

Concerto Brandebourgeois No. 1

BWV 1046

Tenor Saxophone & Piano / Organ

Arr.: Colette Mourey

Johann Sebastian Bach

EMR 100020

EMR 99069: Tenor 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

TENOR
SAXOPHONE

Johann Sebastian Bach

(1685-1750)

Arr.: Colette Mourey

Moderato $\text{♩} = 52$

I

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The musical score is written for Tenor Saxophone in G major, 3/4 time. It consists of 51 measures across 11 staves. The tempo is Moderato with a quarter note equal to 52 beats. The score includes various musical notations such as dynamics (f, mf, mp, cresc., dim.), articulation (trills, slurs), and fingerings (1, 2). The key signature has one sharp (F#) and the time signature is 3/4. The score begins with a repeat sign and a first ending bracket. The piece concludes with a final measure on the 11th staff.

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Concerto Brandebourgeois No. 1

BWV 1046

Johann Sebastian Bach

(1685-1750)

Arr.: Colette Mourey



I

Moderato $\text{♩} = 52$

Tenor Saxophone

Piano /
Organ

The musical score is written for Tenor Saxophone and Piano/Organ. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked "Moderato" with a quarter note equal to 52 beats per minute. The score is divided into four systems, each starting with a measure number (1, 4, 7, 10). The first system shows the Tenor Saxophone playing a melodic line starting with a forte (f) dynamic, while the Piano/Organ provides a harmonic accompaniment. The second system continues the melodic development in the Tenor Saxophone, featuring a trill. The third system shows the Tenor Saxophone playing a melodic line with a mezzo-piano (mp) dynamic and a crescendo (cresc.) marking. The Piano/Organ accompaniment also features a mezzo-piano (mp) dynamic and a crescendo (cresc.) marking. The fourth system shows the Tenor Saxophone playing a melodic line with a mezzo-piano (mp) dynamic and a crescendo (cresc.) marking. The Piano/Organ accompaniment also features a mezzo-piano (mp) dynamic and a crescendo (cresc.) marking.

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Adagio ♩ = 40

First system of the musical score. It features a treble staff with a whole rest, a piano (p) section with a rapid sixteenth-note arpeggiated figure, and a bass staff with whole rests. The tempo is Adagio (♩ = 40).

Second system of the musical score, starting at measure 3. The treble staff has a whole rest followed by a melodic phrase marked *mp espress.*. The piano section continues with the arpeggiated figure, including trills (tr) in measures 4 and 5. The bass staff has whole rests in measures 3 and 4, then a moving line in measure 5.

Third system of the musical score, starting at measure 6. The treble staff contains a melodic line with trills (tr) in measures 7 and 8. The piano section continues with the arpeggiated figure. The bass staff has whole rests in measures 6 and 7, then a moving line in measure 8.

Fourth system of the musical score, starting at measure 9. The treble staff has a whole rest. The piano section continues with the arpeggiated figure. The bass staff has a moving line.

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 first staff is empty. The piano part begins in measure 1 with a forte (*f*) dynamic. The right hand plays a series of eighth notes, while the left hand plays a bass line of eighth notes.

4

Measures 4-6 of section III. The piano part continues with the right hand playing eighth notes and the left hand playing a bass line. In measure 4, there is a trill marked with a double asterisk (**) on the G4 of the right hand. The first staff remains empty.

7

Measures 7-9 of section III. The piano part continues with the right hand playing eighth notes and the left hand playing a bass line. The first staff remains empty.

10

Measures 10-12 of section III. The piano part continues with the right hand playing eighth notes and the left hand playing a bass line. The first staff remains empty.

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 a single melodic instrument and piano accompaniment. 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 starting with a measure number (1, 4, 9, 14). The first system (measures 1-3) includes dynamic markings *mp*, *leggiere*, and *cresc.*. The second system (measures 4-6) includes *dim.*. The third system (measures 9-11) includes *mp* and *cresc.*. The fourth system (measures 14-16) includes *dim.* and first/second endings. The piano accompaniment consists of chords and single notes in the right and left hands.

1 *mp* *leggiere* *cresc.*

4 *dim.*

9 *mp* *cresc.*

14 *dim.* 1. 2.

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