

YORK BOWEN

Toccata

Op. 155

FOR PIANO SOLO

Josef Weinberger Limited
12-14 Mortimer Street
London W1N 7RD
Tel: 0171-580 2827 Fax: 0171-436 9616



EDWIN YORKE BOWEN was born on 22 February 1884 at Crouch Hill, London, the third son of the founder of Bowen and McKechnie, whisky distillers. After piano studies with Alfred Izard at the Blackheath Conservatoire the boy won the Erard Scholarship of the Royal Academy of Music in 1889, having already accumulated numerous prizes. Despite initial reluctance to leave Izard he became a devoted and highly successful student of the famously eccentric Tobias Matthay. He dropped his baptismal name and the 'e' in 'Yorke' early in his career. Already a talking point among his peers, who included the then inconspicuous Arnold Bax, he was to earn a reputation as 'a pianist of remarkable brilliance' [*Grove*] which continues nowadays to eclipse his prestige as a composer, great though that once was. He was also an accomplished violist and horn player, in the latter capacity joining the regimental band of the Scots Guards at the start of the Great War. Invalided home with pneumonia in 1916, he became one of many for whom the harsh realities of the time brought artistic disappointment. He had probably confronted already the fact that his creativity turned upon abstract poetic romanticism rather than unflinching human or

social commentary. His remaining decades were lived out in uneventful domesticity in North London and in faithful service to the RAM as a professor of piano, a position from which he finally retired in 1959. He died suddenly in November 1961, active to the last as a pianist, composer and pedagogue. A stoically humorous personality, he bore the bathos of his last years without bitterness.

This summary invites comparison with Nicolas Medtner, domiciled also in North London from 1935. Both he and Bowen were pianists of the utmost distinction who wrote predominantly for their own instrument. Moreover, both still espoused the same idiom and aesthetic in the middle of the twentieth century as they had at its outset. Bowen's performing repertoire included Medtner's *Sonata in G minor opus 22*, also embracing the formidable demands of Liapunov's *Transcendental Etudes* and of Liszt and Chopin. Between 1904 and 1908 his own first three piano concerti appeared and he performed nos. 1 and 3 under Hans Richter in the Promenade Concerts at Queen's Hall. By 1912 two symphonies had received favourable public notices. A fourth piano concerto followed in 1929. This music evinces a variable but still significant debt to the Russian romantic piano tradition of Balakirev, Liapunov, Medtner and Rakhmaninov, as do Bowen's many effective solo pieces. Capable of delicacy and refinement or of a *virtuoso* muscularity which often calls forth greater terseness and astringency, they deserve belated recognition of their honest and red-blooded virtues, while their creator stands almost on his own among his British contemporaries as a true pianist-composer in the mould of Saint-Saëns, Scharwenka or the Russians already mentioned. For this alone Bowen would merit attention. Meanwhile, his work awaits the pleurably surprised enthusiasm of our own resurgently liberal and inquisitive age.

This adaptation of an essay written for Hyperion Records: © 1996 by Francis Pott

Published in association with the Royal Academy of Music where York Bowen was professor from 1909 to 1959. The manuscript of this work is part of the Royal Academy of Music's York Bowen Collection.

A recording by Stephen Hough is available on Hyperion CDA 66383.

TOCCATA

Edited by
Stephen Hough

YORK BOWEN, Op. 155

Allegro furioso ♩ = 152

Musical score for measures 1-4. The piece is in 3/4 time. The first system consists of two staves. The right-hand staff begins with a fortissimo (*ff*) dynamic and contains a series of chords with a 'v' marking above them. The left-hand staff contains a rhythmic accompaniment. The tempo is marked 'Allegro furioso' with a quarter note equal to 152 (♩ = 152). The instruction 'non legato' is written above the right-hand staff.

Musical score for measures 5-8. The system consists of two staves. The right-hand staff begins with a mezzo-forte (*mf*) dynamic and contains a melodic line with a 'cresc.' (crescendo) marking above it. The left-hand staff contains a rhythmic accompaniment.

Musical score for measures 9-11. The system consists of two staves. The right-hand staff begins with a fortissimo (*f*) dynamic and contains a melodic line with a '[LH]' marking below it. The left-hand staff contains a rhythmic accompaniment. Pedal markings 'Ped.' and asterisks '*' are present below the left-hand staff.

Musical score for measures 12-14. The system consists of two staves. The right-hand staff begins with a mezzo-forte (*mf*) dynamic and contains a melodic line with '[LH]' markings above it. The left-hand staff contains a rhythmic accompaniment. Pedal markings 'Ped.' and asterisks '*' are present below the left-hand staff.

15

Musical score for measures 15-17. Treble clef has a melodic line with eighth notes and slurs. Bass clef has a simple accompaniment of quarter notes.

18 *cresc.*

Musical score for measures 18-21. Treble clef has chords with accents. Bass clef has a rhythmic accompaniment. Dynamics include "ff".

22 *cresc.*

Musical score for measures 22-24. Treble clef has a melodic line. Bass clef has chords. Dynamics include "mf" and "f brillante". Pedal markings are present.

25

Musical score for measures 25-27. Treble clef has a melodic line. Bass clef has chords. Pedal markings and asterisks are present.

28

Musical score for measures 28-30. Treble clef has a melodic line. Bass clef has chords. Dynamics include "mf". Pedal markings and asterisks are present.

31

Ped. *

Ped. *

34

leggiero

Ped. *

Ped.

37

mp

*

40

cresc.

f

43

cresc.

mf

mf

46 *mf cresc.*

f

49

f *mf*

Ped. *

52

dim. *mf* *leggiero*

Ped. *

55

f

Ped. *

58 (più staccato)

f

(senza ped.)

61

dim.

Musical score for measures 61-63. The piece is in G major (one sharp). Measure 61 starts with a forte (*f*) dynamic. The music features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The dynamic gradually decreases through measures 62 and 63, ending with a *dim.* marking.

64

mp

Musical score for measures 64-66. Measure 64 begins with a mezzo-piano (*mp*) dynamic. The right hand has a melodic line with some grace notes, while the left hand provides harmonic support with chords. The music concludes in measure 66.

67

mf

Musical score for measures 67-69. Measure 67 starts with a mezzo-forte (*mf*) dynamic. The right hand features a more active melodic line with eighth notes, and the left hand continues with chords. The piece ends in measure 69.

70

mf

Musical score for measures 70-72. Measure 70 begins with a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a steady accompaniment of chords. The music ends in measure 72.

73

cresc.

f

tr

Musical score for measures 73-75. Measure 73 starts with a *cresc.* (crescendo) marking. The right hand has a melodic line with eighth notes, and the left hand has chords. Measure 75 begins with a forte (*f*) dynamic and includes a trill (*tr*) in the right hand. The piece ends in measure 75.

*

76

tr^b

Ped. * Ped. *

Detailed description: This system contains measures 76, 77, and 78. Measure 76 features a trill in the right hand and a bass line with a 'Ped.' marking. Measure 77 has a 'tr^b' marking above the right hand and a 'Ped.' marking below the left hand. Measure 78 continues the bass line with a 'Ped.' marking. Asterisks are placed between measures 76-77 and 77-78.

79

ff [LH] [LH]

Ped. * Ped.

Detailed description: This system contains measures 79, 80, and 81. Measure 79 has a 'ff' dynamic and '[LH]' markings above the right hand and below the left hand. Measure 80 has '[LH]' markings above the right hand and below the left hand. Measure 81 has '[LH]' markings above the right hand and below the left hand. Asterisks are placed between measures 79-80 and 80-81.

82

dim. mf

*

Detailed description: This system contains measures 82, 83, and 84. Measure 82 has a 'dim.' dynamic. Measure 83 has a 'mf' dynamic. Measure 84 has a 'mf' dynamic. An asterisk is placed below measure 83.

85

Detailed description: This system contains measures 85, 86, and 87. Measure 85 is in the bass clef. Measure 86 is in the bass clef. Measure 87 is in the treble clef.

88

poco f marcato

Ped. *

8

Detailed description: This system contains measures 88, 89, and 90. Measure 88 has 'poco f' and 'marcato' markings. Measure 89 has 'poco f' and 'marcato' markings. Measure 90 has a 'Ped.' marking. An asterisk is placed below measure 90. A dashed line with the number '8' is above measure 90.

(8)
8

91 Ped. * Ped. *

94

Ped. * poco dim.

97

Ped. * mp Ped. *

100

Ped. * Ped. * Ped. *

103 mf

Ped. * Ped. *

106

Ped. *

Ped. *

109

Ped. * Ped. * Ped. *

112

cres. f

Ped. *

(8)

115

Ped. * Ped. * Ped. *

118

dim.

121 *marcato*

mp

(leggiero)

124 *cresc.*

cresc.

127

130 *cresc. marcato*

*Ped. * Ped. **

133 *martellato*

f ff

*Ped. * Ped. * Ped. **

136

Musical score for measures 136-138. Treble and bass staves. Measure 136 has a dynamic marking of 8. Measure 138 has a dynamic marking of b.

139

Musical score for measures 139-141. Treble and bass staves. Measure 139 has a dynamic marking of (8). Measure 141 has a dynamic marking of mf.

142

Musical score for measures 142-145. Treble and bass staves.

146

Musical score for measures 146-148. Treble and bass staves. Measure 146 has a dynamic marking of f. Measure 148 has a dynamic marking of [LH].

149

Musical score for measures 149-151. Treble and bass staves. Measure 149 has a dynamic marking of mf. Measure 151 has a dynamic marking of [LH].

152 [LH]

Ped. *

155

Ped. *

158

Ped. * Ped. * Ped. *

161

cresc. *f* [LH]

Ped.

164

mf [LH]

* Ped. * Ped. *

167 *cresc.* *ff*

Ped. * Ped. *

170 *Ped.* *

Ped. * Ped. * Ped. *

173 (8) *mf*

Ped. *

176 *f* *cresc.*

Ped. *

179 *ff* *feroce*

Ped.

8
183

[LH] *ff* *mf*

*

187

cresc.

*

190

f *cresc.*

Ped. * Ped. *

193

ff

Ped. * Ped. *

196

f cresc. *ff*

Ped. * Ped. * Ped. * Ped. *

199

furiioso

Ped. * Ped. *

202

furiioso

Ped. * Ped. *

205

Ped. * Ped. *

208

cresc.

Ped. * Ped. * Ped. *

211

Ped. * Ped. * Ped. * Ped. * Ped. *

(8)

214

ff [LH] [LH] Ped.

8

217

f *cresc.*

220

fff *ff* *ff* *martellato* *fff*

YORK BOWEN - Music for Piano

Reverie
Short Sonata
Sonata in F Minor
Toccata
The Way to Polden

EDUCATIONAL MUSIC

Air and Dance - *Grades 1-2*
Humoresque - *Grade 6*
Minuet and Gavotte - *Grade 3*
Sunbeams - *Grade 5*

Please contact the publishers for further details about these
and other new titles in the York Bowen series

JOSEF WEINBERGER
12-14 Mortimer Street
London W1N 7RD
Tel: 0171-580 2827
Fax: 0171-436 9616