



# MICHAEL MAGATAGAN

États-Unis, SierraVista

## "Die böse Farbe" from "Die schöne Müllerin" for Flute & Strings (D.795 Op. 25 No. 17) Schubert, Franz Peter

### A propos de l'artiste

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.

**Page artiste :** [https://www.free-scores.com/partitions\\_gratuites\\_magataganm.htm](https://www.free-scores.com/partitions_gratuites_magataganm.htm)

### A propos de la pièce

**Titre :** "Die böse Farbe" from "Die schöne Müllerin" for Flute & Strings  
[D.795 Op. 25 No. 17]  
**Compositeur :** Schubert, Franz Peter  
**Arrangeur :** MAGATAGAN, MICHAEL  
**Droit d'auteur :** Public Domain  
**Editeur :** MAGATAGAN, MICHAEL  
**Instrumentation :** Flûte et Quatuor à cordes  
**Style :** Classique

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# "Die böse Farbe" from "Die schöne Müllerin"

Franz Schubert (D.795 Op. 25 No. 17) 1823

Interpretation for Flute & Strings by Mike Magatagan 2023

**Ziemlich geschwind** (♩ = 62)

Flute *mf*

Violin 1 *mp*

Violin 2 *mp*

Viola *mp* *cresc.*

Cello *mp*

5

Fl *p*

V1 *p*

V2 *p*

Va *p*

Vc *p*

12

Fl *mp*

V1 *mp*

V2 *mp*

Va *mp*

Vc *mp*

17

Fl

V1

V2

Va

Vc

*f*

*mf*

*mp*

*mp*

*mp*

23

Fl

V1

V2

Va

Vc

*mf*

*mp*

*mp*

*mp*

27

Fl

V1

V2

Va

Vc

*mp*

*mf*

*mp*

*mf*

*mp*

30

Fl

V1

V2

Va

Vc

*mf* *mp* *mp* *mp*

33

Fl

V1

V2

Va

Vc

*mf* *mp*

37

Fl

V1

V2

Va

Vc

*f* *mp* *mp*

42

Fl *mf*

V1 *mp*

V2 *mp*

Va *cresc.*

Vc *mp*

46

Fl 3

V1

V2

Va

Vc

49

Fl

V1

V2

Va

Vc

52

Fl

V1 *mp*

V2 *mp*

Va *cresc.*

Vc *mp*

56

Fl

V1 *mp*

V2 *mp*

Va *(cresc.)*

Vc *mp*

*f*

61

Fl

V1 *mp*

V2 *mp*

Va

Vc *mp*

*rit.*

Flute

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The musical score is written for a single flute part. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Ziemlich geschwind' with a quarter note equal to 62 beats per minute. The score is divided into measures, with measure numbers 9, 17, 25, 32, 40, 46, 51, and 57 indicated at the start of their respective lines. Dynamics include *mf* (mezzo-forte) and *f* (forte). There are several slurs and accents throughout. A trill is marked with a '3' at measure 46. The piece concludes with a *rit.* (ritardando) marking at measure 57, followed by a fermata over the final note.

Violin 1

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mp

p

p

10

3

3

17

mp

mf

24

mp

29

mp

33

3

42

mp

46

50

mp

56

mp

rit.

mp



Violin 2

# "Die böse Farbe"

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mp *v* p mp

9 p mp

16 mp

25 mf mp mf mp mp

34 3 mp

43

47

50 mp

56 mp mp rit.

Viola

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The musical score is written in bass clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It consists of 61 measures across ten staves. The tempo is marked 'Ziemlich geschwind' with a quarter note equal to 62 beats per minute. The score includes various dynamics such as *mp*, *p*, *mf*, and *cresc.*, as well as articulation marks like accents and slurs. There are also performance instructions like *mpresc.* and *rit.* The piece features several triplet markings and complex rhythmic patterns, including sixteenth-note runs and dotted rhythms.

Cello

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The musical score is written in bass clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It consists of seven staves of music, each starting with a measure number. The first staff (measures 1-9) begins with a mezzo-piano (*mp*) dynamic and a piano (*p*) dynamic. The second staff (measures 10-17) includes a triplet of eighth notes and a mezzo-piano (*mp*) dynamic. The third staff (measures 18-27) features a mezzo-piano (*mp*) dynamic and a crescendo. The fourth staff (measures 28-38) continues with a mezzo-piano (*mp*) dynamic. The fifth staff (measures 39-48) is characterized by a mezzo-piano (*mp*) dynamic and a series of sixteenth-note patterns. The sixth staff (measures 49-58) also maintains a mezzo-piano (*mp*) dynamic. The seventh staff (measures 59-60) concludes with a mezzo-piano (*mp*) dynamic and a ritardando (*rit.*) marking.