

Concerto Brandebourgeois No. 1

BWV 1046

Oboe & Piano / Organ

Arr.: Colette Mourey

Johann Sebastian Bach

EMR 100015

EMR 99069: Oboe & Chamber Orchestra

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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

OBOE

Johann Sebastian Bach

(1685-1750)

I

Arr.: Colette Mourey

Moderato $\text{♩} = 52$

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4 *f*

9 *tr* *mp*

14 *cresc.* *mf*

19 *f* *tr*

23 *mf* *mp cresc.*

28 *mf* *dim.* *mp*

31 *cresc.*

37 *f* *tr* *dim.* *mf*

43 *cresc.*

47 *mf* *cresc.*

51 *f* *dim.*

EMR 100015

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Concerto Brandebourgeois No. 1

BWV 1046

Johann Sebastian Bach

(1685-1750)

Arr.: Colette Mourey

I

Moderato $\text{♩} = 52$


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Oboe

Piano / Organ

4

7

10

f

tr

mp

cresc.

mp

cresc.

EMR 100015

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Adagio ♩ = 40

Measures 1-2 of the musical score. The top staff is a single whole rest. The middle staff (treble clef) contains a rapid sixteenth-note arpeggiated figure, marked *p espress.*. The bottom staff (bass clef) contains a single whole note.

3

Measures 3-5 of the musical score. Measure 3: Top staff has a whole rest; middle staff has a rapid sixteenth-note arpeggiated figure; bottom staff has a single whole note. Measure 4: Top staff has a whole rest; middle staff has a rapid sixteenth-note arpeggiated figure with trills, marked *tr*; bottom staff has a single whole note. Measure 5: Top staff has a half note followed by a half note with a flat, marked *mp espress.*; middle staff has a block of chords, marked *mp*; bottom staff has a single whole note.

6

Measures 6-8 of the musical score. Measure 6: Top staff has a half note followed by a half note with a flat, marked *tr*; middle staff has a block of chords; bottom staff has a single whole note. Measure 7: Top staff has a half note followed by a half note with a flat, marked *tr*; middle staff has a block of chords; bottom staff has a single whole note. Measure 8: Top staff has a half note followed by a half note with a flat, marked *tr*; middle staff has a block of chords; bottom staff has a single whole note.

9

Measures 9-11 of the musical score. Measure 9: Top staff has a whole rest; middle staff has a block of chords; bottom staff has a single whole note. Measure 10: Top staff has a whole rest; middle staff has a block of chords; bottom staff has a single whole note. Measure 11: Top staff has a whole rest; middle staff has a block of chords; bottom staff has a single whole note.

III

Allegro ♩. = 76

Allegro 2. 76

The musical score is for a piece titled "Allegro 2. 76". It is written for three staves: a single treble staff at the top, and a grand staff (treble and bass) at the bottom. The key signature is B-flat major (two flats) and the time signature is 6/8. The tempo is marked "Allegro 2." and the number "76" is in the top right corner. The first staff contains three measures of whole rests. The grand staff begins with a forte dynamic marking (*f*). The right hand of the grand staff plays a melody of eighth and sixteenth notes, while the left hand provides a bass line with chords and single notes.

4

A musical score for the song 'The Rose Tree'. The score is written for three parts: a vocal line (soprano) and two piano accompaniment lines (treble and bass clef). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The vocal line consists of a single melodic line with lyrics. The piano accompaniment features a complex, rhythmic pattern in the right hand and a simpler, more melodic line in the left hand. The score is divided into three measures, each containing a vocal line and two piano accompaniment lines.

7

A musical score for the song 'The Rose Tree'. It features three staves: a vocal line at the top and a piano accompaniment at the bottom. The vocal line is in treble clef with a key signature of one flat (B-flat) and a common time signature. The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both with a key signature of one flat. The music is divided into three measures. The first measure shows the vocal line starting with a whole note 'C' and the piano accompaniment with a series of eighth notes. The second measure continues the vocal melody and piano accompaniment. The third measure shows the vocal line with a whole note 'C' and the piano accompaniment with a series of eighth notes. The score is written in a standard musical notation style with a white background and black notes.

10

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in a single staff with a treble clef and a key signature of one flat (B-flat). The second system introduces a piano accompaniment, with the right hand in a treble clef and the left hand in a bass clef, both with a key signature of one flat. The third system continues the piano accompaniment. The melody is simple and folk-like, while the accompaniment features chords and moving lines in both hands.

IV

Menuet ♩ = 120

mp gracioso

mp gracioso

7

14

mf

mf

21

cresc.

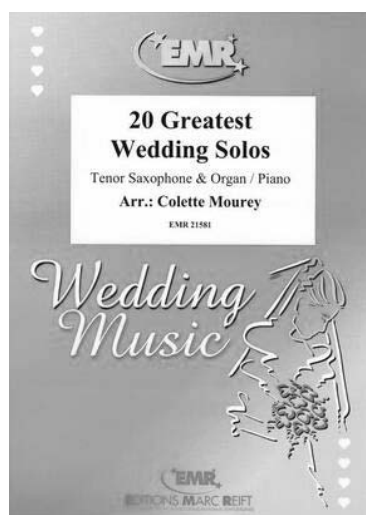
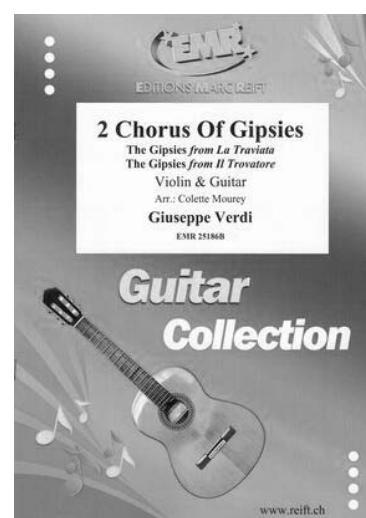
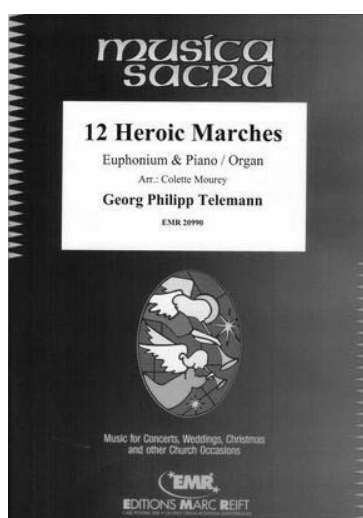
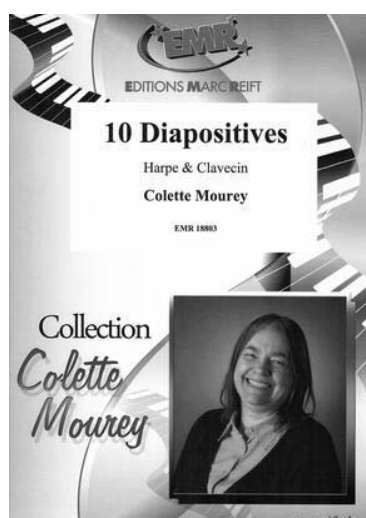
dim.

mf

cresc.

d'

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