

STEPPING STONES TO BACH™



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

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

Carl Philipp Emanuel Bach



Stepping Stones to Bach was created to connect amateur pianists and students to the orchestral, choral and various instrumental masterpieces of J.S. Bach. These 48 arrangements make excellent recital pieces, technique studies, warm-up and sight-reading exercises, and building blocks for learning more difficult works. I grouped them into 2 sets of 24 selections as a tribute to *The Well-Tempered Clavier*.

Pianists of all ages can enjoy playing Bach’s music from this volume without having to spend months perfecting a single piece. Themes from various iconic compositions such as the Brandenburg concertos are adapted to the easy/intermediate piano level, with the melodic and harmonic essentials left intact. Closing cadences are added at suitable points, resulting in a manageable and satisfying playing experience.

I recommend streaming my *Stepping Stones to Bach playlist*, a supplement to this volume, on Spotify or Apple Music. It will be especially useful for younger students, for stylistic reference and fostering the habit of listening to classical music.

A quick note about fingerings: I indicate only a few as guidelines. Trial and error is the best way to find the right solution for you. (Remember, fingerings that feel right at a slower tempo may be much more difficult at a faster one.)

I hope *Stepping Stones to Bach* will fill your ears and move your heart—as it has mine. Feel free to reach out to me at eleonorbindman.com with any questions or feedback.

Eleonor Bindman, June 2023

Stepping Stones To Bach

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Harpichord Concerto in D minor

J.S. Bach

Allegro

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.

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.

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.

Prelude from Cello Suite #1

J.S. Bach

Arr. E Bindman

Moderato

The musical score is presented in five systems, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked **Moderato**. The first system begins with a mezzo-forte (*mf*) dynamic. The bass line provides a consistent eighth-note accompaniment, while the treble line features a melodic line with eighth-note patterns and occasional sixteenth-note runs. The piece concludes with a first ending (marked '1.') and a second ending (marked '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 Violin Concerto #2

J.S. Bach
Arr. E. Bindman

Allegro

f

non legato

5

9

13

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 presented in four systems, each with a grand staff (treble and bass clefs). The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked 'Vivace'. The dynamics are indicated as *p* (piano) for the right hand and *mf* (mezzo-forte) for the left hand. The score includes various musical notations such as slurs, accents, and fingerings (1-5). The piece concludes with a double bar line at the end of the fourth system.

Chaconne from Violin Partita #2

J.S. Bach
 Arr. E. Bindman

Maestoso

A

mf

non legato

legato

legato

B

22

24

26

28

30

p

2 3 1

1 3 2 4

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.

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 score includes a repeat sign at measure 6 and a fermata at measure 23.

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.

Polacca from Brandenburg Concerto #1

J.S. Bach
Arr. E. Bindman

Moderato

The score is written for piano in 3/8 time, B-flat major. It begins with a piano (*p*) dynamic. The piece is marked **Moderato**. The notation includes a treble and bass clef, a key signature of one flat, and a 3/8 time signature. The score is divided into four systems of four measures each. The first system includes a repeat sign and a first ending. The second system includes fingerings (1-5) and slurs. The third system includes a triplet and a slur. The fourth system includes a first ending with two endings, a repeat sign, and a final cadence.

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.

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.

22

25

C

crescendo poco a poco

31

34

f

37

rit. ----- **Lento e rubato**

ff

40

f tempo ad libitum al fine

I never thought it could be so much fun to play a violin piece on the piano until I played through this arrangement. It's a wonderful exercise in freedom of movement for both arms and tone control of repeated notes. Make sure that your wrists are completely relaxed so they can be raised to accommodate the "unusual" and liberating hand positions required here.

Brandenburg Concerto #2

J.S. Bach

Arr. E. Bindman

Allegro

The musical score is presented in two systems, each with a treble and bass clef. The first system (measures 1-4) begins with a forte (*f*) dynamic. The right hand plays a sequence of eighth notes, while the left hand plays a similar pattern. Fingerings are indicated with numbers 1-5. The second system (measures 5-8) continues the eighth-note patterns, including a trill (*tr*) in the right hand in the final measure. The piece concludes with a fermata over the final notes.

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*

3 *tr* 4 1 4

5 3 2 1 4 3 *tr*

9 1 4 1 4 4 3 1

13 3 4 2 5 2 1 5 4

17 1 4 1 4 1 4 2 4 1 4 3 2

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

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

C

5

1 3

2 1

4 - 5

1 2

1

4 - 1

4 2 3

5 1 2 3 2

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.

Menuet from Orchestral Suite #2

J.S. Bach

Arr. E. Bindman

Moderato

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 3/4. The tempo is marked 'Moderato'. The dynamics are marked 'mp' (mezzo-piano). The score includes various musical notations such as slurs, accents, and fingerings (e.g., 2 3 1 2 5, 2 1 2, 1., 2., 1 3, 4, 3, 2 1 2). The piece concludes with the instruction 'ritardando al fine'.

The grace - note appoggiaturas should be started on the beat, sounding like 8th notes. In the orchestral version, the violins play 3 8th notes at the start of each measure on the same bow. It's useful to imitate that phrasing on the piano, for sound balance and wrist flexibility.

"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.

Stepping Stones To Bach

Book 2

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Theme from Brandenburg Concerto #3

J.S. Bach
 Arr. E. Bindman

Moderato

mf

non legato, marcato

3 2 3 4 1

3

1 2 3 4 1 5 1 5

1 2 3 4 1

3 1 4 3 2 4 1 5

5

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

"Jesu, meine Freude" motet

J.S. Bach

Arr. E. Bindman

Moderato

p

5

10

R.H.

15

meno mosso

#8

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.

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.

"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 first system begins with a mezzo-forte (*mf*) dynamic and 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.

Gavotte from Orchestral Suite #3

J.S. Bach

Arr. E Bindman

Pesante

mf

5

10

15

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

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.

Forlane from Orchestral Suite #1

J.S. Bach

Arr. E. Bindman

Allegro

The musical score is presented in five systems, each with a treble and bass clef staff. The tempo is marked 'Allegro' and the dynamic is 'mf'. The piece is in 6/4 time. The notation includes various note values, rests, and fingerings (1-5) for both hands. The piece concludes with a double bar line at the end of the fifth system.

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.

Canon from Brandenburg Concerto #5

J.S. Bach

Arr. E. Bindman

Moderato

The musical score is presented in five systems, each with a treble and bass staff. The tempo is marked 'Moderato' and the dynamic is 'mf'. The key signature has one flat (B minor). The score includes various musical notations such as slurs, accents, and fingerings (1-5). The piece concludes with a final cadence in the bass staff.

I transposed this interesting canon from the last movement of Brandenburg #5 from B minor into A minor to make it more manageable. The 8th notes should be played legato, in groups of 3 or 6.

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 broken chords, while the left hand part consists of octaves. The systems are numbered 4, 7, 10, and 13 at the beginning of their respective staves.

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 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 6/8. The first system begins with a forte (*f*) dynamic. The piece is characterized by complex rhythmic patterns and specific fingerings indicated by numbers 1-5. The final system concludes with a fermata over the final notes of both staves.

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

"Schlummert ein" from Cantata BWV 82

J.S. Bach
Arr. E. Bindman

Lento

mp legato

mf

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.

Finale of Harpsichord 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.

Adagio from Concerto for 2 Harpsichords

J.S. Bach

Arr. E. Bindman

Cantabile A

The musical score is written for two staves (treble and bass clef) in G minor (three flats) and 12/8 time. It consists of five systems of music. The first system is marked 'Cantabile' and 'A'. The music features a melodic line in the right hand and a supporting bass line in the left hand. The score includes various musical notations such as slurs, ties, and fingerings. The first system shows a melodic line starting with a dotted quarter note, followed by eighth notes, and a bass line with eighth notes. The second system continues the melodic line with slurs and fingerings (1, 2, 3, 4, 5). The third system features a triplet in the right hand and a bass line with eighth notes. The fourth system shows a melodic line with slurs and a bass line with eighth notes. The fifth system continues the melodic line with slurs and a bass line with eighth notes.

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 musical score is presented in five systems, each with a treble and bass clef staff. The first system begins with a forte (*f*) dynamic. The tempo is marked *Moderato*. The score is divided into two sections, A and B, indicated by boxed letters. Section A covers measures 1-10, and Section B covers measures 11-20. The right hand (treble clef) features a melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The left hand (bass clef) provides a steady accompaniment with eighth notes and rests. Fingerings are indicated by numbers 1-5 above or below notes. A key signature change to one flat (B-flat) occurs at measure 15. The piece concludes with a double bar line at the end of measure 20.

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 Concerto for 2 Harpsichords

J.S. Bach

Arr. E. Bindman

Moderato

The musical score is presented in five systems, each with a treble and bass clef staff. The key signature is two flats (B-flat major), and the time signature is 2/4. The tempo is marked **Moderato**. The first system begins with a forte (*f*) dynamic. The second system includes fingering numbers: 3, 1, 2, 4, 1, 4, 2, 3, 2, 4, 4, 5. The third system includes piano (*p*) and forte (*f*) dynamics. The fourth system includes mezzo-forte (*mf*) dynamic. The fifth system includes forte (*f*) dynamic and ends with a double bar line.

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

The musical score is presented in a grand staff format, consisting of a treble clef and a bass clef joined by a brace on the left. The key signature is G major (one sharp) and the time signature is 4/4. The tempo is marked "Moderato". The section is labeled "A" in a box. The score is divided into five systems, each with two staves. The first system begins with a dynamic marking of *mp*. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. Some notes have accents or slurs. The piece concludes with a final note in the bass clef.

B

13

15

17

crescendo poco a poco

19

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.

Fugue in D Minor

from Toccata and Fugue for Organ

Moderato

The image shows a page of musical notation for the Fugue in D Minor from the Toccata and Fugue for Organ. The score is written for a grand staff (treble and bass clefs) in 4/4 time, with a key signature of one flat (B-flat). The tempo is marked "Moderato" and the dynamic is "mf".

The score is divided into two main sections, A and B, indicated by boxed letters. Section A begins at measure 1 and continues through measure 7. Section B begins at measure 8 and continues through measure 11. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. The piece is in D minor, as evidenced by the B-flat key signature and the presence of natural signs on the D notes in the bass line.

Measure numbers 2, 4, 6, and 8 are indicated at the beginning of their respective systems. The score concludes with a final cadence in measure 11.

10

12

14

16

18

I just couldn't cut this great Fugue after one page. If this 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.

"Laudamus te" from Mass in B Minor

J.S. Bach
Arr. E. Bindman

Alegretto grazioso

mf

f

mp

mf

f

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.

"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

5 3 1 2

4 2 3 R.H. 2 1

15

5 3 1 3 1 4

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

Siciliano from Flute Sonata #2

Moderato A

The score is written for piano in 6/8 time, featuring a right-hand melody and a busy left-hand accompaniment. It is divided into three sections: A, B, and C.

- Section A (Measures 1-3):** The right hand plays a melodic line with slurs and accents. The left hand provides a rhythmic accompaniment with slurs and accents. The dynamic is *mp*.
- Section B (Measures 4-6):** The right hand continues the melody with slurs and accents. The left hand has more complex patterns with slurs and accents. The dynamic is *mp*. Fingerings are indicated: 4 2 1, 4 3, 5 2, 3 2, and 2.
- Section C (Measures 7-12):** The right hand plays a melodic line with slurs and accents. The left hand has more complex patterns with slurs and accents. The dynamic is *p* and *pp*. Fingerings are indicated: 1 2, 1 3, 2 1, 2 3 1, and 3.

13

mp *ritardando molto*

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

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.

Cello Solo from Cantata BWV 41

J.S. Bach

Arr. E. Bindman

Adagio

mf

L.H.

3

3

5

3

legato simile

3

7

4

4 3 2 1

4

1 3

4

9

5 1

2 1 2 4

tr

Bach starts his patterns from the 2nd 16th note of each beat here, so separate the phrases accordingly. The wide melodic leaps, challenging on any instrument, should be navigated slowly, with relaxed wrists/elbows/shoulders.

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 treble and bass clef staff. 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 'mp' (mezzo-piano). The score includes various musical notations such as slurs, ties, and fingerings. The first system starts with a treble clef staff containing a melodic line with a slur and a tie, and a bass clef staff with a rhythmic accompaniment. The second system continues the melodic line in the treble and the accompaniment in the bass. The third system features a treble clef staff with a slur and a tie, and a bass clef staff with a rhythmic accompaniment. The fourth system continues the melodic line in the treble and the accompaniment in the bass. The fifth system concludes the piece with a final melodic phrase in the treble and a final accompaniment phrase in the bass.

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

3

5

mf

7

9

11

13

15

17

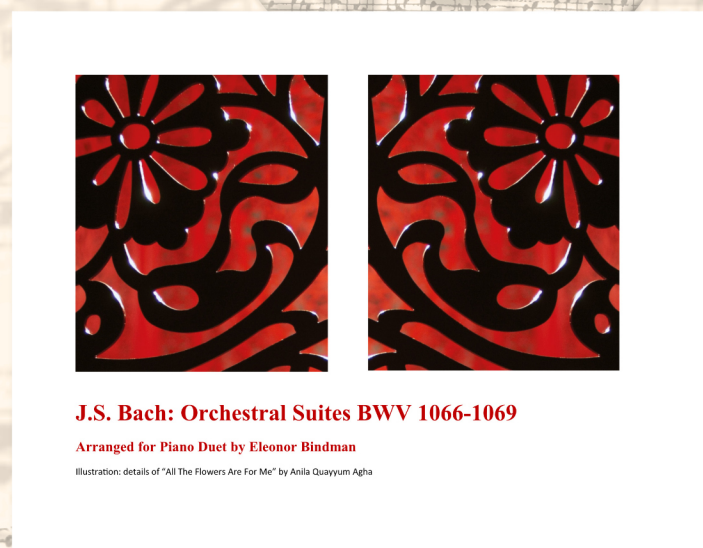
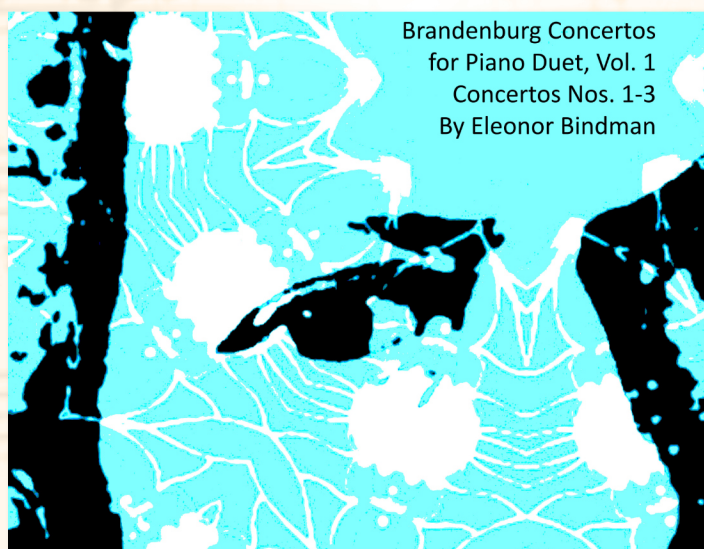
ritardando --- al --- fine

R.H.

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

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