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CONCERTO N° 3

en Sol majeur

(N° 7, G. 480, du catalogue de Yves Gérard)

Version originale
réalisation et cadences
de Maurice GENDRON*

pour Violoncelle et Orchestre à cordes

Luigi BOCCHERINI*
(1743 - 1805)

I

Allegro moderato ♩ = 72

VIOLONCELLE

PIANO

(*) L'exécution en public et l'enregistrement de ce Concerto ne sont autorisés qu'à la condition que le nom de M. GENDRON figure sur les programmes (ou sur les étiquettes de disques) avec celui de l'auteur.

Ⓛ Toutes les petites notes (♩) doivent être brèves.

Musical notation for the first system, measures 12-13. The right hand features a complex texture of sixteenth-note chords with accents. The left hand has a simple bass line. Dynamics include *mf* and *f*.

Musical notation for the second system, measures 14-15. The right hand includes triplet figures and accented chords. The left hand has a steady bass line. Dynamics include *p* and *sempre p senza cresc.*

Musical notation for the third system, measures 16-18. Measure 16 is boxed with the number 15. The right hand has dense sixteenth-note patterns with accents and triplets. The left hand has a rhythmic bass line. Dynamics include *f subito* and *marcato*.

Musical notation for the fourth system, measures 19-21. Measure 20 is boxed with the number 20. The right hand features a melodic line with accents and triplets. The left hand has a bass line with some chords. Dynamics include *SOLO*, *mf*, and *p*.

II

Adagio ♩ = 60

Right-hand musical staff of the first system, featuring a melodic line with slurs and trills.

Adagio ♩ = 60

p con gravita

Left-hand musical staff of the first system, featuring a bass line with slurs and a dynamic marking of *p con gravita*.

5

Right-hand musical staff of the second system, starting with a trill and a dynamic marking of *mp*.

mp

p

Left-hand musical staff of the second system, featuring a bass line with slurs and dynamic markings of *mp* and *p*.

Right-hand musical staff of the third system, featuring a melodic line with slurs and trills.

Left-hand musical staff of the third system, featuring a bass line with slurs and trills.

III

Rondo quasi menuetto

5

Musical notation for measures 5-9. The piece is in 3/8 time with a key signature of one sharp (F#). The piano part begins with a forte (*f*) dynamic and the instruction *con eleganza*. The right hand has a melodic line with eighth notes and rests, while the left hand provides a steady accompaniment of eighth notes.

10

Musical notation for measures 10-14. The piano part starts with a piano (*p*) dynamic. The right hand features a melodic line with eighth notes and rests. The left hand continues with eighth notes. Performance markings include *senza cresc.* and *sempre p*.

15

20

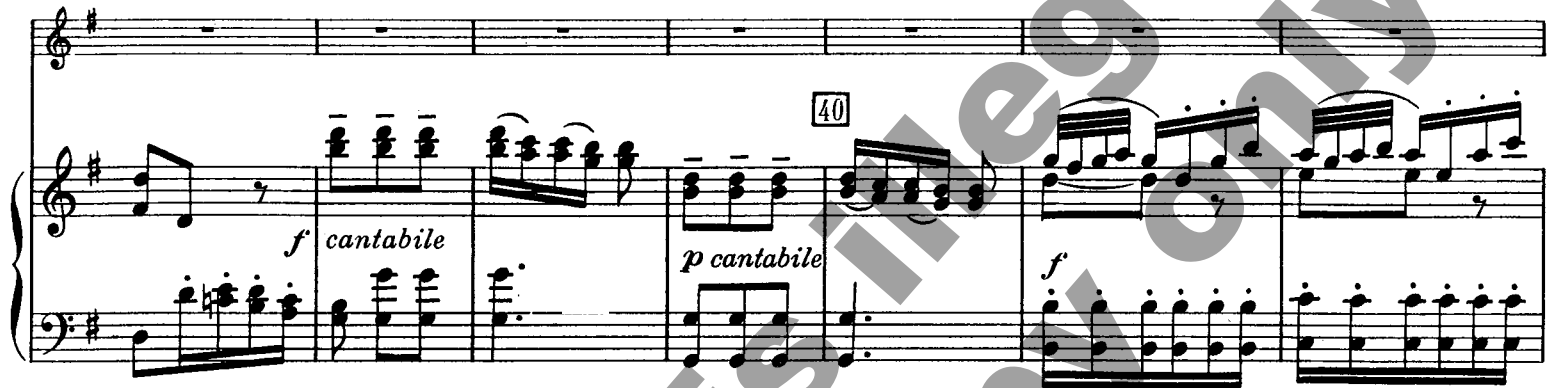
Musical notation for measures 15-19. The piano part starts with a forte (*f*) dynamic and the instruction *subito*. The right hand has a melodic line with eighth notes and rests. The left hand provides eighth-note accompaniment. Dynamics alternate between *f* and *p*.

25

Musical notation for measures 20-24. The piano part starts with a forte (*f*) dynamic. The right hand has a melodic line with eighth notes and rests. The left hand provides eighth-note accompaniment. Dynamics alternate between *f* and *p*.



Musical score system 1, measures 30-35. The piece is in G major (one sharp). The right hand starts with a melody marked *mf* and *cresc.* leading to a *f* dynamic. The left hand provides a bass line. Measure 35 is marked *marcato*.



Musical score system 2, measures 40-45. The right hand features a *f cantabile* melody that transitions to *p cantabile* and then back to *f*. The left hand has a steady accompaniment.



Musical score system 3, measures 45-50. A *SOLO* section begins in the right hand with a triplet. The right hand melody is marked *mp*. The left hand has a simple accompaniment.



Musical score system 4, measures 50-55. The right hand features a melody marked *p* with triplet figures. The left hand has a steady accompaniment.