

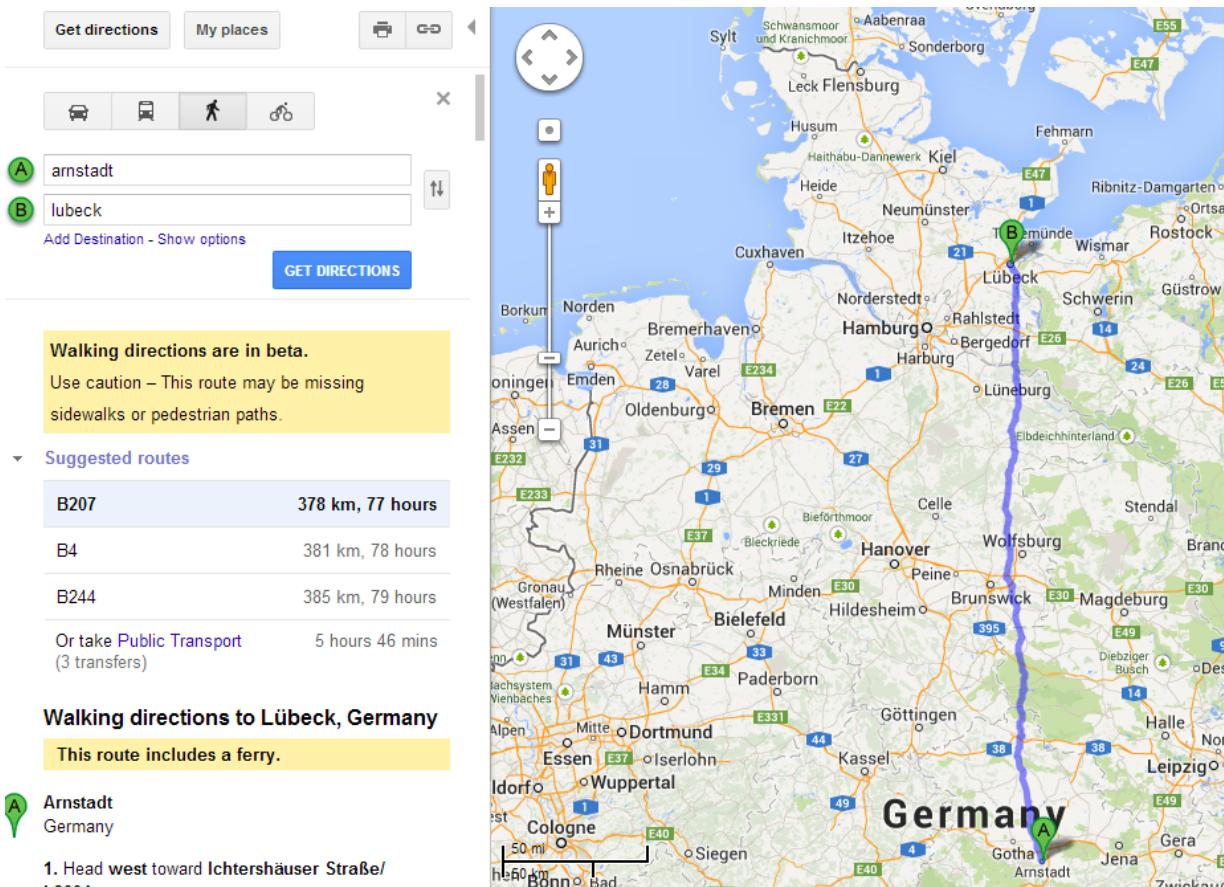
# J S Bach

## (1685 - 1750)

### *Toccata in D*

### *BWV 912*

*arranged for Wind Quintet by Toby Miller (2014)*



*Bach's round trip to visit Buxtehude, simplified by Google...*

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 *Toccata*, 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 *Toccatas* 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 *Toccatas*, 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 *Toccata* can be seen as clear fruit of his time in Lübeck – a graduation with honours from the school of Buxtehude. Buxtehude's *Toccatas* 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 *Toccata* 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 ~  $\text{♩} = 84$  ]

Flute: Starts with a sixteenth-note pattern, dynamic [mf].  
Cor Anglais in F: Follows with eighth-note patterns.  
Clarinet in A: Starts with eighth-note patterns, dynamic [mf].  
Horn in F: Follows with eighth-note patterns, dynamic [mf].  
Bassoon: Starts with eighth-note patterns, dynamic [mf].

4

Fl: Eighth-note patterns.  
CA: Eighth-note patterns.  
Cl: Sixteenth-note patterns.  
Hn: Sixteenth-note patterns.  
Bn: Sixteenth-note patterns.

7

Fl: Sixteenth-note patterns.  
CA: Eighth-note patterns.  
Cl: Sixteenth-note patterns.  
Hn: Sixteenth-note patterns.  
Bn: Sixteenth-note patterns.

9

Flute (Fl) rests. Clarinet (CA) plays eighth-note pairs. Clarinet (Cl) rests. Horn (Hn) rests. Bassoon (Bn) plays eighth-note pairs.

11 A **Allegro [ Allegretto  $\sim \text{♩} = 108$  ]**

11

Flute (Fl) rests. Clarinet (CA) plays eighth-note pairs. Clarinet (Cl) plays eighth-note pairs. Horn (Hn) plays eighth-note pairs. Bassoon (Bn) plays eighth-note pairs.

16

Flute (Fl) plays eighth-note pairs. Clarinet (CA) plays eighth-note pairs. Clarinet (Cl) plays eighth-note pairs. Horn (Hn) plays eighth-note pairs. Bassoon (Bn) plays eighth-note pairs.

20

F1  
CA  
Cl  
Hn  
Bn

23

F1  
CA  
Cl  
Hn  
Bn

27

F1  
CA  
Cl  
Hn  
Bn

31

Fl *mf*

CA

Cl

Hn *mf*

Bn *mf* 8vb

This section consists of three staves. The first staff (Flute) has eighth-note patterns with grace notes. The second staff (Clarinet) has eighth-note patterns with grace notes. The third staff (Bassoon) has sixteenth-note patterns. The fourth staff (Horn) has eighth-note patterns with grace notes. The fifth staff (Bassoon) has sixteenth-note patterns. Measure 31 ends with a fermata over the bassoon's sixteenth-note pattern. Measures 32 and 33 continue with similar patterns, with measure 33 concluding with a fermata over the bassoon's sixteenth-note pattern.

34

**B**

Fl

CA

Cl

Hn (8vb)

Bn

This section consists of four staves. The first staff (Flute) has eighth-note patterns. The second staff (Clarinet) has eighth-note patterns. The third staff (Bassoon) has sixteenth-note patterns. The fourth staff (Horn) has eighth-note patterns with grace notes. The fifth staff (Bassoon) has sixteenth-note patterns. Measure 34 ends with a fermata over the bassoon's sixteenth-note pattern. Measures 35 and 36 continue with similar patterns, with measure 36 concluding with a fermata over the bassoon's sixteenth-note pattern.

37

Fl

CA

Cl

Hn

Bn *mf* *p*

This section consists of five staves. The first staff (Flute) has eighth-note patterns. The second staff (Clarinet) has eighth-note patterns. The third staff (Bassoon) has sixteenth-note patterns. The fourth staff (Horn) has eighth-note patterns with grace notes. The fifth staff (Bassoon) has sixteenth-note patterns. Measure 37 ends with a fermata over the bassoon's sixteenth-note pattern. Measures 38 and 39 continue with similar patterns, with measure 39 concluding with a fermata over the bassoon's sixteenth-note pattern.

40

**C**

Fl      CA      Cl      Hn      Bn

44

Fl      CA      Cl      Hn      Bn

47

Fl      CA      Cl      Hn      Bn

50

D

Flute (Fl), Clarinet (CA), Clarinet (Cl), Horn (Hn), Bassoon (Bn)

53

Flute (Fl), Clarinet (CA), Clarinet (Cl), Horn (Hn), Bassoon (Bn)

57

Flute (Fl), Clarinet (CA), Clarinet (Cl), Horn (Hn), Bassoon (Bn)

60

F<sup>l</sup> CA Cl Hn Bn

63

F<sup>l</sup> CA Cl Hn Bn

66

F<sup>l</sup> CA Cl Hn Bn

**E Adagio, tempo rubato [~♩ = 44]**

69

Flute (Fl), Clarinet (CA), Bassoon (Cl), Horn (Hn), Bassoon (Bn)

**F**

71

Flute (Fl), Clarinet (CA), Bassoon (Cl), Horn (Hn), Bassoon (Bn)

74

Flute (Fl), Clarinet (CA), Bassoon (Cl), Horn (Hn), Bassoon (Bn)

77

Fl CA Cl Hn Bn

GP

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

Fl CA Cl Hn Bn

84

Fl CA Cl Hn Bn

Fl

CA

Cl

Hn

Bn

This section contains five staves. The Flute (F1) has a melodic line with grace notes and sixteenth-note patterns. The Clarinet (CA) provides harmonic support with sustained notes and eighth-note chords. The Bassoon (Bn) has a rhythmic pattern of eighth and sixteenth notes. The Horn (Hn) and Bassoon (Bn) also contribute harmonic elements. Measure 87 ends with a fermata over the Bassoon's eighth note.

Fl

CA

Cl

Hn

Bn

This section continues with five staves. The Flute (F1) has a continuous line of eighth and sixteenth notes. The Clarinet (CA) and Bassoon (Bn) provide harmonic support. The Horn (Hn) and Bassoon (Bn) also contribute harmonic elements. Measure 90 ends with a fermata over the Bassoon's eighth note.

Fl

CA

Cl

Hn

Bn

This section continues with five staves. The Flute (F1) has a melodic line with grace notes and sixteenth-note patterns. The Clarinet (CA) provides harmonic support with sustained notes and eighth-note chords. The Bassoon (Bn) has a rhythmic pattern of eighth and sixteenth notes. The Horn (Hn) and Bassoon (Bn) also contribute harmonic elements. Measure 93 ends with a fermata over the Bassoon's eighth note.

96

H

Fl  
CA  
Cl  
Hn  
Bn

99

Fl  
CA  
Cl  
Hn  
Bn

102

Fl  
CA  
Cl  
Hn  
Bn

(tenuto)  
(staccato)  
(tenuto)  
**p** (tenuto)

Fl

CA

Cl

Hn  
(staccato)

Bn

Fl

CA

Cl

Hn

Bn

rit..... Con discrezione J

Fl

CA

Cl

Hn

Bn

114

[10 bars  
cut] [piu mosso]

Fl CA Cl Hn Bn

[Adagio]

*rif*

117

rit... ... K Giga: con brio

Fl CA Cl Hn Bn

*p* *tr f*

123

Fl CA Cl Hn Bn

*p* *f* *f* *p f* *f*

**L**

Fl                              *p*

CA                              *f*

Cl                              *p*

Hn                              *pp*

Bn                              *f*                              *p*                              *mf*

**M**

Fl                              *p*                              *f*

CA                              *f*

Cl                              *mf*                              *f*                              *pp*                              *f*

Hn                              *mf*                              *f*                              *pp*

Bn                              -                                      -                                      -                                      -

Fl                              *p*                              *pp*

CA                              *p*                              *pp*

Cl                              *p*                              *f*                              *pp*

Hn                              *f*

Bn                              -                                      -                                      -

Fl *f* *p*

CA *f* *p*

Cl *f* *f*

Hn *f* *f*

Bn *f* *p* *f*

This musical score page contains five staves. The first three staves are in G major (two sharps) and the last two are in F major (one sharp). Measure 153 starts with sixteenth-note patterns in the Flute, Clarinet, and Bassoon. The Bassoon has a sustained note with a grace note. Measures 154 and 155 continue with similar patterns, with dynamics changing to forte and piano respectively.

Fl *p* *f*

CA *p*

Cl *f*

Hn

Bn *p* *f* *f*

This page continues the musical score. Measures 161-165 show the Flute, Clarinet, and Bassoon playing eighth-note patterns. The Bassoon has a sustained note with grace notes. Measures 166-168 show the Flute, Clarinet, and Bassoon continuing their patterns. The Bassoon has a sustained note with grace notes.

N

Fl *p* *p*

CA *f* *f* *p*

Cl *p* *f*

Hn *f*

Bn *p* *p* *p*

This page concludes the musical score. Measures 168-170 show the Flute, Clarinet, and Bassoon playing eighth-note patterns. The Bassoon has a sustained note with grace notes. Measures 171-173 show the Flute, Clarinet, and Bassoon continuing their patterns. The Bassoon has a sustained note with grace notes.

176

Fl *f*

CA

Cl

Hn

Bn *f* *f*

This section consists of six staves of musical notation. The first staff (Flute) has sixteenth-note patterns with dynamics *f* and *p*. The second staff (Clarinet) has eighth-note patterns with a dynamic *f*. The third staff (Bassoon) has sixteenth-note patterns with a dynamic *f*. The fourth staff (Horn) has eighth-note patterns with dynamics *p*, *f*, and *p*. The fifth staff (Bass) has sixteenth-note patterns with dynamics *f* and *p*.

183

**P**

Fl

CA

Cl *f*

Hn *f*

Bn *p*

This section consists of five staves of musical notation. The first staff (Flute) has eighth-note patterns with dynamics *p* and *f*. The second staff (Clarinet) has sixteenth-note patterns with dynamics *p*, *f*, and *p*. The third staff (Bassoon) has sixteenth-note patterns with a dynamic *f*. The fourth staff (Horn) has eighth-note patterns with dynamics *p*, *f*, and *p*. The fifth staff (Bass) has sixteenth-note patterns with dynamics *p* and *f*.

191

Fl *p*

CA *f* *f*

Cl *f* *p* *f*

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

Bn *p*

This section consists of five staves of musical notation. The first staff (Flute) has sixteenth-note patterns with a dynamic *p*. The second staff (Clarinet) has sixteenth-note patterns with dynamics *f* and *f*. The third staff (Bassoon) has eighth-note patterns with dynamics *f*, *p*, and *f*. The fourth staff (Horn) has eighth-note patterns with dynamics *pp*, *f*, *p*, and *f*. The fifth staff (Bass) has sixteenth-note patterns with a dynamic *p*.

198

Fl *f*

CA

Cl *f* <

Hn

Bn *f* —

206

Q

Fl

CA

Cl

Hn

Bn *f* *subito p*  
(solo)

213

Fl *p*

CA *p*

Cl *p*

Hn

Bn *pp* *p*

219

R

F1  
CA  
Cl  
Hn  
Bn

*f*

225

F1  
CA  
Cl  
Hn  
Bn

*mf*

*f*

232

S

F1  
CA  
Cl  
Hn  
Bn

Fl 

CA 

Cl 

Hn 

Bn 

T

Fl 

CA 

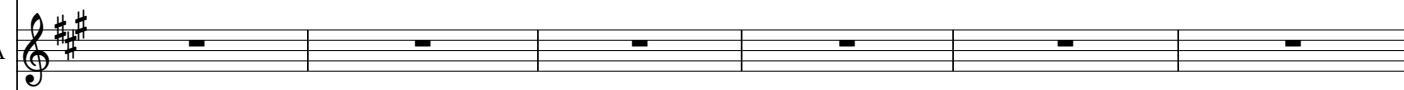
Cl 

Hn 

Bn 

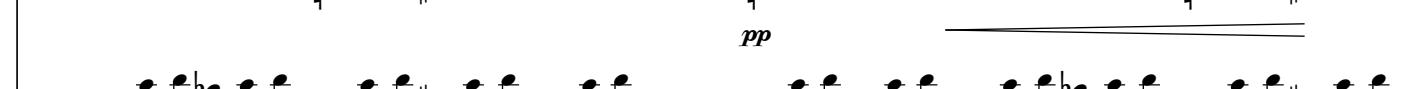
S

Fl 

CA 

Cl 

Hn 

Bn 

260

**U** Prestissimo

F1  
CA  
Cl  
Hn  
Bn

**Grave**

267

F1  
CA  
Cl  
Hn  
Bn

FINE

268

**Bach's alternative ending**

**[poco meno mosso]**

**V**

F1  
CA  
Cl  
Hn  
Bn

272

Fl

CA

Cl

Hn

Bn

276

Fl

CA

Cl

Hn

Bn

**Grave**

280

Fl

CA

Cl

Hn

Bn