

7 Musette from English Suite No. 3

Andante pastorale

J. S. Bach

1 *mf*

4 *mp*

7 *mf* 2nd pos.

10 *mp*

13 *cresc.* 2nd pos.

16 *mf*

19 *mp* *dim.* *mf* 2nd pos.

Detailed description of the score: The piece is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a first ending bracket over measures 1-4. The first staff (measures 1-4) features a melody starting on G2 with a dynamic of *mf*. The second staff (measures 5-8) continues the melody with a dynamic of *mp*. The third staff (measures 9-12) includes a second ending bracket over measures 9-12, with a dynamic of *mf* and a '2nd pos.' marking. The fourth staff (measures 13-16) shows a crescendo leading to a second ending bracket over measures 13-16, also marked '2nd pos.'. The fifth staff (measures 17-18) has a dynamic of *mf*. The sixth staff (measures 19-24) includes a first ending bracket over measures 19-22 with a dynamic of *mp*, followed by a *dim.* marking, and then a second ending bracket over measures 23-24 with a dynamic of *mf* and '2nd pos.' marking. Fingerings (0-4) and accents are indicated throughout the score.

9 Theme from "Witches' Dance"

N. Paganini

Andante

The musical score is written for bass clef in 2/4 time. It consists of ten staves of music. The tempo is marked 'Andante'. The score includes various dynamics: *mf* (mezzo-forte), *f* (forte), *P* (piano), and *mf a tempo*. Performance instructions include 'rit.' (ritardando) and '2nd pos.' (second position). The score features numerous fingerings (1-4), slurs, and triplets. Measure numbers 1, 5, 9, 13, 17, 21, 25, 29, 34, and 38 are indicated at the start of their respective staves. The key signature has one sharp (F#).

2 Gavotte

J. B. Lully

Allegretto

1 0 0 4 2 4 2 2 1 0 1 2 4 2 1 2 1 0 1 1 // 0 0

mf con grazioso

5 4 2 4 2 2 1 0 1 2 0 4 0 4 0 2 1

10 2 0 2 1 2 1 4 2 0 1 1 2 1 0 4 2 1 0 1 0

15 1 2 1 2 4 2 0 4 2 2 1 0 1 2 4 2 1 0 1 0 1 2

20 1 2 0 V 1 2 4 0 1 3 1 4 3 3 x 1 0 4 2 4 2 1 0 4 2 1 0 2 1 0

rit.

piu mosso

[3rd pos.]

25 0 1 0 1 2 4 0 1 3 1 4 3 1 3 x 1 0 4 2 4 2 1 0 4 2 1 0 2 1 0 0 1 0 2 1 0

[3rd pos.]

30 0 1 0 2 1 0 3 4 1 3 2 4 1 0 1 0 0 0

--- 3rd pos. ---

rit.

a tempo

35 4 2 4 2 2 1 0 1 2 4 2 1 2 1 0 1 1 // 0 0 4 2 4 0

40 2 1 0 V 4 1 2 0 4 0 // 4 4 0 2 1 2 0 2 1 2 7

45 1 4 2 0 4 0 1 // 1 2 1 0 4 2 1 0 1 0 1 2 1 2 4

50 2 0 // 0 4 2 4 0 2 1 0 1 2 4 2 1 0 1 0 1 2 tr 0

rit. *f*

Backward Extension

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

4 2 1 2 4 2 x 1 x 2 4

Forward Extension

Open hand between 1st and 2nd fingers by moving thumb, 2nd, 3rd and 4th fingers one half-step away from the 1st finger. Keep the same shape in the moving fingers.

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

1 2 4 2 1 x 2 4 2 x 1



4 Scherzo

C. Webster

Presto $\frac{2}{4}$

p

4th pos.

4th pos. (2 1) *fz* 4th pos. (2 1) *fz*

p

p

cresc. 4th pos.

f 4th pos.

rit. e dim.

Meno mosso

33 1 0 4 1 4 1 0 4 3 1 4 0 2

mf (4 2) 2nd pos.

42 1 0 1 x 4 1 1 0 2 1 2 3 1 2 3 0 4 1 4

2nd pos. [4] 2nd pos. 4th pos. poco rit. a tempo

51 1 0 2 1 2 3 1 4 1 4 0 1 4 1 4 1

[4] 2nd pos. 4th pos.

Tempo I

60 3 4 3 0 1 0 4 3 1

rit. e dim. *p*

65 0 3 4 1 0 3 0 1 0 4 1 3

4th pos.

69 1 4 3 1 0 4 3 1 4 3 0

4th pos. (2 1) *fz*

73 4 3 1 4 3 0 0 3 4 1

4th pos. (2 1) *fz* *p*

77 0 3 4 1 0 3 0 1

cresc.

81 0 4 1 2 3 0 4 0 4

4th pos. *f*

* Place only the 4th finger lightly on the A or D string to sound the harmonics.