



Mike Magatagan

United States (USA), SierraVista

Aria: "Jesus ist ein guter Hirt" for Marimba, Oboe & Cello (BWV 85 No 2) 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: "Jesus ist ein guter Hirt" for Marimba, Oboe & Cello [BWV 85 No 2]
Composer:	Bach, Johann Sebastian
Arranger:	Magatagan, Mike
Copyright:	Public Domain
Publisher:	Magatagan, Mike
Instrumentation:	Oboe, Marimba & Cello
Style:	Baroque
Comment:	Ich bin ein guter Hirt (I am a Good Shepherd), BWV 85, is a church cantata by Johann Sebastian Bach. He composed it in Leipzig for the second Sunday after Easter and first performed it on 15 April 1725. Bach composed the cantata in his second annual cycle in Leipzig for the second Sunday after Easter, called Misericordias Domini. The prescribed readings for that Sunday were from the First Epistle of Peter, Christ as a model (1 Peter 2:21–25), an... (more online)

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



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

16

M
O
C

This system contains measures 16, 17, and 18. The Marimba (M) part features a complex rhythmic pattern with sixteenth and thirty-second notes. The Oboe (O) part has a more melodic line with some grace notes. The Cello (C) part provides a steady bass line with eighth and sixteenth notes.

19

M
O
C

This system contains measures 19 and 20. The Marimba (M) part continues with intricate sixteenth-note patterns. The Oboe (O) part has a melodic line with a slur over measures 19 and 20. The Cello (C) part has a simple bass line with eighth notes.

21

M
O
C

This system contains measures 21, 22, and 23. The Marimba (M) part has a rest in measure 21 and then a complex sixteenth-note pattern. The Oboe (O) part has a melodic line with a slur over measures 22 and 23. The Cello (C) part has a simple bass line with eighth notes.

24

M
O
C

This system contains measures 24, 25, and 26. The Marimba (M) part has a complex sixteenth-note pattern with accents. The Oboe (O) part has a rest in measures 24 and 25, then a melodic line in measure 26. The Cello (C) part has a simple bass line with eighth notes.

27

M
O
C

This system contains measures 27, 28, and 29. The Marimba (M) part has a rest in measure 27 and then a complex sixteenth-note pattern. The Oboe (O) part has a melodic line with a slur over measures 28 and 29. The Cello (C) part has a simple bass line with eighth notes.

30

M
O
C

This system contains measures 30, 31, and 32. The Marimba (M) part features a continuous eighth-note pattern. The Oboe (O) part has a melodic line with some rests. The Cello (C) part provides a steady bass line with eighth notes.

33

M
O
C

This system contains measures 33, 34, and 35. The Marimba (M) part continues with eighth notes, ending with a rest in measure 35. The Oboe (O) part has a melodic line with eighth notes. The Cello (C) part continues with eighth notes.

36

M
O
C

This system contains measures 36, 37, and 38. The Marimba (M) part has a rest in measure 36, then resumes with eighth notes. The Oboe (O) part has a melodic line with eighth notes. The Cello (C) part continues with eighth notes.

39

M
O
C

This system contains measures 39, 40, 41, and 42. The Marimba (M) part has a rest in measures 39, 40, and 41, then enters in measure 42 with eighth notes. The Oboe (O) part has a melodic line with eighth notes. The Cello (C) part continues with eighth notes.

43

M
O
C

This system contains measures 43, 44, and 45. The Marimba (M) part has a melodic line with eighth notes. The Oboe (O) part has a melodic line with eighth notes. The Cello (C) part continues with eighth notes.

46

M
O
C

Detailed description: This system covers measures 46 to 48. The Marimba (M) part features a complex rhythmic pattern of eighth and sixteenth notes with various accidentals. The Oboe (O) part has a melodic line with some rests. The Cello (C) part provides a steady bass line with occasional rests.

49

M
O
C

Detailed description: This system covers measures 49 to 51. The Marimba (M) part continues with intricate rhythmic patterns. The Oboe (O) part has a more active melodic line. The Cello (C) part maintains a consistent bass line.

52

M
O
C

Detailed description: This system covers measures 52 to 54. The Marimba (M) part has a more active melodic line. The Oboe (O) part has a melodic line with some rests. The Cello (C) part has a bass line with some rests.

55

M
O
C

Detailed description: This system covers measures 55 to 57. The Marimba (M) part features a complex rhythmic pattern. The Oboe (O) part has a melodic line with some rests. The Cello (C) part has a bass line with some rests.

58

M
O
C

rit.

3

Detailed description: This system covers measures 58 to 60. The Marimba (M) part features a complex rhythmic pattern. The Oboe (O) part has a melodic line with some rests. The Cello (C) part has a bass line with some rests. The piece concludes with a triplets (3) and a fermata.

Marimba

Aria: "Jesus ist ein guter Hirt"

Special thanks to Ajulu Olok

J.S. Bach (BWV 85 No. 2)

Arranged for Marimba, Oboe & Cello by Mike Magatagan 2015

Andante Mallets used: Three (3)

mf

3

5

7

10

12

14

16

19

22

25

28

Oboe

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Andante 8

mf

14

19

23 4

33

38

42

48

51 6 *rit.*

Cello

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Andante