



MARMORGARTEN MARMORGARTEN

Composer

Germany

About the artist

German Composer

Style: Neobaroque (mostly)

Born: 1991, Bremen

Preferred Instruments: Harpsichord, Clavichord, Piano, Strings

Major Influences: Johann Sebastian Bach, Domenico Scarlatti, Henry Purcell, Robert De Visée, Ludwig van Beethoven, Wolfgang Amadeus Mozart, Franz Joseph Haydn, Franz Schubert

Listen to all of my compositions on:

<https://marmorgarten.bandcamp.com/album/marmorgarten-kompositionen-verzeichnis>

Feel free to play/perform, sample or use my compositions in any way, but please let me know if u do.

Artist page : <http://www.free-scores.com/Download-PDF-Sheet-Music-marmorgarten.htm>

About the piece



Title: Kontrapunktstudie Nr.7 Es-Dur - Die Felsenburg [MKV 39]
Composer: MARMORGARTEN, MARMORGARTEN
Arranger: MARMORGARTEN, MARMORGARTEN
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Publisher: MARMORGARTEN, MARMORGARTEN
Instrumentation: Harpsichord
Style: Baroque

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Kontrapunktstudie Nr.7

Die Felsenburg MKV 39

MARMORGARTEN

Measures 1-4 of the piece. The music is in G minor (three flats) and 6/8 time. The right hand features a melodic line with eighth notes and rests, while the left hand provides a steady accompaniment of eighth notes.

Measures 5-8. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. Measure 8 ends with a repeat sign.

Measures 9-13. The right hand has a more active melodic line with eighth-note runs. The left hand continues with eighth notes, including some chords.

Measures 14-18. The right hand features a melodic line with some rests. The left hand has a more complex accompaniment with eighth-note runs and a trill (tr) in the final measure.

Measures 19-23. The right hand has a melodic line with eighth notes and rests. The left hand continues with eighth notes and includes a trill (tr) in the second measure.

A musical score for piano, measures 24-28. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The music is in a 4/4 time signature. The right hand (treble clef) features a sequence of chords and melodic lines, including a prominent eighth-note pattern in measures 25 and 27. The left hand (bass clef) provides a steady accompaniment with eighth-note patterns and occasional rests. The piece concludes with a double bar line at the end of measure 28.

Bremen 2017