

Trumpet Voluntary

Attributed To Henry Purcell

Alto Recorder & Piano / Organ

Arr.: Colette Mourey

Jeremiah Clarke

EMR 35829

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(1674-1707)

Arr.: Colette Mourey

Alto Recorder

Piano / Organ

f

poco staccato *(simile)*

tr

5

9

Musical score for "The Rose Tree" in E-flat major, 3/4 time. The score consists of three staves: two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The piece is marked with a tempo of "Moderato".

Vocal Parts:

- Soprano:** The melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. The lyrics "The Rose Tree" are sung under the first three notes. The melody continues with a quarter note G4, a half note F#4, and a half note E4. The lyrics "The Rose Tree" are repeated. The piece ends with a half note D4.
- Alto:** The melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. The lyrics "The Rose Tree" are sung under the first three notes. The melody continues with a quarter note G4, a half note F#4, and a half note E4. The lyrics "The Rose Tree" are repeated. The piece ends with a half note D4.

Piano Accompaniment:

- Right Hand:** The right hand plays a series of chords, starting with a half note G4, followed by a quarter note A4, and then a half note B4. The chords are: G4-B4-D5, A4-B4-C5, B4-A4-G4, F#4-E4-D4, E4-F#4-G4, F#4-E4-D4, and E4-F#4-G4. The piece ends with a half note D4.
- Left Hand:** The left hand plays a series of chords, starting with a half note G4, followed by a quarter note A4, and then a half note B4. The chords are: G4-B4-D5, A4-B4-C5, B4-A4-G4, F#4-E4-D4, E4-F#4-G4, F#4-E4-D4, and E4-F#4-G4. The piece ends with a half note D4.

The score includes dynamic markings: *f* (forte) for the vocal parts and *mf* (mezzo-forte) for the piano accompaniment. The tempo is marked "Moderato".

13

A

13 **A**

mf

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17

Measures 17-20 of the musical score. The system includes a vocal line and a piano accompaniment. The vocal line starts with a trill on a dotted quarter note, followed by eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. Dynamics include *mf* *espressivo* for the vocal line and *mp* for the piano accompaniment.

21

Measures 21-24 of the musical score. The vocal line continues with a trill and moving lines. The piano accompaniment maintains its harmonic support. Dynamics include *mf* for the vocal line and *mp* for the piano accompaniment. The instruction *ossia ad lib.* appears above the vocal line in measure 24.

25 **B**

Measures 25-28 of the musical score, marked with a section symbol **B**. The vocal line features a trill and moving lines. The piano accompaniment provides harmonic support. Dynamics include *f* for the vocal line and *ff* for the piano accompaniment.

29

Measures 29-32 of the musical score. The vocal line continues with a trill and moving lines. The piano accompaniment maintains its harmonic support. Dynamics include *f* for the vocal line and *ff* for the piano accompaniment. The instruction *ossia ad lib.* appears above the vocal line in measure 32.

33

Measures 33-36 of the musical score. The vocal line features a trill and moving lines. The piano accompaniment provides harmonic support. Dynamics include *f* for the vocal line and *ff* for the piano accompaniment. The instruction *ossia ad lib.* appears above the vocal line in measure 34. The system concludes with a *mf* dynamic for the vocal line and *mp* for the piano accompaniment.

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