

# Concerto

*QV5 : Anh. 14*

Tuba & Piano / Organ

Arr.: Colette Mourey

**Johann Joaquim Quantz**

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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<sup>e</sup> 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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TUBA

# Concerto

QV5 : Anh. 14

Johann Joachim Quantz

(1697-1773)

Arr.: Colette Mourey

Allegro ♩ = 112

I

  
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13



17



22



31



35



39



51



56



60



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# Concerto

## QV5 : Anh. 14

Johann Joachim Quantz

(1697-1773)

Arr.: Colette Mourey

### I

Allegro ♩ = 112

Tuba

Piano / Organ

*f*

5

9

13

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17

Musical score for measures 17-20. The system consists of a bass staff and a grand staff (treble and bass). Measure 17 features a trill in the bass staff, marked *dim.* and *mf cresc.*. The grand staff continues with piano accompaniment, also marked *dim.* and *mf cresc.*.

21

Musical score for measures 21-24. The system consists of a bass staff and a grand staff. Measure 21 has a trill in the bass staff, marked *f dim.*, *cresc.*, and *dim.*. The grand staff continues with piano accompaniment, marked *f dim.*, *cresc.*, *dim.*, and *mf cresc.*.

25

Musical score for measures 25-28. The system consists of a bass staff and a grand staff. Measure 25 has a trill in the bass staff, marked *mf cresc.*. The grand staff continues with piano accompaniment, marked *f dim.* and *mf cresc.*.

29

Musical score for measures 29-32. The system consists of a bass staff and a grand staff. Measure 29 has a trill in the bass staff, marked *dim.* and *mp sempre c'*. The grand staff continues with piano accompaniment, marked *dim.*.

## II

Siciliano Larghetto ♩ = 44

Musical score for measures 1-3. The piece is in 12/8 time, key of B-flat major. The tempo is Siciliano Larghetto with a quarter note equal to 44 beats. The dynamic is *mp espress.*

4

Musical score for measures 4-6. The dynamic is *mp espress.*

7

Musical score for measures 7-9. Dynamics include *cresc.*, *dim.*, *cresc.*, *dim.*, *mp*, *dim.*, *cresc.*, *dim.*, and *mp*.

10

Musical score for measures 10-12. The dynamic is *sempre cresc.*

13

Musical score for measures 13-14. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The bass staff contains a melodic line with dynamics *mf dim.*, *cresc.*, and *dim.*. The grand staff contains a piano accompaniment with chords and arpeggios, also marked with *mf dim.*, *cresc.*, and *dim.*.

15

Musical score for measures 15-16. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The bass staff contains a melodic line with dynamics *mf dim.* and *dim.*. The grand staff contains a piano accompaniment with chords and arpeggios, marked with *mf dim.*.

17

Musical score for measures 17-18. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The bass staff contains a melodic line with dynamics *mp* and *dim.*. The grand staff contains a piano accompaniment with chords and arpeggios, marked with *mp* and *dim.*.

19

Musical score for measures 19-20. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The bass staff contains a melodic line with dynamics *mf* and *mp cresc.*. The grand staff contains a piano accompaniment with chords and arpeggios, marked with *mf* and *mp cresc.*.

# III

Allegro ♩. = 96

Musical score for measures 1-5. The piece is in 3/8 time with a key signature of one flat (B-flat). The tempo is Allegro with a quarter note equal to 96 beats per minute. The score consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The bass staff begins with a forte (*f*) dynamic. The grand staff begins with a forte (*f*) dynamic. The music features a rhythmic pattern of eighth and sixteenth notes.

6

Musical score for measures 6-10. The score continues from the previous system. It features a grand staff and a single bass staff. Dynamics include *cresc.* (crescendo) and *dim.* (diminuendo). The music continues with the established rhythmic patterns.

11

Musical score for measures 11-15. The score continues with a grand staff and a single bass staff. Dynamics include *mf cresc.* (mezzo-forte crescendo). The music features a change in the bass line's rhythmic pattern.

16

Musical score for measures 16-20. The score continues with a grand staff and a single bass staff. Dynamics include *f* (forte). The music concludes with a final cadence.

14<sub>1</sub>

Musical score for measures 14-15. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has one flat (B-flat). The top bass staff contains a melodic line with a *dim.* (diminuendo) dynamic marking. The grand staff contains a piano accompaniment with chords and a bass line.

26

Musical score for measures 26-30. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has one flat. The top bass staff contains a melodic line with a *cresc.* (crescendo) dynamic marking. The grand staff contains a piano accompaniment with chords and a bass line.

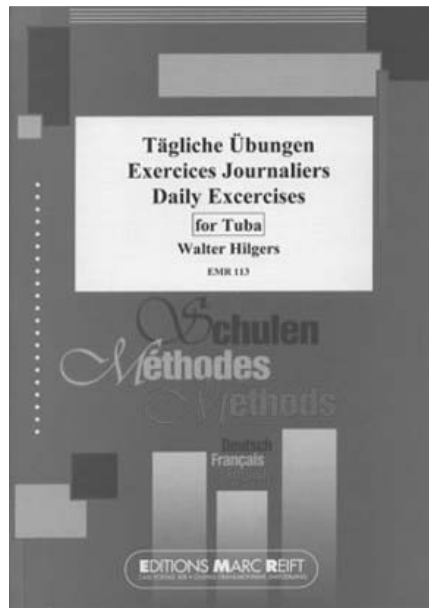
31

Musical score for measures 31-35. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has one flat. The top bass 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, with dynamic markings *f dim.*, *mf cresc.*, and *f*.

36

Musical score for measures 36-40. The system consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has one flat. The top bass staff contains a melodic line with a *sempre cresc.* (sempre crescendo) dynamic marking. The grand staff contains a piano accompaniment with chords and a bass line.

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