



# MAURIZIO MACHELLA

Arranger, Interpreter, Publisher

Italia

## About the artist

Famous musician and organist, known throughout the world.

Italian publisher, researcher and organist.

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**Qualification:** Organist

**Personal web:** <http://www.facebook.com/home.php?ref=home#/profile.php?id=100000082741780&ref=name>

## About the piece



**Title:** Aria: Ertödt' uns durch dein' Güte. Trascrizione da Concerto per Grande Organo [from BWV 22]

**Composer:** Bach, Johann Sebastian

**Arranger:** MACHELLA, MAURIZIO

**Licence:** Public domain

**Publisher:** MACHELLA, MAURIZIO

**Instrumentation:** Organ solo

**Style:** Classical

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# Ertödt' uns durch dein' Güte

from Cantata BWV 22: Jesus nahm zu sich die zwölf

Trascrizione da Concerto per Grande Organo

a cura di  
Maurizio Machella

**J.S. BACH**

Andante



Ped.

The first system of musical notation for the organ transcription. It consists of three staves: a treble clef staff with a 4/4 time signature, a bass clef staff, and a pedal staff. The music is in B-flat major and begins with a series of eighth-note patterns in the treble and bass, with the pedal part remaining silent.

The second system of musical notation, starting at measure 3. It continues the organ transcription with more complex eighth-note patterns in the treble and bass staves, and a simple bass line in the pedal staff.

*Ancia dolce*

The third system of musical notation, starting at measure 6. The organ transcription continues with similar rhythmic patterns in the treble and bass staves, and a simple bass line in the pedal staff.

The fourth system of musical notation, starting at measure 8. This system concludes the organ transcription with a final cadence in the treble and bass staves, and a simple bass line in the pedal staff.

11

11

This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in a key signature of two flats. The music begins at measure 11. The right hand features a complex, flowing melodic line with many sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

14

14

This system contains the next two staves of music, starting at measure 14. The musical texture continues with the right hand playing a dense stream of sixteenth notes and the left hand playing a more rhythmic accompaniment.

17

17

This system contains the next two staves of music, starting at measure 17. The right hand's melodic line shows some chromatic movement, and the left hand's accompaniment remains consistent.

20

20

This system contains the next two staves of music, starting at measure 20. The right hand continues its intricate sixteenth-note pattern, and the left hand provides a solid harmonic foundation.

23

23

This system contains the final two staves of music, starting at measure 23. The right hand concludes with a trill (tr) on a note, while the left hand continues its accompaniment. The system ends with a double bar line.