



Mike Magatagan

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Chorus: "Ihr Tore zu Zion" for Flute Choir (BWV 193 No 1) 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:	Chorus: "Ihr Tore zu Zion" for Flute Choir [BWV 193 No 1]
Composer:	Bach, Johann Sebastian
Arranger:	Magatagan, Mike
Copyright:	Public Domain
Publisher:	Magatagan, Mike
Instrumentation:	Flute Ensemble
Style:	Baroque
Comment:	Ihr Tore zu Zion also called Ihr Pforten zu Zion (You gates of Zion), BWV 193, is a sacred cantata by Johann Sebastian Bach. He composed it in Leipzig for Ratswechsel, the inauguration of a new town council, in 1727 and first performed it on 25 August 1727. Unfortunately, the music survives in an incomplete state. While living in Leipzig Bach composed several cantatas for the Ratswechsel, the inauguration of the newly elected town council. This... (more online)

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



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Arranged for Flute Choir by Mike Magatagan 2014

Flutes

mf

mf

mf

mf

Alto Flutes

mf

mf

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is written for piano (F1-F4) and two vocal parts (A1-A2). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures. The piano part (F1-F4) features a complex, arpeggiated accompaniment in the right hand (F1-F2) and a steady, rhythmic bass line in the left hand (F3-F4). The vocal parts (A1-A2) enter in the second measure, with A1 singing the melody and A2 providing harmonic support. The melody is characterized by its iconic, haunting quality, with a mix of eighth and sixteenth notes.

The first system of the musical score consists of eight staves, labeled F1 through A2. The key signature is one sharp (F#), and the time signature is 3/4. Staves F1 and F2 contain complex melodic lines with many sixteenth and thirty-second notes. Staves F3 and F4 are empty, indicating rests for those parts. Staves F5, A1, and A2 contain more active melodic lines, with A1 featuring a prominent eighth-note pattern.

The second system continues the musical score with the same eight staves (F1-A2). The notation continues with similar complexity in the upper parts. Staff F1 features a wavy line indicating a trill or a rapid oscillation. The lower parts (F5, A1, A2) continue their rhythmic patterns, with A1 and A2 showing more sustained notes towards the end of the system.

18

F1

F2

F3

F4

F5

A1

A2

mf

mf

mf

22

F1

F2

F3

F4

F5

A1

A2

mf

mf

mf

mf

25

First system of musical notation (measures 25-27). It consists of eight staves labeled F1, F2, F3, F4, F5, A1, and A2. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals.

Second system of musical notation (measures 28-31). It continues the arrangement for the flute choir, maintaining the same eight-staff structure (F1, F2, F3, F4, F5, A1, A2) and key signature.

32

Flute parts F1, F2, F3, F4, F5 and Alto parts A1, A2. Measures 32-35. The key signature is one sharp (F#). F1 and F2 play a continuous sixteenth-note pattern. F3 and F4 are silent. F5 plays a descending eighth-note line. A1 and A2 play a similar eighth-note pattern.

36

Flute parts F1, F2, F3, F4, F5 and Alto parts A1, A2. Measures 36-39. In measure 36, F1 and F2 continue their patterns. F3 and F4 enter with eighth-note patterns. F5 remains silent. In measures 37-39, F1 and F2 are silent, while F3, F4, and F5 play more complex eighth-note and sixteenth-note figures. A1 and A2 continue their eighth-note patterns.

40

Flute choir arrangement for measures 40-42. The score consists of eight staves: F1, F2, F3, F4, F5, A1, and A2. The key signature is one sharp (F#). Measure 40 shows F1 and F2 with eighth-note patterns, while F3-F5 and A1-A2 have rests. Measure 41 continues the patterns for F1-F5, with A1 and A2 entering. Measure 42 shows all parts with active eighth-note figures.

42

Flute choir arrangement for measures 43-45. The score continues with the same eight staves. Measure 43 shows all parts with active eighth-note figures. Measure 44 continues the patterns, with some parts having rests. Measure 45 shows all parts with active eighth-note figures, concluding the section.

47

Flute choir arrangement for measures 47-50. The score consists of eight staves: F1, F2, F3, F4, F5, A1, and A2. The key signature is one sharp (F#). Measures 47-50 show complex rhythmic patterns with many sixteenth and thirty-second notes. F3 and F4 are silent throughout this section.

51

Flute choir arrangement for measures 51-54. The score consists of eight staves: F1, F2, F3, F4, F5, A1, and A2. The key signature is one sharp (F#). Measures 51-54 show more complex rhythmic patterns with many sixteenth and thirty-second notes. F3 and F4 are silent throughout this section.

54

Flute Choir arrangement, measures 54-56. The score is written for eight parts: Flute 1 (F1), Flute 2 (F2), Flute 3 (F3), Flute 4 (F4), Flute 5 (F5), Alto 1 (A1), Alto 2 (A2), and Bass 2 (A2). The key signature is one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Flute 1 part has a measure rest in measure 55. The Alto 2 part has a measure rest in measure 55. The Bass 2 part has a measure rest in measure 55.

57

Flute Choir arrangement, measures 57-59. The score is written for eight parts: Flute 1 (F1), Flute 2 (F2), Flute 3 (F3), Flute 4 (F4), Flute 5 (F5), Alto 1 (A1), Alto 2 (A2), and Bass 2 (A2). The key signature is one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Flute 3 and Flute 4 parts have measure rests in measure 57. The Alto 2 and Bass 2 parts have measure rests in measure 57.

60

F1

F2

F3

F4

F5

A1

A2

F1

F2

F3

F4

F5

A1

A2

69

F1

F2

F3

F4

F5

A1

A2

72

F1

F2

F3

F4

F5

A1

A2

76

Flute choir arrangement for measures 76-79. The score consists of eight staves: F1, F2, F3, F4, F5, A1, and A2. The key signature is one sharp (F#). Measure 76 shows F1 with a whole rest, while F2-F5 and A1-A2 have various rhythmic patterns. Measure 77 continues the patterns. Measure 78 features a wavy line in F3. Measure 79 shows more complex rhythmic figures across all staves.

80

Flute choir arrangement for measures 80-83. The score continues with eight staves (F1-A2). Measure 80 has dense sixteenth-note passages in F1-F5. Measure 81 shows a mix of eighth and sixteenth notes. Measure 82 features a wavy line in F3. Measure 83 concludes the section with various rhythmic patterns.

84

Flute choir score for measures 84-86. The score is in G major (one sharp) and 3/4 time. It features eight staves: F1, F2, F3, F4, F5, A1, and A2. The music is characterized by intricate sixteenth-note patterns in the flutes and a steady eighth-note accompaniment in the flutes and a more active line in the alto parts. Measure 86 ends with a double bar line.

87

Flute choir score for measures 87-89. The music continues with similar sixteenth-note textures. In measure 89, the first five staves (F1-F5) conclude with a final cadence, while the alto parts (A1-A2) continue for one more measure. The section ends with a double bar line and the instruction "D.C." (Da Capo).