



MICHAEL MAGATAGAN

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"Nachtwache I" from 'Fünf Gesänge' for Wind Sextet (Op.104 No. 1) Brahms, Johannes

About the artist

Im a software engineer. Basically, Im 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:	"Nachtwache I" from 'Fünf Gesänge' for Wind Sextet [Op.104 No. 1]
Composer:	Brahms, Johannes
Arranger:	MAGATAGAN, MICHAEL
Copyright:	Public Domain
Publisher:	MAGATAGAN, MICHAEL
Instrumentation:	Wind Sextet
Style:	Romantic
Comment:	Johannes Brahms (1833 – 1897) was a German composer, pianist, and conductor of the mid-Romantic period. Born in Hamburg into a Lutheran family, he spent much of his professional life in Vienna. He is sometimes grouped with Johann Sebastian Bach and Ludwig van Beethoven as one of the "Three Bs" of music, a comment originally made by the nineteenth-century conductor Hans von Bülow. He composed for symphony orchestra, chamber en... (more online)

MICHAEL MAGATAGAN on [free-scores.com](https://www.free-scores.com)



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"Nachtwache I"

from 'Fünf Gesänge'

Johannes Brahms (Op. 104 No. 1) 1886 - 88

Interpretation for Wind Sextet by Mike Magatagan 2024

Langsam (♩ = 60)

Flute *pp* *p*

Oboe *pp* *p*

B♭ Clarinet *pp* *p*

English Horn *pp* *p*

Horn in F *pp* *p*

Bassoon *pp* *p*

7

Fl *cresc.* *f* *p*

Ob *cresc.* *f* *p*

Cl *cresc.* *f* *p*

Eh *f* *p*

Fh *f* *p*

Ba *f* *p*

14

Fl
Ob
Cl
Eh
Fh
Ba

p *pp* *p* *pp* *p* *pp* *p* *pp*

22

Fl
Ob
Cl
Eh
Fh
Ba

f *fp dim.* *pp* *rit.*
f *fp dim.* *pp*
f *fp dim.* *pp*
f *fp dim.* *pp*
f *fp dim.* *pp*
f *fp dim.* *pp*

Flute

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Langsam (♩ = 60)

Musical notation for measures 1-4. Measure 1 starts with a *pp* dynamic. A hairpin crescendo is shown over measures 2 and 3.

Musical notation for measures 5-8. Measure 5 starts with a *p* dynamic. A hairpin crescendo is shown over measures 6 and 7, ending with a *cresc.* marking.

Musical notation for measures 9-12. Measure 9 starts with a *(cresc.)* marking. Measure 10 has a *f* dynamic. A hairpin crescendo is shown over measures 11 and 12, ending with a *p* dynamic.

Musical notation for measures 13-16. Measure 13 starts with a *p* dynamic. A hairpin crescendo is shown over measures 14 and 15, ending with a *p* dynamic.

Musical notation for measures 17-20. Measure 17 starts with a *pp* dynamic. A hairpin crescendo is shown over measures 18 and 19, ending with a *pp* dynamic.

Musical notation for measures 21-24. Measure 21 starts with a *pp* dynamic. A hairpin crescendo is shown over measures 22 and 23, ending with a *pp* dynamic.

Musical notation for measures 25-28. Measure 25 starts with a *f* dynamic. A hairpin crescendo is shown over measures 26 and 27, ending with a *fp* dynamic. A *rit.* marking is above measure 27. Measure 28 ends with a *pp* dynamic.

Oboe

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Langsam (♩ = 60)

Musical notation for measures 1-4. Measure 1 starts with a *pp* dynamic. The piece is in 3/4 time with a key signature of one flat (B-flat). The notation includes slurs and hairpins.

Musical notation for measures 5-8. Measure 5 starts with a *p* dynamic. Measure 8 ends with a *cresc.* dynamic. The notation includes slurs and hairpins.

Musical notation for measures 9-12. Measure 9 starts with a *(cresc.)* dynamic. Measure 10 has a *f* dynamic. Measure 12 ends with a *p* dynamic. The notation includes slurs and hairpins.

Musical notation for measures 13-16. Measure 15 has a *p* dynamic. The notation includes slurs and hairpins.

Musical notation for measures 17-20. Measure 20 ends with a *pp* dynamic. The notation includes slurs and hairpins.

Musical notation for measures 21-24. The notation includes slurs and hairpins.

Musical notation for measures 25-28. Measure 25 starts with a *f* dynamic. Measure 26 has a *fp* dynamic. Measure 27 has a *dim.* dynamic. Measure 28 ends with a *pp* dynamic. The notation includes slurs, hairpins, and a fermata over the final note.

B \flat Clarinet

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Langsam ($\text{♩} = 60$)

1

pp

5

p *cresc.*

9

(*cresc.*) *f* *p*

13

p

17

pp

21

pp

25

f *fp* *dim.* *pp*

English Horn

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Langsam (♩ = 60)

pp

5

p

9

f

p

13

p

17

21

pp

25

f

fp

dim.

rit.

pp

Horn in F

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Langsam (♩ = 60)

1

pp

5

p

9

f *p*

13

p

17

p

21

pp

25

f *fp dim.* *pp*

Bassoon

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Langsam (♩ = 60)

Staff 1: Bassoon part, measures 1-4. Dynamics: *pp*. Includes a crescendo hairpin.

Staff 2: Bassoon part, measures 5-8. Dynamics: *p*. Includes a decrescendo hairpin.

Staff 3: Bassoon part, measures 9-12. Dynamics: *f* and *p*. Includes a crescendo hairpin.

Staff 4: Bassoon part, measures 13-16. Dynamics: *p*. Includes a decrescendo hairpin.

Staff 5: Bassoon part, measures 17-20. Dynamics: none. Includes a decrescendo hairpin.

Staff 6: Bassoon part, measures 21-24. Dynamics: *pp*. Includes a decrescendo hairpin.

Staff 7: Bassoon part, measures 25-28. Dynamics: *f*, *fp*, *dim.*, *pp*. Includes a decrescendo hairpin and a *rit.* marking.