



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

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

Toccata and Fugue in D Minor

3

CONDUCTOR SCORE

(BWV 565)

Duration - 5:10

Slow and freely ($\text{♩} = 88$)Johann Sebastian Bach
Arranged by Victor López (ASCAP)

Flutes I

Flutes II

Oboe

B♭ Clarinets I

B♭ Clarinets II

B♭ Bass Clarinet

Bassoon

Horns in F I

Horns in F II

Horns in F III

Horns in F IV

B♭ Trumpets I

B♭ Trumpets II

B♭ Trumpets III

Trombones I

Trombones II

Trombones III

Tuba

Mallet Percussion (Vibraphone/Marimba)

Timpani (D-A-B♭-C♯)

Percussion I (Bass Drum/Crash Cymbals)

Percussion II (Suspended Cymbals, Tam-Tam)

Piano

Violins I

Violins II

Viola

Cello

String Bass

Slow and freely ($\text{♩} = 88$)

1 2 3 4 5 6



7 Slowly ($\text{♩} = 104$)Slow and freely ($\text{♩} = 88$)

rall.

12 Moderately ($\text{♩} = 112$)

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

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7 Slowly ($\text{♩} = 104$)Slow and freely ($\text{♩} = 88$)

rall.

12 Moderately ($\text{♩} = 112$)

Vlns.
Vla.
Cello
Str. Bass

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19 **Lightly**

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

19 **Lightly**

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

14 15 16 17 18 19

Majestic (♩ = 78) **Lightly** (♩ = 112)**Majestic** [23] **With motion** (♩ = 112)
(♩ = 78)

Fls. I
Fls. II
Ob.
Cls. I
Cls. II
B. Cl.
Bsn.
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlt. Perc.
Timp.
Crash Cymbals
Perc. I
B.D.
Sus. Cym.
Perc. II
Pno.

Majestic (♩ = 78) **Lightly** (♩ = 112)**Majestic** [23] **With motion** (♩ = 112)

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

Majestic (♩ = 78) Lightly (♩ = 112) Majestic (♩ = 78)

Fls. I *mf* *f* *p* *f* *f* *sf*
 Fls. II *mf* *f* *p* *f* *f* *sf*
 Ob. I *mf* *f* *p* *f* *f* *sf*
 Cls. I *mf* *f* *p* *f* *f* *sf*
 Cls. II *mf* *f* *p* *f* *f* *sf*
 B. Cl. *f* *p* *f* *f* *f* *sf*
 Bsn. *f* *p* *f* *f* *f* *sf*
 Hns. I *f* *a2* *f* *a2* *a2* *sub f*
 Hns. II *f* *a2* *f* *a2* *a2* *sub f*
 Hns. III *f* *a2* *f* *a2* *a2* *sub f*
 Hns. IV *f* *a2* *f* *a2* *a2* *sub f*
 Tpts. I *f* *f* *f* *f* *f* *f*
 Tpts. II *f* *f* *f* *f* *f* *f*
 Tpts. III *f* *f* *f* *f* *f* *f*
 Tbn. I *f* *f* *f* *f* *f* *f*
 Tbn. II *f* *f* *f* *f* *f* *f*
 Tbn. III *f* *f* *f* *f* *f* *f*
 Tuba *f* *f* *f* *f* *f* *f*
 Mlt. Perc. *f* *f* *f* *f* *f* *f*
 Timp. *f* *f* *f* *f* *f* *f*
 Perc. I Cr. Cyms. *f* *f* *f* *f* *f* *f*
 Perc. I B.D. *f* *f* *f* *f* *f* *f*
 Perc. II *f* *f* *f* *f* *f* *f*
 Tam-Tam *f* *f* *f* *f* *f* *f*
 Pno. *p* *f* *f* *f* *f* *f*

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Majestic (♩ = 78) Lightly (♩ = 112) Majestic (♩ = 78)

Vlns. I *mf* *f* *p* *f* *f* *ff*
 Vlns. II *mf* *f* *p* *f* *f* *ff*
 Vla. *mf* *f* *p* *v* *v* *div.* *v* *v* *div.* *v* *v*
 Cello *f* *f* *f* *f* *f* *f*
 Str. Bass *f* *f* *f* *f* *f* *f*

33694S 25 *f* 26 *p* 27 *v* 28 *v* 29 *ff* 30

Moderately ($\text{♩} = 112$)[33] Slightly faster ($\text{♩} = 120$)

Fls. I

Fls. II

Ob.

Cls. I

Cls. II

B. Cl.

Bsn.

Hns. I

Hns. II

Hns. III

Hns. IV

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Moderately ($\text{♩} = 112$)[33] Slightly faster ($\text{♩} = 120$)

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

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I Fls. II Ob. Cls. B. Cl. Bsn. Hns. III IV I Tpts. II III I Tbn. II III Tuba Mlt. Perc. Timp. Perc. I Perc. II Pno. Vlns. II Vla. Cello Str. Bass

36 37 38 39 40

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41 Stately ($\text{♩} = 92$)

rall.

This section of the score covers measures 41 through 48. The instrumentation includes Flutes (I & II), Oboes (I & II), Clarinets (I & II), Bassoon, Horns (I-IV), Trombones (II-III), Tuba, Mallet Percussion, Timpani, and Percussion I & II. The music is marked "Stately" with a tempo of $\text{♩} = 92$. The score shows various dynamics such as *f*, *p*, *ff*, and *p*, along with performance instructions like "rall." (rallentando) and "div." (division). A large red watermark reading "Preliminary Use Requires Purchase" is diagonally across the page.

41 Stately ($\text{♩} = 92$)

rall.

This section of the score covers measures 41 through 48. The instrumentation includes Violins (I & II), Violas, Cellos, and Double Bass. The music is marked "Stately" with a tempo of $\text{♩} = 92$. The score shows dynamics like *ff*, *p*, and *ff*, along with performance instructions like "rall.", "div.", and "p". A large red watermark reading "Preliminary Use Requires Purchase" is diagonally across the page.

49 Fugue ($\text{♩} = 156$)

Fls. I *mf*

Fls. II *mf*

Ob. *mf*

Cls. I *mp*

Cls. II *mp*

B. Cl.

Bsn. *mf*

Hns. I

Hns. II

Hns. III

Hns. IV

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III *mp*

Tuba

Mlt. Perc. *p*

Timp.

Perc. I

Perc. II

Pno. *mf*

49 Fugue ($\text{♩} = 156$)

Vlns. I *mf*

Vlns. II *mf*

Vla. *mf*

Cello *mf*

Str. Bass

58

A page of a musical score for orchestra and piano. The score includes parts for Flutes (I & II), Oboe, Clarinet (I & II), Bassoon, Horn (I-IV), Trombones (II-III), Tuba, Mallet Percussion, Timpani, and two Percussionists. The piano part is at the bottom. The score shows measures 57 through 64. A large red watermark "Preview Use Requires Purchase" is diagonally across the page.

Fls.
Ob.
Cls.
B. Cl.
Bsn.
Hns.
Tpts.
Tbns.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.
Vlns.
Vla.
Cello
Str. Bass

68

I Fls. II Ob. I Cls. II B. Cl. Bsn.

Hns. III IV I Tpts. II III I Tbns. II III Tuba

Mlt. Perc. Timp. Perc. I Perc. II

Pno.

Vlns. II Vla. Cello Str. Bass

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65 66 67 68 69 70 71

Preview requires purchase

Fls. I
Fls. II
Ob.
Cl. I
Cl. II
B. Cl.
Bsn.
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

72 73 74 75 76 77 78

15

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79

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

84

79 80 81 82 83 84 85

79

Vlns. Vla. Cello Str. Bass

84

79 80 81 82 83 84 85

92

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

Vlns.
Vla.
Cello
Str. Bass

Flute parts (I & II) play eighth-note patterns. Oboe (Ob.) has a sustained note. Clarinet (Cls.) and Bassoon (Bsn.) play eighth-note patterns. Bassoon (Bsn.) has a melodic line with grace notes. Horns (Hns. I-IV) play eighth-note patterns with dynamic *mf*. Trombones (Tpts. I-III) play eighth-note patterns with dynamic *mf*. Trombones (Tbns. I-III) play eighth-note patterns with dynamic *mf*. Tuba plays eighth-note patterns with dynamic *f*. Mallet Percussion (Mlt. Perc.) and Timpani (Timp.) play sustained notes. Percussion I (Perc. I) and Percussion II (Perc. II) play eighth-note patterns with dynamic *B.D.* and *f*. Piano (Pno.) plays eighth-note patterns with dynamic *8va*.

92

Vlns.
Vla.
Cello
Str. Bass

Violin parts (I & II) play eighth-note patterns. Cello and Double Bass (Str. Bass) play eighth-note patterns with dynamic *v*. Viola (Vla.) has a melodic line with grace notes. Violin part (I) has dynamic *div.* and *v*. Viola (Vla.) has dynamic *div. v* and *v*. Cello has dynamic *f* and *v*. Double Bass (Str. Bass) has dynamic *v*.

Fls. I

Fls. II

Ob.

Cl. I

Cl. II

B. Cl.

Bsn.

Hns. I

Hns. II

Hns. III

Hns. IV

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Mlt. Perc.

Tim. Perc.

Perc. I

Perc. II

Pno.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

17

94 95 96 97 98 99 100

103

Review Requires Purchase

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

103

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

111

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

111 V

Vlns. I
II
Vla.
Cello
Str. Bass

109 110 111 f 112 113 114 115 116

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118

Fls. I *p*

Fls. II *pp* *p*

Ob. I *pp* *p*

Ob. II *pp*

Cls. I *p*

Cls. II *pp* *p*

B. Cl. *p*

Bsn. *pp*

Hns. I

Hns. II *pp*

Hns. III

Hns. IV *pp*

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tuba *pp*

Mlt. Perc.

Timp. *pp*

Perc. I

Perc. II

Pno.

118

Vlns. I *p*

Vlns. II *div.* *v*

Vla. *mp*

Cello *v* *p* *mp*

Str. Bass *p*

129

Fls. I

Fls. II

Ob.

Cl. I

Cl. II

B. Cl.

Bsn.

Hns. I

Hns. II

Hns. III

Hns. IV

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

129

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

137

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

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

132 133 134 135 136 137 138

137

Play *f* *Play* *f*

div. *v* *v*

div. *v* *v* *(m)*

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145

rall.

Slowly and sustained ($\text{♩} = 88$) 23

Detailed description: This is a page from a musical score for orchestra and piano. The page contains 23 staves of music. The instruments listed on the left are Fls., II, Ob., Cls., II, B. Cl., Bsn., Hns., III, IV, Tpts., II, III, I, Tbns., II, III, Tuba, Mlt. Perc., Timp., Perc. I, Perc. II, and Pno. The music is marked with dynamics such as *f*, *ff*, and *ff>*. Performance instructions include 'rall.', 'Slowly and sustained ($\text{♩} = 88$)', 'Change D to E', 'Change B to G \sharp ', 'Cr. Cyms.', 'B.D.', 'Sus. Cym.', and 'Tam-Tam'. A large red watermark reading 'Review requires purchase' is diagonally across the page.

eg.

139 140 141 142 143 144 145 146

rall. **145** Slowly and sustained ($\text{♩} = 88$)

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

152 Very Fast ($\text{♩} = 156$)

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

152 Very Fast ($\text{♩} = 156$)

I
Vlns.
II
Vla.
Cello
Str. Bass

Suddenly Slow ($\text{♩} = \text{♩}$) ($\text{♩} = 72$) 25

opt. 8^{ma}

The musical score consists of two systems of staves. The first system (measures 155-160) includes parts for Flutes I & II, Oboe, Clarinet I & II, Bassoon, Horn I & II, Trombones I & II, Tuba, Mallet Percussion, Timpani, Percussion I, Percussion II, and Piano. The second system (measures 161-162) includes parts for Violins I & II, Viola, Cello, and Double Bass. The score features various dynamics like > , v , p , ff , and div. . Measure 160 contains a 'Tam-Tam' instruction. Measure 161 begins with 'Suddenly Slow' again.

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