J. S. BACH

TOCCATA AND FUGUE IN D MINOR

BWV 565

Arranged for Titano Emperor V, Piano-Accordion
By Campbell Bettridge

Toccata and Fugue in D minor

BWV 565

J. S. BACH

Points about the notation.

This arrangement of Bach's Toccata and Fugue in D minor is for Titano Emperor-V, piano-accordion with a quint freebass system of 160 buttons.

The top and middle stave is for both right hand and left hand. The position of the fingering text reflects which hand is to play the notes. Text above the stave is for the right hand and below the stave the left. The notes are written at sounding pitch, so the selection of couplers may require sections of the work to be played an octave above written. With the registration I have used, playing an octave above written is the most common, so I've indicated the sections to be played at notated pitch with *(loco)* next to the coupler markings. The dots above the coupler markings indicate the use of the quint reed; black on, white off.
The bottom stave – pedals. This is for the left hand, and is to sound an octave below written. I've used a transposing clef to illustrate this.

For the left hand, the double-dot registration is the standard bass pitch giving the lowest C for the pedal, while the single-dot is the octave higher, moving the top range to B almost two octaves above middle C.

The registers marked in are those that I used, others would be acceptable if preferred, but avoid using too many different registers as the German preference of registration was not to over-decorate the notes with numerous colours and combinations, this style was more appropriate for French organ works.

Small bracketed notes are indication of Bach's actual score, (Edition; G. Schirmer, Inc. Editors C.-M. Widor and A. Schweitzer), here they are to be omitted due to impossibilities, or have been transposed up or down an octave. An exception is the passage from bar 4 to bar 10; the use of the master registration is to double the bass line with the right hand.

Lines connecting fingering indicate either; replace one finger with the next, or, slide as if a glissando (in strict rhythm).

At times, full bar rests in some voices may have been omitted to allow for fingering and space between notes.

Campbell Bettridge
August 2001

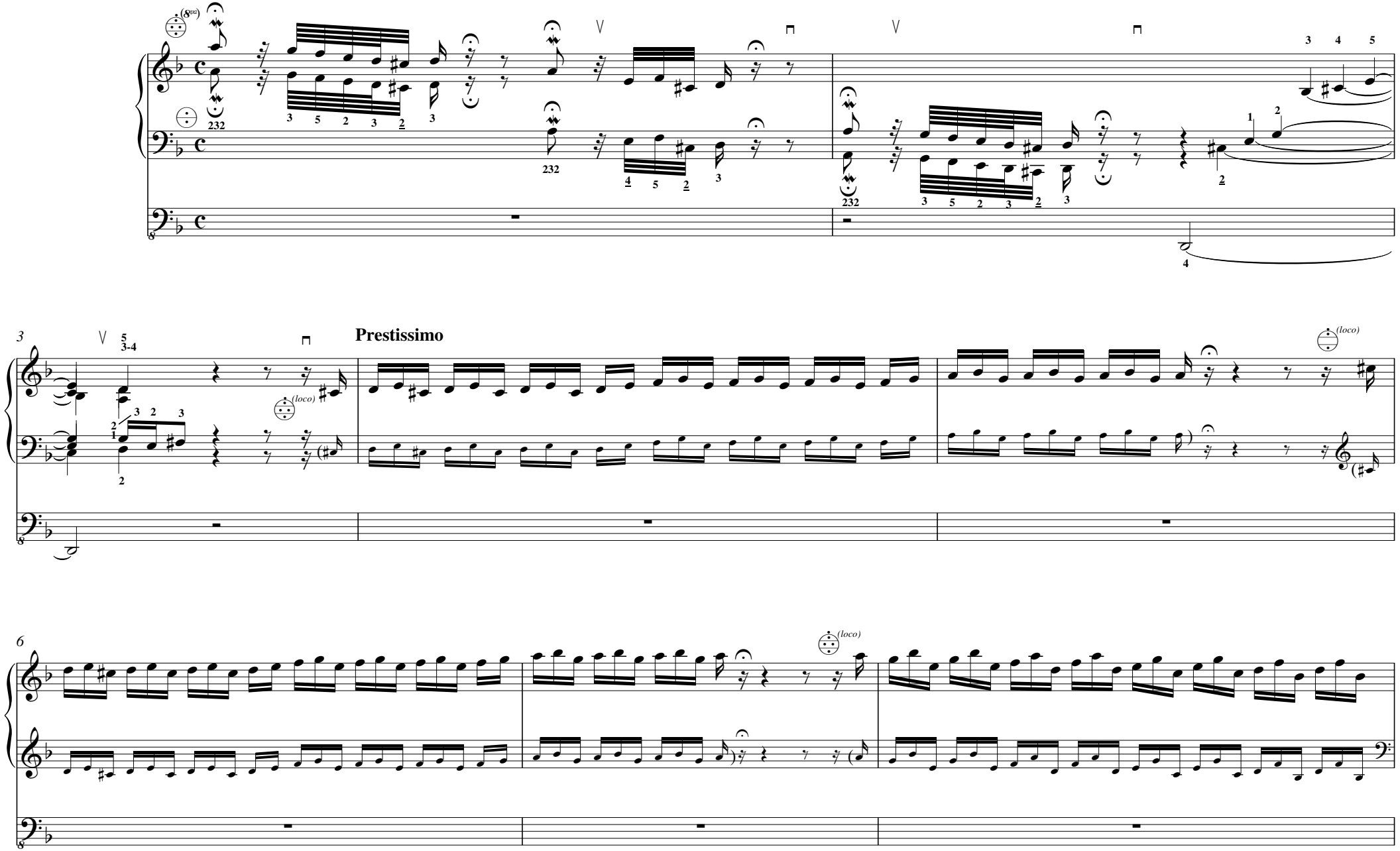
TOCCATA AND FUGUE IN D MINOR

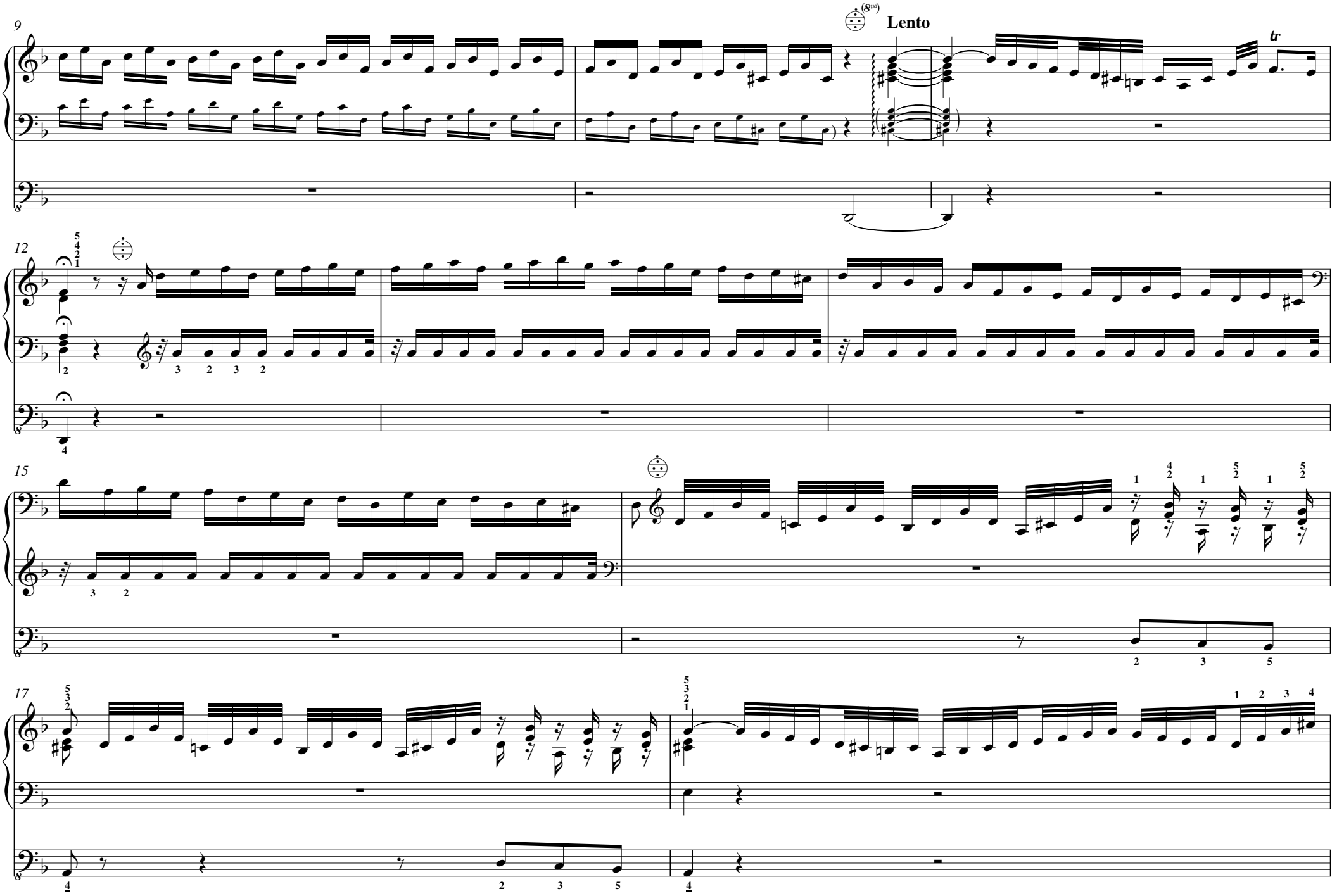
BWV 565

J. S. BACH
Arr. Campbell Bettridge
for Titano Emperor V Piano-Accordion,
160 Button Quint Freebass System.

TOCCATA

Adagio




9
(8va)
Lento
tr
12
15
17