

CONCERTINO

FOR STRING OCTET

or

STRING ORCHESTRA

by

EUGENE GOOSSENS

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

op. 47
C44
1922

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
<i>(ad libitum)</i> | { | 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 :—

- | | | | |
|----------|---------|---------|----------|
| 'CELLO 1 | ■ ■ ■ ■ | ■ ■ ■ ■ | 'CELLO 2 |
| VIOLA 1 | ■ ■ ■ ■ | ■ ■ ■ ■ | VIOLA 2 |
| VIOLIN 3 | ■ ■ ■ ■ | ■ ■ ■ ■ | VIOLIN 4 |
| VIOLIN 1 | ■ ■ ■ ■ | ■ ■ ■ ■ | VIOLIN 2 |

PLATFORM

AUDITORIUM

E. G.

CONCERTINO FOR STRING OCTET

EUGENE GOOSSENS

Allegro moderato (♩ = 100)

Violino I *f* *più f* *mf*

Violino II *f* *più f* *mf*

Violino III *f* *più f* *mf*

Violino IV *f* *più f* *mf*

Viola I *f* *più f* *mf*

Viola II *f* *più f* *mf*

Cello I *f* *più f* *mf*

Cello II *f* *più f* *mf*

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.

cresc.
ff
cresc.
ff
cresc.
ff
f *simile*
f *simile*
f *simile*
f *simile*

①
mf
mf
mf
mf
sub. mp
sfz > p
mf
mf
mf
sub. mp
mf
mf
sfz > p
mf
cresc.

ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
pizz.
ff
ff
ff
ff

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
mf
sfz > p
cresc. poco a poco
sfz
mf
marcato
mf
mf
marcato
mf
mf
sfz > p
cresc. poco a poco
J.W.C. 247

sempre spiccato *mf*

mf *sempre spiccato* *mf* *f*

f *f* *mf*

f *mf* Change B to C

③ Strict time

più f

più f

più f

più f

più f

più f

più f

più f

f *più f*

più f

cresc. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

④ Tranquillo ma con moto

sul D

sfz = p

sfz = p

sfz = p

mf cantabile

mf cantabile

mf cantabile

mf cantabile

mf cantabile

mf cantabile

mf cantabile

Musical score for page 6, measures 1-12. The score consists of six staves. The first four staves are for the upper strings (Violins I, Violins II, Violas, and Cellos/Double Basses), and the last two are for the lower strings (Double Basses and Cellos/Double Basses). The music is in 3/4 time and features a variety of dynamics including *poco f*, *f*, and *f*. There are also markings for *pizz.* (pizzicato) and *arco* (arco).

Musical score for page 6, measures 13-24. The score consists of six staves. The first four staves are for the upper strings (Violins I, Violins II, Violas, and Cellos/Double Basses), and the last two are for the lower strings (Double Basses and Cellos/Double Basses). The music is in 3/4 time and features a variety of dynamics including *sempre f*, *f*, *pizz.*, and *arco*. There are also markings for *sul G* and *sempre f*.

Musical score for page 7, measures 1-12. The score consists of six staves. The first four staves are for the upper strings (Violins I, Violins II, Violas, and Cellos/Double Basses), and the last two are for the lower strings (Double Basses and Cellos/Double Basses). The music is in 3/4 time and features a variety of dynamics including *sul G*, *pizz.*, *sfz*, *sub.mf*, *arco*, *mp*, *mf*, *f*, and *mf*. There are also markings for *arco* and *mf*.

Musical score for page 7, measures 13-24. The score consists of six staves. The first four staves are for the upper strings (Violins I, Violins II, Violas, and Cellos/Double Basses), and the last two are for the lower strings (Double Basses and Cellos/Double Basses). The music is in 3/4 time and features a variety of dynamics including *mf*, *press.*, *arco*, *poco f*, *f*, *dim.*, *arco*, *mf*, and *mp*. There are also markings for *arco* and *mf*.

Violin I: *mf*, *poco f*, *mf*
 Violin II: *mf*, *poco f*, *mf*
 Viola: *mf*, *pizz.*, *mf*
 Cello: *mf*, *pizz.*, *mf*
 Double Bass: *mf*, *pizz.*, *mf*

Violin I: *mf*, *f*, *mf*
 Violin II: *mf*, *f*, *mf*
 Viola: *mf*, *f*, *mf*
 Cello: *mf*, *f*, *mf*
 Double Bass: *mf*, *f*, *mf*, *arco*, *poco f*, *mf*

Violin I: *f*, *ff*, *arco*, *ff*
 Violin II: *f*, *ff*, *arco*, *ff*
 Viola: *f*, *ff*, *arco*, *ff*
 Cello: *f*, *ff*, *arco*, *ff*
 Double Bass: *f*, *ff*, *arco*, *ff*

Violin I: *f*, *sub. mf*, *piu f*
 Violin II: *f*, *sub. mf*, *piu f*
 Viola: *f*, *sub. mf*, *piu f*
 Cello: *f*, *sub. mf*, *piu f*
 Double Bass: *f*, *sub. mf*, *piu f*, *pizz.*, *pizz.*, *sub. mf*, *piu f*

poco f
sempre spicc.
poco f
poco f
sempre spicc.
f
f
 (enhar.)
poco f
poco f

10

ff
ff
ff
ff
pizz.
ff
arco
ff
pizz.
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
mf
sfz p ponticello
sempre p

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

B

11

fpesante
fpesante
fpesante
fpesante
fpesante
fpesante
fpesante
fpesante
fpesante
fpesante

più cresc.
più cresc.
più cresc.
più cresc.
più cresc.
più cresc.
più cresc.
più cresc.
più cresc.
più cresc.

Tempo I $\text{♩} = 100$

ff
ff
ff
ff
ff
ff
ff
ff
ff
ff

12

sempre ff
sempre ff
sempre ff
sempre ff
sempre ff
sempre ff
sempre ff
sempre ff
sempre ff
sempre ff

poco stringendo
sfz - p
poco stringendo
sfz - p
poco stringendo
sfz - p
poco stringendo
poco stringendo
poco stringendo
poco stringendo
mf
poco stringendo
mf

13

f *cresc.* *ff*
f *cresc.* *ff*
f *cresc.* *ff*
f *cresc.* *ff*
f *cresc.* *ff*
f *cresc.* *ff*

Piu mosso (♩ = 120)

rall.
rall.
rall.
rall.
rall.
rall.
rall.
sfz
mf
sfz
mf
ff
rall.
rall.
mf
mf
mf
rall.

14 Tempo I, un poco tranquillo

mp *espress.*
mp
mf
mf *sul G*
mp
mp
mp
mp
mp
mp

15 Andante tranquillo, ma con moto

rall.
rall.
rall.
rall.
rall.
rall.
rall.
mf *con sord.*
mp
sul Grall. *perendosi*
p *mf* *p* *rall.* *ppp*
p *pp*

* 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.

pp con sord!

(17)

p

p

p

mf

* Tutti

marcato

sub.p

mf

mf

sub.p

mf

sub.p

mf

sub.p

mf

mf

marcato

poco f

marcato

poco f

(18)

mp

mp

mf

mp

mp

mp

f

f

mp

mp

mp

mp

19 Con moto (♩ = ♩)

pp mp mf espress.

pp mp mf mp

pp mp mf mp

mf mp mp

pp mp mp espress.

pp mp p

con fantasia

tr

mf

cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf pizz.

20

piuf cresc.

piuf cresc.

piuf cresc.

piuf cresc.

piuf cresc.

tr

arco

21 Poco più moto
(senza sord.)

mf mp (senza sord.) mf mp
mf (senza sord.) mp mf mp
f (senza sord.) mf pizz.
mf mp

sempre agitato
(senza sord.)

Tempo I

mf (senza sord.) cresc. f espress. marcato
f sul G
mf cresc. f marcato
cresc. (senza sord.) f marcato
mf cresc. f marcato

22

mf mf mf mf
mf mf f mf
f f dim.
mf mf f dim. mf
mf mf f dim. mf
mf mf f dim. mf

23 molto tranquillo

con sord. mf con sord. mf
con sord. mf dim. p
p mf dim. p
mf pp dim. pp
dim. pp dim. pp

(24)

dim. pp con sord. mp (lontano) con sord. con sord. pp con sord.

pp mp pp mp pp SOLO mf

(25) * sempre tranquillo ♩ = 88

mp espress. senza sord. rall. senza sord. rall. senza sord. rall. senza sord. rall. senza sord. rall. senza sord. rall. senza sord. rall. senza sord. rall. senza sord. rall.

Allegro moderato ♩ = 108 senza sord.

mp cresc. pizz. cresc. arco cresc. SOLO mf pizz. p

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

Musical score for measures 24-25. The score consists of six staves. The top two staves are for the first violin and second violin, both marked *mf* and *cresc.*. The third and fourth staves are for the first and second violas, both marked *poco f*. The fifth and sixth staves are for the first and second cellos, both marked *cresc.*. A key signature change to one sharp (F#) is indicated by an asterisk and a sharp sign at the beginning of measure 25. The dynamic *poco f* is repeated in measure 25.

Musical score for measures 26-27. The score consists of six staves. The top two staves are for the first violin and second violin, both marked *sfz* and *pizz.*. The third and fourth staves are for the first and second violas, both marked *sub.mp* and *pizz.*. The fifth and sixth staves are for the first and second cellos, both marked *sub.mp* and *pizz.*. The dynamic *mf* is present in measure 26. The dynamic *sub.mp* is present in measure 27.

* Tutti

Musical score for measures 28-31. The score consists of six staves. The top two staves are for the first violin and second violin, both marked *f cresc.*. The third and fourth staves are for the first and second violas, both marked *f cresc.*. The fifth and sixth staves are for the first and second cellos, both marked *cresc.*. The dynamic *sub.mp* is present in measures 29 and 30. The dynamic *f* is present in measure 31.

Musical score for measures 32-35. The score consists of six staves. The top two staves are for the first violin and second violin, both marked *mf*. The third and fourth staves are for the first and second violas, both marked *mf*. The fifth and sixth staves are for the first and second cellos, both marked *mf*. The dynamic *ff* is present in measures 32 and 33. The dynamic *f* is present in measures 34 and 35.

Musical score for page 28, measures 1-8. The score includes piano, violin, and cello parts. The piano part features a complex rhythmic pattern with dynamic markings of *mf* and *pizz.* (pizzicato). The violin and cello parts provide harmonic support with various articulations and dynamics.

28

Musical score for page 28, measures 9-16. This section continues the piano, violin, and cello parts. The piano part is marked with *püff* (puff) and *arco* (arco). The violin and cello parts include dynamic markings such as *sub.p* (subito piano) and *sub.mf* (subito mezzo-forte).

Musical score for page 29, measures 1-8. The score includes piano, violin, and cello parts. The piano part features a complex rhythmic pattern with dynamic markings of *ff* (fortissimo) and *f* (forte). The violin and cello parts provide harmonic support with various articulations and dynamics.

29

Musical score for page 29, measures 9-16. This section continues the piano, violin, and cello parts. The piano part is marked with *püff* (puff) and *sempreff* (sempre forte). The violin and cello parts include dynamic markings such as *sempreff* and *sempreff*.

musical score for page 32, measures 1-31. Includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. Performance markings include *sul G*, *f*, *pizz.*, and *arco*.

musical score for page 32, measures 32-47. Includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. Performance markings include *arco*, *sfz*, *p*, *mf*, and *pizz.*.

musical score for page 33, measures 1-32. Includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. Performance markings include *mf*, *pizz.*, *arco*, *f*, and *tr*.

musical score for page 33, measures 33-47. Includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. Performance markings include *mp*, *p*, *tr*, *f*, and *mf*.

poco a poco cresc. *mf*

poco a poco cresc. *mf*

poco a poco cresc. *mf*

poco a poco cresc. *mf*

35

f

f

f

f

f

f

cresc. *e string.*

cresc. *e string.*

cresc. *e string.*

cresc. *e string.*

cresc. *e string.*

cresc. *e string.*

36

Andante maestoso (♩ = 70)

fff

fff

fff

fff

fff

fff

fff

f

f

f

f

f

Musical score for measures 35-38. The score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music features a complex rhythmic pattern with many sixteenth notes. Dynamics include *mf* and *f*. There are trills in the lower staves.

Musical score for measures 39-42. The score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music features a complex rhythmic pattern with many sixteenth notes. Dynamics include *cresc.* and *ff*. The word *arco* is written above the bottom staff in measure 41.

Musical score for measures 43-46. The score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music features a complex rhythmic pattern with many sixteenth notes. Dynamics include *fff*. A circled number 40 is above the first staff in measure 44. The word *pizz.* is written above the bottom staff in measure 45.

Musical score for measures 47-50. The score consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music features a complex rhythmic pattern with many sixteenth notes. Dynamics include *fff*. The word *arco* is written above the bottom staff in measure 49.