

Trumpet Tunes of the English Baroque

for Trumpet and Piano
für Trompete und Klavier

Edited and arranged by / Herausgegeben und bearbeitet
Gwilm Beechey

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Preface

These twenty-four pieces have been selected from various English sources that date from the late seventeenth century. Even if the pieces were not originally composed for a keyboard instrument, keyboard arrangements were often made soon after they first appeared in print, after the custom of the time.

The first nine pieces all survive in a miscellaneous anthology of keyboard music that was compiled in the late seventeenth century, and which survives today in the National Library of Scotland, Edinburgh. This manuscript (Inglis 94 MS 3343) was compiled from music in English sources, and contained a number of keyboard arrangements of pieces that had been written for other media in the first instance (see my article, 'A New Source of Seventeenth-Century Keyboard Music' in *Music & Letters*, Vol. 51/2, April 1969, pp. 278-289). The composer Giovanni Battista Draghi (c. 1640-1708) was referred to as 'Sen^r Baptist': he served successively as organist from Charles II to Queen Anne and his compositions were much admired by both Pepys and Evelyn.

It is surprising that there are so many seventeenth-century keyboard pieces entitled *Trumpet Tune* and *Trumpet Minuet* which are not known in any other source. The *Trumpet Tune* period. No doubt such pieces were originally composed for the trumpet, and most of the arrangements in the present volume here are of such pieces.

In performance the *Trumpet Tune* and *Trumpet Minuet* rhythms may be played on either the trumpet or the keyboard. Nos. 22 and 23 have a more complex rhythm.

We are grateful to the Dean and Chapter Library, The College, Durham, for making available the source of No. 24, *Trumpet Air* (Howe's *Musicke ... the second book, 1699*).

Gwilym Beechey

Verwort

Diese 24 Stücke wurden aus verschiedenen englischen Sammlungen des späten 17. Jahrhunderts ausgewählt. Wenn die Stücke auch ursprünglich für andere Medien komponiert wurden, so gab es bald Klavierarrangements. Die Veröffentlichung auch auf Klavier war nach der ersten Veröffentlichung auch üblich. Diese Stücke sind dem Geschmack der Zeit entsprechend.

Die ersten neun Stücke überleben in einer handschriftlich gemischten Anthologie von Klaviermusik, die im späten 17. Jahrhundert in Edinburgh zusammengestellt wurde und heute in der National Library of Scotland in Edinburgh liegt. Dieses Manuskript (Inglis 94 MS 3343) wurde aus englischen Musiksammlungen zusammengestellt und enthält zahlreiche Klavierarrangements von Stücken, die zunächst für andere Instrumente komponiert waren (vgl. meinen Artikel „A New Source of Seventeenth-Century Keyboard Music“, in *Music & Letters*, Vol. 51/2, April 1969, S. 278-289). Der Komponist Giovanni Battista Draghi (c. 1640-1708), auch „Sen^r Baptist“ genannt, wirkte als Organist für den Monarchen von Charles II bis Königin Anne, und seine Kompositionen wurden von den englischen Chronisten Pepys und Evelyn sehr bewundert.

Es ist überraschend, daß es so viele Klaviestücke aus dem 17. Jahrhundert gibt, die den Titel *Trumpet Tune* und *Trumpet Minuet* tragen, obwohl von ihnen zu dieser Zeit keine Version für Trompeten bekannt war. Zweifellos wurden diese Stücke aber manchmal auf der Trompete gespielt, so auch die meisten der vorliegenden Bearbeitungen.

Bei der Ausführung sollten Zweiergruppen mit gleichen Achtern und bestimmte punktierte Rhythmen in der Trompeten- und Klavierstimme überpunktiert werden, so wie es über dem Notensystem vorgeschlagen wird. Die Stücke Nr. 22 und 23 wurden einen Ganzton nach unten transponiert.

Wir danken der Dean and Chapter Library, The College, Durham, daß sie die Quelle für Nr. 24 *Trumpet Air* aus *Theatre Musicke ... the second book* (1699) zur Verfügung gestellt hat.

Gwilym Beechey

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1. Trumpet Tune

Giovanni Battista Draghi
(c. 1640–1700)

Moderato

Trumpet in B flat
Trumpete in B

Keyboard
Klavier

The image displays a musical score for the piece '1. Trumpet Tune' by Giovanni Battista Draghi. The score is written for two parts: Trumpet in B flat (Trumpete in B) and Keyboard (Klavier). The tempo is marked 'Moderato'. The key signature is one flat (B-flat major), and the time signature is 3/4. The score consists of several systems of staves. The first system shows the beginning of the piece, with the trumpet part starting on a whole note G4 and the keyboard providing a harmonic accompaniment. A large, semi-transparent watermark reading 'PREVIEW Low Resolution' is overlaid diagonally across the entire page, from the bottom left to the top right. The watermark is in a bold, sans-serif font. The musical notation includes notes, rests, and dynamic markings such as 'f (repeat mp)'. The score concludes with a double bar line and repeat dots.

2. Minuet

Philip Hart
(c. 1674–1749)

Moderato

f (repeat *mp*)*f* (repeat *mp*)*f* (repeat *mp*)

3. March

Philip Hart

Moderato maestoso

The image displays a musical score for a piece titled "3. March" by Philip Hart. The score is written for a single melodic instrument (likely a flute or clarinet) and a piano accompaniment. The tempo is marked "Moderato maestoso". The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score consists of six systems of music. The first system includes a dynamic marking of *f* (forte). A large, diagonal watermark reading "PREVIEW" is overlaid across the center of the page, with the text "Low Resolution" written below it.

4. Trumpet Tune

Giovanni Battista Draghi

Moderato

The musical score for "4. Trumpet Tune" by Giovanni Battista Draghi is presented in a standard format. It begins with a tempo marking of "Moderato". The score is written for a trumpet and piano. The piano accompaniment is divided into two staves: the right hand (treble clef) and the left hand (bass clef). The key signature is one flat (B-flat major), and the time signature is 4/4. The score is divided into systems, with measures 5, 9, and 13 marked. A large diagonal watermark "PREVIEW Low Resolution" is overlaid on the score.