CONCERTINO

FOR STRING OCTET

or

STRING ORCHESTRA

by

EUGENE GOOSSENS

J. & W. CHESTER, LTD.
11, GREAT MARLBOROUGH STREET,
LONDON, W.1.

IMPORTANT NOTICE

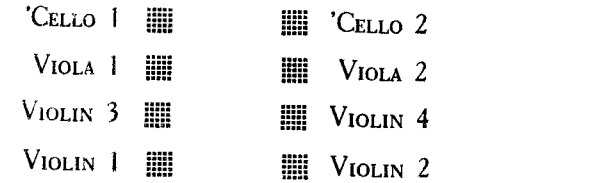
THIS work can also be performed by a string orchestra, in which case its title should be announced as "Concertino for Double String-Orchestra." Assuming that the work is to be played by the string section of the usual sized symphony orchestra (eight desks of firsts, eight desks of seconds, five desks of violas, five desks of 'cellos, and four desks of basses) the parts should be allotted as follows :—

1st Violins	Desks 1, 2, 3, 4,	play	first violin part.
	„ 5, 6, 7, 8	„	third „ „
2nd Violins	Desks 1, 2, 3, 4	„	second „ „
	„ 5, 6, 7, 8	„	fourth „ „
Violas	Desks 1, 2, 3	„	first viola „
	„ 4, 5, [6]	„	second „ „
'Cellos	Desks 1, 2, 3	„	first 'cello „
	„ 4, 5, [6]	„	second „ „
Basses (*ad libitum*)	Unison		

In the case of an orchestra consisting of a smaller number of string players, the parts may be allotted at the discretion of the conductor, who will endeavour to maintain a balance of playing as near as possible proportionate to the above arrangement.

In the orchestral version, the final seven bars of the slow movement should be played by a solo violin, and the opening eight bars of the same movement by a solo viola. For the orchestral performance, the composer strongly recommends the inclusion of the *ad libitum* double-bass part (not printed in this score).

When the work is performed as an octet, the composer suggests the following seating as being most conducive to a proper tone balance :—

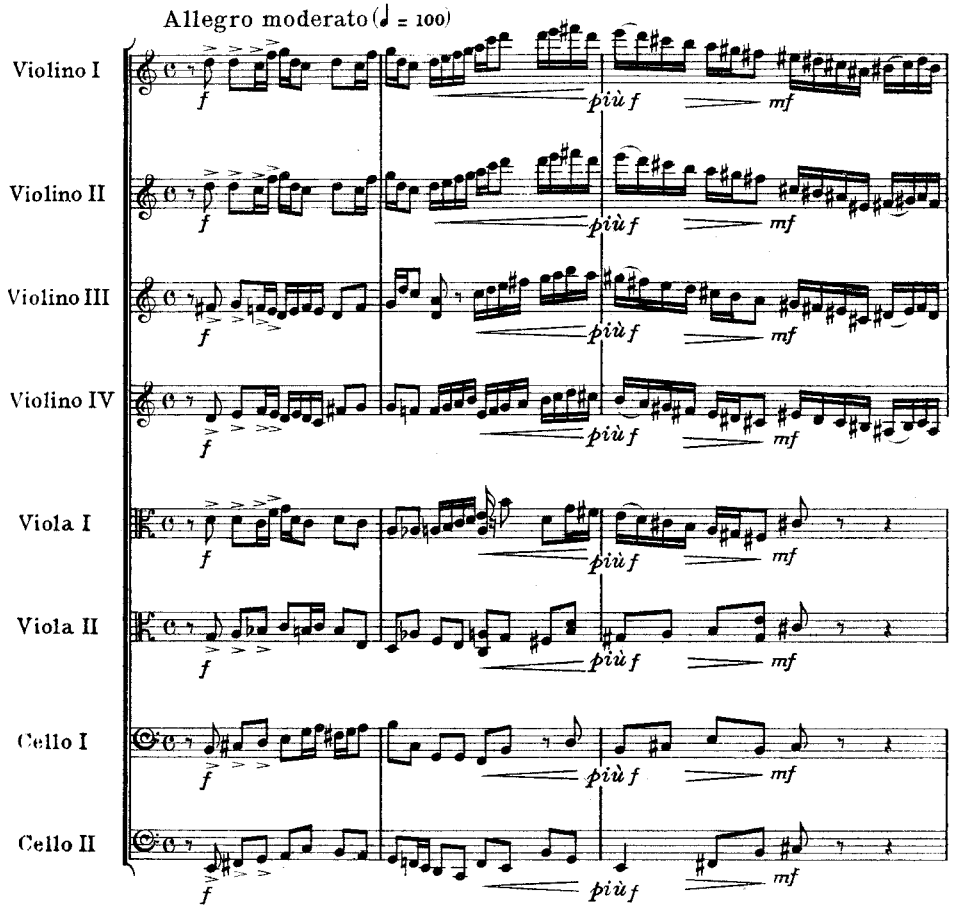


E. G.

Inscribed to my friend André Mangeot

CONCERTINO
FOR STRING OCTET

EUGENE GOOSSENS



This introductory movement should be played with great breadth of style, somewhat in the manner of the classic concerto. Above all, no sense of hurry.

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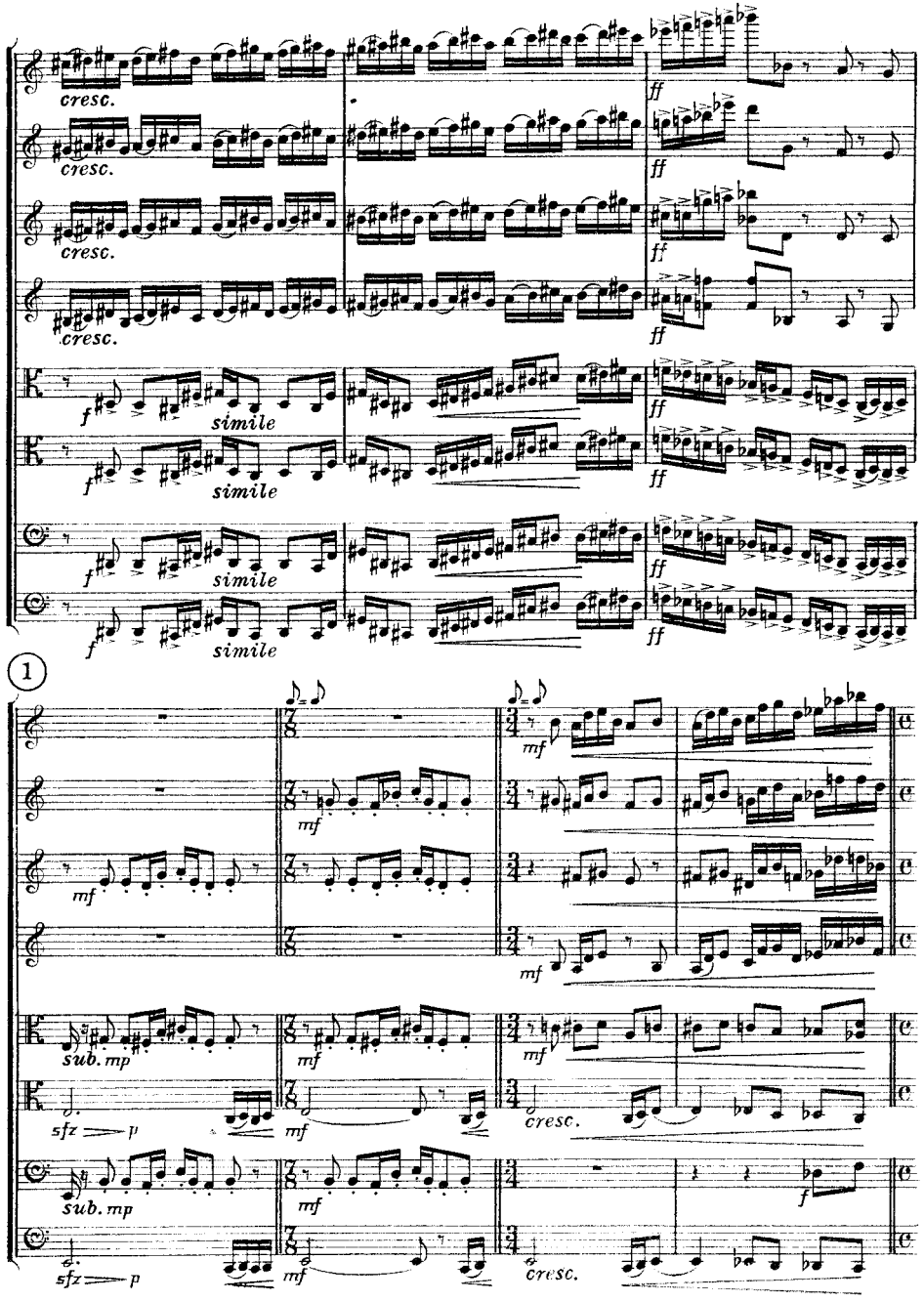
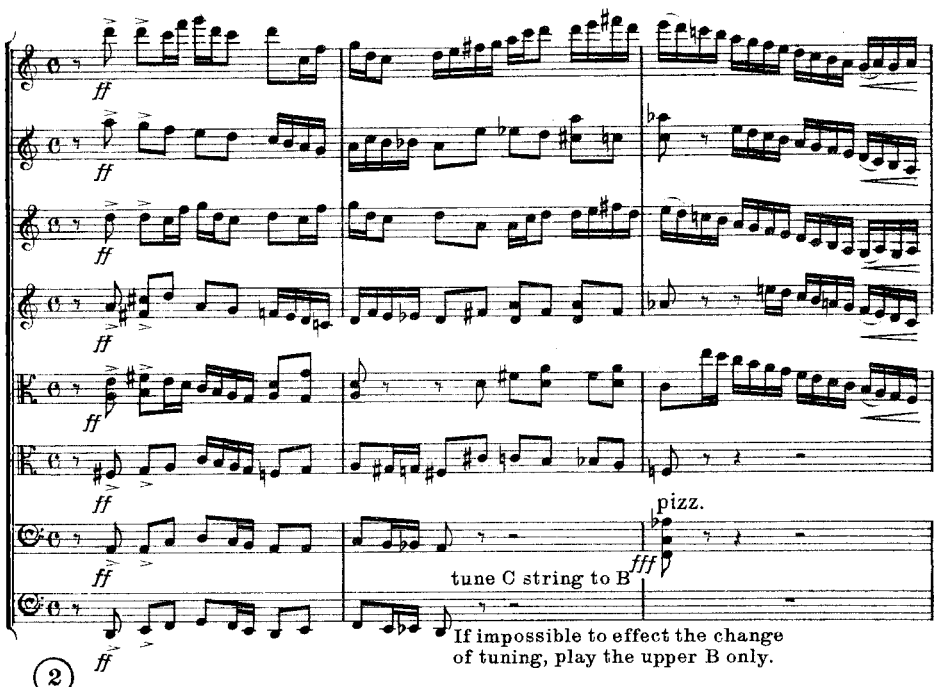
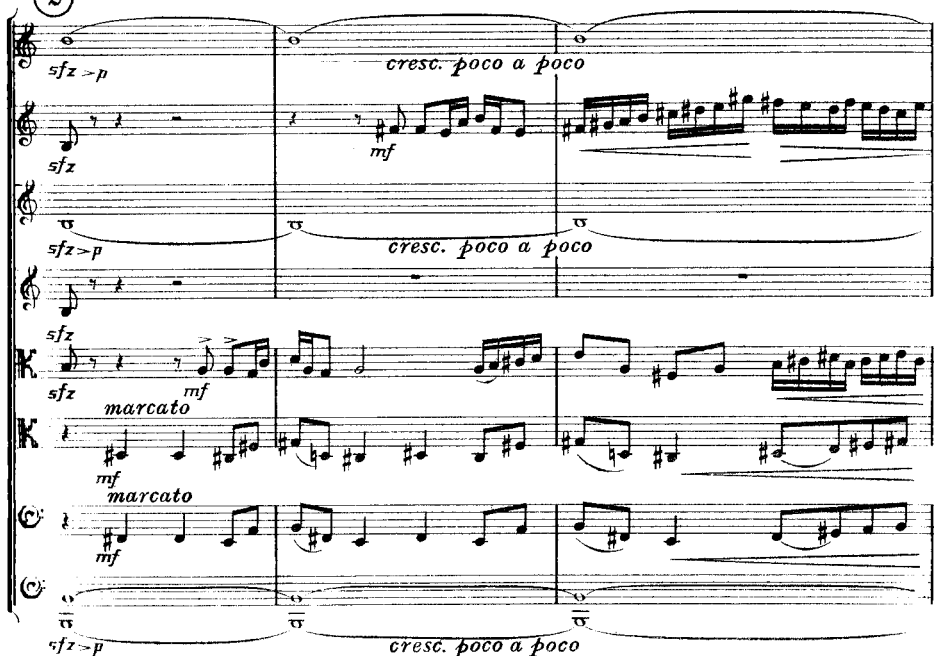
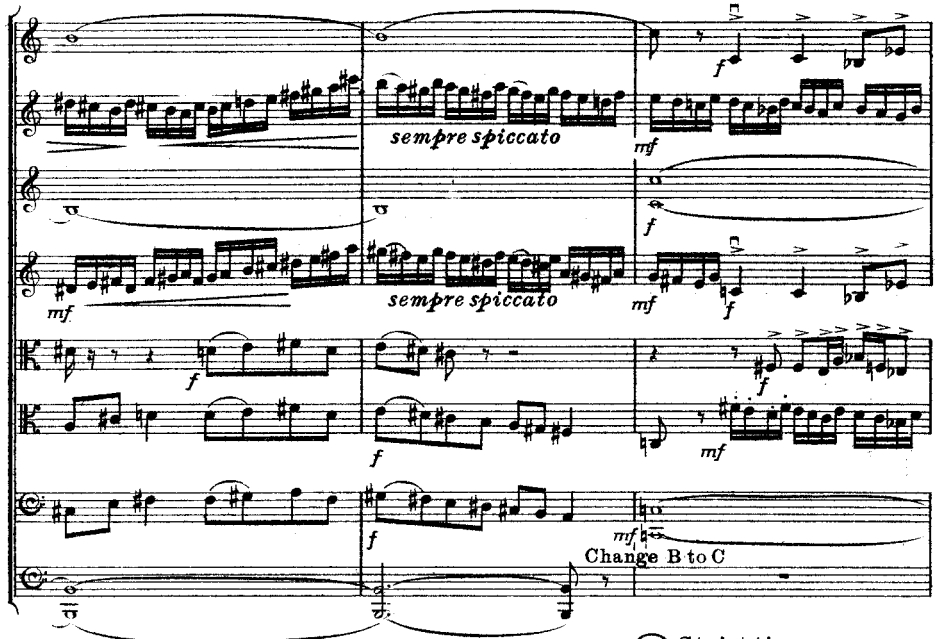
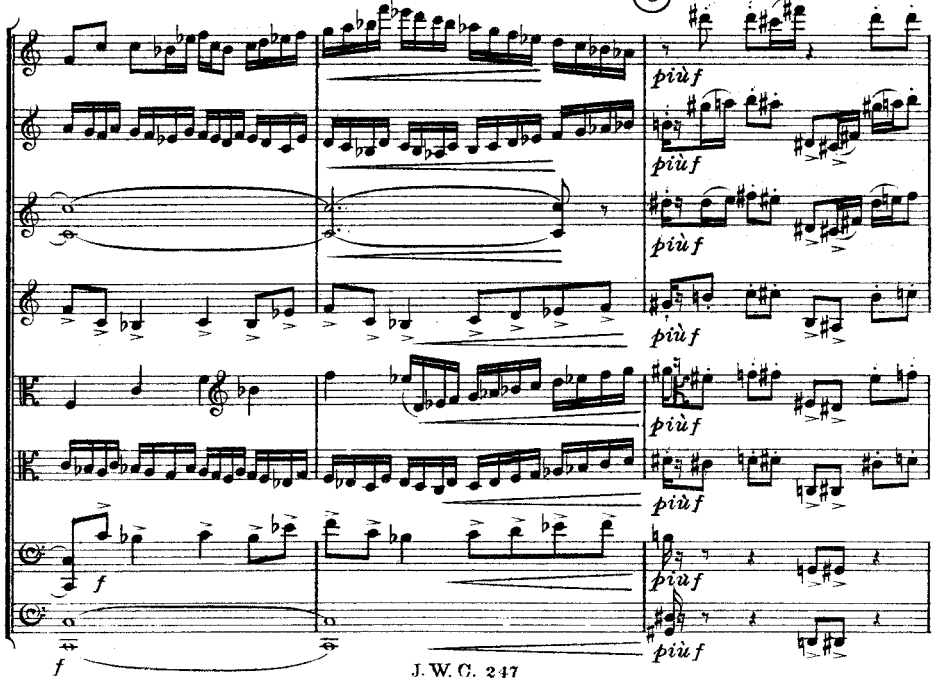

cresc.
cresc.
cresc.
cresc.
ff
ff
ff
ff
f
simile
f
simile
f
simile
f
simile
ff
ff
ff
ff
1
mf
mf
mf
mf
mf
sub. mp
sfz p
mf
cresc.
sub. mp
sfz p
mf
cresc.
f

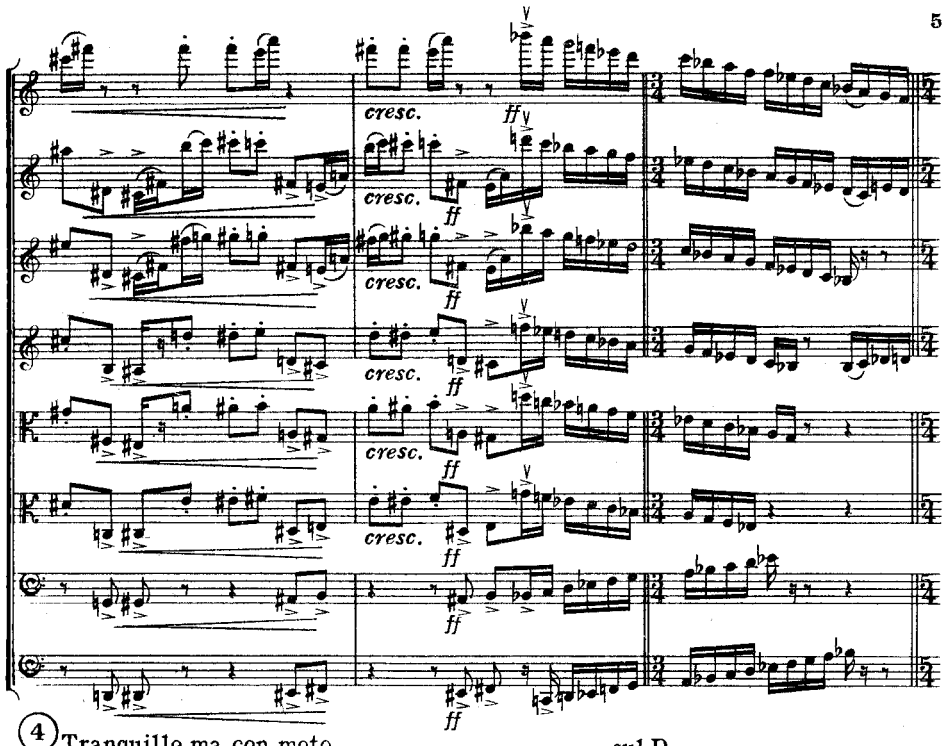

ff
ff
ff
ff
ff
ff
ff
pizz.
fff
tune C string to B
If impossible to effect the change
of tuning, play the upper B only.


2
sfz p
cresc. poco a poco
sfz
mf
sfz p
cresc. poco a poco
sfz
sfz
mf
marcato
mf
marcato
mf
sfz p
cresc. poco a poco

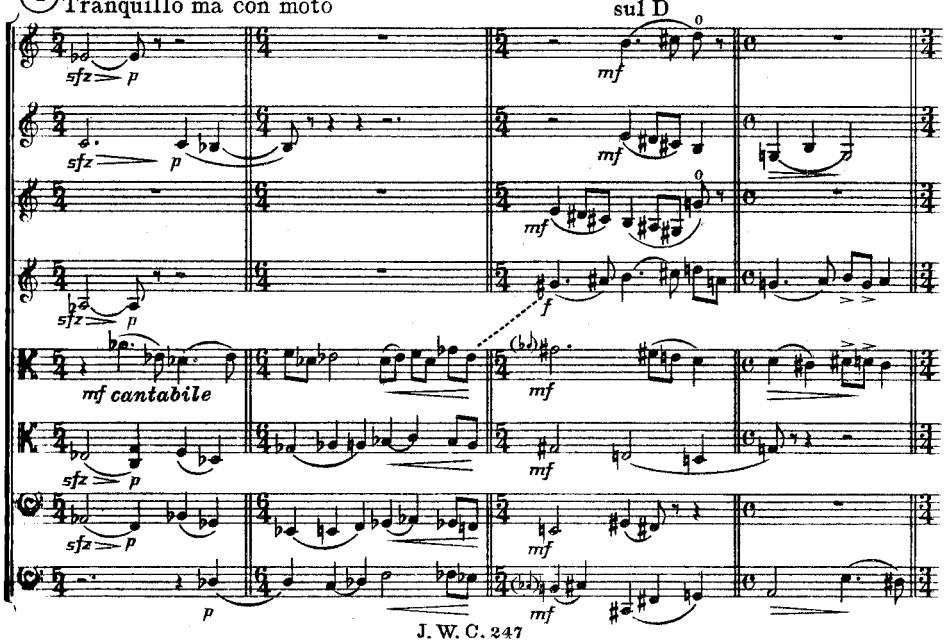


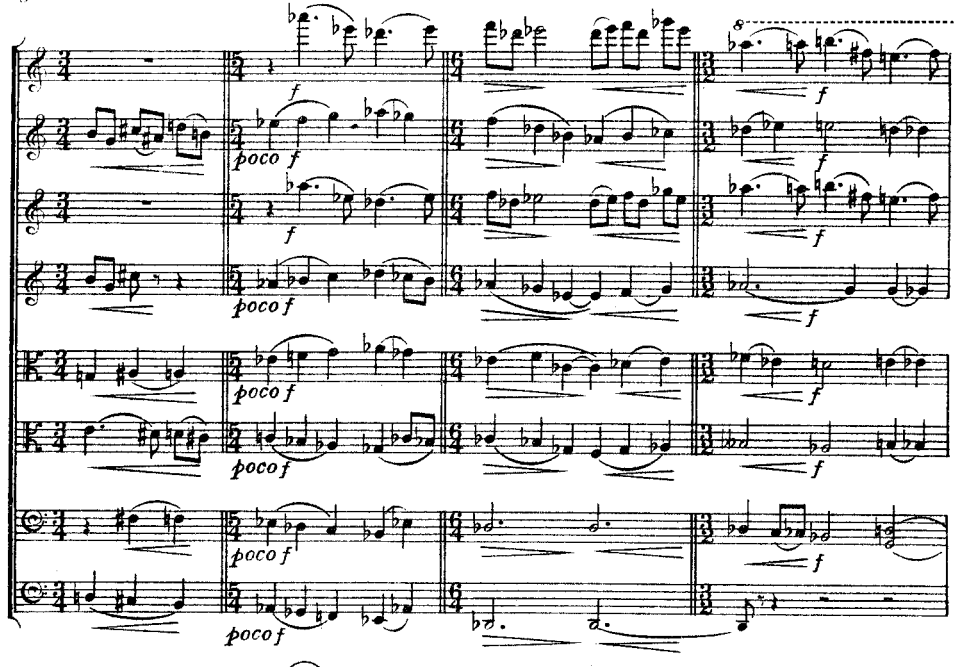
3 Strict time

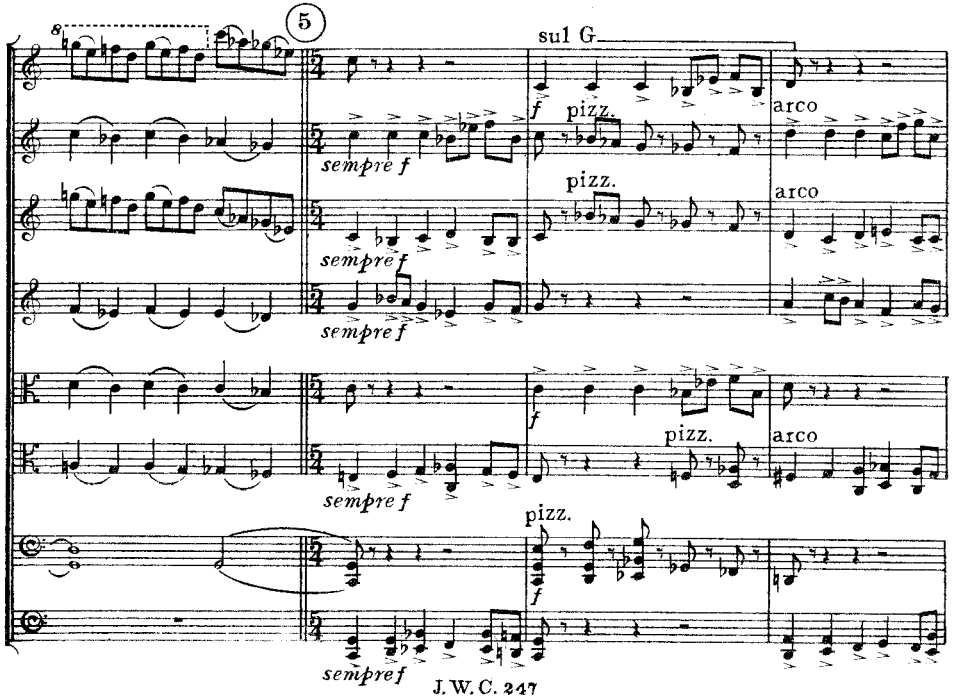


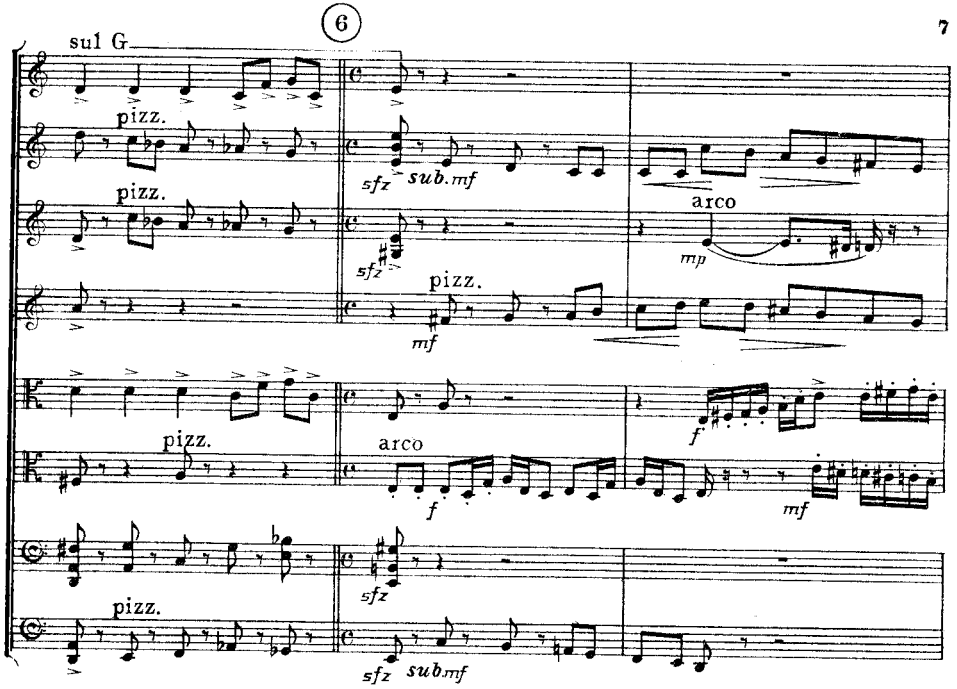


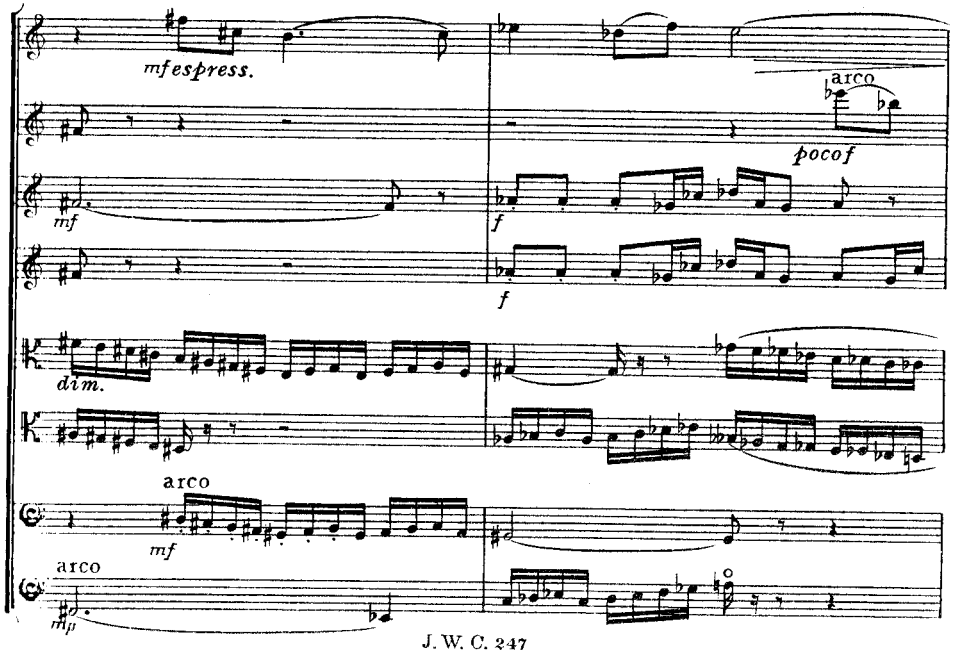
4 Tranquillo ma con moto

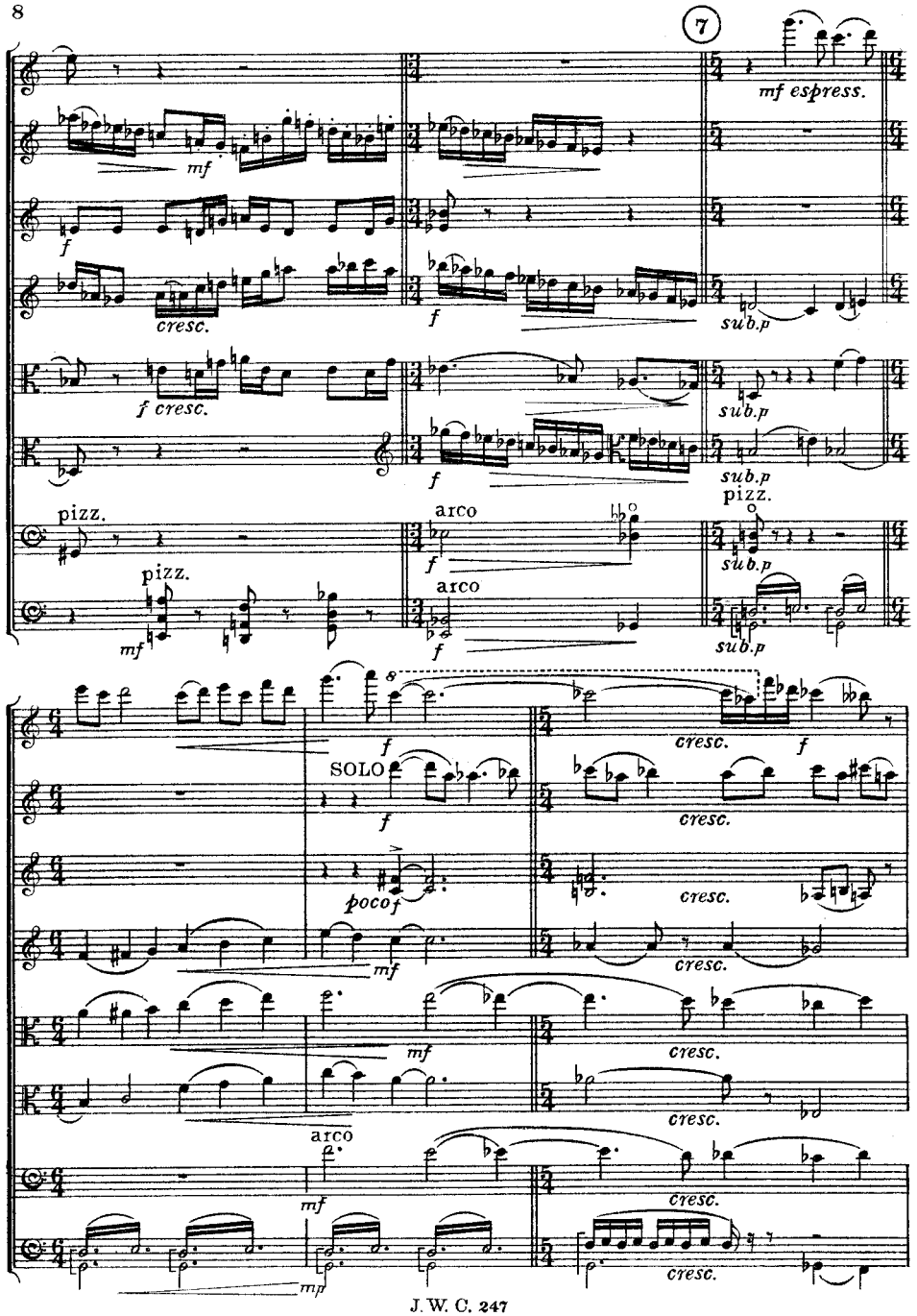


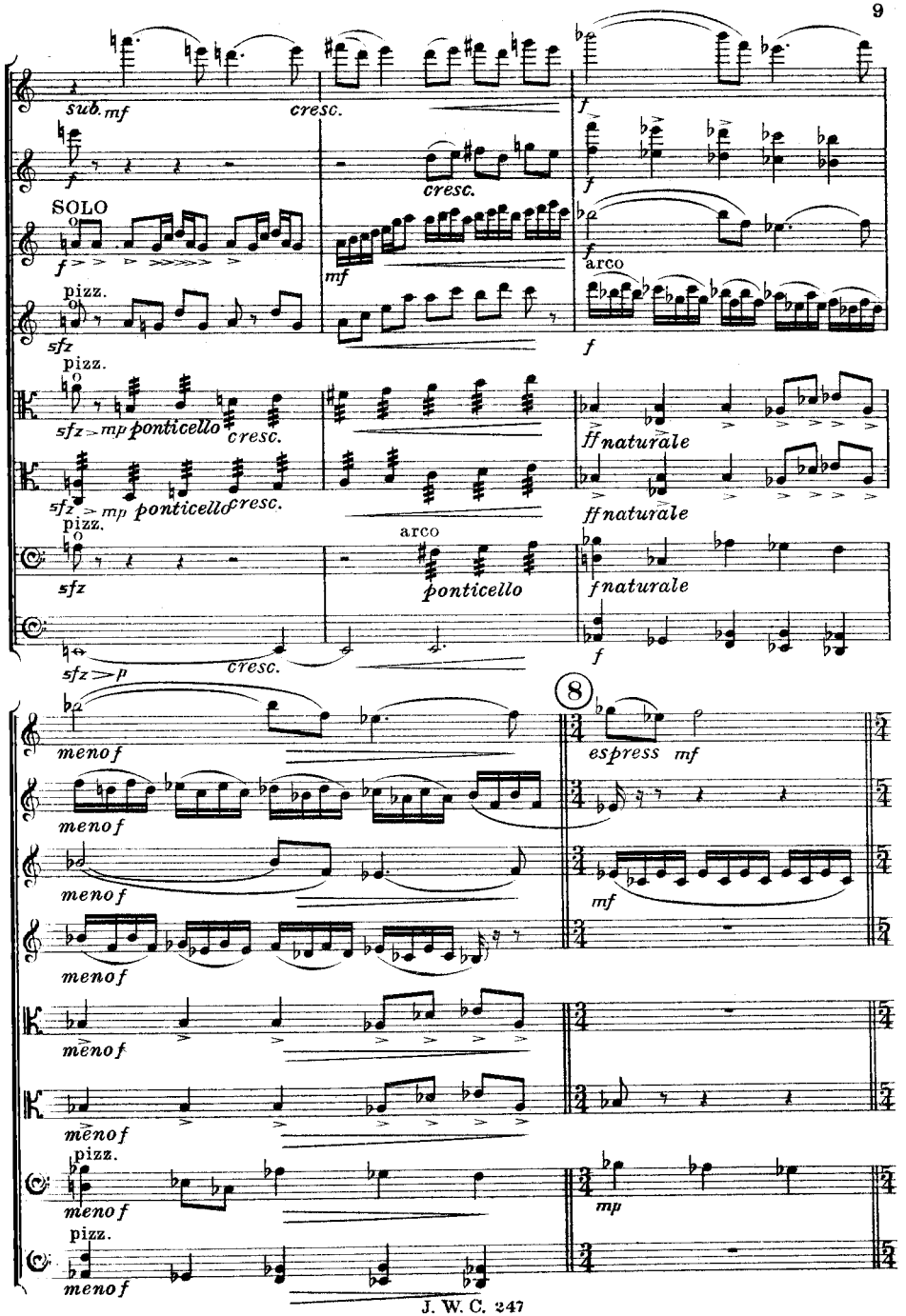

poco f
poco f
poco f
poco f
poco f

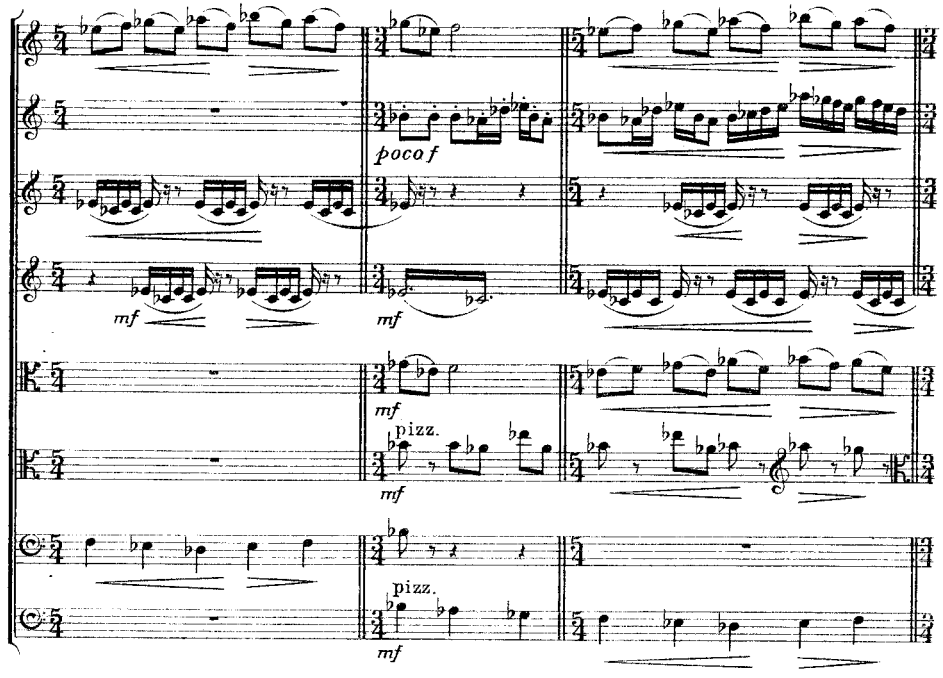

5
sul G
sempre f
sempre f
sempre f
sempre f
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
sempre f

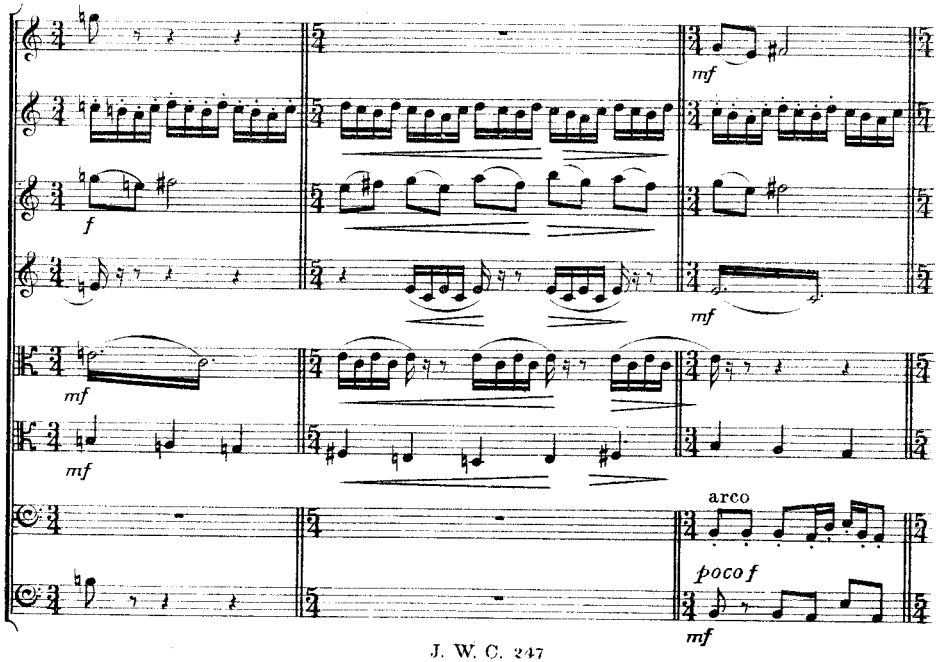

6
sul G
pizz.
pizz.
pizz.
pizz.
arco
arco
sfz sub. mf
sfz
mf
mp
f
mf
sfz
sfz sub. mf


mf espress.
arco
poco f
mf
f
f
dim.
arco
mf
arco
mp

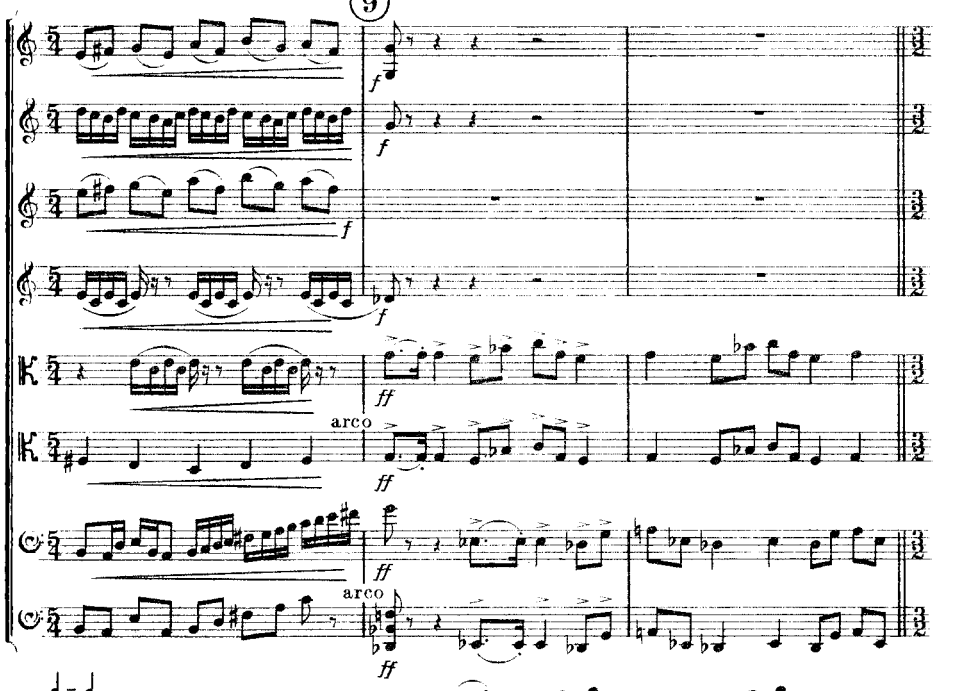

7
mf espress.
mf
f
cresc.
f
sub.p
f cresc.
sub.p
f
sub.p
pizz.
arco
f
sub.p
pizz.
mf
arco
f
sub.p
f
cresc.
f
SOLO
f
cresc.
poco f
cresc.
mf
cresc.
mf
cresc.
arco
mf
cresc.
mp
cresc.

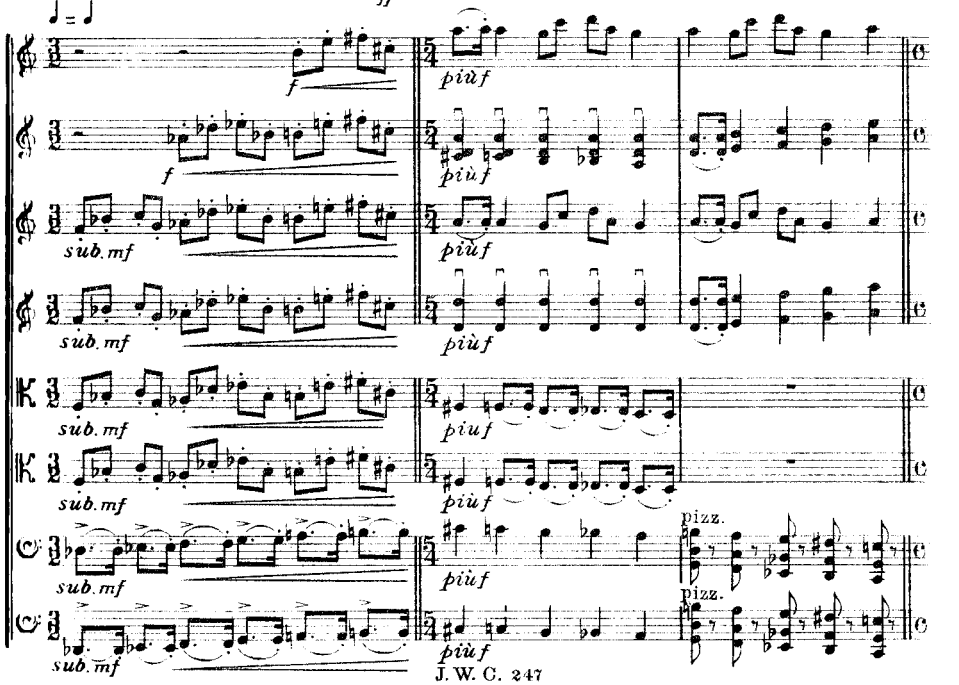

sub. mf
cresc.
f
cresc.
f
SOLO
f
mf
f
arco
pizz.
sfz
f
pizz.
sfz > mp
ponticello
cresc.
ff naturale
sfz > mp
ponticello
cresc.
ff naturale
pizz.
sfz
arco
ponticello
f naturale
sfz > p
cresc.
f
8
menof
espress
mf
menof
menof
mf
menof
menof
pizz.
menof
pizz.
menof
mp

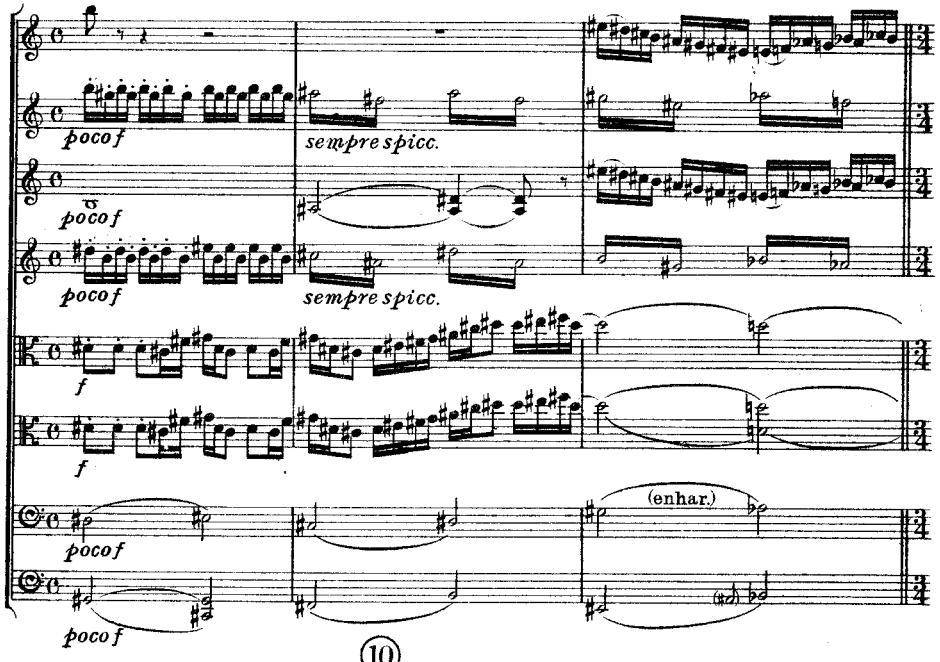

poco f
mf
pizz.

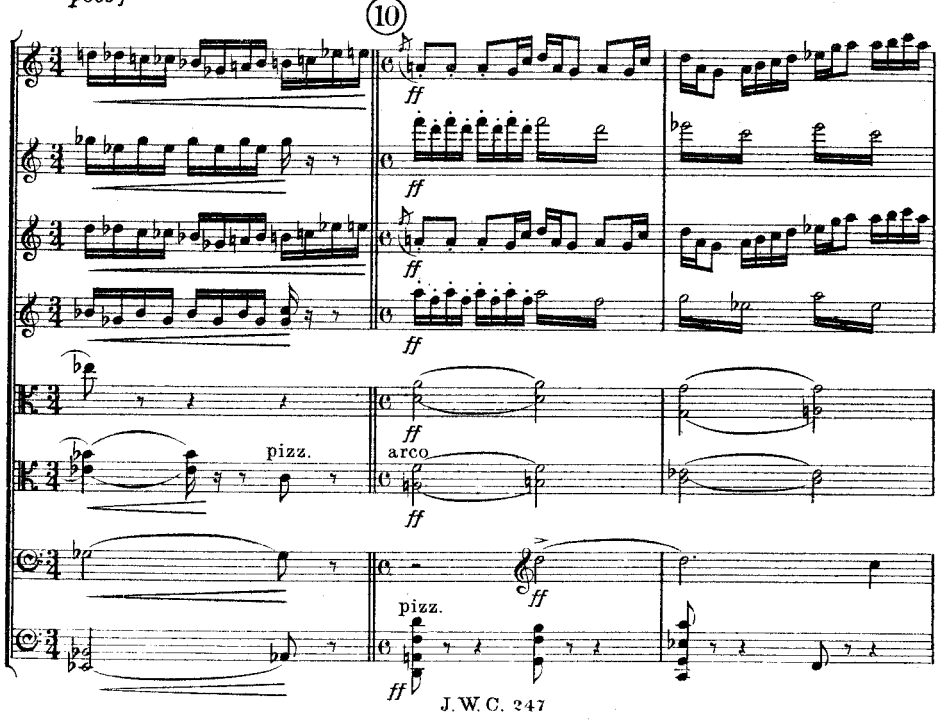

mf
f
arco
poco f

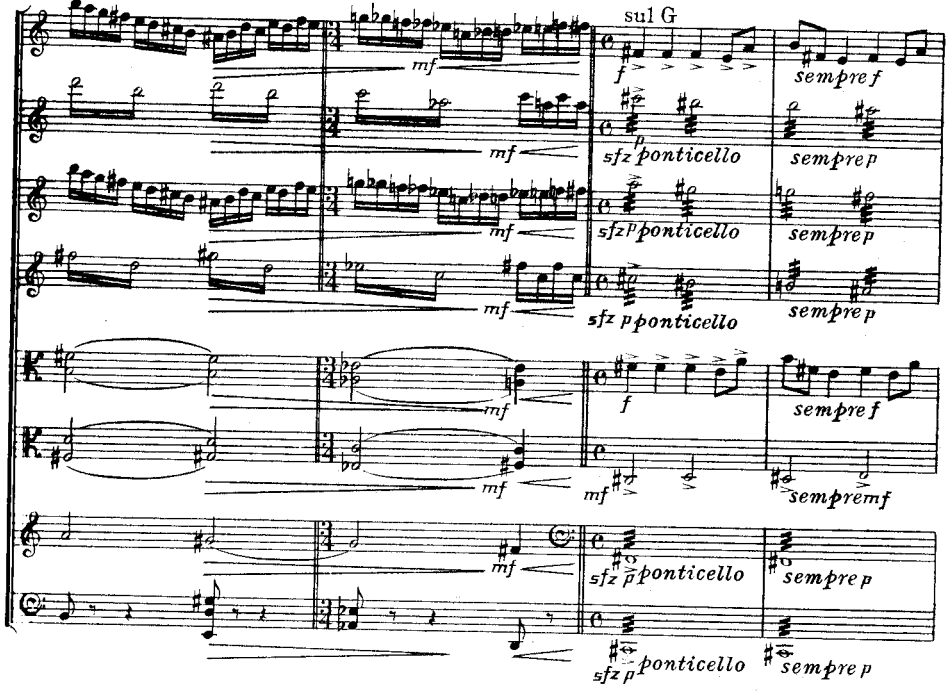
9

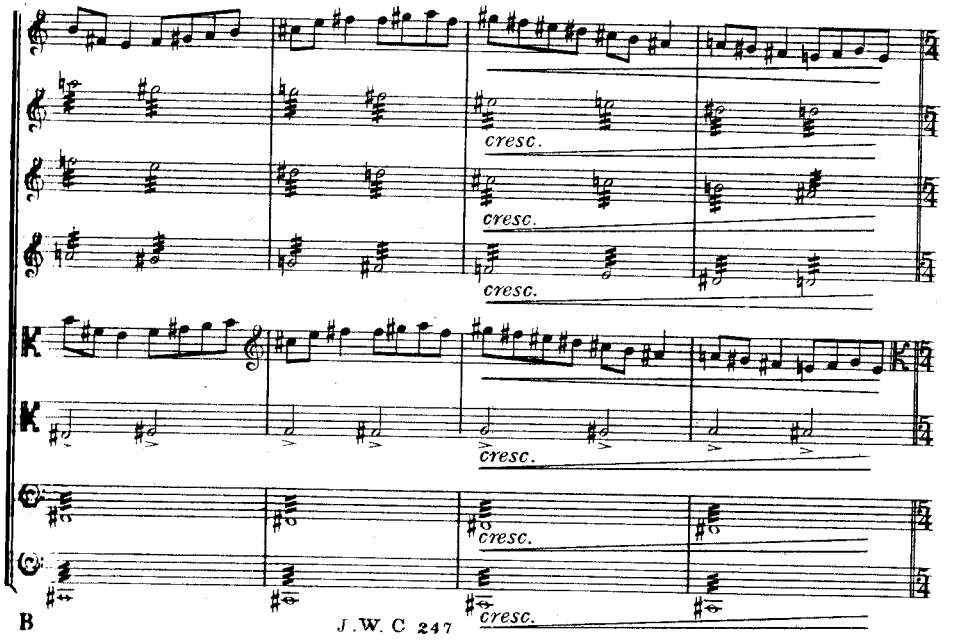

f
ff
arco


♩ = ♩
f
più f
sub. mf
più f
piuf
pizz.


pocof
sempre spicc.
pocof
sempre spicc.
f
f
(enhar.)
pocof
pocof


10
ff
ff
ff
ff
pizz.
arco
ff
pizz.
ff
ff


sul G
mf
f
sempre f
mf
sfz p ponticello
sempre p
mf
sfz p ponticello
sempre p
mf
sfz p ponticello
sempre p
mf
f
sempre f
mf
mf
sempre mf
mf
sfz p ponticello
sempre p
sfz p ponticello
sempre p


cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

B

(11)

rall.

f pesante *più cresc.*

Tempo I ♩ = 100

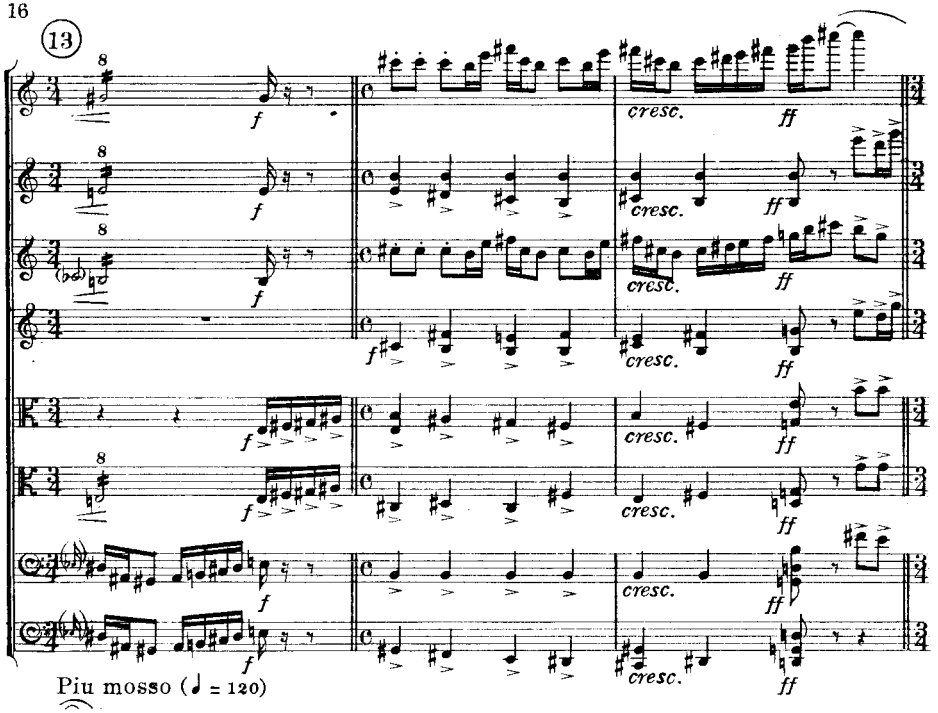
ff

(12)

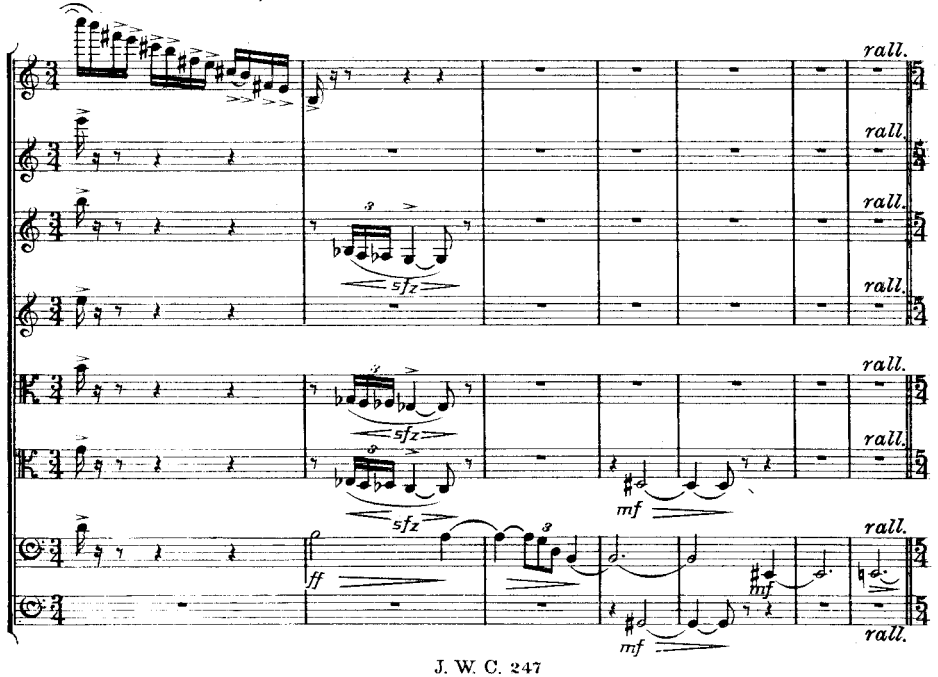
sempre ff

poco stringendo *sfz* *p*

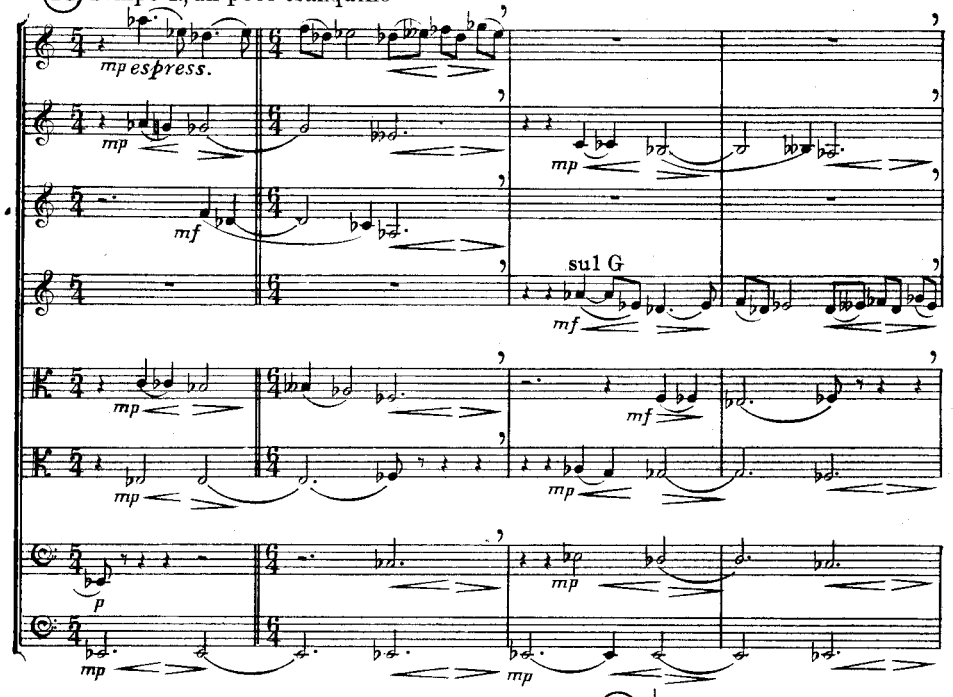
mf



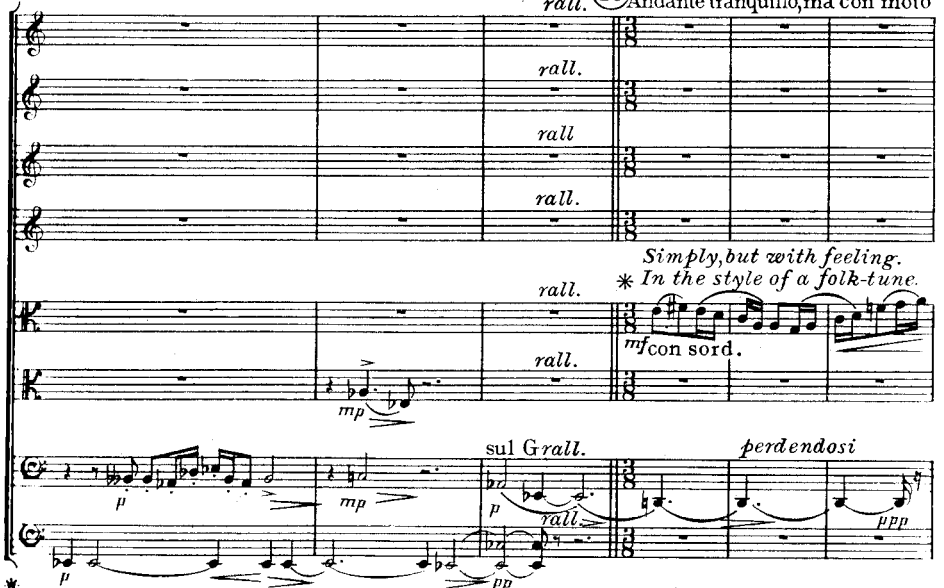
Piu mosso (♩ = 120)



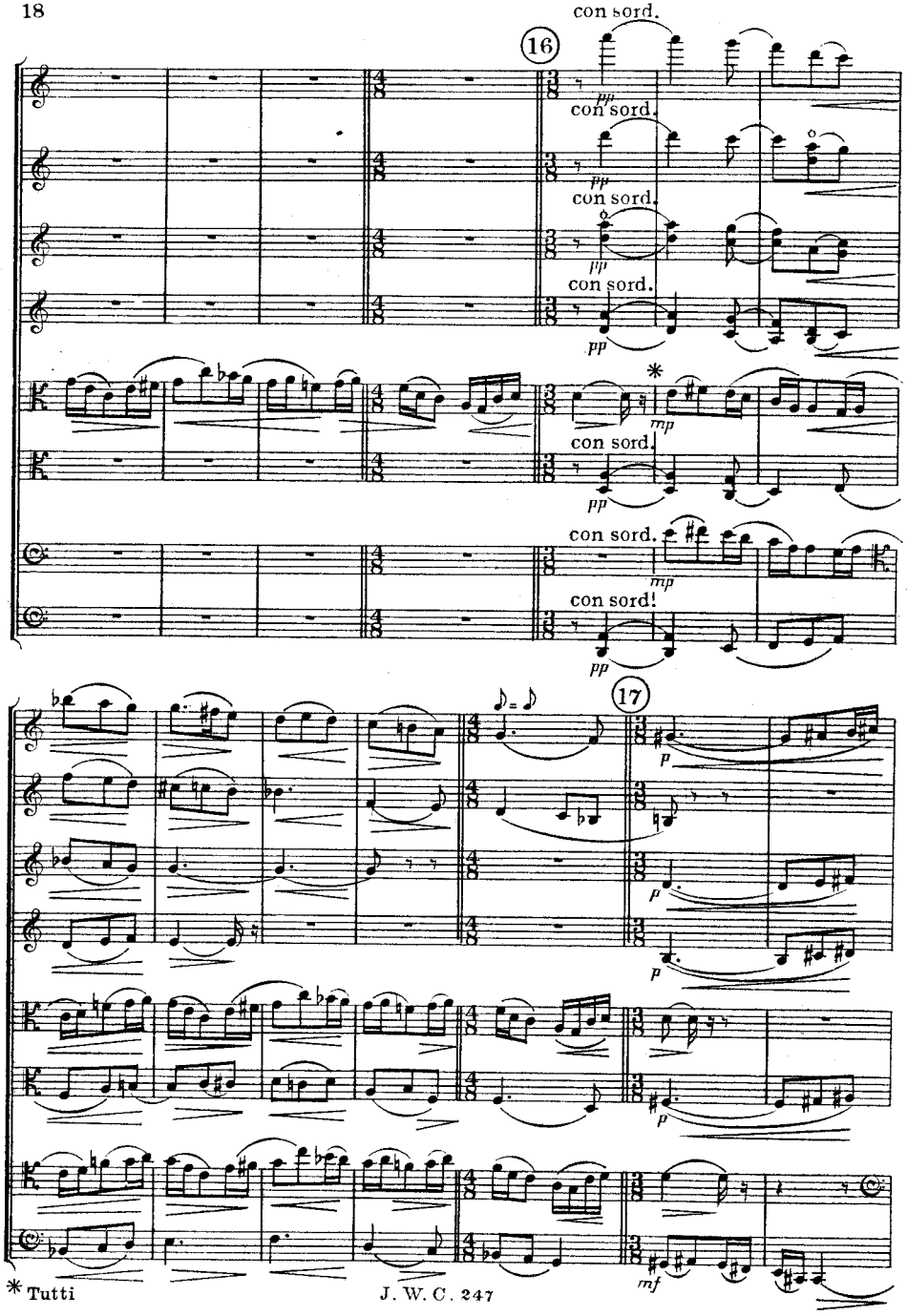
14 Tempo I°, un poco tranquillo



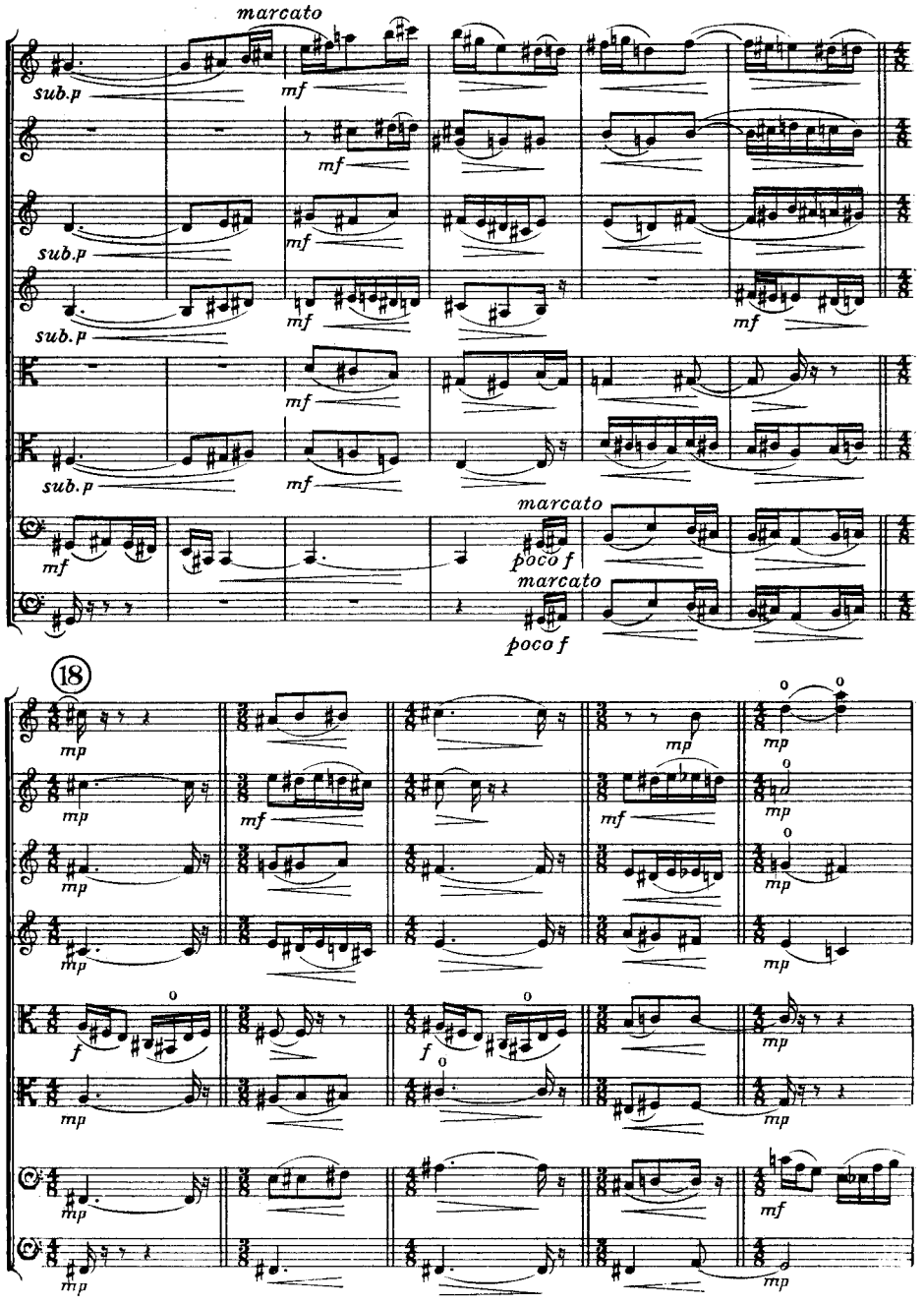
15 ♩ = 80 – 88 Andante tranquillo, ma con moto

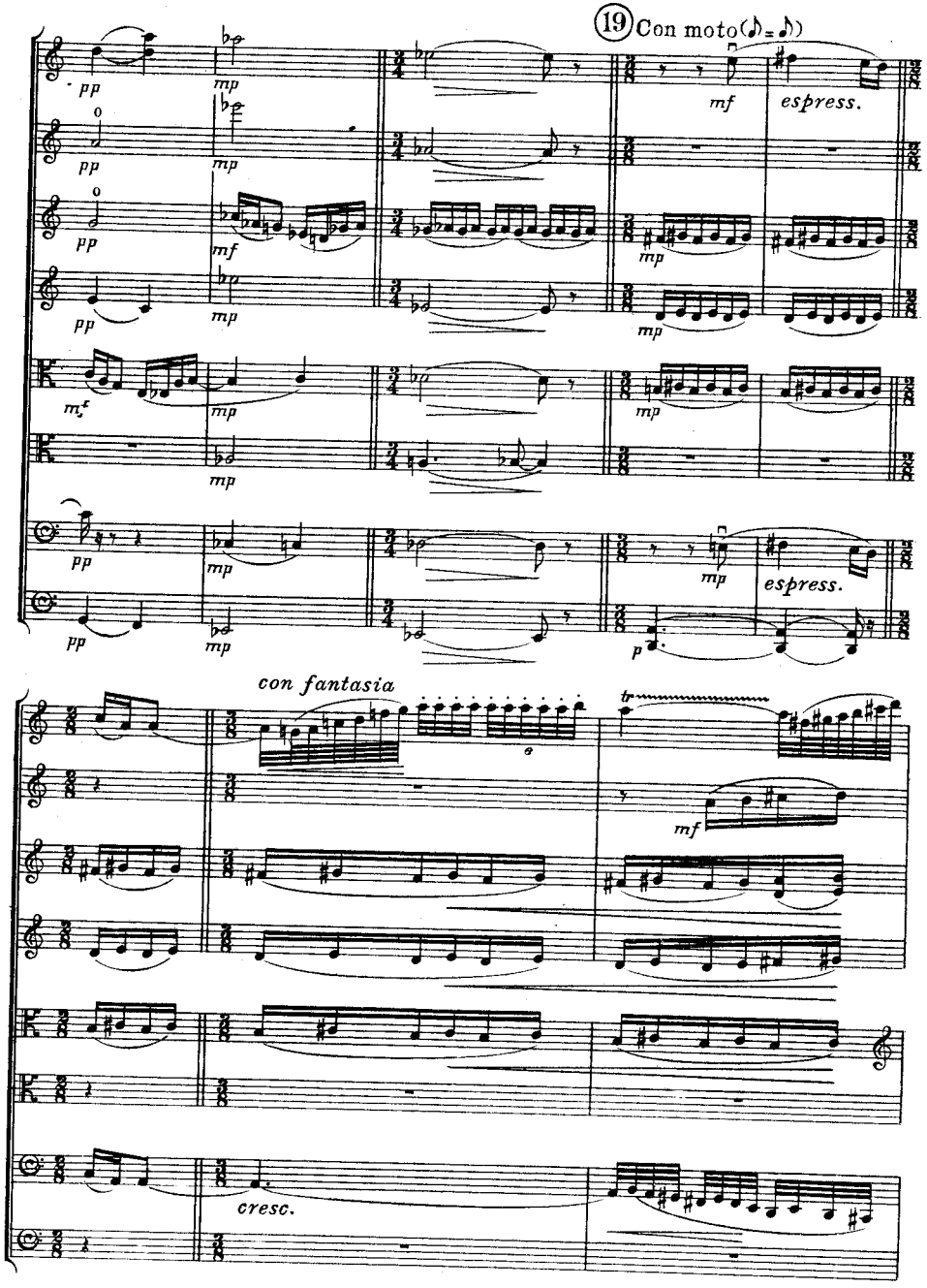


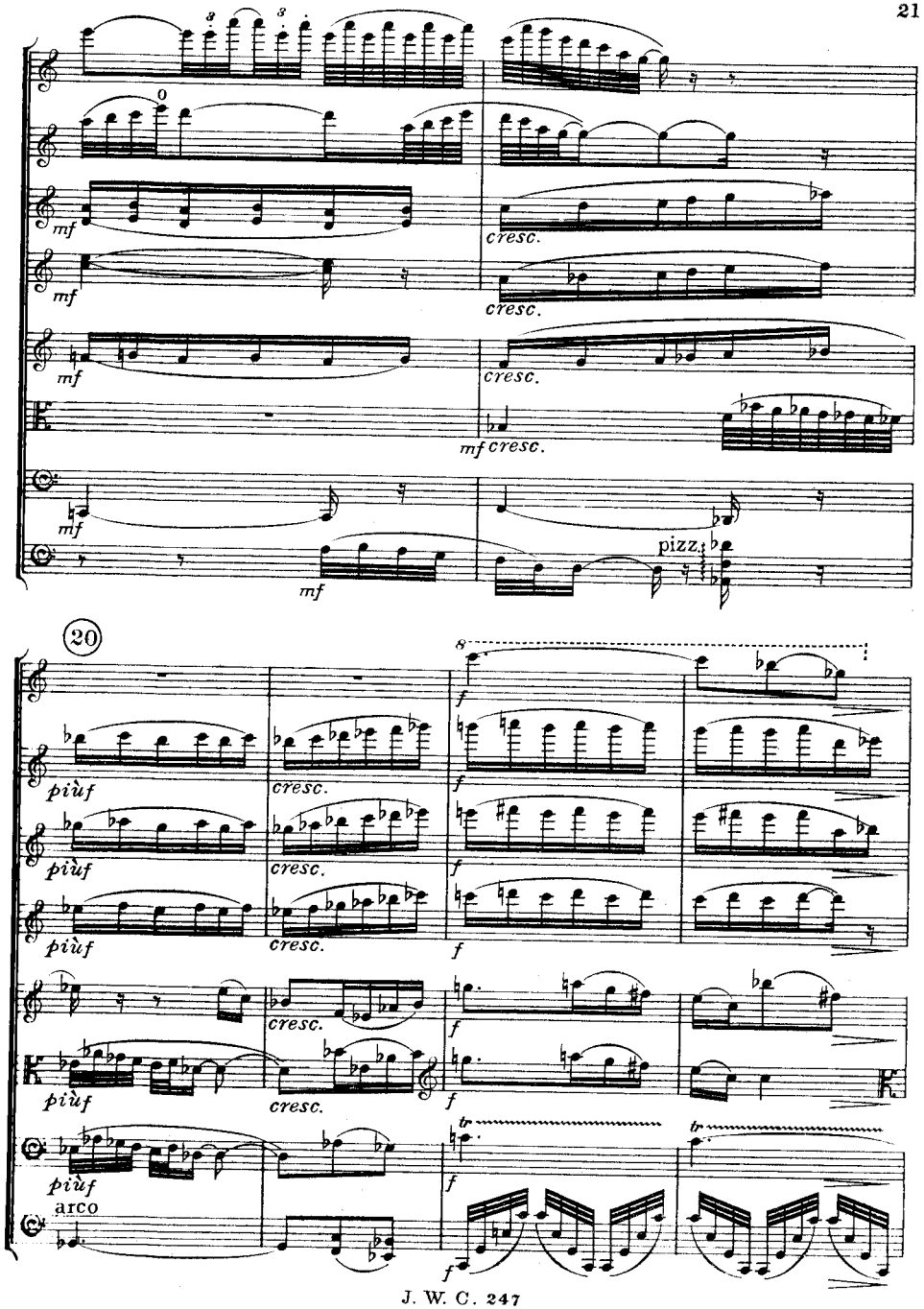
* In the orchestral version, this passage should be played by a solo viola.

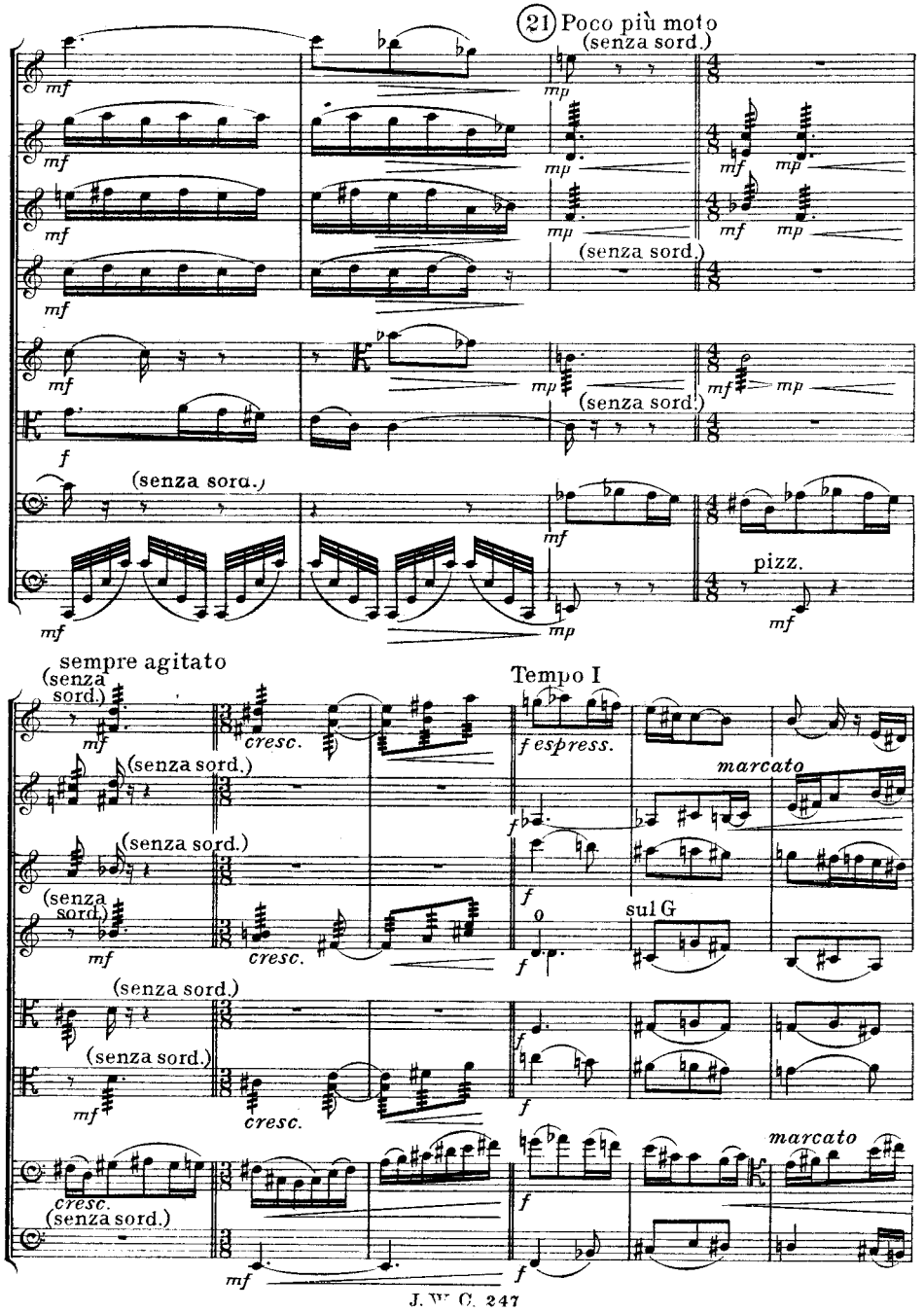

con sord.
16
pp
con sord.
pp
con sord.
pp
con sord.
pp
*
mp
con sord.
pp
con sord.
mp
con sord!
pp
17
p
p
p
mf

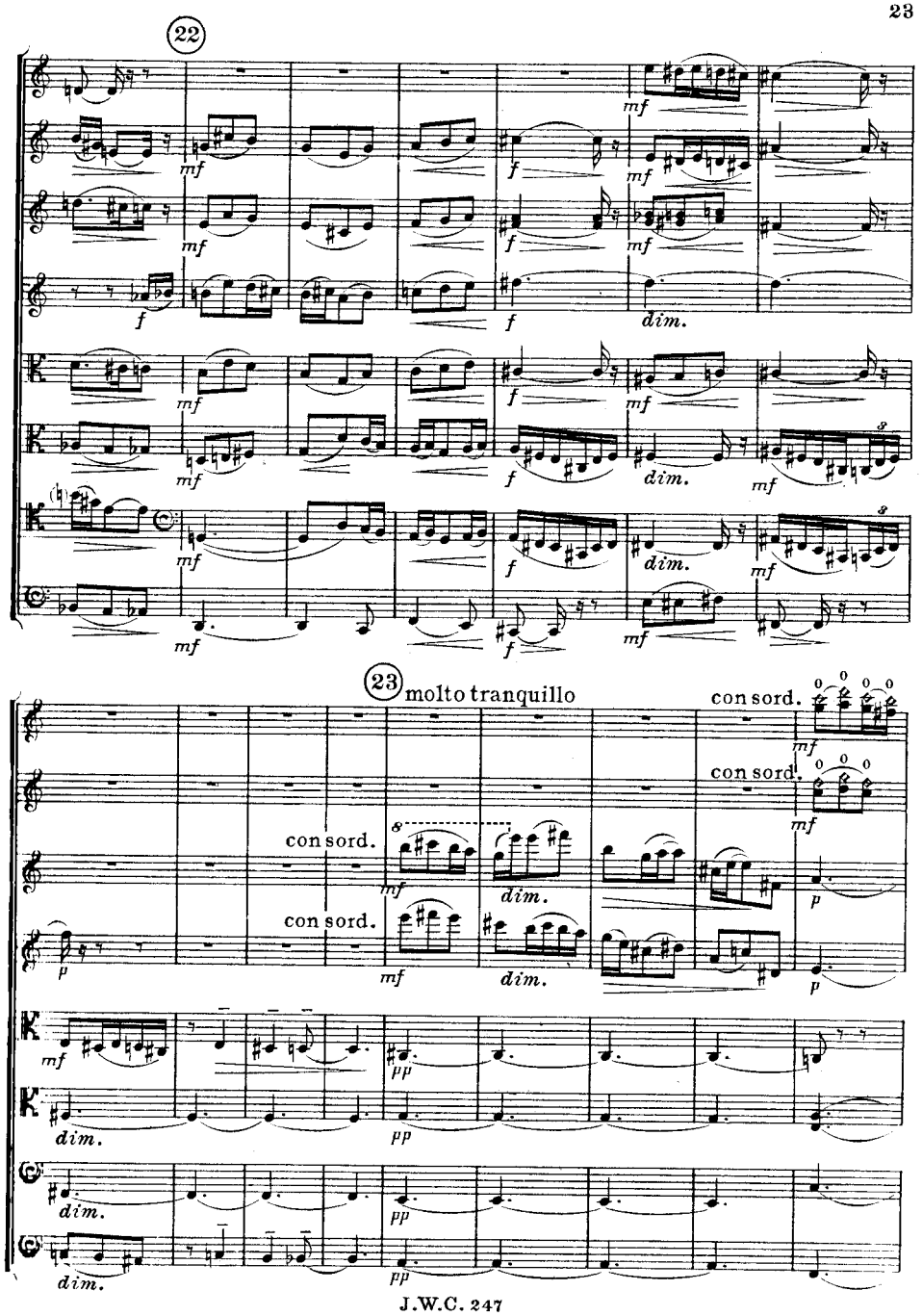
* Tutti

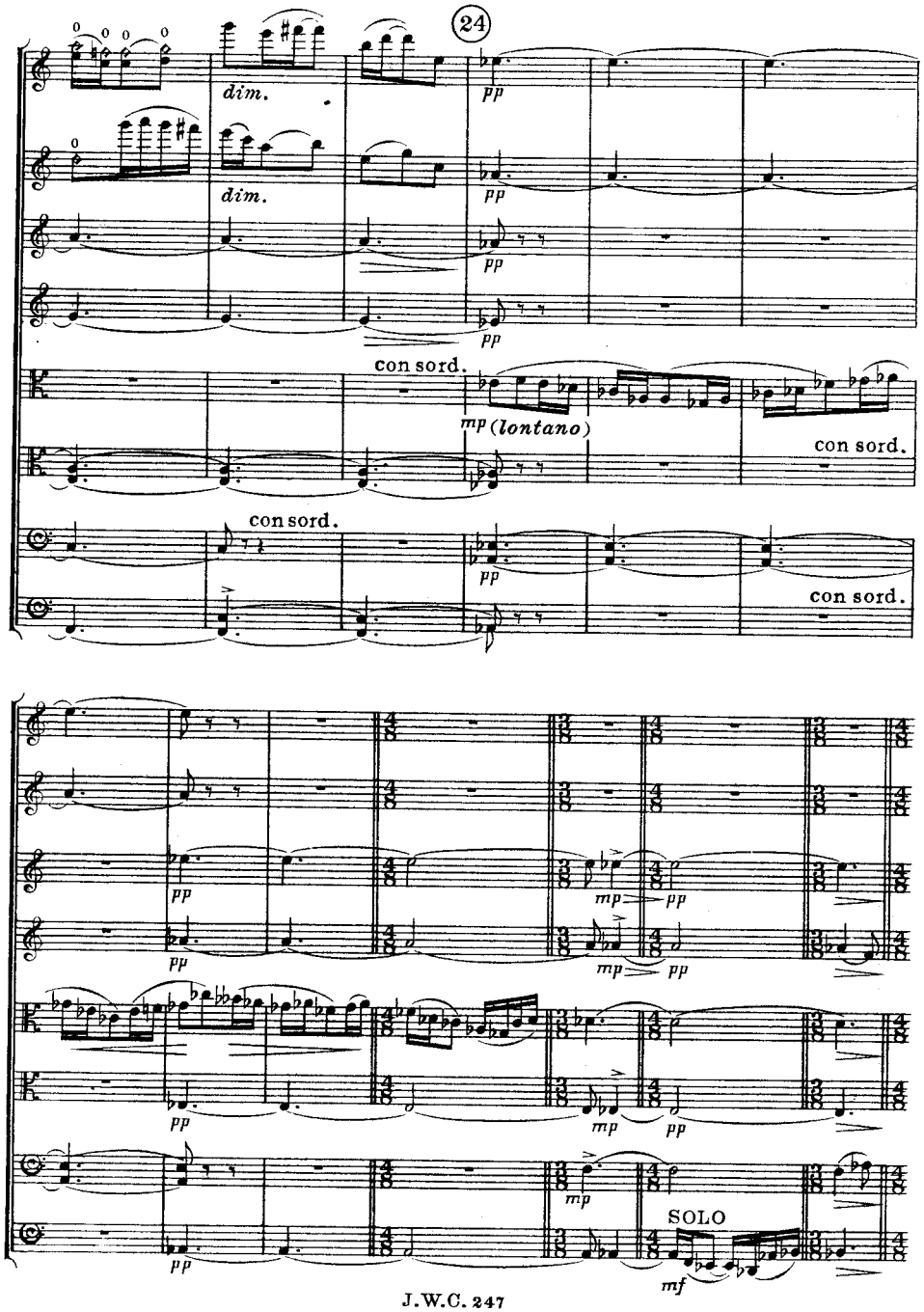

marcato
sub.p
mf
sub.p
mf
sub.p
mf
mf
sub.p
mf
marcato
mf
poco f
marcato
poco f
18
mp
mp
mf
mf
mp
mp
mp
f
f
mp
mp
mf
mp

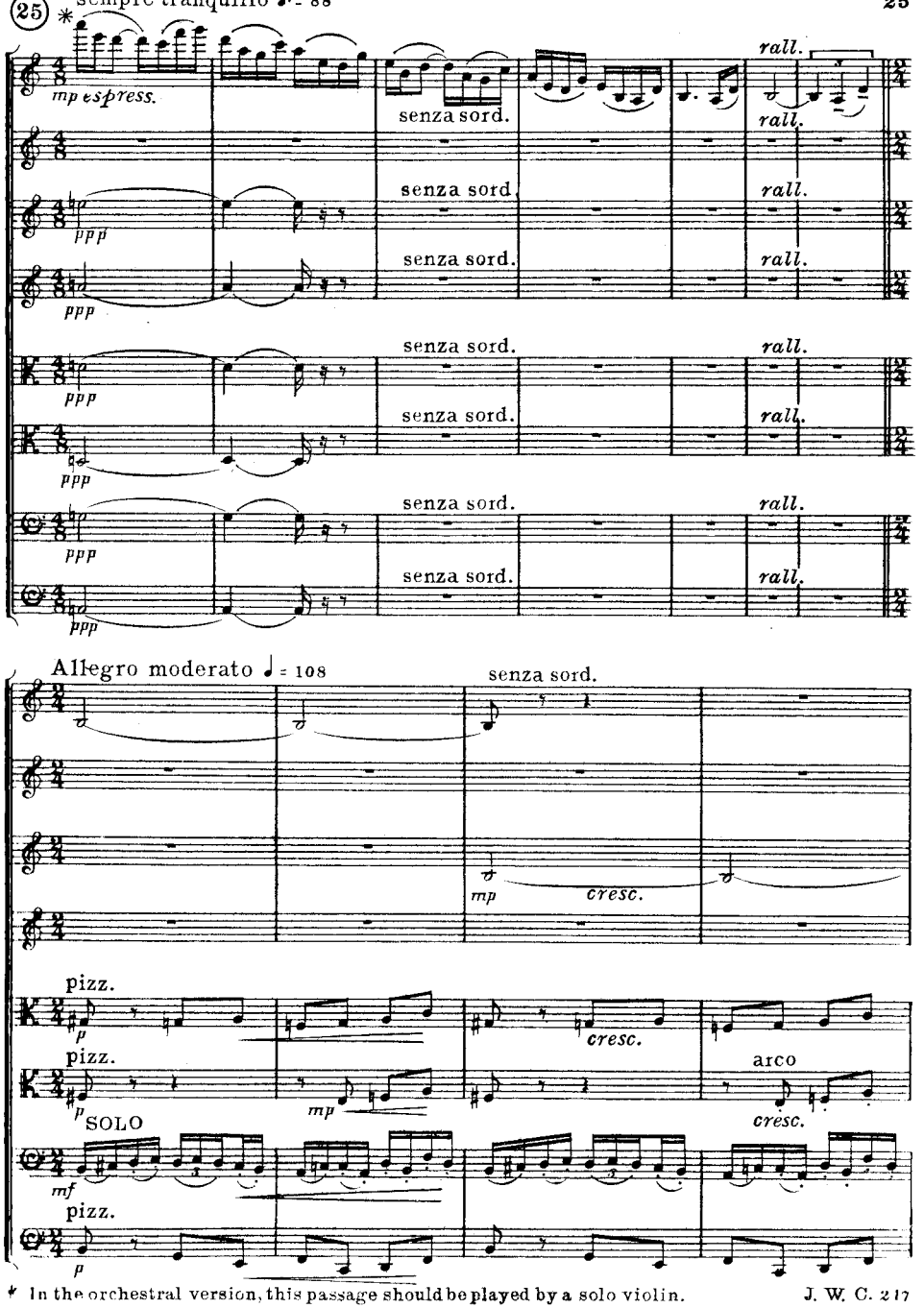

19 Con moto (♪ = ♪)
pp
mp
mf
espress.
con fantasia
cresc.


mf
cresc.
mf cresc.
pizz.
20
più f
arco

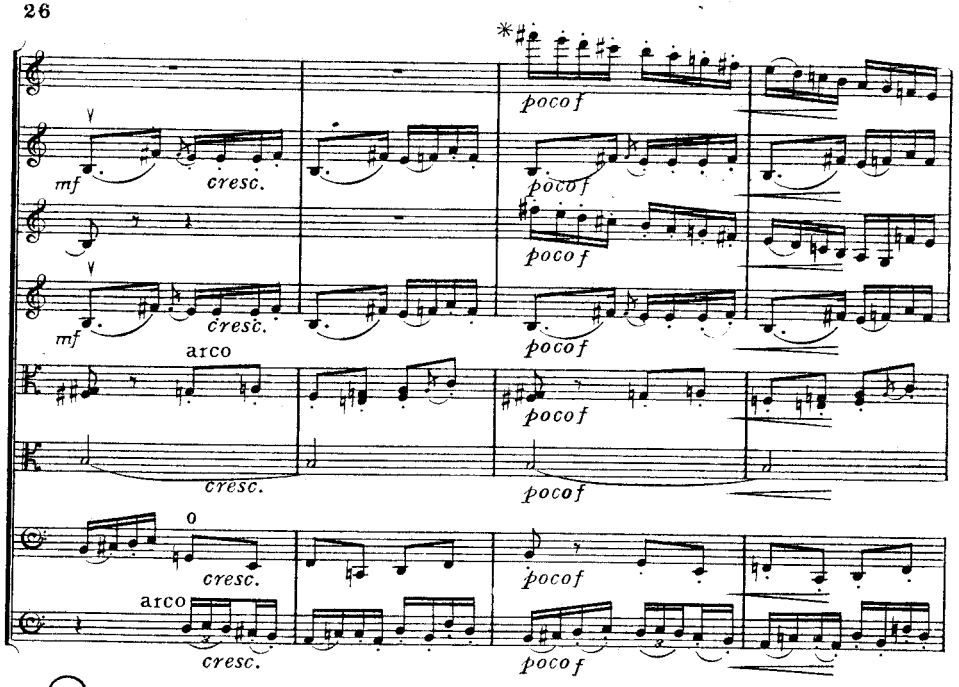

21 Poco più moto
(senza sord.)
(senza sord.)
(senza sord.)
(senza sord.)
pizz.
sempre agitato
(senza sord.)
Tempo I
cresc.
f espress.
marcato
sul G
(senza sord.)
(senza sord.)
(senza sord.)
(senza sord.)
(senza sord.)
cresc.
marcato

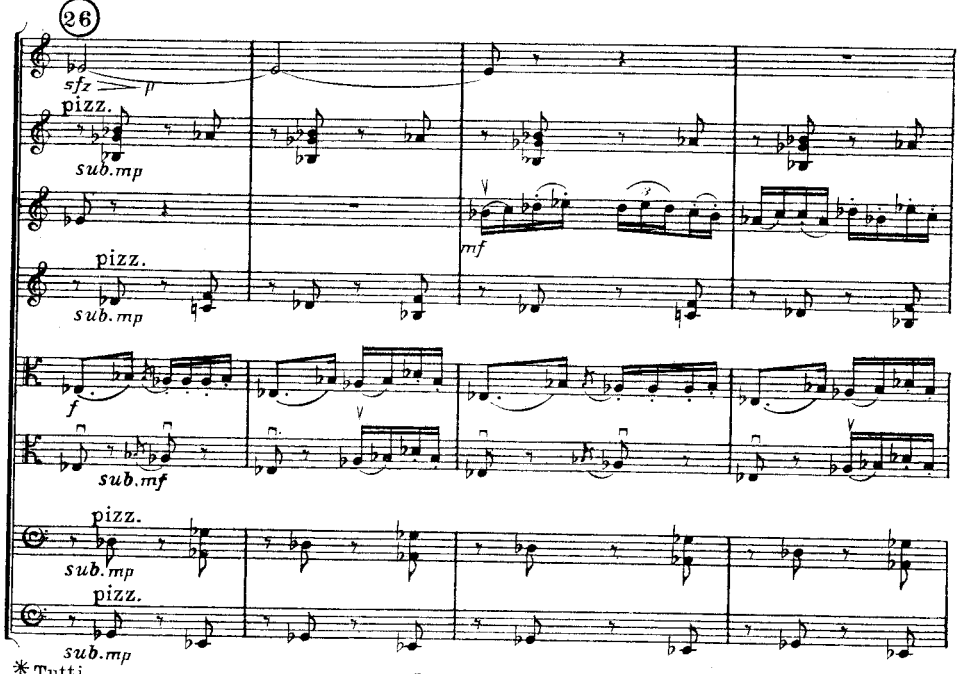

22
dim.
23 molto tranquillo
con sord.
con sord.
con sord.
con sord.
dim.
dim.
dim.
dim.



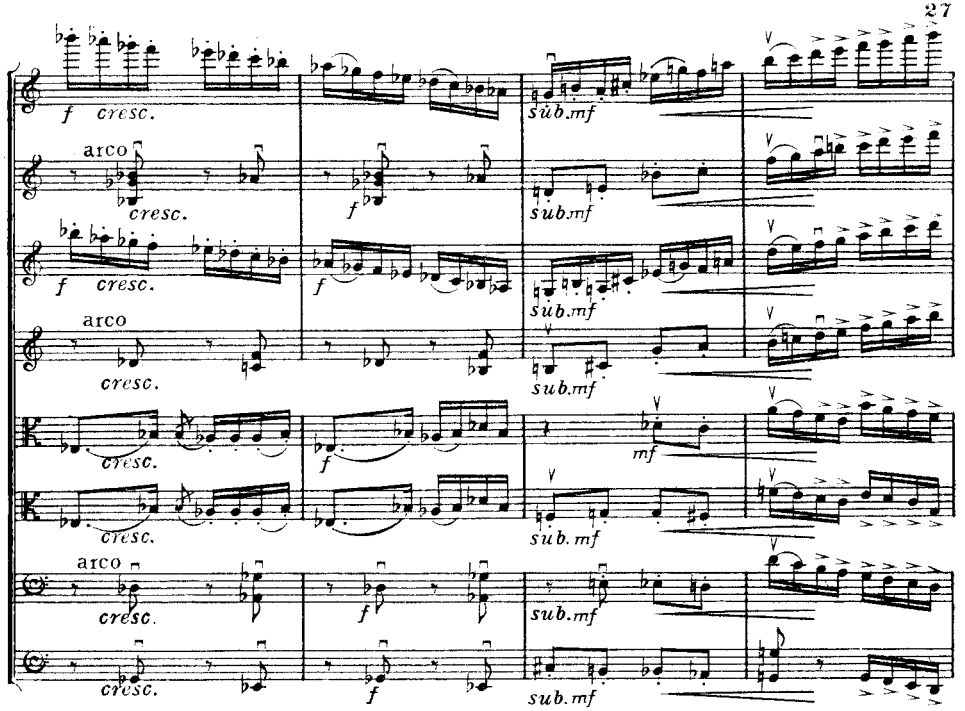


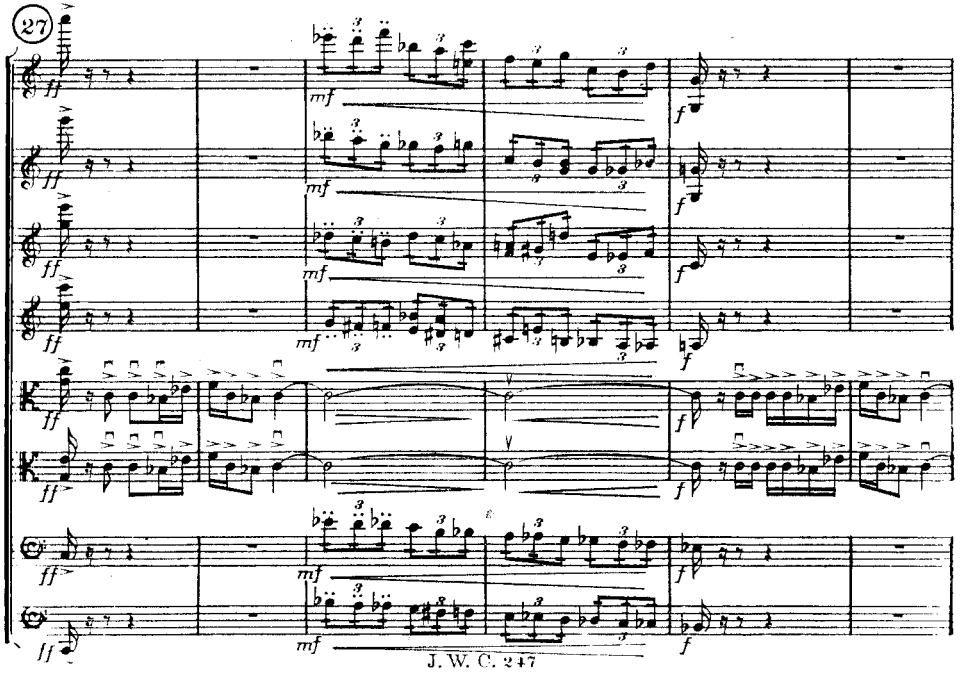
* In the orchestral version, this passage should be played by a solo violin.

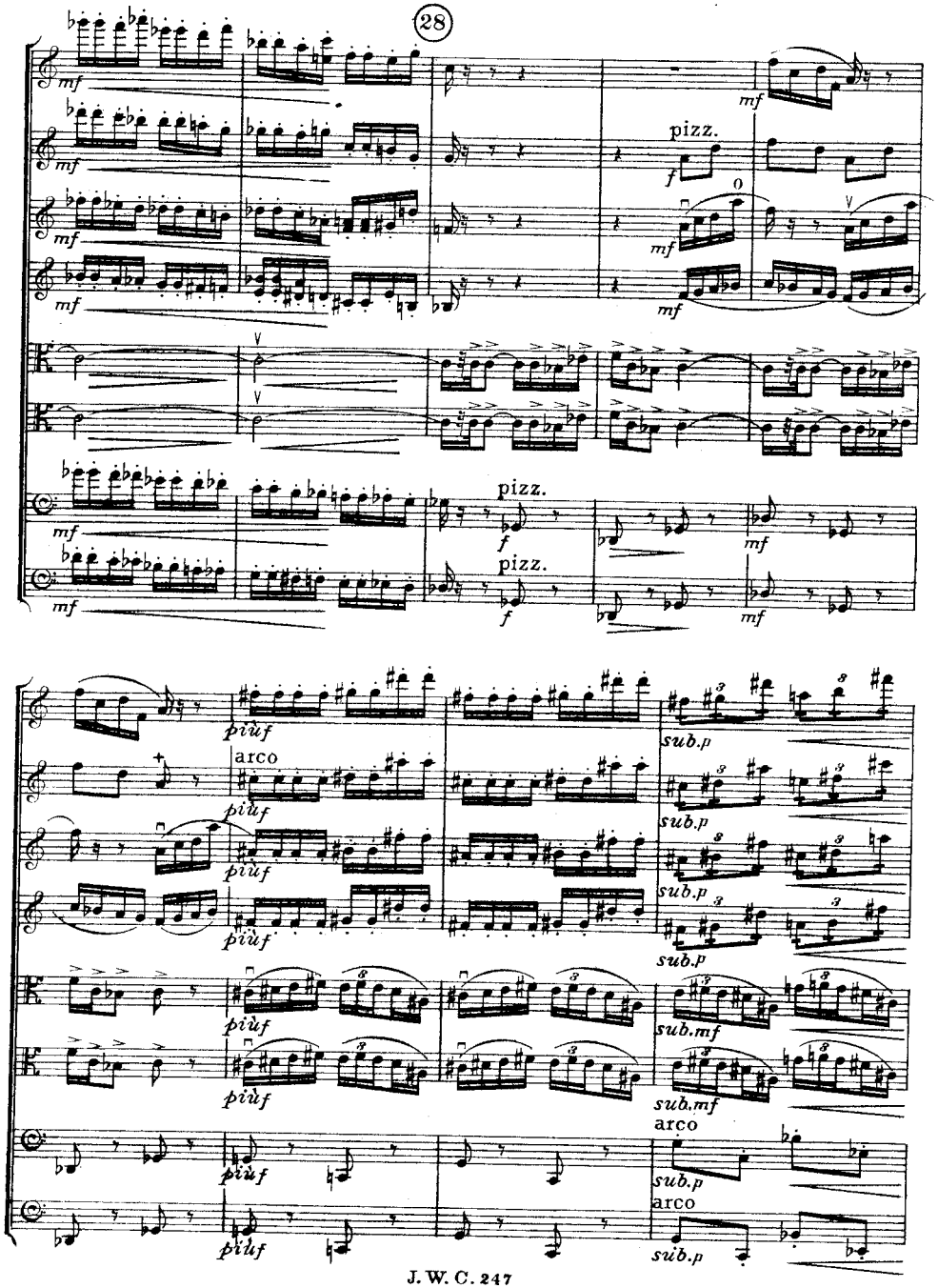

*
poco f
mf
cresc.
arco
o

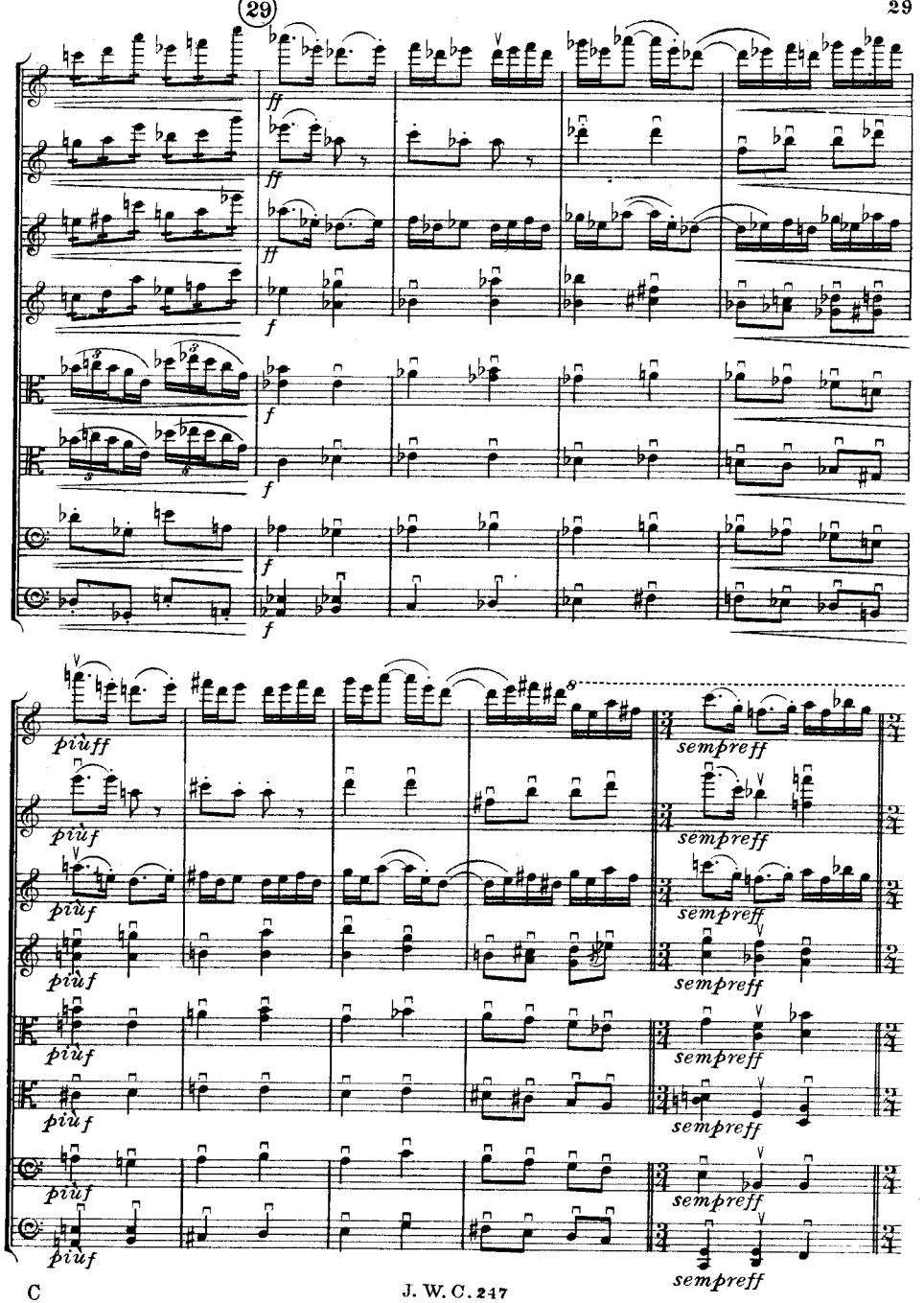

26
sfz
p
pizz.
sub. mp
mf
sub. mf

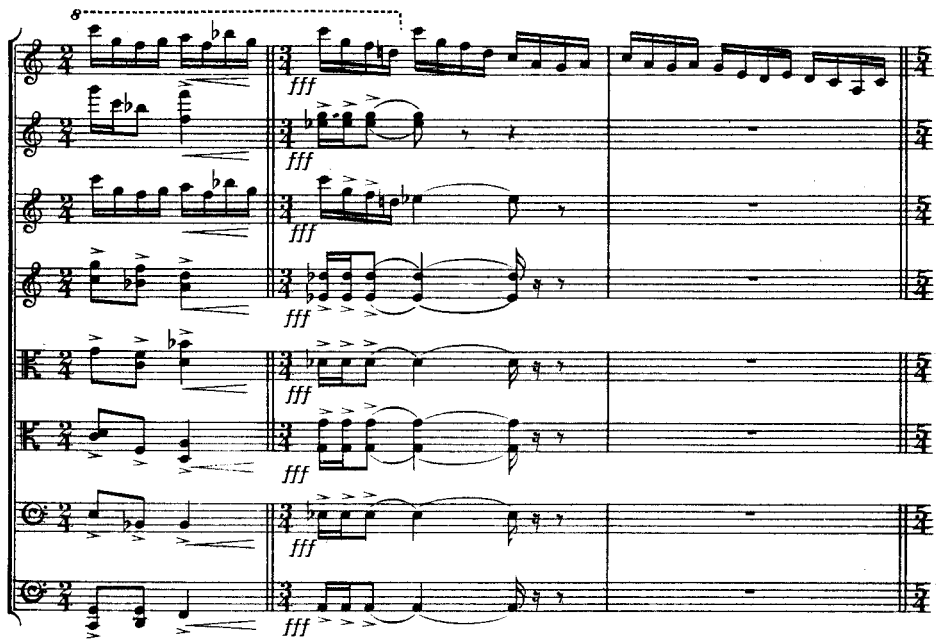
* Tutti

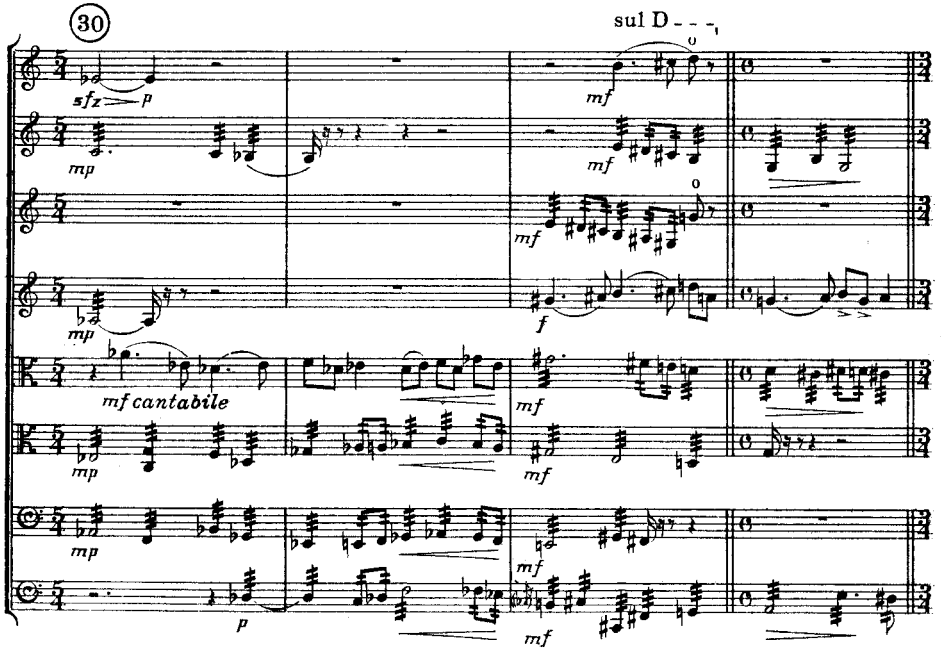

f
cresc.
arco
sub. mf
mf
sub. mf

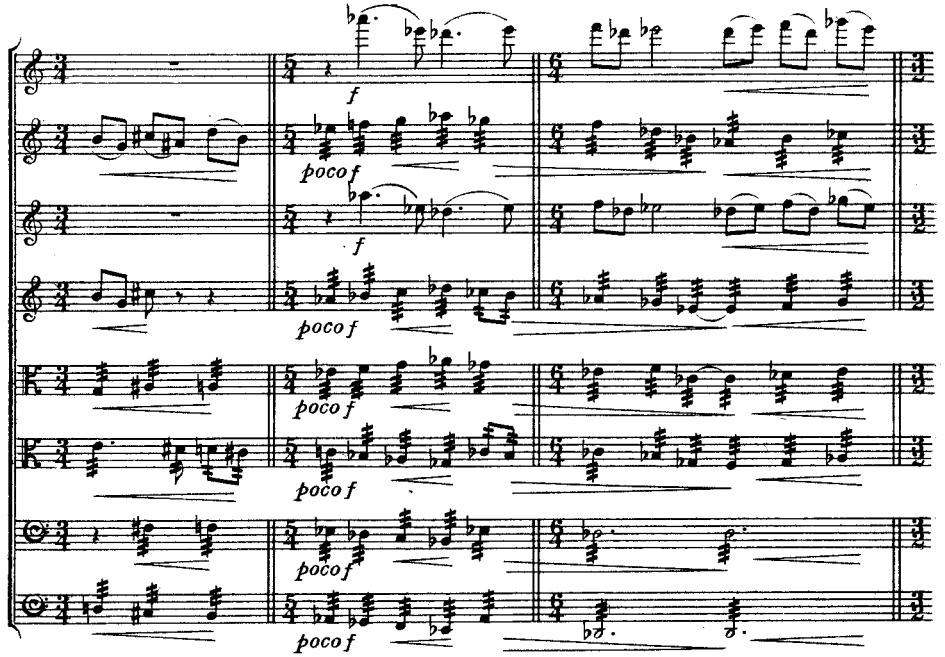

27
ff
mf
f

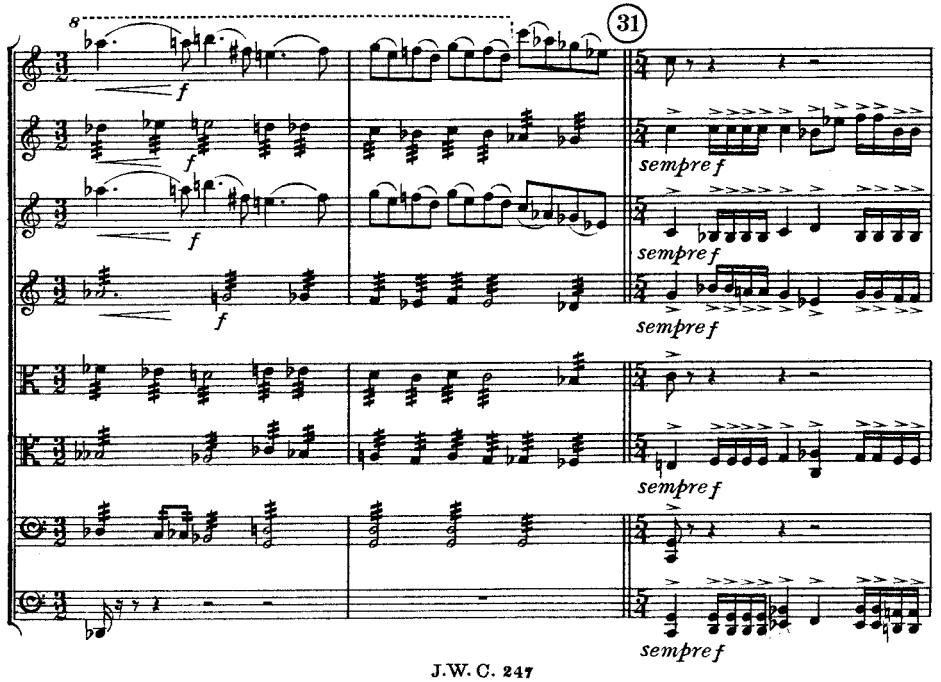

28
mf
pizz.
f
mf
arco
piùf
sub.p
sub.mf

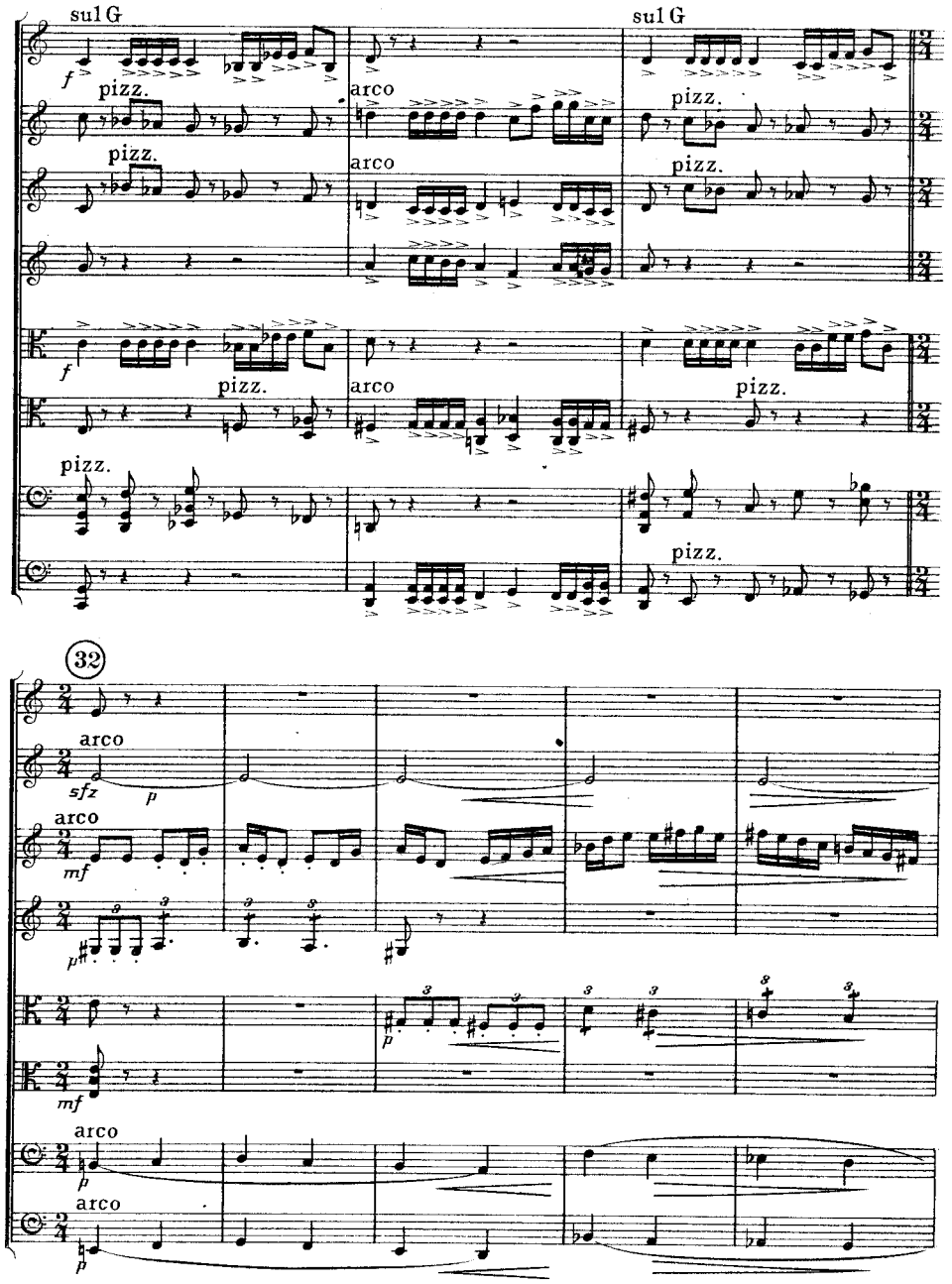

29
ff
f
piùff
piùf
sempreff

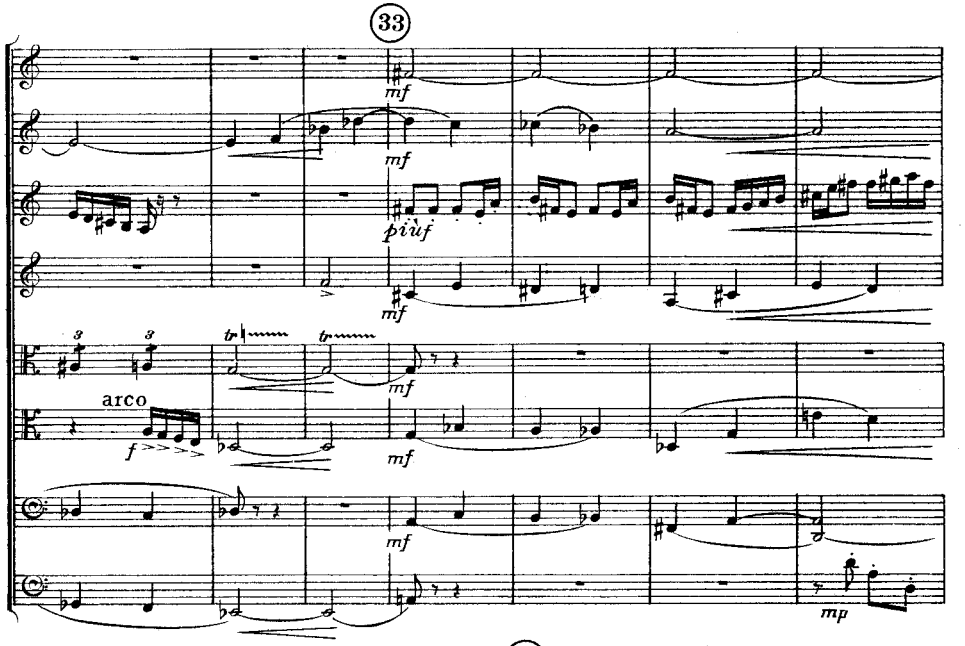

8
fff

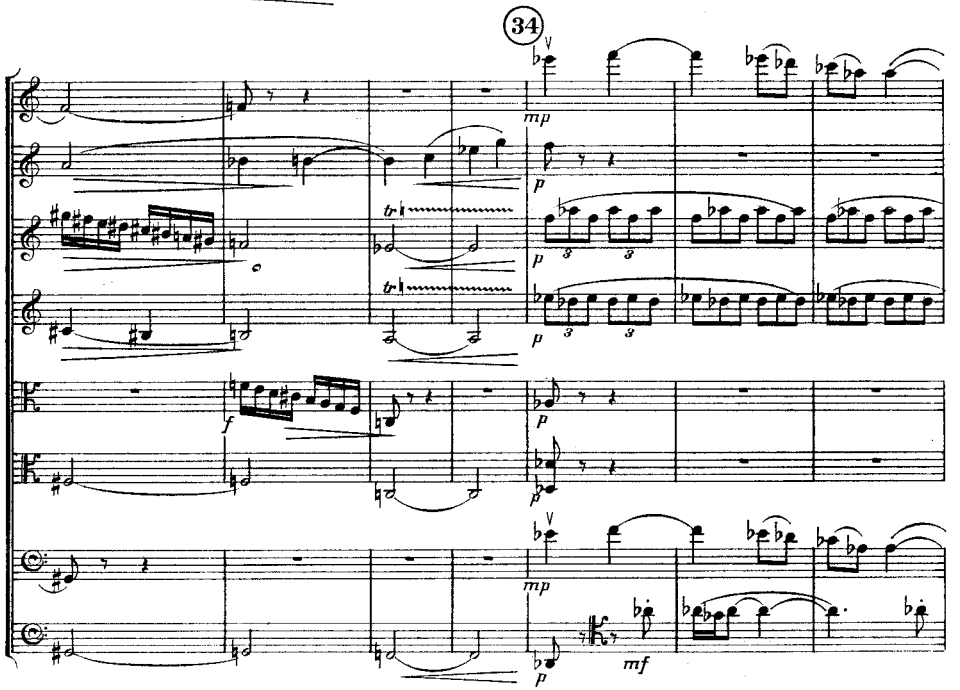

30
sul D
sfz
p
mp
mf
f
mf cantabile
p

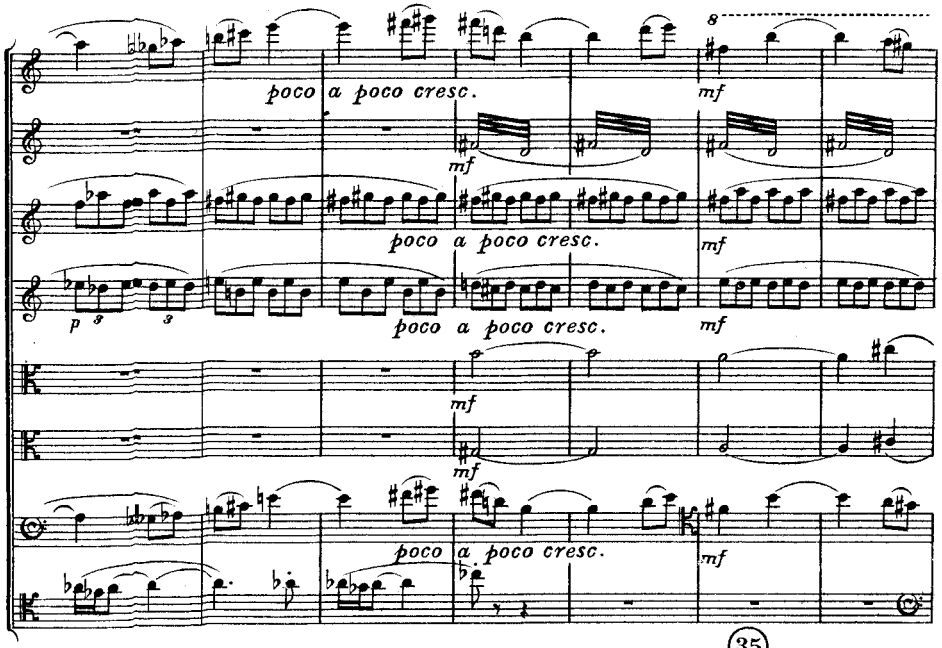

f
poco f


8
31
f
sempre f


sul G
sul G
f
pizz.
arco
pizz.
arco
pizz.
f
pizz.
arco
pizz.
pizz.
pizz.
32
arco
sfz
p
arco
mf
p
mf
arco
p
arco
p


33
mf
mf
piuf
mf
arco
f
mf
mf
mp


34
mp
p
p
p
f
p
mp
p
mf



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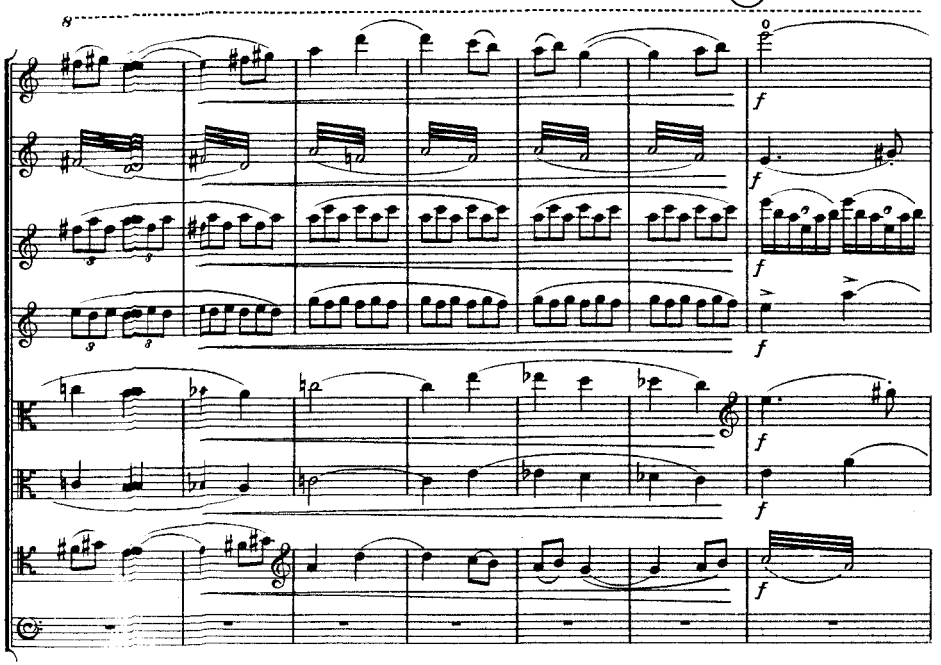
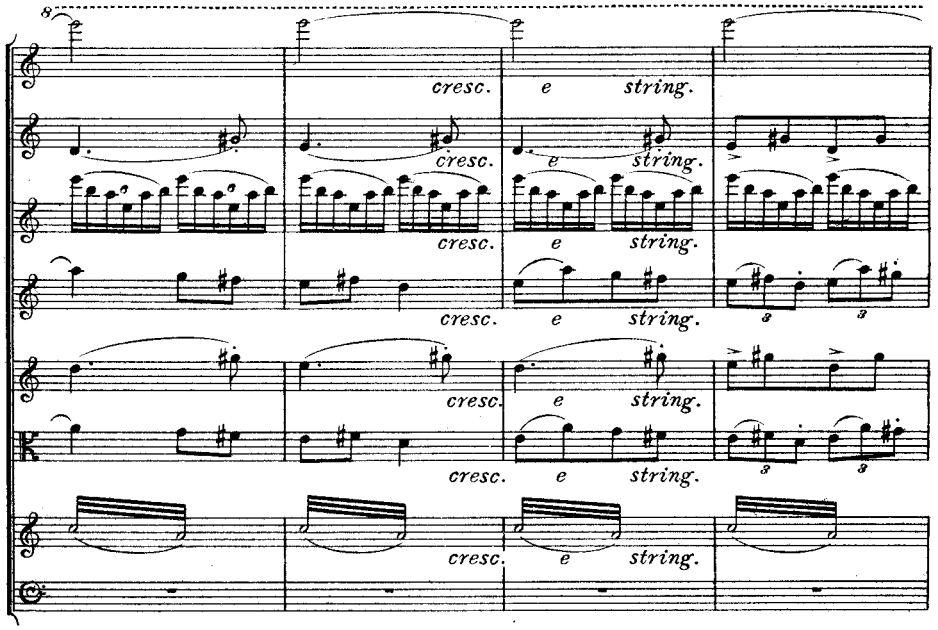
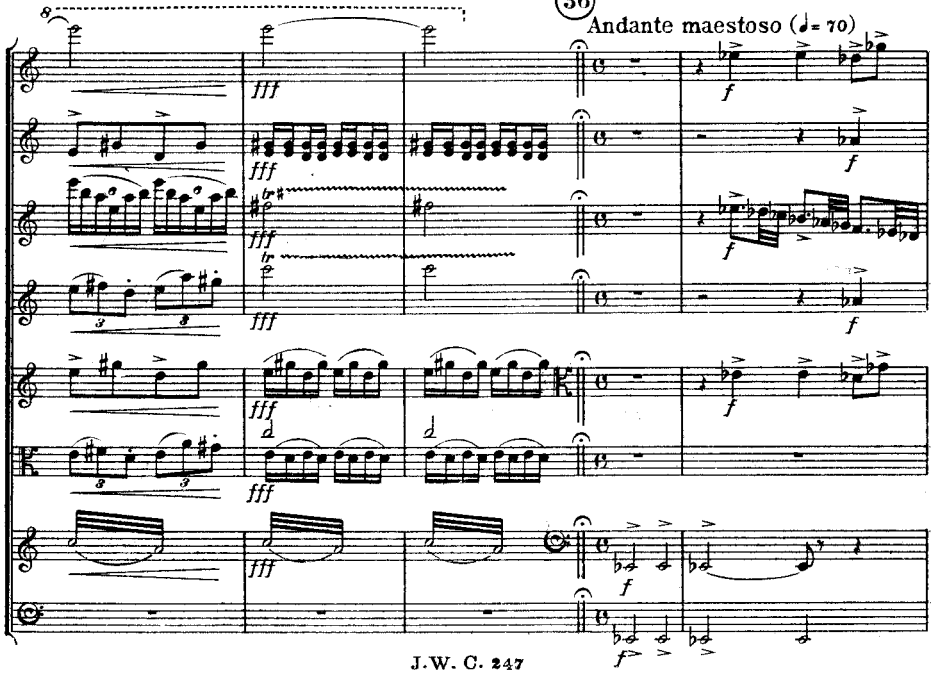
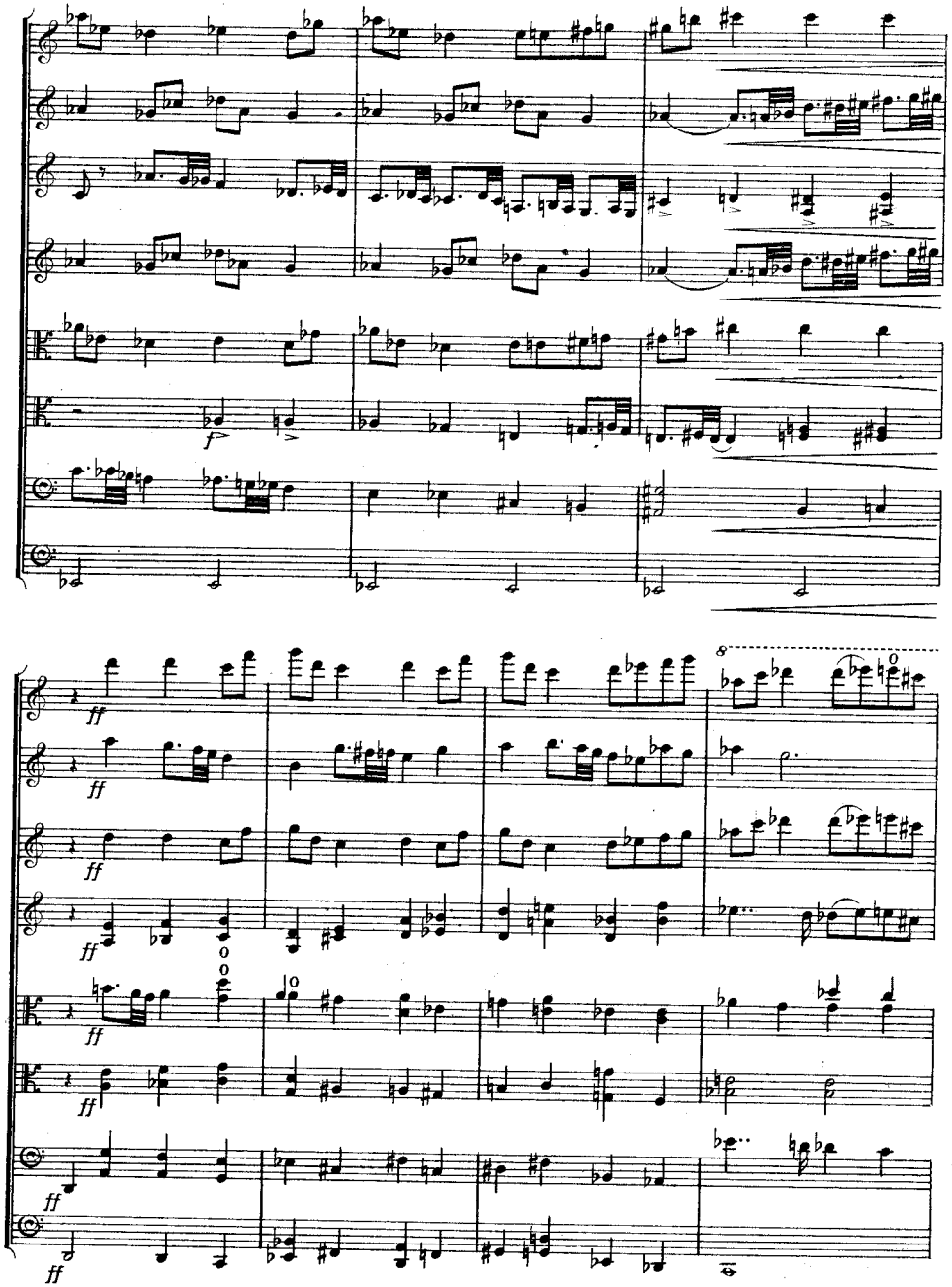
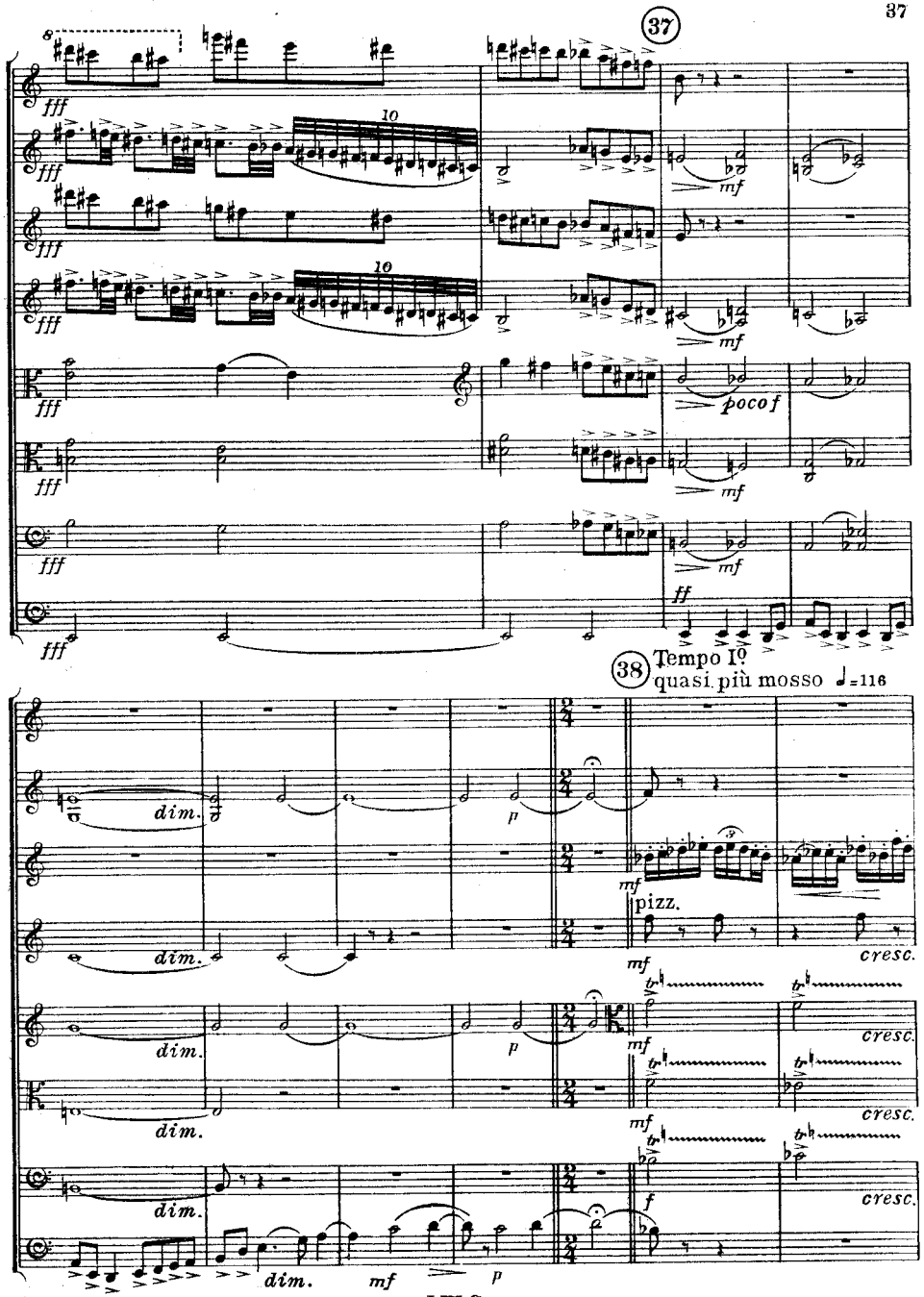




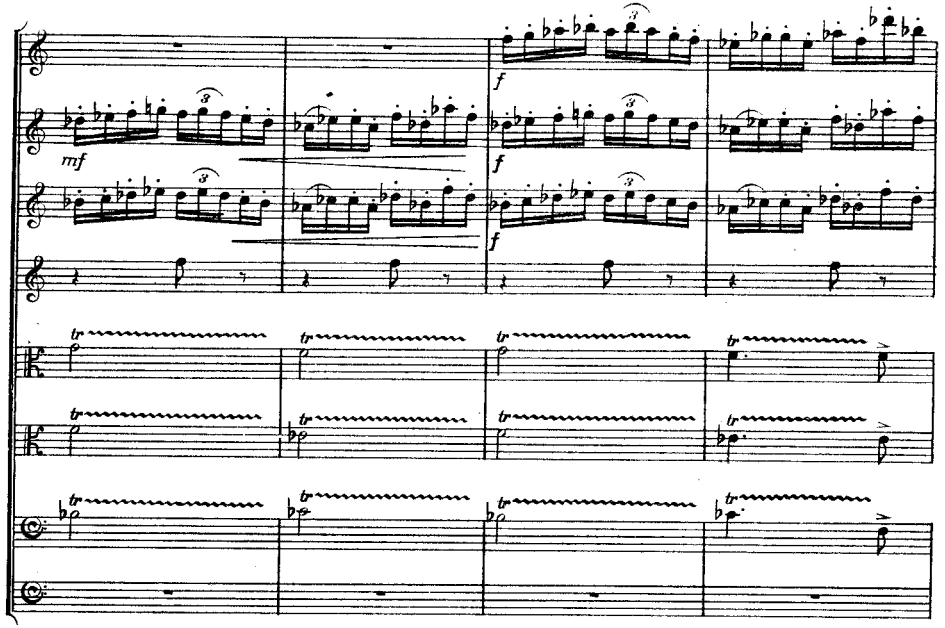
36 Andante maestoso (♩= 70)

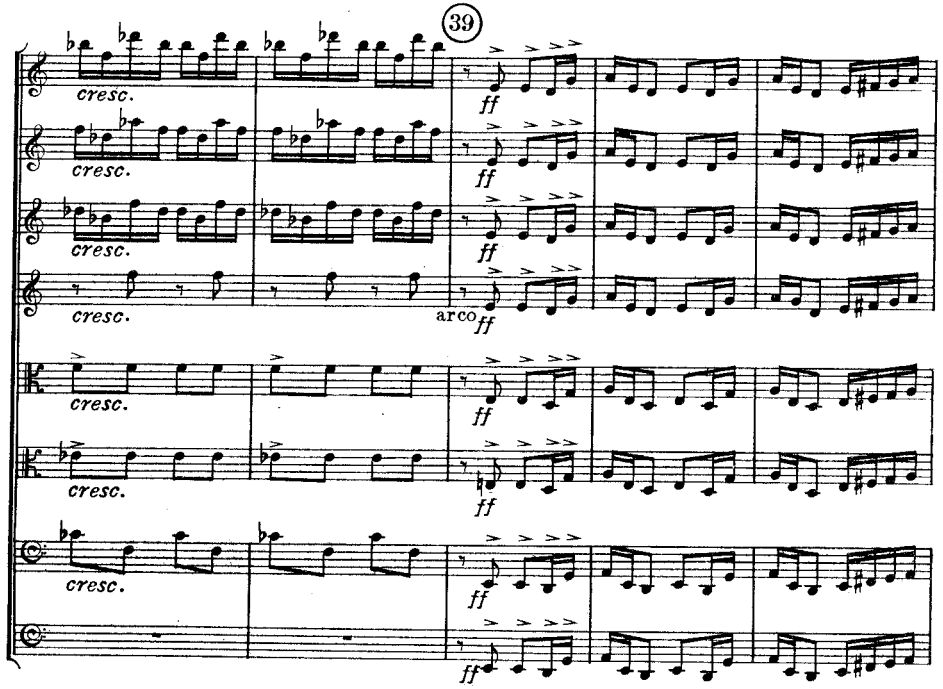


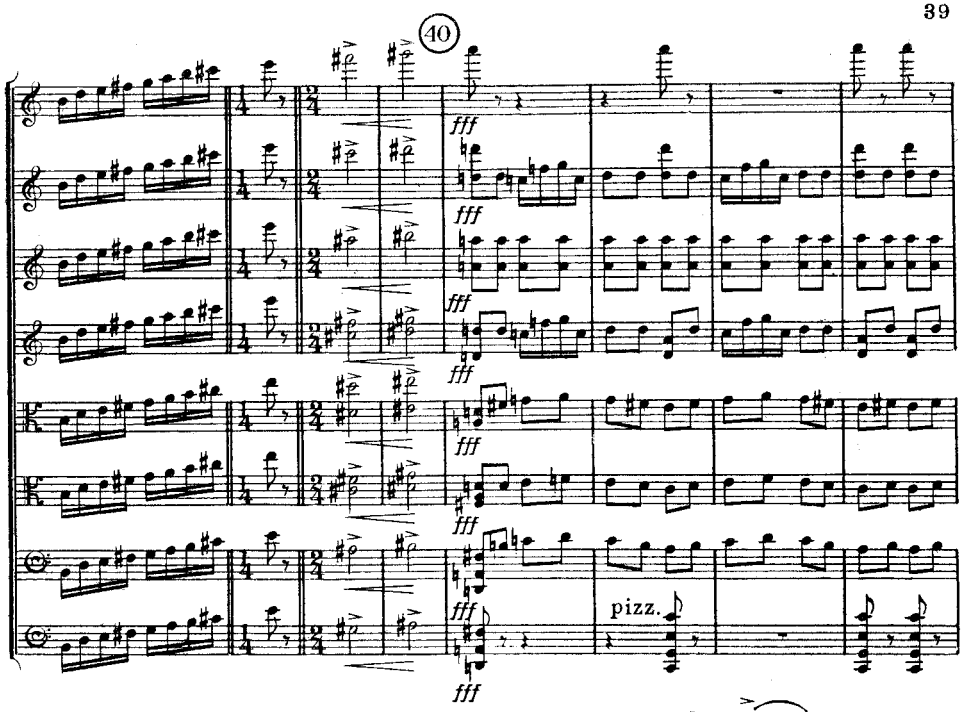

f
ff
ff
ff
ff
ff
ff

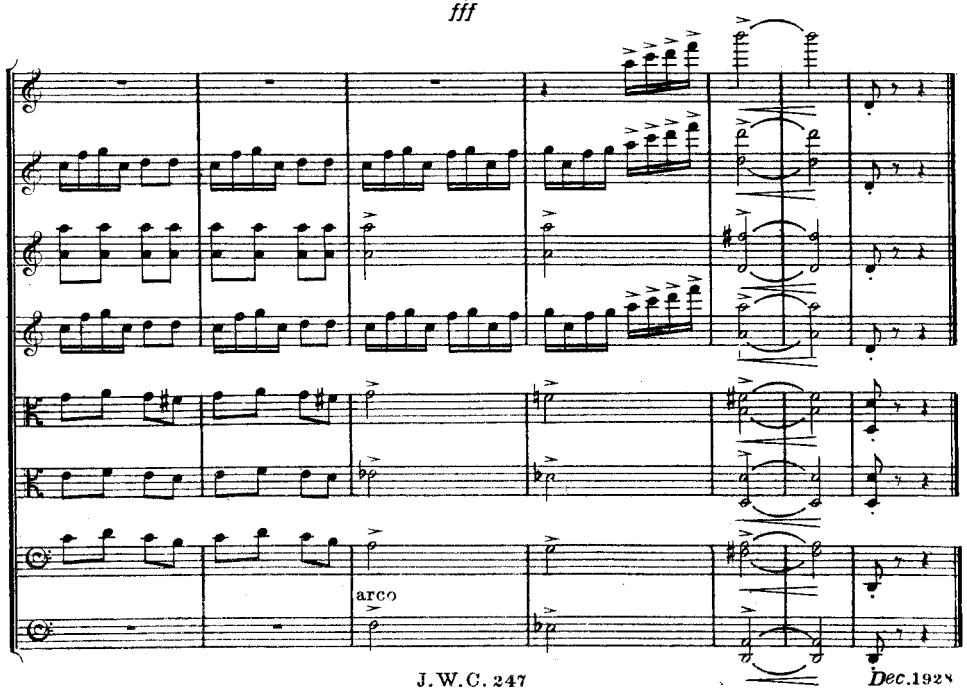

37
fff
10
mf
poco f
ff
38 Tempo I°
quasi più mosso ♩=116
dim.
p
mf
pizz.
cresc.
f

D


mf
f
f
f


39
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
ff
ff
ff
arco
ff
ff
ff
ff


40
fff
fff
fff
fff
fff
fff
pizz.


arco