# BACH FOR MARIMBA

## for 2, 3 and 4 Mallet Solos

**arranged by James L. Moore**

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### FOREWORD

This collection contains music in a variety of styles by the great Baroque composer, Johann Sebastian Bach (1685-1750).

The arrangements are for 2, 3 and 4 mallet marimba solos, grades 3 to 5. They are also playable on vibes and other bar percussion instruments by moving certain passages up or down an octave to fit into the limited ranges of these instruments.

Marimba and xylophone rolls are indicated ( ≢ ) for some of the arrangements, or suggestions are given in the introductory comments, which should be read before playing each piece. When performing on vibes or orchestra bells, omit all rolls.

All of the pieces will be enjoyable to play and helpful in developing musicianship and technique.

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## ABOUT THE AUTHOR

DR. JAMES L. MOORE is Assistant Professor of Percussion Instruments and Director of the University Percussion Ensemble at the Ohio State University, principal percussionist with the Columbus Symphony Orchestra, and is active as an author, clinician, and adjudicator. He holds the Ph.D. degree in Music Theory from the Ohio State University with a dissertation entitled "Acoustics of Bar Percussion Instruments" (1970). He is a former member of the Indianapolis Symphony Orchestra, and has taught at Butler and DePauw Universities in Indiana prior to coming to Ohio State in 1964. His academic training has also included Bachelor of Music and Master of Music degrees in Music Education (1956/1957) from the University of Michigan, where he performed in the U.M. Bands under William D. Revelli and studied percussion with James D. Salmon. Dr. Moore was born and raised in Jackson, Michigan. He holds professional memberships in the Percussive Arts Society, Music Educators National Conference, Kappa Kappa Psi, and Pi Kappa Lambda. He is editor of the P.A.S. PERCUSSION NOTES magazine, a member of the society's board of directors and chairman of their Acoustics of Percussion Instruments Committee.

The Publisher

# TABLE OF CONTENTS AND INTRODUCTORY COMMENTS


Page

**MINUET IN G** . . . . . 3

Correct sticking is important for developing a smooth playing style on the marimba. While alternate sticking (RL etc. or LR etc.) is usually best, there are many instances, as in this piece, where it will be best to use two strokes with either the right or left mallet to avoid cross sticking. The general rule is to end a phrase with the highest note on the right mallet or the lowest note on the left mallet. Always try several stickings for each passage until you find the one that feels best for your technique.

**A MIGHTY FORTRESS IS OUR GOD** . . . . . 3

This easy three mallet solo will develop multiple mallet playing ability, and is suitable for performance in church. Hold two mallets in the left hand and one in the right hand, roll all notes, and strive for a smooth connected sound between chords.

**AIR FOR THE G STRING** . . . . . 4

Roll all notes except 32nd notes. Count in a very slow four beats per measure or subdivide into eight beats per measure. Move smoothly from note to note for a legato sound. Observe the phrasing carefully.

**CHORALE - KOM SUSSER TOD** . . . . . 5

This chorale arrangement produces a full, rich, organ-like sound on the marimba. An important part of marimba playing is reading both treble and bass clefs. Some of the chords in this arrangement contain less than four notes; on these use the mallets that are most convenient and turn the others up away from the bars.

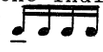
**PRESTO FROM "SONATA IN G MINOR"** . . . . . 6

This movement from one of Bach's well known sonatas is excellent for developing fast two mallet technique. Strive for stability of rhythm and note accuracy before working up speed. It will be helpful to identify the names of the arpeggios so that they may be thought of as chords rather than unrelated notes. Use double sticking (i.e. RR or LL) occasionally to free one hand or the other for moving to a higher or lower bar, thus avoiding difficult and awkward cross stickings. The violin phrase markings are given as an aid to understanding the correct grouping and emphasis of the notes.

**JESU, JOY OF MAN'S DESIRING** . . . . . 8

This arrangement is intended to be played by one player holding four mallets. The sections with the moving triplet figures are to be played by the right hand mallet(s) while the left hand mallets lightly stroke the chords. Roll only the four mallet chorale sections as marked. An optional and easier means of performance is as a duet with one player playing the treble clef part and another the bass clef part.

**1ST MOVEMENT FROM "CONCERTO IN A MINOR"** . . . . . 10

This movement from Bach's famous violin concerto is an excellent study for marimba alone, or it may be played using the standard piano accompaniment. It is important to play the marimba part in a style that approximates the Baroque violin style, that is, not too fast or percussively. Sustain the rolls full value, and follow the indications for a slight stress (not heavy accents) on the first note of groups marked (  ). Play with a "legato" feel to the stroke action, not a quick staccato stroke.

**FUGUE FROM "SONATA IN A MINOR"** . . . . . 13

This transcription will require excellent control of four mallet technique. Players with the ability to use either the inside or outside mallet of a pair in the so-called "rocker" style, will find that technique useful in the performance of this work. Always emphasize the fugue subject when it appears.

**TOCCATA FROM "TOCCATA AND FUGUE IN D MINOR"** . . . . . 18

Originally written by Bach for organ, this Toccata makes an impressive four mallet marimba solo. In a toccata, the interpretation can vary a great deal from one performer to another; thus no roll indications are given, but left to the judgement of the player. It would be well to listen to recordings of several fine organists to obtain a better understanding of the style and tempo. Hold four mallets throughout the piece using two or four as required.

**1ST MOVEMENT FROM "BRANDENBERG CONCERTO NO. 2"** . . . . . 20

This arrangement contains the principal themes for the entire 1st movement of a work written for small orchestra. As you play the passsges in the high and low registers of the marimba try to produce the different tone qualities and dynamics as played by instruments of the orchestra.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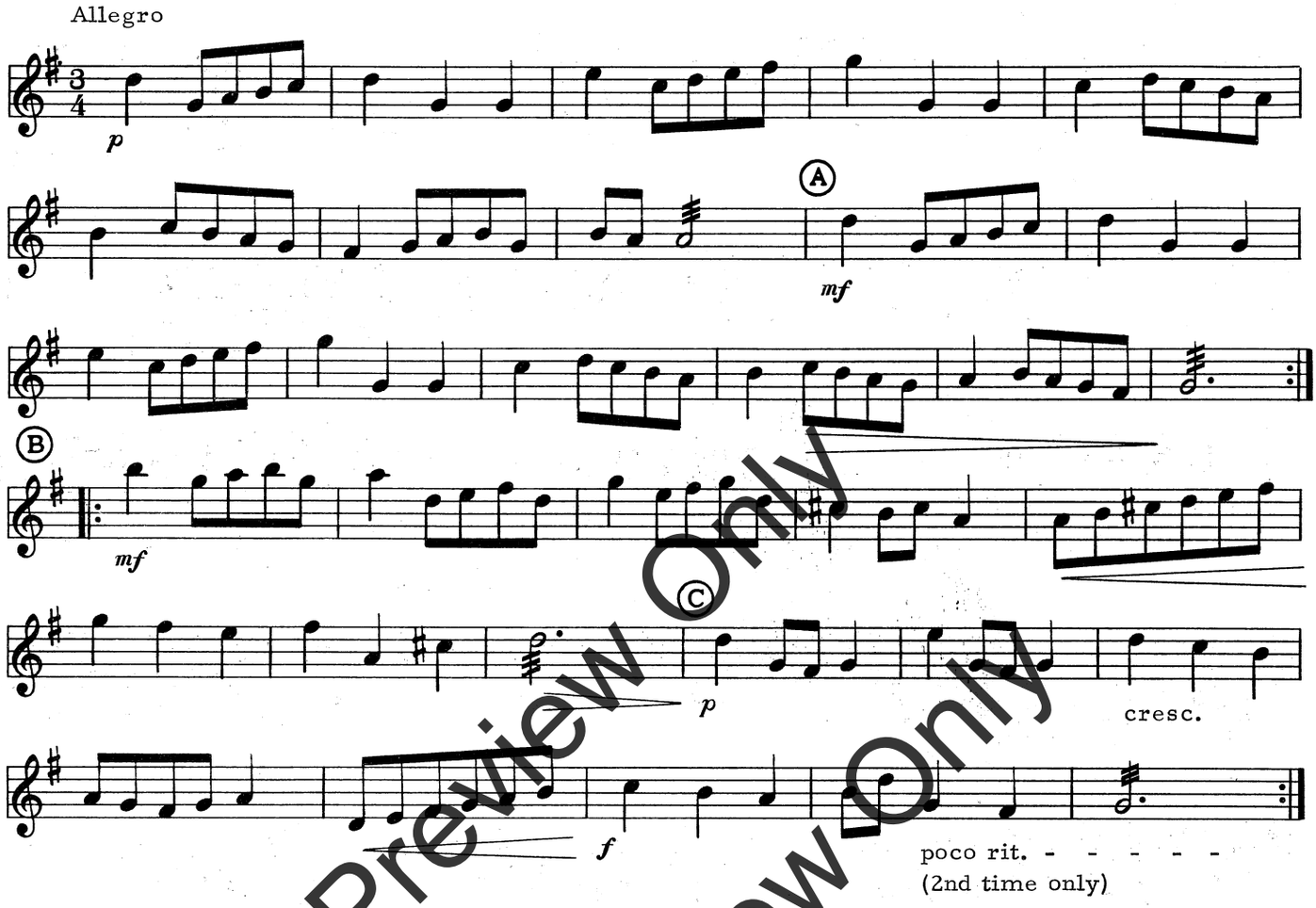
# Minuet in G

*by J.S. Bach*
*arr. by James Moore*

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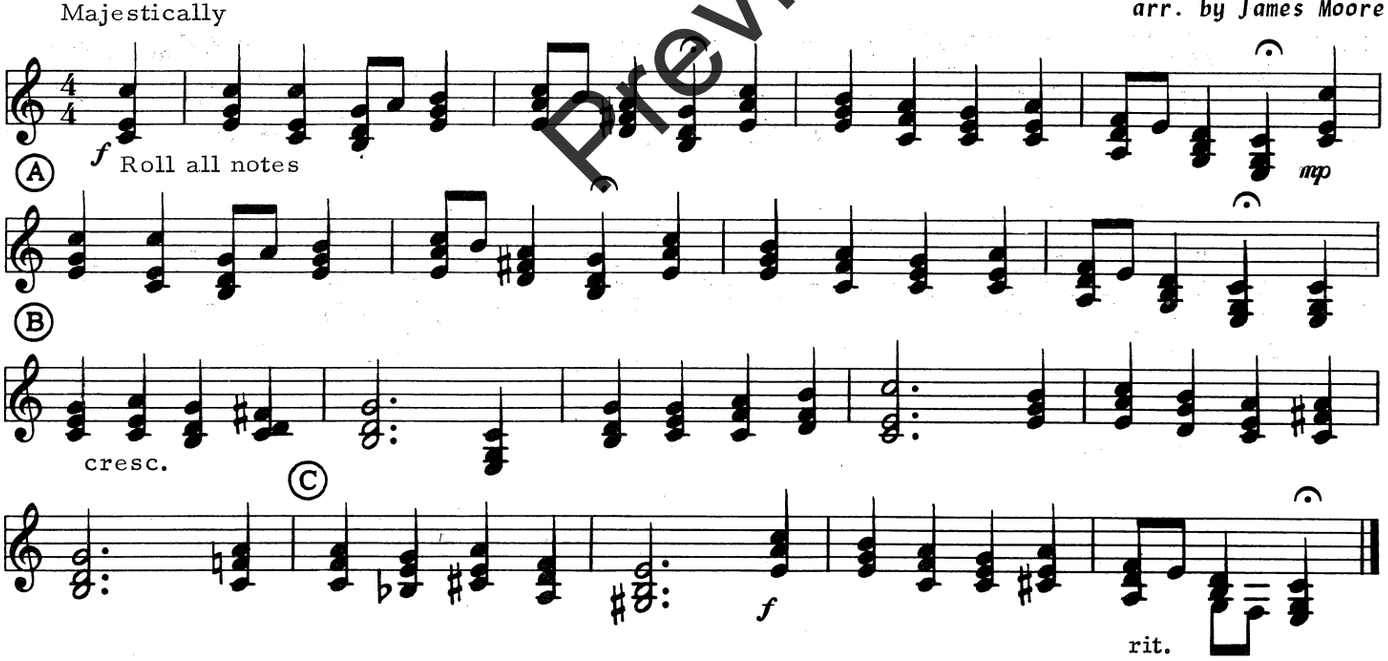
# A Mighty Fortress Is Our God

*by J.S. Bach*
*arr. by James Moore*

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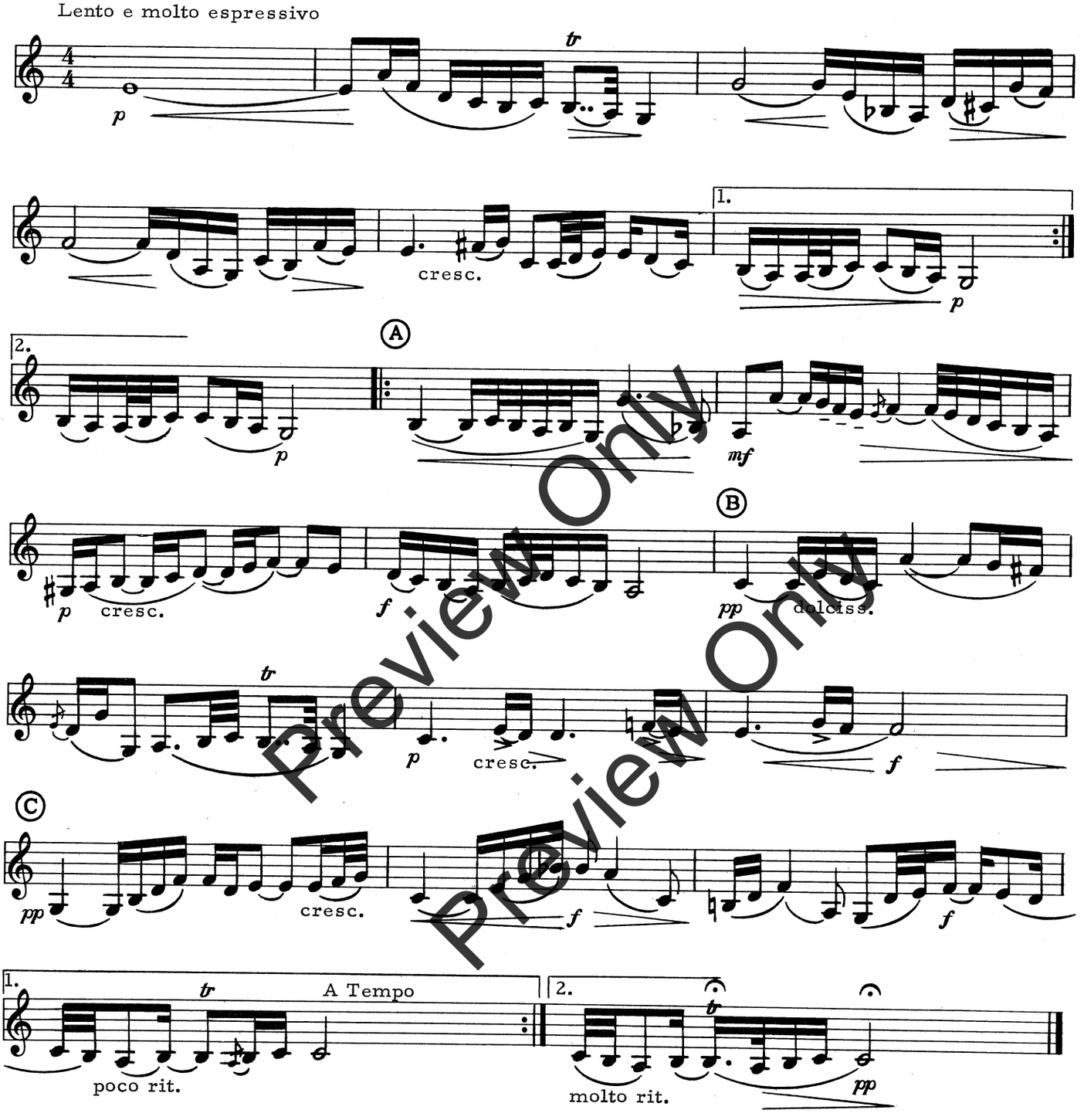
# Air for the G String

by J.S. Bach
arr. by James Moore

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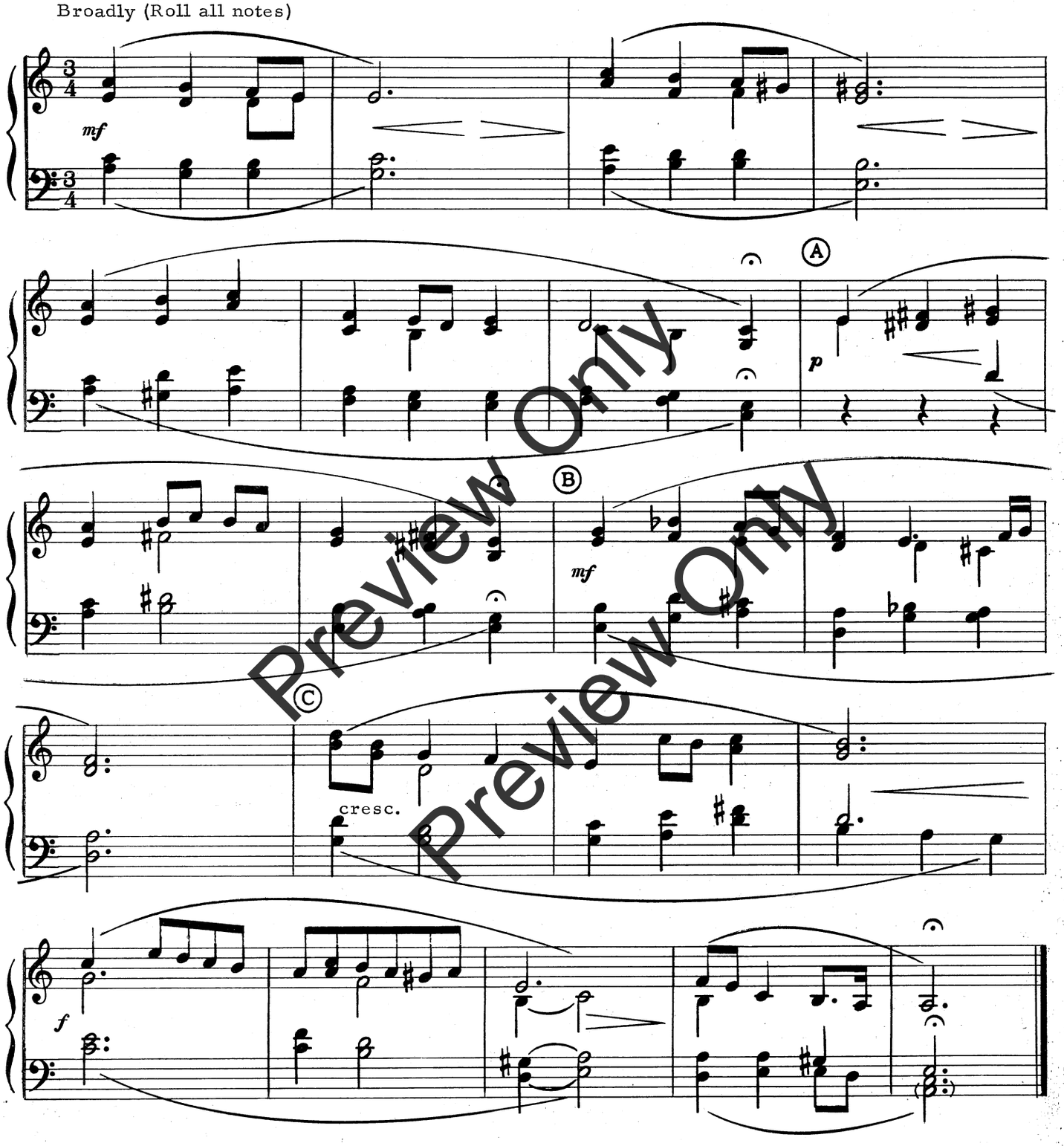
# Chorale - Kom Susser Tod

by J.S. Bach
arr. by James Moore

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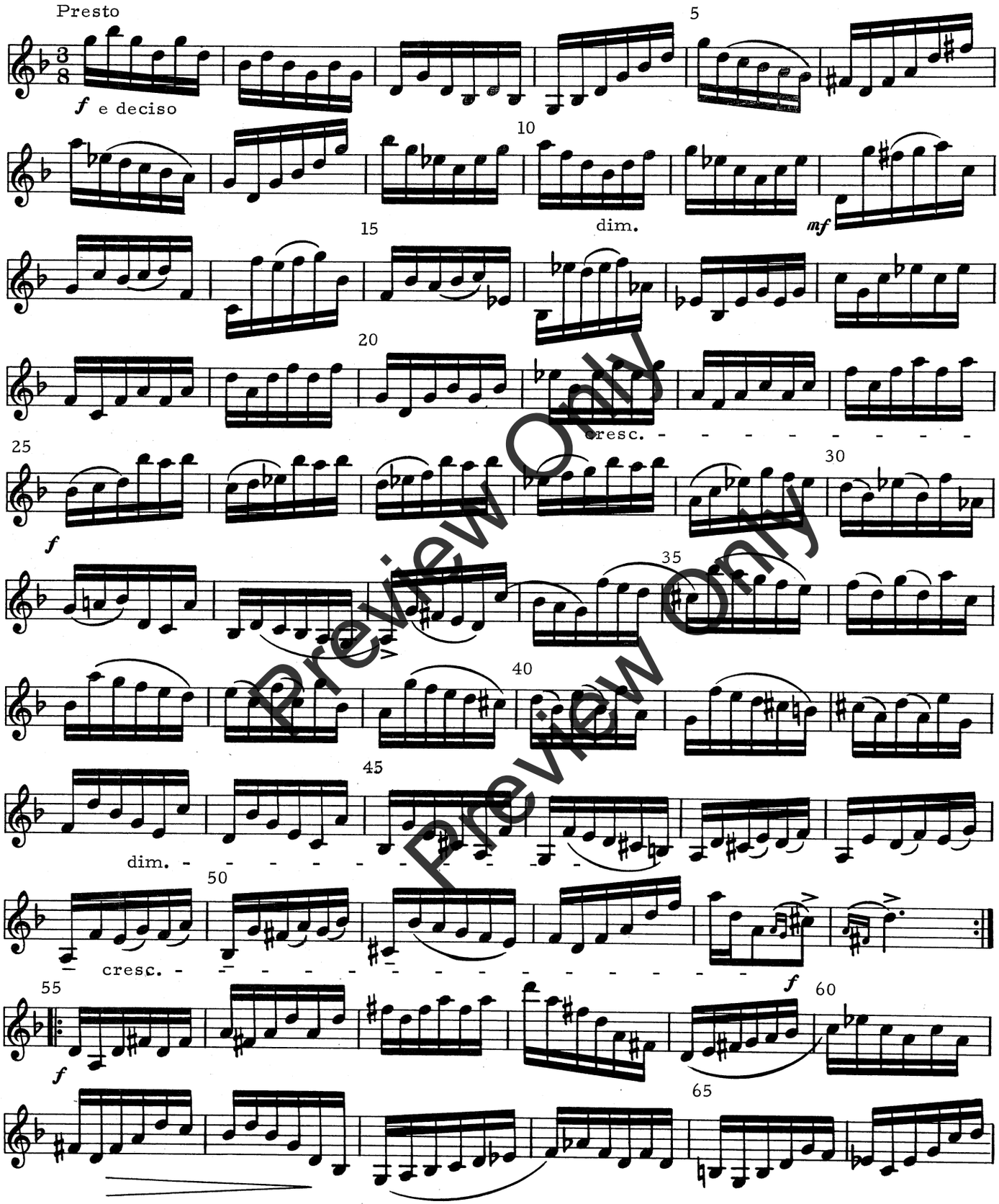
# Presto from "Sonata in G Minor"

by J.S. Bach
arr. by James Moore

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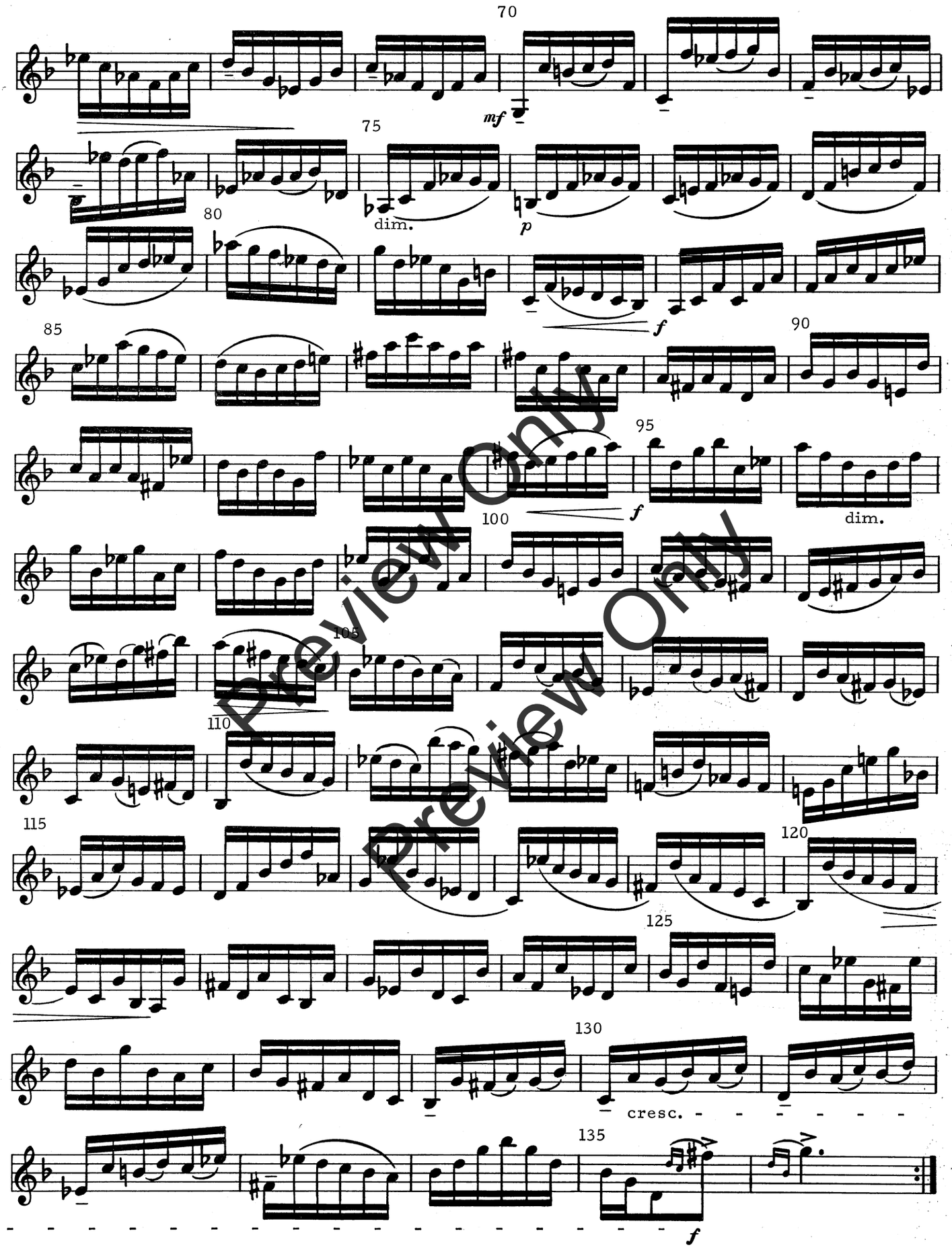


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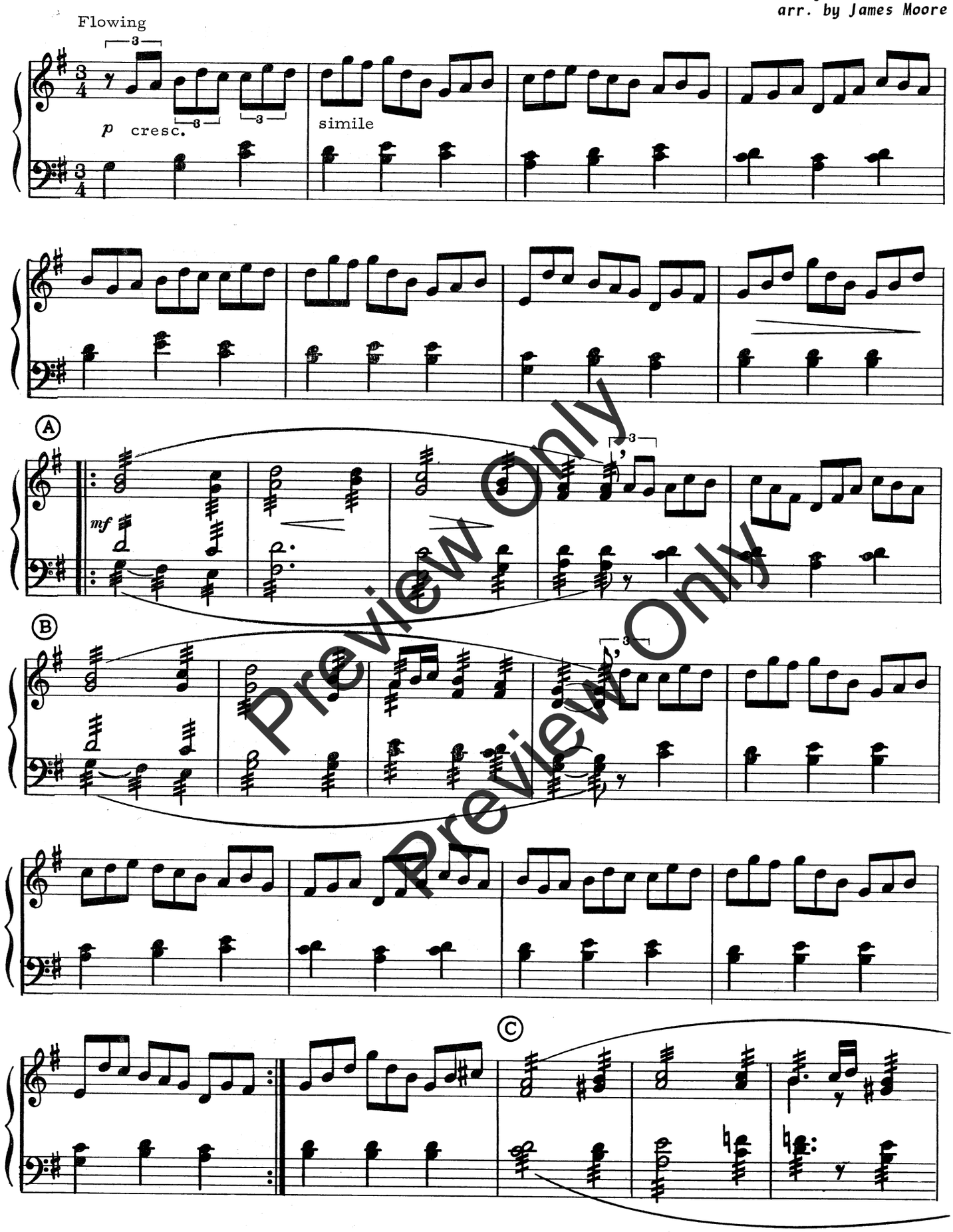
# Jesu, Joy of Man's Desiring

by J.S. Bach
arr. by James Moore

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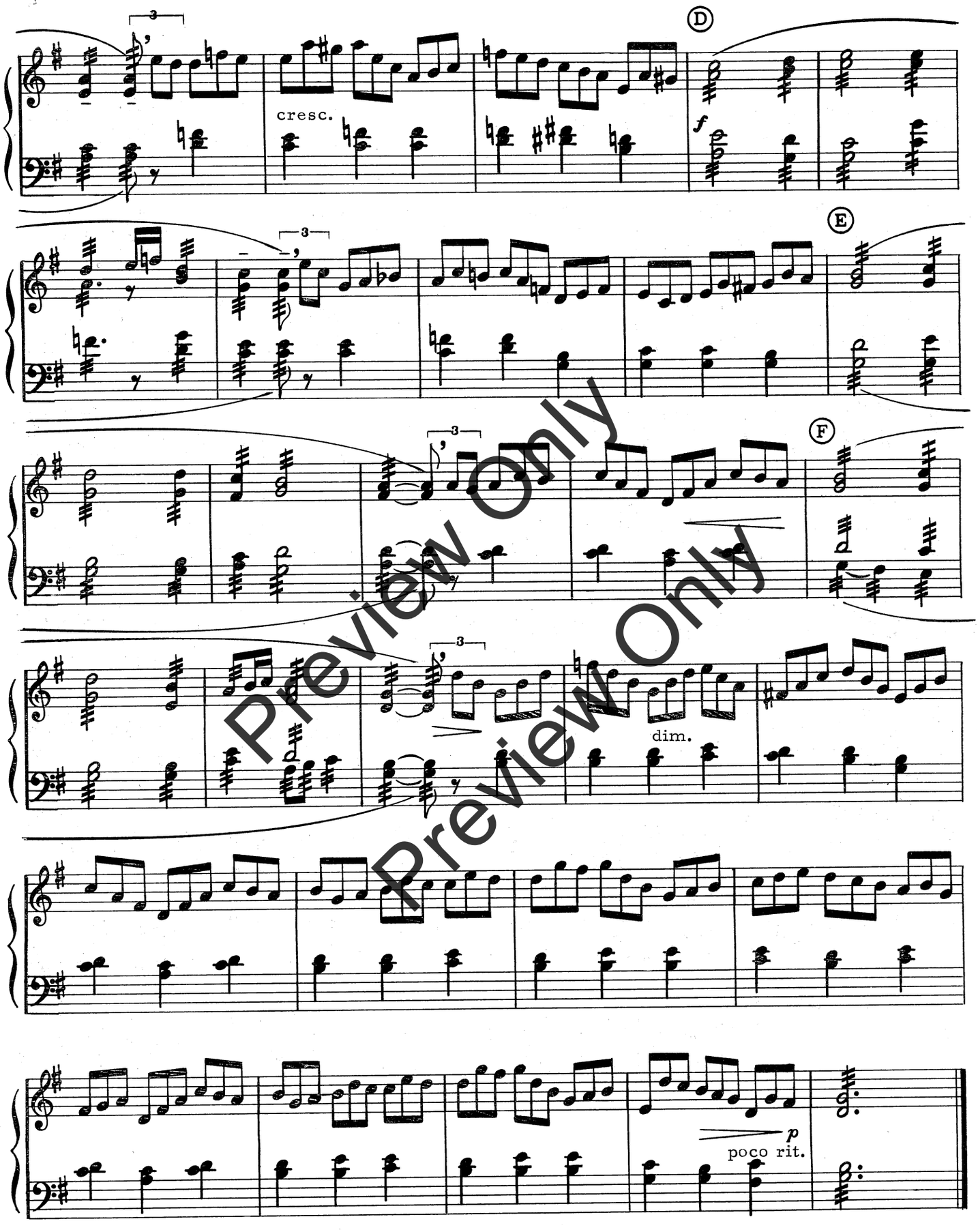


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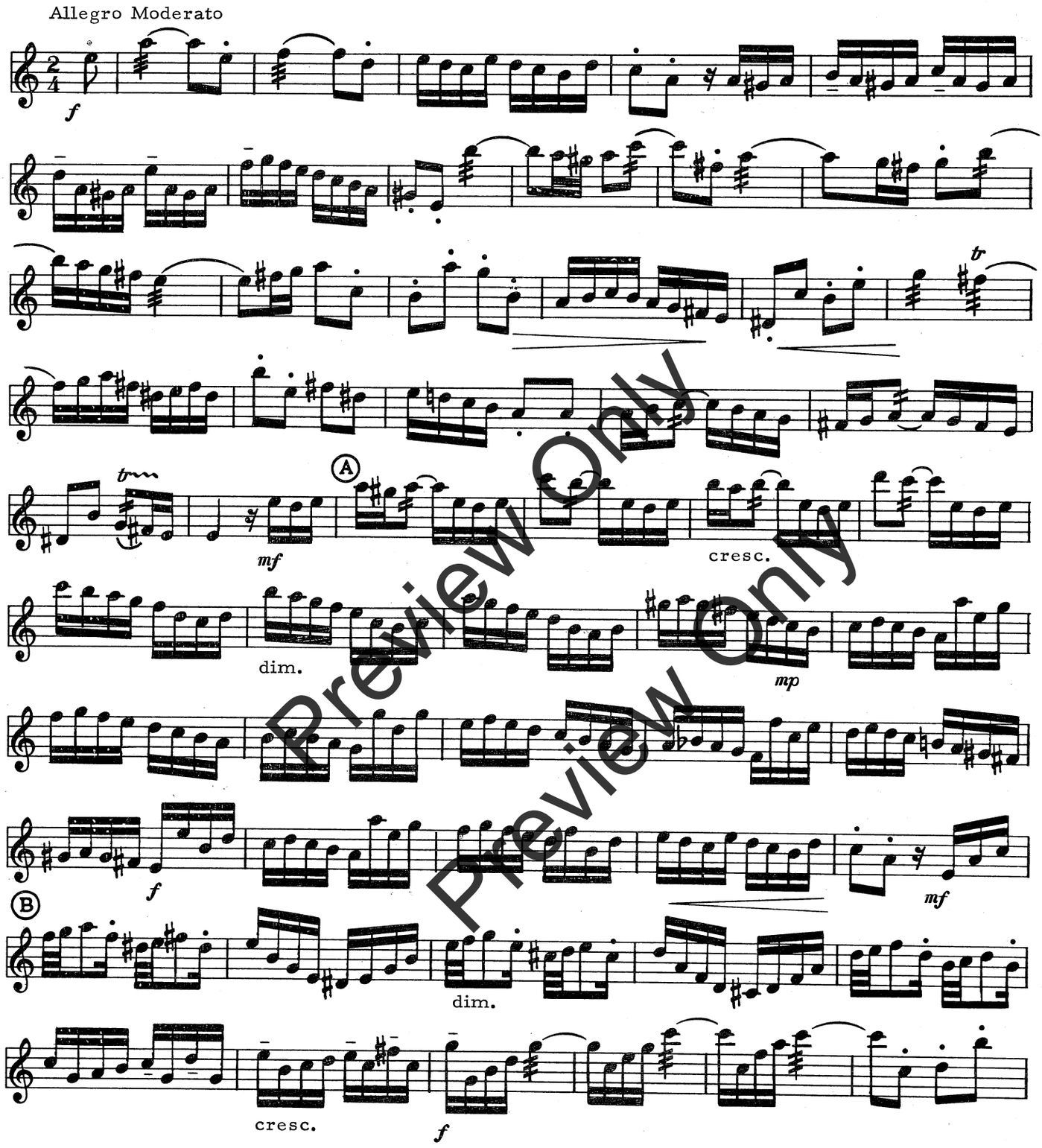
# 1st Movement from "Concerto in A Minor"

by J.S. Bach
arr. by James Moore

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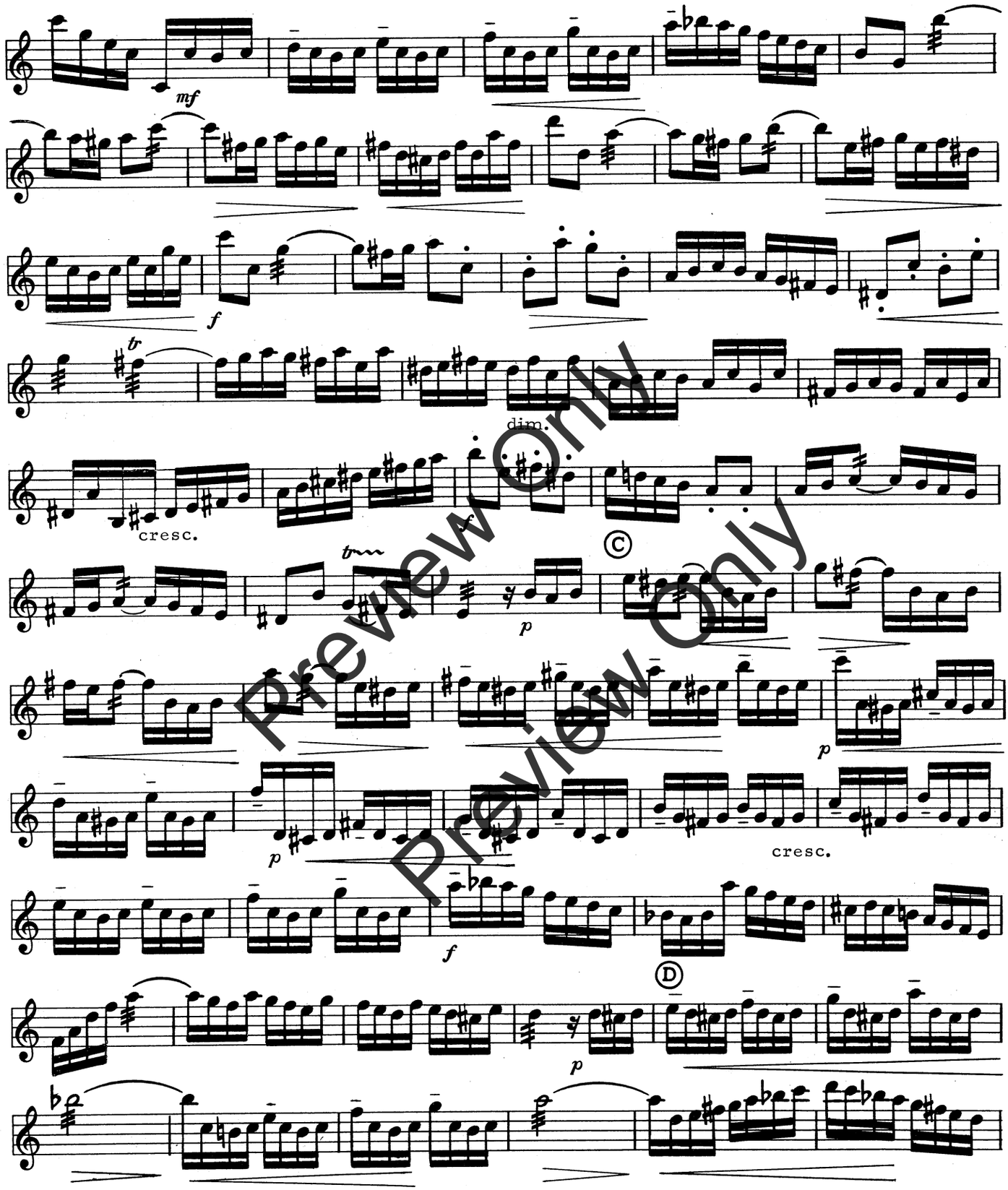


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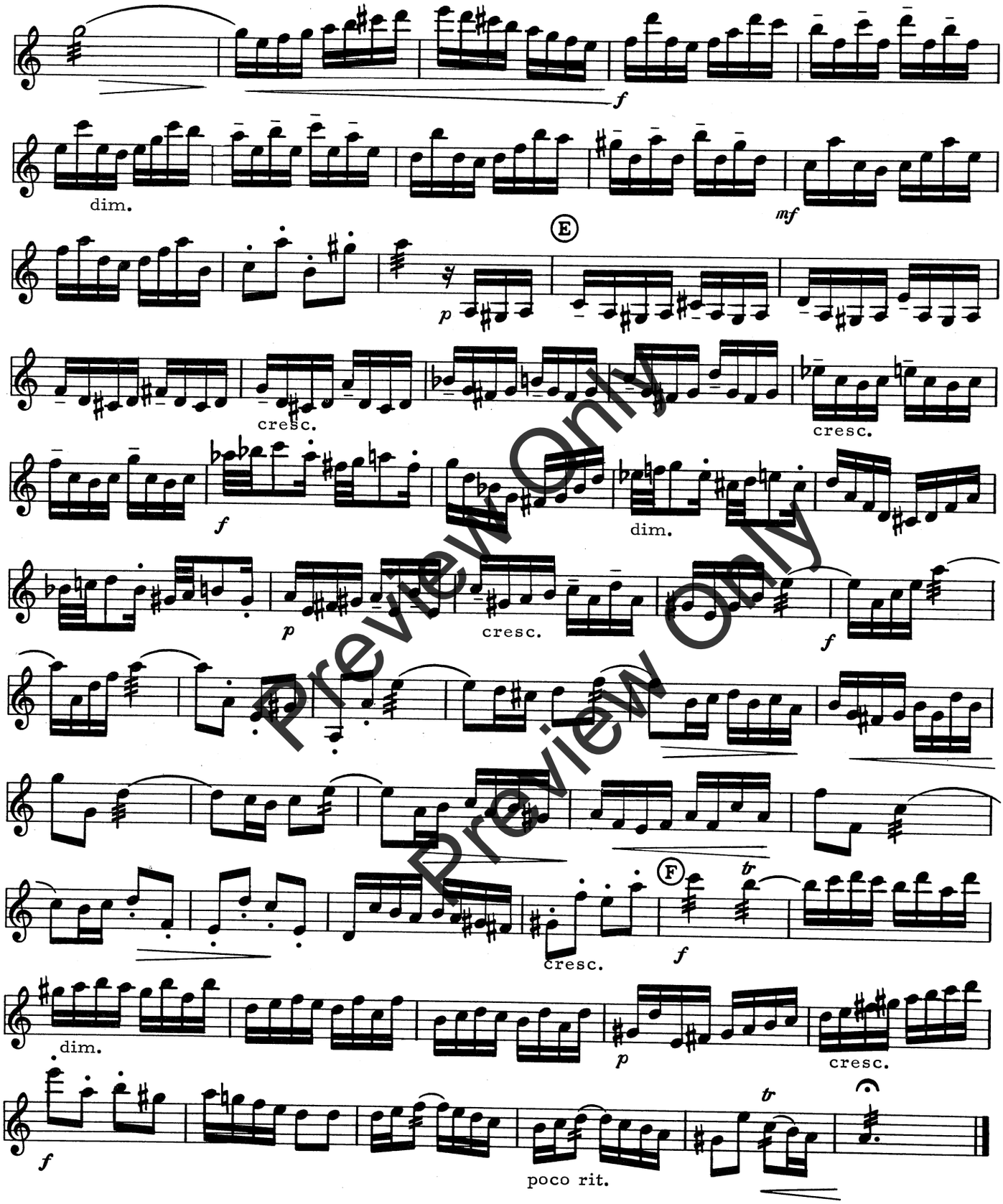


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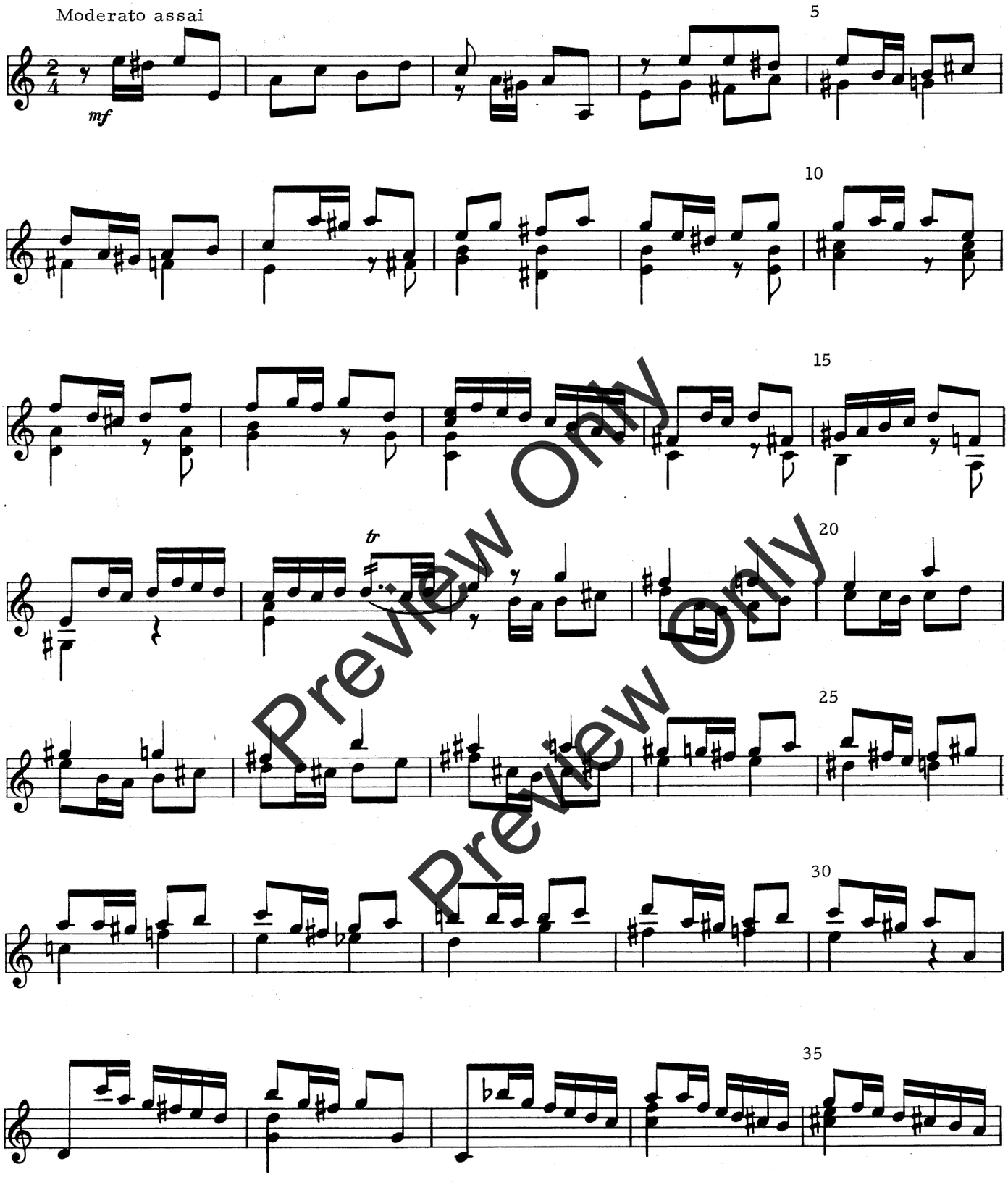
# Fugue from "Sonata in A Minor"

by J.S. Bach
arr. by James Moore

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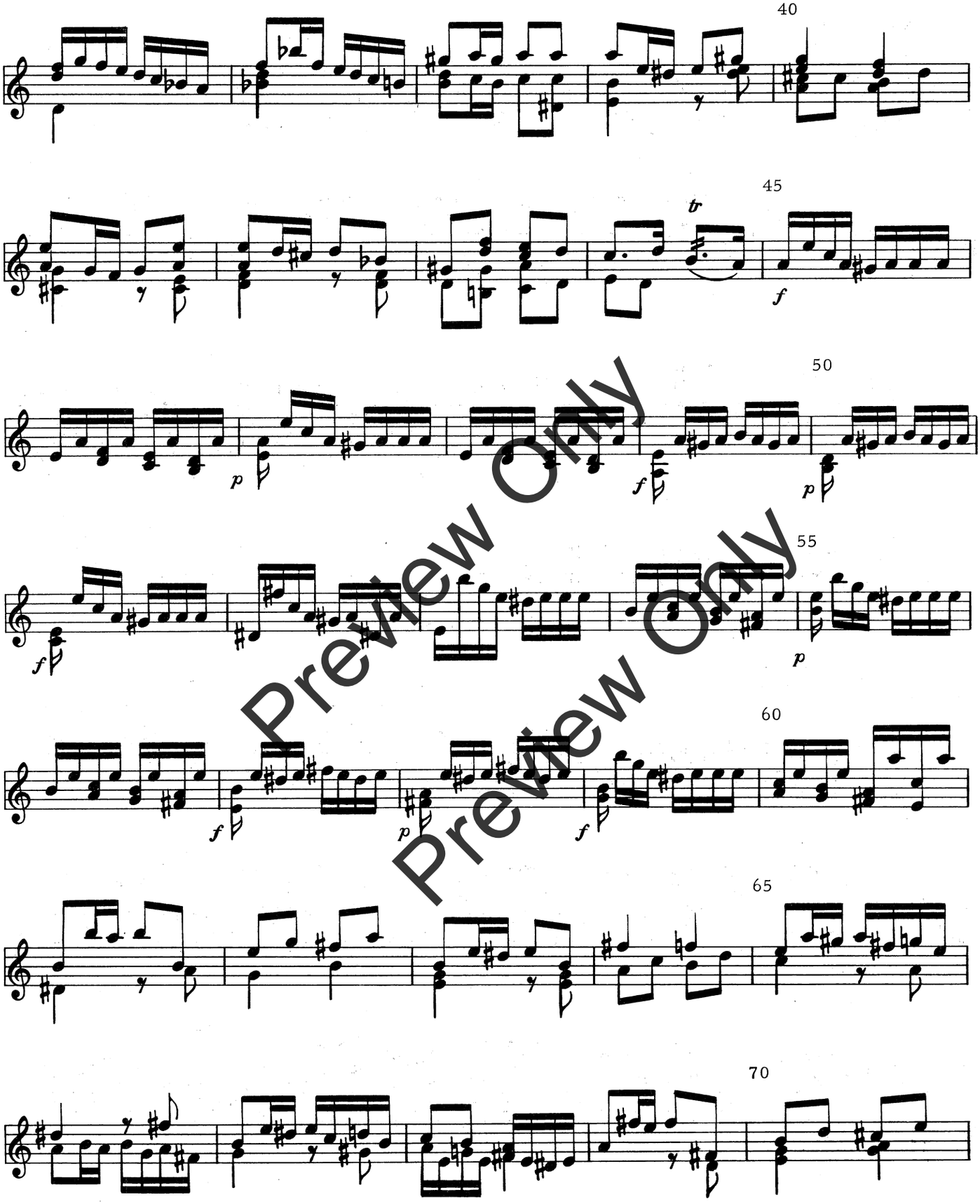


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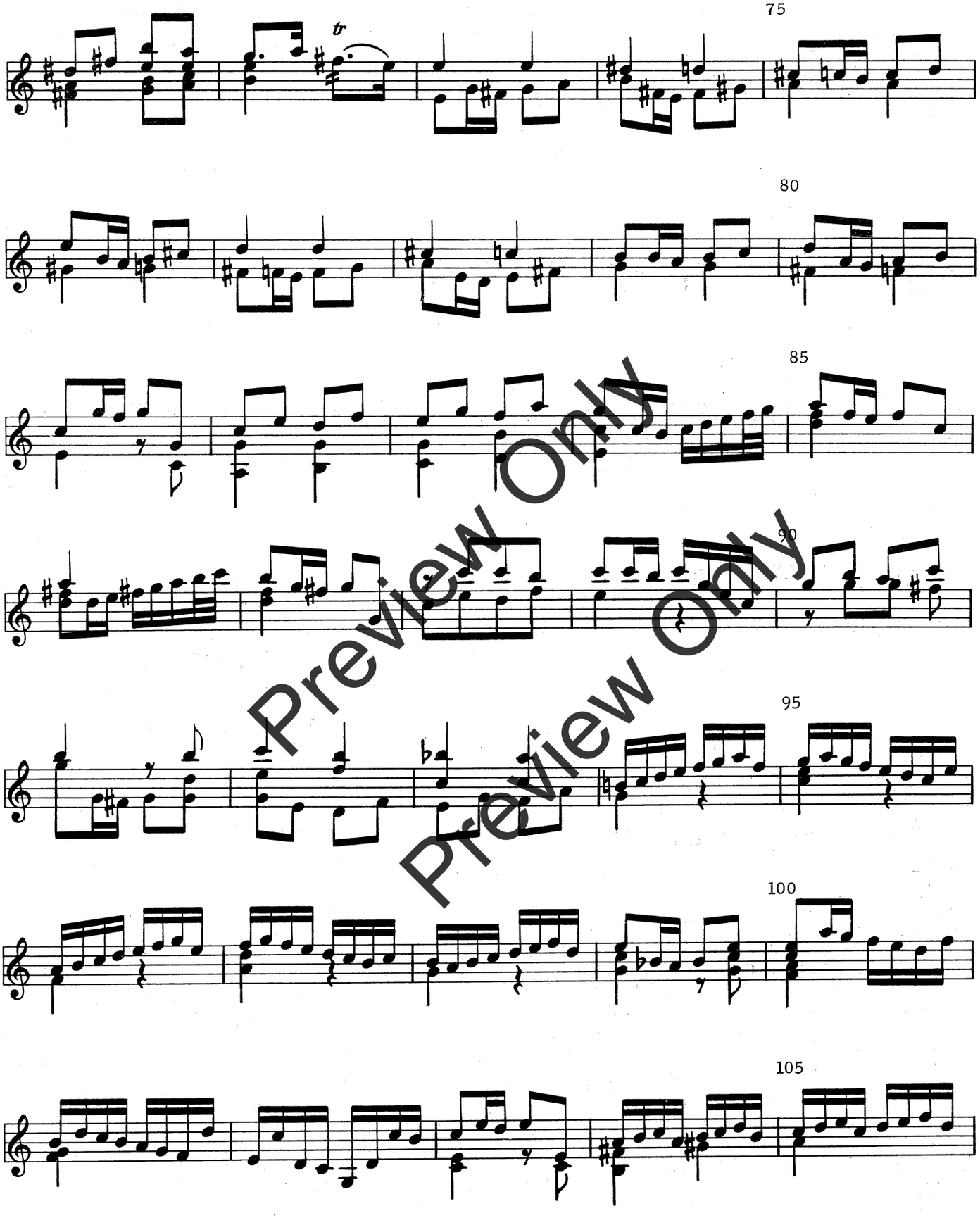


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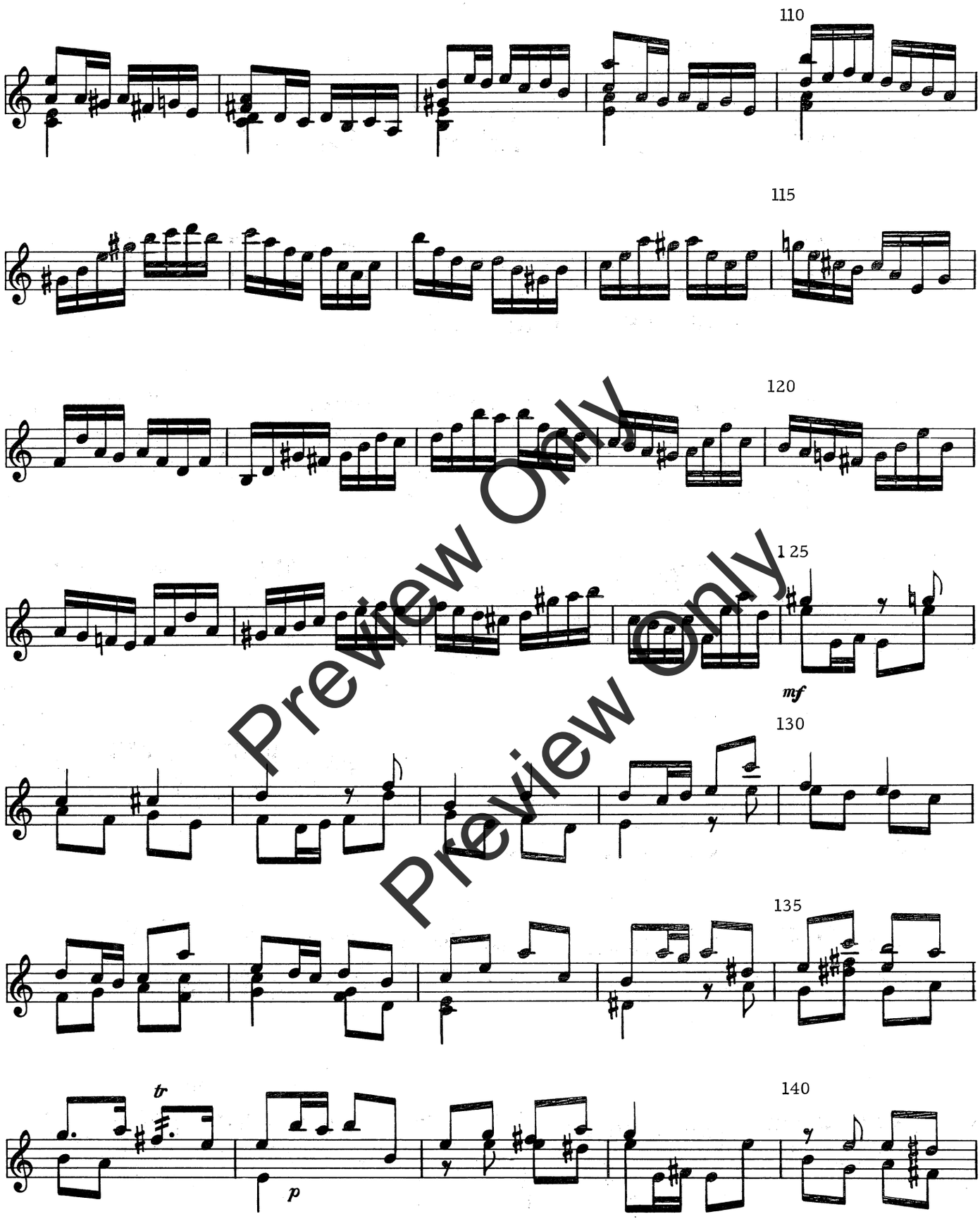


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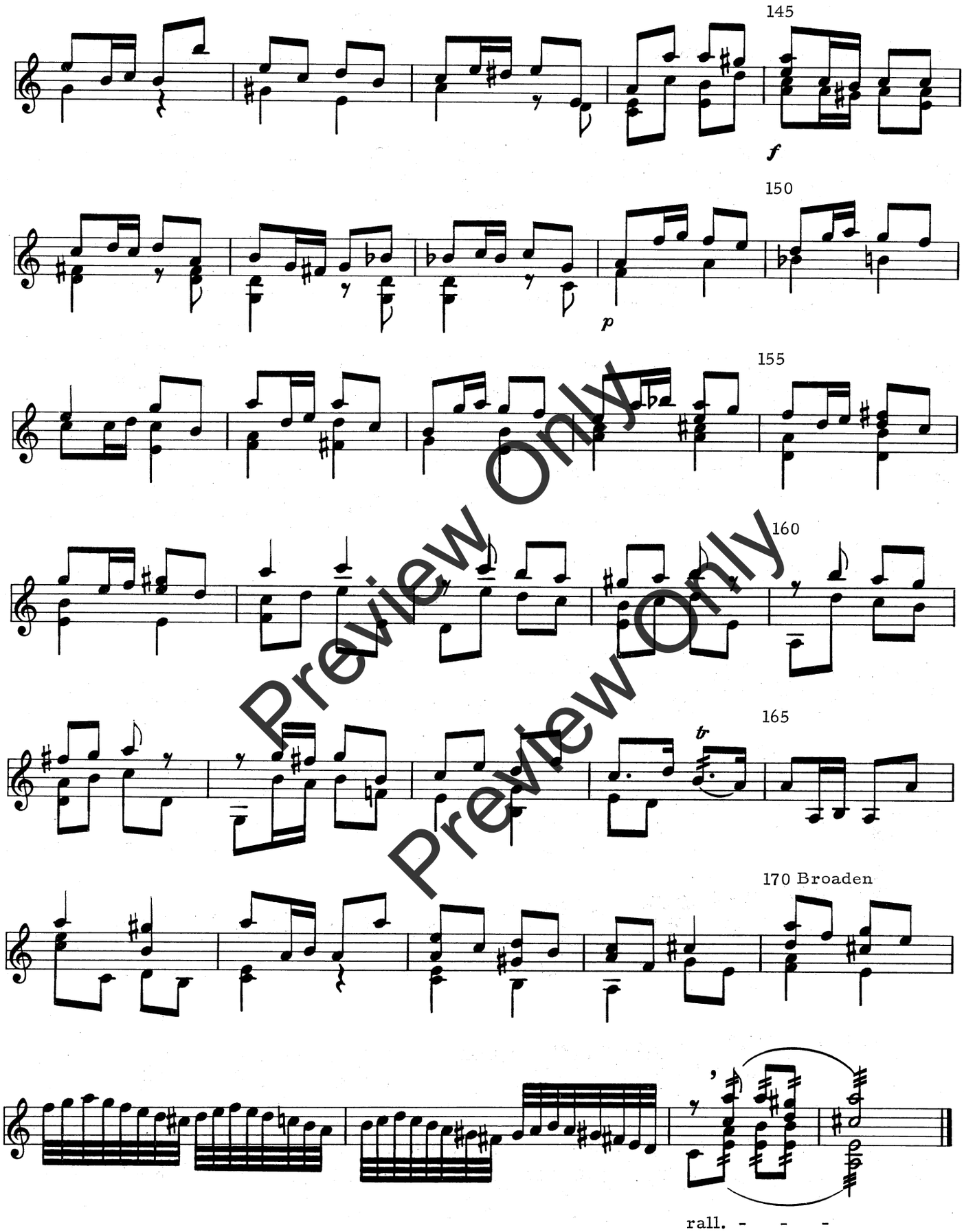


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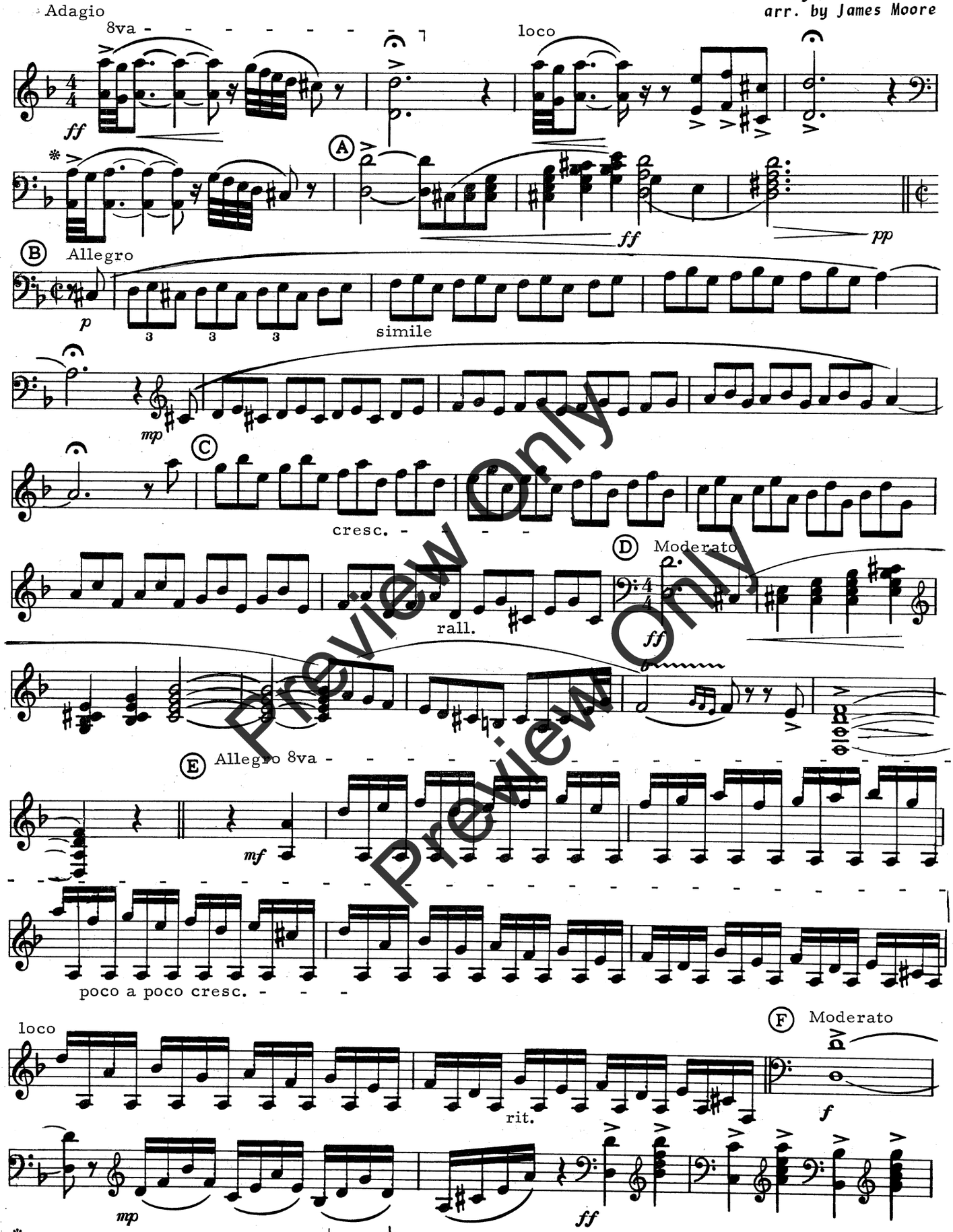
# Toccata from "Toccata and Fugue in D Minor"

by J.S. Bach
arr. by James Moore

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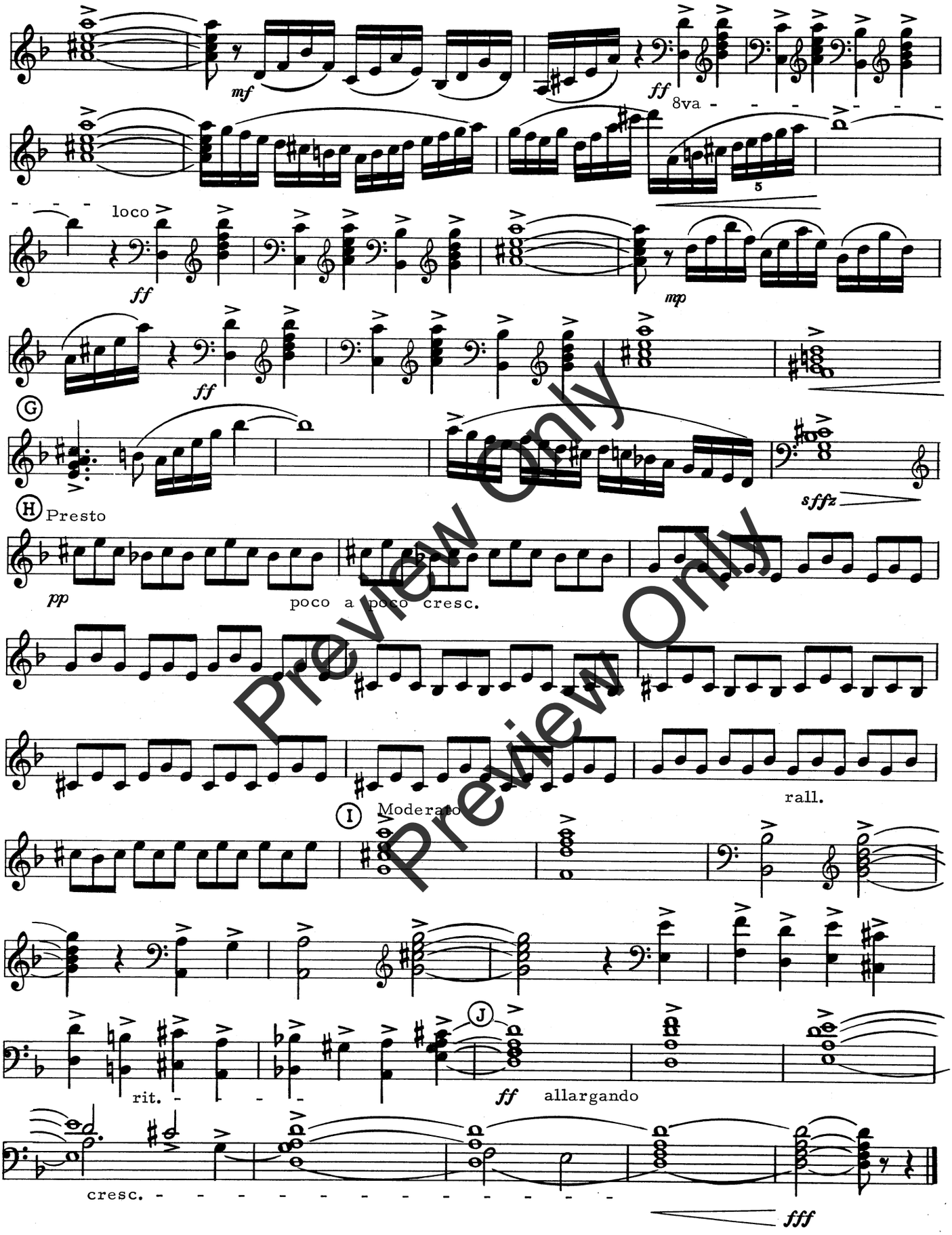
* On instruments without low A, B♭, & B♮ make the necessary octave adjustments. Roll interpretation is left to the discretion of the player.

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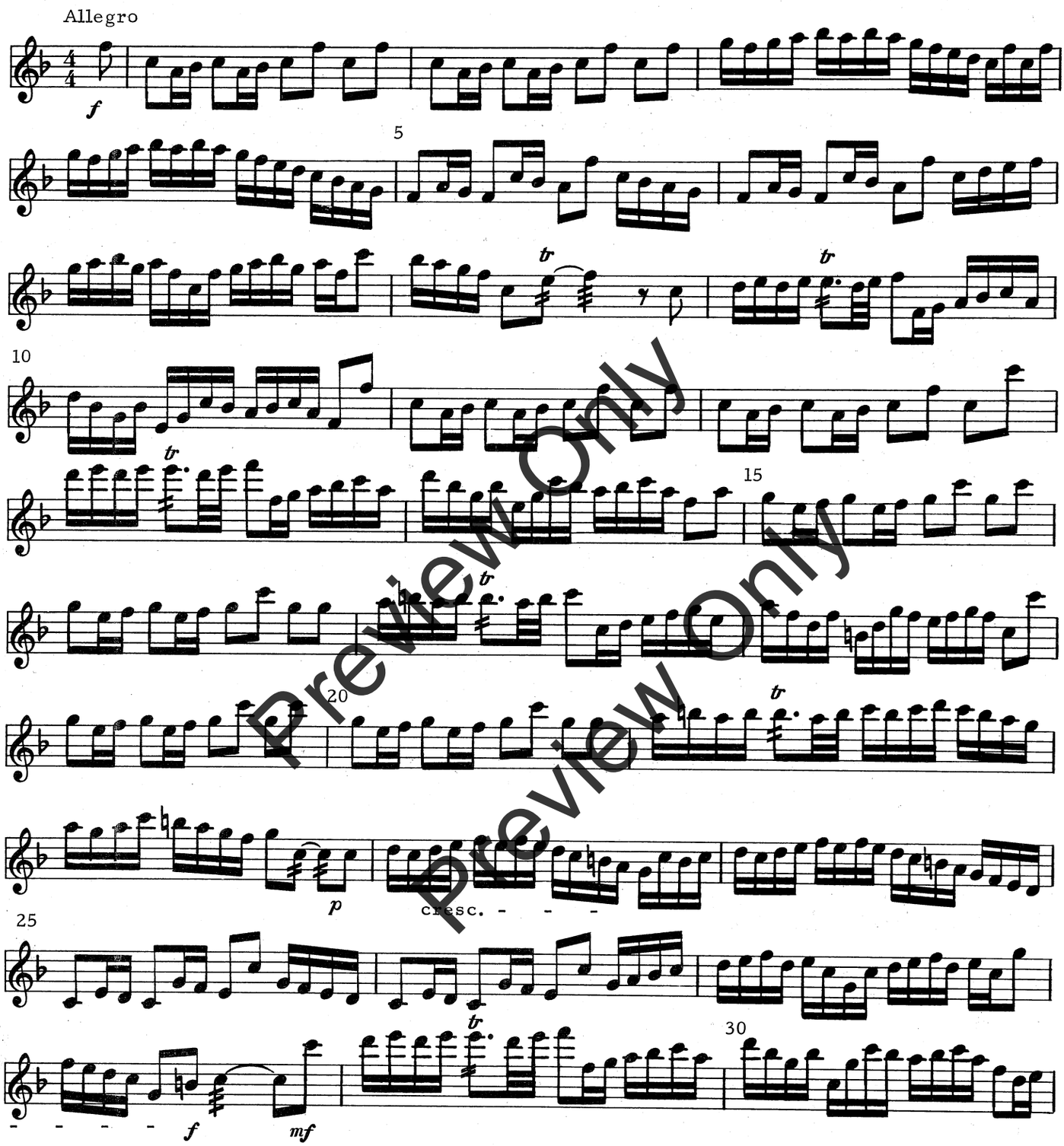
# 1st Movement from "Brandenberg Concerto No. 2"

by J.S. Bach
arr. by James Moore

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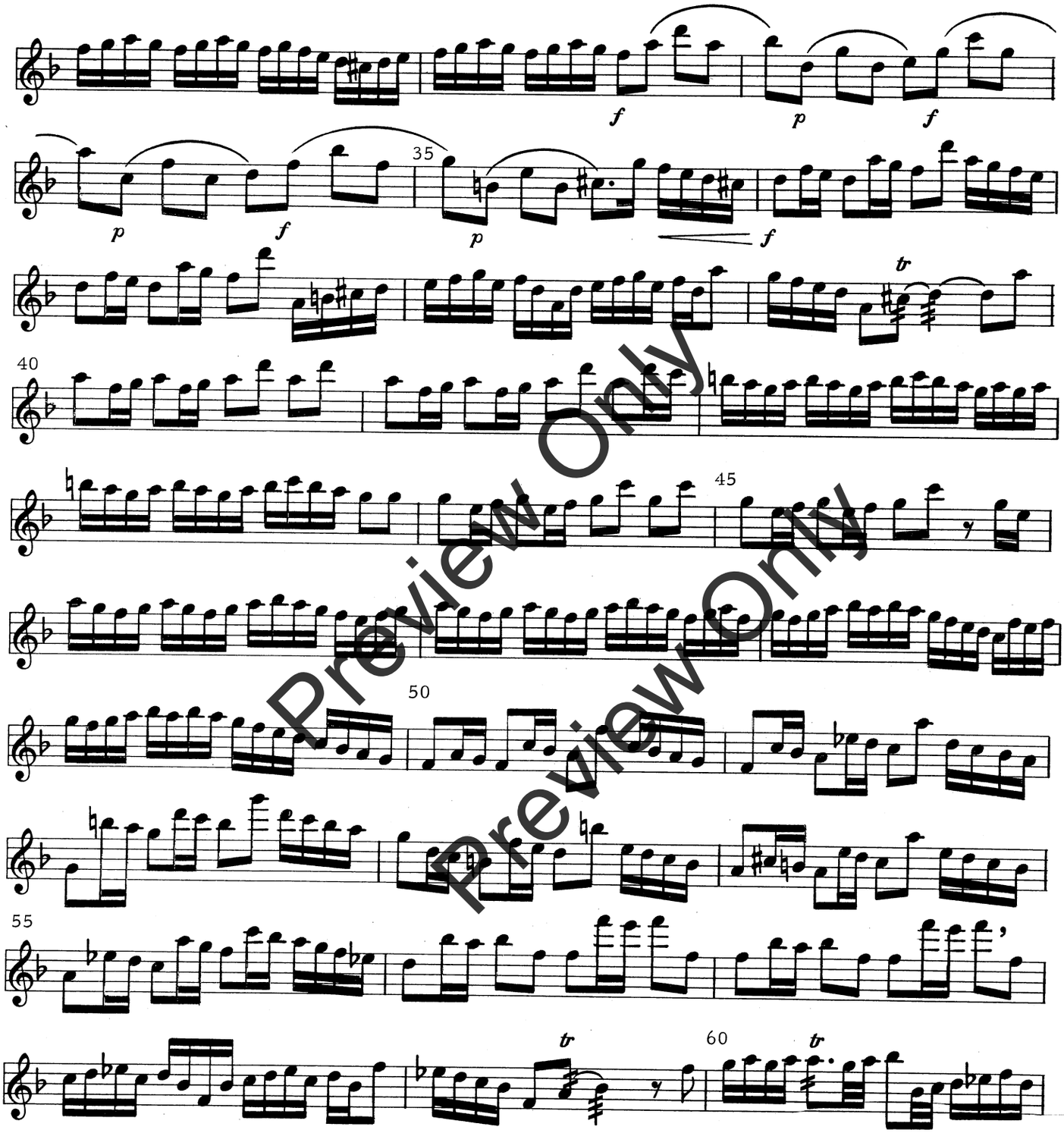


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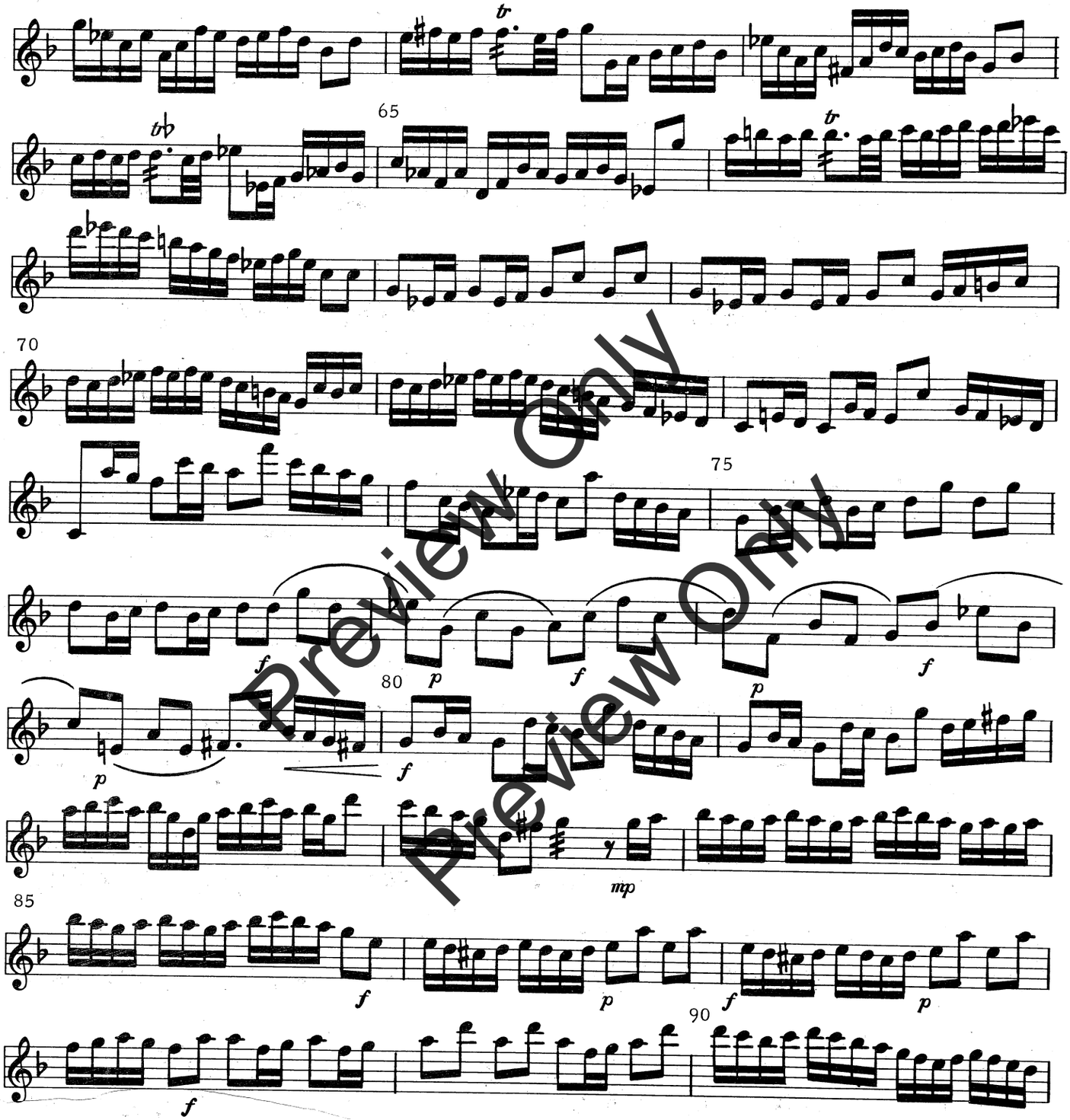


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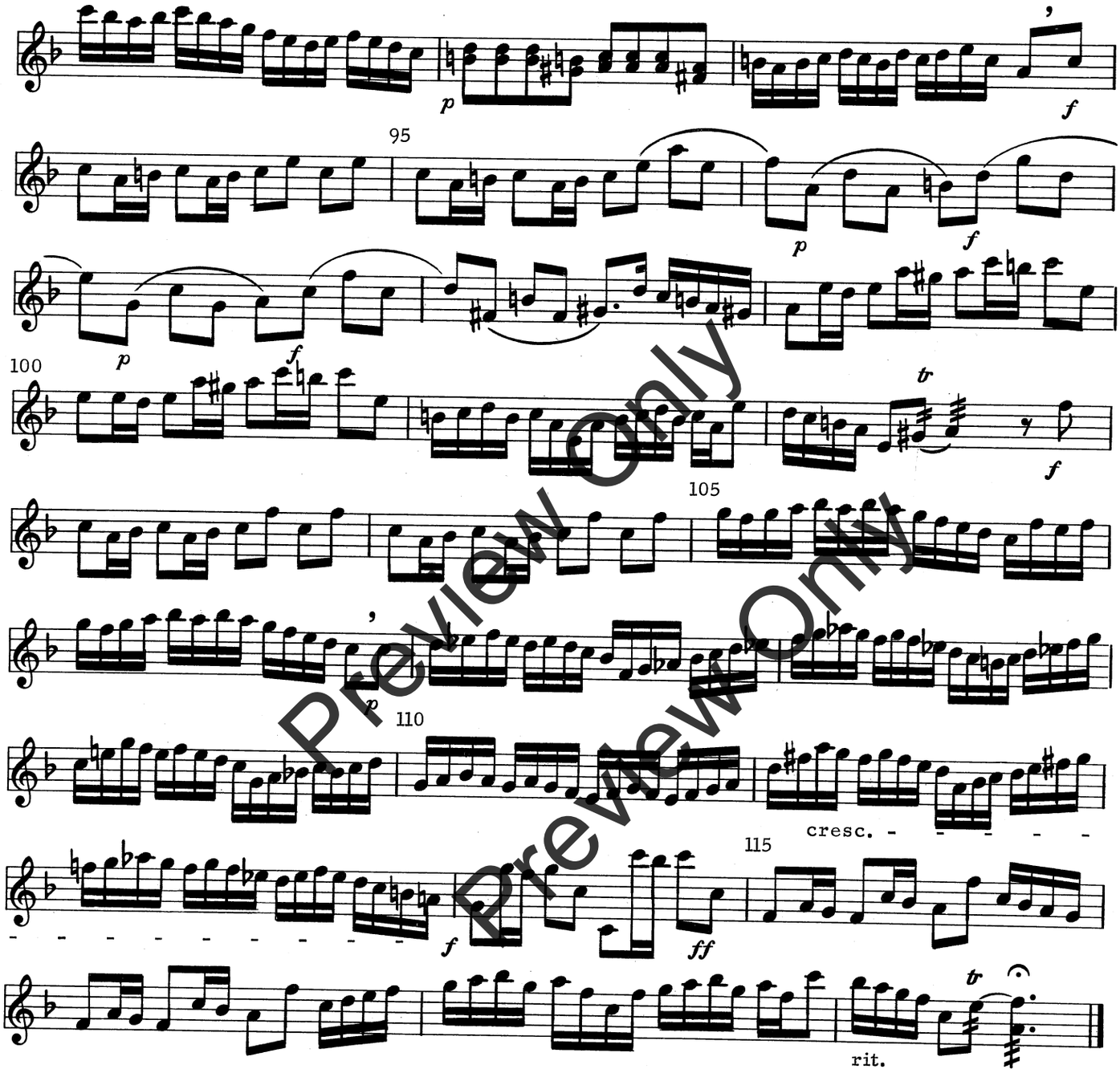


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