



# Mike Magatagan

United States (USA), SierraVista

## "Ich will den Kreuzstab Gerne Tragen" for Woodwind Quartet ( BWV 56)) 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:** "Ich will den Kreuzstab Gerne Tragen" for Woodwind Quartet [ (BWV 56)]  
**Composer:** Bach, Johann Sebastian  
**Arranger:** Magatagan, Mike  
**Copyright:** Public Domain  
**Publisher:** Magatagan, Mike  
**Instrumentation:** Wind Quartet: Flute, Oboe, Clarinet, Bassoon  
**Style:** Baroque  
**Comment:** Johann Sebastian Bach (1685 – 1750) was a German composer, organist, harpsichordist, violist, and violinist of the Baroque period. He enriched many established German styles through his skill in counterpoint, harmonic and motivic organisation, and the adaptation of rhythms, forms, and textures from abroad, particularly from Italy and France. Bach's compositions include the Brandenburg Concertos, the Mass in B minor, the The Well-Tempered Clavier,... (more online)

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



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# "Ich will den Kreuzstab Gerne Tragen"

*(I will Gladly Carry the Cross-Staff)*

J. S. Bach (BWV 56)

Arranged for Woodwind Quartet by Mike Magatagan 2013

**Lento**

Flute *mf*

Oboe *mf*

Bb Clarinet *mf*

Bassoon *mp*

F

O

C

B

7

F

O

C

B

13

F

O

C

B

19

26

First system of musical notation (measures 26-31) for a woodwind quartet. The staves are labeled F (Flute), O (Oboe), C (Clarinet), and B (Bassoon). The key signature is one flat (B-flat). The music features various note values including eighth and sixteenth notes, and rests.

32

Second system of musical notation (measures 32-38). The notation continues with similar rhythmic patterns and melodic lines for the four instruments.

39

Third system of musical notation (measures 39-44). This system includes more complex rhythmic figures and rests, particularly in the upper staves.

45

Fourth system of musical notation (measures 45-50). The music concludes with sustained notes and final melodic phrases in the lower staves.

51

First system of musical notation (measures 51-56) for a woodwind quartet. The staves are labeled F (Flute), O (Oboe), C (Clarinet), and B (Bassoon). The key signature is two flats (B-flat and E-flat). The music features various note values, rests, and slurs across the six measures.

57

Second system of musical notation (measures 57-62). The staves continue with the woodwind quartet parts, showing more complex rhythmic patterns and melodic lines.

63

Third system of musical notation (measures 63-67). The music continues with the woodwind quartet, featuring a variety of note values and rests.

68

Fourth system of musical notation (measures 68-72). The final system on the page, showing the concluding measures of this section of the piece.

74

First system of the musical score, measures 74-79. It features four staves: Flute (F), Oboe (O), Clarinet (C), and Bassoon (B). The key signature is one flat (B-flat). The music is in 3/4 time. Measure 74 starts with a treble clef and a key signature change to one flat. The Flute part has a melodic line with eighth and sixteenth notes. The Oboe part has a similar melodic line. The Clarinet part has a more active line with eighth notes. The Bassoon part has a lower, more sustained line.

80

Second system of the musical score, measures 80-84. The Flute part continues its melodic line. The Oboe part has a more active line with eighth notes. The Clarinet part has a more active line with eighth notes. The Bassoon part has a lower, more sustained line.

85

Third system of the musical score, measures 85-91. The Flute part has a melodic line with eighth and sixteenth notes. The Oboe part has a similar melodic line. The Clarinet part has a more active line with eighth notes. The Bassoon part has a lower, more sustained line.

92

Fourth system of the musical score, measures 92-97. The Flute part has a melodic line with eighth and sixteenth notes. The Oboe part has a similar melodic line. The Clarinet part has a more active line with eighth notes. The Bassoon part has a lower, more sustained line.

99

Woodwind Quartet score (Flute, Oboe, Clarinet, Bassoon) for measures 99-104. The key signature is B-flat major (two flats). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Flute part has a melodic line with some grace notes. The Oboe part provides harmonic support with eighth and sixteenth notes. The Clarinet and Bassoon parts have more rhythmic, eighth-note patterns.

105

Woodwind Quartet score for measures 105-110. The key signature remains B-flat major. The Flute part continues its melodic line. The Oboe part has a more active role with sixteenth-note patterns. The Clarinet and Bassoon parts maintain their rhythmic accompaniment.

110

Woodwind Quartet score for measures 111-116. The key signature changes to C major (no sharps or flats). The Flute part has a melodic line with some grace notes. The Oboe part has a more active role with sixteenth-note patterns. The Clarinet and Bassoon parts maintain their rhythmic accompaniment.

116

Woodwind Quartet score for measures 117-122. The key signature remains C major. The Flute part has a melodic line with some grace notes. The Oboe part has a more active role with sixteenth-note patterns. The Clarinet and Bassoon parts maintain their rhythmic accompaniment.

121

Four-part vocal setting (Soprano, Alto, Tenor, Bass) in B-flat major. Measure 121 features a Soprano melisma on a whole note. The vocal parts enter in measure 122 with a half note. The instrumental parts provide harmonic support throughout the system.

126

Continuation of the vocal setting. Measures 126-130 show the vocal parts moving in parallel motion, with the Soprano and Alto parts featuring more active melodic lines. The instrumental parts continue with a steady accompaniment.

131

Measures 131-135. The vocal parts have a brief rest in measure 131 before re-entering. The instrumental parts maintain the harmonic texture, with the Bass line providing a strong foundation.

136

Measures 136-140. The vocal parts conclude the phrase with a final cadence. The instrumental parts provide a concluding accompaniment, ending on a sustained chord.

146

F  
O  
C  
B

152

F  
O  
C  
B

157

F  
O  
C  
B

162

F  
O  
C  
B