



MICHAEL MAGATAGAN

États-Unis, SierraVista

Prelude: "Diß sind die heiligen zehn Gebot" for Bassoon & Strings (BWV 635) Bach, Johann Sebastian

A propos de l'artiste

Im a software engineer. Basically, Im 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.

Page artiste : https://www.free-scores.com/partitions_gratuites_magataganm.htm

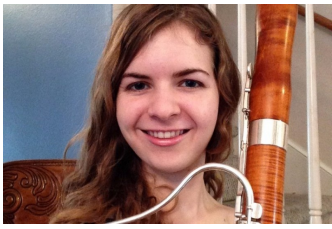
A propos de la pièce

Titre :	Prelude: "Diß sind die heiligen zehn Gebot" for Bassoon & Strings [BWV 635]
Compositeur :	Bach, Johann Sebastian
Arrangeur :	MAGATAGAN, MICHAEL
Droit d'auteur :	Public Domain
Editeur :	MAGATAGAN, MICHAEL
Instrumentation :	Basson, Violon, Alto et Violoncelle
Style :	Baroque

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Prelude: "Diß sind die heiligen zeh'n Gebot"

J. S. Bach (BWV 635)

Prelude (♩ = 80)

Interpretation for Bassoon & Strings by Mike Magatagan 2016

Bassoon *mf*

Violin *mp*

Viola *mp*

Cello *mp*

5

B

Vi

Va

Vc

8

B

Vi

Va

Vc

12

B
Vi
Va
Vc

15

B
Vi
Va
Vc

18

rit.

B
Vi
Va
Vc

Bassoon

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First line of musical notation (measures 1-4) in bass clef, common time. The music begins with a mezzo-forte (*mf*) dynamic. The notes are: G2 (half), A2 (quarter), B2 (quarter), C3 (half), D3 (quarter), E3 (quarter), F3 (half), G3 (half).

5

Second line of musical notation (measures 5-8). The notes are: G3 (half), A3 (quarter), B3 (quarter), C4 (half), D4 (quarter), E4 (quarter), F4 (half), G4 (half).

9

Third line of musical notation (measures 9-12). The notes are: G4 (half), A4 (quarter), B4 (quarter), C5 (half), D5 (quarter), E5 (quarter), F5 (half), G5 (half).

13

Fourth line of musical notation (measures 13-16). The notes are: G5 (half), A5 (quarter), B5 (quarter), C6 (half), D6 (quarter), E6 (quarter), F6 (half), G6 (half).

17

Fifth line of musical notation (measures 17-20). The music ends with a ritardando (*rit.*) marking. The notes are: G6 (half), A6 (quarter), B6 (quarter), C7 (half), D7 (quarter), E7 (quarter), F7 (half), G7 (half).

Violin

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mp

rit.

Viola

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mp

Musical notation for measures 1-5 in bass clef, common time. The music begins with a mezzo-piano (*mp*) dynamic. It features a sequence of eighth notes followed by sixteenth-note patterns.

5

Musical notation for measures 6-8. Measure 6 contains a dotted quarter note. Measure 7 features a slur over a quarter note and an eighth note. Measure 8 continues with eighth notes.

9

Musical notation for measures 9-11. Measure 9 starts with a key signature change to one sharp (F#). The piece continues with eighth-note patterns.

12

Musical notation for measures 12-14. Measure 12 contains a key signature change to one flat (Bb). The music continues with eighth-note patterns.

15

Musical notation for measures 15-17. Measure 15 features a key signature change to two flats (Bb, Eb). The music continues with eighth-note patterns.

18

rit.

Musical notation for measures 18-20. Measure 18 features a key signature change to two sharps (F#, C#). The piece concludes with a fermata over the final note.

Cello

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