

# Concerto Brandebourgeois No. 1

## *BWV 1046*

Bassoon & Piano / Organ

Arr.: Colette Mourey

**Johann Sebastian Bach**

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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<sup>e</sup> 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

BASSOON

I

Johann Sebastian Bach

(1685-1750)

Arr.: Colette Mourey

Moderato  $\text{♩} = 52$

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is illegal!

4 *f*

9 *tr* *1* *mp*

14 *cresc.* *1* *mf*

19 *f* *tr*

23 *mf* *mp cresc.*

28 *mf* *dim.* *mp*

31 *cresc.* *2* *mf*

37 *f* *dim.* *tr* *cresc.* *f*

43 *mf* *cresc.*

47 *f* *dim.*

51 *1* *f*

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# Concerto Brandebourgeois No. 1

BWV 1046

Johann Sebastian Bach

(1685-1750)

Arr.: Colette Mourey

## I



Moderato  $\text{♩} = 52$

Bassoon

Piano / Organ

*f*

4

7

10

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Adagio ♩ = 40

Measures 1-2 of the musical score. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Adagio, marked with a quarter note equal to 40 beats. The music is written for piano. The right hand features a rapid sixteenth-note arpeggiated pattern, while the left hand plays a simple bass line with quarter notes. The dynamic is marked *p espress.*

3

Measures 3-5 of the musical score. The right hand continues the arpeggiated pattern with trills in measures 4 and 5. The left hand plays a steady quarter-note bass line. The dynamic is marked *mp* in measure 5.

6

Measures 6-8 of the musical score. The right hand continues the arpeggiated pattern with trills in measures 7 and 8. The left hand plays a steady quarter-note bass line. The dynamic is marked *mp* in measure 8.

9

Measures 9-11 of the musical score. The right hand continues the arpeggiated pattern with trills in measures 10 and 11. The left hand plays a steady quarter-note bass line. The dynamic is marked *mp* in measure 11.

## III

Allegro ♩. = 76

The first system of the musical score for piece III. It consists of three staves: a bass staff, a treble staff, and a grand staff (treble and bass). The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'Allegro' with a quarter note equal to 76 beats per minute. The first staff (bass) contains whole rests. The second staff (treble) begins with a forte 'f' dynamic and features a melodic line with eighth and sixteenth notes. The third staff (bass) provides a harmonic accompaniment with eighth and sixteenth notes.

4

The second system of the musical score. It continues the three-staff format. The first staff (bass) remains with whole rests. The second staff (treble) continues the melodic line, now including a trill marked with a 'tr' symbol. The third staff (bass) continues the accompaniment.

7

The third system of the musical score. The first staff (bass) remains with whole rests. The second staff (treble) continues the melodic line with various rhythmic patterns. The third staff (bass) continues the accompaniment.

10

The fourth system of the musical score. The first staff (bass) remains with whole rests. The second staff (treble) continues the melodic line, ending with a flourish. The third staff (bass) continues the accompaniment.

## IV

## Menuet ♩ = 120

*mp gracioso*

*mp gracioso*

7

14

*mf*

*mf*

21

*cresc.* *tr* *tr* *tr* *dim.* *mf*

*cresc.*

## Polonaise ♩. = 66

The musical score is written for a piano and a single melodic line (likely violin or flute). The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The tempo is marked as ♩. = 66. The score is divided into four systems, each containing two staves. Measure numbers 4, 9, and 14 are indicated at the start of their respective systems. Dynamics include *mp* (mezzo-piano), *leggiro* (light), *cresc.* (crescendo), and *dim.* (diminuendo). The piece features a repeating melodic motif in the upper staff and a steady accompaniment in the lower staff. The final system includes a first and second ending for the melodic line.

4

9

14

*mp* *leggiro* *cresc.*

*mp* *cresc.*

*mp* *cresc.*

*mp* *cresc.*

*dim.*

*dim.*

*dim.*

*dim.*

1. 2.

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