



Mike Magatagan

États-Unis, SierraVista

"Gratias agimus tibi" from the Mass in G Minor for Violin, Cello & Bassoon (BWV 235 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



Titre : "Gratias agimus tibi" from the Mass in G Minor for Violin, Cello & Bassoon [BWV 235 No. 3]
Compositeur : Bach, Johann Sebastian
Arrangeur : Magatagan, Mike
Droit d'auteur : Public Domain
Editeur : Magatagan, Mike
Instrumentation : Violon, Violoncelle & Basson
Style : Baroque

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



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"Gratias agimus tibi" from the Mass in G Minor

J.S. Bach (BWV 235 No. 3)

Arranged for Violin, Cello & Bassoon by Mike Magatagan 2016

Aria (♩ = 150)

Violin *mf*

Cello

Bassoon *mf*

V

C

B

mf

V

C

B

V

C

B

V

C

B

41

V
C
B

48

V
C
B

56

V
C
B

62

V
C
B

68

V
C
B

75

Violin (V), Cello (C), Bassoon (B)

Measures 75-83: Violin part features a melodic line with eighth and sixteenth notes, often beamed together. Cello and Bassoon provide harmonic support with sustained notes and rhythmic patterns.

84

Violin (V), Cello (C), Bassoon (B)

Measures 84-90: Violin part continues with a melodic line, including some chromatic movement. Cello and Bassoon parts are more active, with the Bassoon playing a rhythmic pattern of eighth notes.

91

Violin (V), Cello (C), Bassoon (B)

Measures 91-98: Violin part has a melodic line with some rests. Cello and Bassoon parts are more active, with the Bassoon playing a rhythmic pattern of eighth notes.

99

Violin (V), Cello (C), Bassoon (B)

Measures 99-108: Violin part has a melodic line with some rests. Cello and Bassoon parts are more active, with the Bassoon playing a rhythmic pattern of eighth notes.

109

Violin (V), Cello (C), Bassoon (B)

Measures 109-116: Violin part has a melodic line with some rests. Cello and Bassoon parts are more active, with the Bassoon playing a rhythmic pattern of eighth notes. The piece ends with a double bar line and a fermata over the final note.

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