

# **Johann Sebastian Bach**

## **Air from Suite #3 for Orchestra**

**Arranged for wind soloist and organ with optional guitar and optional extra instruments**

**by Klaus Smedegaard Bjerre 2013**

This arrangement is an offspring from the setting for 14-piece brass also available from my project about making music downloadable for free. The 14-piece version has the full horn section and the euphonium as soloists. During the repeats of the A and B sections the euphonium or one of the horns steps forward as a *primus inter pares* playing embellishments of the solo line. This present setting in its barebones version has a wind soloist playing the embellished solo part accompanied by an organ with at least 2 manual keyboards plus a pedal keyboard.

Whereas the soloist represents the original 1<sup>st</sup> violin line, then the top organ stave presents the original 2<sup>nd</sup> violin line. The middle organ stave presents the original viola line. The 8' and 16' stops played by the pedal represent the cello and double bass lines. With a soloist in the tenor range a quite soft 8' pedal stop allows for a better audibility of the soloist.

Soloist and organ alone would not represent the chord progression in the rhythmical fashion known from the baroque lute and harpsichord. Hence an optional guitar part has been provided. Written in traditional notation and in tablature it only makes use of the guitar's 4 top strings, so that the chords don't go below the 16' bass line.

Depending on the availability of players the solo line could be played by English horn, soprano, alto, or bass clarinets, bassoon, tenor saxophone, horn, baritone, or euphonium. Secondary soloists could join in on the plain (less embellished) solo line, as long as the balance allows for the prominence of the main soloist.

English horn, clarinet, or alto saxophone could join the 2nd violin line together with the upper organ stave. Bass clarinet, tenor saxophone, horn or trombone, could join the viola line with the middle organ stave. Bassoon or bass trombone could join the 8' bass line. Contrabassoon and tuba could join the 16' bass line. Tubas with special reading and range preferences will find a relevant and compatible part among the parts for the 14-piece brass setting.

This setting and the setting for 14-piece brass are fully compatible to the extent that the organ and/or the guitar may join in on the 14-piece brass performances, as long as good balance stays a main consideration.

With the chosen transposition to Bb major very few organ pedals will be able to play the lowest notes. Bach's original sequence of intervals has been written with normal size note heads. The suggested alternative notes have been cued in.

This setting is worthwhile in its own musical right. And then it may work well as the joint programme item in the context of church concerts where more wind soloists are presented.