

# Adagio Quartet

J. G. Graun (GraunWV A:14:1)\*

The musical score is presented in three systems, each with four staves. The key signature is one sharp (F#) and the time signature is common time (C). The instruments are Flute or Violin 1, Violin 2, Viola da gamba, and Basso continuo. The score includes various musical notations such as trills (tr), slurs, and dynamic markings. Fingerings are indicated by numbers 1-4 below the notes. The first system shows the initial entries of the instruments. The second system features more complex textures, including a dense sixteenth-note passage in the Viola da gamba and a trill in the Basso continuo. The third system continues the intricate interplay between the instruments.

\*See end of file for sources and additional information. A version for viola in place of gamba begins on page 26.

9

Fl.

Vn. 2

Vdg.

B.c.

*p* *f* [*p*]

*f*

*p* *f* *p*

*f* *p* *f*

*p* *p* *#*

# - 6 6 # - 6 7

12

Fl.

Vn. 2

Vdg.

B.c.

*f*

*tr* *tr*

tasto solo

7

15

Fl.

Vn. 2

Vdg.

B.c.

*p* *pp* *f*

*p* *pp* *f*

*p* *pp* *f*

*p* *pp* *f*

6 6 4 # 5 6 7 6 4 - 2 - 5 6 4 7 #

17

Fl.

Vn. 2

Vdg.

B.c.

6 4 5 6 7 7 2 6 6 6 8 5 9 8 9 4 3 4

20

Fl.

Vn. 2

Vdg.

B.c.

5 3 4 5 6 6 6 6 6 6 6 6 6 6 6 6 7 7 6

23

Fl.

Vn. 2

Vdg.

B.c.

6 5 6 2 6 6 2 6 6 7 6 7 6 7

- 3 -

26

Fl.

Vn. 2

Vdg.

B.c.

5 4 3

7 8 9

6 7 4+6 6

29

Fl.

Vn. 2

Vdg.

B.c.

7 6 5 7 8 4+ 6

4 2 5 # 6 #

31

Fl.

Vn. 2

Vdg.

B.c.

[p] f

p f

p f

6 6 6 6 6 7 6 6 5

4 4 2

34

Fl.

Vn. 2

Vdg.

B.c.

2 6 6 9 8 7 6 5 4 3

36

Fl.

Vn. 2

Vdg.

B.c.

tasto solo

38

Fl.

Vn. 2

Vdg.

B.c.

7 -5- 6 6 5 p 5 6 4 #7 6 pp 4

40

Fl.  
Vn. 2  
Vdg.  
B.c.

*f* *f* *f* *f*

6 5 4 7 6 5 3 5 4 3

**Fuga: Allegro**

Fl.  
Vn. 2  
Vdg.  
B.c.

6

Fl.  
Vn. 2  
Vdg.  
B.c.

vnl

11

Fl.

Vn. 2

Vdg.

B.c. vnl

15

Fl.

Vn. 2

Vdg.

B.c.

19

Fl.

Vn. 2

Vdg.

B.c.

23

Fl.

Vn. 2

Vdg.

B.c.

7 6 7 6 6 7 6 #

Detailed description: This system contains measures 23 through 26. The Flute part features a melodic line with slurs and trills. The Violin 2 part has a similar melodic line with trills. The Viola part plays a steady eighth-note accompaniment. The Bassoon part has a melodic line with trills and fingerings indicated below the staff.

27

Fl.

Vn. 2

Vdg.

B.c.

6 5

Detailed description: This system contains measures 27 through 30. The Flute part has a more complex melodic line with many slurs and trills. The Violin 2 part continues with a melodic line. The Viola part has a long, sustained note in the first two measures. The Bassoon part has a melodic line with a trill in the final measure.

31

Fl.

Vn. 2

Vdg.

B.c.

5 # 6 6 4 2 [6] 4 6 4 2 6 4+ 2

Detailed description: This system contains measures 31 through 34. The Flute part has a melodic line with trills. The Violin 2 part has a melodic line with trills. The Viola part has a melodic line with trills. The Bassoon part has a melodic line with trills and fingerings indicated below the staff.



35

Fl.

Vn. 2

Vdg.

B.c.

6 6 6 # 6 6

39

Fl.

Vn. 2

Vdg.

B.c.

6 # 6 6 3 6 5 6 4 3 7 6 6 5 [#]

43

Fl.

Vn. 2

Vdg.

B.c.

6 7 6 7

47

Fl.

Vn. 2

Vdg.

B.c.

6 # #

51

Fl.

Vn. 2

Vdg.

B.c.

# 4/2 4/2 6 # 7 6 9 3

55

Fl.

Vn. 2

Vdg.

B.c.

6 8 7 6

6

59

Fl.

Vn. 2

Vdg.

B.c.

7 6 7

63

Fl.

Vn. 2

Vdg.

B.c.

7 6 6 6 7 6 6

67

Fl.

Vn. 2

Vdg.

B.c.

# - 6 # - 6

71

Fl.

Vn. 2

Vdg.

B.c.

6 2 6 7

75

Fl.

Vn. 2

Vdg.

B.c.

6 7 6 7

79

Fl.

Vn. 2

Vdg.

B.c.

6 6 6 6 7 4 7 9 3 8

84

Fl.

Vn. 2

Vdg.

B.c.

*tr*

*p*

4 2 5 3 6 8 7 7 5 6 6

89

Fl.

Vn. 2

Vdg.

B.c.

*tr*

*f*

*f*

[*f*]

6 [7] *tr*

93

Fl.

Vn. 2

Vdg.

B.c.

*tr*

6 6 7 6 - [3] - 4 2 6 8 6 4 3 6 5 -

97

Fl.

Vn. 2

Vdg.

B.c.

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

**Allegro**

Fl.

Vn. 2

Vdg.

B.c.

8 6 - 5 6

8

Fl.

Vn. 2

Vdg.

B.c.

6 6 6 8 - 5 6

vn. 2

16

Fl.

Vn. 2

Vdg.

B.c.

6 6 8 6 5

23

Fl.

Vn. 2

Vdg.

B.c.

va. vn1

6 # 6 # 6 # 6 # 4 2 5 3

30

Fl.

Vn. 2

Vdg.

B.c.

6 4 5 3 6 4 7 8 6 5

37

Fl.

Vn. 2

Vdg.

B.c.

6 5 7 7 9 8 9 8 7

Detailed description: This system contains measures 37 through 44. The Flute (Fl.) part begins in measure 37 with a melodic line. The Violin 2 (Vn. 2) part has a similar melodic line. The Viola (Vdg.) part plays a rhythmic accompaniment. The Bassoon (B.c.) part has a bass line with fingerings 6, 5, 7, 7, 9, 8, 9, 8, 7 indicated below the staff.

45

Fl.

Vn. 2

Vdg.

B.c.

6 7 9 8 6

Detailed description: This system contains measures 45 through 52. The Flute (Fl.) part continues its melodic line. The Violin 2 (Vn. 2) part has a similar melodic line. The Viola (Vdg.) part plays a rhythmic accompaniment. The Bassoon (B.c.) part has a bass line with fingerings 6, 7, 9, 8, 6 indicated below the staff.

53

Fl.

Vn. 2

Vdg.

B.c.

9 8 7 6 7 6 6

Detailed description: This system contains measures 53 through 60. The Flute (Fl.) part continues its melodic line. The Violin 2 (Vn. 2) part has a similar melodic line. The Viola (Vdg.) part plays a rhythmic accompaniment. The Bassoon (B.c.) part has a bass line with fingerings 9, 8, 7, 6, 7, 6, 6 indicated below the staff.



60

Fl.

Vn. 2

Vdg.

B.c.

5 7 6 5 6

68

Fl.

Vn. 2

Vdg.

B.c.

[p] 5 6 5 6 7 6 4 [f] 7+ 8 5 6

76

Fl.

Vn. 2

Vdg.

B.c.

pp 6 5 -17+ 8 f 6 4 3 7 5 6

85

Fl. *tr* [p] [f] *tr*

Vn. 2 *tr* *p* *f* *tr*

Vdg. *p* *f* *tr*

B.c. 6 4 5 [p] 6 4 5 *f* 6 6 7 6 7

91

Fl. *tr* *tr*

Vn. 2 *tr*

Vdg. 2 4 *tr* (*tr*)

B.c. 6 4 5 8 6 - 5 6 4 7 *tr*

100

Fl. *tr*

Vn. 2 *tr*

Vdg. *tr*

B.c. 6 5 4 4 8 6 5 *tr*

108

Fl.

Vn. 2

Vdg.

B.c.

5 6  
3 4

5 7  
3

6

6 5  
4 3

*tr*

*(tr)*

116

Fl.

Vn. 2

Vdg.

B.c.

6 9 6 7 6 9 6 3

4 3 5

123

Fl.

Vn. 2

Vdg.

B.c.

7 6 9 6 7 7 7

5 4 5

*vnl*

2

7

130

Fl.

Vn. 2

Vdg.

B.c.

4+  
2

6

6

6

6

136

Fl.

Vn. 2

Vdg.

B.c.

6  
5

7

5<sub>b</sub>

6  
5

7

6<sub>b</sub>

7

6  
5

7

6

143

Fl.

Vn. 2

Vdg.

B.c.

#7

#7

149

Fl.

Vn. 2

Vdg.

B.c.

6/4 5 6/4 7 6/4

155

Fl.

Vn. 2

Vdg.

B.c.

va. p

va. p

1 2 3 2

5 6/4 7 p 6/4 5 7 7 6 - 5

161

Fl.

Vn. 2

Vdg.

B.c.

f

f

6/4 5 - 6/4 f 6/4 - 21 - 7 - 5 6/4 5

167

Fl.

Vn. 2

Vdg.

B.c.

6/4 7 6/4 4+<sub>2</sub> 6 6 7 6/5 ♭ # 6

173

Fl.

Vn. 2

Vdg.

B.c.

♭ 8/6 - 5 ♭ 8/6 6/4 ♭ 5 ♭ 9/4 ♭ 8/3

180

Fl.

Vn. 2

Vdg.

B.c.

6 6 6

186

Fl.

Vn. 2

Vdg.

B.c.

9 6 9 6

192

Fl.

Vn. 2

Vdg.

B.c.

8 6 5 8 6 5

199

Fl.

Vn. 2

Vdg.

B.c.

6

205

Fl.

Vn. 2

Vdg.

B.c.

211

Fl.

Vn. 2

Vdg.

B.c.

217

Fl.

Vn. 2

Vdg.

B.c.



224

Fl.

Vn. 2

Vdg.

B.c.

*f*

*f*

*f*

*pp*

*tr*

*tr*

*tr*

5 6 5  
3 4 3

6 5 6  
4 3 4

7+8 6  
2 3

6 6

232

Fl.

Vn. 2

Vdg.

B.c.

*f*

*pp*

*f*

*tr*

5 6 5  
3 4 3

7 8  
4 3

*f* 6 4 b

7 #

# 7

240

Fl.

Vn. 2

Vdg.

B.c.

*p*

*f*

*tr*

*tr*

*p*

*f*

1

2

6 5 [p]  
4 3

6 5  
4 3

6 4 [f]

4 2

6 5 3

6 4 3

# Quartet (viola version)

Adagio

J. G. Graun (GraunWV A:14:1)\*

The image displays a musical score for a quartet, specifically a 'viola version' of a piece by J. G. Graun. The score is divided into three systems, each containing four staves. The first system includes Flute or Violin 1, Violin 2, Viola, and Basso continuo. The second system includes Flute (Fl.), Violin 2 (Vn. 2), Viola (Va.), and Basso continuo (B.c.). The third system includes Flute (Fl.), Violin 2 (Vn. 2), Viola (Va.), and Basso continuo (B.c.). The music is in the key of D major (two sharps) and common time (C). The tempo is marked 'Adagio'. The score features various musical notations, including treble and bass clefs, time signatures, and dynamic markings such as 'tr' (trills). Fingerings are indicated by numbers 1-5 below the notes. The Basso continuo part includes figured bass notation, such as '6', '7 7', '7 6', '8 6', '7 5', '# 9 8 7', '4', '9 8 6 5 6 6 6 6 6 6 6 6 6 7', '5', '7 6', '6 # 5', and '4 6 6'. The score shows later readings from SA 3386, where the original gamba part is adapted for viola, with lower notes in most chords shifted to one of the violins.

\*This score shows later readings from SA 3386 (score) in which the original gamba part is adapted for viola, with lower notes in most chords shifted to one of the violins. Further information at end of file.

9

Fl.

Vn. 2

Va.

B.c.

*p* *f* [*p*] *f*

*p* *f* *p*

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

*p* *f* *p*

# - 6 6 # - 6 7

12

Fl.

Vn. 2

Va.

B.c.

*f*

*f* *tasto solo*

*tr* *tr*

7

15

Fl.

Vn. 2

Va.

B.c.

*p* *pp* *f*

*p* *pp* *f*

*p* *pp* *f*

*p* *pp* *f*

6 6 4 # 5 $\flat$  6 $\flat$  7 $\flat$  6 $\flat$  5 $\flat$  6 $\flat$  7 #

17

Fl.

Vn. 2

Va.

B.c.

6 4 5 6 7 7 2 6 6 8 6 5 9 4 8 3 9 4

20

Fl.

Vn. 2

Va.

B.c.

5 3 6 4 5 6 6 6 6 6 6 6 6 6 6 6 6 7 7 6

23

Fl.

Vn. 2

Va.

B.c.

6 5 6 2 6 6 2 6 6 7 7 6 7 6 7

26

Fl.

Vn. 2

Va.

B.c.

5 4 3

7 # 8 6

9 7 4+ 6 6 6

29

Fl.

Vn. 2

Va.

B.c.

7 # 6 4 2

5 # 7 # 8 6 4+ 6 #

31

Fl.

Vn. 2

Va.

B.c.

6 4 6 4 2 6

6 6 6 6 6 7 6 6 5

34

Fl.

Vn. 2

Va.

B.c.

2 6 6 9 8 7 6 5 4 3

36

Fl.

Vn. 2

Va.

B.c.

tasto solo

38

Fl.

Vn. 2

Va.

B.c.

7 6 6 5 p 5 6 7 pp 6 4 3 5 4 5 6 4

40

Fl. *f* *tr*

Vn. 2 *f* *tr*

Va. *f* *tr*

B.c. *f*

$\frac{6}{5\sharp}$   $\frac{6\sharp}{4}$  7  $\frac{6}{5}$   $\frac{6}{4}$   $\frac{5}{3}$

**Fuga: Allegro**

Fl. *tr*

Vn. 2 *tr*

Va.

B.c.

6

Fl. *tr*

Vn. 2 *tr*

Va. *vnl*

B.c.

19

Fl.

Vn. 2

Va.

B.c.

6 5 7 6 4

23

Fl.

Vn. 2

Va.

B.c.

7 6 7 6 6[#] 7 6 #

27

Fl.

Vn. 2

Va.

B.c.

6 5



23

Fl.

Vn. 2

Va.

B.c.

7 6 7 6 6 7 6

27

Fl.

Vn. 2

Va.

B.c.

6 5

31

Fl.

Vn. 2

Va.

B.c.

6 5 # 6 6 4/2 [6] [4/2] 6 4/2 6 4+ 2

43

Fl.

Vn. 2

Va.

B.c.

6 7

6 7

47

Fl.

Vn. 2

Va.

B.c.

6 4 #

51

Fl.

Vn. 2

Va.

B.c.

# 4/2 4/2 6 # 7 6 9/4 3

55

Fl.

Vn. 2

Va.

B.c.

6 8 7 6 5 6

59

Fl.

Vn. 2

Va.

B.c.

7 6 7

63

Fl.

Vn. 2

Va.

B.c.

7 6 6 6 6 6

59

Fl. Vn. 2 Va. B.c.

7 6 7

Detailed description: This system contains measures 59 through 62. The Flute (Fl.) part begins with a melodic line in measure 59, featuring a trill in measure 62. The Violin 2 (Vn. 2) part has a rhythmic accompaniment of eighth notes in measure 59, followed by a trill in measure 61. The Viola (Va.) part has a melodic line starting in measure 60. The Bassoon (B.c.) part has a melodic line starting in measure 60. Fingering numbers 7, 6, and 7 are indicated below the Bassoon staff for measures 60, 61, and 62 respectively.

63

Fl. Vn. 2 Va. B.c.

7 6 6 6 7 6 6

Detailed description: This system contains measures 63 through 66. The Flute (Fl.) part has a melodic line starting in measure 63. The Violin 2 (Vn. 2) part has a trill in measure 63. The Viola (Va.) part has a melodic line starting in measure 63. The Bassoon (B.c.) part has a melodic line starting in measure 63. Fingering numbers 7, 6, 6, 6, 7, 6, and 6 are indicated below the Bassoon staff for measures 63 through 66 respectively.

67

Fl. Vn. 2 Va. B.c.

# 6 # 6

Detailed description: This system contains measures 67 through 70. The Flute (Fl.) part has a melodic line starting in measure 67. The Violin 2 (Vn. 2) part has a trill in measure 69. The Viola (Va.) part has a melodic line starting in measure 67. The Bassoon (B.c.) part has a melodic line starting in measure 67. Fingering numbers #, 6, #, and 6 are indicated below the Bassoon staff for measures 67 through 70 respectively.

71

Fl.

Vn. 2

Va.

B.c.

6 2 6 7

75

Fl.

Vn. 2

Va.

B.c.

6 7 6 7

79

Fl.

Vn. 2

Va.

B.c.

6 6 6 6 7 4 5 9 3 8 6

93

Fl.

Vn. 2

Va.

B.c.

6 6 7 6 7 6 8 6 4 5 6 6 5 -

97

Fl.

Vn. 2

Va.

B.c.

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

97

Fl.

Vn. 2

Va.

B.c.

7 8 6 4 5 3 6 6 5 - 6 5 6 4 7 5 3

**Allegro**

Fl.

Vn. 2

Va.

B.c.

8 6 - 5 6

8

Fl.

Vn. 2

Va.

B.c.

6 6 8 - 5 6

vn. 2

16

Fl.

Vn. 2

Va.

B.c.

6 6 8 6 5

23

Fl.

Vn. 2

Va.

B.c.

va.

vn1

6 # 6 # 6 4 2 5 3

30

Fl.

Vn. 2

Va.

B.c.

6 4 5 3 6 4 7 8 6 7 5



37

Fl.

Vn. 2

Va.

B.c.

6 5 7 7 7 9 7 8 6 9 8 7 5

45

Fl.

Vn. 2

Va.

B.c.

6 7 9 8 6

53

Fl.

Vn. 2

Va.

B.c.

9 7 8 6 5 6

68

Fl. *p* *f* *tr*

Vn. 2 *p* *f* *tr*

Va. *p* *f* *tr*

B.c. [*p*] [*f*] *tr*

[*p*] 5 6 5 6 7 6 7+8 5 6 5

76

Fl. *pp* *f* *tr*

Vn. 2 *pp* *f* *tr*

Va. *pp* *f* *tr*

B.c. *pp* *f* *tr*

*pp* 6 5 7+8 6 4 3 7 5 6 6

85

Fl. [*p*] [*f*] *tr*

Vn. 2 *tr* *p* *f* *tr*

Va. *p* *f* *tr*

B.c. [*p*] [*f*] *tr*

6 5 [*p*] 6 5 6 5 6 6 7 6 7

91

Fl.

Vn. 2

Va.

B.c.

6 5  
4

8 5  
6

6 4

7

6 #

#

100

Fl.

Vn. 2

Va.

B.c.

6 5  
4 4

8 5  
6

8 5  
6

6 - 5

108

Fl.

Vn. 2

Va.

B.c.

5 6  
3 4

5 7  
3

6

6 5 5  
4 4 3

108

Fl.

Vn. 2

Va.

B.c.

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

116

Fl.

Vn. 2

Va.

B.c.

6 9 6/4 3 7/5 6 9 6/4 3

123

Fl.

Vn. 2

Va. vn1 Solo

B.c.

7 6/5 9 6/4 7/5 7

136

Fl.

Vn. 2

Va.

B.c.

[4] 6/5 7 5<sup>b</sup> 6/5 7 6<sup>b</sup> 7 6/5 7 6 7 6

143

Fl.

Vn. 2

Va.

B.c.

7 7 7

149

Fl.

Vn. 2

Va.

B.c.

6/4 5 6/4 7 6/4

155

Fl.

Vn. 2

Va.

B.c.

va.

*p*

5 6 7

*p* 6 5 7 7 - 6 5

161

Fl.

Vn. 2

Va.

B.c.

*f*

*f*

6 4 7 5

*f* 6 7 6 5

167

Fl.

Vn. 2

Va.

B.c.

*tr*

*tr*

*tr*

6 7 6 4+ 6 6 7 5 6

173

Fl.

Vn. 2

Va.

B.c.

8/6 - 5/4      8/6    6/4 5/4    9/4    8/3

180

Fl.

Vn. 2

Va.

B.c.

6      6      6

186

Fl.

Vn. 2

Va.

B.c.

9    6    9    6

192

Fl.

Vn. 2

Va.

B.c.

8  
6 - 5

8  
6 - 5

199

Fl.

Vn. 2

Va.

B.c.

6

205

Fl.

Vn. 2

Va.

B.c.

5



211

Fl.

Vn. 2

Va.

B.c.

217

Fl.

Vn. 2

Va.

B.c.

*p* *f* [*p*] [*f*]

6 6 *p* 6 6 *f* 6 6 *p* 6 6 *f*

224

Fl.

Vn. 2

Va.

B.c.

*f* *pp*

[*f*] *pp*

[*p*]  $\frac{5}{3}$   $\frac{6}{4}$   $\frac{5}{3}$   $\frac{6}{4}$   $\frac{5}{3}$   $\frac{6}{4}$   $\frac{5}{3}$   $\frac{6}{4}$   $\frac{5}{3}$   $\frac{6}{4}$   $\frac{5}{3}$  [*f*]  $\frac{7+8}{2}$   $\frac{8}{3}$  6 6 6

224

Fl. *tr*

Vn. 2 *f* *tr*

Va. *f* *tr*

B.c. *f* *pp*

5/3 6/4 5/3 6/4 5/3 6/4 7+8/2 8/3 6/6

232

Fl. *f*

Vn. 2

Va. *f*

B.c. *pp* *f*

5/3 6<sup>b</sup>/4 5/3 7/4<sup>b</sup> 8/<sup>b</sup> *f*/4<sup>b</sup> 7/# #/7

240

Fl. *p* *f* *tr*

Vn. 2 *tr*

Va. *p* *f* *tr*

B.c. *p* *f*

6/4 5/3 [*p*] 6/4 5/3 6/4 [*f*] 4/2 6/7 6/4 5/3

1 2

**Johann Gottlieb Graun:  
Quartet in D for two violins, viola da gamba, and basso continuo (GWV A:XIV:1)**

The violinist Johann Gottlieb Graun spent most of his life as *Concertmeister* or orchestra director for King Frederick II “the Great” of Prussia. Recognized in the early twentieth century chiefly for his supposed significance in the early history of the symphony, more recently he has been noted for his inventive solo, trio, and quartet sonatas, which include some of the latest virtuoso parts for viola da gamba as well as some of the earliest soloistic writing for viola. Many works, including this one, are preserved in sources which suggest that the viola replaced the gamba on the chief or solo part in the composition during the composer’s lifetime. Indeed, the one manuscript score preserving the present work contains later entries in red ink signifying the replacement of gamba by viola. But even the original readings of this source (which are largely concordant with those in most other sources) appear to be adapted, to some degree, for viola, at least by comparison with the part copied by the gamba virtuoso L. C. Hesse. It is possible, therefore, that Graun, a violinist, intended the part from the start to be playable on both instruments, allowing Hesse to make his own slightly modified version for gamba (see below). Either Graun or, more likely, one or more other musicians eliminated remaining gamba elements from the part in later copies.

Graun’s quartet sonatas belong to a genre entirely distinct from the Classical string quartet, despite the superficial similarity in scoring. Quantz, who composed similar pieces, described quartet sonatas as relatively sophisticated by comparison with the more common trio sonata, exceeding the latter in contrapuntal complexity. The present work stands out among Graun’s many quartets not only for the soloistic treatment of the part for gamba or viola but also for the presence of a fugue as its second movement.

Christoph Henzel, in his thematic catalog of the complete works of Graun and his younger brother (*Verzeichnis der Werke der Brüder Johann Gottlieb und Carl Heinrich Graun*, 2 vols., Beeskow: Ortus Musikverlag, 2006), designates the present composition as item A:XIV:1, where the prefix A signifies that Gottlieb, not his brother, is certainly the composer. The roman numeral XIV indicates that the work is a quartet, that is, one comprising four obbligato parts.

Henzel lists nine manuscript sources for this quartet, with instrumentation of the third part as follows (names in parentheses are those of copyists):

*viola da gamba*

- D B, Archiv der Sing-Akademie zu Berlin [SA], ms. 3386 (score and parts)
- DS, Mus. ms. 1238 (L. C. Hesse, gamba part only)

*viola or viola da gamba*

- D B, SA, ms. 3378
- D B, SA, ms. 3387 (August Kohne, ca. 1755–ca. 1766)
- D B, Mus. ms. 3295/54 (F. Baumann + 1 unidentified)

*viola*

D B, Königliche Hausmusik [KHM], mss. 1900 (Schober) and 1902  
DB, SA, ms. 3388 (Johann Leonhard Hesse)

The two KHM copies as well as SA 3378 and SA 3387 permit a further scoring option, allowing the substitution of flute for the first violin part. In addition, sharing the shelf mark of the manuscript score SA 3386 is a second, unrelated manuscript copy that comprises a set of parts; included with these is an alternative part for “Cembalo ovvero Viola da gamba” that raises the additional possibility of playing the gamba part on keyboard, turning the work into an obbligato keyboard quartet. Indeed, the wrapper containing SA 3386 refers to the work as “Quatuor per il Cembalo” with strings, but this cannot have been Graun’s original conception of the work.

With the exception of the score component of SA 3386, the sources consist of four separate parts. None is autograph, although five copyists have been identified, including the prolific court scribe Schober. The gamba virtuoso Ludwig Christian Hesse made one copy, now in Darmstadt (where he ended his career), and at least two copies, ms 8295/54 and SA 3378, belonged to members of the Itzig family, one of whom, Sara Itzig (later Levy) was a pupil of W. F. Bach and became a famous collector, pianist, and musical patron living long into the nineteenth century.

Evidently this was among the most highly regarded of Graun’s quartets, probably due to the presence of a fugue as its second movement. That later players of Graun’s music prized his fugues is evident from the fact that the KHM copies substitute a different fugue in the same key (D major) at this point in the piece, including the original fugue as a fourth movement. The substitute fugue is otherwise known as the second movement of the quartet GWV Av:XIV:7, which is preserved complete in just two copies (both shelved under SA 3379) with slightly different instrumentation, one as a flute quartet (flute, violin, viola, and continuo), the other allowing the substitution of another violin for flute and cello for the viola. The absence of a gamba part for GWV Av:XIV:7 suggests that it may be a later work than the present one. The fugue from GWV Av:XIV:7 follows this commentary as an appendix. In this fugue, the notation of the third part in a combination of treble and bass clefs (with at least one error involving a missing clef) suggests that the instrumentation of this part remained unresolved or optional.

The two sources of the present work that assign the third part unequivocally to gamba give what appears to be the earliest extant version of this work. For this reason the edition is based primarily on the score of SA 3386. The parts in SA 3378 clearly are closely related, but both sources show small errors and internal inconsistencies, especially in the placement of slurs, dynamics, and articulation markings, and the edition takes readings for these signs from both sources. Both sources also show signs of editing by a later or younger musician than Graun. In SA 3386, the gamba part has shows later markings intended to adapt it for the viola, with some notes from multiple stops shifted to the second violin. Fortunately the original readings remain clearly legible in all such instances. In addition, the parts in SA 3378 often substitute explicit ornament signs (especially the trill sign) for the “tr” which is the sole ornament indication in the score of SA 3386 (as in most other sources for Berlin ensemble music). In addition, SA 3378 gives continuo figures, which are lacking in the score of SA 3386, but they are extremely faulty and cannot stem from the composer.

According to Henzel, the score in SA 3386 belonged to Rellstab, a Berlin composer and publisher who studied with Agricola. Agricola, who Graun's brother Carl Heinrich as principal composer for the royal opera, was also an important copyist as well a pupil of both Quantz and J. S. Bach. It is possible, therefore, that the copyist of the SA 3386 score had access to a relatively good text, but this copy is clearly of late-eighteenth-century date, and it contains subsequent entries indicating that it was used to plan for the replacement of the viola for gamba by a viola, with further alterations (notably the elimination of passages in parallel thirds by moving the lower voice to the second violin part).

The readings of the score copy in SA 3386 have been compared with those of SA 3378 and of the gamba part copied by Hesse (cited below as "DS"). As with other compositions preserved in copies by Hesse, the latter is likely to have been one of the work's first players, if not its dedicatee. His handwriting is extremely clear and precise, and although Hesse might have made alterations to a part for his own instrument, the presence of chords that are not strongly idiomatic for gamba in other sources suggests that the latter cannot be assumed to preserve the original version. A few passages in Hesse's copy contain additional lower and inner voices not present in the other sources, but it does not depart substantially from latter (as, e.g., in the presence of alternate passagework or inserted passages). Surely it gives readings that would be preferred by a virtuoso player on the instrument for which the part presumably was first intended. For this reason the edition generally follows DS for readings of the gamba part where it diverges from the others. The parts in KHM 1900, SA 3386, and SA 3387 have also been examined, but because these are late and in some cases evidently arrangements, their readings are not listed comprehensively below.

Additions to SA 3386 in a foreign hand include the adaptations mentioned above for a setting with viola in place of gamba; these include transfer of the lower part (in passages in double stops) to the second violin. Other sources, such as SA 3378, also show signs of editing in the presence of additional slurs and of more explicit ornament signs than the "tr" that was probably the sole original marking of this type. Although variants involving slurs in general are not listed below, the presence of these more explicit ornament signs in SA 3378 is noted.

The present edition comprises separate scores for (1) the version for viola da gamba, based on the score in SA 3386, with readings occasionally adopted from DS for the latter part; and (2) the viola version, based primarily on the alterations given in the score of SA 3386. Parts (including a realized keyboard part) are provided for the viola version.

## **Readings**

"SA 3386" here and below refers to the score, not the parts, kept under this shelf mark. This source lacks original figures; the edition takes them from SA 3378 (many errors have been silently corrected).

Dotted slurs and parenthesized "tr" are from DS.

<u>measure</u>	<u>part</u>	<u>reading</u>
<i>movt. I</i>		
		SA 3386: no original indications of instrumentation; added at top: “V. I / V. II / Viola / et / Cembalo”; added at beginning of third staff in the same hand: “Violetta overo Gamba”
1-2, 24-26, 34-35	g	DS: doubles bs
4	g	SA 3386: a (lower voice) and 2d tr absent, added from SA 3378; lower voice from beat 2 through beat 1 of m. 5 added in foreign hand to v2 (similarly in mm. 7-8)
5	g	SA 3378: prallender Doppelschlag in place of tr
8	v2	“f” here (present as a dynamic in SA 3378) present in SA 3386 possibly only to clarify ambiguously written pitch
9-10, 10-11	v2	ties from SA 3378
9	g	DS: on beat 2 lower voice has (8th) only (beneath second b')
		SA3386, 3378: lower voice on beat 2 has f#'-f#'-f# (16ths), double-stop on beat 3 is a third higher; edition follows DS
10-11	v1, bs	dyns. from SA 3378
12-13	bs	dots and slurs after the first beat are from SA 3378
12	v1	second slur from SA 3378
14	v1	first two slurs from SA 3378
	v2	SA 3368: two two-note slurs on beat 3; reading is from SA 3378
15-16	v1, va	dyns. from SA 3378
15	v2	dyns. from SA 3378 (but “f” is present in m. 16); natural on f’ (also in SA 3378) changed to sharp in later hand in SA 386 (clearly the correct reading)
	g	natural from DS (also as later addition in SA 3386)
16	g	e and b on beat 2 only in DS (g# and b smaller)

	bs	natural present only as later addition in SA 3386
17	v1	SA 3378: last note e'' not f#''
20	bs	last note corrected in foreign hand from e (latter reading also in SA 3378, but clearly erroneous)
21-24	g	lower voice only in DS (apart from b in m. 24, where DS gives it in smaller size)
22	g	first slur from SA 3378 and DS; 2d slur not in DS
24	v2	half rest followed by quarter rest and three 8ths; 2d rest changed to 8th rest (edition follows SA 3378)
	g	DS: one slur over all of beat 2
26	v2	last two slurs from SA 3378
27	g	last two slurs from SA 3378
	bs	slurs apparently on notes 6-8 and 9-11; edition follows SA 3378
28	g	last slur not in DS
30	g	in DS only: ties and strokes; on beat 2, first e' and a#; on beat 3, f# and 32ds a#-c#'-b-a# (SA 3386 has only 8th a#); on beat 4, b/d' (8th)
31	v2	dyn. from SA 3378
	bs	first slur from SA 3378
32	g	DS: no dots
33	vn	slurs over 32ds only; edition follows SA 3378
	v2, g	dyn. from SA 3378
34	vn	slurs, dots, and tr on beat 2 from SA 3378
	g	slur from SA 3378
35	v2	dots from SA 3378
36	v1	d'' not c#'' (beat 2); edition follows SA 3378
38	g	lower voices only in DS
39-40		dyns. from DS and SA 3378, but those in vn and bs shifted

to correspond in placement with mm. 15-16 (SA 3386 has only “p” in va and bs on beat 3 of m. 39, and “f” in v2 and g on note 1 of m. 40 and on note 2 of bs)

40	vn	slurs on beat 4 from SA 3378
	g	in chord on beat 2, the lower 3 notes in DS only; on beat 4, SA 3386 has two slurs (on notes 1-3 and 4-5)
41	v1	tr on last note from SA 3378
	v2	SA 3378, beat 3: c# (quarter), preceded by app. d' (8th)
	v2, g	1st tr from SA 3378 and DS
	g	DS: doubles last 2 notes of bs (f# is 8th)
<i>mvt. 2</i>		
5, 10	v2	tr from SA 3378
9-10	g	DS: no strokes
11	g	slur from DS and SA 3378; DS: small “tr” on note 1
15	g	SA 3378, 3386: sharp on first a, subsequently erased in SA 3386; DS: no app. (c#), instead “tr” on note 1 (b)
21	v2	SA 3386: tr on note 4 not 3; SA 3378: no tr
24	v2	slur over beat 3 replaced by tr (no tr or slur in SA 3378)
	g	tr from SA 3378
27	v2	slur from SA 3378
32	g	SA 3386: slur from c# to d' (m. 33), but stroke under a; SA 3378: slur from c# to e'
34	g	SA 3378, 3386: sharp on note 2 (a), erased in SA 3386
35	v2	SA 3386: slur to b' (8th), but cf. mm. 37, 40
36	g	lower voice from DS
44	v1	SA 3378, 3386: sharp on note 1 (d''), erased in SA 3386
46	g	A and a in DS only
53	v2	slur over beat 1 replaced by tr
56, 59	g	downward stems only in DS



63	g	first “tr” only in DS
64	g	“tr” from DS
67	g	DS: 2d note f#’ not d’
71	g	DS: 2d note e’ not c#’
74	g	SA 3386: no f#; edition follows SA 3378
80	g	DS: no strokes (this measure only)
83	g	strokes from DS
85	g	DS: no strokes
87	g	DS: no d’ (lower voice)
87-88	v2	“p” after last note in m. 87, then “poco f” on beat 3 of m. 88 and tr on note 1; edition follows SA 3378 but substitutes tr for trill sign on note 2
89, 90	v2	tr from SA 3378; SA 3386: “f” on beat 3 of m. 89 (edition follows SA 3378)
99	g	DS: last note A/a, not g
100	g	DS: doubles bass
<i>movt. 3</i>		
1-16	g	DS: doubles bs
9	v1	SA 3386: slur apparently on 1-2 only, but cf. m. 17 (edition follows SA 3378)
17-20	g	SA 3386, 3378: octave higher (through first note of m. 20)
20	g	fingering in DS only
21	g	DS: no “tr”
24-32, 44-48	g	SA 3386, 3378: octave higher
24	g	SA 3386, 3378: e’ (lower voice, downbeat) as dotted 8th;

		on 2d beat, g# <sup>'</sup> is dotted 8th and b'-c## <sup>'</sup> are 32ds in lower voice (edition follows DS)
25-26, 33, 37-38	g	lower voice in DS only
36	g	DS: "8va" added beneath first note
37	g	SA 3386: "tr" on last note
49	v2	SA 3378: 8th-app.
54-58	g	SA 3386, 3378: octave higher (through first note of m. 58)
58	g	SA 3386: dots on last three notes (beneath slur)
59	g	SA 3386, 3378: d'
61	g	SA 3386, 3378: a'
64-68	v2, g	doubling by v2 of lower voice in g, as well as crossing out of the latter, appears to be an original entry in SA 3386, but see below on dyns.
64	v2	SA 3378: "pp" not "p"; this reflects the doubling of the lower part in g and is subsequently cancelled by "f" in SA 3386, despite the presence of "p" in v1 at that point (m. 68)
	g	SA 3386, 3378: e' (lower voice) as 8th beneath g'
67	v2	first slur from SA 3378
68	g	SA 3386, 3378: first e' in upper voice (g# is quarter)
69-73	g	SA 3386, 3378: octave higher (through first note of m. 73)
73	vn	"f" from SA 3378 (SA 3386 has "f" in v2 only, in m. 72)
73-74	g	SA 3386: lower voice d' (8th) [sic], d## <sup>'</sup> (quarter) beneath f## <sup>'</sup> (8th), f## <sup>'</sup> (quarter)
76	g	SA 3386: possibly "p," with a 2d "p" added later to produce "pp" (= SA 3378)
78, 81	bs	dyns. from SA 3378 (and as later addition in SA 3386)
84, 87	g	SA 3386: note 1 preceded by b (16th-app.)

85, 87	g	DS: no dyns.
87-90	g	SA 3386, SA 3378: octave higher (from last note of m. 87)
89	g	SA 3386, SA 3378: “tr” on last note
92, 93	g	SA 3386, SA 3378: no “tr,” instead each dotted 8th is preceded by a 16th-app. one step higher
95	g	fingerings from DS; SA 3386, SA 3378: lower voice in second chord c#’ not f#’
100-103	g	SA 3386, SA 3378: octave higher
112	g	DS: 2 (?) (fingerings?) above 8th rest
113-14	g	lower voice in DS only
115	g	DS: no stroke
123	v2	SA 3386: second slur on all four notes; edition follows SA 3378
126-28	vn	slurs and articulation as shown, in both SA 3386 and SA 3378
130	g	DS: stroke (?) over first note; short vertical dash between beats 1 and 2
129	g	fingerings added in DS
137-45, 146-58, 166-78	g	SA 3386, SA 3378: octave higher, except for note 2 in m. 137 and note 1 in m. 146 (see reading below)
144-45	g	SA 3386, SA 3378: all slurred, except for first note of m. 144 (with stroke in SA 3386)
146	g	SA 3386, SA 3378: downbeat, a not AA; notes 2-3 slurred, dots over notes 4-7
146, 148, 150, 152	g	SA 3386, SA 3378: no stroke on downbeat
149, 151, 153	g	SA 3378: notated as half-note chords (same pitches)
152-56	g	fingerings from DS

156	g	SA 3386: stroke on downbeat, slur on notes 2-4, dots over notes 5-8
158, 168	g	SA 3386, SA 3378: note 1 preceded by app. e (8th)
162	v1	“f” from SA 3378
166	v1	SA 3378: dotted 16th-32d in place of 16th-16 <sup>th</sup>
176	g	SA 3386: “mp”
185	v2 bs	slur from SA 3378 SA 3386: 2d note a not g; edition follows SA 3378
187	v2	SA 3386: slur on first two notes only; edition follows SA 3378
188-90	g	strokes in DS only
196	g	SA 3386, SA 3378: “tr”
199	g	fingering from DS, where 4 has been changed to 2 (or vice versa?)
200-201	g	lower voice in DS only
204-10	g	SA 3386, SA 3378: octave higher, from note 2 of m. 204 through note 1 of m. 210
204	g	SA 3386, SA 3378: note 3 f# not g (octave higher)
205	g	DS: no slurs and only the first stroke
206	g	SA 3386: slur over notes 2-4 (but no stroke on note 1); edition follows SA 3378
207, 209	g	DS: no slurs or strokes
209	g	fingering from DS
211-	g	lower voice(s) from DS
212	g	SA 3386, SA 3378: a (16th), no f#
213, 215	g	DS: lowest note on downbeat possibly a later addition

216, 218	g	DS: last note a not c#'
221, 222	g, bs	dyns. only in DS and bs of SA 3378
227		SA 3386: "f" here, not in m. 228, but only in v2 (other parts lack dyns.); cf. m. 73
228	g	"f" from DS
231, 233	g, bs	dyns. only in SA 3378, which has "p" in m. 233 (but cf. m. 78)
232, 234	g	DS: no strokes
235	g	"f" from DS
236	bs	"f" from SA 3378
237	g	SA 3386, SA 3378: 8th-app.; fingering from DS
237, 240	g	SA 3386, SA 3378: lower voice in last chord c#' not e'
238	g	SA 3386, SA 3378: lower voice 8th followed by 8th rest; in DS orig. a, crossed out and replaced by d'. Slur from DS, SA 3378
239, 242	g	SA 3386, SA 3378: dotted 16th, 32d (in place of 16th-16th) in m. 239, both times preceded by 16th-app. e', no "tr." Slur in m. 239 from DS, SA 3378
240	v2	slur from SA 3378 (and only over the two 16ths)
241	v1 g	SA 3378: dotted 16th-32d for 16th-16th DS: lower voice (d') as dotted 8th
244-45	g	DS: doubles bs.

Allegro

# Fuga

J. G. Graun\*

Musical score for measures 1-8. The score is in G major (one sharp) and common time (C). It features four staves: Flute or Violin 1, Violin 2, Viola, and Basso continuo. The Flute or Violin 1 part begins with a whole note G4, followed by a quarter note A4, and then a series of eighth notes: B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Trills (tr) are marked above the first G4 and the final G6. The Violin 2, Viola, and Basso continuo parts are mostly rests in these measures.

Musical score for measures 9-15. The Flute (Fl.) part continues with eighth notes: G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. Trills (tr) are marked above the first G5 and the final G7. The Violin 2 (Vn. 2) and Viola (Va.) parts are rests. The Basso continuo (B.c.) part has a bass line of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

Musical score for measures 16-22. The Flute (Fl.) part continues with eighth notes: G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. Trills (tr) are marked above the first G5 and the final G8. The Violin 2 (Vn. 2) part has a bass line of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Trills (tr) are marked above the first G2 and the final G5. The Viola (Va.) and Basso continuo (B.c.) parts are rests.

\*Alternative second movement from D B KHM 1900 (also in KHM 1902, and in SA 3379 as mvt. 2 of Graun WV Av:14:7, mvt. 2). Passages for the viola originally notated in bass clef are transposed up an octave, following KHM 1902 (except in mm. 215-18). The bass is figured only in the two copies of the continuo part in SA 3379, and there only partially.

23

Fl.

Vn. 2

Va.

B.c.

30

Fl.

Vn. 2

Va.

B.c.

37

Fl.

Vn. 2

Va.

B.c.

44

Fl. *tr*

Vn. 2

Va.

B.c.

Detailed description: This system covers measures 44 to 48. The Flute (Fl.) part begins in measure 44 with a whole rest, then enters in measure 45 with a series of eighth-note trills marked with *tr*. The Violin 2 (Vn. 2) part has a whole rest in measure 44, followed by a half-note melody in measure 45, and then rests in measures 46-48. The Viola (Va.) part has a half-note melody in measure 44, followed by a half-note melody in measure 45, and then rests in measures 46-48. The Bassoon (B.c.) part has a half-note melody in measure 44, followed by a half-note melody in measure 45, and then rests in measures 46-48.

49

Fl.

Vn. 2 *tr*

Va.

B.c.

Detailed description: This system covers measures 49 to 53. The Flute (Fl.) part has a half-note melody in measure 49, followed by a half-note melody in measure 50, and then rests in measures 51-53. The Violin 2 (Vn. 2) part has a whole rest in measure 49, followed by a half-note melody in measure 50, and then a series of eighth-note trills marked with *tr* in measures 51-53. The Viola (Va.) part has a half-note melody in measure 49, followed by a half-note melody in measure 50, and then rests in measures 51-53. The Bassoon (B.c.) part has a half-note melody in measure 49, followed by a half-note melody in measure 50, and then rests in measures 51-53.

54

Fl. *tr*

Vn. 2 *tr*

Va.

B.c.

Detailed description: This system covers measures 54 to 58. The Flute (Fl.) part has a series of eighth-note trills marked with *tr* in measures 54-56, followed by a half-note melody in measure 57, and then rests in measure 58. The Violin 2 (Vn. 2) part has a whole rest in measure 54, followed by a series of eighth-note trills marked with *tr* in measures 55-57, and then a half-note melody in measure 58. The Viola (Va.) part has a whole rest in measure 54, followed by a whole rest in measure 55, and then a half-note melody in measures 56-58. The Bassoon (B.c.) part has a half-note melody in measure 54, followed by a half-note melody in measure 55, and then rests in measures 56-58.



59

Fl.

Vn. 2

Va.

B.c.

*tr*

*tr*

Detailed description: This system contains measures 59 through 63. The Flute (Fl.) part is mostly silent, with a trill (tr) in measure 63. The Violin 2 (Vn. 2) part has a whole note in measure 59, followed by rests, and then a trill (tr) in measure 63. The Viola (Va.) part features a continuous eighth-note pattern from measure 59 to 63, with a trill (tr) in measure 63. The Bassoon (B.c.) part has a whole note in measure 59, followed by rests, and then a whole note in measure 63.

64

Fl.

Vn. 2

Va.

B.c.

Detailed description: This system contains measures 64 through 68. The Flute (Fl.) part has a quarter rest in measure 64, followed by a quarter note, then rests. The Violin 2 (Vn. 2) part has a quarter rest in measure 64, followed by a quarter note, then rests. The Viola (Va.) part has a long melodic line with a slur over measures 64-68. The Bassoon (B.c.) part has a quarter note in measure 64, followed by quarter notes, then a whole note in measure 68.

69

Fl.

Vn. 2

Va.

B.c.

*p*

*p*

*p*

*p*

*p*

Detailed description: This system contains measures 69 through 73. The Flute (Fl.) part has a quarter rest in measure 69, followed by quarter notes with slurs. The Violin 2 (Vn. 2) part has a quarter rest in measure 69, followed by quarter notes with slurs. The Viola (Va.) part has a quarter note in measure 69, followed by quarter notes with slurs, and a trill (tr) in measure 73. The Bassoon (B.c.) part has a quarter note in measure 69, followed by quarter notes. Dynamics *p* are marked at the end of measures 71, 72, 73, and 73.

75

Fl.

Vn. 2

Va.

B.c.

*f*

*f*

*f*

82

Fl.

Vn. 2

Va.

B.c.

*p*

*p*

*p*

*f*

*f*

88

Fl.

Vn. 2

Va.

B.c.

*f*

*f*

94

Fl.

Vn. 2

Va.

B.c.

101

Fl.

Vn. 2

Va.

B.c.

108

Fl.

Vn. 2

Va.

B.c.

\*Measures 112-18 notated a sixth too high (i.e., in wrong clef).

115

Fl. 1

Vn. 2

Va.

B.c.

120

Fl. 1

Vn. 2

Va.

B.c.

125

Fl. 1

Vn. 2

Va.

B.c.

130

Fl.

Vn. 2

Va.

B.c.

135

Fl.

Vn. 2

Va.

B.c.

*p*

*p*

[*p*]

*p*

141

Fl.

Vn. 2

Va.

B.c.

*f*

*f*

*f*

*f*

147

Fl.

Vn. 2

Va.

B.c.

152

Fl.

Vn. 2

Va.

B.c.

158

Fl.

Vn. 2

Va.

B.c.

164

Fl.

Vn. 2

Va.

B.c.

Detailed description: This system contains measures 164 through 168. The Flute (Fl.) part begins with a melodic line in measure 164, followed by rests in 165 and 166, and resumes in 167. The Violin 2 (Vn. 2) part has rests in 164 and 165, then enters in 167. The Viola (Va.) part has rests in 164 and 165, then plays a rhythmic accompaniment of eighth notes in 166-168. The Bassoon (B.c.) part has rests in 164 and 165, then plays a single note in 166.

169

Fl.

Vn. 2

Va.

B.c.

Detailed description: This system contains measures 169 through 173. The Flute (Fl.) part has a rest in 169, then plays a continuous eighth-note melody in 170-173. The Violin 2 (Vn. 2) part has rests in 169-172, then enters in 173 with a trill. The Viola (Va.) part has rests in 169 and 170, then plays a rhythmic accompaniment of eighth notes in 171-173. The Bassoon (B.c.) part has rests in 169 and 170, then plays a melodic line in 171-173.

174

Fl.

Vn. 2

Va.

B.c.

Detailed description: This system contains measures 174 through 178. The Flute (Fl.) part has a melodic line in 174, rests in 175 and 176, and resumes in 177. The Violin 2 (Vn. 2) part has a trill in 174, followed by a continuous eighth-note melody in 175-178. The Viola (Va.) part has rests in 174 and 175, then plays a rhythmic accompaniment of eighth notes in 176-178. The Bassoon (B.c.) part has a melodic line in 174, rests in 175 and 176, and resumes in 177.

179

Fl.

Vn. 2

Va.

B.c.

183

Fl.

Vn. 2

Va.

B.c.

187

Fl.

Vn. 2

Va.

B.c.

*p*

*p*

*p*

*p*



192

Fl.

Vn. 2

Va.

B.c.

*pp*

*pp*

*pp*

*pp*

197

Fl.

Vn. 2

Va.

B.c.

*f*

*f*

*f*

*f*

202

Fl.

Vn. 2

Va.

B.c.

*p*

*p*

*p*

*p*

*f*

*f*

*f*

207

Fl. Vn. 2 Va. B.c.

This system contains measures 207 to 211. The Flute part features a melodic line with eighth-note patterns and trills. The Violin 2 part has a similar eighth-note pattern. The Viola part plays a lower register eighth-note pattern with trills. The Bassoon part provides a steady eighth-note accompaniment.

212

Fl. Vn. 2 Va. B.c.

This system contains measures 212 to 216. The Flute part has a more active melodic line with eighth-note runs. The Violin 2 part continues with eighth-note patterns. The Viola part has a melodic line with trills. The Bassoon part continues with eighth-note accompaniment.

217

Fl. Vn. 2 Va. B.c.

This system contains measures 217 to 221. The Flute part has a melodic line with trills. The Violin 2 part has a melodic line with trills. The Viola part has a melodic line with trills. The Bassoon part continues with eighth-note accompaniment.