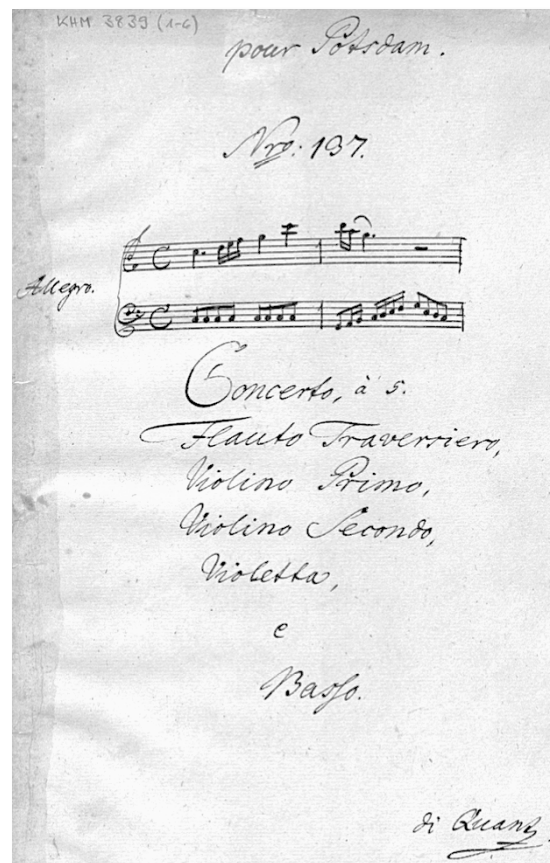


# Johann Joachim Quantz

Concerto in Do maggiore per Flauto traverso,  
con 2 Violini, Viola, e Basso [QV 5:14]



## Concerto per Flauto traversiero [QV 5:14]

J. J. Quantz (1697-1773)

[1.] Allegro

Flauto Traversiero

Violino Primo

Violino Secondo

Violetta

Basso Ripieno

Basso

12

6 5 6 5 6 5

15

6 6 6 6 6 6 5 3

18

6 6 6 6 6 6 2

21

Measures 21-24. The score is for a flute and a 5-stringed baroque lute. The flute part features trills and sixteenth-note patterns. The lute part has a steady eighth-note accompaniment. Dynamics include *p* (piano) and *f* (forte). Measure numbers 6 and 5 are indicated below the lute staff.

25

Measures 25-29. Measure 25 is marked *Solo* for the flute. The flute has a melodic line, while the lute provides a rhythmic accompaniment. Dynamics include *p* (piano). Measure numbers 6 and 5 are indicated below the lute staff.

30

Measures 30-33. The flute part has a melodic line with some grace notes. The lute part features a more active sixteenth-note accompaniment. Dynamics include *f* (forte). Measure numbers 6 and 5 are indicated below the lute staff.

34

34

35

36

37

7 #

p

6 5

#

f

6

6 5

38

38

39

40

41

f

p

6 5

#

6

6

6 5

#

6

7

42

42

43

44

45

#

#

45

6/8

48

*p*

6/8

53

*p*

6/8

57

6 6 4 5 # # 6 6 6 6 5

61

6 6 5 6

65

7 6 # 2 6 p 7 6 f # 6 4 + 4/2

69

6 6 5 # 6 5

72

6 6 6 6 f # 6 6 5 #

76

*Solo*

p 6 6 6 #





92

95

98

6 6 5 #

6 6 5 #

6 # 6 7 # 6 5

101

Flute part: Measures 101-103. Measure 101 has a trill on G4. Measure 102 has a trill on G4. Measure 103 has a trill on G4.

Piano accompaniment: Measures 101-103. Measure 101 has a *mf* marking. Measure 102 has a *p* marking. Measure 103 has a *mf* marking.

Bass line: Measures 101-103. Measure 101: #, 6, 6, 5. Measure 102: #, 6, 5. Measure 103: #, 6, 5.

104

Flute part: Measures 104-106. Measure 104: p. Measure 105: p. Measure 106: p.

Piano accompaniment: Measures 104-106. Measure 104: p. Measure 105: p. Measure 106: p.

Bass line: Measures 104-106. Measure 104: 6, 6, 6, 6. Measure 105: #6, 6, #6, 5. Measure 106: #6, 5.

107

Flute part: Measures 107-110. Measure 107: #. Measure 108: #. Measure 109: #. Measure 110: #.

Piano accompaniment: Measures 107-110. Measure 107: #. Measure 108: #. Measure 109: #. Measure 110: #.

Bass line: Measures 107-110. Measure 107: #, 7, 6, #. Measure 108: #, 6, 4, 5, #. Measure 109: #, 6, 4, 5, #. Measure 110: #, 6, 4, 5, #.

112

116

119

123

6 5 # 6 6 5 # 6 7 #

127

4 2 6 6 7

130

6 6 6

134

Measures 134-137. The score is for a concerto for flute and harpsichord. Measures 134-137 show a continuous pattern of eighth notes in the right hand of the harpsichord, with trills in the left hand. The flute part has rests. The harpsichord part has a bass line with fingerings 6, 6, 6, 7, 6.

138

Measures 138-141. The score is for a concerto for flute and harpsichord. Measures 138-141 show a continuous pattern of eighth notes in the right hand of the harpsichord, with trills in the left hand. The flute part has rests. The harpsichord part has a bass line with fingerings 2, 6, 7, 6, 6, 4, 2, 6. Dynamics include *p*, *f*, and *Solo*.

142

Measures 142-145. The score is for a concerto for flute and harpsichord. Measures 142-145 show a continuous pattern of eighth notes in the right hand of the harpsichord, with trills in the left hand. The flute part has rests. The harpsichord part has a bass line with fingerings 6, 6, 6, 5, 6, 5.

146

146

147

148

149

*f* *tr.* *f* *tr.* *f* *tr.* *f* *tr.*

6 5 6 5

150

150

151

152

153

*f* *f* *f* *f*

*p* 6 5 6 5 *p* 6 6 6 5

154

154

155

156

157

*Solo* *f* *f* *f* *p* *p* *p*

6 6 *b* 7 6 6 *b* 7 6 *p*

157

Flute: Rapid sixteenth-note passages, mostly in the right hand, with some left-hand accompaniment. Key signature changes from one flat to two flats.

Grand Staff: Treble and bass staves. Treble staff has sparse accompaniment with notes like G4, A4, B4, C5. Bass staff has notes like E3, F3, G3, A3. Dynamics: *mf* and *p*.

Basso Continuo: Figured bass notation. Measures 157-159 show figures like 7, 6 5, and 7.

160

Flute: Rapid sixteenth-note passages, mostly in the right hand, with some left-hand accompaniment. Key signature changes from two flats to one flat.

Grand Staff: Treble and bass staves. Treble staff has sparse accompaniment with notes like G4, A4, B4, C5. Bass staff has notes like E3, F3, G3, A3. Dynamics: *mf* and *p*.

Basso Continuo: Figured bass notation. Measures 160-162 show figures like b7, b5, 6 5, 6 7, and 7.

163

Flute: Rapid sixteenth-note passages, mostly in the right hand, with some left-hand accompaniment. Key signature changes from one flat to no flats.

Grand Staff: Treble and bass staves. Treble staff has sparse accompaniment with notes like G4, A4, B4, C5. Bass staff has notes like E3, F3, G3, A3. Dynamics: *mf* and *p*.

Basso Continuo: Figured bass notation. Measures 163-165 show figures like 7, 7, 6 7, 7, 7, #, 6, and 6.



167

172

177

[illegible]

184

184

185

186

[illegible]

## [2.] Amoroſo

Musical score for J. J. Quantz's Concerto for Flute and Cello, Op. 5, No. 14, movement 2, "Amoroso". The score is in 3/4 time, key of B-flat major. It features a flute part and a cello part. The flute part includes trills and dynamic markings like *p*, *f*, and *pp*. The cello part includes fingerings and dynamic markings like *p*, *f*, and *pp*. The score is divided into three systems, with measures 1-4, 5-8, and 9-12 shown.

System 1 (Measures 1-4): The flute part begins with a trill in measure 1, followed by a series of eighth notes. The cello part provides a harmonic accompaniment with eighth notes and rests. Dynamic markings include *p* and *f*.

System 2 (Measures 5-8): The flute part continues with trills and eighth notes. The cello part maintains the accompaniment. Dynamic markings include *f* and *pp*.

System 3 (Measures 9-12): The flute part features a "Solo" section with a trill and eighth notes. The cello part continues with the accompaniment. Dynamic markings include *p* and *pp*.

[illegible]

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25

*p* *p* *p* *f*

6/5 6/5 6/5 6 6/5 6/4 5/3

29

*f* *f* *f*

6/4 5/3 9/4 8/3 6/5 6/5

33

*Solo*

*p* *p* *p*

6 7/5 6/4 5/4 6/4 5/4 7/4 9/4 8/3

37

6/5 4 4 2 6 6/5 9/4 8

41

6 6/5 9/4 5/3 4 3 b 4 4 b b

45

4 b b 4 b b b5/4 #

49

6 7 6 # 7 6 4

53

5 # 7 6 5 6 5 # 6

57

6 4 5 # f 6 4 # 7 9 4 8 3 p 6 5 4 # 6 5

67

71



75

6 5 4 5

80

4 3 6 4 3 5 9 8 6 6

84

6 5 5 5 5 5 6 4 5

6 6 6 6 6 6 5 6 5

8

6 6 6

15

6 5 7 6 6 4 5

23

Measures 23-29 of the musical score. The score is written for a flute (treble clef) and a keyboard (grand staff). The flute part is mostly rests. The keyboard part features a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *f* (forte). Fingering numbers 6 and 5 are indicated below the bass line in measures 28 and 29.

30

Measures 30-35 of the musical score. The flute part is mostly rests. The keyboard part features a melody in the right hand and a bass line in the left hand. Fingering numbers 6 and 5 are indicated below the bass line in measures 30, 31, 33, and 34.

36

Measures 36-42 of the musical score. The flute part includes trills (*tr.*) in measures 36, 37, and 39. The keyboard part features a melody in the right hand and a bass line in the left hand. Fingering numbers 6, 5, 7, and 6 are indicated below the bass line in measures 36, 37, 39, and 40.

43

6 6 6 6 6 6

*p* *tr* *p*

51

*tr* *tr*

58

*tr* *tr* *p*

# 6 6

65

6 6 6 6 6 6

71

5 7 6 4 # 7 6 5 6 6 # 6 6 # 6 5 #

79

6 6 5 6 # 7 6 6 5 # 6 6 5

86

86

93

93

99

99

105

5 7 # 6 6 5 # 6 6 #

112 *Solo*

*p* 6 6 6 6 5 # 6 5 #

119

# 6 6 # 6

125

6 *p* 7 # 7

131

7 # 6 6 7 6 7

137

# 6 6 7 6



143

143

6 6 7 6 7

149

149

*f* *f* *f* *p*

6 6 # 6 *p* 5 6

156

156

*f* *f* *f* *f*

6 6 6 # 6 6/4 5# *f* # 6 +4/2 6 6

163

Measures 163-168. The score is for a concerto for flute and harpsichord. Measures 163-168 show a complex rhythmic pattern with many sixteenth and thirty-second notes. The flute part has a melodic line with some grace notes. The harpsichord part has a dense texture with many sixteenth notes. The key signature has one sharp (F#). The time signature is 4/2. There are fingerings 6 and 4 indicated below the bass staff.

169

Measures 169-174. Measures 169-174 continue the complex rhythmic pattern. The flute part has a melodic line with some grace notes. The harpsichord part has a dense texture with many sixteenth notes. The key signature has one sharp (F#). The time signature is 4/2. There are fingerings 4, 3, 6, 5, 9, 8, 4, 3, 9, 8, 4, 3 indicated below the bass staff.

175

Measures 175-178. Measures 175-178 show a change in the texture. The flute part has a melodic line with some grace notes. The harpsichord part has a dense texture with many sixteenth notes. The key signature has one sharp (F#). The time signature is 4/2. There are fingerings 7, 6, 6, 6 indicated below the bass staff. A "Solo" marking is present above the flute staff in measure 175.

182

6 6 6/5 6 6/5 6/4 5/3 6/5

189

6/5 6/5 6/5

195

6 7 7 7 7 6

201

201

*f*

2 6 6 6 6

207

207

*Solo*

*tr*

*p*

5 7 6 4 5 3

215

215

*p*

6 4 5 3 6 4 5 3 6

221

6 6 6

*p* *p*

228

*p* 7 6/5 6 6

236

6/5 6 6/5 6/5 7 6 6/5

243

243 244 245 246 247 248

6 6 6/5 6/5 *f* 6 6

249

249 250 251 252 253 254

6 6 6/5 6 6/5

255

255 256 257 258 259 260

6/5 7 6 6/5 6 6 6/5

## NOTE EDITORIALI

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La fonte è abbastanza corretta. Ogni suggerimento dell'editore riguardante abbellimenti, articolazioni e indicazioni dinamiche è tra parentesi.

In copertina si trova copia del frontespizio del manoscritto.

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## EDITORIAL NOTES

The source is a manuscript of parts, Berlin, Staatsbibliothek zu Berlin - Preußischer Kulturbesitz, Musikabteilung (D-B), KHM 3839, RISM ID no.: 1001002031. Cover title: *“pour Potsdam. / Nro: 137. / [music incipit] / Concerto, a 5. / Flauto Traversiero, / Violino Primo, / Violino Secondo, / Violetta, / e / Basso. / di Quantz.”*.

The source is almost flawless. All suggestions of the editor regarding ornaments, dynamics, phrasing and accidentals, are in parentheses.

Cover includes copy of frontispiece from Berlin manuscript.

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