



*Two English Baroque Composers
© Five Compositions for Organ*

Jeremiah Clarke

Trumpet Voluntary & Ground

Henry Purcell

Trumpet Tune, Rondeau (Abdelazar)

& Chaconne (Arthur)

Editions for Organ



Fruhauf Music Publications

2023

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Jeremiah Clarke ♦ Trumpet Voluntary & Ground
Henry Purcell ♦ Trumpet Tune, Rondeau, & Chaconne

Arrangements for Organ

Notes

Jeremiah Clarke was born in London (ca. 1673) and died there in 1707. He studied with Henry Purcell and served in positions at Winchester College, St. Paul's Cathedral, and at the Chapel Royal. His compositions include service music and anthems, as well as a number of keyboard works. The two selections from his music include a trumpet voluntary, the traditional **Prince of Denmark's March**. Titled as a round [as in 'rondo', i.e., A-B-A-C-A], it is presented here as an accompanied solo trumpet tune, freely edited (or *realized*) to include the use of contrasting registrations for the repeated sections. The original meter is notated in 2/2, i.e. in *alla breve* or cut time, altered in this edition to encourage a more stately tempo. **A Ground with Twelve Variations** is a charming movement in the tradition of a *basso ostinato* or *chaconne*. A *segno* [: :] appearing in the source manuscript with repeat dots before and after the four measures of Variation 1 might be interpreted as an indication to repeat those measures as a refrain after each subsequent variation, in the manner of a French Chaconne or Rondeau, though it might instead suggest that each following variation is to be repeated in sequence (i.e., aa/bb/cc/dd ... etc.).

Henry Purcell was born in London *circa* 1659, deceased in 1695. He began his musical career as a chorister in the Chapel Royal, then as an organ tuner at Westminster Abbey. In 1677 he was appointed as *composer-in-ordinary for the violins*, and subsequently as organist of Westminster Abbey in 1679. In 1682 Purcell became an organist for the Chapel Royal, and subsequently keeper of the king's instruments. His **Trumpet Tune** in D Major, from **Musick's Handmaid**, Part II (Twelve Lessons), is a regal and familiar composition presented in the manner of a processional; its repetitions are realized here in varying textures and voicings that allow for greater contrast and registrational variety on the organ. The **Rondeau**, from the incidental music composed for the drama, **Abdelazar**, also appears (in a diminished meter) in his **Lessons** for keyboard. In later years it would emerge as the theme of Benjamin Britten's **A Young Person's Guide to the Orchestra**. Purcell's elegant **Chaconne** from **King Arthur** is a literal transcription from the original scoring for strings, with editorial suggestions for varied and contrasting dynamic levels and timbres. The structure seen in **King Arthur's 'First Music'** (i.e., an overture or sinfonia), is similar to that of a *passacaglia*, in which a ground bass (eight measures of music in length) is repeated with varied harmonies, textures and rhythms in its accompanimental voices. The composer introduces additional contrast by means of an intervening modulation to the parallel minor key, with an eventual return to the original major tonic.

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The Prince of Denmark's March : A Round *

from A Choice Collection of Ayres

for the Harpsichord or Spinett

[Allegro moderato = ♩]

Jeremiah Clarke

(c. 1673-1707)

Edition for Organ

Ennis Fruhauf

* [A 'Round' here as in 'rondo', or similarly, a *rondeau* i.e., A-B-A-C-A-B-A]

† [The original meter is notated in 2/2, in *alla breve* or cut time,
altered in this edition to suggest a more stately tempo.]

Clarke ♫ The Prince of Denmark's March

16 , *mf* *trm*

B

22 , *f* *trm*

mf

28 , *f* *trm*

33 *mf* *trm*

A

mp

Clarke ♫ The Prince of Denmark's March

38

f

mf

mf

44

,

,

mf

C

49

mf

mp

54

f

mf

Clarke ♫ The Prince of Denmark's March

59

A

65

70

[Add] *ff*

76

A Ground
from Choice Lessons
for the Harpsichord or Spinett

Jeremiah Clarke

(c. 1673-1707)

Edition for Organ

Ennis Fruhauf

[Andante = ♩]

The musical score consists of three staves of music for organ or harpsichord. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature is one sharp (F#). The time signature changes between common time (indicated by a 'C') and 3/4 time (indicated by a '3'). The music is divided into three sections labeled 1., 2., and 3. Section 1 starts with a dynamic of *mp*. Section 2 starts with a dynamic of *f*. Section 3 starts with a dynamic of *poco f*. There are several repeat signs and endings indicated by dots above the staff. A bracket under the bass staff of section 2 indicates a 'ritornello' treatment. The music features various note values including eighth and sixteenth notes, and rests. Articulation marks like dots and dashes are used throughout.

† The Segno [:§:] appears here in the source manuscript with repeat dots before and after, suggesting that its 4-measure unit can be repeated after each subsequent variation as a *ritornello* (*i.e.*, a:ba:ca:da, *etc.*). Given that this is a dance tune and treatment, the *segno* might instead suggest that in certain circumstances each variation could be repeated sequentially.

Clarke ♫ A Ground

7

16

4. *mf*

21

5.

25

6.

29

7.

[Add]

8. *mf*

Clarke ♪ A Ground

Musical score for "Clarke ♪ A Ground". The score consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. Measure numbers 35, 39, 43, and 48 are indicated above the staves. Measure 35 starts with a dynamic of *mf*. Measure 39 begins with a dynamic of *poco f*, followed by *mp*. Measure 43 starts with a dynamic of *poco f*. Measure 48 begins with a dynamic of *mp*.

35 , [Reduce] **9.**

39 , **10.** *poco f*
, *mp*

43 , **11.** *poco f*
,

48 , **12.** *mp*
,

Trumpet Tune
from Musick's Handmaid, Part 2
[Largo = ♩] *from Twelve Lessons*

Henry Purcell
(c. 1659-1695)
Edition for Organ
Ennis Fruhauf

The musical score consists of eight staves of organ music. The top staff uses a treble clef, and the bottom staff uses a bass clef. Both staves are in common time and key signature of one sharp (F#). The music is divided into measures by vertical bar lines. Various dynamics are indicated, including *mf* (mezzo-forte), *mp* (mezzo-piano), *f* (forte), and *mf* (mezzo-forte). Articulation marks such as dots and dashes are placed under some notes. Measure numbers 1 through 13 are visible above the staves. The music features a mix of sustained notes and rhythmic patterns, typical of Purcell's style.

Purcell ♫ *Trumpet Tune*

Musical score for Purcell's Trumpet Tune, measures 17-20. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. Measure 17 starts with a dynamic *mf*. The top staff has eighth-note pairs with grace notes. The middle staff has eighth-note pairs. The bottom staff has quarter notes. Measure 18 continues the pattern. Measure 19 has a change in the top staff's rhythm. Measure 20 concludes the section.

Musical score for Purcell's Trumpet Tune, measures 21-24. The staves remain the same. Measure 21 shows eighth-note pairs in the top staff. Measure 22 has a change in the bass line. Measure 23 continues the eighth-note pairs. Measure 24 concludes the section.

Musical score for Purcell's Trumpet Tune, measures 25-28. The staves remain the same. Measure 25 starts with *f*. The top staff has eighth-note pairs. The middle staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 26 has a dynamic *mf*. The top staff has eighth-note pairs. The middle staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 27 continues the pattern. Measure 28 concludes the section.

Musical score for Purcell's Trumpet Tune, measures 29-32. The staves remain the same. Measure 29 starts with eighth-note pairs. The middle staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 30 continues the pattern. Measure 31 has a change in the bass line. Measure 32 concludes the section.

Rondeau
from Incidental Music for Abdelazar
also appears in Twelve Lessons

Henry Purcell
(c. 1659-1695)

Edition for Organ
Ennis Fruhauf

[Andante = ♩]

1. *mf*
2. *f*
mp

5
mp

[Optional repeat]

9 *poco f*
mp

Purcell ♫ Rondeau from Abdelazar

13

17 *mf*

21

poco f

25

Purcell ♫ Rondeau from *Abdelazar*

29

[Add]

33 *f*
mf

[ritardando]

37

Chaconne
from King Arthur: First Music

Henry Purcell
(c. 1659-1695)

[Andantino = ♩]

Edition for Organ
Ennis Fruhauf

1. *mf*

mp

mf

6

2.

,

11

† N.B. Many of the ornaments are *ad lib.* editorial additions.

Purcell ♫ Chaconne from King Arthur: First Music

16 *sempre mf* 3.

22 , *mf* 4.

27 *tr*

32 [add] 5.

Purcell ♫ Chaconne from King Arthur: First Music

37

6.

[add] **f**

42

48

7.

, [add] **f**

53

8.

Purcell ♫ Chaconne from King Arthur: First Music

The musical score is divided into four systems by brace lines.

- System 1 (Measures 58-62):** The top two staves show eighth-note patterns with rests. The bass staff is mostly blank. Measure 62 ends with a fermata over the bass staff.
- System 2 (Measures 63-67):** The top two staves begin with a dynamic of *mf*. Measure 64 contains a bracketed section labeled "9.". Measure 66 contains a dynamic of *mf* under a bracket. The bass staff has a dynamic of *mf* at the end of measure 65.
- System 3 (Measures 68-72):** The top two staves feature sixteenth-note patterns with grace notes. Measure 70 includes a dynamic of *mf* and a dynamic of *tr*. Measure 71 contains a dynamic of *mf* under a bracket. The bass staff has a dynamic of *mf* at the end of measure 70.
- System 4 (Measures 73-77):** The top two staves show eighth-note patterns. Measure 75 includes a dynamic of *mf* and a dynamic of *tr*. Measure 76 contains a dynamic of *mp*. The bass staff has a dynamic of *mp* at the end of measure 75.

Purcell ♫ Chaconne from King Arthur: First Music

11.

81

82 *mp*

83 *mp*

84 *f*

85 *mp*

86 *tr*

87 *mp*

88 *f*

89 *mp*

90 *f*

91 *tr*

92 *mp*

93 *f*

94 *mp*

95 *f*

96 *mf*

97 *f*

12.

91

92

93

94

95

96

97

13.

98

99

100

Purcell ♫ Chaconne from King Arthur: First Music

101

[add] 14.

106

[add] 15.

112

mf

116

mf

[add] 16.

Purcell ♫ Chaconne from King Arthur: First Music

Musical score for Purcell's Chaconne from King Arthur, page 20, measures 121-122. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Measure 121 starts with a forte dynamic (f). The top staff has eighth-note chords. The bottom staff has eighth-note patterns. Measure 122 continues with eighth-note chords in both staves.

Musical score for Purcell's Chaconne from King Arthur, page 20, measures 126-127. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Measure 126 features sustained notes with grace notes above them. Measure 127 begins with a bass note followed by a bassoon-like sound (indicated by a bassoon icon) and a forte dynamic (f).



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