

Concerto Italien

BWV 971

Tenor Saxophone & Piano / Organ

Arr.: Colette Mourey

Johann Sebastian Bach

EMR 95680

EMR 51901: Tenor Saxophone & String Orchestra

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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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TENOR
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

Tenor Saxophone

Piano / Organ

tutti *f* *ad lib.* *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 *leggiere* 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 system shows the beginning of the piece. The right hand starts with a *solo* marking and *mp espress.* dynamic. The piano accompaniment also begins with *mp espress.* dynamics.

5

Musical score for measures 5-8. The right hand features a *cresc.* dynamic leading to a trill (*tr*) and then a *dim.* dynamic. The piano accompaniment includes *cresc.*, *mp*, and another *cresc.* dynamic marking.

9

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

12

Musical score for measures 12-14. The right hand includes a *mf* dynamic, a trill (*tr*), *cresc.*, and *dim.* dynamics. The piano accompaniment features a *cresc.* dynamic.

15

cresc.

cresc.

18

dim.

dim. *f dim.*

21

mf cresc.

f dim.

24

mf

sempre dim. *mf*

Presto $\text{♩} = 92$

Musical score for measures 1-4. The score is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Presto' with a quarter note equal to 92 beats per minute. The music features a piano accompaniment with a forte (*f*) dynamic. The right hand has a melodic line with a trill in the final measure. The left hand provides a rhythmic accompaniment with chords and moving lines.

5 *tutti (ad lib.)*

Musical score for measures 5-8. The score is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Presto' with a quarter note equal to 92 beats per minute. The music features a piano accompaniment with a forte (*f*) dynamic. The right hand has a melodic line with a trill in the final measure. The left hand provides a rhythmic accompaniment with chords and moving lines.

9

Musical score for measures 9-12. The score is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Presto' with a quarter note equal to 92 beats per minute. The music features a piano accompaniment with a forte (*f*) dynamic. The right hand has a melodic line with a trill in the final measure. The left hand provides a rhythmic accompaniment with chords and moving lines.

13

Musical score for measures 13-16. The score is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Presto' with a quarter note equal to 92 beats per minute. The music features a piano accompaniment with a forte (*f*) dynamic. The right hand has a melodic line with a trill in the final measure. The left hand provides a rhythmic accompaniment with chords and moving lines.

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 from the previous system. 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 top staff at measure 23.

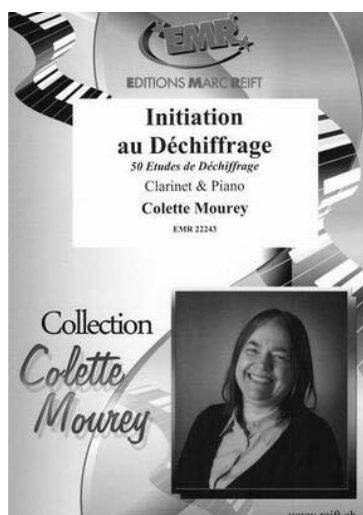
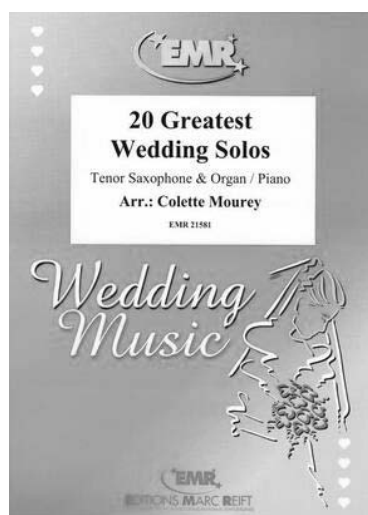
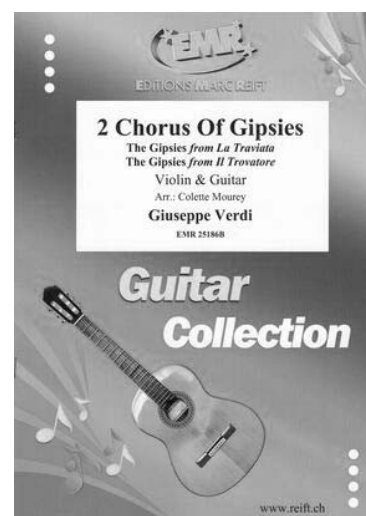
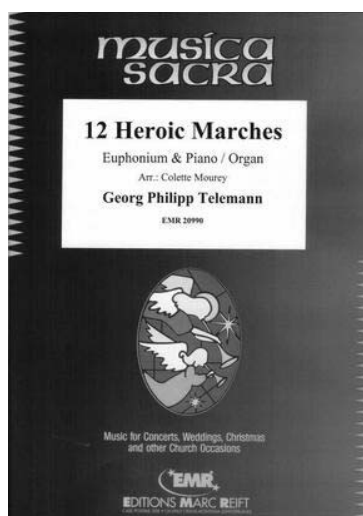
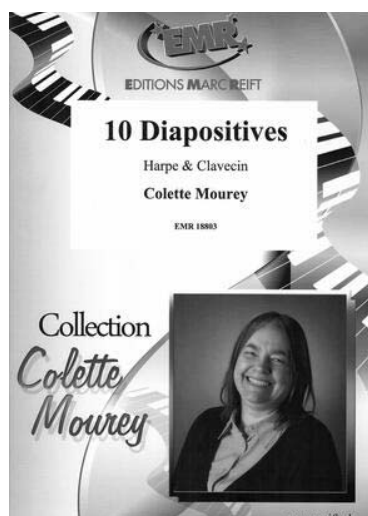
25

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. The top staff has 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 top staff at measure 25.

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. The top staff has a melodic line with a fermata at the end. The grand staff accompaniment has a *sempre cresc.* marking. The system ends with a double bar line and repeat dots.

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