

10 Greatest Voluntaries

Bassoon & Piano / Organ

Arr.: Colette Mourey

Various Composers

EMR 43840

1. Trumpet Voluntary (**John Stanley**)
2. Trumpet Voluntary (**John Stanley**)
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1. Trumpet Voluntary

"Echoes", N° 5 Opus 7

John Stanley

(1712 - 1786)

Arr.: Colette Mourey



Allegro $\text{♩} = 56 - 60$ ($\text{♩} = 112 - 120$)

Bassoon

Piano

Measures 1-4 of the score. The Bassoon part starts with a rest, then plays a melodic line with a trill (tr) and a forte (f) dynamic. The Piano part features a complex texture with chords and moving lines, marked with forte (f), mezzo-forte (mf), and piano (p) dynamics. An 'eco' (echo) effect is indicated at the end of the piano part.

5

Measures 5-8 of the score. The Bassoon part continues with a melodic line, marked mezzo-forte (mf) and featuring trills (tr). The Piano part has a more active texture with chords and moving lines, marked mezzo-piano (mp) and piano (p). An 'eco' (echo) effect is indicated at the end of the piano part.

9

Measures 9-12 of the score. The Bassoon part features a melodic line with trills (tr) and a forte (f) dynamic, reaching fortissimo (ff) by measure 12. The Piano part has a complex texture with chords and moving lines, marked mezzo-forte (mf) and piano (p). An 'eco' (echo) effect is indicated at the end of the piano part.

13

Measures 13-16 of the score. The Bassoon part continues with a melodic line, marked mezzo-piano (mp) and featuring trills (tr). The Piano part has a complex texture with chords and moving lines, marked piano (p). An 'eco' (echo) effect is indicated at the end of the piano part.

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2. Trumpet Voluntary

John Stanley
(1712 - 1786)

Arr.: Colette Mourey

Maestoso ♩ = 104

Bassoon

Piano / Organ

f deciso

5

f *ff* *f*

mf

11

mf *mp* *mf* *f* *mp*

p *p*

17

A

mp *mf*

p *mf* *mp*

3. Trumpet Voluntary

Jeremiah Clarke
(1674-1707)
attributed to Henry Purcell
Arr.: Colette Mourey

Maestoso $\text{♩} = 56$ ($\text{♩} = 112$)

Bassoon

Piano / Organ

f *poco staccato* *(simile)* *tr*

5

ossia ad lib. *tr*

f grandioso

f grandioso

mf

9

f *mf*

f *mf*

mf *mp*

13 **A**

tr

mf

4. Trumpet Voluntary

13

William Boyce

(1711-1779)

Arr.: Colette Mourey

Vivo ♩ = 112

The musical score is arranged for Bassoon and Piano/Organ. It begins with a tempo marking of 'Vivo' and a metronome marking of 112 beats per minute. The key signature is one flat (B-flat major or D minor) and the time signature is common time (C). The score is divided into four systems, with measure numbers 4, 9, and 13 indicated at the start of their respective systems. The first system (measures 1-3) features a Bassoon part starting with a forte (*f*) dynamic and a Piano/Organ part with a forte (*f*) dynamic. The second system (measures 4-8) includes a 'fuero' marking above the Bassoon staff and a piano (*p*) dynamic in the Piano/Organ part. The third system (measures 9-12) is marked with a box containing the letter 'A' and includes dynamics of mezzo-forte (*mf*), fortissimo (*ff*), and mezzo-piano (*mp*). The fourth system (measures 13-15) features 'Eco' markings above the Bassoon staff and dynamics of piano (*p*) and mezzo-piano (*mp*). The score concludes with a final forte (*f*) dynamic in the Bassoon part.

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5. Trumpet Voluntary

John Alcock
(1740-1791)

Arr.: Colette Mourey

Vivo ♩ = 126

The musical score is arranged for Bassoon and Piano/Organ. It begins with a tempo marking of 'Vivo' and a metronome marking of ♩ = 126. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into four systems, with measure numbers 5, 10, and 14 indicated at the start of their respective systems. The Bassoon part features a melodic line with trills and slurs, while the Piano/Organ part provides harmonic support with chords and moving bass lines. Dynamics such as *f*, *mf*, *ff*, and *p* are used throughout. A section marked 'A' in a box begins at measure 14. The score concludes with a fermata over the final notes.

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6. Trumpet Voluntary

Georg Friedrich Händel

(1685-1759)

Arr.: Colette Mourey

Maestoso $\text{♩} = 66$

Bassoon

Piano / Organ

4

9

13

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7. Trumpet Voluntary

Thomas Sanders Dupuis
(1733-1796)

Arr.: Colette Mourey

Maestoso ♩ = 100

Bassoon

Piano / Organ

4

9

13

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8. Trumpet Voluntary

John Beckwith
(1759-1809)
Arr.: Colette Mourey

Maestoso ♩ = 108

Bassoon

Piano / Organ

6

11

16

22

9. Trumpet Voluntary

John Travers

(1703-1758)

Arr.: Colette Mourey

1

Adagio sostenuto ♩ = 60

The musical score is written for Bassoon and Piano/Organ. It begins with a key signature of two sharps (F# and C#) and a 3/4 time signature. The tempo is marked 'Adagio sostenuto' with a quarter note equal to 60 beats per minute. The score is divided into four systems, each starting with a measure number: 1, 5, 9, and 13. The Bassoon part consists of a single melodic line. The Piano/Organ part is written in grand staff (treble and bass clefs) and provides harmonic support with chords and a bass line. Dynamics are indicated by letters: *p* (piano), *pp* (pianissimo), *mp* (mezzo-piano), *f* (forte), and *rit.* (ritardando). The piece concludes with a fermata over the final note.

10. Trumpet Voluntary

from Voluntary 2

William Russell
(1777-1813)
Arr.: Colette Mourey

1

Largo ♩ = 66

Bassoon

Piano / Organ

6

11

16

The musical score is written for Bassoon and Piano/Organ. It is in the key of D major (two sharps) and common time (C). The tempo is Largo, with a quarter note equal to 66 beats per minute. The score is divided into four systems, each starting with a measure number (1, 6, 11, 16). The Bassoon part is in the bass clef, and the Piano/Organ part is in the treble and bass clefs. Dynamics include *pp*, *p*, *mp*, *mf*, and *p*. There are also trills (*tr*) and accents (*>*) in the Bassoon part. The Piano/Organ part features complex chordal textures and arpeggiated figures.

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EMR 19230	ROCHA, Gilles	The Hypnotist
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EMR 6073D	SCHUBERT, Franz	Serenade D 957 N° 4
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