

# Henry Purcell Orchestersuite

G-Dur

nach Cembalostücken

arrangiert für Schulorchester

von  
Christoph Heidsiek

Partitur und Einzelstimmen



Notenedition GanzOhr  
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## Vorwort

Diese Suite wurde frei nach originalen Cembalostücken von Henry Purcell (1659-1695) zusammengestellt, wobei nicht immer die ursprüngliche Tonart der einzelnen Stücke beibehalten wurde. Maßgeblich war hier der Tonumfang der Sopranblockflöte.

Diese Stücke von Henry Purcell bieten großen musikalischen Reichtum, stellen keine allzu hohen technischen Ansprüche und bieten (beginnenden) Schulorchestern und Ensembles ein geeignetes und vielfältiges Repertoire.

Die binnendifferenzierten Arrangements bieten Stimmen in unterschiedlichen Schwierigkeitsgraden, um die vielgestaltigen Fähigkeiten innerhalb eines Schulorchesters zu berücksichtigen und möglichst jedem Schüler angemessene Spielmöglichkeiten zu bieten.

Bei den Einzelstimmen (nicht aber in der Partitur) finden sich auch Stimmen für Altsaxophon in Es (transponierte Klarinettenstimmen) und Waldhorn in F und Akkordgitarre.

*Die Einzelstimmen dürfen und sollen von Erwerber für eigene Unterrichtszwecke fotokopiert werden.*

Die Cembalostimme folgt notengetreu dem Original. Alle Stimmen, die sich *nicht* in der Cembalopartie stehen, wurden frei hinzukomponiert. Dies betrifft meist die Altstimme (zweite Sopranflöte/Klarinette/Violine), bisweilen aber auch den Tenor und immer die Metallophonstimme.

Die Partituren bieten einen vollstimmigen vier- bis fünfstimmigen Satz, *der je nach den situativen Gegebenheiten aufgelockert und variiert werden sollte*. Wichtig: Das Cello 2 spielt die Bassstimme und Cello 1 die Tenorstimme.

*Aufgrund der Dopplung vieler Stimmen können Stimmen auch problemlos weggelassen werden.*

Welche Stimmen weggelassen werden können ergibt sich aus der Partitur. Die (mehrstimmige) Minimalbesetzung ergibt sich aus der Cembalopartie. Dynamische Zeichen wurden bewusst weggelassen, was jedoch nicht zu großer Gleichförmigkeit verleiten sollte.

Variationsmöglichkeiten bieten sich durch:

- Soli bestimmter Instrumente (z. B. mit Gitarre oder Klavierbegleitung)
- Besetzungsvarianten (Blechbläser, Streicher, Percussion, Holzbläser, freie Kombinationen) im Wechsel mit Tuttienspiel
- Dynamische Variationen
- Besetzungsvarianten bei den Wiederholungen
- etc. etc.

Viel Freude und Erfolg beim Musizieren wünscht

Christoph Heidsiek  
Ottersberg im Oktober 2016

# Purcell I - Suite in G

nach Cembalostücken von  
Henry Purcell  
arr. C. Heidsiek

## 1. Marsch

G D G D am G D D

Cembalo

Sopranflöte 1

Sopranflöte 2

B-Klarinette 1

B-Klarinette 2

B-Klarinette 3

B-Trompete 1

B-Trompete 2

Tenorhorn in B 1

Tenorhorn in B 2

Metallophon

Violine 1

Violine 2

Viola

Violoncello 1

Violoncello 2

Bassxylophon

The musical score is arranged for a large ensemble. The instruments listed on the left are: Cembalo, Sopranflöte 1, Sopranflöte 2, B-Klarinette 1, B-Klarinette 2, B-Klarinette 3, B-Trompete 1, B-Trompete 2, Tenorhorn in B 1, Tenorhorn in B 2, Metallophon, Violine 1, Violine 2, Viola, Violoncello 1, Violoncello 2, and Bassxylophon. The score is in G major (one sharp) and 4/4 time. The key signature is G major, and the time signature is 4/4. The music is arranged for a large ensemble, including strings, woodwinds, brass, and percussion. A large watermark 'GanzOhr' is visible across the score.

# 2. Air en Bourree

Henry Purcell (1659-1695)  
arr. C. Heidsiek

em em am D G H em em em em am D

Cemb.

Soprf. 1

Soprf. 2

B-Klar. 1

B-Klar. 2

B-Klar. 3

Tromp. 1

Tromp. 2

Tenorh. 1

Tenorh. 2

Metallo.

Vl. 1

Vl. 2

Vla.

Vcl. 1

Vcl. 2

Bass-X.

# 3. Courante

Henry Purcell (1659-1695)  
arr. C. Heidsiek

G G G am D D D am C em

Cemb.

Soprf. 1

Soprf. 2

B-Klar. 1

B-Klar. 2

B-Klar. 3

Tromp. 1

Tromp. 2

Tenorh. 1

Tenorh. 2

Metallo.

Vi. 1

Vi. 2

Vla.

Vcl. 1

Vcl. 2

Bass-X.

# 4. Lilliburlero - A new Irish Tune

Henry Purcell (1659-1695)  
arr. C. Heidsiek

G G G G D D CD7 G em C G D D G

The musical score is arranged in a grand staff format with 13 parts. The instruments and their parts are: Cemb. (Cembalo), Soprf. 1 and 2 (Soprano), B-Klar. 1, 2, and 3 (Bass Clarinet), Tromp. 1 and 2 (Trumpet), Tenorh. 1 and 2 (Tenor Horn), Metallo. (Mellophone), Vl. 1 and 2 (Violin), Vla. (Viola), Vcl. 1 and 2 (Violoncello), and Bass-X. (Bass). The score is in G major (one sharp) and 3/4 time. The key signature is G major, and the time signature is 3/4. The piece consists of 8 measures. The notation includes various rhythmic values such as quarter notes, eighth notes, and dotted notes. A large, semi-transparent watermark is visible across the score.

# 5. Hornpipe

Henry Purcell (1659-1695)  
arr. C. Heidsiek

G D em hm C G D G

Cemb.

Soprfl. 1

Soprfl. 2

B-Klar. 1

B-Klar. 2

B-Klar. 3

Tromp. 1

Tromp. 2

Tenorh. 1

Tenorh. 2

Metallo.

Vl. 1

Vl. 2

Vla.

Vcl. 1

Vcl. 2

Bass-X.

# 6. Canary

Henry Purcell (1659-1695)  
arr. C. Heidsiek

G G D G am am em C G C D G G D G

Cemb.

Soprf. 1

Soprf. 2

B-Klar. 1

B-Klar. 2

B-Klar. 3

Tromp. 1

Tromp. 2

Tenorh. 1

Tenorh. 2

Metallo.

Vi. 1

Vi. 2

Vla.

Vcl. 1

Vcl. 2

Bass-X.



# Purcell I - Suite in G

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## 1. Marsch

Cembalo

G D G D am G D D

⑤ G am G D C D G D

⑨ D D A D G G C am D

⑬ D G D G em C D G

## 2. Air en Bourree

Henry Purcell  
arr. C. Heidsiek

Cemb.

em em am D G H em em em em am D

The first system of music is for Cembalo. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The melody in the treble staff is accompanied by chords in the bass staff. The chords are labeled as em, em, am, D, G, H, em, em, em, em, am, D.

⑦ G H em em em am am D D

The second system of music starts at measure 7. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The melody in the treble staff is accompanied by chords in the bass staff. The chords are labeled as G, H, em, em, em, am, am, D, D.

⑬ G G C C hm G G D G G G G

The third system of music starts at measure 13. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The melody in the treble staff is accompanied by chords in the bass staff. The chords are labeled as G, G, C, C, hm, G, G, D, G, G, G, G.

⑰ H7 H7 em am D7 D C am H7 H7

The fourth system of music starts at measure 19. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The melody in the treble staff is accompanied by chords in the bass staff. The chords are labeled as H7, H7, em, am, D7, D, C, am, H7, H7.

⑳ em am D hm C am H7 H7 em

The fifth system of music starts at measure 24. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The melody in the treble staff is accompanied by chords in the bass staff. The chords are labeled as em, am, D, hm, C, am, H7, H7, em.

# Purcell I - Suite in G

Henry Purcell  
arr. C. Heidsiek

## 1. Marsch

G D G D am G D D

⑤ G am G D C D G D D

⑨ D D A D G G C

⑫ am D D G D G em C D G

## 2. Air en Bourree

em em am D G H em em em em am D

⑦ G H em em em am am D D

⑬ G G C C hm G G D G G G G

⑰ H7 H7 em am D7 D C am H7 H7

⑳ em am D hm C am H7 H7 em

# Purcell I -Suite in G

nach Cembalostücken von  
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## 1. Marsch

8 d' e' d' c' h c' h a h g a h a h c' d' c' h a g a g fis e d h c'

Sopranflöte 1

8 h a a g g fis e d g d d e fis g a g a

Sopranflöte 2

⑤ 8 d' e' d' c' h c' h a h g a h a h c' e' d' c' h a a

Soprfl. 1

8 h c' h a g a g fis g e d fis g a g d d

Soprfl. 2

⑨ 8 a a a d' a a fis g a d g a h a g fis e g a h c' h c' a

Soprfl. 1

8 fis fis e d e d c d d g fis e d c e e e fis g fis d

Soprfl. 2

⑬ 8 d' d' c' h a g a a g fis e d g a a g g

Soprfl. 1

8 fis d g d a d e d e fis g e d d d

Soprfl. 2

# Purcell I -Suite in G

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## 1. Marsch

Sopranflöte 1

Sopranflöte 2

8

8

Detailed description: This system shows the first eight measures of the march. The Soprano Flute 1 part (top staff) begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melodic line with eighth and sixteenth notes. The Soprano Flute 2 part (bottom staff) provides a harmonic accompaniment with a similar rhythmic pattern. Both staves are marked with a circled '8' at the beginning.

Soprfl. 1

Soprfl. 2

5

8

8

Detailed description: This system covers measures 5 through 8. The Soprano Flute 1 part continues its melodic line, ending with a repeat sign. The Soprano Flute 2 part continues its accompaniment. Both staves are marked with a circled '5' at the start of the system and a circled '8' at the beginning of the first staff.

Soprfl. 1

Soprfl. 2

9

8

8

Detailed description: This system covers measures 9 through 12. The Soprano Flute 1 part has a repeat sign at the beginning. The Soprano Flute 2 part continues its accompaniment. Both staves are marked with a circled '9' at the start of the system and a circled '8' at the beginning of the first staff.

Soprfl. 1

Soprfl. 2

13

8

8

Detailed description: This system covers measures 13 through 16. The Soprano Flute 1 part continues its melodic line. The Soprano Flute 2 part continues its accompaniment. Both staves are marked with a circled '13' at the start of the system and a circled '8' at the beginning of the first staff.

# Purcell I -Suite in G

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## 1. Marsch

B-Klarinette 1

B-Klarinette 2

B-Klar. 1

B-Klar. 2

5

B-Klar. 1

B-Klar. 2

9

B-Klar. 1

B-Klar. 2

13

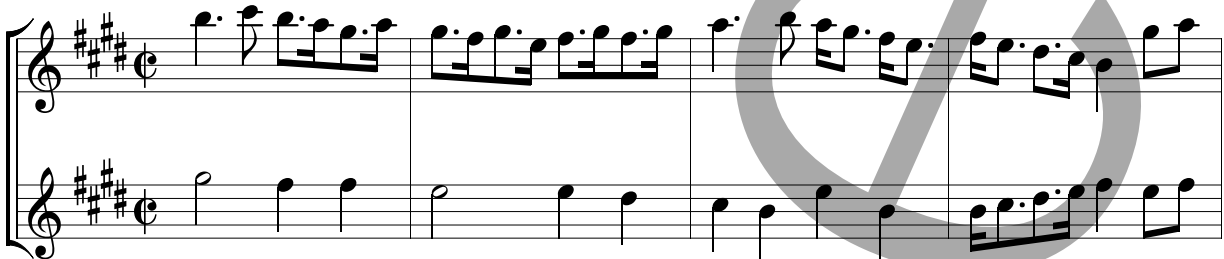
# Purcell I -Suite in G

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arr. C. Heidsiek

## 1. Marsch

Altsax in Es 1

Altsax in Es 2



Altsax 1

Altsax 2

5



Altsax 1

Altsax 2

9



Altsax 1

Altsax 2

13



# Purcel I -Suite in G

nach Cembalostücken von  
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arr. C. Heidsiek

## 1. Marsch

Horn in F 1

Horn in F 2

Two staves of music for Horn in F 1 and Horn in F 2. The key signature is G major (one sharp) and the time signature is 3/4. The music consists of a sequence of eighth and quarter notes.

1

2

5

Two staves of music for Horn in F 1 and Horn in F 2, starting at measure 5. The notation includes a repeat sign at the end of the first staff.

1

2

9

Two staves of music for Horn in F 1 and Horn in F 2, starting at measure 9. The notation includes a repeat sign at the beginning of the first staff.

1

2

13

Two staves of music for Horn in F 1 and Horn in F 2, starting at measure 13. The notation includes a repeat sign at the end of the first staff.



## 6. Canary

Horn in F 1

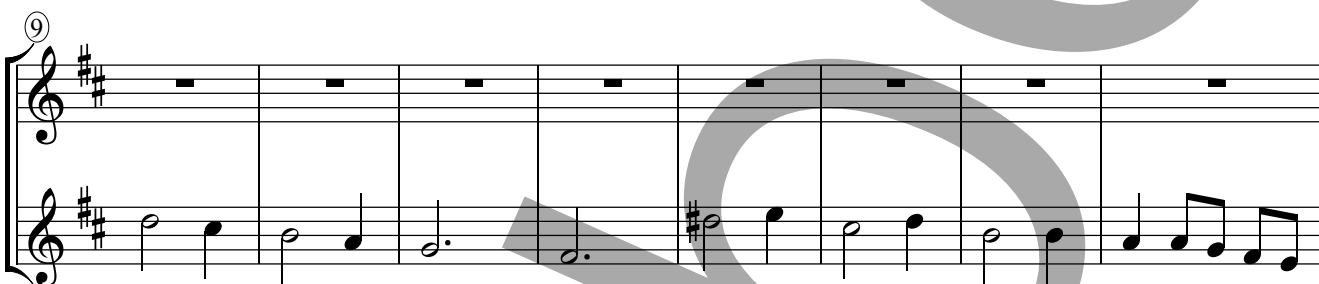
Horn in F 2



1

2

9



1

2

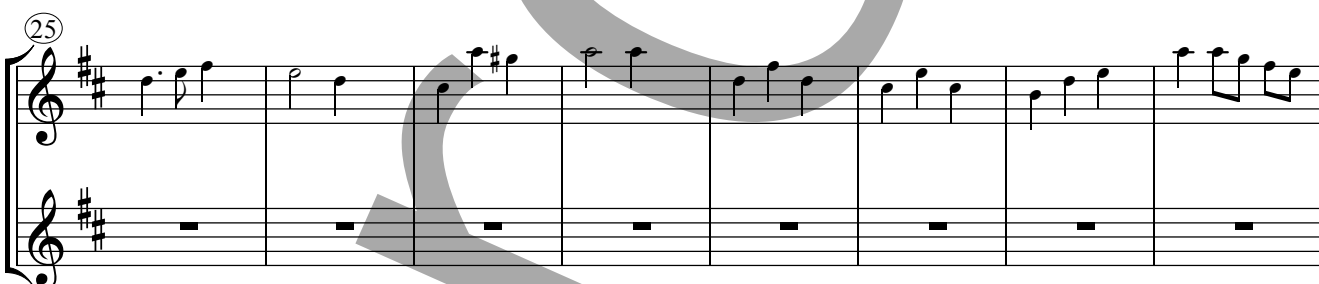
17



1

2

25



1

2

33



# Purcell I -Suite in G

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## 1. Marsch

Metallophon

Musical score for '1. Marsch' on Metallophon. The score is written in G major (one sharp) and common time. It consists of five staves of music. The first staff starts with a treble clef and a key signature of one sharp. The second staff is marked with a circled '5'. The third staff is marked with a circled '9' and begins with a repeat sign. The fourth staff is marked with a circled '13' and continues the melody. The fifth staff concludes the piece with a double bar line and repeat dots.

## 2. Air en Bourree

Musical score for '2. Air en Bourree'. The score is written in G major (one sharp) and common time. It consists of five staves of music. The first staff starts with a treble clef and a key signature of one sharp. The second staff is marked with a circled '5'. The third staff is marked with a circled '9' and begins with a repeat sign. The fourth staff is marked with a circled '17' and continues the melody. The fifth staff is marked with a circled '23' and concludes the piece with a double bar line and repeat dots.

## 5. Hornpipe

Metallophon

G E C D' C' H  
 ⑤ E' H A G E' G Fis E  
 ⑨ E' A G G D' G

## 6. Canary

H Fis A E H Fis H A G G  
 ⑨ G D' E H E' Fis  
 ⑬ E' A D' G C' D  
 ⑰ H Fis A E H Fis H A G G  
 ⑳ E A A A A H H A A G G Fis  
 ㉓ H Fis A E H Fis H A G G

## 2. Air en Bourree

Violine 1

Violine 2

VI. 1

VI. 2

6

VI. 1

VI. 2

12

VI. 1

VI. 2

18

VI. 1

VI. 2

23

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## 1. Marsch

Bassxylophon

G G Fis G D Fis A G D D

⑤

H A G D E Fis G G D

⑨

D D E D H G C A D

⑬

Fis G D H E C D D G