



Simone Stella

Italie

Chorale Prélude "Herr Jesu Christ, dich zu uns wend"

A propos de l'artiste

Né à Florence (Italie) en 1981, Simone Stella a étudié le piano au Conservatoire de Musique "L. Cherubini" de Florence, avec Rosanita Racugno, et perfectionné ses études de piano avec Marco Vavolo. Après avoir étudié à Florence orgue avec Mariella Mochi et Alessandro Albenga, clavecin à Rome avec Francesco Cera, et improvisation à l'orgue à Crémone, avec Fausto Caporali et Stefano Rattini, il a participé à de nombreux cours et séminaires organisés par des artistes de renommée internationale, y compris Ton Koopman, Matteo Imbruno, Luigi Ferdinando Tagliavini, Scandali Luca, Giancarlo Parodi, Innocenti Stefano, Schnorr Klemens, Ludger Lohmann, Michel Bouvard, Henking Monika, Guy Bovet. Il a gagné les 1er Prix dans le 2e et 3e Concours d'orgue "A. Esposito" à Lucca (2004-05) et successivement le 1er ... (la suite en ligne)

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

A propos de la pièce



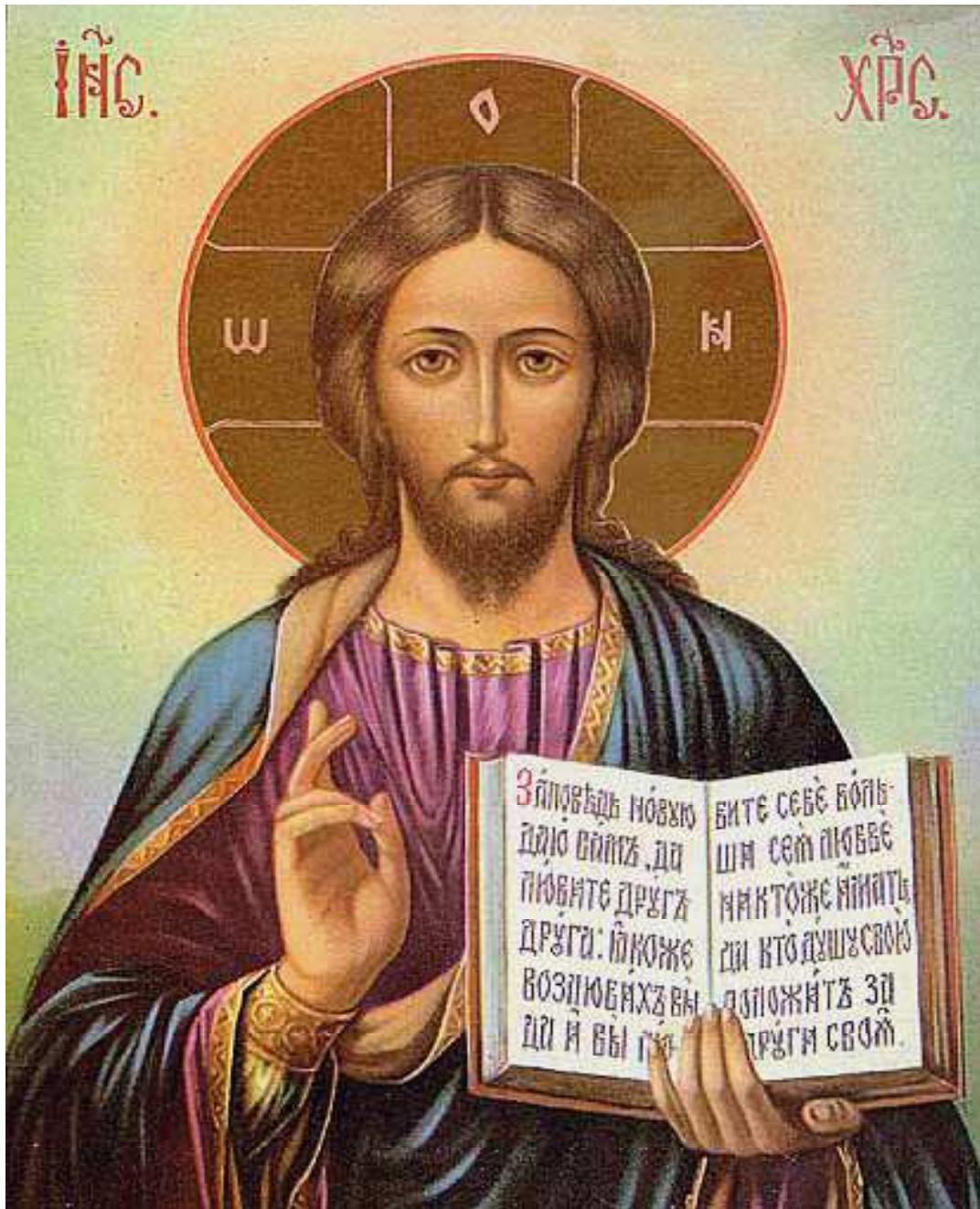
Titre : Chorale Prélude "Herr Jesu Christ, dich zu uns wend"
Compositeur : Stella, Simone
Droit d'auteur : Creative Commons Attribution-Non commercial 3.0 Unported license
Instrumentation : Orgue seul
Style : Baroque

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SIMONE STELLA



Herr Jesu Christ, dich zu uns wend

Preludio Corale per organo

(2010)

Herr Jesu Christ, dich zu uns wend

pro organo pleno

Simone Stella
(2010)

The first system of the score consists of three staves. The top two staves are a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The music features a rhythmic pattern of eighth and sixteenth notes. The bottom staff is a single bass clef staff with a common time signature (C), containing a simple bass line.

The second system of the score consists of three staves. The top two staves are a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The music continues with similar rhythmic patterns, including some longer note values. The bottom staff is a single bass clef staff with a common time signature (C), containing a simple bass line.

The third system of the score consists of three staves. The top two staves are a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The music concludes with a first ending bracket labeled '1.' above the final measure. The bottom staff is a single bass clef staff with a common time signature (C), containing a simple bass line.

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2.

This system contains the first two staves of music. The top staff is a grand staff with a treble clef and a key signature of one sharp (F#). It features a complex, flowing melodic line with many sixteenth and thirty-second notes. The bottom staff is a bass clef staff with a key signature of one sharp, providing a rhythmic accompaniment with eighth and sixteenth notes. A first ending bracket labeled '2.' spans the first two measures of the top staff.

This system contains the next two staves of music. The top staff continues the intricate melodic line from the previous system. The bottom staff continues the bass accompaniment. A long slur is placed over the bottom staff, covering the entire system, indicating a sustained or connected bass line.

1.

This system contains the third and fourth staves of music. The top staff continues the melodic line, which concludes with a first ending bracket labeled '1.' over the final two measures. The bottom staff continues the bass accompaniment, ending with a double bar line.

2.

This system contains the final two staves of music. The top staff features a melodic line that ends with a fermata. The bottom staff continues the bass accompaniment, also ending with a fermata. A long slur is placed over the bottom staff, covering the entire system.