Quantz for Two: A Monophonic Accompaniment Arrangement of Quantz's Flute Concerto in G Major, QV 5:174

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QUANTZ FOR TWO: A MONOPHONIC ACCOMPANIMENT ARRANGEMENT OF QUANTZ’S FLUTE CONCERTO IN G MAJOR, QV 5:174

By
Emilio Miguel Francisco Rutllant

A DOCTORAL ESSAY

Submitted to the Faculty of the University of Miami in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

Coral Gables, Florida

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UNIVERSITY OF MIAMI

A doctoral essay submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

QUANTZ FOR TWO:
A MONOPHONIC ACCOMPANIMENT ARRANGEMENT OF QUANTZ’S FLUTE CONCERTO IN G MAJOR, QV 5:174

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Doctoral essay supervised by Professor Trudy Kane.
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The purpose of this study is to create a musical arrangement of a monophonic accompaniment for the Flute Concerto in G Major, QV 5:174 by Johann Joachim Quantz. The first three chapters state the justification of the project, provide a brief biography of the composer, and present a detailed methodology of the project. Chapter four presents several considerations for the arrangement process. These include a basic analysis of the form, definitions of relative accompaniment gestures from the concerto, and accessibility for the accompanying performer. This chapter also illustrates and describes the arrangement process by smaller sections. This arrangement is designed to accompany the student in the private lesson setting as well as in a performance setting. The final result of this project is a complete arrangement to be used in a pedagogical setting.
ACKNOWLEDGEMENTS

I would like to express my deepest gratitude to my teacher and chair of my committee, Professor Trudy Kane, for her kindness, encouragement, and knowledge with this project, all flute-related things, and life. I would also like to thank my committee members, Professor Thomas Sleeper, Professor Tim Conner, and Dr. Dorothy Hindman, for their time, input, and valuable advice. I am also very grateful to the flute mentors that inspired me to create this project, Marco Zoni and Walter Auer.

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CHAPTER ONE

Introduction

The traditional flute repertoire is an extensive catalogue of music that ranges from the early Baroque period (17th Century), to the 21st century. A vast amount of this repertoire is heavily dependent on accompaniment. Much of the repertoire that is performed today belongs to the Baroque and Classical eras (c. 1600-1827 C.E.). The most significant composers for this large period of music in flute repertoire include: Johann Sebastian Bach, Johann Joachim Quantz, George Frideric Handel, and Wolfgang Amadeus Mozart. Of these, Quantz was the most prolific composer of works for flute.

Johann Joachim Quantz (1697-1773) was most famously known as a flutist, flute-maker, and composer. He is regarded as one of the most prolific composers for the flute with the creation of an estimated 200 flute sonatas, 300 flute concertos, 45 trio sonatas, and several other works for chamber music with flute. In his later years, he was appointed court composer by King Frederick II, also known as Frederick the Great. This was a time of great creativity for Quantz, during which he published Versuch einer Anweisung die Flöte traversiere zu spielen [On Playing the Flute], his treatise on flute-playing. This is considered a great resource not only for flutists, but for any classical musician because he not only writes about how to play the flute, but also how to accompany when playing a concerto and how to judge a musician and musical composition. Quantz remained at the court of Frederick the Great until his death in 1773.

Quantz’s works are performed in both academic and professional settings. The concertos are performed by a significant number of high school, undergraduate, and graduate students, in addition to professionals in symphony concerts.

**Justification for Project**

The standard flute repertoire can provide numerous learning opportunities for flutists in high school, college and professional levels. It is possible to approach many of these works without much knowledge of the historical background, the style of music in which it was intended to be performed, and the contents of the piano accompaniment, if applicable. If approached without the basic knowledge described above, it may be more challenging to execute a convincing interpretation as well as conveying the original intentions of the music. As an advocate for pedagogical approaches when learning new works, the author promotes knowledge of historical background and musical background (piano accompaniment) as some basic needs to understand the intentions of the composer and the structure of the music.

Teachers in advanced educational environments may encounter students that do not have much knowledge of pieces in the standard repertoire. This is something that can happen when a student has had no prior private instruction or has gaps in the repertoire that need to be filled. Another obstacle that can create a barrier for the learning process is the lack of experience working with an accompanist. Although often schools have access to accompanists, the time allotted for each student to work with an accompanist can be very limited except for preparation of recitals or other significant performances. Studio accompanists for weekly lessons and studio class are rarely seen outside of the major
conservatory setting. This means that any students not attending a major conservatory-type school may not have access to this resource, unless they pay for a private accompanist.

The lack of accompaniment in an everyday setting can limit the student’s ability to develop in several important areas, such as: understanding the function of the accompaniment that supplements the solo line, and proper stylistic interpretation (articulation, dynamics, etc.). Because style can be learned aurally, and by following examples, the student may be executing dynamics, articulations and nuances well, but they must also be representative of the style in which the piece is meant to be performed. Teacher demonstration or collaboration can be very beneficial to the student for understanding the style by hearing their teacher demonstrate or play alongside the student.

Regarding collaboration, there are teachers that arrange accompaniments for a second flute in works to accompany their students. In this field, the accompaniments for flute repertoire arranged by teachers consists of few works that include: etudes, composed additions to works for solo flute, and concertos. Published examples of these arrangements include: Etudes composed by Joachim Andersen with an accompaniment arranged for a second flute by Carol Wincenc, Partita for solo flute by Johann Sebastian

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Bach with a second flute accompaniment composed by Gary Schocker, and the Concertos by Wolfgang Amadeus Mozart with an accompaniment for a second flute arranged by Carol Wincenc.

Teachers have an abundance of tasks in mind when addressing a student’s development. It can be possible to forget or not have time to address the aspects of collaboration. It is important for the teacher to understand the accompaniment to be able to show the student details one must listen for while collaborating with the accompanist. This is also helpful in advancing development of listening skills for orchestral and chamber music. Knowing which musical line is dominant and who is accompanying whom, are two perspectives to be considered while working on repertoire with collaborative accompaniment. This musical foundation can be easily overlooked due to not studying the accompaniment.

There is literature to support the need for frequent accompaniment. Professor Deborah Sheldon from the University of Illinois at Urbana-Champaign says that, “solo performance can be a key factor in developing skills of musical expression, sensitivity, and style. It can bolster musical independence by supplementing the ensemble experience.” Regarding this particular study, Dr. Sheldon refers to solo performance as a

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performance outside of the large ensemble or chamber music setting. An example would be a sonata for flute and piano. It is important for the student to interact with another musician (unless playing an unaccompanied piece) as one way to develop sensitivity within the music. It can be challenging to know if one is playing their instrument too loudly or softly if there is no point of comparison. This can be addressed with the implementation of accompaniment in the repertoire.

The foundation of this project is to create a monophonic arrangement for Johann Joachim Quantz’s Flute Concerto in G major, QV 5:174, to be performed by a second flutist and implemented in performance as well as pedagogical practice. The standard flute repertoire is a requirement for every academic flutist. Classical concerti and solo pieces are works of music that should be learned while studying the flute in late high school and throughout all superior academic careers.

One obstacle is the lack of consistent accompaniment in most lesson settings for high school students and some college-level students on a regular basis. Many private lesson settings lack a consistent accompaniment portion. The student may bring a pianist to lessons nearing a performance, but without much time (if any) for preparation with said pianist prior to the lessons. This project would allow for the teacher to accompany the student in lessons to prepare for the final rehearsals with the pianist, or any accompaniment, including orchestra. The student can thus, feel more comfortable preparing the repertoire together with the pianist, and have set expectations for the challenges in putting the works together.

Students will have access to important material from the accompaniment in addition to their own part for practice, which can then transfer to performance. This will
be possible by hearing relevant material, which will be provided by the monophonic accompaniment. This can help create a new skill set, developing the student’s ability to listen to their surroundings when performing in a large ensemble setting, or when collaborating in chamber music.

The idea for this project came from a personal experience in previous musical studies. During my European studies in the Summer of 2013, I was fortunate enough to study with Maestro Marco Zoni, principal flute at the Teatro alla Scala in Milan, Italy. While there, one of the pieces we worked on was W.A. Mozart’s Concerto in G Major, K. 313 for Flute and Orchestra. This piece was the first and last that we worked on that summer. It was also the piece that changed my perspective in pedagogy. Before I began to play the first note, Maestro Marco started to play the melody from the orchestral accompaniment and when I began to play the solo line, he continued to accompany me on his flute. This was a concept that I had never experienced before and it intrigued me very much. This summer I discovered that many European teachers implement this style of pedagogy, especially with concertos of the Classical era. This made me understand one of the differences between the European and American flute education.

**Purpose of The Project**

The purpose of this project is to create an arrangement of monophonic accompaniment for flute in the Flute Concerto in G major, QV 5:174 composed by Johann Joachim Quantz. This arrangement is designed to accompany the student in the lesson setting as well as in select performance settings. The final result of this project is a complete arrangement to be used in pedagogical settings. The majority of standard flute
repertoire depends heavily on accompanimental material. The sonatas by Johann Sebastian Bach, the concertos by Johann Joachim Quantz, the majority of Romantic period repertoire from the Paris Conservatoire, and the Modern repertoire -whether it be by American composers or composers from abroad, demand piano accompaniment as the standard instrument for collaboration or reduction from orchestral accompaniment.

**Beneficial Aspects**

The development of this new material serves several purposes. Some of the benefits that came from this project include: the transformation of solo repertoire into chamber music, a new type of interaction between teacher and student, and creation of more accessibility to the repertoire. On a musical level, this project may also aid in growth of stylistic development.

By transcribing the flute concerto into a work for two flutes, the transformation becomes one of orchestral music to chamber music. The skills a musician can develop playing chamber music include communication skills as well as listening skills. When the solo line interacts with a single line of accompaniment, it is possible to hear the moments in which the accompaniment is supporting, conversing, or even playing together with the soloist. This is an aspect that can be more challenging to hear when the accompaniment is divided among dozens of musicians, or even several voices at the same time. By transforming this work into chamber music, it also facilitates developing a vocabulary of physical gestures such as cueing to begin playing, or to play at a specific tempo.

The interaction between the teacher and student also transforms from one of instruction to example. The teacher is now equipped with a tool to demonstrate examples
of the pieces while the student plays the solo line. This is beneficial due to the listening skills that the student can develop during the piece.

This project is a great resource because of new accessibility to the repertoire. The flute concerto will allow the teacher to accompany the student in multiple settings, whether it be in a private lesson, studio class, masterclass, and intimate recital settings. The piece may be performed in venues where a piano is not available, which grants a new level of freedom to choose where or when the work can be performed.

Stylistic development and musical sensitivity are large goals that students strive for as they embark on their instrumental studies. As the performance level progresses, the student is challenged with more complex melodies, expanded musical forms, and technically demanding passages. As the student develops, the material becomes more challenging, and with it there can be more musical considerations such as these: when one has the melody, when the melody is in the accompanying instrument, how one assimilates the style in which this piece should be performed, and knowing which instrument is dominant at any given time during the piece. These considerations can be understood even better with active accompaniment in the lesson setting. By playing along with the teacher, the student can learn the correct performance style in the piece by mimicking inflections in the teacher’s accompanimental performance. By hearing the musical material not present in the solo line, the student will be able to learn the difference between their part and the accompaniment or a collaboration. A higher level of musical awareness can be attained when accompaniment is implemented in the lesson.
Considerations to prepare this arrangement included:

1. Illustration of sections for each movement
2. Defining accompaniment gestures
3. Accessibility for the second flutist

Task one: Illustration and descriptions of the arrangement process for each section in chart from first consideration.

Task two: the complete score of the Flute Concerto in G Major, QV 5:174 with solo flute and second flute accompaniment.
CHAPTER TWO

Biography of Johann Joachim Quantz

Born in Hanover, Germany on January 30, 1697, Johann Joachim Quantz’s love for music grew out of his encounters with it at village festivals. He attended these festivals with his eldest brother, Jost Matthies, who occasionally played the double bass as one of the village musicians. Johann was the fifth of six children from the marriage of Andreas Quantz and his first wife, Elisabeth. His wife died in 1702, and Andreas remarried a year later. Andreas opposed Johann’s musical interests and insisted that he become a blacksmith, like himself, but his step-mother and father died in 1707. The death of his parents gave Johann the freedom to pursue his musical interests. His uncle, Justus Quantz, a town musician at Merseburg, offered to take him in and train him. This would mark the first of three notable periods in Quantz’s life.

Johann Quantz’s uncle died a few months after his arrival in Merseburg, but he continued his apprenticeship as a musician under Johann Adolf Fleischhack, Justus’ son-in-law and successor. During these years, Quantz gained a practical foundation in his musical craft. Since the main requirement of a town musician was a passable proficiency on a variety of instruments, Quantz studied violin, oboe, trumpet, cornett, trombone, horn, recorder, bassoon, cello, viola da gamba, and the double bass. He completed his

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7 Meike ten Brink, notes to Quantz: Flute Sonatas Nos. 272-277, Naxos 8.557805, 2006, CD.

8 Reilly, introduction, xii.

9 Ibid., xii.
studies at the age of 16 and stayed with Fleischhack as a journeyman for over two years. In 1714, the death of the Duke of Saxony-Merseburg’s brother caused a temporary suspension of musical activities, which led Quantz to travel to Dresden in the hopes of finding better opportunities.10 Once in Dresden, Quantz had a difficult time finding work but was hired by town musician Georg Schalle and came to know the director of the Dresden town band, Gottfried Heyne, who gave him work opportunities when extra players were needed for weddings.11

Quantz’s visit to Dresden marked a turning point in his career as a performer and composer. He encountered Antonio Vivaldi’s concertos for the first time—works that would greatly influence his development as a composer. Quantz said, “As a then completely new species of musical pieces, they made more than a slight impression on me. I did not fail to collect a considerable assortment of them. In the future, the splendid ritornellos of Vivaldi provided me with good models.”12

In September 1714, Quantz returned to Merseburg to complete his service as a journeyman for the next year and a half. After waiting patiently for a reputable work offer, he was offered a position from Heyne with the Dresden town band.13 This offer marked the beginning of his second notable life period. The twenty-five years from 1716 to 1741 is the era in Quantz’s life that can be considered the most critical and interesting. The culturally rich environment of Dresden under the rule of Augustus II and III provided great opportunities to develop into a mature performer and composer. One of the

10 Ibid., xii.
11 Ibid., xii.
12 Ibid., xiii.
13 Ibid., xiii.
ensembles that made the strongest impression was the Dresden orchestra, which is not to be confused with the Dresden town band in which he performed.\textsuperscript{14}

In March 1718, the young 21-year-old was granted the wonderful opportunity of admission into the court orchestra. After an audition, he was accepted into the newly formed \textit{Kleine Kammermusik}, also known as the “Polish Chapel.” This orchestra was comprised of twelve members that accompanied the king on his visits to Warsaw, but it also resided in Dresden for large periods. Quantz was an oboist in this orchestra, which is in addition to allowing him better musical opportunities, improved his salary and standing. However, as a young oboist in this orchestra there was a lack of advancement opportunities due to the seniority of other members in the ensemble. This situation led him to begin serious studies on the transverse flute, since the flutist in the group willingly allowed him the first chair.\textsuperscript{15}

After his development in the Polish Chapel, Quantz established himself as an outstanding player and gained the support of patrons. Under one of his Polish patrons, a trip to Italy was planned, but it fell through in 1722. Fortunately, the following year, Quantz traveled to Prague along with some colleagues for the coronation of Charles VI. This event gave Quantz the opportunity to hear some of the best singers and instrumentalists of his day. A year later, his hopes for study in Italy were fulfilled. Prince Lubomirsky, one of his supporters, obtained permission for Quantz to make the journey in the company of Count von Lagnasco, the Polish minister to Rome. This trip, which

\textsuperscript{14} Ibid., xiii.

\textsuperscript{15} Ibid., xiv.
originally began as a visit to Italy, gradually extended into a 3-year grand tour, expanding to include France and England.\textsuperscript{16}

A great portion of his journey was spent in and around Rome, where he studied counterpoint with Francesco Gasparini while visiting every town where he could hear interesting music. Quantz visited Naples, Florence, Leghorn, Bologna, Ferrara, Padua, Venice, Modena, Reggio, Parma, Milan, and Turin during his travels.\textsuperscript{17} While in Naples, he developed a friendship with Johann Adolph Hasse, who would become the most popular operatic composer in Italy and Germany within a few years, in addition to \textit{Kapellmeister} at Dresden. Through this friendship, Quantz was introduced to Alessandro Scarlatti, who had an unwillingness to hear wind players because of consistently bad intonation; however, Quantz won Scarlatti’s favor through his great performances.\textsuperscript{18}

After nearly 2 years, Quantz traveled to France, arriving in Paris in August 1726; he remained there for 7 months. While there, he found French opera to be in a poor state, but he gained great experience by listening to and befriending prominent French flutists. Among these musicians were Jean Christophe Naudot and Michel Blavet. A warm friendship developed with Blavet, who was both a great performer and composer. Notably, while in France, Quantz attempted to improve the structure and intonation of the flute by adding a new key to the instrument.\textsuperscript{19}

Although Quantz had been issued orders to return to Dresden early in 1727, he was unable to resist the urge to extend his trip to include England. His trip there lasted

\textsuperscript{16} Ibid., xvii.
\textsuperscript{17} Ibid., xvii.
\textsuperscript{18} Ibid., xvii.
\textsuperscript{19} Ibid., xviii.
from March until June and provided more inspiration. While in England, he was able to see a Handel opera with the composer himself conducting. Quantz was impressed with both Handel’s direction and music. Extremely tempted to stay in England, and urged to do so by Handel, Quantz concluded his travels on June 1, 1727 due to his obligation to Augustus II. On his journey back to Dresden, Quantz travelled through Holland, Hanover, and Brunswick. His 3-year European tour ended at Dresden on July 23, 1727.\footnote{Ibid., xix.}

Quantz’s travels marked the final part of his training and the beginning of his international reputation as a performer and composer. Within a year or two after his travels, printed collections of his music began appearing in France, England, and Holland. At 31-years-old, Quantz began to develop a relationship that would eventually change his life. The king of Prussia, Frederick William I, visited Dresden with his 16-year-old son, Frederick. In return, Augustus II paid a visit to King Frederick in Berlin in May 1728. He brought with him a group of his best musicians, which included Quantz. Quantz made a particularly strong impression on Prince Frederick and his sister, Wilhelmine, and their mother offered him employment. He was unable to accept at the time due to due to his contract in Dresden. However, he was allowed to visit Berlin each year to teach Frederick the flute.\footnote{Ibid., xx.}

Quantz’s tutelage of Frederick began in 1728, but his home and center of activities remained in Dresden, where he would remain for 13 years. These 13 years were a flourishing period for Dresden in musical activity. In 1725, Italian opera was revived with the support of Augustus III, the crown prince and future king. Quantz’s friend,
Hasse, a composer who gained an enormous amount of fame in Italy, was appointed Kappelmeister, and his wife and notable singer, Faustina, became one of the principal singers in the company. Another great opportunity for Quantz was hearing Johann Sebastian Bach perform on the organ; in fact, he developed a huge admiration for Bach as a performer, but little is known about his opinion of Bach’s compositions.\(^{22}\)

Quantz was quite comfortable working in Dresden, so it would seem unlikely for him to accept a post in another city. When Augustus II of Saxony was succeeded by his son, Quantz retained his post at Dresden. During this time, his salary was increased and permission was granted to continue his visits to Frederick, but he was not allowed to leave the service of the new elector and king.\(^{23}\) The remaining years of Quantz’s life in Dresden are marked by only two recorded events. In 1737, he was married to Anna Rosina Carolina Schindler at the age of 40, and in 1739, he expanded his activities by tuning and boring flutes, a business that brought him much success for the remainder of his life.\(^{24}\)

The third period of Quantz’s life coincides with the rise of Prussia as a major European power under the rule of Frederick the Great. After Frederick became king in 1740, he was able to offer Quantz terms that he could not refuse, and that his current patron could not match. Among these terms, the king offered Quantz “a stipend of two thousand thalers a year for life, in addition to special payment for my compositions, a hundred ducats for each flute that I would supply, and the privilege of playing only in the

\(^{22}\) Ibid., xx.

\(^{23}\) Ibid., xxi.

\(^{24}\) Ibid., xxii.
Royal Chamber Ensemble, not in the opera orchestra, and of taking orders from none but the king.”

Quantz obtained a release from Poland and officially entered the service of King Frederick the Great in December 1741, a position he would hold for the rest of his life.

Quantz’s life settled down into a pattern that seems to have remained quite constant for his remaining 32 years. Breaks in Quantz’s routine were primarily related to King Frederick’s schedule. As noted in a music history record:

The months of December and January, together with the 27th of March, the birthday of Her Majesty, the Queen Mother, were set aside for regular theatrical entertainments… and [opera] performances occur every Monday and Friday of these two months. On the other days of the week during Carnival time masquerades, concerts, comedies and other entertainments alternate at court. At other times, every day in the evening from 7 until 9 a regular concert is performed in the chamber of the King, in which His Majesty himself is accustomed to demonstrate his penetrating and exquisite taste, and exceptional facility on the flute.

This pattern was only altered by affairs of state. Opera productions were suspended during the Seven Years’ War (1756-1763), but the king seems to have continued to enjoy concerts when his schedule allowed.

Since he was not required to play in the orchestra, Quantz’s main musical activities consisted of evening chamber concerts. While the operas presented by the king were a public manifestation of his patronage, his concerts were private. Only a few specially invited guests were permitted to attend. Many of the works performed at these

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25 Ibid., xxii.

26 Ibid., xxii.

concerts were compositions by Quantz and the king himself. Some other principal duties for Quantz’s service to the king included the continued creation of new compositions for the king and the making of new flutes. At the time of Quantz’s death, Quantz and the king’s catalogue included an astonishing 361 flute sonatas, 300 concertos, several volumes of studies, and some other works.28

Quantz published his *Essay: On Playing the Flute* in 1752 and shortly after contributed several articles to the periodicals of critic and theorist Friedrich Wilhelm Marpurg. Little is known about his personal life apart from a discovered letter that addresses the matter of sending money to a relative to cover funeral expenses and other letters that do not provide any important details.

The last years of Quantz’s life were still active in performance and composition. Charles Burney visited Berlin and reported Quantz as enjoying “an uncommon portion of health and vigor for a man of his age, and is still able to execute rapid movements with great precision.”29 Less than a year after this report, the long career of the celebrated musician and composer had come to an end. Quantz died on July 12, 1773, when a new musical era was already in place. Haydn was 41, and Mozart a vivacious 17. Obituaries praised the man and musician, a funeral cantata was written, and King Frederick erected a statue in his memory. As a more personal tribute, King Frederick completed a concerto that he had spent time working on with Quantz.30

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28 Reilly, introduction, xxiii.


30 Reilly, introduction, xxx.
CHAPTER THREE

Methodology

Overview

The purpose of this study is to establish a musical arrangement of a monophonic accompaniment for the *Flute Concerto in G Major, QV 5:174* by Johann Joachim Quantz. This arrangement is designed to accompany the student in the private lesson setting as well as in a performance setting. The final result of this project is a complete arrangement to be used in a pedagogical setting.

Considerations to create this arrangement include:

1. Illustration of sections for each movement
2. Defining accompaniment gestures
3. Accessibility for the second flutist

Task one: Illustrations and descriptions of the arrangement process for each section in chart from first consideration.

Task two: the complete score of the Flute Concerto in G Major, QV 5:174 with solo flute and second flute accompaniment.
First Consideration: Breakdown of Sections for Each Movement

The first step in this arrangement process is to understand the different sections of this concerto. The sections are illustrated in charts for each movement prepared by the author and will include names of sections, measure numbers, and keys for each section. In addition to helping the performer understand the structure of this concerto, this illustration will also be used as a guide for the first task listed below.

Second Consideration: Defining Accompaniment Gestures

Understanding the different functions of accompaniment is useful for making decisions in the arrangement process. This section will include a list of musical gestures the author has identified throughout the concerto with name labels, descriptions and illustrations of examples found in the orchestral score. This list will also be a supplementary guide for task one.

Third Consideration: Accessibility for the Second Flutist

The author will address several points which must be considered for the second flute accompaniment to be accessible. Some of these aspects will include:

- Octave designations to accommodate the accompanying part
- Rhythm alterations for passages of long duration
- Different levels of difficulty by creating ossia passages in the arrangement
Task one: Illustrations and Descriptions of the Arrangement Process for Each Section with the Chart in the First Consideration

Based on the materials from the four previous considerations the author will illustrate and describe each section from the chart provided in the first consideration. This section will illustrate both the orchestral score and second flute arrangement in addition to describing the challenges and decisions for arranging each section.

Task two: The Complete Score of the Flute Concerto in G Major, QV 5:174 with Solo Flute and Second Flute Accompaniment
CHAPTER FOUR

Considerations for Arrangement

For this section, the three considerations described in the previous chapter are explored with their respective illustrations. The musical examples provided are from the orchestral score of Johann Joachim Quantz’s *Concerto in G Major, QV 5:174* adapted by Julius Weissenborn (1837-1888),\(^{31}\) and the monophonic accompaniment score arranged by the author for this project.

First Consideration: Illustration of Form

Three charts with the form of each movement from the concerto are provided (Examples 4.1-4.3). The details provided include names of sections, measure numbers, and key centers. These charts serve as a visual representation of the concerto for the examination of each smaller section within the three movements. As per the illustrations, each box represents a small section. These sections alternate between *ritornello* sections, which are sections in which the orchestra is the primary voice, and *solo* sections, which are the sections where the solo flute plays.

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\(^{31}\) Johann Joachim Quantz, *Concerto in G Major, QV 5:174*, ed. Julius Weissenborn (Leipzig, Breitkopf and Hartel, 1885)
Example 4.1 Concerto in G Major, QV 5:174, Movement 1 Formal Diagram

Example 4.2 Concerto in G Major, QV 5:174, Movement 2 Formal Diagram
Second Consideration: Defining Accompaniment Gestures

Gestures in music can have multiple functions. If a composer chooses to have the orchestra accompany the soloist with repeated eight notes, it might be due to the importance of the soloist’s line at that moment in the music, or perhaps it is written to
maintain rhythmic integrity while the soloist plays a more elaborate line. Within this section, a list of accompaniment gestures and functions adapted by the author will be provided, in addition to a brief description of each term and an illustrated example from the orchestral score. These terms will be seen later in the section called “Task One.”

**Static Accompaniment**

Static accompaniment (Example 4.4) is a gesture used throughout this concerto to maintain rhythmic stability, a feeling of lightness and motion; the gesture consists of continuous eighth notes. Regarding range, the largest leap for any instrumental part is only an octave. Apart from motion in octaves, the parts will only move by intervals of a second or third, unless outlining other pitches of the chord.

Example 4.4 Concerto in G Major, QV 5:174, Movement 1, mm. 24-27, Orchestral Score
Interjections

Interjections in this work can typically be heard at the end of phrases (example 4.5). The addition of these interjections adds a new layer of rhythm to the accompaniment and serves as a tool to preserve forward motion. These gestures are normally heard in the lower voices, apart from conversational interjections which can be seen later in the movement between the celli and 2nd violins, or the violas and 2nd violins. In either case, they are rarely in the highest accompanying voice.

Example 4.5 Concerto in G Major, QV 5:174, Movement 1, mm. 26-29, Orchestral Score
Quasi-imitative

Quasi-imitative gestures occur briefly after the solo line begins a motive. The imitative gesture enters with a delayed entrance consisting of the same material the solo line began to play in measures 32 and 34. In this case, it is 2 sixteenth notes followed by 2 eighth notes, but the quasi-imitative gesture transforms into a response by continuing with subsequent eighth notes. It is interesting to note that the imitative gesture becomes more elaborate than the solo line in this section (Example 4.6).

Example 4.6 Concerto in G Major, QV 5:174, Movement 1, mm. 32-34, Orchestral Score
Quasi-thematic

Quasi-thematic gestures are so named because they partially outline sections of the theme. The main theme from the first movement of this concerto is based around a G major arpeggio. This material is used many times in the accompaniment, and in this instance, it is used as a punctuation to finish the accompanying phrase (Example 4.7).

Example 4.7 Concerto in G Major, QV 5:174, Movement 1, mm. 31-33, Orchestral Score
Enhancing

Enhancement gestures serve the purpose of supporting the solo line by synchronizing part of the accompaniment rhythm with the solo line. In this concerto, one can see an example of this in the upbeat to the third beat of measures 39 and 40 (Example 4.8). The accompanying line briefly joins the solo line in descent, but soon after continues to support the line with static accompaniment.

Example 4.8 Concerto in G Major, QV 5:174, Movement 1, mm. 39-40, Orchestral Score
Foreground

This musical designation serves the purpose of establishing a balance. It is seen when the orchestra has the most important material, and the solo line accompanies the ensemble (Example 4.9).

Example 4.9 Concerto in G Major, QV 5:174, Movement 1, mm. 71-72, Orchestral Score

Sequential

Sequences in Baroque and Classical music are part of the compositional language. This is a gesture that is a defining trait for music of this period, and in the case of this concerto, it can be seen in both the solo line and the orchestra (Example 4.10).
Ornaments in music are also a large part of the Baroque language; they add a texture which is standard interpretation to music of this period. The ornaments in the accompaniment do not occur often in the concerto. Whenever they are present it is in the form of trills. The trills in the accompaniment support the solo line due to both lines sharing the same rhythm even though the solo line does not trill. The inclusion of trills in the orchestra creates another layer of texture that can be seen as an added richness (Example 4.11).
Example 4.11 Concerto in G Major, QV 5:174, Movement 1, mm. 94, Orchestral Score

This accompaniment function is defined as a complete contrast to the static accompaniment. The rhythm is very simple consisting of quarter notes, but is written in a manner that also helps maintain a forward motion. While this rhythm is taking place in the orchestra, the solo line is playing notes three times as fast without any pause (Example 4.12).
Example 4.12 Concerto in G Major, QV 5:174, Movement 1 mm. 132-133 Orchestral Score

This gesture is seen for the first time in the second movement. For a movement of a slow tempo, the composer must consider ways to maintain the intensity of the piece. Apart from dissonance or harmonic tension as tools for intensity, Quantz uses a subdivided motion in the bass line which is offset by one sixteenth note (Example 4.13).
One advantage of playing with orchestral accompaniment is having many people accompanying the soloist. The gesture of vacillating voices is comprised of the high and low voices alternating the beats on which they play. The gesture creates a sense of antiphony and perhaps a higher sense of urgency (Example 4.14).
Harmonic Mirroring

Harmonic mirroring is seen in the third movement of this concerto. The first violin part is in unison rhythm with the solo flute, but separated by an interval of a sixth throughout. This device creates a color that is not often heard in the piece. The mixture between the flute and violin creates a moment in which the orchestral accompaniment and solo line transform into chamber music. In this instance, the first violin part is indicated as a solo line which means that only two players – a flutist and a violinist – are sharing this melodic context. The accompaniment in the other lines in minimal as to not get in the way of the soloist’s color ((Example 4.15).
Example 4.15 Concerto in G Major, QV 5:174, Movement 3 mm. 169-178 Orchestral Score
Contrary Motion Support

Contrary motion support is the last gesture discussed in this section. It serves a minor purpose, but can create a significant effect. As shown by the illustration, the accompanying line has a simple ascending line while the solo flute has a more intricate descending line. This creates contrary motion with multiple layers of subdivision which expand the harmonic plane as well as the rhythmic plane (Example 4.16).

Example 4.16 Concerto in G Major, QV 5:174, Movement 3 mm. 243-248 Orchestral Score
THIRD CONSIDERATION: ACCESSIBILITY FOR THE SECOND FLUTIST

Due to the nature of this instrument, when arranging an orchestral accompaniment, one must be vigilant in what is possible to execute on the flute and what is not possible. Throughout the arrangement process there were several factors that would be considered limiting for a flutist to perform as written from parts in the orchestral score. The first factor is the range of the instrument. Since the arrangement uses parts that extend from the range of the violin to the range of the double bass, the monophonic arrangement must compensate for this limitation by adjusting the octaves in which the flute accompaniment can play. These octave changes must be made strategically so they do not disturb the shape of the accompaniment or the melodic contour.

The difference in accessibility from string music to wind music can be drastic. One example is the ability for string instruments to play long passages without the need for a break, while wind instruments need a place to breathe. This is a factor that was taken into consideration when writing the monophonic accompaniment for flute. When possible, the inclusion of rests, simplification of rhythms or any other compositional devices which allow the performer to breathe or recuperate from long periods of playing will be beneficial to maintaining a good pace throughout the performance of the piece and for the arrangement to be more like chamber music; both flute parts must remain in balance.

Some of the accompanying material can be of a virtuosic nature which can end up being an overwhelming amount of work for the accompanying flutist. This may make it difficult to listen to the solo line while accompanying. For this reason, a simplification of
virtuosic passages has been incorporated into the arrangement with optional or ‘ossia’ lines which can be used when playing through the work or when wishing to feature material most true to the orchestral accompaniment.

**TASK ONE: ILLUSTRATIONS AND DESCRIPTIONS OF THE ARRANGEMENT PROCESS FOR EACH SECTION WITH THE CHART IN THE FIRST CONSIDERATION**

In this section, illustrations of the orchestral and monophonic accompaniment arrangement scores are provided. Each section illustrated is directly related to the form chart provided at the beginning of this chapter. For each section a brief mention of gestures is provided to explain some key features in each part of the accompaniment arrangement.

**1st MOVEMENT**

**1st Ritornello**

The first ritornello of this movement is the introduction to the piece and is comprised of measures 1-23. For this reason, much of the material comes from the melodic line. The melodic line in this section occurs in the first violin part (Example 4.17). The main alteration in this section is the removal of the constant sixteenth notes in the arpeggio passages. This was altered by replacing some of the repeated sixteenth notes with eighth notes to simplify the demands on the second flute. Apart from this consistent change, there is another simplification in measures 11-13 and 15-22 with an additional *ossia* line that more closely resembles the orchestral accompaniment (Example 4.18). The
simplification was arranged to allow for more accessibility to flutists of different levels while maintaining the harmonic and fundamental integrity of the piece.

Example 4.17 Concerto in G Major, QV 5:174, Movement 1, mm. 1-23, Orchestral Score
Example 4.18 Concerto in G Major, QV 5:174, Movement 1, mm. 1-23, Monophonic Accompaniment Arrangement

Allegro $j = 120$

Solo

Accompaniment

4

8

12
1st Solo

Measure 24 is the first time the solo flute enters. It lasts until measure 54. The first entrance for the solo flute is supported in the orchestra by static accompaniment (Example 4.19). The monophonic arrangement is altered from the orchestral score by arranging an arpeggio from the different voices, in this case the first violin, second violin and viola, and the corresponding voices thereafter. This type of arrangement will be seen most often throughout the piece (Example 4.20). Other gestures from the orchestral score in the arrangement are the interjections seen in the viola (mm. 27, 29), the quasi-thematic material in the first violins (mm. 32, 34), and the quasi-thematic arpeggios in the strings to punctuate the end of some solo flute phrases (mm. 31, 33). Continuing from the 39th measure of the piece, the arrangement includes the enhancing gestures originally in the second violin. In measure 49, the lowest voice is adapted in the lowest octave accessible to the flute for supportive harmonic function. No ossia passages were arranged in this section due to the material being fully accessible to the flute in a simple manner.
Example 4.19 Concerto in G Major, QV 5:174, Movement 1, mm. 24-54, Orchestral Score
Example 4.20 Concerto in G Major, QV 5:174, Movement 1, mm. 24-54, Monophonic Accompaniment Arrangement Score
The arrangement of this ritornello is comprised of the first violin part to provide melodic material the entire time the accompaniment is in the foreground (Example 4.21). The alteration in this section consists of octave designation. The octave alterations vary throughout the section to accommodate the range and limitations of the flute (Example 4.22). The best example for the justification of octave changes is in measure 60. The melodic material in the first violin descends to an $A$ below middle $C$. In order not to sacrifice the integrity of the melodic line, the arrangement adapts the accompaniment part beginning in measure 58 by extending the arpeggio to a second octave instead of the one octave range in the orchestral score. This allows the flutist to comfortably descend to the $A$ on the staff. Apart from this modification, other alterations include the simplification of repeated sixteenth notes into eighth notes as in the first ritornello and the simplification of measures 62-63 with an ossia passage for more challenging and truer melodic content.
Example 4.21 Concerto in G Major, QV 5:174, Movement 1, mm. 51-66, Orchestral Score
Example 4.22 Concerto in G Major, QV 5:174, Movement 1, mm. 52-65, Monophonic Accompaniment Arrangement Score
2nd Solo

The second solo section of this movement begins with arpeggio alterations lasting until measure 70 when a quasi-thematic arpeggio takes place in the accompaniment, followed by quasi-imitative gestures. The texture of the accompaniment remains standard to the previous solo section, but in measure 79 there is an encounter with a new gesture: the sequence. In the orchestral score, the two violin parts have a sequential pattern in which the viola also shares some of the rhythmic elements (excluding the first eighth note of each pattern). At the same time, the cello descends in fifths which are lowered step-wise each measure (Example 4.23). For this section of accompaniment, the arrangement contains the first violin part to maintain the sequence and to also balance in harmony with the solo flute part. Measures 84 and 86 are altered rhythmically to provide a stronger layer of support for the solo flute part (Example 4.24).
Example 4.23 Concerto in G Major, QV 5:174, Movement 1, 2nd Solo, Orchestral Score,
mm. 63-89
Example 4.24 Concerto in G Major, QV 5:174, Movement 1, 2nd Solo, Monophonic Accompaniment Arrangement, mm. 62-88
The third ritornello is an important part of this movement because the music modulates to the relative minor key. This section of orchestral accompaniment can be quite challenging on the flute due to several trills and consistent sixteenth note melodic passages (Example 4.25). For this section, measures 88-93 were simplified in the accompaniment arrangement to maintain a harmonic structure true to the orchestral score, but with the exclusion of trills and sixteenth notes (Example 4.26). The melodic material from this passage is derived from the first violin part. If the performer chooses to play the music as close as possible to the orchestral score, an ossia line has been provided which contains the trills and sixteenth notes originally notated in the first violin part.
Example 4.25 Concerto in G Major, QV 5:174, Movement 1, 3rd Ritornello, Orchestral Score, mm. 87-96
Example 4.26 Concerto in G Major, QV 5:174, Movement 1, 3rd Ritornello, Monophonic Accompaniment Arrangement, mm. 86-95
The third solo section is not particularly interesting or virtuosic for the solo flutist, but the composer adds some gestures to balance the solo line. In measures 94 and 101 the first and second violins share a similar rhythmic line with the solo flute, with the addition of trills (Example 4.27). The interesting point is that the accompanying part has the ornate trills, but not the solo flute part. During the sections that the violins have the ornate trills, the viola and cello are marked *pizzicato*, which indicates that the composer is attempting to create a different texture than earlier in the piece. To maximize the gestural effects from the orchestral score, the monophonic arrangement includes the trills from the
first violin part in addition to a simplified rhythm from the succeeding static accompaniment followed by arpeggio lines to create a sense of development (Example 4.28).

Example 4.27 Concerto in G Major, QV 5:174, Movement 1, 3\textsuperscript{rd} Solo, Orchestral Score, mm. 93-110
Example 4.28 Concerto in G Major, QV 5:174, Movement 1, 3rd Solo, Monophonic

Accompaniment Arrangement, mm. 92-111
The fourth ritornello marks a point before returning material. The first six measures are solely played by the orchestra, but the solo flute line enters in measure 115 and there is a blend between the orchestra and solo line that becomes a moment of chamber music (Example 4.29). Apart from outlining the first violin part for this ritornello, measures 115-117 are comprised of the melodic, or in this case harmonic material from the first and second violin parts to mirror the solo flute line (Example 4.30).
Example 4.29 Concerto in G Major, QV 5:174, Movement 1, 4th Ritornello, Orchestral Score, mm. 107-118
Example 4.30 Concerto in G Major, QV 5:174, Movement 1, 4th Ritornello, Monophonic Accompaniment Arrangement, mm. 108-119
The fourth solo entrance begins similarly to the first solo entrance. The first four measures of this section are the same as the first solo section, but the continuing material is much more elaborate for the soloist. The accompaniment arrangement begins with the same arpeggio gestures found throughout the earlier parts of the movement, which are originally static accompaniment in the orchestral score (Example 4.31). In measures 125-126, new material appears in the orchestral accompaniment in the first and second violins, from which the monophonic arrangement takes the first violin line. In the following two measures (127-128), the arrangement is comprised of an altered cello part, and concludes after that with an arpeggio from all the orchestral accompaniment voices (Example 4.32).
Example 4.31 Concerto in G Major, QV 5:174, Movement 1, 4th Solo, Orchestral Score, mm. 115-130
Example 4.32 Concerto in G Major, QV 5:174, Movement 1, 4th Solo, Monophonic

Accompaniment Arrangement, mm. 116-131
This brief ritornello serves the function of an afterthought following the fourth solo line. The main alteration in the arrangement is an octave shift and a simplification from sixteenth notes to eighth notes (Example 4.34). The melodic material is derived from the first violin part (Example 4.33).

Example 4.33 Concerto in G Major, QV 5:174, Movement 1, 5th Ritornello, Orchestral Score, mm. 130-131
Example 4.34 Concerto in G Major, QV 5:174, Movement 1, 5th Ritornello, Monophonic Accompaniment Arrangement, mm. 129-131

This solo section is the most virtuosic of this movement. The solo consists of many sixteenth note passages within what was considered a large range for the flute at the time (Example 4.35). The accompaniment for this section of the monophonic arrangement is comprised of simple background support such as static viola and cello lines, trills in the first violin part, interjections, quasi-thematic motives and conversational material from the first violin part (Example 4.36).
Example 4.35 Concerto in G Major, QV 5:174, Movement 1, 5th Solo, Orchestral Score, mm. 131-147
Example 4.36 Concerto in G Major, QV 5:174, Movement 1, 5th Solo, Monophonic
Accompaniment Arrangement, mm. 132-146
The final ritornello for this movement is completely taken from the first violin part (Example 4.37). Due to its format for the violin which does not need to take breaths, the monophonic arrangement for the flute is condensed to maintain the harmonic structure with quarter notes and eighth notes with few trills from the original orchestral score (Example 4.38). Apart from a few octave alterations for accessibility, the *ossia* line with the true material seen in the orchestral first violin part is also provided for the performer that wishes to maintain a truer identity to the piece.

Example 4.37 Concerto in G Major, QV 5:174, Movement 1, 6th Ritornello, Orchestral Score, mm. 144-156
Example 4.38 Concerto in G Major, QV 5:174, Movement 1, 6th Ritornello, Monophonic Accompaniment Arrangement, mm. 147-156
2nd MOVEMENT

The second movement of this concerto is a slow and lyrical movement. One of the biggest challenges when arranging this movement was creating structured balance to avoid making the accompaniment sound lethargic. A new accompaniment gesture seen in this movement which aids in maintaining intensity is the rhythmic motion in the low voices. This gesture is typically seen when the other lines are playing simple rhythms, for example quarter notes. During this time the rhythmic motion in the low voices (viola, cello, or bass) consists of seven sixteenth notes beginning after a sixteenth note rest on the second beat of a measure followed by two eighth notes (example 4.39).

1st Ritornello

The first ritornello is written in a manner that indicates soft and delicate playing. This can be seen by the placement of mutes on the first and second violin parts in addition to the viola. All the accompanying parts are marked piano and the first violin part is marked espressivo because of its melodic material in the introduction (Example 4.39). The monophonic arrangement is taken directly from the first violin part to maintain melodic integrity, and for the possibility of the accompanying part to set the style of interpretation for the movement. It was possible to maintain the original register of the melody with no adjustments necessary.
Example 4.39 Concerto in G Major, QV 5:174, Movement 2, 1st Ritornello, Orchestral Score, mm. 1-9
Example 4.40 Concerto in G Major, QV 5:174, Movement 2, 1st Ritornello, Monophonic Accompaniment Arrangement, mm. 1-8

The section begins with a solo line imitating the melodic material an octave above the introduction, and continues with new material that is loosely based rhythmically on the first melody of the score (Example 4.41). For the arrangement of the accompaniment, measure 9 begins by adapting the alternating eighth notes found between the two violin parts. This creates harmony from the original static accompaniment. In measure 11, the arrangement incorporates the ascending cello line followed by a blend of the other string parts with altered octave designations to create a line that accommodates the shape of the solo flute material. This phrase concludes with a new rhythmic motion gesture from the pizzicato cello line in measure 15. For the next section of the solo, the monophonic
arrangement is mostly comprised of lines created from various voices in static
accompaniment, the rhythmic motion in the low voices, and some descending scalar
lines. Some new material created for this arrangement can be seen in measures 27-29,
which was arranged from the harmonic texture to create a conversational texture between
the accompaniment and the solo line (Example 4.42).

Example 4.41 Concerto in G Major, QV 5:174, Movement 2, 1st Solo, Orchestral Score
mm. 5-31
Example 4.42 Concerto in G Major, QV 5:174, Movement 2, 1st Solo, Monophonic Accompaniment Arrangement mm. 4-31
This ritornello is one of the shorter parts of the movement, consisting of six measures. This part, just like the first ritornello was arranged directly from the first violin part (Example 4.43). The range was within the that of the flute so no octave modifications were necessary for this section (Example 4.44).
Example 4.43 Concerto in G Major, QV 5:174, Movement 2, 2\textsuperscript{nd} Ritornello, Orchestral Score mm. 28-40
Example 4.44 Concerto in G Major, QV 5:174, Movement 2, 2nd Ritornello, Monophonic Accompaniment Arrangement mm. 29-36
The beginning of this section marks the completion of the original phrase structure. Since the ritornello prior to this section is only six measures long, the solo section begins by finishing the melodic material in its first two measures before establishing a new melodic phrase (Example 4.45). The structure of the monophonic accompaniment for the first statement of the solo line is a combination of the harmonic mirroring seen in the first violin part as well as the rhythmic motion in the cello line. This accommodates harmonic and rhythmic function. Following this opening statement, the accompaniment is comprised of arpeggios from the static accompaniment and parts, combined from the second violin and cello lines (measures 41-42), first violin and viola (measures 43-44), and first and second violins (measures 45-47). The compositional gesture introduced in the first solo section consisting of conversational sixteenth notes is arranged again in measures 51-53. Measures 56-57 mark an interesting point in this movement. Here, the solo line transforms into an accompaniment, as it sustains a single note for two measures while the orchestra has elaborate material which becomes the foreground (Example 4.45). For the arrangement, this section is taken from the first violin part to maintain melodic motion throughout the sustained note in the solo flute line.
Following this gesture, the arrangement becomes a blend of the first and second violin parts for measures 59-61, and after that incorporates the cello part to create a blend between the three parts into a single monophonic line that is idiomatic for the flute (Example 4.46).

Example 4.45 Concerto in G Major, QV 5:174, Movement 2, 2nd Solo, Orchestral Score mm. 36-66
Example 4.46 Concerto in G Major, QV 5:174, Movement 2, 2\textsuperscript{nd} Solo, Monophonic

Accompaniment Arrangement mm. 32-66
The third ritornello ends the movement with a simple resolution that features the first and second violins on the melodic line with supporting lower strings. There is a unique gesture of rhythmic motion in the lower voices (Example 4.47). For consistency, this third and last ritornello has also been directly transcribed from the first violin line to create a solid melodic foundation and to allow the soloist to hear the melodic material succeeding the solo line (Example 4.48).
Example 4.47 Concerto in G Major, QV 5:174, Movement 2, 3rd Ritornello, Orchestral Score mm. 62-70
Example 4.48 Concerto in G Major, QV 5:174, Movement 2, 3rd ritornello, Monophonic Accompaniment Arrangement mm. 64-70

3rd MOVEMENT

The third and last movement of the concerto is indicated Allegro vivace with presto in parentheses. This is the fastest movement and the longest in terms of structure. The introduction is the longest of the three, but if not based on the number of measures, all movements are very equal in the amount of time it requires to perform each. This movement required many simplifications in the arrangement to create accessibility for pedagogical purposes. There are many ossia lines for the monophonic arrangement. These passages are seen in the ritornello sections that have virtuosic lines for the accompanying flutist. In contrast, when the accompaniment supports the solo flute during
the non-ritornello passages, the main goals for the arrangement include harmonic support and rhythmic stability to create a layer of elegant simplicity to interact with the solo line.

1st Ritornello

This ritornello differs from the previous two movement’s introductions for its length and because it requires more adaptations than the previous introductions. The first change for the monophonic arrangement is the opening octave. The octave has been transposed up in the arrangement for the first eight measures to create better accessibility for the flute (Example 4.50). Apart from the octave changes, the lower voices are used in the arrangement introduction in measures 31-32 to complete the melodic line in the introduction. Apart from those changes, the melodic material comes from the first violin part (Example 4.49).
Example 4.49 Concerto in G Major, QV 5:174, Movement 3, 1st Ritornello, Orchestral Score, mm. 1-44
Example 4.50 Concerto in G Major, QV 5:174, Movement 3, 1st Ritornello, Monophonic Accompaniment Arrangement, mm. 1-39
1st Solo

The first solo begins by imitating the first six measures of the orchestral introduction exactly (Example 4.51). The arrangement accompaniment in this section is transcribed from the cello part in the beginning and continues with the second violin part. The cello arrangement is simplified to act as a rhythmic device with a harmonic foundation (Example 4.52).
Example 4.51 Concerto in G Major, QV 5:174, Movement 3, 1st Solo, Orchestral Score, mm. 38-44

Example 4.52 Concerto in G Major, QV 5:174, Movement 3, 1st Solo, Monophonic Accompaniment Arrangement, mm. 33-46
2nd Ritornello

The second ritornello is very brief and serves the function of motion. It is arranged from the first violin part (Example 4.53), but simplified. The original notes notated an octave higher can be seen in the *ossia* line notated below the accompaniment part (Example 4.54).

Example 4.53 Concerto in G Major, QV 5:174, Movement 3, 2nd Ritornello, Orchestral Score, mm. 44-45
Example 4.54 Concerto in G Major, QV 5:174, Movement 3, 2\textsuperscript{nd} Ritornello, Monophonic Accompaniment Arrangement, mm. 40-46

The second solo’s accompaniment is mostly background, acting as a solid foundation for the soloist’s virtuosic lines (Example 4.55). To indicate how simple the accompaniment is in this section, the arrangement is only made from quarter notes and eighth notes (Example 4.56). The lower voices play a very important part in the development of this section. When choosing which voices to use for the arrangement, the cello line is used primarily to show the bass motion, followed by the viola and double bass in that order of importance. Examples of the cello line used in this section of the arrangement include measures 48-49 and 53-61.
Example 4.55 Concerto in G Major, QV 5:174, Movement 3, 2\textsuperscript{nd} Solo, Orchestral Score, mm. 45-93
Example 4.56 Concerto in G Major, QV 5:174, Movement 3, 2nd Solo, Monophonic Accompaniment Arrangement, mm. 40-94
Apart from the normal extraction of the first violin part to accommodate the ritornellos in the arrangement, the use of the viola line is adapted in measure 106, which serves to provide continuity for the phrase (Example 4.58). There are some octave changes to account for accessibility, but the rest is as written in the orchestral score (Example 4.57).

Example 4.57 Concerto in G Major, QV 5:174, Movement 3, 3rd Ritornello, Orchestral Score, mm. 87-118
Example 4.58 Concerto in G Major, QV 5:174, Movement 3, 3\textsuperscript{rd} Ritornello, Monophonic Accompaniment Arrangement, mm. 88-119
This solo section mostly contains previously heard material in new harmonies (Example 4.59). Some of the accompaniment gestures used include the harmonic mirroring from the second violin line in measures 118-119, and the interjections from the first violin line in measures 128-132. In addition to those techniques some basic rhythmic material was constructed from all the voices to maintain a steady rhythm with a solid harmonic foundation (Example 4.60).
Example 4.59 Concerto in G Major, QV 5:174, Movement 3, 3rd Solo, Orchestral Score, mm. 112-160
Example 4.60 Concerto in G Major, QV 5:174, Movement 3, 3rd Solo, Monophonic

Accompaniment Arrangement, mm. 113-159
This ritornello occurs from measures 159-169, and the melodic material in the accompaniment has been transcribed from the first violin line (Example 4.61). The only
alteration is an octave leap in measures 166-169 to maintain a good level of accessibility for the accompanying flutist (Example 4.62).

Example 4.61 Concerto in G Major, QV 5:174, Movement 3, 4th Ritornello, Orchestral Score, mm. 154-172
Example 4.62 Concerto in G Major, QV 5:174, Movement 3, 4th Ritornello, Monophonic Accompaniment Arrangement, mm. 160-172

The fourth solo is a notably interesting section because it is originally composed as a chamber music moment between both parts. In the orchestral score, the first violin part is marked solo and harmonically mirrors the solo flute part in intervals of a sixth (Example 4.63). This made the arrangement process simple for these sections. Any time the first violin mirrors the flute, it is also included in the monophonic arrangement. In addition to this important section, the cello line accompaniment becomes dominant in the arrangement for this section (Example 4.64).
Example 4.63 Concerto in G Major, QV 5:174, Movement 3, 4th Solo, Orchestral Score, mm. 166-208
Example 4.64 Concerto in G Major, QV 5:174, Movement 3, 4th Solo, Monophonic Accompaniment Arrangement, mm. 166-207
5th Ritornello

This ritornello is one of the briefest parts of this movement, lasting only three measures, from 207 to 209 (Example 4.65). The first two notes arranged come from the viola line, and the following notes of the descending scale come from the first violin part. Both parts are raised one octave in the arrangement (Example 4.66).

Example 4.65 Concerto in G Major, QV 5:174, Movement 3, 5th Ritornello, Orchestral Score, mm. 203-215
Example 4.66 Concerto in G Major, QV 5:174, Movement 3, 5th Ritornello, Monophonic Accompaniment Arrangement, mm. 207-210
5th Solo

The fifth solo balances the previous ritornello, since it only lasts six measures from 210 until 215 (Example 4.67). The accompaniment textures for this section come from a combination of the violin lines and the cello line. There are no notable gestures in this section (Example 4.68).

Example 4.67 Concerto in G Major, QV 5:174, Movement 3, 5th Solo, Orchestral Score, mm. 209-215
Example 4.68 Concerto in G Major, QV 5:174, Movement 3, 5th Solo, Monophonic Accompaniment Arrangement, mm. 208-220

6th Ritornello

This ritornello is also brief, starting in measure 215 and ending in measure 216 (Example 4.69). The arrangement comes directly from the first violin part (Example 4.70).
Example 4.69 Concerto in G Major, QV 5:174, Movement 3, 6th Ritornello, Orchestral Score, mm. 209-221
Example 4.70 Concerto in G Major, QV 5:174, Movement 3, 6th Ritornello, Monophonic Accompaniment Arrangement, mm. 215-220

6th Solo

The sixth solo continues this pattern of short phrases. The section lasts for measures 217-221 (Example 4.71). The accompaniment material in the arrangement consists of each voice in the orchestra, but primarily the cello line is used (Example 4.72).
Example 4.71 Concerto in G Major, QV 5:174, Movement 3, 6th Solo, Orchestral Score, mm. 216-221

Example 4.72 Concerto in G Major, QV 5:174, Movement 3, 6th Solo, Monophonic Accompaniment Arrangement, mm. 215-220
7th Ritornello

The seventh ritornello is once again a short phrase, but it seems to answer the previous phrase stated by the solo flute (Example 4.73). The arrangement uses the first violin line for this section, lasting measures 221-225 (Example 4.74).

Example 4.73 Concerto in G Major, QV 5:174, Movement 3, 7th Ritornello, Orchestral Score, mm.216-227
Example 4.74 Concerto in G Major, QV 5:174, Movement 3, 7th Ritornello, Monophonic Accompaniment Arrangement, mm. 221-227

The final solo of the piece breaks the pattern of short sections. This solo section lasts for measures 225-256 and presents some new gestures (Example 4.75). Some of the gestures seen in the arrangement from this section include: harmonic mirroring (measures...
226-227 and 239-242), sequences (measures 231-233), and contrary motion support (measures 243-248). All these gestures are commonly surrounded by the cello line since the low voice in the orchestra is fundamental for a solid harmonic foundation (Example 4.76).

Example 4.75 Concerto in G Major, QV 5:174, Movement 3, 7th Solo, Orchestral Score, mm. 222-257
Example 4.76 Concerto in G Major, QV 5:174, Movement 3, 7th Solo, Monophonic Accompaniment Arrangement, mm. 221-260
8th Ritornello

The final ritornello concludes the concerto with several restatements of the themes and gestures heard throughout the movement (Example 4.77). This section is arranged from the first violin part through measures 271-272, where the low string voices are used in a scalar passage that follows the shape of the phrase. The first violin part is brought back to conclude the arrangement for the last six measures of the piece (Example 4.78).

Example 4.77 Concerto in G Major, QV 5:174, Movement 3, 8th Ritornello, Orchestral Score, mm. 252-278
Example 4.78 Concerto in G Major, QV 5:174, Movement 3, 8th Ritornello, Monophonic Accompaniment Arrangement, mm. 256-278
TASK TWO: THE COMPLETE SCORE OF THE FLUTE CONCERTO IN G MAJOR, QV 5:174 FOR SOLO AND SECOND FLUTE ACCOMPANIMENT

Concerto in G Major, QV 5: 174
Movement I

Johann Joachim Quantz
Arr. Emilio Rutilant

Allegro \( \frac{J}{=} \) 120

Solo

Accompaniment

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Concerto in G Major, QV 5: 174
Movement III

Allegro Vivace

Johann Joachim Quantz
Arr. Emilio Rutlant
BIBLIOGRAPHY

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