

Concerto Brandebourgeois No. 1

BWV 1046

F Horn & 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^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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BWV 1046

Johann Sebastian Bach

(1685-1750)

Arr.: Colette Mourey

I

Moderato $\text{♩} = 52$

The first staff of music is in G major (one sharp) and 3/4 time. It begins with a repeat sign and a first ending bracket. The melody starts on G4, moves to A4, then B4, and continues with eighth and sixteenth notes. A forte (f) dynamic marking is placed below the first measure of the first ending.

4

9

14

19

23

28

31

37

43

47

51

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Johann Sebastian Bach

(1685-1750)

Arr.: Colette Mourey

I

Moderato $\text{♩} = 52$



Score for F Horn and Piano / Organ.

Measures 1-3: F Horn and Piano / Organ play together, marked *f* (forte).

Measures 4-6: F Horn plays a melodic line with a trill in measure 6. Piano / Organ provides harmonic support.

Measures 7-9: F Horn plays a melodic line marked *mp* (mezzo-piano) and *cresc.* (crescendo). Piano / Organ provides harmonic support.

Measures 10-12: F Horn plays a melodic line. Piano / Organ provides harmonic support.

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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 first staff is a single whole rest. The piano accompaniment in the second system consists of a treble and bass staff. The treble staff has a *p espress.* marking and contains a series of eighth-note chords. The bass staff has whole rests.

3

Measures 3-5 of the musical score. Measure 3: The first staff has a whole rest, and the piano accompaniment continues with eighth-note chords. Measure 4: The first staff has a whole rest, and the piano accompaniment features a tremolo (tr) in the treble staff and eighth-note chords in the bass staff. Measure 5: The first staff has a half note followed by an eighth-note triplet, marked *mp espress.* The piano accompaniment has a half note chord in the treble staff, marked *mp*, and a half note in the bass staff.

6

Measures 6-8 of the musical score. Measure 6: The first staff has a half note followed by an eighth-note triplet, marked *tr*. The piano accompaniment has a half note chord in the treble staff and a half note in the bass staff. Measure 7: The first staff has a half note followed by an eighth-note triplet, marked *tr*. The piano accompaniment has a half note chord in the treble staff and a half note in the bass staff. Measure 8: The first staff has a half note followed by an eighth-note triplet, marked *tr*. The piano accompaniment has a half note chord in the treble staff and a half note in the bass staff.

9

Measures 9-11 of the musical score. Measure 9: The first staff has a whole rest. The piano accompaniment has a half note chord in the treble staff and a half note in the bass staff. Measure 10: The first staff has a whole rest. The piano accompaniment has a half note chord in the treble staff and a half note in the bass staff. Measure 11: The first staff has a whole rest. The piano accompaniment has a half note chord in the treble staff and a half note in the bass staff.

III

Allegro ♩. = 76

The first system of the musical score for piece III. It consists of three staves. The top staff is a single treble clef staff with a whole rest. The middle staff is a grand staff (treble and bass clefs) with a forte (f) dynamic marking. The bottom staff is a single bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The music begins with a piano introduction in the grand staff, followed by a melody in the top staff.

4

The second system of the musical score. It consists of three staves. The top staff is a single treble clef staff with a whole rest. The middle staff is a grand staff with a piano introduction. The bottom staff is a single bass clef staff. The key signature is two flats, and the time signature is 6/8. The music continues with a melody in the top staff and a piano introduction in the grand staff.

7

The third system of the musical score. It consists of three staves. The top staff is a single treble clef staff with a whole rest. The middle staff is a grand staff with a piano introduction. The bottom staff is a single bass clef staff. The key signature is two flats, and the time signature is 6/8. The music continues with a melody in the top staff and a piano introduction in the grand staff.

10

The fourth system of the musical score. It consists of three staves. The top staff is a single treble clef staff with a whole rest. The middle staff is a grand staff with a piano introduction. The bottom staff is a single bass clef staff. The key signature is two flats, and the time signature is 6/8. The music continues with a melody in the top staff and a piano introduction in the grand staff.

IV

Menuet ♩ = 120

mp graciozo

mp graciozo

7

14

mf

mf

21

cresc.

dim.

mf

cresc.

dir

Polonaise ♩. = 66

The musical score is written for piano in 3/8 time, key of B-flat major. It consists of four systems of staves, each with a treble and bass staff joined by a brace. Measure numbers 4, 9, and 14 are placed at the beginning of their respective systems. The score includes dynamic markings (*mp*, *cresc.*, *dim.*) and articulation (*leggiere*). The first system (measures 1-3) starts with a repeat sign. The second system (measures 4-8) ends with a *dim.* marking. The third system (measures 9-13) also ends with a *dim.* marking. The fourth system (measures 14-15) includes first and second endings, with the first ending leading back to the beginning of the piece.

4

9

14

mp *leggiere* *cresc.*

mp *cresc.*

mp *cresc.*

dim.

dim.

dim.

1. 2.

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