

COLLECTION MAURICE GENDRON

GENDRON

Cadences
pour
violoncelle

Maurice Gendron

ÉDITION GEORGES DEBRIEU & C^{IE} - 45, AVENUE JEAN-MÉDECIN - NICE

MAURICE GENDRON

Professeur au Conservatoire National Supérieur de Musique de Paris

CADENCES

pour

les Concertos de Violoncelle

de

BOCCHERINI - HAYDN - SCHUMANN
STAMITZ - GOLESTAN - HONEGGER

pour

les Variations Rococo

de

TSCHAIKOWSKY

et pour la

Sinfonia Concertante en la majeur *
pour violon et violoncelle

de

J.-C. BACH

(* Partie de violon annotée et doigtée par Yehudi MENUHIN)

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Les Editeurs.

BOCCHERINI Concerto N° 5 en Si b majeur

Cadence pour le 1^{er} Mouvement

MAURICE GENDRON

Allegro moderato

The musical score is arranged in seven systems. The first system is in bass clef, followed by the second system in treble clef, and the remaining systems in bass clef. The tempo is marked 'Allegro moderato'. The score includes various musical notations such as notes, rests, slurs, and ornaments. Fingerings are indicated by numbers 1-4. Bowings are indicated by 'V' and 'P'. The score ends with a 'Rit.' marking. The key signature is one flat (B-flat major).

Cadence pour le 2^e mouvement
Andante grazioso

Musical notation for the 2nd movement cadence, featuring a treble clef, a key signature of two flats, and a tempo marking of "Andante grazioso". The piece concludes with the instruction "TUTTI".

Cadence pour le 3^e mouvement

Rondo *Allegro*

Musical notation for the 3rd movement cadence, featuring a bass clef, a key signature of two flats, and a tempo marking of "Rondo Allegro". The piece includes dynamic markings like "p" and "V", and concludes with "molto tranquillo" and "veloce".

II

II

II I

II I

V

V

TUTTI

CARL STAMITZ

Concerto en Sol majeur

Cadence pour le 1^{er} Mouvement

MAURICE GENDRON

Allegro con spirito

The musical score consists of eight staves. The first seven staves are for the violin, and the eighth is for the bass. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro con spirito'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p' (piano) and 'V' (forte). Fingerings are indicated by numbers 1-4 above or below notes. Bowings are indicated by 'V' above notes. The piece concludes with the word 'TUTTI'.

BOCCHERINI

Concerto N° 3 en Sol majeur

Version A

Cadence pour le 1^{er} Mouvement

MAURICE GENDRON

Allegro moderato

Cadence pour l'Adagio

① N. B. Les Violons doivent jouer leur accord quand le Violoncelle solo pousse l'archet V sur la deuxième partie du \circ avant la terminaison du trille

Cadence pour le Final

Rondo quasi menuetto

② N. B. l'orchestre entre à l'extrême fin du \circ mais cependant encore sur la tenue du Violoncelle solo

BOCCHERINI

Concerto N° 3 en Sol majeur

Version B

Cadence pour le 1^{er} Mouvement

MAURICE GENDRON

Allegro moderato

The musical score consists of seven staves. The first staff is the Violin part, starting with a treble clef and a key signature of one sharp (F#). It begins with a measure of rest followed by a series of eighth and sixteenth notes. The second staff is the Cello part, starting with a bass clef and the same key signature. It features a complex rhythmic pattern with many slurs and accents. The third staff is the Double Bass part, also with a bass clef and key signature, showing a similar rhythmic complexity. The fourth staff returns to the Violin part, continuing the melodic and rhythmic development. The fifth staff is the Cello part, with further rhythmic elaboration. The sixth staff is the Double Bass part, including a section marked 'Rit.' (Ritardando). The seventh staff is the Violin part, ending with a section marked 'ten' (ritardando) and 'largo'.

The main musical score consists of six staves. The first two staves are for Violin (V) and Viola (II) in 13/8 time. The first staff begins with a forte (*f*) dynamic. The notation includes numerous slurs, accents, and specific fingerings (1-4) and bowings (V, II). The third and fourth staves continue the complex rhythmic and melodic lines. The fifth and sixth staves conclude the section with a final cadence.

Cadence pour l'Adagio

The cadence section is a single staff in 13/8 time with a key signature of one flat. It contains measures 17 through 20. The notation includes fingerings (1, 2, 3, 4) and a final 'TUTTI' marking. A circled number 1 is placed below the staff at the end of the section.

① N.B. Les Violons doivent jouer leur accord quand le Violoncelle solo pousse l'archet V sur la deuxième partie du 6 avant la terminaison du trille

Cadence pour le Final

Rondo quasi menuetto

The musical score consists of eight systems of music. The first system is for the double bass, starting with a 3/8 time signature and a key signature of one sharp (F#). It features a complex rhythmic pattern with triplets and slurs. The second system is for the violin, also in 3/8 time and one sharp key signature, with similar rhythmic complexity. The subsequent systems continue the development of the piece, with alternating staves for the double bass and violin. The score includes numerous musical notations such as slurs, triplets, and fingerings (e.g., 1, 2, 3, 4). The piece concludes with a 'TUTTI' marking and a circled number 1.

① N. B. l'orchestre entre à l'extrême fin du \odot mais cependant encore sur la tenue du Violoncelle solo

J. HAYDN

Concerto en ré majeur op.101

Cadences N° 2 Version A

Cadence pour le 1^{er} Mouvement

MAURICE GENDRON

Allegro moderato

The musical score consists of six systems of notation. The first system is in bass clef, starting with a forte (*f*) dynamic and includes fingering numbers (1, 2, 3, 4) and breath marks (circles). The second system is in treble clef, featuring dynamics *calmando*, *mp deciso*, and *mf*. The third system is in treble clef, with dynamics *f*, *mf*, and *p*, and includes the instruction *Cantabile*. The fourth system is in bass clef, starting with *f*. The fifth system is in bass clef, with dynamics *bassa ben marcato* and *rit.*. The sixth system is in treble clef, ending with *TUTTI* and *con grandezza allarg.*

N. B. Les Cadences N° 1 pour le 1^{er} Mouvement et l'Adagio du Concerto en ré majeur op.101 de J. HAYDN ont été publiées conjointement à la version originale de cette œuvre par Maurice GENDRON aux Editions SCHOTT-MAINZ (MAYERKE) Allemagne

J. HAYDN
Concerto en ré majeur op.101
Cadences N° 2 Version B

Cadence pour le 1^{er} Mouvement

MAURICE GENDRON

Allegro moderato

f

calmando mp deciso mf

f mf p Cantabile

mf tranquillo rit. p dolcissimo rit.

a Tempo mf

cresc.

f V 3 1 4 3 1 4 3 2 3 3 2 1 2 3 2 3 3 3 1 4 3

I II I II I

sostenuto rit. - - - ff p a Tempo f

I II I II I

f p Scherzando

II II

sempre P f risoluto e riten. f brillante

II I

f V 4

Maestoso a Tempo TUTTI

f sostenuto

I II III

J. HAYDN

Concerto en ré majeur op. 101

Cadences N° 2 Version A

Cadence pour l'Adagio

MAURICE GENDRON

P dolce e tranquillo

II rit.

TUTTI

Cadence pour le Final

Version A

Rondo Allegro

l'istesso tempo

f

II I I IV II I III

a Tempo

un poco rit.

J. HAYDN

Concerto en ré majeur Op. 101

Cadences N° 2 Version B

Cadence pour l' Adagio

MAURICE GENDRON

mf tranquillo

mf II

p *f espressivo* II

brève *p* *simplice* II *dolce* I *rit.* TUTTI

Cadence pour le Final

Rondo Allegro
l'istesso Tempo

Version B

f II I

I II I II I

etc.

J. HAYDN Concerto en Do majeur

Cadence pour le 1^{er} Mouvement

MAURICE GENDRON

leggiere

rit. - - - > mf meno mosso ed cantabile

P Scherzando

p *leggiero*

rit. - *f* *a Tempo*

pesante

brève

TUTTI

a piacere non troppo e in accelerando

Cadence pour l' Adagio

TUTTI

① N. B. l'orchestre entre sur le changement d'archet du Violoncelle solo

SCHUMANN

Concerto en La mineur Op. 129

Cadence pour le Final

MAURICE GENDRON

1 2-4 x 2 1 3 2 1 2 4 2 4 2x1 4 2 3

V 3 x 2 1 4 4 4 2 3

V 3x1 3 2 V 2 1 2 4 1 2 V 2-1

① p *tema ben sentito*
(senza orchestra)

II I mf *un poco stringendo*

II I f *pesante brillante*

più vivo

p *tranquillo* mf

All.º = ♩ = 112-120

f II

2 4 1 0 2 0 V 0 2 0 1 4 4 2 V 2 2 1 1 2 x 4 3 1 3 3 1 2 1 2 1 3 4 2 1 2 1 1 3 4

2 1 2 1 3 4 2 1 2 1 0 4 V 2 2 2 2

Stringendo

V 0 2 V 1 V 2 V 2 V 2 x 3 1 2 3 1 2 1

ff pesante

V 1 2 1 1 2 3 2 0 1 3 2 0 3 x 1 2 0 3

rit... P tranquillo

poco a poco

2 3 x 1 2 3 x 1 4 3 x 1 4 1 3 x 1 2 1 1 1

più vivo

f

1 1 1 1 1 2 1 1 3 2 1 2 1 1 1

I

sempre

f

rubato

3 2 1 3 2 1 0 4 V 2 1 4 3 1 0 4 2 2 1 2 1 4 2 3 0 1 2 4

a tempo Allegro

4 0 1 0 0 1 2 3 0 1 2 3 0 3 2 3 0 3

II

I

Tempo giusto **TUTTI** **W**

The musical score consists of seven systems of notation. The first system is in treble clef, while the remaining six systems are in bass clef. The notation includes notes, rests, and various fingerings (1-4). Specific guitar techniques are indicated by 'V' (vibrato) and 'x' (natural harmonics). Roman numerals (I, II, III) are used to denote fret positions. The tempo is marked 'Tempo giusto' and the performance instruction is 'TUTTI W'. The key signature is two sharps (F# and C#).

STAN GOLESTAN

Concerto Moldave (1935)

Cadence pour le 1^{er} Mouvement

MAURICE GENDRON

Sostenuto
mf
Stringendo
sempre ff
Arco
Pizz
molto vibrato
mp più lento
I tremolo
long
p
accel. rit.
pp
f lento
sfp
poco a
Allegro
poco molto stringendo
f a Tempo
ff
TUTTI

HONEGGER

Concerto en Do majeur

Cadence à la fin de l'Adagio
enchainant avec le Final

MAURICE GENDRON

l'istesso Tempo

pizz. *Arco* $\frac{2}{0-1}$ $\frac{3-1}{3}$ $\frac{3}{b}$ $\frac{2}{b}$ $\frac{2}{p}$ $\frac{4}{}$

p — *mf* — *f* *mf teneramente* *poco più*

mosso — *mf* *espressivo e suavo* *ben portato*

rit. *brève* *a piacere* *tranquillo* *Stringendo* II I

longo *f* *p* I II III II I II *delicatamente*

mf II III II I II *f subito energico*

sempre f *marcato*

f

ff animando rit. - - *molto espressivo*

tranquillo *mf* *calando* *p* *lento*^I

P dolce con velocita *rit.* *Pizz. vibrato*
II III II

p *p* *volubile sempre p*

pp *molto tranquillo* *P* *lento poco a poco rallentando* *pp* *tenuto vibrato*

20 All^o

TSCHAÏKOWSKY

Variations sur un thème rococo op. 33

Cadence de la Variation V
de A à B

MAURICE GENDRON

The musical score is written for a single melodic line, likely for the left hand of a piano. It consists of seven staves of music. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-4 above or below notes. There are several trills and grace notes. The piece begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The notation includes a variety of intervals and rhythmic patterns, with some sections marked with 'V' for vibrato or similar effects. The score is divided into sections labeled 'A' and 'B'.

2 1 3 1 3 2 2 4 1 0 1 4 1 4 1 0 1 4 2 3 1

II I II III IV II I

p *sempre p*

mf tranquillo quasi improvvisando

rit. - - *molto espressivo* *f*

Rit. - - - - a Tempo

long **B** *Staccato* *rit. - - - - p* *calmando* *vibrato* *Pizz.*

Arco *rubato* *Pizz.* *f* III

III *più lento* *f* *rallentando* *p*

JOHANN CHRISTIAN BACH

Sinfonia Concertante en La majeur

pour VIOLON VIOLONCELLE et ORCHESTRE

Partie de Violon annotée
et doigtée par Yehudi MENUHIN

MAURICE GENDRON

Cadence pour le 1^{er} Mouvement

Andante di molto

VIOLON

Violoncelle

meno mosso

mf

III

un poco più tranquillo

poco a poco a tempo più vivo

p

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4). The left hand has a bass line with slurs and fingerings (1, 2, 3, 4). Dynamics include *mf*. Fingerings are indicated by numbers 1-4. Hand positions are marked with 'II' and 'I'. A fermata is present over the first measure of the right hand.

Second system of musical notation. Treble clef, key signature of two sharps. The right hand is marked *f Cantabile*. The left hand is marked *f*. The right hand has a melodic line with slurs and fingerings. The left hand has a bass line with slurs and fingerings. Dynamics include *f* and *preciso*. Fingerings are indicated by numbers 1-4. Hand positions are marked with 'II I' and 'II I II III'. A fermata is present over the first measure of the right hand.

Third system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with slurs and fingerings. The left hand has a bass line with slurs and fingerings. Dynamics include *f*. Fingerings are indicated by numbers 1-4. Hand positions are marked with 'II III II', 'I II I', 'II', and 'II I'. A fermata is present over the first measure of the right hand.

Fourth system of musical notation. Treble clef, key signature of two sharps. The right hand has a melodic line with slurs and fingerings. The left hand has a bass line with slurs and fingerings. Dynamics include *marcato* and *TUTTI*. Fingerings are indicated by numbers 1-4. Hand positions are marked with 'I II' and 'II'. A fermata is present over the first measure of the right hand.

COLLECTION MAURICE GENDRON

Luigi

BOCCHERINI (1743 - 1805) _____

Concerto N° 5 en Si b Majeur

pour violoncelle, orchestre à cordes et 2 cors

- Partition de direction
- Violoncelle solo, avec Piano (*réduction de l'orchestre*)
- Parties d'orchestre

Matériel en vente

Concerto N° 3 en Sol Majeur

pour violoncelle et orchestre à cordes

- Partition de direction
- Violoncelle solo, avec Piano (*réduction de l'orchestre*)
- Parties d'orchestre

Matériel en vente

Maurice

GENDRON _____

Recueil de Cadences

pour les concertos de Violoncelle de :

BOCCHERINI (*N° 5 et 3*)

HAYDN

HONEGGER

STAMITZ (*Sol*)

GOLESTAN Stan

SCHUMANN

et pour

Variations rococo de TSCHAIKOWSKY

et

Sinfonia concertante de J.-Chr. BACH

pour violon et violoncelle

Partie de violon annotée par Yehudi MENUHIN

EDITION GEORGES DELRIEU & C^{IE} - 45, AV. JEAN-MÉDECIN - NICE

Les Gravures et Impressions Musicales A. Brousse. Bordeaux-France