



# Mike Magatagan

Arranger, Composer, Interpreter, Publisher

United States (USA), SierraVista

## About the artist

I'm a software engineer. Basically, I'm computer geek who loves to solve problems. I have been developing software for the last 25+ years but have recently rekindled my love of music. I am relearning the piano and my first love; the pipe organ. I am active in our church (the Sierra Vista United Methodist Church: (<http://www.lovesvumc.com/lovesvumc/Welcome.html>) and am eager to provide spiritual sustenance such as harp, organ and handbells arrangements.

Many of my scores are posted with individual parts and matching play-along however, this is not always practical. If you would like individual parts to any of my scores or other specific tailoring, please contact me directly and I will try to accommodate your specific needs.

**Artist page :** [www.free-scores.com/Download-PDF-Sheet-Music-magataganm.htm](http://www.free-scores.com/Download-PDF-Sheet-Music-magataganm.htm)

## About the piece



**Title:** "Fileuse" Étude for Harp [Opus 27]

**Composer:** Hasselmans, Alphonse

**Arranger:** Magatagan, Mike

**Copyright:** Public Domain

**Publisher:** Magatagan, Mike

**Instrumentation:** Harp

**Style:** Romantic

**Comment:** A. Hasselmans was born in Liège on 5 March 1845 and died in Paris on 19 May 1912. he was a French harpist and composer of Belgian birth. As solo harpist with the orchestras of the Paris Conservatoire, Opéra and Opéra-Comique, and as professor at the Conservatoire, he played a significant part in the harp revival at the turn of the century; he wrote about 50 pieces. One such piece is this intriguing Fileuse, a characteristic etude written by Ha... (more online)

Mike Magatagan on [free-scores.com](http://free-scores.com)



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# "Fileuse" Étude for Harp (Opus 27 "The Spinner")

Alphonse Hasselmans, 1845-1912

Transcribed by Mike Magatagan 2012

**Andantino**  
*leggiero*

*mf*

*p*

*con espressivo*

*pp*  
*leggiero*

*8va*

(G $\flat$ ) (B $\sharp$ )

(8va) ——— 8va ———

(8va) ——— *leggiere*

*p* (G<sub>b</sub>) (B)

19 *ben marcato il canto*

21 *8va* 18

23 (B#)

25

8va

rit. (B)

(A# — b)

*a Tempo*

27

*p*

29

(F#)

31

8va

*poco crescendo*

8va

33

8va

*rit.*

8va

*rit.*

*a Tempo*  
35 *f*

8va

37

8va

39 *mf*

18

*mf*

18

(D)

41 *p*

8va

*diminuendo*

8va

*p*

*diminuendo*

43

Musical score for measures 45-46. The piece is in B-flat major and 2/4 time. Measures 45-46 feature a complex texture with multiple sixteenth-note runs in the right hand and a steady eighth-note accompaniment in the left hand. A dynamic marking of *p* is present at the start of measure 47.

Musical score for measures 47-48. The texture continues with intricate sixteenth-note patterns in the right hand and a consistent eighth-note accompaniment in the left hand.

Musical score for measures 49-50. The right hand continues with sixteenth-note runs, while the left hand maintains the eighth-note accompaniment.

Musical score for measures 51-52. Measure 51 features a melodic line with slurs and accents. Measure 52 is marked "To Coda" and includes a double bar line with repeat signs. The tempo marking *poco rit.* is placed below the first measure. The time signature changes to 2/4 at the end of the section.

Musical score for measures 53-56. The tempo is marked "Mesto-quasi recitando." and the dynamic is *mf*. The music consists of chords with slurs and accents in the right hand, and a steady accompaniment in the left hand. The dynamic changes to *p* in measure 54.

57 *rit.* *a Tempo*

*mf* *f* *p*

62 *poco agitato*

*f* *con passione*

67 *tranquillo* *rit.* *D.S. al Coda*

*p* *pp*

⊕ *Coda*

73 *p* *pp*