



Mike Magatagan

United States (USA), SierraVista

Aria: "Komm, mein Jesu, und erquicke" for Oboe, Horn & Cello (BWV 21 No 8)

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: "Komm, mein Jesu, und erquicke" for Oboe, Horn & Cello [BWV 21 No 8]
Composer:	Bach, Johann Sebastian
Arranger:	Magatagan, Mike
Copyright:	Public Domain
Publisher:	Magatagan, Mike
Instrumentation:	Oboe, English Horn, Cello
Style:	Baroque
Comment:	Ich hatte viel Bekümmernis (I had much grief), BWV 21,[a] church cantata by Johann Sebastian Bach. He composed in Weimar, possibly in 1713, partly even earlier, and used it in 1726 and later for the third Sunday after Trinity. The work marks a transition between motet style on biblical and hymn text to recitatives and arias on contemporary poetry. He catalogued the work as e per ogni tempo (and for all times), indicating the tempo (more online)

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



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Aria: "Komm, mein Jesu, und erquicke"

J.S. Bach (BWV 21 No. 8)

Arranged for Oboe, Horn & Cello by Mike Magatagan 2015

Aria (♩ = 75) *mf* *tr*

Oboe

Horn in F

Cello

5

9

14

18

Detailed description: This is a musical score for three instruments: Oboe, Horn in F, and Cello. The score is in 3/4 time and the key signature has two flats (B-flat and E-flat). The tempo is marked 'Aria' with a quarter note equal to 75 beats per minute. The dynamic is marked 'mf' (mezzo-forte). The score is divided into five systems, each containing three staves. The first system (measures 1-4) features a melodic line in the Oboe with trills and a supporting bass line in the Cello. The second system (measures 5-8) continues the melodic development in the Oboe and Horn. The third system (measures 9-13) shows a more active Oboe line with trills and a steady bass line. The fourth system (measures 14-17) features a more lyrical Oboe line with a sustained note and a rhythmic bass line. The fifth system (measures 18-21) concludes the piece with a final melodic flourish in the Oboe and a steady bass line.

22

O
H
C

This system contains measures 22 through 26. The Oboe (O) part features a melodic line with eighth and sixteenth notes, including a sharp sign in measure 22. The Horn (H) part provides harmonic support with similar rhythmic patterns. The Cello (C) part plays a steady eighth-note accompaniment. The key signature is one flat (B-flat).

27

O
H
C

This system contains measures 27 through 32. The Oboe part continues its melodic development with various rests and note values. The Horn part has more active passages, and the Cello part maintains its accompaniment. The key signature remains one flat.

33

O
H
C

This system contains measures 33 through 36. The Oboe part has a prominent melodic line with a fermata in measure 36. The Horn part has a more active role, and the Cello part continues its accompaniment. The key signature is one flat.

37

O
H
C

This system contains measures 37 through 47. The time signature changes to 3/8. The Oboe part has a melodic line with a fermata in measure 47. The Horn part has a more active role, and the Cello part continues its accompaniment. The key signature is one flat.

48

O
H
C

This system contains measures 48 through 53. The Oboe part has a melodic line with a fermata in measure 53. The Horn part has a more active role, and the Cello part continues its accompaniment. The key signature is one flat.

57

O
H
C

65

O
H
C

74

O
H
C

78

O
H
C

81

O
H
C