

Suite No. 2

BWV 1067

Contrabass & Piano / Organ

Arr.: Colette Mourey

Johann Sebastian Bach

EMR 93824

EMR 51827: Contrabass & String Orchestra

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Colette Mourey



www.colettemourey.com

English: Colette Mourey was born in 1954 and forms future schoolteachers at the University of Franche-Comté in France. Since 2008 she has been working on her own theory of "hypertonicity", which is based on a larger scale than the octave, thus radically transforming atonal counterpoint techniques by allowing the reintroduction in this context of "natural consonances". At the same time this experiment allows the composer to create methods of musical initiation and education which embrace a wide spectrum of contemporary tendencies, both in the geographical and historical senses. The passage from atonality to hypertonicity is the result of her desire to bring serious contemporary composition and more popular trends closer together, whilst remaining within a complex musical organisation.

Français: Née en 1954, professeur à l'Université de Franche-Comté, France, où elle enseigne aux professeurs des écoles en formation, Colette Mourey travaille sur l'élaboration d'une "hypertonalité", qu'elle a inventée, de 2008 à 2010. Cette "hypertonalité", qui repose sur des échelles supérieures à l'octave, et qui transforme radicalement les techniques de contrepoint atonal, permet la réintroduction dans ce contexte de "consonances" "naturelles". Parallèlement, cette expérimentation permet à la compositrice de fonder des méthodes d'éveil musical ou de formation musicale plus largement ouvertes sur tous les courants contemporains, géographiquement et historiquement. Son passage, de l'atonalité à l'hypertonalité, est la résultante du souhait qu'elle émet, de rapprocher composition contemporaine et "grand public", tout en restant dans une organisation musicale complexe.

Deutsch: Colette Mourey wurde 1954 geboren, und unterrichtet zur Zeit zukünftige Schullehrer an der Universität der Franche-Comté (Frankreich). Seit 2008 entwickelt sie ihre eigene Theorie der "Hypertonalität", die auf einer Skala beruht, die grösser als die Oktave ist. Diese Erfindung verwandelt grundsätzlich die Technik des atonalen Kontrapunktes, so dass "natürliche Konsonanzen" in diesem Zusammenhang wieder eingeführt werden können. Gleichzeitig erlaubt dieses Experiment der Komponistin, neue Erziehungsmethoden zu gründen, die eine breitere Öffnung zu allen zeitgenössischen Stilrichtungen einführt, im geographischen sowie auch im geschichtlichen Sinn. Dieser Übergang von der Atonalität zur Hypertonalität ist das Ergebnis ihres Wunsches, ernste zeitgenössische Komposition und andere, eher populäre Stile näher zusammenzubringen, aber doch innerhalb einer komplexen Musikstruktur.



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Johann Sebastian Bach (Arr.: Colette Mourey)

Français: Suite No. 2 (BWV 1067) de Johann Sebastian Bach est l'une des œuvres les plus emblématiques du répertoire baroque, alliant élégance, virtuosité et raffinement contrapuntique. Composée à Leipzig, cette suite se distingue par sa succession de danses stylisées et par son célèbre Badinerie, devenu une pièce incontournable du patrimoine musical occidental. Dans cet arrangement, **Colette Mourey** propose une relecture respectueuse et inspirée de la partition originale. Sa vision met en valeur la clarté des lignes mélodiques et la richesse de l'écriture bachienne, tout en offrant une respiration contemporaine qui renouvelle l'écoute. Le soin porté à la texture, à l'équilibre des voix et à la dynamique globale préserve l'esprit baroque tout en facilitant l'accès à l'œuvre pour un large éventail d'interprètes. Cette adaptation permet ainsi d'apprécier sous un nouveau jour le génie de Bach, dont la musique traverse les siècles avec une intensité et une fraîcheur toujours intactes.

English: The Suite No. 2 (BWV 1067) by Johann Sebastian Bach is one of the most celebrated works of the Baroque repertoire, combining elegance, virtuosity, and refined contrapuntal writing. Composed in Leipzig, it is distinguished by its sequence of stylized dances and by the famous Badinerie, which has become a true icon of Western musical heritage. In this arrangement, **Colette Mourey** offers a respectful yet inspired reinterpretation of the original score. Her approach highlights the clarity of the melodic lines and the richness of Bach's writing, while bringing a contemporary freshness to the music. Attention to texture, balance among the voices, and overall dynamic shape preserves the Baroque spirit and makes the work accessible to a broad range of performers. This adaptation invites listeners to rediscover Bach's genius from a renewed perspective—music that continues to resonate with intensity and brilliance across the centuries.

Deutsch: Die Suite Nr. 2 (BWV 1067) von Johann Sebastian Bach zählt zu den bedeutendsten Werken des Barockrepertoires und verbindet Eleganz, Virtuosität und feine kontrapunktische Kunst. Entstanden in Leipzig, zeichnet sie sich durch eine Abfolge stilisierter Tänze sowie durch die berühmte Badinerie aus, die zu einem festen Bestandteil des musikalischen Weltkulturerbes geworden ist.

In diesem Arrangement bietet **Colette Mourey** eine respektvolle und zugleich inspirierte Neuinterpretation der Originalpartitur. Ihre Sichtweise hebt die Transparenz der melodischen Linien und den Reichtum der bach'schen Schreibweise hervor, während sie dem Werk zugleich eine zeitgenössische Frische verleiht. Besonderer Wert wird auf Klangtextur, Stimmgleichgewicht und dynamische Gestaltung gelegt, wodurch der barocke Geist bewahrt und zugleich ein breiter Kreis von Interpretinnen und Interpreten angesprochen wird. Diese Bearbeitung ermöglicht es, Bachs Genie aus einer neuen Perspektive zu erleben – eine Musik, die über Jahrhunderte hinweg nichts von ihrer Intensität und Strahlkraft verloren hat.



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Suite No. 2

BWV 1067

I
OuvertureJohann Sebastian Bach
(1685-1750)
Arr.: Colette Mourey

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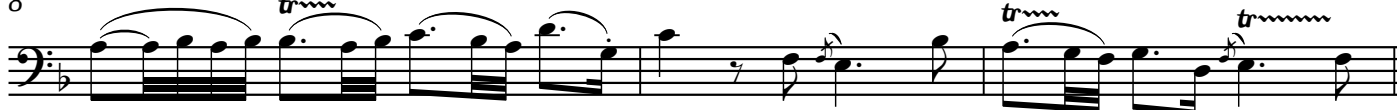
Grave ♩ = 60

(silenzios
aggiuntos ad lib.)

4



8

11 **A**

14



17



20

B

Allegro ♩ = 100

(ad lib.)



25



Suite No. 2

BWV 1067

I Ouverture

Johann Sebastian Bach

(1685-1750)

Arr.: Colette Mourey

Grave $\text{♩} = 60$

Contrabass

Piano / Organ

f

*(silenzios
aggiuntos ad lib.)*

4

7

10

A

fp

cresc.

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II Rondo

Allegretto espressivo ♩ = 108

Measures 1-2 of the Rondo section. The music is in 3/4 time, key of B-flat major. The bassoon part (top staff) begins with a half note B-flat, followed by a half note A, and then a half note G. The piano part (bottom staves) begins with a half note B-flat, followed by a half note A, and then a half note G. The piano part has a *mf* dynamic marking.

3

Measures 3-4 of the Rondo section. The bassoon part (top staff) continues with a half note F, followed by a half note E, and then a half note D. The piano part (bottom staves) continues with a half note B-flat, followed by a half note A, and then a half note G. The piano part has a *f* dynamic marking.

6

Measures 5-6 of the Rondo section. The bassoon part (top staff) continues with a half note C, followed by a half note B, and then a half note A. The piano part (bottom staves) continues with a half note B-flat, followed by a half note A, and then a half note G. The piano part has a *p* dynamic marking. The section ends with a repeat sign and a *(ad lib.)* marking.

9

Measures 7-8 of the Rondo section. The bassoon part (top staff) continues with a half note F, followed by a half note E, and then a half note D. The piano part (bottom staves) continues with a half note B-flat, followed by a half note A, and then a half note G. The piano part has a *(L.H.)* marking.

III Sarabande

Andante ♩ = 66

The musical score is written for piano in 3/4 time, key of B-flat major. It consists of four systems of staves, each with a grand staff (treble and bass clef) and a single bass staff. The tempo is Andante, with a quarter note equal to 66 beats per minute. The score includes various musical notations such as trills, slurs, and dynamic markings.

Measure 1: Bass staff starts with a trill on B-flat, followed by a half note D-flat. Treble staff has a half note B-flat. Dynamics: *p*.

Measure 4: Bass staff has a trill on B-flat, followed by a half note D-flat. Treble staff has a half note B-flat. Dynamics: *cresc.* and *mf*.

Measure 8: Bass staff has a trill on B-flat, followed by a half note D-flat. Treble staff has a half note B-flat. Dynamics: *dim.* and *dim.*.

Measure 12: Bass staff has a trill on B-flat, followed by a half note D-flat. Treble staff has a half note B-flat. Dynamics: *sfz* and *dim.*.

IV Bourrée 1

Allegro $\text{♩} = 96$
seconda volta *mp*

Measures 1-6: *f* *cresc.* *dim.* *cresc.*

7

Measures 7-12: *f* *dim.* *mf* *f*

13

Measures 13-18: *dim.* *sfz* *cresc.* *sfz*

19

Measures 19-24: *sfz* *cresc.* *sfz* *cresc.* *f* *dim.* *mf*

L'istesso tempo

seconda volta mp

p dolce

p dolce

4

7

10

rit.

dim.

P

 $dim.$

t

VI Polonaise

Moderato ♩ = 66

5

8

11

mf *p* *mf* *dim.*

mf *p* *mf* *dim.*

f *f*

dim. *mf* *p*

dim. *mf* *p*

f *f*

rit. *f* *f*

tr *tr*

VII Menuet

Allegretto ♩ = 108

The first system of the Minuet, measures 1-3. The bass staff begins with a double bar line and a key signature change to B-flat major. It features a melodic line with a slur and a crescendo hairpin, marked *poco f*. The piano accompaniment in the grand staff consists of block chords in the right hand and a simple bass line in the left hand.

4

The second system, measures 4-6. The bass staff includes a trill ornament on the first measure. The piano accompaniment continues with block chords and a steady bass line.

7

The third system, measures 7-9. The bass staff has a repeat sign at the end of the first measure. The piano accompaniment features a repeat sign at the end of the first measure and a key signature change to D minor in the second measure.

10

The fourth system, measures 10-12. The bass staff concludes with a double bar line. The piano accompaniment ends with a final chord in the right hand and a descending bass line.

VIII Badinerie

Vivace ♩ = 120

5

10

15

f

mf

cresc.

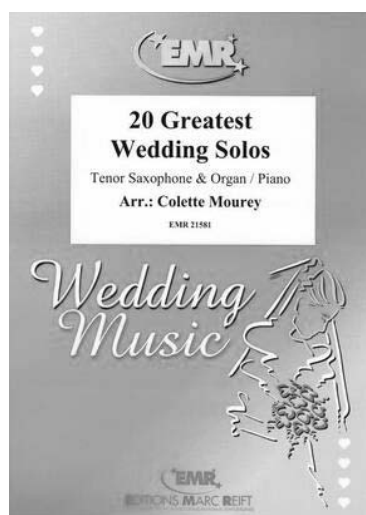
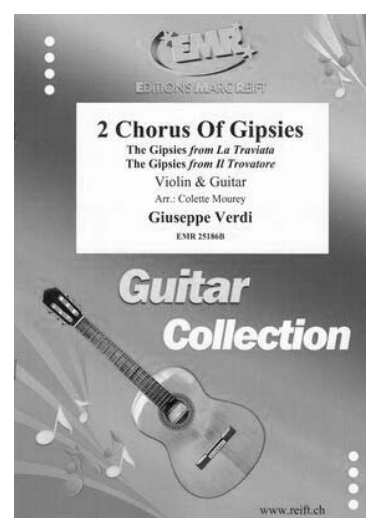
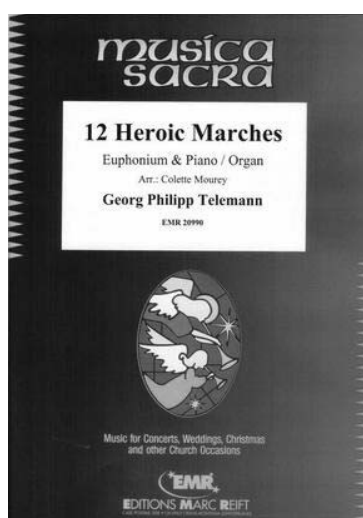
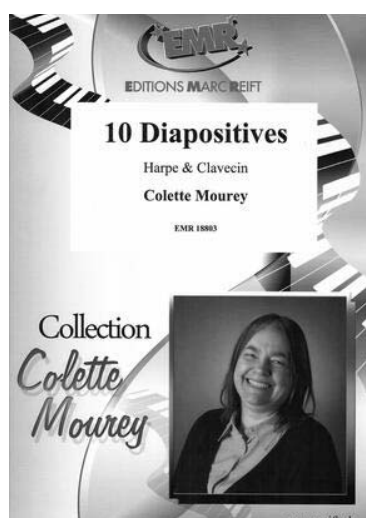
f

p

f

p

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