



# Mike Magatagan

États-Unis, SierraVista

## Aria: "Gott ist gerecht in seinen Werken" for Double-Reed Quintet (BWV 20 No 5) Bach, Johann Sebastian

### A propos de l'artiste

Je suis ingénieur programmeur. À l'origine, je suis un geek, qui aime résoudre les problèmes. J'ai développé des logiciels les 25 derniers années, mais mon amour pour la musique a récemment été ravivé.

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### A propos de la pièce



**Titre :** Aria: "Gott ist gerecht in seinen Werken" for Double-Reed Quintet [BWV 20 No 5]  
**Compositeur :** Bach, Johann Sebastian  
**Arrangeur :** Magatagan, Mike  
**Droit d'auteur :** Public Domain  
**Editeur :** Magatagan, Mike  
**Instrumentation :** Flute, Hautbois, Cor anglais, Cor et Basson  
**Style :** Baroque

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# Aria: "Gott ist gerecht in seinen Werken"

J.S. Bach (BWV 20 No. 5)

Arranged for Double-Reed Quintet by Mike Magatagan 2015

*♩ = 75*

*mf*

Oboes

English Horns

Bassoon

5

O1

O2

H1

H2

Ba

9

O1

O2

H1

H2

Ba

*mf*

Detailed description: This is a musical score for a double-reed quintet. It consists of three systems of staves. The first system includes Oboes (Oboes), English Horns (English Horns), and Bassoon (Bassoon). The second system includes Oboe 1 (O1), Oboe 2 (O2), Horn 1 (H1), Horn 2 (H2), and Bassoon (Ba). The third system includes Oboe 1 (O1), Oboe 2 (O2), Horn 1 (H1), Horn 2 (H2), and Bassoon (Ba). The score is in G minor (three flats) and common time (C). The tempo is marked as quarter note = 75. The dynamic marking is mezzo-forte (mf). The music features intricate melodic lines and rhythmic patterns, with some staves showing rests. The arrangement is for a double-reed quintet, which typically consists of two oboes, two English horns, and one bassoon.

13

O1  
O2  
H1  
H2  
Ba

This system contains measures 13 through 16. The O1 part features a melodic line with a trill in measure 14. The O2 part has rests in measures 13 and 14, followed by a melodic line. The H1 part has rests in measures 13 and 14, followed by a melodic line. The H2 part has a melodic line with rests in measures 15 and 16. The Ba part has a melodic line with a slur in measure 14.

17

O1  
O2  
H1  
H2  
Ba

This system contains measures 17 through 20. The O1 part has a melodic line with a slur in measure 17. The O2 part has rests in measures 17 and 18, followed by a melodic line. The H1 part has rests in measures 17 and 18, followed by a melodic line. The H2 part has a melodic line with rests in measures 19 and 20. The Ba part has a melodic line with a slur in measure 17.

21

O1  
O2  
H1  
H2  
Ba

This system contains measures 21 through 24. The O1 part has a melodic line with a slur in measure 21. The O2 part has rests in measures 21 and 22, followed by a melodic line. The H1 part has rests in measures 21 and 22, followed by a melodic line. The H2 part has a melodic line with a slur in measure 21. The Ba part has a melodic line with a slur in measure 21.

25

O1

O2

H1

H2

Ba

29

O1

O2

H1

H2

Ba

33

O1

O2

H1

H2

Ba

37

O1

O2

H1

H2

Ba

41

O1

O2

H1

H2

Ba

45

O1

O2

H1

H2

Ba

49 *rit.*

53

57

61

O1  
O2  
H1  
H2  
Ba

This system contains measures 61 through 64. The O1 part features a complex rhythmic pattern with sixteenth and thirty-second notes. The O2 part has a more rhythmic melody with eighth notes. The H1 part plays a steady eighth-note accompaniment. The H2 part provides harmonic support with a mix of eighth and sixteenth notes. The Ba part has a consistent eighth-note bass line.

65

O1  
O2  
H1  
H2  
Ba

This system contains measures 65 through 68. The O1 part continues with its intricate rhythmic texture, including a trill-like figure in measure 67. The O2 part maintains its rhythmic melody. The H1 part continues with its eighth-note accompaniment. The H2 part has a more active role with sixteenth-note patterns. The Ba part continues with its eighth-note bass line.

69

O1  
O2  
H1  
H2  
Ba

This system contains measures 69 through 72. The O1 part features a melodic line with a wide interval and a trill-like figure. The O2 part has a rhythmic melody with eighth notes. The H1 part continues with its eighth-note accompaniment. The H2 part has a more active role with sixteenth-note patterns. The Ba part continues with its eighth-note bass line.

73

O1

O2

H1

H2

Ba

77

O1

O2

H1

H2

Ba

81

O1

O2

H1

H2

Ba