



# Mike Magatagan

United States (USA), SierraVista

## "Ich dank dir" from C.P.E. Bach Chorale Preludes for Double Reed Trio Kirnberger, Johann

### 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>	"Ich dank dir" from C.P.E. Bach Chorale Preludes for Double Reed Trio
<b>Composer:</b>	Kirnberger, Johann
<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>	Johann Philipp Kirnberger [also Kernberg] (1721 – 1783) German musician, composer (primarily of fugues), and theorist. He was a student of Johann Sebastian Bach. A Ingeborg Allihn, Kirnberger played a significant role in the and cultural exchange between Germany and Poland in the 18th century (Allihn 1995, 209). Between 1741 and 1751 Kirnberger worked in Poland for powerful magnates including L (online)

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



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# "Ich dank dir"

from *Chorale Preludes of C.P.E. Bach*

Johann Philipp Kirnberger (1721 - 1783)

Interpretation for Double-Reed Trio by Mike Magatagan 2020

Adagio (♩ = 28) *mf* *tr*

Oboe

English Horn

Bassoon

O

H

B

9

17

24

31

The musical score is arranged for a double-reed trio consisting of Oboe (O), English Horn (H), and Bassoon (B). The piece is in 3/8 time and marked Adagio with a tempo of ♩ = 28. The dynamic is mezzo-forte (mf). The score is divided into five systems, each containing three staves. The first system (measures 1-8) features the Oboe with a trill (tr) and triplet (3) markings. The second system (measures 9-16) includes a trill (tr) and triplet (3) in the Oboe part. The third system (measures 17-23) features a trill (tr) and triplet (3) in the Oboe part. The fourth system (measures 24-30) includes a trill (tr) and triplet (3) in the Oboe part. The fifth system (measures 31-38) features a trill (tr) and triplet (3) in the Oboe part. The English Horn and Bassoon parts provide harmonic support with sustained notes and simple rhythmic patterns.

38

O  
H  
B

This system contains measures 38 through 42. The Oboe part features a complex melodic line with many sixteenth-note runs and trills. The Horn part has a simple, sustained melodic line. The Bassoon part provides a steady accompaniment with eighth and sixteenth notes.

43

O  
H  
B

This system contains measures 43 through 47. The Oboe part continues with intricate sixteenth-note passages and includes a trill (tr) in measure 44. The Horn part remains mostly silent with some notes in measure 46. The Bassoon part continues its accompaniment.

51

O  
H  
B

This system contains measures 51 through 59. The Oboe part has several trills (tr) and continues with fast sixteenth-note runs. The Horn part is mostly silent. The Bassoon part continues with a consistent accompaniment.

60

O  
H  
B

This system contains measures 60 through 66. The Oboe part features trills (tr) and wavy hairpins (wavy lines) above notes, along with sixteenth-note passages. The Horn part has a few notes in measure 64. The Bassoon part continues its accompaniment.

67

O  
H  
B

This system contains measures 67 through 71. The Oboe part has trills (tr) and a ritardando (rit.) marking above measure 70. The Horn part has a few notes in measure 70. The Bassoon part continues its accompaniment.

Oboe

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9

16

22

29

35

41

49

56

62

68

*rit.* *tr*

English Horn

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Adagio (♩ = 28)

Musical notation for the first system (measures 1-28). The key signature is one sharp (F#) and the time signature is 3/8. The piece begins with a dynamic marking of *mf*. The first measure contains an 8-measure rest. The second measure has a 2-measure rest. The third measure has a 4-measure rest. The notation continues with eighth and quarter notes.

29

Musical notation for the second system (measures 29-49). The notation continues with eighth and quarter notes. A 4-measure rest is present in the final measure of this system.

50

Musical notation for the third system (measures 50-58). The notation continues with eighth and quarter notes. A dynamic marking of *rit.* is placed above the final measure. The piece concludes with a fermata over the final note.

Bassoon

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Adagio (♩ = 28)

mf

Measures 1-13 of the piece, starting with a bass clef and a 3/8 time signature. The music begins with a mezzo-forte (mf) dynamic. The notation includes quarter notes, eighth notes, and a half note with a slur.

14

Measures 14-27, continuing the melodic line with various rhythmic values and accidentals.

28

Measures 28-39, featuring a series of eighth-note patterns and a half note.

40

Measures 40-50, including a measure with two rests (z) and a final half note.

51

Measures 51-63, continuing the melodic development with quarter and eighth notes.

64

rit.

Measures 64-72, ending with a ritardando (rit.) marking and a final half note.