



# Mike Magatagan

États-Unis, SierraVista

## Étude "La Source" pour harpe (Opus 44) Hasselmans, Alphonse

### 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](https://www.free-scores.com/partitions_gratuites_magataganm.htm)

### A propos de la pièce



**Titre :** Étude "La Source" pour harpe  
[Opus 44]

**Compositeur :** Hasselmans, Alphonse

**Arrangeur :** Magatagan, Mike

**Droit d'auteur :** Public Domain

**Editeur :** Magatagan, Mike

**Instrumentation :** Harpe

**Style :** Romantique

**Commentaire :** D'origine belge Alphonse Hasselmans est généralement considéré comme un compositeur mineur, mais il était un personnage clé dans le genre de harpe dans les siècles la fin du 19e et du début du 20e siècle, car il est crédité de création de l'École française de harpe et d'aider à raviver l'intérêt pour la harpe. Hasselmans est né à Liège le 5 Mars 1845, le fils de Josef H. Hasselmanns, un conducteur de premier plan, harpiste et violoniste. Jeune A... (la suite en ligne)

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# "La Source" Étude for Harp" (Opus 44 "The Wellspring")

Alphonse Hasselmans, 1845-1912  
Transcribed by Mike Magatagan 2012

**Andantino**

**f** **p**

**pp**

**pp** **mf** **p con moto e delicatezza**

**A tempo**

Measures 8-9 of the piano score. The right hand features a continuous eighth-note pattern, while the left hand plays a steady eighth-note accompaniment. A fermata is placed over the final notes of both hands at the end of measure 9.

Measures 10-11 of the piano score. The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment. A fermata is placed over the final notes of both hands at the end of measure 11.

Measures 12-13 of the piano score. The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment. A fermata is placed over the final notes of both hands at the end of measure 13. The dynamic marking *mf* is present in measure 13.

Measures 14-15 of the piano score. The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment. A fermata is placed over the final notes of both hands at the end of measure 15. The dynamic marking *diminuendo* is present in measure 15.

Measures 16-17 of the piano score. The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment. A fermata is placed over the final notes of both hands at the end of measure 17. The dynamic marking *poco rit.* is present in measure 16, and *A tempo* is present in measure 17. The dynamic marking *p* is present in measure 17. The chord markings  $(G\sharp)$  and  $(B\flat)$  are present in measure 17.

18

*crescendo*  
(C#)  
(F#)  
*poco*  
*a*

20

*poco*  
*f*

22

(F#)  
*ff*

24

*p subito*

26

*poco rit.*  
**A tempo**

Musical score for measures 28-29. The piece is in B-flat major (two flats) and 3/4 time. Measure 28 features a treble clef with a melodic line of eighth notes and a bass clef with a bass line of eighth notes. Measure 29 continues this pattern with a dynamic marking of *mf*.

Musical score for measures 30-31. Measure 30 includes a tempo change to *poco rit.* (ritardando). Measure 31 returns to the original tempo, marked *A tempo*.

Musical score for measures 32-33. Measure 32 continues the melodic and bass lines. Measure 33 features a dynamic marking of *pp* (pianissimo).

Musical score for measures 34-35. Measure 34 continues the melodic and bass lines. Measure 35 features a dynamic marking of *pp*.

Musical score for measures 36-37. Measure 36 continues the melodic and bass lines. Measure 37 includes a tempo change to *poco rit.*

**A tempo animato**

38

40

*crescendo*

42

44

*crescendo*

46

*f*

48

(B<sub>b</sub>) (G<sub>1</sub>) *ff*

50

*sempre animato* (E<sub>b</sub>)

52

*e crescendo*

54

*f*

56

*poco dim. p*

58

60

62

64

66



*poco rit.* **Tempo I**

68

70

72

74

76

*pp*

*poco rit.* **A tempo**

*crescendo*

(D#)

**f**

*rit.*

(E<sub>b</sub> ----- E<sub>b</sub>)

(E<sub>b</sub> ----- E<sub>b</sub>)

**A tempo**

88 *p*

90

92 *sempre p* *8va*

94 *(8va)* *poco rit.* *pp*

96 *sdruciolando*  
*(Sliding Glissando)*  
(B#)  
(E#)