

Concerto

BWV 595 & 984

Oboe & Piano / Organ

Arr.: Colette Mourey

Johann Sebastian Bach

after Johann Ernst Prinz von Sachsen-Weimar

EMR 98424

EMR 87815: Oboe & 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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OBOE

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

First staff of music, treble clef, key signature of one flat. The melody consists of eighth and sixteenth notes, with a crescendo and fortissimo marking.

10

The first staff of music is written in treble clef with a key signature of one flat (B-flat). It begins with a series of eighth and sixteenth notes, followed by a forte (*ff*) dynamic marking. The notation includes various rests and articulation marks.

14

sempre dim.

18

The first staff of the exercise consists of five measures. The first measure is marked *f* and contains a quarter note G4, an eighth note A4, and a quarter note Bb4. The second measure is marked *mf* and contains an eighth note A4, a quarter note G4, and an eighth note F4. The third measure is marked *ff* and contains a quarter note E4, an eighth note D4, and a quarter note C4. The fourth measure is marked *f* and contains a quarter note Bb3, an eighth note A3, and a quarter note G3. The fifth measure is marked *ff* and contains a half note F3.

23

29

33

First staff of music, featuring a melodic line with dynamics: *cresc.*, *mf*, and *mp*.

37

40

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(1685-1750)

I

after Johann Ernst Prinz von Sachsen-Weimar

Arr.: Colette Mourey

Allegro ♩ = 96

Oboe

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 note, followed by eighth and sixteenth notes, and includes a trill in measure 14. The piano accompaniment in the lower staff features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. Both parts are marked with a 'sempre dim.' (diminuendo) instruction.

16

f

f

This system contains measures 16, 17, and 18. The melody continues with eighth and sixteenth notes, ending with a half note in measure 18. The piano accompaniment maintains its rhythmic patterns. Both parts are marked with a forte (*f*) dynamic.

19

mf *ff* *f*

mf *ff* *f*

This system contains measures 19, 20, and 21. The melody features a crescendo from mezzo-forte (*mf*) to fortissimo (*ff*) in measure 20, followed by a return to forte (*f*) in measure 21. The piano accompaniment also shows dynamic changes, with fortissimo (*ff*) in measure 20 and forte (*f*) in measure 21.

22

ff *f* *mf*

ff *f*

This system contains measures 22, 23, and 24. The melody starts with fortissimo (*ff*) in measure 22, moves to forte (*f*) in measure 23, and ends with mezzo-forte (*mf*) in measure 24. The piano accompaniment features fortissimo (*ff*) in measure 22 and forte (*f*) in measure 23.

Adagio e affettuoso ♩ = 50

mp cresc.

mp espress.

5

p

mp

p

mp

9

mf

mf

13

mp

dim.

mp

f

III

Allegro assai ♩ = 112

The musical score is written for piano in 3/4 time, key of B-flat major. It consists of three systems of staves. The first system (measures 1-5) shows a treble staff with rests and a piano staff with a melody starting on measure 2, marked *f deciso*. The second system (measures 6-10) continues the piano melody and adds a bass line. The third system (measures 11-16) features a treble staff with a melodic line and a piano staff with a more complex accompaniment. Dynamics include *dim.*, *mf*, *sempre cresc.*, and *leggero*. A trill is marked in measure 15 of the treble staff.

6

f deciso

11

dim. *mf* *sempre cresc.*

dim. *mf* *sempre cresc.*

16

dim. *leggero*

dim. *leggero*

21

dim. *tr* *dim.*

dim. *leggiero*

26

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

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

31

f dim. *mf*

f dim. *mf*

35

f *dim.* *mf*

f *dim.*

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