

Concerto Brandebourgeois No. 1

BWV 1046

Solo & Chamber Orchestra

Piccolo, Flute, Oboe, Bassoon, Clarinet, Soprano Sax, Alto Sax, Tenor Sax, Trumpet, F Horn, E^b Horn, Alto Trombone, Tenor Trombone, Euphonium, Violin, Viola, Violoncello

Arr.: Colette Mourey

Johann Sebastian Bach

EMR 99069

Orchestra: 2 Horns, 3 Oboes, Bassoon, Violin Piccolo (1x), Violin 1 (4x), Violin 2 (4x), Viola (3x), Violoncello (2x), Contrabass (1x) & Harpsichord

20 Solo Parts

Score / Partitur / Direction

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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

Johann Sebastian Bach

(1685-1750)

Arr.: Colette Mourey

I

2

3

4

Moderato $\text{♩} = 52$



Score for measures 1-4. Instruments: Solo in C, F Horn 1, F Horn 2, Oboe 1, Oboe 2, Oboe 3, Bassoon, Violin Piccolo, Violin 1, Violin 2, Viola, Violoncello, Contrabass, Harpsichord. Dynamics: *f* (forte).

Score for measures 5-8. Instruments: Solo, F Hn. 1, F Hn. 2, Ob. 1, Ob. 2, Ob. 3, Bsn., Vln. P., Vln. 1, Vln. 2, Vla., Vlc., Ctr. B., Hpsd. Dynamics: *mp* (mezzo-piano).

EMR 99069

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Solo
 F Hn.1
 F Hn.2
 Ob.1
 Ob.2
 Ob.3
 Bsn.
 Vln.P.
 Vln.1
 Vln.2
 Vla.
 Vlc.
 Ctr.B.
 Hpsd.



Solo
 F Hn.1
 F Hn.2
 Ob.1
 Ob.2
 Ob.3
 Bsn.
 Vln.P.
 Vln.1
 Vln.2
 Vla.
 Vlc.
 Ctr.B.
 Hpsd.

2

3

4

5



6

7

8

9

10

This musical score is for the song "The Rose Tree" from the Broadway musical "The Rose Tree". It is a full orchestration for a large ensemble, including a soloist, woodwinds, brass, strings, and keyboard. The score is written in 2/4 time and features a key signature of one flat (B-flat). The instrumentation includes Solo, Flute 1 and 2, Oboe 1, 2, and 3, Bassoon, Violin 1 and 2, Viola, Violoncello, Contrabass, and Harpsichord. The score is divided into five measures, with the first measure starting with a "Solo" instruction. The music is characterized by its melodic lines and harmonic support, typical of Broadway musical scores.

11

12

13

14

15

Solo
 F Hn. 1
 F Hn. 2
 Ob. 1
 Ob. 2
 Ob. 3
 Bsn.
 Vln. P.
 Vln. 1
 Vln. 2
 Vla.
 Vlc.
 Ctr. B.
 Hpsd.



16

17

18

19

20

Solo
 F Hn. 1
 F Hn. 2
 Ob. 1
 Ob. 2
 Ob. 3
 Bsn.
 Vln. P.
 Vln. 1
 Vln. 2
 Vla.
 Vlc.
 Ctr. B.
 Hpsd.

Allegro $\text{♩} = 76$

2

3

4

5

Musical score for measures 2-5 of the third movement. The score includes parts for Solo, F Hn.1, F Hn.2, Ob.1, Ob.2, Ob.3, Bsn., Vln.P., Vln.1, Vln.2, Vla., Vlc., Ctr.B., and Hpsd. The key signature is B-flat major (two flats). The tempo is Allegro with a quarter note equal to 76 beats. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics like 'f' (forte) are indicated. Trills are marked in measures 4 and 5 for the Solo, Vln.1, and Vln.2 parts.



6

7

8

9

10

Musical score for measures 6-10 of the third movement. The score includes parts for Solo, F Hn.1, F Hn.2, Ob.1, Ob.2, Ob.3, Bsn., Vln.P., Vln.1, Vln.2, Vla., Vlc., Ctr.B., and Hpsd. The key signature is B-flat major (two flats). The tempo is Allegro with a quarter note equal to 76 beats. The music continues with various rhythmic patterns and dynamics. The Solo part has rests in measures 6-9 and enters in measure 10. The woodwinds and strings continue their patterns, with some changes in dynamics and articulation.

Score for measures 11 to 15. The Solo part is silent. The woodwinds (F Hn. 1, F Hn. 2, Ob. 1, Ob. 2, Ob. 3, Bsn.) and strings (Vln. P., Vln. 1, Vln. 2, Vla., Vlc., Ctr. B., Hpsd.) play a rhythmic pattern of eighth and sixteenth notes. The Solo part is silent.



Score for measures 16 to 20. The Solo part is silent. The woodwinds (F Hn. 1, F Hn. 2, Ob. 1, Ob. 2, Ob. 3, Bsn.) and strings (Vln. P., Vln. 1, Vln. 2, Vla., Vlc., Ctr. B., Hpsd.) play a rhythmic pattern of eighth and sixteenth notes. The Solo part is silent.

Menuet $\text{♩} = 120$

2 3 4 5 6 7

Solo *mp gracioso*

F Hn.1 *mp gracioso*

F Hn.2 *mp gracioso*

Ob.1 *mp gracioso*

Ob.2 *mp gracioso*

Ob.3 *mp gracioso*

Bsn. *mp gracioso*

Vln.P. *mp gracioso*

Vln.1 *mp gracioso*

Vln.2 *mp gracioso*

Vla. *mp gracioso*

Vlc. *mp gracioso*

Ctr.B. *mp gracioso*

Hpsd. *mp gracioso*

8 9 10 11 12 13 14

Solo

F Hn.1

F Hn.2

Ob.1

Ob.2

Ob.3

Bsn.

Vln.P.

Vln.1

Vln.2

Vla.

Vlc.

Ctr.B.

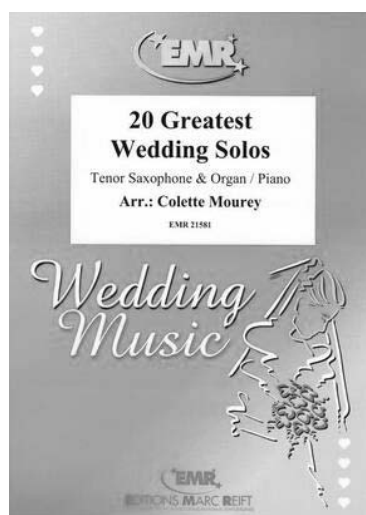
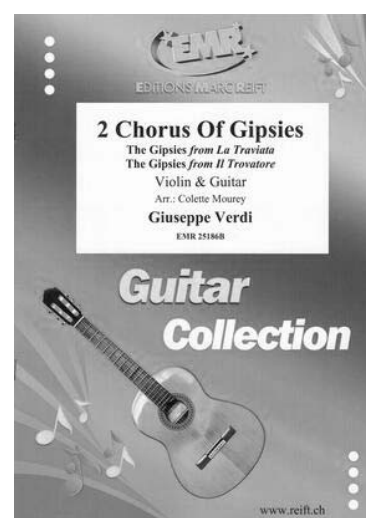
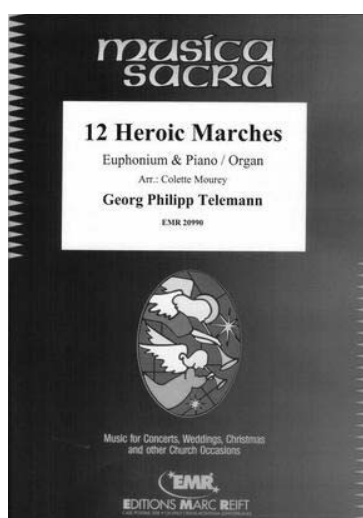
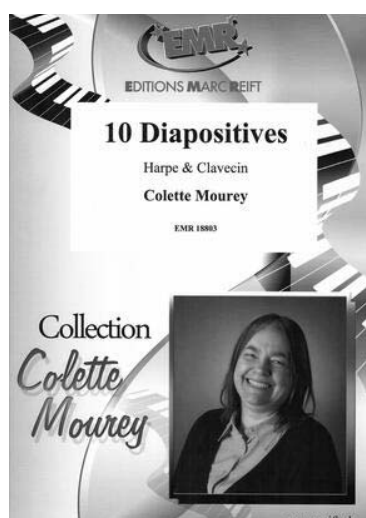
Hpsd.

Musical score for measures 15-20. The score includes parts for Solo, F Hn. 1, F Hn. 2, Ob. 1, Ob. 2, Ob. 3, Bsn., Vln. P., Vln. 1, Vln. 2, Vla., Vlc., Ctr. B., and Hpsd. The music features various dynamics like *mf* and trills.



Musical score for measures 21-27. The score includes parts for Solo, F Hn. 1, F Hn. 2, Ob. 1, Ob. 2, Ob. 3, Bsn., Vln. P., Vln. 1, Vln. 2, Vla., Vlc., Ctr. B., and Hpsd. The music features dynamics like *cresc.*, *dim.*, and *mf*, and includes first and second endings.

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