



# MAURIZIO MACHELLA

Arrangeur, Interprete, Editeur

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## A propos de la pièce



**Titre:** AIR. Trascrizione da Concerto per Grande Organo e Clavicembalo (Harpsichord)  
[from BWV 1068]

**Compositeur:** Bach, Johann Sebastian

**Arrangeur:** MACHELLA, MAURIZIO

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**Editeur:** MACHELLA, MAURIZIO

**Instrumentation:** Orgue, Clavecin

**Style:** Classique

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# Air per Grande Organo e Clavicembalo

dalla Suite per orchestra BWV 1068

## Trascrizione da Concerto

a cura di Maurizio Machella

Johann Sebastian Bach

1685-1750

Adagio



Organo

Pedale

Clavicembalo

The first system of the musical score. It consists of three staves. The top staff is for the Organ (Organo), the middle for the Pedal (Pedale), and the bottom for the Cembalo (Clavicembalo). The Organ part has a treble clef and a common time signature. The Pedal part has a bass clef and a common time signature. The Clavicembalo part has a grand staff with treble and bass clefs and a common time signature. The music is in a slow, adagio tempo. The Organ part features a melodic line with a trill (tr) and a fermata. The Pedal part has a steady eighth-note accompaniment. The Clavicembalo part has a more complex texture with sixteenth-note patterns and chords.

The second system of the musical score, continuing from the first. It also consists of three staves for Organ, Pedal, and Clavicembalo. The Organ part has a treble clef and a common time signature. The Pedal part has a bass clef and a common time signature. The Clavicembalo part has a grand staff with treble and bass clefs and a common time signature. The music continues with similar textures and includes first and second endings (1. and 2.) for both the Organ and Clavicembalo parts. The Organ part has a trill and a fermata. The Clavicembalo part has a more complex texture with sixteenth-note patterns and chords.

La registrazione è lasciata alla discrezione e intelligenza dell'organista.

8

First system of musical notation, measures 8-10. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. Measure 8 features a complex melodic line in the treble clef with a trill-like ornament. The bass clef part has a steady eighth-note accompaniment. Measure 9 continues the melodic development. Measure 10 shows a change in the bass line with a sharp sign.

8

Second system of musical notation, measures 8-10. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. Measure 8 features a melodic line in the treble clef with a trill-like ornament. The bass clef part has a steady eighth-note accompaniment. Measure 9 continues the melodic development. Measure 10 shows a change in the bass line with a sharp sign.

11

First system of musical notation, measures 11-13. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. Measure 11 features a melodic line in the treble clef with a trill-like ornament. The bass clef part has a steady eighth-note accompaniment. Measure 12 continues the melodic development. Measure 13 shows a change in the bass line with a sharp sign.

11

Second system of musical notation, measures 11-13. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. Measure 11 features a melodic line in the treble clef with a trill-like ornament. The bass clef part has a steady eighth-note accompaniment. Measure 12 continues the melodic development. Measure 13 shows a change in the bass line with a sharp sign.

14

This system contains measures 14, 15, and 16. It features a vocal line in the upper staff with a melodic line and a piano accompaniment in the lower two staves. The piano part includes a steady bass line and a more active treble line with eighth and sixteenth notes.

14

This system contains measures 14, 15, and 16, continuing the piano accompaniment from the first system. It shows the intricate texture of the piano part with various rhythmic patterns and chordal structures.

17

This system contains measures 17, 18, and 19. The vocal line in the upper staff includes a trill in measure 19. The piano accompaniment continues with a consistent bass line and active treble accompaniment.

17

This system contains measures 17, 18, and 19, continuing the piano accompaniment from the first system. It shows the intricate texture of the piano part with various rhythmic patterns and chordal structures.