



# Mike Magatagan

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## Suite in C Major for String Quartet (Op. 1 No. 19) Zipoli, Domenico

### 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.

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 :** <https://www.free-scores.com/Download-PDF-Sheet-Music-magataganm.htm>

### About the piece



<b>Title:</b>	Suite in C Major for String Quartet [Op. 1 No. 19]
<b>Composer:</b>	Zipoli, Domenico
<b>Arranger:</b>	Magatagan, Mike
<b>Copyright:</b>	Public Domain
<b>Publisher:</b>	Magatagan, Mike
<b>Instrumentation:</b>	String Quartet
<b>Style:</b>	Baroque
<b>Comment:</b>	Domenico Zipoli (1688 – 1726) was an Italian Baroque composer who worked and died in Córdoba, in the Viceroyalty of Peru, Spanish Empire, (presently in Argentina). He became a Jesuit in order to work in the Reductions of Paraguay where he taught music among the Guaraní people. He is remembered as the most accomplished musician among Jesuit missionaries. He was born in Prato, Italy, where he received elementary musical training. However, there are... (more online)

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# Suite in C Major

(Op. 1 No. 19)

Domenico Zipoli (1688-1726)

Interpretation for String Quartet by Mike Magatagan 2021

## I. Preludio (♩ = 85)

Violin 1 *mf*

Violin 2 *mf*

Viola *mf*

Cello *mf*

The first system of the musical score for the Preludio. It features four staves: Violin 1, Violin 2, Viola, and Cello. The key signature is C major and the time signature is common time (C). The tempo is marked as quarter note = 85. The first measure shows the Violin 1 part starting with a melody, while the other instruments are silent. The second measure shows the Viola and Cello parts entering with a bass line. The third and fourth measures continue the development of the parts.

5

V1

V2

Va

Vc

The second system of the musical score, starting at measure 5. It features four staves: Violin 1 (V1), Violin 2 (V2), Viola (Va), and Cello (Vc). All instruments are now playing. The Violin parts have a melodic line with slurs, while the Viola and Cello provide a steady bass accompaniment.

8

V1

V2

Va

Vc

The third system of the musical score, starting at measure 8. It features four staves: Violin 1 (V1), Violin 2 (V2), Viola (Va), and Cello (Vc). The music continues with the same instrumental textures as the previous systems, showing the interaction between the melodic lines and the bass accompaniment.

11

V1

V2

Va

Vc

*tr*

*tr rit.*

15

*Più mosso* (♩ = 90)

V1

V2

Va

Vc

19

V1

V2

Va

Vc

23

V1  
V2  
Va  
Vc

27

*rit.*

V1  
V2  
Va  
Vc

**II. Allemande (♩ = 100)**

Violin 1  
*mf*

Violin 2  
*p*  
*mf*

Viola  
*p*  
*mf*

Cello  
*p*

4

V1

V2 *p*

Va *mp*

Vc *mp*

7

V1

V2 *p*

Va *mp*

Vc *mp*

*cresc.* - - - - -

*f*

10

V1 *cresc.* - - - - -

V2 *(cresc.)* - - - - -

Va *mp*

Vc *mf*

*f*

*mf*

13

V1

V2

Va

Vc

*dim.*

*mf*

16

V1

V2

Va

Vc

*cresc.*

*f*

*tr*

19

V1

V2

Va

Vc

*mf*

*mp*

*mf*

22

Violin I (V1) starts with a sixteenth-note run in measure 22, followed by a whole rest in measure 23 and a quarter note in measure 24. Violin II (V2) has a half note in measure 22, followed by a sixteenth-note run in measure 23, and a quarter note in measure 24. Viola (Va) has a half note in measure 22, followed by a quarter note in measure 23, and a quarter note in measure 24. Violoncello (Vc) has a half note in measure 22, followed by a quarter note in measure 23, and a whole rest in measure 24. A *mf* dynamic marking is placed under the Vc staff in measure 23.

25

Violin I (V1) has a sixteenth-note run in measure 25, followed by a sixteenth-note run in measure 26, and a quarter note in measure 27. Violin II (V2) has a sixteenth-note run in measure 25, followed by a sixteenth-note run in measure 26, and a quarter note in measure 27. Viola (Va) has a quarter note in measure 25, followed by a quarter note in measure 26, and a quarter note in measure 27. Violoncello (Vc) has a quarter note in measure 25, followed by a quarter note in measure 26, and a quarter note in measure 27. A *mf* dynamic marking is placed under the Vc staff in measure 25. Accents (>) are placed over the final notes of V1 and V2 in measure 27.

28

Violin I (V1) has a quarter note in measure 28, followed by a sixteenth-note run in measure 29, and a sixteenth-note run in measure 30. Violin II (V2) has a quarter note in measure 28, followed by a sixteenth-note run in measure 29, and a sixteenth-note run in measure 30. Viola (Va) has a quarter note in measure 28, followed by a quarter note in measure 29, and a quarter note in measure 30. Violoncello (Vc) has a quarter note in measure 28, followed by a quarter note in measure 29, and a quarter note in measure 30. A *p* dynamic marking is placed under the Vc staff in measure 28. Accents (>) are placed over the final notes of V1 and V2 in measure 29. A *p* dynamic marking is placed under the V2 staff in measure 30.

31

V1

V2

Va

Vc

*p*

34

V1

V2

Va

Vc

*f*

*mf*

*mf*

*mf*

*tr*

*dim.*

38

V1

V2

Va

Vc

*mf*

*rit.*



III. Sarabanda (♩ = 80)

Violin 1 *mf* *tr*

Violin 2 *p*

Viola *p*

Cello *p*

Measures 1-5 of the Sarabanda. Violin 1 has a melodic line with trills and a dynamic of *mf*. Violin 2, Viola, and Cello provide a harmonic accompaniment with a dynamic of *p*.

V1 *tr rit.*

V2 *mp*

Va *mp*

Vc *mp*

Measures 6-9. Violin 1 has a melodic line with trills and a dynamic of *mp*. Violin 2, Viola, and Cello provide a harmonic accompaniment with a dynamic of *mp*. The tempo is marked *rit.* (ritardando).

V1 *tr*

V2 *tr* *mf*

Va

Vc

**a Tempo**

Measures 10-13. The tempo is marked **a Tempo**. Violin 1 has a melodic line with trills and a dynamic of *mf*. Violin 2 has a melodic line with trills and a dynamic of *mf*. Viola and Cello provide a harmonic accompaniment.

17

V1

V2

Va

Vc

*tr.*

*tr.*

*mf*

*rit.*

*tr.*

IV. Gavotte (♩ = 90)

Violin 1

Violin 2

Viola

Cello

*mf*

*mp*

*pizz.*

*mp*

*pizz.*

*mp*

*arco.*

6

V1

V2

Va

Vc

*rit.*

*a Tempo*

*pizz.*

*arco.*

*pizz.*

12

V1 *pizz.* *arco.*

V2

Va *arco.*

Vc *arco.*

18

V1 *rit.* 1. *rit.* 2.

V2

Va

Vc

V. Giga (♩ = 104)

Violin 1 *mf*

Violin 2 *mf*

Viola *mf*

Cello *mf*

4

V1  
V2  
Va  
Vc

7

V1  
V2  
Va  
Vc

10

*rit.*

V1  
V2  
Va  
Vc

a Tempo

13

Measures 13-15 of the string quartet. The score is written for four parts: Violin I (V1), Violin II (V2), Viola (Va), and Violoncello (Vc). The key signature has one sharp (F#) and the time signature is 3/4. Measure 13 starts with a treble clef and a key signature change to one sharp. The music features a rhythmic pattern of eighth and sixteenth notes in the upper parts, with a more melodic line in the lower parts.

16

Measures 16-18 of the string quartet. The score continues for the four parts: V1, V2, Va, and Vc. The key signature remains one sharp. The music continues with similar rhythmic patterns, showing some melodic development in the upper parts and harmonic support in the lower parts.

19

Measures 19-21 of the string quartet. The score continues for the four parts: V1, V2, Va, and Vc. The key signature remains one sharp. The music concludes this section with a final cadence in the upper parts and a sustained bass line in the lower parts.

22

V1  
V2  
Va  
Vc

25

V1  
V2  
Va  
Vc

28

V1  
V2  
Va  
Vc

31

V1  
V2  
Va  
Vc

This system contains measures 31, 32, and 33. The first two staves (V1 and V2) are in treble clef, and the last two (Va and Vc) are in bass clef. The music features a consistent eighth-note rhythmic pattern across all parts, with various accidentals (sharps and naturals) indicating the specific notes.

34

V1  
V2  
Va  
Vc

This system contains measures 34, 35, and 36. The rhythmic pattern continues. In measure 36, the first two staves (V1 and V2) end with a double bar line and repeat dots, indicating a repeat of the previous measure. The lower staves (Va and Vc) continue with their respective parts.

37

V1  
V2  
Va  
Vc

*rit.*

This system contains measures 37, 38, 39, and 40. The music concludes with a *rit.* (ritardando) marking above the first staff. All four staves end with a double bar line and repeat dots, signifying the end of the piece.

VI. Partite (♩ = 60)

Violin 1 *più f*

Violin 2 *mf*

Viola *mf*

Cello *mf*

Measures 1-4 of the first system. Violin 1 has a melodic line with a trill in measure 4. Violin 2, Viola, and Cello provide harmonic support with sustained notes.

V1 *tr*

V2

Va

Vc

Measures 5-8 of the second system. Violin 1 features a trill in measure 6. The other instruments continue with their respective parts.

Meno mosso (♩ = 55)

V1 *f*

V2 *più f*

Va

Vc

Measures 9-12 of the third system. Violin 1 and Violin 2 play rapid sixteenth-note passages. Viola and Cello play a slower, more rhythmic accompaniment.



12

V1 *ff* *più f*

V2 *mp* *mf*

Va *mp*

Vc

14

V1 *mf*

V2 *mf*

Va *mf*

Vc

16

V1 *mf*

V2 *mf*

Va *mf*

Vc

18

1.

2.

*rit.*

V1

V2

Va

Vc

20

*Più mosso* (♩ = 95)

*mf*

V1

V2

Va

Vc

28

V1

V2

Va

Vc

35

V1 *mp*

V2 *mp*

Va

Vc

43

V1 *cresc.* *mf*

V2 *cresc.* *mf*

Va

Vc

51

V1

V2

Va *mf*

Vc *mf*

58 *tr* *tr* *rit.* *tr*  $\text{♩} = 25$

V1

V2

Va

Vc

65 *Andante* ( $\text{♩} = 80$ )

V1

V2

Va

Vc

71

V1

V2

Va

Vc

77

V1

V2

Va

Vc

84 *Adagio* (♩ = 45)

V1

V2

Va

Vc

90

V1

V2

Va

Vc

96 *Meno mosso* (♩ = 42)

V1 *mp*

V2 *mp*

Va *mp*

Vc *mf*

99

V1 *mp* *tr*

V2 *mp*

Va *mp*

Vc *mp*

102

V1

V2

Va

Vc *f*

105

V1 *mf*

V2 *mf*

Va *mp*

Vc *mp*

108

V1

V2

Va

Vc

111

V1

V2

Va

Vc

114

V1

V2

Va *mf*

Vc *mf*

117

V1 *rit.* **a Tempo** *cresc.*

V2 *cresc.*

Va *cresc.*

Vc *cresc.*

120

V1 *rit.* *(cresc.)* **f**

V2 *(cresc.)* **f**

Va *(cresc.)* **f**

Vc *(cresc.)* **f**



Violin 1

# Suite in C Major

(Op. 1 No. 19)

Domenico Zipoli (1688-1726)

Interpretation for String Quartet by Mike Magatagan 2021

## I. Preludio (♩ = 85)

mf

5

10

tr. rit.

Detailed description: This block contains the first ten measures of the Preludio. It begins with a treble clef, a common time signature (C), and a mezzo-forte (mf) dynamic. The melody consists of eighth and sixteenth notes, with some slurs. Measure 10 ends with a trill (tr.) and a ritardando (rit.) marking.

## Più mosso (♩ = 90)

15

19

23

27

rit.

Detailed description: This block contains measures 11 through 27 of the Preludio. The tempo is marked 'Più mosso' with a quarter note equal to 90. The music continues with similar rhythmic patterns, including slurs and a trill in measure 27, which is followed by a ritardando (rit.) marking.

## II. Allemande (♩ = 100)

mf

3

6

9

cresc. - - - - -

Detailed description: This block contains the first nine measures of the Allemande. It starts with a treble clef, common time (C), and a mezzo-forte (mf) dynamic. The piece is characterized by a steady eighth-note pattern. Measure 9 ends with a crescendo (cresc.) marking followed by a dashed line.

12  
 (cresc.) *f* *dim.* *mf*

16  
 cresc. *f*

19  
*mf*

22

26

29

32

35  
*f* *dim.*

38

III<sup>mf</sup> Sarabanda (♩ = 80)

*mf* *rit.* *mf*

6  
*a Tempo*

10

17  
*rit.*

IV. Gavotte (♩ = 90)

Musical score for Gavotte, measures 1-19. The piece is in 2/4 time with a tempo of ♩ = 90. The score is written in treble clef. It begins with a *mf* dynamic and includes markings for *rit.* (ritardando) and *a Tempo*. The first ending (1.) ends with a fermata, and the second ending (2.) concludes the piece with a fermata. Performance markings include *pizz.* (pizzicato) and *arco.* (arco).

V. Giga (♩ = 104)

Musical score for Giga, measures 1-34. The piece is in 12/8 time with a tempo of ♩ = 104. The score is written in treble clef. It begins with a *mf* dynamic and includes a *rit.* (ritardando) marking. The piece concludes with a fermata. The score consists of continuous eighth-note patterns.

38

*rit.*

**VI. Partite** (♩ = 60)

*più f*

5

*Meno mosso* (♩ = 55)

10

*f*

11

*ff*

*più f*

13

14

16

*rit.*

18

*Più mosso* (♩ = 95)

20

*mf*

27

35

*mp*

*cresc. - - - - - mf*

47

58 *tr* *rit.* ♩ = 25

*Andante* (♩ = 80)

65 *f*

71

77

*Adagio* (♩ = 45)

84

91 *tr* *rit.* *tr*

*Meno mosso* (♩ = 42)

96 *mp* *mp*

105 *mf*

108

111

114

117 *rit.* *a Tempo*

120 *rit.* *cresc.* *f*

(*cresc.*)

Violin 2

# Suite in C Major

(Op. 1 No. 19)

Domenico Zipoli (1688-1726)

Interpretation for String Quartet by Mike Magatagan 2021

## I. Preludio (♩ = 85)

3  
*mf*

9

*rit.*

Detailed description: This system contains the first eight measures of the Preludio. It begins with a treble clef, a common time signature, and a 3-measure rest. The melody starts on G4, moving through A4, B4, and C5. Dynamics include *mf*. A *rit.* marking is present at the end of the system.

## Più mosso (♩ = 90)

15

21

26

*rit.*

Detailed description: This system contains measures 9 through 25. It starts with a 3-measure rest. The tempo is marked *Più mosso* with a quarter note equal to 90. Dynamics include *p* and *mf*. A *rit.* marking is present at the end of the system.

## II. Allemande (♩ = 100)

*p* *mf* *p*

7

*cresc.* *mf*

13

*tr*

19

2

*mf*

25

Detailed description: This system contains the first 24 measures of the Allemande. It begins with a treble clef, a common time signature, and a 2-measure rest. The tempo is marked *Allemande* with a quarter note equal to 100. Dynamics include *p*, *mf*, and *p*. A *cresc.* marking is present between measures 7 and 13. A *tr* (trill) marking is present above measure 13. A 2-measure rest is present at the start of the system. Dynamics include *mf*.

30

38

III. Sarabanda (♩ = 80)

10 a Tempo

18

IV. Gavotte (♩ = 90)

7

13

18

V. Giga (♩ = 104)

5

9

a Tempo

13



17



20



25



29



33



37

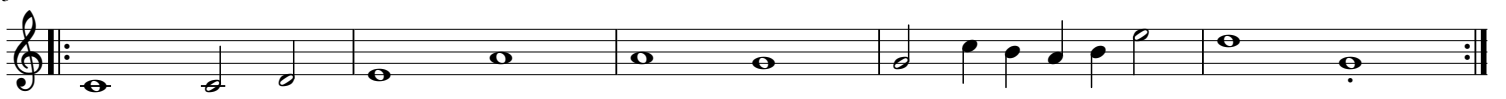


VI. Partite (♩ = 60)



*mf*

5



Meno mosso (♩ = 55)

10



*più f*

11



*mp*

*mf*



13

15

19

*rit.* *Più mosso* (♩ = 95)

26

33

40

51

60

*rit.* ♩ = 25

65

*Andante* (♩ = 80)

71

77

84 *Adagio* (♩ = 45)

91 *rit.*

96 *Meno mosso* (♩ = 42)

*mp* *mp*

105 *mf*

108

111

114

117 *rit.* **a Tempo** *cresc.*

120 *rit.* *f*

Viola

# Suite in C Major

(Op. 1 No. 19)

Domenico Zipoli (1688-1726)

Interpretation for String Quartet by Mike Magatagan 2021

## I. Preludio (♩ = 85)

Measures 1-7 of the Preludio. The music begins with a whole rest, followed by a series of eighth and sixteenth notes. A *rit.* marking is placed above the final measure of this system.

## Più mosso (♩ = 90)

Measures 8-22 of the Preludio. The tempo changes to *Più mosso*. The music continues with eighth and sixteenth notes. A *rit.* marking is placed above the final measure of this system.

## II. Allemande (♩ = 100)

Measures 1-13 of the Allemande. The music starts with a half note, followed by eighth and sixteenth notes. Dynamic markings include *p*, *mf*, *mp*, and *mf*. A *rit.* marking is placed above the final measure of this system.

Measures 14-25 of the Allemande. The music continues with eighth and sixteenth notes. Dynamic markings include *mp* and *mf*. A *rit.* marking is placed above the final measure of this system.

Measures 26-34 of the Allemande. The music continues with eighth and sixteenth notes. Dynamic markings include *mf* and *p*. A *rit.* marking is placed above the final measure of this system.

III. Sarabanda (♩ = 80)

Musical notation for Sarabanda, measures 1-5. The piece is in 3/4 time with a tempo of ♩ = 80. The notation shows a series of quarter notes and half notes, ending with a repeat sign. A *p* dynamic marking is present below the first measure.

*p*

*rit.*

6

Musical notation for Sarabanda, measures 6-9. The notation continues with quarter notes and half notes. A *mp* dynamic marking is present below the sixth measure.

*mp*

**a Tempo**

10

Musical notation for Sarabanda, measures 10-16. The notation features a melodic line with eighth notes and quarter notes, including a sharp sign in the eighth measure.

*rit.*

17

Musical notation for Sarabanda, measures 17-20. The notation includes a fermata over the final measure. A *mf* dynamic marking is present below the measures.

*mf*

IV. Gavotte (♩ = 90)

*pizz.*

Musical notation for Gavotte, measures 1-7. The piece is in 2/4 time with a tempo of ♩ = 90. The notation shows a series of eighth notes. A *mp* dynamic marking is present below the first measure.

*mp*

*rit.*

**a Tempo**  
*pizz.*

8

Musical notation for Gavotte, measures 8-16. The notation continues with eighth notes. A *arco.* marking is present above the final measure.

*arco.*

17

Musical notation for Gavotte, measures 17-20. The notation includes a first and second ending. A *rit.* marking is present above the first ending.

*rit.*

*rit.*

V. Giga (♩ = 104)

*mf*

Musical notation for Giga, measures 1-5. The piece is in 12/8 time with a tempo of ♩ = 104. The notation shows a series of eighth notes.

6

Musical notation for Giga, measures 6-12. The notation continues with eighth notes. A *rit.* marking is present above the final measure.

*rit.*

**a Tempo**

13

Musical notation for Giga, measures 13-18. The notation continues with eighth notes.

19

Musical notation for Giga, measures 19-20. The notation concludes the piece with eighth notes.





Cello

# Suite in C Major

(Op. 1 No. 19)

Domenico Zipoli (1688-1726)

Interpretation for String Quartet by Mike Magatagan 2021

## I. Preludio (♩ = 85)

mf mf rit.

mf rit.

## Più mosso (♩ = 90)

mf rit.

mf rit.

## II. Allemande (♩ = 100)

p mf

p mf

mp mf

p rit. mf

p rit. mf

## III. Sarabanda (♩ = 80)

p rit.

mp rit.

10 **a Tempo** *rit.*

**IV. Gavotte** (♩ = 90)  
*pizz.*  
*mp*

8 *rit. arco.* *a Tempo pizz.* *arco.*

15 *rit.* *rit.*

**V. Giga** (♩ = 104)  
*mf*

6 *rit.*

13 **a Tempo**

18

23

29

34 *rit.*



VI. Partite (♩ = 60)



*mf*

5



*Meno mosso* (♩ = 55)

10



15



18



*rit.*

*Più mosso* (♩ = 95)

20



*mf*

32



42



49



56



*rit.*

♩ = 25

*mf*  
*Andante* (♩ = 80)

65



*mf*

75



91 *rit.*

96 *Meno mosso* (♩ = 42)

*mf*

99

102

*f* *mp*

106

114

*mf*

117 *rit.* *a Tempo*

*cresc.*

120

*rit.*

*f* *(cresc.)*