



Mike Magatagan

United States (USA), SierraVista

Chorale: "Und was der ewig gütig Gott" for Piccolo, Tubular Bells, Marimba & Cello (BWV 86 No 3) 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



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|-------------------------|--|
| Title: | Chorale: "Und was der ewig gütig Gott" for Piccolo, Tubular Bells, Marimba & Cello [BWV 86 No 3] |
| Composer: | Bach, Johann Sebastian |
| Arranger: | Magatagan, Mike |
| Copyright: | Public Domain |
| Publisher: | Magatagan, Mike |
| Instrumentation: | Wind Quartet: Flute, Oboe, Clarinet, Bassoon |
| Style: | Baroque |
| Comment: | Wahrlich, wahrlich, ich sage euch (Truly, truly I say to you), BWV 86, is a church cantata by Johann Sebastian Bach. He composed it in Leipzig for Rogate, the fifth Sunday after Easter, and first performed it on 14 May 1724. Bach composed the cantata in Leipzig in his first annual cycle for the fifth Sunday after Easter, called Rogate. The prescribed readings for the Sunday were from the Epistle of James, doers of the word, not only listeners ... (more online) |

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



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



Chorale: "Und was der ewig gütig Gott"

J.S. Bach (BWV 86 No. 3)

Arranged for Piccolo, Percussion & Cello by Mike Magatagan 2015

8 *Adagio*

Piccolo

Tubular Bells

Marimba

Cello

pizz.. *arco.*

4 8

P

T

M

C

7 8

P

T

M

C

pizz..

10 ^s 8

P
T
M
C *arco.*

13 ^s

P
T
M
C 7

16 ^s

P
T
M
C *pizz..* *arco.*

20 ⁸

P
T
M
C

This system contains measures 20, 21, and 22. The music is in G major (one sharp) and 3/4 time. The Piccolo (P) part features a rhythmic pattern of eighth notes with a dynamic marking of 8 . The Tenor (T) part has a vocal line with a dynamic marking of z . The Marimba (M) and Cello (C) parts provide harmonic support with various rhythmic patterns.

23 ⁸

P
T
M
C

This system contains measures 23, 24, 25, and 26. The Piccolo (P) part continues with eighth-note patterns. The Tenor (T) part has a vocal line with a dynamic marking of z . The Marimba (M) and Cello (C) parts continue their respective parts.

27 ⁸

P
T
M
C

This system contains measures 27, 28, 29, and 30. The Piccolo (P) part features a rhythmic pattern of eighth notes with a dynamic marking of 8 . The Tenor (T) part has a vocal line with a dynamic marking of z . The Marimba (M) and Cello (C) parts provide harmonic support.

31 ⁸

Piano (P), Tenor (T), Marimba (M), Cello (C)

This system contains measures 31, 32, and 33. The key signature is three sharps (F#, C#, G#). The piano part features a continuous eighth-note accompaniment. The tenor part has a sparse vocal line with rests. The marimba and cello parts provide harmonic support with eighth-note patterns.

34 ⁸

Piano (P), Tenor (T), Marimba (M), Cello (C)

This system contains measures 34, 35, and 36. The piano part continues with eighth-note accompaniment. The tenor part has a vocal line with some rests. The marimba part has a more active line with some slurs. The cello part has a melodic line with a long slur across measures 34 and 35.

37 ⁸

Piano (P), Tenor (T), Marimba (M), Cello (C)

This system contains measures 37, 38, and 39. The piano part continues with eighth-note accompaniment. The tenor part has a vocal line with rests. The marimba part has a melodic line with some slurs. The cello part has a melodic line with some slurs.

40 ^s

P
T
M
C

Detailed description: This system contains measures 40 through 43. The Piccolo (P) part features a complex rhythmic pattern with sixteenth notes and rests. The Tenor (T) part has a melodic line with a long note in measure 42. The Marimba (M) part plays a steady eighth-note accompaniment. The Cello (C) part provides a bass line with quarter and eighth notes.

44 ^s

P
T
M
C

Detailed description: This system contains measures 44 through 47. The Piccolo (P) part continues with its intricate sixteenth-note patterns. The Tenor (T) part has a long, sustained note in measure 45. The Marimba (M) part maintains its eighth-note accompaniment. The Cello (C) part continues with its bass line.

48 ^s

P
T
M
C

rit.

Detailed description: This system contains measures 48 through 51. The Piccolo (P) part has a melodic line with a *rit.* (ritardando) marking above it in measure 50. The Tenor (T) part is silent, indicated by a horizontal line. The Marimba (M) part continues with its eighth-note accompaniment. The Cello (C) part continues with its bass line.

Piccolo

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Adagio

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8

6

11

16

20

25

29

32

36

40

44

48

rit.

Tubular Bells

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Adagio

8

22

36

3 *rit.*

Marimba

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Adagio

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6

11

16

20

25

30

34

38

42

47

rit.

Cello

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Adagio

pizz.. arco.

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8

14

21

27

37

45

51