



# Mike Magatagan

United States (USA), SierraVista

## "Come, come away" for Winds & Strings (Z.627 No. 3) Purcell, Henry

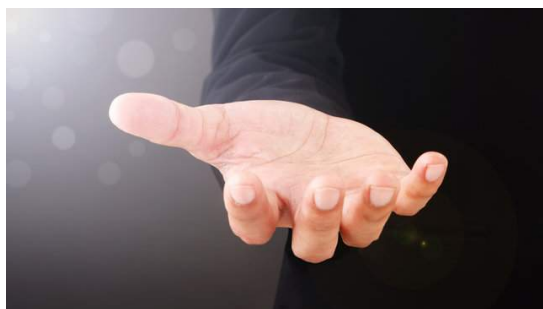
### About the artist

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



<b>Title:</b>	"Come, come away" for Winds & Strings [Z.627 No. 3]
<b>Composer:</b>	Purcell, Henry
<b>Arranger:</b>	Magatagan, Mike
<b>Copyright:</b>	Public Domain
<b>Publisher:</b>	Magatagan, Mike
<b>Instrumentation:</b>	Winds & String Orchestra
<b>Style:</b>	Baroque
<b>Comment:</b>	Henry Purcell (1659 – 1695) was an English composer. His Baroque music was uniquely English, although it incorporated Italian and French elements. Generally considered among the greatest English opera composers, Purcell is often linked with John Dunstaple and William Byrd as England's most important early music composers. No later native-born English composer approached his fame until Edward Elgar, Ralph Vaughan Williams, Gustav Holst, W... (more online)

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



- listen to the audio
- share your interpretation
- comment
- contact the artist



# "Come, come away" from "The History of Dioclesian"

Henry Purcell (Z.627 Act V No. 3) ca. 1691

Interpretation for Winds & Strings by Mike Magatagan 2023

Allegro (♩ = 80)

Flute *mf*

Oboe *mf*

Horn in F *mf*

Bassoon *mf*

Violin 1 *mf*

Violin 2 *mf*

Viola *mf*

Cello *mf*

9

Fl *mf*

Ob *mf*

Fh *mf*

Ba *mf*

V1 *mf*

V2 *mf*

Va *mf*

Vc *mf*

Detailed description: This is a musical score for a wind and string ensemble. It consists of two systems of staves. The first system includes Flute, Oboe, Horn in F, Bassoon, Violin 1, Violin 2, Viola, and Cello. The second system includes Flute, Oboe, F Horn, Bassoon, Violin 1, Violin 2, Viola, and Cello. The tempo is marked 'Allegro' with a quarter note equal to 80 beats per minute. The dynamic marking is 'mf' (mezzo-forte) throughout. The key signature has one sharp (F#) and the time signature is 2/2. The score begins with a hand gesture image in the top left corner.

16

Fl

Ob

Fh

Ba

V1

V2

Va

Vc

*rit.*

24

**Poco adagio** ( $\text{♩} = 75$ )

Fl

Ob

Fh

Ba

V1

V2

Va

Vc

33

Fl

Ob

F#

Ba

V1

V2

Va

Vc

tr

This block contains the musical score for measures 33 through 38. It features seven staves: Flute (Fl), Oboe (Ob), Flute in F# (F#), Bassoon (Ba), Violin 1 (V1), Violin 2 (V2), and Viola (Va). The Flute part begins with a trill (tr) on the first measure. The Flute in F# part has a melodic line with eighth notes. The Bassoon part has a rhythmic pattern of eighth notes. The string parts (V1, V2, Va, Vc) provide harmonic support with various note values and rests.

39

Fl

Ob

F#

Ba

V1

V2

Va

Vc

rit.

tr

This block contains the musical score for measures 39 through 44. It features the same seven staves as the previous block. The Flute part has a melodic line with a ritardando (rit.) marking above it. The Flute in F# part has a melodic line with a trill (tr) on the final measure. The Bassoon part has a rhythmic pattern of eighth notes. The string parts (V1, V2, Va, Vc) provide harmonic support with various note values and rests.

Flute

# "Come, come away" from "The History of Dioclesian"

Henry Purcell (Z.627 Act V No. 3) ca. 1691  
Interpretation for Winds & Strings by Mike Magatagan 2023

**Allegro** (♩ = 80)

*mf*

6

11

17 *rit.*

22 **Poco adagio** (♩ = 75)

31 *tr*

37 *rit.*

Oboe

# "Come, come away" from "The History of Dioclesian"

Henry Purcell (Z.627 Act V No. 3) ca. 1691  
Interpretation for Winds & Strings by Mike Magatagan 2023

**Allegro** (♩ = 80)

*mf*

6

12

17

22

**Poco adagio** (♩ = 75)

31

37

Horn in F

# "Come, come away" from "The History of Dioclesian"

Henry Purcell (Z.627 Act V No. 3) ca. 1691  
Interpretation for Winds & Strings by Mike Magatagan 2023

**Allegro** (♩ = 80)

mf

Musical notation for measures 1-6. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a mezzo-forte (mf) dynamic. The notation includes quarter notes, eighth notes, and rests.

7

Musical notation for measures 7-11. The notation continues with eighth and quarter notes.

12

Musical notation for measures 12-17. The notation includes quarter notes and eighth notes.

18

Musical notation for measures 18-24. The notation includes quarter notes and eighth notes. The tempo marking **Poco adagio** appears at the end of this line.

25

Musical notation for measures 25-30. The notation includes quarter notes and eighth notes.

31

Musical notation for measures 31-36. The notation includes quarter notes and eighth notes.

37

Musical notation for measures 37-40. The notation includes quarter notes and eighth notes.

41

Musical notation for measures 41-44. The notation includes quarter notes and eighth notes. A trill (tr) is indicated above a note in measure 43. The piece concludes with a fermata over a final note.

Bassoon

# "Come, come away" from "The History of Dioclesian"

Henry Purcell (Z.627 Act V No. 3) ca. 1691  
Interpretation for Winds & Strings by Mike Magatagan 2023

**Allegro** ( $\text{♩} = 80$ )

*mf*

7

12

18

24 **Poco adagio** ( $\text{♩} = 75$ )

31

37

42





Violin 1

# "Come, come away"

from "The History of Dioclesian"

Henry Purcell (Z.627 Act V No. 3) ca. 1691  
Interpretation for Winds & Strings by Mike Magatagan 2023

**Allegro** (♩ = 80)

mf

Musical notation for measures 1-5, starting with a treble clef and a 2/2 time signature. The first measure begins with a dynamic marking of *mf*.

6

Musical notation for measures 6-10.

11

Musical notation for measures 11-16.

17

Musical notation for measures 17-22.

23

**Poco adagio** (♩ = 75)

Musical notation for measures 23-30, with a change in tempo and dynamics.

31

Musical notation for measures 31-36.

37

Musical notation for measures 37-42, ending with a double bar line.

Violin 2

# "Come, come away"

from "The History of Dioclesian"

Henry Purcell (Z.627 Act V No. 3) ca. 1691  
Interpretation for Winds & Strings by Mike Magatagan 2023

**Allegro** (♩ = 80)

Musical staff 1-5: Treble clef, 2/4 time signature. Measure 1 starts with a dynamic marking of *mf*. The melody consists of eighth and quarter notes.

Musical staff 6-10: Continuation of the melody from staff 5, ending with a whole note.

Musical staff 11-15: Continuation of the melody from staff 10, ending with a whole note.

Musical staff 16-20: Continuation of the melody from staff 15, ending with a whole note.

Musical staff 21-27: **Poco adagio** (♩ = 75). Measure 21 starts with a double bar line. The tempo changes to a slower pace with half and quarter notes.

Musical staff 28-33: Continuation of the *Poco adagio* section from staff 27, ending with a whole note.

Musical staff 34-39: Continuation of the *Poco adagio* section from staff 33, ending with a whole note.

Musical staff 40-45: Continuation of the *Poco adagio* section from staff 39, ending with a double bar line.

Viola

# "Come, come away"

from "The History of Dioclesian"

Henry Purcell (Z.627 Act V No. 3) ca. 1691

Interpretation for Winds & Strings by Mike Magatagan 2023

**Allegro** (♩ = 80)

mf

6

11

17

22

**Poco adagio** (♩ = 75)

29

35

41

Cello

# "Come, come away" from "The History of Dioclesian"

Henry Purcell (Z.627 Act V No. 3) ca. 1691  
Interpretation for Winds & Strings by Mike Magatagan 2023

**Allegro** (♩ = 80)

mf

Musical notation for measures 1-7, starting with a bass clef and a 2/2 time signature. The music begins with a mezzo-forte (mf) dynamic. The first seven measures consist of a steady eighth-note pattern in the left hand, with a dotted half note in the right hand.

8

Musical notation for measures 8-13. The eighth measure features a melodic flourish in the right hand, including a sixteenth-note triplet and a sixteenth-note pair, before returning to the eighth-note pattern.

14

Musical notation for measures 14-21. The music continues with the eighth-note pattern in the left hand and dotted half notes in the right hand.

22

**Poco adagio** (♩ = 75)

Musical notation for measures 22-30. The tempo changes to Poco adagio. The music begins with a melodic flourish in the left hand, followed by a series of dotted half notes in the right hand.

31

Musical notation for measures 31-40. The music continues with the dotted half note pattern in the right hand and eighth notes in the left hand.

41

Musical notation for measures 41-45. The music concludes with a final dotted half note in the right hand, which is held over the final bar line.