



# Mike Magatagan

États-Unis, SierraVista

## Aria: "Hochgelobter Gottessohn" for Oboe & Cello (BWV 6 No 2) 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 dernières années, mais mon amour pour la musique a récemment été ravivé.

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### A propos de la pièce



<b>Titre :</b>	Aria: "Hochgelobter Gottessohn" for Oboe & Cello [BWV 6 No 2]
<b>Compositeur :</b>	Bach, Johann Sebastian
<b>Arrangeur :</b>	Magatagan, Mike
<b>Droit d'auteur :</b>	Public Domain
<b>Editeur :</b>	Magatagan, Mike
<b>Instrumentation :</b>	Hautbois et Violoncelle
<b>Style :</b>	Baroque

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# Aria: "Hochgelobter Gottessohn"

J.S. Bach (BWV 6 No. 2)

Arranged for Oboes & Cello by Mike Magatagan 2016

Aria (♩ = 60)

Oboes

*mf*

Cello

*pizz.*

*mf*

10

O1

O2

C

20

O1

O2

C

29

O1

O2

C

39

O1

O2

C

Detailed description: This is a musical score for an arrangement of J.S. Bach's Aria "Hochgelobter Gottessohn" (BWV 6 No. 2). The score is written for Oboes (O1 and O2) and Cello (C). The tempo is marked as Aria (♩ = 60). The key signature has one flat (B-flat), and the time signature is 3/8. The score is divided into four systems, each starting with a measure number (10, 20, 29, 39). The Oboe parts feature intricate melodic lines with many triplets and trills. The Cello part provides a rhythmic accompaniment, often using a pizzicato technique. Dynamics include mezzo-forte (mf) and mezzo-fortissimo (mf). The arrangement is credited to Mike Magatagan, 2016.

47

O1  
O2  
C

56

O1  
O2  
C

65

O1  
O2  
C

74

O1  
O2  
C

83

O1  
O2  
C

92

First system of musical notation (measures 92-98). It features three staves: O1 (top), O2 (middle), and C (bottom). The O1 staff contains complex melodic lines with trills, triplets, and slurs. The O2 staff provides harmonic support with similar rhythmic patterns. The C staff has a more active bass line. Measure numbers 92, 93, 94, 95, 96, 97, and 98 are indicated.

99

Second system of musical notation (measures 99-106). Similar to the first system, it shows the interaction between O1, O2, and C. The O1 staff continues with intricate melodic passages, including a trill in measure 100 and a triplet in measure 103. Measure numbers 99, 100, 101, 102, 103, 104, 105, and 106 are indicated.

107

Third system of musical notation (measures 107-114). The O1 staff features a series of sixteenth-note runs. The O2 staff has a more rhythmic accompaniment. Measure numbers 107, 108, 109, 110, 111, 112, 113, and 114 are indicated.

115

Fourth system of musical notation (measures 115-122). The O1 staff continues with rapid sixteenth-note passages. The O2 staff remains mostly silent, providing a resting point for the upper parts. Measure numbers 115, 116, 117, 118, 119, 120, 121, and 122 are indicated.

123

Fifth system of musical notation (measures 123-129). The O1 staff concludes with a triplet and a ritardando marking. The O2 staff is silent. Measure numbers 123, 124, 125, 126, 127, 128, and 129 are indicated.