



Klaus Heidtmann

Arranger, Interpreter, Publisher

Germany, Hamburg

About the artist

Starting from childhood I played trumpet and clarinet in a brass band and later on also in a school band. Additionally I played violin and trumpet in a youth orchestra and subsequently in a student orchestra. As an adult I joined several amateur symphony orchestras including some university orchestras. Sometimes I played beat and soul music as well as jazz in a band of up to ten musicians. I started singing in the school's boys choir and was a member of several amateur choirs, especially of the Hamburger Singakademie. I studied mathematics, computer science, philosophy and musicology ending up with the highest degree and was full-time teaching and researching at several universities for more than 40 years.

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-kheidtmann.htm>

About the piece

Title:	Sarabande [Suite LübWV 21, Mvmt. 3]
Composer:	Lubeck, Vincent
Copyright:	Public Domain
Publisher:	Heidtmann, Klaus
Instrumentation:	Keyboard (piano, harpsichord or organ)
Style:	Baroque

Klaus Heidtmann on [free-scores.com](https://www.free-scores.com)



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Sarabande

Suite in A minor, LüBWV 21, Mvmt. 3

Vincent Lübeck

Measures 1-4 of the Sarabande. The piece is in 3/4 time and A minor. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Measures 5-8 of the Sarabande. The right hand continues the melodic theme with grace notes and slurs. The left hand maintains the accompaniment pattern. A repeat sign is present at the end of measure 8.

Measures 9-12 of the Sarabande. The right hand has a fingering of 7 in measure 9. The melodic line continues with grace notes and slurs. The left hand accompaniment remains consistent. A repeat sign is present at the end of measure 12.

Measures 13-16 of the Sarabande. The right hand has a fingering of 7 in measure 13. The melodic line continues with grace notes and slurs. The left hand accompaniment remains consistent. A repeat sign is present at the end of measure 16.