254705

EUGÈNE GOOSSENS

(OP. 18.)

KALEIDOSCOPE

TWELVE SHORT PIANOFORTE PIECES.

1. GOOD MORNING.
2. PROMENADE.
3. THE HURDY-GURDY MAN.
4. MARCH OF THE WOODEN SOLDIER.
5. THE ROCKING-HORSE.
6. THE PUNCH AND JUDY SHOW.
7. A GHOST STORY.
8. THE OLD MUSICAL BOX.
9. THE CLOCKWORK DANCER.
10. LAMENT TO A DEPARTED DOLL.
11. A MERRY PARTY.
12. GOOD-NIGHT.

COVER DESIGN BY BABA D'ERLANGER.

PRICE 6/- NET.

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

Déposé selon les traités internationaux. Propriété pour tous les pays.
Tous droits de traduction, de reproduction, et d'arrangement réservés.

Engraved and Printed in England.

Copyright, MCMXVIII., by J. & W. Chester.

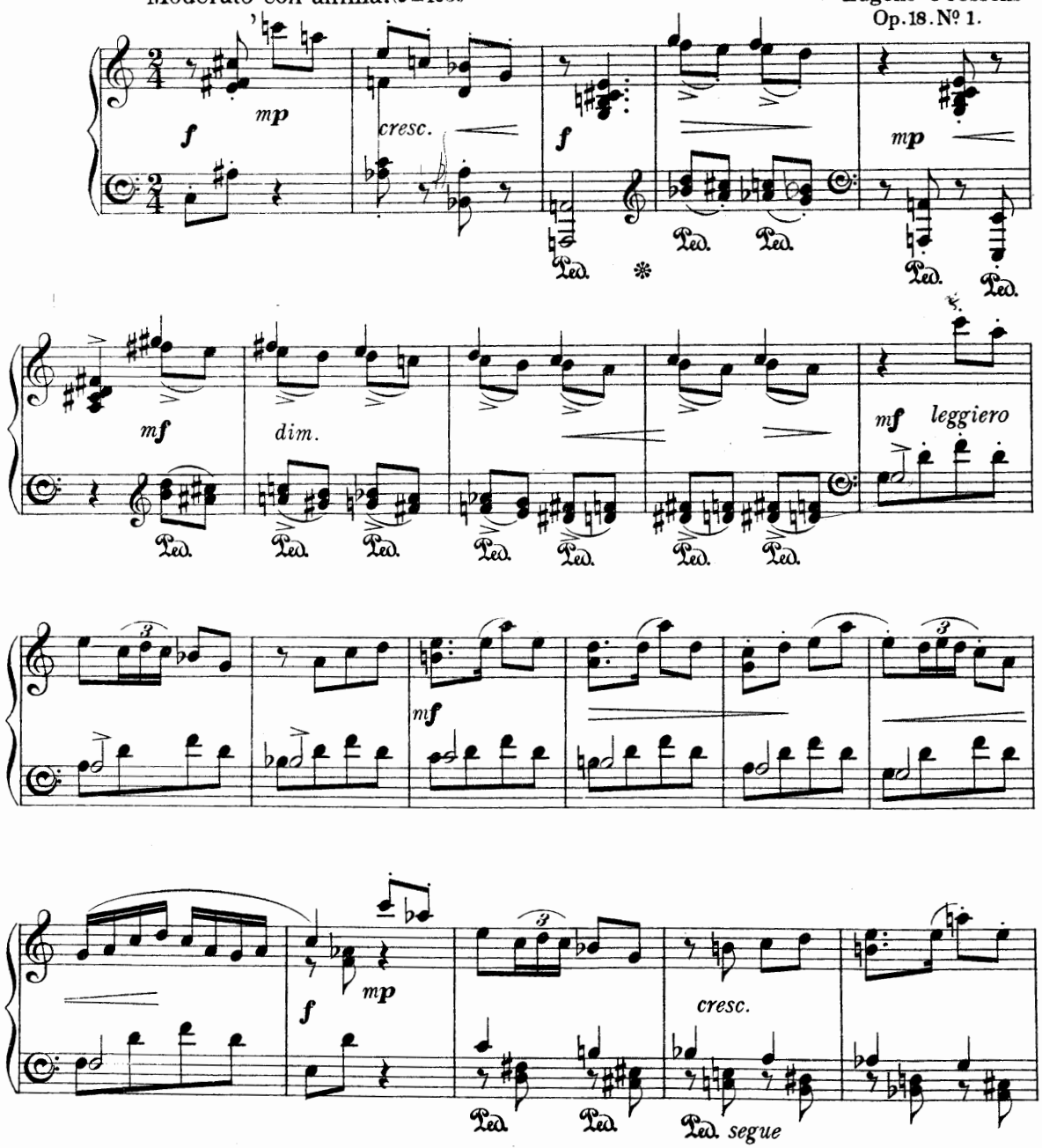
M
25
G65
copy 1

I.

"GOOD MORNING."

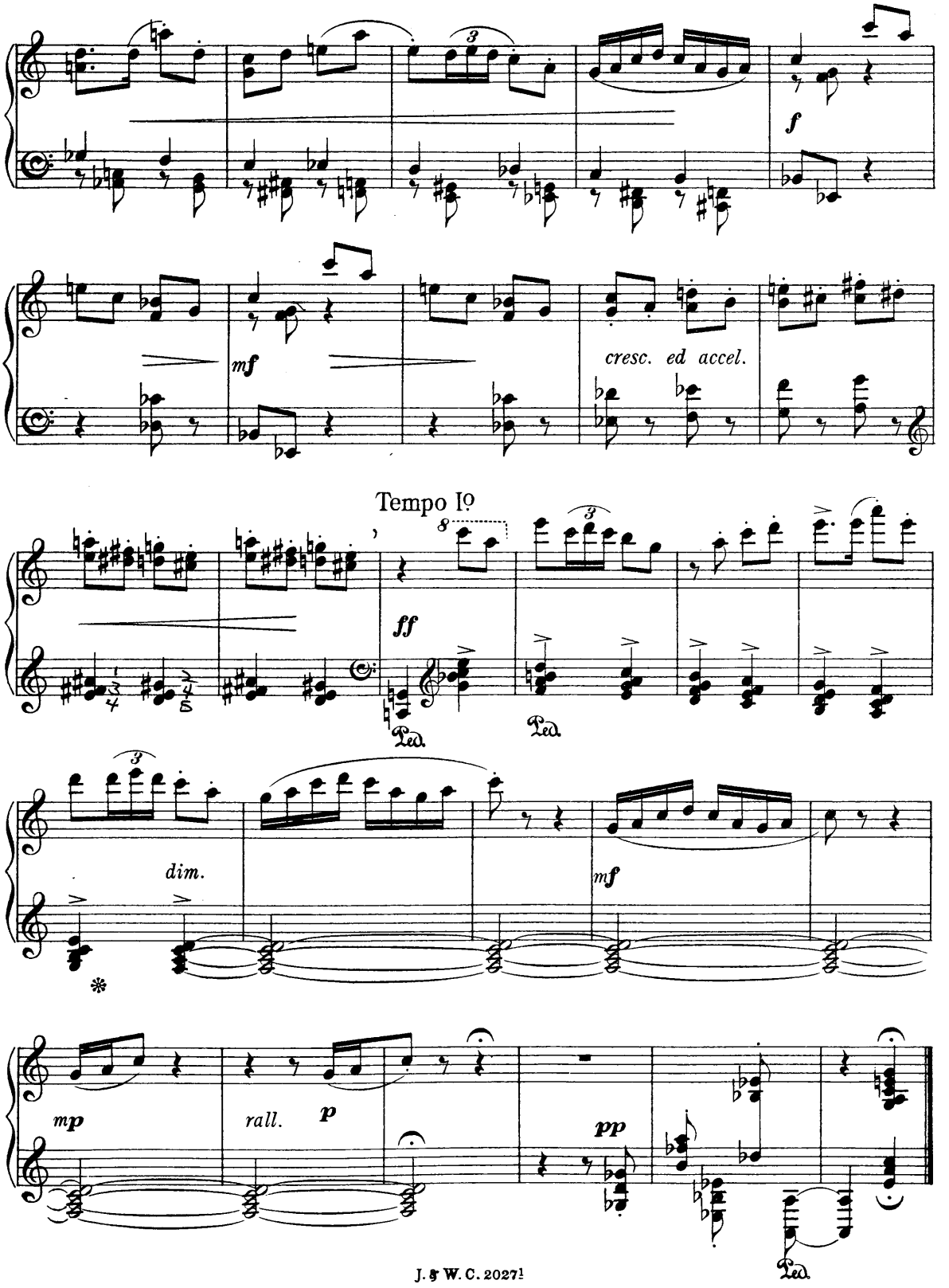
Moderato con anima. (♩=108.)

Eugène Goossens
Op. 18. Nº 1.



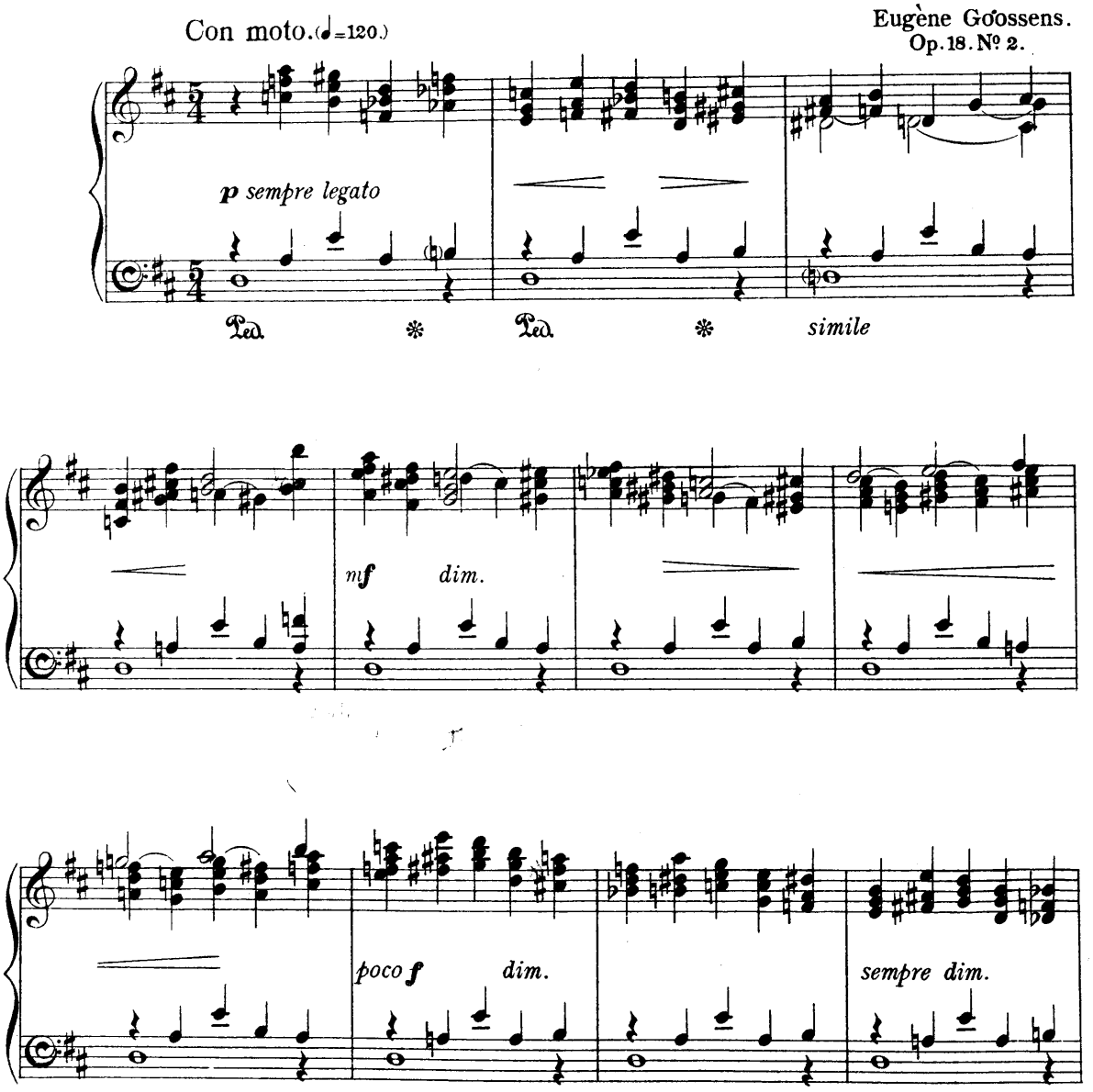
Copyright MCMXVIII by J. & W. Chester, London.

All Rights reserved.
Tous droits réservés.


f
mf
cresc. ed accel.
Tempo Iº
ff
Ped.
Ped.
dim.
mf
mp
rall.
p
pp
Ped.

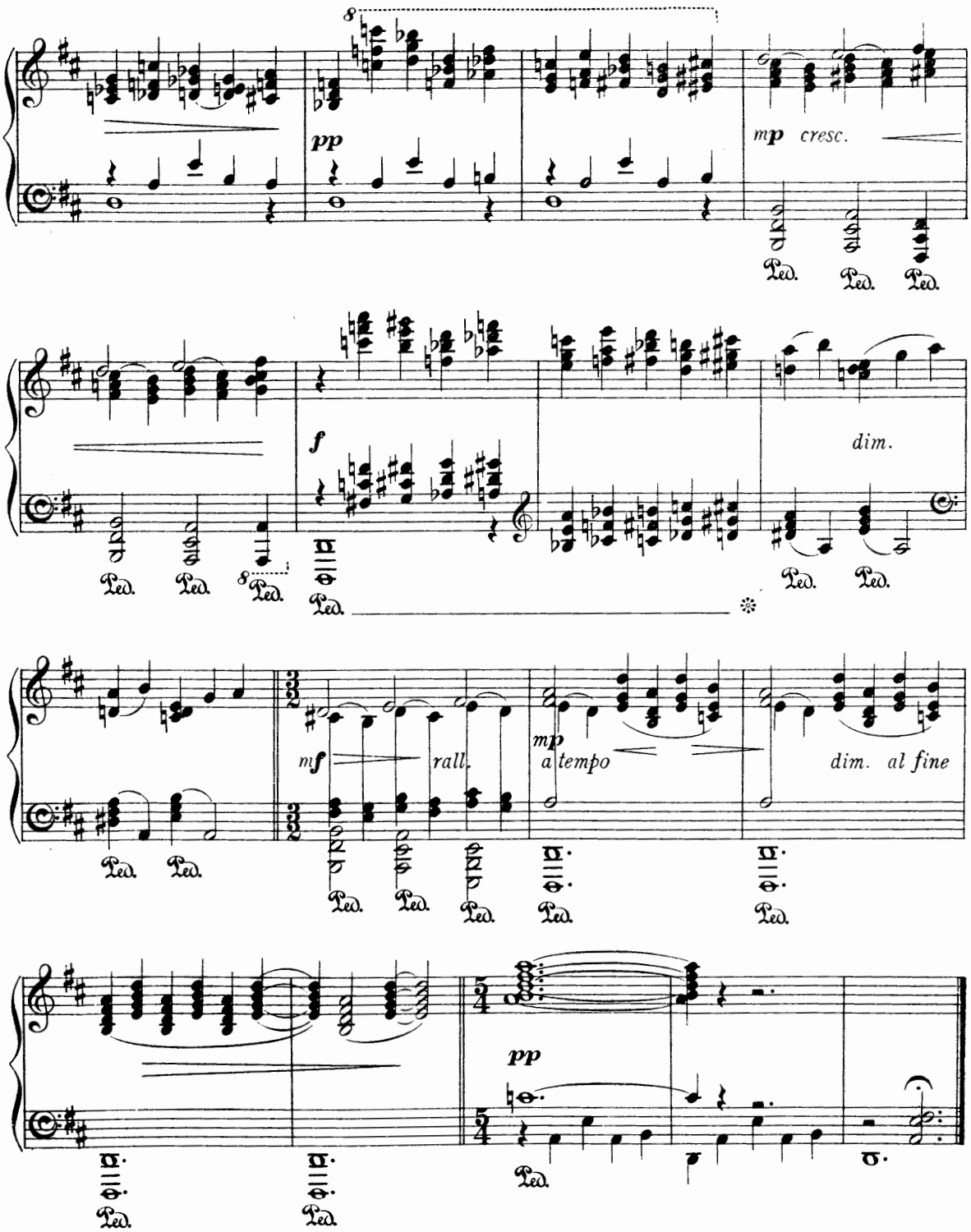
II.

PROMENADE.



Copyright MCMXVIII by J. & W. Chester, London.

All Rights reserved.
Tous droits réservés.

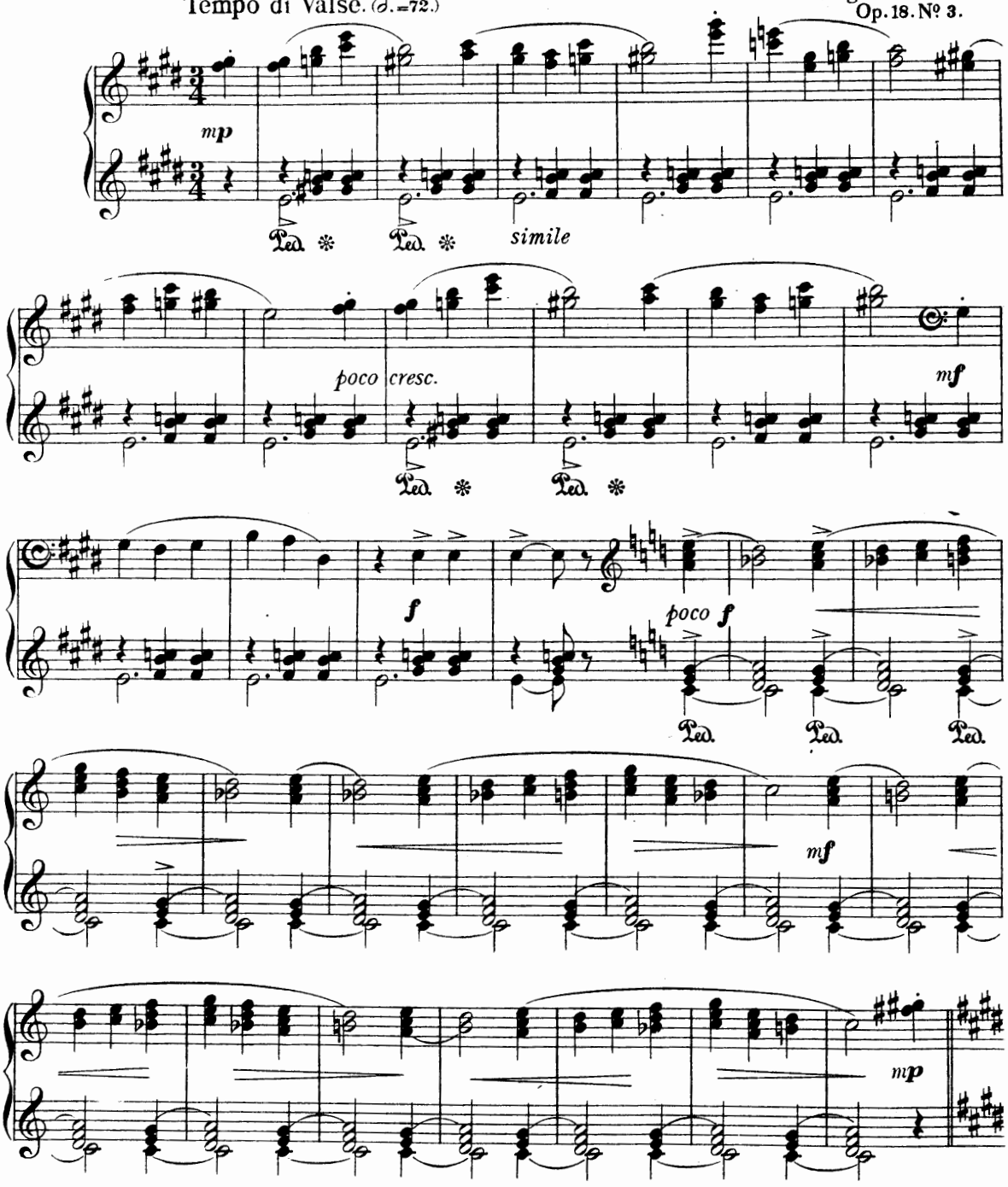

8
pp
mp cresc.
Ped.
f
dim.
mf
rall.
mp
a tempo
dim. al fine

III.

THE HURDY-GURDY MAN.

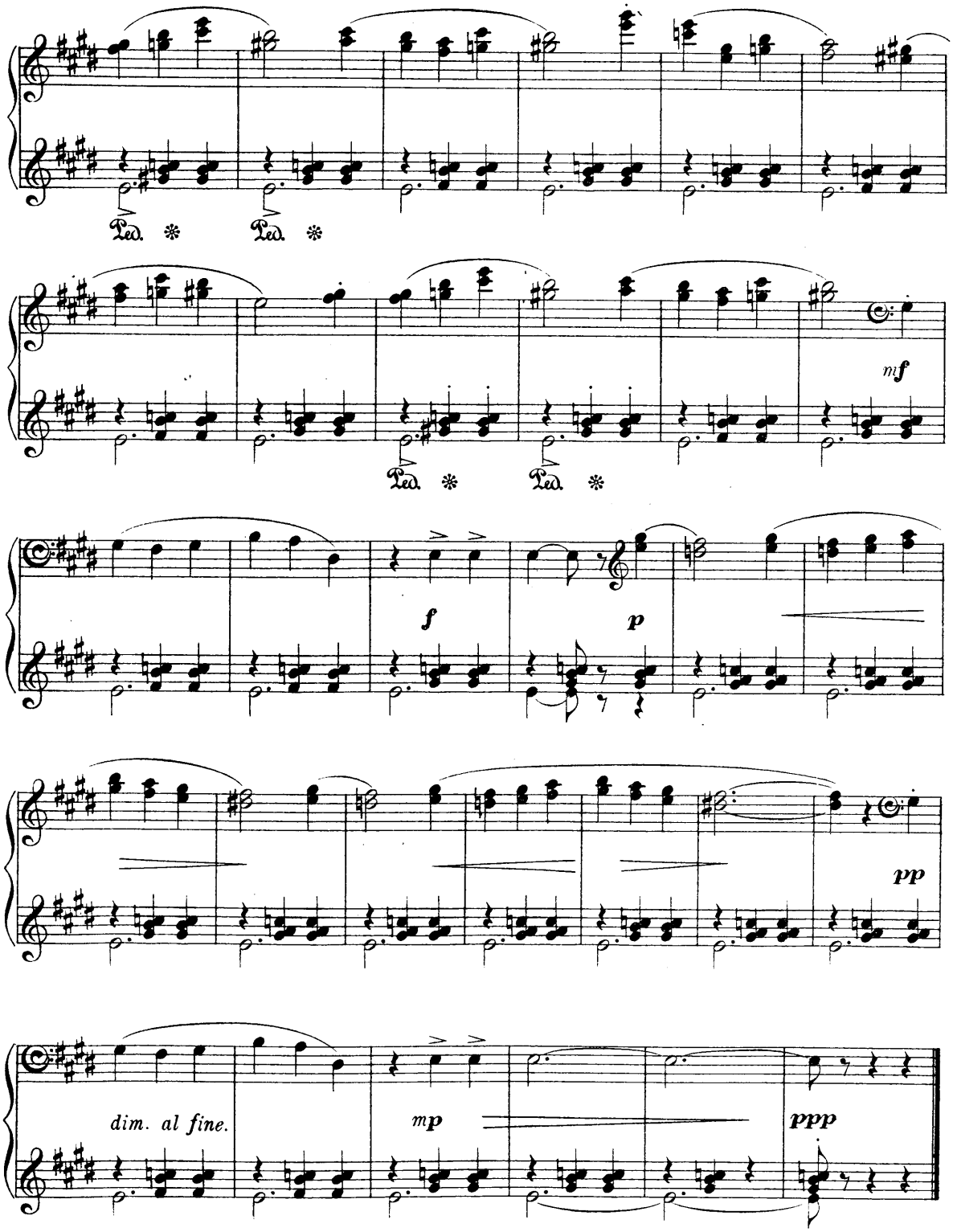
Tempo di Valse. (♩.=72.)

Eugène Goossens.
Op. 18. Nº 3.



Copyright MCMXVIII by J. & W. Chester, London.

All Rights reserved.
Tous droits réservés.

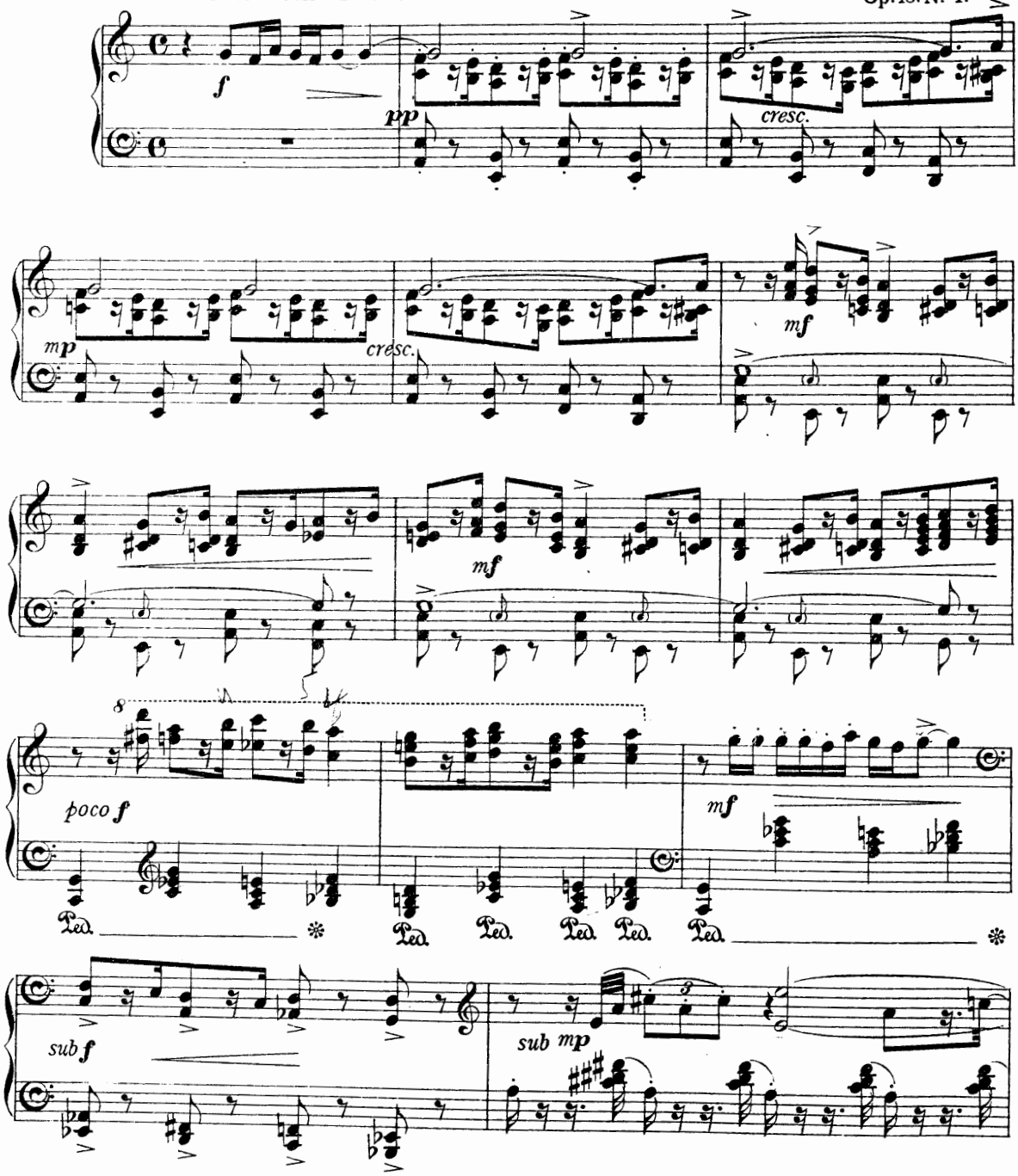

Ped. * Ped. *
mf
Ped. * Ped. *
f
p
pp
dim. al fine.
mp
ppp

IV.

MARCH OF THE WOODEN SOLDIER.

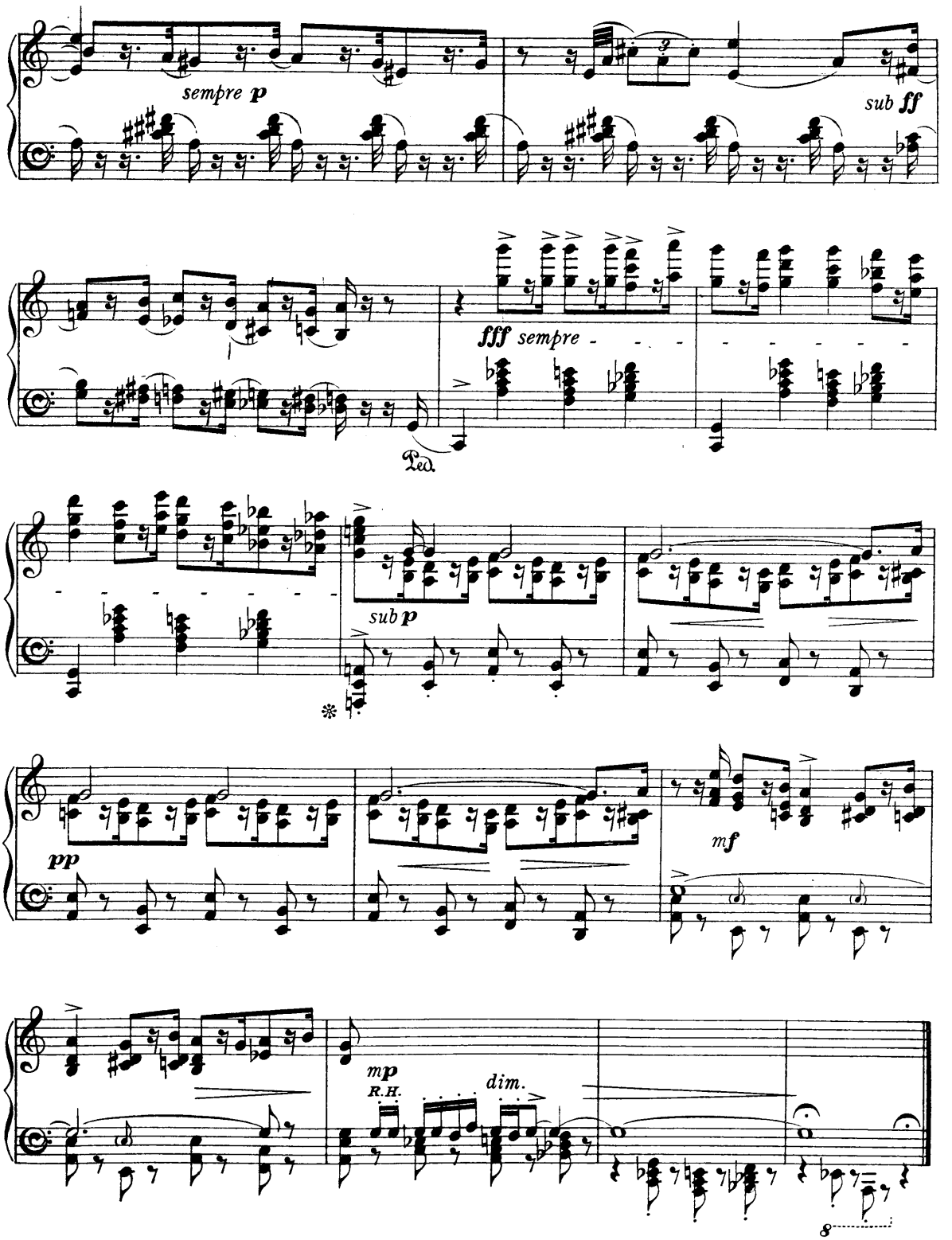
Moderato — Alla marcia. ♩=100.

Eugène Goossens.
Op. 18. Nº 4.



Copyright MCMXVIII by J. & W. Chester, London.

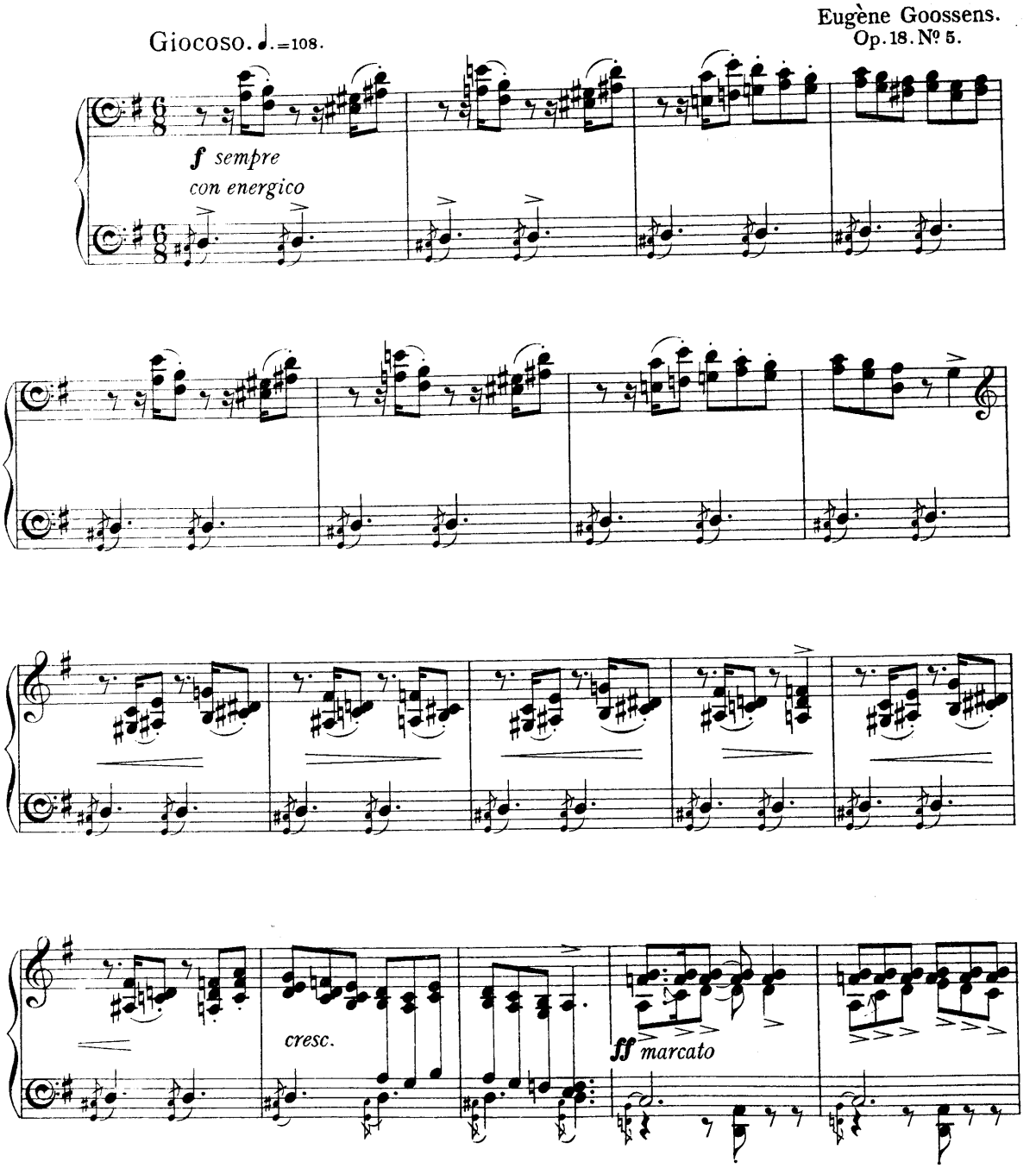
All Rights reserved.
Tous droits réservés.


sempre p
sub ff
fff sempre
Ped.
sub p
pp
mf
mp
R.H.
dim.
8

V.

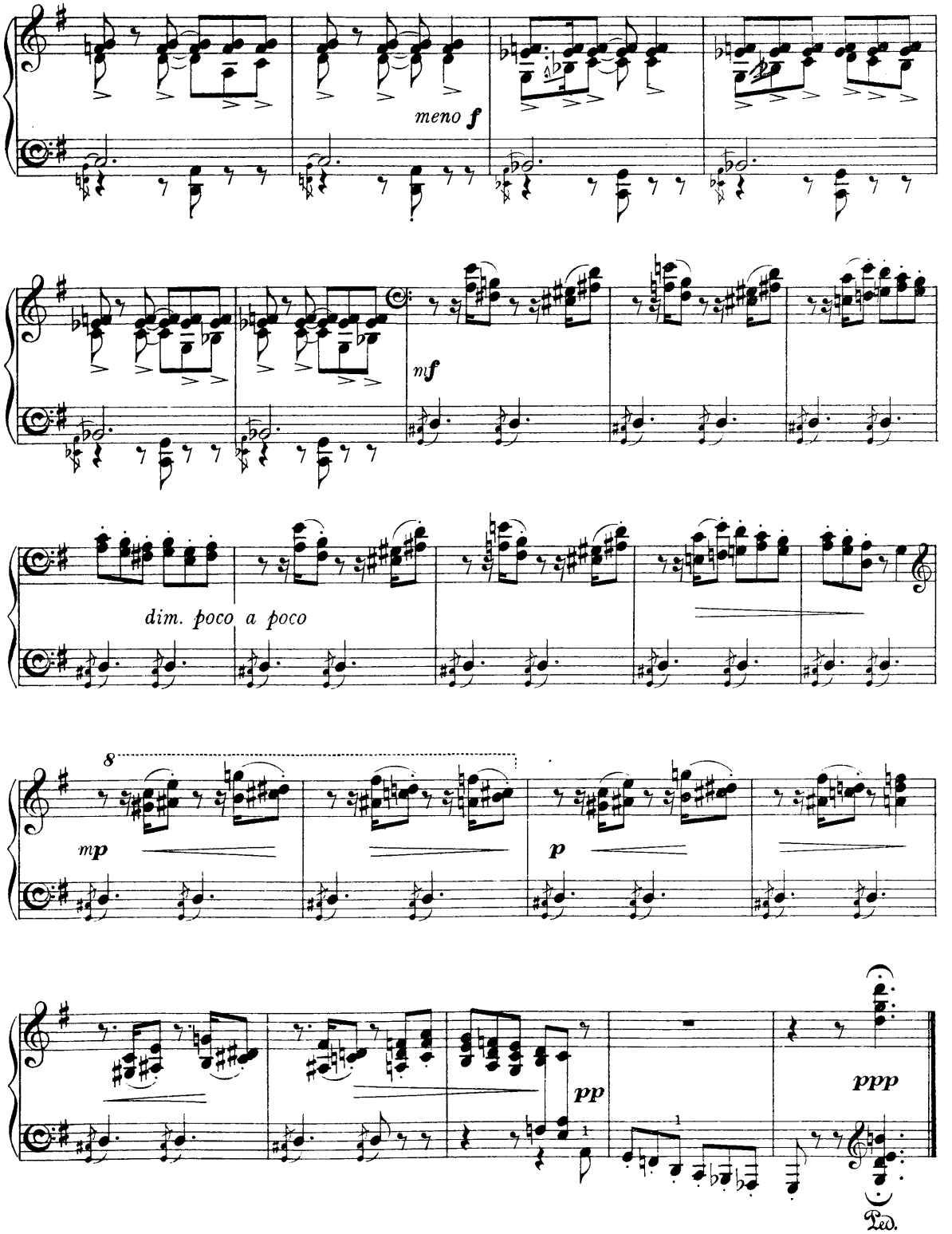
THE ROCKING-HORSE.

Eugène Goossens.
Op. 18. Nº 5.



Copyright MCMXVIII by J. & W. Chester, London.

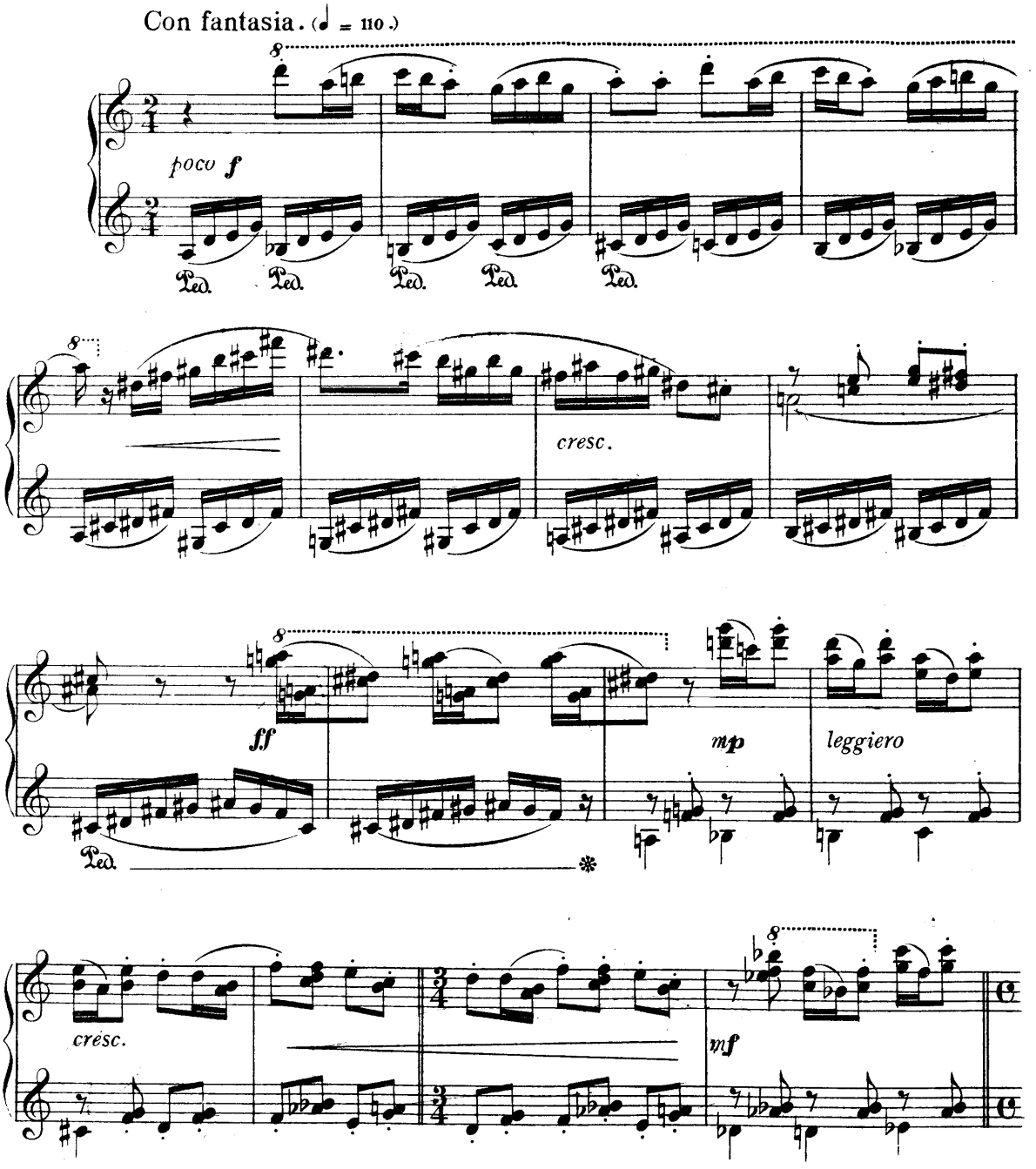
All Rights reserved.
Tous droits réservés.


meno f
mf
dim. poco a poco
8
mp
p
pp
ppp
Ped.

VI.

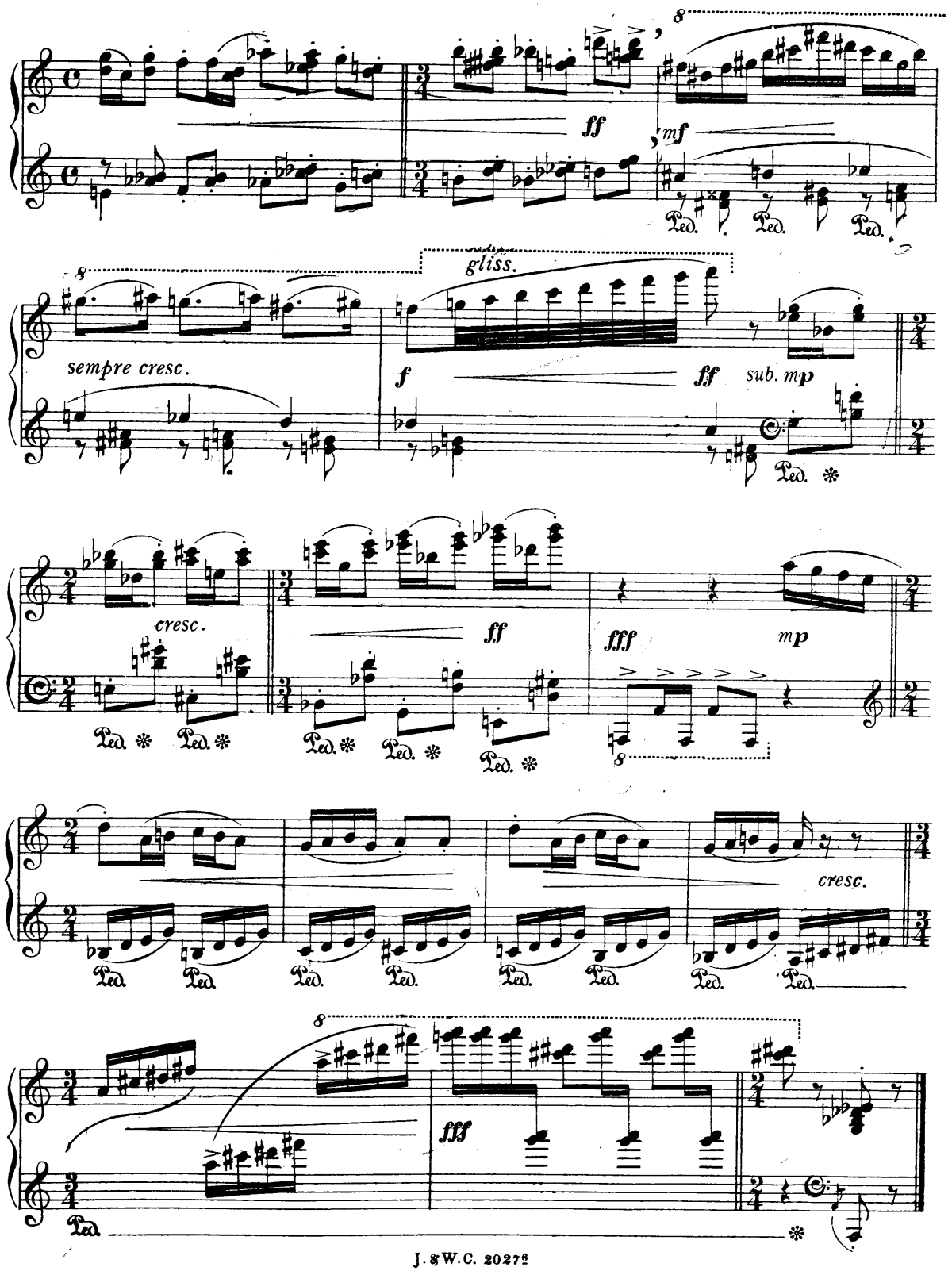
THE PUNCH AND JUDY SHOW.

Eugène Goossens.
Op. 18. No. 6.



Copyright MCMXVIII by J. & W. Chester, London.

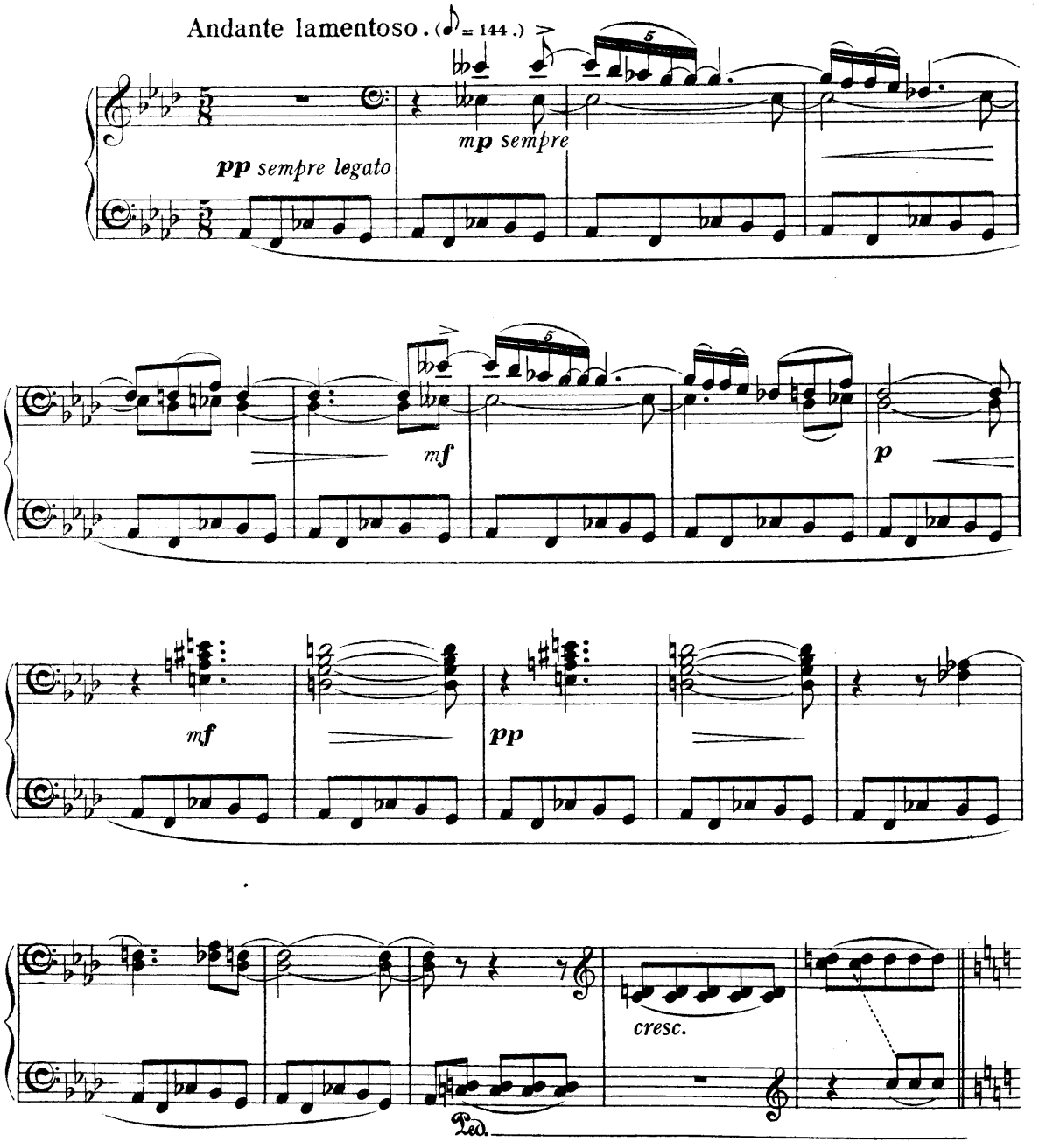
All Rights reserved.
Tous droits réservés.


ff
mf
Ped.
sempre cresc.
gliss.
f
ff
sub. mp
cresc.
ff
fff
mp
cresc.
fff

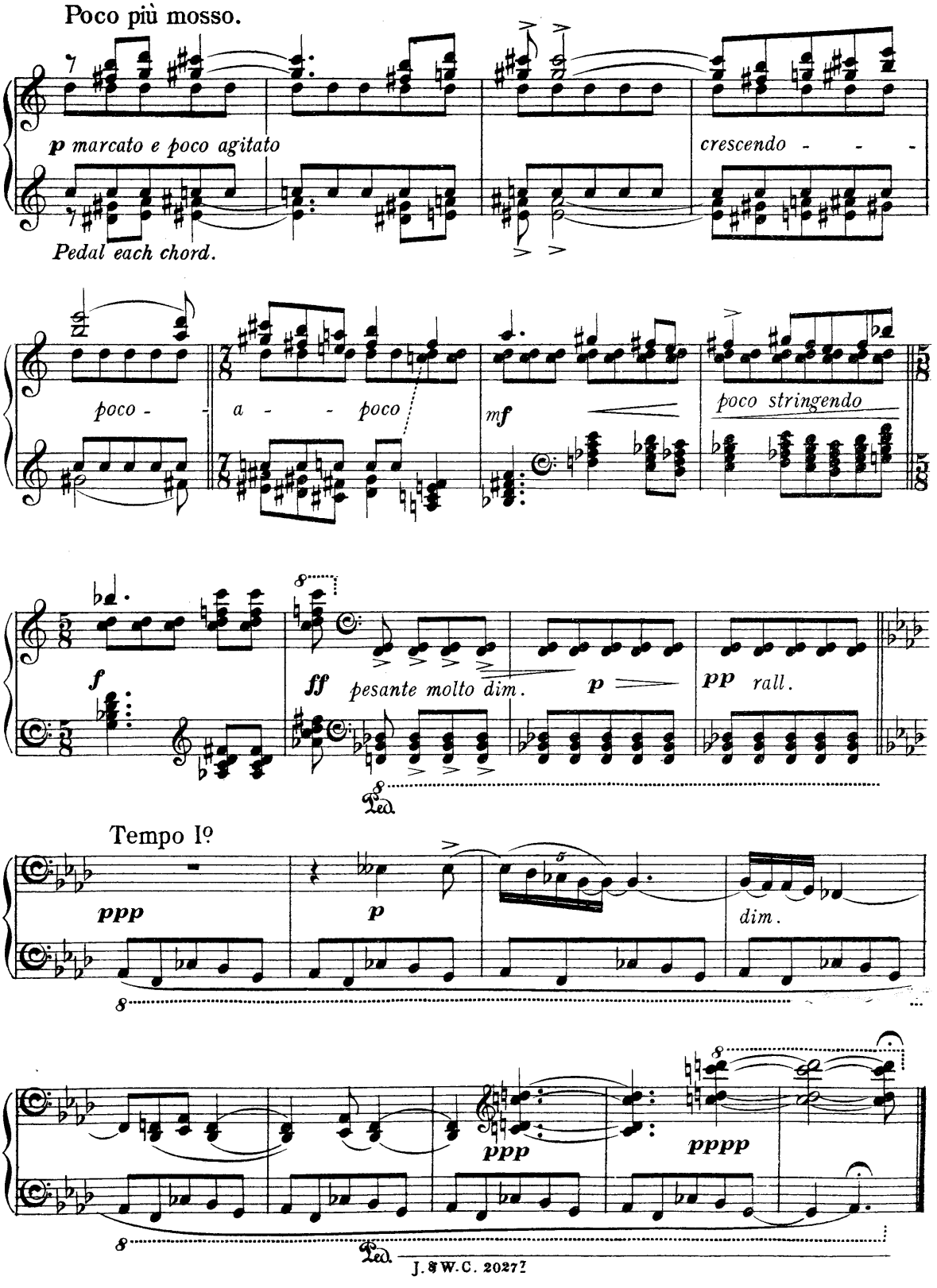
VII.

A GHOST STORY.

Eugène Goossens.
Op. 18. No. 7.



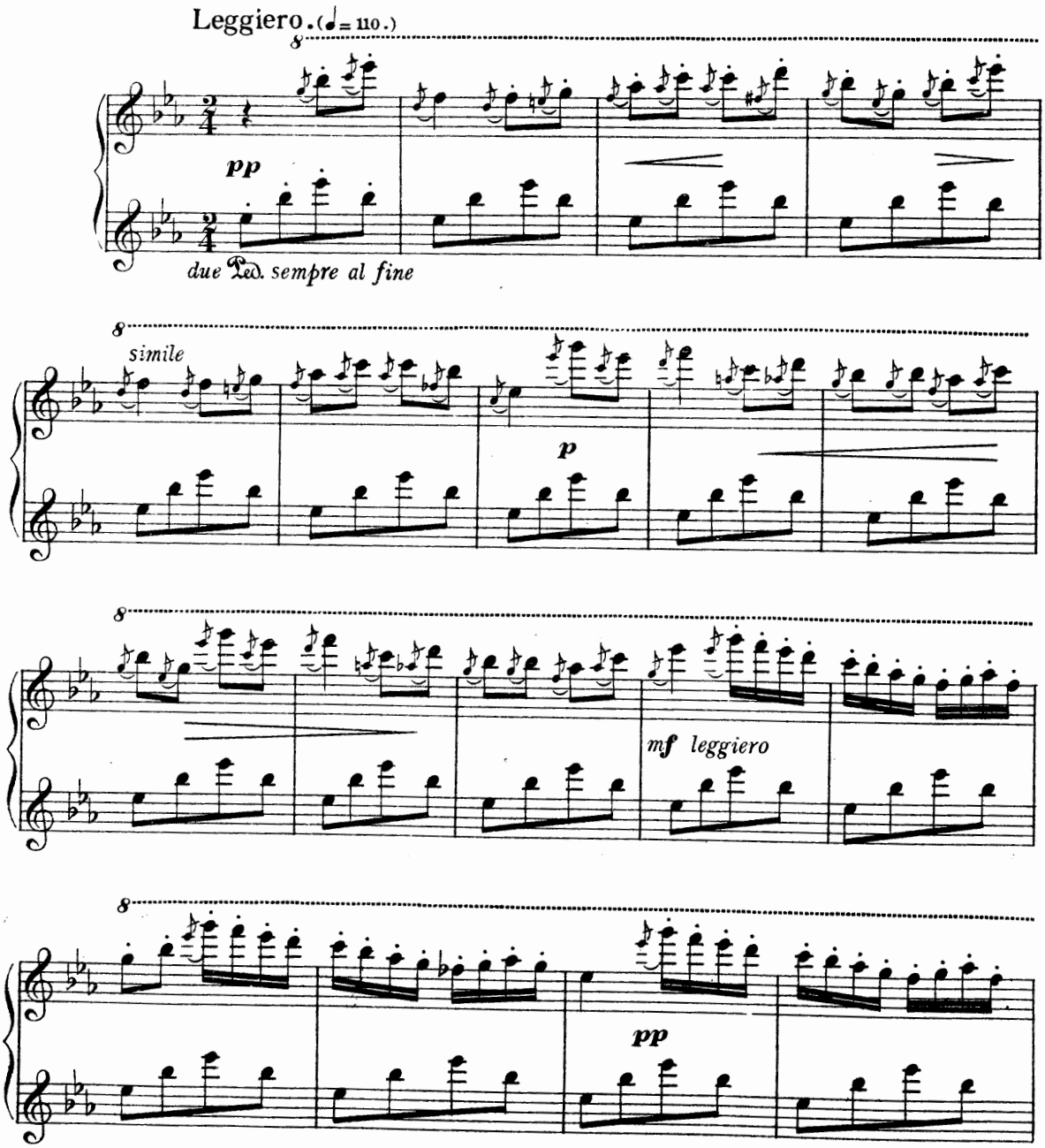
Copyright MCMXVIII by J. & W. Chester, London.
J. & W. C. 2027
All Rights reserved.
Tous droits réservés.


Poco più mosso.
p marcato e poco agitato
Pedal each chord.
crescendo - - -
poco -
a - - poco
mf
poco stringendo
f
ff
pesante molto dim.
p
pp
rall.
Ped.
Tempo Iº
ppp
p
dim.
ppp
pppp
Ped.

VIII.

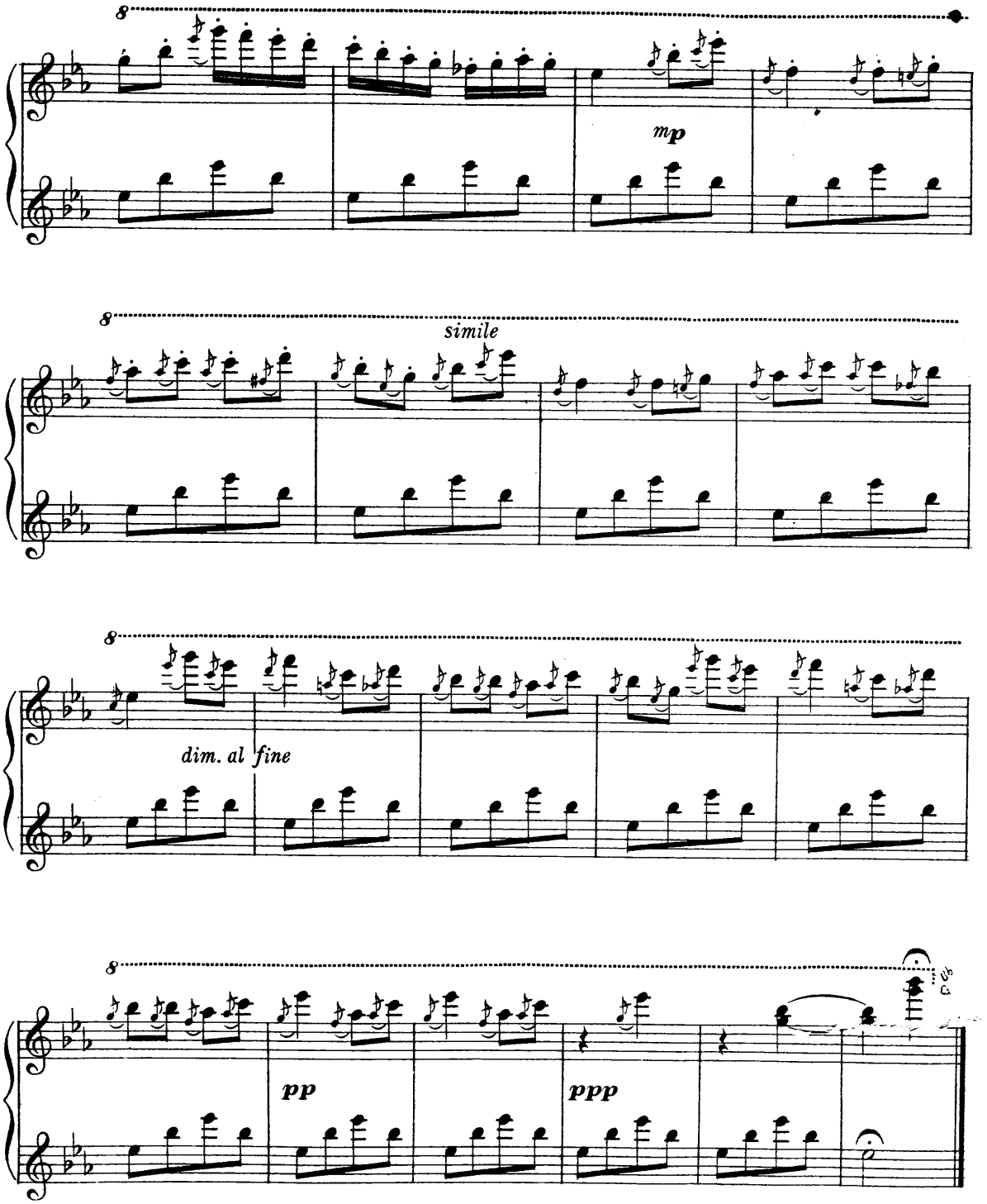
THE OLD MUSICAL-BOX.

Eugène Goossens.
Op. 18. Nº 8.



Copyright MCMXVIII by J. & W. Chester, London.

All Rights reserved.
Tous droits réservés.

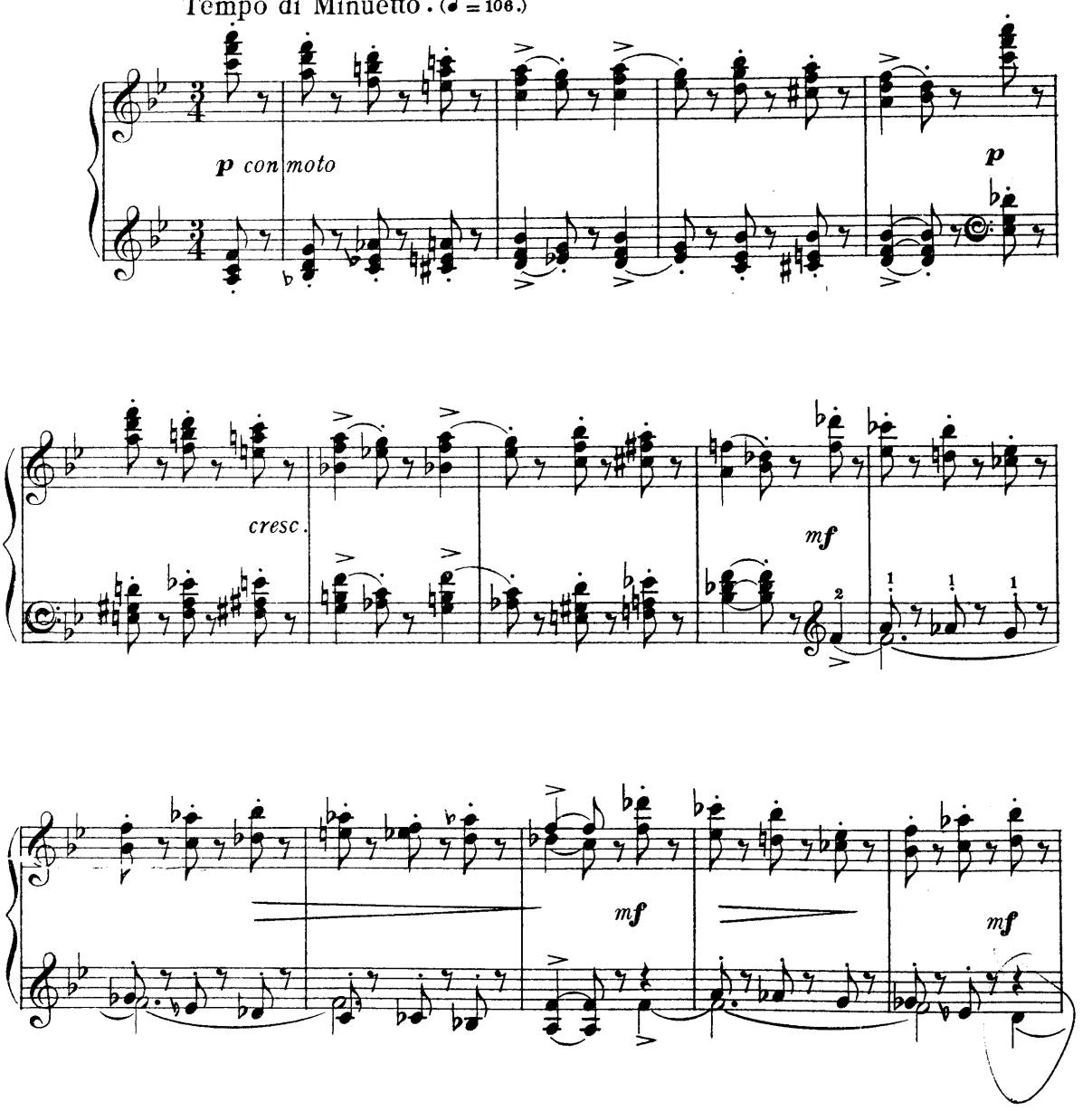

8
mp
8
simile
8
dim. al fine
8
pp
ppp

IX.

THE CLOCKWORK DANCER.

Eugène Goossens.
Op. 18. No 9.

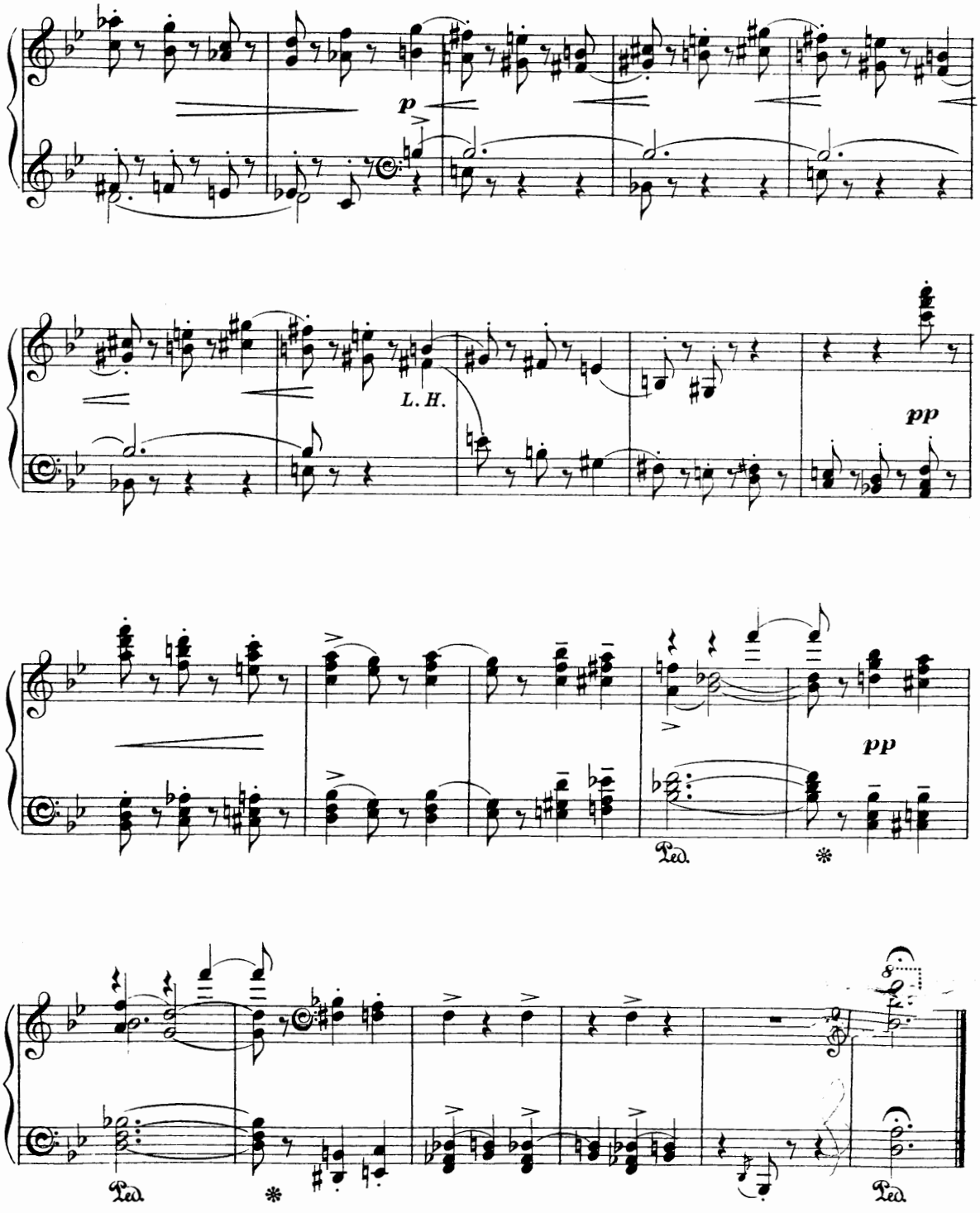
Tempo di Minuetto. (♩ = 108.)



Copyright MCMXVIII by J. & W. Chester, London.

J. & W. C. 2027 2

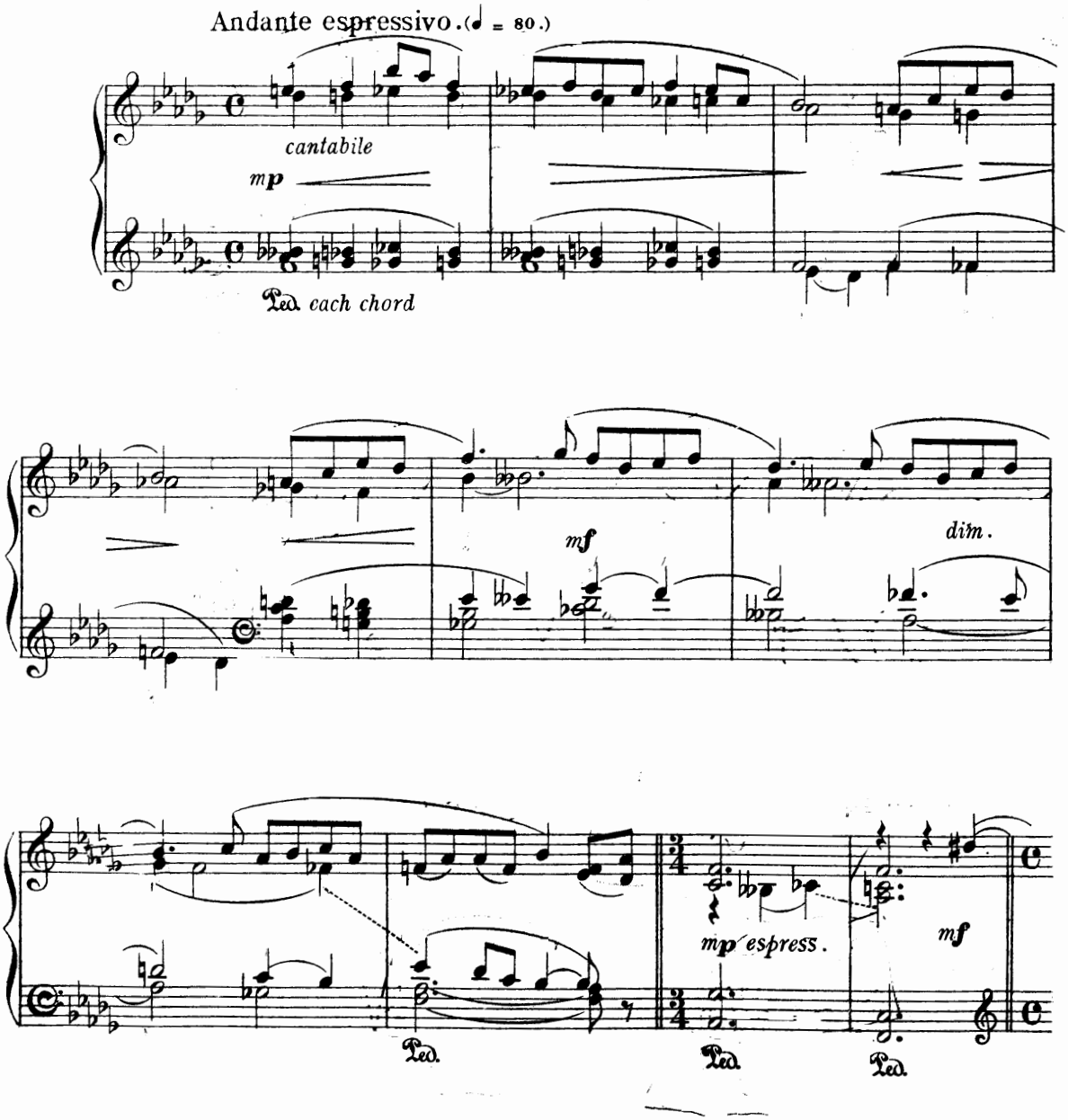
All Rights reserved.
Tous droits réservés.


p
L. H.
pp
pp
Ped.
*
Ped.
*
Ped.

X.

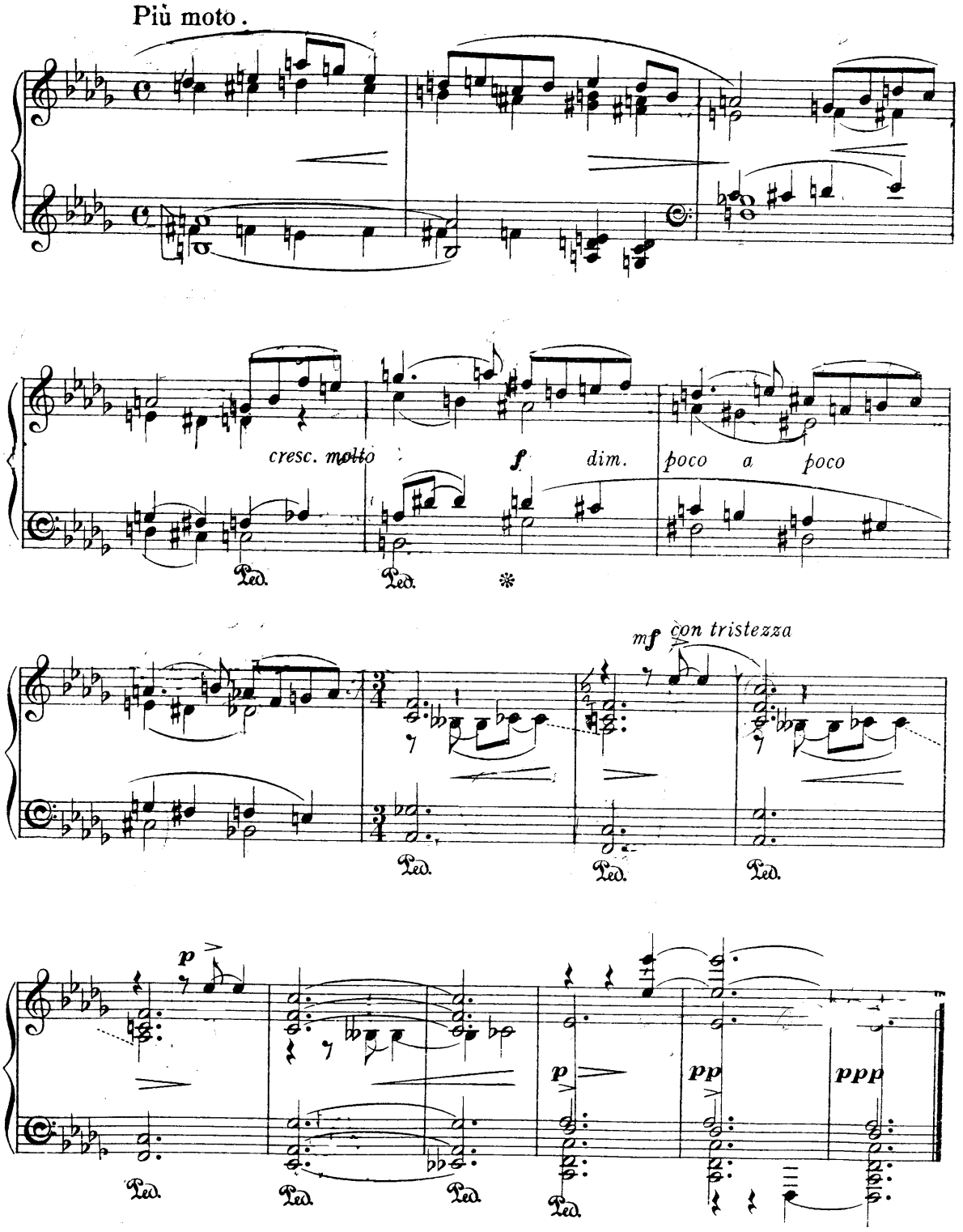
LAMENT FOR A DEPARTED DOLL.

Eugenè Goossens.
Op. 18. Nº 10.



Copyright MCMXVIII by J. & W. Chester, London.

All Rights reserved.
Tous droits réservés.

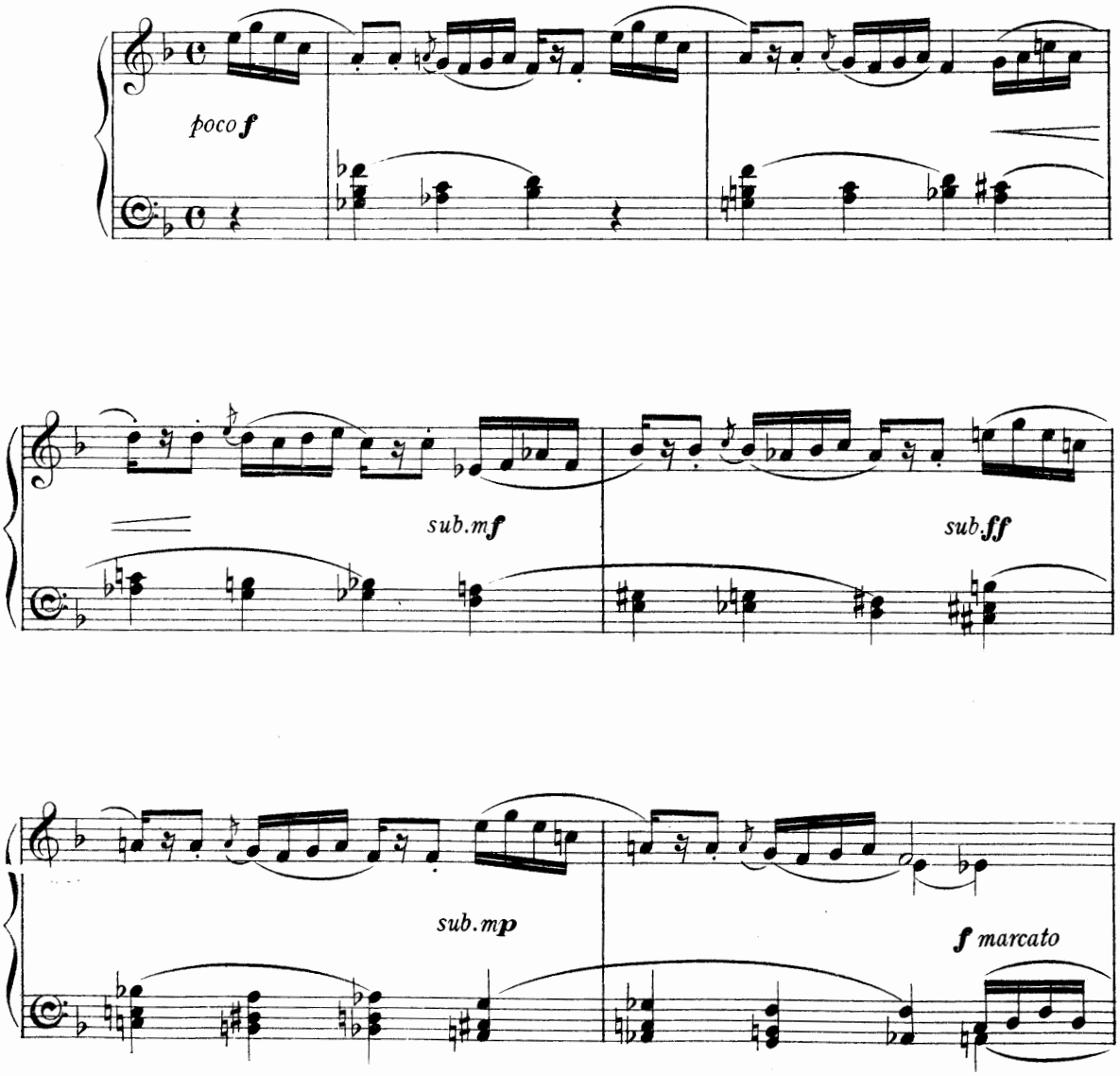

Più moto.
cresc. molto
f
dim.
poco a poco
mf con tristezza
p
p
pp
ppp
Ped.

XI.

A MERRY PARTY.

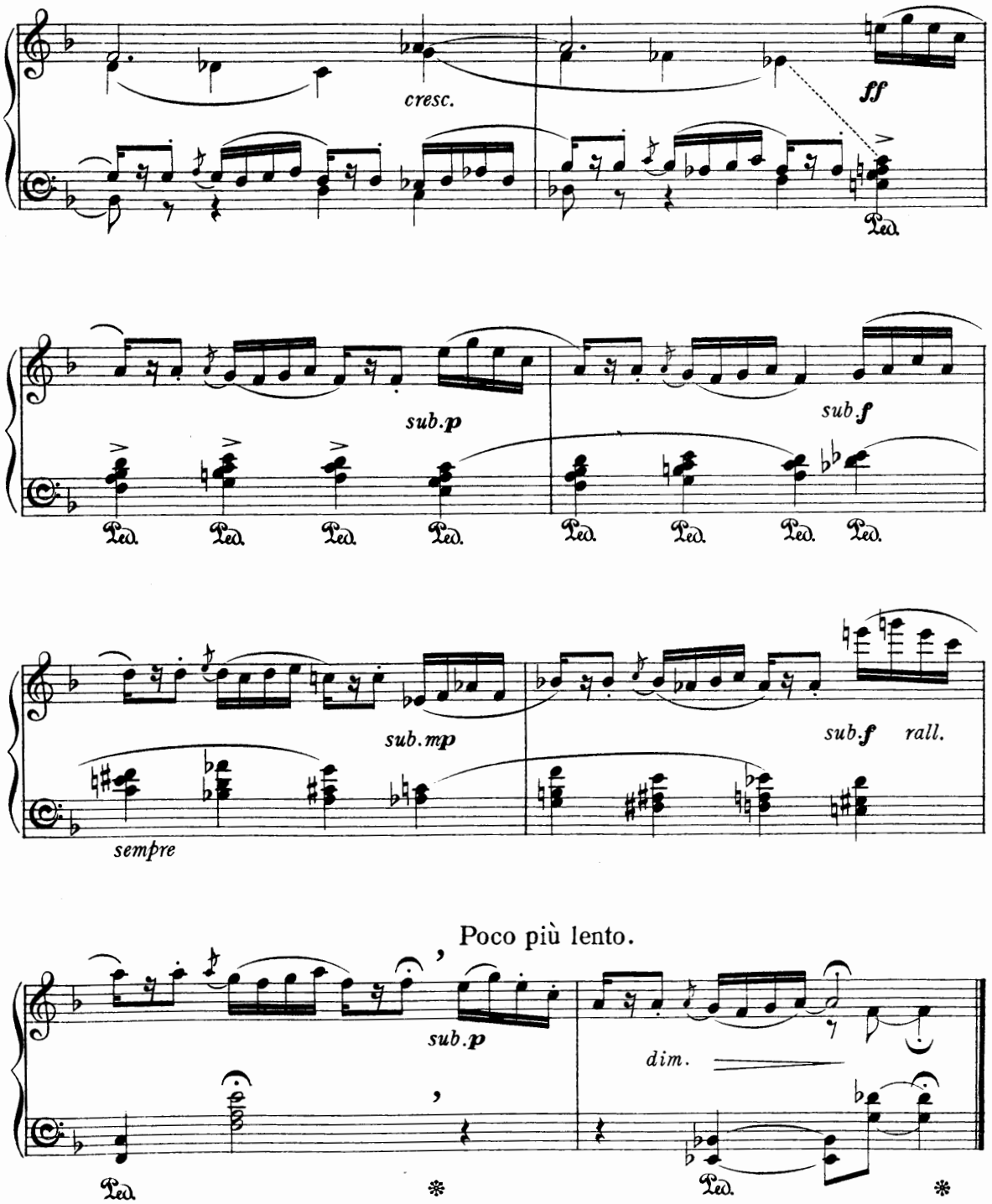
Eugène Goossens.
Op. 18. N°11.

Moderato con spirito. (♩ = 92.)



Copyright MCMXVIII by J. & W. Chester, London.

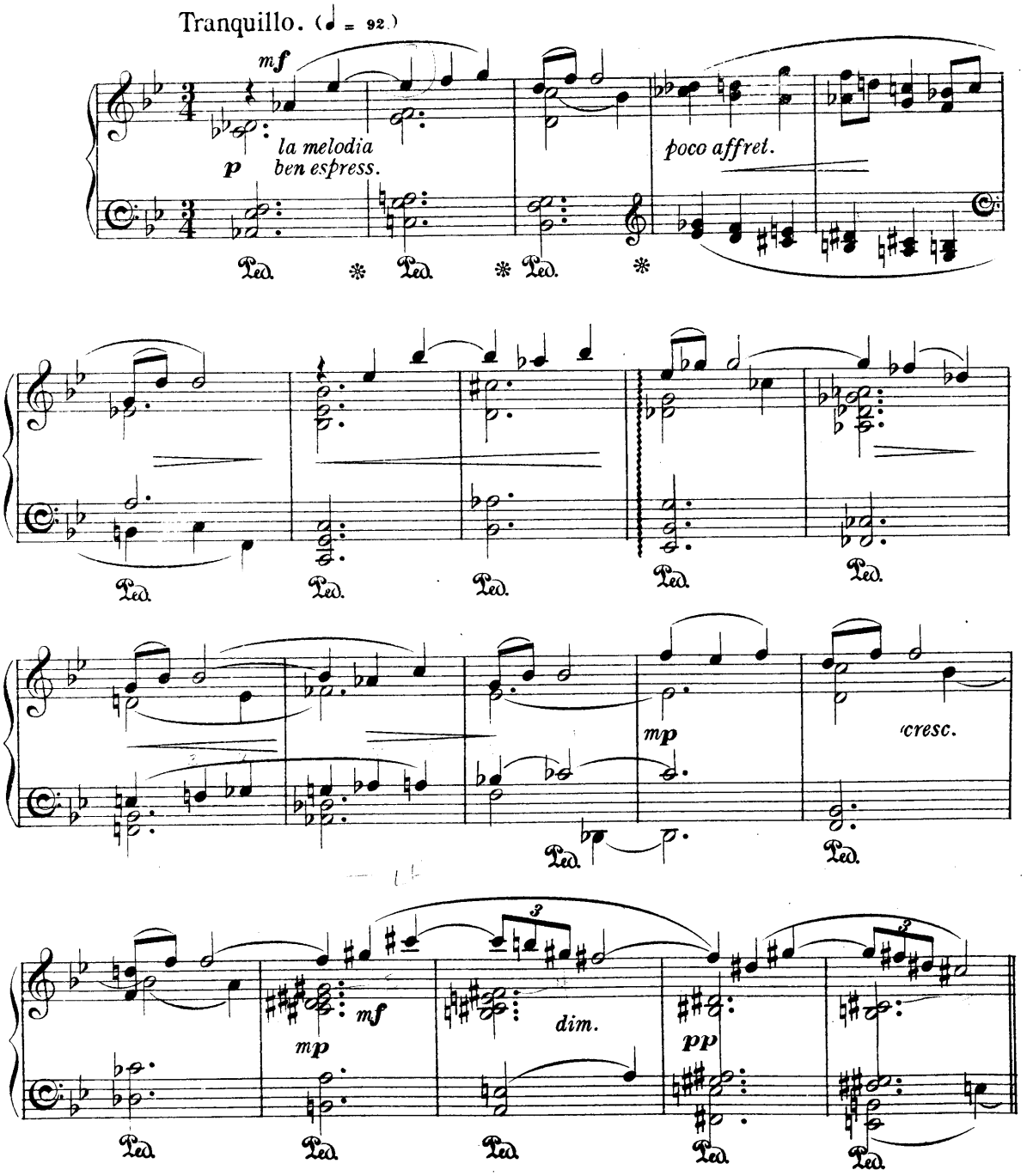
All Rights reserved.
Tous droits réservés.


cresc.
ff
Ped.
sub.p
sub.f
sempre
sub.mp
sub.f rall.
Poco più lento.
sub.p
dim.

XII.

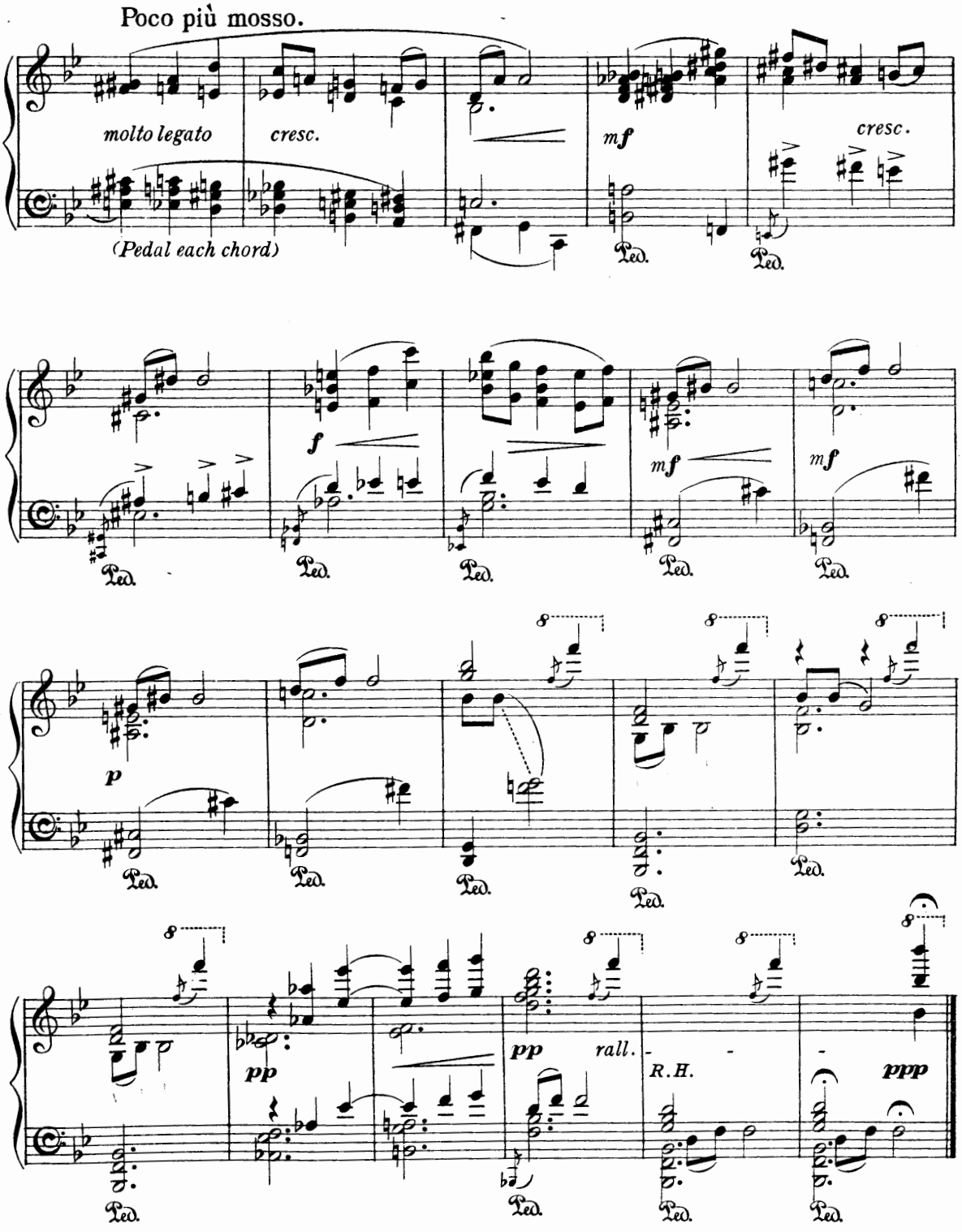
GOOD NIGHT.

Eugène Goossens.
Op. 18. Nº 12.



Copyright MCMXVIII by J. & W. Chester, London.

All Rights reserved.
Tous droits réservés.


Poco più mosso.
molto legato
cresc.
mf
cresc.
(Pedal each chord)
f
mf
mf
p
pp
pp
rall.
R.H.
ppp
Ped.

A MONUMENTAL WORK ON PIANO-PLAYING

Wassili Safonoff, the author of the "New Formula" for developing Pianoforte technique, was a master of masters. He taught Scriabin, Metner, Rachmaninov and other celebrities to play the piano; he held high office at the greatest Conservatoires in Moscow and Petrograd. He was received with enthusiasm as a conductor in every capital of Europe

Unlike many other pianists who are unable to explain or account for their extraordinary technique, Safonoff was able to reduce the elements of piano playing to a concise and lucid formula

The "New Formula" is a master work, embodying the experience of a lifetime. No pianist should be without it. It throws a great deal of fresh light on some of the most important principles that lie at the root of technical mastery. It is so brief that it can be read from cover to cover in a few minutes. Yet the pithy principles, examples, and exercises it unfolds do far more to develop technical brilliance than many a book of larger proportions.

Safonoff's "New Formula" is so clear that it needs no interpreter.

SAFONOFF'S NEW FORMULA FOR THE PIANO TEACHER AND PIANO STUDENT

The "New Formula" enables the advanced pupil to acquire and maintain complete independence of the fingers, evenness of touch, agility, and beauty of tone. It gives exercises which are in reality formulas, which are the result of years of research in the attainment of a rich and pure tone on the piano. It gives suggestions for infinite variety in the exercises, and it aims at the greatest possible economy of time and strength. The attention of the player is held continuously, without tiring the ear, so that the exercises cannot possibly be played mechanically. The exercises are brain exercises, as well as finger studies, a constant "telegraphy" being maintained between the brain and the finger tips. A feature of the book is a series of "rhythmatized" scales of unusual interest and value. Perfect looseness and elasticity of the hands is aimed at throughout.

Mr. ERNEST FOWLES, F.R.A.M., says:

"M. Safonoff has evidently plumbed every depth of difficulty which lies in the path of the would-be pianoforte player; and in his possession of true insight, he stands somewhat apart from those artists who are unable to analyse the methods by which they rose to excellence . . To the student who has already grasped experimentally the whole theory of key-treatment from the mental-muscular point of view . . . Safonoff's 'New Formula' can be productive of nothing if not of high value in respect to the purpose for which it has been designed. . . . The book is not the result of immature or unsystematized thought, but, on the contrary, is the expressed opinion of one who has laboured diligently in the field of art"

Every Piano Teacher, Advanced Student, and Would-Be Virtuoso needs this wonderfully practical book

Price 3/- Net Cash.

J. & W. CHESTER, LIMITED

11 GREAT MARLBOROUGH STREET, LONDON, W.1

ARNOLD BAX

PIANOFORTE.

A MOUNTAIN MOOD, Melody and Variations	2s. od. net.
DREAM IN EXILE, Intermezzo	2s. od. net.
NEREID	2s. od. net.
WHIRLIGIG	2s. od. net.
WINTER WATERS, Tragic Landscape	2s. 6d. net.

INSTRUMENTAL.

FOLK TALE, for Violoncello and Pianoforte	4s. od. net.
TRIO IN ONE MOVEMENT, for Pianoforte, Violin and Viola	7s. 6d. net.
ELEGIAC TRIO, for Flute, Viola and Harp	7s. 6d. net.

TWO PIANOFORTES. FOUR HANDS.

MOY MELL (an Irish Tone-Poem)	5s. od. net.

VOCAL.

SEVEN SELECTED SONGS	complete	6s. od. net.
A MILKING SIAN (Fiona Macleod)	2s. Od. net.	
A CHRISTMAS CAROL (15th Century)	2s. Od. net.	
THE ENCHANTED FIDDLE (Anon.)	2s. Od. net.	
ROUNDEL (Chaucer)	2s. Od. net.	
SHIELING SONG (Fiona Macleod)	2s. Od. net.	
TO EIRE (J. H. Cousins)	2s. Od. net.	
THE WHITE PEACE (Fiona Macleod)...	2s. Od. net.	
A CELTIC SONG-CYCLE	complete	5s. od. net.
EILIDH MY FAWN	2s. Od. net.	
CLOSING DOORS	2s. Od. net.	
THY DARK EYES TO MINE	2s. Od. net.	
A CELTIC LULLABY	3s. Od. net.	
AT THE LAST	2s. Od. net.	
MAGNIFICAT (After a Picture by Rossetti)		2s. od. net.
THE FAIRIES		2s. od. net.
GOLDEN GUENDOLEN		2s. od. net.
TROIS ENFANTINES (Three Songs for Children), Répertoire Collignon, No. 3 ...		3s. od. net.
JACK AND JONE (Thomas Campion), Répertoire Collignon, No. 9		2s. od. net.
THE MAID AND THE MILLER, Répertoire Collignon, No. 10		2s. od. net.
O DEAR! WHAT CAN THE MATTER BE, Répertoire Collignon, No. 11 ...		2s. od. net.
I HAVE A HOUSE AND LAND IN KENT, Répertoire Collignon, No. 12 ...		2s. od. net.
VARIATIONS SUR CADET ROUSSEL, Répertoire Collignon, No. 1		2s. od. net.
FATHERLAND, for Tenor Solo, Chorus, and Orchestra	vocal score	1s. 6d. net.