

HENRY PURCELL

FANTASIA: THREE PARTS UPON A GROUND

TRUMPET (B^b + C) & ORGAN

ARR.: GRAHAM ASHTON

BIM 96394

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FANTASIA: THREE PARTS UPON A GROUND

HENRY PURCELL – ARR. GRAHAM ASHTON

English

The Fantasia: Three Parts upon a Ground is one of the most appealing works of Henry Purcell, the master of seventeenth-century English music. As its title indicates, the work rests on a ground – an obstinate bass, a short figure repeated tirelessly – above which three voices unfold a succession of variations of remarkable inventiveness.

Over this unchanging foundation, three elegant and dancing melodic lines intertwine, answering and imitating one another with a wholly Baroque grace. From this formal constraint springs music of constant richness and vitality, in which contrapuntal rigour and melodic charm combine with consummate artistry. A luminous and refined work, a perfect testament to Purcell's genius.

This arrangement was recorded in Tulle Cathedral, with Michael Mattes on the organ, for the Signum Records label (London).

Français

La Fantasia: Three Parts upon a Ground est l'une des pages les plus séduisantes de Henry Purcell, maître de la musique anglaise du XVII^e siècle. Comme son titre l'indique, l'œuvre repose sur un ground – une basse obstinée, brève formule répétée inlassablement – au-dessus de laquelle trois voix déploient une succession de variations d'une inventivité remarquable.

Sur ce socle immuable s'entrelacent trois lignes mélodiques élégantes et dansantes, qui se répondent et s'imitent avec une grâce toute baroque. De cette contrainte formelle naît une musique d'une richesse et d'une vitalité constantes, où rigueur contrapuntique et charme mélodique se conjuguent avec un art consommé. Une œuvre lumineuse et raffinée, parfait témoignage du génie de Purcell.

Cet arrangement a été enregistré en la cathédrale de Tulle, avec Michael Mattes à l'orgue, pour le label Signum Records (Londres).

Deutsch

Die Fantasia: Three Parts upon a Ground gehört zu den reizvollsten Werken Henry Purcells, des Meisters der englischen Musik des 17. Jahrhunderts. Wie der Titel andeutet, beruht das Werk auf einem Ground – einem beharrlichen Bass, einer kurzen, unermüdlich wiederholten Formel –, über dem drei Stimmen eine Folge von Variationen bemerkenswerter Erfindungsgabe entfalten.

Über diesem unveränderlichen Fundament verflechten sich drei elegante, tänzerische Melodielinien, die einander mit ganz barocker Anmut antworten und nachahmen. Aus dieser formalen Beschränkung erwächst eine Musik von beständigem Reichtum und steter Vitalität, in der kontrapunktische Strenge und melodischer Charme sich mit vollendeter Kunst verbinden. Ein leuchtendes und verfeinertes Werk, ein vollkommenes Zeugnis von Purcells Genie.

Dieses Arrangement wurde in der Kathedrale von Tulle mit Michael Mattes an der Orgel für das Label Signum Records (London) eingespielt.

GRAHAM ASHTON



English:

Graham Ashton is Professor of Music at Purchase College, State University of New York. He has given over 200 masterclasses and recitals in 21 countries, and has performed as soloist with several orchestras, including the BBC Symphony Orchestra, the English Chamber Orchestra, the New York Virtuosi, and the Irish Chamber Orchestra. He has also recorded as a soloist for Virgin/EMI, Signum, Nimbus, IMP, Koch, and Claves.

Recognized for his commitment to brass chamber music, he founded the Graham Ashton Brass Ensemble (GABE) in London in 1989, later reforming the group with virtuosos from New York upon relocating to the United States in 1999. GABE recorded four albums for Virgin/EMI, SONY, Signum, and Chandos, and their surround-sound recording for SONY was nominated for a Grammy Award in 2005.

A versatile composer and arranger, Graham Ashton has also written for film, theater, and the concert stage.

Website: www.grahamashton.com

Deutsch:

Graham Ashton ist Professor für Musik am Purchase College, State University of New York. Er hat über 200 Meisterkurse und Konzerte in 21 Ländern gegeben und ist als Solist mit mehreren Orchestern aufgetreten, darunter dem BBC Symphony Orchestra, dem English Chamber Orchestra, den New York Virtuosi und dem Irish Chamber Orchestra. Als Solist hat er zudem für Virgin/EMI, Signum, Nimbus, IMP, Koch und Claves Aufnahmen gemacht.

Aufgrund seines Engagements für die Blechbläser-Kammermusik gründete er 1989 in London das Graham Ashton Brass Ensemble (GABE), das er nach seinem Umzug in die USA im Jahr 1999 mit New Yorker Virtuosen neu formierte. GABE nahm vier Alben für Virgin/EMI, SONY, Signum und Chandos auf; ihre Surround-Sound-Aufnahme für SONY wurde 2005 für einen Grammy Award nominiert.

Als vielseitiger Komponist und Arrangeur hat Graham Ashton auch für Film, Theater und die Konzertbühne geschrieben.

Website: www.grahamashton.com

Français:

Graham Ashton est professeur de musique au Purchase College, State University of New York. Il a donné plus de 200 masterclasses et récitals dans 21 pays, et s'est produit comme soliste avec plusieurs orchestres, notamment le BBC Symphony Orchestra, l'English Chamber Orchestra, le New York Virtuosi et l'Irish Chamber Orchestra. Il a également enregistré comme soliste pour Virgin/EMI, Signum, Nimbus, IMP, Koch et Claves.

Reconnu pour son engagement envers la musique de chambre pour cuivres, il fonde le Graham Ashton Brass Ensemble (GABE) à Londres en 1989, puis reforme le groupe avec des virtuoses new-yorkais après son installation aux Etats-Unis en 1999. GABE a enregistré quatre albums pour Virgin/EMI, SONY, Signum et Chandos, et son enregistrement en son surround pour SONY a été nommé aux Grammy Awards en 2005.

Compositeur et arrangeur polyvalent, Graham Ashton a également écrit pour le cinéma, le théâtre et la scène de concert.

Site internet : www.grahamashton.com

Fantasia: Three Parts Upon a Ground

B $\flat$ TRUMPET

Henry Purcell

Arr.: Graham Ashton

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Musical score for a single melodic line in treble clef, key of D major (F# C# G# D), and 4/4 time. The tempo is marked as quarter note = 80. The score consists of 64 measures, divided into eight systems of eight measures each.

Dynamics and performance markings include:

- f** (forte) at measures 1, 16, and 32.
- mp** (mezzo-piano) at measures 5, 11, 20, 32, 44, and 53.
- mf** (mezzo-forte) at measures 20, 26, and 53.
- f** (forte) at measure 26.

Performance markings include:

- Trills (tr) at measures 11, 16, and 26.
- Accents (^) at measures 1, 5, 11, 16, 20, 26, 32, 44, and 53.
- Rehearsal marks (double bar lines) at measures 5, 11, 16, 20, 26, 32, 44, and 53.
- First ending brackets (1) at measures 11, 26, and 44.
- Second ending brackets (2) at measures 5, 20, and 32.
- A 3/4 time signature change at measure 20.
- A 6-measure rest at measure 32.

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Fantasia: Three Parts Upon a Ground


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Henry Purcell
Arr.: Graham Ashton

$\text{♩} = 80$

C Trumpet

Organ

4

8

f

mp

mp

12

Measures 12-15 of the musical score. The system consists of four staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature is two sharps (F# and C#). Measure 12 features a trill in the top treble staff. Measures 13-15 show complex rhythmic patterns in the piano accompaniment, including sixteenth-note runs and chords.

16

Measures 16-19 of the musical score. Measure 16 begins with a forte (*f*) dynamic marking. The system continues with four staves. Measure 18 includes a trill in the top treble staff. The piano accompaniment features intricate sixteenth-note passages.

20

Measures 20-24 of the musical score. Measure 20 starts with a mezzo-forte (*mf*) dynamic marking. The system consists of four staves. Measures 21-24 show a change in the piano accompaniment's texture, with more sustained chords and rhythmic patterns.

25

Measures 25-28 of the musical score. Measure 25 features a trill in the top treble staff. The system consists of four staves. Measures 26-28 show rapid sixteenth-note runs in both the top treble and the piano accompaniment.

30

Measures 30-35 of a musical score. The score is written for a piano with four staves: a single treble staff at the top, and grand staves (treble and bass) below. The key signature is two sharps (F# and C#). The tempo/mood is indicated by *mf* (mezzo-forte) at the beginning, *f* (forte) in the middle, and *mp* (mezzo-piano) towards the end. The music features rapid sixteenth-note passages in the upper staves and a steady eighth-note accompaniment in the lower staves.

36

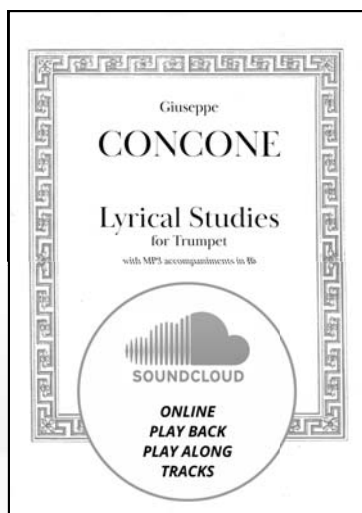
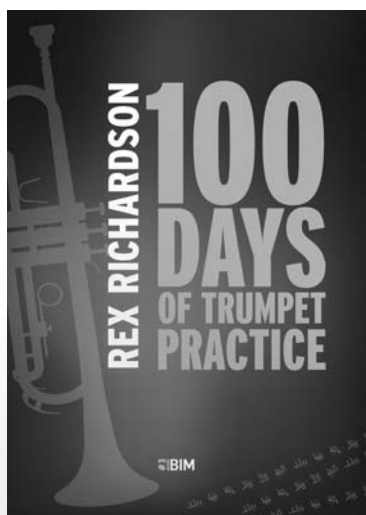
Measures 36-45 of a musical score. The score is written for a piano with four staves: a single treble staff at the top, and grand staves (treble and bass) below. The key signature is two sharps (F# and C#). The music continues with a similar texture to the previous system, featuring sixteenth-note runs in the upper staves and eighth-note accompaniment in the lower staves.

46

Measures 46-54 of a musical score. The score is written for a piano with four staves: a single treble staff at the top, and grand staves (treble and bass) below. The key signature is two sharps (F# and C#). The tempo/mood is indicated by *mp* (mezzo-piano) at the beginning, *mf* (mezzo-forte) in the middle, and *mp* (mezzo-piano) towards the end. The music features a mix of sixteenth-note passages and quarter-note chords in the upper staves, with a consistent eighth-note accompaniment in the lower staves.

55

Measures 55-60 of a musical score. The score is written for a piano with four staves: a single treble staff at the top, and grand staves (treble and bass) below. The key signature is two sharps (F# and C#). The tempo/mood is indicated by *mf* (mezzo-forte) at the beginning. The music features a mix of sixteenth-note passages and quarter-note chords in the upper staves, with a consistent eighth-note accompaniment in the lower staves.



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