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VIOLONCELLO CONCERTO IN A MAJOR BY MARKUS HEINRICH GRAUL: A
PERFORMANCE EDITION

by

Griffin F. Browne

A Dissertation

Submitted in Partial Fulfillment of the

Requirements for the Degree of

Doctor of Musical Arts

Major: Music

The University of Memphis

May 2013

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ABSTRACT

Browne, Griffin Francis. DMA. The University of Memphis. May 2013. Violoncello Concerto in A Major by Markus Heinrich Graul: A Performance Edition. Major Professor: Dr. Janet K. Page, PhD.

This is a performance edition of Markus Heinrich Graul's Violoncello Concerto in A major, the manuscript of which is found in the Archive of the Sing-Akademie zu Berlin. The microform of this manuscript has been used for making this edition. Biographical information on Graul, details about his work at the court of Frederick the Great, samples of his handwriting, and a works list are included in the edition. A performance practice chapter details many aspects of this concerto and how they were practiced in Graul's time and location (in the late eighteenth century in Berlin). Appended material offers an edited score, an edited solo part, source information, and a critical commentary that explains the procedures and consistency of the manuscript's copyist.

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ABBREVIATIONS

App.(s)	Appoggiatura(s)
D-B	Staatsbibliothek zu Berlin – Preußischer Kulturbesitz (State Library of Berlin – Prussian Cultural Heritage)
D-Dl	Dresden, Sächsische Landesbibliothek—Staats- und Universitätsbibliothek (Dresden, Saxon State Library, State and University Library)
Fd.	Fondamento
Fig. bass	Figured bass
m(m).	Measure(s)
MS(S)	Manuscript(s)
Mvt.	Movement
p(p).	Page(s)
r	Recto
RISM	Répertoire International des Sources Musicales
SA	Sing-Akademie Archive
S. Vlc.	Solo Violoncello
v	Verso
Vla.	Viola
Vln. I	Violin I
Vln. II	Violin II
ZD	Zelter Catalogue

The following system is used when referring to pitches:



Chapter 1

INTRODUCTION

The editing principles used in this edition of Markus Heinrich Graul's *Violoncello Concerto in A Major* are taken from John Caldwell's *Editing Early Music* and James Grier's *The Critical Editing of Music*. I have also taken principles from an edition of C. P. E. Bach violoncello concerti by Robert Nosow and other modern sources. There have been many recent findings regarding C. P. E. Bach and his music, which apply to other composers (like Graul) working in Berlin at the same time.

There are two main purposes for writing this document: first, it gives cellists another Classical concerto to play; and second, it introduces a little-known composer to modern musicians. Writing this document has greatly expanded my knowledge of trends in music of the late eighteenth century, which will aid my performance of pieces from this time period. Preparing this edition has also shown me how to better evaluate critical editions from a scholarly point of view, which will enhance my interpretation of music in general, but especially from the late eighteenth century.

The edited score is found in Appendix B and is compiled from a set of parts, presumably in the hand of a Berlin court copyist, which are as follows: Violoncello Concertato, Violino Primo, Violino Secondo, Viola, and Fondamento. Since there is figured bass throughout the Fondamento part, the ensemble includes a harpsichord, in addition to the aforementioned strings. I discovered the group of parts, the only known source for Graul's concerto, in the microfiche edition of the Archive of the Sing-Akademie zu Berlin (see Appendix A).

A critical commentary (Appendix C) follows the edited score and describes my editorial procedures and the practices of the concerto's copyist; it also details the specific elements that have been changed during the editing process to establish consistency throughout the concerto. Changes have been kept to a minimum in an effort to keep the edition as close to the original source as possible.

Appendix D contains an edited solo part that can be used in performance. It includes all the emendations found in the critical edition, as well as additional slurs, dynamics, and embellishments. Bowing indications, crescendi, diminuendi, and fingerings—none of which are found in the MS—have also been added to aid the performer. The edited solo part contains a sample cadenza for movement II and a sample Eingang for movement III, each inserted into their respective measures. None of the extra emendations in Appendix D are discussed in the commentary (Appendix C).

In addition to the edited score and commentary, I have written an essay on performance practice (Chapter 3), for which the key sources are C. P. E. Bach's *Essay on the True Art of Playing Keyboard Instruments* and Johann Joachim Quantz's *On Playing the Flute*. Bach's work contains many details about ornaments, figured bass realization, articulations, and other stylistic elements. The discussion in Chapter 3 includes all of these issues as well as some additional ones mentioned in Quantz, such as questions of tempo, cadenza(s), and the size of the ensemble that would be appropriate in accompanying this concerto. Other items to be addressed are specifically related to playing the violoncello, such as slurs and whether or not the solo instrument should play the *fondamento* line during the *tutti*s.

Leopold Mozart's *A Treatise on the Fundamental Principles of Violin Playing* has also been consulted for Chapter 3 because of its importance in regard to string playing of the late eighteenth century. However, it is not specifically directed at the music of Berlin like Quantz's and Bach's treatises; therefore, it has been referenced only where Mozart's opinion is different from that of Quantz and Bach, and particularly where his insight brings about a more pleasing result in performance.

In the composition of the cadenza for movement II, a written-out cadenza in one of Graul's viola concertos has served as a guide. Also helpful are a few cadenzas by C. P. E. Bach in the edition of violoncello concerti mentioned above and Quantz's instructions for writing cadenzas in his *On Playing the Flute*.

In writing the essay on performance practice, Valerie Walden's *One Hundred Years of Violoncello: A History of Technique and Performance Practice, 1740–1840* provided key insight, as did an English translation of Michel Corrette's *Méthode théorique et pratique pour apprendre en peu de temps le violoncello dans sa perfection* from a dissertation by Charles Douglas Graves.

Preparing this edition has given me greater interest in the editing of repertoire by lesser-known composers and revealed to me the importance of scholarly research in the field of music. My hope is that this dissertation will educate and inspire those who wish to learn more about period performance of music from the Classical era. I also hope that those who learn from this will take what they find and use it to give to others through the beauty of music, because apart from this the study of music would be empty.

Chapter 2

MARKUS HEINRICH GRAUL – BIOGRAPHY AND LIST OF WORKS

Biography

Markus Heinrich Graul was born in Eisenach, Germany, in the first half of the eighteenth century.¹ He was a violoncellist in the *Hofkapelle* (group of court musicians) at Berlin from the mid-1700s to the end of the century.² As such, he served as musician for King Friedrich II of Prussia (Frederick “the Great”) and his successor, Friedrich Wilhelm II.³ Graul composed concertos for the violin, viola, and violoncello that have survived.⁴

There is precious little information on Graul in the major historical texts from eighteenth-century Germany and forward. Many sources spell his name “Grauel,” and one German historian from the late nineteenth century, Robert Eitner, wonders if Graul is the same person as “Grau”; however, nothing conclusive can be drawn from Eitner’s information on Grau.⁵ Ernst Ludwig Gerber, an eighteenth-century German historian, writes perhaps the most about Graul that we know, and most later sources copy his information. Nothing is known about his early life or his family, except that he may have

¹ Ernst Ludwig Gerber, *Historisch-Biographisches Lexikon der Tonkünstler (1790–1792)*, ed. Othmar Wessely (Leipzig, 1790; repr., Graz: Akademische Druck, 1977), 1:533; Carl Schroeder, *Catechism of Violoncello Playing*, 2nd ed., trans. John Matthews (London: Augener, 1893), 89.

² Robert Eitner, *Biographisch-bibliographisches Quellen-Lexikon: Der Musiker und musikgelehrten Christlicher Zeitrechnung bis Mitte des Neunzehnten Jahrhunderts* (Leipzig, 1900; repr., Graz: Akademische Druck, 1959), 4:344.

³ No one writes of his employment under Friedrich Wilhelm II, but it can be inferred from the time he is said to have been employed at the court (later in biography).

⁴ Christoph Henzel, liner notes to *Johann Gottlieb Graun: Concertos for Strings*, Moderntimes_1800, Challenge Classics CC72317, CD, 2009, 12–13.

⁵ Eitner, *Biographisch-bibliographisches Quellen-Lexikon*, 4:344.

been brother-in-law to Johann Wilhelm Hertel, a composer who wrote two violoncello concerti, possibly for Graul to perform.⁶ Graul's relationship to Johann Wilhelm would also make him son-in-law to Johann Christian Hertel.⁷ This is plausible because Johann Christian was concertmaster in Eisenach from 1733 to 1742,⁸ his son Johann Wilhelm was born in Eisenach in 1727,⁹ and his daughter was likely born close to the same time.

It is uncertain in which year Graul was born. *The Collection of the Sing-Akademie zu Berlin* has 1742 as his birth year,¹⁰ but the historian Edmund van der Straeten states that Graul began working in the Berlin court in this year.¹¹ It seems unlikely that he was born in 1742 since he, together with Ignatius Mara (another violoncellist in Berlin), began instructing Johann Heinrich Viktor Rose in 1756.¹² This date is also inconsistent among sources in that Gerber writes 1765. But this appears to be a typo on Gerber's part because he also states that Rose left Berlin in 1763 to work elsewhere,¹³ which cannot be true if he

⁶ Patrick Peire, liner notes to *Johann Wilhelm Hertel Concerti*, Collegium Instrumentale Brugense, Eufoda 1231, CD, 1996, 11.

⁷ Henzel, liner notes to *Concertos for Strings*, 12.

⁸ Grove Music Online, s.v. "Hertel, Johann Christian," by Dieter Härtwig. <http://www.oxfordmusiconline.com> (accessed September 4, 2012).

⁹ Grove Music Online, s.v. "Hertel, Johann Wilhelm," by Dieter Härtwig. <http://www.oxfordmusiconline.com> (accessed on September 4, 2012).

¹⁰ Sing-Akademie zu Berlin, *Die Sammlung der Sing-Akademie zu Berlin/The Collection of the Sing-Akademie zu Berlin*, part 3, *Sinfonien, Konzerte und Ouvertüren/Symphonies, Concertos and Overtures* (Munich: K.G. Saur Verlag, 2007–8), Catalogue and Introduction, 113.

¹¹ Edmund S. J. Van Der Straeten, *History of the Violoncello, the Viol da Gamba, their Precursors and Collateral Instruments: With Biographies of All the Most Eminent Players of Every Country* (1914; repr., London: William Reeves, 1971), 192.

¹² Carl Friedrich Heinrich Wilhelm Philipp Justus, Freiherr von Ledebur, *Tonkünstler-Lexicon Berlin's von den ältesten Zeiten bis auf die Gegenwart* (Berlin: Ludwig Rauh, 1861), <http://archive.org/details/tonknstlerlexi00lede> (accessed July 5, 2012), 479.

¹³ Gerber, *Historisch-Biographisches Lexikon*, 2:322.

arrived to study there in 1765. In any case, Rose was born in 1743,¹⁴ and to think of Graul, if he was born in 1742, instructing Rose when Graul was only his elder by one year is very strange. It is most likely that Graul became musically active in Berlin in 1742 and that he was born earlier in the century.

There is much disagreement among several sources about the first year Graul was employed by Friedrich II. Some indicate 1742,¹⁵ others 1763,¹⁶ and still others 1766.¹⁷ The most exact date to be found is January 9, 1764,¹⁸ which was supposedly taken from the Berlin court records that are held in an archive in Dahlem, a suburb of Berlin.¹⁹ As far as can be deduced, Graul began working somewhere in Berlin in 1742 and then began his occupation at the King's court in either late 1763 or early 1764.

Insofar as sources describe, Graul's roles at the King's court were three-fold: violoncellist, chamber musician, and composer. We find him described variously as "chamber musician and violoncellist in the Berlin *Hofkapelle*,"²⁰ "cellist in the Berlin court

¹⁴ *Ibid.*, 321.

¹⁵ Ledebur, *Tonkünstler-Lexicon*, 196.

¹⁶ David Schulenberg, "Concerto in G, W.4: Sources; Early Version," Wagner College, http://www.wagner.edu/faculty/dschulenberg/sites/wagner.edu.faculty.dschulenberg/files/download/w4-6_w4_kb_.pdf (accessed May 28, 2012), 13–14.

¹⁷ Gerber, *Historisch-Biographisches Lexikon*, 1:533.

¹⁸ Michael O'Loughlin, "Ludwig Christian Hesse and the Berlin Virtuoso Style," *Journal of the Viola da Gamba Society of America* 35 (1998): 41.

¹⁹ Michael O'Loughlin, *Frederick the Great and his Musicians: The Viola da Gamba Music of the Berlin School* (Burlington, VT: Ashgate, 2008), 13.

²⁰ Eitner, *Biographisch-bibliographisches Quellen-Lexikon*, 4:344.

orchestra,”²¹ “cellist for the royal chapel in Berlin,”²² and “violoncello performer in the King’s band.”²³ These all seem to indicate essentially the same position outlined above, aside from composition. Johann Adam Hiller, who wrote the earliest account that we have of Graul, mentions his compositions, but Hiller does not specify that he was paid for them.²⁴ For the most part, it seems that he was better known for his playing than his compositions. In addition to his position in the court, there is one account of his working as a soldier in the King’s army.²⁵

Graul’s period of employment at the court lasted until 1798, according to most sources. Only one source, a set of liner notes by Christoph Henzel, specifically gives the year of his death as 1799.²⁶ From this it seems that Graul’s occupation at the court ended in 1798 and that he died the year after. Some sources indicate his span of employment was from 1742 to 1798,²⁷ another simply writes that he “remained in the *Kapelle* for several years.”²⁸ And still another, the Sing-Akademie Collection, gives his dates as 1742 to 1798.²⁹ It appears most likely that 1742 to 1798 are neither his birth and death dates nor the

²¹ Henzel, liner notes to *Concertos for Strings*, 12.

²² Peire, liner notes to *Johann Wilhelm Hertel Concerti*, 11.

²³ Charles Burney, *The Present State of Music in Germany, The Netherlands, and United Provinces* (London, 1775; facs. repr. New York: Broude Brothers, 1969), 2:219.

²⁴ Johann Adam Hiller, *Wöchentliche Nachrichten und Anmerkungen die Musik Betreffend: Erstes Vierteljahr; Vom 1sten bis 13ten Stück* (Leipzig: Zeitungs-Expedition, 1766), 79.

²⁵ Schulenberg, “Concerto in G,” 13.

²⁶ Henzel, liner notes to *Concertos for Strings*, 12.

²⁷ Ledebur, *Tonkünstler-Lexicon*, 196.

²⁸ O’Loughlin, “Ludwig Christian Hesse”: 41.

²⁹ Sing-Akademie zu Berlin, *Die Sammlung der Sing-Akademie zu Berlin*, 113.

entire period of his presence at court, but the years in which he was musically active in Berlin.

From the court record in Dahlem, it is also possible to see how much was paid to musicians from the royal treasury. Michael O’Loughlin, who has studied the court of Friedrich II extensively, cites these court records and points out that Graul replaced Ludwig Christian Hesse,³⁰ who was hailed by some as “incontestably the greatest gambist in Europe.”³¹ According to O’Loughlin, Graul was paid the same 300 reichstaler (rtlr.) per year that had been formerly paid to Hesse, split up into the same 75 rtlr. per quarter. Compared to some others, this amount is not substantial: for instance, C. P. E. Bach received 500 rtlr. and Johann Joachim Quantz was paid the large sum of 2,000 rtlr.³² While Graul’s expertise relative to other musicians at the court cannot be demonstrated by his salary, the fact that he replaced Hesse shows, to some degree, his ability on his instrument.

Graul is praised in many accounts as playing his instrument very well, and composing well. Gerber writes that he was a “skilled and solid soloist and composer for his instrument.”³³ Hiller states that he “plays his instrument very well, and sets beautiful concertos and solos for the same.”³⁴ The English historian and traveler Charles Burney said that the concerto he heard Graul play was “but ordinary music,” but “well executed.”³⁵

³⁰ O’Loughlin, “Ludwig Christian Hesse”: 41.

³¹ *Ibid.*, 36.

³² *Ibid.*, 41.

³³ Gerber, *Historisch-Biographisches Lexikon*, 1:533: “Geschickter und solider Concertspieler und Komponist für sein Instrument.”

³⁴ Hiller, *Wöchentliche Nachrichten*, 79: “Spielt sein Instrument sehr gut, und setzet schöne Concerte und Solos für dasselbe.”

³⁵ Burney, *The Present State of Music in Germany*, 2:219.

It is not completely certain that this particular concerto was Graul's own, but it seems most likely that that was the case. Burney did not care for music of Berlin in general, for he said of a piece played on the same concert by Joseph Benda, and composed by Benda's brother, that "this piece had no other fault, than that of being too long, which is ever the case here, in every species of composition, where each movement is so protracted, that attention can never be kept awake to the end."³⁶ Because of this general distaste, we may take Burney's comment on Graul's piece with a grain of salt.

Concerning his compositions, one of his violoncello concertos is in the Sing-Akademie collection, as well as five viola concerti.³⁷ Perhaps the violoncello concerto in the Breitkopf Catalogue under the name "Graul"³⁸ is one of Graul's other violoncello concertos because it is a different piece than the one in this edition. Gerber also mentions a violoncello concerto by Graul,³⁹ which is most likely the same as the one being edited here. In addition to these, there is a piece for violin, violoncello, and cembalo which is currently in the Staatsbibliothek zu Berlin (D-B). In any case, one source notes that "very few of Graul's compositions have been preserved,"⁴⁰ which is certainly true.

Apart from these compositions, we find one violin concerto attributed to him in the archives of the Sing-Akademie. Apparently it is a recent idea that this is Graul's work, as it

³⁶ Ibid., 2:219.

³⁷ The composition of so many viola concerti is certainly a mystery because no source mentions Graul's playing the viola, nor a reason for his composing these works.

³⁸ Barry S. Brook, ed., *The Breitkopf Thematic Catalogue: The Six Parts and Sixteen Supplements, 1762–1787* (New York: Dover Publications, 1966), 787, (Supplement XV, 1782–84, Leipzig).

³⁹ Gerber, *Historisch-Biographisches Lexikon*, 1:533.

⁴⁰ Van Der Straeten, *History of the Violoncello*, 193.

used to appear under Johann Gottlieb Graun's or Carl Heinrich Graun's name, and it was uncertain who wrote it.⁴¹ But Henzel wrote in his liner notes to a recording of this violin concerto that it is likely by Graul,⁴² which seems to be the current consensus.

The MSS attributed to Graul in the Sing-Akademie collection were written in several different hands. The copyists of SA 2685, 2686, and 3011 are not listed and two copyists have been assigned anonymous labels: "Copyist Berlin63" for SA 2684, 2721, and 2722; and "Copyist Anon. Sing-Akademie 544" for SA 2723.⁴³ In examining SA 3011, I find it to be in the same hand as SA 2723, which means the copyist may be "Copyist Anon. Sing-Akademie 544."

One thing that must be established here is whether or not Graul himself wrote the MS for this concerto, SA 2686, that I am using for this edition. If he did not, it was probably written by a court copyist. Currently there is no copyist listed for SA 2686 in the RISM database,⁴⁴ which means they have not identified the hand and that there are not enough MSS in this hand to give the copyist a label. No one has objectively confirmed what Graul's hand looks like, though Horst Augsbach, a German historian, found what he believes to be Graul's hand "especially in concertos by Quantz copied for use at the palace of Sanssouci."⁴⁵ A sample from a C. P. E. Bach cembalo concerto in this hand appears in figure 2.1.

⁴¹ Sing-Akademie zu Berlin, *Die Sammlung der Sing-Akademie zu Berlin*, 123.

⁴² Henzel, liner notes to *Concertos for Strings*, 12.

⁴³ "Graul, Markus Heinrich," Répertoire International des Sources Musicales, "SA 2684." <http://opac.rism.info/index.php?> (accessed July 31, 2012); RISM, "SA 2685"; RISM, "SA 2686"; RISM, "SA 2721"; RISM, "SA 2722"; RISM, "SA 2723"; RISM, "SA 3011."

⁴⁴ Ibid., "SA 2686." <http://opac.rism.info/index.php?> (accessed July 31, 2012).

⁴⁵ Schulenberg, "Concerto in G," 13–14.



Figure 2.1. Opening of first violin part, in what is supposed by Horst Augsbach to be Graul's hand. D-DI Mus. ms. 3029-O-5. David Schulenberg, "Concerto in G, W.4: Sources; Early Version," Wagner College, http://www.wagner.edu/faculty/dschulenberg/sites/wagner.edu.faculty.dschulenberg/files/download/w4-6_w4_kb_.pdf (accessed May 28, 2012), 14.

Since this is the only hand attributed to Graul, it will be compared here with some portions of the current MS, beginning with the handwriting (see fig.s 2.2 and 2.3).



Figure 2.2. Title, part name, and tempo marking from first violin part in SA 2686. Sing-Akademie zu Berlin, *Die Sammlung der Sing-Akademie zu Berlin/The Collection of the Sing-Akademie zu Berlin, Part 3, Sinfonien, Konzerte und Ouvertüren/Symphonies, Concertos and Overtures* (Munich: K.G. Saur Verlag, 2007–8), University of Memphis, fiche 168.

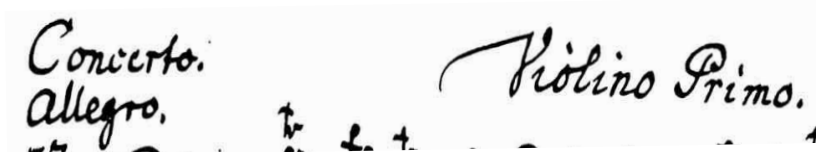


Figure 2.3. Title, part name, and tempo marking from first violin part in D-DI Mus. ms. 3029-O-5. David Schulenberg, “Concerto in G, W.4: Sources; Early Version,” Wagner College, http://www.wagner.edu/faculty/dschulenberg/sites/wagner.edu/faculty.dschulenberg/files/download/w4-6_w4_kb_.pdf (accessed May 28, 2012), 14.

The words “Concerto” and “Allegro” do not quite match, especially the “C”s, “A”s, and “g”s. The SA 2686 hand is written in a sharper kind of style, whereas the one supposedly in Graul’s hand is written with more of a rounded shape. Also, the difference in the hands are more stark with the words “Violino Primo.” There is much more connection between the letters in the SA 2686 hand and there are more rounded shapes in the cembalo concerto hand.

Next, the clefs, key signatures, and time signatures must be examined (see fig.s 2.4 and 2.5).

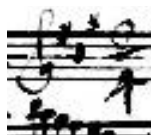


Figure 2.4. Clef, key signature, and time signature from first violin part in SA 2686. Sing-Akademie zu Berlin, *Die Sammlung der Sing-Akademie zu Berlin, Part 3, Sinfonien, Konzerte und Ouvertüren* (Munich: K.G. Saur Verlag, 2007–8), University of Memphis, fiche 168.



Figure 2.5. Clef, key signature, and time signature from first violin part in D-DI Mus. ms. 3029-O-5. David Schulenberg, “Concerto in G, W.4: Sources; Early Version,” Wagner College, http://www.wagner.edu/faculty/dschulenberg/sites/wagner.edu.faculty.dschulenberg/files/download/w4-6_w4_kb_.pdf (accessed May 28, 2012), 14.

Here the treble clefs are both very distinct, but quite different from each other. The first is taller and more like a “figure 8,” whereas the second is shorter and looks more like an “&” sign. The sharps look a little different and the numbers are decidedly different in style.

Looking at both parts a little more generally, it can be seen that slurs in the cembalo concerto are much more exact than those in SA 2686 (see fig.s 2.6 and 2.7).



Figure 2.6. Opening of first violin part in SA 2686. Sing-Akademie zu Berlin, *Die Sammlung der Sing-Akademie zu Berlin, Part 3, Sinfonien, Konzerte und Ouvertüren* (Munich: K.G. Saur Verlag, 2007–8), University of Memphis, fiche 168.



Figure 2.7. Opening of first violin part in D-D1 Mus. ms. 3029-O-5. David Schulenberg, “Concerto in G, W.4: Sources; Early Version,” Wagner College, http://www.wagner.edu/faculty/dschulenberg/sites/wagner.edu.faculty.dschulenberg/files/download/w4-6_w4_kb_.pdf (accessed May 28, 2012), 14.

In conclusion, provided Augsbach’s supposition is accurate, it was not Graul, but someone else, who wrote the MS for SA 2686. Henceforth, the person who wrote the manuscript for SA 2686 will be known as “the copyist” because it was most likely written out by a Berlin court copyist in order for the concerto to be performed.

Due to the fact that the copyist scratched out small portions of movement II, it seems that this manuscript was intended for use in performance. Graul was probably present at the rehearsals, and he decided to change certain parts and had the copyist make note of the emendations.

Graul is a little-known violoncellist and composer from a well-known court. He seems to have had many connections with famous composers and players from the eighteenth century given his probable relationship to Johann Wilhelm Hertel and his acquaintance with C. P. E. Bach. In addition, he worked under Quantz and possibly learned

something of composition from Johann Gottlieb Graun.⁴⁶ It is apparent that he worked more or less closely with many widely-known musicians of his time, from whom he must have learned a great deal, and whom he may have influenced to some degree.

⁴⁶ Henzel, liner notes to *Concertos for Strings*, 13.

List of Works

- Violin Concerto in A Major (SA 2684) — probably by Graul.⁴⁷ Instr: Vln solo, string orchestra, and continuo.
- Viola Concerto in Eb Major (SA 2685). Instr: Vla solo, string orchestra, and continuo.
- Viola Concerto in Eb Major (SA 2721). Instr: Vla solo, string orchestra, and continuo.
- Viola Concerto in C Major (SA 2722). Instr: Vla solo, string orchestra, and continuo.
- Viola Concerto in Eb Major (SA 2723). Instr: Vla solo, string orchestra, and continuo.⁴⁸
- Viola Concerto in C Major (SA 3011). Instr: Vla solo, string orchestra, and continuo.⁴⁹
- Violoncello Concerto in A Major (SA 2686). Instr: Vc solo, string orchestra, and continuo.

⁴⁷ *Ibid.*, 12.

⁴⁸ SA 2723 is a duplicate of SA 2721; however, the viola concertato part in SA 2721 is written a third lower than that in SA 2723. Both concertato parts are in alto clef, but in SA 2723 the part fits harmonically with the accompaniment, whereas in SA 2721 the part does not fit harmonically with the accompaniment. There is one point at which the viola part in SA 2721 has a written *A♭*, which is below the viola's lowest note, *c*. The reason for the copyist writing SA 2721 down a third has not been determined.

⁴⁹ SA 3011 is a duplicate of SA 2722; however, the viola concertato part in SA 2722 is written a third lower than that in SA 3011. Both concertato parts are in alto clef, but in SA 3011 the part fits harmonically with the accompaniment, whereas in SA 2722 the part does not fit harmonically with the accompaniment. There are several instances where notes in the viola part in SA 2722 go below the viola's lowest note, *c*. The reason for the copyist writing SA 2722 down a third has not been determined.

- “I. Concerto da Geraul. A Violoncello concertato.”⁵⁰
- “I. Solo di Gravel. A Viola con Basso.”⁵¹
- Sonata per il Cembalo e Violino obbligato (circa 1800). Instr: vl: 2 - cemb: 4f.⁵²

⁵⁰ Brook, *The Breitkopf Thematic Catalogue*, 787, (Supplement XV, 1782–84, Leipzig).

⁵¹ Brook, *The Breitkopf Thematic Catalogue*, 279, (Supplement II, 1767, Leipzig).

⁵² This work is currently kept in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz (D-B).

Chapter 3

PERFORMANCE PRACTICE

Ensemble and Performance

Size of ensemble. In performing this concerto, it is helpful to identify the size of ensemble that was used to perform such a piece in Graul's time. A valuable source for this point is Johann Joachim Quantz (1697–1773), a contemporary of Graul's, who was flute tutor and composer for King Friedrich II.¹ Quantz's *On Playing the Flute* (1752) discusses many aspects of music making, including which ensembles are to be used for certain types of pieces. According to Quantz, "concertos for a single instrument were called *Kammerconcerte*" (chamber concertos).² Quantz indicates that certain concertos are played with smaller ensembles and others with larger ensembles. He writes that "the class to which a concerto belongs may be perceived from the first ritornello": a serious and melancholy piece uses a large ensemble, whereas a jovial piece uses a small ensemble.³ This concerto, because of its light-hearted character, would use a smaller ensemble.

A large ensemble, according to Quantz, is made up of "three first violins, three second violins, and a viola for the upper strings, with a violoncello, violone, bassoon, and

¹ Michael O'Loughlin, *Frederick the Great and His Musicians: The Viola da Gamba Music of the Berlin School* (Burlington, VT: Ashgate, 2008), 13.

² Robert Nosow, ed., *Carl Philipp Emanuel Bach: The Complete Works, Orchestral Music 6* (Los Altos, CA: Packard Humanities Institute, 2008), xxiii.

³ Johann Joachim Quantz, *On Playing the Flute*, 2nd ed., trans. Edward R. Reilly (New York: Schirmer Books, 1985), 311.

cembalo for the continuo.”⁴ A small ensemble “consist[s] of two first violins, two second violins, a viola, violoncello, violone, and cembalo.”⁵ Outside of these two standard sizes, there is record in Quantz of a smaller group yet: “in flute concertos, Frederick the Great was accompanied by ‘6 virtuosi,’ presumably with three violins, viola, violoncello, and cembalo.”⁶ Either of the smaller ensembles would be ideal for performing this concerto; however, where lack of available instrumentation necessitates, the smallest group might be pared down further, leaving two violins, viola, contrabass, and harpsichord. The contrabass is substituted for the violoncello to give the *fondamento* a stronger bass presence.

The soloist’s role in tutti sections. In the three C. P. E. Bach violoncello concerti, which are contemporary with this concerto, the violoncello concertato plays in the *tutti*s most of the time, according to a scholarly edition of his works.⁷ Bach carefully indicates where the solo is supposed to play along with the basso by leaving those measures blank, whereas he clearly specifies when the soloist rests.⁸ Since in the MS the solo part was written in double-staff format, with the basso part beneath, the soloist would understand to play along with the bass instruments when the bars are empty and to rest when indicated.

This contrasts with Graul’s concerto, where the violoncello concertato part is written on separate pages from the *fondamento* part. The concertato part contains the same material as the *fondamento* in the sections marked “*tutti*,” and the notation is the same size

⁴ Quantz, *On Playing the Flute*, 214, as quoted in Nosow, *Carl Philipp Emanuel Bach, Orchestral Music 6*, xxiii.

⁵ *Ibid.*, 214.

⁶ Nosow, *Carl Philipp Emanuel Bach, Orchestral Music 6*, xxiii–xxiv.

⁷ *Ibid.*, xxiv.

⁸ *Ibid.*, xxiv–xxv.

at these points. If the concertato part were meant to rest during these sections, the copyist might have indicated this by using smaller notation to show the soloist what the *fondamento* line contains; however, we need further evidence to make any claims.

More information regarding this point is found in some of Graul's works, including one place in this concerto. When either a *tutti* or solo section ends and the other begins, Graul sometimes lets the soloist rest or gives a cue for the note in the *ripieno* that overlaps with the entrance of the solo line. The latter occurs in this concerto once in the last movement at m. 38. Here the *fondamento* line has a quarter note A, followed by an eighth rest and a few bars of rest (see fig. 3.1), the cue in the solo part consisting of the quarter note and eighth rest. The solo line in this measure begins on a dotted-quarter *e'* and continues (see fig. 3.2).



Figure 3.1. Mvt. III, mm. 36–42 of *fondamento* part in SA 2686. Sing-Akademie zu Berlin, *Die Sammlung der Sing-Akademie zu Berlin/The Collection of the Sing-Akademie zu Berlin*, Part 3, *Sinfonien, Konzerte und Ouvertüren/Symphonies, Concertos and Overtures* (Munich: K.G. Saur Verlag, 2007–8), University of Memphis, fiche 168.



Figure 3.2. Mvt. III, mm. 36–42 of solo violoncello part in SA 2686. Sing-Akademie zu Berlin, *Die Sammlung der Sing-Akademie zu Berlin*, Part 3, *Sinfonien, Konzerte und Ouvertüren* (Munich: K.G. Saur Verlag, 2007–8), University of Memphis, fiche 168.

Either this means that the soloist was resting and then enters in this measure, though there is no specific indication for when to rest, or more likely that the soloist was playing during the *tutti* and needs to know that the part deviates from the *ripieno* at this point. There are

several instances of this sort in Graul's other concertos which may shed some light on this subject.

The use of cues in the violin concerto and the viola concertos must be discussed first. The violin concerto (SA 2684) contains the only example of cues in the midst of a solo line (see fig. 3.3).

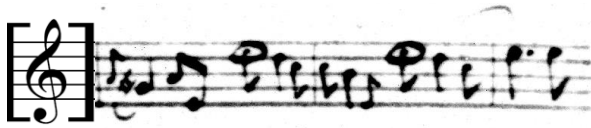


Figure 3.3. Mvt. II, mm. 50–52 of solo violin part in SA 2684. Sing-Akademie zu Berlin, *Die Sammlung der Sing-Akademie zu Berlin, Part 3, Sinfonien, Konzerte und Ouvertüren* (Munich: K.G. Saur Verlag, 2007–8), University of Memphis, fiche 168.

While the solo violin part has a long *e''*, the cues show one and a half measures of the violin ripieno part, probably to help the soloist keep time. These cues have the exact rhythm found in the ripieno part, but many of the cues in Graul's concertos are only used to indicate pitch. One such instance is found in the concertato part of SA 2684 in m. 171 of movement III,⁹ transitioning from a tutti section to a solo section: the concertato part has a quarter note *a#* cue, while the ripieno part has a half note *a#*. One of Graul's viola concertos (SA 2685) contains an example of cues at the transition from a solo section to a tutti section in m. 54 of movement I.¹⁰ The concertato part has a quarter note *b♭* followed by a quarter rest, and cues for two quarter notes (both *d''*). Here the cues are the same size as the regular notation, so the notation is not necessarily consistent between copyists of

⁹ SA 2684, 4r, 5b., last. For all entries of this kind in this subsection, the following format is used: SA #, folio #, system # (not counting systems that are blank; from bottom = b., from top = t.), and measure # on that system (or last).

¹⁰ SA 2685, 5r, 3b., 4.

different pieces; therefore, we cannot use this as evidence either to prove or disprove that the soloist in one of Graul's concertos was meant to play in the tutti.

Rests in the concertato part of Graul's concertos reveal more than most other factors whether or not the soloist was supposed to play in the tutti. In SA 2685, m. 157 of movement III¹¹ shows us a prime example of rests in the concertato part. The solo has a quarter note *c'* with the stem facing down and two quarter rests, while there are cues of continuous eighths with stems facing up (see fig. 3.4), which are in the ripieno viola part at this point.



Figure 3.4. Mvt. III, mm. 157–58 of solo viola part in SA 2685. Sing-Akademie zu Berlin, *Die Sammlung der Sing-Akademie zu Berlin, Part 3, Sinfonien, Konzerte und Ouvertüren* (Munich: K.G. Saur Verlag, 2007–8), University of Memphis, fiche 168.

The following bar looks normal, with no rests and the stems pointing down. It seems that the soloist would rest for two beats and then join the ripieno part, which makes sense musically speaking. Perhaps the most telling occurrence of rests in a solo part is in the viola concertato part of SA 2721 (and SA 2723; see Chapter 2, note 47 for explanation), at mm. 16, 24, 38, 46, and 60.¹² All of these occur at transitions from tutti sections to solo sections and have the same two elements in common: an appoggiatura attached to a principal note and a rest, both of which can be seen in figure 3.5.

¹¹ SA 2685, 8r, 7t., 2.

¹² SA 2721, 2v, 4t., 1; SA 2721, 2v, 5t., last; SA 2721, 2v, 3b., last; SA 2721, 2v, 1b., 4; SA 2721, 3r, 3t., 3.



Figure 3.5. Mvt. II, m. 16 of solo viola part in SA 2721. Sing-Akademie zu Berlin, *Die Sammlung der Sing-Akademie zu Berlin, Part 3, Sinfonien, Konzerte und Ouvertüren* (Munich: K.G. Saur Verlag, 2007–8), University of Memphis, fiche 178.

The appoggiatura and principal note are the same pitches as in the ripieno part, but in the concertato part the principal note is a quarter note in length and in the ripieno it is a half note. The fact that the rhythmic value was changed clearly indicates that the soloist is meant to play the tutti line which immediately precedes this measure, rest for a dotted-eighth, and then play the solo line. The only other explanation is that the principal note is a cue that does not have the exact rhythm of the ripieno line, as discussed above, but this seems unlikely.

Lastly, there are differences between concertato and ripieno parts in tutti sections for which there are no cues. Another of Graul's viola concertos (SA 3011) has two beats of rest in the concertato part before a tutti section in m. 87 of movement I,¹³ though the ripieno plays during the whole bar. The word "tutti" is not written here, though the solo plays with the ripieno for five bars and then the word "solo" is written again. Whenever the rests occur at the conclusion of a solo section, as they do here, it gives the impression that the soloist is to rest after taxing passage-work or because it would be awkward to go right into the tutti line in a particular beat. Right after the rests, the concertato part has two measures (mm. 88–89)¹⁴ of whole notes, while the ripieno has quarter notes on the same pitches. This is an odd feature, which could be a form of shorthand, though it would not be

¹³ SA 3011, 1v, 3b., last.

¹⁴ SA 3011, 1v, 2b., 1–2.

very practical as a cue because the soloist would not see the rhythm of the ripieno part. It is more likely that the composer intended for the solo part to contrast slightly with the ripieno part here by playing these measures. More evidence that the previous example is not shorthand is given in the next case from SA 2721, movement II. When the tutti section begins in m. 43,¹⁵ the concertato and ripieno parts have different rhythms for two bars, as illustrated in figures 3.6 and 3.7.



Figure 3.6. Mvt. II, mm. 43–44 of solo viola part in SA 2721.¹⁶ Sing-Akademie zu Berlin, *Die Sammlung der Sing-Akademie zu Berlin, Part 3, Sinfonien, Konzerte und Ouvertüren* (Munich: K.G. Saur Verlag, 2007–8), University of Memphis, fiche 178.

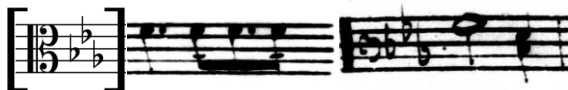


Figure 3.7. Mvt. II, mm. 43–44 of viola part in SA 2721. Sing-Akademie zu Berlin, *Die Sammlung der Sing-Akademie zu Berlin, Part 3, Sinfonien, Konzerte und Ouvertüren* (Munich: K.G. Saur Verlag, 2007–8), University of Memphis, fiche 178.

Whereas the viola ripieno part has a half note in m. 44, the concertato part has two quarters, which certainly could not be shorthand cues since there are more notes in the solo than in the ripieno part. The same thing is true of m. 43 since the concertato has more notes than the ripieno here as well. It is possible that the copyist made copying errors in both of these places, but the same rhythmic disagreement occurs in another copy of this concerto (SA 2723). If one copy was based on the other, this point is void, but there is no way to tell for

¹⁵ SA 2721, 2v, 1b., 1–2.

¹⁶ The solo viola part in SA 2721 is written a third lower than the ripieno part (see Chapter 2, note 47).

sure what Graul intended because no autograph MS exists. Incidentally, m. 43 of movement II in the viola part of SA 2721 (see fig. 3.7) is not metrically complete. If the *f'* were double-dotted, the problem would be solved, though this was not a widely-used practice in the late eighteenth century because it looked odd to them.¹⁷

There are also pitch differences between solo and tutti parts for which there are no cues. This mostly occurs when the concertato pitches in a tutti section are written an octave lower, as in mm. 64–65 of movement I in SA 3011,¹⁸ where five notes appear this way following the word “tutti.” Other pitch differences lacking cues include one in m. 19 of movement II¹⁹ from the same concerto, where the concertato part has an *e♭* and the ripieno has a *c'*. Another occurrence, unusual by the fact that it is in the middle of a tutti section rather than at the beginning, is found in SA 2684 in m. 163 of movement III,²⁰ where the solo part's last note is *c#''* and the ripieno's is *f#'*. This is again evidence that the soloist is to play during the tutti sections, otherwise these differences between parts would not be heard.

A majority of the evidence suggests that the soloist is supposed to play all the tutti sections, unless rests or cues have been inserted into the concertato part. If Graul had meant it otherwise, the copyist probably would have written rests throughout the tutti segments, or indicated it in some other way.

¹⁷ Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 2nd ed., trans. Edith Knocker (1951; repr., Oxford: Oxford University Press, 1986), 42.

¹⁸ SA 3011, 1v, 6b., 5–6.

¹⁹ SA 3011, 2v, 3t., 2.

²⁰ SA 2684, 4r, 6b., 5.

Dynamics between solo and tutti. The MS of the solo violoncello part includes dynamics only in tutti passages, with the exception of an echo effect that appears several times in movement I (mm. 170–86). All of Graul’s other concertos follow this pattern, with no more than six dynamic indications appearing in the solo material of a concerto. Frequently fewer than four dynamic indications appear in the solo material of a given movement, and sometimes none at all. However, the tutti material in the solo part of each of Graul’s concertos, including the violoncello concerto, contains many dynamic indications. Therefore, in tutti passages where dynamics are found in other instruments but missing from the solo part, I have inserted them. The solo passages, on the other hand, I have left without dynamics (with the exception of the passage noted above) because it seems that Graul wanted the soloist to choose appropriate dynamics for the solo passages. This keeps the edition as free from unnecessary emendations as possible, gives the soloist more liberty with regard to dynamics, and encourages a more time-period-sensitive performance.

The cellist must become acquainted with the score and the relationships between the parts in order to make appropriate dynamics. The introduction of dynamics besides those which are written is, according to Quantz, “of the greatest necessity” for a soloist because contrasts, if executed well, move the listener.²¹ Playing only the written dynamics “is far from sufficient” even for an accompanist, who must also add dynamics “at many places where they are not marked,” frequently depending on how the soloist plays.²²

²¹ Quantz, *On Playing the Flute*, 124, 165.

²² *Ibid.*, 276–77.

Because this is such an important skill, it must be developed through “good instruction and much experience.”²³

A few suggestions regarding dynamic changes that can provide interest in solo passages are helpful here. These are by no means hard and fast rules, but merely my suggestions based on principles of Graul’s time and location.²⁴ Quantz mentions that the repetition of an “idea may be played somewhat more softly than the first statement,”²⁵ creating an echo effect in order to provide contrast. This can be applied to several places in Graul’s concerto, including mm. 100–103 of movement I in the solo violoncello part, (see fig. 3.8).

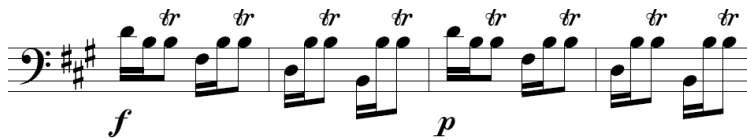


Figure 3.8. Mvt. I, mm. 100–103 of solo violoncello part with suggested echo dynamics.²⁶

Another type of dynamic contrast, the *messa di voce*, is specifically meant for long held notes, such as mm. 46–49 of movement II in the solo part (see fig. 3.9). The first note is to be scarcely accented before the *pp* begins, and vibrato is used during the *decrescendo*.²⁷

²³ *Ibid.*, 277–78. For more information, see Quantz, *On Playing the Flute*, 172–78.

²⁴ In every instance, the dynamics in the figure do not appear in the MS or the edited score.

²⁵ *Ibid.*, 277.

²⁶ The dynamics here, and in figures 3.10 and 3.11, are relative. In these examples, and in most other cases, they need not be as extreme as the *f* and *p* written in the score. The *messa di voce* is an exception to this principle.

²⁷ *Ibid.*, 165.

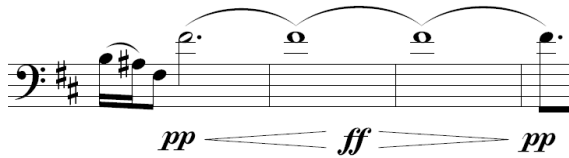


Figure 3.9. Mvt. II, mm. 46–49 of solo violoncello part with suggested messa di voce dynamics.²⁸

There are several other places where this technique could be employed in Graul’s concerto, particularly in movement II, and whenever it is used the accompaniment should crescendo and decrescendo exactly with the solo part.²⁹

A common practice among musicians of many periods in history is for the dynamics following the contour of a line, rising or falling in dynamic when the line rises or falls. While this is not explicitly mentioned by Quantz and Bach, a treatise in France written in 1805, a few years after Graul’s death, contains an illustration that clearly demonstrates this principle.³⁰ Among other places, a crescendo may be applied to m. 127 of movement I in the solo violoncello part (see fig. 3.10), where the line ascends, and a decrescendo may be applied to mm. 188–92 of movement III in the solo violoncello part (see fig. 3.11), where the line descends.



Figure 3.10. Mvt. I, m. 127 of solo violoncello part with suggested crescendo.

²⁸ C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, trans. and ed. William J. Mitchell (New York: W. W. Norton, 1949), 371. This figure is based on Bach’s description of the messa di voce.

²⁹ Bach, *Essay*, 372; Quantz, *On Playing the Flute*, 194.

³⁰ Valerie Walden, *One Hundred Years of Violoncello: A History of Technique and Performance Practice, 1740–1840* (Cambridge: Cambridge University Press, 1998), 281.



Figure 3.11. Mvt. III, mm. 188–92 of solo violoncello part with suggested decrescendo.

Dynamics in movement II. The dynamics in movement II do not always line up among the different MS parts; for example, two instruments may have a *p* in one bar, while all other instruments have *p* in the next bar. There are three particular places to discuss in this section, each of which belongs to a different editorial method used throughout the concerto. The primary area where dynamics do not line up in the ensemble is mm. 38–41 of movement II (included in fig. 3.12), which is in the middle of a reprise of the opening material (reprise begins at m. 35).

The image shows a page of a musical score for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Solo Violoncello (S.Vlc.), and Double Bass (Fd.). The score is in a key signature of two sharps and begins at measure 35. Each instrument part starts with a *Tutti* marking and a dynamic marking of *f* (forte). The Vln. I and Vln. II parts include trill markings *[tr]*. The Fd. part includes fingering numbers: 6, 5, 6, 5, 4, #, 7, 5, and #. The score shows the first four measures of this section.

Figure 3.12. Mvt. II, mm. 35–42 of edited score.

The image shows a musical score for five instruments: Violin I, Violin II, Viola, Solo Violoncello, and Fondamento. The score is in 2/4 time and D major. It covers measures 35 to 42. The first violin and second violin parts feature a sixteenth-note tremolo in measure 39, followed by a dynamic change to *p* in measure 40. The viola part has a dynamic change to *p* in measure 41. The solo violoncello part has a 'Solo' marking in measure 40, and the fondamento part has a 'Solo' marking in measure 40. The score includes various musical notations such as trills, slurs, and dynamic markings.

Figure 3.12 continued. Mvt. II, mm. 35–42 of edited score.

In the MS, the second violin has a *p* marked on the Eighth note pick-up to m. 39, which matches the opening dynamic change at the pick-up to m. 5. The first violin, however, does not have a *p* until the pick-up to m. 41, and the viola has a *p* on the downbeat of m. 41. Meanwhile, the solo violoncello and fondamento have no dynamic markings in these bars. The fondamento stops playing on the third beat of m. 40 and the violoncello has a solo line that essentially begins on a sixteenth pick-up to the third beat in m. 40. As mentioned in “dynamics between solo and tutti” above, the solo lines in most of this concerto have no dynamics, so it is not abnormal for this to be the case in the solo part at this point. After the last full reprise of the opening material (m. 65), the first dynamic change is a *p* at the pick-up to m. 71 in the violins (see fig. 3.13).

The image shows a musical score for two violins, Violin I and Violin II, covering measures 70 and 71. The score is in 2/4 time and D major. Both staves feature a dynamic change to *p* in measure 70. The first violin part has a trill marking (*tr*) in measure 70, and the second violin part has a trill marking (*[tr]*) in measure 70. The score includes various musical notations such as slurs and dynamic markings.

Figure 3.13. Mvt. II, mm. 70–71 of violins, edited version.

No other instruments accompany the solo violoncello here and the solo line begins in almost exactly the same manner as in m. 40, with a sixteenth note pick-up to the third beat of m. 70. Looking at this occurrence of the opening material (mm. 65–71), it can be seen that the dynamic placement makes perfect sense because some instruments drop out and those that remain go to *p* to avoid covering the solo. I have placed all of the *ps* in the top three voices at the pick-up to m. 41 because of the solo entrance and because it requires the least moving or inserting of dynamics.

When material in a given passage contains dynamics that do not line up and there is no other occurrence of that material in the movement to consult, I have decided what makes most sense based on the musical content in the passage. In m. 16, for instance, the *fondamento* has a *f* on note two, whereas this dynamic appears on note two of m. 17 in the first violin and there is no dynamic indication in any other part in these measures. The flowing line in m. 16 in the first violin lends itself better to a softer dynamic, whereas the driving rhythm in m. 17 of this part would be well suited to a louder dynamic. The other instruments have similar material in mm. 16 and 17, the *p* in m. 16 and *f* in m. 17 creating a reverse echo in these parts. For these reasons, I have moved the *f* to the *G* in m. 17 in the *fondamento* part and added a *f* to each of the three middle voices (second violin, viola, and solo violoncello) in beat two of this measure (see fig. 3.14).

Figure 3.14. Mvt. II, mm. 16–17 of edited score.

The final example in this section has to do with accompanying parts changing their dynamic based on the dynamic of the melodic line at any given point. In m. 10 of movement II (included in fig. 3.15), the first violin has a *p* on its *b'* and the solo violoncello and fondamento have *p* marked on their unison *e*, whereas the second violin and viola have no dynamic indication here.

The image shows a musical score for five instruments: Violin I, Violin II, Viola, Solo Violoncello, and Fondamento. The score covers measures 10, 11, and 12. The key signature is two sharps (F# and C#).
 - **Violin I:** Measure 10 starts with a *p* dynamic. Measure 11 has a *poco f* dynamic on the downbeat. Measure 12 has a *[p]* dynamic on the downbeat.
 - **Violin II:** Measure 10 starts with a *[p]* dynamic. Measure 11 has a *[poco f]* dynamic on the downbeat. Measure 12 has a *p* dynamic on the downbeat.
 - **Viola:** Measure 10 starts with a *[p]* dynamic. Measure 12 has a *[p]* dynamic on the downbeat.
 - **Solo Violoncello:** Measure 10 starts with a *p* dynamic. Measure 12 has a *p* dynamic on the downbeat.
 - **Fondamento:** Measure 10 starts with a *p* dynamic. Measure 12 has a *p* dynamic on the downbeat. Fingerings are indicated: 6 8 [5] 8 7 6 5 in m. 10 and 7 in m. 12.

Figure 3.15. Mvt. II, mm. 10–12 of edited score.

I have added a *p* in m. 10 to the *b'* in both the second violin and the viola to match the other parts. The first violin part has a written *poco f* on the downbeat of m. 11 which I have added to the second violin part because it has the same material a third lower. For the same reason, I have added a *p* on the downbeat of m. 12 to the first violin to match the second violin part. In m. 12, the solo violoncello and fondamento have *p* marked again, even though there is no change of dynamic in m. 11. Here it is helpful to note that the *poco f* in the melodic line in m. 11 necessitates a slight change of dynamics in the lower three parts. This follows the principle behind Quantz’s recommendation to change dynamic based on the “swelling and diminishing” of the soloist’s sound.³¹ Because “*mezzo f*” means “half forte” and “*poco f*” means “little forte,”³² the latter should be less than *mf* and closer to *mp*, which is fitting for how *poco f* is used in Graul’s concerto. The bottom three parts, therefore, need only to increase a fraction in dynamic in m. 11, while the *p* in m. 12 serves to ensure that these

³¹ Quantz, *On Playing the Flute*, 276.

³² *Ibid.*, 274.

parts do not continue playing at a higher dynamic level, but return to a real *p*. In the score I have added a *p* to the viola on the downbeat of m. 12 to match the other parts, but have not added any dynamic to the lower three instruments in m. 11 because the change there is so minute.

Dynamics of opening material. Each movement of Graul's violoncello concerto begins without dynamic indication and the first dynamic that appears in every movement is *p* (at m. 4 in movements I and II, and at m. 7 in movement III). It seems it was common practice in Graul's day to begin loudly when there was no indication otherwise. This is certainly the case in his other works because there are only two movements among all of his concertos that contain dynamics at the outset. The first (movement III of SA 2685) is marked *f* at the beginning most likely due to the fact that it proceeds *attaca* from the preceding movement, and the second (movement II of SA 2721 and SA 2723)³³ is marked *p* at the beginning because the solo begins the movement with only basso continuo accompaniment. That most of these movements begin with the whole ensemble suggests that a movement was generally assumed to begin loudly, unless otherwise indicated. For this reason, I have inserted a *f* into each part at the beginning of each movement in the violoncello concerto, as well as every time the opening material returns.³⁴

³³ I only count these as one instance because they are two different copies of the same concerto. See chapter 2, note 48.

³⁴ Quantz, *On Playing the Flute*, 277. The opening material in movement III must certainly be played *f* every time it occurs given Quantz's directions for unison passages. For more information on how "principal subject[s]" are to be treated in specific situations, see Quantz, *On Playing the Flute*, 133, 277.

Tempo. Tempo markings of today are difficult to compare with tempos from Graul's time because metronomes were not widely in use until several years after his death.³⁵ Quantz chooses the heart rate as a standard means of determining certain tempos, stating that the normal pulse of a "healthy person" is about eighty beats per minute.³⁶ Although he confesses the idea did not originate with him, he claims to be the first to apply the heart rate so comprehensively to tempo markings of his day.³⁷ There are four main categories of tempo marking to which Quantz applies this method, asserting that all other tempos can be extrapolated from these and listing tempo indications that fit into each category.³⁸ These four types he lays out, in common time, as follows (all approximate): in Allegro assai, the half note lasts one pulse beat (or ♩ = 80); in Allegretto, the quarter note lasts one pulse beat (or ♩ = 80); in Adagio cantabile, the eighth note lasts one pulse beat (or ♩ = 80); and in Adagio assai, the eighth note lasts two pulse beats (or ♩ = 40).³⁹

In addition to these indications, Quantz gives specific thoughts on different meters, which help to determine the approximate tempo called for in each of the three movements in Graul's concerto. In an Allegro in either 2/4 or 3/8 time where the "passage-work" is sixteenth notes, one bar lasts one pulse beat;⁴⁰ therefore, ♩ = 80 (or ♩ = 160) in movement I of the Graul and ♩ = 80 in movement III. This tempo works well for movement III, as long

³⁵ Grove Music Online, s. v. "Metronome (i)," by David Fallows. <http://www.oxfordmusiconline.com> (accessed March 5, 2013).

³⁶ Quantz, *On Playing the Flute*, 283, 288.

³⁷ *Ibid.*, 283–84.

³⁸ *Ibid.*, 284.

³⁹ *Ibid.*, 285.

⁴⁰ *Ibid.*, 286.

as the soloist can manage the fast passages in mm. 111–26 and mm. 162–83. Both of these passages lie somewhat awkwardly on the instrument and require creative fingerings. Because Quantz’s tempo is approximate, a slightly slower tempo would be acceptable, though less lively in character.

The prescribed tempo for movement I, however, would not allow any cellist to perform its fast sections musically, as it is too quick. A qualification is made by Quantz “for instruments unsuited for great speed in passage-work,” a class in which the violoncello could reasonably be placed. This alternate tempo turns out to be ♩ = 120,⁴¹ a good deal slower than ♩ = 160, making the piece playable. Even this slower tempo, however, sounds somewhat frantic, and only a virtuoso could execute the faster ornaments and passages clearly at this speed. I prefer a tempo of ♩ = 100 for this movement because it allows the character to come across and the melodic lines to sing (particularly mm. 55–60). This adjustment is not historically unfounded because, according to Leopold Mozart, the tempo of a piece must be determined by the musical content, “at least one phrase” showing “what sort of speed the piece demands.”⁴²

Movement II, labeled Adagio: Un Poco Andante, is in “alla breve” time and Quantz states that in alla breve the notes are twice as fast as in common time, such that quarters in common time are equal to half notes in alla breve. Thus, in a separate chart of the four categories of tempo, for alla breve time, the note value per heart beat is twice as long as in the chart for common time. Because Poco Andante is placed in Quantz’s Adagio cantabile

⁴¹ Ibid.

⁴² Mozart, *A Treatise*, 33.

category,⁴³ movement II has an approximate tempo of ♩ = 80, which is rather fast for the singing lines. Mozart has a different opinion on alla breve time, contending that it is “nothing more than 4/4 time divided into two parts.”⁴⁴ If this view is taken, along with Quantz’s indications, the tempo is ♩ = 80; however, this is far too slow for movement II. I would suggest performing this movement at ♩ = 60 or slightly slower because it gives the lines (such as mm. 32–34) time to breathe and sing. This interpretation, like that in movement I, carries historical backing from Mozart, given his directions for finding a suitable tempo for a piece of music.⁴⁵

According to C. P. E. Bach, the tempos at Berlin were extreme; that is, performers there played Allegros faster, and Adagios slower, than elsewhere.⁴⁶ This may or may not have been widely thought, but as to musicality, the tempo given by Quantz for an Allegro in 3/8 lends itself well to movement III of Graul’s violoncello concerto. The suggested tempos for movements like the first and second in the Graul, however, are both too fast, though it is impossible to know what tempos Quantz would have recommended for this particular piece.

Two other considerations that influence tempo are how fast the fastest passages can be played and the size of the performing hall. Quantz recommends that the tempo not exceed the fastest speed with which the performer can play the quickest passages in a piece

⁴³ Quantz, *On Playing the Flute*, 284.

⁴⁴ Mozart, *A Treatise*, 32.

⁴⁵ *Ibid.*, 33.

⁴⁶ Bach, *Essay*, 414.

cleanly.⁴⁷ A large performance space with live acoustics requires a slower tempo than a small space, again to maintain clarity in quicker passages.⁴⁸ The second factor also affects what piece is to be played, one with a larger ensemble being appropriate for a large space and a piece with a smaller ensemble for a small space.

Although Quantz advocates staying “in the same tempo” in a piece “from beginning to end”⁴⁹ and Bach encourages ending a piece in the same tempo as it begins, the latter also states that sections of a piece in major “may be broadened somewhat” when they repeat in minor “in order to heighten the affect.”⁵⁰ The only places in movement I in which this principle could be used are mm. 111–15 and mm. 135–39, due to the singing quality of the material in the violins in these places. Some passages in movement II are better suited to this technique, such as mm. 42–44 and mm. 46–49, where the minor key communicates sadness. In movement III there are only two plausible applications of this principle: one near the beginning (mm. 7–12) repeating the opening idea, and one a few bars before the fermata toward the end of the movement (mm. 182–83).

This leads to another point at which Bach condones slight broadening, which is just before a fermata that is “expressive of ... tenderness, or sadness.”⁵¹ It can be said of the fermata in m. 186 of movement III that it begins in sadness, given the harmonic shift from A-major (m. 181) to A-minor (mm. 182–83), and then D#-diminished (mm. 184–85) just

⁴⁷ Quantz, *On Playing the Flute*, 130.

⁴⁸ *Ibid.*, 200.

⁴⁹ *Ibid.*, 279.

⁵⁰ Bach, *Essay*, 161.

⁵¹ *Ibid.*

before the fermata. These chords make it an adequate point before which to slow. In addition, the fermata in m. 84 of movement II is prepared by a *pp* in the ripieno parts, slow harmonic rhythm, and pleading figures in mm. 81–82 in the violins. This material conveys a tender sentiment, giving the soloist leave to slow gently leading up to the fermata.

Cadenza and Eingang. Before discussing the content of a cadenza, we must first determine how many cadenzas are appropriate for this piece. A fermata over a I6/4 chord is generally considered to be the sign for a cadenza in the second half of the eighteenth century, upon the conclusion of which the chord changes to V. This only occurs in movement II of Graul's concerto, which may seem odd because many other concerti composed around this time, including Haydn's two violoncello concerti, had cadenzas in the first and second movements. Apparently, however, the normal practice in the late eighteenth century was a maximum of two cadenzas per concerto,⁵² Graul's concerto being no exception. Furthermore, Quantz asserts that cadenzas are not for "gay and quick pieces in two-four ... [or] three-eight," such as movements I and III of this concerto, but only for "pathetic slow pieces, or ... serious quick ones,"⁵³ the class to which movement II belongs. This is not only his view, but Bach also mentions that most embellishing and "elaboration of fermate" occur in "slow, affetuoso movements."⁵⁴ Graul appears to agree with this claim due to the fact that movement II alone contains a fermata over a I6/4 chord followed by a V chord (m. 84).

⁵² Grove Music Online, s. v. "Cadenza," by Eva Badura-Skoda and William Drabkin. <http://www.oxfordmusiconline.com> (accessed February 18, 2013).

⁵³ Quantz, *On Playing the Flute*, 180.

⁵⁴ Bach, *Essay*, 143.

According to Quantz, cadenzas must “stem from the principal sentiment of the piece” and use its best phrases.⁵⁵ Not everyone used thematic material from the piece in cadenzas, however. Frequently they “consisted entirely of embellished scale figures and arpeggios,”⁵⁶ as evidenced by many of Quantz’s own samples, Bach’s samples in his *Essay*, the cadenzas from Bach’s violoncello concertos, and a cadenza from one of Graul’s viola concertos (SA 2722/3011). All of these cadenzas, particularly Graul’s own, serve as models for the cadenza I have written for movement II, as well as for a short embellishment in movement III which will be discussed later.

Due to the absence of information in Bach’s *Essay* on constructing a cadenza, I have relied heavily on Quantz’s guidelines for this task. He states that, in order for the cadenza to be tasteful, there cannot be “too many ideas,” each idea may not be transposed more than twice, and it should not sound like it is in a particular meter.⁵⁷ If the cadenza is very long it may modulate to the subdominant and the dominant, a shorter one may modulate to the subdominant, and a very short one should not modulate.⁵⁸ The cadenza in SA 2722/3011 follows these principles quite well, as it contains few ideas and modulates only to the subdominant near the end of the first line. The transpositions of ideas do not lead to predictability, nor does it sound as if it could be set in a particular meter. Figure 3.16 is a MS copy of the cadenza, and figure 3.17 is a transcription.

⁵⁵ Quantz, *On Playing the Flute*, 181–82.

⁵⁶ *Ibid.*, 182.

⁵⁷ *Ibid.*

⁵⁸ *Ibid.*, 184.



Figure 3.16. Mvt. II, cadenza from solo viola part in SA 2722. Sing-Akademie zu Berlin, *Die Sammlung der Sing-Akademie zu Berlin, Part 3, Sinfonien, Konzerte und Ouvertüren* (Munich: K.G. Saur Verlag, 2007–8), University of Memphis, fiche 179.⁵⁹

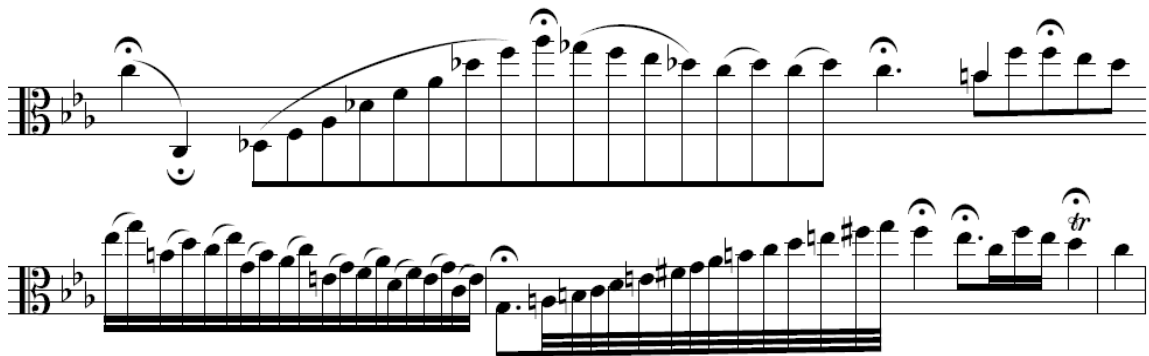


Figure 3.17. Transcription of mvt. II, cadenza from solo viola part in SA 2722.

Due to the agreement between this cadenza and Quantz’s guidelines, I based the cadenza I wrote on both. It follows Quantz’s tenets, attempts to imitate Graul’s style, and most of all seeks to reinforce the sentiment of movement II in the violoncello concerto. One point which bears mentioning is that the last line in the cadenza from SA 2722/3011 differs slightly from the way the cadenza measure appears in the solo part itself. The cadenza appears at the bottom of the page, below the solo part itself, whereas the measure shown in figure 3.18 is from the part.

⁵⁹ Although the solo viola part is written down a third (see Chapter 2, note 49), the cadenza is written at the same pitch level as that in SA 3011. Only the cadenza from SA 2722 has been included here because some slurs and accidentals are clearer than in SA 3011, and SA 2722 includes a trill on the second to last note that does not appear in SA 3011.

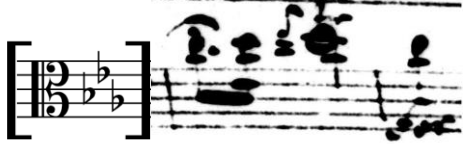


Figure 3.18. Mvt. II, mm. 84–85 of solo viola part in SA 3011. Sing-Akademie zu Berlin, *Die Sammlung der Sing-Akademie zu Berlin, Part 3, Sinfonien, Konzerte und Ouvertüren* (Munich: K.G. Saur Verlag, 2007–8), University of Memphis, fiche 262.

This is a liberty which I have also taken, as can be seen when comparing the end my cadenza to m. 84 of movement II in the score of Graul’s violoncello concerto.



Figure 3.19. My sample cadenza for mvt. II, m. 84 of solo violoncello part.

Movement III contains a fermata over a V $4/2$ chord (m. 186). This instance does not agree with the descriptions of either the half cadence or the fermata mentioned by Quantz, nor does it agree with Bach’s explanation of the half cadence.⁶⁰ Bach’s description of elaborating fermatas could allow for an elaboration here, though they are normally “found in slow, affetuoso movements.”⁶¹ A greater possibility is mentioned by J. A. Hiller and W. A. Mozart when they make reference to a short improvisation that occurs in a fermata over a V chord. This type of embellishment was called an “Eingang ... by Mozart

⁶⁰ Quantz, *On Playing the Flute*, 192–94; Bach, *Essay*, 383.

⁶¹ Bach, *Essay*, 143.

in a letter of 15 February 1783.”⁶² Its purpose is typically to link the repeat of the primary theme to its preceding section in a concerto’s rondo movement, though movement III of Graul’s concerto is not a rondo.⁶³ However, it is possible for an Eingang to be used when the fermata “leads into a statement of thematic material.”⁶⁴ Therefore, I have called the elaboration of figure 3.20 an Eingang.

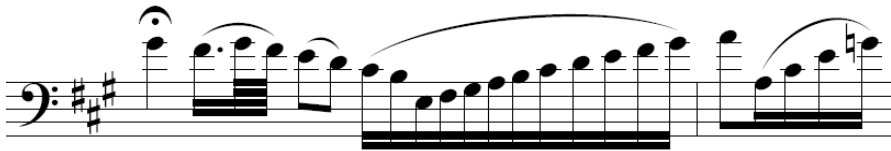


Figure 3.20. My sample Eingang for mvt. III, m. 186 of solo violoncello part.

The Eingang I have written may be used in performance or omitted, or the performer could compose an original elaboration. I have included it here because of the common practice in other areas of Europe to use such an embellishment; however, it may be more tasteful from the perspective of those in Berlin in the late eighteenth century not to use the Eingang, given their preference for elaborations only in the Adagio. They may have preferred simply to hold the note under the fermata in movement III and then continue.

Time Period Assumptions and Practices

Ornamentation. Ornamentation is one of the most complex practices of the eighteenth century, and it is difficult to reproduce today because it was primarily an oral tradition.

There is a great deal written on this topic, although those who wrote about it disagree with

⁶² Grove Music Online, s. v. “Cadenza”; Wilhelm A. Bauer, Otto Erich Deutsch, and Joseph Heinz Eibl, ed.s, *Mozart: Briefe und Aufzeichnungen*, 2nd ed., ed. Ulrich Konrad (Kassel: Bärenreiter, 2005), 3:256. Mozart uses the plural form (“Eingänge”) in his letter.

⁶³ *Ibid.*

⁶⁴ Grove Music Online, s. v. “Eingang,” by April Nash Greenan. <http://www.oxfordmusiconline.com> (accessed March 18, 2013).

one another from time to time. To gain an understanding of ornaments from Graul’s time in Berlin, I will examine two eighteenth-century sources, C. P. E. Bach’s *True Art of Keyboard Playing* and Quantz’s *On Playing the Flute*. In Graul’s violoncello concerto there are two different types of written ornaments, namely the appoggiatura and the trill. There are also possibilities for adding ornamentation, for which Quantz gives some guidance.

The word “appoggiatura” was used in Graul’s day to refer to any number of dissonant or (less frequently) consonant pitches, especially ones occurring on strong beats, whereas today the term is used to refer to a specific type of non-chord tone. Given the appoggiatura’s scope, it is not surprising that it is the most frequent ornament in Graul’s violoncello concerto. Though an appoggiatura can appear in small notation (note 1 in fig. 3.21) or as a regular note (note 3 in fig. 3.21),⁶⁵ only those found in small notation will be discussed here.



Figure 3.21. *Left*, mvt. II, m. 27 of solo violoncello part, as in the MS; *right*, this measure’s interpretation in performance.

In figure 3.21, notes 1 and 2 are performed as illustrated on the right.⁶⁶

There are certain characteristics that hold true for every appoggiatura, while others must be dealt with case by case. An appoggiatura is always slurred to the principal note

⁶⁵ Bach, *Essay*, 87; Quantz, *On Playing the Flute*, 91, 94.

⁶⁶ Bach, *Essay*, 90; Quantz, *On Playing the Flute*, 95.

(the note which it precedes) whether or not a slur appears in the part;⁶⁷ therefore, I have slurred every appoggiatura in the score (with solid lines), despite the fact that those in the concerto MS generally do not have slurs.⁶⁸ The note which precedes an appoggiatura is never slurred to it because the latter is “struck” in the principal note’s place.⁶⁹ That an appoggiatura should be played on the beat and louder than its principal note is prescribed by Bach in all cases,⁷⁰ whereas Quantz would do this only for his “accented” appoggiaturas. Those which he calls “passing” are to be played “very briefly and softly” before the beat (see fig. 3.22), which is a French tradition.⁷¹



Figure 3.22. *Left*, mvt. II, m. 83 of solo violoncello part, as in the MS; *right*, Quantz’s interpretation of this measure.⁷²

Neither Bach’s nor Quantz’s opinion can be discounted because they were both widely held in Graul’s time.⁷³ In general, I would recommend using Quantz’s principles because they make more musical sense in this particular concerto. When the appoggiatura precedes

⁶⁷ Bach, *Essay*, 88; Quantz, *On Playing the Flute*, 227.

⁶⁸ Those slurs which do appear in the MS are noted in the commentary (see Appendix C, “Editorial and Composer/Performer Alterations”).

⁶⁹ Quantz, *On Playing the Flute*, 227. See “Slurs and ties” for an application of this principle.

⁷⁰ Bach, *Essay*, 88, 98. On page 98, Bach gives one exception for playing appoggiaturas on the beat, but it is not found in Graul’s concerto.

⁷¹ Quantz, *On Playing the Flute*, 93, 227.

⁷² Quantz, *On Playing the Flute*, 93. The figure is derived from Quantz’s illustration of the passing appoggiatura. For more discussion on this measure, see later in this section.

⁷³ *Ibid.*

a trilled note, however, I would suggest playing the appoggiatura on the beat with emphasis and releasing on the trill. Also, in m. 83 of movement II (see fig. 3.22), I advise using Bach’s interpretation (see fig. 3.40) because in my view it is more expressive.

The most important considerations for this discussion are the length of the appoggiatura in performance and notation. In order to efficiently discuss these attributes for each appoggiatura in Graul’s concerto, I have divided the appoggiatura into two categories: long and short.⁷⁴ A long appoggiatura takes half of a principal note’s rhythmic value when the latter can be divided into two parts (for example, a half note can be divided into two quarters), leaving the principal note half of its notated length.⁷⁵ Figure 3.23 contains a long appoggiatura (*e'*) on the left, which is performed as illustrated on the right.



Figure 3.23. *Left*, mvt. III, m. 159 of solo violoncello part, as in the MS; *right*, this measure’s interpretation in performance.

A long appoggiatura takes two-thirds of a principal note’s rhythmic value when the latter can be divided into three parts (for example, a dotted quarter note can be divided into three eighths), leaving the principal note a third of its notated length.⁷⁶ In figure 3.25, m. 23 on the left contains two long appoggiaturas (*f#'* and *a*), which are performed as illustrated on

⁷⁴ C. P. E. Bach, *Essay*, 87–91; Quantz, *On Playing the Flute*, 227. This is essentially how Bach classifies appoggiaturas, except he uses the terms “variable” (long) and “unvariable” (short). Also, Quantz refers to “long” and “short” appoggiaturas.

⁷⁵ Bach, *Essay*, 90; Quantz, *On Playing the Flute*, 95.

⁷⁶ *Ibid.*

the right, according to Quantz. The appoggiaturas in m. 23 appear in the MS as eighths (see fig. 3.24).



Figure 3.24. Mvt. II, mm. 22–23 of solo violoncello part, as in the MS.



Figure 3.25. *Left*, mvt. II, mm. 22–23 of solo violoncello part, edited version; *right*, Quantz's and Bach's interpretation of this measure.⁷⁷

A slightly different interpretation of these appoggiaturas, which also affects the bowing, is given by Leopold Mozart (see fig. 3.26).



Figure 3.26. Mozart's interpretation of mvt. II, mm. 22–23 of solo violoncello part.⁷⁸

I would recommend using Mozart's interpretation because it provides a more natural bowing and sounds more interesting. Figures 3.24 and 3.25 show the only instance in Graul's violoncello concerto of long appoggiaturas with dotted principal notes.

Regarding the notation of long appoggiaturas, there are two lines of thought. While Bach advises the long appoggiatura to be written in its "real length" to avoid confusion,⁷⁹

⁷⁷ Ibid.

⁷⁸ Mozart, *A Treatise*, 168. Illustration is adapted per Mozart's description.

⁷⁹ Bach, *Essay*, 87.

Quantz states that it can be written as an eighth or sixteenth, though preferably the former.⁸⁰ Thus, it can be seen that the appoggiaturas in figure 3.25 are written in Bach's notation, whereas those in figure 3.24 are written as eighths, the way Quantz advocates. In fact, the appoggiaturas in the MS of Graul's violoncello concerto are always eighths or sixteenths, which suggests that this copyist was of the same mind as Quantz about their notation. Graul himself, however, seems not to agree absolutely with this practice because his other works include quarter note and half note appoggiaturas as well. In view of Graul's standard practice and the minimal knowledge of many musicians today about classical ornamentation, I have changed all of the long appoggiaturas in the score to fit with C. P. E. Bach's notation system.

A short appoggiatura is always played quickly, whether by necessity, because it is standard practice in a given situation, or to fulfill its purpose of "rous[ing] the ear."⁸¹ In a quick tempo, there is not enough time to play a long appoggiatura before an eighth or sixteenth principal note with a trill;⁸² therefore, the appoggiatura must be short in figure 3.27, as well as all subsequent appearances of the same type.



Figure 3.27. Mvt. I, app. from m. 4 of first violin part, as in the MS.

⁸⁰ Quantz, *On Playing the Flute*, 91–92.

⁸¹ *Ibid.*

⁸² Bach, *Essay*, 91. This is an elaboration of Bach's principle. He states that "the unvariable short appoggiatura ... appear[s] most frequently before quick notes." He also makes reference to a trill with "an introductory appoggiatura" on p. 100 (as in figure 3.26), but gives no directions on its execution.

All remaining short appoggiaturas will be discussed later in this section, case by case. As for notation, a short appoggiatura can appear as an eighth or shorter note value,⁸³ though some eighteenth-century composers advocate using primarily sixteenth notes.⁸⁴ All short appoggiaturas that appear as eighths in the MS have been changed to sixteenths in the score to avoid misinterpretation.

There are four more long appoggiaturas from the concerto that must be described to enable the performer to determine how the remaining long appoggiaturas from the piece should be performed. The first, in m. 53 of movement I in the solo violoncello part (see fig. 3.28), is long because of the dissonant interval (minor seventh) it makes with the lowest note in the ripieno, which in this case is a unison *b* in the violins and viola (the *fondamento* does not play here).

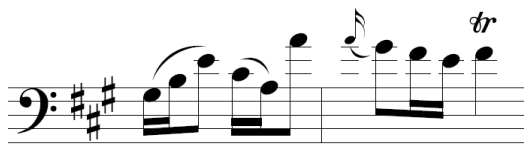


Figure 3.28. Mvt. I, mm. 52–53 of solo violoncello part, as in the MS.

The *a'* resolves to *g#'*, which makes a consonant interval (major sixth) with the *b* in the other parts. Prolonging the appoggiatura to a full sixteenth note makes the resolution more satisfying by putting greater stress on the dissonance. This interpretation agrees with Bach's assertion that "the volume and time value of ornaments must be determined by the affect."⁸⁵ Also, according to Quantz the occasional dissonance is part of the main purpose

⁸³ Bach, *Essay*, 91.

⁸⁴ Quantz, *On Playing the Flute*, 92.

⁸⁵ Bach, *Essay*, 150.

of appoggiaturas. The example in figure 3.35 and the example in figure 3.28 (m. 53 of movement I in the solo violoncello) are prime examples of a fourth resolving to a third and a seventh resolving to a sixth, respectively.⁸⁶

The second of the long appoggiaturas, located in m. 124 of movement I in the solo violoncello part, concurs with examples of long appoggiaturas given by both Quantz and Bach (see fig. 3.29).⁸⁷

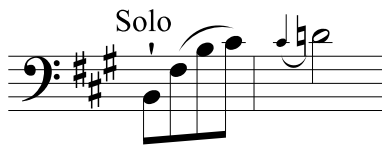


Figure 3.29. Mvt. I, mm. 123–24 of solo violoncello part, edited version.⁸⁸

Also, the only ripieno instruments that play in m. 124 are the violins, which have the following in unison (see fig. 3.30):



Figure 3.30. Mvt. I, m. 124 of first violin part, as in the MS.

If the appoggiatura in the solo violoncello part was played quickly, the dissonance created by the *c#'* appoggiatura and the *b* in the violins, which lends interest to the melody, would be lost; therefore, it must be played as a full quarter note.

⁸⁶ Quantz, *On Playing the Flute*, 91.

⁸⁷ Quantz, *On Playing the Flute*, 95; Bach, *Essay*, 88.

⁸⁸ For an alternate interpretation of this ascending appoggiatura, and one in m. 42 of movement II in the solo violoncello part, see Mozart, *A Treatise*, 172–73. I have not included it here because it comes close to creating parallel fifths in both cases.

The two long appoggiaturas in m. 55 of movement II in the solo violoncello part are the last I will discuss (included in fig. 3.31).

The image shows a musical score for Movement II, measures 54-57, in the key of D major (two sharps). The score is for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Solo Violoncello (S.Vlc.), and Double Bass (Fd.). The tempo is marked 'Adagio: Un Poco Andante'. The score is in 4/4 time. Measures 54 and 55 are shown. In measure 54, the Solo Violoncello part has a dotted quarter note G4, followed by an appoggiatura consisting of a quarter note F#4. In measure 55, the Solo Violoncello part has a quarter note E4, followed by an appoggiatura consisting of a quarter note G4. The other instruments play a similar melodic line. The Solo Violoncello part has a trill (tr) over the G4 in measure 55.

Figure 3.31. Mvt. II, mm. 54–57 of edited score.

If the rhythmic values of all three notes in regular notation were the same (the g' , e' , and $c\#'$), the appoggiaturas here would be short, as will be seen later; however, given that the rhythmic values are unequal, both are long appoggiaturas. The fact that the first appoggiatura follows a dotted note does not change the interpretation of the ornament, as neither Quantz nor Bach make this exception in their treatises. Rather, the first appoggiatura ($f\#'$) ought to be a full sixteenth note in order to emphasize the major second between it and the e in both the second violin and the viola. Given that no other instrument plays with the solo violoncello on the third beat of this bar, the second appoggiatura should be a quarter note to emphasize the delay of the trill, thus maintaining interest.

There are several more short appoggiaturas, including the compound appoggiatura, which remain to be explained. The appoggiaturas in mm. 32–34 of movement I in the solo

part (see fig. 3.32) are also found in similar passages in the violins and solo violoncello in movement II. Bach identifies appoggiaturas in a melodic context such as this as short appoggiaturas.⁸⁹ In addition, this appoggiatura is mentioned explicitly by Quantz, who warns the performer not to play the ornaments as sixteenths, but quickly instead.⁹⁰



Figure 3.32. Mvt. I, mm. 32–34 of solo violoncello part, edited version.

Quantz applies this interpretation especially to slower tempos; therefore, it pertains primarily to those appoggiaturas in mm. 7–8 of movement II in the violins, and to all succeeding occurrences in movement II.⁹¹ The only difference in these two composer's interpretations here is whether the appoggiaturas fall on the beat (Bach's interpretation) or before the beat (Quantz's interpretation). As a performer, it is more pleasing to my ear to play the appoggiaturas in figure 3.32 long rather than short. It seems that there is enough flexibility in Quantz's treatise for this interpretation because movement I has a quick tempo. Furthermore, Mozart does not mention this specific case in his discussion of ornaments and does not include any of the factors in mm. 32–34 in his list of requirements for a short appoggiatura.⁹²

⁸⁹ Bach, *Essay*, 92–93.

⁹⁰ Quantz, *On Playing the Flute*, 227–28.

⁹¹ *Ibid.*, 227.

⁹² Mozart, *A Treatise*, 167, 171.

The following short appoggiatura appears in movement I in the solo violoncello part without a trill (m. 50) and with a trill (m. 194). The appoggiatura in m. 50 must be short so that there is no hint of parallel fifths between the violins and solo violoncello (see fig. 3.33).⁹³



Figure 3.33. Mvt. I, m. 50 of first violin and solo violoncello parts, as in the MS. The violins play in unison here.

The short appoggiatura with a quarter note principal note also appears with a trill (see fig. 3.34):



Figure 3.34. Mvt. I, mm. 194–95 of solo violoncello part, as in the MS.

In figure 3.34, the appoggiatura is short because it is not indicated in the figured bass, which is a prerequisite for a long appoggiatura.⁹⁴ If the composer had intended for the appoggiatura to be long, he most likely would have written “6 – 5” over beat two of this measure. This notation would be in keeping with the practice in m. 87 of Mvt. II in the

⁹³ Bach, *Essay*, 95. This is an elaboration of Bach’s principle. He states that sometimes “the length [of an appoggiatura] is determined by the accompaniment,” such as when a long appoggiatura would “create open fifths” and a short appoggiatura is required.

⁹⁴ Bach, *Essay*, 322.

violins (see fig. 3.35) and m. 108 of movement III in the solo violoncello (see fig. 3.36), where the long appoggiaturas are clearly notated in the figured bass.



Figure 3.35. Mvt. II, m. 87 of violins and fondamento, edited version.

In figure 3.35, the “4” over the third beat and the “3” over the fourth beat in the fondamento indicate a quarter note D and a quarter note C#, respectively. The numerals in this case refer directly to the second violin part (*d''* to *c#''*), proving that Graul intended for the appoggiaturas in both violins to last a quarter note and then resolve.



Figure 3.36. Mvt. III, m. 108 of solo violoncello and fondamento parts, as in the MS.

In figure 3.36, the “4” over the *b* and the “4⁺” over the *a* in the bass indicate an eighth note E and an eighth note D#, respectively. When the appoggiatura in the solo violoncello is played long, it follows the figured bass exactly. The appoggiatura in m. 194 should be

slightly accented and equally as fast as the notes in the trill which follows.⁹⁵ Two measures in movement I in the solo violoncello part (mm. 59 and 159) contain parallel motives to the one in m. 194, and they appear over $5/3$ chords. To make the motive musically consistent, I have added a short appoggiatura to m. 59 and changed the notation of the appoggiatura in m. 159 from an eighth note to a sixteenth.

Other appoggiaturas in the concerto that do not agree with the notated figured bass include m. 11 of movement I in the violins, as well as mm. 20 and 22 of movement II in the solo violoncello part and m. 53 of movement II in the violins, all of which have been notated as sixteenth notes and are to be performed as short appoggiaturas. The instance in m. 11 of movement I (see fig. 3.37) requires a short appoggiatura to avoid parallel dissonances (perfect fourths) between the violins and the *fondamento* because an appoggiatura must resolve after creating dissonance.⁹⁶



Figure 3.37. Mvt. I, mm. 11 of second violin and *fondamento* parts, edited version.

Another short appoggiatura occurs in mm. 61 and 62 of movement II in the solo violoncello part. The *fondamento* part does not play here and the appoggiatura (e') in the solo violoncello is unison with the viola's e' in both measures, whereas the principal note (d') is a major second below the viola's note both times (fig. 3.38 illustrates m. 62).

⁹⁵ Quantz, *On Playing the Flute*, 96, 104; Bach, *Essay*, 322. This conclusion was derived from Quantz and Bach.

⁹⁶ Quantz, *On Playing the Flute*, 91.

Appoggiaturas which “form an octave with the bass” (or lowest voice), which in this case is the viola, should be quick “because of the emptiness of the interval”; therefore, since a unison is not as interesting as a major second, the appoggiatura needs to be short.⁹⁷



Figure 3.38. Mvt. II, m. 62 of viola and solo violoncello parts, edited version.

The short appoggiaturas of the descending pattern in m. 83 of movement II in the solo violoncello part appear as eighth notes in the MS (see fig. 3.39).



Figure 3.39. Mvt. II, m. 83 of solo violoncello part, as in the MS.

They have been left as eighths in the score because both Bach and Quantz notate them this way and because of one possible interpretation for their performance. According to Quantz, these appoggiaturas should be played quickly before the beat because they fill in the thirds created by the notes in regular notation (*d'*, *b*, and *g*).⁹⁸ Although Quantz applies this principle generally to such a passage, Leopold Mozart writes that this interpretation only holds true in quick tempos.⁹⁹ Bach specifies that each appoggiatura should be played as the first of three eighth note triplets starting on the beat while the principal note receives the

⁹⁷ Bach, *Essay*, 92.

⁹⁸ Quantz, *On Playing the Flute*, 93.

⁹⁹ Mozart, *A Treatise*, 171.

remaining two-thirds of the beat (see fig. 3.40).¹⁰⁰ I would recommend playing them as Bach indicates because the dissonances are emphasized more by this execution.



Figure 3.40. Bach's interpretation of mvt. II, m. 83 of solo violoncello part.

The final short appoggiatura to mention is actually two appoggiaturas together, or a “compound appoggiatura,” which only occurs once in the concerto (see fig. 3.41).¹⁰¹



Figure 3.41. Mvt. I, mm. 27–28 of solo violoncello part, as in the MS.

According to Bach, this ornament is always played quickly and “more softly than the principal” note.¹⁰² However, there is no rule regarding whether it falls on the beat or before, though it is easier to perform if it comes slightly before the beat of the principal note. The “compound appoggiatura” has several names, including “mordent,” though its performance remains the same.¹⁰³

The other primary ornament in this concerto, the trill, requires different speeds depending on context, as well as beginnings and endings which were standard in the late eighteenth century. A trill's speed is influenced by the tempo of the movement in which it

¹⁰⁰ Bach, *Essay*, 92–93.

¹⁰¹ *Ibid.*, 132.

¹⁰² *Ibid.*, 132.

¹⁰³ Mozart, *A Treatise*, 174, 206–7.

appears, such that trills in movement II (Adagio: Un Poco Andante) are played more slowly than those in movements I and III (both Allegro).¹⁰⁴ The pitch level of the principal note (note with *tr*) also affects the speed of the ornament, higher pitches receiving faster trills and lower notes, slower trills.¹⁰⁵ When the principal note is short, the fastest trill may be employed,¹⁰⁶ as in m. 4 of movement I in the violins (see fig. 3.27).

The average speed for a trill is shown in figure 3.42, those in fast movements played slightly faster and those in slow movements played more slowly.¹⁰⁷



Figure 3.42. *Left*, trill; *right*, its suggested execution.¹⁰⁸

As this figure demonstrates, all trills begin on the diatonic pitch directly above the principal note and then alternate between that note and the principal note.¹⁰⁹ According to Quantz, the pitch on which the trill begins is played as an appoggiatura, whether or not an appoggiatura is written,¹¹⁰ whereas Bach holds that, unless an appoggiatura is written, the

¹⁰⁴ Quantz, *On Playing the Flute*, 101.

¹⁰⁵ *Ibid.*, 103.

¹⁰⁶ *Ibid.*, 102–3.

¹⁰⁷ *Ibid.*, 101–2.

¹⁰⁸ Bach, *Essay*, 100. This figure was derived from Bach's illustration of the execution of a trill.

¹⁰⁹ *Ibid.*

¹¹⁰ Quantz, *On Playing the Flute*, 103–4.

first note of the trill is not played as an appoggiatura¹¹¹ (i.e. not accentuated, as discussed earlier in this section). Frequently a special ending, called either the “termination”¹¹² or the “suffix,” can be added to the trill (see fig. 3.43), and at times it is written out, as in figure 3.44 from the concerto.



Figure 3.43. Trill with suffix.¹¹³



Figure 3.44. Mvt. I, m. 47 of solo violoncello part, as in the MS.

Circumstances in this concerto which require the suffix include: trills over principal notes that are a quarter note (see fig. 3.45)¹¹⁴ or half note (see fig. 3.46) in length, or a dotted note “followed by a short ascent” (see fig. 3.47).¹¹⁵



Figure 3.45. Mvt. I, m. 22 of first violin part, as in the MS.

¹¹¹ Bach, *Essay*, 100.

¹¹² Quantz, *On Playing the Flute*, 103.

¹¹³ Bach, *Essay*, 101.

¹¹⁴ Quantz, *On Playing the Flute*, 103.

¹¹⁵ Bach, *Essay*, 103.



Figure 3.46. Mvt. I, mm. 87–88 of solo violoncello part, as in the MS.



Figure 3.47. Mvt. II, m. 80 of solo violoncello part, as in the MS.

The trill's suffix in figure 3.47 does not lead directly into the Eighth note (*d'*) which follows, but a little time is taken after the suffix and before the *d'* (see fig. 3.48).



Figure 3.48. *Left*, possible performance of suffix in mvt. II, m. 80 of solo violoncello part; *right*, recommended performance of this suffix.¹¹⁶

The suffix is not used in m. 74 of movement II in the solo violoncello part (see fig. 3.49) because the principal note is too short, nor in m. 45 of movement I in the solo violoncello part (see fig. 3.50), where the thirty-seconds replace the suffix.¹¹⁷

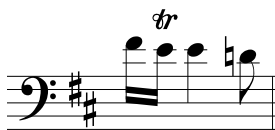


Figure 3.49. Mvt. II, m. 74 of solo violoncello part, as in the MS.

¹¹⁶ Bach, *Essay*, 103. The note after dotted notes is usually performed very quickly, as will be discussed in the “dotted rhythms” section.

¹¹⁷ Bach, *Essay*, 104.



Figure 3.50. Mvt. I, m. 45 of solo violoncello part, edited version.

Additional endings for trills are mentioned by Mozart; however, these are not included here because they are not required to perform Graul’s concerto and because the focus here is primarily on the styles in Berlin.¹¹⁸

There are several instances in Graul’s violoncello concerto where ornaments may be added to provide greater musical interest. Indeed, Quantz indicates that embellishing a piece in order to make it “more agreeable” is an indispensable ability in solo playing.¹¹⁹ Appoggiaturas can be added, in any movement of this concerto, to a long note that follows “one or more” relatively short notes. These appoggiaturas may be found a step above (see fig. 3.51) or below (see fig. 3.52) the principal note, depending on where “the preceding note” lies, comparatively.¹²⁰



Figure 3.51. *Left*, mvt. II, m. 21 of solo violoncello part, as in the MS; *right*, with suggested embellishment.

¹¹⁸ Mozart, *A Treatise*, 188.

¹¹⁹ Quantz, *On Playing the Flute*, 96–97, 134.

¹²⁰ *Ibid.*, 97.



Figure 3.52. *Left*, mvt. I, m. 128 of solo violoncello part, as in the MS; *right*, with suggested embellishment.

In addition to these examples of inserting long appoggiaturas, short ones may also be added, as figure 3.53 demonstrates.

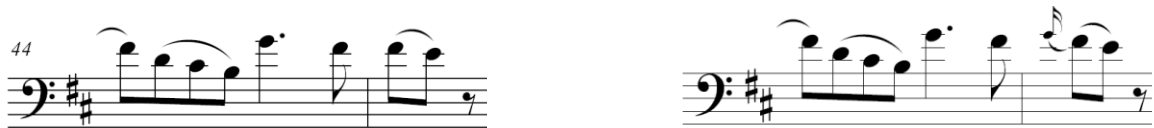


Figure 3.53. *Left*, mvt. II, mm. 44–45 of solo violoncello part, as in the MS; *right*, with suggested embellishment.

Regarding the addition of trills, Quantz indicates that these ornaments enhance the expression of joy;¹²¹ therefore, a trill may appropriately embellish m. 131 of movement III (see fig. 3.54):

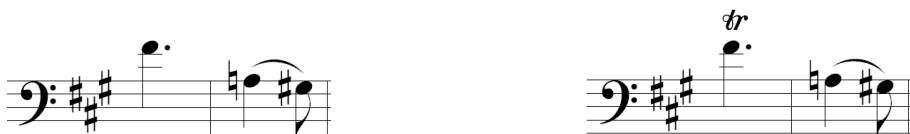


Figure 3.54. *Left*, mvt. III, m. 131 of solo violoncello part, as in the MS; *right*, with suggested embellishment.

This trill, which is inserted here for variety within a descending sequence, should include a suffix for the reasons stated earlier. The performer may insert additional embellishments by following the principles stated above, in addition to a variety of other ornaments

¹²¹ Ibid., 134.

mentioned by Quantz and Bach in their treatises,¹²² provided the ornaments do not create bad voice leading, such as parallel fifths or octaves.

As a further help to the performer, a larger example is given of adding more notes to the melody, along with various ornaments, while maintaining its essential structure, which Quantz stipulates for additions such as this (see fig. 3.55).¹²³



Figure 3.55. Mvt. II, mm. 57–64 of solo violoncello part with my added embellishments.¹²⁴

With regard to this example, Mozart mentions that “few ornaments are used” in alla breve time, though this is not surprising because he desired little added ornamentation in general.¹²⁵ It is apparent that Quantz agrees with the sparing use of embellishments given

¹²² Ornaments besides the appoggiatura and the trill have not been discussed here because they do not appear in the MS of Graul’s concerto. For information on additional ornaments, see Quantz, *On Playing the Flute*, 91–100 and Bach, *Essay*, 79–146.

¹²³ Quantz, *On Playing the Flute*, 165–67. Mozart, *A Treatise*, 32. Mozart mentions that movements in alla breve time use “few ornaments.”

¹²⁴ Quantz, *On Playing the Flute*, 169–72. This illustration is based on Quantz’s extensive examples of filling out a simple melody in an Adagio.

¹²⁵ Mozart, *A Treatise*, 32, 214.

his forthright remarks about those who use them in excess.¹²⁶ Because of these warnings I would advise the performer not to embellish the entirety of movement II as thickly as figure 3.55, which serves primarily as a guide to the types of ornamentation that may be used and the manner in which they can be introduced.

Dotted notes. In the present day, notes with dots that lengthen their rhythmic value, as well as the short notes that share the beat with them, are played exactly as written. However, in compositions from the mid to late eighteenth century the dotted note generally receives much more, and the short note much less, of the beat. For instance, the rhythm in figure 3.56 (on the left) from movement II is played approximately as written on the right.¹²⁷



Figure 3.56. *Left*, mvt. II, m. 1 of first violin part, edited version; *right*, this measure's interpretation in performance.

This principle also holds true when there are two (see fig. 3.57) or more (see fig. 3.58) short notes following the dotted note. In these two examples, the short notes are played as quickly as possible.¹²⁸ Quantz mentions the rhythm in figure 3.58 explicitly, stating they are to be played “with the greatest possible speed,” particularly “in slow pieces.”¹²⁹

¹²⁶ Quantz, *On Playing the Flute*, 99–100.

¹²⁷ *Ibid.*, 67.

¹²⁸ Bach, *Essay*, 157–58.

¹²⁹ Quantz, *On Playing the Flute*, 290–91.



Figure 3.57. Mvt. I, m. 45 of solo violoncello part, edited version.



Figure 3.58. Mvt. II, m. 9 of first violin part, as in the MS.

Notice that in figure 3.58, there is no “3” above the thirty-second notes, as in the MS. (see fig. 3.59).



Figure 3.59. Mvt. II, m. 9 of first violin part in SA 2686. Sing-Akademie zu Berlin, *Die Sammlung der Sing-Akademie zu Berlin, Part 3, Sinfonien, Konzerte und Ouvertüren* (Munich: K.G. Saur Verlag, 2007–8), University of Memphis, fiche 168.

The practice of leaving out the “3” is consistent throughout movement II in all parts; thus, these notes are not played as triplets, but rather as fast as possible. In movements I and III, however, all sets of three sixteenth notes have “3”s above or below them, making them triplets (i.e. three sixteenth notes played in the time of two). Only one set of three sixteenths, in m. 89 of movement I in the solo violoncello, appears next to a dotted note; however, they are played as triplets because a “3” is clearly written above (see fig. 3.60).



Figure 3.60. Mvt. I, m. 89 of solo violoncello part in SA 2686. Sing-Akademie zu Berlin, *Die Sammlung der Sing-Akademie zu Berlin, Part 3, Sinfonien, Konzerte und Ouvertüren* (Munich: K.G. Saur Verlag, 2007–8), University of Memphis, fiche 168.

When one or more short notes appear before the dotted note in the same beat, the short notes are still played as quickly as possible and the dotted note is held longer than it appears.¹³⁰ In addition, the two thirty seconds in the first violin in m. 3 of movement I are played in the time of the sixteenth in the second violin,¹³¹ demonstrated by their performance notation on the right.



Figure 3.61. *Left*, mvt. I, m. 3 of violins, as in the MS; *right*, this measure's interpretation in performance.

This motive appears six times in movement I, though the rhythm in beat two is not consistent. The first violin MS has the same rhythm every time but one (m. 65), where the short notes come after the dotted note rather than before. I have changed this rhythm to match the others because there is no musical reason why it should change, unless the composer wanted to change the rhythm for variety. In mm. 3, 5, and 63, the second violin MS part has a sixteenth slurred to a dotted eighth, but in mm. 65, 163, and 165, two eighths

¹³⁰ Ibid.

¹³¹ Quantz, *On Playing the Flute*, 68.

notes appear in place of this rhythm. I have changed the rhythm to a sixteenth followed by a dotted eighth every time it occurs in order to maintain consistency and because the copyist, by writing it this way the first three times, seems to have expected the performer to play the rhythm the same way every time.

Dotted quarter notes appear many times in movement II. However, all of the illustrations Bach gives seem to suggest that dotted quarters in a slow tempo are not to be extended beyond their written length,¹³² and Quantz does not mention the elongation of dotted quarters in any tempo.¹³³ Therefore, all the dotted quarters and their short notes in movement II are played as written.

Though not technically a dotted rhythm in every instrument, a rhythm affected by the performance of dotted rhythms happens in mm. 18 and 89 of movement II (see fig. 3.62).

The figure displays two pages of a musical score for movement II. The left page is for measure 18, and the right page is for measure 89. Both pages feature five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Solo Violoncello (S.Vlc.), and Flute (Fd.). The key signature is D major (two sharps). The time signature is 3/4. Dynamics are marked 'p' (piano) for all instruments. The Flute part includes fingering numbers: 7 8, 4 5, and 7 2 3. The right page is enclosed in a double-line border.

Figure 3.62. *Left*, mvt. II, m. 18 of edited score; *right*, mvt. II, m. 89 of edited score.

¹³² Bach, *Essay*, 157–58.

¹³³ Quantz, *On Playing the Flute*, 66–67.

As can be seen in m. 18, the top three voices have a sixteenth pick up to beat three, whereas the bottom two have an eighth pick up. In m. 89, however, only the top two voices have the sixteenth pick up and the viola joins the bottom two voices here with an eighth. There are three potential ways to execute the second to last note in each of these measures. All of the instruments could play this note together a little shorter than a sixteenth, or all of the instruments could play this note together as a full sixteenth note, one of which may be Bach's interpretation.¹³⁴ One last option is that the instruments with eighth notes could play full eighths and the instruments with sixteenths could play as short as possible, which is Quantz's interpretation.¹³⁵ I have left the notation as it was in the MS, apart from the first note in the *fondamento* in m. 18 (see Appendix C, "Editorial and Composer/Performer Alterations"), and would suggest playing the second note in both m. 18 and m. 89 as written.

Figured bass. Figured bass in the eighteenth century was a specialized form of shorthand for chords, to be realized spontaneously on a keyboard instrument. This shorthand consists of numerals that represent intervals above the bass, while certain intervals are assumed based on the given numerals (ex. when the numeral "6" appears, "6/3" is realized because the "3" is assumed). Graul's violoncello concerto conforms to the standard procedures of his day, assuming certain figures such as "♭/4/3" when only "♭" is written (see fig. 3.63).¹³⁶

¹³⁴ Bach, *Essay*, 158, 372. Extrapolations from the principle of instruments sounding together despite rhythmic differences in their notation, as well as his statement that the small note in a dotted rhythm "is less accelerated" in a slow tempo than in a fast one.

¹³⁵ Quantz, *On Playing the Flute*, 67–68.

¹³⁶ Bach, *Essay*, 234.

Figure 3.63. Mvt. III, m. 156 of edited score.

The word “unis.” (unison) appears in the *fondamento* part of this concerto twice in movement II and several more times in movement III. This indication, according to C. P. E. Bach, informs the keyboardist to play the bass line in octaves, one note for each hand, rather than chords. Bach gave only one exception to his rule for accompanying unison lines, which is when the solo part has a different melody or long held notes during the unison. The suggestion Bach gives for this type of occurrence is for the keyboardist to pay close attention to the *ripieno* parts and decide if the unison line expresses the “underlying harmony” well.¹³⁷ There is one case in this concerto (mm. 43–45) where the solo part has a different melody during a unison line, but no figures appear in the *fondamento* part here. Because the brief unison line in mm. 43–45 is essentially a descending A-major scale, the harpsichord can simply play the unison. Only one line in this concerto with the word “unis.” written (mm. 19–20 of movement III) contains figures,

¹³⁷ Bach, *Essay*, 314.

and it does not fall within the exceptions mentioned by Bach; however, this same type of material occurs with figures many times in movement III without the word “unis.”

Use of accidentals. The copyist of this concerto MS uses an almost modal concept with regard to accidentals. That is, an accidental for a particular pitch continues to apply to that pitch, including all of its octaves displacements, until another accidental indicates otherwise. The copyist expects the performer to stay in a given key until accidentals change that key. This practice is not entirely consistent in the MS because on occasion there is no accidental to indicate a return to the home key of the movement, as well as a few instances of copyist error due to omission of accidentals. I have modernized the use of accidentals in the score, as exemplified in the second violin passage in figure 3.64, indicating with parentheses where accidentals should be played.



Figure 3.64. Mvt I, mm. 74–78 of second violin part, edited version.

Accidentals are the only emendation for which I have used parentheses, all other alterations appearing in square brackets.

Notation Issues

Slurs and ties. There are several inconsistencies in the MS of slurs or ties which needed to be dealt with editorially. All of the following concepts have not only been used in the specified examples, but throughout the score. These are, however, significant examples of the kind of principle I used in editing.

I have added many slurs in the score to keep consistency among similar passages. Where I have done this, the new slur is dotted rather than solid. The only exception to this rule is the slurs from appoggiaturas to their principal note: these are all solid in the score, even though they generally do not appear in the parts (see “Ornamentation” section). Some passages that have no slurs in the MS, and which have no parallel passage with slurs, are left without slurs in the score. This was done to keep the score clear of mere suggestions, so the performer is welcome to add slurs where there are none here.

Although the slurring of many similar passages is not consistent in the MS, there are several qualities which indicate that the copyist assumes these passages will be played the same way. In general, the copyist includes more slurs in repeated figures at the beginning of a movement than at the end. This also occurs, on a smaller level, where the copyist more clearly indicates the length of a slur the first time it appears in a pattern, the later instances being more ambiguously written. Since many slurs are unclear, and some barely look like slurs at all, the copyist must have been more interested in speed than clarity. Given these untidy indications, as well as shorthand in the concertato part to be discussed later, it is likely the copyist left out slurs in the recurrences of similar passages to save time.

In the first movement, there are certain passages where the main motive is three triplet sixteenths. In mm. 17–25 of the exposition, the motive is slurred every time, except in the violoncello concertato and in m. 17 of the first violin part. The parallel passage from the recapitulation (mm. 199–207) includes no slurs for this motive, except in m. 200 of the second violin part. This motive is not slurred at all in the parallel passage from the development (mm. 115–23). In another place that is very similar to these (mm. 78–81) the first motive is slurred in the first violin, whereas in m. 17 it was not. This indicates that the

copyist intended for the motive to always be slurred and simply did not take the time to write in slurs every time. Therefore, I have slurred all occurrences of this motive throughout the first movement. In addition to this motive, I have generally added slurs to later motives (or passages) whenever they occurred in similar motives (or passages) early in a movement.

This practice has also been used with relation to slurs and ties that appear in places they normally do not occur in similar passages. For instance, in m. 35 of the second violin part in the third movement, a tie is present in an unusual place compared with other occurrences of the material in the violins (see fig. 3.65).



Figure 3.65. Mvt. III, mm. 34–36 of second violin part in SA 2686. Sing-Akademie zu Berlin, *Die Sammlung der Sing-Akademie zu Berlin, Part 3, Sinfonien, Konzerte und Overtüren* (Munich: K.G. Saur Verlag, 2007–8), University of Memphis, fiche 168.

The usual bowing for this material, which occurs three times in the movement, is illustrated in figure 3.66 below.



Figure 3.66. Mvt. III, mm. 33–36 of first violin part, as in the MS.

While the second violin has the ties noted in figure 3.65 at the first occurrence of this material, and is missing the last tie at the second occurrence, the third occurrence includes all three ties. The first violin, which is in unison with the second violin, has all the ties for this material every time it occurs. With this type of material, the pattern of ties or slurs

which occurs most frequently in a given movement is the one I have applied to its abnormal occurrences.

The second movement contains another important example of material in the MS with more bowings toward the beginning of a movement and fewer bowings later. This material is first encountered in the violins in mm. 7–8, the slurring for which is illustrated in figure 3.67.



Figure 3.67. Slurring from mvt. II, mm. 7–8 of second violin part, edited version.

Apart from the last slur of the first violin part in m. 8, all three slurs per bar are in the MS. The other occurrences of this material in the MS include the first of the three slurs every time, whereas the second is always absent after this first occurrence and the third is sometimes there, but absent most of the time. Most elements in this material, however, are more consistent throughout the movement: intervallic content is consistent, the appoggiaturas are present in the MS every time, and the articulations are included most of the time. Due to the inconsistency of slurring in the MS, and the fact that most elements remain more or less consistent in this material throughout the movement, it is safe to suppose that the composer intended for it to have the same slurring every time, as in the edited score. Another interesting note is that the solo violoncello has this figure twice in mm. 71–72 and mm. 75–76. In the part, the solo violoncello has the slurring seen in figure 3.68.



Figure 3.68. Mvt. II, mm. 71–72 of solo violoncello part, edited version.

I have left this bowing the same in the score, but would recommend the bowing in figure 3.69 in order to match the violins and because it makes musical sense to have more bow to articulate the appoggiaturas. Also, and perhaps more importantly, this bowing obeys Quantz’s rule that the note before an appoggiatura is never slurred to it.¹³⁸



Figure 3.69. Mvt. II, mm. 71–72 of solo violoncello part with recommended slurring.

Another trend I have noticed with this copyist is that the first occurrence of a slur for a given motive shows most clearly how many notes in the motive are slurred. For instance, in mm. 32–34 of the first movement in the solo violoncello, all measures have similar material (see fig. 3.70).



Figure 3.70. Mvt. I, mm. 32–34 of solo violoncello part in SA 2686. Sing-Akademie zu Berlin, *Die Sammlung der Sing-Akademie zu Berlin, Part 3, Sinfonien, Konzerte und Ouvertüren* (Munich: K.G. Saur Verlag, 2007–8), University of Memphis, fiche 168.

The first slur in m. 32, though not absolutely clear, looks as though it connects the first four sixteenths, whereas that in m. 33 appears to connect notes two through four, and in m. 34 only notes three and four. Seemingly, these slurs ought to match, but it appears the copyist

¹³⁸ Quantz, *On Playing the Flute*, 227.

took less care in writing the second and third slurs than the first. For consistency I have written all three slurs over the first four notes of each measure, as it appears in m. 32.

A similar concept can be used to decide when to insert slurs into the score. In this same excerpt, we see that the last two notes of both mm. 32 and 33 are slurred, whereas the corresponding two notes in m. 34 are not. As with the previous set of slurs, the first occurrence is the most clear, the second is much less distinct, and the last indicates no slur. Because of the progression from more to less clarity, it can be assumed that the copyist, and the composer, intended the same slurring throughout this passage.

There are several places in the second movement where the violins have eighth notes with dots and slurs, which is also called portato. In these bars, the slurring procedure is inconsistent because when the first violin has eight slurred together, sometimes the second violin has four and four slurred, and at other times the slurring is reversed (see table 1).

Table 1. Portato slurring in movement II in violins.

Number of notes per slur	Vln. I = 8, Vln. II = 4	Vln. I = 8, Vln. II = 8	Vln. I = 4, Vln. II = 4	Vln. I = 4, Vln. II = 4, but second half of bar not slurred
Measures	3, 37	39, 67*	69	5
*The bowing is unclear in the Vln. II for this measure.				

The first occurrence of this material in measure three yields no help because the first violin has a slur over eight notes and the second violin has a slur over four notes at a time. So the intent cannot be deduced from the first occurrence of the material, which is normally the most clear. Looking statistically at the number of bars with either slurring in the violins, we find six bars with eight notes per slur and six bars with four: however, there is one bar from

each grouping that causes a problem. The slur in the second violin in m. 67 is ambiguous, as seen in figure 3.71, and it is impossible to be certain whether this was intended to be one or two slurs.

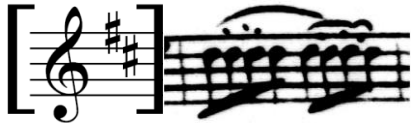


Figure 3.71. Mvt. II, m. 67 of second violin part in SA 2686. Sing-Akademie zu Berlin, *Die Sammlung der Sing-Akademie zu Berlin, Part 3, Sinfonien, Konzerte und Ouvertüren* (Munich: K.G. Saur Verlag, 2007–8), University of Memphis, fiche 168.

The second violin is missing a slur in the second half of m. 5, so each category only has five bars that count fully. Outside of the instances when these two instruments play this material together, however, there are eighth notes with dots and slurs several times in the viola part, once in the solo violoncello, and once in the second violin, all of which are slurred four notes at a time. Thus, taken as a whole, there are more four-note slurs than eight-note slurs over this material in the movement. Aside from the statistics of it, the bowing works better for the violins, in terms of where up-bows and down-bows occur, when only four notes are slurred at a time. The difference in the sound of the two bowings is slight, but keeping the slurring consistent between the two violins wherever possible is also in view here. Given all of the previously mentioned factors, I have broken all the eight-note slurs for this material into two four-note slurs.

Articulations. There are two articulations that appear in the MS of Graul’s concerto: the stroke and the dot. The stroke (see fig. 3.72) is “attacked sharply” with a “completely detached” bow stroke, while the dot (see fig. 3.73) is played in a “sustained manner” with a

short bow stroke. The performance of these articulations retains “a similar distinction” when the notes with these articulations are slurred.¹³⁹



Figure 3.72. Mvt. I, m. 56 of solo violoncello part, as in the MS.



Figure 3.73. Mvt. II, m. 24 of solo violoncello part, as in the MS.

It can be seen in figures 3.72 and 3.73 that the notes with the strokes are separated, whereas the dotted notes are slurred, which is generally the case in this concerto. In every instance, as far as can be determined from the copyist’s hand, the stroke is the articulation used on separately bowed notes. The articulations that appear over slurred notes, on the other hand, are clearly dots, except for an ambiguous case in m. 30 of movement I in the solo violoncello, as can be seen in figure 3.74.



Figure 3.74. Mvt. I, m. 30 of solo violoncello part in SA 2686. Sing-Akademie zu Berlin, *Die Sammlung der Sing-Akademie zu Berlin, Part 3, Sinfonien, Konzerte und Ouvertüren* (Munich: K.G. Saur Verlag, 2007–8), University of Memphis, fiche 168.

It seems strange that there would be strokes under only one slur in the entire piece, yet there are only three slurs where articulations appear over the notes in movements I and III, the

¹³⁹ Ibid., 223.

other two of which are also found in the solo violoncello (mm. 184–85 of movement III and m. 88 of movement I). Given such a small sampling, the possibility that the articulations in m. 30 are indeed strokes cannot be completely discounted. Also, more strokes in the Allegro movements than in the Adagio was standard practice in the late eighteenth century, according to Quantz.¹⁴⁰ In view of these considerations, I have made the articulations in fig. 3.74 dots in the score for consistency, but would suggest playing them more harshly, as indicated above for the performance of the stroke.

Regarding consistency of articulations, there is one important motive in the violins in movement II (see fig. 3.75) that sometimes appears with strokes in the MS and at other times without them.

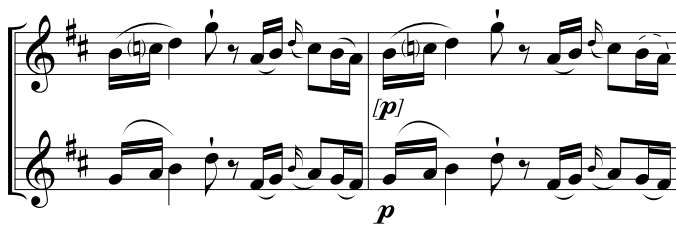


Figure 3.75. Mvt. II, mm. 7–8 of violins, edited version.

The strokes are included most of the times this motive appears, so I have added strokes to every occurrence to make it consistent. Also, when the strokes are omitted, it is usually only in one of the two parts, the other part including them. Because the practice is not consistent, it is apparent that the articulations were meant to be played every time this motive occurs. Another consideration here is whether there is any musical benefit to varying the articulation of the fourth note of each measure. It seems that the musical quality of this motive would diminish rather than be enhanced by occasionally changing the

¹⁴⁰ Ibid.

articulation of this note due to the fact that the note's contrasting character is key to the idea being expressed. For other discrepancies of articulation in the concerto, the same procedure has been used, namely, observing what occurs most frequently and how the musicality of the phrase would be affected by the inclusion or omission of a given articulation.

There are several rules of articulation for playing certain tempos and techniques which must be noted.¹⁴¹ Conventions of Graul's time for Allegros such as movements I and III include, for the soloist, that the eighths should be slightly accented and short, whereas the quarters are "played in a singing and sustained manner."¹⁴² For the ripieno parts, these two movements need a "lively, very light, nicely detached, and very short bow-stroke," particularly in passages where they accompany the soloist. The unison passages that appear quite frequently in movement III ought to have a "sharp bow-stroke" and strong tone.¹⁴³

The second movement requires a quiet execution and "a light bow-stroke" in general for the tutti players,¹⁴⁴ and the soloist is to softly articulate each note, never accenting sharply unless great contrast is indicated by the composer.¹⁴⁵ The articulation for portato (i.e. notes with dots, under a slur) has already been mentioned at the beginning of

¹⁴¹ For general rules of articulation on separate notes without a specific marking, see Bach, *Essay*, 157.

¹⁴² *Ibid.*, 133.

¹⁴³ *Ibid.*, 231.

¹⁴⁴ Quantz, *On Playing the Flute*, 230–31.

¹⁴⁵ *Ibid.*, 166.

this section, but Bach gives a slightly different slant when he writes that the notes “are played legato, but each tone is noticeably accented.”¹⁴⁶

Throughout the concerto, passages with appoggiaturas require legato execution because Bach mentions that only legato notes can be graced with appoggiaturas, but that detached notes need to “be more simply performed.”¹⁴⁷

Arpeggiation. A particular passage in the concertato part of movement I (mm. 172–85) appears unplayable at first glance. The beginning of this section from the MS is illustrated in figure 3.76.



Figure 3.76. Mvt. I, mm. 170–75 of solo violoncello part in SA 2686. Sing-Akademie zu Berlin, *Die Sammlung der Sing-Akademie zu Berlin*, Part 3, *Sinfonien, Konzerte und Overtüren* (Munich: K.G. Saur Verlag, 2007–8), University of Memphis, fiche 168.

Playing half notes on the bottom at the same time as the eighths above is impossible in segments of the passage, even with any number of different tunings of the top two strings, as it requires long shifts during the sustained *a*, which would create undesirable effects. The half notes are in the middle of each bar, which is unusual for this copyist and leads to the conclusion that this is a form of shorthand.¹⁴⁸ A similar form of shorthand was used extensively by eighteenth-century violoncellists for passages “which incorporated

¹⁴⁶ Bach, *Essay*, 156.

¹⁴⁷ *Ibid.*, 92.

¹⁴⁸ Thanks to my wife, Cindy, for putting this thought in my mind because of her experience with the J. S. Bach solo partitas.

repetitive bowing patterns.”¹⁴⁹ Michel Corrette, in his method of 1741, writes that “composers sometimes notate the first measure of the arpeggio according to how they want the arpeggio played,” after which they only write chords.¹⁵⁰



Figure 3.77. Corrette model for shorthand notation of arpeggios.¹⁵¹

In the earlier part of the century this was the practice, while later in the century composers inserted the word “arpeggio” to indicate when chords were to be arpeggiated rather than played as a block chord.¹⁵² The word “arpeggio” does not appear in the above excerpt from Graul, so it seems he was of the older school of thought in this regard. The passage has two introductory measures that reveal how the composer wants each arpeggio to be executed, as Corrette’s method describes. A realization of this shorthand is used in the edited score (see fig. 3.78).

¹⁴⁹ Walden, *One Hundred Years of Violoncello*, 157.

¹⁵⁰ Charles Douglas Graves, “The Theoretical and Practical Method for Cello by Michel Corrette: Translation, Commentary, and Comparison with Seven Other Eighteenth Century Cello Methods” (PhD diss., Michigan State University, 1971), 60.

¹⁵¹ Ibid. This figure was transcribed from Corrette’s figure.

¹⁵² Walden, *One Hundred Years of Violoncello*, 157.



Figure 3.78. Mvt. I, mm. 170–75 of solo violoncello part, edited version.

The passage is somewhat awkward because the thumb must stop notes on the D-string while avoiding the A-string, but it is possible to maneuver while staying in one position for each chord.

Chapter 4

CONCLUSION

The search for something enduring is one primary objective of most composers, who generally achieve this goal by producing something quite different than the composers around them. The difference may lie either in their remarkable use of common techniques or in their use of unusual techniques. Certain qualities in Graul's violoncello concerto stand out as unique, while others seem more or less standard for his day. Therefore, while this concerto does not necessarily stand above other concertos of the late eighteenth century, it deserves recognition in the present day.

Several passages stood out as I played through the solo part of this concerto. Some because they are enjoyable to play and lie well on the instrument, and others because they are more challenging than the rest of the concerto. A few passages require unorthodox fingerings according to modern practice; however, Graul was himself an accomplished violoncellist and the passage-work in his concerto suggests something about the difference in technique between the late eighteenth century and now. The entire concerto is playable, though perhaps more than usually challenging for those who do not possess large hands, given certain sections of the solo part. Passages that I enjoy playing due to their nimble character include mm. 123–30 of movement I, as well as mm. 38–43 and mm. 127–37 of movement III. Those that I enjoy because of their singing quality include mm. 19–23 and mm. 61–62 of movement II. More challenging passages require creative fingerings (such as mm. 170–77 of movement III), and some passages that are already difficult would be still more so for soloists with smaller hands (mm. 162–69 of movement III). Mm. 111–26 of movement III requires either prolonged use of the thumb in first and second positions,

which I would recommend, or fast string crossings and an extended stretch. Another passage requiring unorthodox fingering (according to modern technique) is mm. 170–85 of movement I, an excerpt of which is illustrated in figure 3.78 (see Chapter 3, “Arpeggiation”). Further research could be done to determine whether the motives in mm. 170–85 of movement I, and the fingering required to perform them, are mostly based in tradition or are primarily original.

Many of the extended stretches in passages of this concerto could be explained by two possible factors, which are probably related: the size of Graul’s instrument and the accepted fingerings of the time. Quantz wrote that a smaller instrument was commonly used by violoncellists for solo playing,¹ which would make more pitches accessible in one position. If Graul used an instrument that was smaller than the standard size of violoncello today, he probably employed the standard fingerings of his day, which include whole step stretches between the first and second fingers, as well as the second and third fingers.² While standard practices of the late eighteenth century account for some of the difficult passage-work in this concerto, other passages are unique in their exploration of various ways to approach the mechanics of the violoncello.

In terms of musical content, this concerto does not extensively explore the bounds of harmony, but it does contain many beautiful, charming, and particularly stylized themes. These qualities are found in the violoncello concertos of Franz Joseph Haydn, Luigi

¹ Johann Joachim Quantz, *On Playing the Flute*, 2nd ed., trans. Edward R. Reilly (New York: Schirmer Books, 1985), 241.

² Valerie Walden, *One Hundred Years of Violoncello: A History of Technique and Performance Practice, 1740–1840* (Cambridge: Cambridge University Press, 1998), 117; Charles Douglas Graves, “The Theoretical and Practical Method for Cello by Michel Corrette: Translation, Commentary, and Comparison with Seven Other Eighteenth Century Cello Methods” (PhD diss., Michigan State University, 1971), 50, 119, 153, 205. Graves shows various violoncello methods from around Graul’s time with extended fingerings, particularly in third position.

Boccherini, and C. P. E. Bach that were composed around the same time and are well known among violoncellists of today. Haydn's C major concerto is particularly popular in modern concert halls, his concerto in D major perhaps being the second-most widely performed violoncello concerto from late eighteenth-century Europe. Boccherini's concertos most likely come next in terms of popularity, and Bach's concerto in A major is played frequently. Bach's other concertos, on the other hand, are seldom performed. Graul's concerto provides an interesting contrast to the standard repertoire, particularly if appropriate embellishments are added.

In terms of technical challenges, Graul's violoncello concerto is, in general, not as challenging as Haydn's, Boccherini's, or Bach's concertos; however, it does provide several obstacles for the left hand and the bow. The Graul concerto does not utilize extended tessitura, as Haydn and Boccherini do, the highest note in the solo part being *d''*. Nevertheless, Graul's concerto requires dexterity and purity of intonation just like these masterworks. Depending on what tempo is taken, the Graul concerto does not equal the speed of some portions of Haydn's, Boccherini's, or Bach's violoncello concertos, though the passage-work certainly necessitates an accomplished violoncello soloist. Multiple stopping rarely appears in Graul's concerto, whereas it occurs many times in each concerto of Haydn and Boccherini, but his use of broken chords and arpeggios essentially parallels this technique in his concerto. In terms of bow technique, Graul's concerto contains many arpeggiated chords within slurs (such as mm. 193–94 of movement III), making clarity and rhythm difficult to maintain because of the quick string crossings under slurs. Bow distribution is another challenge for the right hand in places such as mm. 40–43 of movement I due to the number of notes in the up bow compared to the down bow. In this

particular passage, I suggest using a down followed by two ups, then two downs, and so forth (see fig. 4.1).

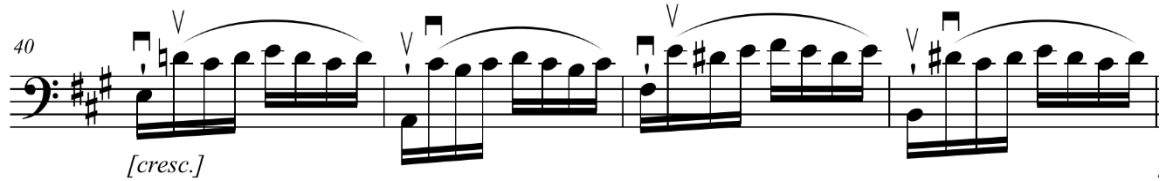


Figure 4.1. Mvt. I, mm. 40–43 of edited solo part.

Both of these types of bowing difficulties are also found in Haydn's, Boccherini's, and Bach's concertos. While not ground-breaking for violoncello technique in the same manner as Haydn's or Boccherini's concertos, this concerto by Graul is an enjoyable and well composed piece of music that provides a good example of the music of Berlin in the late eighteenth century.

This project has shown me many aspects of music from the late eighteenth century of which I was previously unaware, as well as opening my eyes to the benefits and challenges of the field of editing. It has helped me as a performer to deepen my understanding of ornamentation, instrumentation, articulation, and several other key elements of music from the Classical era. In addition, as a musician it has inspired me to look back to historical texts for insight into purpose and expressive nature of music in general. Writing this edition has increased my appreciation and respect for composers from previous centuries, both those who are well known today and those who have been largely forgotten.

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Appendix A

SOURCE INFORMATION: SING-AKADEMIE ZU BERLIN

The Sing-Akademie zu Berlin is perhaps “the world’s oldest mixed choral society,” which consists of a choir and an extensive music manuscript collection. It was founded in 1791 by Carl Friedrich Christian Fasch, who was also its first director, just nine years before his death. Fasch was a harpsichordist in the Berlin court during the reigns of Friedrich II (Frederick “the Great”) and Friedrich Wilhelm II. Fasch’s copies of many pieces by J. S. and C. P. E. Bach laid the groundwork for the music archive. This practice of collecting manuscripts was adopted by Fasch’s successor, Carl Friedrich Zelter, whose avid searching led to a marked increase in the breadth of the archive. The choir also grew dramatically in number, excellence, and public acclaim under Zelter’s leadership. In addition to these achievements, he founded an instrumental group called the “Ripienschule,”¹ which was instituted to play music from earlier periods.² After Zelter’s death in 1832, the first comprehensive catalogue of the collection was made and entitled the Zelter Catalogue.

The music archive was moved in 1943 from Germany to what is now Poland in order to safeguard it during World War II. Then it was taken to Kiev, Ukraine,³ although it was thought by scholars to have been lost or destroyed. A scholar named Patricia Grimsted searched and inquired after the archive for many years, and eventually authorities in Ukraine allowed access to it. It was identified by Grimsted and another scholar, Christoph

¹ Michael O’Loughlin, *Frederick the Great and his Musicians: The Viola da Gamba Music of the Berlin School* (Burlington, VT: Ashgate, 2008), 57.

² *Ibid.*, 58.

³ *Ibid.*, 59.

Wolff, in 1999 as the collection that had been lost, and in 2001 it was brought back to Germany. It remains there today,⁴ though some portion of the manuscripts that were included in the Zelter Catalogue were lost between the time it left and the time it returned to Germany.⁵ The entire collection was scanned and put on microfiche,⁶ a project that was completed recently, in 2009.⁷ This is the form of the collection that was used to access Graul's Violoncello Concerto in A major, as well as the majority of his surviving works, for this edition.

The Violoncello Concerto in A major is made up of a cover page and a core set of parts, without a score, and only one copy of each part. This appears to be a library or archival copy and there are no duplicates of this concerto in the Sing-Akademie collection. They appear in the following order on the microfiche: "Violoncello Concertato," "Violino Primo," "Violino Secondo," "Viola," and "Fondamento." It seems that this set of parts was purchased from the court in order to preserve the music of the Berlin composers from the reign of Friedrich II. Although it is possible that Graul played this concerto at the court with the court orchestra, he likely performed it only at private chamber music concerts,

⁴ Ibid., 60.

⁵ Ibid., 61.

⁶ Ibid., 60.

⁷ The Sing-Akademie zu Berlin. <http://www.sing-akademie.de/50-0-Katolog.html>

given the repertoire that was generally performed at court.⁸ This violoncello concerto may be the same one that he played in the concert Charles Burney attended while visiting Berlin in 1772.⁹

⁸ Robert Nosow, ed., *Carl Philipp Emanuel Bach: The Complete Works*, *Orchestral Music* 6 (Los Altos, CA: Packard Humanities Institute, 2008), xxi–xxii; Johann Joachim Quantz, *On Playing the Flute*, 2nd ed., trans. Edward R. Reilly (New York: Schirmer Books, 1985), xxiii.

⁹ Charles Burney, *The Present State of Music in Germany, The Netherlands, and United Provinces* (London, 1775; facs. repr. New York: Broude Brothers, 1969), 2:219; Cedric Howard Glover, *Dr. Charles Burney's Continental Travels: 1770–1772* (London, 1927; repr. New York: AMS Press, 1978), 218–19.

Appendix B

EDITED SCORE

Concerto in A Major for Violoncello and Orchestra

Movement I

Markus Heinrich Graul (d. 1799)

Allegro

Violin I *f*

Violin II *f* *p*

Viola *f* *p*

Solo Violoncello *f*

Fondamento *f*

6 — 5
4 — 3

5

Vln. I *f* *tr*

Vln. II *f* *tr*

Vla. *p* *f*

S.Vlc. *[p]* *[f]*

Fd. *p* *f*

6 5
4 3 6

6 6 6 6 6 6

10

Vln. I *p*

Vln. II *p*

Vla. *p*

S.Vlc. *[p]*

Fd. 6 6 6 — 5

16

Vln. I *[tr]* *f* 3

Vln. II *[tr]* *f* 3

Vla. *f*

S.Vlc. 16 *ff* 3

Fd. 6 6 *ff* 3

21

Vln. I *tr* 3 3 *p* *f*

Vln. II *tr* 3 3 *p* *f*

Vla. 3 3

S.Vlc. 21 3 3

Fd. 6 6 5 4 3 3 3

27

Vln. I *p*

Vln. II *p*

Vla.

S.Vlc. Solo

Fd. *p*

33

Vln. I *f* 3

Vln. II *f* 3

Vla. *f* 3

S.Vlc. *f* 3

Fd. 6 *f* 3

37

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

p

p

p

p

6 6 6 6 6 6 6 6

41

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

6 6

45

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

6 6 6 6 6 6

3

50

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

p

[*p*]

[*p*]

3

3

7 6

p

65

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

p

f

[tr]

65

6 5
4 3 6

6 6
5

p

f

69

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

6 — 5

7 7 7 7 7 7 7

3

3

3

3

6 5

* Rhythm changed. See Appendix C, "Editorial and Composer/Performer Alterations" for details.

74

Vln. I *p* *f* ³ *tr*

Vln. II *p* [*tr*]

Vla. *p*

S.Vlc. 74

Fd. 74

79

Vln. I *f* ³ *tr*

Vln. II *f* ³ *tr*

Vla. *ff*

S.Vlc. 79 *ff* ³

Fd. 79 *f* ³ 6 6 6 6 6 5 #

84

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

p

*f*³

p

*f*³

Solo

3

tr

f

6

f

89

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

*p*³

f

p

*p*³

f

p

f

p

3

6

f

p

93

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

tr

tr

6

6

5

tr

97

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

tr

tr

tr

tr

6

5

#

102 *Tutti* *f*

Vln. I *Tutti* *f*

Vln. II *Tutti* *f*

Vla. [Tutti] *f*

S.Vlc. 102 *tr* *tr* *tr* *tr* *Tutti* *f*

Fd. *Tutti* # 3 # 6 *f*

106

Vln. I

Vln. II

Vla.

S.Vlc. 106

Fd. 6 6 5 4 6 6 6 5

111

Vln. I *p* *f* [tr] 3

Vln. II *p* [tr]

Vla. [*p*]

S.Vlc. *p*

Fd. *p*

7 5 6 7 5 6 — — 6
 (#) 4 (#) 4 — —

116

Vln. I *f* 3 3 tr

Vln. II *f* 3 3 tr

Vla. [*f*]

S.Vlc. *f* 3 3

Fd. *f* 3 3 6 7 6 7 6 5
 (#) (#) 4 (#) 4

121

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

p

p

Solo

7

6 5
— 4 3

p

127

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

7

5

7 6 5
5 4 3

6

132

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

137

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

142

Vln. I *p* 3

Vln. II *p* 3

Vla. *p* 3

S.Vlc. 142 3

Fd. 6 6 7 [♯] 3 [p]

146

Vln. I

Vln. II [♯]

Vla.

S.Vlc. 146 3

Fd. 6 6 7 [♯] 7 7

150

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

7

5

7

5

[#]

154

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

6

6

6

6

158

Vln. I *Tutti* *f*

Vln. II *Tutti* *f*

Vla. *Tutti* *f*

S.Vlc. *Tutti* *f*

Fd. *Tutti* *f*

163

Vln. I *f* *tr*

Vln. II *p* *[tr]* *f*

Vla. *p* *f*

S.Vlc. *p* *f*

Fd. *p* *f*

6 4 5 #

6 4 5

6 5 6 6 5

4 3 6 6 5

* Rhythm changed. See Appendix C, "Editorial and Composer/Performer Alterations" for details.

168

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

poco f p

poco f p

p

f

p

Solo

6 5

172

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

p

f

176

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

p

f

7

180

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

p

f

184

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

p *f*

6
4

188

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

7 6 --- 5
5 4 --- 3 — 6

6

202

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

[p] *[f]* *tr* 3 3

[p] *[f]* 3 3

[p] *[f]* 3 3

[p] *[f]* 3 3

p *f* 6 6 6 6 6 5 4 3 3 3

206

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

p *f*

p *f*

7

4

Vln. I *p* *f*

Vln. II *p* *f*

Vla. [*p*] *f*

S.Vlc. [*p*] *f*

Fd. [*p*] *f*

6 5 6 6 5
4 3 5 4 3

7

Vln. I [*p*] *f*

Vln. II *p* *f*

Vla. [*p*] *f*

S.Vlc. *p* *f*

Fd. *p* *f*

7 7 5

10

Vln. I *p* *poco f* [*p*]

Vln. II [*p*] [*poco f*] *p*

Vla. [*p*] [*p*]

S.Vlc. *p* *p*

Fd. *p* *p*

6 8
[5] 8 7 6 — 5

7

13

Vln. I *f* [*p*]

Vln. II *f* *p*

Vla. [*f*] [*p*]

S.Vlc. *f* *p*

Fd. *f* *p*

7 6 5
5 6 4 3

6 5 6 5
4 3 4 3

16

Vln. I *tr* *f* *p*

Vln. II *tr* *f* *p*

Vla. *f* [*p*]

S.Vlc. 16 Solo *f* *p*

Fd. 6 5 4 3 6 5 4 3 7 2 3 Solo 6 *f* *p*

20

Vln. I *p*

Vln. II *p*

Vla. *p*

S.Vlc. 20 *tr* *p*

Fd. 6 5 4 3 6 6 5 7 6 8 4 3 *p*

24

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

#

p

28

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

7
5
[#]

7
5
[#]

4
2

37

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

tr

p

tr

p

p

Solo

6 5 7
4 # 5 [#]

6 5
4 #

41

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

6

p

45

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

p

p

p

48

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

f

f

f

f

f

f

f

f

Unis.

Tutti

Solo

51

Vln. I *p*

Vln. II *p*

Vla.

S.Vlc. *p*

Fd.

4 2 6 5 5 6 6 5
 2 6 # 5 5 4 4 #
 (#) [#]

54

Vln. I

Vln. II

Vla.

S.Vlc. *tr.*

Fd.

57

Vln. I *poco f*

Vln. II [*poco f*]

Vla.

S.Vlc. 57

Fd. *p*

7 5 7 5

61

Vln. I *p*

Vln. II [*p*]

Vla. [*p*]

S.Vlc. 61

Fd.

65 *Tutti* *f* *tr*

Vln. I

Vln. II *f* [*tr*]

Vla. *f*

S.Vlc. *Tutti* *f*

Fd. *Tutti* *f* 6 5

68 *tr* *p*

Vln. I

Vln. II [*tr*] *p*

Vla.

S.Vlc. *Solo*

Fd. 6 5 7 6 5
4 3 7 4 3

72

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

f

p

f

f

Tutti

Solo

Unis.

f

tr

75

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

f

f

f

Tutti

f

f

78

Vln. I *p*

Vln. II *p*

Vla. *p*

S.Vlc. Solo *tr*

Fd.

81

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

S.Vlc. *tr*

Fd. *pp*

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

85 *Tutti* *ff*

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

85 *Tutti* *ff*

6 5 6 5 6 5

87 *f* *tr* *p*

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

87 *f* *tr* *p*

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

Movement III

Allegro

The musical score is written for five parts: Violin I, Violin II, Viola, Solo Violoncello, and Fondamento. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The score consists of eight measures. The first four measures are marked *ff* (fortissimo), and the last four measures are marked *p* (piano). The Violin I and II parts have a dynamic change from *ff* to *p* at the end of the fourth measure. The Viola and Solo Violoncello parts also have a dynamic change from *ff* to *p* at the end of the fourth measure. The Fondamento part is marked *ff* for the first four measures and *p* for the last four measures, with the instruction "Unis." (unison) written above the staff at the beginning and end of the piece.

Violin I

Violin II

Viola

Solo Violoncello

Fondamento

ff *p* *ff* *p* *ff* *p* *ff* *p*

Unis. Unis.

20

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

p

p

[p]

p

p

6

6

6

6

6 — 5
4 — 3

28

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

f

f

[f]

[f]

[f]

6

6

6

6 5
4 3

36

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

p

f

Solo

Unis.

f

45

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

p

f

[1]

7

5

6

7

f

53

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

p

p

tr

tr

60

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

p

6 5
4 #

6 *tr*

67

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

[p]

6 *tr*

6

6

6 6 6

73

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

Tutti

f

Tutti

f

Tutti

f

Tutti

f

Tutti

f

6

#

6

#

Tutti

f

80

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

[p]

p

6

[p]

88

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

tr

tr

tr

6

6

6

tr

tr

tr

94

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

100

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

tr

p

tr

p

tr

Solo

6 6 6 5

4 4 [♯]

107

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

p

p

p

p

p

6 4+ 6 6 6 5 6 5 4 #

4 2 6 5 4 #

113

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

113

6

118

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

123

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

129

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

p

136

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

Tutti

f

[Tutti]

f

Tutti

f

Tutti

f

6

[#] 6 5

6 # — 6

142

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

148

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

p *f* *p* *f*

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

p *f* *p* *f*

p *f* *p* *f*

4/2 6 4/2 6 4/2 6 [6]

154

Vln. I *p* 3 3

Vln. II *p*

Vla. *p*

S.Vlc. 154 Solo 3 3

Fd. 6 6 6 6

161

Vln. I

Vln. II

Vla.

S.Vlc. 161

Fd. [p]

167

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

173

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

179

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

184

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

6
4
2

6

[6]

6

6

191

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

196

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

Tutti

f

Tutti

f

Tutti

f

Tutti

f

Tutti

f

6

201

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

tr

tr

6

4

6

5

3

205

Vln. I

Vln. II

Vla.

S.Vlc.

Fd.

p

p

[p]

[p]

p

6

6

6

6

210

Vln. I *tr*

Vln. II *tr*

Vla. *tr*

S.Vlc. 210

Fd. 6 5
4 3

f

215

Vln. I

Vln. II

Vla.

S.Vlc. 215

Fd.

Appendix C

CRITICAL COMMENTARY

Abbreviations

App.(s)	Appoggiatura(s)
D-B	Staatsbibliothek zu Berlin – Preußischer Kulturbesitz (State Library of Berlin – Prussian Cultural Heritage)
D-Dl	Dresden, Sächsische Landesbibliothek—Staats- und Universitätsbibliothek (Dresden, Saxon State Library, State and University Library)
Fd.	Fondamento
Fig. bass	Figured bass
m(m).	Measure(s)
MS(S)	Manuscript(s)
Mvt.	Movement
p(p).	Page(s)
r	Recto
RISM	Repertoire International des Sources Musicales
SA	Sing-Akademie Archive
S. Vlc.	Solo Violoncello
v	Verso
Vla.	Viola
Vln. I	Violin I
Vln. II	Violin II
ZD	Zelter Catalogue

The following system is used when referring to pitches:



Paper and Parts

Set of 5 parts in an unknown hand:

“Violoncello Concertato.” 7 pp. notation; blank last page (4 folios)

“Violino Primo.” 4 pp. (2 folios)

“Violino Secondo.” 4 pp. (2 folios)

“Viola.” 4 pp. (2 folios)

“Fondamento.” 4 pp. (2 folios)

Remarks: Modern pencil foliation: 1-12

Single-staff rastra used: 11–15 staves/page.

Watermark: indecipherable

Page size: 36 x 23 cm

Provenance: Old Signature: D-B, SA 2686 (*olim* ZD 1499c, [D II 1499 / 1319], No: 4.)

Title Page reads: “No: 4. | Concerto a 5: | ex A#: | Violoncello Concertato: | Violino Primo:
| Violino Secondo: | Viola | con | Fondamento: | di Grauel”

First mvt: 2/4 Allegro; A major

Second mvt: ♩ Adagio: Un poco Andante; D major

Third mvt: 3/8 Allegro; A major

Notes: Kiev Conservatory stamps, stamp-Archiv Museum of Kiev

Notes on Copyist

- A majority of the dynamics are indicated in most of the MS parts, but there are many places where the copyist has left out dynamics in one or more parts. In these cases I have inserted the appropriate dynamics and made note of the insertions. Nowhere have I inserted dynamics into every single part, however, except when the opening material appears (see Chapter 3, “Dynamics of opening material”).
- The copyist is in general not very exact in specifying to which notes dynamics apply. For instance, in m. 124 of movement I in the first violin part the *p* is indicated slightly late, as it belongs to the *b* (see fig. C.1).



Figure C.1. Mvt. I, m. 124 of first violin part in SA 2686. Sing-Akademie zu Berlin, *Die Sammlung der Sing-Akademie zu Berlin/The Collection of the Sing-Akademie zu Berlin, Part 3, Sinfonien, Konzerte und Ouvertüren/Symphonies, Concertos and Overtures* (Munich: K.G. Saur Verlag, 2007–8), University of Memphis, fiche 168.

- The copyist is also not very exact regarding articulations and slurs. In several places, there are three dots for four eighths where it is obvious that all were intended to have dots, so I have placed dots on all of these notes in the edited score. This occurs frequently in places where there are four or eight notes under one slur, such as m. 39 of movement II in the first violin part (see fig. C.2).



Figure C.2. Mvt. II, m. 39 of first violin part in SA 2686. Sing-Akademie zu Berlin, *Die Sammlung der Sing-Akademie zu Berlin, Part 3, Sinfonien, Konzerte und Ouvertüren* (Munich: K.G. Saur Verlag, 2007–8), University of Memphis, fiche 168.

Regarding slurs, sometimes the marking is somewhat vague, as the second slur in m. 16 of movement I in the first violin part demonstrates (see fig. C.3).



Figure C.3. Mvt. I, m. 16 of first violin part in SA 2686. Sing-Akademie zu Berlin, *Die Sammlung der Sing-Akademie zu Berlin, Part 3, Sinfonien, Konzerte und Ouvertüren* (Munich: K.G. Saur Verlag, 2007–8), University of Memphis, fiche 168.

This marking has been interpreted as a slur connecting notes 4 and 5. At other times it is only possible to know which notes are under a slur based on the context or whether it makes musical sense, both of which are illustrated in m. 5 of movement I in the first violin part (see fig. C.4).



Figure C.4. Mvt. I, m. 5 of first violin part in SA 2686. Sing-Akademie zu Berlin, *Die Sammlung der Sing-Akademie zu Berlin, Part 3, Sinfonien, Konzerte und Ouvertüren* (Munich: K.G. Saur Verlag, 2007–8), University of Memphis, fiche 168.

In m. 2, this motive appears with a slur clearly over all three notes, necessitating m. 5 to be slurred identically, and the slur in m. 5 would not make musical sense if it were intended only for the *e'* and the *f#'*. These methodologies have been applied throughout the concerto, primarily without comment.

- Two chords in the MS in movement III are indicated with a “6”; however, the other parts reveal these to be 5/3 chords, making the chord over the *G#* in m. 156 diminished (see fig. C.5, left).



Figure C.5. *Left*, mvt. III, mm. 154–56 of score, as in the MS; *right*, how these measures appear in the edited score.

The copyist seems to have made an error because the “6”s need to appear an Eighth note sooner to make the harmony work: the “6” in m. 155 should be over the *c#'* in m. 154, and the “6” in m. 156 should be over the *a* in m. 155 (see fig. C.5, right).

Other places where figured bass is missing or misplaced are noted in the commentary.

General Remarks

- In the commentary, I will address issues such as articulations, slurs, appoggiaturas, accidentals, dynamics, and other notational issues.
- Names of instruments: in both the score and commentary, I have substituted “Solo Violoncello” for “Violoncello Concertato,” “Violin I” for “Violino I,” and “Violin II” for “Violino II.”
- Articulation: the MS contains dots rather than strokes for notes under a slur, except in mvt. I, m. 30, S. Vlc. This exception has been changed to dots for consistency and for the modern performer. Its performance is noted in the performance practice essay. For notes outside of slurs, the MS contains strokes, which remain the same in the edited score.
- Slurs on appoggiaturas: I have slurred appoggiaturas to the notes they precede (principal notes) in the score by a solid line to follow C. P. E. Bach’s rule that whether or not there are written slurs in figures like this, they are to be slurred in performance.¹ In general, these slurs do not occur in the MS, but I have made notes where they are present.
- Appoggiatura note values: I have indicated all long appoggiaturas in their actual length, according to C. P. E. Bach’s rules for the “variable appoggiatura”: half of the note value of a principal note that has a duple division; and two-thirds the value

¹ C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, trans. and ed. William J. Mitchell (New York: W.W. Norton, 1949), 88.

of a principal note that has a triple division.² I have notated short appoggiaturas always as sixteenths.





- In the third column of the “Editorial Alterations” section, an appoggiatura does not count as a note. However, I specify the principal note to which the appoggiatura belongs where I make reference to an appoggiatura.
- Accidentals: in this copyist’s practice, accidentals still apply after the measure in which they appear, until cancelled by other accidentals or musical context. I have added accidentals to every measure in which they are assumed, according to modern practice.
- Dynamics: *p*, *pia*, or *piano* all appear as *p* in the edited score. Likewise, *f*, *for*, or *forte* all appear as *f* in the edited score.
- Dynamics in S. Vlc.: in the S. Vlc. part, there are fewer dynamic markings compared to the other parts. The composer most likely wanted the soloist to insert dynamics based on the musical context, so I have left these as they appear in the MS. But in my essay on performance practice, I give suggestions on how certain figures should be interpreted (see Chapter 3, “Dynamics between solo and tutti”).
- Pitch alterations: where I have altered pitches, the notes have brackets in the edited score.
- Rhythmic alterations: where I have altered rhythms, an asterisk appears in the edited score and a note at the bottom of the page refers the performer to the Critical Commentary.

² C. P. E. Bach, 87–88, 90.

- Composer/performer alterations: in mvt. II, there is a list of composer/performer alterations following the editorial alterations. These are bars that have been scratched out in the parts, the possible reasons for which are noted. Where the notes in these bars are legible, I have included an explanation of what is there.
- Arpeggiation: in mm. 172–85 of mvt. I, the copyist uses a shorthand notation for an arpeggiated passage. He writes eighths on top to indicate the arpeggiated line and half notes on the bottom to indicate a pedal that alternates with this line. The notation looks strange because the half notes appear in the middle of each bar rather than at the beginning. In the score, I have realized this shorthand by writing only sixteenths.

Mvt. I



Editorial Alterations				
Instr(s)	Meas.	Note	Marking	Comment
Vln. I, Vln. II	Pickup to 1	1	<i>f</i>	First dynamic is <i>p</i> in m. 4. Interpreted that initial dynamic is an assumed <i>f</i> .
Vla., S. Vlc., Fd.	2	1	<i>f</i>	(Same as above): initial dynamic <i>f</i> .
S. Vlc.	5	1	<i>p</i>	Added to match other parts.
Vln. II	6	1	App.	Eighth note in MS. Sixteenth used because short app.
Vln. I	6	1	App.	Added to match Vln. II.
S. Vlc.	6	2	<i>f</i>	Added to match other parts.
Vln. I, Vln. II	11	1	App.	Eighth note in MS. Sixteenth used because short app.
Vla.	11	1, 2	Copying error	Moved note 1 (<i>f#'</i>) up to <i>g#'</i> and note 2 (<i>g#'</i>) up to <i>a'</i> to match fig. bass.
S. Vlc.	13		Rest	Eighth rest added to match Fd. and to fill out m.
Vln. II	17	1	App.	Eighth note in MS. Sixteenth because short app.
Vln. I, Vln. II	17	1	<i>tr</i>	Added to make ornamentation of similar passages consistent throughout mvt. and because it makes musical sense.
Vln. I	17	3–5	Slur	Added to make bowing of triplets consistent throughout mvt.
S. Vlc., Fd.	18	1	<i>f</i>	Added to match other parts.
S. Vlc.	18, 20	1–3	Slur	Added to match Vln. II and Fd.
S. Vlc.	23		Slurs	Added to match other parts.
S. Vlc.	28	2	App. slur	Slur appears in MS.
S. Vlc.	30		Dots under slur	Strokes in MS. Dots used to make articulation consistent throughout the concerto: strokes included only outside of slurs; under slurs, dots are used.
S. Vlc.	31	1	Stroke	Added to match preceding passage.
S. Vlc.	32, 33, and 34	1–4	Bowing	Bowing unclear. Interpreted as slur over notes 1 through 4 because it makes musical sense.
S. Vlc.	34	6–7	Slur	Added to match preceding passage.
S. Vlc.	45	2–3	Slur	Added to match subsequent passage.
Fd.	48	2–4	Slur	Added to make bowing of triplets consistent throughout mvt.
Vln. II,	50	1	<i>p</i>	Added to match Vln. I.







Vla.				
Vln. II, Vla.	50	1–3	Slur	Added to match Vln. I.
Fd.	56	1	Fig. bass	Added to clarify chord.
S. Vlc.	59	5	App.	Added to make ornamentation of similar passages consistent throughout mvt.
Vln. I, Vln. II	60	1	<i>f</i>	Added to make dynamic of similar passages consistent throughout mvt.
Vla., S. Vlc., Fd.	61	1	<i>f</i>	Added to make dynamic of similar passages consistent throughout mvt.
Vln. I, Vln. II	62	4–7	Slur	Added to make bowing of similar passages consistent throughout mvt.
Vln. I, Vln. II	64, 66	1	App.s	Added to make ornamentation of similar passages consistent throughout mvt.
Vln. I	64	1	<i>tr</i>	Added to match Vln. II.
Vln. I, Vln. II	64	3–6	Slur	Added to make bowing of similar passages consistent throughout mvt.
Vla., S. Vlc.	65	1	<i>p</i>	Added to match other parts.
Vln. II	65	3–4	Slur	Added to make bowing of similar passages consistent throughout mvt.
Vln. I	65	3–5	Rhythm	 in MS. Changed to  to make rhythm of similar passages consistent throughout mvt.
Vln. II	65	3–4	Rhythm	 in MS. Changed to  to make rhythm of similar passages consistent throughout mvt.
Vln. I, Vln. II	66	1	<i>tr</i>	Added to make ornamentation of similar passages consistent throughout mvt.
S. Vlc.	66	2	<i>f</i>	Added to match Fd.
Vla.	66	3	<i>f</i>	Added to match other parts.
Vln. I, Vln. II, S. Vlc., Fd.	67		#	Added to match Vla. and because continued from previous m.
Fd.	69	3	Fig. bass	6 added to match vla.
S. Vlc., Fd.	71, 72	2–4	Slur	Added to make bowing of triplets consistent throughout mvt.
S. Vlc., Fd.	72	3	#	Added because continued from previous m.
Vln. II	75–78		#	Added because continued from m. 74.
Vln. I	76	3–4	Slur	Added to match Vln. II.
Vln. I,	78	1	App.	Eighth note in MS. Sixteenth used because

Vln. II				short app.
Vln. II	78	1	<i>tr</i>	Added to match Vln. I.
Vln. I	78	4	#	Added because continued from m. 74.
Vla., S. Vlc.	79	1	<i>f</i>	Added to match other parts.
Vln. II, S. Vlc.	79, 81	1–3	Slur	Added to match Fd.
Vln. I, Vln. II	80		Slurs	Added to make bowing of triplets consistent throughout mvt.
Vln. I, Vln. II	82	3	#	Added because continued from m. 80.
Fd.	82	4	Fig. bass	Added to match Vln. I and Vln. II.
S. Vlc.	84	2–4	Slur	Added to make bowing of triplets consistent throughout mvt.
Vln. I, Vln. II	88	2–4	Slur	Added to make bowing of triplets consistent throughout mvt.
Vln. I, Vln. II	89	1–3	Slur	Added to make bowing of triplets consistent throughout mvt.
S. Vlc.	89	2–4	Slur	Added to make bowing of triplets consistent throughout mvt. and because makes musical sense in context.
Fd.	91	2	#	Omitted because in key signature.
Vla.	91, 93	2	#	Omitted because in key signature.
Vln. I, Vln. II	104	2	<i>f</i>	Added to match Vla., which enters in m. 105.
S. Vlc., Fd.	105	1	<i>f</i>	Added to match Vla.
Vla.	105	1	Tutti	Added to match other parts.
Fd.	110	1, 2	Fig. bass	#s added because continued from m. 108.
Vln. I, Vln. II	110	5	♯	Added because continued from m. 108.
Vla.	111	1	#	Omitted because in key signature.
Vln. I, Vla.	111	1–3	Slur	Added to match Vln. II.
Vla.	111	4	<i>p</i>	Added to match other parts.
Vln. II	111	4	#	Omitted because redundant from earlier in m.
Vln. II	112, 114	3	#	Added because continued from previous m. both times.
Fd.	112, 114	1	Fig. bass	# added because continued from previous m. both times.
Vln. I	113	3–4	Slur	Added to match Vln. II.
Vln. I, Vln. II	115	1	App.	Added to make ornamentation of similar passages consistent throughout mvt. and because it makes musical sense.

Vln. I, Vln. II	115	1	<i>tr</i>	Added to make ornamentation of similar passages consistent throughout mvt. and because it makes musical sense.
Vln. I	115	3–5	Slur	Added to make bowing of triplets consistent throughout mvt.
Vla.	116	1	<i>f</i>	Added to match other parts.
Vln. II, S. Vlc., Fd.	116, 118	1–3	Slur	Added to make bowing of triplets consistent throughout mvt.
Vln. II	116	3	♮	Omitted because in key signature.
Fd.	116, 118	5	Fig. bass	Added because continued from previous note both times.
Vln. I, Vln. II	117		Slurs	Added to make bowing of triplets consistent throughout mvt.
Vln. I	117	4	♮	Added to match Vln. II.
Vln. I, Vln. II	120	1–3	Slur	Slur unclear. Interpreted as notes 1–3 under slur.
All	121		Slurs	Added to make bowing of triplets consistent throughout mvt.
Fd.	122	2–4	Strokes	Omitted because not in any other part and to be consistent with similar passages.
S. Vlc.	124	1	App.	Eighth note in MS. Quarter used to keep note values of long app.s in relation to their principal notes consistent.
Fd.	130	1	Fig. bass	♮ added to continue chord from previous m.
Vln. II	132–33		Slur	Added to match Vln. I.
Fd.	132	2	♮	Added because continued from previous note.
Vln. II	135–36, 138		Slurs	Added to match Vln. I.
Vla., Fd.	137	1	<i>p</i>	Added to match other parts.
Vln. I, Vln. II	137	3–4	Slur	Added to make bowing of similar passages consistent throughout mvt.
Vln. I	138	1	♮	Added because continued from m. 136.
Vln. II	139	1	App.	Eighth note in MS. Sixteenth used because short app.
Vln. I	139	1	App.	Added to match Vln. II. Note is natural because still in same key as m. 136.
Vln. I, Vln. II	139	1	<i>tr</i>	Added to make ornamentation of similar passages consistent throughout mvt. and because it makes musical sense.
Vln. I	139	3–5	Slur	Added to make bowing of triplets consistent throughout mvt.
Vla.	140	1	<i>f</i>	Added to match other parts.










Vln. II, S. Vlc.	140	1–3	Slur	Added to match Fd.
S. Vlc.	140	4, 5	Strokes	Omitted because not in any other part and to be consistent with similar passages.
Vln. I, Vln. II	141	2–4	Slur	Added to make bowing of triplets consistent throughout mvt.
Vln. I, Vla.	142	1–3	Slur	Added to match Vln. II.
Vln. II	144, 146	1	Stroke	Added to match Vln. I articulation in mm. 145 and 147.
Fd.	144	1	<i>p</i>	Added to match other parts.
Vla.	144	1	♮	Added to match key of other instruments and because continued from m. 122.
Fd.	144, 146	1–3	Slur	Added to make bowing of triplets consistent throughout mvt.
Vln. II	144, 146	2–4	Slur	Added to match Vln. I bowing in mm. 145 and 147.
S. Vlc.	144	2	♮	Added because continued from previous note.
S. Vlc.	144, 146	2–4	Slur	Added to make bowing of triplets consistent throughout mvt.
Fd.	144, 146	5	Fig. bass	# added because continued from previous note both times.
Fd.	147	1	Fig. bass	Added to match tonality of Vln. I.
S. Vlc.	147	3	♮	Added courtesy accidental to ensure proper reading.
Vln. II	148	2	#	Omitted because in key signature.
S. Vlc.	148	5	#	Omitted because in key signature.
S. Vlc., Fd.	150	1	#	Omitted because in key signature.
S. Vlc.	153	1	Fig. bass	# added because it makes musical sense and to avoid diminished third.
S. Vlc.	153	2–3	Slur	Added to match preceding line.
S. Vlc.	153	3	#	Added because continued from previous m.
S. Vlc.	154	3	#	Added because it makes musical sense and to avoid augmented second.
S. Vlc.	155	1	Stroke	Omitted because it appears to be a stray pen mark and it does not fit with context of line.
Fd.	157	1	#	Omitted because in key signature.
S. Vlc.	159	5	App.	Eighth note in MS. Sixteenth used because short app.
Vln. I, Vln. II	160	1	<i>f</i>	Added to make dynamic of similar passages consistent throughout mvt.

Vla., S. Vlc., Fd.	161	1	<i>f</i>	Added to make dynamic of similar passages consistent throughout mvt.
Vln. I, Vln. II	162	4–7	Slur	Added to make bowing of similar passages consistent throughout mvt.
Vln. II	163, 165	3–4	Slur	Added to make bowing of similar passages consistent throughout mvt.
Vln. II	163, 165	3–4	Rhythm	 in MS. Changed to  to make rhythm of similar passages consistent throughout mvt.
Vln. I, Vln. II	164, 166	1	App.	Added to make ornamentation of similar passages consistent throughout mvt.
Vln. II	164, 166	1	<i>tr</i>	Added to match Vln. I.
Vln. I, Vln. II	164	3–6	Slur	Added to make bowing of similar passages consistent throughout mvt.
Vln. II	170	2	<i>p</i> placement	On note 1 of m. 171 in MS. Placed on note 2 of m. 170 because makes musical sense with other parts.
Vln. I	170	2	<i>p</i> placement	Placement unclear. Interpreted as meant for note 2 of m. 170.
S. Vlc.	170–185		Rhythm	Notes in this section appear to be divided into two lines. Bottom line has half notes, which appear in middle of bar rather than at beginning, and top line has eighths. Interpreted as shorthand notation for arpeggiation of continuous sixteenth notes. Half notes represent bass pedal, which sounds every other note, while eighth notes represent arpeggiated line above. This enables performance of passage without excessive sliding.
Vln. II	180	1	#	Omitted because in key signature. Also, courtesy accidental appeared in m. 178.
Fd.	183		Tie	Added to match Vla.
S. Vlc.	184	1	<i>p</i> placement	In middle of m. 183 in MS. Placed on downbeat of m. 184 to match two-bar phrasing in context.
Vla.	188	1	#	Omitted because in key signature.
Fd.	188	2	Fig. bass	6/4 on note 1 of m. 189 in MS. Placed on note 2 of m. 188 to match other parts.
Fd.	188	2	Fig. bass	Added lines to show extension of 6/4.
Fd.	189	1	Fig. bass	Added lines to show extension of 6/4 from previous m.
Vln. II	189	2	#	Omitted because in key signature.
S. Vlc.	191	2	#	Omitted because in key signature.

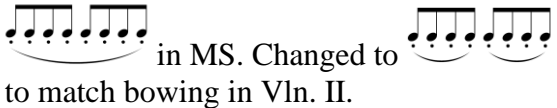
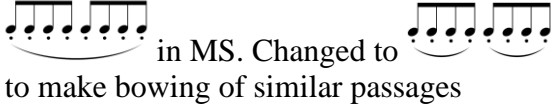
S. Vlc.	191	3	Rhythm	 in MS. Changed to  to match rhythm in m. 56 of parallel passage.
S. Vlc.	192	2–3, 4–5	Bowing	 in MS. Changed to  to match bowing in m. 57 of parallel passage.
S. Vlc.	193	1–4	Rhythm	 in MS. Changed to  to match rhythm in m. 58 of parallel passage.
Fd.	194	3	Fig. bass	Substituted 3 for # because <i>G#</i> in key signature.
Vln. I, Vln. II	195	1	<i>f</i>	Added to match dynamic of Fd., which enters in m. 196.
Vln. I, Vln. II	195	1–2	Slur	Added to make bowing of similar passages consistent throughout mvt.
Vla., S. Vlc.	196	1	<i>f</i>	Added to match Fd.
Vln. II	196	2–3, 4–5	Slurs	Added to match Vln. I.
Fd.	196	4	Fig. bass	Added lines to show extension of 6/4.
Fd.	197	1	Fig. bass	Added lines to show extension of 6/4 from previous m.
Fd.	197	2	Fig. bass	On note 1. Placed on note 2 to match Vln. I and Vln. II.
Vln. I, Vln. II	199	1	App.	Added to make ornamentation of similar passages consistent throughout mvt. and because it makes musical sense.
Vln. I, Vln. II	199	1	<i>tr</i>	Added to make ornamentation of similar passages consistent throughout mvt. and because it makes musical sense.
Vln. I	199	3–5	Slur	Added to make bowing of triplets consistent throughout mvt.
S. Vlc., Fd.	200, 202	1–3	Slurs	Added to make bowing of triplets consistent throughout mvt.
Vln. I, Vln. II	201, 202		Slurs	Added to make bowing of triplets consistent throughout mvt.
Vln. I	201	6	<i>p</i>	Added to match Fd., which enters in m. 202.
Vln. II, Vla., S. Vlc.	202	1	<i>p</i>	Added to match Fd.
Vln. I, Vln. II, Vla., S. Vlc.	203	1	<i>f</i>	Added to match Fd.
All	205		Slurs	Added to make bowing of triplets consistent throughout mvt.



Vln. I	208	2-4	Strokes	Omitted because not in any other part and to be consistent with similar passages.
Vla.	209		Fermata	Unclear whether on downbeat or rest. Omitted because no other part has it and it does not make musical sense if placed on the downbeat.

Mvt. II

Editorial Alterations				
Instr(s)	Meas.	Note	Marking	Comment
All instr.	1	1	<i>f</i>	First dynamic is <i>p</i> in m. 4. Interpreted that initial dynamic is an assumed <i>f</i> .
Vln. II	1	3, 4	Rhythm	Rhythm unclear. Interpreted as  to match other parts.
Vln. II	2	2	<i>tr</i>	Added to match Vln. I.
Vln. I	3		Slurs	 in MS. Changed to  to match bowing in Vln. II.
Vla., S. Vlc., Fd.	4	3	<i>p</i>	Added to match Vln. I and Vln. II.
Vla., S. Vlc., Fd.	6	3	<i>f</i>	Added to match Vln. I and Vln. II.
Vln. I	7, 8	2	♮	Added because continued from m. 6.
Vln. II	7	7	App.	Eighth note in MS. Sixteenth used because short app.
Vln. I	7, 8	7	♮	Omitted because ♮ added earlier in each m.
Vln. I, Vla.	8	1	<i>p</i>	Added to match other parts.
Vln. I	8	8–9	Slur	Added to match Vln. II.
Vla.	9	2	<i>f</i>	Added to match other parts.
Fd.	10	2	Fig. bass	Added 5 to match Vla.
Fd.	10	3–5	Fig. bass	Fig. bass unclear. Interpreted as printed in edited score.
Vln. II, Vla.	10	2	<i>p</i>	Added to match other parts.
Vln. II	11	1	<i>poco f</i>	Added to match Vln. I.
Vln. I, Vln. II	11, 12	5–6, 8–9	Slurs	Added to make bowing of similar passages consistent throughout mvt.
Vln. I, Vla.	12	1	<i>p</i>	Added to match other parts.
Vla.	13	2	<i>f</i>	Added to match other parts.
Vln. II, S. Vlc.	13	4	#	Added to match other parts.
S. Vlc., Fd.	14, 18	1	Rhythm	S. Vlc. and Fd. disagree. In m. 14, S. Vlc. has  ; Fd. has  . In m. 18, Fd. has  ; S. Vlc. has  . Changed  to  in both cases because it matches other instruments best.
Vln. I	14	2	<i>p</i>	Omitted <i>pp</i> and added <i>p</i> to match other

				parts.
Vla.	14	2	<i>p</i>	Added to match other parts.
S. Vlc.	16, 17		Repeat	Repeated m. 16 as indicated by copyist (see “Composer/Performer Alterations”).
S. Vlc.	17	2, 3	Pitches	Written down one octave to match Fd.
Fd.	17	2	<i>f</i> placement	On note 2 of m. 16 in MS. Placed on note 2 of m. 17 to match Vln. I.
Vln. II, Vla., S. Vlc.	17	2	<i>f</i>	Added to match Vln. I.
Fd.	18	2	<i>p</i> placement	On note 1 in MS. Placed on note 2 to match other parts.
Vla.	18	2	<i>p</i>	Added to match other parts.
S. Vlc.	19	1	Solo placement	“Solo” appears about halfway through m. in MS. Placed at beginning of m. because S. Vlc. deviates from Fd. at this point.
Fd.	19	1	Solo placement	“Solo” appears in m. 20 in MS. Placed in m. 19 because S. Vlc. deviates in m. 19 from Fd.
Fd.	20, 22	1	App.	Eighth note in MS. Sixteenth used because short app.
S. Vlc.	23	1, 3	App.	Eighth note in MS. Quarter used to keep note values of long app.s in relation to their principal notes consistent.
S. Vlc.	23	1, 3	App. slur	Slurs appear in MS.
Fd.	27	1	Fig. bass	Added to match tonality of Vln. II.
Fd.	28, 29	3	Fig. bass	# added because continued from m. 27.
Vln. I, Vln. II	28, 29		Slurs	Added to make bowing of similar passages consistent throughout mvt.
Vln. II	28	5	#	Added because continued from previous m.
Vln. I, Vln. II	29	4	Stroke	Added to make articulation of similar passages consistent throughout mvt.
Vln. II	32	1	<i>p</i>	Added to match Vln. I.
S. Vlc.	32	7	#	Added because continued from m. 27.
S. Vlc.	32	8	# over <i>tr</i>	Added to ensure whole step <i>tr</i> .
S. Vlc.	32	9	#	Omitted because # added earlier in m.
Fd.	34	1	Fig. bass	On note 2 in MS. Placed on note 1 to match S. Vlc.
All	35	1	<i>f</i>	Added to make dynamic of similar passages consistent throughout mvt.
Vln. I, Vln. II	36	2	<i>tr</i>	Added to make ornamentation of similar passages consistent throughout mvt.
Vla.	36	5	#	Omitted because redundant from earlier in m.

Vln. I	37		Slurs	 in MS. Changed to to match bowing in Vln. II.
Vln. II	38	1–2	Slur	Added to match Vln. I.
Fd.	38	3	Fig. bass	# added to match tonality of Vla.
Vln. I, Vln. II	39		Slurs	 in MS. Changed to to make bowing of similar passages consistent throughout mvt.
Vln. II	40	2	<i>p</i> placement	On note 5 of m. 38 in MS. Placed on note 2 of m. 40 to match Vln. I, which enters one beat later, and make dynamic of similar passages consistent.
Vla.	40	2	<i>p</i> placement	On downbeat of m. 41 in MS. Placed on note 2 of m. 40 to match Vln. I and make dynamic of similar passages consistent.
S. Vlc.	41	1	Slur/tie	Slur/tie unclear: looks like on downbeat of m. 42. Interpreted as tie from <i>e'</i> in m. 41 to <i>e'</i> in m. 42 because matches bowing of following passage.
Vln. II	41	2	#	Added because continued from previous m.
S. Vlc.	42	5	App.	Eighth note in MS. Quarter used to keep note values of long app.s in relation to their principal notes consistent.
Vln. II	43	2	#	Added because continued from previous m.
Vln. I, Vla.	46	1	Rhythm	Quarter note in MS. Changed to eighth note to match Vln. II and because similar passages in this mvt. have a sixteenth or eighth pick up.
Vln. I, Vln. II	47, 48	5–6	Slurs	Added to make bowing of similar passages consistent throughout mvt.
Vln. II	47	7	App.	Eighth note in MS. Sixteenth used because short app.
Vln. II	48	4	Stroke	Added to match Vln. I.
Vln. II	48	8–9	Slur	Added to match Vln. I.
S. Vlc.	49	2–4	Slur	Added to match other parts.
S. Vlc.	51	3	#	Added to match Vln. II.
Fd.	52	3	Fig. bass	# added because continued from previous note.
Vln. I	53	1	App.	Eighth note in MS. Sixteenth used because short app.
Vln. II	53	1	App.	Added to match Vln. I.
Vln. II	53	2	#	Added to match Vln. I.

S. Vlc.	53	4	App.	Eighth note in MS. Quarter used to keep note values of long app.s in relation to their principal notes consistent.
S. Vlc.	55	2	App.	Eighth note in MS. Sixteenth used to keep note values of long app.s in relation to their principal notes consistent.
S. Vlc.	55	3	App.	Eighth note in MS. Quarter used to keep note values of long app.s in relation to their principal notes consistent.
Vln. II, Vla.	57	2–4	Slur	Added to match Vln. I and S. Vlc.
Vln. II	58	2	<i>poco f</i>	Added to match Vln. I.
Vln. I	59, 60	4	Stroke	Added to match Vln. II.
Vln. I, Vln. II	59, 60	5–6	Slurs	Added to make bowing of similar passages consistent throughout mvt.
Vln. I, Vln. II	59	8–9	Slur	Added to make bowing of similar passages consistent throughout mvt.
Vln. II	60	8–9	Slur	Added to match Vln. I.
Vln. II, Vla.	61	2	<i>p</i>	Added to match Vln. I.
S. Vlc.	62	6	#	Added courtesy accidental.
S. Vlc.	62	6–7	Slur	Added to match slur in previous m.
All	65	1	<i>f</i>	Added to make dynamic of similar passages consistent throughout mvt.
Vln. II	66	2	<i>tr</i>	Added to match Vln. I.
Vln. I	67		Slurs	 in MS. Changed to  to match bowing in Vln. II.
Vln. II	70	1	<i>tr</i>	Added to match Vln. I.
S. Vlc.	71	7	♯	Added because continued from previous m.
S. Vlc.	73, 77	2	<i>f</i>	Added to match other parts.
Vln. I, Vln. II	76, 77		#	Added because continued from m. 75.
S. Vlc.	76	8–9	Slur	Omitted to keep bowing of similar passages consistent in S. Vlc.
Vla.	77	2	#	Omitted because in key signature.
S. Vlc.	77	2–4	Slur	Added to match other parts.
Vln. I	78	2–4	Slur	Added to match S. Vlc.
Fd.	81	3	<i>p</i>	Omitted to match other parts. <i>pp</i> below staff in MS included to match other parts.
S. Vlc.	83	4	Copying error	App. looks like <i>b</i> , but interpreted as <i>a</i> to continue passing motion.
Vla.	84		Fermata	Added to match other parts.
Fd.	86	4–10	Slur	Added to match S. Vlc.

Vln. I	87	1	Stroke	Added to match Vln. II.
Vln. II	87	2–6	Dots	Added to match Vln. I.
Vln. I, Vln. II	87	7	App.	Eighth note in MS. Quarter used to keep note values of long app.s in relation to their principal notes consistent.
S. Vlc.	88	2	<i>f</i>	Added to match other parts.
Vln. II	88	6	#	Omitted because in key signature.

Composer/performer alterations

Instr(s)	Meas.	Marking	Comment
All	Between 15 and 16	Bars scratched out	A few bars were scratched out here. The dynamic markings associated with this music mostly agree between the instruments. This appears to be music that was taken out because the composer decided against its being included in the piece, most likely after it was rehearsed.
S. Vlc.	16 (and 17)	Repeat marked	Composer/copyist added repeat signs around m. 16 and the word “bis” written above it. The copyist most likely realized there were not enough bars and adjusted it this way.
S. Vlc.	81, 82	Scratched out notes	Notes have been scratched out below the whole notes. The latter were probably written afterward. It appears the composer did not approve of what was scratched out when he heard it, so he substituted a simpler line.
All	Between 87 and 88	Scratched out bars	About two bars have been scratched out here. Most instruments have <i>pp</i> here, but Vln. I and Vla. have <i>p</i> . These bars may have something to do with notes scratched out in S. Vlc. from mm. 81–82 because the same figure appears here in Vln. I and Vln. II.

Mvt. III

Editorial Alterations				
Instr(s)	Meas.	Note	Marking	Comment
All	1	1	<i>f</i>	First dynamic is <i>p</i> in m. 7. Interpreted that initial dynamic is an assumed <i>f</i> .
S. Vlc.	3	1–3	Slur	Added to match other parts.
S. Vlc.	5	3–4	Slur	Added to match Fd.
S. Vlc.	9	1–3	Slur	Added to match other parts.
S. Vlc.	10		Added measure	Added to match Fd. line and to make number of mm. in S. Vlc. part in this mvt. equal to other parts.
Vln. II	11	2	♯	Added because continued from previous m.
Vla.	13	1	<i>f</i>	Added to match other parts.
Vln. I, Vln. II	13		<i>f</i>	In MS, <i>f</i> appears on third sixteenth in Vln. I and Vln. II, but S. Vlc. and Fd. each have a ♯. Placed on downbeat so that all instruments begin new dynamic together.
Vln. II	26, 32	1	Stroke	Added to match Vln. I.
Vln. II	26, 32	2–3	Slur	Added to match Vln. I.
Vla.	26	3	♯	Omitted because in key signature.
Vla.	27	1	<i>p</i>	Added to match other parts.
Vln. I, Vln. II, Fd.	27	1	<i>p</i> placement	Placement unclear. Placed on downbeat because it makes musical sense.
Vla.	32	3	♯	Omitted because in key signature.
Vla., S. Vlc., Fd.	33	1	<i>f</i>	Added to match Vln. I and Vln. II.
Vln. II	35	4	Tie	Slur appears on notes 2–3. Interpreted as misplaced tie for <i>e''</i> into m. 36 to match bowing pattern and Vln. I.
Vln. I	38	1	<i>p</i> placement	Placement unclear. Placed on downbeat because it makes musical sense.
S. Vlc.	47	3	Stroke	Added to match articulation from parallel note in m. 40.
Vln. II	50	1	<i>f</i> placement	Placement unclear. Placed on downbeat to match other parts.
Vln. II	52	4	Tie	Added tie for <i>e''</i> into m. 53 to match bowing pattern and Vln. I.
S. Vlc.	59–61	1	App.	Eighth note in MS. Sixteenth used because short app.
S. Vlc.	65	1	App.	Eighth note in MS. Sixteenth used because short app.

Vla.	67	1	<i>p</i>	Added to match other parts.
All	79	1	<i>f</i>	Added to make dynamic of similar passages consistent throughout mvt.
Vla.	81	1	#	Omitted because in key signature.
S. Vlc.	81	1–3	Slur	Added to match other parts.
Vln. II	84	2	#	Added because continued from previous m.
Vln. I, Vln. II, Vla., Fd.	85	1	<i>p</i>	Added to match S. Vlc.
Vln. I	85	3	#	Added to match other parts.
Fd.	89	1	#	Omitted because in key signature.
Vln. II	91	3	♮	Added courtesy accidental to match other parts.
Fd.	94	3	Fig. bass	# added because continued from earlier in m.
Fd.	100	1	#	Added to match S. Vlc.
Fd.	102	2	Fig. bass	Substituted # for 3 because Vla. has <i>d#'</i> .
Vln. I	106	3	#	Added because continued from m. 104.
S. Vlc.	108	1	App. pitch	App. pitch unclear. Interpreted as <i>e'</i> .
S. Vlc.	109	3	#	Omitted because in key signature.
Vln. I, S. Vlc., Fd.	112–14	5	#	Added because continued from m. 111.
Vla.	123–126		Slurs	Added to match Vln. I and Vln. II.
Vln. II	125	1	#	Added because continued from previous m.
Fd.	125	1	Fig. bass	Fig. bass unclear. Interpreted as <i>7/5[♯]</i> . Also, # added to match tonality of Vln. I.
Vln. I, Vln. II	132	1	♮	Added courtesy accidental.
S. Vlc.	135	4	#	Added because continued from previous m.
S. Vlc.	136	2	♮	Added courtesy accidental.
Vln. I, Vln. II, S. Vlc., Fd.	138	1	<i>f</i>	Added to match Vla.
Vla.	138	1	Tutti	Added to match other parts.
Fd.	138	1	Fig. bass	# added to match tonality of Vla.
Vln. II, Vla.	148, 152	1	<i>p</i>	Added to match other parts.
Vln. II, Vla.	150	1	<i>f</i>	Added to match other parts.
Vln. I	151, 153	4	♮	Added to match tonality of S. Vlc. and Fd.

S. Vlc., Fd.	152	1	♭	Added because continued from m. 150.
Vln. II, Vla.	153	3	<i>f</i>	Added to match other parts.
Fd.	153	3	Fig. bass	6 added to match Vln. I.
Vln. I	154–56	1	App.	Eighth note in MS. Sixteenth used because short app.
Fd.	154	3	Fig. bass	On note 1 of m. 155 in MS. Placed on note 3 of m. 154 to match other parts.
Fd.	155	3	Fig. bass	On note 1 of m. 156 in MS. Placed on note 3 of m. 155 to match other parts.
Vla., S. Vlc., Fd.	156	1	#	Added courtesy accidentals.
Vln. I	157	1	#	Added courtesy accidental.
Vln. I, S. Vlc.	158, 160	3–5	Slur	Added because makes musical sense.
Vla.	159	1	#	Omitted because in key signature.
Fd.	165	1	<i>p</i>	Added to match other parts.
Fd.	174	1	Fig. bass	# added to match tonality of Vln. II.
Vln. II	175	2	#	Added because continued from previous m.
Vln. I	177	2	#	Added because continued from previous m.
Vla.	183	1	♭	Added because continued from previous m.
S. Vlc.	183	2	♭	Added because continued from previous m.
S. Vlc.	185	1	#	Added because continued from previous m.
S. Vlc.	188	1	♭ on App.	Added because continued from previous m.
S. Vlc.	188–192	1	App.	Eighth note in MS. Sixteenth used because short app.
Fd.	188	3	Fig. bass	Added to match tonality of sequence.
All	199	1	<i>f</i>	Added to make dynamic of similar passages consistent throughout mvt.
Vla., S. Vlc.	205	1	<i>p</i>	Added to match other parts.
Fd.	210	2	Fig. bass	On note 3 in MS. Placed on note 2 to match tonality of upper parts.
Vln. I, Vln. II, Vla., S. Vlc.	211	1	<i>f</i>	Added to match Fd.

Appendix D
EDITED SOLO PART

Concerto in A Major for Violoncello and Orchestra

Movement I

Solo Violoncello

Allegro

Markus Heinrich Graul (d. 1799)

The musical score is written for a solo cello in bass clef, A major, 2/4 time. It consists of six staves of music. The first staff begins with a dynamic of *[f]* and includes a *[p]* dynamic later. The second staff starts at measure 8 and features a 4-measure rest. The third staff begins at measure 18 and contains triplet markings. The fourth staff starts at measure 25 and includes a 'Solo V' marking and a *[p]* dynamic. The fifth staff begins at measure 32 and features a *[cresc.]* marking and a *[f]* dynamic. The sixth staff starts at measure 37 and includes a *[p]* dynamic and a *[cresc.]* marking. The score is annotated with various performance instructions such as *[f]*, *[p]*, *[cresc.]*, and *[tr]*, as well as articulation marks like 'V' and 'V V'.

41 *f*

46 *[p]* *[cresc.]*

52 *f*

58 *f* *[p]* Tutti

66 *f*

73 *f*

83 *f* *[p]* Solo

91 *f* *[p]*

96 *[cresc.]* *f*

101 *[p]* *f* Tutti

108 *p*

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

123 Solo *f* *[p]* *f*

129 *>[p]* *f*

134

6
V
(\square)
[p] [f] [p] f 3

141

Solo 3
[p] [cresc.] 3

147

f [p] [cresc.] 1 1 4

152

3 [f] [dim.]

156

[p] [cresc.] f f Tutti

162

p f

170

Solo ϕ \circ f p f

175

p *f*

180

p *f* *p*

185

f

190

tr

196

Tutti

f *p* *f*

204

f

Movement II

Adagio: Un poco Andante

f *[p]*

5 *f* *p* *[f]* *f* Tutti

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

15 *[f]* *p* Solo

20 *[poco f]* *[p]* *[f]*

24 *[p]* *[cresc.]* *[f]*

28 *[p]* *[f]* *[p]* *[poco f]* *[cresc.]* *[#] tr tr*

33 *[f]* Tutti

37 *Solo* *f* *V* *(M)*

42 *[dim.]* *[p]*

47 *f* *[p]* *f* *Tutti* *Solo* *tr*

52 *[p]* *tr*

56 *f* *[p]* *f* *(V)* *(M)* *tr*

61 *[p]* *[cresc.]* *tr*

64 *f* *Tutti* *tr*

69 *f* *[p]* *Solo* *V* *tr*

Detailed description of the musical score: The score is written for a bass clef instrument in a key with two sharps (F# and C#). It consists of eight staves of music, numbered 37 to 69.
 - Staff 37: Starts with a series of eighth notes, followed by a quarter rest, then a half note. A dynamic of *f* is indicated. A *V* (accents) and *(M)* (marcato) marking are present over the final notes.
 - Staff 42: Features a series of eighth notes with a *[dim.]* (diminuendo) marking. A *[p]* (piano) dynamic is indicated at the end.
 - Staff 47: Begins with a *f* dynamic, followed by a *[p]* dynamic and then a *f* dynamic. It includes markings for *Tutti*, *Solo*, and *tr* (trills).
 - Staff 52: Shows a *[p]* dynamic and *tr* markings.
 - Staff 56: Contains *f*, *[p]*, and *f* dynamics, along with *(V)*, *(M)*, and *tr* markings.
 - Staff 61: Starts with a *[p]* dynamic, followed by a *[cresc.]* (crescendo) marking and *tr* markings.
 - Staff 64: Features a *f* dynamic and a *Tutti* marking.
 - Staff 69: Begins with a *f* dynamic, followed by a *[p]* dynamic. It includes *Solo*, *V*, and *tr* markings.

73 *Tutti* *f* *Solo* *tr*

76 *[p]* *f* *Tutti* *Solo*

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

84 *Cadenza* *[poco f]* *cresc.*

dim. *p* *f* *Tutti*

86 *f* *p*

Movement III

Allegro

f *p*

9 *f* *tr* *tr*

18

27 *p* *f*

38 Solo *f* [i]

48 *f* *tr*

56 *[p]* *f* *V* *V* *V*

Detailed description: This is a musical score for a bass clef instrument in 3/8 time, marked 'Allegro'. The score consists of seven staves of music. The first staff begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The second staff starts at measure 9 with a forte (*f*) dynamic and includes two trills (*tr*). The third staff starts at measure 18. The fourth staff starts at measure 27 with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The fifth staff starts at measure 38, marked 'Solo', with a forte (*f*) dynamic and a first ending bracket [i]. The sixth staff starts at measure 48 with a forte (*f*) dynamic and includes a trill (*tr*). The seventh staff starts at measure 56 with a piano (*[p]*) dynamic and ends with a forte (*f*) dynamic, featuring several accents (*V*) over notes.

65 *tr*
[p]

72 *[cresc.]* *f* Tutti

80 *p* *tr*

90 *tr*

97 *f* Solo

107 *[poco f]* *[p]* *[cresc.]*

114 *f* *[p]* *[cresc.]*

120

f [*poco f*] [*cresc.*]

126

f [*p*]

135

f

143

p *f*

151

p *f* [*f*]

160

[*p*] [*f*]

166

[*p*] [*cresc.*]

173

Musical notation for measures 173-178. The key signature is two sharps (F# and C#). The notation consists of eighth-note patterns. Dynamic markings are *f* at measure 173, *[p]* at measure 175, and *f* at measure 178.

179

Musical notation for measures 179-184. The key signature is two sharps. The notation consists of eighth-note patterns. Dynamic markings are *[rit.]* at measure 184. A fermata is placed over the final note of measure 184.

Eingang

185

Musical notation for measures 185-189. The key signature is two sharps. The notation includes a melodic line with a fermata at measure 185 and a series of eighth notes starting at measure 186. Dynamic markings are *f* at measure 189. A hairpin crescendo is shown below the staff.

190

Musical notation for measures 190-197. The key signature is two sharps. The notation consists of eighth-note patterns. Dynamic markings are *[p]* at measure 192, *f* at measure 194, and *[p]* at measure 197. A hairpin crescendo is shown below the staff.

Tutti

198

Musical notation for measures 198-207. The key signature is two sharps. The notation consists of eighth-note patterns. Dynamic markings are *f* at measure 198 and *[p]* at measure 207. A hairpin crescendo is shown below the staff.

208

Musical notation for measures 208-213. The key signature is two sharps. The notation consists of eighth-note patterns. Dynamic marking is *f* at measure 209. The piece ends with a double bar line.