

Acc. 1

# Orchestral Suite nr. 3 (BWV 1068)

## 1. Overture

J.S. Bach,  
arr. Paul De Bra

Adagio ♩ = 68

☺ or ☹ if no or very light tremolo: oboe + violin

1

5

9

14

19

23

28

32

36

39

42

2nd takes over to ☺ or ☹ if no or very light tremolo: violin (without oboe)  
allow register switch

Orchestral Suite nr. 3 (1)

45

48

50

53

56 2nd takes over to allow register switch

59  $\text{\textcircled{\small \cdot}} \text{ or } \text{\textcircled{\small \cdot \cdot}}$   
*f*

63

66

69 2nd takes over to allow register switch

72  $\text{\textcircled{\small \cdot}} \text{ or } \text{\textcircled{\small \cdot \cdot}}$   
*mf*

75

78

Detailed description: This page of a musical score for Orchestral Suite nr. 3 (1) contains measures 45 through 78. The music is written in a single staff with a treble clef and a key signature of two sharps (F# and C#). The piece is in 3/4 time. The notation consists of eighth and sixteenth notes, often beamed together in groups. There are several instances of slurs and ties. At measure 56, there is a note with a circled dot above it, and a text annotation '2nd takes over to allow register switch'. At measure 59, there are two circled symbols: one with a single dot and one with two dots, followed by the text 'or'. A forte dynamic marking 'f' is placed below the first note of measure 59. At measure 69, there is another circled dot above a note and the text '2nd takes over to allow register switch'. At measure 72, there are two circled symbols: one with a single dot and one with two dots, followed by the text 'or'. A mezzo-forte dynamic marking 'mf' is placed below the first note of measure 72. The page number '2' is located at the bottom left, and the Creative Commons Attribution license is at the bottom center.

Orchestral Suite nr. 3 (1)

81

84

87

2nd takes over to allow register switch

90

94

98

102

105

108

113

118

121

3

PDB 4/3/18

Acc. 1

# Orchestral Suite nr. 3 (BWV 1068)

## 2. Air

J.S. Bach,  
arr. Paul De Bra

$\text{♩} = 60 \text{ a } 68$

*mp*  $\swarrow$  *mf*  $\swarrow$  *mp*  $\swarrow$  *mf*

5

8

11

14

17

rit. 2nd time

PDB 4/3/18



Acc. 1


# Orchestral Suite nr. 3 (BWV 1068)

J.S. Bach,  
arr. Paul De Bra

## Gavotte 1

### 3. Gavotte (I and II)

**Andante** ♩ = 80 a 88 Note: originally everything is shifted half a bar, thus starting with a half measure.

instead of  if there is no tremolo



Notes clearly separate (leggiero)

*f* *mf* *f*

6

11 *f* *tr*

17

22 (rit. al fine) Fine

## Gavotte 2



*mf*

33

38 *tr*

43 *tr*

49

Gavotte 1 D.C. al Fine  
senza rep.



54 *tr*

PDB 7/3/18



Acc. 1

# Orchestral Suite nr. 3 (BWV 1068)

## 4. Bourrée

J.S. Bach,  
arr. Paul De Bra

Andante  $\text{♩} = 110$  sempre leggiero

 (or  when this has no tremolo)



The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It begins with a dynamic marking of *f* (forte). The tempo is marked 'Andante' with a quarter note equal to 110 beats per minute, and the performance instruction is 'sempre leggiero'. The score consists of five systems of music, with measure numbers 6, 12, 18, 24, and 29 indicated at the start of each system. The first system (measures 1-5) features a series of eighth and sixteenth notes with slurs. The second system (measures 6-11) includes a repeat sign. The third system (measures 12-17) continues with eighth and sixteenth notes. The fourth system (measures 18-23) features a mix of eighth and sixteenth notes. The fifth system (measures 24-29) concludes with a '2nd time rit.' (ritardando) marking and a repeat sign.

PDB 8/3/18



Acc. 1

# Orchestral Suite nr. 3 (BWV 1068)

## 5. Gigue

J.S. Bach,  
arr. Paul De Bra

Andante ♩ = 90 a 100 sempre leggiero

 (or  when this has no tremolo)



9

15

22

29

36

42

48

55

62

68

*f*

*tr* (2nd time rit.)

PDB 16/3/18



Acc. 2

# Orchestral Suite nr. 3 (BWV 1068)

## 1. Overture

J.S. Bach,  
arr. Paul De Bra

Adagio  $\text{♩} = 68$

 or  if no or very light tremolo: violin



*mf*

5



10



15

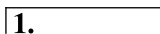
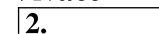




19

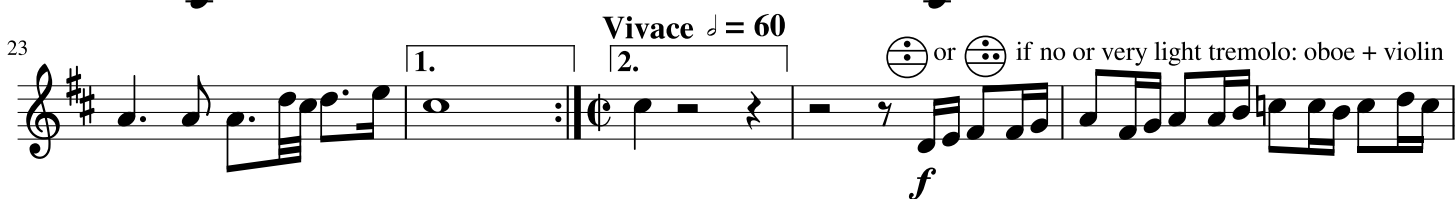


23

Vivace  $\text{♩} = 60$

1.  2.   or  if no or very light tremolo: oboe + violin

*f*



28



31



34



37



42

 or  if no or very light tremolo: violin (without oboe)

*mf*



Orchestral Suite nr. 3 (1)

47



52



58



62



65



68



72



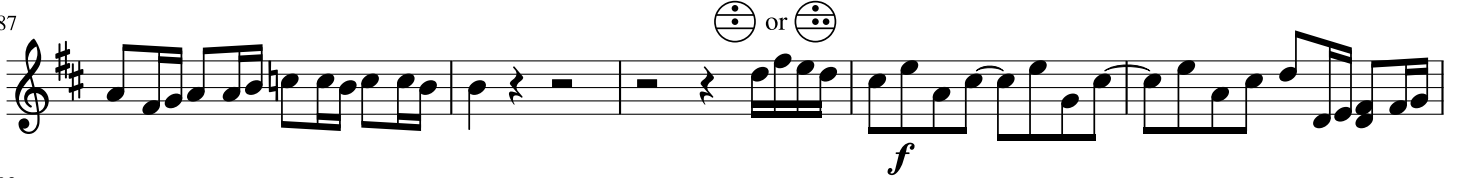
77



83



87



92



96



Orchestral Suite nr. 3 (1)

99



102



$\text{♩} = 68$  Tempo primo

107



111



115



120



PDB 4/3/18

Acc. 2

# Orchestral Suite nr. 3 (BWV 1068)

## 2. Air

J.S. Bach,  
arr. Paul De Bra

$\text{♩} = 60 \text{ a } 68$

*mp*

5

1. 2.

9

13

16 rit. 2nd time

PDB 4/3/18

Acc. 2

# Orchestral Suite nr. 3 (BWV 1068)

J.S. Bach,  
arr. Paul De Bra

## Gavotte 1

### 3. Gavotte (I and II)

**Andante** ♩ = 80 a 88 Note: originally everything is shifted half a bar, thus starting with a half measure.

6 *f* notes clearly separate (leggiero) *mf* *f*

11 *mf*

16

21 (rit. al fine) Fine

Detailed description: This block contains the first 26 measures of Gavotte 1. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The tempo is marked 'Andante' with a metronome marking of 80 to 88 beats per minute. The first measure starts with a half rest, as noted in the text. The score includes dynamic markings of *f* (forte), *mf* (mezzo-forte), and *f* again. A performance instruction 'notes clearly separate (leggiero)' is placed under the first few notes. The piece concludes with a 'rit. al fine' (ritardando to the end) and a 'Fine' marking.

27 **Gavotte 2** *mf*

32

37 *tr*

43 *tr*

49

54 Gavotte 1 D.C. al Fine senza rep. *tr*

Detailed description: This block contains the second 27 measures of Gavotte 2. It starts at measure 27 with a treble clef, two sharps, and common time. The tempo is 'Andante'. The first measure begins with a half rest. The score is marked with *mf* (mezzo-forte). It features several trills, indicated by the 'tr' symbol above notes in measures 37, 43, and 54. The piece ends with a double bar line and repeat dots. A performance instruction 'Gavotte 1 D.C. al Fine senza rep.' (Da Capo to the end of Gavotte 1 without repeat) is placed above the final measure.

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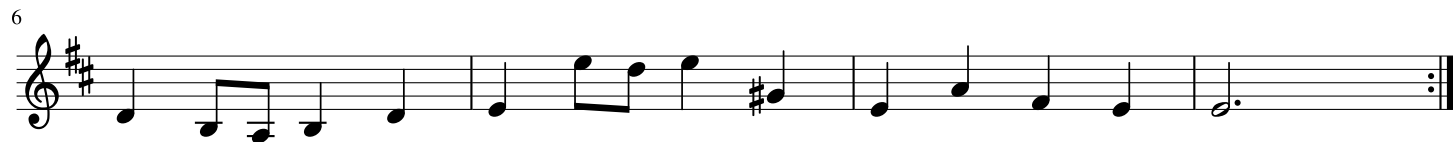
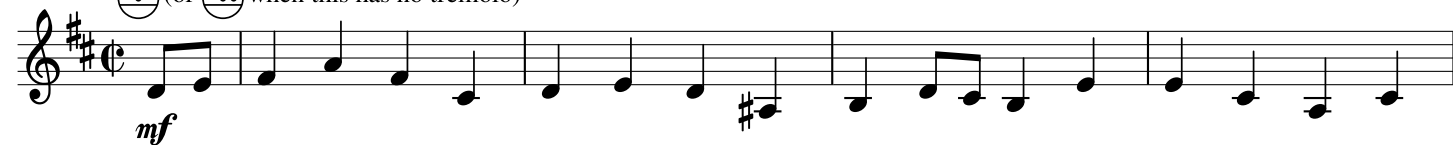
Acc. 2

# Orchestral Suite nr. 3 (BWV 1068)

## 4. Bourrée

J.S. Bach,  
arr. Paul De Bra

**Andante**  $\text{♩} = 110$  *sempre leggiero*  
(or  when this has no tremolo)



PDB 8/3/18



Acc. 2

# Orchestral Suite nr. 3 (BWV 1068)

## 5. Gigue

J.S. Bach,  
arr. Paul De Bra

Andante  $\text{♩} = 90 \text{ a } 100$  sempre leggiero

 (or  when this has no tremolo)



*mf*

8

15

23

31

38

45

52

59

67 (2nd time rit.)

PDB 16/3/18

Acc. 3

# Orchestral Suite nr. 3 (BWV 1068)

## 1. Ouverture

J.S. Bach,  
arr. Paul De Bra

Adagio  $\text{♩} = 68$

Musical score for the Adagio section (measures 1-19). The music is in G major (one sharp) and common time (C). It begins with a fermata over the first measure. The dynamic marking *mf* is present. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Vivace  $\text{♩} = 60$

Musical score for the Vivace section (measures 24-46). The music is in G major (one sharp) and common time (C). It features a first ending (1.) and a second ending (2.) leading to a triple measure (3). The notation includes eighth and sixteenth notes, and rests.

Orchestral Suite nr. 3 (1)

51

56

61

64

68

72

76

80

84

89

92

95

Orchestral Suite nr. 3 (1)

98



101



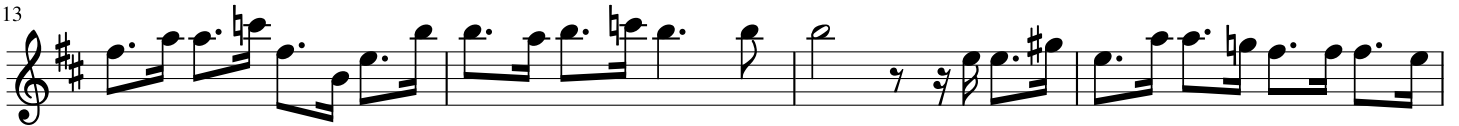
105



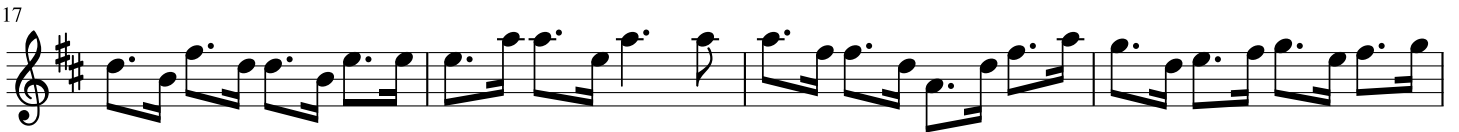
109



113



117



121



PDB 4/3/18

Acc. 3

# Orchestral Suite nr. 3 (BWV 1068)

2. Air

J.S. Bach,  
arr. Paul De Bra

$\text{♩} = 60 \text{ a } 68$

*mp*

6

1. 2.

10

13

16 rit. 2nd time

PDB 4/3/18

## Acc. 3

## Orchestral Suite nr. 3 (BWV 1068)

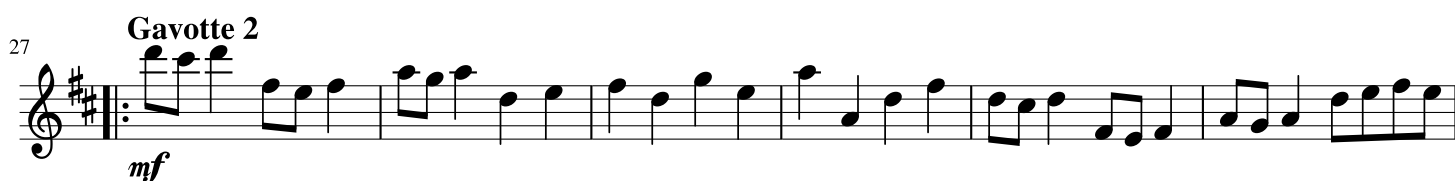
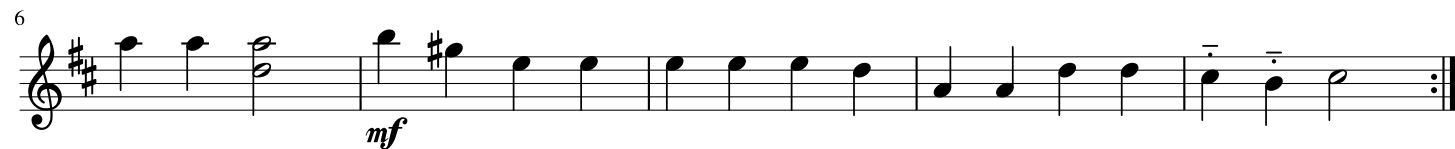
J.S. Bach,  
arr. Paul De Bra

## Gavotte 1

## 3. Gavotte (I and II)

**Andante** ♩ = 80 a 88 Note: originally everything is shifted half a bar, thus starting with a half measure.

sempre leggiero



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Acc. 3

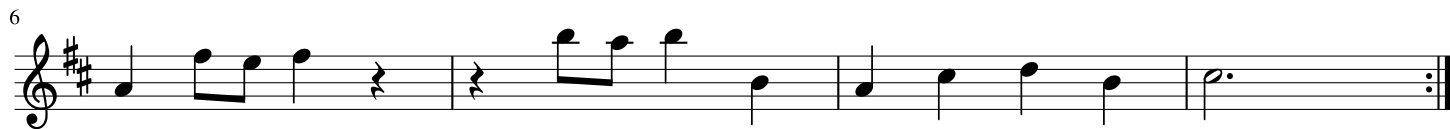
# Orchestral Suite nr. 3 (BWV 1068)

## 4. Bourrée

J.S. Bach,  
arr. Paul De Bra

Andante  $\text{♩} = 110$

 sempre leggiero



PDB 8/3/18



Acc. 3

# Orchestral Suite nr. 3 (BWV 1068)

## 5. Gigue

J.S. Bach,  
arr. Paul De Bra

Andante ♩ = 90 a 100

*sempre leggiero*

*mf*

8

15

22

29

36

42

48

55

61

68 (2nd time rit.)

PDB 16/3/18



Acc. 4

# Orchestral Suite nr. 3 (BWV 1068)

## 1. Overture

J.S. Bach,  
arr. Paul De Bra

Adagio  $\text{♩} = 68$

 or  8va if possible (trumpets)



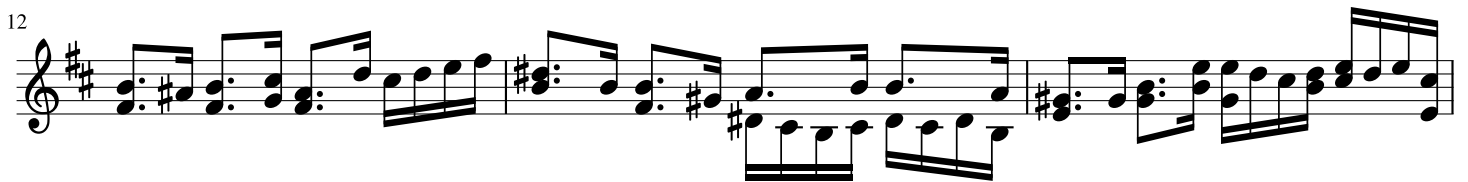
5



9



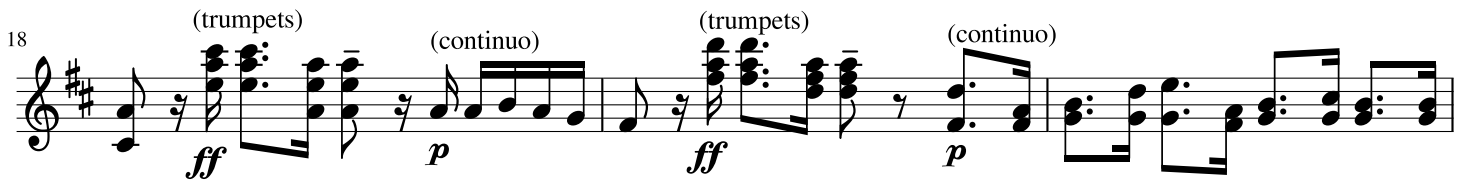
12



15



18

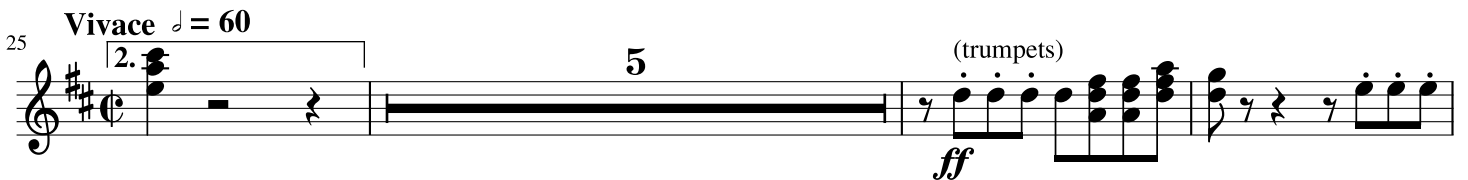


21



25

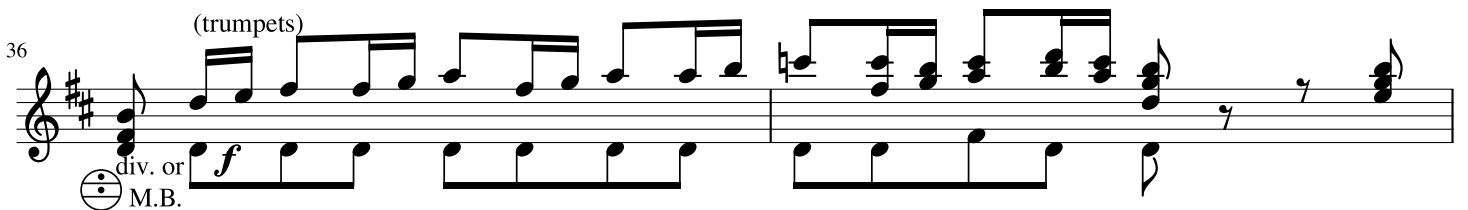
Vivace  $\text{♩} = 60$



33



36



Orchestral Suite nr. 3 (1)

38

41 (continuo) *p*

45

49 (oboe + trumpets) *mp*

54 (continuo) *f* *p*

59 (trumpets) *ff* *f* *ff*

63 (continuo) *p*

67 (trumpets) *mf* *f* *ff* (continuo) *p*

71

75 (oboe) *mf*

79 (+ trumpets) *mf* *f* *sfp* (oboe)

85 (+trumpets) *mf* *f*

Detailed description: This page of a musical score for 'Orchestral Suite nr. 3 (1)' contains measures 38 through 92. The music is written in a single staff with a treble clef and a key signature of two sharps (F# and C#). The score is divided into systems of five staves each. Measure numbers are placed at the beginning of each system. Various dynamic markings are used throughout, including *mp*, *f*, *ff*, *p*, *mf*, and *sfp*. Instrumental entries are indicated by text above the staff, such as '(continuo)', '(oboe + trumpets)', '(trumpets)', and '(oboe)'. Some measures feature slurs and accents. The notation includes chords, eighth notes, and sixteenth notes.

Orchestral Suite nr. 3 (1)

89 (trumpets) *f* *mf* *f*

93 (continuo) *p* (trumpets) *f*

97 (continuo) *mp* (trumpets) *f* (continuo) *mp*

101 (trumpets) *mf* div. or M.B.

104

107 *rit.* **Tempo primo** ♩ = 68

111 *tr* (continuo) *mp*

114

116

119 (trumpets) *f*

122 *tr* *rit.*

PDB 4/3/18

Acc. 4

# Orchestral Suite nr. 3 (BWV 1068)

## 2. Air

J.S. Bach,  
arr. Paul De Bra

$\text{♩} = 60 \text{ a } 68$   
(continuo)

*p*

4

1. 2.

8

11

14

17 rit. 2nd time

PDB 4/3/18

Acc. 4

# Orchestral Suite nr. 3 (BWV 1068)

J.S. Bach,  
arr. Paul De Bra

## Gavotte 1

### 3. Gavotte (I and II)

Andante  $\text{♩} = 80 \text{ a } 88$

Note: originally everything is shifted half a bar, thus starting with a half measure.

Musical score for Gavotte 1, measures 1-26. The score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is Andante, with a metronome marking of 80 to 88 beats per minute. The score includes dynamics such as *f* (forte), *mp* (mezzo-piano), and *f* (forte). It features parts for trumpets and continuo. The score ends with a double bar line and the word "Fine".

## Gavotte 2

Musical score for Gavotte 2, measures 27-50. The score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is Andante, with a metronome marking of 80 to 88 beats per minute. The score includes dynamics such as *ff* (fortissimo). It features parts for trumpets and continuo. The score includes a double bar line and the word "Fine".

Gavotte 1 D.C. al Fine  
senza rep.

PDB 7/3/18

Acc. 4

# Orchestral Suite nr. 3 (BWV 1068)

## 4. Bourrée

J.S. Bach,  
arr. Paul De Bra

Andante  $\text{♩} = 110$

sempre leggiero  
(trumpets)

div. (or use M.B.) *f*

6

12 (continuo) *mp*

17

22 (trumpets) *f*

26 (continuo) *mp*

30 (trumpets) *f* 2nd time rit.

PDB 8/3/18





Basson

# Orchestral Suite nr. 3 (BWV 1068)

## 1. Overture

J.S. Bach,  
arr. Paul De Bra

Adagio ♩ = 68

mf

7

11

15

19

23

Vivace ♩ = 60

30

33

37

41


45

Orchestral Suite nr. 3 (1)


49



54



59



62



66



69



73



77



82




87



91



95



Orchestral Suite nr. 3 (1)

98

102

106 *rit.* **Tempo primo** ♩ = 68

111

116

120 *rit.*

PDB 4/3/18

Basson

# Orchestral Suite nr. 3 (BWV 1068)

## 2. Air

J.S. Bach,

arr. Paul De Bra

Notes between () only when  
bass is not responsive enough.

$\text{♩} = 60 \text{ a } 68$

*mp*

4

1. 2.

8

11

14

17

rit. 2nd time

PDB 4/3/18

Basson

# Orchestral Suite nr. 3 (BWV 1068)

J.S. Bach,  
arr. Paul De Bra

## Gavotte 1

### 3. Gavotte (I and II)

**Andante**  $\text{♩} = 80 \text{ a } 88$

Note: originally everything is shifted half a bar, thus starting with a half measure.

mf

mf

(rit. al fine) Fine

mf

Gavotte 1 D.C. al Fine  
senza rep.

PDB 7/3/18

Basson

# Orchestral Suite nr. 3 (BWV 1068)

## 4. Bourrée

J.S. Bach,  
arr. Paul De Bra

Andante  $\text{♩} = 110$



*sempre leggiero*

*mf*

6

12

17

21

26

31

2nd time rit.

PDB 8/3/18

## Basson

## Orchestral Suite nr. 3 (BWV 1068)

## 5. Gigue

J.S. Bach,  
arr. Paul De BraAndante  $\text{♩} = 90 \text{ a } 100$  sempre leggiero

8 *mf*

15 (notes between () only if bass is not responsive)

21

28

35

42

48

54

61

68 (2nd time rit.)

PDB 16/3/18

Timpani

Orchestral Suite nr. 3 (BWV 1068)

1. Overture

J.S. Bach,  
arr. Paul De Bra

Adagio ♩ = 68

6 *mf* *tr* 3

12

22 *Vivace* ♩ = 60 1. 2. 5

31 3

38

44 12 2 18 *p* *mf*

79 *tr* 4 *tr*

89 2

96 7 *rit.*

108 *Tempo primo* ♩ = 68 *tr* 7 *tr*

120 *tr* 3 *rit.*



Timpani

# Orchestral Suite nr. 3 (BWV 1068)

## 3. Gavotte (I and II)

J.S. Bach,  
arr. Paul De Bra

### Gavotte 1

**Andante** ♩ = 80 a 88 Note: originally everything is shifted half a bar, thus starting with a half measure.

Musical notation for Gavotte 1, measures 1-10. The notation is in bass clef with a common time signature. It begins with a *mf* dynamic marking. The first line contains measures 1 through 10. Measure 1 starts with a half rest. Measures 2 and 4 are marked with a '2' above them, indicating a two-measure rest. Measures 6 and 8 are marked with a '4' above them, indicating a four-measure rest. The piece ends with a double bar line and repeat dots.

Musical notation for Gavotte 1, measures 11-26. The notation is in bass clef with a common time signature. It begins with a double bar line and repeat dots. Measure 11 is marked with a '10' above it, indicating a ten-measure rest. Measures 12-13 contain musical notation. Measure 14 is marked with a '2' above it, indicating a two-measure rest. Measures 15-16 contain musical notation. Measure 17 is marked with a '2' above it, indicating a two-measure rest. Measures 18-19 contain musical notation. Measure 20 is marked with a '2' above it, indicating a two-measure rest. Measures 21-22 contain musical notation. Measure 23 is marked with a '2' above it, indicating a two-measure rest. Measures 24-25 contain musical notation. Measure 26 is marked with a '2' above it, indicating a two-measure rest. The piece ends with a double bar line and repeat dots. A *mf* dynamic marking is placed below measure 15. The text "(rit. al fine) Fine" is written above measure 26.

Musical notation for Gavotte 2, measures 27-41. The notation is in bass clef with a common time signature. It begins with a double bar line and repeat dots. Measure 27 is marked with a '16' above it, indicating a sixteen-measure rest. Measures 28-41 are marked with a '15' above them, indicating a fifteen-measure rest. The piece ends with a double bar line and repeat dots. The text "Gavotte 1 D.C. al Fine senza rep." is written above measure 41.

PDB 7/3/18

Timpani

# Orchestral Suite nr. 3 (BWV 1068)

## 4. Bourrée

J.S. Bach,  
arr. Paul De Bra

**Andante** ♩ = 110  
sempre leggiero

Musical staff 1: Bass clef, first measure with *mf* dynamic marking.

5

Musical staff 2: Bass clef, measures 5-9.

10

Musical staff 3: Bass clef, measures 10-19 with an 8-measure rest.

23

Musical staff 4: Bass clef, measures 23-30 with a 4-measure rest.

31

Musical staff 5: Bass clef, measures 31-35 with "2nd time rit." marking.

PDB 8/3/18

Timpani

Orchestral Suite nr. 3 (BWV 1068)

5. Gigue

J.S. Bach,  
arr. Paul De Bra

Andante ♩ = 90 a 100

17

mf

24

2

3

36

7

50

10

67

4

(2nd time rit.)

PDB 16/3/18