



Mike Magatagan

États-Unis, SierraVista

Suite in C Minor for Lever Harp (BWV 1011) Bach, Johann Sebastian

A propos de l'artiste

Je suis ingénieur programmeur. À l'origine, je suis un geek, qui aime résoudre les problèmes. J'ai développé des logiciels les 25 dernières années, mais mon amour pour la musique a récemment été ravivé.

Page artiste : https://www.free-scores.com/partitions_gratuites_magataganm.htm

A propos de la pièce



Titre :	Suite in C Minor for Lever Harp [BWV 1011]
Compositeur :	Bach, Johann Sebastian
Arrangeur :	Magatagan, Mike
Droit d'auteur :	Public Domain
Editeur :	Magatagan, Mike
Instrumentation :	Harpe
Style :	Baroque

Mike Magatagan sur [free-scores.com](https://www.free-scores.com)



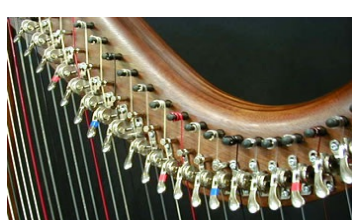
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Suite in C Minor

(Transposed to A Minor)

J. S. Bach (BWV 1011)

Interpretation for Lever Harp by Mike Magatagan 2017



I. Prélude (♩ = 60)

Harp *mf* *espress.*

6

11

15

20 *accel.*

24 *rit.* *tr*

27 **Lo stesso tempo** (♩ = 60)

37

45

54

Detailed description: This is a musical score for a lever harp, transposed from C minor to A minor. The piece is titled 'I. Prélude' and is in common time (C). The tempo is marked as quarter note = 60. The score is written for a single staff in treble clef. It begins with a mezzo-forte (mf) dynamic and an 'espress.' (expressive) marking. The piece features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. There are several dynamic markings: 'mf' at the beginning, 'espress.' throughout the first section, 'accel.' (accelerando) at measure 20, and 'rit.' (ritardando) at measure 24. A trill (tr) is indicated at measure 24. The piece concludes with a repeat sign at measure 24. A second section begins at measure 27, marked 'Lo stesso tempo' (the same tempo) and quarter note = 60. This section consists of a series of sixteenth-note patterns. The score ends at measure 54.

62

Musical staff 62-69: Treble clef, 3/4 time signature. Measures 62-69. The music features a complex rhythmic pattern with many sixteenth notes and some triplets. A fermata is placed over the first measure.

70

Musical staff 70-77: Treble clef, 3/4 time signature. Measures 70-77. Continuation of the complex rhythmic pattern.

78

Musical staff 78-85: Treble clef, 3/4 time signature. Measures 78-85. Includes a fermata over measure 78 and a dynamic marking of *tr* (trillo).

86

Musical staff 86-92: Treble clef, 3/4 time signature. Measures 86-92.

93

Musical staff 93-99: Treble clef, 3/4 time signature. Measures 93-99.

100

Musical staff 100-107: Treble clef, 3/4 time signature. Measures 100-107.

108

Musical staff 108-116: Treble clef, 3/4 time signature. Measures 108-116.

117

Musical staff 117-124: Treble clef, 3/4 time signature. Measures 117-124.

125

Musical staff 125-131: Treble clef, 3/4 time signature. Measures 125-131. Includes flat accidentals (b) in measures 128, 130, and 131.

132

Musical staff 132-139: Treble clef, 3/4 time signature. Measures 132-139.

140

Musical staff 140-147: Treble clef, 3/4 time signature. Measures 140-147.

148

156

164

171

179

187

194

202

209

216

II. Allemande (♩ = 65)

Harp

mf

6

10

14

18

22

26

30

34

III. Courante (♩ = 68)

Harp *mf*

6

10 *tr* *rit.*

14 **a Tempo**

19 *tr*

23 *rit.* *tr*

Detailed description: This block contains the first three systems of the Courante movement. The first system (measures 1-5) begins with a treble clef, a 3/4 time signature, and a mezzo-forte (*mf*) dynamic. The melody is written in a single staff. The second system (measures 6-9) continues the melodic line. The third system (measures 10-13) includes a trill (*tr*) and a ritardando (*rit.*) marking. The fourth system (measures 14-18) is marked **a Tempo** and features a key signature change to one flat (B-flat). The fifth system (measures 19-22) includes another trill (*tr*). The sixth system (measures 23-26) concludes with a trill (*tr*) and a ritardando (*rit.*) marking.

IV. Sarabande (♩ = 45)

Harp *mf*

9

15 *rit.*

Detailed description: This block contains the first three systems of the Sarabande movement. The first system (measures 1-8) begins with a treble clef, a 3/4 time signature, and a mezzo-forte (*mf*) dynamic. The melody is written in a single staff. The second system (measures 9-14) continues the melodic line. The third system (measures 15-18) concludes with a ritardando (*rit.*) marking.

V. Gavotte I (♩ = 75)

Harp *mf*

7

14

21

27

33 *rit.* To Coda

Gavotte II (♩ = 75)

40

45

50

55

60 Gavotte I de Capo

VI. Gigue (♩ = 70)

Harp *mf*

9

17

26

34

42

51

60

68