



# Mike Magatagan

États-Unis, SierraVista

## "Komm Gott Schöpfer heilger Geist" from C.P.E. Bach Chorale Preludes for Double Reed Quartet Kirnberger, Johann

### A propos de l'artiste

Je suis ingénieur programmeur. À l'origine, je suis un geek, qui aime résoudre les problèmes. J'ai développé des logiciels les 25 dernières années, mais mon amour pour la musique a récemment été ravivé.

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### A propos de la pièce



**Titre :** "Komm Gott Schöpfer heilger Geist" from C.P.E. Bach  
Chorale Preludes for Double Reed Quartet  
**Compositeur :** Kirnberger, Johann  
**Arrangeur :** Magatagan, Mike  
**Droit d'auteur :** Public Domain  
**Editeur :** Magatagan, Mike  
**Instrumentation :** Double-Reed Quartet  
**Style :** Baroque

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# "Komm, Gott Schöpfer, Heiliger Geist"

*from Chorale Preludes of C.P.E. Bach*

Johann Philipp Kirnberger (1721 - 1783)

Interpretation for Double-Reed Trio by Mike Magatagan 2020

Andante (♩ = 100)

Oboes

Bassoons

*mf*

8

O1

O2

B1

B2

*mf*

15

O1

O2

B1

B2

23

O1

O2

B1

B2

Detailed description: This system covers measures 23 to 29. The first oboe (O1) plays a melodic line with eighth and sixteenth notes, often beamed together. The second oboe (O2) plays a similar but lower melodic line. The bassoon 1 (B1) part is mostly silent, indicated by rests. The bassoon 2 (B2) part provides a steady bass line with eighth and sixteenth notes.

30

O1

O2

B1

B2

Detailed description: This system covers measures 30 to 36. The first oboe (O1) has a more active melodic line with eighth notes and some slurs. The second oboe (O2) has a more active part with eighth notes and a sharp sign. The bassoon 1 (B1) part has more notes, including a sharp sign. The bassoon 2 (B2) part continues the bass line with eighth and sixteenth notes.

37

*rit.*

O1

O2

B1

B2

Detailed description: This system covers measures 37 to 42. The music concludes with a 'rit.' (ritardando) marking. The first oboe (O1) has a melodic line that ends with a sustained note. The second oboe (O2) has a similar line with sustained notes. The bassoon 1 (B1) part has a long note that spans across measures. The bassoon 2 (B2) part provides a steady bass line with eighth and sixteenth notes.

Oboe 1

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Andante (♩ = 100)

*mf*

10

19

29

37

*rit.*

Oboe 2

# "Komm, Gott Schöpfer, Heiliger Geist"

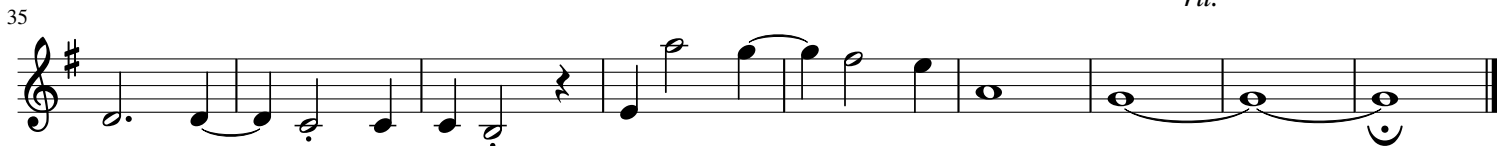
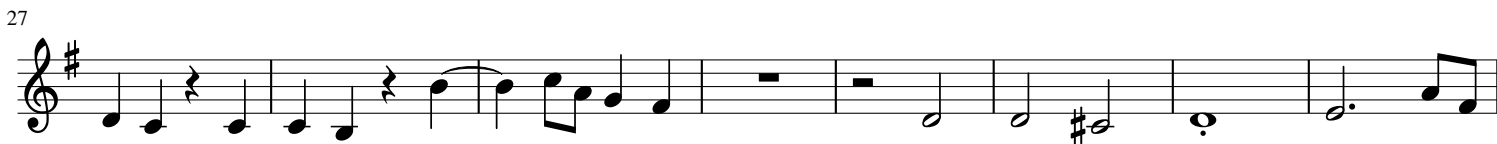
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Andante (♩ = 100)

*mf*



Bassoon 1

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*mf*

7

15

22

34

Bassoon 2

# "Komm, Gott Schöpfer, Heiliger Geist"

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Andante (♩ = 100)

7

Musical notation for measures 1-7. The piece is in bass clef with a key signature of one sharp (F#) and a common time signature (C). Measure 1 is a whole rest. Measures 2-7 contain a melodic line starting on G4, moving stepwise up to D5, then down to G4, with a dynamic marking of *mf* at the beginning of measure 2.

15

Musical notation for measures 8-14. The melodic line continues from measure 7, moving from G4 down to E3, then up to G4, and finally to B4.

24

Musical notation for measures 15-23. The melodic line continues, moving from B4 down to G4, then to E3, and finally to G4.

31

Musical notation for measures 24-30. The melodic line continues, moving from G4 down to E3, then to G4, and finally to B4.

38

*rit.*

Musical notation for measures 31-37. The melodic line continues, moving from B4 down to G4, then to E3, and finally to G4. The piece concludes with a final whole note G4.