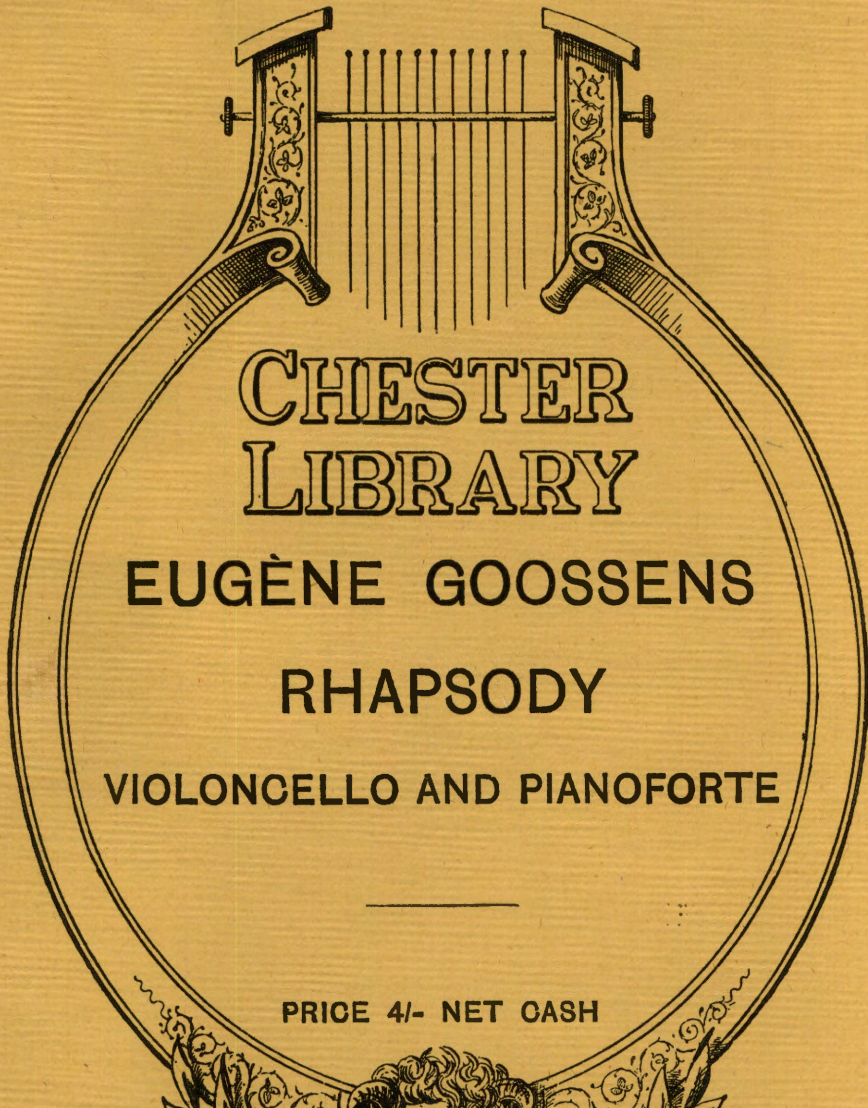
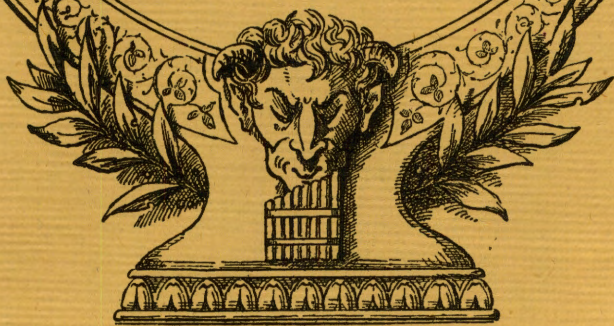


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RHAPSODY
VIOLONCELLO AND PIANOFORTE

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J. & W. CHESTER
LONDON & BRIGHTON.



RHAPSODY

FOR

VIOLONCELLO AND PIANOFORTE

BY

EUGÈNE GOOSSENS

OP. 13.

J. & W. CHESTER,

LONDON:

11, GREAT MARLBOROUGH STREET, W.-1.

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To Warwick-Evans.

RHAPSODY.

Eugène Goossens, Op.13.

CELLO. *Andante.*

PIANO. *Andante.*

mp *pp*

con Ped.....

8va lower....

mp *mf*

A

mp *p*

con Ped.....

mf *f* *dim.*

mf *mf dim.*

Ped. Ped. Ped. Ped.

molto rall.
pp

Molto Allegro.

molto rall.
pp

mf *cresc.*

Modérato.
Cadenza *accet.*

ff *poco rit.* *f*

a tempo *rall.*

mf *a tempo* *rall.*

Con amore ma tempo giusto.

B *f* *mf*

$\text{♩} = 76.$

3 *6* *6* *3* *3* *3*

Teo. *Teo.* *Teo.*

This musical score is for a piano and left hand (L.H.) in the key of A major (three sharps). It consists of four systems of staves. The first system includes a vocal line (top) and a piano accompaniment (bottom). The piano part features a left hand (L.H.) with a melodic line and a right hand (R.H.) with a bass line. The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings like *mf* (mezzo-forte) and *f* (forte). The piece concludes with a *cresc.* (crescendo) marking and a final *f* (forte) dynamic. The publisher's information, J. & W.C. 903, is located at the bottom center.

L. H.

mf

f

mf

mf

cresc.

f

J. & W.C. 903

C

ff

dim.

rit.

a tempo

sub. mp

cresc.

sub. p a tempo

molto cresc.

f

ff

Teo.

Teo.

Teo.

Teo.

Teo.

Teo.

dim. mf

dim. p

Ped.

cresc.

sub. p

sub. p con anima

legato

Ped.

musical score for piano and voice, page 6. The score is in G major, 4/4 time. It features a piano accompaniment with a treble and bass staff, and a vocal line in the treble staff. The piano part includes various dynamics, articulation, and fingerings. The vocal line includes a melodic line with a 'Ped.' marking.

Key markings and dynamics include:

- mf* (mezzo-forte)
- dim.* (diminuendo)
- mf espress.* (mezzo-forte, espressivo)
- pp* (pianissimo)
- L.H.* (Left Hand)
- più forte* (more forte)
- f* (forte)

The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part includes various articulation marks, such as slurs, ties, and accents, as well as fingerings (e.g., 3, 5, 8). The vocal line includes a melodic line with a 'Ped.' marking.

First system of a musical score. It features a single melodic line in the upper staff and a piano accompaniment in the lower staff. The upper staff begins with a forte (*f*) dynamic and a *dim.* (diminuendo) marking. The piano accompaniment includes a triplet of eighth notes. The system concludes with a *Teo.* (Trio) marking and a dotted line indicating a continuation.

Second system of the musical score. The upper staff is marked *p stringendo* and *cresc.* (crescendo). The piano accompaniment is marked *sub. p stringendo* and *cresc.*. Both staves contain triplet markings. The system ends with a *Teo.* marking and a dotted line.

Third system of the musical score. The upper staff is marked *mf*. The piano accompaniment is marked *mf* and includes triplet markings. The system concludes with a *Teo.* marking and a dotted line.

Fourth system of the musical score. The upper staff is marked *stringendo* and *f*. The piano accompaniment is marked *stringendo* and *sub. ppp*. The system concludes with a *Teo.* marking and a dotted line.

Tempo I^o

mf

Tempo I^o

ppp

Lead *

cresc.

Lead

cresc.

f

Lead *

Lead

dim.

dim.

Lead

J. & W. C. 903

poco rall. - - *a tempo*

mf

poco rall. - - *mf a tempo*

Leg.

Poco meno mosso.

mp

rall. *p* *mf espress.*

Leg.

mf

a tempo

poco f

Leg.

con sordino

dim.

rall.

Leg.

Più lento.

con sordino *mf espress.*

Più lento. (♩. = 56.)

G*pp**Leg.**Leg.**Leg.**Leg.**Leg.**Leg.**rall.**a tempo**rall.**a tempo**mp**con moto**cresc.**poco stringendo e cresc.**cresc.**mf marcato**poco stringendo e cresc.**cresc.**allargando**cresc.**allargando*

Tempo I^o

f

Tempo I^o

f

Teo. *Teo.* *Teo.* *Teo.*

cresc.

H

mf *cresc.*

Teo. *Teo.* *Teo.* *Teo.*

a tempo (più tranquillo)

molto rall. e dim. *p* *a tempo (più tranquillo)*

molto rall. e dim. *p*

Teo. *Teo.* *Teo.*

Teo. *Teo.*

Musical score for piano and voice, page 12. The score is in B-flat major and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes a complex bass line with many ledger lines. Performance markings include dynamics (*mf*, *mp*, *pp*), tempo changes (*rall.*, *Meno mosso.*, *a tempo*), and articulation (*marcato*, *non rall.*). The score ends with a double bar line and a repeat sign.

Cadenza

ppp

rapide

rall. molto

Two.

Poco animato. ($\text{♩} = \text{♩} = 100.$)

pp

pp

Two.

pp espress.

cresc.

Two.

cresc.

t[#]

t[#]

Two. Two. Two. Two.

The musical score is divided into three systems, each containing three staves (Soprano, Alto, and Bass).

System 1:

- Staff 1 (Soprano):** Starts with a treble clef, key signature of one flat (B-flat), and 4/4 time signature. It begins with a half note B-flat, followed by a half note A-flat, and then a half note G-flat. A slur covers the first two notes, with a *sub. p.* marking below. The system ends with a half note F-flat.
- Staff 2 (Alto):** Starts with a treble clef, key signature of one flat, and 4/4 time signature. It begins with a half note B-flat, followed by a half note A-flat, and then a half note G-flat. A slur covers the first two notes, with a *sub. p.* marking below. The system ends with a half note F-flat.
- Staff 3 (Bass):** Starts with a bass clef, key signature of one flat, and 4/4 time signature. It begins with a half note B-flat, followed by a half note A-flat, and then a half note G-flat. A slur covers the first two notes, with a *sub. p.* marking below. The system ends with a half note F-flat.

System 2:

- Staff 1 (Soprano):** Starts with a treble clef, key signature of one flat, and 4/4 time signature. It begins with a half note B-flat, followed by a half note A-flat, and then a half note G-flat. A slur covers the first two notes, with a *cresc.* marking below. The system ends with a half note F-flat.
- Staff 2 (Alto):** Starts with a treble clef, key signature of one flat, and 4/4 time signature. It begins with a half note B-flat, followed by a half note A-flat, and then a half note G-flat. A slur covers the first two notes, with a *cresc.* marking below. The system ends with a half note F-flat.
- Staff 3 (Bass):** Starts with a bass clef, key signature of one flat, and 4/4 time signature. It begins with a half note B-flat, followed by a half note A-flat, and then a half note G-flat. A slur covers the first two notes, with a *cresc.* marking below. The system ends with a half note F-flat.

System 3:

- Staff 1 (Soprano):** Starts with a treble clef, key signature of one flat, and 4/4 time signature. It begins with a half note B-flat, followed by a half note A-flat, and then a half note G-flat. A slur covers the first two notes, with a *cresc.* marking below. The system ends with a half note F-flat.
- Staff 2 (Alto):** Starts with a treble clef, key signature of one flat, and 4/4 time signature. It begins with a half note B-flat, followed by a half note A-flat, and then a half note G-flat. A slur covers the first two notes, with a *cresc.* marking below. The system ends with a half note F-flat.
- Staff 3 (Bass):** Starts with a bass clef, key signature of one flat, and 4/4 time signature. It begins with a half note B-flat, followed by a half note A-flat, and then a half note G-flat. A slur covers the first two notes, with a *cresc.* marking below. The system ends with a half note F-flat.

stringendo *mf* *ff* *più mosso.*

stringendo *mf* *cresc.* *ff* *più mosso.*

dim. e rall. *dim. e rall.*

a tempo *a tempo*

mp *marcato* *p*

espress.

* *Teo.*

This musical score is for a piano and voice piece, spanning measures 1 to 16. The key signature is B-flat major (two flats), and the time signature is 2/2. The tempo is marked as quarter note = 110 beats per minute. The score is divided into four systems, each containing a vocal line and a piano accompaniment. The piano part features a prominent bass line with triplets and a more active treble line. Dynamics include *mf*, *ppp*, *cresc.*, *sub. mp*, *sub. p*, and *mp*. The vocal line has a melodic contour with some grace notes and slurs. The piece concludes with a double bar line and repeat dots.

System 1 (Measures 1-4): Vocal line starts with *mf*. Piano part has *ppp* in the bass and *cresc.* in the treble. Measure 2 has a triplet in the bass. Measure 4 has a triplet in the bass.

System 2 (Measures 5-8): Vocal line has *cresc.* in measures 5 and 6. Piano part has *mf* in the bass and *cresc.* in the treble. Measure 7 has a triplet in the bass.

System 3 (Measures 9-12): Vocal line has *sub. mp* in measure 9 and *cresc.* in measure 10. Piano part has *sub. p* in the bass and *mf* in the treble. Measure 11 has a triplet in the bass.

System 4 (Measures 13-16): Vocal line has *mp* in measure 13 and *cresc.* in measure 14. Piano part has *mp* in the bass and *cresc.* in the treble. Measure 15 has a triplet in the bass. The piece ends with a double bar line and repeat dots.

Vocal Line:

- Staff 1: *f stringendo*
- Staff 2: *f stringendo*
- Staff 3: *sub.p*
- Staff 4: *p*, *cresc.*, *cresc.*
- Staff 5: *f*

Piano Accompaniment:

- Staff 1: *f stringendo*
- Staff 2: *f stringendo*
- Staff 3: *p*, *poco f*
- Staff 4: *mf*, *ff*

Other markings:

- N* (first measure of Staff 1)
- 7*, *5*, *6*, *8*, *9* (fingerings)
- Leo.* (below the piano staff)
- sub.p* (below the piano staff)
- ff* (below the piano staff)

mf string. *molto cresc.* *f*

mf string. *molto cresc.* *f*

Ped.

fff *rall.*

fff *rall.*

.....*

Tempo I?

fff

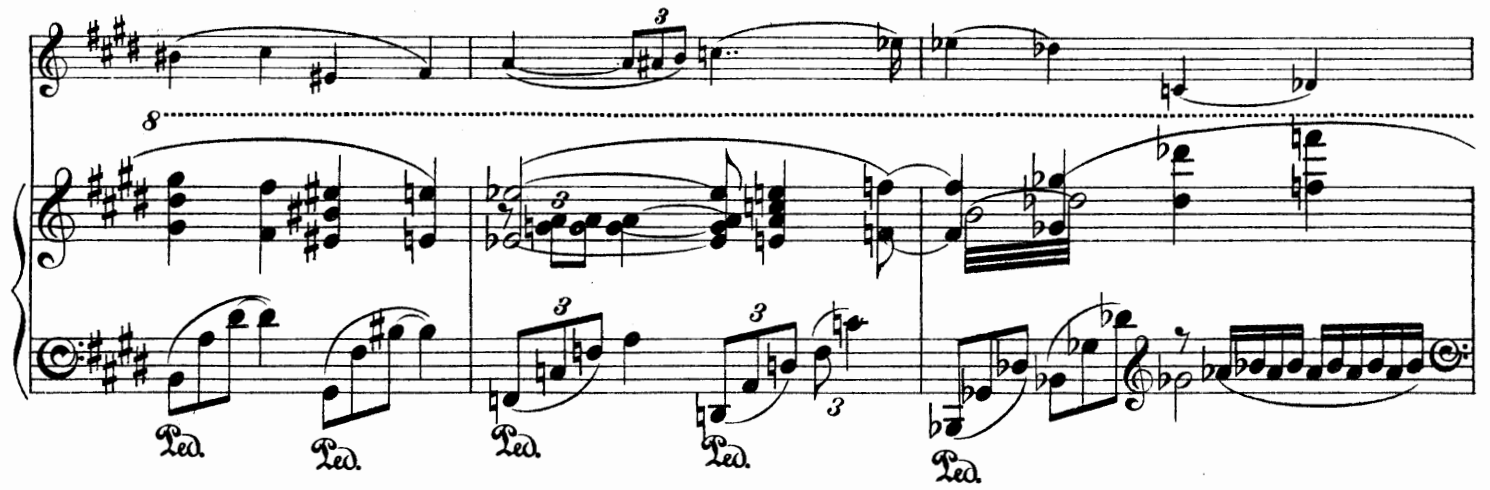
Tempo I? (♩ = 76.)

fff

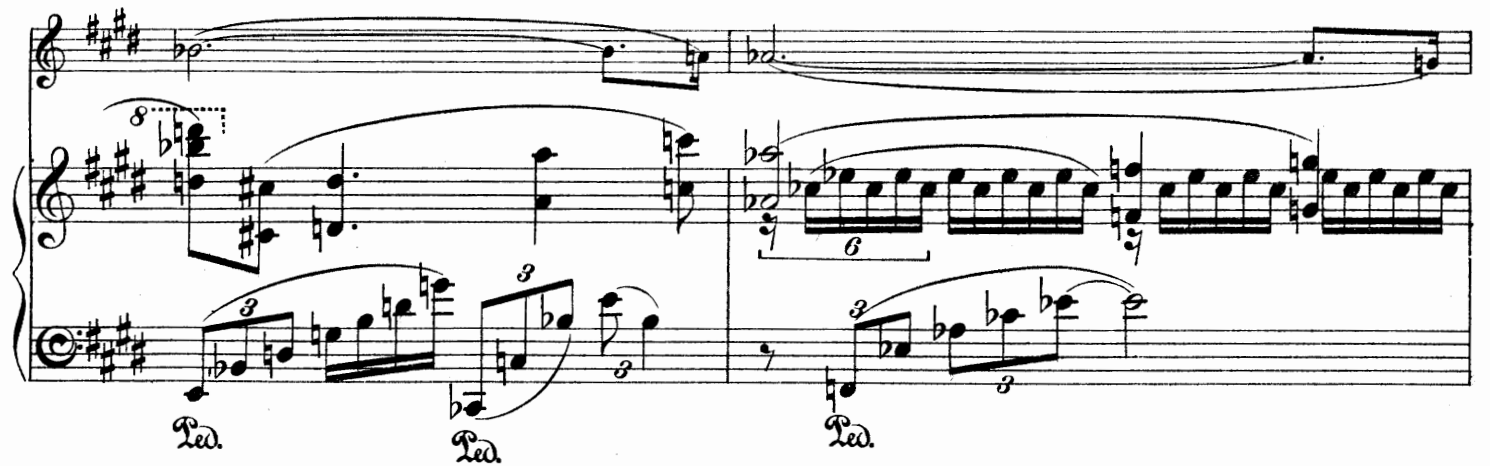
Ped. *Ped.* *Ped.*

Ped. *Ped.* *Ped.*

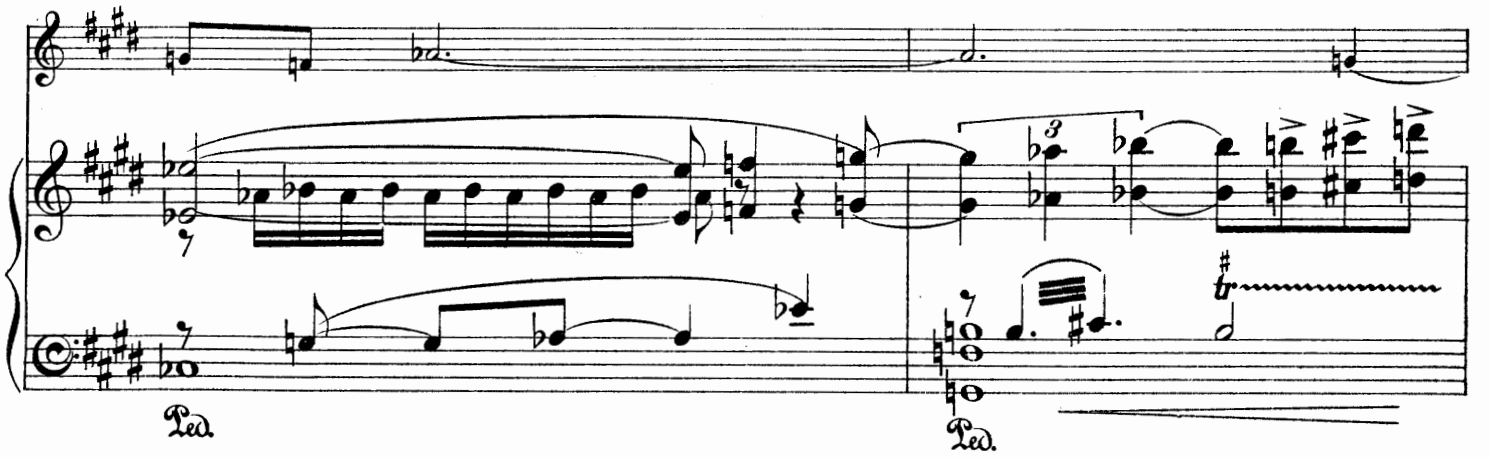
J. & W.C. 903



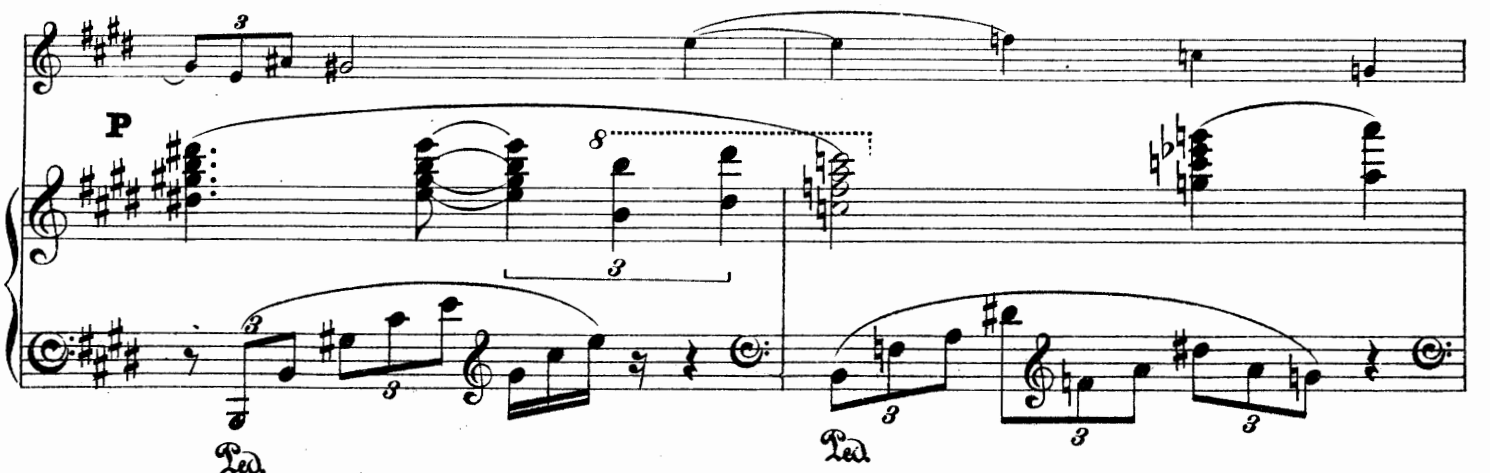
First system of musical notation. The top staff is a single melodic line in treble clef with a key signature of three sharps (F#, C#, G#). The middle and bottom staves are a grand staff (treble and bass clefs) with a key signature of three sharps. The music features complex rhythmic patterns, including triplets and sixteenth notes. The bottom staff has several measures marked with a 'Ped.' (pedal) symbol.



Second system of musical notation. The top staff continues the melodic line. The middle and bottom staves show more complex rhythmic patterns, including a sextuplet in the middle staff. The bottom staff has several measures marked with a 'Ped.' (pedal) symbol.



Third system of musical notation. The top staff continues the melodic line. The middle and bottom staves show more complex rhythmic patterns, including a sextuplet in the middle staff. The bottom staff has several measures marked with a 'Ped.' (pedal) symbol.



Fourth system of musical notation. The top staff continues the melodic line. The middle and bottom staves show more complex rhythmic patterns, including a sextuplet in the middle staff. The bottom staff has several measures marked with a 'Ped.' (pedal) symbol. A dynamic marking 'P' (piano) is present in the middle staff.

3

Tea

Tea

stringendo

mf stringendo

Tea

Tea

Tea

Tempo I.

fff

Q Tempo I.

fff

Tea

Tea

Tea

dim. molto

mf

dim. molto

mf

Tea

Tea

Tea

Tea

Tea

Tranquillo.

molto rall. e dim.

a tempo

Tranquillo.

a tempo

p

3

Tea

rall.

dim.

rall.

pp

6

Tea

Andante.

con sord.

R

Andante.

ad lib.

mf

Tea.....

sul G.

mf

dim.

p

pp

6

4

Con moto.

S Con moto. $\text{♩} = \text{♩}$ *simile*

p *mp* *mf*

Tea *Tea...* *Tea....* *Tea...*

dim. *p marcato* *mf*

Tea.... *Tea....* *Tea....* *Tea.....* *Tea*

cresc. *f* *dim.* *f* *dim.*

Tea *Tea* *Tea* *Tea* *Tea* *Tea* *Tea* *Tea*

espress. *mf marcato espress.* *molto cresc.* *molto cresc.*

Tea *Tea* *Tea* *Tea* *Tea* *Tea*

f *sub. dim.* *p*
poco f *sub. dim.* *p*
pp *molto espress.* *pp* *espr.*
espress. *rall. molto*
rall. molto
Tempo I. *ppp* *Tempo I.* *pppp*
 1915

RHAPSODY.

Violoncello Solo.

Eugène Goossens, Op. 13.

To Warwick-Evans.

RHAPSODY.

Violoncello Solo.

Eugène Goossens, Op.13.

Andante.

The musical score is written for a single cello and includes various musical notations such as notes, rests, dynamics, and tempo markings. The score is divided into several sections, each with its own tempo and dynamic markings.

Section 1: Andante. *p* *mf* *mp*

Section 2: *molto rall.* *f* *dim.* *pp* *Molto allegro.* *poco rit.* *Piano*

Section 3: Moderato. *f* *accl.* *CADENZA*

Section 4: *a tempo* *mf* *rall.* **B** *Con amore ma tempo giusto.* ($\text{♩} = 76.$) *f* *mf*

Section 5: *mf*

Section 6: *f* *rit.* *subito mp*

Section 7: *a tempo* *mp* *cresc.* *f* *dim.*

Section 8: *mf* *cresc.* *p subito*

Violoncello Solo.

Tempo I^o

Violoncello Solo.

M $\text{♩} = \text{♩}$

mf *cresc.*

sub. mp *cresc.* *mp* *cresc.*

N *stringendo*

f *p* *cresc.* *cresc.* *f*

stringendo molto cresc. *rall.*

mf *f* *fff*

O Tempo I^o ($\text{♩} = 76.$)

ff *p* *mf*

stringendo

