



Mike Magatagan

États-Unis, SierraVista

Three Marches for Flute & Strings (Hob VIII:1-3) Haydn, Joseph

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 : Three Marches for Flute & Strings
[Hob VIII:1-3]
Compositeur : Haydn, Joseph
Arrangeur : Magatagan, Mike
Droit d'auteur : Public Domain
Editeur : Magatagan, Mike
Instrumentation : Flûte et Quatuor à cordes
Style : Classique

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



- écouter l'audio
- partager votre interprétation
- commenter la partition
- contacter l'artiste

3 Marches



Franz Joseph Haydn (Hob VIII:1-3) ca. 1795

Interpretation for Flute & Strings by Mike Magatagan 2020

March I ($\text{♩} = 62$)

Flute *mf*

Violin I *mp*

Violin II *mp*

Viola *mp*

Cello *mp*

10

F

V1

V2

Va

Vc

17

F

V1

V2

Va

Vc

Detailed description: This is a musical score for a flute and string ensemble. It consists of three systems of staves. The first system includes staves for Flute, Violin I, Violin II, Viola, and Cello. The second system includes staves for Flute (labeled 'F'), Violin I (labeled 'V1'), Violin II (labeled 'V2'), Viola (labeled 'Va'), and Cello (labeled 'Vc'). The third system includes staves for Flute (labeled 'F'), Violin I (labeled 'V1'), Violin II (labeled 'V2'), Viola (labeled 'Va'), and Cello (labeled 'Vc'). The music is in 3/4 time with a tempo of quarter note = 62. The key signature has two flats (B-flat and E-flat). Dynamics include *mf* (mezzo-forte) for the flute and *mp* (mezzo-piano) for the strings. There are various musical notations such as slurs, accents, and a triplet in the flute part.

22

F
V1
V2
Va
Vc

27

F
V1
V2
Va
Vc

33

F
V1
V2
Va
Vc

rit.
tr

March II (♩ = 62)

Musical score for measures 1-5. The Flute part (top staff) begins with a melody marked *mf*. The Violin 1, Violin 2, Viola, and Cello parts (bottom staves) provide harmonic support, with the Cello part marked *mp*.

Musical score for measures 6-11. The Flute part (top staff) features a trill (tr) in measure 7. The Violin 1, Violin 2, Viola, and Cello parts (bottom staves) continue their accompaniment.

Musical score for measures 12-17. The Flute part (top staff) continues its melodic line. The Violin 1, Violin 2, Viola, and Cello parts (bottom staves) provide accompaniment.

20

Musical score for measures 20-26. The score is for Flute (F), Violin I (V1), Violin II (V2), Viola (Va), and Violoncello (Vc). The Flute part features a melodic line with slurs and a fermata over the final measure. The strings provide harmonic support with various rhythmic patterns.

27

Musical score for measures 27-34. The Flute part continues with a melodic line, including a sharp sign and a fermata. The string parts continue with their respective rhythmic accompaniment.

35

Musical score for measures 35-41. The Flute part includes a triplet and a *rit.* (ritardando) marking. The string parts conclude the section with sustained notes and rhythmic patterns.

March III (♩ = 62)

Flute *mf*

Violin 1 *mp*

Violin 2 *mp*

Viola *mp*

Cello *mp*

8

F

V1

V2

Va

Vc

16

F

V1

V2

Va

Vc

25

F
V1
V2
Va
Vc

33

F
V1
V2
Va
Vc

42

F
V1
V2
Va
Vc

Flute

3 Marches

Franz Joseph Haydn (Hob VIII:1-3) ca. 1795
Interpretation for Flute & Strings by Mike Magatagan 2020

March I (♩ = 62)

March I (♩ = 62) musical score for Flute, measures 1-31. The score is in G major, 3/4 time, and begins with a mezzo-forte (*mf*) dynamic. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes a triplet in measure 3. The piece concludes with a *rit.* (ritardando) marking in measure 31.

March II (♩ = 62)

March II (♩ = 62) musical score for Flute, measures 1-35. The score is in G major, 3/4 time, and begins with a mezzo-forte (*mf*) dynamic. It includes a trill (*tr*) in measure 7 and a *rit.* (ritardando) marking in measure 35. The piece concludes with a triplet in measure 35.

March III (♩ = 62)

Musical staff 1-9, starting with a treble clef, key signature of two flats (B-flat and E-flat), and a common time signature. The music begins with a dynamic marking of *mf*. The notation includes eighth and sixteenth notes, rests, and a fermata over the final note of the staff.

Musical staff 10-15, continuing the melody with eighth and sixteenth notes and a fermata at the end.

Musical staff 16-24, featuring a repeat sign at the beginning and ending with a fermata.

Musical staff 25-32, continuing the melody with eighth and sixteenth notes and a fermata at the end.

Musical staff 33-41, featuring a repeat sign at the beginning and ending with a fermata.

Musical staff 42-49, starting with a treble clef and key signature of two flats. The music includes a dynamic marking of *rit.* (ritardando) and ends with a fermata.

Violin 1

3 Marches

Franz Joseph Haydn (Hob VIII:1-3) ca. 1795

Interpretation for Flute & Strings by Mike Magatagan 2020

March I (♩ = 62)

Musical score for March I, measures 1-30. The score is in G major (one sharp) and 3/4 time. It begins with a *mp* dynamic. The first line (measures 1-9) ends with a repeat sign. The second line (measures 10-19) contains a first ending bracketed with a '2'. The third line (measures 20-29) contains a second ending bracketed with a '2'. The piece concludes with a trill and a fermata on the final note.

March II (♩ = 62)

Musical score for March II, measures 1-29. The score is in G major and 3/4 time. It begins with a *mp* dynamic. The first line (measures 1-11) ends with a repeat sign. The second line (measures 12-28) contains two first ending brackets, each marked with a '2'. The piece concludes with a trill and a fermata on the final note.

March III (♩ = 62)

Musical score for March III, measures 1-42. The score is in G major and 3/4 time. It begins with a *mp* dynamic. The first line (measures 1-15) contains a first ending bracketed with a '2' and a second ending bracketed with a '3'. The second line (measures 16-26) contains a first ending bracketed with a '2'. The third line (measures 27-32) ends with a repeat sign. The fourth line (measures 33-41) contains a first ending bracketed with a '6'. The piece concludes with a trill and a fermata on the final note.

Violin 2

3 Marches

Franz Joseph Haydn (Hob VIII:1-3) ca. 1795
Interpretation for Flute & Strings by Mike Magatagan 2020

March I (♩ = 62)

March I (♩ = 62) musical score, measures 1-32. The score is in G major (one sharp) and 3/4 time. It begins with a *mp* dynamic. The first line (measures 1-10) features a melody starting with a quarter rest, followed by quarter and eighth notes. The second line (measures 11-20) includes a first ending bracket over measures 14-15. The third line (measures 21-32) includes a second ending bracket over measures 24-25 and a *rit.* marking at the end.

March II (♩ = 62)

March II (♩ = 62) musical score, measures 1-29. The score is in G major (one sharp) and 3/4 time. It begins with a *mp* dynamic. The first line (measures 1-11) features a melody starting with a quarter rest, followed by quarter and eighth notes, and ends with a first ending bracket over measures 10-11. The second line (measures 12-28) includes a second ending bracket over measures 15-16 and a *rit.* marking at the end. The third line (measures 29) is a single measure ending with a fermata.

March III (♩ = 62)

March III (♩ = 62) musical score, measures 1-33. The score is in G major (one sharp) and 3/4 time. It begins with a *mp* dynamic. The first line (measures 1-15) features a melody starting with a quarter rest, followed by quarter and eighth notes, and includes first and second ending brackets over measures 2-3 and 4-5 respectively. The second line (measures 16-32) includes a first ending bracket over measures 16-17 and a second ending bracket over measures 20-21, with a *rit.* marking at the end. The third line (measures 33) is a single measure ending with a fermata.

Viola

3 Marches

Franz Joseph Haydn (Hob VIII:1-3) ca. 1795
Interpretation for Flute & Strings by Mike Magatagan 2020

March I (♩ = 62)

March I (♩ = 62) musical score, measures 1-30. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It begins with a *mp* dynamic. The melody consists of eighth and quarter notes, with some rests. A *rit.* marking appears at the end of measure 30.

March II (♩ = 62)

March II (♩ = 62) musical score, measures 1-27. The score is in 3/4 time with a key signature of two flats. It begins with a *mp* dynamic. The melody features eighth and quarter notes, with some rests. A *rit.* marking appears at the end of measure 27.

March III (♩ = 62)

March III (♩ = 62) musical score, measures 1-40. The score is in 3/4 time with a key signature of two flats. It begins with a *mp* dynamic. The melody consists of eighth and quarter notes, with some rests. A *rit.* marking appears at the end of measure 40.

Cello

3 Marches

Franz Joseph Haydn (Hob VIII:1-3) ca. 1795

Interpretation for Flute & Strings by Mike Magatagan 2020

March I (♩ = 62)

March I (♩ = 62) musical score for Cello, measures 1-25. The score is in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a *mp* dynamic marking. The first staff (measures 1-10) contains a melody with a repeat sign at the end. The second staff (measures 11-25) continues the melody with a *rit.* marking at the end.

March II (♩ = 62)

March II (♩ = 62) musical score for Cello, measures 1-31. The score is in bass clef with a key signature of two flats. It begins with a *mp* dynamic marking. The first staff (measures 1-16) contains a melody with a repeat sign at the end. The second staff (measures 17-31) continues the melody with a *rit.* marking at the end.

March III (♩ = 62)

March III (♩ = 62) musical score for Cello, measures 1-42. The score is in bass clef with a key signature of two flats. It begins with a *mp* dynamic marking. The first staff (measures 1-11) contains a melody with a repeat sign at the end. The second staff (measures 12-16) continues the melody. The third staff (measures 17-25) contains a melody with a repeat sign at the end. The fourth staff (measures 26-33) continues the melody. The fifth staff (measures 34-42) continues the melody with a *rit.* marking at the end.