

Concerto

BWV 595 & 984

Baritone Saxophone & Piano / Organ

Arr.: Colette Mourey

Johann Sebastian Bach

after Johann Ernst Prinz von Sachsen-Weimar

EMR 98429

EMR 87815: Baritone Saxophone & 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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BARITONE
SAXOPHONE

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



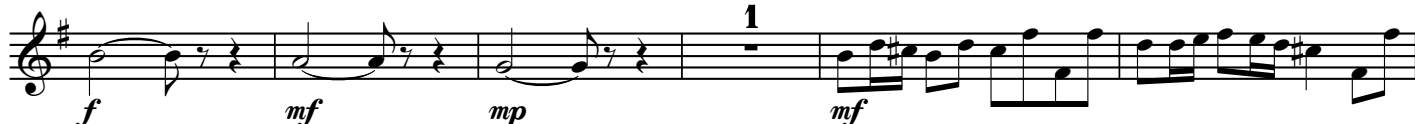
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18



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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

Baritone Saxophone

Piano /
Organ

The musical score is written for Baritone Saxophone and Piano/Organ. It begins with a treble clef and a key signature of one sharp (F#). The time signature is common time (C). The tempo is marked 'Allegro' with a quarter note equal to 96 beats per minute. The score is divided into four systems, each containing three measures. The first system (measures 1-3) features a Baritone Saxophone part starting with a whole note F#4, followed by eighth notes G4, A4, B4, and C5. The Piano/Organ part starts with a whole note F#3, followed by eighth notes G3, A3, B3, and C4. The second system (measures 4-6) shows the Saxophone part with a 'sempre dim.' (sempre diminuendo) marking. The Piano/Organ part continues with a 'f deciso' (forte deciso) marking. The third system (measures 7-9) shows the Saxophone part with a 'cresc.' (crescendo) marking leading to a 'f' (forte) dynamic. The Piano/Organ part also has a 'cresc.' marking leading to a 'f' dynamic. The fourth system (measures 10-12) shows the Saxophone part with a 'ff' (fortissimo) marking. The Piano/Organ part also has a 'ff' marking.

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13

Musical score for measures 13-15. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat). The tempo/mood is marked *sempre dim.* (always decrescendo). The piano part features a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes.

16

Musical score for measures 16-18. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat). The tempo/mood is marked *f* (forte). The piano part continues with a complex, rhythmic accompaniment.

19

Musical score for measures 19-21. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat). The tempo/mood is marked *mf* (mezzo-forte) for measures 19 and 20, and *ff* (fortissimo) for measure 21. The piano part continues with a complex, rhythmic accompaniment.

22

Musical score for measures 22-24. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat). The tempo/mood is marked *ff* (fortissimo) for measures 22 and 23, and *mf* (mezzo-forte) for measure 24. The piano part continues with a complex, rhythmic accompaniment.

Adagio e affettuoso ♩ = 50

The musical score is written for piano and consists of three systems of staves. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 2/4. The tempo is marked 'Adagio e affettuoso' with a quarter note equal to 50 beats per minute.

Measure 1: The right hand begins with a half note rest, followed by a half note G4. The left hand plays a half note chord of F4 and B-flat4. Dynamics: *mp cresc.*

Measure 2: The right hand plays a half note chord of G4 and B-flat4. The left hand plays a half note chord of F4 and B-flat4. Dynamics: *mp espress.*

Measure 3: The right hand plays a half note chord of A-flat4 and D5. The left hand plays a half note chord of F4 and B-flat4. Dynamics: *mp*

Measure 4: The right hand plays a half note chord of B-flat4 and E5. The left hand plays a half note chord of F4 and B-flat4. Dynamics: *mp*

Measure 5: The right hand plays a half note chord of C5 and F5. The left hand plays a half note chord of F4 and B-flat4. Dynamics: *p*

Measure 6: The right hand plays a half note chord of D5 and G5. The left hand plays a half note chord of F4 and B-flat4. Dynamics: *mp*

Measure 7: The right hand plays a half note chord of E5 and A5. The left hand plays a half note chord of F4 and B-flat4. Dynamics: *p*

Measure 8: The right hand plays a half note chord of F5 and B-flat5. The left hand plays a half note chord of F4 and B-flat4. Dynamics: *mp*

Measure 9: The right hand plays a half note chord of G5 and C6. The left hand plays a half note chord of F4 and B-flat4. Dynamics: *mf*

Measure 10: The right hand plays a half note chord of A5 and D6. The left hand plays a half note chord of F4 and B-flat4. Dynamics: *mf*

Measure 11: The right hand plays a half note chord of B-flat5 and F6. The left hand plays a half note chord of F4 and B-flat4. Dynamics: *mf*

Measure 12: The right hand plays a half note chord of C6 and G6. The left hand plays a half note chord of F4 and B-flat4. Dynamics: *mf*

Measure 13: The right hand plays a half note chord of D6 and A6. The left hand plays a half note chord of F4 and B-flat4. Dynamics: *mf*

III

Allegro assai ♩ = 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) 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 treble staff with a melody starting on measure 6, also marked *f deciso*. The third system (measures 11-15) features dynamics *dim.*, *mf*, and *sempre cresc.* in both staves. The fourth system (measures 16-20) features dynamics *dim.* and *leggero* in both staves, with a trill in the treble staff on measure 16.

6

f deciso

11

dim. *mf* *sempre cresc.*

dim. *mf* *sempre cresc.*

16

dim. *leggero*

dim. *leggero*

21

dim. *tr* *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 *dim.*

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