

# Concerto

*QV5 : Anh. 14*

Bassoon & 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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BASSOON

# Concerto

QV5 : Anh. 14

Johann Joachim Quantz

(1697-1773)

Arr.: Colette Mourey

Allegro ♩ = 112

I

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13 *f* *cresc.*

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

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

30 *dim.* *mp sempre cresc.*

34 *f*

37 *dim.* *sempre cresc.*

40 *f dim.* *mf* *mp sempre cresc.*

53

57 *mf cresc.*

60 *f*

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# Concerto

QV5 : Anh. 14

Johann Joachim Quantz

(1697-1773)

Arr.: Colette Mourey

## I

Allegro ♩ = 112

Bassoon

Piano /  
Organ

*f*

5

9

13

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17

Musical score for measures 17-20. The system consists of a bass line and a grand staff (treble and bass clefs). The bass line starts with a trill on a whole note, marked *dim.*, followed by a melodic line marked *mf cresc.*. The grand staff features a complex accompaniment with sixteenth-note patterns in the right hand and a steady bass line in the left hand, also marked *mf cresc.*.

21

Musical score for measures 21-24. The system consists of a bass line and a grand staff. The bass line has a trill on a whole note marked *f dim.*, followed by a melodic line marked *cresc.* and *dim.*. The grand staff features a complex accompaniment with sixteenth-note patterns in the right hand and a steady bass line in the left hand, marked *f dim.*, *cresc.*, *dim.*, and *mf cresc.*.

25

Musical score for measures 25-28. The system consists of a bass line and a grand staff. The bass line is mostly silent, with a melodic line marked *mf cresc.* at the end. The grand staff features a complex accompaniment with sixteenth-note patterns in the right hand and a steady bass line in the left hand, marked *f dim.* and *mf cresc.*.

29

Musical score for measures 29-32. The system consists of a bass line and a grand staff. The bass line has a melodic line marked *dim.* and *mp semp*. The grand staff features a complex accompaniment with sixteenth-note patterns in the right hand and a steady bass line in the left hand, marked *dim.*.

# II

Siciliano Larghetto ♩ = 44

Musical score for measures 1-3. The piece is in 12/8 time with a key signature of one flat. The tempo is Siciliano Larghetto with a quarter note equal to 44. The music is marked *mp espress.* The right hand features a melodic line with chords, while the left hand provides a steady bass accompaniment.

4

Musical score for measures 4-6. The music continues with the same texture. The right hand has a more active melodic line. The piece is marked *mp espress.* at the end of the system.

7

Musical score for measures 7-9. The music features dynamic markings: *cresc.*, *dim.*, *cresc.*, *dim.*, and *mp*. The right hand has a more active melodic line.

10

Musical score for measures 10-12. The music features the dynamic marking *sempre cresc.* in both the right and left hands. The right hand has a more active melodic line.

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 moving lines, 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.*. The grand staff contains a piano accompaniment with chords and moving lines, also 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 moving lines, also 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 moving lines, also 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 marked 'Allegro' with a quarter note equal to 96 beats per minute. The music is written for a single bassoon and piano. Both instruments start with a forte (*f*) dynamic. The bassoon part features a rhythmic pattern of eighth notes and quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

6

Musical score for measures 6-10. The dynamics for both the bassoon and piano parts are marked with *cresc.* (crescendo) and *dim.* (diminuendo). The bassoon part continues with eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

11

Musical score for measures 11-15. The dynamics are marked with *mf cresc.* (mezzo-forte crescendo) for both the bassoon and piano parts. The bassoon part has a more melodic line with some rests. The piano accompaniment continues with its characteristic eighth-note texture.

16

Musical score for measures 16-20. The dynamics are marked with *f* (forte) for both the bassoon and piano parts. The bassoon part features a melodic line with a B-flat in the final measure. The piano accompaniment maintains the eighth-note pattern.

14<sub>1</sub>

Musical score for measures 14-18. 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.* dynamic marking. The grand staff contains a piano accompaniment with chords and moving lines in both hands, also marked *dim.*

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.* dynamic marking. The grand staff contains a piano accompaniment with chords and moving lines in both hands, also marked *cresc.*

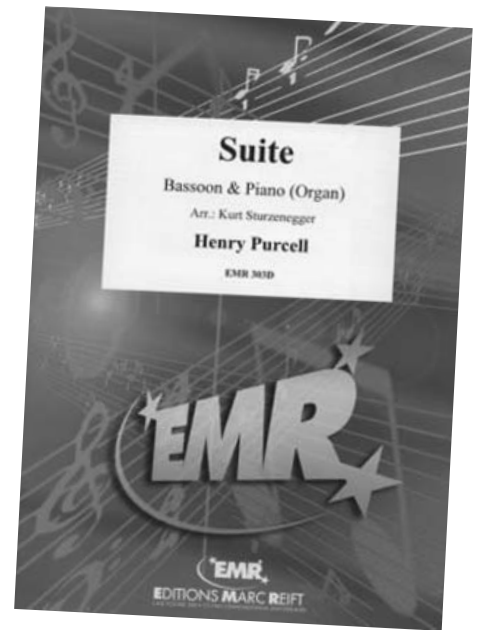
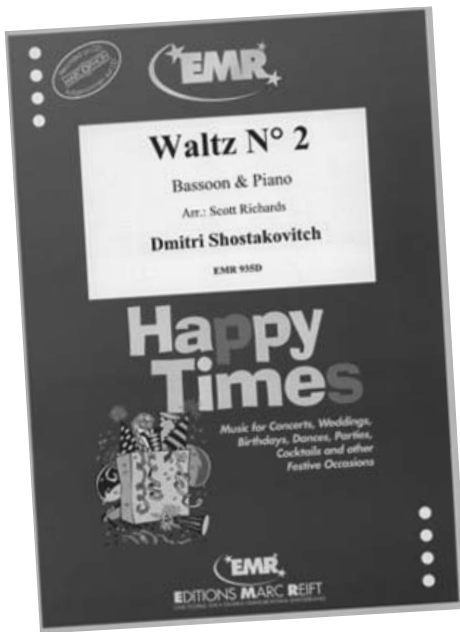
31

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 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 cres* dynamic marking. The grand staff contains a piano accompaniment with chords and moving lines in both hands.

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