



## Mike Magatagan

United States (USA), SierraVista

### Fugue in F# Major for Double Reed Trio (BWV 882 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

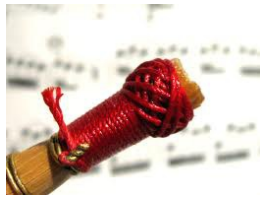


<b>Title:</b>	Fugue in F# Major for Double Reed Trio [BWV 882 No. 2]
<b>Composer:</b>	Bach, Johann Sebastian
<b>Arranger:</b>	Magatagan, Mike
<b>Copyright:</b>	Public Domain
<b>Publisher:</b>	Magatagan, Mike
<b>Instrumentation:</b>	Oboe, English horn, Bassoon
<b>Style:</b>	Baroque
<b>Comment:</b>	The first book of J. S. Bach's Das Wohltemperierte Klavier (The Well-Tempered Clavier) was complete by 1722. Bach gave the present title to the work, which was composed for the use and practice of musical youth eager to learn and for the amusement of those already skilled in this study. Bach composed a paired Prelude and Fugue in each of the 24 keys to demonstrate the viability of the new equal-temperament system, which allows one to play in ... (more online)

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



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- share your interpretation
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- contact the artist



# Fugue in F# Major

(Transposed to G Major)

J. S. Bach (BWV 882 No. 2)

Interpretation for Double-Reed Trio by Mike Magatagan 2017

Fugue (♩ = 64)

Oboe

English Horn

Bassoon

mf

tr

tr

tr

8

O

H

B

tr

tr

mf

15

O

H

B

21

O

H

B

tr

tr

27

O

H

B

tr

32

O  
H  
B

38

O  
H  
B

43

O  
H  
B

48

O  
H  
B

53

O  
H  
B

58

O  
H  
B

Measures 58-62: The Oboe (O) part features a melodic line with eighth and sixteenth notes, including a trill in measure 60. The Horn (H) part provides harmonic support with similar rhythmic patterns. The Bassoon (B) part plays a steady eighth-note accompaniment.

63

O  
H  
B

Measures 63-69: The Oboe (O) part continues its melodic development. The Horn (H) part has a more active role with sixteenth-note passages. The Bassoon (B) part includes a trill in measure 65 and maintains the eighth-note accompaniment.

70

O  
H  
B

Measures 70-74: The Oboe (O) part has a more active role with sixteenth-note passages. The Horn (H) part has a more active role with sixteenth-note passages. The Bassoon (B) part includes a trill in measure 71 and maintains the eighth-note accompaniment.

75

O  
H  
B

Measures 75-79: The Oboe (O) part has a more active role with sixteenth-note passages. The Horn (H) part has a more active role with sixteenth-note passages. The Bassoon (B) part includes a trill in measure 75 and maintains the eighth-note accompaniment.

80

O  
H  
B

Measures 80-84: The Oboe (O) part has a more active role with sixteenth-note passages. The Horn (H) part has a more active role with sixteenth-note passages. The Bassoon (B) part includes a trill in measure 80 and maintains the eighth-note accompaniment. The piece concludes with a *rit.* (ritardando) marking in measure 84.