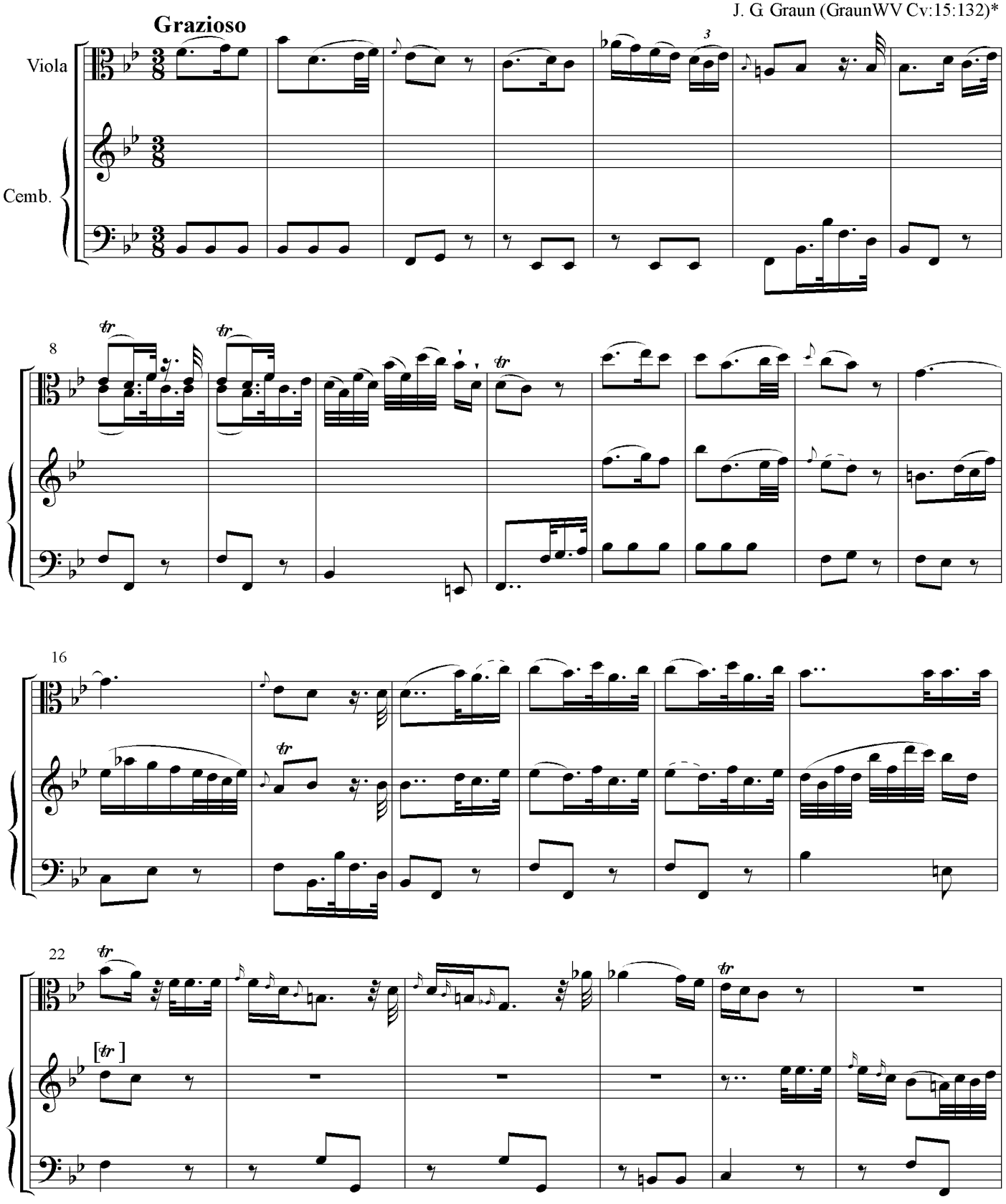
J. G. Graun
Trio in B-flat for
Viola and Keyboard
GWV Cv:XV:132

Trio

J. G. Graun (GraunWV Cv:15:132)*



*See commentary at end of file.

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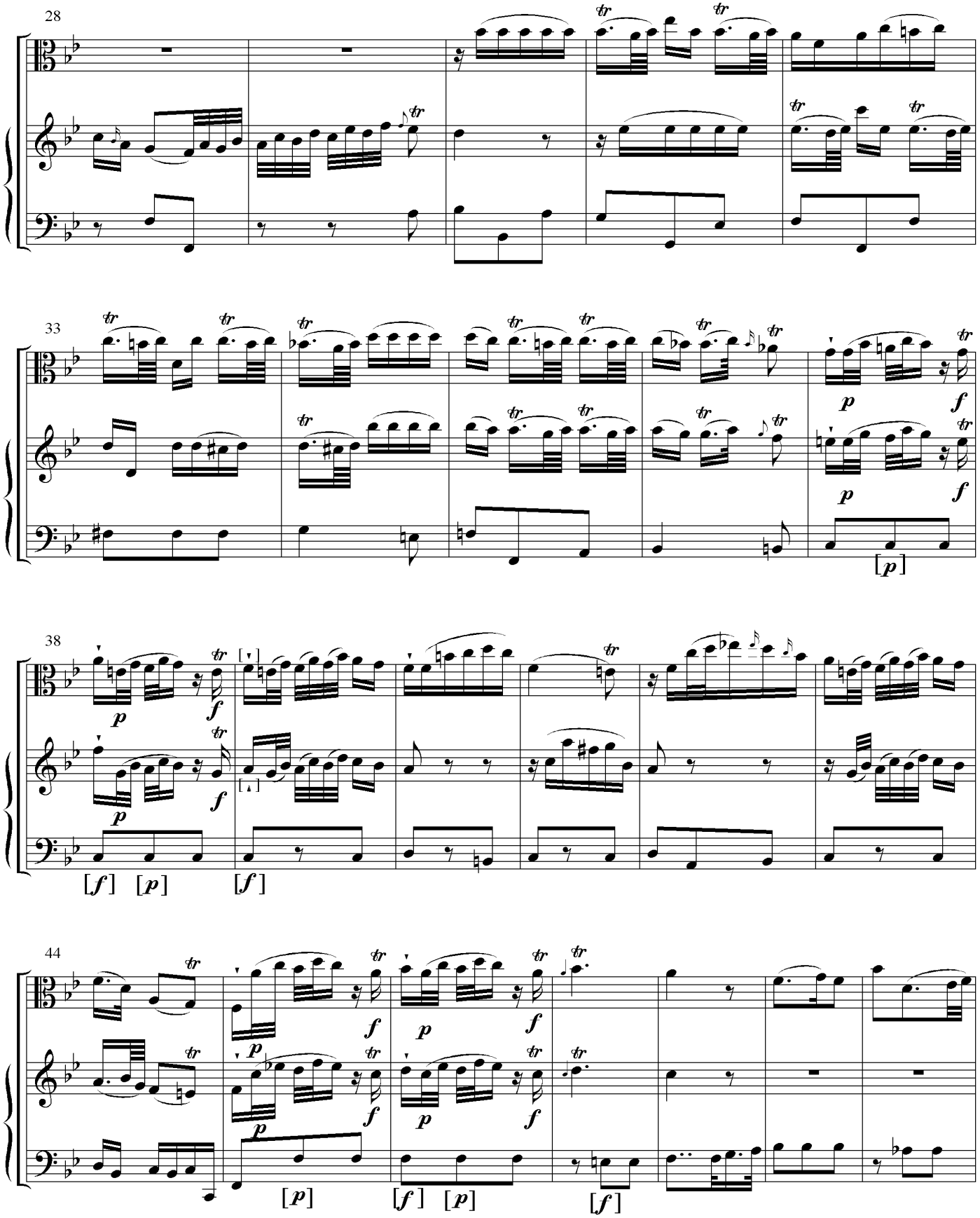
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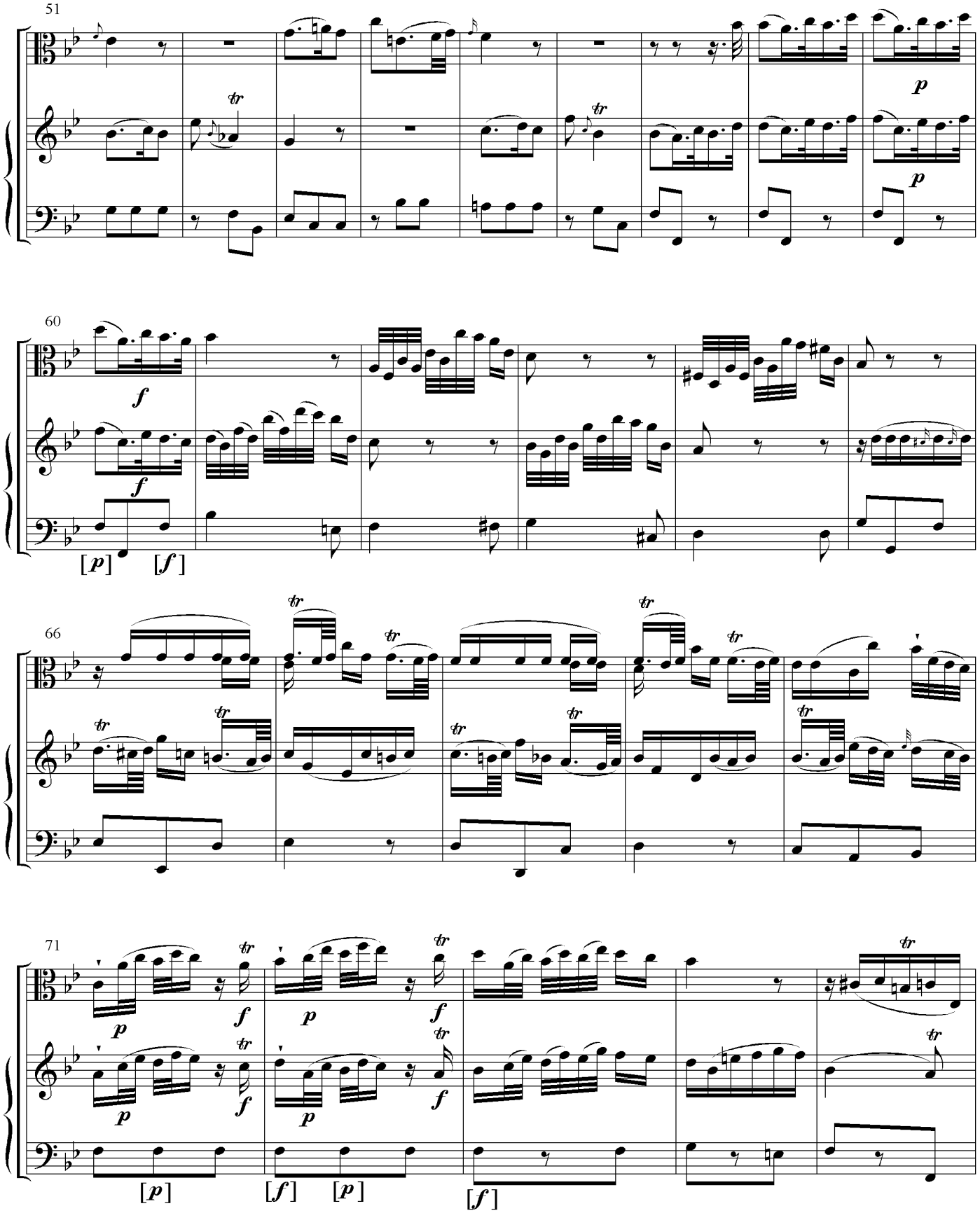
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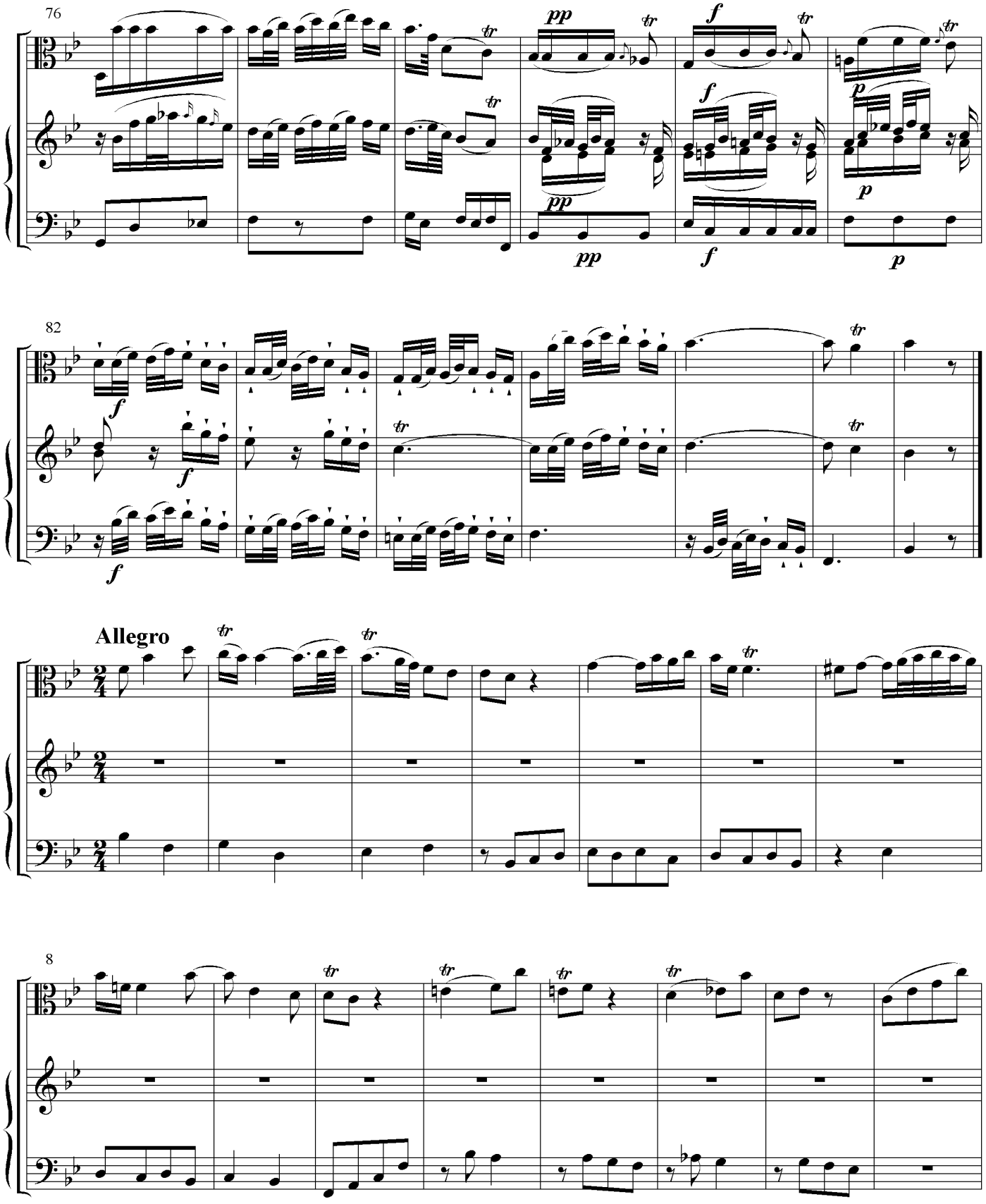
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Allegro
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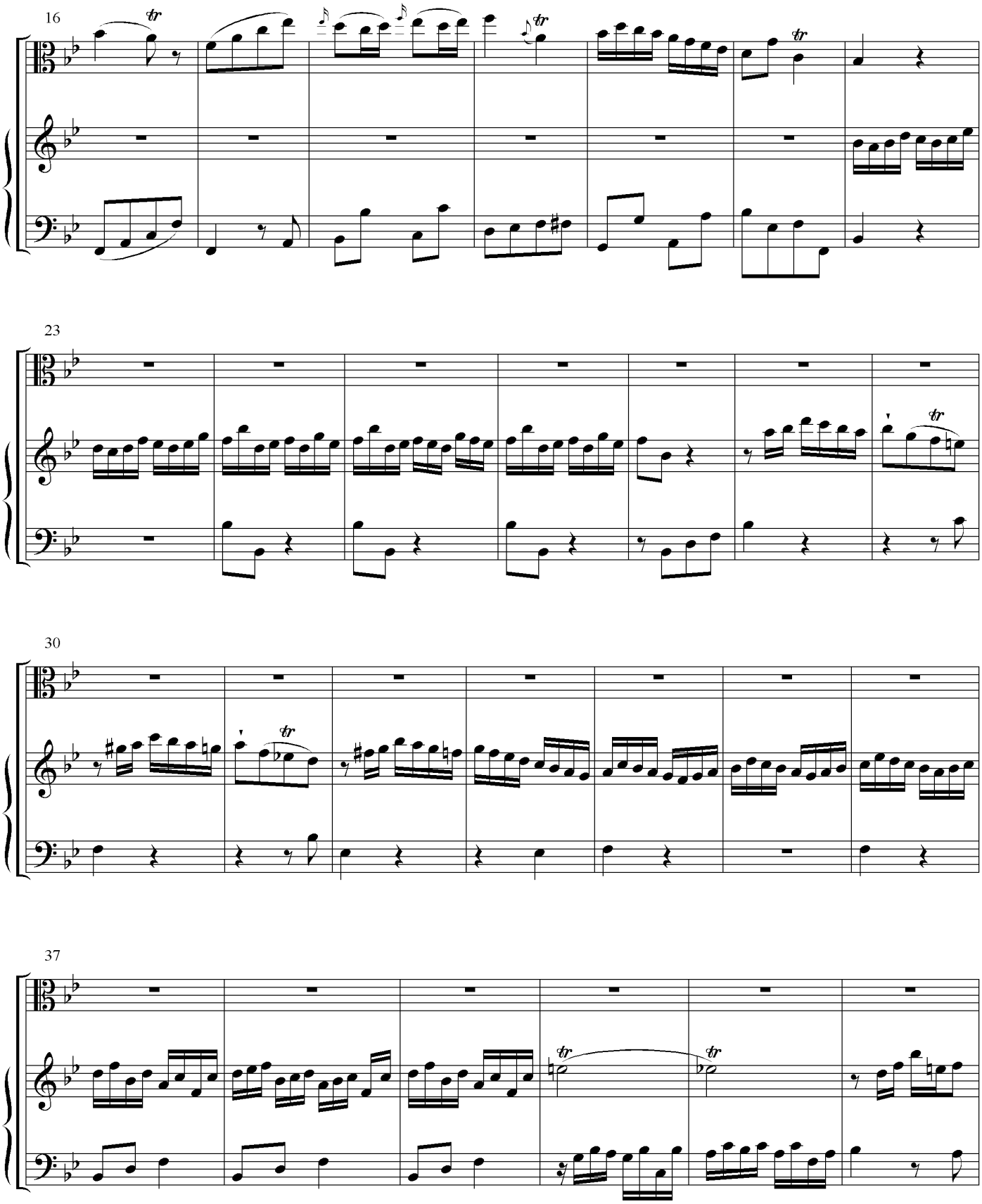
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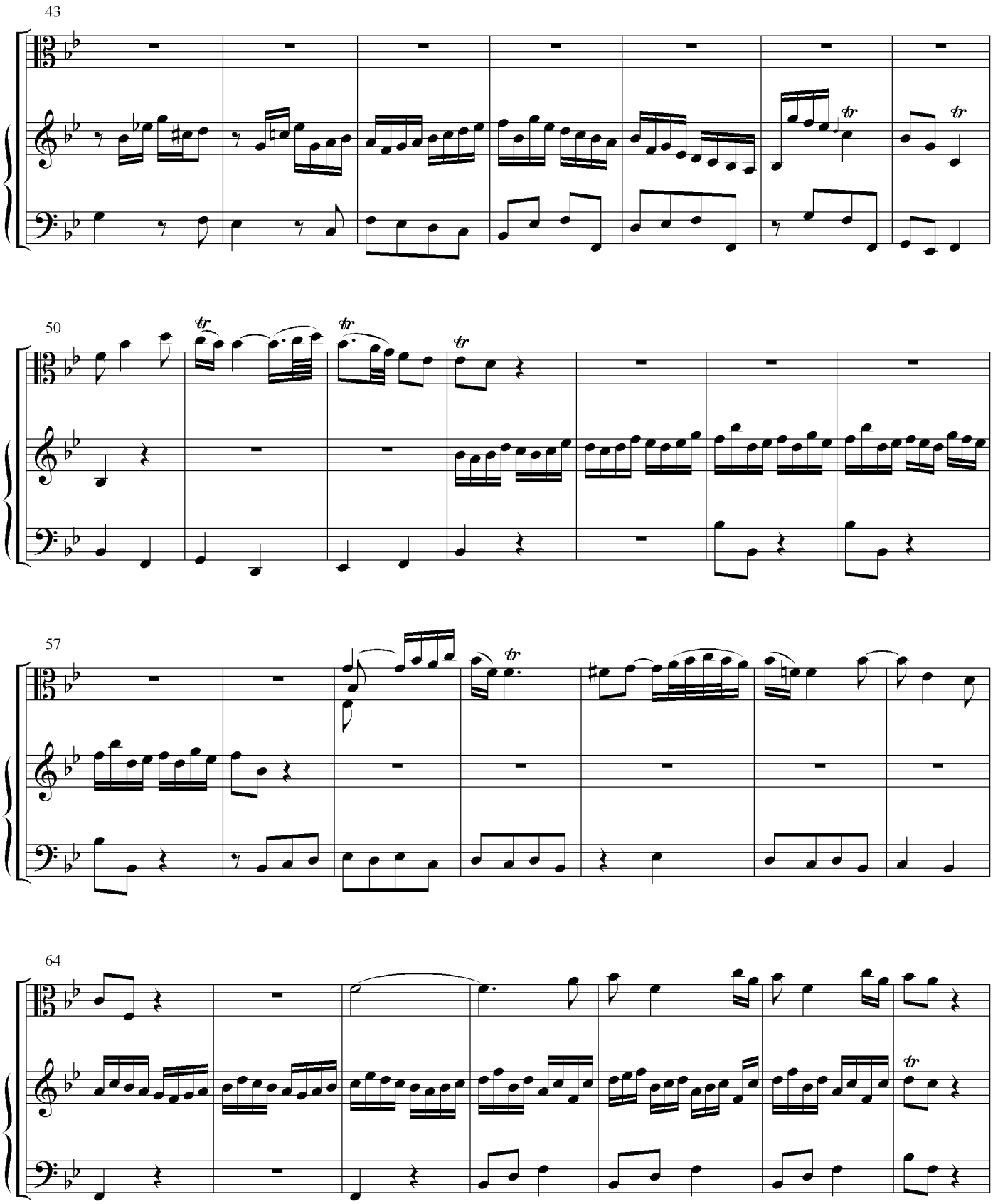
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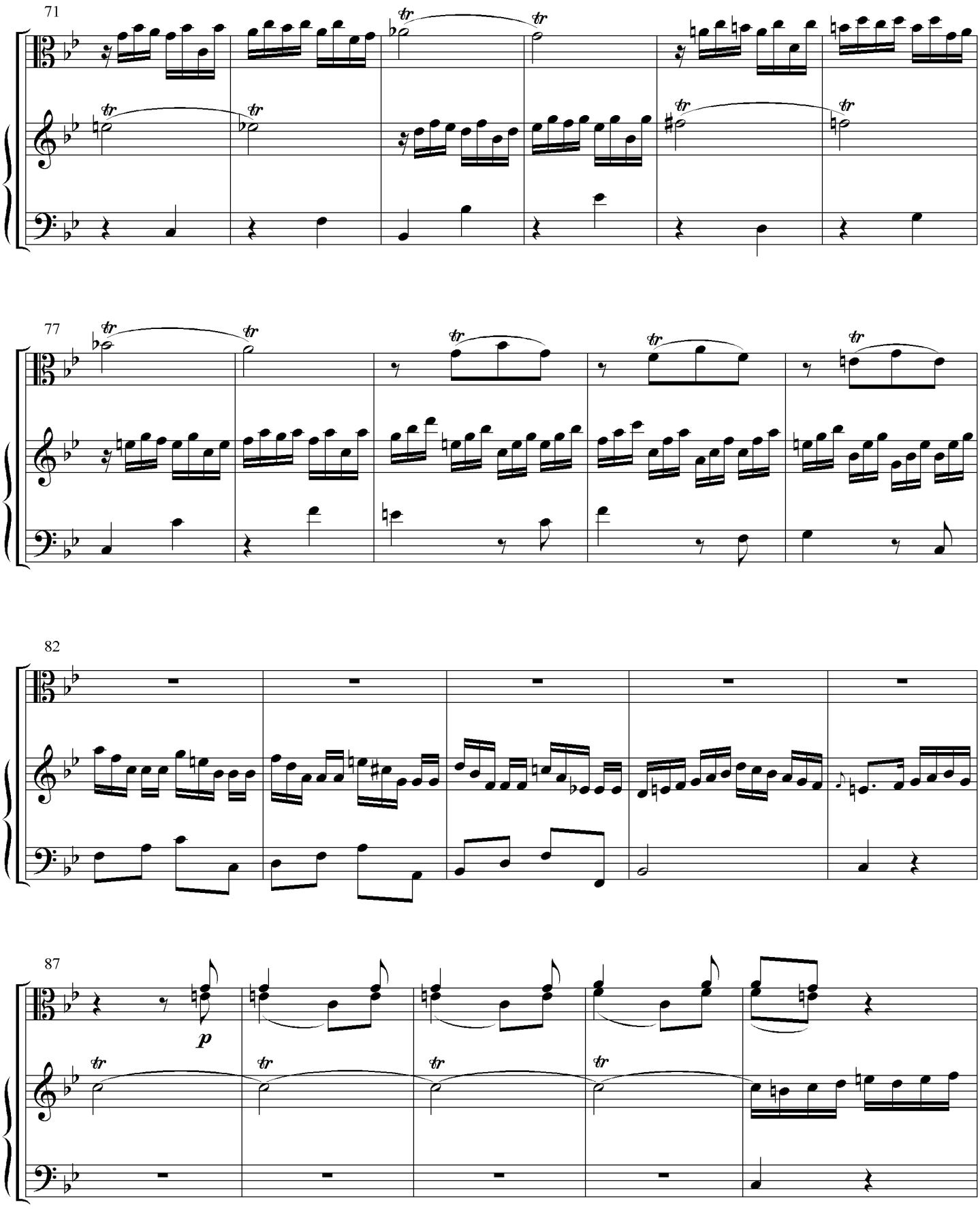
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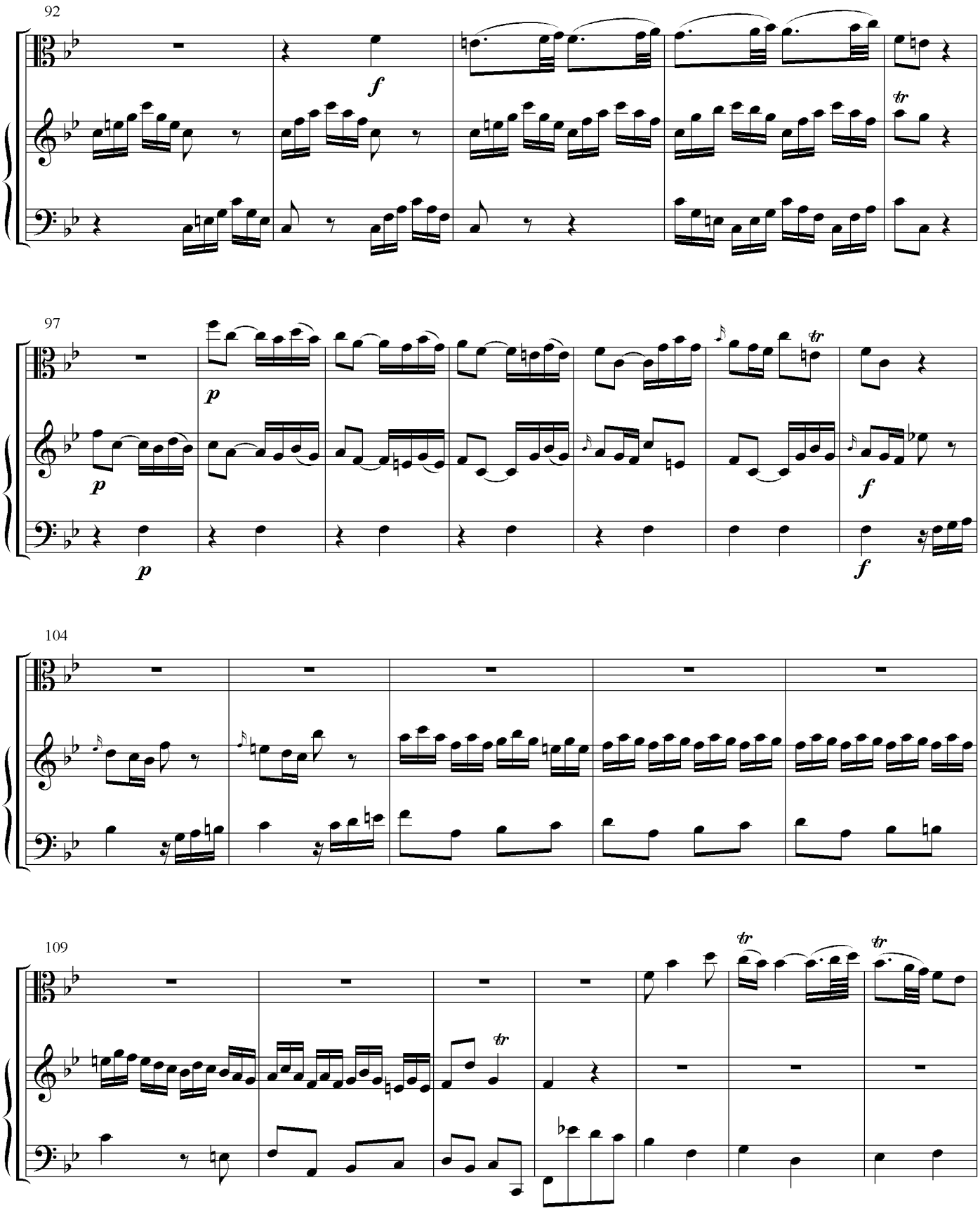
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p
p
p
tr
f
f
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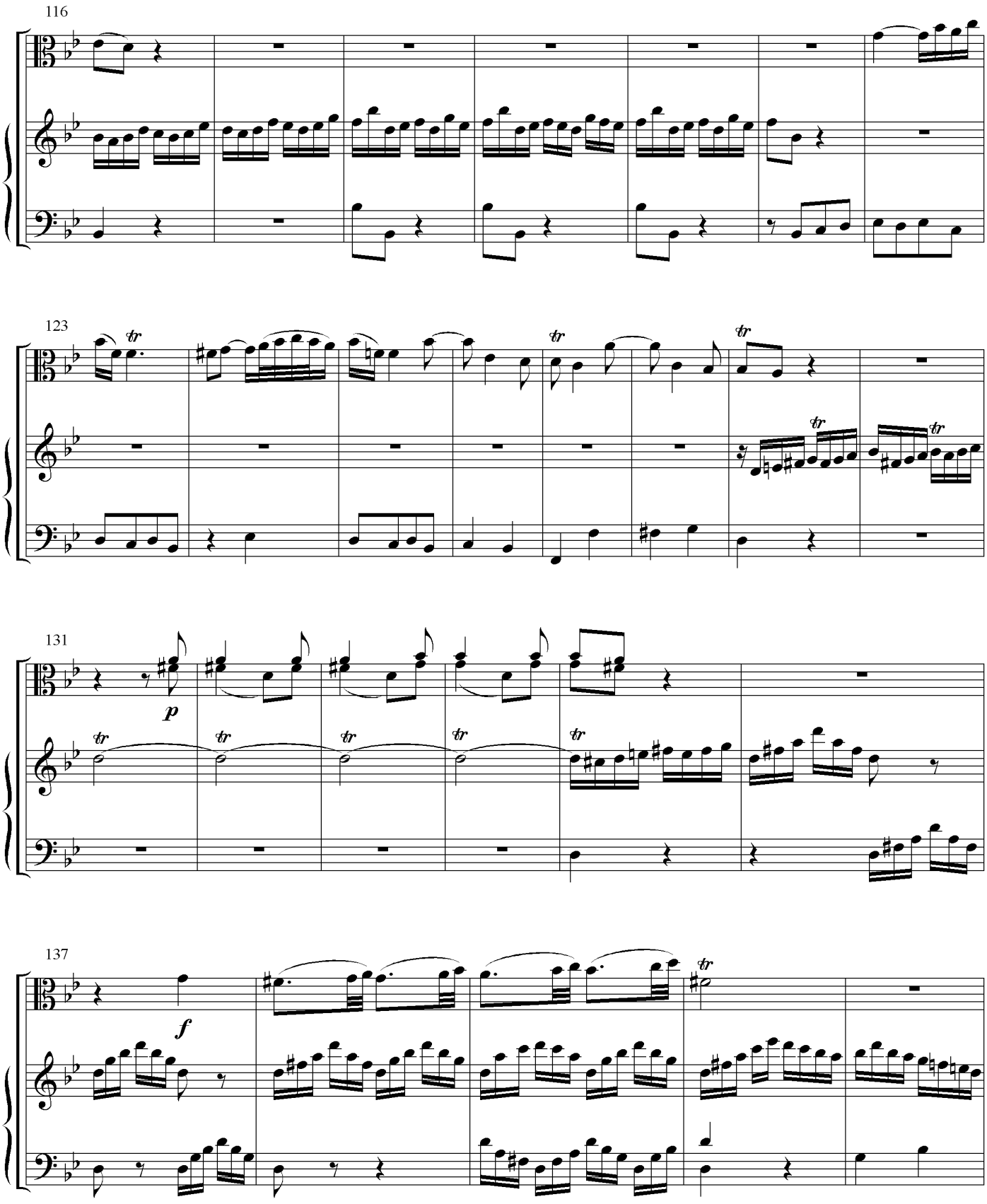
109
tr
tr
tr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131
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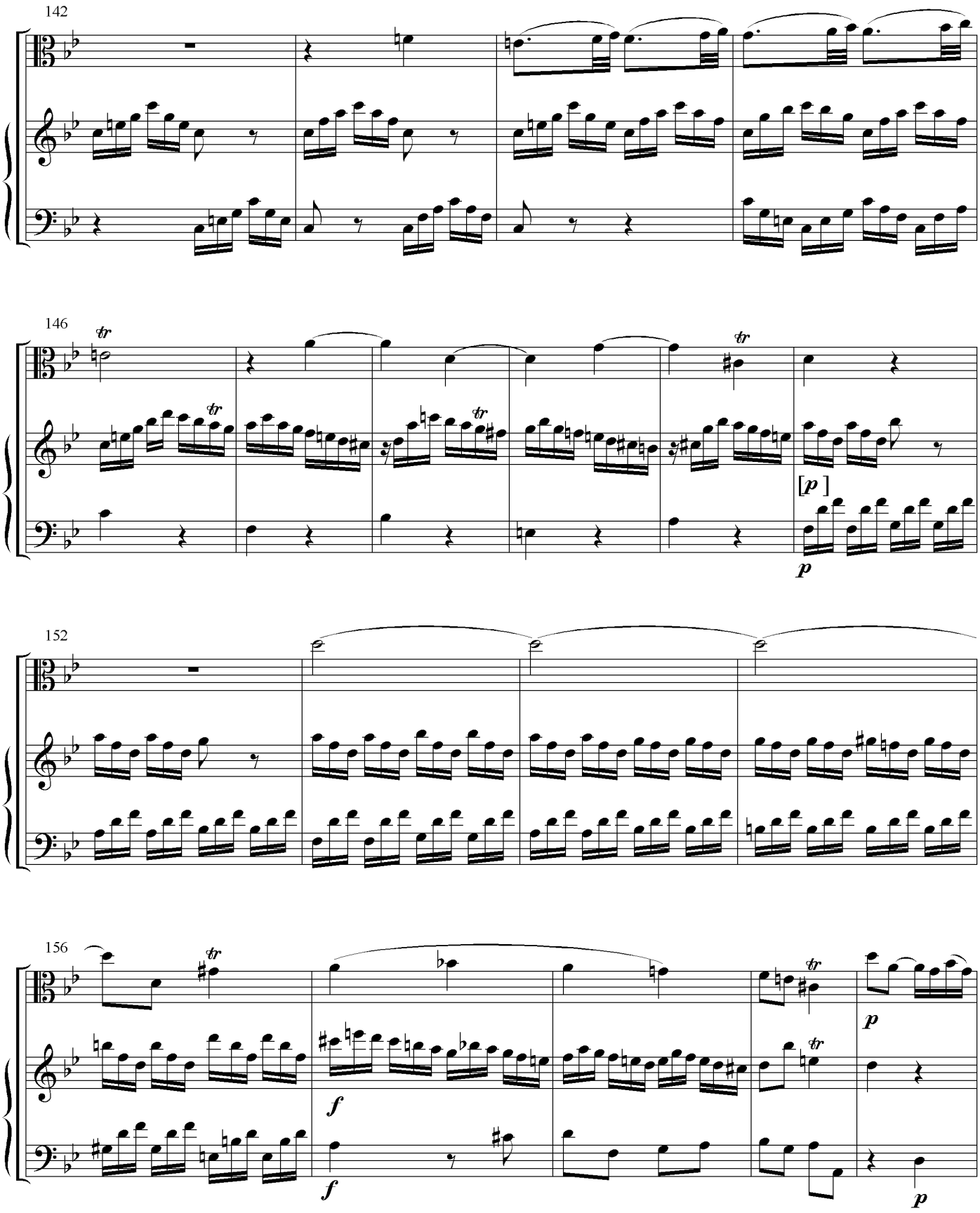
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f
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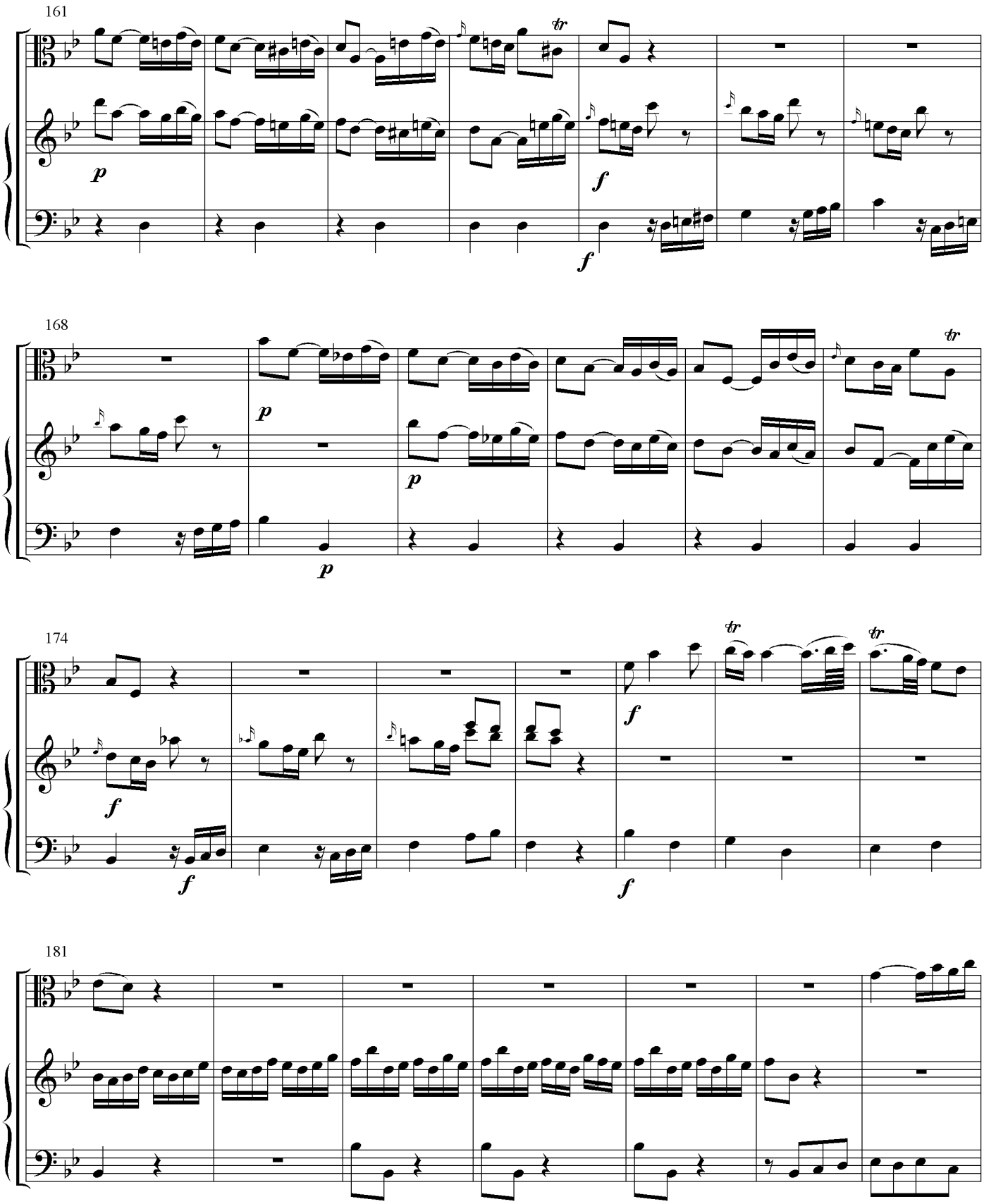
p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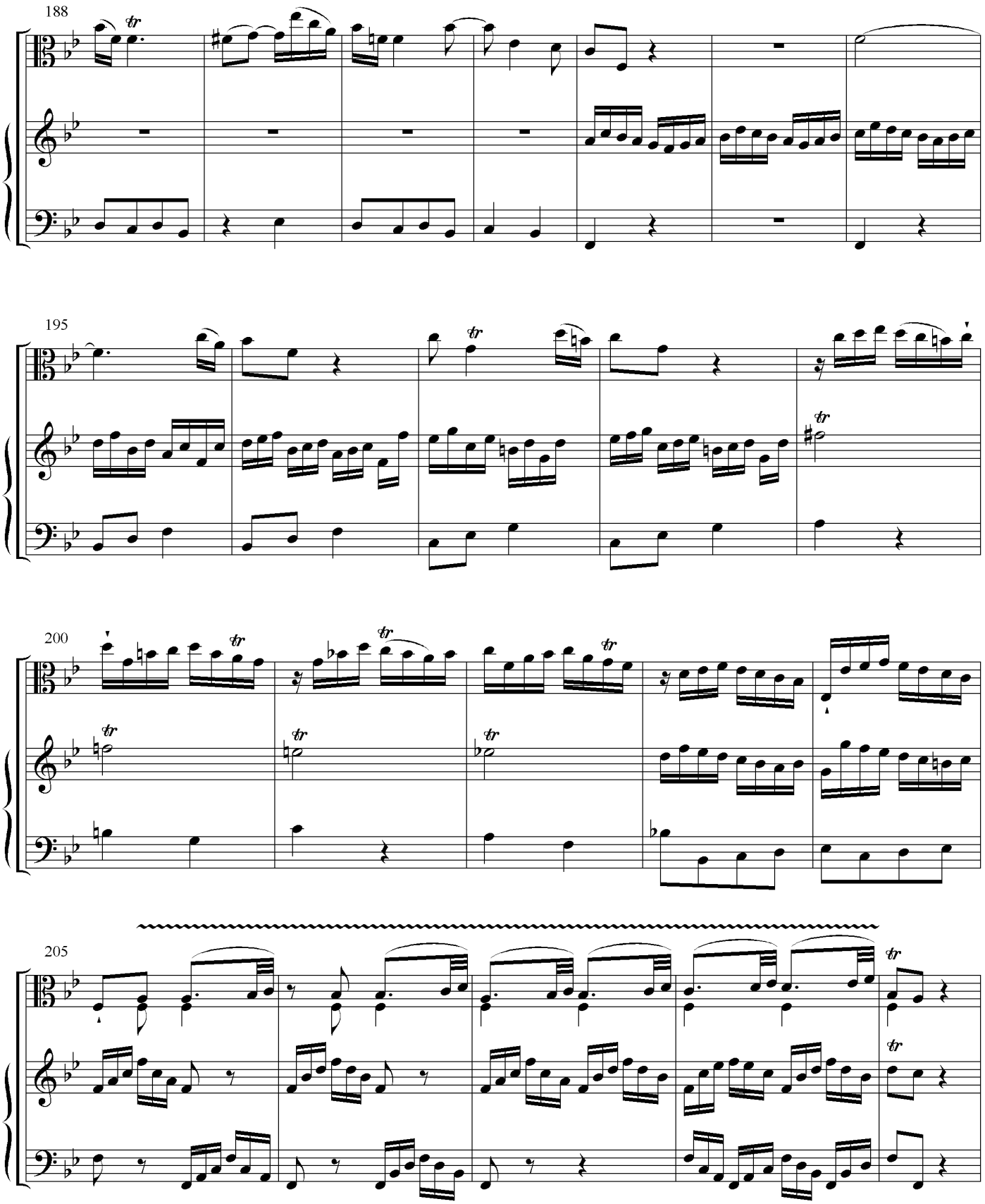
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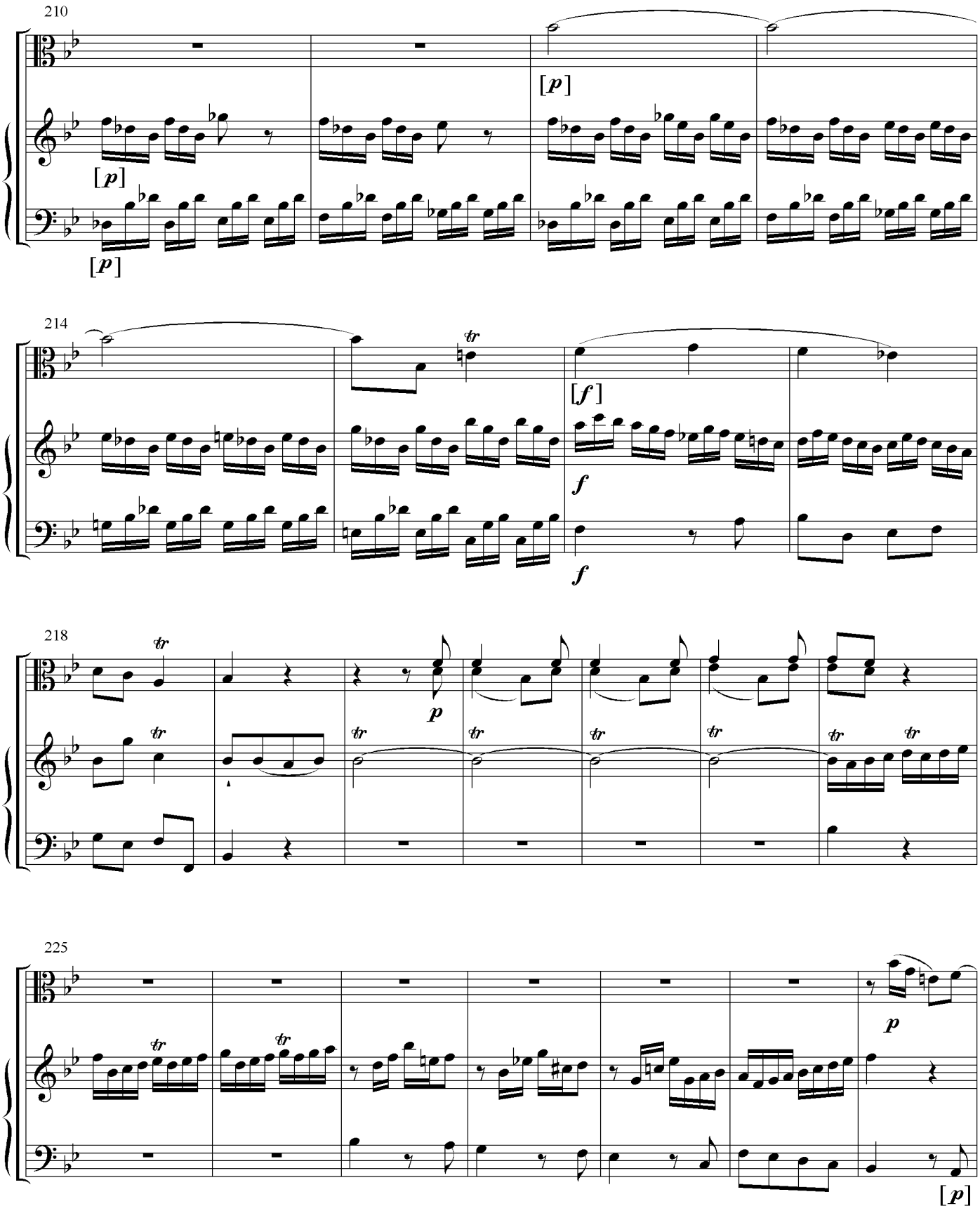
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tr
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tr
tr
p
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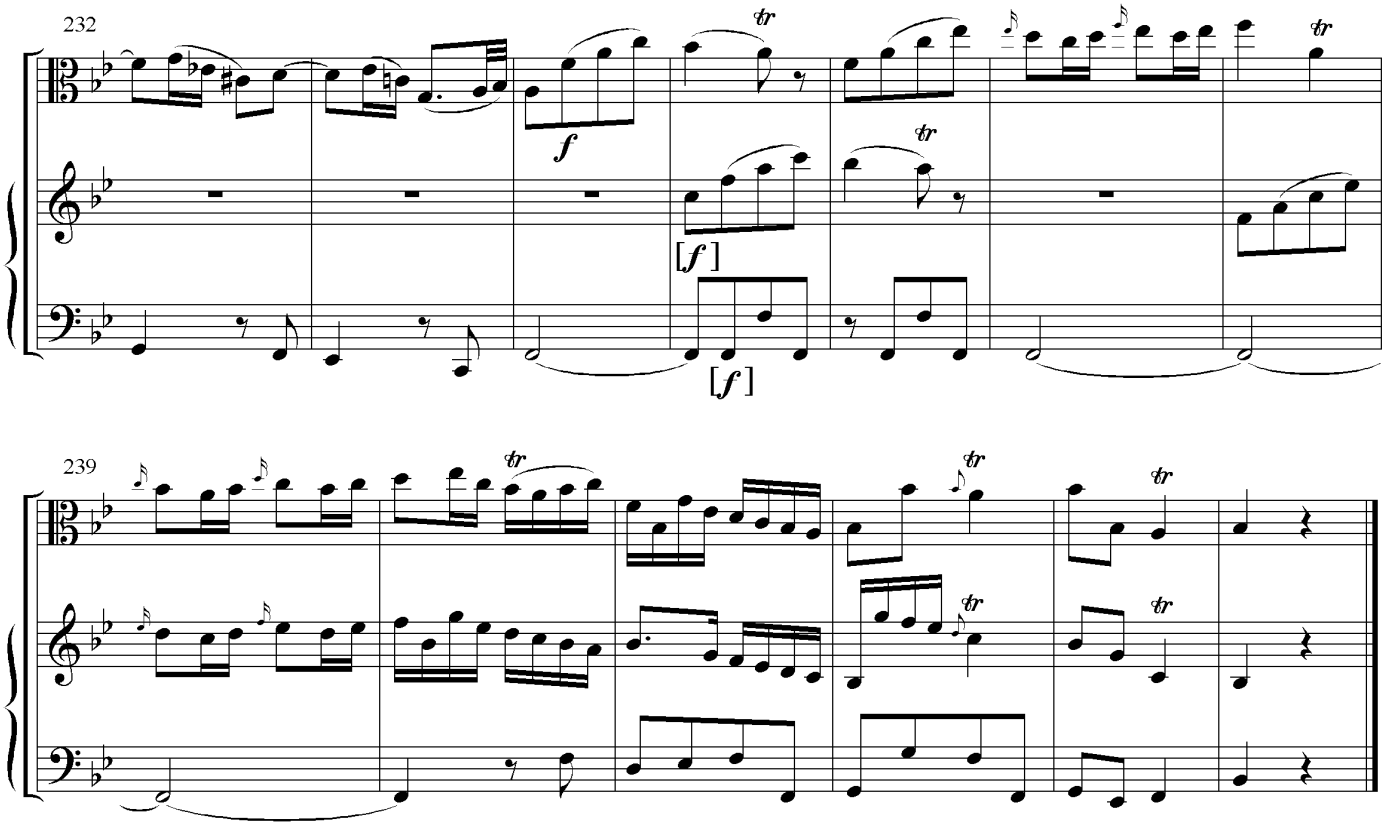
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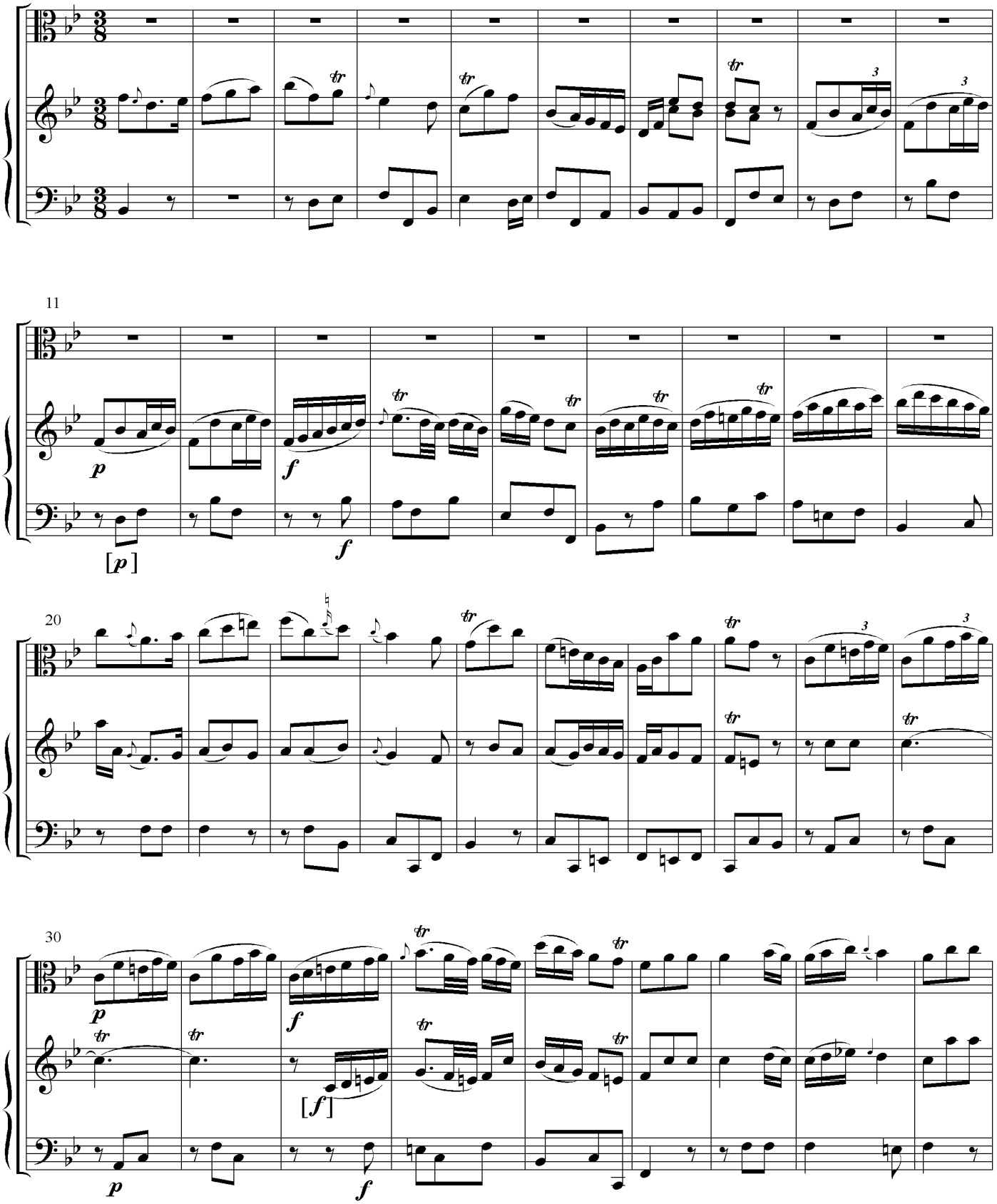
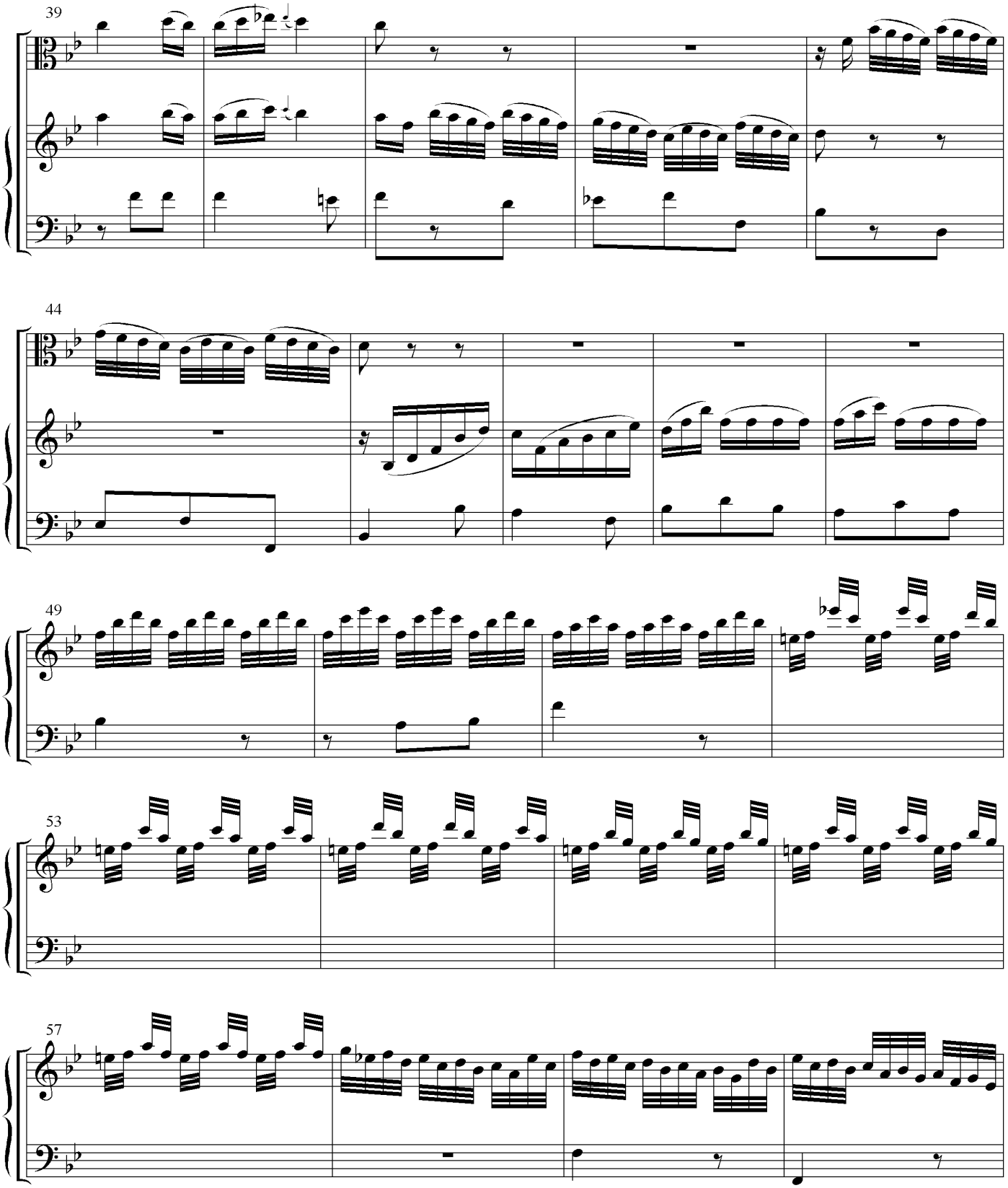
f
[f]
[f]

239

Allegro moderato

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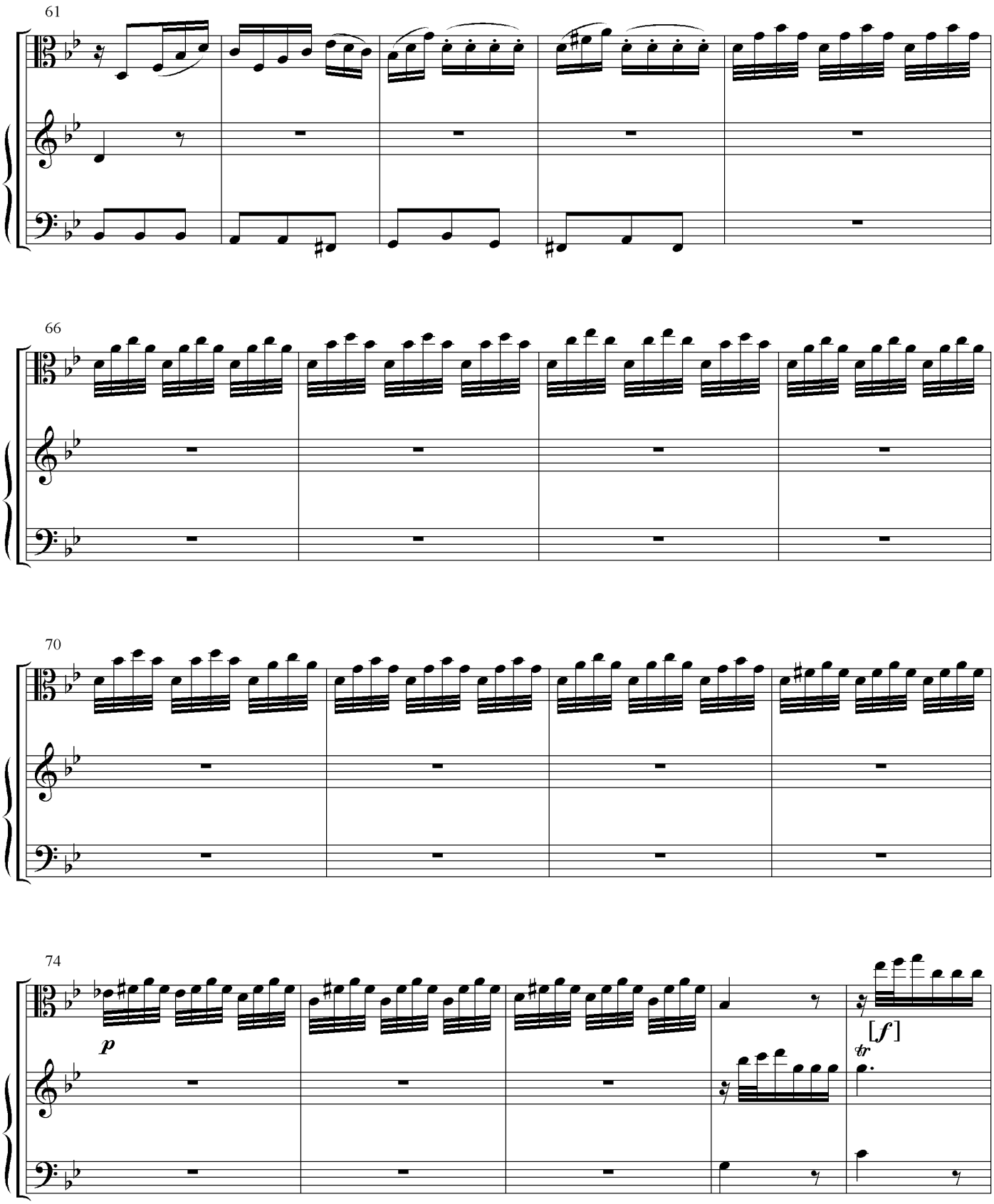
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66
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74
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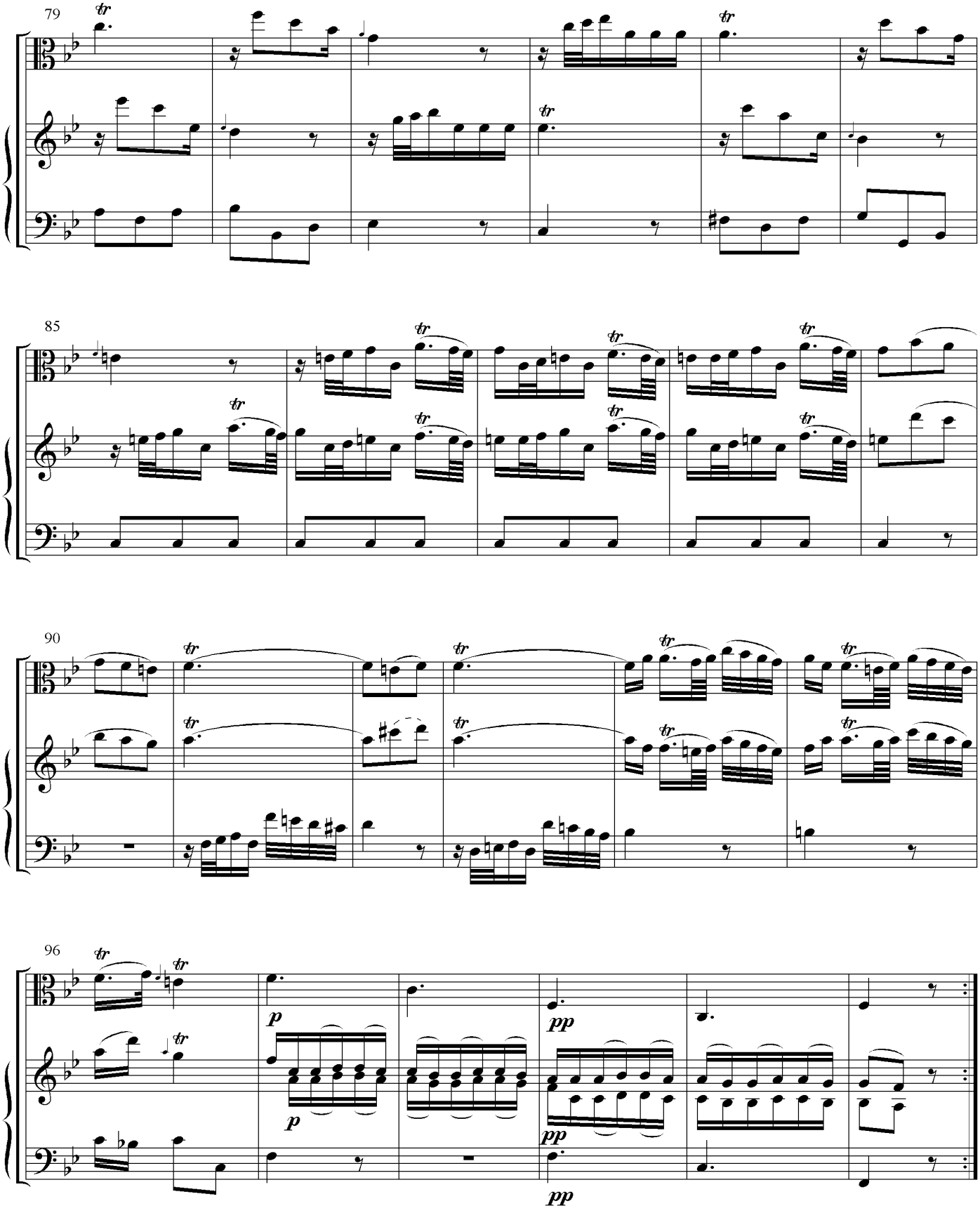
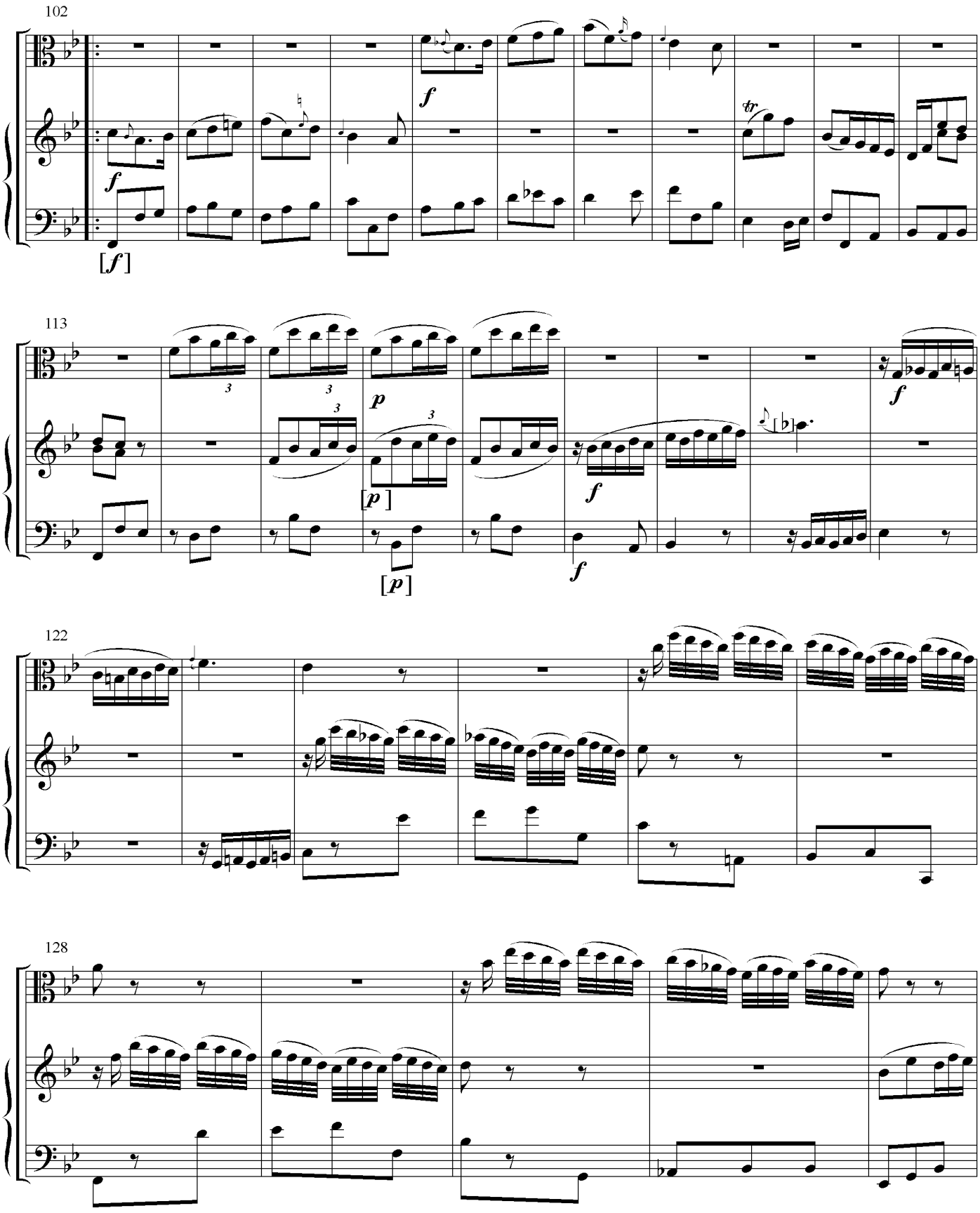
[f]
tr


79
85
90
96
p
pp
p
pp
pp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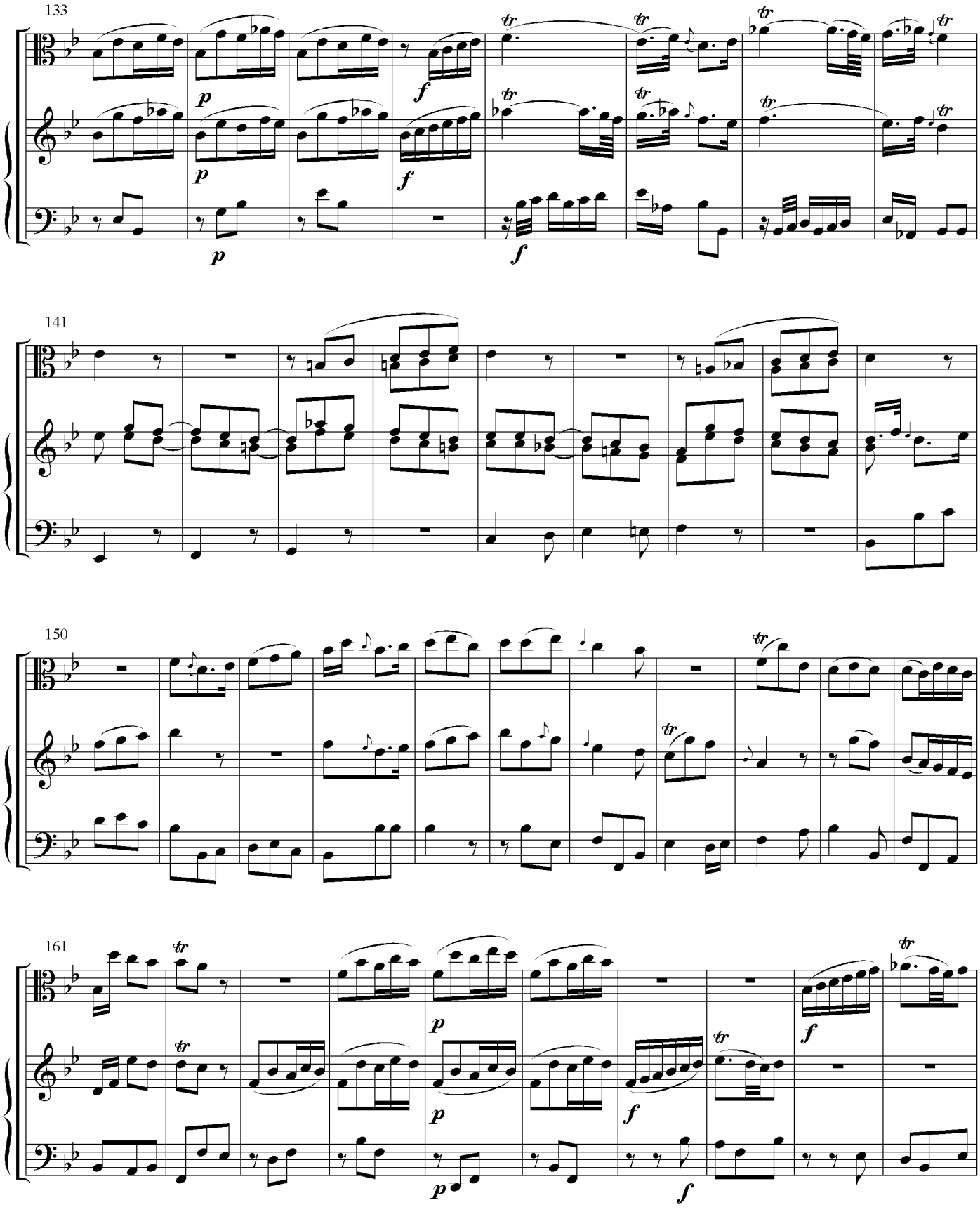
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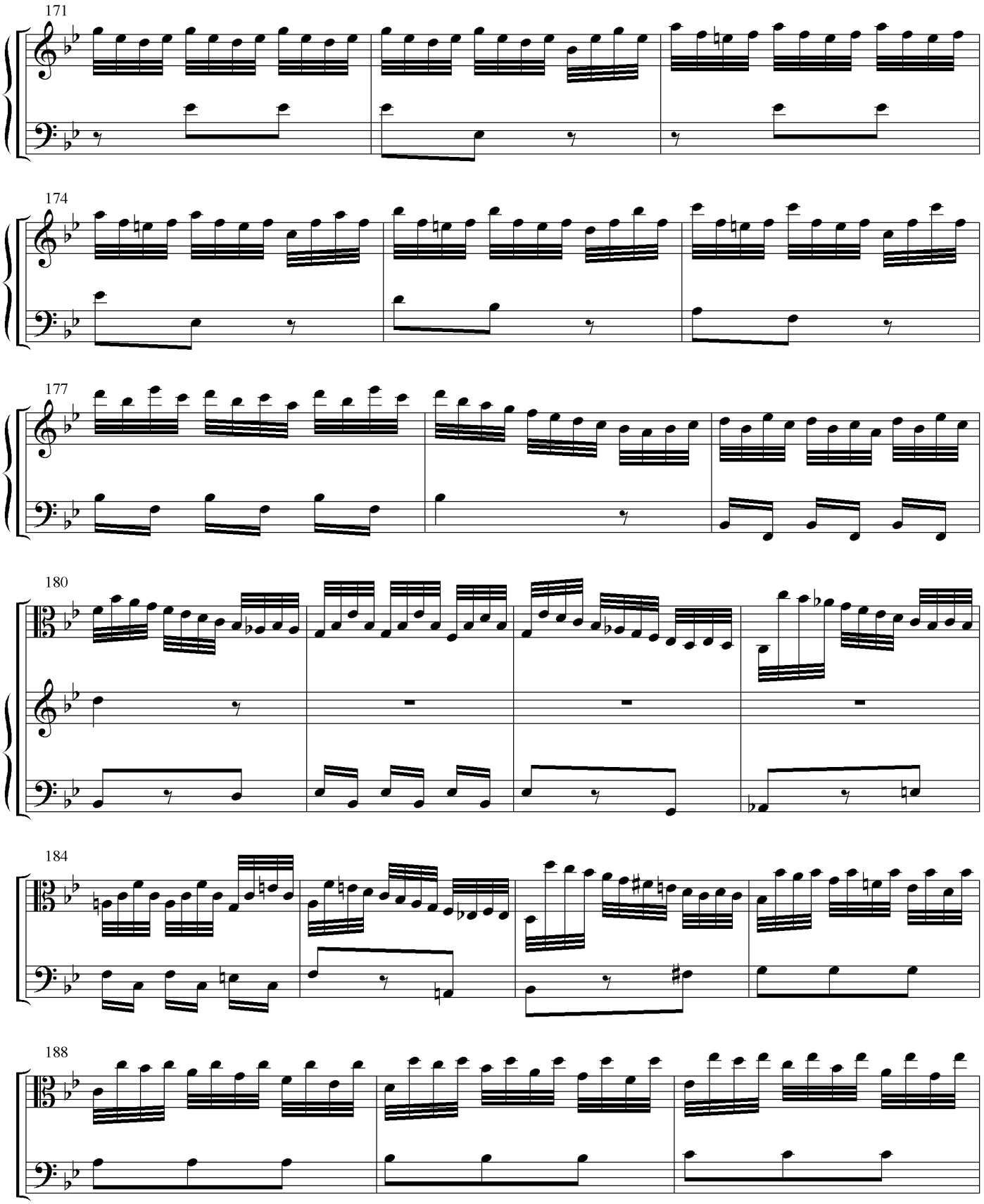
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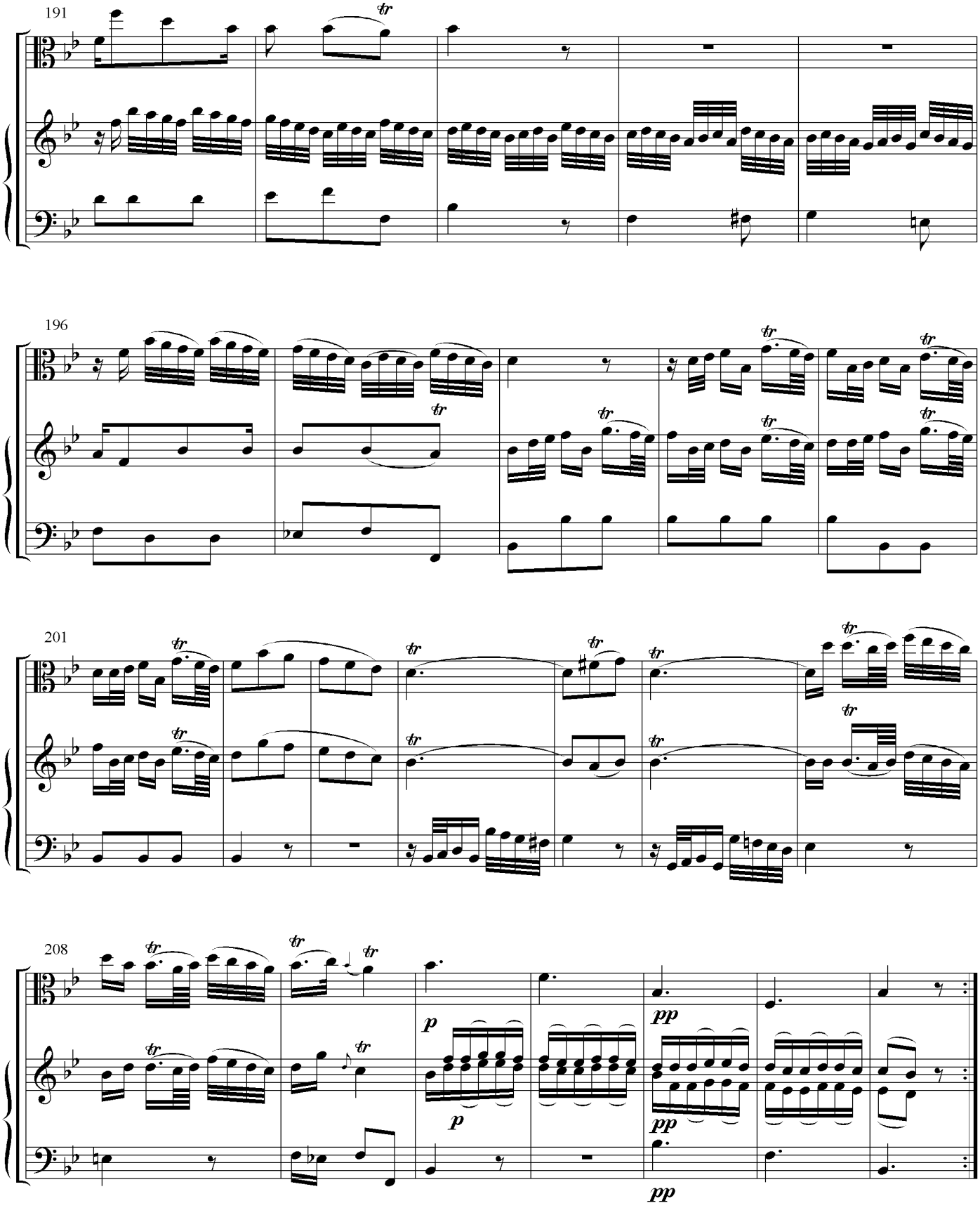
191
196
201
208
p
pp

Johann Gottlieb Graun:
Sonata in B-flat for viola and obbligato keyboard, Graun WV Cv:15:132

This sonata, composed during the mid-eighteenth century, is part of a repertory of chamber music from Berlin notable for the soloistic treatment of both string and keyboard instruments, including the viola. This particular work is also of interest as an example of what some modern commentators have called a *Sonate auf Concertenart* (sonata in the manner of a concerto). In its own day, a work such as these was described as a "Sonate mit zwei themata," on account of the contrasting themes introduced by the two instruments at the beginning of the second movement.[1] The composer, Johann Gottlieb Graun (1702 or 1703–1771), was *Concertmeister* for Prussian king Frederick II "the Great"; his better-known younger brother Carl Heinrich was the royal *Capellmeister* and chief composer of the Berlin opera until his early death in 1759.

Christoph Henzel, in his thematic catalog of the works of the Graun brothers, lists two manuscript sources for the present work, both in the Berlin Staatsbibliothek:[2]

AmB 240/8. Eighteenth-century manuscript score in the hand of the Berlin copyist Johann Nicolaus Schober (fl. ca. 1760–1800) within a convolute, neatly written but with many inconsistencies especially with regard to slurs, which a second hand appears to have revised in some cases. The manuscript was part of the extensive music library of Princess Anna Amalia, younger sister of King Frederick. Her music librarian, Johann Philipp Kirnberger, had been a pupil of J. S. Bach as well as, briefly, a colleague of Graun as violinist in the royal *Capelle;* he therefore can be presumed to have had good exemplars for these copies.

SA 3770. Eighteenth-century manuscript viola part, from the collection of Sara Levi, whose stamp appears on the title page. The latter shows other markings typical of this collection, including a crayon (?) number "Z. D 1790^{b}" (the superscript letter is uncertain). The latter shows that the manuscript was subsequently acquired by Carl Friedrich Zelter, from whom it passed to the Sing-Akademie zu Berlin (whose collection is now on deposit in the Staatsbibliothek). The presence of an incipit as well as the heading "zur [illegible] Trio gehörig" on the title page suggests that the part was preserved alone, perhaps as replacement for an original part for viola da gamba (see below). There is no other title, only the part label "Viola" and attribution "di Sige: Graun Sen[ior]".

R. An additional manuscript that served as principal source for the edition by Hugo Ruf (Mainz: Schott, 1988). Ruf does not identify the manuscript beyond reporting that it consists of eighteenth-century parts in private possession; Henzel does not list it. According to Ruf, it is "beautifully and carefully written, and there are virtually no mistakes," and he accordingly followed it as his principal source. From his edition, it appears that this source is independent of the others. It is unclear, however, whether certain readings in Ruf's edition are actual variants in his source, editorial interventions, or editorial errors (notably at 3/114–17). For this reason, R has served only to supplement readings in AmB and SA that are ambiguous or clearly faulty.

Evaluation of sources

An exhaustive listing of variants between the three sources, given below, shows that SA is an inaccurate copy closely related to AmB, omitting many slurs, ornaments, dynamics, and staccato strokes, and giving a simplified version of passages that originally involved double stops. It is possible that some of the omissions represent an earlier version that lacked these performance markings, but inconsistencies between parallel passages suggest rather that these are products of careless copying that is also evident in other manuscripts from Levi's collection.

SA is nevertheless more closely related to AmB than either is to R. Despite its authoritative provenance and

1 Further discussion in David Schulenberg, "The *Sonate auf Concertenart:* A Postmodern Invention?," in *Bach Perspectives, Volume 7* (Urbana: University of Illinois Press, 2008), 55–96, esp. 87–90.

2 *Graun-Werkverzeichnis (GraunWV)* (Beeskow: Ortus Musikverlag, 2006).

calligraphic writing, AmB is not free from errors, and neither AmB nor R is obviously more reliable or gives a clearly later or more refined version than the other. AmB must nevertheless serve as principal source, in the absence of information about the provenance or status of R.

The great majority of variant readings involve only omissions or misreadings of slurs, ornament signs, and dynamic markings, and, as in other works from this repertory, it is unclear whether the composer indicated or expected complete consistency with regard to these. Ruf's edition is more consistent in this regard than AmB or SA, but it is unclear whether this reflects actual readings in source R or is a product of editorial intervention. The few variants that involve significant differences in notes are distinguished below by boldface.

Although all sources describe the sonata as a work for viola and cembalo, the string part may originally have been for viola da gamba. This is implied by the octave transposition of the passage at mvt. 2, m. 205. As notated in the lower register in AmB, this passage is readily playable only on the viola da gamba. The omission of lower notes from multi-stops in the string part, as seen in SA and R, must also represent modifications of the original to facilitate performance on viola. As in other pieces in which this occurred (e.g., Graun's quartet in D, GraunWV A:XIV:1), it is unknown whether the composer was responsible for or authorized these changes.

Variants

In the list of readings below, variants from source R are reported on the basis of Ruf's edition. Ruf includes a basso continuo realization in measures where rh is silent; in many passages this realization appears in full-size notes, despite his statement that editorial additions are shown in small notes. These passages in Ruf's edition are disregarded, as are all variants involving slurs between an appoggiatura and the following main note are disregarded; so too are variants involving slurs written on only one of two voices moving in parallel motion within the viola or keyboard right hand (as in mvt. 3, m. 101).

va = viola rh = keyboard, upper staff (right hand) lh = keyboard, lower staff (left hand)

mvt. 1

		R: no tempo mark
3	va	R: no slur
5	va	AmB, R: one slur over entire measure
7	va	R: note 1 as 8th tied to dotted 16th; no slur
8–9	va	SA: lower voice and "tr" omitted; c1 in place of rest in m. 8
8, 9	va	AmB: "tr" beneath staff (ostensibly attached to lower voice)
		R: no "tr"
10	va	AmB: an additional slur over notes 1–9; R: only the latter slur
11	lh	AmB: a single dot on note 1
14	va	SA: no slur or app.; "tr" (?) on c2
		R: no slur
15	va	SA: 8th rest, quarter note (with tie)
15	rh	R: slur over entire measure
17	rh	R: no "tr"
18	va, rh	AmB, SA (va): a single dot on note 1
		R: note 1 as 8th tied to dotted 16th; no slur
18	va	R: no slur
19, 20	va	AmB: lightly drawn slurs on notes 2–3, 4–5
19	rh	AmB: slurs on notes 2–3, 4–5
21	va	AmB: single dot on note 1
		R: note 1 as 8th tied to dotted 16th; no slur
25	va	R: slur over entire measure

26	va	SA: no “tr”; slur on notes 1–2
28	rh	AmB: slur on notes 5–6 (7?) not 4–5; an additional lighter slur extends from note 5 through note 8 of m. 29
32	va	SA: slur over entire measure; AmB: slur over notes 2–6. Edition follows R (cf. rh in m. 33)
33	rh	Ruf shows “ossia” reading with a2 replacing c#2 on note 5; source not identified
34	va	AmB: natural on note 1; edition follows SA and R
35	va	SA: no slur on notes 1–2 R: no natural on notes 4, 7
36	va	SA: no “tr” on notes 3, 5 R: no flat on note 6
36–38	rh	R: no “tr”
37, 38	va	SA: no stac. stroke; no “f” in m. 37, no “p” in m. 38
40	**va**	**R: last note c2 not f1 (a plausible reading, likewise in m. 74);** slur on notes 3–5 only AmB: no stac. stroke
41	va	SA: no “tr”
42	va	SA: no slur
44	va	SA: no slurs, no “tr”
44	rh	R: “tr” on note 1
45, 46	va	SA: no stac. stroke, no “tr”
47	va	AmB: appog. (note 1) written full-size beneath stac. stroke SA: no “tr”
48	lh	AmB: single dot on note 1 R: note 1 as 8th tied to dotted 16th
58, 59, 60	va, rh	AmB, SA: also slurs on notes 2–3, 4–5; SA: no slur on notes 1–2 (cf. m. 19)
59–60	va	SA, R: no dyns.
61	rh	AmB: additional slur over entire measure
62, 64	va	AmB: slur over notes 1–9; R: same, notes 1–8
63	rh	AmB: slur over notes 1–9; R: same, notes 1–8
65	rh	R: no grace notes
66–69	**va**	**SA: lower voice omitted**
68	rh	AmB: no slur on notes 1–3; edition follows R
69	rh	AmB: slur on notes 2–6; edition follows R
70	**va**	**SA: slur on notes 3–4 not 2–4; in place of notes 5–8: c2 (16th-app.), bb1–a1–g1 (16th–32d–ds) with slur**
70	va	R: no slur, no stac. Stroke
70	rh	AmB: second slur possibly on notes 5–6 (= R) not 4–6. R also has slur on last two notes only; AmB is ambiguous here but more likely places the slur on the last three notes
71, 72	rh	AmB: no stac.; edition follows R
71	**va**	**SA: note 1: c1 not f1;** no stac. stroke, no “f” on last note
72	va	AmB, SA: no stac. stroke; edition follows R
74	**rh**	**R: last note bb1 not f2 (a plausible reading; cf. m. 40);** slur on last four notes only
75	**va**	**SA, note 1: no sharp; note 3: bb (with explicit flat) not b-natural** SA, R: no “tr” on note 3
76, 78	va	SA: no slur
76	rh	R: slur on notes 2–4 only
78	va	R: slur on ntoes 1–2
79–81	lh	AmB: placement of dynamics ambiguous, could be on note 1 asin SA (mm. 79, 80)
79	va	SA: “p” (on note 1) not “pp”
79, 80, 81	va	SA: no “tr”
79–82	kb	AmB: dynamics in lh only; edition follows R

82, 83	va	SA: no slur, no “f”, no stac. Strokes
82–83	rh	AmB: no stac. strokes; edition follows R (which, however, has dots except on note 1 of m. 83)
82	lh	AmB: single slur on notes 1–4
84	va	SA: no stac. strokes; a single slur on notes 2–5; R: stac. stroke on note 1
85	va	SA: no slur, no stac. strokes.
86–87	va	SA: no tie, no “tr”

mvt. 2

		time signature in AmB, SA: C-slash; no time signature in R
2	va	SA: no slur on notes 1–2; second slur on last two notes only
3	va	AmB: slur possibly extends to note 4
4, 6, 8, 10	va	R: slur on notes 1–2
7	va	AmB, SA: last 5 notes all as 32ds, likewise mm. 61, 124; edition follows R
10, 11, 13	va	SA: no “tr”
12, 14	va	R: no “tr” in m. 12; stac. stroke on each note
15, 17	va	SA: no slur
16	va	SA: no “tr”
16	lh	AmB: slur apparently begins on note 2
18	va	SA: no slurs; R: same, on full-size notes
19	va	SA: no “tr” or slur; R: no app.
21	va	R, in place of note 3: c1 (dotted 8th with “tr”)–b–c1 (32ds), all under slur
25, 56	rh	R: slurs on notes 5–7, 8–10
33	lh	R: e-natural not e-(flat)
38, 68	rh	R: slurs on notes 1–3, 4–6 (also 7–9 in m. 68)
42, 43	rh	R: slur on notes 3–4
48	rh	R: app. has value of a quarter not 8th
51	va	SA: no slur on notes 1–2
53	va	R: slur on notes 1–2
59	**va**	**R: lower notes of chord omitted**
60	va	AmB, SA: no slur on notes 1–2; edition follows R
61	va	R: slur on notes 1–2; AmB, SA: as in m. 7 (edition follows R)
71	va	SA, note 6: e(b)1 not c1
73–74, 77–78	va	SA: no slur, no “tr”
73	lh	AmB: originally quarter rest on beat 1; quarter note Bb added without any change to rest
79–81	va	R: no “tr”
87–90	rh	R: a single “tr” followed by squiggly line
87–91	va	SA: only one voice (= top part except on beat 2, which reads c1 in each case)
88–90	va	R: 8th rest (for upper voice) on beat 2
91	va	SA: no slur
96	va, rh	R: slur on notes 1–2; “tr” on note 1 (va.)
97	lh	“f” only in R
97–100	va, rh	AmB: slurs drawn imprecisely, some possibly over last three notes in each measure, absent from rh in mm. 98, 99; edition follows R
98	va	SA: no “p”
98–100	va	SA: no slurs
101	va	R: slur on last 2 notes
102	va	SA: no “tr”

102	rh	R: slur on last 2 notes
103, 165	lh	R: “f” on note 2
114, 116	va	SA: no slur on notes 1–2
116	va	R: “tr” on note 1
119	rh	R: slurs on notes 4–6, 7–9
123	va	AmB, SA: no slur on notes 1–2; edition follows R
124	va	R: slur on notes 1–2; AmB, SA: as in m. 7 (edition follows R)
125	va	SA: no slur
129	va	SA: no “tr”
131–135	va	SA: only one voice (= top part except on beat 2, which reads d1 in each case)
131	rh	R: as in mm. 87–90
132–34	va	R: as in 88–90
135	va	R: slur on notes 1–2 (each voice)
135	rh	R: “tr” on note 5 not 1
150	va	SA: no “tr”
151	lh	R: no “p”; as AmB shows no corresponding marking in the rh or in the va at m. 153, it is possible that AmB is in error here, although “p” followed eventually by “f” at m. 157 could signify a gradual crescendo
156	va	SA: no “tr”
157	kb	R: no “f”
157–58	va	R: slur over all 4 notes; SA: slur extends to note 2 (m. 158), which bears “tr”
163	va	AmB, SA: no slur on last 2 notes; edition follows R
164, 173	rh	AmB: no slur on last 2 notes; edition follows R
174	rh	AmB: no “f”; edition follows R
174	lh	AmB, R: “f” on note 2, but cf. mm. 103, 165
181	va	AmB, SA: no slur; edition follows R (which also has “tr” on note 1)
184	rh	R: slurs on notes 5–7, 8–10
188, 190	va	R: slurs on notes 1–2
189	va	**AmB, SA: note 1 is a quarter, note 2 omitted;** edition follows R, which avoids rhythmic lacuna on 2d half of beat 1. R, SA: no slur on notes 3–5
195	va	SA: no slur
196	rh	R: slurs on notes 1–3, 4–6, 7–9
197	va	R, SA: no “tr”; SA: no slur
199–200	va	R, SA: no stac.
201, 202	va	R, SA: no “tr”
204, 205	va	R, SA: no stac.
205–9	**va**	**AmB, SA: notated an octave lower (after note 1 in m. 205); upward transposition (as in R) indicated by squiggly line above these measures (absent from SA, which also lacks the lower voice)**
209	va, rh	R: slur on notes 1–2 (upper voice); SA: no “tr” (va.)
216	kb	R: no “f”
216–17	va	SA: slur begins on note 2 of m. 216
220–23	rh	R: “tr” in m. 220 only, followed by squiggly line
221–23	va	R: 8th rest on beat 2 in each measure (upper voice)
220–24	va	SA: only one voice (= top part except on beat 2, which reads b(b) in each case)
224	va	R: slur on notes 1–2 (both voices)
224	rh	R: no “tr” on note 1
227, 228	rh	R: slur on notes 3–4
231, 232	va	R: separate slurs on notes 1–2, 3–4; SA: no slurs
231	va	AmB: slur extends over all four notes
231, 234	va	SA: no “p”; no “f”
233	va	AmB, SA: no slur on notes 2–3; edition follows R

234–36, 238	va, rh	AmB, SA: each 3-note slur could instead be read as extending from note 1, as in R (mm. 235, 236, 238)
235	va	SA: no “tr”
236	rh	AmB: no slur; edition follows R
240	va	SA: no “tr”; slur on notes 4–6 only; R: no slur
243	va	AmB, SA: no app.; edition follows R

mvt. 3

3	rh	R: no “tr” on note 3; instead app. a2 (16th)
8	rh	R: slur on notes 1–2 (both parts)
9	rh	AmB: separate slurs over notes 1–2, 3–5, but cf. following measures
13	lh	AmB: no “f” (edition = R)
14	rh	R: no app. (producing *Triller von unten*)
15	rh	R: no slur on notes 4–5
20–25	va	SA: no slurs
23	rh	AmB: app. possibly a quarter, not 8th; edition follows R
27	va, rh	R: slur on notes 1–2
28, 30	va	SA: no slur
29–31	rh	R: “tr” only in m. 29, followed by squiggly line
29, 31	va	SA: slur on notes 3–5 only
30, 32	va	SA: no “p”; no “f”
33	va	SA: no slur on last three notes; R: no app.
34	va, rh	R: slur on notes 4–5
36, 37	va, rh	AmB: no slur; edition follows R
39, 40	va	SA: no slur
41, 42	rh	Amb: no slurs; edition follows R (cf. mm. 124–25, etc.)
47, 47	rh	R: no slur on notes 4–7
61	va	R: no slur
62	va	SA: no slur
63, 64	va	SA: no slur on notes 1–3
65	va	SA: slurs on notes 1–4, 5–8, 9–12
74	va	R, SA: no “p”
77–78, 81–82	va, rh	R: slur on notes 1–3
80, 81, 84, 85	va, rh	R, app.: 8th not quarter
85	rh	R: slur on notes 1–3; AmB: no slur on notes 5–7 (edition follows R)
86	va	R: slur on notes 1–3
86–88	va, rh	R: slur on notes 2–4
86	va	SA: no “tr”
89–90	va	SA: no slur
93	va	SA: no “tr”
96	va	SA: no “tr” on last note
96	va, rh	R, app.: 8th not quarter
99	va, rh	AmB: no “pp”; edition follows R
104	rh	R: explicit natural on app., which is 16th not 8th
105	rh	R, app.: 8th not quarter
106	va	SA: 8th-apps. f1–e(b)1 in place of a single app. AmB, SA: no “f”; edition follows R
106–8	va	SA: no slurs
109	va	R, app.: 8th not quarter

110	rh	AmB: slur extends to note 3
113	rh	R: “tr” on note 1; slur on notes 1–2 (each part)
114, 117	va	SA: no slur
114–17	**rh**	**R: these measures apparently omitted** (Ruf gives an editorial realization of the unfigured bass)
115, 116	va	SA: slur on notes 3–6 only
116, 121	va	SA: no “p”; no “f”
120	rh	R, app.: quarter not 8th. Neither source has flat on a2
126–27	va	SA: no slurs
133–36	va	SA: no slurs
134, 136	va	SA: no “p”; no “f”
137–38	va	R, SA: no slur
137, 139	lh	AmB: notes 1–2 written as 16ths; edition follows R
138–140	va	SA: no slurs, no “tr”
139	va	SA: no “tr”
139–40	rh	R: no slur
140	va, rh	R, app.: 8th not quarter
143–44	va	AmB, SA: no slur; edition follows R
143–44, 147–48	rh	R: slur from note 2 of 1st measure to note 3 of 2d
144, 148	**va**	**SA: lower voice omitted**
147–48	va	SA: slur only on the three notes in m. 148
149	rh	R, app.: 8th not quarter
151, 153	va, rh	R, app.: 16th not 8th
155	va	SA: no slur
	rh	R: slur on notes 1–2
156	va, rh	R, app.: 8th not quarter
158	va	AmB: slur apparently over notes 2–3
159	va	R: slur on notes 1–2 not 1–3
	rh	R: no slur
160	va	SA: additional slur on notes 3–5
162	va, rh	R: slur on notes 1–2
164–66	va	SA: each slur on notes 3–5 only
165	va	SA: no “p”
169	va	AmB, SA: no “f”, no slur; edition follows R
170	va	SA: no “tr”
191–95	rh	R: slur on each group of four 32ds
192	va	slur from SA
197	va	AmB: no slurs; likewise on notes 5–8, 9–12. Edition follows R
198	rh	R: slur on notes 2–4
199	va	R: slur on notes 1–3
	rh	R: slur on notes 2–4
200, 201	va, rh	R: slur on notes 2–4
205	va	SA: no slur, no “tr”
206–7	rh	AmB: no tie; edition follows R
207	va	SA: no slur on notes 6–9
209	va	SA: no “tr” on note 1; AmB: no “tr” on note 4
	va, rh	R, app.: 8th not quarter
	lh	R: slur on notes 1–2
210	va	SA: no “p”
210–11, 214	rh	AmB: no slurs, lower voice; edition follows R