

## Christian Gottfried Krause: Quartet in F

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This edition is based on a set of mid-18th-century manuscript parts attributed to Christian Gottfried Krause from the recently recovered music archive of the Berlin Singakademie, now preserved in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz (shelfmark D-Bsa SA3540). The copy's cover page bears the title "Quat<sup>or</sup> [Ex F. #.] | a. 4 | Oboe | Bassono oblig: | Violino | et | Violon Cello [sic] | di Sig<sup>r</sup>: Krause. | [musical incipit] | Possessor | J. C. Kühnau." (Quartet in F major for oboe, obbligato bassoon, violin and violoncello by Mr. Krause). The owner and copyist was most likely Johann Christoph Kühnau (1735–1805).

Christian Gottfried Krause (b. Silesia 1719, d. Berlin 1770) was a lawyer, music aesthete, and composer. He received tutelage on violin, keyboard and timpani from his father, a town musician also named Christian Krause, but decided on a career in the law. After completing his studies at the University of Frankfurt, he became legal secretary to Lieutenant General Friedrich Rudolf von Rothenburg in Berlin in 1746. Following his appointment as lawyer to the municipal council in 1753, Krause's new-found prestige led to the acquisition of a large home in Potsdam where he established a popular music salon. Here he hosted esteemed friends including writers, poets, philosophers and musicians from across Berlin and the court of King Friedrich II of Prussia, including prominent composers such as Johann Joachim Quantz (1697–1773), Carl Philipp Emanuel Bach (1714–1788), and Johann Friedrich Agricola (1720–1774). As well as instrumental pieces, Krause composed cantatas, lieder, and a singspiel however, his most significant contribution was as a writer and music compiler. Written in 1747, Krause's influential *Von der musikalischen Poesie* was one of the first treatises on the setting of words to music.

One 18th-century notational convention that has been retained throughout the edition is the beaming of notes as presented in the manuscript copy. Discussed at length by Berlin composer and theorist Johann Abraham Peter Schulz (1747–1800) in his articles on music theory, this was a device often employed by composers as a means to indicate accents, articulation, or to show the end of one phrase and start of the next. Editorial notes, ornaments and dynamics appear in parentheses, while added slurs and ties are broken. Rests lacking in the source have been added without comment as have slurs missing between the note of an appoggiatura and the main note. Other changes are as follows:

### [1] Adagio

Bar 8	Ob	Appoggiatura added as per violin part
Bar 9	Vln	Wedge added to quaver beats 2 and 7 as per oboe part
	Bsn	Note 2 was missing
Bar 10	Vln	Wedge added to quaver beat 5 as per oboe part
Bar 18	Ob	Appoggiatura added as per violin part
Bar 26	Bsn	Final note was a crotchet

### [2] Allegro Moderato

Bar 7	Ob	Wedge added as per bassoon part
Bar 19	Ob	Appoggiatura added as per violin part
Bars 23, 35, 49	Ob	Wedge added as per violin part
Bar 27	Ob, Vln	Appoggiaturas added to both parts

### [3] Vivace

Bar 18	Vln	Staccatissimo added as per oboe
Bars 40, 42	Vln	Wedge added as per oboe part
Bar 51	Ob	Appoggiatura added as in violin part
Bar 65	Vln	Note 5 was g"
Bar 66	Vln	Note 5 was e"
Bar 78	Vln	Appoggiatura added as per oboe part

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[1] Adagio

Oboe

Bassoon

Violin

Violoncello

*p*

*(p)*

*p*

*(p)*

3

*tr*

*tr*

*tr*

*tr*

5

*3*

*3*

*tr*