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Vol. 1793

TOCCATA ALBUM

For the Piano

Edited by

ERNO BALOGH

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The Toccata, one of the oldest musical forms, has endured for more than three centuries. It is frequently used by contemporary composers; in fact the twentieth century has seen the creation of more toccatas, and more frequent performances of these works than in the preceding century.

The toccata, as we know it today, is in one movement, usually for keyboard instruments, and has no other character than a multi-voiced, continuous, fast, flowing movement for virtuoso display. The ever intriguing appeal of this form, stemming as it does from its combination of speed and virtuosity, has special relevance for our age.

The ancestor of the toccata, before this name was used, was the PREAMBULUM. The earliest so-called toccatas of the 16th Century were alternations of chordal and passage work; often a polyphonic section was included between them. Even at this period, this form served to exhibit the virtuosity of the performer.

The toccata evolved from an earlier version which was a very free style composition written primarily for keyboard instruments, but sometimes for groups of wind or brass instruments. These early compositions were not different in character from the sonatas, fantasies, ricercari and preludes of that period.

Later the toccata developed into a work of several movements and many composers contributed to its development. It reached perfection with Bach who wrote toccatas for both harpsichord and organ.

The 19th Century toccata shows an entirely new conception. It had by this time evolved into a form similar to the concert etude and was now characterized by a constantly moving pattern, sometimes in single, but most often in double notes, developed and varied to sustain this propelling, driving force. The most important toccatas of the early 19th Century were contributed by such masters as Czerny and Schumann. The Schumann Toccata is possibly the crown of all toccatas in this new style. It employs the sonata form and implies a mastery of the keyboard which is still a challenge to the pianist.

These compositions can serve the pianist in a dual role, enabling him not only to become acquainted with this phase of the piano literature, but at the same time offering a technical challenge which can be used to develop virtuosity. Whereas the concert etude also serves such a purpose, the toccata is still more useful because an individual etude usually deals with one technical problem but practically any toccata includes several problems. Moreover, the toccata has a much more extended and interesting pedigree than the etude, which was born in the 19th Century.

This volume undertakes to offer as much variety in this rich field as limited space permits.

E. B.

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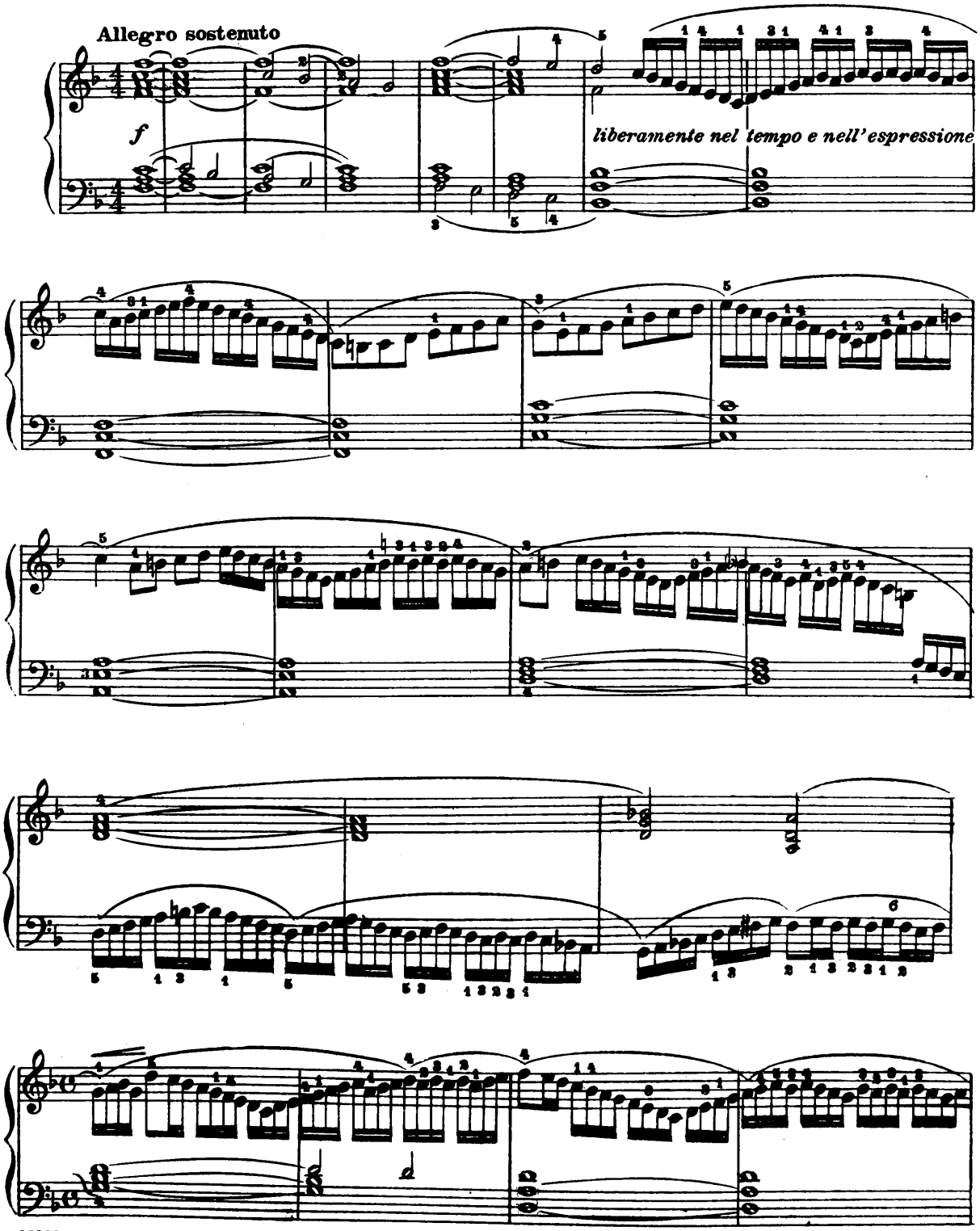
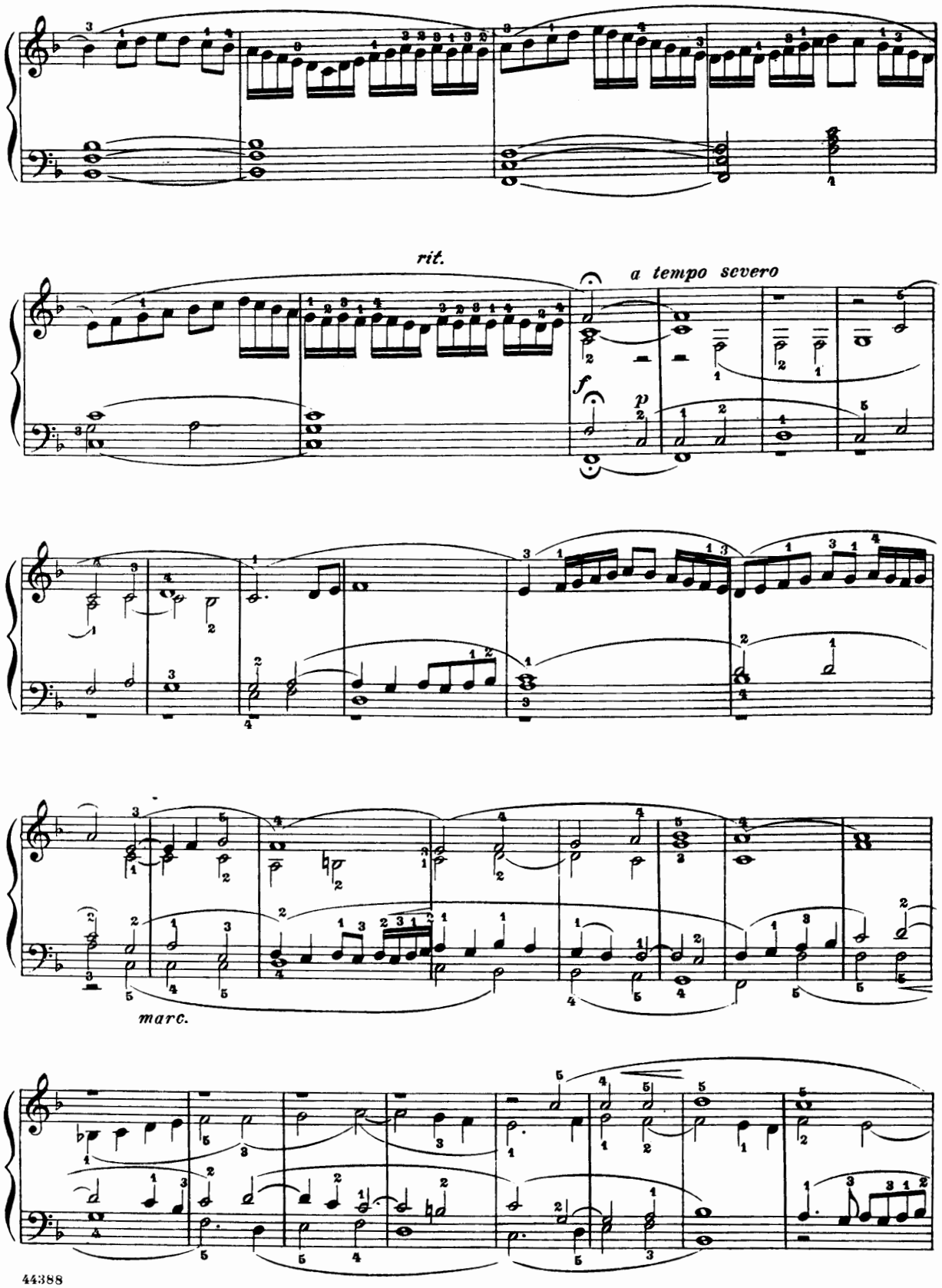
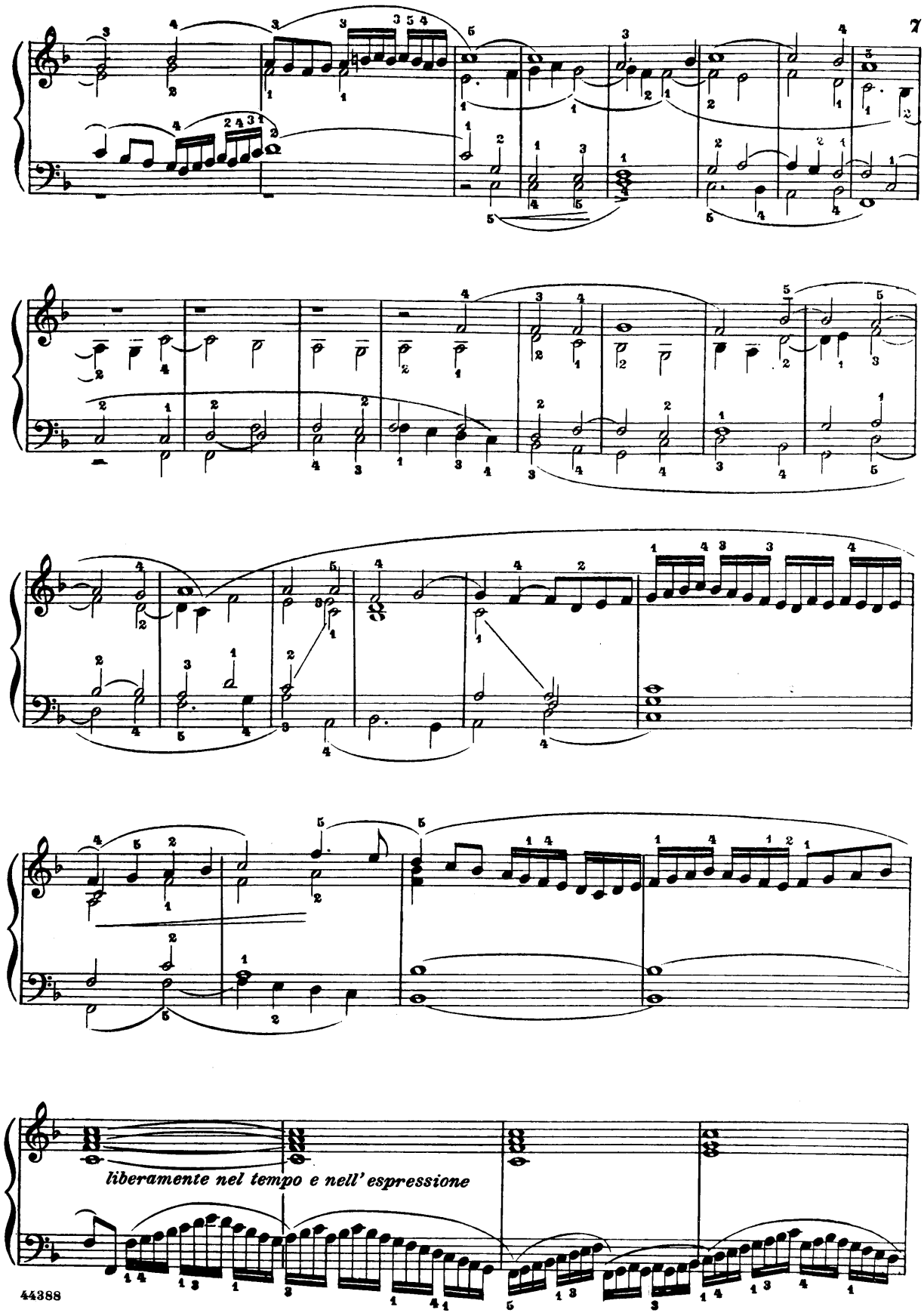
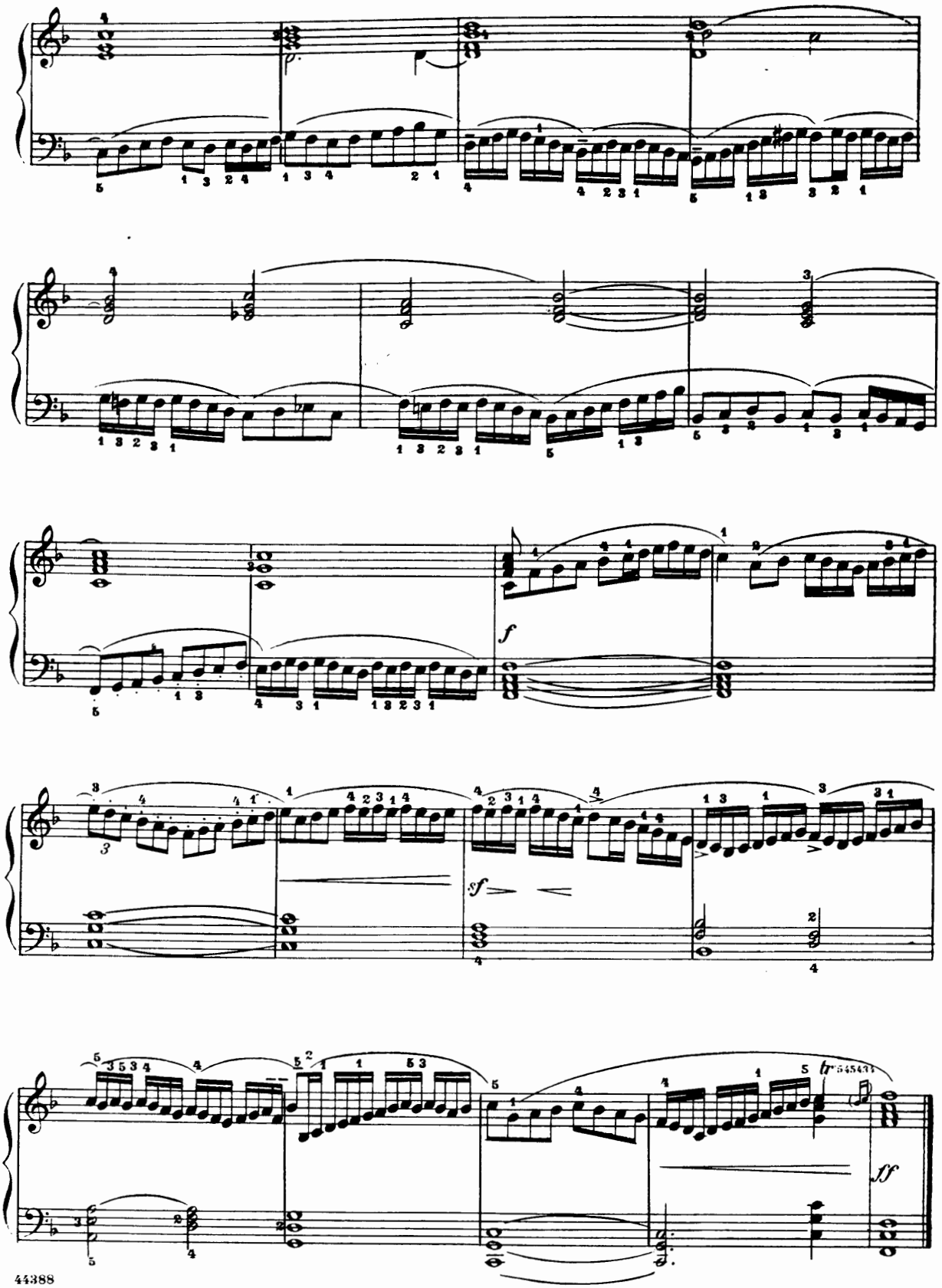
Toccata on the Sixth Tone

Annibale Padovano
(c. 1527-1575)



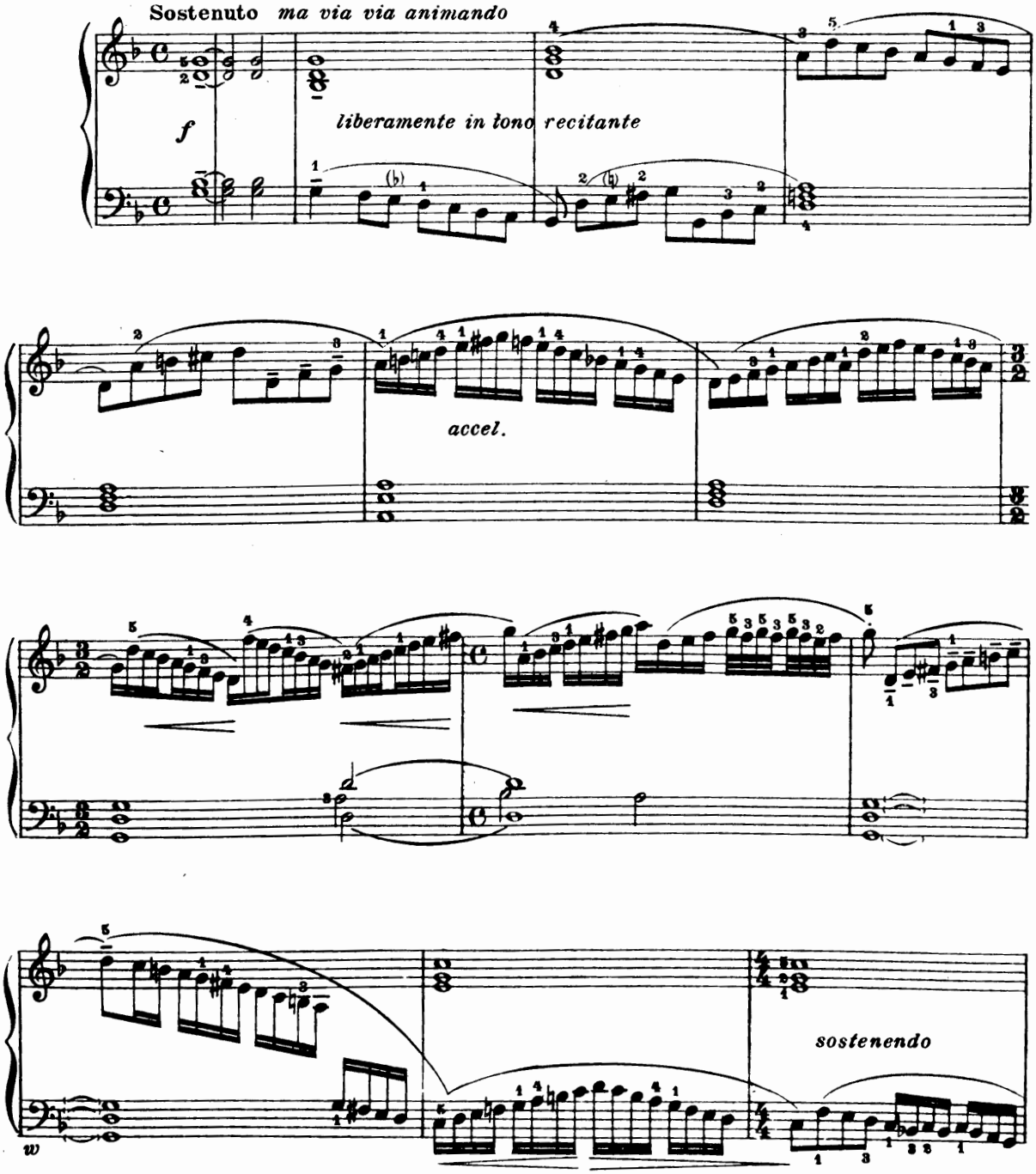

rit.
a tempo severo
f
p
marc.

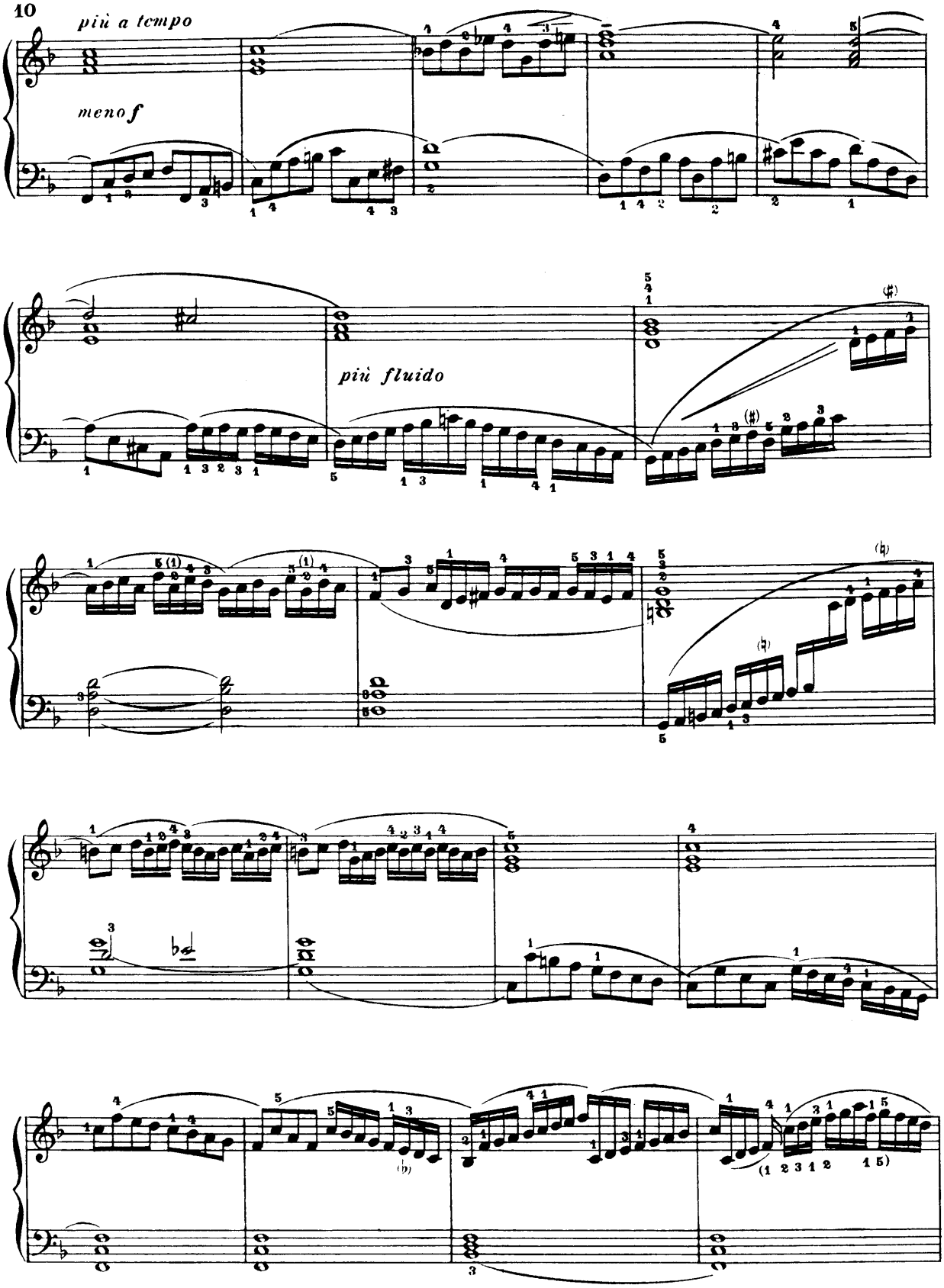

liberamente nel tempo e nell' espressione

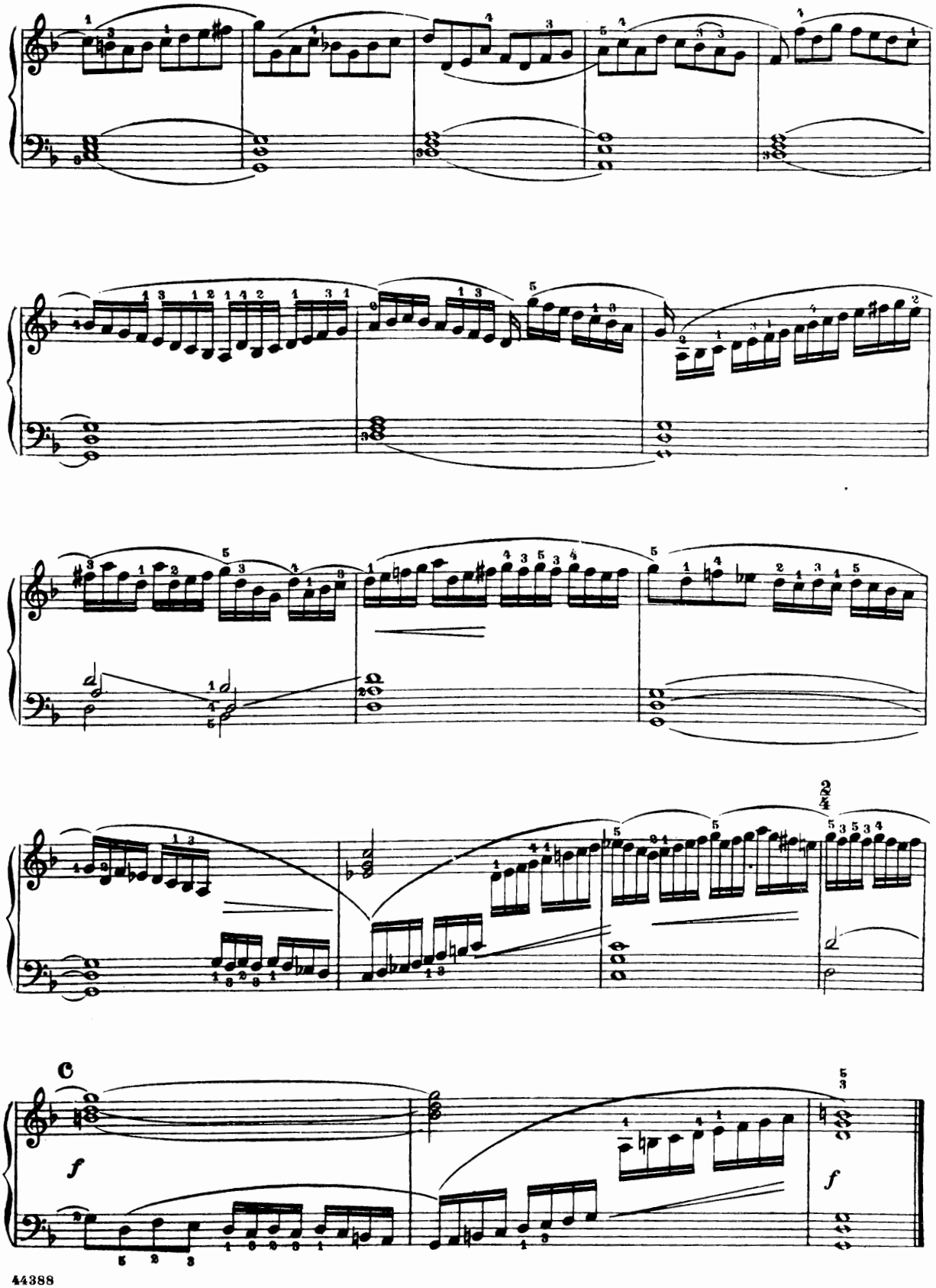

f
sf
ff

Toccata on the Second Tone

Giovanni Gabrieli
(1557-1612)

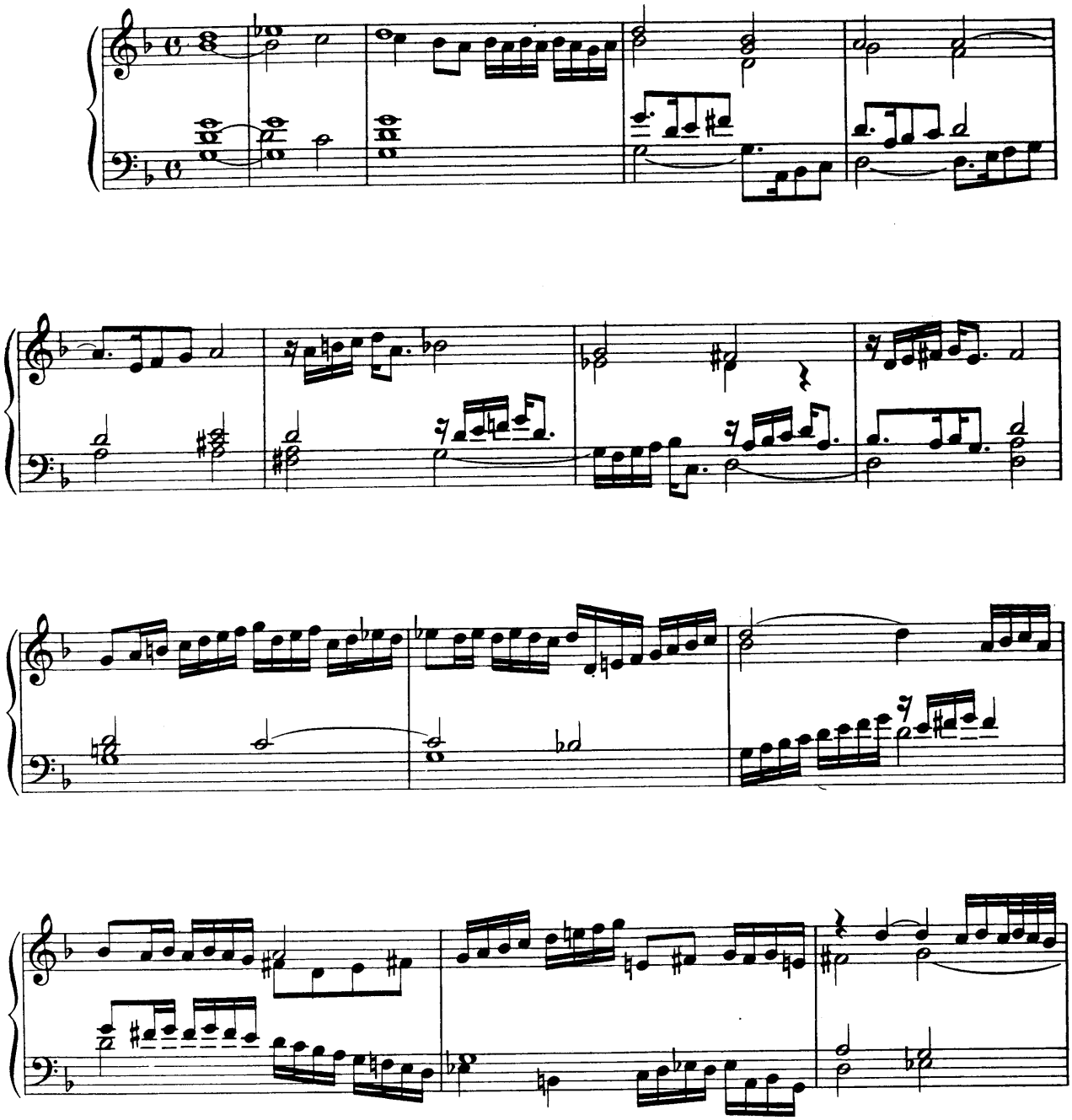



più a tempo
meno f
più fluido


C
f
f

Toccata

Girolamo Frescobaldi
(1583-1643)



N. B. The editor suggests a free use of legato in performing this composition.

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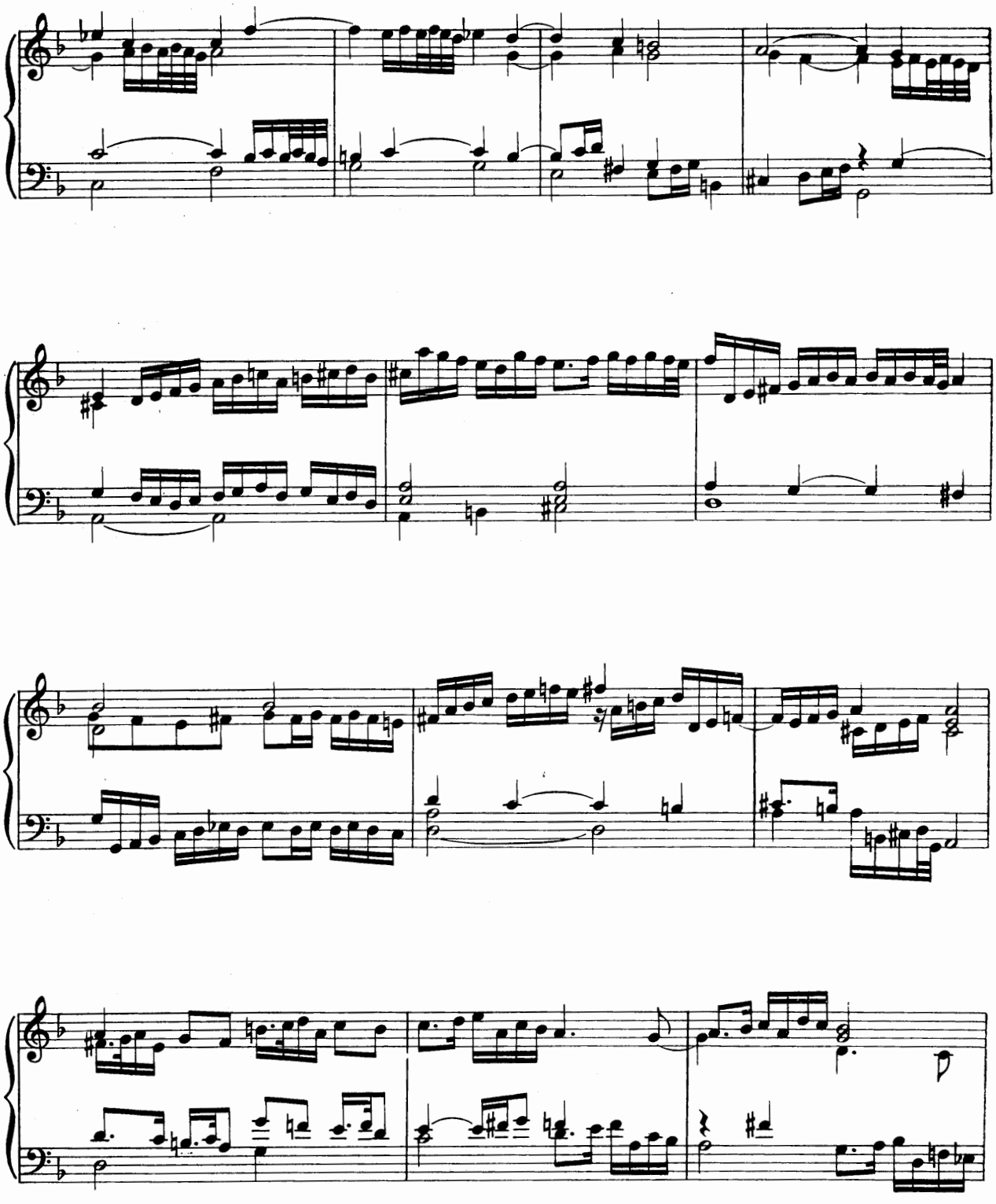
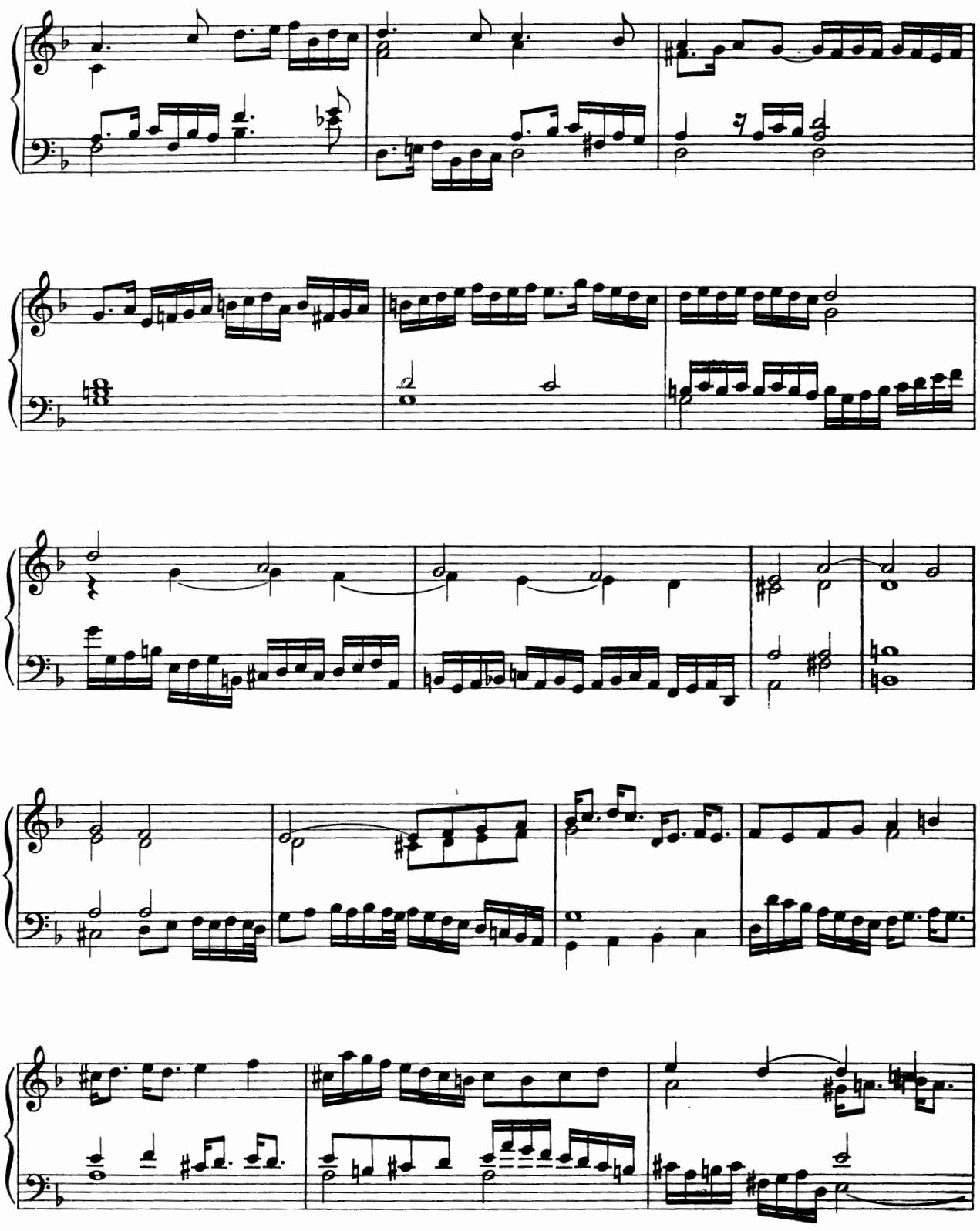
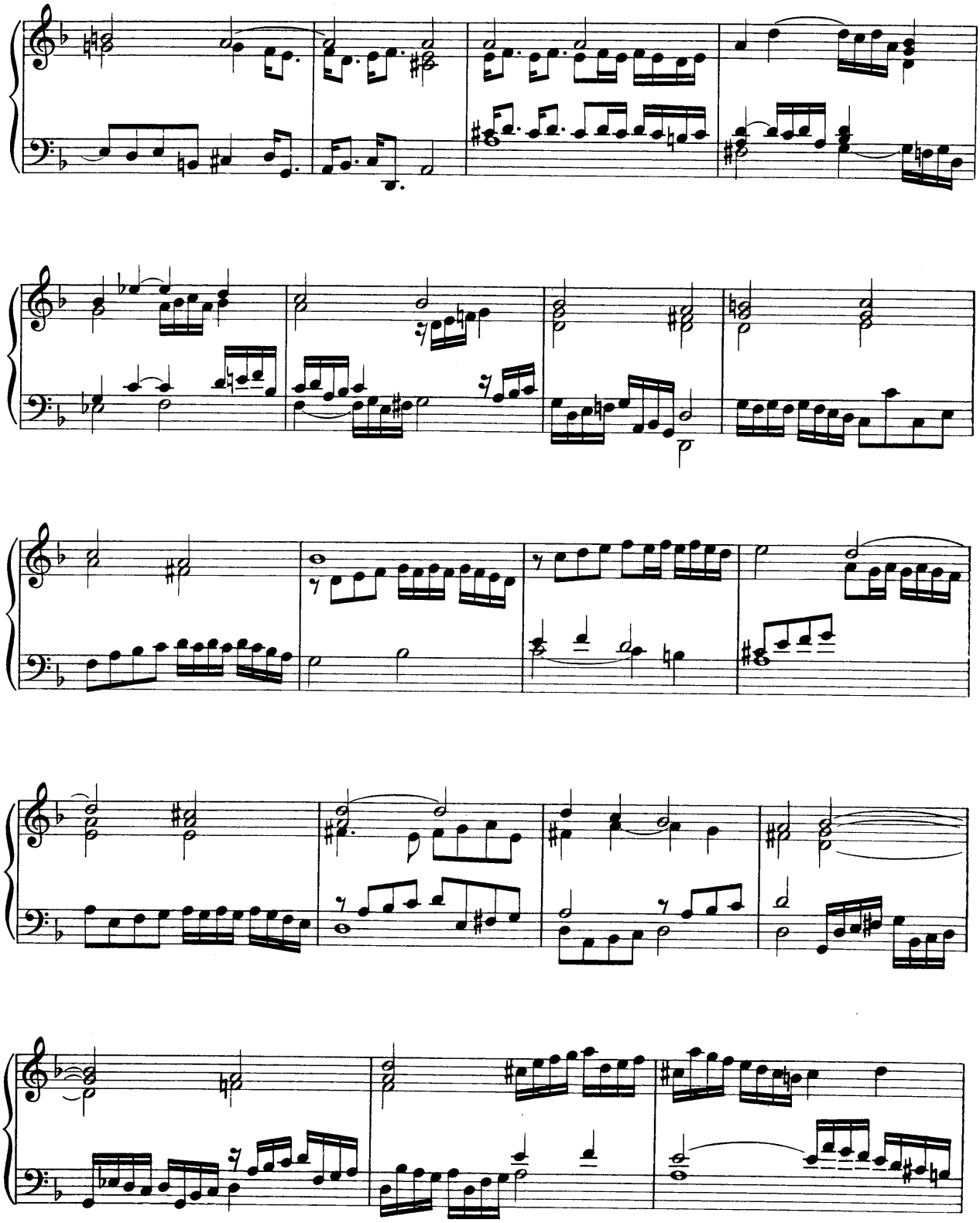
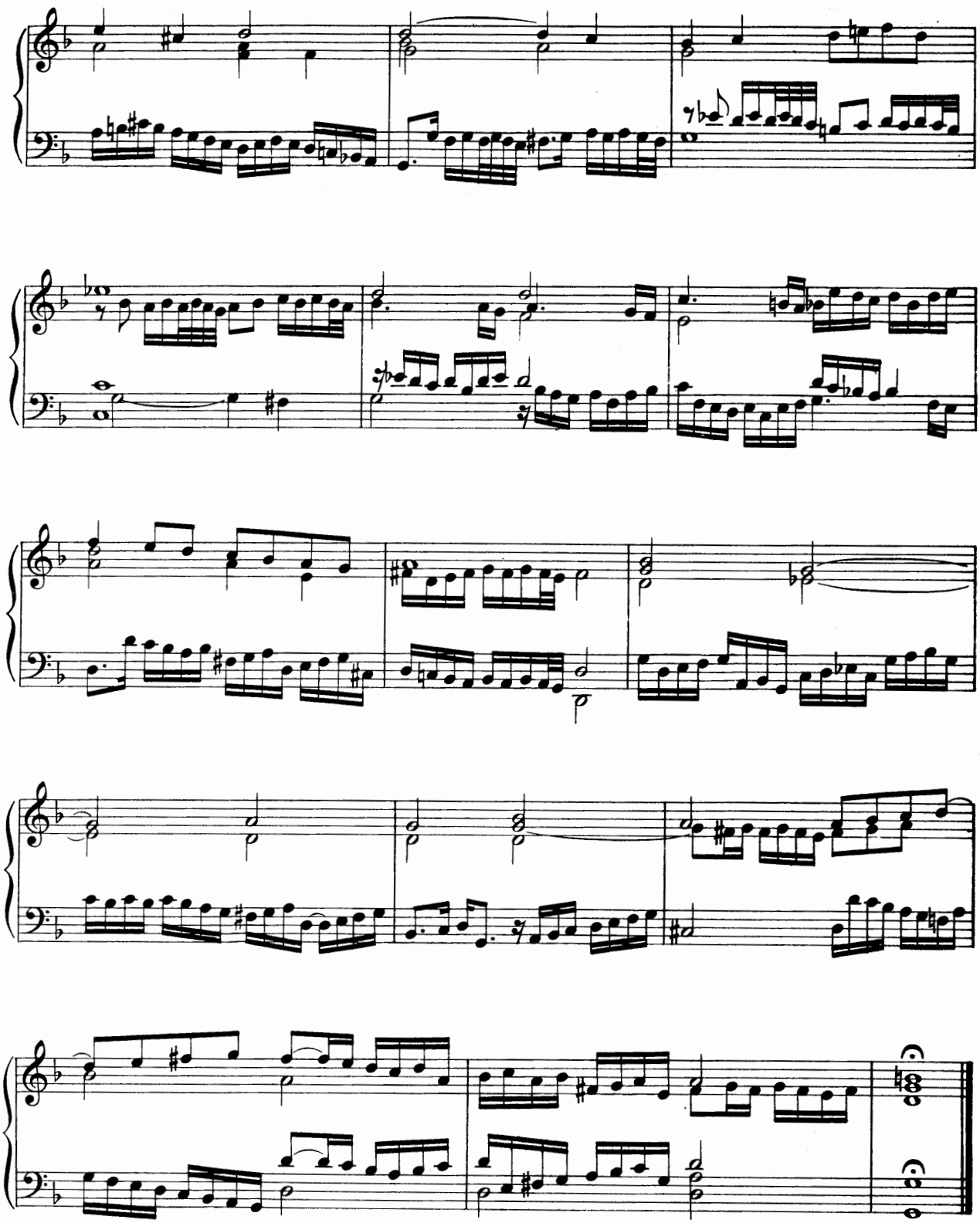




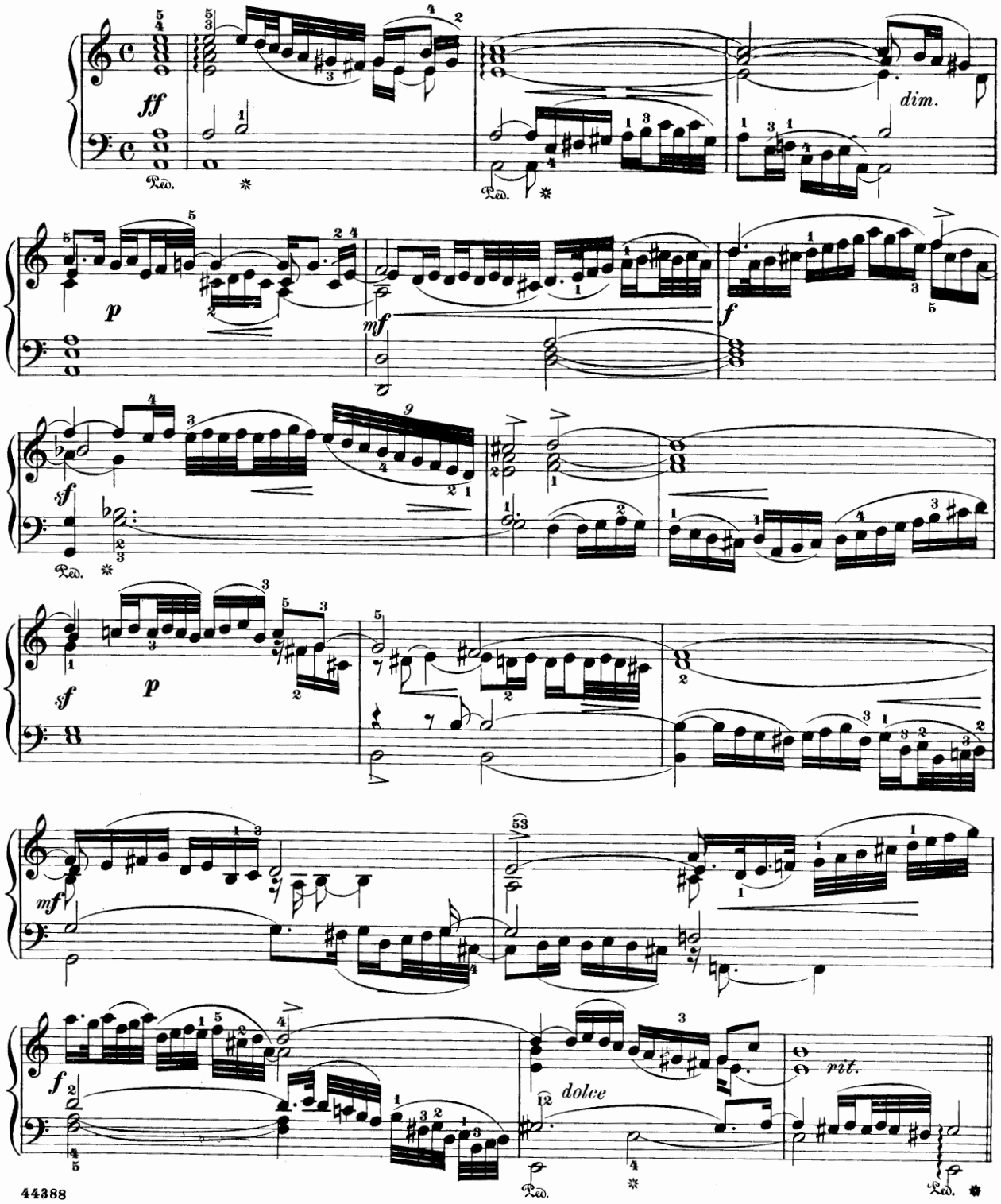


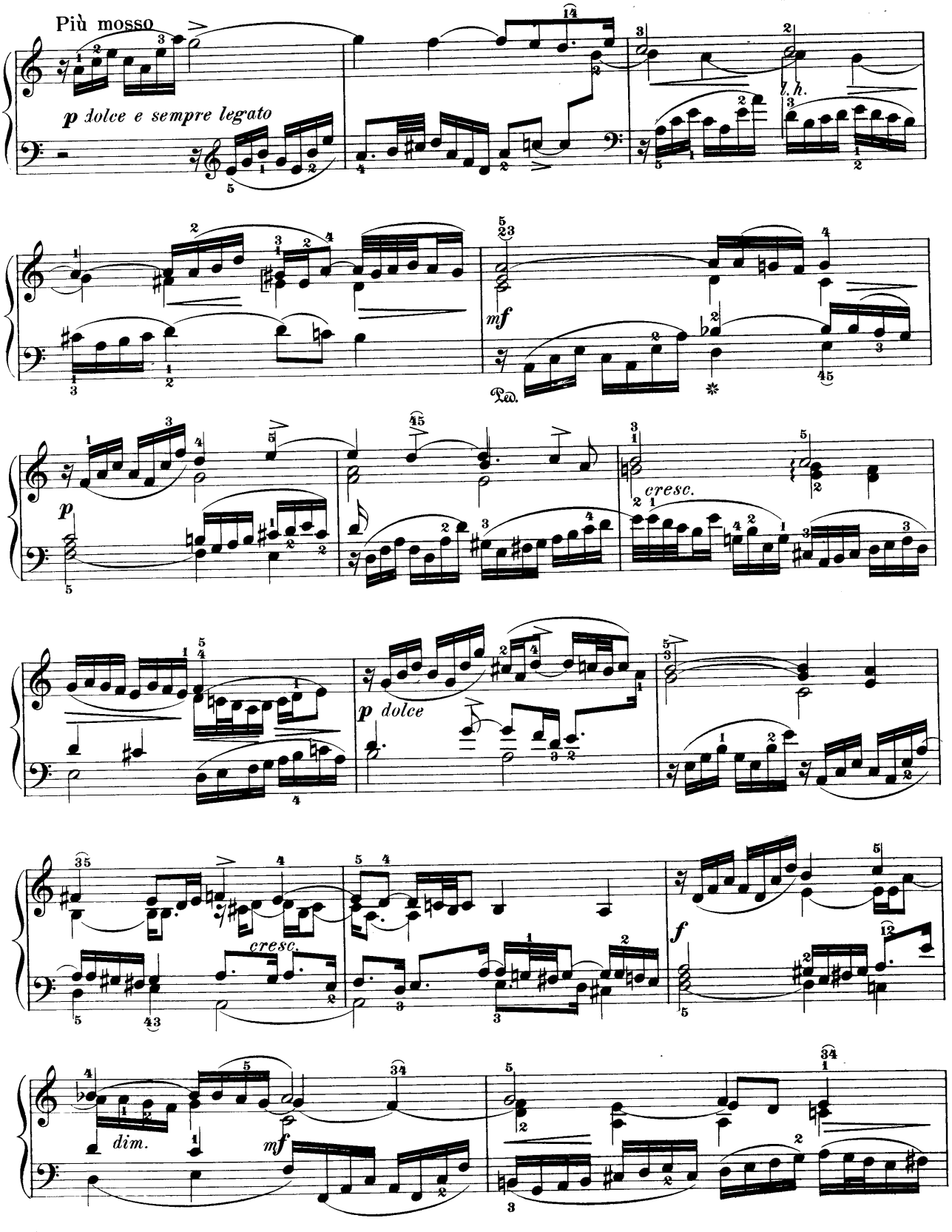


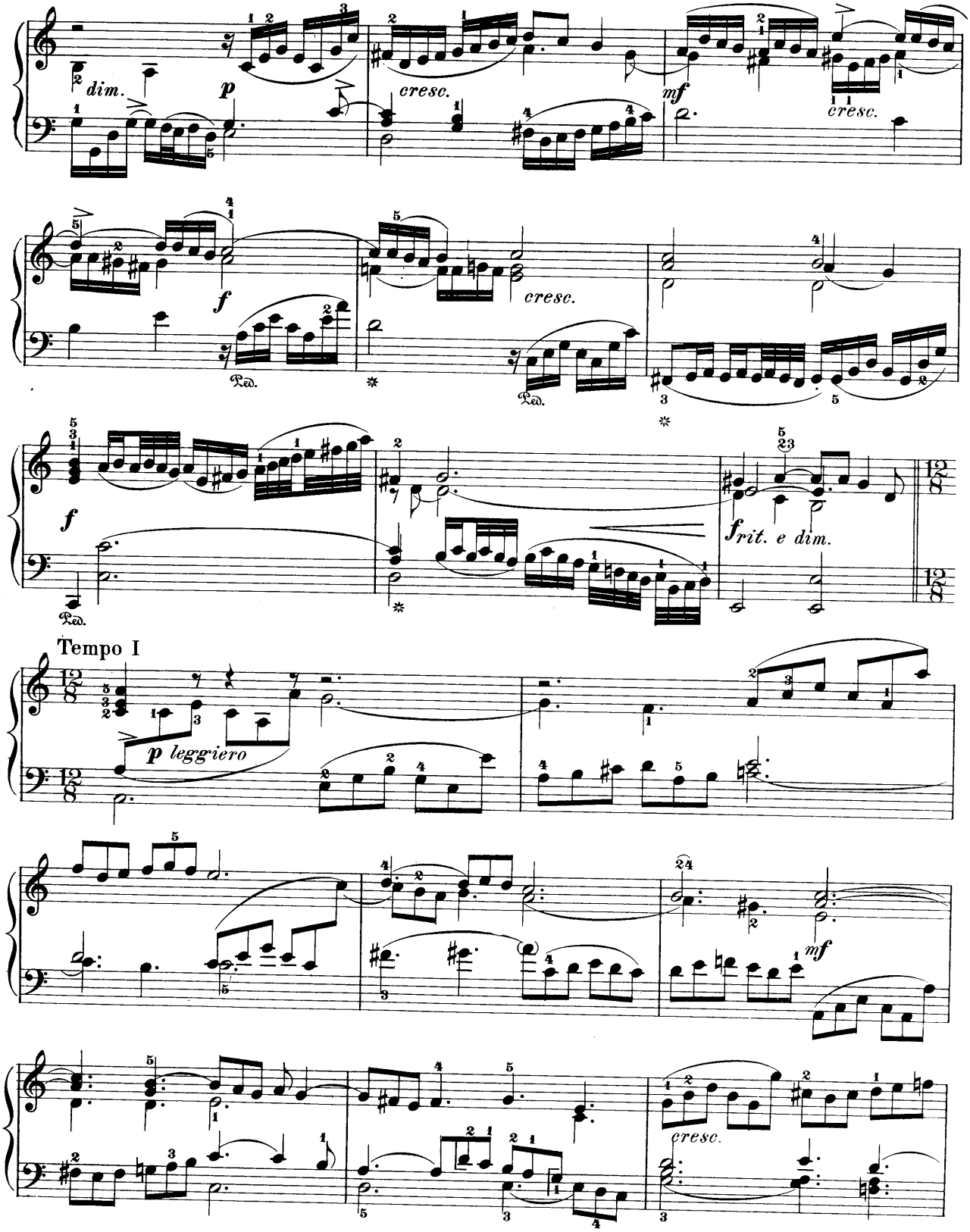
Toccata

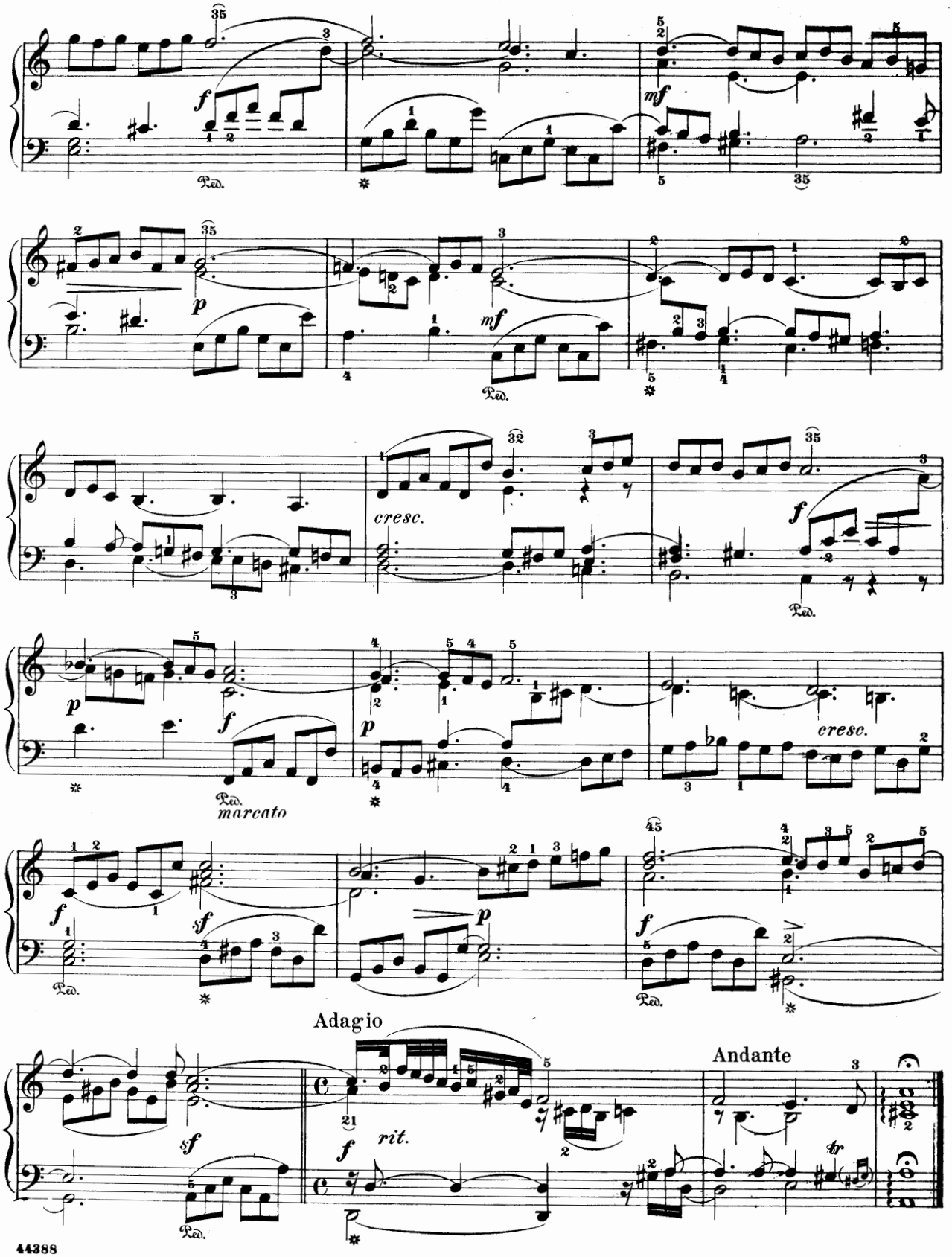
Johann Jacob Froberger
(1605?-1667)

Andante sostenuto



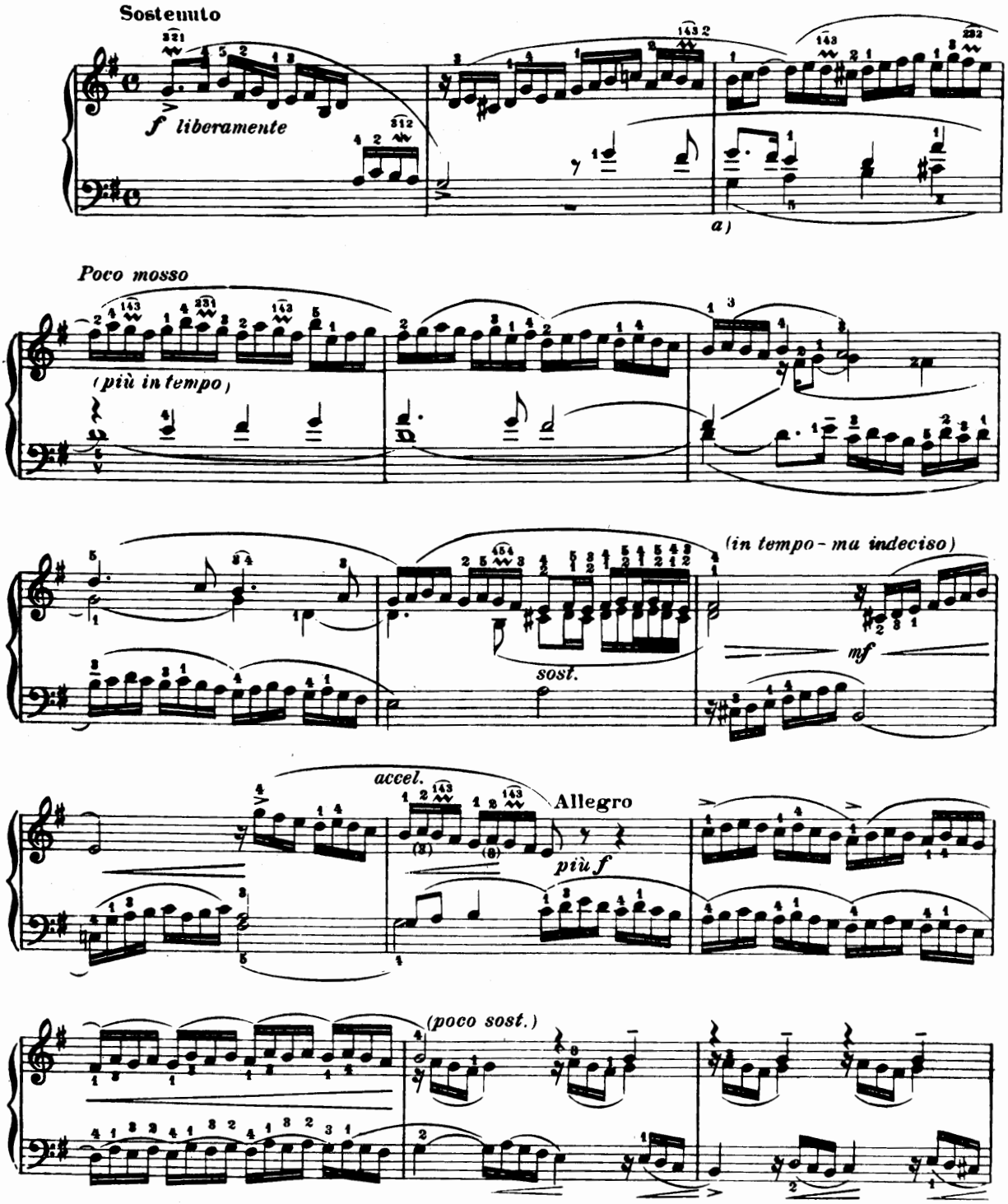

Più mosso
p dolce e sempre legato
l. h.
mf
Ped.
p
cresc.
p dolce
cresc.
f
dim.
mf

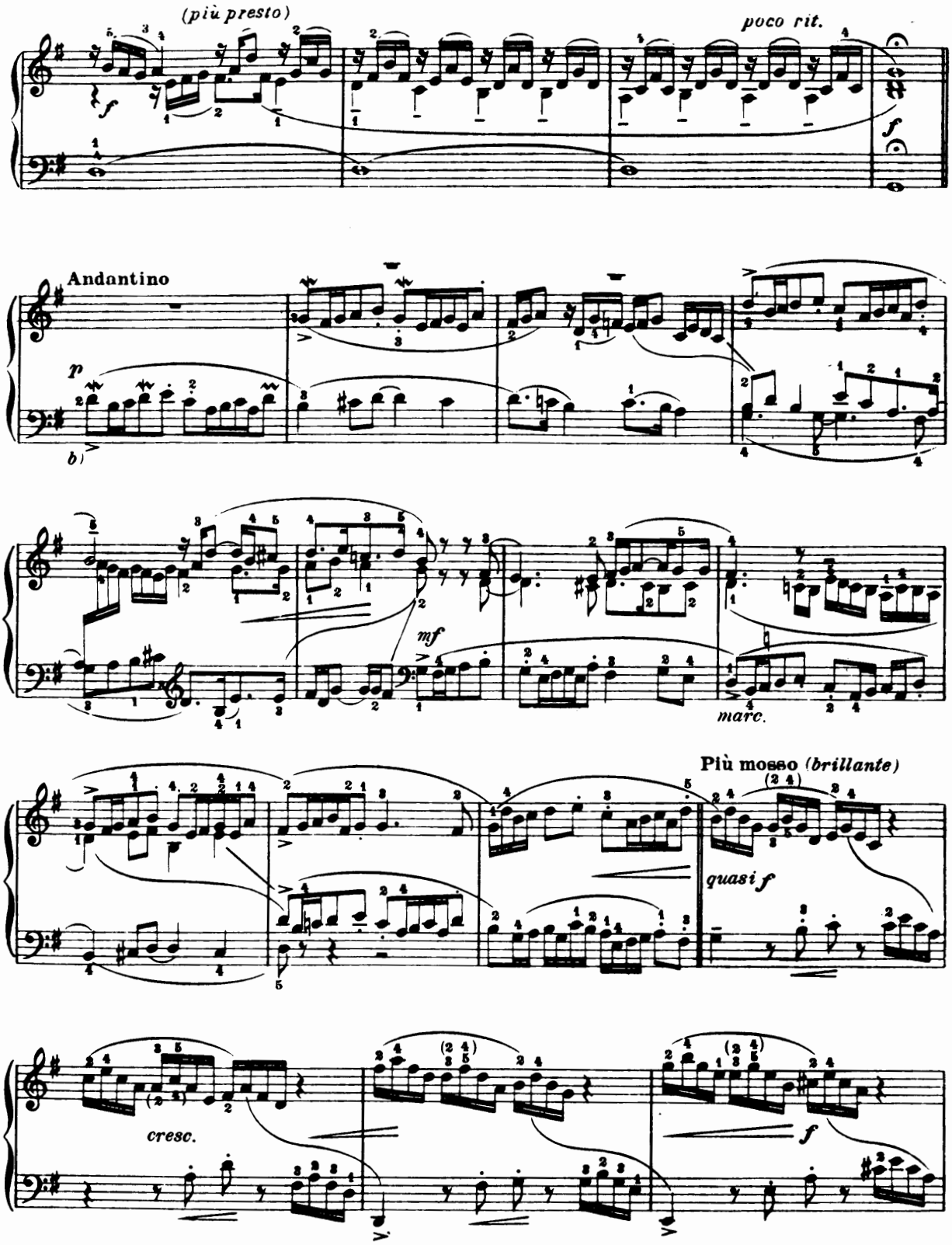

dim.
p
cresc.
mf
cresc.
f
cresc.
Ped.
Ped.
f
Ped.
frit. e dim.
Tempo I
p leggiero
mf
cresc.

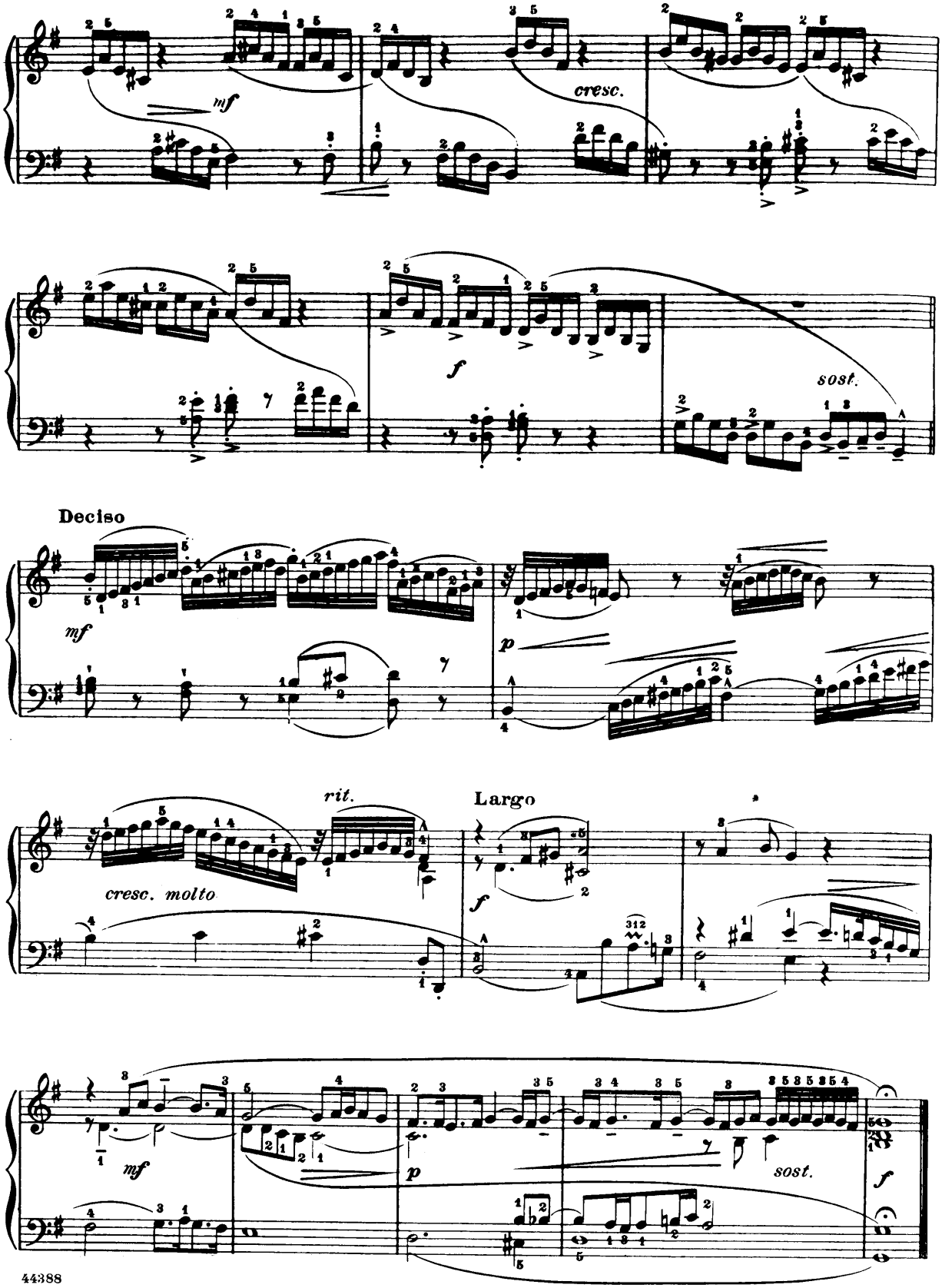

f
Ped.
mf
p
mf
Ped.
cresc.
f
Ped.
p
f
Ped.
marcato
p
cresc.
f
sf
Ped.
p
f
Ped.
Adagio
sf
Ped.
f
rit.
Andante
tr

Toccata

Dietrich Buxtehude
(1637-1707)

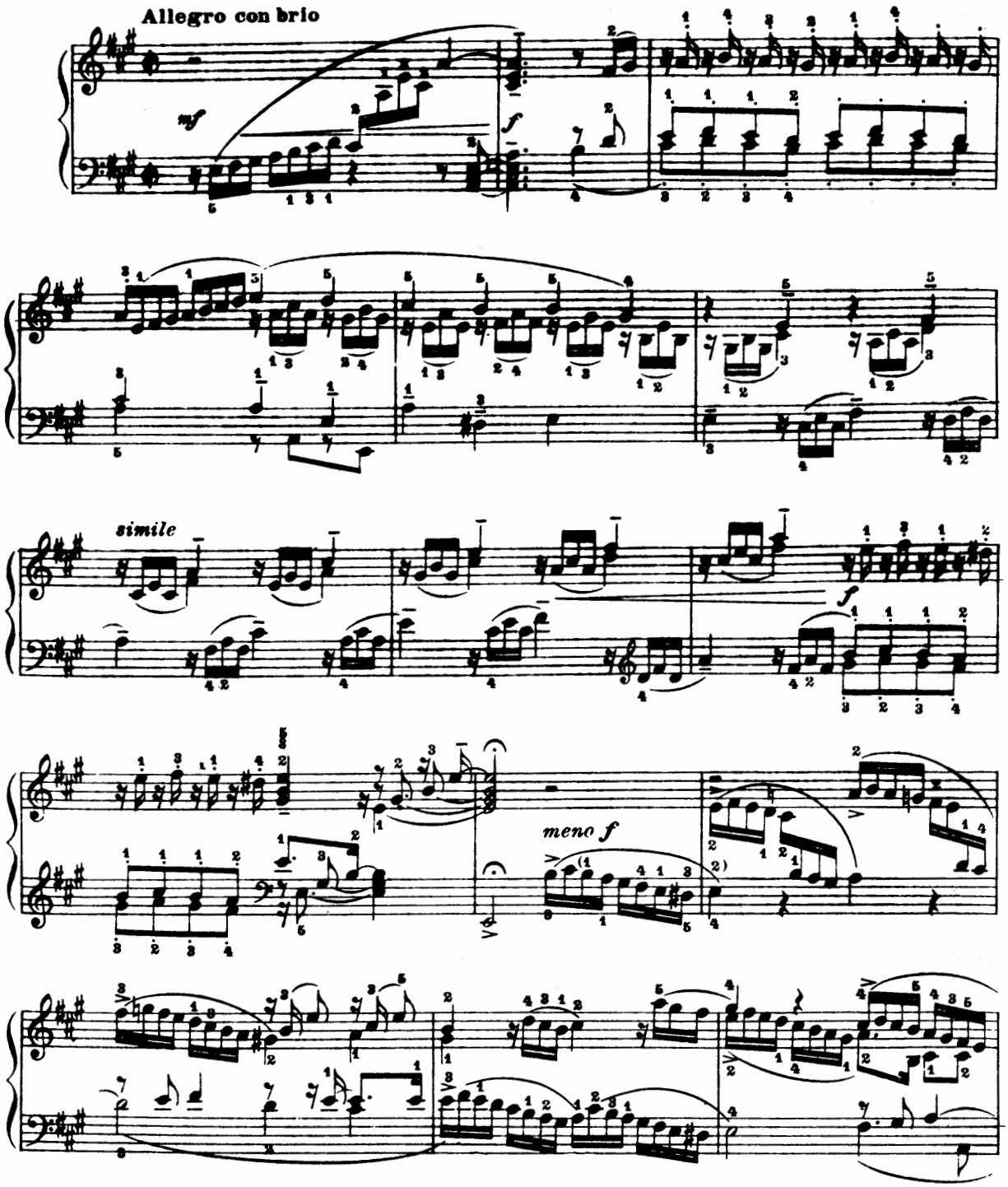



(più presto)
poco rit.
Andantino
p
b)
mf
marc.
Più mosso (brillante)
quasi f
cresc.
f

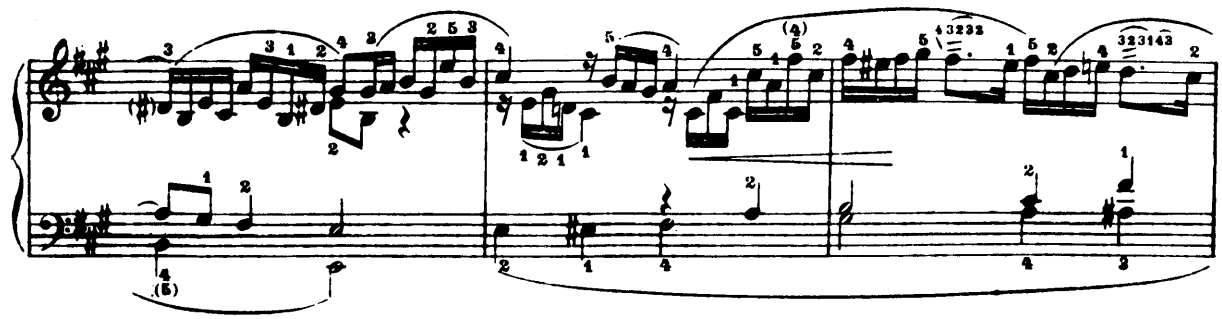

mf
cresc.
f
sost.
Deciso
mf
p
rit.
cresc. molto
Largo
f
mf
p
sost.
f

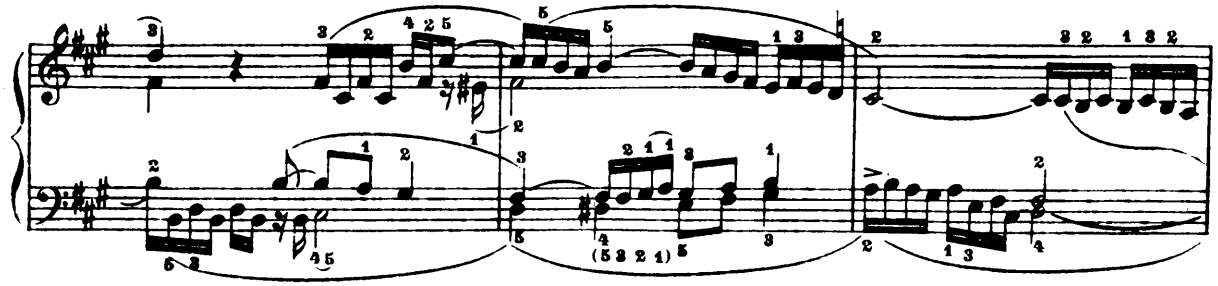
Toccata ★)

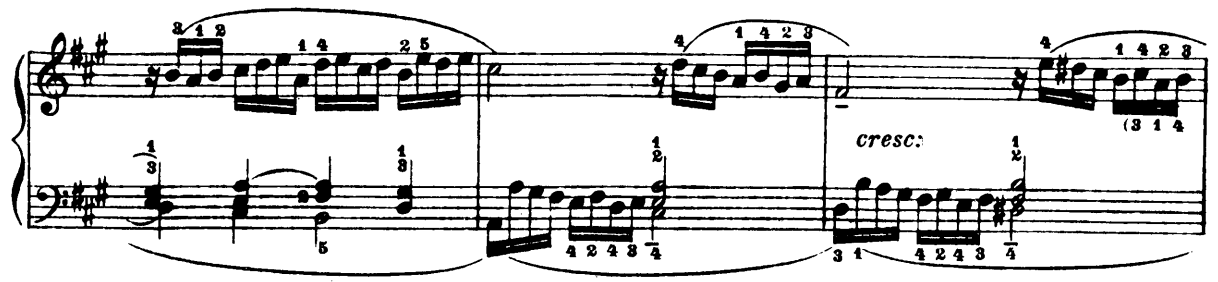
Henry Purcell
(c.1659-1695)

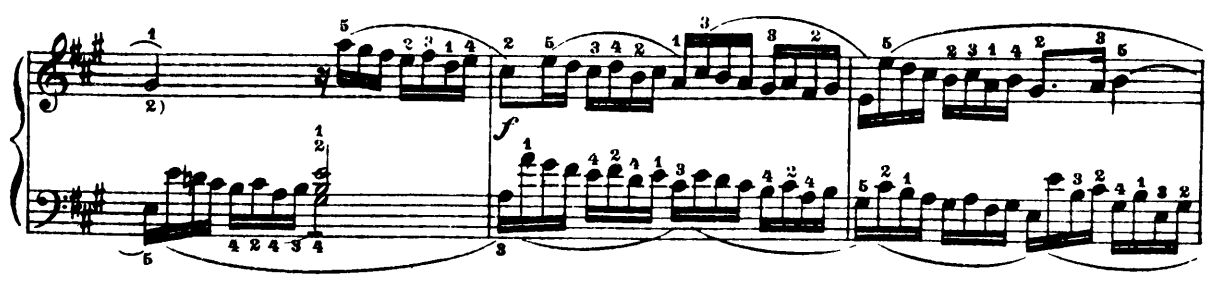


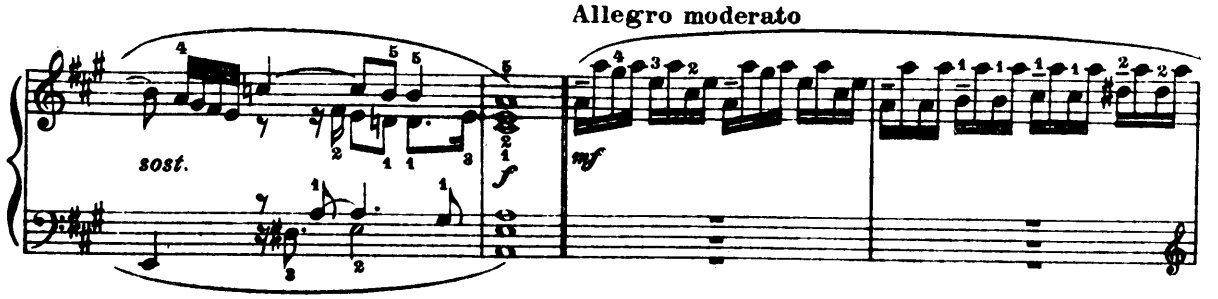
★ *NOTE: There is a possibility that this toccata may be a composition of J. S. Bach. For that reason it may be found in the 42nd volume of the Bachgesellschaft.*

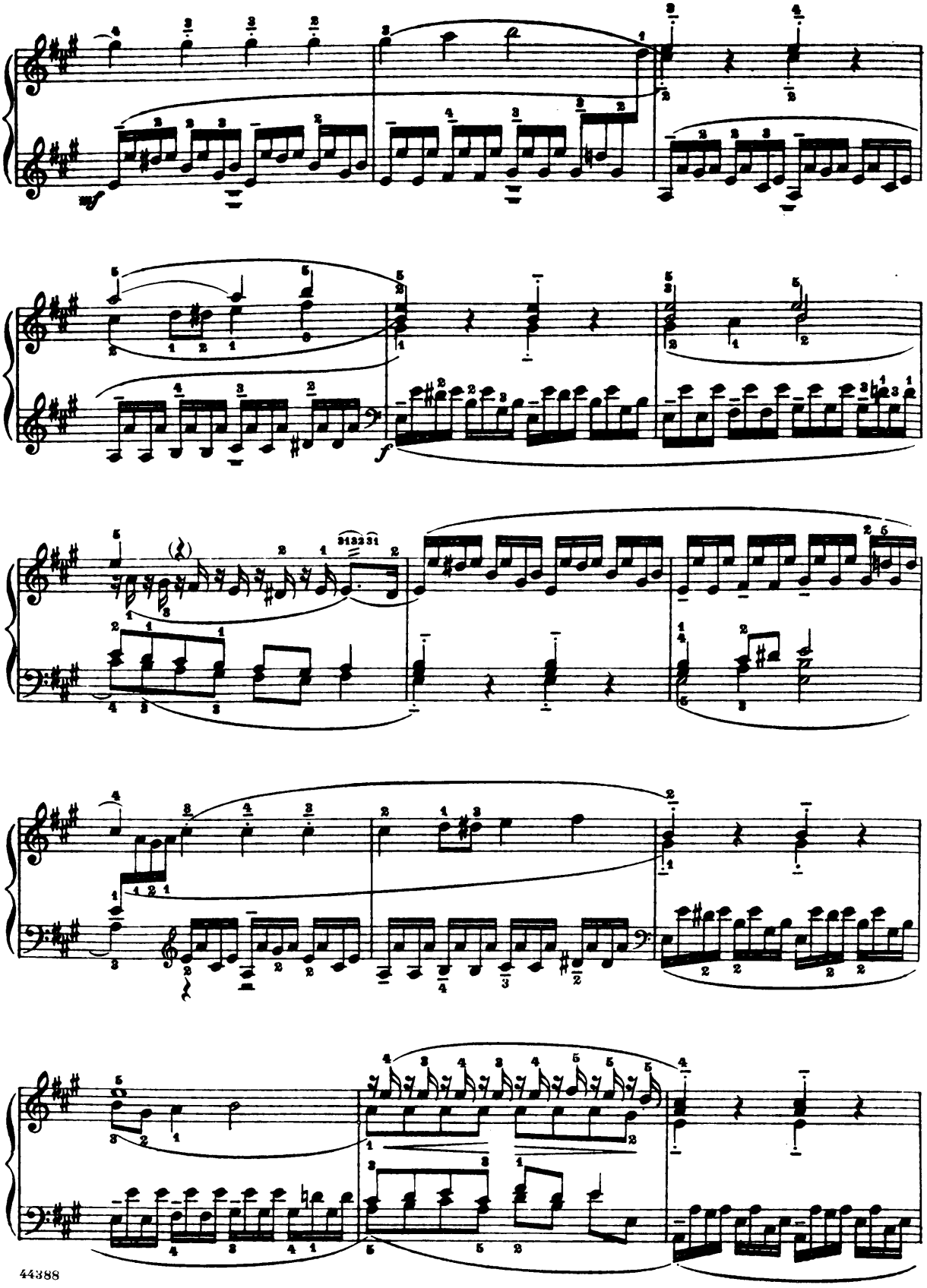


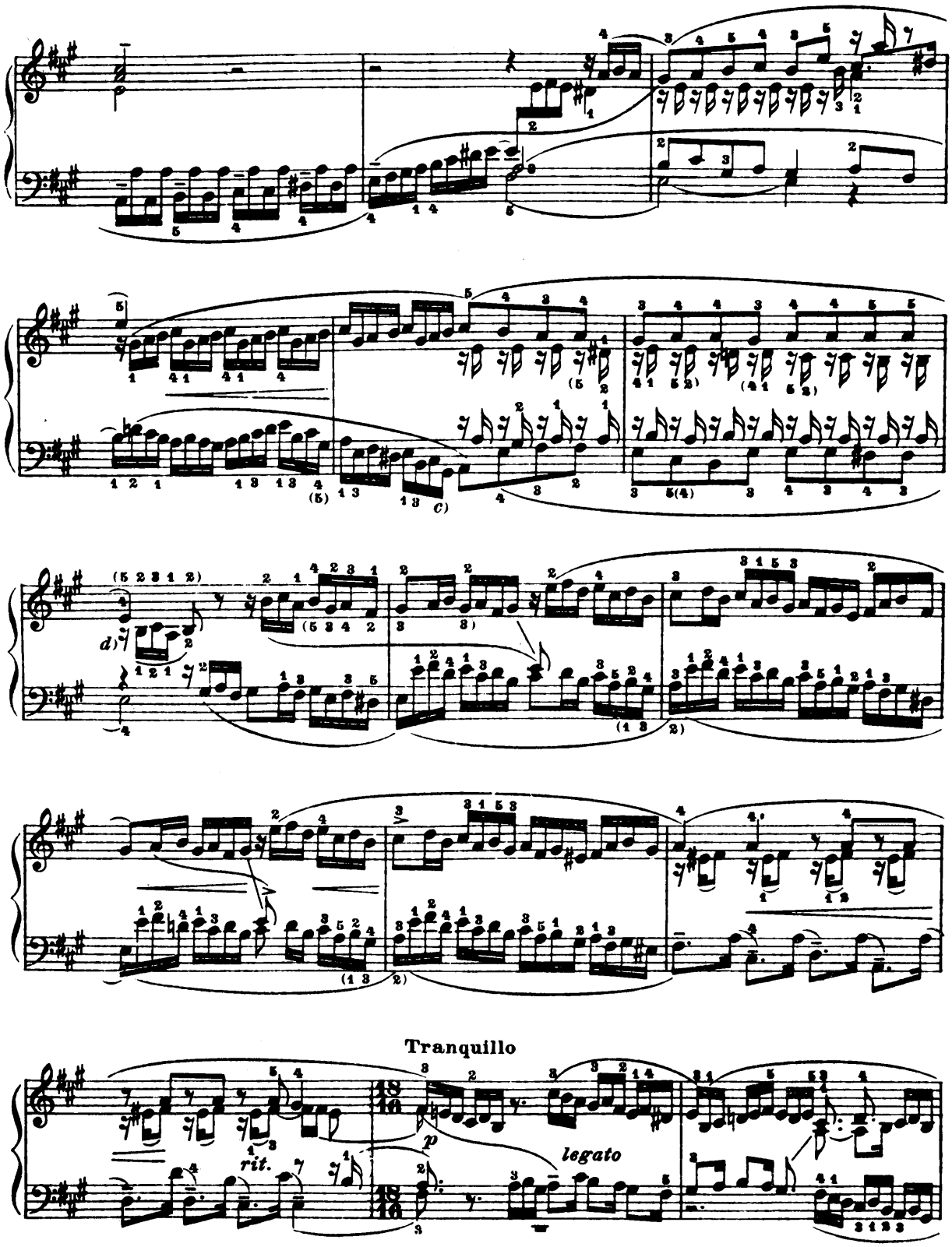


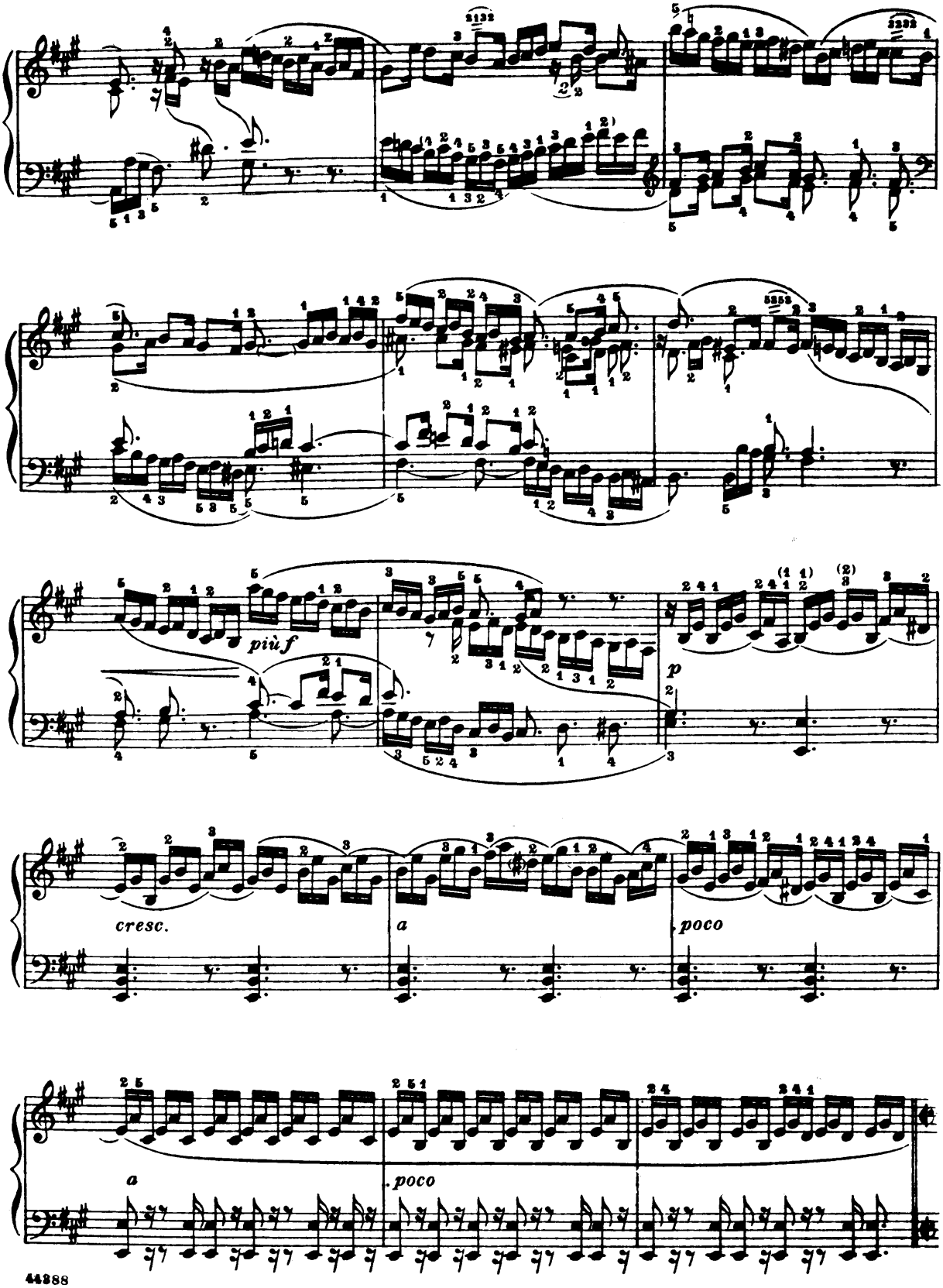

cresc.

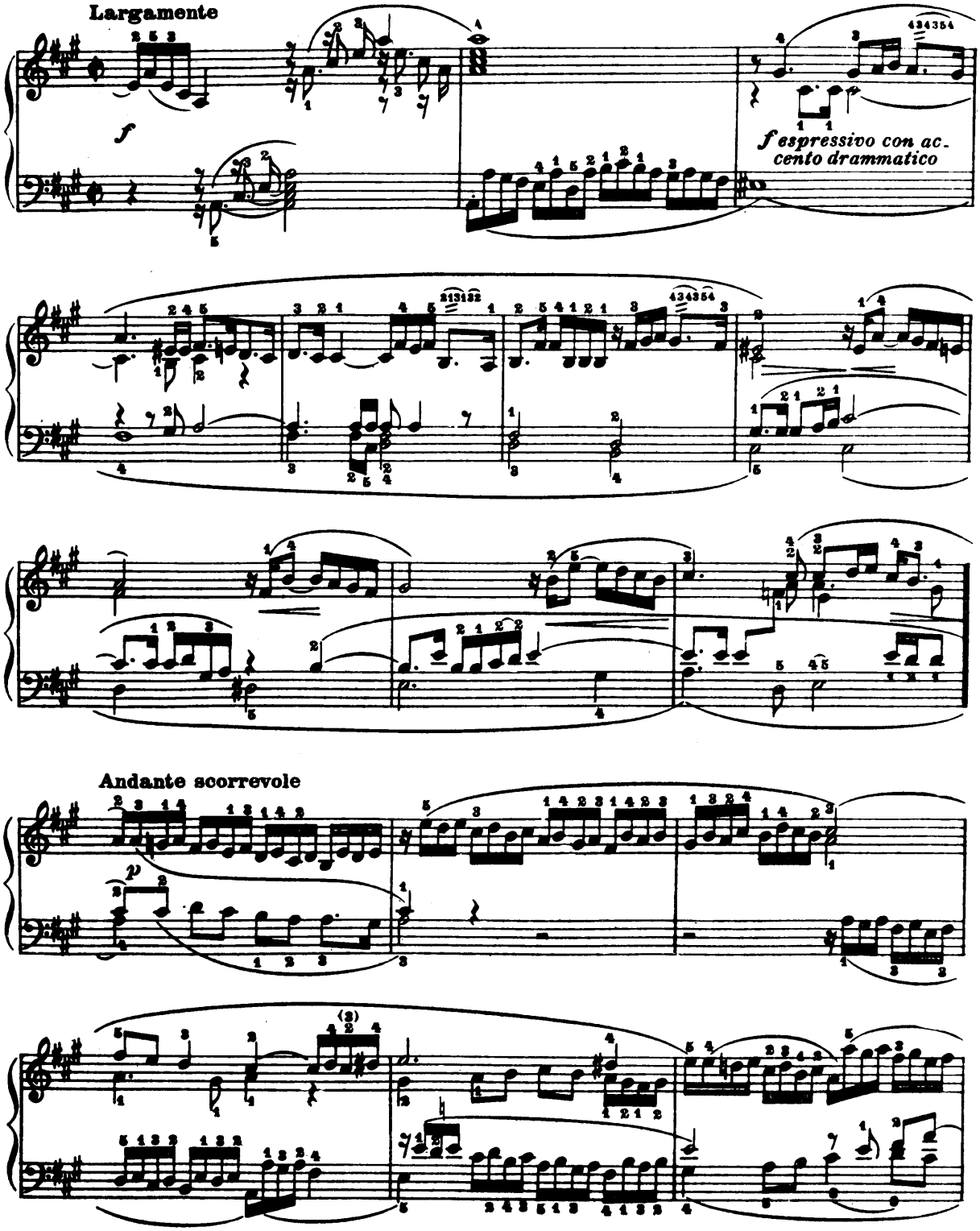

f

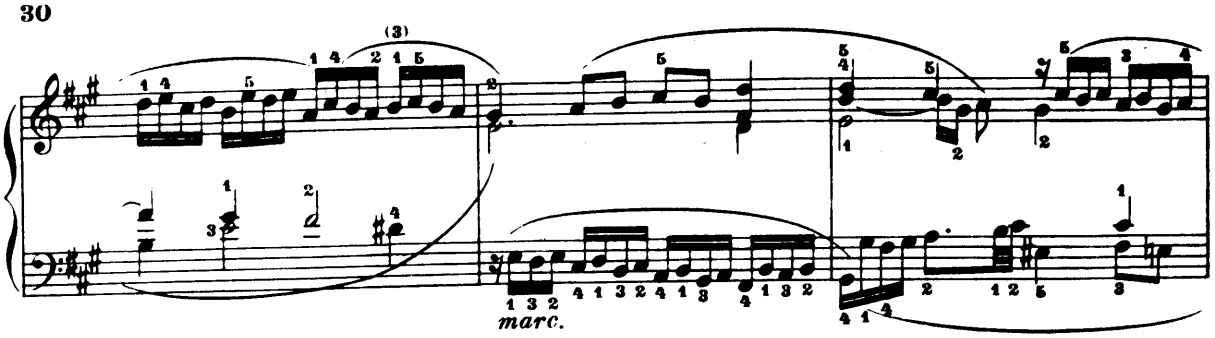

Allegro moderato
sost.
f
mf

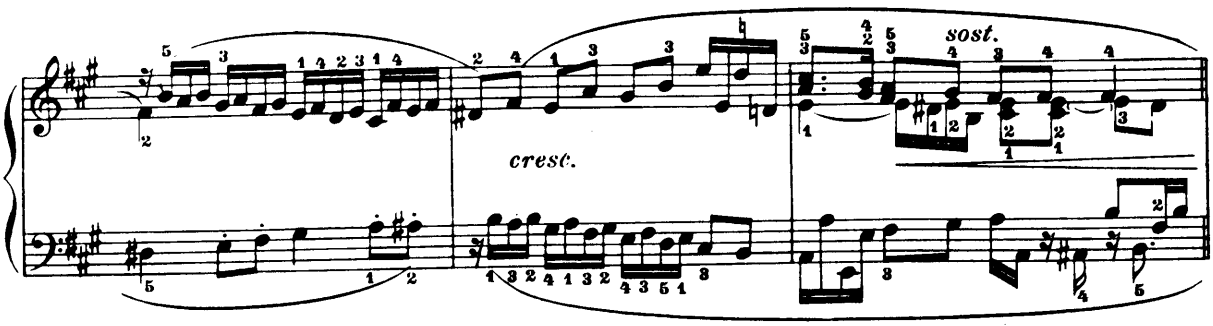


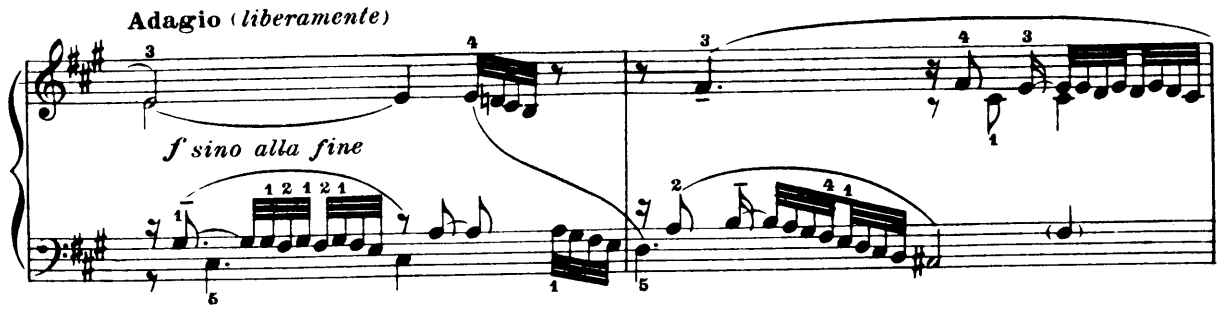

d)
(5)
C)
Tranquillo
rit.
p
legato

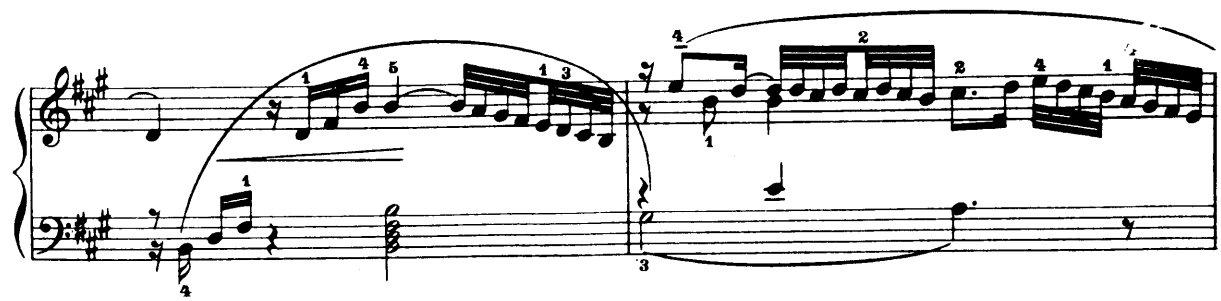

più f
p
cresc.
a
poco
a
poco

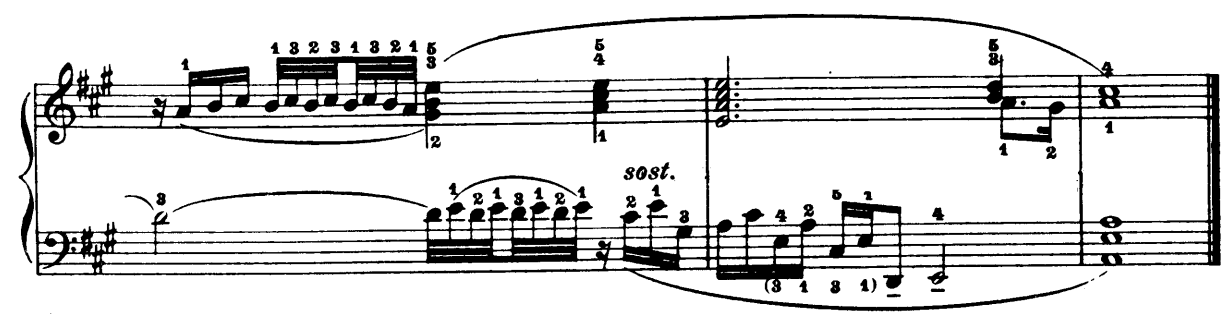

Largamente
f
f espressivo con accento drammatico
Andante scorrevole
p


(3)
marc.


cresc.
sost.


Adagio (liberamente)
f sino alla fine

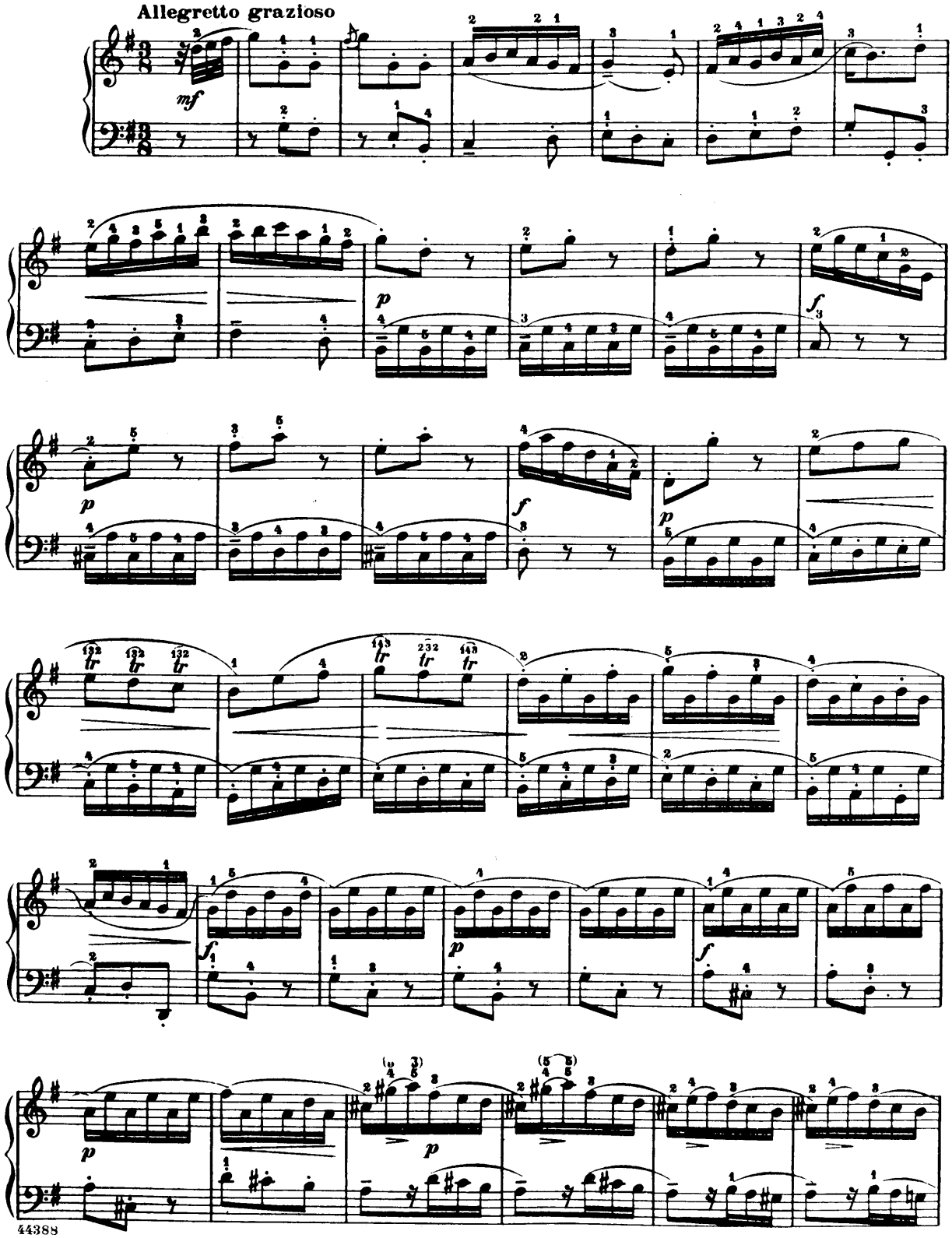


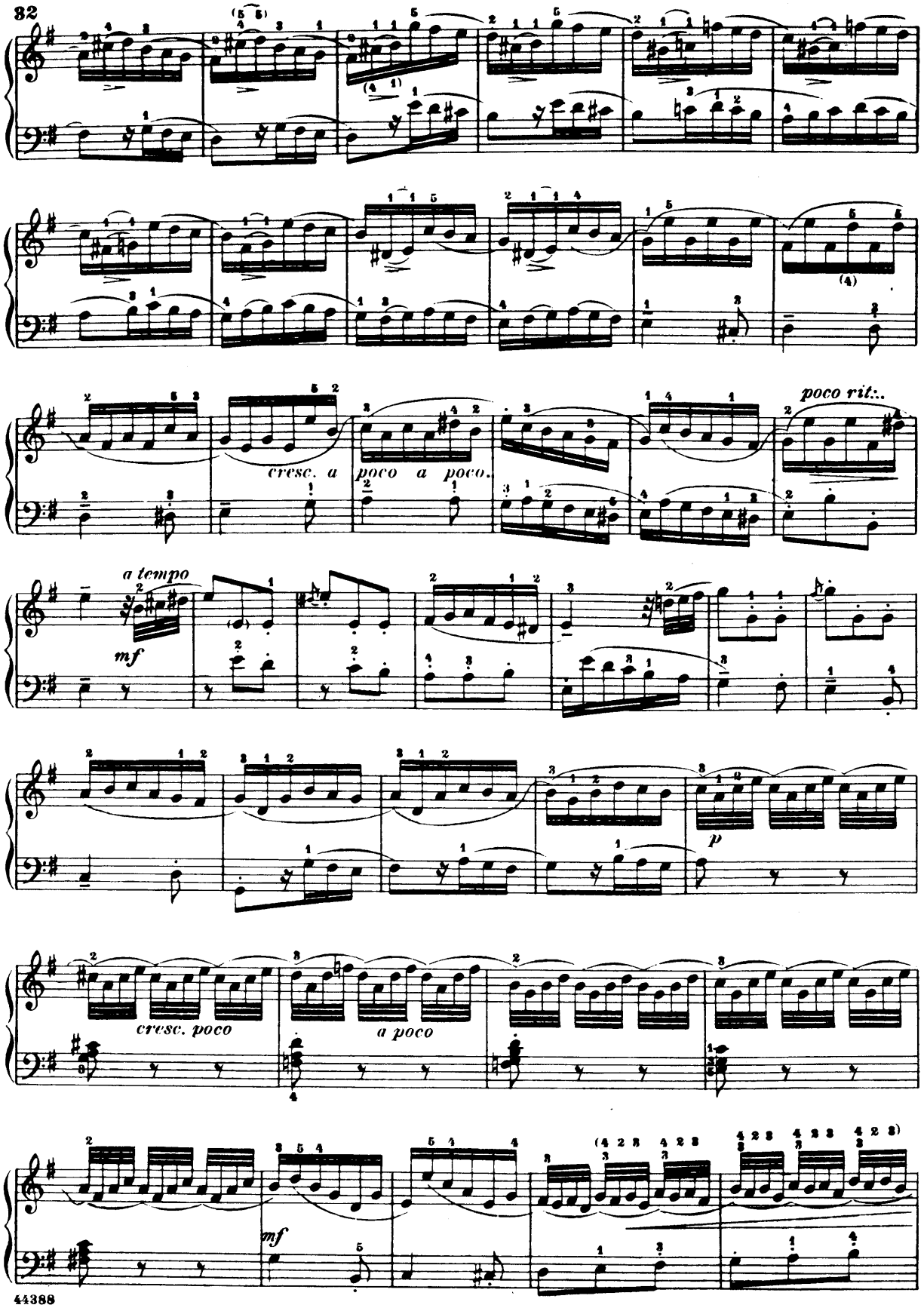

sost.

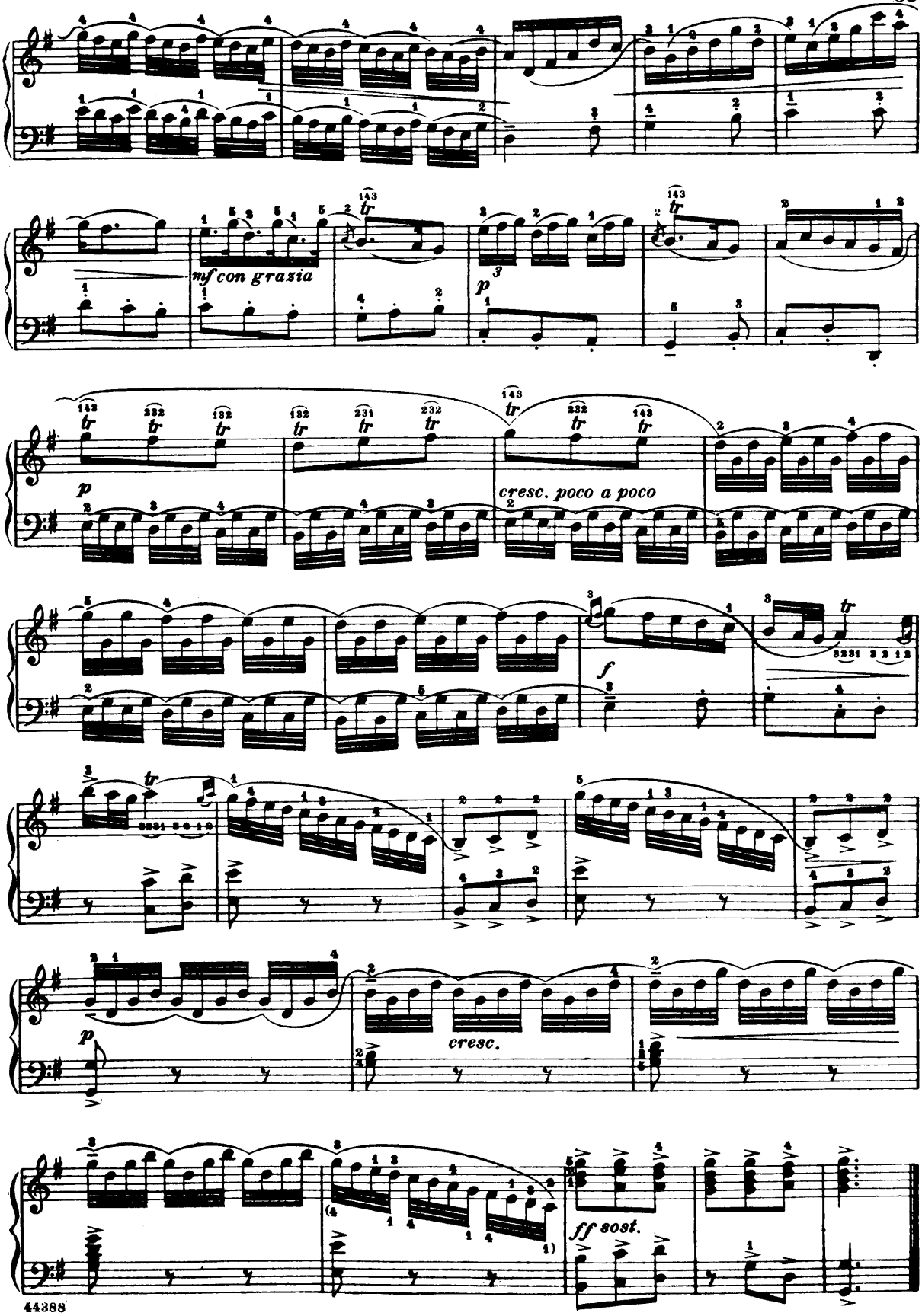
Toccata

Alessandro Scarlatti
(1659-1725)

Allegretto grazioso

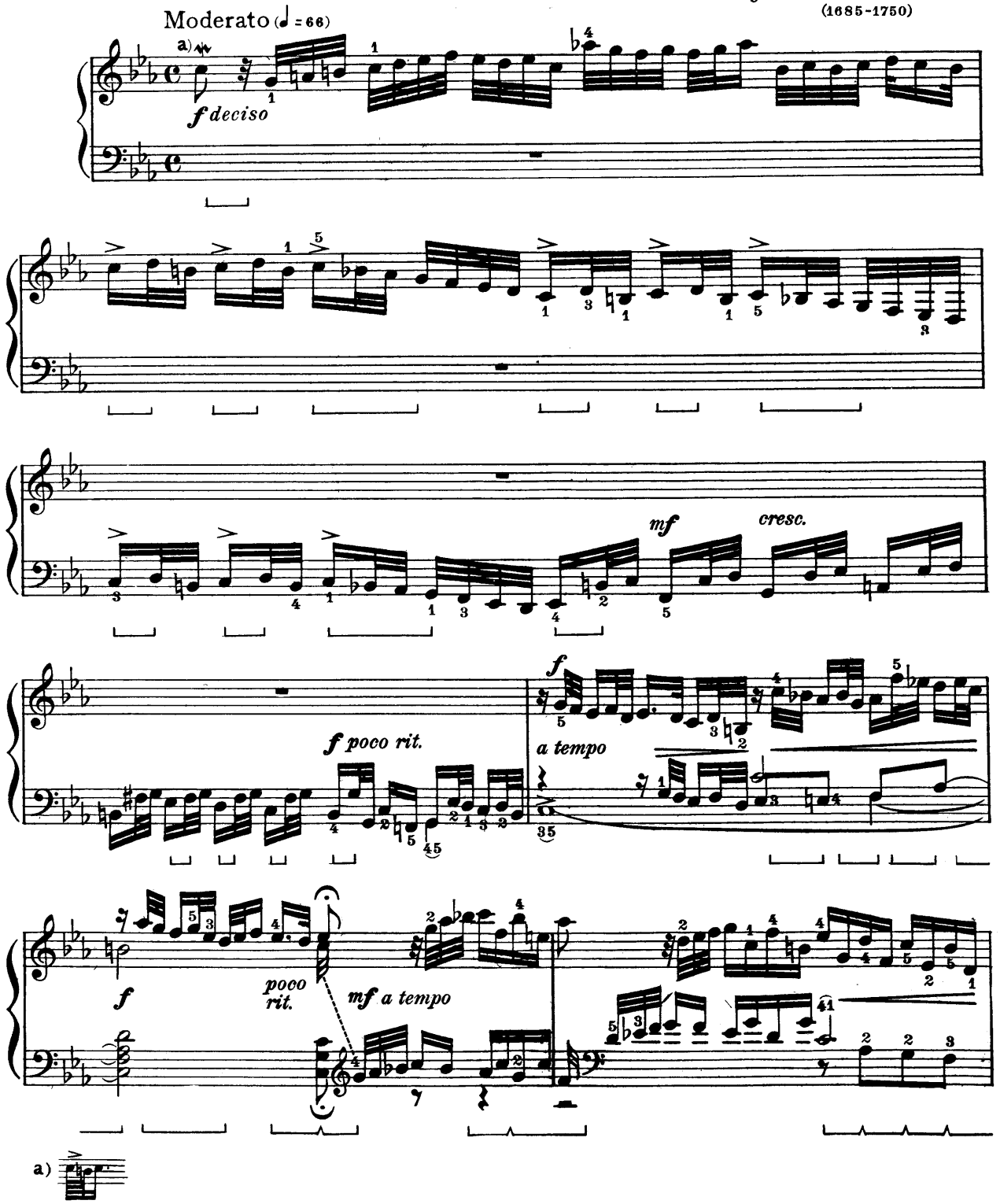


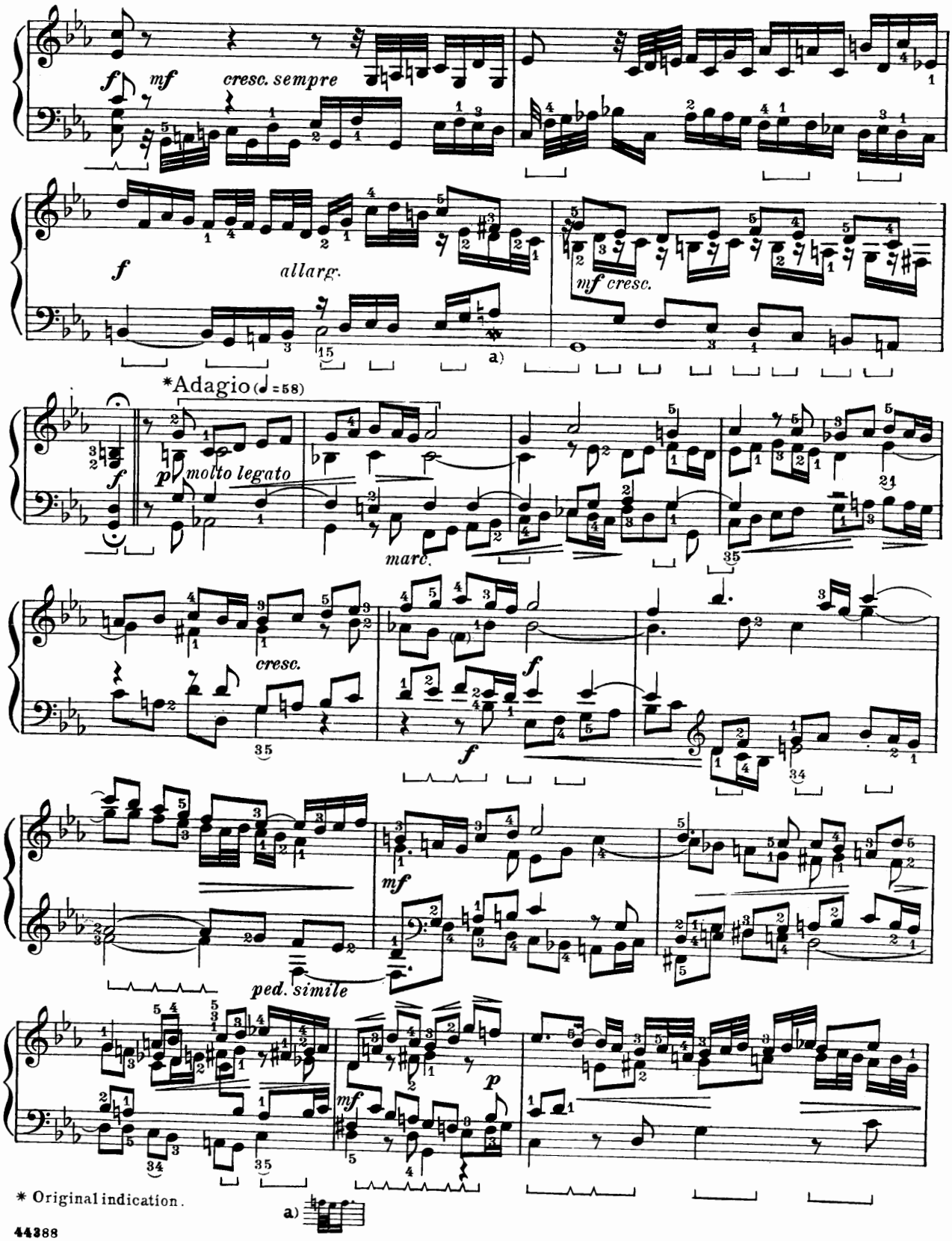

cresc. a poco a poco.
poco rit:..
a tempo
mf
p
cresc. poco
a poco
mf


mf con grazia
p
cresc. poco a poco
f
cresc.
ff sost.

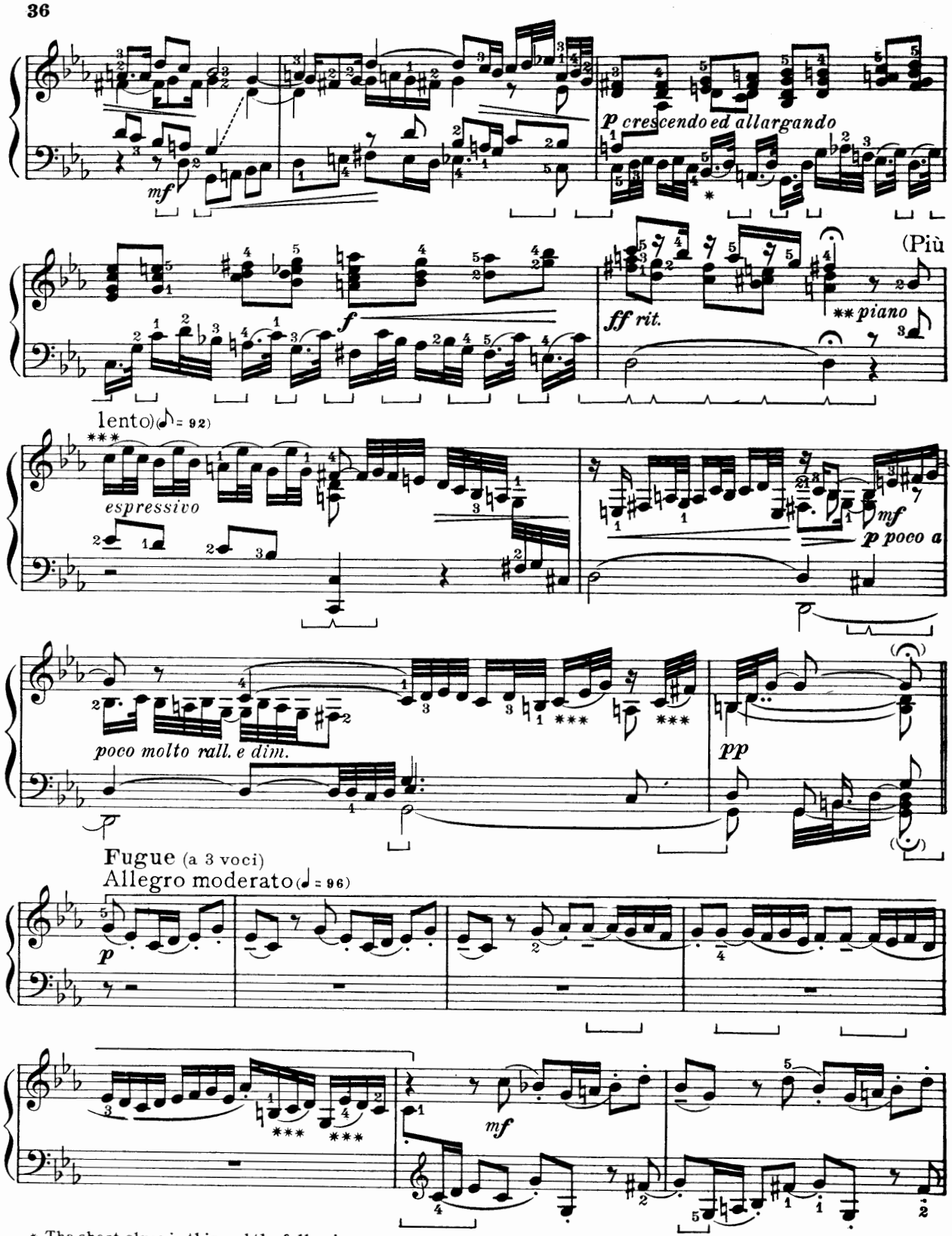
Toccata in C-minor

Johann Sebastian Bach
(1685-1750)

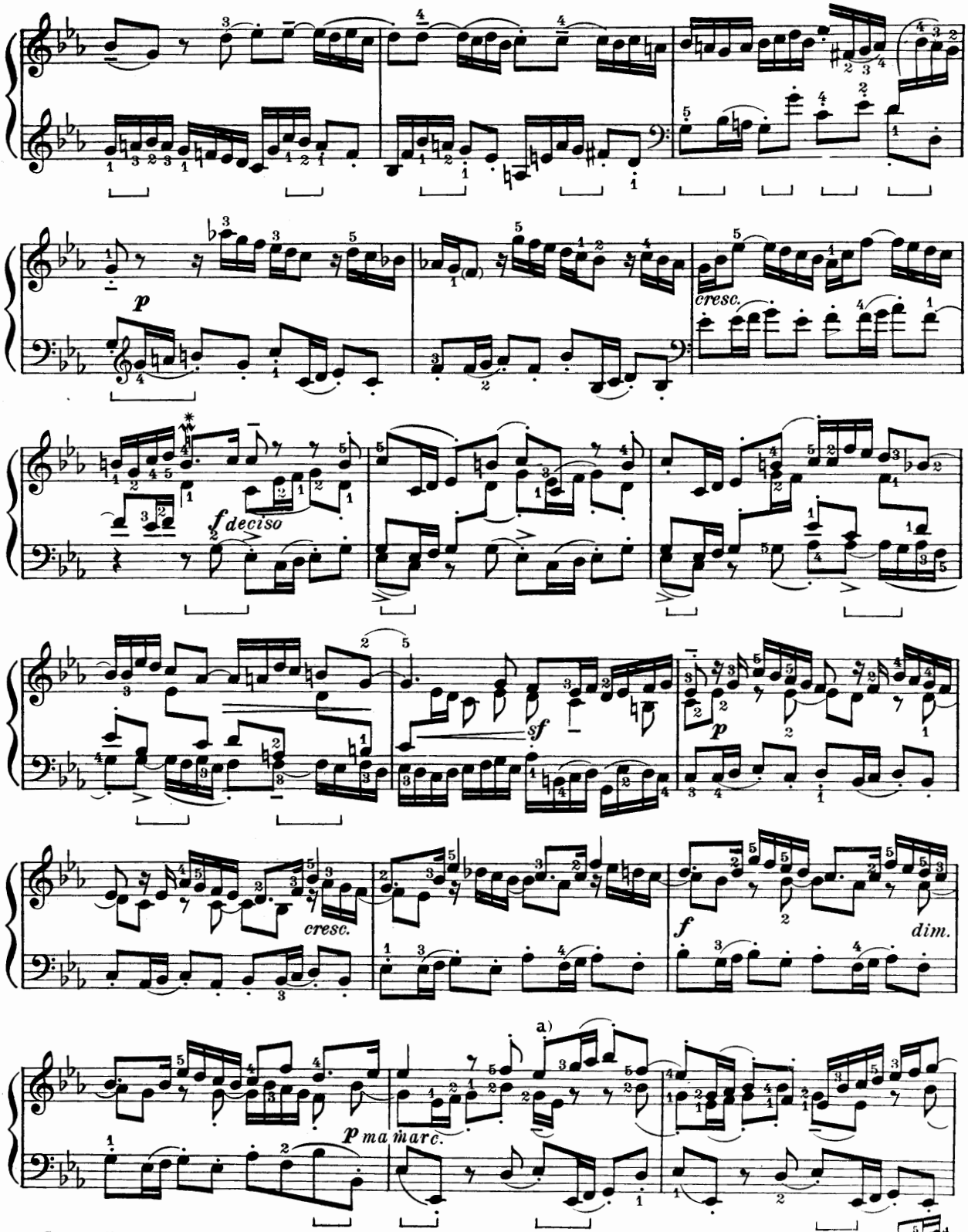




* Original indication.

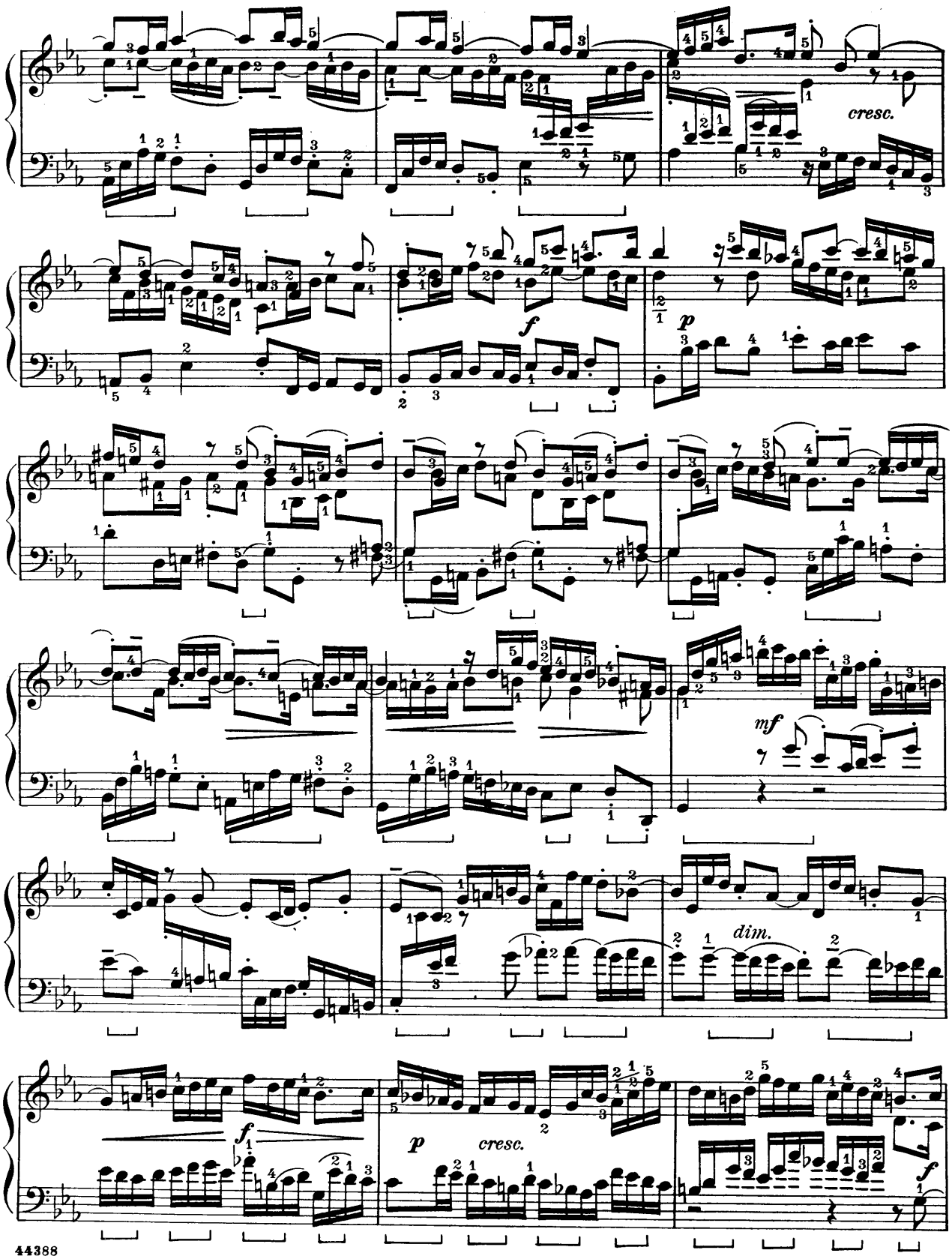


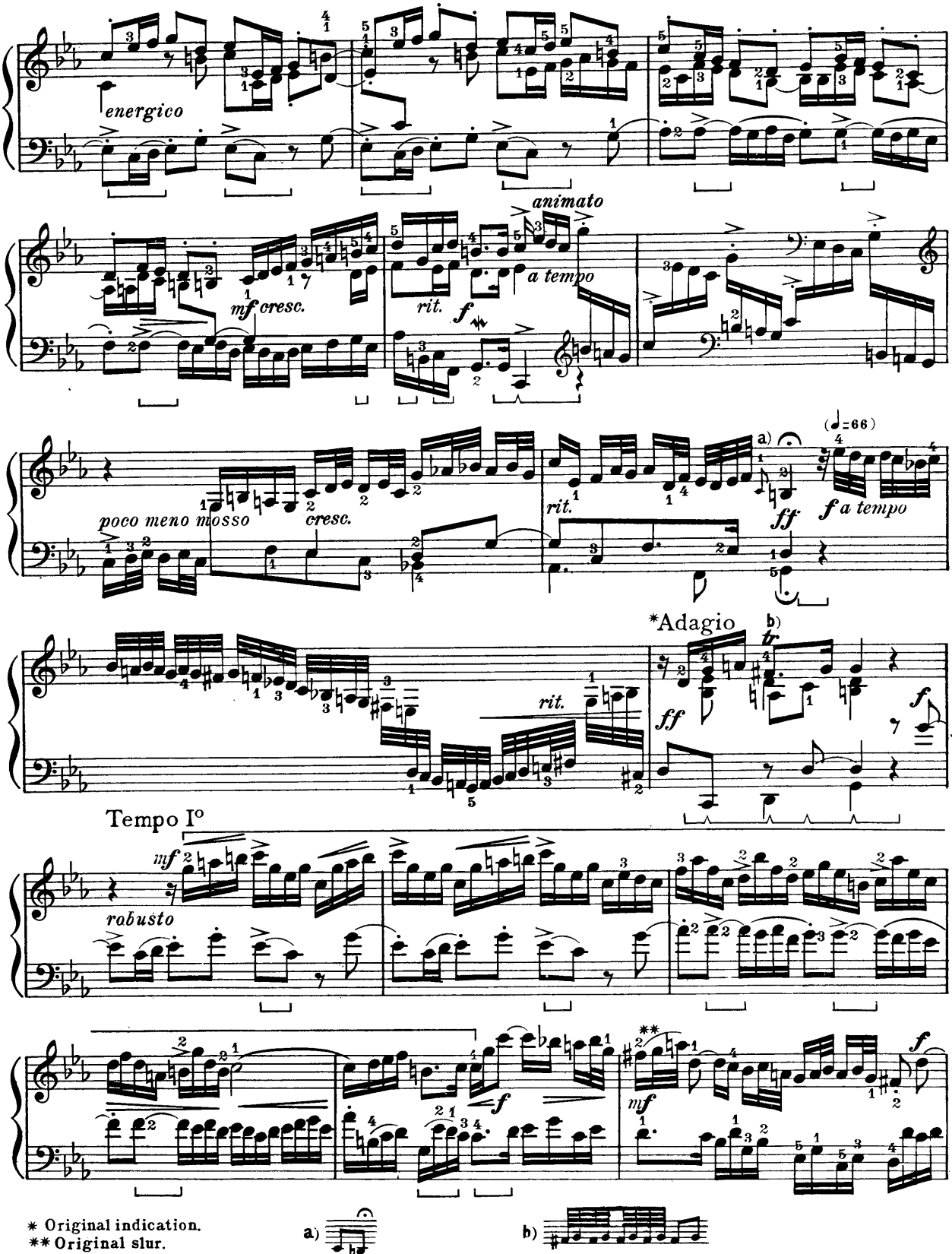
* The short slurs in this and the following measure are original indications.
** Original indication. *** Original slurs.



* Some editions give an inverted mordent (𝆔) here and at similar points throughout the Fugue.

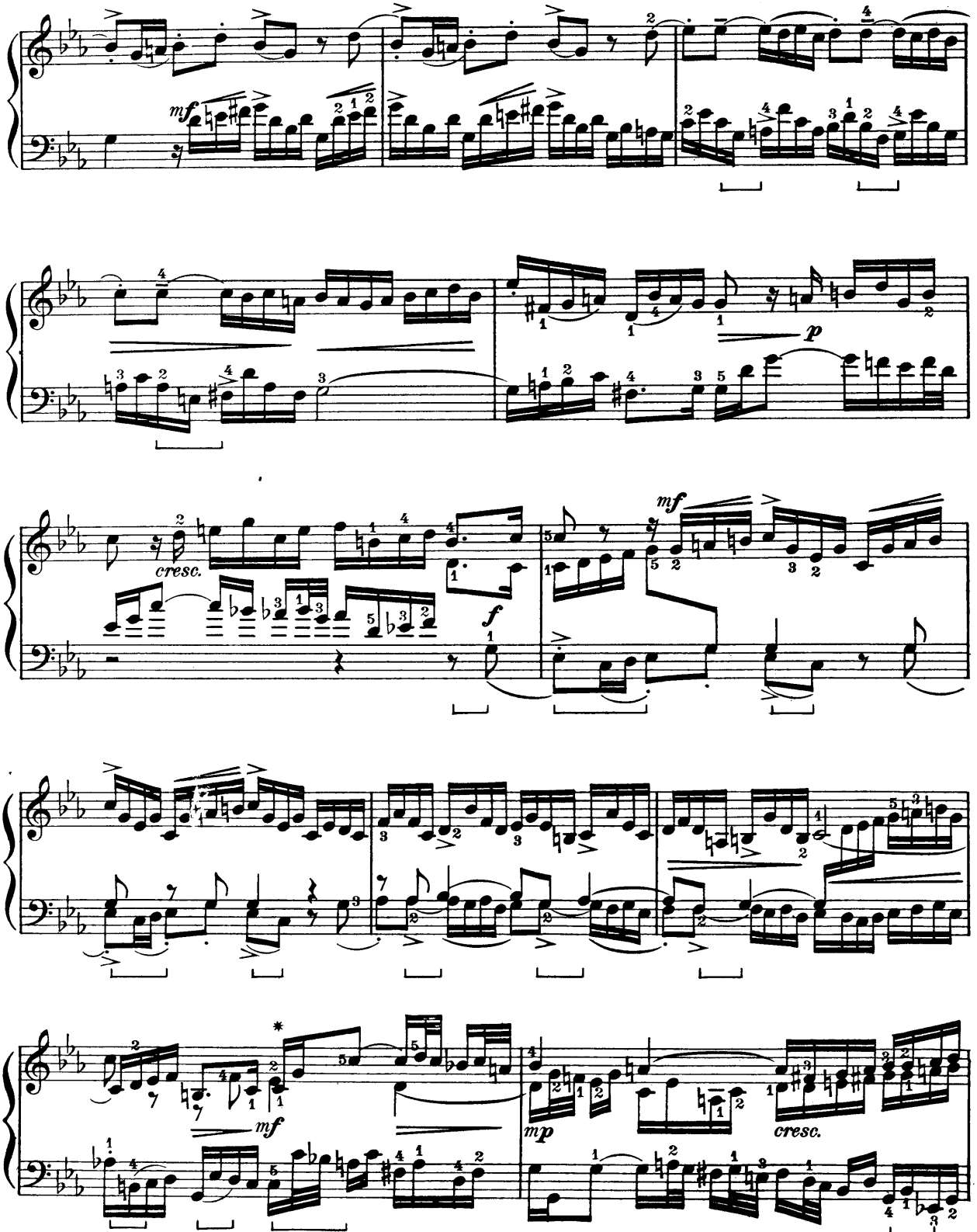
a) Or:


cresc.
f
p
mf
dim.
f
p
cresc.
f

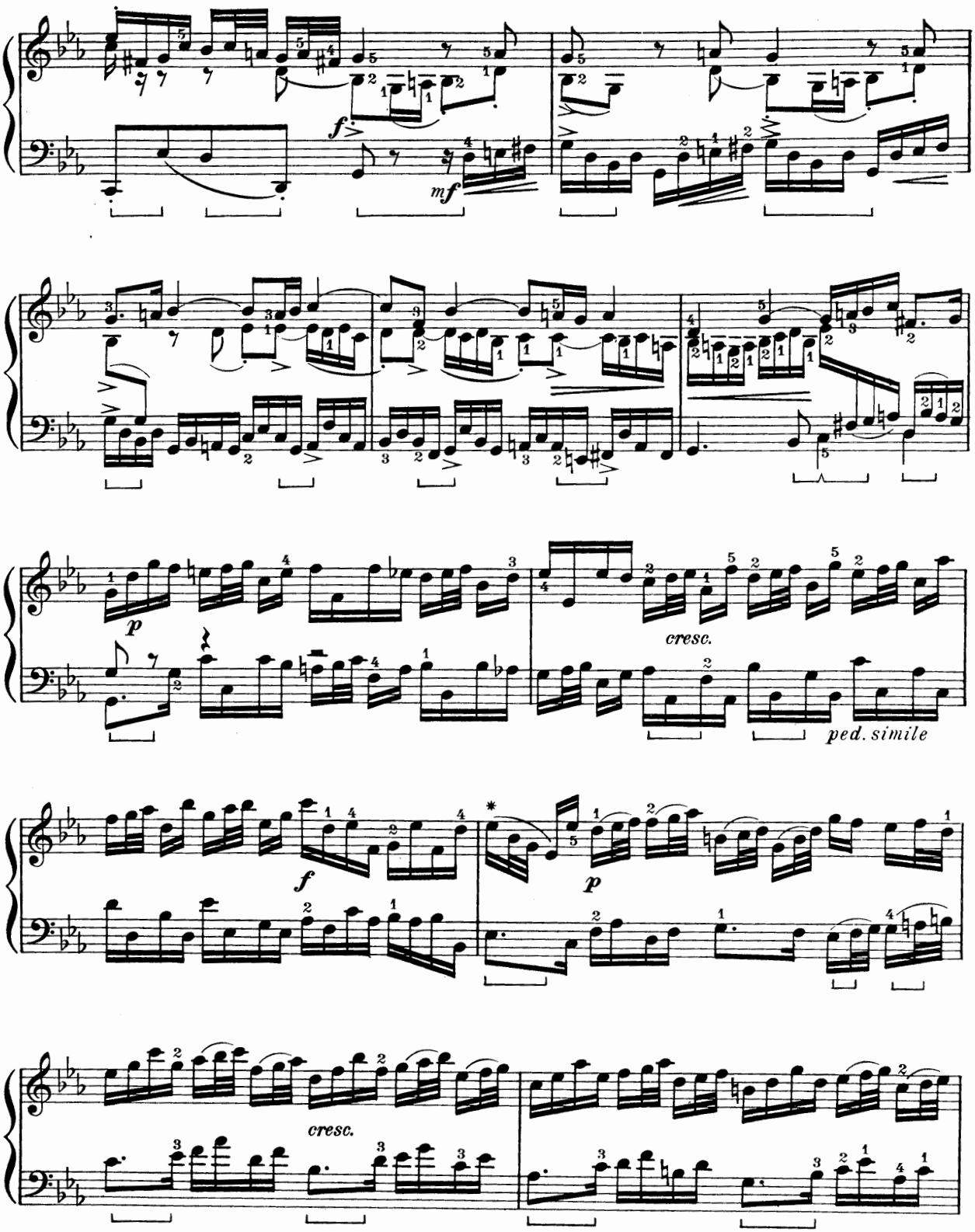


* Original indication.
** Original slur.

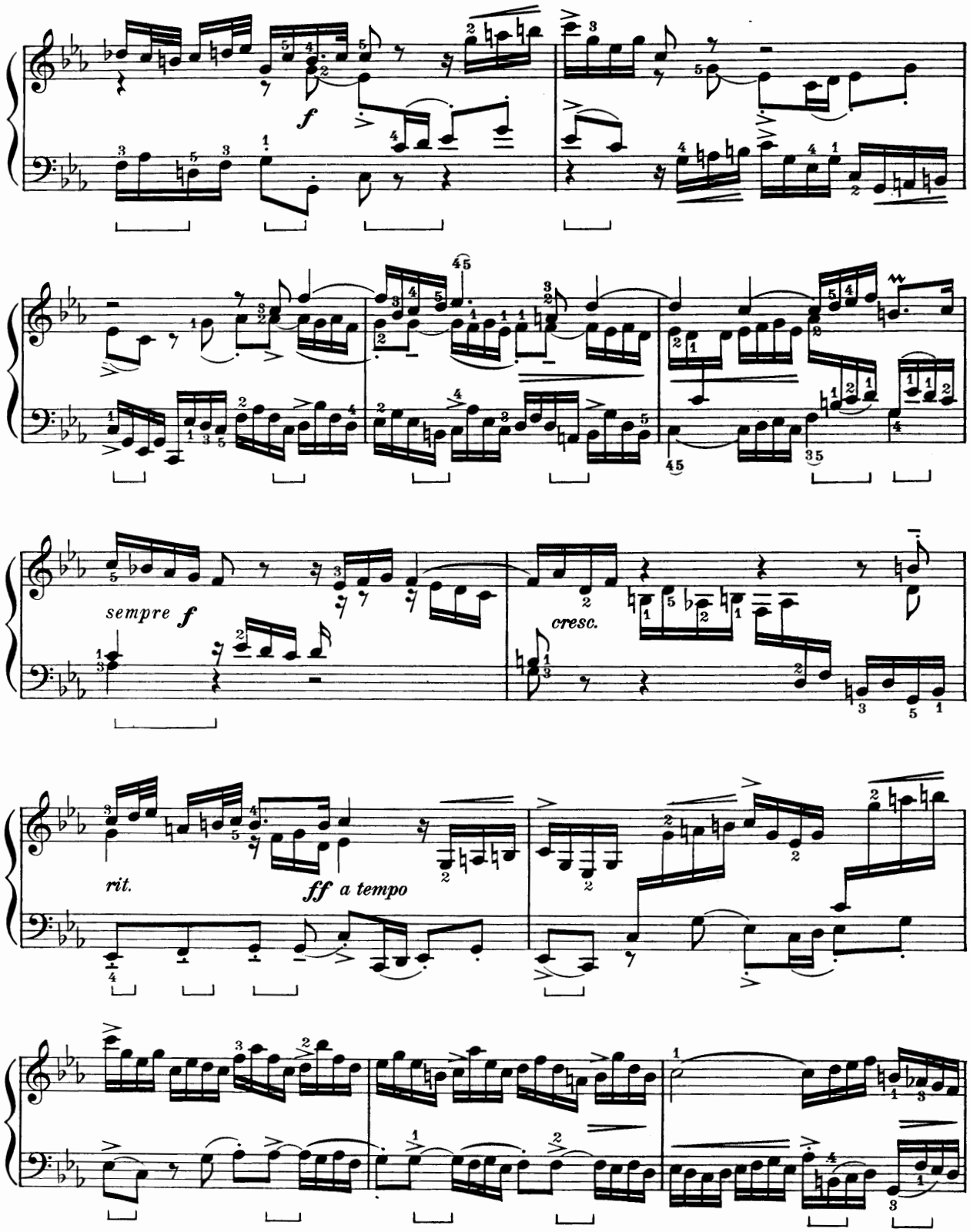
a) b)

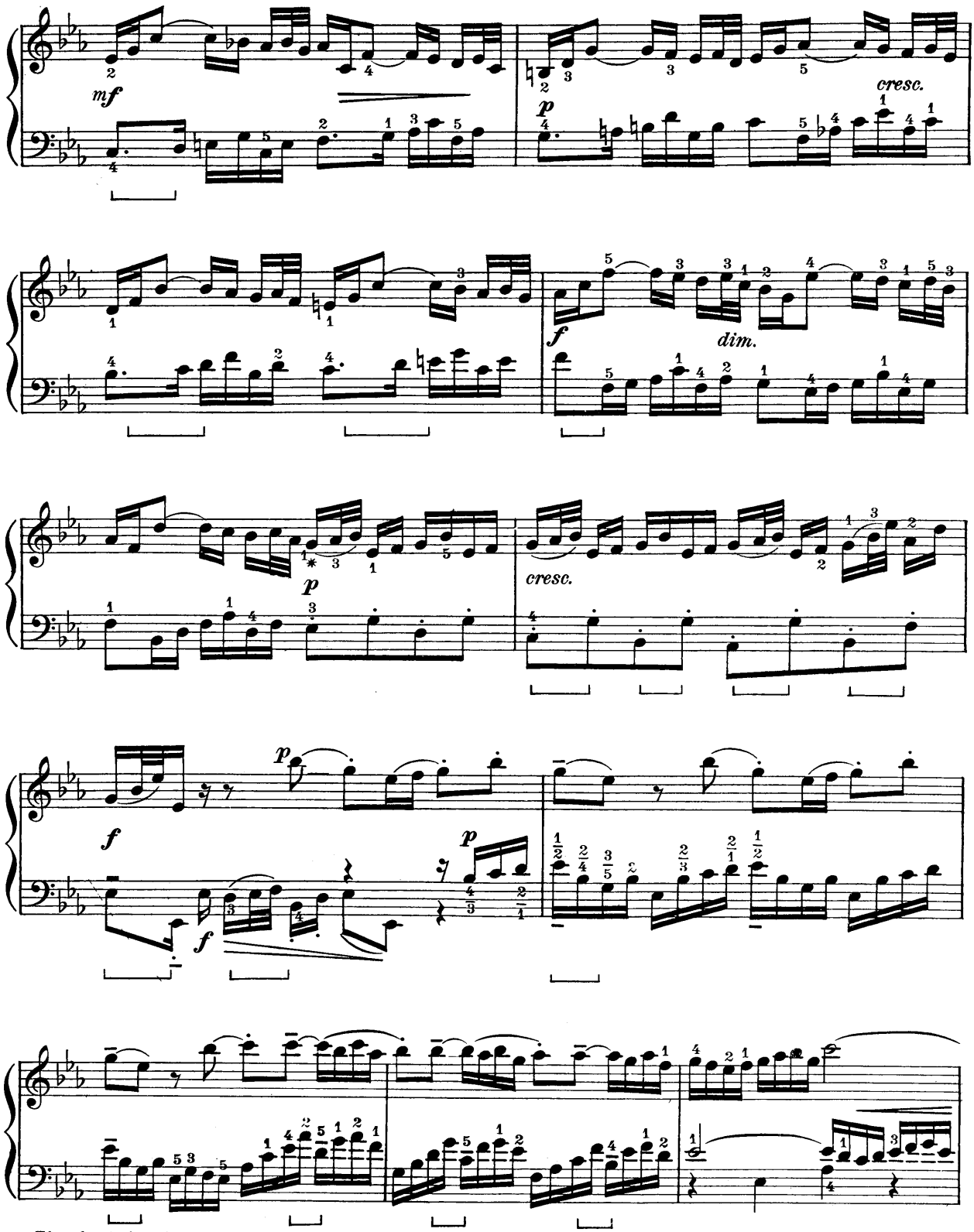


* Those who find the Double Fugue too lengthy may make a cut of 24⅓ measures at this point, continuing the Fugue from the beginning of Measure 1, page 70.

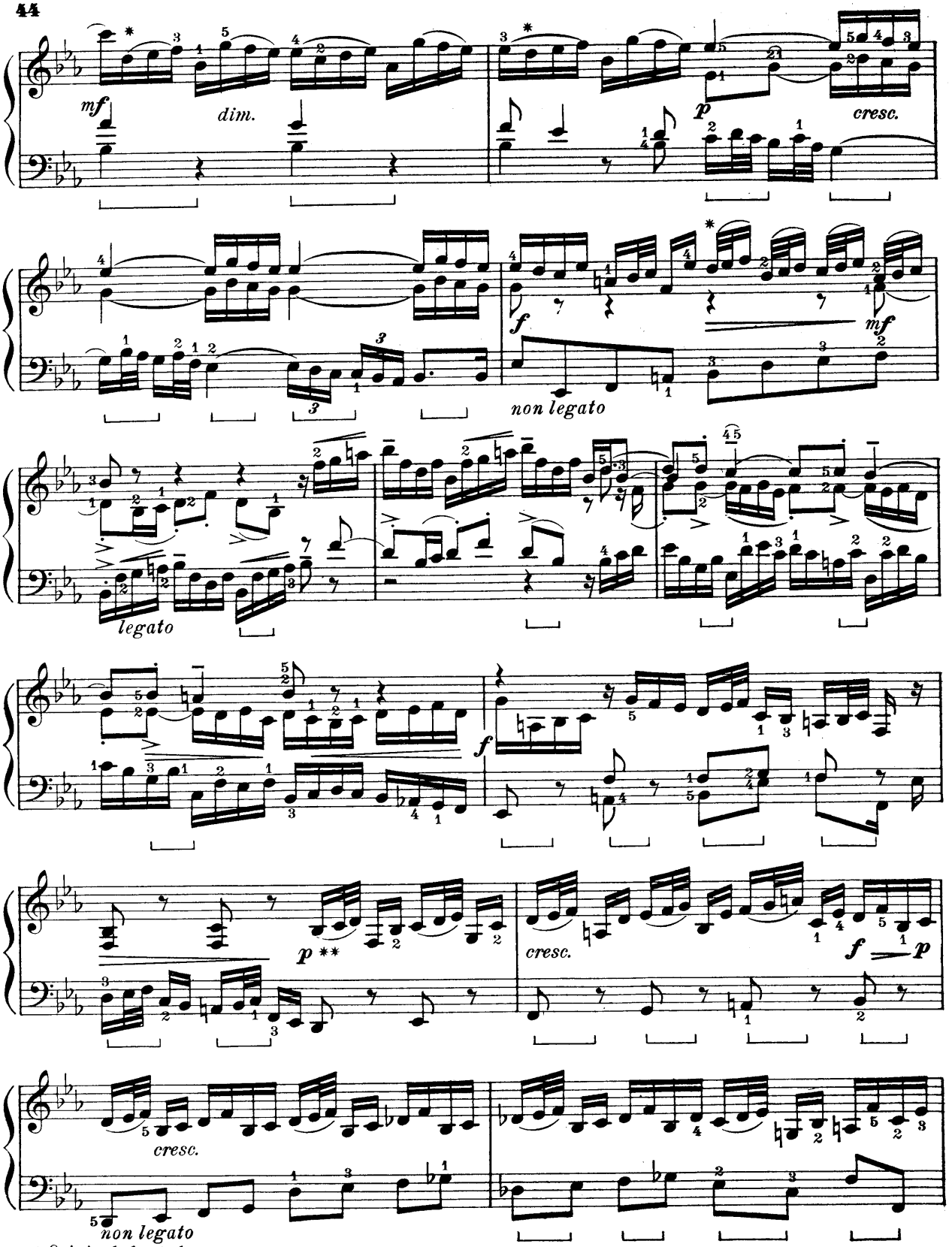


* The short slurs in this and the following measures are original.


f
sempre f
cresc.
rit.
ff a tempo

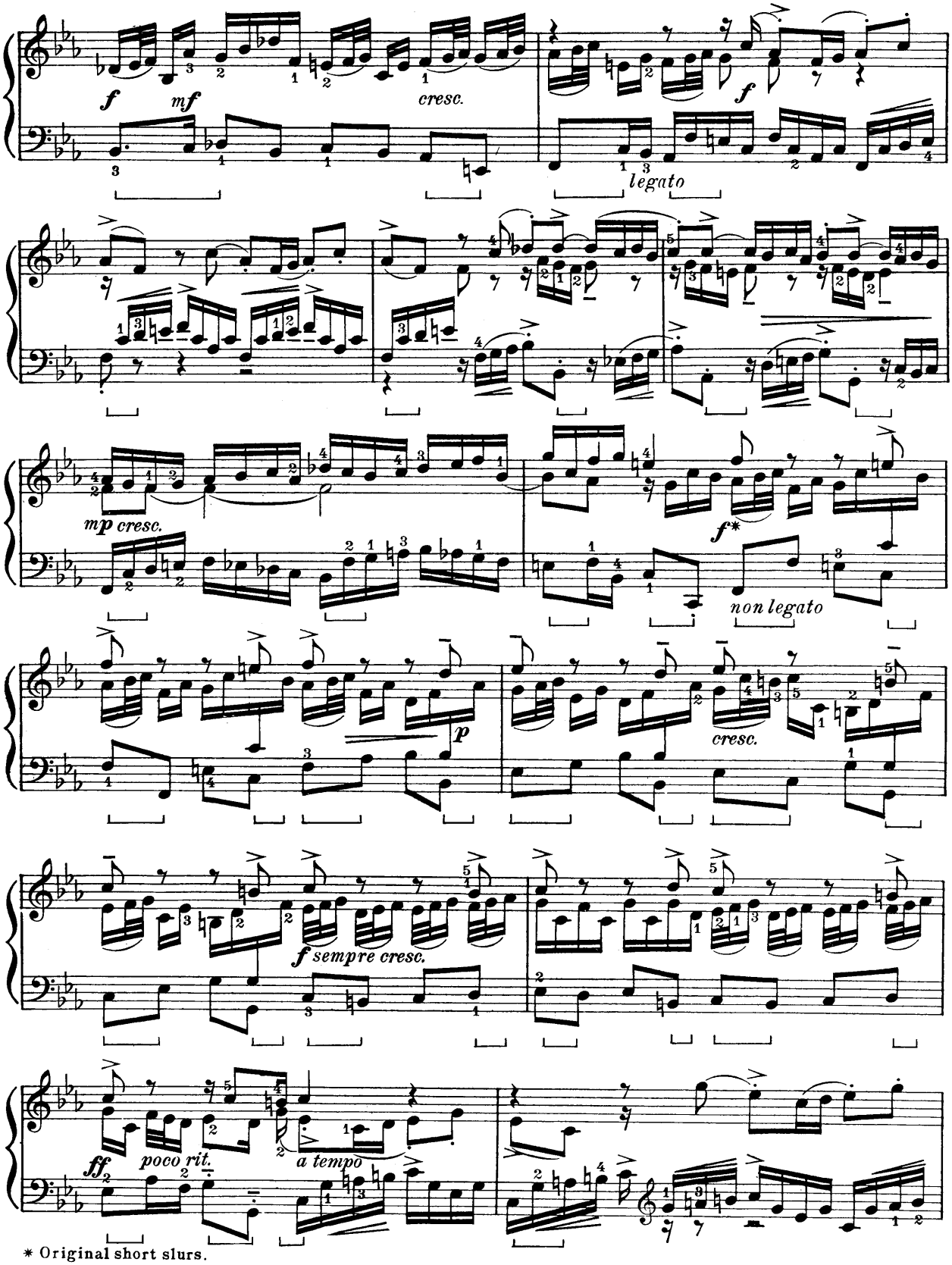


* The short slurs in this measure and the measure and a half following are original.

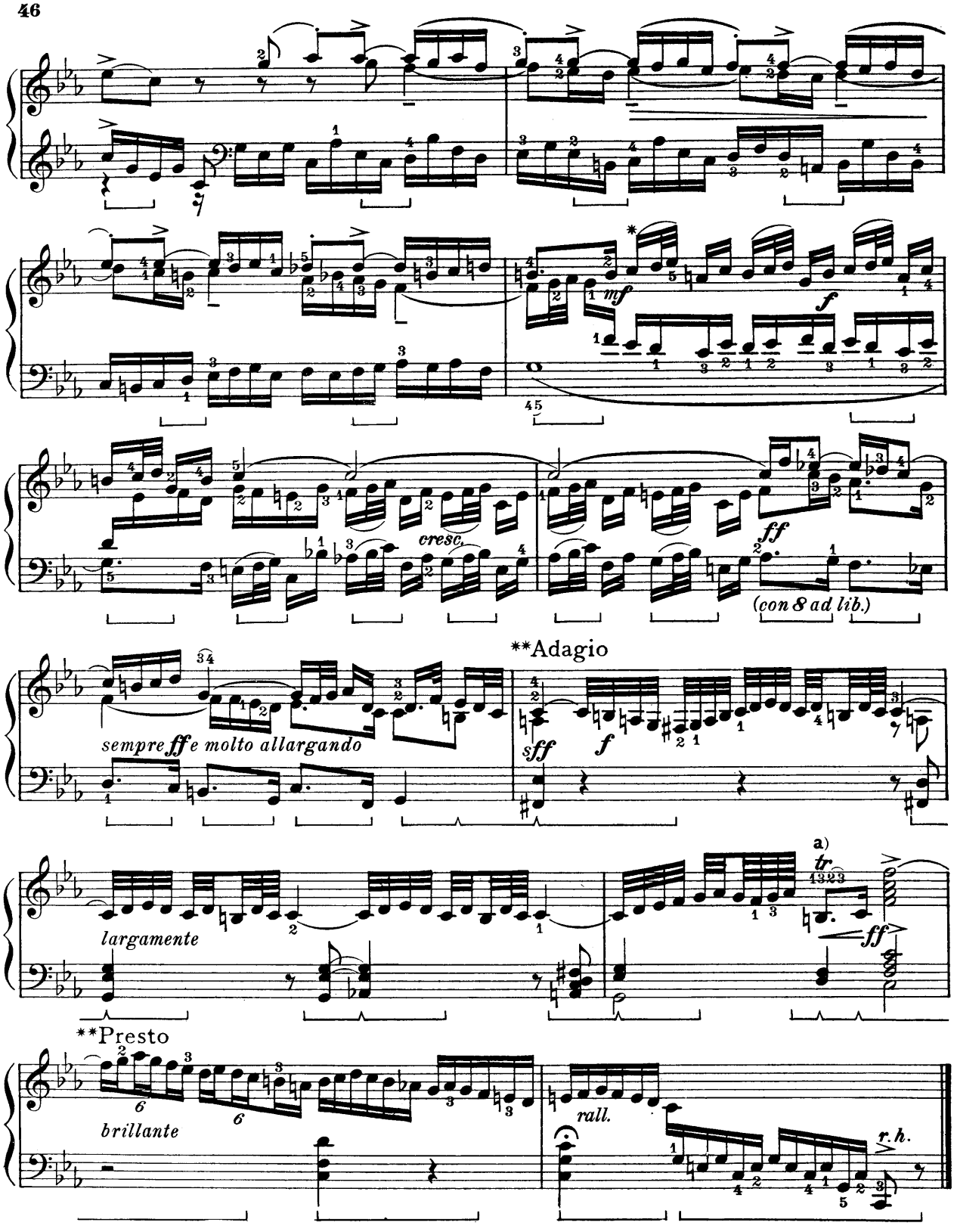


* Original short slurs.

** Original short slurs in this and the following measures.



* Original short slurs.



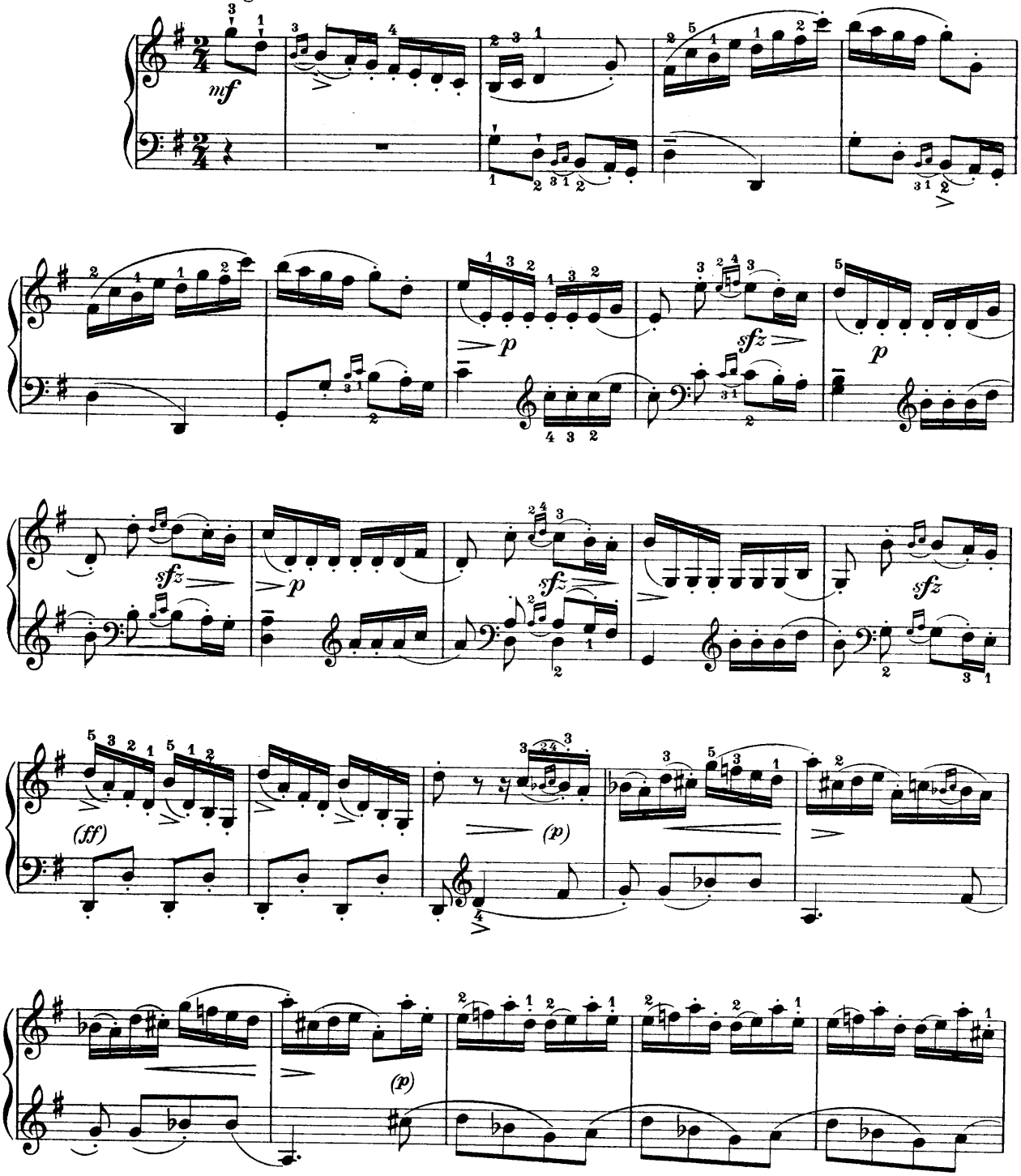
* Original short slurs.
** Original indication.

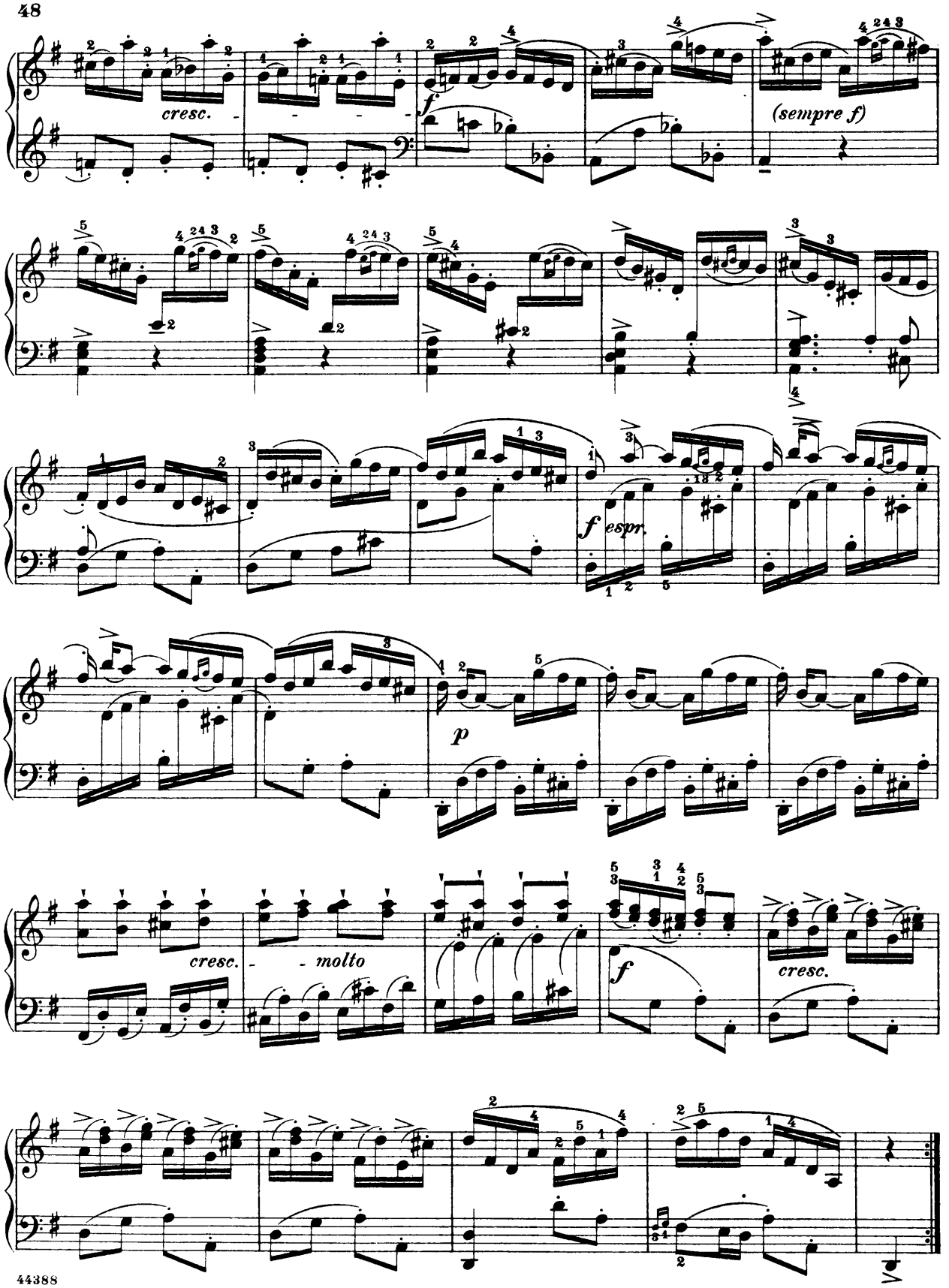
a)

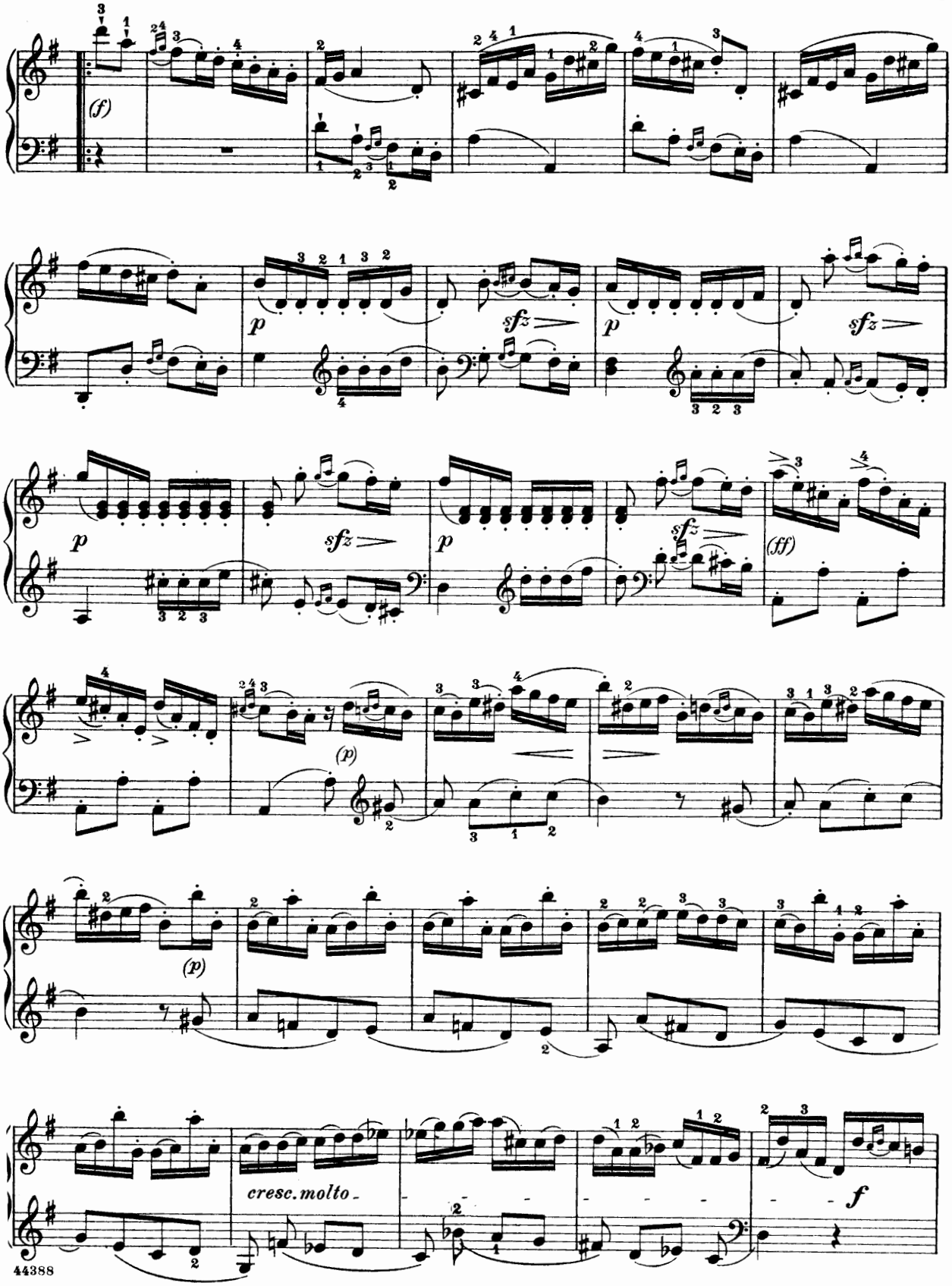
Toccata in G

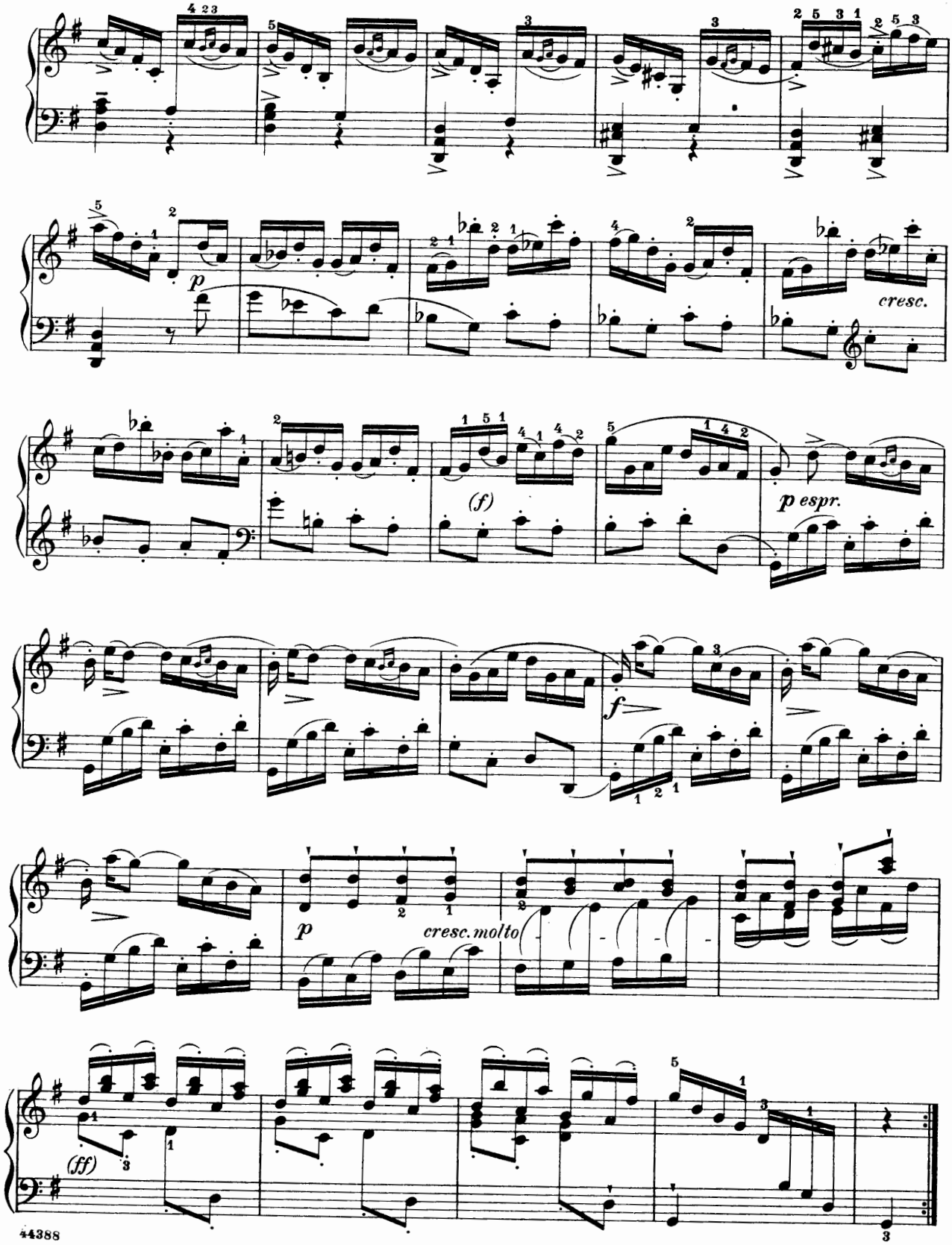
Domenico Scarlatti
(1685-1757)

Allegro con brio



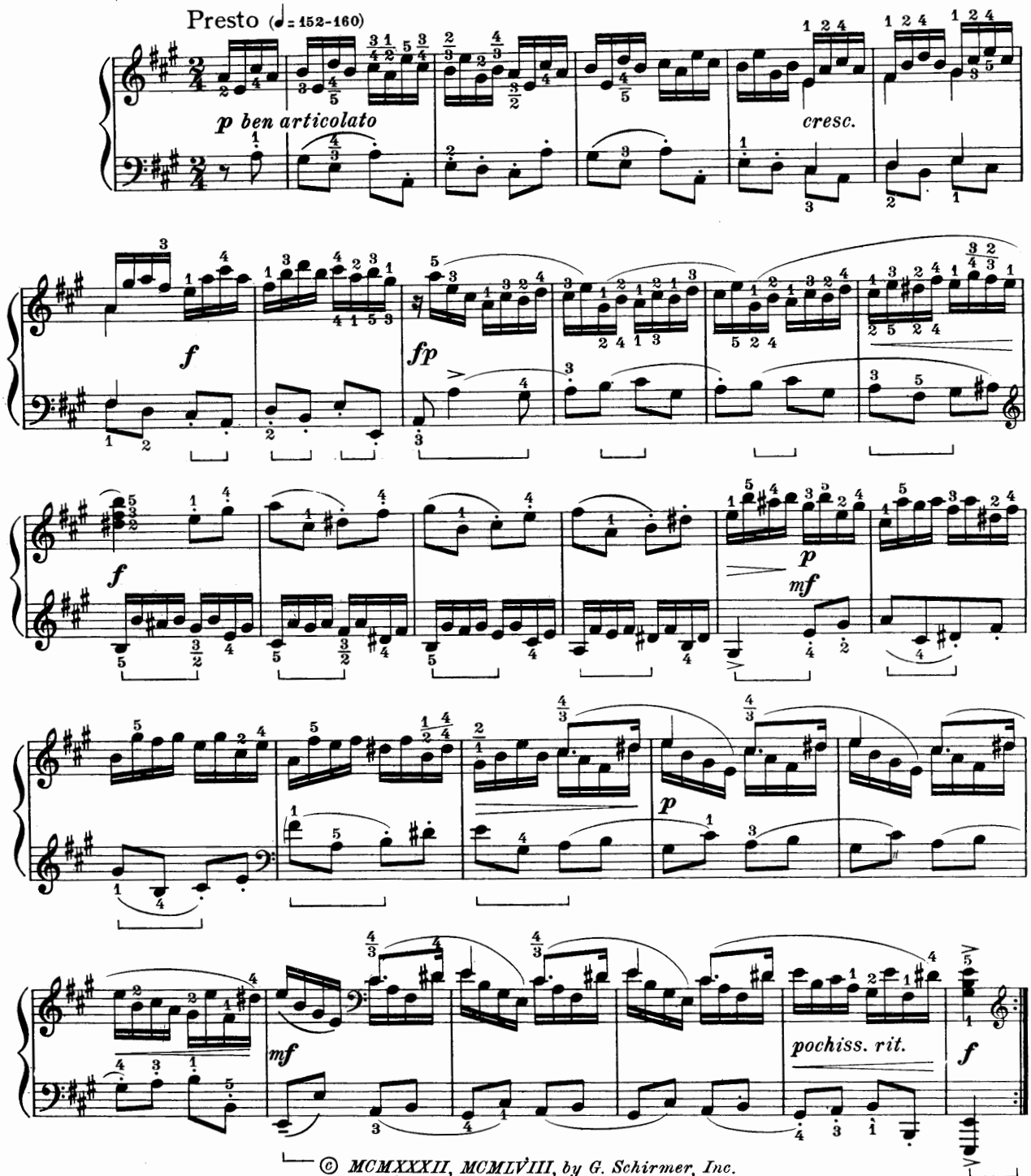

cresc.
f
(sempre f)
f espr.
p
cresc.
molto
f
cresc.


(f)
p
sfz
p
sfz
p
sfz
p
sfz
(ff)
(p)
(p)
cresc. molto
f


p
cresc.
(f)
p espr.
f
p
cresc. molto
(ff)

Toccata

Pietro Domenico Paradisi
(1710-1792)



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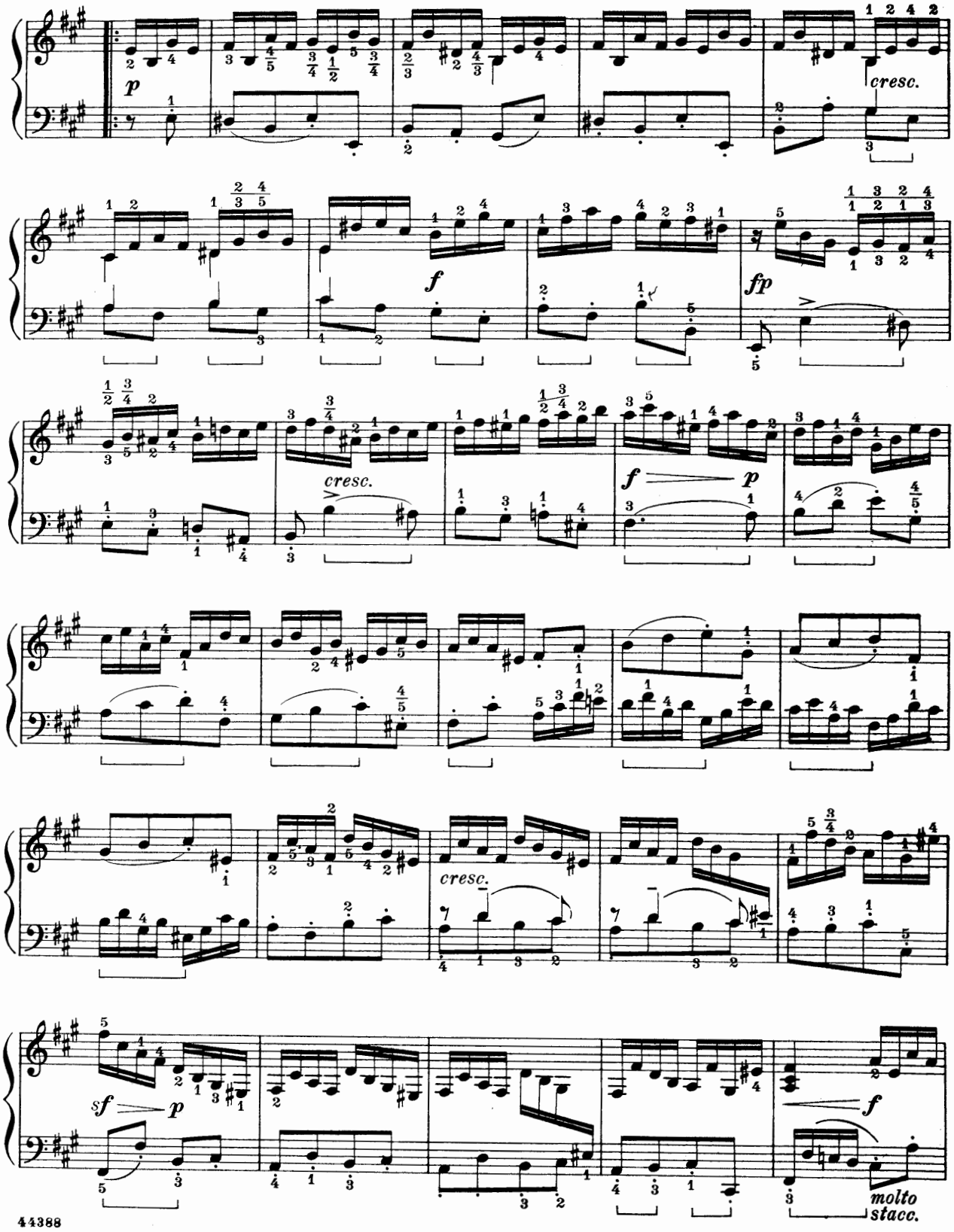
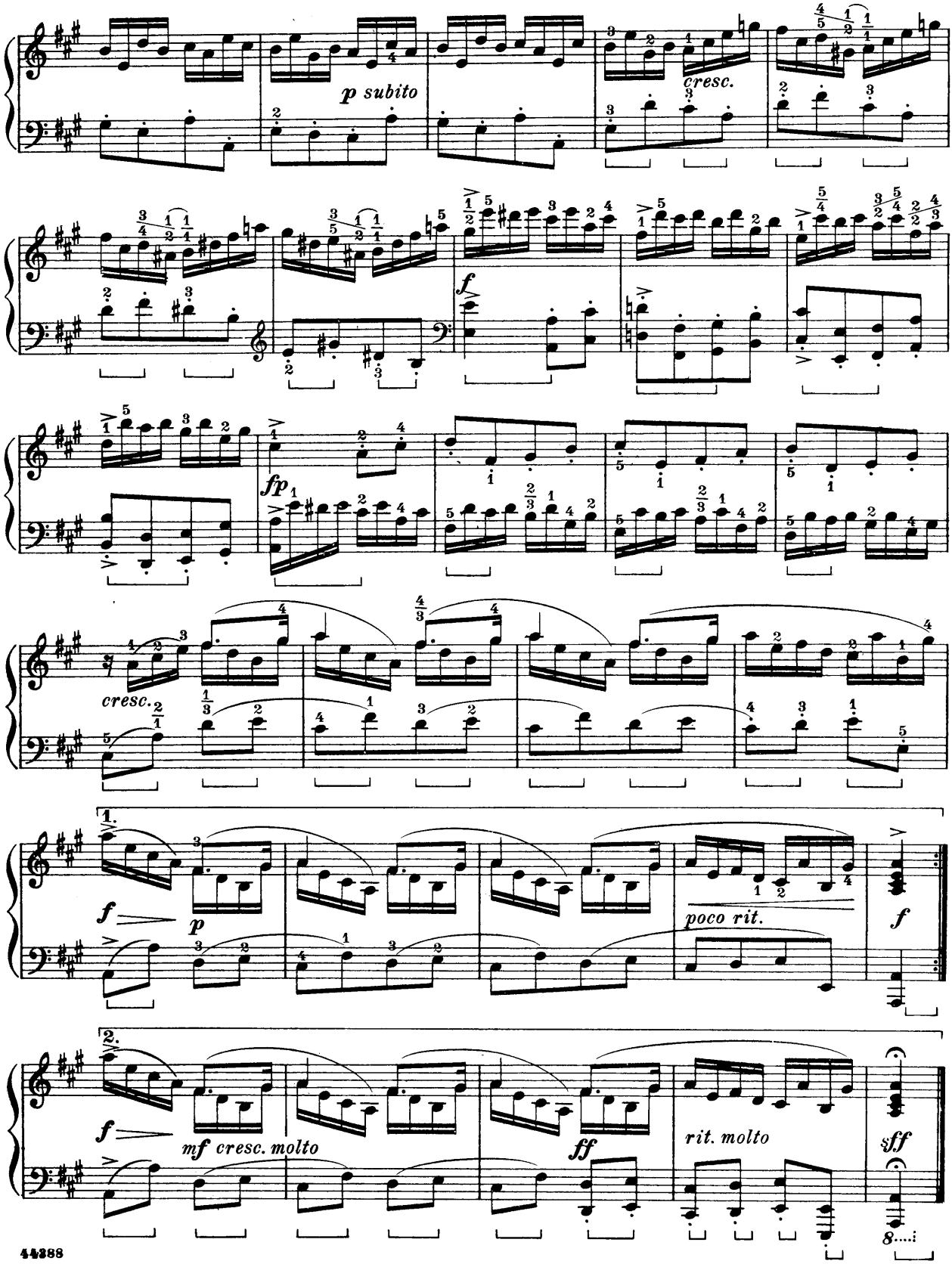
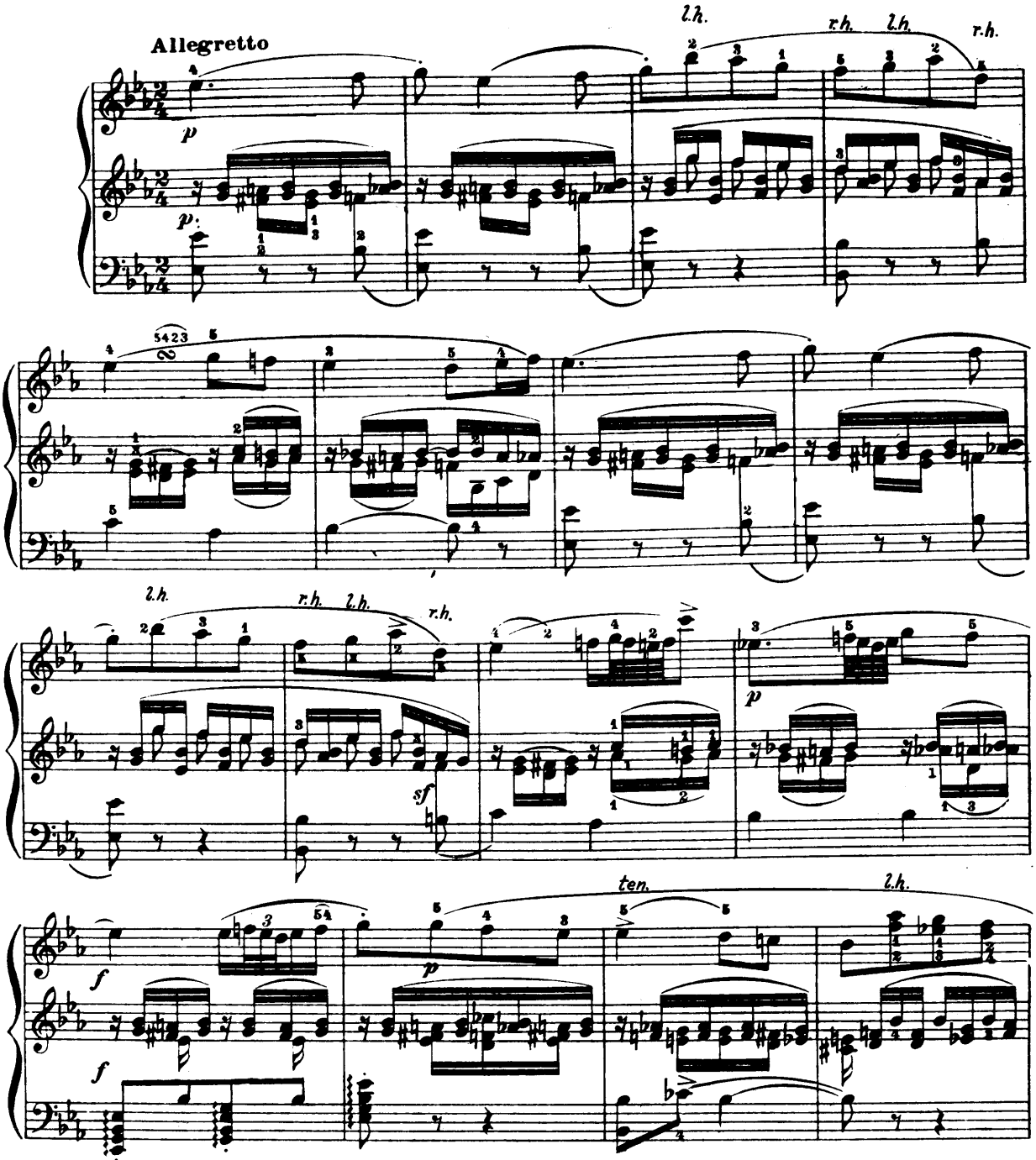

p
cresc.
f
fp
cresc.
f
p
cresc.
sf
p
f
molto
stacc.

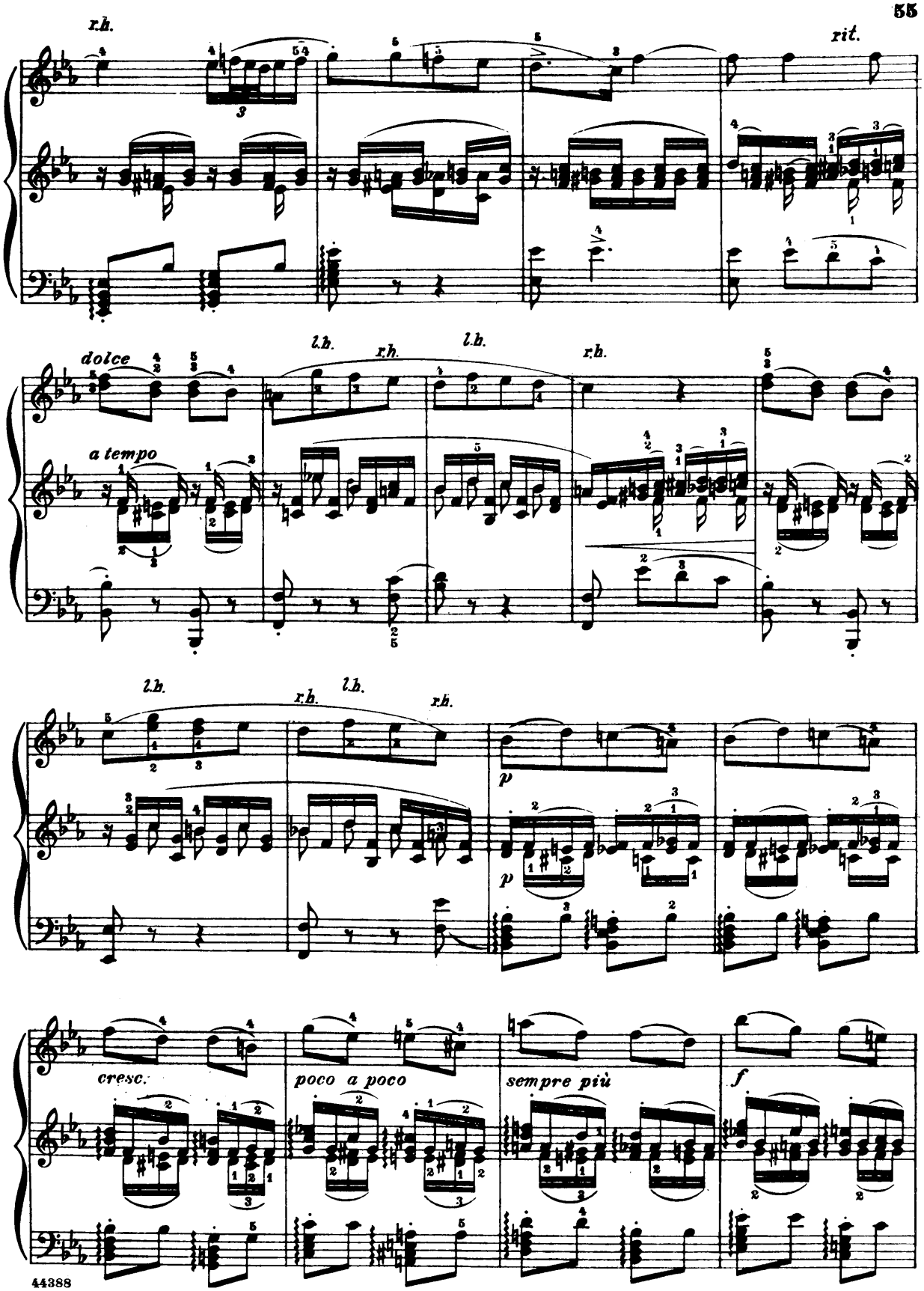

p subito
cresc.
f
fp
cresc.
1.
f
p
poco rit.
f
2.
f
mf cresc. molto
ff
rit. molto
sff

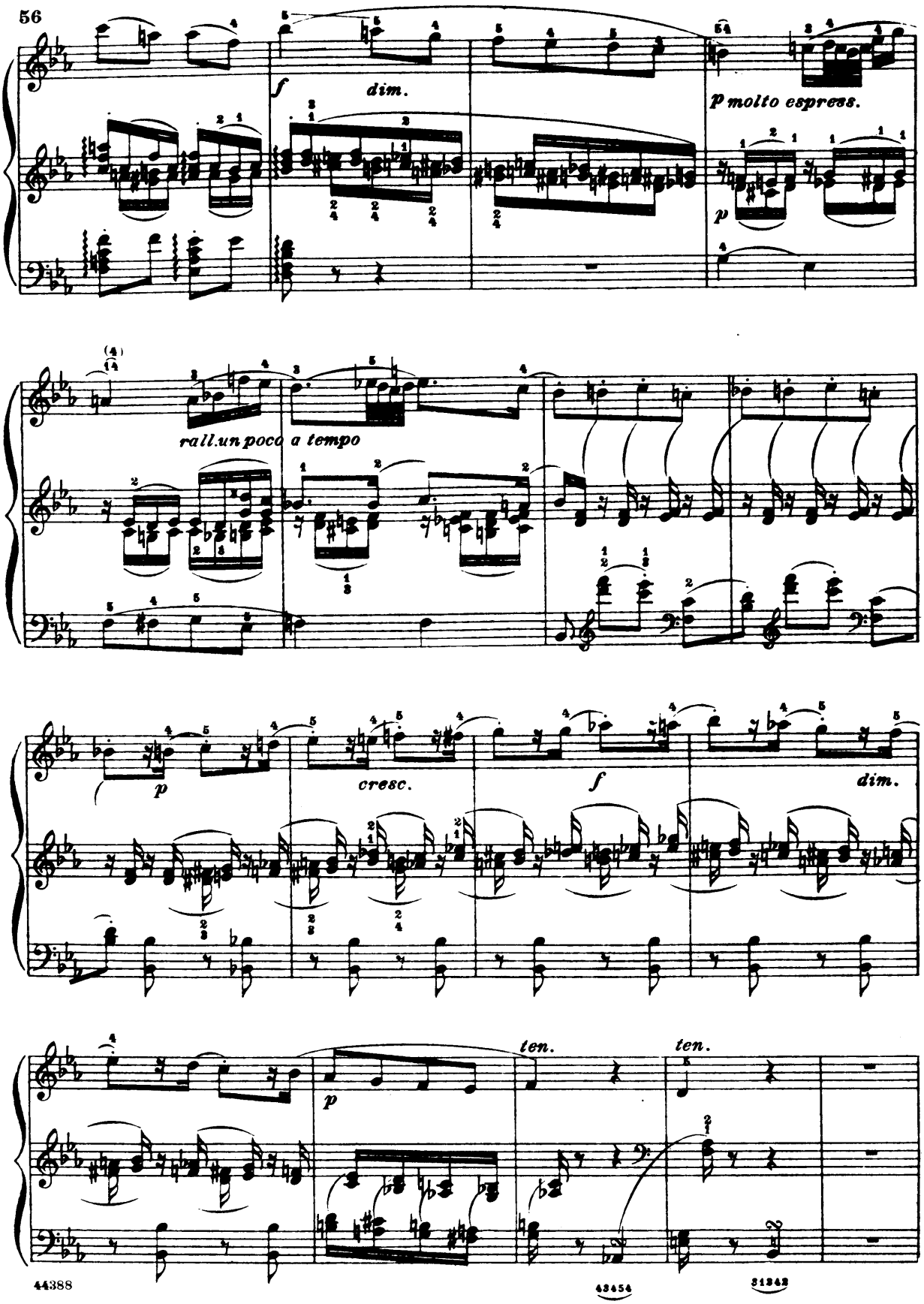
Exercise in the form of a Toccata

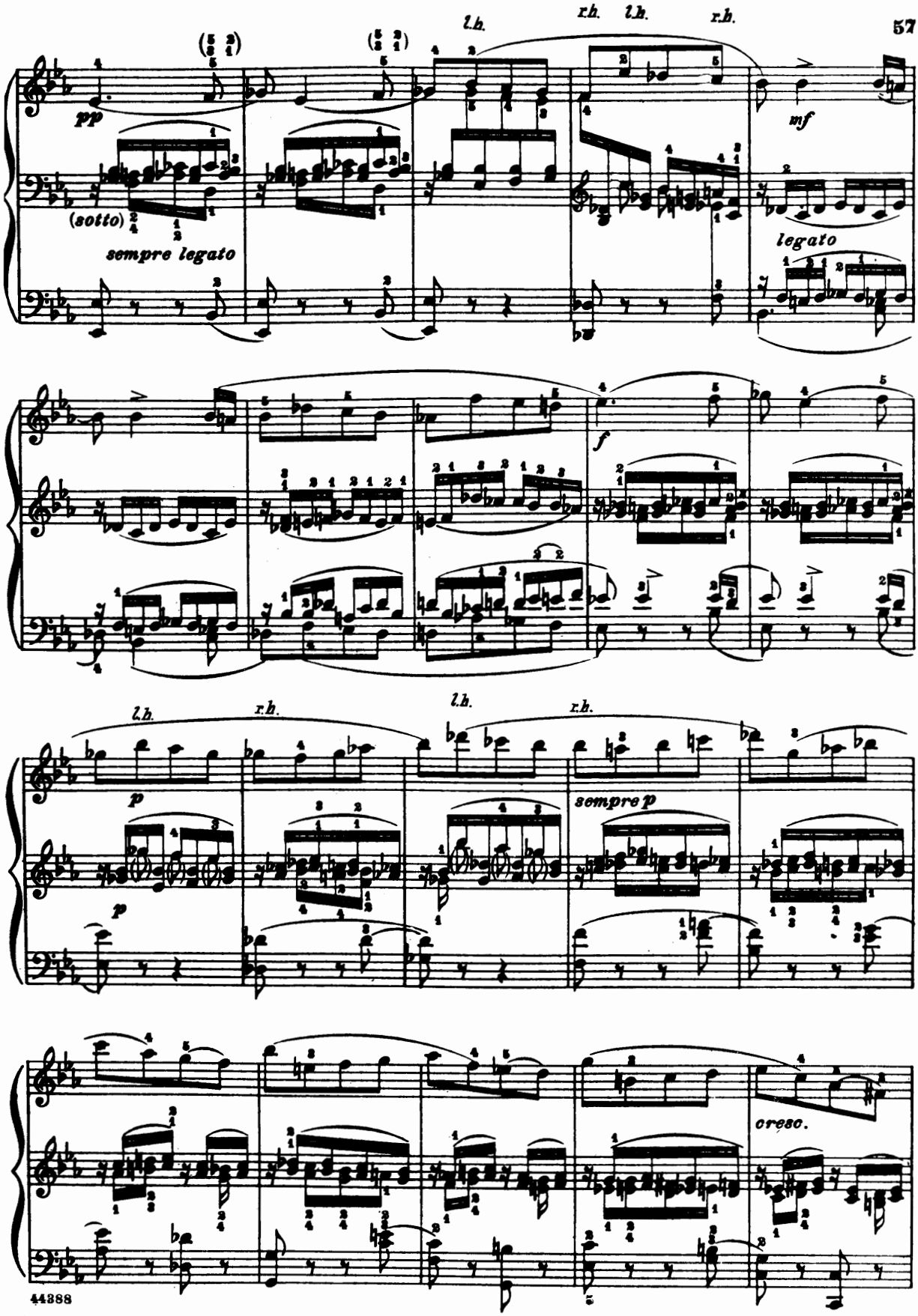
Francesco Pollini
(1763-1846)

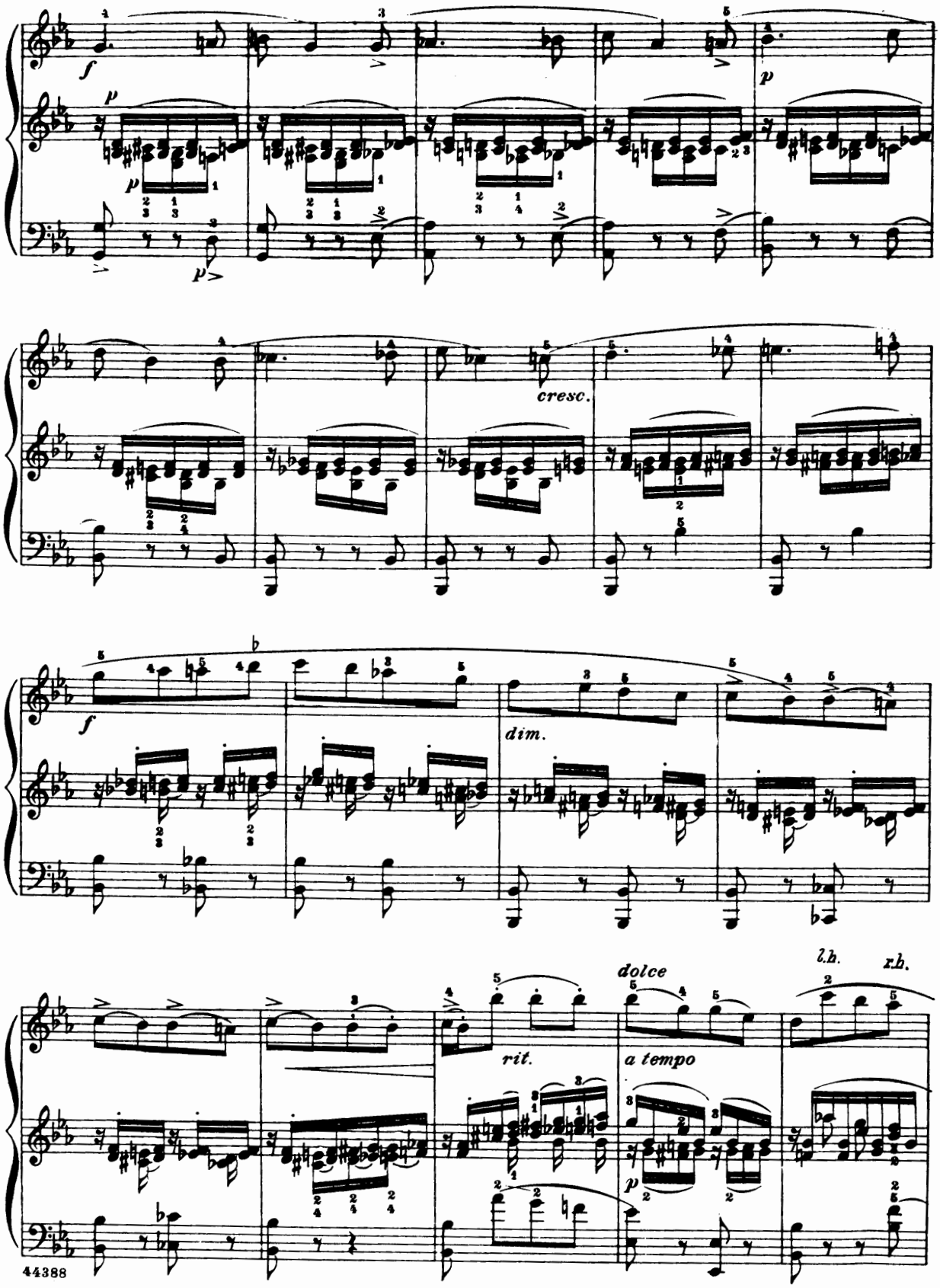


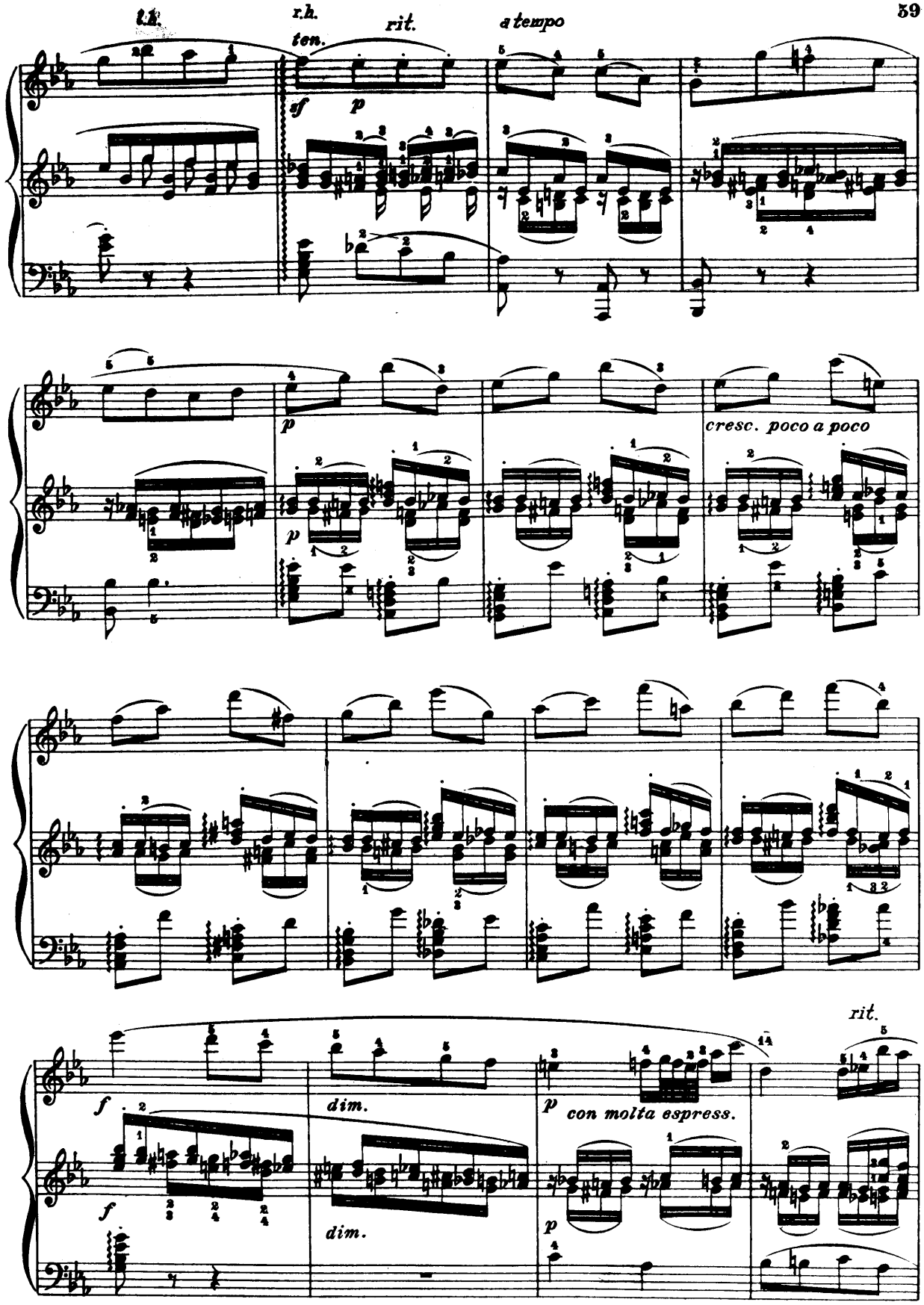
NOTE: This composition was first published in 1820. At that time Pollini wrote, in a letter to Meyerbeer, "My intention is to write a simple air for voice, more or less plain and of different characters, combined with accompaniments of varied rhythms, where a particular expression and touch will tend to distinguish the singing part from the accompaniment." Pollini wrote 32 pieces in this style. He was the first composer to write piano music on three staves, a device imitated by Liszt and others.

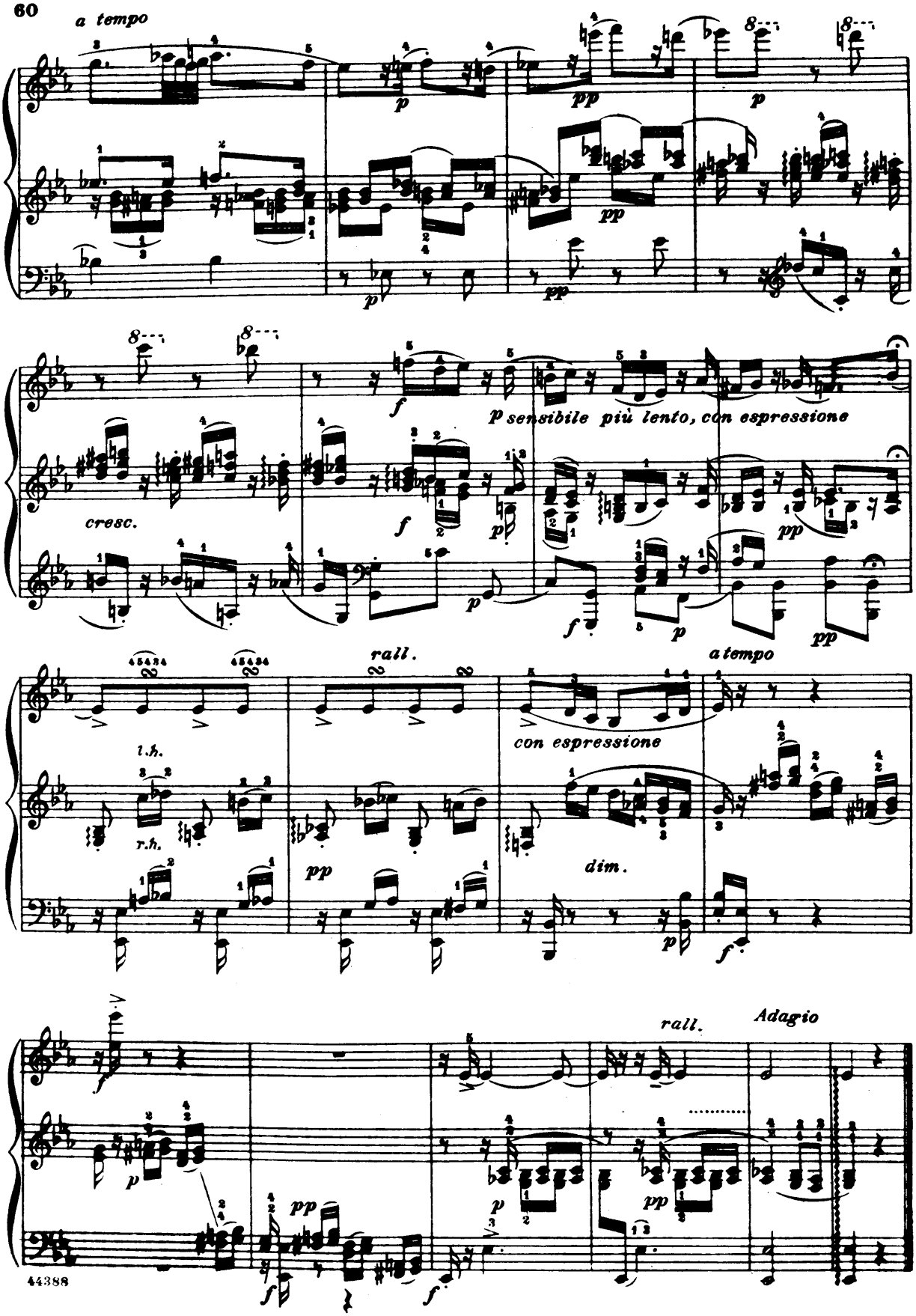

r.h.
rit.
dolce
a tempo
l.h.
r.h.
l.h.
r.h.
l.h.
r.h.
l.h.
r.h.
p
p
cresc.
poco a poco
sempre più
f


f
dim.
p molto espress.
p
rall.un poco
a tempo
p
cresc.
f
dim.
p
ten.
ten.

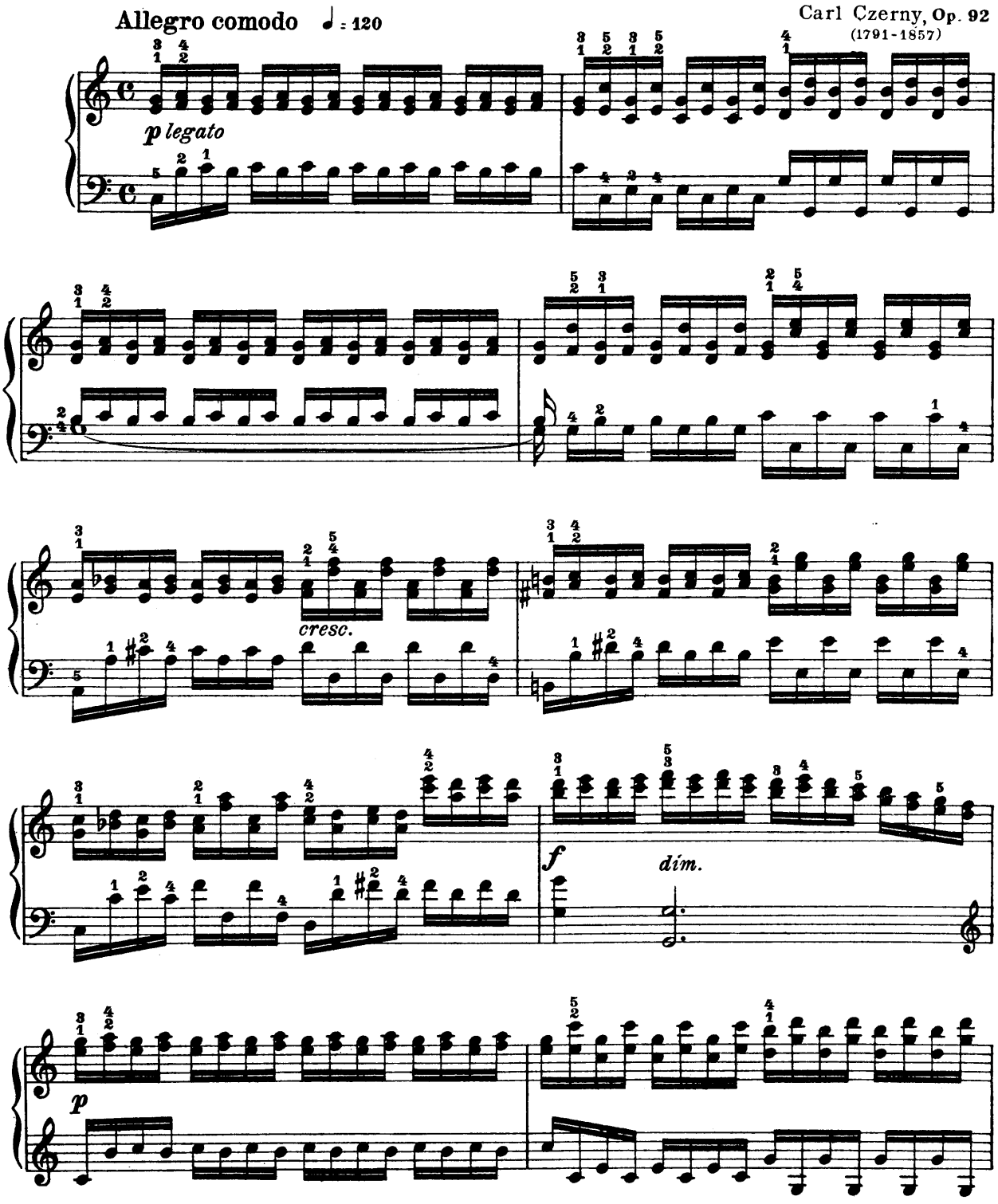

l.h.
r.h.
l.h.
r.h.
pp
(sotto)
sempre legato
mf
legato
f
l.h.
r.h.
p
p
l.h.
r.h.
sempre p
cresc.

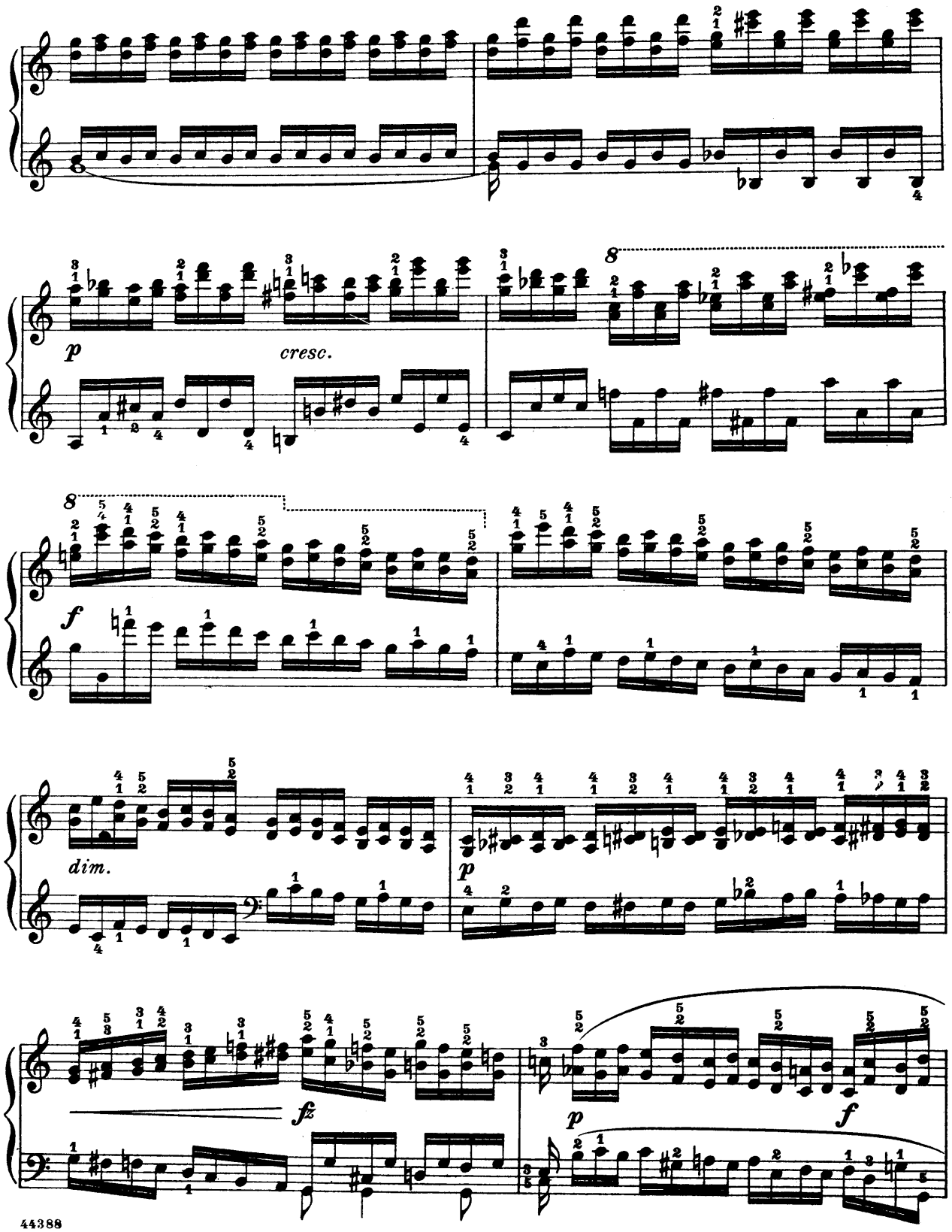

f
p
p
p
cresc.
f
dim.
rit.
dolce
a tempo
p
l.h.
r.h.

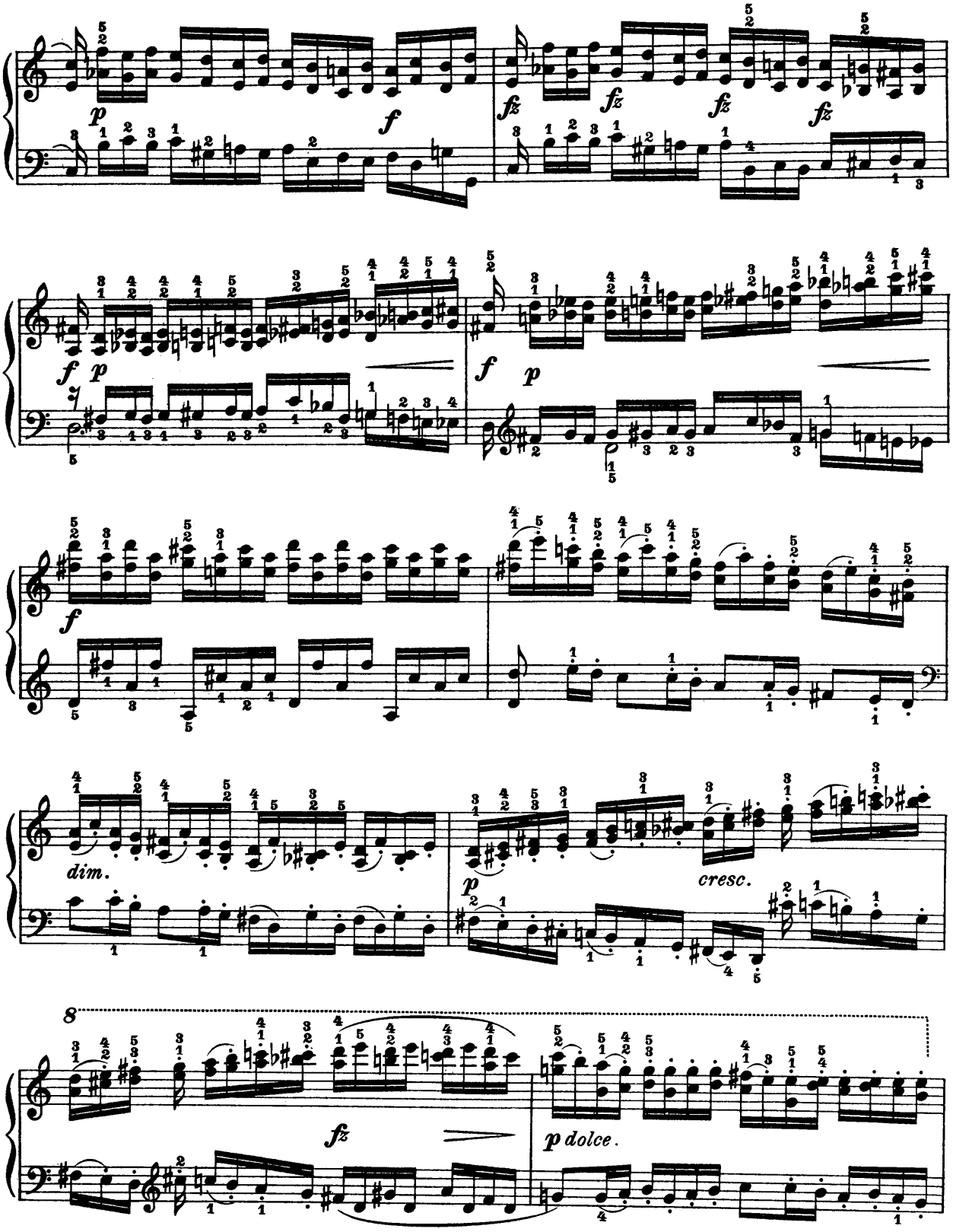

r.h.
ten.
rit.
a tempo
sf
p
p
p
cresc. poco a poco
rit.
f
dim.
p
con molta espress.
f
dim.
p

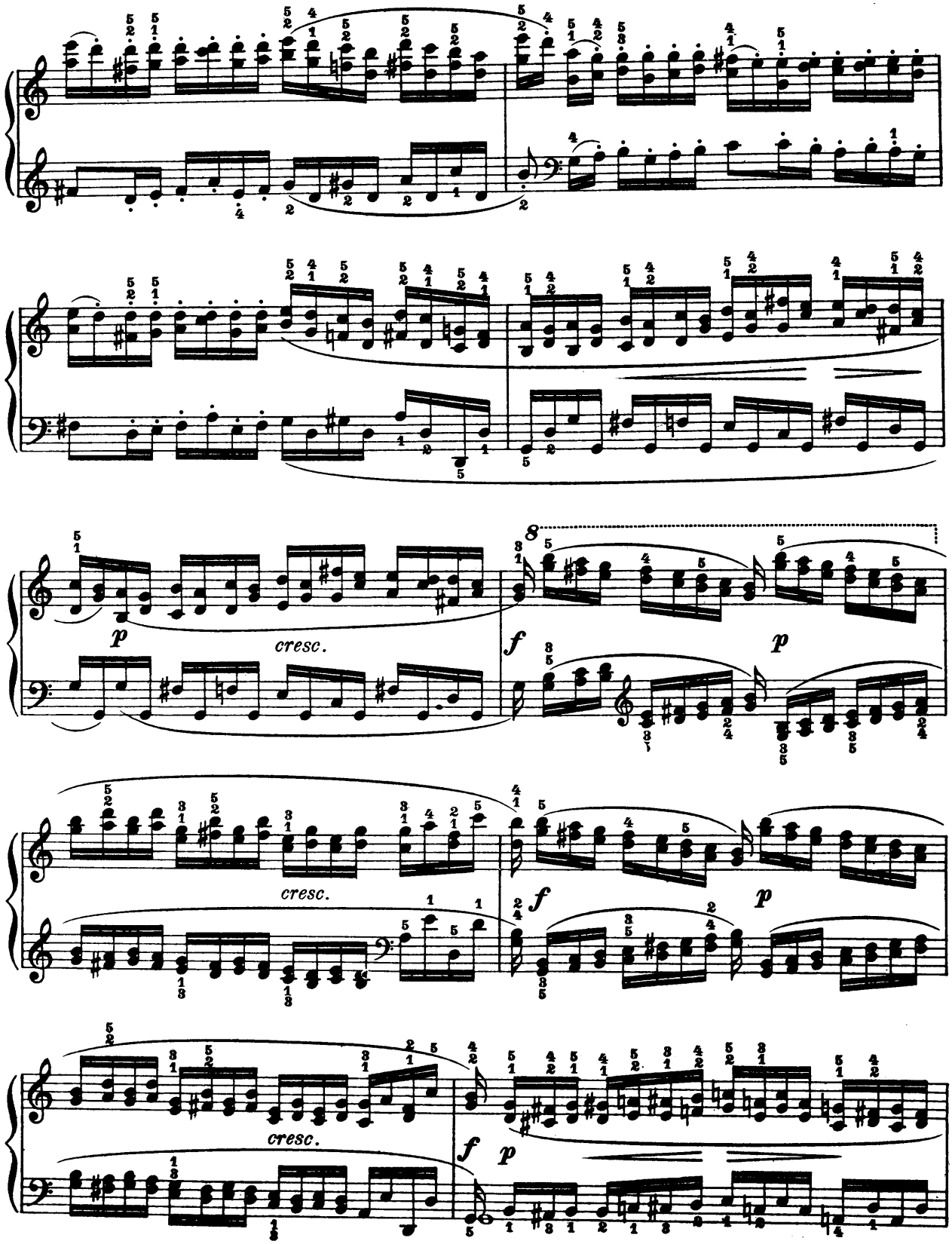

a tempo
cresc.
p sensibile più lento, con espressione
rall.
a tempo
con espressione
l.h.
r.h.
dim.
rall.
Adagio

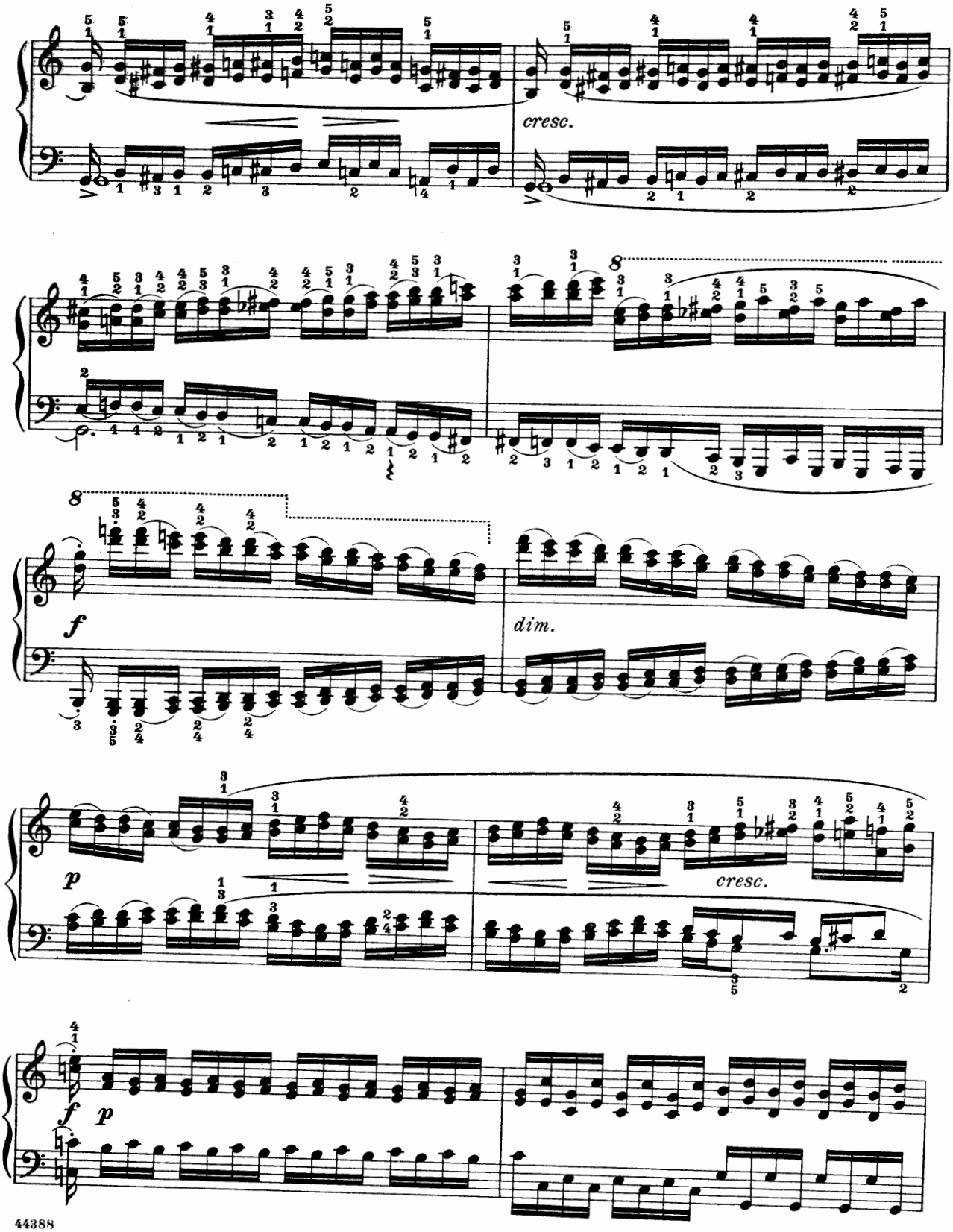
Toccata

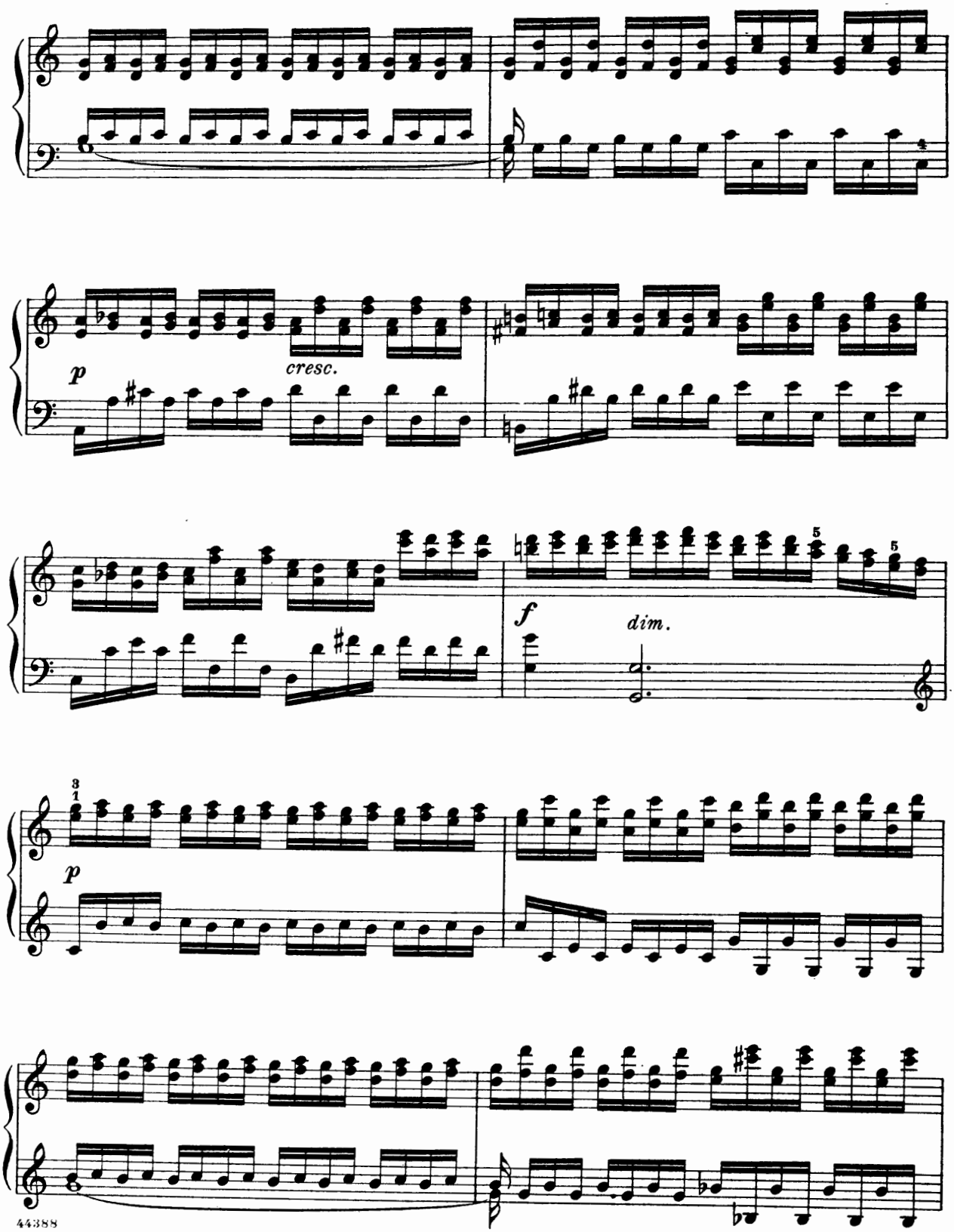

Allegro comodo ♩ = 120
Carl Czerny, Op. 92
(1791-1857)
p legato
cresc.
f
dim.
p

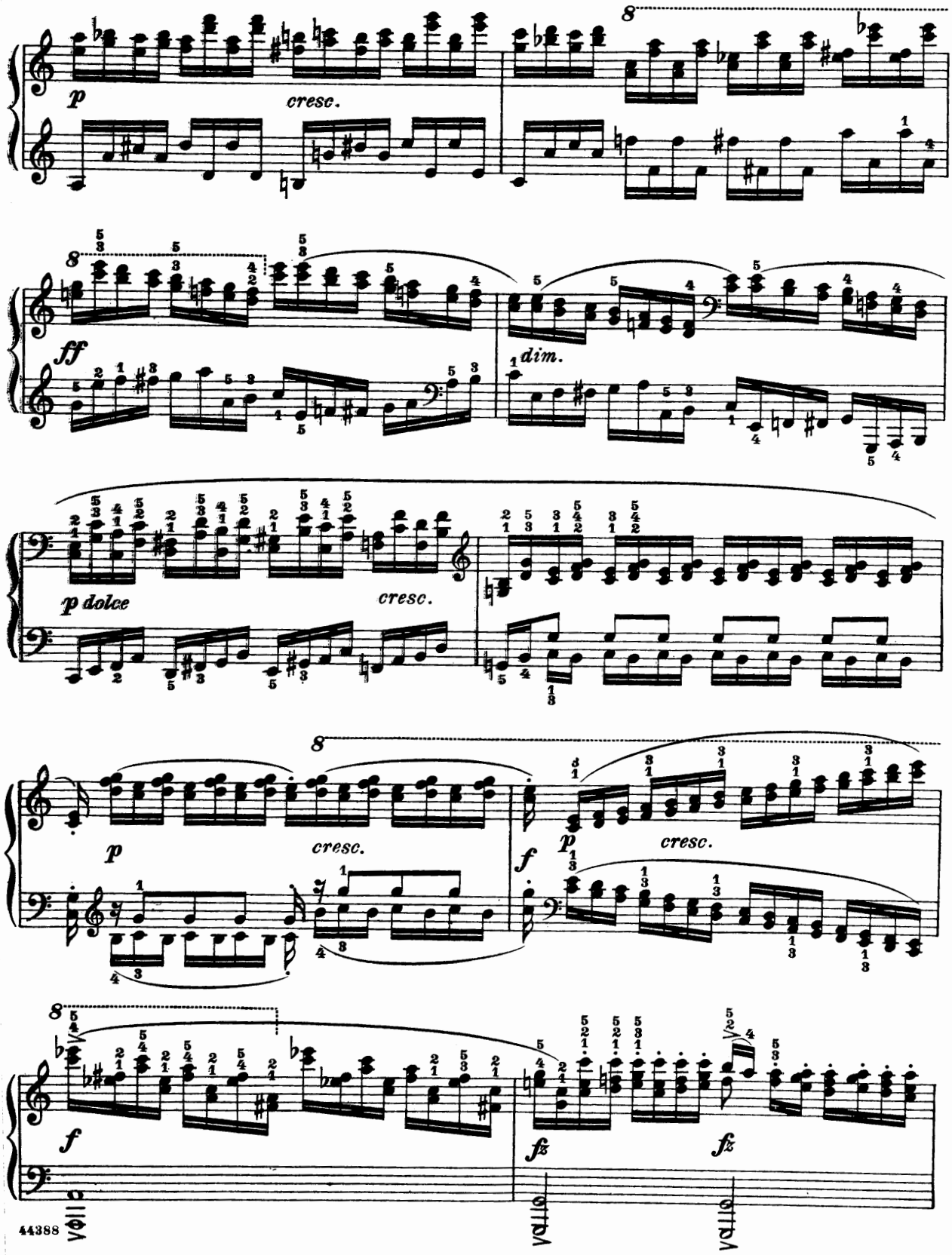

p
cresc.
8
8
f
dim.
p
fz
p
f

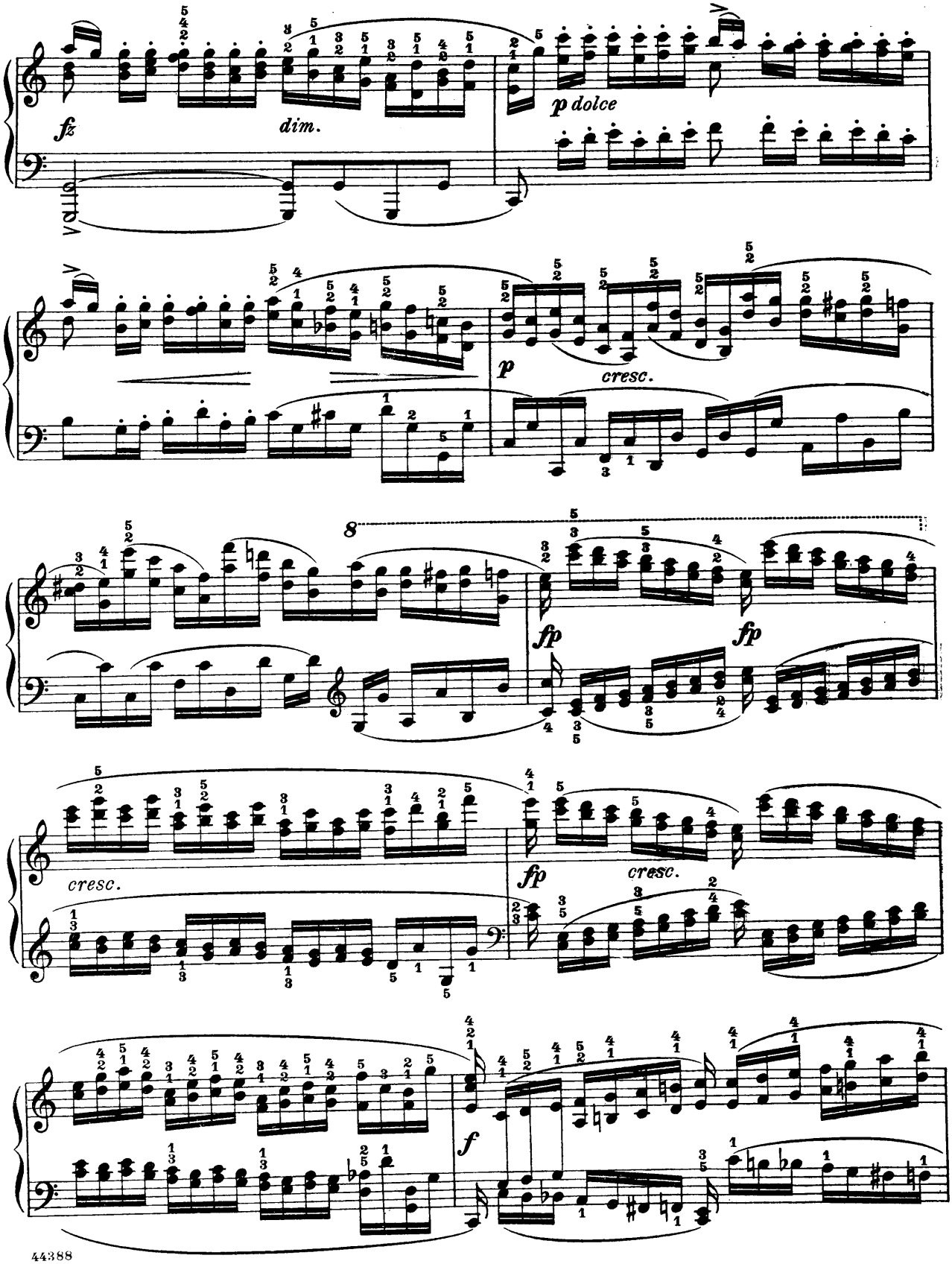

p
f
fz
fz
fz
fz
f
p
f
p
f
dim.
p
cresc.
8
fz
p dolce.

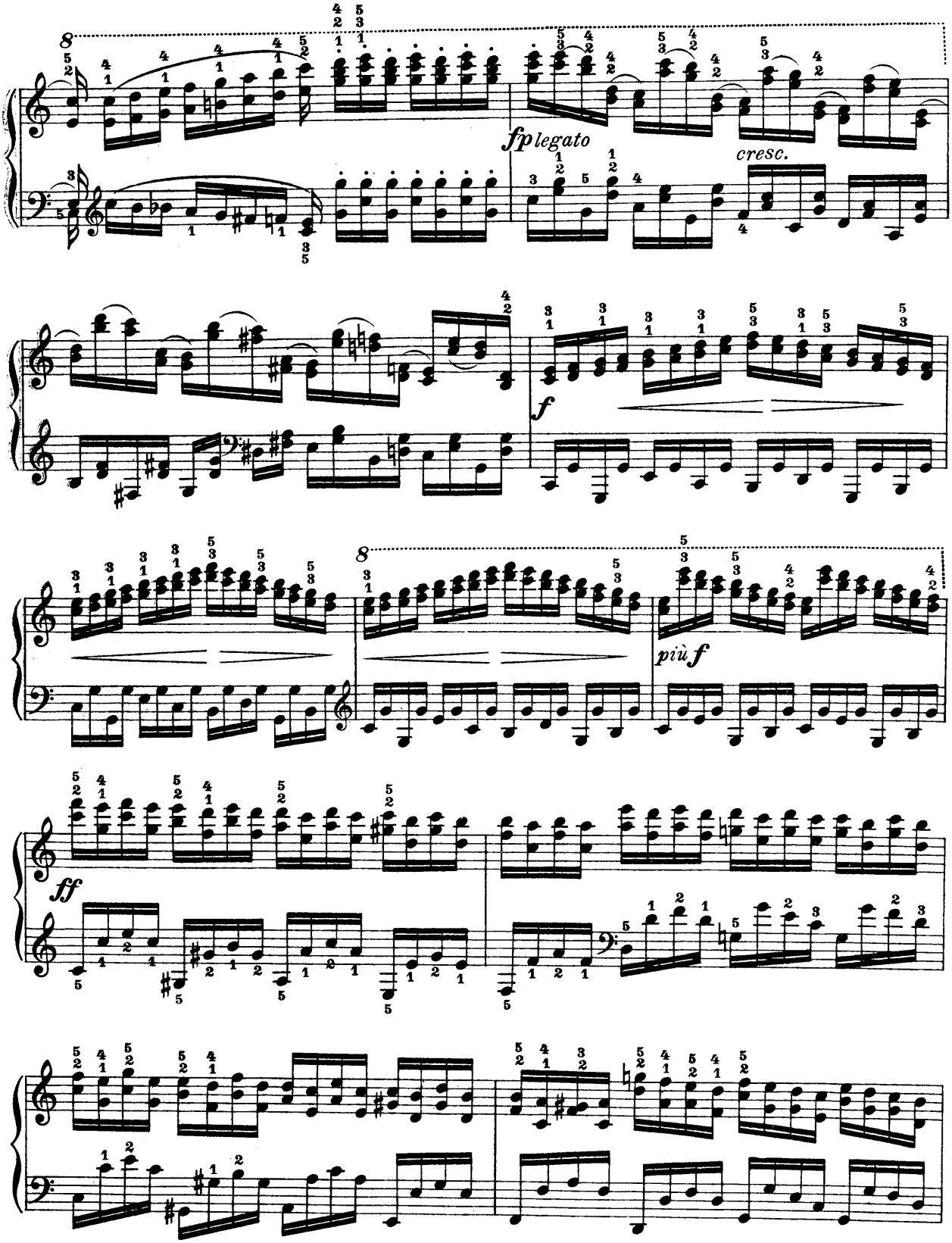

cresc.
cresc.
cresc.

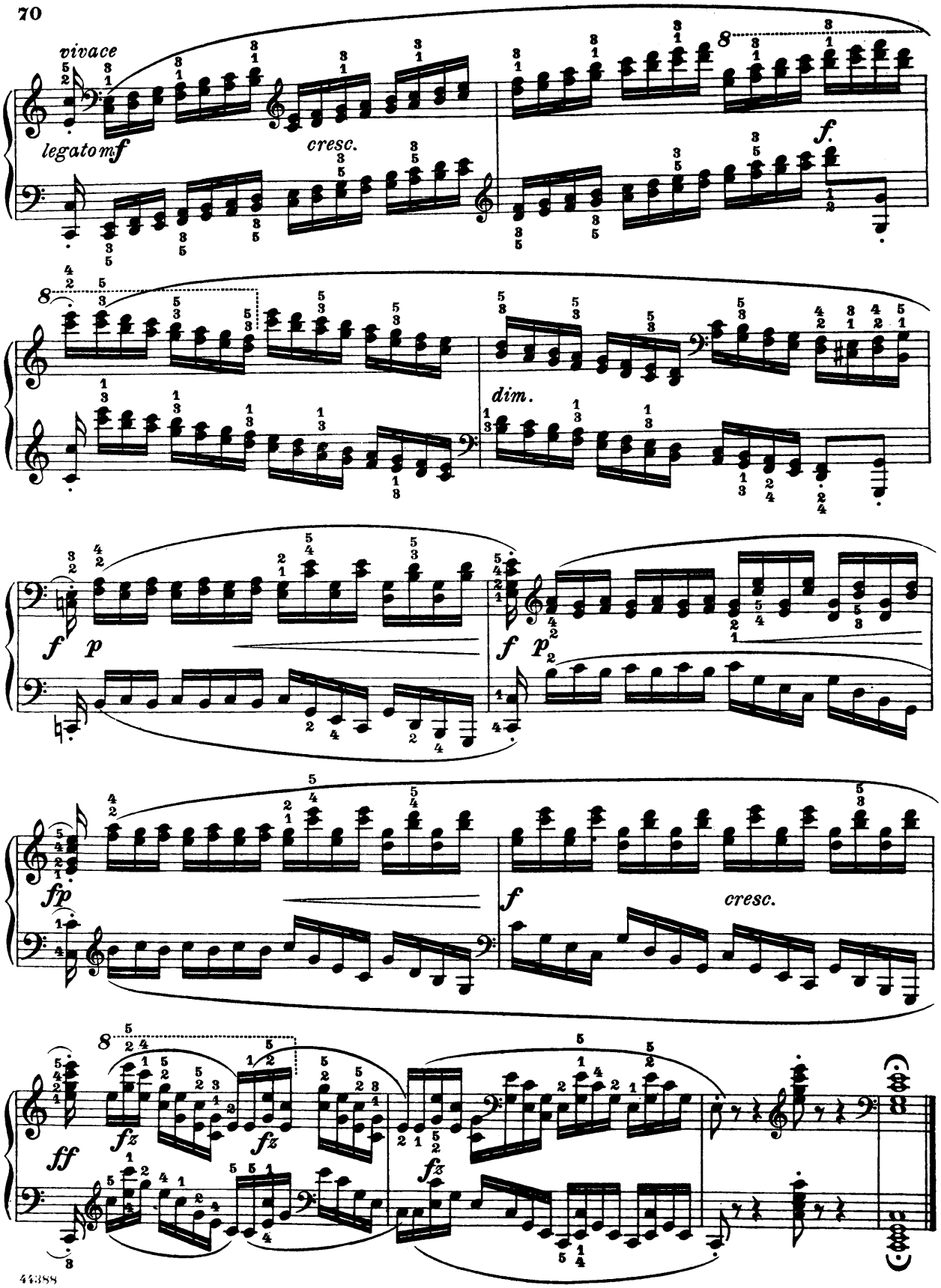

cresc.
8
8
f
dim.
p
cresc.
f
p


p
cresc.
f
dim.
p


p
cresc.
8
ff
dim.
p dolce
cresc.
p
cresc.
f
p
cresc.
f
fz
fz


fz
dim.
p dolce
p
cresc.
8
fp
fp
cresc.
fp
cresc.
f


fp legato
cresc.
f
più f
ff

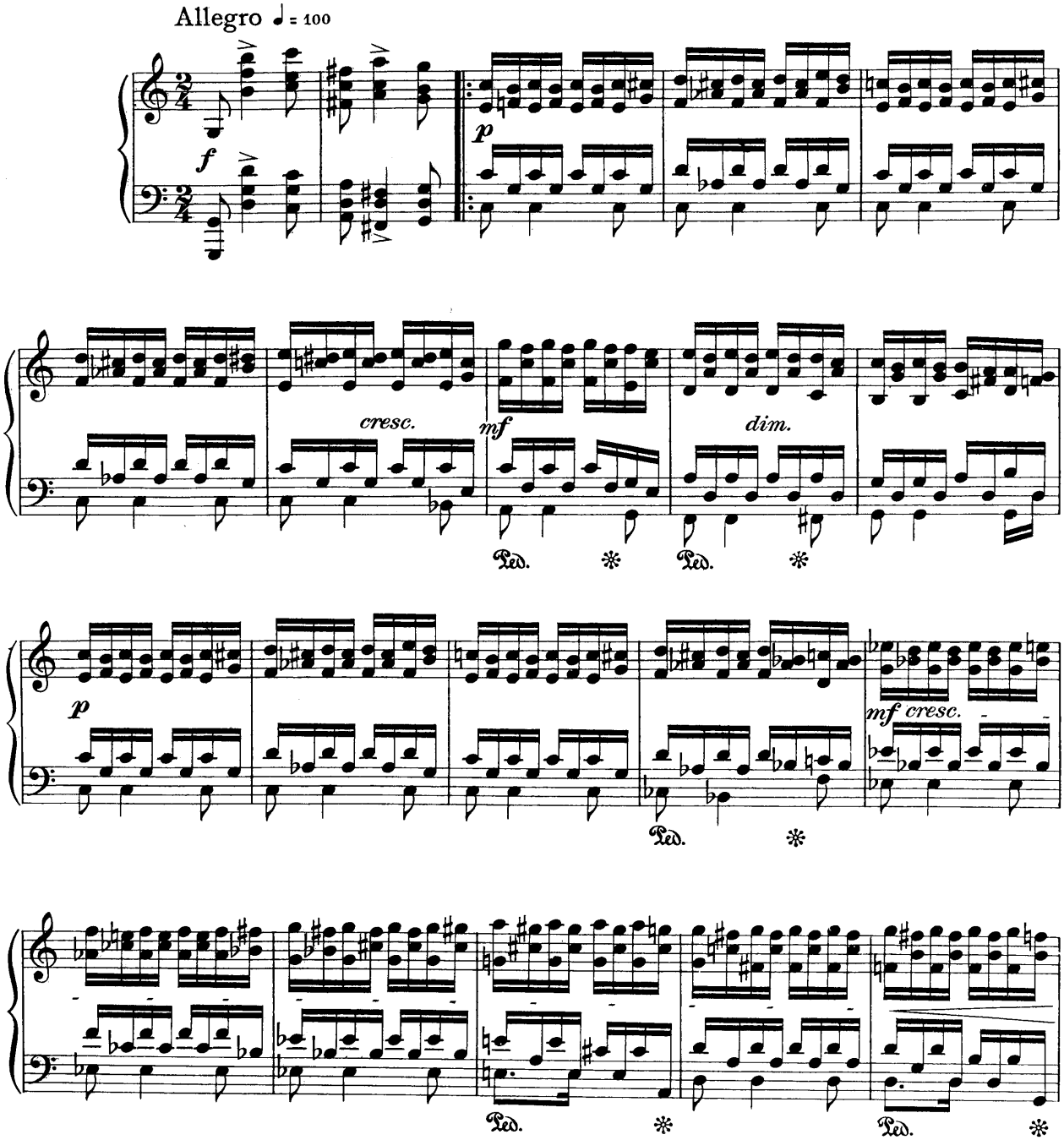

vivace
legato
mf
cresc.
f.
dim.
f
p
fp
ff
fz
cresc.

Dedicated to his friend Ludwig Schunke

Toccata

Robert Schumann, Op. 7

(1810-1856)



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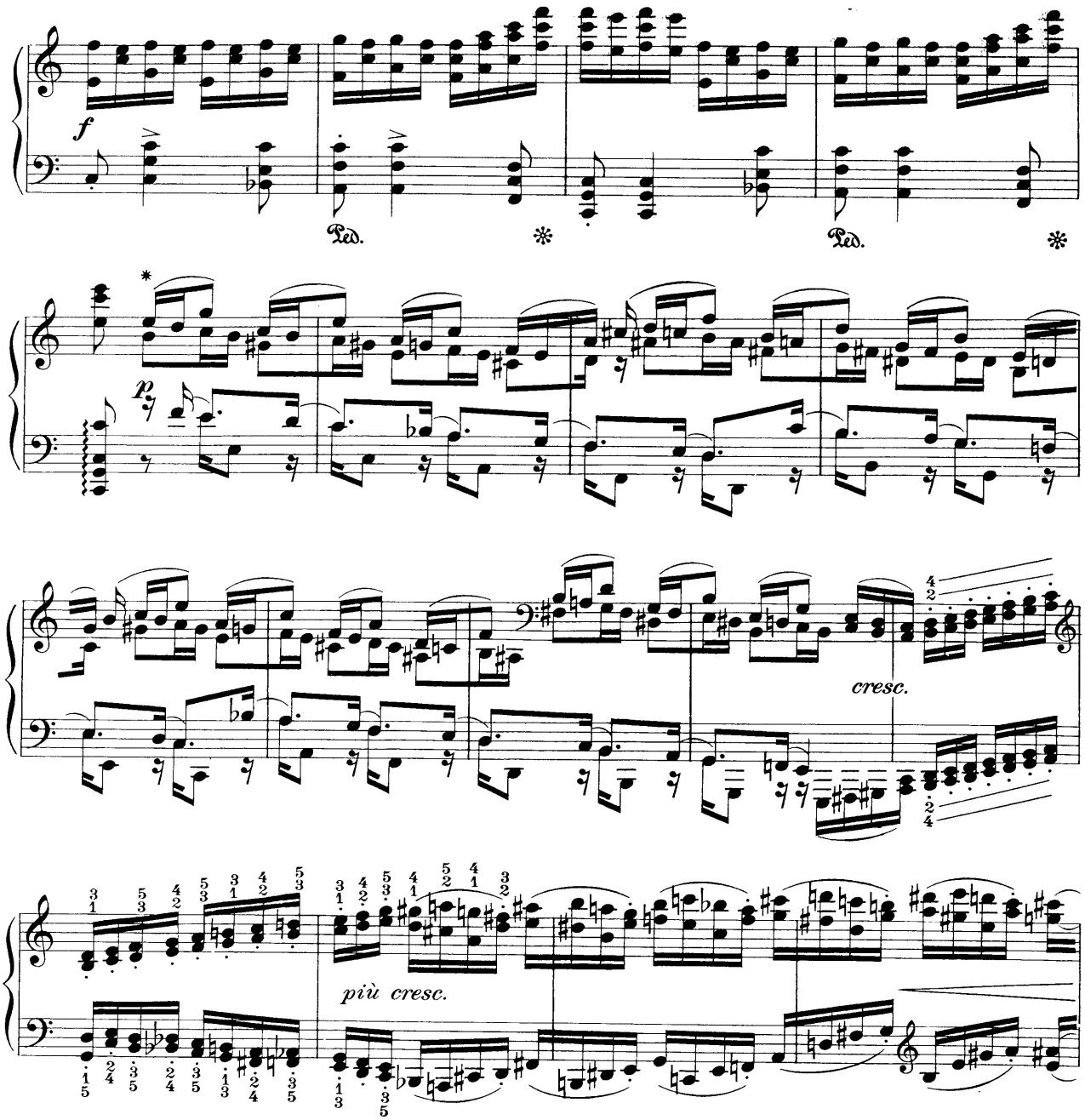
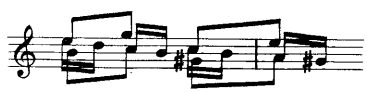
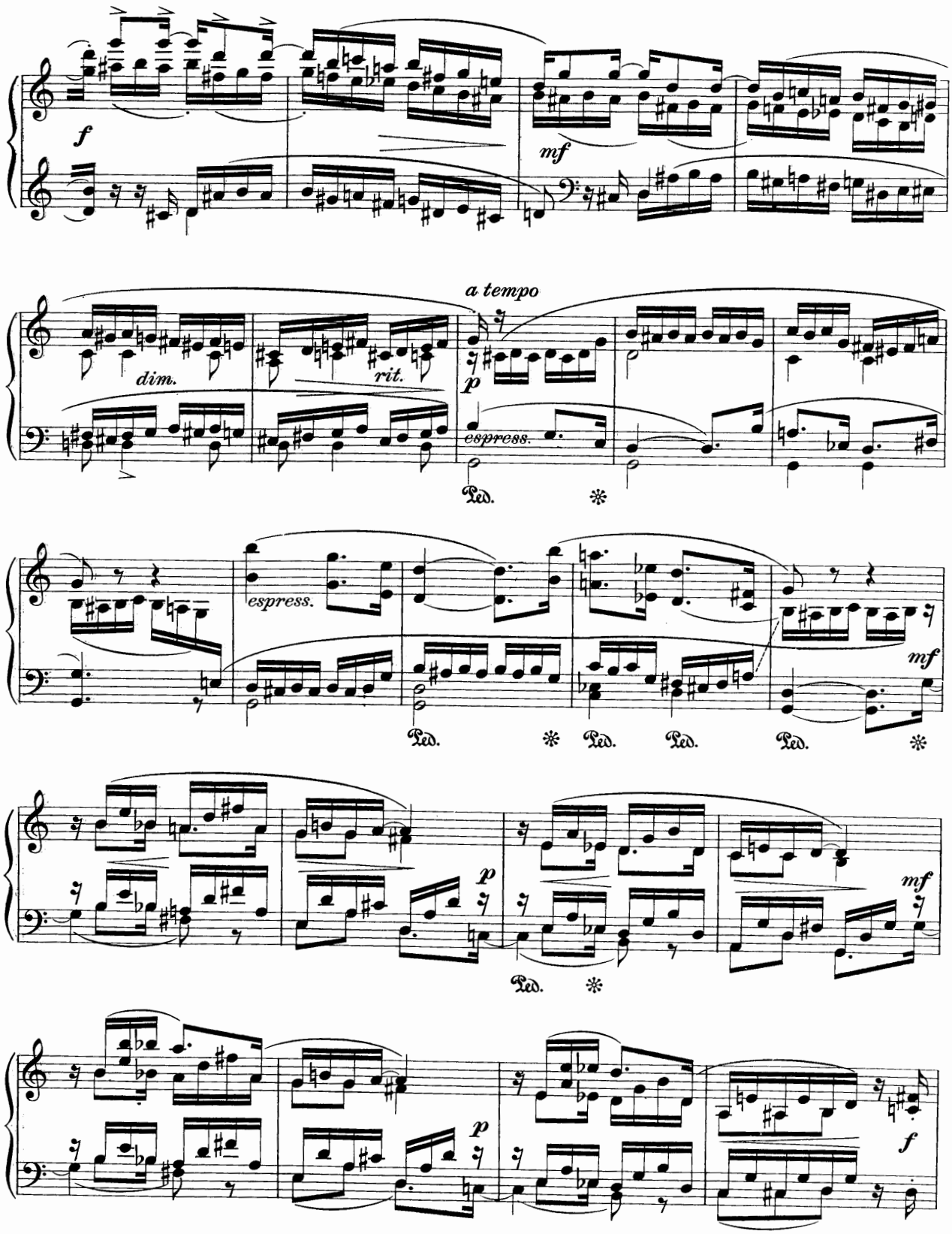
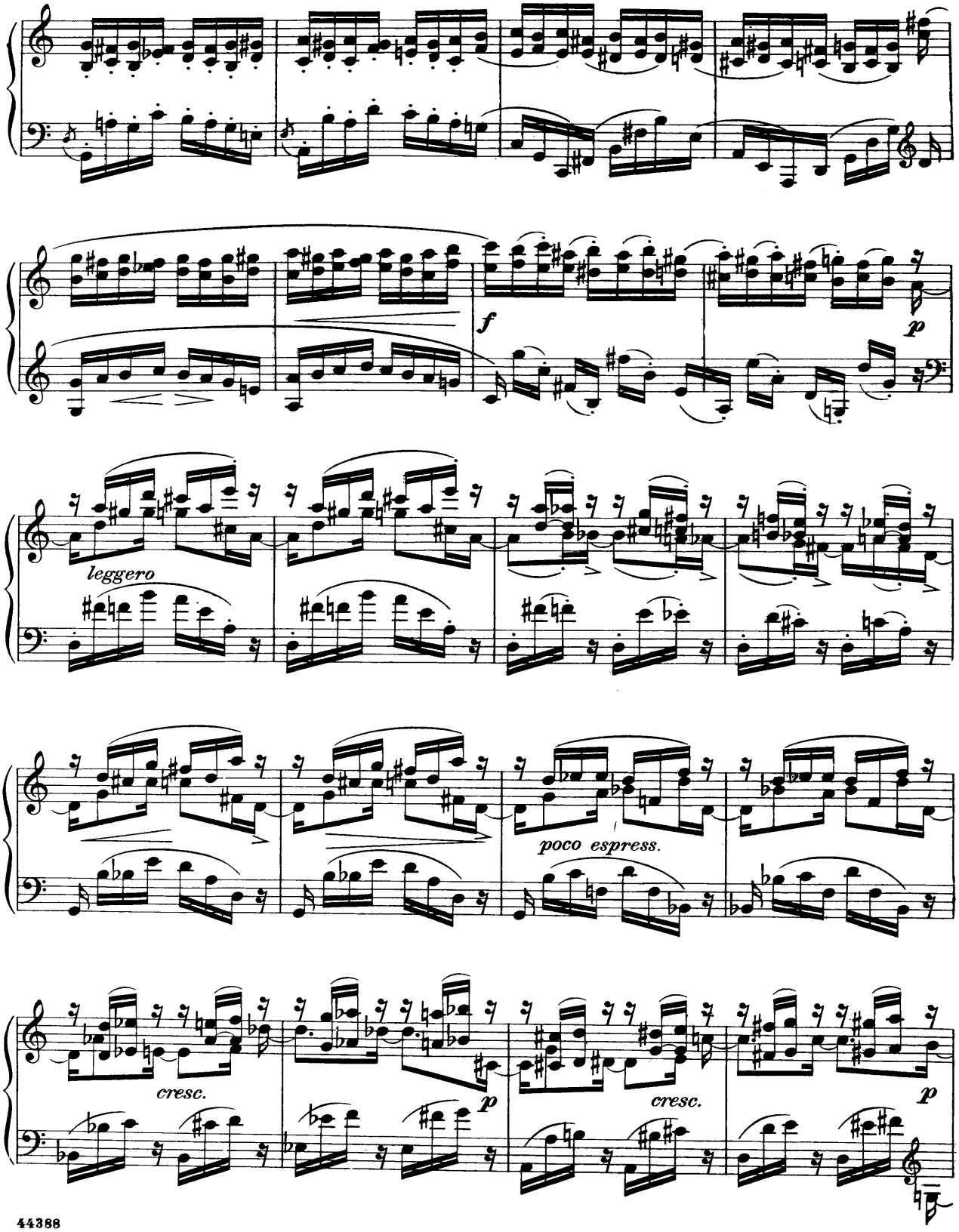


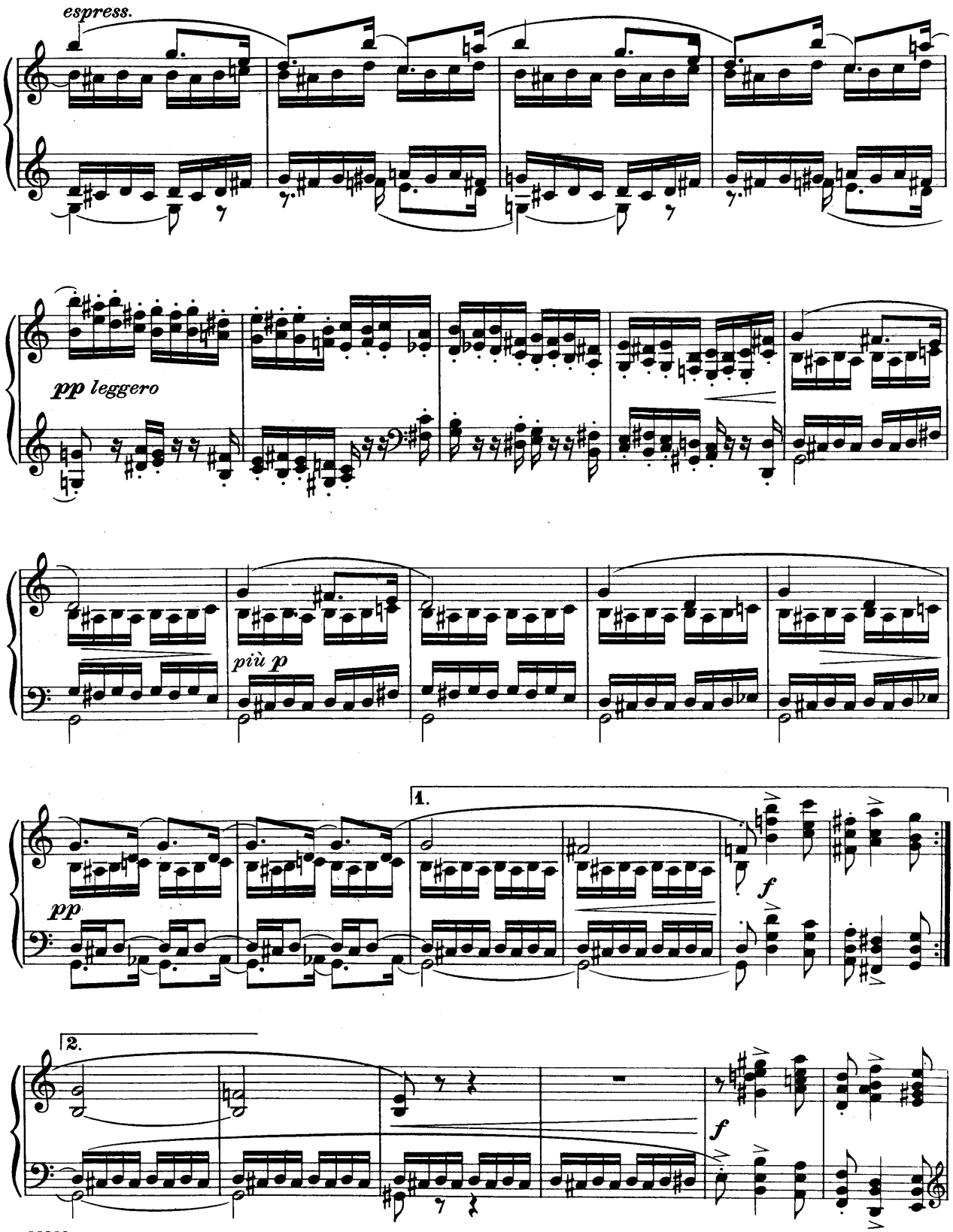
*The original notation:  etc.

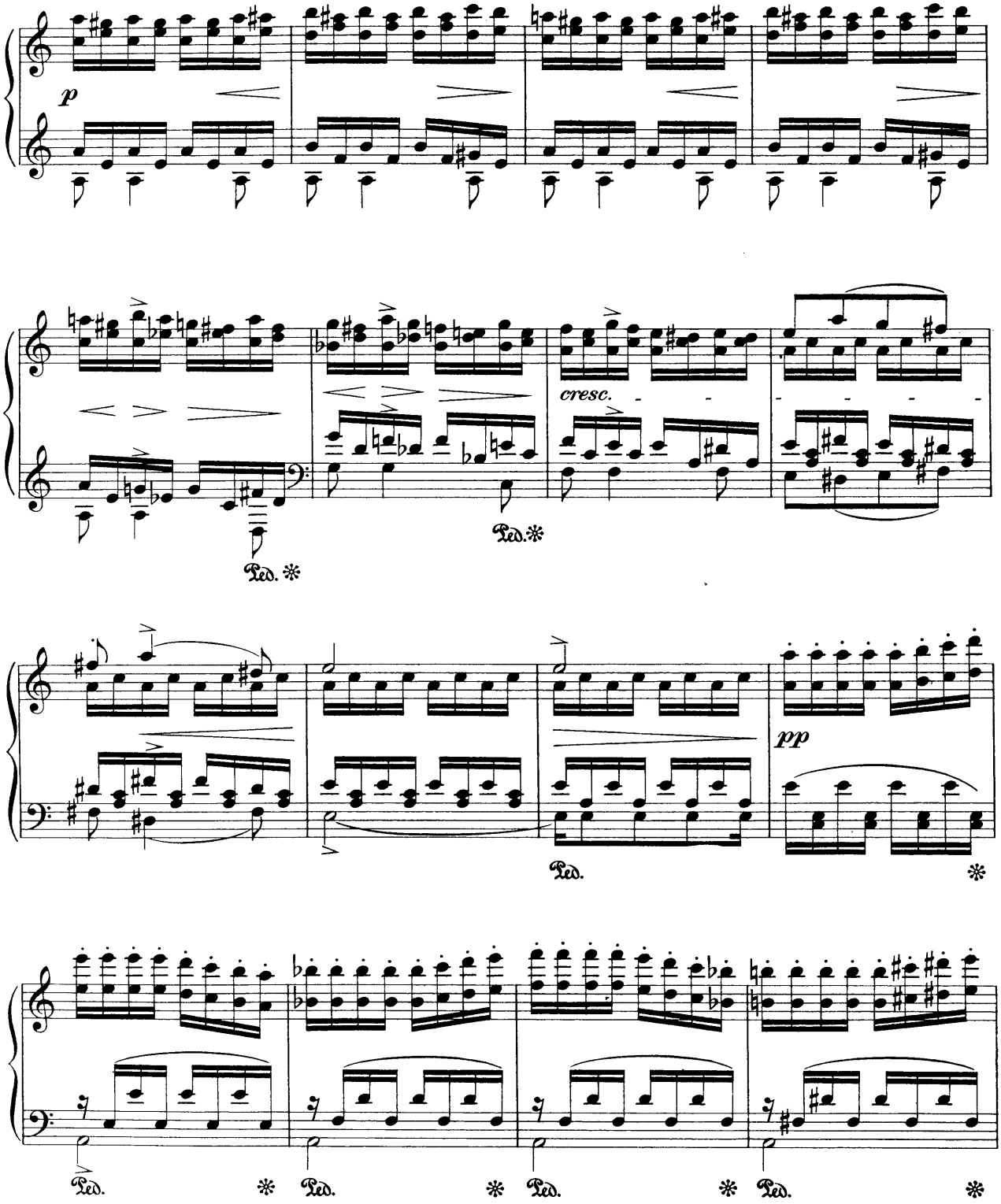
is the equivalent of: etc.

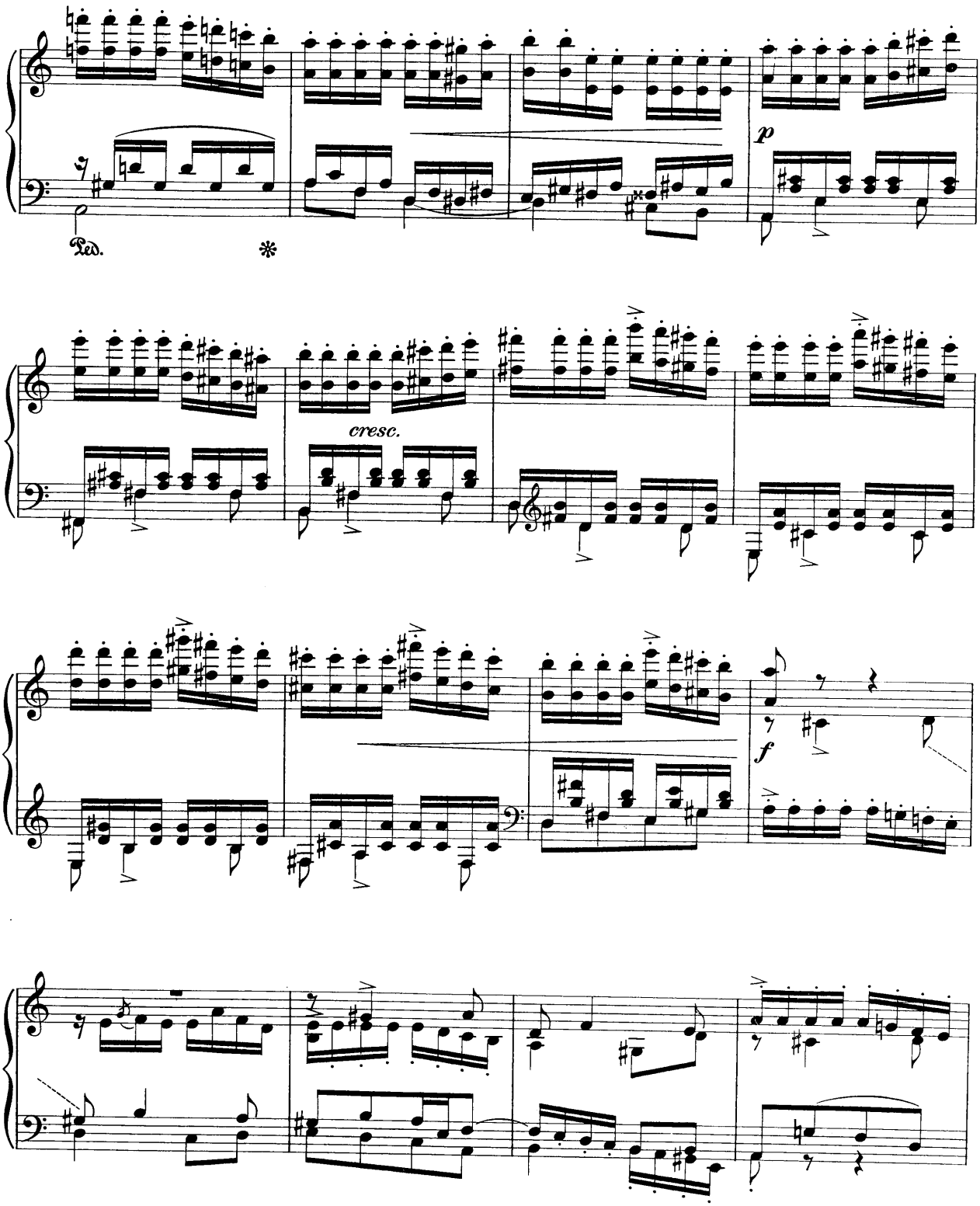
and it is somewhat hard to believe that this apparently purposeless dissonance was really intended by the composer. In any case, the effect of the passage, when played, is that of the altered notation adopted here for the sake of clarity.

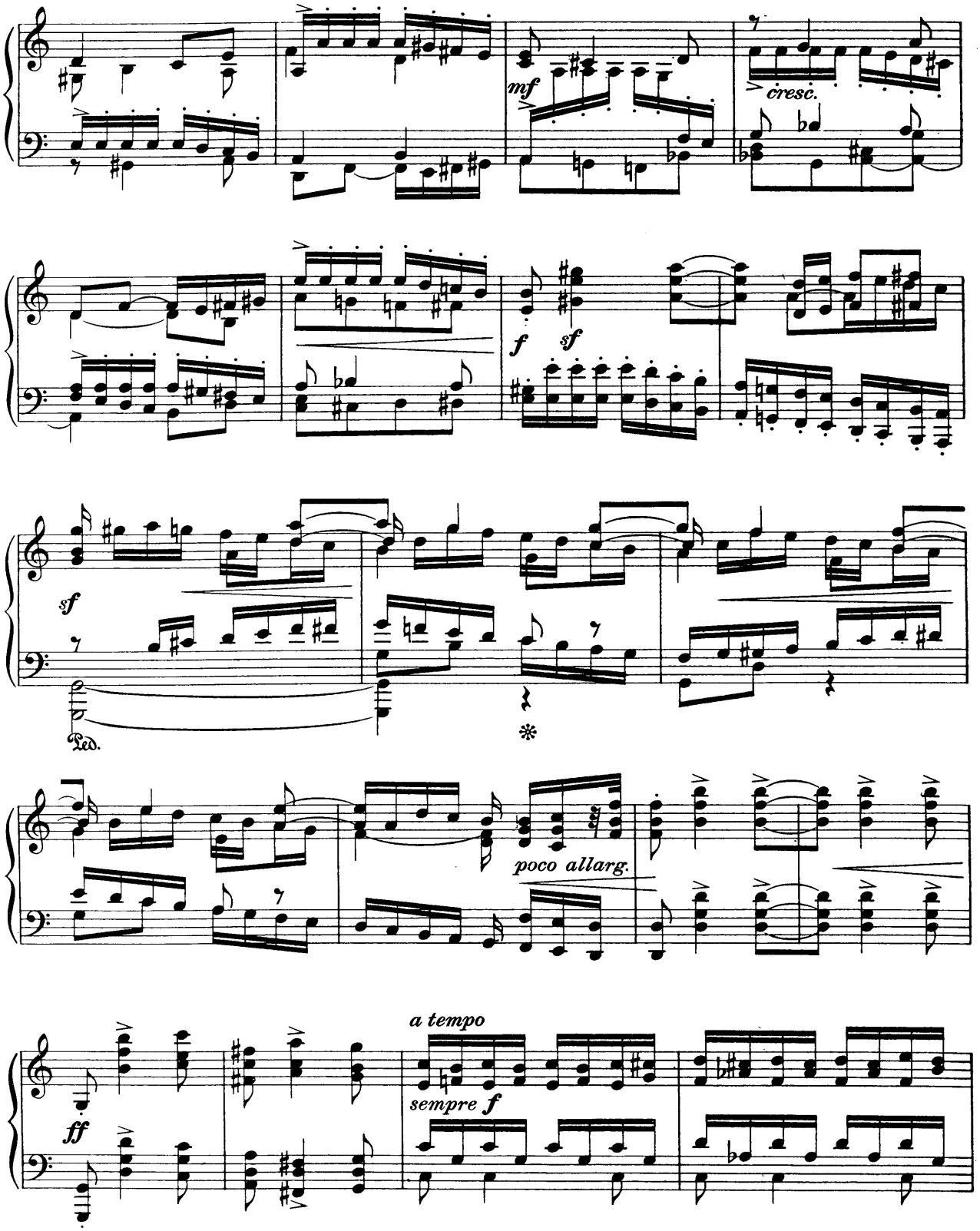

f
mf
dim.
rit.
a tempo
p
espress.
Ped.
espress.
mf
Ped.
Ped.
Ped.
Ped.
p
mf
Ped.
p
f

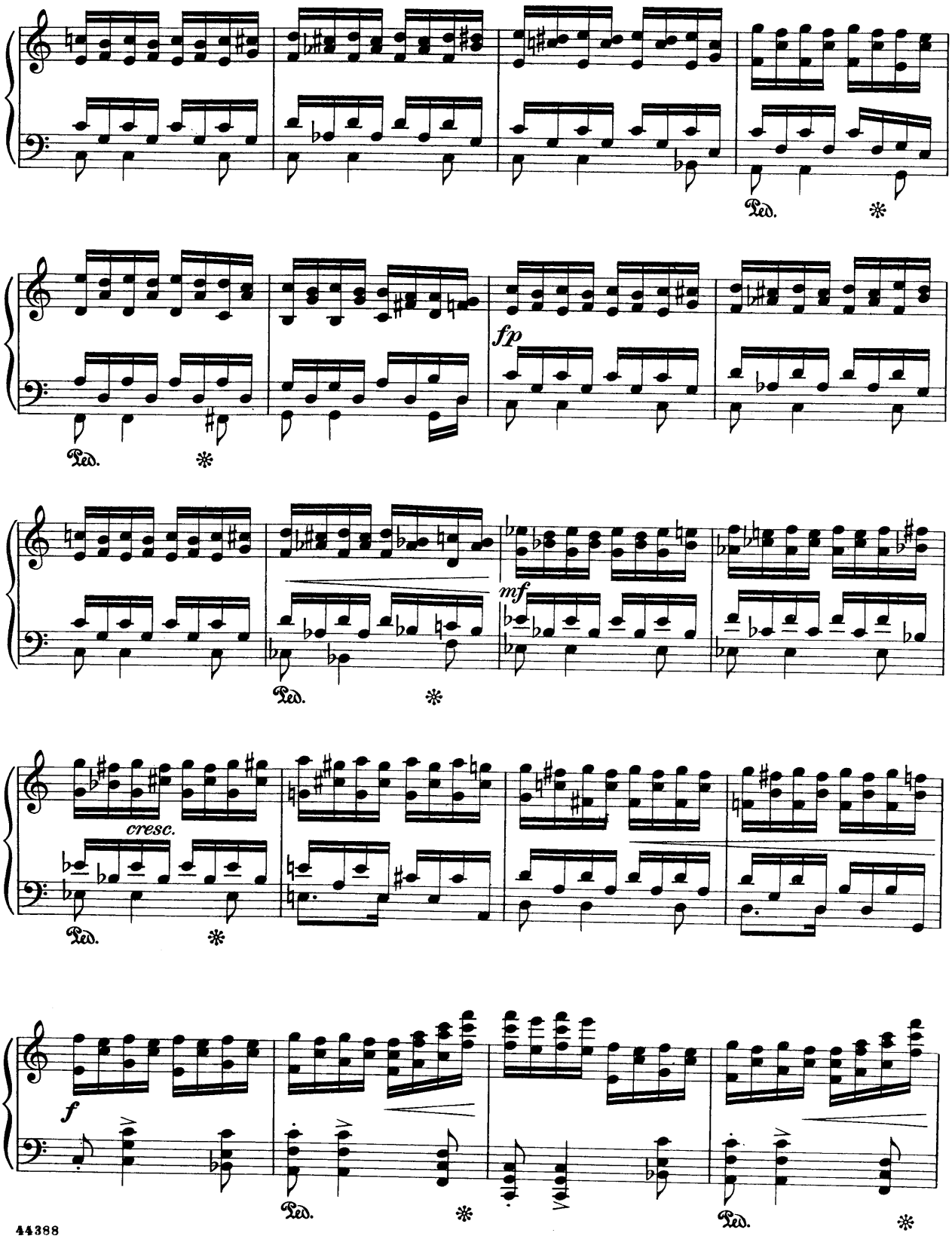

f
p
leggero
poco espress.
cresc.
p
cresc.
p

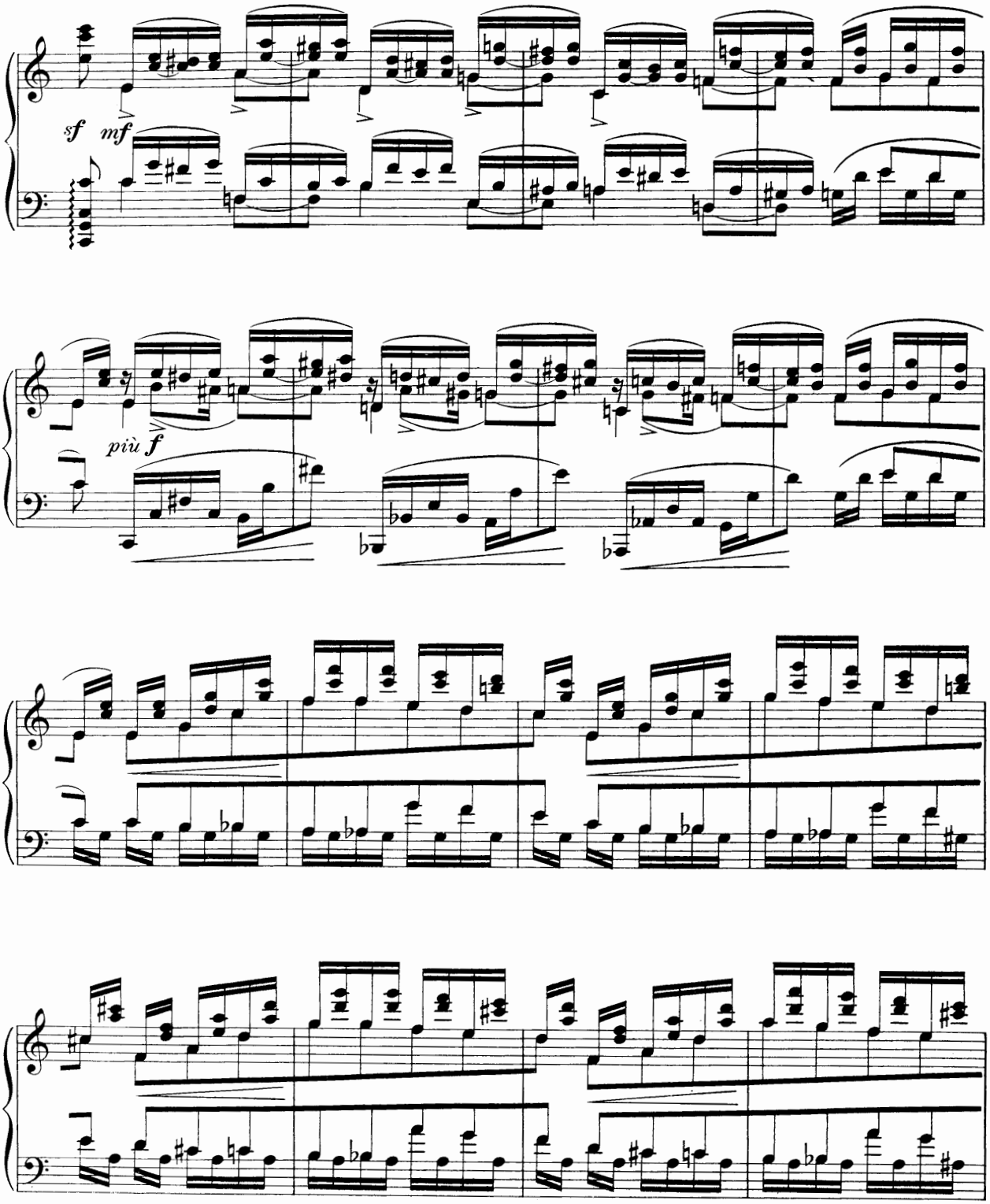

espress.
pp leggero
più p
pp
1.
f
2.
f


p
cresc.
Ped.
pp


Ped.
*
p
cresc.
f


mf
cresc.
f
sf
sf
Ped.
poco allarg.
a tempo
ff
sempre f


Ped.
fp
Ped.
mf
Ped.
cresc.
Ped.
f
Ped.
Ped.


sf mf
più f

poco ritard.

a tempo

p

espress.

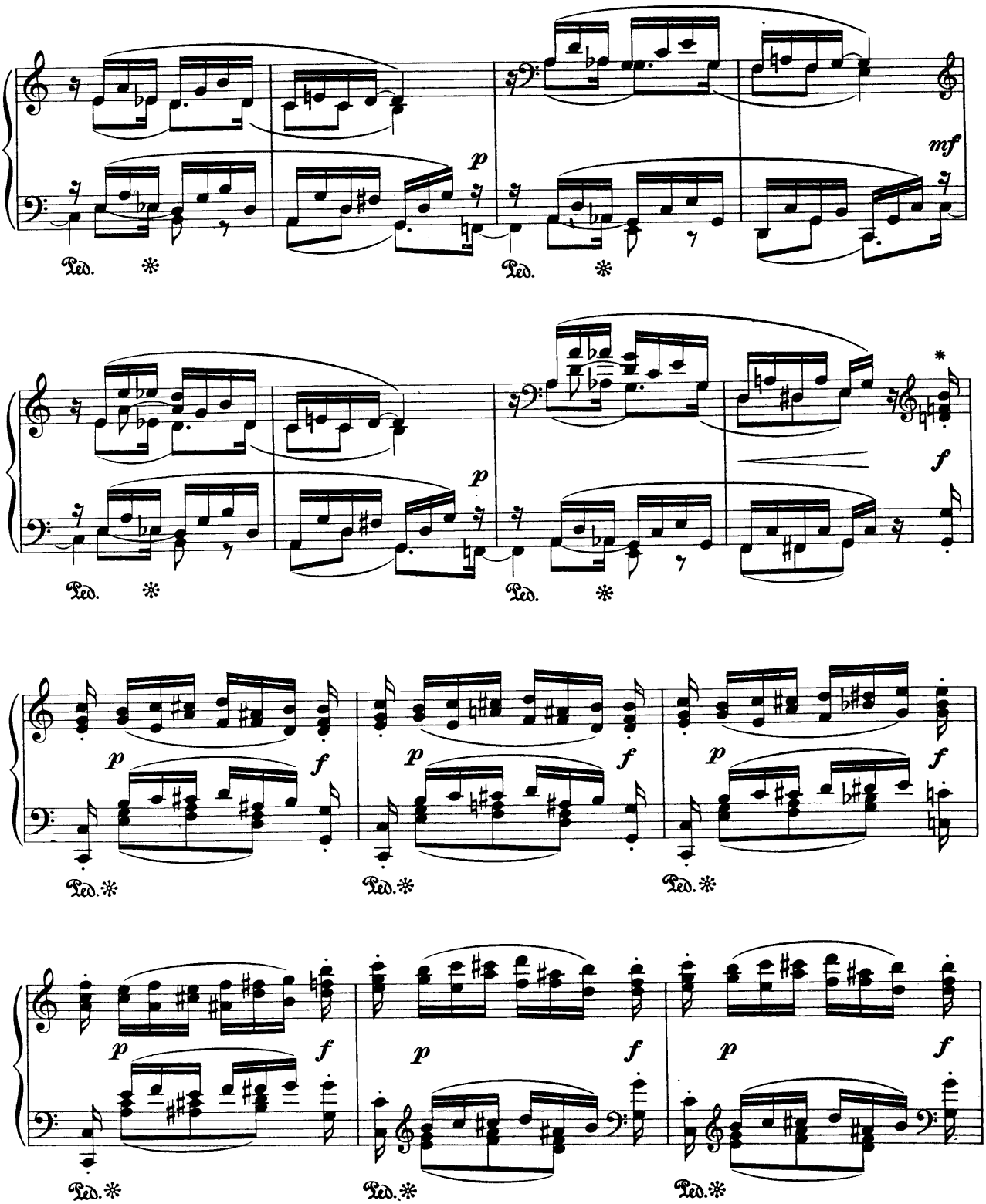
mf

mp

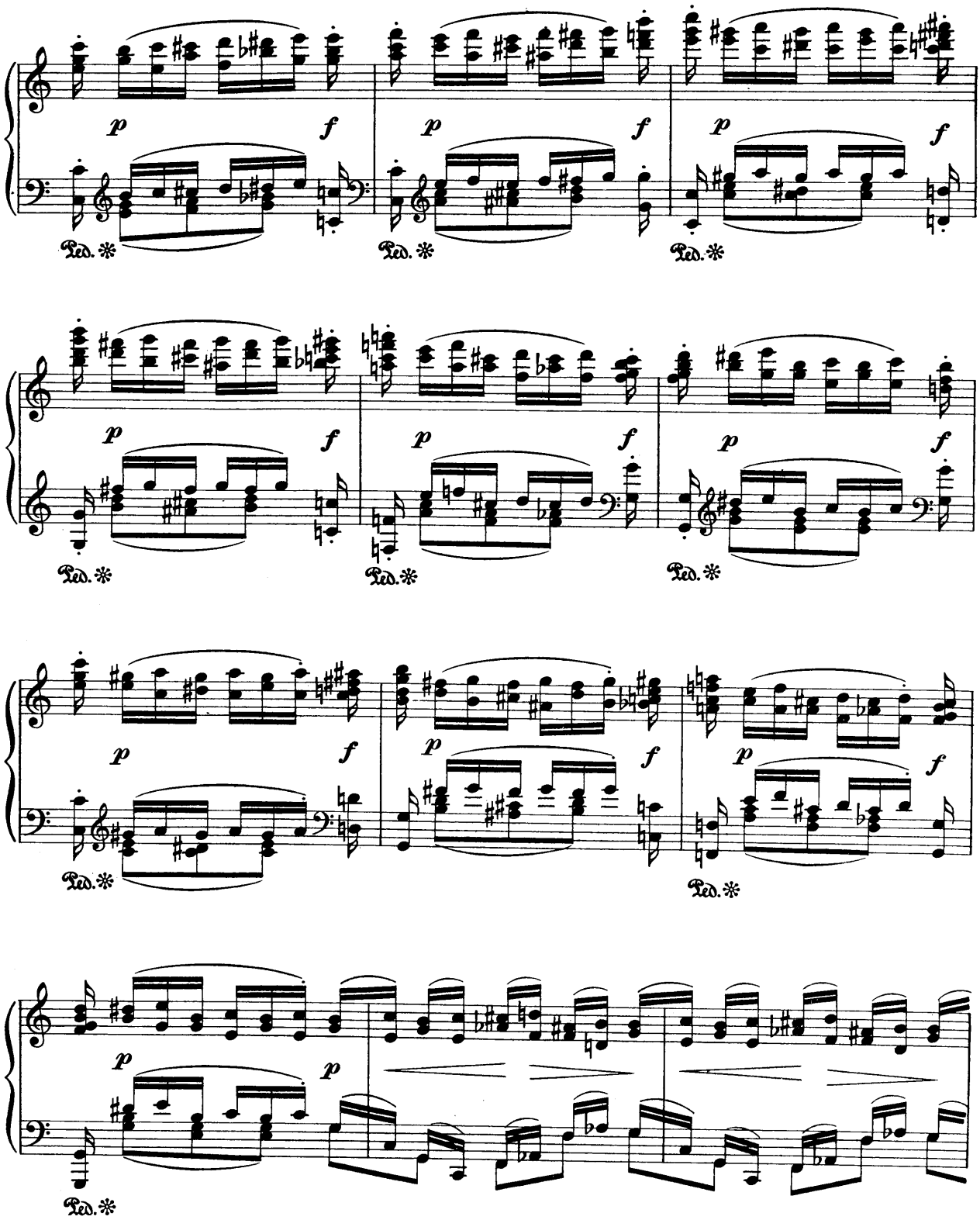
mf

Ped.

*Some editions have:



*These sharp dynamic alternations are marked *ff* and *pp* in the original. This seems excessive.


p
f
Ped.
*

cresc.

p

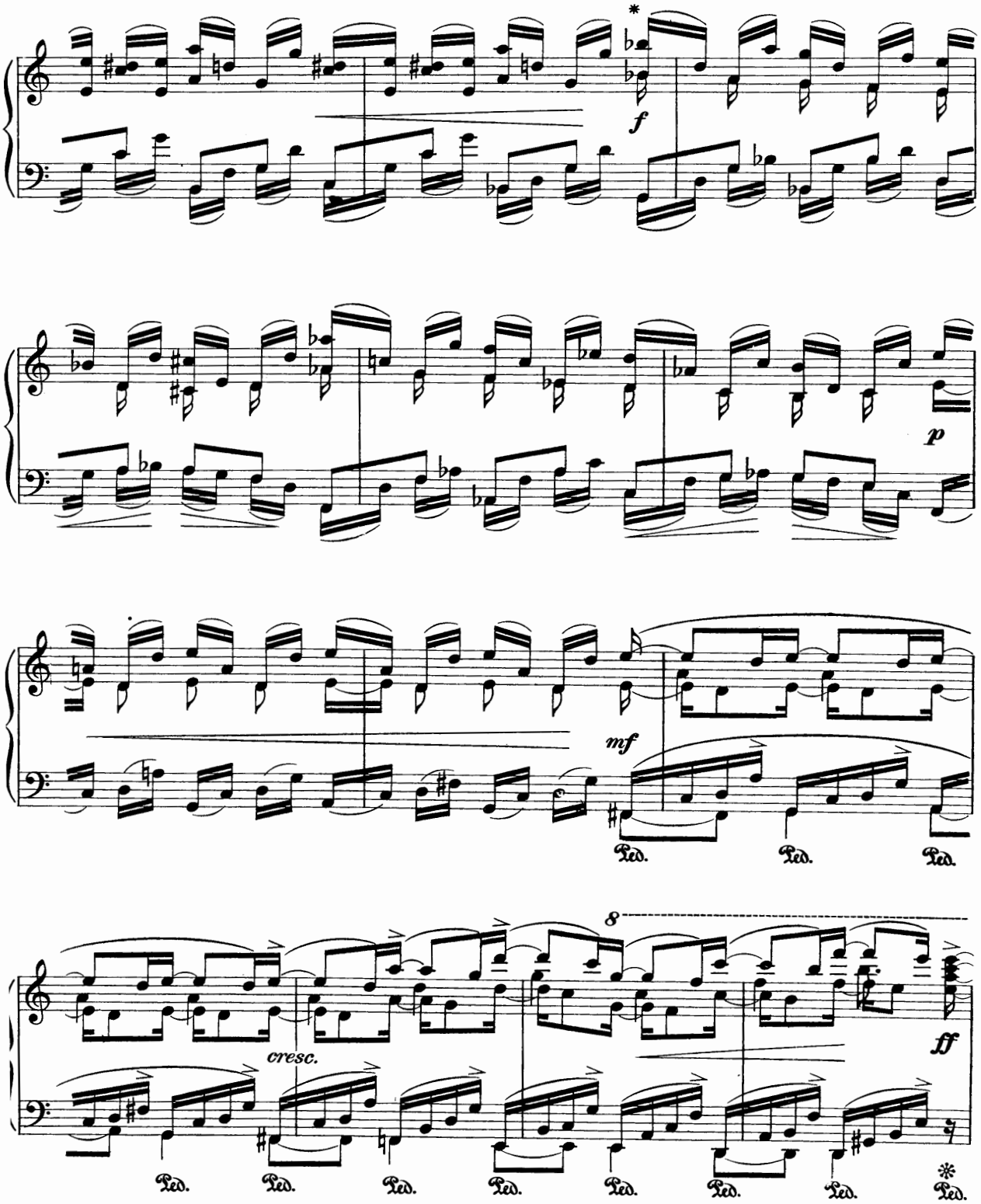
cresc.

f

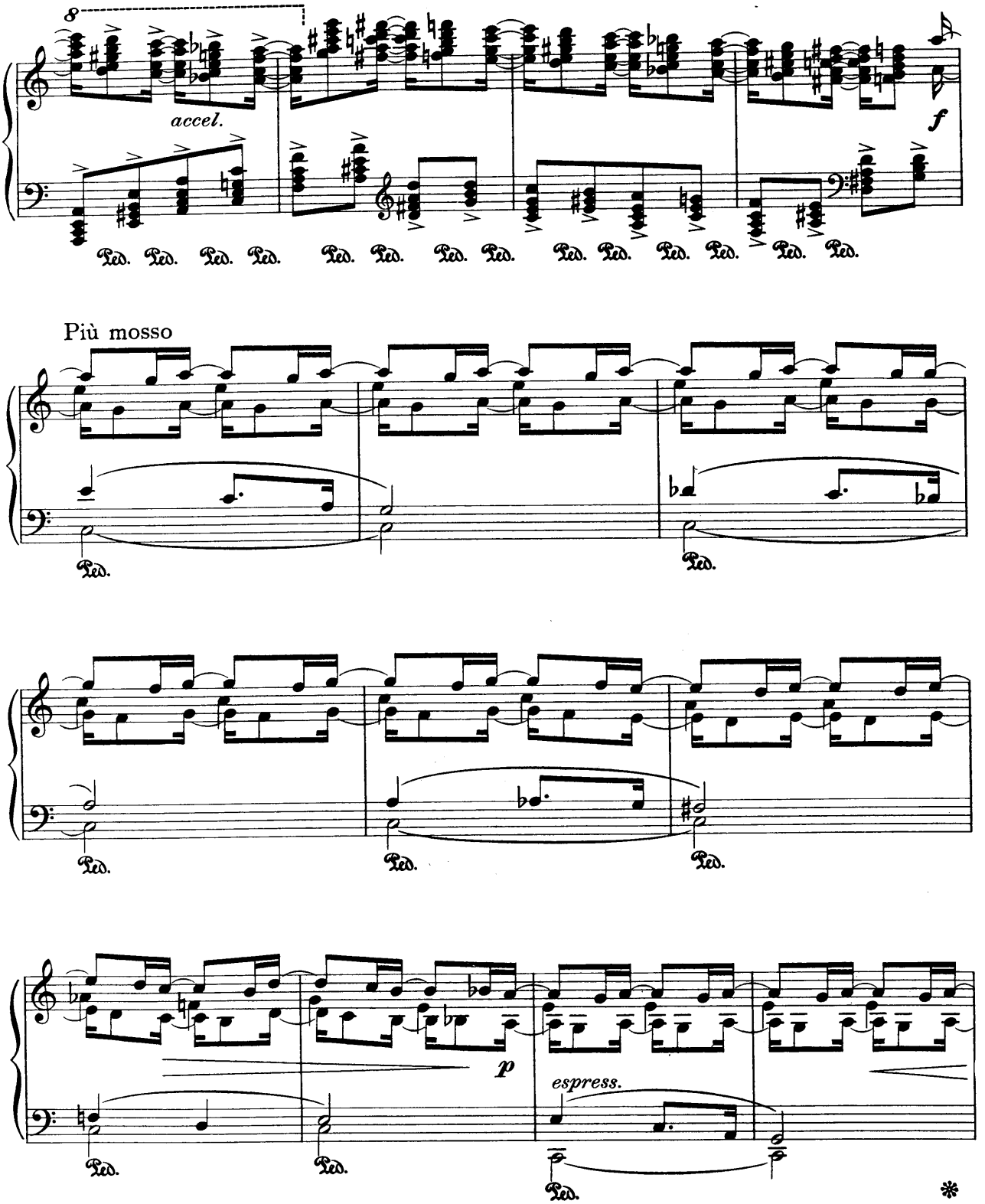
*

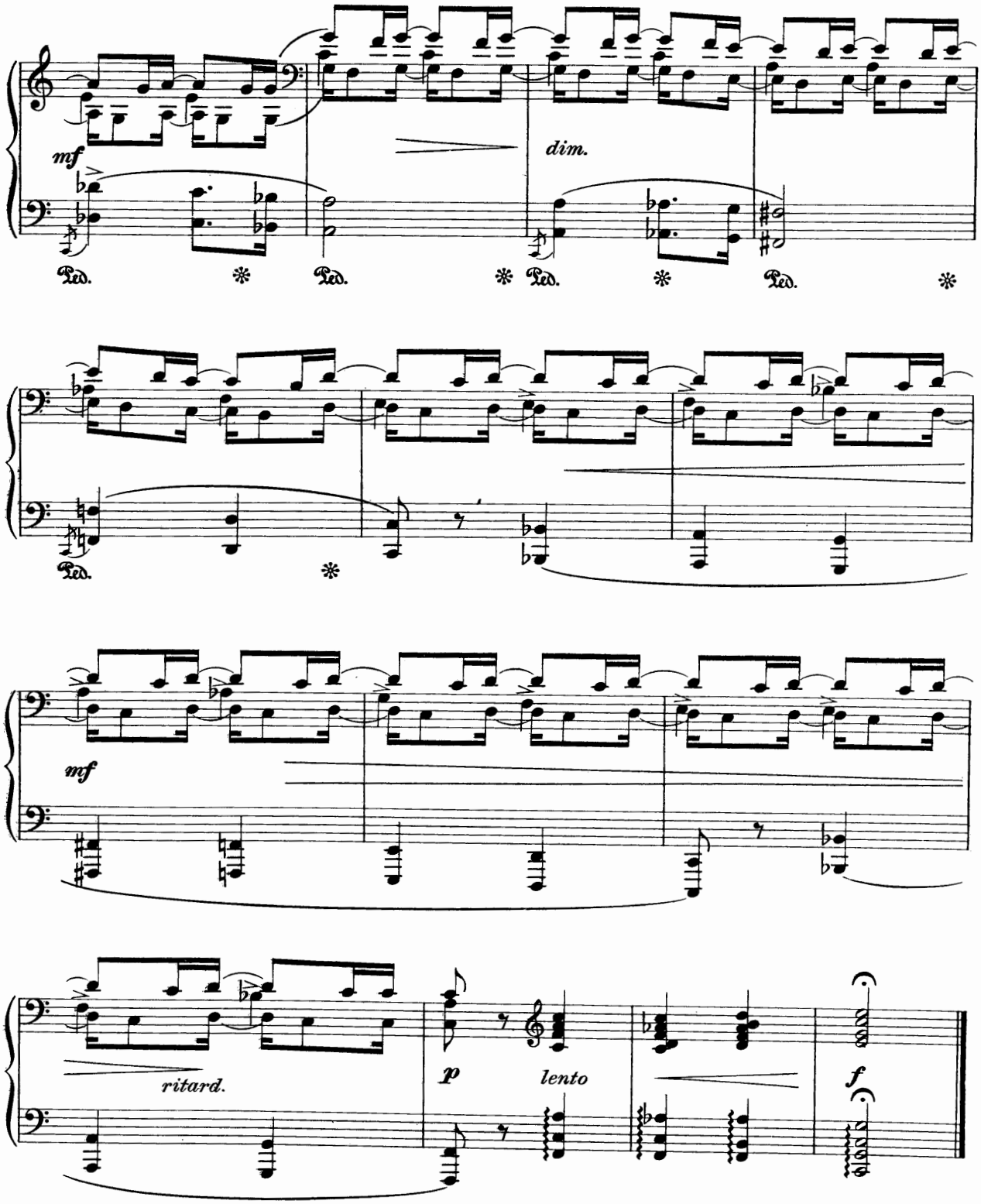
mf

*The original notation, in this and all similar places is confusing to the eye and serves no purpose, since the sound of the final tied 16th note cannot be heard.



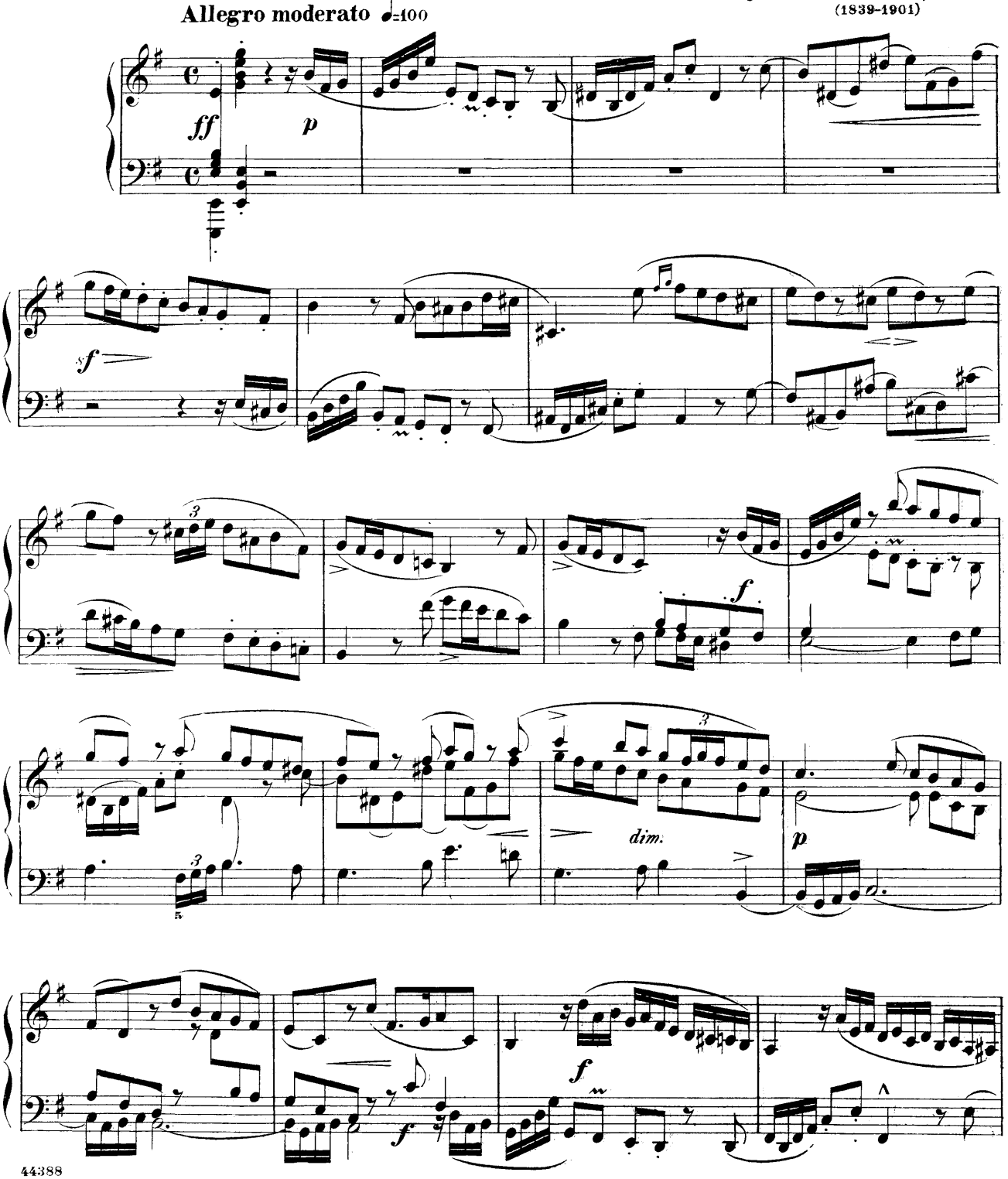
*The double 16th stems, and later the 8th stems, have been added by the editor for the purpose of indicating the melody.

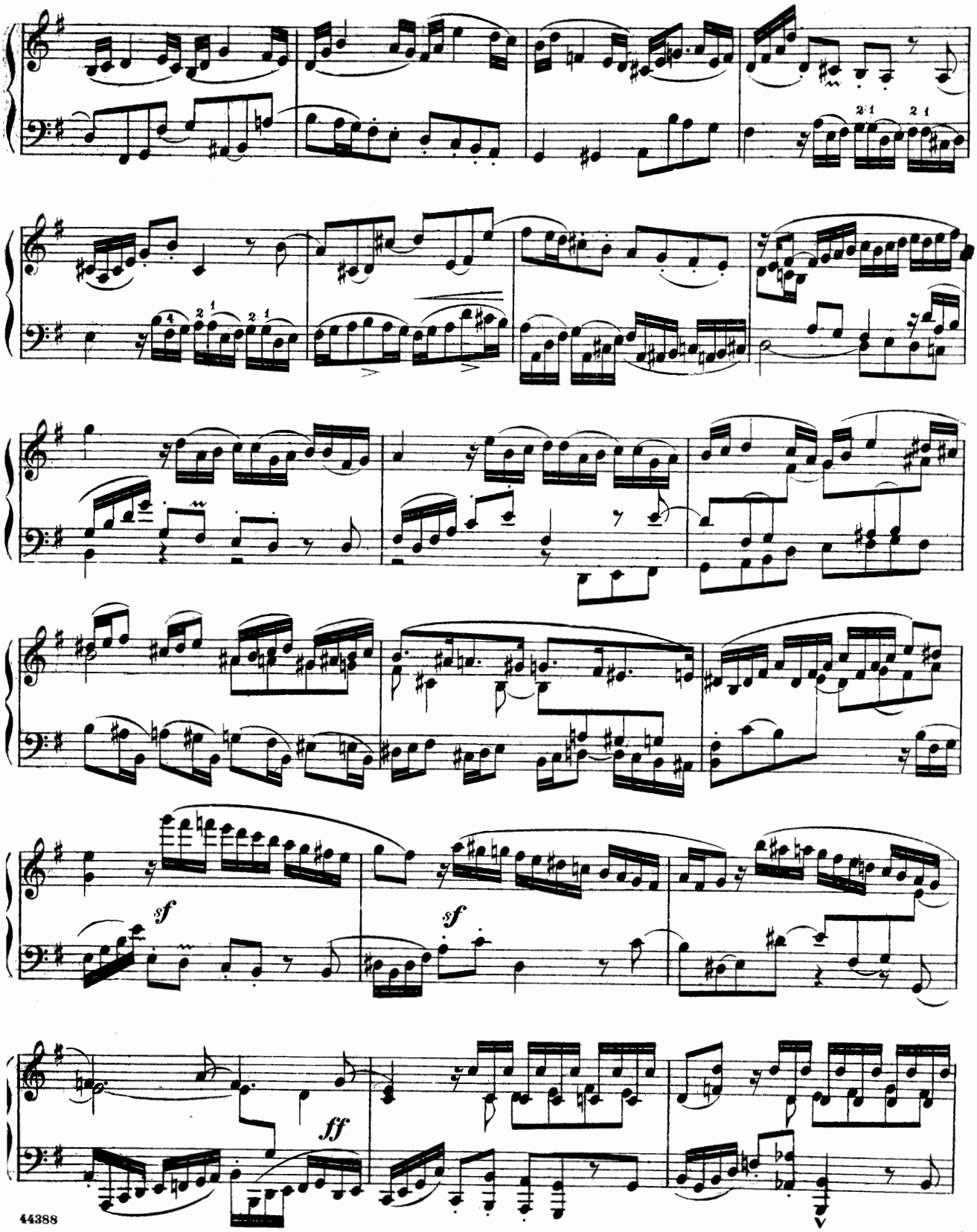

8
accel.
f
Più mosso
p
espress.

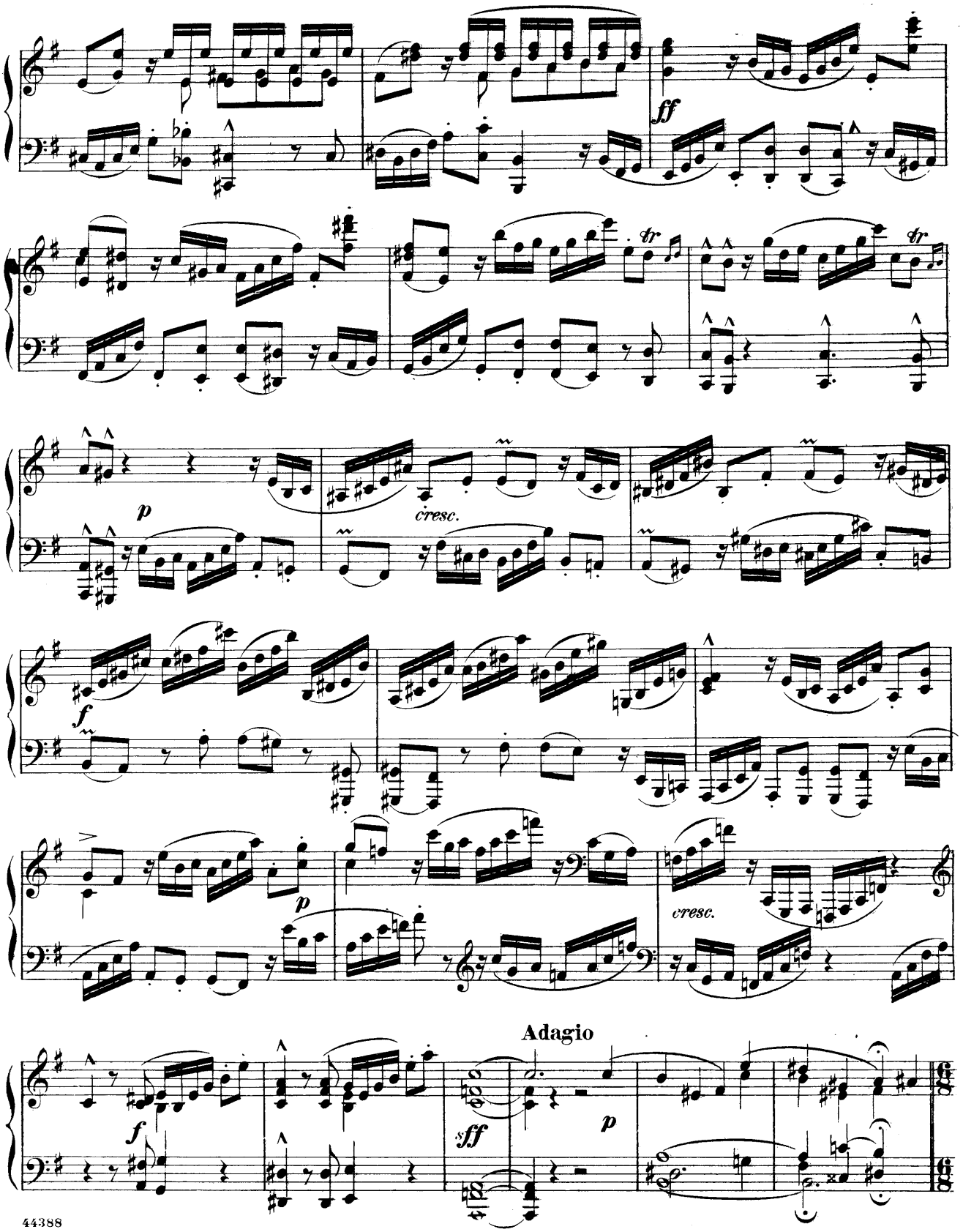

mf
dim.
Ped.
mf
ritard.
p
lento
f

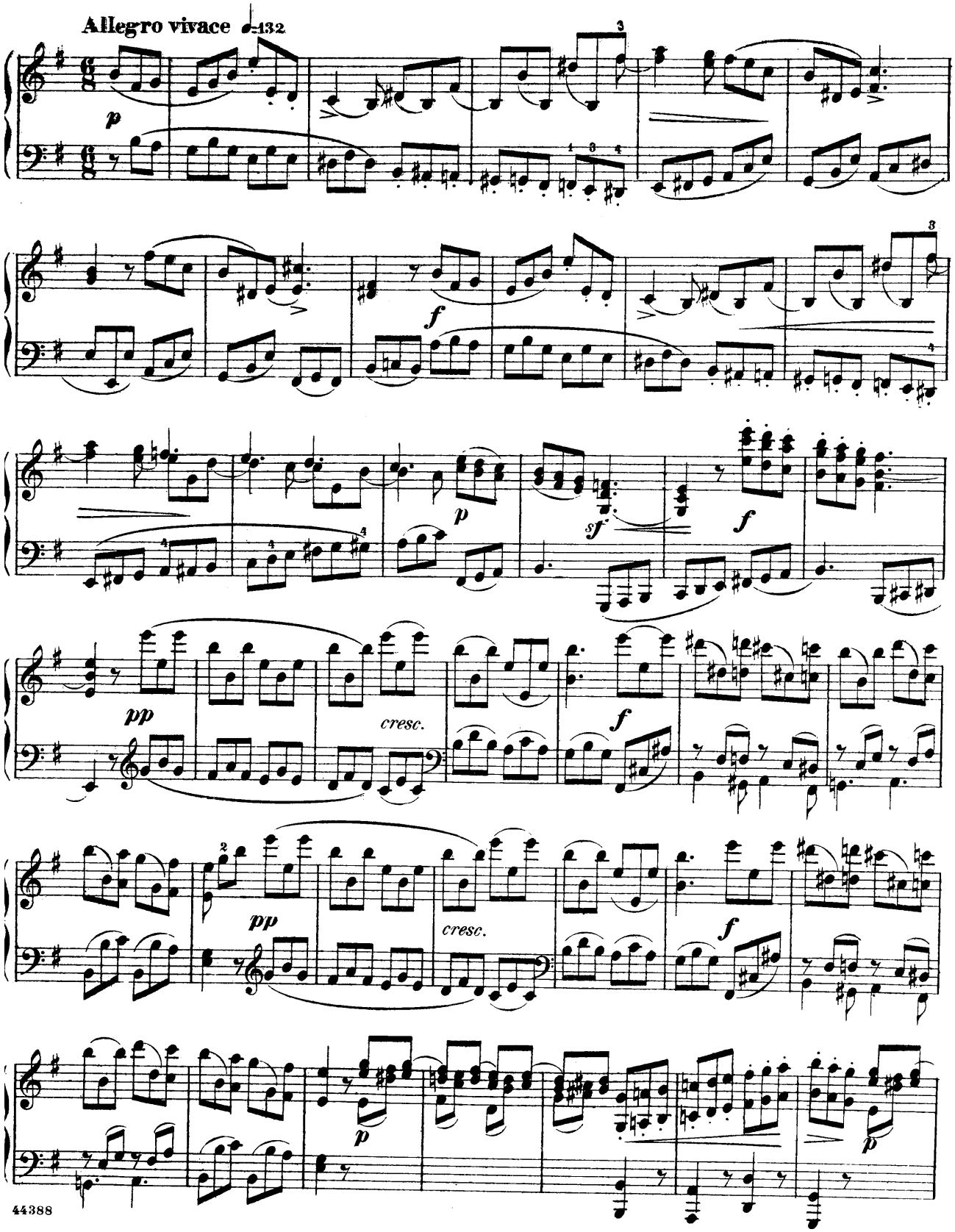
Toccata in E minor

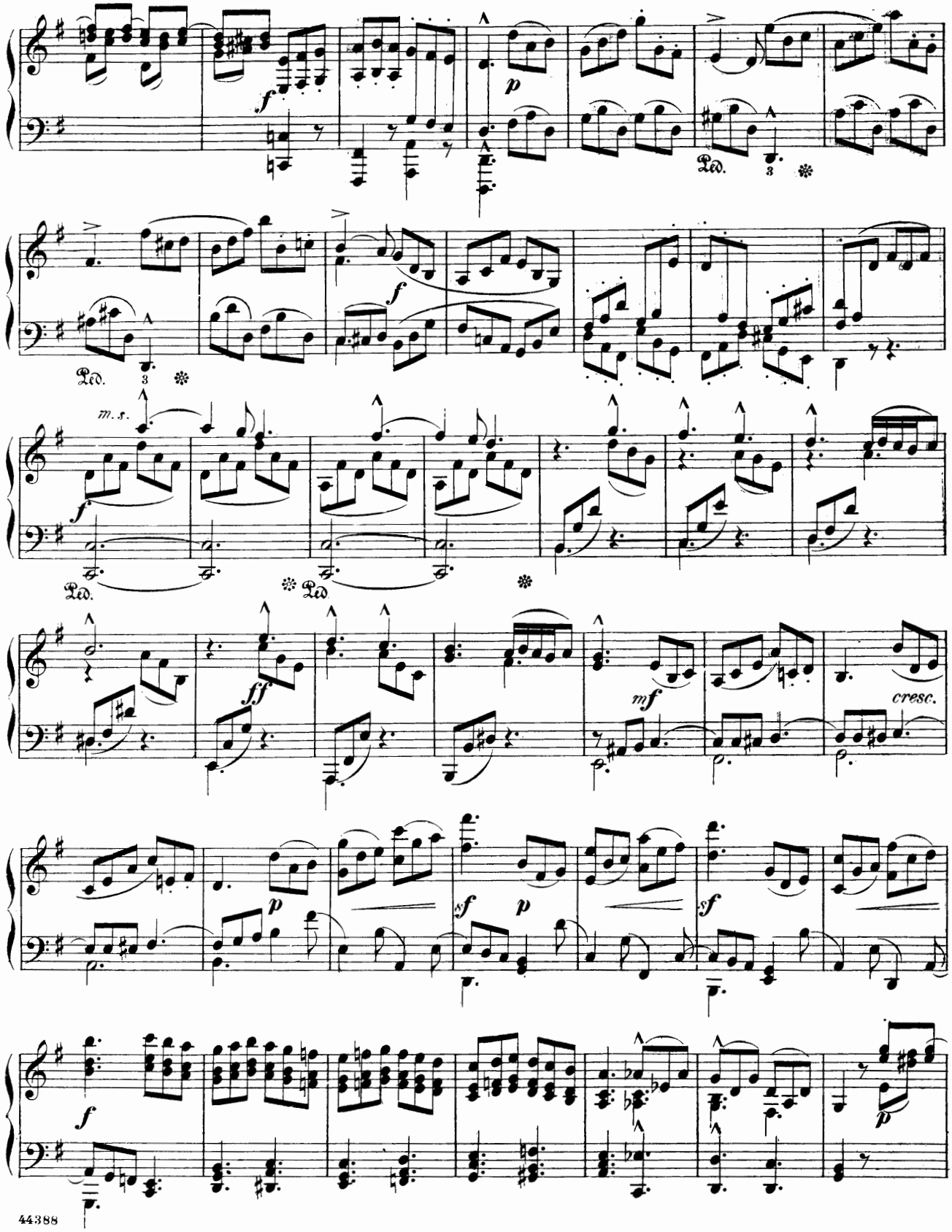
Josef Rheinberger, Op. 104
(1839-1901)

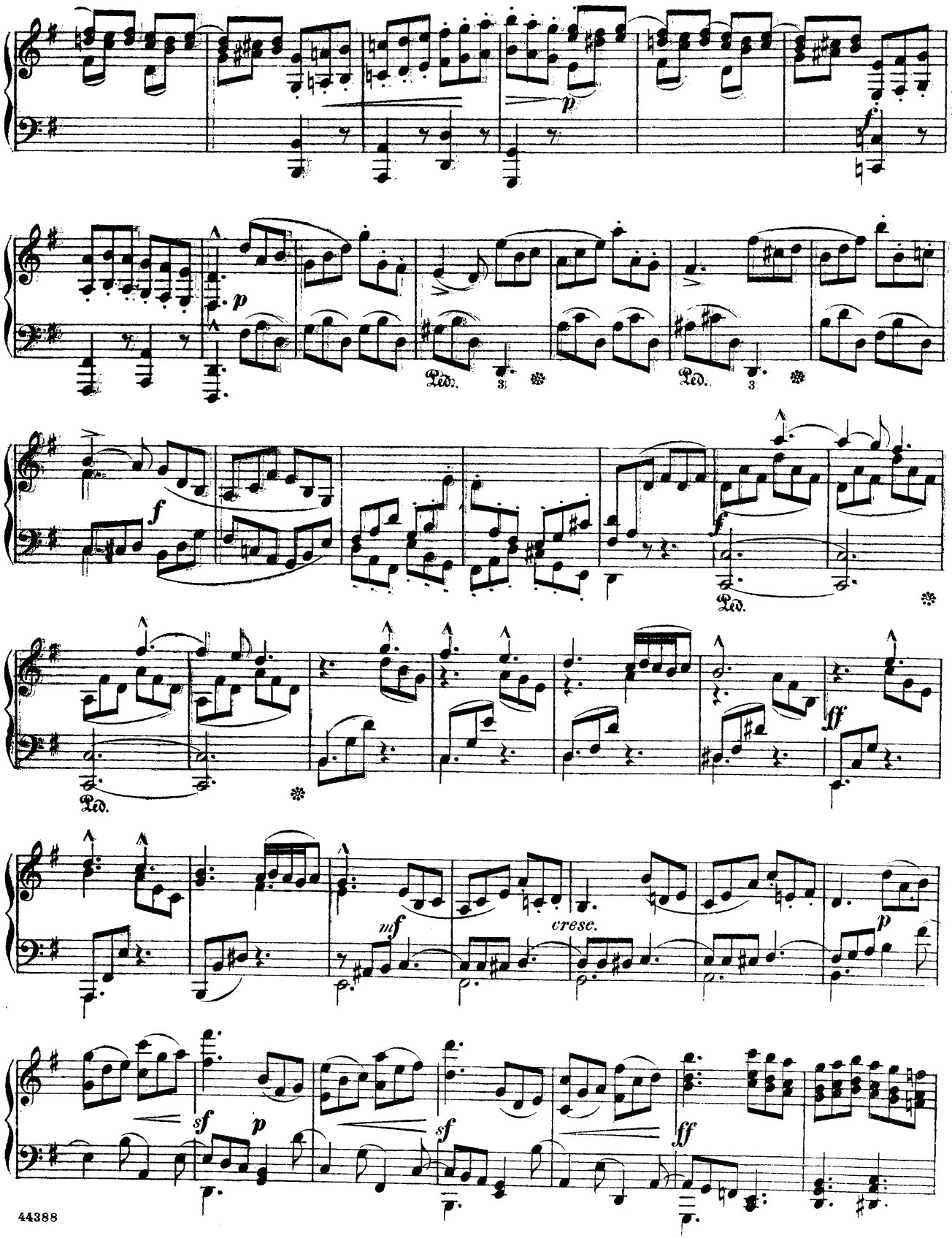


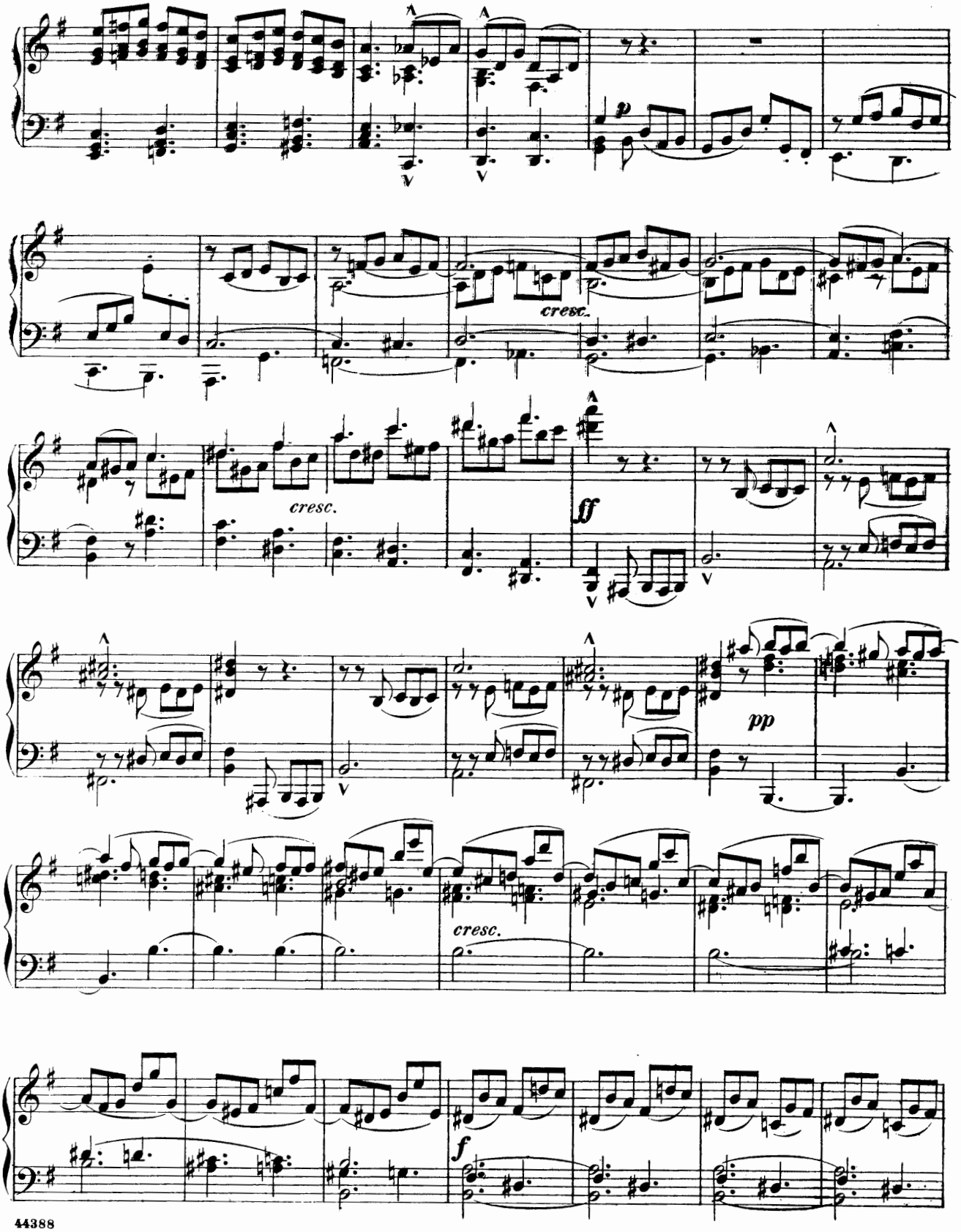

sf
sf
ff

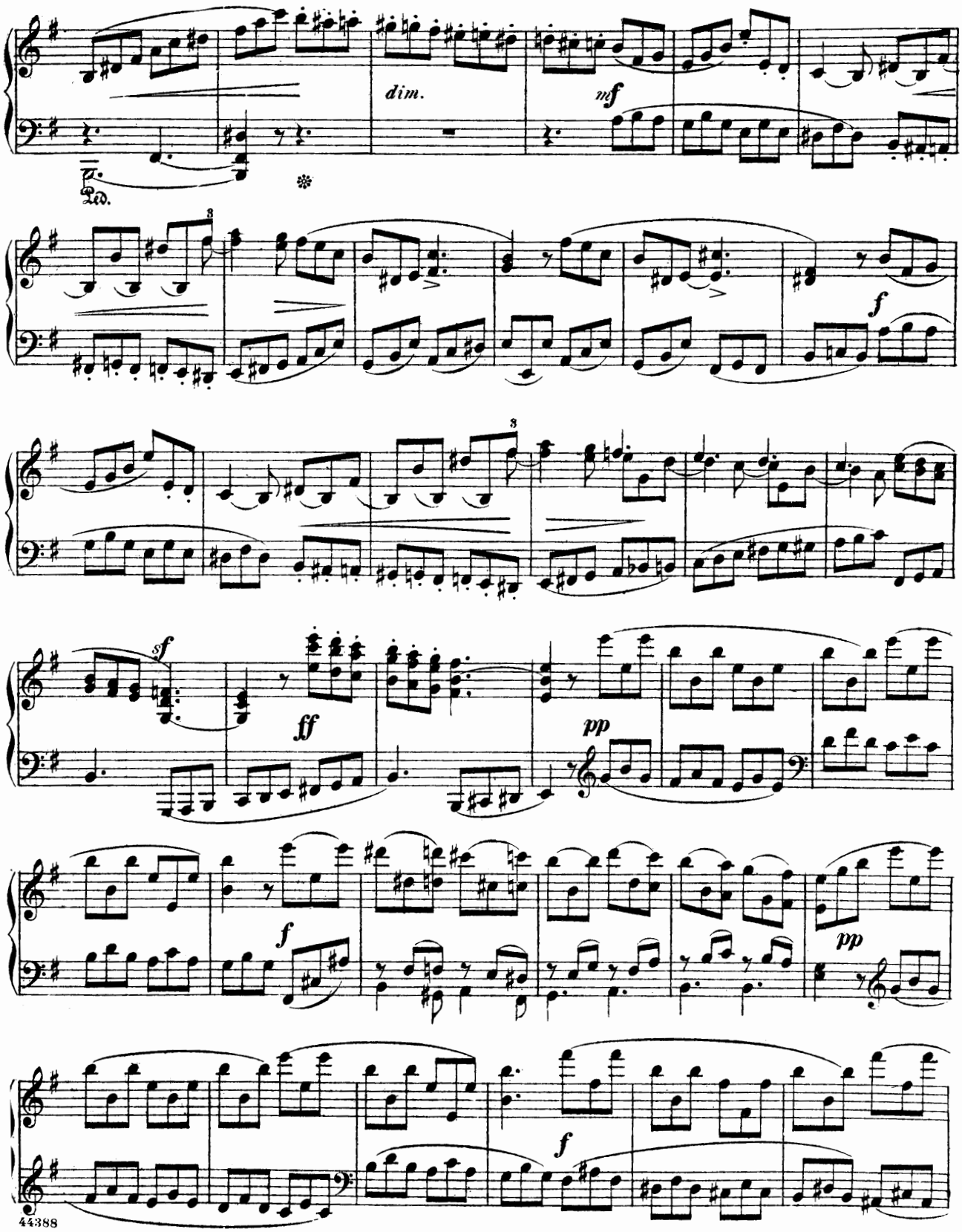

ff
tr
tr
p
cresc.
f
p
cresc.
Adagio
f
sff
p

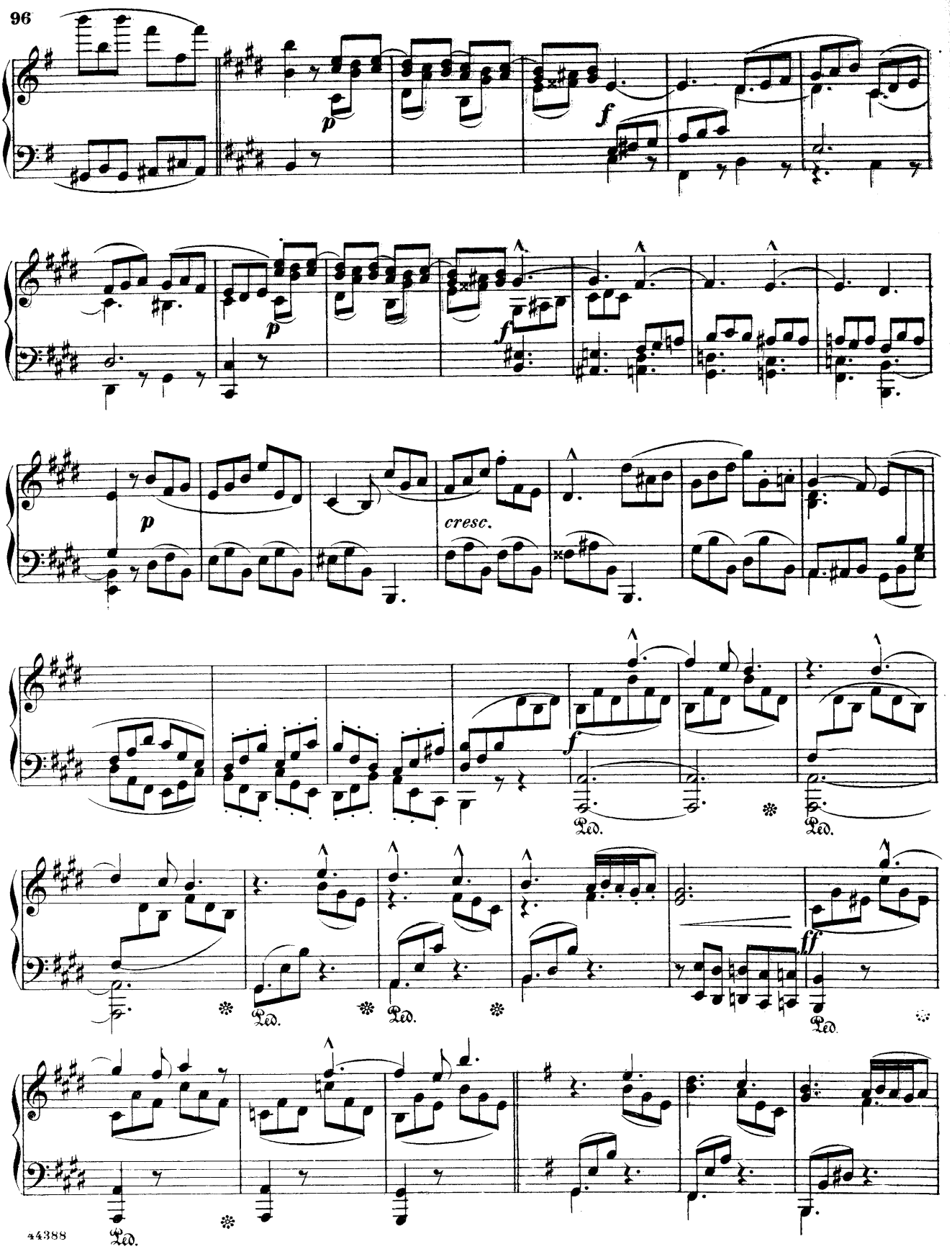

Allegro vivace ♩=132
p
f
p
sf
f
pp
cresc.
f
pp
cresc.
f
p
p

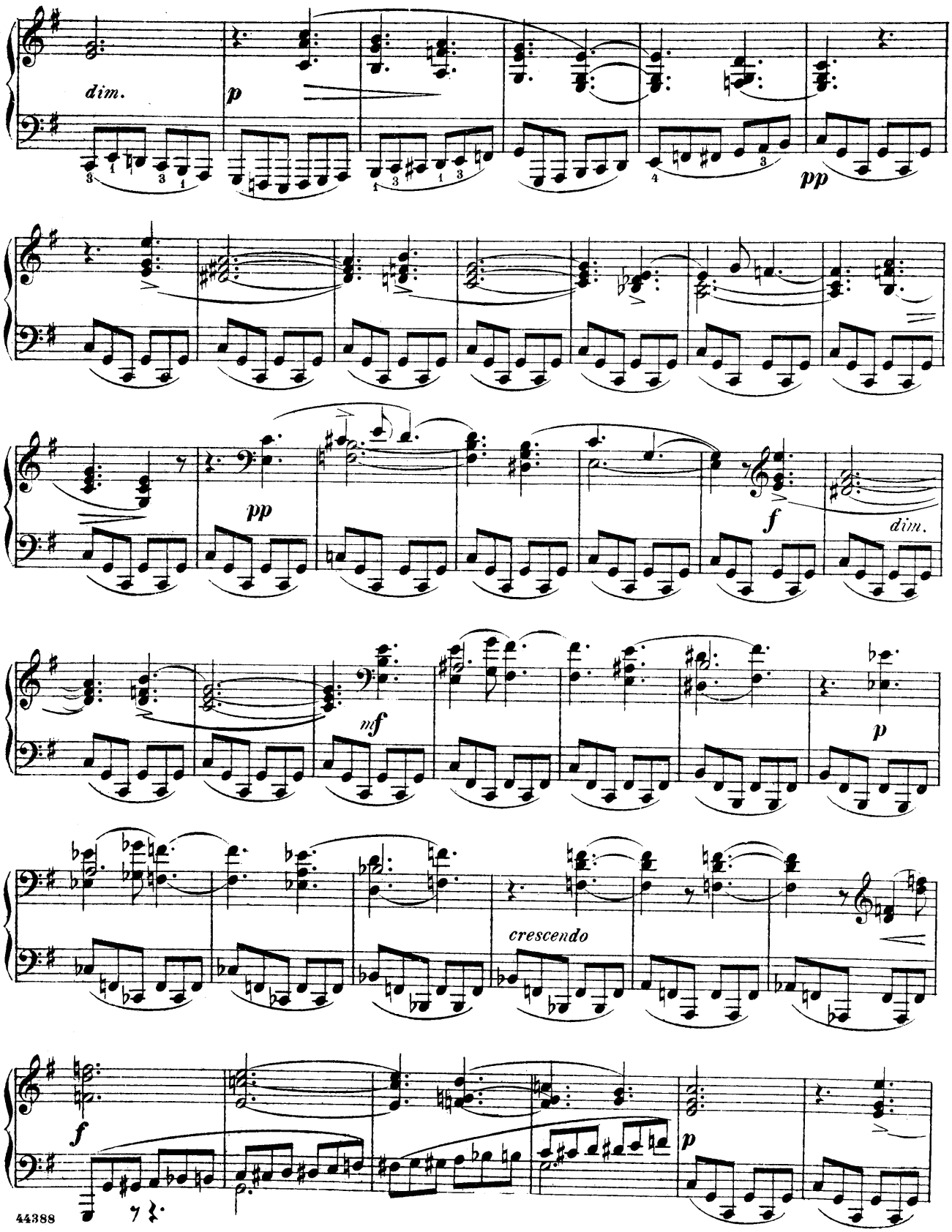

f
p
Ped.
3
f
m. s.
Ped.
Ped
ff
mf
cresc.
p
sf
p
sf
f
p

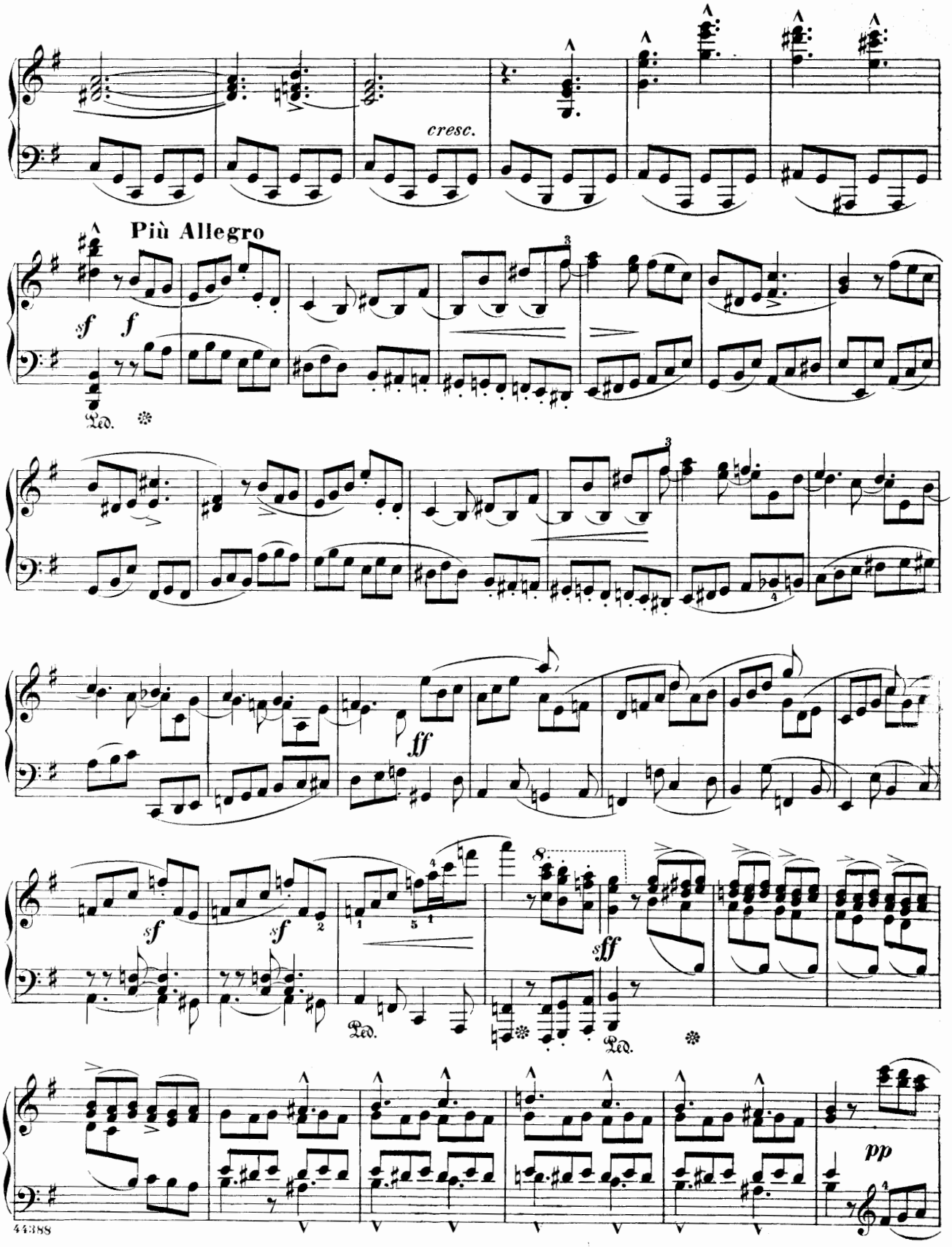

p
f
p
Ped.
3
Ped.
3
f
f
Ped.
Ped.
ff
mf
cresc.
p
sf
p
sf
ff

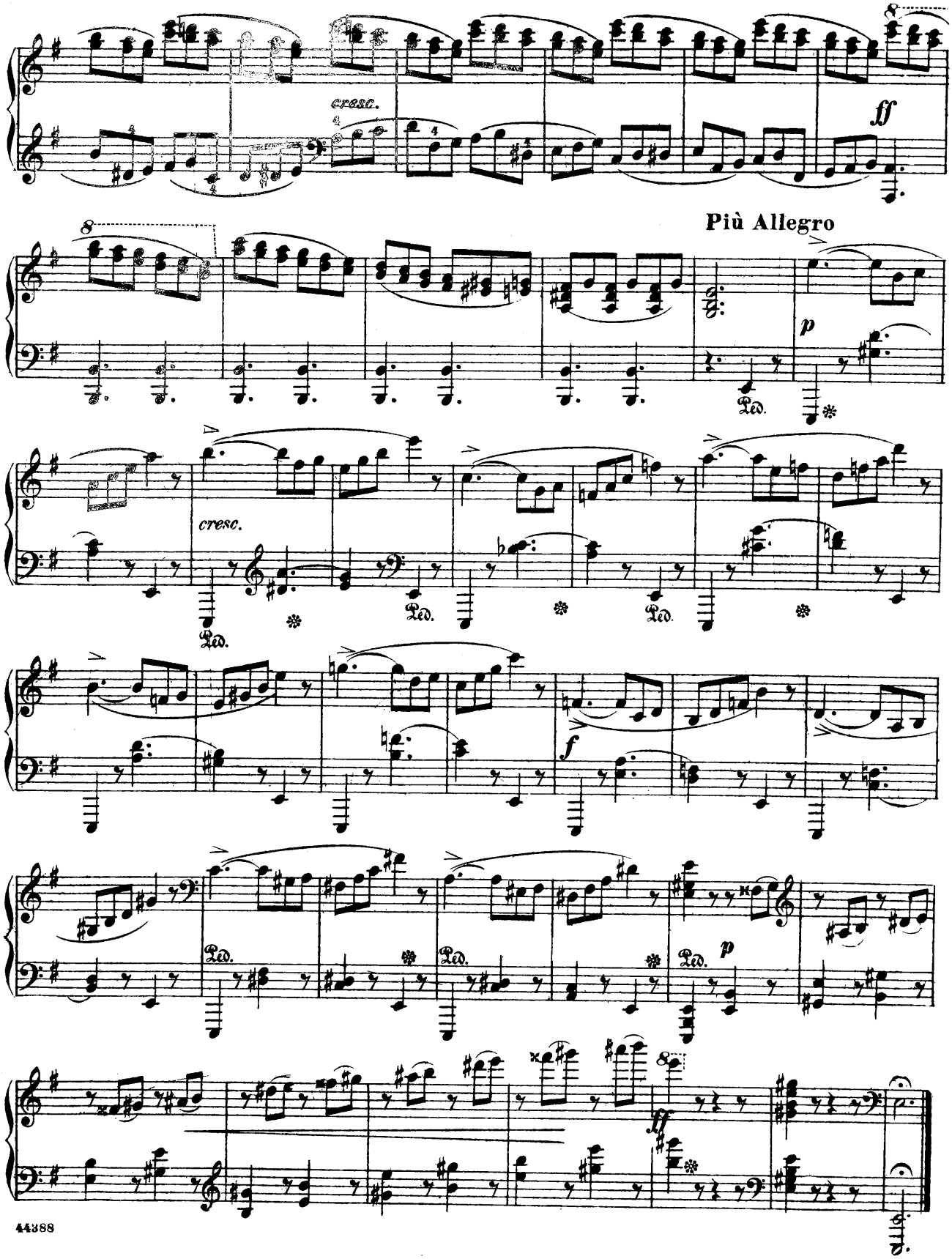

p
cresc.
cresc.
ff
pp
cresc.
f


dim.
mf
Ped.
f
sf
ff
pp
f
pp
f


p
f
p
f
p
cresc.
f
Ped.
Ped.
Ped.
Ped.
ff
Ped.
Ped.


dim.
p
pp
pp
f
dim.
mf
p
crescendo
f
p

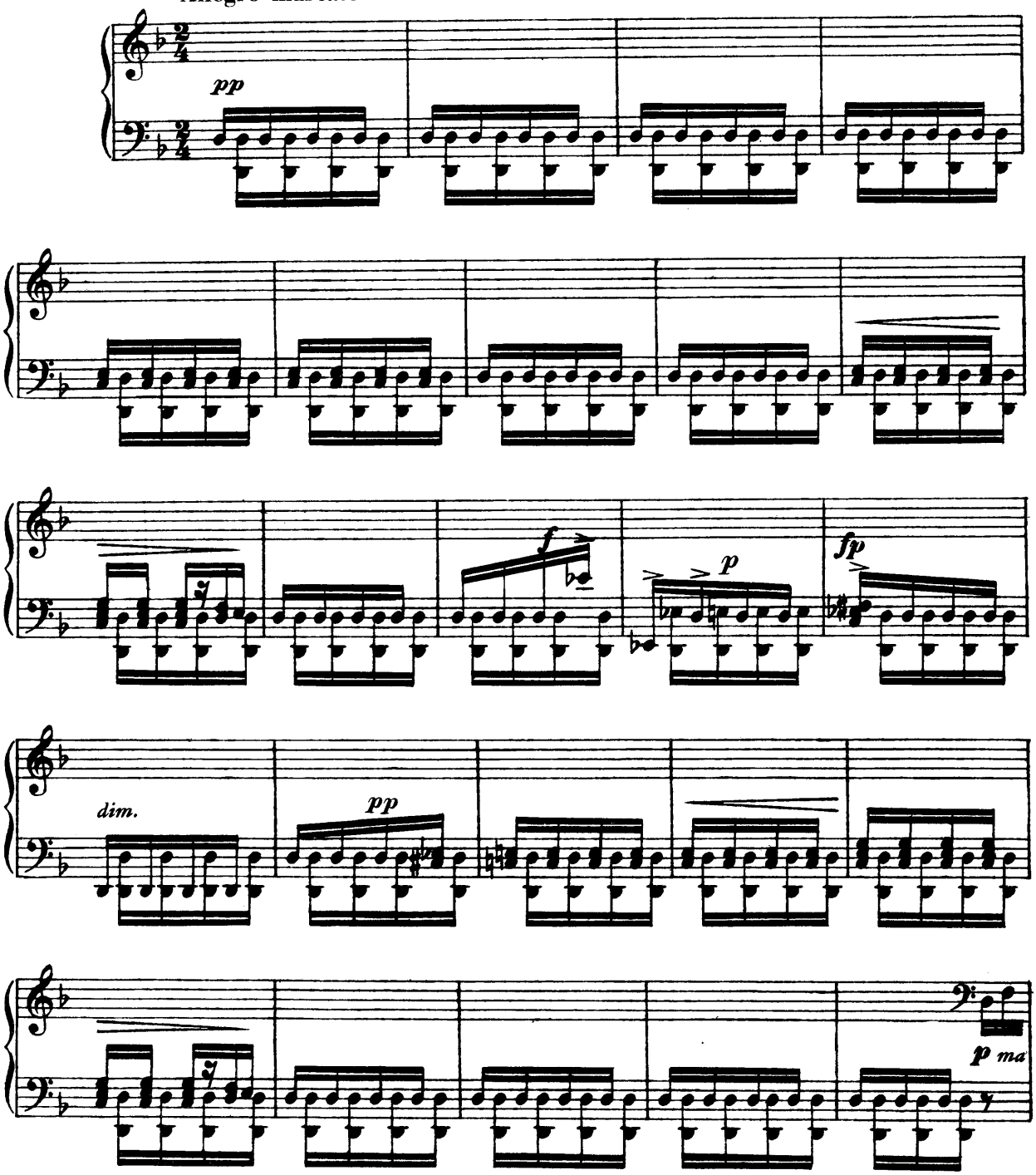

cresc.
Più Allegro
sf
f
Ped.
ff
sf
sf
Ped.
sff
Ped.
pp

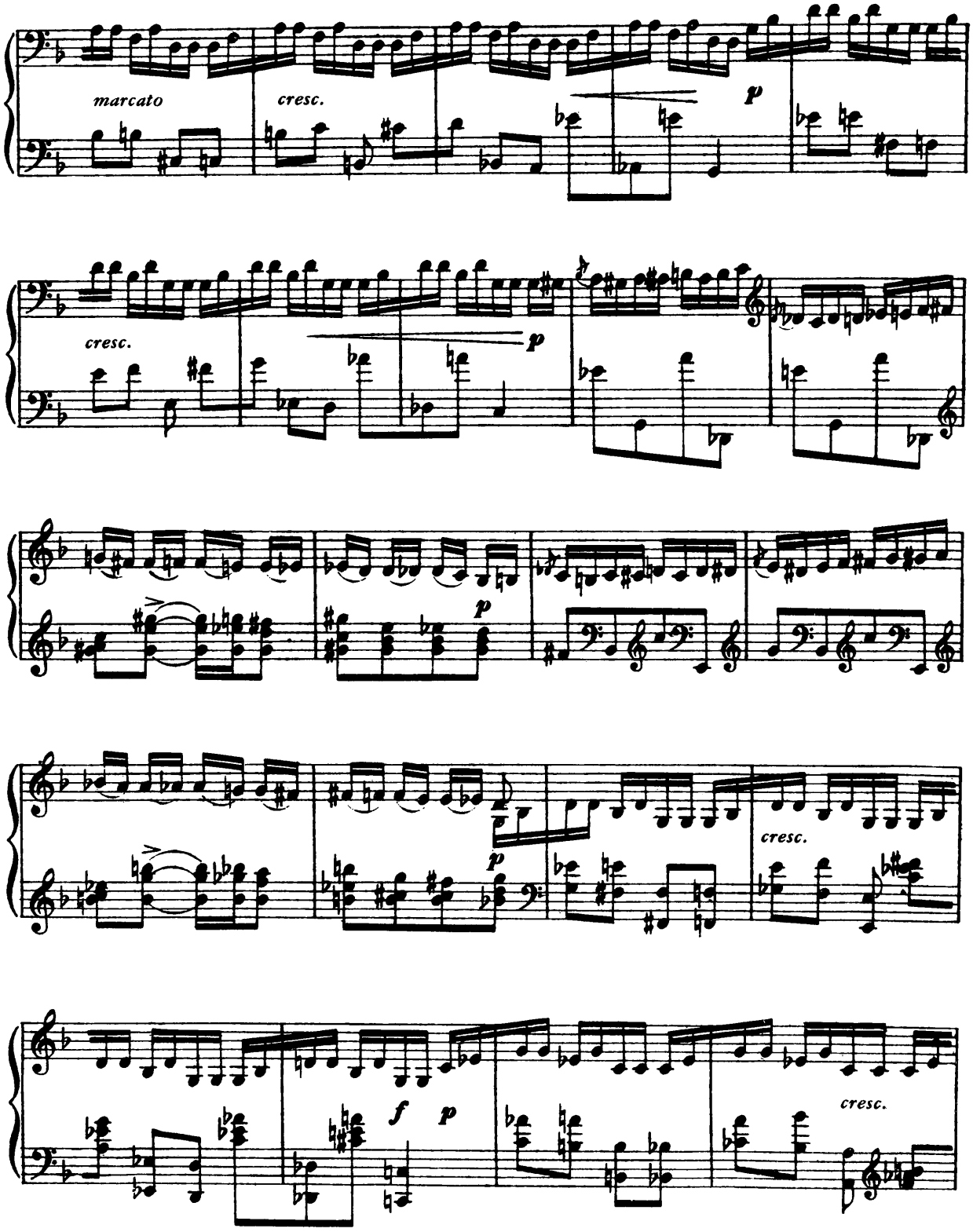

cresc.
ff
Più Allegro
p
cresc.
Ped.
f
p

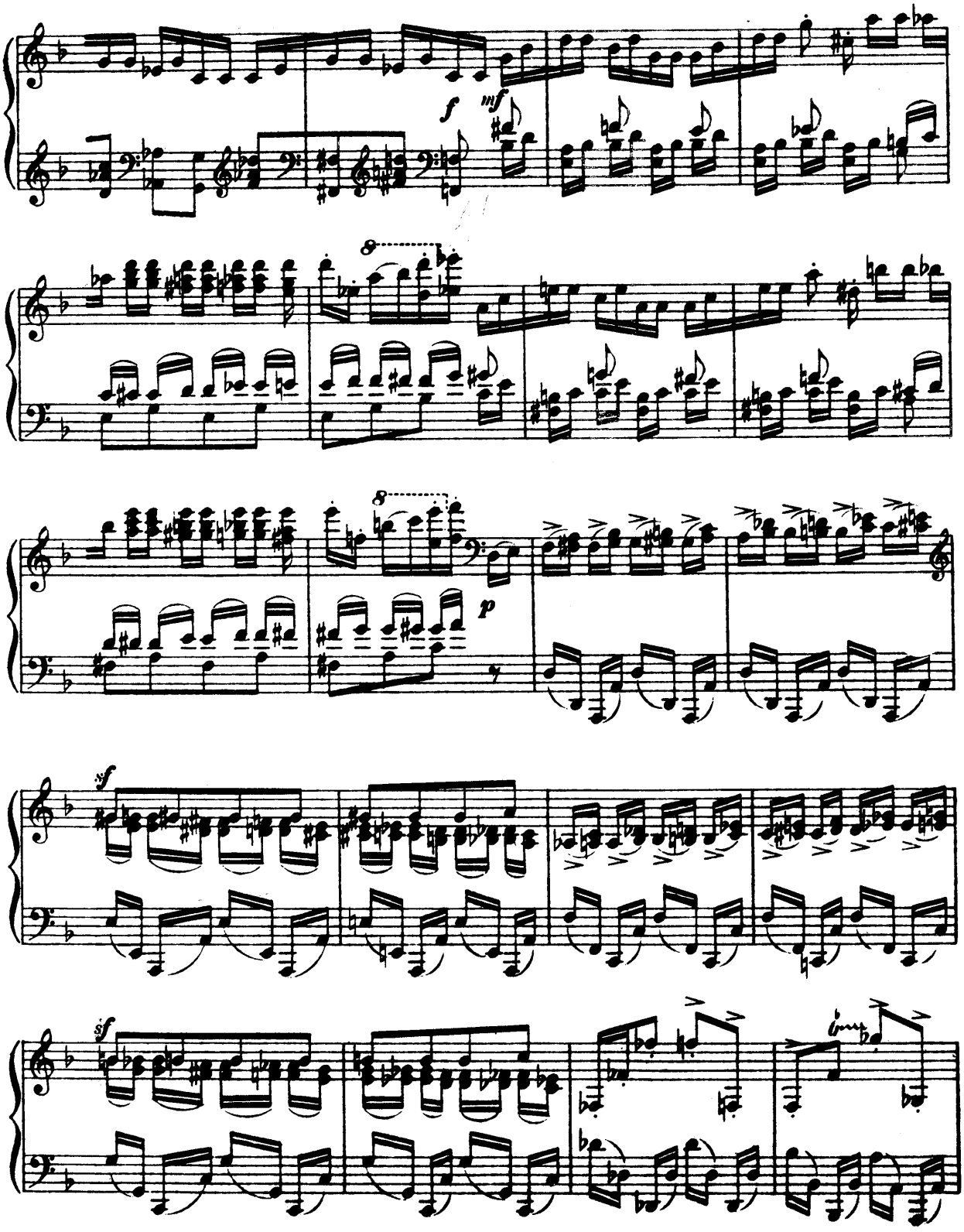
Toccata

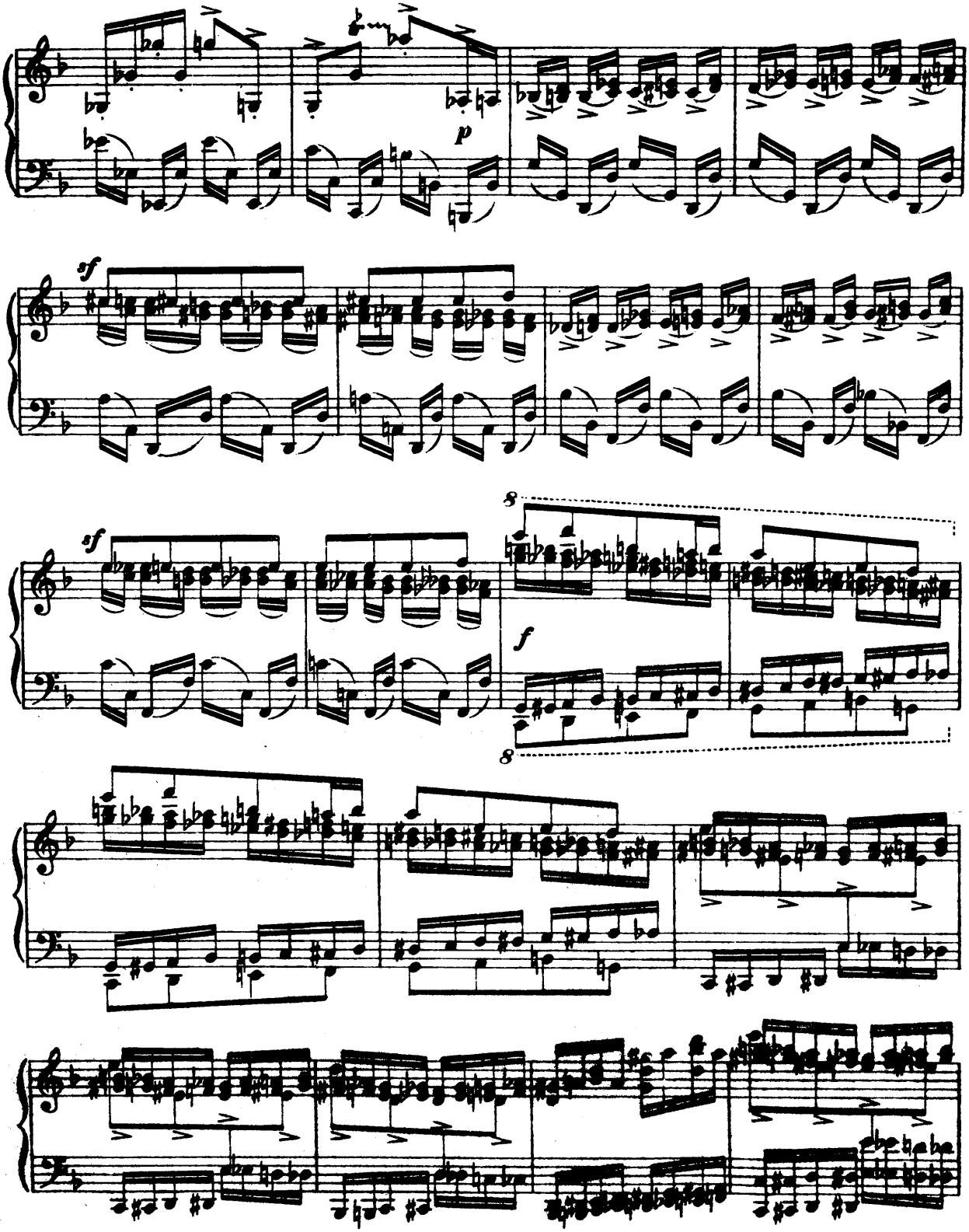
Serge Prokofieff, Op. 11
(1891-1953)

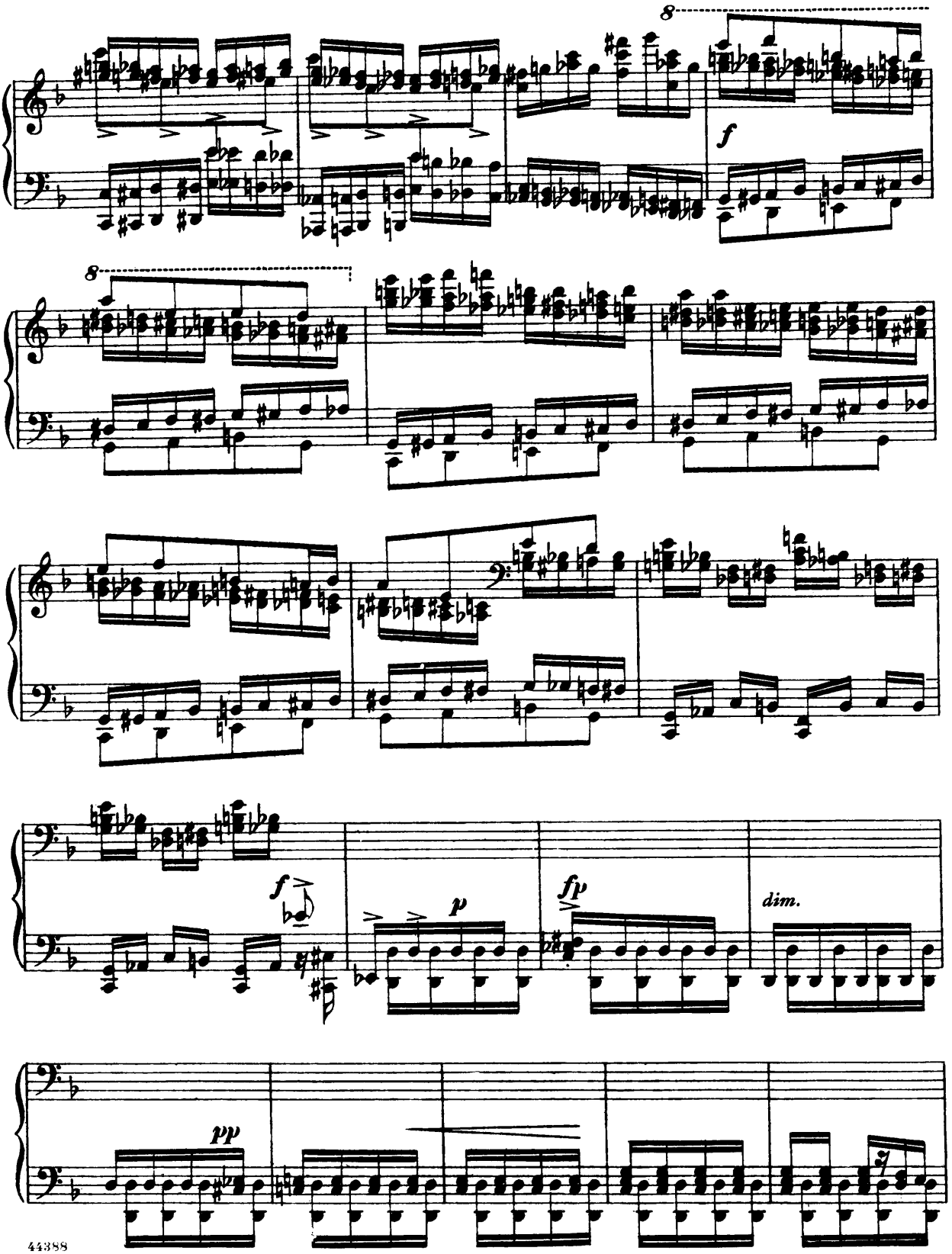
Allegro marcato

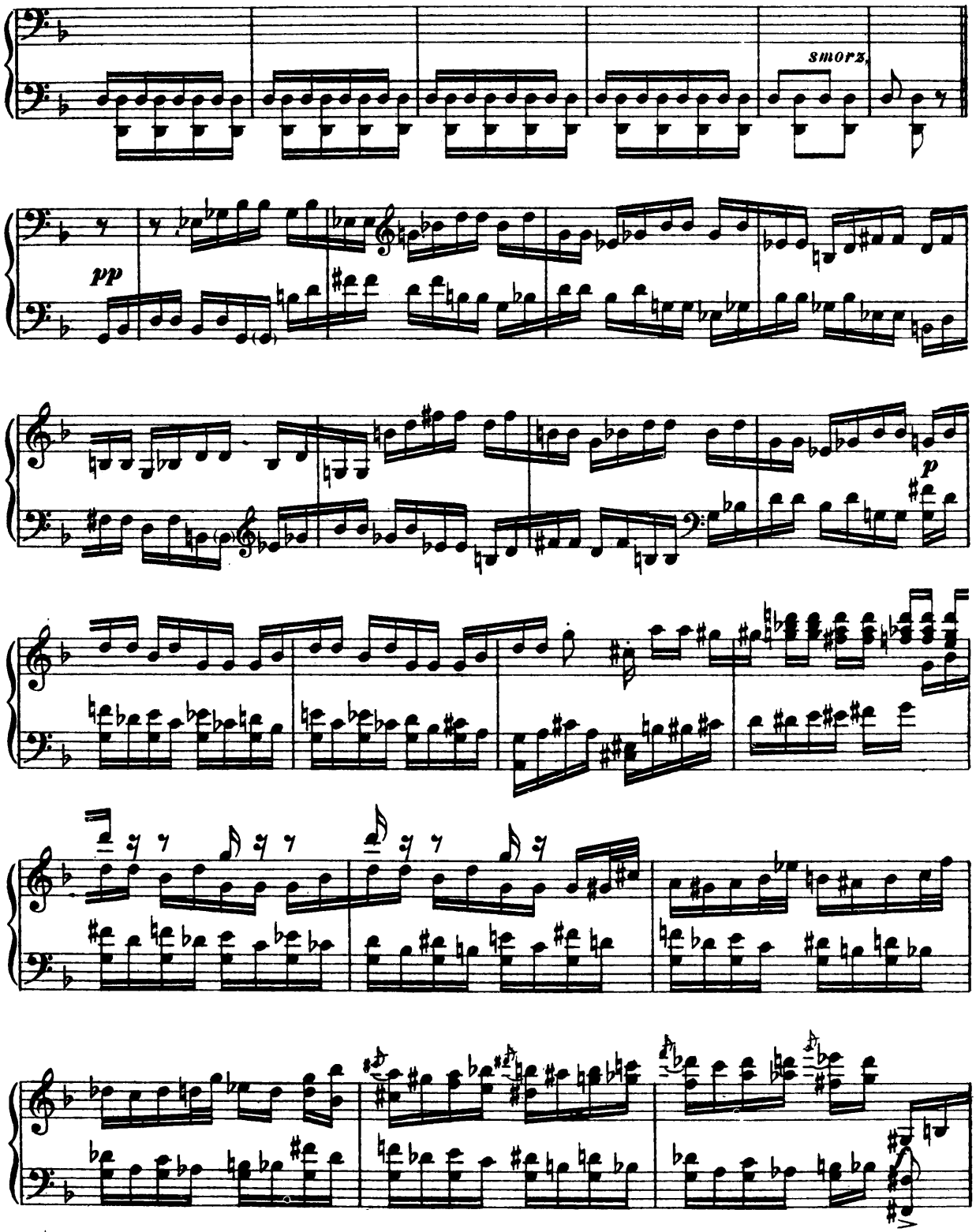


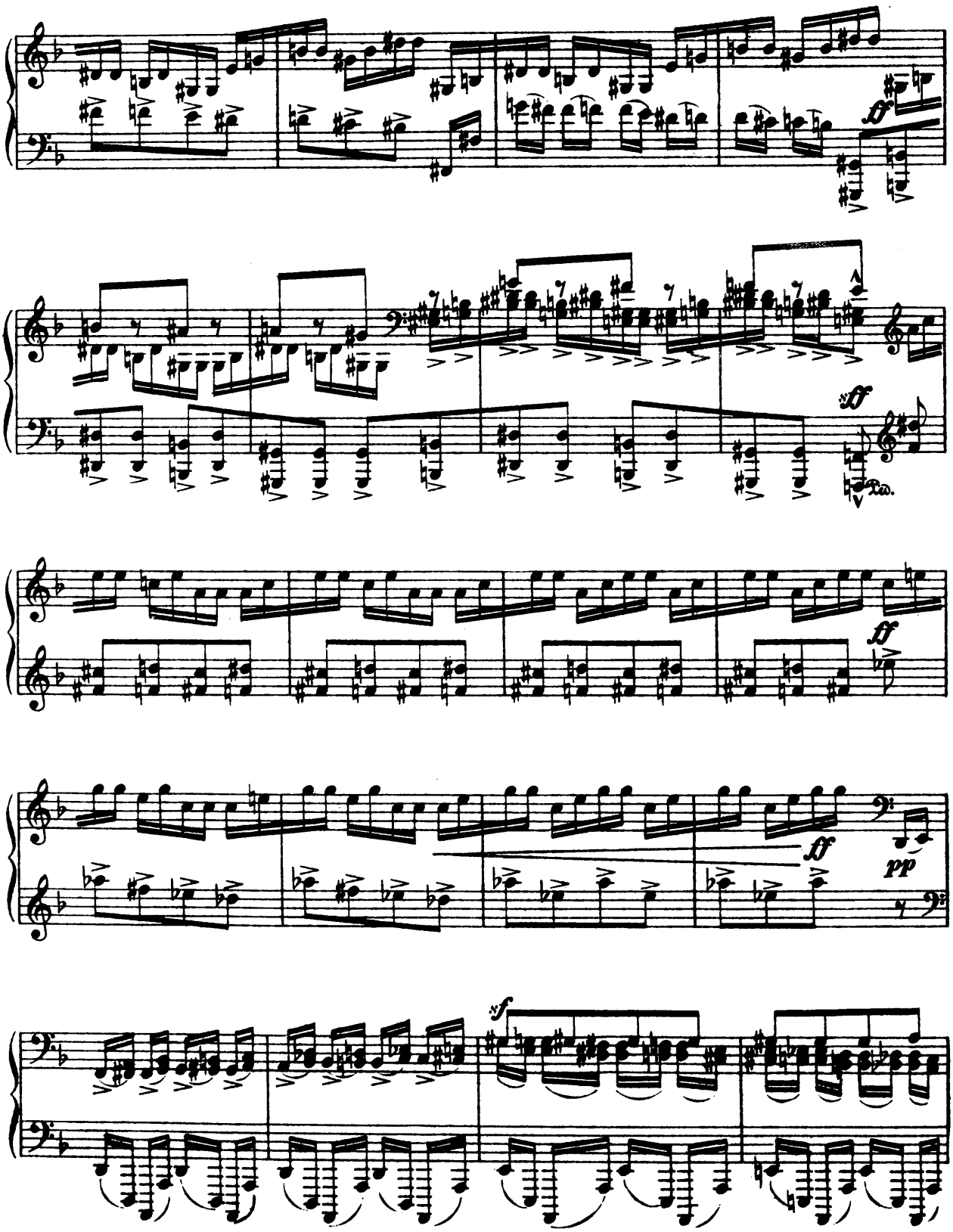

marcato
cresc.
p
cresc.
p
p
p
cresc.
f
p
cresc.

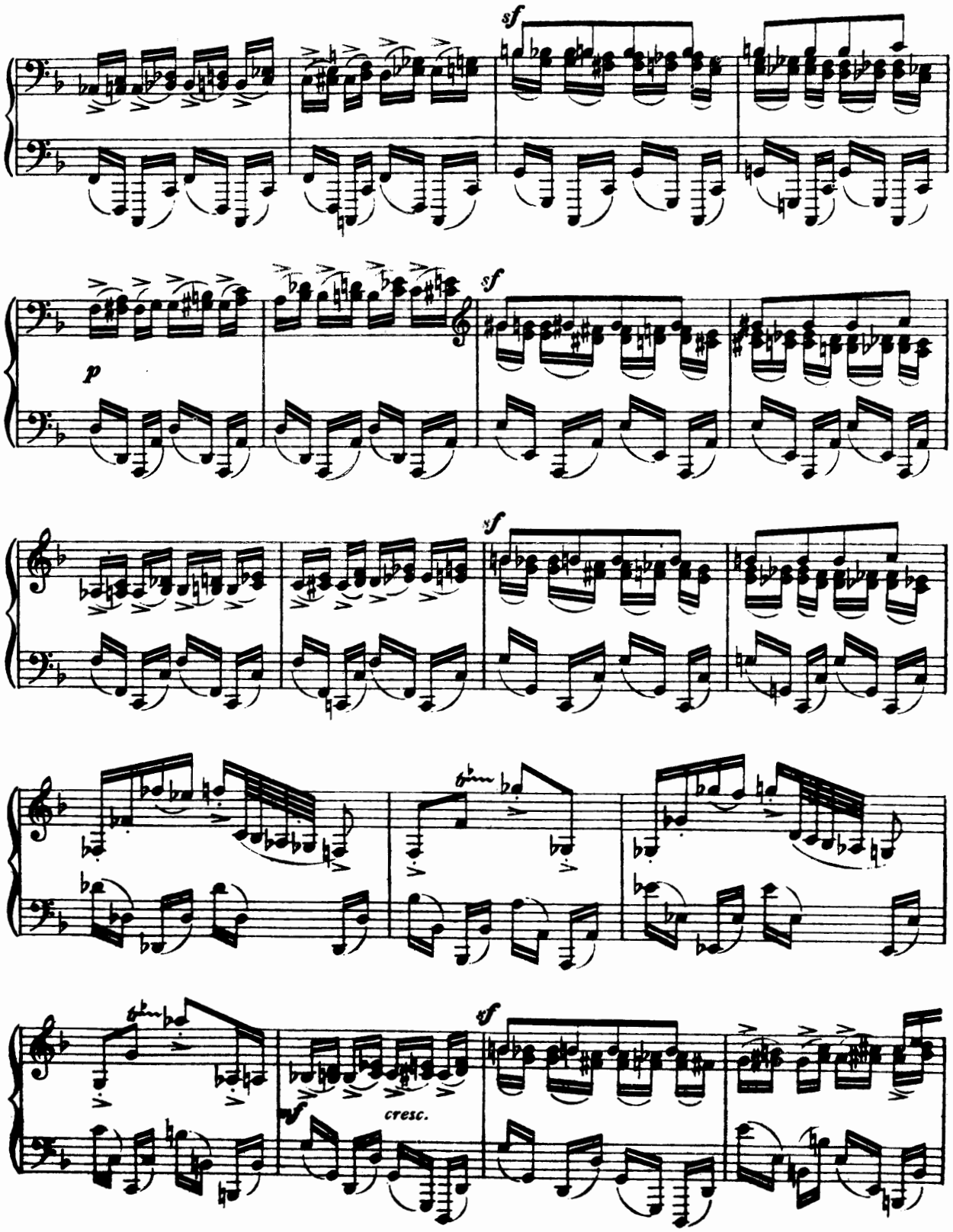

f
mf
8
8
p
sf
sf

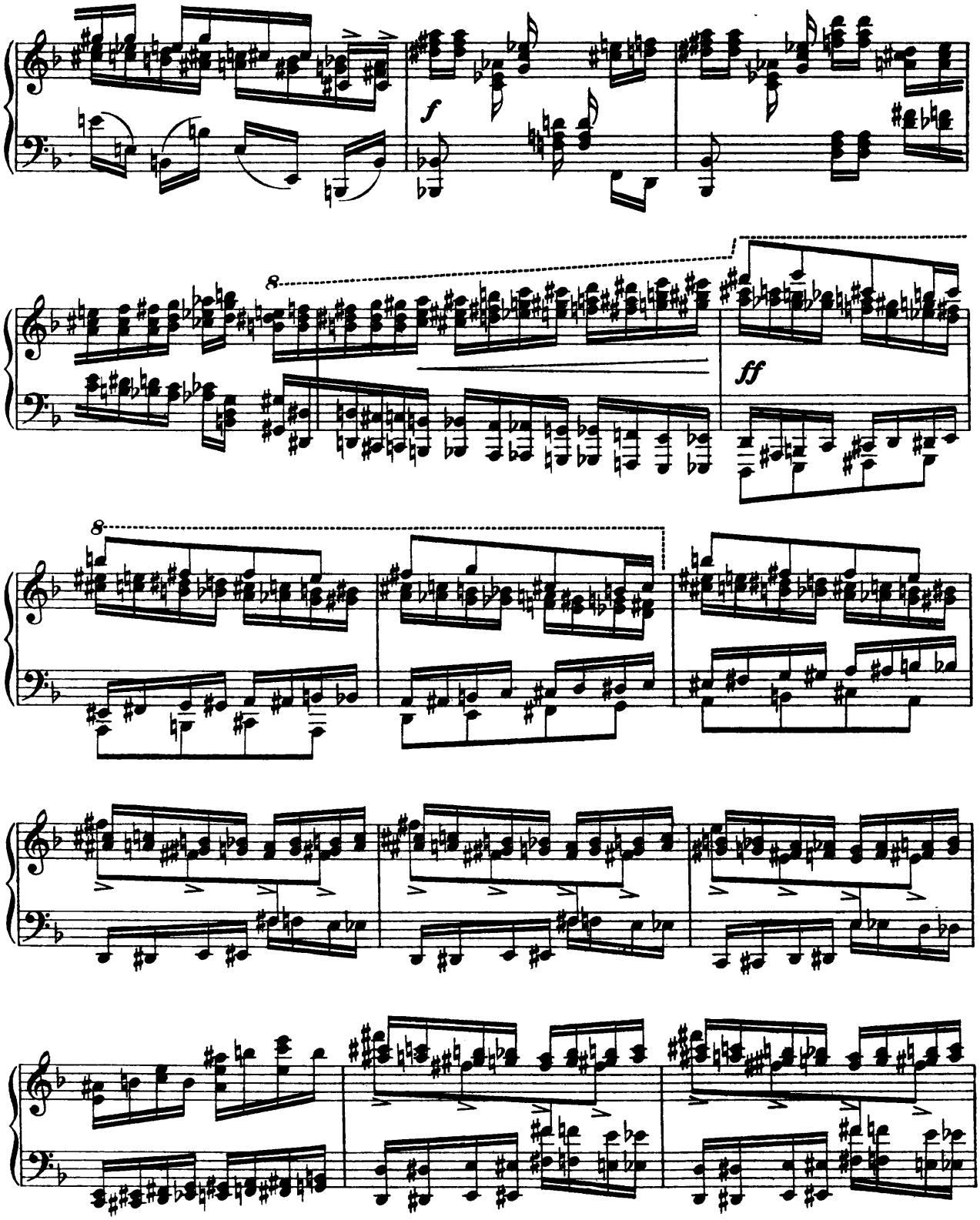

p
sf
sf
8
f
8

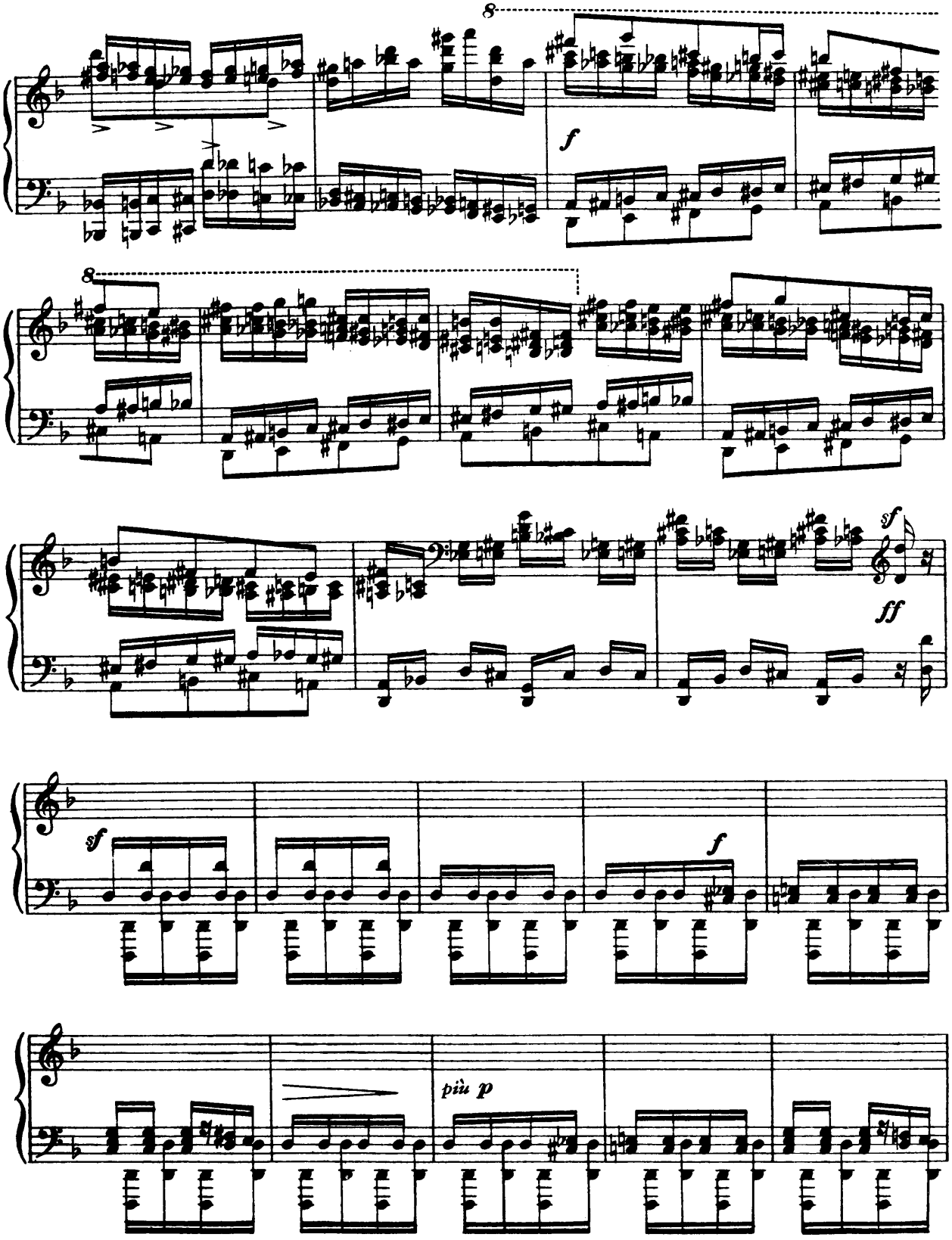

8
f
8
f
p
fp
dim.
pp

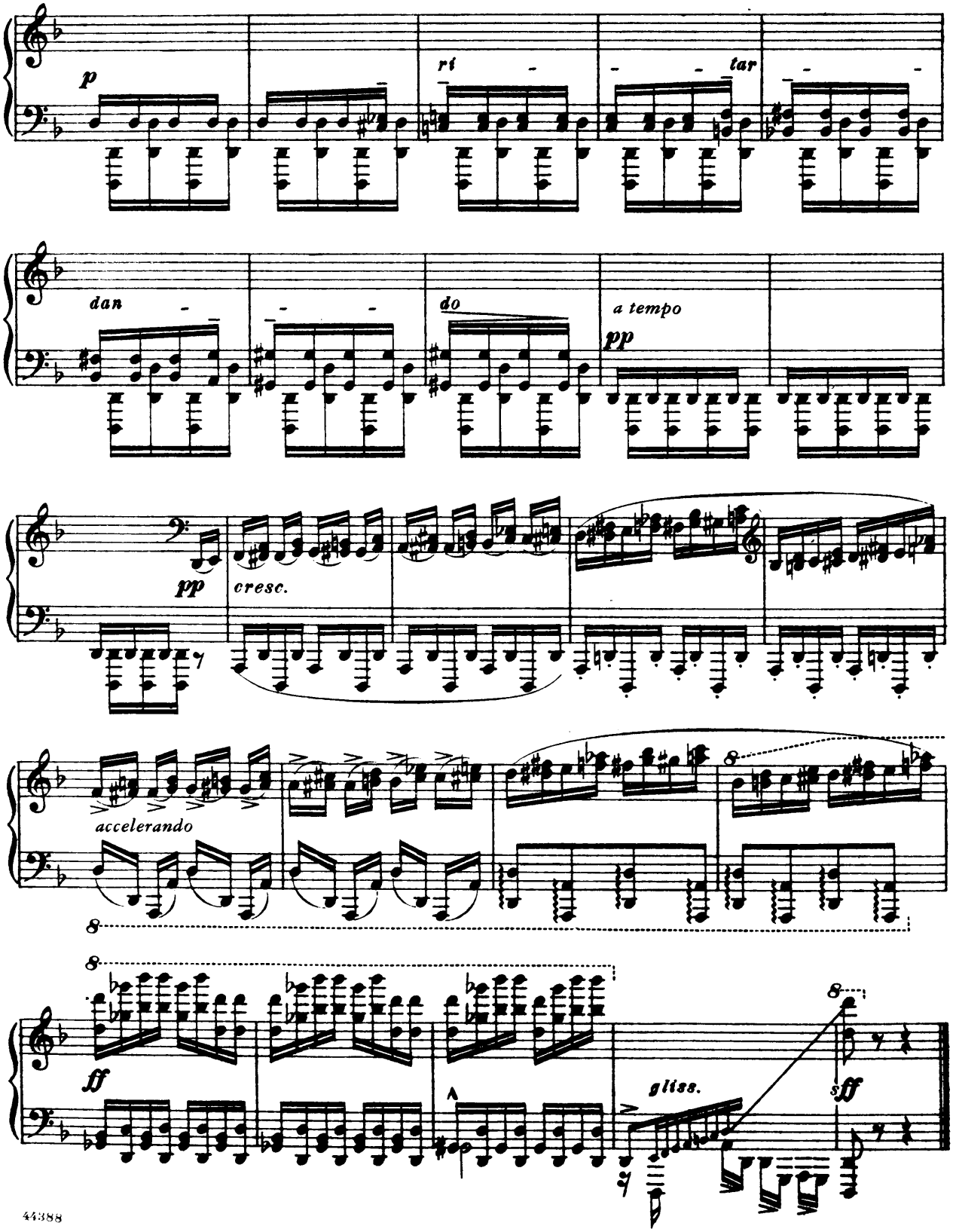

smorz.
pp
p


fp
ff
Ped.
ff
ff
pp
sf


sf
p
sf
sf
sf
cresc.
sf


f
8
ff
8


8
f
8
sf
ff
sf
f
più p


p
ri
tar
dan
do
a tempo
pp
pp
cresc.
accelerando
8
8
8
ff
gliss.
sff

Toccata No. 2

George Antheil (1900)

Allegro ♩ = circa 152, 176

Piano

ultra dry, emphasize l. h. a little; no pedal

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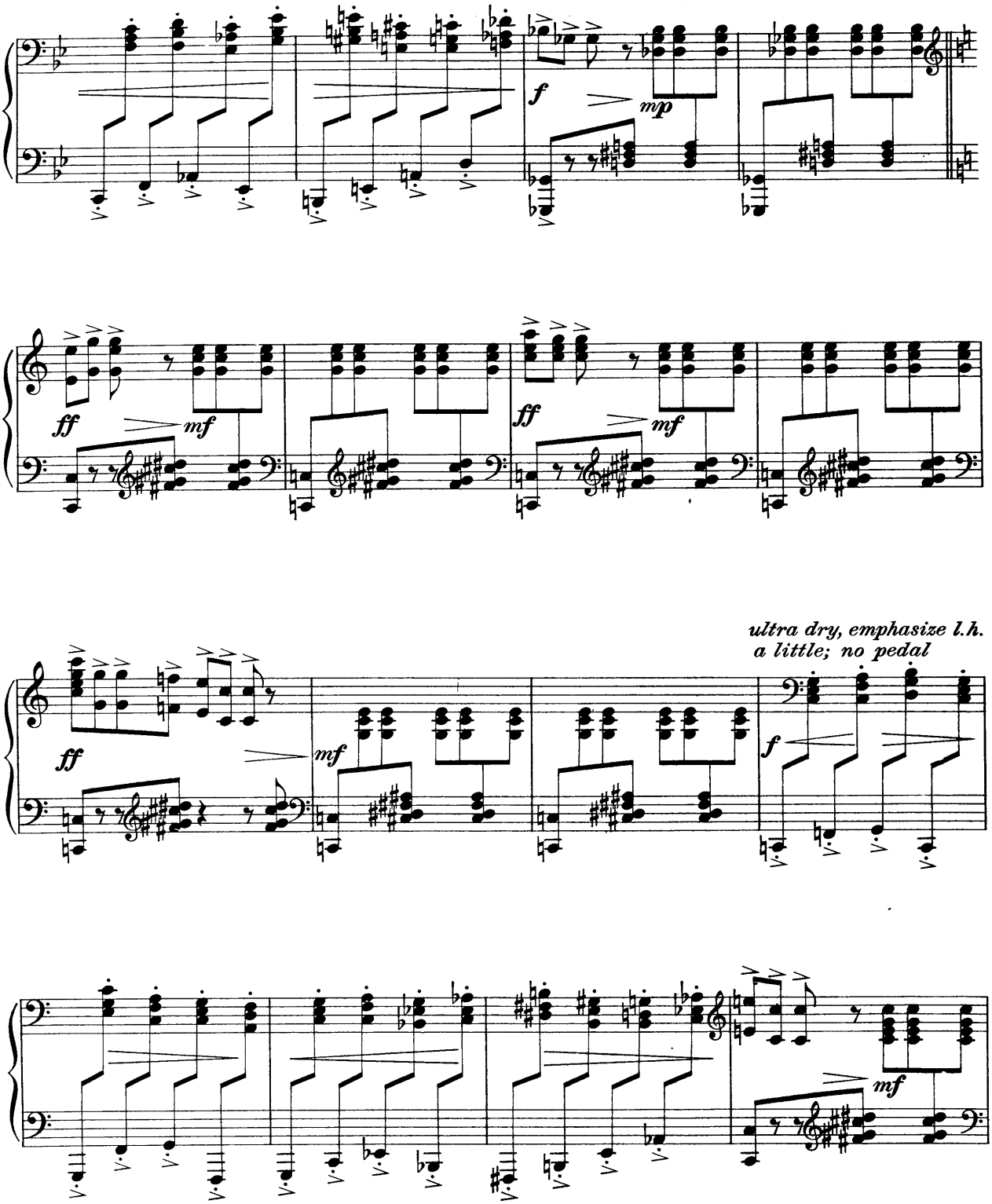
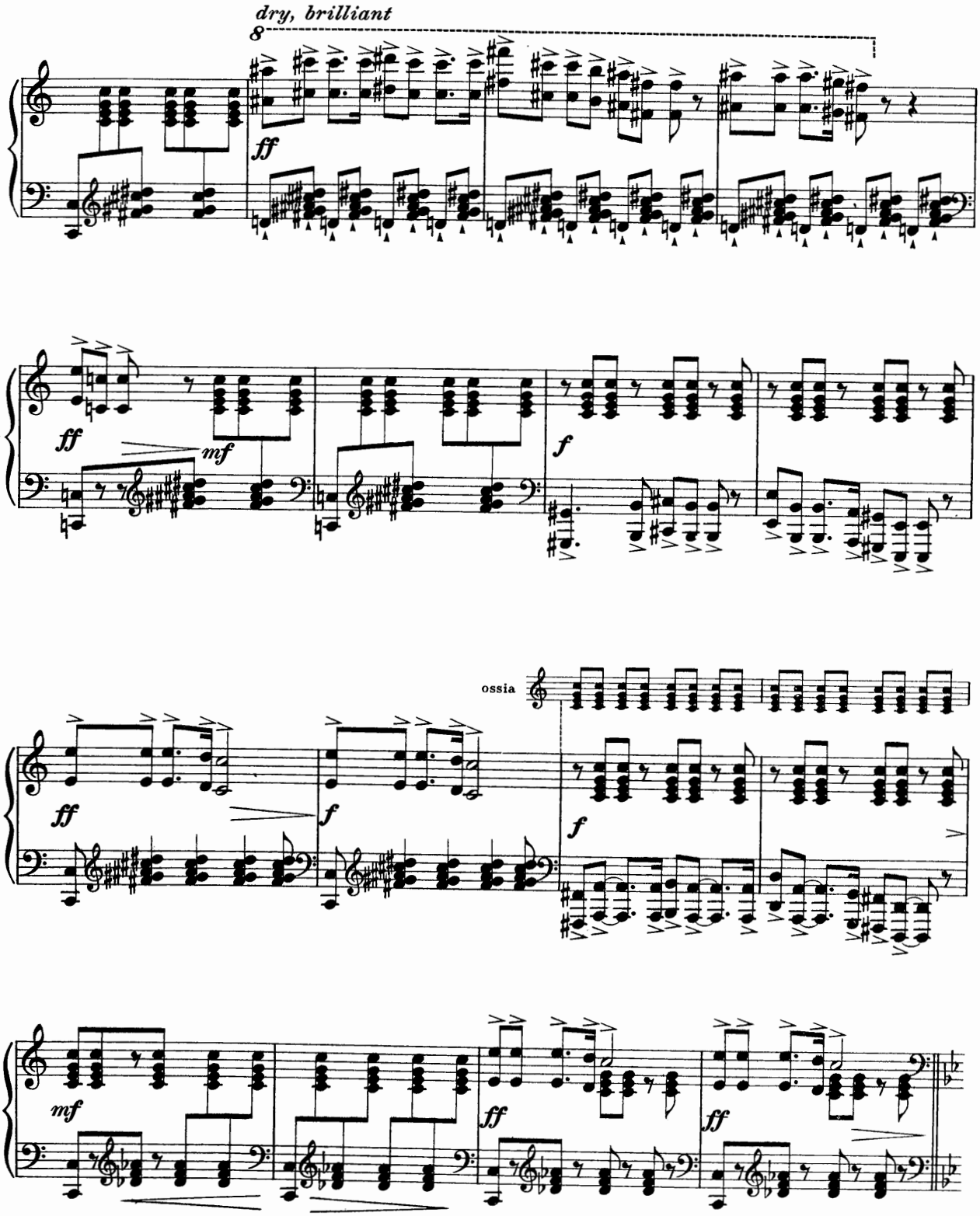
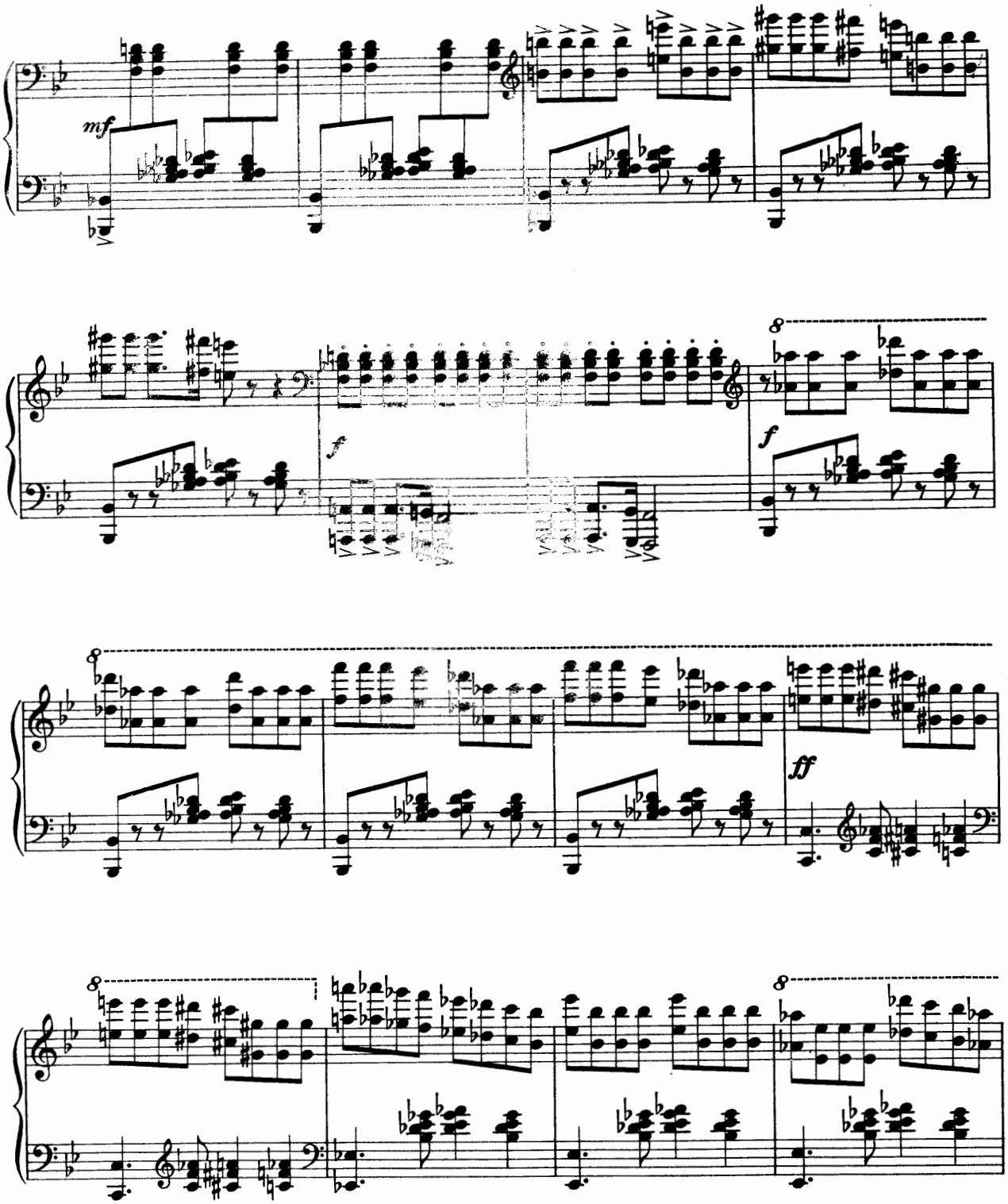
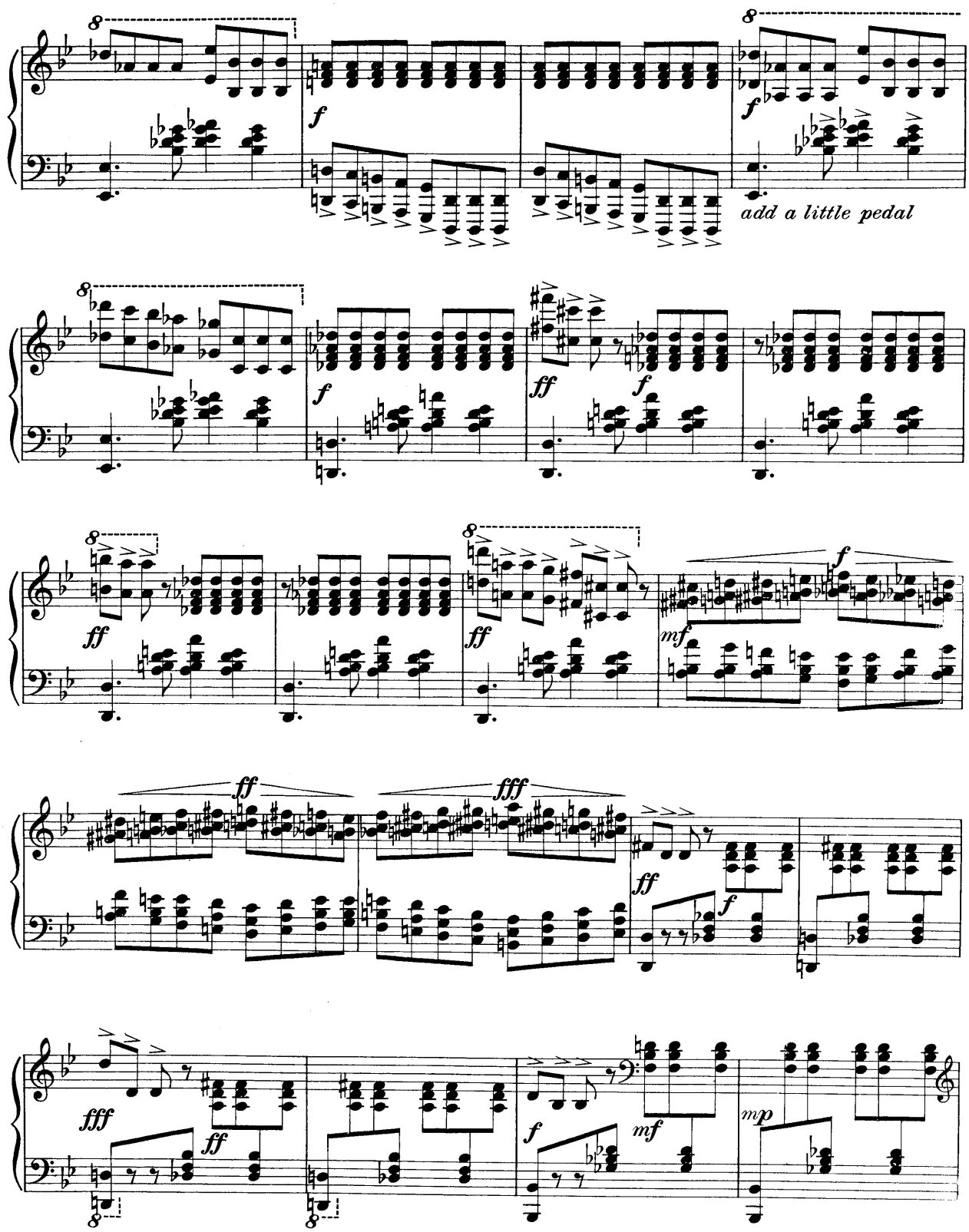
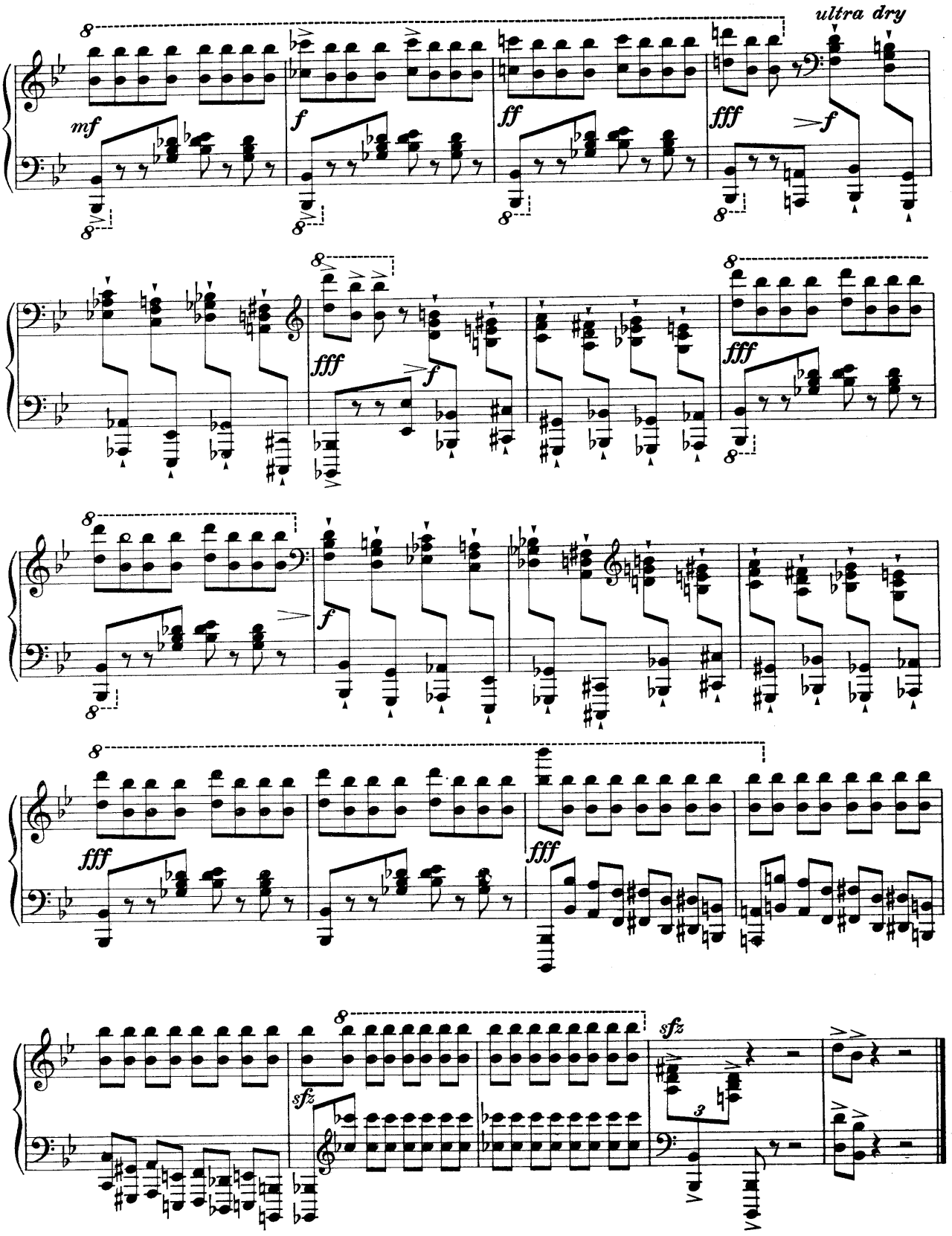

f
mp
ff
mf
ff
mf
ultra dry, emphasize l.h.
a little; no pedal
ff
mf
f
mf

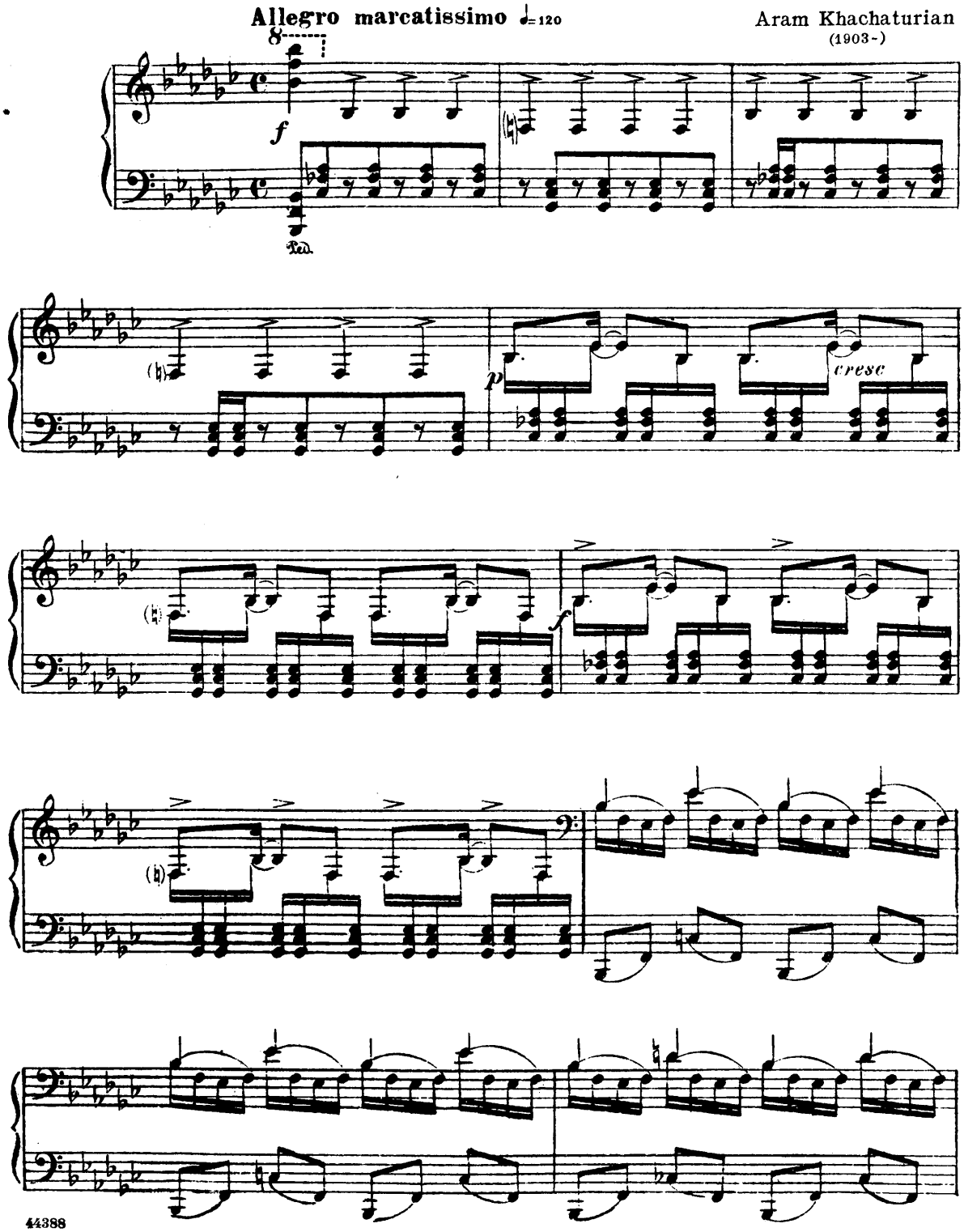

dry, brilliant
8
ff
ff
mf
f
ossia
f
ff
f
mf
ff
ff

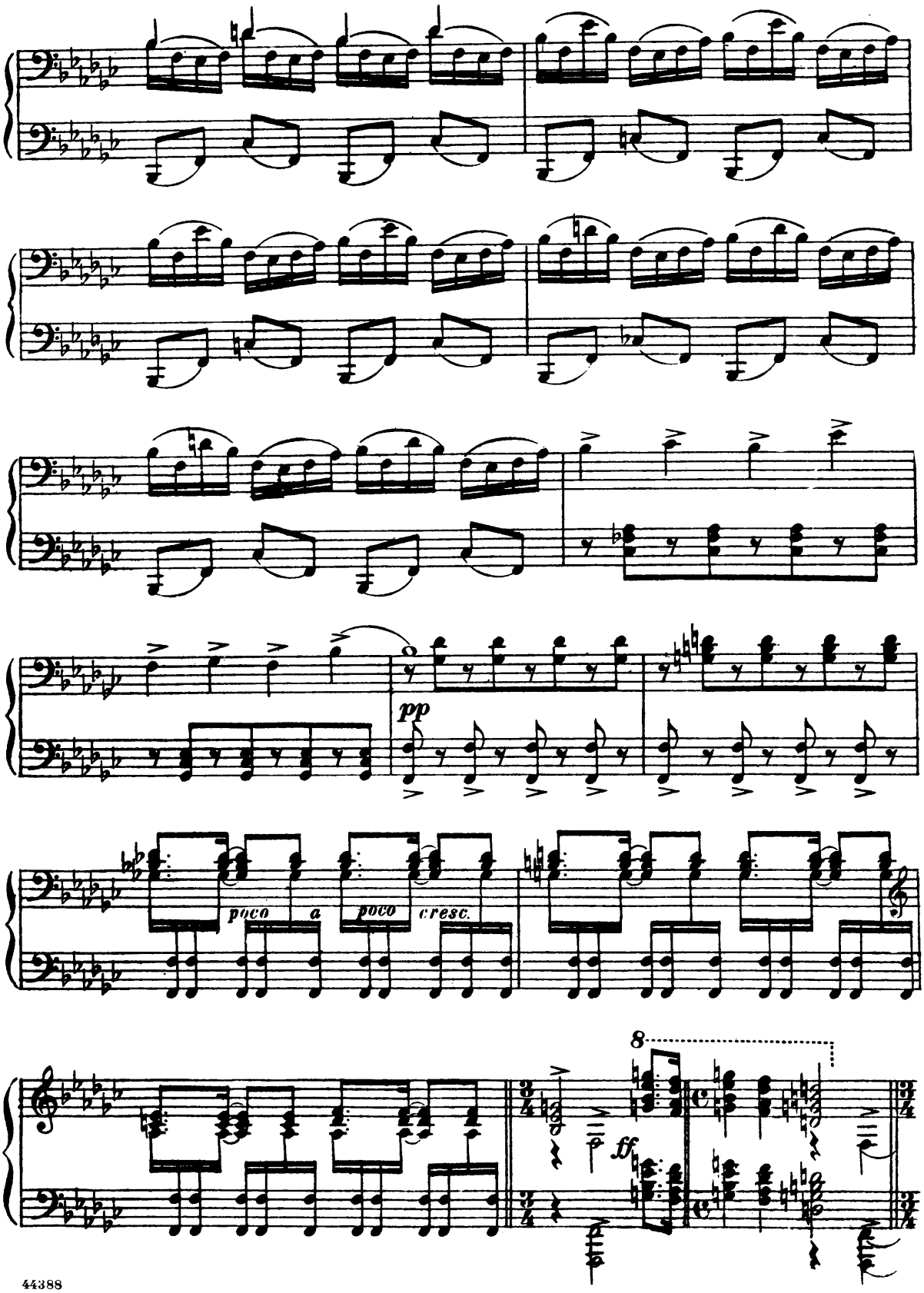

mf
f
8
f
8
ff
8
8

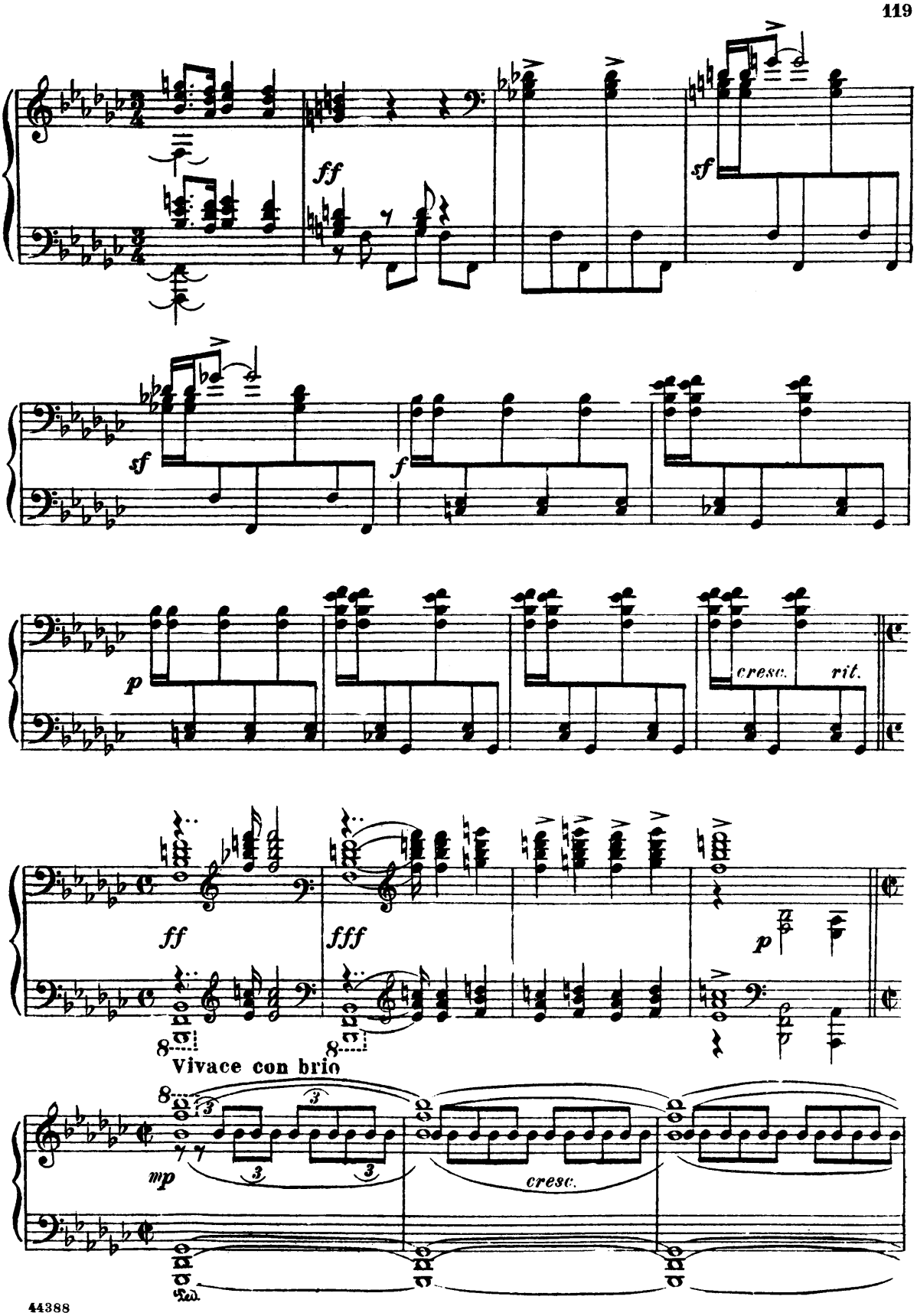

add a little pedal

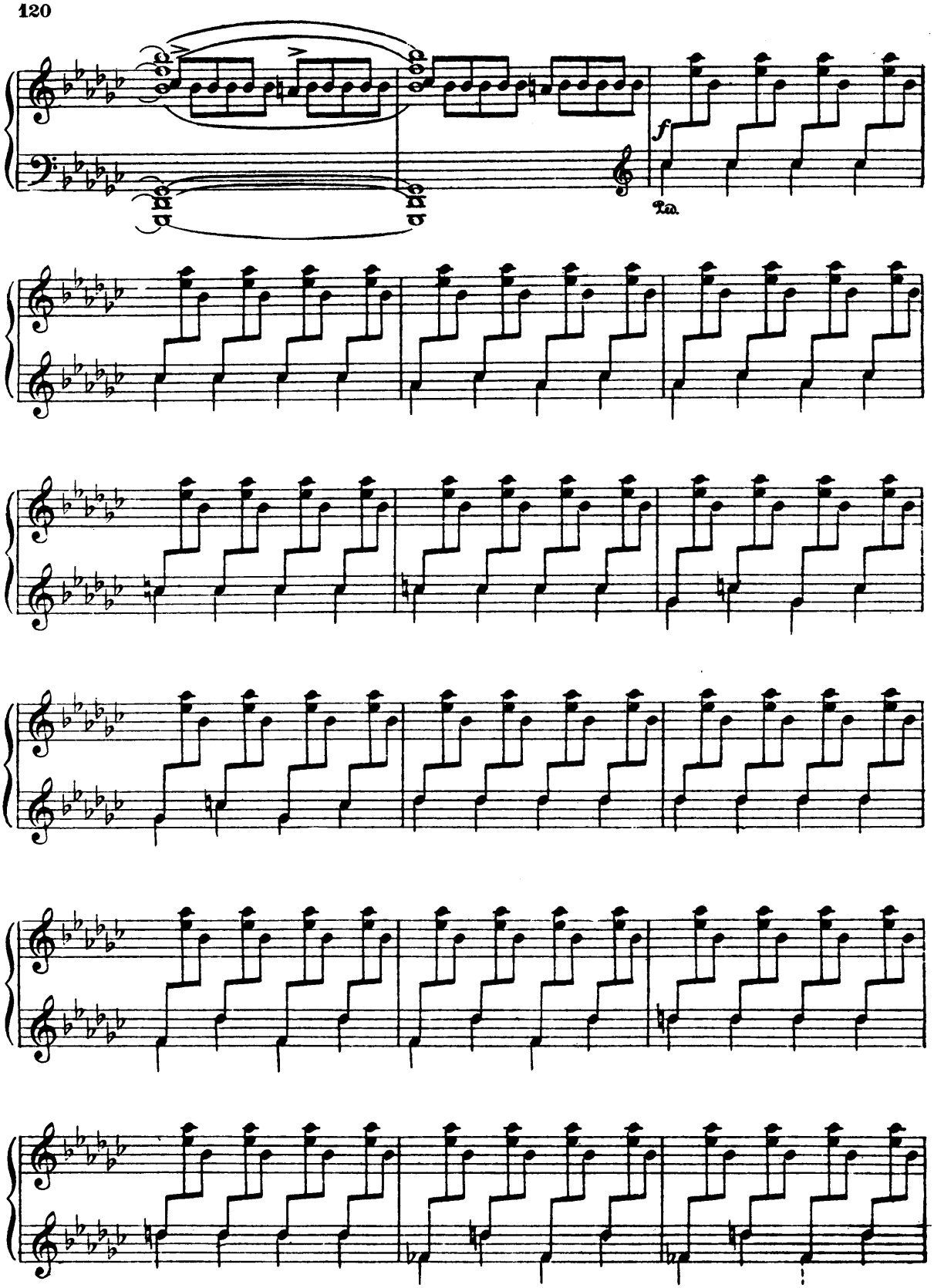

ultra dry
mf
f
ff
fff
f
fff
f
fff
fff
f
fff
fff
sfz
sfz
3

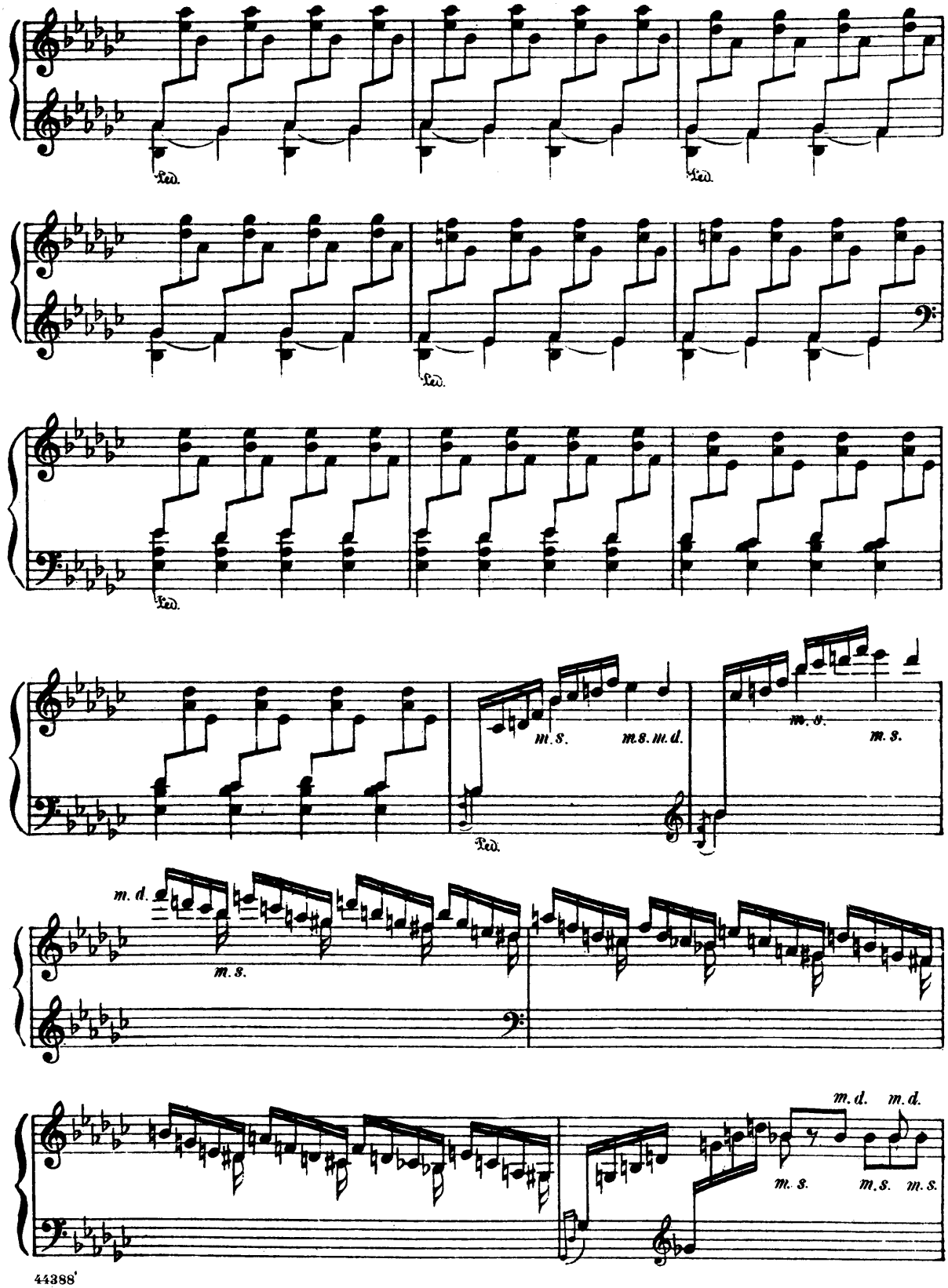
Toccata

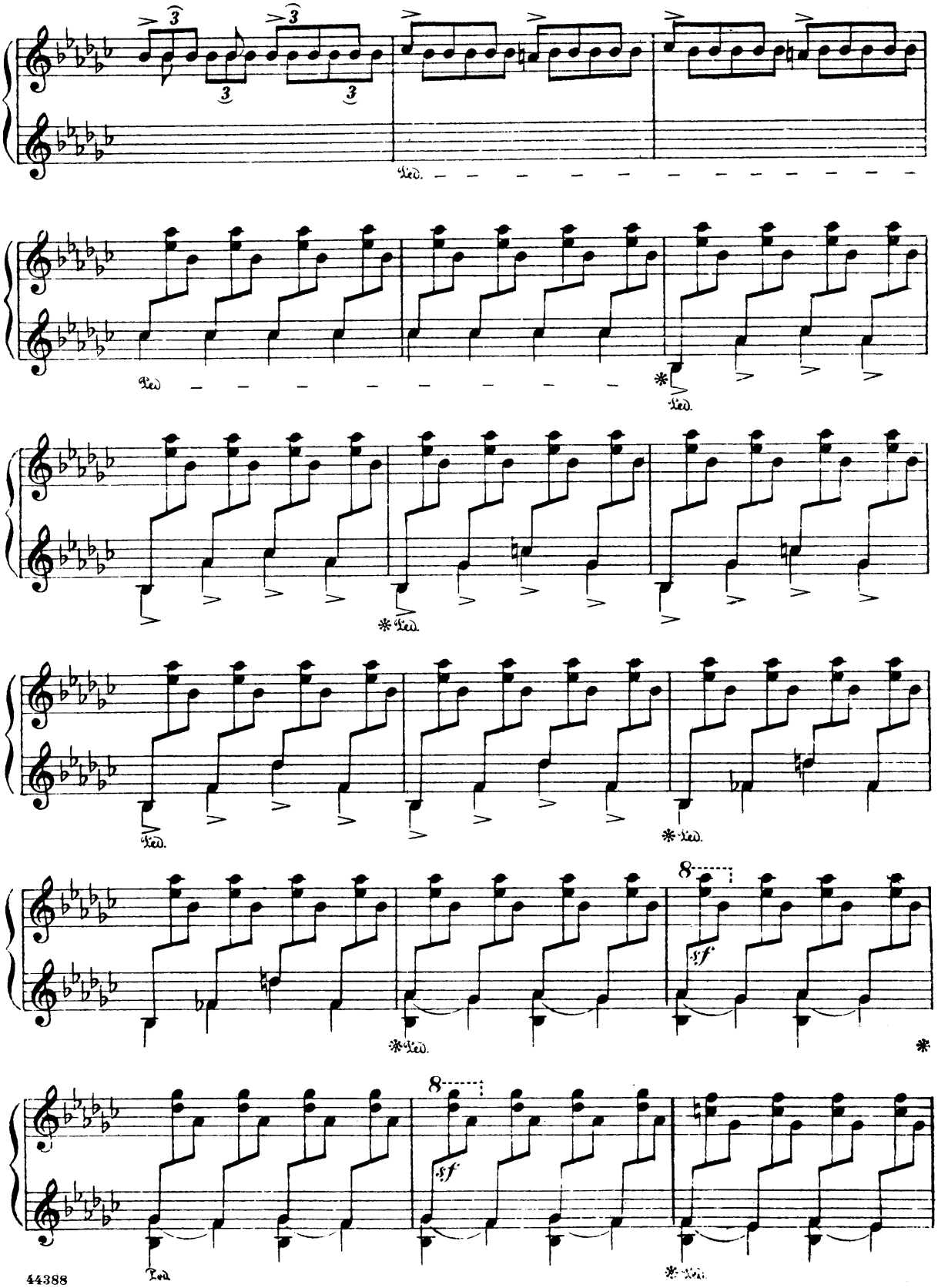

Allegro marcatissimo ♩=120
Aram Khachaturian
(1903-)
f
Ped.
p
cresc
f

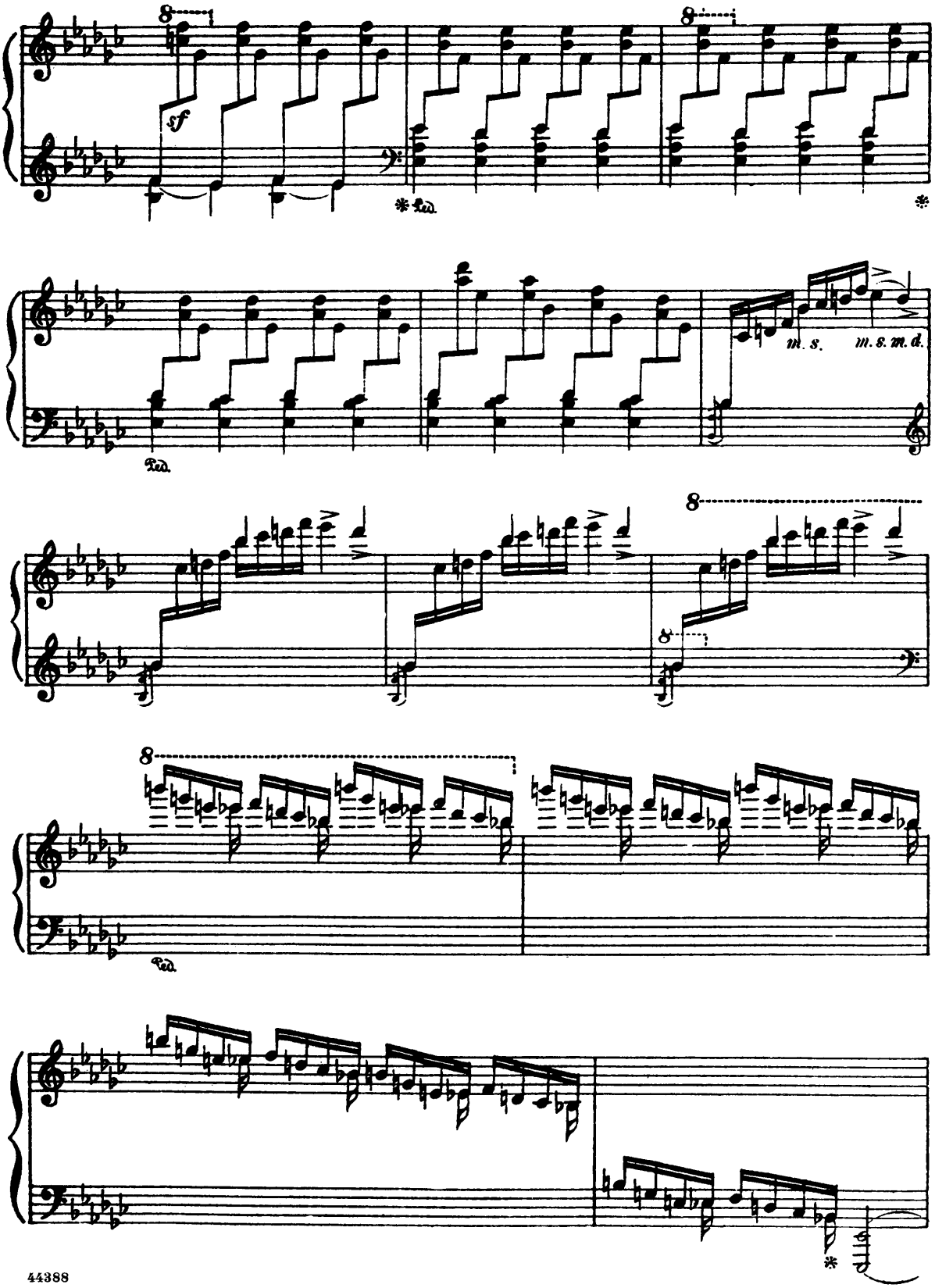

pp
poco a poco cresc.
8
ff

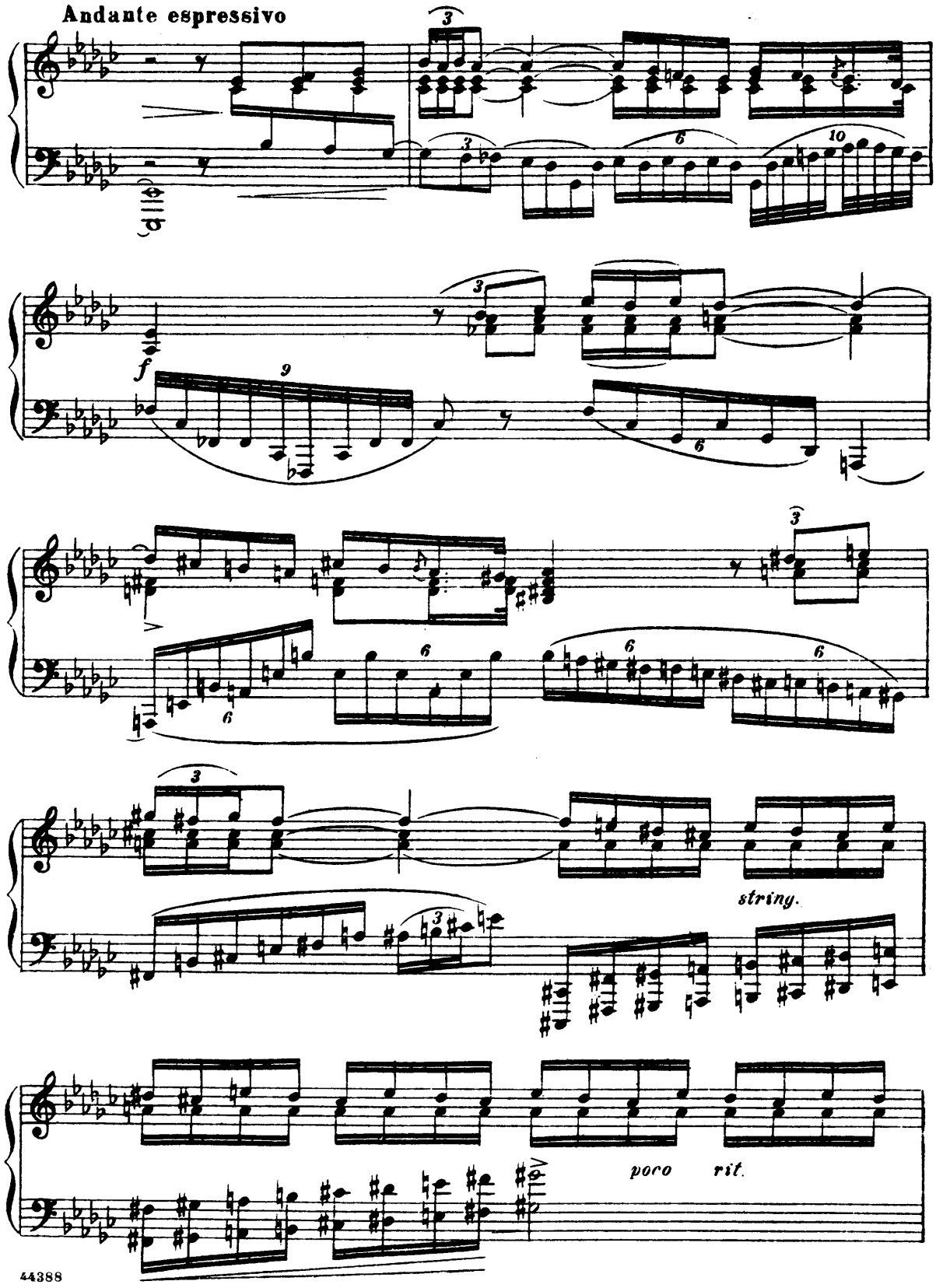

ff
sf
sf
f
p
cresc.
rit.
ff
fff
p
8
8
Vivace con brio
8
mp
cresc.
Ped.

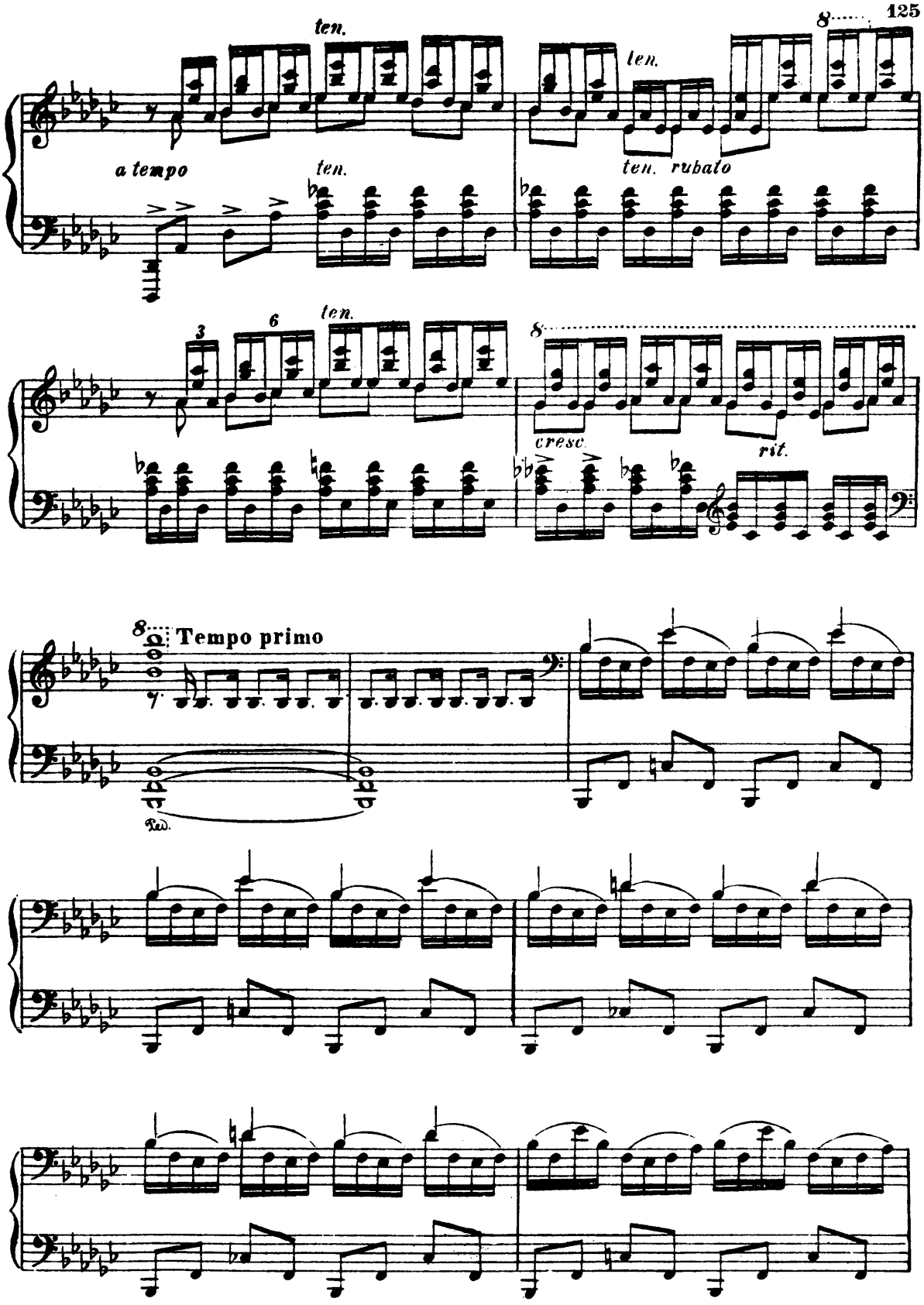

f
Ped.

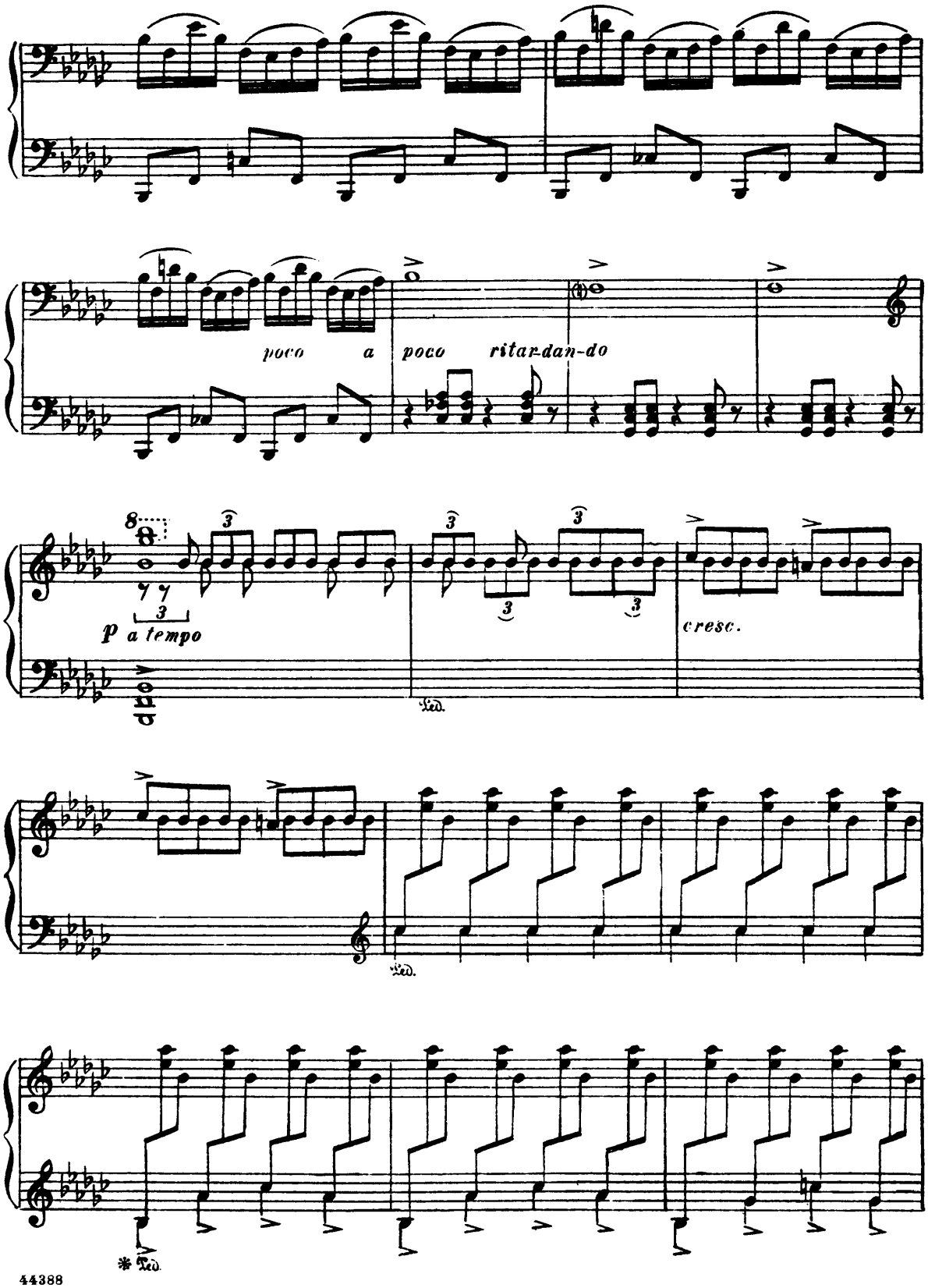

Ped.
Ped.
Ped.
Ped.
Ped.
m. s.
m. s. m. d.
m. s.
m. s.
m. d.
m. s.
m. d.
m. d.
m. s.
m. s.
m. s.

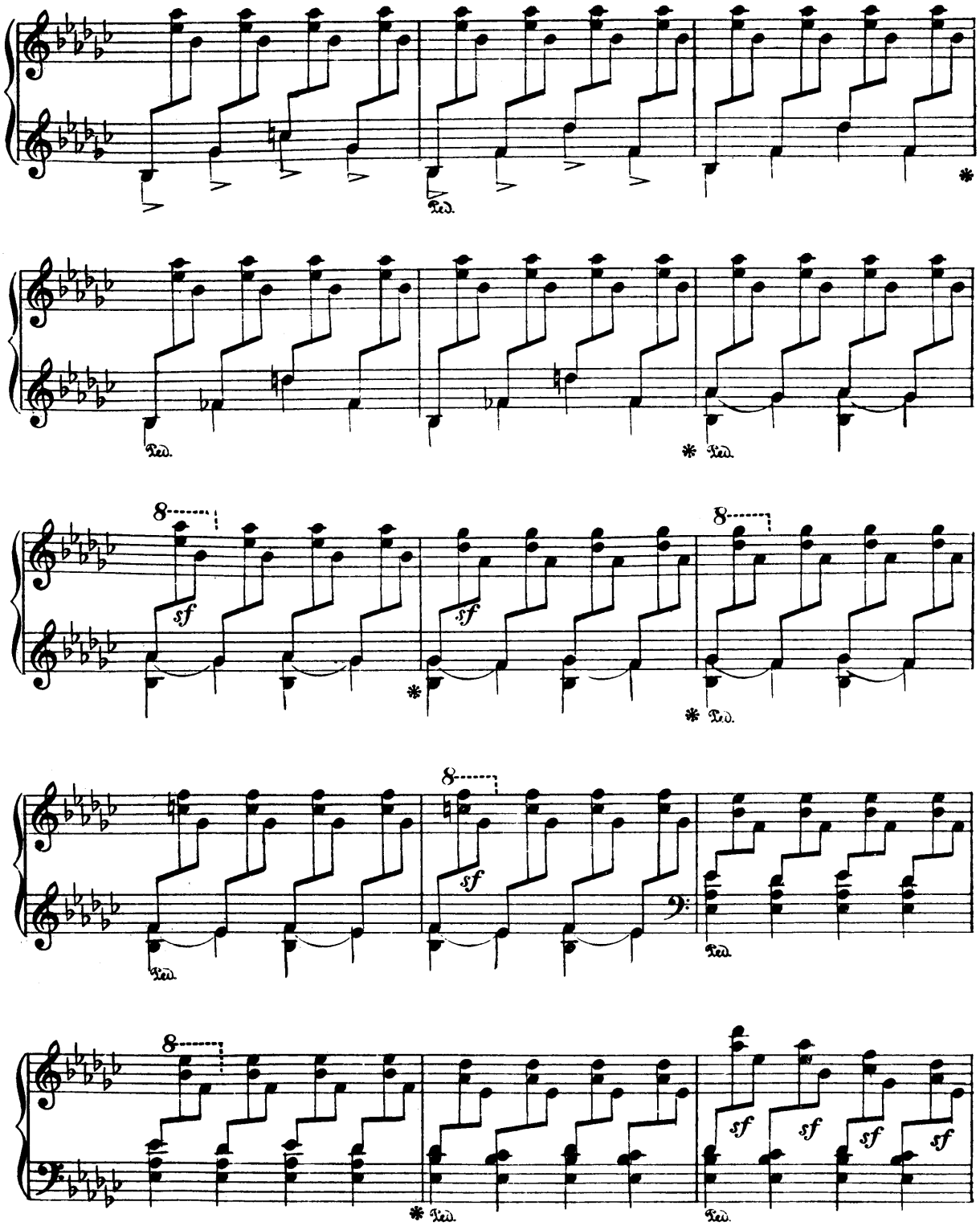

Ped.
8
sf
8
sf

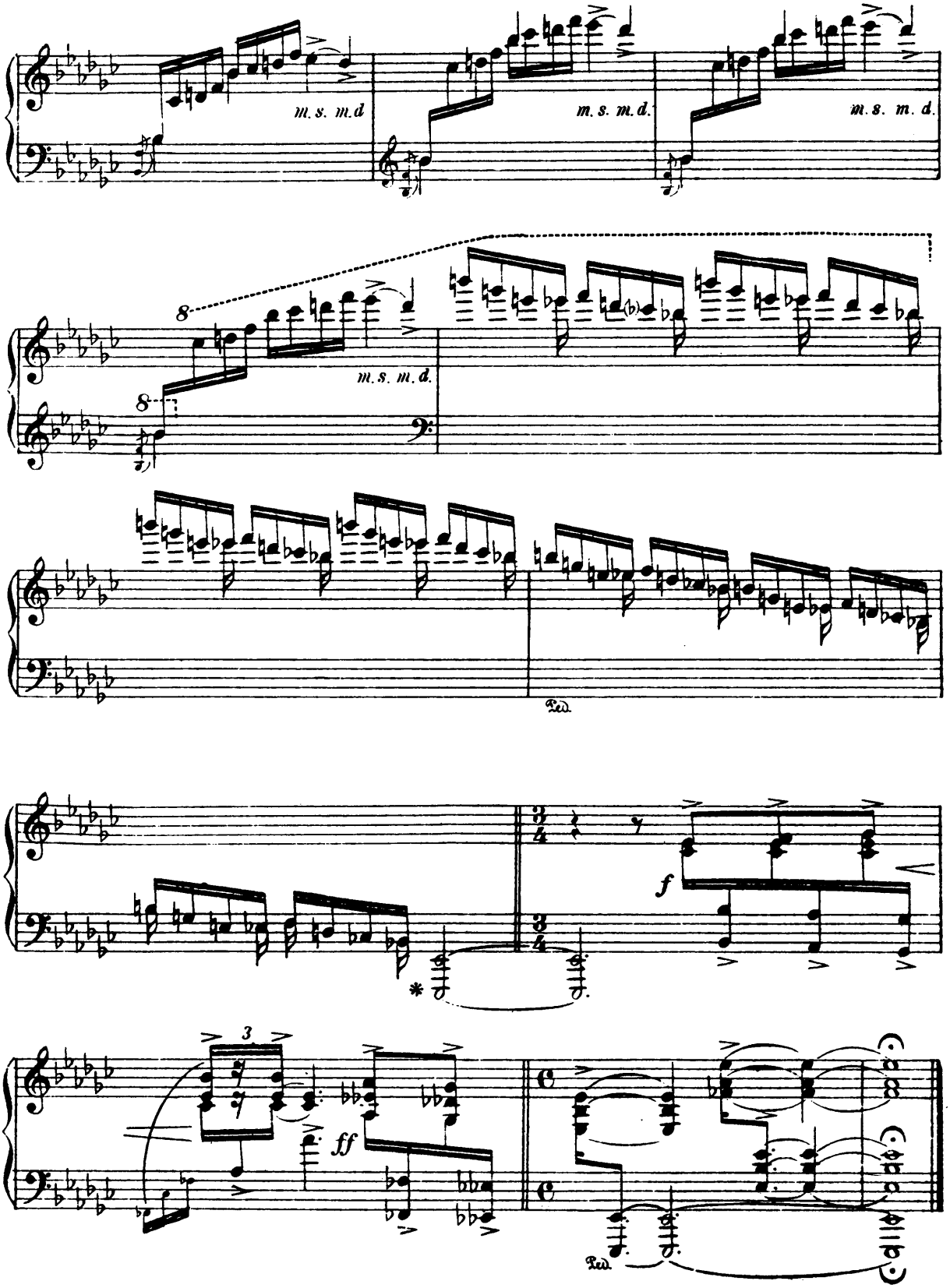

8
sf
Ped.
8
m. s.
m. s. m. d.
8
8
8
Ped.


Andante espressivo
f
string.
poco rit.


ten.
ten.
ten.
ten. rubato
a tempo
8
3
6
ten.
8
cresc.
rit.
8
Tempo primo
Ped.

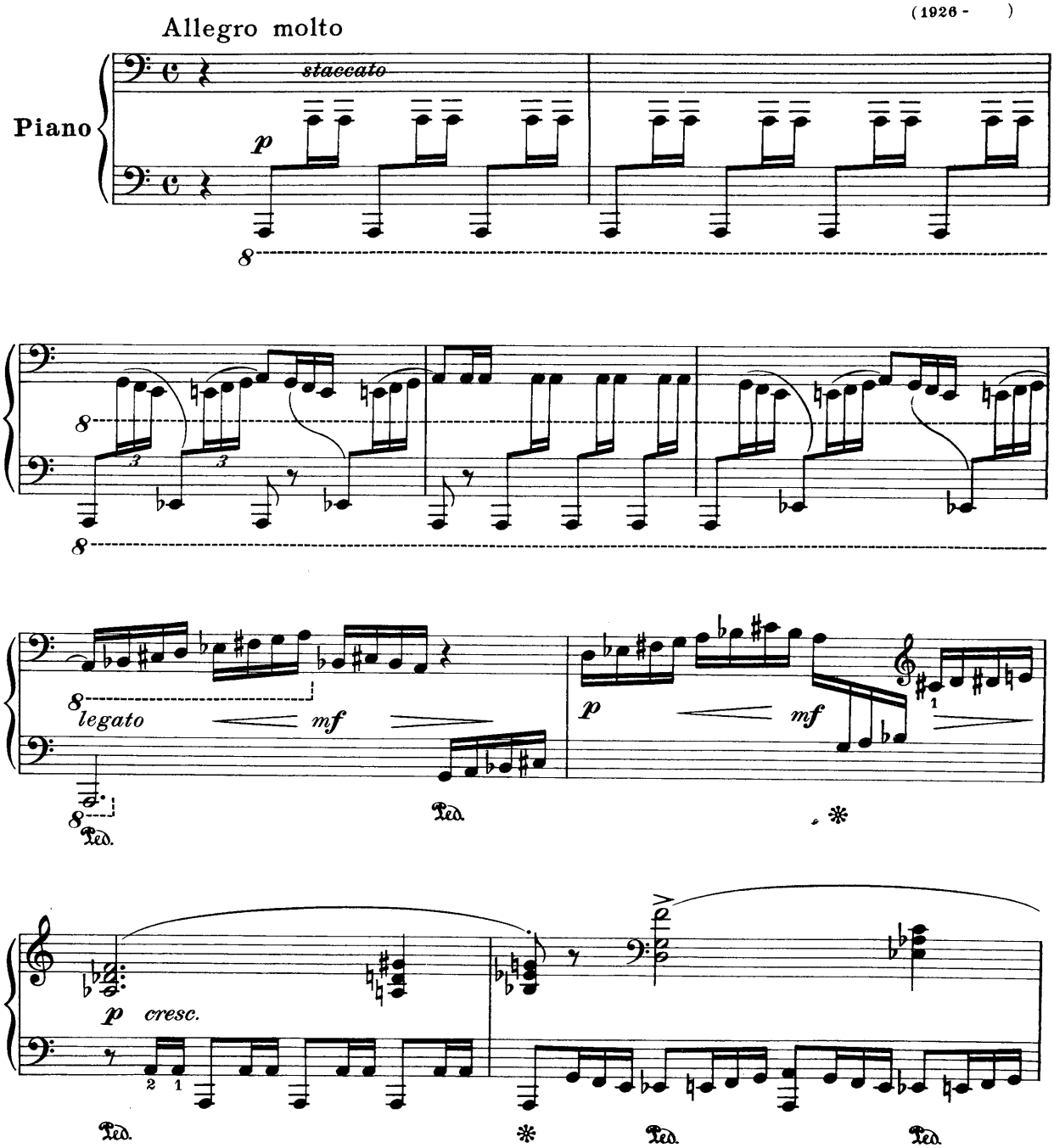

poco a poco ritar-dan-do
p a tempo
cresc.
Ped.
Ped.
* Ped.


Ped.
sf
8


m. s. m.d
m. s. m.d.
m. s. m. d.
8
8
m. s. m.d.
Ped.
f
*
3
ff
Ped.

Toccata

Lee Hoiby, Op. 1
(1926-)



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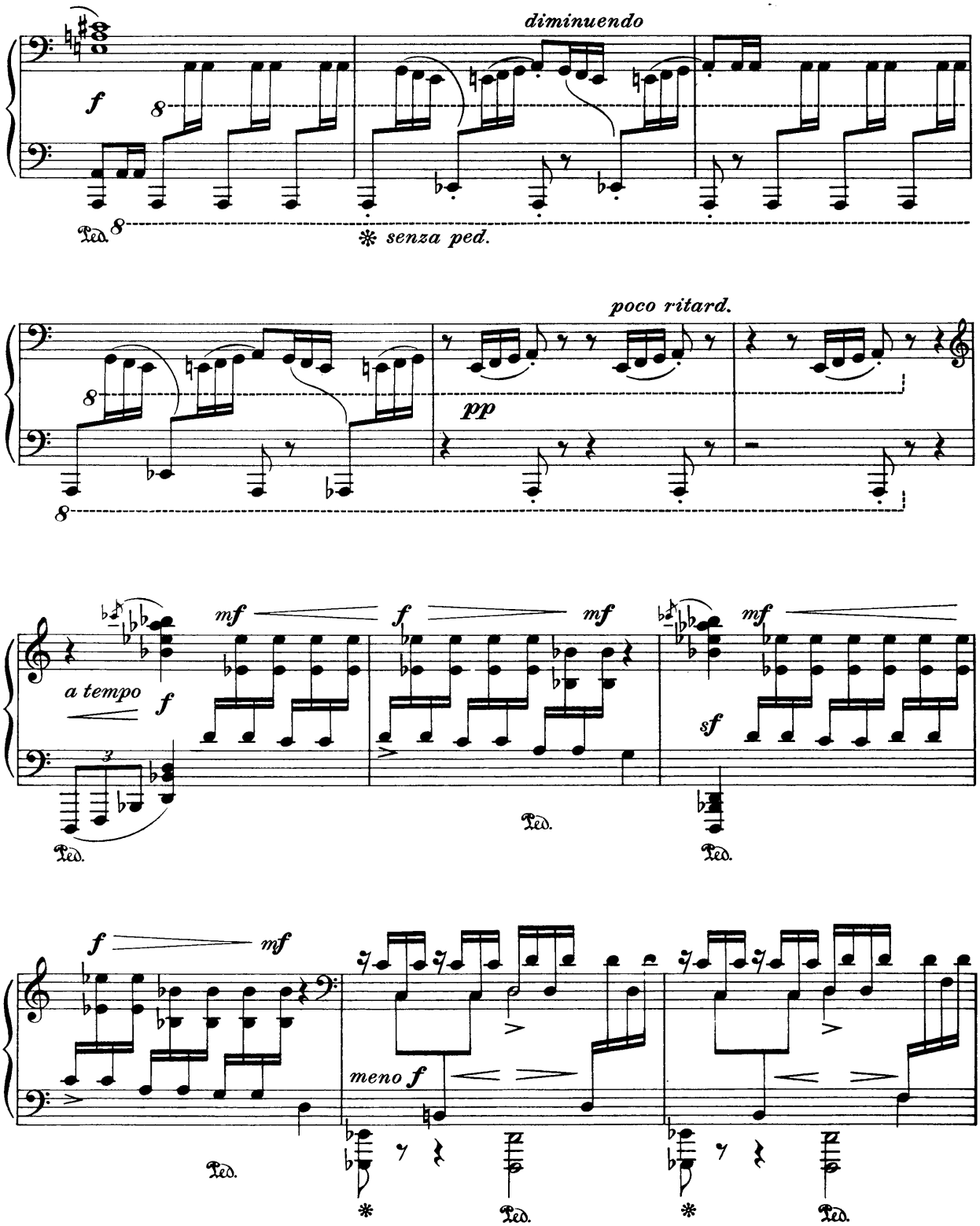
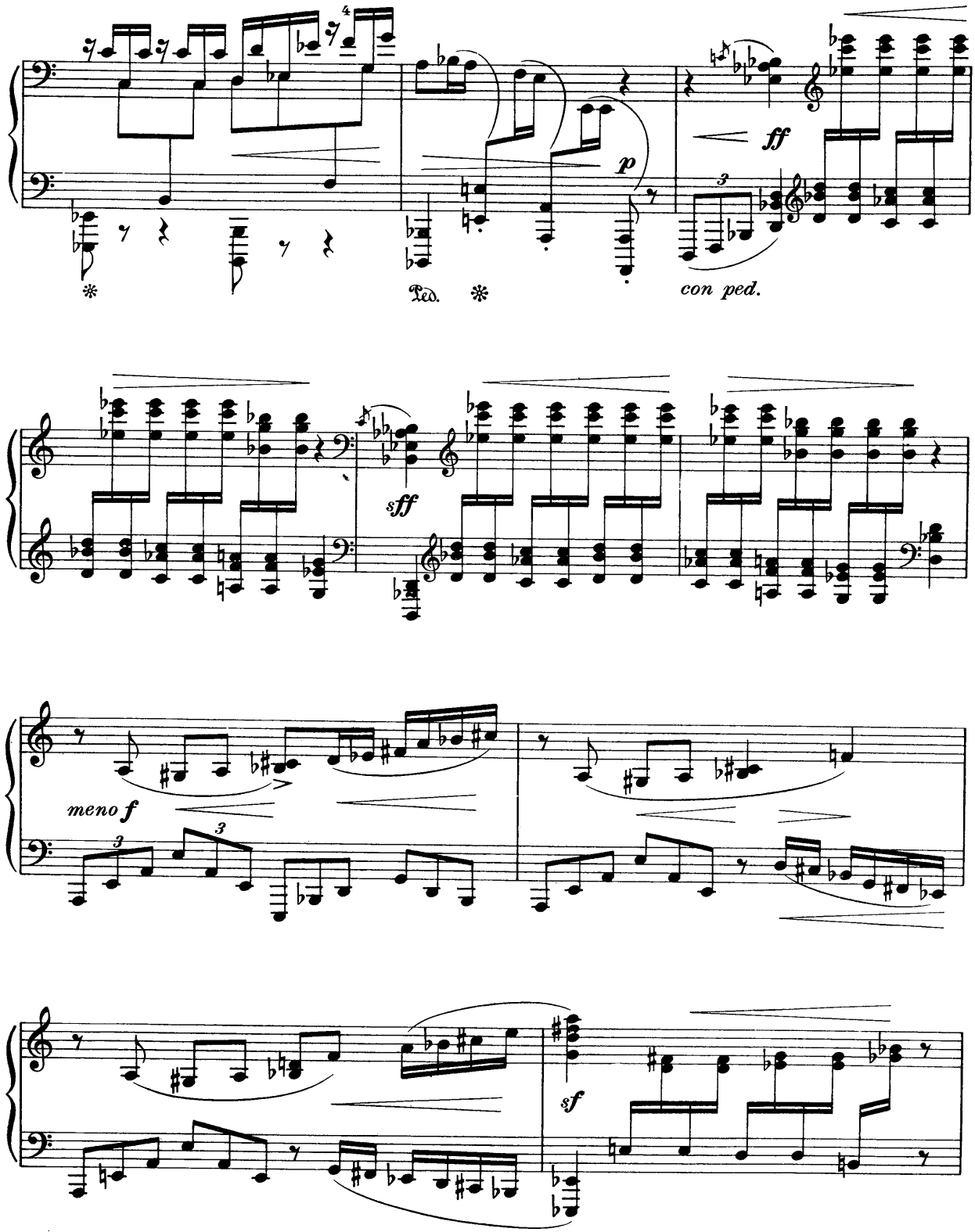
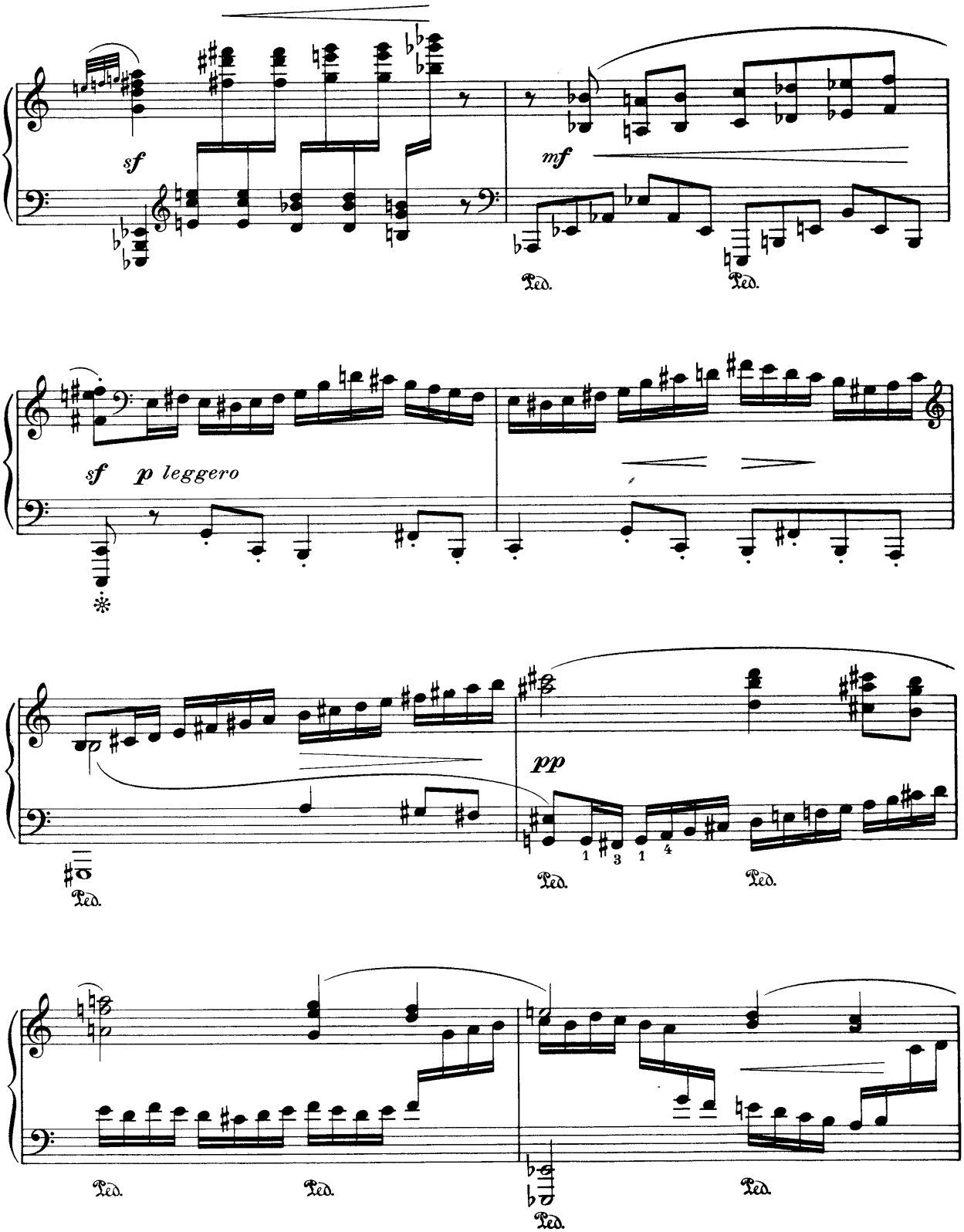
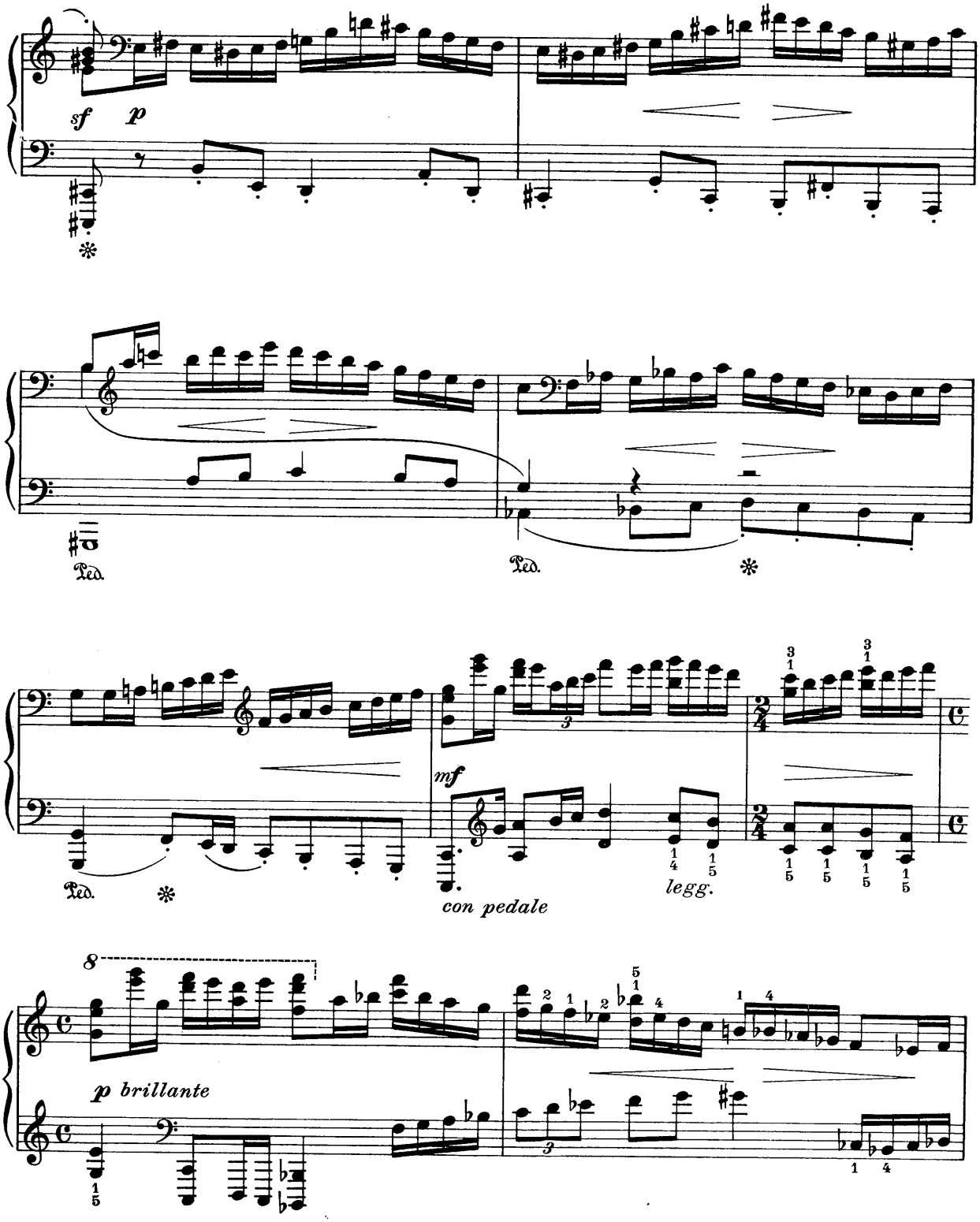
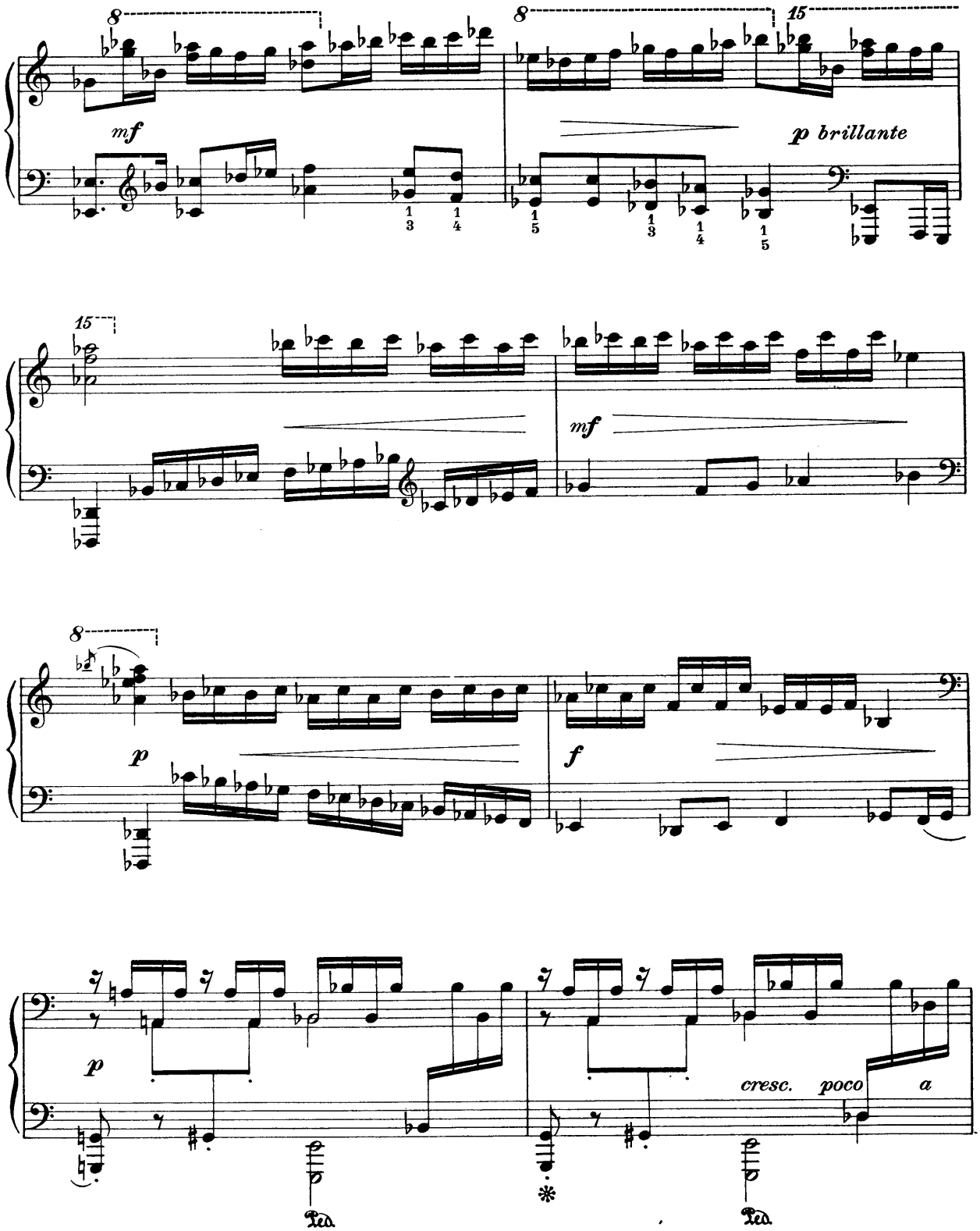
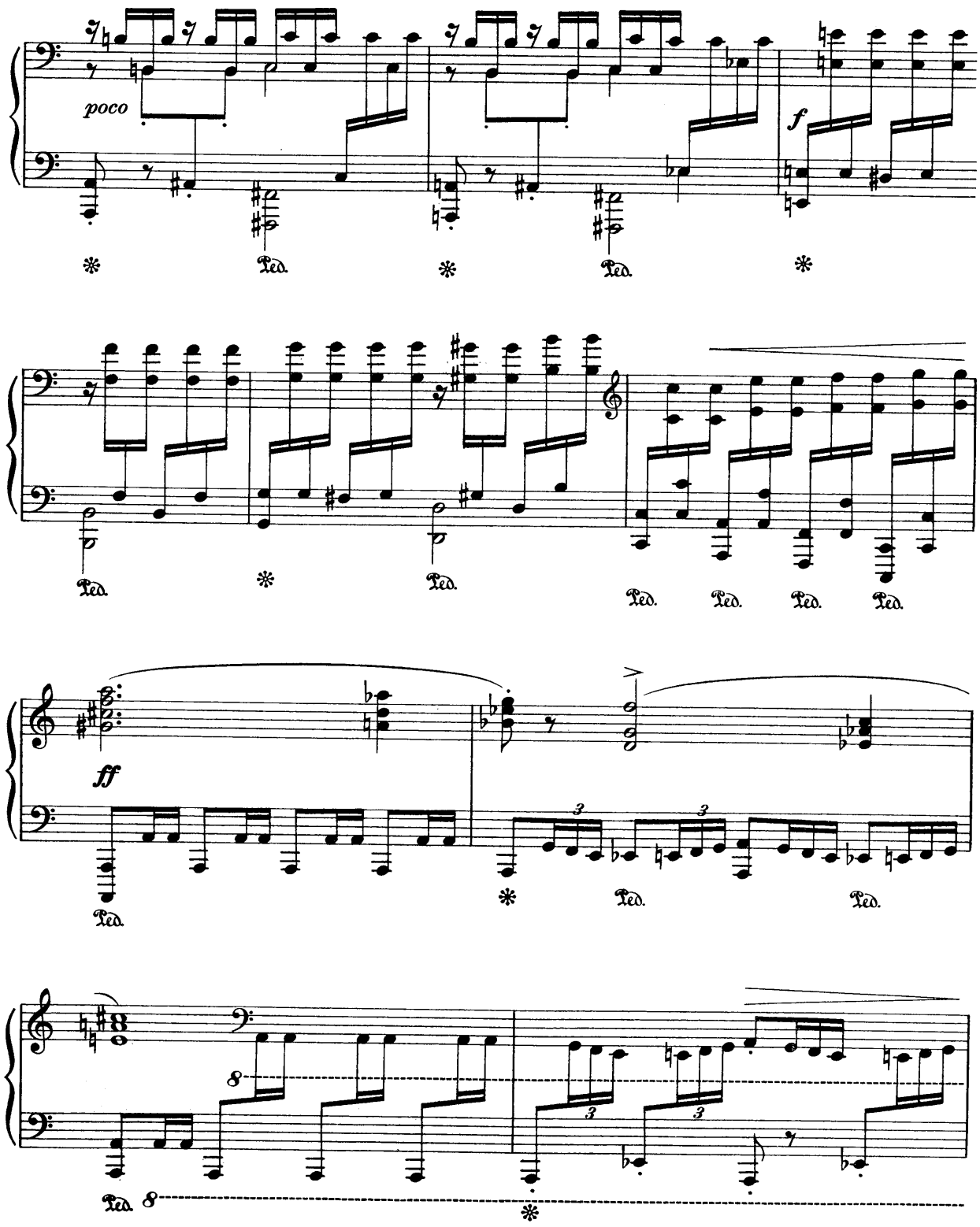

diminuendo
f
8
Ped.
8
* senza ped.
poco ritard.
8
pp
8
mf
f
mf
a tempo
f
3
Ped.
Ped.
mf
sf
Ped.
f
mf
Ped.
meno f
*
Ped.
*
Ped.

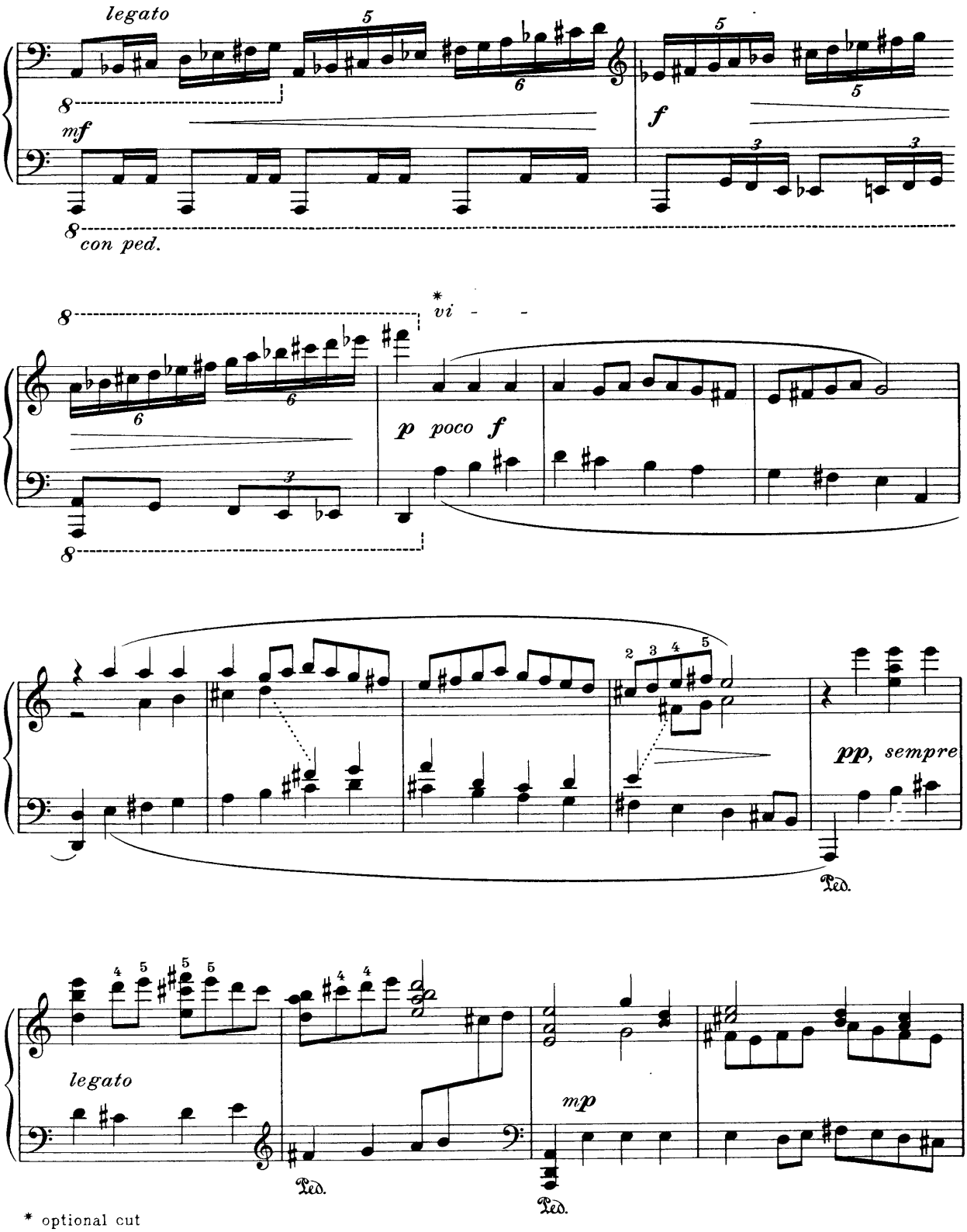

ff
p
Ped.
con ped.
sff
meno f
sf


sf
mf
Ped.
Ped.
sf
p leggero
pp
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

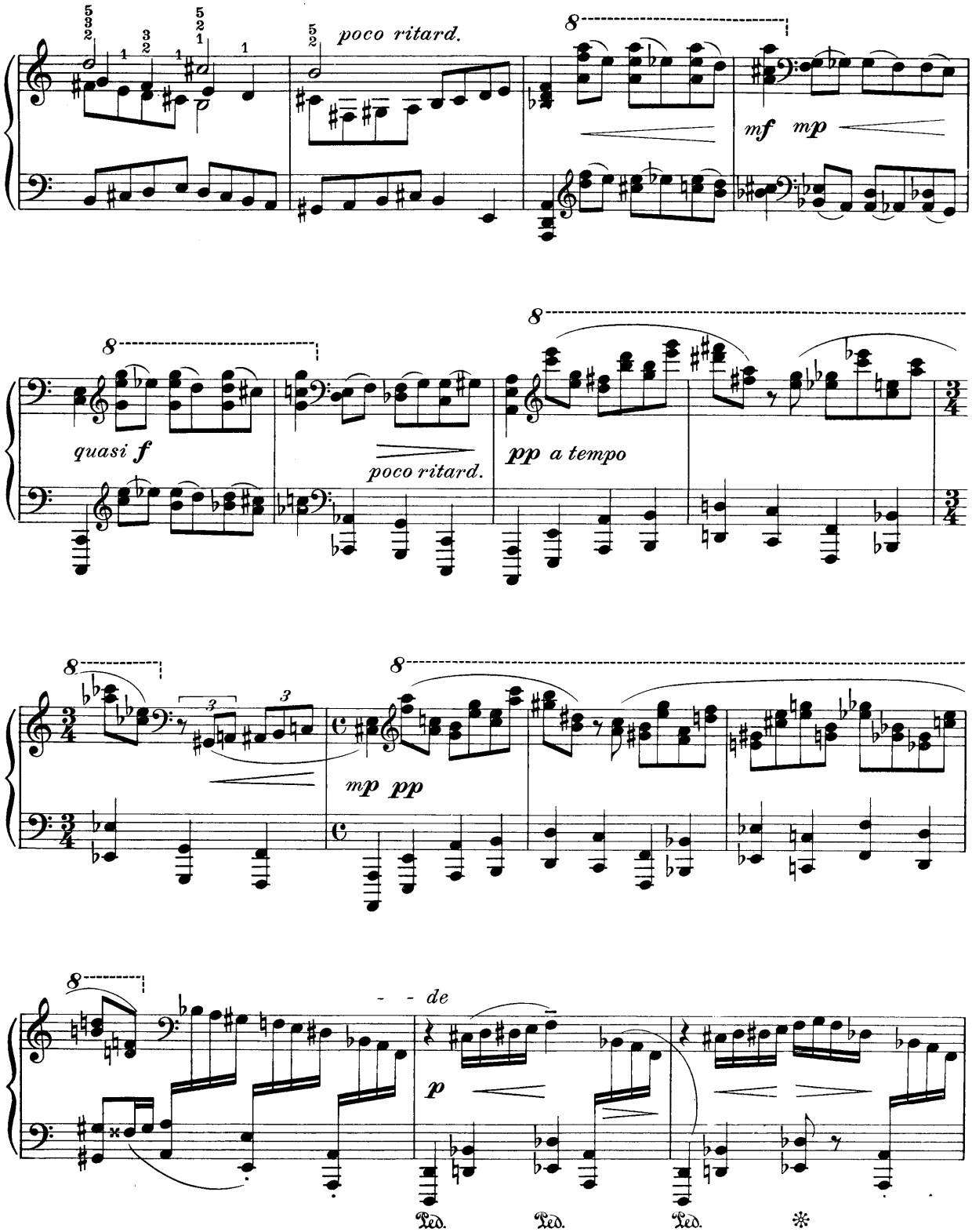

sf
p
Ped.
Ped.
mf
Ped.
con pedale
legg.
p brillante

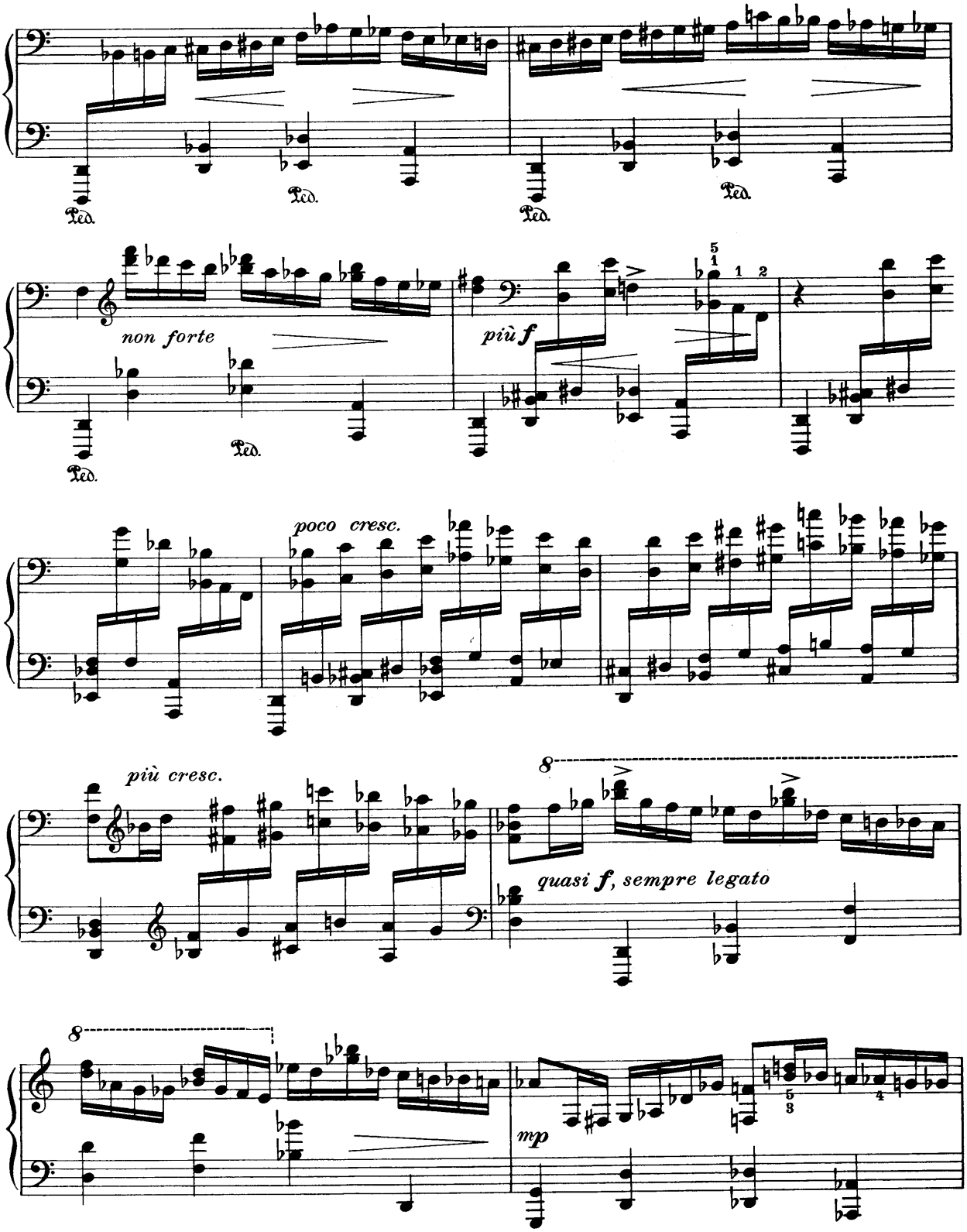

mf
p brillante
mf
p
f
p
cresc. poco a
Ped.
Ped.

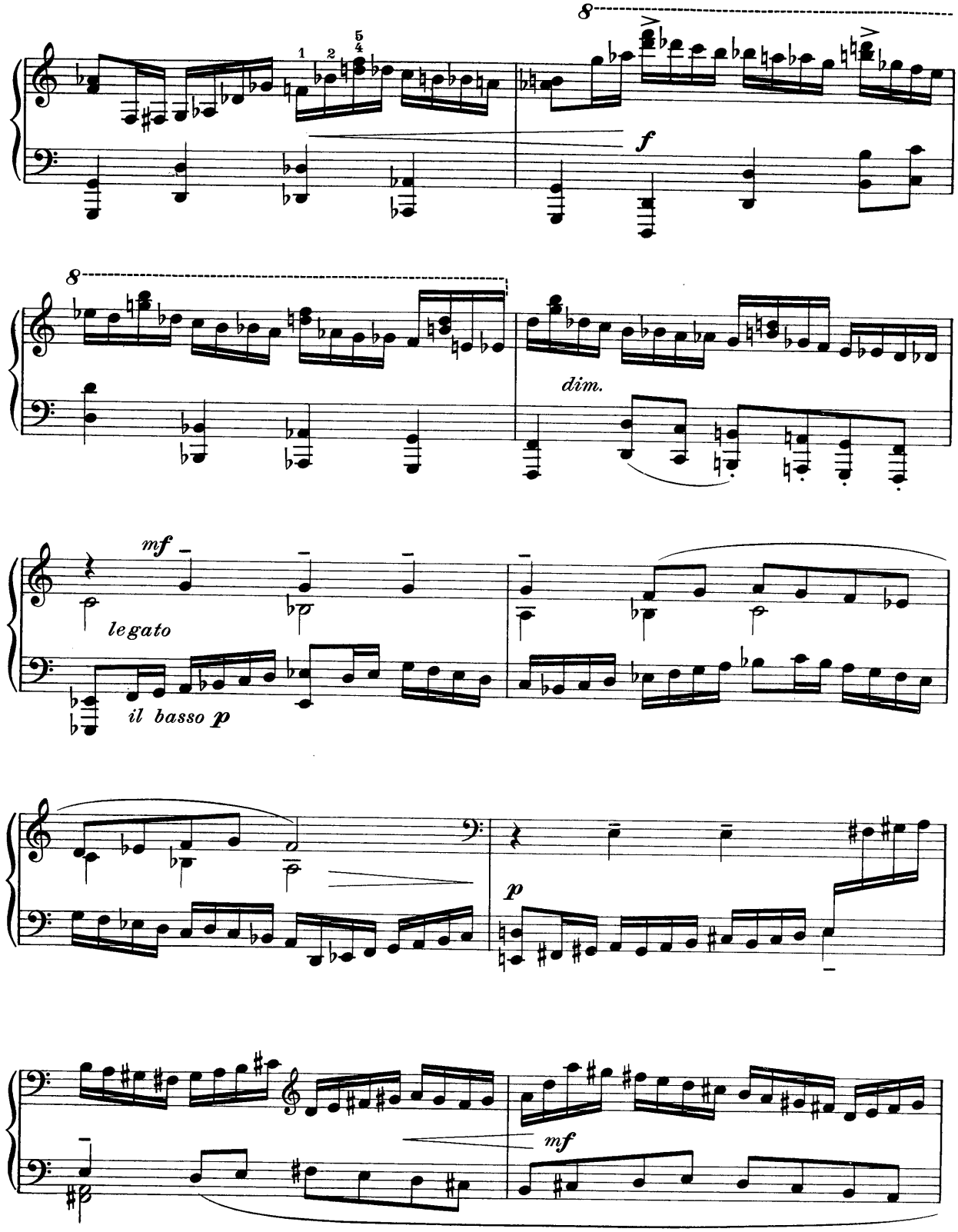

poco
f
Ped.
ff
8

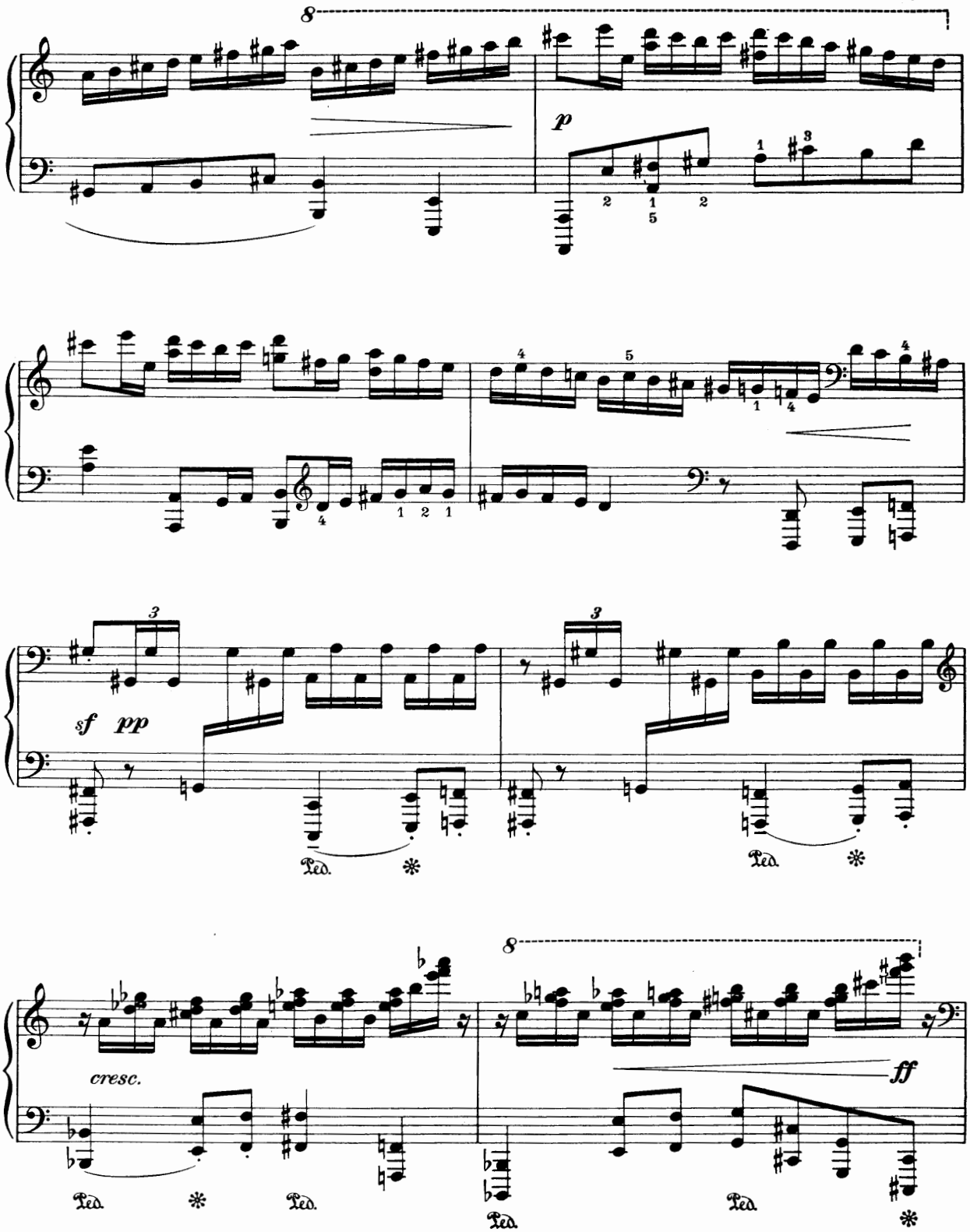


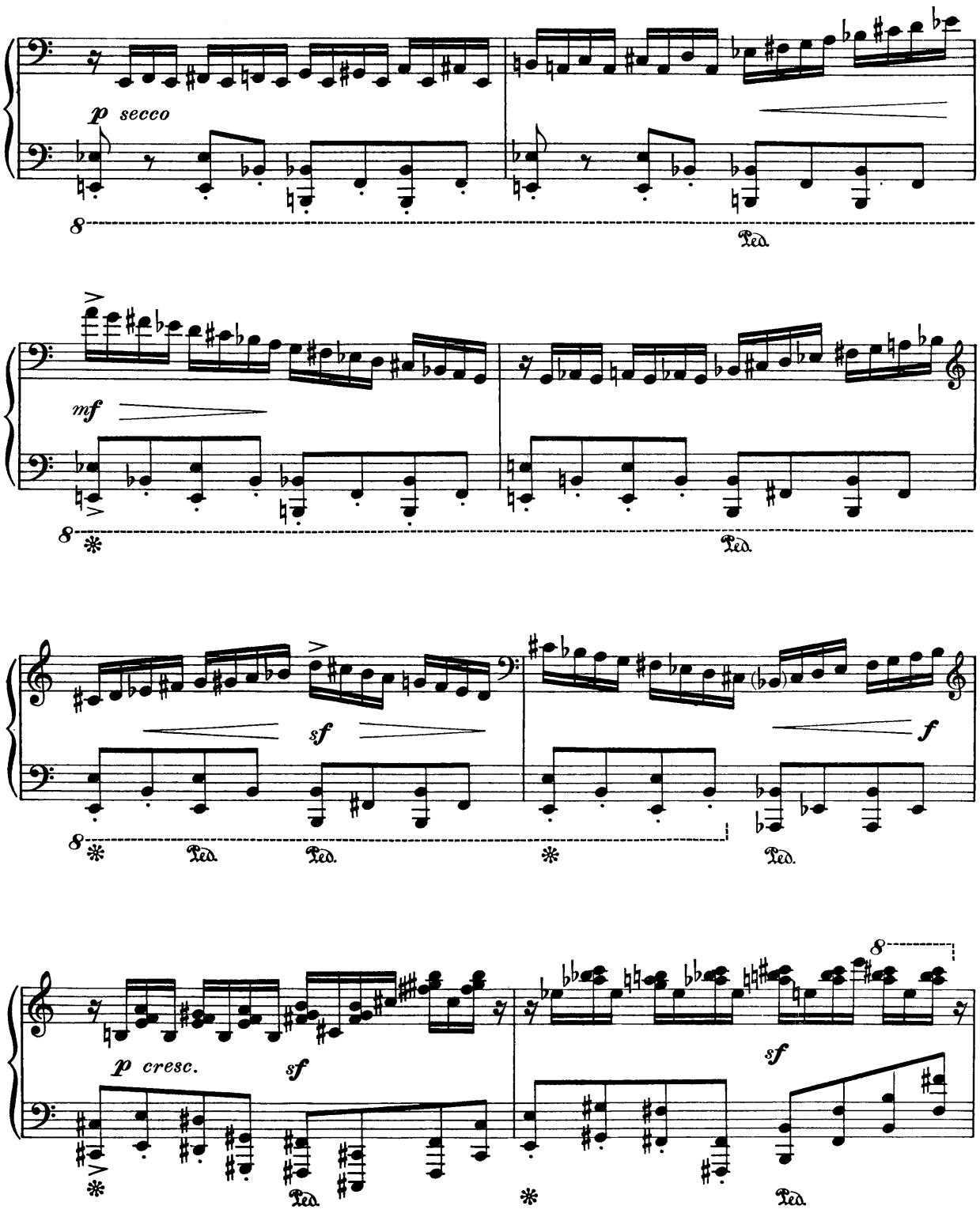
* optional cut

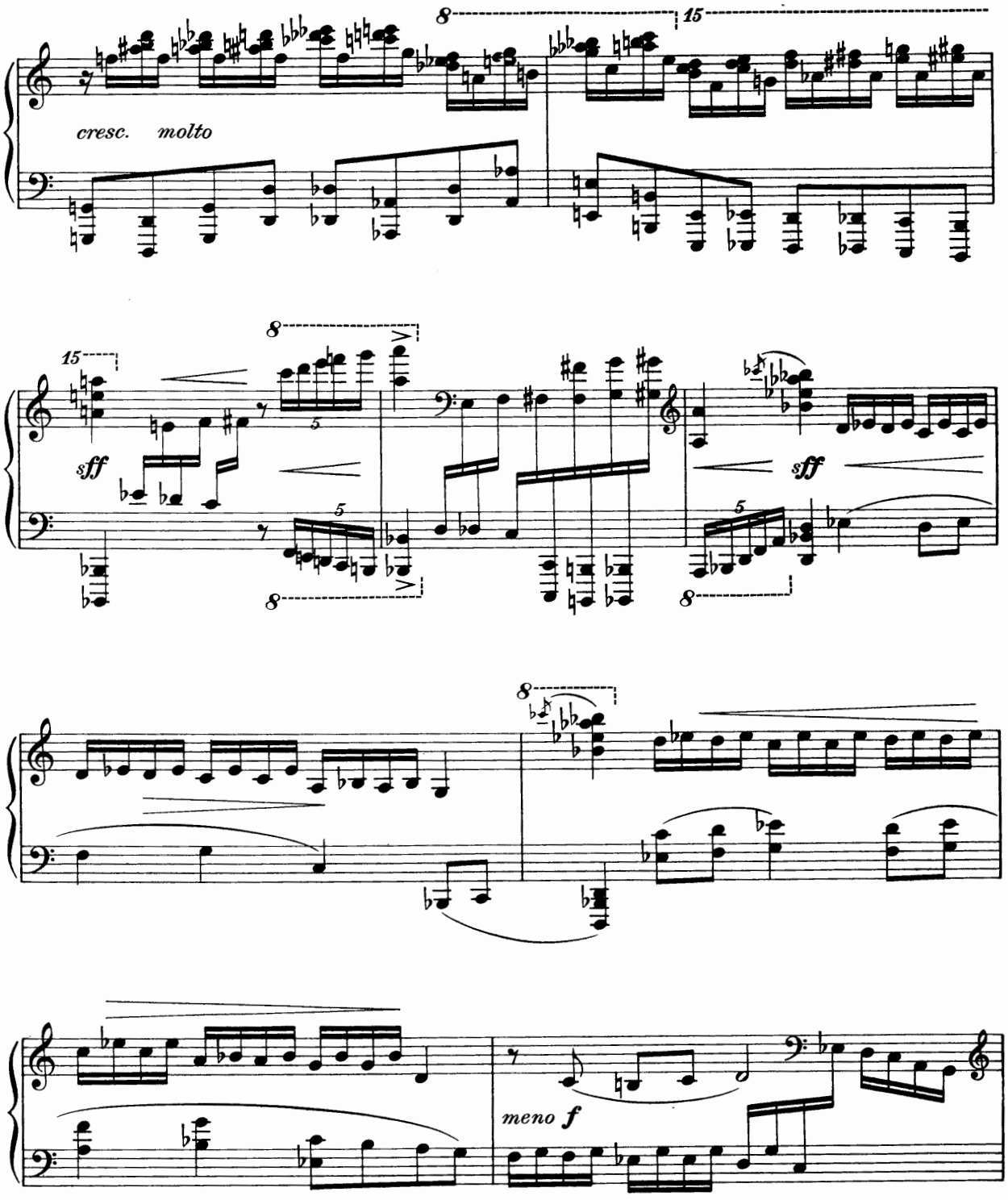

poco ritard.
mf mp
quasi f
poco ritard.
pp a tempo
mp pp
- - de
p
Ped. Ped. Ped. *

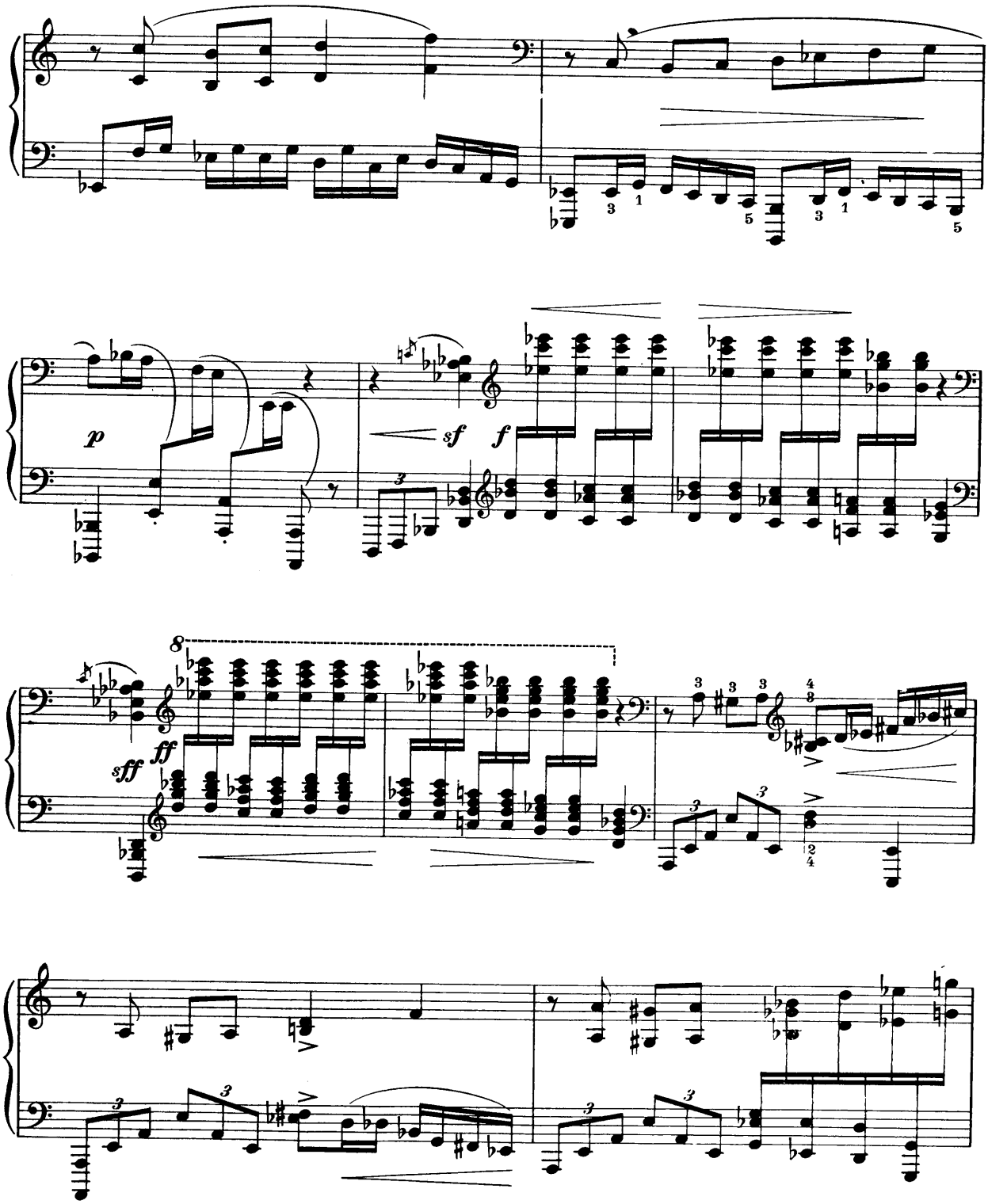

Ped.
Ped.
Ped.
Ped.
non forte
Ped.
Ped.
più f
poco cresc.
più cresc.
8
quasi f, sempre legato
8
mp

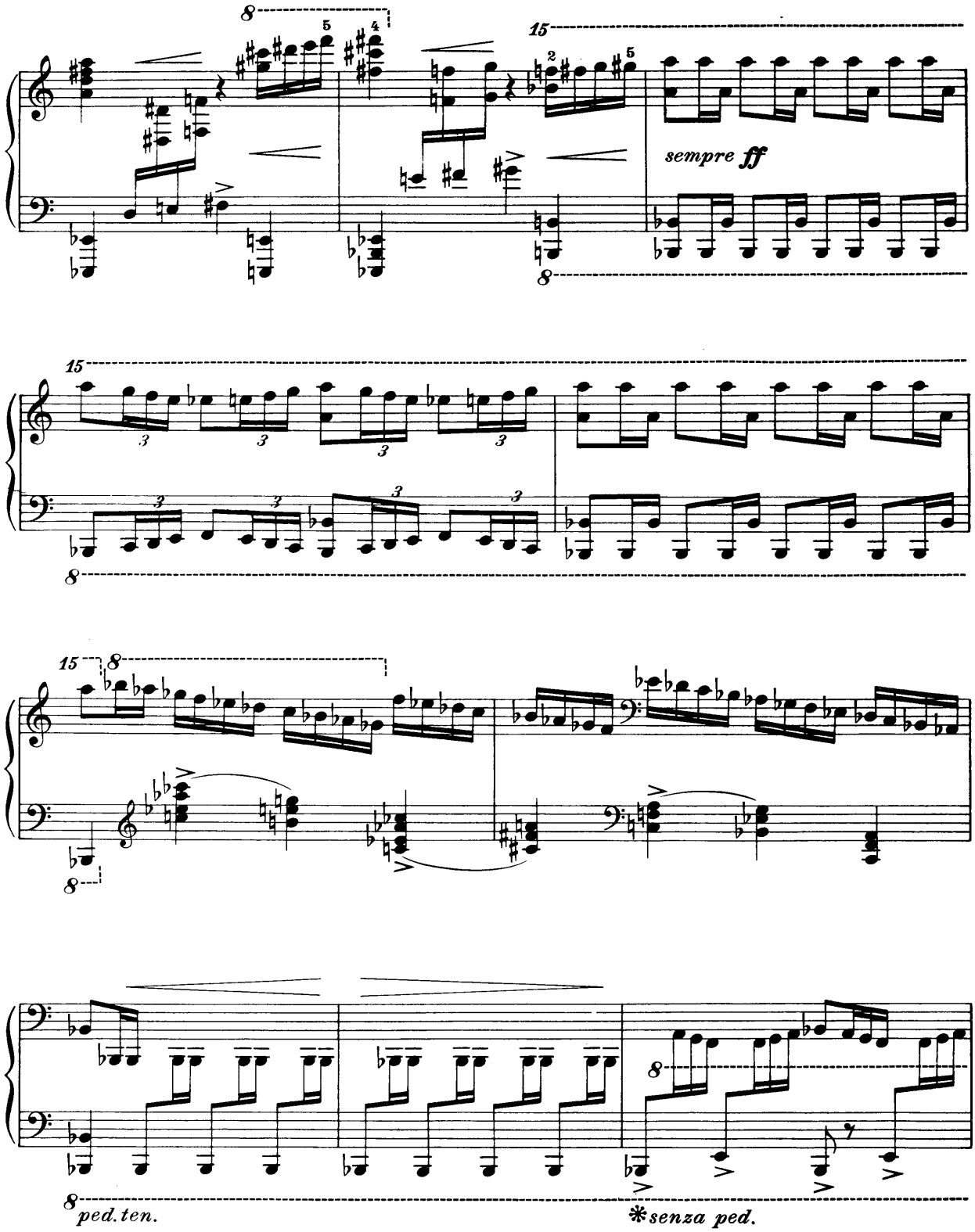

8
f
8
dim.
mf
legato
il basso p
p
mf

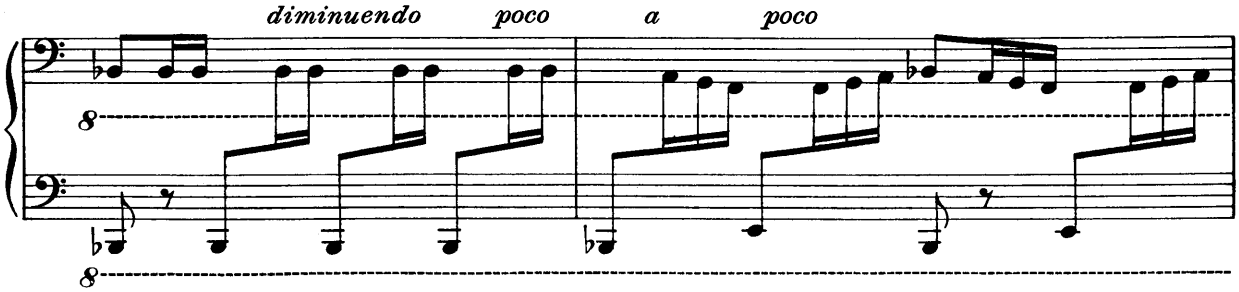

8
p
sf
pp
Ped.
3
cresc.
ff

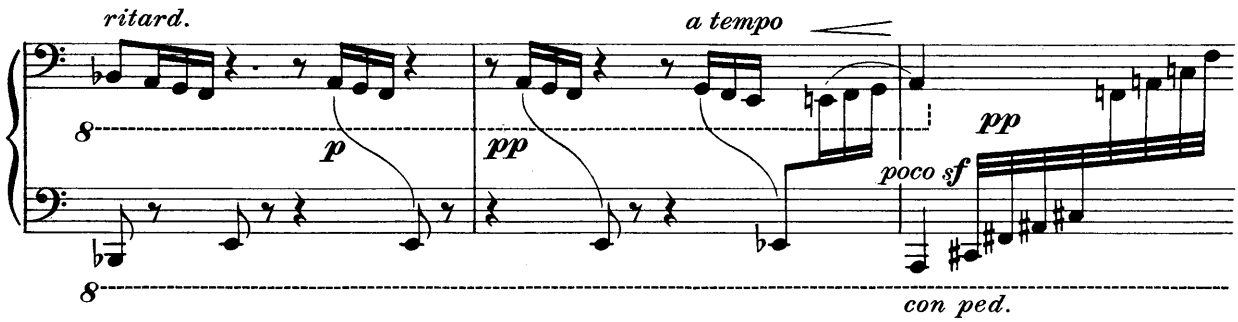

p secco
Ped.
mf
Ped.
sf
f
Ped.
Ped.
p cresc.
sf
Ped.
sf
Ped.

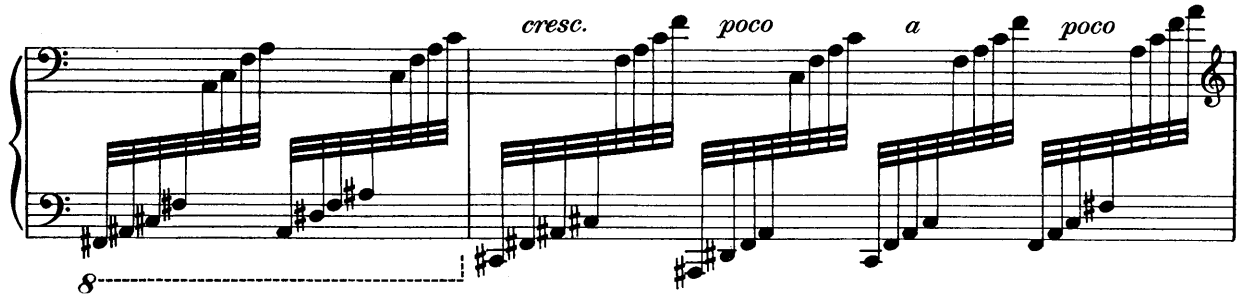

cresc. molto
sff
sff
meno f

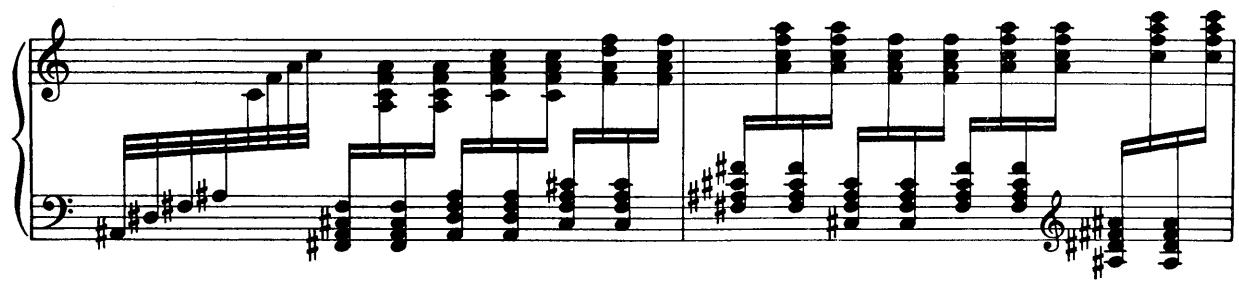

p
sf
f
8
sff
ff

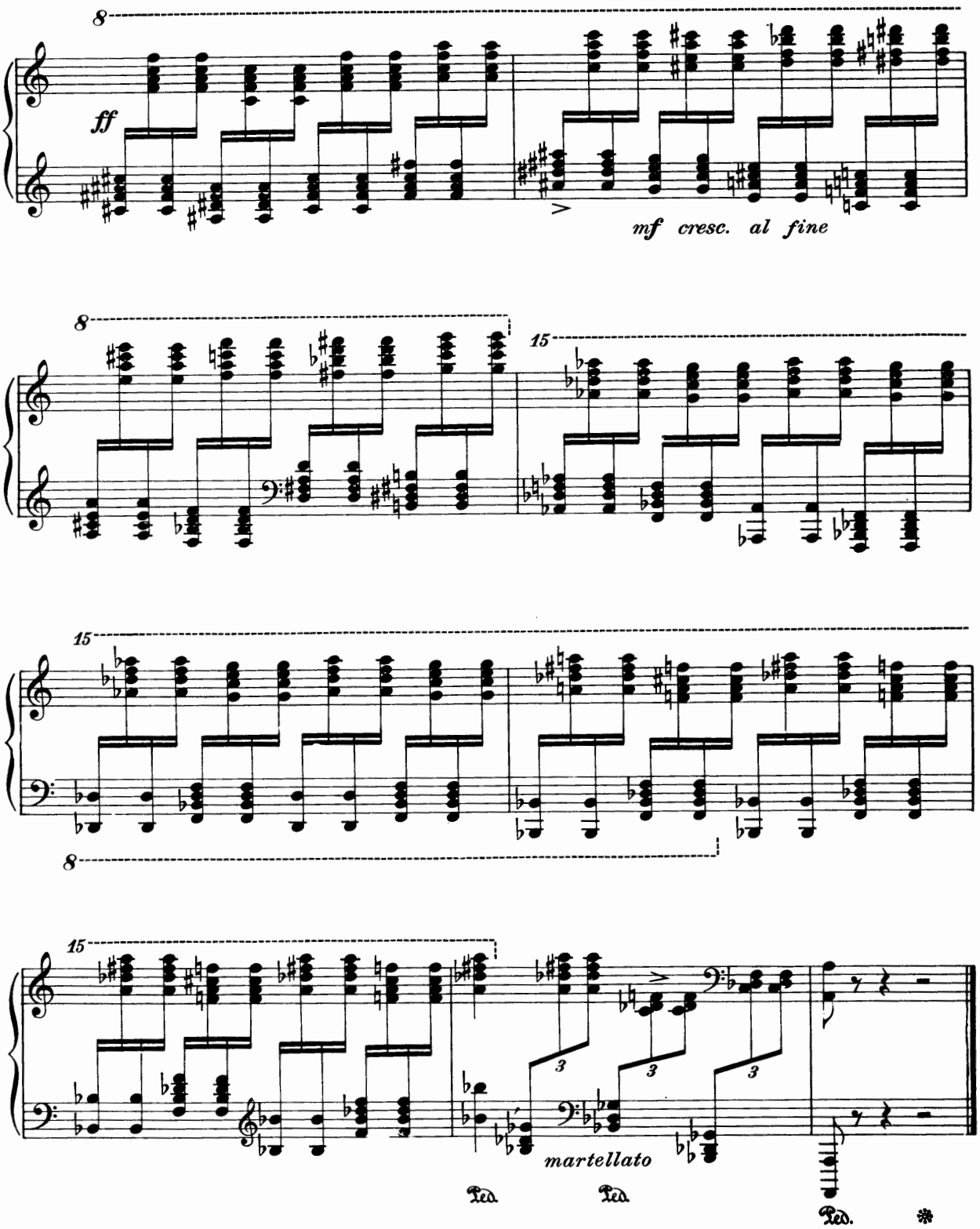

sempre ff
ped. ten.
*senza ped.


diminuendo
poco
a
poco


ritard.
p
pp
a tempo
poco sf
pp
con ped.


cresc.
poco
a
poco




8
ff
mf cresc. al fine
8
15
15
8
15
3
3
3
martellato
Ped.
Ped.
Ped.