

Concerto

BWV 595 & 984

Contrabass & Piano / Organ

Arr.: Colette Mourey

Johann Sebastian Bach

after Johann Ernst Prinz von Sachsen-Weimar

EMR 98419

EMR 51999: Contrabass & 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

CONTRABASS

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



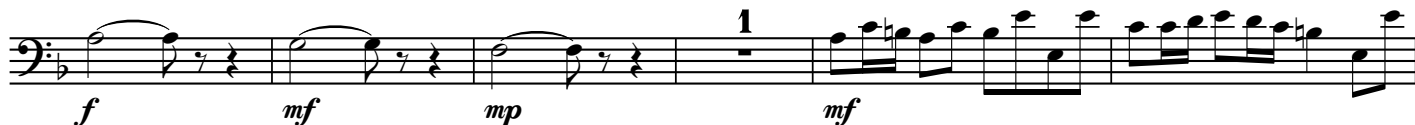
14



18



23



29



33



37



40



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Concerto

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I

after Johann Ernst Prinz von Sachsen-Weimar

Arr.: Colette Mourey

Allegro ♩ = 96

Contrabass

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 accents, marked 'sempre dim.'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand, also marked 'sempre dim.'.

16

f

f

This system contains measures 16, 17, and 18. The bass staff has a melodic line with slurs and accents, marked with a forte (*f*) dynamic. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand, also marked with a forte (*f*) dynamic.

19

mf *ff* *f*

mf *ff* *f*

This system contains measures 19, 20, and 21. The bass staff has a melodic line with slurs and accents, marked with dynamics *mf*, *ff*, and *f*. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand, also marked with dynamics *mf*, *ff*, and *f*.

22

ff *f* *mf*

ff *f* *r*

This system contains measures 22, 23, and 24. The bass staff has a melodic line with slurs and accents, marked with dynamics *ff*, *f*, and *mf*. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand, also marked with dynamics *ff*, *f*, and *r*.

Adagio e affettuoso $\text{♩} = 50$

mp cresc.

mp espress.

5

p

mp

p

mp

9

mf

mf

13

mp

dim.

mp

dim.

Detailed description: This is a musical score for a piece titled 'Adagio e affettuoso' with a tempo of 50 beats per minute. The 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 score is divided into four systems, each starting with a measure number (1, 5, 9, 13). The first system (measures 1-4) features a piano introduction with a melodic line starting on a whole note, marked 'mp cresc.', and a piano accompaniment of chords marked 'mp espress.'. The second system (measures 5-8) shows the melodic line with various dynamics including 'p' and 'mp', and the piano accompaniment with 'p' and 'mp'. The third system (measures 9-12) continues with 'mf' dynamics for both parts. The fourth system (measures 13-15) concludes with 'mp' and 'dim.' markings. The piano part consists of chords and moving lines, while the melodic part features a variety of note values and rests.

III

Allegro assai $\text{♩} = 112$

f deciso

6

f deciso

11

dim. *mf* *sempre cresc.*

dim. *mf* *sempre cresc.*

16

tr *dim.* *leggiere*

dim. *leggiere*

21

dim.

dim.

leggero

26

mf dim. *mp* sempre cresc.

mf dim. *mp* sempre cresc.

31

f dim. *mf*

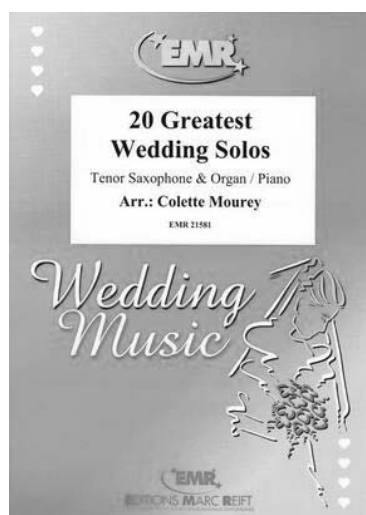
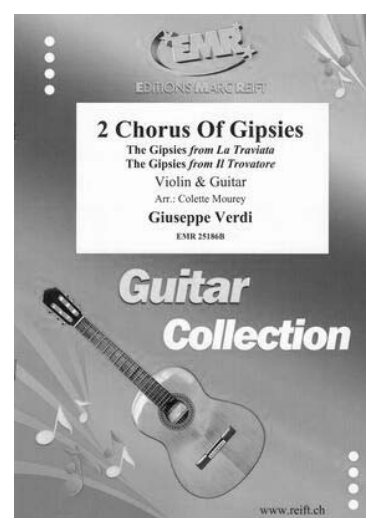
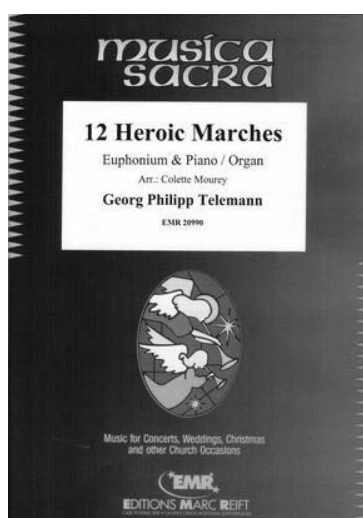
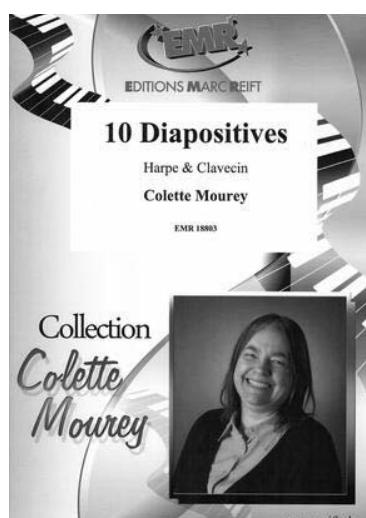
f dim. *mf*

35

f dim. *mf*

f di'

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