



# Mike Magatagan

United States (USA), SierraVista

## Aria: "Sich üben im Lieben" for Oboes & Cello (BWV 202 No 7) 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: "Sich üben im Lieben" for Oboes & Cello [BWV 202 No 7]
<b>Composer:</b>	Bach, Johann Sebastian
<b>Arranger:</b>	Magatagan, Mike
<b>Copyright:</b>	Public Domain
<b>Publisher:</b>	Magatagan, Mike
<b>Instrumentation:</b>	2 Oboes and cello
<b>Style:</b>	Baroque
<b>Comment:</b>	The links between J.S. Bach and those offices that required from him the production of church music -- sacred cantatas, organ music, etc. -- were, if not broken altogether, very much weakened during his years as Kapellmeister at Cöthen (1718-23) (where the Prince loved chamber music and was bored by sacred music); not surprisingly, Bach produced very little such music during those years. There is, however, a body of secular cantatas from Cöthen w... (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: "Sich üben im Lieben"

J.S. Bach (BWV 202 No. 7)

Arranged for Oboes & Cello by Mike Magatagan 2014

**Andante**

Oboes *mf*

Cello *mf*

O1

O2

C

O1

O2

C

O1

O2

C

32

System 1 (Measures 32-39): Oboe 1 (O1) and Oboe 2 (O2) are in treble clef with a key signature of one sharp (F#). The Cello (C) is in bass clef with the same key signature. The music features eighth-note patterns in O1 and O2, and a mix of eighth and sixteenth notes in C.

41

System 2 (Measures 40-47): Continues the musical themes. O1 and O2 have more complex sixteenth-note passages. C continues with its rhythmic pattern. A triplet of eighth notes appears in O1 at measure 46.

48

System 3 (Measures 48-54): O1 plays a series of sixteenth-note runs. O2 has rests in measures 48 and 50, then enters with sixteenth-note patterns. C provides a steady bass line.

55

System 4 (Measures 55-61): Final system on the page. O1 and O2 conclude their parts with sustained notes and short melodic fragments. C ends with a final sixteenth-note flourish.

63

O1

O2

C

71

O1

O2

C

79

O1

O2

C

87

O1

O2

C

95

O1

O2

C

104

O1

O2

C

110

O1

O2

C

116

O1

O2

C

122

O1

O2

C

128

O1

O2

C

136

O1

O2

C

143

O1

O2

C

D.C.