

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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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	Arie «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 Bläuerspiel 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.

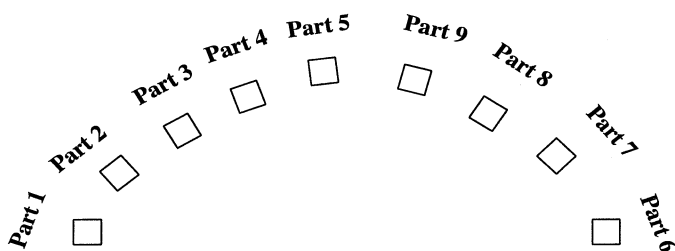
La création en 1607 à Mantoue du premier vrai opéra de l'histoire de la musique a commencé par un prélude solennel pour cuivres. **Claudio Monteverdi** (1567-1643) avait choisi de précéder son *Orfeo* par la Fanfare des Gonzaga, la famille princière de Mantoue. Il réutilisa cette TOCCATA à cinq voix 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

Allegro

* 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.

EMR 5023

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11

Musical score for measures 11-16. The score is in 2/4 time with a key signature of one sharp (F#). It consists of five staves: four for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and one grand staff for piano accompaniment. The dynamics are marked *mf* (mezzo-forte) for measures 11-12 and *f* (forte) for measures 13-16. The piano part features chords and arpeggiated figures in both hands.

17

Musical score for measures 17-22. The score continues in the same 2/4 time and key signature. It consists of five staves: four for a string quartet and one grand staff for piano accompaniment. The dynamics are not explicitly marked in this section but follow the *f* dynamic from the previous section. The piano part continues with chords and arpeggiated figures.

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