

Stimme, letztere mit der Bezeichnung „Viola di Braccio overo Gamba“. Diese Quelle aus dem „Archiv der Sing-Akademie zu Berlin (Depositum in der Musikabteilung der Staatsbibliothek zu Berlin)“ war seit dem zweiten Weltkrieg verschollen, wurde jedoch vor wenigen Jahren wiedergefunden. Sie wurde uns zu Beginn des Jahres 2004 dankenswerter Weise zur Verfügung gestellt.

Unsere Ausgabe basiert auf Q1. Unsere Partitur gibt den Inhalt von Q1 komplett wieder. Zusätzlich haben wir aus Q2 noch die Bezifferung des Basses aufgenommen, um dem Cembalisten Gelegenheit zu geben, auch Generalbassakkorde zu spielen, soweit dies zusätzlich zur obligaten Stimme möglich ist. Unsere Vorschläge hierfür haben wir in Kleindruck in den Cembalopart eingearbeitet.

Da der Cembalopart in Q1 und Q2 fast identisch ist, haben wir auch die Violastimme aus Q2 mit in unsere Ausgabe aufgenommen, so dass die Sonate genauso gut auch auf der Viola gespielt werden kann. Diese Violastimme weist gegenüber der Gambenstimme einige Oktavversetzungen auf.

Ein Vergleich von Viola- und Gambenstimme zeigt weiterhin, dass in der Violastimme die meisten Doppelgriffe fehlen. Da das Trio offensichtlich auch so gespielt werden kann, haben wir diese Doppelgriffe in der Gambenstimme in Kleindruck ausgeführt, um die Sonate auch ungeübteren Gambenspielern zugänglich zu machen.

Der Notentext ist in allen drei Quellen bis auf die erwähnten Doppelgriffe und Oktavversetzungen im Wesentlichen gleich. In vielen Einzelheiten wie Binde- und Haltebögen, Phrasierungen, Balkensetzung, dynamischen Zeichen, Verzierungen und Generalbassbezifferung hat jeder Schreiber jedoch offensichtlich seinen persönlichen Geschmack walten lassen. Wir haben uns in diesen Punkten (auch bei der Violastimme) zunächst nach Q1 gerichtet, schließlich aber aus allen drei Quellen die Eintragungen verwendet, die uns musikalisch und technisch am sinnvollsten erschienen. Diese sind daher nicht unbedingt verbindlich, entsprechen aber – auch in der unterschiedlichen Behandlung gleicher Stellen – dem Geschmack der Zeit.

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

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

## Introduction

This sonata joins the 12 other volumes in Edition Güntersberg’s series of publications of viola da gamba music of the Berlin School, the group of fine composers based in the court of Frederick the Great. The work is the third in the series by Frederick’s illustrious concertmaster Johann Gottlieb Graun, one of the most significant of all eighteenth-century composers for both the viola da gamba and the viola.

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. A deeply-felt and expressive *adagio* was also important in the Berlin style, both in composition and in performance, and in this area Graun was also prized by the king and others.

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. Many of these works exist in contemporary variants for the viola, with slight variations such as are found in this piece (see “Our Edition” below). Like the viola, the gamba was normally treated by Graun as an alto and not as a bass instrument, reflecting Leopold Mozart’s comment that it “serves mostly for an upper part.”<sup>1</sup>

This piece is similar in genre to the three gamba sonatas of J. S. Bach. These harpsichord obligato sonatas were originally converted from trios, and it is important to be aware that the keyboard right hand is of equal status to the string part. Graun successfully combines traditional trio writing, with its emphasis on counterpoint, with the post-1730 *galant* style, in which beautiful singing melody becomes increasingly important. Such works are now

<sup>1</sup> Leopold Mozart, *Gründliche Violinschule* 3<sup>rd</sup> ed (Augsburg 1787) p. 3.

normally performed with just two instruments, the harpsichord and the stringed instrument, and are very successful in this combination. However, two of the sources (Q2 and Q3 – see below) have figures in the harpsichord bass part even where the player's right hand is already occupied with the obbligato voice. Furthermore, other similar works in the Amalien-Bibliothek (the home of Q1) have a separate figured bass line in the score in addition to the harpsichord left hand. This would strongly suggest that in the eighteenth century a chordal continuo instrument such as a second harpsichord, an organ or a theorbo was used in addition. There may even have been a bowed string continuo instrument such as a violoncello or another gamba as well, as is clearly envisioned by the title of Q3. Thus, these trios may be performed by anything from two to four players!

Michael O'Loghlin  
Brisbane, Australia, March 2004

## Our edition

The autograph of the trio Wendt 107<sup>1</sup> has not been found. However, the National Library in Berlin (“Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv”) holds no less than nine contemporary copies for various different instrumental combinations.<sup>2</sup> For our edition we have used those sources in which two of the three trio-voices are played on the harpsichord:

**Q1** – D-B Am.B. 241/18. “20./Trio./dell Sig<sup>te</sup> J. G. Graun.” “Trio per il Viola di Gamba [e] Cembalo obbligato.” Score.

**Q2** – D-B Mus.ms 8275/2. “Sonata./per/Cembalo/e/Viola./Del Sig. Graun. Fa maggiore.” Harpsichord and viola parts.

**Q3** – D-B SA 3694. “No: 108./Suonata in F major/a/Tre/Cembalo obl: Flauto ô Violino./Viola da Braccio obl<sup>ta</sup>/e/Violoncello col Cembalo:/Dell Sig<sup>te</sup> Giov Amd: Graun Sen/Mst: da Conc<sup>ti</sup>.” Harpsichord and viola parts, the latter marked: “Viola di Braccio overo Gamba.” This source from the “Archiv der Sing-Akademie zu Berlin (Depositum in der Musikabteilung der Staatsbibliothek zu Berlin)” was missing since the second world war, but was recovered a few years ago. We appreciate that it was made available to us in the beginning of the year 2004.

Our edition is based on Q1. The score is an exact transcription of Q1. It also contains the bass figures from Q2, in order to give the harpsichordist the opportunity to realize the figured bass, as far as this is possible in addition to the obbligato part. Our realization of the figures is printed in small notes.

Since the harpsichord parts in Q1 and Q2 are almost identical, we have also included the viola part from Q2, so that the sonata can just as well be played on the viola. In the viola part, several passages have been transposed up an octave.

A comparison of the viola and gamba parts shows furthermore that most of the double-stops have been omitted from the viola part. Since the trio can obviously be played without them, we have placed the double-stopped notes in the gamba part in small print, in order to make the sonata accessible to less advanced players.

Apart from the double-stops and octave transpositions mentioned above, the notes are almost identical in the three sources. However, in many details, such as ties, slurs, phrase marks, beaming, dynamics, ornamentation and bass figuring, each copyist has given free rein to his personal taste. We have used Q1 as our main source in these matters, but taken from all three sources the markings which seemed to us musically and technically the most sensible. These are therefore not obligatory, but represent the taste of the period, as does the variable treatment of identical passages.

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Leonore von Zadow-Reichling  
Günter von Zadow  
Heidelberg, March 2004  
Translation: M. O'Loghlin

<sup>1</sup> Matthias Wendt, *Die Trios der Brüder Johann Gottlieb und Carl Heinrich Graun*, Diss. Bonn 1982, Bonn 1983

<sup>2</sup> There is also a variant of the trio Wendt 107 for two violins und bass in G Major. It is numbered 55 in the Wendt catalogue.