

# Concerto

*BWV 595 & 984*

E<sup>b</sup> Cornet & Piano / Organ

Arr.: Colette Mourey

**Johann Sebastian Bach**

*after Johann Ernst Prinz von Sachsen-Weimar*

**EMR 98434**

EMR 87815: E<sup>b</sup> Cornet & 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

E♭ CORNET

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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10



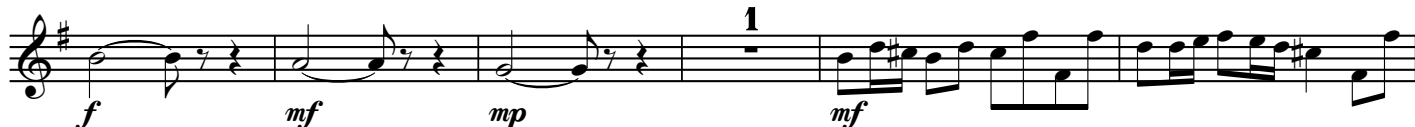
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# Concerto

BWV 595 & 984

Johann Sebastian Bach

(1685-1750)

I

after Johann Ernst Prinz von Sachsen-Weimar

Arr.: Colette Mourey

Allegro ♩ = 96

E♭ Cornet

First system of the musical score. The E♭ Cornet part (top staff) begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The Piano/Organ part (bottom staves) features a continuous eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *f deciso* for both parts.

4

Second system of the musical score, measures 4-6. The E♭ Cornet part continues with eighth notes. The Piano/Organ part maintains the eighth-note accompaniment. Dynamics include *sempre dim.* for both parts.

7

Third system of the musical score, measures 7-9. The E♭ Cornet part has a crescendo leading to a forte *f* dynamic. The Piano/Organ part also features a crescendo and a forte *f* dynamic.

10

Fourth system of the musical score, measures 10-12. The E♭ Cornet part reaches a fortissimo *ff* dynamic. The Piano/Organ part also reaches a fortissimo *ff* dynamic.

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13

Measures 13-15 of a musical score. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of two flats (Bb). Both staves contain complex rhythmic patterns, including sixteenth and thirty-second notes. The instruction *sempre dim.* is written below the top staff in measure 13 and below the bottom staff in measure 14.

16

Measures 16-18 of a musical score. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of two flats (Bb). Both staves contain complex rhythmic patterns. The instruction *f* (forte) is written below the top staff in measure 17 and below the bottom staff in measure 18.

19

Measures 19-21 of a musical score. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of two flats (Bb). Both staves contain complex rhythmic patterns. The instruction *mf* (mezzo-forte) is written below the top staff in measure 19 and below the bottom staff in measure 19. The instruction *ff* (fortissimo) is written below the top staff in measure 20 and below the bottom staff in measure 20. The instruction *f* (forte) is written below the top staff in measure 21 and below the bottom staff in measure 21.

22

Measures 22-24 of a musical score. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of two flats (Bb). Both staves contain complex rhythmic patterns. The instruction *ff* (fortissimo) is written below the top staff in measure 22 and below the bottom staff in measure 22. The instruction *f* (forte) is written below the top staff in measure 23 and below the bottom staff in measure 23. The instruction *mf* (mezzo-forte) is written below the top staff in measure 24 and below the bottom staff in measure 24.

Adagio e affettuoso ♩ = 50

The musical score is written for piano in 2/4 time, key of B-flat major. It consists of four systems of staves, each with a vocal line and a piano accompaniment. The tempo is Adagio e affettuoso, with a metronome marking of 50 beats per minute. The dynamics range from *mp* (mezzo-piano) to *mf* (mezzo-forte) and *p* (piano). The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The vocal line is melodic and expressive, with various ornaments and phrasing marks.

Measures 1-4: *mp cresc.* (vocal), *mp espress.* (piano). Measure 4 includes a fermata and a 7-measure rest.

Measures 5-8: *p* (vocal), *mp* (vocal), *p* (piano), *mp* (piano). Measure 8 includes a fermata and a 7-measure rest.

Measures 9-12: *mf* (vocal), *mf* (piano). Measure 12 includes a fermata and a 7-measure rest.

Measures 13-16: *mp* (vocal), *dim.* (vocal), *mp* (piano). Measure 16 includes a fermata and a 7-measure rest.

## 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 one flat (B-flat). The score is divided into four systems, each with a grand staff (treble and bass clef).  
- **System 1 (Measures 1-5):** The right hand has whole rests. The left hand plays a steady eighth-note accompaniment. Measure 1 is marked *f deciso*.  
- **System 2 (Measures 6-10):** The right hand enters with a melody of eighth notes. The left hand continues the eighth-note accompaniment. Measure 6 is marked *f deciso*.  
- **System 3 (Measures 11-15):** The right hand melody continues. The left hand accompaniment changes to a pattern of eighth notes and rests. Measures 11 and 13 are marked *dim.*, measure 12 is marked *mf*, and measures 14 and 15 are marked *sempre cresc.*.  
- **System 4 (Measures 16-20):** The right hand features a trill in measure 16, followed by a melodic line. The left hand continues the eighth-note accompaniment. Measures 16 and 18 are marked *dim.*, and measures 17 and 19 are marked *leggero*.

21

dim. *tr* *dim.*

*dim.* *leggero*

26

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

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

31

*f dim.* *tr* *mf*

*f dim.* *mf*

35

*f* *tr* *dim.* *mf*

*f* *d'*

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