

PROMOTIONAL COPY

Simon Preston

TOCCATA

for organ

ENCÔRE
publications

Composer's note

The starting-point for my Toccata (1998) was, not altogether surprisingly, the Toccata and Fugue in D minor ascribed to J. S. Bach, which, while being a familiar work, repays a certain amount of scrutiny. Its dramatic gestures, bravura displays and motoric rhythms remain startling even today, while the harmonic idiom is simple, even plain.

I have tried to retain the dramatic and virtuosic elements in my own work while, at the same time, seeking to free it from the harmonic restraints of D minor. To do this, I have started with all the notes of the first two bars of Bach's Toccata, removed the note D, and created my own chordal, melodic and rhythmic patterns with what is left. After the exposition (the work is in loose Sonata form), the tonality seems to be heading towards either C sharp major or B flat: the re-introduction of the note D, as soon as it is safe to do so, decides the matter in favour of the latter.

Biography

Simon Preston studied at King's College, Cambridge, where he served as Organ Scholar. In 1962, he made his debut at the Royal Festival Hall, London, performing the organ solos in Janacek's Glagolitic Mass. Shortly afterwards, he was appointed Sub-Organist of Westminster Abbey, and later that same year appeared for the first time at the Henry Wood Promenade Concerts at the Royal Albert Hall. Simon made his first tour of the USA and Canada in 1965, and by the time he left Westminster Abbey in 1967, Simon was already an internationally acclaimed artist.

Simon served as Acting Master of the Music at St Albans Cathedral for a year in 1968 during Peter Hurford's sabbatical. In 1970, he became Organist of the Cathedral and Tutor in Music at Christ Church Oxford, before returning to Westminster Abbey from 1981-87 as Organist and Master of the Choristers. His work with both choirs received great acclaim and, in 1986, he directed the music at the Royal Wedding of Sarah Ferguson and Prince Andrew. He was responsible for writing much of the Salieri music in the film *Amadeus*.

Since leaving Westminster Abbey, Simon has continued to pursue an active career as a highly sought-after concert organist. He recorded the Saint-Saëns Organ Symphony with the Berlin Philharmonic and James Levine, the Poulenc Concerto for Organ, Strings and Timpani with the Boston Symphony Orchestra and Seiji Ozawa, and the Copland Symphony for Organ and Orchestra with the St Louis Symphony Orchestra and Leonard Slatkin.

In 2009, Simon was made a CBE in the New Year's Honours List; and in 2011 he was made an Honorary Student of Christ Church, Oxford.

Toccata (1998) by Simon Preston
First published 2012
Duration 6½ minutes

Tom Winpenny has recorded Toccata on the organ of
St Albans Cathedral (JAV Recordings, JAV 190)

Encore Publications
Juglans House, Brenchley Road, Matfield, Kent TN12 7DT, UK
www.encorepublications.com

for Sarah Baldock

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Toccata

Simon Preston
(b. 1938)

Gt. 8' to Mixture, 8' reed
Pos. 8' to Mixture
Sw. 8'4'2' and reeds 8'&4'
Ped. 16'8'4' Mixture, 16' reed

Allegro giusto ♩ = 88

MANUAL

Gt. & Pos. *ff*

PEDAL

Gt. to Ped.

4

R.H. *simile*

L.H. *non legato*

7

Pos.

Sw.

9

R.H. *simile*

Pos.

L.H. *8va*

Sw.

11

Musical score for measures 11-12. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. Measure 11 features a complex melodic line in the treble clef with many accidentals. The grand staff bass clef has block chords. The bottom bass clef staff has a single note in measure 11 and a half-note in measure 12.

13

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Musical score for measures 13-15. The system consists of three staves. Measure 13 has a complex melodic line in the treble clef. Measure 14 has a guitar part labeled 'Gt.' in the middle staff. Measure 15 has a complex melodic line in the treble clef. The grand staff bass clef has block chords. The bottom bass clef staff has a half-note in measure 13 and quarter notes in measures 14 and 15.

16

R.H. L.H.

Musical score for measures 16-18. The system consists of three staves. Measure 16 has a complex melodic line in the treble clef. Measure 17 has a complex melodic line in the treble clef and a complex melodic line in the grand staff bass clef labeled 'R.H.'. Measure 18 has a complex melodic line in the treble clef and a complex melodic line in the grand staff bass clef labeled 'L.H.'. The bottom bass clef staff has quarter notes in measures 16 and 17, and quarter notes in measure 18.

19

Sw.

Musical score for measures 19-20. The system consists of three staves. Measure 19 has a complex melodic line in the treble clef. Measure 20 has a complex melodic line in the treble clef and a complex melodic line in the grand staff bass clef labeled 'Sw.'. The bottom bass clef staff has a complex melodic line in measure 19 and a complex melodic line in measure 20.

21 Pos.

23 L.H. 8^{va} Sw. R.H. Pos.

25

27 sf sf

31 **Un poco meno mosso** ♩ = 80

Sw. strings (16')8'(4)

piano ma distinto

Ped. 16'8'4' bourdons

pp

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p
Pos. (Sw. coupled)

39 *mp*
Gt. (Sw. and Pos. coupled)

A tempo (come prima)

41 *f*
8va
Gt. *f*
8va

44 Sw. Pos.

47 Sw.

49

Musical score for measures 49-50. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a key with one flat and a 3/4 time signature. Measure 49 features a complex melodic line in the treble clef with many accidentals, and a bass line with a half note and a quarter note. Measure 50 continues the melodic line and includes a large, multi-measure rest in the bass clef staff.

51

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Musical score for measures 51-52. The system consists of three staves: a grand staff and a separate bass clef staff. Measure 51 features a complex melodic line in the treble clef with many accidentals, and a bass line with a half note and a quarter note. Measure 52 continues the melodic line and includes a large, multi-measure rest in the bass clef staff. A large, semi-transparent watermark "PROMOTIONAL COPY" is overlaid across the middle of the system.

53

Gt. *ff*

ff

Musical score for measures 53-54. The system consists of three staves: a grand staff and a separate bass clef staff. Measure 53 features a complex melodic line in the treble clef with many accidentals, and a bass line with a half note and a quarter note. Measure 54 continues the melodic line and includes a large, multi-measure rest in the bass clef staff. The text "Gt. *ff*" is written above the first staff, and "*ff*" is written below the second staff.

55

8va

Musical score for measures 55-56. The system consists of three staves: a grand staff and a separate bass clef staff. Measure 55 features a complex melodic line in the treble clef with many accidentals, and a bass line with a half note and a quarter note. Measure 56 continues the melodic line and includes a large, multi-measure rest in the bass clef staff. The text "*8va*" is written above the first staff.