

Quantz and Other Composers:
Caprices, Fantasias, and Pieces for Beginners (*Anfangsstücke*)

The pedagogic legacy of the eighteenth-century flutist composer Johann Joachim Quantz (1697–1773) is preserved in three chief sources: his famous *Versuch einer Anweisung die Flöte traversiere zu spielen* (Essay on Playing the Flute, Berlin, 1752), and two large manuscripts now in the Danish Royal Library in Copenhagen. One of these manuscripts contains the so-called *Solfeggi*, a huge collection of excerpts from eighteenth-century flute compositions, including Quantz's, with annotations on performance. The other manuscript, which is the subject of the present edition and commentary, comprises three distinct sections containing pieces of different types: (1) pieces for solo flute that have been attributed to Quantz himself; (2) pieces for flute and unfigured bass, known as the *Anfangsstücke* (pieces for beginners), that have also been attributed to Quantz; and (3) pieces for solo flute that appear to be by several other composers. The edition places each group of pieces in a separate pdf file. An additional pdf file contains alternative scores of the *Anfangsstücke* (part 2) with a realization of the unfigured bass line.

Both manuscripts are from a group of sources in Copenhagen that belonged to the Danish amateur flutist Werner Hans Rudolph Rosenkrantz Giedde (1756–1816). Although Giedde had no known relationship to Quantz, he evidently had contacts with Quantz's circle that brought these unique documents of Quantz's teaching to him. The pieces in the first two parts of the present manuscript are *unica*, preserved nowhere else. But extracts from parts 2 and 3 appear in the *Solfeggi*, and most of the pieces in part 3 have concordances in other sources. Passages from one piece in part 1, the Presto [no. 2] also appear in the *Solfeggi*, but these seem to be from a different version of the piece, and the extracts from it in the *Solfeggi* they are followed by a passage that does not actually appear in the Presto, although using the same motivic material.

Because of the disparate character of the three sections of the manuscript, each here receives somewhat different editorial treatment. In part 1, errors and questionable readings in the source are detailed in footnotes within the edition. For parts 2 and 3, footnotes in the edition reproduce verbal annotations from the *Solfeggi*; the commentary below identifies the passages extracted in the *Solfeggi* and gives English translations of the annotations. For part 3 the commentary includes a formal textual report, identifying concordances and variant readings.

This edition is based on work by flutist and musicologist Mary Oleskiewicz. During her last years she was engaged in a larger project to study and record pieces from the substantial repertory of eighteenth-century music for unaccompanied flute. In addition to producing a recording, podcast, and articles about the unaccompanied flute partita by Bach (BWV 1013), she also left practice recordings of two pieces related to those in part 3 of the present edition. Scores of those two pieces are included in an appendix to part 3.

The 22 pieces for solo flute in part 1 were previously edited by Horst Augsbach as *J. J. Quantz: Capricen Fantasien, Stücke für Flöte ohne Baß QV 3:1–22* (Leipzig: Peters, preface dated 1981). Augsbach's catalogue numbers for those pieces were subsequently revised in his *Johann Joachim Quantz: Thematisch-systematisches Werkverzeichnis (QV)* (Stuttgart: Carus, 1997). Augsbach assigned QV numbers only to pieces in parts 1 and 2 under the assumption that these,

and only these, are compositions by Quantz. The issue of attribution is considered below, following descriptions of the sources.

Sources

- K** Copenhagen, Danish Royal Library, mu 6310.0860 = Gieddes samling I, 45. “Fantasier og Preludier. / 8. Capricier / Capricier og andre Stykker til / Øvelse for Fløyten / af / Quantz”
- S** Copenhagen, Danish Royal Library, mu 6210.2528 = Gieddes samling I, 16. “Solfeggi. / Pour la Flute Traversiere avec / l’enseignement. / par / Monsieur Quantz.”
- B** *Sonate de Mr. Braun a flute traversiere et basse suivie de differentes pieces sans basse . . .* (Paris: Braun, Boivin, and Le Clerc, 1740)
- R** *Premier recueil de pièces petits airs brunettes menuets &c. avec des doubles et variations, accomodé pour les flutes travers: violons, pardessus de viole &c. Par M. Blavet . . .* (Paris: Blavet, Boivin, and Le Clerc, 1744)
- R3** *III^e. recueil de pièces . . .* (Paris: Blavet, Bayard, and Le Clerc, ca. 1751)
- M** *I^{er}. Recueil de pieces francoises et italiennes, petits airs, brunettes, menuets &c. Avec des doubles, et variations, accomodés pour deux flutes traversieres, violons, pardessus de viole &c. par M^R. Mahaut.* (Paris: Le Clerc, Bayard, and [illegible], n.d. [after 1751?])
- T** *I^{er}. 2^e. et 3^e. Recueils de pieces francoises et italiennes . . .* (Paris: Taillart, n.d.)
- D** Dresden, Landesbibliothek, Mus. ms. 4155-O-1 (in the hand of Johann Pisendel)
- W** Dresden, Landesbibliothek, Mus. ms. 2841-V-1,1 (lute suite by Silvius Leopold Weiss, autograph)

K is the three-part manuscript on which this edition is based. It has been examined in the digital copy published on imslp.org. Augsbach, in his edition, described it as comprising sixty unnumbered pages; there are no original titles or attributions (the title given above is from a label attached to the front cover, which bears Giedde’s signature). The copyist, designated by Augsbach as “Berlin 6,” is assuredly not Johann Gottfried Siebe (ca. 1718–1776), as Augsbach believed (*Nachwort* to his edition), but probably a later copyist.

Although the entire manuscript is very neatly written, the copies are far from perfect, frequently omitting essential accidentals and therefore raising suspicions that other signs, including dynamic markings and staccato strokes, have also been omitted. Where concordances exist, as for the pieces in the third section, the texts in the present manuscript appear to represent a lightly edited or revised version, presumably that which was handed down by Quantz or his students. But slurs, which are often unique to **K**, are frequently drawn imprecisely and inconsistently, with parallel passages often showing different slurs or none.

A few pieces, notably the first of the eight numbered Capricci in part 1 [no. 16], are clearly corrupt. If Quantz was indeed the composer of these eight pieces (see below), he must have left them in unfinished composing drafts. These probably were not meant to be copied as is, or were copied without his authorization (perhaps after his death from his disorganized papers). Other pieces, particularly in the third section of the manuscript, contain passages that also seem to contain wrong notes or at least inconsequential progressions. But the edition refrains from offering any but the most essential emendations. Editorial accidentals appear above the staff; editorial dynamics and staccato signs are bracketed; and editorial slurs are dotted.

An inventory of **K** follows; page numbers are those of the pdf file containing the scan. The links shown in the last column are to synthesized audio files based on the scores in part 2, with realizations of the bass. Click on the part headings for links to the editions.

p.	QV	title [comment]	key	link to audio file
<u>[Part 1. Solo flute pieces usually attributed to Quantz]</u>				
4	3:1.5	[1] Fantasia per il Flauto Traverso senza Basso	D	
4	3:1.23	[2] Presto [excerpts in <i>Solfeggi</i> , pp. 23, 65]	b	
6	3:1.9	[3] Fantasia	e	
6	1:177.8	[4] Minuetto [with bass, edited with the <i>Anfangsstücke</i>]	e	link
7	3:1.6	[5] Capricio	D	
8	3:1.1	[6] Fantasia: Presto	C	
9	3:1.24	[7] Fantasia	b	
10	3:1.4	[8] Capricio	D	
11	3:1.2	[9] Fantasie	C	
12	3:1.3	[10] alla Francese: Vivace	D	
13	3:1.11	[11] Fantasia	e	
14	3:1.13	[12] Capricio	G	
15	3:1.18	[13] Presto	G	
16	3:1.20	[14] Minuetto	Bb	
16	3:1.7	[15] Praeludium	D	
18	3:1.8	[16] Capricio I	d	
19	3:1.10	[17] Capricie II	e	
20	3:1.12	[18] Capricie III	F	
21	3:1.15	[19] Capricie IV	G	
22	3:1.17	[20] Capricie V	G	
24	3:1.14	[21] Capricie VI	G	
26	3:1.19	[22] Capricie VII	a	
27	3:1.21	[23] Capricie VIII	Bb	
<u>[Part 2. <i>Anfangsstücke</i> attributed to Quantz]</u>				
<u>[with editorial bass realization]</u>				
28	1:178,2	[24] [no. 1]	G	link
28	1:177.1	[25] [no. 2]	C	link
29	1:177.4	[26] [no. 3]	d	link
30	1:177.9	[27] [no. 4]	e	link
31	1:177.7	[28] [no. 5] Alla breve [in <i>stile antico</i>]	Eb	link
32	1:177.10	[29] [no. 6]	F	link
32	1:178.5	[30] [no. 7]	g	link
34	1:178.8	[31] [no. 8]	Bb	link
35	1:177.2	[32] [no. 9]	c	link
36	1:177.3	[33] [no. 10]	D	link
37	1:178.6	[34] [no. 11]	A	link
		[the same piece a half step lower]	Ab	link
38	1:178.7	[35] [no. 12]	a	link

39	1:178.3	[36] [no. 13]	G	link
		[the same in dotted rhythm]		link
		[the same in Lombardic rhythm]		link
40	1:178.4	[37] [no. 14]	g	link
41	1:177.6	[38] [no. 15] Minuetto	Eb	link
42	1:178.9	[39] [no. 16]	b	link
		[the same piece a half step lower]	bb	link
43	1:178.1	[40] [no. 17]	f	link
		[the same piece a half step higher]	f#	link
44	1:177.5	[41] [no. 18]	E	link
		[the same piece a half step lower]	Eb	link
<u>Part 3. Solo flute pieces possibly by Blockwitz and others</u>				
46		[42] Courente	e	
48		[43] Sarabande	G	
s				
50		[45] Allemande	e	
51		[46] Giga	e	
52		[47] Giga	e	
52		[48] Minuetto	e	
53		[49] Allegro	b	
53		[50] Allegro	b	
54	3:1 Anh.2	[51] Adagio	b	
54		[52] Giga	b	
55		[53] Allegro	D	
56		[54] Allegro	e	
56		[55] Presto	e	
57		[56] Minuetto	D	
57		[57] Giga	G	
58		[58] Minuetto	e	
60		[59] Giga	c	
61	3:1 Anh.1	[60] Allegretto	G	

With the exception of **S** (the *Solfeggi*), the other sources listed above contain only concordances for part 3. **S**, like **K**, is part of the Giedde collection and bears a similar label and signature on its cover, but it also includes an original title page with attribution to Quantz. What appears to be a price in the lower left corner suggests that this was a copy purchased from a publisher (see below). Handwriting samples collected by Oleskiewicz show that the unidentified copyist was definitely not Quantz's pupil Augustin Neuff (d. 1792). Yet the inclusion of numerous extracts from works by Quantz, Telemann, "Graun," and other composers active before the middle of the eighteenth century, as well as numerous annotations prescribing the type of flute tonguing (articulation) described by Quantz in his *Versuch*, strongly imply that **S** was compiled during Quantz's lifetime and that it does preserve elements of his teaching, despite the fact that the handwriting appears to date from relatively late in the century.

The two other manuscript sources **D** and **W** preserve a single concordance [no. 42] alongside other pieces or movements. **D** consists of three otherwise unrelated instrumental pieces from the

so-called *Schranck II*, the manuscript collection of Johann Pisendel, Quantz's teacher and colleague at Dresden during the 1720s through the early 1740s. **W** is a part-autograph lute tablature containing eight sonatas or suites by Quantz's Dresden colleague Sylvius Leopold Weiss (1686–1750); the D-minor suite (Sonata no. 35) on pp. 41ff. is described in RISM <<https://opac.rism.info/id/rismid/rism211011560>> as possibly the latest known autograph manuscript by the composer.

The remaining sources are all French printed anthologies each consisting primarily of pieces for two flutes or for flute and continuo, with small numbers of pieces for solo flute as well. The title of each volume makes it clear that most of the contents are arrangements of popular songs and other pieces. Most are without attribution and must have been derived from various sources. Of those named on the title pages or within, Michel Blavet (1700–1768), whom Quantz reported befriending during his Paris visit of 1726, was an important and prolific composer and arranger of flute pieces; so too were his pupil Pierre-Evrard Taillart (dates unknown) and the Flemish flutist Antoine Mahaut (1719–ca. 1785), who reportedly knew Quantz's Dresden colleague Pierre-Gabriel Buffardin. Quantz also mentioned "the brothers Braun," that is, Jean-Daniel (ca. 1703–ca. 1740) and Jean "le Cadet," one of them presumably the compiler of **B**. Quantz found both inferior to Blavet, but hardly anything more is known about either of them. Any of these musicians might have obtained music from Quantz or from other mutual acquaintances.

Attribution

As noted above, Augsbach attributed the pieces in parts 1 and 2 to Quantz. Part 2 has the strongest claim to containing compositions by Quantz, but the evidence for this is tenuous: the "blanket" attribution to Quantz on the title page of **S**, as well as the heading within the manuscript designating one or more of the excerpts on p. 32 (modern edition: 41) as "Quantzsche Anfangstücke [*sic*]." In addition, the style of these pieces is consistent with that of Quantz's mature sonatas for flute and continuo, which include comparable examples of melodic figuration, quasi-fugal imitation, and rounded binary and sonata-allegro forms.

Augsbach found references in eighteenth-century publishers' catalogues to what seem to have been three separate manuscripts for sale containing, respectively, 42 "pieces", by Quantz, 8 "caprices," and 15 "fantasias and preludes" ("Nachwort" to his edition, citing listings by Johann Christoph Westphal and Johann Traeg). Augsbach apparently assumed that the 8 "caprices" are the eight numbered pieces in part 1 [nos. 16–23]. But he seems not to have noticed that there are 15 other pieces in part 1, possibly the 15 "fantasias and preludes." Nor does he mention that parts 1 and 3 contain a total of 42 pieces. In short, the three collections offered for sale might have comprised part 1 and part 3 of **K**, plus a copy of parts 1 and 3 together; if so, no pieces are necessarily lost.

Even if so, however, it would be hazardous to trust the publishers' catalogues as correctly identifying Quantz as composer of all 42 pieces. Nor, as Augsbach admitted, can one assume that **K** indeed contains the same pieces offered for sale by those publishers. The pieces in part 1 do not closely resemble any compositions that are preserved with attributions to Quantz. Some notational features are atypical of his works: the use of the trill sign rather than the abbreviation "tr" in a few pieces, and the writing in octaves in nos. 8 and 15. Particularly suspicious are the

eight numbered caprices at the end of part 1. Their ordering by tonality is reminiscent of the similar ordering of Quantz's later sonatas and concertos in the royal manuscript collections at Berlin. Yet they seem somewhat later, more Classical, in style (especially the last), and the first of these *capricci* has a particularly problematical or corrupt text,

In addition, the use of high notes extending above e₃ to a₃ is unknown in works with firm attributions to Quantz, although Oleskiewicz observed that these pitches are included in a fingering chart for the flute in the hand of King Frederick II "the Great," Quantz's pupil and employer. A letter of the king dated Oct. 6, 1745, directs the king's assistant Fredersdorf to order from Quantz "two new flutes, but really extraordinary ones, one with strong tone and one that blows easily and has a sweet high register" (*Briefe Friedrichs des Grossen an seinen vormaligen Kammerdiener Fredersdorf*, ed. Johannes Richter, Berlin: Grunewald, 1926, p. 56). The latter might have been the sort of flute on which Quantz expected these pieces to be played.

Still, it is possible that in these pieces Quantz, not restrained by having to write for the tastes and capabilities of the king—for whom he composed the majority of his sonatas and concertos—departed from the stylistic norms of his other works, producing etudes or exercises that explored higher notes and more technically challenging types of figuration. Still, if by Quantz, they could have been pieces that the composer left unpolished or unfinished, reserved for his own use or that of a few trusted, advanced pupils. A copyist coming across these things, perhaps after Quantz's death, might have misunderstood notation that was less clear than that of the manuscript copies prepared for the king or for public dissemination. Yet there is no way of knowing whether **K** was copied directly from the composer's material, which could have mingled pieces actually by Quantz with others; his teacher Pisendel certainly left numerous anonymous copies of compositions, only some of which were his own. For this reason the attributions of the eight numbered caprices are accompanied by question marks in the edition.

For pieces in part 3, Augsbach identified only one concordance with an attribution, but Barthold Kuijken subsequently found additional concordances in the French anthologies **B**, **R**, **R3**, **M**, and **T**. ("Weiss – Quantz/Blockwitz/Braun – Blavet – Taillart . . . und J. S. Bach? Kreuz- und Querverbindungen im Repertoire für Flöte solo des 18. Jahrhunderts, Teil I," *Tibia* 1/2006: 9–22). The editors or compilers of these anthologies did not claim authorship of the contents except where this is made explicit either on the title page or in the headings of individual pieces. Thus the one concordance in **R**, the minuet "L'inconnu," is unattributed, unlike other pieces in the volume that are specifically "de Mr. Blavet."

On the other hand, extracts from some of these pieces in **S** fall on pages that also contain extracts from the *Anfangsstücke*; three excerpts are accompanied by rubrics that refer to Johann Martin Blockwitz (1687–1742), another colleague of Quantz in the Dresden *Capelle*. Two of these rubrics are for the same allemande [no. 45], but only one is clearly an attribution. The other two rubrics include the word *vide*, "see," also used for the "Quantzsche Anfangstücke." This suggests that *Blockwitz* might have been shorthand for a collection of pieces compiled but not necessarily composed by that musician. Yet no complete copies of any of these pieces are attributed to Blockwitz, and Augsbach considered these pieces to have been "probably" (*vermutlich*) collected by Blockwitz from among his own works and those of Braun. Kuijken similarly concluded that Blockwitz might have been only copyist or arranger of pieces that had another origin.

Oleskiewicz, however, found that stylistic and technical parallels with other compositions assuredly by Blockwitz, notably the *Sechtzig Arien* (Freiberg, ca. 1720), made him a plausible author of many of these pieces .

Certainly the pieces in part 3 of **K** could have been part of a repertory of music for unaccompanied flute in use at Dresden before Quantz's departure for Berlin by 1742. The extracts from these pieces in **S** fall together with excerpts from part 2 on just a few pages of that vast compendium, suggesting that these pieces were part of a pedagogic tradition followed by Quantz and other wind players at Dresden. Yet some of the same pieces also circulated in France, where the tradition of unaccompanied vocal as well as instrumental *airs* went back to the seventeenth century. The extreme virtuosity demanded by the pieces in part 1, however, is foreign to the French tradition.

Commentary for part 2

The two staves in this section of **K** are unlabeled. Extracts in **S** consist of the upper part (flute) only. The edition is in two parts, one with and one without an editorial realization of the unfigured bass. The edition includes the minuet for flute and bass from part 1 [no. 4] at the end, although this piece cannot be considered one of the *Anfangsstücke*.

References below to "mod. edn." are to the edition by Winfried Michel and Hermien Teske (Winterthur: Amadeus, 1978).

[24] [*Anfangsstück* no. 1 in G, QV 1:178.2]

Extracts in **S**, p. 32 (mod. edn.: 41): mm. 1–5, 10–13, and 31 (transposed to A major), heading: "vide die Quantzsche. Anfangsstücke."; p. 50 (mod. edn.: 68): mm. 1–9, heading: "Vide die Anfangsstücke." Following the three extracts, respectively, are the annotations given in the score and translated below.

The tempo mark is from **S**, p. 32 ("All^o.").

Annotations from **S**:

p. 32 (for mm. 1–5): "[play] the equal notes [the dotted quarters] heavily and with quite a strong tongue stroke"; (for mm. 10–13): "[note] 1 strongly accented and somewhat separated; [notes] 2 and 3 somewhat milder"; (for m. 31): "[be sure] that the trill does not come early [before the downbeat]"

p. 50 (beneath mm. 2–9, probably referring to the eighths in mm. 6–9): "increasingly more accented according to the size of the intervals"

[25] [*Anfangsstück* no. 2 in C, QV 1:177.1]

(nothing to report)

[26] [*Anfangsstück* no. 3 in D minor, QV 1:177.4]

K, m. 23, flute, note 1: g2, not f2, marked “x” (pencil?)

Extract in **S**, p. 32 (mod. edn.: 41): m. 5 (no heading)

Annotation: “[notes] 1 and 2 [played with] strong and short attack; [note] 3 even stronger; [note] 4 milder”

[27] [*Anfangsstück* no. 4 in E minor, QV1:177.9]

Extract in **S**, p. 30 (mod. edn.: 41): mm. 18b–26a

Annotation following m. 26a: “1 and 2 not dragged, 1^o somewhat separated” (the numbers refer to the figures set above the notes)

Oleskiewicz noted: *Versuch*, 12.2.14, fig. 27 describes how to play chromatic passages in a quick tempo.

[28] [*Anfangsstück* no. 5 in E-flat, QV 1:177.7]

K, m. 5, bass, note 1: b-flat not c1
m. 14, bass: half note

[29] [*Anfangsstück* no. 6 in F, QV1:177.10]

K, m. 6, flute, note 4: d2
m. 48A, bass, note 3: no dot

Extracts in **S**, p. 50 (mod. edn.: 69): mm. 1–4, 32 (last note)–40 (note 1)

S gives the ornament in m. 3 as a turn.

Annotation in **S** beneath mm. 32–40: “the dotted note held very long, the last very short and sharply articulated”. Presumably this also applies throughout the piece.

[30] [*Anfangsstück* no. 7 in G minor, QV 1:178.5]

Extract in **S**, p. 32 (mod. edn.: 41): mm. 1–2

Annotation: “articulated moderately strongly”

[31] [*Anfangsstück* no. 8 in B-flat, QV 1:178.8]

Extracts in **S**, p. 32 (mod. edn.: 41): mm. 0–2 (first note), 67–68a

Annotations:

mm. 0–2: “the first eighth in its proper time” [i.e., play as a full eighth?]
mm. 67–68a: “each [note] in time” [not cut short or played unevenly?]

[32] [*Anfangsstück* no. 9 in C minor, QV 1:177.2]

K, m. 24, flute, note 4: staccato stroke

Extract in **S**, p. 32 (mod. edn.: 41): m. 21a (with last note eb2 not db2)

Annotation: “with even breath and distinctly”

[33] [*Anfangsstück* no. 10 in D, QV 1:177.3]

K, m. 23, flute, single slur on notes 5–7; edition follows **S** (and cf. m. 29)

m. 31, flute, notes 1–3: f#2–e2–f#2

m. 33, flute, slurs on notes 1–2, 3–4, 5–6, 7–8 (no strokes); edition reads slurs and strokes by analogy to m. 31

m. 47, bass, note 4: B, marked by “x” (pencil?)

m. 67, flute, one slur apparently on notes 6–8

Extract in **S**, p. 32 (mod. edn.: 41): mm. 23–24a

Annotation: “each [note] in time”

[34] [*Anfangsstück* no. 11 in A and A-flat, QV 1:178.6]

The full text of this piece in **K** is preceded by mm. 1–2 in A-flat. Presumably the piece was meant to be played in both keys, and the edition includes a second score in A-flat. As the flute descends to d1 in the A-major version (mm. 5, 50, and 52), the edition provides provisional readings to substitute for db1 in the version in A-flat.

K, m. 22, flute, last note: f#2; edition follows **S**

m. 24, flute, note 2 (d#2): dotted 16th

m. 58, flute, last note: b1; edition reads by analogy to m. 22

Extract in **S**, p. 32 (mod. edn.: 41): mm. 21–22

Annotation: “[notes] 1 and 2 articulated equally strongly; [notes] 4 and 5 gentler; [notes] 6, 1, and 2 articulated equally strongly, etc.”

[35] [*Anfangsstück* no. 12 in A minor, QV 178.7]

K, m. 17, flute, slurs on notes 1–3, 4–6, 7–9; edition follows **S** (see below)

m. 18, flute, slur on last three notes; edition follows **S** (see below)

m. 51, flute, note 8: g2

m. 60, flute, slur over notes 3–4 instead of tie on notes 1–2; the tie is in **S**, which lacks the slur but implies it through the single tonguing syllable “ti” for notes 5–6 (d2–c2)

The “tr” in m. 4 is from **S**, which, however, lacks staccato strokes in mm. 2–3 and instead has a slur (with the numeral “3”) over notes 1–3. Many slurs in **K** are imprecisely drawn, and staccato strokes that might clarify the intended extent of some slurs are absent after m. 9. The edition reproduces slurs from **K** as accurately as possible while following parallel passages for the readings of some ambiguous slurs. In mm. 17–18 and 59–60, where **K** shows slurs over groups of three notes, the edition follows **S**, which gives tonguings (see score) as well as a slur in mm. 59–60 that contradict the readings of **K**.

Extracts in **S**, p. 32 (mod. edn.: 41): mm. 59–60; and p. 50 (mod. edn.: 69): mm. 1–4, 57–58, 60

Annotation beneath mm. 57–58 and 60: “the dotted notes held out long, the last [the 16ths] very short”

Annotation following mm. 59–60: “the 2d B [b1] accented and every [note] in time”

[36] [*Anfangsstück* no. 13 in G, in plain and in dotted rhythm, QV 1:178.3]

The full text of this piece in **K** is followed by two copies of m. 1 (with upbeat) with varied rhythm as also indicated by the rubric in **S** (see below): (1) dotted rhythm and (2) Lombardic rhythm. It is unclear whether these alternative rhythms were also to be applied to the bass, nor whether the already dotted rhythm in mm. 4 and 13 and the initial upbeat in each section should also be altered. The edition provides alternative scores for both versions with the rhythm altered in both parts.

K, m. 16, flute, note 8: g1
m. 16, bass, note 1: e
m. 34, both, note 5: quarter (no dot)

Extract in **S**, p. 32 (mod. edn.: 41): mm. 28 (last note)–30 (no heading); m. 30 (= m. 29) is indicated by a repeat sign

Annotation following the extract: “the [note] d1 distinct and the passage varied with dotted and reverse-dotted notes”

[37] [*Anfangsstück* no. 14 in G minor, QV 1:178.4]

K, m. 44, bass: G

[38] [*Anfangsstück* no. 15, Minuetto in E-flat, QV 1:177.6]

Measures 39–52 are indicated by “Dal Segno”; there is no repeat sign at the end of m. 38, but the double bar after m. 17 appears to indicate a repeat of both sections. The edition omits the fermatas in m. 16 (which are equivalent to *Fine*). In **K** the ornaments in mm. 4, 29, 30, 32–34,

and 38 are indicated by trill signs, not “tr”. The appoggiatura in m. 33 is from **S**, which, however, lacks all ornaments in mm. 29–34.

Extracts in **S**, p. 32 (mod. edn.: 41): mm. 29–34 (heading: “Menuet.”); p. 50 (mod. edn.: 69): mm. 1–2, 15–16, 35–37a (heading: “Menuet.”)

Annotation following mm. 29–34: “round”

[39] [*Anfangsstück* no. 16, imitative piece *alla breve* in B-flat minor and B minor, QV 1:178.9]

In **K** above the top line of the score: “ex h moll” [i.e., also play in B minor]. The edition includes a score in B minor following the one in B-flat minor.

K, m. 56, bass, note 2: natural
m. 65, flute, note 2: eb2

Extracts in **S**, p. 32 (mod. edn.: 41): mm. 1–3a; p. 51 (mod. edn.: 69): mm. 23–25 (heading: “Anfangsstück.”)

Annotation following mm. 1–3: “articulated moderately strongly”

Annotation beneath m. 24: “cleanly” or “finely,” perhaps referring to pure execution of the diminished seventh d2–c3-flat. But it is also possible that the word was misplaced here, as it is repeated beneath the next system, which contains extracts from the following *Anfangsstück* (see below on no. 17). A longer remark beneath the word *reinlich* also was likely meant to apply to the following piece, although the modern edition attaches it to the present extract.

The sequence in mm. 5–8 resembles the corresponding passage in the sonata QV 1:71 (Fred no. 101) in E minor, mvt. 2 (mm. 3b–6a), which likewise begins with imitation at the octave between flute and bass.

[40] [*Anfangsstück* no. 17 in F minor and F-sharp minor, QV 1:178.1]

The full text of this piece in **K** is preceded by mm. 1–2 in F-sharp minor. Presumably the piece was meant to be played in both keys, and the edition includes a second score in F-sharp minor.

K, m. 23, flute, note 3: eb2

Extracts in **S**, p. 32 (mod. edn.: 41), m. 3b; p. 51 (mod. edn.: 70), mm. 10B–12 (beat 4: quarter rest); 16–17 (beat 4: quarter rest) (heading: “Vivace”)

Annotation following m. 3b: “unequally and in time”

Annotation between the two systems on which mm. 10B–12 and 16–17 are written: “Here it would be good to see yourself in a mirror so that you don’t make any unnecessary awkward movements.” In the modern edition, this remark is attached to the extract from the previous piece.

Annotation beneath m. 16: “cleanly” or “finely”

[41] [*Anfangsstück* no. 18 in E and E-flat, QV 1:177.5]

K, m. 31, bass, note 1: b
m. 46, flute, last note: f#2

Extract in **S**, p. 32 (mod. edn.: 41): mm. 13–26 (without m. 18B or the double bar; no heading)

In **S** an entry above m. 13 that appears to apply to this extract could not be clearly interpreted (“3te . . . finger [?]”, not in mod. edn.). The repetition of m. 13 is indicated by repeat signs and the word *bis*. The letters *a* and *b* marked above mm. 15 and 17 are referenced in the annotation that follows m. 26: “a. the appoggiatura b1 distinct [articulated?]. b. distinct [articulated?]. the remainder clear and round”

[4] [Minuet in E minor, QV 1:177.5]

(nothing to report)

Textual commentary for part 3

[42] “Courente” [in e]

Concordances:

S, p. 50 (mod. edn.: 69). Extracts: mm. 2–3, 9, and 33, beneath heading “Vide de Blokwitz” (heading is misplaced in modern edition)

P, p. 2. Untitled anonymous copy by Johann Pisendel

B, pp. 22–23. “Bizaria.” Treble clef with one-sharp key signature preceded by bass clef with two-flat signature.

W, p. 35. Silvius Leopold Weiss, “Partie” in D minor SW11, mvt. 3. Lute tablature (autograph),

Whether **K**, **W**, or another source gives the original version is unknown, nor is it clear whether the heading in **S** should be interpreted as an attribution, as opposed to identifying Blockwitz as arranger or compiler. **B** and **P** give similar texts, whereas **K** represents a distinct version as shown by the variants listed below.

B, **P**, and **S** all lack slurs, and in these sources eighth notes are consistently beamed in groups of six. **B** and **P** give the time signature as “3”; **S** has 3/4. Only **K** has “tr” markings.

<u>m(m).</u>	<u>source(s)</u>	<u>reading</u>
2–3	S	annotation: “cleanly” or perhaps “distinctly”
9–10	S	annotation: “cleanly” or perhaps “distinctly”
18	B, P	a#1–f#2–c#2–f#2–f#1–e2 (8ths) (= W)
33, 36	B, P	no appoggiaturas (W : 1st appoggiatura only)

40	P	notes 2–3: d2–e2 (transposition error; d2 has superfluous natural sign)
47	P	note 5: a1
52	K	note 5: d#2
54	B, P	no appoggiatura (W: appoggiatura precedes rather than follows note 1)
69	B, P	b1–d#2–a1–b1–g1–e2 (= W)
73	K	slur on notes 1-3 (or 1-4)
78		no source has sharp on note 4, but W has b1-natural; cf. m. 26
84	B	note 5: b1
85	P	half note

[43] “Sarabande” [in G, with four doubles]

Concordance

S, p. 50 (mod. edn.: 69). Extracts: mm. 1–2, 21–24, 73, 83–84, 105–6

The edition gives slurs as in **K**, but in view of the annotation in **S** for mm. 105–6, it is possible that there should be no slur on the last three notes in most measures.

<u>m(m).</u>	<u>source(s)</u>	<u>reading</u>
2	K	no “tr”; from S
21–22	S	annotations: “appoggiaturas” [long initial upper note of trill?]; “the quarter note drawn out and imperceptibly detached” [?]
23	S	annotation: “appoggiatura” (long initial upper note of trill?)
82	K	notes 6–8: c2–a2–g2
83–84		staccato strokes and slurs are from S
	S	annotation: “cleanly” or perhaps “distinctly”
105, 106	S	notes 5–6: no slur; annotation: “the triplets equal, all notes to sound even, and the last three not rushed”
120	K	note 5: g2

[44] “Allemande” [in e]

Concordances:

B, p. 15: “Allemanda” (treble clef with one-sharp key signature preceded by bass clef with two-flat signature, “Clef pr. le basson”)

M, p. 69: “Fantasia a flauto Solo.”

S, pp. 50–51 (mod. edn.: 69): mm. 0–1 (upbeat plus m. 1)

B and **S** give no slurs, and **B** also gives no appoggiaturas. Ornaments in **B** are in the form of crosses (+), signified below by “tr”. The “Fantasia” in **M** combines the first twelve measures of no. 45 (up to the double bar) with the remainder from no. 44. **M** also adds numerous slurs and other markings; see the score in Appendix 1 (only readings from **M** involving notes and rhythms are listed below).

<u>m(m).</u>	<u>source(s)</u>	<u>reading</u>
2–5	B	no “tr”

9	K	slur on last three notes; likewise mm. 14, 27, 28
10	S	“these [notes] not before their time [i.e., not rushed?]”
14	B	note 9: no “tr”
	K	note 10: f#2
	M	note 10 preceded by small f#2 (8th)
20	M	note 9 preceded by small f#2 (8th)
23	K, M	last note: e2
27	M	note 5 preceded by small e2–f#2 (16ths)
30	M	note 4: a1; note 5: quarter, preceded by small f#1 (no 16th e1 follows)

[45] “Allemande” [in e]

Concordances:

B, p. 18. “Allemanda.” Treble clef with one-sharp key signature preceded by bass clef with two-flat signature

M, p. 69: “Fantasia a flauto Solo.”

S, p. 32 (mod. edn.: 41): m. 6; heading, “Allemande”, beneath: “Blockwitz”; p. 51 (mod. edn.: 70): mm. 0–1 (upbeat plus m. 1, beats 1–3), 24b–25a (last half of m. 24, first note of m. 25), headed: “vide Blokwitz / Allemande.”

B gives no slurs, and **S** gives them only for m. 6 (see below), where they correspond with slurs in Mahaut’s version (despite the tonguing syllables also given in **S**; the modern edition of **S** emends the last slur in m. 6 to cover only the last two notes). Ornaments in **B** are in the form of crosses (+), signified below by “tr”. The “Fantasia” in **M** combines the first twelve measures of no. 45 (up to the double bar) with the remainder from no. 44. **M** also adds numerous slurs and other markings; see the score in Appendix 1 (only readings from **M** involving notes and rhythms are listed below).

<u>m(m).</u>	<u>source(s)</u>	<u>reading</u>
1	S	“unequal, but not dotted”
2	K	last three notes: a2–b2–a2
6	S	extra beat follows note 8: a1–d2–f#1–d2; slurs on notes 9–10, 11–12, 14–16
8	M	note 1: sharp
10, 11	M	notes 6–8: d#2–e2, f#2
11	M	note 2: quarter with “tr” (no rest follows)
18	B	no “tr”
24	S	tonguing syllables as shown
28	B	beat 3: e2–e1 (8ths)

[46] “Giga” [in e]

Concordances:

B, p. 19. “Giga.” Treble clef with one-sharp key signature preceded by bass clef with two-flat signature

M, p. 70. “Gigua.” [*sic*]

S, p. 39 (mod. edn.: 53): mm. 24 (last note)–34, heading: “Gique”; p. 51 (mod. edn.: 70): mm. 0–2, 25–28, heading: “Gique”

S lacks slurs. Slurs in K are drawn imprecisely and inconsistently; the edition follows B for slurs, although it follows K for the varied version of m. 15. A few variant readings in M resemble those in B, but M diverges from the latter by inserting the equivalent of three measures and by giving unique readings for several passages, especially the sequence in mm. 35–45. It is likely that no source gives a completely sound text, but that of M appears to be particularly poor, possibly as a result of ineffectual editing of a text close to that of B.

<u>m(m).</u>	<u>source(s)</u>	<u>reading</u>
1	B, M	note 3: no staccato stroke
1–5	M	slur on notes 5–6
1–3	K	notes 5–6: slur
4–5	K	notes 4–6: slur
5	K	notes 2–3: slur
	M	note 2: a1; note 4: g1
6	M	no small e2
8–10	K	no slurs
11	M	notes 1–3 omitted; the next four bar lines are displaced by half a measure and there is an additional measure before m. 16
11, 12	K	notes 4–5: no slur
12–14	M	slur on notes 2–3, not 1–2
13	K	no slurs
14	K	slur only on notes 4–6
	M	slur on notes 4–5
15	K	notes 1–4, 7–9: 32ds
	B	a2 (dotted quarter with +) tied to a (quarter), g2–a2–b2 (16th–32d–32d, slurred)
	M	notes 1–5: 8th, four 16ths, followed by an extra measure = m. 15 in B
17, 18	B, M	no staccato strokes
18	K	slur over notes 1–3
	B	note 6: e2
19–23	K	no slurs
21	M	note 3: d2
23	M	notes 5–6: slur
24	K	last note: a2
25	S (p. 39)	“the first marked” [i.e., the first note in each group of three accented?]
	S (p. 51)	[“sm.” = <i>stark marquiert</i> , sharply accented?]
26–34	K	no slurs
28	M	an extra measure follows: d2–f#2–c#2, d2–f#2–a2 (8ths), = m. 28 one step higher
31	M	notes 1–3 are repeated; the next four bar lines are displaced by half a measure and the equivalent of one extra measure is inserted before m. 35
33	B, M	note 3: f2 [natural]

34	M	notes 2–3: f#2–g2, followed by an extra measure: g1 (dotted quarter) tied to g1 (quarter), b2 (8th)
35–49	M	in each measure: slurs on notes 2–3, 5–6, not 1–2, 4–5
35, 36	M	notes 5–6: c3–b2
36	K	only one slur, on notes 3–4
37–49	K	no slurs
37	M	notes 5–6: b2–a2
38	M	notes 2–3: a2–b2
39	M	notes 5–6: a2–g2
40	M	notes 2–3: g2–a2
41	M	notes 5–6: g2–f#2
42	M	notes 2–3: f#2–g2
43	M	notes 5–6: f#2–e2
44	M	notes 2–3: e2–f#2

[47] Giga [in e]

Concordance:

S, p. 51 (mod. edn.: 70): mm. 0–1, heading: “Gique”

S lacks slurs.

m(m). source(s) reading

0	S	g2; “these [notes] not rushed”
9	K	last two notes: c2–b1, corrected in foreign hand (pencil?) to b1–a1
10	K	slur on notes 8–9 but probably intended for 7–9
22	K	last three notes: a1–c2–b2

[48] Minuetto [in e]

Concordances:

B, p. 21: “Minuetto.” Treble clef with one-sharp key signature preceded by bass clef with two-flat signature

T, p. 59: “Fantaisie.”

B has no staccato strokes and no ornaments (“tr”). T also lacks staccato strokes but gives the tempo as “Allegro” and the time signature as “3”.

m(m). source(s) reading

8	B	no slur
	T	slur on notes 1–3
16	T	e2 (half note) only
18	B	slur on notes 1–2
18–19, T		slur on notes 1–3
22–23		
19	K	slur on notes 2–5
	B	slur on notes 1–3

20	B, T	f#2–d2–a1–f#1–d1–d1 (8ths, notes 1–3 slurred)
22–23	B	no slurs
25–28	B	slur on notes 1–3
	T	same, mm. 25 and 27 only
27	K	slur on notes 4–5
32	K, B	no repeat sign, but the central double bar suggests repeating mm. 17–32

[49] Allegro [in b]

Concordances:

B, p. 14. “Capricio.” Treble clef with two-sharp key signature preceded by bass clef with one-flat signature
S, p. 39 (mod. edn.: 53): mm. 1–2a, 3, 5, 15, 24; heading: “All^o.”

B lacks slurs.

<u>m(m).</u>	<u>source(s)</u>	<u>reading</u>
1	S	“the first [note in each group?] accented”
3	S	note 1: a2
24	S	notes 9–16: no slurs
19, 28	B	last note: half (no rest)

[50] Allegro [in b]

Concordances:

B, p. 12. “Capricio.” Treble clef with two-sharp key signature preceded by bass clef with one-flat signature.
S, p. 51 (mod. edn.: 70): mm. 1–6, 27–30; heading: “All^o.”

B lacks ornaments (“tr”) and gives the time signature as “3”.

<u>m(m).</u>	<u>source(s)</u>	<u>reading</u>
1–6	S	beneath these measures: “more or less accented in proportion to the intervals” [i.e., stress each note in proportion to how large an interval it forms with the preceding or next one? see the dynamic markings in mm. 28–29, from S]
8	B	note 3: b1
16	B	notes 1–3: 8th–16th–16th
33	B	this measure repeated

[51] Adagio [in b]

Concordance:

B, p. 11. “Invention.” Treble clef with two-sharp key signature preceded by “Clef pr. le basson.” with one-flat signature.

B gives the time signature as “3” and uses “+” for all ornaments (signified below as “tr”).

<u>m(m).</u>	<u>source(s)</u>	<u>reading</u>
	B	tempo: Andante
2	B	beat 2: b1–d2 (dotted 8th–16th)
11	K	explicit natural on note 3 (none in B)
12	B	note 1: “tr”
13	B	last note: sharp
14	B	note 3: no sharp
14–17	B	note 1: “tr”
16	K	beat 3: no slur
19	K	last note: b2
26	B	note 2: sharp (K: explicit natural)
28	K	notes 5–6: 8th–8th

[52] Giga [in b]

Concordance:

S, p. 39 (mod. edn.: 53): mm. 4, 40–44, heading: “Giga.”; p. 51 (mod. edn.: 71): mm. 0–1, 32 (last note)–34; heading: “Gique”

<u>m(m).</u>	<u>source(s)</u>	<u>reading</u>
	S	annotation written beneath mm. 0–1 together with 32b–33a: “this eighth held out as an eighth” [perhaps this means that the initial upbeat should not be shortened]
1	S	notes 4–6: no slur
4	S	no “tr”
17	K	this measure appears to have been omitted; reading is an editorial conjecture
40	S	“the first [note in each group?] accented”

[53] Allegro [in D]

Concordance:

S, p. 39 (mod. edn.: 53): mm. 10 (beat 1), 13, 27 (beat 1), heading: “All^o”; p. 51 (mod. edn.: 71): mm. 1a, 5, heading: “All^o”

<u>m(m).</u>	<u>source(s)</u>	<u>reading</u>
1	S	beneath: “b, a held out” [presumably referring to the lower notes b1, a1]
5	K	notes 7–8: no slur (from S); the tonguing syllables from S are as shown, with the last “di” beneath c#3, followed by six dashes spaced irregularly
20	K	note 12: e2 (“c” written beneath; pencil?)
27	S	beat 1 of m. 27 (without slurs) preceded by f#1–f#2–d1–f#2 (16ths), followed by half rest; annotation beneath: “e and d held out”

[54] Allegro [allemande, in e]

Concordance:

S, p. 51 (mod. edn.: 71): mm. 0–1a, 12b–13, 18b; heading: “All”

Some slurs in **K** are probably wrong, but the edition corrects only palpable inconsistencies.

<u>m(m).</u>	<u>source(s)</u>	<u>reading</u>
1	S	extract ends with note 5: g2 (8th)
2	K	slurs on notes 9–11, 13–14
3	K	slurs on notes 1–2 (3?), 3–4
4	K	slurs on notes 13–14, 15–16
10	K	slurs are later additions (pencil?)
13		slurs in K are placed imprecisely, but in S they are clearly on notes 1–2, 5–6; what appears to be a staccato stroke in K between notes 7 and 8 may be a stray mark and is absent from S
13	S	annotation beneath 2d half of this measure: “marked like the first ones”
14	S	annotation beneath 1st half of this measure: “but not hard [harsh?]”
16	K	slur on notes 11–12, but cf. tonguing from S in m. 18
18	S	last two notes: no slur
27	K	slur added on last three notes (pencil?)
30	K	slur on last three notes
31	K	last note: <i>f</i> #1

[55] Presto [in e]

Concordance:

S, p. 37 (mod. edn.: 48): mm. 1–8, heading: “Presto”; p. 51 (mod. edn.: 71): m. 12, heading: “Presto e mol”

The first extract in S runs across the top of p. 37, with the annotation shown in the score centered above it.

<u>m(m).</u>	<u>source(s)</u>	<u>reading</u>
1–8	S	“in one breath, and the first sixteenth [in each group] marked”
12	S	no “tr”; annotation: “after the F-sharp not detached” [perhaps because the phrase ends not on the trill but on note 4 (d2)]

[56] Minuetto [in D]

Concordance:

S, p. 39 (mod. edn.: 53): mm. 1–4, 25–27, heading: “Menuet”

Oleskiewicz noted that this is a good exercise for the Quantz flute. The extracts in **S** are the last ones on the page, directly beneath the extracts from no. 53. The annotation given in the score is centered beneath the two extracts.

<u>m(m).</u>	<u>source(s)</u>	<u>reading</u>
1	S	“the top notes [line] stressed, but not too harshly”
21	K	note f: <i>c</i> #1 (<i>sic</i>)

28 K no repeat sign, but the central double bar suggests repeating mm. 17–28

[57] Giga [in G]

Concordance:

S, p. 37 (mod. edn.: 48): mm. 16b (last note)–18; p. 51 (mod. edn.: 70): mm. 0–2 (note 1)

Slurs in **K** are drawn imprecisely; each is interpreted here as covering all three notes of each group of three eighths (thus in **S**).

m(m). source(s) reading

1	S	notes 7–9: no slur; annotation: “the 8th in time, not rushed [like a?] 16th” [referring to note 11 (b2)?]
7	K	last two notes: a1 (dotted quarter), f#2 (8th). The dot following a1 appears to have been crossed out (pencil?); cf. m. 12.
17–18	S	annotation: “with steady breath, the first [note in each group] marked”

[58] Minuetto [in e, with ten variations]

Concordances:

R, p. 78, “Menuet. l’inconnu” with four variations. A second flute part provides a simple bass line, presumably to be repeated for each of the variations.

T, p. 200 (p. 60 of the third *recueil*), “Menuet avec [4] Variations.”; the first of two pieces comprising *IV^e. Suite*. A figured bass similar to the second part in **R** (but an octave lower) accompanies the upper line.

In both **R** and **T** the time signature is given as “3.” **R** gives ornaments in the form of + (signified below by “tr”).

R and **T** give a distinct version of the minuet, as shown by the readings listed below. Variation 1 in **T** is the same as in **K**. Otherwise the variations in the three sources are all distinct, although the figuration in variations 2, 3, and 4 in **R** is similar to that in variations 6, 10, and 9, respectively, in **K**.

m(m). source(s) reading

1–3	R	slur on notes 2–4
	T	slur on notes 2–5
4	R, T	beats 1–2: d#2 (dotted quarter, with “tr”), c#2 (8th)
	T	note 1 preceded by small e2, slurred to d#2
5–6	R	slur on notes 2–4
	T	slur on notes 2–5
7	R, T	g2–a2 (8ths), a2 (dotted quarter, with “tr”), g2–a2 (16ths); slurs on notes 1–2, 3–5
8	T	note 1 preceded by small a2, slurred to b2
9–13	R	slur on notes 2–4
9–15	T	slur on notes 2–5
16	B	no small e2 preceding d#2

	T	slurs on e2–d#2 and d#2–c#2
17–22	R	slur on notes 2–5 (extending back to note 1 in m. 19)
17–23	T	slur on notes 2–5
24	R	e2 (quarter), e1 (half)
	T	e2 (quarter), e1 (quarter), quarter rest; e2 preceded by small d2 [#]
32, 48	T	note 2: half (no quarter rest)
35	T	note 6: a2
36	K	note 5: sharp, but “x” is entered above in a foreign hand (pencil?); edition follows T (cf. m. 252)
37	T	note 6: g2
39	T	note 6: f#2
54	K	this measure omitted
88	K	“tr” is a later addition (pencil?)
132	K	“x” on note 6 as in m. 36
141	K	this measure omitted
187, 191	K	staccato strokes <i>sic</i> ; possibly note 1 in each of mm. 185–91 should have a stroke, with the slur on notes 2–4 only
218–19	K	notes 5–8 indicated by a quarter with two strokes through the stem and four dots above (three dots in m. 218)

[59] Giga [in c]

Concordance:

T, p. 59 (p. 59 of the first *recueil*), heading: “Flute seule.”; beneath: “Gigue Saxone.”

In **T** each group of three triplets is marked by “3”.

The text in **T** has been described as an expanded version (“erweiterte Fassung,” Kuijken), but it is possible that **K** incorporates misreadings of a composing score in which certain repeated measures were marked by signs or verbal rubrics that were misunderstood. The octave register of some pitches might also have been made unclear by alterations in the exemplar that were not understood by copyists. The main text follows **K** as closely as possible. Appendix 2 gives the version from **T**.

<u>m(m).</u>	<u>source(s)</u>	<u>reading</u>
5	T	last note: eb2 (octave higher)
6	T	last note: d2 (octave higher)
7–8	T	these measures repeated
9	T	note 4: eb1 (octave lower)
10	T	note 4: d1 (octave lower)
13	T	last three notes: bb1–eb2–d2 (third higher)
14	T	eb2 (dotted half), preceded by d2 (small 8th, slurred to eb2)
20	T	note 4: eb2 (octave lower)
21	T	eb3–c2–g1, eb1–c2–g1, eb1–c2–g1
22–23	T	these measures = mm. 24–25

25	K	note 8: explicit flat, “x” (pencil?) added above and also in the right margin followed by a natural sign
27	T	= m. 26 (notes 2–3: g1–eb1; notes 5–6: f1–d1; notes 8–9: eb1–c2)
28	T	additional measure follows: g3 (dotted half)
29	T	last note: no natural; this measure then repeated but with explicit flat on note 3
30	T	last note: d2 (octave higher), then this measure repeated
33	T	note 4: eb1 (octave lower; this measure = m. 31 = m. 7)
34	T	note 4: d1 (octave lower; this measure = m. 32 = m. 8)
38	T	note 1 preceded by small b1-natural, slurred to c2; mm. 35–38 then repeated

[60] Allegretto [in G, with four variations]

Concordance:

R3, p. 55: “Le Carillon de Donkerque.” This is followed by a single “Double.” A second part provides an accompaniment roughly equivalent in style and technical demands to the first part. **R3** gives a distinct version of the minuet, as shown by the readings listed below.

Augsbach originally designated this piece as QV3:1.16, subsequently as QV3:Anh.1. This is the only piece in **K** that Oleskiewicz did not transcribe. It is clearly not by Quantz or Blockwitz, being simpler and later in style than anything by them or by their French contemporaries.

<u>m(m).</u>	<u>source(s)</u>	<u>reading</u>
	R3	time signature: “2”; all note values double those of K
2, 22	R3	a1 (dotted half), a1 (quarter)
3, 23	K	notes 3–4: a1–c2; edition follows R3 (and cf. mm. 31)
4, 24	R3	b1 (dotted half), d2 (quarter)
6	R3	note 2: + (no + in m. 26)
7, 27	R3	note 2: +
10, 12	R3	note 1: +
14	R3	note 1: +; note 2 preceded by small b1 (slurred to note 2)
15	R3	note 2: +
18, 20	R3	note 1: +
49–56	K	these measures indicated by “Dal Segno”; likewise mm. 77–84, 105–12, 133–40
125	K	notes 3, 6: each a1

Appendix

“Rondeau de Blavet” from **R**, p. 80 (last page). [Recording \(Mary Oleskiewicz\)](#)

“Largo” with “Double” from **B**, p. 16. [Recording \(Mary Oleskiewicz\)](#)