

JOHANN SEBASTIAN BACH

BWV 808

English Suite No.3. Gavotte and
Musette. Arrangement for Violin (or
Flute, or Cello) and Piano

G minor

Soloist with accompanying instrument



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LE CONCERT AU SALON

TRANSCRIPTIONS
de MORCEAUX CÉLÈBRES
pour PIANO & VIOLONCELLE par

VOGEL & H. GUÉROUT

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|----|------------|--|----|----------|---|
| 1 | J.S. BACH | Gavotte et Musette | 16 | MOZART | Menuet de la Symphonie en sol min. |
| 2 | BEETHOVEN | Air de Ballet de Prométhée | 17 | " | Adagio de la Symphonie en ut maj. |
| 3 | " | Polonaise extraite de la Sérénade Op. 8. | 18 | " | Andante du Quatuor en ré min. |
| 4 | " | Air varié extrait de la Sérénade Op. 8. | 19 | RAMEAU | Menuet (Castor et Pollux) |
| 5 | " | Adagio du Septuor | 20 | SCHUBERT | Sérénade |
| 6 | " | Adagio de la Sonate Pathétique. | 21 | " | L'Adieu |
| 7 | BOCCHERINI | Menuet célèbre. | 22 | " | Ave Maria |
| 8 | A. FESCA | Barcarolle du Trio Op. 23. | 23 | " | Les Plaintes de la Jeune Fille |
| 9 | FIELD | Nocturne célèbre | 24 | " | L'Eloge des larmes |
| 10 | HAYDN | Hymne Autrichien | 25 | " | Andante varié du 4 ^e Quatuor. |
| 11 | " | Sérénade | 26 | WEBER | Andante du Trio Op. 63. |
| 12 | " | Romance de la Symphonie de la Reine | 27 | | La Romanesca (Air de danse du XVI ^e S ^e) |
| 13 | MARTINI | Plaisir d'Amour | 28 | | Adeste fideles (Cantique de Noël) |
| 14 | " | Gavotte. (Les Moutons) | 29 | | La dernière Rose (Mélodie Irlandaise) |
| 15 | MOZART | Larghetto du Quintette en la | 30 | | La Pavane (XVI ^e Siècle) |

Déposé - Ent. St. Hall

Propriétaires pour la France:
 Enoch père & fils.
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 Griffe de M.M. Enoch père & fils
 sera considéré comme contrefaçon
 et poursuivi comme telle.

GAVOTTE ET MUSETTE

DE J. S. BACH.

VIOLON
ou
Flûte ou Velle.

Allegro moderato.

PIANO.

The musical score is written for Violin/Flute/Viola and Piano. It begins with the tempo marking 'Allegro moderato.' The score is divided into four systems. The first system shows the initial entry of the instrument and the piano accompaniment. The second system features a first ending marked '1' and a second ending marked '2 a Tempo'. The third system continues the melodic and harmonic development. The fourth system concludes the piece with a final cadence. Dynamics such as *p*, *f*, *rit.*, *mf*, and *sf* are used throughout to indicate volume and mood. The piano part provides a steady accompaniment with various textures, including chords and moving lines.

First system of musical notation, including treble and bass staves with various musical notations and dynamics.

poco a poco cresc.

rit.

non d

Second system of musical notation, including treble and bass staves with dynamics like "poco a poco cresc." and "Ped.".

poco a poco cresc.

Ped.

Fine

Fine

Third system of musical notation, starting with "L'istesso Tempo." and "sempre dolce e sostenuto".

L'istesso Tempo.

sempre dolce e sostenuto

Fourth system of musical notation, including treble and bass staves with dynamics like "mf" and "sotto voce".

mf

sotto voce

Fifth system of musical notation, including treble and bass staves with dynamics like "p dolce", "morendo", and "pp".

p dolce

morendo

rit.

pp

rit.

a Tempo

D.C.al Fine

a Tempo

D.C.al Fine.

