

# STEPPING STONES TO BACH™



48 ARRANGEMENTS  
OF J. S. BACH'S MASTERPIECES  
FOR EASY/INTERMEDIATE PIANO BY  
**ELEONOR BINDMAN**

©2023



# Table of Contents

1. Harpsichord Concerto in D minor, BWV 1052	p. 3
2. Prelude from Cello Suite #1, BWV 1007	p. 4
3. Finale of Brandenburg Concerto #6, BWV 1051	p. 5
4. Goldberg Variation #22, BWV 988	p. 6
5. Finale of Violin Concerto #2, BWV 1042	p. 7
6. Gavotte from Violin Partita #3, BWV 1006	p. 8
7. Badinerie from Orchestral Suite #2, BWV 1067	p. 9
8. Fugue from Organ Toccata and Fugue in D minor, BWV 565	p.10
9. Bourrée I from Cello Suite #3, BWV 1009	p.12
10. Bourrée II from Cello Suite #3, BWV 1009	p.13
11. Adagio from Violin Sonata #3 , BWV 1016	p.14
12. Goldberg Variation #23, BWV 988	p.15
13. Preludio from Violin Partita #3, BWV 1006	p.16
14. Brandenburg Concerto #2, BWV 1047	p.18
15. Finale of Brandenburg Concerto #2, BWV 1047	p.19
16. Largo from Double Violin Concerto, BWV 1043	p.20
17. Flute Solo from the Easter Oratorio, BWV 249	p.21
18. "Wachet auf" Chorale Prelude, BWV 645	p.22
19. "Wachet auf" Cantata, BWV 140	p.23
20. Largo from Harpsichord Concerto in F minor, BWV 1056	p.24
21. "Ah, How Sweet Coffee Tastes" from Coffee Cantata BWV 211	p.25
22. Fugue from Lute Suite #2, BWV 996	p.26
23. Siciliano from Flute Sonata #2, BWV 1031	p.27
24. "Erbarme dich, mein Gott" from St. Matthew's Passion, BWV 244	p.28

*“The music of my father has higher intentions. It is not supposed to fill the ear but make the heart move.”*

*C.P.E. Bach*

Johann Sebastian Bach left us an unparalleled legacy. His music has accompanied people through centuries of worship and brought countless moments of reflection, inner peace and wonder. It was even launched into space on the Voyager 1 space probe as one of humanity’s supreme achievements. No doubt, at any given moment there is someone somewhere on Earth playing something by Bach.

“Stepping Stones to Bach” is a new way for pianists to connect to the complete works of the great composer. Themes from masterpieces like The Brandenburg Concertos, The Passions, the Cantatas, selected Sonatas, Suites and works for organ have been simplified and adapted to the modern keyboard. As a result, students of all ages can now participate in music-making of the highest quality without having to spend months to learn one piece. With the essentials left intact and closing cadences added at suitable points, playing each “Stepping Stone” is an accessible and satisfying experience.

These 24 simple piano arrangements are excellent student recital pieces, technique studies, warm-up and sight-reading exercises and building blocks for learning more difficult works. As a supplement, I made a special “Stepping Stones to Bach” playlist on Spotify and iTunes featuring all of the original compositions, to help cultivate deeper musical connections for the younger generation. For example, while learning the “Stepping Stones” version of theme from Brandenburg Concerto #2, students will listen to the orchestral version with a sense of familiarity and belonging, with focused attention and a readiness to hear how the theme develops. Not only will their ears be filled, but their hearts will be moved and their spirits refreshed.



Eleonor Bindman, May 2019

# Harpichord Concerto in D minor

J.S. Bach

**Allegro**

The musical score consists of five measures of music in D minor, 3/4 time. The first measure has an articulation marking (\* -) and a fermata. The second measure has a dynamic marking of *f*. The score includes fingerings (1-5) and articulation markings (bars, slurs) throughout. The piece concludes with a double bar line at the end of the fifth measure.

These first unison measures of Bach's keyboard concerto #1 are among the most gratifying he has ever written for keyboard. Once you learn them you'll feel wonderful energy as you play them. Enjoy!

\*The articulation markings are from the autograph.

## Prelude from Cello Suite #1

J.S. Bach  
Arr. E Bindman

**Moderato**

*mf*

3

5

7

9

1. 2.

This is a great warm-up for the 4th and 5th fingers of the right hand. If you like playing the beginning fragment, you can find this beautiful cello prelude online and learn the rest.

# Finale of Brandenburg Concerto #6

J.S. Bach  
Arr. E. Bindman

**Allegro**

The musical score is presented in four systems, each with a treble and bass staff. The key signature is G minor (two flats) and the time signature is 12/8. The tempo is marked 'Allegro'. The first system includes a first finger fingering (1) on the first note of the treble staff and a dynamic marking of 'mf' in the bass staff. The second system starts with a third finger fingering (3) on the first note of the treble staff. The third system starts with a fifth finger fingering (5) on the first note of the treble staff. The fourth system starts with a seventh finger fingering (7) on the first note of the treble staff. The score concludes with a double bar line.

Since most of the notes here are detached, there are many fingering variables.  
The thumb is clearly necessary for some of the black keys.

# Goldberg Variation #22

J.S. Bach

**Moderato**

The musical score consists of two systems of two staves each. The first system covers measures 1 through 4. The right hand (R.H.) part begins with a quarter rest in measure 1, followed by a half note G4 in measure 2, and then a series of eighth notes in measures 3 and 4. The left hand part starts with a half note G2 in measure 1, followed by a half note G3 in measure 2, and then a series of eighth notes in measures 3 and 4. Fingerings are indicated for the right hand (1, 2, 3, 4, 5) and the left hand (1, 2, 3, 4, 5). A dynamic marking of *mf* is present in measure 1. The second system covers measures 5 through 6. The right hand part continues with a half note G4 in measure 5, followed by a series of eighth notes in measure 6. The left hand part continues with a half note G2 in measure 5, followed by a series of eighth notes in measure 6. Fingerings are indicated for the right hand (1, 2, 3, 4, 5) and the left hand (1, 2, 3, 4, 5). The piece concludes with a double bar line at the end of measure 6.

Bach's "Goldberg Variations" are hard to learn in their entirety, a feat even for a concert pianist, yet some of the variations are relatively easy, if considered separately. Here is a very manageable beginning of Variation #22, a great exercise for keeping track of 4 voices. These 8 measures look easy, don't they?

The whole variation has three more sets of 8 measures like this one, just a little bit harder. Looking at each set of 8 measures separately, the piece will seem more manageable. You may choose to break it up into 4, or even 2-measure chunks. This is key to learning any piece: one section at a time.

# Finale of Violin Concerto #2

J.S. Bach  
Arr. E. Bindman

**Allegro**

*f*

*non legato*

1 2 3 1 4

5 3 3 4 2

9 3 5 1 1 4

13 2 3 5 4 3 1 3 1 3

This joyful excerpt is perfect for a right-hand warm-up and for practicing the important coordination of legato in one hand and non legato in the other.

# Gavotte from Violin Partita #3

J.S. Bach  
Arr. E. Bindman

**Moderato**

**A** *f*

**B** *mp*

*f*

*rit.*

This is an example of a simple ABA form so common in Baroque music. Since section A repeats exactly, it's useful sometimes to start practicing from section B, otherwise it will never feel as securely learned as A.

# Badinerie from Orchestral Suite #2

J.S. Bach  
Arr. E. Bindman

Vivace

*p*

*mf*

*mf*

*mf*

The musical score is written for piano and consists of 13 measures. It is in the key of D major (two sharps) and 2/4 time. The tempo is marked 'Vivace'. The piece begins with a piano (*p*) introduction in the right hand, while the left hand plays a mezzo-forte (*mf*) accompaniment. The score includes various fingerings and articulation marks, such as slurs and accents, to guide the performer. The piece concludes with a final cadence in the right hand.

# Fugue

## from Toccata and Fugue in D minor for Organ

J.S. Bach  
Arr. E. Bindman

Moderato

The musical score is written for organ and consists of two systems of grand staff notation. The first system begins with a treble clef and a 4/4 time signature. The key signature is D minor (two flats). The tempo is marked 'Moderato'. The first measure of the first system contains a box labeled 'A' and the dynamic marking 'mf'. The second system starts at measure 2. The third system starts at measure 4. The fourth system starts at measure 6. The fifth system starts at measure 8 and contains a box labeled 'B'. The score includes various musical notations such as slurs, accents, and fingering numbers (1, 2, 3, 4, 5) for both hands. The organ part is indicated by a large brace on the left side of the grand staff.

10

12

14

16

18

I just couldn't cut this great Fugue after one page. If it seems long, please try section A first. Then move on to section B, which looks more difficult than it is. One step at a time will get you there.

## Bourrée I from Cello Suite #3

J.S. Bach

Arr. E. Bindman

Poco Allegro

The musical score is presented in five systems, each with a treble and bass clef staff. The tempo is marked 'Poco Allegro'. The dynamics are marked as *mf*, *mp*, and *f*. The piece ends with a double bar line at the end of the fifth system.

This Bourrée is meant to be followed by Bourrée II in the original Cello Suite.  
The dynamic marking here are simply guidelines. Feel free to make your own choices.

# Bourrée II from Cello Suite #3

J.S. Bach

Arr. E. Bindman

*p* *espressivo*

5

10

15

20

Bourrée II is meant to be played after Bourrée I in the Cello Suite, and then Bourrée I is repeated.



# Goldberg Variation #23

J.S. Bach

Slow and steady at first

The musical score for Goldberg Variation #23, measures 1 through 7, is presented in a grand staff format. The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with a mezzo-forte (*mf*) dynamic. The notation includes various fingerings (1-5) and articulation marks such as slurs and accents. The score is divided into four systems, each containing two staves (treble and bass clef). The first system covers measures 1-2, the second system covers measures 3-4, the third system covers measures 5-6, and the fourth system covers measures 7-8. The piece concludes with a double bar line at the end of measure 8.

Here is another excerpt from the Goldberg Variations, the fun beginning of Variation #23 which can serve as a warm-up exercise. Crossing your hands adds a new dimension to playing this canon. If you like the experience, why not brave the whole variation?

# Preludio from Violin Partita #3

J.S. Bach

Arr. E. Bindman

**Allegro**

**A**

*f*

*p*

*f*

*p*

**B**

*mf*

*p*

*sempre p*

*>*

\*For easier notation, the RH here plays the notes with the stems up, the LH those with the stems down.



# Brandenburg Concerto #2

J.S. Bach

Arr. E. Bindman

**Allegro**

The musical score is written for piano in 4/4 time with a key signature of one flat (B-flat). It consists of eight measures. The first measure begins with a forte (*f*) dynamic. The piece is characterized by eighth-note patterns in both the treble and bass staves. Fingerings are indicated by numbers 1-5. Triplets are marked with a '3'. The final measure (measure 8) concludes with a trill (*tr*) over the last note.

The 8th notes in this excerpt should be played non legato but feel free to experiment with the 16th notes.

# Finale of Brandenburg Concerto #2

J.S. Bach  
Arr. E. Bindman

**Allegro** *mf*

The score is written for piano in 2/4 time, B-flat major. It consists of five systems of two staves each. The tempo is marked 'Allegro' and the dynamic is 'mf'. The score includes various musical notations such as trills, triplets, and fingerings. Measure numbers 5, 9, 13, and 17 are indicated at the start of their respective systems.

In addition to the traditional legato 16th notes and non-legato 8ths, an option for this excerpt is to play all of the notes detached, keeping a loose wrist. You can add the trills later or skip them altogether.

# Largo from The Double Violin Concerto

J.S. Bach

Arr. E. Bindman

**Largo**

*mp legato*

*pp non legato*

*mp* *mf*

*mp rit.*

This is an arrangement where a little bit of damper pedal on each of the strong beats (1,4,7 and 10) might go a long way. The tempo is very slow and the long notes will sound better with a fuller tone.

# Flute Solo from The Easter Oratorio

J.S. Bach

Arr. E. Bindman

**Adagio**

*mp*

4

8

12

15

*f*

*mp*

*tr*

The legato/staccato articulation in this arrangement is imitating the phrasing originally intended for flute or violin. Notice how Bach develops the rhythm by gradually increasing the number of notes per beat until it culminates in triplets and a graceful turn at the end.

# "Wachet auf " Chorale Prelude

J.S. Bach

Arr. E. Bindman

**Maestoso**

*mf*

*mp*

*tenuto*

4

*mf*

8

11

1.

2.

*tr*

# "Wachet auf " Cantata

J.S. Bach  
Arr. E. Bindman

**Maestoso**

*Ped. at libitum*

5

*senza Ped.*

8

11

14

Be sure the dotted rhythms have an exact 3:1 ratio - they contribute to the feeling of "awakening."  
My fingerings work well in a "proper" arm position for scales, with the elbow away from the torso.

# Largo from Harpsichord Concerto in F Minor

J.S. Bach  
Arr. E. Bindman

**Largo**

**A**

3 1 2

2 1

3

5 4 2

5 3 1

tr 1 3

2 4 2

*non legato*

**B**

4 3

3

1 4 5

5 4

3

5

1 2

1

4 - 1

4 2 3

5 1 2 3 2

**C**

2

5

4 1 - 2

3

4

9

1 3

4

1

3

1 2 3 4 2

tr

2

This gorgeous excerpt may look daunting at first but it can be played very slowly and treated as an exercise for counting 16ths, 32nd and 64th notes (use the 8th-note value as a guide.) If it looks like "too many notes," try each segment at a time: A, B, then C. When you mastered this, why not look at the original score in A-flat?

# Ah, How Sweet Coffee Tastes!

J.S. Bach

Arr. E. Bindman

Moderato

A

*mp leggiero*  
*non legato*

B

*mf*

*mp*  
*poco rit.* ----- *a tempo*

C

Bach must have enjoyed writing this delightful aria from his famous "Coffee Cantata" and I loved working on this arrangement. Now it's your turn to have fun with it!

# Fugue from Lute Suite #2

J.S. Bach  
Arr. E. Bindman

Andante

*mp*

8

15

22

29

R.H.

*rit. al fine*

R.H.

Rushing the 16th notes will be a natural tendency here: use a metronome to keep a steady tempo.

# Siciliano from Flute Sonata #2

J.S. Bach  
Arr. E. Bindman

Moderato

A

B

C

The left hand gets busy in this version of the famous Siciliano - take it slow and enjoy its winding ways.

# "Erbarme dich" from St. Matthew's Passion

J.S. Bach

Arr. E. Bindman

**Lento, espressivo** A

*mp*

*Pedale ad libitum*

B

3

5

6

7

*rit.*

This may look like a lot of notes but it's just 8 measures. Use each one to practice your counting of 16th and 32nd notes and make sure to listen to the original version in St. Matthew's Passion.

# Table of Contents

1. Theme from Brandenburg Concerto #3, BWV 1048.....	p.3
2. Sarabande from Cello Suite #5, BWV 1011.....	p.4
3. Motet: "Jesu, meine Freude," BWV 227.....	p.5
4. "Seufzer, Tränen, Kummer, Not" from Cantata BWV 21.....	p.6
5. Polacca from Brandenburg Concerto #1, BWV 1046.....	p.7
6. Andante from Viola de Gamba Sonata #1, BWV 1027.....	p.8
7. Gavotte from Orchestral Suite #3, BWV 1068.....	p.9
8. Forlane from Orchestral Suite #1, BWV 1066.....	p.10
9. Flute solo from St. Matthew's Passion, BWV 244.....	p.11
10. Andante and Adagio from Torelli's Violin Concerto, BWV 979.....	p.12
11. Allegro from Concerto for 3 Harpsichords, BWV 1063.....	p.14
12. "Schlummert ein" from Cantata BWV 82.....	p.15
13. Chaconne from Violin Partita #2, BWV 1004.....	p.16
14. Harpsichord Concerto in D minor, BWV 1052.....	p.18
15. Allegro from Viola de Gamba Sonata #2, BWV 1028.....	p.20
16. Allegro from Violin Concerto #2, BWV 1042.....	p.21
17. Adagio from Concerto for 2 Harpsichords, BWV 1060.....	p.22
18. "Erschallet, ihr Lieder" from Cantata BWV 172.....	p.24
19. Finale of Concerto for 2 Harpsichords, BWV 1060.....	p.25
20. Brandenburg Concerto #5, BWV 1050.....	p.26
21. "Laudamus te" from Mass in B Minor, BWV 232.....	p.28
22. Andante from Flute Sonata #1, BWV 1030.....	p.29
23. Organ Toccata in D Minor, BWV 538.....	p.30
24. "Qui sedes" from Mass in B Minor, BWV 232.....	p.32



# Theme from Brandenburg Concerto #3

J.S. Bach  
 Arr. E. Bindman

**Moderato**

*mf*

*non legato, marcato*

3 2 3 4 1

3

3 1 2 3 4 1 5 1 5 1 2 3 4 1 4 2 5

3 1 2 4 3 2 4 1 5

5 3 2 1 2 5 1 3 1 1 1 2 1 3 4 5 5 5 5

2 3 1

5

7 5 1 3

The left hand should be played as distinctly and expressively as the right hand.

# Sarabande from Cello Suite #5

J.S. Bach

Arr. E. Bindman

**Largo e un poco rubato**

6

12

17

This is a perfect piece to experiment with dynamics and articulation, making some changes when repeating each section. Legato groupings can vary from 2 to 4 or more notes, depending on how you hear the phrasing. Make sure that you listen to a cello recording to inspire your approach.

# "Jesu, meine Freude" motet

J.S. Bach

Arr. E. Bindman

Moderato

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked "Moderato".

- System 1:** Measures 1-4. Starts with a piano (*p*) dynamic. The right hand features chords and moving lines, while the left hand provides a steady bass line.
- System 2:** Measures 5-8. Continues the texture with more complex harmonic movement in the right hand.
- System 3:** Measures 9-14. Includes a bracketed section in the right hand labeled "R.H.", indicating where the tenor voice part should be played.
- System 4:** Measures 15-18. The tempo is marked "meno mosso". The piece concludes with a double bar line and a key signature change to one sharp (F#).

The tenor voice of this choral texture should be played with the right hand where indicated and in some other places as well, as you feel comfortable. Pay attention to voice-leading and make sure that all of the longer notes, especially the dotted quarters, are carefully held and listened to as the lower voices change.

# "Seufzer, Tränen, Kummer, Not" from Cantata BWV 21

J.S. Bach

Arr. E. Bindman

Andante

The musical score is presented in five systems, each with a treble and bass clef staff. The key signature is G minor (three flats) and the time signature is 12/8. The piece begins with a mezzo-forte (*mf*) dynamic. The first system includes fingerings 1, 2, and 3. The second system is marked *legato simile*. The third system includes *rit.* and *a tempo* markings. The fourth system is marked *p* and includes fingerings 1, 3, and 1. The fifth system ends with a mezzo-forte (*mf*) dynamic and a *rit.* marking.

The first measure shows two important aspects of this piece: switching fingers when a melody note repeats and making sure that the quarter + eighth note grouping is carefully phrased to end softly.

# Polacca from Brandenburg Concerto #1

J.S. Bach  
Arr. E. Bindman

**Moderato**

*p*

3 3 3

3 5

5 2 3 1 4 2 5 4 1 5

9 4 3

1 2 3 4 2 5

13 4 2 5 3 1 4 5 1. 2.

This is a nice warm up for the right hand - take your time and enjoy the stretches.  
Light pedaling on each 8th note could be a good choice for this arrangement.

# Andante from Viola de Gamba Sonata #1

J.S. Bach  
Arr. E. Bindman

**Lento**

*mf*

4

7

10

Every performance I've heard of this interesting movement is done much slower than "Andante" so I thought a different tempo marking would be useful here. No need to rush these 16th notes at all.

# Gavotte from Orchestral Suite #3

J.S. Bach  
Arr. E Bindman

**Pesante**

The musical score is presented in a grand staff format, consisting of a treble clef and a bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The tempo/mood is marked 'Pesante' and the dynamic is 'mf'. The score is divided into four systems of four measures each. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line at the end of the fourth system.

I would recommend playing all of the quarter notes non-legato here  
but feel free to experiment with the articulation of the 8th notes.

# Forlane from Orchestral Suite #1

J.S. Bach

Arr. E. Bindman

**Allegro**

*mf*

4 3 2 1 2

5 1 4 3 1 2

3 1 2 3 2 1 3 4 3 2 4 1

4 3 1 4 3 5 1 1 1

1 5 4 3 2 1 2 3 4 3 1 5

1 3 5 3 1 5 2 1

My version of the energetic Forlane is intended as an exercise for the left hand.  
Start learning it by playing just the left hand slowly for a few days.

# Flute solo from St. Matthew's Passion

## "Aus Liebe will mein Heiland sterben"

J.S. Bach

Arr. E Bindman

**Lento**

*mp*

4

8

11

Bach scored the accompaniment of this flute solo for two oboes, indicating a detached articulation.

On the piano, a slightly pedaled sonority works as well, especially if you play at a slower tempo.

Keep your right arm relaxed and listen to the tied melody notes to improve your "cantabile" touch.

# Andante and Adagio from J.S.Bach's arrangement of a Violin Concerto by Torelli

Giuseppe Torelli  
Arr. J.S. Bach

Andante

The musical score is presented in five systems, each with a treble and bass clef staff. The key signature is D major (two sharps) and the time signature is 3/2. The first system begins with a mezzo-piano (*mp*) dynamic marking. The right hand part consists of a continuous broken-chord pattern, while the left hand plays a steady octave accompaniment. The piece concludes with a final cadence in the fifth system.

The right hand gets a great broken-chord workout here and the left hand can practice cultivating an exact stretch and even tone when playing octaves.

16

19

22

26 **Adagio**

30

I am thrilled to include J.S. Bach's own arrangement in our collection. He made many solo keyboard versions of concertos by Vivaldi and other composers in Weimar around 1714, catalogued as BWV 972-987. The two excerpts here are from his arrangement of a violin concerto by Giuseppe Torelli (1658-1709.)

# Allegro from Concerto for 3 Harpsichords

J.S. Bach

Arr. E. Bindman

Moderato

*mf*

4

7

10

13

5 1

This example reads like a 2-part invention and can be played as slowly as you need, especially while you are learning it.

# "Schlummert ein" from Cantata BWV 82

J.S. Bach  
Arr. E. Bindman

**Lento**

*mp legato*

*mf*

*mp* *p* *mp*

*mf* *p*

I changed the key to E major because the original key of E-flat would be too awkward on the piano. This gentle aria is a great exercise for controlled soft playing, especially in the left-hand repeated notes.

## Chaconne from Violin Partita #2

J.S. Bach  
 Arr. E. Bindman

**Maestoso** A

*mf*

6

*non legato*

11

*legato*

16

B

22

24

26

28

30

*p*

This unadorned transcription of the famous Chaconne sounds great on the piano and is fun to play. Bonus: it's also wonderful for practicing counting 32nd notes and the various dotted rhythms which need to be exact, especially in the beginning. Some pedal would be fine to amplify each chord.

## Finale of Concerto in D minor

J.S. Bach

**Allegro** A

*mp*

4

7

10

13

B

C

16

19

22

D

28

These 30 measures from Bach's most famous keyboard concerto are fantastic for practicing a light and even touch. The fingerings for section A will be very comfortable if you keep your elbow further away from the torso, angling your hand so that your thumb falls underneath the middle finger on that G key. You will see that changing the finger on G will prevent fatigue at a fast tempo.

# Allegro from Viola de Gamba Sonata #2

J.S. Bach

Arr. E. Bindman

Allegro

The musical score is presented in five systems, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is 3/8. The first system begins with a forte (*f*) dynamic. The piece is characterized by rapid sixteenth-note passages. Fingerings are indicated by numbers 1-5 above or below notes. Some notes have slurs or accents. The piece concludes with a final cadence in the bass staff.

If you start by playing each hand separately for a few days, you'll coordinate the hands more easily later.

# Allegro from Violin Concerto #2

J.S. Bach  
Arr. E. Bindman

Allegro moderato

*f*

4

6

8

11

*rit.*

The fingerings in measure 4 are a viable choice because they are "symmetrical"- when the hands play the same fingers it feels good. I recommend trying them unless, of course, you come up with ones you like better.

# Adagio from Concerto for 2 Harpsichords

J.S. Bach

Arr. E. Bindman

Cantabile A

1 - 2

2

1 2 3 4 5 - 3 5 4 3 1 2

3

3

4

3

5

3

**B**

7

8

9

10

This arrangement could fit on one page but I decided to spread it out so that it looks less daunting. Unfamiliar pieces often seem intimidating, especially with lots of 16th notes, even if the tempo is slow.

# "Erschallet, ihr Lieder" from Cantata BWV 172

J.S. Bach

Arr. E. Bindman

Moderato A

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/8. The piece begins with a forte (*f*) dynamic. The first four measures are marked with a box labeled 'A'. The right hand plays a series of eighth notes, while the left hand plays a simpler accompaniment of eighth notes. Fingering numbers (1-4) are indicated above the notes in the right hand.

The second system continues the piece, starting at measure 5. It features more complex right-hand passages with triplets and sixteenth notes. A box labeled 'B' is placed above the right-hand staff in the fourth measure of this system. The left hand continues with a steady eighth-note accompaniment. Fingering numbers are provided for both hands.

The third system begins at measure 10. The right hand has a melodic line with some accidentals (a flat and a natural). The left hand continues with eighth-note accompaniment. Fingering numbers are clearly marked throughout the system.

The fourth system concludes the excerpt, starting at measure 15. The right hand features a descending melodic line. The left hand has a more active accompaniment with some sixteenth-note runs. Fingering numbers are provided for both hands. The piece ends with a final chord in the right hand.

Once you master the first half of this jubilant excerpt, adding the running notes in the left hand will be easier in the second half. You may try to connect or separate the shorter notes, as you wish.

# Finale of Double Keyboard Concerto in C minor

J.S. Bach

Arr. E. Bindman

**Moderato**

Musical score for the Finale of Double Keyboard Concerto in C minor, J.S. Bach, arranged by E. Bindman. The score is in 2/4 time and C minor. It consists of five systems of music for a grand piano. The first system starts with a forte (*f*) dynamic. The second system includes fingering numbers like 4, 2, and 2. The third system has dynamics *p*, *f*, and *p*. The fourth system has a mezzo-forte (*mf*) dynamic. The fifth system ends with a forte (*f*) dynamic and includes fingering numbers 2 and 1. The score features a 16th/8th-note rhythmic texture throughout.

As in all similar pieces with a 16th/8th-note rhythmic texture, we need to pay attention to the 8th notes and make sure that we don't play them staccato or cut them short.

# Excerpt from Brandenburg Concerto #5

J.S. Bach

Moderato A

*mp*

2 4

2 4

3

3

3 4 5

5

2 3

2 4

5 4 2 4

1

2 3

2 4

4 2

1

2 3

2 4

1

**B**

5 4 2 1

2 3 2 4

13 4 1

15 4 1

17 *crescendo poco a poco* 1 1

19 1 1 3

*f*

This is an excerpt from the wonderful harpsichord part, 1st movement, starting from measure 71. It's especially useful for strengthening the 4th and 5th fingers of the R.H. and for paying attention to consistently held non legato in the LH.

# "Laudamus te" from Mass in B Minor

J.S. Bach  
Arr. E. Bindman

**Alegretto grazioso**

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is B minor (two sharps) and the time signature is common time (C). The tempo is marked 'Alegretto grazioso'. The dynamics are marked as *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). Fingering numbers (1-4) are indicated above and below notes throughout the piece. The score concludes with a double bar line and repeat dots.

Here as well, the fingerings make sense if your arms and hands are in the proper "scales" position: wrists and elbows away from the torso and the thumbs positioned "underneath" the 2nd and 3rd fingers.

# Andante from Flute Sonata in B minor

J.S. Bach

Arr. E. Bindman

**Andante cantabile**

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is B minor (two sharps: F# and C#) and the time signature is common time (C). The tempo is marked "Andante cantabile" and the dynamics are marked "mp".

- System 1:** Treble clef starts with a quarter rest, followed by a quarter note G4 (fingered 4), a quarter note A4 (fingered 3), and a quarter note B4 (fingered 4). The bass clef has a quarter rest, followed by a quarter note G3, a quarter note F#3, and a quarter note E3. A dynamic marking "mp" is placed above the first measure.
- System 2:** Treble clef has a quarter note G4 (fingered 3), a quarter note A4 (fingered 5), a quarter note B4 (fingered 4), a quarter note A4 (fingered 3), a quarter note G4 (fingered 2), and a quarter note F#4 (fingered 1). The bass clef has a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, a quarter note C3, and a quarter note B2. A dynamic marking "mp" is placed above the first measure.
- System 3:** Treble clef has a quarter note G4 (fingered 5), a quarter note A4 (fingered 4), a quarter note B4 (fingered 3), a quarter note A4 (fingered 2), a quarter note G4 (fingered 1), and a quarter note F#4 (fingered 4). The bass clef has a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, a quarter note C3, and a quarter note B2. A dynamic marking "mp" is placed above the first measure.
- System 4:** Treble clef has a quarter note G4 (fingered 4), a quarter note A4 (fingered #), a quarter note B4 (fingered #), a quarter note A4 (fingered 4), a quarter note G4 (fingered 1), and a quarter note F#4 (fingered 4). The bass clef has a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, a quarter note C3, and a quarter note B2. A dynamic marking "mp" is placed above the first measure.
- System 5:** Treble clef has a quarter note G4 (fingered 4), a quarter note A4 (fingered #), a quarter note B4 (fingered #), a quarter note A4 (fingered 4), a quarter note G4 (fingered 1), and a quarter note F#4 (fingered 4). The bass clef has a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, a quarter note C3, and a quarter note B2. A dynamic marking "mp" is placed above the first measure.

Some careful pedaling can help this piece have a more extended, flute-like sonority.

# Organ Toccata in D Minor

J.S. Bach

Arr. E. Bindman

**Allegro moderato**

*mp*

*mf*

3

5 2 4

1

5

2

7

9

Musical score for measures 9-10. The right hand features chords with grace notes. The left hand plays a rhythmic pattern of eighth notes.

11

Musical score for measures 11-12. The right hand has a melodic line with a forte dynamic. The left hand has chords with grace notes.

13

Musical score for measures 13-14. The right hand has a melodic line. The left hand has chords with grace notes.

15

Musical score for measures 15-16. The right hand has a melodic line with a fermata. The left hand has chords with grace notes.

17

Musical score for measures 17-18. The right hand has a melodic line with a fermata and fingerings. The left hand has chords with grace notes and fingerings. The text *ritardando --- al --- fine* is written below the right hand staff. The text **R.H.** is written below the left hand staff.

This isn't the famous organ Toccata in the key of D minor but I think it's a more dramatic one.

# "Qui Sedes" from Mass in B Minor

J.S. Bach

Arr. E. Bindman

Allegro

*mf*

3 2 1

5

3 1 2 5

5 3 1 3 2 3 5 1

9

3 1 4 1

3 1

12

1 2 3 - 5

2 1 R.H.

2 3 1 2/4 3

15

5 3 1 3 1 4

The left-hand accompaniment of this elegant aria needs to be light and precise.



“The well-chosen works in this collection give the early or intermediate player a splendid introduction to variety and glory of Bach’s music. For many of us, our first introduction to Bach is via the two- and three-part Inventions, which are undoubtedly wonderful, but Eleonor’s collection offers greater insight into Bach’s music and his musical universe, and as such is an excellent introduction, and, hopefully, a jumping off point for further exploration.” –Frances Wilson, *Interlude*

**Also Available at [EleonorBindman.com](http://EleonorBindman.com)**



**Stepping Stones to Bach™  
by Eleonor Bindman**

**©2021**