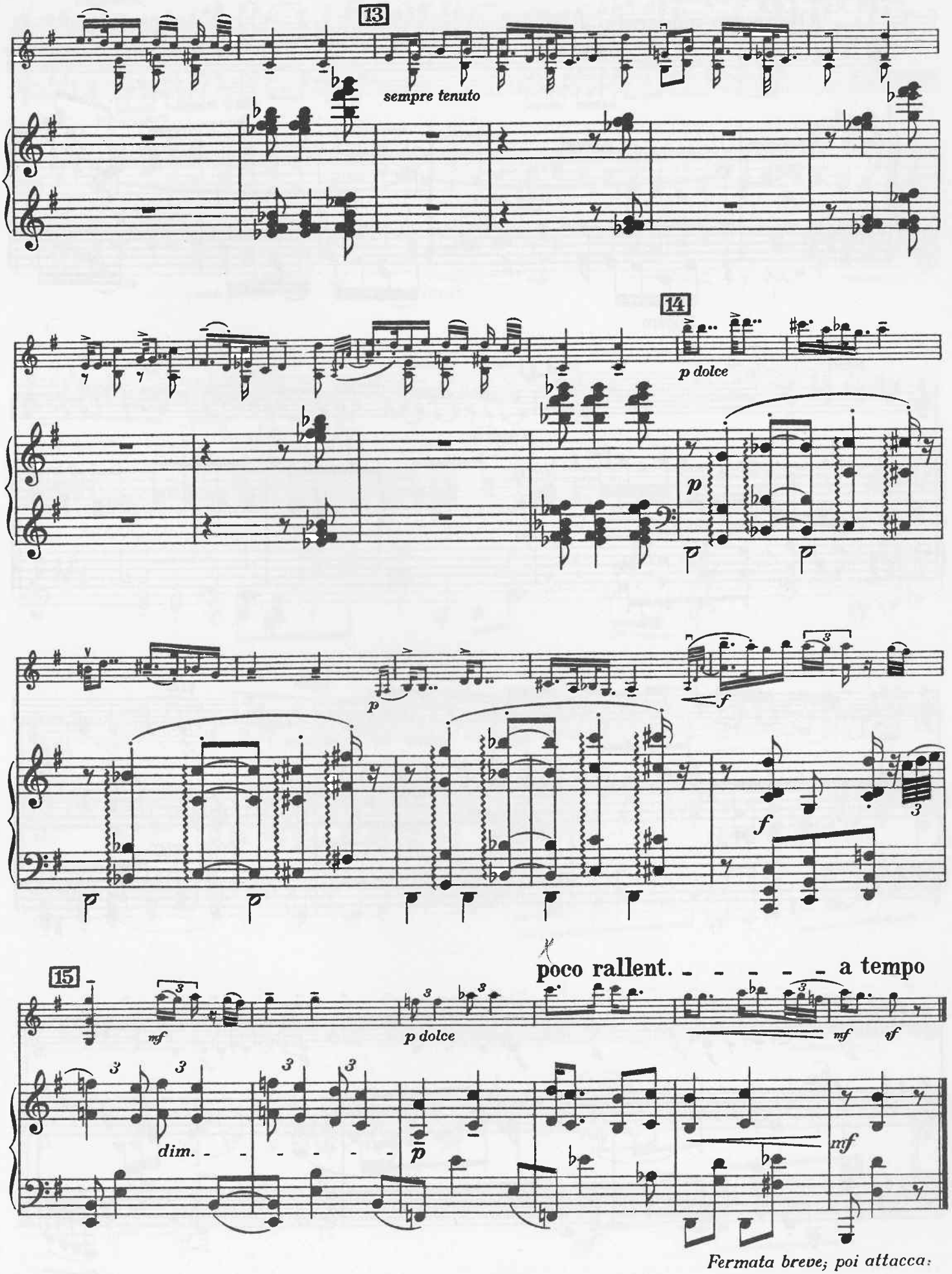

3
meno f
4
più f
f
rallentando - - - - a tempo (♪= 112)
5
p
p


6
7
più dolce
più p
8
poco marc.
9
più p
III
sempre più p
mf e marc. il tema
mp
p

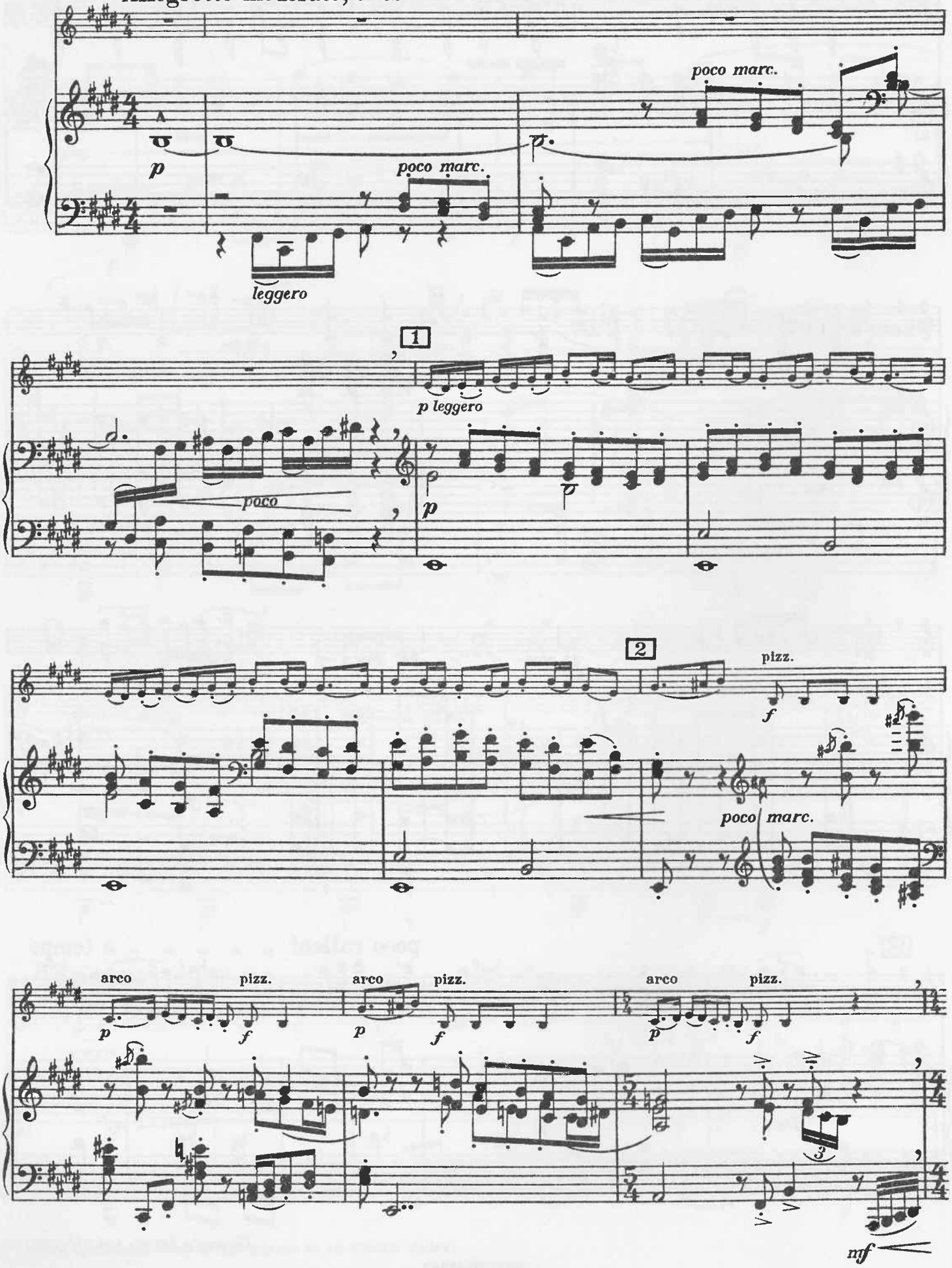


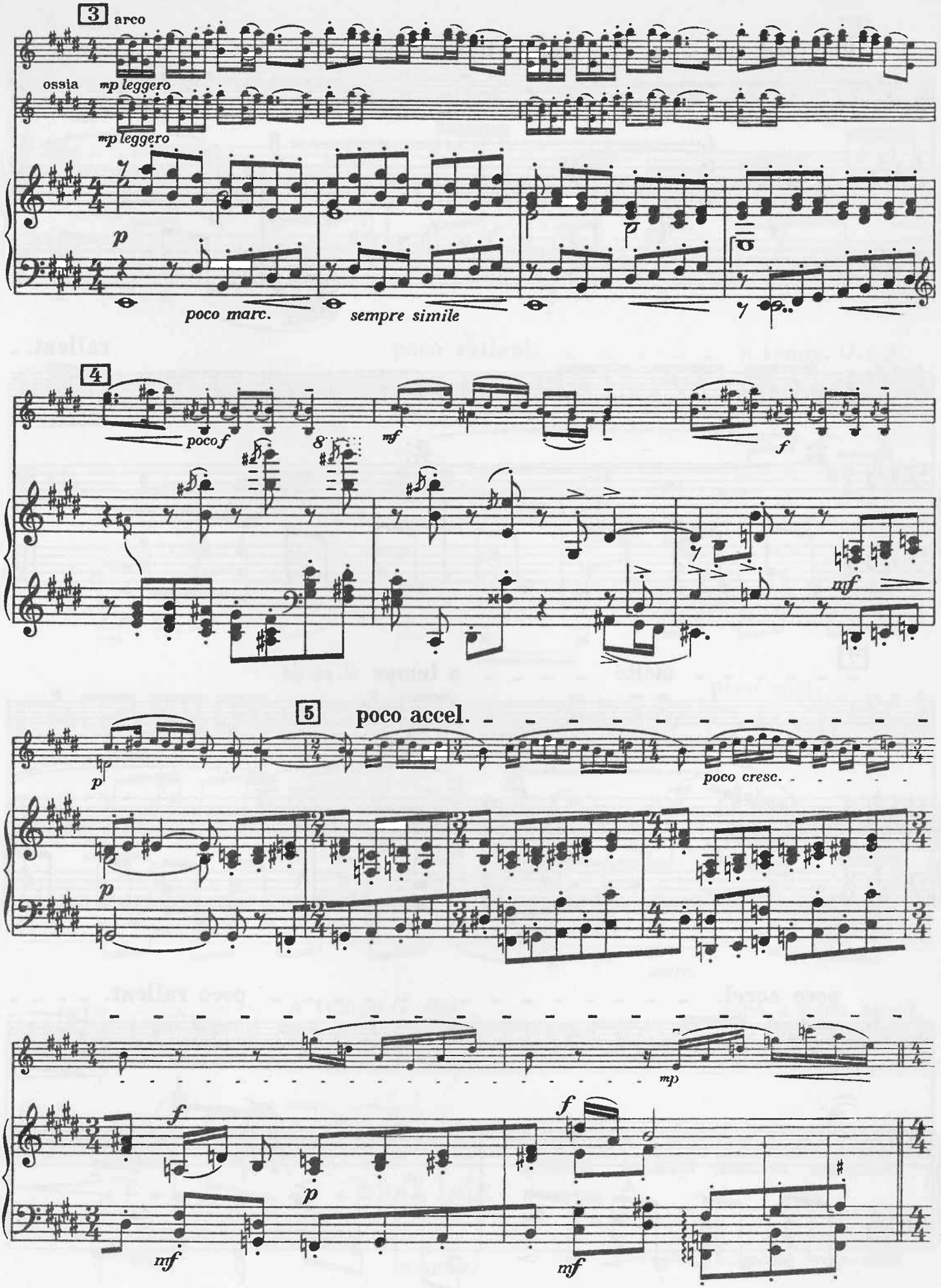
*) In the Orchestral Version this phrase is an octave higher.

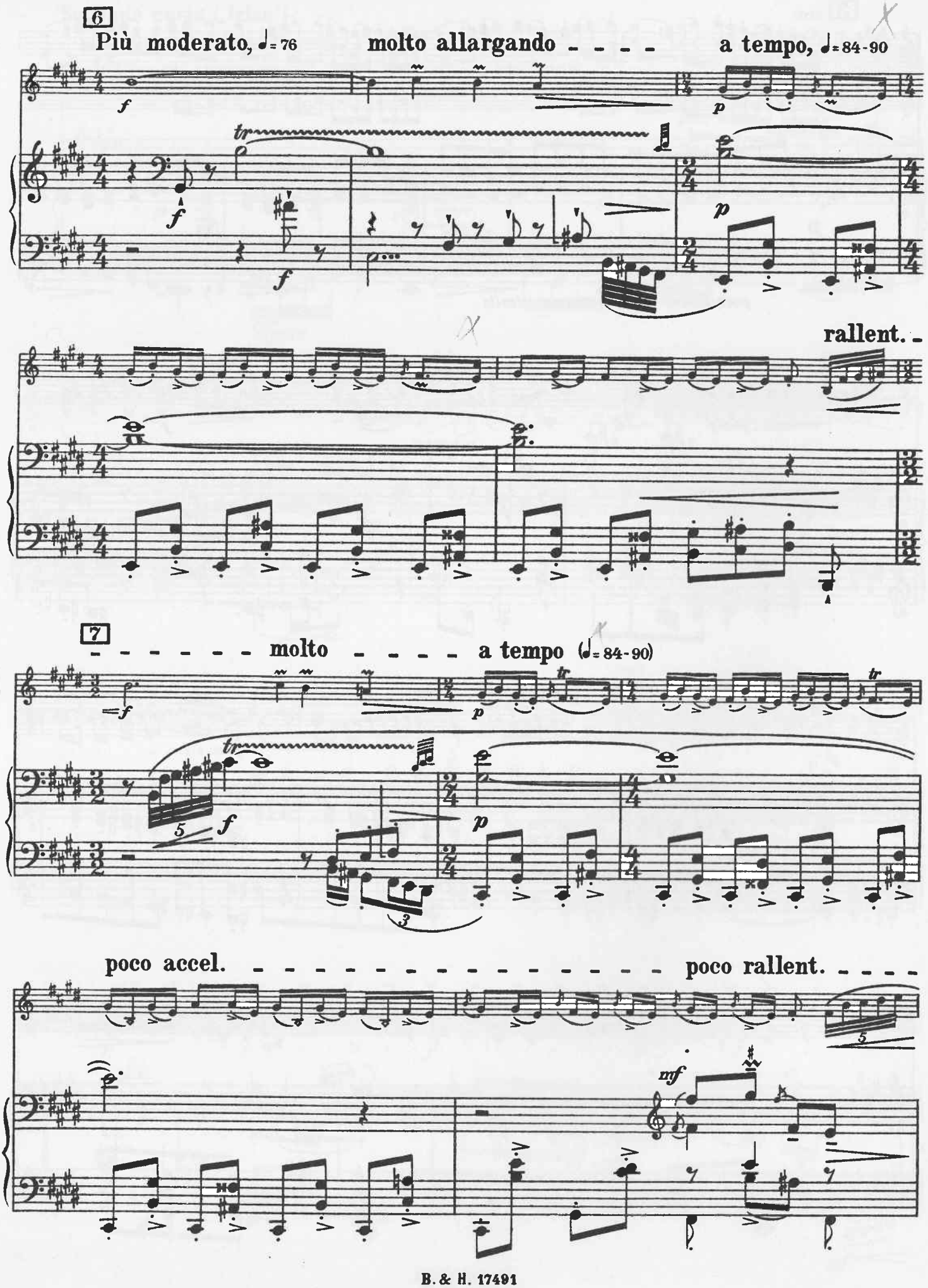

13
sempre tenuto
14
p dolce
p
p
f
f
15
mf
p dolce
poco rallent. - - - - - a tempo
mf
ff
dim. - - - - - - -
p
mf
Fermata breve; poi attacca:

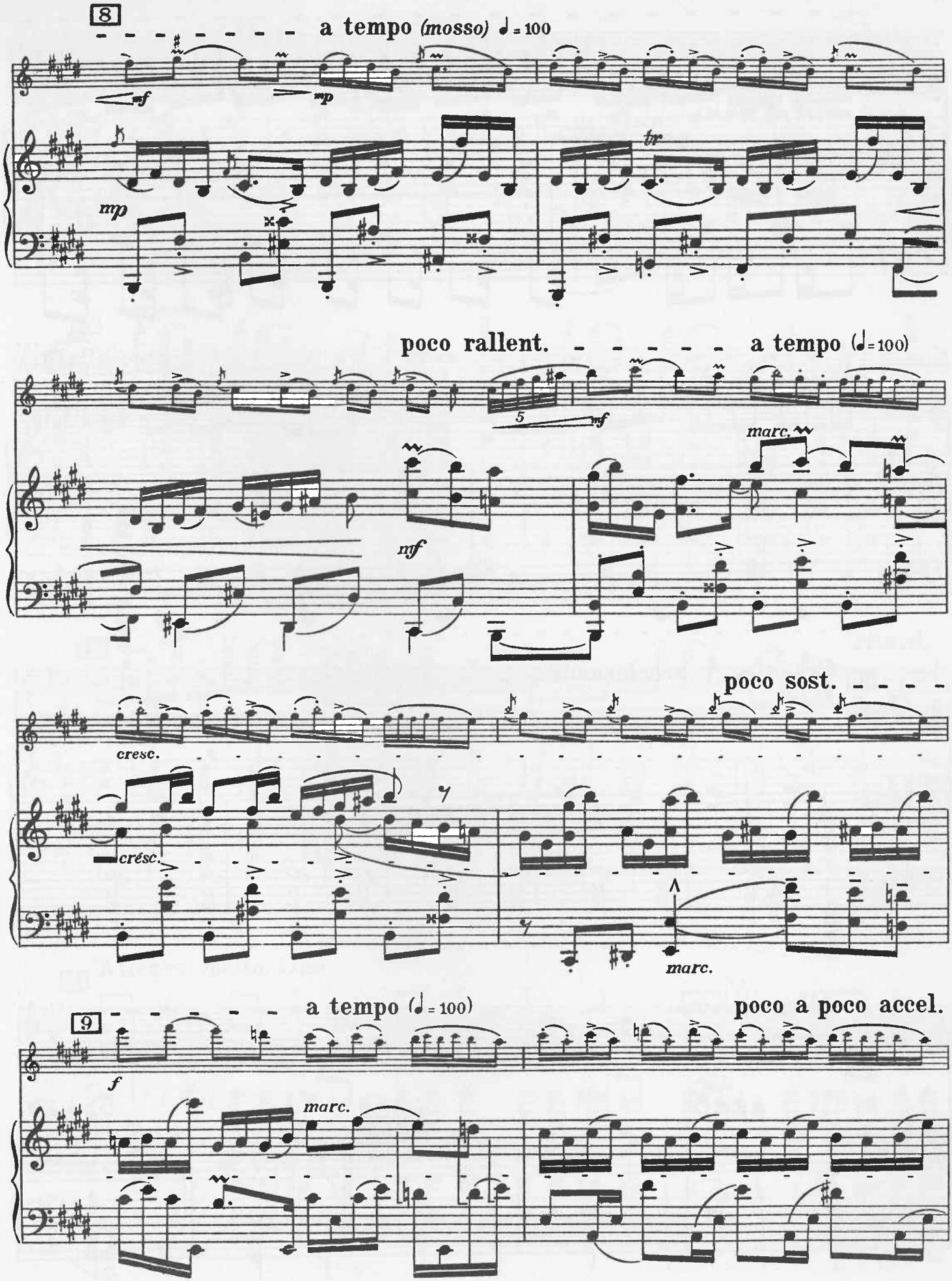
Seconda parte („friss")

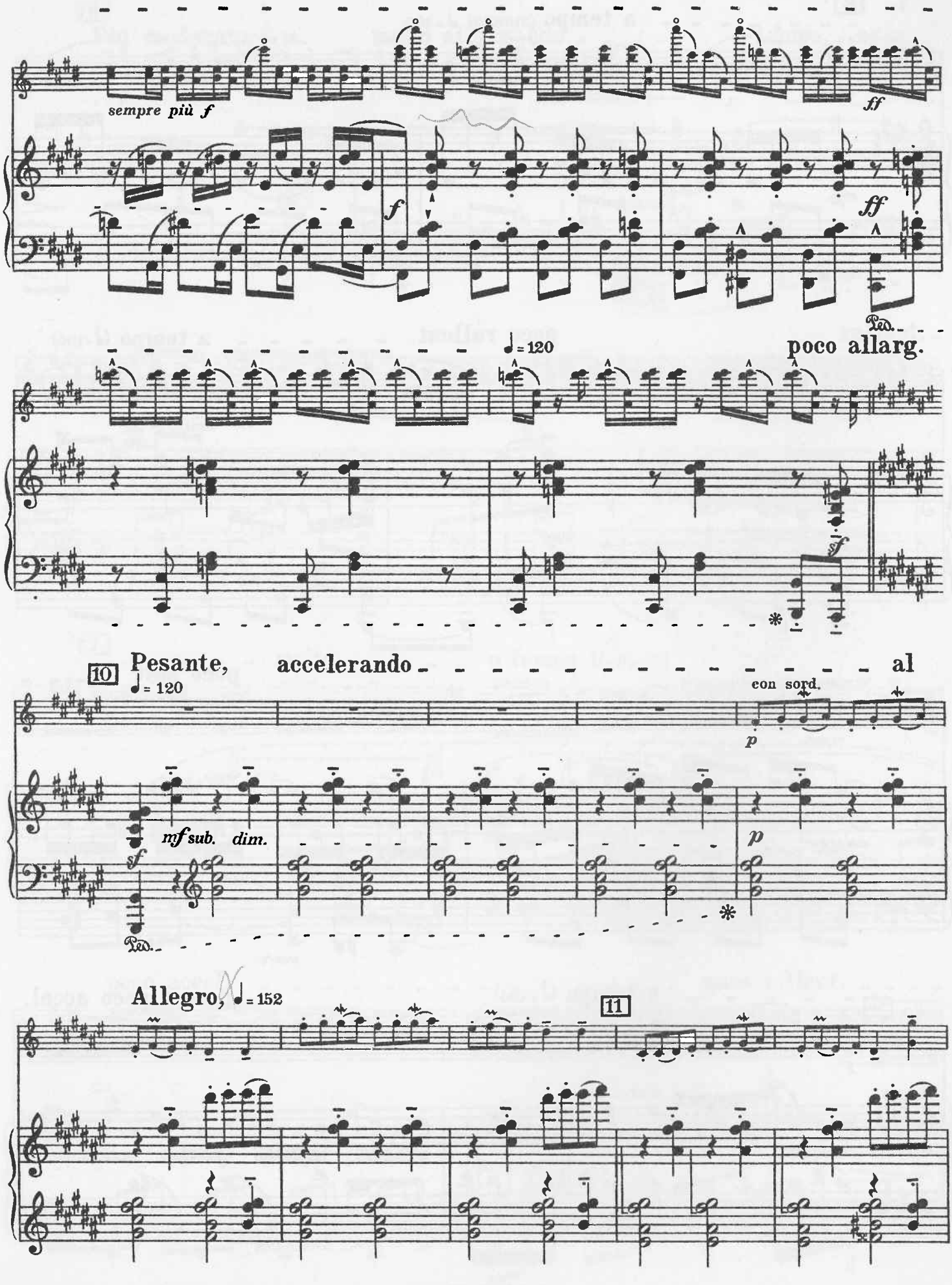
Allegretto moderato, ♩ = 92

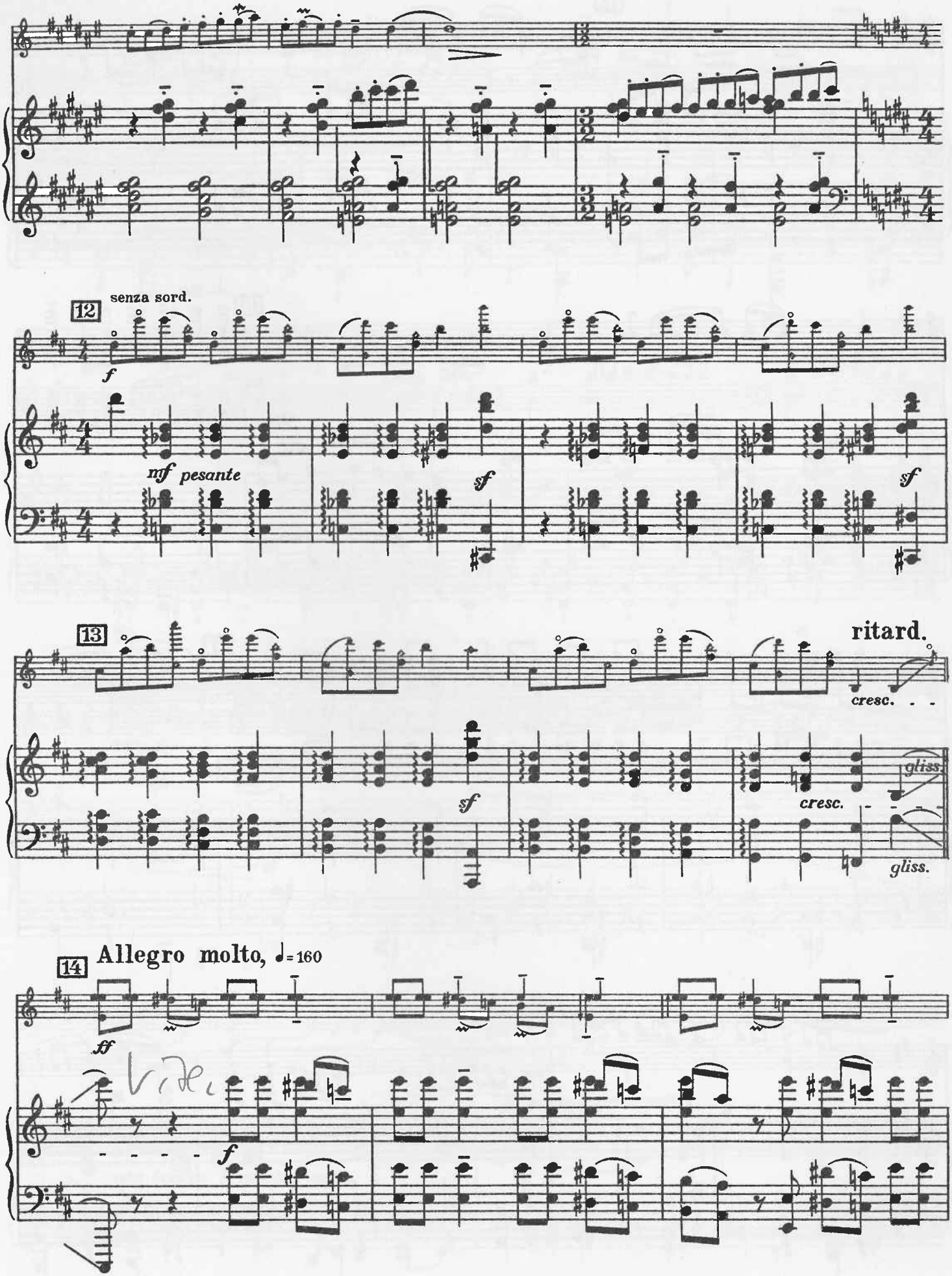


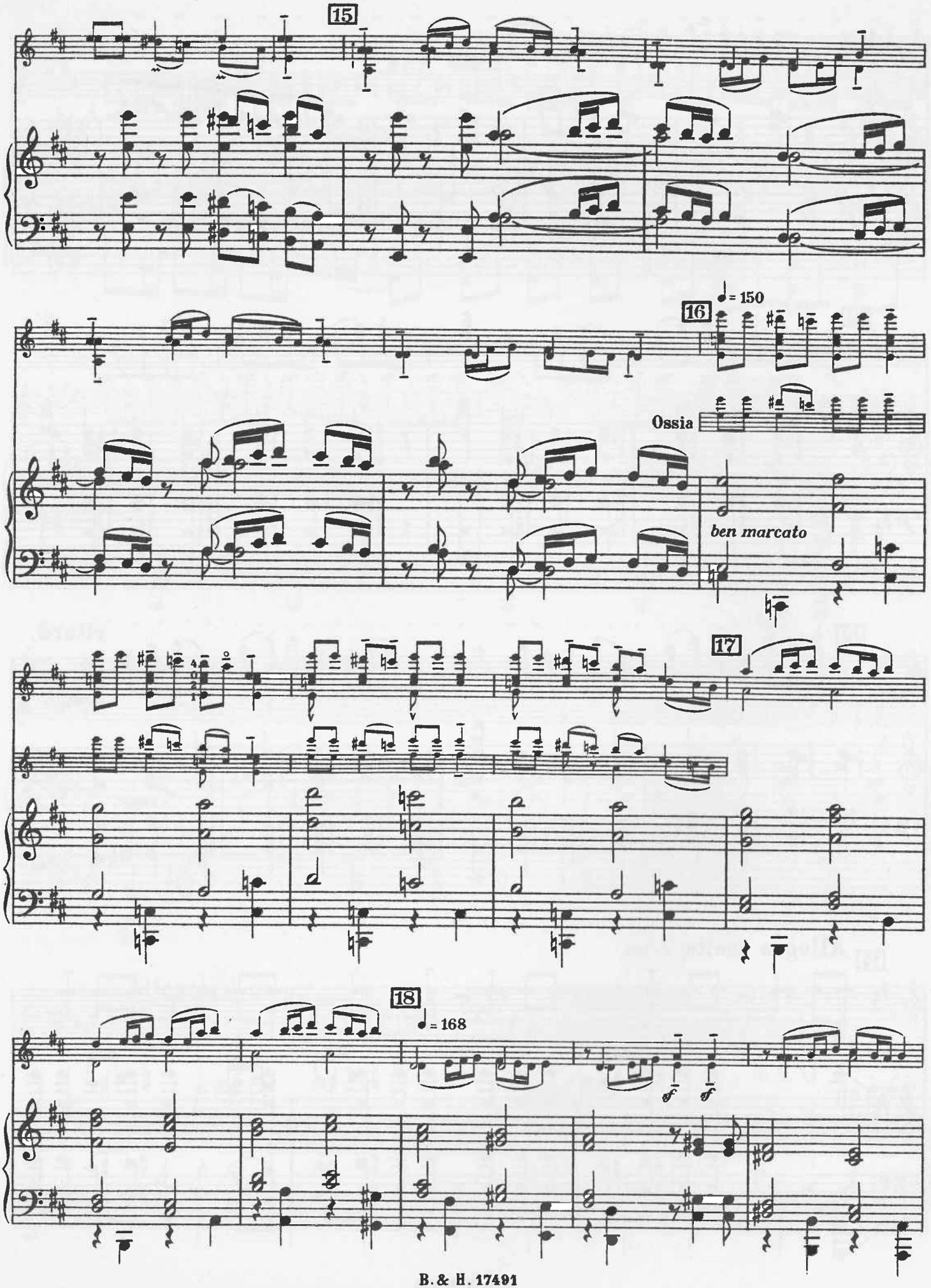

3
arco
ossia
mp leggero
mp leggero
p
poco marc.
sempre simile
4
poco f
mf
f
mf
5
poco accel.
p
poco cresc.
p
mp
f
f
p
mf
mf

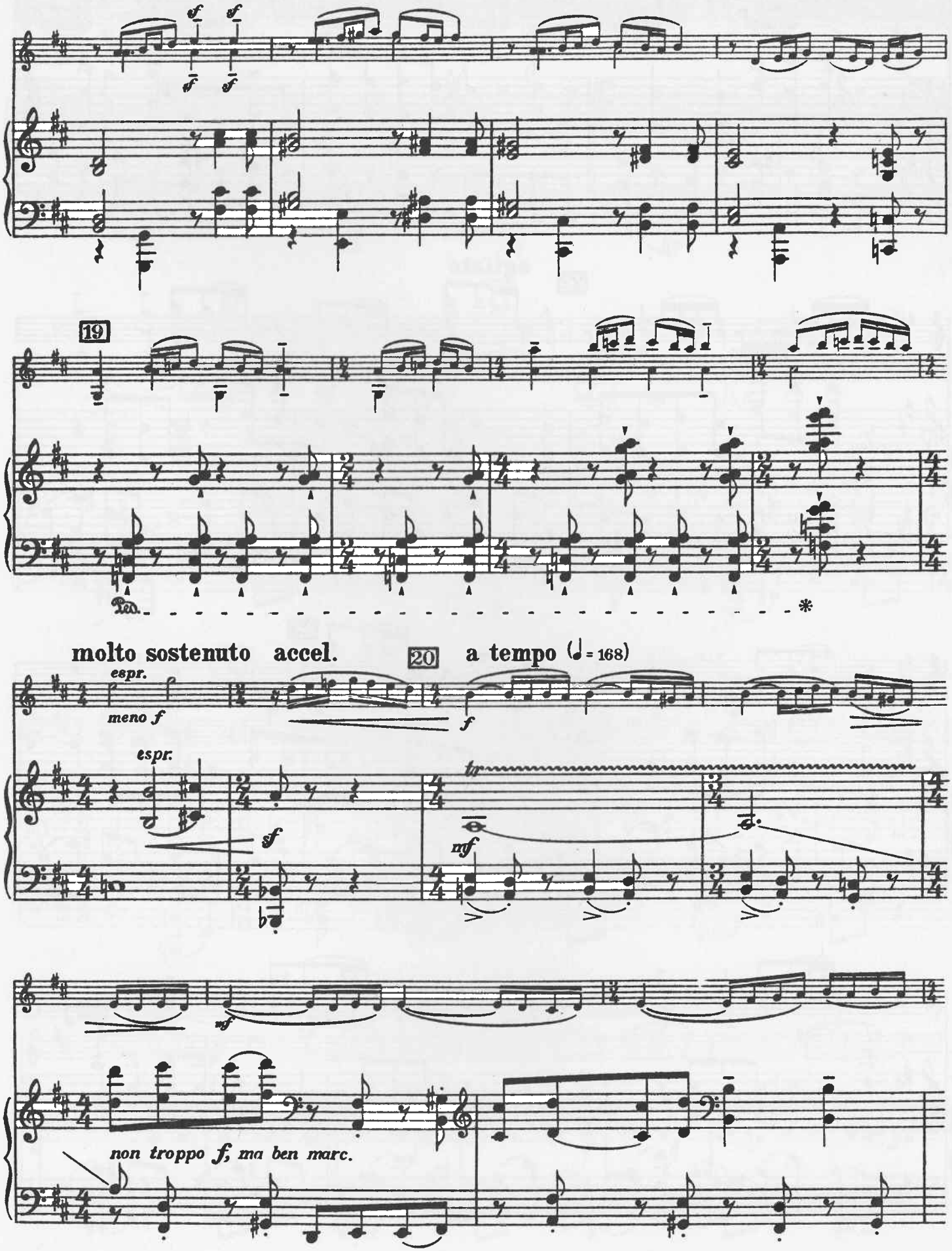

6
Più moderato, ♩= 76
molto allargando
a tempo, ♩= 84-90
rallent.
7
molto
a tempo (♩= 84-90)
poco accel.
poco rallent.

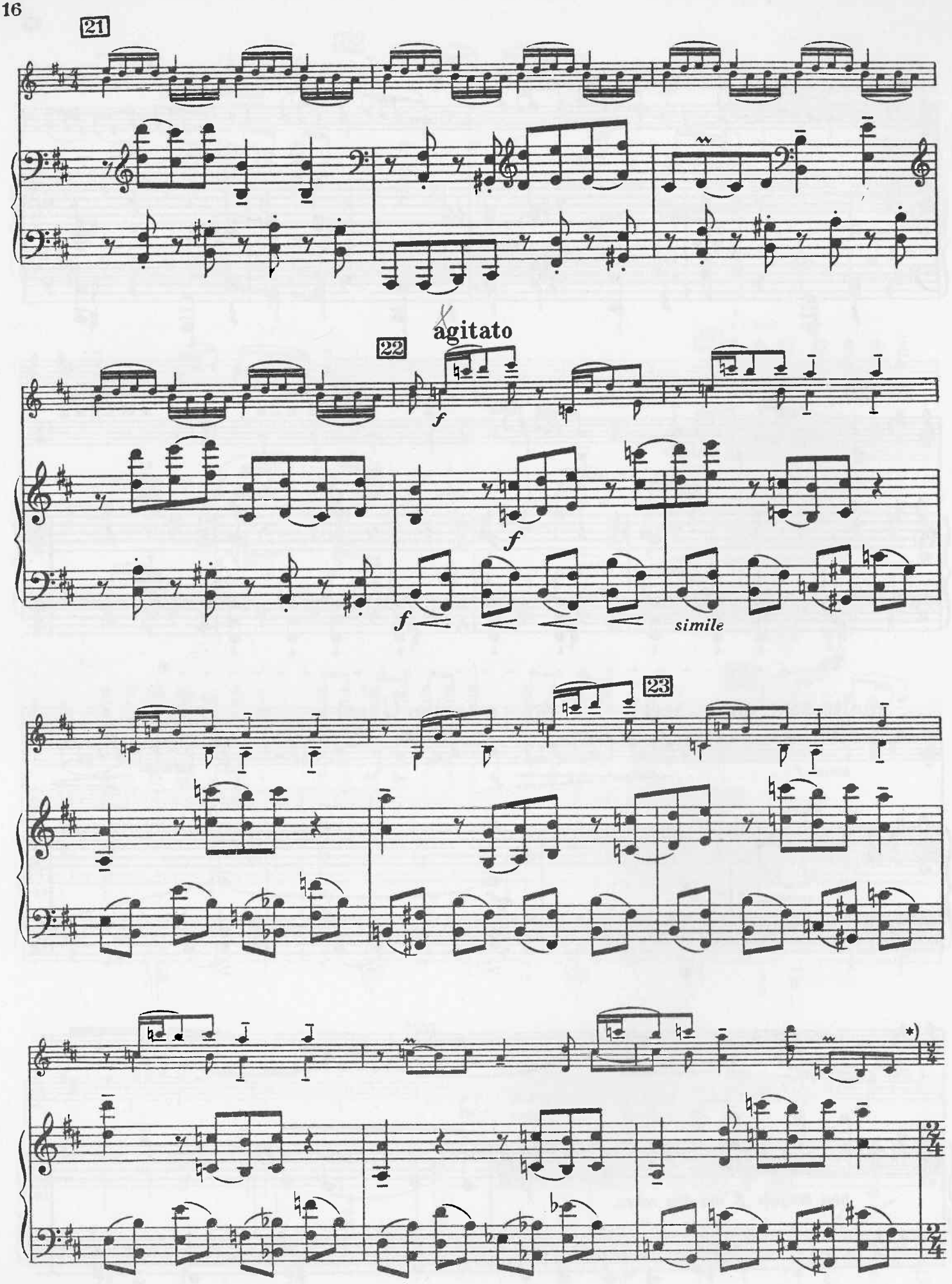

8
a tempo (mosso) ♩= 100
sf
mp
mp
tr
poco rallent.
a tempo (♩=100)
5
mf
mf
marc.
poco sost.
cresc.
crésc.
marc.
9
a tempo (♩= 100)
poco a poco accel.
f
marc.


sempre più f
ff
f
ff
Ped.
♩= 120
poco allarg.
sf
10
Pesante,
♩= 120
accelerando
al
con sord.
p
mf sub. dim.
sf
p
Ped.
Allegro,
♩= 152
11

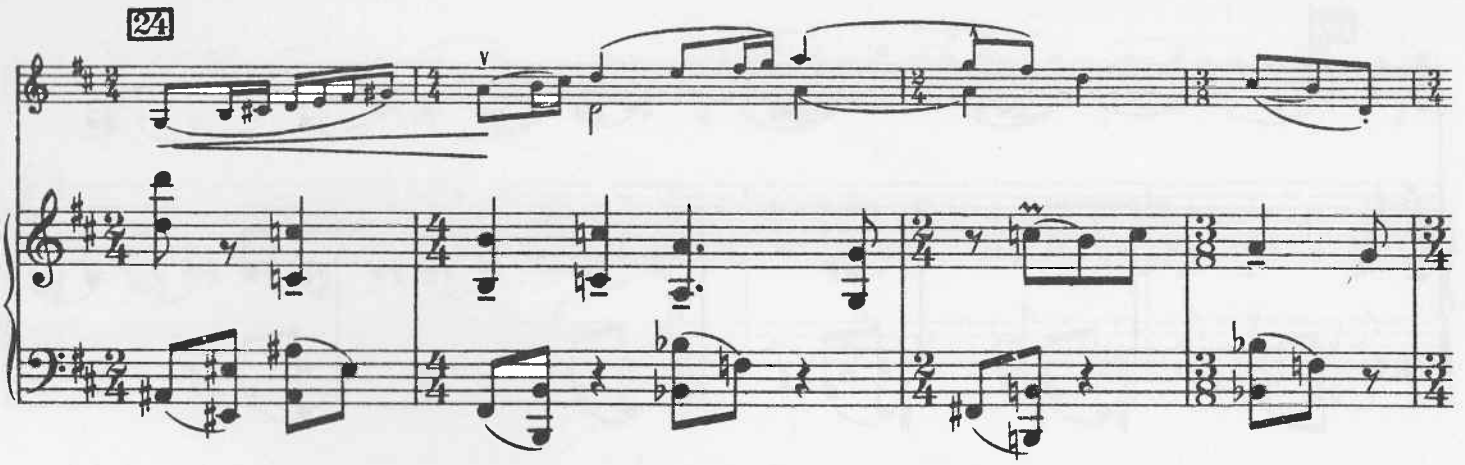

12
senza sord.
f
mf pesante
sf
sf
13
ritard.
cresc.
sf
cresc.
gliss.
gliss.
14
Allegro molto, ♩= 160
ff
f

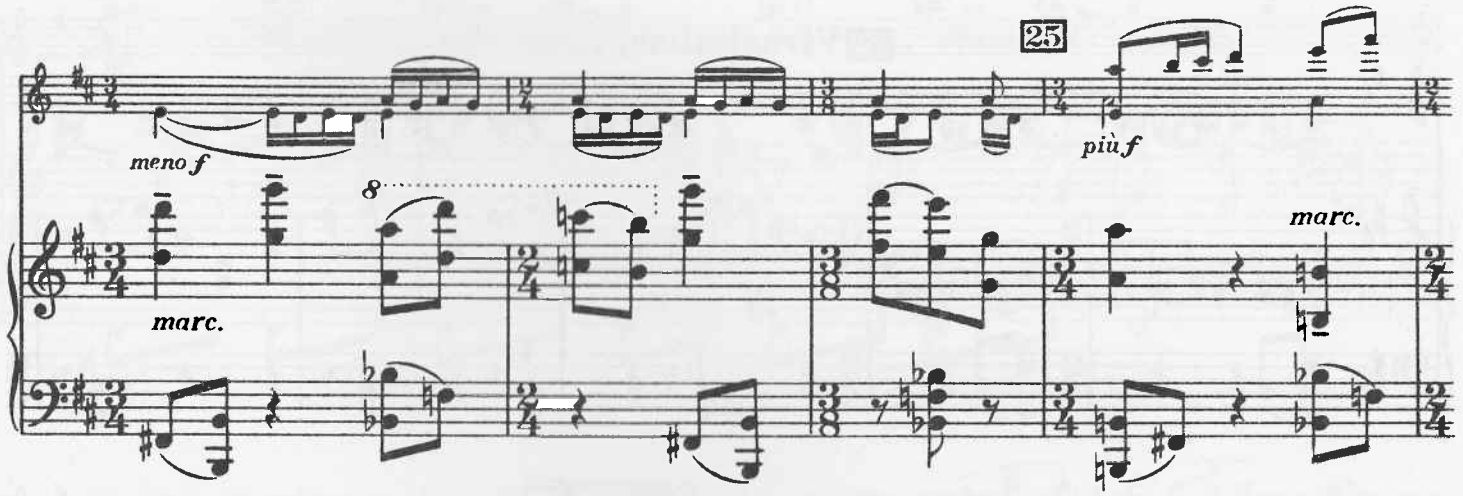

15
16
♩= 150
Ossia
ben marcato
17
18
♩= 168

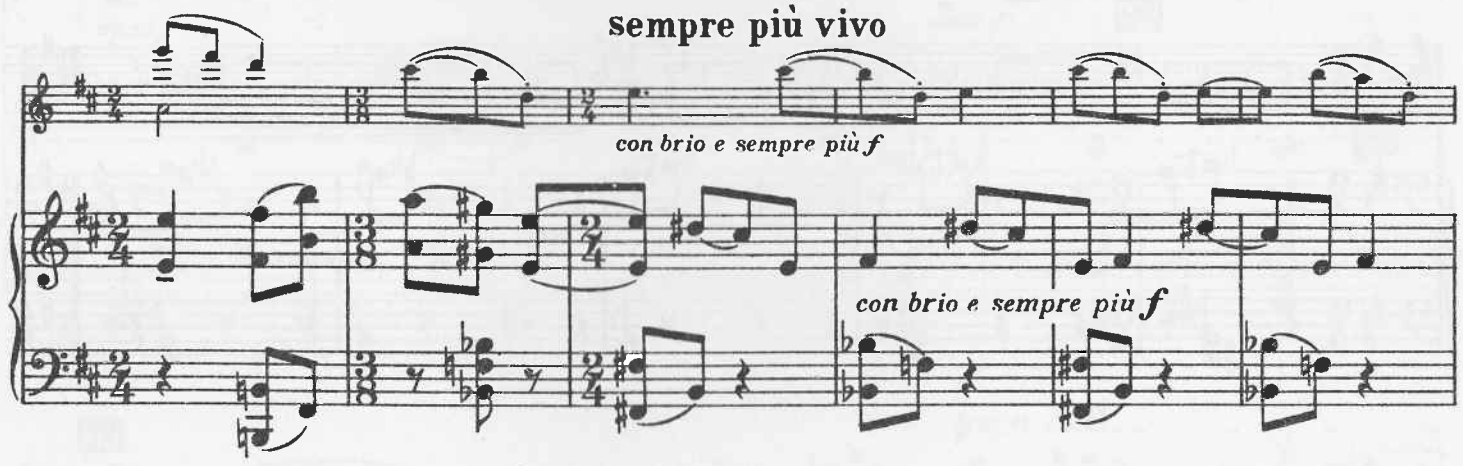

19
molto sostenuto accel.
20
a tempo (♩= 168)
espr.
meno f
espr.
tr
non troppo f, ma ben marc.

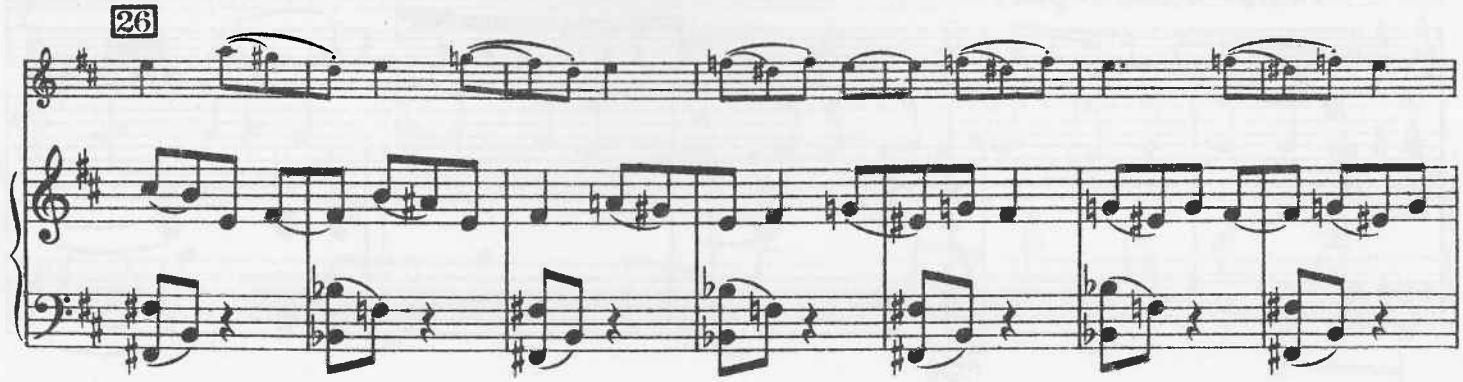


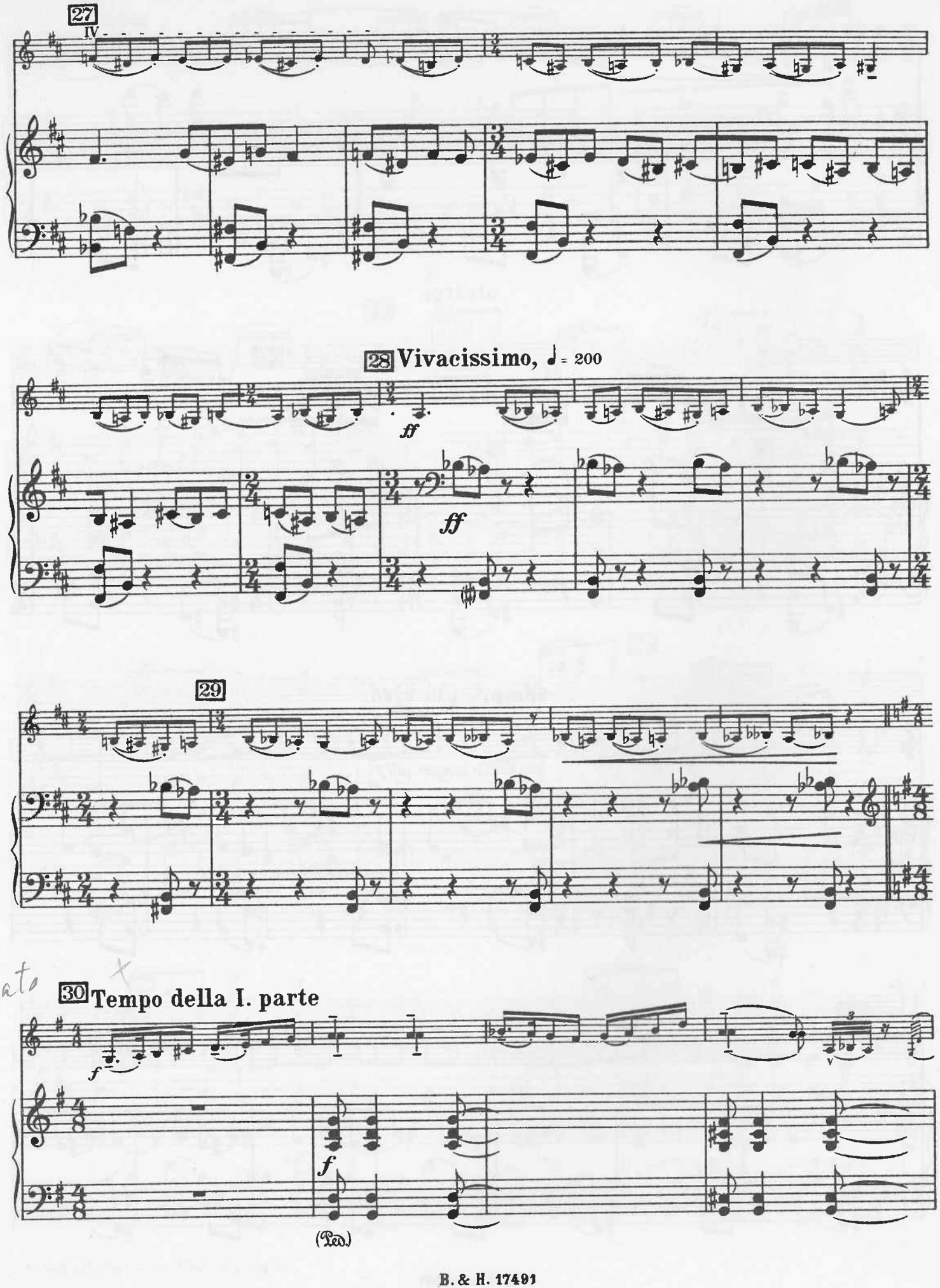
*) See alternative ending on page 21.

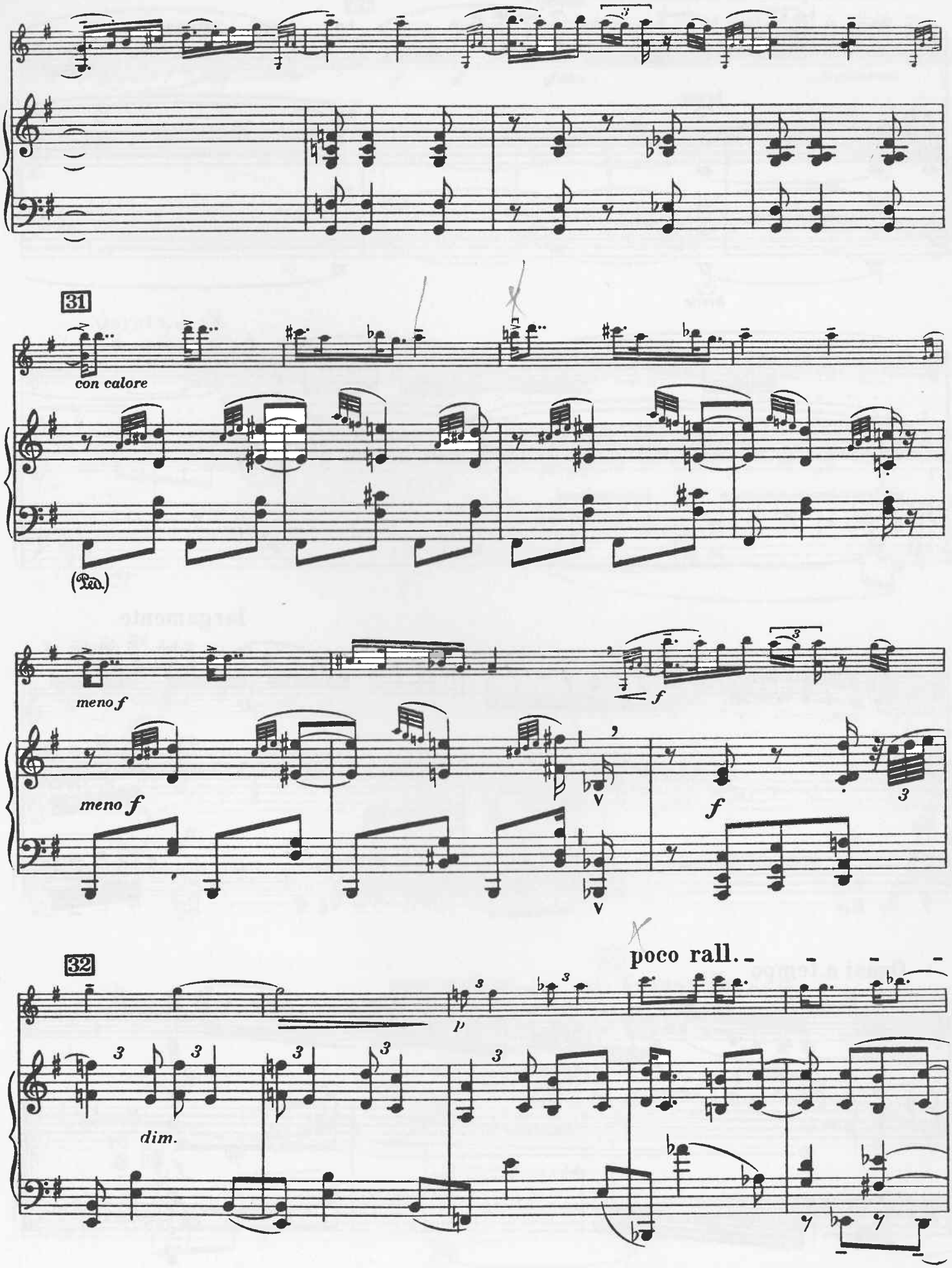

24

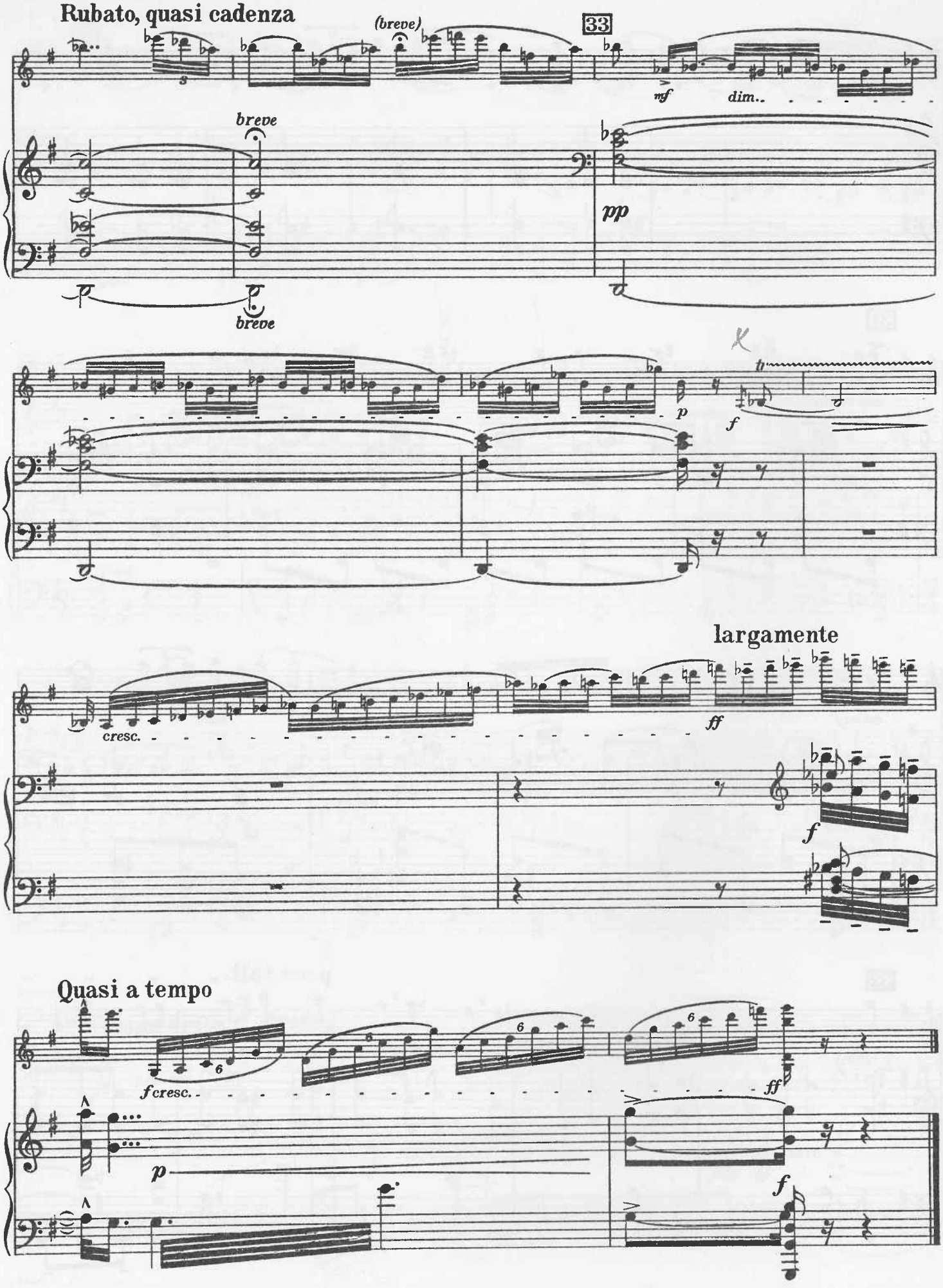

meno f
25
più f
marc.
marc.


sempre più vivo
con brio e sempre più f
con brio e sempre più f

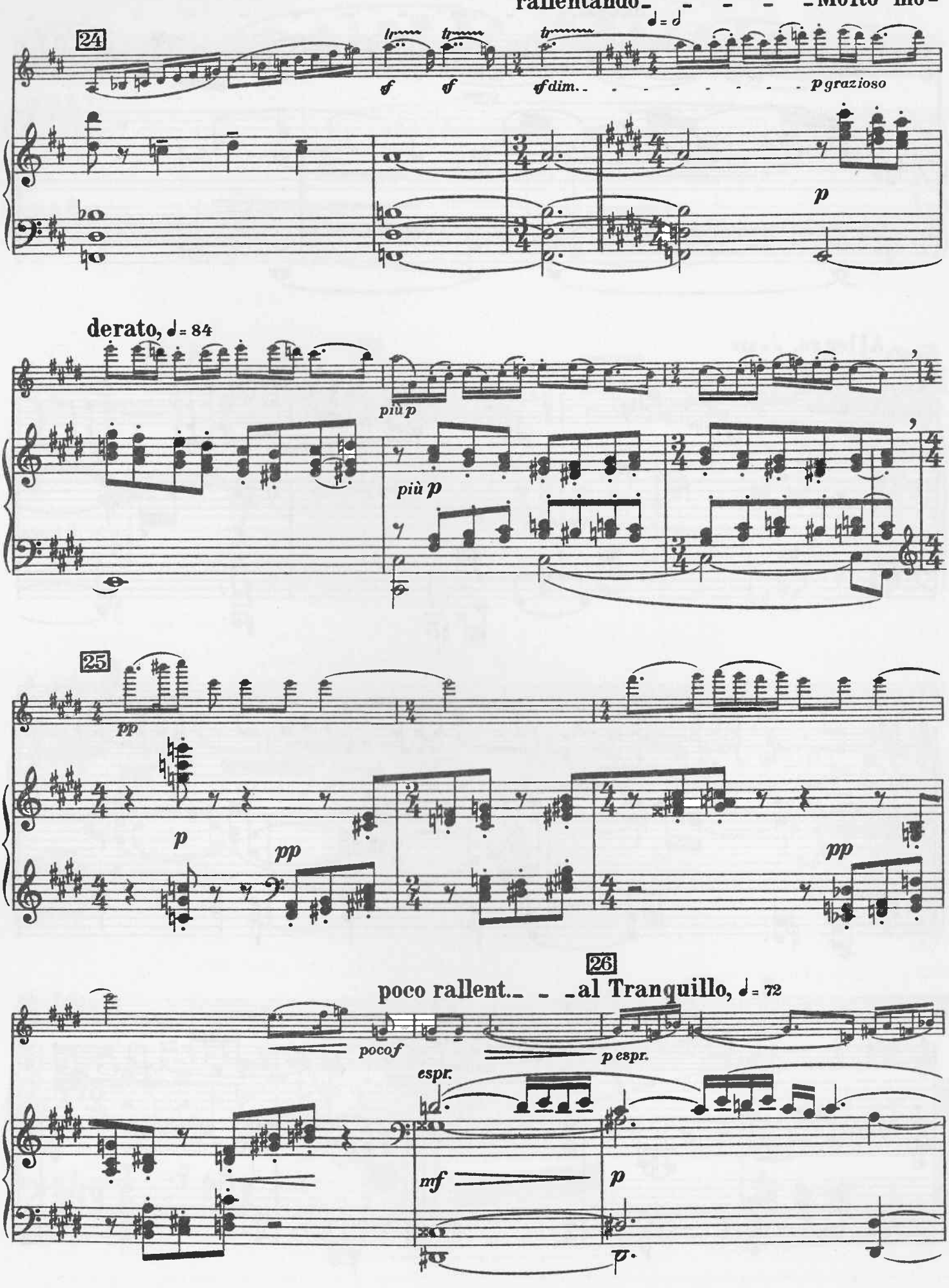

26

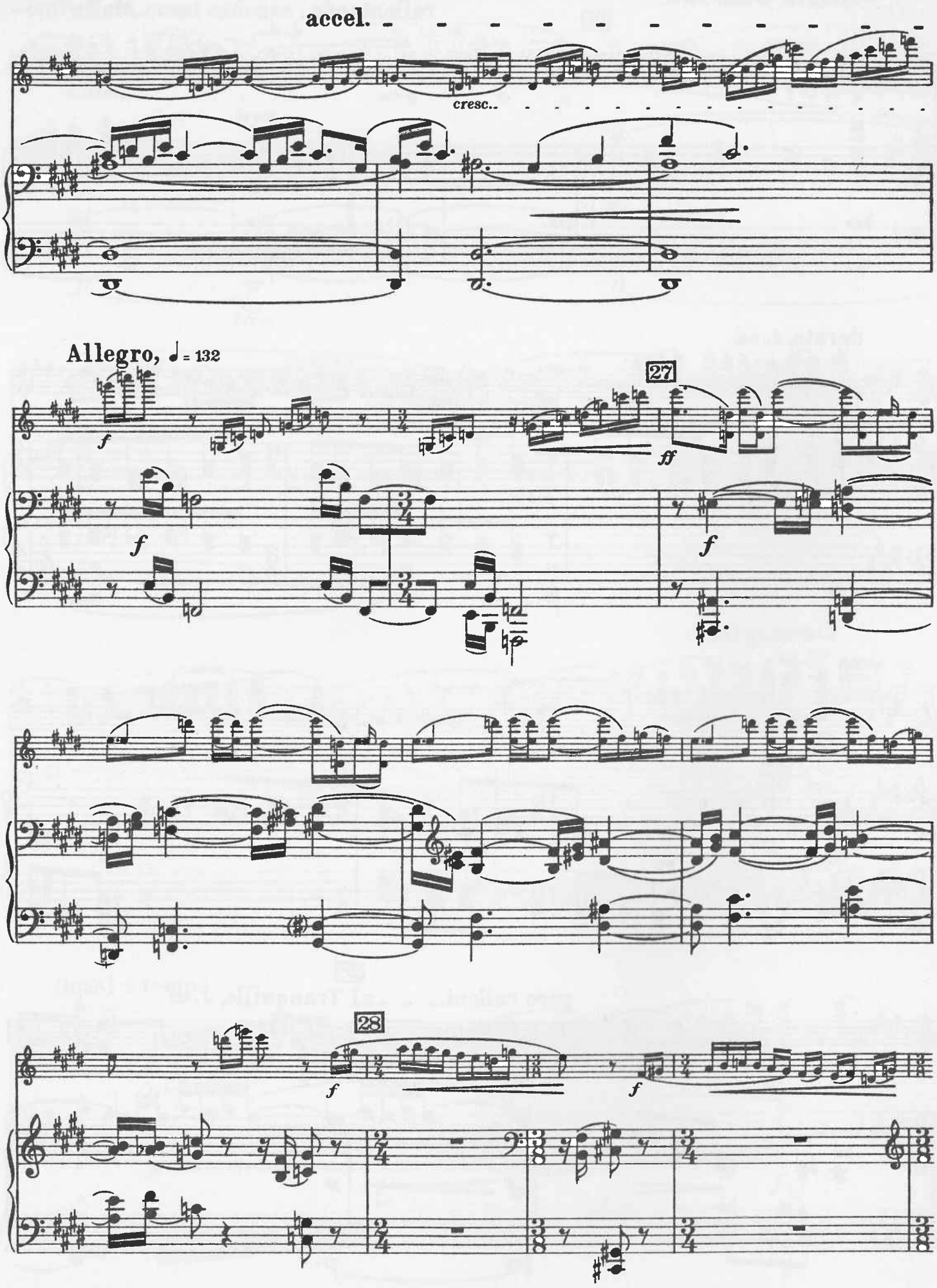

27
IV
28 Vivacissimo, ♩ = 200
ff
ff
29
30 Tempo della I. parte
f
f
(Ped.)

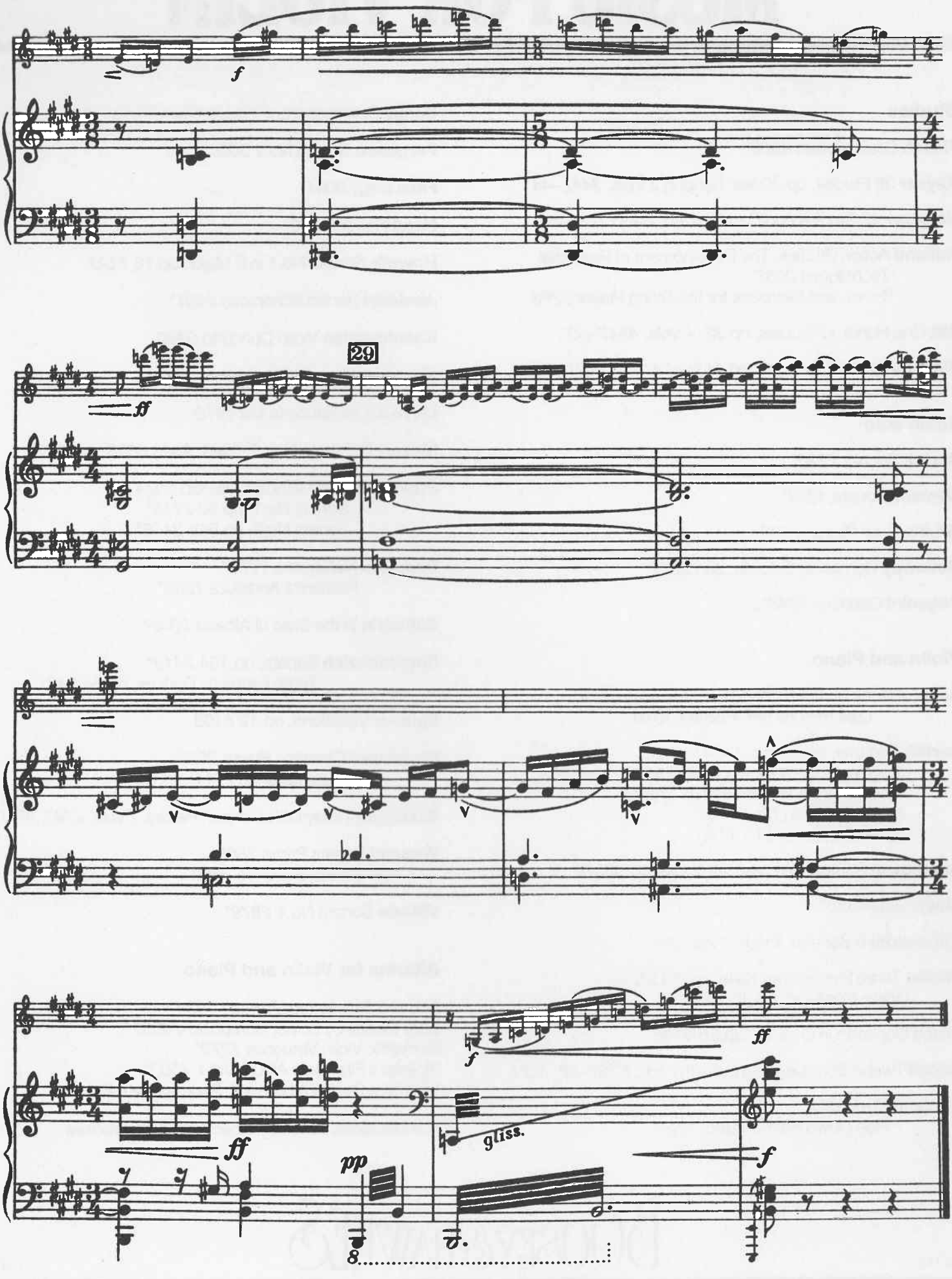

31
con calore
(Ped.)
meno f
f
meno f
f
32
poco rall.
p
dim.


Rubato, quasi cadenza
(breve)
33
mf
dim.
breve
breve
pp
p
f
largamente
cresc.
ff
f
Quasi a tempo
f cresc.
ff
p
f

*) Ending for "Seconda parte."




accel.
cresc..
Allegro, ♩= 132
27
28


f
29
ff
p
ff
pp
gliss.
f
ff
f

A 3 - 25

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To Joseph Szigeti

First Rhapsody

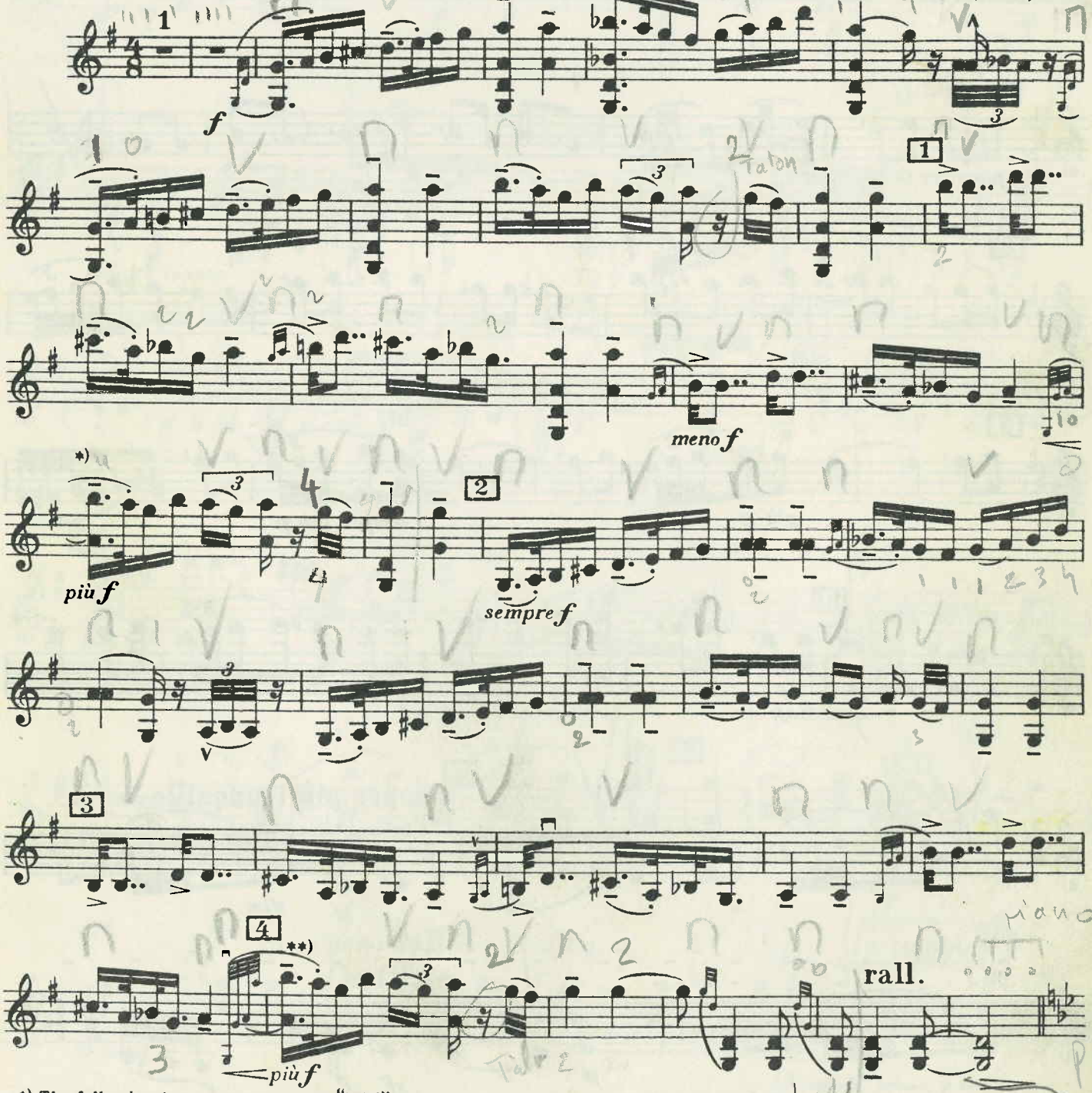
(Folk Dances)

Violin

Prima parte („Lassú")

Moderato, ♪ = 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.

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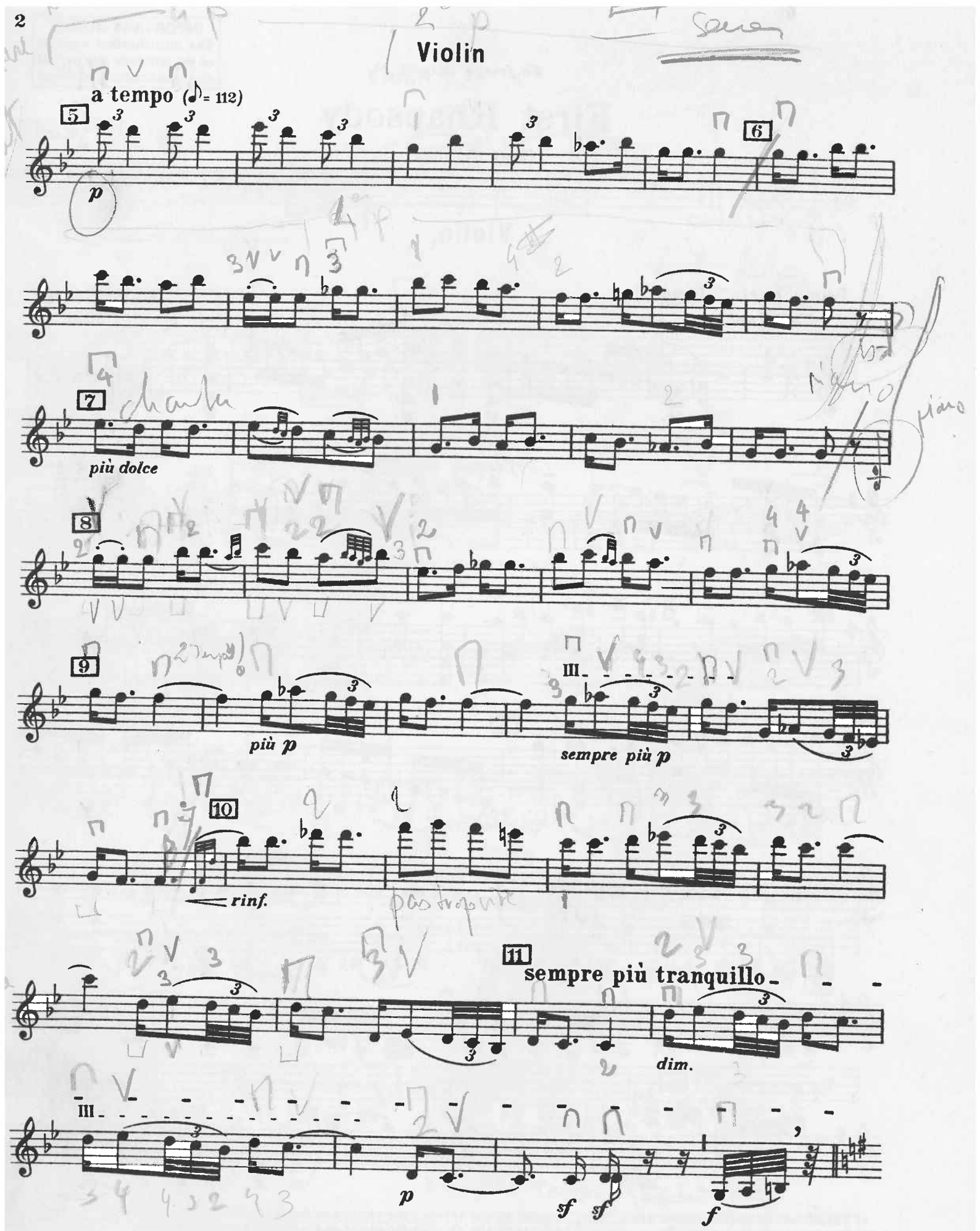
Violin


a tempo (♪= 112)
5
6
p
7
più dolce
8
9
più p
III
sempre più p
10
rinf.
11
sempre più tranquillo
dim.
III
p
sf
sf
f

Violin

12

a tempo (♪ = 108)

sempre f

13

sempre tenuto

14

p dolce

p

*)

f

15

mf

poco rall. - - - - - **a tempo**

p dolce

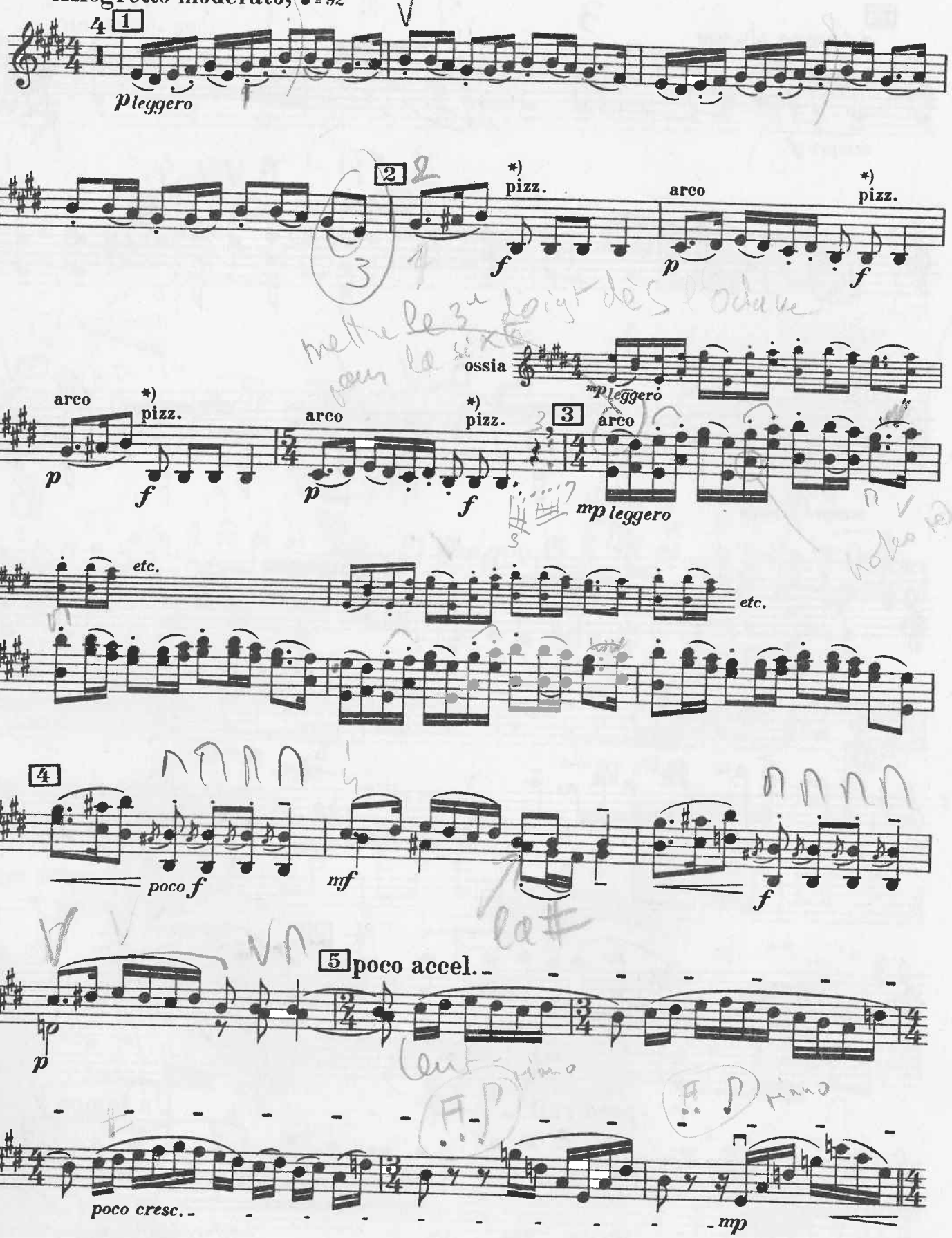
mf *sf*

Fermata breve; poi attacca:

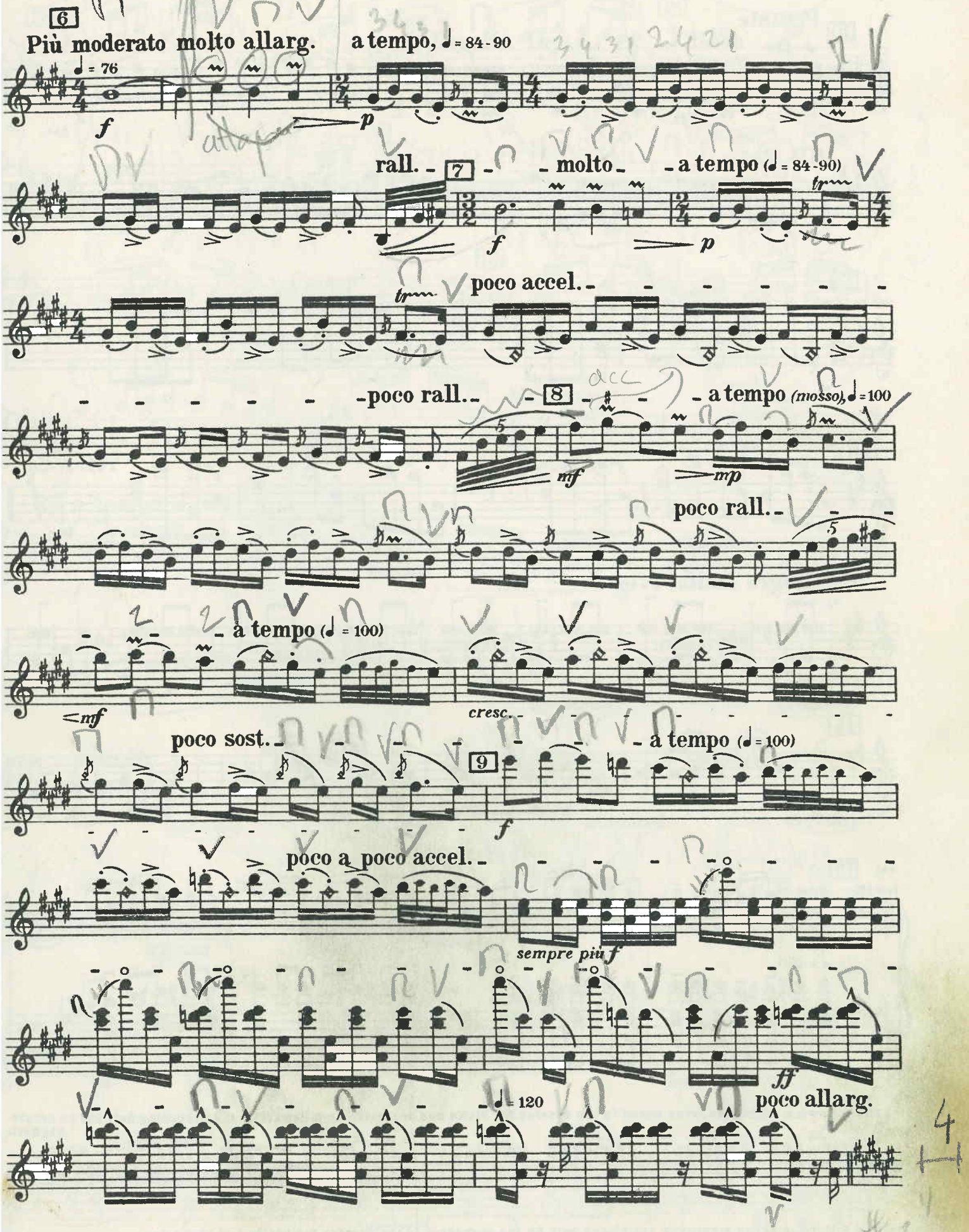
*) The following three measures are a "tutti" phrase in the version for violin and orchestra.

Seconda parte („friss")

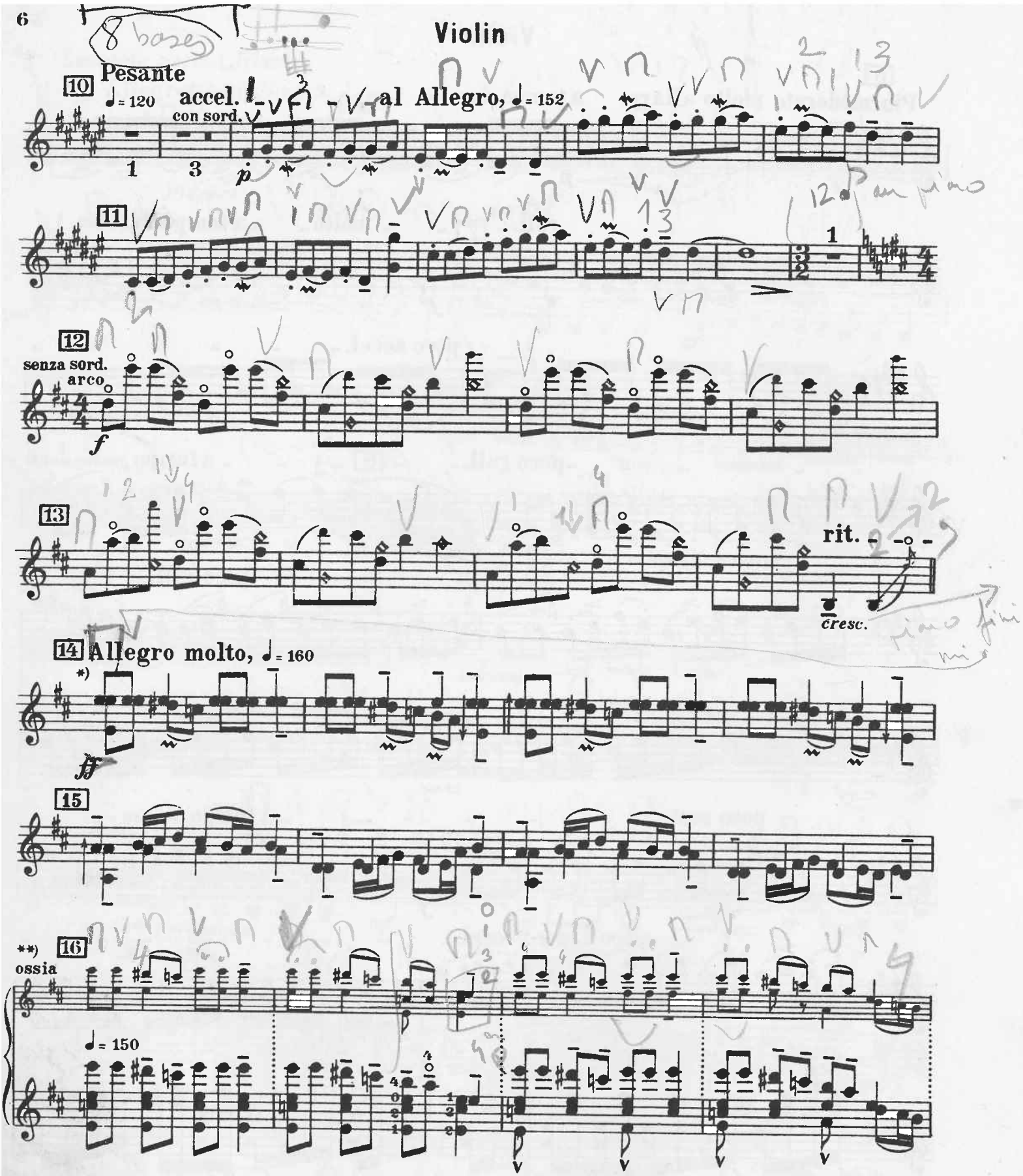
Allegretto moderato, ♩= 92



*) These four pizzicato passages are to be played "col arco" in the version for violin and orchestra.

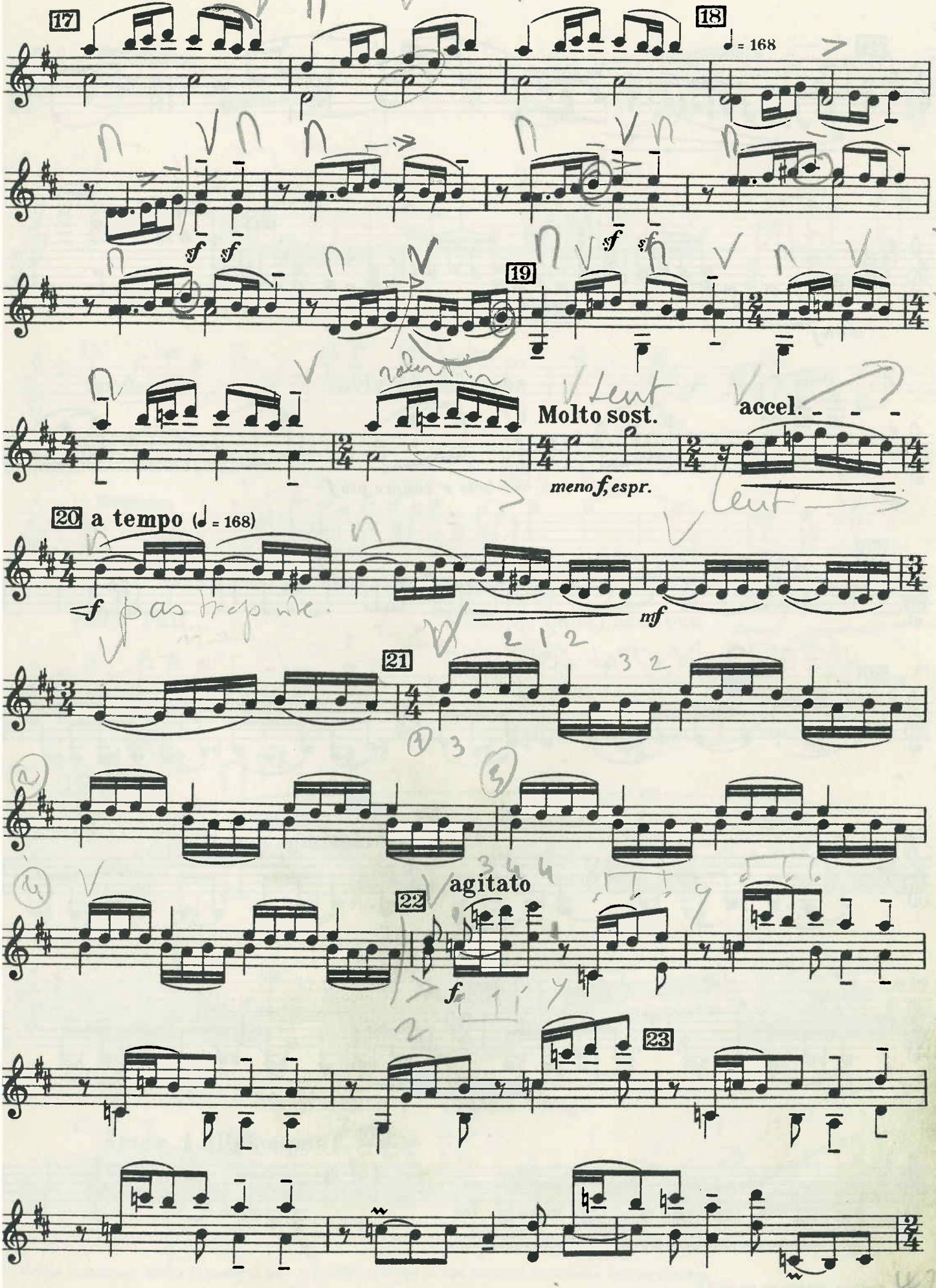

6
Più moderato molto allarg.
a tempo, ♩= 84-90
♩= 76
f
p
rall.
7
molto
a tempo (♩= 84-90)
tr
f
p
tr
poco accel.
poco rall.
8
a tempo (mosso), ♩= 100
5
mf
mp
poco rall.
5
a tempo (♩= 100)
mf
cresc.
poco sost.
9
a tempo (♩= 100)
f
poco a poco accel.
sempre più f
ff
♩= 120
poco allarg.

Violin

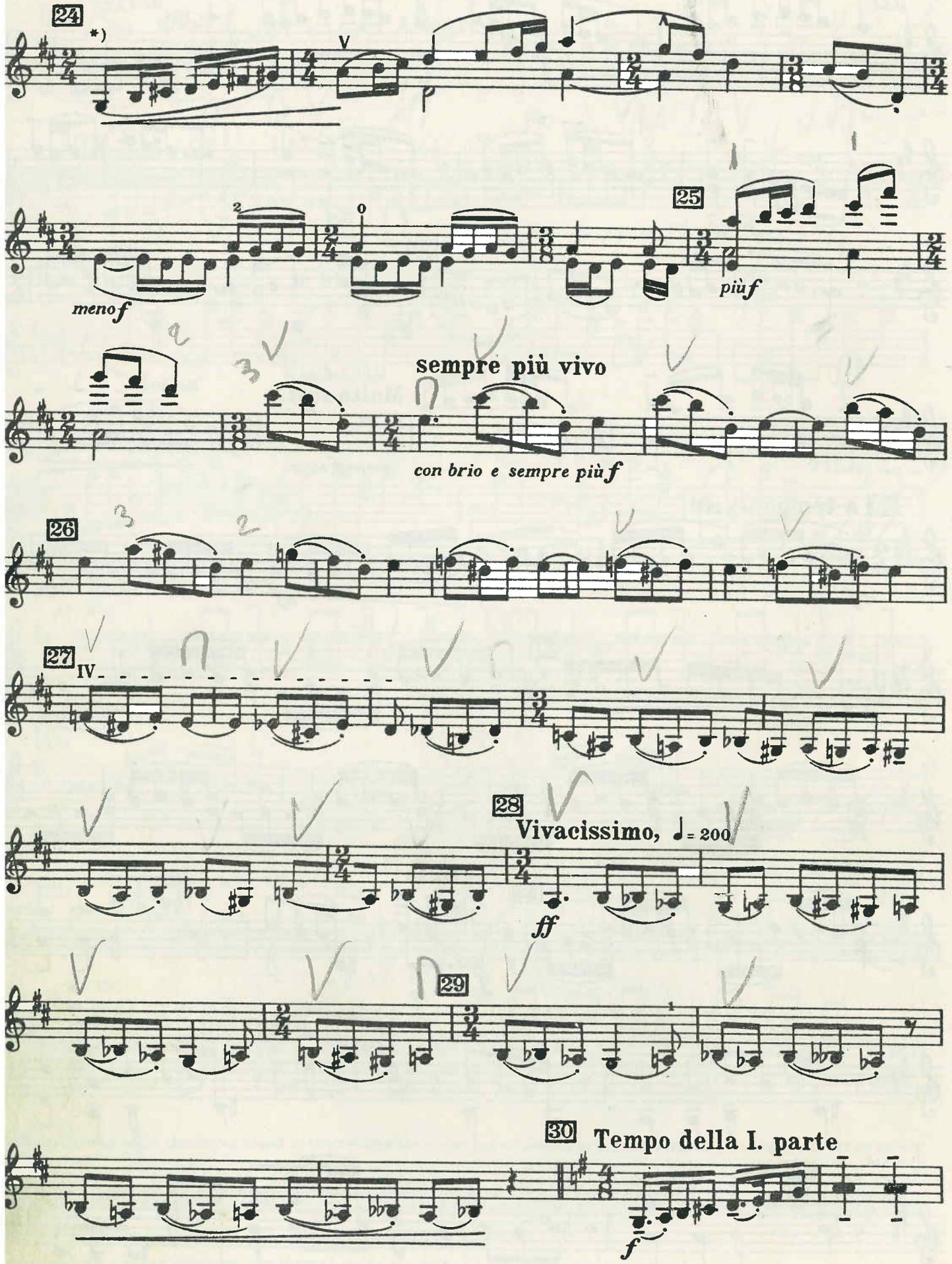


*) The following eight measures sound in the version for violin and orchestra as follows (with the preceding half bar an octave higher):

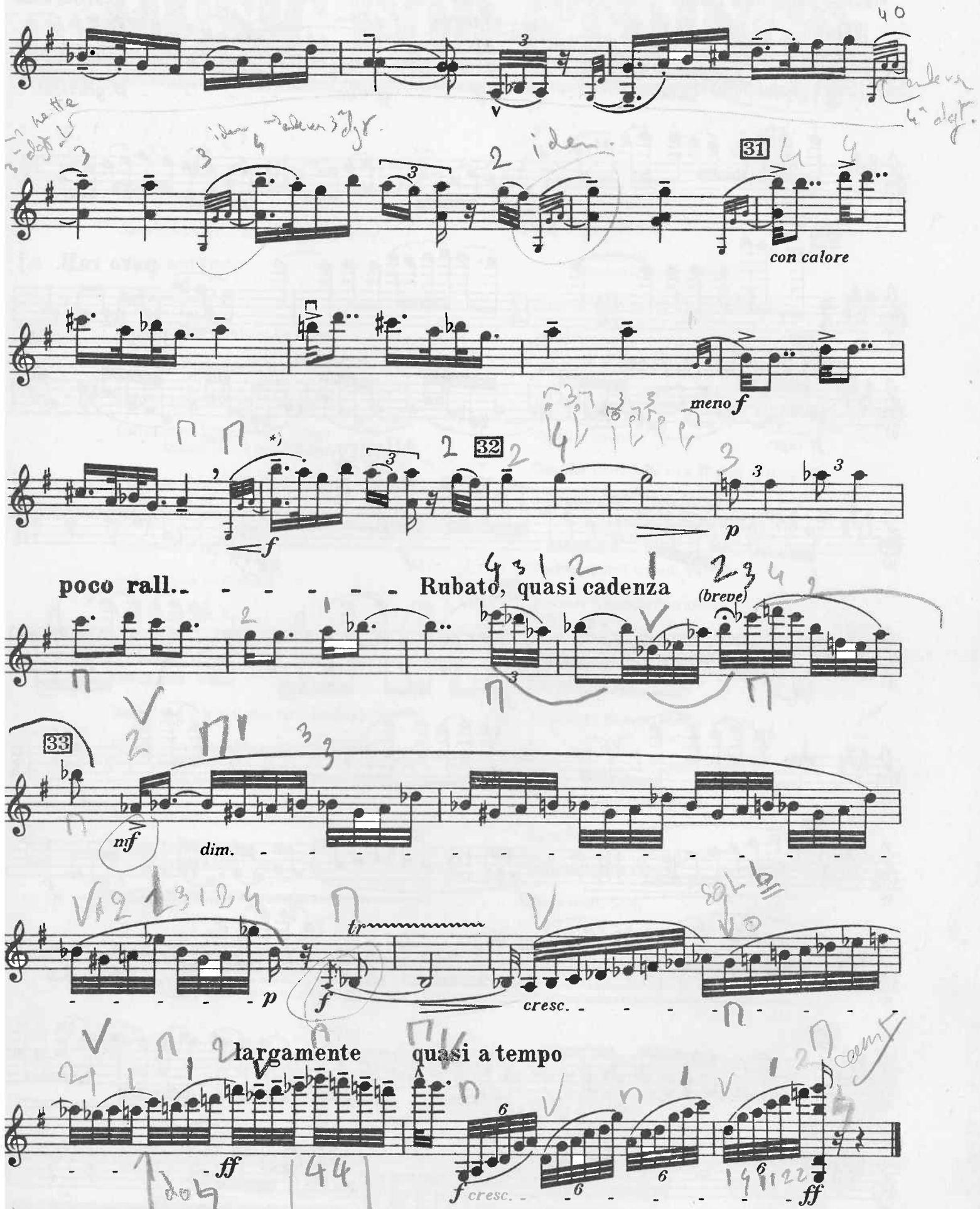
**) The following seven measures are played only by the orchestra in the version for violin and orchestra


17
18
♩ = 168
sf sf
sf sf
19
Molto sost.
accel.
meno f, espr.
20 a tempo (♩ = 168)
f
mf
21
22
agitato
f
23

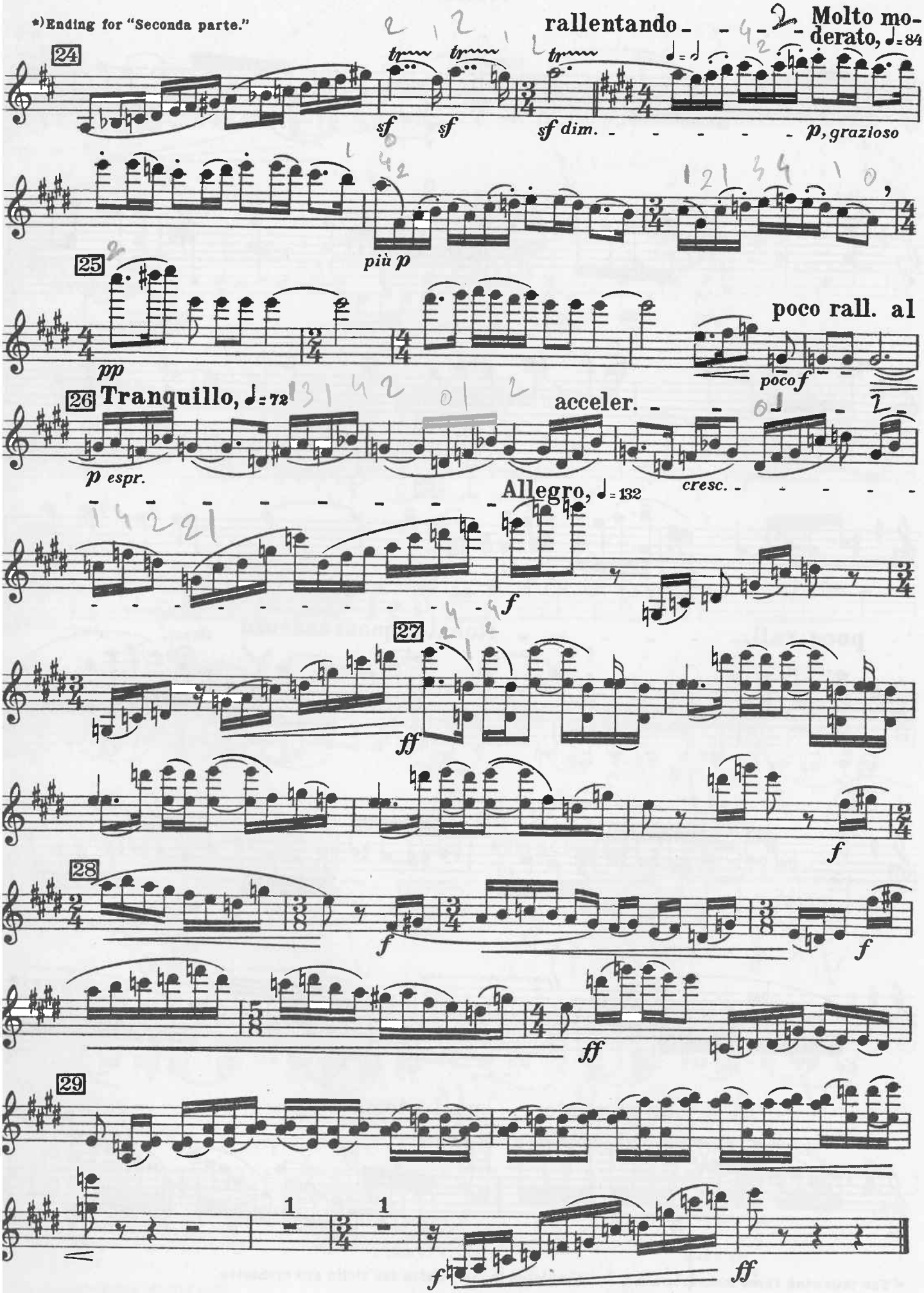
Violin



See second ending on page 10.



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


*) Ending for "Seconda parte."
24
rallentando
Molto moderato, ♩=84
sf
sf
sf dim.
p, grazioso
più p
25
pp
poco rall. al
poco f
26
Tranquillo, ♩=72
p espr.
acceler.
cresc.
Allegro, ♩=132
f
27
ff
f
28
f
f
ff
29
f
ff