



Mike Magatagan

United States (USA), SierraVista

Aria: "Soll ich meinen Lebenslauf" for Woodwind Quintet (BWV 153 No 8) 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:	Aria: "Soll ich meinen Lebenslauf" for Woodwind Quintet [BWV 153 No 8]
Composer:	Bach, Johann Sebastian
Arranger:	Magatagan, Mike
Copyright:	Public Domain
Publisher:	Magatagan, Mike
Instrumentation:	Woodwind quintet : Flute, Clarinet, Oboe, Horn, Bassoon
Style:	Baroque
Comment:	Schau, lieber Gott, wie meine Feind (See, dear God, how my enemies), BWV 153, is a church cantata by Johann Sebastian Bach. He composed it in Leipzig for the Sunday after New Year's Day and first performed it on 2 January 1724. Bach wrote the cantata in his first year in Leipzig for the Sunday after New Year's Day and first performed it on 2 January 1724. The prescribed readings for the day are from the First Epistle of Peter, the suffering of C... (more online)

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



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- share your interpretation
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Aria: "Soll ich meinen Lebenslauf"

J.S. Bach (BWV 153 No. 8)

Arranged for Woodwind Quintet by Mike Magatagan 2014

Allegretto

Flute *mf*

Oboe *mf*

Bb Clarinet *mf*

French Horn

Bassoon *mf*

F

O

C

H

B

mf

18

27

First system of the musical score, measures 27-36. The score is for a woodwind quintet with five staves: Flute (F), Oboe (O), Clarinet (C), Horn (H), and Bassoon (B). The key signature is one sharp (F#). The Flute part features a melodic line with eighth and sixteenth notes. The Oboe part has a more sustained melody with some grace notes. The Clarinet part provides harmonic support with a mix of eighth and quarter notes. The Horn part is mostly silent, indicated by rests. The Bassoon part has a rhythmic accompaniment with eighth and sixteenth notes.

37

Second system of the musical score, measures 37-46. The instrumentation remains the same. The Flute part continues its melodic line. The Oboe part has a more active role with eighth notes. The Clarinet part has a melodic line with some grace notes. The Horn part remains silent. The Bassoon part continues its rhythmic accompaniment.

47

Third system of the musical score, measures 47-56. The instrumentation remains the same. The Flute part has a melodic line with some grace notes. The Oboe part has a melodic line with some grace notes. The Clarinet part has a melodic line with some grace notes. The Horn part has a melodic line with some grace notes. The Bassoon part continues its rhythmic accompaniment.

54

Woodwind Quintet score for measures 54-62. The score is in G major (one sharp) and 3/4 time. It features five staves: Flute (F), Oboe (O), Clarinet (C), Horn (H), and Bassoon (B). The Flute part has a melodic line with some grace notes and a final half-note G. The Oboe and Clarinet parts provide harmonic support with various rhythmic patterns. The Horn and Bassoon parts have more active, rhythmic lines. The key signature has one sharp (F#) and the time signature is 3/4.

63

Woodwind Quintet score for measures 63-71. The score continues in G major and 3/4 time. The Flute part has a more active melodic line. The Oboe and Clarinet parts continue their harmonic support. The Horn and Bassoon parts have more active, rhythmic lines. The key signature has one sharp (F#) and the time signature is 3/4.

72

Woodwind Quintet score for measures 72-80. The score continues in G major and 3/4 time. The Flute part has a more active melodic line. The Oboe and Clarinet parts continue their harmonic support. The Horn and Bassoon parts have more active, rhythmic lines. The key signature has one sharp (F#) and the time signature is 3/4.

86 F O C H B D.S.

89 F O C H B

98 F O C H B