



Mike Magatagan

United States (USA), SierraVista

"In Vain the Amorous Flute" for Harp and Flutes Purcell, Henry

About the artist

I'm a software engineer. Basically, I'm 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: "In Vain the Amorous Flute" for Harp and Flutes

Composer: Purcell, Henry

Arranger: Magatagan, Mike

Copyright: Public Domain

Publisher: Magatagan, Mike

Instrumentation: Flute and Harp

Style: Baroque

Comment: Henry Purcell's ode Hail! Bright Cecilia is a celebratory work comprised of masterful instrumental sections, majestic and ingenious choruses, and varied solos, duets and trios. It was composed in 1692 for performance on St. Cecilia's Day (November 22) at an annual celebration to honor the patron saint of music. Odes are secular works, similar in form to cantatas, which were particularly popular in 17th century England. They commemorated civic and... (more online)

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



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- contact the artist



"In Vain the Amorous Flute"

from "Ode to St. Cecelia"

Henry Purcell, 1692
Arranged for Harp and Flutes by Mike Magatagan 2012

Andante (♩ = ca. 60)

Flutes

Harp

F1

F2

H

The musical score is arranged in three systems. The first system features two staves for Flutes (F1 and F2) and a grand staff for the Harp (H). The second system continues the flute parts. The third system shows the flute parts concluding and the harp part continuing with a final chord. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked Andante with a quarter note equal to approximately 60 beats per minute.

First system of musical notation for Flute 1 (F1), Flute 2 (F2), and Harp (H). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The notation includes various note values, rests, and articulation marks.

Second system of musical notation for Flute 1 (F1), Flute 2 (F2), and Harp (H). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The notation includes various note values, rests, and articulation marks.

Third system of musical notation for Flute 1 (F1), Flute 2 (F2), and Harp (H). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The notation includes various note values, rests, and articulation marks.

F1

F2

H

F1

F2

H

F1

F2

H

41

F1

F2

H

46

F1

F2

H

51

F1

F2

H

56

F1

F2

H

61

F1

F2

H

66

F1

F2

H

71

F1

F2

H

76

F1

F2

H

81

F1

F2

H

86

F1

F2

H

91

F1

F2

H

96

F1

F2

H

101

F1

F2

H

This system, numbered 101, features two flutes (F1 and F2) and a harp (H). F1 begins with a whole rest followed by a series of eighth and sixteenth notes. F2 starts with a half note, followed by eighth notes, and ends with a whole rest. The harp accompaniment consists of a steady eighth-note pattern in the right hand and a slower, more melodic line in the left hand.

106

F1

F2

H

System 106 continues the piece. F1 plays a half note followed by eighth notes. F2 has a whole rest, then enters with eighth notes. The harp part includes some chords and continues its rhythmic accompaniment.

111

F1

F2

H

System 111 shows further development. F1 has a half note followed by eighth notes and a long phrase. F2 plays eighth notes throughout. The harp accompaniment features more complex chordal textures and sustained notes.

115

F1

F2

H

120

F1

F2

H

124

F1

F2

H