



## Mike Magatagan

United States (USA), SierraVista

### Aria: "Komm, süßes Kreuz, so will ich sagen" for Cello & Harp (BWV 244 No. 57) Bach, Johann Sebastian

#### 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>	Aria: "Komm, süßes Kreuz, so will ich sagen" for Cello & Harp (BWV 244 No. 57]
<b>Composer:</b>	Bach, Johann Sebastian
<b>Arranger:</b>	Magatagan, Mike
<b>Copyright:</b>	Public Domain
<b>Publisher:</b>	Magatagan, Mike
<b>Instrumentation:</b>	Cello, Harp
<b>Style:</b>	Baroque
<b>Comment:</b>	The St. Matthew Passion (also frequently but incorrectly referred to as Matthew's Passion; German: Matthäus-Passion) is a sacred oratorio written by Johann Sebastian Bach in 1726 for voices, double choir and double orchestra, with libretto by Christian Friedrich Henrici (Christian Friedrich Henrici). It sets chapters 26 and 27 of the Gospel of Matthew (in the German translation of Martin Luther) interspersed chorales and ... (more online)

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



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- contact the artist



# Aria: "Komm, süßes Kreuz, so will ich sagen"

J.S. Bach (BWV 52 No. 57)

Arranged for Viola & Harp by Mike Magatagan 2016

Aria (♩ = 55)

Viola

Harp

*mf*

3

V

H

*tr*

5

V

H

7

V

H

9

V

H

*mf*

*mp*

11

V

H

*tr*

13

V

H

3

15

V

H

3

3

17

V

H

19

V

H

21

V

H

23

V

H

25

V

H

Detailed description: This system contains measures 25 and 26. The Viola part (V) is in a 3/4 time signature with a key signature of one flat (B-flat). It begins with a half note G2, followed by a quarter note A2, a quarter note B-flat2, and a quarter note C3. A slur covers the next two measures: a half note D3 and a half note E3. The Harp part (H) features a complex texture with sixteenth-note patterns in both hands. The right hand starts with a sixteenth-note chord of G2, A2, B-flat2, and C3, followed by a series of sixteenth-note runs. The left hand provides a steady accompaniment with quarter notes.

27

V

H

*mp*

Detailed description: This system contains measures 27 and 28. The Viola part (V) starts with a quarter rest, followed by a quarter note G2, a quarter note A2, a quarter note B-flat2, and a quarter note C3. A slur covers the next two measures: a half note D3 and a half note E3. The Harp part (H) continues with similar sixteenth-note patterns. A dynamic marking of *mp* (mezzo-piano) is placed at the beginning of the system.

29

V

H

Detailed description: This system contains measures 29 and 30. The Viola part (V) begins with a quarter rest, followed by a quarter note G2, a quarter note A2, a quarter note B-flat2, and a quarter note C3. A slur covers the next two measures: a half note D3 and a half note E3. The Harp part (H) features sixteenth-note patterns in both hands, with the right hand playing a more active line than the left.

31

V

H

*mf*

Detailed description: This system contains measures 31 and 32. The Viola part (V) starts with a quarter note G2, followed by a quarter note A2, a quarter note B-flat2, and a quarter note C3. A slur covers the next two measures: a half note D3 and a half note E3. The Harp part (H) begins with a dynamic marking of *mf* (mezzo-forte). The right hand plays a series of sixteenth-note chords, while the left hand plays a steady accompaniment of quarter notes.

33

V

H

34

V

H

36

V

H

38

V

H

40

V

H

42

V

H

44

V

H

46

V

H

48

V

H

*mf*

3

50

V

H

52

V

H

*tr*

54

*rit.*

*molto rit.*

V

H

*espr.*

*tr*