



Mike Magatagan

United States (USA), SierraVista

Aria: "Ach Herr! was ist ein Menschenkind" for Clarinet, Horn & Cello (BWV 110 No 4) 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:	Aria: "Ach Herr! was ist ein Menschenkind" for Clarinet, Horn & Cello [BWV 110 No 4]
Composer:	Bach, Johann Sebastian
Arranger:	Magatagan, Mike
Copyright:	Copyright © Mike Magatagan
Publisher:	Magatagan, Mike
Instrumentation:	Clarinet, horn, viola
Style:	Baroque
Comment:	Unser Mund sei voll Lachens (May our mouths be full of laughter), BWV 110, is a church cantata by Johann Sebastian Bach. He composed the Christmas cantata in Leipzig for Christmas Day and first performed it on 25 December 1725. The cantata was composed in Leipzig as a choral work celebrating Christmas Day. This piece is based on Psalm 126, Jeremiah 10, and the second chapter of Luke. The opening chorus is May our mouth be full of laughter and ... (more online)

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



- listen to the audio
- share your interpretation
- comment
- contact the artist



Aria: "Ach Herr! was ist ein Menschenkind"

J.S. Bach (BWV 110 No. 4)

Arranged for Clarinet, Horn & Cello by Mike Magatagan 2014

Aria (♩ = 60) %

Bb Clarinet

French Horn

Cello

mf

mf

6

Cl

Fh

Vc

10

Cl

Fh

Vc

14

Cl

Fh

Vc

To Coda

Detailed description: This is a musical score for three instruments: Bb Clarinet, French Horn, and Cello. The score is in 3/4 time and begins with a tempo marking of quarter note = 60. The key signature has two flats (Bb and Eb). The piece starts with a mezzo-forte (mf) dynamic. The French Horn part is mostly silent, indicated by rests. The Clarinet and Cello parts feature intricate patterns, including several triplet figures. The score is divided into four systems, with measures 6, 10, and 14 marked at the beginning of their respective systems. The piece concludes with a 'To Coda' instruction.

17

Cl

Fh

Vc

mf

3

3

Detailed description: This system contains measures 17 through 22. The Clarinet (Cl) part starts with a whole rest in measure 17, followed by a quarter rest in measure 18, and then a triplet of eighth notes in measure 19. The French Horn (Fh) part begins in measure 18 with a half note, followed by eighth notes in measures 19 and 20, and a quarter rest in measure 21. The Cello (Vc) part plays a steady eighth-note accompaniment throughout. A dynamic marking of *mf* is present in measure 18.

23

Cl

Fh

Vc

3

3

3

3

3

Detailed description: This system contains measures 23 through 27. The Clarinet (Cl) part features a complex rhythmic pattern of triplets of eighth notes. The French Horn (Fh) part has a half rest in measure 23, followed by quarter notes in measures 24 and 25, and eighth notes in measures 26 and 27. The Cello (Vc) part continues with eighth-note accompaniment.

28

Cl

Fh

Vc

3

3

3

3

3

Detailed description: This system contains measures 28 through 32. The Clarinet (Cl) part has a half note in measure 28, followed by eighth notes and triplets of eighth notes. The French Horn (Fh) part plays eighth notes in measures 28 and 29, followed by quarter notes and eighth notes. The Cello (Vc) part continues with eighth-note accompaniment.

33

Cl

Fh

Vc

3

3

3

3

3

3

Detailed description: This system contains measures 33 through 37. The Clarinet (Cl) part features a continuous line of triplets of eighth notes. The French Horn (Fh) part plays eighth notes in measures 33 and 34, followed by quarter notes and eighth notes. The Cello (Vc) part continues with eighth-note accompaniment.

37

Cl

Fh

Vc

41

Cl

Fh

Vc

46

Cl

Fh

Vc

50

Cl

Fh

Vc

56

Cl
Fh
Vc

61

Cl
Fh
Vc

65

Cl
Fh
Vc

69

Cl
Fh
Vc

D.S. al ϕ