



## Mike Magatagan

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### Chorus: "Gedenke, Herr, wie es uns gehet" for Double String Quartet (BWV 217 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: "Gedenke, Herr, wie es uns gehet" for Double String Quartet [BWV 217 No 1]

**Composer:** Bach, Johann Sebastian

**Arranger:** Magatagan, Mike

**Copyright:** Public Domain

**Publisher:** Magatagan, Mike

**Instrumentation:** String Quartet

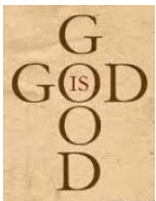
**Style:** Baroque

**Comment:** Johann Christoph Altnikol (1720 - 1759) was a German organist and composer who is known mostly because of his marriage to Elisabeth Bach, Johann Sebastian's daughter. He often relied on his connection with the Bach family to obtain appointments. Not many of his works survive; in general, his compositions have not attracted much attention. Bach praised his music, but the great composer may have not been objective in his assessment of Altnikol. M... (more online)

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



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# Chorus: "Gedenke, Herr, wie es uns gehet"

Johann Christoph Altnikol (1720-1759)

form attrib: J.S. Bach (BWV 217)

Arranged for Double String Quartet by Mike Magatagan 2014

**Adagio**

Violin 1  
Violin 2  
Viola  
Cello

V1  
V2  
Va  
Vc

V1  
 V2  
 Va  
 Vc  
 V1  
 V2  
 Va  
 Vc

V1  
 V2  
 Va  
 Vc  
 V1  
 V2  
 Va  
 Vc

13

V1: Treble clef, melodic line with eighth and sixteenth notes, slurs, and accidentals.
 V2: Treble clef, melodic line with eighth and sixteenth notes, slurs, and accidentals.
 Va: Bass clef, melodic line with eighth and sixteenth notes, slurs, and accidentals.
 Vc: Bass clef, bass line with quarter and eighth notes, slurs, and accidentals.

16

V1: Treble clef, melodic line with eighth and sixteenth notes, slurs, and accidentals.
 V2: Treble clef, melodic line with eighth and sixteenth notes, slurs, and accidentals.
 Va: Bass clef, melodic line with eighth and sixteenth notes, slurs, and accidentals.
 Vc: Bass clef, bass line with quarter and eighth notes, slurs, and accidentals.

Musical score for measures 19-21. The score is for a double string quartet, consisting of Violin 1 (V1), Violin 2 (V2), Viola (Va), and Violoncello (Vc). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. Measures 19-21 show a complex rhythmic pattern with many sixteenth and thirty-second notes. The V1 and V2 parts have a similar melodic line, while the Va and Vc parts provide a more rhythmic accompaniment. The Vc part has a prominent bass line with many sixteenth notes.

Musical score for measures 22-24. The score is for a double string quartet, consisting of Violin 1 (V1), Violin 2 (V2), Viola (Va), and Violoncello (Vc). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. Measures 22-24 show a continuation of the complex rhythmic pattern. The V1 and V2 parts have a similar melodic line, while the Va and Vc parts provide a more rhythmic accompaniment. The Vc part has a prominent bass line with many sixteenth notes. There are triplets in measures 22 and 24.

25

V1  
V2  
Va  
Vc

V1  
V2  
Va  
Vc

28

V1  
V2  
Va  
Vc

V1  
V2  
Va  
Vc

Musical score for measures 31-33. The score is for a double string quartet, consisting of two Violin I (V1), two Violin II (V2), two Viola (Va), and two Violoncello (Vc) parts. The key signature is one flat (B-flat major or D minor). Measure 31 shows the beginning of a melodic phrase in the V1 parts, with the Vc providing a rhythmic accompaniment. Measures 32 and 33 continue this phrase, featuring triplets in the V1 and Vc parts.

Musical score for measures 34-36. The score continues from the previous system. Measure 34 features a triplet in the V1 part. Measures 35 and 36 show the continuation of the melodic phrase, with the Vc part featuring a complex rhythmic pattern of eighth notes and triplets.

37

V1  
V2  
Va  
Vc

V1  
V2  
Va  
Vc

40

V1  
V2  
Va  
Vc

V1  
V2  
Va  
Vc



43

V1

V2

Va

Vc

V1

V2

Va

Vc

Detailed description: This system contains measures 43 through 46. It features two systems of four staves each, labeled V1, V2, Va, and Vc. The first system (measures 43-44) shows the Violin I (V1) and Violin II (V2) parts with active melodic lines, while the Viola (Va) and Violoncello (Vc) parts are mostly resting. The second system (measures 45-46) shows all parts becoming more active, with the Vc part providing a steady bass line and the V1 and V2 parts playing more complex rhythmic patterns.

47

V1

V2

Va

Vc

V1

V2

Va

Vc

Detailed description: This system contains measures 47 through 50. It features two systems of four staves each, labeled V1, V2, Va, and Vc. The first system (measures 47-48) shows the V1 and V2 parts with long, flowing melodic lines, while the Va and Vc parts provide harmonic support. The second system (measures 49-50) shows the V1 and V2 parts continuing their melodic lines, with the Va and Vc parts providing a consistent bass line.