

F

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.

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Gavotte humoristique.

W. H. Squire.

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

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

mf *p*

mf

First system of musical notation. The top staff is a single melodic line with dynamics *cresc.*, *f*, and *dim.*. The bottom staff is a piano accompaniment with dynamics *p*, *cresc.*, *f*, and *dim.*. The key signature has two sharps (F# and C#).

Second system of musical notation. The top staff continues the melody with a *p* dynamic. The bottom staff features a piano accompaniment with a *p* dynamic and includes sixteenth-note patterns in the right hand.

Third system of musical notation. The top staff continues the melody with a *pp* dynamic. The bottom staff features a piano accompaniment with a *pp* dynamic and includes sixteenth-note patterns in the right hand.

Fourth system of musical notation. The top staff continues the melody. The bottom staff features a piano accompaniment with a *ppp* dynamic and includes sixteenth-note patterns in the right hand. The system concludes with a double bar line and a key signature change to one sharp (F#).

This musical score is written for piano and features four systems of music. The key signature is one sharp (F#) and the time signature is 2/4.

System 1: The bass staff begins with a forte (*f*) dynamic, playing a series of eighth and sixteenth notes. The piano accompaniment in the right and left staves consists of chords and single notes.

System 2: The bass staff continues with a mezzo-forte (*mf*) dynamic. The piano accompaniment remains consistent with the first system.

System 3: A bracket labeled "2nd" spans the final measures of the bass staff. The piano accompaniment continues with chords.

System 4: The bass staff includes a crescendo (*cresc.*) marking, followed by a forte (*f*) dynamic, and then a piano (*p*) dynamic. The piano accompaniment also includes a crescendo (*cresc.*) marking.

2nd 3rd

riten.

riten.

This system features a vocal line with a melodic line and a piano accompaniment. The vocal line has a 2nd ending bracket and a 3rd ending bracket. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The tempo marking *riten.* (ritardando) appears twice.

pp *f* *p*

This system continues the musical piece. It includes a piano accompaniment with chords and single notes. The dynamics *pp* (pianissimo), *f* (forte), and *p* (piano) are indicated. There is a key signature change to one sharp (F#) in the middle of the system.

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

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

This system contains two systems of music, each with a first and second ending. The first system has a vocal line with a melodic line and a piano accompaniment. The second system has a piano accompaniment with chords and single notes. The dynamics *f* (forte) and *pp* (pianissimo) are indicated.

mf

This system continues the musical piece. It includes a piano accompaniment with chords and single notes. The dynamic *mf* (mezzo-forte) is indicated.

First system of musical notation. The top staff (bass clef) contains a melodic line with eighth and sixteenth notes, ending with a *p* (piano) dynamic marking. The bottom staff (treble and bass clefs) contains a piano accompaniment with chords and eighth notes, marked *mf* (mezzo-forte) at the beginning and *p* (piano) towards the end.

Second system of musical notation. The top staff (bass clef) features a melodic line with a *cresc.* (crescendo) marking, followed by a *f* (forte) dynamic, and then a *dim.* (diminuendo) marking. The bottom staff (treble and bass clefs) provides a piano accompaniment with chords and eighth notes, also marked *cresc.*, *f*, and *dim.*.

Third system of musical notation. The top staff (treble clef) contains a melodic line starting with a *p* (piano) dynamic. The bottom staff (treble and bass clefs) contains a piano accompaniment with chords and eighth notes, also marked *p*.



First system of musical notation. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). It begins with a *pp* (pianissimo) dynamic marking. The bottom staff is a piano accompaniment in bass clef, featuring chords and moving lines. A *pp* dynamic marking is also present in the right hand of the piano part.



Second system of musical notation. The top staff continues the melodic line. The bottom staff features more complex piano accompaniment with arpeggiated figures and sustained chords. A *pp* dynamic marking is visible in the right hand of the piano part.



Third system of musical notation. The top staff concludes with a *pizz.* (pizzicato) marking. The bottom staff features sustained chords and arpeggiated figures, with a *ppp* (pianississimo) dynamic marking in the right hand. The system ends with a double bar line.

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Bei Bestellung genügt Angabe der S-No.

S-No.	Schule	S-No.	Violine und Piano
4865	Kayser, H. E. op. 65. Elementar Violin-Schule	1707	Hermann, Fr. Klassische Tänze, ferner: Heft 7. Mozart, All. Ungarese aus dem Violin-Konzert in A
	Violine solo	1708	" 8. Cherubini, Ballettmusik aus „Ali Baba“
4315a	Convoisier, C. Schule der Geläufigkeit	1709	" 9. Marschner, Tanzmusik aus „Des Falkners Braut“
4315b	Teil I Fingerübungen		
	II Tonleiterstudien	1710	" 10. Kameau, Chaconne und Musette
	Heim, E. Gradus ad Parnassum. Etüdensammlung in progressiver Folge	1711	" 11. Gluck, Musette aus „Arnida“
3361/68	Heft I VIII	1712	" 12. Monsigny, Chaconne aus „Die Königin von Golconda“
4719/20	" IX/X		
4729a	Hermann, F. op. 24. Spezial-Übungen	8209	Jensen, G. op. 25. Suite No. 3 a moll
4729b	Teil I 30 Etüden (1. Lage)	3419	— op. 31. 3 Charakterstücke
1725a/b	" II 25 " (1., 3. Lage)		Jensen, Klassische Violin-Musik:
1751a/b	" II in 2 Heften	1830a	Heft 1. <i>Geminiani</i> , Sonate I in A
	Hofmann, R. op. 30. 80 melodische Studien	1830b	" 2. <i>Geminiani</i> , Sonate II h moll
	(1. Lage) 2 Hefte		" 3. <i>Sonata</i> , Adagio und Allegro
1752a/b	— op. 31. 40 Studien mit Anwendung aller Positionen, 2 Hefte	1830c	" 3. <i>Nardini</i> , Adagio
1913a/c	Kreutzer, R. 42 Etüden oder Capricen. Nach den technischen Ansprüchen der Neuzeit bearbeitet von Emil Kross, 3 Hefte	1830d	" 4. <i>Pugnani</i> , Sonate F.
		1830e	" 5. <i>Sealle</i> , Sonate G
1914a/g	Kreuz, E. op. 34. Progressive Studien, 7 Hefte	1830f	" 6. <i>Tartini</i> , Sonate c moll
5859	Wessely, H. Unfassender Tonleiterführer	1830g	" 7. <i>Tartini</i> , Sonate C und Giga D
	2 Violinen	1830h	" 8. <i>Geminiani</i> , Sonate VIII d moll
1690	Gurlitt, C. op. 105. Ouverture des Marionettes	1830i	" 9. <i>Geminiani</i> , Ausgewählte Sonatensätze
7390	— op. 150. 3 Duos faciles et progressifs	1830j	" 10. <i>Borghi</i> , Sonate II A
1726a/b	Hermann, Fr. Die ersten Studien, 50 Übungen, 2 Hefte	1830k	" 11. <i>Borghi</i> , Sonate IV g moll
2940	Pleyel op. 48. G Sonatinen (Hermann)	1830l	" 12. <i>Veracini</i> , Sonate a moll
	Violine und Piano	1830m	" 13. <i>Corelli</i> , Follia con Variazioni d moll
1035a/f	Ariosti, A. 6 Sonaten (Saint George) 6 Hefte	1830n	" 14. <i>Mozart</i> , Adagio E und Rondo C
1100a/f	Beethoven op. 18. 6 Quartette (Hermann) 6 Hefte	1830o	" 15. <i>Barthélemon</i> , Sonate c moll
1126	Bériol op. 104. IX. Konzert a moll (Tollitzer)	1830p	" 16. <i>Händel</i> , Sonate A
1248	Burgmüller 3 Nocturnes (Hermann)	1830q	" 17. <i>Vivaldi</i> , Sonate A
8560a/b	Burmester, W. Alte Weisen. 2 Bände, je 6 Stücke enthaltend	1830r	" 18. <i>Veracini</i> , Konzert-Sonate c moll
4302	Clementi op. 36. 6 Sonatinen (Max Reger)	1830s	" 19. <i>Leclair</i> , Sonate IV D
5881a/b	Corelli op. 5. 12 Sonaten (Jensen) 2 Bände	1830t	" 20. <i>Hündel</i> , Sonate X g moll
1310	— op. 5 No. 5. Sonate (Jensen)	1830u	" 21. <i>Hündel</i> , Sonate XIII D
4310	— 3 Sonaten (Jensen)	1830v	" 22. <i>Leclair</i> , Le Tombeau (Sonate)
4351	David op. 24. 6 Salonstücke (Hermann)	1830w	" 23. <i>Benda</i> , Sonate VIII a moll
1420	Dussek op. 69. Sonate (Thomas)	1830x	" 24. <i>Bach</i> , Sonate g moll
3824	Gurlitt, C. op. 105. Ouverture des Marionettes	4830b	" 25. <i>Corelli</i> , 3 Sonaten, A, E, c moll
8662	— op. 106. Unsere Lieblingsmelodien	4830c	" 26. <i>Tartini</i> , 2 Sonaten, G, g moll
4424a/b	— op. 184. 2 Sonatinen, 2 Hefte		" 27. <i>Mozart</i> , Andante, Minuetto e Rondo
1663a/b	Hündel 2 Suten (Jensen) 2 Hefte	4921	Kuhlan op. 88. 4 Sonatinen (Thomas)
1654	— op. 1 No. 12. Sonate in F (Riemann)	2071	Mendelssohn op. 61. Andante aus dem Violin-konzert (Heim)
1665	— Sonate in A (Hermann)	7577	Moffat, A. Englische Klassiker, 12 Stücke
1690a/b	Heim, E. ABC des Violinspiels, 45 Elementarstücke, 2 Hefte	7576	— Album, 12 leichte Stücke
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1694a/b	" IV, 2 "		2 Violinen und Piano
1695a/b	" V, 2 "	8081	Corelli op. 4. 6 Kammer-Sonaten
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1701	Heft 1. <i>Bach</i> , Sarabande aus der 2. Violinsonate	4751	<i>Donizetti</i> , Die Regiments-tochter
1702	" 2. <i>Händel</i> , Scherzo a. d. Konzert in g moll	4752	<i>Donizetti</i> , Lucrezia Borgia
1703	" 3. <i>Haydn</i> , Nachtwächter-Mennett	4753	<i>Lortzing</i> , Zar und Zimmermann
1704	" 4. <i>Monsigny</i> , Rigaudon aus „Die Königin von Golconda“	4754	<i>Mozart</i> , Die Zauberflöte
1705	" 5. <i>Mozart</i> , Menuett a. d. Divertimento in D	4755	<i>Niccolai</i> , Die lustigen Weiber
1706	" 6. <i>Beethoven</i> , Allegretto aus „Die Geschöpfe des Prometheus“	4756	<i>Rossini</i> , Wilhelm Tell
		1831a	Jensen, Klassische Violin-Musik:
		1831b	Heft 28. <i>Boyer</i> , Sonate A
		1831c	" 29. <i>Purcell</i> , Goldene Sonate
		1831d	" 30. <i>Purcell</i> , Sonate h moll
		1831e	" 31. <i>Purcell</i> , Sonate a moll
		1831f	" 32. <i>Purcell</i> , Sonate C
		1831g	" 33. <i>Veracini</i> , Sonate c moll
		4831	" 34. <i>Torelli</i> , Konzert

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B. SCHOTT'S SOHNE, MAINZ

Gavotte humoristique.

VIOLONCELLO.

W. H. Squire.

p *1st time f 2nd time pp* *mf* *cresc.* *f* *dim.* *p* *pp* *f*

Musical score for "The Swan" by Camille Saint-Saëns, Op. 20, No. 6. The score is in G major and 3/4 time. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is marked *mf* and the bass line is marked *cresc.* and *f*. The piece includes various musical notations such as slurs, ties, and dynamic markings like *riten.*, *p*, *pp*, *cresc.*, and *dim.*. The score is arranged in a single system with multiple staves.