



# Mike Magatagan

États-Unis, SierraVista

## Aria: "Rühmet Gottes Güt und Treu" for Double-Reed Trio & Strings (BWV 195 No 3) 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



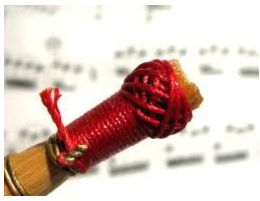
<b>Titre :</b>	Aria: "Rühmet Gottes Güt und Treu" for Double-Reed Trio & Strings [BWV 195 No 3]
<b>Compositeur :</b>	Bach, Johann Sebastian
<b>Arrangeur :</b>	Magatagan, Mike
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<b>Editeur :</b>	Magatagan, Mike
<b>Instrumentation :</b>	Vents & Orchestre Cordes
<b>Style :</b>	Baroque

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# Aria: "Rühmet Gottes Güt und Treu"



J.S. Bach (BWV 195 No. 3)

Arranged for Double-Reed Trio & Strings by Mike Magatagan 2014

**Adagio**

Oboe

English Horn

Bassoon

Violin 1

Violin 2

Violas

Cello

O

H

B

V1

V2

Va

Vc

Musical score for measures 17-23. The score is arranged for a double-reed trio and strings. The vocal parts (O, H, B) are mostly silent, with the Bass (B) part having some activity. The string parts (V1, V2, Va, Vc) are active, with V1 and V2 playing a rhythmic pattern of eighth notes, Va playing a similar pattern in the bass clef, and Vc playing a simpler eighth-note pattern.

Musical score for measures 24-30. The vocal parts (O, H, B) are mostly silent, with the Bass (B) part having some activity. The string parts (V1, V2, Va, Vc) are active, with V1 and V2 playing a rhythmic pattern of eighth notes, Va playing a similar pattern in the bass clef, and Vc playing a simpler eighth-note pattern.

Musical score for measures 31-37. The score is for a Double-Reed Trio and Strings. The instruments are Oboe (O), Horn (H), Bassoon (B), Violin I (V1), Violin II (V2), Viola (Va), and Violoncello (Vc). The key signature is one sharp (F#) and the time signature is 3/4. The Oboe and Horn parts are mostly rests, with some activity in measures 35-37. The Bassoon, Violin I, Violin II, Viola, and Violoncello parts are more active, featuring various rhythmic patterns and melodic lines.

Musical score for measures 38-44. The instruments and key signature remain the same as in the previous system. The Oboe and Horn parts continue to be mostly rests. The Bassoon part features a prominent melodic line with eighth and sixteenth notes. The Violin I, Violin II, Viola, and Violoncello parts continue their respective parts, with the Violin I part showing some more complex rhythmic figures.

Musical score for measures 44-51. The score is arranged for a Double-Reed Trio (Oboe, Horn, Bassoon) and a String Quartet (Violin I, Violin II, Viola, Violoncello). The key signature is one sharp (F#) and the time signature is 3/4. The Oboe part features a triplet of eighth notes in measure 47. The Bassoon part has a melodic line with eighth notes. The Violin I and II parts play a rhythmic eighth-note pattern. The Viola and Violoncello parts provide harmonic support with eighth-note patterns.

Musical score for measures 52-59. The score continues for the Double-Reed Trio and String Quartet. The Oboe and Horn parts have melodic lines with eighth notes and slurs. The Bassoon part is mostly silent. The Violin I and II parts continue with their rhythmic patterns. The Viola and Violoncello parts provide harmonic support with eighth-note patterns.

59

O  
H  
B  
V1  
V2  
Va  
Vc

66

O  
H  
B  
V1  
V2  
Va  
Vc

Musical score for measures 72-78. The score is arranged for a Double-Reed Trio (Oboe, Horn, Bassoon) and a String Quartet (Violin I, Violin II, Viola, Violoncello). The key signature is one sharp (F#) and the time signature is 3/4. The Oboe part features a melodic line with grace notes and slurs. The Horn and Bassoon parts provide harmonic support with sustained notes and rhythmic patterns. The Violin I and II parts play a rhythmic accompaniment with eighth notes. The Viola and Violoncello parts provide a steady bass line with eighth notes.

Musical score for measures 79-85. The score continues with the same instrumentation as the previous system. The Oboe part has a more active melodic line with slurs and grace notes. The Horn and Bassoon parts continue their harmonic support. The Violin I and II parts maintain their rhythmic accompaniment. The Viola and Violoncello parts continue their steady bass line.

85

O  
H  
B  
V1  
V2  
Va  
Vc

91

O  
H  
B  
V1  
V2  
Va  
Vc



98  
O  
H  
B  
V1  
V2  
Va  
Vc

104  
O  
H  
B  
V1  
V2  
Va  
Vc

113

O  
H  
B  
V1  
V2  
Va  
Vc

120

O  
H  
B  
V1  
V2  
Va  
Vc

127

O  
H  
B  
V1  
V2  
Va  
Vc

134

O  
H  
B  
V1  
V2  
Va  
Vc

141

O

H

B

V1

V2

Va

Vc

149

O

H

B

V1

V2

Va

Vc

*Largo*