



"Cum essem parvulus"

(*When I was a child*)

Orlande de Lassus (LV 719) ca. 1582

Interpretation for Wind Sextet by Mike Magatagan 2024

I. Andante *con moto* ($\text{♩} = 58$)

Musical score for the first system of the wind sextet interpretation. The score includes parts for Flute, Oboe, English Horn, Horn in F, Bass Clarinet, and Bassoon. The key signature is one sharp, and the tempo is $\text{♩} = 58$. The music consists of six measures of melodic lines for each instrument, with dynamic markings like *mf*.

Musical score for the second system of the wind sextet interpretation. The score includes parts for Flute (Fl), Oboe (Ob), English Horn (Eh), French Horn (Fh), Bassoon (Bc), and Double Bass (Ba). The key signature is one sharp, and the measure number is 9. The music consists of six measures of melodic lines for each instrument.

Musical score for the third system of the wind sextet interpretation. The score includes parts for Flute (Fl), Oboe (Ob), English Horn (Eh), French Horn (Fh), Bassoon (Bc), and Double Bass (Ba). The key signature changes to two sharps, and the measure number is 16. The music consists of six measures of melodic lines for each instrument.

23

Flute (Fl), Oboe (Ob), English Horn (Eh), French Horn (Fh), Bassoon (Bc), Bass (Ba)

This section consists of six staves of musical notation. The Flute part features a continuous eighth-note pattern with grace notes. The Oboe and English Horn parts provide harmonic support with sustained notes and eighth-note patterns. The French Horn and Bassoon parts also contribute to the harmonic texture with sustained notes and eighth-note patterns. The Bass part provides a steady rhythmic foundation with quarter notes.

30

Flute (Fl), Oboe (Ob), English Horn (Eh), French Horn (Fh), Bassoon (Bc), Bass (Ba)

This section continues the musical style established in the previous section. The Flute maintains its eighth-note pattern with grace notes. The Oboe and English Horn continue their harmonic role. The French Horn and Bassoon parts are present but less prominent than in the previous section. The Bass part continues to provide a steady rhythmic foundation.

38

rit.

Flute (Fl), Oboe (Ob), English Horn (Eh), French Horn (Fh), Bassoon (Bc), Bass (Ba)

In this section, the musical dynamics begin to change. The Flute's eighth-note pattern with grace notes continues. The Oboe and English Horn parts remain harmonic. The French Horn and Bassoon parts are still present. The Bass part continues to provide a steady rhythmic foundation. The instruction *rit.* (ritardando) is indicated above the staff, suggesting a gradual slowing down of the tempo.

45 II. Tempo I ($\text{♩} = 58$)

Fl

Ob

Eh

Fh

Bc

Ba

51

Fl

Ob

Eh

Fh

Bc

Ba

58

Fl

Ob

Eh

Fh

Bc

Ba

65

Flute (Fl), Oboe (Ob), English Horn (Eh), French Horn (Fh), Bassoon (Bc), Bass (Ba)

73

Flute (Fl), Oboe (Ob), English Horn (Eh), French Horn (Fh), Bassoon (Bc), Bass (Ba)

79

poco a poco rit.

Flute (Fl), Oboe (Ob), English Horn (Eh), French Horn (Fh), Bassoon (Bc), Bass (Ba)