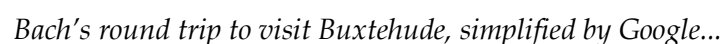


arranged for Wind Quintet by Toby Miller (2014)



If you haven't heard this music before, I strongly recommend you to listen to it before playing, if possible – this arrangement (available on Youtube channel *Wind Counterpoint*) and preferably different interpretations. I think the energy of the final sections of each *Toccat*, and their obsessional character, with repetitions of fragments of theme in both formal and recitative sections, are perfectly caught in the mesmerizing performances by Glenn Gould. If you come to this piece cold, try the 'formal' sections first (the *Allegro* between **A** and **E**, the *Moderato* between **G** and **J**, and the final *Jig* from **K** to the end).

Like much of Bach's music, the *Toccat*s are undated, and on stylistic evidence they are not all from the same period. Despite being probably the most popular of the seven grouped together by the cataloguers (BWV910-917), this D major piece seems to belong to his earliest work, dating probably from the period of Bach's first main job in Arnstadt (1703-1707) or shortly afterwards. Famously, in October 1705 the young Bach walked 250 miles from there to Lübeck to hear Dieterich Buxtehude, then nearing the end of his life. Buxtehude was renowned throughout northern Europe for his all-round musical skills: organist, improviser, composer, choirmaster and concert organizer. Skills in improvisation and playing by ear were still primary in his job, and his music was often written down only in tablature form, perhaps mainly for teaching purposes, so we can thank Bach - and in the case of his own *Toccat*s, other composers - who made the copies that have survived. Bach's one month's approved leave extended to three, to the annoyance of his employer, and he came back with a sheaf of music which he no doubt continued to play and study.

This D major *Toccat*a can be seen as clear fruit of his time in Lübeck – a graduation with honours from the school of Buxtehude. Buxtehude's *Toccat*s and *Praeludia* (there is little difference in practice) are of varying length and construction, but often contain two main 'fully worked' sections, separated, preceded and often followed by recitative or virtuoso sections in freer style. One of the sections is always a fugue and the other can be another fugue or Chaconne, with the second in a different rhythm, often compound time. This so-called *stylus fantasticus* allows great freedom in both composition and performance. It can probably never be known exactly how much would have remained actually improvised (as opposed to improvisatory-sounding) either in an original performance by Bach himself, or in a slightly later performance by somebody else using one of the transmitted manuscript copies. However these copies often differ from each other, as with the alternative endings preserved for this piece, which leads one to assume that performers had much of the same 'constrained freedom' of a jazz musician. At all events, there is a high premium both on virtuosity and on strong contrasts of style and energy, even when thematic material is shared between the sections.

This *Toccat*a is apparently somewhat easier to play on the keyboard than some of the others, while still appearing showy, which no doubt partly accounts for its popularity. There is an abundance of echo effects implicit in the very lively final *Jig*, while the recitative introduction and interludes are studded with brief tremolo flourishes.

To paraphrase Antoine Reicha's Preface to his pioneering wind quintets, 'many difficulties which strike fear initially will be easily resolved with practice'! In a piece such as this, with sections both improvisatory and of complex counterpoint, designed to be played by one player, the biggest challenge will be in achieving tight ensemble. I have shortened the final recitative, as the improvisatory sections are the most challenging. The whole piece is also long – hence the suggestions to listen first, and perhaps to start with the sections in strict tempo.

Toccata in D BWV 912

Score (instrumental pitch)

arr. for wind by Toby Miller

J S Bach

[Andante ~ ♩ = 84]

Flute

Cor Anglais in F

Clarinet in A

Horn in F

Bassoon

[*mf*]

[*mf*]

[*mf*]

[*mf*]

[*mf*]

Fl

CA

Cl

Hn

Bn

Fl

CA

Cl

Hn

Bn

9

Fl

CA

Cl

Hn

Bn

11 **A** Allegro [Allegretto ~ ♩ = 108]

Fl

CA

Cl

Hn

Bn

mp

f

p

mf

mf

mf

mf

p

mf

mp

16

Fl

CA

Cl

Hn

Bn

p

mf

mf

p

mf

20

Fl *mf*

CA

Cl

Hn

Bn

23

Fl

CA

Cl

Hn

Bn *8vb*

27

Fl *p*

CA *p*

Cl

Hn *mf*

Bn *p*

31

Fl *mf*

CA *mf*

Cl

Hn

Bn *mf* 8vb

34 **B**

Fl

CA

Cl

Hn (8vb)

Bn

37

Fl

CA

Cl

Hn

Bn *mf* *p*

40 C

Fl *p* *mf*

CA *p*

Cl *p*

Hn *mf*

Bn

44

Fl

CA

Cl *mf*

Hn

Bn

47

Fl

CA *mf*

Cl

Hn

Bn

50 D

Fl
CA
Cl
Hn
Bn

53

Fl
CA
Cl
Hn
Bn

mf *p*
p *p*
p *mf*

57

Fl
CA
Cl
Hn
Bn

mf *mf* *mf* *mf*

60

Fl *p*

CA

Cl *p*

Hn *pp*

Bn *p*

63

Fl *ff*

CA *f*

Cl *f*

Hn *mf*

Bn *f*

66

Fl *rall.....* *a piacere*

CA

Cl

Hn

Bn

E Adagio, tempo rubato [$\sim \text{♩} = 44$]

69

Fl

CA

Cl

Hn

Bn

71

Fl

CA

Cl

Hn

Bn

F

74

Fl

CA

Cl

Hn

Bn

77 GP

Fl

CA

Cl

Hn

Bn

80 rit..... G Moderato, tempo giusto e marcato

Fl

CA

Cl

Hn

Bn

84

Fl

CA

Cl

Hn

Bn

87

Fl

CA

Cl

Hn

Bn

90

Fl

CA

Cl

Hn

Bn

93

Fl

CA

Cl

Hn

Bn

96

Fl *H*

CA

Cl

Hn

Bn

99

Fl

CA

Cl

Hn

Bn

102

Fl

CA

Cl

Hn

Bn

(tenuto)

(tenuto)

(staccato)

(tenuto)

p (tenuto)

105

Fl Fl

CA CA

Cl Cl

Hn Hn

Bn Bn

(staccato)

p

108

Fl Fl

CA CA

Cl Cl

Hn Hn

Bn Bn

111

Fl Fl

CA CA

Cl Cl

Hn Hn

Bn Bn

rit.....

Con discrezione **J**

rf

114 [10 bars cut] [piu mosso] [Adagio]

Fl

CA

Cl

Hn

Bn

mf

117 rit... ... **K** Giga: con brio

Fl

CA

Cl

Hn

Bn

p

f

tr

123

Fl

CA

Cl

Hn

Bn

p

f

p

f

131 L

Fl Flute

CA Clarinet in A

Cl Clarinet in B $\flat$

Hn Horn in E

Bn Bassoon

p *f* *p* *p* *p* *mf*

139 M

Fl Flute

CA Clarinet in A

Cl Clarinet in B $\flat$

Hn Horn in E

Bn Bassoon

p *f* *f* *pp* *f* *pp*

146

Fl Flute

CA Clarinet in A

Cl Clarinet in B $\flat$

Hn Horn in E

Bn Bassoon

p *p* *p* *f* *pp* *pp* *f*

153

Fl *f* *p*

CA *f* *p*

Cl *f* *f*

Hn *f* *f*

Bn *f* *p* *f*

161

Fl *p* *f*

CA *p*

Cl *f*

Hn *f*

Bn *p* *f*

168

N

Fl *p* *p*

CA *f* *f* *p*

Cl *p* *f*

Hn *f*

Bn *p* *p*

176

Fl *f*

CA *f*

Cl

Hn

Bn *f*

183

Fl

CA

Cl *f*

Hn

Bn *f*

P

191

Fl *p*

CA *f*

Cl *f*

Hn *pp*

Bn *p*

198

Fl Fl

CA CA

Cl Cl

Hn Hn

Bn Bn

f *f* *f* *f*

206

Fl Fl

CA CA

Cl Cl

Hn Hn

Bn Bn

f *f* *f* *f*

Q

subito p
(solo)

213

Fl Fl

CA CA

Cl Cl

Hn Hn

Bn Bn

p *p* *p* *pp* *p*

219

225

Fl

CA

Cl

Hn

Bn

f

mf

f

232

S

Fl

CA

Cl

Hn

Bn

240

Fl *p*

CA *pp*

Cl *pp*

Hn *f*

Bn *p*

247

T

Fl *f*

CA *f*

Cl *f*

Hn *f* *p*

Bn *f*

254



Fl *pp*

CA

Cl *pp*

Hn *pp*

Bn *pp*

272

Fl

CA

Cl

Hn

Bn

276

Fl

CA

Cl

Hn

Bn

Grave

280

Fl

CA

Cl

Hn

Bn