

Concert B \flat Major

Solo & Woodwind Octet

Piccolo - Flute - Oboe - Clarinet - Bass Clarinet - Bassoon
Soprano, Alto, Tenor or Baritone Saxophone - Trumpet (Cornet)
F or E \flat Horn - Alto, Tenor or Bass Trombone - Euphonium
Tuba - E \flat Bass - B \flat Bass - Violin - Viola - Violoncello - Contrabass

Piano / Keyboard, 3 Percussions optional

Arr.: Jérôme Naulais

Johann Sebastian Bach

EMR 91920

- | | |
|-------------------------|---|
| 1. Part / Stimme / Voix | Flute
E \flat Clarinet - E \flat Cornet
Oboe - C Trumpet - Mallets - Violin
B \flat Clarinet - B \flat Soprano Saxophone - B \flat Trumpet |
| 2. Part / Stimme / Voix | B \flat Clarinet - B \flat Trumpet
E \flat Alto Saxophone
C Trumpet - Violin |
| 3. Part / Stimme / Voix | B \flat Clarinet - B \flat Trumpet
E \flat Alto Saxophone
C Trumpet - Violin |
| 4. Part / Stimme / Voix | B \flat Clarinet - B \flat Trumpet
E \flat Alto Saxophone
C Trumpet - Violin |
| 5. Part / Stimme / Voix | B \flat Clarinet - B \flat Flugelhorn
B \flat Tenor Saxophone
Viola
E \flat Alto Saxophone - E \flat Horn
F Horn |
| 6. Part / Stimme / Voix | B \flat Clarinet
B \flat Tenor Saxophone - B \flat Trombone - B \flat Baritone (♩)
E \flat Alto Saxophone - E \flat Horn
F Horn
Trombone - Baritone - Violoncello (♩) |
| 7. Part / Stimme / Voix | B \flat Bass Clarinet - B \flat Tenor Saxophone - B \flat Trombone - B \flat Baritone (♩)
Bassoon - Trombone - Baritone - Violoncello (♩) |
| 8. Part / Stimme / Voix | B \flat Bass Clarinet - B \flat Bass
Bassoon - Tuba - Bass Guitar
E \flat Baritone Saxophone - E \flat Bass |

28 Solo Parts

Partitur / Direction / Score

Piano / Keyboard (optional)

Timpani (optional)

Glockenspiel (optional)

Snare Drum / Suspended Cymbal (optional)



EDITIONS MARC REIFT

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Concert B \flat Major

Johann Sebastian Bach (Arr.: Jérôme Naulais)

English:

The **Concerto in B-flat Major, BWV 972** by Johann Sebastian Bach is a transcription the composer made from a concerto by Antonio Vivaldi, reflecting Bach's deep admiration for the Italian master. Written during his early years in Weimar, the work illustrates the strong influence of the Italian concerto style on the German composer. The piece is notable for its clear three-movement structure and the lively contrast between brilliant passages and more lyrical sections.

In this arrangement by Jérôme Naulais, the contrapuntal richness and rhythmic vitality characteristic of Bach's writing are beautifully highlighted. The musical lines intertwine with elegance, revealing the vitality and finesse of the Baroque style. This adaptation offers a fresh perspective on this inspired work, where virtuosity, balance and expressiveness combine in a particularly vivid musical dialogue.

Français:

Le **Concerto en si bémol majeur BWV 972** de Johann Sebastian Bach est une transcription réalisée par le compositeur à partir d'un concerto de Antonio Vivaldi, témoignant de l'admiration profonde que Bach portait au maître italien. Écrit durant sa période de jeunesse à Weimar, ce concerto illustre l'influence du style concertant italien sur l'écriture du compositeur allemand. L'œuvre se distingue par la clarté de sa structure en trois mouvements et par l'alternance dynamique entre passages brillants et épisodes plus chantants.

Dans cet arrangement signé Jérôme Naulais, la richesse contrapuntique et l'élan rythmique caractéristiques de Bach sont pleinement mis en valeur. Les lignes musicales s'entrelacent avec élégance, révélant toute la vitalité et la finesse de l'écriture baroque. Cette adaptation permet de redécouvrir l'énergie et la noblesse de cette page inspirée, où virtuosité, équilibre et expressivité se conjuguent dans un dialogue musical particulièrement vivant.

Deutsch:

Das **Konzert in B-Dur, BWV 972** von Johann Sebastian Bach ist eine Bearbeitung eines Konzerts von Antonio Vivaldi und zeugt von Bachs großer Bewunderung für den italienischen Meister. Entstanden während seiner frühen Weimarer Zeit, zeigt das Werk deutlich den Einfluss des italienischen Konzertstils auf das Schaffen des deutschen Komponisten. Besonders charakteristisch sind die klare dreisätzigige Form sowie der lebendige Wechsel zwischen brillanten und lyrischeren Abschnitten.

In diesem Arrangement von Jérôme Naulais kommen die kontrapunktische Raffinesse und die rhythmische Energie von Bachs Musik besonders zur Geltung. Die musikalischen Linien verweben sich mit großer Eleganz und lassen die Vitalität und Feinheit des Barockstils deutlich hervortreten. Diese Bearbeitung ermöglicht eine neue Entdeckung dieser inspirierten Komposition, in der Virtuosität, Ausgewogenheit und Ausdruckskraft zu einem lebendigen musikalischen Dialog verschmelzen.



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Concert B \flat Major

BWV 972

Johann Sebastian Bach

Arr.: Jérôme Naulais

I

1 2 3 4 5

Allegro

Solo in C

1 in C

2 in C

3 in C

4 in C

5 in C

6 in C

7 in C

8 in C

Piano / Keyboard (optional)

Timpani (optional)

Glockenspiel (optional)

Snare Drum / Suspended Cymbal (optional)

6 7 8 9 10 11

A

Solo

1.

2.

3.

4.

5.

6.

7.

8.

Pno./Kbd.

Timp.

Glock.

Dr.

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II

2

3

4

5

6

7

Larghetto

Solo

1.

2.

3.

4.

5.

6.

7.

8.

Pno./Kbd.

Timp.

Glock.

Dr.

f *p* *tr* *sim.*



8

9

10

11

12

13

E

Solo

1.

2.

3.

4.

5.

6.

7.

8.

Pno./Kbd.

Timp.

Glock.

Dr.

f *mf* *p* *tr*

Solo

1.

2.

3.

4.

5.

6.

7.

8.

Pno./ Kbd.

Timp.

Glock.

Dr.

mp

p



Solo

1.

2.

3.

4.

5.

6.

7.

8.

Pno./ Kbd.

Timp.

Glock.

Dr.

mp

p

tr

III

2 3 4 5 6 7 8 9 10 11 12 13

Allegro

Musical score for measures 2 through 13. The score includes parts for Solo, 8 strings (1-8), Pno./Kbd., Timp., Glock., and Dr. The tempo is marked 'Allegro'. Dynamics include *mp* and *f*. The Solo part is mostly silent, with some activity starting in measure 9. The strings play a rhythmic pattern, with some parts starting in measure 9. The Pno./Kbd. part has a *p* dynamic in measure 2 and *f* in measure 9. The Timp., Glock., and Dr. parts have *f* dynamics starting in measure 9.

Musical score for measures 14 through 23. The score includes parts for Solo, 8 strings (1-8), Pno./Kbd., Timp., Glock., and Dr. A section marker 'F' is present at the beginning of measure 14. The Solo part features a *f* dynamic in measure 14, a *p* dynamic in measure 19, and a *f* dynamic in measure 20. The strings have *f* dynamics in measures 14-18 and *p* dynamics in measures 19-23. The Pno./Kbd. part has *p* dynamics in measures 19-23 and *f* dynamics in measures 20-23. The Timp., Glock., and Dr. parts have *f* dynamics in measures 20-23.

G

Solo

1.

2.

3.

4.

5.

6.

7.

8.

Pno./ Kbd.

Timp.

Glock.

Dr.



H

Solo

1.

2.

3.

4.

5.

6.

7.

8.

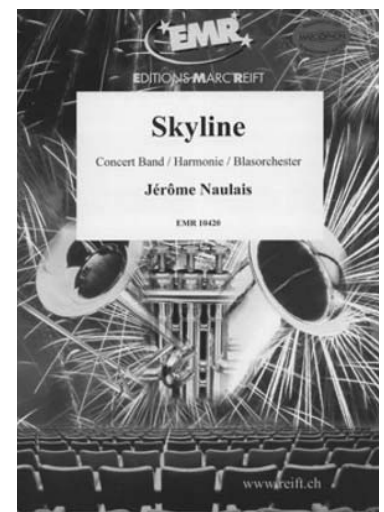
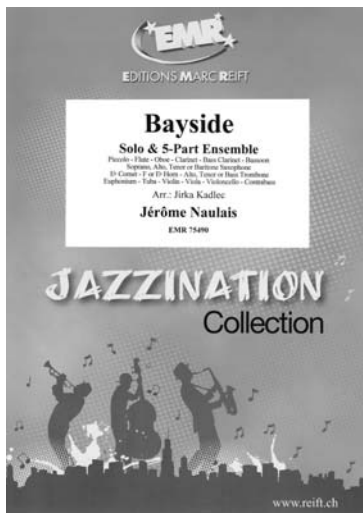
Pno./ Kbd.

Timp.

Glock.

Dr.

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