

ENGLISH TRUMPET TUNE

JOHN STANLEY

(1712–1786)

**ARRANGED BY ROBERT LONGFIELD
FOR CONCERT BAND**

Instrumentation

1 Full Score	2 E \flat Alto Saxophone 1	3 Trombone 1
1 Solo B \flat Trumpet	2 E \flat Alto Saxophone 2	3 Trombone 2
6 Flute	2 B \flat Tenor Saxophone	2 Euphonium B.C.
2 Oboe	1 E \flat Baritone Saxophone	2 Euphonium T.C.
2 Bassoon	3 B \flat Trumpet 1	4 Tuba
4 B \flat Clarinet 1	3 B \flat Trumpet 2	2 Snare Drum/Bass Drum
4 B \flat Clarinet 2	3 B \flat Trumpet 3	1 Orchestra Bells
4 B \flat Clarinet 3	2 F Horn 1	1 Timpani
2 B \flat Bass Clarinet	2 F Horn 2	

ABOUT THE COMPOSER

Charles John Stanley (1712–1786) was an English composer and organist. He was accomplished enough as a performer to receive his first position

at the age of eleven and received his Bachelor of Music degree from the University of Oxford at seventeen.

ABOUT THE ARRANGER

Robert Longfield has been a music educator in the public schools of Michigan and Florida for over thirty-five years. He is currently the orchestra director at Miami Palmetto Senior High School, Pinecrest, Florida, where he also serves as Chairman of the Visual and Performing Arts Department. In addition to his teaching duties Mr. Longfield is the conductor of the Greater Miami Symphonic Band.

Mr. Longfield has music degrees from the University of Michigan and the University of Miami. His teachers include Jerry Bilik and Dr. Alfred Reed. A member of ASCAP, Mr. Longfield has received several commissions and has over two hundred publications to his credit. His compositions and arrangements have been played and recorded by bands and orchestras throughout the United States as well as in Europe and Japan.

PROGRAM NOTES

This work is in the style of a trumpet voluntary, a short work with organ accompaniment often used to open or close a service. The ornamentation shows it to be solidly in the Baroque style,

although the composer does not go into flights of contrapuntal fantasy, thus showing a leaning towards the coming Classical period.

PERFORMANCE SUGGESTIONS

A stately tempo of 112 beats per minute serves the music admirably. Do not allow this tempo to be rushed. Clarity of style and a particular lightness to the approach and articulation are also appropriate. Players should take note of the “road

map,” noting that the *D.C. al Coda* is a repeat to the beginning, jumping from the end of measure 23 to the Coda, which begins at measure 57. There is an alternate ending for the solo trumpet that will avoid the high C if so necessary.

ENGLISH TRUMPET TUNE

John Stanley
arranged by Robert Longfield

Allegro moderato ♩ = 112

Solo B^b Trumpet *f*

Flute

Oboe

Bassoon *mf*

1 B^b Clarinet *mf*

2 3 *mf* *a2*

B^b Bass Clarinet *mf*

1 E^b Alto Saxophone *mf*

2

B^b Tenor Saxophone *mf*

E^b Baritone Saxophone *mf*

1 2 3 4 5 6

1 B^b Trumpet

2 3

F Horn 1 2

Trombone 1 2

Euphonium *mf* Bsn.

Tuba

Snare Drum

Bass Drum

Orchestra Bells *mf*

Timpani

14

Solo

Fl.

Ob.

Bsn.

1
B^b Cl.

2
3

B. Cl.

A. Sax. 1
2

T. Sax.

Bar. Sax.

14 15 16 17 18 19

1
Tpt.

2
3

Hn. 1
2

Tbn. 1
2

Euph.

Tba. opt.

S. D.
B. D.

Bells

Timp.

50160009 *f*

20 To Coda Θ 25

Solo *mf*

Fl. To Coda Θ *mf*

Ob. *mf*

Bsn. *mp*

1 To Coda Θ *mf*

B \flat Cl. *mp*

2 *mp*

3 *mp*

B. Cl. *mp*

A. Sax. 1 To Coda Θ *mp*

2 Hn. 1, 2 *mp*

T. Sax. *mp*

Bar. Sax. Bsn. *mp*

20 21 22 23 24 25 26

1 To Coda

Tpt. *mp*

2 *mp*

3 *mp*

Hn. 1 *mp*

2 *mp*

Tbn. 1 To Coda

2 *mp*

Euph. *mp*

Tba. *mp* Bsn.

S. D. To Coda

B. D. *f*

Bells

Timp. *f*

33

Solo

Fl.

Ob.

Bsn.

B^b Cl.

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

27 28 29 30 31 32 33

Tpt.

Hn.

Tbn.

Euph.

Tba.

S. D.

B. D.

Bells

Timp.

50160009

34

Solo

Fl.

Ob.

Bsn.

B^b Cl. 1

B^b Cl. 2

B^b Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

34 35 36 37 38 39 40

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

S. D.

B. D.

Bells

Timp.

41

Solo

Fl.

Ob.

Bsn.

B^b Cl. 1

B^b Cl. 2

B^b Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

41 42 43 44 45 46 47 48

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

S. D.

B. D.

Bells

Timp.

mp

mf

tr

⊕ CODA

57

Solo *f*

Fl.

Ob.

Bsn. *mf*

1 *f* *mf* *f* *mf* *f* *mf* *f*

2 *f* *mf* *f* *mf* *f* *mf* *f*

3 *f* *mf* *f* *mf* *f* *mf* *f*

B. Cl. *mf*

⊕ CODA

A. Sax. 1 *f* *mf* *f* *mf* *f* *mf* *f*

2 *f* *mf* *f* *mf* *f* *mf* *f*

T. Sax. *f* *mf* *f* *mf* *f* *mf* *f*

Bar. Sax. *mf*

57 58 59 60 61 62 63

⊕ CODA

1 *f*

2 *f*

3 *f*

Hn. 1 *f*

2 *f*

⊕ CODA

1 *f*

2 *f*

Euph. *f*

Tba. *mf*

⊕ CODA

S. D. *mp*

B. D. *mp*

Bells

Timp.

64

Solo *mf*

Fl. *f*

Ob. *f*

Bsn. *f* *mp*

B^b Cl. 1 *mf* *f* *mp*

2 3 *mf* *f* *mp*

B. Cl. *f* *mp*

A. Sax. 1 2 *mf* *f* *a2* *mp*

T. Sax. *mf* *f* *mp*

Bar. Sax. *f* *mp*

64 65 66 67 68 69 70 71

Tpt. 1 2 3 *a2*

Hn. 1 2 *a2*

Tbn. 1 2 *f*

Euph.

Tba. *mp*

S. D.
B. D. *f*

Bells

Timp. *f* *mp*

rit.

79

Solo *f* *ff* opt. *tr*

Fl. *f* *ff*

Ob. *f* *ff*

Bsn. *f* *ff*

1 B^b Cl. *f* *ff*

2 3 *f* *ff*

B. Cl. *f* *ff*

A. Sax. 1 2 *f* *ff*

T. Sax. *f* *ff*

Bar. Sax. *f* *ff*

79 80 81 82 83 84 85

Tpt. 1 *f* *ff*

2 3 *f* *ff*

Hn. 1 2 *f* *ff*

Tbn. 1 2 *f* *ff*

Euph. *f* *ff*

Tba. *f* *ff*

S. D. *mf*

B. D. *f* *ff*

Bells *f* *ff*

Timp. *mf* *f* *ff*