## BACI FOR MARIMBA

## for 2, 3 and 4 Mallet Solos

arranged by James L. Moore

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

The arrangements are for 2,3 and 4 mallet marimba solos, grades
vibes and other bar percusson instruments by moving cert massages up or down an octave to fit into the limited ranges of these instruments.

Marimba and xylophone rolls are indicated ( $\mathbf{F}$ ) forse of the arrangements, or suggestions are given in the introductory comments, which should bead before playing each piece. When performing on vibes or orchestra bells, omit all rolls.
All of the pieces will be enjoyable to pland helpful in developing musicianship and technique.


DR. JAMES L. MOORE is Assistant Professor of Peneyssidn Instruments and Director of the University Percussion Ensemble at the Ohio State Universit incipal percussionist with the Columbus Symphony Orchestra, and is active as an author, clinjejan 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 Indina 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.


#### Abstract

MINUET IN G Correct sticking is important for developing a smooth playing style on the marimba. While alternate sticking (RL eto. 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 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
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.

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\begin{aligned}
& \text { AIR FOR THE G STRING . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . } \\
& \text { Roll all notes except } 32 \text { nd notes. Count in a very slow four beats per measure or subdivide } \\
& \text { into eight beats per measure. Move smoothly from note to note for a legato sound. Observe } \\
& \text { the phrasing carefully. }
\end{aligned}
$$

## CHORALE - KOM SUSSER TOD

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 alefs Some of the chords in this arrangement contain less than four notes; on these use mald that are most convenient and turn the others up away from the bars.

## PRESTO FROM "SONATA IN G MINOR"

 This movement from one of Bach's well known technique. Strive for stability of rhythm and be helpful to identify the names of the arp note accuracy before working up speed. It will gios so that they may be thought of as chords rather than unrelated notes. Use doublasticking (i.e. RR or LL) occasjonaty to free one hand or the other for moving to a higer 10wer bar, thus avoiding dificult and awkward cross stickings. The violin phrase markings are given as an aid to unaerstanding the correct grouping and emphasis of the notes.

## JESU, JOY OF MAN' S DESIRING . This arrangement is intended to be played by one player hond. with the moving triolet figures are to be played by the

 hand mallets lightly stroke the chords. Roll only the fou mallet mallet(s) while the left An optional and easier means of performance is as and with one player playing the treble clef part and another the bass clef part.
## 1ST MOVEMENT FROM '‘CONCERTO IN A MINOR" <br> This movement from Bach's famous violin cancerto is an excellent study for marimba alone, or it may be played using the standard pang acompaniment. 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 orohestra.

Minuet in G
by J.S. Bach
arr. by James Moore


A Mighty Fortress Blur God
by J.S. Bach
arr. by James Moore




## Air for the G String

by J.S. Bach
arr. by James Moore
Lento e molto espressivo


Chorale - Kom Susser Tod
by J.S. Bach
arr. by James Moore


Presto from "Sonata in G Minor"
by J.S. Bach arr. by James Moore



(A)

(B)



1st Movement from "Concerto in A Minor"
by J.S. Bach
arr. by James Moore




Fugue from "Sonata in A Minor"
by J.S. Bach
arr. by James Moore




Fugue from "Sonata in A Minor" - 3


80



115



# Toccata from "Toccata and Fugue in D Minor" 

Adagio



(4)


[^0]

1st Movement from "Brandenberg Concerto No. 2"
by J.S. Bach
arr. by James Moore






[^0]:    * On instruments without low $A, B b$, \& $B$ make the necessary octave adjustments. Roll interpretation is left to the discretion of the player.

