

TIMOTHY ROGERS

Exultate

for organ

PROMOTIONAL COPY
for reading only

Exultate for organ

PROGRAMME NOTE

This recital piece was first performed (in its original version) by Jonathan Rees-Williams (formerly Organist of Lichfield Cathedral and St George's Chapel, Windsor) at St Mark's Church, Sheffield, as part of the 1984 Broomhill Festival. He described the composition as 'breezy, vivacious and full of life.'

Other distinguished organists have also played the work. Kevin Bowyer (currently Organist to the University of Glasgow) gave the London première in 1985 and Dr Francis Jackson CBE (formerly Organist of York Minster) performed the piece at a recital in York Minster during the 1986 Northern Cathedrals Festival. Kevin Bowyer also broadcast the composition as a closing voluntary on BBC Radio 4's Morning Service in January 1994. In addition, Exultate was used by one of the younger generation organists, Julia Rikkonen, in a masterclass with Jan Lehtola at the first overseas Annual Festival of New Organ Music, Organo Novo, which was held in Helsinki in 2007.

The composition was revised and extended in the autumn 2014.

Written in three main sections (A, B and C), the structural outline is as follows:

A; B; C; B (development); C; B; and A (with added material).

The work opens with a powerful statement on the pedals, which acts as the primary source of thematic material. Sections A and B are both lively with syncopated, dance-like rhythms always driving the music forwards. In contrast, section C is gentle and relaxed. It is first heard on the solo flute and later on the oboe in a quiet dynamic. Exultate concludes with a powerful restatement of the first section, together with newly developed ideas, all ending with a sudden loud chord.

There is no actual programmatic thinking behind this work. Essentially, the key to it lies in the title and my intention was to create a modern piece containing a feeling of jubilation. At the same time, I have tried to introduce a mix of different colours, figurations, complex harmonies and full chords, so that the music has strong contrasts and variety.

Duration: 6 minutes

Exultate

TIMOTHY ROGERS (b. 1961)

I ♩ = 52

MANUAL

Gt. *f* + Full Sw. *ff*

PEDAL

f 16' + Gt. + Sw.

6

Ch. *mp*
8', 4', 2'

9

**PROMOTIONAL COPY
for reading only** *pp*

13

Gt. *f* *ff*

f

18 **II** ♩. = 56

mf Sw. (Reduce Gt.) *f*

f - Gt. to Ped.
- 16'

22

Gt. + 16'

+ 16'

25

2 Gt. *mp*

**PROMOTIONAL COPY
for reading only**

29

mf

mf

32

f

+ Gt. to Ped.

f

III ♩ = 42

35 Solo (Flute) 8'

mp 5

Sw. *p*

p - Gt. to Ped.
- 16'

37

Sw. *p*

**PROMOTIONAL COPY
for reading only**

Solo (Orchestral Oboe) 8'

mp 3 5

40 Solo (Flute)

mp 5

Sw. *p*

43

5
3

45 **II** ♩ = 56

Sw. *mf* Full (Box closed)

Gt.

6/8

48

**PROMOTIONAL COPY
for reading only**

f

Gt.

2

f 8' only

52

2

ff

56

Musical score for measures 56-58. 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 two flats and a 4/4 time signature. Measures 56 and 57 feature complex melodic lines with many accidentals and slurs. Measure 58 continues the melodic development. The bottom staff is mostly empty.

59

Musical score for measures 59-63. The system consists of three staves. Measure 59 starts with a forte (*f*) dynamic. Measures 60-62 feature sustained chords in the upper staves. Measure 63 begins with a piano (*p*) dynamic and includes a fermata. A *Sw. mf* marking is present. The bottom staff has a *f + 16'* marking and contains a melodic line with a second finger (*2*) indication.

64

Musical score for measures 64-67. The system consists of three staves. Measures 64-67 contain melodic lines with various accidentals and slurs. A large red watermark is overlaid on the score: **PROMOTIONAL COPY for reading only**.

68 III ♩ = 42 Solo (Flute) 8'

Musical score for measures 68-71. The system consists of three staves. The time signature changes to 5/4. Measure 68 starts with a mezzo-piano (*mp*) dynamic and includes a fermata. A *Sw. p* marking is present. Measures 69-71 feature melodic lines with slurs and a fifth finger (*5*) indication. The bottom staff has a piano (*p*) dynamic marking.

70

Sw. *p*

Solo (Orchestral Oboe) 8' *mp* 3 5

73

Solo (Flute) *mp* 5

Sw. *p*

p - 16'

76

II ♩. = 56

Sw. *mf* (Full) 6

**PROMOTIONAL COPY
for reading only**

80

f 8' only