

Concerto

QV5 : Anh. 14

Oboe & 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^e siècle. Ce compositeur, flûtiste virtuose et théoricien majeur de son temps, y déploie un langage clair, élégant et d'une étonnante modernité. L'œuvre, longtemps restée méconnue, témoigne pourtant d'une grande richesse mélodique et d'une maîtrise remarquable de la forme concertante.

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

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

English:

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

Deutsch:

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



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OBOE

Concerto

QV5 : Anh. 14

Johann Joaquim 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.*

31

dim. *mp sempre cresc.*

35

f *dim.* *sempre cresc.*

39

f dim. *mf*

51

mp sempre cresc.

56

mf cresc.

60

f

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Concerto

QV5 : Anh. 14

Johann Joachim Quantz

(1697-1773)

Arr.: Colette Mourey

I

Allegro ♩ = 112

Oboe

Piano /
Organ

5

9

13

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17

Musical score for measures 17-20. The system includes a vocal line and a piano accompaniment. The vocal line starts with a trill and a dynamic marking of *dim.*, followed by a *mf cresc.* section. The piano accompaniment also begins with *dim.* and *mf cresc.* markings.

21

Musical score for measures 21-24. The system includes a vocal line and a piano accompaniment. The vocal line features a trill and dynamic markings of *f dim.*, *cresc.*, and *dim.*. The piano accompaniment includes *f dim.*, *cresc.*, *dim.*, and *mf cresc.* markings.

25

Musical score for measures 25-28. The system includes a vocal line and a piano accompaniment. The vocal line has a *mf cresc.* marking at the end. The piano accompaniment features *f dim.* and *mf cresc.* markings.

29

Musical score for measures 29-32. The system includes a vocal line and a piano accompaniment. The vocal line has a trill and dynamic markings of *dim.* and *mp se*. The piano accompaniment has a *dim.* marking.

II

Siciliano Larghetto ♩. = 44

Musical score for measures 1-3. The piece is in 12/8 time. The piano part starts with a *mp espress.* dynamic. The right hand features a melodic line with grace notes, while the left hand provides a steady bass line.

4

Musical score for measures 4-6. The piano part continues with a *mp espress.* dynamic. The right hand has a more active melodic line with grace notes, and the left hand maintains a consistent bass line.

7

Musical score for measures 7-9. The piano part includes dynamic markings: *cresc.*, *dim.*, *cresc.*, *dim.*, and *mp*. The right hand features a melodic line with grace notes, and the left hand provides a steady bass line.

10

Musical score for measures 10-12. The piano part includes the dynamic marking *sempre cresc.*. The right hand has a melodic line with grace notes, and the left hand provides a steady bass line.

13

Musical score for measures 13-14. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The melodic line starts with a half note, followed by quarter notes, and ends with a half note. The piano accompaniment consists of eighth notes in the right hand and quarter notes in the left hand. Dynamic markings are *mf dim.* at the beginning, *cresc.* in the middle, and *dim.* at the end.

15

Musical score for measures 15-16. The melodic line (treble clef) has a half rest in measure 15, followed by quarter notes in measure 16. The piano accompaniment (grand staff) features a complex texture with chords and moving lines. Dynamic markings are *mf dim.* in both the melodic and piano parts.

17

Musical score for measures 17-18. The melodic line (treble clef) has a half rest in measure 17, followed by quarter notes in measure 18. The piano accompaniment (grand staff) includes chords and moving lines. Dynamic markings are *mp* and *dim.* in both parts.

19

Musical score for measures 19-20. The melodic line (treble clef) has a half rest in measure 19, followed by quarter notes in measure 20. The piano accompaniment (grand staff) features chords and moving lines. Dynamic markings are *mf* and *mp cresc.* in both parts.

III

Allegro ♩ = 96

Musical score for measures 1-5. The piece is in 3/8 time and begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

6

Musical score for measures 6-10. The dynamics shift to *cresc.* (crescendo) in measure 6 and *dim.* (diminuendo) in measure 7. The piano part continues with a steady eighth-note accompaniment.

11

Musical score for measures 11-15. The right hand has a brief rest in measure 11. The dynamics are marked *mf cresc.* (mezzo-forte crescendo) starting in measure 12. The piano accompaniment remains consistent.

16

Musical score for measures 16-20. The right hand has a brief rest in measure 16. The dynamics are marked *f* (forte) starting in measure 17. The piano accompaniment continues with eighth-note patterns.

14₁

Musical score for measures 14-25. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with a *dim.* (diminuendo) dynamic marking. The grand staff contains a piano accompaniment with chords and a bass line. The piano part also has a *dim.* marking.

26

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

31

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

36

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

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