



Mike Magatagan

United States (USA), SierraVista

Aria: "Ich halte meinen Jesum feste" for Oboe, French Horn & Cello (BWV 157 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 halte meinen Jesum feste" for Oboe, French Horn & Cello [BWV 157 No 2]
Composer:	Bach, Johann Sebastian
Arranger:	Magatagan, Mike
Copyright:	Public Domain
Publisher:	Magatagan, Mike
Instrumentation:	Cello, Oboe
Style:	Baroque
Comment:	Ich lasse dich nicht, du segnest mich denn (I will not let you go, except you bless me), BWV 157, is a church cantata by Johann Sebastian Bach. It was composed in Leipzig in 1727 and first performed on February 6, 1727 in Pomßen. The work is a solo cantata for the Feast of the Purification of Mary. It was likely intended as a funeral cantata for Johann Christian von Ponickau, a Saxon chamberlain. The work was first performed on February 6, 1727 ... (more online)

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



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Aria: "Ich halte meinen Jesum feste"

J.S. Bach (BWV 157 No. 2)

Arranged for Oboe, French Horn & Cello by Mike Magatagan 2014

Andante

Oboe *mf*

French Horn

Cello *mf*

1

29

28

35

O

H

C

mf

42

O
H
C

This system contains measures 42 to 48. The Oboe part features a melodic line with eighth and sixteenth notes, often beamed together. The French Horn part provides harmonic support with a mix of quarter and eighth notes. The Cello part plays a steady eighth-note accompaniment.

51

O
H
C

This system contains measures 51 to 57. The Oboe part continues its melodic development with various intervals and rests. The French Horn part has more frequent rests, often holding a single note. The Cello part maintains its rhythmic accompaniment.

58

O
H
C

This system contains measures 58 to 64. The Oboe part has a more active role with many sixteenth-note passages. The French Horn part has several measures of rest. The Cello part continues with its eighth-note accompaniment.

65

O
H
C

This system contains measures 65 to 71. The Oboe part features a long, sustained note in the first measure followed by a melodic line. The French Horn part has a more active role with eighth-note passages. The Cello part continues with its eighth-note accompaniment.

72

O
H
C

This system contains measures 72 to 78. The Oboe part has a melodic line with some sixteenth-note passages. The French Horn part has a more active role with eighth-note passages. The Cello part continues with its eighth-note accompaniment.

77

O
H
C

87

O
H
C

95

O
H
C

103

O
H
C

109

O
H
C

System 1 (measures 115-118) for Oboe (O), French Horn (H), and Cello (C). The Oboe part features a melodic line with a flat (b) in measure 117. The French Horn and Cello provide harmonic support with sustained notes and moving lines.

System 2 (measures 119-122) for Oboe (O), French Horn (H), and Cello (C). The Oboe part continues its melodic line, while the French Horn and Cello maintain their harmonic roles with various rhythmic patterns.

System 3 (measures 123-126) for Oboe (O), French Horn (H), and Cello (C). The Oboe part shows a melodic line with a sharp (#) in measure 124. The French Horn and Cello continue their harmonic support.

System 4 (measures 127-130) for Oboe (O), French Horn (H), and Cello (C). The Oboe part features a melodic line with a flat (b) in measure 128. The French Horn and Cello continue their harmonic support.

System 5 (measures 131-134) for Oboe (O), French Horn (H), and Cello (C). The Oboe part continues its melodic line, while the French Horn and Cello maintain their harmonic roles with various rhythmic patterns.

147

O
H
C

154

O
H
C

159

O
H
C

166

O
H
C

173

O
H
C

180

O
H
C

186

O
H
C

192

O
H
C

208

O
H
C

214

O
H
C