

Concerto Brandebourgeois No. 1

BWV 1046

Piccolo & Piano / Organ

Arr.: Colette Mourey

Johann Sebastian Bach

EMR 100013

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Concerto Brandebourgeois No. 1

BWV 1046

Johann Sebastian Bach (Arr.: Colette Mourey)

English: *Brandenburg Concerto No. 1* by Johann Sebastian Bach is one of the most emblematic works of the Baroque period. Composed in the early eighteenth century and dedicated to the Margrave of Brandenburg, it demonstrates the composer's extraordinary creativity and mastery of counterpoint. This work is distinguished by its brilliant character, expressive richness, and wide variety of musical atmospheres. Alternating between energetic passages and more contemplative moments, it perfectly illustrates Bach's art of dialogue and contrast. The refined writing highlights the clarity of the musical lines and the rhythmic vitality that characterize his style. The arrangement by Colette Mourey offers a fresh perspective on this major work while preserving its spirit and expressive power. This adaptation allows audiences to rediscover the richness of the score from a renewed point of view. More than three centuries after its composition, *Brandenburg Concerto No. 1* continues to captivate performers and listeners alike through its balance, elegance, and remarkable sense of timelessness.

Français: Le *Concerto Brandebourgeois No. 1* de Johann Sebastian Bach figure parmi les œuvres les plus emblématiques de la période baroque. Composé au début du XVIII^e siècle et dédié au margrave de Brandebourg, il témoigne de l'extraordinaire inventivité et de la maîtrise contrapuntique du compositeur. Cette œuvre se distingue par son caractère brillant, sa richesse expressive et la diversité de ses atmosphères musicales. Alternant passages d'une grande énergie et moments plus contemplatifs, elle illustre parfaitement l'art du dialogue et du contraste propre à Bach. L'écriture raffinée met en valeur la clarté des lignes musicales et la vitalité rythmique qui caractérisent son style. L'arrangement réalisé par Colette Mourey propose une nouvelle approche de cette œuvre majeure tout en préservant son esprit et sa force expressive. Cette adaptation permet de redécouvrir la richesse de la partition sous un éclairage renouvelé. Plus de trois siècles après sa composition, le *Concerto brandebourgeois n° 1* continue de fasciner interprètes et auditeurs par son équilibre, son élégance et son extraordinaire modernité.

Deutsch: Das *Brandenburgische Konzert No. 1* von Johann Sebastian Bach zählt zu den bedeutendsten Werken der Barockzeit. Es wurde zu Beginn des 18. Jahrhunderts komponiert und dem Markgrafen von Brandenburg gewidmet. Das Werk zeugt von der außergewöhnlichen Erfindungskraft und kontrapunktischen Meisterschaft des Komponisten. Es zeichnet sich durch seinen brillanten Charakter, seinen expressiven Reichtum und die Vielfalt seiner musikalischen Stimmungen aus. Im Wechsel zwischen kraftvollen und kontemplativen Passagen veranschaulicht es auf eindrucksvolle Weise Bachs Kunst des musikalischen Dialogs und des Kontrasts. Die raffinierte Schreibweise hebt die Klarheit der musikalischen Linien und die rhythmische Vitalität hervor, die seinen Stil kennzeichnen. Die Bearbeitung von Colette Mourey eröffnet einen neuen Zugang zu diesem bedeutenden Werk und bewahrt zugleich dessen Geist und Ausdruckskraft. Diese Fassung ermöglicht es, den Reichtum der Partitur in einem neuen Licht zu entdecken. Mehr als drei Jahrhunderte nach seiner Entstehung fasziniert das *Brandenburgische Konzert Nr. 1* noch immer durch seine Ausgewogenheit, seine Eleganz und seine außergewöhnliche Modernität.



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Concerto Brandebourgeois No. 1

BWV 1046

Johann Sebastian Bach

(1685-1750)

Arr.: Colette Mourey

PICCOLO

I

Moderato $\text{♩} = 52$

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4 *f*

9 *mp*

14 *cresc.* *mf*

19 *f*

23 *mf* *mp cresc.*

27 *mf* *dim.*

31 *mp* *cresc.*

37 *f* *dim.* *mf*

43 *mf* *cresc.*

47 *f* *dim.*

51 *f*

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I



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Adagio ♩ = 40

Measures 1-2 of the musical score. The piece is in 3/4 time, key of B-flat major. The piano part features a rapid sixteenth-note arpeggiated figure in the right hand, marked *p espress.* The violin part has whole rests.

3

Measures 3-5 of the musical score. In measure 3, the violin part begins with a melodic line marked *mp espress.* The piano part continues with the arpeggiated figure, which includes trills in measures 4 and 5. The bass line of the piano part is a simple eighth-note accompaniment.

6

Measures 6-8 of the musical score. The violin part continues its melodic line with trills in measures 7 and 8. The piano part's right hand plays a steady block-chord accompaniment, while the left hand maintains the eighth-note bass line.

9

Measures 9-11 of the musical score. The violin part has whole rests. The piano part continues with the block-chord accompaniment in the right hand and the eighth-note bass line in the left hand.

III

Allegro ♩. = 76

Measures 1-3 of section III. The music is in 6/8 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro' with a quarter note equal to 76 beats per minute. The score consists of three measures. The first measure has a treble staff with a whole rest and a bass staff with a half note G2, a half note F2, and a half note E2. The second measure has a treble staff with a half note G2, a half note F2, and a half note E2, and a bass staff with a half note G2, a half note F2, and a half note E2. The third measure has a treble staff with a half note G2, a half note F2, and a half note E2, and a bass staff with a half note G2, a half note F2, and a half note E2. The dynamic is marked 'f' (forte) in the first measure.

4

Measures 4-6 of section III. The music continues in 6/8 time with a key signature of two flats. The score consists of three measures. The first measure has a treble staff with a half note G2, a half note F2, and a half note E2, and a bass staff with a half note G2, a half note F2, and a half note E2. The second measure has a treble staff with a half note G2, a half note F2, and a half note E2, and a bass staff with a half note G2, a half note F2, and a half note E2. The third measure has a treble staff with a half note G2, a half note F2, and a half note E2, and a bass staff with a half note G2, a half note F2, and a half note E2.

7

Measures 7-9 of section III. The music continues in 6/8 time with a key signature of two flats. The score consists of three measures. The first measure has a treble staff with a half note G2, a half note F2, and a half note E2, and a bass staff with a half note G2, a half note F2, and a half note E2. The second measure has a treble staff with a half note G2, a half note F2, and a half note E2, and a bass staff with a half note G2, a half note F2, and a half note E2. The third measure has a treble staff with a half note G2, a half note F2, and a half note E2, and a bass staff with a half note G2, a half note F2, and a half note E2.

10

Measures 10-12 of section III. The music continues in 6/8 time with a key signature of two flats. The score consists of three measures. The first measure has a treble staff with a half note G2, a half note F2, and a half note E2, and a bass staff with a half note G2, a half note F2, and a half note E2. The second measure has a treble staff with a half note G2, a half note F2, and a half note E2, and a bass staff with a half note G2, a half note F2, and a half note E2. The third measure has a treble staff with a half note G2, a half note F2, and a half note E2, and a bass staff with a half note G2, a half note F2, and a half note E2.

IV

Menuet ♩ = 120

mp gracioso

mp gracioso

7

14

mf

mf

21

cresc. *dim.* *mf*

cresc. *dim*

Polonaise ♩. = 66

mp *leggiere* *cresc.*

mp *cresc.*

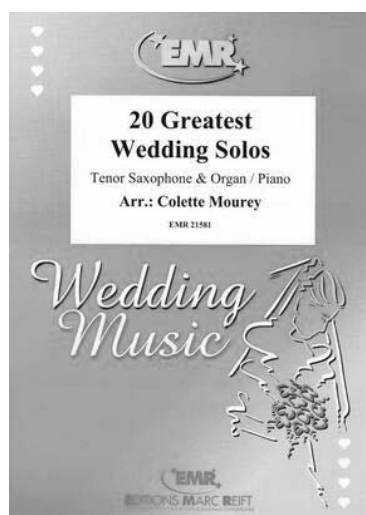
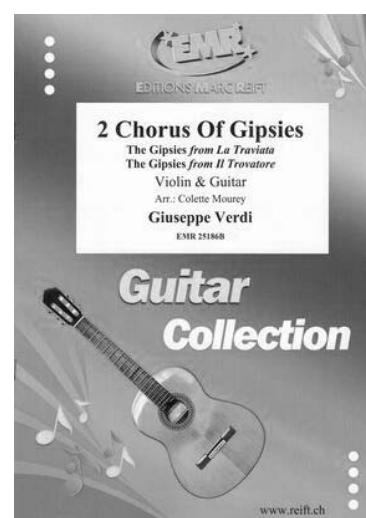
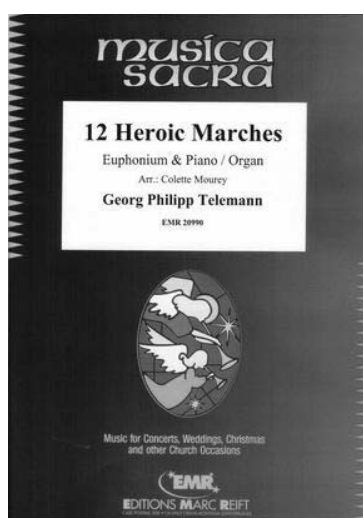
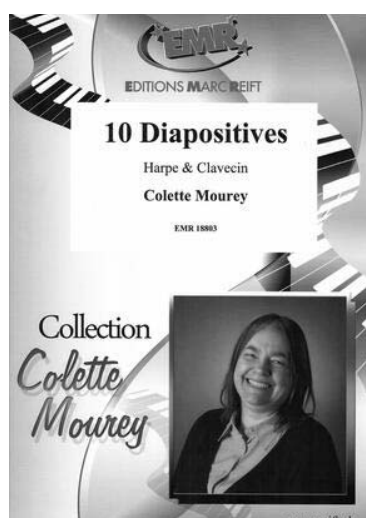
4 *dim.* *dim.*

9 *mp* *cresc.* *mp* *cresc.*

14 *dim.* *dim.*

1. 2.

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