

Annotations regarding the performance of Toccata & Gagliarda

The present composition, though building on the counterpoint and the harmonics of that period, is not meant as a stylistic copy of music of the late Renaissance, but rather as a piece that, like most of my other works, draws vital aesthetic impulses from that particular kind of music. I might as well say, it's just the way I hear and feel. So, musicians who are familiar with the performance practice of music of the late Renaissance can resort to the usual way of playing. For those who have no experience with this kind of music, gaining some knowledge about agogic phrasing and, referring to the Gagliarda, the application of ornaments within pre-baroque music would be very helpful. Typical baroque ornaments like trills, starting on the upper note, and arbitrary grace notes should not be played here.

If the basso continuo of the Toccata, as suggested here, is played on the organ, it should rhythmically move along with the trombones, i.e. no shorter notes than minims should be played. Therefore, some notes regarding faster harmonic changes implemented by the cornett part should be left blank in the organ accompaniment; as do suggest the here given chord figures. Nevertheless, this might not necessarily hold for an accompaniment on the harpsichord or for plucked instruments.

Regarding the performance of the Gagliarda, feel free to include percussion or drum playing if you have these available. Of course, I'm not sure if this would sound well with the Toccata too - but if the Toccata is looked upon as a kind of march, perhaps then one might find a convincing way to bring in a drum here as well. That's probably something that has to be just tried out.

The repeat signs appearing in the score of the Gagliarda are not meant to be obligatory at all costs, but rather as an option to add more substance to the piece and thereby also provide a space for ornamental improvisation.

Finally, it should be mentioned that this composition is very suitable for a performance in meantone tuning; especially the densely set trombone passages within the second movement will sound rather sweet this way.

J. Mons
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