

Toccata and Fugue in G

for Organ

Michel Rondeau
10th of October, 1986.

I Agitato (♩. = circa 55)

Organ

Ped

5

9

The musical score is written for organ and includes a pedal line. It is in G major (one sharp) and 6/8 time. The tempo is marked 'I Agitato' with a quarter note equal to approximately 55 beats per minute. The score is divided into three systems. The first system shows the Organ part with a Pedal line. The second system starts at measure 5. The third system starts at measure 9. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and various note values and rests.

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2
13

Measures 2-13 of the Toccata and Fugue in G. The score is written for three staves: Treble, Bass, and a lower Treble staff. The key signature is one sharp (F#). The music features a complex, fast-moving melody in the upper staves, with frequent sixteenth and thirty-second notes. The lower Treble staff contains a single note (G) with a long, sweeping slur underneath it, indicating a sustained or pedaled sound.

16

Measures 16-18 of the Toccata and Fugue in G. The score continues with the same three-staff layout. The melody in the upper staves becomes more intricate, featuring many sixteenth notes and some chromaticism. The lower Treble staff remains empty, while the Bass staff continues with a single note (G) and a long, sweeping slur underneath it.

19

Measures 19-21 of the Toccata and Fugue in G. The score continues with the same three-staff layout. The melody in the upper staves features a long, sweeping slur across measures 19 and 20, followed by a final note in measure 21. The lower Treble staff remains empty, while the Bass staff continues with a single note (G) and a long, sweeping slur underneath it. The word "rit." (ritardando) is written in the Bass staff in measure 21, indicating a slowing down of the tempo.

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3

22

II

Measures 22-24 of the Toccata and Fugue in G. The score is written for three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is in bass clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). Measure 22 features a whole rest in the top staff, a half note G in the middle staff, and a half note G in the bottom staff. Measure 23 features a half note G in the top staff, a half note G in the middle staff, and a half note G in the bottom staff. Measure 24 features a half note G in the top staff, a half note G in the middle staff, and a half note G in the bottom staff.

25

Measures 25-27 of the Toccata and Fugue in G. The score is written for three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is in bass clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). Measure 25 features a half note G in the top staff, a half note G in the middle staff, and a half note G in the bottom staff. Measure 26 features a half note G in the top staff, a half note G in the middle staff, and a half note G in the bottom staff. Measure 27 features a half note G in the top staff, a half note G in the middle staff, and a half note G in the bottom staff.

28

Measures 28-30 of the Toccata and Fugue in G. The score is written for three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is in bass clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). Measure 28 features a half note G in the top staff, a half note G in the middle staff, and a half note G in the bottom staff. Measure 29 features a half note G in the top staff, a half note G in the middle staff, and a half note G in the bottom staff. Measure 30 features a half note G in the top staff, a half note G in the middle staff, and a half note G in the bottom staff.

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4
31

III

rit.

34

37

IV

rit.

40

Musical score for measures 40-43. The score is in G major (one sharp) and 4/4 time. It features a complex texture with rapid sixteenth-note passages in the right hand, a steady eighth-note accompaniment in the left hand, and a bass line with dotted half notes and sixteenth-note runs. Measure 43 ends with a repeat sign.

44

Musical score for measures 44-48. The score continues with the same complex texture. Measures 44-47 feature sustained chords in the right hand and eighth-note accompaniment in the left. Measure 48 concludes the section with a final cadence in the right hand and a sustained bass note.

49

Fugue a 4 Alla Marcia (♩ = circa 120)

Musical score for the beginning of the Fugue a 4. The score is in G major and common time (C). It shows the first four voices: the right hand (treble clef) and left hand (bass clef) both play a single note, while the two inner staves (treble and bass clefs) are empty, indicating a four-part setting where each voice part is represented by a separate staff.

54

This system contains measures 54 through 58. The treble clef staff features a complex melodic line with many beamed sixteenth and thirty-second notes, and some chords. The bass clef staff is mostly empty, with a few notes appearing in measures 56 and 57.

59

This system contains measures 59 through 63. The treble clef staff continues with intricate melodic patterns, including a long slur over measures 61 and 62. The bass clef staff has a few notes in measure 60 and then a more active line starting in measure 61.

64

This system contains measures 64 through 68. The treble clef staff has a long, sustained note in measure 64, followed by more active melodic lines. The bass clef staff has a continuous, active line of notes throughout the system.

69

This system contains measures 69 through 73. The top staff (treble clef) features a melodic line with eighth and sixteenth notes, including a trill in measure 71. The middle staff (bass clef) provides a harmonic accompaniment with eighth and sixteenth notes. The bottom staff (bass clef) contains a steady eighth-note bass line. The key signature is one sharp (F#).

74

This system contains measures 74 through 77. The top staff (treble clef) continues the melodic development with sixteenth-note passages. The middle staff (bass clef) has a more active role with sixteenth-note figures. The bottom staff (bass clef) remains mostly static with whole and half notes. The key signature is one sharp (F#).

78

This system contains measures 78 through 81. The top staff (treble clef) has a more active melodic line with eighth and sixteenth notes. The middle staff (bass clef) features a complex texture with many beamed sixteenth notes. The bottom staff (bass clef) is mostly static with whole and half notes. The key signature is one sharp (F#).

82

This system contains measures 82 through 85. The treble clef staff features a melodic line with eighth and sixteenth notes, including a half-note rest in measure 84. The bass clef staff provides a harmonic accompaniment with eighth and sixteenth notes, featuring a half-note rest in measure 84. A single bass staff at the bottom shows a descending eighth-note scale from G4 to G3, ending with a whole note G3.

86

This system contains measures 86 through 89. The treble clef staff continues the melodic line with eighth and sixteenth notes, including a half-note rest in measure 87. The bass clef staff continues the harmonic accompaniment with eighth and sixteenth notes, featuring a half-note rest in measure 87. A single bass staff at the bottom shows a descending eighth-note scale from G4 to G3, ending with a whole note G3.

90

This system contains measures 90 through 93. The treble clef staff continues the melodic line with eighth and sixteenth notes, including a half-note rest in measure 91. The bass clef staff continues the harmonic accompaniment with eighth and sixteenth notes, featuring a half-note rest in measure 91. A single bass staff at the bottom shows a descending eighth-note scale from G4 to G3, ending with a whole note G3.

94

Measures 94-97 of the Toccata and Fugue in G. The score is written for three staves: Treble, Bass, and a lower Treble staff. The key signature is G major (one sharp). The time signature is common time (C). The music features complex harmonic textures with many accidentals (sharps and flats) and a variety of note values including eighth, sixteenth, and thirty-second notes. Measure 94 starts with a treble staff entry, followed by the bass staff in measure 95. Measures 96 and 97 continue the intricate melodic and harmonic development.

98

Measures 98-101 of the Toccata and Fugue in G. The score continues on the same three-staff system. Measures 98 and 99 show the treble staff taking the lead with rapid sixteenth-note passages, while the bass staff provides harmonic support. Measures 100 and 101 feature a more active bass staff with descending and ascending lines, creating a dense and dramatic texture.

102

Measures 102-105 of the Toccata and Fugue in G. The score continues on the same three-staff system. Measures 102 and 103 show the treble staff with complex, overlapping melodic lines. Measures 104 and 105 feature a more active bass staff with descending and ascending lines, creating a dense and dramatic texture.

This image displays a musical score for the Toccata and Fugue in G, specifically measures 105 through 113. The score is written for piano and features three systems of staves. Each system consists of a grand staff (treble and bass clefs) and a separate bass staff. The key signature is G major, indicated by one sharp (F#). The time signature is not explicitly shown but is 4/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Measure 105 begins with a treble staff containing a series of eighth notes and a bass staff with a single note. Measure 109 shows a more complex texture with multiple voices in both hands. Measure 113 concludes the system with a final chord in the treble and a sustained note in the bass.

105

109

113

117

This system contains measures 117 through 120. The top staff (treble clef) begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109, D-109, C-109, B-110, A-110, G-110, F#-110, E-110, D-110, C-110, B-111, A-111, G-111, F#-111, E-111, D-111, C-111, B-112, A-112, G-112, F#-112, E-112, D-112, C-112, B-113, A-113, G-113, F#-113, E-113, D-113, C-113, B-114, A-114, G-114, F#-114, E-114, D-114, C-114, B-115, A-115, G-115, F#-115, E-115, D-115, C-115, B-116, A-116, G-116, F#-116, E-116, D-116, C-116, B-117, A-117, G-117, F#-117, E-117, D-117, C-117, B-118, A-118, G-118, F#-118, E-118, D-118, C-118, B-119, A-119, G-119, F#-119, E-119, D-119, C-119, B-120, A-120, G-120, F#-120, E-120, D-120, C-120, B-121, A-121, G-121, F#-121, E-121, D-121, C-121, B-122, A-122, G-122, F#-122, E-122, D-122, C-122, B-123, A-123, G-123, F#-123, E-123, D-123, C-123, B-124, A-124, G-124, F#-124, E-124, D-124, C-124, B-125, A-125, G-125, F#-125, E-125, D-125, C-125, B-126, A-126, G-126, F#-126, E-126, D-126, C-126, B-127, A-127, G-127, F#-127, E-127, D-127, C-127, B-128, A-128, G-128, F#-128, E-128, D-128, C-128, B-129, A-129, G-129, F#-129, E-129, D-129, C-129, B-130, A-130, G-130, F#-130, 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131

This system contains measures 131 through 135. The treble clef staff begins with a series of eighth-note chords in the right hand, while the left hand plays a steady eighth-note bass line. In measure 132, the right hand features a series of beamed eighth notes. Measures 133 and 134 show a more complex texture with sixteenth-note runs in the right hand and sustained chords in the left. The system concludes in measure 135 with a final chord in the right hand and a sustained note in the left.

136

This system contains measures 136 through 140. The treble clef staff continues with sixteenth-note passages and sustained notes, ending with a final chord. The bass clef staff maintains a consistent eighth-note pattern throughout. Measures 137 and 138 show a continuation of the rhythmic patterns, with the right hand adding more melodic detail. The system ends in measure 140 with a final sustained note in the right hand and a concluding chord in the left.