



# Mike Magatagan

Arranger, Composer, Interpreter, Publisher

United States (USA), SierraVista

## 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. I am relearning the piano and my first love; the pipe organ. I am active in our church (the Sierra Vista United Methodist Church: (<http://www.lovesvumc.com/lovesvumc/Welcome.html>) and am eager to provide spiritual sustenance such as harp, organ and handbells arrangements.

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 :** [www.free-scores.com/Download-PDF-Sheet-Music-magataganm.htm](http://www.free-scores.com/Download-PDF-Sheet-Music-magataganm.htm)

## About the piece

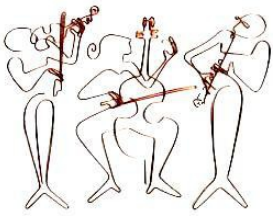


<b>Title:</b>	Aria: "Gelobet sei der Herr, mein Gott, der ewig lebet" for Oboe, Violin & Cello [BWV 129 No 4]
<b>Composer:</b>	Bach, Johann Sebastian
<b>Arranger:</b>	Magatagan, Mike
<b>Copyright:</b>	Public Domain
<b>Publisher:</b>	Magatagan, Mike
<b>Instrumentation:</b>	Oboe, Violin, Cello and Piano
<b>Style:</b>	Baroque
<b>Comment:</b>	Gelobet sei der Herr, mein Gott (Praised be the Lord, my God), BWV 129, is a church cantata by Johann Sebastian Bach. Bach composed the chorale cantata in Leipzig for Trinity Sunday and possibly first performed it on 16 June 1726. It is a general praise of the Trinity, without a reference to a specific gospel reading. Addressing God the Creator, the Saviour and the Comforter, it could be used for other occasions such as Reformation Day. The canta... (more online)

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



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# Aria: "Gelobet sei der Herr, mein Gott, der ewig lebet"

J.S. Bach (BWV 129 No. 4)

Arranged for Oboe, Violin & Cello by Mike Magatagan 2014

Moderato

Oboe *mf*

Violin

Cello *mf*

O

V

C

O

V

C

O

V

C

*mf*

27

Oboe (O), Violin (V), and Cello (C) staves. The music is in D major and 3/4 time. The Oboe part features a melodic line with eighth and sixteenth notes. The Violin part provides harmonic support with a mix of eighth and quarter notes. The Cello part plays a steady eighth-note accompaniment.

34

Oboe (O), Violin (V), and Cello (C) staves. The Oboe part continues with a melodic line, including a sixteenth-note triplet. The Violin part has a more active role with sixteenth-note patterns. The Cello part maintains the eighth-note accompaniment.

40

Oboe (O), Violin (V), and Cello (C) staves. The Oboe part has a more melodic and expressive line. The Violin part features a sixteenth-note triplet. The Cello part continues with the eighth-note accompaniment.

45

Oboe (O), Violin (V), and Cello (C) staves. The Oboe part has a melodic line with some chromaticism. The Violin part has a sixteenth-note triplet. The Cello part continues with the eighth-note accompaniment.

50

Oboe (O), Violin (V), and Cello (C) staves. The Oboe part has a melodic line with a sixteenth-note triplet. The Violin part has a sixteenth-note triplet. The Cello part continues with the eighth-note accompaniment.

54

Oboe (O), Violin (V), and Cello (C) staves. The key signature is two sharps (F# and C#). The Oboe part features a melodic line with eighth and sixteenth notes. The Violin part provides harmonic support with similar rhythmic patterns. The Cello part plays a steady eighth-note accompaniment.

60

Oboe (O), Violin (V), and Cello (C) staves. The Oboe part continues its melodic line. The Violin part has rests, indicating it is silent in this system. The Cello part continues its accompaniment.

66

Oboe (O), Violin (V), and Cello (C) staves. The Oboe part has a more active role with eighth-note patterns. The Violin part has rests. The Cello part continues its accompaniment.

72

Oboe (O), Violin (V), and Cello (C) staves. The Oboe part features a complex sixteenth-note passage. The Violin part has rests. The Cello part continues its accompaniment.

77

Oboe (O), Violin (V), and Cello (C) staves. The Oboe part has a melodic line with some rests. The Violin part has rests until measure 81, then enters with a melodic line. The Cello part continues its accompaniment.

83

Oboe (O), Violin (V), and Cello (C) staves. Measures 83-88. The key signature is two sharps (F# and C#). The music features a melodic line in the oboe and a rhythmic accompaniment in the violin and cello.

89

Oboe (O), Violin (V), and Cello (C) staves. Measures 89-94. The key signature is two sharps (F# and C#). The music continues with a melodic line in the oboe and a rhythmic accompaniment in the violin and cello.

95

Oboe (O), Violin (V), and Cello (C) staves. Measures 95-100. The key signature is two sharps (F# and C#). The music continues with a melodic line in the oboe and a rhythmic accompaniment in the violin and cello.

101

Oboe (O), Violin (V), and Cello (C) staves. Measures 101-106. The key signature is two sharps (F# and C#). The music continues with a melodic line in the oboe and a rhythmic accompaniment in the violin and cello.

107

Oboe (O), Violin (V), and Cello (C) staves. Measures 107-112. The key signature is two sharps (F# and C#). The music continues with a melodic line in the oboe and a rhythmic accompaniment in the violin and cello.

113

Oboe (O), Violin (V), and Cello (C) staves. The key signature is two sharps (F# and C#). The system contains six measures of music. The Oboe part has a melodic line with eighth and sixteenth notes. The Violin part has a rhythmic accompaniment with eighth notes and rests. The Cello part has a bass line with eighth and sixteenth notes.

119

Oboe (O), Violin (V), and Cello (C) staves. The key signature is two sharps. The system contains six measures. The Oboe part continues its melodic line. The Violin part has rests in the first two measures, then enters with eighth notes. The Cello part continues its bass line.

126

Oboe (O), Violin (V), and Cello (C) staves. The key signature is two sharps. The system contains six measures. The Oboe part has a melodic line with some accidentals. The Violin part has rests. The Cello part continues its bass line.

132

Oboe (O), Violin (V), and Cello (C) staves. The key signature is two sharps. The system contains six measures. The Oboe part has a melodic line with eighth notes. The Violin part has rests. The Cello part continues its bass line.

138

Oboe (O), Violin (V), and Cello (C) staves. The key signature is two sharps. The system contains six measures. The Oboe part has a melodic line with eighth notes and a final note with a fermata. The Violin part has rests. The Cello part continues its bass line.