

Concerto Italien

BWV 971

Violoncello & Piano / Organ

Arr.: Colette Mourey

Johann Sebastian Bach

EMR 95670

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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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VIOLONCELLO

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*

14 *mp* *dim.*

19 *cresc.* *f* *mf*

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

31 *tr*

37

42 *tr* *2* *mf* *tr* *tr* *mp*

49 *cresc.* *dim.* *f* *tutti (ad lib.)*

56 *solo* *mp espress.* *cres.*

64 *tr* *2* *p*

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Concerto Italien

BWV 971

Johann Sebastian Bach

(1685-1750)

Arr.: Colette Mourey

I

Allegro ♩ = 96

The musical score is written for Violoncello and Piano/Organ. It begins with a tempo marking of 'Allegro' and a metronome marking of '♩ = 96'. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into three systems, with measure numbers 7, 12, and 17 indicated at the start of each system. The first system includes dynamic markings of *f* and *tutti*, and a trill in the cello part. The second system includes *dim.* and *mp* markings. The third system includes *cresc.* and *f* markings. The score features various musical notations such as slurs, ties, and trills.

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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. 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*, *mp*, *cresc.*, and *mf*. 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 3/4 time with two flats. The score consists of three staves: a single bass staff at the top and a grand staff below. The dynamics include *solo*, *f*, and *leggiere*. The bass line has a prominent melodic line with some rests, while the piano accompaniment features a steady rhythmic pattern in the right hand and a more active line in the left hand.

33

Musical score for measures 33-37. The piece continues in 3/4 time with two flats. The score consists of three staves: a single bass staff at the top and a grand staff below. The dynamics are marked as *tr* (trill). The bass line features a melodic line with trills, while the piano accompaniment provides harmonic support with chords and moving lines in both hands.

38

Musical score for measures 38-42. The piece continues in 3/4 time with two flats. The score consists of three staves: a single bass staff at the top and a grand staff below. The dynamics are marked as *tr* (trill). The bass line features a melodic line with trills, while the piano accompaniment provides harmonic support with chords and moving lines in both hands.

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 is marked *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* marking 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

Presto $\text{♩} = 92$

Musical score for measures 1-4. The piece is in 3/4 time, marked Presto with a tempo of quarter note = 92. The key signature has two flats. The score consists of three staves: a bass staff, a grand staff (treble and bass), and a second bass staff. The first measure starts with a forte (*f*) dynamic. The grand staff features a melodic line in the treble and a bass line in the bass. A trill is indicated in the final measure of the grand staff.

5 *tutti (ad lib.)*

Musical score for measures 5-8. The piece is in 3/4 time, marked *tutti (ad lib.)*. The key signature has two flats. The score consists of three staves: a bass staff, a grand staff (treble and bass), and a second bass staff. The first measure starts with a forte (*f*) dynamic. The grand staff features a melodic line in the treble and a bass line in the bass. The bass line has a prominent eighth-note pattern.

9

Musical score for measures 9-12. The piece is in 3/4 time. The key signature has two flats. The score consists of three staves: a bass staff, a grand staff (treble and bass), and a second bass staff. The grand staff features a melodic line in the treble and a bass line in the bass. The bass line continues with eighth-note patterns.

13

Musical score for measures 13-16. The piece is in 3/4 time. The key signature has two flats. The score consists of three staves: a bass staff, a grand staff (treble and bass), and a second bass staff. The grand staff features a melodic line in the treble and a bass line in the bass. A trill is indicated in the final measure of the grand staff.

17

Musical score for measures 17-20. The score is in 3/4 time and features a bass line with a steady eighth-note pattern and a piano accompaniment with chords and eighth-note patterns.

21

Musical score for measures 21-24. The piano part includes a trill in measure 23. The bass line continues with eighth notes, and the piano accompaniment features chords and eighth-note patterns.

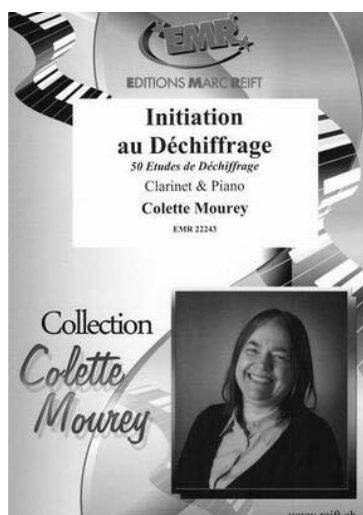
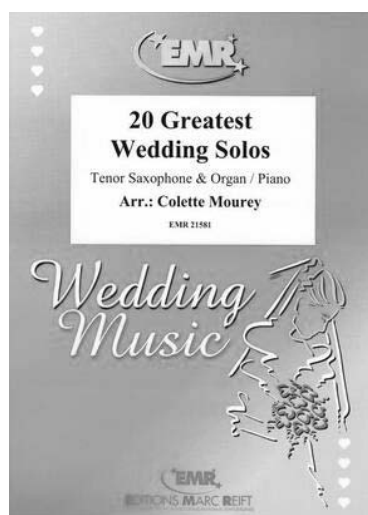
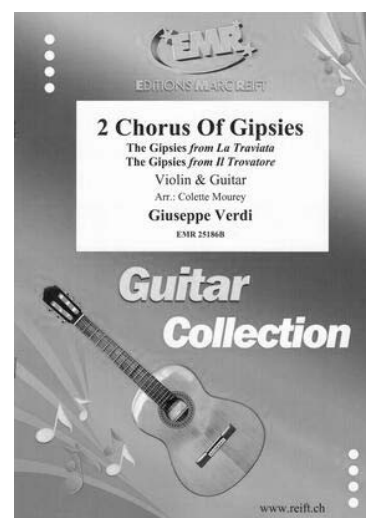
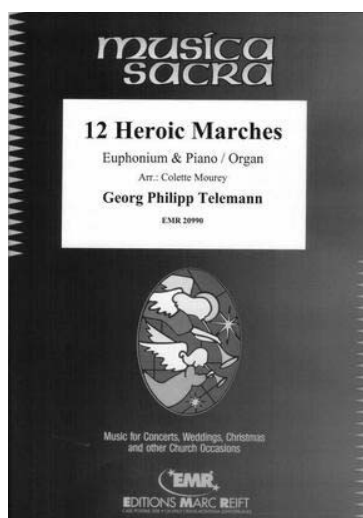
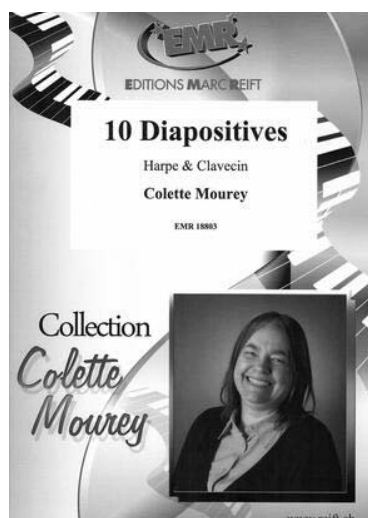
25

Musical score for measures 25-28. The bass line is marked *solo* and *p* (piano), with dynamics *cresc.* and *dim.* indicated. The piano part also features *p*, *cresc.*, and *dim.* markings. The piano accompaniment includes chords and eighth-note patterns.

29

Musical score for measures 29-32. The bass line is mostly silent, while the piano part features a *sempre cresc.* (always crescendo) marking. The piano accompaniment includes chords and eighth-note patterns.

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