

JOHANN JOACHIM QUANTZ

(1697-1773)

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Zwölf Sonaten

für Flöte und Basso continuo
in vier Bänden

Band I:

Nr. 100, h-moll (KH M. 4217; QV 1: 173)

Nr. 267, h-moll (KH M. 4308; QV 1: 169)

Nr. 279, Es-Dur (KH M. 4341; QV 1: 59)

Partitur

Die Nummerierungen der Sonaten entsprechen dem
„Catalogue des Solos pour Sans-Souci“,
der unter der Signatur KH M. 1574 in der Staatsbibliothek zu Berlin eingetragen ist.
Die Signaturen wurden von Georg Thouret in seinem 1895 erschienenen
„Katalog der Musiksammlung auf der Königlichen Hausbibliothek im Schlosse zu Berlin“
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Herausgeber:

Engelbert-Humperdinck-Gesellschaft in Siegburg (Fachbereich: Musikwerkstatt Engelbert Humperdinck Siegburg)

Roswitha Trimborn: Continuo-Aussetzung, Jost Nickel: Einrichtung Flöte,

Ursula Keusen-Nickel: Einrichtung Violoncello

Notensatz: Bergisches Notenstudio Marcus Risch

Titelbild: Das Quantz-Denkmal in Scheden

von Georg Arfmann, Königsutter (1991)

Foto: Eberhard Kesting, Scheden

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KÖLN

I.

Sonate Nr. 100 h - moll

für Flöte und Basso continuo

Johann Joachim Quantz

1697 - 1773

Continuo - Aussetzung:
Roswitha Trimborn

Andante moderato

II.

Sonate Nr. 267 h - moll

für Flöte und Basso continuo

Larghetto

The musical score is written for Flute and Basso continuo in A minor (three sharps: F#, C#, G#) and 3/4 time. The tempo is marked **Larghetto**. The score consists of four systems of music. The flute part (top staff) includes trills (tr), slurs, and dynamic markings *p* (piano) and *f* (forte). The continuo part (bottom staff) includes figured bass notation (6 4, 5, 6#, 6, 6, 5, 9 4, 8 6, 9 7, 8 6, 5, 4 3, 6 5, 6 4, 5 3, 6, b, 7b, 6 5, b, 6 5, b, 6 4, 5, b, 6 6#, b, 6 b, 6 4, 5, b, 6 6, 4 5, #). The key signature is A minor, indicated by three sharps (F#, C#, G#) in the key signature.

6 4 4 7

7 7 6 6 $\flat$ 9 $\flat$ 8

tr

tr

tr

tr

7 7 $\sharp$ 6 5 $\sharp$ 6 $\sharp$ 6 $\flat$ 5 $\flat$ 7 7 $\sharp$ 6

7 7 $\sharp$ 6 5 $\sharp$ 6 $\sharp$ 6 $\flat$ 5 $\flat$ 7 7 $\sharp$ 6

5 $\sharp$ 6 4 3 6 6 7 6

III.

Sonate Nr. 279 Es - Dur

für Flöte und Basso continuo

Cantabile

The musical score is written for Flute and Basso continuo. It consists of four systems of music. Each system has a Flute part (treble clef) and a Basso continuo part (bass clef). The Flute part features a melodic line with various ornaments and slurs. The Basso continuo part provides harmonic support with chords and a steady bass line. Fingerings are indicated by numbers 1-7 below the notes. The key signature has three flats (B-flat, E-flat, A-flat).

System 1:

- Flute: Melodic line with slurs and ornaments.
- Basso continuo: Chords and bass line with fingerings 6, 6, 5, 6, 6, 6, 4/2, 6, 4/2, 6.

System 2:

- Flute: Melodic line with slurs and ornaments.
- Basso continuo: Chords and bass line with fingerings 6, 7, 7, 6, 6, 5, 7, 6, 6, 5, 4, 4.

System 3:

- Flute: Melodic line with slurs and ornaments.
- Basso continuo: Chords and bass line with fingerings 6, 6, 4, 6, 6, 7.

System 4:

- Flute: Melodic line with slurs and ornaments.
- Basso continuo: Chords and bass line with fingerings 6, 5, 4, 4, 7b, 6, 4, 2, 6, 6, 6, 5, 7, 6, 5, 6, 5.

This page of musical notation consists of six systems, each with a single melodic staff and a piano accompaniment. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, and fingerings.

The piano accompaniment is characterized by a complex, rhythmic pattern in the right hand, often featuring triplets and sixteenth notes. The left hand provides a steady, rhythmic foundation, typically using eighth and sixteenth notes. Fingerings are indicated by numbers 1 through 5, and some notes are marked with a tilde (~) to indicate a specific articulation or phrasing.

The melodic line is composed of eighth and sixteenth notes, often with slurs and ties, suggesting a flowing, lyrical quality. The overall texture is dense and intricate, typical of a late 19th or early 20th-century piano composition.