Rhapsody for Violin and Piano: Reflections or Misinterpretations

(2015)

G. A. Marshall

Rhapsody for Violin and Piano:
***reflections or misinterpretations* (2015)**

PROGRAMME NOTE

Have you ever taken a paper clip or a small spring and, just using your hands, tried to stretch it out so that it is perfectly straight? It is difficult to do and one typically ends up with a bent piece of wire rather than a perfectly clean straight piece, as it was before being turned into a paper clip.

Rhapsody takes this unsuccessful effort to reverse such a process, the manufacture of a paper clip or the coiling (and uncoiling of a spring) as its concept. To achieve this it creates a series of juxtapositions, the greatest of these being between the two halves of the work. These juxtapositions, while never a perfect reflection, frequently present reflective qualities. The music, therefore, has three core themes that are distinct but flexible enough to be recast on to different rhythmic and harmonic content. In addition to this, the thematic structure of the second half of the work is a retrograded version of the first, while the harmonic and rhythmic content is different. This creates an imperfect reflection to the first half of the work, as the first half in the process of making and the second half an attempt to reverse that process with limited success.

—George Marshall

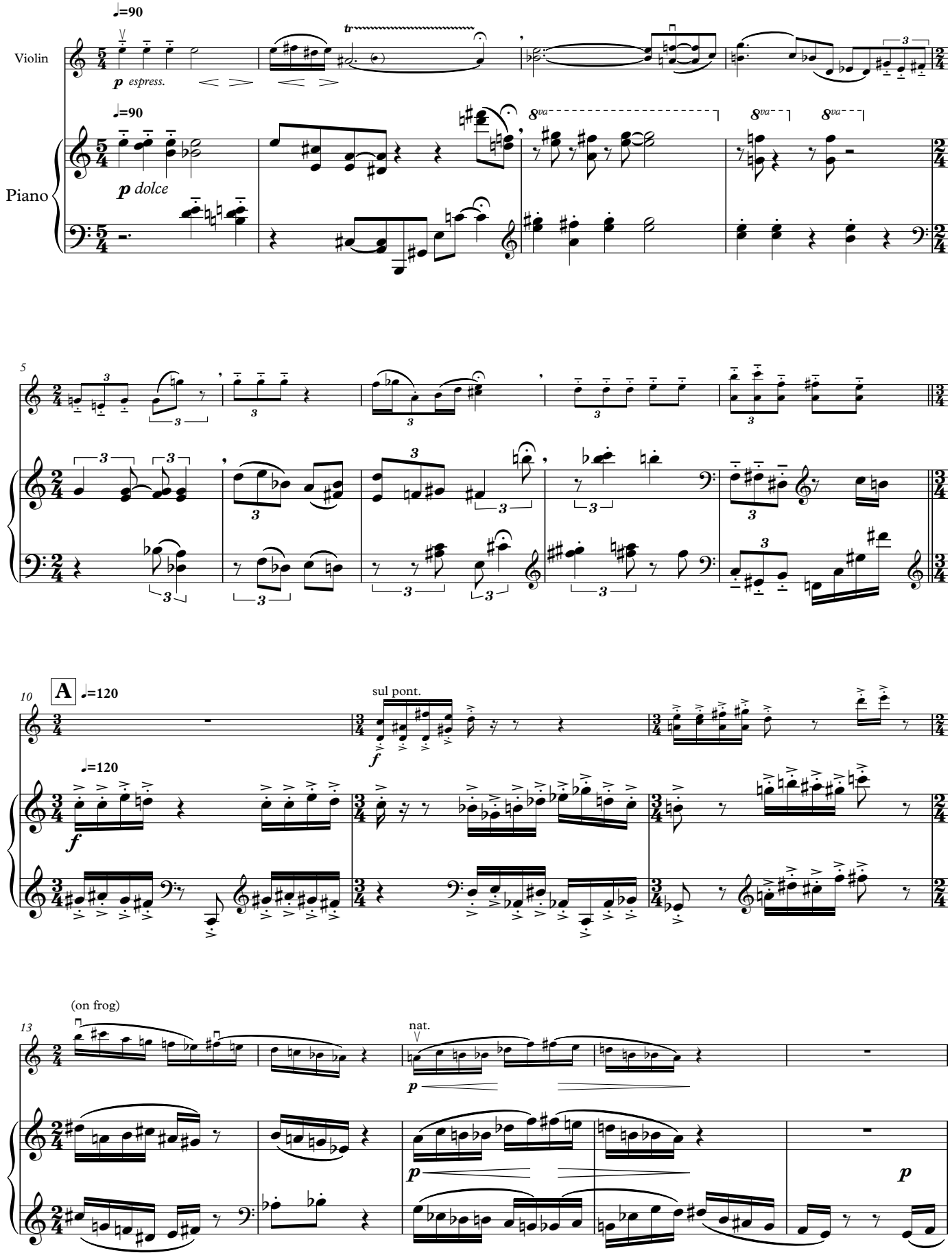
PERFORMANCE NOTE

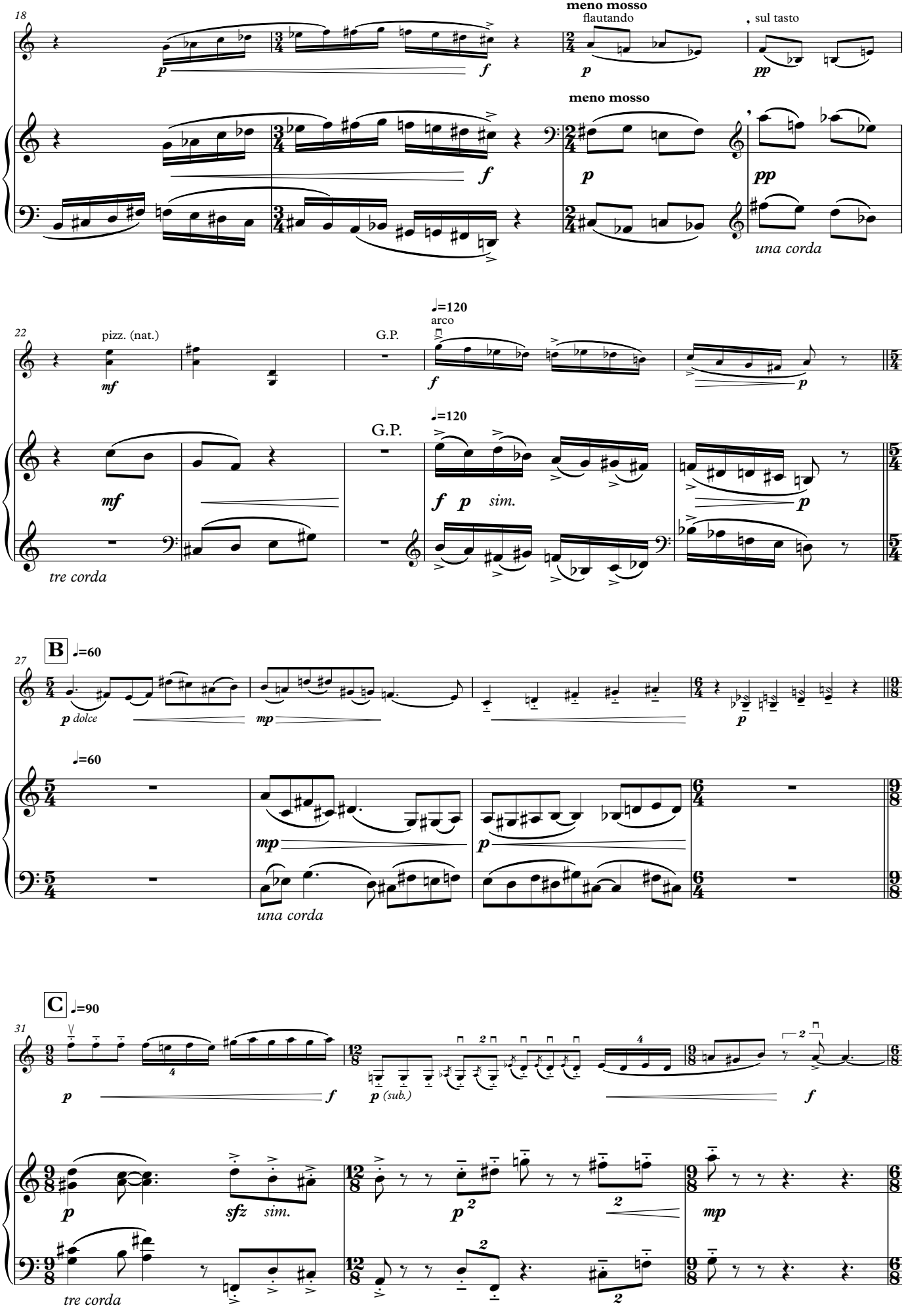
Beyond tempi, I do not specify the expressive qualities of each of the three themes. Each of the themes does have an intrinsic set of qualities that one might wish to parallel or contradict in performance. However, this decision is left to the performers' discretion. Having said this, it is important that performance looks to distinguish each theme's character so as to support the works larger structural concept.

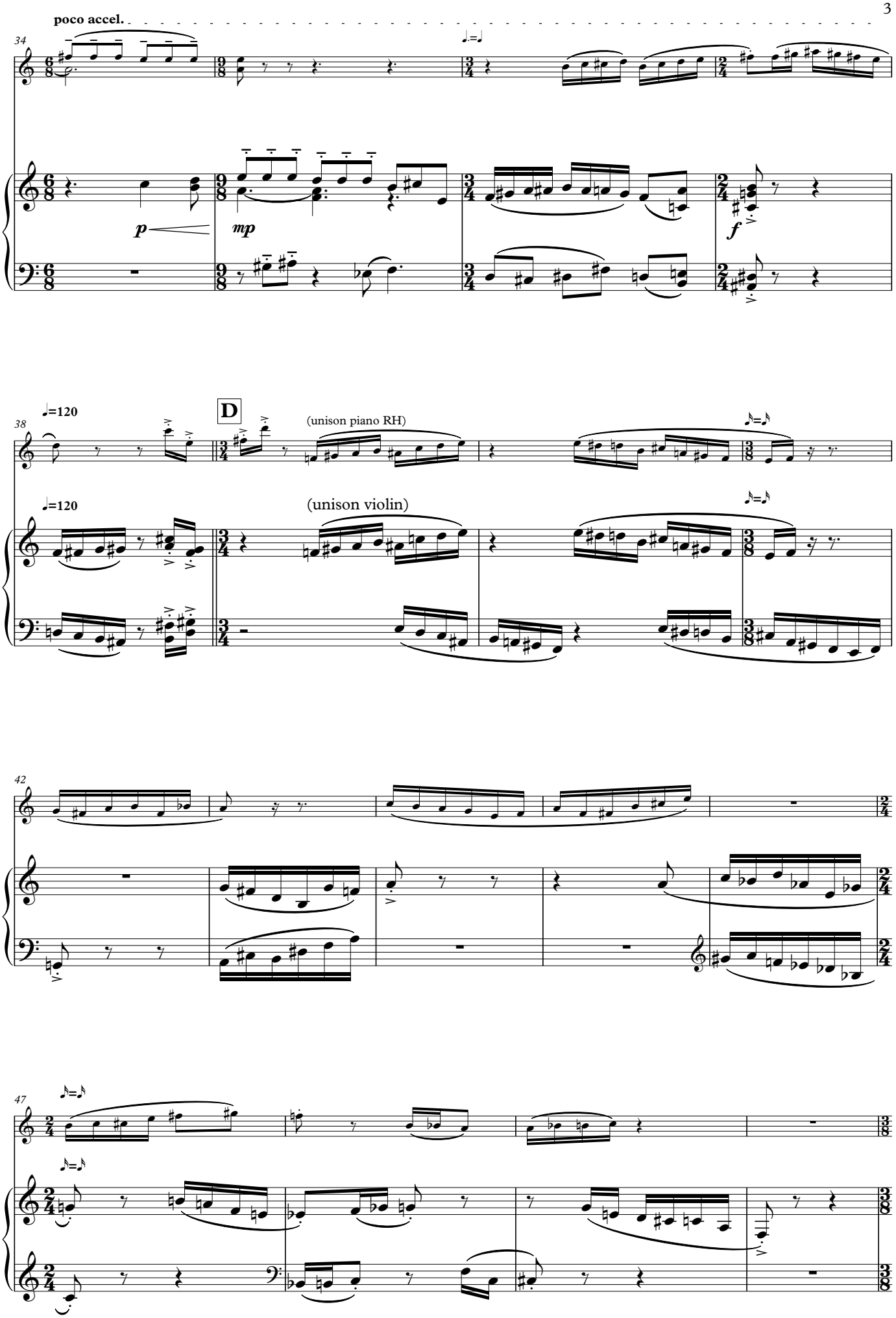
Rhapsody for Violin and Piano

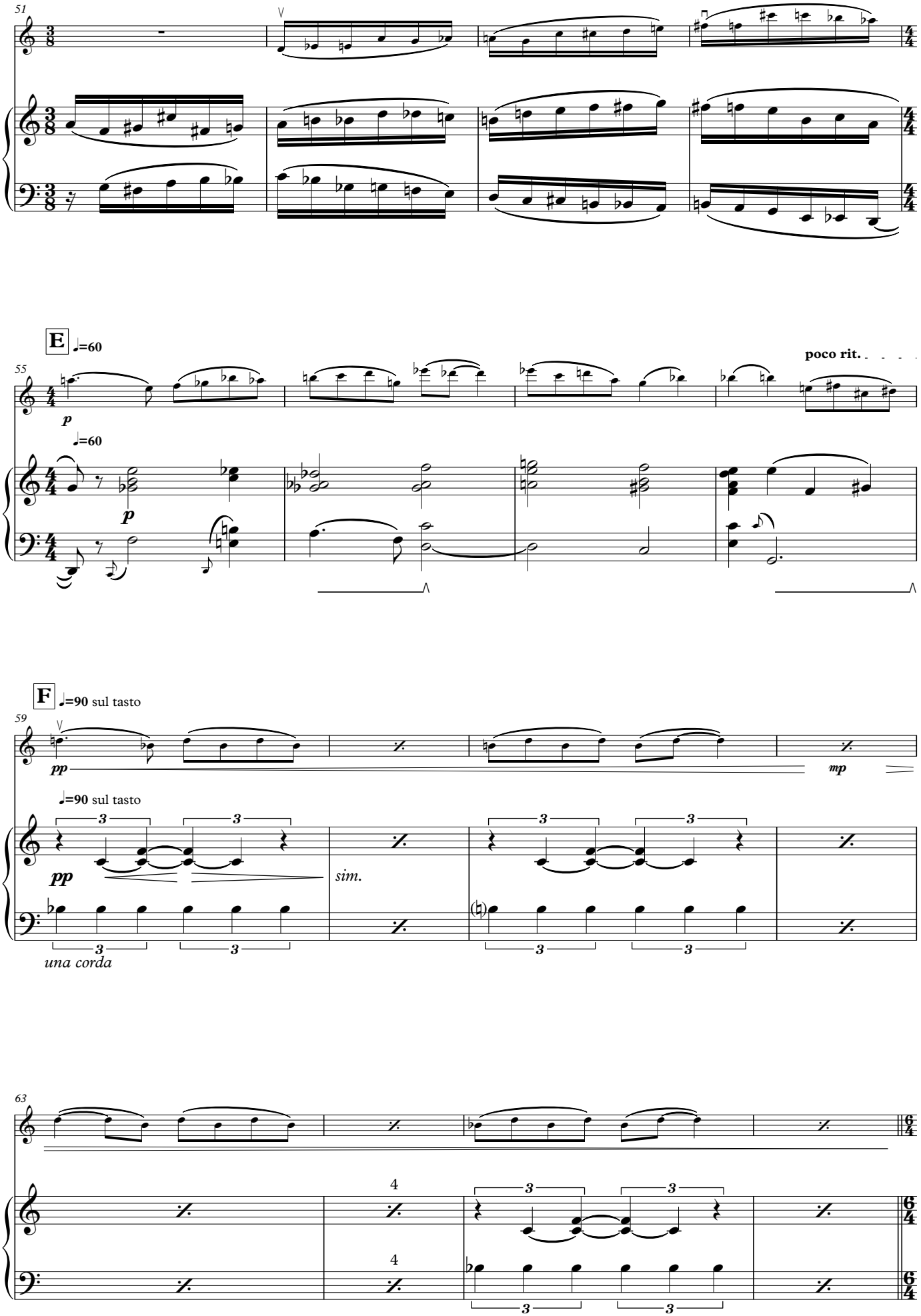
Reflections or Misinterpretations

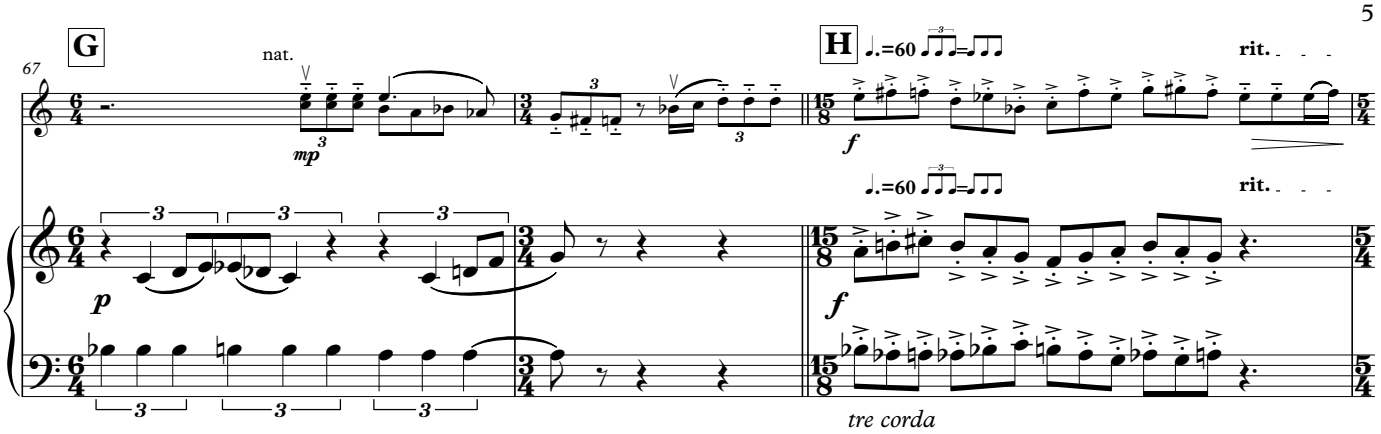
G. A. Marshall

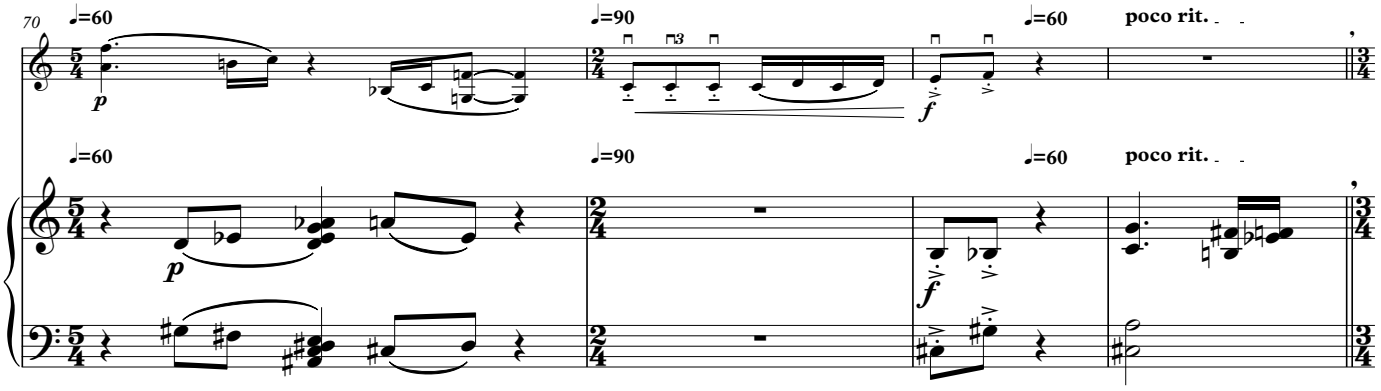


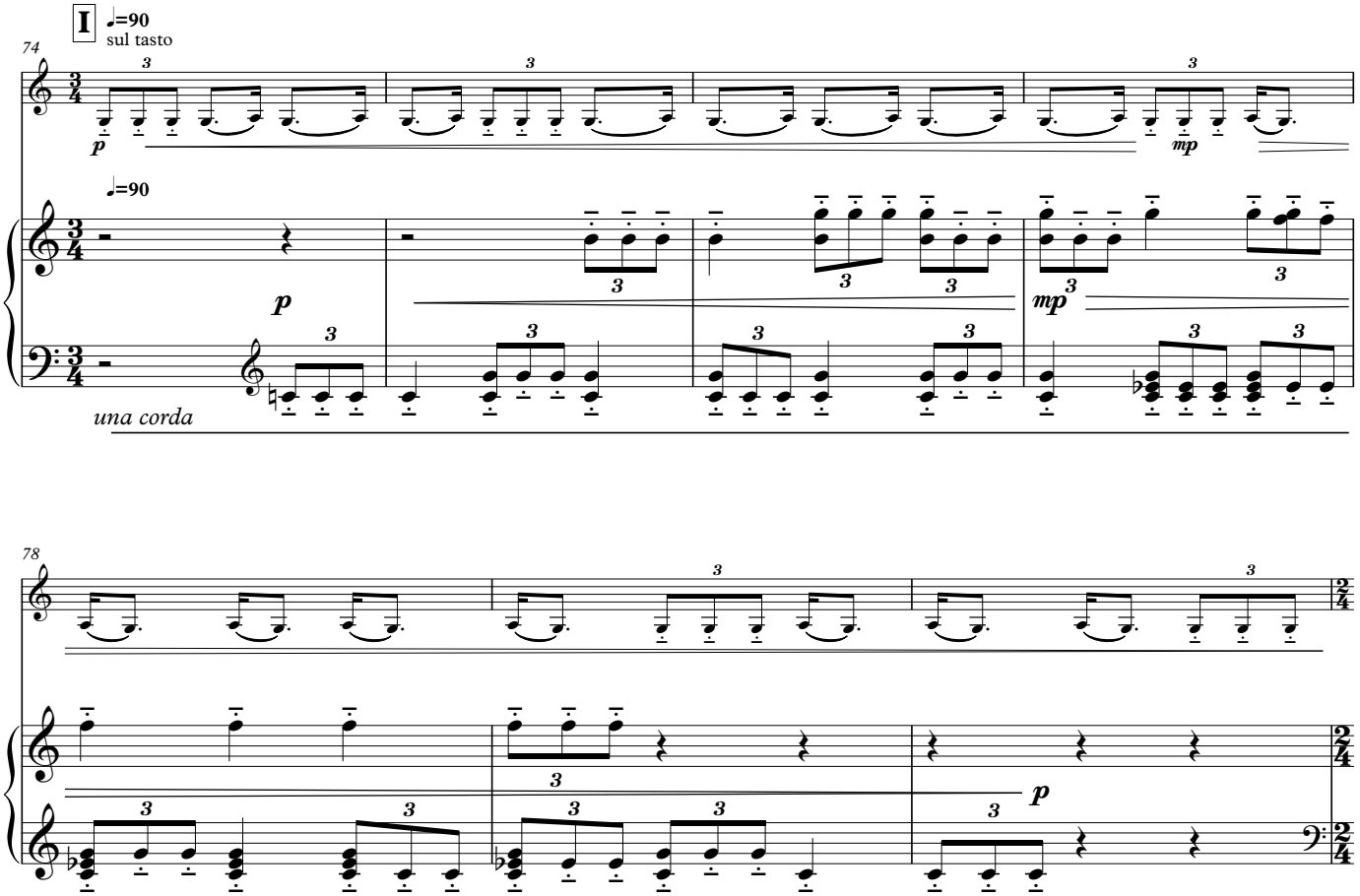

18
meno mosso
flautando
sul tasto
meno mosso
una corda
22
pizz. (nat.)
G.P.
♩=120
arco
G.P.
♩=120
sim.
tre corda
B
♩=60
dolce
♩=60
una corda
C
♩=90
(sub.)
31
sfz
sim.
tre corda

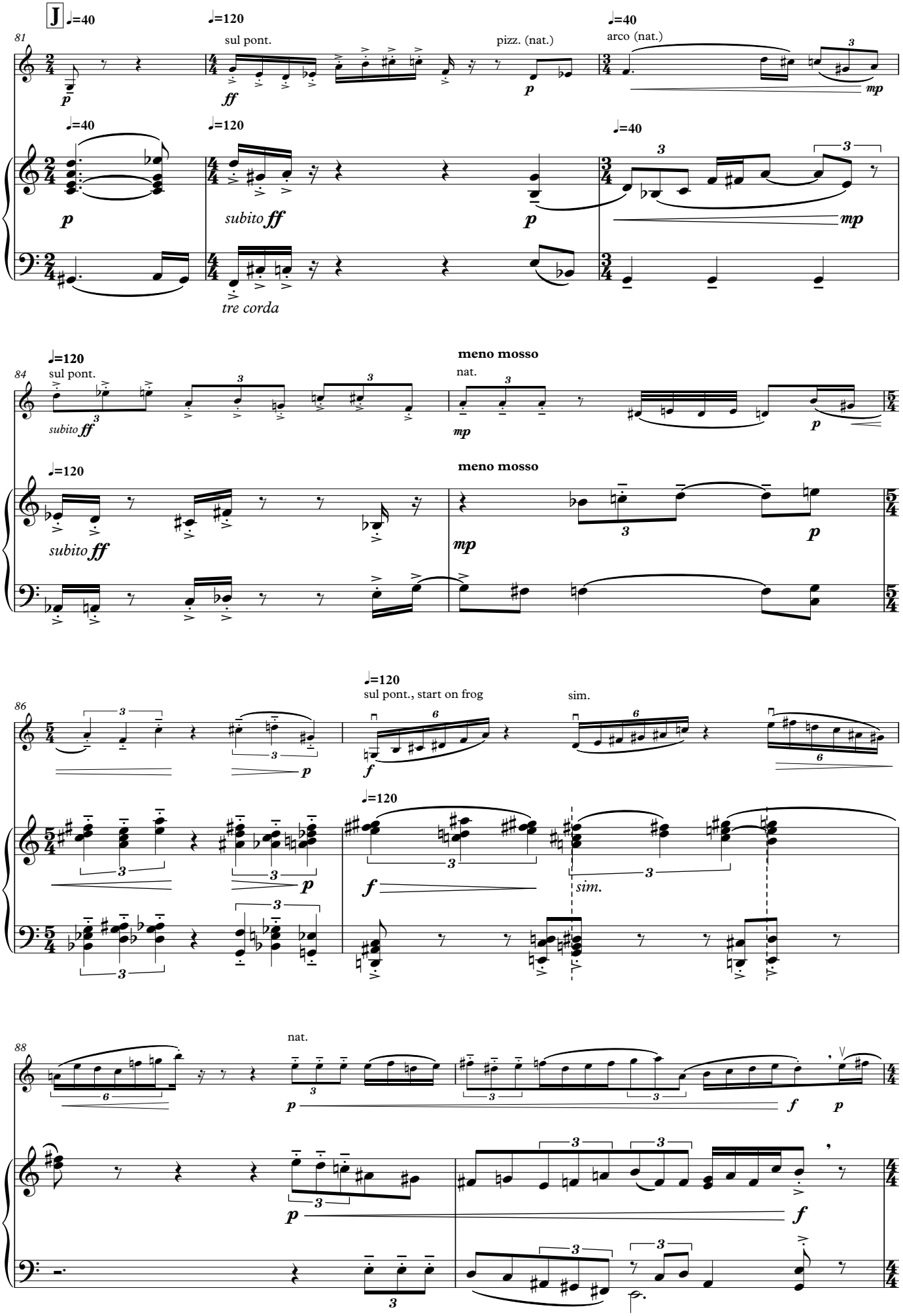

poco accel.
34
p
mp
f
38
♩=120
D
(unison piano RH)
♪=♪
(unison violin)
42
47

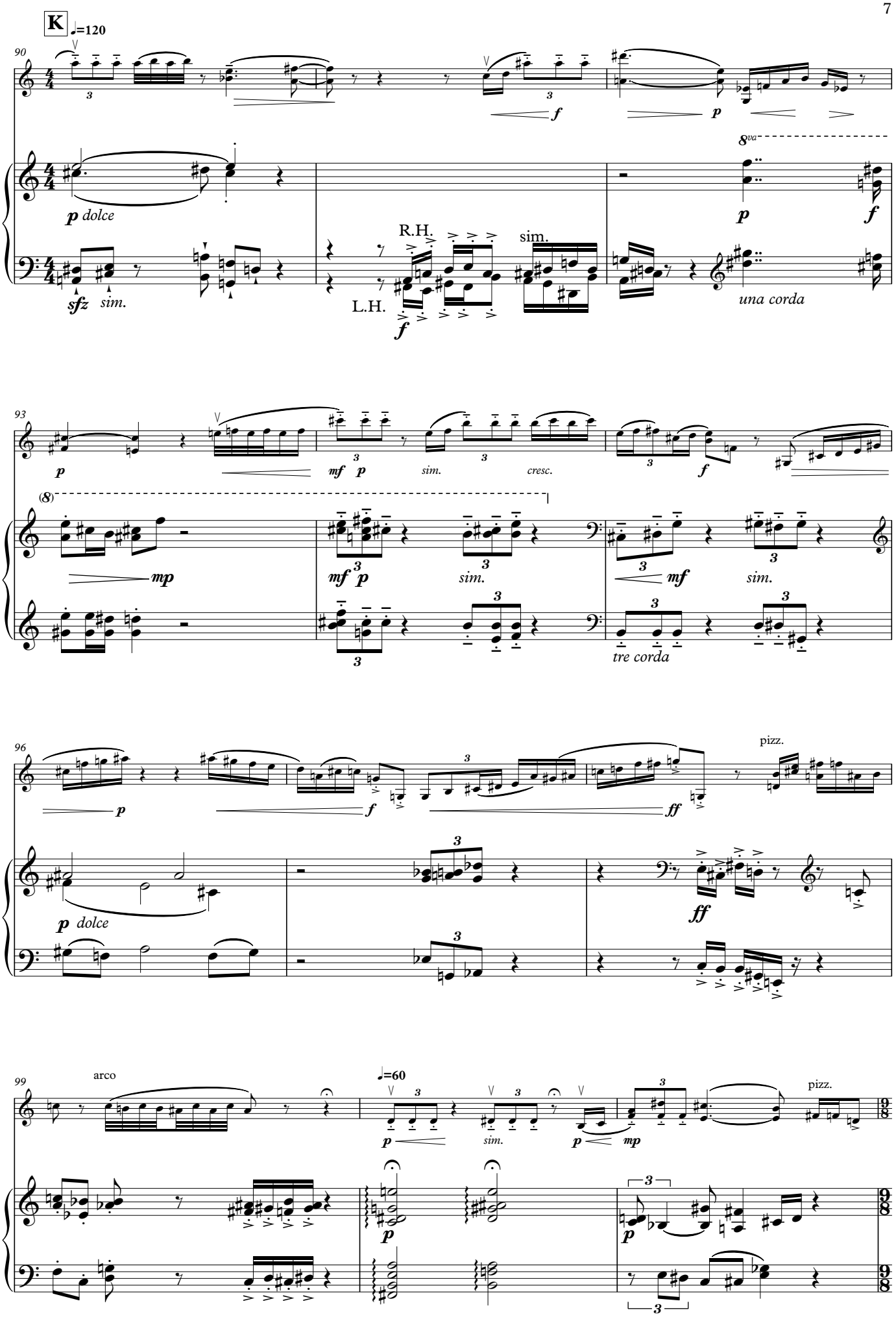

51
55
E
♩=60
poco rit.
p
59
F
♩=90 sul tasto
pp
mp
sim.
una corda
63
4

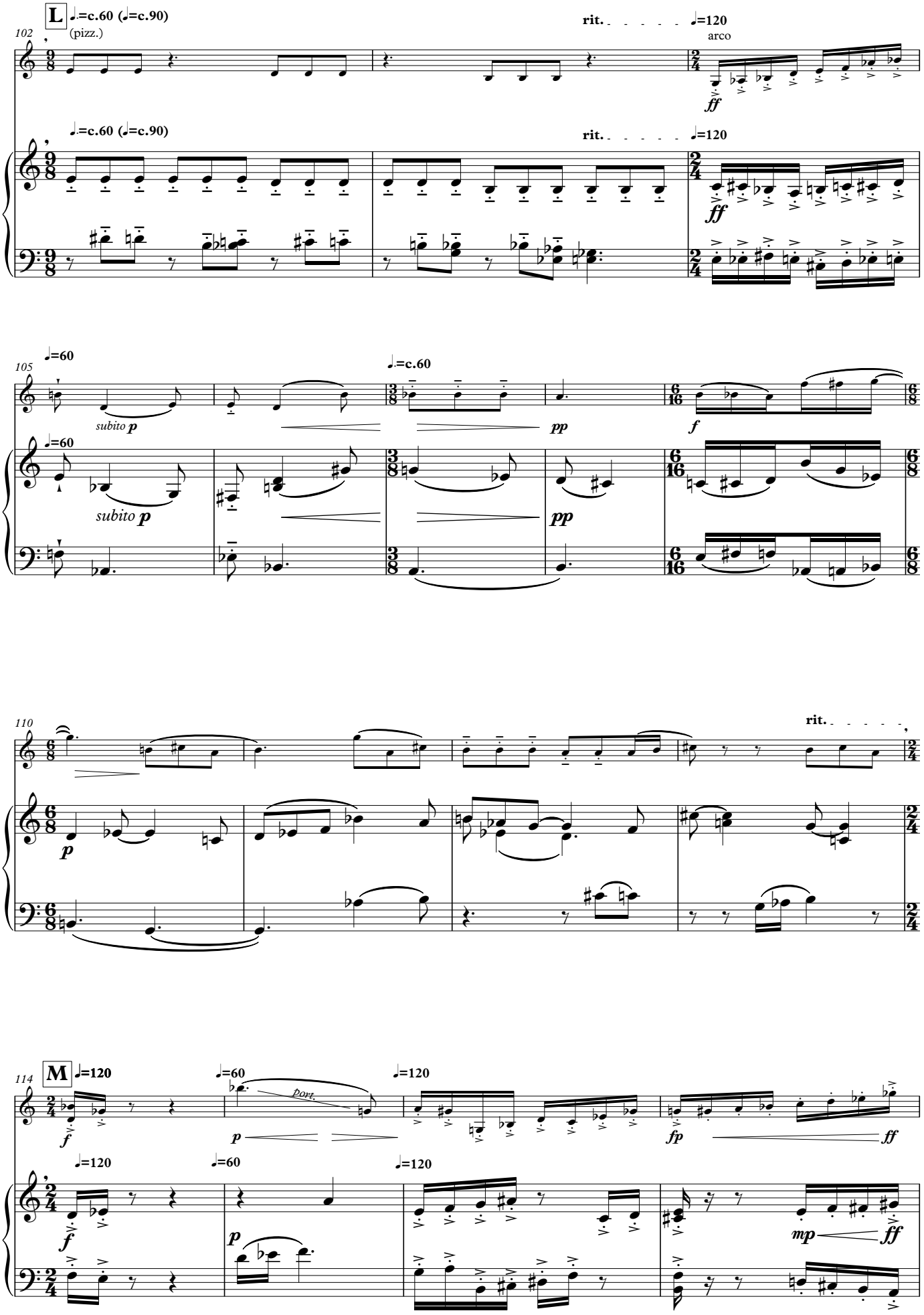

G
nat.
67
mp
p
H
♩.=60
rit.
f
tre corda

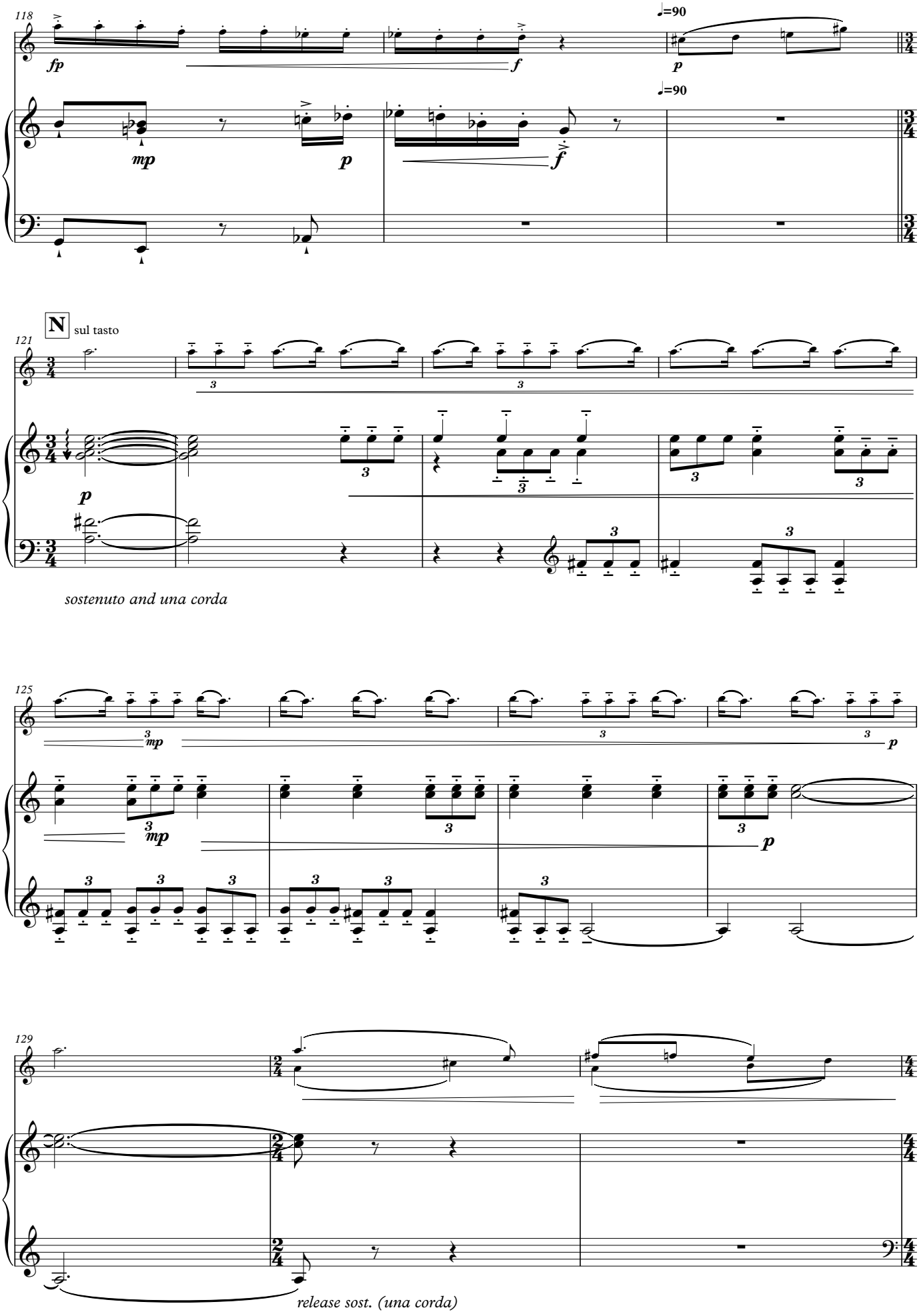

70
♩=60
p
♩=90
f
♩=60
poco rit.

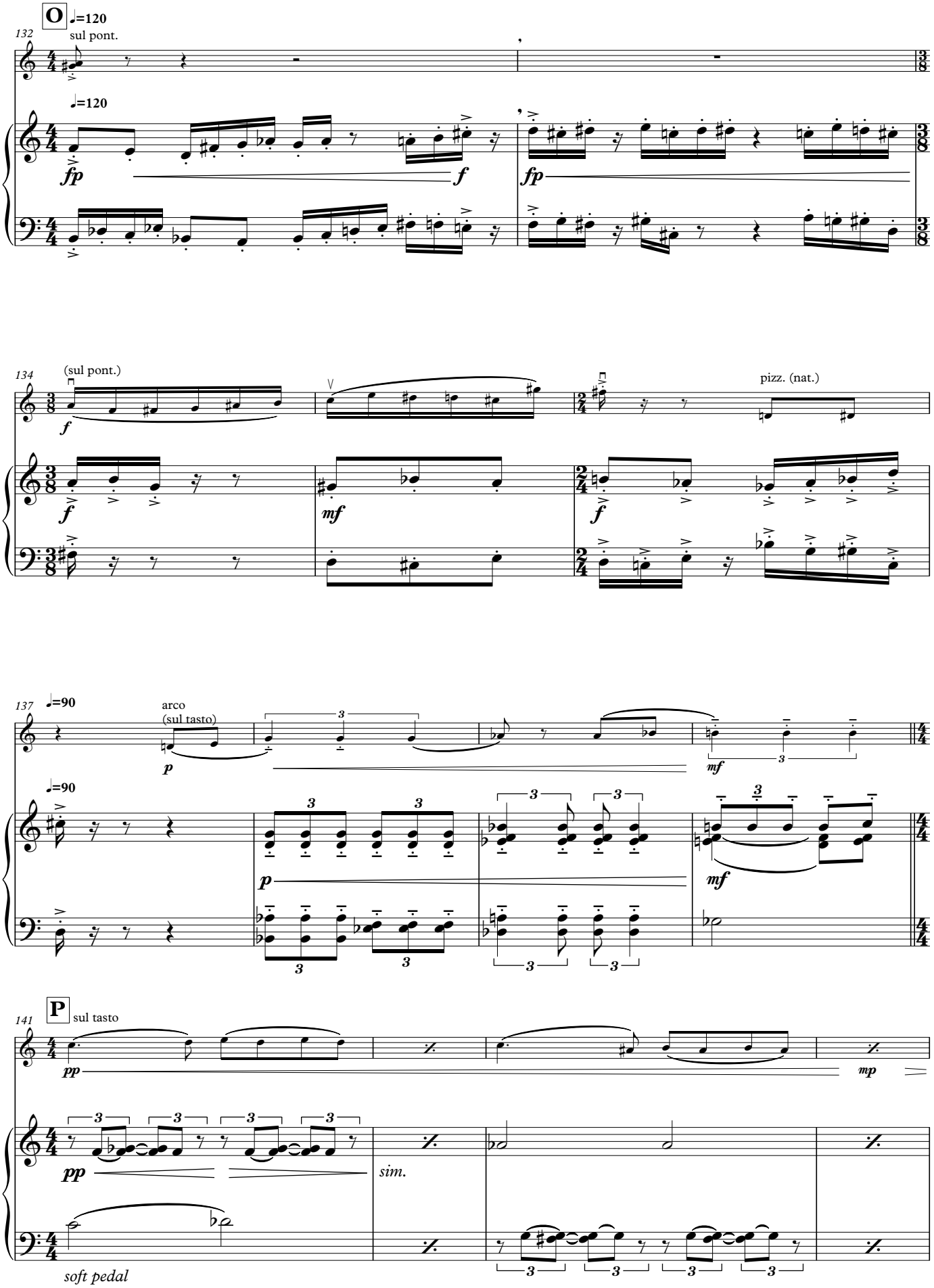

I
♩=90
sul tasto
74
p
mp
una corda
78
p

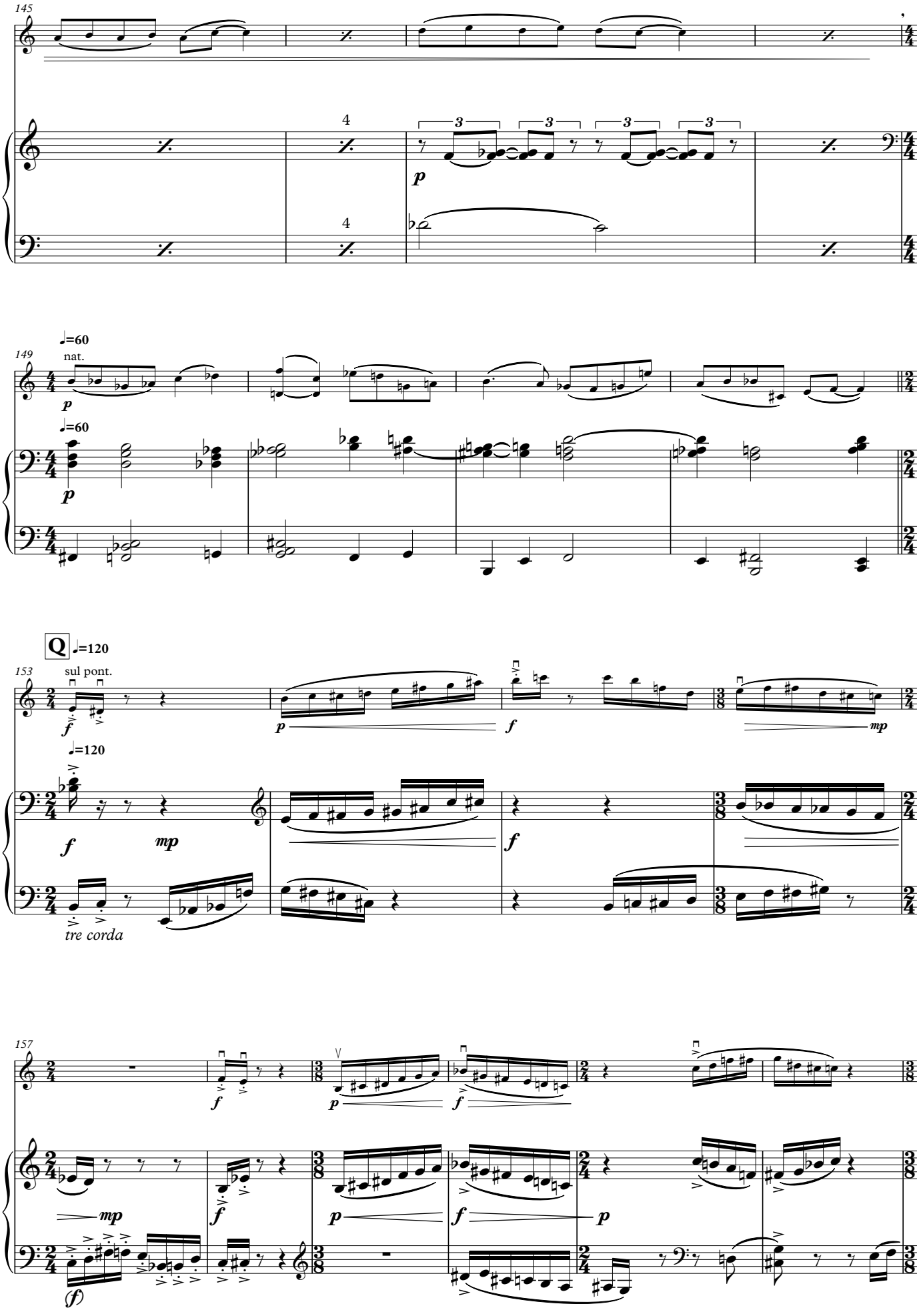

J
♩=40
81
♩=120
sul pont.
pizz. (nat.)
♩=40
arco (nat.)
subito ff
tre corda
84
meno mosso
nat.
86
sim.
88

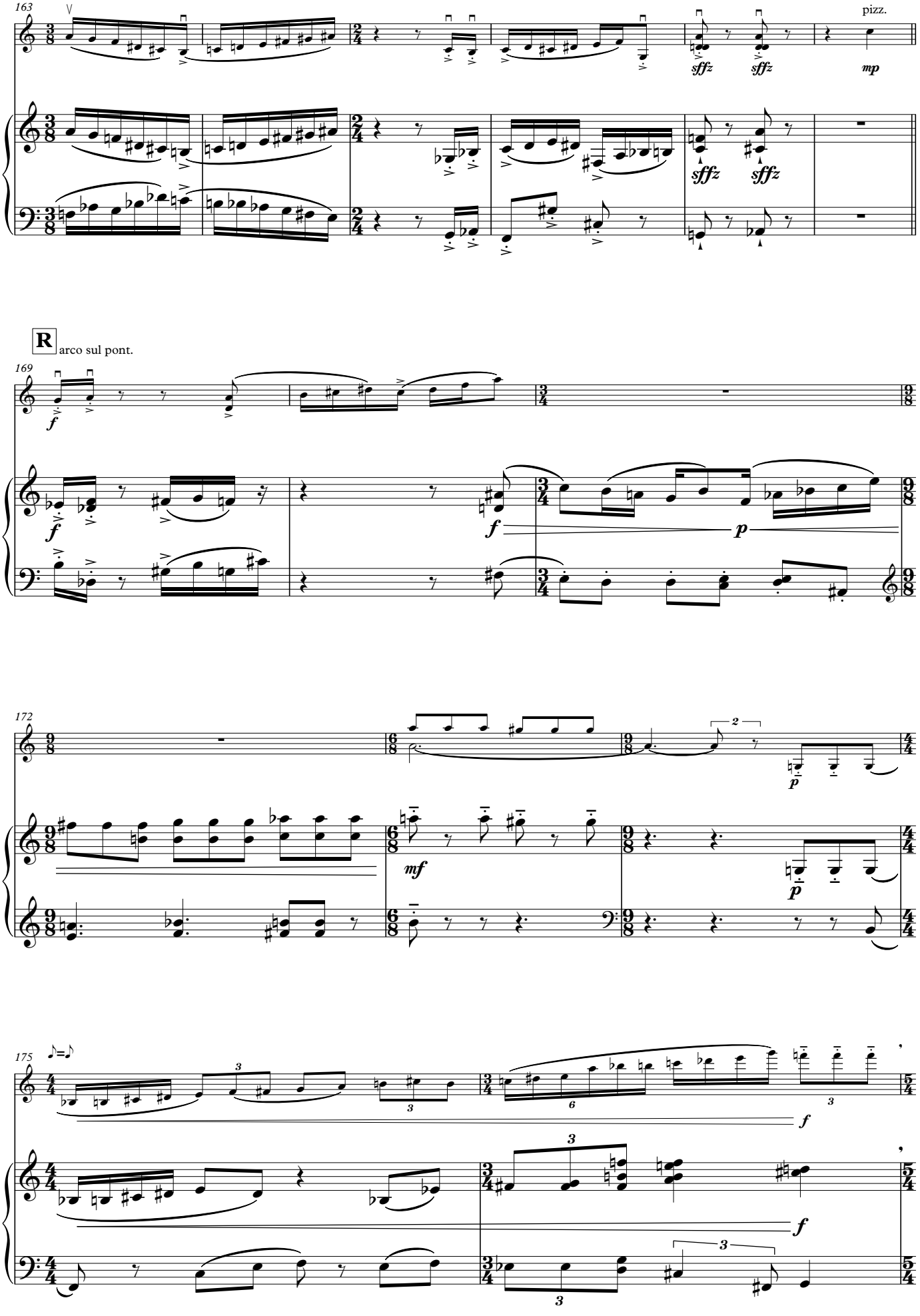

K
♩=120
90
p dolce
sfz sim.
R.H.
L.H.
f
sim.
8va
p
f
una corda
93
p
mf p
sim.
cresc.
f
(8)
mp
mf p
sim.
mf
sim.
tre corda
96
p
f
ff
pizz.
p dolce
ff
99
arco
♩=60
p
sim.
p
mp
pizz.
p
3
3
3

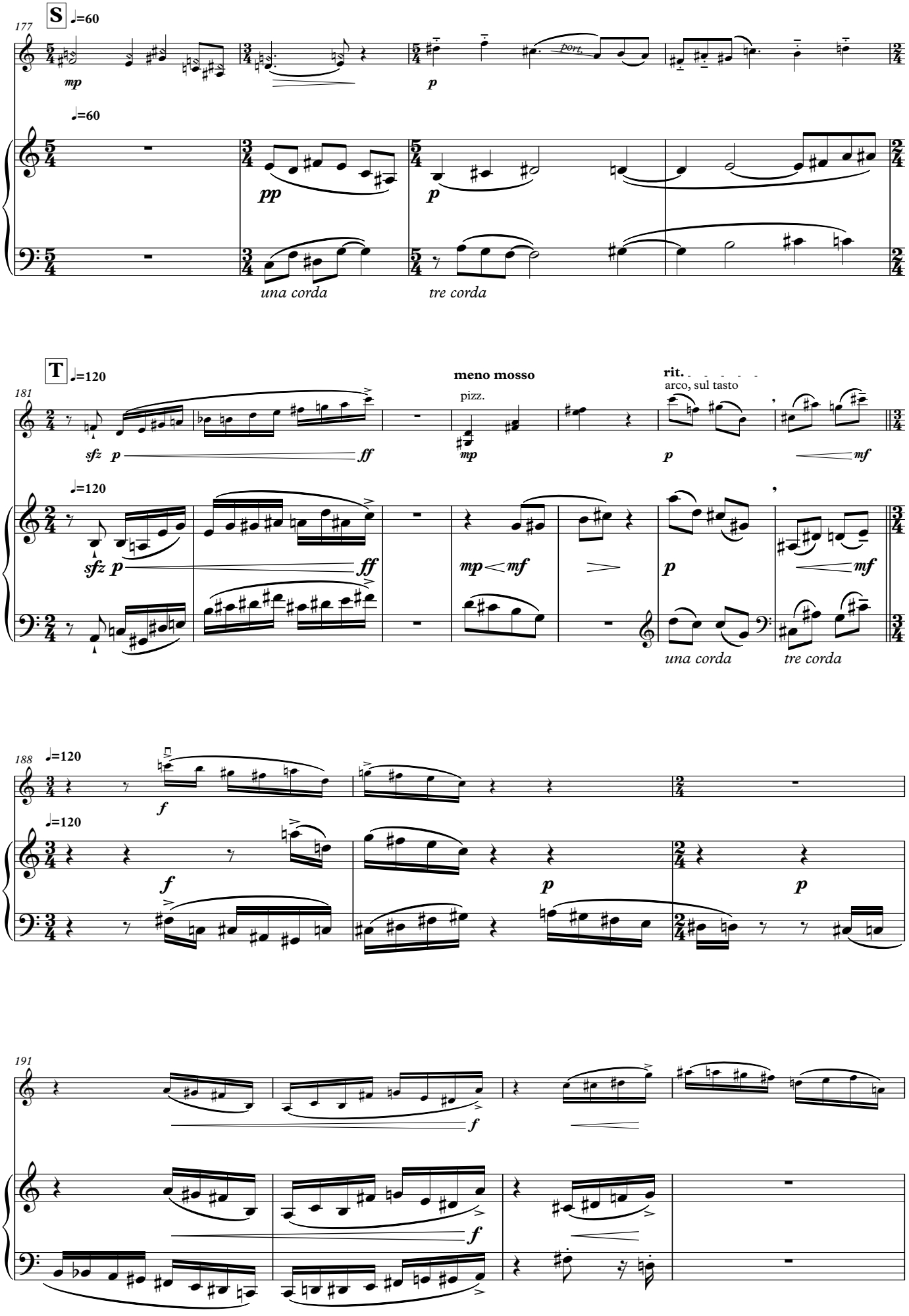

L
♩.=c.60 (♩=c.90)
(pizz.)
rit.
♩=120
arco
ff
♩.=c.60 (♩=c.90)
rit.
♩=120
ff
♩=60
subito p
♩.=c.60
pp
f
♩=60
subito p
pp
rit.
p
M
♩=120
f
♩=60
port.
p
♩=120
fp
ff
♩=120
f
♩=60
p
♩=120
mp
ff

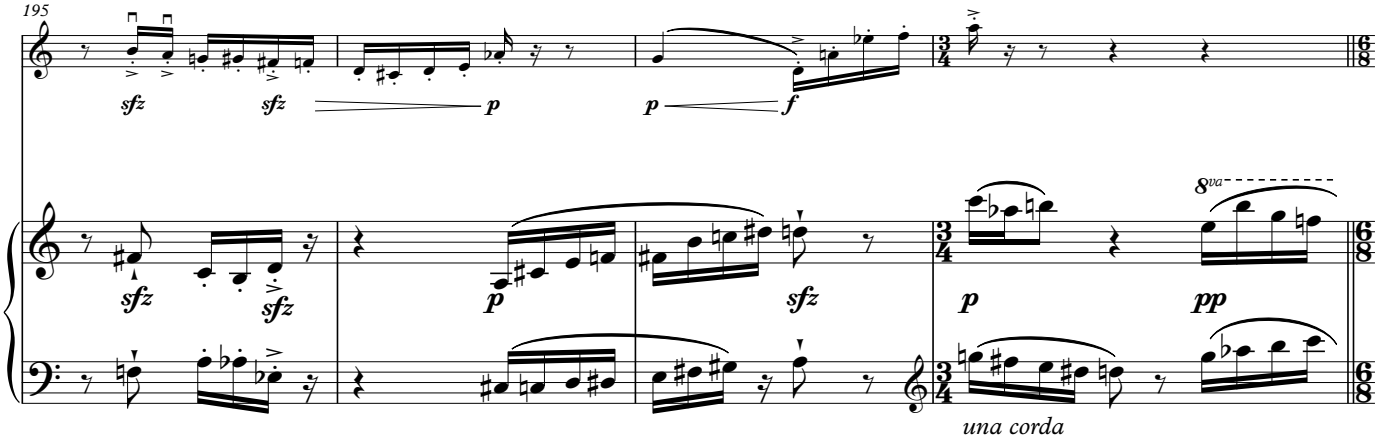

118
fp
f
mp
p
f
♩=90
p
♩=90
N
sul tasto
121
p
sostenuto and una corda
125
mp
mp
p
p
129
release sost. (una corda)

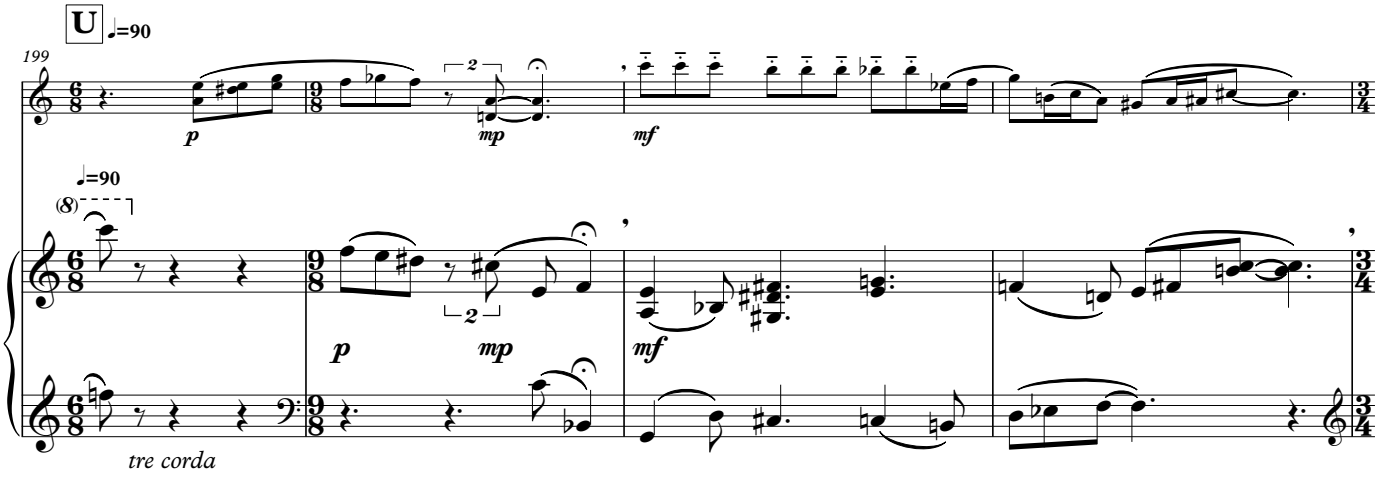

O
♩=120
132
sul pont.
fp
f
fp
134
(sul pont.)
f
mf
f
pizz. (nat.)
137
♩=90
arco
(sul tasto)
p
mf
p
mf
P
141
sul tasto
pp
mp
pp
sim.
soft pedal

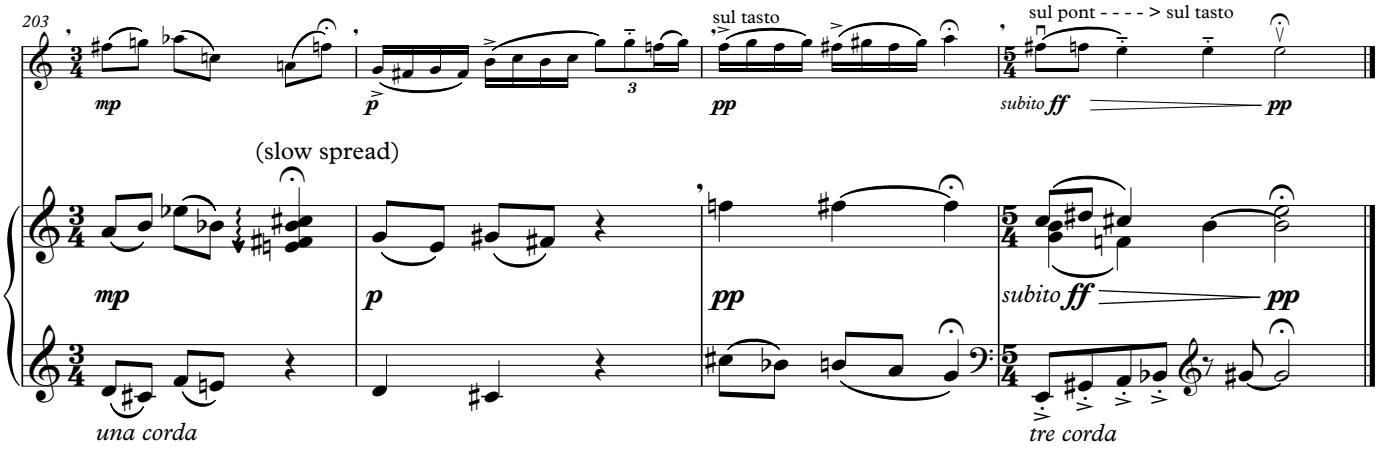

145
4
4
3
3
3
3
p
149
♩=60
nat.
p
♩=60
p
Q
♩=120
153
sul pont.
f
p
f
mp
♩=120
f
mp
f
tre corda
157
f
p
f
mp
f
p
f
p
(f)


163
pizz.
sffz
sffz
mp
R
arco sul pont.
169
f
f
p
172
p
mf
p
175
f
f


177
S
♩=60
mp
♩=60
pp
p
una corda
tre corda
port.
181
T
♩=120
sfz p ff
meno mosso
pizz.
mp
rit.
arco, sul tasto
p
mf
una corda
tre corda
188
♩=120
f
p
191
f


195
sfz
sfz
p
p
f
sfz
sfz
p
sfz
p
pp
8va
una corda


U
♩=90
199
p
mp
mf
♩=90
(8)
p
mp
mf
tre corda


203
mp
p
sul tasto
pp
sul pont - - - - > sul tasto
subito ff
pp
(slow spread)
mp
p
pp
subito ff
pp
una corda
tre corda