TOCCATA CHROMATIQUE

By—

CHEVALIER GIUSEPPE FERRATA

Saint Louis
London Berlin Vienna

REVISED EDITION WITH FINGERING AND
INSTRUCTIVE ANNOTATIONS
BY
The COMPOSER

Selected Edition
Progressive Series
ART PUBLICATION SOCIETY, SAINT LOUIS, MO. U.S.A. PUBLISHERS MUSICIANS' TEXT BOOKS
PIANO Grade VI—A

TOCCATA CHROMATIQUE.

This Composition was Awarded First Prize, Class A, in the Modern Composers' Series, Prize Competition, Open to the Composers of the World. Given by the Art Publication Society.

Dedicated to Mrs. Lawrence Litchfield.

BIOGRAPHICAL SKETCH—CHEVALIER GIUSEPPE FERRATA.

Born, Gradoli, Province of Rome, Italy, January 1st, 1866.

AT a very tender age the divine spark of music burned within his breast, and so we find him beginning his musical studies, when only six years old, under F. Strivella and F. De Angelis. His father was not particularly pleased to have his son engage in this study, as he feared the boy's regular school work would suffer by it. However, he diligently worked under the above mentioned *maestri,* with the result that two years later he was the winner, in a class of forty, in a competition for best playing, sight-reading and transposition. At the age of nine he had mastered the fourth book of Fenaroli's Harmony, and a little later had written several small compositions for pianoforte, for organ and for the local Philharmonic Band. At fourteen he gained a scholarship in the Royal Academy of St. Cecilia, Rome, and a year later was awarded the Government medal given by the Ministry of Public Instruction. At sixteen the Royal Academy selected him from the piano class to play Mendelssohn's "Variations Serieuses," before Queen Margherita at a concert given in the Costanzi Theatre. For this performance he received the most flattering notices from the leading Roman newspapers.

During his studies in the Academy he carried off the first prizes, both in piano-playing and in harmony and composition, and besides graduating with the highest honor, he won another grand medal of the Italian Government for a dramatic scene for orchestra and voices, and a symphonic work. Among his teachers while at the Academy may be mentioned Leonardi, Terziani and Sgambati. For three winters he studied under Franz Liszt, who thus wrote to Cardinal Czacki concerning Ferrata's musical talent: "He is even now an artist of great distinction, and bids fair to distinguish himself still further." At twenty he was appointed an examiner at the Royal Academy and knighted by the King of Portugal.

As composer he has won many competitory prizes. As one of the most remarkable of awards may be mentioned the winning by Ferrata of the first prize in all four classes, in a competition offered by the "Art Society" of Pittsburgh, Pa., i. e., for

1. String quartet in four movements.

2. Composition for piano.

3. Suite for Violin and Piano in three movements.

4. Choral work for eight real parts.

Ano. 122X-3

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Ferrata is a distinguished member of the Royal Philharmonic, of Rome, and other important societies. His compositions number some three hundred, including three dramatic operas, two string quartets, a symphony, a suite for orchestra, a concerto for piano and orchestra, a requiem mass for eight real parts, a suite for violin and piano and several choruses.

In 1907 Dr. Ferrata was knighted also by the King of Italy. At present he is the head of the Piano Department and Professor of Composition at the School of Music, Newcomb College of Tulane University of Louisiana.

POETIC IDEA.—The generating idea and rough outline of this piece came to the composer while ascending one of the beautiful mountains near Saluda, North Carolina. At the time he had no music paper, or any other kind of paper at hand, but having a pencil, traced lines on his cuffs and wrote down in his own music shorthand the principal points of the composition. After he returned home from his walk he transcribed the sketches on music paper. The development of the composition came rather easy, and after a few days it was finished.

The "Toccata Chromatique," as its title would indicate, is not intended to convey a definite picture to the mind. It is pure music and its emotional appeal must depend upon the performer's conception and the listener's imagination. It would be easy for the lover of program music to invent a scene or a story which might have been the basis of the composition, but such a program would be merely a personal invention, not the composer's idea. That the composer's mood was one of unrest is proved by the continual chromatic melody and chord progressions, the surprising modulations with the resultant uncertainty of tonality, the abrupt contrasts between the steady rush of the main theme and the forceful bass melody, and the constantly changing character of the accompanying figure. To say, however, that the composer had a program or a definite emotional experience to record in this work would be untrue. The "Toccata Chromatique" must stand alone upon its merits as pure music.

Analysis made by Prof. Leon Ryder Maxwell.

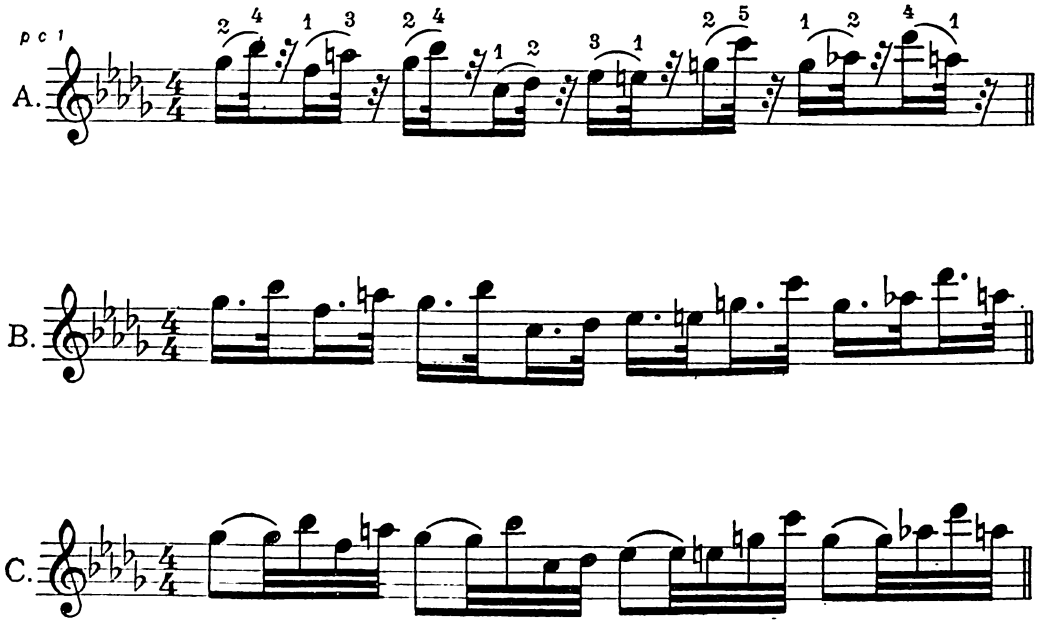
FORM AND STRUCTURE.—The tonality of the Toccata is D♭ major. As in so many modern compositions, however, and especially in those with such marked chromatic character, there is no strong prevailing tonality. Nevertheless, the main theme begins and the final cadence ends in D♭ major, and the general tendency of the harmonization in important points of the structure is toward this key.

The first four measures, which are in the key of G and after an enharmonic change are repeated in D♭, introduce what might be called the generating figure of the composition, a figure in which the interval of a third is the most important feature. The main theme grows from this motive to a sequence of chromatic chord figurations. It has a steady, rapid movement of sixteenth-notes with an accompaniment of *arpeggios* and broken chords. A dotted eighth-note followed by a sixteenth introduced in the main theme, constitutes a figure which should be particularly noticed, as it becomes important later in the composition. After a descending sequence of thirds in chromatic progression with a chromatic scale figure and *arpeggios* in the bass, the main theme is repeated with few changes. A modulation to F brings in a development of most of the material presented, especially the dotted eighth and sixteenth and the chromatic scale figures.

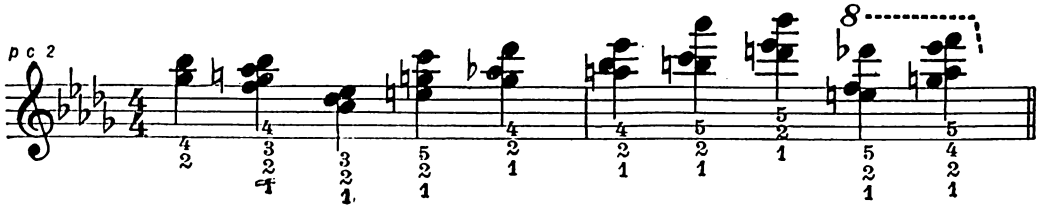
Reminiscences of parts of the main theme lead to a slow, but strong and forceful melody in the bass, accompanied by heavy chords. This idea is worked up with chromatic harmonization to a throbbing climax and cadence, ushering in once more the rush of the sixteenths with the further development of the material already presented, and on to a *cadenza* composed of rapid chromatic figures alternating with heavy chords. A return to the introductory measures of the work, this time slightly revised, announce a repetition of the whole expository section of the Toccata through the strong bass melody. The remainder of the composition may be looked upon as a long and brilliant *coda* in which, in addition to the development of familiar motives, new ideas such as the rapid succession of thirds and sixths, and the ingenious use of an important figure in brief canonic imitations, keep the interest at a high pitch. The ending is very brilliant, the descending thirds against the chromatic scale leading to a deceptive cadence with a long trill on B♭, from which point the parts progress chromatically in *arpeggios* to the final chords in D♭ major.

In the composer's interpretation the music rushes along with a weird lightness broken by occasional outbursts of fury until toward the close all the pent-up passions seem to burst forth.

SUGGESTIONS FOR STUDY.—To play this composition with the brilliancy, clearness and control necessary, it is advisable to study it with a very close action of the fingers. The use of much articulation would result in deficiency of control, poor speed and in failure to bring out every note with a crisp touch. It is advisable to study passages (sixteenth-notes figuration) in different ways. Taking, for instance, the first measure of the theme (ninth measure) one could practice as in A, B, C.



Another very profitable way is to practice by grouping the notes, thus:

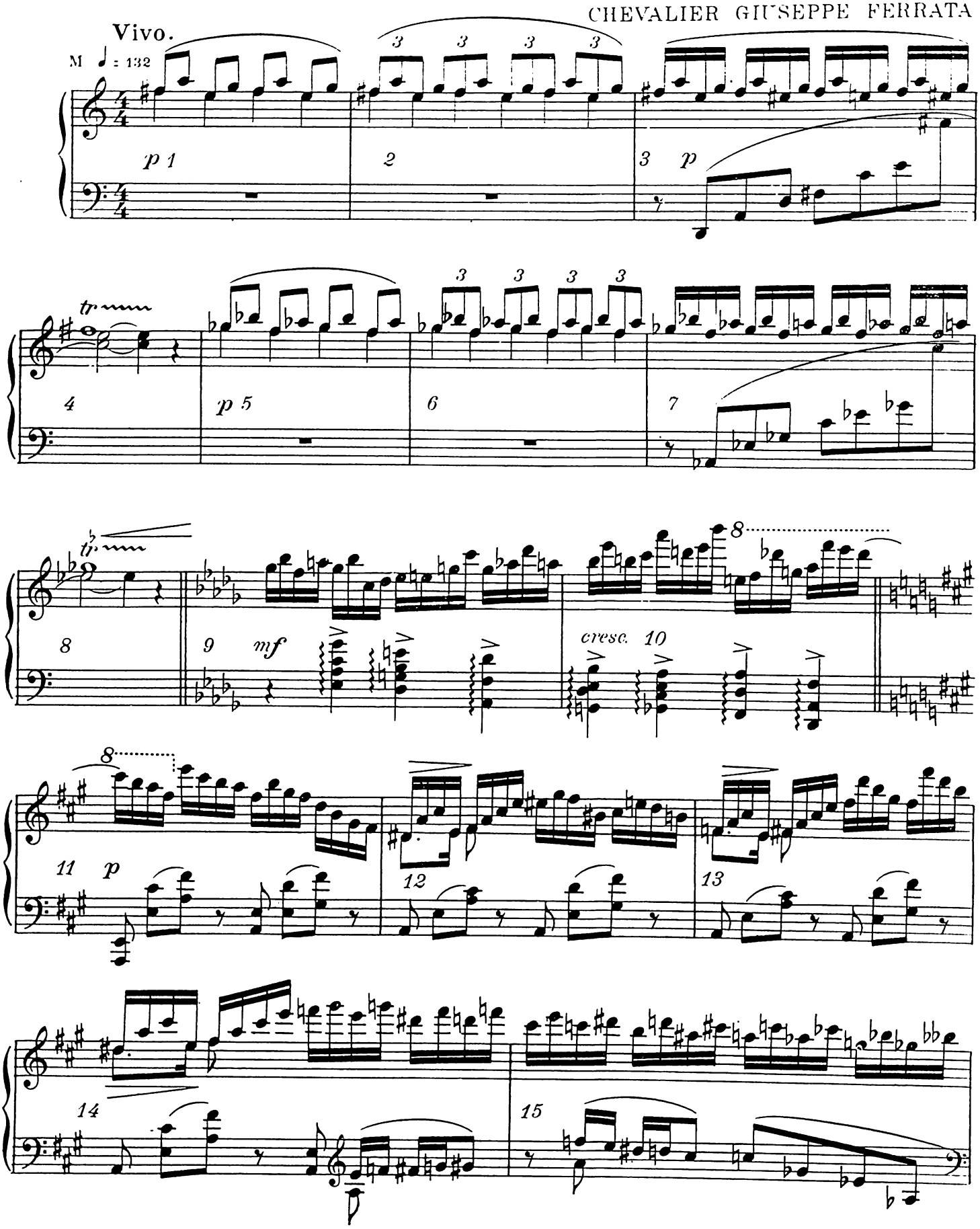


TOCCATA CHROMATIQUE

Prize Composition

Annotated by the Composer

CHEVALIER GIUSEPPE FERRATA



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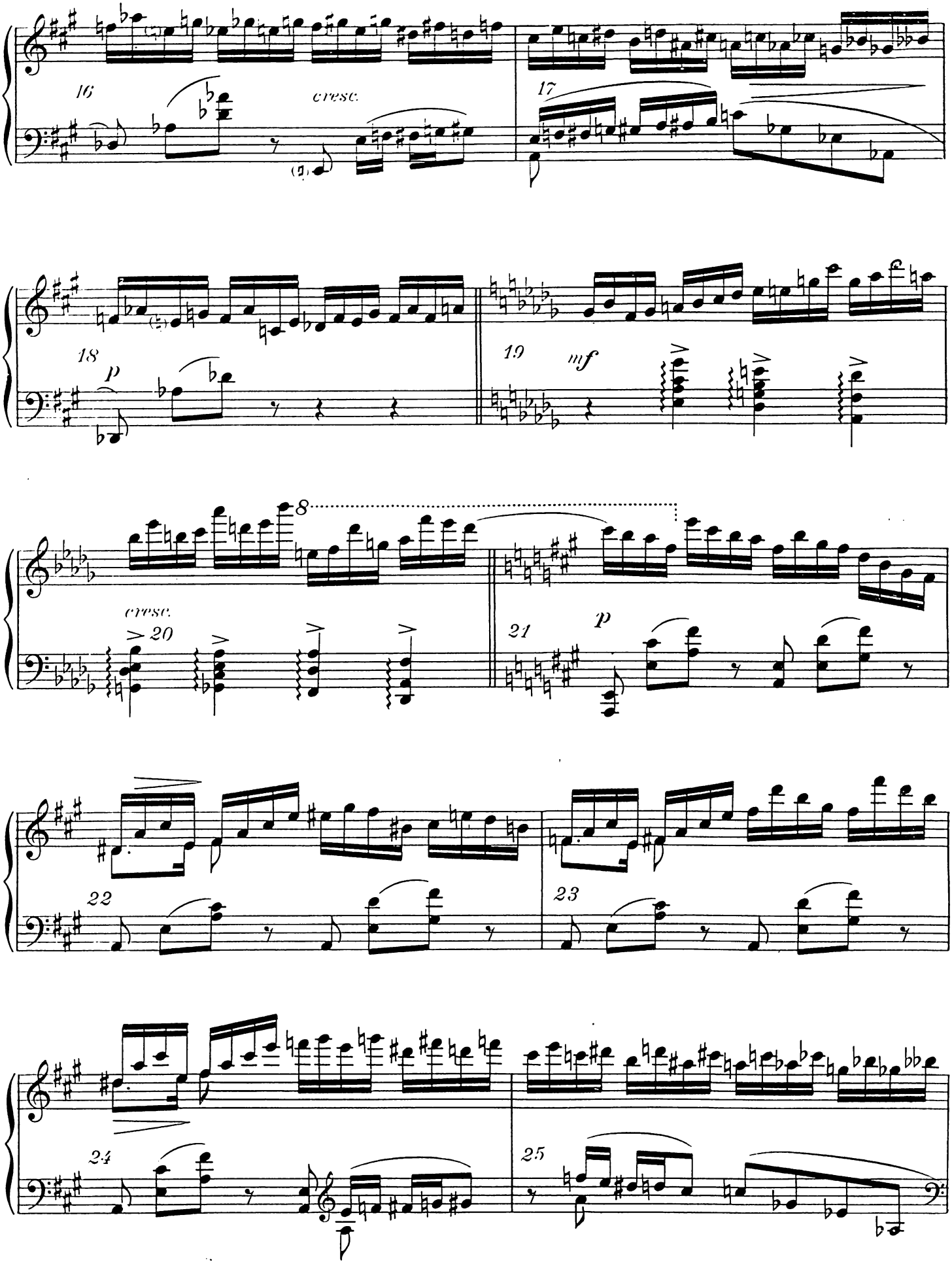
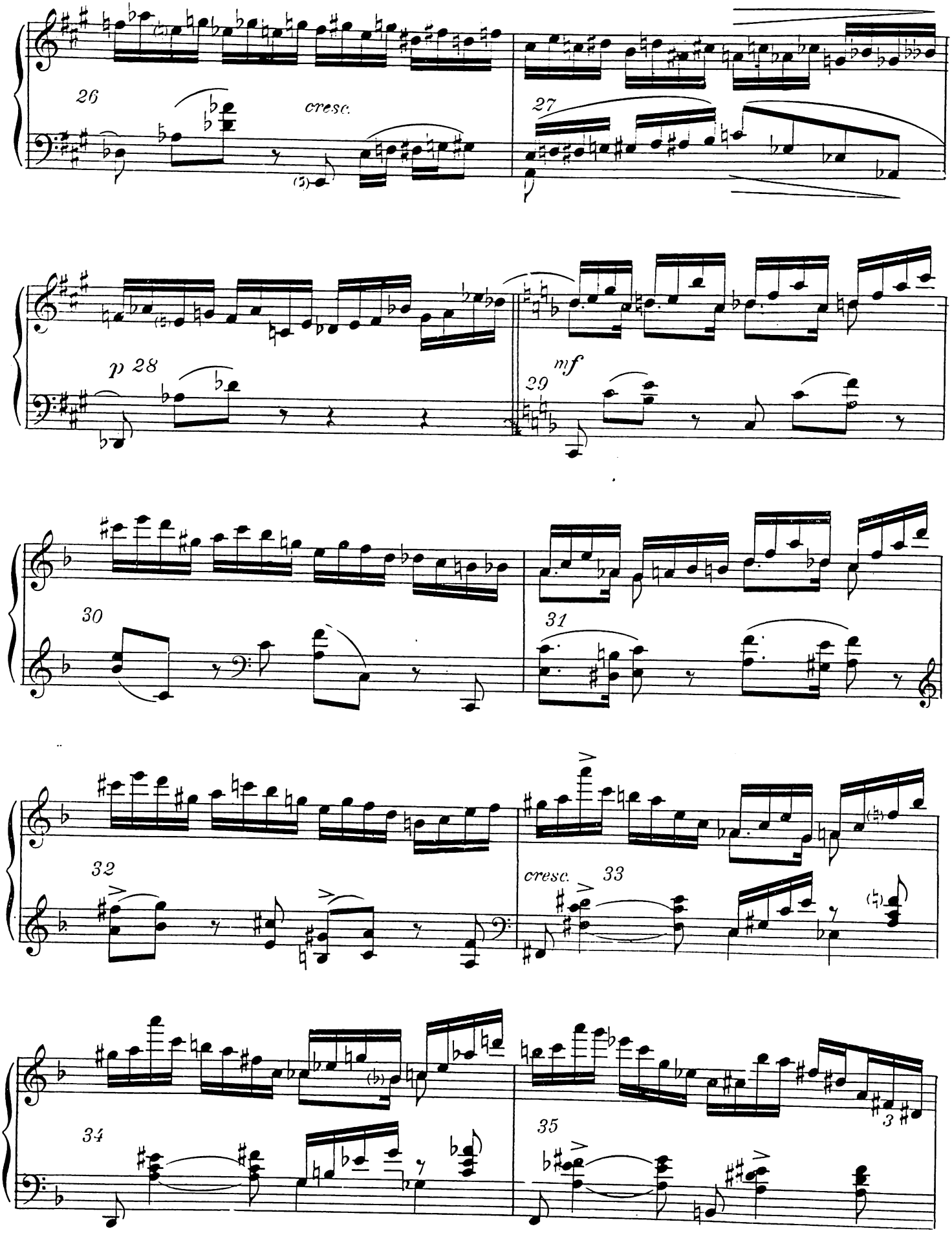


122 x
151 - 18



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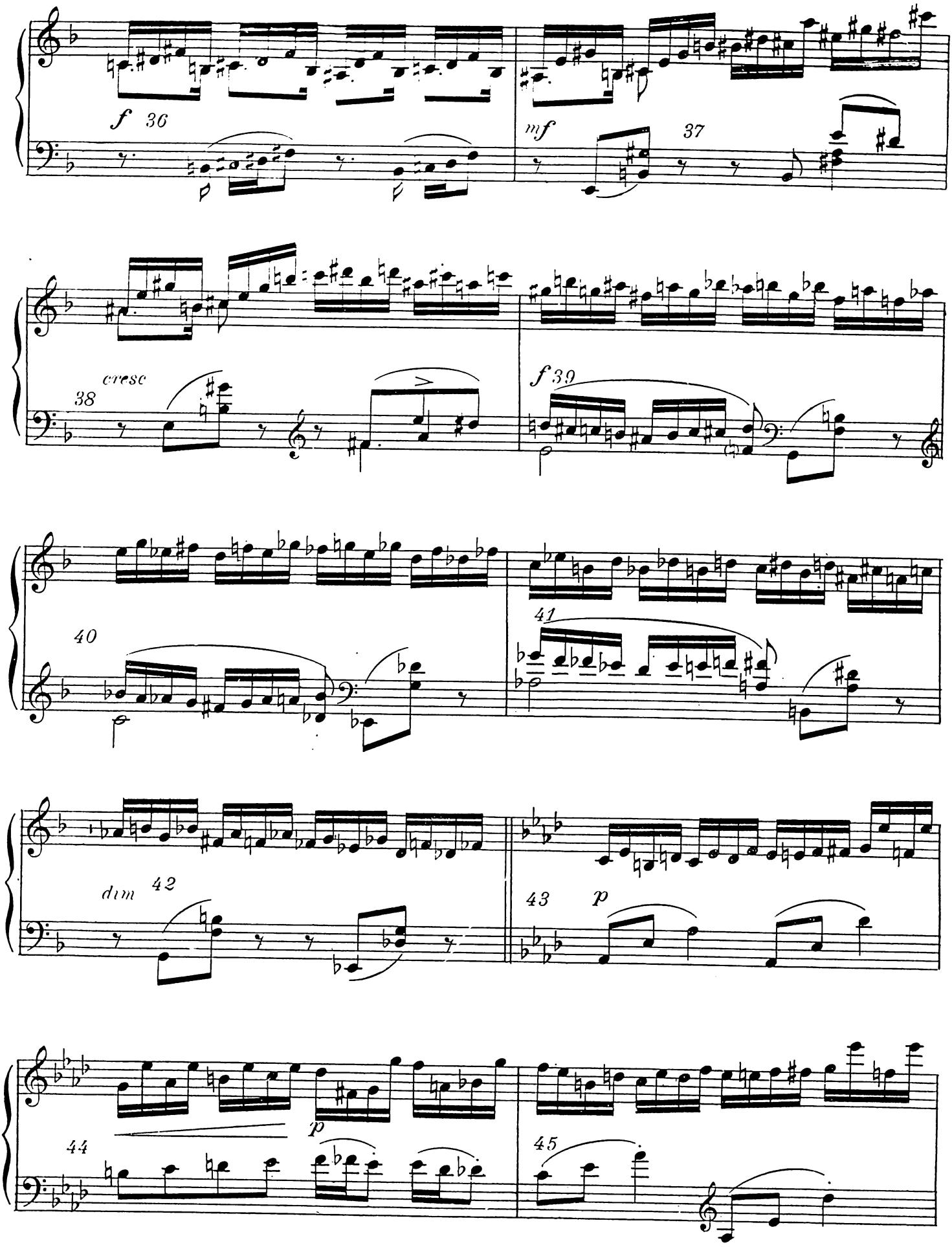
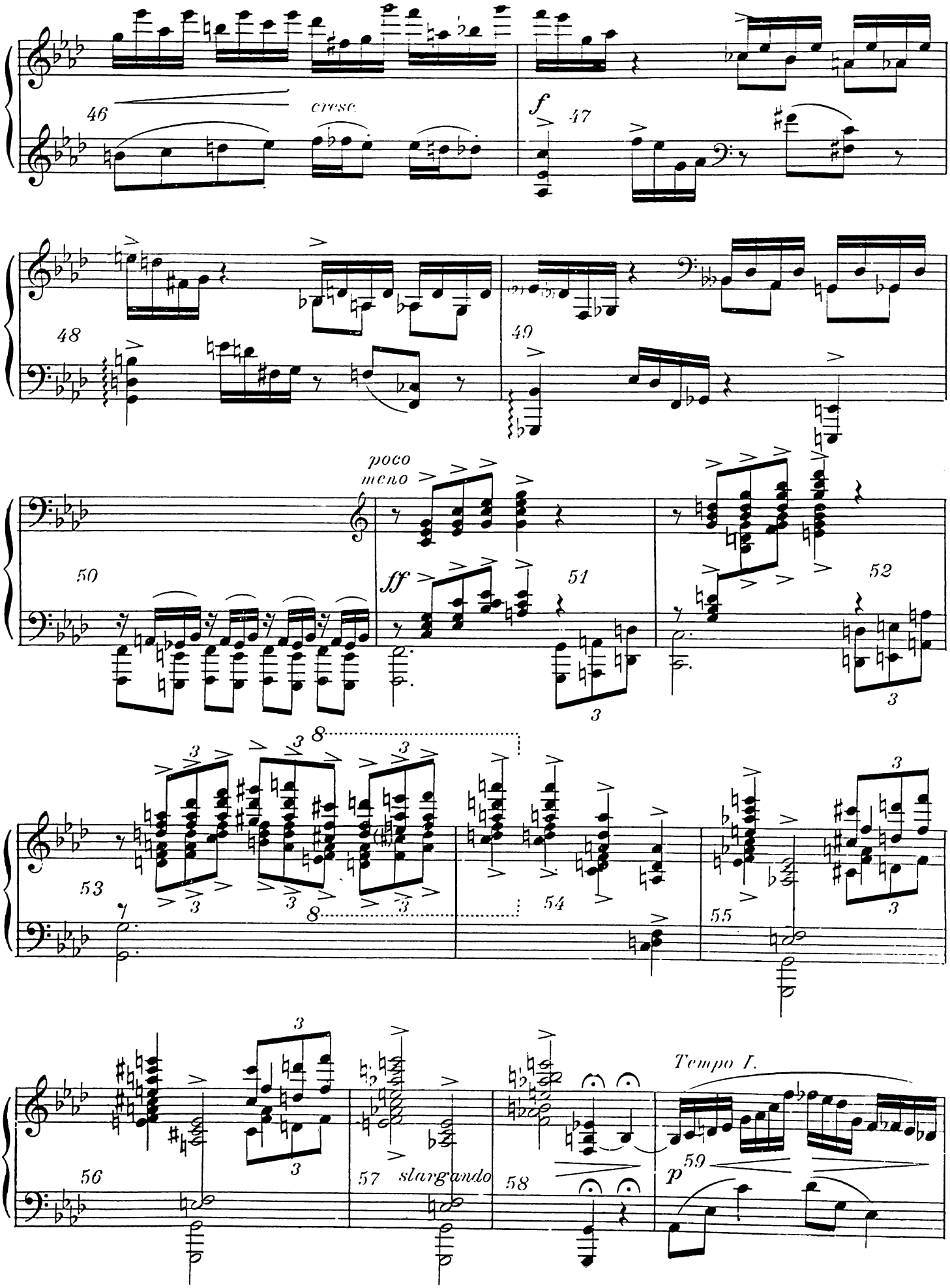
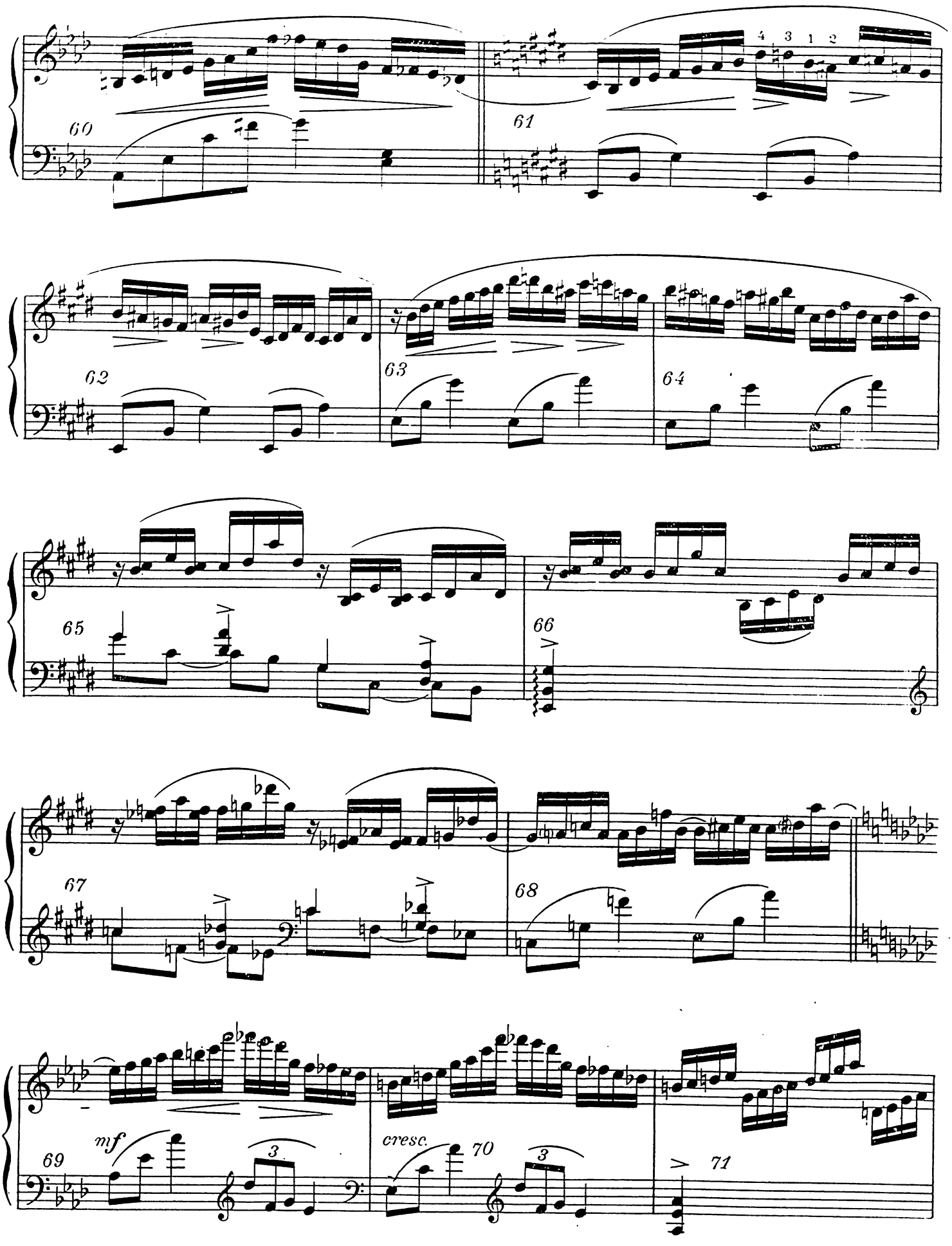
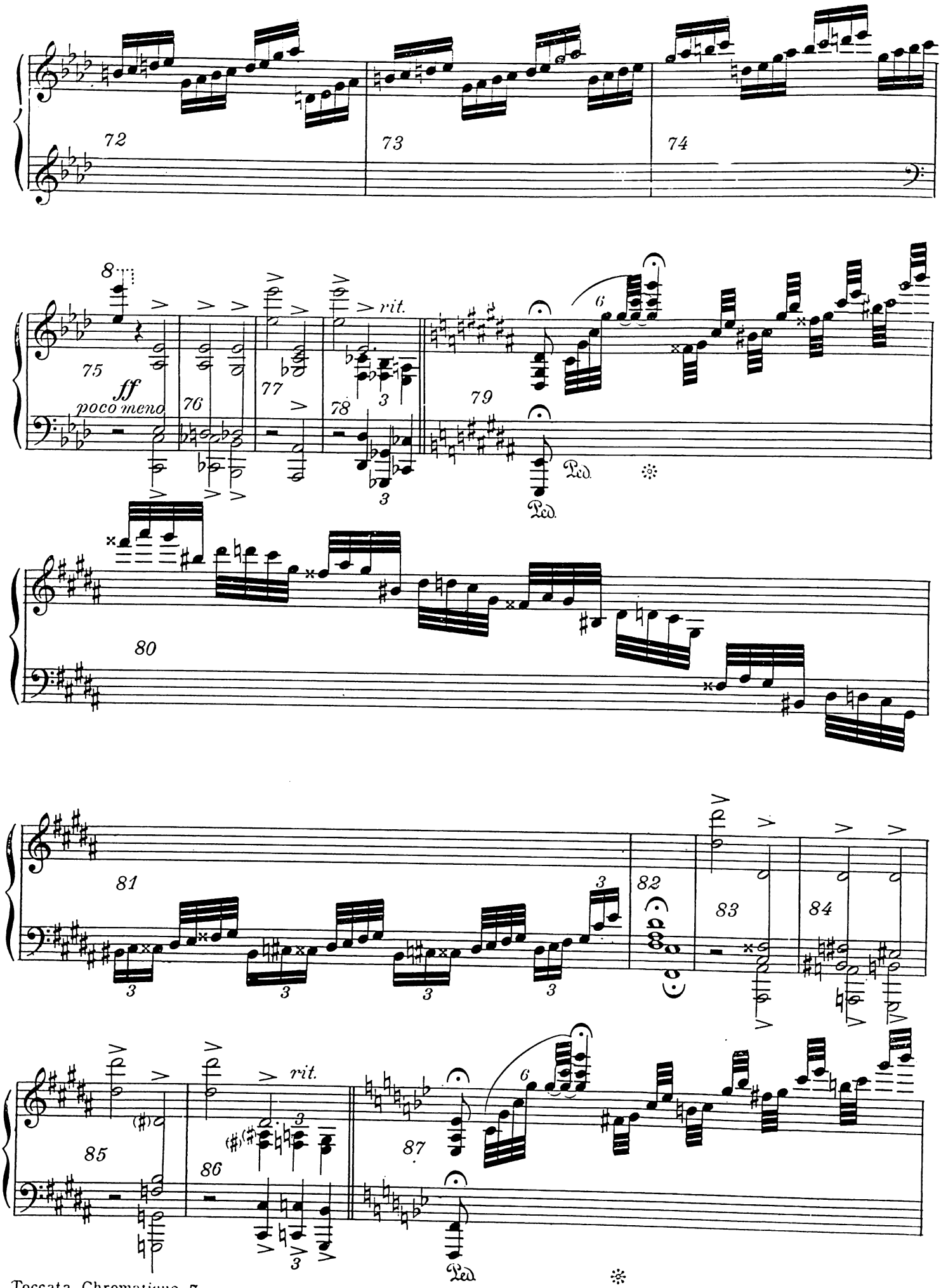

f 36
mf 37
cresc
38
f 39
40
41
dim 42
43 p
p
44
45

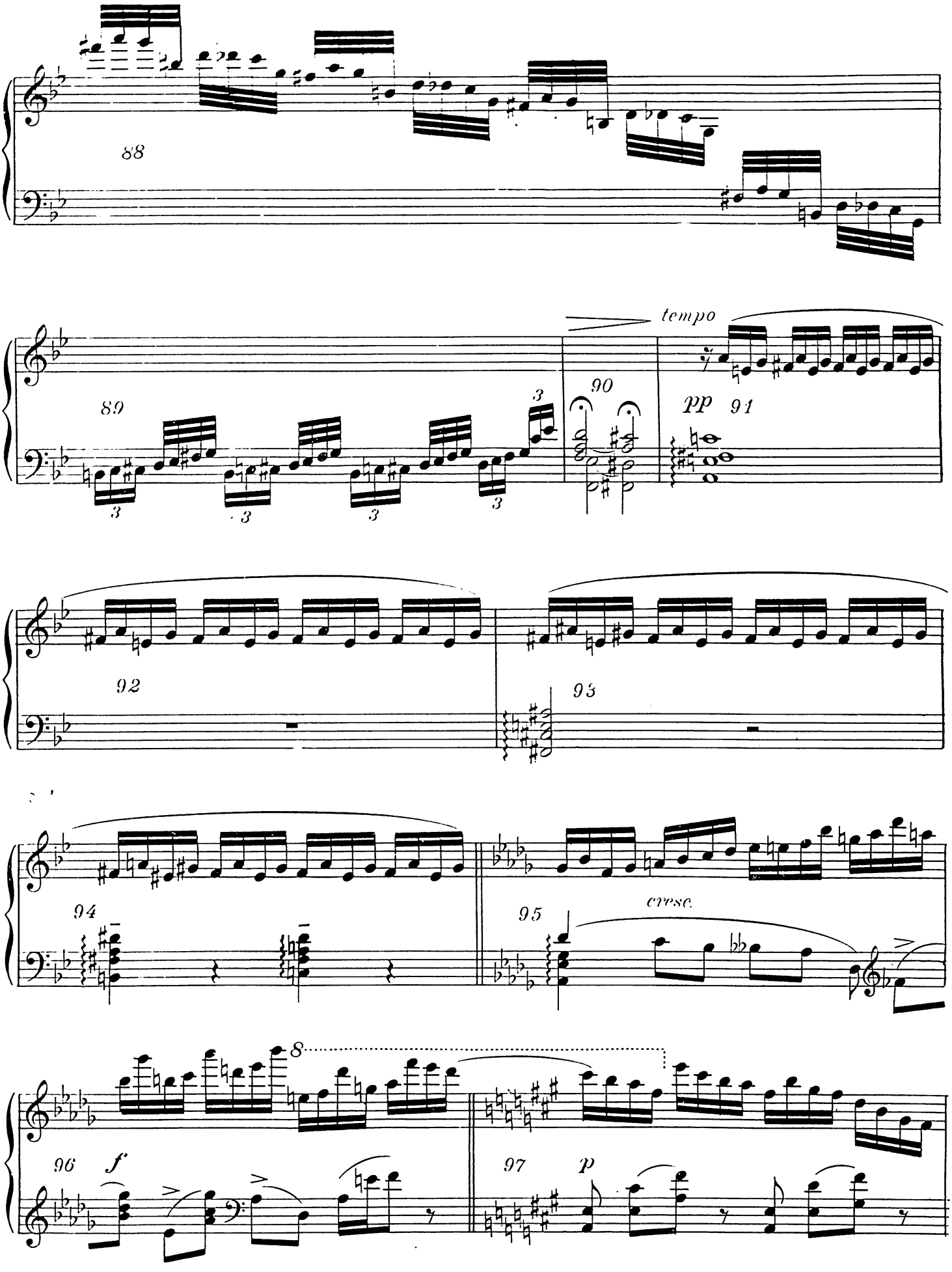

46
cresc.
f
47
48
49
poco
meno
50
ff
51
52
53
54
55
56
57
slargando
58
Tempo I.
p
59

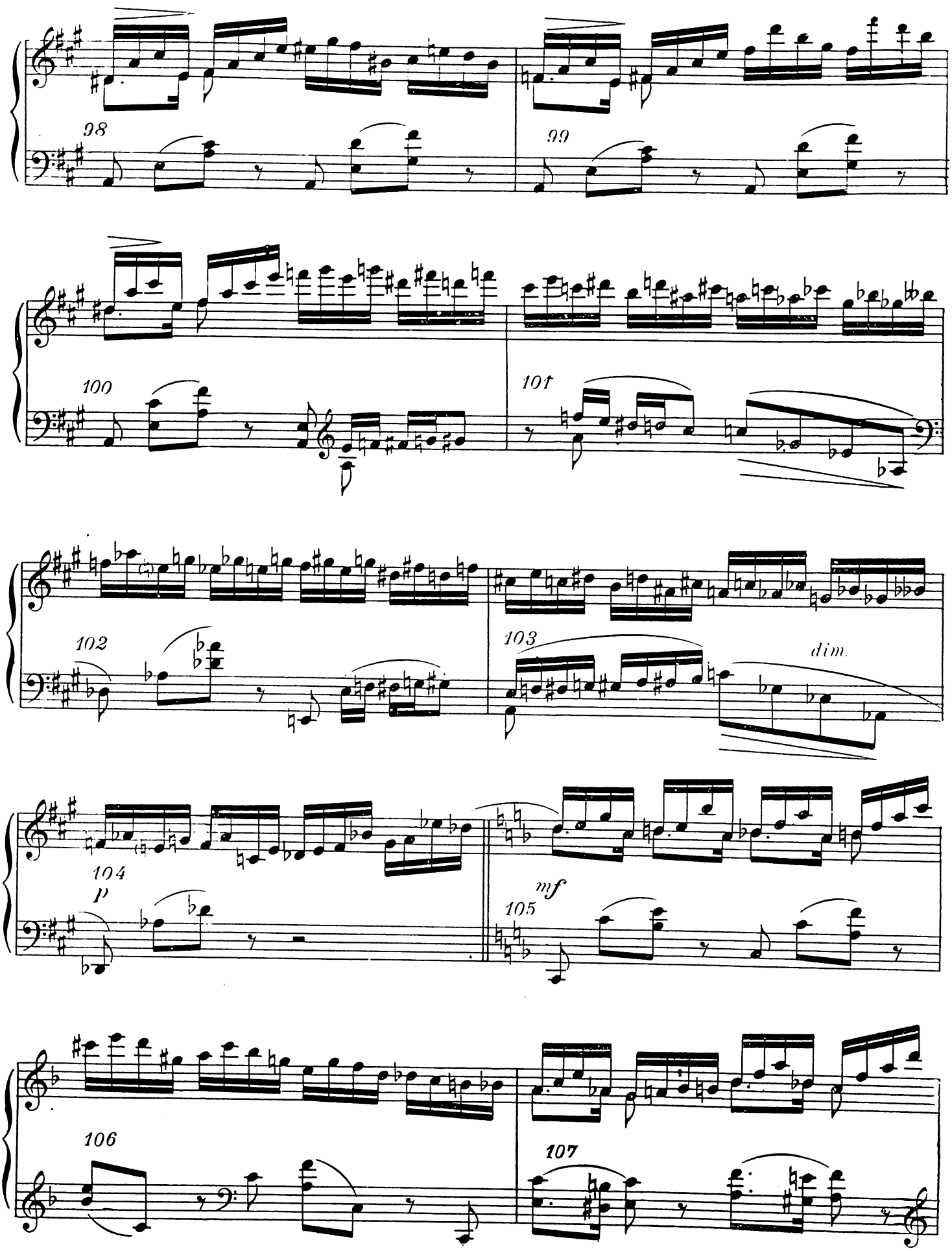
122 ×
151 - 18



122 x
151 - 18


72
73
74
8
75
ff
poco meno
76
77
78
rit.
79
Ped.
Ped.
80
81
82
83
84
85
86
rit.
87
Ped.


88
89
90
tempo
pp
91
92
93
94
95
cresc.
96
f
97
p
8



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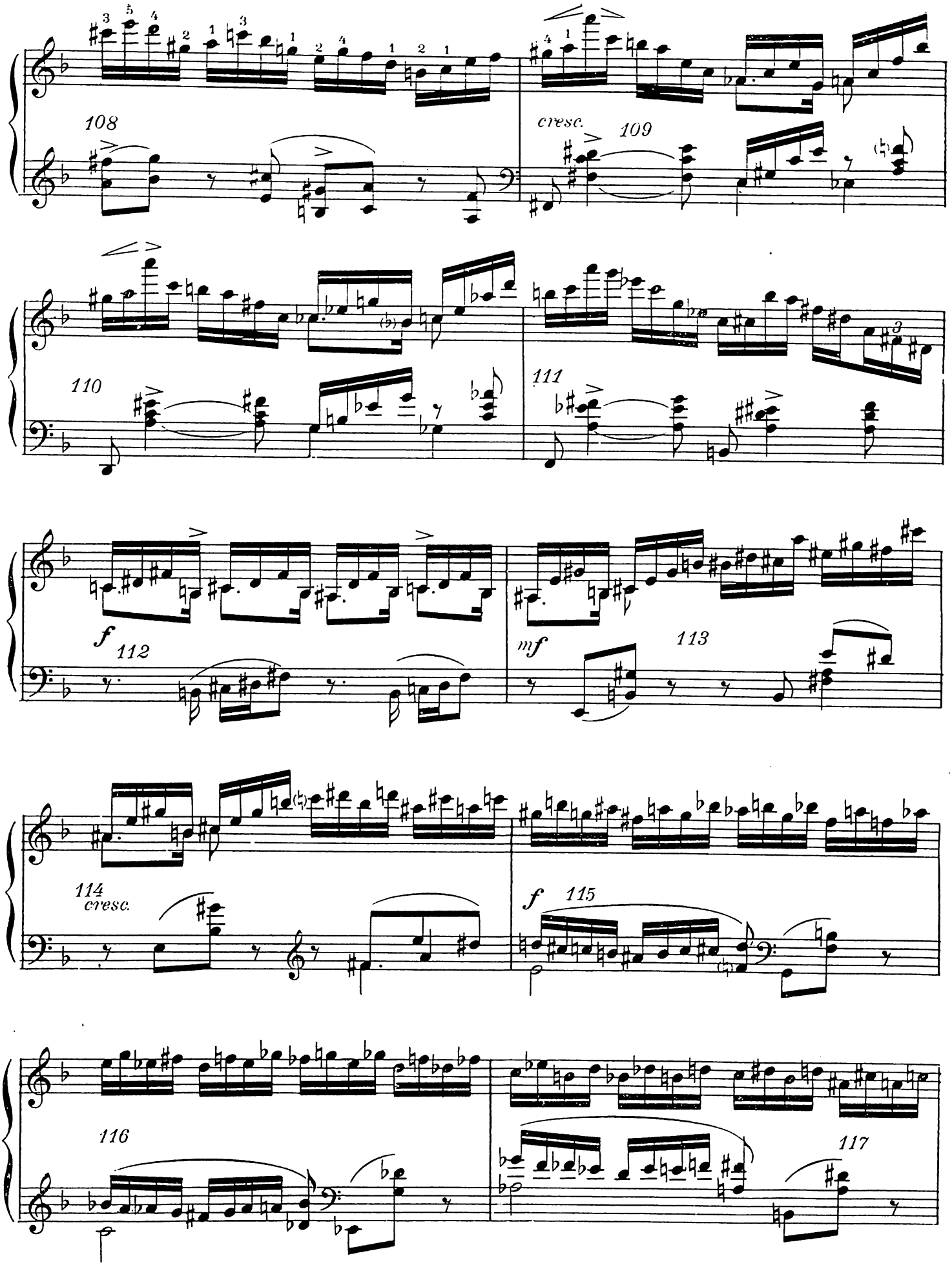

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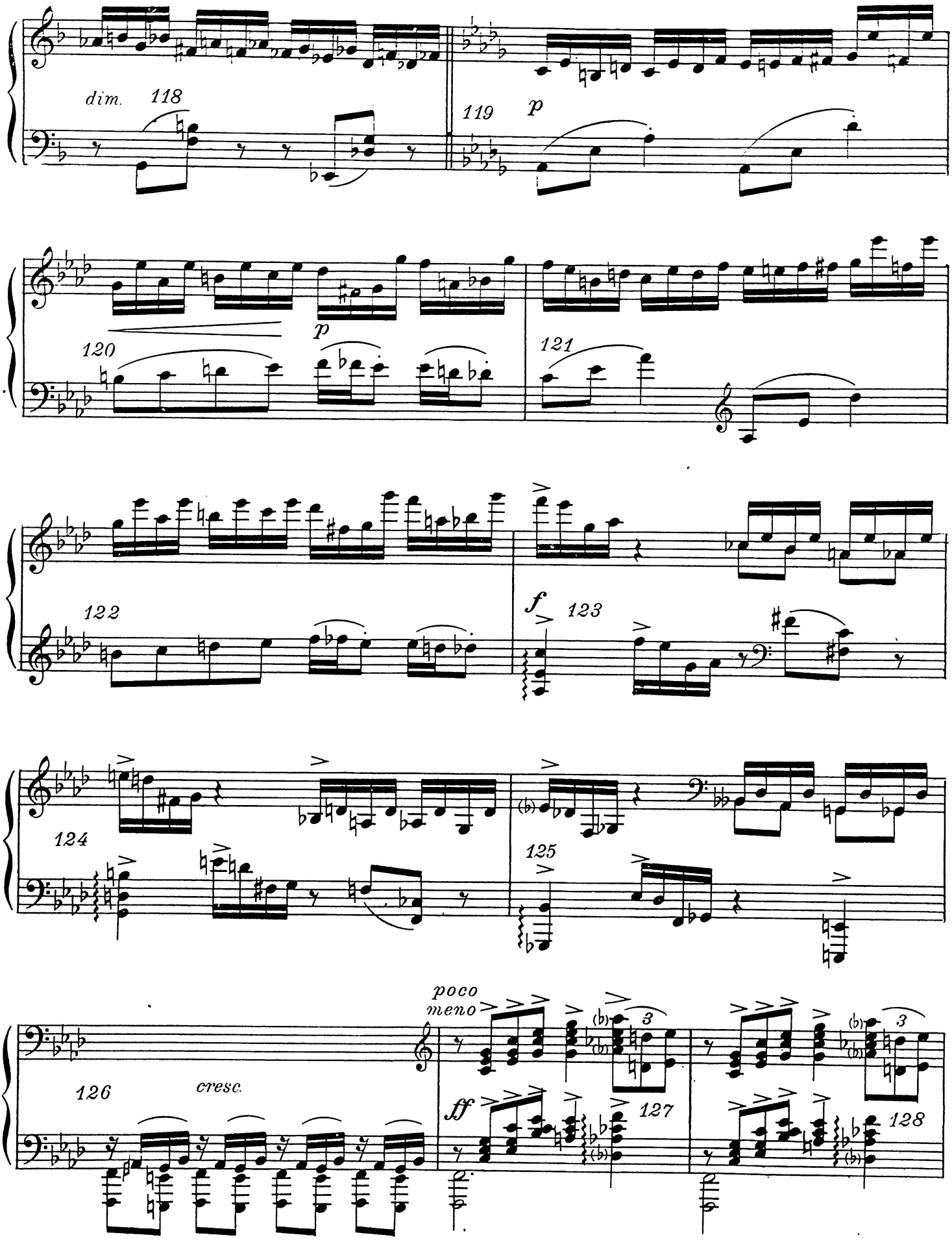
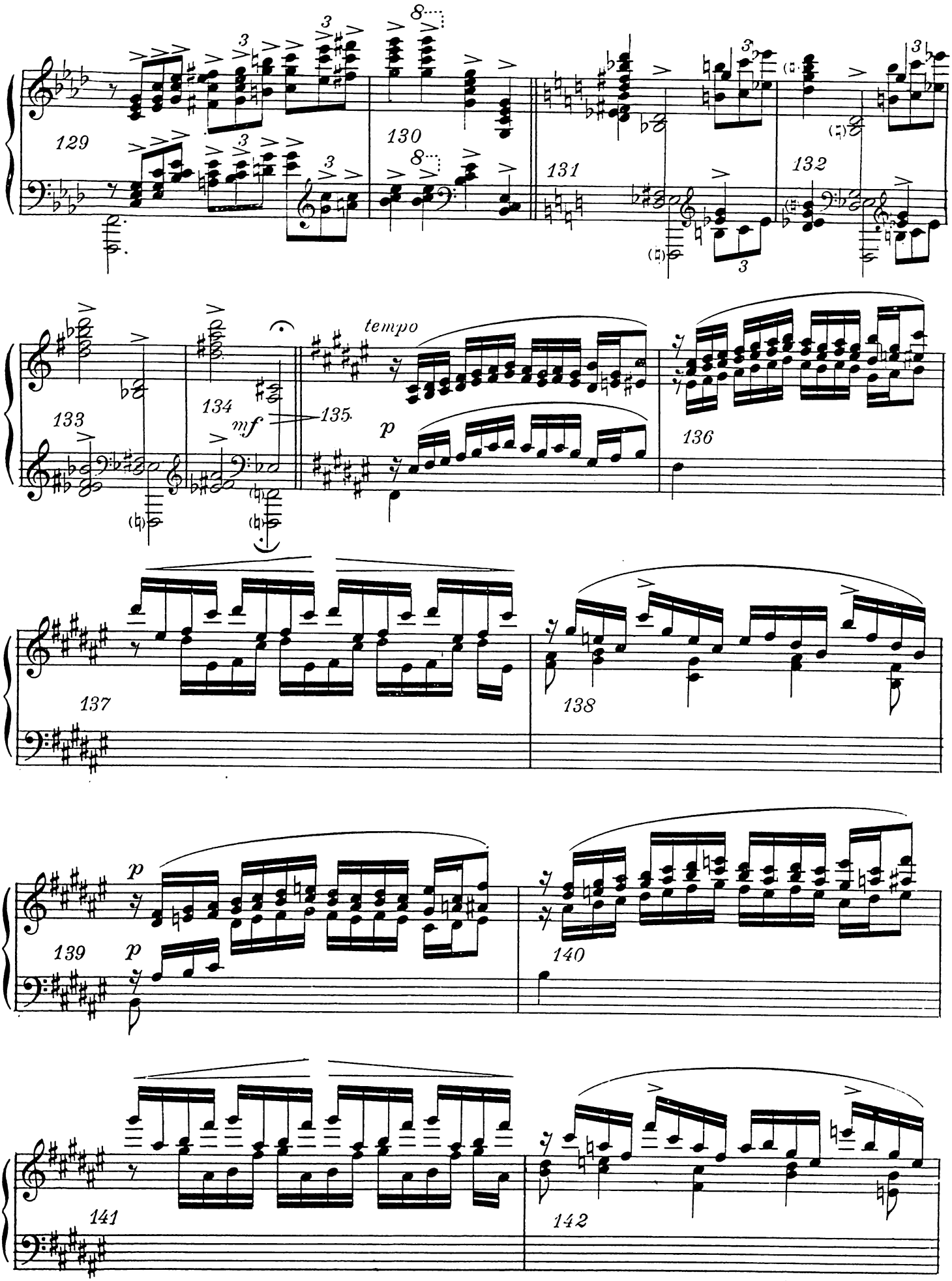
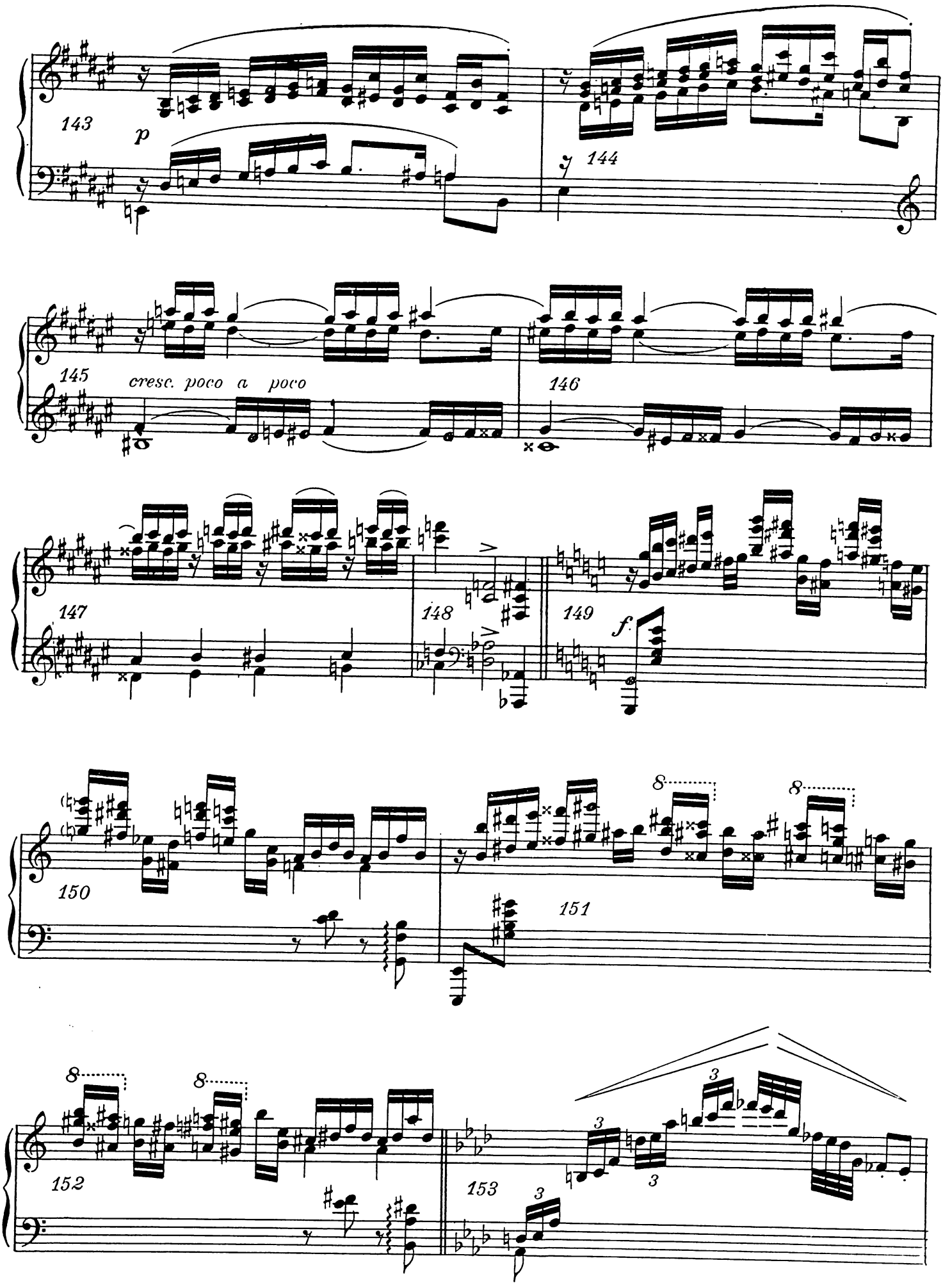
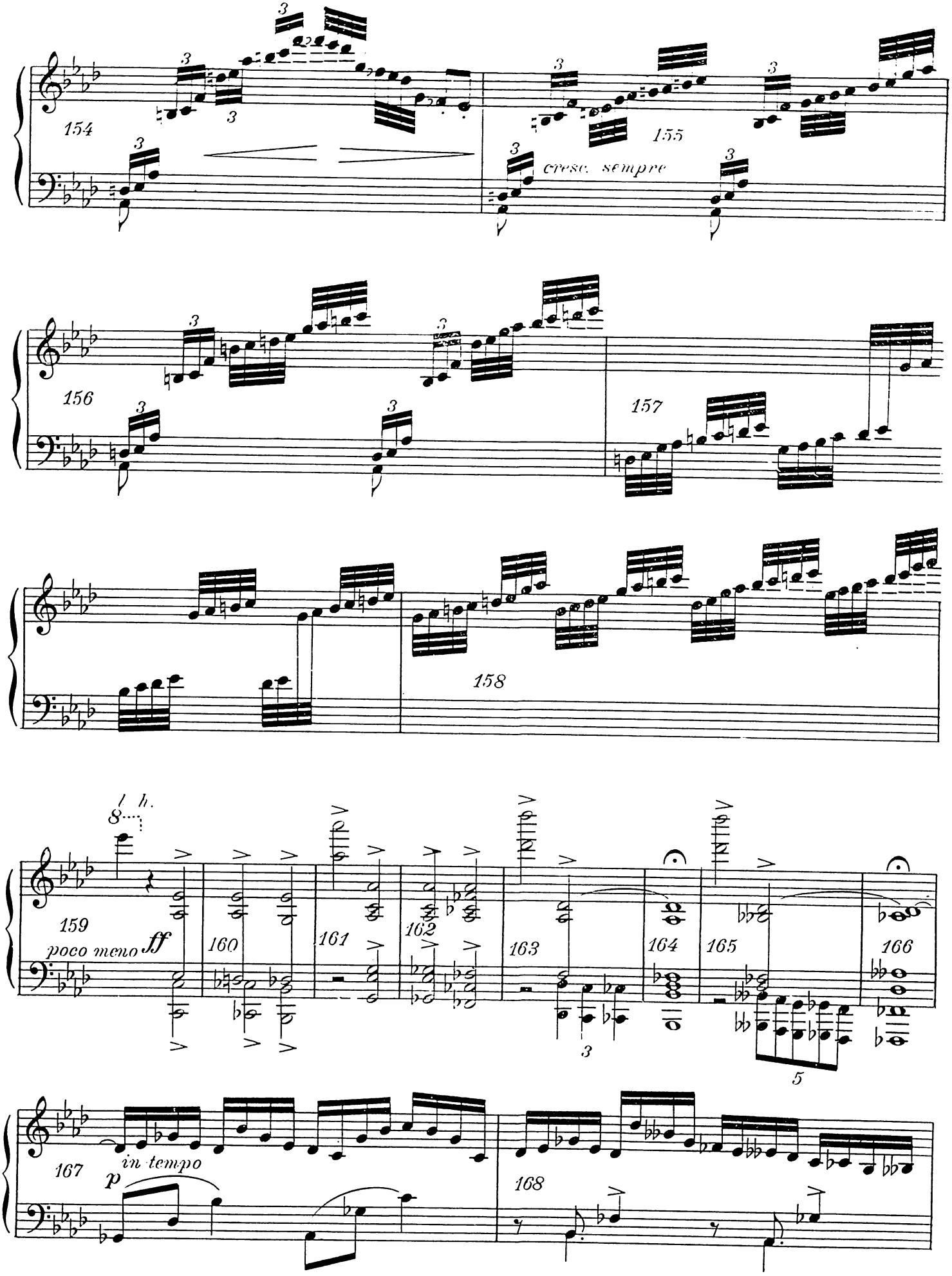

dim.
118
119
p
120
p
121
122
f
123
124
125
poco
meno
126
cresc.
ff
127
128

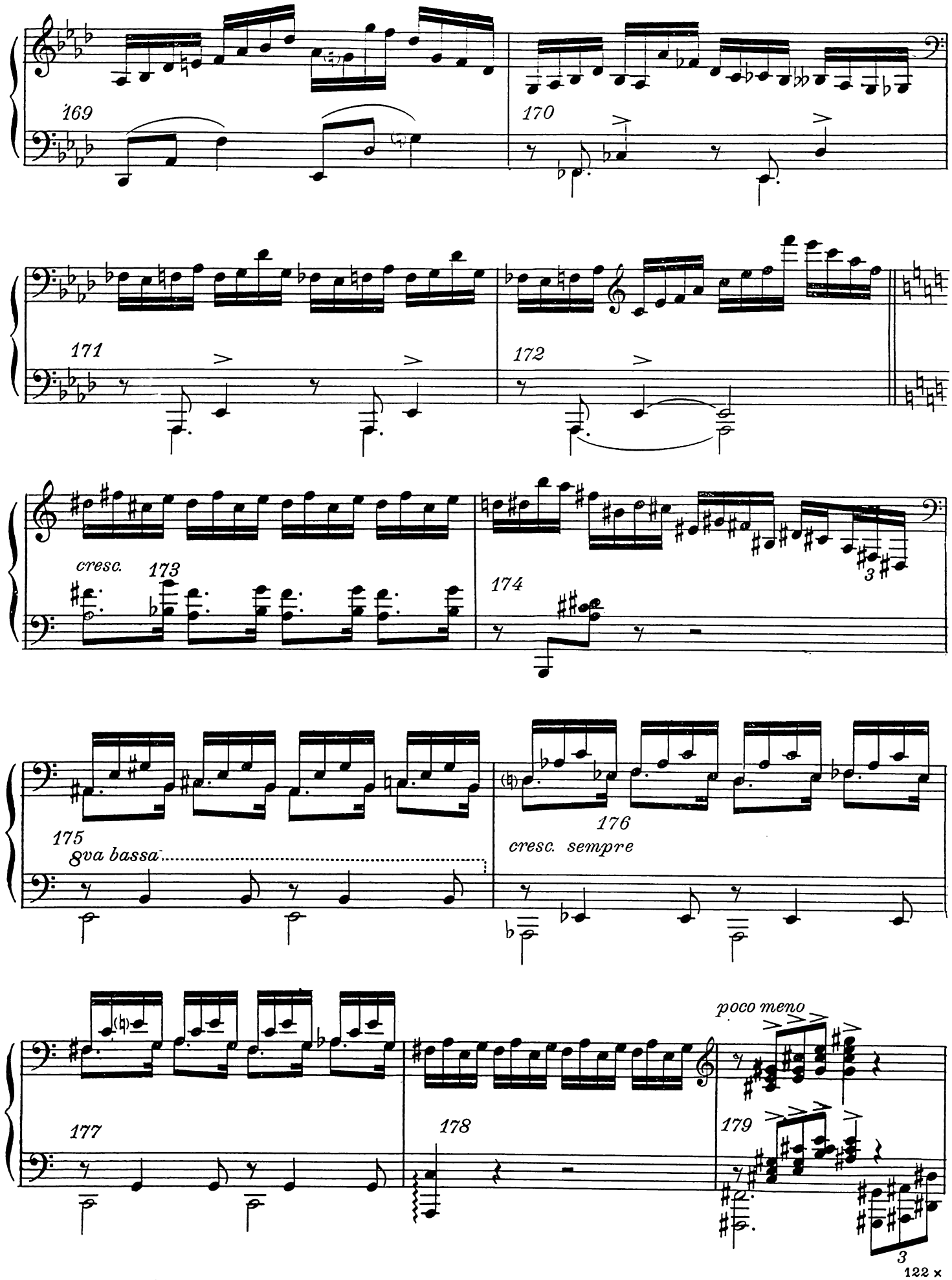
122 ×
151 - 18

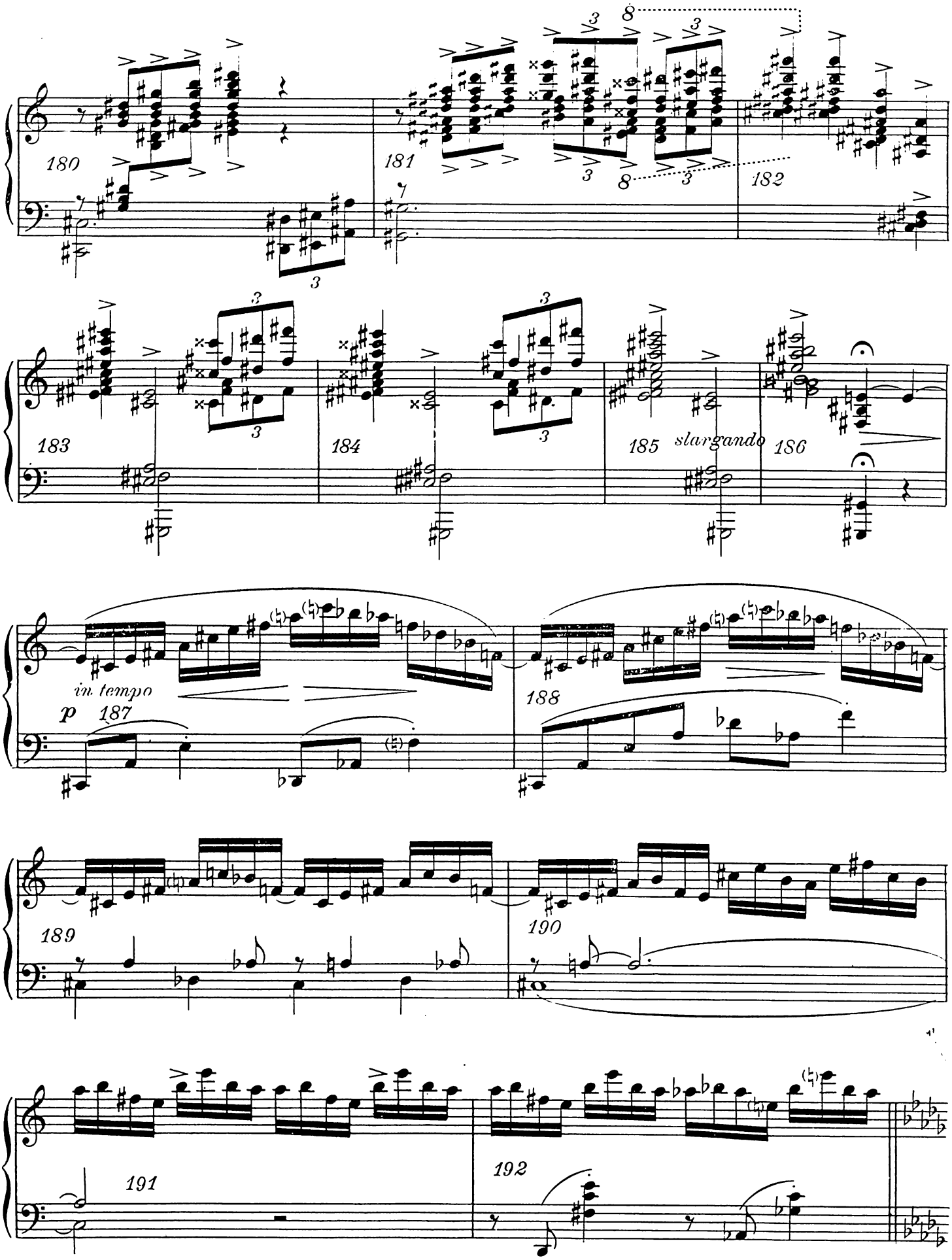

129
130
131
132
133
134
135.
136
137
138
139
140
141
142
tempo
mf
p
p
p

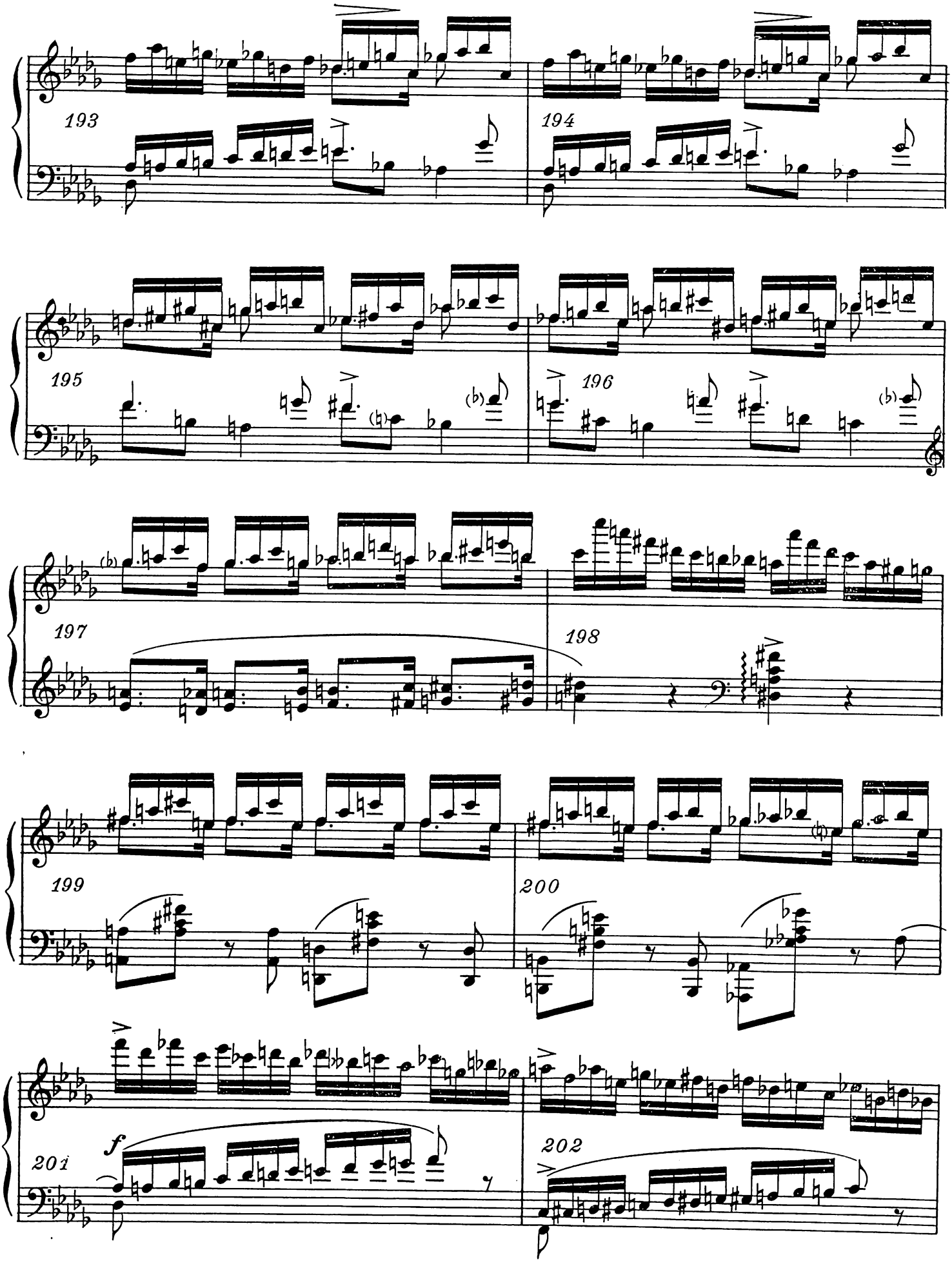

143
p
144
145
cresc. poco a poco
146
147
148
149
f
150
151
152
153


154
155
cresc. sempre
156
157
158
l. h.
159
poco meno ff
160
161
162
163
164
165
166
167
p
in tempo
168

122 x
151 - 18


169
170
171
172
cresc.
173
174
3
175
8va bassa
176
cresc. sempre
177
178
179
poco meno
3


180
181
182
183
184
185
slargando
186
in tempo
p
187
188
189
190
191
192



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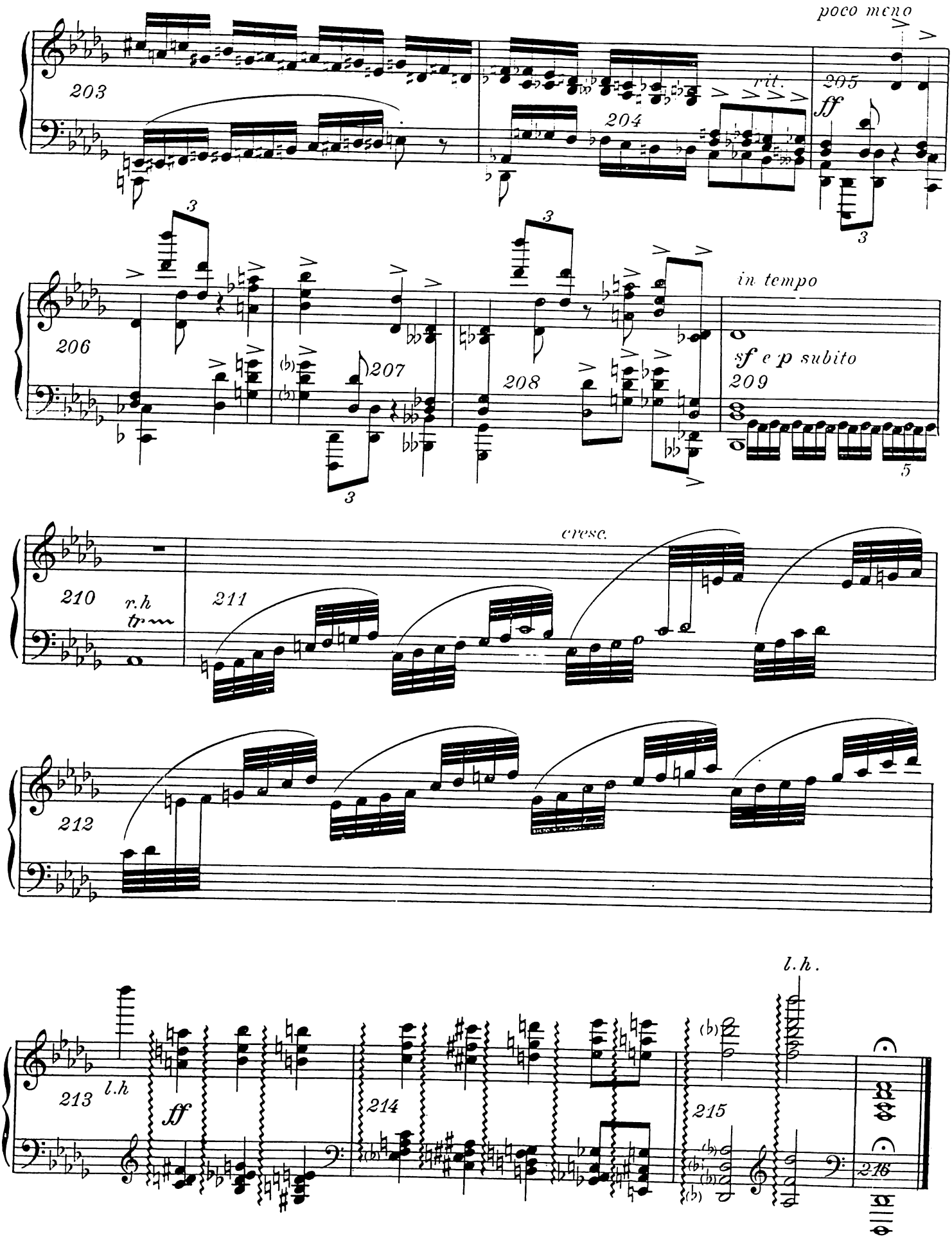
poco meno
203
204
rit.
205
ff
3
206
207
208
in tempo
sf e p subito
209
5
210
r.h
tr
211
cresc.
212
213
l.h
ff
214
215
l.h.
216

122 ×
151 - 18

RECITATION QUESTIONS ON "TOCCATA CHROMATIQUE."

1. When and where was Ferrata born?
   Ans.

2. Give a few interesting facts concerning this composer.
   Ans.

3. Did the composer have any story in mind while composing this piece?
   Ans

4. What was the composer's general mood while writing this piece?
   Ans.

5. What is the tonality of the Toccata?
   Ans.

6. Is the prevailing tonality or key of the piece distinctly marked?
   Ans.

7. In what key does the main theme begin and end?
   Ans.

8. What is the generating figure or chief motive of the composition?
   Ans.

9. What interval plays a very important part in this motive?
   Ans.

10. Explain some practice devices applicable to this piece
    Ans.

For Teacher's Record

Received _____

Grade (on Scale 100) _____

Teacher _____

Class No. _____

Pupil _____

Address _____

_____

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