

Unsere Edition folgt dem Autograph Q1 in allen Einzelheiten. Lediglich bei der Balkensetzung haben wir einige Zugeständnisse an die heutige Notationsweise gemacht. Die Taktart des zweiten Satzes ist im Original „C“. Dies haben wir in „4/8“ geändert, weil wir annehmen, dass Graun die unterschiedlichen Charaktere der beiden Sätze *Allegro non molto* und *Allegro* dadurch verdeutlichen wollte.

Unsere Partitur ist so eingeteilt wie die Quellen: Den ersten beiden Zeilen mit rechter und linker Hand des obligaten Cembalos folgt in der dritten Zeile die Gambe, in der vierten Zeile findet sich der Basso continuo. Obwohl die Noten in der zweiten und der vierten Zeile über weite Strecken identisch sind, geben wir beide Zeilen komplett wieder – auch wenn die Schreiber der Handschriften die Verdoppelung des Basses oft nur andeuteten.

Die Generalbassbezeichnung findet sich in Q1 über oder unter derjenigen Basszeile, die komplett ausgeführt worden ist, dies ist meistens die vierte. An einer Stelle jedoch sind beide Bässe eigenständig und auch unterschiedlich beziffert. Dies ist das Ergebnis der oben erwähnten späteren Korrektur. Bis auf diese Ausnahme enthält unsere Partitur die Bezeichnung nur in der vierten Zeile. In der separaten Stimme des obligaten Cembalos haben wir die Bezeichnung teilweise aufgenommen, um dem Spieler die Möglichkeit zu geben, auch den Continuoart zu spielen, soweit der Solopart dafür Raum lässt. Hierfür sind in der Cembalostimme Aussetzungsvorschläge in Kleindruck hinzugefügt. So kann das Trio notfalls auch mit nur einem Cembalo gespielt werden.

Wir danken Christoph Henzel für seine Unterstützung bei der Quellenrecherche; wir danken Angela Koppenwallner für die Generalbassaussetzung und Michael O’Loughlin für die Einführung und die Übersetzung dieses Abschnitts.

Leonore von Zadow-Reichling  
Günter von Zadow  
Heidelberg, Juni 2004

## Introduction

This is the first publication of one of the most interesting works ever written for the viola da gamba and harpsichord, and a highpoint in the gamba’s late baroque repertoire.

Concertmaster of Frederick the Great’s illustrious court orchestra in Berlin, Johann Gottlieb Graun was one of the most significant of all eighteenth-century composers for the viola da gamba. Like many of the Berlin court composers, Graun came from Saxony. He was educated at the Kreuzschule in Dresden and studied violin under the Dresden concertmaster Pisendel. In the early decades of the century the Dresden orchestra was one of the finest in Europe, and was known for its discipline and uniform bowing under Pisendel’s direction. Graun brought this attitude to Berlin, and it can perhaps be seen in the unusually precise dynamic indications which are found in the music of Graun and his colleagues. Early in his career Graun developed a fiery and virtuosic style of violin writing, which he carried over into the music he later wrote in Berlin for Frederick’s resident gamba player, Ludwig Christian Hesse. In 1766, J. A. Hiller said of Hesse: “The skill, attractiveness and fire in performance which our Mr. Hesse possesses to such a high degree make him, in our time, incontestably the greatest gambist in Europe.”<sup>1</sup>

Graun wrote at least 24 works involving the viola da gamba, often in a soloistic capacity. They include solo concertos, group concertos, solo and ensemble sonatas, and cantatas.

This piece is similar in genre to the three sonatas for gamba and harpsichord obbligato by J. S. Bach, or at least it has its genesis in this form. Sonatas of this type were originally converted from Italianate trios for two melody instruments (often violins or flutes) and bass, and many of them by Bach, Graun and others also exist in this form.<sup>2</sup> However, no such variant of this piece has been found, and indeed it is hard to imagine that one ever existed. Here Graun has clearly had the specific characteristics of both gamba and harpsichord in mind, since the writing for both instruments is so idiomatic. Although the form of the piece is clearly that of the sonata, Graun has written for the solo instruments as he did in his concertos.

In the traditional trio model, the two melody instruments (or the single melody instrument and the harpsichord right hand) share the same melodic material, which allows for imitative entries and contrapuntal treatment. In the first movement Graun stays close to this model, but always gives the harpsichord a different, syncopated version of the theme announced by the gamba, presumably to give a more interesting interplay between the two hands of the keyboard instrument. In this movement there are also idiomatic subsidiary themes for each instrument: the

<sup>1</sup> Johann Adam Hiller, “Bey seiner königl. Hoheit dem Prinzen von Preußen sind als Musici in Diensten,” *Wöchentliche Nachrichten* 11 (1766) 81.

<sup>2</sup> For example, Bach’s Sonata in G Major, BWV 1027, or Graun’s Sonata in F, Wendt 107 (Edition Güntersberg G057).

Marais-like passage of suspensions for the gamba in bars 30-34, and the broken thirds for the harpsichord in bar 41 and bar 90. He abandons the model in the second movement, in which each instrument has its own characteristic and idiomatic theme. The already strong contrast between the two themes is emphasised by Graun's use of the word "cantabile" for the second (gamba) theme. One might consider this bithematic movement to be an early example of classical sonata form, but for the fact that the essential modulation to the dominant for the second subject in sonata form is not found here: the gamba theme remains in the tonic C major. In the final movement Graun uses the traditional imitative thematic structure, but the two-voice contrapuntal texture of the gamba entry shows his specific knowledge of the instrument. The same could be said for the long solo passages for both instruments.

As in many sonatas of the Berlin School composers, the slow movement is placed as the first of the three movements. This system may have been invented by G. B. Somis<sup>1</sup> and was also used by Tartini, who is thought to have been a teacher of Graun. It lays emphasis on the slow movement, which no longer has the character of an intermezzo or (in the case of a four-movement sonata) of a prelude to a contrapuntal *Allegro*. The Berlin opening slow movements are weighty pieces in binary form, but without repeated sections.

In the original sources, the layout of the score (see "Our Edition" below) suggests performance by a continuo player or group in addition to the two solo instruments. The continuo would ideally be played by a chordal instrument such as a theorbo, organ or second harpsichord, with the possible addition of a cello or second gamba. The Berlin court orchestra had a theorbist in Ernst Gottlieb Baron (1696-1760), who served there from 1737 until his death, and there are at least two accounts of organs being used in private homes in Berlin. However, it is also possible to play the work with just the two instruments, as the Bach obbligato sonatas are normally presented.

This piece is suitable for advanced players, who will be aware of baroque performance practice. The following notes are intended as respectful suggestions to draw the performers' attention to certain more specific issues concerning the Berlin gamba repertoire.

**Parallel double-stopped thirds (and sixths).** These are frequently found in Graun's gamba parts. A passage may often be given in thirds in one manuscript of a given piece, but as a single line in another. This is also the case with this work. The gambist may wish to use discretion and taste rather than always play every double-stopped third. This advice would not apply to the opening bars of the first movement, where the thirds and sixths are clearly an integral part of the theme.

**Cadenza.** The fermata on bar 94 of the first movement is an opportunity for either or both of the soloists to play a cadenza. One of the manuscripts of a double concerto for violin and gamba by Graun has two double cadenzas inserted on a separate slip of paper. The soloists alternate on quasi-improvised flourishes, each accompanied by the other holding a sustained note.

**Three-note chords.** A passage of these occurs in the gamba part, third movement, bars 80-94. In other manuscripts of Graun's gamba music, these are sometimes used as a shorthand for broken chords of the pattern found in bars 95-104 and 199-212. The gambist may wish to interpret this passage in this way, since there is no particular interest in the other parts. A characteristic virtuoso texture in Graun's violin music is the use of chords and pedal passages consisting of notes in an extremely high position on the top two strings combined with one or two open lower strings. It may be that Hesse played bars 95-104 on three adjacent strings, using high positions on the G and c strings. This would give a virtuoso effect similar to that explicitly demanded by Charles Dollé in the Fugue in the First Suite of his "Pièces de Viole".

**Appoggiaturas.** C. P. E. Bach's rule is relevant to the music of his Berlin colleagues: appoggiaturas, no matter what length they are written, should be played on the beat and for half of the length of the following note, or two-thirds in the case of a dotted note. Again, the players' taste may determine how strictly this is adhered to.

Michael O'Loughlin  
Brisbane, Australia, June 2004

<sup>1</sup> See e. g. sonata 1 and 2 in *Königliche Gambenduos*, Edition Güntersberg G033

## Our edition

There are two sources of the Trio Wendt 87<sup>1</sup>, both in the possession of the “Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv“ (Berlin National Library – Prussian Cultural Heritage, Music Department with Mendelssohn-Archive):

**Q1** – D-B SA 3627 Trio C-Dur “No. 16 Trio à Cembalo e Viola di Gamba e Basso,” the autograph. This source, from the “Archiv der Sing-Akademie zu Berlin (Depositum in der Musikabteilung der Staatsbibliothek zu Berlin)“ (Archive of the Berlin Sing-Academy (housed in the Music Department of the Berlin National Library)) has been lost since the Second World War, but was rediscovered a few years ago. We are grateful that it was made available to us at the beginning of 2004.

**Q2** – D-B AmB 240/1 “Trio. C.<sup>dur</sup> / per il / Cembalo, Viola di Gamba / e / Basso / dell Sig<sup>re</sup> J. G. Graun.” A contemporary copy of Q1.<sup>2</sup>

A comparison of the two scores Q1 and Q2 shows a very high degree of equivalence. While the autograph Q1 is in places quite unclear and almost illegible, the copy Q2 is very clear. There are many passages which would have been impossible to decipher without Q2. The copyist has made almost no additions or alterations, but has omitted several slurs, trills and chord notes, mostly in the Gamba part. However, towards the end of the third movement there are two short passages in which the two sources differ. From one of them (bars 282-288) at least, it is clear that Graun altered Q1 after the copy was made. Q2 lacks bass figuring in the first movement, whereas the bass is figured throughout in Q1.

Our edition follows the autograph Q1 in all details. In the beaming alone we have made a few concessions to modern practice. The time signature of the second movement is in the original “C.” We have altered this to “4/8,” since we assume that Graun wished here to distinguish the characters of the two movements, *Allegro non molto* and *Allegro*.

Our score is set out as in the sources: the first two staves are the right and left hand of the harpsichord, the third staff is the gamba part, and the fourth staff contains the basso continuo. Although the notes in the second and fourth staves are largely identical, we have given them complete in both staves, including places where a shorthand is used in the sources to indicate the equivalence of the two parts.

The bass figuring in Q1 is placed over or under whichever bass line is written out completely, which is usually the fourth staff. In one interesting passage however, the two bass lines are independent and also differently figured. This actually is the result of the abovementioned passage, which Graun later corrected. Apart from this exception, our score shows the figuring in the fourth staff only. We have also partially included the figures in the part for the obbligato harpsichord, in order to give the player the possibility of playing the continuo part, insofar as the solo part allows. For this purpose we have inserted editorial suggestions in small print into the harpsichord part. It is therefore possible to play the Trio with only one harpsichord if necessary.

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Heidelberg, June 2004  
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<sup>1</sup> Matthias Wendt, *Die Trios der Brüder Johann Gottlieb und Carl Heinrich Graun*, Diss. Bonn 1983.

<sup>2</sup> The copyist is not known. An earlier attribution to Johann Philipp Kirnberger is no longer considered to be accurate (*private correspondence with Christoph Henzel*).