

Concerto

MWV IV, 12

Tuba & Piano / Organ

Arr.: Colette Mourey

Johann Melchior Molter

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Concerto

MWV IV, 12

Johann Melchior Molter (Arr.: Colette Mourey)

Français: Le *Concerto* (MWV IV, 12) de Johann Melchior Molter, revisité par Colette Mourey, offre une rencontre fascinante entre la vitalité baroque et une sensibilité contemporaine subtile. Molter, compositeur allemand du XVIII^e siècle, se distingue par son écriture lumineuse et rythmée, où se déploient élégance et virtuosité. L'arrangement de Colette Mourey met en valeur ces qualités tout en apportant une fraîcheur et une clarté nouvelles, révélant des détails harmoniques souvent méconnus. L'œuvre se caractérise par un dialogue constant entre les thèmes, des lignes mélodiques fluides et un mouvement rythmique entraînant qui capte immédiatement l'auditeur. Chaque partie respire, laissant percevoir la richesse de l'invention musicale de Molter. La transcription de Mourey respecte l'esprit original tout en offrant une perspective sonore renouvelée, soulignant l'équilibre entre finesse et énergie. Ce Concerto témoigne ainsi de la vitalité intemporelle de la musique baroque et de sa capacité à se réinventer à travers les siècles. Une pièce lumineuse, expressive et captivante, qui séduit par son élégance et sa clarté.

English: Johann Melchior Molter's *Concerto* (MWV IV, 12), reimagined by Colette Mourey, presents a captivating blend of Baroque vitality and subtle contemporary sensitivity. Molter, an 18th-century German composer, is renowned for his radiant and rhythmically vibrant writing, where elegance and virtuosity intertwine. Mourey's arrangement highlights these qualities while bringing a fresh clarity, revealing harmonic details often overlooked. The work features continuous thematic dialogue, flowing melodic lines, and a lively rhythmic drive that immediately engages the listener. Each section breathes, showcasing Molter's inventive musical language. Mourey's transcription honors the original spirit while offering a renewed sonic perspective, balancing refinement with energy. This Concerto demonstrates the timeless vitality of Baroque music and its capacity for reinvention across centuries. Bright, expressive, and compelling, the piece captivates with its elegance and clarity.

Deutsch: Johann Melchior Molters *Konzert* (MWV IV, 12), neu bearbeitet von Colette Mourey, vereint auf faszinierende Weise barocke Lebendigkeit mit subtiler zeitgenössischer Sensibilität. Molter, ein deutscher Komponist des 18. Jahrhunderts, zeichnet sich durch seine strahlende, rhythmisch lebhafte Musik aus, in der Eleganz und Virtuosität verschmelzen. Moureys Bearbeitung hebt diese Qualitäten hervor und verleiht dem Werk gleichzeitig neue Klarheit, wobei harmonische Details sichtbar werden, die sonst leicht übersehen werden. Das Stück zeichnet sich durch einen kontinuierlichen thematischen Dialog, fließende Melodielinien und einen lebhaften rhythmischen Schwung aus, der sofort fesselt. Jeder Abschnitt atmet und zeigt die reiche musikalische Erfindungskraft Molters. Die Transkription respektiert den ursprünglichen Geist, bietet jedoch eine frische klangliche Perspektive und balanciert Feinsinn mit Energie. Dieses Konzert ist ein Zeugnis für die zeitlose Vitalität der Barockmusik und ihre Fähigkeit, über Jahrhunderte hinweg neu zu interpretiert zu werden. Strahlend, ausdrucksstark und mitreißend – ein Stück, das durch seine Eleganz und Klarheit überzeugt.



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TUBA

Concerto

MWV IV, 12

I

Johann Melchior Molter

(1696-1765)

Arr.: Colette Mourey

Allegro moderato ♩ = 84


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14

f *mf* *cresc.* *f*

18

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

21

f *dim.* *cresc.* *f*

25

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

35

p *f* *dim.* *mf* *dim.* *cresc.* *dim.* *mp*

40

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

45

f *p* *cresc.* *dim.* *mf* *cresc.* *f* *cresc.* *dim.*

49

mf *f* *p* *mf* *cresc.*

54

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

60

mf *cresc.* *f* *dim.* *mf* *p*

EMR 93791

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Concerto

MWV IV, 12

Johann Melchior Molter

(1696-1765)

Arr.: Colette Mourey

I

Allegro moderato ♩ = 84

Tuba

Piano /
Organ

4

7

10

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Measures 13-14 of the musical score. The piece is in 3/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with trills and triplets, while the left hand provides a steady eighth-note accompaniment. Dynamics include *p* (piano), *cresc.* (crescendo), and *dim.* (diminuendo).

Measures 15-17 of the musical score. The right hand continues with a melodic line, incorporating a *f* (forte) dynamic. The left hand maintains the eighth-note accompaniment. Dynamics include *f*, *mf* (mezzo-forte), *cresc.*, and *f*.

Measures 18-20 of the musical score. The right hand features a melodic line with a *mf* dynamic. The left hand continues the eighth-note accompaniment. Dynamics include *mf*, *cresc.*, *f dim.* (forte diminuendo), and *cresc.*.

Measures 21-23 of the musical score. The right hand includes a triplet and a *f* dynamic. The left hand continues the eighth-note accompaniment. Dynamics include *f*, *dim.* (diminuendo), and *cresc.*.

Measures 24-26 of the musical score. The right hand features a triplet and a *f* dynamic. The left hand continues the eighth-note accompaniment. Dynamics include *f*, *cresc.*, *dim.* (diminuendo), and *mf* (mezzo-forte).

II

Adagio ♩ = 52

Musical score for piano, measures 1-13, in B-flat major, 4/4 time, Adagio tempo (♩ = 52). The score is written for piano with a grand staff (treble and bass clefs).

Measure 1: Treble clef has a half note chord (F4, Bb4, D5) and a half note chord (F4, Bb4, D5). Bass clef has a half note chord (F3, Bb3, D4) and a half note chord (F3, Bb3, D4). Dynamics: *mp espress.*

Measure 2: Treble clef has a half note chord (F4, Bb4, D5) and a half note chord (F4, Bb4, D5). Bass clef has a half note chord (F3, Bb3, D4) and a half note chord (F3, Bb3, D4). Dynamics: *cresc.*

Measure 3: Treble clef has a half note chord (F4, Bb4, D5) and a half note chord (F4, Bb4, D5). Bass clef has a half note chord (F3, Bb3, D4) and a half note chord (F3, Bb3, D4). Dynamics: *mf*

Measure 4: Treble clef has a half note chord (F4, Bb4, D5) and a half note chord (F4, Bb4, D5). Bass clef has a half note chord (F3, Bb3, D4) and a half note chord (F3, Bb3, D4). Dynamics: *dim.*

Measure 5: Treble clef has a half note chord (F4, Bb4, D5) and a half note chord (F4, Bb4, D5). Bass clef has a half note chord (F3, Bb3, D4) and a half note chord (F3, Bb3, D4). Dynamics: *mp*

Measure 6: Treble clef has a half note chord (F4, Bb4, D5) and a half note chord (F4, Bb4, D5). Bass clef has a half note chord (F3, Bb3, D4) and a half note chord (F3, Bb3, D4). Dynamics: *mf*

Measure 7: Treble clef has a half note chord (F4, Bb4, D5) and a half note chord (F4, Bb4, D5). Bass clef has a half note chord (F3, Bb3, D4) and a half note chord (F3, Bb3, D4). Dynamics: *cresc.*

Measure 8: Treble clef has a half note chord (F4, Bb4, D5) and a half note chord (F4, Bb4, D5). Bass clef has a half note chord (F3, Bb3, D4) and a half note chord (F3, Bb3, D4). Dynamics: *p*

Measure 9: Treble clef has a half note chord (F4, Bb4, D5) and a half note chord (F4, Bb4, D5). Bass clef has a half note chord (F3, Bb3, D4) and a half note chord (F3, Bb3, D4). Dynamics: *mp*

Measure 10: Treble clef has a half note chord (F4, Bb4, D5) and a half note chord (F4, Bb4, D5). Bass clef has a half note chord (F3, Bb3, D4) and a half note chord (F3, Bb3, D4). Dynamics: *mf*

Measure 11: Treble clef has a half note chord (F4, Bb4, D5) and a half note chord (F4, Bb4, D5). Bass clef has a half note chord (F3, Bb3, D4) and a half note chord (F3, Bb3, D4). Dynamics: *cresc.*

Measure 12: Treble clef has a half note chord (F4, Bb4, D5) and a half note chord (F4, Bb4, D5). Bass clef has a half note chord (F3, Bb3, D4) and a half note chord (F3, Bb3, D4). Dynamics: *p*

Measure 13: Treble clef has a half note chord (F4, Bb4, D5) and a half note chord (F4, Bb4, D5). Bass clef has a half note chord (F3, Bb3, D4) and a half note chord (F3, Bb3, D4). Dynamics: *mf*

16

16

(tr)

mp

mp cresc. *f* *dim.*

20

20

mp *mf* *cresc.* *f* *dim.*

23

23

mf dim. *mp* *p* *mp cresc.* *mf*

26

26

dim. *p cresc.* *mp* *dim.* *cresc.* *mf dim.* *mp*

dim. *p cresc.* *mp* *dim.* *cresc.* *mf dim.* *mp*

30

30

mp *cresc.* *mp*

III

Allegro ♩. = 76

Measures 1-6 of section III. The piece is in 3/8 time with a key signature of two flats (B-flat and E-flat). The bass line is mostly rests. The treble line features a melody starting on G4, moving up stepwise to B4, then down to A4, G4, F4, and E4. The left hand provides a harmonic accompaniment with chords and single notes.

7

Measures 7-12 of section III. The melody continues in the treble, with a forte (f) dynamic marking at measure 7. The left hand accompaniment includes chords and moving lines. The bass line has a few notes, including a half note G3 at measure 7.

13

Measures 13-18 of section III. The melody in the treble becomes more complex with some chromaticism and slurs. The left hand accompaniment continues with chords and moving lines. The bass line has a few notes, including a half note G3 at measure 13.

19

Measures 19-24 of section III. The melody in the treble continues with a mix of eighth and sixteenth notes. The left hand accompaniment includes chords and moving lines. The bass line has a few notes, including a half note G3 at measure 19.

Measures 12-30 of the musical score. The bass line features a rhythmic pattern of eighth notes, starting with a *ff* dynamic and transitioning to *f*. The piano part includes a *ff* dynamic in the first measure, followed by a *p* dynamic, and then a *f* dynamic with a triplet of eighth notes. The key signature has one flat.

31

Measures 31-35 of the musical score. The bass line has a *mf* dynamic. The piano part starts with a *p* dynamic, followed by a *mf* dynamic with a triplet of eighth notes. The final measure of this system includes a *espress.* marking. The key signature has one flat.

36

Measures 36-40 of the musical score. The piano part features a *cresc.* (crescendo) marking. The key signature has one flat.

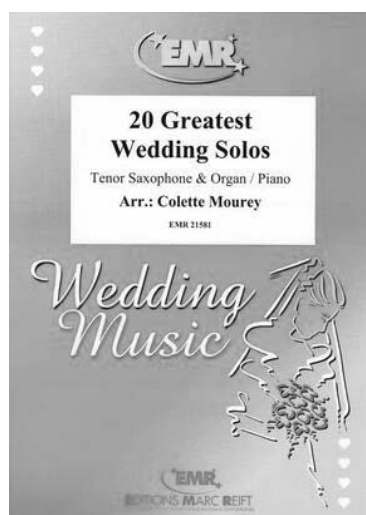
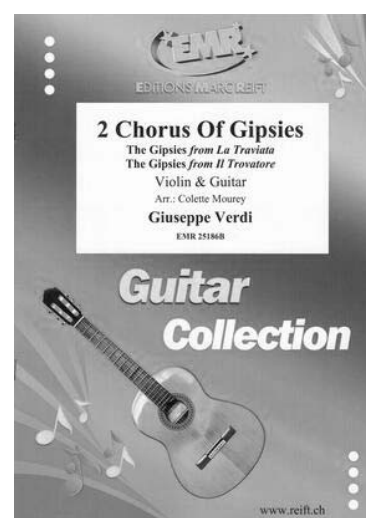
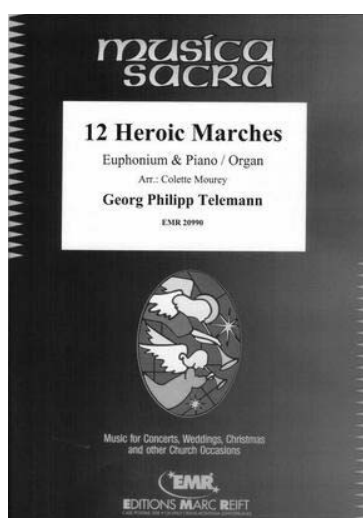
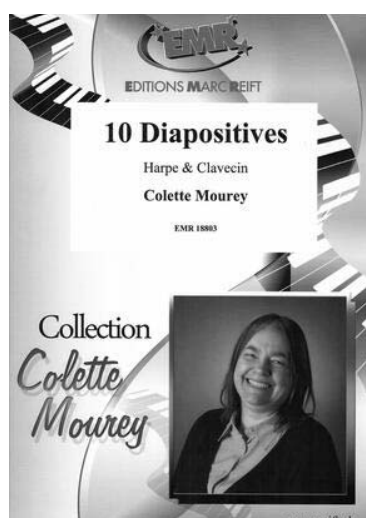
41

Measures 41-45 of the musical score. The bass line has a *mf* dynamic. The piano part includes a *f dim.* (forte decrescendo) marking, followed by a *mf* dynamic with a triplet of eighth notes and a *tr* (trill) marking. The key signature has one flat.

46

Measures 46-50 of the musical score. Both the bass and piano parts feature a *mp* (mezzo-piano) dynamic. The key signature has one flat.

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