Toccata and Fugue in D minor

(BWV 565)

JOHANN SEBASTIAN BACH
Arranged by VICTOR LÓPEZ (ASCAP)

INSTRUMENTATION

1 Conductor
1 1st Flute
1 2nd Flute
1 Oboe
1 1st B♭ Clarinet
1 2nd B♭ Clarinet
1 B♭ Bass Clarinet
1 Bassoon
1 1st F Horn
1 2nd F Horn
1 3rd F Horn
1 4th F Horn

1 1st B♭ Trumpet
1 2nd B♭ Trumpet
1 3rd B♭ Trumpet
1 1st Trombone
1 2nd Trombone
1 3rd Trombone
1 Tuba
2 Mallet Percussion
(Vibraphone/Marimba)
1 Timpani
(D-A-B♭-C♯)

1 Percussion I
(Bass Drum/Crash Cymbals)
2 Percussion II
(Suspended Cymbals, Tam-Tam)
1 Piano
8 1st Violin
8 2nd Violin
5 Viola
5 Cello
5 String Bass

PROGRAM NOTES

The *Toccata and Fugue in D minor* (BWV 565) is considered Bach's most well known composition for the organ, and is generally regarded as one of his best works. It is also one of his earlier works, thought to have been written between 1703 and 1707. This popular piece has been transcribed many times and many musicologists have questioned its authorship. The most notable argument is that both the toccata and the fugue are, harmonically and contrapuntally, very simple in comparison to most of Bach's organ works. The entire composition also contains many stylistic features that are obviously not typical of Bach. There is little doubt, however, that Bach did in fact originally write it and that perhaps it was originally written for unaccompanied violin. This work has repeatedly been incorporated into works of popular culture, including the films *Fantasia*, *Rollerball*, *Sunset Boulevard*, *20,000 Leagues Under the Sea*, and the musical/film *Phantom of the Opera*. Victor López has transcribed and arranged this work to be playable by advanced amateur and student orchestras. Although many of the developmental sections have been deleted, Victor has kept the lush and driven rendition of the original version throughout.

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

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Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

REHEARSAL NOTES

This entire composition is to be played with much energy. The toccata contains much freedom of tempos as opposed to the steady pulse in the fugue section. All tempo markings have been indicated as suggestions only. The tempo markings indicate a change of feeling rather than an actual change of the basic pulse. The fast sections will depend on the technical ability of the players. The introduction (bars 1–7) is to be conducted at liberty. Make certain to closely follow the articulations as they have been added for consistency throughout. Note that, at times, to make this piece more playable, many of the fast and long melodic lines have been divided within the same part as divisi or between two parts. The intent is to make it technically easier to play and for it to ultimately sound as one player. Pay attention to the dynamic contrasts, as it is an integral part of this work. Note that the fugue has been written in fast four (more like alla breve) instead of sixteenth notes for clarity and to make it easier to read. This section is to be played lightly with a steady pulse. All tonguing should be light and never heavy.

Pay attention to the orchestral weight as the piece develops. The arrangement will sound full and rich without heavy attacks and extreme dynamics. Ultimately, the strings have been scored to sound full with or without the entire orchestra.

I know that you will find this transcription to be fresh and suitable for your ensemble.

Musically yours,

Victor López

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Toccata and Fugue in D Minor

(BWV 565)

CONDUCTOR SCORE
Duration - 5:10

Johann Sebastian Bach
Arranged by Victor López (ASCAP)

Slow and freely (♩ = 88)

Flutes I II
Oboe
B♭ Clarinets I II
B♭ Bass Clarinet
Bassoon
Horns in F I II III IV
B♭ Trumpets I II III
Trombones I II III
Tuba
Mallet Percussion (Vibraphone/Marimba)
Timpani (D-A-B♭-C♯)
Tune D-A-B♭-C♯
Percussion I (Bass Drum/ Crash Cymbals)
Percussion II (Suspended Cymbals, Tam-Tam)
Piano

Slow and freely (♩ = 88)

Violins I II
Viola
Cello
String Bass

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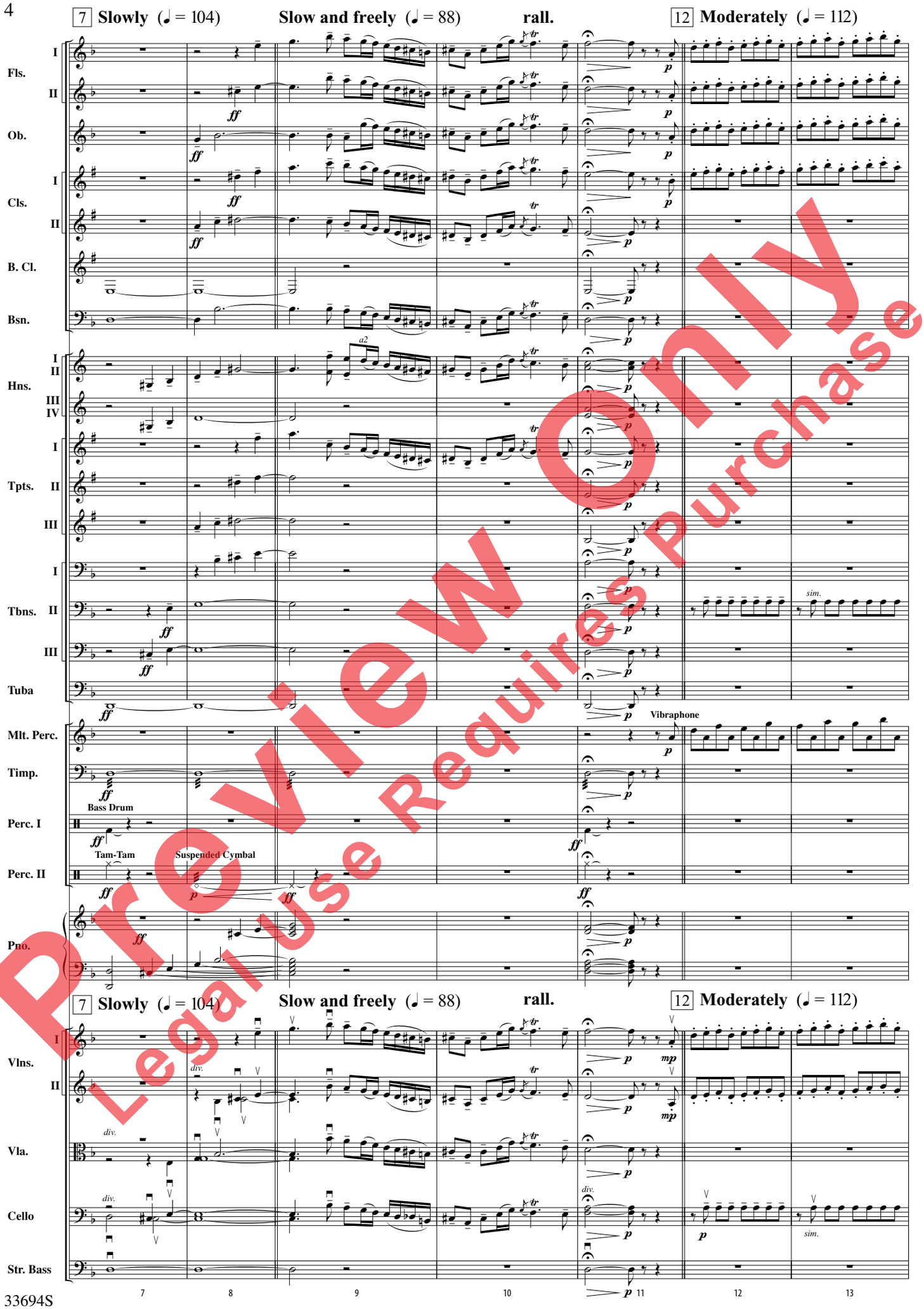

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19 **Lightly**

Fls. I II
Ob.
Cls. I II
B. Cl.
Bsn.
Hns. I II III IV
Tpts. I II III
Tbns. I II III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.

19 **Lightly**

Vlns. I II
Vla.
Cello
Str. Bass

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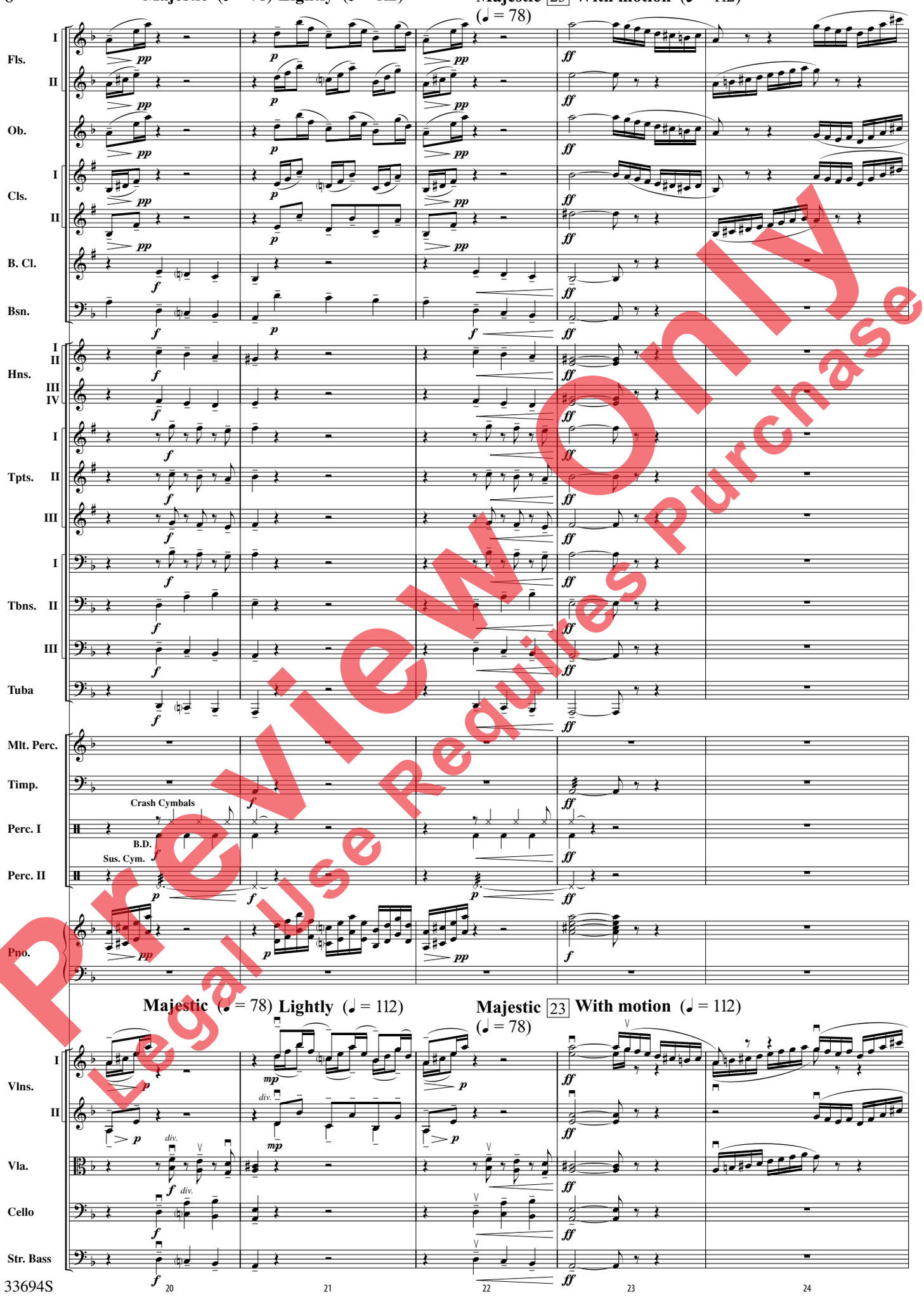

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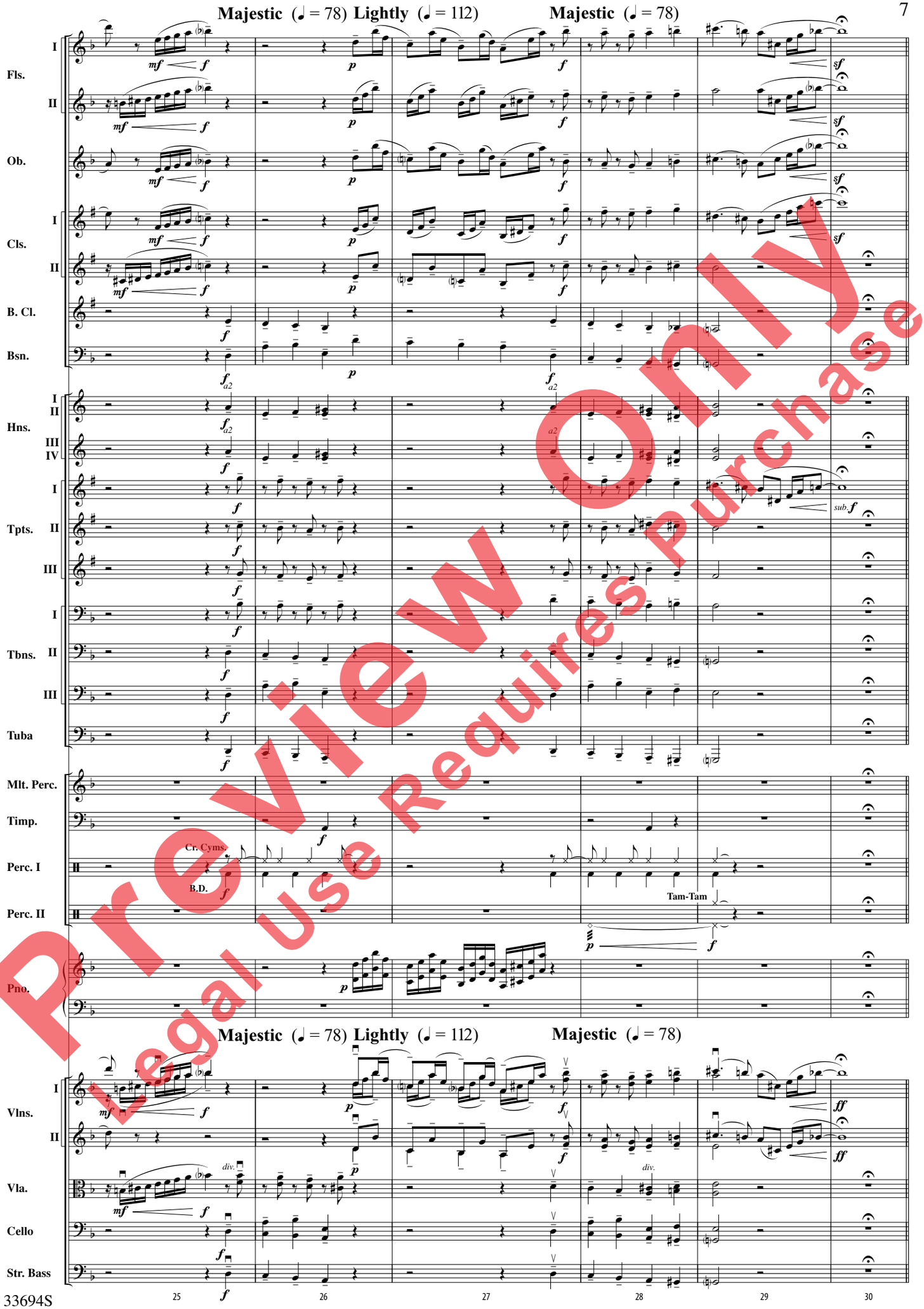

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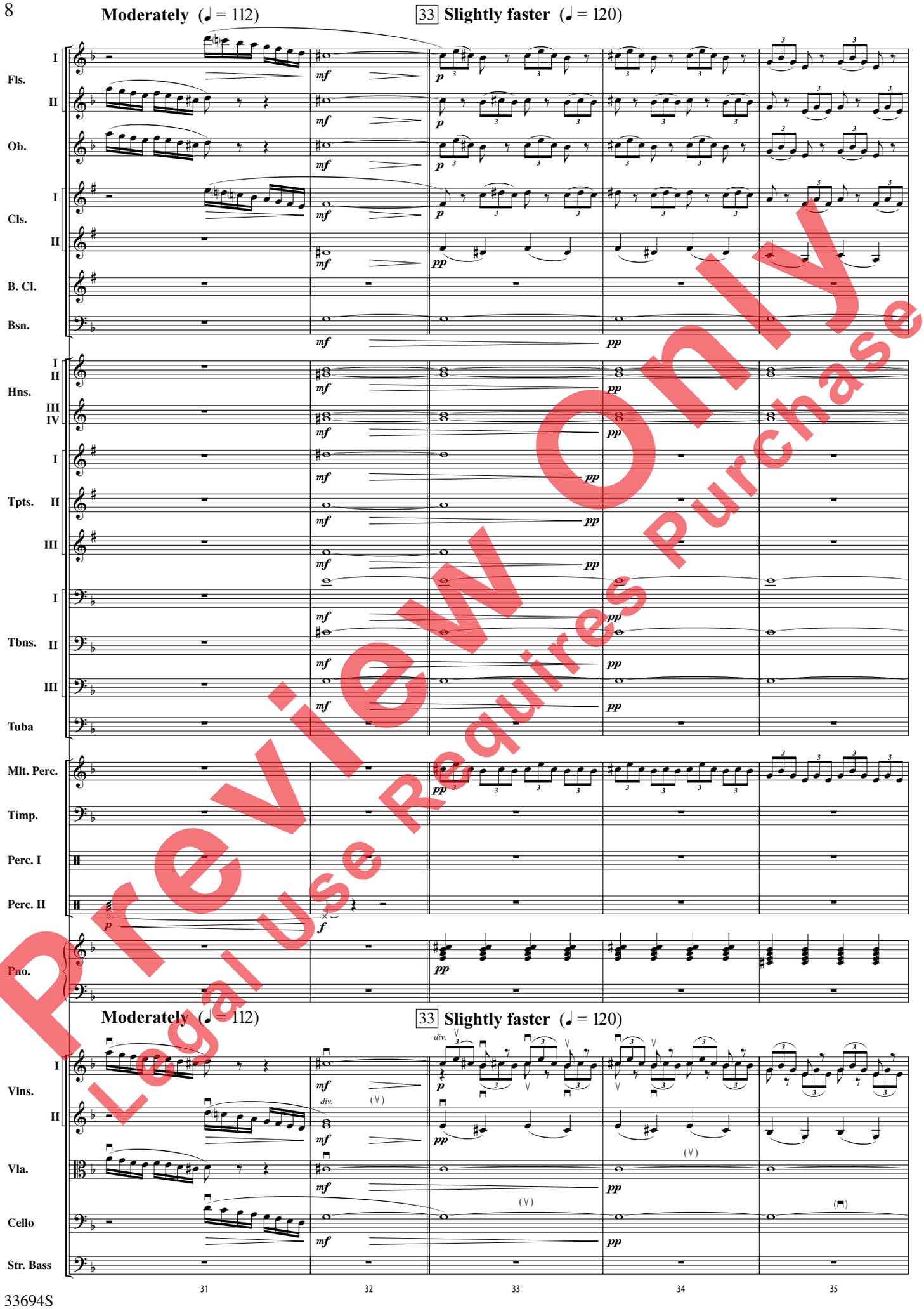

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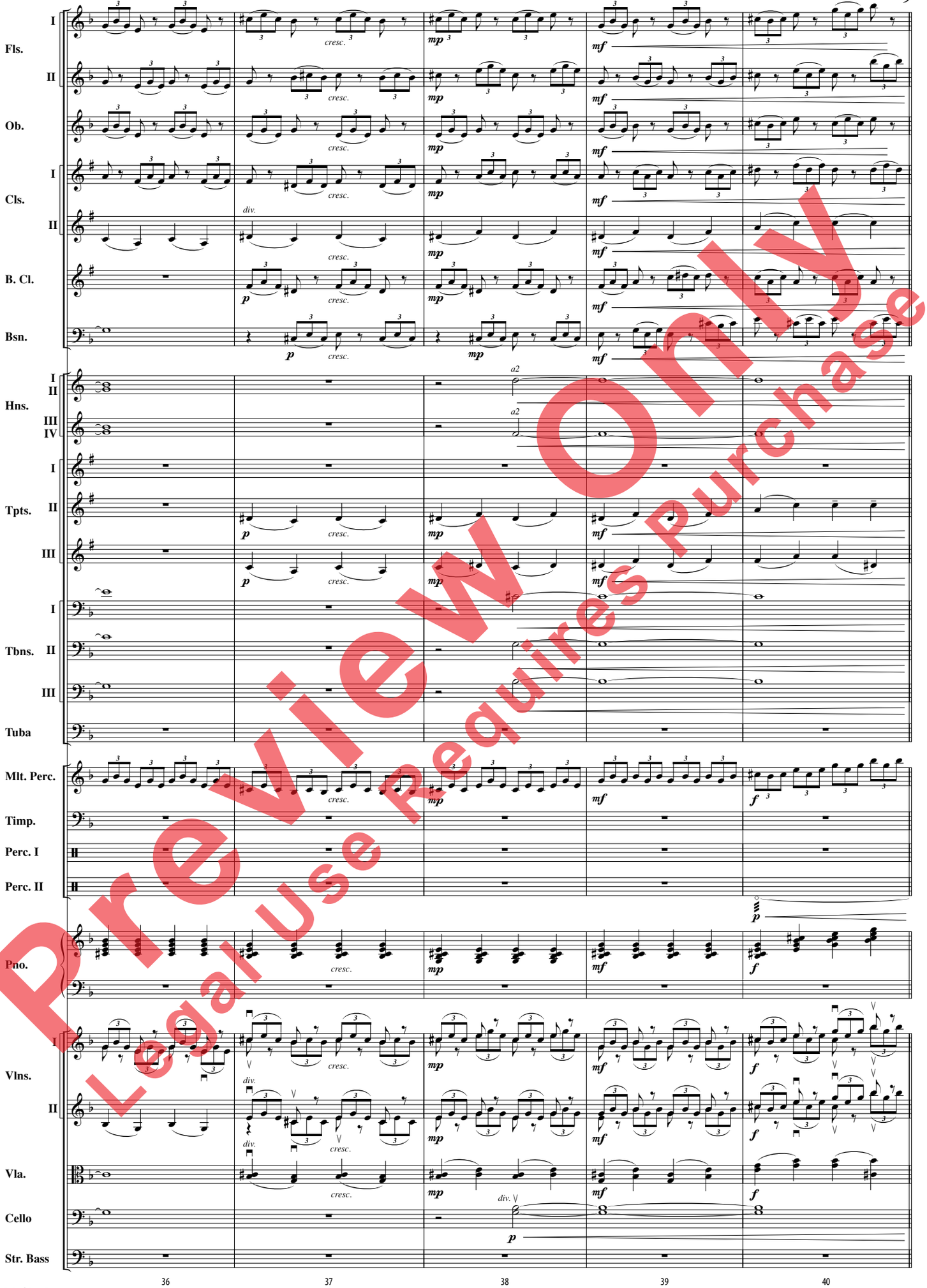

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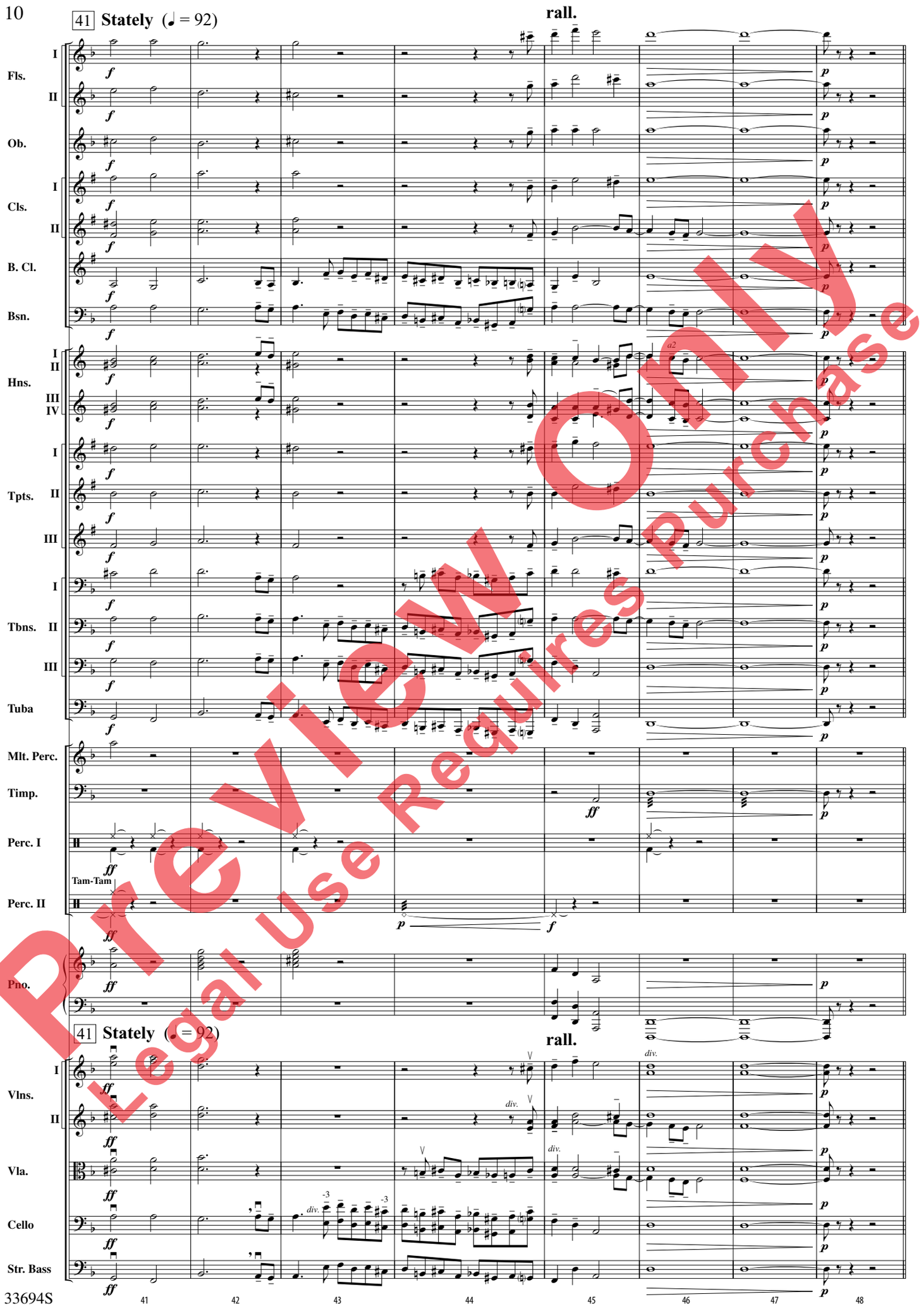

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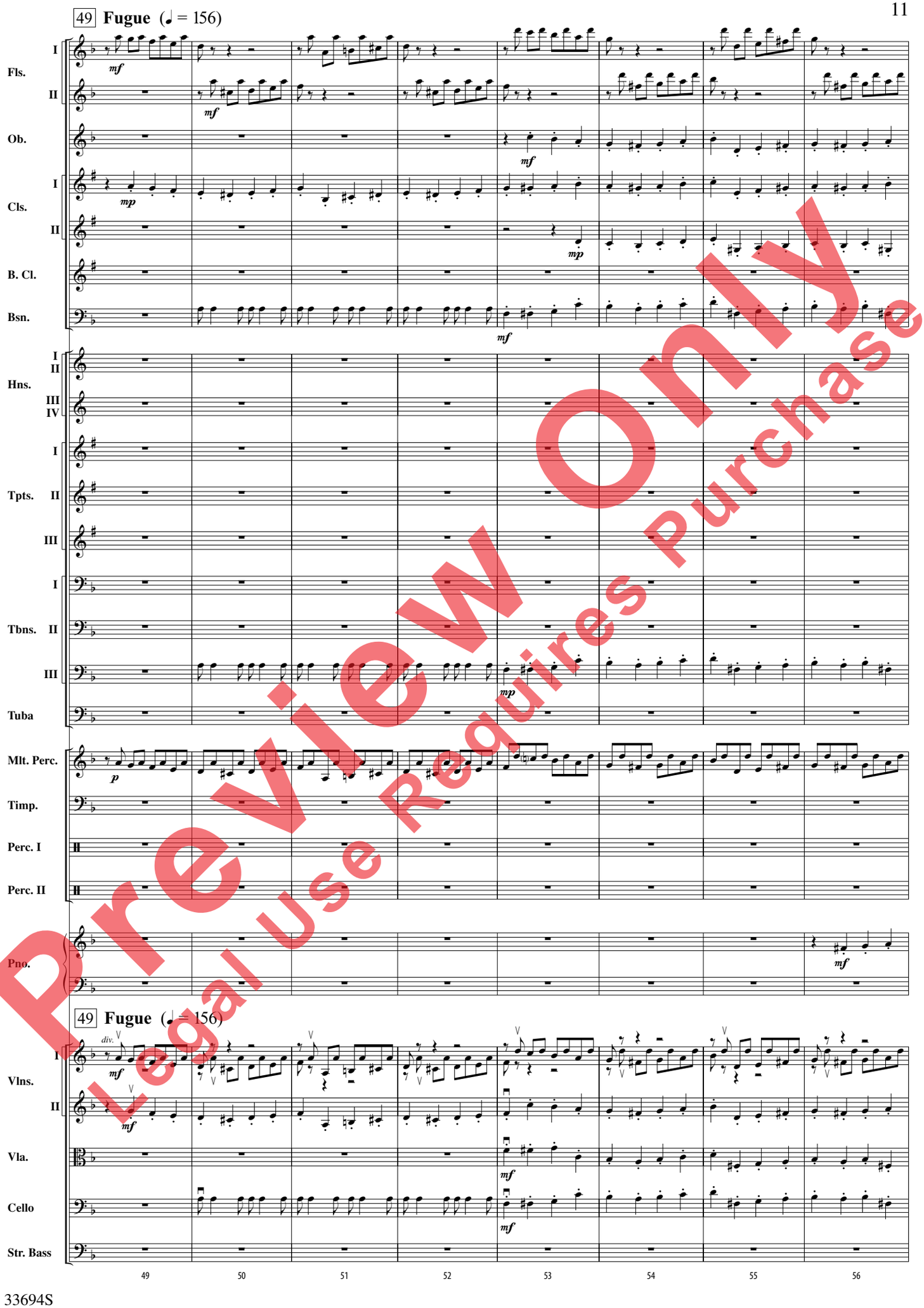

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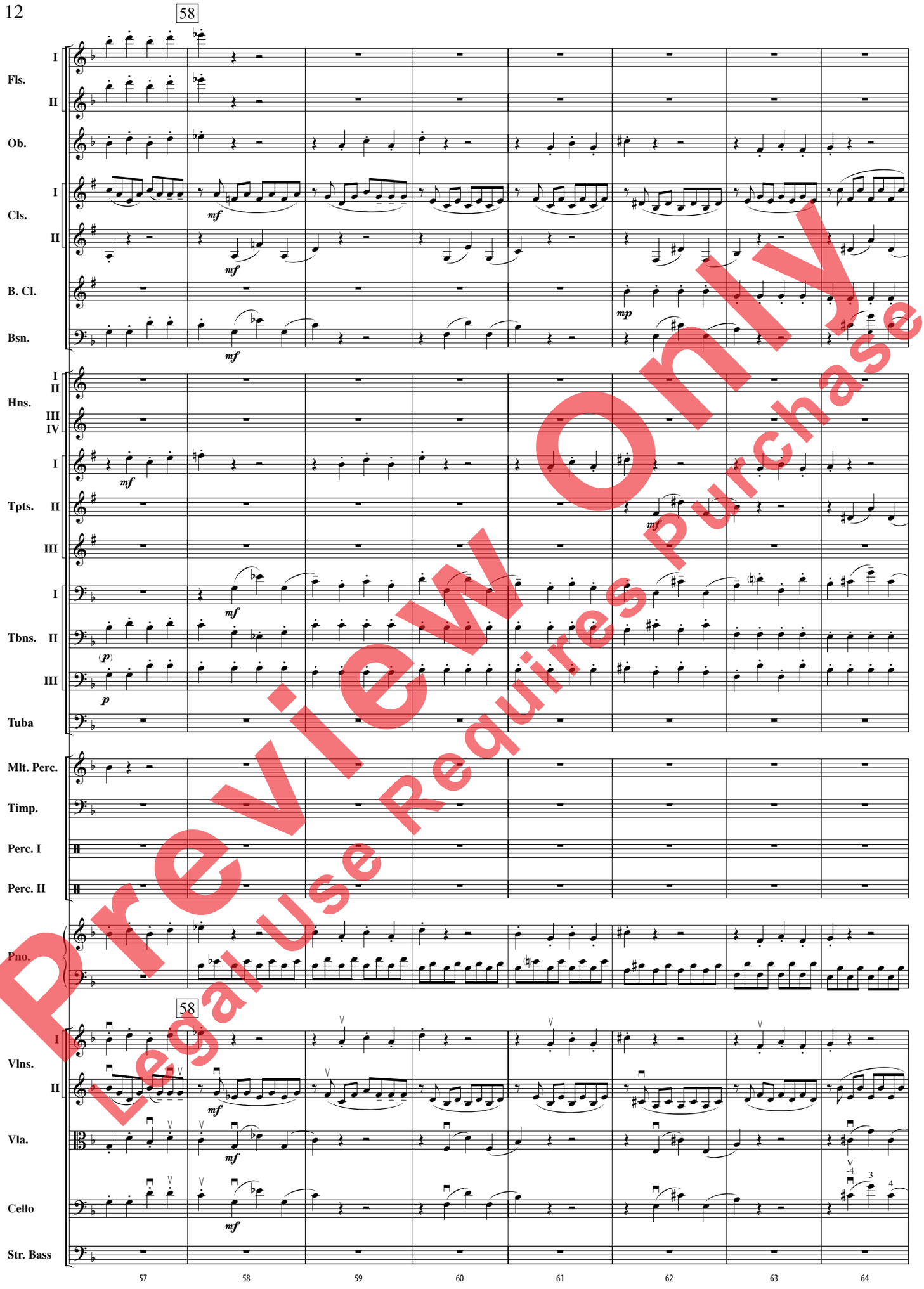

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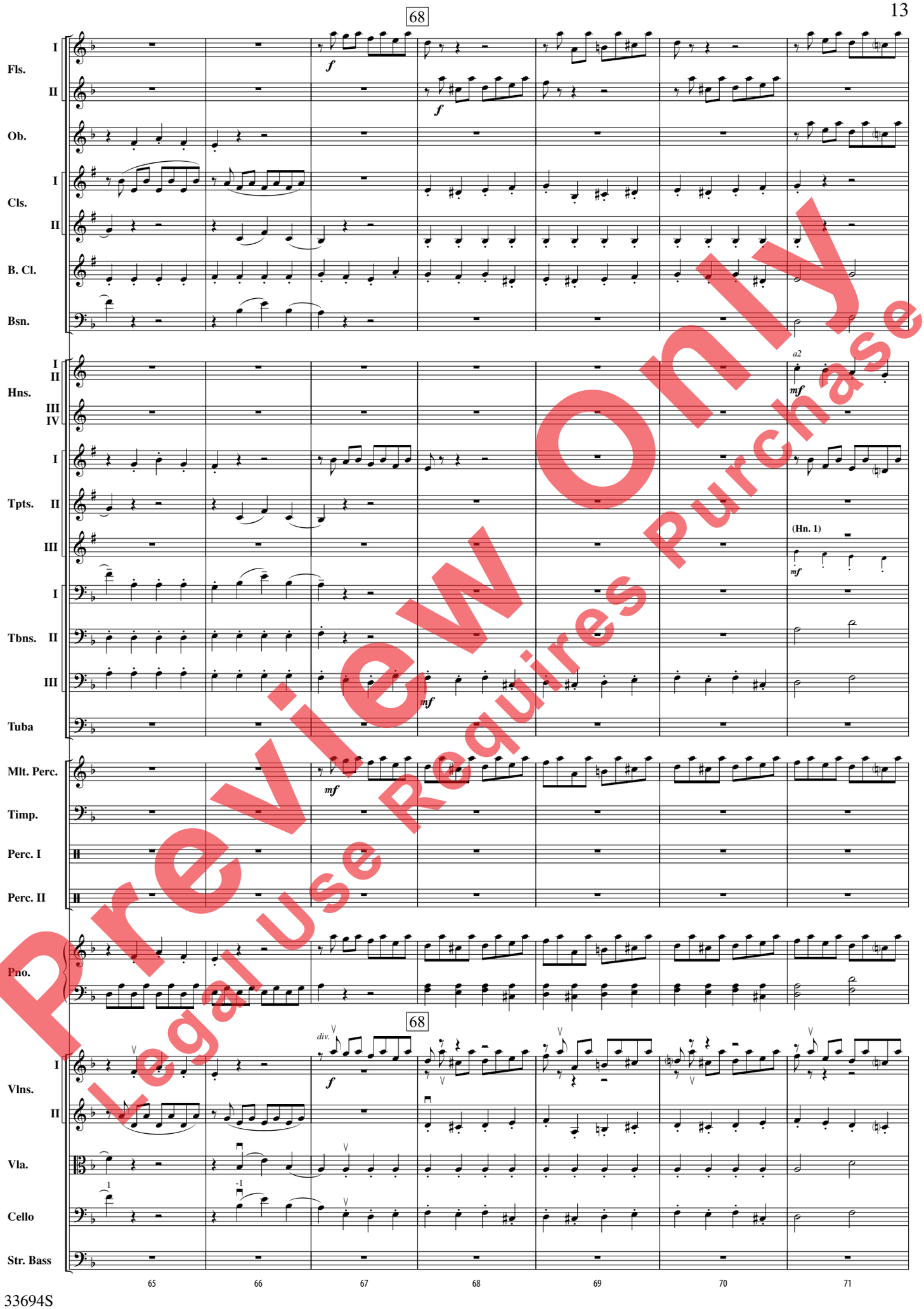

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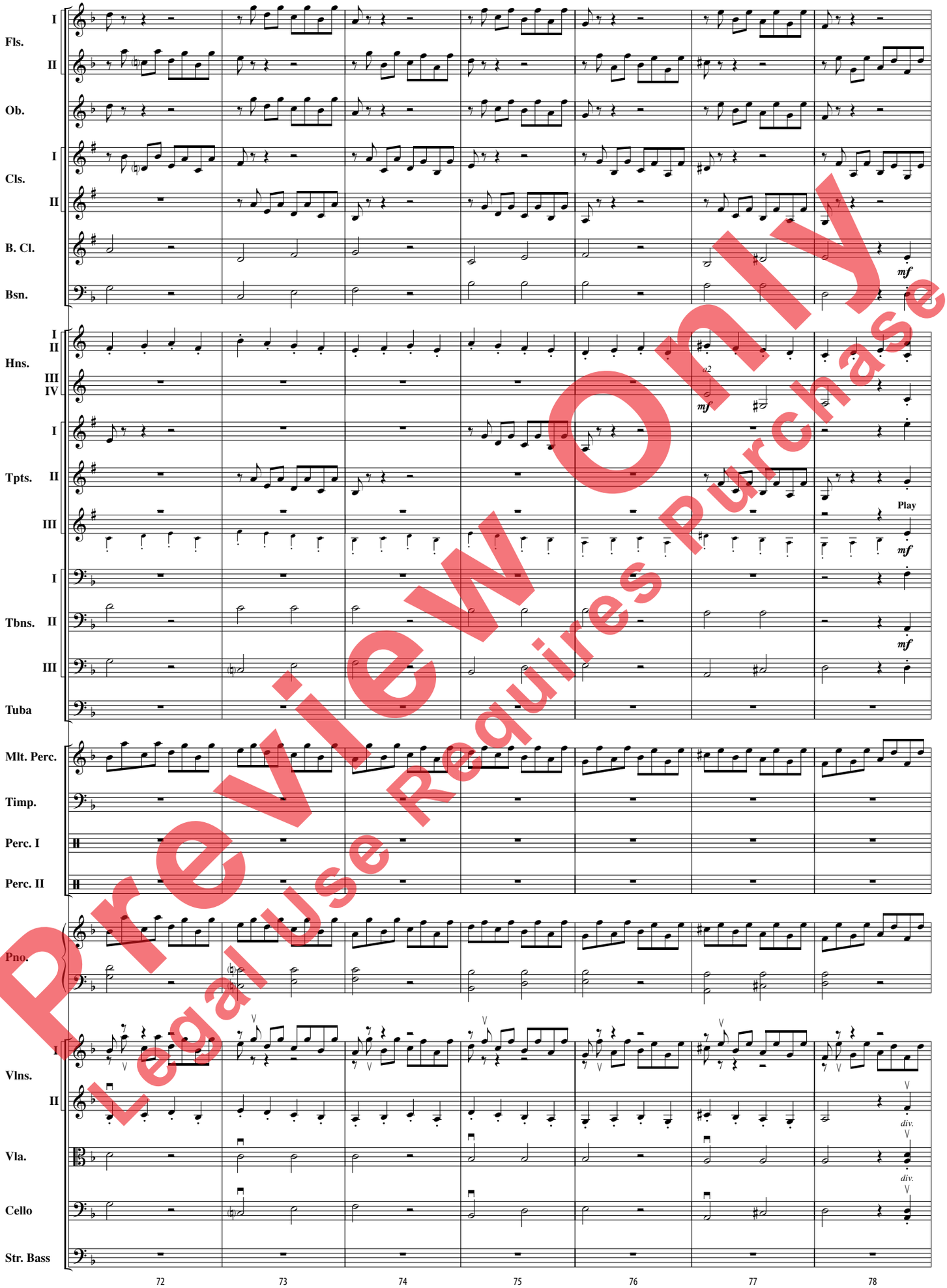

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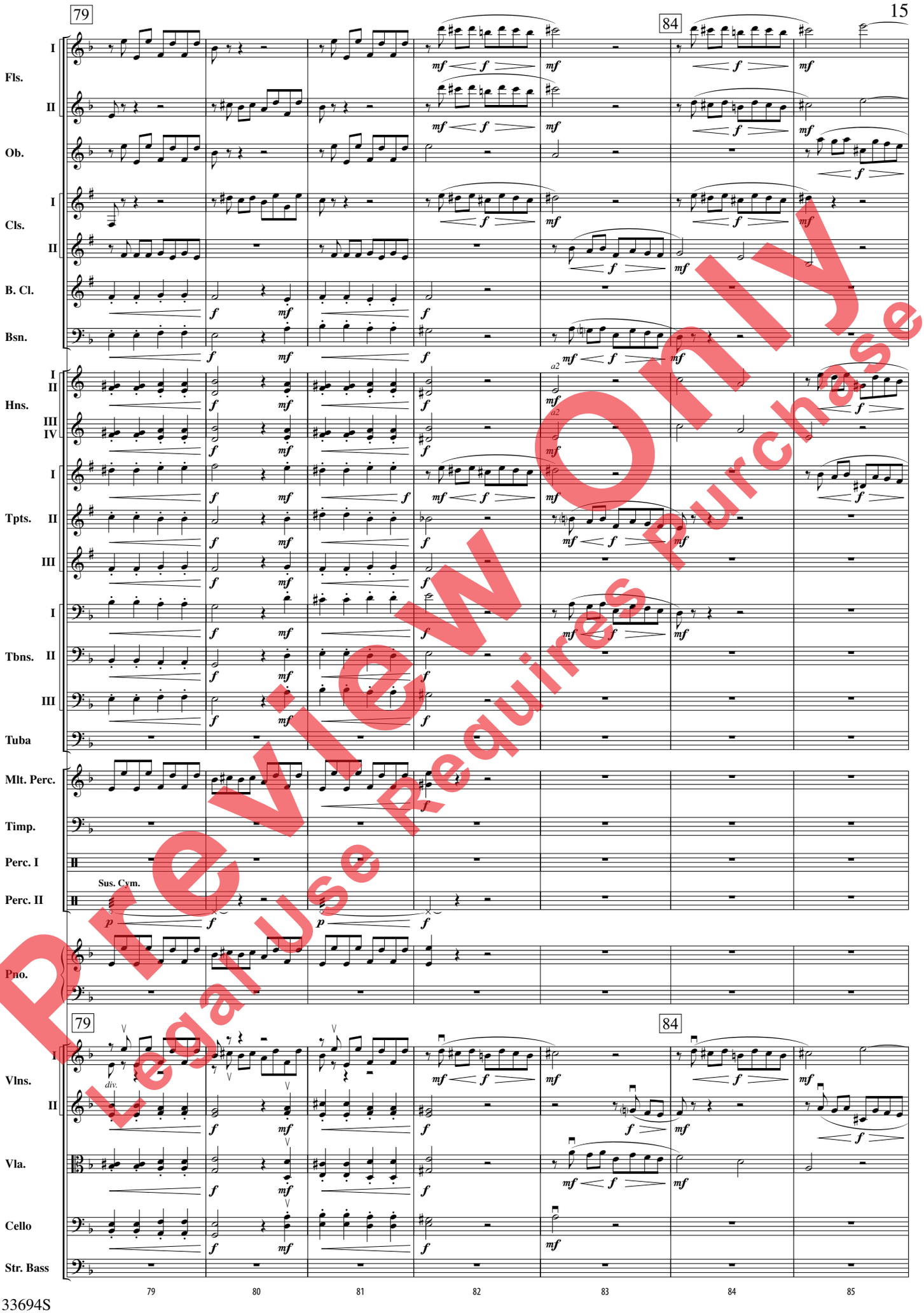

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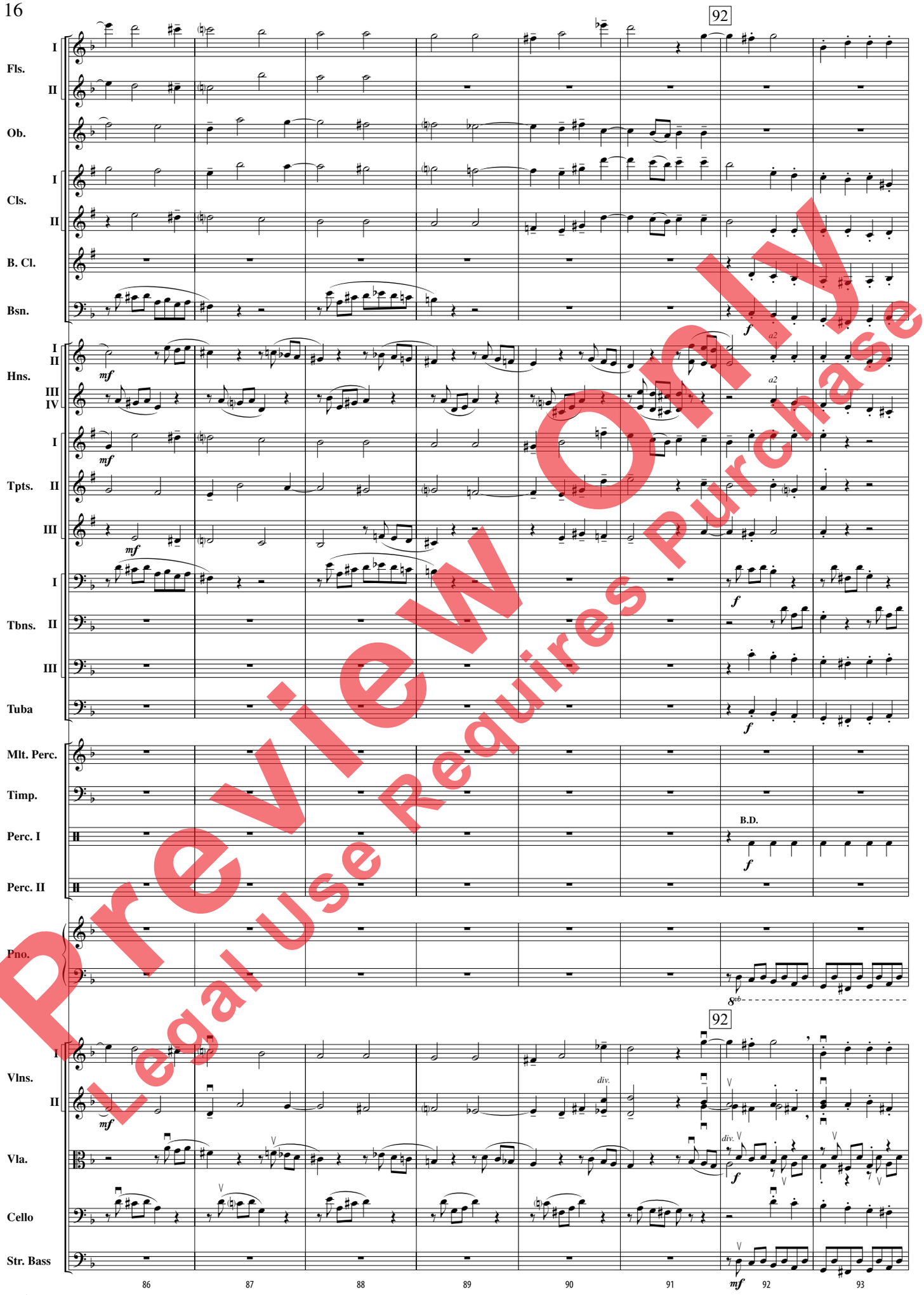

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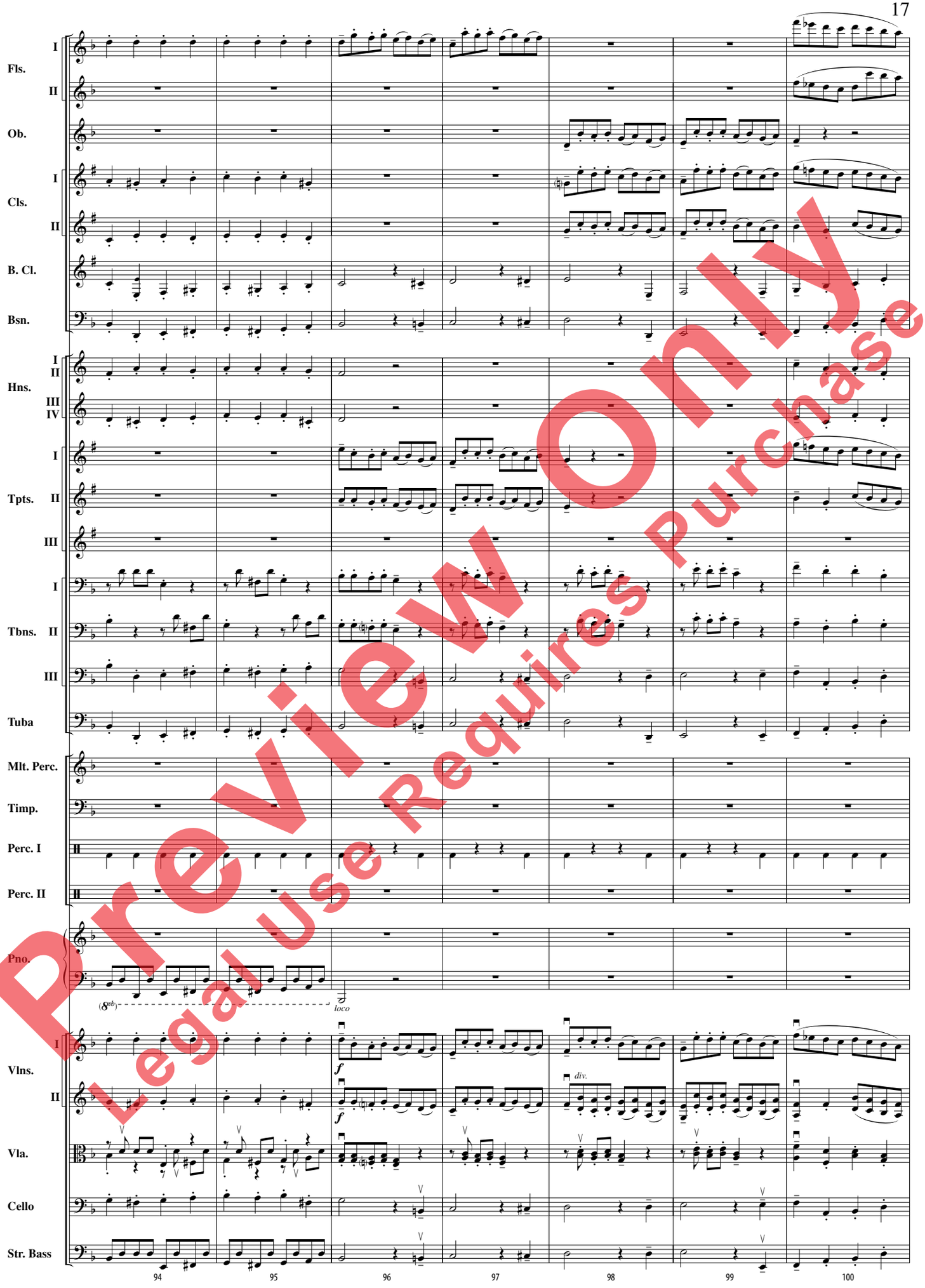

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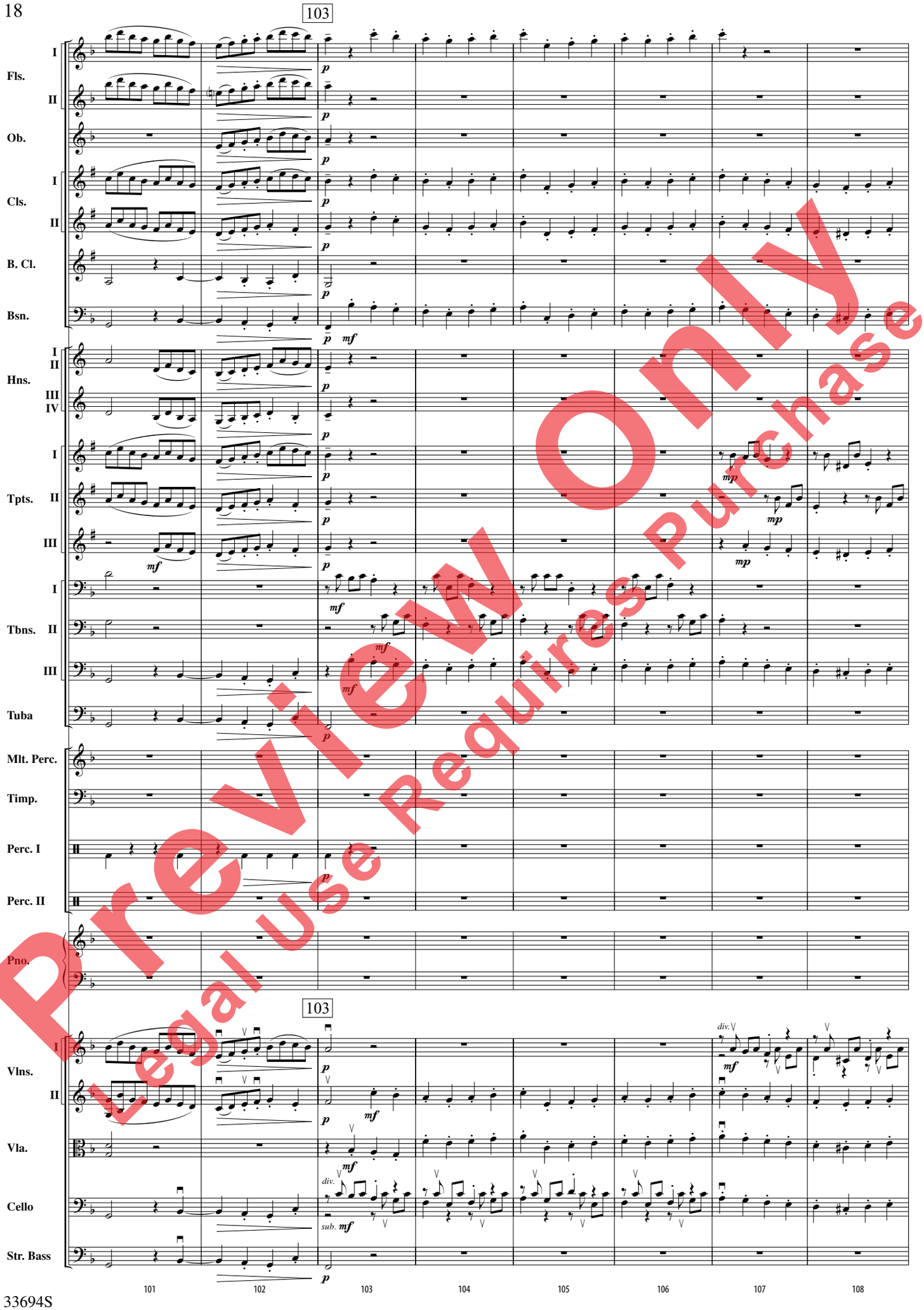

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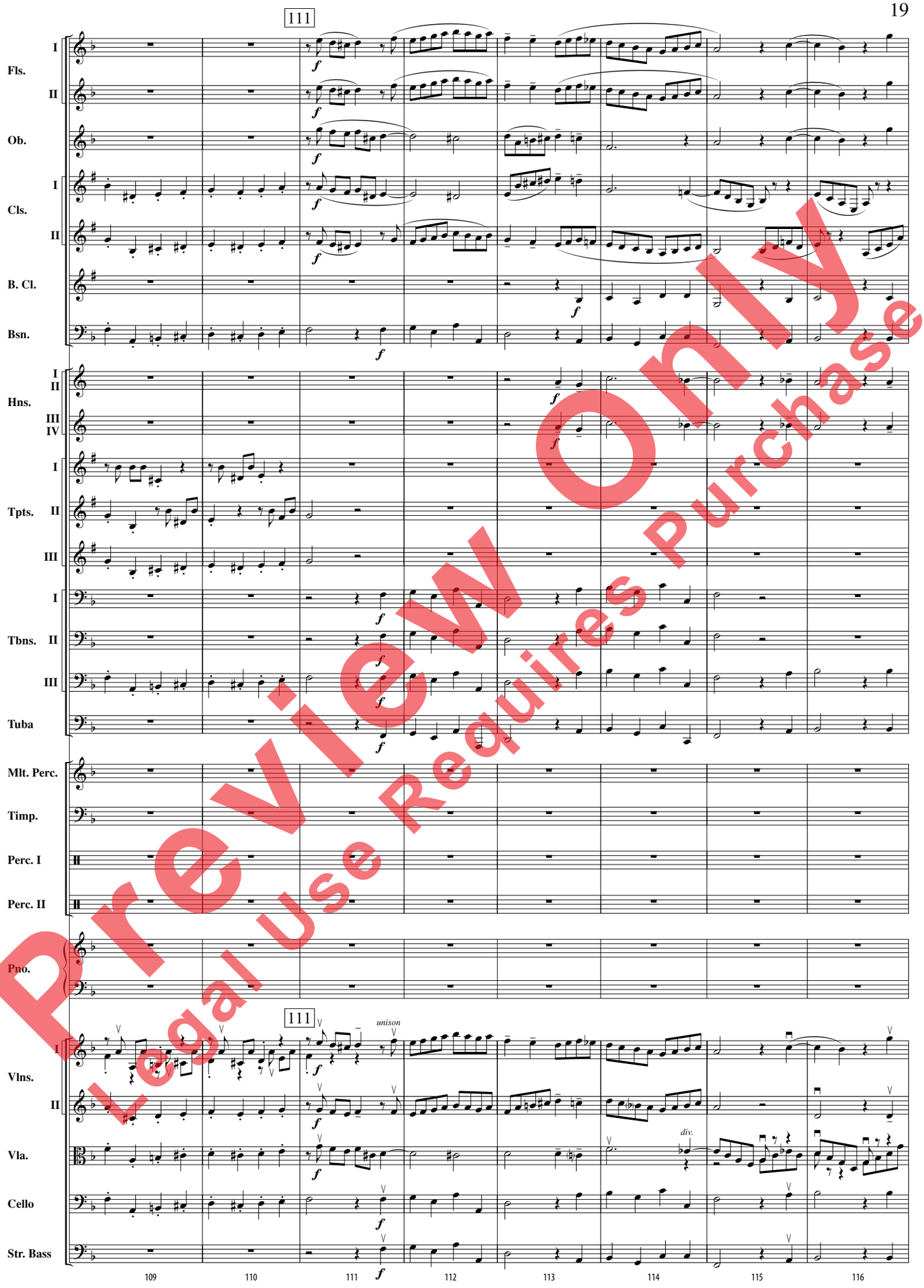

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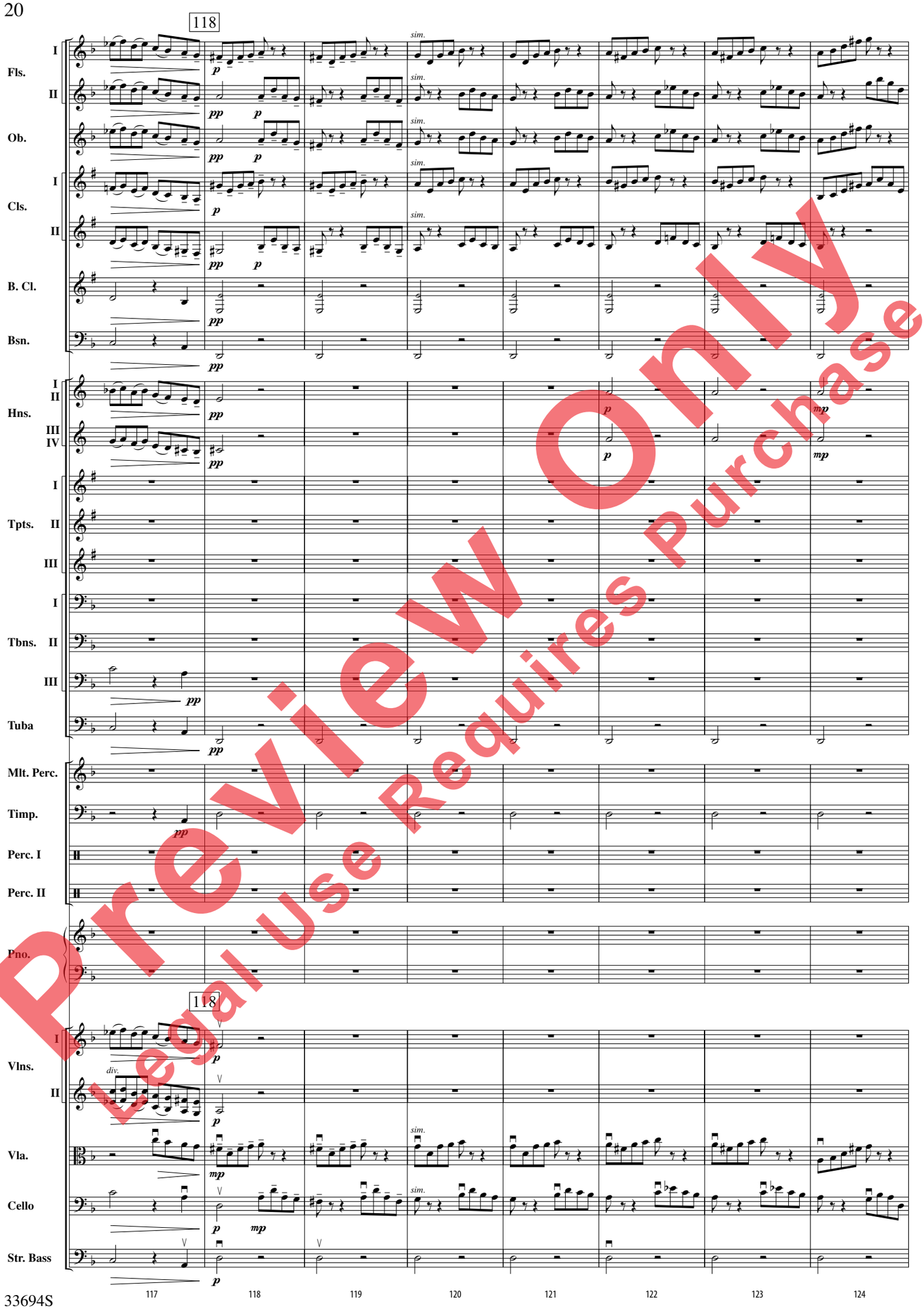

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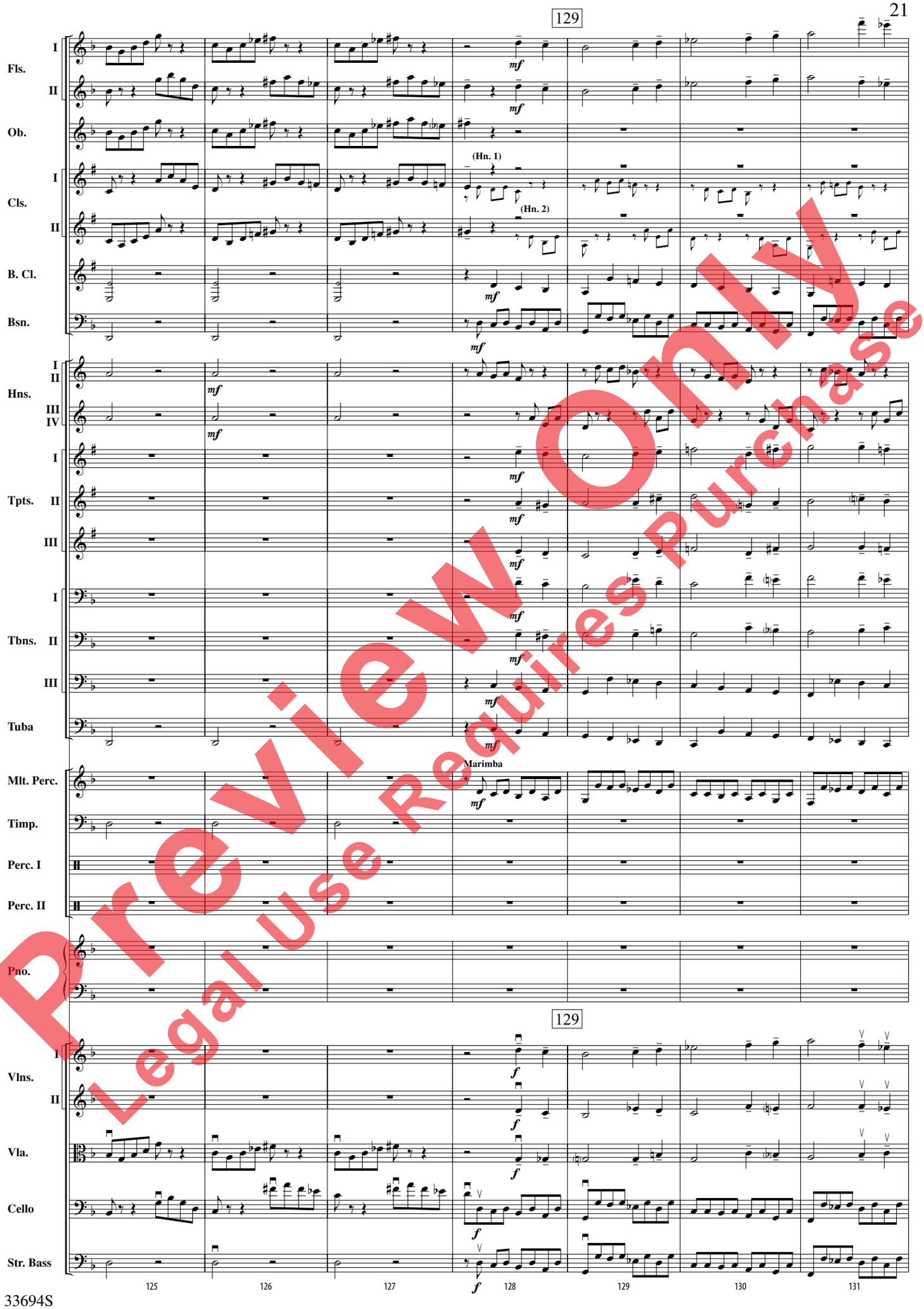

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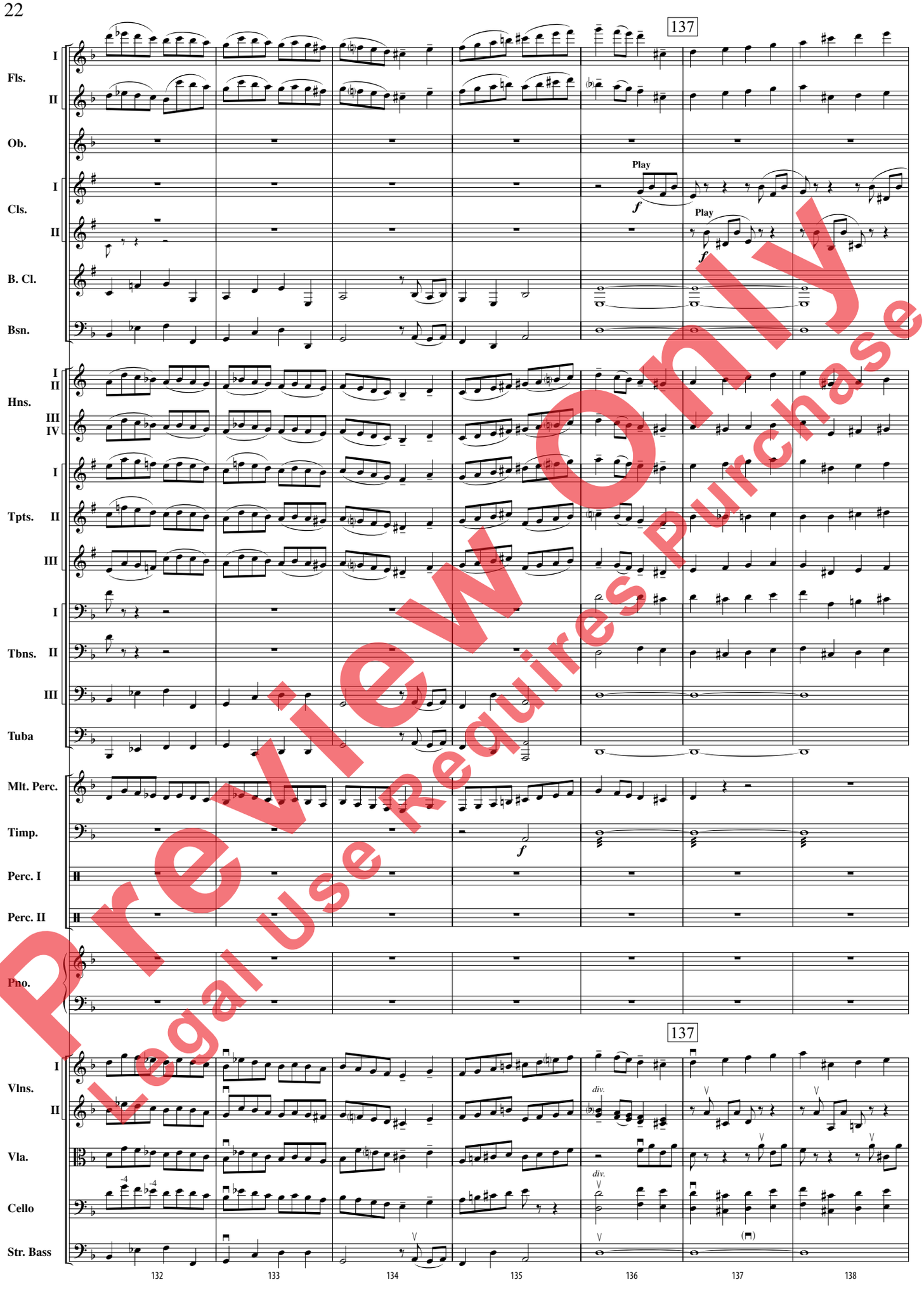

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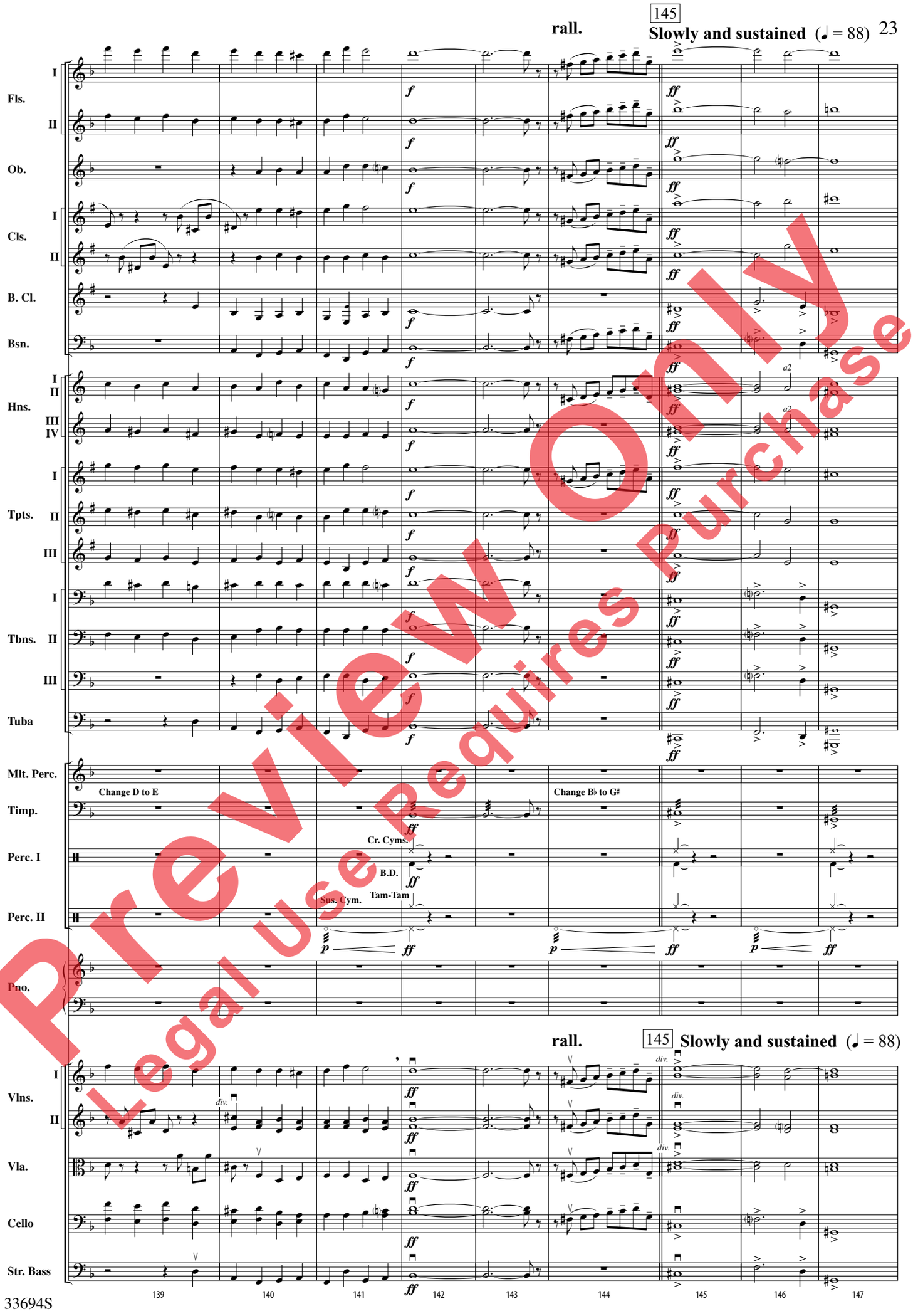

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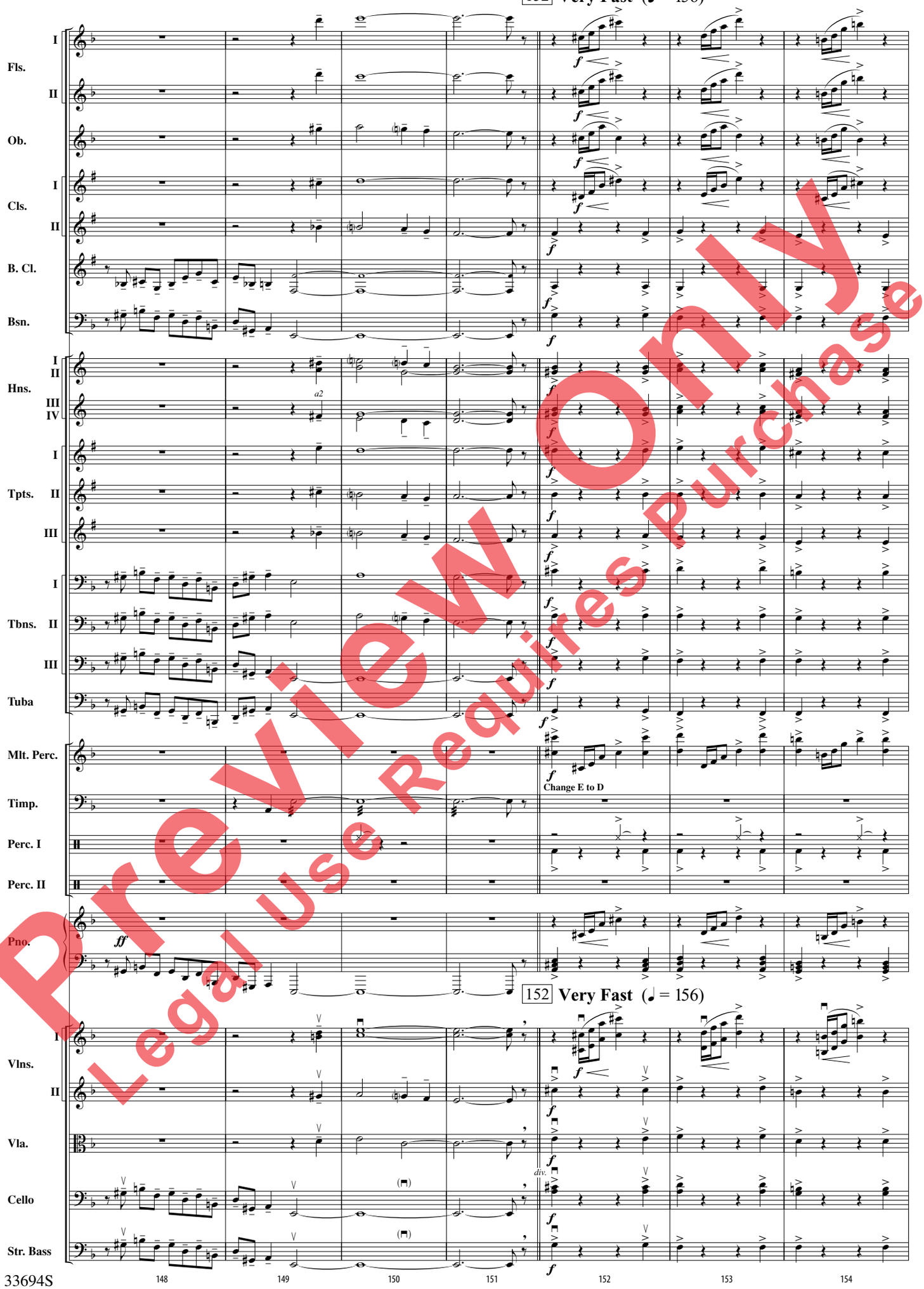

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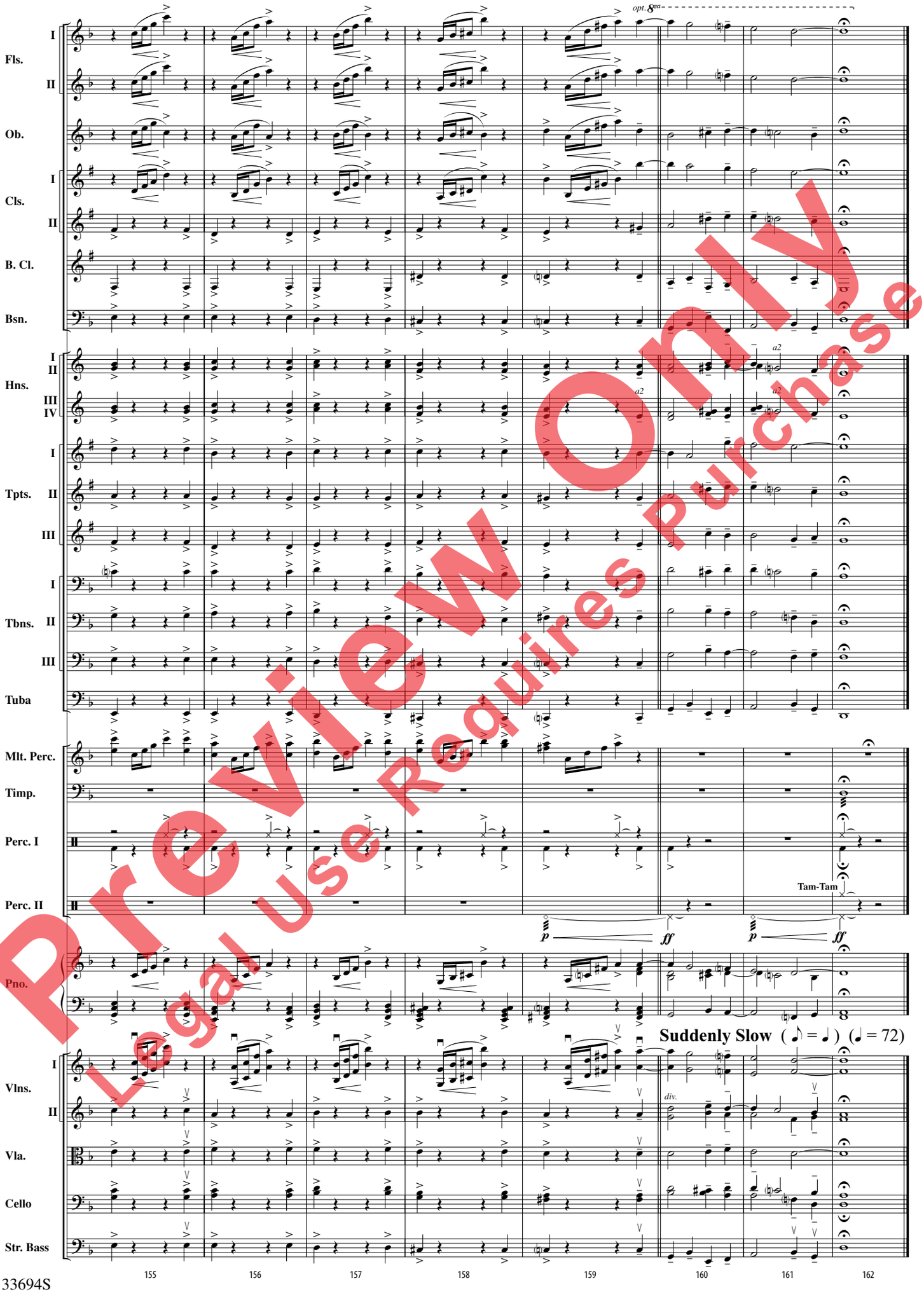

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