

Concerto

QV5 : Anh. 14

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

Arr.: Colette Mourey

Johann Joaquim Quantz

EMR 94534

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Concerto

QV5 : Anh. 14

Johann Joachim Quantz (Arr.: Colette Mourey)

Français:

Le *Concerto (QV 5 : Anh. 14)* de Johann Joachim Quantz révèle tout le raffinement de l'esthétique galante du milieu du XVIII^e siècle. Ce compositeur, flûtiste virtuose et théoricien majeur de son temps, y déploie un langage clair, élégant et d'une étonnante modernité. L'œuvre, longtemps restée méconnue, témoigne pourtant d'une grande richesse mélodique et d'une maîtrise remarquable de la forme concertante.

Dans cet arrangement, Colette Mourey met en lumière la pureté des lignes et la souplesse du discours quantzien. Sa relecture respecte fidèlement l'esprit originel tout en offrant une mise en valeur nouvelle des contrastes, des respirations et des jeux de dialogue qui animent le concerto. L'écoute révèle ainsi des couleurs renouvelées et une dynamique expressive subtile, parfaitement en phase avec la sensibilité contemporaine.

Cette version permet de redécouvrir une page captivante du répertoire baroque tardif, portée par un équilibre délicat entre virtuosité mesurée et lyrisme lumineux. Un hommage élégant à Quantz, et une porte ouverte vers l'un des pans les plus inspirés de son œuvre.

English:

The *Concerto (QV 5: Anh. 14)* by Johann Joachim Quantz showcases the refined elegance of the mid-18th-century galant style. Quantz, a virtuoso flutist and one of the leading theorists of his time, unfolds in this work a clear, graceful, and surprisingly modern musical language. Although long overlooked, the concerto reveals rich melodic invention and a remarkable command of concertante form. In this arrangement, Colette Mourey highlights the purity of the melodic lines and the fluidity of Quantz's musical discourse. Her reworking remains faithful to the original spirit while offering a renewed emphasis on contrasts, phrasing, and the subtle interplay that animates the work. The result is a fresh palette of colors and a refined expressive dynamic, well attuned to contemporary sensibilities. This version invites listeners to rediscover a captivating page of late Baroque repertoire, balancing measured virtuosity with luminous lyricism. An elegant tribute to Quantz and a gateway to one of the most inspired facets of his oeuvre.

Deutsch:

Das *Konzert (QV 5: Anh. 14)* von Johann Joachim Quantz zeigt die feine Eleganz des galanten Stils der Mitte des 18. Jahrhunderts. Quantz, ein virtuoser Flötist und einer der bedeutendsten Musiktheoretiker seiner Zeit, entfaltet in diesem Werk eine klare, anmutige und überraschend moderne musikalische Sprache. Obwohl das Konzert lange im Schatten stand, offenbart es eine reiche melodische Erfindungskraft und eine bemerkenswerte Beherrschung der konzertanten Form. In diesem Arrangement hebt Colette Mourey die Reinheit der melodischen Linien und die Geschmeidigkeit des quantzischen musikalischen Diskurses hervor. Ihre Bearbeitung bleibt dem ursprünglichen Geist treu und verleiht zugleich den Kontrasten, den musikalischen Atemzügen und dem feinen Wechselspiel des Werkes neue Akzente. So entsteht eine erneuerte Klangpalette mit einer subtilen Ausdrucksdynamik, die gut mit dem heutigen ästhetischen Empfinden harmoniert. Diese Fassung lädt dazu ein, eine fesselnde Seite des spätbarocken Repertoires wiederzuentdecken – im ausgewogenen Zusammenspiel von maßvoller Virtuosität und strahlendem Lyrismus. Eine elegante Hommage an Quantz und ein Zugang zu einem der inspiriertesten Bereiche seines Schaffens.



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B \flat TRUMPET

Concerto

QV5 : Anh. 14

Johann Joachim Quantz

(1697-1773)

Arr.: Colette Mourey

Allegro $\text{♩} = 112$

I


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13 *f* *cresc.*

17 *dim.* *mf cresc.* *f dim.*

22 *cresc.* *dim.* *mf cresc.*

4

30 *dim.* *mp sempre cresc.*

34 *f* *dim.*

38 *sempre cresc.* *f dim.* *mf*

42 *mp sempre cresc.*

9

55 *mf cresc.*

60 *f*

1

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Concerto

QV5 : Anh. 14

Johann Joachim Quantz

(1697-1773)

Arr.: Colette Mourey

I

Allegro ♩ = 112

B♭ Trumpet

Piano /
Organ

5

9

13

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17

Musical score for measures 17-20. The system includes a vocal line and a piano accompaniment. The vocal line starts with a trill (tr) and a dynamic marking of *dim.*, followed by a crescendo to *mf cresc.*. The piano accompaniment also begins with *dim.* and *mf cresc.*. The key signature is one sharp (F#) and the time signature is 4/4.

21

Musical score for measures 21-24. The system includes a vocal line and a piano accompaniment. The vocal line features a trill (tr) and dynamic markings of *f dim.*, *cresc.*, and *dim.*. The piano accompaniment has dynamic markings of *f dim.*, *cresc.*, *dim.*, and *mf cresc.*. The key signature is one sharp (F#) and the time signature is 4/4.

25

Musical score for measures 25-28. The system includes a vocal line and a piano accompaniment. The vocal line has a dynamic marking of *mf cresc.* at the end. The piano accompaniment has dynamic markings of *f dim.* and *mf cresc.*. The key signature is one sharp (F#) and the time signature is 4/4.

29

Musical score for measures 29-32. The system includes a vocal line and a piano accompaniment. The vocal line has dynamic markings of *dim.* and *mp sempre cre*. The piano accompaniment has a dynamic marking of *dim.*. The key signature is one sharp (F#) and the time signature is 4/4.

II

Siciliano Larghetto ♩. = 44

Musical score for measures 1-3. The piece is in 12/8 time with a key signature of one sharp (F#). The tempo is marked 'Siciliano Larghetto' with a quarter note equal to 44 beats. The score consists of three measures. The piano part begins with a dynamic marking of *mp espress.*

4

Musical score for measures 4-6. The piano part continues with a dynamic marking of *mp espress.* in measure 6.

7

Musical score for measures 7-9. The piano part includes dynamic markings: *cresc.*, *dim.*, *cresc.*, *dim.*, and *mp* in measure 7; *dim.*, *cresc.*, *dim.*, and *mp* in measure 8; and *dim.* and *mp* in measure 9.

10

Musical score for measures 10-12. The piano part includes a dynamic marking of *sempre cresc.* in measure 10.

13

13

mf dim. *cresc.* *dim.*

mf dim. *cresc.* *dim.*

15

15

mf dim.

mf dim.

17

17

mp *dim.*

mp *dim.*

19

19

mf *mp cresc.*

mf *mp cresc.*

III

Allegro ♩ = 96

Musical score for measures 1-5. The piece is in 3/8 time with a key signature of one sharp (F#). The tempo is marked 'Allegro' with a quarter note equal to 96 beats per minute. The music is written for piano and features a melody in the right hand and accompaniment in the left hand. Both parts start with a forte (*f*) dynamic. The melody consists of eighth and quarter notes, while the accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

6

Musical score for measures 6-10. The melody in the right hand shows dynamic changes, marked with *cresc.* (crescendo) and *dim.* (diminuendo). The piano accompaniment also mirrors these dynamics, with *cresc.* and *dim.* markings. The eighth-note accompaniment in the right hand continues throughout.

11

Musical score for measures 11-15. The melody in the right hand begins with a *mf cresc.* (mezzo-forte crescendo) marking. The piano accompaniment also features a *mf cresc.* marking. The texture remains consistent with the previous measures.

16

Musical score for measures 16-20. The melody in the right hand starts with a forte (*f*) dynamic. The piano accompaniment also begins with a forte (*f*) dynamic. The piece concludes with a final chord in the piano part.

14₁

Musical score for measures 14-25. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#) and the time signature is 4/4. The top staff contains a melodic line with a *dim.* dynamic marking. The grand staff contains a piano accompaniment with chords and a bass line. The piano part also has a *dim.* dynamic marking.

26

Musical score for measures 26-30. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#) and the time signature is 4/4. The top staff contains a melodic line with a *cresc.* dynamic marking. The grand staff contains a piano accompaniment with chords and a bass line. The piano part also has a *cresc.* dynamic marking.

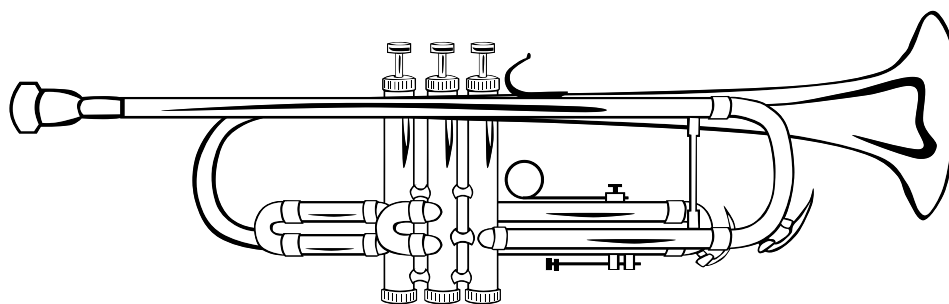
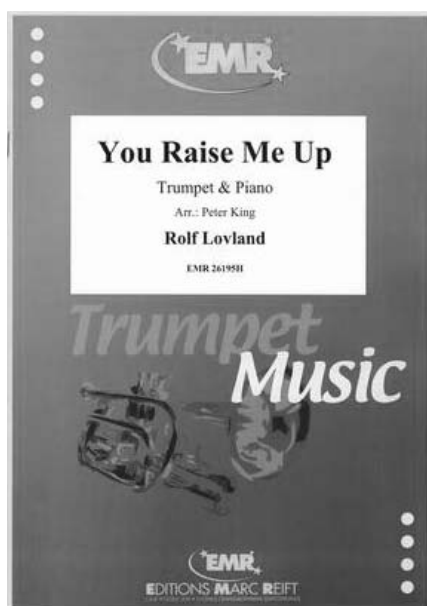
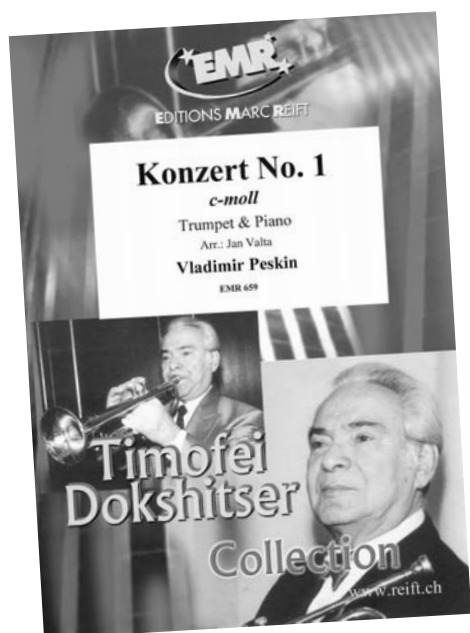
31

Musical score for measures 31-35. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#) and the time signature is 4/4. The top staff contains a melodic line with dynamic markings *f dim.*, *mf*, and *f*. The grand staff contains a piano accompaniment with chords and a bass line. The piano part has dynamic markings *f dim.*, *mf cresc.*, and *f*.

36

Musical score for measures 36-40. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#) and the time signature is 4/4. The top staff contains a melodic line with a *sempre cresc.* dynamic marking. The grand staff contains a piano accompaniment with chords and a bass line.

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