

(Excerpt from Grainger's "Bach for Keyboard Team-Work")

J. S. BACH

TOCCATA IN F

(Composed for Organ)

Arranged for 3 (or any multiple of 3) pianos

(One or more players at each piano)

Suitable for massed pianos

By

Percy Aldridge Grainger

Piano I

G. SCHIRMER, Inc., NEW YORK

FOREWORD

THE METHOD OF ARRANGEMENT

There is nothing personal or original about this arrangement of the F major Toccata. It is, rather, a sample of a normal way to transfer to 3 pianos any lively or fairly lively 3-voice, or mainly 3-voice, composition by Bach or other polyphonic composer—allotting to each of the 3 piano parts one voice of the original.

Amateurs, piano teachers, piano students & organisers of massed piano programs need not wait for the appearance of "arrangements" like this one, but can easily make their own arrangements along these and kindred lines, using the ordinary printed editions of Bach's compositions for harpsichord, clavichord and organ. It is a good musical exercise for 3 pianists (or massed pianists) to extract each their own part from the 3-voice weft of the original score; it takes but little practise and greatly develops score-mindedness. The compositions of Bach amenable to this treatment are legion. I here list but a few of them easily found in his harpsichord and clavichord works:

In THE WELL-TEMPERED CLAVIER: All 3-voice Fugues (but especially Nos. II, XV, XIX in Book I; Nos. IV, VI, XII, XVIII, XX in Book II) & the following Preludes in Book II: Nos. V, XIV, XIX, XXII.

The Fugue of the CHROMATIC FANTASIA & FUGUE.

PRELUDE & FUGUE IN A MINOR FOR HARPSICHORD (usually published between the Italian Concerto & the Chromatic Fantasia & Fugue). (The Prelude should be played by a single pianist.)

In the ENGLISH SUITES: Prelude & Gigue from No. III; Passepieds I & II from No. IV; Gigue from No. VI.

In the FRENCH SUITES: Giges from Nos. IV & V.

Gigue from PARTITA III.

Most of the 3-voice INVENTIONS.

Where a prelude that is not suitable to 3-piano treatment is followed by a fugue that is suitable to 3-piano treatment it is often advisable to have the prelude played by a single pianist and the fugue played by 3, or more, or massed, pianos. Such a procedure brings tonal variety into piano team-work programs.

Nothing can give a more misleading impression of Bach's organ & harpsichord music than to play it on the modern piano (especially in large rooms or halls) as it appears in the original scores—sounding single notes on the piano where single notes appear in the score & making no provision for the sparkling or enriched effects produced on the organ & harpsichord by means of the octave couplers. (It may be argued that much of Bach's keyboard music was written for the clavichord & that the clavichord was as barren of octave couplers as the modern piano. But the clavichord was not used in places anything like the size of our concert halls. In Bach's time the wont was to play clavichord compositions *on the harpsichord* when they were performed in large rooms or halls. So clavichord sonorities should not enter our consideration of concert performances of Bach's keyboard works.)

In the present type of arrangement (the method of which may be readily understood if this copy be compared with the edition for organ) the coupler possibilities of the organ & harpsichord (the ability, on those instruments, to add upper & lower octaves to what one is playing merely by drawing the octave coupler stops) are tallied by often adding one, 2 & 3 octave doublings to the single notes that appear in the original score. (This is, of course, easy where only one voice is allotted to each piano, but is impossible when a single pianist plays 3-voice music.) Separation of a "coupled" voice 1, 2, 3, 4 or more octaves apart is a device lending to piano sonorities an equivalent to the variety of tone-color contrasts native to the organ & harpsichord. This method may be especially studied in measures 83-137, 270-290, 332-352 of the present arrangement.

FOREWORD—Continued

As Bach provided no expression marks for the Toccata my expression marks are offered merely as tentative suggestions and all groups playing this arrangement, or conductors conducting it, are invited to work out their own sound-strengths & other interpretive details. It is possible that many loud explosive chords (such as those occurring in measures 204-216, 318-331, for instance) that appear in my arrangement as quarter-notes (in conformity with Bach's original) might sound brighter and better if played like short (staccato) eighth-notes. Maybe such shortening of quarter-note values should be applied also to many quarter-notes ending phrases—for instance in measures 176, 184, 188, 192, 204, etc. In this connection it should be noted that Bach ends his typical & constantly recurring 3-chord phrase with an eighth-note the first time it appears (measures 81-82), but at all other times (measures 203-204, for instance) ends it with a quarter-note. In my opinion all such final chords & endings of bass-phrases should be eighth-notes throughout (in line with Bach's notation of measures 81-82) with the possible exception of measure 388 & the final chord of the piece.

ONE OR TWO PIANISTS AT EACH PIANO OPTIONAL

Each piano part of this arrangement may be played either by one or by 2 pianists—by one player if he is strong & skilful & can negotiate octaves effortlessly; by 2 pianists if they are less resourceful or have trouble with octaves (young players with small hands, for instance). Learning to divide up into 2 hands passages printed for one hand helps to de-conventionalize the mind & habits of the average piano student, who is too apt to play unquestioningly just what he sees in print, but who should be encouraged to adapt all passages to fit his individual hands & individual style of playing. When thus divided up heavy octave passages may be played with the 3rd finger (only), or with "bunched" fingers, in each hand, rather than "fingered out" in the conventional way. (The "fingered" method does not give enough power.)

HINTS FOR MASSED PIANO PERFORMANCES

In massed piano performances it is advisable to place each advanced pianist alone at a piano & less advanced pianists in pairs at a piano.

Even when playing by heart the most experienced pianist finds it hard enough to unflinchingly follow a conductor's beat—especially in passages where the hands jump about on the keyboard & need eye-control. It is wellnigh impossible for a pianist to look at his music & follow a conductor's beat at the same time. So it is unreasonable to expect massed pianists to follow a conductor satisfactorily unless they are controlled by beat-counters. A beat-counter should stand or sit by *each* piano, turning the music, keeping his eye on the conductor and his mouth near the ear of the pianist (or pianists), counting aloud in strict accord with the conductor's every beat—softly as long as his piano happens to play exactly together with the beat, but louder as soon as the least rhythmic discrepancy arises & at all spots dangerous from a team-work standpoint (Slowness-up, quickenings, holds, speed-changes & the like). The use of beat-counters has this further gain, that it draws more music-lovers into habits of musical team-work.

With massed pianos it is even more wish-worthy than it is in team-work by single pianists to use the damper pedal warily. In the case of short (staccato) loud chords (as in measures 424-436 of this arrangement) the damper pedal may be put down just *before* playing the chord and lifted quickly just *while* playing it, thereby lending to the chord-sound an explosive quality very telling in massed work.

In massed piano playing you need never be afraid of playing loud passages too loudly. Pianists who can play REALLY LOUD are always rarities & in massed playing sonorities always err on the side of over-mellowness. Massed piano team-work should be used as a means of inducing tonal extremes in pianists. As the production of an unrelieved *mf* is the greatest danger in massed piano performances, violent tonal extremes should be wooed at all costs—partly because their sharpness tends, in the nature of things, to become blunted in large groups & in large halls.

PERCY ALDRIDGE GRAINGER, May, 1938.

(Excerpt from Grainger's "Bach for Keyboard Team-work")

J. S. Bach: Toccata in F

composed for organ

arranged for 3 (or any multiple of 3) pianos*
(suitable for massed pianos)* one or more players
at each pianoarrangement begun around 1927,
ended Sept., 1938

Piano I

(and compressed score
for conductor, if any)

by Percy Aldridge Grainger

Allegro moderato (calmly flowing), ♩ = about 160

Piano I

p sempre legato

*The wobble may be played slightly faster or slower than here shown.

Pianos II & III

pp 9 *con ped. quasi legatissimo*

Piano II
p sempre legato
Octave above also (to 55)

I

II

III

I

II

III

17

poco cresc.

poco dim.

poco cresc.

poco dim.

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Piano I

8

I
II
III

loco
loco
p

(*trem.*)
9

I
II
III

poco dim.
p
poco dim.
pp poco cresc.

(*trem.*)
9

35

8

I
II
III

p
poco dim.
pp
poco cresc.
p
(trem.)
(trem.)

(*trem.*)
9

I
II
III

poco cresc.
poco dim.
poco cresc.

(*trem.*)
9

Piano I

8

(trem.) (trem.) (trem.) (trem.) (trem.) (trem.)

dim.

55

Small swells at will

p legato (no pedal)
Octave lower also (to 82)

65

poco *poco* *poco* *poco* *poco*

mp *mp* *mp* *mp* *mp* *mp*

poco *piu* *piu*

oct. above; also

83

mp legato

2nd octave above also (till 135)

legato

quasi legatiss.

(trem.) (trem.) (trem.) (trem.) (trem.) (trem.)

*The wobble may be played slightly faster or slower than here shown.

Piano I

System 1: Treble clef (I) and Bass clef (II/III). Treble clef has a *poco cresc.* marking. Bass clef has a *poco cresc.* marking. The bass clef contains tremolos on the 9th fret, indicated by (trem.) and a '9' below the staff.

System 2: Treble clef (I) and Bass clef (II/III). Treble clef has a *poco dim.* marking. Bass clef has a *poco dim.* marking. The bass clef contains tremolos on the 9th fret, indicated by (trem.) and a '9' below the staff.

System 3: Treble clef (I) and Bass clef (II/III). Treble clef has a *poco cresc.* marking. Bass clef has a *poco cresc.* marking, then *mp*, and finally *poco dim.* A box containing the number 108 is positioned above the bass clef staff. The bass clef contains tremolos on the 9th fret, indicated by (trem.) and a '9' below the staff.

System 4: Treble clef (I) and Bass clef (II/III). Treble clef has a *poco dim.* marking, then *p*, and finally *poco cresc.* Bass clef has a *f* marking, then *p*, and finally *poco cresc.* The bass clef contains tremolos on the 9th fret, indicated by (trem.) and a '9' below the staff.

Piano I

8

mp

poco dim.

poco dim.

(trem.)

(trem.)

(trem.)

(trem.)

(trem.)

(trem.)

(trem.)

(trem.)

(trem.)

127

p

poco cresc.

poco cresc.

(trem.)

(trem.)

(trem.)

(trem.)

(trem.)

(trem.)

(trem.)

(trem.)

(trem.)

(trem.)

137

7 7

III octave above also (to 169)

II III *mp (mf) legato (no pedal)* octave below also (to 3rd beat of bar 155)

(trem.)

(trem.)

(trem.)

(trem.)

(trem.)

(trem.)

(trem.)

(trem.)

poco

poco

156

(octave above keeps on)

piu

poco

piu

poco

1st & 2nd octave below also (to 169)

poco

poco

poco

molto cresc.

Piano I

169 *f* *semprè stacc.* 176

(III like I, octave lower)
2 upper octs. also

in 3 octs.

184

f

III
2 lower octs. also

2nd oct. below also

2 lower octs. also

2nd oct. below also

in 3 octs.

in 4 octs.

192

2 upper octs. also

2nd oct. above also

2 upper octs. also

2nd oct. above also

in 4 octs.

in 4 octs.

Piano I

I *f* 8
 III
 oct. below also
 (III like I, octave lower)
 2 upper octs. also

I 204 8
dim. *p* *cresc.*
 II & III
p *cresc. subito*

I 213 8
ff
 II
 III

217

223

217 223

p dim. *pp*

p dolce

mp *dolce*

mf *np*

229

229

tr.

238

238

pp

246

246

pp

pp

poco cresc.

lower oct. also

upper oct. also

251 252 253

I

II

III

2nd oct. below also
cresc. poco a poco

also
poco
oct. above also

2nd oct.

2nd oct. below also

oct. above also

2nd oct. above also

254 255 256

I

II

III

p

1 oct. below also

oct. above also

2nd oct. above also

1 oct. above also

263 264 265 266 267 268 269 270

I

II

III

mp legato

mp

mp

3rd oct. above also

I *mp*

II 2nd oct. above also *p*

III 3rd oct. above also *mp*

280

I

II *f*

III

290

I *mp non legato*

II *f*

III *mp* octs. above & below also

298

poco a poco molto cresc.

f

oct. above also

2nd oct. above also

mp

mf

octs. above & below also

III in 3 octs.

2nd oct. above also

III in 4 octs.

306

ff

II 2 upper octs. also

2nd oct. above also

ff

II in 4 octs.

III

II in 4 octs.

311

f

poco cresc.

III. 3 upper octs. also

oct. above also

f

poco cresc.

2 upper octs. also

318

8

I

mp *cresc. subito*

mp II in 4 oct. *cresc. subito*

mp III *cresc. subito*

Detailed description: This system contains measures 318 through 323. It features three staves: I (Grand Staff), II, and III. The music is in a minor key with a 7/8 time signature. Measure 318 starts with a forte dynamic. A crescendo begins in measure 319, reaching a subito forte dynamic in measure 320. The right hand (RH) plays chords and moving lines, while the left hand (LH) plays a rhythmic accompaniment. Fingerings are indicated with numbers 1-5. A first ending bracket is shown above measure 318.

324

331

I

ff *mf*

(both) upper oct. also

II upper oct. also

III in 4 oct.

II in 4 oct.

Detailed description: This system contains measures 324 through 331. The dynamics shift from fortissimo (ff) in measure 324 to mezzo-forte (mf) in measure 331. The right hand (RH) plays chords and moving lines. The left hand (LH) has two parts: II and III. Part II is marked 'upper oct. also' and part III is marked 'III in 4 oct.'. Part II also has a 'II in 4 oct.' marking. Fingerings are indicated with numbers 1-5.

337

I

p legato *mp*

2nd oct. above also

III *mp legato*

3rd octave above also

II *mp* *molto espress.*

Detailed description: This system contains measures 337 through 342. The dynamics are piano (p) and mezzo-piano (mp). The right hand (RH) plays chords and moving lines. The left hand (LH) has two parts: II and III. Part III is marked '2nd oct. above also' and 'mp legato'. Part II is marked '3rd octave above also' and 'mp'. The tempo/mood is marked 'molto espress.'. Fingerings are indicated with numbers 1-5.

343

I

III

II

352

I

III

II

p *mp* *p*

p oct. above also

mp III

mp

II oct. above also

III 2nd oct. above also

360

I

III

II

mf *cresc.* *mf*

2nd oct. above also

mf III

oct. below also

5

2nd oct. below also

III oct. above also

mf

II oct. below also

II in 3 oct.

367

372

I

poco dim. *p*

(R.H. of II, like I, in the octave between)

mf *dim.* *p cresc.* *mp* III

dim. (II)

oct. above also

382

I

cresc.

II

cresc.

III

II 2 upper octs. also

III 2 upper octs. also

III in 4 octs.

388

I

f *pesante* *f*

II

III

2 upper octs. also

in 4 octs.

I

mf espress.

2 upper octs. also

ff poco dim. III oct. above also

mf

trem. etc.

I

espr.

dim.

mp cresc. subito

ff

2nd oct. above also

mf (no octave above)

dim.

oct. above also

mp molto cresc. III

ff

(tr.)

I

dim.

cresc. possibile

p

sf

sf

II

dim.

III

mp cresc.

2nd oct. above also

mf cresc.

417 *poco ritard.*

sf sf

ff

8

II

2 upper octs. also

I

II

III

424 *a tempo*

8

fff

III oct. above & below also

II

III

8

rit.

2 lower octs. also

II

III

2 upper octs. also

I

II

III

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J. S. BACH
TOCCATA IN F

(Composed for Organ)

Arranged for 3 (or any multiple of 3) pianos
(One or more players at each piano)
Suitable for massed pianos

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* one or more players
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Piano II

Allegro moderato (calmly flowing), ♩ = about 160

Piano I

p legato

17

poco cresc.

poco dim.

Piano I

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35 Piano I

p *poco dim.* *pp poco cresc.*

p *poco dim.*

poco cresc.

55 65 Piano III

mp *mp legato*

9 10

Piano III

83

mp *mp legato*

poco cresc.

First system of musical notation for Piano II. It consists of two staves, treble and bass. The music features a complex rhythmic pattern with many sixteenth notes. A flat (b) is placed above the second measure of the treble staff. The instruction *poco dim.* is written in the right margin.

Second system of musical notation for Piano II. It consists of two staves, treble and bass. The music continues with the same complex rhythmic pattern. The instruction *poco cresc.* is written in the right margin.

Third system of musical notation for Piano II. It consists of two staves, treble and bass. A box containing the number 108 is positioned above the first measure of the treble staff. The instruction *mp* is written below the first measure, and *poco dim.* is written below the fourth measure.

Fourth system of musical notation for Piano II. It consists of two staves, treble and bass. The instruction *p* is written below the first measure, and *poco cresc.* is written below the second measure.

Fifth system of musical notation for Piano II. It consists of two staves, treble and bass. The instruction *poco dim.* is written below the fourth measure. A box containing the number 127 is positioned above the seventh measure of the treble staff. The instruction *p* is written below the seventh measure.

poco cresc.

Piano I

137

mp
(mf)

legato (no pedal)

poco *poco*

più *poco*

156

più *poco* *poco*

poco *molto cresc.*

169

176

f

Piano III

184 192

204 Piano I

213

cresc. subito *ff*

217 Piano I

mf *mp dolce*

Piano III

224

238

Piano III

pp

Piano I

246

Piano III

poco cresc.

Piano I

Piano III

254

Piano I

Piano III

263

mp legato

Piano I

270

mp

p

280

mp

tr

tr

290

Piano I

mp

mf

cresc.

Piano III

298

Piano I

Piano I

f

ff

Piano III

306

311

Piano I

f

mp cresc. subito

318

324 *ff*

331 Piano I *dim.* *mp*

337 *molto espressivo* 343

352 *p non legato*

360 Piano III *mp* *mf* *mf*

367 *dim.* *legatiss.* *p cresc.*

382 *f* *con ped.* 1 2 3 4

Piano III

8 *cresc.* *con ped.* 1 2 3 4 *ff poco dim.* *trem.*

398 *mf poco dim.* *loco* *mp cresc. subito*

405 *ff* *dim.*

412 *mp cresc.*

417 *ff* *poco rit.* *a tempo* 424

430 *fff* *rit.*

* * *

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at each piano

Piano III

by Percy Aldridge Grainger

Allegro moderato (calmly flowing), ♩ = about 160

Piano I Piano II

*The wobble may be played slightly faster or slower than here shown.

pp con ped. quasi legatissimo

poco cresc.

17 *poco dim.*

35 *p* *poco dim.* *pp poco cresc.*

55 *legato (no pedal)* *p*

dim.

65

poco *poco* *poco* *poco*

poco *poco* *più*

83

Piano II

più *mp* *p* *con ped. quasi legatiss.*

*The wobble may be played slightly faster or slower than here shown.

poco cresc.

poco dim.

108

mp *poco cresc.* *mp* *poco dim.* *(trem.)* *(trem.)* *(trem.)* *p* *(trem.)*

poco *cresc.* *(trem.)* *(trem.)* *(trem.)* *(trem.)* *(trem.)* *(trem.)* *(trem.)*

Piano III

127

(trem.) *poco dim.* *(trem.)* *(trem.)* *p* *(trem.)* *poco cresc.* 9 9 9 9 9 9 9 9 9

Piano II

Piano I

137

(trem.) *(trem.)* *dim.* *(trem.)* *(trem.)* *mp (mf) legato (no pedal)* 9 9 9 9

poco

poco *più* *poco*

156

più *poco* *poco*

poco *poco* *molto cresc.*

169 *f* *stacc.* 176 *f non legato*
Piano II

184 *Piano II*

192 *Piano I*
Piano II

204 *dim.* *p*

Piano III

213

cresc. *ff*

217

dolce 223

Piano II
mp

229

238

pp non legato

Piano I

Piano I

246

poco cresc.

Piano I

Piano I

254

Piano I

263 *Piano II* 270 *mp* *espressivo*

280

290 *non legato*
molto cresc. poco
mp

1 5 4
5 1 2 *a poco* *Piano I* *Piano II* 298 *f* *cresc.*

Piano I 306 *Piano I*
ff *Piano II* *Piano II*

311

f *poco cresc.*

318

mp *cresc. subito* *ff*

324

331

Piano I

mp legato, molto espressivo

337

Piano II

343

tr

352

tr

Piano II

Phase I

mf

mf

mf

Measures 1-6 of Phase I. The score features a piano accompaniment with a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamics include *mf* and *mp*. A first ending bracket is present at the end of the phase.

Phase I

mf

mf

mf

Measures 7-12 of Phase I. The piano accompaniment continues with similar rhythmic patterns. Dynamics are marked as *mf*. A first ending bracket is present at the end of the phase.

Phase II

mf

mf

mf

Measures 1-6 of Phase II. This phase is characterized by a dense, continuous sixteenth-note texture in both hands. Dynamics are marked as *mf*. A first ending bracket is present at the end of the phase.

Phase II

mf

mf

mf

Measures 7-12 of Phase II. The texture remains dense with sixteenth notes. Dynamics are marked as *mf*. A first ending bracket is present at the end of the phase.

Phase II

mf

mf

mf

Measures 13-18 of Phase II. The piano accompaniment continues with the sixteenth-note texture. Dynamics are marked as *mf*. A first ending bracket is present at the end of the phase.

388

mf dim. (trem.) poco a poco (trem.) (trem.) (trem.) (trem.) (trem.) (trem.) mp molto cresc. (trem.) (trem.)

406 412

ff (trem.) (trem.) dim. trem. trem. trem. trem. trem. mf cresc. con ped.

417 424

ff poco rit. ----- a tempo

430

fff rit.