

COLLECTION LITOLFF.

**GAVOTTES CÉLÈBRES**

Transcrites

POUR

**PIANO et VIOLONCELLE**

PAR

**AD. GRÜNWARD & O. STANDKE.**

*Propriété de l'Éditeur.  
Int. St. Hall.*

**BRAUNSCHWEIG.  
HENRY LITOLFF'S VERLAG.**

LONDON:  
ENOCH & SONS.

PARIS:  
ENOCH FRÈRES & COSTALLAT.

BOSTON:  
ARTHUR P. SCHMIDT & Co.

ST. PETERSBOURG:  
J. JURGENSON.

AMSTERDAM:  
SEYFFARDT'SCHE BUCHHANDLUNG.

MOSCOU:  
P. JURGENSON.

# TABLE.



N <sup>o</sup> 1.	J.S. Bach,	Gavotte et Rondo de la Sonate pour Violon N <sup>o</sup> 6.....	Pag. 3.
N <sup>o</sup> 2.	—	Deux Gavottes de la Sonate pour Violoncelle N <sup>o</sup> 6.....	„ 6.
N <sup>o</sup> 3.	Corelli,	Gavotte en Si bémol.....	„ 8.
N <sup>o</sup> 4.	—	Gavotte en Si mineur.....	„ 10.
N <sup>o</sup> 5.	Gluck,	Gavotte du Ballet: Don Juan.....	„ 11.
N <sup>o</sup> 6.	—	Gavotte d'Iphigénie en Aulide.....	„ 12.
N <sup>o</sup> 7.	Händel,	Gavotte de l'Opéra: Rodrigo.....	„ 14.
N <sup>o</sup> 8.	Lully,	Première Gavotte de l'Opéra: Atys.....	„ 15.
N <sup>o</sup> 9.	—	Deuxième Gavotte de l'Opéra: Atys.....	„ 16.
N <sup>o</sup> 10.	Leclair,	Gavotte en Ut mineur.....	„ 17.
N <sup>o</sup> 11.	Martini,	Les Moutons.....	„ 19.
N <sup>o</sup> 12.	Rameau,	Gavotte de l'Opéra-Ballet: Naïs.....	„ 21.
N <sup>o</sup> 13.	—	Gavotte en Rondeau de l'Opéra-Ballet: Les Talents lyriques.....	„ 23.
N <sup>o</sup> 14.	—	Gavotte de l'Opéra: Castor et Pollux.....	„ 24.
N <sup>o</sup> 15.	—	Gavotte de l'Opéra: Le Temple de la Gloire.....	„ 26.
N <sup>o</sup> 16.	Gavotte d'Henri IV.....		„ 28.
N <sup>o</sup> 17.	Gavotte dansée à la Cour de Louis XIV.....		„ 30.



38-5752

N<sup>o</sup> 6.

GAVOTTE D'IPHIGÉNIE EN AULIDE.

Allegretto quasi Andantino.

Chr. v. Gluck. (1700-1787.)

VIOLON.

*dolce*

Allegretto quasi Andantino.

PIANO.

*dolce*

The musical score is written for Violin and Piano. It begins with the tempo marking 'Allegretto quasi Andantino' and the dynamic 'dolce'. The key signature is G major (one sharp) and the time signature is 3/4. The score is divided into four systems. The first system shows the initial melodic lines for both instruments. The second system continues the development of the theme. The third system introduces a change in dynamics to 'mf' (mezzo-forte) and includes the word 'dolce' for both parts. The fourth system concludes the piece with 'Fine' markings for both parts.

The image displays a musical score for piano, consisting of five systems of staves. Each system includes a vocal line (top staff) and a piano accompaniment (middle and bottom staves). The music is written in a key with one sharp (F#) and a 2/4 time signature. The dynamic marking *mf* (mezzo-forte) is present at the beginning of the first system. The score features various musical notations such as slurs, accents, and repeat signs. The final system includes first and second endings, with the instruction *D.C. al Fine.* (Da Capo al Fine) written below the staves. The piano accompaniment consists of chords and moving lines in both the right and left hands.