

## Boccherini as Chamber Composer to Friedrich Wilhelm II of Prussia: some Insights from the Catalogues of the King's Music Collection

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King Friedrich Wilhelm II of Prussia (1744-1797) had a strong interest in Boccherini's music already from his time as Crown Prince. His collection contained almost the complete published *oeuvre* of the composer, acquired before Boccherini's official employment with him begun.<sup>1</sup> In October 1783 the prince sent a letter of interest for new music to Boccherini «just at a time when I have begun to perform your instrumental work»,<sup>2</sup> further indicating that he was already familiar with Boccherini's music, and it is now believed that Boccherini began sending his works to him already from this time.<sup>3</sup> In January 1786, whilst still Crown Prince, Friedrich Wilhelm furthermore offered Boccherini the position of *Compositore di Camera*,<sup>4</sup> a position that Boccherini retained until the end of the king's life in November 1797, and during which time the composer kept sending his works to him. By the end of the king's life, his collection contained –in addition to the printed music– a substantial number of manuscripts of unpublished works by the composer, becoming one of the largest collections of Boccherini's instrumental works. However, apart from those two letters sent to Boccherini, no other correspondence survives today concerning this important period in the composer's biography. In lack of such archival information, scholarship has concentrated on the surviving sources of the king's music collection concerning the composer's dealings with this court. This article offers further information on this subject, as well as the court's copying and performing practices of Boccherini's works, drawn from the surviving catalogues of the king's music collection.

### *Georg Thouret's Catalogue*

For the scholar wishing to study Boccherini's music that was held at the Prussian Court, Georg Thouret's catalogue of the Königlische Hausbibliothek music collection, also containing Friedrich Wilhelm II's collection, can be used as a first source of information.<sup>5</sup> Boccherini's music spans ten pages in the catalogue and is sorted by genre, starting with the symphonies and other orchestral music, and followed by divertimentos, sextets, quintets, quartets and trios. Usually the printed music precedes the manuscript one in each section. Unfortunately, not all of Boccherini's music owned by the King of Prussia survived World War II: most of the printed music is missing and in addition, several manuscripts are also lost, with only a few of the missing ones known to have remained in Russia at the National Library of St. Petersburg<sup>6</sup> and the Glinka Museum in Moscow.<sup>7</sup> The manuscripts that Boccherini sent to the Prussian Court were all listed as autographs in Thouret's catalogue; however, this was not always the case. Boccherini also sent many manuscripts to the court that were prepared by the copyist Francisco Font.<sup>8</sup>

<sup>1</sup> GERMÁN LABRADOR, *The Vanishing Music: Luigi Boccherini's Unauthorised Editions and His Long Unpublished Works*, in *Boccherini Studies* 5, ed. Christian Speck, Bologna, Ut Orpheus (forthcoming); I am grateful to Germán Labrador for communicating this article to me for the present study.

<sup>2</sup> Quoted in GERMAINE DE ROTHSCHILD, *Luigi Boccherini: His Life and Work* (1961), trans. from French by Andreas Mayor, London, Oxford University Press, 1965, p. 48; see also, *Luigi Boccherini: Epistolario*, Madrid, Asociación Luigi Boccherini & Editorial Arpeggio, 2011, p. 155.

<sup>3</sup> LABRADOR, *The Vanishing Music*.

<sup>4</sup> ROTHSCHILD, *Luigi Boccherini*, p. 52; also, *Epistolario*, p. 156.

<sup>5</sup> GEORG THOURET, *Katalog der Musiksammlung auf der Königlischen Hausbibliothek im Schlosse zu Berlin*, Leipzig, Breitkopf & Härtel, 1895, repr. Georg Olms Verlag, 1983, at pp. 23-32.

<sup>6</sup> viacheslav kartsovnik, and nina rjzanova, *Handschriften aus deutschen Sammlungen in der Russischen Nationalbibliothek Sankt Petersburg. Musikmanuskripte und Musikdrucke des 17-20 Jahrhunderts*, Berlin-Sankt Petersburg, Staatsbibliothek zu Berlin-Russische Nationalbibliothek Sankt Petersburg, 2004; also, PIETRO ZAPPALÀ, *Método y caso en la investigación bibliográfica boccheriniana*, in *Luigi Boccherini: estudios sobre fuentes, recepción e historiografía*, eds. Marco Mangani, Elisabeth Le Guin and Jaime Tortella Casares, Madrid, Biblioteca Regional de Madrid Joaquín Leguina, 2006, pp. 25-42 at p. 35.

<sup>7</sup> KLAUS FISCHER, *Die Partiturmanuskripte von Instrumentalwerken Boccherinis in der ehemaligen Königlischen Hausbibliothek in Berlin*, «Studi musicali», 37/2, 2008, pp. 469-501: 500.

<sup>8</sup> LOUKIA DROSOPOULOU, *Boccherini's Copyists From His Immediate Circle*, in *Understanding Boccherini's Manuscripts*, ed. Rudolf Rasch, Newcastle upon Tyne, Cambridge Scholars Publishing (forthcoming), pp. 67-108.

From the entries in Thouret's catalogue certain observations can be made, resulting to questions regarding Boccherini's manner of dispatching his works to the court and the court's copying practices of his music. We note that the catalogue lists inconsistently one or two sets of performance parts from the scores that were sent by Boccherini. In general, from the works that were sent during Boccherini's employment with the Infante Don Luis as stated on title pages, i.e. before 1785, two sets of performance parts survive, whereas from the majority of works that were sent during Boccherini's employment as chamber composer to the King of Prussia, and more specifically after 1787, only one set of parts survives. Further observations that can be made are that not all scores that Boccherini sent to the court are listed in this nineteenth-century catalogue, with only the performance parts prepared at court listed for some works (*Stimmen*). Also, that the court did not only possess duplicate sets of parts of manuscript music but also, in several instances, of printed editions of Boccherini's works.<sup>9</sup>

The questions that arise from these observations are most importantly: does Thouret's catalogue give a good picture of the total amount of music Boccherini sent to the Prussian Court or did part of his music get lost before Thouret's catalogue was compiled? Did the court consistently prepare two sets of parts from Boccherini's scores of which only one set survived for certain works? Why did the court possess duplicate sets of printed editions of his works? What happened to the scores that Boccherini sent to the court which were not listed in Thouret's catalogue? When were the works composed *before* Boccherini's official employment with the King of Prussia in 1786 sent, i.e. the works that also mention the Infante Don Luis on title pages? To these questions an earlier manuscript catalogue of the king's collection that was drawn during the king's lifetime, a source hitherto not discussed in Boccherini scholarship, can shed considerable light on.

### *The King's Catalogue*

A manuscript catalogue of Friedrich Wilhelm II's music collection was compiled on 1 December 1795 and entitled: *Catalogus von allen musikalischen Werken, alt und neu, die Sr. Kgl. Majestät gehören*<sup>10</sup>. This catalogue listed the king's works in four different sections according to the location they were kept. These were the Marble (Marmor) Palace in the New Garden in Potsdam, the Berlin City Palace, the Potsdam City Palace, and the Cavalier House also in the New Garden in Potsdam. Each location housed specific music. The Marble and Berlin palaces housed the king's instrumental music, with the Marble Palace housing the largest collection and the Berlin Palace mostly duplicate sets of parts. The Potsdam City Palace listed performance parts of both instrumental and vocal music (primarily operas). A lot of the instrumental music in this section was probably acquired during the time of Friedrich Wilhelm as Crown Prince and may not have been performed anymore towards the end of the king's life. Finally, the Cavalier House housed primarily scores, both of instrumental and vocal music (operas, oratorios and other) from which performance parts were prepared for use at the Marble and Berlin palaces for instance, as well as older instrumental parts, which, as with some of the music held in the Potsdam City Palace, might not have been used later in the king's life.

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<sup>9</sup> See for instance the editions held of Boccherini's string quintets and quartets on pages 25-26 and 30 in Thouret's catalogue.  
<sup>10</sup> (D-B) KHM 6809. A later, more calligraphic nineteenth-century copy of this catalogue also survives which is KHM 6810; THOURET, *Katalog*, p. 310.

From the entries for Boccherini's music it appears that this was held in the Marble and Berlin palaces and also the Cavalier House, with no music held in the Potsdam City Palace (Figures 1a-c). The largest collection of his music was kept at the Marble Palace, with, as mentioned, the Berlin Palace only holding duplicate sets of parts. Thus, from this catalogue it becomes immediately apparent that the reason for the existence of a second set of parts in Thouret's catalogue was that it was required for use in another palace, rather than used as a replacement set. The same counts for the duplicate sets of printed editions.

As seen from Figures 1a-b the catalogue listed the music in chronological order according to genre, i.e. solos, duos, trios, quartets, quintets, sextets and symphonies, further reflecting the use of these locations for the performance of instrumental music. The «Anno» column listed the date of a work as marked on a manuscript or printed source, and therefore did not always reflect the year the works were received or acquired by the court. As the catalogue was compiled in 1795, the year information for earlier works was furthermore noted retrospectively and is quite basic. It is only for works acquired after 1795 that we find more detailed dates, stating also the day and month works were received or acquired by the court. These dates can therefore also be used more safely as an indication for the chronology of the performance parts prepared at court, as these were copied soon after the music was acquired.<sup>11</sup> In the «Opera» column was listed the opus number, where applicable, which for Boccherini's music corresponded to the opus number of an edition or Boccherini's work numbering system on manuscripts used at the service of the Infante, i.e. *opera prima*, *seconda* and *terza*. The «Libro» column was used for printed music bearing an opus and book number, as for instance Pleyel's later editions of Boccherini's works did. The last column listed notes on the works (*Anmerkung*), usually indicating whether a source was manuscript (*geschrieben*) or engraved (*gestochen*),<sup>12</sup> but also occasionally the key of a work, whether a symphony was *concertante*, as well as notes on the instrumentation of a work.

As was the court's practice, Boccherini's scores were kept at the Cavalier House where they were listed in a brief entry, simply with the total number of scores held there: 6 trios, 8 (or 18) quartets, 45 quintets, Symphonies (without the total number listed) and with the note underneath: «Alles Partituren, sind ausgeschrieben», i.e. «All scores, are copied» (Figure 1c). Most sources that were kept in this location bear a shelfmark on the title page with a letter corresponding to a particular music genre, i.e. quintet («g»), quartet («h»), trio («i») etc. and a number. The shelfmark was originally marked in ink, although it is difficult to say whether it was already introduced during the king's lifetime. Later in the nineteenth century a replacement shelfmark was pasted on top of the manuscript one, which can still be seen in many scores of Boccherini's works, as well as works by other composers.<sup>13</sup>

<sup>11</sup> This concerns primarily works by other composers listed in the catalogue. In Boccherini's case, for most works, also the performance parts of manuscripts dated after 1786, after he entered the service of the king, can be dated fairly safely, as the composer sent regularly works to the court with the month and year of composition, which were copied soon after they were received; therefore, the chronology of performance parts for these works matches the year and occasionally even the month marked on the score that Boccherini sent. For further information on the Prussian Court's copying practices, see MARA PARKER, *Boccherini's Chamber Works for Friedrich Wilhelm II*, in *Boccherini Studies* 1, ed. Christian Speck, Bologna, Ut Orpheus, 2007, pp. 33-62; EAD., *Luigi Boccherini and the Court of Prussia*, «Current Musicology», 52, 1992, pp. 27-37, and DROSOPOULOU, *Music Copyists at the Court of Friedrich Wilhelm II of Prussia (ca. 1786-1797)*, «Jahrbuch des Staatlichen Instituts für Musikforschung PK», 2013, pp. 273-306.

<sup>12</sup> The notes in this column are not without errors. For example, several manuscript parts listed in the Marble and Berlin palaces are listed as «gestochen», but are in fact «geschrieben».

<sup>13</sup> See for instance examples of such shelfmarks reproduced in DROSOPOULOU, *Boccherini's Copyists From His Immediate Circle*, Plates 3.1B and 3.5A.

Apart from the trios listed in the Cavalier House section, the number of scores listed for Boccherini's quartets and quintets does not match the total number of scores listed in Thouret, which are more than those listed in the Cavalier House; there also does not seem to be any mention of scores of Boccherini's sextets sent to the court for instance.<sup>14</sup> However, this at least illustrates that there are no scores missing from Thouret's catalogue. Rather, it seems that not all scores held there were listed in this section, and also that additional scores acquired by the court were not updated regularly, illustrating that the court did not preserve and record composers' scores with great care. This is also apparent from the almost complete absence of scores from the time of Friedrich Wilhelm as Crown Prince, as well as the briefness of the entries in this section, with music not as well documented as in the Berlin and Marble palaces sections. Therefore, it seems that this section of the catalogue served merely as an inventory of music held in this location.

That additional scores received by the court were not updated regularly in this section is also supported by another catalogue, that of the king's music collection kept at the Marble Palace only, which was drawn in 1847<sup>15</sup> and listed the collection as contained in folders (*Mappe*) in this palace.<sup>16</sup> At the end of the catalogue on page 43 is also listed a folder with scores of Boccherini's works (*Mappe* 97) containing an overture, 5 string quintets, 3 string quartets and 2 *quartettini*, indicating that some scores had remained in the Marble Palace and were not transferred to the Cavalier House.<sup>17</sup> Thus, the lack of several of Boccherini's scores in Thouret's catalogue is not surprising, as it appears they were not preserved already during the king's life, rather than that they went missing after the king's death. We may thus conclude that composers' scores were not considered very valuable. In fact, Boccherini's scores were better preserved than most other composers' scores in the king's collection. By browsing Thouret's catalogue, one notes the very few scores that survived of other composers' works who also sent works to the court regularly, such as Carl Ditters von Dittersdorf, Johann Matthias Sperger and Antonio Rosetti.

A comparison of the music held in the Marble and Berlin palaces with the entries in Thouret allows establishing how much of the music Boccherini sent to the court actually survived in the nineteenth century (Table 1). Fortunately, it becomes apparent that almost all music listed in 1795 and after was also listed in Thouret, with only a few exceptions. This indicates that Thouret's catalogue is a good reflection of Friedrich Wilhelm II's original music collection, and not just of Boccherini's music, but of other composers' music listed in the catalogue as well. With regard to Boccherini's music, it is worth briefly touching on the exceptions of works not listed in Thouret and the implications of Boccherini's dealings with the Prussian Court as a result of this.

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<sup>14</sup> This is probably also the location where Boccherini's score of the 6 *Menuetti für grosses Orchester*, «1788, (März)» (Thouret M 429) was kept from which no performance parts were made for the Marble or Berlin palaces; overall, the different types of music genres were not recorded with great care or detail in this section.

<sup>15</sup> (D-B) KHM 6812.

<sup>16</sup> This catalogue is therefore interesting in terms of the physical arrangement of Boccherini's works in folders as found in the nineteenth-century (*Mappe* IX-29, and 97) before the music was transferred to the Königliche Hausbibliothek in 1889.

<sup>17</sup> It is unlikely that these would have been additional scores received at court, from which performance parts had not yet been copied, as they would have been listed in Thouret's catalogue as scores only. Furthermore, a note that has been marked next to these scores mentioning that they are in very small format («in ganz kleinen format geschrieben») assists to identify these scores as KHM 430 (overture), KHM 538, 540, 545, 548 and 550 (5 string quintets), KHM 604, 606, 608 (3 string quartets), and KHM 596 and 610 (2 *quartettini*), as these scores are all of a small size and also lack the characteristic shelfmark that most other Boccherini scores that were kept in the Cavalier House bear.

At the end of the first page of the Marble Palace section there is an entry of two quintets from 1794 with the note «Liegen im Cavalier Haus» which has been erased and underneath bears another note «sind verschenckt», i.e. «They lie in the Cavalier House» and «are given away». Those quintet scores and parts are not listed in Thouret, and were also not listed in the later nineteenth-century copy of the king's catalogue, KHM 6810. This indicates that Boccherini sent two additional quintets in 1794 from those listed in Thouret. These may have been two string Quintets from the op. 49 set of 1794 (G 365-369), which only contained five quintets, from which the king also possessed the first and second ones (G 365-366).<sup>18</sup> One of the missing quintets may have been no. 3 (G 367) for which separate parts survive in Paris<sup>19</sup> with the month and year date on the title page, used for the works sent to the Prussian Court and also mentioning Boccherini in the service of the King of Prussia. The second missing quintet could be either no. 4 or no. 5 of the same set.

Another similar note is marked on the second page of the Marble Palace section for two trios and one quintet both listed for the year 1796. The missing trios are most likely from the op. 54 set of that year (G 113-118), and could be nos. 2 and 3 for which likewise separate parts survive in Paris, also bearing the month and year date that Boccherini used for the works sent to the Prussian Court.<sup>20</sup> The missing quintet from 1796 however is puzzling. There are no string quintets listed in Boccherini's catalogue for the year 1796 so this could be either another quartet of the op. 53 set of that year, erroneously listed as a quintet, or perhaps not a string quintet but a piano quintet, perhaps another one from the op. 56 set of 1797 rather than 1796.<sup>21</sup> It seems that these missing works were copied in performance parts for use in the Marble Palace, later transferred to or stored at the Cavalier House and then were given away.

There are also two additional quintets from 1793 that are not listed in Thouret, which may have been from the op. 46 set of that year (G 359-364). Nos. 1 and 6 were also held by the king and survived in Thouret's catalogue, so the other two could have been any of nos. 2-5. Also, there is an additional string quartet in Thouret from 1795, which, however, might be the additional one listed in the king's catalogue in 1796, since in Thouret there is only one *quartettino* listed in 1796, not two. Finally, there is an interesting listing of 6 symphonies *opera* 1 from the year 1781, listed both in the Marble and Berlin palaces, two symphonic works marked «*Concertanti in C. D*» from the same year and one symphonic work for the year 1787 listed in the Marble Palace only, which either do not feature in Thouret's catalogue at all or cannot be matched with certainty with sources listed there. However, the 6 symphonies could be a miss-entry of the 6 symphonies *opera* 1 of 1782 listed below,<sup>22</sup> and the 2 symphonies *concertanti* in C and D a duplicate set of parts of the 2 symphonies *concertanti* in C and D of 1786 which are also listed further down and do not feature in the Berlin Palace section.<sup>23</sup> Finally, the extra symphonic work of 1787 could be the manuscript M 419, a «Sinfonia in D» which has no date in Thouret's catalogue.

<sup>18</sup> (D-B) KHM 547 (parts) and KHM 548-549 (score and parts).

<sup>19</sup> (F-Po) Réserve 508 (28), «Mese di Luglio 1794».

<sup>20</sup> (F-Pn) MS 9682, «Mese di Aprile 1796» and (F-Po) Réserve 507 (1), «Mese di Giugno 1796».

<sup>21</sup> The king also possessed the 5th piano quintet from this set from October 1797 (G 411), which was the last work sent to the king before he died in November 1797 (KHM 552); no performance parts were made from this quintet for the king's collection as none are documented in Thouret or the king's catalogue.

<sup>22</sup> In the nineteenth-century inventory of music held in the Marble palace (KHM 6812) the total number of symphonic works by Boccherini matches the entries in Thouret's catalogue, further indicating that this was most likely a miss-entry of the op. 35 symphonies (*opera* 1ma of 1782).

<sup>23</sup> Thouret M 424-425, and M 427-428 (G 515 and G 516).

These findings illustrate that with only a few exceptions all the music by Boccherini that the king owned survived in the nineteenth century. However, the notes in his catalogue for certain works that were given away, implies that there was some music that Boccherini sent that did not remain in Friedrich Wilhelm II's collection but was probably presented to other members of the Royal family or individuals from his close circle who played or enjoyed music. This may also explain the total absence of vocal music by Boccherini from the king's catalogue, even though surviving manuscripts in other libraries today, for instance of Boccherini's *arie accademiche* in Paris, mention him in the service of the king and similarly bear on title pages the 'month and year' date Boccherini used for works he sent to the Prussian Court.<sup>24</sup> This is also supported from a source in Thouret of which no performance parts were listed in the Marble and Berlin palaces, that of the 6 *Menuetti für grosses Orchester*, of March 1788 (Thouret M 429). Only the score is listed in Thouret, which would have been kept in the Cavalier House, indicating that either no performance parts were prepared from this work or, most likely, that performance parts were made but not for the king's private use and collection. Another manuscript that may have been an example of music sent to the King of Prussia but given away is the two-volume score of Boccherini's *zarzuela La Clementina* (G 540) which survives today at the Staatsbibliothek zu Berlin but is not part of the Königliche Hausbibliothek collection.<sup>25</sup> The manuscript bears a note on the flyleaf in an unknown handwriting mentioning the score in the possession of the king's mistress Wilhelmine Enke (1753-1820), later Gräfin von Lichtenau. Thus, the question remains open whether Boccherini might have sent vocal music to the King of Prussia, which would add to the annual amount of works sent to the court. This is however only a weak hypothesis at present, as the king's catalogue *did* list vocal music by other composers up to the end of the king's life, indicating that if Boccherini had sent vocal music to the king, it is likely that at least some of it would have remained in his collection rather than all given away.

As mentioned, since the king's catalogue was compiled in December 1795, the works sent before this date were listed retrospectively and according to the date marked on the manuscript, which does not shed light as to when Boccherini's works composed "before" 1786 were sent to the Prussian Court. Thus, although in the «Year» column (*Anno*) Boccherini's works are listed from 1775 onwards, this merely reflects the year marked on the manuscript, in this case the six Quartets op. 22 (G 183-188), rather than that the works were actually acquired in 1775. However, the catalogue does shed certain light as to the latest date these works could have been sent to the court: as mentioned, the catalogue clarifies the question of the number of performance sets prepared from Boccherini's works, illustrating that the second set was prepared for the Berlin Palace. Thus, the reason why for certain works only one set of performance parts survives is that there was never a second set prepared for that palace, and not that the second set did not survive in certain cases. It is interesting to observe in this respect that no music by Boccherini was copied for the Berlin Palace after 1789.<sup>26</sup> This is most likely due to the king's preference for the Marble Palace as his main private residence, build from 1787-1791 but perhaps already inhabited from 1790,<sup>27</sup> which was his preferred location for playing chamber music. This, in addition to the fact that his health deteriorated after 1795 making the Marble Palace his permanent residence during the last couple of year of his life,<sup>28</sup> was most likely the reason that a second set of performance parts for the Berlin Palace was not required after 1789.

<sup>24</sup> See for instance (F-Po) Réserve 506 (12), the vocal duet G 559 which bears the date on the title page 'Mese di Settembre 1792'; all manuscripts in Réserve 506 mention Boccherini in the service of the King of Prussia, however, without the month and year date we find in this manuscript. See also LABRADOR, *The Vanishing Music*, and RUDOLF RASCH, *Boccherini's Manuscripts: a typology*, in *Understanding Boccherini's Manuscripts*, ed. Rudolf Rasch, Newcastle upon Tyne, Cambridge Scholars Publishing (forthcoming), p. 19, who also support the hypothesis of vocal works having been sent to the Prussian Court in their articles.

<sup>25</sup> (D-B) Mus. autogr. L. Boccherini.1. This manuscript is a non-autograph score in the hand of the Spanish copyist Antonio Lázaro y Moreno (See also MIGUEL ÁNGEL MARÍN, *Critical Commentary*, in LUIGI BOCCHERINI, *Clementina* G 540, in *Luigi Boccherini Opera Omnia*, Opera and Ballets, vol. XI, ed. Miguel Ángel Marin, Bologna, Ut Orpheus, 2013).

<sup>26</sup> The catalogue lists in detail in the note column which works were copied in 1788 and 1789, thus, for 1788 three string quintets of April, November and December which are of course the *Quintettini* op. 40 (Thouret M 438 and KHM 530 and KHM 532) and for 1789 two string Quartets from February and April (KHM 591 and KHM 593) from Boccherini's op. 42.

<sup>27</sup> BRIGITTE MEIER, *Friedrich Wilhelm II. König von Preussen: Ein Leben zwischen Rokoko und Revolution*, Regensburg, Verlag Friedrich Pustet, 2007, pp. 231, 287-289.

<sup>28</sup> MEIER, *Friedrich Wilhelm II. König von Preussen*, p. 105.

These biographical facts answer to a certain extent the question regarding the date Boccherini's works composed during his service with the infante were sent to the Prussian Court, as it appears that they could not have been sent after 1789 since from all these "early" works consistently two sets of parts were prepared. The chronology of performance parts prepared at court from these scores also confirms this hypothesis. Preliminary studies of the paper types of these parts indicate that the first set was copied before or around 1786 and the second one consistently from 1786 until 1789, which matches the date range in which the court started preparing a second set of parts for use at the Berlin Palace, i.e. after Friedrich Wilhelm II's accession to the throne in 1786, and also stopped preparing a second set for this palace, i.e. in 1789. Further detailed studies of the paper types used at the Prussian Court will of course shed further light as to the exact year each set of parts was copied, and especially the first set which will indicate in how many batches this large number of scores of Boccherini's earlier works were sent to the Prussian Court.<sup>29</sup>

Some final observations from the king's catalogue are that Boccherini was not consistent in the number of works he sent to the Prussian Court per year. In 1787 he sent thirteen works to the court and in 1788 twelve, but from 1789 onwards he only sent six to eight works on average, with only four in the last couple of years of his service, and none in the year 1791. For 1795 and 1796 for instance, the court even recorded the date the works were received, which also informs us in how many batches Boccherini sent his works to the court and what kind of works were included in a particular batch. For example, the king's catalogue lists that in 1795 Boccherini's works were received on 27 of November and in 1796 on 9 June (Figure 1a). It is of course possible, as mentioned earlier, that some additional works were sent to the court, which did not remain in the king's collection; however, as this is only a hypothesis, difficult to prove, we should not definitely assume that this was the reason why so few works were sent to the Prussian Court in the 1790s.

To conclude, the catalogues of the king's music collection –and in particular the catalogue compiled during his lifetime– offer important information on Boccherini's dealings with the Prussian Court with regard to the total number of instrumental music Boccherini sent to the court, the number of works that he sent each year, as well as the court's copying practices of his music and the locations his music was held and performed at. In addition, the catalogues have also provided some evidence to support the hypothesis of Boccherini having sent some additional works to the court from the works listed in Thouret, which did not remain in the king's collection, but were most likely given to other members of the Royal family or his close circle. This finding supports to a certain extent the possibility of vocal works also being sent to the court, which are completely lacking in Thouret's catalogue and which would make up for the relatively small number of works Boccherini appears to have sent each year to the court after 1788. Finally, a detailed study of the chronology of the court's performance parts will shed further light on Boccherini's dealings with the Prussian King before his official appointment with him begun in 1786, whilst he was still in the service of the Infante Don Luis. Overall, the catalogues of Friedrich Wilhelm II's music collection, together with the surviving sources of his music collection, can enlighten to a great extent this important period in Boccherini's biography.

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<sup>29</sup> A detailed account of the different paper types and chronology of performance parts at the Prussian Court is currently in preparation by the present author, resulting from research undertaken in 2011 on Friedrich Wilhelm II's music collection supported by a grant from the German Academic Exchange Service (DAAD).



TABLE 1 – Entries in Friedrich Wilhelm II's catalogue of Boccherini's music for the Marble and Berlin palaces with their corresponding Thouret [KHM] and Gérard numbers.<sup>30</sup>

Year	Marble Palace	Berlin Palace	Thouret	Gérard
–	6 Trios, opera 3	– <sup>31</sup>	KHM 612	G 119-124
–	6 Trios, opera 4	6 Trios, opera 4	KHM 613-614	G 77-82
–	6 Trios, opera 6	6 Trios, opera 6	KHM 618-619	G 83-88
–	6 Trios, opera 9	6 Trios, opera 9	KHM 625-626	G 95-100
–	6 Trios, opera 10	6 Trios, opera 10	KHM 627-628	G 89-94
–	9 Trios	–	KHM 615, 616, 617, 620, 621, 622, 623, 624, 641	G 77, 80, 82, 87, 88, 85, 83, 86, Gdeest[?]
–	1 [Concerto a più strumenti concertanti] in C [major], opera 8	–	KHM 420 or KHM 421 <sup>32</sup>	G 491
–	1 Concerto [per il Violoncello in C major]	–	KHM 422	G 477
–	6 quartets, opera 1	6 quartets, opera 1	KHM 553-554	G 159-164
–	6 quartets, opera 2	6 quartets, opera 2	KHM 555-556	G 165-170
–	6 quartets, opera 7	6 quartets, opera 7	KHM 557-558	G 171-176
–	6 quartets, opera 8	–	KHM 559	G 177-182 <sup>33</sup>
–	6 quartets, opera 11	6 quartets, opera 11	KHM 560-561	G 189-194 <sup>34</sup>

<sup>30</sup> The table does not include the sources in Thouret's catalogue that were kept at the Cavalier House, which were primarily the scores that Boccherini sent to the Prussian Court. As from Thouret's catalogue it is possible to identify the printed editions of Boccherini's music that the court possessed, the table merely provides thematic catalogue numbers for the printed works listed in these two sections of the king's catalogue. There is only one source, KHM 419, a symphony in D which does not survive at the Staatsbibliothek zu Berlin today, that cannot be matched with certainty with a particular symphony in the king's catalogue or with a Boccherini symphony in Gérard's catalogue. It may be the symphonic work listed in the Marble Palace for the year 1787. The fact that it does not have a date in Thouret's catalogue is not unusual, as also KHM 433 (G 473), listed as a «Divertimento in Es», does not bear a date in Thouret, whereas it does in the king's catalogue as from 1789. Another source, KHM 611a (Boccherini's op. 9 Quartets, G 171-176) was kept at the Cavalier House, as evident from the characteristic shelfmark on its title page, which, as mentioned, most sources that were kept in this location also bore. The court also possessed these works in two sets of printed editions published by Hummel as op. 7 (KHM 557-558).

<sup>31</sup> Although the Berlin Palace section appears to list a duplicate set of these works, this is in fact the duplicate set of the 6 Trios opera 3 of 1781 (G 101-106) rather than another set of the Sonate opus 3' published by La Chevadière. Only one set of the «Sonate opus 3» survives in Thouret's catalogue, whereas two sets survive of the trios G 101-106 from 1781 (KHM 635 or 636), which however are not listed in the Berlin Palace section in the year 1781. It is therefore conjectured that the second set of these trios is the first set of trios opera 3 listed in the Berlin Palace section of the catalogue.

<sup>32</sup> Two copies are listed in Thouret but only one in the king's catalogue. It is possible that one of the two copies was kept at the Cavalier House.

<sup>33</sup> The court held two different editions of these quartets (Boccherini's op. 15 of 1772), the first edition by Venier, published as op. 11, (KHM 439) and the later edition by Hummel, published as op. 8, (KHM 559). As only one set was listed in the Marble Palace, as opera 8, it is thought that it was the Hummel edition, with the earlier Venier edition perhaps stored in the Cavalier House and not used as a duplicate set for the Berlin Palace. However, as the Hummel edition bears the characteristic shelfmark «h 15» on its title page, similar to the shelfmarks of sources held in the Cavalier House, it is possible that it was once also held there.

<sup>34</sup> Here we note a gap in Boccherini's string quartet editions with the court not holding the op. 22 quartets in printed form (G 183-188) which, however, was the first set of quartets Boccherini sent in manuscript form to the court (KHM 563-568).

TABLE 1 – Entries in Friedrich Wilhelm II’s catalogue of Boccherini’s music for the Marble and Berlin palaces with their corresponding Thouret [KHM] and Gérard numbers.

<b>Year</b>	<b>Marble Palace</b>	<b>Berlin Palace</b>	<b>Thouret</b>	<b>Gérard</b>
–	6 quartets, opera 32	–	KHM 562	G 195-200
–	6 quintets, opera 12	6 quintets, opera 12	KHM 447-448	G 265-270
–	6 quintets, opera 13	6 quintets, opera 13	KHM 449-450	G 271-276
–	6 quintets, opera 17	6 quintets, opera 17	KHM 451-452	G 283-288
–	6 quintets, opera 20	6 quintets, opera 20	KHM 453-454	G 277-282
–	6 quintets, opera 21	6 quintets, opera 21	KHM 455-456	G 419-424
–	6 quintets, opera 23	6 quintets, opera 23	KHM 457-458	G 289-294
–	6 quintets, opera 25	6 quintets, opera 25	KHM 459-460	G 425-430
–	6 symphonies, opera 16	–	KHM 390	G 503-508
–	6 symphonies, opera 22	–	KHM 391	G 493-498
1775	6 quartets, opera 3 1775	6 quartets, opera 3 1775	KHM 569-570	G 183-188
1776	6 sextets, opera 1 1776	6 sextets, opera 1 1776	KHM 443-444	G 454-459
1776	6 sextets, opera 15	6 sextets, opera 15	KHM 440-441	G 461-466
1778	6 quintets, opera 2 1778	6 quintets, opera 2 1778	KHM 467-468	G 295-300
1779	6 quintets, opera 1 1779	6 quintets, opera 1 1779	KHM 475-476	G 301-306
1779	6 quintets, opera 2 1779	6 quintets, opera 2 1779	KHM 483-484	G307-312
1779	6 quintets, opera 3 1779	6 quintets, opera 3 1779	KHM 491-492	G 313-318
1780	6 quartets, opera 3 1780	6 quartets, opera 3 1780	KHM 577-578	G 201-206
1780	6 quintets, opera 1 1780	6 quintets, opera 1 1780	KHM 499-500	G 319-324
1780	6 quintets, opera 2 1780	6 quintets, opera 2 1780	KHM 507-508	G 325-330
1781	6 trios, opera 3 1781	[6 trios, opera 3] <sup>35</sup>	KHM 635-636	G 101-106
1781	6 quartets, opera 1 1781	6 quartets, opera 1 1781	KHM 585-586	G 207-212

<sup>35</sup> As mentioned, this set is in fact the first entry in the Berlin Palace section, listed merely as «6 [Trios] opera 3» (see footnote 31).

TABLE 1 – Entries in Friedrich Wilhelm II's catalogue of Boccherini's music for the Marble and Berlin palaces with their corresponding Thouret [KHM] and Gérard numbers.

Year	Marble Palace	Berlin Palace	Thouret	Gérard
1781	6 symphonies, opera 1 1781	6 symphonies, opera 1 1781	[a misentry of the 6 symphonies opera 1 of 1782?]	–
1781	2 [symphonies] concertanti in C and D major [1781] <sup>36</sup>	–	KHM 424, 427	G 515, G 516
1782	6 symphonies, opera 1 1782	6 symphonies, opera 1 1782	KHM 393-394, 396-397, 399-400, 402-403, 405-406, 408-409	G 509-514
1784	6 quintets, opera 2 1784	6 quintets, opera 2 1784	KHM 515-516	G 331-336
1786	2 [symphonies] concertanti in C and D [major] 1786	–	KHM 425, 428	G 515, G 516
1787	1 quartet, 3 quintets, 2 symphonies in D minor and A major, 2 sextets	3 [2] quintets, <sup>37</sup> 1 symphony in D minor	KHM 587, 519-520, 522, 411-412, 414, 445-446	G 213, G 337, G 338, G 339, G 517, G 518, G 471, G 472
1787	4 divertimenti a 8 [sextets], 1 [symphonic work]	–	KHM 432, 434, 435, 436, 419[?] <sup>38</sup>	G 470, G 467, G 468, G 469, G [?]
1788 <sup>39</sup>	2 quartets, 8 quintets, 1 symphony in C minor	3 quintets	KHM 588, 589, 524, 437-438, 525, 526, 527, 528, 529-530, 531-532, 416	G 214, G 215, G 340, G 341, G 342, G346, G 343, G 347, G 344, G 345, G 519
1789	2 quartets, 3 quintets, 1 symphony, 1 divertimento notturno in E-flat major	2 quartets	KHM 590-591, 592-593, 533, 534, 535, 417-418, <sup>40</sup> 433	G 216, G 217, G 348, G 350, G 351, G 520, G 473 <sup>41</sup>

<sup>36</sup> Most likely a duplicate set of parts of the «2 [symphonies] concertanti in C and D» from 1786 erroneously listed in the year 1781.

<sup>37</sup> Only 2 out of the 3 quintets are listed in Thouret, so the 3 quintets listing is most likely an error.

<sup>38</sup> This manuscript is listed as «Sinfonia in D» in Thouret, without a year, so it is not certain that it is this work; however, as this is the only symphony in Thouret that does not match a work in the catalogue it is thought that it could be this entry. It is not known which symphony in Gérard's catalogue this might be.

<sup>39</sup> Boccherini also sent 6 minuets from his op. 41 of March 1788 («un gioco di minuetti ballabili a grande orchestra» G525) to the Prussian Court (KHM 429) from which, as mentioned, no performance parts were copied for the Marble or Berlin palaces.

<sup>40</sup> Only one set of parts is noted in the Marble Palace section of the catalogue. It is not possible to tell whether the second set was also kept there, or not entered in the Berlin section of the catalogue by mistake, or whether it was held elsewhere. As these manuscripts are now in Russia (RUS-SPsc) it has not been possible to examine them for the present study.

<sup>41</sup> The key (E flat major), year (1789), and title *Notturmo*, also listed in Gérard, match the description in the king's catalogue for this work.

TABLE 1 – Entries in Friedrich Wilhelm II’s catalogue of Boccherini’s music for the Marble and Berlin palaces with their corresponding Thouret [KHM] and Gérard numbers.

Year	Marble Palace	Berlin Palace	Thouret	Gérard
1790	2 quartets, 3 quintets, 1 ouverture [symphony] in D [major]	no more music was listed in this section of the catalogue	KHM 594, 595, 536, 537, 539, 431	G 218, G 219, G 352, G 353, G 354, G 521
1791	no music is listed for this year			
1792	5 quartets, 3 quintets		KHM 597, 598, 599, 600, 601, 541, 542, 543	G 220, G 221, G 222, G 223, G 225, G 355, G 357, G 358
1793	4 trios, 4 quintets <sup>42</sup>		KHM 637, 638, 639, 640, 544, 546	G 107, G 108, G 109, G 110, G 359, G 364
1794	2 quartets, 2 + 2 <sup>43</sup> quintets		KHM 602, 603, 547, 549	G 226, G 227, G 365, G 366
1795	2 quartets, 1 quintet [+1 quartet]		KHM 605, 607, 609, 551	G 233, G 234, G 235, G 374
1796	2 trios, <sup>44</sup> 1 quartet [+1 quartet?] <sup>45</sup>		KHM 611	G 237

<sup>42</sup> Only 2 quintets were listed in Thouret.

<sup>43</sup> Only 2 quintets were listed in Thouret.

<sup>44</sup> These trios were not listed in Thouret.

<sup>45</sup> This work was not listed in Thouret.