

FREDERICK II

(1712–1786)

Four Sonatas
for Flute and Basso Continuo

Vier Sonaten
für Flöte und Basso continuo

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Preface

This volume, which marks the 300th anniversary of the king's birth, contains the first edition of four sonatas for solo flute and basso continuo composed by Frederick II, known as "the Great" (1712–1786), King of Prussia from 1740 to 1786.¹ These sonatas appear in the thematic catalog by Philipp Spitta as nos. 21, 40, 76, and 83.²

As a youth, Frederick studied harpsichord with Gottlieb Hayne, organist of the Berlin cathedral and musician to the queen. When Frederick was sixteen, he took up the transverse flute, a French instrument that was becoming increasingly fashionable in Germany. Frederick possessed a high degree of musical imagination and over time developed considerable skill as a composer. He began to compose at the age of twenty and produced his first solo sonatas for flute and basso continuo by 1733. Between this time and the beginning of the Third Silesian War, also known as the Seven Years' War (1756–1763), he produced a total of 121 sonatas. Although he did not resume the composition of flute sonatas after the war, he continued to commission works from his court chamber composer and flute teacher, Johann Joachim Quantz (1697–1773). Frederick performed both his own and Quantz's sonatas as part of his daily chamber concerts, alongside concertos and vocal music.

Frederick's correspondence, which often mentions his current compositional activities, indicates that about a third of his flute sonatas were completed in Ruppin and Rheinsberg before 1740, while he was crown prince.³ In his letters to his sister Wilhelmine (1709–1758), Margravine of Bayreuth, Frederick speaks with enthusiasm, humility, and even humour when writing about his compositions. His compositional activity was at times quite intense, as reflected by letters from the 1730s, which contain the recurring phrase "I am up to my ears in composition." To Wilhelmine he admits that in his earliest works he sometimes received help, particularly with the bass lines, which however, together with his modulations, become increasingly more sophisticated over time. Compositional assistance initially came from the court musician Carl Heinrich Graun and later from Johann Joachim Quantz and Johann Friedrich Agricola. Although certain awkward moments, occasional errors and omissions remain in the fair copies of his early sonatas – such as the occasional parallel fifth or inelegant modulation, and the casual omission of accidentals – whatever corrections Frederick's teachers made must have been sporadic and limited in extent.

Because the king created these works for his private use, he could have supplied in performance whatever information he had not bothered to notate, such as the accidentals in the flute parts during modulatory passages. Frederick did, however, occasionally send professionally copied manuscripts of his flute sonatas to Bayreuth for the enjoyment of Wilhelmine's husband, Margrave Friedrich III of Brandenburg-Bayreuth, an avid amateur flutist of modest abilities who had studied with Michel Blavet. These copies do not survive.⁴ Shortly after the Seven Years' War, Frederick must have lightly revised his flute sonatas. A complete set of copies made for the New Palace in Potsdam about 1765 contains frequent additions and emendations to the basso continuo figures, as well as other small corrections not found in earlier sets of copies.

The Flute Sonatas

The Staatsbibliothek in Berlin preserves the music collection of Frederick II. During Frederick's lifetime, court scribes systematically inventoried the king's repertory of flute music in thematic

catalogs. They also produced a complete set of these works for each of the king's palaces.⁵ Copies of Frederick's works survive from the Potsdam Stadtschloss (labeled "pour Potsdam") and the Neues Palais ("pour le nouveau Palais"); those for Sanssouci are not preserved. Among the enormous losses during World War II were most of the king's surviving autograph composing scores and other autographs, four manuscript books of *Solfeggi* for the flute, and the official court copies for 29 of his 121 flute sonatas. Losses were particularly heavy among the king's later sonatas. Manuscript copies preserved elsewhere transmit only a few of these lost works.

Fortunately, in 1889, the Bach biographer Philipp Spitta had published an edition of 25 of Frederick's sonatas. Spitta's edition includes the first published thematic catalog of the king's sonatas, which lists the works in the order in which they had been entered into the manuscript thematic catalogs prepared in 1765 for each Prussian palace. Because works by both the king and Quantz were entered into the royal catalogs according to their dates of composition, the king's works did not appear in them in unbroken succession. Spitta listed only the king's sonatas, eliminating the gaps that occur between them in the king's own catalog, and renumbered them from 1 to 121.

Almost half of the works that Spitta chose to publish were from among Frederick's latest works. Spitta's edition thus preserves ten sonatas that would otherwise be completely lost (Sp. nos. 107, 109, 112–114, 116–120). Nevertheless, only the thematic incipits remain for sixteen others: Sp. nos. 94–102, 104–105, 108, 110–111, 115, and the final sonata, no. 121.⁶

The movements of Frederick's sonatas follow the slow-quick-quick pattern, with all movements in the same key. This format, which would become standard at Berlin during Frederick's reign, also characterizes the vast majority of the flute sonatas produced by Quantz, C. P. E. Bach, Georg Czarth, Franz Benda, the Graun brothers, and other Berlin court composers. Frederick's opening slow movements are lyrical, rhetorical, and often florid. As in most sonatas composed by the court's musicians, the opening slow movement normally calls for the improvisation of a brief cadenza just before the end.⁷

Several flute sonatas by Frederick feature an instrumental recitative in the first movement. One of these, the very early Sonata in A minor Sp. 21 edited here, was composed in about 1734. Instrumental recitative also occurs in the first of Emanuel Bach's so-called Prussian Sonatas for keyboard instrument Wq 48, published in 1742 with a dedication to Frederick. Quantz too included instrumental recitative in several sonatas and concertos for the flute that became part of the king's collection. All these works reflect the king's love of cantata and opera.

Frederick's Sonata in B flat major Sp. 76 opens with a striking rhetorical gesture in B flat minor before moving to the major mode. The singing first movement of another work edited here, the Sonata in C major Sp. 40, suggests homage to his teacher, recalling the opening movement of a work in the same key by Quantz (QV 1:9).⁸ The second movement of both sonatas is in the style of a quick opera aria of Johann Adolph Hasse, a favorite composer of the king and a friend of Quantz.

The quick movements of Frederick's sonatas generally avoid counterpoint, which was probably above the compositional niveau of an amateur. But sections often start with brief imitations, and a few works contain fugal gignues. Only one, the Sonata in C minor Sp. 84, a work edited by Spitta, incorporates a full-fledged fugue, on a subject that resembles that of Bach's *Musical Offering*, a work dedicated to the king.⁹

The ample contemporary praise that Frederick received during his prime for his artistry on the flute is substantiated by the repertory that he composed and played. The manuscript thematic catalogs of his collection of flute music show that his repertory included 294 concertos and 152 sonatas by Quantz, in addition to his own sonatas and his four concertos for flute. Over time, the length and technical demands of these works had steadily increased. Claims that Frederick's and Quantz's flute music rarely exceeds a two-octave range, or that the king's flutes, designed and built by Quantz, were not capable of playing notes above d^3 or e^3 , are completely unfounded; the king's own compositions sometimes reach climaxes on f^3 or f sharp³, as in the second movement of the Sonata in B minor Sp. 83.¹⁰

The accompaniment in the king's sonatas, written as a bass line (usually without figures), was intended for a keyboard instrument – initially harpsichord, later fortepiano – and cello. Beginning in 1746, Frederick equipped his private music rooms with the latest fortepianos by Gottfried Silbermann, two of which are still preserved in the royal palaces. According to palace inventories, such instruments were kept in the Potsdam City Palace from 1746, at Sanssouci from 1747, and in the New Palace, built after the Seven Years' War, from 1765.¹¹ Capable of fine dynamic gradations, these fortepianos are ideal for accompanying the flute. Frederick's keyboard players included J. S. Bach's second son, Carl Philipp Emanuel Bach, who served at Rheinsberg and Potsdam as a guest performer from 1738 until 1741, when he received an official court appointment, which he held from 1741 to 1767.¹² Bach alternated with several other keyboardists, including Christoph Schaffrath (a member of Frederick's band from 1734 to 1744) and later Christoph Nichelmann (from 1744 to 1755) and Carl Friedrich Fasch (from 1756). Frederick's chamber cellists initially included the opera composer Carl Heinrich Graun, as well as Antonius Hock (until 1757), both of whom had served in Ruppín and Rheinsberg. After 1740 they were joined by Johann Georg Speer (from 1742 to 1764), Ignaz Mara (from 1742 to 1783), and probably Joseph Zicka (from 1765). Beginning in 1774, Jean-Pierre Duport served the king as solo cellist.¹³

Performance

Quantz's treatise on flute playing naturally supplies abundant information on all aspects of the performance of these works, including the proper assembly and tuning of the instrument, fingering, articulation, ornamentation, tempo, and the improvisation of cadenzas.¹⁴ Following Quantz, appoggiaturas (usually notated in the sources as small eighth, quarter, or sixteenth notes) generally should receive half the value of the main note, unless the main note is dotted, in which case the appoggiatura receives two-thirds of its duration.

In the recitative portions of the first movement of the A minor sonata, the convention of changing the first note of certain melodic figures into an appoggiatura was probably expected; for example, in m. 2 the flute might play b^2 rather than a^2 as the first note. Writings by Telemann, Quantz and Agricola describe the ornamentation, manner of accompaniment and the freedom of tempo that is customary in the performance of recitative.¹⁵

In the second movement of the Sonata in C major Sp. 40, Frederick appears to have employed an unusual notational convention for the rhythm of the flute part. Measures 7, 13, 14, 28, 29, 40, 41, 62 and 63 each contain a dotted quarter note followed by three sixteenths, which would normally be interpreted as triplets. Measures 6, 27, and 39, however, contain a similar rhythm in which the three sixteenths are preceded by a sixteenth rest and are therefore to be played as normal sixteenths. Measure 40 contains examples of both rhythms. The editor believes that the

rhythmic notation of the flute in, for example, the first two beats of m. 7, represents the same rhythm as the last two beats of m. 6. This view is also supported by the original sources' vertical alignment of sixteenths with the eighths in the bass. The edition leaves the original notation unaltered, however, so that players may reach their own decisions.

The basso continuo has been realized according to the precepts given by C. P. E. Bach and Quantz. However, stylish ornamentation, imitations of the melody, and other improvisatory elements may be added at the discretion of the performer. Although Frederick's bass lines are often wholly or partially unfigured, the intended harmonies can usually be deduced with little uncertainty from the context.

The detailed instructions for the realization of a continuo part given by C. P. E. Bach are particularly germane to chamber works of this type.¹⁶ Quantz also supplies useful information on the accompaniment, especially with regard to the special care that the keyboard player was expected to take in order to avoid doubling appoggiaturas and certain chromatic and enharmonic notes in the flute part.¹⁷

The first movement of the sonata in B minor Sp. 83 requires special notice with regard to the bass's repeated eighth notes, which should be played as so-called bow vibrato by the cellist. The edition suggests this by placing dotted slurs over repeated notes. The realization in m. 1, beats 4–5 suggests that the keyboardist play half-notes here and wherever four repeated notes are found.

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Boston, Spring 2012

Mary Oleskiewicz

- 1 A first recording of these sonatas, on original instruments, has been released by the editor: Mary Oleskiewicz, *Seven Flute Sonatas by King Frederick "the Great"*, Hungaroton Classic, HCD 32698 (P 2011).
- 2 Philipp Spitta, *Friedrichs des Grossen Musikalische Werke*, Leipzig 1889.
- 3 Most of the king's surviving correspondence is preserved by the Geheime Staatsarchiv Preußischer Kulturbesitz in Dahlem. I have consulted the original letters, many of them unpublished. A selection of the original French letters between Frederick and Wilhelmine has been published in the *Œuvres de Frédéric Le Grand*, vols. 26 and 27.1, Berlin, 1855–1856.
- 4 The lost copies are mentioned in various letters written to Wilhelmine.
- 5 Two of these manuscript catalogs, copied by Johann Gottlob Freudenberg (a violinist at court from 1742 until 1776), have been preserved in the Staatsbibliothek as *KHM. 1575, Catalogue des Solos pour le nouveau Palais* and *KHM. 1754, Catalogue des Solos pour Sans Souci*.
- 6 I was able to identify a unique copy of Sp. 103, in E flat major, in a copy by the Prussian court copyist Theile I (D-B SA 4067).
- 7 For 18th-century models, see Mary Oleskiewicz, *The Art of the Cadenza: Improvisation and Composition in Eighteenth-Century Sonatas and Concertos for Flute*, in: *Geschichte, Bauweise und Spieltechnik der Querflöte. 27. Musikinstrumentenbau-Symposium Michaelstein, 6. bis 8. Oktober 2006* (= *Michaelsteiner Konferenzberichte 74*), ed. by Monika Lustig and Boje E. Hans Schmuhl (Augsburg, 2008), pp. 237–262; and also *New Cadenzas From Eighteenth-Century Berlin*, in: *Fiori musicali. Liber amicorum Alexander Silbiger*, edited by Claire Fontijn, Sterling Heights (Michigan), 2010, pp. 451–463.
- 8 QV 1:9 in C major has been recorded and edited by the editor. See Mary Oleskiewicz, *Johann Joachim Quantz. Flute Sonatas*, Naxos 8.555064 (HNH International, 2003), and *Johann Joachim Quantz. Seven Solo Sonatas*, to appear in: *Recent Researches in Music of the Baroque Era*, Middleton (Wisconsin): A-R Editions.
- 9 See Mary Oleskiewicz, *The Trio in Bach's Musical Offering: A Tribute to Frederick's Taste and Quantz's Flutes?*, in: *Bach Perspectives 4*, ed. by David Schulenberg, Lincoln (Nebraska), 1999, pp. 79–110.

- 10 For more on the flutes of Frederick and Quantz, see Mary Oleskiewicz, *The Flutes of Quantz: Their Construction and Performing Practice*, in: *Galpin Society Journal* 53, pp. 201–220.
- 11 On Silbermann fortepianos at court, see the article cited in note 9, above.
- 12 For new documentation concerning Bach's appointments and activities at Frederick's court, together with a critical reevaluation of his time in Berlin, see Mary Oleskiewicz, *Like Father Like Son? Emanuel Bach and the Writing of Biography*, in: *Music and Its Questions. Essays in Honor of Peter Williams*, ed. by Thomas Donahue, Richmond (Virginia), 2007, pp. 253–279.
- 13 For a detailed account of musical personnel and practices at court, see Mary Oleskiewicz, *Music at the Court of Brandenburg-Prussia*, in: *Music at German Courts, 1715–1760. Changing Artistic Priorities*, ed. by Samantha Owens, Barbara Reul, and Janice Stockigt, Woodbridge, 2011, pp. 79–130.
- 14 Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (facsimile of the third edition, Berlin 1752), Kassel: Bärenreiter, 1953; also Wiesbaden: Breitkopf & Härtel, 1988, with an introduction by Barthold Kuijken. [= Quantz: Versuch] English translation by Edward J. Reilly as *An Essay on Playing the Flute*, Boston, 2001, corrected reissue of the 2nd edition. On cadenzas, see, in addition to Quantz's discussion (Quantz: Versuch, chap. 15), the writings cited in note 7 above.
- 15 See the *Vorbericht* to Georg Philipp Telemann's *Harmonischer Gottesdienst*, Hamburg, 1725–1726, and Johann Friedrich Agricola, *Anleitung zur Singekunst*, Berlin, 1757, Hauptstück V, pp. 154f.; both discuss general execution and provide numerous examples of where to add appoggiaturas to a recitative. See also Quantz: Versuch, XVII.7.59, particularly on accompaniment. On the treatment of cadences in recitative, see Dieter Gutknecht, *Performance practice of recitativo secco in the first half of the 18th century*, in: *Early Music* XXXIII (3), pp. 473–493.
- 16 *Versuch über die wahre Art das Clavier zu spielen*, 2 vols. Berlin, 1753–1762; new edition by Tobias Pleblich, *Carl Philipp Emanuel Bach. The Complete Works*, vols. VII/1–3, Los Altos (California), 2011; English translation by William J. Mitchell as *Essay on the True Art of Playing Keyboard Instruments*, New York, 1949.
- 17 On this point see David Schulenberg, 'Toward the most elegant taste': *developments in keyboard accompaniment from J. S. to C. P. E. Bach*, in *The Keyboard in Baroque Europe: Keyboard Studies of the 17th and 18th Centuries*, ed. by Christopher Hogwood, Cambridge, 2003, pp. 157–168.

Vorwort

Dieses Heft, das anlässlich des 300. Geburtstags des Königs erscheint, enthält die Erstausgaben von vier Sonaten für Flöte und Basso continuo, komponiert von Friedrich II. dem Großen (1712–1786), König von Preußen von 1740 bis 1786.¹ Die Sonaten sind im thematischen Katalog von Philipp Spitta unter den Nummern 21, 40, 76 und 83 aufgeführt.²

Bereits als Knabe erhielt Friedrich Cembalo-Unterricht vom Berliner Domorganisten und Musiker der Königlichen Hofkapelle Gottlieb Hayne. Mit sechzehn wandte er sich dem Studium der Traversflöte zu, die sich, aus Frankreich kommend, in Deutschland zunehmender Beliebtheit erfreute. Friedrich besaß eine ausgeprägte musikalische Phantasie und eignete sich mit der Zeit ansehnliche kompositorische Fähigkeiten an. Als Zwanzigjähriger machte er seine ersten Kompositionsversuche und im Jahr 1733 hatte er bereits erste Solosonaten für Flöte und Basso continuo geschrieben. Zwischen dieser Zeit und dem Ausbruch des Siebenjährigen Krieges (1756–1763), auch als Dritter Schlesischer Krieg bekannt, komponierte er insgesamt 121 Sonaten. Zwar setzte er die Komposition von Flötensonaten nach dem Krieg nicht wieder fort, doch gab er bei seinem Kammermusiker, Hofkomponisten und Flötenlehrer Johann Joachim Quantz (1697–1773) weiterhin Werke in Auftrag. Diese, wie auch seine eigenen Sonaten, spielte Friedrich bei seinen täglichen Kammerkonzerten, in denen auch Vokalmusik und Concerti aufgeführt wurden.

Aus Friedrichs Briefwechsel, in dem seine jeweilige Kompositionstätigkeit oft zur Sprache kommt, geht hervor, dass etwa ein Drittel seiner Flötensonaten in Ruppin und Rheinsberg vor 1740 entstanden sind, also zu einer Zeit, als er noch Kronprinz war.³ In den Briefen an seine Schwester Wilhelmine (1709–1758), Markgräfin von Bayreuth, schreibt Friedrich mit Begeisterung, Bescheidenheit und sogar Humor über seine Werke. Seine Kompositionstätigkeit war zeitweilig recht intensiv, wie man den Briefen der 1730er Jahre entnehmen kann, in denen man immer wieder auf den Satz „Ich stecke bis zu den Ohren im Komponieren“ stößt. Wilhelmine vertraute er an, er habe in seinen ersten Werken manchmal fremde Hilfe erhalten, vor allem bei den Bassstimmen, die jedoch, ebenso wie seine Modulationen, im Laufe der Zeit zunehmend eleganter und ausgefeilter wurden. Hilfe beim Komponieren erhielt er anfangs von dem Hofmusiker

Carl Heinrich Graun und später von Johann Joachim Quantz sowie Johann Friedrich Agricola. Obwohl sich in den Reinschriften seiner frühen Sonaten noch gewisse unbeholfene Stellen und gelegentliche Fehler finden – wie etwa die eine oder andere Quintparallele oder schwerfällige Modulation sowie das gelegentliche Fehlen von Vorzeichen –, dürften die Korrekturen, die Friedrichs Lehrer vornahmen, eher sporadisch und nicht sehr umfangreich gewesen sein.

Da der König diese Werke für den eigenen Gebrauch schuf, hätte er das, was er nicht explizit notiert hatte, wie etwa Vor- und Auflösungszeichen in der Flötenstimme bei modulatorischen Passagen, während des Vortrags sinngemäß ausführen können. Doch ab und zu ließ Friedrich von Berufskopisten Abschriften seiner Flötensonaten anfertigen, die er nach Bayreuth schickte, zur Ergötzung von Wilhelmines Mann, dem Markgrafen Friedrich III. von Brandenburg-Bayreuth, einem begeisterten Amateurflötisten von bescheidenem Können, der bei Michel Blavet Unterricht genommen hatte. Diese Abschriften sind verloren gegangen.⁴ Kurz nach Ende des Siebenjährigen Krieges hat Friedrich, wie es scheint, seine Flötensonaten leicht überarbeitet. Ein vollständiger Satz Abschriften, die um 1765 für den Neuen Palast in Potsdam angefertigt wurden, enthält häufige Zusätze und Verbesserungen bei den Bezifferungen der Bassocontinuo-Stimme sowie andere kleine Korrekturen, die sich nicht in früheren Abschriften finden.

Die Flötensonaten

Die Musiksammlung von Friedrich II. wird in der Berliner Staatsbibliothek verwahrt. Zu Friedrichs Lebzeiten erfassten höfische Kopisten systematisch das Flötenrepertoire des Königs in thematischen Katalogen. Außerdem wurde jeweils eine komplette Abschrift der Werke für jede der königlichen Residenzen angefertigt.⁵ Abschriften von Friedrichs Werken für das Potsdamer Stadtschloss (mit „pour Potsdam“ bezeichnet) und das Neue Palais („pour le nouveau Palais“) sind erhalten geblieben, während diejenigen für Sanssouci verlorengegangen sind. Zu den enormen Kriegsverlusten der Staatsbibliothek zählten die meisten der noch vorhandenen Originalpartituren und andere Manuskripte des Königs, vier handschriftliche Bände mit *Solfeggi* für die Flöte sowie die offiziellen Hofabschriften von 29

Critical Report

In the critical report rests, small notes (appoggiaturas), and both notes of a tie are counted as notes in the list of variants. Dotted slurs and items in the edition that are placed within brackets are editorial additions. Readings taken from a secondary source are reported in the list of variants. Appoggiaturas have been tacitly slurred to the main note whenever a slur is absent in the source.

Abbreviations:

- fl: flute
 bs: bass
 Sp.: Philipp Spitta, *Friedrichs des Grossen Musikalische Werke*, thematic catalog, Leipzig, 1889
 QV: Horst Augsbach, *Thematisch-systematisches Werkverzeichnis (QV)*. Johann Joachim Quantz, Stuttgart, 1997

General Commentary

The edition modernizes the use of accidentals and eliminates occasional inconsistencies in the beaming of small note values. All corrections and substantive departures from the sources are enumerated in the textual commentary.

Comparison of the sources shows that the king must have revised his composing scores sometime before the final set of copies was created for the "nouveau Palais" (New Palace) ca. 1765. The latter copies, designated as the principal sources (A) in the lists of variants below, contain numerous small emendations and corrections not found in the earlier copies produced for use in the Potsdam City Palace; they also provide more abundant basso continuo figures. Secondary sources for these sonatas (designated as B and C below) have also been consulted. Court copies produced for use by the king consist of two virtually identical scores, one each for the flute and for the basso continuo.

Frederick did not always bother to notate necessary accidentals; missing accidentals are reported in the list of variants. Frederick was also not consistent about providing basso continuo figures in his compositions, and many movements contain no figures at all. The present edition supplies missing figures only in movements where figures are already present and only where they are clearly needed.

Sonata in A minor, Sp. 21

Sources

- A** *KHM 1364*. 2 scores in upright format, verbal matter in the hand of Johann Gottlob Freudenberg (1712–1777; QV's B2), music notation in the hand of an anonymous scribe (QV's B9),¹ copied ca. 1765. Title wrapper: *pour le nouveau Palais, / N^o: 126. | Recitativo [incipit] | Sonata | per il / Flauto Traverso Solo, | e Basso. di Federico*.
- B** *SA 4071*. Score in upright format, in the hand of Schöning, copied ca. 1780 (RISM's *SA Anon.* 584).² Title wrapper: *Solo per il Flauto Traverso di Federico*.
- C** *KHM 1363*. 2 upright scores, in the hand of Wutta's (née Blechschmidt's) Theile I (QV's scribe B3),³ copied between 1747 and 1755. Title wrapper (in the hand of Freudenberg): *Pour Potsdam, / N^o: 126. | Recit. [incipit] | Sonata, | per il / Flauto Traverso Solo, | e / Basso. | di Federico*.

Evaluation of Sources

A and C were copied by professional court copyists working for King Frederick. Freudenberg served as violinist in the Prussian court orchestra (*Hofkapelle*). In addition to producing and updating the king's thematic music catalogs, he copied, with the help of assistants, the majority of manuscripts of flute music in the king's collection. Freudenberg provided the title wrappers and some of the verbal matter in the scores A and C, but his assistants completed the music notation.

B, the most recent copy of the work, was prepared by Schöning (first name unknown), King Frederick's chamber hussar (*Kammerhusar*) and last valet (*Kammerdiener*). It lacks the typical court catalog number on its wrapper and was most likely made for Schöning's personal use. This copy bears the stamp of the *salonnière* Sarah Levy (1761–1854); it later entered the collection of the Sing-Akademie zu Berlin.

The three sources are independent, possibly copied from a single lost autograph. Only the first movement contains basso continuo figures. Apparent errors in the figuring of the sources may reflect confusion caused by Frederick's original, which must have been illegibly or incompletely figured. In mm. 56–57, sources A and B transpose three notes up an octave, a compositional revision that eliminates the clumsy repetition of the note *d* in source C.

Variant Readings

m.	part	note	remark
1. Recitativo			
2	bs	1	A, B, C: 6 on downbeat
5	bs	1	A, B, C: 7 6 on downbeat
11	bs	2	A, B: \flat ; C: no figures in this measure
		5	A: \flat by another hand; B: 6
		6	B: \flat displaced from note 5
13	bs	1	A, B, C: 6
		4	C: 6\sharp
14	bs	5	A: 6\flat , not \flat
15	bs	4	A, B, C: 6
		5	A, B, C: 4
		6	B: \flat
16	bs	5	A: 6 ; B: 7 ; C: 6 7 (6 is probably a misreading of \flat in the original)
	bs	7, 8	B: 6 and 5 displaced to notes 6 and 7
18	fl	1	B, C: no "Rec."
	bs	1	A: 6 (one score only); A (one score only), B: no figure; C: 6 7 (6 is probably a misreading of \flat)
		1	C: <i>f\sharp</i>
21	bs	2	A (one score only), C: no figure
22	bs	1	C (one score only): no figure
23–24	bs	2	C: no tie (<i>e</i>)
28	bs	1	A, B, C: both figures on beat 1
30	bs	3	C (one score only): no figure
2. Allegro non molto			
1	fl	1	C: <i>g¹</i> , not <i>a²</i>
2	fl	2–3	C: slur
4		2–3	A: slur missing

10, 11	fl	3	A (one score only), B, C: small 8th, not quarter
11	fl	3-4	A, C: no slur
13	fl	3	B, C: small 8th, not quarter
18	fl	4-5	B: tie
21	fl	5	A, B: no appoggiatura before <i>tr</i> ; edition follows C; C: 8th, not quarter
23	fl	4	B: small 8th, not quarter
26	fl	1	B, C: small 8th <i>b¹</i> , not quarter; C: no small <i>b¹</i> appoggiatura
30	fl	2	B, C: small 8th, not quarter
35	fl	4-5, 6-7	C: slurs
39, 44	fl	3	B, C: small 8th, not quarter
56	bs	4	C: <i>d</i> , not <i>d¹</i>
57	bs	1-2	C: <i>c^{#1}-d</i> , not <i>c^{#1}-d¹</i>
60	fl, bs		B: Three superfluous measures follow, comprising the bass line of mm. 58-60 and the flute part of mm. 61-63
61	fl	1	B, C: small 8th, not quarter
85	fl	5	A, B: no appoggiatura (small <i>c²</i>) before half note
		6	A, B, C: no <i>tr</i> , edition follows analogous m. 21
87	fl	4	B, C: small 8th, not quarter
		5	A, B, C: no <i>tr</i> , edition follows analogous m. 23
90	fl	1	B: small 8th, not quarter
3. Allegro assai			
16	fl	4	A, B: <i>g²</i> , not <i>g</i>
27	fl	4	B: <i>a¹</i> , not <i>c²</i>
28	bs	3	B: <i>f</i> , not <i>a</i>
77	fl	4, 8	B: <i>c²</i> , not <i>e²</i>
85	fl	1	A (one score only): <i>g¹</i> , not <i>e¹</i>
96	fl	4	A, B, C: <i>c²</i> , not <i>a¹</i>

Sonata in C major, Sp. 40

Sources

A *KHM 1402*. 2 scores, verbal matter in the hand of Freudenberg, music notation in the hand of Johann Adolph Patzig (1736-1816). Title wrapper in the hand of QV's B1⁴: *pour le nouveau Palais, / N^o: 146. | Grave et Sostenuto. [incipit] | Sonata, / per il / Flauto Traverso Solo, / e / Basso. / di Federico.*

B *KHM 1401*. 2 scores in upright format, in the hand of Wutta's Theile I (QV's B3). Title wrapper in the hand of QV's B1: *pour Potsdam / N^o: 146. | Grave et Sostenuto. [incipit] | Solo, / per il / Flauto Traverso, / e / Basso. / di Federico.*

Evaluation of Sources

Freudenberg provided the verbal matter of A, but the music notation was completed by Patzig, an amateur musician in Berlin who helped copy music for the New Palace.⁵ The title wrappers to both A and B were prepared by an anonymous court copyist who produced numerous other title wrappers for the king's flute music.

Commentary

The first movement is figured throughout; the second has only sporadic figures. Occasionally one of the scores comprising

source A omits a figure; when this occurs, the edition follows the more complete score. In movement 1, source A notates many small ornamental notes as sixteenths, whereas source B renders all small appoggiaturas as eighths.

Variant Readings

m.	part	note	remark
1. Grave et Sostenuto			
2	bs	5	B: $\frac{4}{2}$
3	fl	4	A (one score only): 8th, not 16th
6	bs	1	A (one score only): no figure
		5	B: 3
7	bs	4	A (one score only), B: no figure #
8	bs	5	A (one score only), no figure
9	fl	15	B: no <i>e²</i> 8th (quarter rest on beat four)
	bs	5	B: no figure
10	fl	1	A, B: staccato dot also on note 1
	bs	3	B: 6b
11	fl	1, 6	A (one score only), B: staccato dot also on note 1; B: staccato dot also on note 6
	bs	5	B: 7 on note 6
12	bs	4	A (one score only), B: no figure
13	fl	9	A: 16th, not 8th
16	fl	10	A (one score only): 8th, not 16th
	bs	1	B: b3
17	bs	1, 3, 4	B: #3; (one score only) no figure; no figure
		8	A (one score only): 6
	fl	15	A: 8th, not 16th
	fl	21	A (one score only): 16th, not 8th
18	fl	7	A (one score only): 16th, not 8th
20		20	A: no appoggiatura (<i>d²</i> , 16th) before <i>c²</i>
	bs	5	B: no figure
22	bs	4	A (one score only), B: no figure
	bs	7	B: 7
	fl	8	B: no tie (<i>c²</i>)
2. Allegro			
"Allegro" in B only			
2	fl	3	A: no <i>tr</i>
4, 5	fl		B: ties displaced as two-note slurs on notes 1-2, 3-4, 5-6, 7-8; in m. 5 (one score only)
7	fl		Notation of dotted quarter followed by three 16ths is shorthand for quarter tied to 16th plus three additional 16ths (cf. m. 6). See Preface.
17	fl	5-7	B: rhythm is 16th-16th-8th
19	fl	1-4	A, B: no staccato dots
21	fl	4-5	B (one score only): no strokes
24	bs	4	B: 3, not #
26	bs	1	A, B: 6
28	fl	7-9	A (one score only): slur
29	fl	3-4	A (one score only): no slur
39	bs	5-6	A (one score only): $\frac{6}{4}$ omitted; # misplaced to note 5
		6	A (one score only), B: no figure
40	bs	6	A (one score only), B: 3
41	bs	8	B: 6 displaced to note 7
42	bs	7-8	B: 6 on note 7; no figure on note 8
47	fl	2	B: no <i>tr</i>

51, 52	fl		B: m. 51, ties displaced as two-note slurs on notes 1–2, 3–4, 5–6, 7–8; ditto in m. 52 (one score only).
54	fl	7, 15	A, B: g^1 , not a^1
56	bs	2	B: 3#
		8	A, B: g , not e
58	bs	6	B: 3
59	fl	1	B: c^2 , not b^1
64	fl	5–8	A: no staccato dots; edition follows B .
3. Presto			
11	bs	1	B: 3
45	bs	1	A, B: b , not e (cf. m. 3)
66, 72	bs	2	A (one score only), B: no #
71	bs	3	B: no #
81, 83	bs	5	B: no b
98	fl	1–3	A, B: $c^3-b^2-a^2$, not $b^2-a^2-g^2$

Sonata in B flat major, Sp. 76

Sources

- A** *KHM 1474*, 2 scores in upright format, verbal matter in the hand of Freudenberg, music notation in the hand of an anonymous Berlin scribe (Kast's Anon. 402^b; Blechschmidt's JSB II⁷), ca. 1765. Title wrapper (Freudenberg): *pour le nouveau Palais, / N^o. 182. | Largo [incipit] | Sonata, / per il / Flauto Traverso Solo, / e / Basso. / di Federico.*
- B** *KHM 1473*, 2 scores in upright format, before 1756, in the hand of Wutta's Theile I (QV's B3). Title wrapper in the hand of Franz Caspari Benda⁸, after ca. 1763: *Pour Potsdam / N^o 182 | Largo [incipit] | Solo / Per il / Flauto Traverso / et / Basso / di Federico.*

Evaluation of Sources

Freudenberg copied the verbal matter in **A**, but the music notation was copied by an anonymous assistant who also copied numerous works by J. S. Bach, Homilius, Quantz and other composers. Later, Franz Caspari Benda, a violist at court, made a new title wrapper for **B** to replace an earlier one. In the second movement, the two sources differ on the dynamics of mm. 39–40. **B** gives a plausible reading, reported below, that possibly represents an earlier version. Here and elsewhere, however, the edition follows **A**.

Commentary

The first movement is figured throughout; the second has only sporadic figures. In movement 1, m. 8, the first two beats of source **B** read dotted quarter–8th, whereas in the principal source (**A**) the 8th is replaced by a 16th, without further alteration of the notation. The edition follows source **A** but adds a second dot the first note in editorial brackets.

Variant readings

m.	part	note	remark
1. Largo			
1	bs	4	A (one score only): $\frac{6}{5}$ (not $\frac{6b}{5b}$)
8	fl	2–3	B: dotted quarter followed by 8th (not by 16th)
25	fl	4	A (one score only), B: f , not g
44	fl	3	A (one score only); B: small 8th, not quarter

2. Allegro			
3, 4,			
49, 50	bs	3–4	A, B: $d-B$ (reading of the edition is conjecture to avoid parallel octaves with the flute)
19	fl	1	A (one score only): small 16th, not 8th (appoggiatura)
34	fl	3	B (one score only): tr
38	fl	2, 7	A , note 2: small 16th, not 8th (appoggiatura); note 7 (one score only): small 16th, not 8th (appoggiatura)
39	fl	10	B: f is placed under note 5 of m. 40, above note 6 of the bass
	bs	4	A: f on note 3, not note 4; B: no f
40	fl	2	B: no tr
3. Allegro assai			
77	fl	3	A: no tr (edition follows B)
79	fl	3	A (one score only): no tr

Sonata in B minor, Sp. 83

Sources

- A** *KHM 1488*, 2 scores in upright format, verbal matter in the hand of Freudenberg, notation in the hand of an anonymous scribe (Kast's Anon. 402; Blechschmidt's JSB II), ca. 1765. Title wrapper (Freudenberg): *pour le nouveau Palais, / N^o. 189. | Un poco largo [incipit] | Sonata, / per il / Flauto Traverso Solo, / e Basso. / di Federico.*
- B** *KHM 1487*, 2 scores in upright format, in the hand of Wutta's Theile I (QV's B3). Title wrapper (Freudenberg): *Pour Potsdam / N^o. 189. | Un poco largo [incipit] | Sonata, / per il / Flauto Traverso Solo, / e Basso. / di Federico.*

Evaluation of Sources

The title wrappers were copied by Freudenberg ca. 1765 and before 1756, respectively. As in Sp. 76, Freudenberg copied the verbal matter in **A**, but the music notation was copied by an assistant. A variant rhythm in source **B** for the triplets in movement 3, mm. 2–3, is likely an artifact from an earlier reading in the lost autograph.

Commentary

The basso part of **A** is not figured; **B** provides only the two figures in movement 1 shown in the edition. In movement 1, small note appoggiaturas that precede half notes appear inconsistently as 8ths or quarters; quarters are more frequent. Since no pattern or apparent distinction in meaning can be discerned, the edition tacitly renders them throughout as quarters. Other appoggiaturas are shown as they appear in the principal source. In movement 2, **B** often notates small appoggiaturas as 8ths instead of 16ths.

Variant readings

m.	part	note	remark
1. Un poco largo			
2	fl	1	A, B (one score only): small 8th
		2–3	A, B: $a\#^1-b^1$ (dotted half, small 8th appoggiatura), not $a\#^1-b^1$ (half, quarter);

- the copyist probably misunderstood a revision in the lost autograph
- 3 fl 6 **A** (one score only), **B** (one score only): small 8th
- 5 fl 7 **B** (one score only): small 8th
- 6 fl 8 **B**: tr
- 22 fl 5 **B**: no tie ($f\#^2$)
- 23 fl 4 **B**: small 8th
- 25 fl 1 **A**, **B**: small 8th
- 27 bs 3 **B**: ♯ on note 2, not note 3
- 28 bs 3 **A**: no figure; **B**: 5b
- 29 fl 7 **A** (one score only): no tr
2. Allegretto
- 1 fl 3, 13 **B**: small 8th, not 16th
8–10 **A**, **B**: no slur, edition follows mm. 23, 25
- 2 fl 7–9 **A**, **B**: 8th–16th–16th; edition follows m. 24, which renders the rhythm 16th–16th–8th
- bs 7 **B**: no h
- 3 fl 10 **B**: small 8th, not 16th
- 4 fl 2 **B**: small 8th, not 16th
- 7 fl 12–13 **B**: no tie (d^2)
- 8 fl 3–4 **B**: no tie (c^3)
- 10 bs 8 **A** (one score only): d ; **A** (one score only), **B**: e . Here as in m. 11, notes 7–8 ($d-e$) create parallel sevenths with $c\#^2-d^2$ in the flute; a possible alternate reading for the bs is $d-g$.
- 11 fl 6–7 **B**: no slur
- 16 fl 1 **A** (one score only), **B**: 8th
2–4 **A**, **B**: 8th–16th–16th
- 18 fl 1 **B**: no tr
5–6 **B**: no tie (b^1)
- 19 fl 1–2, 8–9 **B**: no tie ($c\#^2, d^2$)
- 23 fl 8–10 **B**: no slur
11–12,
14–15 **A** (one score only), **B**: no slurs
- 23, 25 fl 3, 13 **B**: small 8th, not 16th
- 24 fl 3–4 **B**: tie (b^2)
- 25 fl 8–10 **A** (one score only), **B**: no slur
- 26 fl 1–4 **B**: dotted 8th–32nd–32nd; tie over notes 3–4
- 34 fl 5–6, 6–7 **B**: no slur
- 35 fl 11–12,
13–14,
16–17 **A** (one score only): no slur
15 **B**: small 8th (appoggiatura), not 16th
- 37 fl 8–9 **B**: no tie (a^1)
- 44 fl 13 **A**, **B**: d^2 , not $f\#^2$; $f\#^2$ is needed to prepare the dissonance on note 17. d^2 may be a copying error

- 47 fl 5–6 **B**: no tie (g^1)
- 48 fl 9–10 **B**: no tie (b^1); (one score only): note 9 is $c\#^2$, not b^1
- 50 fl 4–5 **B**: no tie (e^2)
3. Allegro assai
- 2 fl 3–5 **B**: 8th–16th–16th
- 3 fl 1–3 **B**: 8th–16th–16th
- 5 bs 3–5 **B** (one score): slur
- 6, 7 bs 1–3 **B** (one score): slur
- 26–27 fl 2 **B**: no tie (e^3)
- 47 fl 1–3 **A**, **B** (one score only): no slur
- 48 fl 1–3, 4–6 **A**, **B**: triplet 8ths; edition follows rhythm of m. 4
- 51 bs 5 **A**, **B**: A , not $d\#$. In m. 51, the copyist mistakenly repeated the previous measure of the bs (m. 50); the reading of the edition is an editorial conjecture; another possible reading is B .

- 1 QV does not provide a handwriting sample for B9. This scribe briefly produced copies at court ca. 1765, including several copies of Quantz's works.
- 2 QV (p. 161) mistakenly equated Schoening's hand with that of Frederick himself. Schoening's hand can be securely identified by the source *Mus. ms. 18019/8* (QV 4:1), in the Staatsbibliothek zu Berlin, Preußischer Kulturbesitz, for example, where he signs his name as possessor on the title page.
- 3 Renate Wutta, *Quellen der Bach-Tradition in der Berliner Amalien-Bibliothek*, Tutzing, 1989, pp. 313–315, writing sample nos. 239–241; QV, p. 301, illus. no. 14. QV's identification of B3 as the court cellist Markus Heinrich Graul is doubtful (QV, p. XX).
- 4 QV p. 299, illus. no. 12, provides a writing sample for B1. Augsbach's identification of this copyist as the court contra bassist Johann Christoph Richter is doubtful (QV, p. XX).
- 5 Carl Friedrich Ledebur, *Tonkünstler-Lexicon Berlin's von den ältesten Zeiten bis auf die Gegenwart* (Berlin, 1861), p. 409. Patzig often copied music for wind instruments, and may have been a wind player himself.
- 6 Paul Kast, *Die Bach-Handschriften der Berliner Staatsbibliothek (= Tübinger Bach-Studien Vol. 2/3)*, Trossingen, 1958.
- 7 Eva Renate Blechschmidt, *Die Amalien-Bibliothek: Musikbibliothek der Prinzessin Anna Amalia von Preussen (1723–1787). Historische Einordnung und Katalog mit Hinweisen auf die Schreiber der Handschriften* (Berlin, 1965, pp. 98–101; writing sample nos. 24–27). Blechschmidt incorrectly identified this hand as that of J. P. Kirnberger.
- 8 Franz Caspari Benda, sometimes called Benda "the younger," was not related to the family of the Prussian court violinist Franz Benda. See Mary Oleskiewicz, *Music at the Court of Brandenburg-Prussia*, Chapter 3, in: *Music at German Courts, 1715–1760. Changing Artistic Priorities*, ed. by Samantha Owens, Barbara Reul and Janice Stockigt, Woodbridge, 2011, pp. 79–130, esp. p. 106 and notes 109–110; see also Table 4.2.