

# Trio

J. G. Graun, GraunWV A:15:11  
(Wendt no. 59), from D Bsa SA 3686

*Affetuoso*

Flauto traverso

Violino

Cembalo

3

5

7

4 3# 3 4+ 6 5 9 4 7 5 #

File created about 12/1/11; minor updates 12/19/20. Principal source: SA 3686; compared with Mus. Vielerley (pp. 130ff.). SA 3686 gives a distinct version; fl = v2 of MV, vn = v1 (except as noted). A later entry in the basso part of this source gives the title "Melancholig et Sanguin." Many readings for slurs, stac. strokes and dots, dynamics, and b.c. figs. are taken from MV.

9

7 6 5 7 6 5 5

11

5 6 7 4 7 b7 #

13

b7 # b7 5 6 7 6 5 #

tasto solo

15

p p p f

poco p [f]

poco p f

6 # -2- # 5 - 6 6 #





*Allegro non troppo\**

System 1: Treble clef, key signature of one sharp (F#), common time (C). The first staff has a whole rest. The second staff begins with a quarter rest followed by a series of eighth notes with accents. The third staff has a quarter rest followed by eighth notes. Fingering numbers 6, 5, 6, 5 are written below the notes in the third measure.

System 2: Treble clef, key signature of one sharp (F#), common time (C). The first staff has a triplet of eighth notes. The second staff continues with eighth notes and accents. The third staff has eighth notes. Fingering numbers 2, 6, 6, 4, 7, 6, 5, 7 are written below the notes.

System 3: Treble clef, key signature of one sharp (F#), common time (C). The first staff has eighth notes with accents and a trill (tr) in the second measure. The second staff has eighth notes with accents and a trill (tr) in the second measure. The third staff has eighth notes. Fingering numbers 4, 7, 5, 6, 4, 5, 3 are written below the notes.

System 4: Treble clef, key signature of one sharp (F#), common time (C). The first staff has eighth notes with accents and trills (tr). The second staff has a whole rest. The third staff has eighth notes. Fingering numbers 6, 6, 7, 9, 8, 4, 6, 5, 6, 5+, 6, 7, 6, 5, 6 are written below the notes.

\*MV omits the initial bass note (and rests in the upper voices), beginning with a one-beat upbeat and shifting each barline by two beats through m. 18 (which has only two beats in MV). Flute = v1 of MV (through m. 67).

12

7 7 ♭7 # ♭7 6 6 5 4 3

15

6 6 5 7 6 7 ♭7 10 9 8 7 8 7 6 5

18

6 5 6 5 6 = 5 6 5 6

20

2 6 6 6 # 6 5 6 # 6 5

23

25 \*

27

29

\*MV has a significant melodic variant in mm. 25-28.

31

7/5 8/6 6/5 6 6

34

9 9 9 9 8 6 5 3

36

7+/2 5/3 6/4 5/3 4 6 6/4 5/3 5 6 5 7 5 #

38

6 6 # 6 p 5 #



40

*f*

*f*

5 2 6 6 5 6

42

*f*

*f*

6 6 7 6 5

44

*p* *f* *p* *f*

*p* *f* *p* *f*

*p* *f* *p* *f*

6 5 6 6 5 # 6 6 5 # 6 6 5 6

46

*p* *p*

[9] [5] 6 8 7 6 5 5 # 4 # 6 # 5 # 6 # 5 # 6 # 7

\*In MV, v1 in mm. 46-7 passes below the range of the flute; the part is taken into a higher register here.

49 *tr* *tr* *tr* *tr* *tr* *tr* *p* *p*

51 *f* *tr* *tr* *tr* *tr* *tr* *f* *f* *f*

54 *tr*

56 *tr* *tr* *tr*

59

61

63

66

\*Flute = v2 of MV from this point to m. 70.  
 In SA 3686, both upper parts have a" (altered from c" in vn).

69

9 9 9 5 9 8 6 5

71

7 8 6 5 3 7 8 7 8 7 6 5

7 5 6

73

6 5 6 6 5 6

6 4 3

75

*p* *f* *p* *f* *p* *f*

7 6

\*Flute = v1 of MV from this point to end of movement.

\*\*MV: only two beats in the final measure.

*Allegro di molto\**

System 1: Treble clef, 2/4 time signature. The first staff has a whole rest followed by a quarter note G4. The second staff has a melodic line starting with a quarter note G4, followed by eighth notes. The bass staff has a whole rest followed by a quarter note G2. Fingerings: 6, 7, 4, 3, 6, 6, 6, 6, 5, 6, 4, 5, 3. Dynamics: *p* at the end of the first staff.

System 2: Treble clef, 2/4 time signature. The first staff has a melodic line with slurs and trills. The second staff has a whole rest. The bass staff has a whole rest followed by a quarter note G2. Fingerings: b, 6, 7, 4, b, 6, b. Dynamics: *p* at the start of the bass staff.

System 3: Treble clef, 2/4 time signature. The first staff has a whole rest followed by a melodic line with slurs. The second staff has a melodic line with slurs and a double bar line (\*\*). The bass staff has a whole rest followed by a quarter note G2. Fingerings: 6b, 5, 4. Dynamics: *f* at the start of the bass staff, *p* at the start of the second staff.

System 4: Treble clef, 2/4 time signature. The first staff has a melodic line with slurs and a trill (tr). The second staff has a melodic line with slurs. The bass staff has a whole rest followed by a quarter note G2. Fingerings: 5, 7, 5, 9, 8, 6, 5, 4, 3. Dynamics: *f* at the start of the first staff, *f* at the start of the bass staff. A triple bar line (\*\*\*) is above the first staff in the fourth measure.

\*Fl.: Allegro. Scherzando. (second word added later?)

Vn.: Allegro Scherzando / non molto (last two words on second line added later?)

\*\*\*Fl. one octave higher than v2 in MV, through m.

\*\*MV adds lower voice d' (half) in mm. 17-18, slur over whole measure; d' (8th) in m. 19.

32

6 5 4 # 6 5 4 3 7 9 8 4 3 7 9 8 4 3

39

# 6 4 5 # 4+ 6

46

2 6 5 4 3 9 6 5 9 7 5

53

5 # 5 # 6 4 - - 5 #

\*Flute = v1 of MV (with small modifications).

60

5 4 6 4 5

66

5 4+ 6 7 6 5

74

p 5 f 5 4+ 6 7

80

4+ 6 5 4+ 6 7 #

MV: two additional measures like the preceding at this point.

86

6 7 4 3 6 6 7 4 3

94

tasto solo

6 6 7 5 9 8 4 3

102

*p*

[*p*]

7 6 # 6

110

*p*

tasto solo

*f*

6 5 6 9 8 7 6 5 4 5



118

7  
8  
6 - 5  
6 - 5  
4+

126

6  
6  
4  
7  
6  
4  
7  
4+

133

6  
5  
4  
2  
6  
6 5 4

140

5  
5

147

*f* *f* *f* *tr* *tr* *tr*

6 5 4 3

156

*p* *p* *p* *tr* \*

tasto solo

6 5 4 3

164

*pp* *pp* *pp*

9 8 7 5 4

171

*f* *tr* *f* *f* \*\*

b b7 7 5b

\*Flute an octave higher than v1 in MV, through m. 170, note 2.

\*\*Flute an octave higher through m. 182, note 1, with modifications.

178

6/4 7 6/4 5/3 6/4 二

185

7/5 6/4 5/3 6/5 2 6 7

192

6 5 p 5 f 5 2

200

6 7 p 2 6 6/5 f 2 6

Editorial cadenza for 1st mvt.

The first system of the musical score consists of three staves: two treble clefs and one bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The first staff begins with a treble clef, a sharp sign, and a common time signature. It contains a complex melodic line with many sixteenth notes and some trills, marked with a 'tr' symbol. The second staff also begins with a treble clef, a sharp sign, and a common time signature. It contains a similar melodic line, also with trills marked 'tr'. The third staff is a bass clef with a common time signature and contains several whole rests.

The second system of the musical score starts at measure 209. It consists of three staves: two treble clefs and one bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The first staff begins with a treble clef, a sharp sign, and a common time signature. It contains a complex melodic line with many sixteenth notes and some trills, marked with a 'tr' symbol. The second staff also begins with a treble clef, a sharp sign, and a common time signature. It contains a similar melodic line, also with trills marked 'tr'. The third staff is a bass clef with a common time signature. It contains several whole rests, followed by a measure with a circled note and a fermata, and then another whole rest. Below the bass staff, the numbers 6, 4, 5, and 3 are written vertically, indicating fingerings for the notes in the circled measure.

J. G. Graun: Trio in G for flute, violin, and bass (arrangement of GWV A:XV:11)

This edition is intended to permit comparison of the present work with the so-called Program Trio of C. P. E. Bach (W. 161/1). It is not a critical edition, being based on comparison of only two of the work's sources, and no attempt has been made to list all the variant readings or the editorial emendations that have been necessitated by the unreliable texts. The aim rather is to establish a coherent score that will facilitate study alongside the work by C. P. E. Bach.

Comparison of the present work with W. 161/1 is prompted by the presence of similar titles and formal designs associated with the two works. The edition is of an arrangement of a work listed by Christoph Henzel as GraunWV A:15:11. It is no. 59 in the catalog by Matthias Wendt of trio sonatas attributed to "Graun."<sup>1</sup> Henzel lists the following sources; all are sets of parts for two violins and b.c. except as noted:

B Bc 27004

D B AmB 241 (score)

D B 8284/24 (includes a part for kb. obl.; Henzel does not specify its contents)

D B 8297/16

D Bsa SA 3686 (fl, vn, bc)

D Bsa SA 3715

D BHa [Bayreuth, Stadtarchiv] no. 9 ("1765 à Potsdam"); this copy belonged to Helmut von Flotow and is listed in his 1764 catalog

*Musikalisches Vielerley* [MV], ed. C. P. E. Bach (Hamburg, 1770), pp. 130–46 (score)

The attribution specifically to J. G. as opposed to C. H. Graun or merely "Graun" is explicit, according to Henzel, in AmB 241, SA 3686, SA 3715, D BHa 9, and MV, as well as in the Flotow and Itzig catalogs. That the composition enjoyed special status is suggested by the fact that it occupies more pages than any other work in MV. The latter entitles it merely as "Trio," but in Benjamin Itzig's ms. catalog of 1783 (D B Mus. ms. theor. 583) it is designated "Sanguin. et Colericus," and in SA 3686 the entry "Trio // Melancholig et Sanguin" was added by a later hand at the top of the first page of the bass part. Both entries refer to the presence of distinct, contrasting themes for the two upper parts in the second movement, a feature also found in the so-called Program Trio of C. P. E. Bach (W. 161/1). The latter was published in 1751 with a preface describing it as a musical representation of a dialogue between "Sanguineus" and "Melancholicus." In addition, the two upper parts enter in different modes in the last movement. Both types of movement appear in other trios by Graun, and this composition is less clearly programmatic than the work by C. P. E. Bach. Nevertheless, in both trios the two upper parts eventually "resolve their differences," concluding with the same material and affect. With Graun, however, this occurs within both the second and the third movements. With Bach, the "reconciliation" between the upper parts takes place only once, in the course of the second movement, making his trio a more realistic representation of a conversation in which the two interlocutors gradually resolve their differences.

Henzel dates Graun's work "sp. 1765," probably on the basis of the entry in Flotow's copy and apparently disregarding his own dating of SA 3686, which he places "zw. ca. 1755 u. ca. 1766." The latter is perhaps based on the watermark, but according to Peter Wollny the copyist of the upper parts, identified by Henzel as F. Baumann (also known as Anon. Itzig 12), was a Berlin copyist active ca. 1780–90.<sup>2</sup> Henzel identifies the copyist of the b.c. part as "Berlin32."

The version in SA 3686 is distinct from that in MV, but neither is likely to correspond entirely with any version by Graun himself. In SA 3686 this conclusion emerges from the many erroneous continuo figures, which the copyist cannot have clearly understood (many are displaced in nonsensical ways). Moreover, the version with flute replacing one of the violin parts is almost certainly an adaptation, not necessarily by the composer, as the relatively ambitious dimensions of the work and the virtuoso character of both upper parts are characteristic only of Graun's trios composed originally for two violins and continuo. One error in the second movement is probably an artifact of the adaptation process (m. 67; see score). On the other hand, MV is likely to contain at

least some readings corrected by the editor C. P. E. Bach. The presence of two measures of 2/4 within the second movement, which is otherwise in common time, is an oddity also found in Bach's music. The latter owned manuscript copies of a number of trio sonatas by Graun; Bach's copies do not appear to have survived, but the present work could have been one of two trios "a 2 Violini e Basso" (one in both score and parts, the other in parts alone) that are listed without further identification in a posthumously published catalog of his musical effects.<sup>3</sup>

As in many other trios by Graun, the readings of slurs and other articulation signs (dots and strokes) are often uncertain. These signs show numerous discrepancies not only between the sources but between parallel passages within each source. Particularly uncertain is the interpretation of several long slurs set over shorter ones; this notation occurs in both sources, but not at the same points. Many strokes were probably originally intended only to clarify the extent of slurs, indicating that a note bearing a stroke should not be included in a slur extending to a preceding note (or from a following one). Dots, as opposed to strokes, may originally have been set only on repeated notes that also fall under slurs, hence indicating so-called bow vibrato or slurred tremolo. In SA 3686, however, slurs frequently include single notes that also bear dots or strokes, and the two latter signs are not always clearly distinguished.

Because this edition is intended primarily for study of the work's relationship to the Bach Program Trio, it is based on SA 3686, which is the one source that contains rubrics calling attention to the similarities between the two compositions. SA 3686, however, gives a palpably faulty text, which therefore has been supplemented from MV. Because SA 3686 transmits a distinct version of the work, its readings are preferred wherever they constitute a musically coherent and consistent text. In the many cases of doubt or of inconsistencies within SA 3686 (e.g., discrepancies between parallel passages, including passages in parallel thirds or sixths between the upper parts), the edition follows MV. This is particularly so for readings of performance signs (slurs, dots, strokes, dynamics, and b.c. figures). Because of the large number of editorial emendations, mostly of small details, no effort has been made to list them or to distinguish them within the edition. Significant points of difference between the two versions that relate to the adaptation process are called out in footnotes in the score; other small variants, however, such as the presence in MV of first and second endings for the bass in each half of the last movement, are not noted.

1. Henzel: *Graun-Werkverzeichnis (GraunWV)*, 2 vols. (Beeskow: Ortus Musikverlag , 2006); Wendt: *Die Trios der Brüder Johann Gottlieb und Carl Heinrich Graun* (Bonn: Rheinische Friedrich-Wilhelms-Universität, 1983).
2. “*Ein förmlicher Sebastian und Philipp Emanuel Bach–Kultus*”: Sara Levy und ihr musikalisches Wirken (Wiesbaden: Breitkopf und Härtel, 2010), 64.
3. See Ulrich Leisinger, “Die 'Bachsche Auction' von 1789,” *Bach-Jahrbuch* (1991): 97–126; cited: items 192–3 on page 117 = page 71 of *Verzeichniß auserlesener . . . Bücher*, auction catalog (Hamburg, 1789) reproduced in facsimile.