

Concerto Brandebourgeois No. 1

BWV 1046

Soprano Saxophone & Piano / Organ

Arr.: Colette Mourey

Johann Sebastian Bach

EMR 100018

EMR 99069: Soprano Saxophone & 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

SOPRANO
SAXOPHONE

Johann Sebastian Bach

(1685-1750)

Arr.: Colette Mourey

Moderato $\text{♩} = 52$

I

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The musical score is written for Soprano Saxophone in treble clef, 3/4 time. It begins with a repeat sign and a first ending bracket. The tempo is Moderato with a quarter note equal to 52 beats. The key signature has one sharp (F#). The score includes various dynamics such as *f*, *mp*, *cresc.*, *dim.*, and *tr* (trill). There are also first and second ending brackets. The piece concludes with a final *f* dynamic.

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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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Soprano Saxophone

Piano /
Organ



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Adagio ♩ = 40



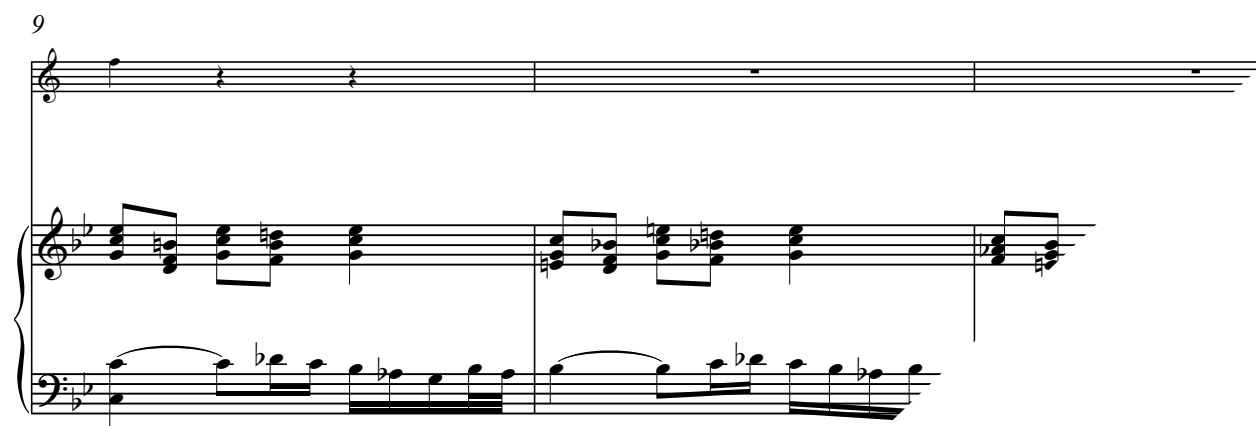
First system of the musical score. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is Adagio with a quarter note equal to 40 beats per minute. The piano part begins with a *p espress.* marking. The piano part features a series of chords in the right hand and a single note in the left hand.



Second system of the musical score, starting at measure 3. The piano part continues with chords and includes trills marked with *tr*. The single treble staff has a melodic line starting in measure 3 with a *mp espress.* marking. The piano part ends with a *mp* marking.



Third system of the musical score, starting at measure 6. The piano part continues with chords and includes trills marked with *tr*. The single treble staff has a melodic line starting in measure 6. The piano part ends with a *mp* marking.



Fourth system of the musical score, starting at measure 9. The piano part continues with chords and includes trills marked with *tr*. The single treble staff has a melodic line starting in measure 9. The piano part ends with a *mp* marking.

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 features a grand staff with a treble clef and a bass clef. The right hand plays a series of eighth notes, while the left hand plays a bass line with eighth notes and rests. A forte (f) dynamic marking is present in the first measure.

4

Measures 4-6 of section III. The music continues with the same 6/8 time and key signature. The right hand features a more complex rhythmic pattern with eighth and sixteenth notes, including a trill in measure 4. The left hand continues with a steady eighth-note bass line.

7

Measures 7-9 of section III. The music continues with the same 6/8 time and key signature. The right hand features a more complex rhythmic pattern with eighth and sixteenth notes, including a trill in measure 7. The left hand continues with a steady eighth-note bass line.

10

Measures 10-12 of section III. The music continues with the same 6/8 time and key signature. The right hand features a more complex rhythmic pattern with eighth and sixteenth notes, including a trill in measure 10. The left hand continues with a steady eighth-note bass line.

IV

Menuet $\text{♩} = 120$

mp gracioso

mp gracioso

7

14

mf

mf

21

cresc.

tr

tr

tr

dim.

mf

cresc.

dir

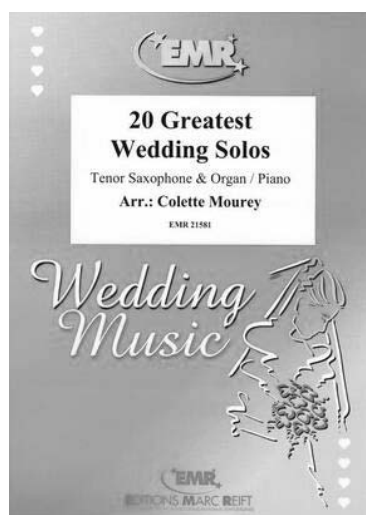
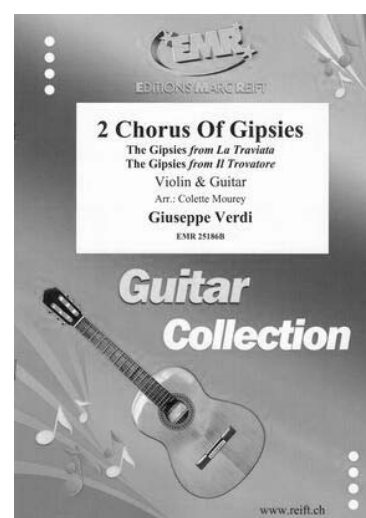
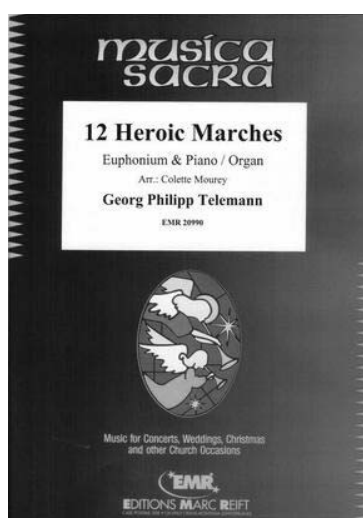
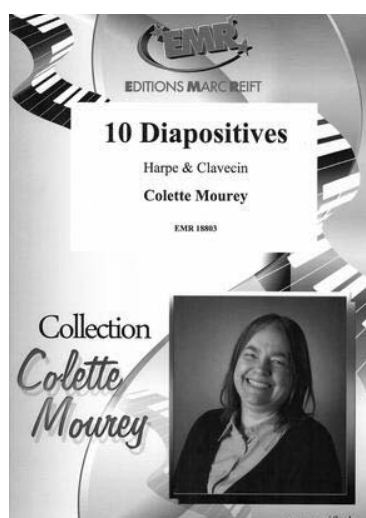
Polonaise ♩. = 66

The musical score is written for piano and features a 3/8 time signature. The key signature has two flats (B-flat and E-flat). The score is divided into four systems, each with a measure number (1, 4, 9, 14) at the beginning of the first staff. The notation includes various dynamics and articulations:

- Measure 1:** Treble clef starts with a quarter note (B-flat), followed by a half note (E-flat). Bass clef has a half note (B-flat). Dynamics: *mp*.
- Measure 4:** Treble clef has a half note (E-flat) and a quarter note (B-flat). Bass clef has a half note (B-flat). Dynamics: *cresc.*
- Measure 9:** Treble clef has a half note (E-flat) and a quarter note (B-flat). Bass clef has a half note (B-flat). Dynamics: *mp*.
- Measure 14:** Treble clef has a half note (E-flat) and a quarter note (B-flat). Bass clef has a half note (B-flat). Dynamics: *dim.*

The score includes various musical notations such as slurs, ties, and repeat signs. The dynamics *mp* (mezzo-piano), *leggiere*, *cresc.* (crescendo), and *dim.* (diminuendo) are used throughout the piece.

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