



# Mike Magatagan

United States (USA), SierraVista

## Aria: "Sich folge dir nach -- Ich will hier bei dir stehen" for Harp (BWV 159 No 2 ) 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: "Sich folge dir nach -- Ich will hier bei dir stehen" for Harp [BWV 159 No 2 ]
<b>Composer:</b>	Bach, Johann Sebastian
<b>Arranger:</b>	Magatagan, Mike
<b>Copyright:</b>	Public Domain
<b>Publisher:</b>	Magatagan, Mike
<b>Instrumentation:</b>	Harp
<b>Style:</b>	Baroque
<b>Comment:</b>	Sehet, wir gehn hinauf gen Jerusalem (Behold, let us go up to Jerusalem), BWV 159, is a church cantata by Johann Sebastian Bach. He composed it in Leipzig for the Sunday Estomihi, the last Sunday before Lent, and probably first performed it on 27 February 1729. Bach wrote the cantata in Leipzig for Estomihi. The Sunday, also called Quinquagesima, is the last Sunday before Lent, a period when Leipzig observed tempus clausum and no cantatas were p... (more online)

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



- listen to the audio
- share your interpretation
- comment
- contact the artist

# Aria: "Sich folge dir nach - Ich will hier bei dir stehen"

J.S. Bach (BWV 159 No. 2)

Arranged for Harp by Mike Magatagan 2014

**Allegro**

Harp *mf*

8

15

21

27

34

Measures 40-44 of the piece. The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment of eighth notes.

Measures 45-49. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment.

Measures 50-55. The right hand has a melodic line with slurs, and the left hand continues with eighth notes.

Measures 56-61. The right hand features a melodic line with slurs, and the left hand continues with eighth notes.

Measures 62-67. The right hand has a melodic line with slurs, and the left hand continues with eighth notes.

Measures 68-73. The right hand features a melodic line with slurs, and the left hand continues with eighth notes.

74

System 1: Measures 74-79. Treble clef, bass clef. Key signature: three flats (B-flat, E-flat, A-flat). The music features a melodic line in the treble and a supporting bass line in the bass.

80

System 2: Measures 80-85. Treble clef, bass clef. Key signature: three flats. The melody continues with various rhythmic patterns and rests.

86

System 3: Measures 86-91. Treble clef, bass clef. Key signature: three flats. The bass line becomes more active with eighth-note patterns.

92

System 4: Measures 92-98. Treble clef, bass clef. Key signature: three flats. The treble part features a series of eighth-note runs.

99

System 5: Measures 99-105. Treble clef, bass clef. Key signature: three flats. The music concludes this system with a final chord in the treble.

106

System 6: Measures 106-111. Treble clef, bass clef. Key signature: three flats. The final system shows the bass line continuing with eighth-note patterns.