

Toccata Marziale

Transposition Inquisition No. 58a

Ralph Vaughan Williams

arr. Martorano

About the Composer:

Ralph Vaughan Williams (1872 - 1958) was an English composer. His works include operas, ballets, chamber music, secular and religious vocal pieces and orchestral compositions including nine symphonies, written over sixty years. Strongly influenced by Tudor music and English folk-song, his output marked a decisive break in British music from its German-dominated style of the 19th century.

About the Piece:

Toccata Marziale, written in 1924, was Vaughan Williams's second work for military band and is one of the most significant contributions to the wind band literature. The word "toccata" comes from the Italian *toccare*, meaning "to touch," hence its association with the early Baroque virtuosic keyboard pieces written by Frescobaldi and others. *Toccata Marziale* is a contrapuntal masterpiece for wind ensemble, in which textures are juxtaposed in massed effects with large sections of winds and brasses. A rhythmic vigor, as suggested by the title, permeates the piece, and Vaughan Williams's brilliant scoring reveals the fundamental properties of the band's sonority and its instrumental virtuosity and color.

- Program Note by Frederick Fennell

Sol Do Do re Do Sol Do ti la ti Do Sol Do ti la ti Do Sol Do ti la ti Do Do re re Do te Do
5 1 1 2 1 5 1 7 6 7 1 5 1 7 6 7 1 1 2 b3 2 1 b7 1

Allegro maestoso

1 *f*

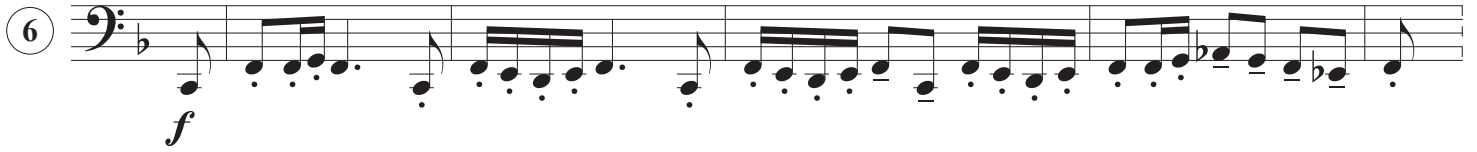
2

3

4

5

Allegro maestoso

⑥ 

⑦ 

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⑪ 

⑫ 

⑬ 

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Do me Sol te te re Fa la Do Fa Sol te re Fa Fa le Do me te me le

Do te Do Fa Sol Fa te me le

①

②

③

④

Musical staff 4: Bass clef, key signature of two flats (B-flat, E-flat). The melody consists of eighth notes and quarter notes with stems pointing up. The bass line consists of quarter notes with stems pointing down. The piece ends with a fermata over a quarter note.

⑤

Musical staff 5: Bass clef, key signature of three sharps (F-sharp, C-sharp, G-sharp). The melody consists of eighth notes and quarter notes with stems pointing up. The bass line consists of quarter notes with stems pointing down. The piece ends with a fermata over a quarter note.

⑥

Musical staff 6: Bass clef, key signature of two flats (B-flat, E-flat). The melody consists of eighth notes and quarter notes with stems pointing up. The bass line consists of quarter notes with stems pointing down. The piece ends with a fermata over a quarter note.

⑦

Musical staff 7: Bass clef, key signature of three sharps (F-sharp, C-sharp, G-sharp). The melody consists of eighth notes and quarter notes with stems pointing up. The bass line consists of quarter notes with stems pointing down. The piece ends with a fermata over a quarter note.

⑧

Musical staff 8: Bass clef, key signature of two flats (B-flat, E-flat). The melody consists of eighth notes and quarter notes with stems pointing up. The bass line consists of quarter notes with stems pointing down. The piece ends with a fermata over a quarter note.

⑨

Musical staff 9: Bass clef, key signature of three flats (B-flat, E-flat, A-flat, D-flat). The melody consists of eighth notes and quarter notes with stems pointing up. The bass line consists of quarter notes with stems pointing down. The piece ends with a fermata over a quarter note.

10

Musical staff 10: Bass clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth notes and rests, with a final quarter note and eighth rest.

11

Musical staff 11: Bass clef, key signature of two flats (Bb and Eb). The staff contains a sequence of eighth notes and rests, with a final quarter note and eighth rest.

12

Musical staff 12: Bass clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth notes and rests, with a final quarter note and eighth rest.

13

Musical staff 13: Bass clef, key signature of one flat (Bb). The staff contains a sequence of eighth notes and rests, with a final quarter note and eighth rest.