

DaVIDE De ZOTTI

Toccata per l'Elevatione

per organo (2012)



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Vermietung, Kopierung und Vervielfältigung sind strengstens untersagt
und werden zivil- und strafrechtlich verfolgt.

Introduzione

Questa Toccata nasce dopo uno studio intenso ed entusiasmante delle Toccate Frescobaldiane sotto la guida di Andrea Marcon. L'analisi armonica, la struttura musicale, le forme ritmiche e le sfumature improvvisative caratterizzano nel modo piú intimo e profondo la sensibilità e la trama musicale delle Toccate per cembalo e per organo del compositore ferrarese.

La Toccata per l'Elevatione rappresenta un paesaggio del tutto spirituale, un misticismo concreto che crea una tensione coinvolgente e che sfocia in una sospensione armonica.

Questa Toccata é una sorta di Collage; la Toccata Ottava (*di durezza e ligature*) del Secondo Libro di Frescobaldi rappresenta il materiale di lavoro. Basandomi sui tempi forti della Toccata viene a generarsi questa particolare sospensione armonica, poco prima menzionata, le cui armonie, nel loro costante susseguirsi, producono una serie molto ricca di colori dissonanti e consonanti.

Un temperamento Mesotonico rende, naturalmente, migliori le varie sfumature armoniche.

Davide De Zotti

Vorwort

Diese Toccata entstand nach intensivem und enthusiastischem Studium der Toccaten Frescobaldis unter der Leitung von Andrea Marcon. Die harmonische Analyse, die musikalische Struktur, die rhythmischen Formen und improvisationshafte Schattierungen charakterisieren auf sehr intime und tiefe Weise die Sensibilität und musikalische Textur der Toccaten für Cembalo und Orgel des Komponisten aus Ferrara.

Die Toccata per l'Elevatione ist eine Landschaft des spirituellen Ganzen, ein konkreter Mystizismus, der eine überzeugende Spannung schafft, und der zu einer harmonischen Aufhebung führt.

Diese Toccata ist eine Art Collage, die achte Toccata (*di durezza e ligature*) des Zweiten Buchs Frescobaldis liefert das Arbeitsmaterial. Basierend auf einem stabilen Tempo der Toccata entwickelt sich diese besondere harmonische Suspension, wie erwähnt, deren Harmonien in ihrer konstanten Folge eine Reihe von sehr reichen dissonanten und konsonanten Farben erzeugen.

Eine mitteltönige Temperatur gibt natürlich die verschiedenen harmonischen Schattierungen am besten wieder.

Davide De Zotti

TOCCATA PER L'ELEVATIONE

per organo

ad Andrea Marcon

*Principale 8 e voce umana.
A piacere azionare solo „mezzo registro“.*

Davide De Zotti
2012

Lento immobile

Orgel

Musical notation for measures 1-5. The piece is in 4/4 time with a key signature of one flat (B-flat). The notation is for organ, with a grand staff (treble and bass clefs). Measure 1 starts with a whole note chord in the right hand (F4, A4, C5) and a whole note chord in the left hand (F3, A3, C4). Measure 2 has a whole note chord in the right hand (G4, B4, D5) and a whole note chord in the left hand (G3, B3, D4). Measure 3 has a whole note chord in the right hand (A4, C5, E5) and a whole note chord in the left hand (A3, C4, E4). Measure 4 has a whole note chord in the right hand (B4, D5, F5) and a whole note chord in the left hand (B3, D4, F4). Measure 5 has a whole note chord in the right hand (C5, E5, G5) and a whole note chord in the left hand (C4, E4, G4).

Musical notation for measures 6-9. Measure 6 has a whole note chord in the right hand (D5, F5, A5) and a whole note chord in the left hand (D4, F4, A4). Measure 7 has a whole note chord in the right hand (E5, G5, B5) and a whole note chord in the left hand (E4, G4, B4). Measure 8 has a whole note chord in the right hand (F5, A5, C6) and a whole note chord in the left hand (F4, A4, C5). Measure 9 has a whole note chord in the right hand (G5, B5, D6) and a whole note chord in the left hand (G4, B4, D5).

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Musical notation for measures 10-13. Measure 10 has a whole note chord in the right hand (A5, C6, E6) and a whole note chord in the left hand (A4, C5, E5). Measure 11 has a whole note chord in the right hand (B5, D6, F6) and a whole note chord in the left hand (B4, D5, F5). Measure 12 has a whole note chord in the right hand (C6, E6, G6) and a whole note chord in the left hand (C5, E5, G5). Measure 13 has a whole note chord in the right hand (D6, F6, A6) and a whole note chord in the left hand (D5, F5, A5).

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Musical notation for measures 14-17. Measure 14 has a whole note chord in the right hand (E6, G6, B6) and a whole note chord in the left hand (E5, G5, B5). Measure 15 has a whole note chord in the right hand (F6, A6, C7) and a whole note chord in the left hand (F5, A5, C6). Measure 16 has a whole note chord in the right hand (G6, B6, D7) and a whole note chord in the left hand (G5, B5, D6). Measure 17 has a whole note chord in the right hand (A6, C7, E7) and a whole note chord in the left hand (A5, C6, E6).