

Concerto

BWV 595 & 984

Bass Trombone & Piano / Organ

Arr.: Colette Mourey

Johann Sebastian Bach

after Johann Ernst Prinz von Sachsen-Weimar

EMR 98433

EMR 87815: Bass Trombone & 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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BASS
TROMBONE

Concerto

BWV 595 & 984

Johann Sebastian Bach

(1685-1750)

after Johann Ernst Prinz von Sachsen-Weimar

Arr.: Colette Mourey

I

Allegro ♩ = 96

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is illegal!



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

Bass Trombone

Piano /
Organ

f deciso

f deciso

sempre dim.

sempre dim.

cresc. *f*

cresc. *f*

ff

ff

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13

Measures 13-15 of a musical score. The score is written for a piano with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a complex texture with many sixteenth and thirty-second notes. The instruction *sempre dim.* (always decrescendo) is written above the bass staff in measure 13 and above the treble staff in measure 14.

16

Measures 16-18 of a musical score. The score is written for a piano with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a complex texture with many sixteenth and thirty-second notes. The instruction *f* (forte) is written below the bass staff in measure 16 and below the treble staff in measure 18.

19

Measures 19-21 of a musical score. The score is written for a piano with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a complex texture with many sixteenth and thirty-second notes. The instruction *mf* (mezzo-forte) is written below the bass staff in measure 19, *ff* (fortissimo) in measure 20, and *f* (forte) in measure 21.

22

Measures 22-24 of a musical score. The score is written for a piano with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a complex texture with many sixteenth and thirty-second notes. The instruction *ff* (fortissimo) is written below the bass staff in measure 22, *f* (forte) in measure 23, and *mf* (mezzo-forte) in measure 24.

Adagio e affettuoso ♩ = 50

1

mp cresc.

mp espress.

5

p *mp*

p *mp*

9

mf *mf*

13

mp *dim.*

mp *dim.*

III

Allegro assai ♩ = 112

Measures 1-5 of section III. The piece is in 3/4 time with a key signature of two flats. The right hand features a continuous eighth-note melody, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking *f deciso* is present in the first measure.

6

Measures 6-10. The right hand continues its eighth-note melody. The left hand accompaniment changes in measure 6, featuring more complex chords. The dynamic marking *f deciso* is present in measure 6.

11

Measures 11-15. The right hand melody includes a trill in measure 11. The left hand accompaniment features a trill in measure 11. The dynamic markings *dim.*, *mf*, and *sempre cresc.* are present in measures 11, 12, and 13 respectively.

16

Measures 16-20. The right hand melody includes a trill in measure 16. The left hand accompaniment features a trill in measure 16. The dynamic markings *dim.* and *leggero* are present in measures 16 and 17 respectively.

21

Measures 21-25 of the musical score. The bass line features a trill in measure 21, marked *dim.*. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand. The piano part is marked *dim.* and *leggero*.

26

Measures 26-30 of the musical score. The bass line begins with a trill in measure 26, marked *mf* and *dim.*, followed by a crescendo marked *mp* and *sempre cresc.*. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The piano part is marked *mf* and *dim.*.

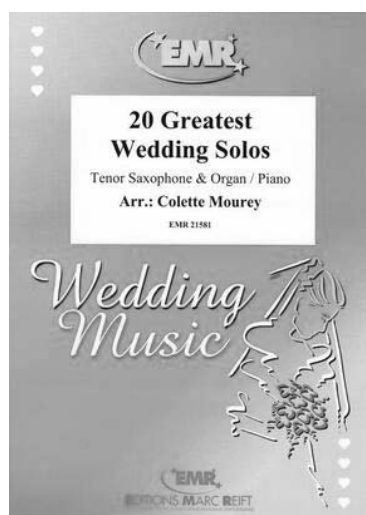
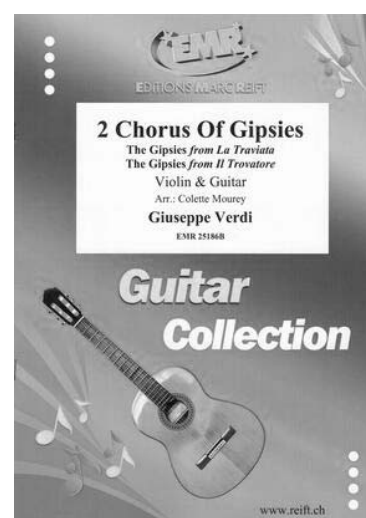
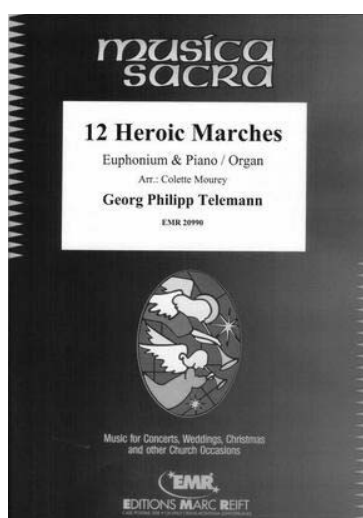
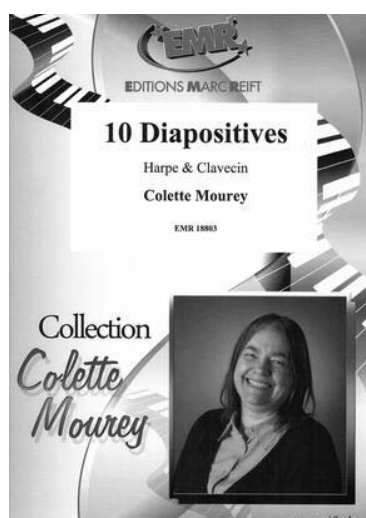
31

Measures 31-34 of the musical score. The bass line starts with a trill in measure 31, marked *f dim.*, followed by a crescendo marked *mf*. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The piano part is marked *f dim.* and *mf*.

35

Measures 35-38 of the musical score. The bass line features a trill in measure 35, marked *f* and *dim.*, followed by a crescendo marked *mf*. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The piano part is marked *f* and *dim.*.

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