



Mike Magatagan

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Aria: "Ich will an den Himmel denken" for Woodwind Quartet (BWV 166 No 2) 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: "Ich will an den Himmel denken" for Woodwind Quartet [BWV 166 No 2]
Composer: Bach, Johann Sebastian
Arranger: Magatagan, Mike
Copyright: Public Domain
Publisher: Magatagan, Mike
Instrumentation: Wind Quartet: Flute, Oboe, Clarinet, Bassoon
Style: Baroque
Comment: Wo gehest du hin? (Where do you go?) or (Where are you heading?), BWV 166, is a church cantata by Johann Sebastian Bach. He composed it in Leipzig for Cantate, the fourth Sunday after Easter, and first performed it on 7 May 1724. Bach composed the cantata in his first year in Leipzig for the fourth Sunday after Easter, called Cantate. The prescribed readings for the Sunday were from the Epistle of James, Every good gift comes from the Father o... (more online)

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



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Aria: "Ich will an den Himmel denken"

J.S. Bach (BWV 166 No. 2)

Arranged for Woodwind Quartet by Mike Magatagan 2014

Adagio

Flute *mf*

Oboe *mf*

Bb Clarinet

Bassoon *mf*

F

O

C

B

mf

F

O

C

B

F

O

C

B

mf

10

First system of musical notation (measures 10-12) for a woodwind quartet. The staves are labeled F (Flute), O (Oboe), C (Clarinet), and B (Bassoon). The key signature has two flats (B-flat and E-flat). Measure 10 shows active melodic lines in all parts. Measure 11 continues the development. Measure 12 features a whole rest for the Clarinet part.

12

Second system of musical notation (measures 12-14). Measure 12 continues from the previous system. Measure 13 shows the Oboe and Clarinet parts with rests. Measure 14 features a more active role for the Oboe and Clarinet.

16

Third system of musical notation (measures 16-18). Measure 16 shows the Flute and Oboe parts with active lines. Measure 17 continues the melodic flow. Measure 18 features a whole rest for the Clarinet part.

19

Woodwind Quartet score for measures 19-21. The score is for four parts: Flute (F), Oboe (O), Clarinet (C), and Bassoon (B). The key signature is B-flat major (two flats). The time signature is 4/4. Measure 19 shows the Flute and Oboe playing eighth-note patterns, while the Clarinet and Bassoon have rests. Measure 20 shows all parts with eighth-note patterns. Measure 21 shows the Flute and Oboe playing eighth-note patterns, while the Clarinet and Bassoon have rests.

22

Woodwind Quartet score for measures 22-24. The score is for four parts: Flute (F), Oboe (O), Clarinet (C), and Bassoon (B). The key signature is B-flat major (two flats). The time signature is 4/4. Measure 22 shows the Flute and Oboe playing eighth-note patterns, while the Clarinet and Bassoon have rests. Measure 23 shows all parts with eighth-note patterns. Measure 24 shows the Flute and Oboe playing eighth-note patterns, while the Clarinet and Bassoon have rests.

25

Woodwind Quartet score for measures 25-27. The score is for four parts: Flute (F), Oboe (O), Clarinet (C), and Bassoon (B). The key signature is B-flat major (two flats). The time signature is 4/4. Measure 25 shows the Flute and Oboe playing eighth-note patterns, while the Clarinet and Bassoon have rests. Measure 26 shows all parts with eighth-note patterns. Measure 27 shows the Flute and Oboe playing eighth-note patterns, while the Clarinet and Bassoon have rests.

28

Fine

30

35

39

Measures 39-42 of the musical score. The key signature is B-flat major (two flats). The score is for a woodwind quartet with parts for Flute (F), Oboe (O), Clarinet (C), and Bassoon (B). Measure 39 features a complex rhythmic pattern with sixteenth and thirty-second notes. Measures 40-42 continue the melodic and harmonic development, with the Clarinet part featuring a long, sustained note in measure 41.

43

Measures 43-45 of the musical score. The key signature remains B-flat major. Measures 43-45 show a continuation of the melodic lines, with the Oboe and Clarinet parts featuring more active rhythmic patterns. The Bassoon part provides a steady accompaniment.

46

D.C. al Fine

Measures 46-48 of the musical score, concluding the piece. The key signature is B-flat major. Measures 46-48 feature a final melodic flourish. The instruction "D.C. al Fine" is written above the Flute part in measure 47. The score ends with a double bar line in measure 48.