

CAIX d'HERVELOIS

(1670?-17..?)

GAVOTTE

arrangée pour Violoncelle

avec accompagnement de Piano

par

J. SALMON

R. 397.

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GAVOTTE

Arrangée par
J. SALMON

CAIX d'HERVELOIS
(1670 - 17..?)

Moderato

VIOLONCELLE

PIANO

Moderato

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two sharps (F# and C#). The vocal line features a trill (tr) in the second measure. The piano accompaniment includes a piano (p) dynamic marking in the fourth measure.

Second system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps. The vocal line features a trill (tr) in the second measure. The piano accompaniment includes a piano (p) dynamic marking in the fourth measure. The system concludes with the word "Fin" in the vocal line and the piano accompaniment.

Third system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps. The piano accompaniment includes a piano (p) dynamic marking in the first measure. The system concludes with the word "Fin" in the piano accompaniment.

Fourth system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps. The system concludes with the word "Fin" in the piano accompaniment.

Fifth system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps. The system concludes with the word "Fin" in the piano accompaniment.

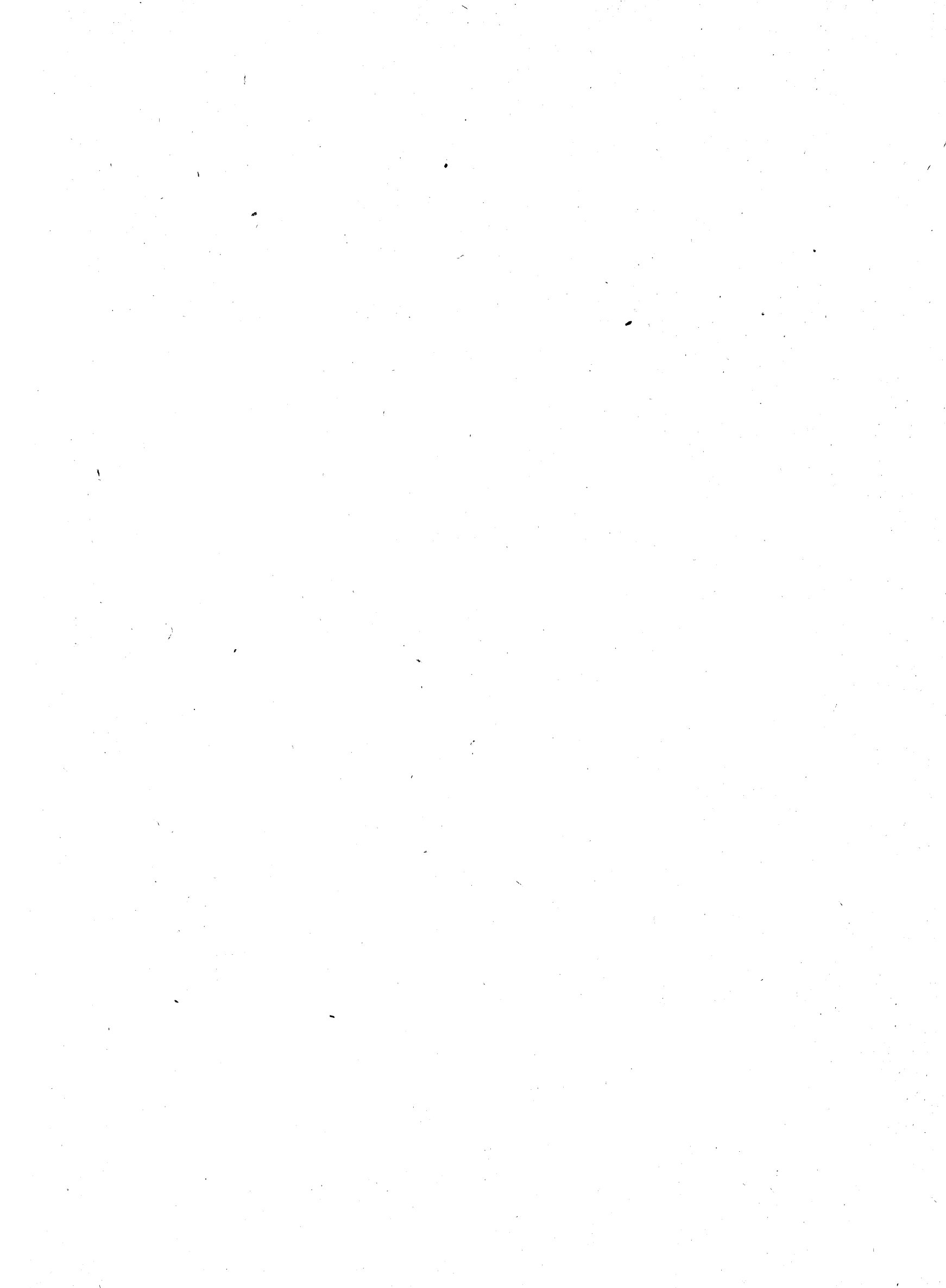
First system of musical notation. It consists of three staves: a vocal line at the top and a grand staff (treble and bass clefs) below. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line features a melodic line with slurs and accents. The grand staff contains a complex piano accompaniment with sixteenth-note patterns in the right hand and block chords in the left hand. A dynamic marking 'p' is present in the right hand.

Second system of musical notation, continuing the piece. It features the same three-staff structure. The piano accompaniment continues with similar rhythmic patterns. A trill 'tr' is marked in the vocal line, and a dynamic marking 'p' is present in the right hand.

Third system of musical notation. The vocal line continues with a melodic line. The piano accompaniment maintains its complex texture. A dynamic marking 'p' is present in the right hand.

Fourth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment maintains its complex texture. A dynamic marking 'p' is present in the right hand.

Fifth system of musical notation, the final system on the page. It features the same three-staff structure. The piano accompaniment concludes with a final chord. A trill 'tr' is marked in the vocal line, and a dynamic marking 'p' is present in the right hand. The instruction 'D. C. al Fin' is written at the end of both the vocal and piano staves.



ŒUVRES D'AUTEURS ANCIENS

arrangées pour Violoncelle avec accompagnement de Piano

PAR

J. SALMON

PRIX NETS (A)

R. 381 ANTONIOTTI (G.) (1692-1776). <i>Sonate (Sol mineur)</i> Fr. 3 —	R. 106 GUERINI (F.) (1710-1780). <i>Allegro con brio. Fr.</i> 2 50
R. 382 ARIOSTI (A.) (1666-1740?) <i>Sonate (Mi mineur)</i> . 3 50	R. 396 — <i>Sonate (Sol majeur)</i> 4 —
R. 383 — <i>Sonate (Sol majeur)</i> 3 —	R. 397 HERVELOIS (CAIX D') (1670-17..?) <i>Gavotte</i> . . . 2 —
R. 384 BIRCKENSTOCK (J. A.) (1687-1733). <i>Sonate (Mi mineur)</i> 4 —	R. 398 — <i>Sonate (La mineur)</i> 3 50
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R. 386 BONONCINI (G. B.) (1680-17..?). <i>Sonate (La mineur)</i> 3 50	R. 400 LÆILLET (J. B.) (1653-1728). <i>Sonate (La mineur)</i> . 4 —
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R. 95 CERVETTO (G.) (1682-1783). <i>Sonate (Ut majeur)</i> : 1. <i>Adagio</i> et <i>Allegro</i> . - 2. <i>Andante cantabile</i> et <i>Allegro</i> 4 —	R. 402 MARAIS (ROLAND). (17..?-17..?). <i>Sonate (Ut majeur)</i> 4 —
R. 96 — — Séparés: <i>Adagio</i> et <i>Allegro</i> 2 75	R. 98 MARCELLO (B.) (1686-1739). <i>Sonate (Ré majeur)</i> : 1. <i>Grave</i> et <i>Allegro</i> . - 2. <i>Largo</i> et <i>Vivace</i> . . . 3 —
R. 97 — — " <i>Andante cantabile</i> et <i>Allegro</i> . . . 2 75	R. 99 — — Séparés: <i>Grave</i> et <i>Allegro</i> 2 25
R. 388 — <i>Sonate (Sol majeur)</i> 4 —	R. 100 — — " <i>Largo</i> et <i>Vivace</i> 1 75
R. 389 CORELLI (A.) (1653-1713). <i>Sonate (Ré mineur)</i> . . 2 75	R. 403 — <i>Sonate (Mi mineur)</i> 3 —
R. 109 COUPERIN (F.) (1668-1733). <i>Les Chérubins</i> . . . 2 50	R. 404 — <i>Sonate (Sol majeur)</i> 2 75
R. 390 DALL'ABACO (E.F.) (1675-1742). <i>Sonate (Fa majeur)</i> 3 —	R. 405 — <i>Sonate (Sol majeur)</i> 2 75
R. 85 DE FESCH (W.) (1695-1758). <i>Sonate (Sol majeur)</i> : 1. <i>Prélude</i> et <i>Allemande</i> . - 2. <i>Sarabande</i> et <i>Menuet</i> 3 —	R. 406 — <i>Sonate (Sol mineur)</i> 3 —
R. 86 — — Séparés: <i>Prélude</i> et <i>Allemande</i> 2 25	R. 407 PIANELLI (G.) (1725-17..?) <i>Sonate (Sol majeur)</i> . 4 —
R. 87 — — " <i>Sarabande</i> et <i>Menuet</i> 1 75	R. 408 PORPORA (N. A.) (1686-1766). <i>Sonate (Fa majeur)</i> 3 —
R. 88 — <i>Sonate (Ré mineur)</i> : 1. <i>Sicilienne</i> et <i>Allemande</i> . - 2. <i>Andante cantabile</i> . - 3. <i>Menuet</i> 3 —	R. 107 RAMEAU (J. PH.) (1683-1764). <i>Gavotte</i> pour les fleurs du ballet LES INDES GALANTES 2 —
R. 89 — — Séparés: <i>Sicilienne</i> et <i>Allemande</i> 2 —	R. 108 — <i>Menuet</i> de l'Opéra PLATÉE 2 —
R. 90 — — " <i>Andante cantabile</i> 1 25	R. 409 — <i>Gavotte</i> 2 —
R. 91 — — " <i>Menuet</i> 1 50	R. 101 SAMMARTINI (G. B.) (1700-1770). <i>Sonate (Sol majeur)</i> : 1. <i>Allegro</i> . - 2. <i>Grave</i> . - 3. <i>Vivace</i> . . 3 —
R. 391 DUPUITS (J. B.) (1741-17..?) <i>Sonate (Ré majeur)</i> 3 —	R. 102 — — Séparés: <i>Allegro</i> 1 75
R. 92 ECCLES (H.) (1670-1742). <i>Sonate (Sol mineur)</i> : 1. <i>Grave</i> et <i>Courante</i> . - 2. <i>Adagio</i> et <i>Vivace</i> . . 2 50	R. 103 — — " <i>Grave</i> 1 —
R. 93 — — Séparés: <i>Grave</i> et <i>Courante</i> 1 50	R. 104 — — " <i>Vivace</i> 1 25
R. 94 — — " <i>Adagio</i> et <i>Vivace</i> 2 —	R. 105 SENAILLÉ (J. B.) (1687-1730). <i>Allegro spiritoso</i> . 2 50
R. 392 GALLIARD (J. E.) (1687-1749). <i>Sonate (Sol majeur)</i> 3 —	R. 410 — — <i>Largo</i> et <i>Gigue</i> 2 50
R. 393 — <i>Sonate (Mi mineur)</i> 2 75	R. 411 — — <i>Menuet</i> 2 —
R. 394 GASPARINI (Q.) (1725-17..?) <i>Sonate (Mi mineur)</i> 3 —	R. 412 — — <i>Sarabande</i> et <i>Allemande</i> 2 50
R. 395 GRAZIOLI (G. B.) (1755-1820). <i>Sonate (Sol majeur)</i> 3 —	R. 413 — — <i>Vivace</i> 2 50
	R. 414 SOMIS (G. B.) (1676-1763). <i>Sonate (Sol majeur)</i> . 4 —
	R. 415 TRICKLIR (J. B.) (1745-1813). <i>Sonate (Sol majeur)</i> 4 —
	R. 416 VALENTINI (G.) (1681?-17..?) <i>Sonate (Si b majeur)</i> 3 —

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