

Concerto

BWV 595 & 984

Trumpet or Cornet (B^b + C) & Piano / Organ

Arr.: Colette Mourey

Johann Sebastian Bach

after Johann Ernst Prinz von Sachsen-Weimar

EMR 98413

EMR 51999: Trumpet or Cornet & String Orchestra

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Concerto

BWV 595 & 984

Johann Sebastian Bach (Arr.: Colette Mourey)

English:

The *Concerto BWV 595 & 984* by Johann Sebastian Bach, in the arrangement by Colette Mourey, highlights the full expressive richness and architectural mastery of Bach's writing.

These two works reflect the influence of the Italian style on Bach, particularly through rhythmic drive, dynamic contrasts, and the virtuosity of the musical discourse. Colette Mourey's arrangement preserves the original spirit while offering a renewed palette of colors and sonic textures. The melodic lines intertwine elegantly within a structure of remarkable clarity. The movements alternate between brilliant energy and more lyrical episodes, revealing the characteristic emotional depth of the composer. The polyphony, always vibrant and expressive, creates a constant dialogue between the different voices. This adaptation also allows audiences to rediscover these pages from a fresh, accessible, and captivating perspective. Between formal rigor and expressive intensity, the work perfectly illustrates Bach's timeless genius.

A vibrant tribute to the art of counterpoint and the elegance of the Baroque style.

Français:

Le *Concerto BWV 595 & 984* de Johann Sebastian Bach, dans l'arrangement réalisé par Colette Mourey, met en lumière toute la richesse expressive et architecturale de l'écriture bachienne.

Ces deux œuvres témoignent de l'influence du style italien sur Bach, notamment par l'élan rythmique, les contrastes dynamiques et la virtuosité du discours musical. L'arrangement de Colette Mourey respecte l'esprit original tout en offrant une nouvelle palette de couleurs et de reliefs sonores. Les lignes mélodiques s'entrelacent avec élégance dans une construction d'une grande clarté. Les mouvements alternent énergie brillante et épisodes plus lyriques, révélant la profondeur émotionnelle caractéristique du compositeur. La polyphonie, toujours vivante et expressive, crée un dialogue permanent entre les différentes voix. Cette adaptation permet également de redécouvrir ces pages sous un angle renouvelé, accessible et captivant pour le public d'aujourd'hui. Entre rigueur formelle et intensité expressive, cette œuvre illustre parfaitement le génie intemporel de Bach.

Un hommage vibrant à l'art du contrepoint et à l'élégance du style baroque.

Deutsch:

Das *Concerto BWV 595 & 984* von Johann Sebastian Bach, in der Bearbeitung von Colette Mourey, bringt den ganzen Ausdrucksreichtum und die architektonische Meisterschaft von Bachs Schreibweise eindrucksvoll zur Geltung.

Diese beiden Werke zeugen vom Einfluss des italienischen Stils auf Bach, insbesondere durch rhythmischen Schwung, dynamische Kontraste und die Virtuosität der musikalischen Gestaltung. Die Bearbeitung von Colette Mourey bewahrt den ursprünglichen Geist des Werkes und eröffnet zugleich eine neue Klangpalette voller Farben und Nuancen. Die melodischen Linien verweben sich elegant in einer klar strukturierten Form. Die Sätze wechseln zwischen brillanter Energie und lyrischen Momenten und offenbaren die charakteristische emotionale Tiefe des Komponisten. Die stets lebendige und ausdrucksvolle Polyphonie schafft einen fortwährenden Dialog zwischen den einzelnen Stimmen. Diese Adaption ermöglicht es zudem, diese Werke aus einer neuen, modernen und fesselnden Perspektive wiederzuentdecken. Zwischen formaler Strenge und expressiver Intensität zeigt sich hier auf eindrucksvolle Weise das zeitlose Genie Bachs.

Eine lebendige Hommage an die Kunst des Kontrapunkts und die Eleganz des Barockstils.



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Concerto

**B $\flat$ TRUMPET
or CORNET**

BWV 595 & 984

Johann Sebastian Bach

(1685-1750)

after Johann Ernst Prinz von Sachsen-Weimar

Arr.: Colette Mourey

Allegro $\text{♩} = 96$

I


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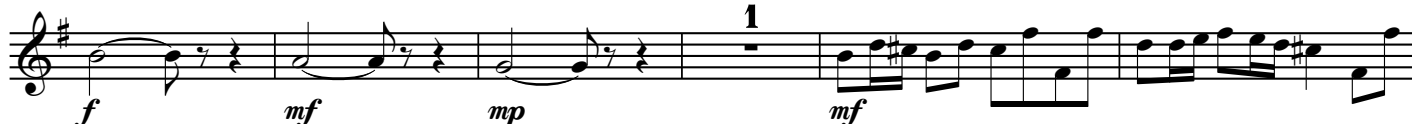
14



18



23



29



33



37



40



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Concerto

BWV 595 & 984

Johann Sebastian Bach

(1685-1750)

I

after Johann Ernst Prinz von Sachsen-Weimar

Arr.: Colette Mourey

Allegro ♩ = 96

B♭ Trumpet
or Cornet

Piano /
Organ

f deciso

f deciso

sempre dim.

sempre dim.

cresc. *f*

cresc. *f*

ff

ff

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13

sempre dim.

sempre dim.

This system contains measures 13, 14, and 15. The upper staff is a single melodic line in treble clef with a key signature of one sharp (F#). The lower staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of two flats (Bb, Eb). Measure 13 has a 'sempre dim.' marking. Measure 14 has a 'sempre dim.' marking. Measure 15 continues the piano accompaniment.

16

f

f

This system contains measures 16, 17, and 18. The upper staff continues the melodic line. The lower staff continues the piano accompaniment. Measure 16 has a '*f*' marking. Measure 17 has a '*f*' marking. Measure 18 continues the piano accompaniment.

19

mf *ff* *f*

mf *ff* *f*

This system contains measures 19, 20, and 21. The upper staff continues the melodic line. The lower staff continues the piano accompaniment. Measure 19 has '*mf*' and '*ff*' markings. Measure 20 has '*ff*' and '*f*' markings. Measure 21 has '*f*' marking.

22

ff *f* *mf*

ff *f*

This system contains measures 22, 23, and 24. The upper staff continues the melodic line. The lower staff continues the piano accompaniment. Measure 22 has '*ff*' and '*f*' markings. Measure 23 has '*f*' and '*mf*' markings. Measure 24 has '*ff*' and '*f*' markings.

Adagio e affettuoso ♩ = 50

Musical score for a piano piece, Adagio e affettuoso, 2/4 time, key of B-flat major. The score is divided into four systems, each with a vocal line and a piano accompaniment. The tempo is marked as Adagio e affettuoso with a quarter note equal to 50 beats per minute. The piano part features a steady eighth-note accompaniment in the left hand and chords or moving lines in the right hand. Dynamics include *mp*, *cresc.*, *espress.*, *p*, *mf*, and *dim.*

System 1 (Measures 1-4): Vocal line begins with a half rest, followed by a half note. Piano accompaniment starts with a half note chord, followed by eighth-note chords. Dynamics: *mp cresc.* (vocal), *mp espress.* (piano).

System 2 (Measures 5-8): Vocal line continues with quarter notes and half notes. Piano accompaniment maintains the eighth-note accompaniment. Dynamics: *p* (vocal), *mp* (piano).

System 3 (Measures 9-12): Vocal line features quarter notes and half notes. Piano accompaniment continues with eighth-note accompaniment. Dynamics: *mf* (vocal), *mf* (piano).

System 4 (Measures 13-16): Vocal line concludes with quarter notes and half notes. Piano accompaniment continues with eighth-note accompaniment. Dynamics: *mp* (vocal), *dim.* (piano).

III

Allegro assai $\text{♩} = 112$

The musical score is written for piano in 3/4 time, key of D major. It consists of four systems of staves. The first system (measures 1-5) features a treble staff with rests and a piano staff with a melody in the right hand and chords in the left hand, marked *f deciso*. The second system (measures 6-10) continues the piano staff melody and introduces a treble staff melody, also marked *f deciso*. The third system (measures 11-15) shows dynamics changing to *dim.* and *mf*, with the instruction *sempre cresc.* appearing in both staves. The fourth system (measures 16-20) includes a trill in the treble staff marked *dim.* and *leggero*, while the piano staff continues with chords and a melody, also marked *dim.* and *leggero*.

6

f deciso

11

dim. *mf* *sempre cresc.*

dim. *mf* *sempre cresc.*

16

tr *dim.* *leggero*

dim. *leggero*

21

Measures 21-25 of the musical score. The system includes a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase in measure 21, marked *dim.* and featuring a trill in measure 22. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. The piano part is marked *dim.* and *leggero* in measures 22-23.

26

Measures 26-30 of the musical score. The vocal line continues with a melodic phrase, marked *mf* and *dim.* in measure 26, and *mp* in measure 27. The piano accompaniment features a more active right hand with chords and a steady bass line. The piano part is marked *mf* and *dim.* in measure 26, and *mp* in measure 27. The phrase *sempre cresc.* is written above the piano part in measure 28.

31

Measures 31-34 of the musical score. The vocal line has a melodic phrase in measure 31, marked *f dim.* and *mf* in measure 32. The piano accompaniment features a more active right hand with chords and a steady bass line. The piano part is marked *f dim.* and *mf* in measure 32.

35

Measures 35-38 of the musical score. The vocal line has a melodic phrase in measure 35, marked *f* and *dim.* in measure 36, and *mf* in measure 37. The piano accompaniment features a more active right hand with chords and a steady bass line. The piano part is marked *f* and *dim.* in measure 36.

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