

## RHAPSODY FOR VIOLIN

William Neil

$\text{♩} = 40$  17 Solo Vln.

**A**

20 A little faster  $\text{♩} = \text{c. } 132$

$\text{sfp}$   $f$   $f$   $p$  3

28 5  $ff$   $fff$  3  $ff$

37 2  $\text{♩} = \text{♩}$   $f$

44  $\text{♩} = \text{♩}$   $\text{♩} = \text{♩}$   $\text{♩} = \text{♩}$   $\text{♩} = \text{♩}$  2  $ff$

**B**

49  $\text{♩} = \text{♩}$  2  $ff$  3

54  $ff$   $f$

59  $ff$  **C** 2

## BASSOON

64

*p*  $\text{cresc.}$  *f* *p*  $\text{cresc.}$  *f* *sfz*  $\text{cresc.}$  *f*

70

*ff*  $\text{decresc.}$  *p* *ff*  $\text{decresc.}$  *p* *sfz*  $\text{cresc.}$  *f*

80 **D**

*ff* *ff* *ff* *ff* *p*

85 **E**

Much slower  $\text{♩} = 80$

*f*  $\text{decresc.}$  *p* *sfz* *sfz* *sfz* *sfz*  $\text{cresc.}$  *f*

*slowing down*

91

Twice as fast  $\text{♩} = \text{♩}$

*sfz*  $\text{cresc.}$  *f* *ff* *ff* *ff* *ff* *ff*

99

$\text{♩} = \text{♩}$   $\text{♩} = 52$

*p*  $\text{cresc.}$  *ff*

108 **F**

Slower  $\text{♩} = \text{♩} = \text{c. } 52$

*ff* *f*

114

Slower  $\text{♩} = \text{♩}$   $\text{♩} = \text{c. } 52$

*f*

*attaca*

BASSOON

3

$\text{♩} = 108$

122 *ff*

126 *f* *p* *f* *p* *f* *p*

133 *f* *sfpp* *f*

142 *p* *f* *pp* *ff*

152 *p* *slowing down* *ff* *p* *slowing down*

162 *sfpp* *f* *f* *sfpp* *f*

167 *ff* *p* *ff*

177 *f* *p* *mf*

188 *p* *mf*

**G**

**H**

**I**

## BASSOON

195 *f* *mf* *tr* *3*

202 **J** *p* *f* *p* *6*

212 *f* *p* *2*

219 **K** *ff* *p* *ff* *p*

225 *f* *3* *Slower* *2* **L** *♩ = 108* *slowing down* *moving ahead*

236 *f* *p* *f* *p* *f* *p*

241 *ff* *fff*

246 *2* **M** *3* *f* *p* *f* *sfp* *f*

## BASSOON

256 N  $\text{♩} = 108$

264 O A little faster

269 O

275

284  $\text{♩} = \text{♩}$

289

297 Slower P Fl.

308

315

**Q** Faster

322

322 *ff* *faster.* *Slower*

## R

330

330

3

$ff < f$   
slowing down

$f$   $p$

$J. = 48$

6/4

$p$

$sf p <$

**S**

338

338

5 2

*f sfz f*

*ff*

349

349

The musical score for measures 349-351 is written in bass clef. Measure 349 contains a whole rest. Measure 350 contains a whole rest. Measure 351 contains a whole rest. The dynamic marking *ff* (fortissimo) is placed below the first measure, and the tempo marking *mp* (mezzo-piano) is placed below the second measure. The tempo marking *gradually becoming faster* is placed below the third measure. The time signature is 6/4.

361  $\mathcal{J} = 108$

**T**

**368** Slower  $\text{♩} = 88$

368 Slower ♩ = 88

The second system of the musical score for 'The Swan' is shown. It begins with a box containing the number 368 and the tempo marking 'Slower ♩ = 88'. The music is written in bass clef. The first measure contains a whole rest, with a '2' above it indicating a second ending. The second measure is a whole note G2, marked with an accent (>) and a forte (f) dynamic. The third measure is a whole note F2, also marked with an accent (>) and a forte (f) dynamic. The fourth measure is a whole rest, with a '3' above it indicating a third ending. The fifth measure is a whole note G2, marked with an accent (>) and a forte (f) dynamic. The sixth measure is a whole note F2, marked with an accent (>) and a forte (f) dynamic. The seventh measure is a whole rest. The system ends with a double bar line.

## BASSOON

378 **2** *gradually slowing* *f*

383  $\text{♩} = 40$

388 **U**

394 Cadenza

**V** 395  $\text{♩} = 108$

401  $\text{♩} = \text{♩}$

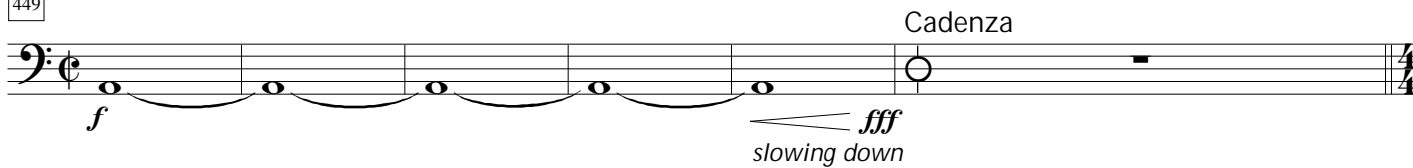
407 **W** *Slower*  $\text{♩} = 48$  **22**

433 **X** **5** **5** *moving ahead* *slowing down*

Y

444 Slower  $\text{♩} = 40$ 

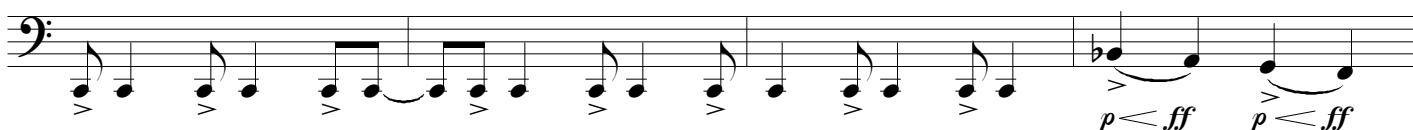
449



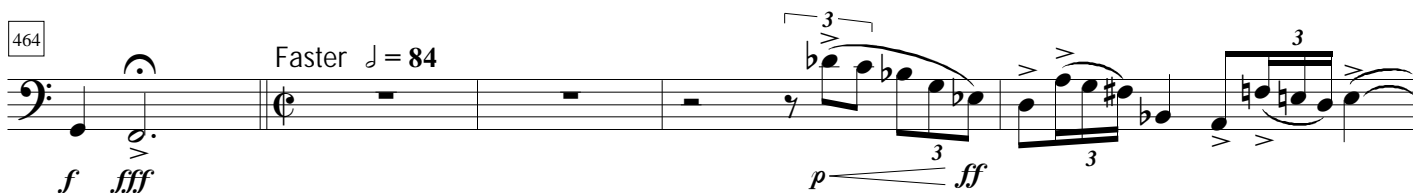
455

 $\text{♩} = 84$ 

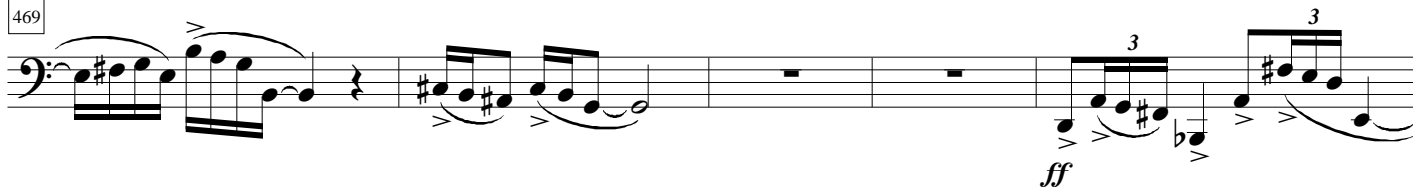
460



464

Faster  $\text{♩} = 84$ 

469



474



480



485

 $\text{♩} = \text{♩}$ 