

# Concerto Italien

*BWV 971*

Bassoon & Piano / Organ

Arr.: Colette Mourey

**Johann Sebastian Bach**

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# Concerto Italien

*BWV 971*

*Johann Sebastian Bach (Arr.: Colette Mourey)*

## *Français:*

Le Concerto Italien (BWV 971) de Johann Sebastian Bach est l'une des œuvres emblématiques où le compositeur explore avec brio le style concertant venu d'Italie. Inspiré notamment par Vivaldi, Bach y déploie une écriture vivifiante, fondée sur le dialogue implicite entre un « tutti » et un « soliste », recréé au sein d'un clavier unique. L'œuvre se distingue par son équilibre entre virtuosité, clarté formelle et richesse contrapuntique, offrant trois mouvements aux caractères admirablement contrastés : un Allegro lumineux, un Andante d'une grande expressivité et un Finale vif et jubilatoire.

Dans son arrangement, Colette Mourey respecte scrupuleusement l'esprit de Bach tout en apportant une lecture personnelle, précise et éclairante. Sa démarche met en relief les lignes essentielles, la dynamique du discours et la transparence polyphonique, rendant l'œuvre particulièrement accessible tout en préservant toute sa profondeur. Ce travail permet de redécouvrir le Concerto Italien sous un angle renouvelé, fidèle et inspirant à la fois.

## *English:*

The Italian Concerto (BWV 971) by Johann Sebastian Bach is one of the composer's most iconic works, brilliantly showcasing his exploration of the Italian concertante style. Inspired notably by Vivaldi, Bach recreates within a single keyboard the lively dialogue between "tutti" and "solo" forces. The work stands out for its balance of virtuosity, formal clarity, and contrapuntal richness, offering three movements with beautifully contrasted characters: a radiant Allegro, an expressive Andante, and a lively, jubilant Finale.

In her arrangement, Colette Mourey remains deeply respectful of Bach's spirit while offering a personal, refined, and insightful interpretation. Her approach highlights essential lines, the dynamic flow of the musical discourse, and the transparency of the polyphony, making the work particularly accessible while preserving its depth. This arrangement invites listeners to rediscover the Italian Concerto from a fresh perspective—both faithful and inspiring.

## *Deutsch:*

Das Italienische Konzert (BWV 971) von Johann Sebastian Bach gehört zu den bedeutendsten Werken des Komponisten und zeigt auf brillante Weise seine Auseinandersetzung mit dem italienischen Konzertstil. Inspiriert unter anderem von Vivaldi, lässt Bach auf einem einzigen Tasteninstrument den lebhaften Dialog zwischen „Tutti“ und „Solo“ lebendig werden. Das Werk besticht durch die Verbindung von Virtuosität, formaler Klarheit und kontrapunktischer Fülle und präsentiert drei Sätze mit eindrucksvoll kontrastierenden Charakteren: ein strahlendes Allegro, ein ausdrucksvolles Andante und ein lebhaftes, überschäumendes Finale.

In ihrem Arrangement bleibt Colette Mourey dem Geist Bachs tief verbunden und bietet zugleich eine persönliche, präzise und aufschlussreiche Lesart. Ihr Ansatz hebt die wesentlichen Linien, den dynamischen musikalischen Fluss und die Transparenz der Polyphonie hervor, wodurch das Werk besonders zugänglich wird, ohne an Tiefe zu verlieren. Dieses Arrangement lädt dazu ein, das Italienische Konzert aus einer erneuerten, zugleich werkgetreuen und inspirierenden Perspektive neu zu entdecken.



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BASSOON

# Concerto Italien

BWV 971

Johann Sebastian Bach

(1685-1750)

Arr.: Colette Mourey

Allegro ♩ = 96

I

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8 *f* *tutti* *ad lib.* *tr* *dim.*

14 *mp*

19 *cresc.* *f* *mf*

24 *mp* *cresc.* *mf* *1* *solo* *f*

31 *tr*

37

42 *tr* *2* *mf* *tr* *tr* *mp* *cresc.*

50 *dim.* *f* *tutti (ad lib.)*

57 *solo* *mp espress.* *cresc.*

64 *tr* *2* *p*

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# Concerto Italien

BWV 971

Johann Sebastian Bach

(1685-1750)

Arr.: Colette Mourey

## I

Allegro ♩ = 96

Bassoon

*tutti*  
*f*

*ad lib.* *tr~~~~*

Piano / Organ

*f* *tr~~~~*

7

*tr~~~~*

*tr~~~~*

12

*dim.* *mp*

*dim.* *mp*

17

*cresc.* *f*

*cresc.* *f*

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4 22

Musical score for measures 22-26. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The score consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The dynamics are marked as *mf* (mezzo-forte), *mp* (mezzo-piano), *cresc.* (crescendo), and *mf* again. The bass line features a melodic line with eighth and sixteenth notes, while the piano accompaniment provides harmonic support with chords and moving lines in both hands.

27

Musical score for measures 27-32. The piece continues in the same key signature and time signature. The score consists of three staves. The bass line has a *solo* section starting in measure 29, marked with a *f* (forte) dynamic. The piano accompaniment is marked *leggiere* (leggiero), indicating a light and delicate touch. The piano part features a mix of chords and moving lines in both hands.

33

Musical score for measures 33-37. The piece continues in the same key signature and time signature. The score consists of three staves. The bass line features a *trill* in measure 33. The piano accompaniment consists of chords and moving lines in both hands, providing a steady harmonic background.

38

Musical score for measures 38-42. The piece continues in the same key signature and time signature. The score consists of three staves. The bass line features a *trill* in measure 38. The piano accompaniment consists of chords and moving lines in both hands, providing a steady harmonic background.

# II

Andante ♩ = 32

The musical score is written for piano and bassoon in 3/4 time, marked Andante with a tempo of ♩ = 32. The key signature has two flats (B-flat and E-flat). The score is divided into four systems, each starting with a measure number (1, 5, 9, 12).  
- **System 1 (Measures 1-4):** The bassoon part begins with a *solo* marking and *mp espress.* dynamic. The piano accompaniment starts with *mp espress.*  
- **System 2 (Measures 5-8):** The bassoon part features *cresc.* and *dim.* markings, along with trills (*tr*). The piano accompaniment includes *cresc.*, *mp*, and *cresc.* markings.  
- **System 3 (Measures 9-11):** The bassoon part has a *mp* dynamic and a trill (*tr*). The piano accompaniment includes *dim.*, *mp*, and *mf* markings.  
- **System 4 (Measures 12-14):** The bassoon part includes *mf*, *cresc.*, and *dim.* markings, along with a trill (*tr*). The piano accompaniment includes a *cresc.* marking.

15

*cresc.*

*cresc.*

*cresc.*

18

*dim.*

*dim.*

*f dim.*

*f dim.*

21

*mf cresc.*

*f dim.*

*f dim.*

24

*mf*

*sempre dim.*

*mf*

*mf*

III

Presto  $\text{♩} = 92$

Musical score for measures 1-4. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Presto, with a quarter note equal to 92 beats per minute. The score is written for piano with three staves: a bass staff, a grand staff (treble and bass clefs), and another bass staff. The first staff is mostly silent. The grand staff begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and moving lines. A trill is marked in the right hand at the end of measure 4.

5 *tutti (ad lib.)*

Musical score for measures 5-8. The piece continues with a forte (*f*) dynamic. The tempo is marked *tutti (ad lib.)*. The score is written for piano with three staves. The first staff is mostly silent. The grand staff shows a more active right hand with eighth and sixteenth notes, and a left hand with a steady accompaniment. The music is characterized by rhythmic patterns and chordal textures.

9

Musical score for measures 9-12. The piece continues with a forte (*f*) dynamic. The tempo is marked *tutti (ad lib.)*. The score is written for piano with three staves. The first staff is mostly silent. The grand staff shows a more active right hand with eighth and sixteenth notes, and a left hand with a steady accompaniment. The music is characterized by rhythmic patterns and chordal textures.

13

Musical score for measures 13-16. The piece continues with a forte (*f*) dynamic. The tempo is marked *tutti (ad lib.)*. The score is written for piano with three staves. The first staff is mostly silent. The grand staff shows a more active right hand with eighth and sixteenth notes, and a left hand with a steady accompaniment. A trill is marked in the right hand at the end of measure 16.

17

Musical score for measures 17-20. The system consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The music is in a minor key. The bass staff contains a simple melodic line. The grand staff features a more complex texture with chords and moving lines in both hands.

21

Musical score for measures 21-24. The system consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The music continues from the previous system. The bass staff has a melodic line with some trills. The grand staff has a more active texture with chords and moving lines. A trill is marked in the treble staff in measure 23.

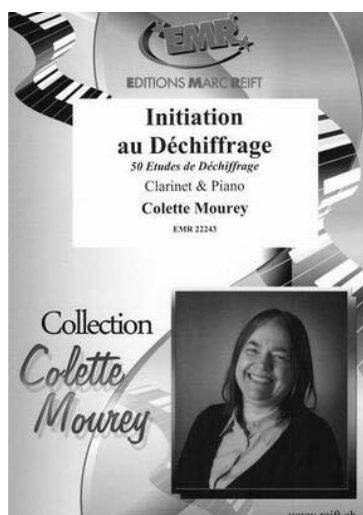
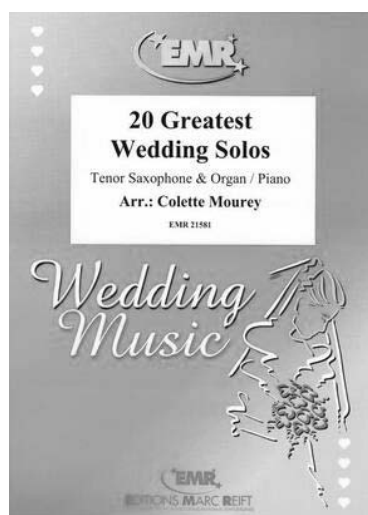
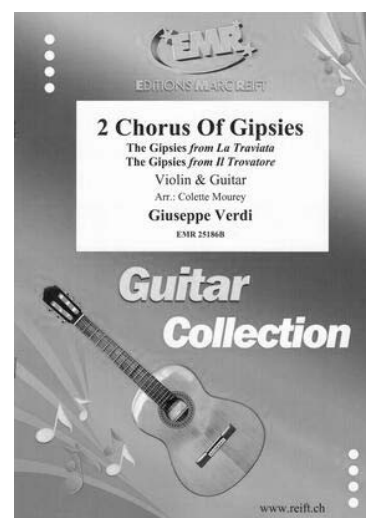
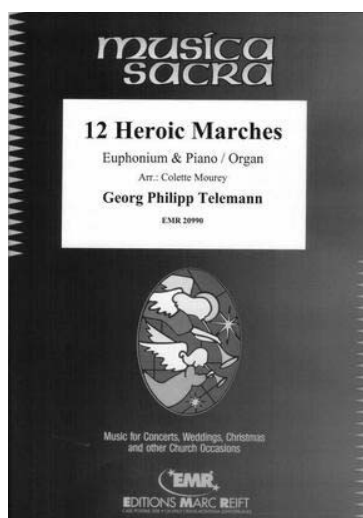
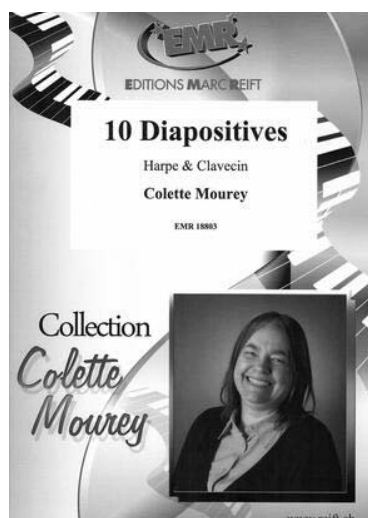
25

Musical score for measures 25-28. The system consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The music continues. The bass staff has a melodic line with dynamics *p*, *cresc.*, and *dim.*. The grand staff has a more active texture with chords and moving lines. Dynamics *p*, *cresc.*, and *dim.* are also present in the grand staff.

29

Musical score for measures 29-32. The system consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The music continues. The bass staff has a melodic line. The grand staff has a more active texture with chords and moving lines. The instruction *sempre cresc.* is written in the grand staff.

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