

W. Wells

# Suite Tragique par Frederick Rosse

- 1. Soliloque d'un Ange Dechu.  
*Soliloquy of a Fallen Angel.*
- 2. Plainte devant un Berceau vide.  
*Elegy on an Empty Cradle.*
- 3. Danse du Destin.  
*Dance of Doom.*
- 4. Variations sur le theme D.E.A.D.  
*Variations on the theme DEAD.*

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EDWARD JAGGER

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I.

# Soliloque d'un Ange Dechu.

## Soliloquy of a Fallen Angel.

FREDERICK ROSSE.

Maestoso. M. M. ♩ = 60.

Piano. *p*

*cresc.*

*Rad.* \* *Rad.* \* *Rad.* \* *Rad.*

*L.H.* V 3 4 3 2

*più accel.* *rall. e decresc.*

*a tempo* *p* *R.H.* 3 2 1

*Rad.* \* *Rad.* \* *Rad.* \* *Rad.* \*

*molto espressivo*

*p* *cresc.* *f* *rall.*

This system contains the first two measures of the piece. The piano part begins with a *p* dynamic and a *cresc.* marking. The bass line includes fingerings (1, 3, 2, 2, 1, 2) and a *Ped.* instruction. The piano part has fingerings (5, 4, 3, 2, 1, 2) and a *Ped.* instruction. The system concludes with a *f* dynamic, a *rall.* marking, and a *Ped.* instruction.

*p* *f* *rall.*

This system contains measures 3 and 4. The piano part features a *f* dynamic and a *rall.* marking. The bass line includes fingerings (3, 2, 1, 2, 1, 2) and a *Ped.* instruction. The piano part has fingerings (5, 4, 3, 2, 1, 2) and a *Ped.* instruction.

*a tempo*

*p* *poco a poco cresc.*

This system contains measures 5 and 6. The tempo is marked *a tempo*. The piano part begins with a *p* dynamic and a *poco a poco cresc.* marking. The bass line includes fingerings (2, 5, 1, 2, 1, 2) and a *Ped.* instruction. The piano part has fingerings (2, 5, 1, 2, 1, 2) and a *Ped.* instruction.

*ff appassionato*

This system contains measures 7 and 8. The dynamic is marked *ff appassionato*. The piano part features a *ff* dynamic and a *ff* marking. The bass line includes fingerings (4, 5, 4, 1, 2, 4, 1) and a *Ped.* instruction. The piano part has fingerings (4, 5, 4, 1, 2, 4, 1) and a *Ped.* instruction.

This system contains measures 9 and 10. The piano part features a *ff* dynamic and a *ff* marking. The bass line includes fingerings (5, 4, 4, 1, 2, 3, 1, 2, 3) and a *Ped.* instruction. The piano part has fingerings (5, 4, 4, 1, 2, 3, 1, 2, 3) and a *Ped.* instruction.

First system of musical notation. Treble and bass staves. Treble staff contains chords with accents (^) and slurs. Bass staff contains chords with slurs and fingering numbers (1, 2, 3, 5). Dynamics include *rit.* and *rit.* with asterisks (\*). A *rit.* marking is also present in the middle of the system.

Second system of musical notation. Treble and bass staves. Treble staff contains chords with accents (^) and slurs. Bass staff contains chords with slurs and fingering numbers (1, 2, 3, 5). Dynamics include *rit.* and *rit.* with asterisks (\*). A *cresc.* marking is present in the middle of the system.

Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and fingering numbers (5, 1, 5). Bass staff contains chords with slurs and fingering numbers (1). Dynamics include *rit.* with asterisks (\*), *ff* *strepitoso*, *L.H.*, and *decresc.*

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and fingering numbers (5, 4, 3, 2, 1). Bass staff contains chords with slurs and fingering numbers (1, 4, 3, 2). Dynamics include *Maestoso.*, *p*, *Vivo.*, and *stacc. (cynically)*. A *rit.* marking is present in the middle of the system.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with slurs and fingering numbers (3, 2, 1). Bass staff contains chords with slurs and fingering numbers (3, 2, 1). Dynamics include *decresc.*, *rall.*, *più rall.*, and *più rall.*

Tempo I.

*p*

*cresc.*

1 2 1 3 3 1 3 2 5 2 1 5 2 1

4 2 3 1 4 3 1 5 1

*Red.* \* *Red.* \* *Red.* \* *Red.*

*L.H.*

*accel.*

3 4 3 2 3 2 1

*Red.* \*

*più accel.* *rall. e decresc.* *a tempo* *p* *f* *Vivo.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

5 3 1 3 2 4 3 2 1

4 3 2 1

*decreso.* *rall.*

*più rall.* *quasi adagio* *rall.* *pp*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

5 4 5 7

II.

Plainte Devant un Berceau Vide.

Elegy on an Empty Cradle.

Lento. (M. M. ♩ = 66.)

Piano.

*ben sostenuto*

*p*

*mf*

*cresc.*

*f*

*p*

*cresc.*

The musical score is written for piano in G major and 6/8 time. It consists of four systems of music. The first system begins with a tempo marking of 'Lento' and a metronome marking of 66. The piece starts with a 'Piano' dynamic and a 'ben sostenuto' instruction. The first system contains five measures with dynamics of *p*. The second system contains five measures with dynamics of *mf* and *p*. The third system contains five measures with dynamics of *cresc.*, *f*, and *p*. The fourth system contains five measures with dynamics of *p* and *cresc.*. The score includes various fingering numbers (1-5) and articulation marks such as accents and slurs. Pedal markings are indicated by 'Ped.' with asterisks and numbers (1, 2, 3, 4, 5) below the bass staff.

4 3 2 2 4 4  
*rall.* *più rall.* *a tempo*  
*p* *p*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*cresc.* *rall.*  
*marcato* *simile*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Più vivo. (♩ = 68.)

*p*  
*Ped.* 1 \* *Ped.* 1 \* *Ped.* 1 \* *Ped.* 3 \* *Ped.* 2 2 4 \*

*rall.* *a tempo* *sonore* *poco rall.*  
*Ped.* 5 \* *Ped.* \* *Ped.* 1 \* *Ped.* 1 \* *Ped.* \* *Ped.* \*

*f* *f*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* 1 \* *Ped.* 1 \* *Ped.* 1 \* *Ped.* \*



*doloroso*

*poco a poco cresc.*

*sf*

*sf*

*4*  
*1*

*2 3* *2 3*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*f poco rall.*

*3 2* *2 5* *3 5* *2 5* *1 3*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*p a tempo*

*1 2* *2 1 2*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*cresc. e accel.*

*ff appass.*

*3 2 1* *2 1* *3 2 1*

*1 5* *1 4*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*ff*

*rall. e decresc.*

*più rall.*

*4 5* *3 2 1* *2 1* *2* *1* *1* *1*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Tempo I.  $\wedge$

*p* *p* *p* *p* *p* *cresc.*

4 3  $\wedge$   $\wedge$   $\wedge$   $\wedge$   $\wedge$   $\wedge$

5 3 2  $\wedge$  4 3  $\wedge$

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

*mf* *p*

5 3 2 1  $\wedge$  4  $\wedge$

Red. \* Red. \* Red. \* Red. \* Red. \*

*poco cresc.* *f* *pp*

5 3 2 1  $\wedge$  3 1 4  $\wedge$   $\wedge$   $\wedge$   $\wedge$   $\wedge$

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

*poco a poco rall.* *p*

5 3 2 1  $\wedge$  5 4 3 2 1  $\wedge$   $\wedge$   $\wedge$

Red. \* Red. \* Red. \* Red. \* Red. \*

*morendo*

*p*

5 3 2 1  $\wedge$   $\wedge$   $\wedge$   $\wedge$   $\wedge$   $\wedge$

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

8va

# III Danse du Destin. Dance of Doom.

Moderato. M. M.  $\frac{1}{4} = 92$ .

Piano. *p pesante*

*Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.*

*R.H.* *rall.*

*stesso tempo*  
*p sonore*

*Ped. \* Ped. simile*

*cresc. e accel.*

*a tempo*  
*rall.* *f*

*Ped. \* Ped. \* Ped. \* Ped. \* Ped. simile*

Allegro molto.

4  
5 3 1  
1 2 1 2 1  
*ff* *fff* *strepitoso*  
Ped. \* Ped. \* Ped. \* Ped. \*

Tempo I.

5 4  
2 1 2 1 2 1  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. simile

*cresc. e accel.*  
3 3  
Ped. \*

4  
3  
Ped. \* Ped. \* Ped. \* Ped. \*

3 3 3  
*sonore*  
*p*  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Tempo di Valse.

4 3 2 3 1 3 2 4 5 4 4  
1 2 4 1 2 3  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*





# IV

## Variations sur le Thème. D.E.A.D.

### Variations on the Theme. D.E.A.D.

Adagio. M.M. ♩ = 46. Poco allegro. ♩ = 128.

Piano

The musical score consists of four systems of piano music. The first system is marked 'Adagio' with a tempo of 46 M.M. and features a 'fff' dynamic. The second and third systems are marked 'Poco allegro' with a tempo of 128 M.M. and include 'cresc.' markings. The fourth system is marked 'ff'. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-5. Pedal markings are present throughout, often with asterisks. The key signature is one flat (B-flat), and the time signature is common time (C).





4 2 1 5 2 4 2 4 3 2 1 4 1 2 3 1

*ped.*  $\frac{5}{2}$   $\frac{3}{2}$   $\frac{5}{2}$  *ped. simile.* 1 3 2 5 1 5 2 5 1 5

*Scherzando*

*p* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

*ped.*  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$  *ped. simile*

*rit. espressivo*

*ped. simile* *ped.* \* *ped.* \*

*Broad and heavy.*

*f*

*ped.*  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

*8ves*

*ped. simile* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

*8ves*  
*Ped. simile*

*8ves*  
*ff*

**Tempo I.**

*ff poco a poco accel. e cresc.*  
*8ves*  
*Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \**

*molto brillante*  
*8ves*  
*Ped. \* Ped. \* Ped. \* Ped. \**

**Furioso.**

**Adagio.**

*ff*  
*fff*  
*Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \**