

Concerto Italien

BWV 971

Trombone (♭ + ♪) & Piano / Organ

Arr.: Colette Mourey

Johann Sebastian Bach

EMR 95666

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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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TROMBONE

Concerto Italien

BWV 971

Johann Sebastian Bach

(1685-1750)

Arr.: Colette Mourey

I

Allegro ♩ = 96

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

64 *tr* *2* *p*

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Concerto Italien

BWV 971

Johann Sebastian Bach

(1685-1750)

Arr.: Colette Mourey

I

Allegro ♩ = 96

Trombone

Piano / Organ

7

12

17

EMR 95666

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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 clef staff at the top, and a grand staff (treble and bass clefs) below. The dynamics are marked as *mf* (mezzo-forte) at the beginning of each measure, *mp* (mezzo-piano) in the second measure, *cresc.* (crescendo) in the third measure, and *mf* in the fourth measure. The music features a melodic line in the bass clef and a more complex accompaniment in the grand staff.

Musical score for measures 27-32. The piece continues in 3/4 time with two flats. The score consists of three staves. The top staff (bass clef) has a *solo* marking above it and a *f* (forte) dynamic below it. The grand staff below has a *leggiero* (light) marking above it. The music features a melodic line in the bass clef and a more complex accompaniment in the grand staff.

Musical score for measures 33-37. The piece continues in 3/4 time with two flats. The score consists of three staves. The top staff (bass clef) has a *tr* (trill) marking above it. The grand staff below has a *tr* (trill) marking above it. The music features a melodic line in the bass clef and a more complex accompaniment in the grand staff.

Musical score for measures 38-42. The piece continues in 3/4 time with two flats. The score consists of three staves. The top staff (bass clef) has a *tr* (trill) marking above it. The grand staff below has a *tr* (trill) marking above it. The music features a melodic line in the bass clef and a more complex accompaniment in the grand staff.

II

Andante ♩ = 32

Musical score for measures 1-4. The piece is in 3/4 time with a key signature of two flats. The tempo is Andante with a metronome marking of ♩ = 32. The score features a solo line in the upper right and piano accompaniment in the grand staff. Dynamics include *mp espress.* and *mp*.

5

Musical score for measures 5-8. The solo line includes trills (*tr*) and dynamic markings of *cresc.* and *dim.*. The piano accompaniment includes *cresc.* and *mp*.

9

Musical score for measures 9-11. The solo line features a trill (*tr*) and dynamic markings of *mp*, *dim.*, and *mf*. The piano accompaniment includes *dim.*, *mp*, and *mf*.

12

Musical score for measures 12-14. The solo line includes a trill (*tr*) and dynamic markings of *mf*, *cresc.*, and *dim.*. The piano accompaniment includes *cresc.*.

15

Musical score for measures 15-17. The score is in 3/4 time and B-flat major. It features a complex texture with a dense bass line, a treble line with chords and some melodic fragments, and a middle bass line. Dynamics include *cresc.* in both the top and middle staves.

18

Musical score for measures 18-20. The score continues with similar textures. Dynamics include *dim.* in the top and middle staves, and *f dim.* in the bottom staff.

21

Musical score for measures 21-23. The score features a prominent treble line with rapid sixteenth-note passages. Dynamics include *mf cresc.* in the top staff and *f dim.* in the bottom staff.

24

Musical score for measures 24-26. The score features rapid sixteenth-note passages in both the treble and bass lines. Dynamics include *mf* in the top staff, *sempre dim.* in the middle staff, and *mf* in the bottom staff.

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), and a separate bass staff. The first staff is mostly rests. 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 tempo is *tutti (ad lib.)*. The score continues with the piano accompaniment. The right hand has a more active melodic line with eighth notes and rests. The left hand continues with a steady accompaniment. A forte (*f*) dynamic is indicated at the beginning of measure 5.

9

Musical score for measures 9-12. The piano accompaniment continues. The right hand features a melodic line with eighth notes and rests. The left hand provides a consistent accompaniment with chords and moving lines.

13

Musical score for measures 13-16. The piano accompaniment continues. The right hand has a melodic line with eighth notes and rests. The left hand provides a consistent 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. A trill is marked in the treble staff of measure 23. The bass staff has a steady accompaniment.

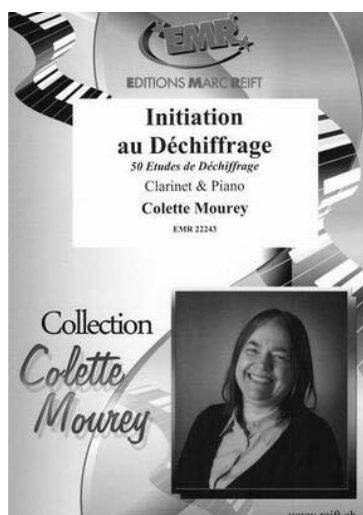
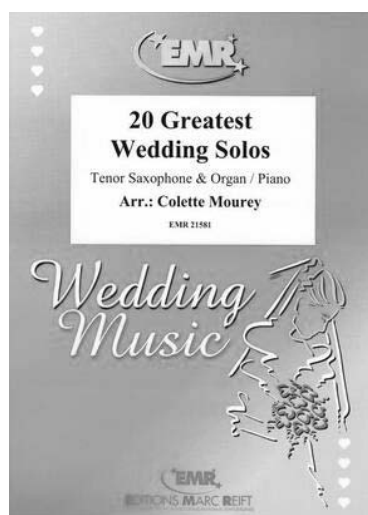
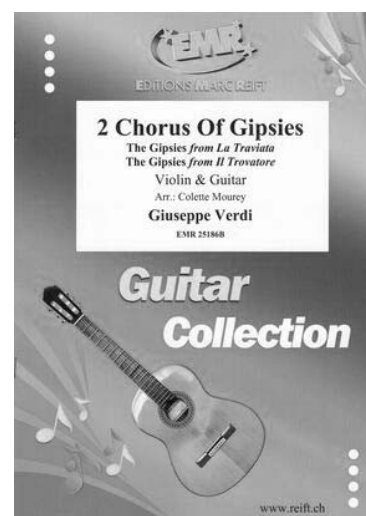
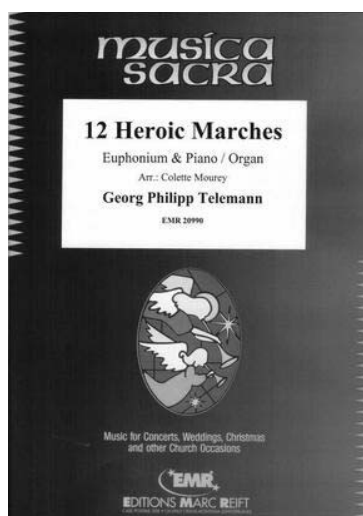
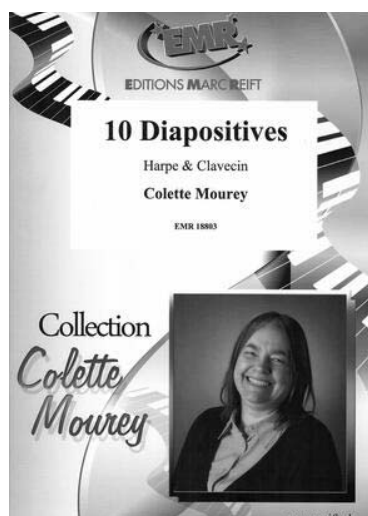
25

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 is marked with dynamics: *p* (piano), *cresc.* (crescendo), and *dim.* (diminuendo). A *solo* marking is present in the bass staff of measure 25. The grand staff shows a complex harmonic structure with a long note in the treble 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 is marked with *sempre cresc.* (sempre crescendo). The bass staff is mostly silent, while the grand staff has active accompaniment.

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