

EDITION SCHOTT

← S-5551 →

W. H. SQUIRE

Gavotte humoristique

Op. 6

(Violoncello & Piano)



TO

F. W. COTTON, ESQ.



Gavotte humoristique

7753. *Violoncelle et Piano.*

7586. *Violon et Piano.*

7647. *Viola et Piano.*

W. H. SQUIRE.



m/w

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Violoncello. *p* *1st time f 2nd time pp*

PIANO. *f* *1st time f 2nd time pp*

mf *p*

mf

First system of musical notation. It consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The top staff has a melodic line with dynamics *cresc.*, *f*, and *dim.*. The grand staff has a piano accompaniment with dynamics *p*, *cresc.*, *f*, and *dim.*. The key signature has two sharps (F# and C#) and the time signature is 4/4.

Second system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The top staff has a melodic line starting with a *p* dynamic. The grand staff has a piano accompaniment with a *p* dynamic. The key signature has two sharps and the time signature is 4/4.

Third system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The top staff has a melodic line with a *pp* dynamic. The grand staff has a piano accompaniment with a *pp* dynamic. The key signature has two sharps and the time signature is 4/4.

Fourth system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The top staff has a melodic line. The grand staff has a piano accompaniment with a *ppp* dynamic. The key signature has two sharps and the time signature is 4/4.

First system of musical notation. It consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The bass staff begins with a dynamic marking of *f*. The grand staff begins with a dynamic marking of *f*. The music is in a key with one sharp (F#) and a 2/4 time signature.

Second system of musical notation. It consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The bass staff ends with a dynamic marking of *mf*. The grand staff ends with a dynamic marking of *mf*. The music continues with various rhythmic patterns and articulations.

Third system of musical notation. It consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The bass staff has a *2nd* marking above it. The grand staff features a crescendo hairpin. The music includes slurs and dynamic markings.

Fourth system of musical notation. It consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The bass staff has a *cresc.* marking and a dynamic marking of *f*. The grand staff has a *cresc.* marking, a dynamic marking of *f*, and a *p* marking. The music concludes with various articulations and dynamics.

2^{da} 3^{da}

riten.

riten.

This system shows the first two measures of a piece. The upper staff features a melodic line with a slur over the first two measures, marked with '2^{da}' and '3^{da}'. The lower staff provides harmonic accompaniment. Both staves are marked with 'riten.' (ritardando).

pp

f

This system contains measures 3 and 4. The lower staff begins with a piano (*pp*) dynamic and transitions to a forte (*f*) dynamic in measure 4. The upper staff continues the melodic line with a slur and a fermata over the final note.

1st time *f* 2nd time *pp*

1st time *f* 2nd time *pp*

This system contains measures 5 and 6. The upper staff has a dynamic marking of '1st time *f* 2nd time *pp*'. The lower staff has a dynamic marking of '1st time *f* 2nd time *pp*'.

This system contains measures 7 and 8. The upper staff continues the melodic line with a slur and a fermata over the final note. The lower staff provides harmonic accompaniment.

First system of musical notation. The top staff is a single melodic line in bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It features a series of eighth notes with slurs and accents, ending with a dynamic marking of *p*. The piano accompaniment consists of two staves: the upper staff is in treble clef and the lower in bass clef, both with the same key signature and time signature. The piano part features chords and eighth notes, with a dynamic marking of *mf* at the beginning and *p* towards the end.

Second system of musical notation. The top staff continues the melodic line from the first system, with dynamic markings of *cresc.*, *f*, and *dim.*. The piano accompaniment also continues, with dynamic markings of *cresc.*, *f*, and *dim.* corresponding to the melodic line.

Third system of musical notation. The top staff features a melodic line starting with a dynamic marking of *p*. The piano accompaniment consists of two staves, with the upper staff in treble clef and the lower in bass clef, both with the same key signature and time signature. The piano part features chords and eighth notes, with a dynamic marking of *p* at the beginning.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has two sharps (F# and C#). The top staff contains a melodic line with a crescendo hairpin and a *pp* dynamic marking. The grand staff contains accompaniment with chords and moving lines in both hands. A *pp* dynamic marking is also present in the right hand of the grand staff.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The melodic line in the top staff continues with various rhythmic patterns. The grand staff accompaniment includes a prominent eighth-note pattern in the right hand and a more active bass line. The system concludes with a fermata over the final notes of both hands.

Third system of musical notation, the final system on the page. The top staff features a melodic line that ends with a *pizz.* (pizzicato) marking. The grand staff accompaniment includes a *ppp* (pianississimo) dynamic marking. The system ends with a double bar line and repeat dots.

Gavotte humoristique.

VIOLONCELLO.

W. H. Squire.

2

p

1st time *f* 2nd time *pp*

mf

> p *cresc.* *f*

dim. *p*

> pp

f

The musical score consists of several systems of staves. The first system includes a treble clef staff with a *mf* dynamic and a bass clef staff with a *cresc.* dynamic leading to a *f* dynamic. The second system features a bass clef staff with a *riten.* dynamic and a *p* dynamic. The third system has a treble clef staff with a *1st time f 2nd time pp* dynamic and a bass clef staff with a *mf* dynamic. The fourth system includes a bass clef staff with a *p* dynamic, a *cresc.* dynamic, a *f* dynamic, and a *dim.* dynamic. The fifth system has a treble clef staff with a *p* dynamic. The sixth system has a treble clef staff with a *pp* dynamic. The seventh system has a treble clef staff with a *pizz* dynamic. The score includes various musical notations such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4).

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	Violine solo	1708	" 8. Cherubini, Ballettmusik aus „Ali Baba“
4315 ^a	Courvoisier, C. Schule der Geläufigkeit	1709	" 9. Marschner, Tanzmusik aus „Des Falk- ners Braut“
4315 ^b	Teil I Fingerübungen	1710	" 10. Rameau, Chaconne und Musette
	„ II Tonleiterstudien	1711	" 11. Gluck, Musette aus „Armida“
	Heim, E. Gradus ad Parnassum. Etüdensammlung	1712	" 12. Monsigny, Chaconne aus „Die Königin von Golconda“
3361/68	in progressiver Folge		
4719.20	Heft I VIII	8209	Jensen, G. op. 25. Suite No. 3 a moll
	„ IX/X	3419	— op. 31. 3 Charakterstücke
4729 ^a	Hermann, F. op. 24. Spezial-Uebungen	1830 ^a	Jensen, Klassische Violin-Musik:
4729 ^b	Teil I 30 Etüden (1. Lage)	1830 ^b	Heft 1. Geminiani, Sonate I in A
1725 ^{a/b}	„ II 25 „ (1.—3. Lage)	1830 ^c	" 2. Geminiani, Sonate II h moll
1751 ^{a/b}	„ II in 2 Heften	1830 ^d	{ Somis, Adagio und Allegro
1752 ^{a/b}	Hofmann, R. op. 90. 80 melodische Studien	1830 ^e	{ Nardini, Adagio
	(1. Lage) 2 Hefte	1830 ^f	{ Senaillé, Arie
	— op. 91. 40 Studien mit Anwendung aller Posi- tionen, 2 Hefte	1830 ^g	" 4. Pugnani, Sonate E
1913 ^{a/c}	Kreutzer, R. 42 Etüden oder Capricen. Nach den technischen Ansprüchen der Neuzeit bearbeitet von Emil Kross, 3 Hefte	1830 ^h	" 5. Senaillé, Sonate G
1914 ^{a/g}	Kreuz, E. op. 34. Progressive Studien, 7 Hefte	1830 ⁱ	" 6. Tartini, Sonate c moll
5859	Wessely, H. Umfassender Tonleiterführer	1830 ^j	" 7. Tartini, Sonate C und Giga D
	2 Violinen	1830 ^k	" 8. Geminiani, Sonate VIII d moll
1630	Gurlitt, C. op. 105. Overture des Marionettes	1830 ^l	" 9. Geminiani, Ausgewählte Sonatensätze
7330	— op. 150. 3 Duos faciles et progressifs	1830 ^m	" 10. Borghi, Sonate II A
1726 ^{a/b}	Hermann, Fr. Die ersten Studien, 50 Uebungen, 2 Hefte	1830 ⁿ	" 11. Borghi, Sonate IV g moll
2340	Pleyel op. 48. 6 Sonatinen (Hermann)	1830 ^o	" 12. Veracini, Sonate a moll
	Violine und Piano	1830 ^p	" 13. Corelli, Follia con Variazioni d moll
1035 ^{a/f}	Ariosti, A. 6 Sonaten (Saint George) 6 Hefte	1830 ^q	" 14. Mozart, Adagio E und Rondo C
1100 ^{a/f}	Beethoven op. 18. 6 Quartette (Hermann) 6 Hefte	1830 ^r	" 15. Barthélemon, Sonate e moll
1126	Bériot op. 104. IX. Konzert a moll (Pollitzer)	1830 ^s	" 16. Händel, Sonate A
1248	Burgmüller 3 Nocturnes (Hermann)	1830 ^t	" 17. Vivaldi, Sonate A
8560 ^{a/b}	Burmester, W. Alte Weisen. 2 Bände, je 6 Stücke enthaltend	1830 ^u	" 18. Veracini, Konzert-Sonate e moll
4302	Clementi op. 36. 6 Sonatinen (Max Reger)	1830 ^v	" 19. Leclair, Sonate IV D
8581 ^{a/b}	Corelli op. 5. 12 Sonaten (Jensen) 2 Bände	1830 ^w	" 20. Händel, Sonate X g moll
1310	— op. 5 No. 5. Sonate (Jensen)	1830 ^x	" 21. Händel, Sonate XIII D
4310	— 3 Sonaten (Jensen)	1830 ^y	" 22. Leclair, Le Tombeau (Sonate)
4351	David op. 24. 6 Salonstücke (Hermann)	4830 ^a	" 23. Benda, Sonate VIII a moll
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3324	Gurlitt, C. op. 105. Overture des Marionettes	4830 ^c	" 25. Corelli, 3 Sonaten, A, E, e moll
8662	— op. 106. Unsere Lieblingsmelodien	4921	" 26. Tartini, 2 Sonaten, G, g moll
4642 ^{a/b}	— op. 134. 2 Sonatinen, 2 Hefte	2071	" 27. Mozart, Andante, Minuetto e Rondo
1663 ^{a/b}	Händel 2 Suiten (Jensen) 2 Hefte	7577	Kuhlau op. 88. 4 Sonatinen (Thomas)
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1695 ^{a/b}	" V, 2 "	8081	Corelli op. 4. 6 Kammer-Sonaten
	Hermann, Fr. Klassische Tänze:	4751	Hofmann, R. Potpourris:
1701	Heft 1. Bach, Sarabande aus der 2. Violinsonate	4752	Donizetti, Die Regimentstochter
1702	" 2. Händel, Scherzo a. d. Konzert in g moll	4753	Donizetti, Lucrezia Borgia
1703	" 3. Haydn, Nachtwächter-Menuett	4754	Lortzing, Zar und Zimmermann
1704	" 4. Monsigny, Rigaudon aus „Die Königin von Golconda“	4755	Mozart, Die Zauberflöte
1705	" 5. Mozart, Menuett a. d. Divertimento in D	4756	Nicolai, Die lustigen Weiber
1706	" 6. Beethoven, Allegretto aus „Die Geschöpfe des Prometheus“	4756	Rossini, Wilhelm Tell
		1831 ^a	Jensen, Klassische Violin-Musik:
		1831 ^b	Heft 28. Boyce, Sonate A
		1831 ^c	" 29. Purcell, Goldene Sonate
		1831 ^d	" 30. Purcell, Sonate h moll
		1831 ^e	" 31. Purcell, Sonate a moll
		1831 ^f	" 32. Purcell, Sonate C
		4831	" 33. Veracini, Sonate e moll
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