



Mike Magatagan

États-Unis, SierraVista

"Der ander Mascharada" for Woodwind Quintet Brade, William

A propos de l'artiste

Je suis ingénieur programmeur. À l'origine, je suis un geek, qui aime résoudre les problèmes. J'ai développé des logiciels les 25 dernières années, mais mon amour pour la musique a récemment été ravivé.

Page artiste : https://www.free-scores.com/partitions_gratuites_magataganm.htm

A propos de la pièce



Titre :	"Der ander Mascharada" for Woodwind Quintet
Compositeur :	Brade, William
Arrangeur :	Magatagan, Mike
Droit d'auteur :	Public Domain
Editeur :	Magatagan, Mike
Instrumentation :	Flute, Hautbois, Cor anglais, Cor et Basson
Style :	Renaissance

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



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"Der ander Mascharada"

William Brade (1560 - 1630)

Interpretation for Woodwind Quintet by Mike Magatagan 2020

Andante ($\text{♩} = 60$)

Flute *mf*

Oboe *mf*

English Horn *mf*

Horn in F *mf*

Bassoon *mf*

6 *tr*

Fl

Ob

Eh

Fh

Ba

12 *tr*

Fl

Ob

Eh

Fh

Ba

19

Fl
Ob
Eh
Fh
Ba

This system contains measures 19 through 23. The Flute part features a melodic line with eighth and sixteenth notes, often beamed together. The Oboe part provides a rhythmic accompaniment with eighth notes. The English Horn and French Horn parts play a similar eighth-note accompaniment. The Bassoon part provides a steady bass line with quarter and eighth notes.

24

Fl
Ob
Eh
Fh
Ba

This system contains measures 24 through 28. The Flute part continues its melodic line with some grace notes. The Oboe part has a more active role with eighth-note patterns. The English Horn and French Horn parts continue their accompaniment. The Bassoon part maintains the bass line.

29

Fl
Ob
Eh
Fh
Ba

rit. *tr*

This system contains measures 29 through 33. The Flute part has a melodic line that ends with a trill in measure 31, indicated by the *tr* marking. The Oboe part has a melodic line that concludes with a fermata in measure 33. The English Horn and French Horn parts have a melodic line that also concludes with a fermata. The Bassoon part concludes with a simple bass line. The system ends with a double bar line and a repeat sign.

Flute

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Andante (♩ = 60)

First staff of music, starting with a treble clef and a common time signature. The melody begins with a dynamic marking of *mf*.

Second staff of music, starting with a measure rest labeled '5'. It features a trill marked *tr* on the fifth measure.

Third staff of music, starting with a measure rest labeled '10'. It features a trill marked *tr* on the tenth measure.

Fourth staff of music, starting with a measure rest labeled '15'. It features a trill marked *tr* on the fifteenth measure.

Fifth staff of music, starting with a measure rest labeled '20'. It contains several slurs over the notes.

Sixth staff of music, starting with a measure rest labeled '24'. It contains several slurs over the notes.

Seventh staff of music, starting with a measure rest labeled '29'. It includes a *rit.* marking and a trill marked *tr* on the thirtieth measure.

Oboe

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mf

Musical notation for measures 1-4. The first measure starts with a dynamic marking of *mf*. The notation is in treble clef, common time, and features a melodic line with eighth and quarter notes.

5

Musical notation for measures 5-8. The notation continues the melodic line with eighth and quarter notes.

10

Musical notation for measures 9-12. The notation continues the melodic line with eighth and quarter notes.

15

Musical notation for measures 13-16. The notation continues the melodic line with eighth and quarter notes.

20

Musical notation for measures 17-20. The notation continues the melodic line with eighth and quarter notes.

25

Musical notation for measures 21-24. The notation continues the melodic line with eighth and quarter notes.

30

rit.

Musical notation for measures 25-30. The notation concludes with a *rit.* marking and a final sustained note. The piece ends with a double bar line.

English Horn

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Andante (♩ = 60)

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Musical staff 1, measures 1-4. The music is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a mezzo-forte (*mf*) dynamic marking. The melody consists of eighth and quarter notes, with a half note at the end of the first phrase.

Musical staff 2, measures 5-8. The melody continues with eighth and quarter notes, featuring a half note at the end of the second phrase.

Musical staff 3, measures 9-12. The melody continues with eighth and quarter notes, ending with a half note.

Musical staff 4, measures 13-16. The melody continues with eighth and quarter notes, ending with a half note.

Musical staff 5, measures 17-20. The melody continues with eighth and quarter notes, ending with a half note.

Musical staff 6, measures 21-24. The melody continues with eighth and quarter notes, ending with a half note.

Musical staff 7, measures 25-28. The melody continues with eighth and quarter notes, ending with a half note. A *rit.* (ritardando) marking is placed above the staff at the beginning of this section.

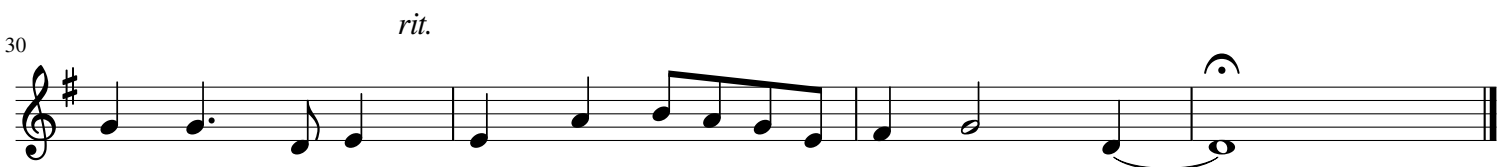
Horn in F

"Der ander Mascharada"

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Andante ($\text{♩} = 60$)

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Bassoon

"Der ander Mascharada"

William Brade (1560 - 1630)

Andante ($\text{♩} = 60$)

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5

mf



The first line of music contains measures 1 through 4. It begins with a bass clef and a common time signature. The melody starts with a quarter note G2, followed by quarter notes A2, B2, and C3. Measure 2 continues with quarter notes D3, E3, and F3. Measure 3 features quarter notes G3, F3, and E3, with a flat sign under the G. Measure 4 concludes with quarter notes D3, C3, and B2, followed by a half note A2. A dynamic marking of *mf* is placed below the first measure.

5



The second line of music contains measures 5 through 8. Measure 5 starts with a half note G2, followed by quarter notes A2 and B2. Measure 6 continues with quarter notes C3, D3, and E3. Measure 7 features quarter notes F3, G3, and F3, with a flat sign under the F. Measure 8 concludes with quarter notes E3, D3, and C3.

10



The third line of music contains measures 9 through 12. Measure 9 starts with a half note G2, followed by quarter notes A2 and B2. Measure 10 continues with quarter notes C3, D3, and E3. Measure 11 features quarter notes F3, G3, and F3, with a flat sign under the F. Measure 12 concludes with quarter notes E3, D3, and C3.

15



The fourth line of music contains measures 13 through 16. Measure 13 starts with a half note G2, followed by quarter notes A2 and B2. Measure 14 continues with quarter notes C3, D3, and E3. Measure 15 features quarter notes F3, G3, and F3, with a flat sign under the F. Measure 16 concludes with quarter notes E3, D3, and C3.

20



The fifth line of music contains measures 17 through 20. Measure 17 starts with a half note G2, followed by quarter notes A2 and B2. Measure 18 continues with quarter notes C3, D3, and E3. Measure 19 features quarter notes F3, G3, and F3, with a flat sign under the F. Measure 20 concludes with quarter notes E3, D3, and C3.

24



The sixth line of music contains measures 21 through 24. Measure 21 starts with a half note G2, followed by quarter notes A2 and B2. Measure 22 continues with quarter notes C3, D3, and E3. Measure 23 features quarter notes F3, G3, and F3, with a flat sign under the F. Measure 24 concludes with quarter notes E3, D3, and C3.

29

rit.



The seventh line of music contains measures 25 through 28. Measure 25 starts with a half note G2, followed by quarter notes A2 and B2. Measure 26 continues with quarter notes C3, D3, and E3. Measure 27 features quarter notes F3, G3, and F3, with a flat sign under the F. Measure 28 concludes with quarter notes E3, D3, and C3. The dynamic marking *rit.* is placed above the first measure of this line.

