



Anthony Hedges

Royaume-Uni, Oxford

Exchanges no.1 (op.85)

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

Page artiste : https://www.free-scores.com/partitions_gratuites_anthony-hedges.htm

A propos de la pièce



Titre : Exchanges no.1
[op.85]
Compositeur : Hedges, Anthony
Droit d'auteur : Copyright © Fiona Hedges
Instrumentation : Violoncelle et Piano
Style : Classique moderne

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



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ANTHONY HEDGES

EXCHANGES

Op.85

for Cello and Piano



WESTFIELD MUSIC

COMPOSER'S NOTE:

Exchanges has a double connotation in this piece. It refers both to the interplay between the two players and also to the fact that it was commissioned for first performance at the Royal Exchange Theatre, Manchester. The commissioners, Anthony Goldstone and Moray Welsh, gave the first performance on 5th December 1982 and a subsequent performance on Radio 3. There is a CD recording by Oliver Gledhill and Julian Milford on RHRC 918

Commissioned by Anthony Goldstone and Moray Welsh with funds from N.W.Arts

EXCHANGES

for 'Cello and Piano

Anthony Hedges

Poco lento e flessibile

Cello *poco f*

Piano *mf*

4 *poco f*

4 *piu f*

7 *mf*

7 *mf* *poco f*

10 *mf* *poco f*

3 *ped.* *ped. sim.*

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13

13

mp

16

16

f

3

18

18

accel. *rit.* *a tempo primo* *rit.*

ff

6

21

21

a tempo *f* *poco f*

(b)

25

25

a tempo *accel.* *rit.*

28 Allegro moderato

mf

28 Allegro moderato

mf

32

32

poco f

37

f

37

mf

41

41

f

45

f

45

mp

50

50

53

53

57

57

f

mf

61

61

mf

poco f

mf

65

65

mf

69 *mf*

69 *mf*

73

73

77

77

81 *mp*

81 *mp*

85 *mf*

85 *mf*

89

poco f

89

poco f

92

mf

92

mf

95

mp

95

mp

99

p *f* *p*

99

104

mf

104

107

p

f

111

mp

mp

115

p

p

119

mf

(R.H.)

mp

Red.

sim.

sim.

122

p

mf

poco f

125

125

128

128

131

131

134

134

137

137

140

140

143

143

146

146

149

149

ff

Red. ----- sim.

152

152

155

155

dec. poco a poco

158

f

158

dec.

dec. sempre

162

p

f

162

p

f

166

Red.

166

(L.H.)

169 *sim.*

169

piu f

meno f

172

172

piu f

3

175

175

mf

3

mp

mf

mp

178

178

accel.

rit.

a tempo

178

p

182

182

p

187

187

decr. poco a poco

187

decr. poco a poco

192

Musical score for measures 192-196. The top staff (bass clef) features a melodic line with a *pp* dynamic marking. The bottom staff (piano) consists of two staves with chords and arpeggiated figures, also marked *pp*.

197

Musical score for measures 197-199. The top staff (bass clef) has a melodic line with a *pp* dynamic marking and a *piu mosso* tempo marking. The bottom staff (piano) has two staves with chords and arpeggiated figures, marked *mp*.

200

Musical score for measures 200-203. The top staff (bass clef) has a melodic line with a *pp* dynamic marking. The bottom staff (piano) has two staves with chords and arpeggiated figures, marked *mp*.

204

Musical score for measures 204-206. The top staff (bass clef) has a melodic line with a *mp* dynamic marking. The bottom staff (piano) has two staves with chords and arpeggiated figures, marked *mp*.

207

Musical score for measures 207-210. The top staff (bass clef) has a melodic line with a *mf* dynamic marking. The bottom staff (piano) has two staves with chords and arpeggiated figures, marked *mf*.

210

poco f

213

f *cresc.* *cresc.*

con 8ves al fine

216

ff *f cresc.*

219

(con 8ves)

222

8va. ad lib.

f cresc. *ff cresc.* *sfz*

