



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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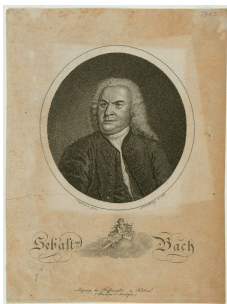
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Qualification: Organist

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About the piece



Title: FANTASIA SOPRA: "Herr Jesu Christ" (Krebs attr.)
[BWV Anh.172]

Composer: Bach, Johann Sebastian

Licence: Public domain

Publisher: MACHELLA, MAURIZIO

Instrumentation: Organ solo

Style: Classical

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Fantasia sopra: Herr Jesu Christ, dich zu uns wend

a cura di Maurizio Machella

(Attribuito a:
Johann Ludwig Krebs)
BWV Anh. 172

(Allegro)



Musical notation for measures 1-4. The score is in G major (one sharp) and common time (C). It features a treble and bass clef. The right hand has a melodic line with some triplets and grace notes. The left hand provides a steady accompaniment.

Musical notation for measures 5-8. The score continues with similar melodic and accompanimental patterns. Measure 5 is marked with a '5' at the beginning of the staff.

Musical notation for measures 9-12. The score concludes with a final cadence. Measure 9 is marked with a '9' at the beginning of the staff.

13

Musical score for measures 13-17. The score is written for piano in G major (one sharp) and 3/4 time. It features a complex texture with rapid sixteenth-note passages in the right hand and a steady eighth-note accompaniment in the left hand. Trills (tr) are marked above several notes in the right hand.

18

Musical score for measures 18-22. The texture continues with intricate right-hand figures and a consistent left-hand accompaniment. Trills (tr) are present in the right hand. The notation includes various note values and rests.

23

Musical score for measures 23-27. The score concludes with a change in tempo. The first four measures are marked *Adagio*, and the final measure is marked *Vivace*. Trills (tr) are used throughout the section.

Adagio *Vivace*

28

Musical score for measures 28-31. The score is written for piano in G major (one sharp). It consists of three staves: a grand staff (treble and alto clefs) and a bass staff. The melody in the grand staff is highly rhythmic, featuring eighth and sixteenth notes with frequent beaming. The bass staff provides a simple harmonic accompaniment with quarter notes and rests.

32

Musical score for measures 32-35. The score continues in G major. The grand staff melody remains intricate with sixteenth-note patterns. The bass staff accompaniment includes a notable slur over the final two measures of this system, indicating a phrase or a specific articulation.

36

Musical score for measures 36-39. The grand staff melody continues with similar rhythmic complexity. The bass staff accompaniment features a long, sustained note in the final measure of the system, possibly serving as a cadence or a transition point.

41

Musical score for measures 41-45. The score is written for three staves: Treble, Middle, and Bass. The key signature is one sharp (F#). The music features a complex melodic line in the Treble staff with many sixteenth and thirty-second notes, often beamed together. The Middle staff provides a rhythmic accompaniment with eighth and sixteenth notes. The Bass staff has a more melodic line with some rests.

46

Musical score for measures 46-50. The score is written for three staves: Treble, Middle, and Bass. The key signature is one sharp (F#). The music continues with intricate melodic patterns in the Treble staff and a steady accompaniment in the other staves.

51

Musical score for measures 51-55. The score is written for three staves: Treble, Middle, and Bass. The key signature is one sharp (F#). The music concludes with a final melodic flourish in the Treble staff and a sustained bass line in the Bass staff.