

David Cameron

TOCCATA FOR FRAN

Organ

ABOUT THIS PIECE

When I set out to write something which could intrinsically be a part of our wedding, I almost immediately decided to use the old trick of spelling out names or initials in notation, and using the resulting musical shapes as themes for the piece. The musical alphabet starts quite simply, with English note names plus the German variant which calls our B flat B, the B natural H, and the E flat es, which phonetically equals S. That gives this resource, from which Liszt, Schumann and others including J. S. Bach himself have drawn the theme



B – A – C – H.



This resource contains our initials FEH (Frances Ellen Harkness) and C DC (Charles David Cameron).

However I wanted also to include our children’s names, and several of the necessary letters don’t appear above: T and I for Cathie, K and T for Kate, I for Chris, V for Dave, R, N, and L for Randall and O, R, and N for Gordon.

After the English and German nomenclature above, the next note-naming system which is widely used is also the oldest. It was conceived by Guido di Arrezzo, the eleventh-century theorist who first named the notes of the scale as UT (later DOH), RE, MI, FA, SO(L), LA, SI (or TI). Using those terms gave me the letters U, R, M, plus alternative versions of F and S, L, and T.



I also needed I, K, O, V and N, and none of these appears in any standard notation system. Various composers have worked out systems, usually involving the repeated use of notes already assigned, but for this project I decided instead to rely upon some wordplay. So the letter I—the Roman numeral 1—is used in harmony to denote the tonic chord; I’ve used it for the tonic note, C. In the alphabet K comes immediately before L, so if L (= LA) is A, K must be A flat. O is represented by an ornament, in this case the one called “turn”. V is another Roman numeral, which represents the dominant note, G in C major. These note names all have the advantage that they can be transposed, so the V might be represented by the fifth note of any scale, and L = LA by the sixth. I took advantage of this possibility for the R in Gordon’s name, represented by RE, the second step in the prevailing key of G major. For the middle section of the piece, where I used our children’s names in descending order by age, the resources produced these melodic shapes are (notes in parentheses are melodic decoration):



The piece is inscribed “for Fran, with all my love” and also “for Michael, who played it”.

David Cameron,
Sharbot Lake, Ontario,
5 September, 2012

Sw. to Mixture, small reed
Gt. to 2', plus Swell
Ch. to 4', plus Swell
Pedal 16' 8' plus Sw. & Gt.

A Toccata for Fran

For our wedding day, 15 December 2012
For Fran with all my love,
and also for Michael who played it.

David Cameron

Allegro (♩ = c 65)

F E H C D C

The musical score is written for a three-manual organ. The first system (measures 1-4) features a treble staff with a melody in 4/4 time, marked *mf* and *Ch + Sw*. The bass staff is mostly silent, with a few notes in the third measure. The second system (measures 5-8) continues the melody with triplets and chromatic descents. The third system (measures 9-12) shows a more complex texture with multiple voices in both hands, including triplets and chromatic patterns. The score includes various musical notations such as slurs, ties, and dynamic markings.

Toccata for Fran

13

Great

f

Great

f

17

21

+ more reed tone

3

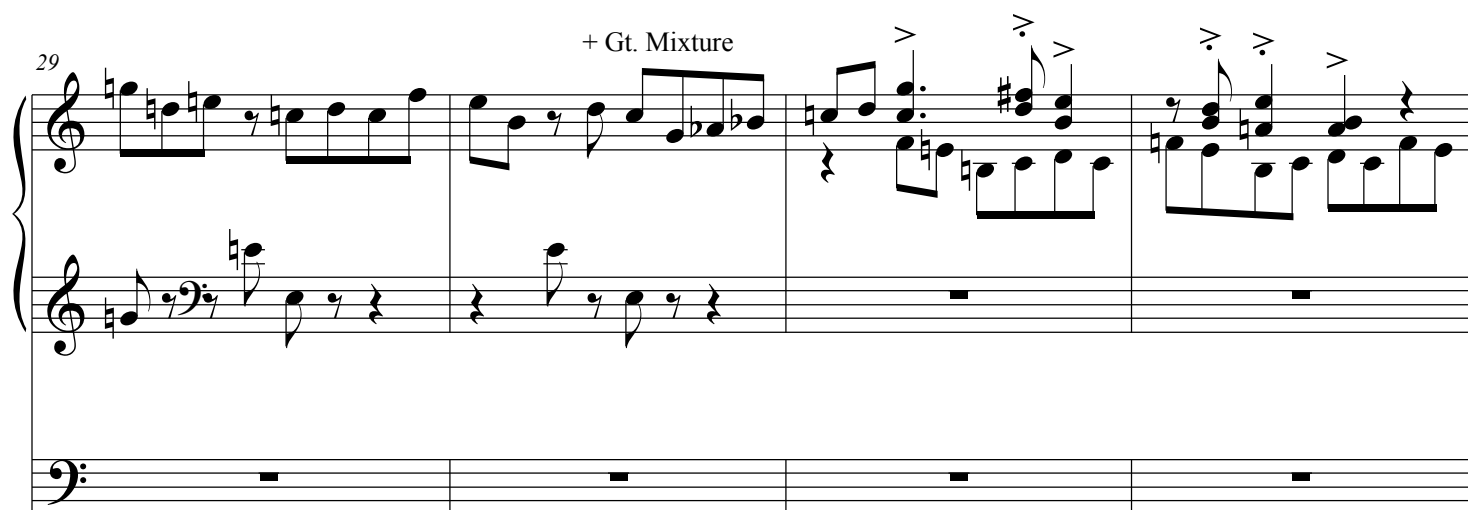
3

25



29

+ Gt. Mixture



33



Add to Pedal
(Foundations, Mixture,
small 16' reed)

f

37

Measures 37-40. Treble staff: 37 (quarter, eighth, quarter, eighth), 38 (quarter, eighth, quarter, eighth), 39 (quarter, eighth, quarter, eighth), 40 (quarter, eighth, quarter, eighth). Bass staff: 37 (quarter, quarter, quarter), 38 (quarter, quarter, quarter), 39 (quarter, quarter, quarter), 40 (quarter, quarter, quarter).

41

Measures 41-44. Treble staff: 41 (quarter, quarter, quarter, quarter), 42 (quarter, quarter, quarter, quarter), 43 (quarter, quarter, quarter, quarter), 44 (quarter, quarter, quarter, quarter). Bass staff: 41 (quarter, quarter, quarter, quarter), 42 (quarter, quarter, quarter, quarter), 43 (quarter, quarter, quarter, quarter), 44 (quarter, quarter, quarter, quarter).

45

Measures 45-48. Treble staff: 45 (quarter, quarter, quarter, quarter), 46 (quarter, quarter, quarter, quarter), 47 (quarter, quarter, quarter, quarter), 48 (quarter, quarter, quarter, quarter). Bass staff: 45 (quarter, quarter, quarter, quarter), 46 (quarter, quarter, quarter, quarter), 47 (quarter, quarter, quarter, quarter), 48 (quarter, quarter, quarter, quarter).

rallentando

**Alla marcia
nobilemente (♩ = 100)**

Diapasons

Toccata for Fran

5

50

C A T H I E

Solo (Cornet)

55

K A T E C H R I S D

60

A V E

Diapasons

Toccata for Fran

64 R A N D A L L

Solo (Cornet)

Diapasons

68 G O R D O N

Solo (Cornet)

72 Diapasons

poco rit. *ten.* *a tempo*

Diapasons

Toccata for Fran

7

76

As at first

Great *mf*

77 78 79 80

81

simile

82 83 84

85

86 87 88

Add reeds

89

89

89

89

89

93

93

93

93

93

97

97

97

97

97

Toccata for Fran

[illegible]

105

ff

ff

109 *rall.*

Tubas

fff marcato

allargando

Great

fff

3

112

fff

Tubas

fff

V