



Mike Magatagan

United States (USA), SierraVista

"Komm Gott Schöpfer heilger Geist" from C.P.E. Bach Chorale Preludes for Double Reed Quartet 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



Title:	"Komm Gott Schöpfer heilger Geist" from C.P.E. Bach Chorale Preludes for Double Reed Quartet
Composer:	Kirnberger, Johann
Arranger:	Magatagan, Mike
Copyright:	Public Domain
Publisher:	Magatagan, Mike
Instrumentation:	Double-Reed Quartet
Style:	Baroque
Comment:	Johann Philipp Kirnberger [also Kernberg] (1721 – 1783) was a German musician, composer (primarily of fugues), and music theorist. He was a student of Johann Sebastian Bach. According to Ingeborg Allihn, Kirnberger played a significant role in the intellectual and cultural exchange between Germany and Poland in the mid-18th century (Allihn 1995, 209). Between 1741 and 1751 Kirnberger lived and worked in Poland for powerful magnates including Lubo... (more online)

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



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



"Komm, Gott Schöpfer, Heiliger Geist"

from Chorale Preludes of C.P.E. Bach

Johann Philipp Kirnberger (1721 - 1783)

Interpretation for Double-Reed Trio by Mike Magatagan 2020

Andante (♩ = 100)

Oboes

Bassoons

mf

8

O1

O2

B1

B2

mf

15

O1

O2

B1

B2

23

O1

O2

B1

B2

Detailed description: This system covers measures 23 to 29. The first oboe (O1) plays a melodic line with eighth and sixteenth notes, often beamed together. The second oboe (O2) plays a similar but lower melodic line. The bassoon 1 (B1) part is mostly silent, indicated by rests. The bassoon 2 (B2) part provides a steady bass line with eighth and sixteenth notes.

30

O1

O2

B1

B2

Detailed description: This system covers measures 30 to 36. The first oboe (O1) has a more active melodic line with eighth notes and some slurs. The second oboe (O2) has a more active part with eighth notes and a sharp sign. The bassoon 1 (B1) part has some activity with eighth notes and a slur. The bassoon 2 (B2) part continues with a bass line of eighth notes.

37

rit.

O1

O2

B1

B2

Detailed description: This system covers measures 37 to 42. The music concludes with a 'rit.' (ritardando) marking. The first oboe (O1) has a melodic line that ends with a sustained note. The second oboe (O2) has a similar line ending with a sustained note. The bassoon 1 (B1) part has a long note that spans across measures. The bassoon 2 (B2) part continues with a bass line of eighth notes.

Oboe 1

"Komm, Gott Schöpfer, Heiliger Geist"

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Andante (♩ = 100)

mf

10

19

29

37

rit.

Oboe 2

"Komm, Gott Schöpfer, Heiliger Geist"

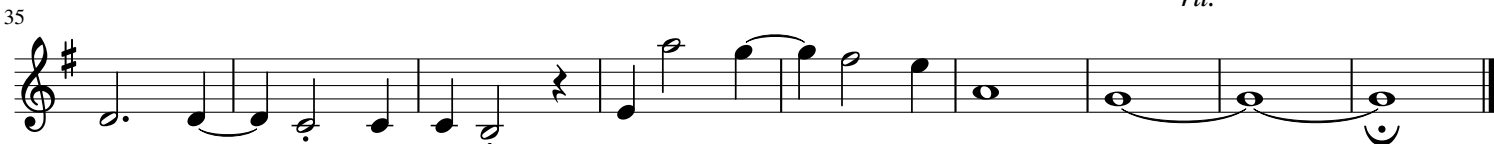
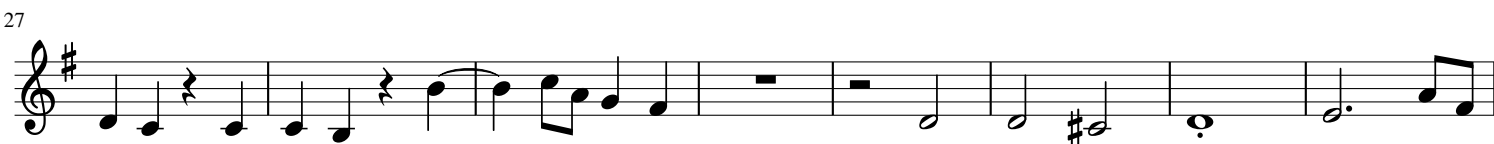
from Chorale Preludes of C.P.E. Bach

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Andante (♩ = 100)

mf



Bassoon 1

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Andante (♩ = 100)

mf

7

15

22

34

Bassoon 2

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Andante (♩ = 100)

7

Musical notation for measures 1-7. The staff is in bass clef with a key signature of one sharp (F#). Measure 1 contains a whole rest. Measures 2-7 contain a melodic line starting on G2, moving through A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

15

Musical notation for measures 8-14. The staff is in bass clef with a key signature of one sharp (F#). Measures 8-14 contain a melodic line starting on G3, moving through A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6.

24

Musical notation for measures 15-23. The staff is in bass clef with a key signature of one sharp (F#). Measures 15-23 contain a melodic line starting on G3, moving through A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6.

31

Musical notation for measures 24-30. The staff is in bass clef with a key signature of one sharp (F#). Measures 24-30 contain a melodic line starting on G3, moving through A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6.

38

rit.

Musical notation for measures 31-37. The staff is in bass clef with a key signature of one sharp (F#). Measures 31-37 contain a melodic line starting on G3, moving through A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The piece ends with a fermata over the final note.