

Concerto Brandebourgeois No. 1

BWV 1046

Trumpet (B^b + C) & Piano / Organ

Arr.: Colette Mourey

Johann Sebastian Bach

EMR 100021

EMR 99069: Trumpet & 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

B $\flat$ TRUMPET

Johann Sebastian Bach

(1685-1750)

Arr.: Colette Mourey

Moderato $\text{♩} = 52$

I

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4

9

14

19

23

28

31

38

44

47

51

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Concerto Brandebourgeois No. 1

BWV 1046

Johann Sebastian Bach

(1685-1750)

Arr.: Colette Mourey

I



Moderato $\text{♩} = 52$

B♭ Trumpet

Piano / Organ

4

7

10

f

tr

mp

cresc.

mp

cresc.

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Adagio ♩ = 40

Measures 1-2 of the musical score. The right hand is in treble clef, and the left hand is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The left hand plays a steady eighth-note accompaniment. The right hand has whole rests in both measures. The dynamic marking *p espress.* is present in the first measure.

3

Measures 3-5 of the musical score. Measure 3: Right hand has a half note G4, followed by a half note F#4. Left hand continues the eighth-note accompaniment. Measure 4: Right hand has a half note E4, followed by a half note D4. Left hand continues the eighth-note accompaniment. Measure 5: Right hand has a half note C4, followed by a half note B3. Left hand continues the eighth-note accompaniment. The dynamic marking *mp espress.* is present in measure 3. Trills are marked in measures 4 and 5.

6

Measures 6-8 of the musical score. Measure 6: Right hand has a half note A3, followed by a half note G3. Left hand continues the eighth-note accompaniment. Measure 7: Right hand has a half note F#3, followed by a half note E3. Left hand continues the eighth-note accompaniment. Measure 8: Right hand has a half note D3, followed by a half note C3. Left hand continues the eighth-note accompaniment. The dynamic marking *mp* is present in measure 6. Trills are marked in measures 7 and 8.

9

Measures 9-11 of the musical score. Measure 9: Right hand has a half note B3, followed by a half note A3. Left hand continues the eighth-note accompaniment. Measure 10: Right hand has a half note G3, followed by a half note F#3. Left hand continues the eighth-note accompaniment. Measure 11: Right hand has a half note E3, followed by a half note D3. Left hand continues the eighth-note accompaniment.

III

Allegro ♩. = 76

First system of music (measures 1-3). The score 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 music is written for piano, with a forte (*f*) dynamic marking in the first measure. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment.

4

Second system of music (measures 4-6). The melodic line in the right hand continues with more complex rhythmic patterns, including triplets and sixteenth-note runs. The left hand maintains its eighth-note accompaniment.

7

Third system of music (measures 7-9). The right hand features a dense texture with many sixteenth notes. The left hand continues with the eighth-note accompaniment.

10

Fourth system of music (measures 10-12). The right hand continues with a complex melodic line. The left hand accompaniment concludes the system with a final chord.

IV

Menuet ♩ = 120

mp gracioso

mp gracioso

7

14

mf

mf

21

cresc.

tr

tr

tr

dim.

mf

cresc.

dim.

Polonaise ♩. = 66

The musical score is written for a piano and a single melodic line. 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 a single melodic staff and a grand staff (treble and bass clef).

System 1 (Measures 1-3): The melodic line begins with a half note G4, followed by a repeat sign. The first ending consists of eighth notes A4, B4, C5, D5, E5, F5, G5. The second ending consists of eighth notes G5, F5, E5, D5, C5, B4, A4. The piano accompaniment starts with a half note G3, followed by a repeat sign. The first ending consists of eighth notes A3, B3, C4, D4, E4, F4, G4. The second ending consists of eighth notes G4, F4, E4, D4, C4, B3, A3. Dynamics: *mp* (measures 1-2), *leggiro* (measure 2), *cresc.* (measure 3).

System 2 (Measures 4-5): The melodic line continues with eighth notes G5, F5, E5, D5, C5, B4, A4. The piano accompaniment continues with eighth notes G4, F4, E4, D4, C4, B3, A3. Dynamics: *dim.* (measure 5).

System 3 (Measures 6-8): The melodic line continues with eighth notes G5, F5, E5, D5, C5, B4, A4. The piano accompaniment continues with eighth notes G4, F4, E4, D4, C4, B3, A3. Dynamics: *mp* (measure 6), *cresc.* (measure 7).

System 4 (Measures 9-14): The melodic line continues with eighth notes G5, F5, E5, D5, C5, B4, A4. The piano accompaniment continues with eighth notes G4, F4, E4, D4, C4, B3, A3. Dynamics: *dim.* (measure 14).

System 5 (Measures 15-16): The melodic line continues with eighth notes G5, F5, E5, D5, C5, B4, A4. The piano accompaniment continues with eighth notes G4, F4, E4, D4, C4, B3, A3. Dynamics: *dim.* (measure 16).

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