THE TRANSVERSE FLUTE AS AN INSTRUMENT
AND THE MUSIC OF THE BAROQUE PERIOD

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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.</td>
<td>THE TRANSVERSE FLUTE AND ITS CONSTRUCTION IN THE BAROQUE PERIOD</td>
<td>1</td>
</tr>
<tr>
<td>II.</td>
<td>MUSICAL FORMS USED IN THE FLUTE MUSIC OF THE BAROQUE PERIOD</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>The Suite</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Sonata</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Concerto</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Use of the Flute in the Cantatas of J. S. Bach</td>
<td></td>
</tr>
<tr>
<td>APPENDIX</td>
<td></td>
<td>59</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td></td>
<td>65</td>
</tr>
</tbody>
</table>
CHAPTER I

THE TRANSVERSE FLUTE AND ITS CONSTRUCTION

IN THE BAROQUE PERIOD

The transverse flute\(^1\) of most of the seventeenth century was cylindrical in bore, and until early in the century, the flute was in one piece. The earliest illustration of a jointed flute is to be found in the *Theatrum Instrumentorum seu Soiagraphia* of Michaelis Praetorius, published at Wolfenbuttel in 1615-1620 in illustration of the author's *Syntagma Musicum*.\(^2\)

Praetorius introduces pictures of four flutes, and the largest of these apparently has a separate head-joint, since the diameter is larger at the joint; however, this may be ornamentation instead of a joint. The first three holes are

\(^1\)Curt Sachs, *The History of Musical Instruments*, pp. 380-381. The flute of the first half of the eighteenth century was expressly designated as "traversa" or "transvière." "Flauto" in Bach's scores meant the recorder, and "flauto piccolo" indicated the French flageolet, not the transverse piccolo. The flute was sometimes called a D flute, since the natural scale obtained by raising one finger at a time was D major, but it should only be called a D flute if the music is written for the instrument to transpose. In spite of the D scale the flute is a C instrument. C. S. Terry, in his book, *Bach's Orchestra*, says that Bach generally used the Italian terms "flauto traverso, traversa," but he sometimes used the French term "transvière." Terry calls the flute a flute in D.

spaced from the second three to fit the placement of the hands. This division may have always existed, but it was not shown in any of the earlier pictures of the instrument. According to Fitzgibbon, the best description of the early flute is given in Harmonie Universelle, the illustrated work of Father Marin Mersenne, published in Paris, 1636-1637. In Volume II, Part V, he treats of the various kinds of flutes, calling the transverse flute "Fistula Germanica," or "Helvetica" (Swiss). He gives an illustration of "one of the best flutes in the world," a transverse flute which is bent curiously towards the open end. The tube was 23.45 inches long and cylindrical throughout, with a cork in the head, the embouchure being 3.2 inches from the top end. The latter figure varies in flutes today, but the cork is always placed 11/16 of an inch from the center of the embouchure hole. The flute in Mersenne's illustration is apparently without joints, and the six finger-holes are of various sizes larger than those in earlier pictures, and they are at various distances to fit the natural placement of the fingers. The bore was smaller than that used at present. The change to the larger bore probably came about to make all registers of the flute respond as well as possible. For acoustical reasons it is found that a small bore improves the tone quality of the upper register, and a wide bore favors the lower register; however, architecturally, there must be a


compromise between both dimensions for the good of the complete tonal gamut of the instrument. The early flute was made of various materials, such as ivory, crystal, glass, and even wax, but most flutes were made of wood. Mersenne also gives a table of fingering for nineteen notes from D' to A'''', the top A being produced by closing all the holes except the G hole. The only accidentals given are F sharp and C sharp. This early flute was probably only used diatonically, and it was imperfect at that, since the holes were placed to suit the placement of the fingers, and therefore not in their acoustical positions. Mersenne suggested additional holes for half-steps.

We learn from Saloman de Caus' *Institution Harmonique* (Frankfurt 1615) that half-steps were produced by partial opening or closing of the holes. Mersenne also treats of music suitable for the various kinds of flutes, and according to Fitzgibbon, gives a quartet for four transverse flutes of various pitches composed by Henry Le Jeune.

The exact date the transverse flute was first used in England is not known. The earliest description of the transverse flute that Fitzgibbon was able to find was in Bacon's *Sylva Sylvarum*, saying, "some kinds of instruments are blown at a small hole in the side, ... as is seen in flutes and fifes, which will not give sound by a blast at the end as recorders do." This was written before the end of 1626, the


6 Le Jeune--1528-1600--chiefly active in Paris.
year of Bacon's death, and it was published posthumously in the following year.\textsuperscript{7}

Up to that date all flutes were generally made of boxwood with a round mouth-hole, with six finger-holes only, without any keys, and pitched in a major diatonic scale. The addition of holes stopped by keys dates from about 1660-1670, when Lulli first introduced the flute into the orchestra. About that date the D sharp key was added by a now unknown inventor, probably French. The key is found on the Chevalier flute\textsuperscript{8} (c. 1670), and is shown in a picture dated 1690. The invention of the D sharp key was the first really important step in the improvement of the flute. It was at once adopted by Philbert (who is often credited with the invention), by Michel de la Barre (1674-1743), Hotteterre (approximately 1680-1760), Buffardin, and Blavet (1700-1768), the earliest great players of whom we have any record. The key was on an axle set into a groove in a ring left raised around the flute, and the key was kept closed by means of a spring under the finger-end of the key. This key mechanism was used for other keys subsequently introduced.\textsuperscript{9}

Jacques Hotteterre\textsuperscript{10} was called le-Romain because he spent part of his early life in Rome. He wrote the first complete

\textsuperscript{7} Fitzgibbon, \textit{op. cit.}, pp. 33-41.

\textsuperscript{8} Nicholas Bessaraboff, \textit{Ancient European Musical Instruments}, Plate II, No. 38.

\textsuperscript{9} Fitzgibbon, \textit{op. cit.}, pp. 33-41.

\textsuperscript{10} Georg Kinsky, \textit{A History of Music in Pictures}, illustration on p. 244.
book of instruction for the flute that is now known, *Principes de la Flute transvière*, published in 1707, and he is said to have been the first to use the transverse flute in the opera at Paris, c. 1697.\footnote{Fitzgibbon, *op. cit.*, pp. 33-41.} It is not clear in Fitzgibbon as to the type of Lully's orchestra (opera or concert). If an opera orchestra is implied, then Hotteterre may not have been the first to play the transverse flute in the Paris opera.

The scale as given by Hotteterre extends from D' to G'', including all half-steps except the top F-natural, "fork" fingerings being used. Distinct fingerings are given for F-sharp and G-flat in the first octave, and for the top C-sharp and D-flat, and alternate fingerings for the top C-natural. Hotteterre's flute consisted of three parts with the head-joint a cylinder and the rest of the flute tapering towards the end.\footnote{Ibid., p. 31.} This change to a conical bore dates from about 1680. Although the head-joint was nominally cylindrical, the cylindrical reamer would drag on wood, and it was difficult to make a clean bore, so the reamers for the head-joint were given a clearance angle, that is, they had a slight taper, therefore the head-joint actually was slightly conical.\footnote{Bessaraboff, *op. cit.*, p. 49.} According to Sachs, this change in bore was one of the necessary alterations the flute had to undergo during the seventeenth century to be able to compete with the violins and singers in "cantability" and agility. The other change was in making the instrument in...
more than one piece, which came early in the seventeenth century. This improvement was made so that the player could adjust the pitch by changing the length of the instrument. The change to a conical bore was made to improve the high notes in intonation, and to make certain notes easier to produce, but the low notes were weakened. Lavoix attributes the change to a conical bore to "Kusder of London," said to be an oboe maker, but Fitzgibbon thinks it is much more likely that it was introduced by Hotteterre or Johann Christoph Denner, a wind instrument maker of Nuremburg, who is generally considered to be the inventor of the clarinet, and who is said by Furstenau, according to Fitzgibbon, to have made important improvements on the transverse flute. All flutes continued to be made with a conical bore, decreasing from nineteen millimeters at the mouth-hole to fourteen millimeters at the lower end, until Boehm changed it about 170 years later. The size of the fingerholes was reduced about the same time, 1680, and soon afterwards the number of joints was increased. A boxwood one-keyed flute made for Quantz before 1724 by F. Boie consisted of four pieces. This was about the time the oval-shaped mouth-hole appeared. These early flutes sometimes had as many as six

14 Curt Sachs, The History of Musical Instruments, pp. 380-381.
16 Johann Joachim Quantz (1697-1773) was a famous flutist, teacher, and composer. He was the flute teacher of Frederick the Great.
interchangeable middle sections of various lengths, which were used to alter the pitch. Sometimes the foot-joint was also made in two pieces which could be pulled out or pushed in to regulate it with the particular middle joint in use. This was called a "register," and the pitch could be altered a whole tone by its use. Before 1752 Quantz made an additional long pin-and-socket joint in the head-piece, so that it could also be lengthened or shortened. This tuning slide was originally made of wood, and it was found that when pulled out there was a cavity in the inside of the tube, making the bore wider at that point, and affecting the tone. Quantz remedied that with a number of rings of wood of various widths to fit into the cavity and fill it up. These proved troublesome and unsatisfactory, and the adoption of a thin metal slide, leaving a very trifling cavity, has practically remedied this defect.\textsuperscript{17}

In 1726 Quantz added a new hole with a closed key which he claimed produced a better E-flat than that produced by the D-sharp key.\textsuperscript{18} One hole was larger than the other, and by using one or the other the tone and intonation of certain defective notes were corrected. The additional key never was used generally, and it was only used in Germany where it survived to about the end of the eighteenth century. According to Fitzgibbon, Tromlitz\textsuperscript{19} credits Quantz with the invention of a screw-stopper at the end of the flute to change the

\textsuperscript{17}Fitzgibbon, \textit{op. cit.}, pp. 33-41. \hfill \textsuperscript{18}\textit{Ibid.}, p. 31.

\textsuperscript{19}Johann George Tromlitz (1730-1805), a Leipsic flutist. Inventor of the long F-natural key.
position of the cork in the head-joint. Quantz, however, does not claim the invention, which appeared before 1752, as also did the brass lining of the head-joint.\textsuperscript{20}

According to Fitzgibbon, Quantz' table of fingering, possibly given in his flute method, goes up to $A'''$ in alt., while the table in Diderot's \textit{Encyclopoedia} (1756) goes up to $D$ in alt. above this, but Diderot says that the last five semitones cannot be played on all flutes. Quantz owned a flute made by I. Biglioni, of Rome, which had an additional open key to produce low C-sharp, but Quantz made no claim to its invention saying that about 1722 both C-sharp and C-natural open keys were added to the flute with a lengthened tube. He did not approve of this, and the keys were abandoned as detrimental to the tone and intonation. The keys were, however, again added by Pietro Grassi Florio about 1770.\textsuperscript{21}

A friend begged Allessandro Scarlatti to listen to Quantz play the flute, but Scarlatti protested that he detested wind instruments because they were out of tune. He finally consented to listen, and he was forced to admit that he did not think the instrument could be played so well in tune, or that it was capable of producing such sweet sounds, and he subsequently composed two pieces for Quantz.\textsuperscript{22} When Quantz was court musician to Frederick the Great, Frederick did not

\textsuperscript{20}Fitzgibbon, \textit{op. cit.}, pp. 33-41.
\textsuperscript{21}\textit{Ibid.} \textsuperscript{22}\textit{Ibid.}
allow Quantz' compositions to be published. Frederick was fond of triplet passages, and Quantz always used them in his compositions. 23

23 Ibid.
CHAPTER II

MUSICAL FORMS USED IN THE FLUTE MUSIC
OF THE BAROQUE PERIOD

The Suite

The beginnings of the suite-form go back to the sixteenth century. As Spitta says:

It was in dance-music that the song-tunes from which they took their rise were first transferred to the imitating instruments, and then were independently enlarged and extended, the song form being retained.\(^1\)

The lay public of the period then wanted to hear such dance music on occasions other than for dancing, and as its popularity increased the composers turned their attention to this form of composition. Wandering musicians carried the most popular dances through the various countries in their travels. The Italian paduanas\(^2\) and gagliardas,\(^3\) or romanescas,\(^4\) became very widely known about 1600, and besides:


\(^{2}\)A dance in quick 6/8 meter. All definitions of dances in this chapter are taken from the Harvard Dictionary of Music, edited by Willi Apel.

\(^{3}\)A sixteenth century dance in moderately quick triple time, with or without upbeat.

\(^{4}\)A famous melody of the sixteenth century which appears first in Spanish lute books under the name "O guardame las vacas" or "Romanesca O guardame las vacas," used as a theme for continuous variations in the character of a chaconne or passacaglia.
these, much attention was given to the volta,\textsuperscript{5} the passamezzo,\textsuperscript{6} the balletto,\textsuperscript{7} and the intradas,\textsuperscript{8} the latter being called "Aufzüge," or "processions," by the German composers, and indicated a particular kind of solemn music which preceded a more intricate dance. The ring\textsuperscript{9} dance (branle) and courante came from France, unless the latter was originally Italian. The only German dance which figures here is the allemande, showing that there were no varieties of dance in Germany, but the Germans made up for this by showing their originality in the development of the foreign forms. There was no name for collections of dances\textsuperscript{10} because they were not arranged in any order except that, according to Apel, one dance was in duple time, and one was in triple time, producing combinations such as Pavane\textsuperscript{11}-Galliard, or

\textsuperscript{5}A dance of the period around 1600, usually in dotted 6/8 meter.

\textsuperscript{6}A dance of the second half of the sixteenth century, in moderately quick duple meter.

\textsuperscript{7}A vocal composition of about 1600, dance-like in character, written in a simplified madrigal style; also instrumental composition of the early seventeenth century of a similar type and style.

\textsuperscript{8}Sixteenth and seventeenth century name for opening pieces of a festive or march-like character, written in full homophonic style, in duple or triple meter.

\textsuperscript{9}A popular group dance of the sixteenth century in various local varieties, many of which were the "follow-the-leader" type. The "branle simple" was in duple meter, and the "branle gay" in triple meter.

\textsuperscript{10}Philipp Spitta, \textit{op. cit.}, pp. 72-74.

\textsuperscript{11}A court dance of the early sixteenth century, probably of Spanish origin. It was a slow, solemn dance, usually in duple meter.
Passamezzo-Saltarello. These combinations occurred throughout the sixteenth century, but more important are the combinations of three or more dances played in succession which are found in sixteenth century lute books. Examples of these combinations are Basse dance-Recoupé-Tordion, Passamezzo-Gagliardo-Padovano, Passamezzo-Padovano, Saltarello-Ripresa. This practice was carried on in Germany in the seventeenth century, each composer establishing his own standard form.

The Thirty-Years War (1618-1648) came at this stage, and it seems to have furthered the development of the suite in Germany. The idea to unite the most original and adaptable dance forms into an artistic whole received a certain impetus in the unhappy state of Europe. When affairs became settled again, efforts were made to arrive at a higher form of art. The clavier composers aided in the preservation of the more adaptable forms by transferring them from the unruly guilds of German town musicians to the purer atmosphere of

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12 An Italian sixteenth century dance in quick triple meter. The Passamezzo-Saltarello combination superseded the Pavane-Galliard combination.


14 A French dance in moderate tempo, usually in duple meter.

15 The Recoupe and Tordion frequently follow the Basse Danse to form an early suite.

16 Same as Padauna.

17 In sixteenth century dances, a repetition in varied form.
domestic music. The invention of the clavier suite is to be found in the school of Jan Pieterszoon Sweelink.\textsuperscript{18} The origin of the pieces is German despite the French titles, allemande, courante, sarabande, and gigue.\textsuperscript{19} These dance forms will be defined and discussed in detail later in this chapter. Lang\textsuperscript{20} attributes this arrangement to Johann Jacob Froberger (1616-1667); however, Apel\textsuperscript{21} says the sarabande always came last in the suites of Froberger, and that the positions of the sarabande and gigue were not exchanged until after the death of Froberger. The Germans continued to integrate foreign materials and to associate these materials with their own forms, as they had done at the beginning of the century. For table music it is likely that several contrasting dance tunes were played. Whether a customary order arose from this is uncertain. The town pipers, who had continued the use of the dance forms, had the name partie or partita for a collection of dances, and the clavier composers appropriated this name for their suites.\textsuperscript{22}

While the idea of a unified suite-form was present in the German compositions, it was absent in the works of such French composers as Jean-Baptiste Besard (1567- ? ),

\textsuperscript{18}Sweelink (1562-1621). Nearly all the important North German organists studied with him.
\textsuperscript{19}Spitta, \textit{op. cit.}, pp. 72-74.
\textsuperscript{20}Paul Henry Lang, \textit{Music in Western Civilization}, p. 401.
\textsuperscript{21}Apel, \textit{op. cit.}  \textsuperscript{22}Spitta, \textit{op. cit.}, pp. 72-74.
Chambonnieres (1602-1672), Louis Couperin (1626-1661), and d'Anglebert (1635-?), who arranged the dances either according to type or, later, according to keys, but the number of dances was so large as to exclude the idea of definite form. An example is a "suite" by Chambonnieres which contains five allemandes, eleven courantes, four sarabandes, two gigues, five courantes, and one chaconne—all in C major.23

The same key was used in each section of a set of variations or dances. The form invented by the German clavier masters was adopted in the Italian chamber sonatas of Corelli and his followers. The technical requirements of the violin and the Italian's tendency toward melodic beauty threatened to obliterate the characteristics of the separate types until they could no longer be recognised, as these things tended to break down the strong rhythmic characteristics of the various dances, and make the dances more like each other. Even the harmonic elaboration of the Germans could not entirely counteract this. Then the French adopted these sets of dances. French orchestral music had its influence on clavier music, and Pachelbel (1653-1706) was one of the first to be affected by it. He transferred the French overture to the clavier; however, the transfer of the clavier dances was yet to be effected. The order of parts was firmly fixed, but to the allemande, courante, sarabande, and gigue the French added an overture at the beginning, and at the end

23 Apel, op. cit.
they used some dances of their own, such as the gavotte,\textsuperscript{24} minuet,\textsuperscript{25} rigaudon,\textsuperscript{26} passepied,\textsuperscript{27} bourrée,\textsuperscript{28} and the chaconne,\textsuperscript{29} which was of Italian origin, and used before or in place of the gigue. In all these dances the French composers had recourse to the most pronounced rhythms characteristic of each respective dance. The form was taken up by the Germans from the French under the title suite where it attained its fullest perfection under J. S. Bach. Bach rejected the French titles, and he used the name partita in one of his chief claveir works as well as in the three suites for solo violin. The suite is a German production, and the then important nations of Europe took a more or less active part in its perfection.\textsuperscript{30}

The allemande\textsuperscript{31} has a medium character, is always in common time, consists of two sections of about equal length,

\textsuperscript{24}A dance in moderate 4/4 time, with an upbeat of two quarter-notes, and with the phrases usually ending and beginning in the middle of the measure.

\textsuperscript{25}A dance in 3/4 meter, which was originally in a very moderate tempo.

\textsuperscript{26}A Provengal dance of the seventeenth century adopted into the optional group of the suite.

\textsuperscript{27}A dance in rather fast 3/8 or 6/8 meter.

\textsuperscript{28}A French seventeenth century dance, usually in fast duple meter with a single upbeat.

\textsuperscript{29}A continuous variation in which the "theme" is only a succession of chords which serves as a harmonic basis for each variation.

\textsuperscript{30}Spitta, \textit{op. cit.}, pp. 74-75.

\textsuperscript{31}According to Apel's article in the Harvard Dictionary on the allemande, the allemande differs in no way with the passamezzo.
from eight to ten measures on an average, and begins with either one or three short notes before the bar. The harmonies are broad, preferably in broken chords, and the upper part has various figures. These characteristics do not produce contrast, but they gain in intensity in the courante which follows, thus giving the effect of animation by means of the triple rhythm. The courante also has the notes before the bar, and the sections are about the same length as in the allemande. The courante has certain syncopations of accents produced by the mixture of triple and double rhythm, for the 6/4 time runs into the 3/2 time, and vice versa. The allemande and courante form one whole, just as the opening adagio and fugue do in the sonata.32

The sarabande in the suite is the same as the second adagio in the sonata, or the slow movement in the modern form of the sonata. Its movement is quiet and solemn, and its tone is grave and calm. It is in triple time and usually begins with a whole measure. The accent falls on the second beat, which holds over into the third beat. The length was originally two eight-measure sections. The first section was seldom extended, but the second section was extended to twelve, sixteen or even more measures, and sometimes a third section was added.33

The gigue corresponds with the last movement of the sonata and concerto. Its running and capering form gives a

32Spitta, op. cit., pp. 88-91. 33Ibid.
vivid contrast to the other movements. The rhythm of the gigue is usually 12/8, 6/8, and 3/8, but 6/4, 9/8, 9/16, 12/16, and 24/16 are also found. It is in two sections, and the length is proportional to the rest of the dances. The Italian and German modes of treatment have not resulted in two different types, as in the courante, but the structure has been modified. The Italian treatment is homophonic, accompanied in chords by a figured bass and other instruments, but the Germans developed it polyphonically.34 Apel35 designates this style as French rather than German. The Germans' use of the polyphonic method is evidence that they had a hand in the formation of the suite. Their organ fugues in several movements had a last movement in 12/8 or 6/8 time, so they ended their suites with a last movement in 12/8 or 6/8 time. They were the first to use the method of thematic working out with any great powers of invention, and we are indebted to them for the plan of the second section of a fugal gigue, which is the inversion of the theme of the first part. By this method of treatment a better balance was struck with the other movements without detracting from the cheerfulness of the last movement. Bach always used the inversion in the second part of the fugal gigue in his clavier works, while Handel used the Italian treatment almost entirely. The French did nothing worthy of mention in the development of the gigue.36

34 Ibid. 35 Apel, "Gigue," Harvard Dictionary.
The form was complete in itself, and when new numbers were introduced, they were placed between the sarabande and the gigue. The allemande and the courante went together, so the new numbers were best placed between the sarabande and the gigue. In fact, the gigue was better preceded by a light, short piece to introduce it after the dignity of the sarabande, so it became customary to insert one, two, or even three pieces such as the gavotte, passepied, and the bourrée, which pieces "when being used in pairs with a reprise from the second back to the first," ultimately gave rise to the minuet of the modern symphony. In Bach the sarabande is several times preceded by a gavotte and a passepied, or the like.37

Henry Purcell (1658-1695) wrote a Dance Suite for flute and strings which is similar in treatment to the Bach Suite in B minor. In both suites the flute is accompanied very lightly in its solos, and the flute usually plays the same part with the first violins in tutti passages. The Purcell suite has more tutti passages without flute than the Bach suite, the latter having only one passage of six measures for strings alone. The entire fourth movement of the Purcell suite is written for strings alone. The movements of the Purcell suite are: (1) a minuet; (2) an allemande in one section; (3) a movement without title in two sections; one largo and the other a minuet; (4) an andante for strings alone in

37Ibid., pp. 91-92.
one section; (5) a siciliano. The Purcell suite has no continuo part.

Georg Philipp Telemann (1681-1767) visited Paris in 1737, where he was influenced by French music and ideas. It is possible that Telemann is the most prolific composer of the French overture, as during his lifetime he wrote about 600 overtures in the French style for various chamber orchestra combinations. His Suite in A minor for flute and strings adheres faithfully to the French overture, and it is particularly valuable to us now, in that it presents a different caste of the overture than that presented by Bach. Telemann's version is a less contrapuntal one than the overture of Bach, and somewhat less imaginative. The movements of the Suite in A minor are: (1) an overture; (2) Les Plaisirs in trio form; (3) Air l'Italien, which is in two sections, largo and allegro, with a da capo; (4) two minuets with a da capo; (5) Rejouissance; (6) two passapieds with a da capo; (7) a polonaise in trio form.

According to Schweitzer, it cannot be settled whether the Bach suites were written in Göthen or in Leipzig. Bach performed them for the Prince of Göthen and also in the Telemann Musical Society at Leipzig, which he conducted from 1729-1736. He called these works "overtures" instead of suites or partitas, this being the customary name for the orchestral suite in which the introduction played the chief
part. The orchestral suites are, however, as much partitas as those in the *Klavierübung*, except that the old dances, the allemande, courante, and sarabande, retire in favor of the newer and freer movements. The introductions are all constructed on the plan of the French overtures. They begin with a stately section, after which comes a long, brilliant allegro followed by a return to the slow section. The Bach Suite in B minor is the second of his orchestral suites, and it is written for flute and strings with a continuo part to fill out the chords. This suite has the French overture described above, and the other movements are a rondeau, a sarabande, two bourrées with a da capo from the second one back to the first, a polonaise in two sections with an added double in two sections with a da capo back to the first of the polonaise, a minuet, and a badinerie. All movements are in two distinct sections with the polonaise and double forming a three-part piece and the two bourrées also forming a three-part piece.

The Sonata

The history of the sonata as a musical form is not identical with the history of the term "sonata." The term means "sound-piece," and is frequently contrasted with the toccata and cantata as meaning an instrumental piece. For over 100 years (c. 1530-1650) it was applied to all kinds

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of instrumental music, until it came to denote something definite.\textsuperscript{39}

The sonata as a musical form can be traced back to the sixteenth century French chanson, which is distinguished from the contemporary motet by its sectional structure, frequently using repetition schemes such as AAB, ABB, etc. This vocal form was transferred in Italy to the organ around 1540, and to instrumental ensembles around 1580, and they were called "canzona d'organ" and "canzona da sonare" respectively. The "canzona da sonare" is the real ancestor of the sonata. Between 1600 and 1650, a large number of instrumental ensemble pieces were published under the names "canzone," "canzone da sonare," "sonata," and "sinfonie." These pieces were in one movement with from five to ten short sections of from four to twenty measures each in contrasting styles, frequently alternating from slow, homophonic sections to fast, fugal sections. The fugal sections were usually more extended. These pieces frequently had thematic material reiterated in different sections, a procedure which anticipated the cyclical treatment of the late nineteenth century. Around 1635, there was a tendency to reduce the number of sections and to make the sections longer. The canzona "La Strada" for three string instruments and continuo (reproduced in Arnold Schering's \textit{Geschichte der Musik in Beispielen}, No. 184) of Tarquinio Apel, "Sonata," \textit{Harvard Dictionary of Music}.\textsuperscript{39}
Merula (early seventeenth century) is an early example which falls into three movements using the same theme in the first and last movements. Outside Italy the canzona with its numerous sections in polyphonic style persisted until the end of the seventeenth century. Examples are the sonatas of Purcell (1683-1697) in which the fugal movements are labeled "canzona," and Buxtehude's Sonatas Op. 1 (1696), the sixth of which has thirteen sections alternating between slow and fast. 40

After 1650, a standard structure developed, chiefly in Venice under Legrenzi (1626-1690), which consisted of two fugal allegro movements at the beginning and end, frequently with the same or related thematic material, and a homophonic movement in dance-like triple meter in the middle. This three-part scheme was usually enlarged to four or five movements by the use of shorter adagios before and/or after the slow movements. Legrenzi's sonata "La Valvasona" of 1655 comes surprisingly close to the form of the classical sonata with its four movements, Allegro-Adagio-Allegretto scherzando-Allegro. Even more conspicuous for symmetrical construction of this sonata type are the sonatas of Giovanni Vitali (1644-1692), written in five movements: allegro-adagio-scherzo-adagio-allegro. Giuseppe Torelli (c.1650-1702) introduced, in his "Sinfonie a 2, 3, 4 instrumenti" (1687), the form adagio-allegro-adagio-allegro, which was later adopted as

40 Ibid.
the "sonata da chiesa." A sonata by Tomasso Vitali (1665-1750) of 1693, (reproduced in Arnold Schering's Geschichte der Musik in Beispielen, No. 241), written in this form has the cyclical treatment of the first and last movements. In the sonatas of Corelli (1653-1713), who, according to Spitta, transferred the four movements of the chamber sonata back to sacred music, the second adagio retains the triple meter and the homophonic style of the central "scherzo" of the earlier type, but usually in a slower speed in the character of a sarabande. The final movement also has a dance-like rhythm in the character of a gigue, minuet, or gavotte, etc. This distinguishes between the "sonata da chiesa" (church sonata) and the "sonata da camera" (chamber sonata), as it is only in the later examples of the sonata da chiesa that the dance character of the last two movements tends to disappear. Numerous examples of the pure chiesa sonatas occur in the works of J. S. Bach, Handel and Jean Marie Leclair (1697-1764), while the Italian composers preferred larger or shorter schemes. The violin sonatas of Veracini (1685-1750) have from five to eight movements, while those of Tartini (1692-1770) usually have three, and those of Locatelli always have three: andante-allegro-minuet (or aria con variazione).

According to medium, the baroque sonatas fell into four categories: those written in one part, in two parts,
in three parts, and in four or more parts. The most famous examples of those in one part are the sonatas for solo violin or solo cello of Bach. The "sonatas a due" usually called for three players, one for the melody, and two to realize the thorough-bass. The "sonata a tre" or "trio sonata" was played by one, two, or four performers, but practically never by three, while the sonata for four or more players, cultivated mainly in the 1650-1680 period, probably was for small orchestra ensemble.44

There was a shift of emphasis in the last phase of the baroque chamber music from the trio sonata to the solo sonata. The sonatas of Francesco Veracini (1675-1750) and his contemporaries are interesting with regard to form. The classification of church and chamber sonata became almost meaningless because the forms merged, and the opera and concerto began to affect the sonata. Taglietti (1660-?) had written his sonatas in the form of the da capo aria. Veracini often began the sonata with an Italianized French overture and adopted the ritornello form of the concerto in subsequent movements. The da capo aria and the ritornello introduced the return to the beginning in the tonic key. In the sonatas of Somis (1676-1763) the two-part form of the chamber sonata was extended by a return. His sonatas retained their two-part division and key.

44Ibid.
structure with the second part expanded by a recapitulation in the original key.  

The three-movement form allegro-adagio-allegro originated with the Italian overture of Allessandro Scarlatti. Antonio Vivaldi (1680-1743) established it as the form of the concerto. Bach used this form in his Brandenburg concertos and his well-known Italian Concerto, and he also used it for his six organ sonatas, probably the first sonatas written in this form. The Italian composers of harpsichord sonatas reduced the sonata to two or three movements, and Domenico Scarlatti (1685-1757) wrote some one-movement "sonatas." Schemes such as andantino-allegro-presto; largo-ghetto-allegro-minuetto; allegro-minuetto illustrate the situation in the 1730-1760 period.  

All six Bach flute sonatas were written during his Göthen period (1717-1723). The first three are for obligato clavier and flute, and are trio sonatas, and the last three are for flute with clavier accompaniment written in figured bass. Bach wrote a sonata for two flutes with clavier accompaniment which he later rewrote as the  

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47 C. S. Terry, *The Music of Bach*, Table III.  
48 In the sonatas for cembalo and a single instrument, Bach associates the cembalo with another instrument in a contrapuntal trio with the melodic lines in the flute and the upper and lower parts of the cembalo.
first sonata for clavier and gamba, although, according to Schweitzer, it sounds better for two flutes. ⁴⁹

In the sonatas with continuo or figured bass accompaniment, the continuo player fills in the harmony on the cembalo from a bass line with numbers under the notes indicating the notes to be played above the bass notes. In Bach's time the continuo part was played by a string instrument in addition to the cembalo. Usually the violoncello or viola da gamba played the bass line, but in church the weightier violone or contrabass was used with the violoncello, and in choruses the organ displaced the cembalo. ⁵⁰

The outline and details of Bach's sonatas for flute and obligato clavier are influenced by the form of the concerto, and in some points correspond exactly with it. They are all in three movements, according to Spitta, but the third sonata in A major as given in the Gesellschaft Edition, Book XLIII only has two movements, a slow and a fast. The first movement is missing in this collection, and, according to Spitta, is incomplete. The Barrere edition of the Bach flute sonatas has a first movement for the A major sonata, for which Barrere gives no explanation. The E-flat sonata is a concerto from beginning to end. This sonata may have been one of the first attempts to construct a trio sonata on this new

⁴⁹ Schweitzer, op. cit., p. 401.
⁵⁰ Terry, The Music of Bach, p. 43.
plan, since the first movement is timidly handled as to form, while the other two movements are perfect, the soft, pleasing nature of the expression agreeing with the character of the flute. This same emotional character was the stamp of the music of Philipp Emanuel Bach and his successors. Haydn's clavier sonatas had their root in this expression, and it was the distinguishing characteristic of the period up to Mozart's time. The sonata in G minor of Bach had the same feeling. This sonata in its present form is intended for violin and harpsichord, but, according to Spitta, Bach meant it for the flute, as he wrote it at the same time that he wrote the E-flat major sonata, and the construction is the same. The B minor sonata surpasses all other sonatas for the flute, according to Spitta. It so perfectly corresponds to the character of the instrument that it reaches the highest level of Bach's style. The first movement is in three sections, but Bach departs from his usual treatment of the first and middle sections, for neither has a fugal entrance with episodical or concerto-like development. The first section is formed with two subjects worked out side by side. The first theme is carried on for twenty measures with a soft, rocking accompaniment, and the second closes in the same key and then goes to D major. The development consists of repeating the whole section first in F-sharp minor, and then in B minor for the close. Between the last two groups is a passage formed of parts of the first and
second melodies worked together so as to emphasize the return to the principal key. The movement closes with a coda formed with phrases from the first melody. The form is built on the Italian aria as is shown by the melody beginning and breaking off after two measures to begin again in the fourth measure, this method being the same as that frequently used by Bach in the sacred arias. The second movement in D major is in two sections with repeats. The presto begins with a three-part fugue, but soon a pause comes on the dominant introducing a gigue in Italian style, which fulfills the requirements of the concerto form.\textsuperscript{51}

The Bach sonatas for flute and continuo are in a four-movement plan (sonata da chiesa), in which the slow adagios alternate with the allegros, but the Sonata in C major deviates slightly as to form. Its three normal sonata movements conclude with two minuets,\textsuperscript{52} in the first of which the figured bass part is realized by Bach.

The Sonata in F major for flute and bass by Benedetto Marcello (1686-1739) has a slender form in the first movement, AAB, with a simple modulatory device going from tonic to dominant in both A sections. The B section is in contrasting keys. The realization in the coda takes up the dotted sixteenth and thirty-second note figure in antiphonal response

\textsuperscript{51}Spitta, op. cit., pp. 121-124.

\textsuperscript{52}Terry, The Music of Bach, p. 47.
to the flute, and after a four-bar coda, the piece closes in the tonic key.

The second movement of this Marcello sonata is built on an energetic figure of two bars, which is used with various permutations during the movement, such as the theme being inverted, etc. The continuo part is realized here very sparsely, showing that the editor, Joseph Slater, is well versed in harpsichord playing, and this continuo realization is one of the better ones. It is certainly better than some of the realizations that have been made for the three sonatas of J. S. Bach. The chief objection to the continuo part of some editions of the Bach sonatas is that the realization undoubtedly is done to heighten the sonorities of the piano. The second movement of the Marcello sonata is in the customary binary form, the first section being in tonic and the second in dominant. The chief interest of the movement lies in the change of rhythmic accent of the main theme. At the outset the theme begins on the thesis. In the reprise of this theme, a few bars later, the main theme is placed so that it comes on the third beat of the 4/4 bar, thus giving the theme a curious rhythmical displacement. A customary echo is used here. It could well imply that a double manual harpsichord might be used in order to best carry out the dynamics. The second section of the allegro begins in the dominant key, using the same thematic material, accompanied frequently in the continuo by inversions of the main subject.
or motifs isolated from the main subject. Both sections of the allegro are intended to be repeated. The second section closes in the tonic. The key of the third movement is D minor, which is not necessarily a usual choice for four-movement sonatas of this period and school. For instance, the first sonata of Pietro Locatelli (1693-1764) in G major contains a third movement marked largo, which is in the subdominant. In the third sonata of Locatelli in G minor, the third movement begins in the subdominant. Thus, the third movement of the Marcello sonata, the movement being in the relative minor and ending on a half-cadence, gives this aria a prelude-like attachment to the brilliant fourth movement. The music of the aria does not contain the double bar that connotes the binary form as is typical of practically all of the baroque flute sonatas. A reason might be offered that the second section of this brief movement is composed of a long series of sequences, their only purpose seeming to be a return to the tonality and to have the flute again assume some melodic importance.

The fourth movement, which is obviously meant to be continued attacca, is probably a gigue, but it is not labeled as such. The movement is in the customary two sections, tonic and dominant. There is some imitation between the bass line and the flute part. The main import of the work would seem largely to show the agility of the flute. The factors of development and higher architecture seem to
be subservient to the virtuosity demanded here. The work is curious in that so small a range is used, the lowest note being F', and arrived at only once, and the highest note being E'''', and played only several times. This gives this instrumental sonata only a little more than the ordinary vocal range. It might also lead one to believe that the flute was not so highly developed in Italy as it was in Germany.

The Locatelli sonatas have much more figuration than the Marcello Sonata in F major has. The editor of the Locatelli sonatas, Gustav Scheck, used dotted lines to indicate the slurs that he suggested. The range of the flute in the first sonata of Locatelli is wider than that used by Marcello; however, it is used very conservatively. The flute in the Locatelli sonata has D' as its lowest note, and generally D''' is the upper limit; however, there is one F-sharp'''. Locatelli uses the lower range more than the upper limits. In the last movement of the third sonata of Locatelli, the continuo part has a binary rhythm against a ternary rhythm in the flute part.

The Concerto

A concerto is a musical composition for two or more instruments or voices performing together, i.e., in concert with each other. The term "concerto" was first used

for vocal compositions with an instrumental accompaniment, to distinguish such compositions from the unaccompanied music which was the current style in the late sixteenth and early seventeenth centuries. Only in the most general sense can the concerto of the sixteenth and seventeenth centuries be called the forerunner of the modern concerto. The line of descent from Viadana to Schoenberg is the furthest distance and most devious direction between two points. As a musical form, the madrigals called concertos do not lead to the solo concerto, but the principle of Monteverdi's (1568-1643) composition in such madrigals does reach fulfillment in the solo instrumental concerto. The word "concerto" soon was designated for music performed by contrasted or dissimilar bodies of tone. In the seventeenth century, differentiation of tonal bodies or tone color was sufficient for the title of concerto to be applied to a composition. Thus the addition of one or more instruments to the voices in a motet or mass was reason enough for the term "concerto," "concertare," or "concertato" to appear in the title. The contrast of tone color is too generalized to have much meaning in defining a musical form; however, it left many possibilities for the composers to choose from in concerted music. One of the first important steps toward enriching the meaning of contrast between tonal bodies...

appeared in the "Ecclesiastical Concertos" of Ludovico Viadana (1564-1627), the first volume of which was published in 1602. In contrast to the earlier concertos for double chorus with instrumental accompaniment, Viadana cut down the concerto principle to from one to four voices singing to an instrument, and he thereby cleared the field for the monodic instead of the polyphonic style. Also he introduced the possibilities of using a solo voice against an instrumental tutti. However, Viadana did not exploit the advantages of his new ideas of concerted music. His handling of the solo voice was to have it move in the same melodic direction with the organ rather than against it, and there was practically no virtuoso ability to execute this music required. Many composers contributing to a new direction in the evolution of the concerto have used this effort to make the two concerted voices equal in participation in the development of the same material. Corelli did this in establishing the concerto grosso form, and the equality of the concerted voices is present in the introduction of the concerto principle into the madrigal and the mass. The instruments were used to substitute for, or reinforce, the voice parts verbatim.  

The focusing of attention on the solo voice supported by an instrument, and the transition from a polyphonic to

a monodic style soon made their way into the poly-voiced, unaccompanied mass. Viadana also helped to prepare the groundwork for this movement with his "Missa Dominicalis" for solo voice and organ, published in the second volume of his "Ecclesiastical Concertos" in 1607. Here also the solo voice had no virtuoso embellishments. A bolder use of the potentialities of a solo voice is to be found in the "Kyrie" of a mass by Giovanni Gabrieli (1557-1612), written in 1597, in which the upper voice is drawn sharply away from the remaining body and permitted to indulge in extensive and eminently uneclesiastical coloratura.56

The development of the solo part in virtuoso fashion is a matter of importance from the viewpoint of the instrumental concerto. The secular madrigal better illustrates this development than sacred music. Monteverdi, in his sixth book of madrigals (1614), specifically designated the madrigals to be sung with clavicembalo, to distinguish them from the unaccompanied madrigals. The solo voice in the concerted madrigals has rapid runs and figurations, and is treated in a more soloistic and virtuoso-like manner. These virtuoso solo passages alternate with more staid sections for full choir, in much the same manner as in the later instrumental concerto with its restless solo figurations and more sonorous orchestral tutti. In his seventh

56Ibid., pp. 5-8.
book of madrigals, Monteverdi carried the procedure even further by making the solo voice even more elaborate, and by greatly enriching the orchestral tutti with as many as nine instruments. The definition of a concerto as a contrast between dissimilar elements here approaches the present-day conception of the form. Monteverdi entitles this set of madrigals "Concerto." The remaining vocal concertos of the seventeenth century are variations on the aforementioned line of development. The principles of concerted music were outlined in the vocal music of the seventeenth century, and the solo concerto might look back to the coloratura solos in a Monteverdi madrigal, but the writing for the violin would rest more on the achievements of solo violin music than on vocal coloratura. 

In the field of orchestral music or concertos, the orchestra had already been divided into two contrasting choirs (for instance, strings and brass) in the instrumental canzon and sonata of the late sixteenth century, as elaborated by Gabrieli, who did not distinguish between the two forms. The canzon, being a form of concerto, was adapted from the motet for double chorus and later appeared in the concerto grosso. Individual solos also appeared, and sometimes an instrument from each choir would form a double concerto for two solo instruments and orchestra, or, as in

\[57\text{Ibid.}\]
Gabrieli's "Canzon a 6," a few solo instruments would play a brief fugal passage, answered by a homophonic passage for all instruments. 58

Solos were eventually used in opera orchestras in the overtures, and sacred music also had instrumental solos. In the last half of the seventeenth century, trumpet solos and duets were not uncommon in church sonatas and symphonies, and in operatic overtures. Lulli's overtures, chaconnes, and ballet movements gave the instrumental pattern of three woodwinds with string orchestra, which was significant for the concerto grosso. 59

The orchestral music of the seventeenth century established certain orchestral procedures upon which the eighteenth century concerto could rest, but it was the task of the solo music of the seventeenth century to explore and expand the technical possibilities of the individual instruments. 60

The chamber music of the seventeenth century also contributed to the concerto by being a combination of concerted and solo music. Some movements were concerted movements while others were solo movements for each instrument in its turn. A sonata by Pier Francesco Valentini (?-1654) for violin, cornettino, bassoon, and trombone (1639) is an example of such writing in which each instrument has a solo

58Ibid., pp. 9-12. 59 Ibid. 60 Ibid.
movement. As late as 1694-1696, a sonata for two violins and viola da gamba by Dietrich Buxtehude (1637-1707) begins and ends with concerted movements, and between these movements are solo movements for each instrument supported by cembalo. The form of these and similar works is necessarily loose and episodic due to the segmentation of the movements into solo and tutti sections. Another contribution of seventeenth century chamber music was the trio sonata literature for two violins and continuo, which instrumentation was used for the concertino choir of the Italian concerto grosso.61

The word "concerto" appeared toward the end of the seventeenth century in the compositions of Torelli, Taglietti, Felice dall'Abaco, and others, which are probably best described as orchestral sonatas. They have no contrast in tone color, and only an occasional use of solo interludes. 62

The concerto grosso is the most important type of the baroque concerto. This form is characterized by the use of a small group of instruments, called the "concertino" or "principal," against the full orchestra, called the "concerto," "tutti," or "ripieno." The concertino usually consists of two violins and a thorough-bass, i.e., the same as the trio sonata ensemble of the baroque. 63 The use of two unequal groups of instruments brought about an interesting

contrast of dynamics, weight, and movement; particularly when a wind trio was used as the concertino there was an easy source of color contrast. This was too fruitful a technique to remain in only one form, and so the concerto grosso as a principle of orchestration was applied in such forms as the opera, sacred cantata, and the oratorio. 64

It was Arcangelo Corelli (1653-1713) who divided the orchestra into two parts, placing the instruments used in the trio sonata as the concertino against the tutti of the orchestra. He did not evolve a new form for this new medium in his concertos, but he transferred the forms from the church and chamber sonatas; thus he established the church and chamber concerto. 65 Corelli participated more in the crystallization of the concerto grosso as a musical form than any of his contemporaries. His works were not published as early as some of those of his contemporaries; however, it seems that Corelli's works were heard as early as 1682 in Rome, a date prior to that of the publications of his contemporaries. 66

Bach called the Brandenburg Concertos "Concerts avec plusieurs instruments," which meant the so-called "concerti grossi," in which several instruments play against the tutti,

but the only ones that belong to this category are the first, second, fourth, and fifth concertos, the last three mentioned containing one or two flutes. Most of the concertos are in three movements. The concerto grosso was not always confined to this number, as four movements were often used, giving a resemblance to the sonata, and sometimes dance forms were intermingled as in the first Brandenburg concerto. However, three movements were thought to be sufficient for the materials to be displayed in the concerto form. The first Brandenburg concerto is scored for two horns, three oboes, bassoon, and continuo, against a string orchestra with a violino piccolo added. The second concerto in F major is for trumpet, flute, oboe, violin, and the strings as tutti. It is a true concerto grosso except that it departs from the custom of having two violins and a violoncello in the concertino. The plan of the first movement is a model of clearness and simplicity. The andante (in D minor) consists of a quartet of flute, oboe, violin, and violoncello with cembalo. The finale, allegro assai, is a fugue in the concertino parts supported by the bass and accompanied by the tutti. The fourth concerto in G major is for violin, two flutes, and the string tutti. It is a concerto grosso in the manner of the second concerto. In the first movement, an allegro in 3/8 time, the material is given out in bars 1-83, mostly by the concertino with the tutti interrupting only at times. The "exposition" (A) is followed by a
development (B) going into the relative minor. Then there
is a further development (C), after which B returns with
some alterations and extensions, and then A is used again
for the close. The adagio in E minor is entirely taken up
with alterations between the tutti and the concertino. The
last movement, presto, consists of a fugue. The fifth con-
certo in D major is for flute, violin, cembalo and the usual
tutti. The cembalo shares in the concertino with the flute
and violin, so Bach probably used a second cembalo for accom-
panying purposes. In the first movement, two subjects for
tutti and soli respectively are given out in perfectly devel-
oped form. The middle movement is in three sections in the
pattern of the Italian aria. The first section, which is
repeated for the third section, is fugal, and the second
introduces a subsidiary theme derived from the main theme,
and combines with it. 67

It is said that Bach adopted Antonio Vivaldi's (1680?-1743)
precept of competition between solo instruments rather
than Corelli's treatment of each group as a unit. This is
especially evident in the second Brandenburg concerto, and
in the slow movements of the second, fifth, and sixth con-
certos, he dispenses with the ripieno entirely, which is
contrary to Handel's practice of using only the ripieno. 68

68Veinus, op. cit., p. 31.
The solo concerto, i.e., a concerto for a single soloist, had its beginning about 1700, later than the concerto grosso. The immediate derivation was not in a direct line from an earlier instrumental form, but took its materials from other musical forms, two of which were the opera and the concerto grosso. The operatic influence came from the accent on the prima donna, on a monodic style, and on a solo-tutti rivalry in the arias of the early seventeenth century opera. The influence of the concerto grosso was in the disintegration of the concertino group and the emergence of each instrument in a solo. This practice was used by Vivaldi, but was rare in the works of Corelli. The solo concerto did not arise entirely from the concerto grosso, but it was encouraged by the process of concertino disintegration. The solo concerto appeared before the concerto grosso was dead, and the two forms existed side by side with the solo concerto probably having as much influence on the breaking up of the concertino as that process had on the solo concerto. Cause and effect have been known to exchange places with each other in similar cases in history. The composer-performers who created both concerto grosso and solo concerto were Torelli, Vivaldi, and Locatelli. As violin virtuosoi they were interested in both concerto forms, and they put their experience in one concerto form to use in the other.

70 Veinus, op. cit., pp. 34-38.
The first significant impetus toward the creation of the modern solo concerto came from Italy. The works of Tomasso Albinoni (1674-1745) exemplify this first impetus with episodes for violin, which are simply brief interruptions of the orchestral texture. Albinoni was interested mainly in the opera rather than the solo concerto. The actual starting point for the solo concerto was in Torelli's violin concertos, for this was the first time the solo and orchestra were considered equal in that the soloist did not play the same material with the orchestra as was earlier described, but moved independently of the orchestra playing its own material. These concertos by Torelli were experimental in placing the soloist on an equal basis with the orchestra, as neither orchestra nor soloist intruded on the other. The solo parts were mainly accompanied by cembalo. Torelli established the precedent of giving the orchestra the main musical ideas while the solo instrument played in a virtuoso style.71

Many composers of the baroque period were churchmen or church musicians, and the first three generations of solo concerto composition were dominated by this type of musician. Torelli and Tartini were church musicians, while Vivaldi, whose lifetime came between theirs, was a priest. Guiseppe Jacchini, a cellist, in writing "Concerti per camera" (1701),

71Ibid.
was one of the first to make such an indication for chamber rather than church performance. 72

Vivaldi was one of the first to write a variation movement in a solo concerto. The second movement of his flute concerto, op. 10, no. 6, is an example. A. F. Bonporti (d. 1740?) was one of Vivaldi's few contemporaries who used the variation form. Bonporti's concertos show a mature use of a recitative style in instrumental music. 73

Vivaldi's violin concertos quickly became famous because of the soloistic exploitation of the instrument and a new style of rhythmic precision used in his compositions. Practically all of his concertos are in the three-movement form—fast, slow, fast—which has become the standard form for the concerto. Each thought well enough of Vivaldi's concertos to transcribe some of them for organ or harpsichord. 74 Many of the Vivaldi violin concertos were probably used for teaching purposes, and, according to Veinus, it has been suggested that these concertos might make a good violin method. 75

The cadenza attached to the end of a movement was used for a display of virtuosity almost with its invention. The cadenza was used modestly by Torelli in some of his concertos, 72Ibid. 73Ibid., pp. 38-40. 74Apel, "Concerto," Harvard Dictionary of Music. 75Venus, op. cit., pp. 38-40.
but more room for display was given in the cadenzas which he wrote for several of his other violin concertos. It was Pietro Locatelli who, according to Veinus, was said by Burney to have had "more hand, caprice, and fancy than any violinist of his time." In his "L'Art del Violino" (1733), Locatelli gave the cadenza its most consistent and elaborate expression in violin literature prior to the nineteenth century. The cadenzas in this collection differed from other cadenzas in concertos of the period by making exorbitant demands on the performer, and by having the cadenzas written out by the composer instead of having an indication of where the performer could improvise. The concertos themselves do not have so much virtuoso work as the cadenzas have. The practice of improvising or writing out cadenzas can be found in music immediately before the appearance of the solo concerto, and the expanding of a cadence into a cadenza can be traced to folk sources. Improvisation has been widely used in every age from the Greeks to modern times. Textbooks on improvising, such as Christopher Simpson's *The Division Violist* (1659), were available to musicians.76

The early violin concerto reached its peak in Italy with Tartini, in France with Leclair, and in Germany with J. S. Bach. The development of the solo concerto was backward in France, both because of an aesthetic controversy

over the value of the concerto, and the fact that there was no long line of virtuosi in France as there was in Italy. French instrumental music was written for the amateur and student rather than the professional performer, and French instrumental technique was sufficiently backward for Rameau, as late as 1741, to indicate that one part in an instrumental trio might be performed either on the violin or flute, and another part by a viola or a second violin. According to Veinus, Jacques Aubert (1678-1753), in the preface to his "Concerts de symphonies" (1730), argued that the Italian style concerto was damaging to the French students, who, in trying to improve their technique, were "losing the elegance, the clarity, the beautiful simplicity of the French style." Aubert thought music should be written so that it could be played equally well on several different instruments. The opinion on the value of the Italian style concerto was not unanimous in France. François Couperin attempted a union of the French and Italian style, but he failed, for his music was too French in form and feeling for any outside influence to enter.

The early French concerto was actually a suite written principally for a trio of instruments, with the name "concerto" meaning a concerted manner of performance. An early

\[77\text{Ibid.}\]

\[78\text{Ibid., pp. 45-47.}\]
trio (1647) by Montclair (1666-1737), a French composer and music teacher, is titled "Serenade or Concerto . . . fit for dancing." The concertos of Couperin, Rameau, and Aubert may also be described as suites. The early sense of the word "concerto" was used in French music as late as 1741 in a Rameau trio entitled "Pieces for Clavecin in concert with a Violin or a Flute, and a Viola or a Second Violin." The music of the opera and the church in France did not offer the virtuoso much chance to develop his talents; therefore, the source of the solo concerto in France was in the concert hall music rather than in opera or sacred music. Also, the concerto had to look abroad, principally to Italy, for its model. A public concert organization, the "Concerts spirituels," aided the solo concerto in France by importing Italian violin virtuosi, who brought their Italian concertos. This organization expanded their influence by attracting virtuosi from all Europe, further stimulating the growth of the solo concerto in France. The first great master of the French solo concerto was Jean Marie Leclair (1697-1764), who learned the art from the Italian, G. B. Somis, an excellent violinist and composer. 79

The progress of the solo concerto in Germany was smooth, for Germany was receptive to foreign models, and they were in the habit of learning styles from Italy. Both Italians

79Ibid., pp. 47-51.
and French practices were used in German music. The violin concerto works of Johann Georg Pisendel (1687-1755), dean of the German violinists, were among the earliest German efforts in the form. He studied with Torelli and Vivaldi, and he gained a sound knowledge of the Italian craft of concerto composition.\textsuperscript{80}

Telemann (1681-1767) was one of the most gifted and prolific composers of the period. He was rated higher than Bach in his own day, and twice he was offered positions in preference to Bach. Bach sufficiently respected Telemann's work to copy whole cantatas by Telemann for study and use. According to Veinus, Handel said Telemann could write an eight-part motet as easily as anyone could write a letter. Time has proven, however, that Telemann lacked the \textit{immensities} of musical intellect and human emotion which have been revealed in the music of Bach. Telemann was appointed Kapellmeister to Count Erdmann von Promlitz at Sorau in 1704, and while there he was stimulated to compose suites in the manner of the French overture, and in two years his overtures numbered two hundred.\textsuperscript{81}

The suite was an older form than the concerto, and it had its influence on the concerto, in turn, receiving influence from the concerto. This produced for a short time a combination concerto-suite, of which Telemann left many,

\textsuperscript{80}Ibid. \textsuperscript{81}Ibid.
and Bach a few. The Telemann Suite in A minor for flute and strings is an example, and is a real virtuoso flute concerto in suite form. The Bach second orchestral suite in B minor is also an authentic flute concerto composed of a series of dance movements. The solo concerto remained free from the influence of the suite except for a few works, one of which was the Telemann Violin Concerto in D major, which contains such suite movements as a corsicana, a polacca, and a minuetto. A similar attempt was made to combine the suite and concerto in the clavier music, but Bach remained aloof from this practice in his clavier concertos. However, his contemporaries used an assortment of gavottes, minuets, sarabandes, bourrees, and rondos. The only surviving element of this practice is the rondo, which is often used as the last movement of the concerto.82

The concertos of J. S. Bach for solo clavier and orchestra are among the first of their kind, and they bear witness to a musical revolution in Germany which brought about the replacement of the church with the concert hall as the center of musical life. Telemann's society, founded in 1704 and directed by Bach from 1729-1736, was one of the earliest such groups of eighteenth century musicians who gathered weekly to practice and extend their art. Earlier, these meetings were confined to the participating musicians, but

82 Ibid., pp. 51-56.
in time concerts were broadened to include listeners. By 1741 Zehmisch made an attempt in Leipzig to form a new society of the general citizenry for giving concerts. This displacement of the church by the concert hall brought about the development of the keyboard concerto in Germany. 83

Bach turned to the violin concertos for his harpsichord concertos, transcribing some of his own, Vivaldi's, and other composers' violin concertos for harpsichord. Of his eighteen concertos for one to four harpsichords, only the one in C major for two harpsichords and the two for three harpsichords are in their original form. 84

In Bach's clavier concertos the orchestration was thin, the clavier being predominant rather than having an opposition of equal force. Bach regarded the orchestra as a dispensable element, of which the entire omission of the orchestra from the slow movement of the C major concerto for two claviers is an excellent example. Bach evaded the main concerto problem of drawing the solo instrument away from the mass and treating it in a virtuoso fashion by virtue of his style of composition. The basis of Bach's entire art is polyphony, and the solo concerto in its true sense does not lend itself to polyphonic treatment, since that makes for

83 Ibid.
equality of all voices. Thus Bach's clavier concertos are not solo concertos in the modern sense.85

Handel's organ concertos are the first of their kind, and for once Handel surpasses Bach in a form in which they both worked. Bach treated the organ only as a church instrument, while Handel treated it as a concert hall instrument. None of Bach's virtuoso organ works are in the concerto form; Handel, on the other hand, composed at least twelve organ concertos with orchestra.

According to Fitzgibbon, Quantz composed about three hundred flute concertos, most of which remain in manuscript in the Royal Library at Potsdam.

These have a quaint old-world, and somewhat ecclesiastical, flavour: they are dignified and melodious, exhibiting powerful treatment of the bass, careful and clever harmony, and skillful handling of the solo instrument; though Burney (c. 1770) considered them old-fashioned and commonplace.86

A comparison of two concertos for flute and orchestra, namely the Concerto in C major for flute, strings, and clavecin by Jean Marie Leclair (1697-1764), and the Concerto in D major, Op. 10, No. 3 ("Il Cardellino") for flute and strings by Antonio Vivaldi (1678-1743) is made here in order to show some interesting differences between contemporary composers of different schools of compositions.

The Concerto in C major by Leclair is in typical

85Veimus, op. cit., pp. 60-64.
86Fitzgibbon, The Story of the Flute, p. 102.
concerto grosso form. The first movement consists of seven sections. The thematic material as shown in the first orchestral tutti (bars 1-25) is divided into three parts. The first part (bars 1-8) is a period starting in the key of C and ending in the dominant. In the second part (bars 9-13) there is noted some unusual contrapuntal texture: a new theme in G major is developed in close canon accompanied by elements of the first theme. The third part (bars 14-25) of the first section contains motives from the first theme interspersed with segments of development of this theme. The orchestral tutti comes to a close in C major. The flute solo of the second section (bars 26-43) begins in C with a variation on the first part of the orchestral tutti. The third section (bars 44-65), an orchestral tutti, begins in G major and goes into A minor. This section is in two parts, the first part (bars 44-60) developing the first theme, and the second part (bars 61-65) developing the second theme of the first section. The fourth section (bars 66-92) is in two parts, both developing the first theme. The first part (bars 66-83) begins in A minor and ends with a cadence in E minor. The second part (bars 84-92) is in D minor ending with a flute cadenza (bars 92-100).\textsuperscript{87} The fifth section (bars 100-118) begins with an orchestral tutti in two parts.

\textsuperscript{87}The flute cadenza was probably written by the contemporary composer, Yvonne Desportes, and it was obviously conceived for the modern flute, since it demands a range of almost three octaves.
both parts developing different segments of the second theme. The first part (bars 100-108) ends in a cadence in F major, and the whole second part (bars 108-118) is in C major, ending in a half cadence. The sixth section (bars 118-131) shows a reference in the accompaniment to the second theme of the first section, while the flute plays variations above it. The sixth section closes in C major. The seventh section (bars 131-138) is an orchestral tutti, closing the movement in C major. The seventh section is practically the same as bars 18-25 which close the first section.

By way of comparison the Vivaldi concerto previously referred to has little or no contrapuntal writing in the first movement. The music for the solo flute and the orchestra has a constant and somewhat curious "vertical" appearance. The cadenza, found at the very outset of the piece, is undoubtedly by Vivaldi, and is fashioned for no other purpose than portraying "Il Gardellino" ("the gold-finch"). The cadenza rarely assumes more than the range of a fifth. As previously stated, the cadenza in the Leclair concerto demands the full range of the modern Boehm flute. The Vivaldi concerto has seven sections in the first movement, as does the first movement of the Leclair concerto. Each of the sections of the Vivaldi concerto, however, appear to be briefer, more homophonic, and less demanding of the performers. A further commentary:

The present Concerto for Flute and String-Orchestra
is taken from the VI Concerti / a Flauto Traverso / Violino Primo e Secondo / Alto Viola / Organo e Violoncello / D1 / D. Antonio Vivaldi / Musico di Violino, Maestro del Pio Capitale / della Citta di Venetia e Maestro di Capella / di Camera di S. A. S. Il Sig. Principe / Filippo Langravio d'Hassa Darmstaht / Opera Decima / Amsterdam / a Spesa di Michele Carlo le Gene. (Edition No. 544.) The work contains two pieces of programme-music, the "Tempest" ("La tempesta di mare") and "Night" ("La Notte"); the three other sections are pure, absolute music, or at least those to which there is no title. But the whole Concerto is fundamentally as unprogrammatic and as harmless as it could possibly be. It is called "Il Cardellino" ("The Gold-finch") and is nothing less than a naturalistic study, capturing the bird's voice and depicting it, as in hundreds of Arias of the time, by means of the tender, pastoral flute. It is indeed nothing more than a big Aria in Concerto form. Quite logically, no attempt at thematic strength and contrapuntal design is made; the strings in unison, with the trilled figuration of the violins, form the only contrast to the florid cadenzas of the solo flute. The whole Concerto is one unceasing lighthearted warble, with no gloom. Even the small cantabile Siciliano, which forms the middle movement is written in the original main major, and might easily bear the title of a Canzonetta by Metastasio: "Placida tortorella" . . .

The second movement of the Leclair concerto, marked adagio, is in the relative minor key of A. The movement in five-part song form begins with an orchestral tutti (bars 1-5) that is founded on a rhythmic motive of a dotted sixteenth note followed by a thirty-second note. This motive of the first part gradually loses tension in the course of five bars, and closes in A minor. In contrast to the orchestral tutti the orchestra lapses into a purely accompanying medium at the entrance of the solo flute, functioning only

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88 Quoted in the Preface by Alfred Einstein to the orchestral score of Concerto in D major ("Il Cardellino"), Op. 10, No. 3 by Antonio Vivaldi.
in the capacity of outlining the basic harmonies. The flute solo of the second part (bars 6-16) shows devices of ornamentation that are typical of French music of this period, which enhance the melodic line and provide display for the virtuosity of the flutist. However, these ornaments are of a superficial character in that they are not a vital part of the melodic line, contrary to some of the ornaments that are found in the flute sonatas of Bach. The third part (bars 16-21) beginning in C major, is a return of the first part, and prepares the way for a statement of the solo flute for the first time in a major key (bars 21-38). This major theme and accompanying transition appear to be the only development section of the movement. After a protracted dominant pedal under a very expressive rising and falling melodic line for the flute, a fermata indicates an optional cadenza. The movement closes with the fifth part (bars 38-43) which is identical to the first and third parts.

We find a second movement of contrasting dimensions in the Vivaldi concerto. The score shows parts for only the solo flute and the cembalo, omitting the orchestra for the complete movement. The influence of this concerto on the six Brandenburg concertos of J. S. Bach--particularly the fifth one--is a matter of conjecture. The slow movement of the fifth Brandenburg concerto omits the orchestra for the full course of the movement. It is believed, however, in the slow movement in the Vivaldi concerto that in addition
to the solo flute and cembalo there were several instruments used to reinforce the bass line. While the second movement of the Leclair concerto was sharply defined in five-part form, the slow movement of the Vivaldi concerto is in two parts, resembling a siciliano movement. The narrow range of an octave is used in the entire melodic line. The entire dynamic range of the flute part, as noted by Vivaldi, is from pp to p.

The third movement of the Leclair concerto begins in C major in contrast to the second movement in the relative minor. The work is almost mono-thematic. The deviations from the first orchestral theme are found to be only in key selection and variation techniques in the entire movement. The neighboring keys are explored in the episodic material in a manner that suggests a mild chromaticism. There are seven sections in the work, each tutti alternating with the solo part in the conventional manner.

The third movement of the Vivaldi concerto is in D major as in the preceding movements. The third movement, like the first movement, has a "vertical" appearance, that would indicate very little melodic and rhythmic independence of parts. The tutti sections, several of which are not marked, are brief, and actually seem fused into the solo part itself. The work, as corroborated by Alfred Einstein, is certainly without a definitive form. Noting a great predominance of trills of considerable duration, and motives that resemble
bird calls, one can be confident that the movement is conceived as program music. A resultant quality is noted in frequent passages, found in the solo flute and upper string parts, of sixteenth note alternations between two pitches followed by a trill employing the same sounds for several bars. Passages in arpeggiated and sequential form offer further proof of the homophonic character of the movement. Extended repetition of motives and ideas with little or no permutation is strikingly in evidence throughout the movement. The range of the solo flute part is a twelfth, and for the most part in the brilliant register of the flute.

The Use of the Flute in the Cantatas of J. S. Bach

The only uses Bach probably made of the transverse flute before his Leipzig period (1723-1745) were in the Brandenburg Concerto No. 5 (1721), the Serenata, "Durchlauch'ster Leopold" (1718), and the flute sonatas. Up to 1723, Bach generally used the "blockflöte" (recorder), designated "flauto" or "fiauto." After he went to Leipzig most of his cantatas include the transverse flute while only nine include the recorder.89

According to Riemenschneider, Bach chose his instruments by the way they complemented the text. This was especially

true in the choice of an obligato instrument with a solo voice or a duet in the arias. While the voice interprets the spiritual content and meaning,

the obligato winds a garland or wreath of meaning, often in colorful tone painting, about the voice part. This brings the entire realm of spiritual values which are contained in the text to its complete fulfillment.  

While it seems that Bach preferred the transverse flute after 1723, he still used the "blockflöte" when certain effects were desired.  

Some examples of Bach's uses of the flute to give meaning to the text, according to Riemenschneider, are in Cantata No. 8, in which the flute in a high register describes uneasiness and shuddering at the thought of death, by presenting long periods of agitated, repeated notes, while the strings portray the peal of funeral bells. Further in Cantata No. 8 in the bass aria "Doch weichet ihr tollen, vergeblichen Sorgen" the flute joins in an effort to create a spirit of happiness. In Cantata No. 110, Bach indicated that the flutes played with the oboes. In some places he indicated "Flauto traversi I and II coll' oboe I," and in other places "Flauto I and II coll' oboe I." Riemenschneider questions whether Bach actually meant to use both types of flutes, since they merely duplicated the oboe parts,

90Ibid., p. 5.  91Ibid., p. 12.
and there was not sufficient difference in the text to de-
mand a change.\textsuperscript{92}

The above examples, according to Riemenschneider,
verify the contention that Bach chose his instruments by
their suitability to portray the meaning of the text.\textsuperscript{93}

In all of the cantatas, Bach indicated the transverse
flute with the term "flauto traverso." The cantatas in which
he used one transverse flute were Nos. 8, 26, 67, 78, 94, 96,
99, 100, 101, 102, 103, 113, 114, 115, 125, 129, 130, 146,
151, 157, 170, 180, 181, "Gedenke, herr, wie es un
gehet," and "Lobt ihn mit herz und Munde."\textsuperscript{94}

The cantatas in which
Bach used two flutes were Nos. 11, 30, 34, 45, 72, 107, 110,
117, 123, 164, 173, 184, 191, "Nun danket alle Gott," "Ehre
sei Gott in der höhe," and "Oewiges Feuer, o Ursprung der
Liebe."\textsuperscript{95}

In some cantatas, Bach only used the flute in
one aria. These cantatas are Nos. 34, 96, 113, 114, 130,
146, 170, and 180. The flute is used only in the final
choral of Cantata No. 103.

\textsuperscript{92}Ibid., pp. 21-2. \textsuperscript{93}Ibid., pp. 22-23.

\textsuperscript{94}These cantatas (without numbers) are in a group of
four that are attributed to Bach, but there is some doubt
as to whether or not he wrote them.

\textsuperscript{95}These cantatas (without numbers) are incomplete
wedding cantatas.
APPENDIX

CHRONOLOGICAL LIST BY COMPOSERS OF PUBLISHED SOLO FLUTE MUSIC
WITH KEYBOARD OR ORCHESTRA ACCOMPANIMENT (1600-1750)

(Several important publishing companies in Germany were completely destroyed by bombs during World War II, Zimmermann\textsuperscript{1} of Berlin as an example. Many other European publishing firms have gone out of business for economic reasons. Because these publishers have ceased production, much solo woodwind music is now unavailable. Therefore, since the majority of the solo flute music comes to us from Europe, this list will include the music that appears to be currently obtainable, and mention will be made in many cases of American publishers that have reproduced music from authoritative European editions.)

KEY TO PUBLISHERS

A Andraud, Cincinnati
AMP Associated Music Publishers, New York
*** B Barenreiter, Kassel and Basel
BH Boosey-Hawkes, New York
BM Boston Music Co., Boston
* BR Breitkopf-Härtel, Leipzig
BB Broude Bros., New York
CB Cundy-Bettony, Boston
** LE Leduc, Paris
**** LM Lemoine, Paris

\textsuperscript{1}In a few cases the Zimmermann engraving plates have been preserved and possibly might be used at a later date by other publishing companies, thus making this music available. For this reason the music of the Zimmermann Co. has been noted here.

59
MM McGinnis and Marx, New York

** MF Musiques Français, Geneva

N Nagel, Celle (Germany)

**** O Oxford, London

** P Peters, New York

SH E. C. Schirmer, Boston

* S B. Schott and Co., Mainz and Leipzig

* U Universal, Vienna

* Z Zimmermann, Berlin


** Represented in the U. S. A. by M. Baron, New York

*** Represented in the U. S. A. by Peters, New York

**** Represented in the U. S. A. by Elkan-Vogel, Philadelphia

***** Represented in the U. S. A. by Carl Fischer, New York

Suites

Pierre Gaultier (1642-1697), "De Marseille" Suite in G minor for flute (recorder, violin or oboe), figured bass realized by Georges Favre: MF

Henry Purcell (1658 or 1659-1695), Dance Suite for flute and strings, reduction for flute and piano by Malcolm H. Holmes: SH

G. F. Telemann (1681-1767), Suite in A minor for flute and strings: A; reduction for flute and piano by John Wummer: A
J. S. Bach (1685-1750), Suite in B minor for flute and strings: P; reductions for flute and piano by Emil Eck: CE; Callimahos: 2 S; Von Bülow: 3 U; and Altes: LM

Antoine Dornel (1685-1765), Premiere Suite for flute and continuo, figured bass realized by Pauline Aubert: MF

"Au Jardin de la Flute de France," a suite of works by Blavet (1700-1768), Naudot (early eighteenth century), de Boismortier (1691-1765), and Philidor (1647-1730) for flute and continuo, figured bass realized by Eugene Borrel: MF

Sonatas

Jean Baptiste Loeillet (1653-1728), Sonata in F major for flute and bass: LM

Daniel Purcell (1660-1717), Sonata for flute and bass, figured bass realized by Joseph Slater: O

Antonio Vivaldi (1675-1743), Sonata No. 6 in G minor for flute and bass: MM

Johann Mattheson (1681-1764), Twelve Sonatas for flute and continuo, edited by Ary Van Leeuwen: Z

Benedetto Marcello (1684-1750), Sonata in F major, Op. 3, No. 1 for flute and bass: BH; edited by Joseph Slater: O

Sonata in G major, Op. 3, No. 2 for flute and bass: BH

Sonata in D minor, Op. 3, No. 3 for flute and bass: BH

Sonata in G minor, Op. 3, No. 4 for flute and bass: BH

2 The reduction by the contemporary flute virtuoso appears to be the best of the four versions.

3 The Von Bülow version has failed to show important continuo sections found in the original orchestra score. For example, the double in the polonaise shows only one line in the piano reduction; the chords and even the figures are missing.
J. S. Bach (1685-1750), Six Sonatas (three sonatas for obligato clavier and flute—E minor, E-flat major and A major; and three sonatas for flute and continuo—C major, E minor and E major): A; edited by Marcel Moyse: LE; edited by Georges Barrere: BM; Urtext Sonatas: F

Sonata in G minor for obligato clavier and flute, considered a flute sonata, but indicated for violin in the Bach Gesellschaft Edition, edited by Moyse: LE; edited by Barrere: BM

G. F. Handel (1685-1759), Three Sonatas (Halle, 1710) for flauto dolce (or traverso) and piano: F

Sonatas, Op. 1, Nos. 1-7 (Three Sonatas for flute and piano—E minor, G major, B minor; Four Original Sonatas for recorder, flute or violin and piano—G minor, A minor, C major, F major): CE; revised by Robert Cavally: A

Giovanni Platti (1690-1762), Sonata No. 1 in E minor for flute and bass: S

Sonata No. 2 in G major for flute and bass: S

Sonata in A major for flute and bass: S

Pietro Locatelli (1693-1764), Sonata in F for flute and bass: F

Sonatas Nos. 1, 2, and 3 for flute and bass, edited by Gustav Schek, figured bass realized by Walter Upmeyer: E; Sonata No. 1 for flute and bass, edited for flute and piano by J. H. Feltkamp: O

Pierre Chedeville (1694-1729), "L'Aine" Sonatille No. 2 for flute and continuo, figured bass realized by George Favre: MF

Jean Marie Leclair (1693-1764), Sonata No. 2 in G major for flute and bass: S

Johann Joachim Quantz (1697-1773), Sonata No. 1 for flute and bass: CE

Michel Blavet (1700-1768), Sonata No. 4 in G minor for flute and bass: BH

Sonata No. 5 in D major for flute and bass: BH
Sonata No. 6 in A minor for flute and bass: BH

Jacques Hotteterre (d. 1761), Sonata in D major for flute and bass, figured bass realized by Renée Viollier: MF

Frederick the Great (1712-1786), Sonatas for flute and clavier, arranged by Carl Bartuzat, figured bass realized by Paul Grafen Waldensee and Günter Raphael: BR (listed below):
- Sonata No. 2, D minor (originally C minor)
- Sonata No. 18, B-flat major (originally A major)
- Sonata No. 23, B-flat major (originally G major)
- Sonata No. 24, D major (originally C major)
- Sonata No. 5, A major

C. F. E. Bach (1714-1788), Sonata in C major for flute and bass, edited by Van Leeuwen: Z

J. C. Bach (1735-1785), Six Sonatas for flute and bass: Z

Concertos

Antonio Vivaldi (1675-1743), Concerto in F major, Op. 10, No. 1 ("La Tempesta di Mare") for flute and strings: S, BB

Concerto in G minor, Op. 10, No. 2 ("La Notte") for flute and strings: S, BB

Concerto in D major, Op. 10, No. 3 ("Il Cardellino") for flute and strings: BB

Concerto in G major, Op. 10, No. 4, for flute and strings: S, BB

Concerto in F major, Op. 10, No. 5 for flute and strings: AMP

Concerto in G major, Op. 10, No. 6 for flute and strings: AMP

Jean Marie Leclair (1697-1764), Concerto Op. 7, No. 3 for flute, strings, and continuo: A; reduction for flute and piano by Yvonne Desportes, flute part revised by John Wummer: A

Michel Corrette (1709-1795), Concerto No. 5 ("Noël Allemande") for flute, two violins, and continuo, figured bass realized by Guy-Lambert: MF
Frederick the Great (1712-1786), Concerto No. 1 in G major for flute and bass: BR, BH

Concerto No. 2 in G major for flute and bass: BR, BH
Concerto No. 3 in C major for flute and bass: BR, BH
Concerto No. 4 in D major for flute and bass: BH

Miscellaneous Works

Michel Corrette (1709-1795), Airs for flute and continuo, figured bass realized by Guy-Lambert: MF

Frederick the Great (1712-1786), Four pieces for flute and bass—Arioso, Allegro, Largo, Cantabile: N

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