

Toccata Marziale

Transposition Inquisition No. 90

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.

The image displays two staves of musical notation for the piece 'Toccata Marziale'. The first staff is in bass clef, 3/4 time, and B-flat major. It begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*), then a simile marking, and ends with a forte (*f*) dynamic. The second staff continues the piece, starting with a fortissimo (*ff*) dynamic and ending with a piano (*p*) dynamic. The notation includes various rhythmic values and articulation marks.

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 virtuoso 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

①

p *cresc.* *simile* *f*

ff *p*

②

p *cresc.* *simile* *f*

ff *p*

③

p *cresc.* *simile* *f*

ff *p*

④

p *cresc.* *simile* *f*

ff *p*

⑤

p *cresc.* *simile* *f*

ff *p*

Detailed description: This exercise consists of two systems of two staves each. The first system starts with a bass clef and a key signature of three sharps (F#, C#, G#). The first staff has a dynamic marking of *p*, followed by *cresc.* and *simile*, and ends with *f*. The second staff has a dynamic marking of *ff* and ends with *p*. The second system continues the piece with similar dynamics and a final *p* marking.

⑥

p *cresc.* *simile* *f*

ff *p*

Detailed description: This exercise consists of two systems of two staves each. The first system starts with a bass clef and a key signature of one flat (Bb). The first staff has a dynamic marking of *p*, followed by *cresc.* and *simile*, and ends with *f*. The second staff has a dynamic marking of *ff* and ends with *p*. The second system continues the piece with similar dynamics and a final *p* marking.

⑦

p *cresc.* *simile* *f*

ff *p*

Detailed description: This exercise consists of two systems of two staves each. The first system starts with a bass clef and a key signature of four sharps (F#, C#, G#, D#). The first staff has a dynamic marking of *p*, followed by *cresc.* and *simile*, and ends with *f*. The second staff has a dynamic marking of *ff* and ends with *p*. The second system continues the piece with similar dynamics and a final *p* marking.

⑧

p *cresc.* *simile* *f*

ff *p*

Detailed description: This exercise consists of two systems of two staves each. The first system starts with a bass clef and a key signature of one flat (Bb). The first staff has a dynamic marking of *p*, followed by *cresc.* and *simile*, and ends with *f*. The second staff has a dynamic marking of *ff* and ends with *p*. The second system continues the piece with similar dynamics and a final *p* marking.

9

p *cresc.* *simile* *f*

ff *p*

10

p *cresc.* *simile* *f*

ff *p*

11

p *cresc.* *simile* *f*

ff *p*

12

p *cresc.* *simile* *f*

ff *p*