



# Mike Magatagan

États-Unis, SierraVista

## Sonata in C Major for Flute & Piano (W. B. 58 No. 3) Bach, Johann Christian

### 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



<b>Titre :</b>	Sonata in C Major for Flute & Piano [W. B. 58 No. 3]
<b>Compositeur :</b>	Bach, Johann Christian
<b>Arrangeur :</b>	Magatagan, Mike
<b>Droit d'auteur :</b>	Public Domain
<b>Editeur :</b>	Magatagan, Mike
<b>Instrumentation :</b>	Flute et Piano
<b>Style :</b>	Classique

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



- écouter l'audio
- partager votre interprétation
- commenter la partition
- contacter l'artiste



# Sonata in C Major

(W.B. 58)

Johann Christian Bach (1735 – 1782)

Interpretation for Flute & Piano by Mike Magatagan 2020

I. Allegro (♩ = 120)

Flute

Piano

*f*

*f*

5

F

P

*mp*

*Solo.*

9

F

P

*p*

13

F

P

*f*

*f*

17

F

P

20

F

P

*p cresc.* *f*

24

F

P

*p.* *p* *mp*

29

F

P

*f*

32

F

P

Measures 32-35. Flute (F) and Piano (P) parts. Dynamics include *f* and *p*.

36

F

P

Measures 36-41. Flute (F) and Piano (P) parts. Dynamics include *p* and *f*.

42

F

P

Measures 42-44. Flute (F) and Piano (P) parts. Dynamics include *tr*, *ff*, and *f*.

45

F

P

Measures 45-48. Flute (F) and Piano (P) parts. Dynamics include *tr*, *ff*, *f*, and *ff*.

48

F

P

*tr*

*p*

*pp*

53

F

P

*Solo*

*f*

*p cresc.*

58

F

P

*(cresc.)*

*f*

*tr*

*mf*

*p*

63

F

P

*f*

*p*

69

F

P

*cresc.* *mp* *f*

74

F

P

*tr* *Solo.* *f*

78

F

P

*mp cresc.* *f* *cresc.*

83

F

P

*(cresc.)* *ff* *dim.* *f* *Solo.*

F

P

F

P

F

P

F

P

104

F

P

*f*

*tr*

110

F

P

*tr*

113

F

P

*tr*

116

F

P

*p*

*dim.*

*pp*

*1. tr*

*2. rit. tr*

*p*

*pp*



## II. Rondo grazioso (♩ = 120)

Flute

Piano

Measures 1-7. Flute part includes a trill (*tr*) in measure 1. Piano part includes piano (*p*) and forte (*f*) dynamics.

F

P

Measures 8-14. Flute part includes a trill (*tr*) in measure 10. Piano part includes piano (*p*) and forte (*f*) dynamics.

F

P

Measures 15-18. Flute part includes a trill (*tr*) in measure 15. Piano part includes a trill (*tr*) in measure 15.

F

P

Measures 19-22. Flute part includes a trill (*tr*) in measure 22. Piano part includes piano (*p*) dynamics.

24

F

P

*f*

1. 2.

30 [1st Verse]

F

P

*mp*

*p*

*cresc.*

37

F

P

*(cresc.)*

*f*

*cresc.*

*mf*

*f*

41

F

P

*tr*

45

F

P

50 [Refrain]

F

P

57

F

P

63

F

P

67

F

P

72

F

P

78 [2nd Verse]

F

P

82

F

P

F

P *mp*

F

F

P *cresc.* *p* *tr* *cresc.* *p* *cresc.* *mp*

F

F

P *f* *f* *p* *cresc.* *mp* *f*

F

F

P *f* *tr* *f*

105

F

P

109

F

P

*rit. tr*

113 [Refrain]

F

P

*p cresc. f*

*p cresc. f*

*tr*

119

F

P

*mp cresc.*

*mp*

*tr*

124

F

P

*f*

*tr*

*tr*

129

F

P

132

F

P

*p* *cresc.*

*p* *cresc.*

*tr*

136

F

P

*p* *cresc.* *f*

*f*

*rit.*

*tr*

Flute

# Sonata in C Major

(W.B. 58)

Johann Christian Bach (1735 – 1782)

Interpretation for Flute & Piano by Mike Magatagan 2020

I. Allegro (♩ = 120)

*f*

6 *p* *f*

17 *p cresc.*

21 *(cresc.)* *f*

26 *p* *f*

31 *f* *f*

36 *p* *f*

43 *ff* *f* *tr* *ff*

47 *f* *ff* *p* *tr*



53

67

77

86

97

102

110

115

II. Rondo grazioso (♩ = 120)

9

17

23

[1st Verse]

30 *mp* *cresc.*

37 *(cresc.)* *f* *tr*

44 *tr*

[Refrain]

50 *p* *tr*

61 *f* *tr* *f* *p*

71 *f* *tr*

[2nd Verse]

78 *mp* *f* *mp* *f*

101 *2*

108 *rit.* *tr*

[Refrain]

113 *p* *cresc.* *f* *tr* *mp* *cresc.*

123 *(cresc.)* *f* *tr*

132 *p* *cresc.* *rit.* *f* *tr*

Piano

# Sonata in C Major

(W.B. 58)

Johann Christian Bach (1735 – 1782)

Interpretation for Flute & Piano by Mike Magatagan 2020

I. Allegro (♩ = 120)

Measures 1-5 of the Sonata in C Major. The score is in C major, 3/4 time, and common time signature. The right hand features a series of sixteenth-note chords, while the left hand plays a simple bass line. A dynamic marking of *f* is present at the beginning.

Measures 6-10 of the Sonata in C Major. The right hand has a melodic line with grace notes and a trill. The left hand continues with a bass line. A dynamic marking of *mp* is present. The word *Solo.* is written above the staff.

Measures 11-14 of the Sonata in C Major. The right hand features a series of sixteenth-note chords. The left hand continues with a bass line. A dynamic marking of *f* is present.

Measures 15-18 of the Sonata in C Major. The right hand features a series of sixteenth-note chords. The left hand continues with a bass line. A dynamic marking of *f* is present. A trill (*tr*) is marked above the staff.

Measures 19-22 of the Sonata in C Major. The right hand features a series of sixteenth-note chords. The left hand continues with a bass line. Dynamic markings of *p* and *f* are present.

26

Measures 26-31 of the piano accompaniment. The right hand features a complex texture with chords and moving lines, while the left hand provides a steady bass line. Dynamic markings include *p*, *mp*, *p*, and *f*.

32

Measures 32-35. The right hand continues with intricate patterns, and the left hand maintains its rhythmic foundation. A *f* dynamic marking is present at the start of measure 32.

36

Measures 36-41. This section shows a shift in the right hand's texture, with more frequent chordal accompaniment. The left hand continues with a consistent bass line. A *p* dynamic marking is at the beginning, and an *f* marking appears at the end of measure 41.

42

Measures 42-46. The right hand features a prominent trill in the first measure, marked with a *tr* symbol. The texture remains dense with many notes in both hands.

47

Measures 47-52. The right hand's texture becomes less dense, with more space between notes. The left hand continues with a steady bass line. Dynamic markings include *p* and *pp*.

53 *Solo*

*f*

58

*tr*

*p*

63

*p*

*cresc.*

70

*(cresc.)*

*mp*

*tr*

75

*Solo.*

*p.*

*f*

*tr*

79

Musical score for measures 79-86. The right hand features complex chordal textures with many beamed notes, while the left hand provides a steady bass line with some rhythmic patterns.

87 *Solo.*

Musical score for measures 87-90. The right hand has a melodic line with grace notes and slurs, and the left hand has a simple bass line.

91

Musical score for measures 91-94. The right hand has a melodic line with grace notes, slurs, and a trill (tr) at the end. The left hand has a bass line with some rhythmic patterns.

95

Musical score for measures 95-99. The right hand has a melodic line with grace notes and slurs. The left hand has a bass line with some rhythmic patterns.

100

Musical score for measures 100-103. The right hand has a melodic line with grace notes and slurs. The left hand has a bass line with some rhythmic patterns.

*p*

107

*f*

111

*f*

115

*p* *dim.* *pp* *rit.* *p* *pp*

II. Rondo grazioso (♩ = 120)

*p* *f*

8

*p* *f*

15 *tr*

19 *p*

24 *f* 1. 2.

30 [1st Verse] *p* *cresc.* *f* *mf*

40 *f* *tr*



45

50 [Refrain]

58

66

72

78 [2nd Verse]  
*Solo*

*mf* *mf*

83

*tr* *mp*

89

*cresc.* *tr* *p*

94

*p cresc.* *f* *p cresc.*

100

*f* *tr*

106 *rit.*

113 **[Refrain]**

*p* *cresc.* *f*

121 *mp* *f* *tr*

129 *p*

134 *cresc.* *f* *rit.*