

Concerto

QV5 : Anh. 14

Bass Clarinet & 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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B \flat BASS
CLARINET

Concerto

QV5 : Anh. 14

Johann Joachim Quantz

(1697-1773)

Arr.: Colette Mourey

Allegro $\text{♩} = 112$

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

B♭ Bass Clarinet

Piano /
Organ

5

9

13

f

cresc.

cresc.

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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 (tr) and a dynamic marking of *dim.*, followed by *mf cresc.*. The piano accompaniment also begins with *dim.* and *mf cresc.*. The key signature is one sharp (F#).

21

Musical score for measures 21-24. The system includes a vocal line and a piano accompaniment. The vocal line features a trill (tr) and dynamic markings of *f dim.*, *cresc.*, *dim.*, and *mf cresc.*. The piano accompaniment has dynamic markings of *f dim.*, *cresc.*, *dim.*, and *mf cresc.*. The key signature is one sharp (F#).

25

Musical score for measures 25-28. The system includes a vocal line and a piano accompaniment. The vocal line has a dynamic marking of *mf cresc.* at the end. The piano accompaniment has dynamic markings of *f dim.* and *mf cresc.*. The key signature is one sharp (F#).

29

Musical score for measures 29-32. The system includes a vocal line and a piano accompaniment. The vocal line has dynamic markings of *dim.* and *mp sempre cre*. The piano accompaniment has a dynamic marking of *dim.*. The key signature is one sharp (F#).

II

Siciliano Largetto ♩. = 44

Musical score for measures 1-3. The piece is in 12/8 time with a key signature of one sharp (F#). The tempo is marked 'Siciliano Largetto' with a quarter note equal to 44. The score consists of three staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part includes the instruction *mp espress.*

4

Musical score for measures 4-6. The piano part includes the instruction *mp espress.*

7

Musical score for measures 7-9. The piano part includes dynamic markings: *cresc.*, *dim.*, *cresc.*, *dim.*, and *mp*.

10

Musical score for measures 10-12. The piano part includes the instruction *sempre cresc.*

13

Musical score for measures 13-14. The piece is in G major (one sharp). Measure 13 features a melody in the right hand with dynamics *mf dim.*, *cresc.*, and *dim.*. The piano accompaniment in the left hand consists of chords and moving lines, with dynamics *mf dim.*, *cresc.*, and *dim.*.

15

Musical score for measures 15-16. Measure 15 features a melody in the right hand with dynamics *mf dim.*. The piano accompaniment in the left hand consists of chords and moving lines, with dynamics *mf dim.*.

17

Musical score for measures 17-18. Measure 17 features a melody in the right hand with dynamics *mp* and *dim.*. The piano accompaniment in the left hand consists of chords and moving lines, with dynamics *mp* and *dim.*.

19

Musical score for measures 19-20. Measure 19 features a melody in the right hand with dynamics *mf* and *mp cresc.*. The piano accompaniment in the left hand consists of chords and moving lines, with dynamics *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 sharp (F#). The tempo is marked 'Allegro' with a quarter note equal to 96 beats per minute. The music begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment with eighth and quarter notes.

Musical score for measures 6-10. The right hand continues with a melodic line, marked with *cresc.* (crescendo) and *dim.* (diminuendo). The left hand accompaniment also features *cresc.* and *dim.* markings. The texture remains consistent with eighth and quarter notes.

Musical score for measures 11-15. The right hand has a brief rest in measures 11-13 before re-entering with a melodic line marked *mf cresc.* (mezzo-forte crescendo). The left hand accompaniment continues with a steady eighth-note pattern.

Musical score for measures 16-20. The right hand has a brief rest in measures 16-18 before re-entering with a melodic line marked *f* (forte). The left hand accompaniment continues with a steady eighth-note pattern.

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 key signature is one sharp (F#). The tempo is marked with a '1' below the first measure. The dynamic marking *dim.* is present in the first measure of both the top and grand staves. The music features a melodic line in the top staff and a rhythmic accompaniment in the grand staff.

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 key signature is one sharp (F#). The dynamic marking *cresc.* is present in the first measure of both the top and grand staves. The music continues with a melodic line in the top staff and a rhythmic accompaniment in the grand staff.

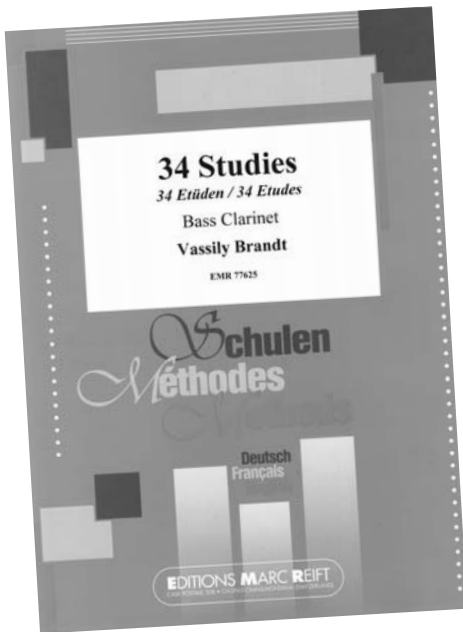
31

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 key signature is one sharp (F#). The dynamic markings are *f dim.* in the first measure of the top staff, *mf* in the second measure, and *f* in the fifth measure. The grand staff has *f dim.* in the first measure, *mf cresc.* in the second measure, and *f* in the fourth measure. The music features a melodic line in the top staff and a rhythmic accompaniment in the grand staff.

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 key signature is one sharp (F#). The dynamic marking *sempre cresc.* is present in the fifth measure of the top staff. The music features a melodic line in the top staff and a rhythmic accompaniment in the grand staff.

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