

The 112 Autograph Sinfonias
of
Christoph Graupner
1683–1760

**A Survey of the Manuscripts together with a Critical Analysis;
Identifying their Musical Content, Techniques of Composition and
Orchestration**

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1. The Purpose of this Study

This study proposes to identify a body of orchestral works by Christoph Graupner (1683–1760), namely the one hundred and twelve autographed sinfonias: identifying their physical characteristics and analysing aspects of compositional techniques, orchestration and harmonic language.

These sinfonias are still relatively untouched by modern scholarship, possibly because of the relative obscurity of Graupner's works immediately following his death until the opening of the twentieth century. There is still a long way to go before his contribution to the development of western music becomes more widely recognised and his legacy is given the credit it justly deserves. At the present time, Graupner remains relatively little known outside Germany. With the exception of the writings and publications from Andrew McCredie, the literature exists mainly in German.

My interest into these sinfonias stems from a broadcast of a single work, where I was immediately impressed by the individual compositional style of a hitherto unknown composer. Through this study I intend to further the knowledge and understanding of the works of Christoph Graupner by an addition to the literature in English.

Musicological research into Graupner's music during the twentieth century falls into two parts: pre 1930 and post 1960.

A number of catalogues have been created based on the individual categories of the works but substantial research has only been undertaken by a handful of select musicologists and archivists working with the manuscripts in Darmstadt.

The current situation has been summed up neatly by Christoph Großpietsch in his notes and comments on his cataloguing of the manuscripts of the overtures:

Jede Katalogisierung einer einzelnen Werkgruppe muß sich an den Kriterien älterer Teilverzeichnisse orientieren, nämlich der Sinfonien (Nagel 1912), der Kantaten (Noack 1926), der Konzerte (Witte 1963), der Clavierwerke (Hoffmann-Erbrecht 1987) sowie schließlich der Opern (McCredie 1966 und 1987). Nur die Kataloge von Nagel und Witte geben Incipits an. Während Nagel mit der Katalognummer gleichbesetzte Werke systematisiert, hält sich Witte streng an die Abfolge der Einzelsignaturen.¹

The oeuvre is now indexed within the published catalogues of RISM. The cantatas were completely indexed in the *Beihefte zu den Denkmälern deutscher Tonkunst* by Friedrich Noack, which was published in 1926.

In the 1990s Oswald Bill began an extensive project to create the complete Graupner-Werke-Verzeichnis (GWV). The first volume dedicated to the instrumental works, edited by Oswald Bill and Christoph Großpietsch, was published in 2005.² Three of the five planned volumes for the cantatas, edited by Oswald Bill have been published in 2011, 2015 and 2017 and to date (2022) the project remains unfinished.

A fully indexed database of the oeuvre created in 2010 by Florian Heyerick for the 250 years jubilee of Graupner's death is published on the internet.³ A programme of digitalisation of the manuscripts has also been completed and the manuscripts at the Universitäts- und Landesbibliothek at Darmstadt are now freely available on the internet.⁴ Following this now universal availability and access to the primary sources, the way is paved for further growth in the understanding of this music and its place in the development of western musical culture.

Insight into the musicological legacy of Christoph Graupner does, however, still appear to rest on the published works of a relatively small circle of academics, musicologists and archivists. There exists still a considerable paucity of clear research from both a musical and a musicological perspective, which this study, with specific reference to these *sinfonias*, will attempt to address through the identification and analysis of clearly

1 [Translation: Each genre within the catalogue needs to be orientated around the older part catalogues, namely the *Sinfonias* (Nagel 1912), the *Cantatas* (Noack 1926), the *Concertos* (Witte 1963), the *Keyboard works* (Hoffmann-Erbrecht 1987) and finally the *Operas* (McCredie 1966 and 1987). Only the catalogues of Nagel and Witte include incipits. While Nagel creates a full and systematically numbered catalogue, Witte adheres strictly to the single category of *Concertos*.] Christoph Großpietsch, *Graupners Ouverturen und Tafelmusiken: Studien zur Darmstädter Hofmusik und thematischer Katalog*, Beiträge zur mittelhessischen Musikgeschichte, 32 (Mainz: Schott, 1994), p. 281.

2 Oswald Bill and Christoph Großpietsch, *Christoph Graupner. Thematisches Verzeichnis der musikalischen Werke. Graupner-Werke-Verzeichnis. GWV Instrumentalwerke* (Stuttgart: Carus, 2005).

3 Florian Heyerick, Graupner Digital, Online Database of Graupner's Oeuvre <www.graupner-digital.org> [last accessed 13 January 2022]

4 Universitäts- und Landesbibliothek Darmstadt, Digitised Archive of manuscripts <https://tudigit.ulb.tu-darmstadt.de/show/_md_search?md_query_cat=sammlung&md_query_var=sammlung23&md_query_sort=sort_shelfLocator_sdocval+asc> [last accessed 13 January 2022]

recognisable landmarks within Graupner's compositional style. With regards to Graupner and his sinfonias, the authors of the major points of reference and published sources of current thinking and understanding are listed below.

Pre 1930 Research

The earliest catalogue was created by Willibald Nagel in 1912, entitled *Christoph Graupner als Sinfoniker*.⁵ This work, complete with incipits, defines one hundred and thirteen sinfonias from the collection of manuscripts at the archive at the Universitäts- und Landesbibliothek Darmstadt, then catalogued with the shelf numbers Mus. 3072, 3073 and 3074. The incipits give the opening few bars of the first movement only from each sinfonia with no reference to any of the following movements. The works are ordered in groups by instrumentation:

- I. Sinfonias for 2 Horns, 2 Violins, Viola and Cembalo.
- II. Sinfonias with 2 Flauto Traversi, 2 Violins, Viola and Cembalo.
- III. Sinfonias with 2 Clarino Trumpets, 2 Violins, Viola and Cembalo.
- IV. Sinfonias for other combinations of instruments.

Besides giving the tempo of the opening movements, additional information concerning the Basso Continuo instrumentation and Tympani is shown in brackets. The catalogue follows an introduction into Graupner's complete life and works. The biographical details form an overview from the perspective of a single writer, based on what was known at the time and the catalogue based on the manuscripts in the collection at Darmstadt. Nagel had previously published a biography of Graupner in 1908–1909, which includes details of correspondance.⁶

Nagel's catalogue, which identifies a total of one hundred and thirteen sinfonias, includes, at number 105, an unautographed work subsequently catalogued in the Graupner-Werke-Verzeichnis as GWV 730.⁷ As an unautographed work and catalogued as such, together with containing some minor, yet significant characteristic detail, it is excluded from this study.

⁵ Willibald Nagel, 'Thematischer Katalog der Sinfonien Christoph Graupners', in *Christoph Graupner als Sinfoniker*, Musikalisches Magazin, 49 (Langensalza: Hermann Beyer & Söhne, 1912), pp. 18–31.

⁶ Willibald Nagel, 'Das Leben Christoph Graupners', in *Sammelbände der Internationalen Musikgesellschaft Zehnter Jahrgang 1908–1909*, ed. by Max Seiffert, (Leipzig: Breitkopf & Härtel, 1909), pp. 568–612.

⁷ Bill and Großpietsch, *Thematisches Verzeichnis*, p. 289.

Over a decade later Friedrich Noack published his article on 'Die Opern von Christoph Graupner in Darmstadt'.⁸ Barely eight pages in length, and concerning itself primarily with Graupner's operas, it does attempt to raise awareness of Graupner and includes general biographical information alongside a chronological list of the operas as known at that time.

'Christoph Graupner als Kirchenkomponist'⁹ followed two years later. This publication and index concerns itself only with Graupner's cantatas, providing a datum by confirming the instrumental forces required on a particular occasion. The information has limited use owing to the sinfonias being completely undated at the present time. It is also nearly a century since this catalogue was published and contains various errors and omissions. It is still of value for the purposes of a general overview, but has to be ruled out as a resource suitable for accurate analytical work due to it being inaccurate and incomplete. The final piece of research from this earlier period of activity is also by Friedrich Noack. *Sinfonie und Suite, Band I, Von Gabrieli bis Schumann*¹⁰ was published in 1932. This study concerns itself with the works of many composers over a wide geographical area and period of time. While it describes the historical context of the mid-eighteenth century, Graupner receives little more than a few passing references and his sinfonias are dealt with as a collection rather than individual compositions. The very nature of the study maintains the characteristics associated with a general overview and precludes any attempt to catalogue the works of any particular composer.

Post 1960 Research

Martin Witte published *Die Instrumentalkonzerte von Johann Christoph Graupner* in 1963.¹¹ His PhD dissertation concerns itself purely with Graupner's concertos. It provides a detailed analysis of their instrumentation and places them within the wider context of the Baroque concerto along with Graupner's compositional cycles.

Biographical detail is referred to only when it provides a direct reference to the concertos.

⁸ Friedrich Noack, 'Die Opern von Christoph Graupner in Darmstadt', in *Bericht über den I. Musikwissenschaftlichen Kongreß der Deutschen Musikgesellschaft in Leipzig 1925* (Leipzig: Breitkopf & Härtel, 1926), pp. 253–259.

⁹ Friedrich Noack, 'Christoph Graupner als Kirchenkomponist' in *Beihefte zu den Denkmälern deutscher Tonkunst I*, *Denkmälern deutscher Tonkunst*, 51 and 52 (Leipzig: Breitkopf & Härtel, 1926).

¹⁰ Friedrich Noack, *Sinfonie und Suite, Band I: Von Gabrieli bis Schumann* (Leipzig: Breitkopf & Härtel, 1932), p. 60.

¹¹ Martin Witte, *Die Instrumentalkonzerte von Johann Christoph Graupner* (unpublished PhD thesis, Georg-August-Universität, Göttingen, 1963).

The Thematischer Katalog is based on the manuscript shelf numbers Mus.ms. 411/1–50 plus additional and unautographed works provides titles, incipits and number of bars to each movement of each concerto. Although a number of works are assigned to a particular year, many are placed within a narrow window of two or three years for their date of composition.

As a point of reference for the sinfonias, it provides a limited scale of information. A further PhD dissertation followed in 1964: Andrew McCredie's *Instrumentarium and Instrumentation in the North German Baroque Opera*¹² concerns itself with the wider field of the North German Baroque opera which includes Graupner's operas. This work has potentially a direct relevance to the sinfonias through its chapters exploring Graupner's compositional treatment of individual instruments, although his dramatic works all date from the early decades of the eighteenth century. It does, however, include a full catalogue of the operas as was known in 1964.

Andrew McCredie followed this work two years later in 1966 with his 'Christoph Graupner as Opera Composer'.¹³ This study, published in English for the University of Adelaide, concentrates solely on Graupner's operas. It supplies references to much secondary literature and gives a detailed contextual background to the texts along with the music from Graupner's time in Hamburg followed by the years at Darmstadt. It also provides an introduction to the physical nature of the scores along with discussing Graupner's orchestration, but only with respect to the operas. This provides a useful comparison with the instrumentation and orchestration found in the later works and the sinfonias in particular.

A further study by Elisabeth Noack was published in 1967 and it provides an in-depth historical account of the musical activities of both the musicians and members of the aristocracy alike at the Court of Hesse-Darmstadt over quite a wide period of time. Whilst the *Musikgeschichte Darmstadts vom Mittelalter bis zur Goethezeit*¹⁴ does not go as far as providing details of the performance of Graupner's sinfonias, it does describe events at Darmstadt and gives voice to support the existence of opportunity for the performance of instrumental music of various genres:

¹² Andrew McCredie, *Instrumentarium and Instrumentation in the North German Baroque Opera* (unpublished PhD thesis, Universität Hamburg, 1964).

¹³ Andrew McCredie, 'Christoph Graupner as Opera Composer', in *Miscellanea Musicologica*, ed. by Andrew McCredie, Adelaide Studies in Musicology 1 (Adelaide: University of Adelaide, 1966), pp. 74–116.

¹⁴ Elisabeth Noack, *Musikgeschichte Darmstadts vom Mittelalter bis zur Goethezeit*, Beiträge zur mittelhessischen Musikgeschichte, 8 (Mainz: Schott, 1967), pp. 169–250.

...wo dann die Konzerte im Schloß unter Graupners Leitung die vielfältige zeitgenössische Musik brachten - Ouvertüren, Sinfonien, Kammermusik, weltliche Kantaten und Arien.¹⁵

This statement is possibly the nearest thing that we have at the present time to anything approaching written evidence that any of Graupner's one hundred and twelve sinfonias were ever performed during his lifetime.

Although this study contains an invaluable collection of detailed information concerning individual musicians and the social conditions surrounding their working environment, it contains little in the way of musical description or analysis of musical works. Neither does it attempt to catalogue any of the various genres other than to include an occasional reference to a specific genre where it is relevant to a particular occasion.

Andrew McCredie published a further contribution in 1983 entitled 'Christoph Graupner – The Suites and Sonatas for Instrumental Ensemble at Darmstadt'.¹⁶ This concerns itself with a general overview of the instrumental suites and sonatas and as such provides a useful introduction to Graupner's instrumental works. Although lacking a thematic catalogue, it does provide some analysis of Graupner's use of various dance movements alongside the freely composed movements without title. With regards to the overtures, it is largely superseded by the more recent and thoroughly comprehensive study by Christoph Großpietsch, whose complete analysis and thematic catalogue of 1994 has become the authoritative manual for this genre. As the title suggests, McCredie's work does not set out to concern itself with the sinfonias but a reference is made to an unfinished manuscript by Friedrich Noack (who died in 1958), which would have revised or qualified the work on the sinfonias by Willibald Nagel. Despite extensive enquiry, it has not been possible to verify the existence of this manuscript and its whereabouts are currently unknown.

¹⁵ [Translation: ...where the concerts of diverse contemporary music in the palace under Graupner's baton, included overtures, sinfonias, chamber music along with secular cantatas and Arias.] Noack, *Musikgeschichte Darmstadts*, p. 247.

¹⁶ Andrew McCredie, 'Christoph Graupner: The Suites and Sonatas for Instrumental Ensemble at Darmstadt', in *Studies in Music*, ed. by Frank Callaway, 17 (Nedlands: University of Western Australia, 1983), pp. 91–111.

In 1987, McCredie follows the 1983 essay with 'Christoph Graupners Opern'.¹⁷ This is based on his earlier study from 1966, which was translated into German and includes a catalogue of Graupner's operas.

A number of more up-to-date studies followed: Oswald Bill's 'Dokumente zum Leben und Wirken Christoph Graupners'¹⁸ and Peter Cahn's 'Die Sinfonien Christoph Graupners'¹⁹ both appeared in 1987. Cahn's forty-seven page article presents a comprehensive realisation of the challenges associated with the task of comprehending the sinfonias. It introduces the groundwork of Nagel and Noack set out in the earlier years of the twentieth century and through a systematic evaluation of their adopted criteria, evaluates the various conclusions in the light of more modern musicological scholarship. This analytical approach to the previously published works of Nagel and Noack does at least highlight some of the difficulties presented in the task of dating these works and the manner of presenting them in some form of logical order.

Following the summarising of the previous work of Nagel and Noack, Cahn continues by relating the problems of dating to Graupner's use of instrumentation which proceeds to discuss matters of orchestration and a number of compositional devices. This leads on to tonality and structures of movements. Cahn identifies and draws parallels between the structures within the sinfonias containing many movements and the overtures. First movement thematic and episodic treatments found in notable sinfonias are identified and compared with middle and final movements. Cahn identifies the individual nature of each of these works; which make the drawing of any form of conclusion regarding influences from and upon other composers a highly speculative viewpoint. Cahn's article does, however, contain one most telling observation:

Graupner besaß in einem ungewöhnlichen Maße die Gabe, von Jüngeren zu lernen, aus ihren Werken Anregungen zu schöpfen und sie für sein eigenes Schaffen fruchtbar zu machen.²⁰

¹⁷ Andrew McCredie, 'Christoph Graupners Opern: Hintergründe, Textvorlagen und Musik', in *Christoph Graupner Hofkapellmeister in Darmstadt 1709-1760*, ed. by Oswald Bill, Beiträge zur mittelhheinischen Musikgeschichte, 28 (Mainz: Schott, 1987), pp. 269–302.

¹⁸ Oswald Bill, 'Dokumente zum Leben und Wirken Christoph Graupners in Darmstadt', in *Christoph Graupner Hofkapellmeister in Darmstadt 1709-1760*, ed. by Oswald Bill, Beiträge zur mittelhheinischen Musikgeschichte, 28 (Mainz: Schott, 1987), pp. 73–212.

¹⁹ Peter Cahn, 'Die Sinfonien Christoph Graupners', in *Christoph Graupner Hofkapellmeister in Darmstadt 1709-1760*, ed. by Oswald Bill, Beiträge zur mittelhheinischen Musikgeschichte, 28 (Mainz: Schott, 1987), pp. 213–268.

²⁰ [Translation: Graupner had the unusual ability to learn from the younger generation, to draw inspiration from their works, and to make them bear fruit within his own work.] Cahn, 'Die Sinfonien Christoph Graupners', p. 259.

The article is appended by a comprehensive *Konkordanz*²¹ of the Darmstadt catalogue based on the Mus.ms. 470/ shelf number of the manuscripts. This includes tonality, number of movements and a cross reference to the earlier index created by Nagel. Alongside these studies by Bill and Cahn and in the same volume, Joanna Cobb Biermann published 'Die Darmstädter Hofkapelle unter Christoph Graupner'²² which gives a valuable insight into the personnel of the Hofkapelle. These studies undoubtedly fueled the rise in interest into Graupner's many compositions. A comprehensive study of the overtures was published by Christoph Großpietsch in 1994.²³ This contains biographical detail tracing Graupner's history from his early life in Leipzig, to Hamburg and thence to Darmstadt. Graupner's contacts with other composers, instrumentalists and personages are expounded and are fully referenced. Großpietsch gives a detailed, in-depth analysis to these works. Graupner's use of instruments is fully explored as are the different dance forms alongside the movements with descriptive titles. There follows a thematic catalogue containing a full listing of all the works within the genre laid out in a logical order according to key. Each work includes a list of movements, each with an incipit, instrumentation and identifying time signatures. Each manuscript is identified with its shelf number, approximate dating and details of the watermark. Reference is made to literature which is fully indexed and followed by a *Konkordanz* for the cross referencing of watermarks and instrumentation. This is a thoroughly modern study and a repository of definitive source material for the *Ouverturen* and the *Entrata per la Musica di Tavola*.

Musicological researchers of the twenty-first century will owe a debt of gratitude to the *Graupner 2010 project* for supporting the digitalisation of the complete archive of manuscripts held at Darmstadt,²⁴ along with Florian Heyerick for the development of the fully indexed and searchable web-based catalogue of Graupner's works.²⁵ These digital and online resources together form a natural progression of the work of Oswald Bill and Christoph Großpietsch, who in 2005 published a thematic index of Graupner's

²¹ Cahn, 'Die Sinfonien Christoph Graupners', pp. 261–268.

²² Joanna Cobb Biermann, 'Die Darmstädter Hofkapelle unter Christoph Graupner 1709–1760', in *Christoph Graupner Hofkapellmeister in Darmstadt 1709-1760*, ed. by Oswald Bill, Beiträge zur mittelhessischen Musikgeschichte, 28 (Mainz: Schott, 1987), pp. 27–72.

²³ Großpietsch, *Graupners Ouverturen und Tafelmusiken*.

²⁴ Universitäts- und Landesbibliothek Darmstadt, Digitised Archive of manuscripts <https://tudigit.ulb.tu-darmstadt.de/show/_md_search?md_query_cat=sammlung&md_query_var=sammlung23&md_query_sort=sort_shelfLocator_sdocval+asc> [last accessed 13 January 2022]

²⁵ Florian Heyerick, Graupner Digital, Online Database of Graupner's Oeuvre <www.graupner-digital.org> [last accessed 13 January 2022]

instrumental works.²⁶ This work is currently the definitive catalogue of all of Graupner's instrumental works. It is logically laid out by genre and GWV. Each work, along with details of the individual movements is fully indexed with incipits, additional details of instrumentation, tempi, number of bars, source details and shelf number along with the RISM document identification number. Parody movements are identified and exact details given from the Titelumschlag and the Kopftitel where they exist. A series of indices follows the main catalogue along with a comprehensive bibliography. In addition, details from the previous catalogues and RISM regarding the dating of each work is listed for comparison.

Großpietsch identifies the fundamental flaws and problems of accurate dating in the introduction:

Die autographen Instrumentalwerke sind bei einer Ausnahme durchweg vom Komponisten nicht datiert. Beachtung verdienen in Zusammenhang mit der Datierung der Darmstädter Handschriften daher die auf den Handschriften mit Bleistift aufgetragenen geschätzten Jahreszahlen durch den auch bibliothekarisch tätigen Musikwissenschaftler Friedrich Noack. Angaben seiner Hand sind später von RISM und anderen Quellenkatalogen übernommen worden. Problematisch ist allerdings, daß die Kriterien für Noacks Datierungsansätze nirgends schriftlich überliefert sind und so eine empirische Überprüfung heute unmöglich ist. Noack muß sich allem Anschein nach an Wasserzeichen und an der Größe der Papierformats orientiert und undatierte Handschriften mit den datierten Kantatenhandschriften vergleichen haben. Insgesamt scheint ihm damit eine realistische Schätzung gelungen zu sein.²⁷

This definitive catalogue was followed in 2011 by a collection of studies which grew out of a weekend conference devoted to two different themes - opera and sinfonia - held in Darmstadt during May 2010 celebrating the 250th anniversary of Graupner's death. Each article in the resultant publication focuses on a specific characteristic or aspect from Graupner's considerable output:

- Peter Cahn: Nachträgliches zu Christoph Graupners Sinfonien. (2011).²⁸
- Christoph Großpietsch: Von der Ouverture zur Sinfonia. Graupner und das Parodieverfahren (2011).²⁹

²⁶ Bill and Großpietsch, *Thematisches Verzeichnis*.

²⁷ [Translation: The autographed instrumental works are, with one exception, not dated by the composer. It is therefore worth noting the estimated years added in pencil made by the musicologist and archivist Friedrich Noack. Details in his hand were later copied into RISM and other catalogues of sources. It is, however, problematic that Noack did not document his criteria for his dates and thus empirical verification is now impossible. Noack seems to have considered watermarks and paper sizing and compared undated manuscripts with dated cantata manuscripts. Overall, he seems to have achieved a realistic estimate.]

Bill and Großpietsch, *Thematisches Verzeichnis*. p. XVI.

²⁸ Peter Cahn, 'Nachträgliches zu Christoph Graupners Sinfonien', in *Musikalische Handlungsräume im Wandel: Christoph Graupner in Darmstadt zwischen Oper und Sinfonie*, ed. by Ursula Kramer, Beiträge zur mittelrheinischen Musikgeschichte, 42 (Mainz: Schott, 2011), pp. 291–301.

- Christoph Hust: Graupner und die 'wunderbaren Wirkungen' der neuen Zeit: Versuch über den Mittelsatz der Sinfonie GWV 574. (2011).³⁰

In this article, Hust identifies and explores various experimental aspects of Graupner's compositional style through an analysis of the inner movement of the Sinfonia in F GWV 574.

Further studies into the social make-up of the Darmstadt Court and Hofkapelle contribute considerable colour to the musicologist's image of this music within the historical setting of Graupner's time.

A volume of articles edited by Samantha Owens, Barbara Reul and Janice Stockigt, based on papers presented previously at a series of international musicological conferences was published in 2011 under the title: *Music at German Courts, 1715–1760: Changing Artistic Priorities*. Each article within the volume focuses in turn on the musical activities of each of the courts in the many individual Kingdoms, Electorates, Duchies, Principalities, Prince-Bishoprics, Landgraviates and Margraviates existing at that time. It opens with an introduction titled: 'Das gantze *Corpus* derer *musicirenden* Personen', which introduces the German Hofkapelle both as a musical structure and a force of influence throughout a century of great cultural and political change.

Subtitled at the outset 'An introduction to the German Hofkapellen', this opening introductory article would make an ideal starting point for any research into German Baroque composers.³¹

Notable amongst the other articles contained within this volume is by Ursula Kramer: 'The Court of Hesse-Darmstadt'. (2011).³² This article covers the history of the court between 1715 to 1760 and as such, it provides a perfect foil to this study of Graupner's sinfonias. Each musical aspect of the court is explored giving much background detail

²⁹ Christoph Großpietsch, 'Von der *Ouverture* zur *Sinfonia*: Graupner und das Parodieverfahren', in *Musikalische Handlungsräume im Wandel: Christoph Graupner in Darmstadt zwischen Oper und Sinfonie*, ed. by Ursula Kramer, Beiträge zur mittelhessischen Musikgeschichte, 42 (Mainz: Schott, 2011), pp. 355–375.

³⁰ Christoph Hust, 'Graupner und die »wunderbaren Wirkungen« der neuen Zeit: Versuch über den Mittelsatz der Sinfonie GWV 574', in *Musikalische Handlungsräume im Wandel: Christoph Graupner in Darmstadt zwischen Oper und Sinfonie*, ed. by Ursula Kramer, Beiträge zur mittelhessischen Musikgeschichte, 42 (Mainz: Schott, 2011), pp. 303–318.

³¹ Samantha Owens and Barbara M. Reul, 'Das gantze *Corpus* derer *musicirenden* Personen: An introduction to German *Hofkapellen*', in *Music at German Courts, 1715–1760: Changing Artistic Priorities*, ed. by Samantha Owens, Barbara M. Reul, and Janice Stockigt (Woodbridge: Boydell Press, 2011), pp. 1–14.

³² Ursula Kramer, 'The Court of Hesse-Darmstadt' in *Music at German Courts, 1715–1760: Changing Artistic Priorities*, ed. by Samantha Owens, Barbara M. Reul, and Janice Stockigt (Woodbridge: Boydell Press, 2011), pp. 333–363.

and names of the many members of the Hofkapelle throughout this period. It deals with the financial changes which took place following the death of Ernst Ludwig in 1739 and the accession of his son Ludwig VIII who, notwithstanding the debts, especially the unpaid salaries to the musicians, continued to entertain on a lavish scale, maintaining a separate Hofkapelle at Kranichstein from the mid 1740s. This work of modern scholarship complements and builds upon the earlier published works of Elisabeth Noack and Joanna Cobb Biermann.

Whilst not focussed solely upon one particular compositional genre, the *Mitteilungen* of the Christoph-Graupner-Gesellschaft, is an ever-expanding wealth of information covering many aspects of his life and creative output along with bibliographical information.³³

All of the above articles have made a significant contribution to this study, focussed on a considerable, but finite number of works. The relative obscurity suffered by Christoph Graupner since his death has resulted in a situation where references to original source material and secondary literature continue to be scarce. As little was written about Graupner's life or compositions during his lifetime, and notwithstanding his influence as a teacher, very little was known about him and his works for the next two centuries. This study seeks to extend the work of a mere handful of musicologists who have kept the name of Graupner alive.

Despite the production and availability of recent recordings of Graupner's works, there are many areas, which have clearly not yet been explored sufficiently, although it may take many years before a representative selection of works from each genre becomes available. While a closer look at his oeuvre as a whole is required to facilitate deeper understanding, a thorough exploration of the sinfonias, with specific reference to Graupner's orchestral compositional technique is long overdue. This study intends to address the imbalance of this situation. Whilst images of the sinfonia manuscripts are currently available through the internet, publication of a uniform edition of orchestral full scores in modern notation would facilitate wider access to the sinfonias. Whilst it has been necessary to transcribe the manuscripts into modern notation for the creation of this study, a full, critical and uniform edition is beyond the scope of this study. By the methodical investigation of these orchestral full scores, a detailed analytical picture can begin to emerge, thus giving the reader a clearer impression of the structures,

³³ *Mitteilungen of the Christoph-Graupner-Gesellschaft*, ed. by Ursula Kramer and Silvia Uhleman, 1–9 (Darmstadt: 2004–2018).

forms and characteristics to be encountered within the collection of the one hundred and twelve autographed sinfonias of Christoph Graupner.

From a century when thousands of sinfonias were composed and subsequently destroyed or largely forgotten and through the work of Jan LaRue, begun in the 1950s over sixteen thousand sinfonias were thematically catalogued and cross-referenced.³⁴

These sinfonias were created at a time within the history of the orchestra when the practice of instrumental small ensemble performance was giving way and developing into the multi-voiced instrumental sections (which was in turn to develop into the modern symphony orchestra). Graupner's sinfonias therefore, occupy a conspicuous turning point in musical history. They present simultaneously a link with the past Baroque era and a foretaste of what was to evolve into the Classical style, with representative moments from each epoch portrayed clearly within certain specific sinfonias.

This study, through the exposition, exploration and analysis of a sample of one hundred and twelve works seeks to shed light on these hitherto neglected sinfonias bringing them into the open and showing clearly their undeniably vital contribution to the development of the symphony as a compositional form, alongside the symphony orchestra as the tool for their performance.

A detailed description and analysis of the Hofkapelle at Hesse-Darmstadt in comparison with other musical centres and personalised instrumental make-up of Graupner's orchestra lies beyond the scope of this study and is already documented and discussed in other published works.³⁵

Despite the previous studies and articles relating to limited, selected individual works from the one hundred and twelve autograph sinfonias of Christoph Graupner, no study has hitherto been based upon a complete and uniform edition of the original manuscripts transcribed into modern musical notation. This study attempts to rectify this discontinuity and reveals valuable insight into these works; made possible for the first time with the availability of and through a reference to a complete set of full scores, by providing comparisons, evidence and conclusions drawn from across the whole genre.

³⁴ Jan LaRue, *A Catalogue of 18th-Century Symphonies: Volume I Thematic Identifier* (Bloomington and Indianapolis: Indiana University Press, 1988).

³⁵ Elisabeth Noack, *Musikgeschichte Darmstadts vom Mittelalter bis zur Goethezeit*.
Ursula Kramer, 'The Court of Hesse-Darmstadt'.
Cobb Biermann, 'Die Darmstädter Hofkapelle'.

This study will look at the one hundred and twelve autograph sinfonias of Christoph Graupner from two perspectives: that of a musicologist's historical and theoretical viewpoint and also from the perspective of a practical musician who is an organist versed in the physical realisation of a figured bass and harmony along with having an insight into orchestration through study and performance. The analysis of the manuscripts is regarded in conjunction with a realisation of what the music actually *sounds* like.

This study will follow an analytical approach to these works and while bringing to the reader an awareness of the distinctions between the two musical establishments of the court, that of the Schloss in Darmstadt alongside the hunting lodge at Kranichstein, it does not set out to relate a social history of these two complementary musical foundations. It is equally important to make clear that, given the quantity of works under consideration, it would be well beyond the scope of this study to attempt to place them within any wider social context of the court ensembles of the German Baroque era. With regard to being able to highlight various techniques along with a fundamental need for organisation of these one hundred and twelve works, because nearly half of them are in the same key, some form of geographical organisation is required within the oeuvre to provide some landmarks to assist navigation. In order to identify varied and individual aspects, I have created for the purpose of this study a number of appellations and applied them to certain representative works, which display key hallmarks of Graupner's compositional invention. This personal panorama of selected, representative works is discussed in greater detail in Chapter 12.

The creation of these appellations focusses upon a number of specific and recognisable landmarks, but can go only so far towards an initial primary sorting. Further groupings that embrace a wider selection will be required along with the creation of sub groups of Parody Sinfonias and families of sinfonias linked by instrumentation. A survey of the opening motifs of the opening movements, covering the whole oeuvre, requires the creation of four distinct categories:

- Fanfare
- Arpeggio-based
- Scale-based
- Melodic.

These opening styles are discussed and compared in Chapter 6.

These groupings, the creation of a personal panorama along with an analysis of the Parody Sinfonias all contribute to an understanding of the scale of these works ranging from the shortest to the longest and the sinfonia with the largest number of movements. Considering a collection of this number of works from a single composer, it would be reasonable to expect and find a degree of experimentation. The sheer quantity of material to assimilate before any understanding of internal organisation emerges, presents a long-term project of much exploration before any observations, digest or comments can take place.

The one hundred and twelve works are here placed within a true perspective, revealing their musical landscape and a genuine understanding. Within the genre there is much fragmented information to identify, place into order and re-order. The following chapters of varying length will reflect the great variety of material found within these individual works. Graupner's sinfonias present a wealth of creativity and experimental expression within a framework that was as yet untrammelled into a set compositional formula.

Chapters 6, 7, 8 and 12 each in turn deal methodically with a great body of material and the resulting observations belong together. Separating these findings would seem therefore counter-productive to generating a more complete understanding of the oeuvre. Chapters 9 and 11 on the other hand are somewhat shorter; as their parameters within this study are arguably slightly less important than others, thus creating an imbalance. The manuscripts themselves are described in Chapter 4, along with their transcription into modern notation, as well as the challenges and conflicts faced by placing eighteenth-century notational conventions into a notation, which belongs to the twenty-first-century. Characteristics of Tonality and Key will be discussed in Chapter 5. This short chapter covers aspects of immediate physical identification and recognition within the material. Chapter 6 on the other hand, deals with Musical Form. To a great extent, innovator that he undoubtedly was, Graupner followed very much the conventions of the day with regard to the disposition of movements and reference to recognisable dance forms. This is in contrast to the more abstract structures found in the various movements of the overtures.

Musical borrowing was widespread in the Baroque era and is still practiced today. Chapter 7 explores Graupner's fourteen Parody Sinfonias, which borrow from a variety of his own works, and these are dealt with in turn, showing the provenance of the original material along with the treatment and development to which they are subjected

in their transformation into the sinfonia. Two Parody Sinfonias stand out as of particular importance. Sinfonia in G GWV 585 is unique in taking its original material from another sinfonia: the Sinfonia in G GWV 581. Additionally, Sinfonia in D GWV 520 takes its original material from the Keyboard Sonatina in D GWV 135. These fourteen Parody Sinfonias together demonstrate a matchless insight into Graupner's compositional technique. In addition to the full scores created for each Sinfonia, contributing to the complete critical edition of the 112 sinfonias, an additional Parody Full Score has been made. Separate staves show both the original and the Parody compositions, highlighted to distinguish between the unaltered material and the developed, parody material. The Parody Full Score of the Sinfonia in D GWV 520 is shown complete with highlighted parody material at Appendix IV.

Chapter 8 concerns itself with the instrumentation of the sinfonias. Each instrument is surveyed in turn with an emphasis focussed onto the aural contribution of each instrument within the orchestral body as a whole. Particular attention is paid to the orchestral effects such as double stopping and the use of the *Sordin*. Graupner's mastery of orchestral colour is amply demonstrated through his subtle handling of these various instrumental techniques and this chapter contains copious examples of these. A complete listing in tabular form, of the instrumentation of the sinfonias can be found at Appendix I. A comparison may also be made with the instrumentation of the concertos at Appendix II and with the overtures at Appendix III.

Chapters 9 and 10 return to the surface material, with the physical and recognisable matters of musical organisation: Chapter 9 discusses Ornamentation (divided into rhythmic and melodic) and Articulation, while Chapter 10 focusses on the many Aspects of Composition found within the scores. These two chapters also contain many examples illustrating Graupner's compositional expertise and his subtle direction of the instruments within the orchestration.

In order to portray Graupner's sinfonias within some degree of local, historical context, Chapter 11 offers a silhouette of the sinfonias of Johann Samuel Endler; who was for many years Graupner's Vice-Capellmeister and eventually, his successor at the Darmstadt court. Although Endler's extant manuscripts are far fewer in number than those of Graupner, Endler's oeuvre also contains a variety of genres: canons, cantatas, partitas and overtures alongside thirty complete sinfonias. The fact that these sinfonia manuscripts in Endler's hand are autographed and dated, creates an invaluable

benchmark which inevitably invites some form of comparison with Graupner's more prolific output.

This study concludes in Chapters 12 and 13, with a more personal insight, highlighting the journey of exploration, exposition and realisation achieved through the transcribing of each of sinfonia manuscripts. After transcribing the first dozen of the manuscripts, and in consideration of the remaining quantity of material, I became aware that in order to organise my work and generate an understanding of this oeuvre, some form of descriptive and memorable labelling would be required. Subconsciously, I had imbued an individual personality onto a number of sinfonias, from which a descriptive name emerged. After nearly a decade of intense study of Graupner's sinfonias some form of personal response became unavoidable. Chapter 12, *The Appellation Sinfonias: A Personal Panorama* contains this response and introduces and describes each named work in turn. This is followed by Chapter 13, which consists of a critical edition of each full score of the *Appellation Sinfonias*.

This study has its roots in a recorded performance of a sinfonia and throughout its years of gestation, I have attempted to maintain a focus on these manuscripts being pieces of real music to be played, listened to and enjoyed. These manuscripts are practical pieces. Each one is a work, complete in itself and created at a time when artistic styles were changing as the Baroque made way for the Classical era. This brief period of transition, now termed the *Mid-Century Style* was not a conscious creation, but one that gave opportunities for experimentation to flourish and fresh ideas to emerge. Then, at the height of his creativity, Graupner was uniquely placed to take advantage of these freedoms.

Along with the composer, who was also an Organist, Harpsichordist and lifetime practitioner of the Figured Bass, I feel a sense of great personal achievement in uncovering these neglected works. Through the assimilation and creation of a critical edition of each of the 112 sinfonias - which proved to be a task of herculean proportions, this study will make a lasting contribution to the musical world through the growing awareness of the music of Christoph Graupner.

2. The Lexical Understanding of the Sinfonia in the Mid-Eighteenth Century

To arrive at an understanding of the word 'sinfonia' according to its mid-eighteenth century terminology, it is important to look through and beyond a narrow definition of its evolving usage.

Vincent Duckles, writing in 1969, warns of some of the dangers associated with attempting classification of evolving art forms within the fixed arbitrary period of the 'eighteenth century'.³⁶

Taken literally the word 'sinfonia' has Greek etymological roots and at its simplest, is a fusion of *Syn* and *Phon* - Together and Sound. By the year 1600 (which for the purposes of this study provides an arbitrary starting point; its seemingly far horizon does at least give perspective to the musical landscape), the *sinfonia* is found to have already achieved a diverse usage over many genres of musical compositions with origins from across the whole of Europe.

... aus dem Griech. in alle europäischen Sprachen entlehnt: lat. *symphonia* bzw. *simphonia*, als weitere wichtige Wortformen die *nomina agentis symphoniacus* bzw. adjektivisch (*puer symphoniacus* sowie *symphonista* und *symphoneta*; ital. *sinfonia*, daneben das Diminutiv *sinfonietta*; franz. *symphonie*; engl. *symphony*; dtsh. *Symphonie* (nach dem Franz. selten *Symphonie*) oder *Sinfonie* (nach dem Ital.), zuvor mhd. *Symphonîe* und spät-mhd./früh-nhd. *Symphoney* oder *Synphoney*.³⁷

Sinfonia in its lexical context is a recurring terminology throughout the Baroque period and Graupner's *sinfonias* therefore take their place in a historical context, following over a century and a half of development.

In the first part of the *Syntagma Musicum Band III*, published in 1619, Michael Praetorius refers to the Italian understanding of the term *sinfonia* as:

³⁶ Vincent Duckles, 'Thoughts on Writing a Comprehensive History of 18th-Century Music', *Current Musicology* 9 (1969), p. 82.

³⁷ [Translation: ... from the Greek, adopted by all European languages: Lat. *symphonia* or *simphonia*, as well as further important word formations *die nomina agentis symphoniacus* or adjectively (*puer symphoniacus* as well as *symphonista* and *symphoneta*; Ital. *sinfonia*, alongside the diminutive form *sinfonietta*; Fr. *symphonie*; Engl. *symphony*; Germ. *Symphonie* (after French., rarer *Symphonie*) or *Sinfonie* (after Italian), previously Middle High German *Symphonîe* and late Middle High German/early New High German *Symphoney* or *Synphoney*.] Michael Beiche, 'Article on Symphonia / sinfonia / Symphonie', in *Handwörterbuch musikalischen Terminologie. Ordner VI*, ed. by Hans Eggebrecht (Stuttgart: Steiner, 2005).

Sinfonia, wie droben angezeigt worden, wird von den Italiänern dahin verstanden, wenn ein feiner vollständiger Concentus, in Manier einer Toccaten, Pavanen, Galliarden oder andern dergleich Harmony mit 4. 5. 6. oder mehr Stimmen, allein uff Instrumenten ohn einige Vocalstimmen zu gebrauchen, componirt wird. Dergleichen Art von ihnen bißweilen im anfang (gleich als ein Praeambulium uff der Orgel, auch offft im mittel der ConcertGesängen per Choros adhibirt und gebraucht wird ...³⁸

Just over a century later, in 1732, Johann Gottfried Walther wrote in his *Musicalisches Lexikon oder Musicalische Bibliothec*:

Symphonia (lat.) *Symphonie* (gall.) heisset in genere alles was zusammen klinget; in specie aber bedeutet es eine solche Composition die allein auf Instrumenten hervorgebracht wird. In dieser Arbeit hat ein Componist völlige Licenz und ist an keine Zahl noch Maaße stricte gebunden, sondern darff sich deren so viel, und welche er will, nach eigenem Gefallen nehmen, doch so, daß kein unförmlicher Chaos draus werde...³⁹

Walther's initial description of the symphonia is acknowledged as belonging to Mattheson and is a direct word for word quotation from the first part of *Das neu-eröffnete Orchestre*.⁴⁰

Mattheson's description or definition fits both the character and content of Graupner's sinfonias perfectly. Despite the passage of time - these works being composed thirty or forty years later - Graupner does indeed exercise this degree of freedom, following no particular previously set pattern; and in the total flexibility of his compositions is able to explore many hitherto unexplored avenues of form and instrumentation. This very aspect of experimentation remains at the fundamental stylistic core of Graupner's instrumental works.

Graupner had received his formal musical education at the Thomasschule in Leipzig, which he attended from the age of nine, studying under Schelle and Kuhnau.⁴¹ He also

³⁸ [Translation: *Sinfonia*, or more correctly, *symphonia*. As indicated above, by the term *sinfonia* the Italians understand a composition involving a fine and complete ensemble of 4, 5, 6, or more parts for instruments only and without voices, set in the manner of a toccata, pavan, galliard, or other [pieces of] the same harmonic [style]. Such pieces they use at times at the beginning, like a prelude on the organ, often also between the sections of *concerti* for several choirs...] from *The Syntagma Musicum of Michael Praetorius Volume Three An Annotated Translation*, trans. by Hans Lampl (Los Angeles: American Choral Directors Association, 2001), p. 28.

Michael Praetorius, *Syntagma Musicum Band III*, (Wolfenbüttel: 1619), Modern text ed. by Eduard Bernoulli (Leipzig: Kahnt Nachfolger, 1916), p. 34.

³⁹ [Translation: *Symphonia* (lat.) *Symphonie* (fr.) is in general everything sounding together. In particular, however, it signifies such a composition, which is produced only by instruments. In this work, the composer has full licence and is not bound by numbers nor measure [conventions] but instead can employ as many as he likes by personal judgement, but in such a manner that no ungainly chaos results...]

Johann Walther, *Musicalisches Lexikon: oder Musicalische Bibliothec*, (Leipzig: Deer, 1732), Neusatz des Textes und der Noten ed. by Friederike Ramm (Kassel: Bärenreiter, 2001), p. 529.

⁴⁰ Johann Mattheson, *Das neu-eröffnete Orchestre I* (Hamburg: 1713), p. 171 §. 23.

met fellow student Johann David Heinichen (1683–1729) who, following in his father's footsteps, had enrolled in the Thomasschule in 1696. Heinichen was also a gifted musician from an early age and whilst he was still a student at the Thomasschule, taught composition to Graupner.⁴²

A friendship with a slightly older student, which dates from this time and was to bear fruit later in Darmstadt, was that of Gottfried Grünewald (ca.1673–1739).⁴³ Grünewald was a composer, bass singer and skilled performer on the Pantaleon. In later years at Darmstadt, Graupner and Grünewald would alternate in the composition of the cantata for performance on the forthcoming Sunday in the Hofkapelle.

Like Heinichen, Graupner also became a private student and assistant to Kuhnau who was organist at the Thomaskirche until 1701. Both pupils would have benefited greatly from fulfilling what was in effect the role of Kuhnau's personal assistant and copyist, responsible for copying and correcting his manuscripts. This early experience and the inspirational teaching from Schelle and Kuhnau, coupled with Graupner's innate musical skills would prove to be most advantageous and beneficial to him upon his arrival in Hamburg in 1706.⁴⁴

Graupner would most certainly have had knowledge of the theoretical textbooks of the time and would probably have been familiar with the writings of Michael Praetorius (d.1621) who had published his three-part *Syntagma Musicum* from 1615. Despite Praetorius' untimely death at the height of his creativity, his influence was widespread and he is described as '...the most significant German musician of the early seventeenth-century'.⁴⁵

⁴¹ Ursula Kramer, 'Christoph Graupner Selbstbiographie aus dem Jahr 1740', *Mitteilungen der Christoph-Graupner-Gesellschaft*, 2 (2005), p. 32.

⁴² George Buelow, *Thorough-Bass Accompaniment according to Johann David Heinichen* (Lincoln: University of Nebraska Press, 1996), p. 4.

⁴³ Graupner had a close professional relationship with Grünewald. It is most unfortunate that virtually all the manuscripts by Grünewald have been lost.

⁴⁴ Ursula Kramer, 'Christoph Graupner Selbstbiographie', p. 33.

⁴⁵ Michael Praetorius, *Syntagma Musicum Band II*, (Wolfenbüttel: 1619), trans. by Harold Blumenfeld (New York, Da Capo Press, 1980), p. i.

Later writers attempted to rationalise the ways in which the process of musical composition worked and throughout the period of the Enlightenment of the eighteenth-century, a plethora of treatises were published in many countries across Europe.⁴⁶

What is perhaps surprising, given Graupner's undoubted skills as a harpsichordist and composer, is that he did not create a primer for either the general bass or composition. With the many and varied points of interest, present in each of Graupner's sinfonias, it became obvious that copious examples to illuminate the text of this study would be required. Wherever possible, I have presented an image from the original manuscript. Where this has not been practical, or the original manuscript does not illustrate the text with sufficient clarity, I have created a vignette from the original material and presented the example in modern notation.

Throughout this corpus of Graupner's works, we can see elements which would later prove to be a foretaste of the highly structured format of the Classical Symphony: vigorous opening movements presenting contrasting thematic material, slow and expressive central movements, dance movements influenced largely by the *Menuet* and a joyful and upbeat *Presto* finale.

The more I look into these works, the more I see each sinfonia as a separate exploratory journey, perhaps simply to experimentalise, investigate and appraise fresh compositional ideas. In all probability, Graupner composed these works towards the end of his long and creative life. It may be significant that in the absence of any dedication, they were not therefore written for a patron.

Whatever the motives behind their composition, Graupner amply demonstrates that in his advanced age, he still had the ability to invent fresh melodic ideas and the skills to marshal them into the creation of these highly individual musical works. In these final years of his life, despite the weekly round of preparing a cantata for the Hofkappelle, he appears to have had the time, and beyond that, the opportunity, if not also the means of hearing them played. Why else would anyone write out all the instrumental parts?

⁴⁶ Saint-Lambert: *Nouveau traité de l'accompagnement* 1707, Gasparini: *L'armonico pratico al cimbalo* 1708, Heinichen: *Neu erfundene gründliche Anweisung* 1711 and 1728, Rameau: *Traité de l'harmonie* 1722, Mattheson: *Große General-Bass-Schule* 1731, Fux: *Gradus ad Parnassum* 1725, Kellner: *Treulicher Unterricht im General-Bass* 1732, Mattheson: *Kleine General-Bass-Schule* 1731 and much later in the eighteenth century, Koch: *Versuch einer Anleitung zur Komposition* 1782 and 1793.

3. The Autograph Sinfonias of Christoph Graupner 1683–1760

The one hundred and twelve⁴⁷ autographed yet completely undated sinfonias of Christoph Graupner represent a considerable contribution to the ongoing development of an evolving compositional form, which was to reach its maturity in what was to become the Classical Symphony. Graupner was not to know of the existence of what is now referred to as sonata form and the many variants of the *Rondo*. The standard four-movement plan had not yet been laid down and as for the concept of thematic metamorphosis, well, that really was something for the far distant future! Whilst the oeuvre of a single composer may be regarded (by its very nature) as a limited component in the overall evolution of a complex and highly organised art form, these works do nevertheless give us a deep and critical insight into the compositional thought processes as expressed by that single composer.⁴⁸

Throughout this collection of sinfonias, Graupner shows a clear preference: fifty-three works (over half of the total) have three movements, a further twenty-eight have four movements and nineteen have six movements. These figures contrast with a small handful of works having six, seven and eight movements. The movements are further discussed later in this chapter and in greater detail in Chapter 6. The number of movements within each sinfonia is shown as a separate column of Table 2.

The choice of key follows a similar bias with eighty sinfonias written in the keys of D or G major, a further twenty-five in the keys of F or C major and a handful in the keys of E flat, E or A major.

The disposition of tonality is further discussed in Chapter 5.

⁴⁷ Bill and Großpietsch, *Thematisches Verzeichnis*, p. XII.

⁴⁸ For the purposes of this study, I must exclude the manuscript catalogued by Bill and Großpietsch as Sinfonia in D GWV 730. It consists of a full score with Kopftitel, which are undoubtedly written out in Graupner's unmistakable hand, yet there is no autograph. Graupner's surname has been added (in lower case) by another hand and although the Sinfonia is stylistically totally in keeping with Graupner's autographed works, it lacks the one vital piece of conclusive evidence of compositional ownership. Unique to this Kopftitel is the placing of the reference to the two horns. On each of the 112 Sinfonias containing a full score the list of instruments on the Kopftitel ends with 'e Cembalo' usually followed by the autograph. GWV 730 places the words '2 Corn' at the end of the list of instruments. Admittedly, this does encroach on the space where the autograph would be. Combined with the absence of a Titelumschlag and a lack of proof of authorship; although exhibiting many of Graupner's compositional techniques, it must therefore by virtue of the omission of autograph, be discounted.

3.1. The Sinfonias

It is generally accepted that the one hundred and twelve sinfonias were composed after 1740 in the final outpouring of creativity with Graupner's compositional powers at the peak of their maturity. As a result of a total absence of any reference to a date on the autograph manuscripts, the dating of the sinfonias remains highly speculative. The details recorded in RISM give an approximation only and a detailed examination and analysis of the handwriting and the paper await further study.

Auf Grund unsicherer Datierungsmöglichkeiten kann in den meisten Fällen keine definitiv gültige Kompositionszeit angegeben werden. Es wird daher auf die publizierten Datierungsangaben (Schätzwerte von RISM und Großpietsch) und die auf der Niederschrift eingetragenen, sonst unpublizierten Angaben von F. Noack zurückgegriffen, die durchaus voneinander differieren können. Die Auflistung dieser Jahresangaben bleibt unkommentiert, ohne Wertung oder Mittelwertbildung. Ob die Daten der Niederschrift denen der Kompositionen gleichen, kann nicht mit Sicherheit geklärt werden.⁴⁹

These works represent a unique insight into both the late Baroque instrumental form and a fundamental and far-reaching documentation of the sinfonia as it evolved through the middle years of the eighteenth century.

It is perhaps necessary to stand back a pace to appreciate the sheer bulk of this corpus of instrumental works. Following the demise of Opera House at Darmstadt, Graupner's principal role was to compose, rehearse and perform cantatas each and every week for the Landgraf's Hofkapelle. These were usually totally new compositions but were on occasion a revival of a cantata from a previous year. Graupner was assisted by Vizekapellmeisters Gottfried Grünewald, who died in 1739, and Johann Samuel Endler from 1744.⁵⁰ A measure of Graupner's compositional workload at this time is illustrated by the following table.

⁴⁹ [Translation: Due to uncertainties regarding dating, in most cases no definitive, valid date of composition can be given. Instead reference is made to the published dates (estimates by RISM and Großpietsch) and the otherwise unpublished data on the records by F. Noack which may well differ from each other. These lists of dates remain without comment, evaluation or averaging. Whether the dates on the records correlate to those of the compositions cannot be clarified with any degree of certainty.]

Bill and Großpietsch, *Thematisches Verzeichnis*, p. XIII.

⁵⁰ Elisabeth Noack, *Musikgeschichte Darmstadts*, p. 300.

TABLE 1 THE NUMBER OF SACRED CANTATAS COMPOSED BY GRAUPNER EACH YEAR FROM 1740⁵¹

Year	Cantatas
1740	67
1741	60
1742	60
1743	59
1744	42
1745	38
1746	41
1747	41
1748	35
1749	35
1750	25
1751	20
1752	10
1753	37
1754	2

In addition, he also composed overtures and concertos. Alongside this constant workload, the task of creating a collection of one hundred and twelve sinfonias, coupled with in many cases the copying out of the instrumental parts, is almost monumental.

If it were indeed possible to complete a sinfonia every week, this corpus alone would represent over two years' work. At a slower and perhaps more realistic rate of one sinfonia a fortnight, then the task would take over four years and perhaps did take much longer.

Throughout the one hundred and twelve sinfonias, the rich seam of ideas apparently unhindered by old age continues to pour forth from Graupner's pen. In the article 'Die Sinfonien Christoph Graupners'⁵² Peter Cahn makes reference to the '*Schriftduktus*' in connection with the difficulties of dating the works, and the usefulness of the manifestly apparent '*Duktus*' in relation to the visible changes in the handwriting on Graupner's later manuscripts.⁵³ These changes refer to recognisable physical aspects such as the

⁵¹ Friedrich Noack, 'Christoph Graupner als Kirchenkomponist', pp. 56–70.

⁵² Cahn, 'Die Sinfonien Christoph Graupners', pp. 213–268.

⁵³ *Ibid.*, pp. 216–217.

spacing of the staves and the positioning of the notation within them.⁵⁴ This creativity should on its own be sufficient testimony; but it is worth remembering that by 1753/54, Graupner had become completely overtaken by blindness.⁵⁵

What is surprising, perhaps, is that Graupner is not unique in composing over a hundred *sinfonias*. Other composers: Joseph Haydn and Johann Melchior Molter to name but two, left equally prolific, orchestral legacies.

3.2. Characteristics and Movements

Graupner's music exhibits many familiar Baroque techniques such as block dynamic changes between *forte* and *piano*, characteristic harmonic progressions⁵⁶ and with an orchestra firmly structured around the continuo. Whilst his music is unmistakably recognisable and today firmly placed in the German Baroque, showing influences of the eighteenth-century Italian and French national styles; his compositional spirit continually seeks new textures and colours through striving continually for that which is new, different and highly individual.

Comparison of Graupner's use of traditional Baroque block dynamics within the *sinfonias* with those works of other contemporary composers, in particular, those associated with the court of Mannheim, famed for its now-termed *Mannheim crescendo*, merely serves to amplify the individuality of Graupner's works. Graupner does, however, create the effect of a *crescendo* through the use of the cumulative addition of instruments in the manner similar to the adding of stops on the organ. Conversely, a stepped *diminuendo* occurs in a number of works throughout his oeuvre.⁵⁷ A one-step decrease in dynamics, creating an echo, is a device which is featured regularly.

A definitive example of a compositional device which creates the effect of a *crescendo* is found in the final movement of the *Sinfonia* in F GWV 564, where having exploited echo effects to the full in the opening and final movements, the dynamics in the closing bars of the final movement are marked successively: *p f ff*.

⁵⁴ In comparison with the earlier, dated cantatas, the staves and notation of the *sinfonias* and overtures are more tightly packed on the page.

⁵⁵ Bill and Großpietsch, *Thematisches Verzeichnis*, p. XI.

⁵⁶ Sequences of dominant seventh chords for example.

⁵⁷ A four-step *diminuendo* *p - pp - ppp - pppp* can be found towards the end of the first movement of the *Concerto* in B flat. GWV 344.

EXAMPLE 1 *CRESCENDO* EFFECT ACHIEVED IN GWV 564

Corno I

Corno II

Violin I

Violin II

Viola

Basso



Graupner commits the instruments to playing *fortissimo* on very few occasions indeed and this example highlights what would have been a most unusual and dramatic display of instrumental power and control.

The shortest work is the Sinfonia in D GWV 520 with its three movements - untitled, *Andante* and *Allegro* - and extending to a mere one hundred bars, nonetheless displays many of the characteristics found in the longer works. It is a most economical display of Graupner's skills as an orchestral composer. Scored for two Clarino Trumpets and four Tympani along with Graupner's standard string ensemble of Violin I, Violin II, Viola and Cembalo. As the Basso Continuo group includes Fagotto and Violone, Graupner is able to achieve much variety. Notably, the *obligato* passages for the Fagotto within the fourteen bars of the second movement. This *Andante* introduces a syncopated motif with minor tonality (B minor) thus demonstrating yet more contrast to the outer movements. In addition to all this, the material for GWV 520 is parodied from the Sonatina for Keyboard GWV 135.

With four hundred and two bars, the longest work is the Sinfonia in D GWV 541. This work has five movements: *Adagio/Allegro*, *Air en Menuet*, *Air Allegro*, *Menuet*, *Bourée*. The addition of two Horns creates a stronger orchestral palette than that found in the shortest sinfonia. The first movement is based on a French Overture and has a slow opening followed by a swiftly moving and vigorous main section. The following four movements (in the manner of an overture) are either titled 'Air', or are dance movements. This sinfonia, the longest, is conceived on a far grander scale. GWV 541 creates a bold statement indeed.

The sinfonia with the largest number of movements is the Sinfonia in F GWV 567. This work could possibly be viewed akin to a compositional 'test bench' as it stands alone with a total of eight movements: *Allegro*, *Air Allegro*, *Air en Sarabande*, *Air Allegro*, *Andante*, *Menuet*, *Andante*, *Menuet*. Alongside Graupner's use of the word sinfonia on the Titelumschlag and the Kopftitel, the use of more abstract titles for certain movements, rather than purely dance movements, makes it quite clear that this work is a sinfonia rather than an overture.

Between these extremities, and they are hardly extreme, lie one hundred and nine related works. Collectively, they allow Graupner a canvas to explore seemingly every compositional variable and permutation available to him at that time. His capacity to create an individual musical character for each sinfonia is clearly demonstrated by the digital aural reproduction of the scores. Here, Graupner's genius of invention is laid bare before the listener, as there is at no time any feeling of *déjà-vu*. Such a performance facility, infinitely re-orderable, is made possible and practicable only in the current digital age.⁵⁸

On further examination of the manuscripts, it becomes clear that Graupner was not following a set pattern of composition and that the term 'sinfonia' could be applied to a greatly variable genre with (as yet) no definitive pattern governing the number and characteristics of the several movements.

⁵⁸ During familiarisation of the works, many hitherto obscure details became apparent: for example, within the second movement of the Sinfonia in D GWV 545 lies a four bar motif which bears a striking harmonic resemblance to the *Canon in D* by Johann Pachelbel (1653–1706). Whether Graupner was aware of the earlier piece or not, this straightforward Baroque harmonic progression is an integral motif throughout the movement. Transposed into B minor and then resurfacing in different keys, it appears seven times during the movement. It could be argued that within a corpus of over one hundred works, there is bound to be a co-incidental similarity to some other previously composed work.

It is essential to make a comparison between Graupner's overtures and sinfonias and be aware of the considerable differences that lie between them. It is immediately obvious from the manuscript full scores that the overtures are constructed from shorter and more numerous movements of which the vast majority are dance movements.⁵⁹ The overtures clearly show that they were composed as incidental music or as *Tafelmusik*. A more detailed comparison may be found in Chapter 6.

It is safe to claim that Graupner's sinfonias are more orchestral in conception rather than purely chamber instrumental works; in as much that the leading parts are capable of doubling, and are intended to be, as evidenced by the multiple manuscript copies of the *Violino Primo* and *Violone* or *Basso* instrumental parts.⁶⁰

By virtue of his compositional activities during his three-year musical employment as Cembalist to the *Hamburger Oper am Gänsemarkt*, Graupner presents us with a unique opportunity to compare the characteristics of the one hundred and twelve sinfonias of this study with the Sinfonia from the opera *Dido* which dates from 1707. This short earlier operatic work therefore has a structure to serve a specific role; introducing a much larger dramatic compositional form rather than an independent work, in a freely composed format and on a much larger scale. The opening Sinfonia from *Dido* when transcribed in modern musical notation consists of a single movement of some one hundred and eighteen bars. These show a number of compositional techniques in common with the one hundred and twelve works of this study. These techniques, which include abrupt changes of tempo, unexpected discords and use of the dominant seventh in final inversion, clearly show some of the fundamental hallmarks as they occur in profusion throughout the later sinfonias. The use of colourful harmonies created by the dominant seventh is particularly dramatic and is discussed in greater detail in Chapter 10. While this early Sinfonia from *Dido* does not exhibit all the compositional hallmarks of the later works, dramatic music for the theatre having quite different requirements and objectives: there are perhaps surprisingly some parallels. This operatic Sinfonia encompasses the use of dramatic changes of tempo and use of the *fermata*. It does also on a number of occasions exhibit a quality found rarely in the later works: that of the crossing of parts between the Violin II and the Viola, which, particularly leading up to the cadences, brings the fuller and darker tone of the Viola to the fore. Although a

⁵⁹ Großpietsch, *Graupners Ouverturen und Tafelmusiken*, pp. 281–386.

⁶⁰ See complete listing of Sinfonia instrumental parts in Appendix I.

detailed discussion of this operatic sinfonia lies completely outside the scope of this study, McCredie does draw attention to it and provides an analysis to the unconventional tonality at its conclusion.⁶¹ The final five bars in Common Time, following a section based around a dotted quaver-semiquaver-quaver motif, consists of semibreves (a number of them tied) which provide an open framework for extended, cadential decoration provided by the Cembalo player - which would, in all probability, have been Graupner himself.

3.3. The Full Scores Transcribed into Modern Notation⁶²

Where the full score is missing from the manuscript, the modern score is assimilated from the various instrumental parts. This process is fraught with often-contradictory possibilities as Graupner continued the process of composition beyond the creation of the full score and onto the instrumental parts. This presents fewer problems when the instrumental part is in Graupner's hand but can raise questions, which currently remain unanswered, when the parts are in another hand, or differentials exist between copies of the same instrumental part. The use of accidentals and their possible duration beyond a bar line, although a veritable quagmire for the unwary, is within accepted Baroque practice: An accidental is therefore valid for the duration of a whole motif or rhythmic idea thus presenting to the modern perspective, practices which could be best described as slightly inconsistent.⁶³

For the purposes of consistency of nomenclature throughout this study, I have adopted the following conventions:

- Titles of specific works are wherever possible stated in full. eg. Sinfonia in C GWV 501.
- References to specific instruments or musical terms are given with original spelling: as named on the source material. eg. Tympani, Fagotto, Clarino.
- Italian and French musical terms are given in italics.

⁶¹ McCredie, 'Christoph Graupner as Opera Composer', pp. 90–91.

⁶² A complete set of 112 full scores in modern notation was made with Sibelius software, using a consistent and uniform editorial methodology thus creating an integral part of the programme of research preliminary to the creation of this study.

⁶³ I have allowed myself to be guided aurally, harmonically and melodically by the music; whilst applying Baroque methodology as currently understood and noting in square brackets above the stave any editorial input from the twenty-first century. Essentially, everything on the staves represents Graupner's intention and is portrayed for the modern reader in the manner that he laid it down.

- Pitch references in upper or lower case are as given on the source material and follow the Helmholtz system, with the use of 'B' and 'H' to signify 'B flat' and 'B natural' respectively.

The instrumentation as stated in Graupner's hand on the Kopftitel and again on the Titelumschlag is presented in a formulaic manner according to the conventions of the time, rather than as a definitive statement of fact. This information must be treated with caution if used for analytical purposes as the true nature of the instrumentation is sometimes revealed only by recourse to the contents of the full score and instrumental parts rather than to the title or index pages.⁶⁴ With the exception of a few published keyboard works, Graupner did not create his scores for the publisher and therefore the wider public, but for the use of a more immediate circle of copyists and pupils within the Darmstadt Hofkapelle.

⁶⁴ These discrepancies are discussed in detail in Chapter 8.7.

4. The Manuscripts

It is perhaps one of the most fortuitous accidents of history that the complete collection of Graupner's manuscripts was not dispersed or destroyed in the period immediately following his death. The train of events is well documented and we should rejoice that the documents were made a ward of the court and the machinations of the legal system proceeded so slowly. By 1819 when the legal dispute was finally resolved, the collection remained largely intact and was deposited in the Hofmusik-Bibliothek.⁶⁵ By that time the manuscripts would have been of seemingly little interest to a developing musical world that was continuing to evolve, having passed through the Classical era and was by that time, well into the early Romantic era.

... bis endlich 1819 Graupners Manuskripte zu einem moderaten Preis in die Obhut der Hofmusik-Bibliothek gelangten.⁶⁶

Although with the passage of time, it is now impossible to recreate the order, manner and condition of the manuscripts in 1819, they were at least, upon arrival in the Großherzoglicher Hof-Kapell-Musik-Bibliothek, catalogued to some degree. Graupner's sinfonia manuscripts are listed as a single entity of '114 Sinfonies' (*sic*) under the Ordnungs-Nummer 64 in the *Verzeichnis über die auf Großherzoglicher Hof-Kapell-Musik-Bibliothek befindlichen Sinfonien, Ouverturen und Entre-Acts*.⁶⁷ This definitive catalogue dating from 1819 lists all the composers in alphabetical order alongside each Ordnungs-Nummer following the same order. The incipit for Graupner's sinfonias identifies a single work: the Sinfonia in D GWV 537.⁶⁸

⁶⁵ Bill and Großpietsch, *Thematisches Verzeichnis*, p. XXXV.

⁶⁶ [Translation: ... until finally in 1819 Graupner's manuscripts found their way into the care of the Hofmusik-Bibliothek for a moderate sum.]
Oswald Bill, 'Graupners Biographie von 1781', *Mitteilungen der Christoph-Graupner-Gesellschaft*, 1 (2004). p. 16.

⁶⁷ D-DS Hs-3428–29.

⁶⁸ Eighty Overtures were similarly listed in a later section of the same catalogue along with a number of works by Gerke and Graun under the Ordnungs-Nummer 17.

EXAMPLE 2 ENTRY IN THE VERZEICHNIS



Upon examination of the folio of manuscript pages which constitute the Sinfonia in D GWV 537, the number 64 is clearly and uniquely marked on the Titelumschlag.

EXAMPLE 3 TITELUMSCHLAG FROM GWV 537



The manuscripts then may well have lain undisturbed until the arrival of Wilibald Nagel who published his thematic catalogue of the sinfonias in 1912.

The manuscripts currently belong to the Department of the Historical Collections of the Universitäts- und Landesbibliothek Darmstadt and the one hundred and twelve autographed sinfonias along with a single unautographed sinfonia appear to have survived as a collection; complete and intact.

They sit within a corpus of nearly two thousand manuscripts representing virtually the entire creative output of Christoph Graupner, his complete catalogue of works enhanced in more recent times by the referencing of a few manuscripts from other genres, which had been hitherto disseminated to various destinations e.g., Karlsruhe, Frankfurt, Berlin and Paris and a small number of other libraries and institutions worldwide during and following Graupner's lifetime and therefore preserved for posterity.⁶⁹

⁶⁹ Karlsruhe (Overtures), Frankfurt and Berlin (Operas), Paris (Cantatas).

4.1. Physical Attributes and the Question of Dating

The majority of sinfonias have survived intact with the full score and complete set of instrumental parts available and accessible for both musicological research and performance. With very few exceptions, each sinfonia is enclosed in a folio of paper of similar nature to other sheets, ruled and subsequently used for composition. The front page of each of these folios serves as a Titelumschlag and contains the title of the sinfonia and a list of the instrumentation, followed by a single line melodic incipit of the opening motif from the first movement and the composer's signature. This detail reveals a high degree of organisation on the part of the composer, thus enabling the instant identification of a particular folio, as many of the sinfonias are composed in the same key.

A note of caution must be voiced here as during the course of research leading to the creation of this study, many discrepancies were revealed between the instrumentation listed on the Titelumschlag and the details found on the full score it contained. This presented a fundamental question as to the degree of accuracy, which might be attached to these Titelumschläge throughout the whole oeuvre.

The remaining three pages of many (but by no means all) of the folios contain the Cembalo part. This degree of presentation, which bestows on each work a unique personal identity, is peculiar to the sinfonias. There is no visual evidence in the manuscripts that the scores or parts were at any time subject to being bound together in a volume. Neither is there any evidence of them being put into any order and numbered. Perhaps the most regrettable aspect from the standpoint of musicological study is, with one notable exception, the complete absence of a date on any of the one hundred and twelve folios of autographed manuscripts.⁷⁰

When examining each full score, the number of staves drawn on each page varies between seventeen and thirty-two. Graupner's sense of neatness and order here is evident, as a staff is routinely left empty between the systems. This may be compared with the manuscripts of the overtures, which contain between and twenty and forty-one staves; those pages containing in excess of thirty staves looking considerably more densely packed.

⁷⁰ A second copy of GWV 547 containing only the instrumental parts has an Umschlag completed in another hand, ascribing the work to Graupner and dated 1751.

With very few exceptions, the staves are laid out in a consistent, logical and orderly manner; one system flowing on from another. Occasionally, the order of the instrumental staves may be temporarily changed; a typical situation being the doubling of Violin I and Flauto Traverso I.

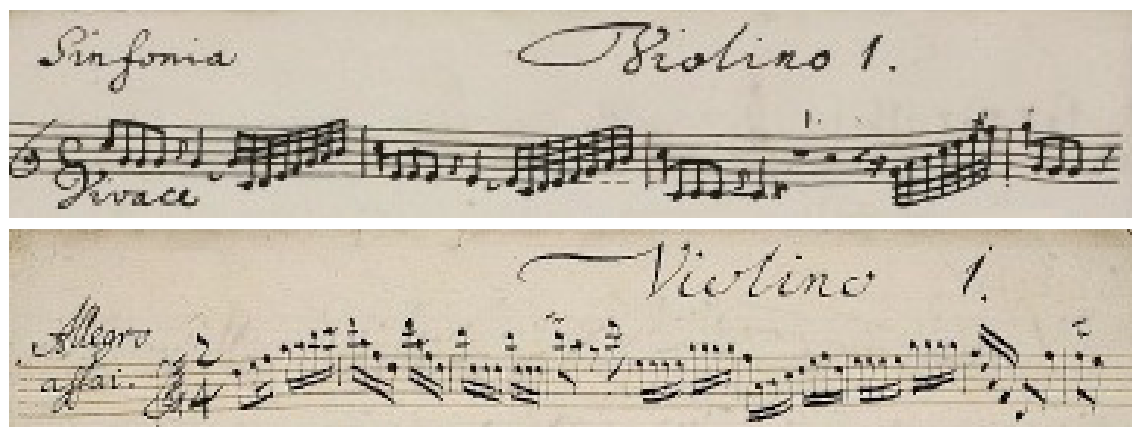
The one aspect of notation that occurs with regularity throughout the genre, where there is far less consistency, is the use of *Dal Segno* and *Da Capo*. These can be found in various formats: with the words written out in full, initial letters, the 'S' symbol, a dotted double bar line, or in combination.

The manuscripts of the instrumental parts show a slightly greater degree of variation as would be expected; as they are sometimes written out by someone other than Graupner and some of the inner movements are scored for reduced orchestral forces. The quantity of instrumental parts shows a great deal of consistency with nearly all manuscript folios containing over and above a complete performing set of instrumental parts, with many works including duplicates, all completely prepared, labelled and ready for performance.⁷¹ These are in no way pages from a sketchbook, but finished products just waiting for the instrumentalists to perform them. A complete indexing of the distribution of parts contained within each manuscript is found at Appendix I. This clearly shows the make-up and relative consistency of the orchestral forces required. Comparison may also be made with the orchestral forces required for the Concertos (Appendix II) and the Overtures (Appendix III). This information could possibly point towards aspects of various performance practices.

All but a few of the sinfonia manuscript full scores and instrumental parts are totally the work of Graupner with a few sets of instrumental parts copied out in the characteristic script of Johann Samuel Endler as shown in Table 3. In addition, there remain a number of instrumental parts, which are unassigned. Representative examples of the manuscript handwriting styles of Graupner and Endler can be compared in the following instrumental parts for the Violin I from the sinfonias: GWV 501, and CobbWV 1.

⁷¹ Many manuscripts contain two copies of the instrumental part for the Violin I and at least two bass parts in addition to the Cembalo part.

EXAMPLE 4 GRAUPNER'S HANDWRITING (ABOVE) AND ENDLER'S HANDWRITING (BELOW)



When comparing each sinfonia within the oeuvre, each work appears to stand alone as an individually crafted, copied and complete opus. With no obvious pattern emerging, the following table also demonstrates that there appears to be no direct correlation or continuity between the number of staves. It also shows the size of orchestral forces required and the projected year of composition. This question of dating remains highly speculative. There are a number of approaches, which could be utilised towards the goal of dating these works, but with each method proposed, seemingly straightforward counter proposals appear. Peter Cahn investigates the question of dating and looks closely at Noack's methodology and results.

Leider hat Friedrich Noack die Methodik seiner Datierungen nicht im einzelnen erläutert. Es ist jedoch offensichtlich, daß das jeweils von Graupner verwendete Papier den entscheidenden Anhaltspunkt für die von ihm vorgenommene Ordnung der Sinfonien bildete.⁷²

This methodology is perhaps tenuous, as it would rely on Graupner using his paper supply in strict rotation. Whilst this may have been the case, this argument could hardly be put forward with any degree of certainty.

Graupner did at least demonstrate a degree of consistent methodology with regards to those works which are or can be dated: The sacred cantatas are assigned to a Sunday within a liturgical year, the operas were publicly acclaimed, whilst the instrumental works remain largely without date.

⁷² [Translation: Unfortunately Friedrich Noack did not explain his methodology in more detail. It is obvious, however, that the paper used by Graupner has been the deciding factor in the suggested order of the sinfonias.]

Cahn, 'Die Sinfonien Christoph Graupners', p. 215.

Looking at the subtle changes in Graupner's handwriting would be a far more reliable indicator of the passage of time. Assuming that composition was carried out each time in a consistent and relaxed manner, we have the corpus of sacred cantatas to provide a datum with which to make comparison. Cahn identifies this methodology based upon Graupner's handwriting but finds it contradictory to the ordering by type of paper:

Wer die Graupnerschen Manuskripte in dieser Anordnung Noacks in Augenschein nimmt, wird sich dem Eindruck nicht entziehen können, daß die Schriftzüge des Komponisten zu dieser gewiß pauschalen Chronologie der Papiersorten mehrfach in eklatantem Widerspruch stehen.⁷³

Cahn also makes a far more telling observation based upon Graupner's failing eyesight:

Ein zusätzlicher Anhaltspunkt für späte Entstehung ergibt sich bei einer Reihe von Werken aus dem Umstand, daß Graupner - entgegen seiner jahrzehntelang geübten Praxis - nur noch die Partitur eigenhändig schreibt, das Ausziehen der Stimmen dagegen anderen überläßt, vermutlich um seine bereits angegriffenen Augen zu schonen.⁷⁴

Some of the one hundred and twelve autograph sinfonias are identified by Cahn as having qualities which set them apart from the main body of works as later works, as they exhibit different visible characteristics:

Die Manuskripte 470/63–70 weisen größeres Papierformat auf, und mit 470/71–72 vergrößert sich das Format abermals. Gerade diese beiden Sinfoniemanuskrifte aber lassen Züge einer 'Altersschrift' und Spuren der nachlassenden Sehkraft Graupners hervortreten. Dem Duktus der Schrift ist die Zügigkeit abhanden gekommen, die Abstände zwischen einzelnen Noten erweitern sich, das verwendete Rastral ist breit. Ähnliche Merkmale finden sich in den Sinfonien 470/75 und 85.⁷⁵

The manuscript library catalogue numbers 470/63–70 refer to GWV 516, 568, 569, 570, 550, 551, 552 and 553. 470/71–72 refer to GWV 589 and 590. 470/75 and 85 refer to GWV 593 and 509 respectively. These visual observations of the manuscripts are borne out when compared to the others.

⁷³ [Translation: Whoever takes a closer look at Graupner's manuscripts in Noack's order, cannot help but notice that the handwriting of the composer is frequently in total opposition to this surely general chronology of the different types of paper.]
Cahn, 'Die Sinfonien Christoph Graupners', p. 216.

⁷⁴ [Translation: An additional clue for the late creation unfolds for a number of works from the circumstance that Graupner - contrary to his decade-long habit - only writes out the full score himself and leaves the extraction of the instrumental parts to others, presumably to reduce the strain on his already damaged eyes.]
Ibid., p. 216.

⁷⁵ [Translation: The manuscripts 470/63–70 are on larger paper format and the format is larger still on 470/71–72. Especially these last two sinfonia manuscripts, however, display clear signs of an aging hand and traces of Graupner's deteriorating sight. The ductus of his script has lost its fluency, the distances between single notes has increased and the spacing of the staves is wide. Similar characteristics can be found in sinfonias 470/75 and 85.]
Ibid., p. 216.

Cahn's use of the word '*Duktus*' is a reminder of the scale of Graupner's output; the *sinfonias* being only a fraction of his creativity. The manuscripts display a degree of fluency, the true value of which becomes apparent when transcribing into a modern digital format. Within the *sinfonias*, there are virtually no corrections or *addenda* and very few insertions. The assertion by Mattheson that Graupner wrote down his ideas fully formed is no fanciful claim as the evidence of the manuscripts appears to corroborate.⁷⁶

It is worth pointing out that Graupner was accustomed to using two different types of manuscript paper in the normal course of composition: viz. '*Konzeptpapier*' and '*Notenpapier*'. This would equate to the use of a sketchbook for ideas and rough work and a better quality paper for the production of a fair copy. Evidence of Graupner's use of *Konzeptpapier* and *Notenpapier* has been described fully by Oswald Bill in the section on *Arbeitsmaterial* in the article 'Dokumente zum Leben und Wirken Christoph Graupners in Darmstadt'.⁷⁷

The arrangement for the issue of writing materials to Graupner dating from 5th April 1730 is shown in the court records, clearly showing the two types of paper and the quills.

⁷⁶ Johann Mattheson, *Der vollkommene Capellmeister*, (Hamburg: 1739), Neusatz des Textes und der Noten ed. by Friederike Ramm, Third edition (Kassel: Bärenreiter, 2012), p. 640 §. 12.

⁷⁷ Bill, 'Dokumente zum Leben und Wirken', pp. 182–185.

Vermögungsligste Verordnung vom 5^{ten} Aprilis 1730
 soll an den Fürstl. Exzellenz H. Graupner alljährlich
 an Describ. Materialien geliefert werden: als

5 Linß Noten²
 1 Linß Concept Papier, wie auf
 300 fuder Brief

		Noten Papier Linß	Concept Papier Linß	fuder- Brief
Ginnsampfangen	1731	5	1	200
	1732			300
	1733		2	300
	1735	5		
	1736	4	1	300
	1737	4	1	300
	1738			
	1739			
	1740			
H. Descripten Desf.	1741	0		
H. Desfally	1742	3	18 ^{Linß} Concept Papier	300
	1743	3	1	300
	1744	2	1	300
	1745	5	$\frac{1}{2}$	100

Oswald Bill notes the reference to the eighteen books of *Konzeptpapier* issued in 1742 and that the eighteen books of twenty-four or twenty-five pages (each book corresponding to a quire) would be equal to approximately five hundred sheets.⁷⁹ What is most interesting is the differential between the quantities of the two types of paper consumed. It is abundantly clear that a neater, fair copy is possible with the use of

⁷⁸ Original Document from the Hessisches Staatsarchiv (HStAD, D 8 15/7).

⁷⁹ Bill, 'Dokumente zum Leben und Wirken', p. 185.

a sketch book for preliminary work and equally, that an untidy manuscript is more likely to arise when musical thoughts are written down straight onto the *Notenpapier*. It is also most likely that the instrumental parts would be copied from the full score directly onto the *Notenpapier*.

Equally interesting are the years where no issues of new materials are recorded. One might assume therefore that Graupner had not used up all the materials supplied previously, but equally the records may show incomplete data. The many questions, however, which would arise from any attempt to align these quantities of paper to Graupner's manuscripts, lie well beyond the scope of this study.

The dimensions of the paper Graupner used for the sinfonias shows considerable variation - both in physical size and the number of ruled staves: the smallest size (GWV 577 has twenty-two staves of full score) being 21.5 x 17 cm and the largest size (GWV 530 has twenty-three staves of full score) being 36.5 x 23 cm. The maximum number of staves (GWV 566) is thirty-one, ruled onto a page measuring 36 x 22.5 cm. The manuscript full score of the Sinfonia in F GWV 566 is an extremely neat piece of draughtsmanship, yet it does contain a few bars with alterations or corrections. Graupner does, however, run out of space for the Violin I in bar 82 and solves the problem by repeating the two-beat motif with the use of the repeat symbol.

EXAMPLE 6 BARS 81 TO 83 FROM THE FULL SCORE OF GWV 566

Tymp.

Violin I

Violin II

The image shows a photograph of a handwritten musical manuscript page. It features three staves of music. The top staff is labeled 'Tymp.' and contains rhythmic notation with vertical strokes and beams. The middle staff is labeled 'Violin I' and contains melodic notation with a key signature of one sharp (F#) and a time signature of 3/4. It includes a repeat symbol in the second measure. The bottom staff is labeled 'Violin II' and contains melodic notation. The handwriting is clear and professional.

Comparing and analysing the size of manuscript paper used by Graupner to compose the sinfonias against the many other variables; instrumentation, dating, key and number of movements, reveals, as with the sinfonias themselves, no immediately obvious

correlation. The largest group of over seventy sinfonia manuscripts uses a size of paper that varies between 34.5 x 22.5 cm and 35.5 x 24.5 cm. This range appears to show (from an era of individual sheets of hand-made paper) an almost standard size.

The extent that the size of manuscript paper can exert influences onto a composer is an interesting question but, again, lies well outside this study.

TABLE 2 ANALYSIS AND STAVES PER PAGE OF THE FULL SCORES (F/S) AND PARTS

GWV	RISM	Key	Mov.	F/S	Parts	GWV	RISM	Key	Mov.	F/S	Parts
501	ca.1748	C	5	27	13/14	557	ca.1748	Eb	3	27	14
502	ca.1748	C	5	27	14	558	ca.1748	Eb	3	25	14/15
503	ca.1751	C	3	20	13	559	ca.1748	Eb	5	24	14
504	ca.1751	C	3	20	13	560	ca.1748	Eb	5	26	14
505	ca.1751	C	3	20	13	561	ca.1748	Eb	5	26/27	14/15
506	ca.1751	C	4	20	13/14	562	ca.1751	E	3	21	13
507	ca.1751	C	3	19/20	12/14	563	ca.1748	F	3	27/28	15
508	ca.1751	C	3	20	13	564	ca.1748	F	3	21	14
509	ca.1751	C	3	20	13	565	ca.1746	F	6	23	14/15
510	ca.1748	C	5	27	14	566	ca.1746	F	6	31	14/15
511	ca.1748	D	3	20	14	567	ca.1748	F	8	24/25	14/15
512	ca.1748	D	3	20	13/14	568	ca.1750	F	3	21	14
513	ca.1748	D	3	27	14	569	ca.1750	F	4	21	6/14
514	ca.1748	D	4	27	14/15	570	ca.1750	F	4	18	14
515	ca.1750	D	3	21	12	571	ca.1752	F	4	27	14
516	ca.1750	D	4	21	14	572	ca.1752	F	5	27	14
517	ca.1751	D	4	21	11/13	573	ca.1752	F	5	28	14
518	ca.1751	D	4	21/22	14/15	574	ca.1751	F	3	26	13
519	ca.1751	D	4	21	11/14	575	ca.1751	F	3	26	13
520	ca.1744	D	3	23	13/16	576	ca.1751	F	4	19	15/16
521	ca.1746	D	5	24	13/14	577	ca.1741	F	5	22/23	14/15
522	ca.1748	D	5	n/a	14	578	ca.1748	G	3	27	14
523	ca.1748	D	3	n/a	14	579	ca.1748	G	5	27	14
524	ca.1748	D	3	23	14	580	ca.1748	G	3	21	14
525	ca.1748	D	6	32	14/16	581	ca.1748	G	3	20/21	14
526	ca.1751	D	3	24	13	582	ca.1748	G	5	27	14
527	ca.1751	D	3	23	13/15	583	ca.1748	G	5	21	14
528	ca.1751	D	3	23/24	13	584	ca.1748	G	3	27	14

GWV	RISM	Key	Mov.	F/S	Parts
529	ca.1751	D	3	23	13
530	ca.1746	D	6	23	14
531	ca.1748	D	3	24	14
532	ca.1748	D	3	24/26	15
533	ca.1748	D	7	24/25	15
534	ca.1748	D	7	23	14/15
535	ca.1748	D	3	26	14
536	ca.1751	D	4	21/22	11/15
537	ca.1752	D	3	26	15
538	ca.1752	D	3	27	14
539	ca.1752	D	3	26	11/14
540	ca.1746	D	4	29	14/15
541	ca.1746	D	5	29	14/15
542	ca.1748	D	3	20	14
543	ca.1748	D	3	20	14
544	ca.1748	D	3	20	14
545	ca.1751	D	3	19/20	12/16
546	ca.1748	D	3	26	14
547	ca.1751	D	6	29	14
548	ca.1748	D	3	29/30	n/a
549	ca.1748	D	5	24	13/14
550	ca.1750	D	4	24	14
551	ca.1750	D	4	23/24	13/14
552	ca.1750	D	4	24	13
553	ca.1750	D	5	23	13
554	ca.1751	D	3	23/25	13
555	ca.1752	D	3	24	12/15
556	ca.1751	D	4	23/24	15/16

GWV	RISM	Key	Mov.	F/S	Parts
585	ca.1750	G	4	n/a	12
586	ca.1750	G	4	n/a	12
587	ca.1750	G	4	n/a	12
588	ca.1750	G	4	n/a	12
589	ca.1751	G	4	20	13
590	ca.1751	G	3	20	13
591	ca.1751	G	4	21/22	12/14
592	ca.1751	G	3	20	13
593	ca.1751	G	4	20	10/13
594	ca.1751	G	4	21	11/15
595	ca.1752	G	6	27	13/14
596	ca.1734	G	3	29/30	14
597	ca.1735	G	3	29/30	14
598	ca.1746	G	6	23	14/15
599	ca.1748	G	5	24/25	15
600	ca.1748	G	5	27	14/15
601	ca.1748	G	3	23	14
602	ca.1748	G	3	26	14
603	ca.1751	G	4	26	12/14
604	ca.1751	G	4	26	13/15
605	ca.1752	G	4	26	14
606	ca.1752	G	3	26	14
607	ca.1751	G	3	17	13/14
608	ca.1751	G	3	18	10/14
609	ca.1752	G	4	19/21	12/14
610	ca.1743	G	3	23	14/15
611	ca.1746	G	6	27	14/15
612	ca.1748	A	6	23	15

Each sinfonia is identified and named on the Kopftitel of each full score, which states the general details of instrumentation and is confirmed by the signature of the composer.⁸⁰ The pattern of detail on the Kopftitel is synonymous with the overture and concerto manuscripts, and to a lesser extent the cantata manuscripts - these being identified by their place within the liturgical calendar.

⁸⁰ With the exception of the Kopftitel of GWV 520 which describes the work as a Concerto.

This corresponds to a 'house style' of librarianship and is further demonstrated on the corpus of *sinfonia* manuscripts by Johann Samuel Endler (1694–1762).⁸¹ Endler was appointed to the court of Hesse-Darmstadt in 1723 and remained there until his death.⁸² The instrumental parts of his *sinfonias* are all neatly presented within a *Titelumschlag*; the style of which mirrors the style and pattern of Graupner's but with two important differences: Endler states, in the majority of his *sinfonias*, both the place and date of composition.

On initial examination of this corpus of Graupner's *sinfonias*, one is struck immediately by their orderliness and sense of completeness; coupled with an almost complete lack of alterations. With very few exceptions, each bears the attributes of a finished product. There is no immediate evidence of experimentation; of anything being left incomplete or laid aside unfinished. Mattheson's observation concerning the neatness of Graupner's handwriting records:

Hier muß ich den Herrn Capellmeister Graupner zu Darmstadt billig rühmen, dessen Partituren so rein geschrieben sind, daß sie mit einem Kupferstiche kämpffen.⁸³

Mattheson's *Der vollkommene Capellmeister* was published in Hamburg in 1739 and it opens with an obsequious salutation, followed by a most fulsome and fawning dedication to Ernst Ludwig, Landgraf of Hesse-Darmstadt.⁸⁴

That the corpus of manuscripts remained intact following the composer's death in 1760 is from the musicologists' perspective, most fortunate; notwithstanding the attempts by the immediate family and their heirs to retain possession of the instrumental works. By their sale they could have alleviated their dire financial situation. A detailed history of the manuscripts and their subsequent arrival at the Großherzogliche Hofkapell-Musikbibliothek, referred to earlier in this chapter, is discussed in full by Oswald Bill in the introduction to the *Thematisches Werkeverzeichnis (Instrumentalteil)*.⁸⁵

⁸¹ Endler's *Sinfonias* are variously titled: *Sinfonie*, *Symphonia* and *Sinfonia*.

⁸² Joanna Cobb Biermann, *Die Sinfonien des Darmstädter Kapellmeisters Johann Samuel Endler 1694–1762: Ein Beitrag zur Geschichte der Sinfonie*, Beiträge zur mittelhessischen Musikgeschichte 33 (Mainz: Schott, 1996), pp. 42–43.

⁸³ [Translation: At this stage I must praise in no uncertain terms the Herr Capellmeister [*sic*] Graupner of Darmstadt, whose scores are written so neatly that they compare with engravings.] Mattheson, *Der vollkommene Capellmeister*, p. 640 §. 12.

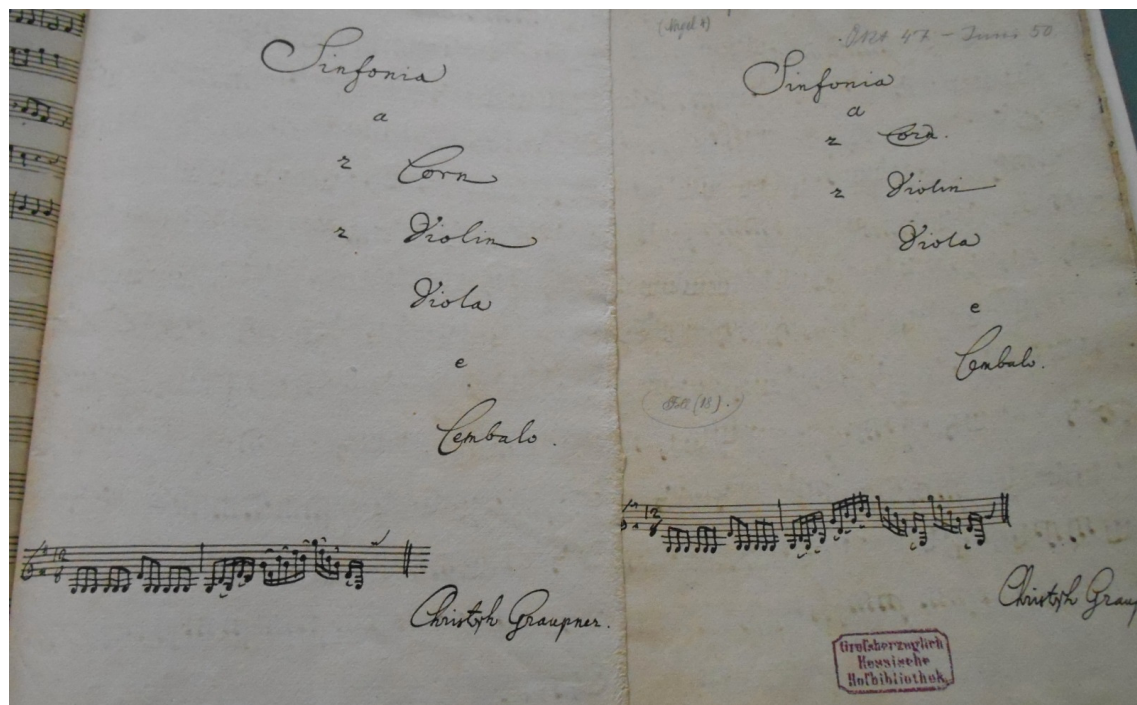
⁸⁴ Dem Durchlauchtigsten Fürsten und Herrn, HERRN, Ernst Ludwig, Landgrafen zu Hessen, Fürsten zu Herbfeld, Grafen zu Katzenelnbogen, Dietz, Ziegenhain, Nidda, Schaumburg, Isenburg und Büdingen etc.etc. Meinem gnädigsten Fürsten und Herrn.

⁸⁵ Bill and Großpietsch, *Thematisches Verzeichnis*, pp. XXVIII–XXXVI.

4.2. Contents of the Manuscripts

Along with neat handwriting, Graupner appears to display a consistently neat style of librarianship. A notable exception, however, is found in the Sinfonia in G GWV 579, which has two separate Titelumschläge, to be found on the Violoncello and Cembalo instrumental parts. Whilst there appears to be no immediate explanation for this duplication, the existence of the two does suggest that Graupner prepared the Titelumschlag for his manuscripts as a routine action. Perhaps an interruption or distraction caused him to create the second copy in this unique instance. The two pages are not quite the same, there being differences at an almost microscopic level of the handwriting at the word 'Corn' and the positioning of a rest in the incipit.

EXAMPLE 7 TWO TITELUMSCHLÄGE FROM GWV 579



Cembalo folio

Violoncello folio

Each Titelumschlag cover lists the instrumentation of that particular sinfonia. If paper was expensive and in short supply at certain points of history, the use of such a large sheet for mere storage purposes must have, to Graupner at least, been deemed worthwhile. There are, however, two important points when considering the written information on the Titelumschläge:

Firstly, it is possible that the instruments given are just those relevant in the sense of the construction of the composition, and not so much concerned with the colouration.

Secondly, they could have been written at a later stage, when Graupner didn't have the detailed scoring at the front of his mind and may well have overlooked some of the details.

The standard format in Graupner's sinfonias for the listing on the Titelumslag places the instruments, where applicable, generally (but not always) in the following order: Clarino at the top, followed by Tympani, Horns, Woodwind, 2 Violins, Viola above the Cembalo. The individual instruments of the Continuo are not named even when that particular sinfonia contains *obbligato* passages for the Violoncello or Fagotto. The tuning of the Tympani is usually appended and on occasions the Horns are above the Tympani. The order of the instruments, other than the strings, is best described as being laid out as convenient by the composer, who, not having an as yet universal pattern or convention to follow, appears to have created an instinctive, logical order for each manuscript. It is important not to attach too much relevance to the ordering of the instruments on these manuscripts, as at that time, no such universal convention as to the layout of scores yet existed and the many exceptions encountered appear to suggest that the exact ordering of the instruments on a full score was not of paramount importance. There are a few additional exceptions to this general pattern, where instruments are ordered in a seemingly different, but no less convenient order: GWV 510 lists the two Flauto Traversi following the strings, GWV 546 and 562 lists the Fagotto immediately below the Viola, GWV 556 and 576 includes the Fagotto in the woodwind section. The Sinfonia in F GWV 577 scored for Viola d'amore, Fagotto, Violoncello and three Violas treats these instruments as a *concertante* group, listing them first, with the *ripieno* provided by the three Violas and Cembalo which are listed last. The Sinfonia in G GWV 611 follows the pattern of GWV 577 with the two Fagotti listed with the *concertante* instruments and their staves placed above the *ripieno* provided by the strings and Cembalo. Graupner appends the word '*concertante*' (abbreviated *Conc.*) to two Violin parts as distinct from the two (*ripieno*) Violins in Sinfonia in G GWV 610.

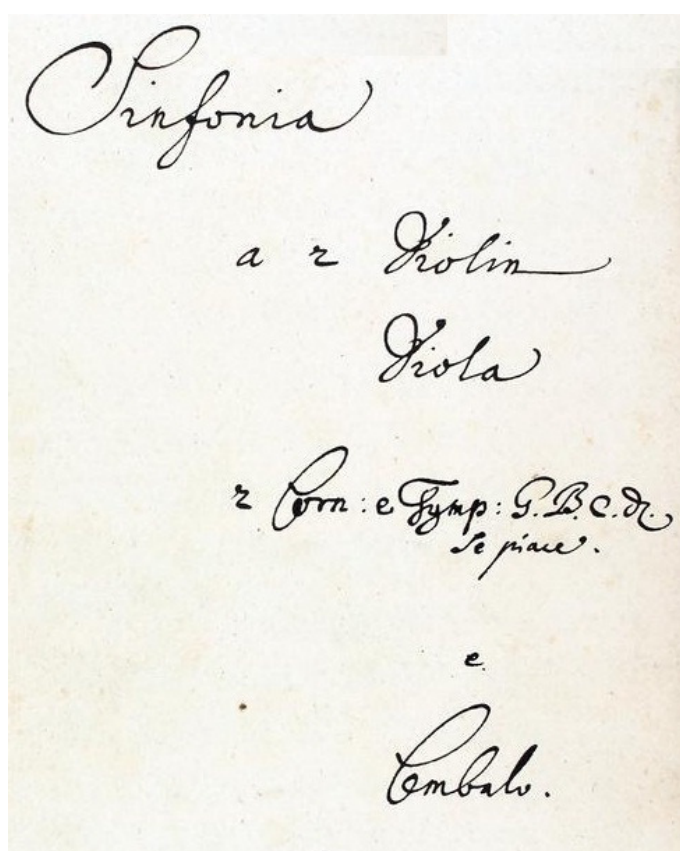
The Titelumschläge from GWV 558, 596 and 597 all use the phrase *Se piace* and in doing so, differ considerably from the norm and to some extent from each other: In Sinfonia in E flat GWV 558, the list is headed by two Violins and Viola followed by two Horns and Tympani *Se piace* before the Cembalo. This inversion of the order is unexpected compared with the usual layout and markings on the Kopftitel. The full score contains the complete parts for Strings, Horn and Tympani and adheres completely to the normal, expected pattern. The scoring for these two *Se piace*

instruments, whilst not being inconsequential, contains independent material and the *sinfonia* stands as a convincing work with, or without the two Horns and Tympani.

This choice of orchestral forces could possibly be explained by the differences of availability of instruments at Kranichstein or at the Schloss in Darmstadt.

This differential, therefore, drawing attention to the existence of a choice of orchestral forces, could be taken as supporting circumstantial evidence of Graupner's intention that these works were, in fact, written to be performed. Conversely, there would have been little to be gained in creating an alternative option if there was no intention of creating a performance or situation where such choices could be made.

EXAMPLE 8 TITELUMSCHLAG AND KOPFTITEL FROM GWV 558





The example of the full score above shows the tunings for the Tympani as G. C. B. dis, in a rare instance of overwriting an original: F. G. c(?). d(?). The instrumental part is clearly labelled as G. B. c. dis. GWV 596 and 597 both contain a sectional full score for the Horns and Tympani along with what appears to be a separate full score for strings and Cembalo.⁸⁶

Looking at the oeuvre of the sinfonias, the neatness of the instrumental parts, of which the vast majority were copied out in Graupner's own hand, coupled with the completeness and quantity of duplicate parts contained in most of the orchestral sets, would suggest that they were at least prepared for performance. This would naturally lead one to assume that these performances could take place in the Schloss, as it was there that the instrumental forces were assembled; as demonstrated by the evidence of the cantatas performed each week in the chapel. As there is no primary evidence to support or contradict this viewpoint, it is an equally hypothetical possibility that a performance could have taken place in Kranichstein. This possibility that they could have been performed is further documented by the instrumental detail contained within each of the cantata manuscripts.⁸⁷

A pattern of routine process appears in Graupner's provision of instrumental parts, which can be clearly seen in the following table. Where there are duplicate parts in the orchestral set, these are displayed in red. Whereas all the surviving full scores are in

⁸⁶ These two works are discussed later in this chapter.

⁸⁷ Noack, 'Christoph Graupner als Kirchenkomponist', pp. 36–71.

Graupner's hand, all but twenty-one sets are copied in Graupner's hand with two sinfonias containing additional duplicate parts in another hand.

TABLE 3 PROVISION OF INSTRUMENTAL PARTS FOR EACH SINFONIA⁸⁸

Key: fs: full score, cem: Cembalo, v1: Violin I, v2: Violin II, vconc1: Violin <i>Concertante</i> I, vconc2: Violin <i>Concertante</i> II, va: Viola, va1: Viola I, va2: Viola II, va3: Viola III, bsso: Basso, vlne: Violone, violon: Violone, bassono: Fagotto, fag: Fagotto, fag1: Fagotto I, fag2: Fagotto II, vcello: Violoncello, cor1: Horn I, cor2: Horn II, ft1: Flauto Traverso I, ft2: Flauto Traverso II, clar1: Clarino I, clar2: Clarino II, tym: Tympani, vtt1: Violetta I, vtt2: Violetta II, vda: Viola d'amore.		
GWV	Instrumental Parts (Duplicates shown in red)	Handwriting
501	fs,cem, v1,v1 ,v2,va,bsso,cor1,cor2	All in Graupner's hand
502	fs,cem, v1,v1 ,v2,va,bsso,cor1,cor2	All in Graupner's hand
503	fs,cem,v1,v2,va,vlne,cor1,cor2	All in Graupner's hand
504	fs,cem,v1,v2,va,vlne,cor1,cor2	All in Graupner's hand
505	fs,cem,v1,v2,va,vlne,cor1,cor2	All in Graupner's hand
506	fs,cem,v1,v2,va,vlne,cor1,cor2	All in Graupner's hand
507	fs,v1,v2,va, vlne,bsso ,cor1,cor2	All instrumental parts in another hand
508	fs,cem,v1,v2,va,vlne,cor1,cor2	All in Graupner's hand
509	fs,cem,v1,v2,va,vlne,cor1,cor2	All in Graupner's hand
510	fs,cem, v1,v1 ,v2,va,bsso,ft1,ft2,cor1,cor2	All in Graupner's hand
511	fs, v1,v1 ,v2,va, bsso,bsso ,clar1,clar2	All in Graupner's hand
512	fs, v1,v1 ,v2,va, bsso,bsso ,cor1,cor2	All in Graupner's hand
513	fs,cem,v1,v2,va,cor1,cor2	All in Graupner's hand
514	fs,cem, v1,v1 ,v2,va,vlne,cor1,cor2	All in Graupner's hand
515	fs,cem, v1,v1 ,v2,va,bsso,cor1,cor2	All in Graupner's hand
516	fs,cem, v1,v1 ,v2,va,bsso,cor1,cor2	All in Graupner's hand
517	fs,cem,v1,v2,va,vlne,cor1,cor2	All instrumental parts in another hand
518	fs, v1,v1 ,v2,va, violon,basso ,cor1,cor2	All instrumental parts in another hand
519	fs,cem,v1,v2,va,vlne,cor1,cor2	All instrumental parts in another hand
520	fs, v1,v1 ,v2,va, vlne,vlne e bassono ,clar1,clar2,tymp(4)	All instrumental parts in another hand
521	fs, v1,v1 ,v2,va, vlne,vlne ,clar1,clar2,tymp(2)	Additional v1 & vlne parts in another hand

⁸⁸ From the evidence on the instrumental parts with the handwriting of different copyists, it is clear that the names: Bassoon, Basson, Fagott, Fagotto are equally interchangeable and also to a large extent Violon and Violone, whereas Basso appears to signify a generic bass part.

GWV	Instrumental Parts (Duplicates shown in red)	Handwriting
522	v1,v1 ,v2,va, vcello,vlne ,clar1,clar2,tymp(2)	All in Graupner's hand
523	v1,v1 ,v2,va, bssso,bssso ,clar1,clar2,tymp(4)	All in Graupner's hand
524	fs,v1,v2,va,basso,clar1,clar2,tymp(4)	All in Graupner's hand
525	fs, v1,v1 ,v2,va, vcello e fag,vlne ,clar1,clar2,tymp(2)	All in Graupner's hand
526	fs,cem,v1,v2,va,vlne,clar1,clar2,tymp(4)	All in Graupner's hand
527	fs,cem,v1,v2,va,vlne,clar1,clar2,tymp(4)	All instrumental parts in another hand
528	fs,cem,v1,v2,va,vlne,clar1,clar2,tymp(4)	All in Graupner's hand
529	fs,cem,v1,v2,va,vlne,clar1,clar2,tymp(4)	All in Graupner's hand
530	fs, v1,v1 ,v2,va, vcello,vlne ,cor1,cor2,tymp(4)	All in Graupner's hand
531	fs, v1,v1 ,v2,va, vcello,vlne ,cor1,cor2,tymp(2)	All in Graupner's hand
532	fs, v1,v1 ,v2,va, vcello,vlne ,cor1,cor2,tymp(4)	All in Graupner's hand
533	fs, v1,v1 ,v2,va, vcello,vlne ,cor1,cor2,tymp(4)	All in Graupner's hand
534	fs, v1,v1 ,v2,va, vcello e fag,vlne ,cor1,cor2,tymp(2)	All in Graupner's hand
535	fs,v1,v2,va, vcello,vlne ,ft1,ft2,cor1,cor2	All in Graupner's hand
536	fs,cem,v1,v2,va,vlne,ft1,ft2,cor1,cor2	All instrumental parts in another hand
537	fs,cem, v1,v1 ,v2,va,bssso,ft1,ft2,cor1,cor2	All in Graupner's hand
538	fs,cem, v1,v1 ,v2,va,bssso,cor1,cor2,ft1,ft2	All in Graupner's hand
539	fs,cem,v1,v2,va,vlne,ft1,ft2,cor1,cor2	All instrumental parts in another hand
540	fs, v1,v1 ,v2,va, vcello,vlne ,clar1,clar2,cor1,cor2,tymp(4)	All in Graupner's hand
541	fs,v1,v2,va, vcello,vlne ,clar1,clar2,cor1,cor2,tymp(4)	All in Graupner's hand
542	fs, v1,v1 ,v2,va, bssso,bssso ,cor1,cor2,clar1,clar2,tymp(4)	All in Graupner's hand
543	fs, v1,v1 ,v2,va, bssso,bssso ,cor1,cor2,clar1,clar2,tymp(4)	All in Graupner's hand
544	fs, v1,v1 ,v2,va, bssso,bssso ,clar1,clar2,cor1,cor2,tymp(4)	All in Graupner's hand
545	fs,cem,v1,v2,va,vlne,ft1,ft2,clar1,clar2,tymp(4)	All instrumental parts in another hand
546	fs,cem	Both in Graupner's hand
547*	fs, v1,v1 ,v2,va, vcello,vlne ,ft1,ft2,cor1,cor2,tymp(4)	All in Graupner's hand
548	fs	In Graupner's hand
549	fs,cem, v1,v1 ,v2,va,vlne,clar1,clar2,cor1,cor2,ft1,ft2,tymp(4)	All instrumental parts in another hand
550	fs,cem, v1,v1 ,v2,va,bssso,clar1,clar2,cor1,cor2,ft1,ft2,tymp(4)	All in Graupner's hand
551	fs,cem, v1,v1 ,v2,va,bssso,cor1,cor2,clar1,clar2,ft1,ft2,tymp(4)	All in Graupner's hand
552	fs,cem, v1,v1 ,v2,va,bssso,cor1,cor2,ft1,ft2,clar1,clar2,tymp(4)	All in Graupner's hand
553	fs,cem, v1,v1 ,v2,va,bssso,cor1,cor2,ft1,ft2,clar1,clar2,tymp(4)	All in Graupner's hand
554	fs,cem,v1,v2,va,vlne,cor1,cor2,ft1,ft2,clar1,clar2,tymp(4)	All in Graupner's hand

GWV	Instrumental Parts (Duplicates shown in red)	Handwriting
555	fs,cem,v1,v2,va,vlne,clar1,clar2,cor1,cor2,ft1,ft2,tymp(4)	All instrumental parts in another hand
556	fs, v1,v1 ,v2,va, vlne,bss o,clar1,clar2,cor1,cor2,ft1,ft2,tymp(4)	All instrumental parts in another hand
557	fs, v1,v1 ,v2,va, vcello e fag,vlne ,cor1,cor2	All in Graupner's hand
558	fs, v1,v1 ,v2,va, vcello,vlne ,cor1,cor2,tymp(4)	All in Graupner's hand
559	fs, v1,v1 ,v2,va, vcello,vlne ,cor1,cor2,tymp(4)	All in Graupner's hand
560	fs,cem, v1,v1 ,v2,va,bssso,ft1,ft2,cor1,cor2	All in Graupner's hand
561	fs,cem, v1,v1 ,v2,va,bssso,ft1,ft2,cor1,cor2	All in Graupner's hand
562	fs,cem,v1,v2,va,vlne,ft1,ft2	All in Graupner's hand
563	fs, v1,v1 ,v2,va, vcello e fag,vlne ,cor1,cor2	All in Graupner's hand
564	fs,cem, v1,v1 ,v2,va,bssso,cor1,cor2	All in Graupner's hand
565	fs, v1,v1 ,v2,va, vcello,vlne ,clar1,clar2,tymp(3)	All in Graupner's hand
566	fs, v1,v1 ,v2,va, vcello,vlne ,cor1,cor2,tymp(6)	All in Graupner's hand
567	fs, v1,v1 ,v2,va, vcello,vlne ,cor1,cor2,tymp(4)	All in Graupner's hand
568	fs,cem	Both in Graupner's hand
569	fs,cem,v1,v2,ft1,ft2	All in Graupner's hand
570	fs,cem	Both in Graupner's hand
571	fs,cem, v1,v1 ,v2,va,bssso,cor1,cor2,ft1,ft2	All in Graupner's hand
572	fs,cem, v1,v1 ,v2,va,bssso,cor1,cor2,ft1,ft2	All in Graupner's hand
573	fs,cem, v1,v1 ,v2,va,bssso,cor1,cor2,ft1,ft2	All in Graupner's hand
574	fs,cem,v1,v2,va,vtt1,vtt2,vlne	All in Graupner's hand
575	fs,v1,v2,va,vlne,vtt1,vtt2,cem,cor1,cor2	All in Graupner's hand
576	fs,cem, v1,v1 ,v2,va,basso,cor1,cor2,ft1,ft2,tymp(4)	All in Graupner's hand
577	fs,vda,va1,va2,va3, fag,vcello,vcello,vlne	All in Graupner's hand
578	fs, v1,v1 ,v2,va, vcello,vlne ,cor1,cor2	All in Graupner's hand
579	fs,cem, v1,v1 ,v2,va,vcello,cor1,cor2	All in Graupner's hand
580	fs, v1,v1 ,v2,va, bssso,bss o,cor1,cor2	All in Graupner's hand
581	fs,v1,v2,va, bssso,bss o,cor1,cor2	All in Graupner's hand
582	fs,cem, v1,v1 ,v2,va,bssso,cor1,cor2	All in Graupner's hand
583	fs, v1,v1 ,v2,va, bssso,bss o,cor1,cor2	All in Graupner's hand
584	fs,cem, v1,v1 ,v2,va,bssso,cor1,cor2	All in Graupner's hand
585	cem, v1,v1 ,v2,va,bssso,cor1,cor2	All in Graupner's hand
586	cem, v1,v1 ,v2,va,bssso,cor1,cor2	All in Graupner's hand
587	cem, v1,v1 ,v2,va,bssso,cor1,cor2	All in Graupner's hand
588	cem, v1,v1 ,v2,va,bssso,cor1,cor2	All in Graupner's hand

GWV	Instrumental Parts (Duplicates shown in red)	Handwriting
589	fs,cem,v1,v2,va,vlne,cor1,cor2	All in Graupner's hand
590	fs,cem,v1,v2,va,vlne,cor1,cor2	All instrumental parts in another hand
591	fs,cem,v1,v2,va,vlne,cor1,cor2	All instrumental parts in another hand
592	fs,cem,v1,v2,va,vlne,cor1,cor2	All in Graupner's hand
593	fs,cem,v1,v2,va,vlne,cor1,cor2	All instrumental parts in another hand
594	fs,cem,v1,v2,va,vlne,cor1,cor2	All instrumental parts in another hand
595	fs,cem, v1,v1 ,v2,va,bss0,cor1,cor2,tymp(4)**	All in Graupner's hand
596	fs, v1,v1 ,v2,va, vcello,vlne ,cor1,cor2,tymp(2)	All in Graupner's hand
597	fs,cem, v1,v1 ,v2,va, vlne,vlne ,cor1,cor2,tymp(2)	All in Graupner's hand
598	fs, v1,v1 ,v2,va, vlne,vlne ,cor1,cor2, tymp(4),tymp(4)	Additional v1, vlne & tymp parts in another hand
599	fs, v1,v1 ,v2,va, vcello,vlne ,cor1,cor2,tymp(4)	All in Graupner's hand
600	fs,cem, v1,v1 ,v2,va,bss0,cor1,cor2,ft1,ft2	All in Graupner's hand
601	fs,cem,v1,v2,va,bss0,cor1,cor2,ft1,ft2	All in Graupner's hand
602	fs,cem, v1,v1 ,v2,va,bss0,cor1,cor2,ft1,ft2	All in Graupner's hand
603	fs,cem,v1,v2,va,vlne,cor1,cor2,ft1,ft2	All instrumental parts in another hand
604	fs,cem,v1,v2,va,vlne,cor1,cor2,ft1,ft2	All instrumental parts in another hand
605	fs,cem,v1,v2,va,vlne,cor1,cor2,ft1,ft2	All in Graupner's hand
606	fs,cem,v1,v2,va,vlne,cor1,cor2,ft1,ft2	All in Graupner's hand
607	fs,cem,v1,v2,va,vtt1,vtt2,vlne,cor1,cor2	All in Graupner's hand
608	fs,cem,v1,v2,va,vtt1,vtt2,vlne,cor1,cor2	All instrumental parts in another hand
609	fs,cem,v1,v2,va,vlne,cor1,cor2,ft1,ft2,tymp(4)	All instrumental parts in another hand
610	fs,vconc1,vconc2,v1,v2,va,vlne,ft1,ft2,cor1,cor2,tymp(4)	All instrumental parts in another hand
611	fs,v1,v2,vtt1,vtt2,va,vlne,fag1,fag2,cor1,cor2,ft1,ft2,tymp(5)	All in Graupner's hand
612	fs, v1,v1 ,v2,va, vcello e fag,vlne ,cor1,cor2,tymp(2)	All in Graupner's hand

* A second manuscript exists for the Sinfonia in D GWV 547.⁸⁹ It has no full score and the instrumental parts are in the handwriting of J. S. Endler. This second manuscript contains two Titelumschläge in differing hands. These both identify Graupner as the composer and include an incipit, which confirms that they belong to this work. One single Titelumschlag includes a reference to a year, that of 1751. This singular occurrence on a manuscript, albeit in another hand - but one which is in keeping with Endler's practise of giving the year on the title page, provides us with the sole reference to a date in all of Graupner's one hundred and twelve works that make up this study.

** The Tympani part for the Sinfonia in G GWV 595 appears to be an afterthought as it is not mentioned on either the Kopftitel or the Titelumschlag; neither does it feature on the full score in any way.

In the great majority of the sinfonias, two copies exist of the instrumental part for Violin I, while, universally, there are single copies each for Violin II, Viola, wind and brass instruments. Whereas this could indicate two desks for the Violin I and with the first Violin part consisting of totally idiomatic string writing, despite straying out of range and not containing phrase structures suitable for a woodwind instrument, it is possible (as can found within the cantatas) that some doubling by an Oboe or other treble melody instrument could have occurred. However, in the light of the nature of Graupner's writing for the Violin I, in many places the score would have needed considerable amendment and there is currently no evidence or indication on the score that this took place.

In the introduction to *The Scoring of Baroque Concertos*, Richard Maunder notes the duplication of parts within the genres whilst differentiating between concertos and sinfonias:

The vast majority of extant sets of manuscript parts for concertos contain only one of each...from libraries throughout Europe [...] multiple sets for symphonies and church music...are preserved in the same collections.⁹⁰

Maunder's introduction makes the additional point:

Of several hundred sets of manuscript parts in the Fürst Thurn und Taxis Hofbibliothek, Regensburg, ...87% of the concertos have single violin parts, but for 62% of the symphonies they are duplicated.⁹¹

While not ruling out the doubling of a part by a wind instrument, this duplication could also point to the development towards a fuller bodied string tone within the overall orchestral sound.

⁸⁹ D-DS Mus.ms. 470/44, II.

⁹⁰ Richard Maunder, *The Scoring of Baroque Concertos* (Woodbridge: Boydell, 2004), p. 7.

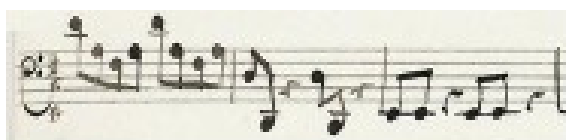
⁹¹ Ibid., p. 7.

Predictably, the Tympani parts are single copies throughout but for one exception. The Sinfonia in G GWV 598 contains; along with additional parts for the Violin I and Violone, a duplicate Tympani instrumental part. These three parts are written in another hand, the remaining parts being by Graupner. The manuscript paper appears to be similar between the two hands and the number of staves on the page varies between twelve and fifteen. The additional string parts could have been necessary to make up a larger than normal orchestral set for a specific grand occasion, but the presence of this additional Tympani part remains at present without an explanation.

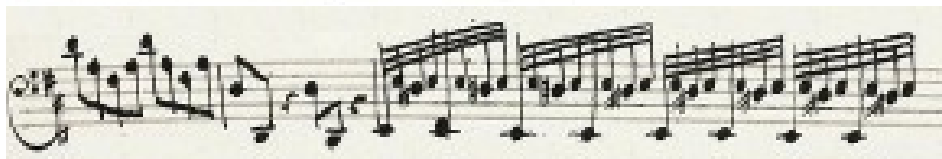
The nomenclature of the parts for the continuo instrumental group shows a degree of differentiation between the Violone (specific), and the Basso (generic). A possible explanation could be that on the occasions where Basso was used, Graupner may not have had a particular Violone player in mind or possibly the part was to be doubled by other instruments although this could have, in practical terms involved the possibilities of larger instruments sharing a desk. Whilst this option could have been a possibility, for the sake of an additional folio of paper a separate instrumental part could easily have been copied. There are currently 38 instances of the use of Basso while the Violone is specified on 66 occasions. In some sinfonias, both words can be found used simultaneously on separate, yet identical bass parts. There are far fewer specifically designated parts for the Fagotto and Violoncello and whilst these instruments double the bass line for the most part, Graupner does include some *obbligato* passagework. The Sinfonia in D GWV 520 contains instrumental parts for two bass instruments: Part A marked Violone and Part B marked Violone et Bassono which for the most part are identical. During the second movement, however, Part B contains an agile arpeggio figure which fills bars 42–43 and 45–46; whilst the same bars in Part A contain pairs of quavers followed by a crotchet rest. This figuration is clearly identified for the Fagotto in the full score and there is no indication of the rests in Part B.

EXAMPLE 9 INSTRUMENTAL PARTS A AND B FROM GWV 520

Part A.



Part B.



As Part B, therefore, is clearly intended for the Fagotto, it is worth pointing out that throughout the first movement, both parts are identical and consist of an almost solid surface of quavers with no apparent differentiation made between a bass line for strings and one for woodwind.

Of the twenty-eight sinfonias containing parts assigned to different bass instruments, twenty-four of them are written out by Graupner and only four in another hand.

Whereas this study is concerned primarily with the musical substance contained within the one hundred and twelve sinfonias, they were nonetheless scored *for* an instrumental ensemble and should therefore be viewed perhaps in their proper context with due regard to the instrumental ensemble available to the composer at the time of their composition.

A complete analysis of the instrumental forces available in the Damstädter Hofkapelle in any one year between 1709–1760 along with details of the instrumentalists and their additional roles at the court is found in Joanna Cobb Biermann's *Die Sinfonien des Darmstädter Kapellmeisters Johann Samuel Endler 1694–1762*.⁹² In spite of this overwhelming, yet circumstantial evidence supporting the hypothesis that Graupner's sinfonias were written to be performed, there is, to date, no actual evidence, primary, secondary or circumstantial documentary proof that they ever were.

In the light of this total absence of proof, more weight should be placed on consideration of the balance of probability. Großpietsch raises the question of the instrumental parts in the first part of his study and thematic catalogue, *Graupners Ouverturen und Tafelmusiken*.⁹³ Within the classification GWV 401 to GWV 485, the five manuscripts of the five *Entrata per la Musica di Tavola* are complete with instrumental parts, while the instrumental parts are completely missing from the manuscripts of the remainder of the overtures. In the case of the concertos, GWV 301 to GWV 344, the instrumental parts are totally absent. From a practical viewpoint, a plausible explanation concerning the loss of instrumental parts might be that with continued usage they had become worn out and are discarded, particularly following a change of style or fashion.

In contrast to the situation concerning the overture and concerto manuscripts, the pristine nature of the sinfonia manuscripts might easily suggest their non-performance.

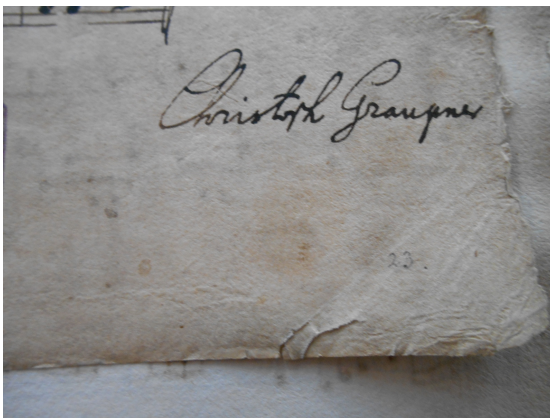
⁹² Cobb Biermann, *Die Sinfonien des Darmstädter Kapellmeisters Johann Samuel Endler*, pp. 35–41.

⁹³ Großpietsch, *Graupners Ouverturen und Tafelmusiken*, p. 55.

However, examination of the sinfonia manuscripts for evidence of use (as opposed to proof of performance) gives rise to a few interesting and sometimes seemingly contradictory facts whilst simultaneously raising a number of questions: such as the existence of two separate instrumental parts for the Tympani contained within the manuscript of the Sinfonia in G GWV 598.

Where a page might be turned carefully during the course of personal study or when used for teaching purposes, it is during a performance of the music that a page can be turned with more energy and the bottom corner inevitably suffers. With repeated usage, this corner will show distinctive and recognisable signs of wear and tear. Such a corner can be found on the Cembalo instrumental part from the Sinfonia in G GWV 585. This particularly dog-eared corner would be symptomatic with this page being turned over many times.

EXAMPLE 10 *RECTO* AND *VERSO* OF THE CEMBALO INSTRUMENTAL PART FROM GWV 585



Interestingly, none of the other instrumental parts in this folio show any signs of wear, although similar evidence of usage can be found on the first page of the Cembalo part from Sinfonia in F GWV 568.

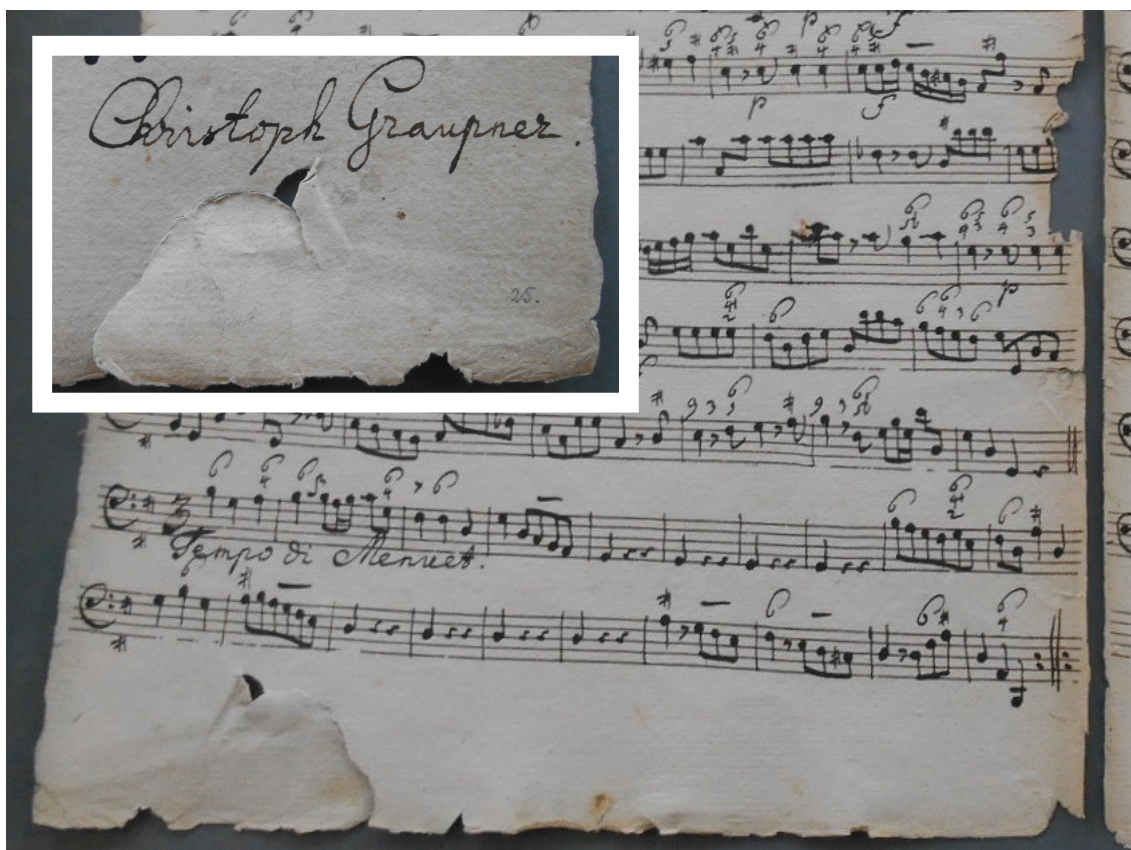
EXAMPLE 11 CEMBALO INSTRUMENTAL PART FROM GWV 568



Although lying beyond the scope of this study, it is worth noting the manuscript paper used for GWV 568, 569, 570 and the instrumental parts of GWV 591 has a distinctive physical quality. The top edge of each page has a very neat appearance, which looks as if it could have been trimmed with a blade or similar device. This contrasts greatly with the normal wavy and randomly uneven edges of the sheets of paper found elsewhere throughout the manuscripts.

During the course of examining Graupner's sinfonias, the pristine nature of each folio of manuscripts is discovered to be the norm; when it is, in fact, far from the norm with many other surviving manuscripts from the eighteenth century. It comes therefore, as something of a shock when a particular folio contains a manuscript, which shows signs of damage. These particular works stand out from the corpus as individual, or different. The Cembalo part for the Sinfonia in G GWV 589 displays such damage to the hinged middle of the page where it has parted and a piece is missing and also, the bottom right-hand corner of the front page, where the page would be turned.

EXAMPLE 12 *RECTO* AND *VERSO* OF THE CEMBALO INSTRUMENTAL PART FROM GWV 589



Whether they were performed or not, the scores themselves generally bear few immediate signs of wear normally associated with orchestral performances.

With regard to the overall neatness and legibility of Graupner's manuscripts, it would be almost too good to be true if there were not some blots (literally) on the horizon of their neatness, so it comes almost as a relief to find that his handwriting does at times veer some considerable way towards illegibility. These instances of untidiness, however, are few and far between and there may have been legitimate mitigating circumstances for each and every one of them: hastening to complete a composition could be one obvious explanation.

The Sinfonia in F GWV 577 is one such example. It is scored for the unusual combination of solo Viola d'amore, three Violas, Fagotto, Violoncello along with the usual Violone and Cembalo continuo. Apart from its unique instrumentation, the full score is unusual in a number of other ways: There is nothing written on the Kopftitel although a complete list of instruments along with a signature is to be found on the Titelumschlag - the folded outer sheet of paper which forms the index. The size of paper used for the full score measures 21.5 x 17 cm and is therefore far smaller than the paper

normally used by Graupner. Whereas this might well be a matter of economy of paper, the instrumental parts of GWV 577 are copied onto sheets measuring 35 x 21 cm., which corresponds to the size commonly found throughout his other sinfonias. What really sets this full score apart, and is far more telling than the size of paper, is the unusual untidiness of the handwriting.

EXAMPLE 13 PAGE FROM THE FULL SCORE OF GWV 577



On the surface, there does not appear to be an immediately obvious reason for this untidiness. Mindful of the unusual size of paper, could it be that it was composed at some place other than Graupner's normal place of work in the Schloss at Darmstadt? Could this be a draft on *Konzeptpapier*? Could it have been composed in poor lighting? Is it a sign of Graupner's poor health or failing eyesight? There is certainly an immediate visual contrast to be seen between the full score and the instrumental parts, which, although in Graupner's hand, could of course have been copied out at another time. A neat copy of the full score could also have been copied out at a later time and the first draft discarded. After all, a few isolated untidy scores do still exist. A neat full

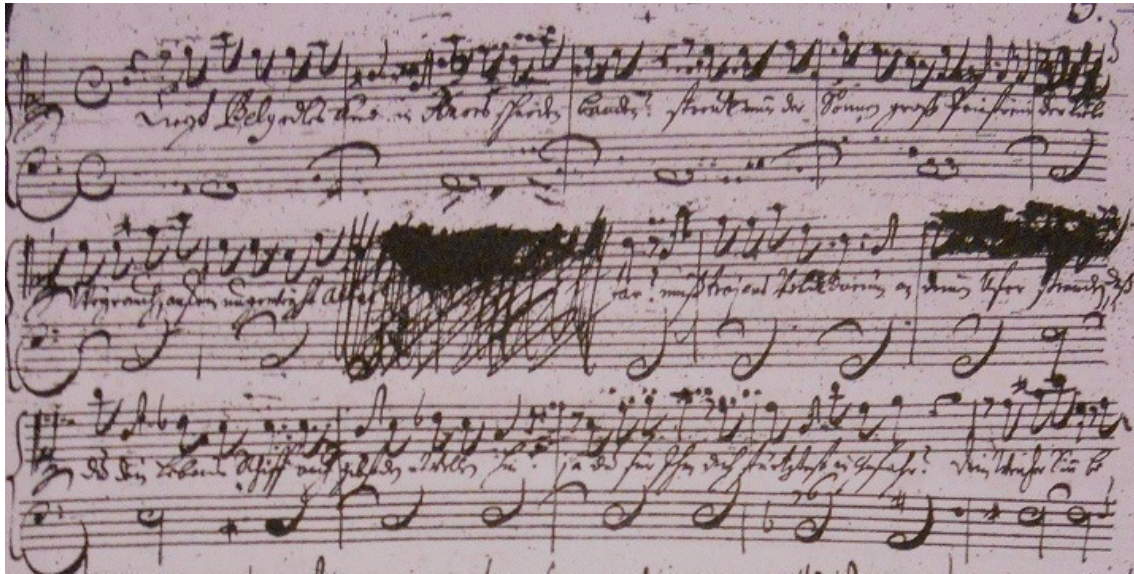
score would greatly assist the copyists and reduce the possibility of errors in the instrumental parts surfacing at the first rehearsal.

As already mentioned before, Graupner's scores, unlike the majority of those sinfonias by Endler are neither dated, nor do they include a place of composition. Any conclusions as to conditions of composition or provenance must remain for the present time a matter of pure speculation. A comparison might be made, however, with that of another score composed under a tight time constraint as was the case with the opera *Dido, Königin von Carthago* composed in 1707 while Graupner was employed as a cembalist at the *Hamburger Oper am Gänsemarkt*.⁹⁴ Whilst considering these opera scores originating from Graupner's time in Hamburg, it must be considered that he may well not have had the time or opportunity to create anything more than an initial rough sketch on *Konzeptpapier* to be followed up later with a neater and more definitive score on *Notenpapier*, which would have been more convenient for the copyists and possibly more accurate in the process. Graupner may well have retained the initial rough sketch for himself, while the neat, final copy remained in the library of the Hamburger Oper. The following example shows a fair representation of the handwriting style found throughout the full score of *Dido*.⁹⁵ Copyists would be left in no doubt at all as to the composer's intentions by the emphatic crossing out of unwanted material.

⁹⁴ Joachim Wenzel, *Geschichte der Hamburger Oper 1678–1978* (Braunschweig: Waisenhaus, 1978), p. 23.

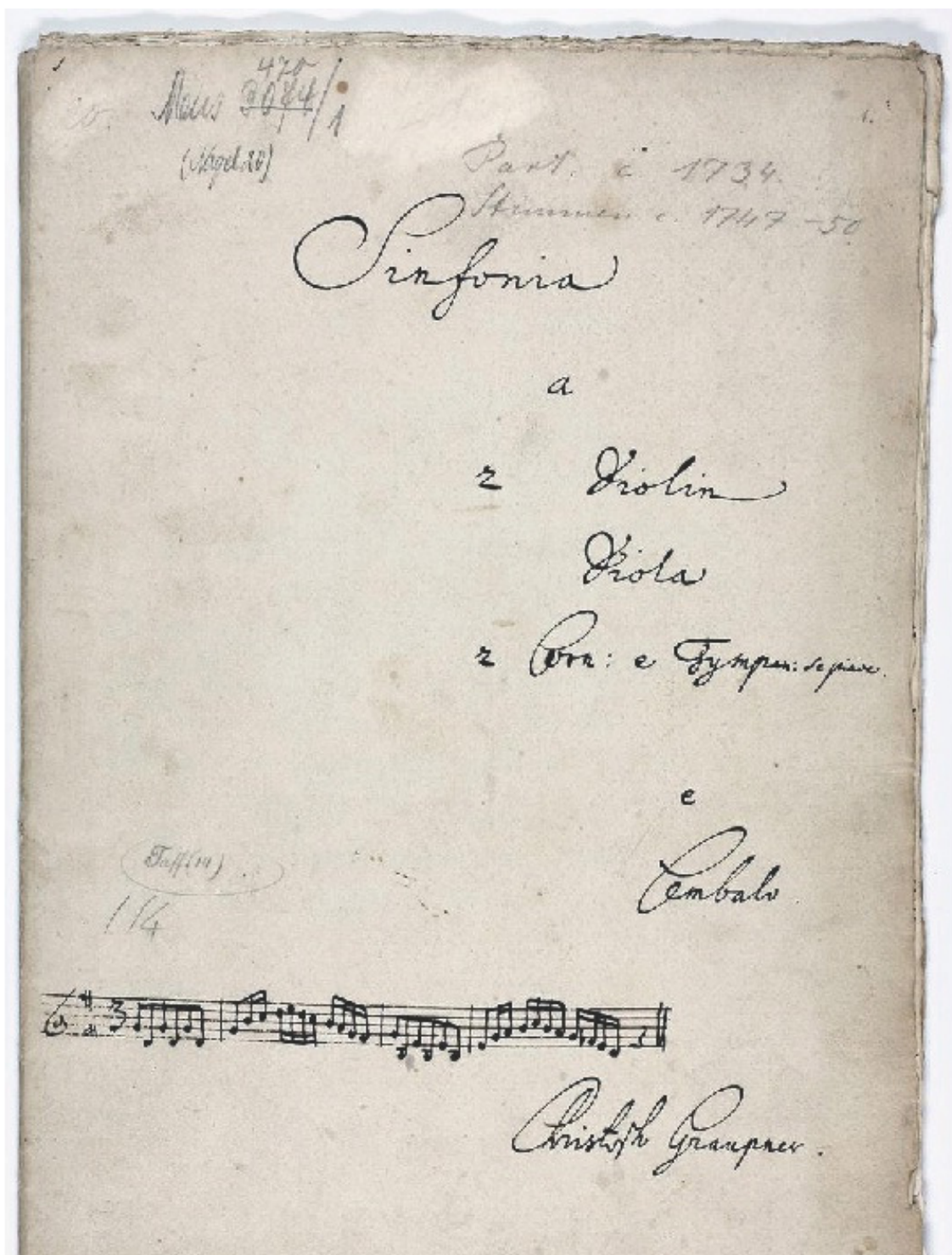
⁹⁵ Manuscript copy of the full score from the Staatsbibliothek zu Berlin. D-B Mus.ms. autogr. Graupner, C.3.

EXAMPLE 14 PAGE FROM THE FULL SCORE OF *DIDO, KÖNIGIN VON CARTHAGO* (1707)



4.3. Instruments *Se piace* and Additional Full Scores

Sinfonias in G GWV 596 and GWV 597 both exhibit some distinctive features, which set them apart from the rest. The Horn and Tympani parts for these sinfonias are not included in their full score, the instruments are marked *Se piace* on the Titelumslag and they also have their own separate, sectional full score. Whilst the explanation of these *Se piace* scores is not immediately obvious, they could possibly be linked to the different availability of instrumentalists at Kranichstein as opposed to the Schloss at Darmstadt. This would have a direct bearing on the performance of a particular sinfonia, were such a performance intended to take place.



The ink used on this Titelumslag (GWV 596) is found to be universally black and totally even in colour and there is nothing to suggest that any of the details were added at a different time. The positioning of the instrumentation is unusual for Graupner as the strings are positioned above the wind instruments and Tympani and not below. Graupner's norm would be to list the stringed instruments immediately above the

Cembalo.⁹⁶ If this reversal of positioning lends weight to the idea that these instruments were subsequent additions to the ensemble, then the spacing of the names of the instruments along with the apparent evenness of the ink and handwriting would appear to support the exact opposite.

The two separate sectional full scores for the Horns and Tympani found in the Sinfonia in G GWV 596 and Sinfonia in G GWV 597 are also unusual, as they appear to be in quite a different style of handwriting from each other. These works are dated ca.1734 and ca.1735 by RISM and the full scores in Graupner's handwriting indeed appear at first glance to be earlier works. The colouring of the ink is of a sepia hue, the black note-heads are formed neatly and quite deliberately and the stems are quite vertical.

EXAMPLE 16 KOPFTITEL FROM GWV 596



Both these sectional full scores of GWV 596 and GWV 597, which appear without Kopftitel, are by the same hand and the overall appearance is most scratchy and hurried with a clear sloping to the right. The black note-heads appear quite casually placed upon the staff and the stems and beams are equally informal. The Horn parts are written untransposed and in the bass clef.

⁹⁶ The contents of the Titelumschläge are discussed in greater detail in Chapter 4, dealing with the manuscripts.

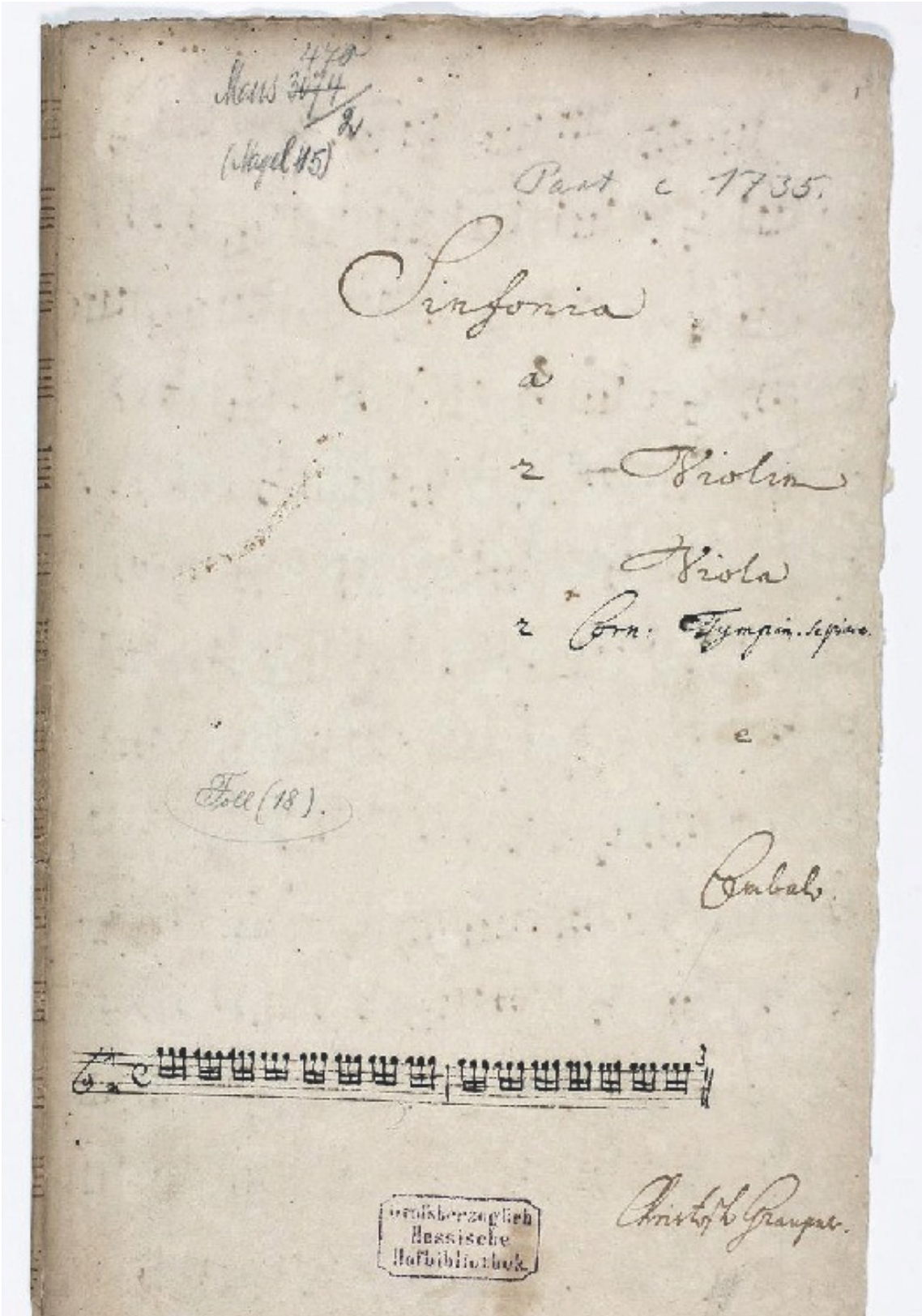
EXAMPLE 17 SECTIONAL FULL SCORE FROM GWV 596



EXAMPLE 18 SECTIONAL FULL SCORE FROM GWV 597



There is no immediate clue as to why the additional instrumentation has been added, but it is possible that it was a later re-working to create a larger ensemble. The Kopftitel of the full scores (for two Violins, Viola and Cembalo) are in perfect concordance with those of other sinfonias in both style and detail. It would, however, be impossible to rule out the possibility that the inclusion of the line containing the detail '2 Corn: e Tympani. *Se piace*' on the Titelumslag, enclosing the instrumental parts, could, according to the handwriting on GWV 597, have been added later.



The use of different ink colours is most marked throughout GWV 597 and is set out in the following table. The differential of colour on the Titelumschlag is immediately

obvious with black ink used for '2 Corn: Tympani. *Se piace*' along with the musical quotation, all of the remaining details being in sepia.

TABLE 4 DETAILS OF THE INK COLOURATION FOUND IN GWV 597

Full Score	Sepia
Instrumental String Parts	Sepia
Titelumschlag	Sepia and Black
Horns and Tympani Full Score	Black
Additional Violone Instrumental Part	Black

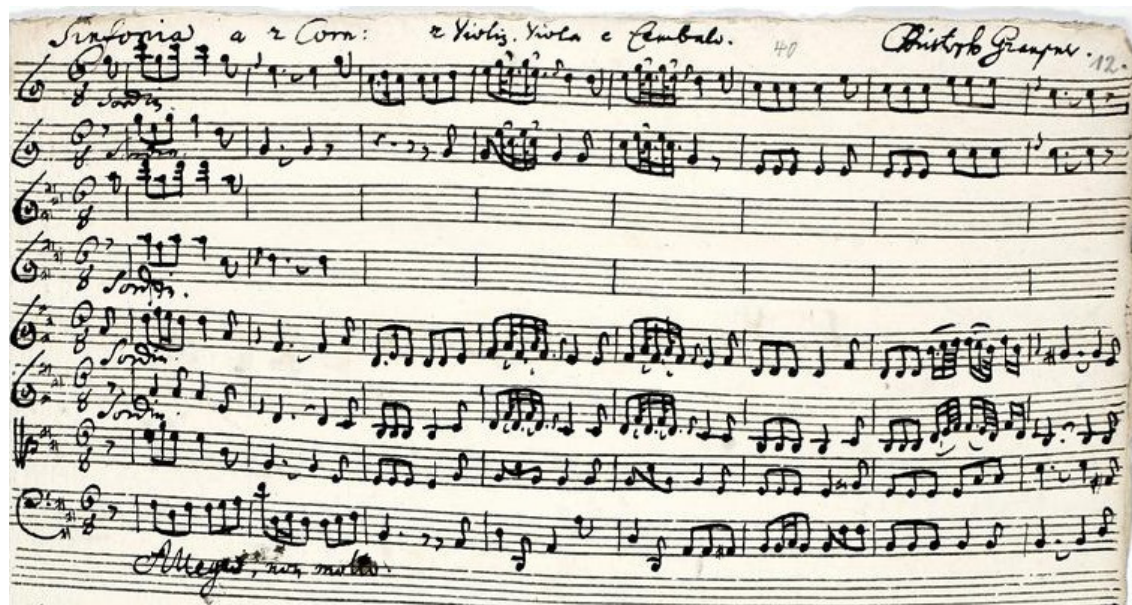
One final factor to be considered here is the inclusion of an additional Violone part in black ink within the folio of instrumental parts, there being already another Violone and separate part for the Cembalo. This additional instrumental part written in the darker ink gives rise to consideration of another factor - that of performance. Given that the original sepia set of parts were incomplete in the continuo department, and another Violone part was needed, it would be a logical step to assume that it was needed for a player and thus a performance at some stage, was intended.

Timesaving Device within the Full Score

In common with many other composers of his time, Graupner employs on occasions a timesaving device where bars in the full score are left completely empty, indicating a doubling of a related part.

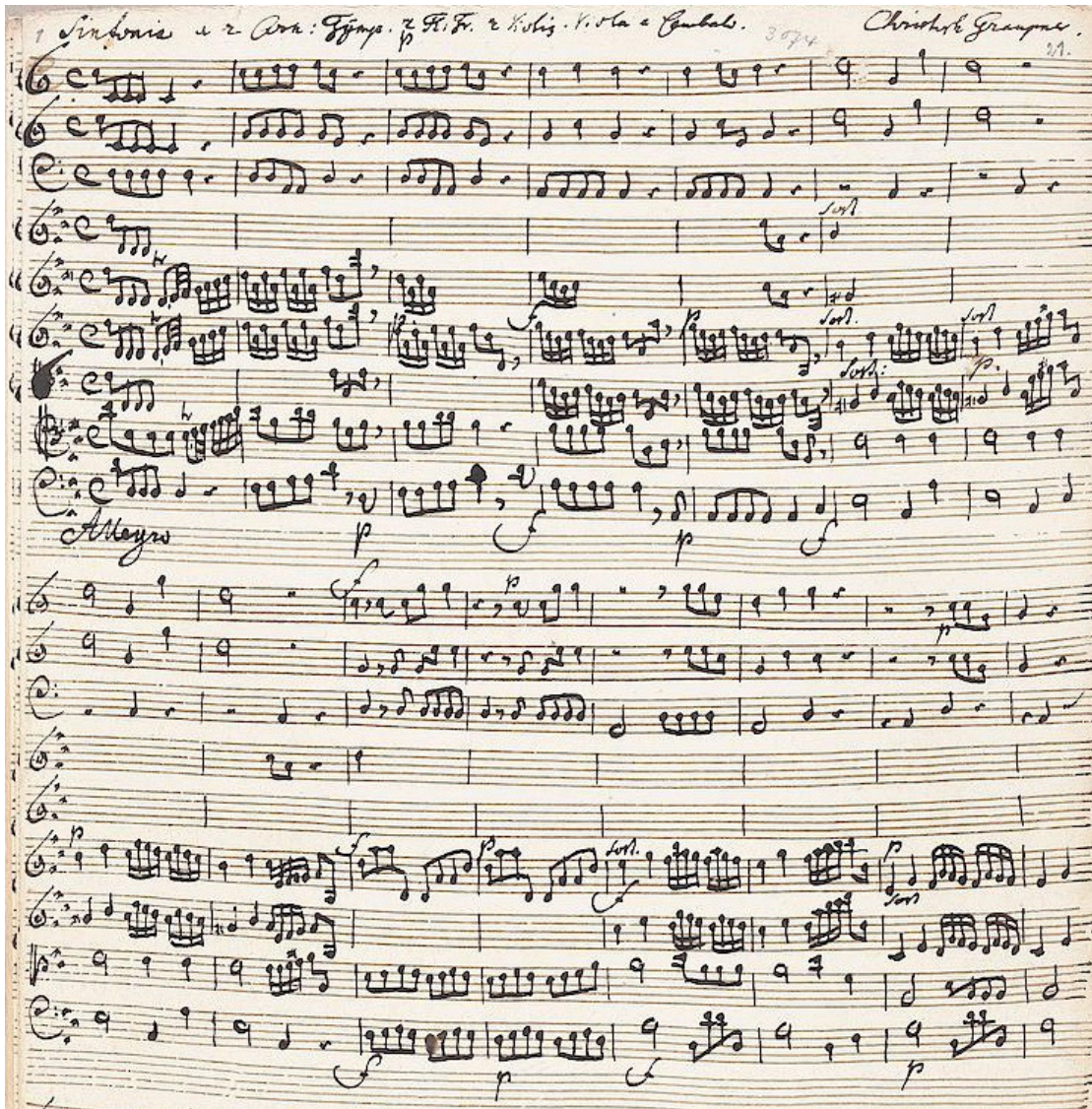
However, this device is not universally employed, as there are many instances of doubling where the parts in the full score are copied out in full. An example where it is used can be found in the Flauto Traverso parts of the outer movements of the Sinfonia in D GWV 535. They are left incomplete for the copyist to continue by reference to the violin parts, although in this instance the instrumental parts are in Graupner's hand.

EXAMPLE 20 OPENING BARS FROM THE FULL SCORE OF GWV 535



Further examples of this time and labour-saving process are to be found in each of the six movements of Sinfonia in D GWV 547 and the final two movements of Sinfonia in D GWV 550. In GWV 547, there are many instances where the Flauto Traverso parts are not the same as the Violin I and II. Here, the variation is indicated as isolated notes or phrases within the respective bar in the empty staves.

EXAMPLE 21 OPENING BARS FROM THE FULL SCORE OF GWV 547



Of particular interest in the above example are the gaps showing where for a whole bar, Violin I is doubled by Violin II.

4.4. Composition beyond the Full Score

The continuation of the compositional process beyond the full score is found in the works of many composers and Graupner is no exception. There are a number of instances where the instrumental parts differ from the full score in varying degrees. Glancing at the instrumental parts, these differences are usually found to be in subtle details such as articulation markings, ornamentation and the like rather than anything fundamental such as accidentals or melodic variants.

It is immediately apparent to anyone looking at Graupner's manuscripts that they are exceptionally neat and tidy; their visual and physical aspects having been described earlier in this chapter. Corrections are few and far between with the majority of these comprising an additional bar or short unit being added at the foot of the page. This neatness is not just the product of someone with natural calligraphic skills but stems directly from the cerebral process of composition and the crucial step of committing these thoughts to paper. It may be that Graupner did indeed create an initial rough draft followed by a neat copy, but there is no conclusive evidence to support this idea and it would have been more wasteful in the use of paper. Against this, a neat fair copy could arguably cut down on errors in the instrumental parts caused subsequently by the copyist. We do know, however, that Graupner used two types of paper, as has been discussed previously in this chapter: *Konzeptpapier* for sketches and ideas and *Notenpapier* for a neat finished copy.

In the present technological age, text and music can be created, adjusted, erased and tidied up with ease. Thoughts can be marshalled and re-ordered at will. The discipline of composition where the finished score emerges fully formed and complete is hard to imagine, but coupled with such a measure of legibility and neatness it makes Graupner's later scores truly remarkable. His personal characteristics are summed up by Mattheson who, in 1739, portrays Graupner in glowing terms. 'Der vollkommene Capellmeister' includes this most telling piece of evidence:

Ich habe mir schon angewehnet, auch theils gemust, meine Partituren so deutlich, als möglich ist, zu schreiben, und ändre nicht gerne etwas, um dem Notisten, wenn er zumahl nicht musikalisch ist, hierin behülflich, und des gar zu verdrießlichen täglichen Corrigirens überhoben zu seyn. Es kostet zwar etwas mehr Mühe; **schreibe aber selten eher, bis in Gedancken fertig bin.**⁹⁷

Mattheson prints the final clause in a bolder type that gives them prominence. These words give us a priceless insight into Graupner's compositional process. The final suggestion that his thoughts are fully formed in advance, before committing pen to paper could be used to support the neatness of the full scores. However, there are a small number of manuscripts, which are in full or in part, decidedly untidy: GWV 577, 596 and 597.

⁹⁷ [Translation: I have for long made a habit at times and needs must, to write my scores as neatly as possible and I do not like to change anything so that it is more helpful to the copyist, especially if he is not musical; and spares him the most tedious task of the daily corrections. It does cost me more effort **but I rarely write before my thoughts are fully formed.**] Mattheson, *Der vollkommene Capellmeister*, p. 640 §. 12.

It is clear from transcribing the corpus of one hundred and twelve sinfonias, however, that Graupner created and viewed his full scores as a means to an end and not the end in itself. Sadly, it is not possible to compare Graupner's full scores directly with those of Endler, as the surviving manuscripts of his sinfonias consist solely of their instrumental parts.

Graupner's compositional process is shown to continue following the final bar of the full score and is manifest in a number of ways. Comparing the number of bars of the instrumental parts with the full score reveals a number of discrepancies. There are two additional bars to be found in the instrumental parts of the Sinfonia in E flat GWV 560. Bars 22 and 23 are each followed by 22A and 23A making a total of eighty-eight bars in the instrumental parts compared with eighty-six bars in the full score. These additional bars each consist of an answering or balancing phrase to their respective preceding bars. It is perhaps inevitable that a composer can have second thoughts whilst copying out the instrumental parts. These would naturally show themselves throughout the set of instrumental parts. At the simplest level, adjustments to tempo or dynamics may present themselves and are easily inserted. A simple example being the final movement of the Sinfonia in G GWV 580 where the full score is marked *Presto*, whilst the instrumental parts are marked *Prestissimo*.

In the Cembalo part of the Sinfonia in D GWV 551, there are a number of differences in rhythm between the bass line of the full score and that shown in the figured cembalo part. In bars 160 and 161, demisemiquavers followed by a dotted quaver are replaced with semiquavers and an un-dotted quaver. In addition, at bar 228, the bass line of the full score has two crotchets whereas the cembalo part shows four quavers.

A rhythmic differential exists at bar 157 of the Sinfonia in C GWV 510 in the Cembalo part. A crotchet followed by a crotchet rest appears in the full score, yet the Basso and Cembalo instrumental part, both of which are in Graupner's hand, clearly show a minim. This particular sinfonia being a Parody Sinfonia contains material parodied from the Overture in B flat GWV 479. The rhythmic detail described here on the full score is copied exactly from the overture before being subject to revision on the instrumental parts. This revision, made at the point of creating the instrumental part, could be further evidence of Graupner's ongoing and continual process of composition, or possibly it could point to the part being individually tailored to suit a specific instrumentalist. A further example may be found in Sinfonia in F GWV 573. Throughout the fifth movement, which is a *Gigue*, the ornamentation in the full score focuses on the

articulation of the quaver-crotchet rhythm, which, being a characteristic feature of the movement is found throughout the Violin I part. A closer examination of the instrumental part for Violin I shows a number of additional markings of ornamentation (+) in bars 278, 282, 284, 298 and 300. In addition, these are duplicated in the instrumental part for Flauto Traverso I. Whilst these details may appear to be minute, they do point to the inescapable fact that Graupner was continuing to compose and he may well have revised them again had he lived longer; to suit changing taste and styles. Another example of this process at an almost microscopic level is found at bar 204 of the Sinfonia in C GWV 502. The *appoggiatura* for Violin I does not appear in the full score, it exists only in the instrumental part. This Sinfonia, and in particular this movement, contains Parody Material originating in the Overture in C GWV 402. The Violin I part has already been subject to revision in bars 196-199 where a quaver has been added to a repeating motif.

In some cases, the staff for a particular instrument is totally absent from the full score despite being named in the Kopftitel. A particularly striking example of this may be found in the Sinfonia in F GWV 573, the instruments in this specific instance being Flauto Traverso I and II. Other examples of this would suggest that as copyist and composer, Graupner intended to derive those parts from the material laid down for the other string parts. This would usually (but not always) be from the Violin I and II, with occasional reference to the Viola line. Whereas the usual end product comprises doublings at the octave along with judicious avoidance of the more stylistic and athletically leaping writing for the strings, there are a significant number of instances where the content of the instrumental parts diverges greatly from the material on the full score as if to show that Graupner intended to continue to compose as he copied out the part.

Examining and comparing the Flauto Traverso I and II instrumental parts with the full score (from which the Flauto Traverso staves are largely conspicuous by their absence) of the Sinfonia in F GWV 573 reveals that there are two occasions where the Flauto Traversi are named on the Violin I staff of the full score, with the direction to double at the octave; however, it would appear that Graupner had other possibilities in mind as shown in the following example:

EXAMPLE 22 DETAIL FROM THE OPENING MOVEMENT OF GWV 573

The image displays two systems of musical notation for the opening movement of BWV 573. The first system covers measures 34 to 37, and the second system covers measures 38 to 41. Each system includes four staves: Flute Traversi I (Fl.Tr. I), Flute Traversi II (Fl.Tr. II), Violin I (Vln. I), and Violin II (Vln. II). The Flute parts are written in treble clef with a key signature of one flat (B-flat). The Violin parts are written in treble clef with a key signature of one flat. The notation shows complex rhythmic patterns, including sixteenth-note runs and syncopated rhythms, with various articulation marks like slurs and accents.

On closer examination of the instrumental part for the second movement, both Flauto Traversi double the Violin I part at the unison, and in movement IV, Flauto Traversi I and II double Violin I and II exactly as indicated in the full score.

Elsewhere, Graupner has created two completely independent parts for the wind instruments as shown in the table below, the parts derived organically from the rootstock of the string parts. They are stylistically a perfect match when viewed both as independent parts and in ensemble. Onto the full score, they are grafted seamlessly and perfectly.

TABLE 5 DERIVATIONS OF THE FLAUTO TRAVERSI PARTS OF GWV 573

Movement	Bars	Flauto Traverso I	Bars	Flauto Traverso II
I	8–19 27–34 35–40 41–47 47–48 82–89 90–93 94–98 99–101 102–113 114–116 116–117	Octave Transposition of Violin I Octave Transposition of Violin I Individual Material Octave Transposition of Violin I Individual Material Octave Transposition of Violin I Individual Material Octave Transposition of Violin I Individual Material Octave Transposition of Violin I Individual Material Octave Transposition of Violin I	1–5 14–19 27–35 36–41 42–47 47–48 72–73 82–88 92–98 99–102 102–109 109 110–113 114–116 116–117	Double Violin I at unison Octave Transposition of Violin II Octave Transposition of Violin II Individual Material Octave Transposition of Violin II Individual Material Double Violin I* Octave Transposition of Violin II Octave Transposition of Violin II Individual Material Octave Transposition of Violin II Individual Material Octave Transposition of Violin II Individual Material Octave Transposition of Violin II
II	118–162	Despite the instruction <i>Flauti ottava alto</i> , on the full score, both flute parts double Violin I at the unison instead of at the octave as instructed.		
III	163–190 191–226	Double Violin I at unison Individual Material	163–190 191–226	Double Violin I at unison Individual Material
IV	227-275	Both flute parts play <i>Flauti ottava alto</i> , exactly as indicated on the full score.		
V	276–288 290–292 296–298 299–310	Octave Transposition of Violin I Octave Transposition of Violin I Octave Transposition of Violin I Octave Transposition of Violin I	276–278 284 286–288 290–291 292 296–298 300 300–310	Octave Transposition of Violin II Individual Material Individual Material Individual Material Octave Transposition of Violin II Octave Transposition of Violin II Individual Material Individual Material

* as Violin II goes out of range.

The Flauto Traversi play throughout the whole Sinfonia. Except where indicated otherwise, Violin I is doubled by Flauto Traverso I at the unison and Violin II is doubled by Flauto Traverso II, at the unison.

Through the rich and detailed scoring for the Flauto Traverso, Graupner reveals the depth of his understanding of just how valuable is their contribution to the orchestral tonal palette of the mid-eighteenth century. The versatility of the Flauto Traverso as a melodic instrument along with the range - comparable to that of the Violin and most telling in their upper registers - is shown to great advantage in the Sinfonia in D GWV 556. Although the orchestration includes Clarino, Horns, Fagotto and four Tympani, the Flauto Traversi part is richly scored throughout this sinfonia. It could almost be a concerto for two Flutes.

The additional instrumental parts for the Tympani are found in three sinfonias: Sinfonia in G GWV 595, Sinfonia in G GWV 596 and Sinfonia in G GWV 597. Whereas in the case of GWV 596 and GWV 597, the visual and physical nature of these manuscripts has been discussed earlier in this chapter, the musical implications of the additional manuscript pages within these three sinfonias is as following: in the case of GWV 595, there is no reference to the Tympani to be found on the Kopftitel or the Titelumschlag and there are no staves for the instrument in the full score itself. Four Tympani (G, A, H and d) are required for this sinfonia, and from the outset, they are clearly employed in both a melodic and harmonic manner. This situation may have arisen equally as an oversight, or as an afterthought. It further underlines the lack of standardisation found on manuscripts from this time and serves as a reminder to the modern researcher to be prepared to find the unexpected.

EXAMPLE 23 USE OF TYMPANI FROM THE OPENING OF GWV 595

The image displays a musical score for the opening of Sinfonia in G, BWV 595. The score is arranged in a system with eight staves. From top to bottom, the staves are labeled: Cor. I, Cor. II, Tympani, Vln. I, Vln. II, Vla., Basso, and Cemb. The music is in 3/4 time and begins with a triplet of eighth notes in the first measure of each part. The key signature is one sharp (F#). The score shows the first three measures of the piece, with the Tympani part playing a rhythmic pattern of eighth notes. The strings (Vln. I, Vln. II, Vla., Basso, and Cemb.) provide a harmonic accompaniment. The number '3' is written above the first measure of the Cor. I staff, indicating the triplet. The numbers '7' and '6' are written below the first two measures of the Basso and Cemb. staves, likely indicating fingerings or bowings.

In the case of the other two sinfonias, GWV 596 and GWV 597, a separate sectional score for the Horns and the Tympani is found alongside the full score. The presence of these additional sectional scores, which are not to be found elsewhere in the corpus of sinfonia manuscripts, could be explained by their being an afterthought or a musical

appendix to works previously regarded as complete and finished. A possible reason for this could be a performance of the work in a different location or one involving additional orchestral forces.

This revisiting of previous works was, and is, of course widespread practice with composers in every age and in this respect, Graupner was merely following the example of his forebears.

These sinfonias demonstrate again and again, the genius of Graupner's creative output through the almost microscopic level of his attention to detail.

4.5. Errors and Conflicts within the Notation

With such a neat and methodical a composer as Christoph Graupner, errors are rare occurrences in the sinfonia manuscripts. There are some lapses, which might be described as a slip of the pen. One such example is in the Tympani instrumental part of Sinfonia in G GWV 595. As the Tympani is not listed on either the Titelumschlag or Kopftitel and has no stave on the full score, it is possible that it may have been created at a later time, from the basso part. The error is a single note an octave higher than possible for the Tympani and is shown at Example 64.

5. Tonality, Keys and Time Signatures

The first movements of the sinfonias all have major tonality with cautious steps into minor keys taking place in certain inner movements. Following the creation of a complete edition of the scores, it becomes more apparent that, within most sinfonia movements, there exists considerable regular fluctuation between major and minor tonalities as short motifs, often no more than a couple of bars in length, are subjected to sequential or harmonic development. This fluidity of tonality suggests that Graupner's compositional processes were not so much concerned with the unfolding exposition of a musical argument from within one particular tonal centre, as setting out his musical argument for each particular sinfonia from the vantage point of the most convenient tonality.⁹⁸

Graupner's compositional traits of short motifs coupled with blocks of sequential melodic development, prevents any feeling of having stayed too long in any particular key. His regular use of sequential modulation takes the listener on a continually moving journey through different and sometimes slightly unexpected keys without any feeling of formal cadential modulation.

5.1. Tonality and Keys

The Kopftitel of each sinfonia (where extant) contains details of the main instrumentation along with an autograph signature, which authenticates Graupner as the composer of the work. Additional details of instrumentation are found on the extant Titelumschläge along with a further authenticating signature of the composer; yet nowhere is there any absolute, definitive or concrete reference to identify a key or tonality. Had Graupner identified his sinfonias with a number and key in the fashion adopted by later composers, they could be regarded as portrayed in Table 6. The challenge for the musicologist would be to identify some form of recognisable personalisation of each sinfonia within each key, particularly those in D major. This situation is partially addressed within the current study by the creation of Appellation Sinfonias.

⁹⁸ Convenient refers to 'within the technical limits of the instrumentation specified'.

TABLE 6 GRAUPNER'S SINFONIAS AND CONCERTOS CATEGORISED BY KEY

Key	112 Sinfonias	44 Concertos
A major	1	3
B flat major	-	5
C major	10	6
D major	46	11
E flat major	5	1
E major	1	1
F major	15	5
G major	34	6
C minor	-	1
E minor	-	2
G minor	-	3

The disposition of keys from a large corpus of orchestral works from a single composer writing in mid-eighteenth century is entirely in keeping with expectations as there is naturally a spread and variety of key within the limits of the technology of each of the instruments used. The presence of the more unusual keys of A and E are in keeping with a composer whose works regularly include unusual instrumental colour or show experimental characteristics. The instrumentation of these two sinfonias reflects the musical possibilities then currently available from the instruments. These practical and technological factors are particularly valid in the case of an experimental composer such as Christoph Graupner, and in a oeuvre of this size.

Out of a total of four hundred and forty-two individual sinfonia movements, 17% are found to be in a minor key.⁹⁹ Of those movements, 76% are in the relative minor key and 24% are in the tonic minor key. In comparison, the concertos have a total of one hundred and forty-nine movements of which 32% are written in a minor key.

⁹⁹ It may be significant that there are only three movements in a minor key within the fourteen parody sinfonias.

TABLE 7 SINFONIA MOVEMENTS AND CONCERTO MOVEMENTS WRITTEN IN MINOR KEYS

Key	Sinfonia Movements	% of the total 442 Sinfonia Movements	Concerto Movements	% of the total 149 Concerto Movements
A minor	4	0.9	6	4.0
B minor	26	5.9	7	4.7
C minor	3	0.7	4	2.7
C# minor	-	-	1	0.7
D minor	14	3.2	5	3.4
E minor	20	4.5	12	8.1
F minor	1	0.2	-	-
G minor	8	1.8	14	9.4
	Total = 75	Overall: 17.0%	Total = 49	Overall: 32.9%

When comparing the disposition of keys as shown in the preceding table, it is important to consider that concertos GWV 307, 321, 322, 334, 335 and 336 are composed in a minor key. This contrasts with not a single sinfonia composed in a minor key.

Although the concerto movements are fewer in number overall; with the exception of one movement written in the key of C sharp minor, the keys selected for individual movements of the concertos are roughly in accordance with those selected for the sinfonias.¹⁰⁰

Of particular tonal interest is the second movement of the Sinfonia in G GWV 604. This movement is in the key of B minor and presents the sole example of a key relationship of the mediant minor to the tonic. This unique relationship belongs to the second of the four movements, the other movements being rooted firmly in the key of G major. This second movement, styled *moderato*, is a typical slow movement with an extended lyrical melody for the Violin I (with *sordin*) doubled at the octave by Flauto Traverso I over a gentle harmonic accompaniment of repeated quavers. By the use of *fermate*, the movement is divided into three sections of almost equal length: 24 bars, 20 bars and 20 bars.

The first section opens in B minor and ends on the dominant. The second section opens in G major and ends in B major. The final section opens in E minor and ends in E minor, thus paving the way for a return to the home key of G major.

¹⁰⁰ It is also worth noting that a small number of concertos contain a final movement in a minor key: GWV 304, 307, 321, 322, 334, 335 and 336.

This movement has an additional feature with the retention of the single sharp key signature for G major, using a sharp accidental whenever the C sharp is required as shown in the following example.

EXAMPLE 24 OPENING OF THE SECOND MOVEMENT FROM GWV 604

Corno I	
Corno II	
Fl. Tr. I	
Fl. Tr. II	
Violin I	
Violin II	
Viola	
Cembalo	

The use of the minor key by an operatic composer might lead one to expect sombre, heavy or melancholic characteristics, yet this is not so. Graupner's sinfonia movements constructed from minor tonalities are found to contain melodic material of lightness, gentle restraint and expressive beauty. Other composers have created works in minor keys that have a similar lightness or agility: notably the *Badinerie* from the second orchestral suite in B minor by J. S. Bach (BWV 1067).

Graupner composes a single sinfonia in the keys of A and E respectively. Both of which, especially the latter, create considerable challenges with regards to intonation. The Sinfonia in E GWV 562 is scored for Flauto Traversi and Strings with Fagotto in the Basso Continuo. Leaving out the Horns and Clarino, this instrumentation gives a light, clean immediacy to the orchestral sound. The first fifty-four bars of the first movement remain centred around E major with modulations towards F sharp minor and then immediately back again. Not until bars fifty-five and fifty-six are there any signs of an A sharp to lead us into the dominant. Even so, the quaver rests in the bass line prevent a full chord V being formed, thus avoiding a true perfect cadence in B major. The central slow movement is in the key of E minor, which creates far fewer problems of intonation. With regards to individual characteristics, this movement also contains multiple and extended instances of a *Sound Surface*. This compositional device is described more

fully and accompanied by examples in the section on Devices of Orchestration within Chapter 8.

5.2. Time Signatures

Given Graupner's preference for experimentation and the large corpus of movements contained within the one hundred and twelve sinfonias, one would expect to find a great variety of time signatures. Graupner's works do indeed contain a wide range of time signatures, with one or two marked exceptions. Whilst a great variety of tempi are achieved expressed through varieties of notation, it is clearly documented in the *Thematisches Verzeichnis der musikalischen Werke (Instrumentalwerke)* that Graupner generally avoids compound time signatures and simple time signatures prevail.¹⁰¹

The whole question of tempo in music from the eighteenth century lies well beyond the scope of this study. Anton Bemetzrieder writing in 1771 helpfully suggests that 'taste is the true metronome'.¹⁰² One particular sinfonia, which explores changes of tempo, is the Sinfonia in D GWV 523. Within the one hundred and forty-four bars of the opening movement, the tempo switches from *Allegro* and *poco Allegro* and back again for a total of seven times. With each reversal back to the original *Allegro* comes a re-statement of the opening motif creating an overall pattern, which would later, be described as a *Rondo*.

Throughout the sinfonias and overtures and to a lesser extent, the concertos, simple times are heavily biased towards the use of Common time (C). The seemingly high incidence of $\frac{3}{4}$ is explained by the regular use of the *Menuet*. Compound times occur much less frequently. The higher incidence of $\frac{6}{8}$ is explained by the use of the *Gigue*.

¹⁰¹ Bill and Großpietsch, *Thematisches Verzeichnis*, pp. 207–268.

¹⁰² Robert Donington, *Baroque Music: Style and Performance* (New York: Norton, 1982), p. 19.

TABLE 8 USE OF TIME SIGNATURES IN THE SINFONIAS, OVERTURES AND CONCERTOS

Time Signatures	Sinfonia 442 movements		Overture 691 movements		Concerto 165 movements	
$\frac{2}{4}$	52	11.7%	21	3.0%	13	7.8%
$\frac{2}{2}$ (cut time)			6	0.8%		
$\frac{3}{2}$			33	4.7%	5	3.0%
$\frac{3}{4}$	130	29.4%	192	27.7%	32	19.4%
C	153	34.6%	303	43.8%	73	44.2%
$\frac{6}{4}$	6	1.3%	47	6.8%	15	9.0%
$\frac{3}{8}$	47	10.6%	5	0.7%		
$\frac{6}{8}$	41	9.2%	48	6.9%	12	7.2%
$\frac{12}{8}$	13	2.9%	36	5.2%	15	9.0%

In the above table of works for the larger instrumental ensembles, it can be clearly seen that Graupner avoids the use of the minim beat in simple time for sinfonia movements, along with an increasing use of the compound time signatures: particularly $\frac{3}{8}$ and to a lesser degree, $\frac{6}{8}$.

5.3. Graupner's use of *Allabreve*

The Baroque *Allabreve* was usually identified by a highly rhythmic duple time, a swift tempo and a contrapuntal texture. This is not the normal pattern found within Graupner's one hundred and twelve sinfonias where the time signature C is stated and the instruction to proceed at *Tempo d'Allabreve* is written clearly in full.

Although Graupner uses the 'cut' C occasionally in his partitas and orchestral works, he utilises no such shorthand device in any of his sinfonias. In the continual exploration of new directions, he may possibly have wished to avoid long-established imitative practices of the Baroque era.

Graupner uses imitation and canon sparingly here, but where they are used, they reveal his mastery of these compositional techniques.

Three sinfonias, GWV 505, 555 and 590, have a *Tempo d'Allabreve* as their first movement, which seems a remarkably small number compared with such a large corpus of works, the majority of whose opening movements are composed in episodic form. A further two sinfonias GWV 558 and 559 also contain an *Allabreve* as an inner or final movement.

6. Movements and Form

At first glance, the structures of the opening movements of the one hundred and twelve sinfonias appear to be randomly varied. They each exhibit a confident and purposeful display of energy. Many show immediately that they are firmly rooted in the Baroque with a seemingly limitless display of short motifs ever pushing onwards with no Classical regularity by the presence of answering or balancing phrases. The nature of the sinfonias seems to be based upon a continual unfolding of new material with Graupner's melodic inventiveness ensuring ever-fresh ideas with many opening movements exhibiting no apparent need for recapitulation. Further development of this observation might suggest that Graupner was less concerned with structural balance and proportion and his composition focussed more upon a musical statement of what he had to say.

Various schemes of form structures will be discussed within this chapter and it will be important to maintain a clear differential between Graupner's various uses of the *Da Capo* and his use of the French Overture.

Fanfare, Arpeggio-based, Scale-based and Melodic

Given Graupner's preference for episodic form in the opening movements, the material of the opening few bars largely defines the mood of the movement. The main characteristics of these opening motifs can be classified into one of the four following groups: Fanfare, Arpeggio-based, Scale-based and Melodic. The last group has been so named as the motifs are more varied in character and whilst they may not contain greatly extended and instantly memorable melodic material (as found in much of the music written in the later Classical and early Romantic styles) they nevertheless completely avoid the repeated notes of fanfares, arpeggios and scales.

Graupner shows a clear preference for opening motifs based on fanfares and arpeggios, which underlie the style of openings in seventy-one sinfonias. Twenty-three openings are based upon more melodic material, with a further eighteen utilising scalar openings. This larger group of seventy-one sinfonias with their arresting opening bars give a clear insight into the manner in which Graupner wishes to engage with his audience, which presents an unambiguous indication that the composer is saying "listen to me", rather than "excuse me please".

Any conclusions regarding any possible relationship between these characteristics and tonality must be drawn with caution due to the wide and unequal disposition of the keys. It may be pure co-incidence that the opening to the Sinfonia in E GWV 562 is based upon an arpeggio and the Sinfonia in A GWV 612 has a scalic opening.

TABLE 9 DISTRIBUTION OF THE OPENING MOTIF TYPES WITHIN EACH KEY

	C (10)	D (46)	E flat (5)	E (1)	F (15)	G (34)	A (1)
Fanfare (37)	5 (50%)	16 (35%)	1 (20%)	0 (0%)	2 (14%)	13 (38%)	0 (0%)
Arpeggio (34)	3 (30%)	11 (24%)	3 (60%)	1 (100%)	5 (33%)	11 (32%)	0 (0%)
Scalic (18)	0 (0%)	11 (24%)	0 (0%)	0 (0%)	1 (7%)	5 (15%)	1 (100%)
Melodic (23)	2 (20%)	8 (17%)	1 (20%)	0 (0%)	7 (46%)	5 (15%)	0 (0%)

6.1. First Movements: From Episodes to *Rondo*

Episode following upon episode. A succession of scenes or conversations. A procession of expositions. These phrases all seem to sum up many of the first movements of the sinfonias and if we attempt to categorise them under 'episodic form', many sinfonias will easily and neatly conform to this description. Graupner's use of short motifs without resorting to any developmental processing is ideally suited to episodes as once voiced, a motif is not necessarily discarded and is free to be re-stated. Far from aimless wandering or note spinning, it is precisely this continual provision of fresh, new and infinitely varied motifs that keeps the listener's attention. Motifs that are short, often two bars in length, which can be extended by a sequence. This is exactly what Graupner does on countless occasions.

There is no mechanical repetition and the sequences pass through the more remote keys and move ever onward without any feeling of modulation characterised by a Perfect Cadence.

The Sinfonia in D GWV 524 presents a structure which almost approaches that of a *Rondo*; certainly it is a candidate for ternary form which is discussed later in this chapter. The opening motif (quaver movement arpeggio upwards in character), leads onwards to a number of episodes: semiquavers with wide leaps, repeated semiquavers, downward semiquavers and tied-note motif. Eventually we hear a re-statement of the opening motif in the unexpected key of the sub-median minor. Following more episodes, the

opening motif appears for a third time in the dominant and this pattern is repeated until the motif is re-stated a number of times in quick succession in the tonic as if to underline its re-appearance. The movement ends almost abruptly with a tonic arpeggio. The main motif therefore makes its strategic key appearances throughout the one hundred and seven bar movement at bars 1, 43, 61, 96, 100 and 104.

6.1.1. The French Overture

If Graupner's sinfonias were viewed as a development and natural evolution from his overtures, only two sinfonias: GWV 507 and 571 both present clear evidence, which could convincingly support this argument. The opening slow section with its stately dotted rhythms, followed by a longer swiftly moving imitative section, is not commonly found in the sinfonias; although in addition to GWV 507 and 571, three additional sinfonias do exhibit some recognisable similarities, and thus may be categorised as 'faux French Overtures', followed by two further works which are more distantly and loosely connected.

Sinfonias clearly showing the French Overture form

Of the two sinfonias closest to what we now recognise as the traditional form of the French Overture: Sinfonia in C GWV 507 presents in its *Grave* opening section, seven bars of homophonic dotted rhythms ending with a perfect cadence in the dominant. Graupner departs from the expected tightly imitative section in the following *Allegro* with the writing for strings remaining firmly in a homophonic vein until bar 37 where the upper strings supply the long awaited imitation. The anticipated contrapuntal entries are suggested rather than supplied by the vigorous rhythmic figurations of the lower string and continuo parts, re-enforced with punctuating rhythms from the two Horns.

EXAMPLE 25 ALLEGRO SECTION FROM THE OPENING OF GWV 507

The image shows a page of handwritten musical notation for the Allegro section of the opening of BWV 507. The score is arranged in six staves, labeled on the left as Corno I, Corno II, Violin I, Violin II, Viola, and Cembalo. The music is written in a common time signature and features a variety of rhythmic patterns, including dotted rhythms and sixteenth-note passages. The tempo marking 'Allegro.' is written in cursive at the beginning of the Cembalo staff. The notation is dense and characteristic of 18th-century manuscript notation.

The Sinfonia in F GWV 571 opens with sixteen bars of *Largo* in common time which features tightly dotted rhythms. This is followed by an *Allegro* in triple time, which opens with a motif for Violin II and Flauto Traverso II, followed by imitative entries for other instruments. At the end of the *Allegro*, the 'S' symbol is indicated, which takes us back to the corresponding 'S' at the tenth bar of the opening *Largo*. There is no *fermata* indicating the *Fine* in the full score and it would appear that Graupner intends the whole of the *Allegro* to be repeated as a *fermata* is indicated in the final bar of Corno II, Violin I and the Basso in the instrumental parts which are all in Graupner's hand. This addition of an *encore* presents an unusual and imaginative variant on the French Overture form and thus the opening movement of this sinfonia extends to 211 bars.

In addition, three sinfonias: GWV 504, 516 and 560 display certain characteristics, which could be termed as a 'faux French Overture'.

Dotted rhythms are present throughout the whole of the 62 bars of the opening movement of Sinfonia in C GWV 504, which is marked *Allegro*. Although it could be considered to be in binary form, following a close in E major in bar 33, bar 34 opens with a repetition of the opening section in A minor; the opening motif contains an inbuilt quickening of tempo as the material in the opening four bars is followed by a swifter rhythmic motif as shown in the following example.

EXAMPLE 26 STRING PARTS OF THE OPENING BARS FROM GWV 504

Violin I
Violin II
Viola
Cembalo



The image shows a page of handwritten musical notation for the opening of a piece. It consists of four staves. The top two staves are for Violin I and Violin II, both in treble clef. The third staff is for Viola, in alto clef. The bottom staff is for Cembalo, in bass clef. The music is in common time (C). The tempo is marked 'Allegro' in cursive at the beginning of the Cembalo staff. The notation includes various rhythmic values, including dotted rhythms and sixteenth notes, and some dynamic markings like 'f'.

Having made the opening statements, the opening motifs quickly turn into free material. A further characteristic is the doubling of Violin I and II parts throughout the opening movement and the finale. Doubling of instruments is regularly found in Graupner's music; but its continuation for two whole movements make this particular sinfonia doubly unusual.

The opening few bars of the Sinfonia in D GWV 516 (marked *Vivace*), contains dotted rhythms, an unexpected crotchet rest for all instruments, a change of tempo and a *fermata* followed by swiftly moving material. However, these essential elements of French Overture form are so combined as to avoid creating a true French Overture. The *Vivace* is only two bars long and the *fermata* comes after the tempo change with a further *fermata* in the forty-seventh bar.

There is only a fleeting reference to dotted rhythms in the opening section and no imitative material at all in the subsequent faster section.

Sinfonia in E flat GWV 560 commences with twenty-six bars of dotted rhythms for the lower strings, while the upper strings and flutes create a homophonic background of slowly evolving harmonies. Following a dramatic pause, with *fermate* present in two successive bars, a quickly moving and agile Fughetta section follows which is a baroque whirl of redundant entries, syncopation, and harmonic sequences of fifths with many dominant seventh chords in the resultant harmony.

Sinfonias more loosely connected to the French Overture form

Sinfonia in D GWV 541 opens with a four-bar *Largo*, which, although containing no dotted rhythms, ends with a *fermata*. This is followed by an *Allegro*, which, although completely homophonic, contains the highly energised characteristics of the usual imitative quick section. With the exception of two short sections, totalling thirteen bars in which the Violin II has independent material, Violins I and II are doubled at the

unison with the staves of the Violin II left blank in the full score. The thematic material of the *Allegro* is in binary form, with the semiquaver motif from bar five repeated in the dominant, at bar seventy-three. The material contains many articulation markings and echo effects including the use of staccato. This work could just as easily be viewed as a forerunner of the slow introduction followed by a fast main section of the later Classical style.

Sinfonia in F GWV 577 is scored for Viola d'amore and three Violas and opens with a *Largo* section followed by an *Allegro* at bar eighteen. This slow opening section, which although repeated and lacking any widespread use of dotted rhythms, is, however, a most convincing introduction and it does end with a full close in the second time bar. As if to ameliorate for this un-stylistic opening section, the *Allegro* contains much imitative material until bar sixty-eight when Graupner returns abruptly to the material from the opening *Largo* for the final ten bars and equally unexpectedly, by the means of a 'S' symbol, the whole of the *Allegro* is then repeated. While this movement contains echos of a French Overture, the form is presented in an unexpected currency.

6.1.2. The *Da Capo Aria* Form

The use of the *Da Capo Aria* is found in almost half of the one hundred and twelve sinfonias and it provides the basis of many sinfonia movements: be they opening, contrasting central or finale. It creates a foil to the usual binary form with both halves repeated. As many sinfonias include the *Da Capo Aria* form in the central movements and as many of those movements are a *Menuet*, it is not surprising that, by default, this particular dance is commonly found to be constructed in the *Da Capo Aria* form. The resulting gentle display of restrained elegance found in the *Menuet* and trio, no doubt, contributed to its lasting popularity as a symphonic central movement in the Classical era, long after other Baroque dance forms had somewhat slipped into abeyance.

The *Da Capo Aria* form is found in the opening movements of five of the sinfonias: GWV 525, 533, 534, 551 and 602. In each case, the *Da Capo* is clearly marked in words following the final bar with a *fermata* indicating the end of the repeated opening section. The relative lengths of the opening main section, as compared to the trio section, is shown as number of bars in the following table:

TABLE 10 SINFONIAS USING *DA CAPO ARIA* FORM IN THEIR OPENING MOVEMENTS¹⁰³

GWV	Main section	Contrasting section
525	45 bars	35 bars (39%)
533	120 bars	36 bars (15%)
534	68 bars	56 bars (41%)
551	56 bars	31 bars (28%)
602	97 bars	48 bars (25%)

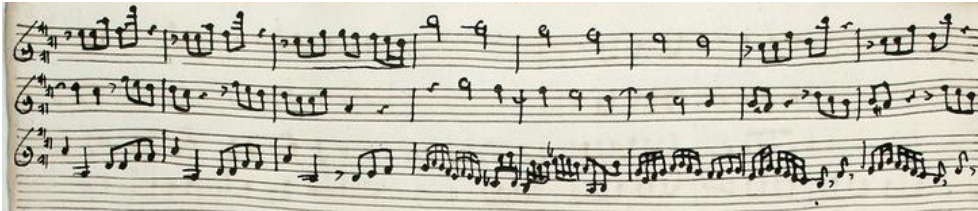
When used in an opening movement, the resultant overall length of the movement can be quite substantial. The variation in the ratios between the opening main sections and their trio sections would suggest that the form of these movements is somewhat subsidiary to their musical content. Graupner is not so much following a pattern but his compositional instinct. On the occasions where he has more to say, he says it, regardless of the effect that his musical statements have upon what might be perceived expectations on the part of the listener.

Graupner usually reduces the instrumentation in the contrasting trio section and it is here that he displays his effective use of orchestral colour: GWV 525 shows reduced scoring for Clarino and Tympani. GWV 533 reduces the scoring for the Horns and Tympani, gives an extended decorated melody to the Violin I and instructs all other strings to play *pizzicato*. GWV 534 explores the use of softer variations of dynamics before reverting to the agitated semiquavers and quadruple stopping techniques previously cited in the opening main section. GWV 551 creates a genuine trio by reducing the scoring to the two Flauto Traversi in imitation and an independent bass line provided by the Violins I and II playing in unison. Although this is the shortest trio from this group of five described here, GWV 551 displays the most distinctive, transparent and delicate example of the contrasting tone colours.

¹⁰³ The percentage is calculated from the total number of bars, which includes the repeated section.

EXAMPLE 27 PART OF THE TRIO SECTION FROM GWV 551

Fl. Tr. I
Fl. Tr. II
Vln I, II in unison



The Sinfonia in G GWV 602 combines reduced scoring for the Horns with woodwind motifs for the Flauto Traversi and Fagotto, interspersed with *pizzicato* passages for all of the stringed instruments.

In the case of GWV 525, 533 and 534, *Da Capo Aria* form is also found in two of the central movements along with the final movement. GWV 551 uses the form in the third movement with 602 continuing the form in the finale.

Many sinfonias contain multiple uses of the *Da Capo Aria* form and, in particular, the five-movement Sinfonia in D GWV 521, where all movements except the opening one are structured in the *Da Capo Aria* form. Throughout the full score, Graupner's intentions are crystal clear as he replaces the words *Da Capo* by the use of the 'S' symbol, both at the start of each repeated movement and at the end at the point of the repeat. This clarity of intention, however, is not totally consistent throughout all of the instrumental parts as they are not all in Graupner's hand and the 'S' symbol is omitted from a number of opening bars.

6.1.3. The Binary Form

The use of a clear binary form is found in the opening movements of relatively few sinfonias. This could be seen as a clear indication that Graupner wished to distance this genre from the overtures. A simple binary form, currently widely accepted and literally understood as 'a movement divided into two halves' and often portrayed as having a plan of A. A. B. B., forms the structure of just eight sinfonias: GWV 519, 532, 553, 566, 573, 583, 584 and 587.

The usual arrangement of symbols indicating a repeat along with melodic material in the tonic and dominant (or relative minor) are clearly recognisable in these works,

alongside signs of Graupner's compositional ingenuity and experimentation, which are equally clearly evident: whereas the use of the *fermata* is less consistent.¹⁰⁴

The Sinfonia in D GWV 519 is a model of the form, the first half closing in the dominant A major at bar 27. The second half presents the opening melodic motif in the dominant and the movement closes in the tonic at bar 53. The two halves are repeated by means of the dotted double bar lines.

An extended version of the binary form is found in Sinfonia in D GWV 532. There are no symbols indicating a repeat, but the opening material closes in the dominant with a *fermata* at bar 29. The second section opens with the opening melodic motif in the dominant but is interrupted at bars 58–65 by a harmonic episode of unrelated material consisting of longer note values. The mood of the opening section re-asserts itself at bar 66 with the movement ending in the tonic (also with a *fermata*) at bar 89.

By using this device and through constant experimentation, Graupner is seemingly able to demonstrate his ability in dividing that, which first appears to be binary form, into three.

EXAMPLE 28 INTERRUPTING HARMONIC EPISODE FROM GWV 532

Violin I
Violin II
Viola
Cembalo



The Sinfonia in D GWV 553 is based on the A. A. B. B. format, with dotted double bar lines as expected, and the first section closes at bar 40 in the dominant. The second section opens with related melodic material in B minor. Unlike the previously described sinfonia, the first movement of GWV 553 is in two equal halves.

Sinfonia in F GWV 566 follows the same A. A. B. B. pattern of two equal halves with dotted double bar lines as in GWV 553, except that here, the second half starts in D minor at bar 32 and utilises the same melodic material as at the opening.

¹⁰⁴ The *fermata* is used at the end of both halves of the opening movement of GWV 532, and only once at the end of GWV 566. In the opening movement of the other six sinfonias it is not found at all. The visual aspects of these eight manuscripts vary greatly and are discussed in greater detail in Chapter 4.

The second half of the Sinfonia in F GWV 573 is slightly longer than the first with the central dotted double bar lines and modulation to the dominant at bar 49 and the final dotted double bar lines at bar 117. In this Sinfonia, the opening melodic material has a suggestion of imitation between the Violin I (together with Horn I) and the Basso and the second half opens with the same material in the dominant.

There is much imitative writing between the Violin I and II throughout both sections of the opening movement of Sinfonia in G GWV 583 and there are sixty bars of the A. A. B. B. format in two equal halves with the usual dotted double bar lines. Surprisingly, Graupner does not open the second half with the opening imitative figure in the dominant, but reverts immediately back to the tonic with free material, delaying the true imitative opening of the second half until bar 34 where the Violin I and Viola enter together and are followed by the Violin II a bar later.

Sinfonia in G GWV 584 opens with non-imitative material and follows the pattern as discussed for GWV 583; with the second half opening at bar 48 with free material in the tonic. The reprise of the opening motif is delayed until bar 72 with a statement in the tonic followed by another in A minor at bar 78. There is much use made of energetic free material in this opening movement and the listener's interest is maintained by the use of sequences to enable brief visits to related keys.

The Sinfonia in G GWV 587 presents a bi-part structure. The two halves are almost exactly equal with the second half commencing with the opening melodic material in the dominant. A colourful feature of this second half is a seven-bar pedal point on an A starting at bar 103, above which Graupner creates some exotic and chromatic harmony using diminished chords and sharpened sevenths.

6.1.4. The Ternary Form

The identification of movements built around binary form and discussed in the previous section, is relatively straightforward and often assisted by the physical presence of the *Da Capo*, written out in full or indicated by initials, or the dotted repeat bar lines.

Looking beyond those sinfonias composed in the *Da Capo Aria* form, which have been discussed previously within this chapter, searching for first movements built around ternary form presents a number of challenges to identification.

A repeat of the opening material around two-thirds of the way through the movement following a contrasting central section would be one obvious sign; but Graupner composes in a far more episodic and linear manner. Repetition of the opening material

is far more likely to be found much nearer to the beginning as an immediate repeat, or leading into the coda. The concept of thematic development in the Classical sense is a long way from these sinfonias; yet in the late 1740s, the dawning of the Classical era as an identifiable style was not far off and the establishment of the Mid-Century Style was already taking place through the compositions of Graupner's younger contemporaries. From our vantage point in the twenty-first century, we need to broaden our highly focussed concept of ternary form in order to recognise it in any of the eight sinfonias which have properties resembling a tripartite structure; and we need to be mindful that these features could be possibly structural or characteristic rather than overtly thematic. Sinfonias which exhibit symptoms of a tripartite structure are: GWV 524, 558, 559, 562, 563, 569, 579 and 601.

The Sinfonia in D GWV 524 presents an identifiable tripartite structure: The opening triadic, arpeggio motif is stated four times at bar 1 in D major, bar 43 in B minor, bar 61 in A major and finally returns to the tonic at bar 96 where it forms the coda. Episodic, free material is found between these statements and the overall plan could be drawn as A. A. A. (coda).

Sinfonia in E flat GWV 558. The opening motif with accompanying octave leap occurs three times at bars 1, 43 and 73; all in the home key of E flat. In contrast to GWV 524, the overall plan here could well be A. A. A.

With a substantial central section, Sinfonia in E flat GWV 559 presents a clearly identifiable A. B. A(altered). structure. The opening four-bar motif based upon an arpeggio of the tonic chord is repeated exactly in the relative minor at bar 5 and again in the sub-mediante at bar 9. This motif is aurally highly recognisable and Graupner hints at it throughout the sections of free material with a further statement at bar 24 in the dominant and again at bar 29 in the mediant major. The free material, which makes up the central section, follows a close in D major at the end of bar 32. It does, however, contain many references throughout to the dotted quaver rhythm from bar 1. The orchestral texture of this section is changed as the Violin II has a slow moving, chromatically descending scale composed of a succession of dotted semibreves. The opening material re-asserts itself at bar 57 with a full statement by the full ensemble, initially in the tonic but quickly being supported by different tonalities, followed by a short coda built around repeated notes, creating a dominant pedal, along with reminders of the opening dotted rhythm.

The Sinfonia in E GWV 562 also presents a clear tripartite structure. The nine-bar opening material is made up of a downward and rising arpeggio motif followed by a downward and rising scale motif. This contrasting non-modulating pair of motifs lend themselves perfectly to repetition, starting at bar 10 where they are repeated up a tone. Commencing at bar 33, the central section contains much dialogue between the Flauto Traversi with Fagotto and the strings. This is further contrasted against short *tutti* sections, which contain references to the opening material. The tonic is re-established at bar 73 with a bold statement of the motif from the opening bars, albeit in a slightly modified form. This final section is, however, only eight bars in length and could easily be labelled as a coda. Sinfonias GWV 559 and 562 are certainly pointing the way towards Sonata Form.

The Sinfonia in F GWV 563, scored for Horns and Strings, presents a very different opening movement, which, although conforming generally to an A. B. A. format, is punctuated at regular intervals by a *fermata*. The opening two-bar descending triplet motif is restated in the dominant at bar 13. A further *fermata* on a dominant chord at bar 28 marks the end of the opening section. The central section is more chromatic and moves through D, G and C minor tonalities. The melodic material is derived from the opening section and maintains the largely triplet momentum. It, too, ends on its dominant with a *fermata* at bar 60. The final section starts with a restatement of the opening material in D minor followed in the tonic at bar 77. The tonic tonality has not yet reached stability as a further statement in G minor follows at bar 79. Sequential figures continue to prevent a return to the tonic until the final four bars.

The three sections of Sinfonia in F GWV 569 are quite subtle and a casual listener might be forgiven for thinking that this movement was constructed from episodes based on the same material. The movement opens in the tonic with a repeating note motif reminiscent of hunting horns. This is repeated in the dominant at bar 10. Much free material follows with regular reminders of the repeated notes motif in bars 18–20 and 29–30. An exact repetition in the sub-dominant of the opening motif starts at bar 37. There follows a central section of free material with almost constant reminders of repeated notes, though in shorter note values and modulating through various tonalities. Immediately before the closing bars and less than ten bars from the end, the opening motif reappears in a slightly modified form leading straight into the coda which maintains the high level of energy until the final bar.

The two-bar opening thematic material in Sinfonia in F GWV 579 consists of a repeated quaver motif followed by a semiquaver figure and appears four times. At the outset it is followed by an answering figure and repeated at bar 7 in the tonic. Free material then follows with much use of rests which is reminiscent of the answering figure. The opening motif is repeated in the dominant at bar 32, which is followed by free material in the same manner as before. The final statement of the motif is at bar 50 where it is once again in the tonic. Although twelve bars from the end, Graupner succeeds in following this by more free material before the final four bars which make up the coda. With a sectional plan of A. (A). B. A. coda, this work is a strong example of the emerging first movement in ternary form.

The one hundred and sixteen bars, which make up the opening movement of the Sinfonia in G GWV 601, present a more complex or more fragmented plan. The opening material, which consists of unison octaves in the tonic, is heard a second time, but only in the Basso at bar 9; and again by Basso combined with the Viola in the dominant at bar 23. Fragments of this motif surface in various keys, at irregular intervals until a full statement appears in the dominant at bar 91. The complete motif is restated by all the strings in the tonic at bar 101 followed by free material leading to a short coda. Overall there is evidence of an A. B. A. framework, but in this sinfonia, the sections are of greatly unequal proportions.

With regard to the sinfonias, which display something approaching an A. B. A. tripartite structure (but not those works in the *Da Capo Aria* Form), whilst Graupner may not have been a direct exponent of the Sonata Form, he nevertheless composed many works which collectively take their place in the development or gestation period of what was to become the First Movement Form or Sonata Form as laid down in the Classical era.

6.2. The Slow Movements

The slower inner movement, often given the title of *Andante*, provides an immediate and dramatic contrast to the dynamic nature of the opening movement. Often occurring as the second movement, it presents Graupner with a platform to exhibit his skill with an expressive and extended compositional style. These movements are where decorated melodic material can be found, usually scored in the instrumental part for Violin I. This is often coupled with the instruction to use the *sordin* and regularly has a *pizzicato* accompaniment from the lower strings. The Horns and Clarino and Tympani are usually

tacet which creates an atmosphere of peaceful contemplation following the usually vibrant and energetic outer movements.

The polarisation of a solo melodic line set apart from the instruments providing the accompaniment is a feature commonly found elsewhere, throughout the cantatas and operas - where a singer would typically be given a solo aria. It is comparatively rare in the *sinfonias* and occurs typically within the slow movements where Graupner can create a more expressive atmosphere by means of an extended decorated melody. This creates an immediate contrast to the proliferation of short motifs as the fundamental and structural building blocks from the opening and final movements.

The *Sinfonia* in G GWV 595 has six movements with the slow movement *Largo* in the contrasting key of E minor, placed as the fifth movement. The contrast is further heightened by the Violin I being given solo melodic material and instructed to play *Con sordini*; with the other strings given a *pizzicato* accompaniment. The orchestral colour is varied by the inclusion of the Horns, marked *piano*.

EXAMPLE 29 OPENING OF THE *LARGO* FROM GWV 595

Corno I
Corno II
Violin I
Violin II
Viola
Cembalo



The image shows a handwritten musical score for the opening of the *Largo* from GWV 595. It consists of six staves, each labeled with an instrument: Corno I, Corno II, Violin I, Violin II, Viola, and Cembalo. The Corno I and II staves are marked *piano*. The Violin I staff is marked *Con sordini*. The Violin II, Viola, and Cembalo staves are marked *pizzicato*. The tempo is marked *Largo*. The score is written in E minor and 3/4 time.

The central *Poco Allegro* movement from the *Sinfonia* in D GWV 526 contains a pair of alternating motifs coupled with extremes of dynamics and texture. It commences in a characteristic, buoyant mood and introduces both motifs one after the other over a *pizzicato* accompaniment. Both motifs then continue and create variety by further statements in related keys. The accompaniment adds further variety by alternating between sections of *Col Arco* followed by *pizzicato* with the dynamics - themselves alternating independently - switching between *f* and *pp*.

The two slow movements discussed above show that, far from creating a simple interlude between the highly charged outer movements, Graupner continues his exploration and experimentation of the possibilities and opportunities presented by the

genre through the development of musical ideas at a microscopic level. Close study of the slow movements reveals attention to minute details within the score. Graupner is not working to a formula but creating subtle differences with each new work. As with the outer movements and the genre as a whole, it is almost impossible to make a generalised comparison but to regard each slow movement as a separate and individual entity. This experimental aspect of the inner movements has been analysed and further explored in an article by Christoph Hust.¹⁰⁵

6.3. The Final Movements

Graupner's final movements embrace a large number of differing formats including a straightforward *Presto* in binary form to an extended *Tempo d'Allabreve*. Whatever their characteristics or structure, each and every one of the final sinfonia movements has the property of rounding off the work in a light-hearted and optimistic manner: generally in a similar style to that of the *Opera Buffa*. This atmosphere is amply demonstrated in both the *Allegro* third movement and the *Molto Allegro* finale of the Sinfonia in G GWV 591, where initially a lively $\frac{3}{8}$ carries the listener along at a fast pace. The feeling of exhilaration is then surpassed by the fourth and final movement, which is set in a breathless $\frac{2}{4}$. With its quaver and semiquaver movement, the listener is transported to the final cadence as if in great haste. Repeated notes on the Horns add to the clamour and sense of urgency.

The use of binary form in the final movement is widespread. Thirty-eight of the final movements are marked as *Presto* with exactly the same number marked as *Allegro* or its variant *Molto Allegro*. Graupner utilises time signatures of $\frac{2}{4}$, $\frac{3}{8}$, $\frac{3}{4}$ and $\frac{6}{8}$, all of which contribute to creating a mood of upbeat vitality. Only three *Allegro* final movements (GWV 564, 597 and 605) along with one *Presto* (GWV 539) have a time signature of C. The *Allegro* final movement of GWV 597 contains much use of semiquavers. GWV 605, by the use of the ♩ symbol and a *Da Capo* after the final bar, creates a *Rondo* form: A. B. A. C. A. D. A.

By comparison, GWV 564 is somewhat more plain.

The *Presto* final movement of Sinfonia in D GWV 539 consists largely of moving quavers and Graupner intersperses contrasting episodes for woodwind between the *tutti*

¹⁰⁵ Hust, 'Graupner und die wunderbaren Wirkungen', pp. 303–317.

sections. By the use of a *fermata* after the sixteenth bar along with two separate instructions of *Da Capo*, a *Rondo* is thus formed: A. B. A. C. A.

With one final movement marked *Vivace*, one *Tempo di allabreve* [*sic*] and one without any tempo marking at all, the remaining thirty-three final movements are based largely on dance movements: the *Menuet* and the *Gavotte* being by far the more popular choices than the *Gigue*, *Bourée* or *Hornepipe*.

As has been shown to be the case with the inner movements of the sinfonias, discussed in the previous section; the individuality and continual absence of any recognisable pattern to the sinfonia final movements, beyond the general and physical observations, serve to amplify further the experimental and ever-refreshing aspects of Graupner's compositional style.

6.4. The Dance Movements

The number of inner movements varies considerably from a single movement in one of the many three-movement sinfonias to six inner movements in the case of the Sinfonia in F GWV 567, which has eight separate movements.

An initial analysis of titles of the inner movements shows the following incidence: *Andante* (65), *Allegro* (51) and *Menuet* (45) with all the remaining other dance movements (56). The *Andante* and *Allegro* are most commonly found as the title of the second movement, with the *Menuet* most commonly occurring as the title of the third. Although other dance forms are to be found in the inner movements, they are always accompanied by at least one *Menuet*.

There are only two occasions in the whole of the oeuvre where a non-*Menuet* dance form is found alone: and they are the final movements of the five-movement Sinfonia in E flat GWV 560 and the three-movement Sinfonia in G GWV 606, where Graupner concludes with a *Gavotte*.

The inner-movement / final movement *Menuet* is almost universally scored in the *Da Capo Aria* form but five movements, from Sinfonias GWV 502, 510, 525, 536 and 553 are found to be in binary form.

In the third part of his treatise on composition published in 1793,¹⁰⁶ Heinrich Christoph Koch identifies the use of the *Menuet* as being 'taken up most often in our modern

¹⁰⁶ Heinrich Christoph Koch, *Versuch einer Anleitung zur Composition: Dritter und letzter Theil* (Leipzig: Böhme, 1793).

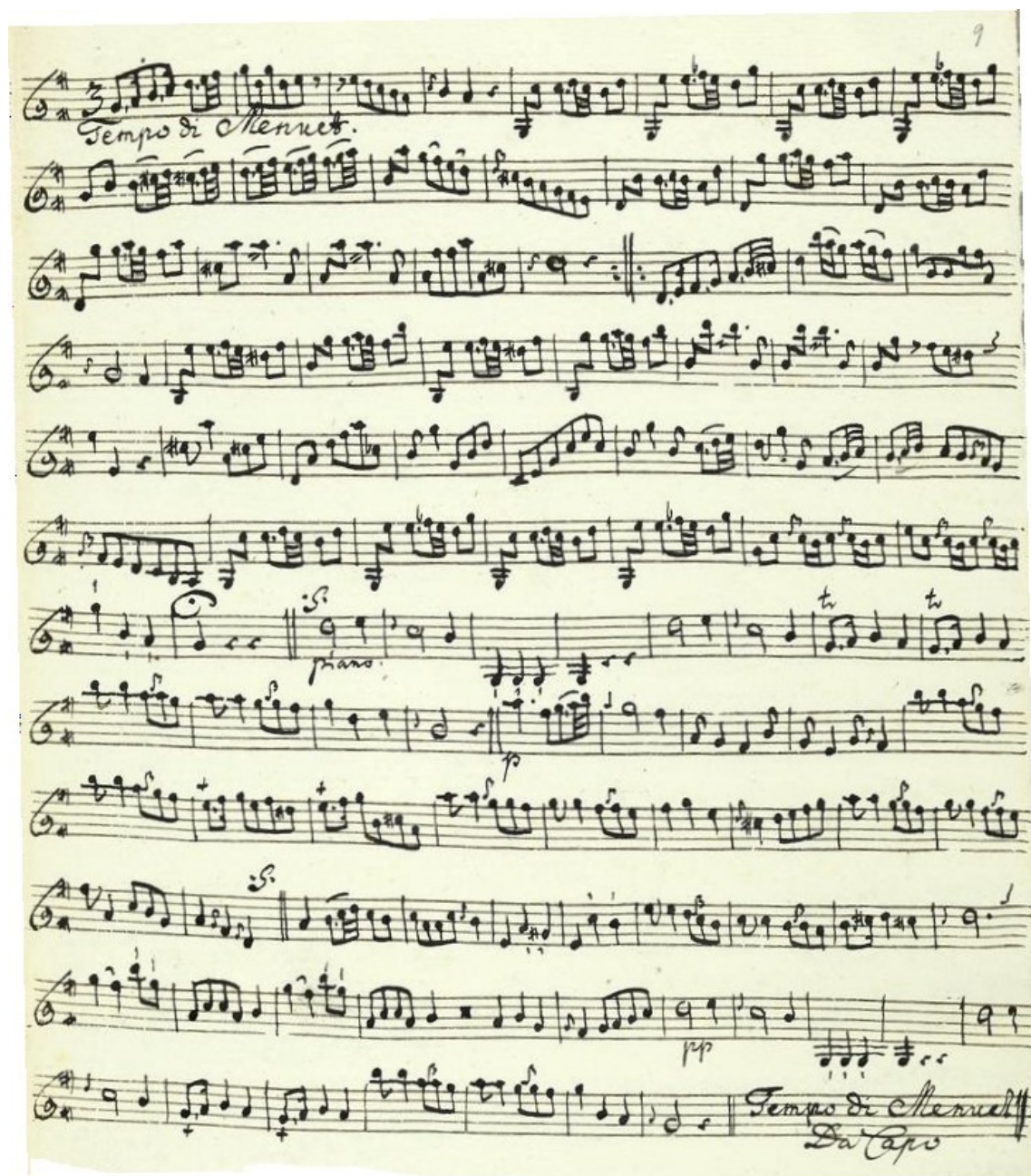
compositions' and refers neatly to its usage in either a dance or a non-dance manner. If intended for a dance, it has an even number of no more than eight bars, otherwise it can have an uneven number of bars and be of arbitrary length, beginning on either the upbeat or the downbeat.¹⁰⁷ Whereas this situation will not have sprung up overnight, Graupner predates this flexible use of the dance form in his sinfonias by almost fifty years.

Graupner's full scores are unusually inconsistent in the use of instructions for repeats with differentials occurring regularly between the full score and the instrumental parts. Whereas the dotted double bar line usually indicates the composer's intentions clearly, the words *Da Capo* may be written out in full or the *D.S.* symbol may appear at the start and the end of the repeated section. On occasions, the *D.S.* symbol is omitted from the start of the section and although common sense dictates the point in the score where to return to, it is nonetheless, oddly inconsistent.

An unusual variant of the *Da Capo Aria* format is found in the second movement: *Tempo di Menuet* from the Sinfonia in G GWV 589.

The main section appears to be laid out in the customary fashion with the first half repeated by the use of dotted double bar line. The second half commences with the dotted double bar line and ends with a *fermata*. The double bar line at the end of the bar containing the *fermata* has no dots but the dots at the start of the section have made Graupner's intentions plain. The trio section starts with a 'S' symbol and there is another immediately before the plain double bar line at the first section. The second section has no repeat instructions whatsoever save for the *Da Capo* written out in full following the final, plain double bar line. It would be easy and convenient to dismiss this unusual variation an oversight or slip of the pen; but the pattern is copied exactly through each of the instrumental parts in the composer's hand.

¹⁰⁷ Heinrich Christoph Koch, 'Versuch einer Anleitung zur Composition III', in *Introductory Essay on Composition*, (Leipzig: Böhme, 1793), trans. by Nancy Kovaleff Baker, Music Theory Translation Series, ed. by Claude Palisca (New Haven: Yale University Press, 1983), p. 79.



6.5. The Relationship between the Overtures and the Abstract Movements of the Sinfonias

As has been shown in the earlier section dealing with the First Movement French Overture Form, the sinfonias are shown to be only partially developed from the overtures. Taken as a whole, the oeuvre of sinfonias does have a compositional dynamic of its own and could not possibly be described in any way as a stylised introduction

followed by a succession of dance movements. Within the overtures, descriptive or fanciful names are found alongside abstract titles. *Ohne Bezeichnung* is found on numerous occasions, in nine out of the ten movements of the Overture in G GWV 459, along with all eight movements of both GWV 460 and 461.¹⁰⁸ Throughout the sinfonias fanciful, descriptive titles are used sparingly and only a single instance of *Ohne Bezeichnung* is found in the third and final movement of the Sinfonia in D GWV 548.

TABLE 11 SIMILARITIES AND DIFFERENCES BETWEEN GRAUPNER'S OVERTURES AND SINFONIAS

Overtures (85):	Sinfonias (112):
Short and some very short movements varying from 3 to 193 bars in length. Out of the 951 individual movements, 747 of them have fewer than 50 bars.	Movements generally longer and of a greater sized canvas. The number of bars ranges between 10 and 166. Out of 445 individual movements, 166 have fewer than 50 bars.
In excess of 90 uses of <i>Menuet / Menuet</i> and trio with 136 uses of <i>Air</i> from a total of at least 608 movements.	<i>Menuet</i> emerges as the most frequently used dance movement (62 times). Almost twice that of the <i>Air</i> , the second most frequent (34 times).
Regular reduction of scoring from four parts to three, particularly in later movements. (The Viola or the Continuo may be <i>tacet</i>).	Reduction in scoring to three parts used very sparingly. Used to create a specific tonal effect rather than mere variety.
<i>Allegro</i> (118 times), <i>Largo</i> (20 times) and <i>Vivace</i> (12 times).	<i>Allegro</i> emerges as the most frequently used tempo marking (206 times), with <i>Andante</i> being the next most frequent (69 times).
Use of more exotic and programme titles for movements.	Most non-dance-form movements having an abstract title, being more an indication of tempo rather than a link to any descriptive or grammatical idea.
Many movements without a title.	Very few movements without a title.
Wholesale use of French Overture.	French Overture used more sparingly.
The use of $\frac{2}{2}$ (cut time) found on six occasions. ¹⁰⁹	Baroque <i>Alla breve</i> movements (although using C as the time signature) found on four occasions.

¹⁰⁸ Bill and Großpietsch, *Thematisches Verzeichnis*, p. 337.

¹⁰⁹ A full comparison of Time Signatures of the overtures, concertos and sinfonias is found in Table 6.

7. The Fourteen Parody Sinfonias

In common with many composers from every age, Graupner borrowed material from his earlier instrumental works.¹¹⁰ Through the creation of the 'Thematisches Verzeichnis der musikalischen Werke' of Graupner's instrumental works, Oswald Bill and Christoph Großpietsch identified individual instances of these parodies. In addition, Großpietsch has laid out a further mapping, which shows how individual movements are redeployed in his article 'Von der *Ouverture* zur *Sinfonia*. Graupner und das Parodieverfahren'.¹¹¹ This study builds on these previous works by means of a comprehensive evaluation of the parodied material and their transitional pathways, through each of these fourteen *sinfonias*.

The main sources for parody material are the overtures, which were to prove to be a rich vein and were quarried heavily. Some overtures even supply material reworked into more than one *sinfonia*. The current absence of accurate dating creates an immediate dilemma over the issue of provenance and destination.

The methodology used to identify the extent of the borrowing has been demonstrated by the creation of a 'Parody Full Score'; the staves for the instrumental parts of the overture have been placed directly beneath those of the *sinfonia*. The extent of the borrowing from the overture, where there is a perfect match has been indicated by the use of highlighting within the instrumental staves.¹¹²

The order of the parodied movements follow no particular order and would appear to be selected at random, with the material chosen by Graupner as being the most readily available, the most suitable or possibly, to suit his convenience at the time. In the absence of any material proof to substantiate or provide evidence to the contrary, we currently do not know specific circumstances or details of the performance(s) of any one particular overture; so any thoughts as to the influence of suggestion or favour on Graupner's choice of material must for the time being at least remain purely speculative. It will be seen that virtually every parody is substantial and most material is transferred without much alteration.¹¹³ The addition of extra ornamentation is the most common

¹¹⁰ Bill and Großpietsch, *Thematisches Verzeichnis*, pp. XX–XXI.

¹¹¹ Großpietsch, 'Von der *Ouverture* zur *Sinfonia*', pp. 355–375.

¹¹² The Parody Full Score of the *Sinfonia* in D GWV 520 showing this comparison is found at Appendix IV.

¹¹³ The concept from modern computer terminology of copy and paste might almost apply here.

difference, with *appoggiaturas* being added to make the material sit comfortably in the later compositions, which are representative of what was to become known as 'The Mid-Century Style'. There is no evidence of large-scale re-harmonisations; to the contrary, Graupner treats the material from his earlier compositions with a good deal more reverence and respect than might be found elsewhere in the parody compositions of later composers. Occasionally he makes harmonic alterations, but these are usually confined to a single instance from an inversion to a root position, or *vice versa*. In the vast majority of cases, even the key and the title of the movement remains the same. Of particular interest are two of the Sinfonias in G GWV 581 and GWV 585. These works share unique parody material with each other and therefore create a relevant factor to the question of the dating of Graupner's sinfonias. By comparing the two manuscripts and regarding Graupner's usual treatment of parodied material, it is possible to make a reasonable guess as to which is the earlier and which is the later work.

TABLE 12 PROVENANCE AND DISTRIBUTION OF PARODIED MATERIAL¹¹⁴

Sinfonia	RISM Date	Parodied Material found in:	Source	Material Parodied from:
GWV 501	1748	III <i>Allegro</i> III Trio IV <i>Menuet</i>	GWV 479	II <i>Air</i> 1 V <i>Air</i> 4 IV <i>Air</i> 3
GWV 502	1748	II <i>Andante</i> III <i>Allegro</i> III Trio IV <i>Tempo di Menuet</i> V <i>Menuet</i>	GWV 402	III <i>Air</i> 2 IV <i>Air</i> 3 II <i>Air</i> 1 (<i>Autre</i>) V <i>Air</i> 4 VII <i>Menuet Alternat</i>
GWV 510	1748	II <i>Andante</i> IV <i>Largo</i> V <i>Tempo di Menuet</i>	GWV 479	VI <i>Air</i> 5 IX <i>Air</i> 8 VIII <i>Air</i> 7
GWV 520	1744	I (without tempo) II <i>Andante</i> III <i>Allegro</i> (first section)	GWV 135	I <i>Vivace</i> II <i>Andante</i> III <i>Allegro</i>
GWV 558	1748	III <i>Tempo d'Allabreve</i> (opening subject)	GWV 448	VI <i>Il Contentamento</i> (opening subject)
GWV 560	1748	I <i>Vivace</i> (second section) II <i>Poco Allegro</i> III <i>Allegro</i> IV <i>Poco Allegro</i> V <i>Tempo di Gavotte</i>	GWV 429	I <i>Allegro</i> (second section) II <i>L'Intrepidezza</i> III <i>Rigaudon</i> IV <i>Air en Loure</i> V <i>Gavotte</i>

¹¹⁴ A diagrammatic comparison showing the provenance and destination of movements can be found at: Großpietsch, 'Von der *Ouverture zur Sinfonia*', pp. 361–362.

Sinfonia	RISM Date	Parodied Material found in:	Source	Material Parodied from:
GWV 561	1748	II <i>Andante</i> III <i>Menuet</i> IV <i>Largo / Allegro</i>	GWV 429	VI <i>Pastorale</i> VII <i>Menuet</i> VIII <i>L'Inesperabilita</i>
GWV 571	1752	I <i>Largo / Allegro</i> II <i>Allegro Moderato</i> III <i>Largo</i>	GWV 445	I (without tempo / without tempo) II <i>Le Contentement</i> V <i>Largo Le Desire</i>
GWV 572	1752	III <i>Tempo di Sarabande</i> IV <i>Allegro</i> V <i>Menuet</i> VI <i>Allegro</i>	GWV 445	III <i>Air en Polonese</i> VI <i>Air</i> VIII <i>Menuet</i> VII <i>Hornepipe</i>
GWV 573	1752	II <i>Andante</i> III <i>Menuet</i> V <i>Allegro</i>	GWV 446	III <i>La Solitudine</i> VII <i>Menuet</i> V <i>Gigue</i>
GWV 582	1748	II <i>Allegro</i> III <i>Un poco Allegro</i> IV <i>Vivace</i> V <i>Menuet - trio section</i>	GWV 456 & 469	VIII <i>Rondeau</i> (GWV 456) VII <i>Air en Echo</i> (GWV 456) VII <i>La Rejouissance</i> (GWV 469) VIII <i>Menuet</i> (GWV 469)
GWV 585	ca. 1750	IV <i>Allegro</i>	GWV 581 ca. 1748	III <i>Presto</i>
GWV 589	1751	II <i>Tempo di Menuet</i> III <i>Tempo di Gavotte</i>	GWV 453	III <i>Menuet</i> V <i>Gavotte en Rondeau</i>
GWV 600	1748	II <i>Allegro</i>	GWV 469	III / IV <i>Air en Gavotte / Autre</i>

7.1. Parody Sinfonia 1: Sinfonia in C GWV 501

This sinfonia draws on material from the Overture in B flat GWV 479. The *Allegro* third movement of the Sinfonia parodies material from the second and fifth movements of the overture.

The sinfonia *Allegro* is in *Da Capo Aria* form and the main section is an almost exact copy of the binary form second movement from the overture. The few differences are confined to the spacing of inner harmony notes in bars 5 and 6 of the overture and two instances (bars 3 and 11 of the overture) where a + ornament is replaced with a trill in the sinfonia. The Horn parts include a moderate amount of unison doubling of the Violin I part and contribute more to the harmony than to the melody in the second half following the repeat. The trio draws on material from the fifth movement of the overture. Immediately Graupner enriches the harmonic colouration of bar 191 of the sinfonia; a single change of note by the Violin II introduces a major seventh to a tonic chord instead of the plain tonic chord in second inversion as found in the overture. This use of

an unexpected and/or a forced discord is a technique, which appears to be favoured by Graupner and is found regularly throughout the whole corpus of *sinfonias*.¹¹⁵

Ornamentation is revised throughout the trio. In bar 7 the + ornament is replaced by an *appoggiatura* and additional *appoggiaturas* are introduced in the *sinfonia* on numerous occasions, where there was no ornament of any kind in the overture. In bars 33–38 and 41 of the overture, a whole string of *marcato* articulations are added upon translation into the *sinfonia* full score. The extent to which Graupner edits the fine detail of his parody material for the trio can be seen in bar 215 of the *sinfonia*. On beat 2 and 3, the Viola plays two crotchets: a mediant followed by a tonic note. This compares with the same place in bar 27 of the overture, where the Viola has a single minim and plays the mediant. This subtlety of alteration creates no difference to the chord within the bar but does create movement in its newer guise. With regard to Graupner's usual meticulous attention to detail; these additions and alterations must surely be deliberate and reflect the evolving stylistic mannerisms and changes of taste as the Baroque era 'cross-fades' into the Mid-Century Style.

The *Menuet* fourth movement of the *sinfonia* is closely parodied on the fourth movement from the overture. It is a distinctive movement as it is constructed from three sections with each section being repeated, giving an overall plan of A. A. B. B. C. C. Section A consists of eight bars with first and second time bars for Violins I and II. These eight opening bars resurface as the final phrase of the considerably longer sections B and C.

Graupner continues to replace the + ornaments in bars 8, 12 and 56 of the overture with *appoggiaturas*. Instances of the // ornament generally find their way into the *sinfonia*. Occasionally a slightly more elaborate motif of new material is found in the *sinfonia* such as bar 309, where a quaver figure replaces crotchets at bar 64 of the overture. Graupner presents us with an interesting situation in the full score at the ending of this *sinfonia* movement. The dots indicating the repeat are erased and a 'S' clearly indicating *dal segno* is inserted. The corresponding 'S' symbol is positioned at the first bar of the final section, the bar from which the standard repeat would apply. Graupner may have had second thoughts here as each instrumental part contains standard dotted double bar lines.

¹¹⁵ See Chapter 10.2 The Harmonic Aspects.

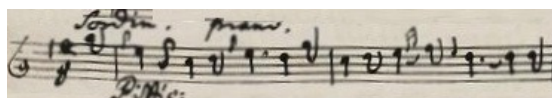
7.2. Parody Sinfonia 2: Sinfonia in C GWV 502

This sinfonia takes material from the Overture in C GWV 402. The *Allegro* second movement of the sinfonia in $\frac{12}{8}$ compound time is an extended, decorated melody for the Violin I played with the *sordin* accompanied by *pizzicato* strings along with Horns which are marked *piano*. It is immediately apparent that Graupner has added much in the way of ornamentation to the solo melody and the Violin I part of the sinfonia is enhanced with single and double *appoggiaturas*, although there is a // ornament present in bar 5 of the overture which is missing from bar 157 of the sinfonia. The following bar, 158, the Violin I part of the sinfonia is enhanced with an additional motif which along with another *appoggiatura* further adds to the rich elaboration of the solo melody.

EXAMPLE 31 ADDITIONAL ORNAMENTATION PRESENT IN GWV 502



Overture GWV 402.
Movement III. Bar 1. Violin I.



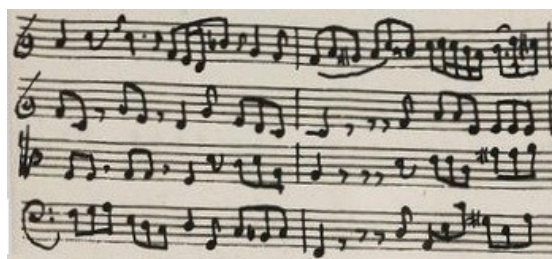
Sinfonia GWV 502.
Movement II. Bar 153. Violin I.

Following the repeat marks, the pattern of enrichment for the sinfonia continues with subtle changes in the lower strings without any material changes to the harmony.

EXAMPLE 32 COMPARISONS BETWEEN GWV 402 AND GWV 502



Bars 173, 174 and 175 from GWV 402.



Bars 166 and 167 from GWV 502.

The *Allegro* third movement of the sinfonia is in *Da Capo Aria* form and the main section is an almost exact copy of the binary form fourth movement of the overture. The trio section of the sinfonia is parodied from the 'Autre' of the second movement of the overture. The sinfonia movement appears throughout the first twenty-four bars to be an exact copy of the overture as the first half is exactly the same. Part way through the second half, at bar 25, Graupner creates a slightly more rhythmic motif by the

introduction of quaver movement for both Violins I and II. This motif is repeated for a total of seven times - the *marcato* articulations being retained and the harmonic underlay being unchanged. This mirrors exactly the enhancement using quavers described above in bar 309 from the final movement of Sinfonia in C GWV 501. The overture movement continues to be copied exactly until bar 43 and 44 where the Viola part leading up to the final cadence contains two dominant notes instead of the original tonics. The opening of the trio section parodied from the 'Autre' of the second movement of the overture is re-barréd in a most ingenious manner. Whilst the overture opens in common time on the first beat of the bar, the sinfonia opens with an anacrusis on the third beat of the bar in the manner of a *Gavotte*, as shown in the following example.

EXAMPLE 33 RE-BARRING OF THE PARODY MATERIAL IN GWV 502

Violin I		
Violin II		
Viola		
Cembalo		
	Overture GWV 402. Movement II. Autre. opening bar 1.	Sinfonia GWV 502. Violins I and II Movement III. trio. from bar 216.

The re-alignment of the parody material lasts for only a couple of bars, as the sinfonia reverts to its original barring by repeating the first two beats of the motif. This device is found again in the sinfonia at bar 220 (using bars 4–6 from the overture) before returning to the original barring at bar 223 in preparation for the cadence.

The fourth movement of this sinfonia has a different texture as Violin I is doubled by Violin II at the unison throughout with the Horns adding harmonic and rhythmic support. The full score of the overture shows that the fifth movement (*Air 4*) is scored for Violin, Viola and Cembalo and written on three staves in the manner of a trio. Onto what would otherwise be an almost exact copy, *marcato* is added in the sinfonia to material from bars 1–4, 12, 13 and 26–29 of the overture along with an additional trill and *appoggiatura* at the halfway cadence at bars 8 and 9 of the overture. This use of reduced forces would create a distinctive sound following the fuller orchestral tone of the earlier movements and Graupner uses it again for the *Menuet* and the *Autre*, which together comprise the seventh movement of the overture and also provides parody material.

The fifth movement of the sinfonia is in *Da Capo Aria* form and follows the pattern of expansion as described in the previous movement with Violin I being doubled by Violin II at the unison throughout and the Horns adding harmonic and rhythmic support. The main section being an almost exact copy of the *Menuet* from the overture, while the trio, which starts out in the now recognisable and conventional manner, presents a slightly adapted parody form in the sinfonia upon reaching bar 331, where for eight bars it appears to follow the *Da Capo* instruction from the full score of the overture. Graupner breaks the pattern in bars 339 and 340 by repeating the motif, followed by two bars of cadential material. Following the repeat of the second half of the trio, the sinfonia is then marked with a further *Da Capo* for a repeat of the opening *Menuet*.

7.3. Parody Sinfonia 3: Sinfonia in C GWV 510

In this sinfonia, material for three movements is drawn from the Overture in B flat GWV 479, which has also supplied material for the Sinfonia in C GWV 501. The second movement of the Sinfonia in C GWV 510 parodies material from *Air 5* of the overture. This material is heavily edited with many additional articulations and *appoggiaturas* finding their way into the Violin I part of the sinfonia. The inner parts, too, contain many subtle alterations. These have a cumulative effect within each chord, which smoothes the flow as the harmonies unfold. The bass line is the least altered, and, where a difference is found, it is usually a rhythmic alteration having minimal effect on the chord structure. The decorative motifs for the Flauto Traversi are composed of totally new material throughout. The fifth and final movement of the sinfonia is a *Menuet* and parodies material from the eighth movement of the overture, which is titled simply as '*Air 7*'. The original decorated melody translates almost exactly to the sinfonia, differences being limited to the addition of a few *appoggiaturas* and interchanging an additional trill in place of a + ornament. These two ornaments exist separately and alongside each other in both the sinfonia and the overture.

7.4. Parody Sinfonia 4: Sinfonia in D GWV 520

This sinfonia is notable for being the shortest, with exactly one hundred bars and is based on the Keyboard Sonatina in D GWV 135. The movements of the sonatina consist of 33, 14 and 28 bars. The first two movements are an almost exact copy with the *Allegro* final movement being extended considerably to create the sinfonia. The original

material totalling a mere seventy-five bars, having both the scale and proportion of a chamber work for solo keyboard. What is remarkable here is that Graupner is able to re-clothe the original material with orchestral colour whilst retaining the satisfactory balance of proportion of the original sonatina. This sinfonia does not at any time sound truncated or in anyway incomplete. In common with other instances of parody material found in other sinfonias, Graupner uses a wider range of ornamentation and in particular the *appoggiatura* is often (but not always) replaced by the symbol +. Each of the three movements of the sonatina provides parody material for the sinfonia and the re-working gives a unique insight into Graupner's methodology of orchestration. The sinfonia is richly scored according to the Kopftitel and the Titelumschlag of the instrumental parts.¹¹⁶ The instrumental parts include 'Violone' and 'Violone et Bassono' with the full score showing the differentiation clearly within the part, although the instruments are not specifically and separately identified. The short opening movement of the sinfonia is without title (although the sonatina is marked *Vivace*). The Violin I part and the bass line of the sinfonia correspond to an almost exact copy. The main differences lie in octave transpositions of the bass line and the substitution of the + in many places where an *appoggiatura* previously existed. Additional material is found at the penultimate bar of the sinfonia, where the preceding sequence has an additional repeat. The second movement *Andante* consists of a mere fourteen bars and opens with the parody material taken from the sonatina, which contains much movement in thirds. These thirds are split into two strands and scored for Violin I and II. At the sixth bar, Graupner introduces syncopated rhythms and makes much use of contrasting dynamics in the sinfonia with unexpected shifts between *pp* and *f* along with additional indications for *marcato*. There is also some characteristic demisemiquaver figuration for the Fagotto from the eighth bar onwards which is easily traced from the bass line of the sonatina. It is incorrect to assume that parody material automatically gains additional ornamentation on its translation into the sinfonia, as shown in the final cadence of this movement at bar 48 of the sinfonia, where the original *appoggiatura* and a trill are dropped for a simple *appoggiatura*.

Graupner deviates from the largely straightforward parody during the final movement by creating a trio section where one did not exist previously. The twenty-eight bars of the sonatina are in binary form with both halves repeated. This is turned into *Da Capo*

¹¹⁶ '2 Clarin, 4 Tympani, 2 Violin, Viola e Cembalo'.

Aria form by the addition of twenty-four bars of new material, which features an interesting motif containing octave leaps played *pianissimo* for the Clarino I over trilled long notes for Violin I and II. The sonatina contains a repeating figure consisting of repeated thirds along with our note chords in the melody line. Neither of these are found in the sinfonia as the Violin I and II are in unison for much of the time. At bar 25 and 26 of the sonatina, the bass line is written in octaves. Although the sinfonia is scored for two bass instruments, Graupner scores the Violone and Fagotto throughout bars 73 and 74 in unison. There are also subtle but important differences found in these two bars. In bar 25 of the sonatina, the twenty-four semiquavers of the melody are grouped as 5-3-4 5-3-4. In bar 73 of the sinfonia, the same semiquavers for Violin I are grouped as 8-4 8-4. In the following bar, the rhythm is changed from two groups of twelve demi-semiquavers to two groups of eight demi-semiquavers followed by two semiquavers. With a compound $\frac{6}{8}$ time signature proceeding at *Allegro*, these changes may appear microscopic, but they do serve to underline the immense attention to idiomatic detail exercised by Graupner when composing for keyboard, as opposed to the depths of his compositional technique when composing for an orchestral or instrumental ensemble.

EXAMPLE 34 COMPARISON BETWEEN GWV 135 AND GWV 520



Bar 25 of Sonatina in D GWV 135.



Bar 73 of Sinfonia in D GWV 520.
Violins I and II.

7.5. Parody Sinfonia 5: Sinfonia in E flat GWV 558

The final movement of this three-movement sinfonia is a *Tempo d'Allabreve* and takes parody material from the sixth movement of the Overture in F GWV 448 for the main subject of the *Allabreve*. This motif of three and a half bars consists of two semibreves, followed by a descending scale of quavers ending with a cadence. The motif, which is found within all four of the instrumental string parts, including the Continuo, is subjected to a number of subtle melodic alterations that include imitation and

syncopation as the movement progresses. This small dynamic motif expands into a highly energised and rhythmical movement of one hundred and twenty eight bars. The sixth movement of the overture is centred on the interplay between two Chalumeaux and the strings while the *Allabreve*, full of rhythmic and imitative vitality is scored for two Horns, Tympani and strings. Harmonic development of the parody material is found immediately within the opening motif.

In its original form in the overture, the accompanying harmonic progression of the opening bars consists of chords I-Ib | IV-I | VI-V | I, whereas in the sinfonia, the corresponding harmonic progression consists of chords Ib-I | Vb-V | Ib-V | I. Thereafter in the sinfonia, the accompanying harmonic progression varies on each succeeding statement of the motif as it is passed from one instrumental line to another.

7.6. Parody Sinfonia 6: Sinfonia in E flat GWV 560

In this sinfonia much material is drawn from the Overture in E flat GWV 429. The introductory section has no direct connection with the overture but it immediately captures the listener's attention with its arresting, rhythmical opening, repeated notes for the upper strings and wind instruments, followed by harmonically rich sequential progressions and syncopations, which lead directly to the second motif based on a dominant pedal point with repeated raised sevenths for Violin I. The figured bass is represented by a five over three combined with a sharpened seven. Following a re-statement of the opening and two modulating bars, each containing a *fermata*, we reach the entry of the parody material with its vigorous imitative opening subject. A most interesting feature of this opening section occurs after bars 22 and 23, where a differential between the full score and the instrumental parts is to be found as Graupner includes two additional bars (22a and 23a). This introductory section of the sinfonia of 26 bars appears to have more concentrated vitality in comparison with the 38 bars of opening section in the overture. The parody material runs until the end of the movement at bar 86. For the most part the virile, imitative writing is an almost exact copy of the original in the overture, the greater differences being found in the Viola part writing which is adapted to accommodate the greater harmonic freedom made possible by the larger ensemble.

The string parts of the second movement are (with the exception of two notes and the note values of the final bar), an exact copy of the corresponding second movement of

the overture. As the sinfonia is scored for a larger ensemble, Graupner is able to redistribute the original string parts amongst the available woodwind and Horns, which then further develop the motifs from the parodied material.

The third movement of the sinfonia is in *Da Capo Aria* form with the main body of the movement parodied from the third movement of the overture. Once again the woodwind and Horns provide additional embellishments. Graupner almost immediately creates melodic and harmonic differentials. Leading up to the repeat marks at bar 16, a I-Ib-V-I progression is turned into a I-IV-V-I cadence. Following the repeat marks throughout bars 17–33 the newer material gains a stronger foothold with the melodic and harmonic differentials gaining further independence. The harmony becomes less predictably diatonic with the harmonic palette containing richer and more subtle hues. Whilst the cadence at bar 33 remains a perfect cadence, the harmonic approach is more elaborate and a dominant seventh in second inversion finds its way into the harmonic structure at bar 27. From bar 25 only, the bass line concurs, the other parts having gained independence, following bar 29, the separation is complete. The trio section following the *fermata* consists of totally new material which provides an immediate contrast with the preceding *Da Capo* section as Graupner creates melodic material shared between Flauto Traverso I doubled an octave lower by Violin I with a hint of imitation provided by the delayed entry of Flauto Traverso II (doubled an octave lower by Violin II). This novel orchestral colour is further enhanced by the upper strings and Viola being instructed to play *pizzicato*. The gossamer light texture of this trio section is maintained by the Horns remaining *tacet*.

The fourth movement of the sinfonia, *Poco Allegro* is based on the fourth movement *Air en Loure*. Once again the sinfonia movement takes the *Da Capo Aria* form in contrast to the binary form of the *Air* from the overture. Whilst the string parts generally mirror the original there are initially only minor differences, where the ornamentation is written on the score. Embellishments are created by the Horns with the Flauto Traversi initially doubling the high Violin line at the unison before diverging to double at the octave. These subtleties also add considerably to the amount of orchestral colour to be found in the short opening section. An interesting rhythmic divergence is found in the fourth and sixth bars. Graupner places the articulations in the sinfonia consistently on the second and fifth beat of the bar, whilst in the overture, the articulations are staggered by placing them on the first and fourth beat for Violin II and Viola and on the second and fifth beat for the Violin I and the Cembalo. This leads to interesting cross rhythms, which is

entirely in step with Graupner's use of syncopation, examples of which can be found throughout the sinfonias and other instrumental works. A possible explanation of this regularisation of the articulations in the sinfonia could be that, whilst it may be a mere slip of the pen, Graupner may have judged it to be too small a detail to transfer to the increased instrumental forces of the sinfonia which presents, after all, a considerably larger compositional canvas. The roles of the woodwind and upper strings (but not the relative *tessitura*) are reversed at the approach to the repeat marks where Flauto Traverso I follows the original and Violin I provides independent decoration. Following the repeat, the Flauto Traversi assume far more independence with their fresh melodic material coupled with occasional divergences by the upper strings. Following the pattern set out in the previous movement, the trio section is created out of totally new material although variety is assured by the strings remaining *con arco* and the Flauto Traversi doubling the strings at the octave with the Flauto Traverso II occasionally contributing a more harmonic role. In common with the previous movement, the Horns remain *tacet* throughout.

The fifth movement of the sinfonia is a *Gavotte in Da Capo Aria* form as featured in the overture. Although Graupner borrows from the overture throughout the main section, there are frequent modifications of rhythm and harmony, the Viola part being particularly recast. The trio section retains the *pizzicato* strings but apart from the bass line of the first few bars, is completely re-composed with Horns (*pianissimo*) having an active role.

7.7. Parody Sinfonia 7: Sinfonia in E flat GWV 561

The eight movements of the Overture in E flat GWV 429 proved to be a valuable source of parody material for Graupner as it provided another three movements for the Sinfonia in E flat GWV 561, where parody material is found in the middle three of three five movements. The second movement of the sinfonia, *Andante* with a time signature of $\frac{6}{4}$, started out as a *Pastorale*. Both versions are in binary form and from the outset, it appears that the sinfonia movement is going to be an exact copy. The changes occur abruptly in bars 7 and 8, where Graupner inserts fresh material above the original bass line and following bar 8, two additional bars of fresh material are inserted. This enlarges the first half of the movement to twelve bars in length, with the additional material being created from an arpeggio of D minor, the strings having a rising six-note quaver

figure, with the woodwind having a descending arpeggio of dotted minims. Elsewhere in the first section the differences are largely of the order of substituting a dominant seventh chord for a plain dominant chord, along with a number of minor rhythmic alterations. The second half is an almost exact copy from the overture, apart from the third bar following the dotted double bar lines, where fresh material is inserted; overwriting what would be a further reference to the original opening motif. Alongside these differences, the movement maintains the characteristic sudden and unexpected shifts of dynamics between *pp* and *f*. The Flauto Traversi generally double the Violins I and II; while the Horns provide harmonic stiffening in common with Graupner's usual treatment.

The third movement of the sinfonia is a *Menuet in Da Capo Aria* form, which parodies the seventh movement of the overture. The main body of the *Menuet*, apart from two re-positioning of harmony notes for the Viola, is an exact copy of the original. A single difference is found at bar 116, where two notes of a repeating figure are transposed for Violin I. As this change is not given to the Flauto Traversi (which are doubling the Violin I in unison), it may be that Graupner had intended to create a subtle difference, or possibly, once again, it may be a mere slip of the pen. The trio also is virtually an exact copy. The differences here lie in the ornamentation where some of the original + and // symbols are replaced by *appoggiaturas*. Changes are not universal as some original + symbols and *appoggiaturas* are retained. The sole melodic difference is a new figure for Violin I (doubled by the Flauto Traversi), which occurs three bars from the end.

The fourth movement of the sinfonia is parodied from the final movement of the overture. This is an interesting composition from which the sinfonia takes its appellation signature.¹¹⁷ The expected exuberant atmosphere of a finale is replaced by a series of alternating tempo and time signature and changes. Within the overture, the tempo switches between *Largo* (*pp*) and *Allegro* (*f*) and the time signature between $\frac{2}{4}$ and $\frac{6}{8}$. The sinfonia retains the same tempo markings but replaces the $\frac{2}{4}$ with a **C** which naturally leads to changes in bar length and fewer bars. The switching between the two tempi is seamless, without use of a *fermata* and each pair follows one after another in quick succession. Both the sinfonia and the overture have eight of the paired *Largo* - *Allegro* sections within forty-eight bars. Each *Largo* section is characterised by a trilled minim in the treble and four repeated, *marcato* quaver notes in the bass. The first two

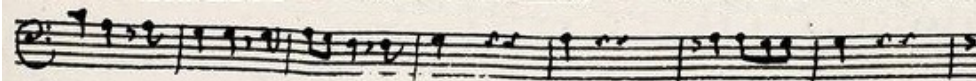
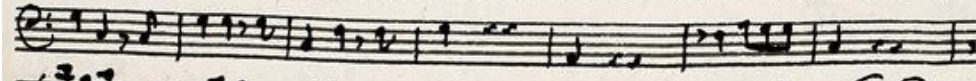
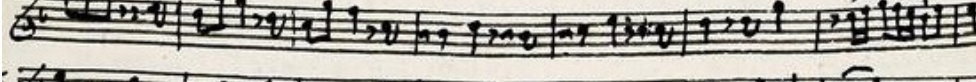
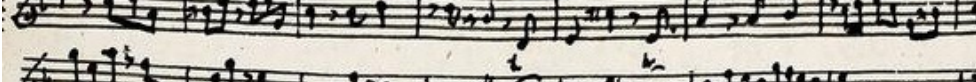

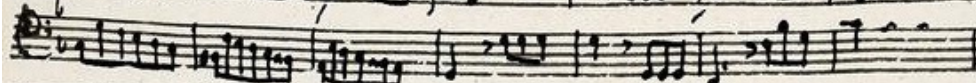

¹¹⁷ See Table 19.

Largo statements commence with two additional crotchets and the third statement at the repeat marks has an additional minim instead of the two additional crotchets. These extra two beats are omitted in the remaining five statements. The paired sections explore different keys, so each new occurrence appears at a new pitch. The differences between the original overture and the sinfonia versions are minor and confined to rhythmic variants and subtle changes to the placing of the inner harmony parts.

7.8. Parody Sinfonia 8: Sinfonia in F GWV 571

This sinfonia opens in the manner of a French Overture with a *Largo e Piano* in common time, followed, after sixteen bars, by an imitative *Allegro* in triple time. Parody material for the *Allegro* is taken from the corresponding section of the opening movement of the Overture in F GWV 445, starting at bar 23 and appears to be an almost exact copy. Part way through the fortieth bar of the overture at bar 34 of the sinfonia, four bars of new material are introduced in the form of a duet for the Flauto Traversi. The parody material re-asserts itself at bar 38 of the sinfonia, but after only a few bars Graupner inserts eight bars of new material before picking up the parody material again at bar 50. With the additional instrumentation available, the parodied material for the strings has additional motifs and figurations woven around it by the wind instruments.

EXAMPLE 35 BARS 56–62 OF GWV 571

Corno I	
Corno II	
Fl. Tr. I	
Fl. Tr. II	
Violin I	
Violin II	
Viola	
Cembalo	

Fragmentation occurs again at bars 62–65, where dialogue motifs are heard between the wind and strings. At bar 72, the Flauto Traverso interrupts the parody material with another duet. Further fragmentation takes place in bars 88–89 followed by a final statement of the parody material, during which the Violin I introduces additional notes and wide leaps. Upon the sinfonia reaching bar 101, where the material from the overture introduces a new time signature, the sinfonia abandons any parody and contains new material for the remaining ten bars leading to the final cadence. This complex application of the parody technique shows Graupner completely re-editing, re-orchestrating and re-composing the original material for the sinfonia format. In twenty-first century modern terminology, this degree of renewal could almost be referred to as 'total re-branding'.

The second movement of the sinfonia follows a far simpler pattern. It is in *Da Capo Aria* form, with the main body of the movement parodied from the second movement of the overture, which is in binary form. Few alterations are made other than additional articulations, *appoggiaturas* and quaver passing notes for the upper strings. An example of the level of embellishment is found at bar 129 of the sinfonia, where for the first repeat, Violin I has an elaborate dotted rhythm, followed by an *appoggiatura* leading up to the cadence, whereas the corresponding bar of the overture (bar 19) contains two unadorned crotchets and a minim. Graupner uses the simple cadential figure at bar 151 of the sinfonia at the conclusion of the main section, where the parody from the overture is complete. The ensuing trio is composed of new material.

An additional device is found here as Graupner utilises a *Dal Segno* repeat in both the overture and the sinfonia. What is interesting to note is the difference in the manner of their application. In the overture, the *Dal Segno* indication found in bar 106 - the penultimate bar of the movement repeats to the start of the *Allegro* section at bar 23. This is not explicitly stated as there is no corresponding *Dal Segno* symbol but the subject is re-announced in bar 106 by Violin II in the exact manner of bar 23 along with a change of time signature back to triple time. This causes the entire *Allegro* together with the concluding section in common time to be repeated as first and second-time bars are found at bars 106 and 107.

The treatment of the *Dal Segno* in the sinfonia is somewhat different. The *Dal Segno* indication is found at the end of the *Allegro* section with the *Dal Segno* symbol found at bar 10, which is in the central section of the *Largo*. The extent of the repeat is not totally clear in the full score, but a *fermata* is to be found above the final note of bar 110 -

alongside the *Dal Segno* positioned in the Violin I and the Basso instrumental parts. This indicates (in the composer's own hand) that Graupner intends the repeat to include the concluding portion of the *Largo*, together with the whole of the *Allegro*. With the repeat back to bar 10 involving a change of time and tempo, the two crotchet beats rest immediately preceding the *Dal Segno* at the end of bar 110 could well serve a very practical purpose for the Cembalist during performance, as all instruments except Corno II and Violin II are directed to enter on the first beat of bar 10.

7.9. Parody Sinfonia 9: Sinfonia in F GWV 572

Along with the preceding parody sinfonia, this sinfonia also draws from the Overture in F GWV 445. The eight movements of this overture continue to be a rich source of material, providing a further four movements for Graupner to re-cast, re-orchestrate and transform into a sinfonia. The third movement of the overture is an *Air en Polonese* in binary form of twenty-four bars with an anacrusis. It becomes the third movement of the sinfonia renamed *Tempo di Sarabande*. The first few bars of each half of the sinfonia are an exact copy of the overture, but many rhythmic and melodic changes quickly follow. Dialogue motifs shared between the wind instruments and upper strings provide much variety although the harmonic structure remains largely unchanged.

EXAMPLE 36 *TEMPO DI SARABANDE* FROM GWV 572

Corno I

Corno II

Fl. Tr. I

Fl. Tr. II

Violin I

Violin II

Viola

Cembalo

The fourth movement of the overture is an *Air*, which transforms readily into the *Allegro* fourth movement of the sinfonia in an almost exact copy. Minor differences are found as the Violin I part gains marks of articulation such as an *appoggiatura* or a slur. The major difference is confined to the note values of the final chords at the end of the first section and at the final cadence. A dotted minim is found in all parts in the overture,

whilst a minim followed by a crotchet rest is used in the sinfonia where the upper strings are largely doubled throughout by the Flauto Traversi with the Horns adding cadential punctuation to the succession of short motifs.

The fifth movement of the sinfonia is a *Menuet* and draws on parody material from the eighth and final movement of the overture, which is likewise a *Menuet*. As with the *Allegro* fourth movement of the sinfonia, Graupner makes an almost exact copy.

Articulation marks, slurs, double *appoggiaturas* and *marcato* markings are for the most part, carried across without alteration. Where differences do occur, they are confined to the odd note length or additional decoration, such as the inclusion of a passing note to affect a smoother flow of the melody line. An unusual instance is found at bar 243 of the sinfonia, where three repeated notes marked *marcato* are turned into three *staccato* notes. This is in contrast to bar 235 of the sinfonia, where the three repeated *staccato* notes of the overture, are copied across without alteration. This subtlety is significant as Graupner is sparing in his use of *staccato*, as opposed to *pizzicato*, which is employed on a regular basis. Throughout the sinfonias, a slur always covers groups of *staccato* notes as if to minimise their separation.¹¹⁸

In this final *Allegro* movement of the sinfonia, Graupner makes few changes to the material from the overture other than creating a number of additional passing notes to the motifs of the upper strings which contribute to a gentle and more flowing atmosphere. Notwithstanding that this *Hornepipe* was not originally composed as a final movement, it does provide (renamed and in its parodied form) a convincing conclusion to the sinfonia.

Of the eight movements of the Overture in C GWV 445, all but one movement form parody material. The unused fourth movement is a *Bourée*, which Graupner uses in the sinfonias on only four occasions: GWV 521, GWV 522, GWV 525 and GWV 541.

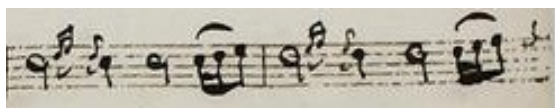
7.10. Parody Sinfonia 10: Sinfonia in F GWV 573

In this sinfonia, three movements are parodied from the Overture in C GWV 446. This overture supplies two inner movements and the finale for the sinfonia. There are a number of notable features to be found within the second movement of the sinfonia.

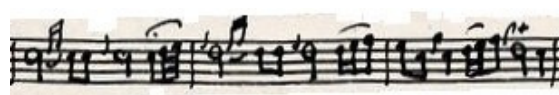
¹¹⁸ This consistency of covering staccato notes by a slur does not always apply to other genres: The Cantata for the Feast of the Purification of 1710 'Wir wandeln im Glauben und nicht im Schauen'. GWV 1169/10 contains in its second movement, a motif of six repeated quavers played by the upper strings, Viola and both Hautbois. This creates a stuttering effect passed between the instruments running throughout the accompaniment of the Soprano solo.

Violin I has an extended melody line liberally embellished with ornamentation, which unfolds to the accompaniment of slowly evolving chromatic harmonies over a *pizzicato* bass line. This melody is not totally linear; it contains many instances, where rests allow the lower strings, with their supporting chromatic harmonies, to shine through. The *sinfonia* gives the direction '*Violini Sordin e Flauti ottava alto*', whilst the overture, without specifically naming the *sordin*, maintains the dynamic level of *Piano* for Violin I and *pp* for Violin II and Viola, along with the additional direction of *Flauto Tr(aversi), Haut(bois) e Violini unison*. Although the Violin I part in the overture at bars 208–209 is highly decorated, additional *appoggiaturas* are to be found almost immediately in the *sinfonia* for the Violin I at bar 126 and 127 with further additional ornamentation at bar 135–137 where both the melodic and rhythmic differences are more marked as shown in the following example.

EXAMPLE 37. COMPARISON BETWEEN GWV 446 AND GWV 573



Overture in F GWV 446.
Violin I. bars 208-209.



Sinfonia in F GWV 573.
Violin I. bars 135-137.

Whereas Graupner maintains the complex double and single *appoggiatura* figure, the major differential occurs between the first and second bars from the *sinfonia*. The dotted quaver followed by the hemidemisemiquaver, created on the sixth beat of the first bar, appears outflanked by the additional *appoggiatura* at the commencement of the second bar. Graupner goes beyond mere updating of the rhythmic figuration, on this occasion; he is well and truly '*gilding the lily*'. After this burst of editorial activity, the remaining bulk of this graceful movement proceeds almost totally without additional embellishment of any kind.

The third movement of the *sinfonia* is a *Menuet* and takes its material from the identically named seventh movement of the overture. An additional trio section in the *sinfonia* transforms the simple binary form of twenty-eight bars contained in the overture into a ternary *Da Capo Aria* form. The new material contains substantially rhythmically more complex dialogue motifs for the Flauto Traversi and the upper strings. Within the parody material, much additional ornamentation is added for both Violins I and II.

In common with the previously discussed Parody Sinfonia in F GWV 572, the final movement of this sinfonia takes material from an inner movement (in this case a *Gigue*), which is renamed *Allegro*. This *Gigue*, however, stands apart from many of the other dance movements found in the overtures. At the start of the trio section, there is a repeated two-bar echo device and the full score of the overture is marked *pp*. From the outset of the movement, Graupner employs his regularly used syncopated rhythmic device in the form of a quaver followed by a crotchet (giving a short-long rhythm). This has the effect of undermining the more commonly found lilting (long-short) rhythm of a crotchet followed by a quaver, which is often associated with the $\frac{6}{8}$ time signature. As if to further underline the syncopated rhythmic device, Graupner indicates the quaver to be played *marcato*. The lilting crotchet, followed by a quaver rhythm is, however, used extensively by the lower strings throughout the accompaniment. This device is not used to excess, as the more commonly found crotchet-quaver (long-short) rhythm is given to the Violin I on twelve occasions between bars 277 and 300. Apart from the *marcato* markings, the full score of the sinfonia appears clear of markings indicating *appoggiaturas*, trills and other ornamentation; a further examination of the instrumental parts shows that Graupner continues to compose by adding additional markings while copying out his own work. This aspect of the compositional process is discussed in further detail in Chapter 4.4 Composition Beyond the Full Score.

7.11. Parody Sinfonia 11: Sinfonia in G GWV 582

This sinfonia stands alone in the manner that it draws parody material from two separate sources: The Overture in G GWV 456 and the Overture in G minor GWV 469. The sinfonia movements two and four use parody material throughout and for the trio section only of the fifth and final movement. A looser correlation is found in the sinfonia's third movement that takes parody material from the seventh movement of GWV 456.

The sinfonia second movement: *Allegro* is a form of *Rondo* with a *Fine* and two *Da Capo* markings within the opening section, followed by a trio section in the minor key. The thirty-six bars of parody material, complete with the *Fine* and two *Da Capo* markings, furnishes the opening section only. This original material is, in comparison with the parody material used in the previous parody sinfonias, quite heavily revised. Rhythms are altered for Violin I, II and Viola, while regular additional quaver

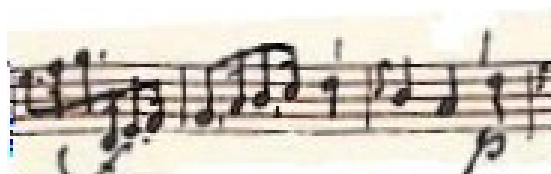
movement and four *appoggiaturas* are added in bars 159 and 160. The original title *Rondeau* is replaced by the more generic *Allegro*.

From the outset of the third movement, Graupner subjects this material to a most radical reformation, as the original is transfigured in almost every bar. In many places, the general outline shape of the melody is all that is recognisable. The harmony likewise is in many places, revised completely.

EXAMPLE 38 COMPARISON BETWEEN GWV 456 AND GWV 582



Overture in G GWV 456 Movement VII.
Violin I. bars 254-256.



Sinfonia in G GWV 582 Movement III.
Violin I. bars 200-202.

The original movement as composed for the Overture in G GWV 456 has the title *Air en Echo* and is in binary form with a straightforward rhythmic melody for Violin I over a simple harmonic accompaniment. On the surface there appears to be nothing to suggest it is in need of radical improvement. Perhaps Graupner chose this movement as parody material because of its very straightforwardness. This movement also has a quality, which makes it unique amongst all the other movements, supplying parody material, in so far that during the process of translation into a sinfonia, the original material loses a bar, although, it would be more accurate to say, that three beats are lost from different locations in each instrumental line. This happens around bar 214 of the sinfonia, a few bars before the end, where there is a misalignment match of material between bars sixteen and nineteen of the original. As Graupner's revisions are quite extreme in places, this unique telescopic event is somewhat disguised.

EXAMPLE 39 CONCORDANCE AND MISALIGNMENT OF PARODY MATERIAL IN GWV 582

The image displays a musical score for Example 39, comparing the Sinfonia and Overture Violin I parts. The score is in 3/4 time and G major. It shows measures 210-220. The Sinfonia part (top) has dynamics *f*, *p*, *f*, *p*. The Overture part (bottom) has dynamics *f*, *pp*, *f*, *pp*. Boxed numbers 14-25 indicate specific measures of parody material.

The fourth movement of GWV 582 takes parody material from 'La Rejouissance', the seventh movement of GWV 469. A notable feature of this movement is the use of *appoggiatura*, which embellishes the Cembalo bass line; the other instruments being kept busy with continually scurrying quavers and semiquavers. The binary form movement stays true to the original until the end of the shorter first half at bar 233. Following the repeat marks, revisions occur in almost every bar. These are mainly confined to harmonic changes in the Viola or bass part where repeated notes are replaced by more agile figurations. The Violins I and II are in unison throughout the original and they stay this way, thus maintaining the three-part texture. The following *Menuet* in *Da Capo Aria* form introduces new material until the trio is reached where Graupner breaks off and turns to parody material from the eighth and final movement of GWV 469. This is a straightforward *Menuet* in binary form and its two unequal halves make it ideal material for parody. The trio section of the *Menuet* movement in GWV 582 contains many contrasting changes of dynamics from *pp* to *f*, whereas the original movement from the overture contains none. Whilst likewise maintaining the three part texture, in common with the preceding movement by the use of unison in the Violin I and II parts, GWV 582 introduces little in the way of additional ornamentation, confining itself to a single + in bar 295 and an *appoggiatura* in bar 283.

7.12. Parody Sinfonia 12: Sinfonia in G GWV 585

This parody sinfonia also stands alone, except that in this instance, it draws parody material from another sinfonia: Sinfonia in G GWV 581. As none of the sinfonia manuscripts are dated, this presents us immediately with a dilemma as to which sinfonia is the one being parodied: The Sinfonia in G GWV 581 or the Sinfonia in G GWV 585? The parody material is confined to a single movement in $\frac{6}{8}$ time and both are forty-four bars in length. On comparing the two movements alongside each other, the version that forms the final movement of GWV 585 is rhythmically more complex in a number of places. For that single reason and for the purposes of this study, I will assume GWV 585 to be the later work, with the Sinfonia in G GWV 581 as the earlier work and therefore the source of the parody material.

The first major differential occurs at bar 209 in the twelfth bar of the fourth and final movement: The instrumental parts of the earlier version GWV 581 has three quavers followed by three quavers. The full score of the earlier version GWV 581 has three quavers followed by three quavers with additional marks showing the outline of six semiquavers whilst the later version, GWV 585 has three quavers followed by six semiquavers for both Violins as shown in the following example.

EXAMPLE 40 COMPARISON BETWEEN GWV 581 AND GWV 585¹¹⁹



GWV 581 (Full score).
Violin I and II. bar 141.



GWV 585 (recreated full score).
Violin I and II. bar 209.

One possible explanation for this could be that Graupner, having developed a more elaborate rhythmic figure in the later sinfonia, went back to the earlier manuscript and jotted the alteration over the original (perhaps for possible future use), without updating the instrumental parts.

These twelve rhythmic differentials for the Violin I appear in bars 141, 144, 148, 151, 157, 160, 163, 166, 167, 168, 169 and 172 of GWV 581 and the fully realised forms

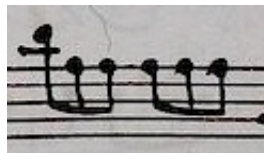
¹¹⁹ The Full Score is missing from the manuscript.

appear in bars 209, 212, 216, 219, 225, 228, 231, 234, 235, 236, 237 and 240 of GWV 585. As the first Violin is doubled by the second for much of the movement, many of the differentials apply equally to Violin II. Graupner's 'second thoughts' are to be found in the Viola part where a quaver motif is interchanged with the harmony remaining the same.

EXAMPLE 41. COMPARISON BETWEEN GWV 581 AND GWV 585



GWV 581 (full score).
Viola. bar 163.



GWV 585 (Viola instrumental part). bar 231.

No comparison between these two sinfonias would be complete without reference to the other orchestral instruments. Both GWV 581 and GWV 585 are scored for two Horns, Strings and Cembalo, which enables a straightforward comparison. Whilst the string parts are revised by the composer, the Horns maintain the same stylistic function and their instrumental parts are completely identical - down to the last *appoggiatura*.

7.13. Parody Sinfonia 13: Sinfonia in G GWV 589

The central two movements of this four-movement sinfonia incorporate parody material from the *Entrata per la Musica di Tavola* in G GWV 453. There are five manuscripts classified in this genre and on examination of their style, content and character, they are found to be overtures in all but name. This *Entrata*, written for the usual Violin I, II Viola and Cembalo, has five movements, the first being in French Overture style, followed by a number of dance movements. The *Menuet I - Menuet II alternativ* is a substantial movement having ninety-six bars with a full complement of repeated sections. The first *Menuet* is simply in binary form with repeats creating an A. A. B. B. structure. The second *Menuet* (and trio) is far more complex. Along with the usual repeats, the second half of the *Menuet* has a *Da Capo*. The trio section is a single unit ending with another *Da Capo* to the start of the second *Menuet*. The *fermata* marking the *Fine* at the halfway point of the second *Menuet* is followed by *Menuet I Da Capo*. Assuming the repeats to be included the second (or even third) time around, the whole movement could be demonstrated as:

- *Menuet I*: **AABB**
- *Menuet II*: **CCDD** (*Da Capo*) **CC** Trio **E** (*Da Capo*) **CC**
- (*Da Capo Menuet I*): **AABB**

The treatment of the parody material largely follows the pattern of Parody Sinfonia 11, where the original material is subjected to considerable editorial re-thinking. From the second bar onwards, Graupner's editorial hand shows the extent of the evolution of his compositional style. Crotchet movement is turned into a tight dotted rhythm and there is a sense of continual movement throughout Violin I, II and Viola. Balancing the largely quaver movement of the upper strings, the Horns add a harmonic gravitas with their crotchet figurations. When the sinfonia reaches bar 107, at the point where the second *Menuet* commences in the overture, Graupner makes a passing reference to the original parody material motif in seven fragmented bars after which the material in the sinfonia is totally original and bears no resemblance at all to the original. The replacement material is rhythmically far more varied with dotted rhythms followed by hemi-demi-semiquavers and much use is made of *appoggiaturas*, creating a far more dramatic atmosphere than the gentle rhythms of the earlier material. The sinfonia has an additional eight bars in this final section of the trio.

The third movement of the sinfonia, marked *Tempo di Gavotte* takes its material from the fifth and final movement of the overture, which is marked *Gavotte en Rondeau*. Once again, this movement makes much use of repeated sections, the *Dal Segno* (placed over the opening bar) and the *Da Capo*. Whilst the alternating quaver motif is retained in the accompaniment, Graupner creates what is virtually a completely new movement in *Rondo* form from the material of the *Entrata*. The recurring opening section of the *Entrata* contains two internal repeats, which expands the original nine bars into eighteen. These are omitted in the sinfonia, which follows the overall pattern of *Dal Segno* as laid out in the *Entrata*.

The sections in the *Entrata* can be demonstrated as:

A1, A1, A2, A2, **B**, A1, A1, A2, A2, **C**, A1, A1, A2, A2, **D**, A1, A1, A2, A2 *fine*.

The sections in the sinfonia can be represented as:

A, A, **B**, A, A, **C**, A, A, **D**, A, A *fine*.

Section D in the *Entrata* contains an additional internal repeat of the opening few bars which is omitted from the sinfonia. This movement shows perhaps the most extreme re-casting of parody material.

7.14. Parody Sinfonia 14: Sinfonia in G GWV 600

The Sinfonia in G GWV 600 takes a single movement from the Overture in G minor GWV 469. This overture has already supplied two parody movements for the Sinfonia in G GWV 582, and here it is further mined to supply an *Air en Gavotte*, which, combined with the following *Autre*, make up the second movement in *Da Capo Aria* form of the GWV 600, simply marked *Allegro*.

This second movement of the sinfonia contains many additional articulations - indicated by the vertical stroke along with short, sharp changes of dynamics from *f* to *p*. While there are a number of additional *appoggiaturas* to be found in the sinfonia, it is interesting to note that the short motifs from the *Autre*, which are marked *staccato*, are transferred without any significant alteration. These motifs all display Graupner's usual practice throughout his sinfonias; of covering all such *staccato* markings under a slur. These *staccato* motifs are unusual in that they consist of three minims. They are all marked with a dot in the usual manner and feature in all the string parts in both the overture and the sinfonia. The Horns reinforce some of the sudden changes marked *f* during this trio section and at the final cadence enter *p*, but without any other marking over the *staccato* minim motif played by the strings.

In comparison with the source material found mainly in the overtures, the secondary treatment, as translated into the sinfonias, shows clearly that the sinfonias belong to a different age: an era less conservative, more modern and forward looking with a higher degree of elaboration and decoration, where the final melody notes of a cadence are often anticipated (in the French style), by means of an *appoggiatura* and where long notes in the melody are often embellished with a trill. The melody lines are at times lavishly endowed with additional + symbols and *appoggiaturas* creating upward or downward ornamentation.

It is worth considering why a composer gifted with such powers of invention, such as Graupner, should need to parody his earlier material. Taking the approximate date of each Parody Sinfonia as that given in the thematic index,¹²⁰ they would appear to be spread over the whole period, where the sinfonias were thought to be composed, as shown earlier in this chapter in Table 12.

At the conclusion of Großpietsch's article 'Graupner und das Parodieverfahren', he neatly sums up the situation, which faces musicologists:

¹²⁰ Bill and Großpietsch, *Thematisches Verzeichnis*.

Die Parodiesätze Christoph Graupners sind unabhängig von den musikthematischen Übereinstimmungen auf vielfältige Weise neugestaltet, in der Formerweiterung, in reicher Ornamentik und in erweiterter Instrumentation. Sie sind ein höchst aufschlussreiches Mosaiksteinchen zum Verständnis einer Werkstatt des Komposisten, aus der ja trotz der Fülle seines autographen Schaffens fast nichts bekannt ist. Sie lassen erahnen, innerhalb welcher Prozesse Christoph Graupner tatsächlich gearbeitet hat und wie bestimmte Werkgruppen entstanden sind, die für das Schaffen des Komposisten konstitutiv sind: Es sind auch biographisch-soziologische Aspekte einer Gattungsgeschichte.¹²¹

In the strictest sense, Graupner ought not to have 'needed' to rework earlier material other than following what was then a fairly widespread practice. If so, it could suggest that the parodied material and the nature of their application were selected deliberately and from a purely personal preference.

¹²¹ [Translation: Christoph Graupner's parody movements are independent of the musical thematic agreements, and are redesigned in a variety of ways, in terms of expanded form, rich ornamentation and expanded instrumentation. These movements represent a most enlightening piece of the mosaic for comprehending the workings and mindset of the composer, about which almost nothing is known despite the abundance of his autograph work. They give an idea of the processes within which Christoph Graupner actually worked and how certain groups of works were created that are constitutive of the composer's work: They also represent certain biographical-sociological aspects of the genre's history.]
Großpietsch, 'Von der *Ouverture zur Sinfonia*', p. 375.

8. The Instrumentation of the 112 Sinfonias

The completeness and integrity of the collection of manuscripts that make up the one hundred and twelve sinfonias, permits an insight showing Graupner's contribution within the development of the orchestra. In analysing the use, made by Graupner, of his instrumental forces, detailed for the most part, on both the Kopftitel of the full score and the cover page of the instrumental parts, we are able to place the development of the instrumental forces at Darmstadt within the broader context of the development of the orchestra at a point just short of the middle of the eighteenth century.

An examination of Graupner's sinfonias highlights some generalised points of his orchestral scoring. The Horns in particular make a significant contribution to the overall timbre of the stringed instruments, adding a blending or warming quality to the string tone.

A noticeable aspect of Graupner's orchestration is the allocation of one instrumental line to more than one instrument. Whilst the Violin I part is often doubled by the Violin II¹²², both the individual Violin I and II parts can also be doubled, either at the unison or at the octave above, by the Flauto Traversi I and II, which can be given additional melodic motifs above the strings, playing material built from longer note values. This has the effect of temporarily pushing the Flauto Traversi to the foreground of the orchestral tone. This technique of orchestration anticipates the practice prevalent in the Classical and early Romantic periods of assigning independent material to a woodwind ensemble thus creating a contrasting tonal family.

What is perhaps surprising is that Graupner anticipates this technique by at least some twenty-five years.

A similar technique of instrumentation generally known as the *Wiener Unisono*¹²³ increases the prominence of a melodic line by doubling it at the octave above and below simultaneously. This technique is used to great effect in the symphonies of J. C. Bach, Haydn and Mozart, along with other Viennese composers, but is entirely absent from the Graupner's sinfonias.

¹²² For example, the Violin I is doubled by Violin II throughout the whole of the first movement of the Sinfonia in C. GWV 504.

¹²³ William Reese, *Grundsätze und Entwicklung der Instrumentation in der vorklassischen und klassischen Sinfonie* (Gräfenhainichen: Schulze, 1939), p. 88.

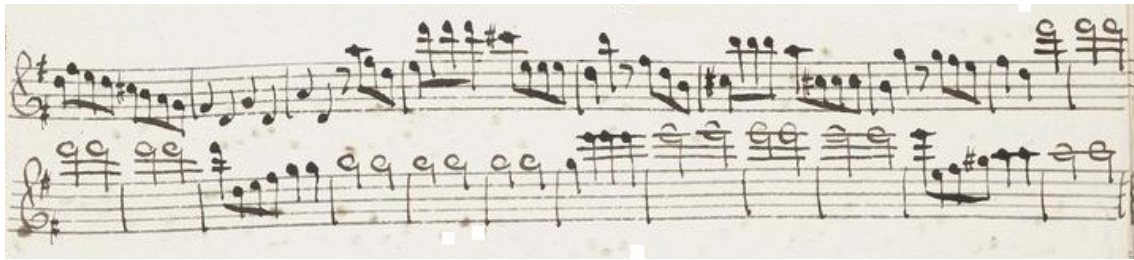
8.1. The Strings

For the purposes of the sinfonias, a complete family of stringed instruments form the nucleus of Graupner's orchestra. The parts for the Violins are presented consistently as Violin I and Violin II. In addition, as Graupner avoids the use of contrapuntal writing throughout his sinfonias, the scoring for the Violin I is invariably pitched above the scoring for Violin II, with unison used sparingly in the opening movements. This reserve ensures that when unison is used, it creates an unexpected and dramatic effect. An independent part for the Viola is always present and the continuo group invariably includes the Cembalo and one or more bass stringed instruments, which may include the Violone alone or Violoncello and Violone together. Occasionally an *obbligato* part for the Violoncello is found, most notably in the Sinfonia in F GWV 577, which includes two separate *obbligato* parts for Violoncello and Fagotto alongside a part for *ripieno* Violoncello doubling the Violone.

8.1.1. Tessitura

Graupner's writing for the violins, whilst often vigorous, generally tends to avoid ostentatious display and soloistic gymnastics. Although the parts for Violin I and II can call for the G below the treble clef on the lowest string and just as often, the G at the top of the treble clef. They can also reach for the C above on two leger lines and occasionally, a sinfonia will feature a number of higher notes for the Violin I. One exception, a particularly vibrant display of high string tone appears in the first movement of the Sinfonia in G GWV 590. The *Tempo d'Allabreve* opening is notable as it contains many unison passages for the Violin I and II and initially explores echo effects and staccato motifs. The first high D appears at bar 42 in a sequential motif. Four bars later a number of minims on high E appear for Violin I followed sequentially at bar 54 by ten repeated notes on high E.

EXAMPLE 42 HIGH *TESSITURA* FOR THE VIOLIN I FROM GWV 590



Dramatic leaps are a regular feature for the violins and towards the end of the opening movement of the Sinfonia in D GWV 518, where the Violins I and II are scored in unison with a run of agile leaps up to the high D.

EXAMPLE 43 AGILE VIOLINS I AND II AT BAR 60 OF GWV 518



This use of high registers for the upper strings can be found used to dramatic effect in GWV 504, 518 and 590.

Violins I and II are more commonly scored in unison during the inner movements of sinfonias, where the instrumentation includes Flauto Traversi and, particularly when the two Flauto Traversi are given independent material.

Giving independent material to the wind instruments makes an interesting tonal digression from the usual string tone. On such occasions, Graupner often takes the opportunity to score the strings with more accompanimental figures. One such motif is a rippling figure, which, on occasions, is found in the Flauto Traversi parts. When given to the strings, it creates a gentle activity in the accompaniment, which re-enforces the harmonies without becoming vertical in structure. This rippling effect is also used a number of times throughout Sinfonia in G GWV 608, which is scored with Violetta I and II and is particularly effective in the *Allegro* final movement.

The properties and musical characteristics of the Violetta are discussed in further detail in Chapter 8.7. The Occasional use of Additional Instruments.

EXAMPLE 44 DETAIL FROM BARS 246–252 FROM GWV 608

The image displays a handwritten musical score for four parts: Violotta I, Violotta II, Violin I, and Violin II. The notation is dense, featuring complex rhythmic patterns and double stopping in the upper strings, which is characteristic of the 'rocking' effect mentioned in the text. The score is written on four staves, with the Violotta parts in the upper register and the Violin parts in the lower register. The key signature is one sharp (F#), and the time signature is 3/4. The music is written in a cursive, historical style.

8.1.2. Multiple Stopping

Through the use of double stopping, Graupner creates an intricate accompanimental motif for the upper strings, creating a sensation of rhythmic movement and harmonic stillness at the same time. An example of this filligree texture, creating a 'rocking' effect is found in the trio section of the third movement of the Sinfonia in D GWV 521.

Scored for two Clarino Trumpets, Tympani and strings, the usual disposition of melodic material and subsidiary motifs are reversed, with the Clarini having the main melodic material and the strings providing the accompaniment. As all instruments are instructed to play *piano*, Graupner clearly wished for a more substantial texture from the strings. The creation of this rocking motif therefore saved him from instructing the upper strings to play louder. Having created such an effective device, it is somewhat surprising that it is not more widely used.

EXAMPLE 45 TRIO SECTION FROM THE THIRD MOVEMENT OF GWV 521

Clarino I
 Clarino II
 Tympani
 Violin I
 Violin II
 Viola
 Cembalo

The image shows a page of handwritten musical notation for a Trio section. It consists of seven staves, each labeled with an instrument: Clarino I, Clarino II, Tympani, Violin I, Violin II, Viola, and Cembalo. The notation is dense, particularly in the string parts (Violin I, Violin II, Viola, and Cembalo), which feature complex rhythmic patterns and multiple stoppings. The stoppings are indicated by vertical lines and dots, showing where the strings are to stop and then resume playing. The overall style is characteristic of 18th-century manuscript notation.

Examples of multiple stopping are found frequently and scattered widely throughout the *sinfonias*. The question of whether Graupner intended to assign the multiple stopping to a single player or whether a division was intended is perhaps best answered by the instance discussed later and shown at Example 47, where quadruple and triple stoppings are found side by side within melodic material. Whereas it would be possible to distribute the notes from the chords of the multiple stopping, it would create, in this particular example at least, a most angular melodic part for each instrumentalist to play. There is, moreover, no provision or indication as to how the notes might be distributed, coupled with the further complication of variation in the number of notes which would require distribution.

Examples of multiple stopping for strings can also be found in the works of other composers from the Baroque era: Many examples exist in the works for string ensemble by Antonio Vivaldi (1680–1743). In the third movement of his Opus 3 number 8

Concerto Grosso published in 1715, the Solo Violin I contains triple stopping with a series of dotted minims. Further and more dramatic examples, which portray the Violin in a more virtuoso manner, can be found on occasions throughout the Opus 8 Concertos known as the 'Four Seasons' published around 1720. A particularly vigorously rhythmic and virtuosic passage occurs towards the end of the first movement of the fourth concerto (winter), where the Violino Principale has over nine bars of hemi-demi-semiquavers with double stopping. A distinctive example of quadruple alongside triple stopping can be found immediately before the closing bars of the Violin Concerto Opus 3 number 12. Here the Violin I has a series of crotchets followed by rests which create a rhythmic punctuation, which slows down the pace of the music in readiness for the final cadence.

Where Graupner employs the technique of double, triple and quadruple stopping, instances can be found in the instrumental parts of both Violin I and II and these occasions are often towards the end of first movements, where Graupner wishes to emphasize the finality of the tonic chord. Quadruple stopping is used also to create specific dramatic effects. The potential for creating a dramatic effect by the use of these multiple stoppings is a recurrent theme throughout eighteenth century treatises on music theory: Quantz refers to this dramatic nature in his *Versuch einer Anweisung die Flöte traversiere zu spielen*: 'das Gehör unvermuthet durch eine Heftigkeit zu überraschen'.¹²⁴ O'Donnell, in summarising the views from various eighteenth century writers, suggests that they might be played as if upon the Harpsichord: in an 'arpeggiated fashion'.¹²⁵ The opening movement of the Sinfonia in D GWV 534 is built around a particularly impressive virtuoso display. This movement is in *Da Capo Aria* form and built around a motif of re-iterated quadruple stopped chords, which is given to the first Violin. This motif occurs seven times throughout the first section, which is subsequently repeated as the *Da Capo*. The contrasting trio section contains a passage of twenty-four consecutive quadruple stopped chords for the Violin I.

A particularly intricate moment for the Violin I is found at bar 28, where the double stopping figure and a triplet motif overlap.

¹²⁴ [Translation: to unexpectedly surprise the ear by a fierceness.] Johann Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen*, (Berlin: Voß, 1752), Modern text ed. by Hans-Peter Schmitz (Kassel: Bärenreiter, 1992), p. 196 §. 18.

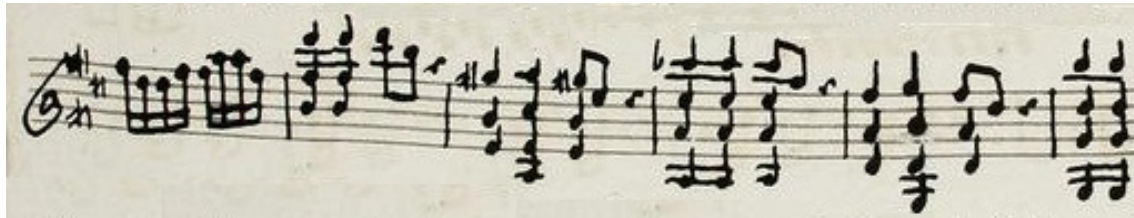
¹²⁵ Lachlan O'Donnell, *Considerations for the Execution of Multiple Stops in German Solo Violin Repertoire from 1676 to 1735* (unpublished M.phil dissertation, University of Queensland, 2016). p. 21.

EXAMPLE 46 MULTIPLE STOPPING FOR VIOLIN I FROM GWV 534



Triple and quadruple stopping within sequences of rapidly changing harmonies, which require considerable agility from the performer, occur also throughout the first movement of the Sinfonia in D GWV 551.

EXAMPLE 47 MULTIPLE STOPPING FOR VIOLIN I FROM GWV 551



A further example of multiple stopping is found in Sinfonia in D GWV 555. Following many bars in unison for the Violin I and II throughout the first movement, they join together with four triple-stopped chords at the final cadence. Adding further richness to this texture, there is also a rare instance of double stopping for the Viola.

EXAMPLE 48 MULTIPLE STOPPING FOR THE STRINGS FROM GWV 555

Violin I

Violin II

Viola

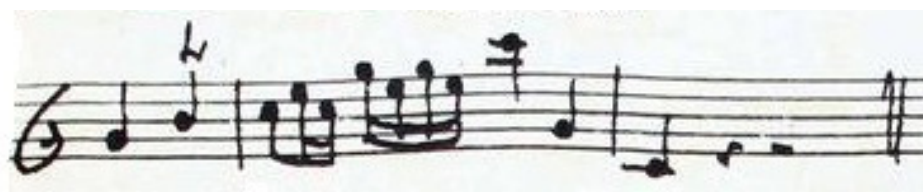
A system of three staves of music. The top staff is Violin I, the middle is Violin II, and the bottom is Viola. All three parts play in unison throughout the first movement. The piece concludes with four triple-stopped chords for the Violin I and II, and a double stop for the Viola.

Graupner appears to use the device of multiple stopping with the upper strings quite deliberately to create a particular effect and in many sinfonias they are completely absent. Multiple stopping is not found at all in the Violone or *obligato* Violoncello parts: These instruments belong strictly to the continuo group.

8.1.3. Leaps and Decoration

Much use is made of widely spaced leaps in the upper strings. Examples occur fairly evenly distributed throughout nearly a quarter of the sinfonias; either singly, or as found for Violin I at the final cadence of the opening movement of the Sinfonia in C GWV 504, one after another.

EXAMPLE 49 DOUBLE LEAP FOR VIOLIN I FROM GWV 504



Leaps of two octaves for Violin I and II are found in GWV 525, 538, 542, 554, 587 and 590, with leaps of a tritone occurring in GWV 567 and 587. The distinctive angularity of the interval of a tritone, with the resultant discord created within the harmony, is featured on a number of occasions throughout the sinfonias and is dealt with in more detail in Chapter 10, which deals with aspects of Graupners Harmonic Language. Whereas Graupner usually creates dramatic effects by the use of ascending leaps, an equally dramatic moment is created by the use of a descending leap of a seventh in GWV 576.

EXAMPLE 50 DOWNWARD SEVENTH LEAPS IN BARS 275–279 FROM GWV 576

A musical score for four staves: Flauto Traverso I, Flauto Traverso II, Violin I, and Violin II. The music is in 3/8 time and begins at bar 274. The Flauto parts play a melodic line with various intervals, while the Violin parts play a rhythmic accompaniment. The example highlights downward leaps of a seventh in the Violin I and II parts.

In GWV 570 the Viola has an augmented leap, in GWV 590 octave leaps and in GWV 599 a leap of an octave and a sixth.

Paired agility within the inner parts, with movement in parallel sixths by the Violin II and Viola, occurs in the Sinfonia in G GWV 591.

EXAMPLE 51 STRING PARTS OF BARS 76–78 FROM GWV 591



The image shows a musical score for four parts: Violin I, Violin II, Viola, and Cembalo. The score is written on four staves. The Violin I and II parts are in the upper register, while the Viola and Cembalo parts are in the lower register. The music is characterized by rapid sixteenth-note passages and parallel sixths between the Violin II and Viola parts.

All forms of soloistic material for the Viola, and particularly any form of ornamentation are comparatively few in number throughout the genre when compared with the Violin. This is in contrast to their use in the operas, where a Viola solo features in a number of arias: McCredie refers to the 'recurrent employment of the viola or violetta'.¹²⁶

The Sinfonia in D GWV 525 seeks to redress the balance as here, the Viola part contains a substantial quantity of ornamentation and it is treated expressively as one of the upper strings rather than being part of the accompaniment. Trills are most commonly found, particularly in the fifth movement, along with the occasional use of the +. These ornaments are indicated clearly in both the full score and the instrumental parts. Where trills occur on five occasions in movement V (*Air en Menuet*), they are given to Violin I, II and Viola together to form an ornamented triad.

GWV 525 has an additional characteristic in that the order of the second and third movements differs in the instrumental parts when compared with the full score. The full score places the *Menuet* as the second movement followed by the *Rigaudon* as the third. In all the instrumental parts, this order is reversed.

A particularly dramatic two-octave leap for all the bass instruments (Violone, Fagotto and Cembalo) appears just once at bar 153 of GWV 556.

¹²⁶ McCredie, 'Christoph Graupner as Opera Composer', p. 111.

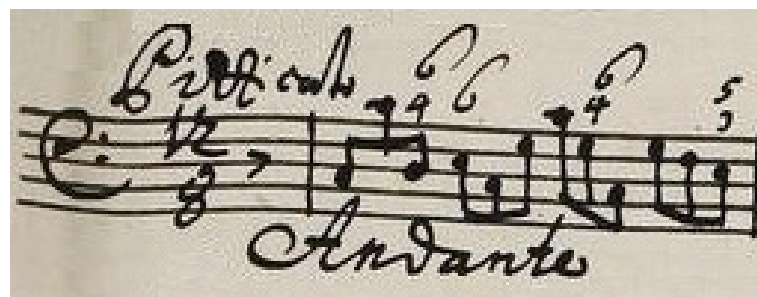
EXAMPLE 52 TWO-OCTAVE LEAP IN THE BASS LINE OF GWV 556



8.1.4. *Pizzicato*

The indication for the strings to play *pizzicato* is commonly found in the slower *Andante* movements, particularly when in conjunction with an extended decorated melody for the Violin I. Paradoxically, assigning to the Violin I what amounts to a solo role, is often accompanied with the instruction to use the *sordin*. The use of *pizzicato* is not always confined to the upper strings, as throughout the *Andante* second movement of Sinfonia in C GWV 502, all the lower strings, including the Violone are instructed to play *pizzicato*. This instruction is clearly marked on both the full score and the instrumental part; all of which are in Graupner's hand. The instruction is to be found even on the Cembalo part.

EXAMPLE 53 DETAIL FROM THE CEMBALO PART FROM GWV 502



Graupner uses *pizzicato* in the outer movements more sparingly, but when he does so, it is to create a deliberate tonal effect. The opening movement of Sinfonia in G GWV 602 contains episodes for the woodwind in between sections for the *tutti*, which has *pizzicato* indications for the full string section. Whereas the full score makes Graupner's intentions clear, the *tutti, pizzicato* sections on the instrumental parts for the Cembalo and Basso are marked as bars rest: i.e. *tacet*. This would suggest that the Fagotto played from the Basso part and the stringed bass instrument played from another part, which is currently missing from the set. Following the *Andante* second movement where the Violins and Viola are instructed to play *con sordin*, the trio section of the final movement contains an ersatz *pizzicato* effect, where soloistic material is given to the

Flauto Traversi with the upper strings providing an accompaniment. This consists of a re-iterated middle C for twenty bars (with repeats), with markings for *staccato* and *pianissimo*. This transparency of texture creates an effect that mimics the *pizzicato* without actually being so. Further textures are discussed later in this chapter at 8.9.1. Devices of Orchestration.

EXAMPLE 54 ERSATZ *PIZZICATO* EFFECT FROM THE FINALE OF GWV 602

The image shows a musical score for six instruments: Fl. Tr. I, Fl. Tr. II, Violin I, Violin II, Viola, and Cembalo. The Flauto Traversi parts (I and II) play a melodic line with repeated notes and slurs. The Violin I and II parts play a rhythmic accompaniment of repeated eighth notes. The Viola part plays a similar rhythmic accompaniment. The Cembalo part is mostly silent, with a few notes indicated by a double bar line and a note head.

The use of *pizzicato* in all three movements can be found in the Sinfonia in F GWV 574.¹²⁷ This Sinfonia is scored for Violoncello I and II and it is clear from the score that Graupner wished to give their voice a prominence in the overall tonal picture. The *tutti* episodes of the opening movement alternate *pizzicato* sections with *coll' arco* for the upper strings and Viola. The same instruments play *pizzicato* until the final four bars of the central *Allegro moderato* movement. In the final *Presto* movement, Graupner returns to the pattern of the opening movement and with all the string section, including the Violone, explores again the interplay between sections of *pizzicato* interspersed between sections of *coll' arco*.

8.1.5. The *Sordin* (first part)

During the eighteenth century the *sordin* (or mute) in its various physical forms was used mainly as a means of altering the timbre of an instrument rather than simply as a softening device and could be affixed to a variety of different instruments. The most commonly found application was on a stringed instrument but it was also used on wind and brass instruments, notably the Horn or the Trumpet, which are discussed later, following the section dealing with the Horn. Graupner specifies the *sordin* for the

¹²⁷ Christoph Hust has explored in depth the inner movement of this Sinfonia in his article on the experimental aspects of Graupner's compositional style in 'Graupner und die wunderbaren Wirkungen', pp. 303–317.

stringed instruments in no fewer than twenty-nine sinfonias, which possibly suggests that by middle of the eighteenth century, its use was becoming commonplace. The *sordin* (in conjunction with the instruction for other instruments to play *pizzicato*) is usually called for in an inner movement where one instrument, usually Violin I, has a decorated and extended melody. The other strings are often instructed to play *pizzicato* and have a simple harmonic accompaniment. Flauto Traversi, Horns and Clarini are then kept completely out of the foreground or are *tacet*. An explanation of this slimming down of the scoring could be an attempt to create a more intense or sinewy instrumental colour. A notable exception to this can be found in the full score and instrumental parts of Sinfonia in D GWV 535, where the use of the *sordin* is indicated in the opening bar of the first movement by the Violin I, II, Viola and Horns. The highly energised opening motif played by the upper strings is doubled by the Horns - this in itself is most unusual for Graupner and calls for advanced players of the instrument. The main melodic material is reminiscent of hunting-horn calls and the presence of the two Horns alongside the strings adds a considerable amount of authenticity to the tonal picture thus created.

EXAMPLE 55 OPENING BARS OF THE FULL SCORE FROM GWV 535

Corno I	
Corno II	
Fl. Tr. I	
Fl. Tr. II	
Violin I	
Violin II	
Viola	
Cembalo	

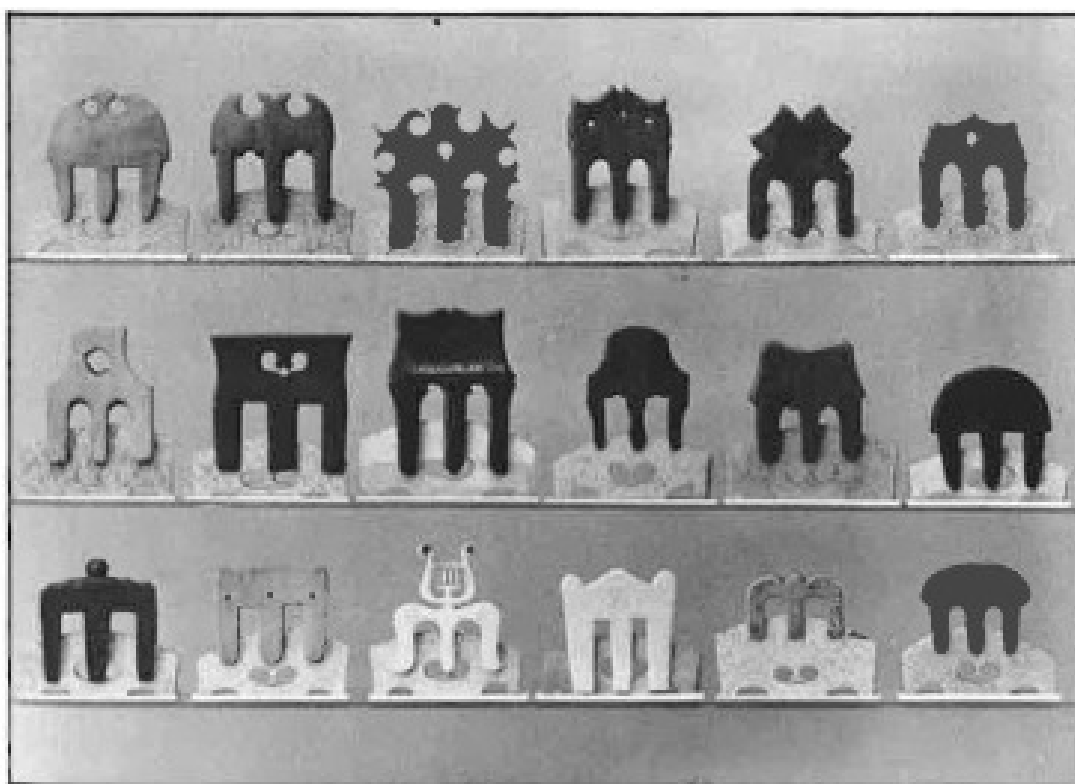
This use of the *sordin* at the opening of the first movement is a unique occurrence in the whole oeuvre of sinfonias and is a clear indication of the depths of subtlety and invention which flowed from Graupner's pen. Here was a composer who was pushing back the boundaries of Baroque invention in a variety of directions in his attempts to explore novel orchestral colours and thus help to define new compositional techniques:

This would lead us to a new style, which, as yet, lay just out of sight beyond what we now refer to as the Mid-Century Style.

The *sordin* for the Violin had been in use since before 1680. Pierre Richelet's refers to it as 'a small plate of silver or other material... and is put on the bridge of the instrument to prevent it resonating loudly'.¹²⁸

Marin Mersenne in his *Harmonie Universelle* of 1635, in the section discussing the Violin, notes: 'it loses a great part of its sonority when one places a key or something else similar on its bridge'.¹²⁹ Although the exact nature and material of the *sordin* varied, surviving examples show they were constructed from different hardwoods and metals.

EXAMPLE 56 VIOLIN AND VIOLA MUTES FROM THE KARL SCHREINZER COLLECTION



Karl Schreinzer Collection

¹²⁸ Pierre Richelet, *Dictionnaire françois contenant les mots et les choses* (Geneva: 1680), p. 395.

¹²⁹ Marin Mersenne, *Harmonie Universelle*, (Paris: 1635), Modern text trans. by Roger Chapman (The Hague: Nijhoff, 1957), p. 244.

The late Karl Schreinzer amassed many thousands of historic Violin fittings during his lifetime and the eighteen mutes are of particular interest here. The collection is now housed in the Sammlung Schreinzer, Germanisches Nationalmuseum, Nürnberg.¹³⁰ Nikolaus Harnoncourt in 2009, described the effect of sixteen muted Violins as producing a different tone quality and not just less volume and describes the effect on the listener as that of hearing 'quivering air'.¹³¹ Writing at the end of the eighteenth century, André Morellet describes it as:

le silence de la nuit, par le jeu des instruments adoucis et en sourdine, par des sons voiles comme la nature.¹³²

Muted instruments possessed a veiled sound quality beyond the softness to be obtained through playing technique.¹³³

Leopold Mozart, writing about the muted Violin in 1770 refers to:

Con Sordini, (Con Sordini) mit Dämpfern. Das ist: wenn diese Wörter bey einem Musikstücke geschrieben stehen, so müssen gewisse kleine Aufsätze, die von Holz, Blei, Blech, Stahl oder Meßing gemacht sind, auf den Sattel der Geige gesteckt werden, um hierdurch etwas stilles und trauriges besser auszudrücken. Diese Aufsätze dämpfen den Ton ...¹³⁴

Johann Albrechtsberger's use of muted Violins in his instrumental works from the 1750's and 1760's illustrates the 'forward looking style of the composer'¹³⁵ and features:

unusual instrumentation with special effects such as scordatura and slow movements marked 'con sordino'.¹³⁶

¹³⁰ Kenneth Skeaping, 'The Karl Schreinzer Collection of Violin Fittings', in *Music Libraries and Instruments*, ed. by Unity Sherrington and Guy Oldham, (London: Hinrichsen, 1961), pp. 251–253 and plate 123.

¹³¹ Deirdre Loughridge, 'Muted violins from Lully to Haydn', *Early Music*, 44/3 (2016), pp. 427–447.

¹³² [Translation: The silence of the night by the playing of instruments softly and with mutes, by sounds that are veiled as nature.]

Deirdre Loughridge, 'Muted violins from Lully to Haydn', p. 433.

¹³³ *Ibid.*, p. 433.

¹³⁴ [Translation: With Mute, (*Con Sordini*) with muffle. That is: when these words are written alongside the music, so must a certain attachment made of wood, lead, tin plate, steel or brass is placed over the bridge of the Violin. By this means, quietness and sadness are better expressed. This attachment muffles the tone ...]

Leopold Mozart, *Gründliche Violinschule, mit vier Kupfertafeln und einer Tabelle: Zweyte vermehrte Auflage* (Augsburg: 1770), p. 53.

¹³⁵ Loughridge, 'Muted violins from Lully to Haydn', p. 427.

¹³⁶ Robert Freeman, 'Albrechtsberger' in *New Grove Dictionary of Music and Musicians*, 2nd edn. ed. by Stanley Sadie, 1 (Oxford: Oxford University Press, 2001), p. 321.

8.2. Horns

Graupner includes a pair of Horns in ninety-seven of the one hundred and twelve *sinfonias* and working through the corpus of manuscripts, whilst transcribing into modern notation, it is clear that Graupner utilises the presence of their enveloping and distinctive tone as a natural extension or condiment to the string tone of his orchestra. Their parts contain for the most part harmonic based material but occasionally, and, without any discernable pattern, imitative motifs can be found. With the exception of the *Sinfonia* in E GWV 562, they are present in all the other keys used for the *sinfonias* thus demonstrating their versatility. Where the voice of the Horn is missing, the orchestral colour is enhanced by the Clarino, Flauto Traverso or, uniquely, by the Viola d'amore in the *Sinfonia* in F GWV 577. Although found almost universally throughout the genre, Graupner is not totally consistent in the manner in which he lays out the parts in the full scores. The bass clef is used in forty-one of the full scores, with the parts always written an octave down and at pitch.¹³⁷ The treble clef is used in fifty-two of the full scores and, with the obvious exception of those *Sinfonias* in C major, the parts transposed ready for copying directly onto the instrumental part. The full scores are missing from the remaining four *sinfonias* in G major where Horns are used: (GWV 585, 586, 587 and 588).

This difference in Graupner's choice of clef for the Horn staves on the full score raises the obvious question: Why? An immediate explanation could be that Graupner wished to avoid potential mistakes caused by a particular copyist. However, as the instrumental parts are usually found to be in Graupner's hand, this would seem to be somewhat implausible. Neither does the answer appear to lie with the key of the *sinfonia* as the differing choice of clef cuts across the keys.

This would also appear to avoid the question, for works in the keys of B flat (which was not used by Graupner in his *sinfonias*) and C, whether the part was intended to be heard sounding in the alto or tenor stratum of the ensemble. This speculative question must by necessity remain open as it lies well beyond the scope of this study.

As the Horn is used throughout the genre in a number of different keys, it would be logical to assume that the instrumentalists had access to the instruments and/or a full set of crooks was available. It could also be possible that the clue to the reason behind these differences lies within the manner of writing rather than a particular type of instrument.

¹³⁷ Graupner's use of differing clefs in the *sinfonias* is consistent with his practice in his cantatas.

TABLE 13 DETAILS OF THE HORN STAVES FROM THE FULL SCORES OF THE SINFONIAS

GWV	Key	Clef	Trans	↑↓
501	C	Trb	Pitch	
502	C	Trb	Pitch	
503	C	Trb	Pitch	
504	C	Trb	Pitch	
505	C	Trb	Pitch	
506	C	Trb	Pitch	
507	C	Trb	Pitch	
508	C	Trb	Pitch	
509	C	Trb	Pitch	
510	C	Trb	Pitch	
511	D	-	-	
512	D	Trb	Trans	
513	D	Trb	Trans	
514	D	Trb	Trans	
515	D	Trb	Trans	
516	D	Trb	Trans	
517	D	Trb	Trans	
518	D	Trb	Trans	
519	D	Trb	Trans	
520	D	-	-	
521	D	-	-	
522	D	-	-	
523	D	-	-	
524	D	-	-	
525	D	-	-	
526	D	-	-	
527	D	-	-	
527	D	-	-	
529	D	-	-	

GWV	Key	Clef	Trans	↑↓
557	Eb	Trb	Trans	¹³⁸
558	Eb	Trb	Trans	
559	Eb	Trb	Trans	
560	Eb	Trb	Trans	
561	Eb	Trb	Trans	
562	E	-	-	
563	F	Bass	Pitch	↓oct
564	F	Bass	Pitch	↓oct
565	F	-	-	¹³⁹
566	F	Bass	Pitch	↓oct
567	F	Trb	Trans	
568	F	Bass	Pitch	↓oct
569	F	Bass	Pitch	↓oct
570	F	Bass	Pitch	↓oct
571	F	Bass	Pitch	↓oct
572	F	Bass	Pitch	↓oct
573	F	Trb	Trans	
574	F	Bass	Pitch	↓oct
575	F	Bass	Pitch	↓oct
576	F	Bass	Pitch	↓oct
577	F	-	-	
578	G	Bass	Pitch	↓oct
579	G	Bass	Pitch	↓oct
580	G	Trb	Trans	
581	G	Bass	Pitch	↓oct
582	G	Bass	Pitch	↓oct
583	G	Trb	Trans	
584	G	Bass	Pitch	↓oct
585	G	?	?	¹⁴⁰

¹³⁸ The staves for the Horns in the first system of the full score have bass clefs with the following systems having treble clefs. The Horn parts within this first system however are consistent with a treble clef and run on seamlessly into the following systems.

¹³⁹ This work is not scored for Horns, but peculiarly, contains a Piccolo Clarino part written in the bass clef and down two octaves in the full score.

¹⁴⁰ Although scored for Horns, the full score is missing from these four sinfonias.

GWV	Key	Clef	Trans	↑↓
530	D	Bass	Pitch	↓oct
531	D	Trb	Trans	
532	D	Trb	Trans	
533	D	Trb	Trans	
534	D	Trb	Trans	
535	D	Trb	Trans	
536	D	Trb	Trans	
537	D	Trb	Trans	
538	D	Trb	Trans	
539	D	Trb	Trans	
540	D	Bass	Pitch	↓oct
541	D	Bass	Pitch	↓oct
542	D	Trb	Trans	
543	D	Trb	Trans	
544	D	Trb	Trans	
545	D	-	-	
546	D	Trb	Trans	
547	D	Trb	Trans	
548	D	Trb	Trans	
549	D	Trb	Trans	
550	D	Trb	Trans	
551	D	Trb	Trans	
552	D	Trb	Trans	
553	D	Trb	Trans	
554	D	Trb	Trans	
555	D	Trb	Trans	
556	D	Trb	Trans	

GWV	Key	Clef	Trans	↑↓
586	G	?	?	¹⁴⁰
587	G	?	?	¹⁴⁰
588	G	?	?	¹⁴⁰
589	G	Bass	Pitch	↓oct
590	G	Bass	Pitch	↓oct
591	G	Bass	Pitch	↓oct
592	G	Bass	Pitch	↓oct
593	G	Bass	Pitch	↓oct
594	G	Bass	Pitch	↓oct ¹⁴¹
595	G	Bass	Pitch	↓oct
596	G	Bass	Pitch	↓oct
597	G	Bass	Pitch	↓oct
598	G	Bass	Pitch	↓oct
599	G	Bass	Pitch	↓oct
600	G	Trb	Trans	
601	G	Bass	Pitch	↓oct
602	G	Bass	Pitch	↓oct
603	G	Bass	Pitch	↓oct
604	G	Bass	Pitch	↓oct
605	G	Bass	Pitch	↓oct
606	G	Bass	Pitch	↓oct
607	G	Bass	Pitch	↓oct
608	G	Bass	Pitch	↓oct
609	G	Bass	Pitch	↓oct
610	G	Bass	Pitch	↓oct
611	G	Bass	Pitch	↓oct
612	A	Trb	Trans	

The Horns found in Graupner's orchestra were natural Horns and there is widespread pictorial evidence from hunting scenes, which displays their graceful shape. Carlo Agostino Badia's opera *Diana rappacificata* (Vienna 1700) contains one of the earliest

¹⁴¹ The second movement of this sinfonia is scored for Horn in D, with the staves of that movement notated transposed and in the treble clef in the full score. The staves of the third movement revert to that as of the opening movement.

uses of the Horn within an orchestra.¹⁴² In the hands of an expert player, the horn could be a highly versatile instrument. The instrument is described by Mattheson as:

Die lieblich-pompeusen Waldhörner Ital. *Cornette di Caccia*, Gall. *Cors de Chasse*, sind bey itziger Zeit sehr en vogue kkommen / so wol was Kirchen - als Theatral und Cammer - Music anlanget / weil sie theils nicht so rude von Natur sind / als die Trompeten / theils auch / weil sie mit mehr Facilité können tractirt werden. Die brauchbarsten haben F. und mit den Trompeten aus dem C. gleichen Ambitum.¹⁴³

Thomas Hiebert writes:

The key to its ascending popularity lies in its tonal versatility. It is this aesthetic quality which is different and less coarse from that of the Trumpet that made the instrument so effective in filling out the texture.¹⁴⁴

Comparing the use of the Horn in the earlier cantatas and instrumental works with those composed later, it is clear that Graupner used them with increasing frequency and by the middle of the century and particularly in the sinfonias, the instrument had become 'a standard and integral part of the Darmstadt orchestra and an important tone colour in Graupner's orchestral palette'.¹⁴⁵

Gaining widespread recognition as an orchestral instrument, by 1721, J. S. Bach includes two Horns in the Brandenburg Concerto Number 1 in F, and apart from a few years in the 1720's, there are at least two Waldhorn players present in the listing of the Darmstädter Hofkapelle for the majority of the years between 1709 and 1760.¹⁴⁶

Throughout the one hundred and twelve sinfonias, Graupner was consistent in scoring for a pair of Horns and never used a single Horn for more than a few notes at a time; and then it is usually within an imitative section. Their main instrumental function was to provide body and harmonic substance, which was achieved by such means as using longer note values often tied across two bars, alongside providing rhythmic support to the stringed instruments. Andrew McCredie identifies the binding properties of the Horn along with Graupner's awareness of this property:

¹⁴² Thomas Hiebert, 'The horn in the Baroque and Classical periods', in *The Cambridge Companion to Brass Instruments*, ed. by Trevor Herbert and John Wallace (Cambridge: Cambridge University Press, 1997), pp. 104–107.

¹⁴³ [Translation: The sweet-pompous french-horns, Ital. *Cornette di Caccia*, Fr. *Cors de Chasse*, have recently become very fashionable / both in church - as well as in chamber - music / because on the one hand they are not as brash by nature / as trumpets / and on the other hand / because they are easier to play. The most useful are [those] in F and are in the same tessitura as trumpets in C.] Mattheson, *Das neu-eröffnete Orchestre*, p. 267 §. 7.

¹⁴⁴ Hiebert, 'The horn in the Baroque and Classical periods', pp. 104–107.

¹⁴⁵ Thomas Hiebert, 'Early Examples of Mixed-Keyed Horns and Trumpets in works of C. Graupner', in *Historic Brass Society Journal*, 6 (1995), 231–243.

¹⁴⁶ Cobb Biermann, 'Die Darmstädter Hofkapelle', p. 63.

On closer examination of this piece (Telemann's opera: *Damon*) it will be found that horns serve as binding instruments to supply the upper and middle harmonies which form the underpinning for the semi-quaver figuration in the violins... Graupner, whose later orchestral works in Darmstadt recognised the emergence of new methods of textual binding, already forecast these developments in the *Antiochus and Stratonica*...¹⁴⁷

Graupner was most sparing in assigning individual melodic material to the pair of Horns and their distinctive and colourful tone rises to the orchestral surface in a soloistic manner on very few occasions. The most notable being the *Allegro non molto* opening movement of the Sinfonia in D GWV 535, where for much of the time both Horns I and II double the lively rhythmic motifs of the Violins I and II. This same material is doubled at the octave by the Flauto Traversi. To assist the softer flutes stand further above the orchestral sound, the Horns and the String parts are marked *Sordin*. The opening page of the full score has been shown earlier at example 55. Along with the melodic Horn part, this sole use of the mute for the Horn is also most unusual in an opening movement and this is discussed in section 8.2.2: The *Sordin* (second part) later in this chapter. There is, in comparison, no reference to the *sordin* to be found on the scores of the overtures or the concertos.

A further and more idiomatic moment of glory for the Horns is found in the trio of the final movement of the Sinfonia in G GWV 584, where they are given an unaccompanied solo lasting some sixteen bars. This highly individual feature gives justification for applying the appellation of 'Hunting Horns' to this sinfonia.¹⁴⁸

8.2.1. Mixed Keys

The technique of using Horns and Trumpets simultaneously crooked in different keys was not unknown to Graupner, although he used it regularly in his cantatas and overtures as shown in the following table. The almost total absence of the use of mixed keys within the transposing instruments of the sinfonias could suggest that, following the few decades of experimentation, Graupner did not intend to continue: perhaps by then his interest had moved on towards the development of the sinfonia as a compositional form, or towards the ongoing development of the orchestra, or perhaps it had become just one factor too many. Hiebert draws our attention to the experimental nature of Graupner's works in comparing his use of the mixed keys with that of his contemporaries:

¹⁴⁷ McCredie, *Instrumentarium and Instrumentation*, p. 306.

¹⁴⁸ The scores of the Appellation Sinfonias can be found at Chapter 13.

What is remarkable is that Graupner used these procedures in a systematic fashion thirty-five years before they were employed with any frequency by the principal composers of the late 18th century.¹⁴⁹

TABLE 14 GRAUPNER'S WORKS WITH SIMULTANEOUS MIXED-KEYED HORNS AND TRUMPETS¹⁵⁰

Two Trumpets in C	Two Horns in G	1728 Nun Danket alle Gott GWV 1109/28
Trumpet in C	Horn in G	1733 Gott der Herr, der Mächtige GWV 1101/33
Trumpet in C	Two Horns in F	1739 Gott, deine Gerechtigkeit ist hoch GWV 1175/39c
Two Trumpets in D	Two Horns in G	1745 Danket dem Herrn GWV 1174/45
Trumpet in D	Two Horns in G	1746 Es jauchzet alle Kreis der Erden GWV 1105/46
Two Trumpets in D	Two Horns in G	1747 Dies ist der Tag GWV 1174/47
Two Trumpets in D	Two Horns in G	1748 Bey Pauken und Trompeten GWV 1274/26
Trumpet in D	Two Horns in G	1750 Frolocket, ihr Himmel GWV 1105/50
Two Trumpets in D	Two Horns in G	1753 Der Herr erhöre dich GWV 1174/53
Horn I in G	Horn II in F	1730 Erwach, mein Gemüthe GWV 1280/47
Horn I in G	Horn II in F	1747 Was suchet ihr den Lebendigen GWV 1128/47
Horn I in G	Horn II in D	1748 Jesus ist bereit zu retten GWV 1114/48
Trumpet in D	Horn I in G Horn II in F	1732 Wie ungleich ist der Menschen Leben GWV 1142/32
Trumpet in C	Horn I in G Horn II in F	1732 Das Ende kommt, der Tod GWV 165/32
Two Trumpets in C	Horn I in G Horn II in F	1732 Ich Weisheit wohne bei der Witze GWV 1174/32
Two Trumpets in D	Horn I in G Horn II in F	1742 Overture in D GWV 423
Two Trumpets in C ¹⁵¹	Horn I in G Horn II in G	1741–43 Overture in C GWV 410
Two Trumpets in D	Horn I in G Horn II in G	1746–47 Sinfonia in D GWV 540
Two Trumpets in D	Two Horns in G	ca.1752 Sinfonia in D GWV 555 (slow movement only)

In keeping with Graupner's usual practice, The Kopftitel and the instrumental parts from the Sinfonia in D GWV 540 makes no reference to the pitch of the Horns and only on the Titelumschlag is the pitch is clearly indicated.

¹⁴⁹ Hiebert, 'Early Examples of Mixed-Keyed Horns and Trumpets', p. 238.

¹⁵⁰ Hiebert, 'Early Examples of Mixed-Keyed Horns and Trumpets', pp. 238–239.

¹⁵¹ The Trumpets are described by Hiebert throughout his preceding text as Trumpets in C - which corresponds with the manuscript, although listed in the table as being in D.

EXAMPLE 57 DETAIL FROM THE TITELUMSCHLAG OF GWV 540



When confined to using the lower notes of the harmonic series, the use of a Natural Horn was more limited without the use of a transposing crook. These gave more flexibility to the instrument that could be increased further by being changed between movements. Graupner occasionally indicates a change of crook, but more often leaves the instrument *tacet* when a movement is composed in an awkward or inconvenient key, which would create variety through the change of orchestral colour. Such a change of crook and back again is required, however, for the penultimate movement of the Sinfonia in G GWV 600 (*Largo*), where the tonality shifts from G major to E flat major for a single movement.

Ideally, the information regarding, which crook is needed, should be indicated on the instrumental part. This is not always the case in Graupner's manuscripts and reference to the full score is sometimes required. There are a number of occasions, where Horns are required in movements written in the key of E flat, and on each of these occasions Graupner follows the widespread eighteenth-century convention and expresses the pitch of E flat as D sharp by the means of the symbol as shown in the example below. It is worth noting that the Tympani too, have similar instances where they need to be pitched in E flat and the same symbol is found in both the full score and their instrumental parts.

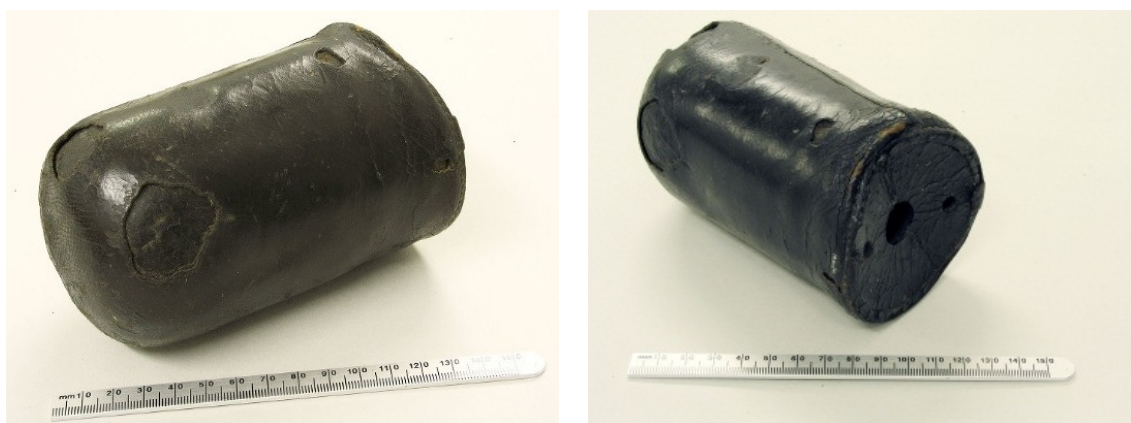
EXAMPLE 58 DETAIL ON THE HORN PARTS FROM GWV 600



8.2.2. The *Sordin* (second part)

Few eighteenth century examples of Horn mutes survive and there appear to have been two different types, creating different tonal effects.¹⁵² One surviving mute is made from leather and acts as a soft stopper resulting in a muffled sound. Another is made of wood with a chimney running up the centre and acts as a semi-stopper. This pierced *sordin* was also suitable for use with the Trumpet, the effect of the chimney both creating a nasal sound and raising the pitch between a semi-tone and a whole tone. This could be countered by the insertion of a small length of additional tubing before the mouthpiece. The resultant acoustic and musical effects available from the use of pierced and unpierced stoppers were widely known, through their parallel use in differing types of stopped organ pipes. The 'Edinburgh *Sordin*', as shown in the following example is hollow and constructed entirely from leather. It creates a soft stopper when inserted into the bell of the instrument. Inserted one way, it acts as a solid block and the other way not; thus either altering the pitch or changing the timbre and maintaining the pitch.

EXAMPLE 59 THE EDINBURGH SORDIN¹⁵³



The more rigid style of pierced *sordin* was constructed from wood with a chimney running through the centre.¹⁵⁴ *Sordini* for both the Horn and Trumpet were constructed in this manner and they created a far more penetrating and nasal tone colour while transposing the instrument by a tone.¹⁵⁵

¹⁵² St Cecilia's Hall Music Museum, University of Edinburgh and the National Museum Prague.

¹⁵³ *Sordin* for Horn, unknown maker, mid-eighteenth century, from the Shaw Hellier collection of the St Cecilia's Hall Music Museum, University of Edinburgh.

¹⁵⁴ Pierced *Sordini* for Trumpet, from the National Museum Prague.

¹⁵⁵ Dietrich Buxtehude, *Adventskantate: Ihr lieben Christen, freut euch nun*, ed. by Bruno and Barbara Grusnick, (Stuttgart: Carus, 1995), p. 4.

EXAMPLE 60 VARIETY OF BAROQUE PIERCED *SORDINI* FOR THE TRUMPET



Contemporaneous references to *papier mâché* or lightweight wooden mutes for the Horn are few, with Anton Hampel (ca.1705–1771) often credited with the invention or development of the device.¹⁵⁶ Certainly he was one of a number of distinguished players and teachers of the instrument who joined the Dresden court orchestra in 1737. It is not unreasonable to imagine that he would not experiment with non-transposing mutes, different sonorities or playing techniques, perhaps in collaboration with the Dresden instrument maker Johann Werner.¹⁵⁷

¹⁵⁶ John Humphries, *The Early Horn: A Practical Guide* (Cambridge: Cambridge University Press, 2000), p. 10.

¹⁵⁷ Hiebert, 'The Horn in the Baroque and Classical periods', p. 108.

Other notable composers using the *sordin* with the Horn or Trumpet throughout the Baroque era in both the seventeenth and eighteenth century include Buxtehude, Anonymous/Molter(?), Telemann and Vivaldi.¹⁵⁸

8.3. Clarino

Graupner scores for the Clarino in a mere twenty-six of the sinfonias compared with ninety-seven which include the Horn. Of these twenty-six sinfonias, all but one are in D major, calling for the Clarino in D. The remaining work, Sinfonia in F GWV 565, calls for the Piccolo Clarino although, Graupner does not make any specific reference to this requirement on the instrumental parts, the Kopftitel, or the Titelumslag. The instrument is listed simply as 'Clarino', although the staves in the full score are written out in the bass clef, untransposed but two octaves lower than sounding pitch. There is no doubt that these parts are indeed for the Clarino as they are highly idiomatic, containing rhythmic trumpet figures with a total absence of any sustaining long notes associated with writing for the Horn. As Graupner makes no reference or distinction elsewhere between the Clarino in D from one pitched in C or any other key, it is possible that the players at his disposal only had instruments pitched in D, which governed the key of the clarino sinfonias. As with the Horns, Graupner consistently uses the Clarino Trumpets in pairs.¹⁵⁹

Any examination of the full scores, which include the Clarino, is slightly compromised as, in the case of both GWV 522 and 523, the full score is missing, although there is a complete set of parts for these two works. Graupner is fairly consistent with the Clarino staves on the full score as nineteen of them are written out transposed and in the treble clef (G clef). Sinfonias GWV 520, 521, 540 and 541, however, are written out at pitch in the treble clef. The Sinfonia in F GWV 565, being the one anomaly with the Clarino parts written two octaves down at pitch, and in the bass clef.

¹⁵⁸ Buxtehude's *Adventskantate: Ihr lieben Christen, freut euch nun* calls for two muted Clarini and two muted Trombones, ed. by Bruno and Barbara Grusnick (Stuttgart: Carus, 1995). Anonymous/Molter's(?) *Tendrement* is scored for Alto and Bass Chalumeau and two muted Horns in C (D-KA Mus. Hs. 1130,20). The aria *So ist es vollbracht* from Telemann's *Passion Oratorio: Seliges Erwägen* is scored for Chalumeaux and two muted Horns alongside muted upper strings (D-Lem Becker III.2.180). The title page of *Vivaldi's Concerto in F* for Viola d'amore, two Horns, two Oboes, Fagotto and Continuo, RV 97, indicates *Tutti Sordin* for all the upper instruments (Milan: Ricordi, 1956).

¹⁵⁹ J S Endler based at Kranichstein, uses three Trumpets in nine of his sinfonias (the lowest instrument having the title Principale) and in pairs in a further fourteen sinfonias.

It is tempting for modern ears to compare GWV 565 with the J. S. Bach's now famous *Brandenburg Concerto number 2 in F*, which presents the Piccolo Clarino as an instrument of dazzling virtuosity. This is, of course, totally in keeping with the latter being a concerto and not a sinfonia. It would be highly unlikely that Graupner was aware of this work although it must be considered that many composers with whom he was acquainted: J. F. Fasch (1688–1758), J. M. Molter (ca.1695–1765), G. P. Telemann (1681–1767) to name but a few, wrote for the Clarino Piccolo:

Playing in the highest register of the Trumpet reached its apogee between 1730 and 1770 in Germany and Austria.¹⁶⁰

Examination of the Clarino part of GWV 565 reveals that Graupner is sparing in his use of the high tonic c^{'''}. The note appears on just five occasions during the first movement (of seventy two bars) and not at all at the final cadence. There are, however, two melodic passages (bars 55–59 and 62–68) which give prominence to the instrument. In the former, the brass parts are accompanied by repeated notes from the upper strings and the latter consists of a rhythmic dialogue between the brass and the upper strings and Viola. Despite the incidence of a high c^{'''} in the second bar of the example, the scoring here is not quite of a virtuoso nature and, as such, the two Clarino parts in this example at least, could almost be mistaken for Horns.

EXAMPLE 61 BARS 53–58 OF THE FIRST MOVEMENT FROM GWV 565

Clarino I	
Clarino II	
Tympani	
Violin I	
Violin II	
Viola	
Cembalo	

A detailed examination of the Clarino instrumental parts from each of the twenty-six sinfonias reveals a high proportion of triadic motifs and/or repeated notes. On only a

¹⁶⁰ Edward Tarr, 'The Trumpet before 1800', in *The Cambridge Companion to Brass Instruments*, ed. by Trevor Herbert and John Wallace (Cambridge: Cambridge University Press, 1997), p. 98.

few occasions, the Clarino is brought to the fore with more melodic material; at times doubling and at times in dialogue with Violin I.

EXAMPLE 62 DIALOGUE FROM THE FIRST MOVEMENT OF GWV 511

Clarino I

Clarino II

Violin I

Violin II

Viola

Cembalo



In cases where the slow movement is in a contrasting key, B minor, G major or A major, Graupner scales back the role of the Clarino in D, often delaying its entry until the second half where the thematic material is repeated in D major.

It is perhaps surprising, that there are very few occasions when the Clarino is *tacet* for any length of time. Such instances can usually be found in the slow movements, particularly those of GWV 524, 528, 543, 551, 553 and 555. In the case of GWV 555, the extended *tacet* applies to the whole of the trio section of the final movement, where the Flauto Traversi and Fagotto have a woodwind *concertante* section. Similarly, in the trio section of the penultimate movement of GWV 556, where the Flauto Traversi and Fagotto, joined by the Strings and Tympani, create a more fully orchestrated *concertante* section.

An extended *tacet* can be found in the opening movement of the Sinfonia in D GWV 551, which is unusually in *Da Capo Aria* form. The contrasting central section is given over to the Flauto Traversi with the upper strings in unison providing the bass; every other instrument, including the continuo, remaining *tacet* for the full thirty-one bars. It is a temptation to view the Clarino in terms of fanfares and similar dramatic effects, but Graupner shows great subtlety in his scoring for the instrument. This restraint is displayed with great clarity in the middle movement of Sinfonia in D GWV 542 and this is described in more detail in Chapter 8.9.1.

Graupner scores for the Clarino Trumpet consistently in pairs, without even a hint of any aspect of the German Baroque Trumpet Principal tradition. Graupner's writing for the Clarino is decidedly that of an upper melodic instrument. His scoring for wind instruments in pairs is not confined to the Clarino, but applies equally to the Horns and Flauto Traversi. This consistency is in marked contrast to his contemporary at Darmstadt: Johann Samuel Endler (1694–1762), who produced a slightly different orchestral colour by his use of the Clarino in groups of three, in nine of his thirty listed complete sinfonias: CobbWV 2, CobbWV 8, CobbWV 9, CobbWV 10, CobbWV 14, CobbWV 20, CobbWV 23, CobbWV 28 and CobbWV 29.¹⁶¹ A variety of names are found on the instrumental parts: Clarino, Trompette and Tromba, with the third Trumpet part of the Sinfonia in D. CobbWV 28 bearing the name *Principale*.¹⁶² Endler's third Trumpet parts, however named, draw heavily on fairly low-pitched triadic material. The Clarino is found, used in pairs, in a further fourteen sinfonias and a single Piccolo Clarino is found in Sinfonia in F CobbWV 13, where all the upper instruments have solo and dialogue motifs.¹⁶³ Endler's compositions are largely autographed, dated and state that they were completed at Kranichstein, the Landgraf Ludwig VIII's 'Jagdresidenz', a few miles distant from Darmstadt.¹⁶⁴

If Graupner composed melodic material for the two Horns on relatively few occasions, the same could be said for the material assigned to the Clarino Trumpets. In the search for a cohesive orchestral tone colour, Graupner kept a very tight hold on the parts assigned to the tonally colourful Clarino. Endler does, however, allow the Clarino a few solo motifs such as can be found in the final movements of CobbWV 2 and CobbWV 3, where they are accompanied by the Tympani. Comparing the sinfonia manuscripts of Graupner and Endler side by side highlights these and many more differing characteristics. A more in-depth comparison between the sinfonias of Graupner and Endler can be found in Chapter 11.

The Sinfonia in G GWV 611, whilst requiring the assembly of the largest body of instrumentalists utilises an orchestra of unique disposition. It remains unusual, even by Graupner's highly ingenious and creative standards and thus it stands somewhat apart

¹⁶¹ The Sinfonias of Johann Samuel Endler, have been fully catalogued with incipits by Joanna Cobb Bierman in *Die Sinfonien des Darmstädter Kapellmeisters Johann Samuel Endler*, pp. 202–231. These are listed in this study in the Index of Primary Sources.

¹⁶² Anthony Baines, *Brass Instruments* (London: Faber, 1980), p. 133.

¹⁶³ Cobb Biermann, *Die Sinfonien des Darmstädter Kapellmeisters Johann Samuel Endler*, p. 214.

¹⁶⁴ Kranichstein was the Landgraf Ludwig VIII's permanent residence.

from the main stream, one might argue, it represents the apotheosis of his orchestral experimentation and development. It may be significant to note that within the full score and the instrumental parts, where the scope of the work would suggest the widest possible range of instruments be used, the Clarino is surprisingly and notably absent. Perhaps less of a surprise, in view of the almost total absence elsewhere, this Sinfonia contains no reference at all to the Hautbois.

The Sinfonia in G GWV 611 is both exotic and conventional at the same time. Whilst holding firm to certain established and expected conventions, Graupner is able to experiment with novel instrumental groupings and their orchestral colours. The use of Violetta I and II along with Fagotto I and II adds a splash of darker sonorities to the anticipated instrumental colour.

EXAMPLE 63 DARK ORCHESTRAL COLOUR FROM THE OPENING MOVEMENT OF GWV 611

Corno I	
Corno II	
Tympani	
Fl. Tr. I	
Fl. Tr. II	
Violetta I	
Violetta II	
Fagotto I	
Fagotto II	
Violin I	
Violin II	
Viola	
Violone	
Cembalo	

The contribution of the five Tympani tuned to G, A, H, c and d, adds further to the depths of these darker sonorities and, no doubt, contributes greatly to the spectacle of any performance. This work may be compared with the Sinfonia 99 in F by Johann

Melchior Molter (1695–1765), Kapellmeister at Karlsruhe from 1722, which is also scored for five Tympani tuned to F, G, A, B and c.¹⁶⁵

8.4. Tympani

Graupner enjoyed a reputation of being an outstanding writer for the Tympani and, whilst they were usually employed along with Clarino Trumpets, Graupner did use them on this and a number of other occasions with Horns instead as shown in the table below.

TABLE 15 INCIDENCE OF THE USE OF TYMPANI ALONGSIDE HORNS AND CLARINO TRUMPETS

N.B. The number of Tympani required is shown in brackets.

Horns / Tympani	Clarino Trumpets / Tympani	Horns / Clarino / Tympani
GWV 530 in D (4)	GWV 520 in D (4)	GWV 540 in D (4)
GWV 531 in D (2)	GWV 521 in D (2)	GWV 541 in D (4)
GWV 532 in D (4)	GWV 522 in D (2)	GWV 542 in D (4)
GWV 533 in D (4)	GWV 523 in D (4)	GWV 543 in D (4)
GWV 534 in D (2)	GWV 524 in D (4)	GWV 544 in D (4)
GWV 547 in D (4)	GWV 525 in D (2)	GWV 549 in D (4)
GWV 548 in D (4)	GWV 526 in D (4)	GWV 550 in D (4)
GWV 558 in E flat (4)	GWV 527 in D (4)	GWV 551 in D (4)
GWV 559 in E flat (4)	GWV 528 in D (4)	GWV 552 in D (4)
GWV 566 in F (6)	GWV 529 in D (4)	GWV 553 in D (4)
GWV 567 in F (4)	GWV 545 in D (4)	GWV 554 in D (4)
GWV 576 in F (4)	GWV 565 in F (3)	GWV 555 in D (4)
GWV 595 in G (4)		GWV 556 in D (4)
GWV 596 in G (2)		
GWV 597 in G (2)		
GWV 598 in G (4)		
GWV 599 in G (4)		
GWV 609 in G (4)		
GWV 610 in G (4)		
GWV 611 in G (5)		
GWV 612 in A (2)		

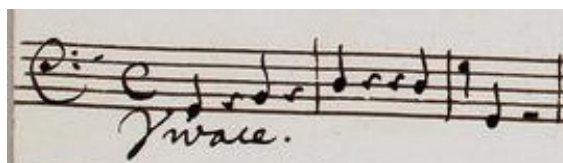
Graupner scores for the Tympani in forty-six of the one hundred and twelve sinfonias, specifying the tunings on the Titelumschlag with many using multiple pitches. Eight of the sinfonias are limited to a pair of Tympani tuned to the Tonic and Dominant.

In the case of GWV 595, an instrumental part written in Graupner's hand, which calls for four Tympani, tuned in G, A, H, and d. The part contains a rare error with one instance of a G pitched on the octave above. This error provides perhaps an insight in

¹⁶⁵ James Blades, *Percussion Instruments and their History* (London: Faber, 1984), p. 258.

support of the idea that Graupner viewed the Tympani instrumental line as melodic rather than a purely harmonic bass.

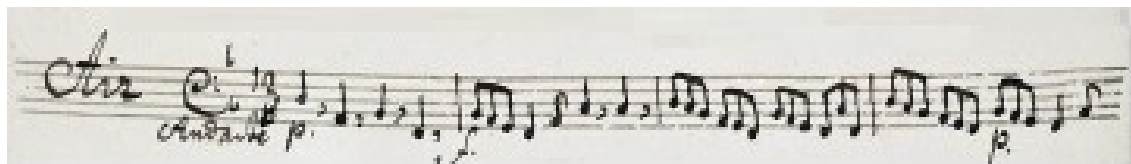
EXAMPLE 64 DETAIL FROM THE TYMPANI PART OF GWV 595



Whilst it is clear that the Tympani were not utilised in every sinfonia, it is notable that they are completely absent from each one of the ten sinfonias written in the key of C major; whereas the Horns feature in each and every one composed in that key. Scoring for multiple Tympani undoubtedly allows a greater freedom of participation for the tympanist as the instrument is treated more as a melodic bass instrument rather than having a purely 'tonic-dominant' participatory role.

Graupner creates a substantial demonstration of this most unusual tonal colouration in the fifth movement of the Sinfonia in F GWV 566, where the Tympani instrumental part doubles the bass line for the whole of the movement.

EXAMPLE 65 TYMPANI PART FROM GWV 566



In the light of this characteristic, we can see in that respect, that Graupner's sinfonias are still firmly rooted in the high Baroque, whilst the experimental aspects of the individual works could be seen as evidence of the search for a way forward into the emerging Mid-Century Style.

On a practical level, this regular use of multiple Tympani suggests that the instrumental resources required were clearly available and, moreover, that practicality of having sufficient floor space was in itself not a limiting factor. It also leads us on to suppose that the Tympani player possessed sufficient skill and expertise to handle the wide range of instruments. The immediate practical advantage of having access to multiple pitches sustains the availability of many notes being available throughout the piece, permitting harmonic re-enforcement to a greater variety of tonalities than might otherwise be

available without the need for re-tuning. Graupner is also freed from any constraint of remaining in one key throughout and is able to utilise the Tympani in the contrasting central movements.

It is interesting to compare the degrees of the scale, represented by the tunings of the multiple Tympani, as they represent a clear indication of the nature of the requisite harmonic reinforcement, along with showing how the range of tonalities requiring harmonic reinforcement, varies from one sinfonia to another of the same key.

That many of the sinfonias composed in G and D use four Tympani tuned to the same G, A, H and d, also demonstrates the underlying change of direction in Graupner's approach to the harmonic reinforcement required when composing in G or D.

TABLE 16 HARMONIC REINFORCEMENT THROUGH THE USE OF TYMPANI

GWV	Key	Tympani	Degrees of the Scale
520	D	G.A.H.d.	Sub Dominant. Dominant. Sub Mediant. Tonic.
521	D	A.d.	Dominant. Tonic.
522	D	A.d.	Dominant. Tonic.
523	D	G.A.H.d.	Sub Dominant. Dominant. Sub Mediant. Tonic.
524	D	G.A.H.d.	Sub Dominant. Dominant. Sub Mediant. Tonic.
525	D	A.d.	Dominant. Tonic.
526	D	G.A.H.d.	Sub Dominant. Dominant. Sub Mediant. Tonic.
527	D	G.A.H.d.	Sub Dominant. Dominant. Sub Mediant. Tonic.
528	D	G.A.H.d.	Sub Dominant. Dominant. Sub Mediant. Tonic.
529	D	G.A.H.d.	Sub Dominant. Dominant. Sub Mediant. Tonic.
530	D	G.A.H.d.	Sub Dominant. Dominant. Sub Mediant. Tonic.
531	D	A.d.	Dominant. Tonic.
532	D	G.A.H.d.	Sub Dominant. Dominant. Sub Mediant. Tonic.
533	D	G.A.H.d.	Sub Dominant. Dominant. Sub Mediant. Tonic.
534	D	A.d.	Dominant. Tonic.
540	D	G.A.H.d.	Sub Dominant. Dominant. Sub Mediant. Tonic.
541	D	G.A.H.d.	Sub Dominant. Dominant. Sub Mediant. Tonic.
542	D	G.A.H.d.	Sub Dominant. Dominant. Sub Mediant. Tonic.
543	D	G.A.H.d.	Sub Dominant. Dominant. Sub Mediant. Tonic.
544	D	G.A.H.d.	Sub Dominant. Dominant. Sub Mediant. Tonic.
545	D	G.A.H.d.	Sub Dominant. Dominant. Sub Mediant. Tonic.
547	D	G.A.H.d.	Sub Dominant. Dominant. Sub Mediant. Tonic.
548	D	G.A.H.d.	Sub Dominant. Dominant. Sub Mediant. Tonic.

GWV	Key	Tympani	Degrees of the Scale
549	D	G.A.H.d.	Sub Dominant. Dominant. Sub Mediant. Tonic.
550	D	G.A.H.d.	Sub Dominant. Dominant. Sub Mediant. Tonic.
551	D	G.A.H.d.	Sub Dominant. Dominant. Sub Mediant. Tonic.
552	D	G.A.H.d.	Sub Dominant. Dominant. Sub Mediant. Tonic.
553	D	G.A.H.d.	Sub Dominant. Dominant. Sub Mediant. Tonic.
554	D	G.A.H.d.	Sub Dominant. Dominant. Sub Mediant. Tonic.
555	D	G.A.H.d.	Sub Dominant. Dominant. Sub Mediant. Tonic.
556	D	G.A.H.d.	Sub Dominant. Dominant. Sub Mediant. Tonic.
558	Es	G.B.C.es.	Mediant. Dominant. Sub Mediant. Tonic.
559	Es	G.B.C.es.	Mediant. Dominant. Sub Mediant. Tonic.
565	F	F.G.c.	Tonic. Super Tonic. Dominant.
566	F	F.G.A.B.c.d.	Tonic. Super Tonic. Mediant. Sub Dominant. Dominant. Sub Mediant.
567	F	F.G.A.c.	Tonic. Super Tonic. Mediant. Dominant.
576	F	F.G.A.c.	Tonic. Super Tonic. Mediant. Dominant.
595	G	G.A.H.d.	Tonic. Super Tonic. Mediant. Dominant.
596	G	G.d.	Tonic. Dominant.
597	G	G.d.	Tonic. Dominant.
598	G	G.A.H.d.	Tonic. Super Tonic. Mediant. Dominant.
599	G	G.A.H.d.	Tonic. Super Tonic. Mediant. Dominant.
609	G	G.A.H.d.	Tonic. Super Tonic. Mediant. Dominant.
610	G	G.A.H.d.	Tonic. Super Tonic. Mediant. Dominant.
611	G	G.A.H.C.d.	Tonic. Super Tonic. Mediant. Sub Dominant. Dominant.
612	A	A.e.	Tonic. Dominant.

It is clearly shown in the preceding table that Graupner regularly scored his sinfonias for four or more Tympani, which suggests that this was common practice at Darmstadt and is in stark contrast to that, which was the exceptional practice at the nearby court of Karlsruhe. A worthwhile comparison may be made at this point with the near-exact contemporary composer of sinfonias at the court of Karlsruhe, where Johann Melchior Molter had been appointed Hofkapellmeister in 1722, and, apart from a decade of decline between 1733 and 1743, remained in post until his death in 1765.¹⁶⁶

¹⁶⁶ Rüdiger Thomsen-Fürst, 'The Court of Baden-Durlach in Karlsruhe' in *Music at German Courts*, ed. by Owens, Reul and Stockigt (Woodbridge: Boydell Press, 2011), pp. 374–387.

Molter left a considerable corpus of sinfonias, which are currently held by the Badische Landesbibliothek in Karlsruhe. A recent published catalogue of the manuscripts lists one hundred and sixty-nine complete sinfonias with a number of additional fragments.¹⁶⁷ Of Molter's one hundred and sixty-nine sinfonias, primary evidence of the use of Tympani exists in twenty-four of them. In the majority of cases, the full score exists as the sole reference to the work, but his Sinfonia in D BWV 7.128 contains a set of instrumental parts created from the full score. As most of the surviving manuscripts held in the Badische Landesbibliothek in Karlsruhe contain no instrumental parts whatsoever, this single work is sufficient to question the assumption that Molter would naturally include the Tympani part in the full score; whether on its own stave or sharing with another instrument and thus, at a stroke, prevents a totally accurate understanding of the use of Tympani at Karlsruhe. An analysis of Molter's scores reveals that the usual manner was to include the Tympani part on the Clarino stave and treat the part (albeit limited to two notes) as a transposing part. Whilst Molter routinely scores for two Tympani tuned to the Tonic and the Dominant, a spectacular and exceptional orchestral effect is created in the Sinfonia in F BWV 7.14, by being scored for five Timpani. In contrast to all the sinfonias written in the key of D major, where the Tympani part is transposed into C, this seemingly unique work has the Tympani part written at pitch with a key signature in both the full score and the instrumental part. When comparing the compositions and manuscripts of these two prolific composers working in not dissimilar circumstances and their courts being not too far a distance apart, Graupner's works appear to display a far greater degree of completeness and sophistication in the use of the Tympani. The use of multiple Tympani has a secondary and somewhat more practical benefit as it reduces, in Graupner's case completely to zero, the necessity of having to re-tune during a piece in order to accommodate a middle movement composed in a different key. This practice pre-supposes that the orchestra is equipped with sufficient percussion instruments and also (as a far more practical insight), that there is the space available within the ensemble to accommodate them comfortably and safely along with the percussionist. The fact that one sinfonia is scored for six Tympani (GWV 566), would seem to suggest that six would be available.

¹⁶⁷ Armin Brinzing, *Thematischer Katalog der Musikhandschriften: Signaturengruppe Mus. Hs.* (Wiesbaden: Harrassowitz, 2010), pp. 675–701.

Whilst the use of multiple Tympani can occasionally be found amongst the works of other German composers of that time, they are largely the exception rather than the rule. The Sinfonia for eight *obbligato* Tympani attributed to J. W. Hertel (ca.1748) includes a complete cadenza.¹⁶⁸ This being more in the manner of a concerto, places it alongside another similar and more exotic composition scored for ten Tympani.¹⁶⁹ Tympani (and Trumpet) parts written between the seventeenth to the nineteenth century in German speaking countries often follow a convention where the Tympanist was at liberty to embellish the composer's notation with ornamentation of their own invention. The Trumpeter, Organist and Theorist, Johann Ernst Altenburg identifies two types of embellishment for the Trumpet: *Setzmanieren* (compositional ornaments), where the rhythmic and melodic patterns are fully notated by the composer, and *Spielmanieren* (performance ornaments), where the player supplies rhythmic and melodic patterns of their own invention - according to their ability and taste.¹⁷⁰ This system, known generally by the term *Schlagmanieren* was applied equally to parts for the Tympani. As these instrumentalists had formed guilds to protect the secrets of their craft, unlike the ornamentation for the keyboard, there are few published tracts containing examples and explicit instruction for the Tympani. From a purely practical consideration, the rendering of additional figuration and patterns are practical solutions to overcome the relative lack of sustaining power of the individual drums, especially when given longer value notes. At their simplest is the *Wirbel* (Roll), which can be sustained over many bars. Other *Schlag-Manieren* or beatings include *Abzugsschlag* (Cut Off), *Roulement* (Short Roll) along with many other variants of double and single 'strokings'.¹⁷¹ Of particular interest is Graupner's Sinfonia in D GWV 534, which contains a substantial number of drum rolls, which are fully annotated on the score. Whilst this might usually suggest a higher degree of skill required from the Tympanist, paradoxically in this case, the instrumental part is laid out as a transposing part and is merely scored for a pair of Tympani tuned to the tonic and dominant of the home key. It could also be the case that in this instance, the player was less skilled and needed to be instructed as to the exact positioning of the drum rolls.

¹⁶⁸ Blades, 'Percussion Instruments', p. 258.

¹⁶⁹ Jean-Georges Kastner, *Méthode de Timbales* (Paris: Schlesinger, 1845), p. 72.

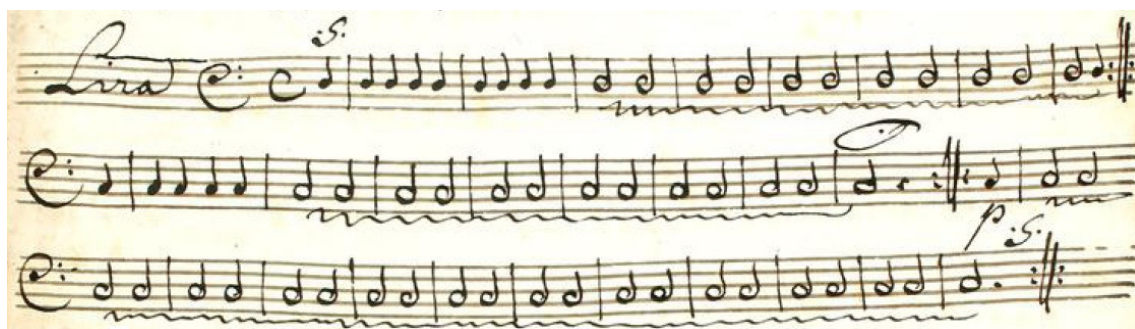
¹⁷⁰ Johann Altenburg, *Versuch einer Anleitung zur heroisch- musikalischen Trompeter- und Pauker-Kunst* (Halle: Hendel, 1795), p. 113.

¹⁷¹ Altenburg, *Versuch einer Anleitung*, p. 129.

What is clear from the comparisons between the Tympani parts of Graupner and Endler is that making deductions and drawing conclusions is far from straightforward.

The use of Tympani found in Graupner's Sinfonia in D GWV 534 is, in contrast, far simpler. Two Tympani are required, tuned to A and d. What is unusual, especially in a sinfonia with such a demanding Tympani part, and a Tympanist with suitable skills, is that the instrumental part is laid out in a transposed manner with the pitches notated as G and c. The extended roll on the higher pitched drum throughout movement five gives this work its 'Drum Roll' appellation. The whole movement is based on a tonic chord in root position to simulate a drone. The extended roll on the Tympani adds to the horizontal substance of the drone, which would otherwise be sustained by repeated crotchets. Graupner creates an untypical error in his copying out of the instrumental part as for a few bars, he appears to forget that this particular part is transposed and indicates a whole line of incorrect notes on D before reverting to C.

EXAMPLE 66 ERROR IN THE TYMPANI PART OF GWV 534



Whilst Graupner indicates the roll for the Tympanist sparingly, it may be assumed that the player would otherwise embellish the instrumental part with additional notes and *Manieren*.

Further examples of written out extended rolls for the Tympani can be found in GWV 534 and 543.

The use of instruments *Se piace* has been identified and discussed previously in Chapter 4. The Sinfonias in G GWV 595, 596 and 597 make provision for the additional use of Tympani, the part being omitted completely from the full scores. In the case of GWV 597, although the full score for strings and the separate score for the Horns and Tympani contain a similar number of staves to a page, the hands are markedly different. The score for strings is neatly laid out while the separate score presents a scratchy

appearance. This is particularly visible in the final *Allegro*, where the string part, although running very short of space, remains clear.

EXAMPLE 67 CLOSING BARS OF THE FULL SCORE FROM GWV 597

Violin I
Violin II
Viola
Cembalo



The image shows a page of handwritten musical notation for the closing bars of the full score from BWV 597. The score is arranged in four systems, each corresponding to a different instrument: Violin I, Violin II, Viola, and Cembalo. The notation is dense and complex, featuring various rhythmic values, accidentals, and dynamic markings such as 'Fog.' and 'tutti'. The handwriting is in a cursive style typical of the 18th century.

8.5. Flauto Traverso

Flauto Traversi are heard in thirty eight of Graupner's sinfonias. The instrument appears for a single movement in four sinfonias, but for the remaining thirty-four, their presence is heard throughout.

In terms of nomenclature, throughout the corpus of sinfonias where Flutes are required, Graupner specifies the Flauto Traverso on each and every occasion. This may seem an unnecessary duplication of the instruction but Graupner had grown up in a generation where the Recorder was commonly accepted as the instrument for Flute parts.

Throughout the sinfonias, there is no written reference made at all to any other type of Flute: (Fl.dolce, Block Flute, Flauto or Piccolo etc.). This is in marked contrast to the sinfonias of Johann Samuel Endler, where there is far less standardisation: Sinfonias CobbWV 17, CobbWV 20 and CobbWV 22 contain an identical part for the Flauto Piccolo written on the reverse of the Flauto Traverso part.

As with the Clarino and Horns, the Flauto Traversi are usually scored in pairs. Only occasionally do their parts double the Violins I and II at the unison, or at the octave. In the majority of cases, Graupner composes quite independent material, at times agile and highly decorated. This degree of independence creates for the Flauto Traversi a

strong and convincing step away from being harnessed to the upper string parts, towards the development of fully independent and ideomatic writing for the instrument.

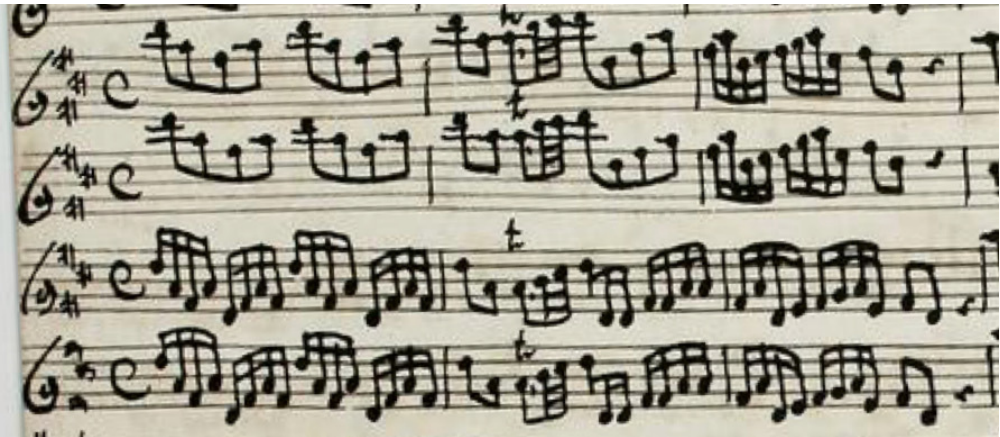
On the Flauto Traverso parts of the Sinfonia in E flat GWV 561 and the Sinfonia in G GWV 602, a number of sections are marked *solo* and *tutti* on the full score and in the instrumental part.

Here we see Graupner's compositional skills and use of colour at their most subtle. At times the orchestral texture has the delicacy of a watercolour.

Alongside the doubling of parts at the octave, this presentation of a solo colour over the orchestral tone appears to anticipate the instrumentation found in the latter half of the eighteenth century.

This transparency of orchestral colour is well represented by a rippling motif, which Graupner uses in various guises on a number of occasions: Sinfonia in D GWV 556 opens with the strings and wind playing in unison, quickly giving way to more independent writing based on arpeggio movement. It is this simplicity of this motif that creates lightness in the orchestral tone. GWV 556 is scored for full instrumental forces, including Clarino and Tympani, yet Graupner shows an economy within his orchestration which, assisted largely by the *tessitura* of the Flauto Traversi, allows the light to shine through. A further example, showing more independent writing for the Flauto Traversi, where they are pitched an octave above the strings, can be seen in the opening bars of the Sinfonia in D GWV 551.

EXAMPLE 68 FLAUTO TRAVERSO AND VIOLIN STAVES FROM THE OPENING OF GWV 551



The image shows a page of handwritten musical notation for the opening of Sinfonia in D, GWV 551. It features four staves: Fl. Tr. I, Fl. Tr. II, Violin I, and Violin II. The Flauto Traverso parts are written in a higher register than the Violin parts, illustrating the independent writing mentioned in the text. The notation includes various rhythmic values and articulation marks.

Graupner makes an effective display of contrasting orchestral colours in all three movements of Sinfonia in D GWV 556 by the use of trio sections for Flauto Traversi

and Fagotto. This sinfonia at times has many of the characteristics of a double concerto for two Flutes. Additional contrasting sections are created by adding the Violins I and II to the woodwind ensemble. These lighter sections are in regular and sharp contrast to the full orchestral sections.

EXAMPLE 69 WOODWIND TRIO SECTION FROM THE FIRST MOVEMENT OF GWV 556

- Clarino I
- Clarino II
- Tympani
- Corno I
- Corno II
- Fl. Tr. I
- Fl. Tr. II
- Violin I
- Violin II
- Viola
- Cembalo



This use of woodwind tone is not confined to isolated decorative phrases: The Flauto Traversi parts of GWV 556 contain just four bars rest towards the end of the first movement and then no more for the remainder of the 336 bars. This compares with the

271 bars of the Sinfonia in D GWV 551, which contain five bars rest in the second movement and a further five bars in the final movement. This seemingly relentless demand on the performers is not confined to the woodwind, as GWV 551 also contains outbreaks of quadruple stopping for the Violins I and II.

In the light of these demands on the performers, it could be argued that Graupner was extending (or pushing) the boundaries of each sinfonia, to see how far or perhaps just where it might lead him.

The Flauto Traverso is not listed on the Titelumschlag or Kopftitel of Sinfonia in D GWV 524. Neither is there a staff for them on the full score, nor a separate instrumental part. Graupner did, however, intend to include the instrument in the *Andante* middle movement of this sinfonia. Without specifying whether one or two instruments are required, the tonal colour of the Flauto Traverso is specified, doubling the Violin I at the octave. The instruction appears both on the full score and the Violin I instrumental part.

EXAMPLE 70 OPENING BARS OF THE *ANDANTE* FROM GWV 524

Violin I

Violin II

Viola

Cembalo

Whether the Flauto Traverso was *tacet* for the outer movements is not known at present. Further instances of participation for a single movement can be found in GWV 538, 553, 569 and 600. The instrumental parts for the Flauto Traversi from GWV 600 consist of the single movement on a full size sheet of paper; the remaining space containing empty staves. Could it be possible that these players are sitting *tacet* throughout the other movements - or possibly playing from a second desk of the first Violins?

Questions concerning the anomalies found in the instrumentation are discussed in more detail in the following sections on the Hautbois and the occasional use of Additional Instruments.

8.6. Hautbois

In view of the regular, although by no means constant, use of the Hautbois in Graupner's cantatas and overtures, and thus creating a highly individual contribution to the colour of the instrumental forces, it is particularly interesting to note, that there is only one single reference for this instrument throughout the whole corpus of sinfonias.¹⁷² This sole reference is to be found in the full score on the first violin part of the third movement of the Sinfonia in D GWV 571. There is no mention of the Hautbois on the two instrumental parts for the first Violin, or on the Kopftitel page, or within the instruments listed on the Titelumschlag, and there is no Hautbois instrumental part. Whilst it may have been lost (if it ever existed at all), the absence of this instrumental part is most unfortunate. The movement in question, where this sole reference is found, is marked *Largo* and comprises a melody for the Flauto Traverso I, II and Violin I marked *Sordin*, all playing in unison throughout, with the Horns having independent yet complimentary motifs. The lower strings are directed to play *pizzicato*. The decision to add the Hautbois to the ensemble for a single movement seems almost superfluous. Could it be possible that it was a slip of the pen? It is difficult to imagine that in this relatively late work, dated *circa* 1752,¹⁷³ Graupner intended to include a single Hautbois in his orchestral disposition, which by that time, was decidedly stable. If this were to be the case, why introduce the new tone colour by means of a unison part within an inner movement and not make a feature of it in a solo capacity, as is convincingly demonstrated by the scoring for the Viola d'amore in Sinfonia in F GWV 577. As a background to this potential conundrum, it must be borne in mind that at this period, the fingering for the Hautbois and Flauto Traverso was similar and therefore players of one were automatically players of the other by default. This, coupled with the often widespread doubling of parts, can make the definitive statement of which instrumental part was played on which instrument, and by whom, fraught with difficulties.

¹⁷² Cahn, 'Die Sinfonien Christoph Graupners', p. 218.

¹⁷³ Bill and Großpietsch, *Thematisches Verzeichnis*, p. 246.

EXAMPLE 71 SOLE REFERENCE TO THE HAUTOBOIS FROM GWV 571

Corno I
Corno II
Fl. Tr. I
Fl. Tr. II
Violin I
Violin II
Viola
Cembalo



The image shows a page of handwritten musical notation for Example 71. It consists of eight staves, each labeled with an instrument: Corno I, Corno II, Fl. Tr. I, Fl. Tr. II, Violin I, Violin II, Viola, and Cembalo. The notation is in C major and 3/4 time. The Fl. Tr. I and II staves show a prominent melodic line, likely the Hautbois part mentioned in the text. The other instruments provide harmonic support. The score is written in a clear, legible hand.

Making a comparison between the cantatas and the sinfonias is challenging as the manuscripts of one genre are fully dated and the other not at all but starting with the assumption that the sinfonias were largely written from the mid 1740's onwards, it is possible to place Graupner's reference to the Hautbois cautiously, gently and within a general context.

A mere eleven cantatas are scored with Hautbois between 1746 and 1753 as opposed to more than two hundred cantatas from the previous years. None appear during the years: 1748 1751 and 1752, with a single use of the Hautbois in one cantata from the year 1753. A brief examination of their instrumental parts reveals, that the Hautbois was used as a solo instrumental colour for specific movements and not explicitly called for in the *tutti*. It could be entirely possible that the Oboe player would double as a string instrumentalist in other movements. During the same period between 1746 and 1753, Graupner scores for the Chalumeau: an instrument completely absent from the sinfonias. They are treated in a similar manner to the Hautbois, adding a dark sonority for a specific movement in thirteen cantatas.

Within the sinfonias, evidence of selectively adding additional instruments to the ensemble, however, is not unique, as Graupner had previously set a precedent in a number of the overtures. In the Overture in C GWV 404, scored for two Violins, Viola and Cembalo, the full score includes parts for Haut(bois) and Fl(auto) in unison together throughout the *Lira*. Other instruments are marked *piano* or *pp*. In the Overture in C GWV 405 scored for two Violins, Viola and Cembalo, the full score directs for the

Sarabande: Violin I marked Violin (I) *Sordin*, Flaut(o) e Haut(bois) Unison and Violin II and Viola marked *piano per tutti pizzicato*.

EXAMPLE 72 ADDITIONAL INSTRUMENTATION FROM GWV 405

Violin I

Violin II

Viola

Cembalo



Sarabande.

Further examples can be found in the Overture in C GWV 406 scored for two Violins, Viola and Cembalo, the full score includes for the trio section of the *Menuet*: Flaut(o) Hautb(ois) e Violin piano. Violin II and Viola are marked *pp* with the continuo marked *tacet*. In the Overture in C GWV 408, two Hautbois and Fagotto are featured in the *Convenevolezza* with independent *obligato* parts. These instruments are not named in either the Kopftitel or elsewhere on the score and can be identified solely by the clefs and the nature of the instrumental writing.

EXAMPLE 73 ADDITIONAL UN-NAMED PARTS FROM GWV 408

without name

without name

Violin I

Violin II

Viola

Fagotto

Cembalo



Andante

Convenevolezza.

It must be noted that apart from the five works titled '*Entrata per la Musica di Tavola*' GWV 417, 444, 453, 468 and 472 (which are classified as overtures in the 2005 Graupner Werke Verzeichnis)¹⁷⁴ and an overture (Mus.ms. 416/9. GWV 424.) appended to the 1726 Birthday Cantata '*Bey Pauken und Trompeten*', we have only the full scores to act as a primary source of the overtures, the instrumental parts having perhaps been dispersed, lost, destroyed or simply worn out through use.

Instances, where an instrument is named in the full score of a sinfonia without having a stave of its own or being mentioned elsewhere, gives rise to questions, along with the opening up of a number of possibilities. These might include a re-use of earlier material or a change of mind during composition or at some later date or an indication of an exception from the rest of the work. In the Sinfonia in D GWV 524 scored for Clarino I, II, Tympani and strings the brass and percussion are *tacet* during the second movement. The Violin I stave of the full score includes the written instruction *Con Flauto Traverso ottava alta*,¹⁷⁵ which is exactly as found in numerous examples throughout the overtures and concertos. The Violin I part is melodic and can easily be doubled at the octave by a Flauto Traverso. The lower strings have repeated notes, forming a harmonic accompaniment that would suggest, that on this occasion Graupner, unusually, had a single Flauto Traverso in mind. As there is no reference to the Flauto Traverso on the Kopftitel or the Titelumschlag of this Sinfonia, it could possibly have been an afterthought, with the direction above added to the Violin I stave during composition. Furthermore, as the instrumental part for the Flauto Traverso is missing (if it ever existed), we cannot be certain how much involvement (if any) was intended for the Flauto Traverso in the outer movements.

Graupner must surely have had the final word on this matter of instrumentation; particularly as this set of circumstances is to be found replicated exactly in the Overture in C GWV 405 and the Overture in F GWV 445.

¹⁷⁴ Bill and Großpietsch, *Thematisches Verzeichnis*, pp. 113, 149, 161, 180 and 185.

¹⁷⁵ Doubled by a Flauto Traverso, playing an octave higher.

EXAMPLE 74 ADDITIONAL INSTRUMENTATION FROM GWV 445

Violin I and other
instruments

Violin II

Viola

Cembalo



A full table of instrumentation of the concertos and overtures is found at Appendix II and Appendix III. Elsewhere, the Hautbois is to be found in just three late cantatas: As a pair in 'Wenn des Königs Angesicht freudentlich' GWV 1105/49 (1749 and 1753) and 'Preise Jerusalem den Herrn' GWV 1174/50 (1750), and in 'Wie schön wie herrlich klingt es nicht' GWV 1164/53b (1753 and 1742) as a solo *obbligato* during the final chorale movement only.¹⁷⁶

Returning to the *sinfonia* in question (GWV 571), however unusual, implausible, out of context or character the evidence appears to be, Graupner did write the word Hautbois on the full score at that point and it would not be musically impossible to carry out his instructions to the letter. Having done so, one would have created a unique tone colour. Perhaps it was intended after all.

8.7. Occasional use of Additional Instruments

Additional instrumentation is found sporadically throughout the *sinfonias* (and also the cantatas). The most common occurrence is found in the Continuo parts, where the Fagotto is specified, followed some bars later by a return to the *tutti*. Typically, Graupner creates a short passage of contrasting tone colour and texture. The solo instrument in question being otherwise assumed to be playing throughout, and taking up a solo or *concertante* role for the few bars or complete trio section. Alternatively, as suggested earlier in the section on the Flauto Traverso, an instrumentalist may have two instruments.

¹⁷⁶ Noack, 'Christoph Graupner als Kirchenkomponist', pp. 68–69.

8.7.1. Flauto Traverso

In the Sinfonia in F GWV 569, the Flauto Traverso is scored only for the trio sections of movements III and IV, 28 bars and 20 bars respectively. Although the Flauto Traversi are clearly marked on both the Kopftitel and on the Titelumschlag, no stave exists for them in the full score and the Flauto Traversi instrumental parts consist of a single sheet of paper.¹⁷⁷

This once again raises the question to the musicologist as to the degree of accuracy of the information contained in the Kopftitel and on the Titelumschlag.¹⁷⁸

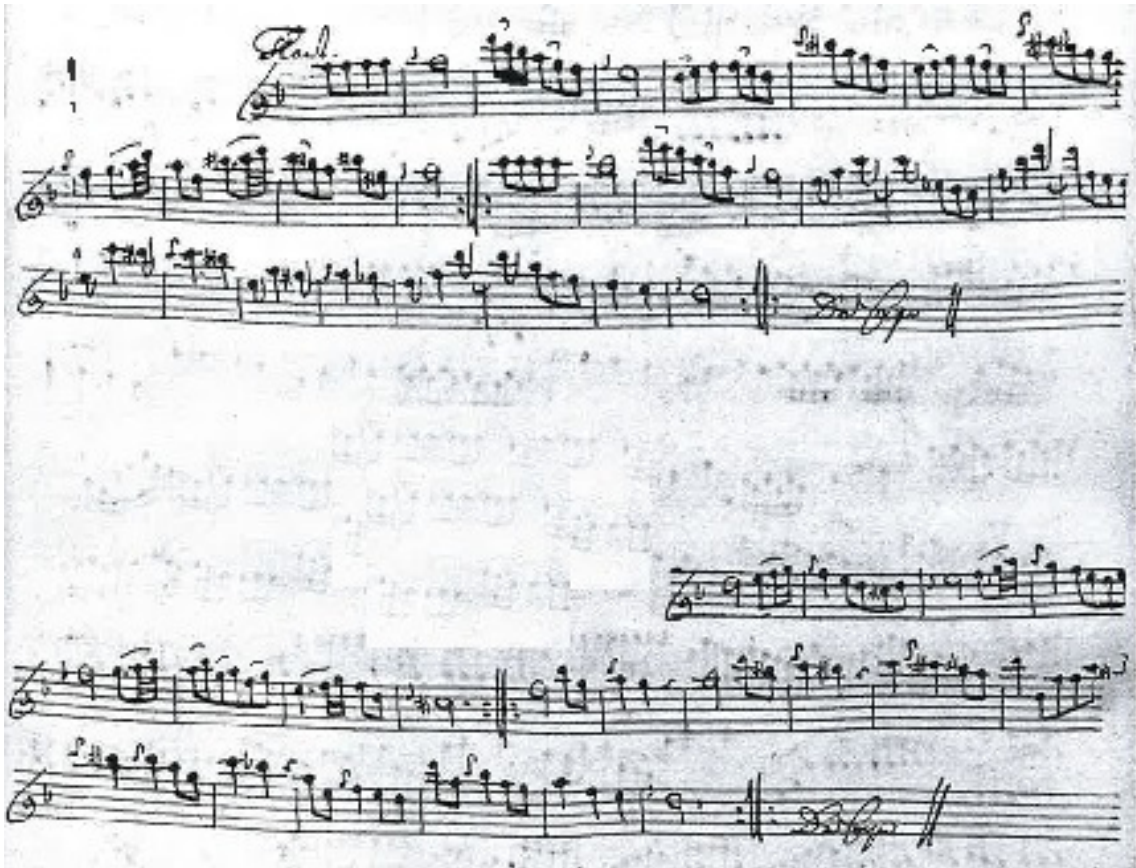
It could be logical to assume that these cameo parts were written to include a player of limited ability as in this instance; they double one of the string parts at the octave.

However, as the first Flauto contains a high top 'F' above the treble clef and includes sharps, flats and *appoggiaturas*, this instrumental part would indeed be challenging material to present to an indeterminate player. The second Flauto part, doubling the Viola part at the octave, is, in comparison, somewhat less adventurous.

¹⁷⁷ Graupner may possibly have originally intended the players to double the Violins outside these trio sections.

¹⁷⁸ It may be possible that various Kopftitel and Titelumschläge were added later than the date of composition and as a consequence, suffered an inaccurate recall of detail.

EXAMPLE 75 FLAUTO TRAVERSO I INSTRUMENTAL PART FROM GWV 569



8.7.2. Violetta

The Violetta, like the Viola, is larger than the Violin, but appears to be more closely related to the Viola da Gamba, as described by Mattheson and Walther:

Die füllende Viola, Violetta, Viola da Braccio oder Brazzo, ist von größerer Structur und Proportion als die Violine... Es spielet auch wol ein Virtuose bisweilen ein Braccio solo, und werden vielmahl ganze Arien con Violette all'Unisono gesetzt welche denn wegen der Tieffe des Accompannements recht frembd und artig klingen.¹⁷⁹

Violetta (ital.) ist eine Geige zur Mittel-Partie, sie werde gleich auf Braccien, oder kleinen Viole di Gamben gemacht.¹⁸⁰

¹⁷⁹ [Translation: The full-bodied Viola, Violetta, Viola da Braccio or Brazzo is of larger build and proportions than the Violin ... A virtuoso will play a Braccio solo on occasions, and whole arias are frequently arranged for Violette all' Unisono, which then, because of the low range of the accompaniments, will sound rather exotic and graceful.]
Mattheson, *Das neu-eröffnete Orchestre*, p. 283 §. 20.

¹⁸⁰ [Translation: Violetta is a fiddle for the inner parts, put on a par with Bracci or small Viole di Gamba.]
Walther, *Musicalisches Lexicon*, p. 636.

The Violetta is found in five of the sinfonias: GWV 574, 575, 607, 608 and 611. In common with most other instruments in Graupner's orchestra and in contrast to the Viola, the Violetta is always scored as a pair. Graupner lists the instrument on both the Kopftitel and a Titelumslag as a 'Violett'.¹⁸¹ There are occasions, however, where they are treated as an unequal pair with the first instrument given the main melodic material, while the second is confined to a harmonically supporting role. Particular examples of this can be found in the *Andante* middle movement of the Sinfonia in G GWV 607, where the Violetta I part is given prominence over all the other instrumental lines, and with slightly less differentiation in the corresponding slower, middle movement of the Sinfonia in G GWV 608.

EXAMPLE 76 SOLOISTIC WRITING FOR THE VIOLETTA IN GWV 607

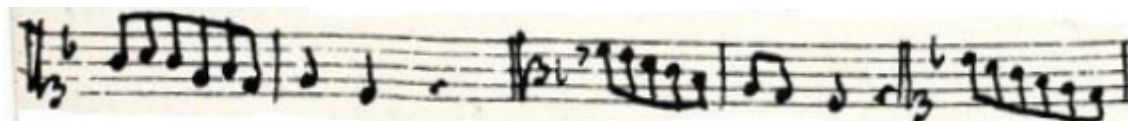
The image shows a page of handwritten musical notation for the middle movement of the Sinfonia in G, GWV 607. The score is arranged in eight staves, labeled on the left as Corno I, Corno II, Violetta I, Violetta II, Violin I, Violin II, Viola, and Cembalo. The Violetta I part is the most prominent, featuring a melodic line with many ledger lines. The tempo is marked *Andante* at the bottom of the page.

Whilst Graupner usually scores for the Violetta in the same manner as the Viola in the use of the Alto C clef, there is one exception to this, which occurs in the Sinfonia in F GWV 575. In the full score, Violetta I is scored in the Soprano C clef, whilst Violetta II has the usual Alto C clef. Whereas in the instrumental parts, all copied out in Graupner's hand, revert to both Violetta I and II being scored in the Alto C clef. This departure from what might be viewed as the 'normal pattern', appears to be a quite deliberate technique of avoiding too many ledger lines. Noticeably, between bars 138 and 144 of the *Andante*

¹⁸¹ The instrumental parts are all headed with the name Violetta.

central movement and between bars 190 and 194 of the *Allegro* final movement, the Violetta I part moves back and forth between the Soprano and the Alto clefs; sometimes for a single bar.

EXAMPLE 77 CHANGES OF CLEF FOR THE VIOLETTA IN GWV 575



The role of the Violetta in the sinfonias may be summarised as follows:

GWV 574	Paired solo role throughout all three movements.
GWV 575	Paired solo role in all three movements with much use of dialogue.
GWV 607	Paired solo role in all three movements with some use of imitation.
GWV 608	Paired solo role in all three movements with some use of dialogue and imitation.
GWV 611	Paired solo role in all movements: Dialogue with Flutes in <i>Largo</i> central movement.

8.7.3. Viola d'Amore

The Viola d'amore is described by Myron Rosenblum as:

A kind of viola popular during the late 17th and 18th centuries ... but with the physical characteristics of a viol: flat back, wide ribs flush with the top and back, sloping shoulders and a carved head at the top of the pegbox.

The description continues:

Its tone, though not as brilliant or powerful as that of the violin or viola, is singularly sweet. Usually there are 14 strings: seven playing strings which cross the top of the bridge, and seven sympathetic (resonating) strings... Various instruments, however, may have various combinations of playing and sympathetic strings.¹⁸²

Contemporary descriptions from eighteenth century writers include those from Mattheson and Walther.¹⁸³ Mattheson writes:

¹⁸² Myron Rosenblum, 'Viola d'amore', in *New Grove Dictionary of Music and Musicians*, 2nd edn. ed. by Stanley Sadie, 26 (Oxford: Oxford University Press, 2001), pp. 696–700.

¹⁸³ Walther, *Musicalisches Lexicon*, p. 636.

Die verliebte Viola d'Amore...führet den lieben Nahmen mit der That, und will viel languissantes und tendres ausdrücken... Ihr klang ist argentin oder silbern dabey überaus angenehm und lieblich, Nur ist Schade daß ihr Gebrauch nicht großer seyn soll.¹⁸⁴

A number of original instruments have survived and can be found in many collections throughout Europe. One particular example, held by the Musée de la Musique, Paris, was made by Johannes Georgius Skotschofsky of Darmstadt and dates from 1767.¹⁸⁵ Another, although unlabelled instrument by Skotschofsky dating from the 1720s is held by the Musical Instrument Museums, Edinburgh.¹⁸⁶

Johannes Georg Skotschofsky is identified by Joanna Cobb Biermann as being an instrumentalist in the Darmstädter Hofkapelle from 1710 until *circa* 1728, although paradoxically, listing his primary instrument as the Trompete with Violone as the secondary instrument.¹⁸⁷

Graupner writes for the Viola d'amore across most of his instrumental genres:

- in six out of nineteen sonatas: GWV 202, 205, 207, 209, 210 and 217,
- in six out of forty-four concertos plus one incerta: GWV 314, 317, 333, 336, 339, 343 and 725,
- in sixteen cantatas: GWV 1151/14, 1174/17, 1174/18, 1174/20, 1125/23, 1163/23, 1128/24, 1140/25, 1157/25, 1127/26, 1175/26c, 1111/34, 1139/38, 1174/38, 1175/39b, 1109/40,
- and a single Sinfonia: GWV 577.

Setting aside the problems of dating the instrumental works accurately: the cantatas being signed and dated show a regular inclusion of the Viola d'amore in the instrumental ensemble before 1740, yet none in the years following.¹⁸⁸

Although the Viola d'amore makes a single appearance in the sinfonias, it is raised to a prominent role, being treated as a solo instrument throughout the Sinfonia in F GWV 577. This most distinctive and unusual work explores the dark sonorities of the string

¹⁸⁴ [Translation: The amorous Viola d'amore is aptly named by expressing in a languishing and tender manner ... Its sound is argentine or silvery and at the same time most pleasant and lovely. It is a pity that not more use is made of it.]
Mattheson, *Das neu-eröffnete Orchestre*, p. 282 §. 19.

¹⁸⁵ Rachael Durkin, 'The viola d'amore: its heritage reconsidered', *Galpin Society Journal*, 66 (2013), p. 139.

¹⁸⁶ Panagiotios Pouloupoulos and Rachael Durkin, 'A very mistaken identification: the sultana or either viol and its links to the bowed psaltery, viola d'amore and guitar', *Early Music*, 44/2 (2016), p. 313.

¹⁸⁷ Cobb Biermann, 'Die Sinfonien des Darmstädter Kapellmeisters Johann Samuel Endler', p. 39.

¹⁸⁸ Michael Jappe, 'Zur Viola d'Amore in Darmstadt', in *Basler Studien zur Interpretation der Altern Musik: Forum Musicologicum II*, ed. by Wulf Arlt (Basel: Amadeus, 1999), pp. 169–179.

section of the orchestra as it is scored for three Violas with a complete absence of Violins. This dark soundscape is further intensified by the addition of *obbligato* parts for the Violoncello and Fagotto alongside the Violone as part of the Continuo. A further enhancement of the string tone is made by the absence of the Horn from this work. The Viola d'amore takes the lead string role in the manner approaching that, which would not be out of place in a concerto with its instrumental part containing many additional flourishes and soloistic ornamentation. These passages are usually indicated as *Solo* on both the full score and the instrumental part and are highlighted further by the regular reduction of the instrumentation to that of a trio or semichorus, as shown in the following example from the fourth movement titled: *Air 3*.

EXAMPLE 78 SOLOISTIC TREATMENT AT BAR 238 OF GWV 577

The musical score for Example 78 shows a soloistic treatment at bar 238 of GWV 577. The score includes staves for Viola d'A, Viola I, Viola II, Viola III, Violoncello (Vc.), Violone (Vln.), Fagotto (Fag.), and Cembalo (Cemb.). The Viola d'A part is marked 'Solo' and features a complex melodic line with trills and ornaments. The Fagotto part is also marked 'Solo' and features a complex rhythmic pattern. The other instruments provide harmonic support.

The singularity of this sinfonia is further enhanced by the manuscript full score, which, although quite legible, is decidedly untidy throughout. However, the instrumental parts are in Graupner's usual neat flowing script.

Mattheson's description of the expressive nature of the Viola d'amore, particularly noting its '*languissantes und tendres ausdrücken*' (expressing in a languishing and tender manner) is echoed by Graupner's choice of movements. The opening *Largo* /

Allegro section, loosely based on the French Overture form, is followed by four movements, each titled *Air*, and all in the key of F major. Variety is achieved by the differing time signatures and internal forms:

Air 1: A. A. B. B.

Air 2: A. B. A.

Air 3: A. A. B. B.

Air 4 (being a variant of *Rondo*): A. A. B. B. C. C. A. A. D. D. A. A.

Overall, the *Sinfonia* in F GWV 577 appears to be a platform for an expressive solo instrument in the manner of a concerto, rather than an expression of the collective and cohesive orchestral argument of a symphonic ensemble.

8.8. The Continuo Group of Instruments

The lowest stave of the full score, invariably below the Viola stave, contains an all-purpose bass part and out of this it is possible, in every *sinfonia*, to derive parts for the Violoncello, Violone, Fagotto and Cembalo. It cannot be ruled out, that further instruments could have been added to the Basso Continuo group such as the 'Leyern', 'Lutes' or 'Guittares d'amour', as these instruments are listed on the instrument inventory following the death of Landgrave Ludwig VIII in 1768.¹⁸⁹

From the evidence contained within the collection of full scores and instrumental parts, it would seem that the Basso Continuo group of instruments at Darmstadt (as commonly found elsewhere), was something of a very movable feast. Graupner appears to have followed the generally accepted conventions of the day, where there is no *obbligato* material for a specific instrument; few, if any, instruments are named. Conversely, on the occasions, where *obbligato* material is supplied, it is used to great effect, and in the case of the Fagotto, demands some considerable performing skills. The *obbligato* material is usually sketched onto the bass line in the full score and identified by the abbreviation 'Fag'. The Violoncello is not placed in the limelight with an *obbligato* part as often as the Fagotto, but that does not necessarily prove that it was not present within the ensemble. The Violoncello does, however, stand out as an independent instrument in the *Sinfonia* in F GWV 577. This highly individual work scored for Viola d'amore and three Violas also contains *obbligato* parts for Violoncello and Fagotto. Whilst the

¹⁸⁹ Ursula Kramer, 'Johann Samuel Endler und die Musik in den Jagdresidenzen der Darmstädter Landgrafen', in *Musik & Jagd: Die Darmstädter Landgrafen und ihre Jagdresidenzen*, ed. by Ursula Kramer (Mainz: Are Musik, 2013), pp. 169–190.

Violone doubles the Cembalo, there are many instances where the Fagotto and/or the Violoncello provide their individual and independent lines. On occasions, the Violoncello part creates a 'tenor' line within the harmony.

EXAMPLE 79 *OBBLIGATO* VIOLONCELLO AND FAGOTTO FROM GWV 577

The image shows a musical score for Example 79, titled 'OBBLIGATO VIOLONCELLO AND FAGOTTO FROM GWV 577'. The score is written for a chamber ensemble and consists of eight staves. From top to bottom, the staves are: Vla.d'A (Violone in D), Vla. I (Violoncello I), Vla. II (Violoncello II), Vla. III (Violoncello III), Vc. (Violoncello), Vln. (Violone), Fag. (Fagotto), and Cemb. (Cembalo). The key signature is one flat (B-flat) and the time signature is 3/4. The Vla.d'A part begins with a *pp* dynamic and ends with a *f* dynamic. The Vc. part also begins with a *pp* dynamic and ends with a *f* dynamic. The Fag. part begins with a *pp* dynamic and ends with a *f* dynamic. The Cemb. part begins with a *pp* dynamic and ends with a *f* dynamic. The Vla. I, Vla. II, and Vla. III parts are marked *pp* throughout. The Vln. part is marked *pp* throughout. The Fag. part has a *pp* marking at the beginning and a *f* marking later in the piece. The Cemb. part has a *pp* marking at the beginning and a *f* marking later in the piece.

Looking specifically at the Sinfonias in D GWV 525 and the Sinfonia in A GWV 612, the instrumental parts both include one marked 'Violoncello e Fagotto'. Comparison with the Violone part shows, however, that they all share a common bass line. The convention at Darmstadt may well have been, that instrumental parts marked Violone were given also to the Violoncello and/or the Fagotto as available. The Sinfonia in G GWV 611 is scored unusually for two Fagotti. Both instruments are given separate staves on the full score and they are used as a pair alongside the two Flauto Traversi and Violetta I and II. These three pairs of instruments explore innumerable permutations of short motifs, creating lively three-way conversations in the manner of a new genre: *Sinfonia Concertante* emerging or evolving from the *Concerto Grosso*. However, for all their *obligato* material and soloistic status, Graupner makes these two Fagotto parts (along with the Flauto Traverso and Violetta parts) function as part of the orchestral *tutti* and gives them minimal bars rest. When the Fagotto parts are not adding intricate material to this effervescent matrix of the orchestral sound, they follow the Continuo bass line.

EXAMPLE 80 DETAIL FROM BARS 12–14 OF GWV 611

The image displays a detailed musical score for Example 80, covering bars 12 to 14 of BWV 611. The score is arranged in a system of 14 staves, each representing a different instrument or voice part. From top to bottom, the staves are: Cor. I (Cornet I), Cor. II (Cornet II), Tymp. (Timpani), Fl. Tr. I (Flute Trill I), Fl. Tr. II (Flute Trill II), Vtt. I (Violoncello I), Vtt. II (Violoncello II), Fag. I (Bassoon I), Fag. II (Bassoon II), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vln. (Violone), and Cemb. (Cembalo). The key signature is one sharp (F#), and the time signature is 3/4. The score shows various musical notations including rests, notes, and trills, with some notes highlighted in red in the original image.

Separate instrumental parts for the Violoncello are found in twenty-four sinfonias. As they double the Violone/ Basso for most of the time, it would be reasonable to assume that they were in fact present in most, if not all, of the sinfonias. Allowing that the Violone was an instrument playing at sixteen-foot pitch, if played alone without the Violoncello, there would have been a hollow quality in the tone of the tenor region of the orchestral sound.

Instrumental parts specifically for the Violone are to be found in sixty-seven sinfonias, along with instrumental bass parts labelled *Basso* supplied in forty sinfonias. The instrumental bass parts are missing from the remaining seven sinfonias. The Sinfonia in C GWV 506 is unusual in having one bass instrumental part marked Violone and another marked *Basso*. Perhaps one part would be for the Violone and the other for other bass instruments. Comparing the instrumental parts with the full score, it is clear that these two particular parts are copied out by different hands.

EXAMPLE 81 COMPARISON OF HANDWRITING STYLES



A similar situation occurs within the manuscript of the Sinfonia in D GWV 518. Once again, the instrumental parts are in another hand and the two bass parts are identical in every way, with the exception that one is marked '*Violon*' and the other *Basso*. With a full stop clearly evident, '*Violon*' could easily be an abbreviation for either Violoncello or Violone.

The Titelumschlag and the Kopftitel of each full score invariably refer only to the Cembalo as the instrument representing the Basso Continuo. With very few exceptions, the Cembalo part is present, and many are fully figured and further annotated with indications of the *obbligato* sections for Fagotto and return to the *tutti*. In the rare instances, where instrumental parts are missing and some reconstruction of the score is required, it is found that these directions on the full score and/or Cembalo part are completely logical and consistent. This extends to directions of articulation, which properly belong to other instrumental parts. Alongside a number of *tasto* indications found on the Cembalo part of Sinfonia in G GWV 606, the opening of the second movement contains the direction to be played *pizzicato*. This indication is rarely found on Graupner's bass lines and on this occasion applies to the entire continuo as it is marked on the Violone instrumental part along with the full score.

An example of a place, where some reconstruction is necessary, can be found in the Sinfonia in F GWV 571, where a number of sections in the full score are identified as Fagotto or *tutti*. The *obbligato* passages for the Fagotto are completely omitted from the Basso part and accounted for as a number of bars rest with no further explanation.

Neither is there any indication that the bars following are in fact *Tutti*. This would support the idea, that the Basso part was specifically for a string bass instrument, either the Violoncello at eight foot pitch or Violone at sixteen-foot pitch (or both). In the case of GWV 571, the unfortunate lack of an instrumental part for the Fagotto may be due to the part having become separated or lost although a reconstruction is possible.

Graupner scores for the Fagotto in two ways: as the bass of a trio of instruments, typically two Flauto Traversi, or providing a swiftly moving arpeggio pattern in the manner of an 'Alberti Bass'.

Graupner uses the combination of two Flauto Traversi and Fagotto on a number of occasions, usually to create a contrasting orchestral colour, typically as the central trio section in a movement in *Da Capo Aria* form. This is certainly most effective in the final movement of the Sinfonia in D GWV 555. Scored for a large orchestra of Clarini, Horns, Tympani, Flauto Traversi, Strings and Continuo, reducing the orchestral forces down to three for the trio section provides a dramatic contrast. Graupner couples this already welcome respite with an abrupt change of tonality from D major into D minor; one of only a handful of sinfonia sections in a minor key, which further highlights and emphasises these twenty-eight bars for woodwind ensemble.

The latter use of Fagotto *obbligato* is demonstrated in the middle *Andante* movement of the Sinfonia in D GWV 520. This slow movement of this, the shortest sinfonia, is a mere fourteen bars long and the Fagotti has a rapid arpeggio figure whilst the rest of the strings have longer note values.

EXAMPLE 82 DETAIL FROM THE SECOND MOVEMENT OF GWV 520

The image shows a musical score for six instruments: Violin I, Violin II, Viola, Violoncello, Bassoon, and Cembalo. The score is in G major and 3/4 time. The first two measures are marked with a forte (f) dynamic. The third measure is marked piano-piano (pp), followed by a forte (f) dynamic in the fourth measure, and another piano-piano (pp) dynamic in the fifth measure. The Bassoon part features a dense, rhythmic texture in the final two measures, while the Cembalo part provides a steady bass line. The Violin and Viola parts have some accidentals (flats) in the first two measures.

Graupner's scoring for the Fagotto reaches its zenith in the Sinfonia in G GWV 611. In this sinfonia, scored for the largest orchestral forces and given the appellation of *Orchestral*¹⁹⁰, two Fagotti are called for and, significantly, their staves are positioned centrally immediately below the pairs of Flauto Traversi and Violetta. Whilst throughout the *tutti* sections, both Fagotti are doubling the Cembalo bass line, there are many occasions, when this woodwind and Violetta ensemble create a semi chorus of six voices and and behave as a *concertante*.

Graupner's use here of two Fagotti is not unique, as a notable example is found in the Reformation Cantata 'Jauchzet dem Herrn alle Welt' composed in 1717, GWV 1173/17. The Bass aria 'Lob und Ehre' is accompanied by Violetta I and II, Fagotto I and II and Continuo. Here, the solidity of the vocal solo is complimented perfectly by the dark sonorities of the accompanying instrumentation.

The varying use on the sinfonia manuscripts of Bassono or Fagott could suggest nothing more than the fact that both names were in common currency at that time.

8.8.1. The Figured Bass

Of the one hundred and twelve manuscripts, fifty-two of the Cembalo instrumental parts have figures, while twenty do not and the Cembalo parts are missing from a further forty sinfonias. If the missing parts were to follow a similar pattern as those present,

¹⁹⁰ The scores of the Appellation Sinfonias can be found at Chapter 13.

potentially almost eighty Cembalo parts could be figured whilst over thirty would be without. These totals, however, must be seen in context rather than as quantities suitable for statistical comparison. Whilst it is quite possible to draw up a list of instrumental parts contained within the manuscripts, the seemingly random occurrence of potentially missing parts (assuming they once existed), renders a totally accurate analysis impossible at the present time and any conclusions should be viewed in the broadest sense.

At first glance, all but one of the manuscripts of the C major sinfonias includes a Cembalo part with figured bass. The full score of GWV 507 is in Graupner's hand and the instrumental parts, copied in a different hand, does not include a specifically titled Cembalo part, but it does include a separately titled part for the *Violone* and another identical part for the *Basso*. Whilst this may raise other questions of instrumentation, it does not show conclusively whether a figured bass part existed or not.

Playing from an unfigured cembalo part is perhaps not as formidable a task as might be at first envisaged, especially if we are to assume that in any possible performance of these sinfonias, the composer would probably be directing the ensemble from the Cembalo.

The myriad of possibilities that arise from the Cembalo instrumental parts: present/missing/ figured or unfigured, particularly the existence of those with a specifically figured Cembalo part, does, however, lend weight to the argument that the sinfonias were composed for performance.

There must be no doubt that Graupner had considerable knowledge and expertise with the *Generalbass* through a lifetime of experience as a Cembalist. It is worth noting the account of his arrival in Hamburg taken from his autobiography:

Das Glück, oder vielmehr die göttliche Vorsehung fügte es inzwischen so wunderbar, daß Johann Christian Schieferdecker, eben den Tag vor meiner Ankunfft, von Hamburg, wo er in den Opern das Clavier geschlagen hatte, weg, und nach Lübeck, zur Bekleidung eines dasigen Organisten-Dienstes, hingereiset war: da ich denn, an dessen Stelle in Hamburg zu verbleiben, mich bereden ließ, und in der Oper den Flügel spielte, auch mit solcher Verrichtung drey Jahr fortfuhr, einfolglich immer mehr Gelegenheit bekam, mich in der theatralischen Schreibart zu üben.¹⁹¹

¹⁹¹ [Translation: Good fortune, or rather divine intervention arranged it so beautifully that Johann Christian Schieferdecker, just on the day before my arrival, left Hamburg, where he played the keyboard and went to Lübeck to take up the post of organist, that I then allowed myself to be persuaded to remain in Hamburg in his stead to play the Flügel [Harpsichord] and thus continued for three years, I had more and more opportunities to practice writing in the theatrical manner.] Kramer, 'Christoph Graupners Selbstbiographie', p. 33.

With Graupner's skill as a Cembalist in mind therefore, it is possible that a shortage of time may have existed and been responsible for some works having a fully figured continuo part and others not.

A further comparison that demonstrates the extent of the non-consistency, which occurs within Graupner's provision of a figured bass and also gives rise to yet more questions, may be made between two Sinfonias in D, GWV 534 and GWV 536. Whilst the instrumental parts of GWV 536 are in another hand, the manuscript does contain a Cembalo part, which is unfigured. In the case of GWV 534, the figures are confined to the opening twenty-four bars. This constitutes the whole of the first page of the full score. Although the Cembalo part is missing, these figures are copied onto the opening bars of the Violone part.

Sinfonia a 2 Viol. Sopr. & Viola, Koto & Cello *Christoph Graupner*

Allegro

piano

The image shows a page of handwritten musical notation for a full score and a violone part. The score is arranged in three systems, each containing six staves. The first system is marked 'Allegro' and the second system is marked 'piano'. The notation includes various musical symbols such as clefs, time signatures, and notes. The paper is aged and yellowed.



For completeness, and containing an abundance of outstanding examples of representative features, the Sinfonia in D GWV 534 could be described as exceptional. The work contains multiple stopping for the upper strings, double stopping for the Viola, and extended rolls for the Tympani. The manuscript contains everything it would seem, except a figured bass part.

Where a fully figured bass part exists, Graupner's *Generalbass* exhibits a fluency and consistency of figuration. The attention to detail in providing the correct figures, particularly at the cadences, enables the Cembalist to assimilate the harmonic outline of the work within a short space of time.

Sevenths

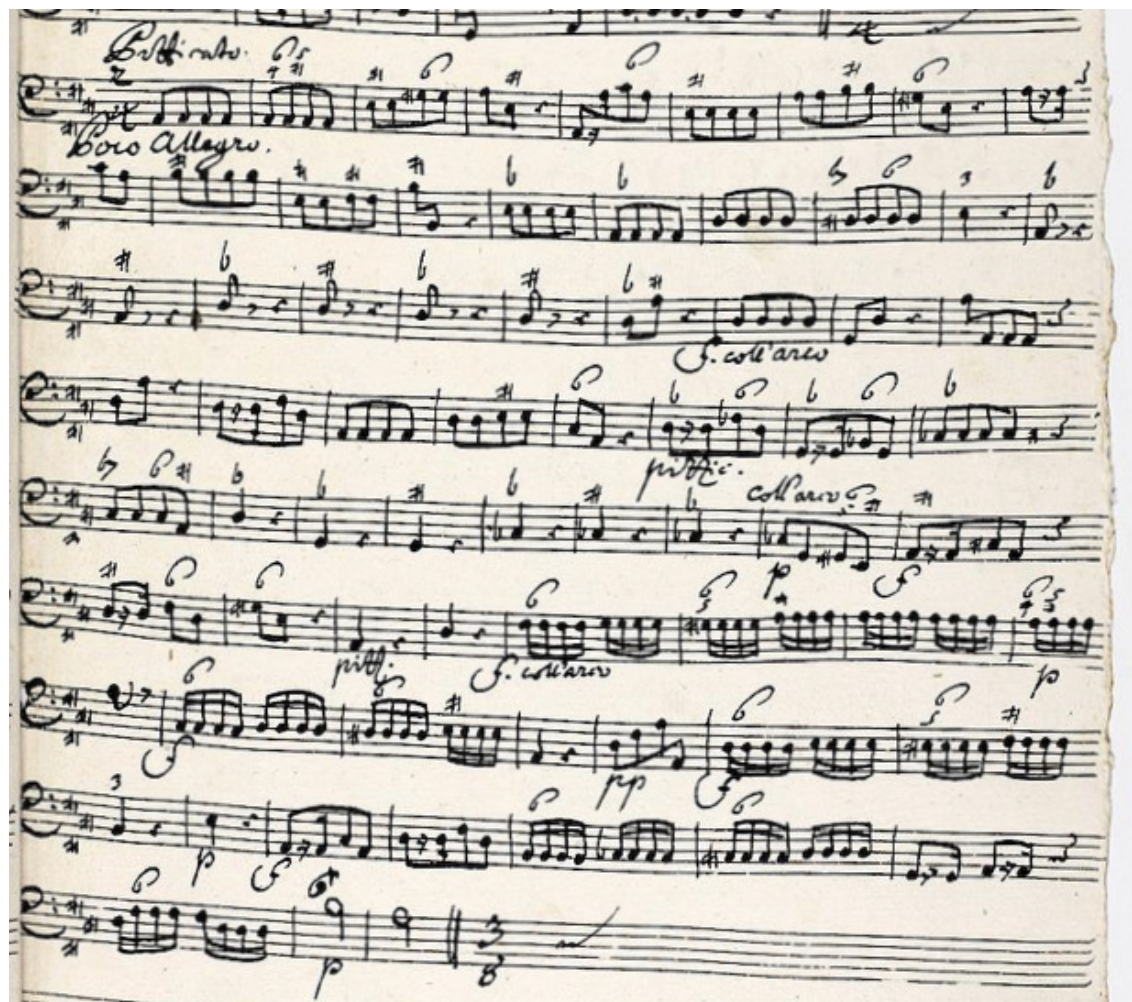
Whereas Graupner's sinfonias are undoubtedly firmly anchored in the Baroque and exhibit many Baroque characteristics, there are certain building blocks, which, though abundant elsewhere, are not featured here. One such device is the string or circle of minor sevenths, which, when built into a sequence, creates the sensation of modulation whilst avoiding a cadence into a new key. This device is instantly recognisable in an aural sense and clearly visible as a succession of sevens in the figured bass. Whilst almost commonplace in works of Italian composers such as Vivaldi and Corelli and their contemporaries, it is conspicuous by its absence from the music of Graupner.

Chromatic Figuration

Aria-like slow movements occur regularly throughout Graupner's sinfonias. The highly decorated melody for Violin I over a *pizzicato* accompaniment is a regular feature, but what is noticeable, is the restraint shown in the progression as the accompanying harmonies unfold. The heavily chromatic lament, that is such a feature of dramatic music from the Baroque period, is simply not found here.

Throughout the slow expressive movements, Graupner simply makes a statement of understatement, employing an economy of diatonic tonality with just an occasional touch of chromatic embellishment. This compositional restraint shows perfectly the work of a master craftsman.

EXAMPLE 84 FIGURED CEMBALO PART OF THE SLOW MOVEMENT FROM GWV 526



In contrast to Graupner's earlier years at the Hamburg Opera, where the Continuo included plucked bass instruments such as the Theorbo and Colachon, throughout the corpus of sinfonia manuscripts, Graupner refers to the Violoncello, Violone and Fagotto along with Cembalo and figured bass as the basis of the continuo group of instruments.¹⁹² There is no written evidence on the manuscripts of the Lute or any other similarly plucked instrument being used in any of the one hundred and twelve

¹⁹² McCredie, 'Christoph Graupner as Opera Composer', p. 109.

sinfonias.¹⁹³ There were, however, a number of other instruments available during Graupner's time at Darmstadt.¹⁹⁴

8.9. Instrumentation in Pairs: To Share or Not to Share an Instrumental Part

Does this aspect of the make-up of Graupner's orchestra reflect a conscious decision for safety in numbers? Or is this a clearly identifiable stylistic difference between the sinfonias and the solo concertos? Two separate directions of questioning arise from this section and they can be differentiated by whether they refer to the wind instruments or the upper stringed instruments.

Having a pair of instruments, as is the case with the woodwind and brass, contributes to that instrumental colour being a corporate element within the overall orchestral tone. A solo voice, by its very nature, will always be a solo voice, but having a pair of voices working in accord, yet retaining the possibility of melodic independence from each, other creates a complete and flexible tonal unit within the instrumental texture.

Regarding the voices of the upper stringed instruments, the tonal equilibrium reached by the use of a pair of woodwind and brass instruments does not work out in quite the same way.

While a string or vocal quartet can, by dint of much working together, create a homogenous tone, an orchestra is nevertheless, not an amplified string quartet. The very duplicity of certain voices in Graupner's orchestra, as evidenced by the duplicates or triplicates found, particularly within the upper stringed instrumental parts, besides affording the opportunity of two instrumental players to a part, creates an aural richness and warmth without upsetting the overall balance of the orchestral tone. The pairing particularly of wind instruments, gives them the credibility that they are stable and integral part of the whole concept of Graupner's orchestral tone and not automatically treated as a solo voice. Later composers further developed this credibility in the Classical era and beyond, by the inclusion of whole families of wind and brass instruments as seen in the Romantic era.

¹⁹³ Mention is made that a lute was purchased for 10 fl. in 1756 in Noack, *Musikgeschichte Darmstadts*, p. 238.

¹⁹⁴ Two lutes are mentioned in the Nachlassverzeichnis listing of instruments held at Kranichstein and the Schloss at Darmstadt in Kramer, 'Johann Samuel Endler und die Musik in den Jagdresidenzen', p. 187.

The entity of Graupner's orchestra is wedded to the nature of his music and *vice versa*. The Early Music Movement of the mid-twentieth century has taught us that, whilst it is possible (and at times economically expedient) to perform Baroque music with modern orchestral forces in a large auditorium, the music speaks best when given some degree of authenticity. The nature of the orchestra is, therefore, an integral part of the nature of the music itself.

Where the manuscript instrumental parts of the *sinfonias* are present, a complete analysis shows that there are commonly two parts for the Violin I and a single copy each for the Violin II and Viola.¹⁹⁵ Whilst this in itself does not prove that there were one or two players to each desk, one way or the other, it does, to our modern ears, at least make perfect sense and suggests a reasonably good balance between the parts. The continuo section is much more of a flexible ensemble and as such, makes modern generalisations far less secure. The manuscript parts of Graupner's cantatas, which, conveniently for musicologists, were performed (or complete, fully prepared and intended for performance) and are consistently dated, confirm that this was Graupner's standard string ensemble, along with the confirmation that the manuscript instrumental parts for the *sinfonias* were copied out in a similar manner, and quantity and consistently to a similar standard.

With this in mind, the whole question of whether the *sinfonias* were actually performed becomes academic, as in the light of this comparison with the cantata manuscripts, the *sinfonias* could easily have been. Without evidence to the contrary, it is therefore possible that at least some of them were.

Whether it was intended for one player or two to a desk, raises yet another currently unanswered question and it is necessary to further differentiate between Graupner's intention for their performance and the factual reality of the conditions within the Hofkapelle at the time of composition.¹⁹⁶ It would be, however, quite reasonable to imagine most of the musicians would need to be standing within sight of a music stand.¹⁹⁷

The Violoncello may possibly have been seated close enough to the keyboard in order to read from the Cembalo part. The *Rondellsaal*, with its many windows and a perfect view into the woods in the *Jagdresidenzen* at Kranichstein, is a sizeable enough room

¹⁹⁵ A complete instrumental analysis of the manuscript of each *sinfonia* can be found at Appendix I.

¹⁹⁶ Kramer, 'The Court of Hesse-Darmstadt', pp. 351–364.

¹⁹⁷ With the exception of the Violoncello and possibly the Fagotto along with the Cembalist.

for the Landgraf and his guests along with the musicians and it would provide more than adequate accommodation for orchestral performances of works by Graupner and Endler.

Where contemporaneous pictorial evidence of eighteenth century musical ensembles does exist, the extent to which this is an accurate representation is another matter entirely. It is all too easy to judge a historic image on the same equal terms as one would a photograph. Historic images could easily have been created in order to flatter or impress an employer or potential patron and therefore should be judged as a subjective rather than an objective record of an event. Musical details could so easily have been subject to artistic license and thus present imperfect or conflicting evidence to subsequent musicologists.

Without any positive evidence relating to an actual performance of Graupner's sinfonias, any conclusions relating to the effectiveness of the orchestration of a particular work and its influence upon his successive compositions and other works by his contemporaries must be drawn by necessity, from an academic standpoint. It is with this *caveat* in mind that I include comparisons and descriptions of works by Johann Samuel Endler in the following section, which discusses Graupner's use of various devices within his orchestration.

8.9.1. Devices of Orchestration

Following on from looking at the use of specific individual instruments, this section now focusses on the ways that Graupner uses these various instruments in combination to create differing and interesting textures, colours and orchestral effects.

Graupner's mastery of orchestration is displayed constantly and consistently throughout the one hundred and twelve sinfonias. There is much restraint, subtlety and economy of orchestral forces that show, at once, his complete mastery of the art. Whilst there is much to be gained in the examination of the instruments included in the orchestral scores, there are also questions raised by those instruments he consciously left out.

Throughout this study of the sinfonias, I have tried to show that Graupner experimented continuously with orchestral colour and texture. With this in mind, we are perhaps completely wrong in expecting a certain instrument to be included on the grounds that it is included elsewhere. The question of the lack of a voice for the Hautbois has been discussed in Chapter 8 and the Chalumeau family of instruments are neglected completely. It may well be that the Chalumeau creates too soft an orchestral colour to be

included in a highly energised *sinfonia*. Graupner could have possibly scored for the Chalumeau in a quieter inner movement as he demonstrated in the five-movement *Sinfonia* in G GWV 600. Here, two Flauto Traversi appear only in the fourth movement marked *Un poco Largo*, and are named only on the Violin staves of the full score. They double both Violin I and II at the octave with all instruments, including Horns marked *Sordin* or *Piano*. This evidence surely points to a deliberate use of a particular colour for a single movement. The Chalumeau does appear elsewhere 'in as many as eighty of the cantatas and in eighteen instrumental works',¹⁹⁸ and Chalumeaux were consistently available to Graupner from 1734 and used as solo instruments on a regular basis in the cantatas in almost every year until 1753. Graupner was also aware of the Clarinet as he introduced a pair of them into his last cantata of 1754.¹⁹⁹ These single-reed instruments add much in the way of personal colour to an ensemble yet Graupner does not utilise their distinctive tonal colour at all in the *sinfonias*. Perhaps their tonal colour was considered too individual.

Thus by their presence and absence, both the Hautbois and the single reed instruments create a marked distinction between Graupner's use of the orchestra within his Cantatas were part of the evolution of a genre taking place within the boundaries of 'Lutheran Germany' and within his orchestral works, which in their turn were part of a far wider evolution of both the Symphony and the orchestra performing them, then taking place on a pan-European stage.

It is generally accepted that in eighteenth century music, woodwind instruments, where available (especially the oboe and bassoon), regularly played alongside the first violin and continuo, notwithstanding that those parts may stray beyond the natural limits of the wind instruments.

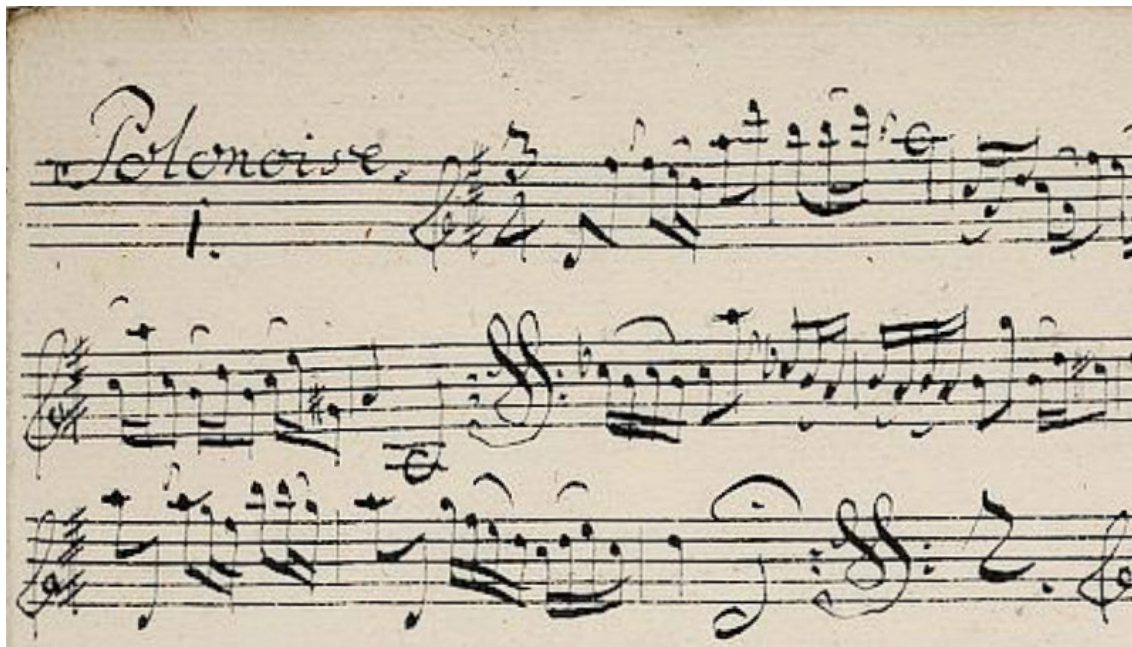
An example of this may be found in a work by one of Graupner's contemporaries, albeit composed slightly later: the *Sinfonia* in D CobbWV 1 by Johann Samuel Endler (1758), which lists '2 *Violini et Oboe*' on the title page and there is a separate instrumental part, titled '*Hautbois*', which is identical to the parts for Violin I; although at two cadence points in the *Polonaise* (movement V), the Oboe in unison with the first Violin descends out of range to the A below middle C. As the instrumental part is in Endler's handwriting,

¹⁹⁸ Colin Lawson, 'Exploring Bach's contemporaries: Fasch and Graupner', *Early Music*, 43 (2015), pp. 179–182.

¹⁹⁹ Colin Lawson, *The Chalumeau in Eighteenth-Century Music* (Ann Arbor: UMI Research Press, 1981), p. 94.

this single mistake may be just a copying error as it should be noted that Endler's orchestration usually takes account of the Hautbois being a wind instrument and during passages, where the strings have multiple bars of semiquavers, the wind part would contain minims along with rests within which the player could breathe.

EXAMPLE 85 ENDLER'S OUT-OF-RANGE NOTES FOR THE OBOE



As the century progressed and the scoring for string and wind instruments became more stylistic, this doubling of the first violin by the oboe would therefore gradually become more difficult to achieve. Taking account of this stylistic divergence, it is perhaps all the more surprising that this single reference exists at all, particularly in the manner of a unison doubling.

An example of the emerging independence of the employment of the oboe within an orchestral context at Darmstadt occurs in another work by Endler, the Sinfonia in D CobbWV 8 (ca. 1750), where the title page specifies 'Hautbois Conc.' alongside 'Violon Conc'. In this Sinfonia, these two soloistic parts are at times quite independent of each other.

EXAMPLE 86 DETAIL FROM THE FOURTH MOVEMENT OF COBBWV 8²⁰⁰

The image shows a musical score for four instruments: Horn (Hb.), Tympani (Tymp.), Violin Concerto (Vln. Conc.), and Violin I (Vln. I). The Horn and Violin Concerto parts have 'Solo' markings, and Violin I has a 'Douc' marking. The Tympani part is mostly silent. The score is in a key with two sharps (D major) and a 4/4 time signature.

The Clarino could be generally be regarded superficially as a supplier of fanfares and a means of reinforcement of harmonic structure. In the case of Graupner's sinfonias, nothing could be further from the truth. Whether the instrument is doubling a melodic motif alongside Violin I or engaging in some dialogue, Graupner scores consistently for the Clarino with intellectual precision and a sure compositional hand. A particularly subtle passage is found in the *Andante* central movement in B minor of Sinfonia in D GWV 542. The tempo shifts between *Andante* and *poco Allegro* on a number of occasions are gently highlighted, but not subject to a dazzling spotlight by a series of articulated repeated notes played by the Clarino I alone. For the modern listener, it would be easy to imagine this motif being played by an Oboe, yet Graupner has not scored this sinfonia for the Oboe and it must be considered that the Baroque Trumpet in D was capable of a much slender tone than its modern counterpart in B flat. It is worth remembering that:

'The greatest Baroque trumpeters from Fantini and Shore to Heinisch, were praised not for their sheer power, but for their ability to play softly.'²⁰¹

²⁰⁰ Endler's sinfonia manuscripts consist solely of their instrumental parts.

²⁰¹ Tarr, 'The Trumpet before 1800', p. 98.

EXAMPLE 87 DETAILED ARTICULATION FROM THE *ANDANTE* OF GWV 542

The image shows a page of handwritten musical notation for the *Andante* movement of BWV 542. The score is arranged in eight staves, labeled on the left as Clarino I, Clarino II, Tympani, Corno I, Corno II, Violin I, Violin II, and Cembalo. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include *pp*, *ppp*, *ppp. alto.*, *and.te.*, and *andant!*. The score is written in a cursive, historical style.

Following much use of solo passagework for woodwind in the opening movement, the *Andante* slow movement of the Sinfonia in E GWV 562 provides an example of a gentle and most interesting texture for the Flauto Traversi, Fagotto and Strings. After a short opening section with much doubling of parts for the *Tutti*, the Flutes have figures, which are largely harmonic in their contribution. The Violin I is given material, which in places resembles a pedal point and is almost totally static, with the lower strings making minimal contribution with the bass provided by the Fagotto. Short *tutti* sections are interspersed at intervals to maintain connection with the atmosphere created at the start of the movement. Having explored these delicate woodwind effects, in the first two movements Graupner explores them once again in the trio section of the *Allegro* final movement. Whilst the strings are directed to play *pianissimo*, the Flauto Traversi are given a busy semiquaver motif with scalic and arpeggio figurations for the Fagotto.

EXAMPLE 88 ACCOMPANIMENT FIGURATION FROM GWV 562

Fl. Tr. I

Fl. Tr. II

Violin I

Violin II

Viola

Cembalo



Graupner finds an answer to the question of how to make a single Violin part really stand out from accompanying string tone in the first movement of the Sinfonia in D GWV 533, which is scored for Horns, Tympani and Strings. One hundred and twenty bars into the lively and energetic first movement, the score gives the first indication of *Da Capo Aria* form and moves seamlessly into the contrasting trio section. Violin I, which has the melodic material, is marked *piano* with the other strings, including the Violone, having mainly repetitive crotchet movement and instructed to play *pizzicato*. The Horns and Tympani also have a much-reduced supporting role following their vigorous contribution in the opening section. Whilst the focus is undoubtedly on the Violin I, Graupner exercises his characteristic restraint and creates a firmly contrasting trio section. The orchestral tone is focussed down even further for the final four bars leading to the *Da Capo* instruction where the Violin I is marked *pianissimo*.

EXAMPLE 89 TRIO SECTION FROM THE FIRST MOVEMENT OF GWV 533

The image shows a handwritten musical score for a trio section. It consists of four staves, each with a label to its left: Violin I, Violin II, Viola, and Cembalo. The music is written in a single melodic line across all four staves, indicating a unison. The notation includes various note values, rests, and dynamic markings such as 'piano.' and 'pizzicat.'. The paper is aged and yellowed, with some ink bleed-through visible.

The use of stringed instruments *con unisono* is a regularly recurring feature throughout the sinfonias and Graupner's use of it as a compositional device can be traced back to the earlier operas: *Antiochus und Stratonica*, along with *Dido* and *La Constanza*, where the accompaniment of an aria is provided by Violin I and II in unison along with the continuo.²⁰²

This device is further developed in the sinfonias, thus creating a distinctive tone colour, by the additional unison doubling of the Flauto Traversi along with the Violins.

The Sinfonia in F GWV 577 has been singled out in the preceding section on instrumentation in pairs and it certainly stands alone in its use of the Viola d'amore. It is as worthy of note in another dimension: the structure of its orchestration. There is also, and most unusually, no Kopftitel on the full score, which is written on a smaller size of paper. Whether there was one once and it has become detached, torn or trimmed, although that is probably most unlikely, it cannot be ruled out entirely. There is, however, the Titelumslag, which yields a clear and unequivocal statement of Graupner's intentions for the orchestral structure of this sinfonia. The first three instruments are grouped together: Viola d'amore, Fagotto, Violoncello. This suggests initially the use of a solo group or *concertante*. The remaining instruments are listed: Viola I, Viola II, Viola III e Cembalo; implying a Basso Continuo group of instruments, which in this case consists of another Violoncello, Violone and Cembalo. These would therefore constitute the *ripieno*. Although the Viola I doubles the Viola d'amore on

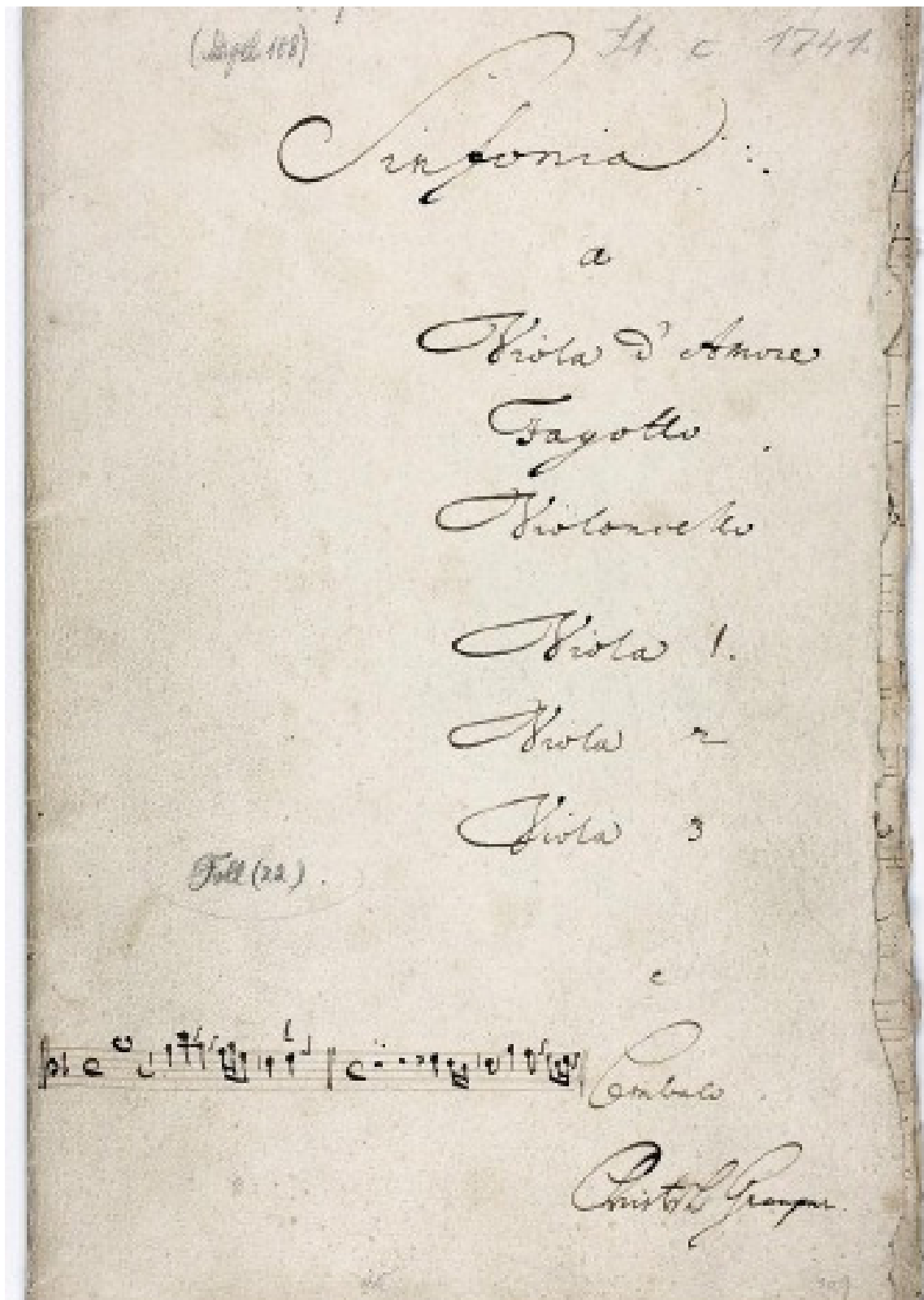
²⁰² McCredie, 'Christoph Graupner as Opera Composer', p. 110.

numerous occasions, the orchestral forces behave very much in a manner suggestive of that required for a *Concerto Grosso*, albeit written in a retro-historical context as shown in the following example.

EXAMPLE 90 ORCHESTRAL STRUCTURE FROM GWV 577

The musical score for Example 90, titled 'ORCHESTRAL STRUCTURE FROM GWV 577', shows measures 51 through 53. The score is arranged in a system with eight staves, labeled on the left as Vla.d'A, Vla. I, Vla. II, Vla. III, Vc., Vln., Fag., and Cemb. The key signature is one flat (B-flat), and the time signature is 3/4. The first staff (Vla.d'A) plays a continuous eighth-note pattern throughout. The second staff (Vla. I) is silent in measure 51 and 52, then enters in measure 53 with a forte (f) dynamic. The third staff (Vla. II) is silent in measure 51 and 52, then enters in measure 53 with a forte (f) dynamic. The fourth staff (Vla. III) is silent in measure 51 and 52, then enters in measure 53 with a forte (f) dynamic. The fifth staff (Vc.) plays a continuous eighth-note pattern throughout, with a piano-piano (pp) dynamic in measure 52 and a forte (f) dynamic in measure 53. The sixth staff (Vln.) is silent in measure 51 and 52, then enters in measure 53 with a forte (f) dynamic. The seventh staff (Fag.) plays a continuous eighth-note pattern throughout, with a piano-piano (pp) dynamic in measure 52 and a forte (f) dynamic in measure 53. The eighth staff (Cemb.) is silent in measure 51 and 52, then enters in measure 53 with a forte (f) dynamic.

Despite the highly individual content and structure of the movements of this sinfonia, Graupner's confident use of the word sinfonia at the top of the opening page of the full score, should be enough to dispel immediately any idea that at the time of composition, it should have belonged to any other genre such as overture or concerto.



Whatever the validity of pursuing this potential connection with the *Concerto Grosso*, it must be remembered that the conventions, as to the use of titles and genres, were at that

time still somewhat fluid. An examination of Graupner's sonatas shows great variation in their instrumental make-up. Two notable works from this genre worth considering are: the Sonata in G GWV 214, which is scored for Horns, Violins, Viola and Cembalo and although clearly marked as a sonata, could easily be mistaken and catalogued as a sinfonia, along with the three-movement Sonatina in D GWV 135, which provides much parody material for the Sinfonia in D GWV 520.

An important observation of Graupner's compositional technique is that he at times uses specific instrumentation to create a particular and highly individual effect. These exist in a harmonic sense and without the absolute need of any melodic influences. They are almost as if Graupner is presenting the listener with a certain colour of sound to enjoy, without having the distraction of any element of melodic content. These can be found wherever there are extended passages of repeated notes - particularly in the string parts and they are a major identifiable hallmark of Graupner's highly original compositional style. Peter Cahn identifies these as 'Klangflächen' or *Sound Surfaces* and gives an example from the second movement of the Sinfonia in D GVW 514.²⁰³

This characteristic moment within the Sinfonia identified above, shows Graupner in a descriptive and almost romantic light. Cahn uses the phrase: '...romantische Klangbilder vorwegzunehmen'.²⁰⁴ '*...pre-empting (or anticipating) the romantic tone picture*'. It is tempting to make a comparison with another instance of a description in sound from the opening of Vivaldi's Concerto in F minor RV 297 (popularly known as 'Winter from the Four Seasons'). Here, repeated notes create an image in the imagination of a bleak coldness. Graupner creates multiple examples of *Sound Surfaces* in the *Andante* slow movement from the Sinfonia in E GWV 562, each one lasting for a number of bars: 91–94, 97–100, 105–112, 117–119 and 123–130. Graupner creates these zones of instrumental colour with the Flauto Traversi and Violin I. There is no discernible melodic motif as the notes are either static or contained within a narrow repeating band, and the gossamer-thin texture created by the Violin II, Viola and Fagotto is economical in the extreme.²⁰⁵ We are presented throughout the sinfonias with continuous change and variety, and this is no exception. The *Sound Surface* created at bar 123 changes abruptly at bar 126, where the Flauti Traversi switch to repeated notes which results in

²⁰³ Cahn, 'Die Sinfonien Christoph Graupners', p. 223.

²⁰⁴ Ibid., p. 223.

²⁰⁵ The Violone instrumental part shows sixteen bars rest and the Cembalo part is missing.

even less movement than in the previous bars creating a tighter tension: something akin to increased austerity.

EXAMPLE 92 *SOUND SURFACE* FROM GWV 562 (BARS 102–111)

Fl. Tr. I
Fl. Tr. II
Violin I
Violin II
Viola
Cembalo



Graupner demonstrates that this technique is equally possible with a larger orchestral ensemble, where the *Violetta* I and II create a *Sound Surface* in the fourth movement (*Gavotte*) of *Sinfonia* in G GWV 611. Here it could possibly be argued that Graupner has simply composed a few bars of a pattern of repeated notes with most of the other instruments having longer notes, but there is no clear melodic motif and no onward momentum, both of which are fundamental hallmarks of Graupner's *sinfonias*.

EXAMPLE 93 *SOUND SURFACE* FROM GWV 611

There are occasions, where Graupner shows a subtle use of dialogue between different instrumental families, creating distinctive orchestral colours, which were further exploited to a far greater extent by the Classical and Early Romantic composers. This apparent glimpse into the future is heard initially in the opening movement and then to a lesser degree in the other movements of the Sinfonia in D GWV 552. Scored for a large orchestra of Clarini, Horns, Tympani, Flauto Traversi and Strings, Graupner offsets short passages for different sub-grouping of instruments, creating a type of fragmented dialogue and thus exposing the listener to changing colouration of orchestral sound. Whilst it is possible to trace the development of the use of individual instrumental characteristics through the eighteenth century, it is not surprising that a great deal of differentiation exists between composers contemporary to each other. It may even be possible to apply the evolutionary principles of Nature and Nurture when comparing the differences of style and potential of opportunity between one composer and another:

'Whilst Graupner regularly treats the orchestra as a monolithic entity with little differentiation between parts, there is more independence to the lines of Bach's orchestra with semiquavers often cascading in opposite directions.'²⁰⁶

²⁰⁶ Andrew Talle, 'Bach, Graupner, and the Rest of Their Contented Contemporaries', in *J. S. Bach and his German Contemporaries*, ed. by Andrew Talle, Bach Perspectives 9 (Urbana: University of Illinois Press), p. 53.

9. Ornamentation and Articulation

Baroque ornamentation is more than a decoration. It is a necessity.²⁰⁷

This necessity can, however, be a veritable danger-zone when attempting to rationalise what is now conveniently deemed 'Ornamentation'. On the one hand, the absence of any centrally organised corpus of information, to which a composer might refer, might seem to be a handicap; on the other hand, there was a steady stream of treatises published in every European country intent on informing the reader on just about every aspect of 'how to perform the music'. From our twenty-first century viewpoint constrained by an all but universal code of musical notation, which has been shaped, polished and disseminated for over two hundred years, and coupled with our seemingly insatiable need to categorise and compartmentalise facts and information, the flexibility of 'Baroque performance practice', if indeed it could be defined or labelled in such a contained and tidy manner, is at once an artistic freedom and at the same time, a minefield for the unwary or untutored. We should be glad, therefore, that within the confines of these *sinfonia* manuscripts, Graupner's numerous directions for ornamentation are meticulously noted on the page; the symbols for the ornamentation are either indicated clearly, or where there are no symbols, the ornamentation is written out in full.

9.1. Rhythmic Ornamentation, Reverse Dotted Rhythms and Use of the *Fermata*

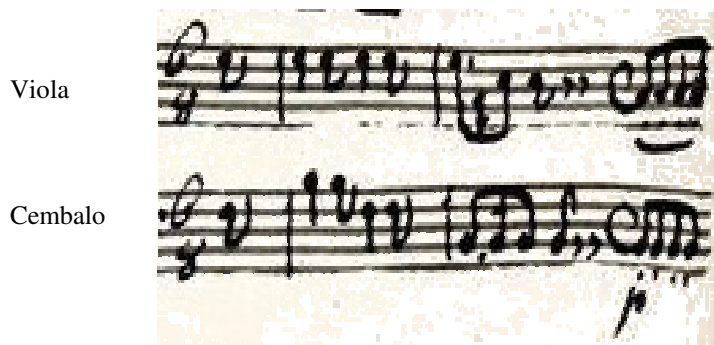
Graupner is almost universally consistent in his use of a slur over staccato dots. On occasions, when the single upright line is used, Graupner is equally consistent and there will be no slur. When the manuscript is crowded, smudged or just unclear, these guidelines still hold true and the musical effect is consistent with expectations. There are, however, exceptions to most rules, and a striking example to this seemingly clear arrangement can be found in the differential between the full score and the instrumental parts in the fourth movement of the *Sinfonia* in E flat GWV 561.

A motif of four repeated quaver notes is found on eight occasions, played together by the Viola and Cembalo. In the full score these quavers are articulated with what looks

²⁰⁷ Donington, *Baroque Music: Style and Performance*, p. 91.

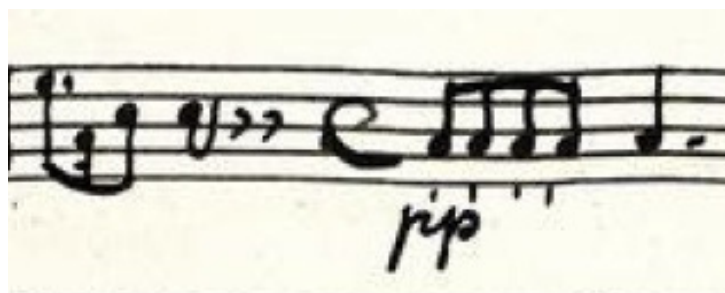
like a vertical stroke below the note (suggesting that it be played *marcato*), on every occasion except one. This single instance is at bar 181 and is clearly marked on the full score on the Viola stave with staccato dots and a slur. The lower stave for the Cembalo has vertical strokes.

EXAMPLE 94 DETAIL FROM THE FULL SCORE OF GWV 561



However, the Viola instrumental part presents a variety of articulation marks, which include dots, dashes and vertical strokes, all of which look as if they were drawn quite deliberately. At bar 181, the instrumental part omits the slur and clearly articulates the quavers with *marcato* vertical strokes. Here Graupner appears to be intending the Viola part to stand slightly proud of the orchestral tone, without going as far as to convey to the player, that they have a momentary solo part. The effect is supremely subtle.

EXAMPLE 95 VIOLA PART AT BAR 181 OF GWV 561



EXAMPLE 96 VARIETY OF ARTICULATIONS FOR THE VIOLA FROM GWV 561



The situation is further complicated by the fact that this movement is parodied from movement VIII of the Overture in E flat GWV 429, the full score providing another primary manuscript source. Here, Graupner marks each instance of the motif with a consistently clear *marcato* vertical stroke.

Graupner's use of a dotted rhythm, where the shorter note precedes the dotted note, is a feature found in many sinfonias. Their arresting nature is a flexible characteristic and is both equally well suited to a vigorous opening *Allegro* and the gentle *Andante* of an inner movement. In the former, Graupner builds a motif around them, which creates a short burst of energy before moving on to the next motif. At the opening of the Sinfonia in D GWV 522, the upper strings are given reverse dotted rhythms in the second bar as part of the opening motif, which could be described by the modern listener as a fully notated *acciaccatura*. The first bar of the opening motif is repeated at intervals throughout the movement, but the reverse dotted rhythm from the second bar, although highly effective, is heard once only.

Sinfonia in D
I
Christoph Graupner
1683-1760

Vivace

The musical score is arranged in a system with eight staves. From top to bottom, the staves are: Clarino I, Clarino II, Tympani A.d., Violin I, Violin II, Viola, Violone, and Cembalo. The key signature is one sharp (F#) and the time signature is common time (C). The tempo marking 'Vivace' is placed above the first staff and below the Cembalo staff. The score shows the first three measures of the piece, with various rhythmic patterns and articulations.

Use of the reverse dotted rhythms occurs frequently throughout the central, slower and more expressive movements of the sinfonias, which are often created around an expressive melody for a solo instrument. This allows opportunity and freedom of expression for the solo instrument in creating a highly individual and personal performance through the rhythmic allocation of the unequal note values.

The central slow movement of the Sinfonia in G GWV 580 *Poco Andante e Piano*, in the contrasting key of G minor, as shown in the example below, is one such representative movement, where the Violin I performs a solo line above a gentle accompaniment. An interesting feature of this movement is that the Violin II is in unison for a single bar with Violin I, at both the opening and penultimate bars; the Violin II being part of the accompaniment for the remainder of the movement.

EXAMPLE 98 OPENING OF THE SECOND MOVEMENT FROM GWV 580

Corno I

Corno II

Violin I

Violin II

Viola

Cembalo

Lento Andante a piano.

There are occasions in these slower and more expressive movements when both Violin parts are in unison. Besides giving the melodic line a slightly warmer tone, this creates a slimmer harmonic texture in the accompanimental parts. Graupner uses this straightforward compositional subtlety on many occasions in his orchestral textures lying between the *pleno* of the opening movements and the trio sections of the many *Menuets*.

Alongside the use of reverse dotted rhythms, the *fermata* is used regularly throughout the genre to create a dramatic moment in the score. Whilst the symbol is also placed above the score to signify the end of a movement or repeated section, Graupner utilises the device in the melodic line to interrupt the flow of the musical pulse. Whether he was intending to awaken or surprise the listener, this theatrical effect heightens the degree of unpredictability within Graupner's compositional style, which thus helps to retain the attention of the listener. Haydn achieves a similar, but far less subtle result in the slow movement of his Symphony 94 in G (*Paukenschlag* or Surprise Symphony).

Graupner's *fermate* within the melodic material are normally found, usually coupled with an *appoggiatura* for the melody instruments, in either the opening or the slow middle movements. The effect is heightened in the opening movements, which usually have a quicker tempo. In the opening movement of the Sinfonia in F GWV 563, all instruments come to a full close with a cadence and a long note-value chord occupying up to a full bar on three occasions. The Sinfonia in F GWV 570 contains two similar instances within the movement: one including a tempo change from *Allegro* to *Adagio* and back again to *Allegro* before continuing. A change of dynamic from *piano* to *forte*

further heightens the dramatic effect. Interrupted cadences are used to create two similar instances within the first movement of the Sinfonia in D GWV 521.


EXAMPLE 99 CHANGES OF TEMPO FROM THE FIRST MOVEMENT OF GWV 570

The image shows a musical score for the first movement of GWV 570, starting at measure 15. The tempo changes from Adagio to Allegro. The score includes parts for Cor. I, Cor. II, Fl. Tr. I, Fl. Tr. II, Vln. I, Vln. II, Vla., Vln., and Cemb. The tempo change occurs at measure 15. The score features various musical notations such as trills (tr), fermatas, and dynamic markings like 'f'. Below the score, there are some numbers: 6, 4, 6, 6, 6, 3, 6, -, 4, 4, 2.

The effect of the *fermata* is softer but no less dramatic when found in a slower, middle movement; bringing the listener's attention to a particularly chromatic chord or a modulation into an unexpected key. They are at their most concentrated in the *Largo* second movement of the Sinfonia in G GWV 596, where Graupner places four *fermate* within the space of a movement lasting for a total of twelve bars. They are placed on the longer value notes at the end of the two of four bar phrases, but not at the final cadence. Other examples are found in less concentration in the *Un poco Andante* twenty-four bar second movement of the Sinfonia in E flat GWV 559, which has four *fermate*, and the *Andante* second movement of the Sinfonia in D GWV 553, which contains four *fermate* within its forty-four bars.

EXAMPLE 100 OPENING OF THE SECOND MOVEMENT FROM GWV 596

Violin I
Violin II
Viola
Cembalo



Approaching the final cadence of the *Poco Allegro* second movement of the Sinfonia in D GWV 556, Graupner uses two *fermate* in succession over two consecutive bars: each containing a single semibreve. The total cessation of movement creates a maximum of interruption to the melodic flow, creating the effect of a false ending. This is followed immediately by the true final cadence, which is spread over the final two bars.

9.2. Melodic Ornamentation

'In all the fields of Baroque art, ornamentation played a conspicuous role.'²⁰⁸ It was not merely a piece of decoration added afterwards, but an integral and essential element of music. Graupner's music shows again and again, complete mastery of the skill of composition and his works embrace a wide range of symbols depicting many different types of ornamentation for the melodic instruments with complete fluency. Most notable are the mordent, trill, *appoggiatura* and *portamento*-slide. Within the one hundred and twelve sinfonias, it would be natural to look for and expect to find examples mainly in the slower moving and more expressive inner movements, and here they are often found in abundance, particularly in those movements marked *Largo* or *Andante*. However, there are examples of melodic ornamentation liberally planted throughout the opening movements of the sinfonias, sometimes as early as in the opening motif.

9.2.1. Kuhnau's Mordent

Neumann assigns the authority of this appellation to the preface of Kuhnau's *Neuer Clavier Ubung Erster Theil* published in Leipzig in 1689, where the method of

²⁰⁸ Frederick Neumann, *Ornamentation in Baroque and Post Baroque Music* (Princeton: Princeton University Press, 1978), p. 3.

performing the ornament is clearly described.²⁰⁹ Neumann's translation from the preface to Kuhnau's *Clavier Ubung* states:

...that the 'Mordent' (which he indicates by two little oblique lines before the note) 'almost equals the trill except that the former makes a short but rather fast [literally: strong] shake with the whole or half-tone below.'²¹⁰

Examples of Kuhnau's Mordent can be found throughout every genre of Graupner's output, which proves both its versatility and universality as a means of decorative ornamentation. The Sinfonia in D GWV 531 (which bears the appellation of Kuhnau's Mordent) opens with a vigorous statement built around the ornament played by the Violins I and II in unison. This opening motif is heard again throughout the movement in successive episodes.

EXAMPLE 101 KUHNAU'S MORDENT FROM THE OPENING OF GWV 531

Violin I

Violin II



The following example, taken from the Trio in B minor for Flauto Traverso, Violino and Cembalo GWV 219, shows an instance of added melodic and rhythmic interest to inverted pedal points.

Further examples of Kuhnau's Mordent are found throughout the sinfonias, notably: GWV 501, 502, 509, 514, 520, 532, 547, 561, 563, 569 and 572.

EXAMPLE 102 KUHNAU'S MORDENT AT BAR 100 OF GWV 219

Fl.



²⁰⁹ Johann Kuhnau, *Neuer Clavier Ubung Erster Theil* (Leipzig: 1689), p. v.

²¹⁰ Neumann, *Ornamentation in Baroque and Post Baroque Music*, p. 437.

9.2.2. The Trill

The trill is found in great profusion throughout the sinfonias indicated by both the *Tr*, and the +. Although at times Graupner specifically identifies one or the other, at other times they can be found used simultaneously, confirming the existence of a differential between the two, which could lead to the performer using a long or a short trill. As early as 1619, Praetorius had identified the ornament as having either an upper or a lower alternation, and he gives a number of examples indicating the many and various options, styles and manners of the execution of a trill.²¹¹ It would seem that for many decades, performing the ornament could be treated in an impromptu manner. What appears to be an opportunity for a longer trill can be found in the opening bars of the sinfonias GWV 505, 525, 529, 547, 549, 571, 575 and 609 where the *Tr* symbol is indicated. Whilst the + appears in the opening bars of fewer sinfonias: GWV 553, 565, 569, 573 and 606, there is widespread use of the + in the opening bars of the inner and final movements. It is also observed that the incidence of the *Tr* and the + is found to be slightly less in the later numbered sinfonias; those written in F and G major, although this may prove to be purely circumstantial without any accurate dating. The two symbols are found alongside each other for the Flauto Traversi and the upper strings in the opening movement of the Sinfonia in F GWV 571. An additional interesting feature of the opening to GWV 571 is the allocation of thematic material to the Corno I, which joins the Violin I and Flauto Traverso I in creating a form of three-way conversation. Additional instances of the use of the *Tr* and the + in close proximity can be found in the inner movements of sinfonias GWV 520, 525, 540, 564, 565, 576 and 592. These multiple incidences do tend to confirm the earlier, differing methods of execution, as laid out by Praetorius, were still relevant and in general compositional practice over a century later.

²¹¹ Praetorius, *Syntagma Musicum Band III*, pp. 183–184 §. 235.

EXAMPLE 103 DRAMATIC USE OF TRILLS FROM THE OPENING OF GWV 529

Clarino I
 Clarino II
 Tympani
 Violin I
 Violin II
 Viola
 Cembalo



EXAMPLE 104 USE OF + AT THE OPENING OF GWV 606

Corno I
 Corno II
 Fl. Tr. I
 Fl. Tr. II
 Violin I
 Violin II
 Viola
 Cembalo



EXAMPLE 105 THE *TR* AND + TOGETHER FROM THE OPENING OF GWV 571

Corno I
Corno II
Fl. Tr. I
Fl. Tr. II
Violin I
Violin II
Viola
Cembalo

Sinfonia a 2 Corni, 2 Flauti, 2 Violini, Viola e Cembalo. Christoph Graupner.
Largo e piano.

It is hardly surprising to find a higher incidence of ornamentation in the slower and more expressive inner movements. The title of *Andante* and *Air* is given to a good number of inner movements, which contain many examples of the +. The second movement of *Sinfonia* in G GWV 584 is a *Poco Allegro* and the finely detailed parts for the upper strings contain a number of instances of the + in the parts for the upper strings. The single vertical line ornamenting the repeat of the motif in the second bar of the *Poco Allegro* is translated into the + in the instrumental parts. The figuration for the upper strings in the third bar of the movement is argueably a trill written out in full and this repeated figure, along with the opening motif returns on a number of occasions throughout the movement.

EXAMPLE 106 DETAIL FROM THE FULL SCORE OF GWV 584

Corno I
Corno II
Violin I
Violin II
Viola
Cembalo

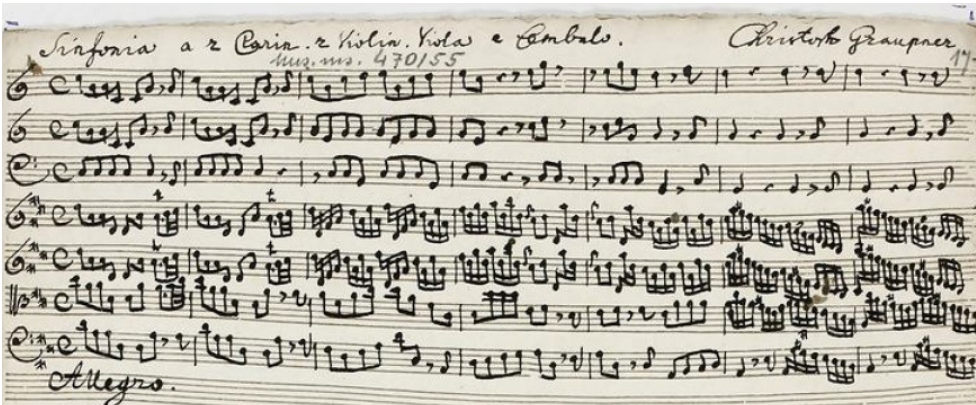
Poco allegro.

Both the detail and the lack of detail contained within the score of this last example is a potent reminder of the spontaneous nature of Baroque ornamentation and its

opportunities for spontaneous realisation. Modern performers have a great responsibility indeed, when recreating Baroque ornamentation in order to retain a degree of accurate historical context.

The trill, coupled with a turn, is easily identifiable with the former ornament clearly indicated and the latter ornament fully notated. Graupner's usual manner is to depict the trill as a *Tr* above a dotted note followed by the very short value notes of the turn, written out in full on the score as found in the opening bars of the Sinfonia in D GWV 525.

EXAMPLE 107 USE OF TRILL WITH A TURN FROM GWV 525

	
Clarino I	
Clarino II	
Tympani	
Violin I	
Violin II	
Viola	
Cembalo	

9.2.3. The *Appoggiatura*

The *appoggiatura* is a most versatile ornament and is found in both its single and double form in almost every movement of Graupner's sinfonias. On one hand, it displays a strong, resilient nature adding strength and a degree of urgency to rhythmic opening motifs, while the gentler side of its character lends a graceful elegance to a more flowing melodic motif such as can be found in the slower movements. Additional ornamentation is added to the transitional material of the Parody Sinfonias and in comparing the source material alongside the parodied material, it is clear that Graupner expresses a clear preference for the additional use of this ornament in his later compositional style. These comparisons specifically from the fourteen Parody Sinfonias have been detailed previously in Chapter 7.

The following list illustrates a few instances of Graupner's inventive use of the *appoggiatura*: decorating a pair of motifs for the upper strings from the first movement of GWV 528; decorating imitative phrases shared between the Violin I and the Violone, Fagotto and Cembalo from the final movement of GWV 536; positioned alongside the +

as a double decoration from the first two movements of GWV 458; individually in the bass line at bar 90 of GWV 564; embellishing the cadences of the *Menuet* third movement of GWV 566; singly and in then conjunction with a trill and then a + at the opening of the *Allegro Moderato* third movement (*Con Sordin*) of GWV 609.

EXAMPLE 108 USE OF SINGLE *APPOGGIATURA* FROM GWV 609

Violin I

Violin II

Viola

Cembalo

The image shows a page of handwritten musical notation for four instruments: Violin I, Violin II, Viola, and Cembalo. The music is in 3/4 time and marked 'Allegro moderato' and 'Con Sordin'. The notation includes various note values and ornaments, with a '+' symbol indicating an appoggiatura. The score is for the third movement of GWV 609.

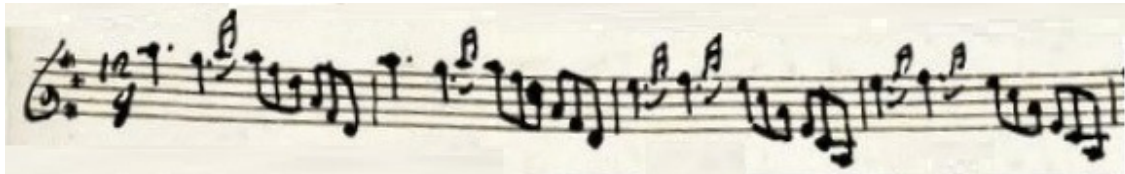
The double version of the *appoggiatura* can be found phrased both before and after a note, affixed to it with a slur. Both types of double version occur throughout the oeuvre although they are far less numerous than the single ornament. Graupner uses the triple version of the *appoggiatura* most sparingly but it features in an inner movement of the *Sinfonia* in G GWV 595. This *sinfonia* will be discussed in greater detail in the following section on the *portamento*, examples of which it contains in abundance. The use of a triple *appoggiatura* is therefore within a logical context. The second movement, marked *Poco Allegro*, opens with an eight-bar motif for the upper strings containing the double *appoggiatura*. This is followed immediately by a motif for the Violin I only, based upon the opening and containing examples of the triple *appoggiatura*. The ornaments are heard again in the closing bars of the second half of the movement, immediately prior to the final cadence.

As the *appoggiatura* is normally given a symbolic note value, usually reflecting the value of the note to which it is appended, these ornaments being attached to a minim are given the notional value of demi-semiquavers, reflecting their smaller allocation within the bar.

EXAMPLE 109 USE OF DOUBLE *APPOGGIATURA* FROM GWV 543



EXAMPLE 110 MULTIPLE USE OF DOUBLE *APPOGGIATURA* FROM GWV 549.



EXAMPLE 111 USE OF THE TRIPLE *APPOGGIATURA* FROM GWV 595

Corno I
Corno II
Violin I
Violin II
Viola
Cembalo

A musical score for Example 111, showing the use of a triple appoggiatura. The score is for a full orchestra, including Corno I, Corno II, Violin I, Violin II, Viola, and Cembalo. The notation shows a complex arrangement of notes and ornaments, with a triple appoggiatura (three eighth notes) used as a dramatic effect. The tempo is marked *Basso Allegro*.

9.2.4. *Portamento*

Portamento may be considered an extension of the double and triple *appoggiatura*, but it does have a far more dramatic effect, placing a rhythmic and a melodic emphasis simultaneously on the note onto which it lands. Graupner uses it on a number of occasions, and always to create a dramatic effect. Its dramatic presence within GWV 561 and 595 is restricted to a single movement in each sinfonia as it is used eight times by Violins I and II playing in unison in both sinfonias. Within the final movement, marked *Tempo di Menuet*, of Sinfonia in E flat GWV 561, the sweeps of six demi-semiquavers following a minim are all in an upwards direction, leading to quavers an octave above the minim. Varying starting notes are found as the ornament occurs within motifs, which are used sequentially and a number of accidentals are present. There are

no dynamic markings at the outset of the movement, but as the trio section is marked *pianissimo*, it would suggest that as the upper strings are in unison, to balance the pairs of Flauto Traversi and Horns, the opening sections were played in a fairly forthright manner. The final movement marked *Menuet* of Sinfonia in G GWV 595 appears to be even more dramatic, as the sweeping figures of the *portamento* follow in consecutive bars. Unlike the sequential nature of the final movement of GWV 561, this repeated ascending and descending motif is not used sequentially and remains within its key with the use of an occasional accidental. An additional and notable characteristic of GWV 595 is observed in the opening bars of the opening movement, where the sweeping nature of the descending scale motif is given to the Violin I, with the rhythmic note values fully written out. It would be tempting to speculate that Graupner was developing a cyclic symphonic form; but this single juxtaposition of motifs lies fully within the coincidental nature of his oeuvre, as one full of compositional experimentation.

EXAMPLE 112 USE OF *PORTAMENTO* IN THE FINAL MOVEMENT OF GWV 595

Corno I	
Corno II	
Violin I	
Violin II	
Viola	
Cembalo	

EXAMPLE 113 OPENING BARS OF GWV 595

- Corno I
- Corno II
- Violin I
- Violin II
- Viola
- Cembalo

479
103

Sinfonia a 2 Corn. 2 Violini, Viola e Cembalo.

493

Christoph Gungl

Pizzicato

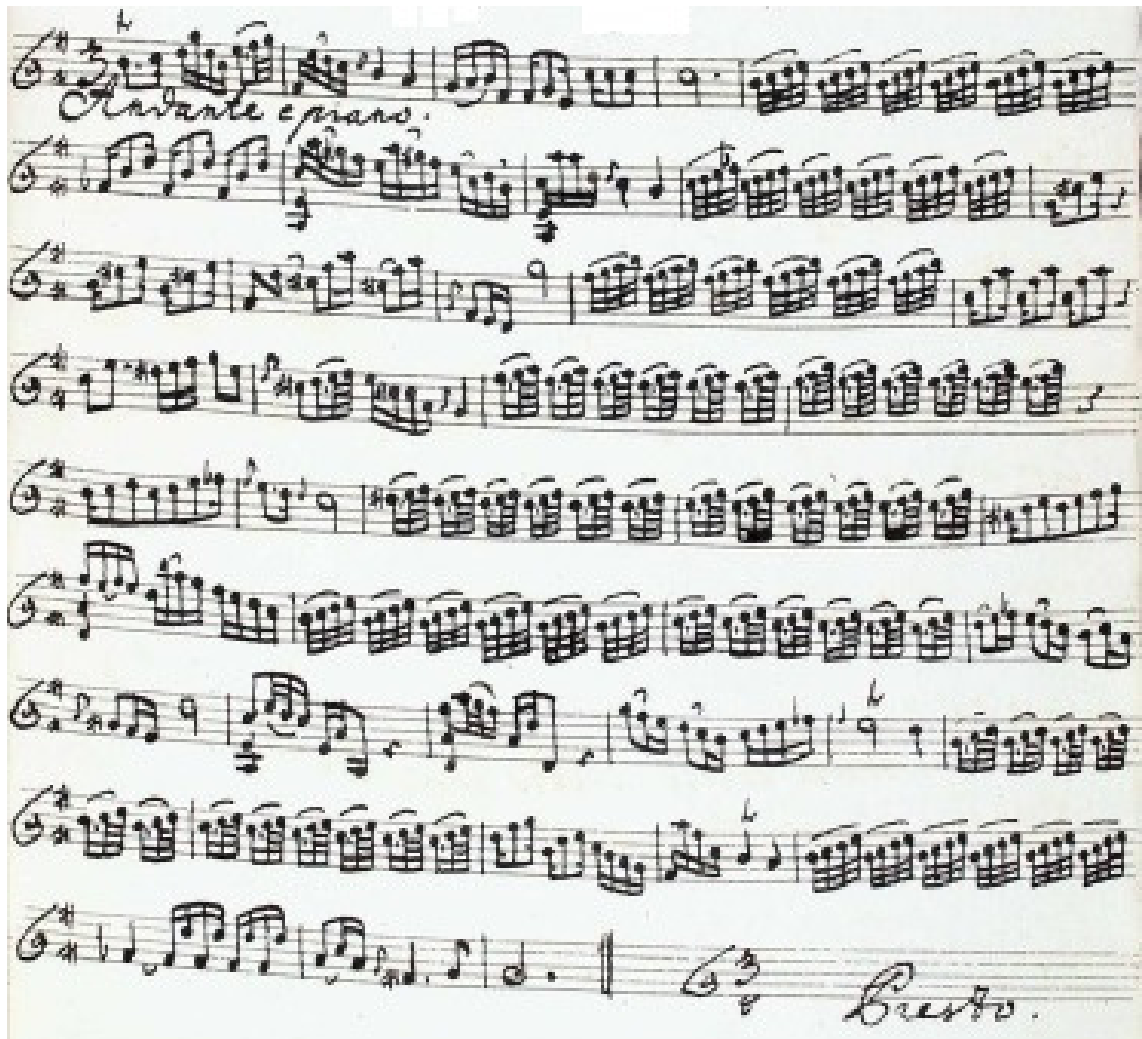
10. Further Compositional Techniques

10.1. The Melodic Motif

The proliferation of short (frequently two-bar) motifs and their subsequent development, often by sequential phrasing appears to be one of the core hallmarks of Graupner's compositional style. This is amply demonstrated throughout the whole of the corpus of *sinfonias*. This brevity of motif is well suited to the highly charged rhythmic nature of Graupner's melodic invention. When comparing Graupner's usual treatment of phrases with that of, for example J. S. Bach,

while both present a variety of phrases of regular and irregular length, Graupner tends to seal them off when they end.²¹²

EXAMPLE 114 PHRASES OF IRREGULAR LENGTH FOR THE VIOLIN I FROM GWV 503



The image shows a page of handwritten musical notation for Violin I from BWV 503. The score is written on ten staves. The first staff begins with the tempo marking 'Andante e piano'. The notation features a variety of rhythmic values and phrasing, with several phrases of irregular length. The piece concludes with the word 'Basso.' written in the final staff.

Setting aside comparisons with the underlying contrapuntal landscape and structure found throughout the music of J. S. Bach, Graupner's shorter phrasing generates a greater sense of urgency and onward momentum, which ideally complements and facilitates the experimental characteristics displayed throughout his sinfonias.


EXAMPLE 115 SHORT PHRASES IN THE FINAL MOVEMENT OF GWV 603

Though it could hardly be called a structure, the echo is a commonly used device, which was used widely by many composers throughout the Baroque era and beyond. Through the frequent use of short motifs, Graupner's compositional style is ideally suited to exploit this highly effective musical device; and he does so regularly. This is seen to great effect throughout the Sinfonia in D GWV 521, and in the third movement in particular, which is given the descriptive title of '*Air en Echo*'. Although this title is absent from the full score, it is present on the Violin I instrumental part and certain others, which are clearly copied out in Graupner's hand. Here, the overall result is made particularly effective by the use of rests immediately before and after the repetition of the short melodic motif. This lends the appearance of distance, as if hearing something from afar. Graupner makes much use of frequent use of changes of dynamics between *f* and *p* throughout the sinfonias, but in this movement in particular; by the specific title and the use of the rests, the simple echo effect is given such a prominence as if to place it on a more on a formal footing.

²¹² Talle, 'Bach, Graupner, and the Rest of Their Contented Contemporaries', p. 54.

EXAMPLE 116 ECHO MOTIF FROM THE THIRD MOVEMENT OF GWV 521

Clarino I
Clarino II
Tympani
Violin I
Violin II
Viola
Cembalo



This plethora in the use of dynamics, contrasts in a diametrically opposing fashion to the Sinfonia in D GWV 535, which, although specifying the use of the *sordin* for most instruments on the full score and instrumental parts, contains absolutely no further dynamic markings whatsoever.

Short motifs are used to create seemingly spontaneous transitions between *forte* and *piano*, resulting in a very dramatic effect between bars thirteen and twenty of the opening movement of the Sinfonia in F GWV 567. These create kaleidoscopic dynamics and Graupner repeats this sequence of bars a further four times. As the movement has only eighty bars, these repetitions create the effect of what might later be described as a form of *Rondo*.

EXAMPLE 117 SHORT MOTIFS FOR VIOLIN I FROM THE OPENING MOVEMENT OF GWV 567



The use of short motifs is also amply demonstrated in the opening of the Sinfonia in D GWV 549. This sinfonia, scored for a large orchestra - but not quite the largest - Clarino I and II, Horns I and II, four Tympani, Flauto Traversi I and II along with the usual complement of strings and additional *obbligato* Fagotto in the Basso Continuo opens

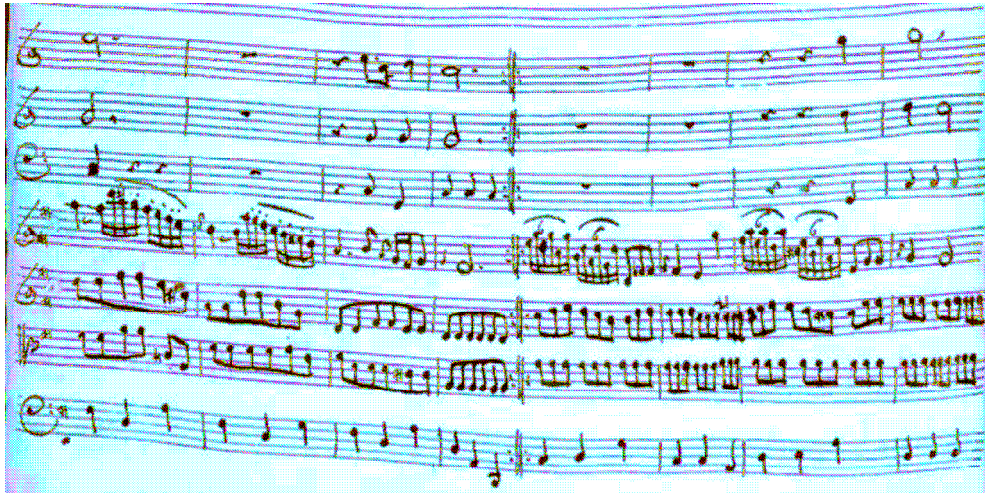
with an exuberant opening *tutti*, whose 'Question and Answer' motif looks forward to the Classical style with balanced and clearly defined sections based around the interplay of tonic and dominant harmonies. It is, however, the third movement, marked *Rejouissance* and set in $\frac{12}{8}$ compound time that Graupner's ever flowing melodic invention is at its most effervescent. Here, the descriptive title is encapsulated perfectly within the music.

Many of Graupner's melodic motifs are constructed upon triplet rhythms, none more so than those found in the Sinfonia in F GWV 575. Triplets dominate the first movement of this sinfonia; quaver triplet rhythms being found in almost each and every one of its ninety-one bars. Semiquaver triplets are found in the second movement, but not in such continuous profusion.

Triplet rhythms are not specifically identified with a number 3 on Graupner's scores, although sextuplets are; as shown in the third movement of the Sinfonia in D GWV 534. Where triplets are used, the motifs flow with a confident fluidity in and out of duplet rhythms and Graupner's triplet rhythms happily co-exist alongside duplet accompanimental material.

EXAMPLE 118 SEXTUPLETS ALONGSIDE TRIPLETS FROM GWV 534

Corno I
Corno II
Tymp
Violin I
Violin II
Viola
Cembalo

The image shows a page of handwritten musical notation for Example 118. It consists of seven staves, each labeled with an instrument: Corno I, Corno II, Tymp, Violin I, Violin II, Viola, and Cembalo. The notation is in brown ink on aged paper. The top staff (Corno I) features a treble clef and a 9-measure rest. The second staff (Corno II) also has a treble clef and a 9-measure rest. The third staff (Tymp) has a bass clef and contains rhythmic patterns. The fourth staff (Violin I) has a treble clef and contains complex rhythmic patterns with many beamed notes. The fifth staff (Violin II) has a treble clef and contains similar complex rhythmic patterns. The sixth staff (Viola) has a bass clef and contains rhythmic patterns. The seventh staff (Cembalo) has a bass clef and contains rhythmic patterns. The notation includes various note values, rests, and articulation marks.

10.2. The Harmonic Aspects

10.2.1. Sequential Modulation

With regards to modulation, Graupner was a master of understatement. While a tonic-dominant relationship is not a fundamental building block in these sinfonias, even less


so is an elongation of a dominant chord followed by the tonic. This device simply does not have a place in Graupner's harmonic vocabulary, yet modulation does occur and it is handled in a most subtle manner. Time and again, a modulation to or through the sub-dominant, using it as a kind of stepping-stone is found. The choice of the sub-dominant, rather than the dominant, helps to create a feeling of modal rather than diatonic tonality. It is a less muscular, but no less rhythmic tonal landscape. This ever-present personality found throughout the *sinfonias* becomes identifiable as Graupner's orchestral voice.

By creating melodic figuration from short motifs, it is, perhaps, to the modern reader, inevitable that Graupner uses the technique of sequence as a means of creating a more elaborate or substantial melodic content. The sequential device, when applied simultaneously to the harmonic content of a motif, can only lead to a form of modulation. This modulation, therefore, is implied rather than emphatically stated. It is not necessarily prepared, but rather the inevitable harmonic result of treating a melodic motif in this manner.

In adopting this approach, Graupner achieves many daring and spontaneous modulations into the more distantly related keys. These dramatic destinations are never overstated and the melodic material does not linger, invariably moving ever onward. However, there is placed in the listener's ear the sensation of having a fleeting, tonally unexpected experience. In the following example, where the harmonies change, they do so at the half-bar. This further underlines the aural sensation of onward momentum created by the two minim beats in the bar.

EXAMPLE 119 SEQUENTIAL MODULATION FROM GWV 517

17 18 19 20 21



Corno I
Corno II
Violin I
Violin II
Viola
Cembalo

The image shows a musical score for Example 119, which is a sequential modulation from GWV 517. The score is arranged in six staves, labeled on the left as Corno I, Corno II, Violin I, Violin II, Viola, and Cembalo. Above the staves, the bar numbers 17, 18, 19, 20, and 21 are indicated. The music is written in a common time signature and features a variety of rhythmic patterns and melodic lines across the instruments.

Bar 17: B minor leading to E minor

Bar 18: F sharp major leading to B minor

Bar 19: E major leading to E major

Bar 20: A major leading to F sharp minor

Bar 21: A major leading to E major

These multiple harmonic progressions, planted within the opening movements, have the effect of increasing the harmonic pace or tempo. It cannot be said of Graupner's sinfonias that they stay rooted to, or even centred upon, the home key for any great length of time, but this great tonal variety is achieved almost by stealth, in that the listener is conveyed to these distant keys without losing hold aurally of the safety net afforded by the previously stated melodic material.

Whilst individual instances of sequential modulation are almost too numerous to mention, notable examples occur in sinfonias: GWV 503, 505, 506, 513, 517, 519, 526, 531, 533, 547, 548, 551, 557, 559, 561, 563, 564, 568, 572, 574, 581, 588, 590, 594, 596, 603 and 611.

EXAMPLE 120 TRIPLE SEQUENCE FROM GWV 559

The musical score for Example 120 shows a triple sequence from GWV 559. It features seven staves: Cor. I, Cor. II, Timp., Vln. I, Vln. II, Vla., and Cemb. The sequence begins at bar 61. The key signature starts with two flats (E-flat major). In bar 61, the first inversion of the E-flat major chord is presented. On the final beat of this bar, the Violin I adds a seventh, leading to bar 62 in the key of A-flat major. This key has barely had time to establish itself when, by means of a chromatic note provided by the Violone and Cembalo, the Violin I adds another seventh and a further modulation leads us to bar 63 in the key of B-flat major. Repetition of this sequence by the Violone, Cembalo and Violin I leads to a further modulation into C minor in bar 64. The next four bars, following the example above, introduce a new motif built around the dominant seventh chord and further harmonic uncertainty follows before we are placed once more in the home key of E-flat major.

In the above example from the first movement of the Sinfonia in E flat GWV 559, the first bar (bar 61) presents a first inversion of the chord of E flat major. On the final beat of this bar, the Violin I adds a seventh, which leads us to bar 62 in the key of A flat major. This key has barely had time to establish itself when by means of a chromatic note provided by the Violone and Cembalo, the Violin I adds another seventh and a further modulation leads us to bar 63 in the key of B flat major. Repetition of this sequence by the Violone, Cembalo and Violin I leads to a further modulation into C minor in bar 64. The next four bars, following the example above, introduce a new motif built around the dominant seventh chord and further harmonic uncertainty follows before we are placed once more in the home key of E flat major.

Sequences are not confined to the first movement and many further examples can be found, although they occur in substantially fewer numbers in the later movements.

10.2.2. The Augmented or Sharpened Fourth

The augmented or sharpened fourth is a fundamental element, which runs like a rich vein through the whole of the corpus of sinfonias. While the use of this interval is not

peculiar to the music of Graupner, many examples may be found throughout musical works from the Baroque era.²¹³ The augmented or sharpened fourth is a harmonically powerful and identifying hallmark in Graupner's compositional style and is found regularly, both as a melodic interval and also as a recurring feature in the harmonic landscape, specifically as an integral component of the dominant seventh chord in its final inversion, something which occurs regularly in over forty of the sinfonias. As Graupner uses sequences built from short rhythmic motifs as a fundamental building block of the movements of his sinfonias, it is, when a single augmented fourth is heard, almost inevitable that more will follow.

Twenty-three sinfonias contain the interval in a melodic context, and, whereas it is more often found in the first movement, it features also in the slow second and final movements as shown in the following table:

TABLE 17 INCIDENCE OF THE AUGMENTED OR SHARPENED FOURTH

GWV	Movement	Bar number
512	3	154
513	2	129
521	3	184
522	1	28
530	1	13
532	3	178
538	3	235
543	1	22
544	2	108
546	1	49
549	2	95
550	1	16
555	3	194
563	1	67
564	1	144
567	5	169
580	1	65
582	1	45

²¹³ As in the opening of the final aria of J. S. Bach's cantata: *Vergnügte Ruh, beliebte Seelenlust*, BWV 170 (Kassel: Bärenreiter. 2007).

GWV	Movement	Bar number
585	1	105
591	1	20
595	5	191
596	3	110
608	1	56

Possibly the most striking example can be found in the third movement of the Sinfonia in D GWV 538, where at bar 235, Graupner constructs a motif which uses both the augmented fourth in a harmonic context alongside syncopation in a melodic and rhythmic context.

EXAMPLE 121 SYNCOPATED AUGMENTED FOURTH MOTIF FROM GWV 538

The musical score for Example 121 shows a syncopated augmented fourth motif from GWV 538. The score is arranged in a system with seven staves: Cor. I, Cor. II, Vln. I, Vln. II, Vla., Basso, and Cem. The motif is marked with a double bar line and the number 6 above it. The score shows the motif in bar 235, with a syncopated augmented fourth interval. The bass line features a rhythmic pattern of eighth notes. The string parts (Vln. I, Vln. II, Vla., Basso, Cem.) provide harmonic support with various intervals and rhythms.

This aurally arresting moment is repeated during the second half of the movement in a different key at bar 267. Graupner creates exactly the same combination of the augmented fourth in a harmonic context alongside syncopation in a melodic context in the Sinfonia in G GWV 608 at bar 56 and the Sinfonia in G GWV 581 at bar 105, where

the motif occurs towards the end of the opening movement, almost within sight of the final cadence.

It would be tempting to claim that Graupner's liberal use of this motif constructed from a syncopated rhythmic pattern, which creates an interval of an augmented fourth on the stressed off-beat, is due in some way to his liking of the theatrical and dramatic aspects of composition. Whether intentionally or unintentionally, these distinctive melodic and harmonic characteristics do, however, encapsulate a distinctive and instantly recognisable form of autographic trademark.

In the absence of any contemporary commentary on the sinfonias, it is probably not possible to evaluate the effect of Graupner's augmented or sharpened fourth may have had on the eighteenth-century audience. However, this use of such an exotic and harmonically ambiguous device still has the power to surprise and delight the listener, even after the passage of over two hundred and fifty years.

10.2.3. Chromatic Harmony

The opening movement of the Sinfonia in G GWV 594, in particular, gives us a glimpse of the extent of Graupner's command of chromatic harmony: augmented seconds, sharpened fourths, sixths and sevenths each contribute to a rich harmonic palette. This richness sits comfortably alongside and without eclipsing the many other elements of Graupner's compositional style: repeated notes, unexpected rests, written-out ornamentation and reverse-dotted rhythms. Nevertheless it is the concentration of the chromatic characteristics that gives the first movement of this sinfonia such an arresting individuality.

EXAMPLE 122 RICH CHROMATIC HARMONY FROM GWV 594

Passages of rich and chromatic harmony occur throughout the oeuvre and further examples of particular interest can be found in GWV 532 (second movement), 548 (opening movement), along with 582, 591, and 603.

Graupner is never indulgent and some of these instances are somewhat fleeting, presenting a tantalisingly short chromatic colouration to the modern ear.

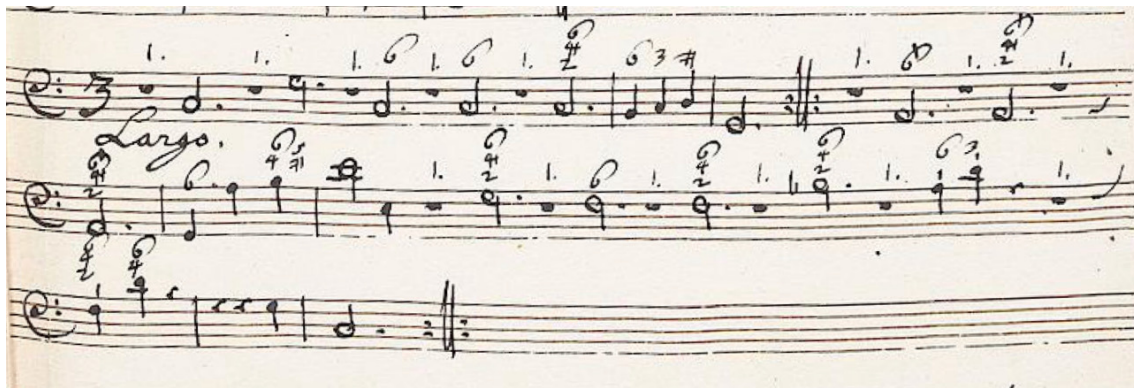
10.2.4. The Dominant Seventh in its Final Inversion

The dominant seventh in its final inversion is the most aurally arresting of devices. Graupner uses the dominant seventh very sparingly in the root position, first and second inversions and in these positions, they are completely absent from many of the sinfonias. It is in its final inversion (7V_d) that the chord is found spread fairly evenly throughout the oeuvre and characteristically, Graupner uses it for a deliberate, dramatic effect often combining it with a *fermata*. It creates, at once a harmonic ambiguity in a manner similar to that of the sequence and can give the listener an impression of imminent modulation, but without actually creating a shift in the tonality.

This most colourful chord is a potent feature, not confined to expressive slow movements, but is found distributed liberally throughout all movements of over forty of the sinfonias: GWV 501, 505, 506, 507, 508, 510, 513, 515, 516, 518, 523, 531, 533, 534, 540, 541, 544, 547, 549, 550, 555, 558, 559, 565, 568, 571, 576, 583, 586, 587, 591, 594, 595, 597, 598, 599, 601, 603, 610, 611 and 612.

Having created a most startling harmonic effect, Graupner maintains the drama at a high level by employing them in multiplicity. A succession of them can be found in the *Largo* fourth movement from the Sinfonia in C GWV 510, where Graupner creates alternating bars of diatonic figuration for the strings with a decorated motif for the Flauto Traversi creating one dominant seventh after another, all in their final inversion. This characteristic harmonic effect occurs repeatedly in bars: 145, 147, 153, 155, 159, 161, 163, 165 and 169.

EXAMPLE 123 DOMINANT SEVENTH CHORDS IN FINAL INVERSION FROM GWV 510



It is worth noting that Graupner never creates too regular a pattern, thus avoiding his compositions becoming predictable.

Where the seventh is found as a sustained note in the bass, Graupner treats the effect with great delicacy. In the *Andante* second movement of the Sinfonia in E flat GWV 558, the seventh is held by the Violoncello, Violone and *pianissimo* repeated crotchets on the Tympani. These highly chromatic bars form a motif that is used on four occasions within the movement.

EXAMPLE 124 DOMINANT SEVENTH MOTIF FROM GWV 558

Corno I
Corno II
Tympani
Violin I
Violin II
Viola
Cembalo



Whereas this string of dominant seventh chords may be somewhat theatrical or extreme, a comparison may be made between this and other outwardly dramatic works. J. S. Bach uses the chord sparingly in the opening chorus of his *St Matthew Passion BWV 244* as does G. F. Handel, who uses the chord equally sparingly in the gentle harmonies of the Pastoral Symphony from *The Messiah*. In addition, Handel demonstrates his fluent use of the chord within a more openly dramatic context in his *Zadok the Priest* and also, with a string of dominant sevenths in their final inversion in alternation with tonic chords in the final chorus of his oratorio *Samson*. These chords were evidently widely used, but from the pen of Graupner, placed with great subtlety and restraint.

10.3. Dramatic Aspects

10.3.1. Opening Movements

Graupner's compositional style throughout his whole output shows a constant interfacing of the melodic and harmonic elements. The harmonic language throughout the sinfonias is generally dramatic and bold as exemplified by the arresting nature of the opening movements, discussed earlier in Chapter 6. Graupner's preference for the use of dramatic fanfares and arpeggios over scale passages and lyrical motifs in the opening bars is clearly shown in Table 9. These arresting and commanding opening musical ideas lay the foundations for the material making up the remainder of the opening movement and it is noticable that they lie in the sharp keys; particularly D major. As it is generally accepted that the exceptions prove the rule, it is also worth noting that the

sinfonias with the more lyrical and scale based opening motifs, are those written in the key of F major.

The following example is representative of the energy and rhythmic vitality found in the seventy-one sinfonias built upon a fanfare or arpeggio style of opening motif.

EXAMPLE 125 OPENING BARS FROM GWV 551

Clarino I
Clarino II
Tympani
Corno I
Corno II
Fl. Tr. I
Fl. Tr. II
Violin I
Violin II
Viola
Cembalo



The image shows a page of handwritten musical notation for the opening of Sinfonia in C major, BWV 551 by Carl Philipp Emanuel Bach. The score is for a full orchestra and includes parts for Clarino I and II, Tympani, Corno I and II, Fl. Tr. I and II, Violin I and II, Viola, and Cembalo. The tempo is marked 'Allegro'. The notation is in C major and 3/4 time. The score is written in a clear, legible hand.

10.3.2. Other Movements

Whereas it is possible to identify instances, especially amid inner dance movements, where harmonic progressions might sometimes be described as more predictable or less adventurous than in the vibrant and highly rhythmic opening movements, Graupner never seems to lose sight of a youthful theatricality whether manifest in the instrumentation, orchestral colour or techniques or an unexpected twist of harmonic direction. An example of this harmonic twisting and turning can be found in the second movement of the Sinfonia in C GWV 502. The repeated opening first section closes in the dominant and the second section opens in A major, in which by means of two consecutive passing $\frac{6}{4}$ progressions takes us briefly into the key of D minor, returning through G major to close in the tonic key of C major. Within the space of a few bars, Graupner has given the listener an interesting harmonic detour by the most economical means.

10.3.3. Syncopation

Whilst syncopation would normally be seen as a dramatic and rhythmic device, used widely to create many differing moods and effects by many composers throughout the ages, it is one of the most fundamental elements of Graupner's compositional style as it can be identified used in a melodic or accompanying context on so many occasions. It occurs throughout the corpus of sinfonias in such profusion that the device almost becomes commonplace and the examples become hardly worthy of any special mention: In the slow, second movement of the Sinfonia in F GWV 576, the quaver-crotchet-quaver syncopated motif occurs in a quarter of the eighty-three bars. This pulsating rhythm, passed freely between the Flauti Traverso and the muted upper strings is treated within a calm atmosphere and a level of dynamics moving between *piano* and *pianissimo*.

EXAMPLE 126 OPENING OF THE SECOND MOVEMENT FROM GWV 576

Corno I
Corno II
Tympani
Fl. Tr. I
Fl. Tr. II
Violin I
Violin II
Viola
Cembalo

The image shows a page of handwritten musical notation for the opening of the second movement of the Sinfonia in F major, BWV 576 by Christian Bach. The score is for a full orchestra and includes parts for Corno I, Corno II, Tympani, Fl. Tr. I, Fl. Tr. II, Violin I, Violin II, Viola, and Cembalo. The music is in 3/4 time and features a prominent quaver-crotchet-quaver syncopated motif. The score includes dynamic markings such as 'pp' and 'piano', and tempo markings 'Andante e poco Allegro' and 'con sordin'.

Alongside this feast of gentle syncopation coupled with sensitive harmonic reinforcement from the Horns and Tympani, this movement continues to display a number of other identifying features, such as reverse dotted rhythms (themselves a variant of syncopation), woodwind solo material above strings *con sordin* and an extended final cadence replete with a dominant seventh in final position, two successive chords, each

with a *fermata*, a whole bar rest, and a time change to an *Adagio* giving the opportunity for improvised ornamentation to the Flauto Traverso I and Violin I.

The device of syncopation reaches its apogee in the slow second movement of the Sinfonia in G GWV 610. Here, the accompanying strings maintain their lilting rhythm throughout the movement until within four bars of the final cadence.

EXAMPLE 127 SYNCOPATION MOTIF FROM GWV 610

The image shows a musical score for Example 127, titled 'SYNCOPATION MOTIF FROM GWV 610'. The score is for a concerto, featuring Violin I Concerto, Violin II Concerto, Violin I, Violin II, Viola, Violone, and Cembalo. The music is in G major and common time (C). The tempo is marked 'Andante' and the dynamics are 'p' (piano). The score shows a syncopation motif in the strings, with the Violin I and II parts playing a rhythmic pattern of eighth notes, and the Viola, Violone, and Cembalo parts playing a similar pattern. The Violin I and II parts have a fermata over the first bar, and the Violone and Cembalo parts have a whole bar rest in the first bar. The score is divided into four measures, with the first measure containing the syncopation motif.

The overall effect of this gently rocking accompaniment brings to mind a similarly effective texture, albeit composed much later and in a very different context, to be found in the *Adagio* third movement of the Serenade in B flat K 361 by W. A. Mozart.²¹⁴

The many other instances of syncopation found throughout the oeuvre appear in a variety of guises: within the soloistic lines, or the accompaniment material creating differing levels of rhythmic insistency and vigour; show repeatedly the breadth and depths of Graupner's power of invention.

10.4. Counterpoint

With regard to counterpoint, Graupner offers only the briefest of glimpses through the sinfonias.²¹⁵ Based upon such fragmented evidence; it would be all too easy to underestimate or even dismiss his skills as a contrapuntalist, although examples of extended fugal writing are admittedly few and far between.²¹⁶ This initial impression,

²¹⁴ Syncopated accompanimental figures were used frequently by Mozart and they occur in a wide variety of tempi.

²¹⁵ The Sinfonia in E flat GWV 560 contains the greatest amount of contrapuntal writing within the genre.

²¹⁶ The Concerto in C minor GWV 321 contains extended fugal writing throughout the opening movement.

however, would show only a partially completed picture, as he did create a collection of 5,000 canonic workings and examples.²¹⁷ To appreciate Graupner's contrapuntal skills further within a more extended composition it is necessary to turn to his chamber works, which have been catalogued as GWV 201 to GWV 219.²¹⁸ These varied works, with the titles of trio, canon or sonata, demonstrate Graupner's mastery of counterpoint as they contain examples of canon at the unison and the fifth in various movements and forms. The three works with the title of *Canon all'Unisono*: GWV 211, 216 and 218 display 'a complexity which perhaps invites some comparison with Bach's Musical Offering'.²¹⁹

²¹⁷ Graupner's Kanon contains 122 pages of canonic workings, Universitäts- Landesbibliothek, Darmstadt D-DS Mus.ms. 415/3.

²¹⁸ Bill and Großpietsch, *Thematisches Verzeichnis*, pp. 43–53.

²¹⁹ Lawson, 'Exploring Bach's contemporaries', pp. 179–182.

11. A Silhouette of Graupner's Sinfonias alongside those of his Vice-Capellmeister: Johann Samuel Endler

At first glance, in comparison with the large corpus of Graupner sinfonias, those compositions by his pupils, colleagues and contemporaries at the court of Hesse-Darmstadt may seem to be totally outnumbered or outflanked. However, the extant manuscripts by Johann Samuel Endler (1694–1762) containing sinfonias, overtures, partitas and cantatas make for an interesting contextual comparison. The thirty sinfonias date largely from around the same time, and although they exhibit many traits normally associated with the Baroque period, they nevertheless contain elements, most notably an orientation leaning towards the exploration of the relationship between the tonic and the dominant, which points in the direction of the Classically forward-looking Mid-Century Style. Their content and context have been thoroughly researched and documented in a study by Joanna Cobb Biermann.²²⁰

Endler's sinfonias share many of Graupner's stylistic characteristics identified throughout this study. These include: arresting opening motifs of vigorous thematic material, echo effects, multiple stopping for upper strings and colourful use of the woodwind and brass instruments. An immediate difference lies in his regular pairing of a single Flauto Traverso with Hautbois. These instrumental colours are utilised in both a solo capacity and as a pair in duet.

The only slightly younger Endler names his works: '*Sinfonie*', '*Symphonia*' and '*Sinfonia*' on the title pages, includes his autograph and provides the date of composition on many of his manuscripts. This attention to detail as to the date of composition, completely lacking on Graupner's manuscripts, places the earliest at 16th April 1748.²²¹ The vast majority of the remainder date from the decade of the 1750's. The spelling of the instrument names also varies greatly. Whereas in many ways, Endler's nomenclature is not central to this study, focussed upon the musical aspects of Graupner's works, it does throw into relief the higher degree of orderliness and organisation found throughout the older composer's manuscripts.

²²⁰ Cobb Biermann, *Die Sinfonien des Darmstädter Kapellmeisters Johann Samuel Endler*.

²²¹ Johann Samuel Endler, *Sinfonie in F* CobbWV 15, Universitäts- Landesbibliothek, Darmstadt D-DS Mus.ms. 1213/15.

A brief glance at the corpus of Endler's manuscripts shows no full scores but a full set of instrumental parts, which correspond with the details on the *Titelumschlag*.

Significantly, a number of the works are not scored for a Viola, whereas Graupner scores for upper strings consistently for Violin I, Violin II and Viola. Similarly with the Clarino, Graupner is consistent in scoring for a pair, when they are used. Endler departs from this convention by scoring three Trumpet parts: Trumpet I, Trumpet II and Principal with a variety of names and different spellings used on the manuscripts.

Assuming that Graupner's *sinfonias* were composed for use at the Schloss in the urban centre of Darmstadt, a number of Endler's manuscripts refer to their being composed at the Landgraf's '*Jagdresidenz*' at Kranichstein, and significantly, show considerable signs of use.

This differential is particularly apparent by comparing the pristine condition of the Clarino part from Graupner's *Sinfonia in D* GWV 522 with the heavily handled condition of the Trompette part from Endler's *Sinfonia in D* CobbWV 8 as shown in the following examples.

EXAMPLE 128. CLARINO I PART FROM GWV 522.

The image shows a page of handwritten musical notation for the Clarino I part of J.S. Bach's BWV 522. The page is titled "Sinfonia. Clarino 1." in the upper left and right corners. The music is written on twelve staves. The first section is marked "Vivace" and consists of five staves of music. The second section is a "Menuet" (Minuet) in 3/4 time, consisting of two staves. The third section is an "Air" in 3/4 time, consisting of two staves. The fourth section is a "Bourée" in 3/4 time, consisting of two staves. The page concludes with a double bar line and a signature "G. B." in the bottom right corner. The number "15" is written in the bottom right corner of the page.

Endler scores for the Trumpet in an energetic and vigorous manner, as shown in the example above, exploring a wide *tessitura* and phrases extending over many bars. This creates a greater prominence for this instrumental colour within the overall orchestral tone.

Consideration of Endler's instrumentation of his sinfonias composed at Kranichstein, apart from his increased use of Trumpets, supports the idea that Graupner had access to greater instrumental resources, particularly Tympani at the Schloss at Darmstadt.

Endler's sinfonias are usually scored for a pair of Tympani, although occasionally three or five are used. It is worth noting that Endler does on one occasion require his Tympanist to re-tune and subsequently tune back during the course of the sinfonia; thus allowing the instrument to add additional tonal colour to those movements written in a key other than the home key. Whilst this necessity to re-tune twice during the performance carries with it a degree of possible interruption or delay to the proceedings, it also presents the opportunity for the inclusion of a more robust instrumentation within the middle movements. When compared with Graupner's use of the Tympani at the Schloss, this might suggest that there were either fewer instruments available at Kranichstein, less space for the instrumentalists, or possibly both. A further differential is shown by Endler's Tympani parts being universally transposed into C, regardless of the home key of the sinfonia. This use of transposition is found in only a few Graupner Sinfonias as shown in the tables below which clearly indicate a bias towards Tympani parts written at pitch at the Schloss, whilst the practice at Kranichstein appears to be almost entirely transposed.

TABLE 18 DIFFERING USE OF TYMPANI BETWEEN GRAUPNER AND ENDLER

Graupner's Sinfonias:

GWV	Key	Tympani	Full Score	Part	Notes
520	D	G.A.H.d.	At Pitch	Transposed	
521	D	A.d.	At Pitch	Transposed	
522	D	A.d.	-	Transposed	Full Score missing
523	D	G.A.H.d.	-	Transposed	Full Score missing
524	D	G.A.H.d.	At Pitch	At Pitch	
525	D	A.d.	Transposed	Transposed	
526	D	G.A.H.d.	At Pitch	At Pitch	
527	D	G.A.H.d.	At Pitch	At Pitch	
528	D	G.A.H.d.	At Pitch	At Pitch	

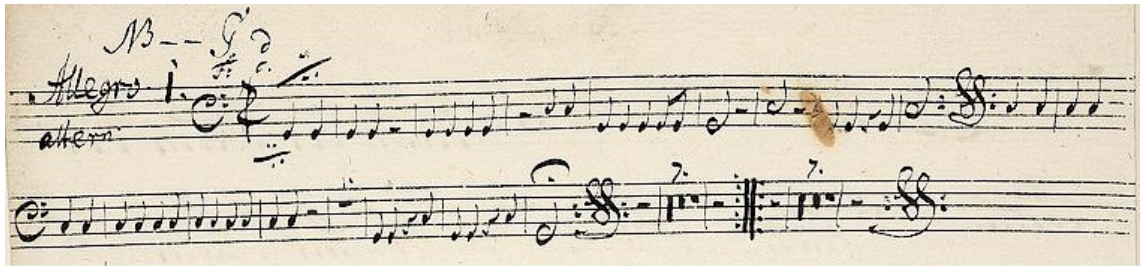
GWV	Key	Tympani	Full Score	Part	Notes
529	D	G.A.H.d.	At Pitch	At Pitch	
530	D	G.A.H.d.	At Pitch	At Pitch	
531	D	A.d.	At Pitch	At Pitch	
532	D	G.A.H.d.	At Pitch	At Pitch	
533	D	G.A.H.d.	At Pitch	At Pitch	
534	D	A.d.	Transposed	Transposed	Drum rolls
540	D	G.A.H.d.	At Pitch	At Pitch	
541	D	G.A.H.d.	At Pitch	At Pitch	
542	D	G.A.H.d.	Transposed	Transposed	
543	D	G.A.H.d.	At Pitch	At Pitch	Drum rolls
544	D	G.A.H.d.	Transposed	Transposed	Drum rolls
545	D	G.A.H.d.	At Pitch	At Pitch	
547	D	G.A.H.d.	At Pitch	At Pitch	
548	D	G.A.H.d.	At Pitch	-	Parts missing
549	D	G.A.H.d.	At Pitch	At Pitch	
550	D	G.A.H.d.	At Pitch	At Pitch	
551	D	G.A.H.d.	At Pitch	At Pitch	
552	D	G.A.H.d.	At Pitch	At Pitch	
553	D	G.A.H.d.	At Pitch	At Pitch	
554	D	G.A.H.d.	At Pitch	At Pitch	
555	D	G.A.H.d.	At Pitch	At Pitch	
556	D	G.A.H.d.	At Pitch	At Pitch	
558	Es	G.B.c.d.	At Pitch	At Pitch	
559	Es	G.B.C.es	At Pitch	At Pitch	
565	F	F.G.c.	At Pitch	At Pitch	
566	F	F.G.A.B.c.d.	At Pitch	At Pitch	
567	F	F.G.A.c.	At Pitch	At Pitch	
576	F	F.G.A.c.	At Pitch	At Pitch	
595	G	G.A.H.d.	-	At Pitch	not included on F/S.
596	G	G.d.	At Pitch	At Pitch	
597	G	G.d.	At Pitch	At Pitch	
598	G	G.A.H.d.	At Pitch	At Pitch	
599	G	G.A.H.d.	At Pitch	At Pitch	
609	G	G.A.H.d.	At Pitch	At Pitch	
610	G	G.A.H.d.	At Pitch	At Pitch	
611	G	G.A.H.C.d.	At Pitch	At Pitch	
612	A	A.e.	At Pitch	At Pitch	

Endler's Sinfonias:

Sinfonia	Key	Tympani	Part	Notes
CobbWV 1	D	G.A.d.	Transposed	
CobbWV 2	D	A.d.	Transposed	
CobbWV 3	D	A.d.	Transposed	
CobbWV 5	D	A.d.	Transposed	
CobbWV 6	D	A.d.	Transposed	
CobbWV 8	D	A.d.	Transposed	
CobbWV 9	D	A.d.	Transposed	
CobbWV 10	D	A.d.	Transposed	
CobbWV 11	D	A.d.	Transposed	
CobbWV 12	D	A.d.	Transposed	
CobbWV 13	F	F.c.	At Pitch	
CobbWV 14	Es	B.es.	Transposed	
CobbWV 15	F	F.G.A.B.c.	At Pitch	
CobbWV 16	D	A.d.	Transposed	
CobbWV 17	D	A.d.	Transposed	Retune and back
CobbWV 20	Es	B.dis.	Transposed	
CobbWV 23	D	A.d.	Transposed	
CobbWV 24	D	A.d.	Transposed	
CobbWV 25	D	A.d.	Transposed	
CobbWV 28	D	A.d.	Transposed	
CobbWV 29	D	A.d.	Transposed	
CobbWV 30	D	A.d.	Transposed	

This comparatively rare example of a re-tuning instruction is, at first sight, straightforward. Endler marks its importance with *Nota Bene*. On examining the actual re-tuning required, the tuning specified for the former opening movements in D major is A. d. When comparing the Tympani part of this movement in G major with the continuo, the notes required are G. d. After allowing for the Tympani part being transposed, the instruction above does appear to be at variance with the pitches needed. The re-tuning back for the final movement, in contrast with the apparent instruction on the score, simply requires a return to the notes A. d.

EXAMPLE 130 DETAIL FROM THE TYMPANI PART OF COBBWV 17



Comparing the music and background details of these two composers, it may be worthwhile to note that Graupner, with his deteriorating eyesight was composing his sinfonias towards the end of his productive life and towards the close of the Baroque era. Endler, on the other hand, was slightly younger. Whilst lying beyond the scope of this study, there may also have been a greater degree of backward looking and reflection influencing the later compositions of the older man.

12. Conclusions: The Appellation Sinfonias – A Personal Panorama

The transcription of each and every one of Graupner's one hundred and twelve autograph sinfonia manuscripts into modern notation has been a substantial journey. At the outset, all is new and each successive work completed acquired the cloak of novelty for a short time. As the journey progressed, I became curious, as there did not seem to be an overall pattern appearing out of the sheer bulk of the oeuvre. This non-appearance of some form of overall pattern persisted and presently, I ceased to worry about this concept that I had been expecting to see and accepted each newly transcribed sinfonia on its own merits as a unique composition. With all the works transcribed and still no obvious 'red thread', the task of analysing the works in greater depth revealed a real need for some systematic landmarks based on the physical properties of the particular sinfonia described.

The emerging awareness I experienced as each successive sinfonia was transcribed, was an appreciation of the vast scale of this compositional achievement, created and nourished through the seemingly perpetual abundance of dramatic variety, which portrayed Graupner as a composer in fluent command of his compositional skills and expertise. These innate powers of musical creativity flowing from him are clearly manifest throughout the sinfonias.

The diverse individuality found within these works is such that they almost defy any attempt of categorisation. Following the completion of transcription into a modern and consistent typescript, the search for groupings of works sharing clear commonalities tended to become simplistic and perhaps less relevant to my understanding of exactly what Graupner had created. The one hundred and twelve works present retrospectively and collectively a vast canvas, made all the more impressive by the seeming lack of any overarching rationale. Over a period of time, it became gradually apparent to me that this lack of any 'red-thread' itself could be the overarching rationale and Graupner's extraordinary inventiveness could possibly be the embodiment of the whole picture. Initial categories were created with regard to purely physical attributes - sinfonias containing unusual phrases, distinctive rhythms or notable modulations. Further groupings and numerous sub-groupings were made with regard to instrumentation. The D major sinfonias were further divided into those scored for Horn, or Clarino, or both,

and these groups further refined by identifying those with, or without, Tympani. This was indeed too simplistic and not likely to contribute to my understanding of the works. I needed to develop a technique by which I could simultaneously process the attributes of multiple works and keep my mind focussed on the wider landscape of the works as a whole.

The conclusion to my study is, therefore, presented in the form of a personal panorama; a short list of those works each of which I feel demonstrate a primary facet of Graupner's compositional style.

For the personal panorama to represent the collection as a whole could almost be dismissed as a paradox, as each of the one hundred and twelve autograph sinfonias has its own distinct and individual voice and personality. Those representative sinfonias making up the personal panorama should be viewed as works in their own right, whilst being mindful of the scale of the remainder of the corpus.

Initially some forty works were singled out for a descriptive appellation, which, over the course of this study, were reduced to twelve. This created a selection that was more manageable, yet remaining at the same time representative of the corpus as a whole. The sinfonia that proved the most difficult to categorise is the Sinfonia in G GWV 595.

While identifying Graupner's stylistic compositional traits, this work surfaced again and again. It contains within it examples of almost every single one of Graupner's compositional features that have been identified and discussed through this study.

The Appellation Sinfonias: A Personal Panorama

The award of such appellations or sub-titles during the course of the research of this study was quite arbitrary, arising from the personal response of the present author to the oeuvre rather than springing from any external influence. Nevertheless some form of familiar and helpful terminology is necessary in order to introduce clarity and place these works in some sort of order within their soundscape. Only when having done so, it is possible to begin to comprehend the breadth of Graupner's creativity and identify certain works as suggesting a sub-group within the genre; considering these works both in isolation and within the wider context of the development of the sinfonia as a compositional form. To this end, the appellations are applied to twelve of the sinfonias and each should be viewed as a generic description of their representative traits, which can also be found to be present in similar, like-minded works. Each appellation was chosen and applied during the process of transcription and each one assigned as the

result of the presence of a tangible, recognisable physical characteristic. The importance of each of these identifiers expanded and diminished as the number of transcribed manuscripts increased and recognisable characteristics became more or less common. Some, which were to turn out as being less representative, were dropped in favour of more consequential landmarks. The resulting group of representative works are shown in the following table:

TABLE 19 THE TWELVE APPELLATION SINFONIAS

GWV	Key	Appellation.
513	D	<i>Tenuto</i>
531	D	Kuhnau's Mordent
534	D	Drum Roll
535	D	<i>Sordin</i>
538	D	Augmented 4th
559	E flat	<i>Allabreve</i>
561	E flat	Time Changes
566	F	<i>Pauken</i>
584	G	Hunting Horns
596	G	<i>Fermate</i>
610	G	<i>Concertante</i>
611	G	Orchestral

12.1. Sinfonia in D GWV 513 (*Tenuto*)

The instruction *tenuto* is featured on the Violin I and Violin II staves of the full score; on fourteen occasions during the *Allegro* first movement and on two occasions during the *Andante* second movement, but not in the *Presto* finale. It is copied onto the instrumental parts in the abbreviated form: *ten*. As the instrumental parts are not always copied exactly from the full score, slightly fewer instances occur with eleven instances found in the single Violin I part and nine in the Violin II part. This direction is given only to the upper strings. In the opening movement it occurs only over a crotchet, accompanied by a steady quaver movement from the lower strings, joined occasionally with a quaver motif from the Horns. During the second movement, it is found in two bars where both the upper strings have a dotted quaver amidst much semiquaver movement, the lower strings having a crotchet and the Horns being *tacet* at that point.

As the instruction does not feature at all on the Cembalo part, one might reasonably surmise that the device might possibly have been led and controlled by the upper string player(s). This coupled with the differential in the placing of the instruction found between the full score and the instrumental parts could possibly be explained that its use might have been second nature to the performers and a certain amount of ornamental *ad lib.* was tolerated or even expected. The following example of the final five bars of the opening movement shows a clear distinction made between the trill and the *tenuto*.

EXAMPLE 131 DETAIL FROM THE OPENING MOVEMENT OF GWV 513

The image shows a page of handwritten musical notation for the opening movement of BWV 513. It features six staves: Corno I, Corno II, Violin I, Violin II, Viola, and Cembalo. The notation includes various ornaments such as mordents and trills, with some parts marked 'ten.' (tenuto). The Cembalo part is at the bottom and does not contain any ornaments.

12.2. Sinfonia in D GWV 531 (Kuhnau's Mordent)

The Baroque ornament indicated by two oblique lines // is described by Neumann as Kuhnau's Mordent²²² and Graupner uses it regularly throughout the sinfonias as discussed previously in Chapter 9 and shown at examples 101 and 102. In the preface to the *Clavier Ubung Erster Theil* of 1689, Kuhnau writes:

Drittens so kommen die Mordanten, so durch zwey Strichlein angedeutet, fast dem Trillo bey, ausser daß jene die Secunde oder Semitonium drunter zum kurtzen iedoch fast starcken Tremulo erfodern [sic].²²³

Kuhnau's description of the mordent, along with other ornaments, is most useful, as his *Clavier Ubung* of 1689 consists of a number of suites giving practical examples of exactly where these ornaments are to be used, and therefore, the context for their

²²² Neumann, *Ornamentation in Baroque and Post Baroque Music*, p. 437.

²²³ [Translation: Thirdly come the mordents, indicated by two lines, almost like a trill, except that those [mordents] require a whole or semitone below for a short or almost a strong Tremulo.] Kuhnau, *Neuer Clavier Ubung Erster Theil*, p. v.

musical execution. It may be interesting to note that at the end of Kuhnau's *Clavier Ubung*, the final *Gigue* is followed by the phrase *Soli Deo Gloria*, whereas Graupner's secular works are certainly not dedicated in this manner.

Graupner uses this device twice in succession in the opening melodic subject of the Sinfonia in D GWV 531. The ornamented subject reappears in the dominant in bars 14 and 15; and again in the tonic in bars 32 and 33.

12.3. Sinfonia in D GWV 534 (Drum Roll)

The fifth movement of this Sinfonia, entitled '*Lira*', features an extended roll for the Tympani throughout the whole of the movement, which is based on a tonic chord in root position. Whilst rolls for the Tympani are indicated in a number of sinfonias, this particular instance is notable because of its extended length. The identifying features of this particular sinfonia are dealt with in greater detail in the section on the Tympani in Chapter 8.4.

It is widely accepted that a Tympanist from this time would add further rhythms and embellishments to the instrumental part as a matter of course,²²⁴ and was usually left free to do so by the composer; in this particular sinfonia, such a high level of specific instruction to the player would appear to run counter to the expected practice, curtailing any opportunity for individuality on the part of the Tympanist. This may also be significant, as in the full score of this sinfonia; the Tympani staff is treated in the manner of a transposing instrument with the repeated tonic note notated as a C rather than a D.

12.4. Sinfonia in D GWV 535 (*Sordin*)

In a number of the sinfonias, Graupner directs the Violin I to use the mute for the expressive slow movement. The physical properties, nature and behaviour of the mute is discussed in greater detail in the two sections on the *sordin*, as applicable to strings and the Horn/ Clarino Trumpet in Chapter 8 and shown at Examples 56 and 59. In this particular sinfonia, Graupner directs them to be used by the Violins I, II, Viola and (in a unique instance) the Horns from the outset and continuing throughout the opening movement. *Sordin* is clearly indicated both on the full score and instrumental parts as

²²⁴ John Cooper, 'Timpani parts in German Baroque music: The *Schlagmanieren* revisited', *Early Music*, 22 (1999), p. 249.

shown previously at Example 55. This use of the mute for such a vigorous opening motif is highly original and serves to throw the Flauto Traversi into sharper relief in spite of their general doubling of the Violin material at the octave. Altogether it makes for a most intriguing and interesting orchestral texture. Continuing through the expressive second movement, the *sordin* is specified again for the Violin I, while all the other stringed instruments, even including the Violone, are instructed to play *pizzicato*. Its use during slow movements further differentiates an extended decorated melody from the *pizzicato* accompaniment of the other stringed instruments and the rocking accompanimental motif maintained by the Flauto Traversi.

12.5. Sinfonia in D GWV 538 (Augmented Fourth)

Graupner uses the augmented or sharpened fourth, both within the melody line, where it creates an angular motif, and harmonically as an interval between the notes of a chord of the dominant seventh. This particular chord is regularly placed in its final inversion, which makes a very distinctive harmonic colouration. Both the augmented fourth and the seemingly exotic, unresolved and instantly recognisable dominant seventh in final inversion occur in over half of the sinfonias. Both of these fundamental building blocks have been discussed previously in Chapter 10.

In the *Allegro* final movement of GWV 538, Graupner combines the augmented or sharpened fourth with sequence, syncopation and a pedal point to make a truly dramatic statement starting at bar 235 as demonstrated previously at Example 121.

Whereas Graupner prepares the listener for the use of transitory discord on a weak beat in the first and third bar, the simultaneous use of syncopation places the same discord on the first beat of the second and fourth bar, where its presence has a greater effect. This creates a degree of tension in the string parts, strengthened by the Cembalo by means of the 2/#4/6 in the continuo part. The brief entry of the Horns with a short repeated tonic note motif serves to reinforce the tonality and thus stabilises the harmony.

The repeated use of a G# over a chord of D in four successive bars alone would be sufficient to attract the attention of most listeners, but the passage is stated a further three times as the movement is in *Da Capo Aria* form complete with internal repeats.

12.6. Sinfonia in E flat GWV 559 (*Allabreve*)

The central movement of this five-movement sinfonia is no compositional lightweight. Extending for one hundred and sixty five bars, this *Tempo d'Allabreve* is both joyous and exuberant with an additional tempo marking of *Allegro*. The instrumentation includes both Horns and Tympani in addition to the strings for much of the time, which contributes to the vigorous and festive nature of the movement. The use of a *Da Capo* at the end causes a repeat of ninety-four bars, which adds considerably to the substance of this movement, thus altering the balance of this sinfonia as the 72 bars of the opening movement become somewhat overshadowed. Graupner's use of the *Tempo d'Allabreve* in other sinfonias has been previously discussed in Chapter 5, particularly in relation to Graupner's avoidance of indicating 'cut' time as opposed to the normal indication of common time. The inclusion of the additional *Allegro* at the opening of the central movement make perfect sense, to the modern reader at least, that Graupner intends an energised 'two in a bar' rather than what might otherwise be a breathless feeling of 'four in a bar'. A modern editor might even be tempted to suggest the use of 'cut time' for the time signature to facilitate a spirited performance.

12.7. Sinfonia in E flat GWV 561 (Time Changes)

This sinfonia could easily be distinguished by the extended solo passages for the Flauto Traverso throughout the opening movement. It is, however, the penultimate, fourth movement of this sinfonia, which gives its title as the movement contains eight oscillating changes to the time signature and the tempo within thirty-nine bars. Following the opening in common time marked *Largo*, the time signature switches to a $\frac{6}{8}$ compound time *Allegro* halfway through the second bar. This quicker motif lasts for only a few bars before reverting to the common time *Largo* as at the opening. Thereafter, the pattern is repeated throughout the movement, which is parodied and slightly shortened by a few bars from the final movement of the Overture in E flat GWV 429.

EXAMPLE 132 VIOLIN I PART FROM GWV 561



12.8. Sinfonia in F GWV 566 (Pauken)

Six Tympani are specified for this sinfonia, tuned to F, G, A, B, c and d. It is significant that they are all in use throughout the work. Graupner does not indicate any re-tuning in this or any other sinfonia. The use of multiple Tympani is not unusual in the oeuvre; eight of the sinfonias specify two Tympani, thirty-four of the sinfonias specify four Tympani, while three, five and six Tympani appear in a single sinfonia apiece. A clue to Graupner's use of multiple Tympani can be found in the instrumental parts as on many occasions the instrument is treated as a melodic bass rather than a harmonic re-enforcer at specific points in the score.

EXAMPLE 133 TYMPANI INSTRUMENTAL PART FROM GWV 566



12.9. Sinfonia in G GWV 584 (Hunting Horns)

The Horns are usually given the role of emphasizing the harmonic elements within the orchestral texture and thus rarely given any extended solo passagework. The trio section of the finale of the Sinfonia in G GWV 584, is one great exception. Here, the Horns have a short duo of two, eight-bar sections (each repeated) of hunting motifs. As the strings and Basso Continuo remains *tacet*, this trio section provides a unique, soloistic platform for Horns in every sense.

EXAMPLE 134 TRIO FROM THE FINAL MOVEMENT OF GWV 584

Corno I


Corno II

Violin I

Violin II

Viola

Cembalo



12.10. Sinfonia in G GWV 596 (*Fermate*)

Following a straightforward opening movement containing many short motifs and echo effects, is one of Graupner's most distinctive and unusual sinfonia movements. This central movement, marked '*Largo*', is just twelve bars long, consisting largely of two-bar phrases; each one containing reverse dotted rhythms, semiquavers and semiquaver rests, culminating with a minim and a *fermata* make up eight of the bars with a four-bar phrase at the core. The interrupted nature of these motifs creates the very opposite of what is usually expected from a slow central movement.

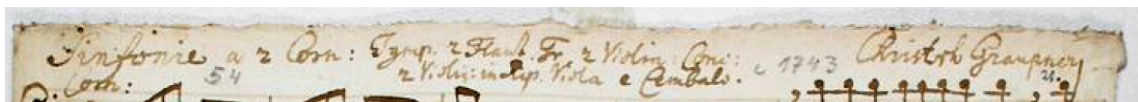
EXAMPLE 135 VIOLIN I INSTRUMENTAL PART FROM GWV 596



12.11. Sinfonia in G GWV 610 (*Concertante*)

This sinfonia uniquely contains two parts for solo Violin, which Graupner clearly identifies as *Violin Conc.* on both the Titelumslag and Kopftitel.²²⁵ Alongside these solo Violin parts, Graupner identifies the non-solo Violins by adding '*in Rip*' on the Kopftitel.

EXAMPLE 136 KOPFTITEL FROM GWV 610



Although these two solo parts double the Violins for some of the time, they have, along with the Flauto Traversi, much independent material which enables Graupner to offset the woodwind and concerto strings as a *concertante* against the ripieno of the main orchestral ensemble. The *Concerto* strings assume soloistic roles in the second, central movement, where they are in dialogue with each other sharing a rising scale-like motif with the remaining strings and Flauto Traversi providing a syncopated, and rocking harmonic backdrop. With one hundred and sixty bars, the *Allegro* third movement is full of joyful and buoyant motifs, full of energy, as if each instrument is showing off and thoroughly enjoying itself.

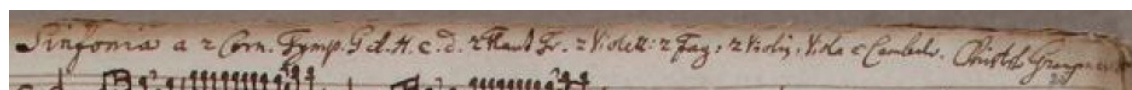
²²⁵ This use of concerted parts within a sinfonia could have been influenced by developments elsewhere or merely a further example of Graupner's continual experimentation.

12.12. Sinfonia in G GWV 611 (Orchestral)

Whilst this work has the largest orchestral ensemble of all the sinfonias, Graupner has, in one aspect, exercised characteristic restraint in that he has not included every instrument from those that are regularly used in other sinfonias. The most obvious omission is the Clarino. With a full score consisting of thirteen staves, Graupner is making both a bold and big orchestral statement, which makes the lack of Clarino all the more surprising. Although this sinfonia is in many ways his *magnum opus*, it could be argued that GWV 611 was not conceived as an absolute *tour de force*, but perhaps for a specific gathering of instrumentalists on a specific occasion. There is, of course, no way of knowing either way other than this deliberate omission of the Clarino. The order of the instrumental staves on the full score, after the manner of an Italian *Concerto Grosso*, is also unusual when compared with the other one hundred and eleven sinfonias. The two Fagotti are no longer placed with the Basso Continuo, but higher up the page nearer to the Flauto Traversi in what would in a modern edition be bracketed together as the woodwind section. At the top of the page lie the staves for the Tympani and Horns and between the staves for the Fagotti and Flauto Traversi, are the staves for two Violette. This dark colouration of the ensemble although unusual, is not new. Graupner used the combination of Violetta I and II alongside Fagotto I and II in the cantatas, particularly 'Jauchzet dem Herrn alle Welt' GWV 1173/17, composed in 1717 for the 200th anniversary of the Reformation, where they provide a rich accompaniment to the Bass aria: 'Lob und Ehre'.

The placing of the instrumental staves in this order seems deliberately thought out, although it is difficult to imagine Graupner not following his regular methodical routine, where the order of the instrumental staves usually coincides with both the Titelumslag and the Kopftitel. In an age before modern standardisation, where anything could lie within the bounds of possibility, the order of the instrumental staves in this particular sinfonia appears nevertheless distinctive and unusual.

EXAMPLE 137 KOPFTITEL FROM GWV 611



With five Tympani, this orchestral body represents a powerful instrumental tool; yet, following the four-bar energetic opening motif, Graupner displays great subtleties of

ever changing instrumental colours and rhythmic textures. Comprising a mere sixty-six bars, the opening movement is hardly over long. Graupner does not 'pull out all the stops'; and that is just the point. Amidst all the potential for a surfeit of strong *fortissimo*, the listener is treated to a wealth of subtlety, gracefulness and restraint. This sinfonia has another characteristic, which sets it aside, in that four of the six movements are dance movements (rather than having abstract titles and forms): the finale being a *Gigue*.

12.13. Conclusions

In selecting the sinfonias for this personal panorama, it became clear to me very quickly that the more works that are considered, the more candidates for inclusion present themselves.

In other words: the closer you look at these works, the more individual characteristics can be observed.

Each sinfonia embarks out on a different journey into a new sound world. Where Graupner toys with the old models of the *Concerto Grosso*, in the same breath he explores innovative subtleties and combinations of instruments to create new orchestral colours. This appears to be his primary sub-text: Orchestral Colour. In the same manner, J. S. Bach presented six unique orchestral palettes within the Brandenburg Concertos, which, by quirk of fate, suffered the same decades of oblivion as Graupner's works. There appears thus, laid out before us and uniquely demonstrated by this corpus of over one hundred works with the common genre of sinfonia, a complete statement of style which, although laid down in a comparatively short time frame, we can now recognise as Graupner's unique personal contribution to the evolution and development of the then embryonic symphonic compositional form. The fluent vitality of Graupner's compositional skills seals the importance of these works and places them alongside other equally prolific composers of sinfonias, symphonies and other similarly titled orchestral works composed in the Mid-Century Style, thus creating a second span in the bridge between the high Baroque and the Classical styles.

13. The Appellation Sinfonias - Full Scores

13.1. Critical Commentary

13.1.1. Source

The complete corpus of original manuscripts of full scores and instrumental parts are housed in the Universitäts- Landesbibliothek Darmstadt. These have been digitised and are currently freely available through the internet.²²⁶ In a very few cases, the full score is found to be missing from the collection, but may be re-created due to the completeness and legibility of the manuscripts of the instrumental parts.

13.1.2. Instrumentation

The instrumentation of each Sinfonia is identified primarily by reference to the Kopftitel and Titelumschlag. Secondary identification is provided by the instrumental parts and text from within the body of the full score.

13.1.3. Editorial Methods

The primary purpose of my edition of full scores of selected sinfonias is to portray in modern musical notation and convention, the full score of the original manuscript. It does not attempt to be a performing edition, nor is it a totally literal transcript of the original. To the modern reader, it will inevitably retain, therefore, certain ambiguities or inconsistencies present in the original manuscripts relating to instrumentation, along with the numerous and sometimes seemingly complex order and extent of the repeated sections within a movement. The original manuscripts do not differentiate between duplets and triplets, although sextuplets are identified as such in the third movement of the Sinfonia in D GWV 534. A number of part-bars associated with the repeated sections, in particular from the final movement of Sinfonia in G GWV 611 are particularly challenging to modern notation, although the composers intentions are clearly indicated on the score.

The following editorial policies apply throughout the scores of this edition:

²²⁶ Universitäts- und Landesbibliothek Darmstadt, Digitised Archive of manuscripts
<https://tudigit.ulb.tu-darmstadt.de/show/_md_search?md_query_cat=sammlung&md_query_var=sammlung23&md_query_sort=sort_shelfLocator_sdocval+asc> [last accessed 13 January 2022]

Time signatures and rhythmic values are identical to those in the source, with the following exceptions:

- (a) Two tied notes have been tacitly substituted for a dotted note in those instances, where a bar line intervenes between a note and its dot. The editorial addition of bar lines, according to modern convention, has made it necessary to break certain individual notes into two (or more) notes tied across a bar line. Similarly, rests are tacitly adjusted to modern practice, as necessary.
- (b) Archaic time signatures are tacitly adjusted to modern practice.
- (c) Beaming follows modern conventions, since all notes are flagged in the source.
- (d) Bar lines in this edition follow modern convention. Double bar lines, dotted double bar lines, indications for *D.C.*, *D.S.* and *fermate* on final notes of a section are identical to those in the source.
- (e) Redundant rests have been tacitly dropped in line with modern convention.

Archaic key signatures are adjusted to modern practice.

All editorial accidentals are enclosed in brackets and printed above the stave.

Accidentals, including figured-bass accidentals that do not conform to modern practice, have been altered accordingly (e.g., a sharp used to cancel a flat in the source has been altered to a natural). Cautionary accidentals in the original, which conform to modern practice, are indicated on the stave while redundant accidentals have been tacitly dropped.

An accidental has been supplied without comment wherever the editorial addition of a bar line has isolated a note inflected by virtue of an accidental appearing in the source. In the source, the figured bass, where present, appears above the stave and is usually noted on the Cembalo instrumental part. Exceptionally, in the case of the Sinfonia in D GWV 534 (Drum Roll), the figures are noted on a page of the full score and the Violone instrumental part. In this edition, all figures are placed below the stave and any accidental associated with the figures of the continuo, uniformly placed before the numerals. Any editorial figures, inserted for the sake of clarity and consistency are enclosed in brackets.

Tempo marks, *fermate*, dynamics and other performance indications, that appear in at least one part of the source, have been assumed to apply to all parts in this edition.

Editorial ornamentation symbols, along with any indications, whose meaning is open to interpretation, are enclosed in brackets.

Spelling conforms to the original unless otherwise indicated.

13.1.4. Critical Notes

The critical notes describe the reading of the source in those instances, where in this edition, an alteration has been made: (Instrument. Bar. Figure: Original).

Pitch references are based on the Helmholtz system. C–B, c–b, c'–b', c''–b'' where c' = middle C.

The following abbreviations are used:

cl1 = Clarino I

cl2 = Clarino II

c1 = Corno I

c2 = Corno II

ty = Tympani

ft1 = Flauto Traverso I

ft2 = Flauto Traverso II

v1 = Violin I

v2 = Violin II

va = Viola

vc = Violoncello

ve = Violone

fg = Fagotto

bs = Basso

ce = Cembalo

fs = Full Score

13.2. The Full Scores

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Christoph Graupner
1683–1760

Sinfonia in D

GWV 513 (*Tenuto*)

Academic Research Score
created by Nigel J Holdsworth

Critical Notes

- Movement I v2.33.2: slur missing
va.34.5: accidental missing
ve.34.5: accidental missing
ce.34.5: accidental missing
v2.50.1: accidental missing
v2.50.7: accidental missing
v2.52.1: accidental missing
v2.56.1: accidental missing
v2.58.1: accidental missing
v2.73.1: *tenuto* missing
ve.74.7: accidental missing
ce.74.7: accidental missing
v1.79.4: noted as a quaver
v2.79.1: *tenuto* missing
v2.79.6: *tenuto* missing
va.79.6: accidental missing
v1.82.2: accidental missing
v1.84.2: accidental missing
v1.85.11: accidental missing
v2.85.11: accidental missing
v1.90.11: accidental missing
v2.90.11: accidental missing
- Movement II v1.105.1: accidental missing
v1.107.1: accidental missing

Sinfonia in D GWV 513 (Tenuto)

Christoph Graupner
1683-1760

Allegro

Como in D. I
Como in D. II
Violin I
Violin II
Viola
Violone
Cembalo

Cor. I
Cor. II
Vln. I
Vln. II
Vla.
Vnc.
Cemb.

7
13
19

26

Cor. I *p* *f*

Cor. II *p* *f*

Vln. I *p* *f* *pp*

Vln. II *p* *f* *pp*

Vla. *p* *f* *pp*

Vcln. *p* *f* *pp*

Cemb. *p* *f* *pp*

33

Cor. I *pp* *f* *p* *f*

Cor. II *pp* *f* *p* *f*

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

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

Vla. *f* *p* *f*

Vcln. *f* *p* *f*

Cemb. *f* *p* *f*

41

Cor. I *pp* *f* *pp*

Cor. II *pp* *f* *pp*

Vln. I *p* *f* *pp* *ten.*

Vln. II *p* *f* *pp* *ten.*

Vla. *p* *f* *pp* *f*

Vcln. *p* *f* *pp* *f*

Cemb. *p* *f* *pp* *f*

48

Cor. I *pp* *f*

Cor. II *pp* *f*

Vln. I *ten.* *p* *pp* *f* *ten.*

Vln. II *ten.* *p* *pp* *f* *ten.*

Vla. *p* *pp* *f* *p*

Vcln. *p* *pp* *f* *p*

Cemb. *p* *pp* *f* *p*

56

Cor. I

Cor. II

Vln. I

Vln. II

Vla.

Vlnc.

Cemb.

63

Cor. I

Cor. II

Vln. I

Vln. II

Vla.

Vlnc.

Cemb.

71

Cor. I

Cor. II

Vln. I

Vln. II

Vla.

Vlnc.

Cemb.

78

Cor. I

Cor. II

Vln. I

Vln. II

Vla.

Vlnc.

Cemb.

85

Cor. I

Cor. II

Vln. I

Vln. II

Vla.

Vcln.

Cemb.

90

Cor. I

Cor. II

Vln. I

Vln. II

Vla.

Vcln.

Cemb.

Andante

II

Corno in D. I

Corno in D. II

Violin I

Violin II

Viola

Violone

Cembalo

104

Cor. I

Cor. II

Vln. I

Vln. II

Vla.

Vcln.

Cemb.

113

Cor. I

Cor. II

Vln. I

Vln. II

Vla.

Vlne.

Cemb.

120

Cor. I

Cor. II

Vln. I

Vln. II

Vla.

Vlne.

Cemb.

127

Cor. I

Cor. II

Vln. I

Vln. II

Vla.

Vlne.

Cemb.

Allegro

III

Corno in D. I

Corno in D. II

Violin I

Violin II

Viola

Violone

Cembalo

144

Cor. I
Cor. II
Vln. I
Vln. II
Vla.
Vcllo
Cemb.

This system contains measures 144 through 153. The Cor. I and II parts play a melodic line with some rests. The string parts (Vln. I, Vln. II, Vla., Vcllo, Cemb.) play a rhythmic accompaniment with various articulations and dynamics.

154

Cor. I
Cor. II
Vln. I
Vln. II
Vla.
Vcllo
Cemb.

This system contains measures 154 through 164. There is a double bar line at the beginning of measure 154. The Cor. I and II parts have a melodic line with some rests. The string parts continue with their rhythmic accompaniment.

165

Cor. I
Cor. II
Vln. I
Vln. II
Vla.
Vcllo
Cemb.

This system contains measures 165 through 174. The Cor. I and II parts play a melodic line. The string parts play a rhythmic accompaniment with various articulations and dynamics.

175

Cor. I
Cor. II
Vln. I
Vln. II
Vla.
Vcllo
Cemb.

This system contains measures 175 through 184. The Cor. I and II parts play a melodic line. The string parts play a rhythmic accompaniment with various articulations and dynamics.

Christoph Graupner
1683–1760

Sinfonia in D

GWV 531 (Kuhnau's Mordent)

Academic Research Score
created by Nigel J Holdsworth

Critical Notes

Movement I v2.9.11: accidental missing
v1.22.9: accidental missing

Movement II v1.66.1: accidental missing
va.68.1: accidental missing

Movement III v1.120.1: accidental missing
v1.124.1: accidental missing
v1.132.1: accidental missing
v1.152.1: accidental missing
v1.156.1: accidental missing
v1.172.1: accidental missing
v2.172.1: accidental missing
v1.175.1: accidental missing
v2.175.1: accidental missing
v1.177.1: accidental missing
v2.177.1: accidental missing
v1.181.1: accidental missing
v2.181.1: accidental missing

Sinfonia in D GWV 531 (Kuhnau's Mordent)

Christoph Graupner
1683-1760

Corno in D. I
Corno in D. II
Tympani A.d.
Violin I
Violin II
Viola
Violone
Cembalo



Cor. I
Cor. II
Tymp.
Vln. I
Vln. II
Vla.
Vlnc.
Cemb.



Cor. I
Cor. II
Tymp.
Vln. I
Vln. II
Vla.
Vlnc.
Cemb.

22

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vlnc.

Cemb.



28

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vlnc.

Cemb.



35

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vlnc.

Cemb.

41

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vlnce.

Cemb.

p

pp

f



46

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vlnce.

Cemb.

p

pp

f



Andante

II

Corno in D. I

Corno in D. II

Timpani A.d.

Violini I

Violini II

Viola

Violone

Cembalo

pp

pp

Andante

61

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vlce.

Cemb.



74

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vlce.

Cemb.



82

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vlce.

Cemb.

Allegro III

Corno in D. I
 Corno in D. II
 Tympani A.d.
 Violin I
 Violin II
 Viola
 Violone
 Cembalo



103

Cor. I
 Cor. II
 Tymph.
 Vln. I
 Vln. II
 Vla.
 Vlnce.
 Cemb.



110

Cor. I
 Cor. II
 Tymph.
 Vln. I
 Vln. II
 Vla.
 Vlnce.
 Cemb.

138

Cor. I
Cor. II
Tymp.
Vln. I
Vln. II
Vla.
Vlnce.
Comb.



145

Cor. I
Cor. II
Tymp.
Vln. I
Vln. II
Vla.
Vlnce.
Comb.



152

Cor. I
Cor. II
Tymp.
Vln. I
Vln. II
Vla.
Vlnce.
Comb.

159

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vlnc.

Cemb.

166

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vlnc.

Cemb.

175

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vlnc.

Cemb.

Christoph Graupner
1683–1760

Sinfonia in D

GWV 534 (Drum Roll)

Academic Research Score
created by Nigel J Holdsworth

Critical Notes

- Movement I v1.36.1: accidental missing
v2.36.1: accidental missing
v1.40.1: accidental missing
v2.40.1: accidental missing
va.45.5: accidental missing
v1.52.2: accidental missing
v1.54.1: accidental missing
v2.72.1: accidental missing
v2.80.1: accidental missing
va.102.1: accidental missing
vc.102.1: accidental missing
ve.102.1: accidental missing
ce.102.1: accidental missing
va.104.1: accidental missing
vc.104.1: accidental missing
ve.104.1: accidental missing
ce.104.1: accidental missing
- Movement III v1.182.2: accidental missing
- Movement IV v1.220.1: accidental missing
v2.220.1: accidental missing
v1.244.1: accidental missing
v2.244.1: appoggiatura and accidental missing
v1.252.1: accidental missing
v2.252.1: accidental missing
- Movement VI v1.309.1: accidental missing
v2.309.1: accidental missing
v1.321.1: accidental missing
v2.321.1: accidental missing
va.351.2: accidental missing

Sinfonia in D GWV 534 (Drum Roll)

Christoph Graupner
1683-1760

Musical score for measures 1-7 of the Drum Roll section. The score includes parts for Corno in D I and II, Tympani A.d., Violin I and II, Viola, Violoncello & Fagotto, Violone, and Cembalo. The key signature is D major and the time signature is 3/4. The music features a rhythmic pattern of eighth and sixteenth notes, with some rests and dynamic markings.

Musical score for measures 8-17 of the Drum Roll section. The score includes parts for Cor. I and II, Tympani, Vln. I and II, Vla., Vc. & Fag., Vln., and Cemb. Dynamic markings include *p* and *f*. The Cembalo part includes figured bass notation: 5 3, 7 5, -, 6 4, 5 3, 6 5, 6 5, 6 5, 6 5, 6 4 3, 6.

Musical score for measures 18-27 of the Drum Roll section. The score includes parts for Cor. I and II, Tympani, Vln. I and II, Vla., Vc. & Fag., Vln., and Cemb. Dynamic markings include *f* and *p*. The Cembalo part includes figured bass notation: 6 5, 6 5, 6 5, 6 4 3, 6, 6 5, 6 4 3, 6 5.

28

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Fag.

Vlne.

Cemb.

39

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Fag.

Vlne.

Cemb.

47

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Fag.

Vlne.

Cemb.

56

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Fag.

Vln.

Cemb.

68

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Fag.

Vln.

Cemb.

79

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Fag.

Vln.

Cemb.

88

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Fag.

Vlne.

Cemb.

f

98

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Fag.

Vlne.

Cemb.

f

p

p

p

p

107

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Fag.

Vlne.

Cemb.

f

f

f

116 Da Capo

Cor. I
Cor. II
Timp.
Vln. I
Vln. II
Vla.
Vc. & Fag.
Vln.
Cemb.

Allegro **Il Rejouissance**

Corno in D. I
Corno in D. II
Tympani A.d.
Violin I
Violin II
Viola
Violoncello & Fagotto
Violone
Cembalo

133

Cor. I
Cor. II
Timp.
Vln. I
Vln. II
Vla.
Vc. & Fag.
Vln.
Cemb.

144

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Ve. & Fag.

Vln.

Cemb.

154

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Ve. & Fag.

Vln.

Cemb.

162

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Ve. & Fag.

Vln.

Cemb.

Andante III

Corno in D, I *p*

Corno in D, II *p*

Tympani A.d. *p*

Violin I *Sordini* *Pizzicato*

Violin II *Pizzicato*

Viola *Pizzicato*

Violoncello & Fagotto *Pizzicato*

Violone *Pizzicato* *Andante*

Cembalo *Pizzicato* *Andante*

178

Cor. I

Cor. II

Tymp.

Vln. I *Sordini* *Pizzicato*

Vln. II *Pizzicato*

Vla. *Pizzicato*

Vc. & Fag. *Pizzicato*

Vlne. *Pizzicato* *Andante*

Cemb. *Pizzicato* *Andante*

186

Cor. I

Cor. II

Tymp.

Vln. I *Sordini* *Pizzicato*

Vln. II *Pizzicato*

Vla. *Pizzicato*

Vc. & Fag. *Pizzicato*

Vlne. *Pizzicato* *Andante*

Cemb. *Pizzicato* *Andante*

Menuet IV

Corno in D, I
 Corno in D, II
 Timp. Ad.
 Violin I
 Violin II
 Viola
 Violoncello & Fagotto
 Violone
 Cembalo

205

Cor. I
 Cor. II
 Timp.
 Vln. I
 Vln. II
 Vla.
 Ve. & Fag.
 Vln.
 Cemb.

218

Cor. I
 Cor. II
 Timp.
 Vln. I
 Vln. II
 Vla.
 Ve. & Fag.
 Vln.
 Cemb.

221

Cor. I *p*

Cor. II *p*

Tymp. *p*

Vln. I

Vln. II

Vla.

Vc. & Fag.

Vcllo.

Cemb.

222

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Fag.

Vcllo.

Cemb.

Lira

V

Corno in D. I

Corno in D. II

Tympani A.d.

Violin I

Violin II

Viola

Violoncello & Fagotto

Violone

Cembalo

Lira

262

Cor. I
Cor. II
Tymp.
Vln. I
Vln. II
Vla.
Vc. & Fag.
Vlnc.
Cemb.

pp
pp
pp
p
p
p

This system of musical notation covers measures 262 through 270. It features eight staves: two for Cor. I and Cor. II, one for Tymp., and five for the string section (Vln. I, Vln. II, Vla., Vc. & Fag., and Vlnc.). The music is in a key with two sharps (F# and C#) and a 4/4 time signature. Dynamics include *pp* (pianissimo) and *p* (piano). A double bar line with repeat dots is at the end of measure 270.

270

Cor. I
Cor. II
Tymp.
Vln. I
Vln. II
Vla.
Vc. & Fag.
Vlnc.
Cemb.

tr

This system of musical notation covers measures 270 through 276. It features the same eight staves as the previous system. The music continues in the same key and time signature. A trill (tr) is indicated above a note in the Vln. I staff in measure 272. A double bar line with repeat dots is at the end of measure 276.

276

Cor. I
Cor. II
Tymp.
Vln. I
Vln. II
Vla.
Vc. & Fag.
Vlnc.
Cemb.

This system of musical notation covers measures 276 through 282. It features the same eight staves. The music continues in the same key and time signature. A double bar line with repeat dots is at the end of measure 282.

Allegro VI Air en Menuet

Corno in D. I
 Corno in D. II
 Tympani A.d.
 Violini I
 Violini II
 Viola
 Violoncello & Fagotto
 Violone
 Cembalo

298

Cor. I
 Cor. II
 Timp.
 Vln. I
 Vln. II
 Vla.
 Vc. & Fag.
 Vln.
 Cemb.

316

Cor. I
 Cor. II
 Timp.
 Vln. I
 Vln. II
 Vla.
 Vc. & Fag.
 Vln.
 Cemb.

334

Cor. I
Cor. II
Tymp.
Vln. I
Vln. II
Vla.
Vc. & Fag.
Vlnc.
Cemb.

Detailed description: This system of musical notation covers measures 334 to 345. It features eight staves: two for Cor. I and Cor. II, one for Tymp., and five for the string section (Vln. I, Vln. II, Vla., Vc. & Fag., Vlnc., and Cemb.). The music is in 4/4 time with a key signature of two sharps (F# and C#). The strings play a rhythmic pattern of eighth notes, often with accents. Dynamics include *f* (forte) and *p* (piano). There are some fermatas and slurs over the strings. The woodwinds have some melodic lines, with Cor. II playing a more active role than Cor. I.

346

Cor. I
Cor. II
Tymp.
Vln. I
Vln. II
Vla.
Vc. & Fag.
Vlnc.
Cemb.

Detailed description: This system covers measures 346 to 357. The woodwinds (Cor. I and Cor. II) are mostly silent. The strings continue their rhythmic pattern, with some melodic movement in the upper voices (Vln. I and Vln. II). Dynamics range from *p* to *f*. There are some slurs and accents throughout the passage.

358

Cor. I
Cor. II
Tymp.
Vln. I
Vln. II
Vla.
Vc. & Fag.
Vlnc.
Cemb.

Detailed description: This system covers measures 358 to 369. The woodwinds re-enter with a strong, rhythmic pattern. The strings continue their accompaniment. Dynamics are primarily *f* (forte), with some *p* (piano) markings. There are many slurs and accents, indicating a highly rhythmic and textured passage.

Christoph Graupner
1683–1760

Sinfonia in D

GWV 535 (*Sordin*)

Academic Research Score
created by Nigel J Holdsworth

Critical Notes

- Movement I v1.16.1: accidental missing
ft1.16.1: accidental missing
v1.24.1: accidental missing
ft1.24.1: accidental missing
- Movement II v1.64.1: *Sordin* indicated on instrumental part only
ft1.73.4: accidental missing
v1.78.1: accidental missing
- Movement III v1.127.1: accidental missing
v2.127.1: accidental missing
fl1.127.1: accidental missing
ft2.151.1: accidental missing

Sinfonia in D GWV 535 (Sordin)

Christoph Graupner
1683-1760

Allegro non molto

Coro in D. I
Coro in D. II
Flauto Traverso I
Flauto Traverso II
Violin I
Violin II
Viola
Violoncello & Viola
Cembalo

Cor. I
Cor. II
Fl. Tr. I
Fl. Tr. II
Vln. I
Vln. II
Vla.
& Vln.
Cemb.

Cor. I
Cor. II
Fl. Tr. I
Fl. Tr. II
Vln. I
Vln. II
Vla.
& Vln.
Cemb.

27

Cor. I

Cor. II

Fl. Tr. I

Fl. Tr. II

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.

35

Cor. I

Cor. II

Fl. Tr. I

Fl. Tr. II

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.

45

Cor. I

Cor. II

Fl. Tr. I

Fl. Tr. II

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.

33

Cor. I
Cor. II
Fl. Tr. I
Fl. Tr. II
Vln. I
Vln. II
Vla.
Vc. & Vcl.
Cemb.

38

Cor. I
Cor. II
Fl. Tr. I
Fl. Tr. II
Vln. I
Vln. II
Vla.
Vc. & Vcl.
Cemb.

Andante II

Corno in D. I
Corno in D. II
Flauto Traverso I
Flauto Traverso II
Violin I
Violin II
Viola
Violoncello & Violone
Cembalo

(Sordin)
Pizzicato
Pizzicato
Pizzicato
Andante

69

Cor. I
Cor. II
Fl. Tr. I
Fl. Tr. II
Vln. I
Vln. II
Vla.
Vc. & Vln.
Cemb.

Detailed description: This system contains measures 69 through 73. The Cor. I and II parts are mostly rests, with some notes in measure 73. The Fl. Tr. I and II parts play a rhythmic pattern of eighth notes. The Vln. I and II parts play a melodic line with eighth notes. The Vla. part plays a steady eighth-note accompaniment. The Vc. & Vln. and Cemb. parts play a steady eighth-note accompaniment.

74

Cor. I
Cor. II
Fl. Tr. I
Fl. Tr. II
Vln. I
Vln. II
Vla.
Vc. & Vln.
Cemb.

Detailed description: This system contains measures 74 through 77. The Cor. I and II parts are mostly rests. The Fl. Tr. I and II parts play a rhythmic pattern of eighth notes. The Vln. I and II parts play a melodic line with eighth notes. The Vla. part plays a steady eighth-note accompaniment. The Vc. & Vln. and Cemb. parts play a steady eighth-note accompaniment.

78

Cor. I
Cor. II
Fl. Tr. I
Fl. Tr. II
Vln. I
Vln. II
Vla.
Vc. & Vln.
Cemb.

Detailed description: This system contains measures 78 through 81. The Cor. I and II parts play a melodic line with eighth notes. The Fl. Tr. I and II parts play a rhythmic pattern of eighth notes. The Vln. I and II parts play a melodic line with eighth notes. The Vla. part plays a steady eighth-note accompaniment. The Vc. & Vln. and Cemb. parts play a steady eighth-note accompaniment.

82

Cor. I
Cor. II
Fl. Tr. I
Fl. Tr. II
Vln. I
Vln. II
Vla.
Vc. & Vlnce.
Cemb.

86

Cor. I
Cor. II
Fl. Tr. I
Fl. Tr. II
Vln. I
Vln. II
Vla.
Vc. & Vlnce.
Cemb.

90

Cor. I
Cor. II
Fl. Tr. I
Fl. Tr. II
Vln. I
Vln. II
Vla.
Vc. & Vlnce.
Cemb.

coll' arco

Vivace III

Corno in D, I

Corno in D, II

Flauto Traverso I

Flauto Traverso II

Violin I

Violin II

Viola

Violoncello & Violone

Cembalo

Vivace

104

Cor. I

Cor. II

Fl. Tr. I

Fl. Tr. II

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.

112

Cor. I

Cor. II

Fl. Tr. I

Fl. Tr. II

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.

120

Cor. I
Cor. II
Fl. Tr. I
Fl. Tr. II
Vln. I
Vln. II
Vla.
Vc. & Vlnce.
Cemb.

This musical system covers measures 120 to 127. It features a woodwind section with two horns and two flutes, a string section with two violins, one viola, and a combined violin/cello/viola part, and a keyboard part. The woodwinds play a melodic line with some trills, while the strings provide a rhythmic accompaniment. The keyboard part has a steady bass line.

128

Cor. I
Cor. II
Fl. Tr. I
Fl. Tr. II
Vln. I
Vln. II
Vla.
Vc. & Vlnce.
Cemb.

This musical system covers measures 128 to 135. It continues the musical themes from the previous system. The woodwinds have more prominent trills and melodic passages. The string section maintains its rhythmic pattern, and the keyboard part continues its accompaniment.

136

Cor. I
Cor. II
Fl. Tr. I
Fl. Tr. II
Vln. I
Vln. II
Vla.
Vc. & Vlnce.
Cemb.

This musical system covers measures 136 to 143. The woodwinds play a more active role with complex melodic lines. The string section continues with its rhythmic accompaniment, and the keyboard part provides a steady bass line.

144

Cor. I
Cor. II
Fl. Tr. I
Fl. Tr. II
Vln. I
Vln. II
Vla.
Vc. & Vln.
Cemb.

This system contains measures 144 through 151. The instrumentation includes two horns (Cor. I and II), two flutes (Fl. Tr. I and II), two violins (Vln. I and II), a viola (Vla.), a cello and double bass (Vc. & Vln.), and a keyboard (Cemb.). The music features a steady rhythmic pattern in the lower strings and woodwinds, with some melodic lines in the upper woodwinds.

152

Cor. I
Cor. II
Fl. Tr. I
Fl. Tr. II
Vln. I
Vln. II
Vla.
Vc. & Vln.
Cemb.

This system contains measures 152 through 159. The instrumentation remains the same as in the previous system. The music continues with similar rhythmic textures, featuring some trills and melodic fragments in the woodwinds.

160

Cor. I
Cor. II
Fl. Tr. I
Fl. Tr. II
Vln. I
Vln. II
Vla.
Vc. & Vln.
Cemb.

This system contains measures 160 through 167. The instrumentation is consistent. The music shows more complex rhythmic patterns, particularly in the woodwinds and strings, with some trills and melodic lines.

Christoph Graupner
1683–1760

Sinfonia in D

GWV 538 (Augmented 4th)

Academic Research Score
created by Nigel J Holdsworth

Critical Notes

- Movement I v2.27.1: accidental missing
va.38.1: accidental missing
bs.38.1: accidental missing
ce.38.1: accidental missing
va.59.1: accidental missing
bs.59.1: accidental missing
ce.59.1: accidental missing
v1.100.1: accidental missing
v2.100.1: accidental missing
- Movement II ft1.138.1: accidental missing
ft1.166.2: accidental missing
v1.166.2: accidental missing
ft1.174.1: accidental missing
- Movement III va.233.1: accidental missing
bs.233.1: accidental missing
ce.233.1: accidental missing
ce.270.1: accidental missing from figures
v1.322.1: accidental missing

Sinfonia in D GWV 538 (Augmented 4th)

Christoph Graupner
1683-1760

Allegro

Measures 1-9. Instruments: Corno in D I, Corno in D II, Flauto Traverso I, Flauto Traverso II, Violin I, Violin II, Viola, Basso, Cembalo. The tempo is marked **Allegro**. The key signature is D major (two sharps). The time signature is 3/8. The score shows the beginning of the piece with various rhythmic patterns and dynamics.

Allegro

Measures 10-17. Instruments: Cor. I, Cor. II, Fl. Tr. I, Fl. Tr. II, Vln. I, Vln. II, Vla., Basso, Cembalo. The tempo is marked **Allegro**. The score continues with more complex rhythmic figures and dynamics.

Measures 18-25. Instruments: Cor. I, Cor. II, Fl. Tr. I, Fl. Tr. II, Vln. I, Vln. II, Vla., Basso, Cembalo. Dynamics markings like *p* and *f* are present. The score continues with more complex rhythmic figures and dynamics.

* Cembalo dynamics marked on the instrumental part.

27

Cor. I

Cor. II

Fl. Tr. I

Fl. Tr. II

Vln. I

Vln. II

Vla.

Bsso.

Cemb.

forte

6 3 7 6 6 7 6 6 5

5 3 5 3

39

Cor. I

Cor. II

Fl. Tr. I

Fl. Tr. II

Vln. I

Vln. II

Vla.

Bsso.

Cemb.

1 7 1 1 6 1 6 1 6

46

Cor. I

Cor. II

Fl. Tr. I

Fl. Tr. II

Vln. I

Vln. II

Vla.

Bsso.

Cemb.

f

f

1 6 5 6 5 5 3

4 3 3 3

37

Cor. I

Cor. II

Fl. Tr. I

Fl. Tr. II

Vln. I

Vln. II

Vla.

Bsso.

Cemb.

65

Cor. I

Cor. II

Fl. Tr. I

Fl. Tr. II

Vln. I

Vln. II

Vla.

Bsso.

Cemb.

79

Cor. I

Cor. II

Fl. Tr. I

Fl. Tr. II

Vln. I

Vln. II

Vla.

Bsso.

Cemb.

117

Cor. I
Cor. II
Fl. Tr. I
Fl. Tr. II
Vln. I
Vln. II
Vla.
Basso
Cemb.

6 6 6 6

122

Cor. I
Cor. II
Fl. Tr. I
Fl. Tr. II
Vln. I
Vln. II
Vla.
Basso
Cemb.

6 6 5 6 4

Poco Allegro II

Corno in D. I
Corno in D. II
Flauto Traverso I
Flauto Traverso II
Violin I
Violin II
Viola
Basso
Cembalo

p **Poco Allegro**

Sordin *tr*

P₀ 6 3 8 7 3 6 5 6 6

6 4 1

145

Cor. I

Cor. II

Fl. Tr. I

Fl. Tr. II

Vln. I

Vln. II

Vla.

Bsso.

Cemb.

163

Cor. I

Cor. II

Fl. Tr. I

Fl. Tr. II

Vln. I

Vln. II

Vla.

Bsso.

Cemb.

6 6 7 143 9 8 6 6 6

98 4

181

Cor. I

Cor. II

Fl. Tr. I

Fl. Tr. II

Vln. I

Vln. II

Vla.

Bsso.

Cemb.

6 6 6 6

199

Cor. I
Cor. II
Fl. Tr. I
Fl. Tr. II
Vln. I
Vln. II
Vla.
Basso
Cemb.

7 5 7 5 7 5

Allegro III

Corno in D. I
Corno in D. II
Flauto Traverso I
Flauto Traverso II
Violin I
Violin II
Viola
Basso
Cembalo

Allegro

6 6 6 6 6 6

220

Cor. I
Cor. II
Fl. Tr. I
Fl. Tr. II
Vln. I
Vln. II
Vla.
Basso
Cemb.

6 6 6 6 5 6 4 2

237

Cor. I

Cor. II

Fl. Tr. I

Fl. Tr. II

Vln. I

Vln. II

Vla.

Bsso.

Cemb.

246

Cor. I

Cor. II

Fl. Tr. I

Fl. Tr. II

Vln. I

Vln. II

Vla.

Bsso.

Cemb.

255

Cor. I

Cor. II

Fl. Tr. I

Fl. Tr. II

Vln. I

Vln. II

Vla.

Bsso.

Cemb.

264

Cor. I
Cor. II
Fl. Tr. I
Fl. Tr. II
Vln. I
Vln. II
Vla.
Bss.
Cemb.

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

273

Cor. I
Cor. II
Fl. Tr. I
Fl. Tr. II
Vln. I
Vln. II
Vla.
Bss.
Cemb.

6 5 6 6 6 6 6 6 6 6
4 4 4 4 4 4 4 4 4 4
2 2 2 2 2 2 2 2 2 2

282

Cor. I
Cor. II
Fl. Tr. I
Fl. Tr. II
Vln. I
Vln. II
Vla.
Bss.
Cemb.

6 6 6 6 6 6 6 6 6 6
4 4 4 4 4 4 4 4 4 4
2 2 2 2 2 2 2 2 2 2

291

Cor. I

Cor. II

Fl. Tr. I

Fl. Tr. II

Vln. I

Vln. II

Vla.

Bsso.

Cemb.

pp

pp

pp

pp

piano

6 6 6 6
4 4 4 2

300

Cor. I

Cor. II

Fl. Tr. I

Fl. Tr. II

Vln. I

Vln. II

Vla.

Bsso.

Cemb.

6 6 5 6 6 5
4 4 4 5 3

311

Cor. I

Cor. II

Fl. Tr. I

Fl. Tr. II

Vln. I

Vln. II

Vla.

Bsso.

Cemb.

Da Capo

Da Capo

6 1 6 7 6 7 5 6 6 5 7 6 6 5 7 6 1 5 3

4 4 4 4 1 98 43 98

Christoph Graupner
1683–1760

Sinfonia in D

GWV 559 (*Allabreve*)

Academic Research Score
created by Nigel J Holdsworth

Critical Notes

- Movement I v1.20.14: accidental missing
v2.20.14: accidental missing
- Movement II v2.76.4: slur missing in fs
va.77.5: slur missing in fs
va.80.4: slur missing in fs
v2.83.12: slur missing in fs
va.83.5: indistinct reading in fs
va.83.12: slur missing
va.86.5: slur missing
v2.87.14: indistinct reading in fs
v1.96.1: first beat comprises notes of double length
v2.96.1: first beat comprises notes of double length
- Movement IV ve.269.6: accidental missing
ce.269.6: accidental missing
va.282.1: accidental missing

Sinfonia in E flat GWV 559 (Allabreve)

Christoph Graupner
1683-1750

Vivace

Coro in E flat. I
Coro in E flat. II
Tympani G.B.c. dr.
Violin I
Violin II
Viola
Violoncello & Violone
Cembalo



Cor. I
Cor. II
Tymp.
Vln. I
Vln. II
Vla.
Vc. & Vlnce.
Cemb.



Cor. I
Cor. II
Tymp.
Vln. I
Vln. II
Vla.
Vc. & Vlnce.
Cemb.

37

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.

p

pp

p

f

poco p

poco

p

38

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.

p

p

p

p

p

43

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.

p

p

p

p

p

p

p

48

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.



54

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.



60

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.

66

Cor. I
Cor. II
Tymp.
Vln. I
Vln. II
Vla.
Vc.
& Vln.
Cemb.



69

Cor. I
Cor. II
Tymp.
Vln. I
Vln. II
Vla.
Vc.
& Vln.
Cemb.



Un Poco Andante

II

Corno in E flat. I
Corno in E flat. II
Tympani G.B.c. dir.
Violin I
Violin II
Viola
Violoncello & Violone
Cembalo

pp
p
Un Poco Andante

79

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.



84

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.



89

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.

93

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.

Tempo d'Allabreve

Allegro

III

Corno in F flat. I

Corno in F flat. II

Tympani G.B.c.dB

Violin I

Violin II

Viola

Violoncello & Violone

Cembalo

Allegro

110

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.

133

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.



135

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.



148

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.

161

Cor. I
Cor. II
Tymp.
Vln. I
Vln. II
Vla.
Vc. & Vlnce.
Cemb.



174

Cor. I
Cor. II
Tymp.
Vln. I
Vln. II
Vla.
Vc. & Vlnce.
Cemb.



187

Cor. I
Cor. II
Tymp.
Vln. I
Vln. II
Vla.
Vc. & Vlnce.
Cemb.

200

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.



213

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.



223

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.

238

Cor. I
Cor. II
Tymp.
Vln. I
Vln. II
Vla.
Vc.
& Vln.
Cemb.



250

Da Capo

Cor. I
Cor. II
Tymp.
Vln. I
Vln. II
Vla.
Vc.
& Vln.
Cemb.

Da Capo



Andante

IV

Corno in E flat. I
Corno in E flat. II
Tympani G.B.c. di
Violin I
Violin II
Viola
Violoncello & Violone
Cembalo

Sordin
Pizzicato
Pizzicato
Andante

270

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.



276

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.



282

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.

287

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.



Presto

V

Corno in E flat. I

Corno in E flat. II

Tympani G.B.c.ds

Violin I

Violin II

Viola

Violoncello & Violone

Cembalo



304

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.

316

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.



329

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.



342

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.

Christoph Graupner
1683–1760

Sinfonia in D

GWV 561 (Time Changes)

Academic Research Score
created by Nigel J Holdsworth

Critical Notes

- Movement I v1.6.1: accidental missing
ft1.6.1: accidental missing
c1.11.1: accidental missing
ft2.11.1: accidental missing
v2.11.1: accidental missing
- Movement II va.84.3: *pp*
v1.88.9: accidental missing
ft1.88.9: accidental missing
- Movement III ft1.103.1: accidental missing
ft2.103.1: accidental missing
v1.103.1: accidental missing
v1.111.1: accidental missing
ft1.111.1: accidental missing
ft2.111.1: accidental missing
v1.135.1: accidental missing
ft1.135.1: accidental missing
ft2.135.1: accidental missing
- Movement V v1.196.7: accidental missing
v2.196.7: accidental missing
v1.200.7: accidental missing
v2.200.7: accidental missing
v1.202.3: accidental missing
v2.202.3: accidental missing
v1.202.7: accidental missing
v2.202.7: accidental missing
c1.207.1: accidental missing
ft1.207.1: accidental missing
ft2.207.1: accidental missing
v1.207.1: accidental missing
v1.208.2: accidental missing
v2.208.2: accidental missing
v1.212.2: accidental missing
v2.212.2: accidental missing
v1.222.3: accidental missing
v2.222.3: accidental missing
ft2.243.1: accidental missing

Sinfonia in E flat GWV 561 (Time Changes)

Christoph Graupner
1683-1760

Allegro

5 - 7 3 6 43 1 43 43 17

3 98

43 6 6 6 6 5 7 1

11

43 98 - 15 43 17 98 43 6 6 1 6 6 1 6 6 6

16

Cor. I
Cor. II
Fl. Tr. I
Fl. Tr. II
Vln. I
Vln. II
Vla.
Bss.
Cemb.

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

3 6 3 6 3 6 3 41

21

Cor. I
Cor. II
Fl. Tr. I
Fl. Tr. II
Vln. I
Vln. II
Vla.
Bss.
Cemb.

f

43 43 7 43 6 6 5 3 6 6 6 6 4

26

Cor. I
Cor. II
Fl. Tr. I
Fl. Tr. II
Vln. I
Vln. II
Vla.
Bss.
Cemb.

Solo *pp* *pp* *p* *p*

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

35

Cor. I

Cor. II

Fl. Tr. I

Fl. Tr. II

Vln. I

Vln. II

Vla.

Bsso.

Cemb.

f

Tutti

f

f

1 1 6 1 6 1 1 1 6 6 4

38

Cor. I

Cor. II

Fl. Tr. I

Fl. Tr. II

Vln. I

Vln. II

Vla.

Bsso.

Cemb.

Solo

Solo

pp

pp

p

p

6 6 6 5 5 6 6 6 5 6 5 5

43

Cor. I

Cor. II

Fl. Tr. I

Fl. Tr. II

Vln. I

Vln. II

Vla.

Bsso.

Cemb.

f

Tutti

f

f

3 6 6 6

49

Cor. I
Cor. II
Fl. Tr. I
Fl. Tr. II
Vln. I
Vln. II
Vla.
Basso
Cemb.

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

56

Cor. I
Cor. II
Fl. Tr. I
Fl. Tr. II
Vln. I
Vln. II
Vla.
Basso
Cemb.

f
Tutti
Tutti

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

Andante II

Corno in E flat. I
Corno in E flat. II
Flauto Traverso I
Flauto Traverso II
Violin I
Violin II
Viola
Basso
Cembalo

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

6 4
3
6 3
6
6 6 6
5
16 6
16 6
6
14
2

74

Cor. I
Cor. II
Fl. Tr. I
Fl. Tr. II
Vln. I
Vln. II
Vla.
Bss.
Cemb.

6 1 4 1 6 1 6

76

Cor. I
Cor. II
Fl. Tr. I
Fl. Tr. II
Vln. I
Vln. II
Vla.
Bss.
Cemb.

6 6 1 1 5 6 1 16 6 16 6 1

82

Cor. I
Cor. II
Fl. Tr. I
Fl. Tr. II
Vln. I
Vln. II
Vla.
Bss.
Cemb.

6 6 5 1 16 6 16 6 6

117

Cor. I

Cor. II

Fl. Tr. I

Fl. Tr. II

Vln. I

Vln. II

Vla.

Bsso.

Cemb.

pp

pp

p

pp

pp

6 5
4 3

6

6

6 7

129

Cor. I

Cor. II

Fl. Tr. I

Fl. Tr. II

Vln. I

Vln. II

Vla.

Bsso.

Cemb.

p

6

3

1

141

Da Capo

Cor. I

Cor. II

Fl. Tr. I

Fl. Tr. II

Vln. I

Vln. II

Vla.

Bsso.

Cemb.

p

p

Da Capo

Da Capo

3

6

IV

Corno in E flat I
 Corno in E flat II
 Flauto Traverso I
 Flauto Traverso II
 Violin I
 Violin II
 Viola
 Basso
 Cembalo

Tempo: Largo, Allegro, Largo, Allegro
 Dynamics: *pp*, *f*, *p*, *tr*

Cymbal: *piano* Largo, *f* Allegro, *p* Largo, *f* Allegro

Cor. I
 Cor. II
 Fl. Tr. I
 Fl. Tr. II
 Vln. I
 Vln. II
 Vla.
 Basso
 Cemb.

Tempo: Largo, Allegro, Largo, Allegro
 Dynamics: *pp*, *f*, *p*, *tr*

Cymbal: *p* Largo, *f* Allegro, *p* Largo, *f* Allegro

Cor. I
 Cor. II
 Fl. Tr. I
 Fl. Tr. II
 Vln. I
 Vln. II
 Vla.
 Basso
 Cemb.

Tempo: Largo, Allegro, Largo, Allegro, Largo, Allegro
 Dynamics: *pp*, *f*, *p*, *tr*

Cymbal: *p* Largo, *f* Allegro, *p* Largo, *f* Allegro, *pp* Largo, *f* Allegro

182

Largo Allegro

Cor. I

Cor. II

Fl. Tr. I

Fl. Tr. II

Vln. I

Vln. II

Vla.

Bsso.

Cemb.

pp *f*

p *Largo* *f* *Allegro*

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

Muet V

Corno in E flat. I

Corno in E flat. II

Flauto Traverso I

Flauto Traverso II

Violin I

Violin II

Viola

Basso

Cembalo

Muet

6 7 6 7 6 7 3 6 7 3 6 7 3 6 7 3

202

Cor. I

Cor. II

Fl. Tr. I

Fl. Tr. II

Vln. I

Vln. II

Vla.

Bsso.

Cemb.

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

212

Cor. I
Cor. II
Fl. Tr. I
Fl. Tr. II
Vln. I
Vln. II
Vla.
Basso
Cemb.

6 7 3 6 - 6 1 7 6 6 7 6 6 7 3 6 3 -

222

Cor. I
Cor. II
Fl. Tr. I
Fl. Tr. II
Vln. I
Vln. II
Vla.
Basso
Cemb.

6 7 3 6 3 - 6 6 3 6 6

pianissimo

232

Cor. I
Cor. II
Fl. Tr. I
Fl. Tr. II
Vln. I
Vln. II
Vla.
Basso
Cemb.

Da Capo

Da Capo

Christoph Graupner
1683–1760

Sinfonia in D

GWV 566 (*Pauken*)

Academic Research Score
created by Nigel J Holdsworth

Critical Notes

Movement I v2.50.1: articulation missing

Movement II ve.73.7: accidental missing

ce.73.7: accidental missing

v1.81.4: noted as demisemiquavers

v2.81.4: noted as demisemiquavers

v2.81.5: accidental missing

v1.82.1: noted as demisemiquavers

v1.83.1: noted as demisemiquavers

v1.84.1: noted as demisemiquavers

Movement III v1.122.1: accidental missing

v2.122.1: accidental missing

Sinfonia in F GWV 566 (Pauken)

Christoph Graupner
1683-1760

Vivace

Corno in F. I
Corno in F. II
Tympani F.G.A.B.c.d.
Violin I
Violin II
Viola
Violoncello & Violone
Cembalo



8

Cor. I
Cor. II
Tymp.
Vln. I
Vln. II
Vla.
Vc. & Vln.
Cemb.



17

Cor. I
Cor. II
Tymp.
Vln. I
Vln. II
Vla.
Vc. & Vln.
Cemb.

26

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.

1st time

2nd time



35

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.



45

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.

35

Cor. I
Cor. II
Tymp.
Vln. I
Vln. II
Vla.
Vc. & Vlnce.
Cemb.



61

Cor. I
Cor. II
Tymp.
Vln. I
Vln. II
Vla.
Vc. & Vlnce.
Cemb.

tr
1st time
2nd time



Largo e piano

Air II

Corno in F. I
Corno in F. II
Tympani F.G.A.B.c.d.
Violin I
Violin II
Viola
Violoncello & Violone
Cembalo

Largo e piano

73

1st time 2nd time

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.

79

1st time 2nd time

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.

Menuet III

1st time 2nd time

Corno in F. I

Corno in F. II

Tymp. F.G.A.B.c.d

Violin I

Violin II

Viola

Violoncello & Violone

Cembalo

131

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.

Bouree IV

Coro in F, I

Coro in F, II

Tympani F.G.A.B.c.d.

Violin I

Violin II

Viola

Violoncello & Violone

Cembalo

149

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.

159

Cor. I
Cor. II
Tymp.
Vln. I
Vln. II
Vla.
Vc. & Vlnce.
Cemb.

p
p
p
p
p
p
p

tr
tr
tr
tr
tr
tr
tr

||

170

Cor. I
Cor. II
Tymp.
Vln. I
Vln. II
Vla.
Vc. & Vlnce.
Cemb.

tr
tr
tr
tr
tr
tr
tr

||

183

Cor. I
Cor. II
Tymp.
Vln. I
Vln. II
Vla.
Vc. & Vlnce.
Cemb.

tr
tr
tr
tr
tr
tr
tr

||

189

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.



Andante

Air V

Corno in F, I

Corno in F, II

Tympani F.G.A.B.c.d.

Violin I

Violin II

Viola

Violoncello & Violone

Cembalo



200

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.

204

Cor. I
Cor. II
Tymp.
Vln. I
Vln. II
Vla.
Vc. & Vln.
Cemb.

Gigue VI

Cor. in F. I
Cor. in F. II
Tympani F.G.A.B.c.d.
Violin I
Violin II
Viola
Violoncello & Violone
Cembalo

213

Cor. I
Cor. II
Tymp.
Vln. I
Vln. II
Vla.
Vc. & Vln.
Cemb.

217

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.



221

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.



225

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.

§

Christoph Graupner
1683–1760

Sinfonia in D

GWV 584 (Hunting Horns)

Academic Research Score
created by Nigel J Holdsworth

Critical Notes

- Movement I v1.43.1: accidental missing
v2.43.1: accidental missing
v1.45.1: accidental missing
v2.45.1: accidental missing
v1.49.1: accidental missing
v1.56.1: accidental missing
v2.56.1: accidental missing
ce.56.4: sharpened 5 in figured bass
va.57.1: accidental missing
ce.57.2: 6 in figured bass
v1.69.1: accidental missing
v2.69.1: accidental missing
v1.89.1: accidental missing
v2.89.1: accidental missing
v1.100.1: accidental missing
- Movement III v1.183.1: accidental missing
v2.183.1: accidental missing
v1.187.1: accidental missing
v2.187.1: accidental missing

103

Cor. I

Cor. II

Vln. I

Vln. II

Vla.

Bsso.

Cemb.

4 9 8 98 5 98 6 98 98 98

Poco Allegro

Corno in G. I

Corno in G. II

Violin I

Violin II

Viola

Basso

Cembalo

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

4 4 9 8 3 3 5 4 5 3

119

Cor. I

Cor. II

Vln. I

Vln. II

Vla.

Bsso.

Cemb.

3 76 6 6 6 6 6 5 16 6 6 16 6 6 6 6

4 2 4 3 4 3 3

126

Cor. I

Cor. II

Vln. I

Vln. II

Vla.

Bsso.

Cemb.

6 6 5 6 6 6 6 6 6 6 6 6 6 6 6 6

4 3 4 3 6 6 6 6 6 6 6 6 4 3

133

Cor. I

Cor. II

Vln. I

Vln. II

Vla.

Bsso.

Cemb.

137

Cor. I

Cor. II

Vln. I

Vln. II

Vla.

Bsso.

Cemb.

Presto

III

Corno in G. I

Corno in G. II

Violin I

Violin II

Viola

Basso

Cembalo

150

Cor. I

Cor. II

Vln. I

Vln. II

Vla.

Bsso.

Cemb.

190

Cor. I

Cor. II

Vln. I

Vln. II

Vla.

Bsso.

Cemb.

17 8 6 27 6 5 4 3 2

200

Cor. I

Cor. II

Vln. I

Vln. II

Vla.

Bsso.

Cemb.

6 4 2 5 3

210

Presto Da Capo

Cor. I

Cor. II

Vln. I

Vln. II

Vla.

Bsso.

Cemb.

Presto Da Capo

Christoph Graupner
1683–1760

Sinfonia in D

GWV 596 (*Fermate*)

Academic Research Score
created by Nigel J Holdsworth

Critical Notes

Movement I va.72.1: slur missing

Movement II v1.78.6: appoggiatura noted as quaver in fs

v2.78.6: appoggiatura missing in fs

v1.80.6: appoggiatura noted as quaver in fs

v1.82.15: accidental missing

v2.82.15: accidental missing

v1.84.11: appoggiatura missing from fs

v1.86.6: appoggiatura noted as quaver in fs

v2.86.6: notation unclear in fs

Sinfonia in G GWV 596 (Fermate)

Christoph Graupner
1683-1760

Allegro

Corno in G. I
Corno in G. II
Tympani C.d.
Violin I
Violin II
Viola
Violoncello & Violone
Cembalo



9

Cor. I
Cor. II
Tymp.
Vln. I
Vln. II
Vla.
Vc. & Vln.
Cemb.



19

Cor. I
Cor. II
Tymp.
Vln. I
Vln. II
Vla.
Vc. & Vln.
Cemb.

29

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.

p

pp



41

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.

f

p



51

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.

p

f

62

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vlnce.

Cemb.



69

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vlnce.

Cemb.



Largo

II

Corno in G. I

Corno in G. II

Tympani G.d.

Violin I

Violin II

Viola

Violoncello & Violone

Cembalo

83

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.

Allegro

III

Corno in G. I

Corno in G. II

Timpani G.d.

Violin I

Violin II

Viola

Violoncello & Violone

Cembalo

97

Cor. I

Cor. II

Tymp.

Vln. I

Vln. II

Vla.

Vc. & Vln.

Cemb.

105

Cor. I
Cor. II
Tymp.
Vln. I
Vln. II
Vla.
Vc. & Vlnce.
Cemb.



113

Cor. I
Cor. II
Tymp.
Vln. I
Vln. II
Vla.
Vc. & Vlnce.
Cemb.



121

Cor. I
Cor. II
Tymp.
Vln. I
Vln. II
Vla.
Vc. & Vlnce.
Cemb.

129

Cor. I
Cor. II
Tymp.
Vln. I
Vln. II
Vla.
Vc. & Vln.
Cemb.



136

Cor. I
Cor. II
Tymp.
Vln. I
Vln. II
Vla.
Vc. & Vln.
Cemb.



143

Cor. I
Cor. II
Tymp.
Vln. I
Vln. II
Vla.
Vc. & Vln.
Cemb.

Christoph Graupner
1683–1760

Sinfonia in D

GWV 610 (*Concertante*)

Academic Research Score
created by Nigel J Holdsworth

Critical Notes

- Movement I ft1.26.7: g"
ft1.38.1: accidental missing
ft2.39.1: accidental missing
ft2.45.1: accidental missing
ft2.48.1: accidental missing
va.48.1: accidental missing
ft2.52.1: accidental missing
va.52.1: accidental missing
- Movement II v1.105.1: accidental missing
v1.124.1: accidental missing
cv1.132.12: rest missing
cv2.133.1: accidental missing
v1.138.1: dotted rhythm reversed
- Movement III ft1.149.1: accidental missing
ft2.149.1: accidental missing
cv1.149.1: accidental missing
cv2.149.1: accidental missing
v1.149.1: accidental missing
v1.215.2: articulation missing
cv2.217.1: slur missing
v1.259.1: articulation missing

Sinfonia in G GWV 610 (Concertante)

Christoph Graupner
1683-1760

Allegro

Corno I
Corno II
Tympani G.A.H.d.
Flauto Traverso I
Flauto Traverso II
Violin I Concerto
Violin II Concerto
Violin I
Violin II
Viola
Violone
Cembalo

Allegro

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Violin Conc. I
Violin Conc. II
Vln. I
Vln. II
Vla.
Vlnc.
Cemb.

14

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Violin Conc. I
Violin Conc. II
Vln. I
Vln. II
Vla.
Vln.
Cemb. *pp*

21

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Violin Conc. I
Violin Conc. II
Vln. I
Vln. II
Vla.
Vln.
Cemb.

27

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Violin Conc. I
Violin Conc. II
Vln. I
Vln. II
Vla.
Vlnce.
Cemb.

33

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Violin Conc. I
Violin Conc. II
Vln. I
Vln. II
Vla.
Vlnce.
Cemb.

40

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Violin Conc. I
Violin Conc. II
Vln. I
Vln. II
Vla.
Vcl.
Cemb.



47

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Violin Conc. I
Violin Conc. II
Vln. I
Vln. II
Vla.
Vcl.
Cemb.

54

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Violin Conc. I
Violin Conc. II
Vln. I
Vln. II
Vla.
Vcln.
Cemb.

62

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Violin Conc. I
Violin Conc. II
Vln. I
Vln. II
Vla.
Vcln.
Cemb.

68

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Violin Conc. I
Violin Conc. II
Vln. I
Vln. II
Vla.
Vln.
Cemb.



75

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Violin Conc. I
Violin Conc. II
Vln. I
Vln. II
Vla.
Vln.
Cemb.

83

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Violin Conc. I
Violin Conc. II
Vln. I
Vln. II
Vla.
Vcl.
Cemb.

f

90

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Violin Conc. I
Violin Conc. II
Vln. I
Vln. II
Vla.
Vcl.
Cemb.

Andante

II

Musical score for measures 100-104. The score includes parts for Corno I, Corno II, Tympani G.A.H.d., Flauto Traverso I, Flauto Traverso II, Violin I Concerto, Violin II Concerto, Violin I, Violin II, Viola, Violone, and Cembalo. The tempo is marked Andante. The key signature is one sharp (F#). The time signature is common time (C). The score shows various musical notations including rests, notes, and dynamics such as *p* and *Andante*.

Musical score for measures 104-108. The score includes parts for Cor. I, Cor. II, Tymp., Fl.Tr. I, Fl.Tr. II, Violin Conc. I, Violin Conc. II, Vln. I, Vln. II, Vla., Vln., and Cemb. The tempo is marked Andante. The key signature is one sharp (F#). The time signature is common time (C). The score shows various musical notations including rests, notes, and dynamics such as *p* and *Andante*. Measure numbers 104, 105, 106, 107, and 108 are indicated at the beginning of their respective staves.

109

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Violin Conc. I
Violin Conc. II
Vln. I
Vln. II
Vla.
Vcln.
Cemb.

115

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Violin Conc. I
Violin Conc. II
Vln. I
Vln. II
Vla.
Vcln.
Cemb.

121

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Violin Conc. I
Violin Conc. II
Vln. I
Vln. II
Vla.
Vln.
Cemb.



126

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Violin Conc. I
Violin Conc. II
Vln. I
Vln. II
Vla.
Vln.
Cemb.

131

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Violin Conc. I
Violin Conc. II
Vln. I
Vln. II
Vla.
Vcln.
Cemb.

This musical score block covers measures 131 to 133. It features a full orchestral ensemble including two horns (Cor. I and II), a tympanist (Tymp.), two flutes (Fl.Tr. I and II), two violins (Violin Conc. I and II), two violins (Vln. I and II), a viola (Vla.), a cello (Vcln.), and a keyboard player (Cemb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The instrumentation includes woodwinds, strings, and percussion. The notation includes various rhythmic values, accidentals, and dynamic markings.

134

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Violin Conc. I
Violin Conc. II
Vln. I
Vln. II
Vla.
Vcln.
Cemb.

This musical score block covers measures 134 to 136. It features the same full orchestral ensemble as the previous block. The score is written in a key signature of one sharp (F#) and a common time signature (C). The instrumentation includes woodwinds, strings, and percussion. The notation includes various rhythmic values, accidentals, and dynamic markings.

Allegro III

Corno I
Corno II
Tympani
G.A.H.d.
Flauto
Traverso I
Flauto
Traverso II
Violin I
Concerto
Violin II
Concerto
Violin I
Violin II
Viola
Violone
Cembalo

Allegro

150

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Violin
Conc. I
Violin
Conc. II
Vln. I
Vln. II
Vln.
Vln.
Cemb.

161

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Violin Conc. I
Violin Conc. II
Vln. I
Vln. II
Vla.
Vcln.
Cemb.

172

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Violin Conc. I
Violin Conc. II
Vln. I
Vln. II
Vla.
Vcln.
Cemb.

183

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Violin Conc. I
Violin Conc. II
Vln. I
Vln. II
Vla.
Vln.
Cemb.

pp
pp
pp
p
p

Detailed description: This page of a musical score covers measures 183 to 193. It features a full orchestral ensemble including two horns (Cor. I and II), two trumpets (Fl.Tr. I and II), two violins (Violin Conc. I and II), two violas (Vln. I and II), a cello (Vln.), and a double bass (Cemb.). The score is written in a key with one sharp (F#) and a common time signature. The instrumentation includes woodwinds, strings, and percussion. Dynamic markings include *pp* (pianissimo) and *p* (piano). The music shows a complex interplay of instruments, with some parts featuring rapid sixteenth-note passages.

194

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Violin Conc. I
Violin Conc. II
Vln. I
Vln. II
Vla.
Vln.
Cemb.

pp

Detailed description: This page of a musical score covers measures 194 to 203. It features the same full orchestral ensemble as the previous page. The score is written in a key with one sharp (F#) and a common time signature. Dynamic markings include *pp* (pianissimo). The music continues with complex instrumental textures, including woodwinds, strings, and percussion. The notation includes various rhythmic values and articulation marks.

205

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Violin Conc. I
Violin Conc. II
Vln. I
Vln. II
Vla.
Vln.
Cemb.

216

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Violin Conc. I
Violin Conc. II
Vln. I
Vln. II
Vla.
Vln.
Cemb.

pp

228

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Violin Conc. I
Violin Conc. II
Vln. I
Vln. II
Vla.
Vln.
Cemb.

240

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Violin Conc. I
Violin Conc. II
Vln. I
Vln. II
Vla.
Vln.
Cemb.

pp *pp* *pp*

252

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Violin Conc. I
Violin Conc. II
Vln. I
Vln. II
Vla.
Vln.
Cemb.

264

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Violin Conc. I
Violin Conc. II
Vln. I
Vln. II
Vla.
Vln.
Cemb.

pp *f* *sf*
pp *f* *sf*
pp *f* *sf*
pp *f* *sf*
pp *f* *sf*
pp *f* *sf*

276

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Violin Conc. I
Violin Conc. II
Vln. I
Vln. II
Vla.
Vln.
Cemb.

288

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Violin Conc. I
Violin Conc. II
Vln. I
Vln. II
Vla.
Vln.
Cemb.

Christoph Graupner
1683–1760

Sinfonia in D

GWV 611 (Orchestral)

Academic Research Score
created by Nigel J Holdsworth

Critical Notes

- Movement I v1.32.6: accidental missing
v1.32.7: accidental missing
v1.33.6: accidental missing
v1.33.7: accidental missing
ft2.50.6: c"
ft2.50.7: d"
- Movement III vt2.137.11: accidental missing
ft2.161.1: *fermata* missing
va.161.1: *fermata* missing
ce.161.1: *fermata* missing
- Movement V v2.245.7: accidental missing
ft2.245.7: accidental missing
v2.247.7: accidental missing
ft2.247.7: accidental missing
v2.254.1: accidental missing
ft2.254.1: accidental missing
vt1.254.1: accidental missing
- Movement VI v1.296.1: accidental missing
ft1.296.1: accidental missing
vt1.296.1: accidental missing
v1.299.1: accidental missing
ft1.299.1: accidental missing
vt1.299.1: accidental missing

Sinfonia in G GWV 611 (Orchestral)

Christoph Graupner
1683-1760

Vivace

Corno in G. I
Corno in G. II
Tympani G.A.H.c.d.
Flauto Traverso I
Flauto Traverso II
Violetta I
Violetta II
Fagotto I
Fagotto II
Violin I
Violin II
Viola
Violone
Cembalo

6
Cor. I
Cor. II
Tymp.
Fl. Tr. I
Fl. Tr. II
Vt. I
Vt. II
Fag. I
Fag. II
Vln. I
Vln. II
Vla.
Vlnce.
Cemb.

11

Cor. I

Cor. II

Tymp.

Fl.Tr. I

Fl.Tr. II

Vln. I

Vln. II

Vla.

Vcllo.

Cemb.

p

f

16

Cor. I

Cor. II

Tymp.

Fl.Tr. I

Fl.Tr. II

Vln. I

Vln. II

Vla.

Vcllo.

Cemb.

p

f

21

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Vn. I
Vn. II
Fag. I
Fag. II
Vln. I
Vln. II
Vla.
Vcln.
Cemb.

Detailed description: This block contains the musical score for measures 21 through 25. The score is arranged in a standard orchestral format with 13 staves. The instruments listed are Cor. I, Cor. II, Tymp., Fl.Tr. I, Fl.Tr. II, Vn. I, Vn. II, Fag. I, Fag. II, Vln. I, Vln. II, Vla., Vcln., and Cemb. The key signature is one sharp (F#) and the time signature is 4/4. The music features a variety of dynamics, including *f* (forte), *p* (piano), and *pp* (pianissimo). The woodwinds and strings play active parts, while the brass instruments have more restful parts. The percussion includes a snare drum and cymbal. The score is written in a clear, professional style with standard musical notation.

26

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Vn. I
Vn. II
Fag. I
Fag. II
Vln. I
Vln. II
Vla.
Vcln.
Cemb.

Detailed description: This block contains the musical score for measures 26 through 30. The score is arranged in a standard orchestral format with 13 staves. The instruments listed are Cor. I, Cor. II, Tymp., Fl.Tr. I, Fl.Tr. II, Vn. I, Vn. II, Fag. I, Fag. II, Vln. I, Vln. II, Vla., Vcln., and Cemb. The key signature is one sharp (F#) and the time signature is 4/4. The music continues with similar dynamics and instrumentation as the previous block. The woodwinds and strings play active parts, while the brass instruments have more restful parts. The percussion includes a snare drum and cymbal. The score is written in a clear, professional style with standard musical notation.

37

Cor. I

Cor. II

Tymp.

Fl.Tr. I

Fl.Tr. II

Vtu. I

Vtu. II

Fag. I

Fag. II

Vln. I

Vln. II

Vla.

Vbnc.

Cemb.

35

Cor. I

Cor. II

Tymp.

Fl.Tr. I

Fl.Tr. II

Vtu. I

Vtu. II

Fag. I

Fag. II

Vln. I

Vln. II

Vla.

Vbnc.

Cemb.

40

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Vn. I
Vn. II
Fag. I
Fag. II
Vln. I
Vln. II
Vla.
Vlnc.
Cemb.

45

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Vn. I
Vn. II
Fag. I
Fag. II
Vln. I
Vln. II
Vla.
Vlnc.
Cemb.

50

Cor. I

Cor. II

Tymp.

Fl.Tr. I

Fl.Tr. II

Vtu. I

Vtu. II

Fag. I

Fag. II

Vln. I

Vln. II

Vla.

Vhne.

Cemb.

55

Cor. I

Cor. II

Tymp.

Fl.Tr. I

Fl.Tr. II

Vtu. I

Vtu. II

Fag. I

Fag. II

Vln. I

Vln. II

Vla.

Vhne.

Cemb.

60

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Vn. I
Vn. II
Fag. I
Fag. II
Vln. I
Vln. II
Vla.
Vcln.
Cemb.

This block contains the musical score for measures 60 through 62. It features 13 staves for various instruments: Cor. I, Cor. II, Tymp., Fl.Tr. I, Fl.Tr. II, Vn. I, Vn. II, Fag. I, Fag. II, Vln. I, Vln. II, Vla., Vcln., and Cemb. The notation includes notes, rests, and dynamic markings.

63

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Vn. I
Vn. II
Fag. I
Fag. II
Vln. I
Vln. II
Vla.
Vcln.
Cemb.

This block contains the musical score for measures 63 through 65. It features the same 13 staves as the previous block. The notation includes notes, rests, and dynamic markings, with some measures ending in double bar lines.

Menuet II

Corno in G, I
Corno in G, II
Tympani G.A.H.c.d.
Flauto Traverso I
Flauto Traverso II
Violini I
Violini II
Viola
Violone
Cembalo

79

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Vn. I
Vn. II
Vla.
Vlnc.
Cemb.

91

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Vn. I
Vn. II
Fag. I
Fag. II
Vln. I
Vln. II
Vla.
Vcln.
Cemb.

104

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Vn. I
Vn. II
Fag. I
Fag. II
Vln. I
Vln. II
Vla.
Vcln.
Cemb.

117

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Vtu. I
Vtu. II
Fag. I
Fag. II
Vln. I
Vln. II
Vla.
Vbnc.
Cemb.

126

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Vtu. I
Vtu. II
Fag. I
Fag. II
Vln. I
Vln. II
Vla.
Vbnc.
Cemb.

143

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Vtu. I
Vtu. II
Fag. I
Fag. II
Vln. I
Vln. II
Vla.
Vlne.
Cemb.

Detailed description: This system of musical notation covers measures 143 to 146. It features 13 staves for various instruments. The woodwinds (Cor. I, Cor. II, Fl.Tr. I, Fl.Tr. II, Vtu. I, Vtu. II, Fag. I, Fag. II) and strings (Vln. I, Vln. II, Vla., Vlne., Cemb.) are shown with their respective parts. The percussion (Tymp.) has a rhythmic pattern. The strings play sustained notes with some movement. A dynamic marking 'f' is present in the second measure of the Bassoon II part.

147

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Vtu. I
Vtu. II
Fag. I
Fag. II
Vln. I
Vln. II
Vla.
Vlne.
Cemb.

Detailed description: This system of musical notation covers measures 147 to 150. It features 13 staves for various instruments. The woodwinds (Cor. I, Cor. II, Fl.Tr. I, Fl.Tr. II, Vtu. I, Vtu. II, Fag. I, Fag. II) and strings (Vln. I, Vln. II, Vla., Vlne., Cemb.) are shown with their respective parts. The percussion (Tymp.) has a rhythmic pattern. The strings play sustained notes with some movement. The woodwinds have more active parts, including some sixteenth-note passages in the Bassoon parts.

130

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Vn. I
Vn. II
Vla.
Vlnc.
Cemb.

This musical score covers measures 130 to 133. It features a full orchestral ensemble including two horns, two trumpets, two trombones, two flutes, two violins, a viola, a cello, and a double bass. The woodwinds and strings play sustained notes, while the flutes and trumpets have more active parts with some grace notes. The percussion includes a snare drum and cymbals.

134

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Vn. I
Vn. II
Vla.
Vlnc.
Cemb.

This musical score covers measures 134 to 137. The instrumentation remains the same. In measure 134, the woodwinds and strings play sustained notes. In measure 135, the flutes and trumpets have more active parts with some grace notes. In measure 136, the woodwinds and strings play sustained notes. In measure 137, the woodwinds and strings play sustained notes, and the percussion includes a snare drum and cymbals.

158

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Vtu. I
Vtu. II
Fag. I
Fag. II
Vln. I
Vln. II
Vla.
Vcllo.
Cemb.

Gavotte IV

Corno in G. I
Corno in G. II
Tympani G.A.H.c.d.
Flauto Traverso I
Flauto Traverso II
Violini I
Violini II
Viola
Violone
Cembalo

Gavotte

173

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Vln. I
Vln. II
Vla.
Vcln.
Cmb.

183

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Vln. I
Vln. II
Vla.
Vcln.
Cmb.

193

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Vtu. I
Vtu. II
Fag. I
Fag. II
Vln. I
Vln. II
Vla.
Vhne.
Cemb.

203

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Vtu. I
Vtu. II
Fag. I
Fag. II
Vln. I
Vln. II
Vla.
Vhne.
Cemb.

213

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Vn. I
Vn. II
Fag. I
Fag. II
Vln. I
Vln. II
Vla.
Vlnc.
Cemb.

p

p

p

This page of the musical score covers measures 213 to 218. It features a full orchestral ensemble including two horns, two trumpets, two trombones, two flutes, two clarinets, two violins, two violas, two cellos, and a double bass. The music is in a key with one sharp (F#) and a 2/4 time signature. Measures 213-215 are marked with a piano (*p*) dynamic. The score includes various musical notations such as rests, notes, and slurs.

222

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Vn. I
Vn. II
Fag. I
Fag. II
Vln. I
Vln. II
Vla.
Vlnc.
Cemb.

This page of the musical score covers measures 222 to 227. It continues the orchestral arrangement from the previous page. The instrumentation remains the same. The music shows more active melodic lines for the woodwinds and strings, with the brass instruments providing harmonic support. The score includes various musical notations such as notes, rests, and slurs.

Gigue VI

Corno in G, I
Corno in G, II
Timp
Flauto Traverso I
Flauto Traverso II
Violett I
Violett II
Fagotto I
Fagotto II
Violin I
Violin II
Viola
Violone
Cembalo

275

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Vtu. I
Vtu. II
Fag. I
Fag. II
Vln. I
Vln. II
Vla.
Vln.
Cemb.

* The part-bars are portrayed exactly as noted in the full score.

284

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Vn. I
Vn. II
Fag. I
Fag. II
Vln. I
Vln. II
Vla.
Vcln.
Cemb.

293

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Vn. I
Vn. II
Fag. I
Fag. II
Vln. I
Vln. II
Vla.
Vcln.
Cemb.

302

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Vtu. I
Vtu. II
Fag. I
Fag. II
Vln. I
Vln. II
Vla.
Vlne.
Cemb.

p

Detailed description: This block contains the musical score for measures 302 through 307. It features 13 staves for various instruments: Cor. I, Cor. II, Tymp., Fl.Tr. I, Fl.Tr. II, Vtu. I, Vtu. II, Fag. I, Fag. II, Vln. I, Vln. II, Vla., Vlne., and Cemb. The score includes a dynamic marking of *p* (piano) at the beginning of measure 302. The music is written in a key with one sharp (F#) and a common time signature. The notation includes various rhythmic values, slurs, and repeat signs.

308

Cor. I
Cor. II
Tymp.
Fl.Tr. I
Fl.Tr. II
Vtu. I
Vtu. II
Fag. I
Fag. II
Vln. I
Vln. II
Vla.
Vlne.
Cemb.

Detailed description: This block contains the musical score for measures 308 through 313. It features the same 13 staves as the previous block. The score includes a repeat sign at the beginning of measure 308. The notation continues with various rhythmic patterns and melodic lines for each instrument. The block concludes with a double bar line and a repeat sign.

**Appendix I: Sinfonias arranged according to the GWV
categorisation, showing distribution of instrumental parts
present within each manuscript**

GWV	Mus.ms.	RISM	Key	Parts (Duplicates shown in red).
501	470/31	1748	C	fs,cem, v1,v1 ,v2,va,bssso,cor1,cor2
502	470/32	1748	C	fs,cem, v1,v1 ,v2,va,bssso,cor1,cor2
503	470/77	1751	C	fs,cem,v1,v2,va,vlne,cor1,cor2
504	470/78	1751	C	fs,cem,v1,v2,va,vlne,cor1,cor2
505	470/79	1751	C	fs,cem,v1,v2,va,vlne,cor1,cor2
506	470/80	1751	C	fs,cem,v1,v2,va,vlne,cor1,cor2
507	470/81	1751	C	fs,v1,v2,va, vlne,bssso ,cor1,cor2
508	470/83	1751	C	fs,cem,v1,v2,va,vlne,cor1,cor2
509	470/85	1751	C	fs,cem,v1,v2,va,vlne,cor1,cor2
510	470/43	1748	C	fs,cem, v1,v1 ,v2,va,bssso,ft1,ft2,cor1,cor2
511	470/48	1748	D	fs, v1,v1 ,v2,va, bssso,bssso ,clar1,clar2
512	470/21	1748	D	fs, v1,v1 ,v2,va, bssso,bssso ,cor1,cor2
513	470/23	1748	D	fs,cem,v1,v2,va,cor1,cor2
514	470/33	1748	D	fs,cem, v1,v1 ,v2,va,vlne,cor1,cor2
515	470/61	1750	D	fs,cem, v1,v1 ,v2,va,bssso,cor1,cor2
516	470/63	1750	D	fs,cem, v1,v1 ,v2,va,bssso,cor1,cor2
517	470/76	1751	D	fs,cem,v1,v2,va,vlne,cor1,cor2
518	470/82	1751	D	fs, v1,v1 ,v2,va, violon,basso ,cor1,cor2
519	470/86	1751	D	fs,cem,v1,v2,va,vlne,cor1,cor2
520	470/05	1744	D	fs, v1,v1 ,v2,va, vlne,vlne e basso ,clar1,clar2,tymp(4)
521	470/10	1746	D	fs, v1,v1 ,v2,va, vlne,vlne ,clar1,clar2,tymp(2)
522	470/49	1748	D	v1,v1 ,v2,va, vcello,vlne ,clar1,clar2,tymp(2)
523	470/50	1748	D	v1,v1 ,v2,va, bssso,bssso ,clar1,clar2,tymp(4)
524	470/51	1748	D	fs,v1,v2,va,basso,clar1,clar2,tymp(4)
525	470/55	1748	D	fs, v1,v1 ,v2,va, vcello e fag,vlne ,clar1,clar2,tymp(2)
526	470/92	1751	D	fs,cem,v1,v2,va,vlne,clar1,clar2,tymp(4)
527	470/93	1751	D	fs,cem,v1,v2,va,vlne,clar1,clar2,tymp(4)
528	470/94	1751	D	fs,cem,v1,v2,va,vlne,clar1,clar2,tymp(4)
529	470/95	1751	D	fs,cem,v1,v2,va,vlne,clar1,clar2,tymp(4)
530	470/07/I	1746	D	fs, v1,v1 ,v2,va, vcello,vlne ,cor1,cor2,tymp(4)

GWV	Mus.ms.	RISM	Key	Parts (Duplicates shown in red).
531	470/22	1748	D	fs, v1,v1 ,v2,va, vcello,vlne ,cor1,cor2,tymp(2)
532	470/24	1748	D	fs, v1,v1 ,v2,va, vcello,vlne ,cor1,cor2,tymp(4)
533	470/34	1748	D	fs, v1,v1 ,v2,va, vcello,vlne ,cor1,cor2,tymp(4)
534	470/35	1748	D	fs, v1,v1 ,v2,va, vcello e fag,vlne ,cor1,cor2,tymp(2)
535	470/40	1748	D	fs,v1,v2,va, vcello,vlne ,ft1,ft2,cor1,cor2
536	470/89	1751	D	fs,cem,v1,v2,va,vlne,ft1,ft2,cor1,cor2
537	470/107	1752	D	fs,cem, v1,v1 ,v2,va,bssso,ft1,ft2,cor1,cor2
538	470/110	1752	D	fs,cem, v1,v1 ,v2,va,bssso,cor1,cor2,ft1,ft2
539	470/111	1752	D	fs,cem,v1,v2,va,vlne,ft1,ft2,cor1,cor2
540	470/11	1746	D	fs, v1,v1 ,v2,va, vcello,vlne ,clar1,clar2,cor1,cor2,tymp(4)
541	470/12	1746	D	fs,v1,v2,va, vcello,vlne ,clar1,clar2,cor1,cor2,tymp(4)
542	470/53	1748	D	fs, v1,v1 ,v2,va, bssso,bssso ,cor1,cor2,clar1,clar2,tymp(4)
543	470/54	1748	D	fs, v1,v1 ,v2,va, bssso,bssso ,cor1,cor2,clar1,clar2,tymp(4)
544	470/56	1748	D	fs, v1,v1 ,v2,va, bssso,bssso ,clar1,clar2,cor1,cor2,tymp(4)
545	470/98	1751	D	fs,cem,v1,v2,va,vlne,ft1,ft2,clar1,clar2,tymp(4)
546	470/45	1748	D	fs,cem
547	470/44/I	1751	D	fs, v1,v1 ,v2,va, vcello,vlne ,ft1,ft2,cor1,cor2,tymp(4)
548	470/47	1748	D	fs
549	470/52	1748	D	fs,cem, v1,v1 ,v2,va,vlne,clar1,clar2,cor1,cor2,ft1,ft2,tymp(4)
550	470/67	1750	D	fs,cem, v1,v1 ,v2,va,bssso,clar1,clar2,cor1,cor2,ft1,ft2,tymp(4)
551	470/68	1750	D	fs,cem, v1,v1 ,v2,va,bssso,cor1,cor2,clar1,clar2,ft1,ft2,tymp(4)
552	470/69	1750	D	fs,cem, v1,v1 ,v2,va,bssso,cor1,cor2,ft1,ft2,clar1,clar2,tymp(4)
553	470/70	1750	D	fs,cem, v1,v1 ,v2,va,bssso,cor1,cor2,ft1,ft2,clar1,clar2,tymp(4)
554	470/97	1751	D	fs,cem,v1,v2,va,vlne,cor1,cor2,ft1,ft2,clar1,clar2,tymp(4)
555	470/113	1752	D	fs,cem,v1,v2,va,vlne,clar1,clar2,cor1,cor2,ft1,ft2,tymp(4)
556	470/96	1751	D	fs, v1,v1 ,v2,va,vlne,bssso,clar1,clar2,cor1,cor2,ft1,ft2,tymp(4)
557	470/25	1748	E flat	fs, v1,v1 ,v2,va, vcello e fag,vlne ,cor1,cor2
558	470/26	1748	E flat	fs, v1,v1 ,v2,va, vcello,vlne ,cor1,cor2,tymp(4)
559	470/27	1748	E flat	fs, v1,v1 ,v2,va, vcello,vlne ,cor1,cor2,tymp(4)
560	470/41	1748	E flat	fs,cem, v1,v1 ,v2,va,bssso,ft1,ft2,cor1,cor2
561	470/42	1748	E flat	fs,cem, v1,v1 ,v2,va,bssso,ft1,ft2,cor1,cor2
562	470/88	1751	E	fs,cem,v1,v2,va,vlne,ft1,ft2
563	470/28	1748	F	fs, v1,v1 ,v2,va, vcello e fag,vlne ,cor1,cor2
564	470/29	1748	F	fs,cem, v1,v1 ,v2,va,bssso,cor1,cor2
565	470/09	1746	F	fs, v1,v1 ,v2,va, vcello,vlne ,clar1,clar2,tymp(3)
566	470/08	1746	F	fs, v1,v1 ,v2,va, vcello,vlne ,cor1,cor2,tymp(6)

GWV	Mus.ms.	RISM	Key	Parts (Duplicates shown in red).
567	470/30	1748	F	fs, v1,v1 ,v2,va, vcello,vlne ,cor1,cor2,tymp(4)
568	470/64	1750	F	fs,cem
569	470/65	1750	F	fs,cem,v1,v2,ft1,ft2
570	470/66	1750	F	fs,cem
571	470/108	1752	F	fs,cem, v1,v1 ,v2,va,bssso,cor1,cor2,ft1,ft2
572	470/109	1752	F	fs,cem, v1,v1 ,v2,va,bssso,cor1,cor2,ft1,ft2
573	470/112	1752	F	fs,cem, v1,v1 ,v2,va,bssso,cor1,cor2,ft1,ft2
574	470/101	1751	F	fs,cem,v1,v2,va,vtt1,vtt2,vlne
575	470/102	1751	F	fs,v1,v2,va,vlne,vtt1,vtt2,cem,cor1,cor2
576	470/90	1751	F	fs,cem/fag, v1,v1 ,v2,va,basso,cor1,cor2,ft1,ft2,tymp(4)
577	470/03	1741	F	fs,vda,va1,va2,va3, fag,vcello,vcello,vlne
578	470/14/I	1748	G	fs, v1,v1 ,v2,va, vcello,vlne ,cor1,cor2
579	470/15	1748	G	fs,cem, v1,v1 ,v2,va,vcello,cor1,cor2
580	470/16	1748	G	fs, v1,v1 ,v2,va, bssso,bssso ,cor1,cor2
581	470/19	1748	G	fs,v1,v2,va, bssso,bssso ,cor1,cor2
582	470/20	1748	G	fs,cem, v1,v1 ,v2,va,bssso,cor1,cor2
583	470/36	1748	G	fs, v1,v1 ,v2,va, bssso,bssso ,cor1,cor2
584	470/37	1748	G	fs,cem, v1,v1 ,v2,va,bssso,cor1,cor2
585	470/57	1750	G	cem, v1,v1 ,v2,va,bssso,cor1,cor2
586	470/58	1750	G	cem, v1,v1 ,v2,va,bssso,cor1,cor2
587	470/59	1750	G	cem, v1,v1 ,v2,va,bssso,cor1,cor2
588	470/60	1750	G	cem, v1,v1 ,v2,va,bssso,cor1,cor2
589	470/71	1751	G	fs,cem,v1,v2,va,vlne,cor1,cor2
590	470/72	1751	G	fs,cem,v1,v2,va,vlne,cor1,cor2
591	470/73	1751	G	fs.cem.v1.v2.va.vlne.cor1,cor2
592	470/74	1751	G	fs,cem,v1,v2,va,vlne,cor1,cor2
593	470/75	1751	G	fs,cem,v1,v2,va,vlne,cor1,cor2
594	470/84	1751	G	fs,cem,v1,v2,va,vlne,cor1,cor2
595	470/103	1752	G	fs,cem, v1,v1 ,v2,va,bssso,cor1,cor2,tymp(4)
596	470/01	1734	G	fs, v1,v1 ,v2,va,vcello,vlne,cor1,cor2,tymp(2)
597	470/02	1735	G	fs,cem, v1,v1 ,v2,va, vlne,vlne ,cor1,cor2,tymp(2)
598	470/06	1746	G	fs, v1,v1 ,v2,va, vlne,vlne ,c1,c2, tymp(4)tymp(4)
599	470/18	1748	G	fs, v1,v1 ,v2,va, vcello,vlne ,c1,c2,tymp(4)
600	470/38	1748	G	fs,cem, v1,v1 ,v2,va,bssso,cor1,cor2,ft1,ft2
601	470/39	1748	G	fs,cem,v1,v2,va,bssso,cor1,cor2,ft1,ft2
602	470/46	1748	G	fs,cem, v1,v1 ,v2,va,bssso,cor1,cor2,ft1,ft2

GWV	Mus.ms.	RISM	Key	Parts (Duplicates shown in red).
603	470/87	1751	G	fs,cem,v1,v2,va,vlne,cor1,cor2,ft1,ft2
604	470/91	1751	G	fs,cem,v1,v2,va,vlne,cor1,cor2,ft1,ft2
605	470/104	1752	G	fs,cem,v1,v2,va,vlne,cor1,cor2,ft1,ft2
606	470/105	1752	G	fs,cem,v1,v2,va,vlne,cor1,cor2,ft1,ft2
607	470/99	1751	G	fs,cem,v1,v2,va,vtt1,vtt2,vlne,cor1,cor2
608	470/100	1751	G	fs,cem,v1,v2,va,vtt1,vtt2,vlne,cor1,cor2
609	470/106	1752	G	fs,cem,v1,v2,va,vlne,cor1,cor2,ft1,ft2,tymp(4)
610	470/04	1743	G	fs,vconc1,vconc2,v1,v2,va,vlne,ft1,ft2,cor1,cor2,tymp(4)
611	470/13	1746	G	fs,v1,v2,vtt1,vtt2,va,vlne,fag1,fag2,cor1,cor2,ft1,ft2,tymp(5)
612	470/17	1748	A	fs, v1,v1 ,v2,va, vcello e fag,vlne ,cor1,cor2,tymp(2)

Key:

bassono	Bassoon
bsso	Basso
cem	Cembalo
cor	Horn
clar	Clarino
fag	Bassoon
fs	Full Score
ft	Flauto Traverso
tymp(4)	Tympani (with number of drums required)
v	Violin
va	Viola
vconc	Violin Concerto (<i>Concertante</i>)
vda	Viola d'amore
vcello	Violoncello
vlne	Violone
vtt	Violetta

Appendix II: Concertos arranged according to the GWV categorisation, showing details of instrumentation

GWV	Mus.ms.	RISM	Key	Instrumentation as shown on Kopftitel
301	411/46	1736	C	fag,v1,v2,va,cem
302	411/24	1737	C	hda,v1,v2,va,cem
303	411/41	1742	C	ch1,ch2,v1,v2,va,cem
304	411/38	1735	C	vconc1,vconc2,v1,v2,va,cem
305	411/10	1739	C	ft1,ft2,v1,v2,va,fag,cem
306	411/26	1737	C	ch,fag,vc,v1,v2,va,cem
307	411/3	1744	C min	fag,v1,v2,va,cem
308	411/14	1744	D	clar,v1,v2,va,cem
309	411/44	1745	D	clar,v1,v2,va,cem
310	411/25	1732	D	ft,v1,v2,va,cem
311	411/43	1732	D	ft,v1,v2,va,cem
312	411/45	1732	D	ft,v1,v2,va,cem
313	411/40	1730	D	hda,v1,v2,va,cem
314	411/19	1733	D	vda,v1,v2,va,cem
315	411/11	1743	D	ft1,ft2,v1,v2,va,cem
316	411/15	1730	D	ft1,ft2,v1,v2,va,cem
317	411/4	1730	D	vda,va,v1,v2,va,cem
318	411/21	1745	D	clar1,clar2, tymp(4),v1,v2,va,cem
319	411/27	1736	E flat	vconc1,vconc2,v1,v2,va,cem
320	411/42	1736	E	ft,v1,v2,va,cem
321	411/8&35	1742	E min	ft1,ft2,v1,v2,va,cem
322	411/34	1744	E min	ft1,ft2,v1,v2,va,cem
323	411/32	1732	F	fab,v1,v2,va,cem
324	411/2	1730	F	hb,v1,v2,va,cem
325	411/50	1736	F	ch1,ch2,v1,v2,va,cem
326	411/5	1736	F	ods1,ods2,v1,v2,va,cem
327	411/31	1734	F	ft,vda,ch,v1,v2,va,cem
328	411/37	1743	G	fag,v1,v2,va,cem
329	411/17	1731	G	ft,v1,v2,va,cem
330	411/29	1732	G	ft1,ft2,v1,v2,va,cem
331	411/48	1741	G	ft1,ft2,v1,v2,va,cem

GWV	Mus.ms.	RISM	Key	Instrumentation as shown on Kopftitel
332	411/20	1745	G	cor1,cor2,tymp(4),v1,v2,va,cem
333	411/13	1731	G	fda,hda,vda,v1,v2,va,fag,cem
334	411/28	1737	G min	vconc1,vconc2,v1,v2,va,cem
335	411/47	1741	G min	vconc1,vconc2,v1,v2,va,cem
336	411/16	1733	G min	vda,v1,v2,va,fag,cem
337	411/23	1742	A	vconc,v1,v2,va,cem
338	411/49	1741	A	vconc1,vconc2,v1,v2,va,cem
339	411/22	1736	A	vda,va,v1,v2,va,cem
340	411/33	1744	B flat	fag,v1,v2,va,cem
341	411/12	1733	B flat	hb1,hb2,v1,v2,va,cem
342	411/30	1731	B flat	hb1,hb2,v1,v2,va,cem
343	411/6	1737	B flat	ch,vda,hb,v1,v2,va,cem
344	411/39	1724	B flat	ft1,ft2,hb1,hb2,v1,v2,va,cem

Key:

cem	Cembalo
ch	Chalumeau
clar	Clarino
cor	Horn
fag	Bassoon
fab	Flute a Bec
fda	Flauto d'amore
ft	Flauto Traverso
hb	Oboe
hda	Oboe d'Amore
ods	Oboe di Selva
tymp(4)	Tympani (with number of drums required)
v	Violin
va	Viola
vconc	Violin Concerto (<i>Concertante</i>)
vc	Violoncello
vda	Viola d'amore

Appendix III: Overtures arranged according to the GWV categorisation, showing details of instrumentation

GWV	Mus.ms.	RISM	Key	Instrumentation as shown on Kopftitel with additional details.
401	464/73	1738	C	ch1,ch2,ch3
402	464/4	1734	C	v1,v2,va,cem
403	464/9	1736	C	v1,v2,va,cem
404	464/10	1730	C	v1,v2,va,cem (adding ft,hb together in unison in the <i>Lira</i>)
405	464/47	1730	C	v1,v2,va,cem (adding ft,hb with v1 <i>sordin</i> in unison in the <i>Sarabande</i>)
406	464/54	1737	C	v1,v2,va,cem (adding ft,hb with v1 in unison in the <i>Menuet</i>)
407	464/80	1737	C	ch,fag,v1,v2,va,cem
408	464/11	1736	C	v1,v2,va,cem (adding <i>obbligato</i> hb1,hb2,fag in the <i>Convenevolezza</i>)
409	464/2	1741	C	ch1,ch2,ch3,v1,v2,va,cem
410	464/37	1742	C	clar1,clar2,cds1,cds2,tymp(3),v1,v2,va,cem
411	464/19	1736	C min	v1,v2,va,cem
412	464/57	1735	C min	v1,v2,va,cem
413	464/62	1724	C min	v1,v2,va,cem
414	464/18	1733	D	v1,v2,va,cem
415	464/27	1736	D	v1,v2,va,cem (no instrumentation shown in the Kopftitel)
416	464/46	1733	D	v1,v2,va,cem
417	464/85	1733	D	ft1,ft2,v1,v2,va,fag,vlne,cem, (full score + instrumental parts. fag and vlne not listed in the Kopftitel)
418	464/33	1743	D	ft1,ft2,v1,v2,va,cem
419	464/14	1731	D	hda,vda,v1,v2,va,cem (no instrumentation shown in the Kopftitel)
420	464/45	1732	D	clar1,clar2,tymp(2),v1,v2,va,cem
421	464/69	1748	D	clar1,clar2,tymp(2),v1,v2,va,cem
422	464/70	1747	D	clar1,clar2,tymp(2),v1,v2,va,cem
423	464/77	1742	D	clar1,clar2,cor1,cor2,tymp(4),v1,v2,va,cem (tymp rolls notated)
424	416/9	1726	D	clar1,clar2,hb1,hb2,tymp(2),v1,v2,va,cem (score dated)
425	464/1	1731	D min	v1,v2,va,cem
426	464/31	1732	D min	vda,v1,v2,va,cem (fag named in <i>Sarabande</i> but not in the Kopftitel)
427	464/74	1741	D min	vda,v1,v2,va,cem
428	464/38	1741	D min	ch1,ch2,ch3,v1,v2,va,cem

GWV	Mus.ms.	RISM	Key	Instrumentation as shown on Kopftitel with additional details.
429	464/25	1736	E flat	v1,v2,va,cem
430	464/13	1737	E flat	hb1,hb2,v1,v2,va,cem (adding ft1,ft2 in <i>Sarabande</i> and fag in the <i>Rondeau</i>)
431	464/36	1734	E flat	ft1,ft2,hb1,hb2,v1,v2,va,cem
432	464/23	1735	E	v1,v2,va,cem
433	464/29	1737	E	v1,v2,va,cem
434	464/48	1737	E	v1,v2,va,cem
435	464/34	1733	E	fda,v1,v2,va,cem
436	464/55	1736	E	v1,v2,va,cem (separate ft and v solos in the inner movements)
437	464/24	1737	E	hda,v1,v2,va,cem
438	464/51	1734	E	vda,v1,v2,va,cem
439	464/16	1733	E	hda1,hda2,v1,v2,va,cem
440	464/71	1732	E	fda,hda,v1,v2,va,cem
441	464/42	1731	E min	v1,v2,va,cem
442	464/15	1735	E min	hds1,hds2,v1,v2,va,cem
443	464/43	1741	F	ch1,ch2,ch3
444	464/82	1736	F	v1,v2,va,cem (full score + multiple copies of instrumental parts. vlne not listed in the Kopftitel)
445	464/17	1731	F	v1,v2,va,cem (adding ft,hb with v1 <i>sordin</i> in unison over <i>pizzicato</i> accompaniment in the <i>Largo</i>)
446	464/44	1737	F	v1,v2,va,cem (adding ft,hb with v1 in unison over <i>pp</i> and <i>pizzicato</i> accompaniment in <i>La Solitudine</i>)
447	464/65	1741	F	fab,v1,v2,va,cem (adding fag in the final movement)
448	464/41	1736	F	ch1,ch2,v1,v2,va,cem
449	464/21	1741	F	ch1,ch2,ch3,v1,v2,va,cem (adding ft,hb with v1 in unison over <i>pizzicato</i> accompaniment in two inner movements)
450	464/79	1732	F	ft,vda,ch,v1,v2,va,cem
451	464/32	1735	F	ft,vda,ch1,ch2,cds,v1,v2,va,cem
452	464/7	1747	F	cor1,cor2,ch1,ch2,tymp(4),v1,v2,va,fag,cem
453	464/81	1733	G	v1,v2,va,cem (full score + multiple copies of instrumental parts. vlne not listed in the Kopftitel)
454	464/8	1722	G	v1,v2,va,cem
455	464/12	1730	G	v1,v2,va,cem
456	464/30	1724	G	v1,v2,va,cem
457	464/72	1733	G	v1,v2,va,cem
458	464/28	1733	G	vda,v1,v2,va,cem (double stopping in vda)
459	464/52	1732	G	vda,v1,v2,va,cem (fag named throughout fs but not in the Kopftitel)

GWV	Mus.ms.	RISM	Key	Instrumentation as shown on Kopftitel with additional details.
460	464/66	1727	G	vda,v1,v2,va,cem (fag named throughout fs but not in the Kopftitel)
461	464/75	1733	G	vda,v1,v2,va,fag,cem (double and triple stopping in vda) No instruments listed in the Kopftitel
462	464/50	1737	G	ft1,ft2,v1,v2,va,cem (both ft parts lie between viola and bass in fs)
463	464/56	1729	G	fda,hda,v1,v2,va,cem (fag named throughout fs but not in the Kopftitel)
464	464/58	1743	G	ft,v1,v,va,fag,cem
465	464/49	1729	G	vda,v1,v2,va,fag,cem
466	464/64	1733	G	cds1,cds2,tymp(2),v1,v2,va,cem (ft and fag in inner movements and tymp rolls notated)
467	464/53	1747	G	cor1,cor2,tymp(4)ft1,ft2,v1,v2,va,cem
468	464/83	1735	G min	v1,v2,va,cem (full score + multiple copies of instrumental parts. vlne not listed in the Kopftitel)
469	464/63	1730	G min	v1,v2,va,cem
470	464/60	1735	G min	ft1,ft2,v1,v2,va,cem
471	464/5	1736	G min	ft1,ft2,hb1,hb2,v1,v2,va,fag,cem (<i>obbligato</i> fag on separate stave)
472	464/84	1733	A	v1,v2,va,cem (full score + multiple copies of instrumental parts. vlne not listed in the Kopftitel)
473	464/6	1731	A	v1,v2,va,cem
474	464/22	1736	A	v1,v2,va,cem
475	464/26	1724	A	v1,v2,va,cem
476	464/67	1743	A	vda,v1,v2,va,cem
477	464.40	1731	A	fda,hda,vda,v1,v2,va,fag,cem
478	464/35	1733	A min	ft,v1,v2,va,cem
479	464/3	1736	B flat	v1,v2,va,cem
480	464/20	1737	B flat	ft,hb,v1,v2,va,cem
481	464/39	1737	B flat	v1,v2,va,cem
482	464/68	1743	B flat	v1,v2,va,cem (adding ft,hb with v1 <i>sordin</i> in unison over pp and <i>pizzicato</i> accompaniment in <i>La Rimembranza</i>)
483	464/78	1737	B flat	v1,v2,va,cem
484	464/59	1743	B flat	ch,v1,v2,va,cem (ch appears in second movement onwards)
485	464/61	1730	B flat	v1,v2,va,cem

Key:

cem	Cembalo
ch	Chalumeau
clar	Clarino
cor	Horn
cds	Corno di Selv (<i>Sic</i>) (Waldhorn)
fab	Flute a bec
fag	Bassoon
fda	Flute d'Amour
ft	Flauto Traverso
hb	Oboe
hda	Oboe d'amore
hds	Oboe di Selva
tymp(4)	Tympani (with number of drums required)
v	Violin
va	Viola
vda	Viola d'amore
vlne	Violone

**Appendix IV: The Full Score of the Sinfonia in D GWV 520,
showing parodied material from the Keyboard Sonatina in D
GWV 135**

Christoph Graupner
1683–1760

Sinfonia in D

GWV 520

With Parody Material from Keyboard Sonatina in D GWV 135

Academic Research Score
created by Nigel J Holdsworth

Critical Commentary

Source

Sinfonia in D GWV 520. Full score and complete set of parts in the archive of the Technische Universität Darmstadt. The parts are in another hand and the Cembalo part is missing.

The *obbligato* Fagotto in the second movement is shown within the Violone part in the full score.

The Tympani is written out at pitch in the full score, but the instrumental part is treated as a transposing part.

Instrumentation

The instrumentation of each Sinfonia is identified primarily by reference to the Kopftitel and Titelumschlag. Secondary identification is provided by the instrumental parts and text from within the body of the full score.

Editorial Methods

The following editorial policies as outlined previously in section 13.1.3. apply throughout this edition.

Critical Notes

The critical notes describe the reading of the source in those instances where in this edition, an alteration has been made.

Pitch references are based on the Helmholtz system. C-B, c-b, c'-b', c''-b'' where c' = middle C.

The following abbreviations are used:

cl1 = Clarino I,

cl2 = Clarino II,

ty = Tympani,

v1 = Violin I,

v2 = Violin II,

va = Viola,

ve = Violone,

ce = Cembalo,

fs = Full Score.

Movement I v1.12.6: demisemiquavers

ce.15.7: accidental missing

va.15.8: accidental missing

va.23.7: accidental missing

Movement II v2.43.3: accidental missing and tonality ambiguous

Movement III v1.58.13: notated as demisemiquavers

v2.62.5: manuscript indistinct

v1.65.12: tonality ambiguous

v1.66.12: tonality ambiguous

ce.68.4: notated as demisemiquavers

v1.88.1: accidental missing

To display the extent of the borrowing from the Keyboard Sonatina, where there is a perfect match, has been indicated by the use of highlighting within the keyboard staves.

Sinfonia in D GWV 520 (Parody Material from Keyboard Sonatina in D GWV 135)

Christoph Graupner
1683-1760

(Vivace)

Clarino in D. I
Clarino in D. II
Tympani G.A.H.d.
Violin I
Violin II
Viola
Violone
Fagotto
Cembalo
Parody Sonatina



Clar. I
Clar. II
Tymp.
Vln. I
Vln. II
Vla.
Vln.
Fag.
Cemb.
Parody Sonatina

15

Clar. I

Clar. II

Tymp.

Vln. I

Vln. II

Vla.

Vlne.

Fag.

Cemb.

Parody
Sonatina



17

Clar. I

Clar. II

Tymp.

Vln. I

Vln. II

Vla.

Vlne.

Fag.

Cemb.

Parody
Sonatina

23

Clar. I

Clar. II

Tymp.

Vln. I

Vln. II

Vla.

Vlone.

Fag.

Cemb.

Parody
Sonatina



27

Clar. I

Clar. II

Tymp.

Vln. I

Vln. II

Vla.

Vlone.

Fag.

Cemb.

Parody
Sonatina

31

Clar. I

Clar. II

Tymp.

Vln. I

Vln. II

Vla

Vlnc.

Fag.

Cemb.

Parody Sonatina

This bar does not exist in the Sonatina

33



Andante II

Clarino in D. I

Clarino in D. II

Tympani G.A.H.d.

Violin I

Violin II

Viola

Violone

Fagotto

Cembalo

Parody Sonatina

40

Clar. I

Clar. II

Tymp.

Vln. I

Vln. II

Vla.

Vlnc.

Fag.

Cemb.

Parody Sonatina



44

Clar. I

Clar. II

Tymp.

Vln. I

Vln. II

Vla.

Vlnc.

Fag.

Cemb.

Parody Sonatina

Allegro III

Clarino in D. I

Clarino in D. II

Tympani G.A.H.d.

Violin I

Violin II

Viola

Violone

Fagotto

Cembalo

Parody Sonatina



35

Clar. I

Clar. II

Tymp.

Vln. I

Vln. II

Vla.

Vcln.

Fag.

Cemb.

Parody Sonatina

61

Clar. I

Clar. II

Tymp.

Vln. I

Vln. II

Vla.

Vlnc.

Fag.

Cemb.

Parody Sonatina



67

Clar. I

Clar. II

Tymp.

Vln. I

Vln. II

Vla.

Vlnc.

Fag.

Cemb.

Parody Sonatina

87

Clar. I

Clar. II

Tymp.

Vln. I

Vln. II

Vla.

Vlnc.

Fag.

Cemb.

Parody
Sonatina



94

Clar. I

Clar. II

Tymp.

Vln. I

Vln. II

Vla.

Vlnc.

Fag.

Cemb.

Parody
Sonatina

Index of Primary Sources

1. Sinfonias by Christoph Graupner

Title	D-DS Mus.ms.	GWV	RISM
Sinfonia in C Dur	470-31	501	450002077
Sinfonia in C Dur	470-32	502	450002078
Sinfonia in C Dur	470-77	503	450002124
Sinfonia in C Dur	470-78	504	450002125
Sinfonia in C Dur	470-79	505	450002126
Sinfonia in C Dur	470-80	506	450002127
Sinfonia in C Dur	470-81	507	450002128
Sinfonia in C Dur	470-83	508	450002130
Sinfonia in C Dur	470-85	509	450002132
Sinfonia in C Dur	470-43	510	450002089
Sinfonia in D Dur	470-48	511	450002095
Sinfonia in D Dur	470-21	512	450002067
Sinfonia in D Dur	470-23	513	450002069
Sinfonia in D Dur	470-33	514	450002079
Sinfonia in D Dur	470-61	515	450002108
Sinfonia in D Dur	470-63	516	450002110
Sinfonia in D Dur	470-76	517	450002123
Sinfonia in D Dur	470-82	518	450002129
Sinfonia in D Dur	470-86	519	450002133
Sinfonia in D Dur	470-05	520	450002049
Sinfonia in D Dur	470-10	521	450002055
Sinfonia in D Dur	470-49	522	450002096
Sinfonia in D Dur	470-50	523	450002097
Sinfonia in D Dur	470-51	524	450002098
Sinfonia in D Dur	470-55	525	450002102
Sinfonia in D Dur	470-92	526	450002139
Sinfonia in D Dur	470-93	527	450002140
Sinfonia in D Dur	470-94	528	450002141
Sinfonia in D Dur	470-95	529	450002142
Sinfonia in D Dur	470-07/1	530	450002051
Sinfonia in D Dur	470-22	531	450002068
Sinfonia in D Dur	470-24	532	450002070
Sinfonia in D Dur	470-34	533	450002080
Sinfonia in D Dur	470-35	534	450002081

Title	D-DS Mus.ms.	GWV	RISM
Sinfonia in D Dur	470-40	535	450002087
Sinfonia in D Dur	470-89	536	450002136
Sinfonia in D Dur	470-107	537	450002153
Sinfonia in D Dur	470-110	538	450002157
Sinfonia in D Dur	470-11/1	539	450002158
Sinfonia in D Dur	470-11	540	450002056
Sinfonia in D Dur	470-12	541	450002057
Sinfonia in D Dur	470-53	542	450002100
Sinfonia in D Dur	470-54	543	450002101
Sinfonia in D Dur	470-56	544	450002103
Sinfonia in D Dur	470-98	545	450002145
Sinfonia in D Dur	470-45	546	450002092
Sinfonia in D Dur	470-44/11	547	450002090
Sinfonia in D Dur	470-47	548	450002094
Sinfonia in D Dur	470-52	549	450002099
Sinfonia in D Dur	470-67	550	450002114
Sinfonia in D Dur	470-68	551	450002115
Sinfonia in D Dur	470-69	552	450002116
Sinfonia in D Dur	470-70	553	450002117
Sinfonia in D Dur	470-97	554	450002144
Sinfonia in D Dur	470-113	555	450002160
Sinfonia in D Dur	470-96	556	450002143
Sinfonia in Es Dur	470-25	557	450002071
Sinfonia in Es Dur	470-26	558	450002072
Sinfonia in Es Dur	470-27	559	450002073
Sinfonia in Es Dur	470-41	560	450002086
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Sinfonia in F Dur	470-28	563	450002074
Sinfonia in F Dur	470-29	564	450002075
Sinfonia in F Dur	470-09	565	450002054
Sinfonia in F Dur	470-08	566	450002053
Sinfonia in F Dur	470-30	567	450002076
Sinfonia in F Dur	470-64	568	450002111
Sinfonia in F Dur	470-65	569	450002112
Sinfonia in F Dur	470-66	570	450002113
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Sinfonia in F Dur	470-109	572	450002156

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Sinfonia in F Dur	470-112	573	450002159
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Sinfonia in F Dur	470-102	575	450002149
Sinfonia in F Dur	470-90	576	450002137
Sinfonia in F Dur	470-03	577	450002047
Sinfonia in G Dur	470-14/1	578	450002059
Sinfonia in G Dur	470-15	579	450002061
Sinfonia in G Dur	470-16	580	450002062
Sinfonia in G Dur	470-19	581	450002065
Sinfonia in G Dur	470-20	582	450002066
Sinfonia in G Dur	470-36	583	450002082
Sinfonia in G Dur	470-37	584	450002083
Sinfonia in G Dur	470-57	585	450002104
Sinfonia in G Dur	470-58	586	450002105
Sinfonia in G Dur	470-59	587	450002106
Sinfonia in G Dur	470-60	588	450002107
Sinfonia in G Dur	470-71	589	450002118
Sinfonia in G Dur	470-72	590	450002119
Sinfonia in G Dur	470-73	591	450002120
Sinfonia in G Dur	470-74	592	450002121
Sinfonia in G Dur	470-75	593	450002122
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Sinfonia in G Dur	470-103	595	450002150
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Sinfonia in G Dur	470-02	597	450002046
Sinfonia in G Dur	470-06	598	450002050
Sinfonia in G Dur	470-18	599	450002064
Sinfonia in G Dur	470-38	600	450002084
Sinfonia in G Dur	470-39	601	450002085
Sinfonia in G Dur	470-46	602	450002093
Sinfonia in G Dur	470-87	603	450002134
Sinfonia in G Dur	470-91	604	450002138
Sinfonia in G Dur	470-104	605	450002151
Sinfonia in G Dur	470-105	606	450002152
Sinfonia in G Dur	470-99	607	450002146
Sinfonia in G Dur	470-100	608	450002147
Sinfonia in G Dur	470-106	609	450002154
Sinfonia in G Dur	470-104	610	450002048

Title	D-DS Mus.ms.	GWV	RISM
Sinfonia in G Dur	470-13	611	450002058
Sinfonia in A Dur	470-17	612	450002063

2. Additional Works by Christoph Graupner

Title	Collection	Siglum / Shelfmark	RISM
Kanon	Department of the Historical Collections of the Universitäts- und Landesbibliothek Darmstadt	D-DS Mus.ms. 415/3	450007135
Dido, Königin von Carthago, 1707	Berlin, Staatsbibliothk zu Berlin - Preußischer Kulturbesitz, Musikabteilung (D-B)	D-B Mus.ms. autogr. Graupner, C. 3	464111209

3. Sinfonias by Samuel Endler

Title	Date	D-DS Mus.ms.	Catalogue	RISM
Sinfonie in D Dur	25. August 1758	1213/1	CobbWV 1	450002004
Sinfonie in D Dur	1. January 1750	1213/2	CobbWV 2	450002005
Sinfonie in D Dur	25. August 1760	1213/3	CobbWV 3	450002006
Sinfonie in d moll	by 1750	1213/4	CobbWV 4	450002007
Sinfonie in D Dur	25. August 1756	1213/5	CobbWV 5	450002008
Sinfonie in D Dur	16. April 1758	1213/6	CobbWV 6	450002009
Sinfonie in e moll	by 1750	1213/7	CobbWV 7	450002010
Sinfonie in D Dur	by 1754	1213/8	CobbWV 8	450002011
Sinfonie in D Dur	1. January 1755	1213/9	CobbWV 9	450002012
Sinfonie in D Dur	1. January 1761	1213/10	CobbWV 10	450002013
Sinfonie in D Dur	16. April 1757	1213/11	CobbWV 11	450002014
Sinfonie in Es Dur	by 1754	1213/12	CobbWV 12	450002015
Sinfonie in F Dur	25. August 1749	1213/13	CobbWV 13	450002016
Sinfonie in Es Dur	by 1754	1213/14	CobbWV 14	450002017
Sinfonie in F Dur	16. April 1748	1213/15	CobbWV 15	450002018
Sinfonie in D Dur	1. January 1754	1213/16	CobbWV 16	450002019
Sinfonie in D Dur	25. August 1759	1213/17	CobbWV 17	450002020
Sinfonie in Es Dur	by 1750	1213/18	CobbWV 18	450002021
Sinfonie in c moll	by 1750	1213/19	CobbWV 19	450002022
Sinfonie in Es Dur	1. January 1757	1213/20	CobbWV 20	450002023
Sinfonie in D Dur	by 1752	1213/21	CobbWV 21	450002024
Sinfonie in D Dur	by 1750	1213/22	CobbWV 22	450002025
Sinfonie in D Dur	1. January 1759	1213/23	CobbWV 23	450002026
Sinfonie in D Dur	25. August 1757	1213/24	CobbWV 24	450002027
Sinfonie in D Dur	by 1750	1213/25	CobbWV 25	450002028
Sinfonie in D Dur	Reworking of CobbWV 3	1213/26	CobbWV 26	450002029
Sinfonie in D & G Dur	25. August 1750	1213/27	CobbWV 27	450002030
Sinfonie in D Dur	1. January 1751	1213/28	CobbWV 28	450002031
Sinfonie in D Dur	1. January 1760	1213/29	CobbWV 29	450002032
Sinfonie in D Dur	1. January 1752	1213/30	CobbWV 30	450002033
Sinfonie in D Dur	Undated fragment	1213/31	CobbWV 31	450002034

4. Additional Works by Samuel Endler

Title	Collection	Signum / Shelfmark	RISM
Sinphonia in F Dur undated and unsigned copy of CobbWV 15	Badische Landesbibliothek Karlsruhe	D-KA Mus.Hs. 1022	453002911

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