



Mike Magatagan

United States (USA), SierraVista

"The Skye Boat Song" for Harp & Flutes Traditional

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: | "The Skye Boat Song" for Harp & Flutes |
| Composer: | Traditional |
| Arranger: | Magatagan, Mike |
| Copyright: | Public Domain |
| Publisher: | Magatagan, Mike |
| Instrumentation: | Flute and Harp |
| Style: | Celtic |
| Comment: | The Skye Boat Song is a Scottish folk song, which can also be played as a waltz, recalling the escape of Prince Charles Edward Stuart (Bonnie Prince Charlie) from Uist to the Isle of Skye after his defeat at the Battle of Culloden in 1746. The song tells how Charles escaped in a small boat, with the aid of Flora MacDonald, disguised as a serving maid. The song is a traditional expression of Jacobitism and its story has also entered Scotland as ... (more online) |

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



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"The Skye Boat Song"

(Over the Sea to Skye)

anon. Traditional Scottish Folk Song

Arranged for Harp & Flutes by Mike Magatagan 2012

Dedicated to Jenne Van Antwerpen

Ballad (♩ = ca. 72)

Flutes

Harp

F1

F2

H

mf

mp

sempre arpeggio

7

F1

F2

H

This system contains measures 7, 8, and 9 of the piece. The key signature is three flats (B-flat, E-flat, A-flat). Flute 1 (F1) and Flute 2 (F2) play a melody of eighth and quarter notes, with a trill in measure 8 for F1. The Harp (H) provides a harmonic accompaniment with chords in the right hand and a continuous eighth-note pattern in the left hand.

19

F1

F2

H

This system contains measures 19, 20, and 21. The key signature remains three flats. The flute parts continue the melody, with a trill in measure 21 for F1. The harp accompaniment remains consistent with the previous system.

12

F1

F2

H

This block contains the musical notation for measures 12 through 14. It features three staves: F1 (Flute 1), F2 (Flute 2), and H (Harp). The key signature is three flats (B-flat, E-flat, A-flat). In measure 12, F1 plays a half note G4, F2 plays a half note E4, and H plays a half note chord of D4-F4. In measure 13, F1 plays a half note A4, F2 plays a half note G4, and H plays a half note chord of E4-G4. In measure 14, F1 plays a half note B4, F2 plays a half note A4, and H plays a half note chord of F4-A4. The harp part consists of a continuous eighth-note pattern in the right hand and a continuous eighth-note pattern in the left hand.

16

F1

F2

H

This block contains the musical notation for measures 16 through 18. It features three staves: F1 (Flute 1), F2 (Flute 2), and H (Harp). The key signature is three flats (B-flat, E-flat, A-flat). In measure 16, F1 plays a half note G4, F2 plays a half note E4, and H plays a half note chord of D4-F4. In measure 17, F1 plays a half note A4, F2 plays a half note G4, and H plays a half note chord of E4-G4. In measure 18, F1 plays a half note B4, F2 plays a half note A4, and H plays a half note chord of F4-A4. The harp part consists of a continuous eighth-note pattern in the right hand and a continuous eighth-note pattern in the left hand.

19

F1

F2

H

4

22

F1

F2

H

25

F1

F2

H

Measures 25-27: The Flute 1 part features a melodic line with eighth and sixteenth notes, often beamed together. Flute 2 plays a similar but lower-pitched line. The Harp part consists of a steady eighth-note bass line in the left hand and chords or single notes in the right hand.

28

F1

F2

H

Measures 28-30: In measure 28, Flute 1 has a trill-like ornament on a dotted half note. The melody continues in measures 29 and 30. The Harp part maintains the same rhythmic pattern, with the right hand playing chords and the left hand playing a moving bass line.

31

F1

F2

H

p

34

F1

F2

H

mf

37

F1

F2

H

40

F1

F2

H

43

F1

F2

H