



# MICHAEL MAGATAGAN

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## Aria: "Denn ich wollte gern hingehen" for Winds & Strings (Op. 42 No. 3) Mendelssohn Bartholdy, Felix

### 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

<b>Title:</b>	Aria: "Denn ich wollte gern hingehen" for Winds & Strings [Op. 42 No. 3]
<b>Composer:</b>	Mendelssohn Bartholdy, Felix
<b>Arranger:</b>	MAGATAGAN, MICHAEL
<b>Copyright:</b>	Public Domain
<b>Publisher:</b>	MAGATAGAN, MICHAEL
<b>Instrumentation:</b>	Organ and Orchestra
<b>Style:</b>	Romantic
<b>Comment:</b>	Jakob Ludwig Felix Mendelssohn Bartholdy (1809 – 1847), born and widely known as Felix Mendelssohn, was a German composer, pianist, organist and conductor of the early romantic period. Mendelssohn wrote symphonies, concertos, oratorios, piano music and chamber music. His best-known works include his Overture and incidental music for A Midsummer Night's Dream, the Italian Symphony, the Scottish Symphony, the overture The Hebrides, his m... (more online)

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# Aria: "Denn ich wollte gern hingehen"

from "Wie der Hirsch schreit"

Felix Mendelssohn (Op. 42 No. 3) 1838

Interpretation for Winds & Strings by Mike Magatagan 2023

Allegro assai (♩ = 110)

Flutes *mp*

Oboes *mp*

Horns in F

Bassoons

Violin 1 *mp*

Violin 2 *mp* *pizz.*

Viola *mp* *pizz.* *arco.*

Cello *mp*

4

Fl *mp*

Ob *mp*

Fh

Ba *mp*

V1

V2

Va *arco.*

Vc *arco.*

7

Fl  
Ob  
Fh  
Ba  
V1  
V2  
Va  
Vc

10

Fl  
Ob  
Fh  
Ba  
V1  
V2  
Va  
Vc

*mf*  
*mf*  
*mf*  
*pizz.*

13

Fl

Ob

Fh

Ba

V1

V2

Va

Vc

*mp*

*mp*

*pizz.*

16

Fl

Ob

Fh

Ba

V1

V2

Va

Vc

*mp*

*mp*

*arco.*

*mp*

*mp*

19

Fl

Ob

Fh

Ba

V1

V2

Va

Vc

*mp*

*arco.*

22

Fl

Ob

Fh

Ba

V1

V2

Va

Vc

*mf*

*mp*

*mf*

*mp*

25

Fl  
Ob  
Fh  
Ba  
V1  
V2  
Va  
Vc

*mp*

*mp*

Detailed description: This system of musical notation covers measures 25 to 27. It features seven staves: Flute (Fl), Oboe (Ob), Clarinet in F (Fh), Bassoon (Ba), Violin I (V1), Violin II (V2), and Viola (Va). The Flute and Oboe parts have long, sustained notes with slurs. The Clarinet and Bassoon parts play rhythmic patterns with accents. The Violin I and II parts play a fast, sixteenth-note figure that changes in measure 26. The Viola part plays a similar rhythmic pattern. The Violoncello (Vc) part plays a simple bass line. A dynamic marking of *mp* (mezzo-piano) is present in measures 26 and 27.

28

Fl  
Ob  
Fh  
Ba  
V1  
V2  
Va  
Vc

Detailed description: This system of musical notation covers measures 28 to 31. It features the same seven staves as the previous system. The Flute and Oboe parts continue with long, sustained notes. The Clarinet and Bassoon parts play rhythmic patterns. The Violin I and II parts play a fast, sixteenth-note figure. The Viola part plays a simple bass line. The Violoncello (Vc) part plays a simple bass line.

34

Fl  
Ob  
Fh  
Ba  
V1  
V2  
Va  
Vc

*mp*

*mp*

*mp*

*mp*

38

Fl  
Ob  
Fh  
Ba  
V1  
V2  
Va  
Vc

*cresc.*

*cresc.*

41

Fl  
Ob  
Fh  
Ba

V1  
V2  
Va  
Vc

*f*  
*f*  
*p* *cresc.*  
*p* *cresc.*  
*p*

46

Fl  
Ob  
Fh  
Ba

V1  
V2  
Va  
Vc

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



51

Fl

Ob

Fh

Ba

V1

V2

Va

Vc

*mp*

*p* *cresc.*

*mp*

*p* *cresc.*

*mp*

*cresc.*

*mf*

55

Fl

Ob

Fh

Ba

V1

V2

Va

Vc

*(cresc.)*

*mf*

*p*

*(cresc.)*

*mf*

*p*

*mp*

*p*

*mp*

*(cresc.)*

*mf*

*mp*

*mf*

*p*

*mp*

58

Fl *mp* *p*

Ob *mp* *p*

Fh *mp* *p*

Ba *mp* *p*

V1 *mp*

V2 *mp*

Va *mp*

Vc *mp*

62

Fl *mp*

Ob *mp*

Fh *mp*

Ba *mp*

V1 *mp*

V2 *mp*

Va *mp*

Vc *mp*

65

Fl

Ob

Fh

Ba

V1

V2

Va

Vc

*rit.*

*mf*

*mp*

69

Fl

Ob

Fh

Ba

V1

V2

Va

Vc

*a Tempo*

*poco rit.*

*a Tempo*

*rit.*

*p*

*pp*

Flutes

# Aria: "Denn ich wollte gern hingehen" from "Wie der Hirsch schreit"

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Allegro assai (♩ = 110)

1  

 Musical staff 1: Treble clef, C major, 4/4 time. Measures 1-6. Dynamics: *mp*.

7  

 Musical staff 2: Treble clef, C major, 4/4 time. Measures 7-13. Dynamics: *mf*.

14  

 Musical staff 3: Treble clef, C major, 4/4 time. Measures 14-21. Dynamics: *mp*.

22  

 Musical staff 4: Treble clef, C major, 4/4 time. Measures 22-31. Dynamics: *mp*.

32  

 Musical staff 5: Treble clef, C major, 4/4 time. Measures 32-41. Dynamics: *mp*. Includes a triplet of eighth notes at measure 32.

42  

 Musical staff 6: Treble clef, C major, 4/4 time. Measures 42-47. Dynamics: *mf*.

48  

 Musical staff 7: Treble clef, C major, 4/4 time. Measures 48-54. Dynamics: *mp*, *p*, *cresc.*

55  

 Musical staff 8: Treble clef, C major, 4/4 time. Measures 55-62. Dynamics: *(cresc.)*, *mf*, *p*, *mp*, *p*.

63  

 Musical staff 9: Treble clef, C major, 4/4 time. Measures 63-70. Dynamics: *mp*, *p*, *pp*. Includes tempo markings: *rit.*, *a Tempo*, *poco rit.*, *a Tempo*.

Oboes

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Allegro assai (♩ = 110)

7

*mp*

14

*mf*

23

*mp*

32

*mp*

39

*p*

47

*p*

55

*p cresc. p*

65

*(cresc.) mf p mp p mp*

74

*p pp*

*rit.*

*a Tempo*

*poco rit.*

*a Tempo*

# Horns in F      Aria: "Denn ich wollte gern hingehen" from "Wie der Hirsch schreit"

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Allegro assai (♩ = 110)

4

*mp*

15

2

*mp*

24

4

33

*mp*

40

47

54

*p* *mp* *p* *mp* *p*

63

*mp* *rit.* *a Tempo* *poco rit.* *a Tempo* *p* *pp*

Bassoons

# Aria: "Denn ich wollte gern hingehen"

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Allegro assai (♩ = 110)

4

*mp*

4

15

*mp*

24

4

*mp*

34

*mp*

42

*mp*

50

*p* *mp* *p*

58

*mp* *p* *mp*

67

*rit.* **a Tempo** *poco rit.* **a Tempo**

*p* *pp*

Violin 1

# Aria: "Denn ich wollte gern hingehen" *from "Wie der Hirsch schreit"*

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The musical score consists of ten staves of music, numbered 1 through 21. The first staff begins with a dynamic marking of *mp*. The second staff is marked with a '3' above it. The eleventh staff is marked with a dynamic of *mf*. The fifteenth staff is marked with *mp*. The seventeenth staff is also marked with *mp*. The final staff (21) contains dynamic markings of *mf* and *mp* with hairpins. The music is written in a single treble clef with a common time signature (C). The key signature changes from one sharp (F#) to two sharps (F# and C#) during the piece.



25

28

34

38

40

46

54

58

62

65

69

*mp*

*cresc.*

*f*

*p cresc.*

*(cresc.)*

*mf*

*mp*

*cresc.*

*mf*

*p*

*mp*

*rit.*

*mf*

*mp*

**a Tempo**

*poco rit.*

**a Tempo rit.**

*p*

*pp*

Violin 2

# Aria: "Denn ich wollte gern hingehen" *from "Wie der Hirsch schreit"*

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Allegro assai (♩ = 110)

The musical score consists of ten staves of music, numbered 1 through 27. The first staff begins with a dynamic marking of *mp*. The second staff is marked with a '3' above the staff. The third staff is marked with a '5' above the staff. The fourth staff is marked with a '7' above the staff. The fifth staff is marked with a '9' above the staff. The sixth staff is marked with a '13' above the staff. The seventh staff is marked with a '16' above the staff and includes a dynamic marking of *mp*. The eighth staff is marked with a '18' above the staff. The ninth staff is marked with a '20' above the staff and includes a dynamic marking of *mf*. The tenth staff is marked with a '23' above the staff and includes dynamic markings of *mp*. The eleventh staff is marked with a '27' above the staff and includes dynamic markings of *mp*. The score includes various musical notations such as treble clefs, common time signatures, and dynamic markings.

32

Musical staff 32-37. The staff contains a melodic line with various note values and rests. The notes are mostly quarter and eighth notes, with some beamed sixteenth notes. There are several slurs and ties.

38

Musical staff 38-39. The staff contains a melodic line with eighth and sixteenth notes. A *cresc.* marking is placed below the staff.

40

Musical staff 40-45. The staff contains a melodic line with eighth and sixteenth notes. A *(cresc.)* marking is at the beginning, followed by a *f* dynamic. A triplet of eighth notes is marked with a '3' above it. The staff ends with a *p* dynamic and a *cresc.* marking.

46

Musical staff 46-53. The staff contains a melodic line with eighth and sixteenth notes. A *(cresc.)* marking is at the beginning, followed by a *mf* dynamic. A triplet of eighth notes is marked with a '3' above it. The staff ends with a *mp* dynamic.

54

Musical staff 54-57. The staff contains a melodic line with eighth and sixteenth notes. A *cresc.* marking is at the beginning, followed by a *mf* dynamic. A *p* dynamic is marked with a hairpin, followed by a *mp* dynamic.

58

Musical staff 58-61. The staff contains a melodic line with eighth and sixteenth notes. A *mp* dynamic is marked below the staff.

62

Musical staff 62-64. The staff contains a melodic line with eighth and sixteenth notes.

65

Musical staff 65-66. The staff contains a melodic line with eighth and sixteenth notes.

67

Musical staff 67-69. The staff contains a melodic line with eighth and sixteenth notes. A *rit.* marking is above the staff. A *mf* dynamic is at the beginning, followed by a *mp* dynamic. A *a Tempo* marking is above the staff.

70

Musical staff 70-71. The staff contains a melodic line with eighth and sixteenth notes. A *poco rit.* marking is above the staff, followed by a *a Tempo* marking, and then a *rit.* marking. A *p* dynamic is marked below the staff, followed by a *pp* dynamic.

Viola

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**Allegro assai** (♩ = 110)

*pizz.*

*arco.*

1  
*mp*

10  
*pizz.* *arco.*  
*mp*

21

26

33  
*p*

46  
*cresc.* *mf*

57  
*mp*

64  
*rit.* *a Tempo* *poco rit.* *a Tempo*  
*p* *pp*

Cello

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**Allegro assai** (♩ = 110)  
*pizz.*

*arco.*

8

*mp*

15

*pizz.*

22

*mp* *arco.*

26

*mp*

37

*p*

53

*p*

60

*mp* *rit.*

68

*mp* *rit.*

**a Tempo**

*poco rit.*

**a Tempo**

*p* *pp*