Toccata and Fugue in D Minor

JOHANN SEBASTIAN BACH (1685–1750)
Arranged by VICTOR LÓPEZ (ASCAP)

INSTRUMENTATION

1 Conductor
3 1st Flute
3 2nd Flute
2 Oboe
2 Bassoon
3 1st B♭ Clarinet
3 2nd B♭ Clarinet
3 3rd B♭ Clarinet
2 B♭ Bass Clarinet
2 1st E♭ Alto Saxophone
2 2nd E♭ Alto Saxophone
1 B♭ Tenor Saxophone
1 E♭ Baritone Saxophone
3 1st B♭ Trumpet
3 2nd B♭ Trumpet
3 3rd B♭ Trumpet
2 1st F Horn
2 2nd F Horn
2 1st Trombone
2 2nd Trombone
2 3rd Trombone
2 Euphonium
4 Tuba
1 String Bass
2 Mallet Percussion
(Vibraphone/Marimba)
1 Timpani
2 Percussion 1
(Bass Drum, Crash Cymbals)
2 Percussion 2
(Tam Tam/Suspended Cymbals)

SUPPLEMENTAL AND WORLD PARTS
Available for download from
www.alfred.com/worldparts

E♭ Alto Clarinet
Baritone Treble Clef
1st Horn in E♭
2nd Horn in E♭
1st Trombone in B♭ Bass Clef
2nd Trombone in B♭ Bass Clef
3rd Trombone in B♭ Bass Clef
1st Trombone in B♭ Treble Clef
2nd Trombone in B♭ Treble Clef
3rd Trombone in B♭ Treble Clef
Baritone in B♭ Bass Clef
Tuba in E♭ Bass Clef
Tuba in E♭ Treble Clef
Tuba in B♭ Bass Clef
Tuba in B♭ Treble Clef
PROGRAM NOTES

The *Toccata and Fugue in D Minor (BWV 565)* is considered Johann Sebastian 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 stylistically features that are obviously not typical of Bach. There is little doubt, however, that Bach did in fact originally write it and perhaps most likely the possibility is that 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*.

NOTES TO THE CONDUCTOR

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 (measures 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 at the concert band level, 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 the heavy attacks and extreme dynamics.

I know that you will find this transcription of *Toccata and Fugue in D Minor* to be fresh and suitable for your ensemble.

Victor Lipton
Toccata and Fugue in D Minor
BWV 565

By Johann Sebastian Bach (1685–1750)
Arranged by Victor López (ASCAP)

Flutes
Oboe
Bassoon
B♭ Clarets
B♭ Bass Clarinet
E♭ Alto Saxophones
B♭ Tenor Saxophone
E♭ Baritone Saxophone
B♭ Trumpets
F Horns
Trombones
Euphonium
Tuba
String Bass
Mallet Percussion (Vibraphone/Marimba)
Timpani
Percussion 1 (Bass Drum, Crash Cymbals)
Percussion 2 (Tam-Tam/ Suspended Cymbal)
Slightly faster $\dot{\gamma} = 120$

Fls.
Ob.
Bsn.
Cls.
B. Cl.
A. Saxes.
T. Sax.
Bar. Sax.
Tpts.
Hns.
Tbsns.
Euph.
Tuba
Str. Bass
Mlt. Perc.
Timp.
Perc. 1
Perc. 2
Stately \( \frac{\text{bass clef}}{\text{treble clef}} \) = 92

- Fls.
- Ob.
- Bsn.
- Cls.
- B. Cl.
- A. Saxes.
- T. Sax.
- Bar. Sax.
- Tpts.
- Hns.
- Tbns.
- Euph.
- Tuba
- Str. Bass
- Mlt. Perc.
- Timp.
- Perc. 1
- Perc. 2

Tam-Tam

\( \frac{\text{perc. 1}}{\text{perc. 2}} \)
152 Very fast $\dot{=}$ 156

Fls.  
Ob.  
Bsn.  
Cls.  
B. Cl.  
A. Saxes.  
T. Sax.  
Bar. Sax.  

Tpts.  
Hns.  
Tbns.  
Euph.  
Tuba  
Str. Bass  
Mlt. Perc.  
Timp.  
Perc. 1  
Perc. 2  

Change: E to D  
Very fast $\dot{=}$ 156
Suddenly slow ($\dot{=} = 78$)

**Fls.**

**Ob.**

**Bsn.**

**Cls.**

**B. Cl.**

**A. Saxes.**

**T. Sax.**

**Bar. Sax.**

**Tpts.**

**Hns.**

**Tbns.**

**Euph.**

**Tuba**

**Str. Bass**

**Mlt. Perc.**

**Timp.**

**Perc. 1**

**Perc. 2**

1st Fl. opt.

Suddenly slow ($\dot{=} = 78$)