



MICHAEL MAGATAGAN

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"Nun bitten wir den Heiligen Geist" for Woodwind Quartet (BuxWV 209) Buxtehude, Dieterich

About the artist

Im a software engineer. Basically, Im 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:	"Nun bitten wir den Heiligen Geist" for Woodwind Quartet [BuxWV 209]
Composer:	Buxtehude, Dieterich
Arranger:	MAGATAGAN, MICHAEL
Copyright:	Public Domain
Publisher:	MAGATAGAN, MICHAEL
Instrumentation:	Flute, Oboe, Clarinet, Bassoon
Style:	Baroque
Comment:	Dieterich Buxtehude (1637 – 1707) was a Danish organist and composer of the Baroque period, whose works are typical of the North German organ school. As a composer who worked in various vocal and instrumental idioms, Buxtehude's style greatly influenced other composers, such as Johann Sebastian Bach and George Frideric Handel. Buxtehude is considered one of the most important composers of the 17th century. Although more than 100 vocal ... (more online)

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"Nun bitten wir den heiligen Geist"



Dietrich Buxtehude (BuxWV 209) 1637 – 1707

Arranged for Woodwind Quartet by Mike Magatagan 2023

Adagio (♩ = ca. 72)

The musical score is arranged in three systems, each with four staves for the instruments: Flute (F), B♭ Clarinet (C), Oboe (O), and Bassoon (B). The key signature is one sharp (F#) and the time signature is common time (C). The first system (measures 1-5) features a dynamic marking of *mf* and includes a *tr* (trill) marking above the Flute staff in measure 5. The second system (measures 6-9) continues the piece, and the third system (measures 10-13) shows the Flute playing a complex sixteenth-note pattern. The bassoon part in measure 13 includes a sharp sign (#) above the final note.

13

Woodwind Quartet score for measures 13-16. The score is in G major (one sharp) and 4/4 time. It features four staves: Flute (F), Clarinet in C (C), Oboe (O), and Bassoon (B). Measure 13 shows a complex flute line with sixteenth-note runs and a long clarinet line. Measures 14-16 continue the melodic development with various rhythmic patterns and rests.

17

Woodwind Quartet score for measures 17-20. The score continues in G major and 4/4 time. Measure 17 features a flute line with a long note and a clarinet line with a half note. Measures 18-20 show more intricate flute and clarinet parts, with the bassoon providing a steady accompaniment.

21

Woodwind Quartet score for measures 21-24. The score continues in G major and 4/4 time. Measure 21 features a flute line with a long note and a clarinet line with a half note. Measures 22-24 show more intricate flute and clarinet parts, with the bassoon providing a steady accompaniment.

25

Woodwind Quartet score for measures 25-27. The score is in G major (one sharp) and 4/4 time. It features four staves: Flute (F), Clarinet in C (C), Oboe (O), and Bassoon (B). Measure 25 shows the Flute and Clarinet with melodic lines, while the Oboe and Bassoon provide harmonic support. Measure 26 continues the melodic development. Measure 27 features a complex rhythmic pattern in the Flute and Clarinet parts, with the Oboe and Bassoon playing sustained notes.

28

Woodwind Quartet score for measures 28-30. The score continues in G major and 4/4 time. Measure 28 shows a more active Flute and Clarinet part with sixteenth-note patterns. Measure 29 features a melodic line in the Flute and Clarinet, with the Oboe and Bassoon providing a steady accompaniment. Measure 30 concludes the section with a final melodic flourish in the Flute and Clarinet.

31

Woodwind Quartet score for measures 31-34. The score continues in G major and 4/4 time. Measure 31 features a melodic line in the Flute and Clarinet, with the Oboe and Bassoon providing a steady accompaniment. Measure 32 shows a melodic line in the Flute and Clarinet, with the Oboe and Bassoon providing a steady accompaniment. Measure 33 features a melodic line in the Flute and Clarinet, with the Oboe and Bassoon providing a steady accompaniment. Measure 34 concludes the section with a final melodic flourish in the Flute and Clarinet, marked with *rit.* and *tr.* (trill).

Flute

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mf

9

11

14

20

27

30

rit. *tr*

Bb Clarinet

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mf

8

13

19

25

28

32

rit.

Oboe

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Measures 1-5 of the Oboe part. The music begins with a whole rest, followed by a half note G4, a half note A4, and a half note B4. The next measure contains a half note C5, a half note B4, and a half note A4. The final measure contains a half note G4, a half note F4, and a half note E4. The dynamic marking *mf* is placed below the first measure.

Measures 6-10 of the Oboe part. Measure 6: quarter notes G4, A4, B4, C5. Measure 7: quarter notes B4, A4, G4, F4. Measure 8: quarter notes E4, D4, C4, B3. Measure 9: quarter notes A3, G3, F3, E3. Measure 10: quarter notes D3, C3, B2, A2.

Measures 11-16 of the Oboe part. Measure 11: quarter notes G4, A4, B4, C5. Measure 12: quarter notes B4, A4, G4, F4. Measure 13: quarter notes E4, D4, C4, B3. Measure 14: quarter notes A3, G3, F3, E3. Measure 15: quarter notes D3, C3, B2, A2. Measure 16: quarter notes G2, F2, E2, D2.

Measures 17-22 of the Oboe part. Measure 17: quarter notes G4, A4, B4, C5. Measure 18: quarter notes B4, A4, G4, F4. Measure 19: quarter notes E4, D4, C4, B3. Measure 20: quarter notes A3, G3, F3, E3. Measure 21: quarter notes D3, C3, B2, A2. Measure 22: quarter notes G2, F2, E2, D2.

Measures 23-26 of the Oboe part. Measure 23: quarter notes G4, A4, B4, C5. Measure 24: quarter notes B4, A4, G4, F4. Measure 25: quarter notes E4, D4, C4, B3. Measure 26: quarter notes A3, G3, F3, E3.

Measures 27-31 of the Oboe part. Measure 27: quarter notes G4, A4, B4, C5. Measure 28: quarter notes B4, A4, G4, F4. Measure 29: quarter notes E4, D4, C4, B3. Measure 30: quarter notes A3, G3, F3, E3. Measure 31: quarter notes D3, C3, B2, A2.

Measures 32-35 of the Oboe part. Measure 32: quarter notes G4, A4, B4, C5. Measure 33: quarter notes B4, A4, G4, F4. Measure 34: quarter notes E4, D4, C4, B3. Measure 35: quarter notes A3, G3, F3, E3. The piece concludes with a double bar line. The dynamic marking *rit.* is placed above the first measure of this system.

Bassoon

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Adagio (♩ = ca. 72)

mf

Measures 1-8 of the Bassoon part. The notation is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music begins with a whole rest, followed by a series of notes including a half note G2, a quarter note A2, and a half note B2. A dynamic marking of *mf* is placed below the first measure.

9

Measures 9-14 of the Bassoon part. The notation continues in bass clef with a key signature of one sharp (F#) and a common time signature (C). It features a sequence of eighth and quarter notes, including a half note G2, a quarter note A2, and a half note B2.

15

Measures 15-19 of the Bassoon part. The notation continues in bass clef with a key signature of one sharp (F#) and a common time signature (C). It features a sequence of eighth and quarter notes, including a half note G2, a quarter note A2, and a half note B2.

20

Measures 20-25 of the Bassoon part. The notation continues in bass clef with a key signature of one sharp (F#) and a common time signature (C). It features a sequence of eighth and quarter notes, including a half note G2, a quarter note A2, and a half note B2.

26

Measures 26-31 of the Bassoon part. The notation continues in bass clef with a key signature of one sharp (F#) and a common time signature (C). It features a sequence of eighth and quarter notes, including a half note G2, a quarter note A2, and a half note B2.

32

Measures 32-36 of the Bassoon part. The notation continues in bass clef with a key signature of one sharp (F#) and a common time signature (C). It features a sequence of eighth and quarter notes, including a half note G2, a quarter note A2, and a half note B2. A dynamic marking of *rit.* is placed above the first measure of this system. The piece concludes with a final whole note G2.