

# SONATA

per tromba e orchestra d'archi

Herausgegeben von  
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I

H. PURCELL  
(1659-1695)  
unprepared  
non-harmony  
note - resolves  
up on next  
note. X tr AN

AN = anticipation

UA = upper  
auxiliary

1st idea

Pomposo

Tromba in Do

Violini

Viola

Violoncelli

Basso continuo

Strings take over theme.  
Pitches are altered  
to move to dominant  
A major. (5)

A chord  
V - I = perfect  
cadence  
3-4-4.1

D chord

5 6  
4 3 #

E chord V -

1st idea played + split into different instruments

Just first 5 notes & opening now overlaps dominant harmony. fragmentation of the theme

Handwritten musical score for the first system, consisting of five staves. The top staff has a circled number '10'. The music is in a key with one sharp (F#) and a 4/4 time signature. The first four staves are melodic lines, and the fifth is a piano accompaniment. Several notes and phrases are highlighted in pink. Annotations include '1st idea played + split into different instruments' and 'Just first 5 notes & opening now overlaps dominant harmony. fragmentation of the theme'.

A chord - I  
V - I perfect cadence

A chord  
perfect cadence back to D.

second idea imitated descending set of even quavers:

Fragmentation of b. II. Anaphony texture

Handwritten musical score for the second system, consisting of five staves. The music continues from the first system. The first four staves are melodic lines, and the fifth is a piano accompaniment. Several notes and phrases are highlighted in yellow. Annotations include 'second idea imitated', 'descending set of even quavers:', 'Trumpet - strings', 'harmonised in B minor', 'passed anaphonally.', 'rhythmic diminution semi quavers not qu', 'relative minor', 'prep - susp', and 'resolution'.

D chord  
orig.

3/4 V - I perfect cadence.

15

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

cadence to A major. - emphasises this. - long inverted pedal on A. - inverted pedal

Prepare - tr. dissonant - tr. suspension - resolution. string harmonies to a minor (dominant)

descending melodic minor.

20

*f*

*mp*

*f*

*mp*

*f*

*mp*

*f*

*mp*

A major again. - back to D major

sequenced antiphonally by trumpet

Fragment of theme

scurrying semiquaver theme

Greater use of passing notes

Motif 1

3rd idea imitated but different notes.

same mainly conjunct movement

rising semiquaver + crotchet bounced around antiphonal

Tonic + dominant harmonies = consonant bright quality

trumpet joins in unison.

leads to final cadence in Tonic

(25)

b inversion

II

(30) Andante maestoso

No trumpet/melody part worth noticing

Tromba in Do

Empty musical staff for Tromba in Do.

I.

Violini I staff with notes and dynamics p, mp. Includes handwritten annotation "tr -dim 5th" with a circle around a trill.

Violini

II.

Violini II staff with notes and dynamics p, mp.

Viola

Viola staff with notes and dynamics p, mp.

Violoncelli

Violoncelli staff with notes and dynamics p, mp.

lower parts move in a homophonic texture.

Basso continuo staff with notes and dynamics p, mp.

Lower part of Basso continuo staff with notes and dynamics p, mp.

Bmin - Bmaj

First 5 bar phrase - whole passage grows from this

(35)

Empty musical staff for Tromba in Do.

Violini I staff with notes and dynamics p. Includes handwritten annotation "tr -dim 5th" with a circle around a trill.

Violini II staff with notes and dynamics p.

Viola staff with notes and dynamics p.

Violoncelli staff with notes and dynamics p.

Lower part of Basso continuo staff with notes and dynamics p.

Lower part of Basso continuo staff with notes and dynamics p.

Lower part of Basso continuo staff with notes and dynamics p.

Lower part of Basso continuo staff with notes and dynamics p.

Lower part of Basso continuo staff with notes and dynamics p.

Lower part of Basso continuo staff with notes and dynamics p.

Emin - Emaj

2nd dominant

Tierce de Picardie

Amaj - Amin

40

7th chord

augmented chord (E $\sharp$ \*c) adds piquancy to Purcell's writing.

45

Use of unusual chords/progressions show less reliance on functional harmony.

Final cadence D major

7th chord

augmented

III

(50) Allegro ma non troppo

(55)

Tromba in Do

I.  
Violini

II.

Viola

Violoncelli

Basso continuo

Triple time main theme - outlined by violin

f falling 5 note scale - followed by rising sequence

old fashioned imitative polyphony

f down 8ve caonikah down 4th

(60)

down a 4th

down 2 8ves.

played at pitch.

16

~~TRUMPET~~ = imitative polyphony  
bold fashioned.

(65)

other instruments accompany when not playing subject.

- descending triads

(70)

answered by trumpet antiphonally



26 Join together for  
cadential phrase

Third section  
= Trumpet + continuo

(75)

*f* *mp*

Phrase sequenced.

Prominent cadence.

Inversion of first idea.

conservative feature.

(80) (85)

short cadential phrase.

Subject in violins. reintroduced - in melodic inversion

*f* *f* down 4th *f* down octave

\*)orig.

\*\*)orig. *f*

(90)

suspension 7-6

4-3 suspension

down 2 octaves

Trumpet + violins in 3rds

at pitch

(95)

redundant entry - Bm<sup>7</sup> - 1st modulation.

51

simple idea

played in unison

rising 4th

falling 3rd

sequenced down a note

100

105

13

imperfect

false relation

same pattern as violin + viola b. 52

1st idea returns. - not contrapuntally

Trumpet + 4th violins = unison

110 61

64

Trumpet copies

accompanied homophonically by lower strings

115

120

Musical score for measures 115-120. The score consists of six staves. The first staff is highlighted in light blue. Dynamics include 'cresc.', 'f', and 'p'. The music is in a key with one sharp (F#) and a 7/8 time signature.

homophonic

unison

- cadential phrase

Tonic chord.

125

Musical score for measures 125-130. The score consists of six staves. The first staff is highlighted in light blue. Dynamics include 'p' and 'f'. Trills are marked with 'tr'. The music is in a key with one sharp (F#) and a 7/8 time signature.

accompanying.