



Mike Magatagan

United States (USA), SierraVista

Variation on "Allein Gott in der Höh sei Ehr" for Mandolin & Guitar (BWV 771 No. 3)

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



Title:	Variation on "Allein Gott in der Höh sei Ehr" for Mandolin & Guitar [BWV 771 No. 3]
Composer:	Bach, Johann Sebastian
Arranger:	Magatagan, Mike
Copyright:	Public Domain
Publisher:	Magatagan, Mike
Instrumentation:	Mandolin, Guitar
Style:	Baroque
Comment:	Andreas Nicolaus Vetter (1666 – 1734) was a German organist and composer. He was born in Herschdorf, in present-day Thuringia. He first studied music with Georg Caspar Wecker in Nuremberg and was a student at the Rudolstadt Gymnasium from 1683 to 1688. He then moved to Erfurt to study with Johann Pachelbel, succeeding him as organist of the Predigerkirche when he left for Stuttgart in 1690; during this time, he may have attended the University of... (more online)

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



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- share your interpretation
- comment
- contact the artist



Chorale Partita: "Allein Gott in der Höh sei Ehr"

Nicolaus Vetter, 1735?

Formerly attrib. J. S. Bach (BWV 771 No. 3)

Interpretation for Mandolin & Guitar by Mike Magatagan 2016

Variation III (♩ = 75)

Mandolin

Guitar

M

G

M

G

M

G

M

G

M

G

20

M

G

Detailed description: This system contains measures 20, 21, and 22. The mandolin part (M) features a rhythmic pattern of eighth notes in the first two measures, followed by a whole note rest in measure 21, and a final eighth-note pattern in measure 22. The guitar part (G) provides a harmonic accompaniment with chords and moving lines, including a prominent bass line.

23

M

G

Detailed description: This system contains measures 23, 24, and 25. The mandolin part (M) continues with eighth-note patterns, showing some melodic variation. The guitar part (G) maintains its accompaniment, with some chords moving up and down the fretboard.

26

M

G

Detailed description: This system contains measures 26, 27, 28, and 29. The mandolin part (M) has several measures of rests, indicating a change in texture or a moment where the guitar carries the melody. The guitar part (G) continues with a steady accompaniment.

30

M

G

Detailed description: This system contains measures 30, 31, and 32. The mandolin part (M) resumes with eighth-note patterns. The guitar part (G) provides a consistent harmonic background.

33

M

G

Detailed description: This system contains measures 33, 34, and 35. The mandolin part (M) has rests in the first two measures before entering in measure 35. The guitar part (G) continues with its accompaniment.

36

M

G

rit.

Detailed description: This system contains measures 36, 37, and 38. The mandolin part (M) features eighth-note patterns. The guitar part (G) includes a final flourish in measure 38. A *rit.* (ritardando) marking is placed above the final measure. The piece concludes with a double bar line.