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: Gigues 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 calvichord 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 unfailingly 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 (Slowings-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.

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J. S. Bach: Toccata in F

composed for organ

arranged for 3 (or any multiple of 3) pianos* (suitable for massed pianos)

by Percy Aldridge Grainger

*one or more players at each piano arrangement begun around 1927, ended Sept., 1938

Piano I (and compressed score for conductor, if any)













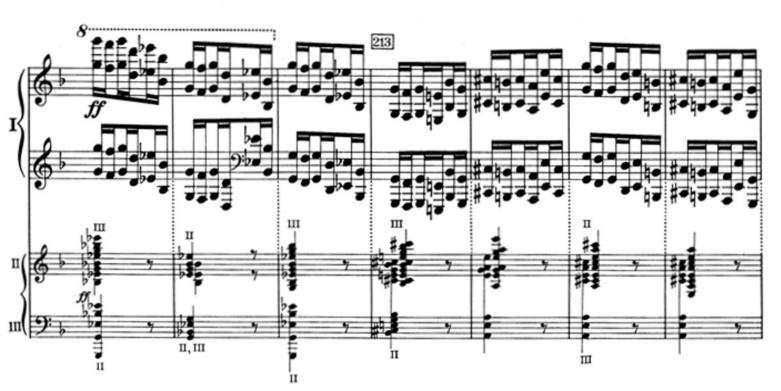




















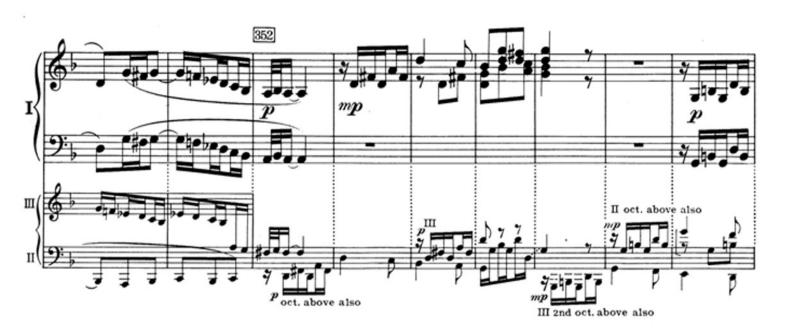
Piano I













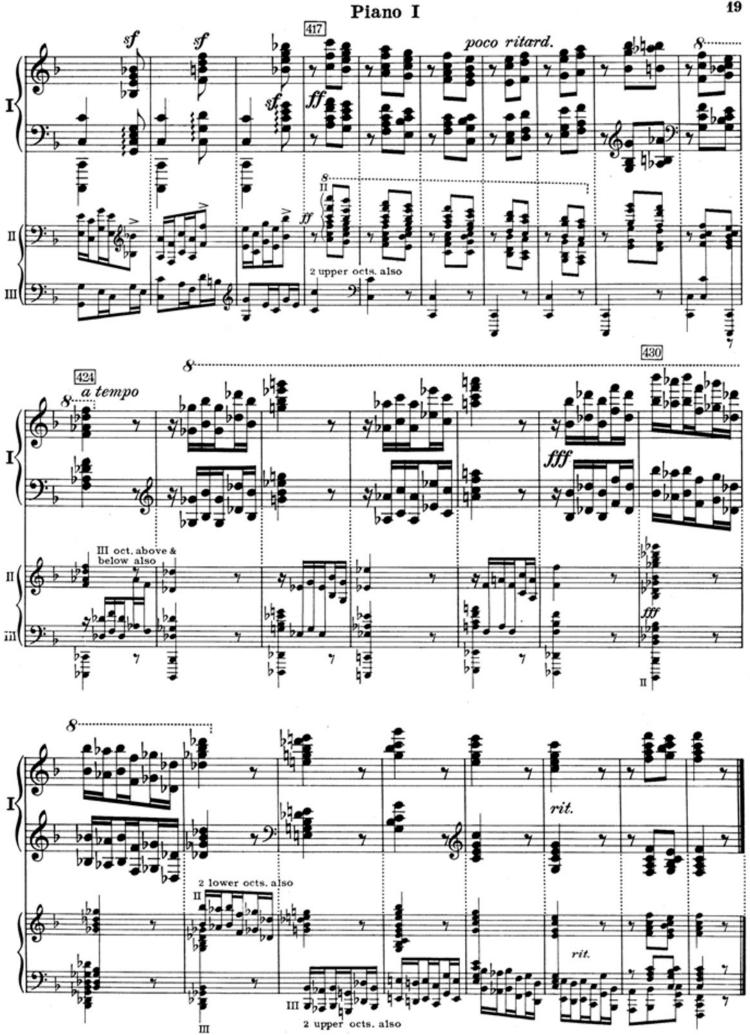




in 4 octs.







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Piano II

G. SCHIRMER, Inc., NEW YORK

(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)
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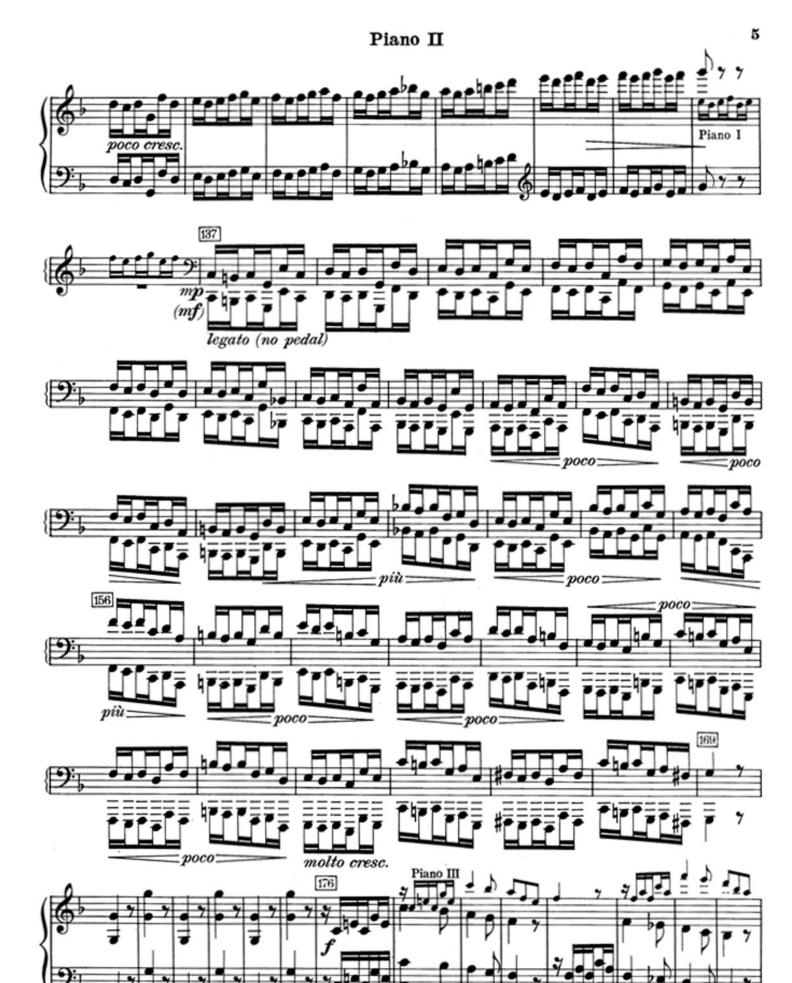
one or more players at each plano

Piano II





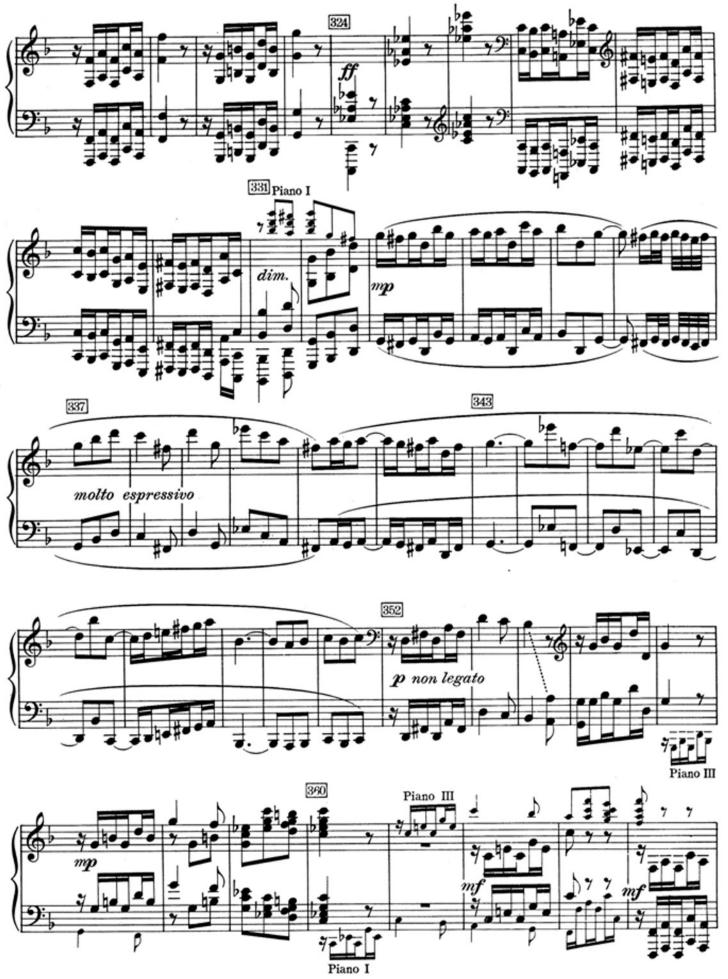
















(Excerpt from Grainger's "Bach for Keyboard Team-Work")

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Piano III

G. SCHIRMER, Inc., NEW YORK

J. S. Bach: Toccata in F

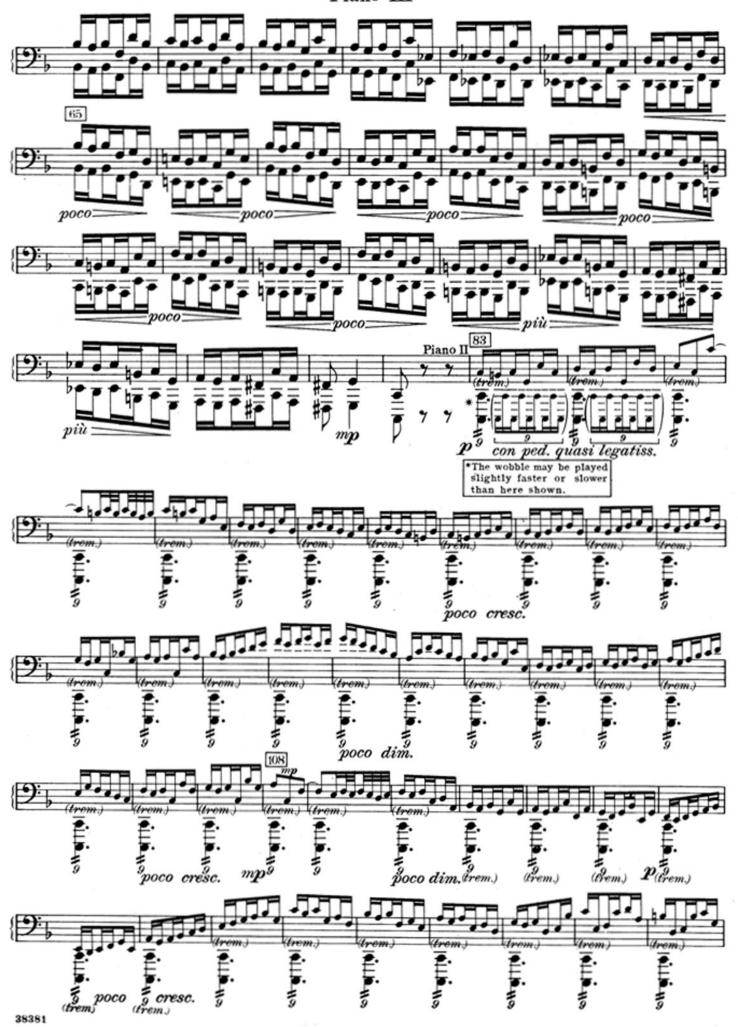
composed for organ

arranged for 3 (or any multiple of 3) pianos*
(suitable for massed pianos)
by Percy Aldridge Grainger

one or more players at each piano

Piano III















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