

Musette in D

BWV Anh 126 (*Anna Magdalena Bach Notebook*)

MUSICVOLUTION accompaniment

Johann Sebastian Bach

Andante

Violins 1

Violins 2

Violins 3
(remplazo de viola)

Viola

Violoncello

Piano

Vlins. 1

Vlins. 2

Vlins. 3

Vla.

Vc.

Pno.

9

Vlns. 1

Vlns. 2

Vlns. 3

Vla.

Vc.

Pno.

f

15

Vlns. 1

Vlns. 2

Vlns. 3

Vla.

Vc.

Pno.

21

Vlns. 1
 Vlns. 2
 Vlns. 3
 Vla.
 Vc.
 Pno.

Musical score for measures 21-24. The score is for a string quartet and piano. Measures 21-24 show various melodic lines for the strings and a piano accompaniment. The piano part features a forte (*f*) dynamic in measure 21. The key signature is two sharps (F# and C#).

25

Vlns. 1
 Vlns. 2
 Vlns. 3
 Vla.
 Vc.
 Pno.

Musical score for measures 25-28. The score continues from the previous system. Measures 25-28 show the continuation of the melodic lines for the strings and the piano accompaniment. The piano part continues with the same accompaniment pattern. The key signature remains two sharps (F# and C#).

Violins 1

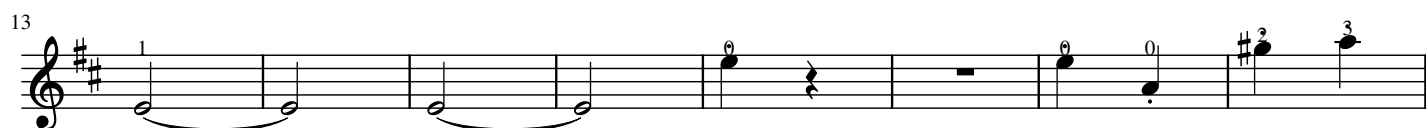
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Violins (section)

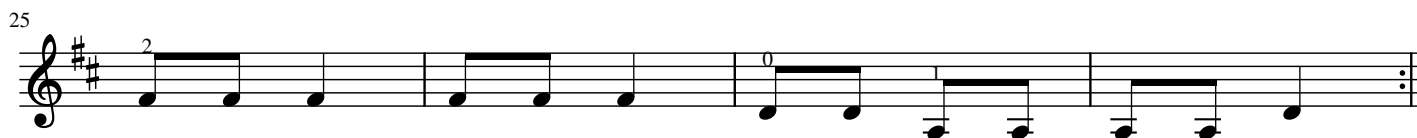
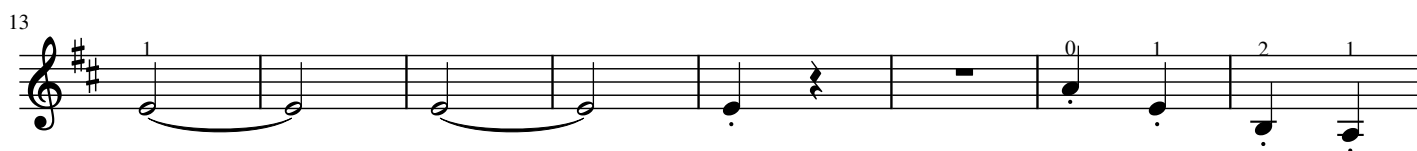
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Violins 2

Musette in D

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Andante



Viola

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Violoncello

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Piano

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Andante

The first system of the musical score for 'Musette in D' by Johann Sebastian Bach. It is in D major (two sharps) and 2/4 time. The tempo is marked 'Andante'. The piece begins with a forte (f) dynamic. The right hand features a melody with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of eighth notes.

The second system of the musical score, starting at measure 8. It continues the melodic and accompanimental patterns from the first system. A forte (f) dynamic is indicated at the beginning of the system. The right hand includes a repeat sign at the start of the system.

The third system of the musical score, starting at measure 16. The right hand features a more complex melodic line with slurs and a forte (f) dynamic. The left hand continues with its eighth-note accompaniment.

The fourth system of the musical score, starting at measure 23. It concludes the piece with a final cadence. The right hand has a melodic line with slurs, and the left hand provides the final accompaniment.