

A Monsieur HUGO BECKER

# TARENTELLE



EN LA MINEUR

POUR

VIOLONCELLE ET PIANO

PAR

## D. VAN GOËNS

Op. 24.

Prix : 9 francs

DU MÊME AUTEUR :

Valse de Concert, violoncelle et piano . . . 7 fr. 50 c.

Allemagne : BELAÏEFF, Éditeur à Leipzig.

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1895

Vm 16. 9/82

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# TARENTELLE

en La mineur.

pour Violoncelle

DANIEL VAN GOENS.

avec accompagnement de Piano.

Op. 24.

**VIOLONCELLE.** Presto. 20

*P Grazioso.*

*f*

*p*

VIOLONCELLE.

Cantando meno mosso.

*Dolce.*

*Dolce.*

Plus animé.

*p*

*pp subito.*

2da

Meno mosso.

*Dolce.*

1<sup>a</sup>

*Cresc.*

*ff*

Rall.

Tempo 1°.

The first system of the musical score consists of two staves. The upper staff is for the cello, starting with a forte (*f*) dynamic and a *Rall.* (Ritardando) marking. It features a melodic line with slurs and a four-measure rest. The lower staff is for the violin, starting with a piano (*p*) dynamic and a *Tempo 1°.* (Allegro) marking. It features a melodic line with slurs and a four-measure rest. The system concludes with a forte (*f*) dynamic marking.

Con fuoco.

The second system of the musical score consists of two staves. The upper staff is for the cello, starting with a piano (*p*) dynamic and a *Con fuoco.* (With fire) marking. It features a melodic line with slurs and a four-measure rest. The lower staff is for the violin, starting with a piano (*p*) dynamic and a *Cresc. molto.* (Crescendo molto) marking. It features a melodic line with slurs and a four-measure rest. The system concludes with a forte (*ff*) dynamic marking. The lyrics "Crescen - - - do" are written below the violin staff.

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# TARENTELLE

en La mineur.

pour Violoncelle

avec accompagnement de Piano.

DANIEL VAN GOENS.

Op: 24.

VIOLONCELLE. *Presto.*

PIANO. *Presto.*

*p*

*sf*

*Cresc. molto.*

*ff*

*Dim. molto.*

pp

pp

This system contains the first two staves of music. The top staff features a melodic line with slurs and ties. The middle staff has chords and a melodic phrase. The bottom staff consists of sustained chords with a *pp* dynamic marking.

pp

This system contains the next two staves. The top staff continues the melodic line. The middle staff has chords and a melodic phrase. The bottom staff consists of sustained chords with a *pp* dynamic marking.

pp

This system contains the next two staves. The top staff continues the melodic line. The middle staff has chords and a melodic phrase. The bottom staff consists of sustained chords with a *pp* dynamic marking.

pp

This system contains the next two staves. The top staff continues the melodic line. The middle staff has chords and a melodic phrase. The bottom staff consists of sustained chords with a *pp* dynamic marking.

pp

This system contains the final two staves of music on the page. The top staff continues the melodic line. The middle staff has chords and a melodic phrase. The bottom staff consists of sustained chords with a *pp* dynamic marking.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features a melodic line in the upper treble staff and accompaniment in the grand staff. A fermata is placed over a note in the upper staff.

Second system of musical notation. It consists of three staves. The upper staff continues the melodic line. The grand staff accompaniment includes a piano (*p*) dynamic marking. The music shows a continuation of the melodic and harmonic material.

Third system of musical notation. It consists of three staves. The upper staff continues the melodic line. The grand staff accompaniment includes a piano (*p*) dynamic marking and a pianissimo (*pp*) dynamic marking. The music continues with melodic and harmonic development.

Fourth system of musical notation. It consists of three staves. The upper staff continues the melodic line. The grand staff accompaniment includes a piano (*p*) dynamic marking and a pianissimo (*pp*) dynamic marking. The music continues with melodic and harmonic development.

Fifth system of musical notation. It consists of three staves. The upper staff continues the melodic line. The grand staff accompaniment includes a *Cresc.* (Crescendo) marking and a forte (*f*) dynamic marking. The music concludes with a strong harmonic resolution.



First system of musical notation, consisting of a vocal line and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand.

Second system of musical notation. The piano accompaniment includes the instruction *Dim. molto.* (Diminuendo molto).

Third system of musical notation. The piano accompaniment includes the instruction *pp* (pianissimo).

Fourth system of musical notation. The piano accompaniment includes the instruction *p* (piano).

Fifth system of musical notation. The piano accompaniment includes the instruction *ppp* (pianississimo).

Meno mosso e cantando.

*Dolce.*

Meno mosso e cantando.

The musical score is arranged in six systems, each containing a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with a key signature of one flat (B-flat major or D minor) and a time signature of 4/4. The piano accompaniment is written in grand staff notation (treble and bass clefs). The tempo and mood are indicated as 'Meno mosso e cantando' and 'Dolce'. The score features various musical notations including slurs, ties, and dynamic markings such as 'pp' (pianissimo). The piano part consists of a steady accompaniment of eighth and sixteenth notes, often with slurs and ties. The vocal line is melodic and expressive, with some notes marked with '2' for a second ending or similar notation. The overall style is characteristic of late 19th or early 20th-century piano and vocal music.

Musical notation for the first system. It consists of a piano staff (top) and a bass staff (bottom). The piano staff has a treble clef and a key signature of one flat. The bass staff has a bass clef and the same key signature. The music features a melodic line in the piano staff and a harmonic accompaniment in the bass staff. Dynamic markings include *Marc.* (marcato), *Cresc.* (crescendo), and *p* (piano). A *Ped.* (pedal) marking is present in the bass staff. A star symbol (\*) is located at the end of the system.

Musical notation for the second system. It consists of a piano staff (top) and a bass staff (bottom). The piano staff has a treble clef and a key signature of one flat. The bass staff has a bass clef and the same key signature. The music features a melodic line in the piano staff and a harmonic accompaniment in the bass staff. Dynamic markings include *Plus animé.* (more animated) and *pp* (pianissimo).

Musical notation for the third system. It consists of a piano staff (top) and a bass staff (bottom). The piano staff has a treble clef and a key signature of one flat. The bass staff has a bass clef and the same key signature. The music features a melodic line in the piano staff and a harmonic accompaniment in the bass staff. A dynamic marking of *p* (piano) is present in the bass staff.

Musical notation for the fourth system. It consists of a piano staff (top) and a bass staff (bottom). The piano staff has a treble clef and a key signature of one flat. The bass staff has a bass clef and the same key signature. The music features a melodic line in the piano staff and a harmonic accompaniment in the bass staff. A dynamic marking of *m.g.* (mezzo-giochiato) is present in the piano staff.

Musical notation for the fifth system. It consists of a piano staff (top) and a bass staff (bottom). The piano staff has a treble clef and a key signature of one flat. The bass staff has a bass clef and the same key signature. The music features a melodic line in the piano staff and a harmonic accompaniment in the bass staff. A dynamic marking of *m.g.* (mezzo-giochiato) is present in the piano staff.

First system of musical notation. The upper staff (treble clef) begins with a dynamic marking of *f* and ends with *p subito.*. The lower staff (bass clef) begins with a dynamic marking of *mf* and ends with *pp subito.*. The music consists of a melodic line in the upper staff and a supporting bass line in the lower staff.

Second system of musical notation, continuing the melodic and bass lines from the first system.

Third system of musical notation. The upper staff begins with the instruction *Cantando.*. The lower staff begins with the instruction *Dolce.*. The music features a more lyrical melody in the upper staff and a gentle accompaniment in the lower staff.

Fourth system of musical notation. The upper staff begins with the instruction *a Tempo meno mosso.* and *Dolce.*. The lower staff begins with the instruction *a Tempo meno mosso.* and *pp*. The tempo and dynamics are clearly marked for this section.

Fifth system of musical notation, concluding the piece with a final melodic phrase in the upper staff and a sustained bass line in the lower staff.

First system of musical notation. The vocal line (top) consists of a series of eighth and sixteenth notes. The piano accompaniment (bottom) features a steady eighth-note pattern in the right hand and a bass line with dotted rhythms in the left hand. A *Cresc.* marking is present in the right hand of the piano part.

Second system of musical notation. The vocal line continues with similar rhythmic patterns. The piano accompaniment includes a section with a *Calando.* marking and a four-measure rest in the right hand. The system concludes with a *Tranquillo* marking and a *Cantando. Dolce.* instruction.

Third system of musical notation. The vocal line features a melodic line with some rests. The piano accompaniment has a more active bass line. A dynamic shift to *f* (forte) is indicated in the right hand of the piano part.

Fourth system of musical notation. The vocal line has a *Rall.* (rallentando) marking. The piano accompaniment features a complex texture with many chords and rests. The system ends with a *Tempo I.* (tempo primo) marking and a *pp* (pianissimo) dynamic.

Fifth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a bass line with long notes and rests. The system concludes with a *pp* (pianissimo) dynamic.

pp

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part begins with a *pp* dynamic marking.

*p* *p* *pp*

Second system of musical notation, continuing the vocal and piano parts. Dynamics include *p* and *pp*.

*Cresc.* *Cresc.*

Third system of musical notation, showing a crescendo in both the vocal and piano parts.

*f*

Fourth system of musical notation, featuring a forte (*f*) dynamic marking in the piano part.

*Molto dim.* *Molto dim.*

Fifth system of musical notation, concluding with a *Molto dim.* (very dim) dynamic marking in both parts.

*Con fuoco.*  
*p* *Cresc. molto.* *f*

This system shows the beginning of a piano piece. The left hand (bass clef) starts with a piano (*p*) dynamic and a 'Con fuoco' instruction. The right hand (treble clef) is mostly silent. A 'Cresc. molto.' marking appears in the right hand, leading to a fortissimo (*f*) dynamic.

*p* *Cresc. molto.* *ff*

The second system continues the piano part. The left hand remains at a piano (*p*) dynamic, while the right hand continues its 'Cresc. molto.' progression, reaching a fortissimo (*ff*) dynamic.

*p* *Cresc.*  
*p Léger.* *Cresc.*

The third system introduces a change in tempo to 'Léger' (light) and a new dynamic of piano (*p*). The right hand has a 'Cresc.' marking. The left hand accompaniment consists of chords.

*tr*  
*ff* *f*

The fourth system features a trill (*tr*) in the right hand and a fortissimo (*ff*) dynamic. The left hand continues with chordal accompaniment.

*ff* *8-*  
*Ped.* \*

The fifth system concludes with a fortissimo (*ff*) dynamic and an 8-measure rest (*8-*) in the right hand. A 'Ped.' instruction is present at the bottom, along with an asterisk (\*) marking.

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 LEKEU (Guillaume). *Adagio pour quatuor d'orchestre* .  
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 — 2<sup>e</sup> Étude symphonique, n° 1, sur *Hamlet* (SHAKESPEARE) . . . . .  
 — 2<sup>e</sup> Étude symphonique, n° 2, sur *Faust* (GOETHE) . . . . .  
 — Fantaisie sur deux airs populaires angevins. . . . .  
 MAGNARD (Albéric). 1<sup>re</sup> *Symphonie*. . . . .  
 — 2<sup>e</sup> *Symphonie*. . . . .  
 ROPARTZ (Guy). *Dimanche breton*. . . . .  
 — *Les Landes, paysage breton*. Partition, prix net 6 »  
 Parties séparées, — 10 »  
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 Parties séparées, — 8 »  
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 N° 1. *Causerie matinale* . . . . .  
 2. *Petite Retraite* . . . . .  
 3. *Berceuse*. . . . .  
 MAGNARD (Albéric). 1<sup>re</sup> *Symphonie* . . . . . Prix net 8 »  
 — 2<sup>e</sup> *Symphonie* . . . . . — 8 »  
 ROPARTZ (Guy). *Dimanche breton* . . . . . — 9 »  
 — *Les Landes* . . . . . — 6 »  
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BOELLMANN (Léon). *Ma bien-aimée* . . . . . 5 »  
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 — *Les Roses*. . . . . 4 »  
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 BORDIER (Jules, d'Angers). *Trois Mélodies sur de vieilles paroles* . . . . . Prix net 3 »  
 N° 1. *Le Petit Lyré* . . . . . 4 »  
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 3. *Rondelet*. . . . . 3 »  
 DORET (Gustave). *Deux Sonnets païens*. . . . . 5 »  
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 — *Lamento* . . . . . 4 »  
 — *Le Manoir de Rosemonde*. . . . . 4 »  
 — *Phidylé*. . . . . 6 »  
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 — *La Vague et la Cloche*. . . . . 7 50  
 Les 8 mélodies réunies, prix net 8 »  
 DURAND (Émile). *Chanson de mousse*. . . . . 5 »  
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 GEORGES (Alexandre). *Aubade tirée d'Axël* . . . . . 5 »  
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 LEKEU (Guillaume). *Trois poèmes, réunis*. . . . . Prix net 5 »  
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 2. *Ronde*. . . . . 5 »  
 3. *Nocturne* . . . . . 5 »  
 MAURICE (Pierre). *Berceuse* . . . . . 3 »  
 — *Vilanelle* . . . . . 4 »  
 ROPARTZ (Guy). *Petit enfant*. . . . . 5 »  
 — *Prière*. . . . . 7 50

## CHANT & ORCHESTRE

DUPARC (Henri). *L'invitation au voyage, part<sup>a</sup>, pr. net* 5 »  
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 — *La Vague et la Cloche, partition*. . . . . — 5 »  
 ROPARTZ (Guy). *Prière*. . . . .



# NOUVEAUTÉS MUSICALES

## PARTITION PIANO & CHANT

GEORGES (Alexandre). *Azél*, drame de VILLIERS DE L'ISLE-ADAM . . . . . Prix net 5 »

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CHAUSSON (Ernest). *Symphonie* . . . . .  
 LEKEU (Guillaume). *Adagio pour quatuor d'orchestre* .  
 — 1<sup>re</sup> *Étude symphonique (chant de triomphale délivrance)* . . . . .  
 — 2<sup>e</sup> *Étude symphonique, n° 1, sur Hamlet (SHAKESPEARE)* . . . . .  
 — 2<sup>e</sup> *Étude symphonique, n° 2, sur Faust (GOETHE)* . . . . .  
 — *Fantaisie sur deux airs populaires angevins* . . . . .  
 MAGNARD (Albéric). 1<sup>re</sup> *Symphonie* . . . . .  
 — 2<sup>e</sup> *Symphonie* . . . . .  
 ROPARTZ (Guy). *Dimanche breton* . . . . .  
 — *Les Landes, paysage breton. Partition, prix net* 6 »  
     *Parties séparées* . . . . . 10 »  
 SAVARD (A.). *Symphonie en trois parties* . . . . .

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     *Parties séparées* . . . . . 10 »  
 GEORGES (Alexandre). *Prélude d'Azél. Partition* . . . . . 6 »  
     *Parties séparées* . . . . . 8 »  
 ROPARTZ (Guy). *Sérénade, pour instruments à archet. Partition, prix net* 4 »  
     *Parties séparées* . . . . . 3 »  
 WAILLY (P. de). *Sous un balcon, sérénade. Partition* . . . . . 5 »  
     *Parties séparées* . . . . . 6 »

## MUSIQUE DE CHAMBRE

WAILLY (P. de). *Quintette pour piano, 2 violons, alto et violoncelle* . . . . . Prix net 12 »  
 LEKEU (Guillaume). *Quatuor pour piano, violon, alto et violoncelle (inachevé)* . . . . . Prix net 6 »  
 ROPARTZ (Guy). *Quatuor p<sup>r</sup> instruments à archet* . . . . . 6 »  
 LEKEU (Guillaume). *Trio pour piano, violon et violoncelle* . . . . . Prix net 8 »

## PIANO & VIOLON

DOMERC (Jules). *Trois Mélodies pour violon avec piano* 12 »  
     N° 1. *Les premiers beaux jours* . . . . . 6 »  
     2. *Doux espoir* . . . . . 6 »  
     3. *Simplicité* . . . . . 6 »  
 LEKEU (Guillaume). *Sonate, dédiée à YSAÏE. Prix net* 8 »

## PIANO & VIOLONCELLE

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 LE GRAND (Ernest). *Petites Esquisses* . . . . . 6 »  
     N° 1. *Causerie matinale* . . . . .  
     2. *Petite retraite* . . . . .  
     3. *Berceuse* . . . . .  
 MAGNARD (Albéric). 1<sup>re</sup> *Symphonie* . . . . . Prix net 8 »  
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## PIANO & CHANT

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 — *Notre amour (avec violoncelle)* . . . . . 7 50  
 — *Rondel, à 2 voix* . . . . . 5 »  
 — *Les Roses* . . . . . 4 »  
 — *Sous bois* . . . . . 5 »  
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     N° 1. *Le Petit Lyré* . . . . . 4 »  
     2. *Félicité vaine* . . . . . 3 »  
     3. *Rondelet* . . . . . 3 »  
 DORET (Gustave). *Deux Sonnets païens* . . . . . 5 »  
 DUPARC (Henri). *Extase* . . . . . 4 »  
 — *L'invitation au voyage* . . . . . 6 »  
 — *Lamento* . . . . . 4 »  
 — *Le Manoir de Rosemonde* . . . . . 4 »  
 — *Phidylé* . . . . . 6 »  
 — *Sérénade florentine* . . . . . 4 »  
 — *Testament* . . . . . 5 »  
 — *La Vague et la Cloche* . . . . . 7 50  
     *Les 8 mélodies réunies, prix net* 8 »  
 DURAND (Émile). *Chanson de mousse* . . . . . 5 »  
 — *Chanteclair* . . . . . 6 »  
 — *Rêve* . . . . . 5 »  
 GEORGES (Alexandre). *Aubade tirée d'Azél* . . . . . 5 »  
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 LEKEU (Guillaume). *Trois poèmes, réunis* . . . . . Prix net 5 »  
     N° 1. *Sur une tombe* . . . . . 4 »  
     2. *Ronde* . . . . . 4 »  
     3. *Nocturne* . . . . . 5 »  
 MAURICE (Pierre). *Berceuse* . . . . . 3 »  
 — *Vilanelle* . . . . . 4 »  
 ROPARTZ (Guy). *Petit enfant* . . . . . 5 »  
 — *Prière* . . . . . 7 50

## CHANT & ORCHESTRE

DUPARC (Henri). *L'invitation au voyage, part<sup>r</sup>, pr. net* 5 »  
 — *Phidylé, partition* . . . . . 5 »  
 — *La Vague et la Cloche, partition* . . . . . 5 »  
 ROPARTZ (Guy). *Prière* . . . . .