

Concerto Italien

BWV 971

Soprano Saxophone & Piano / Organ

Arr.: Colette Mourey

Johann Sebastian Bach

EMR 95679

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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
SAXOPHONE

Concerto Italien

BWV 971

Johann Sebastian Bach

(1685-1750)

Arr.: Colette Mourey

Allegro ♩ = 96

I

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8 *tutti* *f* *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

Soprano Saxophone

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

Piano / Organ

f *tr*

7

tr

12

dim. *mp*

dim. *mp*

17

cresc. *f*

cresc. *f*

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4
22

Musical score for measures 22-26. The system consists of a vocal line and a piano accompaniment. The vocal 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 melodic line in the right hand and a bass line in the left hand, with some chords and arpeggios.

27

Musical score for measures 27-32. The system consists of a vocal line and a piano accompaniment. The vocal line has a *solo* marking and a *f* dynamic. The piano accompaniment has a *leggiero* marking. The piano part features a melodic line in the right hand and a bass line in the left hand, with some chords and arpeggios.

33

Musical score for measures 33-37. The system consists of a vocal line and a piano accompaniment. The vocal line has a *tr* marking. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some chords and arpeggios.

38

Musical score for measures 38-42. The system consists of a vocal line and a piano accompaniment. The vocal line has a *tr* marking. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some chords and arpeggios.

II

Andante ♩ = 32

Musical score for measures 1-4. The piece is in 3/4 time with a key signature of one flat. The tempo is Andante with a metronome marking of ♩ = 32. 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 *mp* dynamic and a *tr* (trill). The piano accompaniment includes *dim.*, *mp*, and *mf* dynamics.

12

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

15

cresc.

cresc.

18

dim.

dim. *f dim.*

21

mf cresc.

f dim.

24

mf

sempre dim. *mf*

III

Presto $\text{♩} = 92$

Musical score for measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is Presto, 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 forte (*f*) dynamic and a trill in the right hand at the end of the first measure.

5 *tutti (ad lib.)*

Musical score for measures 5-8. The tempo remains Presto. The score consists of three staves. The piano part features a forte (*f*) dynamic and a trill in the right hand at the end of the first measure.

9

Musical score for measures 9-12. The tempo remains Presto. The score consists of three staves.

13

Musical score for measures 13-16. The tempo remains Presto. The score consists of three staves. The piano part features a trill in the right hand at the end of the first measure.

17

Musical score for measures 17-20. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with one sharp (F#) and a 3/4 time signature. The top staff contains a melodic line with quarter notes. The grand staff contains a piano accompaniment with chords and moving lines in both hands.

21

Musical score for measures 21-24. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music continues in the same key and time signature. The top staff has a melodic line with some trills. The grand staff accompaniment features chords and moving lines. A trill is marked in the right hand of the grand staff in measure 23.

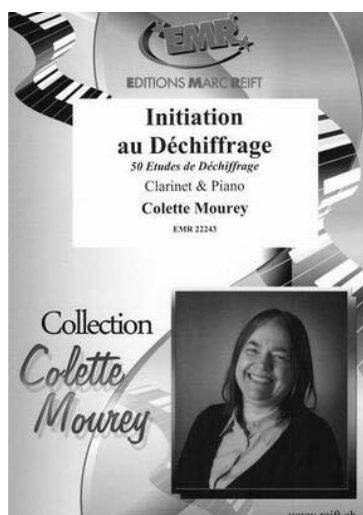
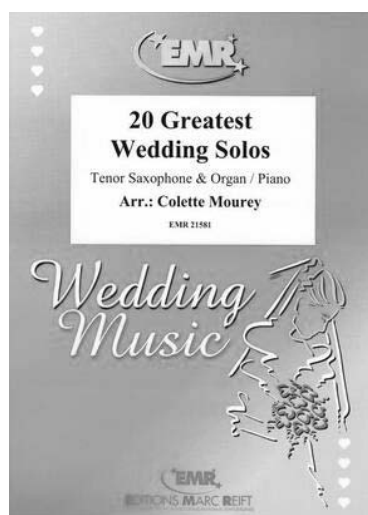
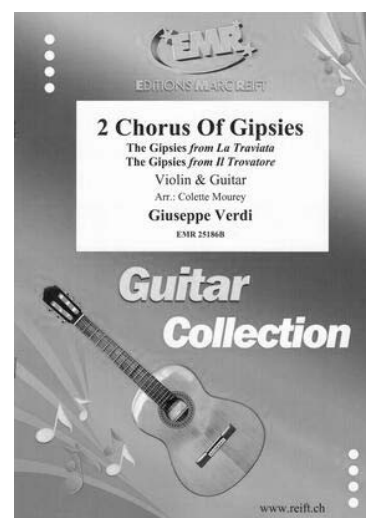
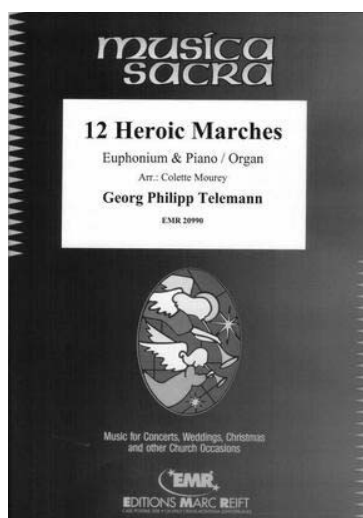
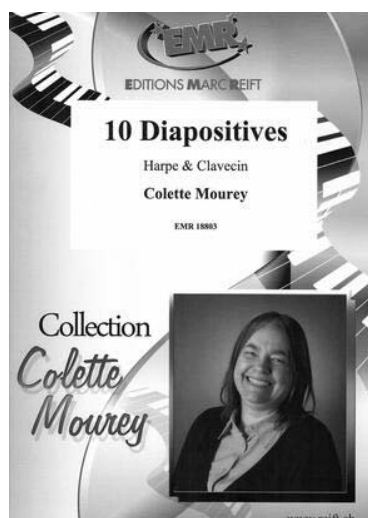
25

Musical score for measures 25-28. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music continues in the same key and time signature. The top staff features a melodic line with dynamics *p*, *cresc.*, and *dim.*. The grand staff accompaniment also has dynamics *p*, *cresc.*, and *dim.*. A *solo* marking is present in the first measure of the top staff.

29

Musical score for measures 29-32. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music continues in the same key and time signature. The top staff is mostly empty, indicating a rest for the melody. The grand staff accompaniment features a continuous moving line in both hands with the dynamic marking *sempre cresc.*

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