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ГОСУДАРСТВЕННОЕ
МУЗЫКАЛЬНОЕ
ИЗДАТЕЛЬСТВО

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Гавот

из оперы „Ифигения в Авлиде“

Перелож. А. БЛУМЕНШТЕЙНЕЛЯ.

Кр. В. ГЛЮК.
(1714 - 1787)

Allegretto grazioso.

Violon.

Allegretto grazioso.

Piano.

The musical score consists of four systems of music. Each system includes a Violoncello (Violon.) part and a Piano part. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked *Allegretto grazioso*. The score includes various musical notations such as slurs, accents, and dynamic markings like *p* (piano), *mf* (mezzo-forte), and *f* (forte). There are also first and second endings indicated by '1.' and '2.'. The piece concludes with the word *Fine*.

Marcato.

Marcato.

The first system of music consists of a single treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a harmonic accompaniment. The tempo is marked 'Marcato'.

The second system continues the musical piece and includes first and second endings for both the single treble clef staff and the grand staff.

The third system continues the musical piece with a single treble clef staff and a grand staff.

The fourth system concludes the piece with first and second endings. The instruction 'Gavotta da Capo senza repetizione.' is written at the bottom right of the system.

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Гавот

из оперы „Ифигения в Авлиде“

Перелож. А. БЛУМЕНШТЕГЕЛЯ.

Кр. В. ТЛЮК.
(1714 - 1787)

Violon.

Allegretto grazioso.

The first section of the Gavotte is marked *Allegretto grazioso*. It begins with a treble clef, a key signature of two sharps (D major), and a common time signature. The music features a series of eighth-note patterns with slurs and accents. Dynamics include *p* (piano) and *mf* (mezzo-forte). There are first and second endings marked with '1.' and '2.'.

Marcato.

The second section is marked *Marcato*. It continues with the same key signature and time signature. The music is characterized by a more rhythmic, accented eighth-note pattern. Dynamics include *mf* and *f* (forte). There are first and second endings marked with '1.' and '2.'.

The final section of the Gavotte features a return to the eighth-note patterns from the first section. Dynamics include *p* and *mf*. It concludes with a *dim. rit.* (diminuendo and ritardando) marking.