

BACH FOR MARIMBA

for 2, 3 and 4 Mallet Solos

arranged by James L. Moore

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.

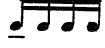


ABOUT THE AUTHOR

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

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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 passages 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.	

Minuet in G

by J.S. Bach
arr. by James Moore

Allegro

p

mf

mf

p

cresc.

f

poco rit. - - - -
(2nd time only)

A Mighty Fortress Is Our God

by J.S. Bach
arr. by James Moore

Majestically

f Roll all notes

mp

cresc.

f

rit.

Air for the G String

by J.S. Bach
arr. by James Moore

Lento e molto espressivo

p *tr*

cresc. *p*

1. *p*

2. *p* *mf*

(A)

p *cresc.* *f* *pp* *dolciss.*

(B)

tr *p* *cresc.* *f*

(C)

pp *cresc.* *f* *f*

1. *tr* *A Tempo* *poco rit.*

2. *tr* *molto rit.* *pp*

Chorale - Kom Susser Tod

by J.S. Bach
arr. by James Moore

Broadly (Roll all notes)

mf

p

mf

cresc.

f

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Presto from "Sonata in G Minor"

by J.S. Bach
arr. by James Moore

Presto

f e deciso

5

10

15

dim.

mf

20

cresc.

25

f

30

35

40

45

dim.

50

cresc.

55

f

60

65

Presto from "Sonata in G Minor" - 2

70

75 *mf*

80 *dim.* *p*

85 *f* 90

95 *f* 100 *dim.*

105

110

115 120

125

130 *cresc.*

135 *f*

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is G minor (two flats). The tempo is Presto. The score consists of 135 measures, with measure numbers 70, 75, 80, 85, 90, 95, 100, 105, 110, 115, 120, 125, 130, and 135 marked. Dynamic markings include *mf* (mezzo-forte), *dim.* (diminuendo), *p* (piano), *f* (forte), and *cresc.* (crescendo). The music features rapid sixteenth-note passages, often beamed together, and some measures with slurs. A large, diagonal watermark reading 'Preview Only' is overlaid across the center of the page.

Jesu, Joy of Man's Desiring

by J.S. Bach
arr. by James Moore

Flowing

First system of musical notation. Treble and bass staves in G major (one sharp) and 3/4 time. The treble staff begins with a triplet of eighth notes. The bass staff has a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The word "simile" is written above the bass staff. The system contains four measures.

Second system of musical notation, continuing the piece with four measures. The treble staff continues the flowing eighth-note pattern, while the bass staff provides harmonic support with chords.

Third system of musical notation, marked with a circled "A". It features a repeat sign at the beginning. The treble staff has a mezzo-forte (*mf*) dynamic. The system contains four measures.

Fourth system of musical notation, marked with a circled "B". It continues the piece with four measures, showing the treble staff's melodic line and the bass staff's accompaniment.

Fifth system of musical notation, continuing the piece with four measures. The treble staff maintains the eighth-note flow, and the bass staff continues with steady accompaniment.

Sixth system of musical notation, marked with a circled "C". It includes a repeat sign and concludes the piece with four measures. The treble staff ends with a final cadence, and the bass staff provides a concluding accompaniment.

This musical score is for the second part of 'Jesu, Joy of Man's Desiring'. It is written for piano in G major (one sharp) and 3/4 time. The score consists of six systems of music, each with a treble and bass staff joined by a brace. The first system includes a triplet of eighth notes in the treble and a 'cresc.' (crescendo) marking. The second system features a triplet of eighth notes and a circled 'E' above the staff. The third system has a circled 'F' above the staff. The fourth system includes a triplet of eighth notes, a 'dim.' (diminuendo) marking, and a large diagonal watermark reading 'Preview Only' across the center of the page. The fifth system continues the melodic line in the treble. The sixth system concludes with a 'p' (piano) dynamic marking and a 'poco rit.' (poco ritardando) instruction, ending with a double bar line.

1st Movement from "Concerto in A Minor"

by J.S. Bach
arr. by James Moore

Allegro Moderato

f

mf

dim.

mp

cresc.

f

mf

dim.

cresc.

f

tr

trill

A

B

mf

f

dim.

cresc.

p

p

cresc.

f

p

D

p

The musical score is written for a single melodic line in treble clef. It begins with a mezzo-forte (mf) dynamic and a series of eighth-note patterns. The dynamics fluctuate, including forte (f), piano (p), and crescendo (cresc.) markings. The key signature is A minor, indicated by the presence of natural signs on the F and C notes. The score includes various musical notations such as slurs, ties, and accidentals. A large, diagonal watermark reading 'Preview Only' is overlaid across the center of the page. The piece concludes with a final measure marked with a 'D' in a circle.

dim. *f* *mf* *p* *cresc.* *f* *dim.* *p* *cresc.* *f* *cresc.* *f* *dim.* *p* *cresc.* *f* *poco rit.*

(E) (F)

Fugue from "Sonata in A Minor"

by J.S. Bach
arr. by James Moore

Moderato assai

5

10

15

20

25

30

35

mf

tr

Fugue from "Sonata in A Minor" - 2

This musical score segment contains measures 40 through 70 of a fugue. The notation is written on a single staff in treble clef, with a key signature of one sharp (F#). The music is characterized by dense, rapid sixteenth-note passages, often in a descending or ascending scale-like fashion. Measure numbers 40, 45, 50, 55, 60, 65, and 70 are printed above the staff. Dynamic markings include *p* (piano) and *f* (forte). A trill is indicated by a 'tr' symbol above a note in measure 45. A large, diagonal 'Preview Only' watermark is overlaid across the center of the page.

75

80

85

90

95

100

105

This musical score segment contains measures 75 through 105 of a fugue. The music is written on a single staff in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. A trill (tr) is marked above a note in measure 76. The piece concludes with a double bar line at the end of measure 105. A large, diagonal watermark reading "Preview Only" is superimposed across the center of the page.

110

115

120

125

mf

130

135

140

p

This musical score segment contains seven staves of music, numbered 110 through 140. The notation is in treble clef with a key signature of one sharp (F#). The music features a complex fugue texture with multiple voices. A large, diagonal watermark reading "Preview Only" is overlaid across the center of the page. Performance markings include *mf* (mezzo-forte) at measure 125 and *p* (piano) at measure 135. The notation includes various note values, rests, and accidentals.

145

f

150

p

155

160

165

170 Broaden

rall. - - -

The image shows a musical score for a fugue. It consists of seven staves of music. The first staff starts at measure 145 and ends with a forte (*f*) dynamic. The second staff starts at measure 150 and ends with a piano (*p*) dynamic. The third staff starts at measure 155. The fourth staff starts at measure 160. The fifth staff starts at measure 165 and includes a trill (*tr*) marking. The sixth staff starts at measure 170 and is marked 'Broaden'. The seventh staff continues the music and ends with a 'rall.' (rallentando) marking. A large diagonal watermark 'Preview Only' is overlaid across the center of the page.

Toccata from "Toccata and Fugue in D Minor"

by J.S. Bach
arr. by James Moore

Adagio

8va - - - - - loco

A

B Allegro

p 3 3 3 simile

mp

C

cresc. - - -

D Moderato

rall. *ff*

E Allegro 8va -

mf

poco a poco cresc. - - -

loco

F Moderato

rit. *ff*

mp

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

Toccata from "Toccata and Fugue in D Minor" 2

The musical score is written for two staves, treble and bass clef. It includes various musical notations such as notes, rests, dynamics, and articulation marks. A large 'Preview Only' watermark is diagonally across the page.

Key markings and dynamics include:

- mf** (mezzo-forte)
- ff** (fortissimo)
- 8va** (octave up)
- loco** (loco)
- mp** (mezzo-piano)
- ff** (fortissimo)
- p** (piano)
- sffz** (sforzando)
- pp** (pianissimo)
- poco a poco cresc.** (poco a poco crescendo)
- rall.** (rallentando)
- Moderato** (Moderato)
- rit.** (ritardando)
- ff** (fortissimo)
- allargando** (allargando)
- cresc.** (crescendo)
- fff** (fortississimo)

Section markers are indicated by circled letters: (G), (H), (I), and (J).

Tempo markings include **Presto** and **Moderato**.

1st Movement from "Brandenburg Concerto No. 2"

by J.S. Bach
arr. by James Moore

Allegro

The musical score is written for a single melodic line in 4/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The score consists of 32 measures, divided into eight systems of four staves each. The first measure is marked with a forte (*f*) dynamic. Measures 5, 10, 15, 20, 25, and 30 are marked with measure numbers. Trills (*tr.*) are indicated above notes in measures 7, 9, 11, 13, 17, 19, 21, 23, 27, 29, and 31. Dynamics include *f* (forte), *mf* (mezzo-forte), *p* (piano), and *cresc.* (crescendo). The score ends with a double bar line at measure 32.

1st Movement from 'Brandenburg Concerto No. 2' - 2

35

40

45

50

55

60

p *f* *p* *f* *p* *f* *tr*

65

70

75

80

85

90

f *p* *mp* *f* *p* *f* *p*

1st Movement from "Brandenburg Concerto No. 2" - 4

This musical score page contains measures 95 through 115 of the first movement of Brandenburg Concerto No. 2. The music is written for a single melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is 3/4. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Dynamic markings include *p* (piano), *f* (forte), *tr* (trill), *cresc.* (crescendo), and *rit.* (ritardando). Measure numbers 95, 100, 105, 110, and 115 are clearly marked. A large, diagonal watermark reading "Preview Only" is overlaid across the center of the page.