



Tocatta and Fugue in D minor

(BWV 565)

JOHANN SEBASTIAN BACH
 Arranged by VICTOR LÓPEZ (ASCAP)

INSTRUMENTATION

- | | | |
|--------------------|---|---|
| 1 Conductor | 1 1st B♭ Trumpet | 1 Percussion I
(Bass Drum/Crash Cymbals) |
| 1 1st Flute | 1 2nd B♭ Trumpet | 2 Percussion II
(Suspended Cymbals, Tam-Tam) |
| 1 2nd Flute | 1 3rd B♭ Trumpet | 1 Piano |
| 1 Oboe | 1 1st Trombone | 8 1st Violin |
| 1 1st B♭ Clarinet | 1 2nd Trombone | 8 2nd Violin |
| 1 2nd B♭ Clarinet | 1 3rd Trombone | 5 Viola |
| 1 B♭ Bass Clarinet | 1 Tuba | 5 Cello |
| 1 Bassoon | 2 Mallet Percussion
(Vibraphone/Marimba) | 5 String Bass |
| 1 1st F Horn | 1 Timpani
(D-A-B♭-C#) | |
| 1 2nd F Horn | | |
| 1 3rd F Horn | | |
| 1 4th F Horn | | |
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PROGRAM NOTES

The *Tocatta 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

Tocatta and Fugue in D Minor

CONDUCTOR SCORE

(BWV 565)

Johann Sebastian Bach

Duration - 5:10

Slow and freely (♩ = 88)

Arranged by Victor López (ASCAP)

The score is arranged for a full orchestra and piano. The instruments listed are:
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♯)
Percussion I (Bass Drum/Crash Cymbals)
Percussion II (Suspended Cymbals, Tam-Tam)
Piano
Violins (I, II)
Viola
Cello
String Bass

Tempo: *Slow and freely* (♩ = 88)
Dynamics: *ff* (fortissimo) is used frequently throughout the score.

7 Slowly (♩ = 104)

Slow and freely (♩ = 88)

rall.

12 Moderately (♩ = 112)

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.

Vibraphone

Bass Drum

Tam-Tam

Suspended Cymbal

ff, *p*, *sim.*

7 Slowly (♩ = 104)

Slow and freely (♩ = 88)

rall.

12 Moderately (♩ = 112)

Vns. I, II

Vla.

Cello

Str. Bass

div., *p*, *mp*, *sim.*

Majestic (♩ = 78) Lightly (♩ = 112)

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

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
Crash Cymbals

Perc. II
B.D.
Sus. Cym.

Pno.

Majestic (♩ = 78) Lightly (♩ = 112)

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

Vlns. I, II

Vla.

Cello

Str. Bass

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

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 Cr. Cym. B.D.

Perc. II Tam-Tam

Pno.

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

Vlins. I II

Vla. div.

Cello

Str. Bass

Moderately (♩ = 112)

33 Slightly faster (♩ = 120)

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.

Moderately (♩ = 112)

33 Slightly faster (♩ = 120)

Vns. I, II

Vla.

Cello

Str. Bass

41 Stately (♩ = 92)

rall.

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.

41 Stately (♩ = 92)

rall.

Vlins. I, II

Vla.

Cello

Str. Bass

49 Fugue (♩ = 156)

Fls. I *mf*

Fls. II *mf*

Ob. *mf*

Cls. I *mp*

Cls. II *mp*

B. Cl. *mp*

Bsn. *mf*

Hns. I

Hns. II

Hns. III

Hns. IV

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba *mp*

Mlt. Perc. *p*

Timp.

Perc. I

Perc. II

Pno. *mf*

49 Fugue (♩ = 156)

Vlns. I *mf* *div.*

Vlns. II *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

49

50

51

52

53

54

55

56

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.

Vns. I II

Vla.

Cello

Str. Bass

mf *mp* *p*

57 58 59 60 61 62 63 64



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.

Vns. I, II

Vla.

Cello

Str. Bass

mf, *f*, *div.*, *a2*, *B.D.*, *8vb*

86 87 88 89 90 91 *mf* 92 93



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.

Vlns. I II

Vla.

Cello

Str. Bass

94 95 96 97 98 99 100

f *div.*

(8^{va}) *loco*



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.

Vlns. I II

Vla.

Cello

Str. Bass

Fls. I II

Ob.

Cls. I (Hn. 1) II (Hn. 2)

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc. Marimba

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

rall.

Slowly and sustained (♩ = 88) 23

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.

Change D to E

Change B₃ to G²

Cr. Cyms.

B.D.

Sus. Cym.

Tam-Tam

f, *ff*, *p*

rall.

Slowly and sustained (♩ = 88)

Vlns. I, II

Vla.

Cello

Str. Bass

ff, *p*, *div.*

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.

Vlns. I, II

Vla.

Cello

Str. Bass

Change E to D

152 Very Fast (♩ = 156)

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.

Vlns. I II

Vla.

Cello

Str. Bass

opt. 8va

a2

Tam-Tam

ff

p

div.

33694S

155 156 157 158 159 160 161 162

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