

Italian Concerto

BWV 971

Viola & Piano / Organ

Arr.: Michal Worek

Johann Sebastian Bach

EMR 62965

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VIOLA

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BWV 971

Johann Sebastian Bach

Arr.: Michal Worek

Allegro animato ♩ = 96

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7

13

18

23

30

36

41

46

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Viola

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7

14

21

28

Measures 28-34 of the musical score. The system includes a vocal line and a piano accompaniment. The vocal line starts with a rest, followed by a series of eighth and sixteenth notes, with dynamics *p* and *mf*. The piano accompaniment features a strong *f* dynamic in the right hand and a *pp* dynamic in the left hand, with various chordal textures and melodic lines.

35

Measures 35-40 of the musical score. The vocal line continues with eighth and sixteenth notes, marked with a *p* dynamic. The piano accompaniment consists of sustained chords in the right hand and a melodic line in the left hand, with a *p* dynamic.

41

Measures 41-47 of the musical score. The vocal line features a series of eighth and sixteenth notes, marked with a *f* dynamic. The piano accompaniment includes a *mf* dynamic in the right hand and a *p* dynamic in the left hand, with various chordal textures and melodic lines.

48

Measures 48-54 of the musical score. The vocal line continues with eighth and sixteenth notes, marked with a *f* dynamic. The piano accompaniment includes a *f* dynamic in the right hand and a *p* dynamic in the left hand, with various chordal textures and melodic lines.

55

Measures 55-61 of the musical score. The vocal line continues with eighth and sixteenth notes, marked with a *f* dynamic. The piano accompaniment includes a *f* dynamic in the right hand and a *p* dynamic in the left hand, with various chordal textures and melodic lines.

62

Measures 62-67 of the musical score. The system consists of three staves: a soprano staff in treble clef with a key signature of one sharp (F#), and a grand piano staff with treble and bass clefs. The music features a complex melodic line in the soprano part with many beamed sixteenth and thirty-second notes, and a more rhythmic accompaniment in the piano part.

68

Measures 68-73 of the musical score. The system continues with the same three-staff layout. Dynamic markings include *p* (piano) at the beginning of measure 68 and *pp* (pianissimo) in measure 73. The piano part features a dense texture of beamed sixteenth notes in the bass clef.

74

Measures 74-79 of the musical score. The system continues with the same three-staff layout. A dynamic marking of *p* (piano) is present in measure 74. The piano part has a more active bass line with frequent sixteenth-note patterns.

80

Measures 80-85 of the musical score. The system continues with the same three-staff layout. Dynamic markings include *f* (forte) in measures 80, 84, and 85. The piano part features a strong, rhythmic accompaniment with beamed sixteenth notes.

86

Measures 86-91 of the musical score. The system continues with the same three-staff layout. Dynamic markings include *f* (forte) in measures 86, 87, and 89, and *pp* (pianissimo) in measure 91. The piano part has a complex texture with many beamed sixteenth notes in the bass clef.

93

Measures 93-98 of a musical score. The top staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with various ornaments (accents, mordents) and a dynamic marking of *mf* (mezzo-forte) starting at measure 95. The bottom staff is in bass clef, providing harmonic support with chords and moving lines. The music is in a 4/4 time signature.

99

Measures 99-105 of a musical score. The top staff continues the melodic line with a dynamic marking of *f* (forte) at measure 100. The bottom staff continues the harmonic accompaniment. The key signature remains one sharp.

106

Measures 106-112 of a musical score. The top staff features a trill (tr) in measure 108 and a dynamic marking of *p* (piano) at measure 109. The bottom staff continues the accompaniment. The key signature remains one sharp.

113

Measures 113-118 of a musical score. The top staff begins with a trill (tr) in measure 113 and a dynamic marking of *p* (piano) at measure 114. The bottom staff continues the accompaniment. The key signature remains one sharp.

119

Measures 119-125 of a musical score. The top staff continues the melodic line. The bottom staff continues the accompaniment. The key signature remains one sharp.

126

126

mf

133

133

f *p* *f*

f

140

140

f *f*

f

146

146

p *mf*

f *pp*

153

153

mf *p* *p*

159

Measures 159-166. The score is in 3/4 time with a key signature of one sharp (F#). The upper staff (soprano) features a melodic line with slurs and accents, marked *ff* at measures 159 and 166. The lower staff (piano) provides harmonic support with chords and moving lines, marked *f* at measures 164 and 166.

167

Measures 167-173. The upper staff continues the melodic line with slurs and accents, marked *mf* at measure 167. The lower staff features chords and moving lines, marked *p* at measure 170.

174

Measures 174-179. The upper staff features a continuous melodic line with slurs and accents, marked *p* at measure 174. The lower staff provides harmonic support with chords and moving lines, marked *p* at measures 176 and 178.

180

Measures 180-184. The upper staff continues the melodic line with slurs and accents. The lower staff features chords and moving lines.

185

Measures 185-191. The upper staff features a melodic line with slurs and accents, marked *f* at measure 185 and *f* at measure 189. The lower staff provides harmonic support with chords and moving lines, marked *f* at measure 187 and *ff* at measure 190.

Andante molto espressivo ♩ = 50

The musical score is written for piano and features a variety of textures and dynamics. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante molto espressivo' with a metronome marking of ♩ = 50. The score is divided into five systems, each containing a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. Dynamics include *mf* (mezzo-forte) and *p* (piano). The notation includes slurs, ties, and various note values (quarter, eighth, and sixteenth notes). The piece concludes with a final cadence in the piano part.

Measures 1-4: The vocal line begins with a half note rest, followed by a half note G4. The piano part features a right-hand melody of eighth notes and a left-hand bass line of quarter notes. Dynamics: *mf* for the vocal line, *p* for the piano part.

Measures 5-7: The vocal line continues with eighth notes. The piano part features a right-hand melody of eighth notes and a left-hand bass line of quarter notes. Dynamics: *p* for the piano part.

Measures 8-10: The vocal line continues with eighth notes. The piano part features a right-hand melody of eighth notes and a left-hand bass line of quarter notes. Dynamics: *p* for the piano part.

Measures 11-13: The vocal line continues with eighth notes. The piano part features a right-hand melody of eighth notes and a left-hand bass line of quarter notes. Dynamics: *p* for the piano part.

Measure 14: The vocal line continues with eighth notes. The piano part features a right-hand melody of eighth notes and a left-hand bass line of quarter notes. Dynamics: *p* for the piano part.

VIOLA SOLO			VIOLA & ORGAN		
EMR 18489	MOUREY, Colette	Suite Apollinienne	EMR 304W	PORPORA, N.A.	Sonate As-Dur (Sturzenegger)
VIOLA & PIANO			VIOLA & PIANO (ORGAN)		
EMR 13442	ABREU, Zequinha	Tico-Tico	EMR 8450	ANDREWS, D. (Arr.)	The Old Rugged Cross (5)
EMR 8572	ANDREWS, D. (Arr.)	Aura Lee (5)	EMR 8484	BACH, Johann S.	Lobe den Herrn (5)
EMR 8550	ANDREWS, D. (Arr.)	Ciao, Bella, Ciao (5)	EMR 8506	CRÜGER, Johann	Nun danket alle Gott (5)
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EMR 8528	BELLINI, Joe (Arr.)	Just A Closer Walk With Thee(5)	EMR 306W	PEZEL, Johann	Suite de Danses (Sturzenegger)
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