

Girolamo Fantini

10 Sonatas

for Trumpet and Basso continuo
für Trompete und Basso continuo

Edited by / Herausgegeben von
Austin Boothroyd

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Preface

The *Ten Sonatas for trumpet and basso continuo* were originally published as part of Girolamo Fantini's innovative trumpet method of 1638 — his *Modo per imparare a sonare di tromba*. The sonatas are positioned between numerous dance pieces for trumpet and basso continuo and eight sonatas for trumpet and organ. The dance pieces were published in part in Peter Holman's edition *Twelve Dances for trumpet in C and basso continuo* (London, 1981), while the eight sonatas have appeared in an edition by Edward H. Tarr *Eight Sonatas for trumpet and organ* (London, 1971). The ten sonatas differ from the group of eight in that they are relatively short, are usually written in a single, one-meter movement, are sparsely ornamented, and never feature imitation between the trumpet and continuo parts. The sonatas are nevertheless attractive in themselves, and might possibly have been intended as sonatas for the chamber while the group of eight might have been considered to be for the church.

An obvious choice for the continuo part of the ten sonatas would be the harpsichord, which does not necessarily need to be strengthened by a melody bass instrument. In seventeenth-century Italy it was usually the practice for the continuo to be played by a melody bass instrument in addition to a chord instrument only when separate parts were provided. Throughout his trumpet method, Fantini provides music for only one continuo instrument.

The realization of the continuo is intended to be in keeping with this direct and uncomplicated music. Material in square brackets is editorial, while other devices in the score source are listed below.

Vorwort

Die *Ten Sonatas for trumpet and basso continuo* erschienen ursprünglich als ein Bestandteil von Girolamo Fantini's erbaulichem Trümpfenmethode von 1638, seiner *Modo per imparare a sonare di tromba*. Die Sonatas stehen zwischen zahlreichen Tanzstücken für Trümpfen und Basso continuo und acht Sonatas für Trümpfen und Organ. Die Tanzstücke sind teilweise veröffentlicht in Peter Holman's *Twelve Dances for trumpet in C and basso continuo* (London, 1981). Die acht Sonatas erschienen in Edward H. Tarr's *Eight Sonatas for trumpet and organ* (London, 1971). Die zehn Sonatas unterscheiden sich von der Gruppe von acht in dem, daß sie relativ kurz, in einem einzigen Bewegung geschrieben sind, und nie Imitationen zwischen der Trümpfen und Continuo aufweisen. Die Sonatas sind dennoch attraktiv an sich, und möglicherweise hätten sie als Kammermusik für die Kirche betrachtet werden können.

Als Fortsetzung der Continuo-Part der zehn Sonatas wäre die Harpsichord eine naheliegende Wahl, da es nicht unbedingt durch ein Melodie-Bass-Instrument verstärkt werden muß. In siebzehnterhundertjahrige Italien war es üblich, die Continuo von einem Melodie-Bass-Instrument zusätzlich zu einem Chord-Instrument gespielt zu werden, wenn separate Parts für beide Instrumente vorgesehen waren. In Fantini's Trümpfenmethode wird nur für ein Continuo-Instrument Musik vorgesehen.

Die Realisierung der Continuo-Part ist beabsichtigt, um diese direkte und unkomplizierte Musik zu unterstützen. Material in eckigen Klammern ist redigiert, während andere Notations-Abweichungen vom Original im

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Textual Notes

Source:

Modo per imparare a sonare di tromba
Frankfurt, 1638

Abbreviations:

Bc. = Basso continuo


Tr. = Trumpet

n(n) = note(s)

All first time bars are editorial

1 Sonata detta la Verliche

bar 1 Tr. clef originally alto

2 Bc. n1 originally 

2 Tr. treble clef positioned between n2 and n3 in original

8 Bc. originally 

2 Sonata detta dell' Arcinbordo

6 Tr. n1 originally 

7 Tr. *f* originally positioned beneath last note

9 Tr. *p* originally positioned between n1 and n2

Bc. dynamics are editorial

3 Sonata detta del Capponi

7 Bc. originally 

12 Bc. last note originally 

13 Bc. originally 

4 Sonata detta del Suel

Bc. dynamics editorial

5 Sonata detta del

1 Time signature originally 3

13 Time signature originally 3

17 Time signature originally 3

20 Time signature originally 3

23 Time signature originally 3

25 Time signature originally 3

28 Time signature originally 3

31 Time signature originally 3

34 Time signature originally 3

37 Time signature originally 3

40 Time signature originally 3

43 Time signature originally 3

46 Time signature originally 3

49 Time signature originally 3

52 Time signature originally 3

55 Time signature originally 3

58 Time signature originally 3

61 Time signature originally 3

64 Time signature originally 3

67 Time signature originally 3

70 Time signature originally 3

73 Time signature originally 3

76 Time signature originally 3

79 Time signature originally 3

82 Time signature originally 3

85 Time signature originally 3

88 Time signature originally 3

91 Time signature originally 3

94 Time signature originally 3

10 Sonata detta del Monte

1 Time signature originally 3

23 Tr. \sharp editorial

27 Tr. dot missing from n1 in original

Ten Sonatas

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Girolamo Fantini
(fl 1630-8)

1. Sonata detta la Verliche

Trumpet

Basso continuo

The image displays a musical score for the first sonata, 'Sonata detta la Verliche', by Girolamo Fantini. The score is arranged in two systems. The first system includes a Trumpet part on a single staff and a Basso continuo part on two staves (treble and bass clefs). The second system continues the music with a grand staff (treble, middle, and bass clefs). The music is written in a common time signature (C) and a key signature of one flat (B-flat). A large, diagonal watermark reading 'PREVIEW' is overlaid across the center of the page, and 'Low Resolution' is written below it.

2. Sonata detta dell'Arcinboldo

Musical score for "2. Sonata detta dell'Arcinboldo". The score is presented in three systems, each with a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one flat (B-flat) and the time signature is common time (C). The first system shows the beginning of the piece. The second system starts at measure 5 and includes a dynamic marking of *f* (forte). The third system starts at measure 11 and includes a dynamic marking of *p* (piano). A large, diagonal watermark reading "PREVIEW" and "Low Resolution" is overlaid across the entire page.

3. Sonata detta del Capponi

Musical score for "3. Sonata detta del Capponi". The score is presented in a system of five staves. The top staff is the right-hand melody in treble clef, common time (C). The second and third staves are the left-hand accompaniment in grand staff (treble and bass clefs). The bottom two staves are the right-hand melody in treble clef, common time (C). The score is marked with a large, diagonal watermark reading "PREVIEW" and "Low Resolution". The score includes various musical notations such as notes, rests, and fingerings. A large, diagonal watermark reading "PREVIEW" and "Low Resolution" is overlaid across the score. The score is marked with a large, diagonal watermark reading "PREVIEW" and "Low Resolution".