

Organ Concerto in C BWV 594

Johann Sebastian Bach
Arranged by David Marlatt

A fairly common practice in the Baroque era was for organists (especially the great J.S. Bach) to “borrow” and transcribe orchestral music from themselves or other composers to create spectacular organ solos. Bach adapted several works by Vivaldi such as this Concerto in D “Grosso Mogul” originally for solo violin and strings. The organ and brass pass the musical material between them and sometimes double at the octave to create a powerful effect. This transcription is the opening *Allegro* movement only.

PREVIEW ONLY

ORGAN CONCERTO in C

BWV 594

J.S. Bach
(1685-1750)
Arranged by David Marlatt

Allegro $\text{♩} = 108$

C Trumpet 1

C Trumpet 2

F Horn

Trombone

Tuba

Organ

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5 6 7 8

Measures 9-12 of the musical score. The piano part (bottom system) features a steady eighth-note accompaniment in the right hand and a more active line in the left hand. The violin part (top system) has a melodic line in the first violin and a supporting line in the second violin. Measure 12 includes a forte (*f*) dynamic marking.

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Measures 13-15 of the musical score. The piano part continues with its accompaniment. The violin part features a melodic line in the first violin and a supporting line in the second violin. Measure 15 includes a forte (*f*) dynamic marking.

16 17 18 19

mf

mf

16 17 18 19

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21 22 23 24

mf

mf

f

f

20 21 22 23 24

f

25 26 27

25 26 27

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28 29 30 31

28 29 30 31

32 33 34

Musical score for measures 32-34. The score is written for a piano with five staves. Measures 32 and 34 feature a melody in the treble clef and a bass line in the bass clef. Measure 33 features a complex texture with multiple voices in both the treble and bass clefs, including sixteenth-note patterns.

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35 36 37

Musical score for measures 35-37. The score is written for a piano with five staves. Measures 35 and 37 feature a melody in the treble clef and a bass line in the bass clef. Measure 36 features a complex texture with multiple voices in both the treble and bass clefs, including sixteenth-note patterns.

38 39 40

38 39 40

38 39 40

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41 42 43 44

41 42 43 44

41 42 43 44

45 46 47 48

45 46 47 48

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50 51 52

49 50 51 52

53 54 55

mf

mf

53 54 55

PREVIEW ONLY

56 57 58 59

f

f

f

f

56 57 58 59

60 61 62 63

60 61 62 63

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64 65 66

64 65 66

67 68 69

Musical score for measures 67-69. The score is written for a grand piano (treble and bass clefs) and a vocal line (treble clef). The key signature is one sharp (F#). The melody in the vocal line consists of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords and eighth notes in the left hand.

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70 71 72

Musical score for measures 70-72. The score continues from the previous system. The vocal line and piano accompaniment maintain the same rhythmic and melodic patterns. The piano accompaniment includes a steady eighth-note pattern in the right hand and a bass line with chords and eighth notes in the left hand.

73 74 75

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76 77 78 79

80 81 82 83

f *f* *f* *f*

80 81 82 83

tr

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85 86 87

84 85 86 87

88 89 90 91

88 89 90 91

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93 94 95

92 93 94 95

96 97 98

Three systems of empty musical staves, each containing five staves (treble, alto, tenor, bass, and a lower bass staff). The measures are labeled 96, 97, and 98.

96 97 98

Three systems of musical notation for measures 96, 97, and 98. Each system consists of five staves. Measure 96 starts with a key signature of one sharp (F#). The notation includes various rhythmic patterns and accidentals.

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99 100 101

Three systems of empty musical staves, each containing five staves. The measures are labeled 99, 100, and 101.

99 100 101

Three systems of musical notation for measures 99, 100, and 101. Each system consists of five staves. Measure 99 starts with a key signature of one flat (Bb). The notation includes various rhythmic patterns and accidentals.

102 103 104 105

102 103 104 105

3 3 3 3

3 3

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106 107 108 109

106 107 108 109

3 3 3 3

3 3 3 3

3 3 3 3

3 3

110 111 112 113

f *f* *f*

110 3 3 3 3 111 *tr* 112 113

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114 115 116 117

118 119 120

118 119 120

PREVIEW ONLY

121 122 123 124

121 122 123 124

125 126 127

125 126 127

PREVIEW ONLY

128 129 130

128 129 130

131 132 133

131 132 133

PREVIEW ONLY

134 135 136 137

134 135 136 137

138 139 140 141

138 139 140 141

PREVIEW ONLY

142 143 144 145

142 143 144 145

146 147 148

146 147 148

PREVIEW ONLY

149 150 151 152

149 150 151 152

153 154 155 156

153 154 155 156

PREVIEW ONLY

7 15 15 15

mf *mf*

157 *tr*

161 162 163

Musical score for measures 161-163. The score is written for a grand piano (treble and bass clefs) and a vocal line (treble clef). Measure 161 shows a vocal line with a quarter note G4 and a half note A4. Measure 162 shows a vocal line with a quarter note G4 and a half note A4. Measure 163 shows a vocal line with a quarter note G4 and a half note A4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand.

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164 165 166 167

Musical score for measures 164-167. The score is written for a grand piano (treble and bass clefs) and a vocal line (treble clef). Measure 164 shows a vocal line with a quarter note G4 and a half note A4. Measure 165 shows a vocal line with a quarter note G4 and a half note A4. Measure 166 shows a vocal line with a quarter note G4 and a half note A4. Measure 167 shows a vocal line with a quarter note G4 and a half note A4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand.

168 169 170 171

168 169 170 171

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172 173 174

172 173 174

175 176 177 *molto rit.*

175 176 177 *molto rit.*

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