

# Concerto

*BWV 595 & 984*

Flute & Piano / Organ

Arr.: Colette Mourey

**Johann Sebastian Bach**

*after Johann Ernst Prinz von Sachsen-Weimar*

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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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FLUTE

# Concerto

BWV 595 & 984

Johann Sebastian Bach

(1685-1750)

after Johann Ernst Prinz von Sachsen-Weimar

Arr.: Colette Mourey

Allegro ♩ = 96

I

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6



10



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

Flute

*f* deciso

Piano /  
Organ

*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 melody in the upper staff begins with a quarter rest, followed by eighth and sixteenth notes, and includes a 'sempre dim.' (diminuendo) instruction. The piano accompaniment in the lower staff features a complex texture with sixteenth-note patterns and chords, also marked with 'sempre dim.'.

16

*f*

*f*

This system contains measures 16, 17, and 18. The melody in the upper staff features a series of eighth notes and a fortissimo (*f*) dynamic marking. The piano accompaniment in the lower staff continues with dense sixteenth-note textures, also marked with *f*.

19

*mf* *ff* *f*

*mf* *ff* *f*

This system contains measures 19, 20, and 21. The melody in the upper staff shows a dynamic progression from mezzo-forte (*mf*) to fortissimo (*ff*) and back to forte (*f*). The piano accompaniment in the lower staff mirrors this dynamic range with corresponding textures, marked with *mf*, *ff*, and *f*.

22

*ff* *f* *mf*

*ff* *f*

This system contains measures 22, 23, and 24. The melody in the upper staff features a dynamic progression from fortissimo (*ff*) to forte (*f*) and then mezzo-forte (*mf*), ending with a long, sweeping line. The piano accompaniment in the lower staff continues with sixteenth-note patterns, marked with *ff* and *f*.

## Adagio e affettuoso ♩ = 50

*mp cresc.*

*mp espress.*

5

*p* *mp*

*p* *mp*

9

*mf*

*mf*

13

*mp* *dim.*

*mp* *dim.*

## III

Allegro assai ♩ = 112

The musical score is for a piano piece in 3/4 time, marked 'Allegro assai' with a tempo of 112 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into four systems, each with a grand staff (treble and bass clef).  
- The first system (measures 1-5) features a right-hand melody of eighth notes and a left-hand accompaniment of chords and single notes. The dynamic is *f deciso*.  
- The second system (measures 6-10) continues the right-hand melody and left-hand accompaniment. The dynamic is *f deciso*.  
- The third system (measures 11-15) shows a change in the right-hand melody, with a trill in measure 11. The dynamics are *dim.*, *mf*, and *sempre cresc.*.  
- The fourth system (measures 16-20) continues the right-hand melody, with a trill in measure 16. The dynamics are *dim.*, *mf*, and *sempre cresc.*.  
- The fifth system (measures 21-25) shows a change in the right-hand melody, with a trill in measure 21. The dynamics are *dim.*, *leggero*, and *sempre cresc.*.

6

11

16

*f deciso*

*dim.* *mf* *sempre cresc.*

*dim.* *mf* *sempre cresc.*

*dim.* *leggero*

21

dim. *tr*

dim. *leggiero*

26

*mf* dim. *mp* *sempre cresc.*

*mf* dim. *mp* *sempre cresc.*

31

*f dim.* *mf*

*f dim.* *mf*

35

*f* dim. *mf* *tr*

*f* dim.

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