

John Hingeston (c. 1610-83) must be considered among the best and most prolific of composers of fantasies of the 17th century; in view of the quantity and quality of his output, which is comparable on both counts with the work of Lawes, Locke and Jenkins, it is most surprising that he is virtually unknown today. An excellent dissertation about him and his string fantasies was written by Emil Bock (University of Iowa, 1956), and there are occasional references to him in other recent scholarly works; but his music remains largely unknown. This edition, transcribed for modern instruments, is a small attempt to promote his cause.

Little thoroughly verifiable information is at hand about Hingeston. There is reason to believe that he studied composition with Gibbon, while still quite young, and we know that his own students included Cromwell's daughter and Samuel Pepys. He was an accomplished organ repairman, organist, and church musician. He was also one of the few musicians who managed to prosper under Charles I, Cromwell, and Charles II. His death was registered in December of 1683, and we have reference to his financial prosperity at the time of his death. Very little else is certain.

The British Museum and the Bodleian Library at Oxford hold the bulk of Hingeston's extant manuscripts; it is with the permission of the latter that this edition is made possible. Most of his instrumental music is for various combinations of viols, with or without organ, the part for which he ordinarily wrote out in full. There are two lone pieces for cornetti and sackbuts, which are transcribed here.

The original manuscript is quite neat and largely error-free in the part books; the organ book, while still error-free, is cramped and difficult to read, but not ambiguous once the decipherment is made. The cornett and sackbut parts are unbarred, but the organ part is, if irregularly. For this edition, the original barring has been retained, with occasional dotted bar lines to break up exceptionally long measures; the cornett and sackbut parts have been fitted into the bars.

The note values of the first and third movements have been altered to make this barring immediately readable for modern performers. The values of the first have been halved; those of the third, quartered. In each case the editor has supplied a reminder of what the tactus of the transcribed version should be, though he prefers to leave choice of tempo to the performers. Hingeston offers no suggestions for dynamics, and the editor again prefers to leave this to the performers. The editor wishes to make only one suggestion concerning performance: players should try to avoid using the bar lines to determine accent and phrasing; the bar lines are intended only as an aid to reading and were absent in the original cornett and sackbut parts.

A very few minor errors cropped up and have been corrected mostly without comment. A few items were put in brackets, when the original seemed worth noting; and a few accidentals in brackets are included for the sake of clarity.

Robert Paul Block
Iowa City, Iowa, U.S.A.

Oct. 20, 1970

FANTASIA

for Cornetto (Trumpet), Sackbutt (Bass Trombone)
& Organ Continuo

John HINGESTON

(♩ = tactus)

CORNETTO
(Trpt in B \flat)

SACKBUTT
(Bass Trombone)

ORGAN

(♩ = tactus)



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ALMAND

The first system of musical notation for 'ALMAND' consists of four staves. The top two staves are for a piano (treble and bass clefs), and the bottom two are for a guitar (treble and bass clefs). The key signature has one sharp (F#) and the time signature is common time (C). The music features a mix of eighth and sixteenth notes in the piano part, and chords and bass lines in the guitar part.

6

The second system of musical notation continues the piece. It features a repeat sign at the end of the system. The piano part has a melodic line with some grace notes, while the guitar part provides harmonic support with chords and bass lines.

2

The third system of musical notation continues the piece. It features a repeat sign at the end of the system. The piano part has a melodic line with some grace notes, while the guitar part provides harmonic support with chords and bass lines.

8

The fourth system of musical notation continues the piece. It features a first ending bracket labeled '1' at the end of the system. The piano part has a melodic line with some grace notes, while the guitar part provides harmonic support with chords and bass lines.

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AYRE

(♩ = tactus)

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10

14

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