

# TRUMPET TUNE AND AIR

COMPOSED BY HENRY PURCELL

ARRANGED BY JOCK MCKENZIE

AN ORIGINAL ARRANGEMENT FOR SUPERBRASS.

4:30 MINUTES

4 TRUMPETS

1 HORN IN F

4 TROMBONES

1 TUBA

2 PERCUSSION

PERCUSSION SECTION REQUIRES: TENOR DRUM AND TIMPANI.

ALTERNATIVE TRANSPOSED PARTS FOR E<sup>b</sup> SOPRANO CORNET, E<sup>b</sup> TENOR HORN, B<sup>b</sup> TROMBONE, EUPHONIUM OR BARITONE IN TREBLE CLEF AND E<sup>b</sup> & B<sup>b</sup> BASS IN TREBLE CLEF ARE AUTOMATICALLY INCLUDED IN BOTH HARD COPY AND DOWNLOAD FORMATS.

IF YOU REQUIRE ADDITIONALLY TRANSPOSED PARTS, PLEASE DROP ME AN EMAIL AT [INFO@SUPERBRASS.CO.UK](mailto:INFO@SUPERBRASS.CO.UK)



### TRUMPET TUNE AND AIR

AFTER MUCH RESEARCH AND DELIBERATION SUPERBRASS HQ HAS DECIDED TO ATTRIBUTE THIS PIECE TO HENRY PURCELL NOT JEREMIAH CLARKE. CLARKE IS BEST REMEMBERED FOR "THE PRINCE OF DENMARK'S MARCH", WHICH IS COMMONLY CALLED THE "TRUMPET VOLUNTARY", WRITTEN ABOUT 1700. FROM THE LATE 1870'S UNTIL THE 1940S THE "PRINCE OF DENMARK" WAS ATTRIBUTED TO HENRY PURCELL, AND WAS PUBLISHED AS "TRUMPET VOLUNTARY" BY HENRY PURCELL IN WILLIAM SPARKES'S SHORT PIECES FOR THE ORGAN, BOOK VII, No. 1.

MUSIC SCHOLARS AND HISTORIANS ARE STILL ARGUING ABOUT WHO ACTUALLY COMPOSED "TRUMPET TUNE AND AIR". WHAT IS CERTAIN IS THAT IT ORIGINATED AND WAS TAKEN FROM THE SEMI-OPERA "THE ISLAND PRINCESS", THE STORY ABOUT A GROUP OF EUROPEAN VOYAGERS WHO TRAVEL TO THE SPICE ISLANDS AND ARE ASTOUNDED BY THE ALIEN CULTURE THEY MEET THERE. SEMI-OPERAS WERE POPULAR AND DEVELOPED IN ENGLAND BETWEEN 1673 AND 1710 AND WERE PERFORMED WITH SINGING, SPEAKING AND DANCING ROLES. ALONG WITH HENRY PURCELL IT IS PRETTY CERTAIN THAT BOTH JEREMIAH CLARKE AND DANIEL PURCELL (HENRY PURCELL'S YOUNGER BROTHER OR COUSIN) ALSO CONTRIBUTED TO THIS PRODUCTION, LEADING TO THE CONFUSION.

CONTRARY TO WHAT YOU MAY THINK, TRUMPET TUNES LIKE THIS WERE NOT ORIGINALLY WRITTEN FOR THE TRUMPET, BUT FOR THE "TRUMPET" SET OF PIPES ON THE ORGAN. THESE BRASSY REED PIPES WERE USED FOR JOYFUL, RHYTHMIC TUNES. THIS PIECE HAS BECOME A STANDARD AT WEDDINGS, AND IT IS USUALLY PLAYED RIGHT BEFORE THE BEGINNING OF THE CEREMONY AND HAS EVEN BEEN USED IN SEVERAL ROYAL WEDDINGS.

### HENRY PURCELL

HENRY PURCELL (1659-1695) IS GENERALLY CONSIDERED TO BE ONE OF THE GREATEST ENGLISH COMPOSERS. HE INCORPORATED ITALIAN AND FRENCH STYLISTIC ELEMENTS INTO HIS COMPOSITIONS, WRITTEN DURING THE BAROQUE PERIOD. HENRY PURCELL'S FAMILY LIVED JUST A FEW HUNDRED YARDS WEST OF WESTMINSTER ABBEY. HENRY PURCELL SENIOR WAS A GENTLEMAN OF THE CHAPEL ROYAL AND SANG AT THE CORONATION OF KING CHARLES II OF ENGLAND. PURCELL IS SAID TO HAVE BEEN COMPOSING AT NINE YEARS OLD. PURCELL DIED IN 1695 AT HIS HOME IN DEAN'S YARD, WESTMINSTER, AT THE HEIGHT OF HIS CAREER. HE IS BELIEVED TO HAVE BEEN 35 OR 36 YEARS OLD AT THE TIME. THE CAUSE OF HIS DEATH IS UNCLEAR: ONE THEORY IS THAT HE CAUGHT A CHILL AFTER RETURNING HOME LATE FROM THE THEATRE ONE NIGHT; ANOTHER IS THAT HE DIED OF TUBERCULOSIS. PURCELL IS BURIED ADJACENT TO THE ORGAN IN WESTMINSTER ABBEY. THE MUSIC THAT HE HAD EARLIER COMPOSED FOR QUEEN MARY'S FUNERAL WAS PERFORMED DURING HIS FUNERAL. IN 1691, HE WROTE THE MUSIC FOR WHAT IS SOMETIMES CONSIDERED HIS DRAMATIC MASTERPIECE, "KING ARTHUR". ONE YEAR LATER, HE COMPOSED "THE FAIRY-QUEEN" BASED ON SHAKESPEARE'S "A MIDSUMMER NIGHT'S DREAM", THE SCORE OF WHICH WAS REDISCOVERED IN 1901. "THE INDIAN QUEEN" FOLLOWED IN 1695. PURCELL ALSO HAD A STRONG INFLUENCE ON ENGLISH COMPOSERS OF THE MID 20TH CENTURY, MOST NOTABLY BENJAMIN BRITTEN, WHOSE "THE YOUNG PERSON'S GUIDE" TO THE ORCHESTRA IS BASED ON THE RONDEAU FROM PURCELL'S "ABDELAZAR".

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ROGER ARGENTE / ARTISTIC DIRECTOR

# TRUMPET TUNE AND AIR

COMPOSED BY HENRY PURCELL  
ARRANGED BY JOCK MCKENZIE  
EDITED BY ROGER ARGENTE

ALLEGRO MAESTOSO

The first system of the score includes parts for Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Horn in F, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Tuba, Timpani, and Tenor Drum. The music is in C major, common time, and begins with a forte (f) dynamic. Trumpet 1 has a melodic line with a fermata on the first measure. The other instruments provide harmonic support with sustained notes and rhythmic patterns.

The second system continues the score from measure 5. It features the same instrumentation as the first system. A 'trumpet' marking with a slur is present above the first trumpet staff in the final measure. The dynamics remain consistent with the first system.

9 **A**

Musical score for measures 9-12, section A. The score includes staves for TPT 1, TPT 2, TPT 3, TPT 4, HRN, TBN 1, TBN 2, TBN 3, B TBN, TUBA, TIMP, and TEN DRM. The key signature is one sharp (F#) and the time signature is 4/4. The music features a melody in the Horns and Trombones, with dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The Tuba and Timpani parts are mostly rests.



13

Musical score for measures 13-16. The score includes staves for TPT 1, TPT 2, TPT 3, TPT 4, HRN, TBN 1, TBN 2, TBN 3, B TBN, TUBA, TIMP, and TEN DRM. The key signature is one sharp (F#) and the time signature is 4/4. The music continues the melody from the previous section, with a trill-like flourish in the TPT 2 part in measure 15. Dynamic markings include *f* and *mf*.

17 B

Musical score for measures 17-20. The score includes staves for TPT 1, TPT 2, TPT 3, TPT 4, HORN, TBN 1, TBN 2, TBN 3, B TBN, TUBA, TIMP, and TEN DRM. The key signature is two sharps (F# and C#). The dynamic marking *mf* is present in the first measure of each instrument part. The music features a mix of eighth and quarter notes with some rests.

21

Musical score for measures 21-24. The score includes staves for TPT 1, TPT 2, TPT 3, TPT 4, HORN, TBN 1, TBN 2, TBN 3, B TBN, TUBA, TIMP, and TEN DRM. The key signature is two sharps (F# and C#). The dynamic marking *mf* is present in the first measure of each instrument part. The music features a mix of eighth and quarter notes with some rests. In measure 24, there are trills marked with *f* and *tr* in the TPT 1, TPT 2, and HORN parts.

25 **C**

Musical score for measures 25-28. The score is for a brass and percussion ensemble. The instruments are: TPT 1, TPT 2, TPT 3, TPT 4, HRN, TBN 1, TBN 2, TBN 3, B TBN, TUBA, TIMP, and TEN DRM. The key signature is two sharps (F# and C#). The time signature is common time (C). The music starts with a common time signature change from 4/4 to C. Dynamics include *mf* and *f*. There are triplets in measures 26 and 27. A fermata is present in measure 28.

29

Musical score for measures 29-32. The instruments are: TPT 1, TPT 2, TPT 3, TPT 4, HRN, TBN 1, TBN 2, TBN 3, B TBN, TUBA, TIMP, and TEN DRM. The key signature is two sharps (F# and C#). The time signature is common time (C). Dynamics include *mf* and *f*. There are trills in measures 30 and 31. The score ends with a double bar line.

33 **D** MENO MOSSO

Musical score for measures 33-36. The score includes staves for TPT 1, TPT 2, TPT 3, TPT 4, HRN, TBN 1, TBN 2, TBN 3, B TBN, TUBA, TIMP, and TEN DRM. The HRN, TBN 1, TBN 2, and TUBA parts are marked with *p* MOLTO LEGATO. The TPT parts are mostly rests.



37

Musical score for measures 37-40. The score includes staves for TPT 1, TPT 2, TPT 3, TPT 4, HRN, TBN 1, TBN 2, TBN 3, B TBN, TUBA, TIMP, and TEN DRM. The TPT 1, TPT 3, TPT 4, HRN, and B TBN parts are marked with *mp* MOLTO LEGATO. The TBN 2 part has a *mp* marking in measure 39.

41 **E**

Musical score for measures 41-44. The score includes parts for TPT 1, TPT 2, TPT 3, TPT 4, HRN, TBN 1, TBN 2, TBN 3, B TBN, TUBA, TIMP, and TEN DRM. Dynamics include *mp* and *mf*.

45

Musical score for measures 45-48. The score includes parts for TPT 1, TPT 2, TPT 3, TPT 4, HRN, TBN 1, TBN 2, TBN 3, B TBN, TUBA, TIMP, and TEN DRM. Dynamics include *mf*, *SUB p*, and *MOLTO LEGATO*.





55

Score for measures 55-58. The score includes parts for TPT 1, TPT 2, TPT 3, TPT 4, HORN, TBN 1, TBN 2, TBN 3, B TBN, TUBA, TIMP, and TEN DRM. The key signature is one sharp (F#) and the time signature is 4/4. TPT 1 has a trill in the final measure. The percussion parts feature a consistent rhythmic pattern.

59 **G**

Score for measures 59-62, marked with a 'G' in a box. The score includes parts for TPT 1, TPT 2, TPT 3, TPT 4, HORN, TBN 1, TBN 2, TBN 3, B TBN, TUBA, TIMP, and TEN DRM. The key signature is one sharp (F#) and the time signature is 4/4. Measures 59-60 feature a forte (f) dynamic. TBN 2 and TBN 3 have triplet markings. The percussion parts feature a consistent rhythmic pattern.

63

Musical score for measures 63-66. The score includes parts for TPT 1, TPT 2, TPT 3, TPT 4, H&N, TBN 1, TBN 2, TBN 3, B TBN, TUBA, TIMP, and TEN DRM. The key signature is one sharp (F#) and the time signature is 4/4. The dynamic marking is *f*. The TPT 1 and TPT 2 parts feature trills in the final measure of the system.

67

*POCO MENO MOSSO* *RALL.*

Musical score for measures 67-70. The score includes parts for TPT 1, TPT 2, TPT 3, TPT 4, H&N, TBN 1, TBN 2, TBN 3, B TBN, TUBA, TIMP, and TEN DRM. The key signature is one sharp (F#) and the time signature is 4/4. The dynamic marking is *ff*. The tempo marking is *POCO MENO MOSSO* and *RALL.* The TPT 1 and TPT 2 parts feature trills in the final measure of the system.

SB1: Como Poden per sas Culpas	arr. Jock McKenzie	SB50: Trumpet Tune and Air	Henry Purcell
SB2: Tientos y Danzas	Gareth Wood	SB51: A Redbridge Raga	Chris Wilcox
SB3: Dindirindin	arr. Jock McKenzie	SB52: Finale from Organ Symphony	Camille Saint-Saëns
SB4: Fugatango	Steve Waterman	SB53: Masque after "Dioclesian"	Chris Houlding
SB5: Air des Espagnol	Jean-Baptiste Lully	SB54: Alloy	Chris Wilcox
SB6: Donde el Mar Saluda al Cielo	Mark Bassey	SB55: The Moose on the Loose	Mark Hamlyn
SB7: Homenaje a Don Luis de Victoria	Tomás Luis de Victoria	SB56: O.B.1. Fanfare	Tom Watson
SB8: Los Canarios	Gaspar Sanz	SB57: Blewz	Keiron Anderson
SB9: Juanear	Jim Rattigan	SB58: Thrash'd	Tom Harrold
SB10: La Perla Negra	Colin Skinner	SB59: The New Spagnoletta	Giles Farnaby
SB11: Dulcinea	David Powell	SB60: Aviator	Keiron Anderson
SB12: Castles in Spain	Mark Lockheart	SB61: La Forza del Destino	Giuseppe Verdi
SB13: Malagueña	Ernesto Lecuona	SB62: Fêtes	Claude Debussy
SB14: Clapp!!!!	Paul McGhee	SB63: Last Night of the Proms Medley	arr. Tom Barton
SB15: Leviathan	Paul Denegri	SB64: Tango de Buenos Aires	Keiron Anderson
SB16: Saeta	Gil Evans	SB65: Entrance of the Gladiators	Julius Fučík
SB17: Sunny	John Eacott	SB66: Rondo from Horn Concerto No 3	W.A. Mozart
SB18: The Incredibles	Michael Giacchino	SB67: I Ain't Gonna Ask No More	Toshiko Akiyoshi
SB19: Children of Sanchez	Chuck Mangione	SB68: Music for the Royal Fireworks	George F. Handel
SB20: La Virgen de La Macarena	Bernardo Bautista Monterde	SB69: Minstrels	Claude Debussy
SB21: Soul Bossa Nova	Quincy Jones	SB70: Skirl	Tom Harrold
SB22: Smoke on the Water	Deep Purple	SB71: Fanfare from King Lear	Claude Debussy
SB23: Innuendo	Mercury, May, Taylor and Deacon	SB72: Hard Hats and Cornets	Terry Johns
SB24: Flood Warning	Mark Nightingale	SB73: Blue Bombazine	Terry Johns
SB25: Highforce	Mark Lockheart	SB74: Red Vest Man	Steve Waterman
SB26: Icebreaker	Tom Harrold	SB75: Pastime with Good Company	King Henry VIII
SB27: Inchcolm	Terry Johns	SB76: Bebop for Brass	Keiron Anderson
SB28: Wade in the Water	arr. Mark Bassey	SB77: Paolozzi's Windows	Terry Johns
SB29: Deep River	arr. Mark Bassey	SB78: Pavane	Gabriel Fauré
SB30: The Healing Stream	David Powell	SB79: Homage to Bach	Chris Houlding
SB31: The Raft of Medusa	Gareth Wood	SB80: Elsa's Procession to the Cathedral	Richard Wagner
SB32: Underground Plumbing Blues	Andy Baker	SB81: Naman	Paul Denegri
SB33: Firewater	Jim Rattigan	SB82: Scarborough Fair	arr. Ian Shepherd
SB34: Enormous Pink Jellyfish	Mark Bassey	SB83: Jig from St. Paul's Suite	Gustav Holst
SB35: Memories of You	Eubie Blake	SB84: Thaxted	Gustav Holst
SB36: Solving the Riddle	Billy May	SB85: Nimrod from Enigma Variations	Sir Edward Elgar
SB37: Spain	Chick Corea	SB86: Tea for Two	Vincent Youmans
SB38: Sing Sing Sing	Louis Prima	SB87: Dapperidoo	Jock McKenzie
SB39: "Peter Gunn" Theme	Henry Mancini	SB88: Serenade	Sir Edward Elgar
SB40: The Green Hornet	Billy May	SB89: Black Bottom Stomp	Jelly Roll Morton
SB41: Gonna Fly Now - Theme from "Rocky"	Bill Conti	SB90: The Lark	arr. Jock McKenzie
SB42: Rondeau from Abdelazar	Henry Purcell	SB91: Makin Whoopee	Walter Donaldson
SB43: Prelude from Te Deum	Marc-Antoine Charpentier	SB92: Tu Romnie	arr. Jock McKenzie
SB44: Rondeau Sinfonies des Fanfares	Jean-Joseph Mouret	SB93: Quarks & Things	Jock McKenzie
SB45: Habanera from Carmen	George Bizet	SB94: Fantasia on British Sea Songs	Sir Henry Wood
SB46: Funk	Keiron Anderson	SB95: El Gato Montés	Manuel Penella
SB47: Tubasco	Duncan Ward	SB96: Czardas	Vittorio Monti
SB48: Brass Braziliana	Keiron Anderson	SB97: Purcell Fantasia	Ian Shepherd
SB49: Theme from "Shaft"	Isaac Hayes		



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