

François Devienne
Six Quatuors concertants
pour Flute, Violon, Alto et Basse

Œuvre XVI

A Paris, Chez Sieber, Rue St. Honoré 85
 (Later edition : chez Sieber père, Rue
 Coquillière 22)

Beside publishing 27 string quartets by Ignace Pleyel in an arrangement for flute quartet, François Devienne composed 4 collections of “Quatuors concertants” for flute, violin, viola and violoncello :

- 1er oeuvre (six quartets), published by Leduc (Paris) in 1783
- 2ième livre (six quartets), published by Sieber (Paris) in 1788 as opus 16
- 3ième livre (three quartets), published by Leduc (Paris) in the 1790's as opus 62
- 4ième livre (six quartets, in two volumes), published by Imbault (Paris) probably in 1799, as opus 66

Each of these collections had numerous reprints, as well by the same publisher as by others. The “concertants” in the title means that here, unlike in many others quartets where the flute is the “prima donna”, violin, viola, and (less often) violoncello each have their own virtuosic solo passages. A few decades later the same principle would prevail in the newly-created wind quintets.

In 1975, William Montgomery, author of the main study of Devienne's life and works, wrote that no copies of the 2ième livre were extant. Great was my surprise, when in 2003, I discovered that two copies did exist: one in the library of late Jean-Pierre Rampal, and the other on my own book-shelf! It was presented me in the 1970's, after a concert, by a baroque flute enthusiast, and at that time I did not realize that it was such a rarity.

I am glad to see opus 16 published by Vigormusic: these quartets are worth it, as a welcome complement to Mozart's flute quartets. Devienne's writing is less polished on the level of harmony and voice-leading, but always eminently idiomatic and melodious.

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Accanto a 27 quartetti per archi di Ignace Pleyel arrangiati per quartetto con flauto, François Devienne compose 4 raccolte di “Quatuors concertants” per flauto, violino, viola e violoncello:

- 1er oeuvre (sei quartetti), pubblicati da Leduc (Parigi) nel 1783
- 2ième livre (sei quartetti), pubblicati da Sieber (Parigi) nel 1788 come opera 16
- 3ième livre (tre quartetti), pubblicati da Leduc (Parigi) negli anni 1790 come opera 62
- 4ième livre (sei quartetti, in due volumi), pubblicati da Imbault (Parigi) probabilmente nel 1799, come opera 66

Ognuna di queste raccolte ebbe numerose edizioni, sia dello stesso editore che di altri. Il “concertants” nel titolo significa che qui, a differenza di molti altri quartetti nei quali il flauto è la “prima donna”, violino, viola, e (meno spesso) violoncello ha ognuno i suoi passaggi virtuosistici. Pochi decenni dopo lo stesso principio prevarrà nei nuovi quintetti per fiati.

Nel 1975, William Montgomery, autore del più importante studio sulla vita e le opere di Devienne, scrisse che non esistevano copie del 2ième livre. Fu grande la mia sorpresa, quando nel 2003 scoprii che esistevano due copie: una nella biblioteca del compianto Jean-Pierre Rampal, e l'altra nella mia libreria! Mi fu regalata negli anni '70, dopo un concerto, da un appassionato di flauto barocco, e a quell'epoca non avevo capito che fosse una tale rarità.

Sono lieto di vedere l'opera 16 pubblicata da Vigormusic: questi quartetti valgono la pena, come gradito complemento ai quartetti di Mozart. La scrittura di Devienne è meno raffinata a livello armonico e compositivo ma è sempre molto idiomatica e melodica.

There is only a double bar || but no repeat sign at the end of the fast movements; however, after their first section there is always a double repeat sign. :||:

Sometimes each part has a different way of indicating the repeats in the *Rondeaux*, but the meaning is always clear. Again, the notation of the flute part has generally been followed.

In the following list, the reading of the original print is always given first, followed by our amendment.

Quartet 4

I/69/2/va	natural sign is missing
I/70-72/2/va	natural sign stands before d ¹ instead of b

Quartet 5

I/54 and 60/1-2/va	g-b instead of a-a
II/116/2/vn	d sharp could be mistake for d natural

Quartet 6

II/116 and 118/2/fl	flat is missing
II/117/1/fl	flat stands before note 1 instead of 3

Alla fine dei movimenti veloci vi è solo una doppia stanghetta || e nessun segno di ripetizione; tuttavia dopo la loro prima sezione vi è sempre un segno di ripetizione. :||:

Ogni tanto ogni parte ha un modo differente di indicare le ripetizioni nei *Rondeaux*; ma il significato è sempre chiaro. Anche in questo caso è stata seguita in genere la parte del flauto. Nella lista seguente, viene sempre dato prima cosa si legge nell'edizione originale e poi la nostra correzione.

Quartetto 4

I/69/2/va	il bequadro manca
I/70-72/2/va	il bequadro è davanti al re ¹ invece che al si

Quartetto 5

I/54 e 60/1-2/va	sol-si invece di la-la
II/116/2/vn	re diesis potrebbe essere un errore al posto di re naturale

Quartetto 6

II/116 e 118/2/fl	manca il bemolle
II/117/1/fl	il bemolle è davanti alla nota 1 invece che alla nota 3

Barthold Kuijken, Gooik, 25/11/2018

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(Traduzione di Ugo Piovano)

Six Quatuors concertants

pour Flute, Violon, Alto et Basse op. 16
(1788)

a cura di/edited by
Barthold Kuijken

Quatuor IV

François Devienne
(1759 - 1803)

Allegro

Flute

Violon

Alto

Violoncelle

f

5

p

10

157

Musical score for measures 157-160. The score is in 3/4 time with a key signature of one flat (B-flat). It features four staves: Treble, Violin, Cello/Double Bass, and Bass. Measure 157 begins with a treble clef and a key signature change to B-flat. The melody in the treble staff is highly rhythmic, featuring sixteenth-note patterns. The violin part includes a trill in measure 158. The bass line provides a steady accompaniment with eighth notes.

161

Musical score for measures 161-164. The score continues in 3/4 time with a key signature of one flat. The treble staff features a melodic line with eighth-note patterns. The violin part has a sustained note in measure 161. The bass line continues with a steady eighth-note accompaniment.

Rondò grazioso

Musical score for the 'Rondò grazioso' section, marked with a repeat sign. The time signature changes to 3/4. The score consists of four staves. The treble staff has a melodic line starting with a quarter note followed by eighth notes. The violin part has a steady eighth-note accompaniment. The bass line is mostly silent, indicated by a 'p' (piano) dynamic marking.

5

Musical score for measures 165-168. The score continues in 3/4 time with a key signature of one flat. The treble staff features a melodic line with eighth-note patterns. The violin part has a steady eighth-note accompaniment. The bass line continues with a steady eighth-note accompaniment.

Quatuor V

Allegro

Flute

Violon

Alto

Violoncelle

The first system of the musical score is for measures 1 through 5. It features four staves: Flute, Violon, Alto, and Violoncelle. The key signature is one sharp (F#) and the time signature is 2/4. The Flute part is mostly rests. The Violon and Alto parts play a rhythmic pattern of eighth notes with slurs and accents, marked with *dol.* (dolce). The Violoncelle part plays a steady eighth-note accompaniment, also marked with *dol.*. Trills are indicated in the Violon and Alto parts at the end of the system.

6

dol.

p

p

p

The second system of the musical score covers measures 6 through 10. The Violon part continues with its melodic line, marked with *dol.* and *p* (piano). The Alto part also continues with its melodic line, marked with *p*. The Violoncelle part provides a consistent eighth-note accompaniment, marked with *p*. Trills are present in the Violon part at measure 7.

11

dol.

The third system of the musical score covers measures 11 through 14. The Violon part features a complex melodic line with slurs and accents, marked with *dol.*. The Alto part continues with its melodic line, marked with *dol.*. The Violoncelle part continues with its eighth-note accompaniment.

Rondò allegretto

§

Musical score for measures 1-4. The piece is in 2/4 time with a key signature of one sharp (F#). The first system consists of four measures. The upper staves (treble clef) are marked with a piano (*p*) dynamic. The lower staves (bass clef) are also marked with a piano (*p*) dynamic. A repeat sign (§) is placed above the first measure.

5

Musical score for measures 5-8. The piece continues in 2/4 time with a key signature of one sharp (F#). The upper staves (treble clef) are marked with a forte (*f*) dynamic starting in measure 7. The lower staves (bass clef) continue with a piano (*p*) dynamic.

10

Musical score for measures 9-13. The piece continues in 2/4 time with a key signature of one sharp (F#). The upper staves (treble clef) are marked with a forte (*f*) dynamic. The lower staves (bass clef) are also marked with a forte (*f*) dynamic.

14

Musical score for measures 14-18. The piece continues in 2/4 time with a key signature of one sharp (F#). The upper staves (treble clef) are marked with a piano (*p*) dynamic starting in measure 17. The lower staves (bass clef) are also marked with a piano (*p*) dynamic.

Quatuor VI

Andante

The first system of the musical score features four staves: Flute, Violon, Alto, and Violoncelle. The Flute part begins with a melodic line of quarter notes, followed by a half note and a quarter note, all under a slur. The Violon, Alto, and Violoncelle parts enter with a rhythmic accompaniment of eighth notes, marked with a piano (*p*) dynamic. The key signature has two flats and the time signature is common time.

The second system continues the musical score. The Flute part has a melodic line with slurs and a dynamic marking of *p*. The Violon, Alto, and Violoncelle parts continue their rhythmic accompaniment with eighth notes. The system is numbered '5' at the beginning.

The third system continues the musical score. The Flute part has a melodic line with slurs and a dynamic marking of *p*. The Violon, Alto, and Violoncelle parts continue their rhythmic accompaniment with eighth notes. The system is numbered '9' at the beginning.

67

tr

dol.

dol.

70

Presto

p

f

p

f

p

f

f

tr

tr

tr

tr

3

f

6

tr

p