



Mike Magatagan

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Aria: "Ich bin deine, du bist meine" for Woodwind Quintet (BWV 213 No 11) Bach, Johann Sebastian

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.

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 : <https://www.free-scores.com/Download-PDF-Sheet-Music-magataganm.htm>

About the piece



Title:	Aria: "Ich bin deine, du bist meine" for Woodwind Quintet [BWV 213 No 11]
Composer:	Bach, Johann Sebastian
Arranger:	Magatagan, Mike
Copyright:	Public Domain
Publisher:	Magatagan, Mike
Instrumentation:	Woodwind quintet : Flute, Clarinet, Oboe, Horn, Bassoon
Style:	Baroque
Comment:	Laßt uns sorgen, laßt uns wachen (Let us take care, let us wachen over), BWV 213,[a] is a secular cantata by Johann Sebastian Bach. Bach composed it in Leipzig on a text by Picander and performed it on 5 September 1733. It is also known as Die Wahl des Herkules (The choice of Hercules) and Hercules am Scheidewege (Hercules at the crossroads). The cantata is scored for two voices: the farmer (bass) and Mieke (soprano). The instrumentation in... (more online)

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



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Aria: "Ich bin deine, du bist meine"

J.S. Bach (BWV 213 No. 11)

Aria (♩ = 65)

Arranged for Woodwind Quintet by Mike Magatagan 2016

Flute *mf*

Oboe *mf*

B♭ Clarinet

Horn in F

Bassoon *mf*

8

F

O

C

H

B

14

F

O

C

H

B

tr

mf

mf

21

Woodwind Quintet score for measures 21-27. The score is in G major (one sharp) and 3/4 time. It features five staves: Flute (F), Oboe (O), Clarinet (C), Horn (H), and Bassoon (B). The music is characterized by intricate sixteenth-note patterns in the upper parts and a steady eighth-note accompaniment in the lower parts. Measure 21 starts with a treble clef and a key signature of one sharp. The piece concludes with a final cadence in measure 27.

28

Woodwind Quintet score for measures 28-34. The score continues with the same instrumentation and key signature. Measures 28-34 feature a more complex texture with overlapping sixteenth-note lines in the flute and oboe parts, while the bassoon and lower strings provide a rhythmic foundation. The music ends with a final cadence in measure 34.

35

Woodwind Quintet score for measures 35-41. This section introduces a new melodic theme for the flute and oboe, supported by the clarinet and horn. The bassoon continues with its rhythmic accompaniment. The piece concludes with a final cadence in measure 41.

41

48

55

61

61

F

O

C

H

B

Detailed description: This system contains measures 61 through 66. The Flute (F) part features a complex melodic line with many sixteenth-note runs and slurs. The Oboe (O) part has a similar texture with some rests. The Clarinet (C), Horn (H), and Bassoon (B) parts provide harmonic support with steady eighth-note patterns. The key signature has one flat (B-flat), and the time signature is 3/4.

67

67

F

O

C

H

B

tr

Detailed description: This system contains measures 67 through 72. The Flute (F) part continues with intricate sixteenth-note passages. The Oboe (O) part has a trill (tr) in measure 70. The Clarinet (C), Horn (H), and Bassoon (B) parts maintain their rhythmic accompaniment. The key signature remains one flat.

73

73

F

O

C

H

B

Detailed description: This system contains measures 73 through 78. The Flute (F) part has a melodic line with slurs and rests. The Oboe (O) part has a melodic line with slurs. The Clarinet (C), Horn (H), and Bassoon (B) parts continue with their accompaniment. The key signature remains one flat.

79

F
O
C
H
B

86

F
O
C
H
B

92

F
O
C
H
B

98

F
O
C
H
B

106

To Coda

F
O
C
H
B

112

F
O
C
H
B

118

F
O
C
H
B

124

F
O
C
H
B

130

F
O
C
H
B

136

F
O
C
H
B

142

F
O
C
H
B

148

F
O
C
H
B

154

159

164

D.C. al *rit.*