AN AMERICAN TOCCATA

Joshua Chandra
josh@joshuachandra.com

I conceived this work with medieval modes in mind, after being introduced to them for the first time in my life during schooling at Cal State Fullerton in Fall 2008. This is the second of two toccatas, which at first I called "sonatas"—not multi-movement works, but short, brilliant pieces in tribute to Domenico Scarlatti's hundreds of binary works, a vast majority of them being technical and light in nature. My first one, which was begun around the same time and which is in a sort of E Minor (or more accurately E Dorian), remains unfinished. Both of the works are to be played entirely without the damper pedal, and both are diabolically difficult. For pianists with smaller hands (those who can't utilize an unrolled 10^{th} in live performance), this work should be studied for enjoyment/technique, but not for performance, unless that person is up for a very great challenge. It uses just the "sordina": the leftmost pedal (as well as the "sostenuto" at least once).

My challenge was to find pedal-less textures within the framework of a modern-day Scarlatti on steroids. Over the years, different sections were added over time with revisions. Thanks go to the compositional master Glenn Llorente (www.glennllorente.com) for his superior notating of the penultimate measure, whose execution I had exactly in mind, but whose digital rendering had stumped me. Wonderful soul!

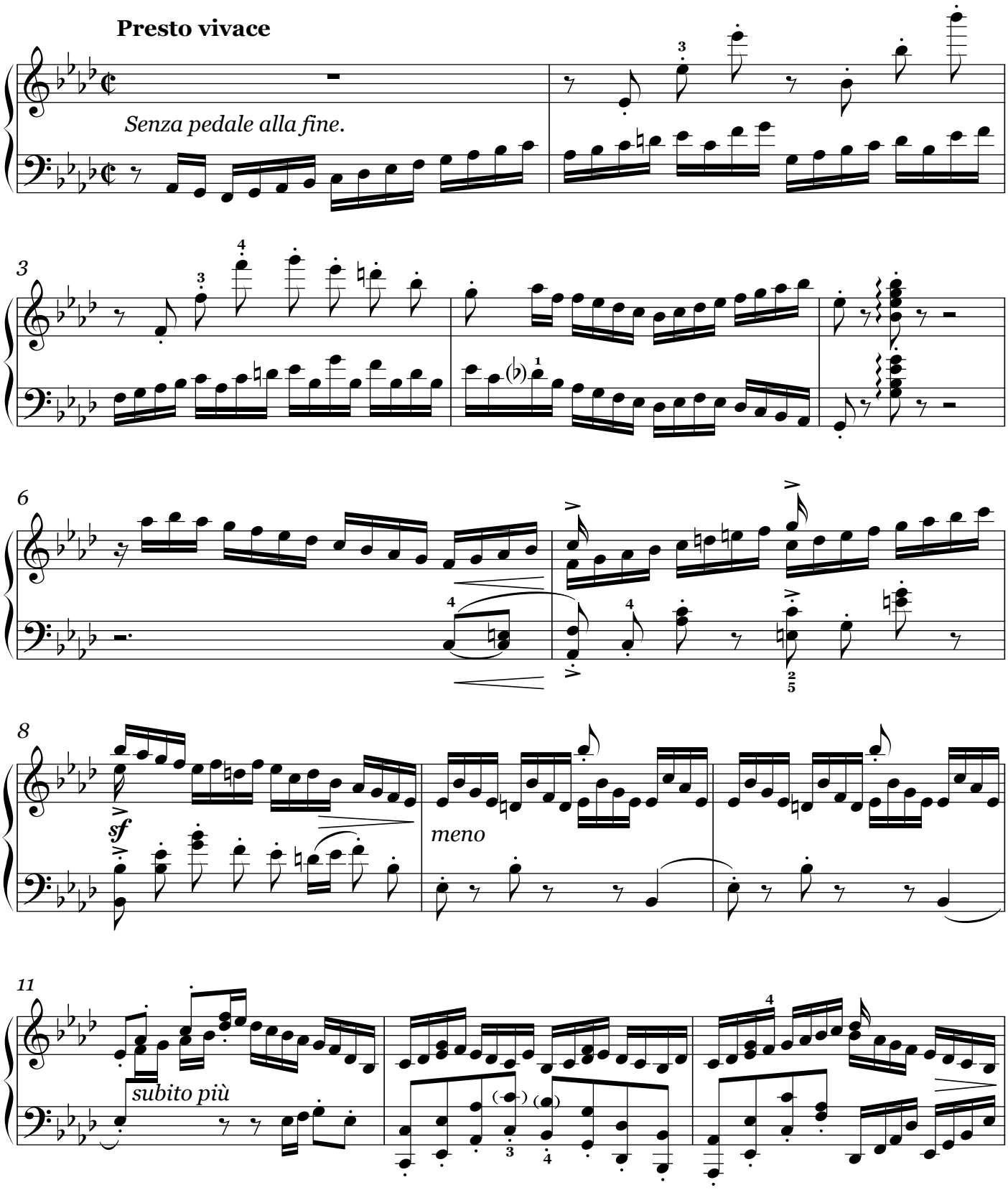
The work asks for composition by the performer (see page 7), in a more controlled, educational fashion than the intense freelancing required by the Grand Waltz. Notes in parentheses (such as those in mm. 26-27, or m. 88) may be played or omitted as desired. The piece is meant to be performed in a hall in which chords can ring out in reverberation; the downbeat to m. 50 should be held or even briefly sostenuto-pedaled if echoes are in want. Lastly, the written tempo is not truly accurate; the work is meant to be performed as fast as the chosen piano can repeat notes. But simply writing *"Prestissimo"* would be boring.

Debut:
To Be Announced...

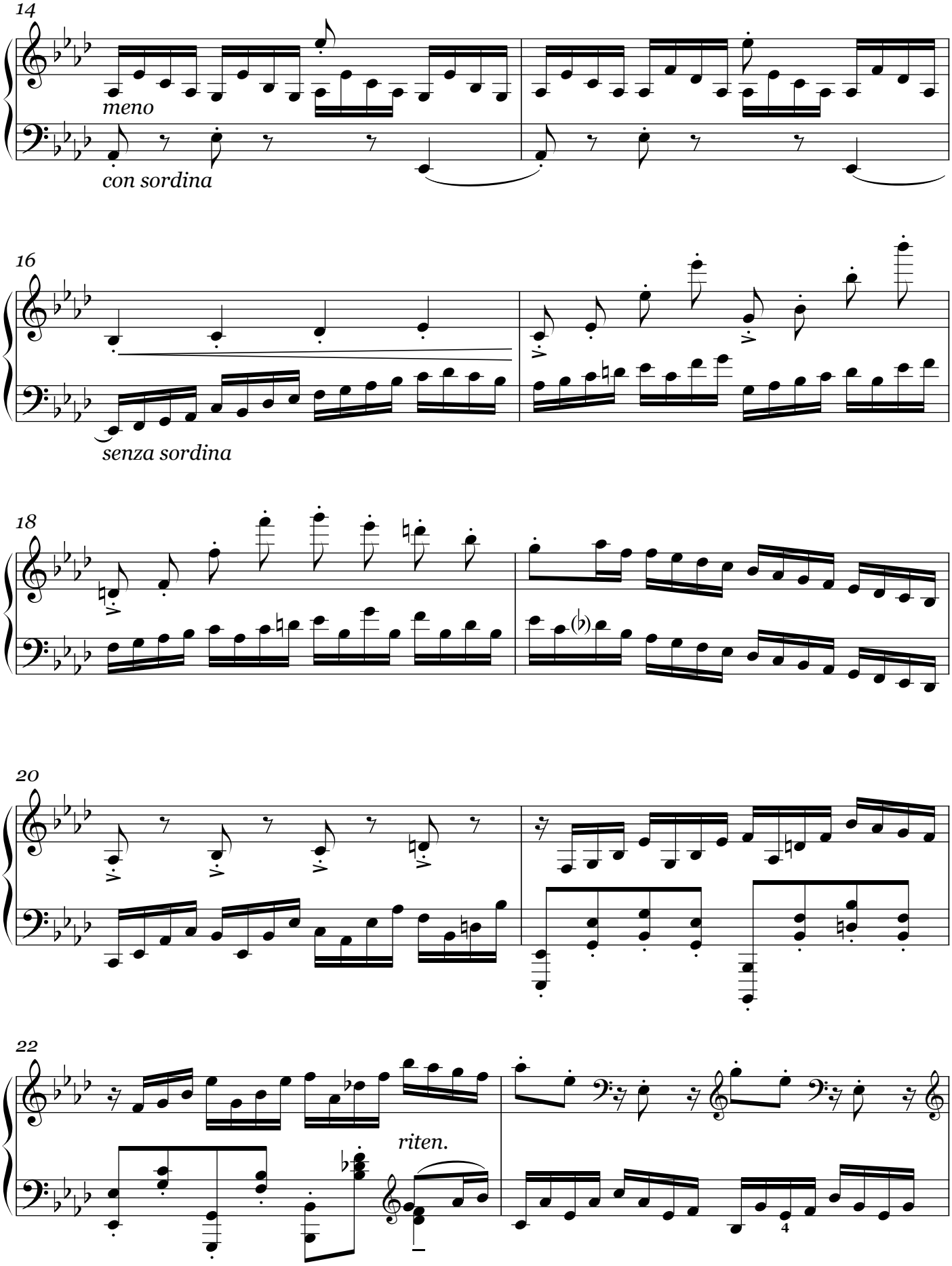
An American Toccata

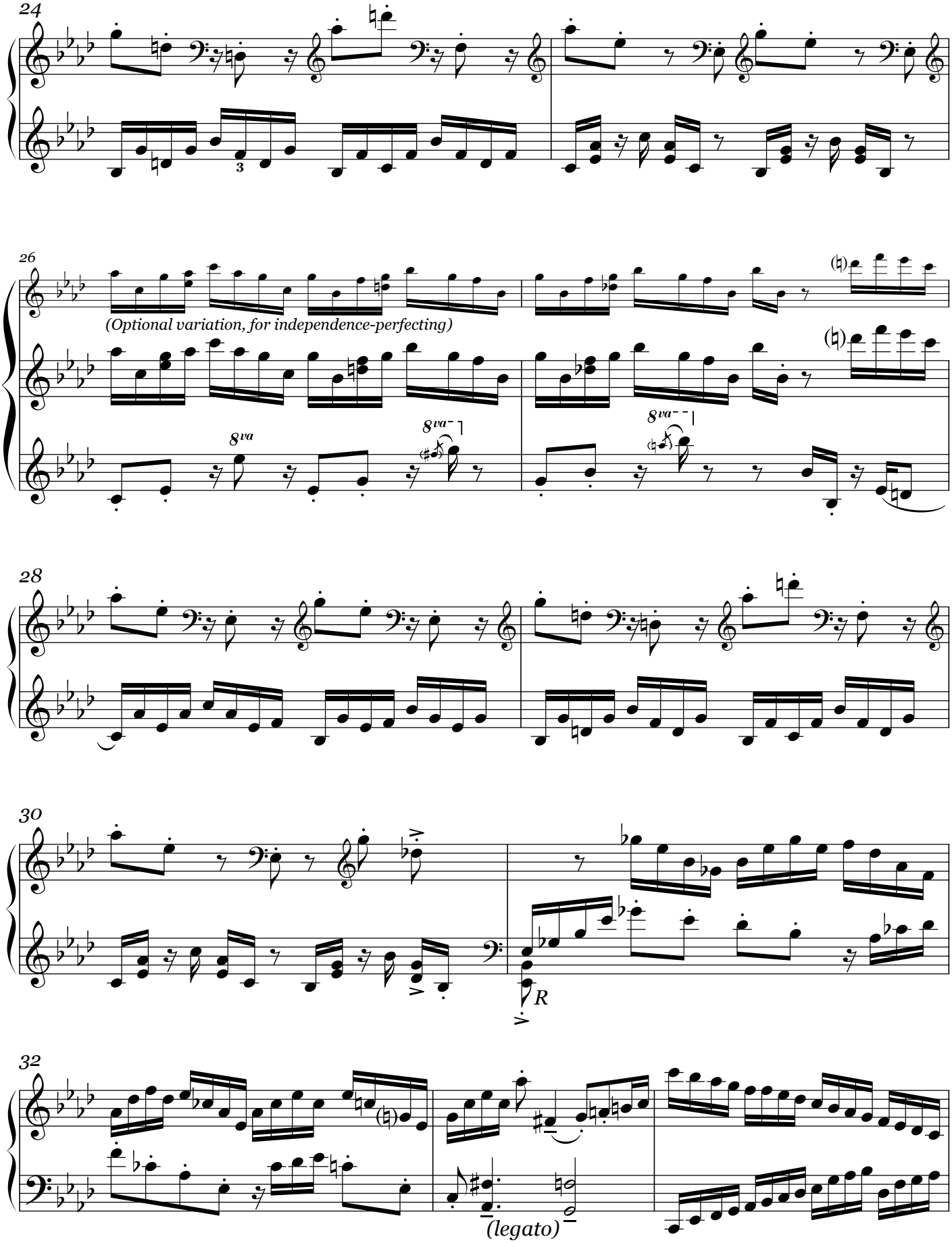
(Composed Nov. 2008 - Feb. 2013)

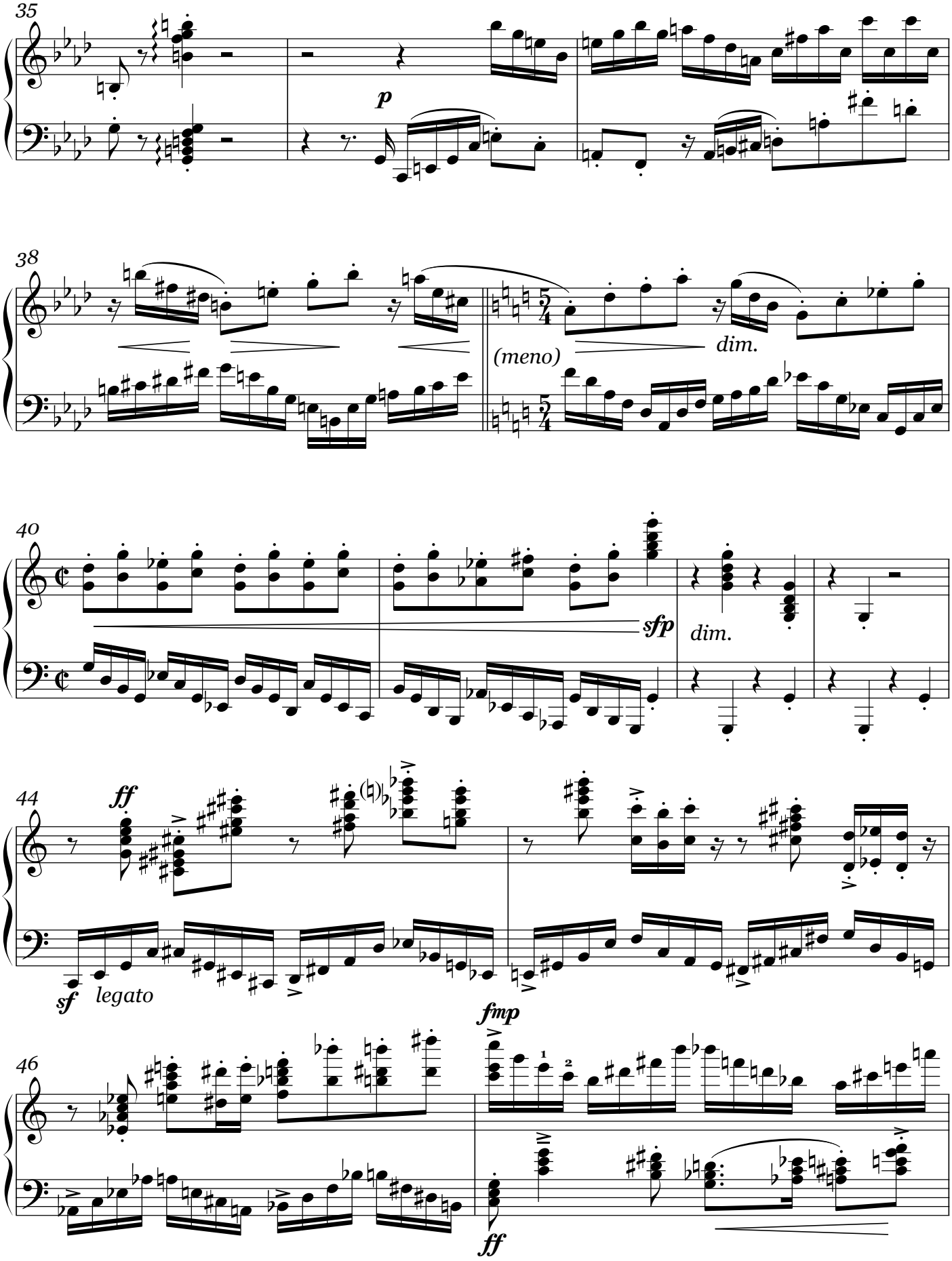
Joshua Chandra

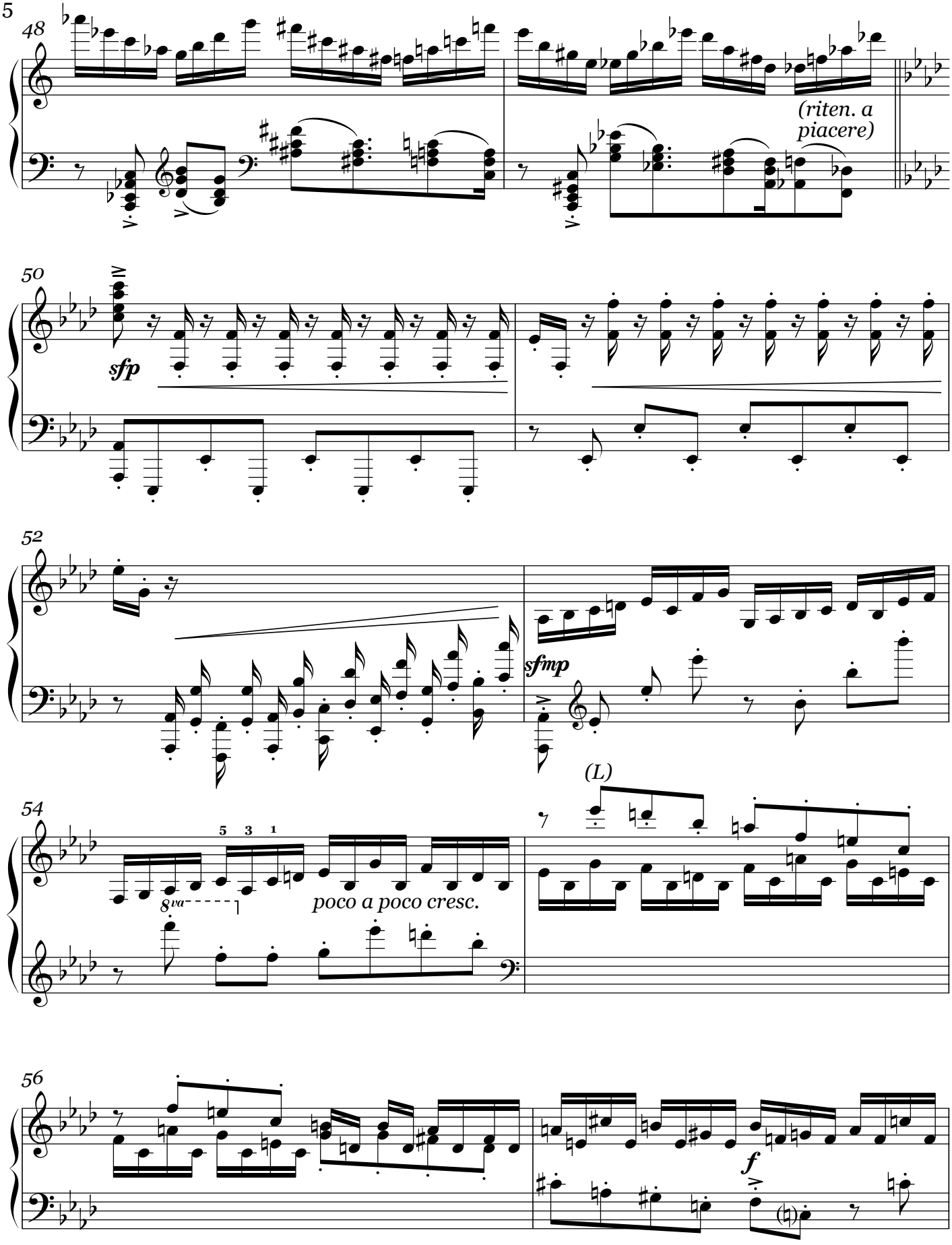


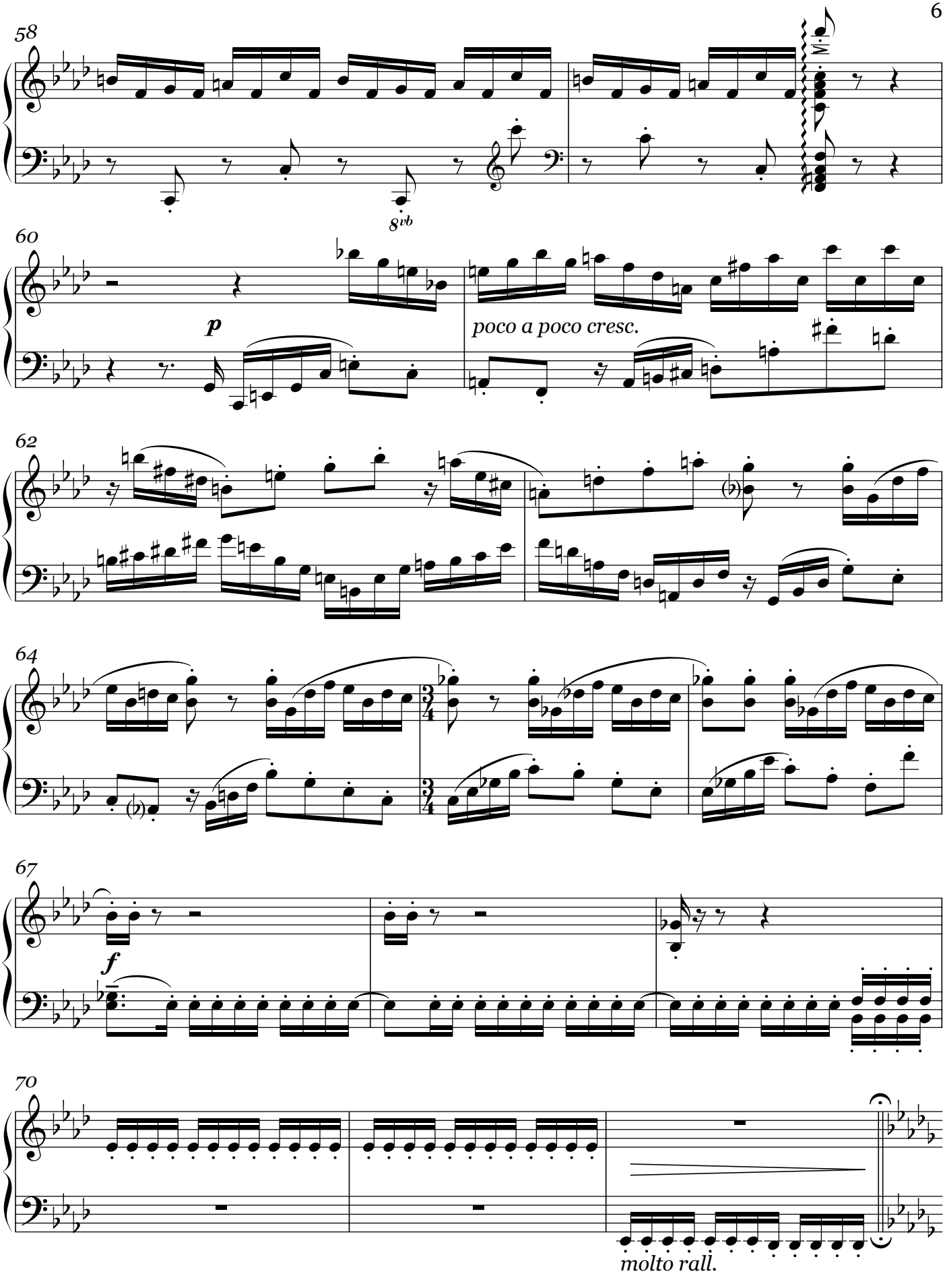
Copyright © 2014 Joshua Chandra


14
meno
con sordina
16
senza sordina
18
20
22
riten.


24
26
(Optional variation, for independence-perfecting)
8va
8va
8va
28
30
R
32
(legato)


35
p
38
(meno)
dim.
40
sfp
dim.
44
ff
sf
legato
fmp
46
ff

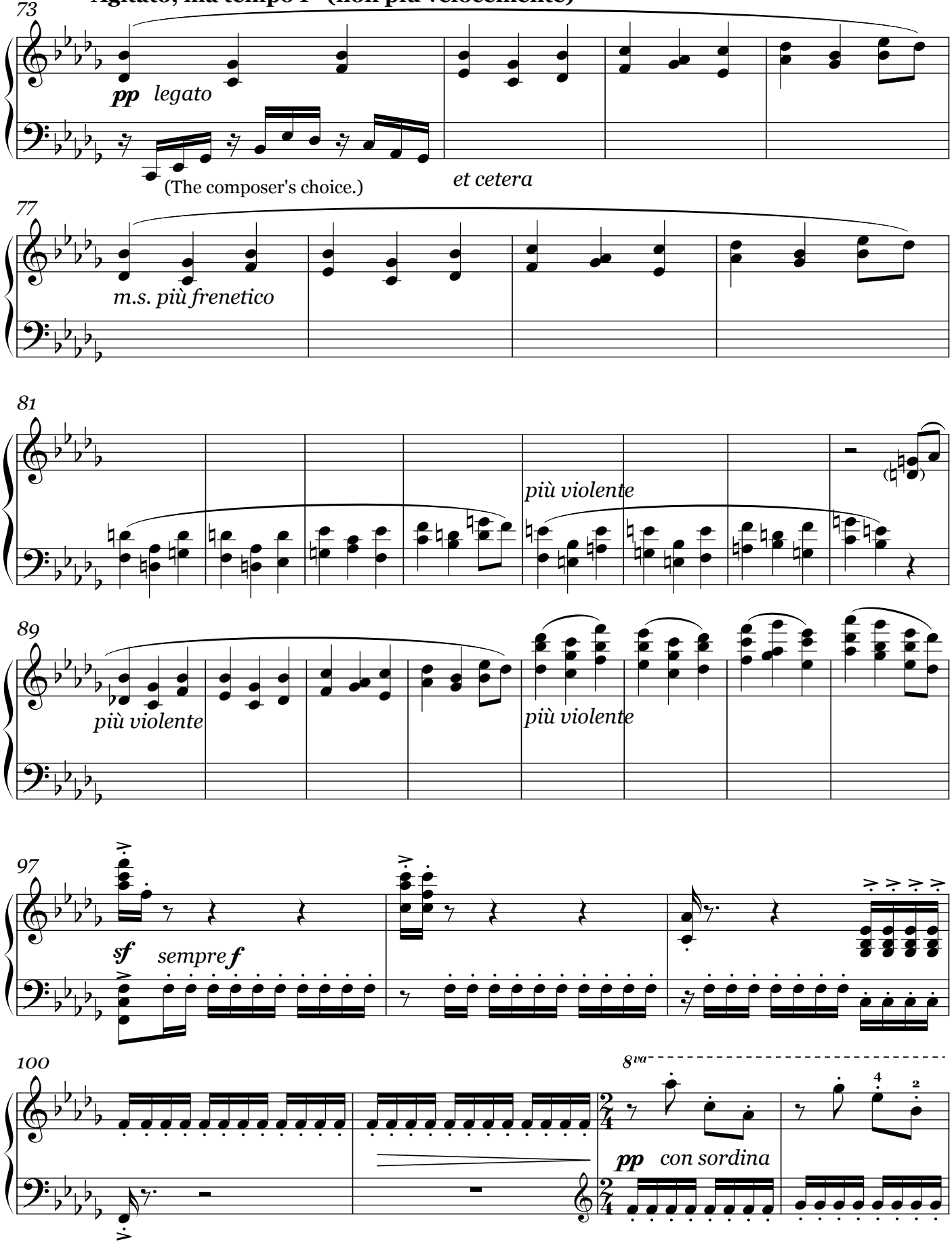

48
(riten. a piacere)
50
sfp
52
sfmp
(L)
54
8va
poco a poco cresc.
56
f

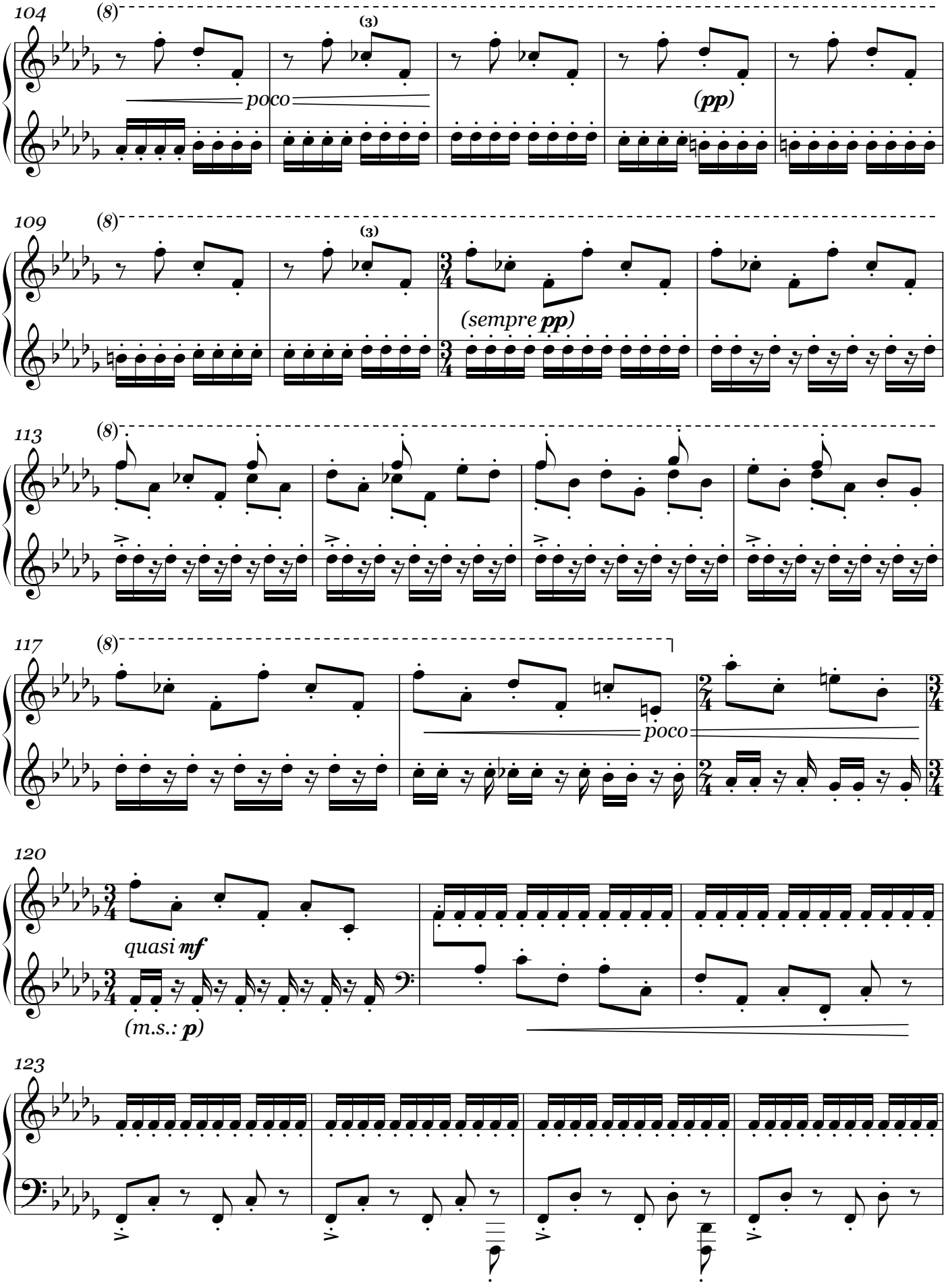

58
8vb
60
p
poco a poco cresc.
62
64
67
f
70
molto rall.

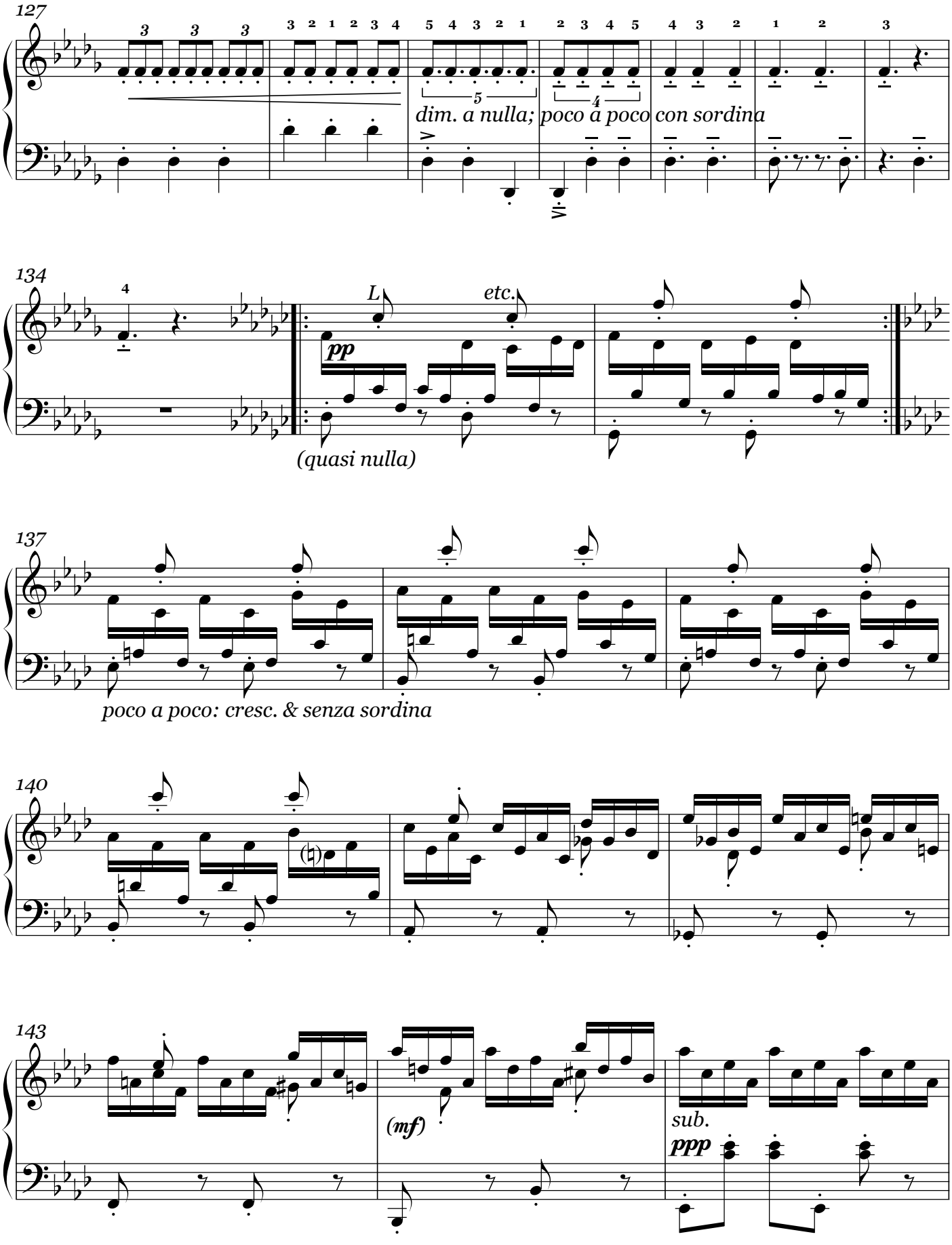
Compose an increasingly frantic Locrian accompaniment
of 𝅘𝅥𝅯 notes to mm. 73-96, transposing accordingly.

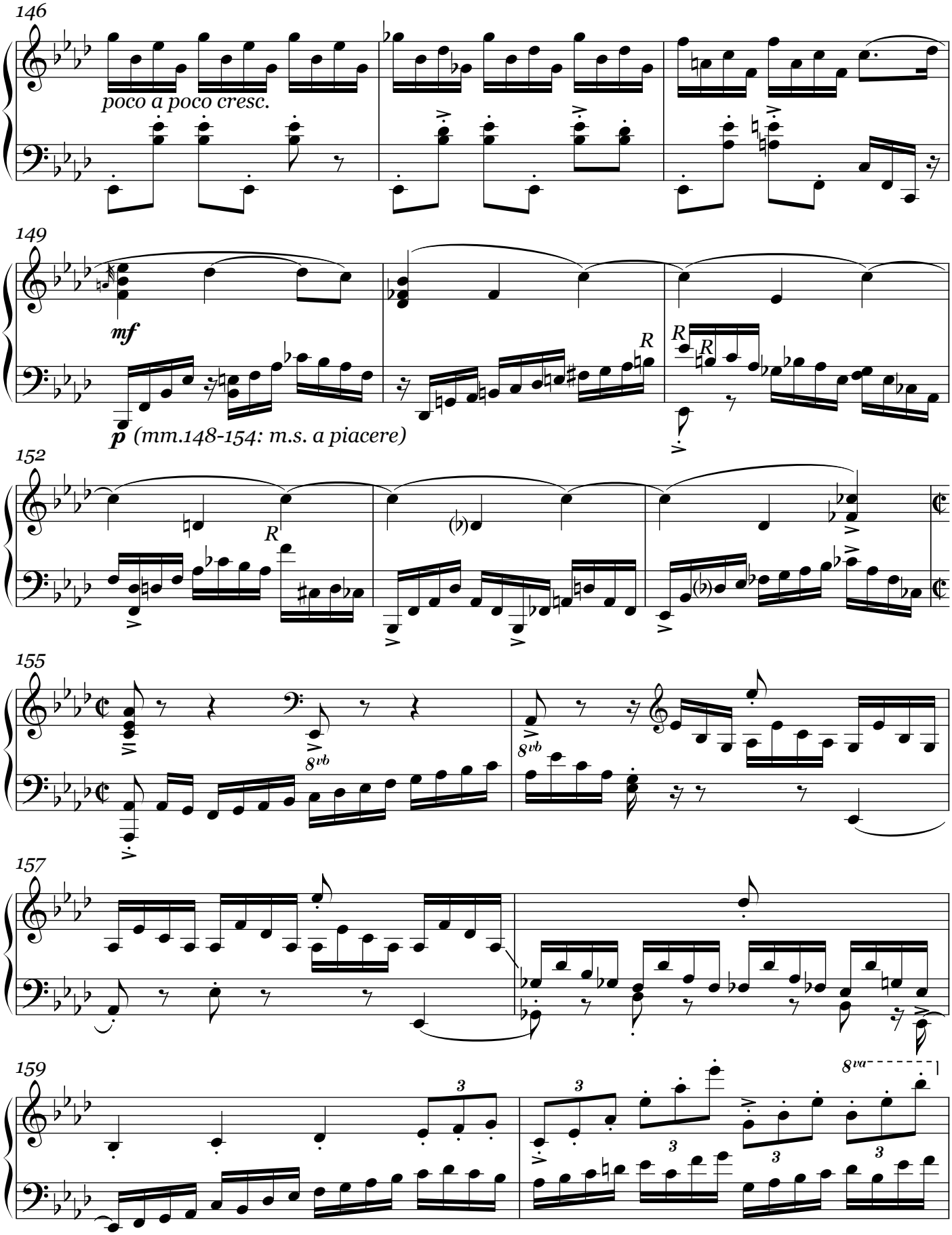
7

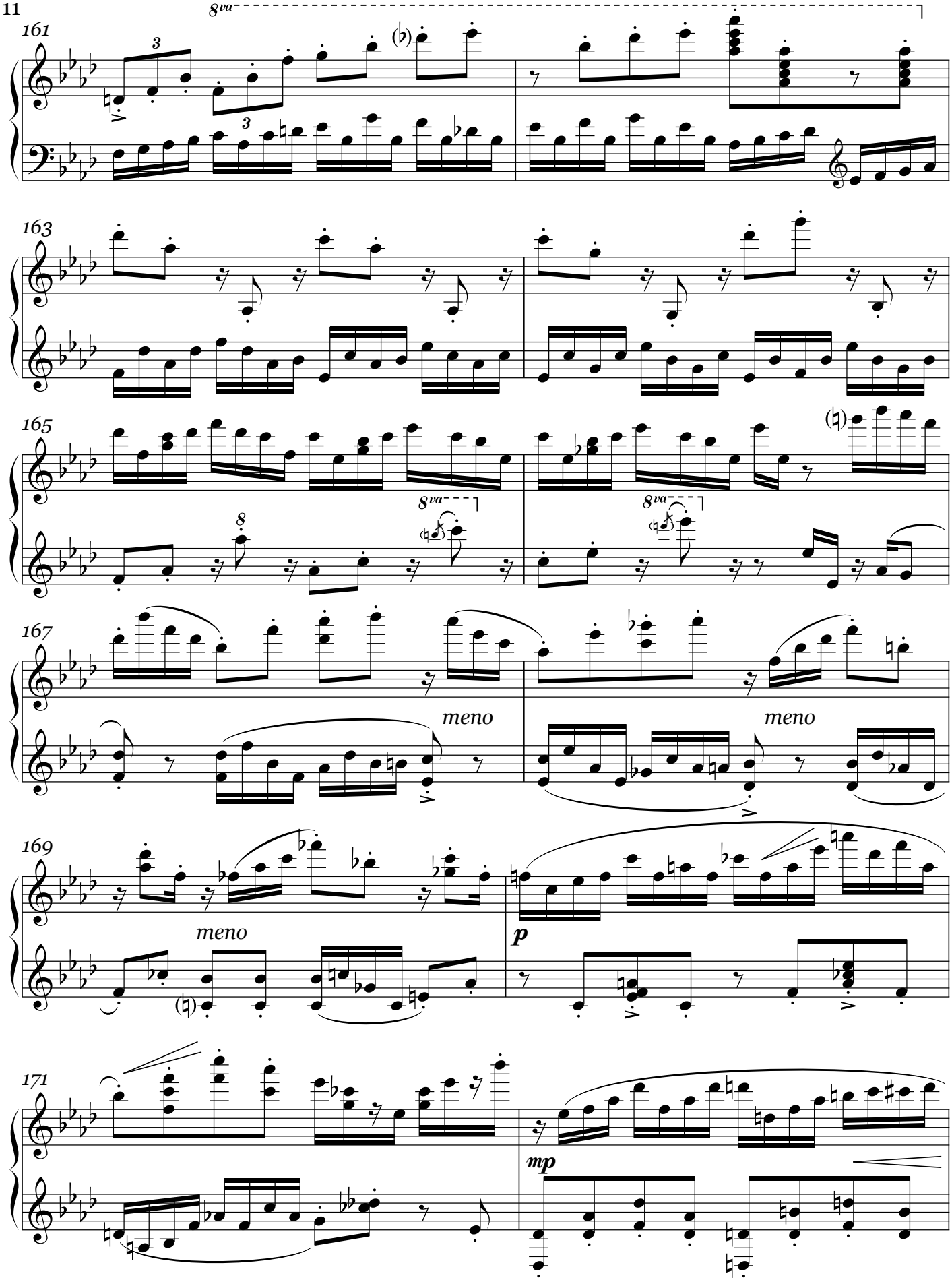
Agitato, ma tempo Iº (non più velocemente)

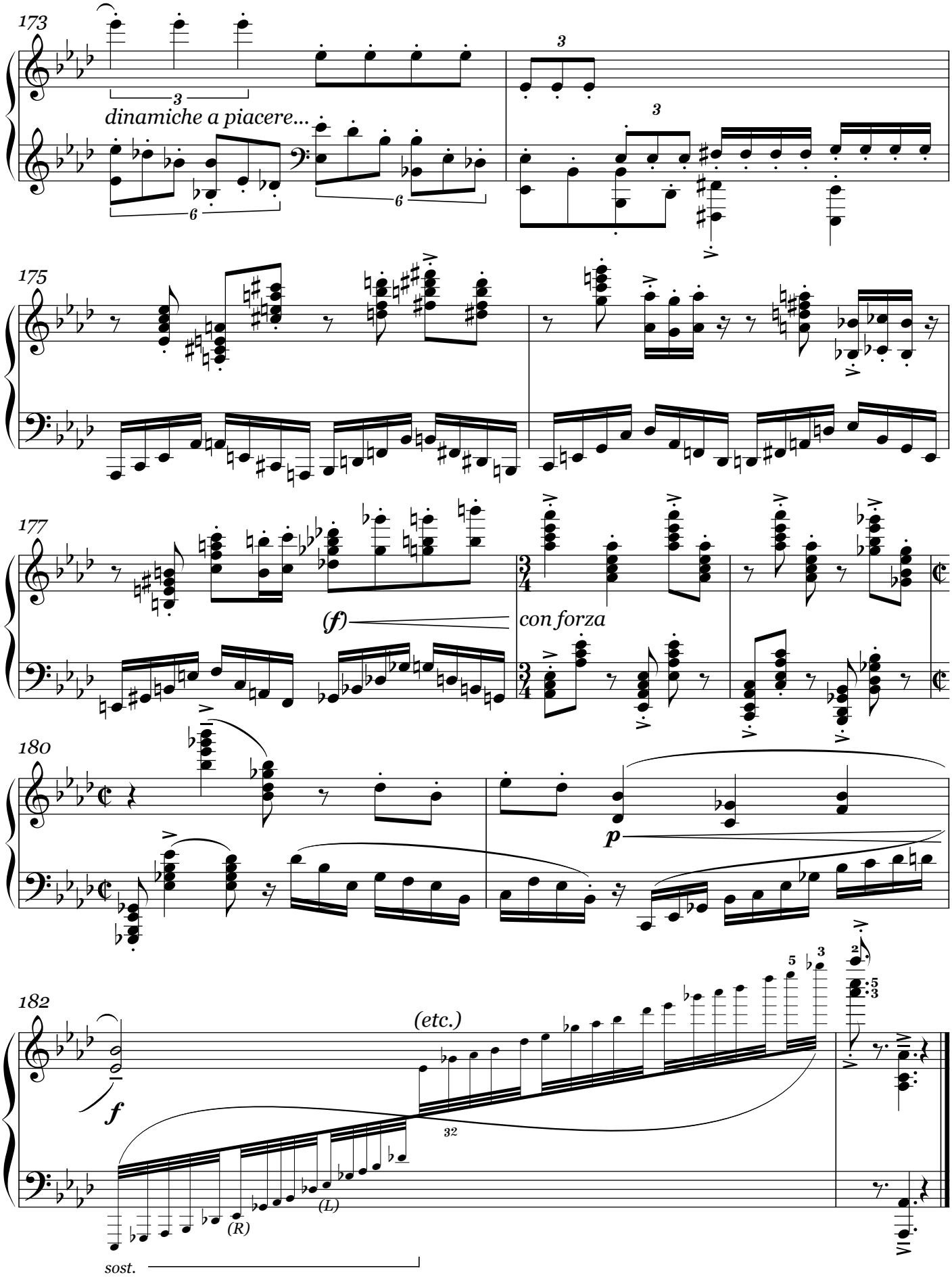



104
(8)
(3)
poco
(pp)
109
(8)
(3)
(sempre pp)
113
(8)
117
(8)
poco
120
quasi mf
(m.s.: p)
123


127
dim. a nulla; poco a poco con sordina
134
L
etc.
pp
(quasi nulla)
137
poco a poco: cresc. & senza sordina
140
143
(mf)
sub.
ppp


146
poco a poco cresc.
149
mf
p (mm.148-154: m.s. a piacere)
152
155
8vb
157
159
8va


161
8va
163
165
8va
8va
167
meno
meno
169
meno
p
171
mp


173
dinamiche a piacere...
175
177
(f)
con forza
180
p
182
f
(etc.)
(R)
(L)
sost.

An American Toccata

Locrian Section, as notated by the composer
(c. Mar. 2010-Feb. 2013)

Joshua Chandra

Agitato, ma tempo Iº (non più velocemente)

73

pp *legato*

77

(pp)

81

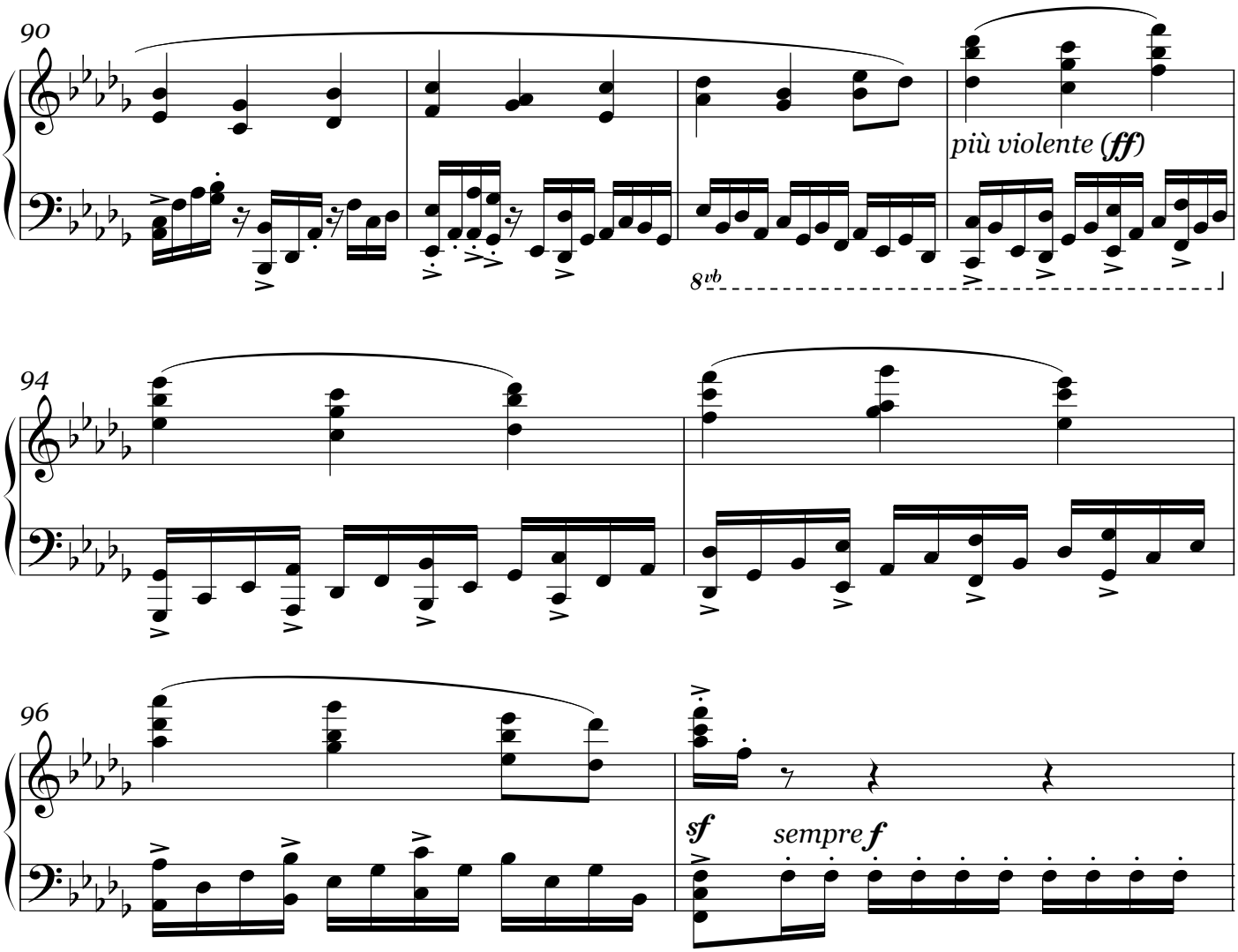
84

più violente

87

più violente ***(f)***

Copyright © 2013 Joshua Chandra


90
più violente (ff)
8vb
94
96
sf
sempre f