

Toccata

Brass Quintet & Organ
or 4 Trumpets, Horn, 3 Trombones & Tuba

Arr.: Hansjörg Profanter

Claudio Monteverdi

EMR 5023

1. Trumpet in B^b + C

2. Trumpet in B^b + C

3. Trumpet in B^b + C

4. Trumpet in B^b + C

Horn in F + E^b

1. Trombone  + 

2. Trombone  + 

3. Trombone  + 

4. Trombone  + 

Tuba E^b + 

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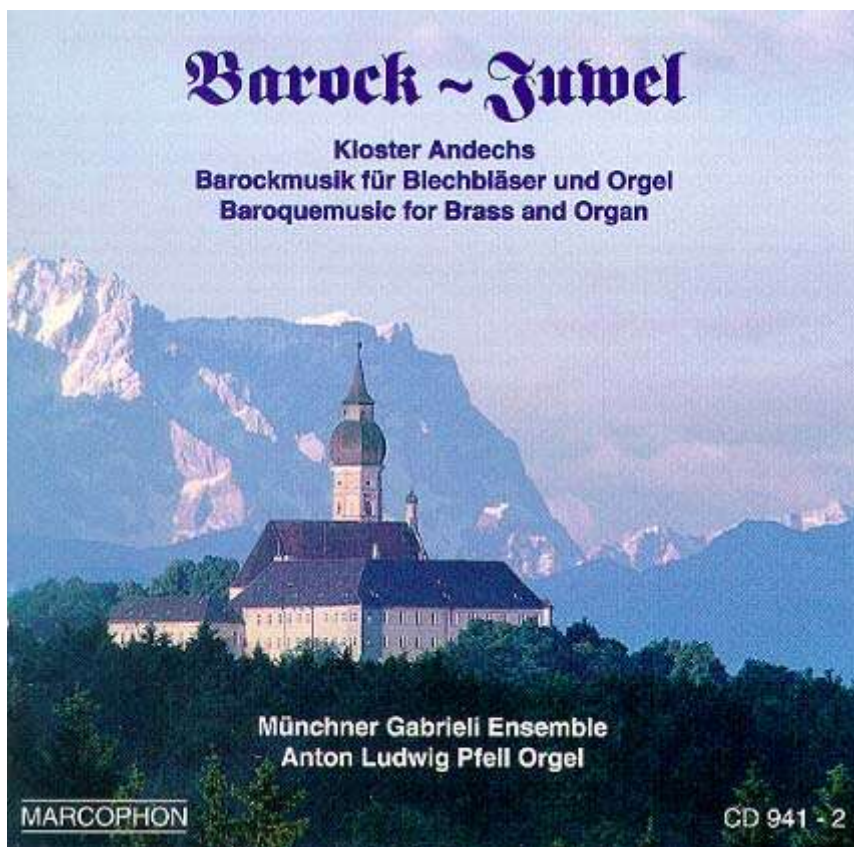


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DISCOGRAPHY



Barock-Juwel Münchner Gabrieli Ensemble Anton Ludwig Pfell, Orgel

1	Toccata * Claudio Monteverdi (1567 - 1643) für Quintett und Orgel / Bearb.: H. Profanter	2'10	11	Ouvertüre zum IV. Akt aus «The Fairy Queen» * Henry Purcell (1659 - 1695) für Quintett und Pauken / Bearb.: H. Profanter	6'35
2	Cantate Domino * Claudio Monteverdi (1567 - 1643) für Quintett / Bearb.: H. Profanter	1'56	12	Einzug der Königin von Saba * Georg Friedrich Händel (1685 - 1759) für Quintett / Bearb.: S. Stuer	3'13
	Sonatina d-moll * Georg Philipp Telemann (1681 - 1767) für Quintett / Bearb.: D. Kanzleiter		13	Magnificat * Pater Cajetan Kolberer für Quintett und Orgel / Bearb.: A. L. Pfell	5'31
3	Largo	1'21		Sulte in drel Sätzen * Samuel Scheidt (1587 - 1654) für Quintett / Bearb.: A. Rinner	
4	Vivace	2'35	14	Intrada	2'04
5	Grave	1'08	15	Courante	1'55
6	Vivace	2'07	16	Canzona	2'27
7	Arle «Ich will von Jesu Wunden singen» * Johann Sebastian Bach (1685 - 1750) für Quintett und Orgel / Bearb.: H. Profanter	2'52	17	Dixit Dominus * Antonio Vivaldi (1678 - 1741) für Quintett und Orgel / Bearb.: H. Profanter	2'30
8	Canzona a 5 * Giovanni Gabrieli (1557 - 1612) für Quintett / Bearb.: H. Profanter	2'38		Concerto in F * Georg Friedrich Händel (1685 - 1759) für Quintett und Orgel / Bearb.: A. L. Pfell	
	Präludium und Fuge d-moll für Orgel Johann Gottfried Walther (1684 - 1748)		18	Allegro	4'30
9	Präludium	3'10	19	Alla Hornpipe	3'40
10	Fuge	2'02			

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The first performance of *Orfeo* in Mantua in 1607, the first real opera in history, opened with a ceremonial brass prelude. **Claudio Monteverdi** (1567-1643) had used the Fanfare of the Gonzagas, the family of the princes of Mantua, to introduce his opera. This five-part TOCCATA was put to use later in the *Vespers* of 1610. For this occasion the composer expanded the piece and added an additional upper voice in canon. The brass parts were accompanied here by a very static choral part, which has been given to the organ (or the ad libitum brass) in this arrangement. This present version is based on the *Vespers*, but returns to the instrumental colours of *Orfeo*.

Im Jahre 1607 wird in Mantua die erste vollwertige Oper der Musikgeschichte mit einem festlichen Bläserpiel eröffnet. **Claudio Monteverdi** (1567-1643) hat seinem *Orfeo* die Fanfare der Gonzaga, des Mantuanischen Fürstengeschlechts, vorangestellt. Diese fünfstimmige TOCCATA, eine reine Naturtrompetenmusik, verwendete er dann wieder in der 1610 gedruckten *Vespro della Beata Vergine*. Er verlängerte dafür die Toccata und erweiterte sie um eine zweite, kanonisch geführte Oberstimme. Das instrumentale unterlegte er mit einem ständig in D-Dur deklamierenden Chor, in diesem Falle von der Orgel oder den Bläsern 6-9 gespielt.

Die hier vorgenommene Bearbeitung geht von der Vesperfassung aus, führt sie aber in das ursprünglich instrumentale Gewand der *Orfeo*-Version zurück.

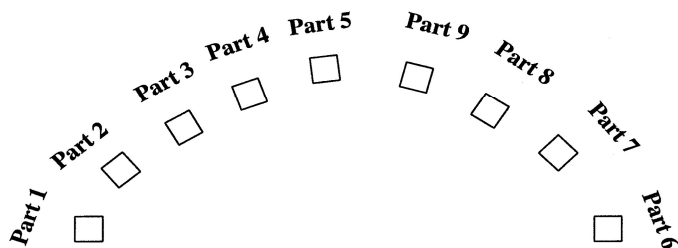
La création en 1607 à Mantoue du premier vrai opéra de l'histoire de la musique a commencé par un prélude solennel pour cuivres. **Claudio Monteverdi** (1567-1643) avait choisi de précéder son *Orfeo* par la Fanfare des Gonzaga, la famille princière de Mantoue. Il réutilisa cette TOCCATA à cinq voix plus tard dans les *Vêpres* de 1610. A cette occasion il prolongea la pièce et ajouta une voix supplémentaire en canon. Les cuivres étaient accompagnés par une partie très statique pour chœur, qui est donnée à l'orgue ou aux cuivres facultatifs supplémentaires dans cet arrangement. La version présente est basée sur les *Vêpres*, mais en retournant à l'instrumentation d'*Orfeo*.

* * * * *

The passages marked [] can be played by the organ alone, by the additional brass, or both. The disposition below is recommended for the version with 9 brass instruments.

Die mit [] gekennzeichneten Stellen können nach Belieben nur von der Orgel, nur von den Stimmen 6-9, oder auch von beiden gespielt werden. Bei der Ausführung für 9 Bläser empfiehlt sich folgende Aufstellung:

Les passages marqués [] peuvent être exécutés par l'orgue seuls, par les cuivres supplémentaires ou encore par les deux. La disposition ci-dessous est recommandée pour la version pour 9 cuivres.





Münchner Gabrieli Ensemble Series

Toccata

for Brass Quintet (and Organ ad lib.)
or 4 Trumpets, Horn, 3 Trombones & Tuba

Claudio Monteverdi

(1567 - 1643)

arr.: Hansjörg Profanter

SCORE / Organ Part *

Allegro

Musical score for five brass parts (PART 1 to PART 5) and Organ. The score is in G major (one sharp) and common time (C). The tempo is marked **Allegro**. The dynamic is **f** (forte). The parts are:

- PART 1 (Trumpet I in C)
- PART 2 (Trumpet II in C)
- PART 3 (Horn in F)
- PART 4 (Trombone)
- PART 5 (Tuba)

The Organ part is shown below the brass parts, also in G major and common time, with a dynamic of **f**.

Allegro

Musical score for the Organ part, continuing from the previous system. It is in G major and common time, with a dynamic of **f**.

Musical score for five brass parts and Organ, starting at measure 5. The tempo is **Allegro**. The dynamic is **p** (piano). The parts are:

- PART 1 (Trumpet I in C)
- PART 2 (Trumpet II in C)
- PART 3 (Horn in F)
- PART 4 (Trombone)
- PART 5 (Tuba)

The Organ part is shown below the brass parts, also in G major and common time, with a dynamic of **p**. The score includes a time signature change to 6/4 at measure 9.

* The remaining ad libitum brass parts are similar to the organ part and are not shown here.

* Die übrigen Blechbläserstimmen entsprechen ungefähr der Orgelstimme und sind hier nicht aufgeführt.

* Les autres voix des cuivres correspondent à la partie d'orgue et ne figurent pas dans la partition.

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11

Musical score for measures 11-16. The score is written for five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The key signature is one sharp (F#) and the time signature is common time (C). The first three measures (11-13) are marked *mf* (mezzo-forte). At measure 14, the dynamic changes to *f* (forte). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

17

Musical score for measures 17-22. The score is written for five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The key signature is one sharp (F#) and the time signature is common time (C). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

BRASS ENSEMBLE (5 Players)**2 TRUMPETS, HORN, TROMBONE & TUBA**

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EMR 5731	ARMITAGE, Dennis	Funky Boogie (4)
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2 Trumpets, Horn, Trombone & Tuba (Fortsetzung - Continued - Suite)

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