



## Mike Magatagan

United States (USA), SierraVista

### "Gratias agimus tibi" from the Mass in G Major for Horn & Strings (BWV 236 No. 3)

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



<b>Title:</b>	"Gratias agimus tibi" from the Mass in G Major for Horn & Strings [BWV 236 No. 3]
<b>Composer:</b>	Bach, Johann Sebastian
<b>Arranger:</b>	Magatagan, Mike
<b>Copyright:</b>	Public Domain
<b>Publisher:</b>	Magatagan, Mike
<b>Instrumentation:</b>	Horn and String quartet
<b>Style:</b>	Baroque
<b>Comment:</b>	Between 1737 and 1748 Johann Sebastian Bach wrote Masses, four of which survive in their entirety. (The C Mass exists only as a fragment.) These are known as the Missae brevis (plural is Missae brevis), meaning brief Masses or Lutheran Masses, in contrast to the Mass in B Minor, Bach's only Latin Mass, which is the complete Catholic Mass structure. But none of these Masses has received much attention in either Bach scholarship or performance. (more...)

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



- listen to the audio
- share your interpretation
- comment
- contact the artist



# "Gratias agimus tibi"

from the Mass in G Major

J.S. Bach (BWV 236 No. 3)

Arranged for Horn & Strings by Mike Magatagan 2016

Aria (♩ = 90)

Horn in F

Violin 1 *mf*

Violin 2 *mf*

Viola *mf*

Cello *mf*

tr

7

H

V1

V2

Va

Vc

11

H

V1

V2

Va

Vc

16

Score for measures 16-21. The French Horn (H) part is mostly silent, with a melodic phrase starting in measure 21. The Violin I (V1) part features a melodic line with a trill in measure 19. The Violin II (V2) part has a melodic line with a slur in measure 19. The Viola (Va) part has a melodic line with a slur in measure 19. The Violoncello (Vc) part has a rhythmic accompaniment of eighth notes.

22

Score for measures 22-28. The French Horn (H) part has a melodic line. The Violin I (V1) part has a melodic line with trills in measures 24 and 28. The Violin II (V2) part has a melodic line. The Viola (Va) part has a melodic line. The Violoncello (Vc) part has a rhythmic accompaniment of eighth notes.

29

Score for measures 29-34. The French Horn (H) part has a melodic line. The Violin I (V1) part has a melodic line with a sharp sign in measure 32. The Violin II (V2) part has a melodic line. The Viola (Va) part has a melodic line. The Violoncello (Vc) part has a melodic line with a sharp sign in measure 32.

33

Score for measures 33-36. The French Horn (H) part features a melodic line with eighth-note patterns and a trill at the end of measure 36. The Violin I (V1) part has a fast, sixteenth-note accompaniment. The Violin II (V2) part provides harmonic support with quarter notes and a trill. The Viola (Va) and Violoncello (Vc) parts provide a steady bass line with quarter notes and eighth-note patterns.

37

Score for measures 37-41. The French Horn (H) part continues its melodic line with a trill in measure 37. The Violin I (V1) part maintains its sixteenth-note accompaniment. The Violin II (V2) part has a more active role with eighth-note patterns. The Viola (Va) and Violoncello (Vc) parts continue their harmonic support with quarter and eighth notes.

42

Score for measures 42-45. The French Horn (H) part has a melodic line with eighth-note patterns. The Violin I (V1) part has a fast, sixteenth-note accompaniment. The Violin II (V2) part provides harmonic support with quarter notes. The Viola (Va) and Violoncello (Vc) parts provide a steady bass line with quarter notes and eighth-note patterns.

46

H

V1

V2

Va

Vc

*tr*

*pizz.*

*f*

52

H

V1

V2

Va

Vc

*arco.*

*tr*

*mf*

57

H

V1

V2

Va

Vc

62

H  
V1  
V2  
Va  
Vc

67

H  
V1  
V2  
Va  
Vc

72

H  
V1  
V2  
Va  
Vc

77

H  
V1  
V2  
Va  
Vc

82

H  
V1  
V2  
Va  
Vc

89

H  
V1  
V2  
Va  
Vc

94

H  
V1  
V2  
Va  
Vc

99

H  
V1  
V2  
Va  
Vc

103

H  
V1  
V2  
Va  
Vc



107

H  
V1  
V2  
Va  
Vc

114

H  
V1  
V2  
Va  
Vc

*cresc.* . . . . . *mf*

119

H  
V1  
V2  
Va  
Vc

*f* . . . . . *mf*

125

H  
V1  
V2  
Va  
Vc

*tr*  
*f*

131

H  
V1  
V2  
Va  
Vc

*mf*

136

H  
V1  
V2  
Va  
Vc

*tr*  
*pizz.*  
*pizz.*  
*pizz.*

140

H  
V1  
V2  
Va  
Vc

145

H  
V1  
V2  
Va  
Vc

150

H  
V1  
V2  
Va  
Vc

154

H

V1

V2

Va

Vc

158

H

V1

V2

Va

Vc

162

*rit.*

H

V1

V2

Va

Vc

Horn in F

# "Gratias agimus tibi" from the Mass in G Major

J.S. Bach (BWV 236 No. 3)

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Aria (♩ = 90)

20

87

92

97

101

106

113

119

125

131

136

138

141

143

*tr*

*tr*

*tr*

*tr*

*rit.*

17

Violin 1

# "Gratias agimus tibi"

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Aria (♩ = 90)

mf

tr

7

11

19

tr

27

tr

32

36

42

47

tr

pizz.

arco.

56

tr

63

70

79 *tr*

87

95

99 *tr*

105 *tr*

113

122 *tr* *tr*

130 *tr*

139 *pizz.* *arco.* *tr* *tr*

149

153 *tr*

159 *tr* *rit.* *tr*



Violin 2

# "Gratias agimus tibi"

from the Mass in G Major

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Aria (♩ = 90)

9 *mf*

15

22 2

31 *tr*

37

42 *tr*

49 *pizz.*

54 *arco.*

60

65

70

76

82

91

99

104

109

117

124

132

138 *pizz.* *arco.*

146

154

160 *rit.*

Viola

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Aria (♩ = 90)

10 *mf*

16 2

24

32

38

46 *pizz.*

52 *arco.*

60

68

74

81 2

90

98

104

111

119

129

137

144

153

159

Cello

# "Gratias agimus tibi"

from the Mass in G Major

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Aria (♩ = 90)

The musical score is written for Cello in bass clef, G major (one sharp), and 3/4 time. It consists of 77 measures, with measure numbers 12, 17, 24, 33, 42, 51, 55, 62, 68, 72, and 77 indicated at the start of their respective staves. The piece begins with a mezzo-forte (*mf*) dynamic. The first staff (measures 1-11) features a melodic line starting on G4. The second staff (measures 12-16) introduces a rhythmic pattern of eighth notes. The third staff (measures 17-23) continues with eighth-note patterns. The fourth staff (measures 24-32) features a more complex rhythmic texture with sixteenth notes. The fifth staff (measures 33-41) includes a half-note rest followed by eighth-note patterns. The sixth staff (measures 42-50) continues with eighth-note patterns. The seventh staff (measures 51-54) features a forte (*f*) dynamic. The eighth staff (measures 55-61) includes a crescendo leading to a mezzo-forte (*mf*) dynamic. The ninth staff (measures 62-67) continues with eighth-note patterns. The tenth staff (measures 68-71) features a melodic line with eighth notes. The eleventh staff (measures 72-76) continues with eighth-note patterns. The final staff (measures 77) concludes the piece with a melodic line.

82



91



100



109



*cresc.* - - - - -

116



*(cresc.)* - - - - - *mf*

*f*

122



*mf*

*f*

130



*mf*

137



143



154



160



*rit.*