



# Mike Magatagan

United States (USA), SierraVista

## Aria: "In Jesu Demut kann ich Trost" for Double-Reed Trio (BWV 151 No 3) 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



<b>Title:</b>	Aria: "In Jesu Demut kann ich Trost" for Double-Reed Trio [BWV 151 No 3]
<b>Composer:</b>	Bach, Johann Sebastian
<b>Arranger:</b>	Magatagan, Mike
<b>Copyright:</b>	Public Domain
<b>Publisher:</b>	Magatagan, Mike
<b>Instrumentation:</b>	Oboe, English horn, Bassoon
<b>Style:</b>	Baroque
<b>Comment:</b>	Süßer Trost, mein Jesus kömmt (Sweet comfort, my Jesus comes), BWV 151, is a church cantata by Johann Sebastian Bach. He composed it in Leipzig for the third day of Christmas and first performed it on 27 December 1725. Bach composed this solo cantata in late 1725 in Leipzig. It was written for the church service for the feast day of John the Evangelist, celebrated on the third day of Christmas. The Thomanerchor was used only for the final moveme... (more online)

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



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- share your interpretation
- comment
- contact the artist



# Aria: "In Jesu Demut kann ich Trost"

J.S. Bach (BWV 151 No. 3)

Arranged for Double-Reed Trio by Mike Magatagan 2014

**Allegretto**

Oboe *mf*

English Horn

Bassoon *mf*

O

H

B

O

H

B

O

H

B

O

H

B

O

H

B

20

O  
H  
B

25

O  
H  
B

30

O  
H  
B

34

O  
H  
B

39

O  
H  
B

The musical score is arranged in five systems, each containing three staves for Oboe (O), Horn (H), and Bassoon (B). The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and slurs.

System 1 (Measures 43-46): The Oboe part begins with a melodic line, while the Horn and Bassoon provide harmonic support with chords and moving lines.

System 2 (Measures 47-51): The Oboe continues its melodic development, with the Horn and Bassoon providing accompaniment. The Horn has a brief melodic entry in measure 48.

System 3 (Measures 52-56): The Oboe part features a series of eighth-note patterns, while the Horn and Bassoon continue their accompaniment.

System 4 (Measures 57-61): The Oboe part has a more active role with eighth-note patterns, while the Horn and Bassoon provide a steady accompaniment.

System 5 (Measures 62-65): The Oboe part concludes with a melodic line, while the Horn and Bassoon provide a final accompaniment.

67

O

H

B

73

O

H

B

78

O

H

B

82

O

H

B

86

O

H

B

91

O

H

B

96

O

H

B

101

O

H

B

106

O

H

B

109

O

H

B

Adagio