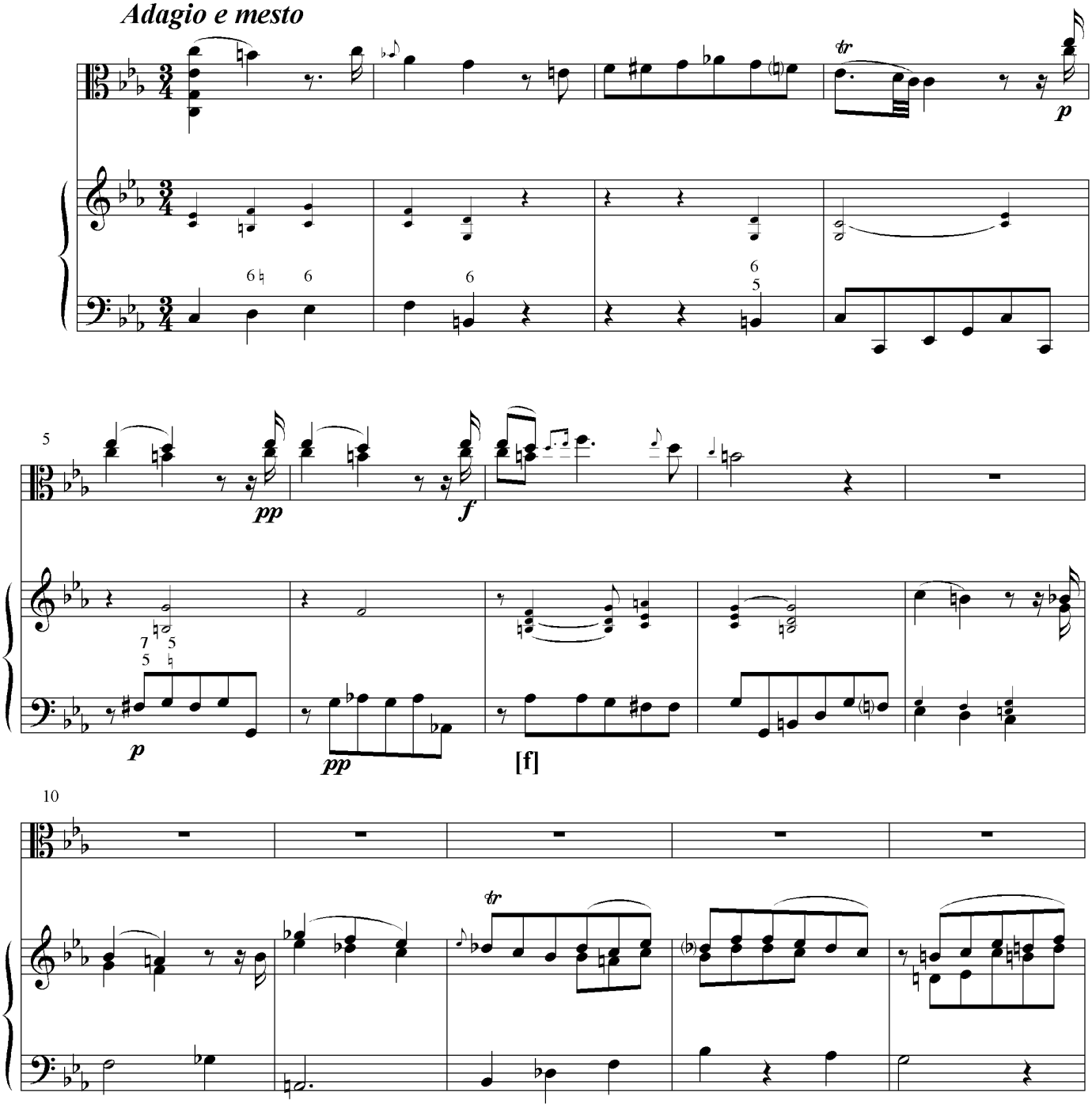
J. G. Graun (?)
Sonata in C minor, GWV Av 15:20
Viola and Keyboard

Trio (Sonata) for Viola and Keyboard

Johann Gottlieb Graun
GraunWV Av:XV:20 (= Wendt no. 137)

Adagio e mesto



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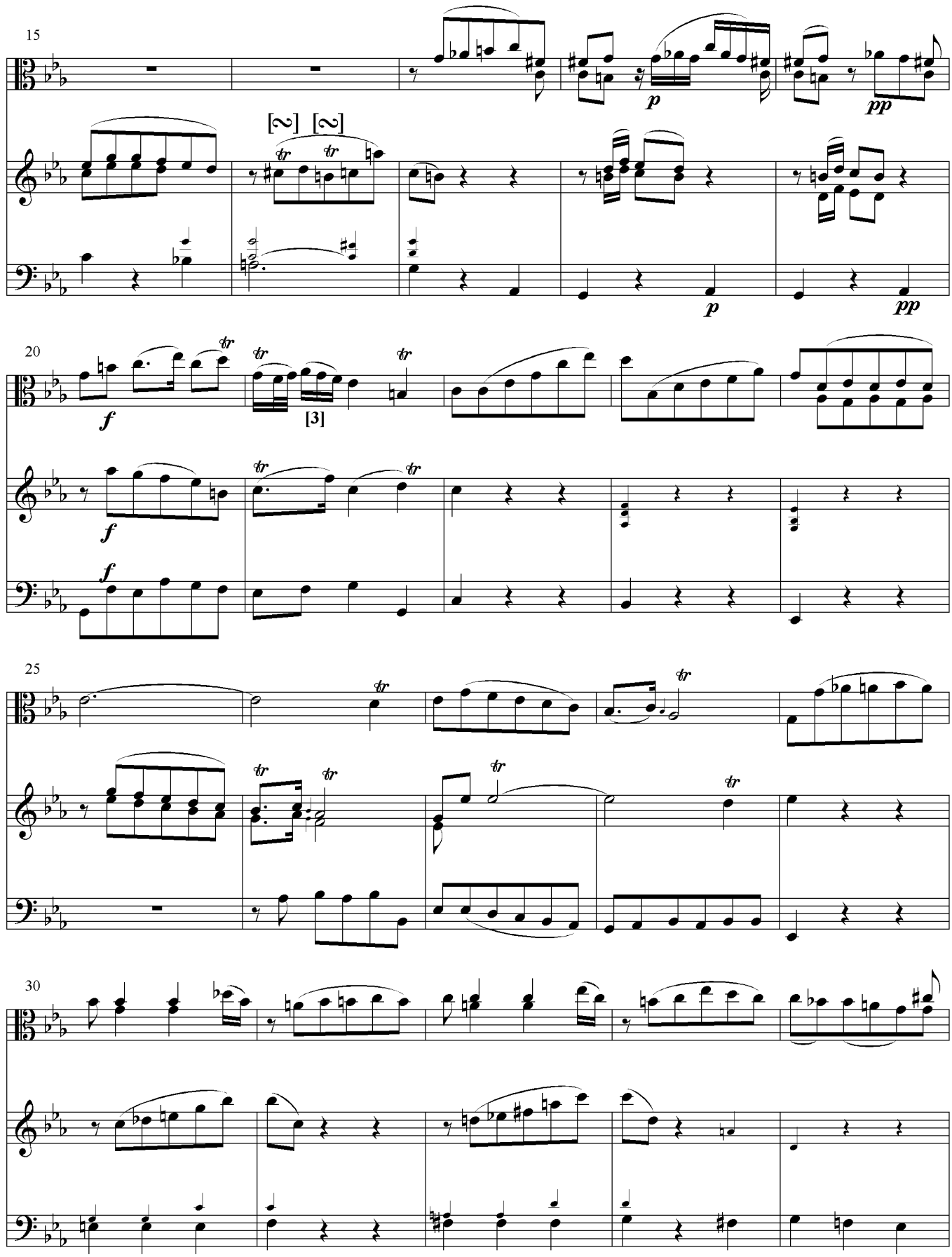
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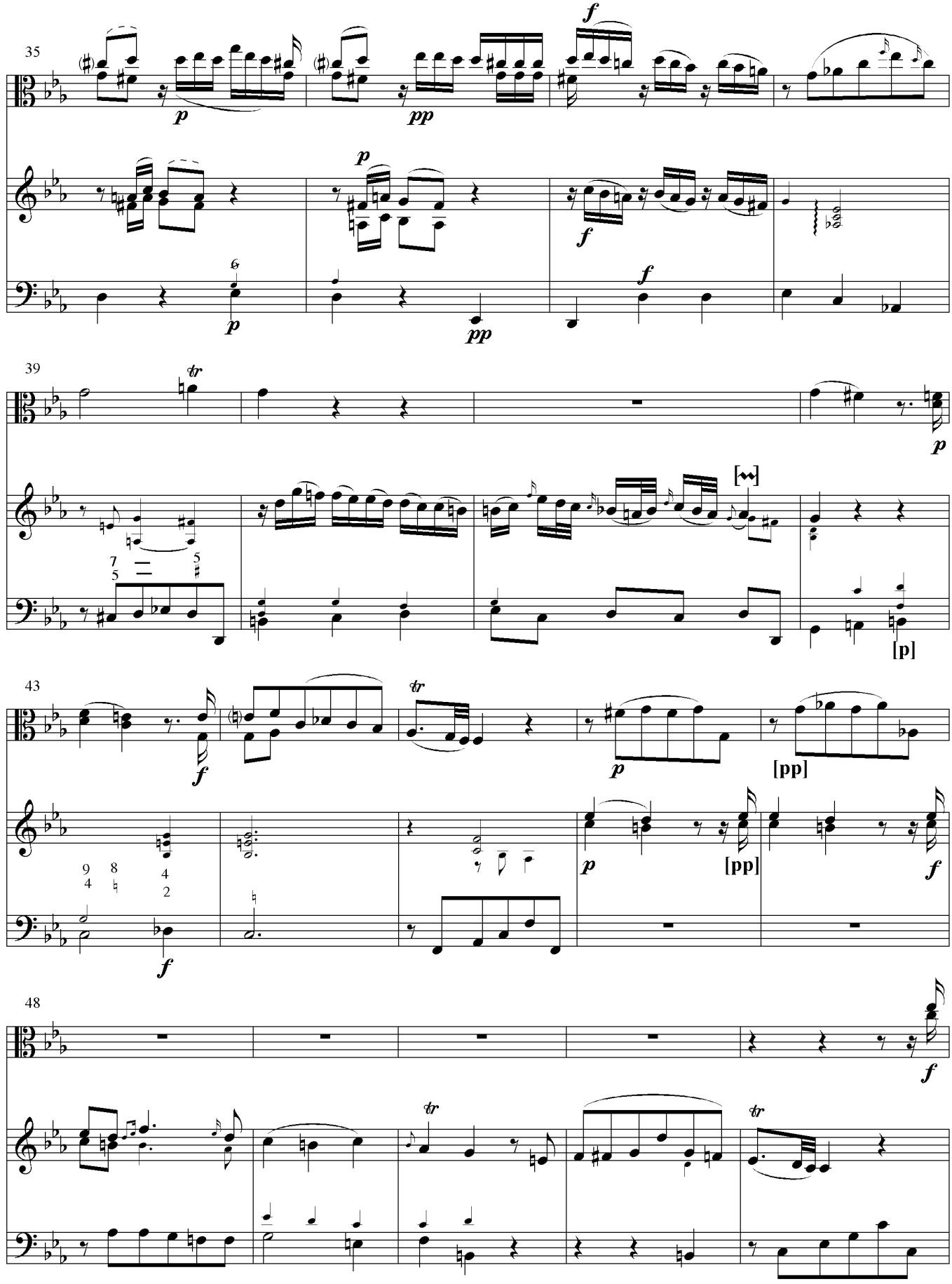
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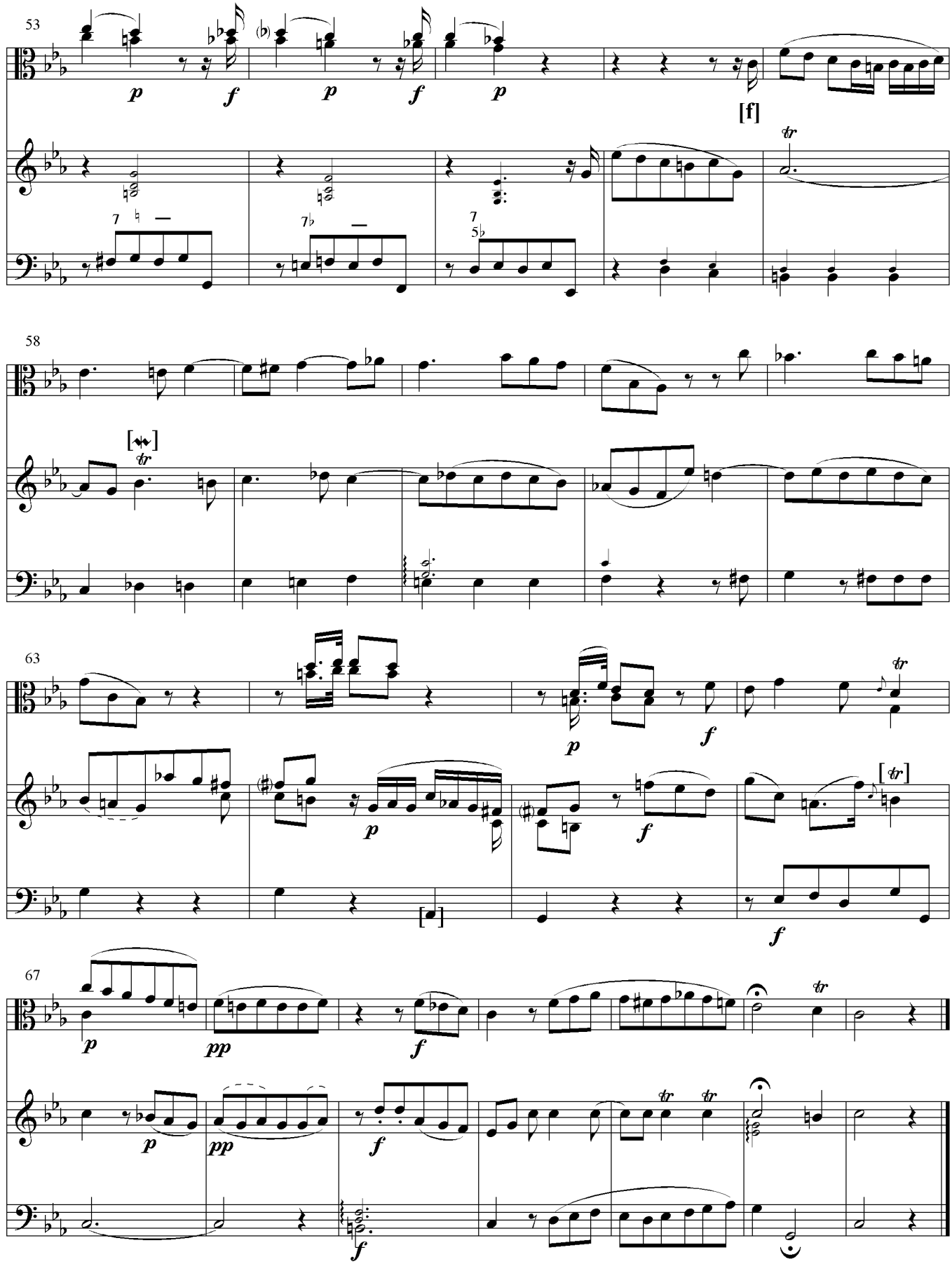
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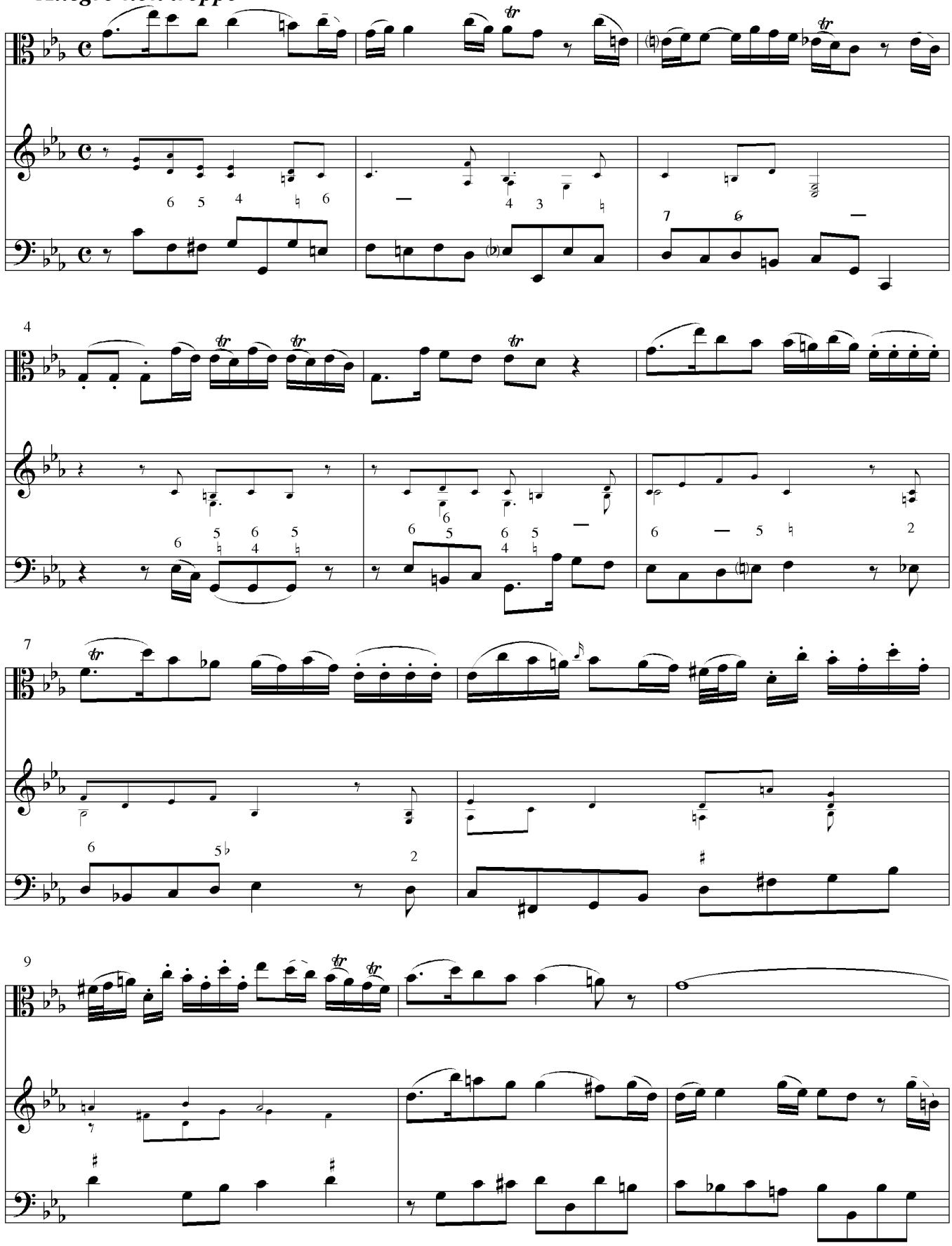
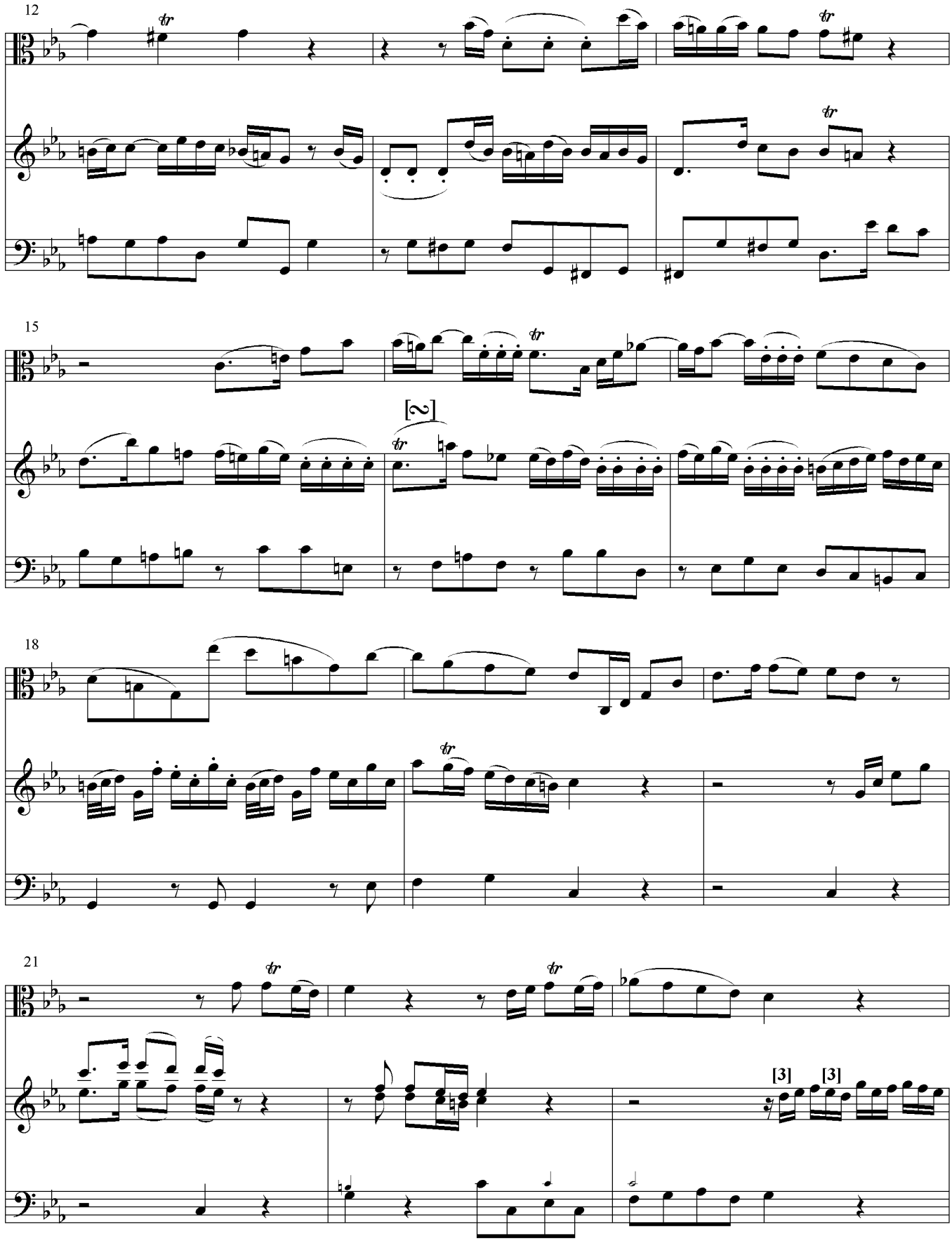
Allegro non troppo

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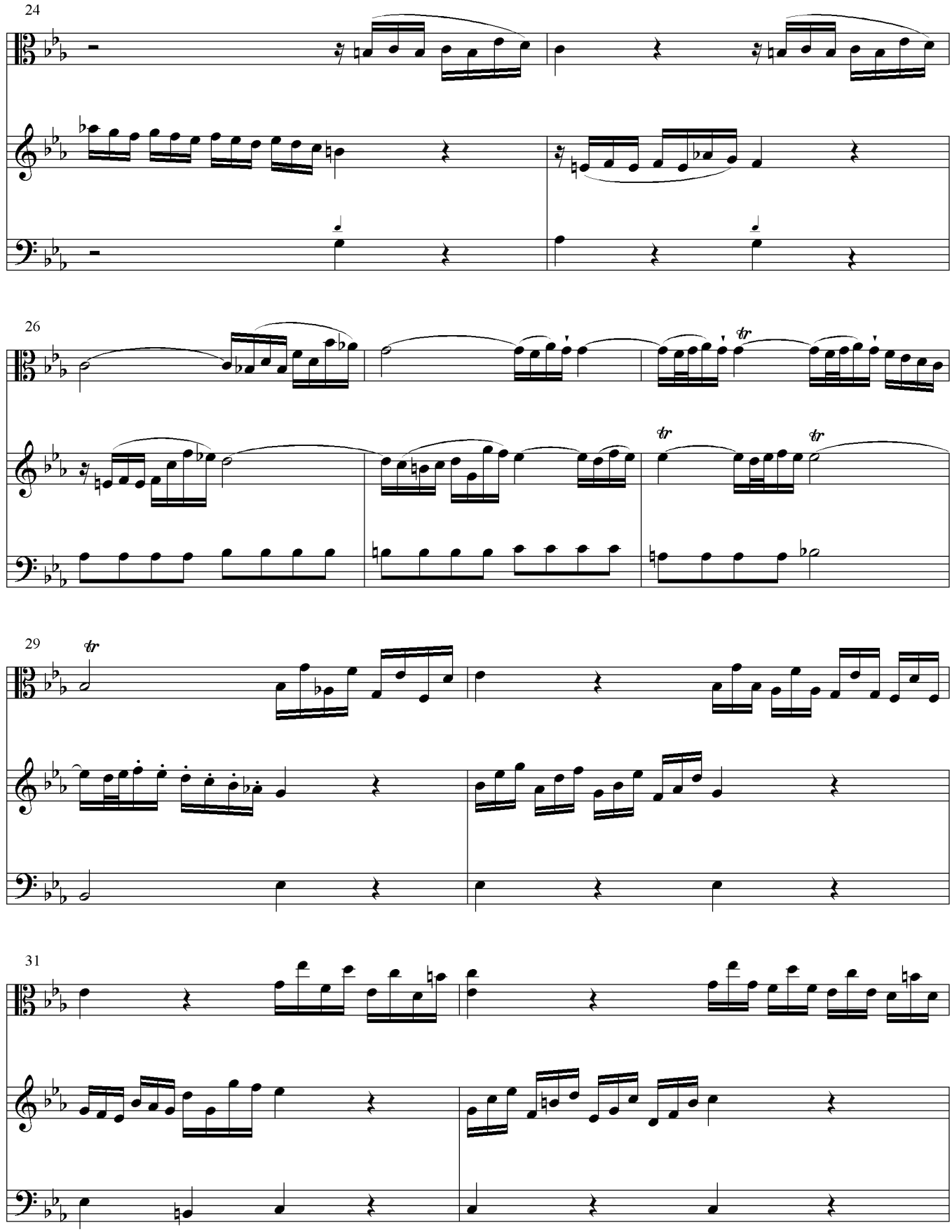
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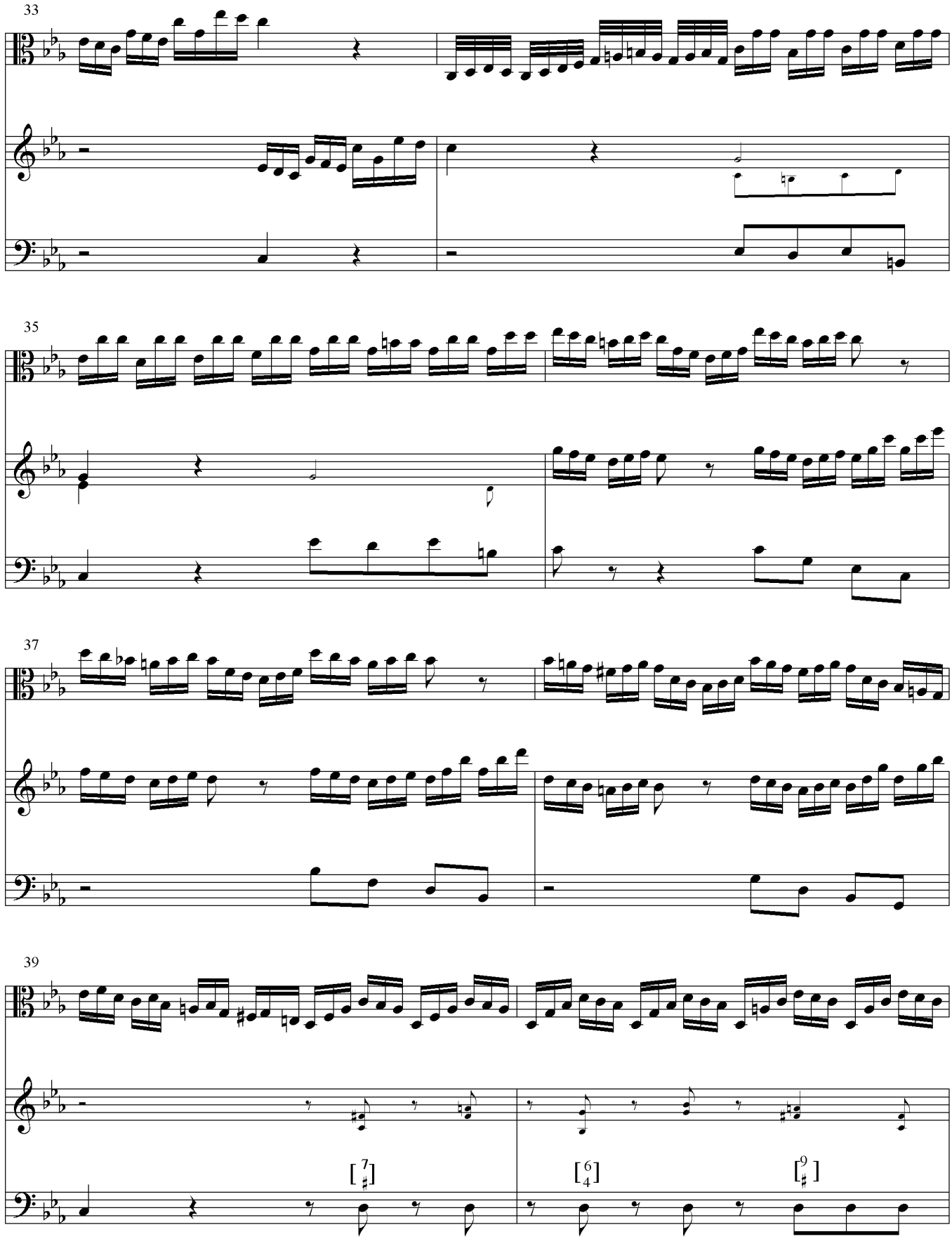
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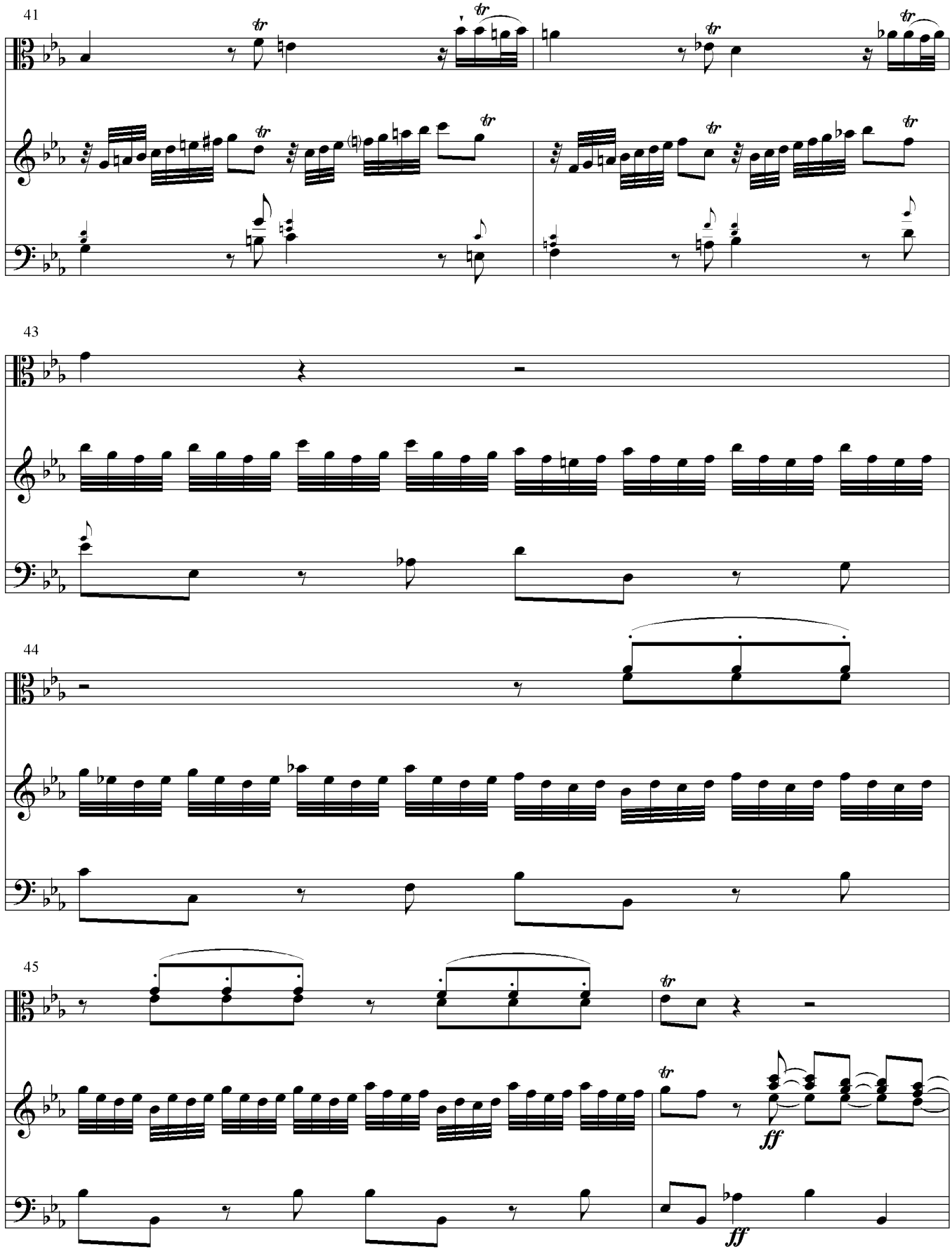
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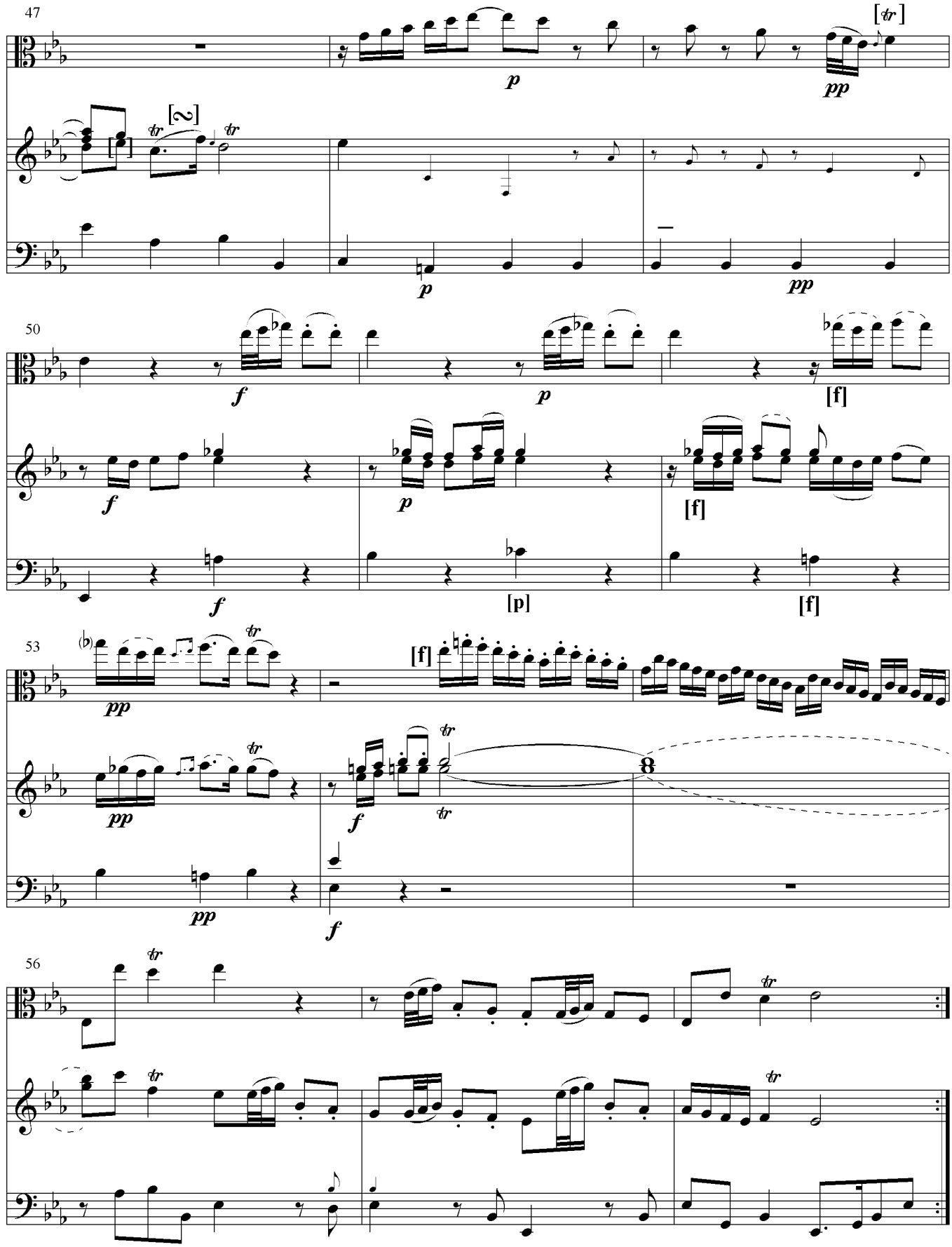
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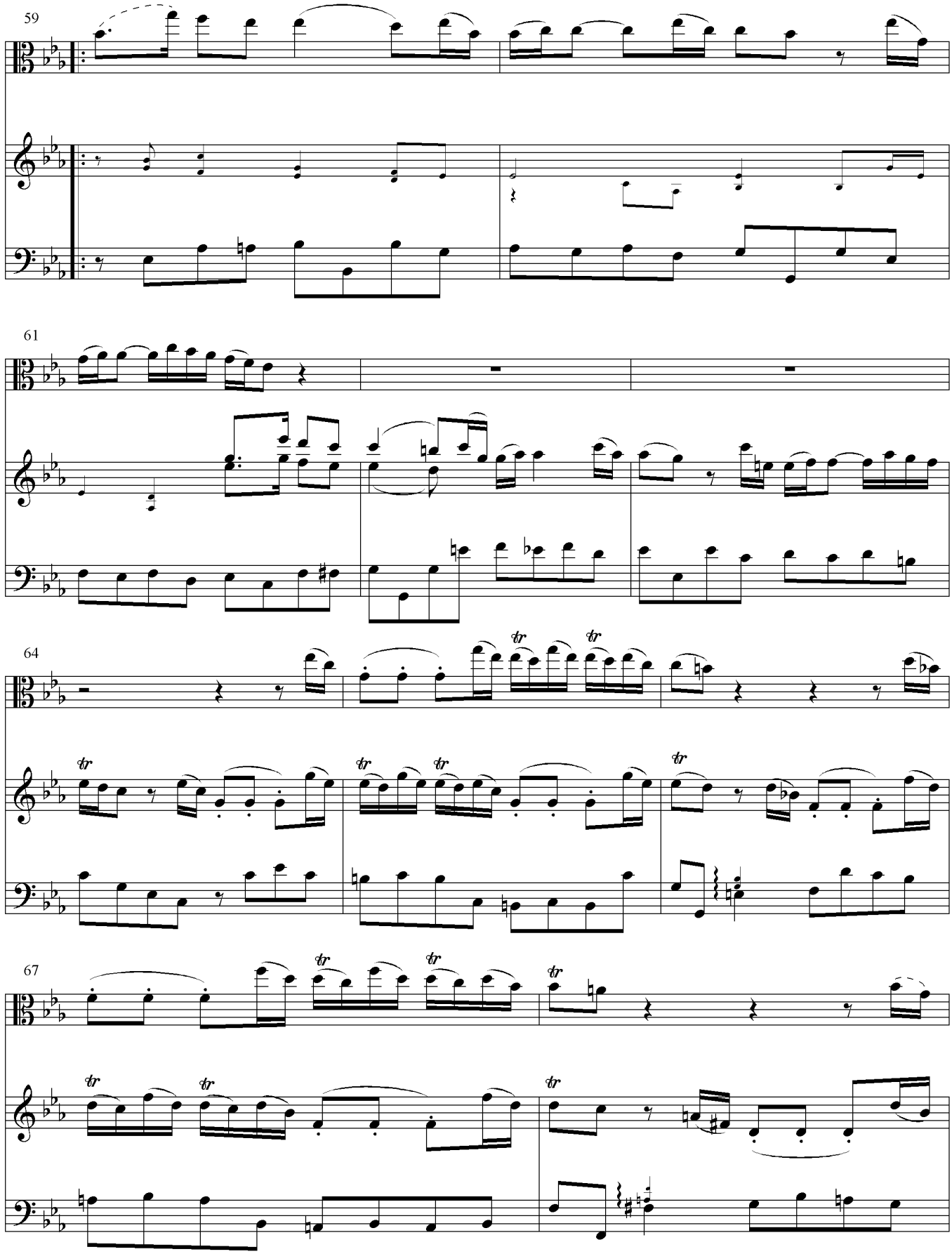
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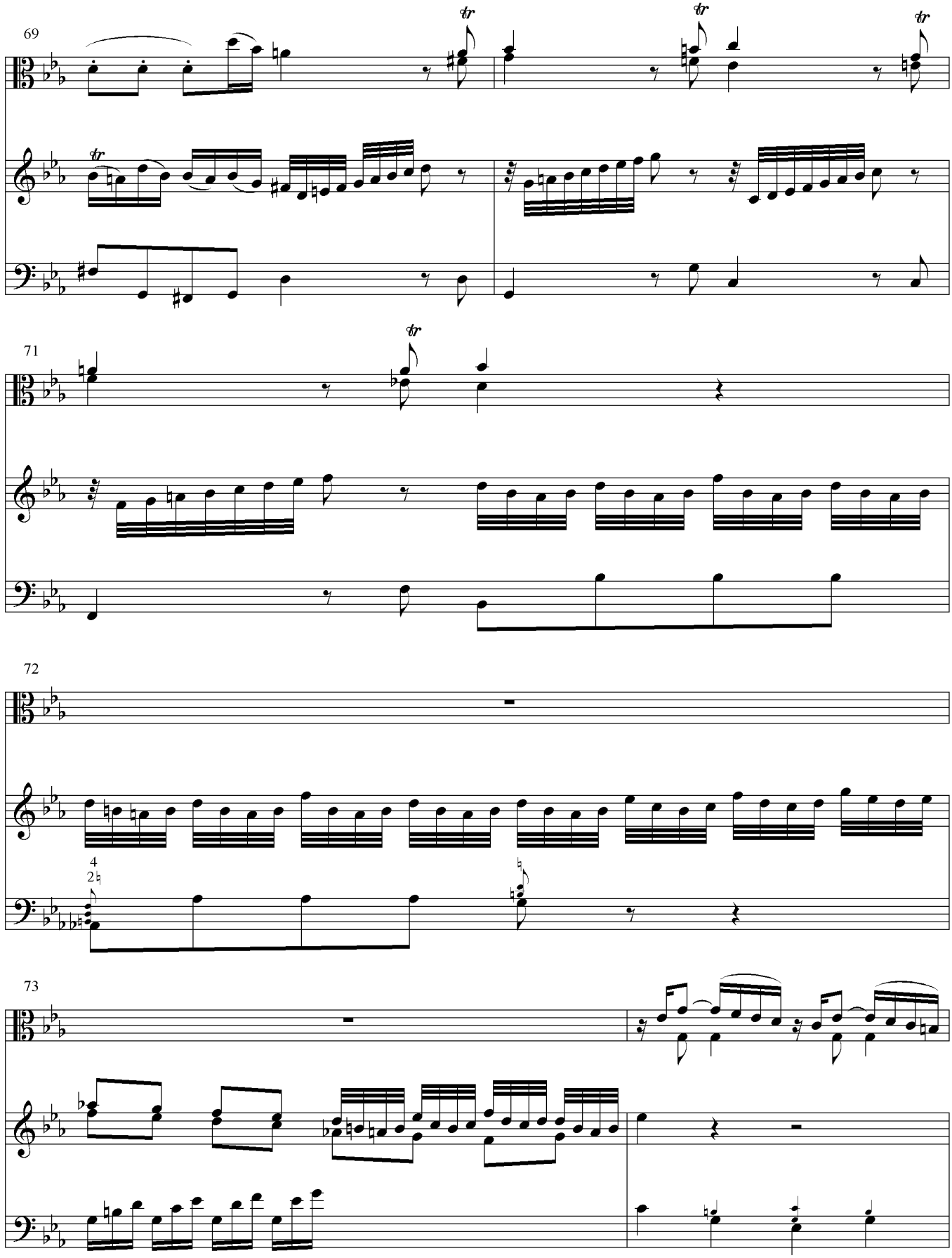
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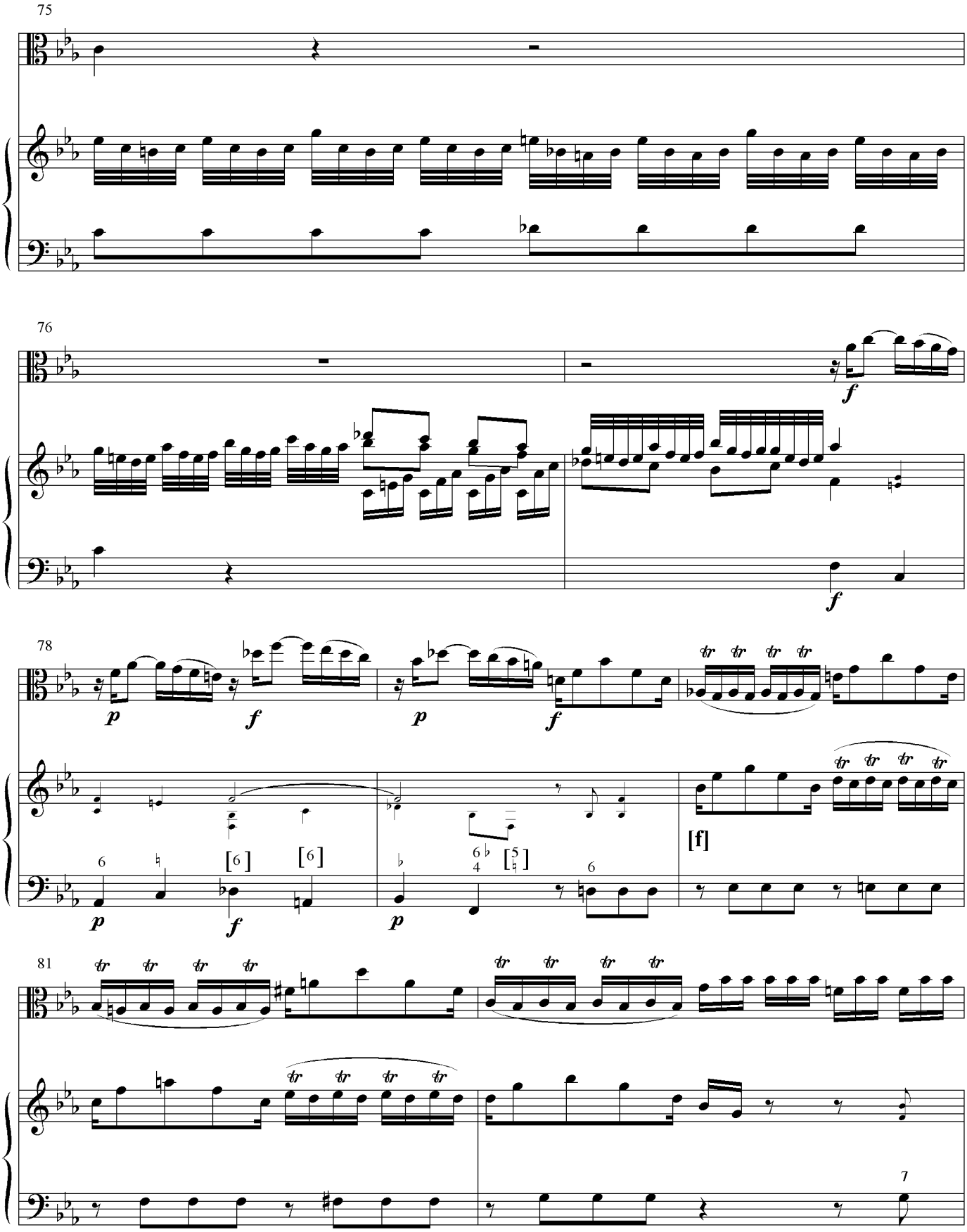
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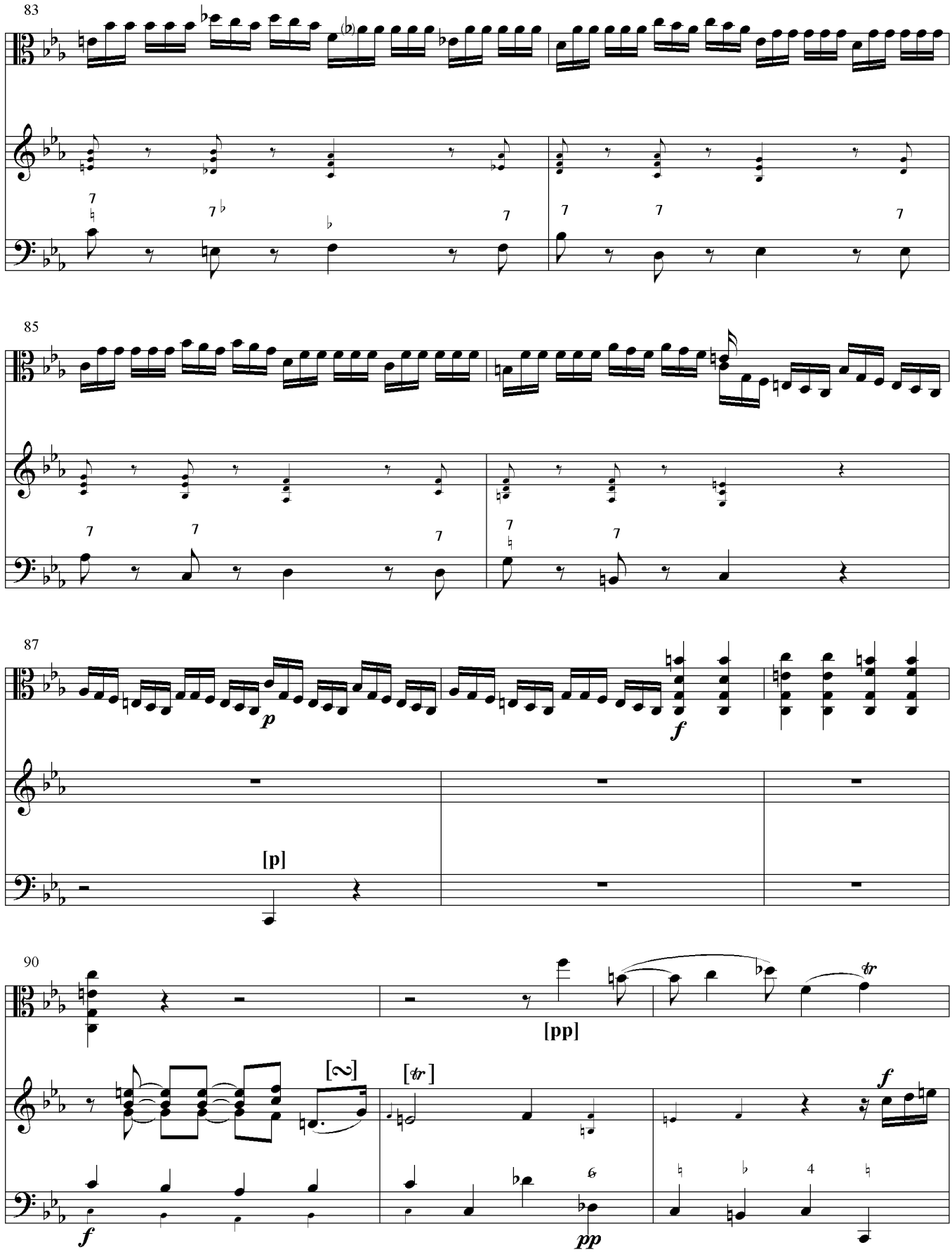
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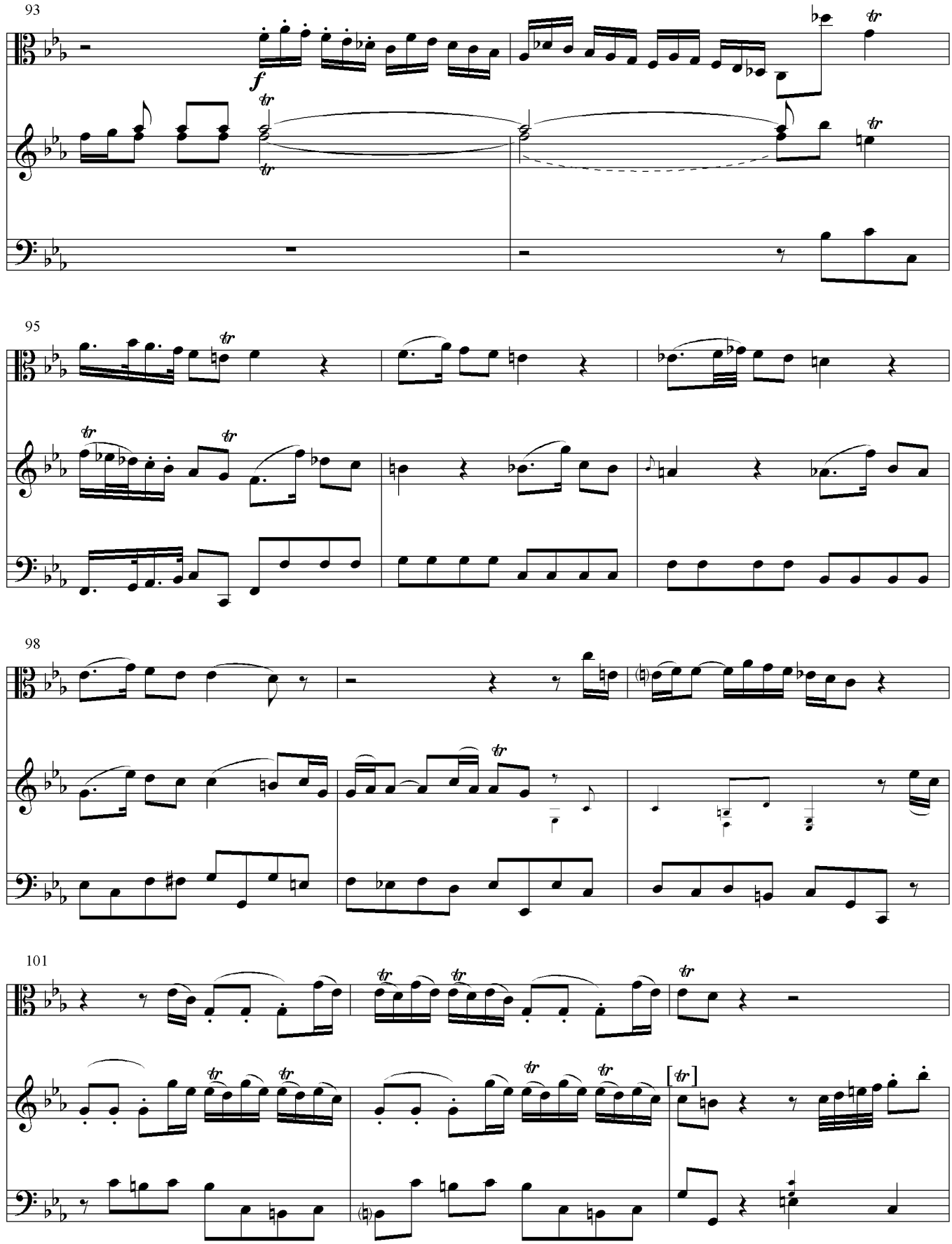
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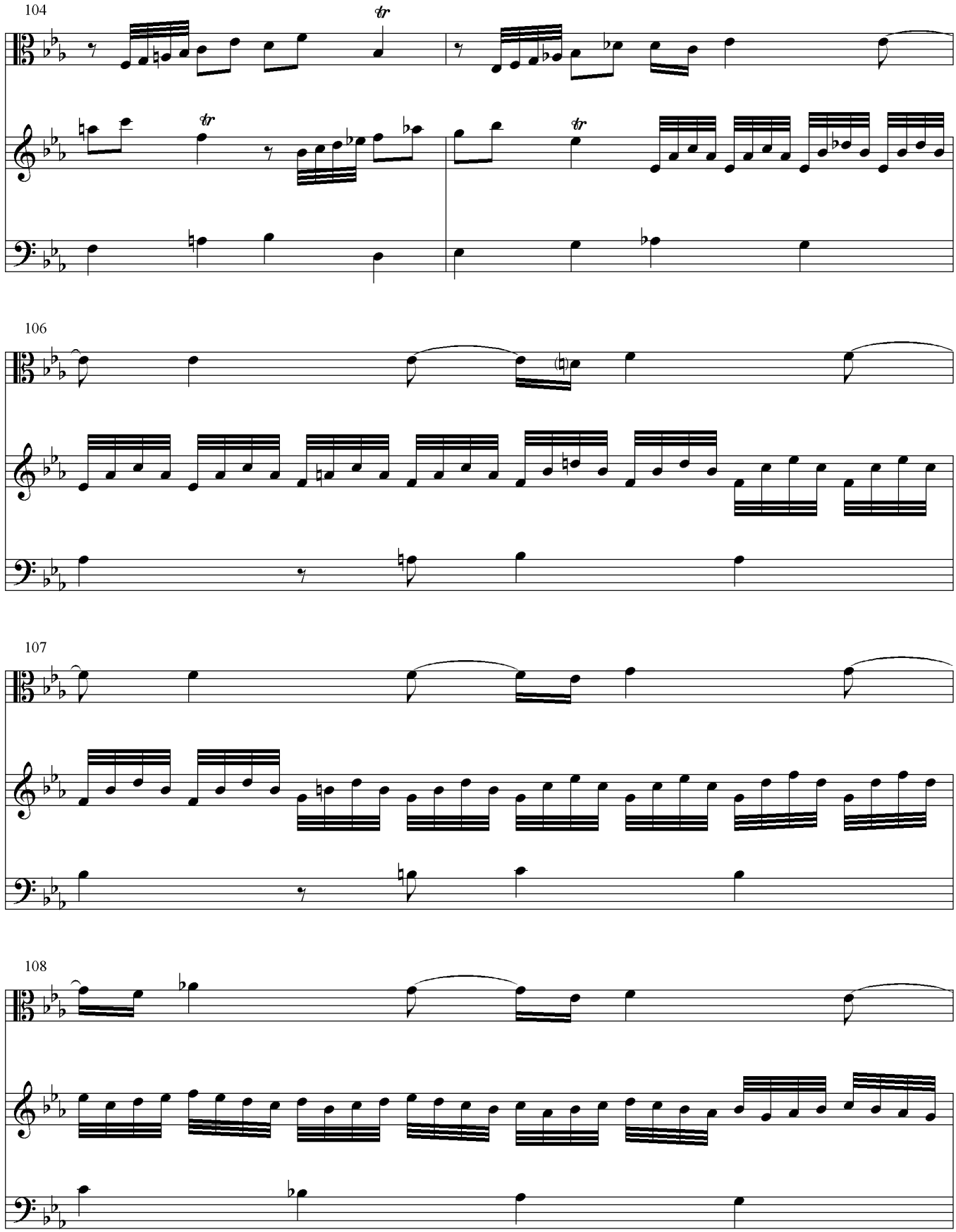
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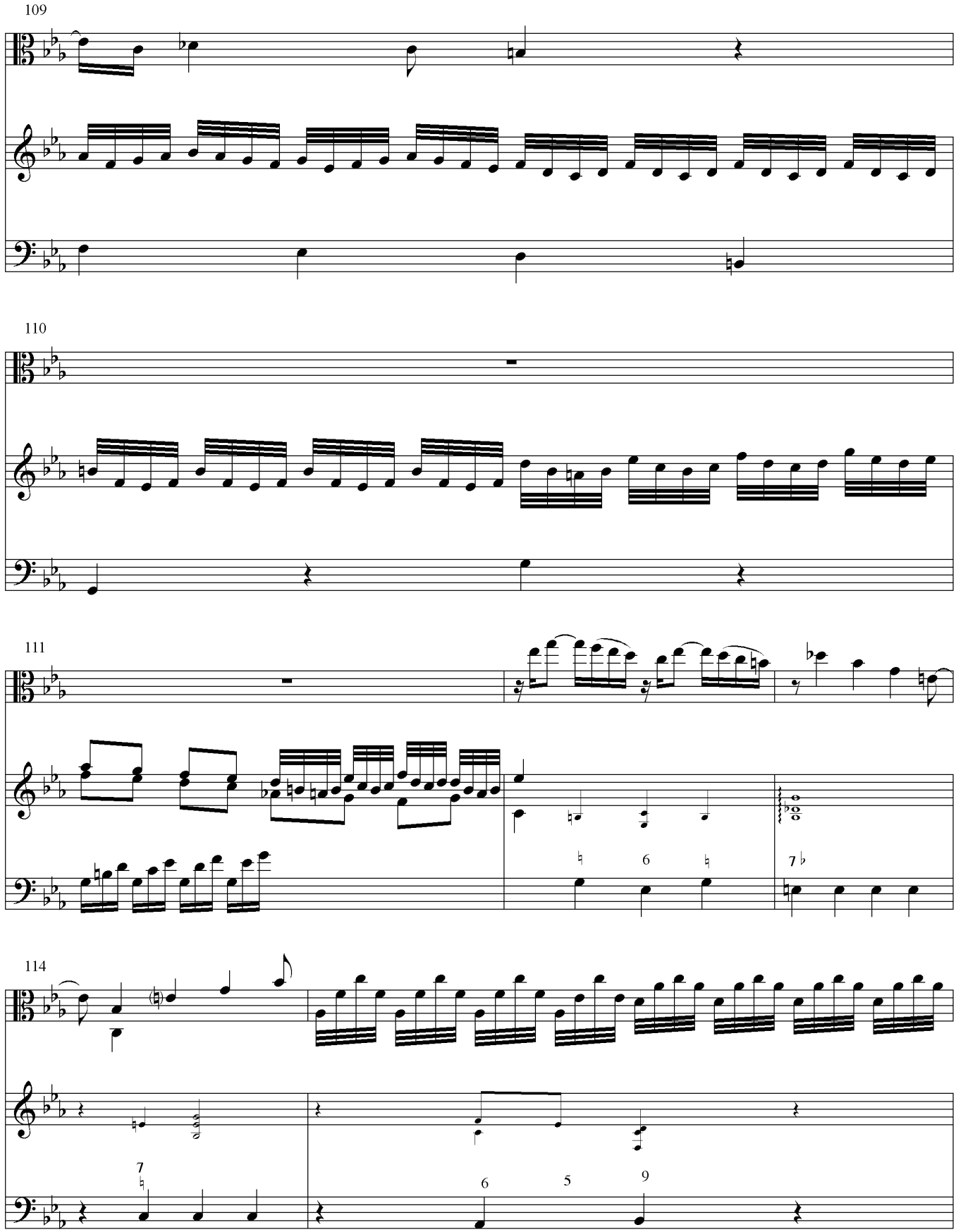
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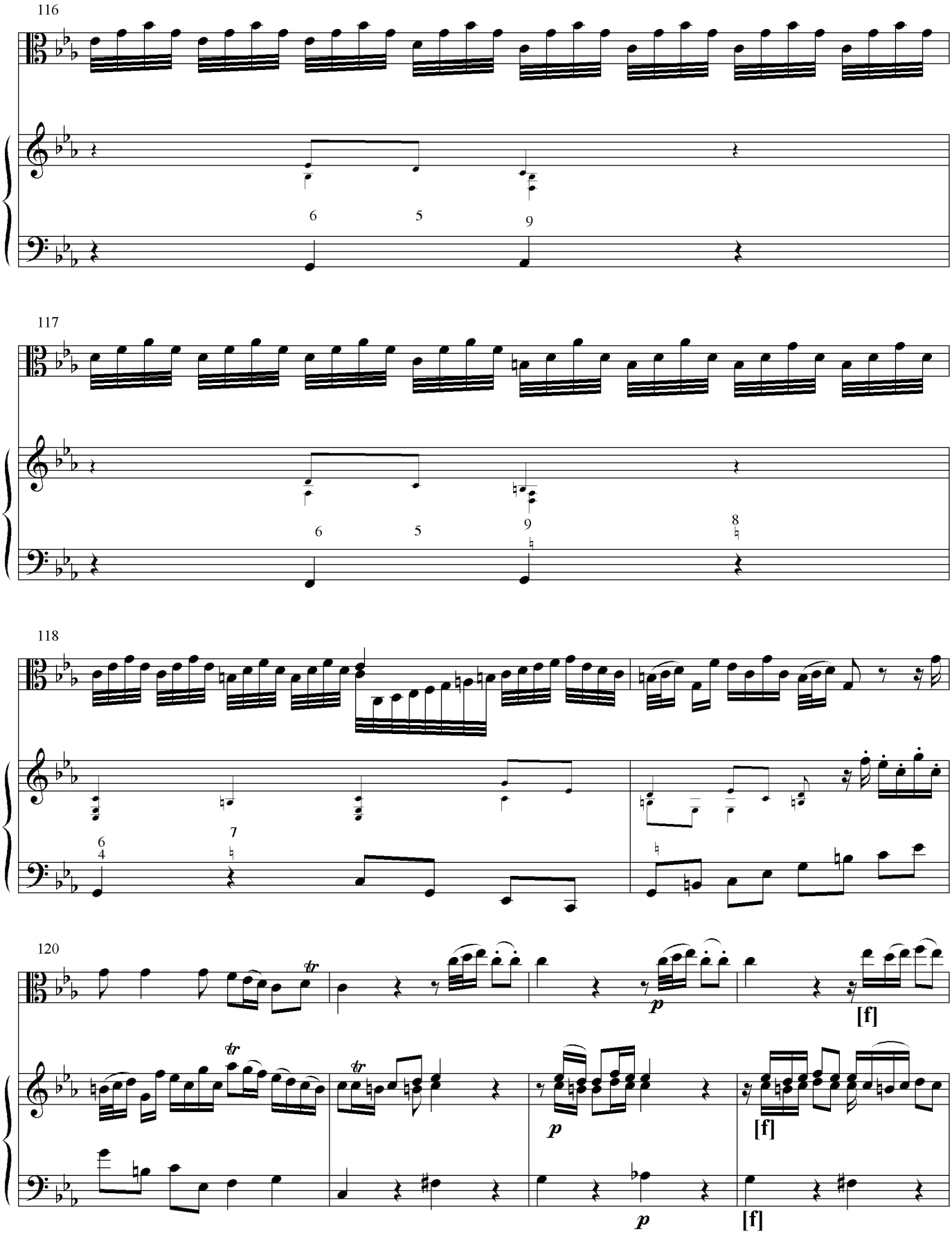
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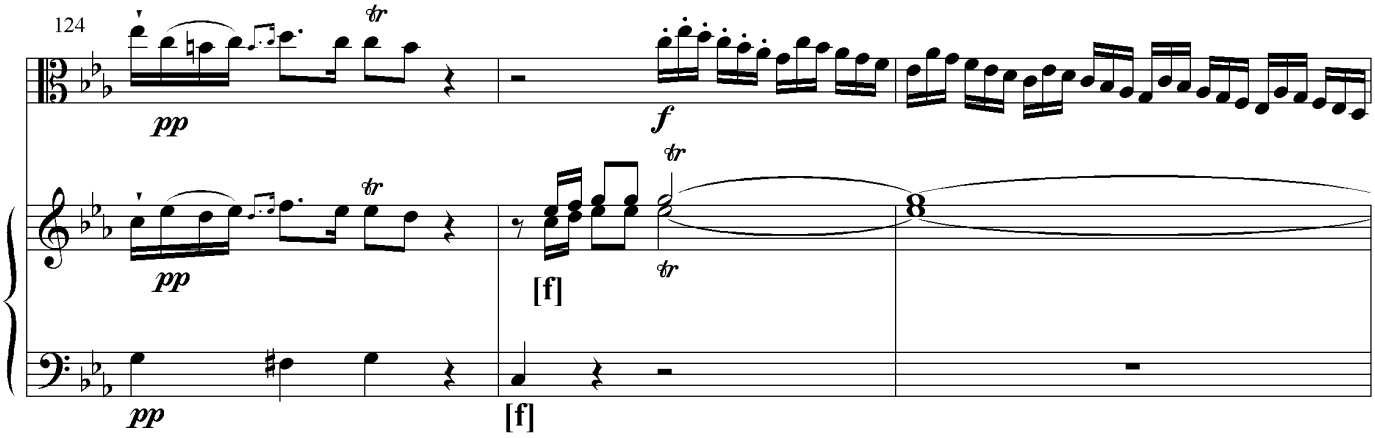
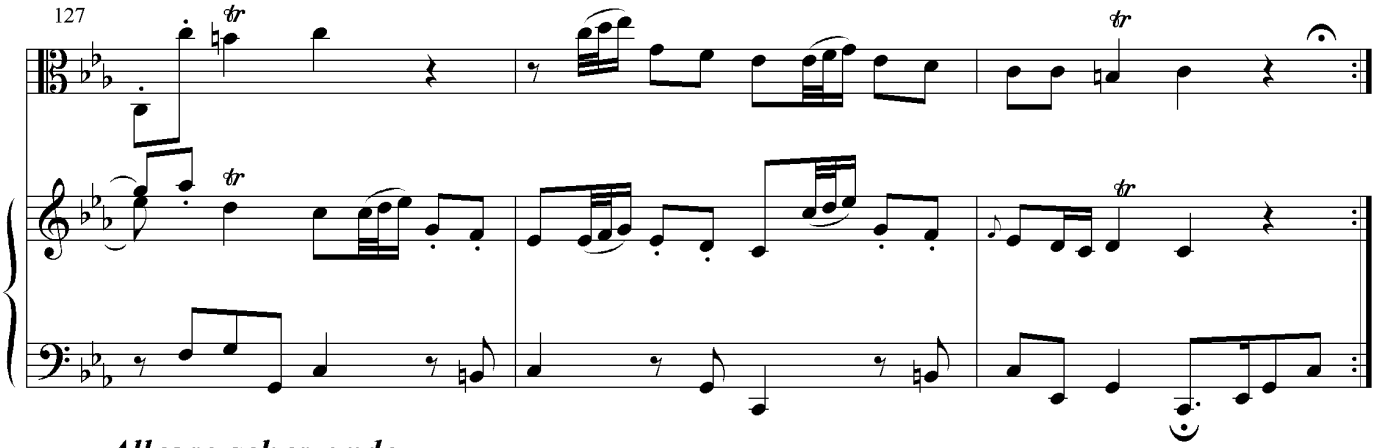
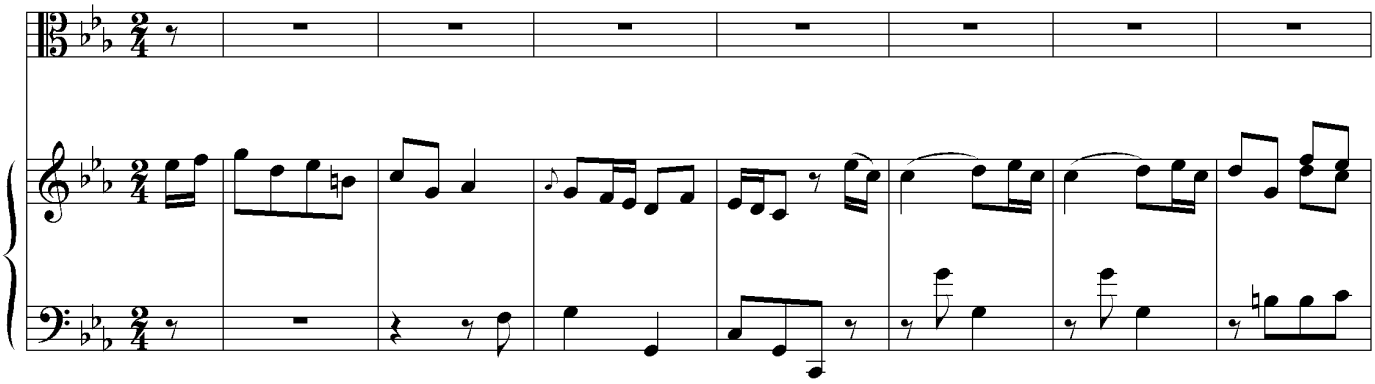
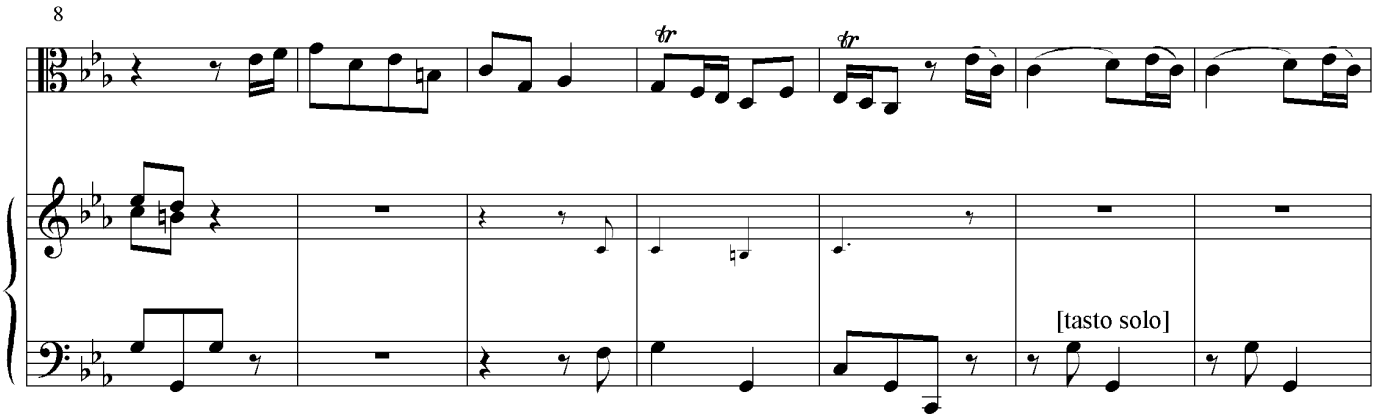
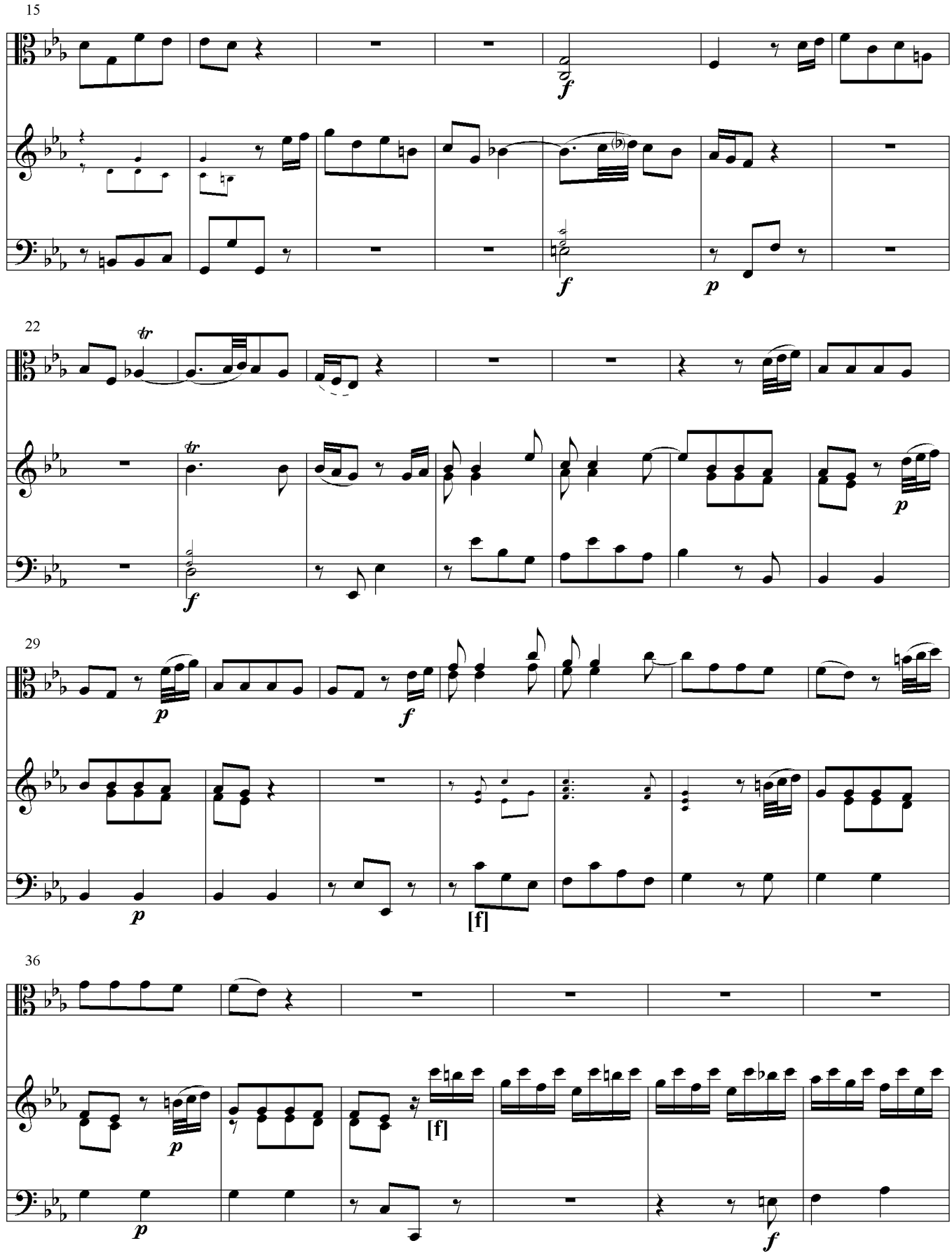




Allegro scherzando



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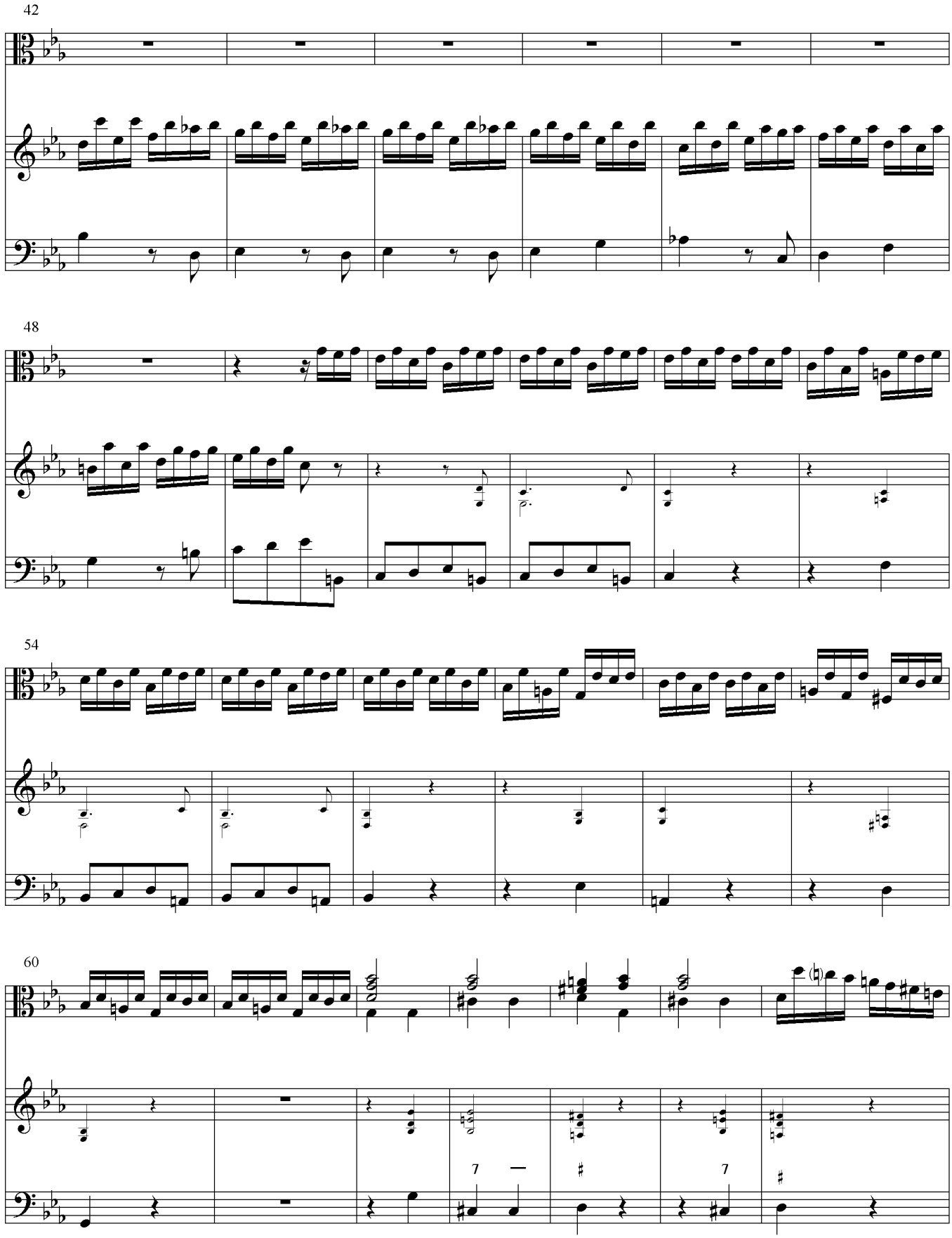
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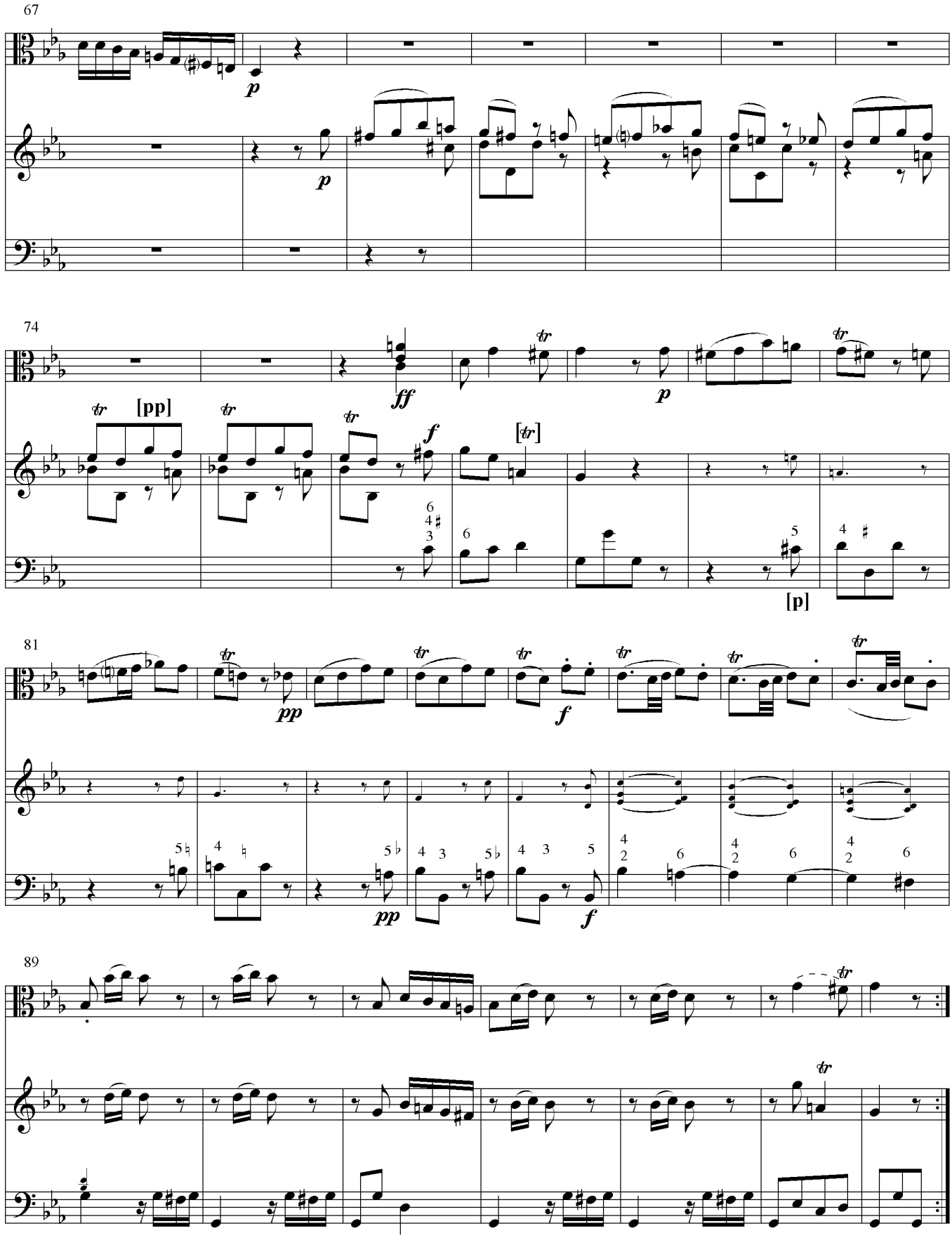
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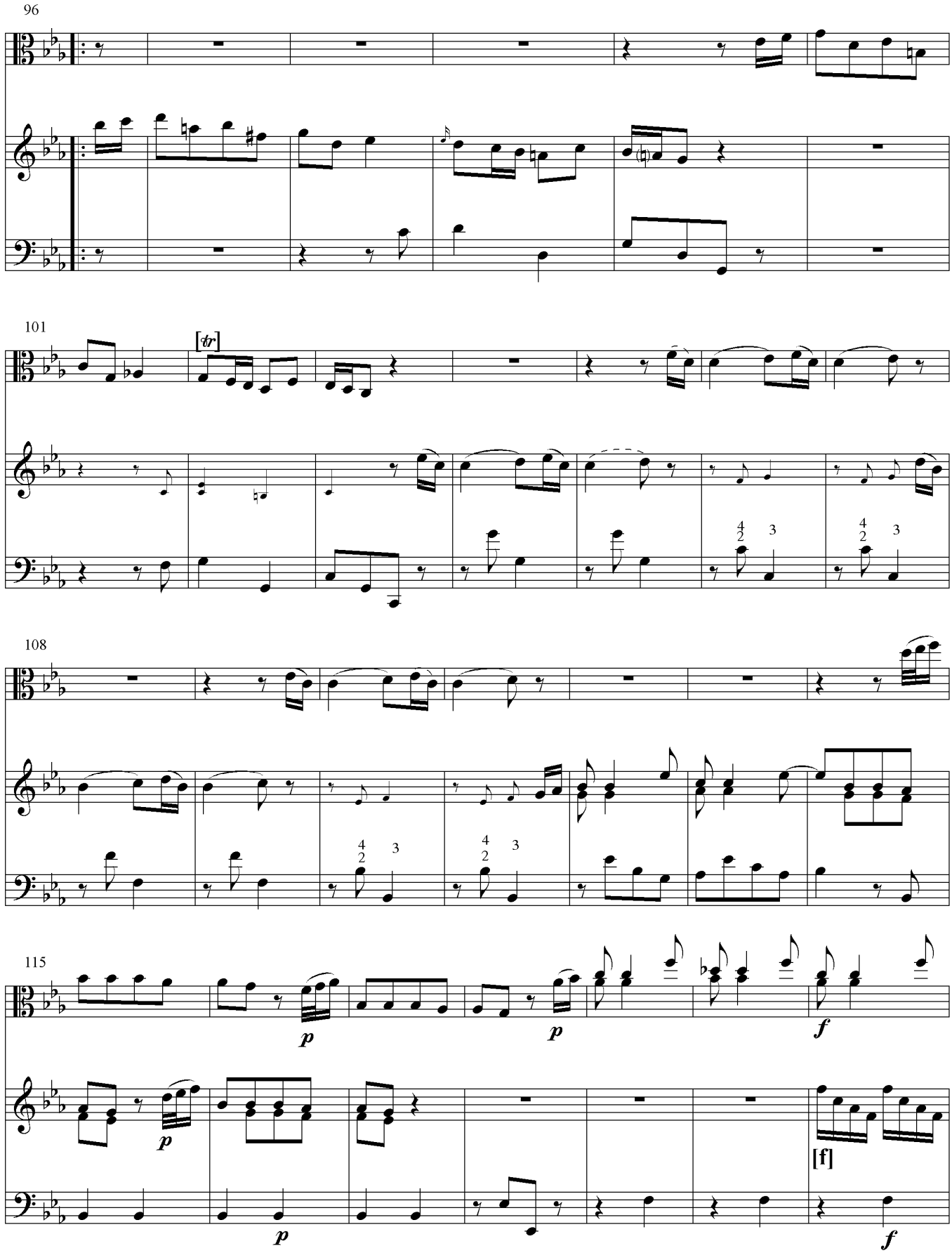
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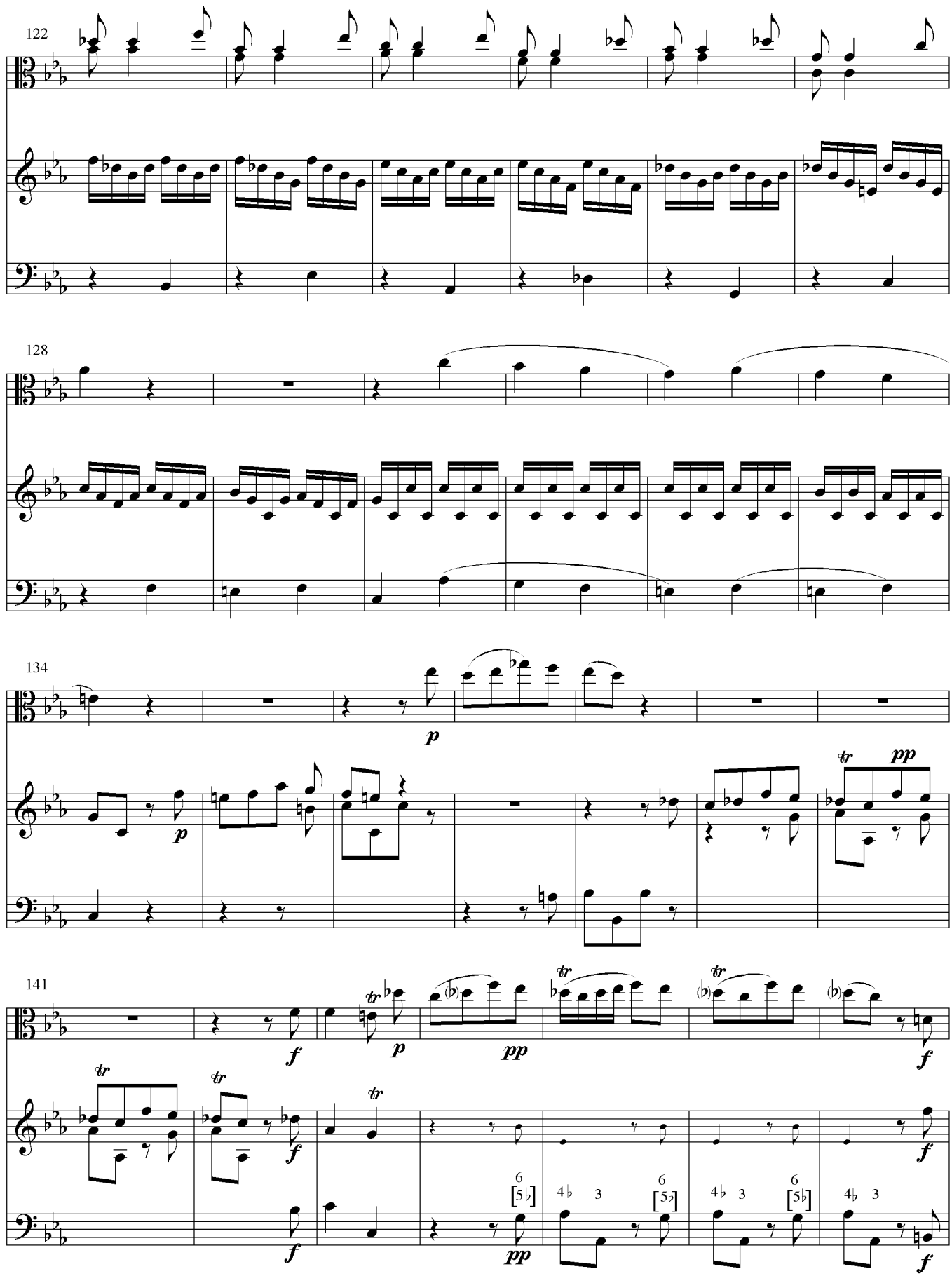
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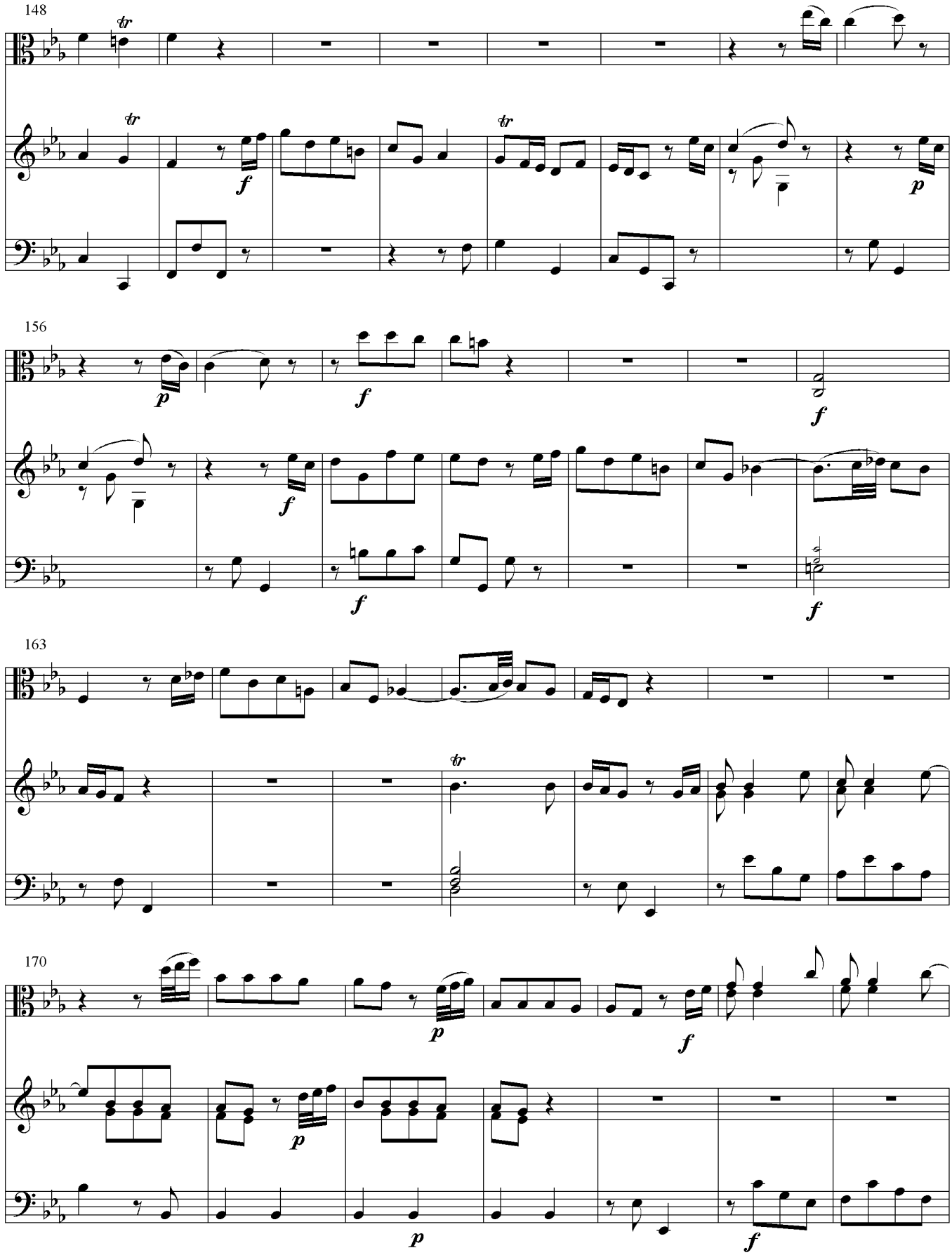
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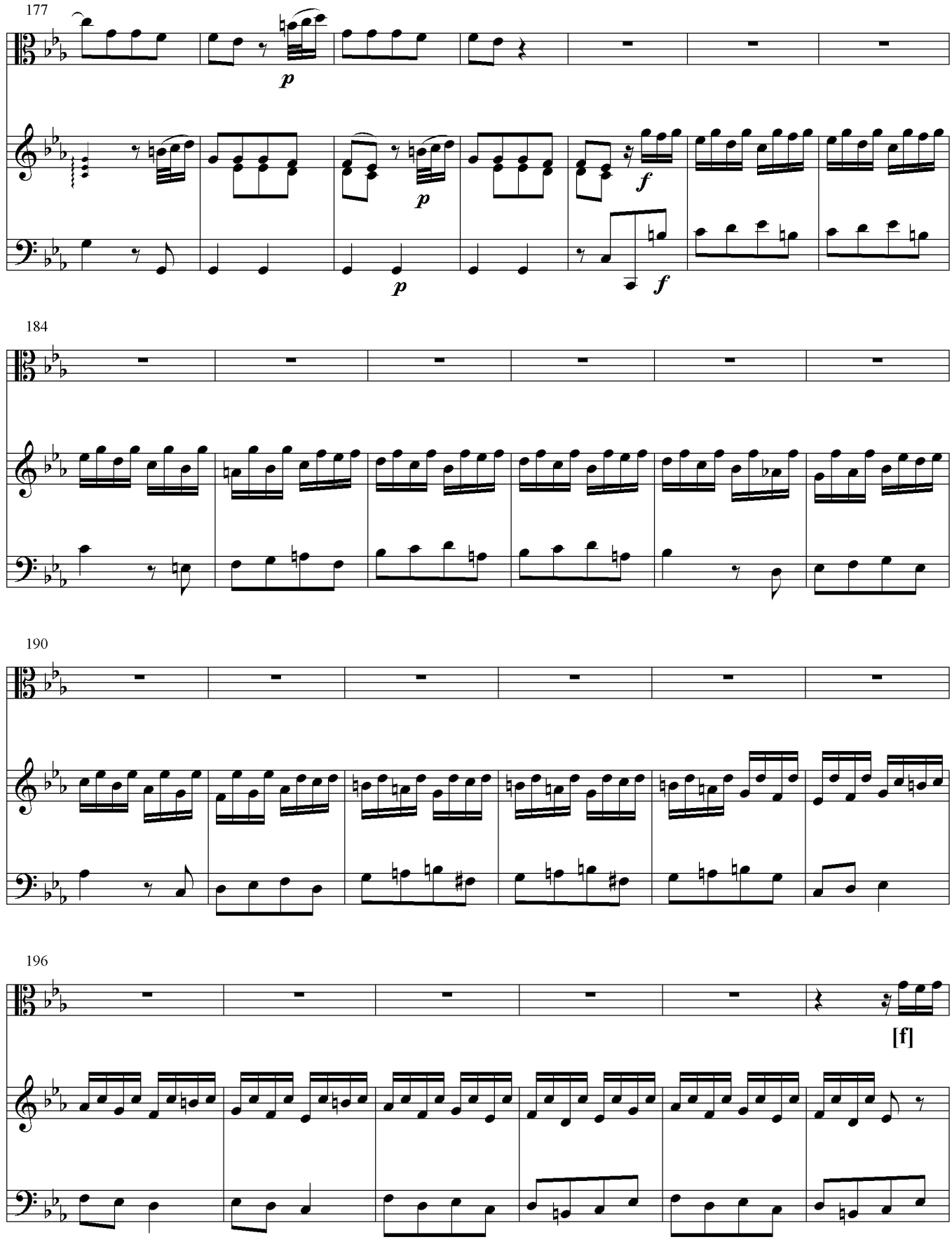
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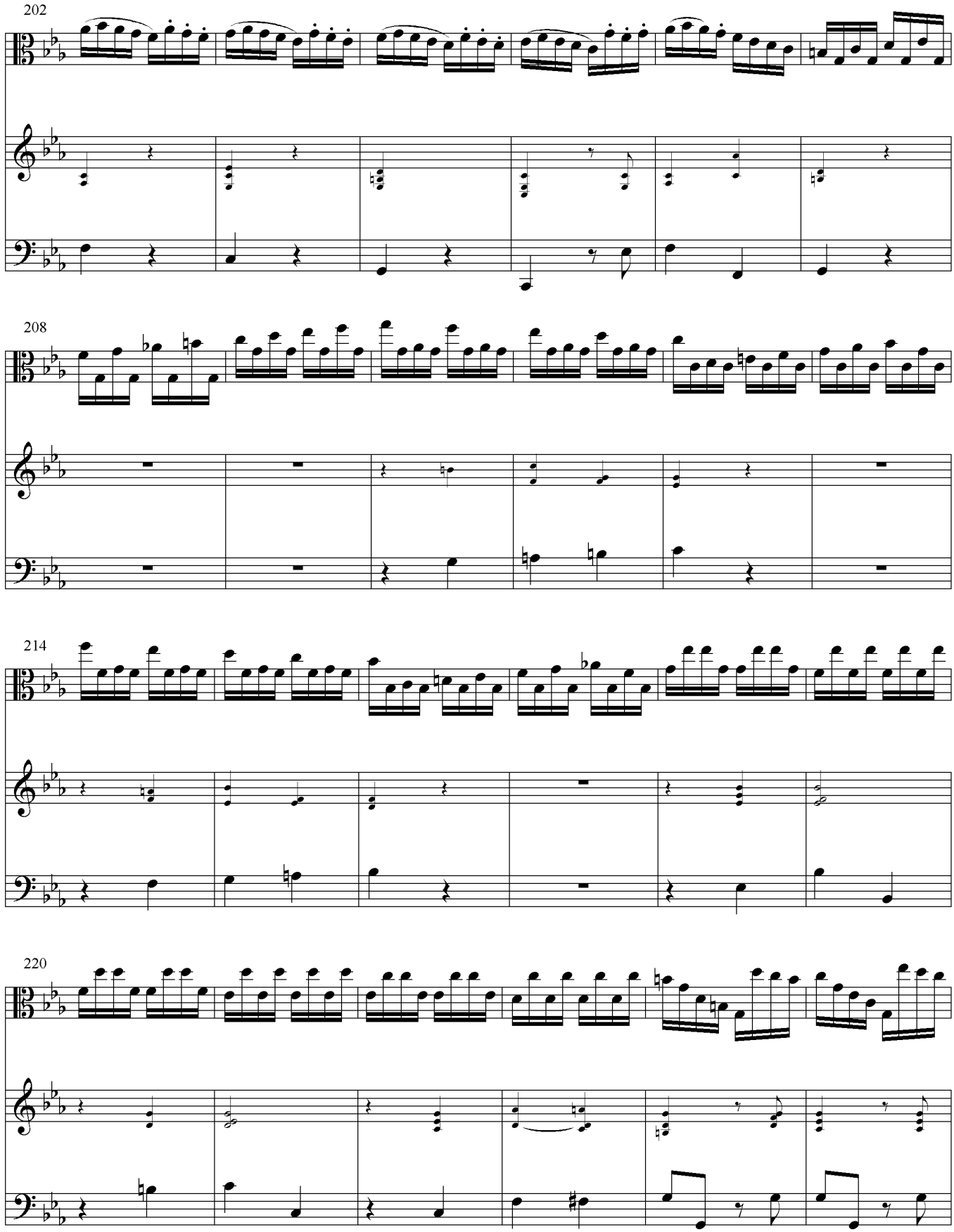
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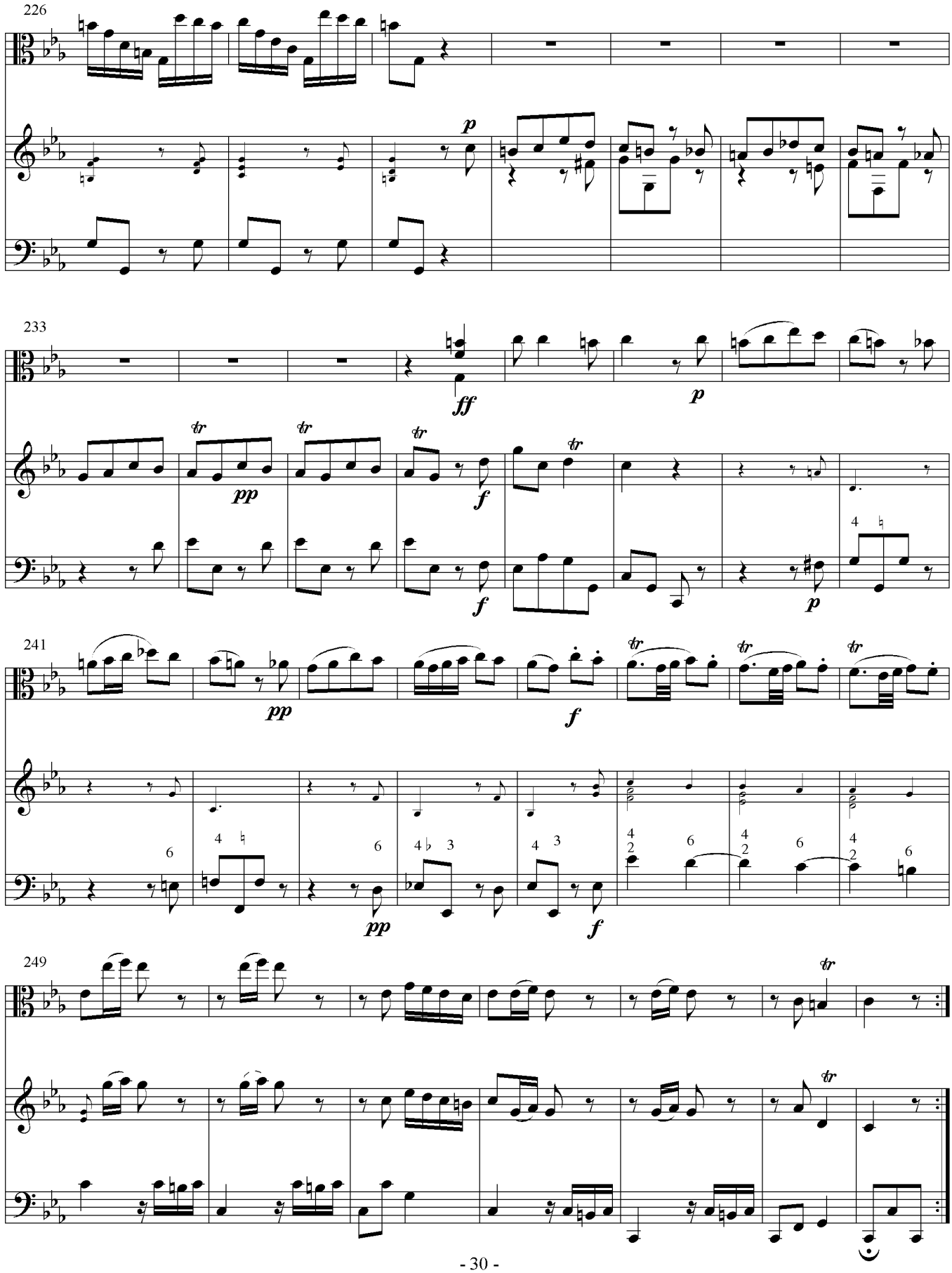
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Johann Gottlieb Graun (?): Sonata in C minor for viola and obbligato keyboard,
GraunWV Av:XV:20 (Wendt no. 137)

Although little-known today, J. G. Graun was an important member of the generation of composers who were active in northern Europe during the mid-eighteenth century. Born in 1702 or 1703, after studies with Pisendel and Tartini he held positions at two minor courts before joining the musical ensemble of Crown Prince Frederick of Prussia in 1732. He remained in Frederick's service until his death in 1771, becoming Concertmaster of the Berlin court after the prince's accession as King Frederick II ("the Great") in 1740. Graun was joined at Frederick's court by his better-known brother Carl Heinrich Graun, who became Capellmeister in 1735, until the latter's early death in 1759.

Gottlieb Graun wrote in practically every vocal and instrumental genre of the period, but his most significant works are his sonatas and concertos for string instruments. Among these are compositions for viola and viola da gamba, instruments which he must have played although he was known primarily as a violinist; Bach's son Wilhelm Friedemann studied violin with him as a teenager. The present work is one of several by Graun for viola and obbligato keyboard; unlike some of Graun's viola pieces, it does not appear to have ever existed in an alternate version for gamba.

This sonata has become somewhat better known than most of Graun's music, thanks to its scoring and the fact that it has appeared in two (unreliable) modern editions. It is one of over a hundred sonatas by Graun and his brother for one, two, and three instruments with continuo that probably formed part of the repertory for both domestic music making and public concerts in eighteenth-century Berlin. Other Berlin composers who wrote comparable pieces include Quantz and C. P. E. Bach. Most of these sonatas, like the present one, are in three movements in the order slow-fast-fast, which was favored at mid-century Berlin. This work would have been regarded as a "trio," since the written-out right-hand part of the keyboard was considered the equivalent of a second solo part, forming a duet with the viola and accompanied by the bass line. The latter occasionally bears figures which have been realized editorially in this score.

The present work stands out among the Graun "trios" for its ambitious dimensions, expressive opening slow movement, and inclusion of soloistic passagework for both players in the two quick movements. Each of the previous editions was based on only one of the two known sources. One edition, drawn from the Library of Congress manuscript described below, attributes the work to W. F. Bach. This is almost certainly incorrect, but the latter's known association with Graun as well as details of the work's style raise questions that are taken up in my book *The Music of Wilhelm Friedemann Bach* (Rochester: University of Rochester Press, 2010), p. 43, and in somewhat greater detail in my article "An Enigmatic Legacy: Two Instrumental Works Attributed to Wilhelm Friedemann Bach," *BACH* (journal) 41/2 (2010), 24–60, esp. 54–55.

This edition is based on the two known sources:

B. Berlin, Staatsbibliothek, Mus. ms. 8245/2. In top left, crossed out: "219". Title: "TRIO / per il / Cembalo obligato / Viola / e / Violoncello / Del Sign: Graun / Maestro di concerto / [incipit of cemb. and bs., 2d mvt.]". Page 2: [across top:] "Cembalo col Violoncello"; at left: "Trio". Christoph Henzel, in his *Graun-Werkverzeichnis (GraunWV)* (Beeskow: Ortus, 2006), 144, offers no information about the date or copyist of this manuscript.

W. Washington, Library of Congress, M412 .A2 B15. This copy, which lacks both title and attribution, was unknown to Henzel. Graun's work falls at the end of the manuscript, after a series of 11 trio sonatas by C. P. E. Bach and 2 by W. F. Bach; the latter two pieces were copied by J. F. Hering accordingto Peter Wollny ("Ein 'musikalischer Veteran Berlins': Der Schreiber Anonymus 300 und seine Bedeutung für die Berliner Bach-Überlieferung," *Jahrbuch des Staatlichen Institus für Musikforschung Preußischer Kulturbesitz* (1995): 80–113, esp. the last page). Graun's trio appears without title or attribution; Wollny identifies the handwriting of the present work as also that of Hering, but if so it must have been copied at a distinctly later time, as it differs greatly in appearance from the preceding pieces.

Both sources appear to be copies of a common exemplar; they are close in many readings but independent of one another. Neither is accurate, especially in the placement of slurs and dynamics. Some errors are common to both; several errors (esp. in 2/111, 3/78) suggest descent from an exemplar using soprano clef for the upper staff of the keyboard part. Errors in accidentals and superfluous flats on A suggest that this exemplar had a key signature of only two flats.

In the list of variant readings that follows, entries without mention of a source refer to readings found in both

manuscripts. The many long slurs, which are a common feature of this repertory, occur in both sources unless otherwise noted. Some must indicate multiple bows or a general legato, as they often cover repeated notes and sometimes even rests. Not listed are instances of the omission of a dyanamic indication from one staff of the keyboard part when the same sign is present in the other keyboard staff.

It is often difficult to distinguish dots from strokes in the sources; both signs are described below simply as "stac." or "dots" (these are represented in the score as dots or wedges interchangeably). Whether appearing as dots or strokes, these signs generally seem to indicate only that the note in question is not part of a slur on adjacent or nearby notes; detached articulation or accentuation is not necessarily implied.

B uses dotted rests, but the score retains the older notation of **W.**

Abbreviations below: v = viola, r = right hand, l = left hand, f = figures

measure	part	note	reading
Mvt. 1			
1-5	f		B: no figs.
1	v	1-2	B: no slur
2	v	1-2	W: slur
2	v	1	B: quarter-note app.
7	v	3-5	W: slur
11	r	1-3	B: no slur
12	r	4-6	B: no slur
13, 14, 15	r		slur over whole m.
18	r	2-3	W: no slur
18	l	3	B: G not A-flat
19	r	2-3	B: no slur
20	v	1-2	both slur
20	r		W: slur on 2-6
20	r	6	both: "tr" here, not on 1 of m. 21 (probably a turn between 1 and 2 of m. 22 intended)
20	l		W: "f" on 1 not 2
20	l	6	both: G not f
22	v		B: slur on 1-5; W: slur possibly begins on 1 not 2
25-6	v		W: no tie
26-7	r		both: inner voice is editorial after 2 of m. 26
26	l	1	both:c' not rest
27	v		B: slur on 2-5; W: on 1-5
27	l	2-6	B: no slur
28	v	3-4	W: slur
28	r	1-2	W: slur
29	v		W: slur on 1-6 not 2-6
30, 32	v		W: slur on 3-5 not 4-5
32	r	2-6	W: no slur
33	v		B: slur on 2-5 not 2-6
34	v		both: a single slur on 1-5
36	v	1-2	B: no slur
36	v	8-10	W: lower voice om.
36	r	4-5	B: no slur
37	v		W: slur on 1-4 not 2-4; and a single slur over 6-12 (*sic*)
37	v		B: "f" on 1 not 2
39	v	1-2	B: slur
39	v	1	B: tr

41	r	8-9, 12-13	B: slurs could also be read on three notes
41	r	14	B: apparantly flat, not natural
43	l	2	W: no “f”
44	v		B: slur on 2-5 not 3-6; W: slur over whole m., extending to 1 of m. 45
46, 47	v		W: slur on 2-6 not 2-5
46	r		B: no “p”
46	r	1-2	B: no slur
48	r	2-3	W: slur
51	r	1-6	B: no slur
53, 54, 55	v		both: “p” on 1 not 2
53, 54	l	4	B: no dash
57	v		W: slur begins on b-flat' in prevs. m.
58-61			both: one thin or light slur covering these mm.; B: no shorter slurs in mm. 60-1
58	r	4	W: tr (also on n. 3)
61	v		B: slur begins on 3 (a-flat') of m. 60 and ends over barline prior to 1 (f') of m. 61; W: slur ends between 2 and 3
63	v		B: slur as in m. 61; W: no slur
64	r	8	W: natural not flat
65	v	2-3	B: no slur
65	v	3	both: no separate notehead for lower voice. Lower voice in B appears to have beam and flag without notehead or stem; in W doubles f' of top voice
65	r		W: slur on 5-6 not 4-6
66	v	5	W: no tr
69	r	1-2	B: no stac.
70-1	l		W: slur extends to n. 1 of m. 72
72	r	1	no fermata

Mvt. 2

1	v	1-2	W: no slur
1	f	5	B: no 4
2	v	9-10	B: no slur
2	f	2	B: no dash
3	v	8-9	B: no slur
4	l	5-7	W: no slur
5	v	4-5, 6-7	W: no slur
5	v	7	both: c' not d'
5	f	4	B: dash
6	f	3	W: no dash
6	l	4	natural is editorial (no parallel passages)
8	v	7-8	W: no slur
11	r	4-5	W: no slur
12	r	9	W: no flat
13	v	3-4	B: no slur
13	r	1-3	B: no stac.
13	r	6-7, 8-9	B: no slur
14	r	1-2, 5-6	W: slur
15	r	9-12	B: no dots
16, 17	r	9-12	B: dots appear to be light (later addition?)
17	r	9-12	B: no slur
18	r	1-3	W: no slur
18	r	5-9	B: no stac.
19	r	2-3, 4-5,	B: no slur

		6-7	
20	v	1-2	B: slur
20	v	3-4	both: 8th, 8th
20	r	3-4	W: slur
21	v	5-6	B: no slur
21	r		B: no slurs; W: slurs on 2-3 (upper voice--sic!); 1-2, 3-4, 5-6 (lower)
23	v	1-4	B: no slur
23	r	2-4, 5-7	“3” in B only, with slur on nn. 5-7
25	r		B: slur begins on 3; W: slur extends to 9 (f')
26-8	l		B: 8ths indicated by notational shorthand
26	r		B: slur on 3-6; W: slur extends to m. 27, n. 1 (f")
27	v		B: slur on 3-5, not 2-4; no stac.
27	r		B: slur on 2-6; W: slur extends to 9
27	r	11-13	B: no slur
27	r	11	B: c" not d"
28	v		B: slurs on 2-4 and 8-10, not 1-4 and 7-10; stac. on 5 only. W: stac. on 11 only
28	v	4-5	B: 8ths, not 16ths
29	r		B: stac. dots appear to be light additions
34	v	16	both: a[-natural] not g
37	r	12, 14	both: e-flat", c"
38	r	12, 14	both: c", a'
48-9	v		both: slur from 9 (d") of m. 48 through (B:) 8 (c') or (W:) 10 (d') of m. 49
48	l		B: “p” on n. 1
49	f	1	W: no dash
50	v		W: no “f”
51	r	2-3, 5-6	B: no slurs
53	v		both: “pp” on 1 not 2
53	v	9-10	B: no slur
53	l		W: “pp” on 1; B: no “pp”
54	v	8-13	B: no dots
54	r	4-5	B: no slur, no dots
54	r	6	B: no tr (either part)
56	r	8-9	B: no stac.
60	v		W: slur on 4-5, no tie on 3-4
60	v	1-2, 5-6, 8-9	B: no slur
62-3	r		B: no slurs (either part)
64	r	7-9	W: no slur, no dots
65-8, 80-2, 95, 101-2, 120, 124	v		B: tr signs in foreign hand
65	r	9-11	B: no dots
66	r	6-8	B: no dots
66	r	9-10	W: no slur
66, 67	l	3, 4	W: “f”, “p” (this part only; “f” probably intended as an accent, equivalent to modern “sfz”)
67	v	1-3	W: no slur
67	r	1-2, 3-4	B: no slurs
70	r		both mss have natural on penultimate note (b"), but this is inconsistent with parallel passages and could be an error for natural on the preceding a"
72	f		figures in W only (1st fig. shown as 4/2♯ in score because there is no symbol for 2+)
74	v	2-3	both: 8th-16th not 16th-8th
74	v	10	“p”
74	v	9-10	B: 8th-16th not 16th-8th
76	r	14-16	both: g"-f"-g" not a-flat"-g"-a-flat"
78	f	2	B: no fig.
78	l	3	W: no “f”

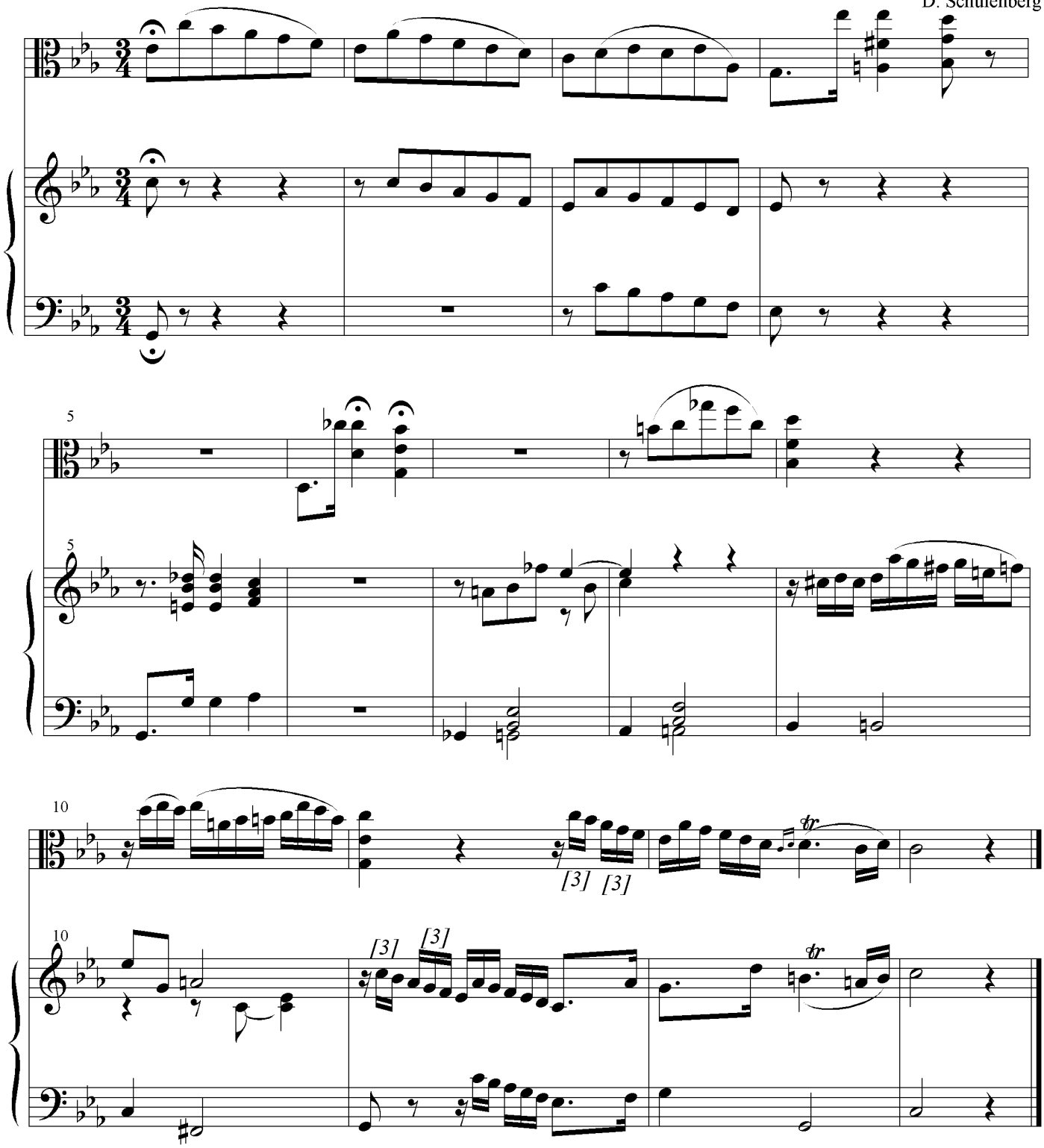
79	f	2	W: no figs.
79	l	2	B: G not F
80	r	6-9, 10-13	B: separate slurs
83, 85	f	1	B: no 7
90	r	4-5	B: no ties
90	r	5-6	W: slur
90	r	7-8	W: no slur
91	r	1-2	W: slur
92	r	4	B: no “f”
92	f	2	B: 5/-flat3
93-4	r		B: trill indicated by long wavy line (in addition to “t” in top voice only)
94	r	1-2	tie only in B (upper voice only)
94	r	3	both: g" not b-flat"
95	r	1-3	W: no slur
95	r	4	W: stac.
95	r	5	W: no tr
96	r	3-4	W: no slur
97	r	1	W: no app.
97	l		W: 8ths indicated by shorthand
99	r	5-6	W: no slur
100	l	1	both: c not d
102	r	1-3	B: no dots
108	v	2-4	both: slur (probably a misplaced tie in the parent; see next entry)
108	v	4-5	W: no tie
111	r	2	both: c"/e-flat" not e-flat"/g"
113	v	2	both: “f” (probably signifies an accent)
116	f	1	B: 6 5 (= n. 2)
117	v	13	B: d' not c'
117	f	2	B: 6/= 5 (i.e., in addition to 6 in one voice there is a moving voice 6-5)
119	v	1-3	B: no slur
119	v	9	both: e-flat' not c'
120	v	2	W: 8th not quarter
120	r	1-3	B: no slur
120	r	13-14, 15-16	W: no slurs
121,122	v	4-8	W: one slur (in addition to slur on 7-8 in m. 121 only)
122	v	7-8	W: no slur
122	r	2-3	B: no slur
123	v	4	both: d" not e-flat"
123	r	11-12	B: no slur
124	v		B: slurs on 1-2, 2-4 (not one slur on 2-4); no stac. on 1
124	r	1-4	B: no stac., no slur
125-7	r		B: trill indicated by long wavy line (no “t” in either voice); ties in upper voice only
125	v	5-7	B: no stac.
127-8	r		B: no stac.
129	l	4-7	B: 8th-8th-8th-8th; W: 16th-16th-16th-16th

Mvt. 3

4	r	5-6	B: no slur
5, 6	r	1-2	W: 8th, quarter
6	r	1-2	W: no slur
13	v	3-4	W: no slur
18-19	v		B: no tie; “t” on 1 of m. 19. W: copyist appears to have begun writing “tr” on 1 of m. 19 but stopped; probable error for tr in r.h. of kb.

19	r		both: slur over all notes; in B orig. on 1-3, extended to 5
20	l	1	both: f not rest
24	r	1-3	B: no slur
24	l	1	both: e-flat not rest
26-7	r		B: no tie
28	l		both: “p” on 1 not 2
33	l	1	both: a-flat not f
36	r	4-6	both: d"-e-flat"-f" not b-natural'-c"-d"
36	l	2	both: “p” on 1 of m. 37, not 2 of m. 36
37	l	1	B: no “p”; W: on 1 of m. 36
40	l	3	B: no “f”
42, 43	r	7	both: a-natural", not a-flat"
53			W: followed by an additional m.: va. has d'-f'-c'-f' a-natural-f'-e[-flat]'-f' (16ths); r.h. silent, l.h. = m. 53
54	v	8	both: d' not f'
55	l		W: corrections?
57	v	2	both: g' not f'
57	v	3	B: no -flat
69	r	1-3	B: no slur
72	r	1-2	B: no slur
72	r	4	both: “pp” here, not on 3 of m. 74
73	r	1-3	B: no slur
75			B: this m. orig. om., indicated by “bis” + slur over m. 74. The slur is present in W, but only in m. 74, and therefore is not included in the present text. Both place “pp” on 1 of m. 74, but cf. va. in m. 82
76-7			B: no figs.
76	v	2	B: “f” not “ff”
76	r	1	B: no tr
76	f	4	both: bottom fig. 2 not 3
78	l	2	B: b-flat' (notated in upper staff; error arising from misreading of exemplar using sop. clef?)
79	v		W: slur on 1-4 not 1-3
80	v	1-2	W:no slur
80	f	1	B: no 4
81-2	v		both: single slur, n. 1 of m. 80 to n. 2 of m. 82
82-5	v		both: single slur, n. 4 of m. 82 to (B:) n. 2 of m. 8; (W:) end of m. 83
82	f	2	B: 3 not -natural
85	f	4	W: no 5
86-8	l		B: no ties
86	v	1	B: “tr” in foreign hand
88	v		both: slur on 1-3, not 1-4; stac. on 3 as well as 4
89-90, 92-3	v, r		some slurs could be read on 2-4 not 2-3, but consistently on 2-3 in B (kb. pt., which also beams the 8th separately; W beams all three notes together). W has stac. stroke on r.h., m. 93, n. 4
89	v		B: stac., if present, is very faint
94	l	2-3	W: slur
103	r	3-4	W: no slur
104	r	1-2	B: no slur
106,110	v	2	B: stac.
108,109	r	1-2	B: no slur
108	r	3-4	W: no slur
113-14	r		B: no tie
115	l	2	both: “p” here, not on 2 of m. 116
117-8	v		B: tie
118	v	4-5	B: no slur
121	l	2	B: no “f”

122-7	v		W: inner voice om. on 2d note; also on 1st note in m. 125
126	r	4, 8	both: e-natural' not b-flat'
130-4	v		B: one slur
130-3	l		both: slurs thin or light. In B, apparently a single slur
136-8	v		both: one slur over all notes
138-42	r		B: one slur through 2 (c") of m. 142; W: one slur through r (e-flat") of m. 140
140			B: “pp” on 4 of lower voice
143-7	v		B: one slur over all notes; W: same, through m. 146 only (end of system)
144	f	3	both: 6-flat
144	b	4	both: “p” not “pp”
147	f	1	B: no figs.
148	v	1	both: stac.
151	r	2	both: f' not g'
154	v	3-4	W: no slur
154,156	r	1-2	B: no slur
158	l	2	B: no “f”
163	l	2	W: “p”
166	l	1	W: “f”
171	l	2	W: “p” here, not on 2 of m. 172
172	l	2	B: no “p”
179	r	1-2	B: no slur
179	r	4-6	both: d"-e-flat"-f" not b-natural'-c"-d"
179	l	2	B: no “p”; W: on 1 not 2
187	f	1	W: no figs.
188	r	7	both: a-natural" not a-flat"
228	r		B: no “p”
232-6	r		B: all notes through 2 (g') in m. 236 under one slur; W: same, through 4 (b-flat') in m. 235
233	r	3	B: “pp” (repeated in m. 234; this suggests that the slur is a misunderstanding of a “bis” indication in the parent; cf. entry above for m. 74)
238-40	v		B: one slur from 1 (b-natural') of m. 239 to 2 (b-natural') of m. 240; W: same, but beginning on 3 (c") of m. 238
240-2	v		both: one slur from 4 (b-flat') of m. 240 to 2 (a-natural') of m. 242
240	f		B: -natural on note 3 not 2
242-5	v		both: one slur from 4 (a-flat') of m. 242 to 2 (g') of m. 245
249-50, 252-3	v, r		slurs and beaming as in mm. 89-90, 92-3
249	r	2-3	W: no slur

Cadenza (for GraunWV Av XV:20), mvt.1

D. Schulenberg