

Concerto

BWV 595 & 984

Violoncello & Piano / Organ

Arr.: Colette Mourey

Johann Sebastian Bach

after Johann Ernst Prinz von Sachsen-Weimar

EMR 98418

EMR 51999: Violoncello & 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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VIOLONCELLO

Concerto

BWV 595 & 984

Johann Sebastian Bach

(1685-1750)

I

after Johann Ernst Prinz von Sachsen-Weimar

Arr.: Colette Mourey

Allegro ♩ = 96

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6



10



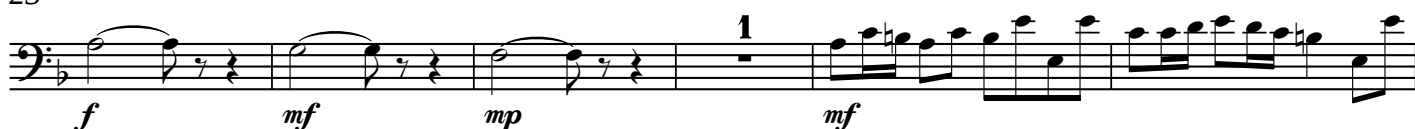
14



18



23



Concerto

BWV 595 & 984

Johann Sebastian Bach

(1685-1750)

I

after Johann Ernst Prinz von Sachsen-Weimar

Arr.: Colette Mourey

Allegro ♩ = 96

Violoncello

Piano / Organ

f deciso

f deciso

4

sempre dim.

sempre dim.

7

cresc. *f*

cresc. *f*

10

ff

ff

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13

sempre dim.

sempre dim.

This system contains measures 13, 14, and 15. The bass staff features a melodic line with slurs and dynamic markings. The piano accompaniment consists of chords and arpeggiated figures. The instruction 'sempre dim.' appears twice, once above the bass staff and once above the piano staff.

16

f

f

This system contains measures 16, 17, and 18. The bass staff has a melodic line with slurs. The piano accompaniment features arpeggiated chords. The dynamic marking *f* (forte) appears twice, once above the bass staff and once above the piano staff.

19

mf *ff* *f*

mf *ff* *f*

This system contains measures 19, 20, and 21. The bass staff has a melodic line with slurs. The piano accompaniment features arpeggiated chords. The dynamic markings *mf* (mezzo-forte), *ff* (fortissimo), and *f* (forte) appear in pairs above the bass and piano staves for each measure.

22

ff *f* *mf*

ff *f*

This system contains measures 22, 23, and 24. The bass staff has a melodic line with slurs. The piano accompaniment features arpeggiated chords. The dynamic markings *ff* (fortissimo), *f* (forte), and *mf* (mezzo-forte) appear above the bass staff, while *ff* and *f* appear above the piano staff.

Adagio e affettuoso $\text{♩} = 50$

The musical score is written for a piano and a single melodic line. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The tempo is Adagio e affettuoso with a quarter note equal to 50 beats per minute.

Measures 1-4: The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The melodic line enters in measure 1 with a half note, followed by a half note in measure 2, and then a half note in measure 3. The dynamic is *mp cresc.*

Measures 5-8: The piano accompaniment continues with the eighth-note pattern. The melodic line has a half note in measure 5, a half note in measure 6, and a half note in measure 7. The dynamic is *mp espress.*

Measures 9-12: The piano accompaniment continues with the eighth-note pattern. The melodic line has a half note in measure 9, a half note in measure 10, and a half note in measure 11. The dynamic is *p*.

Measures 13-16: The piano accompaniment continues with the eighth-note pattern. The melodic line has a half note in measure 13, a half note in measure 14, and a half note in measure 15. The dynamic is *mp*.

Measures 17-20: The piano accompaniment continues with the eighth-note pattern. The melodic line has a half note in measure 17, a half note in measure 18, and a half note in measure 19. The dynamic is *p*.

Measures 21-24: The piano accompaniment continues with the eighth-note pattern. The melodic line has a half note in measure 21, a half note in measure 22, and a half note in measure 23. The dynamic is *mp*.

Measures 25-28: The piano accompaniment continues with the eighth-note pattern. The melodic line has a half note in measure 25, a half note in measure 26, and a half note in measure 27. The dynamic is *mf*.

Measures 29-32: The piano accompaniment continues with the eighth-note pattern. The melodic line has a half note in measure 29, a half note in measure 30, and a half note in measure 31. The dynamic is *mf*.

Measures 33-36: The piano accompaniment continues with the eighth-note pattern. The melodic line has a half note in measure 33, a half note in measure 34, and a half note in measure 35. The dynamic is *dim.*

Measures 37-40: The piano accompaniment continues with the eighth-note pattern. The melodic line has a half note in measure 37, a half note in measure 38, and a half note in measure 39. The dynamic is *dim.*

III

Allegro assai ♩ = 112

f deciso

6

f deciso

11

dim. *mf* *sempre cresc.*

16

tr *dim.* *leggero*

21

dim.

dim.

leggero

26

mf dim.

mp sempre cresc.

mf dim.

mp sempre cresc.

31

f dim.

mf

f dim.

mf

35

f dim.

mf

f dir

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