



Daniël van Goens

(1858-1904)

Scherzo

Opus 12 No. 2

Two cellos
Annelies Smit van Hüüksloot

(from: Pieces for cello and piano. 1895)

Vivace molto e con spirito (♩ = 120)

Cello 1

Cello 2

f

5

1.

2.

p

pp leggiero molto

10

1.

2.

15

1.

2.

20

1.

2.

sempre pp

25

1.

2.

29

1. Treble clef (1) has a sixteenth-note pattern with accents and a fermata over the first measure. Bass clef (2) has a simple accompaniment with a fermata over the first measure.

33

1. Treble clef (1) has a sixteenth-note pattern with accents and a fermata over the first measure. Bass clef (2) has a simple accompaniment with a fermata over the first measure.

38

1. Treble clef (1) has a sixteenth-note pattern with accents and a fermata over the first measure. Bass clef (2) has a simple accompaniment with a fermata over the first measure.

43

1. Treble clef (1) has a sixteenth-note pattern with accents and a fermata over the first measure. Bass clef (2) has a simple accompaniment with a fermata over the first measure.

48

1. Treble clef (1) has a sixteenth-note pattern with accents and a fermata over the first measure. Bass clef (2) has a simple accompaniment with a fermata over the first measure.

pp

53

1. Treble clef (1) has a sixteenth-note pattern with accents and a fermata over the first measure. Bass clef (2) has a simple accompaniment with a fermata over the first measure.

pp *pp molto leggero* *cresc.*

57

1. *cresc.*

2. *cresc.*

61

1. *sempre ff*

2.

65

1.

2.

70

1.

2.

74

1. *pizz.* *p*

2. *pizz.* *pp* *f*

Cantando (♩ = 100)

79

1. arco

2. arco

p dolce grazioso

p leggiero

3

V

84

1.

2.

3

marc.

V

89

1.

2.

3

rall.

sul A sul D

rall.

94

1.

2.

sul G

f molto animato

dolce cantando

3

3

V

100

1.

2.

3

sul A

dolce

rall.

rall.

106

1.

2.

sul D sul G

a tempo

rall.

a tempo cantando

V

111

1. *a tempo cresc. e con fuoco*

2. *a tempo cresc. e con fuoco*

116

1. *V*

2.

122

1. *con grazia dolce*

2. *p*

3

127

1. *V*

2. *marc.*

3

132

1. *rall.*

2. *rall.*

3

137

1. *o*

2.

Tempo I (♩ = 120)

1

140

1. *p*

2. *p*

144

148

152

1. *cresc.*

2.

156

1.

2. *p*

159

1. *p*

2. *p*

163

1.

2.

Detailed description: This system contains measures 163 through 166. The treble staff (1.) features a rhythmic pattern of eighth notes with accents (>) in measures 163, 164, and 166. The bass staff (2.) provides a harmonic accompaniment with quarter notes and rests. A fermata is placed over the final measure (166) in both staves.

167

1.

2.

Detailed description: This system contains measures 167 through 170. The treble staff (1.) continues the eighth-note rhythmic pattern with accents (>) in measures 167, 168, and 170. The bass staff (2.) has quarter notes. A fermata is placed over the final measure (170) in both staves.

171

1.

2.

Detailed description: This system contains measures 171 through 174. The treble staff (1.) has eighth notes with accents (>) in measures 171, 172, and 174. The bass staff (2.) has quarter notes. A fermata is placed over the final measure (174) in both staves.

175

1.

2.

Detailed description: This system contains measures 175 through 178. The treble staff (1.) has eighth notes with accents (>) in measures 175, 176, and 178. The bass staff (2.) has quarter notes. A fermata is placed over the final measure (178) in both staves.

179

1.

2.

Detailed description: This system contains measures 179 through 181. The treble staff (1.) has eighth notes with accents (>) in measures 179, 180, and 181. The bass staff (2.) has quarter notes. A fermata is placed over the final measure (181) in both staves.

182

1.

2.

Detailed description: This system contains measures 182 through 185. The treble staff (1.) has eighth notes with accents (>) in measures 182, 183, and 185. The bass staff (2.) has quarter notes. A fermata is placed over the final measure (185) in both staves.

185

1. *cresc.* *f*

2.

189

1. *ff sempre*

2. *ff sempre*

193

1.

2.

197

1.

2.

201

1. *pizz.* *p* *pp* *ff* **Fine**

2. *p* *pizz.*