



# Anthony Hedges

Royaume-Uni, Oxford

## Rhapsody (op.44)

### A propos de l'artiste

Dr. Anthony Hedges, 1931 - 2019, taught at The Royal Scottish Academy of Music, then was a lecturer and Reader in Composition at Hull University until he retired in 1994. His large output covered all major genres of music, much of which has been broadcast and recorded. His main compositions, together with some recorded extracts and a full discography, is available on his website. All the scores here may be purchased as published copies together with parts (where applicable) direct from the composer's elder daughter and musical executor, Fiona Hedges, by e-mail. She has inherited all his copyrights. Further information on his life and works can be found on Facebook (Anthony Hedges - composer). A selection of his works can be listened to on Sound Cloud: <https://soundcloud.com/anthony-hedges>; others can be heard on YouTube.

**Sociétaire :** PRS

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### A propos de la pièce



**Titre :** Rhapsody  
[op.44]

**Compositeur :** Hedges, Anthony

**Droit d'auteur :** Copyright Anthony Hedges

**Instrumentation :** Violon et Piano

**Style :** Classique moderne

**Commentaire :** "Would that more new music were craftsmanlike in such an obvious yet unassuming way." (The Guardian)

### Anthony Hedges sur [free-scores.com](https://www.free-scores.com)



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Anthony Hedges

**RHAPSODY no.1**

Op.44

for Violin and Piano

**WESTFIELD MUSIC**

This work was first performed by David Roth and the composer in a recital at Hull University on 16th June 1971. It was first broadcast by the same artists on Radio Humberside, 2nd September 1973. Subsequent broadcasts followed on Radio 3.

for David Roth

# RHAPSODY

for Violin and Piano

1971, Revised 1988

Anthony Hedges

The musical score is presented in four systems, each with a Violin staff and a Piano staff. The tempo is marked *Andante*. The key signature is one sharp (F#). The time signature changes from 4/4 to 2/4 and back to 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

**System 1 (Measures 1-3):** Violin starts with a *mf* dynamic. Piano accompaniment begins with *mp* dynamics. The time signature is 4/4.

**System 2 (Measures 4-6):** Violin continues with *mf* dynamics. Piano accompaniment features *mf* dynamics. The time signature changes to 2/4.

**System 3 (Measures 7-11):** Violin includes triplets and a *loco* section. Dynamics range from *mp* to *f*. The time signature changes to 4/4.

**System 4 (Measures 12-15):** Violin has rests. Piano accompaniment starts with *poco f* and reaches *f*. The time signature is 4/4.

15

Musical score for measures 15-16. The system consists of three staves: a vocal line and two piano staves. The piano part features a complex texture with sixteenth-note runs in the right hand and block chords in the left hand.

17

Musical score for measures 17-19. Measure 17 includes a triplet in the vocal line. The piano accompaniment continues with intricate sixteenth-note patterns and dynamic markings such as *f* and *mf*.

20

Musical score for measures 20-22. Measure 20 features a *loco* passage in the vocal line. The piano part includes dynamic markings like *mf* and *f*, along with various articulations.

23

Musical score for measures 23-25. The vocal line is characterized by continuous sixteenth-note runs with dynamic markings *p* and *mp*. The piano accompaniment provides harmonic support with sustained chords.

26 **Allegro**

Musical score for measures 26-28. The tempo is marked **Allegro**. The vocal line begins with a *p* dynamic and a *leggero* marking. The piano accompaniment features block chords and dynamic markings like *p* and *poco f*.

30

30 *mf* *f* 3

33

33 *mf* 1 2 3 3 2 *con ped.*

36

36 5 4 1 5 3

39

39 *cresc.* *f* 1 2 4 *senza ped.*

42

42 *f* *mf* *f* *con ped.*

46

46

49

49

*ff*

*con 8ves.*

52

52

*ff*

*8va*

*senza 8ves.*

55

55

*sfz*

57

57

*f*

60

60

60

63

63

63

*mf*

*mf*

66

66

66

*mp*

*mp*

69

69

69

*p*

*piu p*

*p*

*mf*

74

74

74

*p*



77

*mp*

81

*piu p* *p* *pp* 8va

84

*molto legato* *pp* (ped) una corda

87

*p*

90

*pp* *pp*

93

93

96

*poco rit. poco meno mosso*

*mp*

*poco rit. poco meno mosso*

*mp*

*tre corde*

96

101

*mp*

*pp*

*pp*

*una corda*

101

107

*poco rit.*

107

107

111 *quasi cadenza, ad lib.*

*mf*

*sim.*

114

*p*

*mf*

*p*

*mf*

*legato*

118

*poco rit.*

*mp*

*f*

*piu mosso*

121

*poco rit.*

111

124 *poco meno mosso*

*p*

*p*  
*poco meno mosso*

128

*p*

*mp* *p*

131

*rit.*

134 **Allegro**

*mp*

**Allegro**  
*mp*

137

*poco f*

*mf legato*

2 1

140

140

143

143

146

146

149

149

152

152

155

155

158

158

*mf cresc.*

*mf cresc.*

161

161

*ff martellato*

*cresc.*

*ff*

164

164

167

167

170

170

legato

173

173

176

176

ff

179

179

182

182

f

186

*mf*

186

*mf*

191

*mp*

191

*mp*

196

*mp*

196

202

*con calore*

202

205

*piu p*

205

209 *p*

209 *p* *tranquillo*

213

213

217 *pp*

217 *pp*

*Ad.*

*niente*



