



MICHAEL MAGATAGAN

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"L'Ombre de Samuel" from "David et Jonathas" for Bassoon Quintet (H. 490 Mvt. 4) Charpentier, Marc-Antoine

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:	"L'Ombre de Samuel" from "David et Jonathas" for Bassoon Quintet [H. 490 Mvt. 4]
Composer:	Charpentier, Marc-Antoine
Arranger:	MAGATAGAN, MICHAEL
Copyright:	Public Domain
Publisher:	MAGATAGAN, MICHAEL
Instrumentation:	5 Bassoons
Style:	Baroque
Comment:	Marc-Antoine Charpentier (1643 – 1704) was a French Baroque composer during the reign of Louis XIV. One of his most famous works is the main theme from the prelude of his Te Deum, Marche en rondeau. This theme is still used today as a fanfare during television broadcasts of the Eurovision Network and the European Broadcasting Union. He dominated the Baroque musical scene in seventeenth century France because of the quality of his prolific o... (more online)

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



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"L'Ombre de Samuel" from "David et Jonathas"

Marc Antoine Charpentier (H. 490 Mvt. 4) 1688

Interpretation for Bassoon Quintet by Mike Magatagan 2024

Andante $\text{♩} = 120$

Bassoons

Andante ($\text{♩} = 80$)

B1

B2

B3

B4

B5

15 **Tempo I**

B1
mf

B2
mf

B3
mf

B4

B5

27

B1

B2

B3

B4

B5

38

B1

B2

B3

B4

B5

48

rit.

B1

B2

B3

B4

B5

Bassoon 1

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Andante $\text{♩} = 120$

p *mf*

7 *Andante* ($\text{♩} = 80$) 5 *rit.* **Tempo I**

17 *p*

23 *mf*

29

36

42

48

54 *rit.*

Bassoon 2

"L'Ombre de Samuel"

from "David et Jonathas"

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Andante ♩ = 120

Musical notation for measures 1-6. The staff is in bass clef with a key signature of two flats and a 3/4 time signature. The music consists of quarter and half notes. Dynamics include *p* and *mf*. There are hairpins for crescendo and decrescendo.

Musical notation for measures 7-17. Measure 7 starts with a fermata and a *p* dynamic. Measure 8 has a common time signature. Measures 9-10 are a 5-measure rest. Measure 11 has a *rit.* marking and a fermata. Measure 12 has a 3/4 time signature. Measure 13 has a *Tempo I* marking. Measures 14-17 continue with quarter and half notes. Dynamics include *p* and *mf*.

Musical notation for measures 18-24. The music continues with quarter and half notes in bass clef with two flats.

Musical notation for measures 25-32. The music continues with quarter and half notes in bass clef with two flats.

Musical notation for measures 33-39. The music continues with quarter and half notes in bass clef with two flats.

Musical notation for measures 40-45. The music continues with quarter and half notes in bass clef with two flats.

Musical notation for measures 46-51. The music continues with quarter and half notes in bass clef with two flats.

Musical notation for measures 52-57. Measure 52 has a *rit.* marking and a fermata. The piece ends with a double bar line. Dynamics include *p* and *mf*.

Bassoon 3

"L'Ombre de Samuel"

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Andante $\text{♩} = 120$

Andante ($\text{♩} = 80$) rit. **Tempo I**

8

19

26

33

40

46

53

rit.

Bassoon 4

"L'Ombre de Samuel" from "David et Jonathas"

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Andante ♩ = 120

8 **Andante** (♩ = 80)

11

14 *rit.* **Tempo I**

20

27

36

43

51 *rit.*

Bassoon 5

"L'Ombre de Samuel"

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Andante ♩ = 120

p *mf* *mp*

8 **Andante** (♩ = 80)

cresc. *mf*

13 *rit.* **Tempo I**

19

27

36

43

51 *rit.*