EIGHTH NOTE PUBLICATIONS

Concerto in D Minor
BWV 596

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 especially from the set of pieces entitled L'estro armonico (Op. 3). This particular transcription was Op. 3 No. 11 and is truly a concerto grosso in instrumentation. The opening Allegro is quasi-improvisatory almost in a toccata manner. The short Adagio strongly resembles the treatment of the middle movement of Bach's Brandenburg Concerto No. 3. After an extended fugal section that also contains concerto-like material the soaring Largo movement, in Siciliano rhythm, truly features the most soprano solo voice of the ensemble. The final Allegro is based on rising tonal repetitions that were prevalent all throughout Vivaldi's works and provide a dramatic ending to the work.

The majority of the material originates from the organ concerto by J. S. Bach but there are several figurations which have been taken from the original writings of Vivaldi. Several sections required an octave displacement and are not found in either version. Matching dynamics, articulations and length of notes is crucial in a work such as this that passes off the contrapunctal line. The short Grave section allows for optional ornamentation between the chords by the principal trumpet. In the fugue (m. 36), the statement should be played at forte then the volume reduced to allow for the next statement to be heard. The Largo (m. 106) is a solo for the piccolo trumpet and the cup muted chords should play a supportive role to the soloist. The editor has intentionally left dynamic shadings to the soloist and the indicated forte marking implies soloistically.

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Double Brass Quintet

CONCERTO IN D MINOR

after A. Vivaldi's L'Estro armonico (Op. 3 No. 11)

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

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