Music for Trumpet Ensemble

Girolamo Fantini

L'Imperiale & Seconda Imperiale

from

Modo per Imparare a sonare di tromba (1638)

(5 trumpets)

Maryland Early Brass Editions

Girolamo Fantini

L'Imperiale & Seconda Imperiale

(5 trumpets)
from
Modo per Imparare a sonare di tromba (1638)

This Edition was prepared from the reproduction published by The Brass Press, Edward H. Tarr, ed. Several notable attempts have been made to render a playable edition of these works. Tarr's edition for The Brass Press uses the toccata which precedes Monteverdi's *L'Orfeo* as a model, and provides independent second and third parts pieced together from other Fantini works, using the fourth and fifth parts as drones. Peter Downey's suggested solution as presented in *HBSJ* **6** 355, (1994) uses the section on page 18 of the original edition as the *quinta* for both Imperiale *clarino* parts, although it requires that the :‖: symbol be interpreted as a repeat, as a rest, and as having no meaning at all at various points in the works. Other editions by Conforzi and Meredith have not been examined. This transcription, which the editor does not pretend to be the most musical interpretation, is based on the premise that Fantini's work is a method book, presented with the purpose of enlightenment and without subterfuge, and that the solution to this problem should therefor be relatively obvious. We postulate that the section beginning on page 18 serves as the *quinta* part for both *clarino* parts, and that the lower parts are to be reconstructed along the lines of the Bendinelli sonatas of fifty years earlier. This edition/transcription is offered as a possible solution. Downey (*op. cit.*) has proposed that these works were performed by Fantini in the presence of the Emperor Ferdinand II, possibly in late 1636. He suggests that the sequence *Entrata-[Toccata]-L'Imperiale-Rotta-Entrata* be used as a processional, and the sequence *Entrata-[Toccata]-Seconda Imperiale-Rotta-Entrata* be used as a recessional.

Specific corrections include:

In all parts, the :‖: symbol is reproduced, but is assumed to have no meaning. However, it may be noticed that, using this interpretation, the marks in the *quinta* and (first) *Imperiale clarino* parts do align. This provides rhythmic variety (more so than in the Bendinelli sonatas, but no more than in Monteverdi's *Toccata*). There are unfortunately no such marking in the *clarino* part to the *Seconda imperiale*.

Seconda Imperiale clarino part: In order for the premise of this edition to work, the *quinta* part must also work for this *clarino* part. After cutting the note values of the *Seconda Imperiale* in half, we find that this part is short the equivalent of two half measures. One solution might be to add a whole note as the final measure,as is done here. Alternately, one might add in beats as necessary; an alternate clarino part is included. Measure 9: the quarter rest in corrected to an eighth rest before being halved. Measure 12: the second e^1 is changed to f^1; Measure 15: The a^1s are changed to g^1s.

Quinta Part: Measures 1-2: note values are assumed to be a printer's error and are correspondingly halved. In addition, these bars are delayed by one beat to avoid an awkward first beat in the next measure.

Rotta Section: The third :‖: is moved to after the half note.

Dave Baum (May, 2000)

L'Imperiale (1638)

Girolamo Fantini

Entrata Imperiale

7

11

Fine

[Toccata]

L'Imperiale

Seconda Imperiale

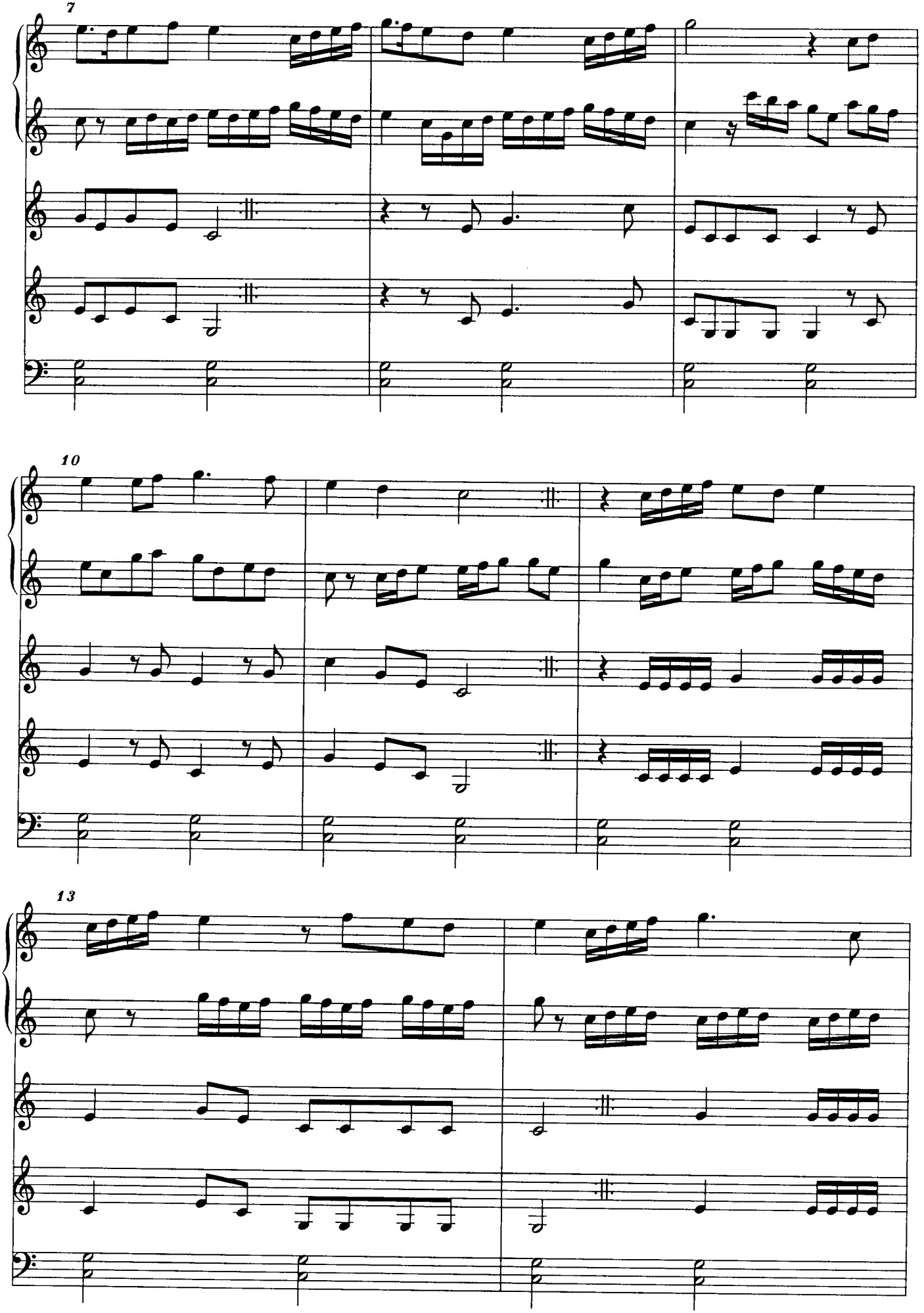
Tpt I

Tpt II

Tpt III

Tpts IV + V

4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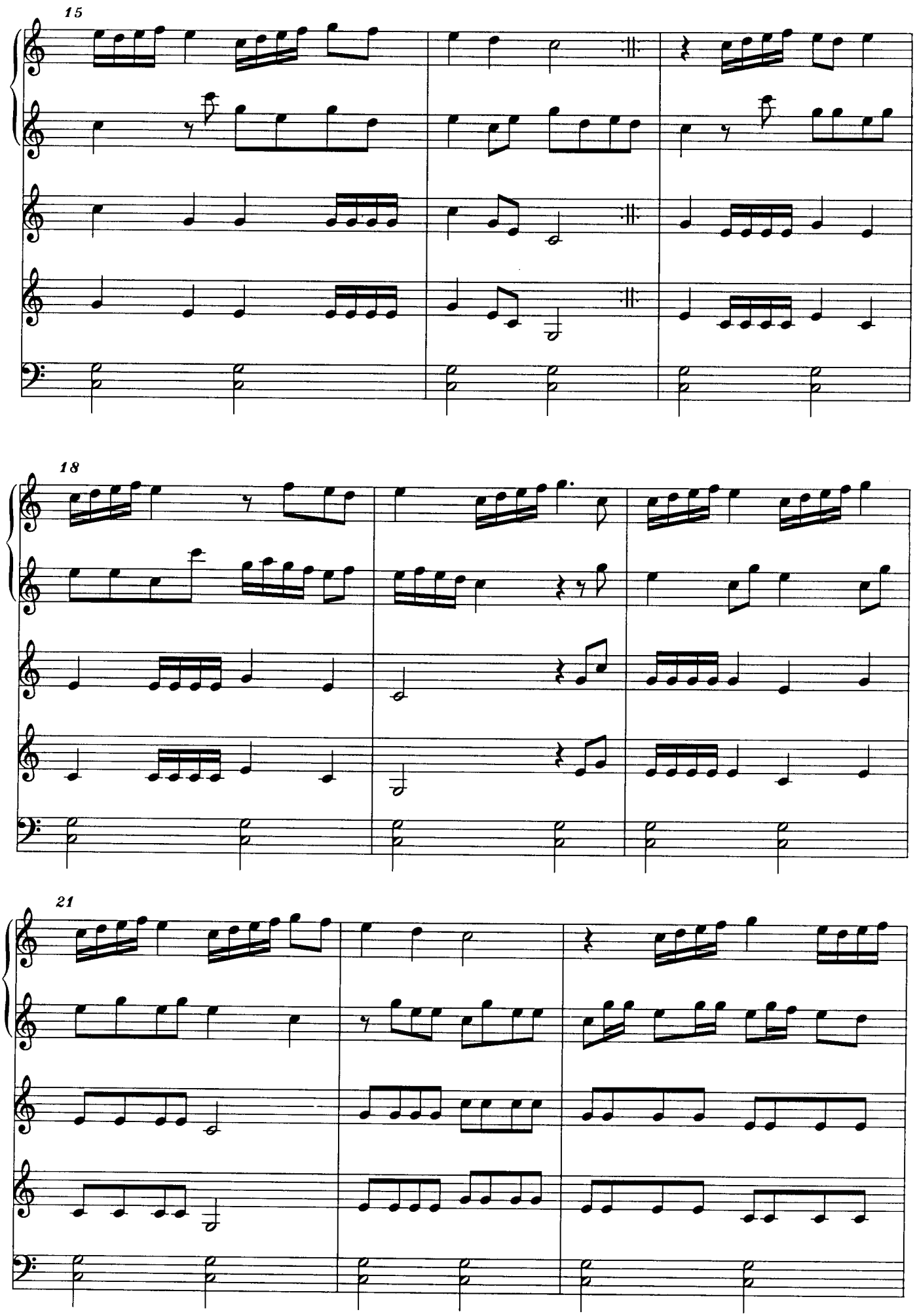
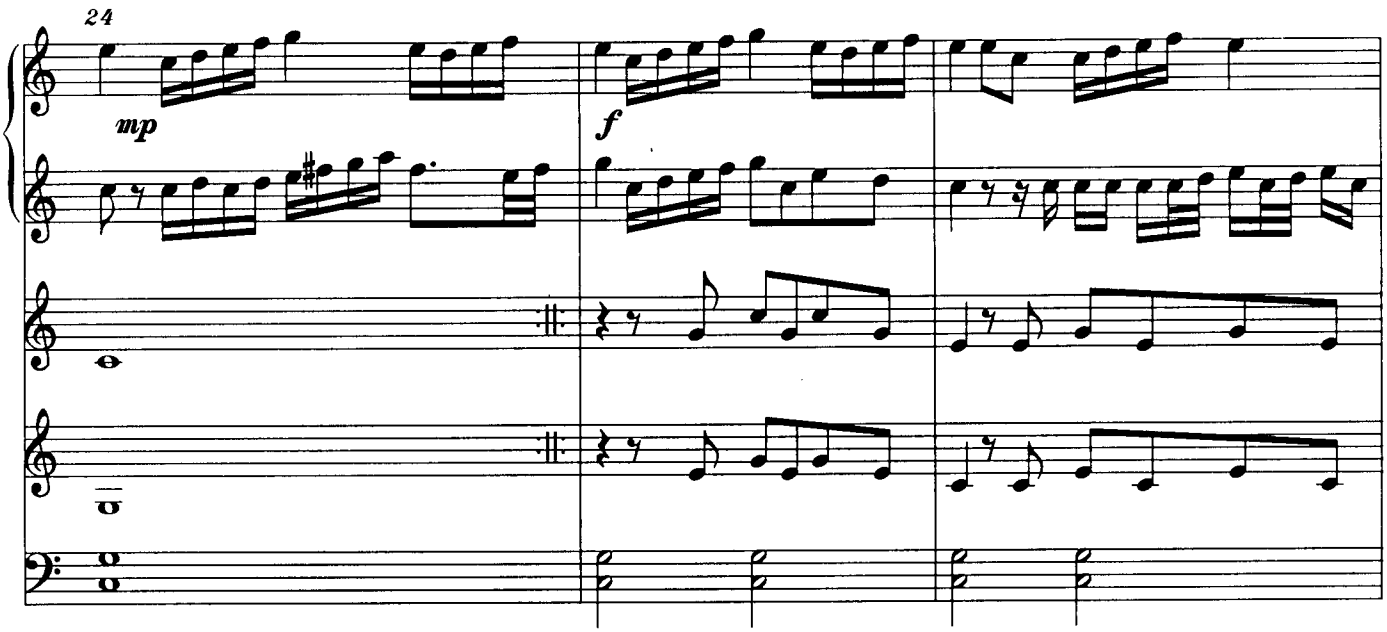
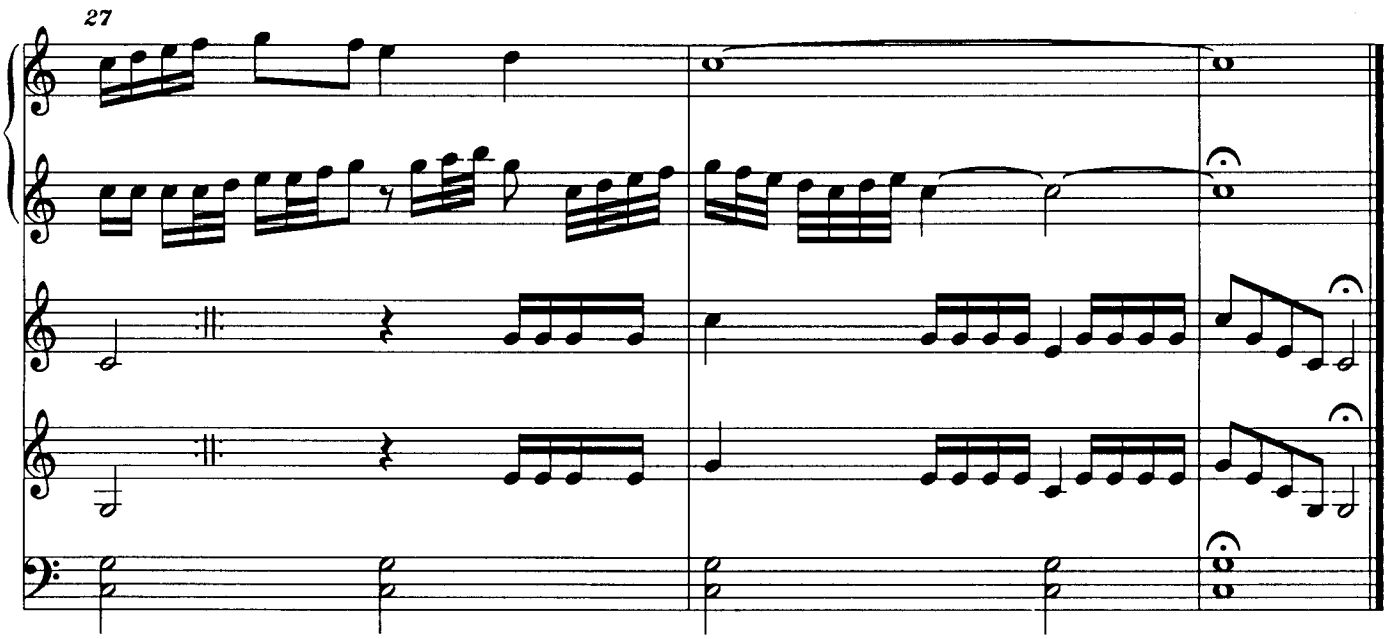
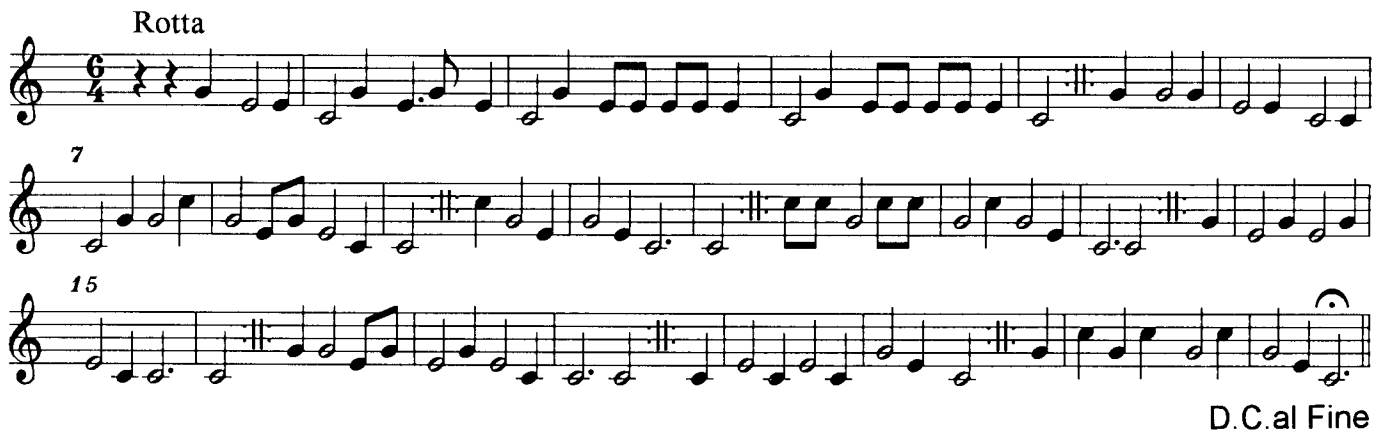
10
13


15
18
21







D.C.al Fine