

Concerto Italien

BWV 971

Soprano Recorder & Piano / Organ

Arr.: Colette Mourey

Johann Sebastian Bach

EMR 95672

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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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SOPRANO
RECORDER

Concerto Italien

BWV 971

Johann Sebastian Bach
(1685-1750)
Arr.: Colette Mourey

Allegro ♩ = 96

I

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f *tutti* *ad lib.* *tr*

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

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

Soprano Recorder

Piano /
Organ

The musical score is written for Soprano Recorder and Piano/Organ. It begins with a tempo marking of 'Allegro' and a metronome marking of ♩ = 96. The key signature has one flat (B-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 Soprano Recorder part starts with a dynamic of *f* and includes markings for *tutti*, *ad lib.*, and *tr*. The Piano/Organ part also starts with *f* and includes a *tr* marking. The score features various dynamics such as *dim.*, *mp*, and *f*, and includes performance instructions like *cresc.* and *tr*.

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4
22

Musical score for measures 22-26. The system consists of a single melodic line and a piano accompaniment. The melodic line starts with a *mf* dynamic, followed by *mp*, *cresc.*, and *mf*. The piano accompaniment also follows these dynamics, with *mf*, *mp*, *cresc.*, and *mf*. The piano part features a long, flowing line in the left hand and a more rhythmic accompaniment in the right hand.

27

Musical score for measures 27-32. The system consists of a single melodic line and a piano accompaniment. The melodic line begins with a *solo* marking and a *f* dynamic. The piano accompaniment is marked *leggiero*. The piano part features a long, flowing line in the left hand and a more rhythmic accompaniment in the right hand.

33

Musical score for measures 33-37. The system consists of a single melodic line and a piano accompaniment. The melodic line features a *trill* marking. The piano accompaniment is marked *leggiero*. The piano part features a long, flowing line in the left hand and a more rhythmic accompaniment in the right hand.

38

Musical score for measures 38-42. The system consists of a single melodic line and a piano accompaniment. The melodic line features a *trill* marking. The piano accompaniment is marked *leggiero*. The piano part features a long, flowing line in the left hand and a more rhythmic accompaniment in the right hand.

II

Andante ♩ = 32

Musical score for measures 1-4. The piece is in 3/4 time with a tempo of Andante (♩ = 32). The key signature has one flat. The first staff (soprano) begins with a *solo* marking and *mp espress.* dynamic. The piano accompaniment starts with *mp espress.* dynamics.

5

Musical score for measures 5-8. The first staff features a *cresc.* dynamic leading to a *tr* (trill) and a *dim.* dynamic. The piano accompaniment includes *cresc.*, *mp*, and *cresc.* dynamics.

9

Musical score for measures 9-11. The first staff has a *tr* (trill) and *mp* dynamic. The piano accompaniment features *dim.*, *mp*, and *mf* dynamics.

12

Musical score for measures 12-14. The first staff includes *mf*, *cresc.*, and *dim.* dynamics. The piano accompaniment features a *cresc.* dynamic.

15

Musical score for measures 15-17. The system includes a vocal line and a piano accompaniment. The vocal line starts with a *cresc.* marking. The piano accompaniment also features a *cresc.* marking. The key signature has one flat, and the time signature is 4/4.

18

Musical score for measures 18-20. The system includes a vocal line and a piano accompaniment. The vocal line has a *dim.* marking. The piano accompaniment has *dim.* and *f dim.* markings. The key signature has one flat, and the time signature is 4/4.

21

Musical score for measures 21-23. The system includes a vocal line and a piano accompaniment. The vocal line is mostly silent. The piano accompaniment has *mf cresc.* and *f dim.* markings. The key signature has one flat, and the time signature is 4/4.

24

Musical score for measures 24-26. The system includes a vocal line and a piano accompaniment. The vocal line has a *mf* marking. The piano accompaniment has *sempre dim.* and *mf* markings. The key signature has one flat, and the time signature is 4/4.

III

Presto ♩ = 92

Musical score for measures 1-4. The piece is in 3/4 time with a key signature of one flat (B-flat). The tempo is Presto, marked with a quarter note equal to 92 beats per minute. The score consists of three staves: a vocal line (top), a piano right-hand line (middle), and a piano left-hand line (bottom). The piano part features a dynamic marking of *f* (forte) at the beginning. The vocal line has a trill-like ornament in the final measure.

5 *tutti (ad lib.)*

Musical score for measures 5-8. The tempo is *tutti (ad lib.)*. The piano part begins with a dynamic marking of *f*. The piano right-hand part features a complex rhythmic pattern with many sixteenth notes and rests. The piano left-hand part provides a steady accompaniment.

9

Musical score for measures 9-12. The piano part continues with the complex rhythmic patterns established in the previous system. The piano right-hand part has a melodic line with many sixteenth notes, while the left hand provides harmonic support.

13

Musical score for measures 13-16. The piano part continues with the complex rhythmic patterns. The piano right-hand part has a melodic line with many sixteenth notes, while the left hand provides harmonic support. The vocal line has a trill-like ornament in the final measure.

17

Musical score for measures 17-20. The system consists of three staves: a vocal line in treble clef and a piano accompaniment in bass clef. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The vocal line consists of a simple melodic line.

21

Musical score for measures 21-24. The system consists of three staves. The piano accompaniment in the right hand becomes more complex with sixteenth-note patterns. The vocal line has a trill in measure 23. The piano part has a trill in the right hand in measure 23.

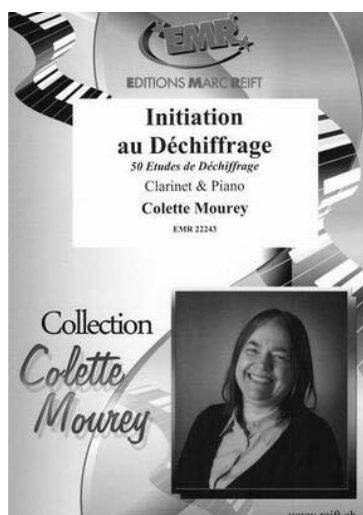
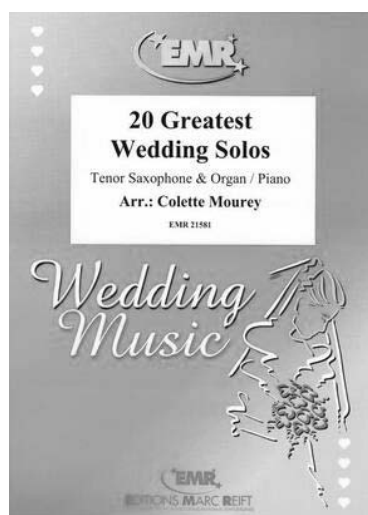
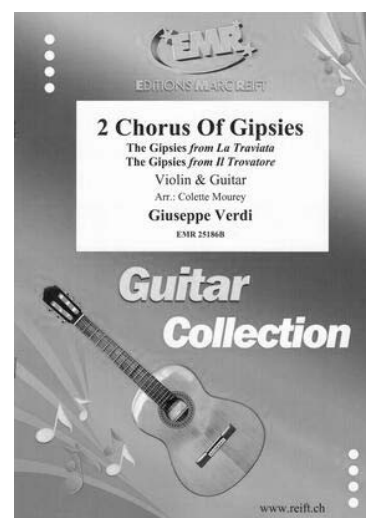
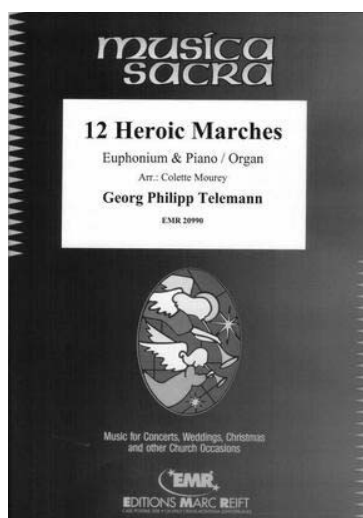
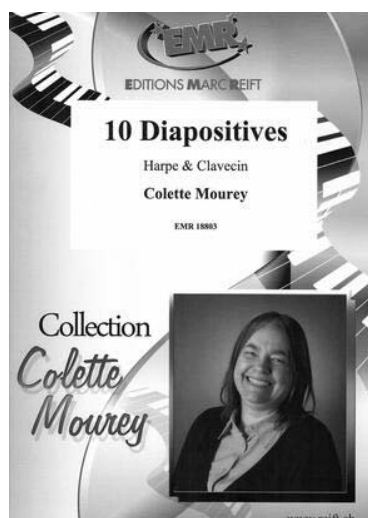
25

Musical score for measures 25-28. The system consists of three staves. The vocal line is marked *solo* and *p*. The piano accompaniment in the right hand has a long note with a slur. Dynamics include *p*, *cresc.*, and *dim.*

29

Musical score for measures 29-32. The system consists of three staves. The vocal line is mostly rests. The piano accompaniment in the right hand has a *sempre cresc.* marking. The piano part continues with a rhythmic pattern.

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