CHRISTOPH GRAUPNER

Edited by John E. Lindberg

CONCERTO GROSSO

due oboi, violini, viole, bassi e continuo

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AOR 002

Christoph Graupner

(1683 - 1760)

Christoph Graupner was a contemporary of J.S. Bach, G.F.Händel, and G.P. Telemann. He was active as *Kapellmeister* at the Darmstadt Court from 1712 until his death in 1760. Graupner was a prolific composer who wrote hundreds of works in various *genres* including keyboard music, orchestral music (*concerti*, suites and symphonies), cantatas and operas. He enjoyed the respect and high esteem of his contemporaries. When the position of *Kantor* at the Thomaskirche became vacant in 1722, Graupner was actually given preference over Johann Sebastian Bach by the city council. However, Ernst Ludwig, his employer in Darmstadt, offered to increase his salary and Graupner turned down the position. Following his death, his heirs and the Darmstadt Court entered into a lengthy legal dispute. By the time it was resolved, musical tastes had changed so dramatically that there was no longer interest in the publication of his scores.

John E. Lindberg
1997

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Concerto grosso

due oboi, violini, viole, bassi e continuo

A OR 002

Christoph Graupner (1683-1760) was a prolific composer who wrote a number of works for wind instruments. The *Concerto grosso* for two oboes (*ca*. 1730-32) is one of two such works found in the Hessische Landes- und Hochschulbibliothek in Darmstadt. It is remarkable not only for the choice of solo instruments, but also for the character of each of its three movements.

In the first, *Vivace*, the principal *motif* is a forceful fanfare-like two measure gesture balanced by two further measures of a running melodic pattern. This is developed through related keys of the first subject. The second subject contrasts in mood, reflecting an earlier contrapuntal style in its 'question and answer' manner, ending in the dominant. This returns to a concluding repetition of the first subject.

The second movement, *Largo e giusto*, is more somber in mood beginning in G minor with a majestic dotted rhythm in the strings. It is developed contrapuntally to its conclusion in F major. Here, the oboes are more frequently independent of each other than they are in the outer movements, in which they tend to play in parallel thirds. Performers of the time would have embellished the solo parts freely or where written symbols indicated. In this edition, such symbols have been written out in full. However, performers remain at liberty to interpret ornamentation according to their own wishes.

The third movement is a witty *rondo* marked *Allegro*. The oboes are in parallel thirds constantly exchanging motives antiphonally with the strings and *continuo*.

The following alterations have been made from the original score in Darmstadt (Mus. ms. 411/30, *Concerto grosso per due oboi, violini, violi, violoncelli e continuo*, *ca*. 1730-32): First movement, m. 17, Violins I and II have been exchanged; mm. 24-25, viola, the second note in both measures was originally an eighth note; m. 100, Violin I, the first note was originally a quarter note; third movement, m. 47, Viola, the last note was originally G; m. 94, Oboe II, the two notes of this measure were originally eighth notes (each followed by an eighth rest).

All other alterations to the original score have been placed in brackets. The *continuo* part has been realized simply; the performer should feel free to alter it or add to it as (s)he feels is appropriate (note that the original part is unfigured). The violoncello part may be doubled by string bass and/or bassoon, as required, to balance the upper parts.

Graupner's identification of instruments at the top of the score was originally in a mixture of languages (French *hautbois*, Italian '*cembalo*), which implies his awareness of the traditions of contemporary music. As was the norm in the early XVIII century, he probably considered the origins of these instruments when naming them: the oboe being French and the strings Italian initially, etc. For the sake of uniformity and maintaining the general practice of the time, I have maintained Italian throughout.

The editor would like to thank the Hessische Landes- und Hochschulbibliothek Darmstadt for their permission to publish this work.

John E. Lindberg
1997

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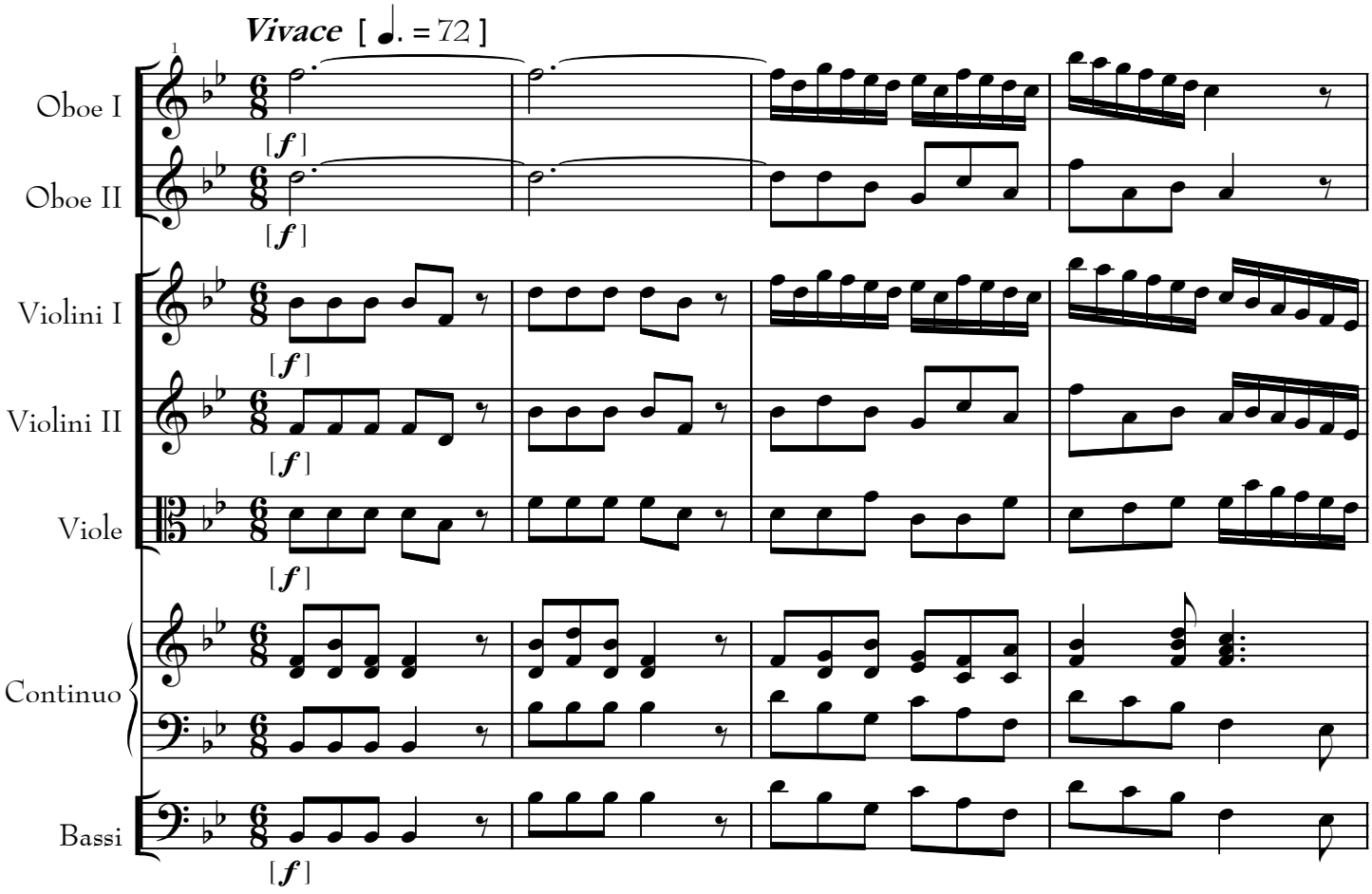
CONCERTO GROSSO

Christoph Graupner (1683-1760)
ed. John E. Lindberg

I



[*pp*] indicates a single player.

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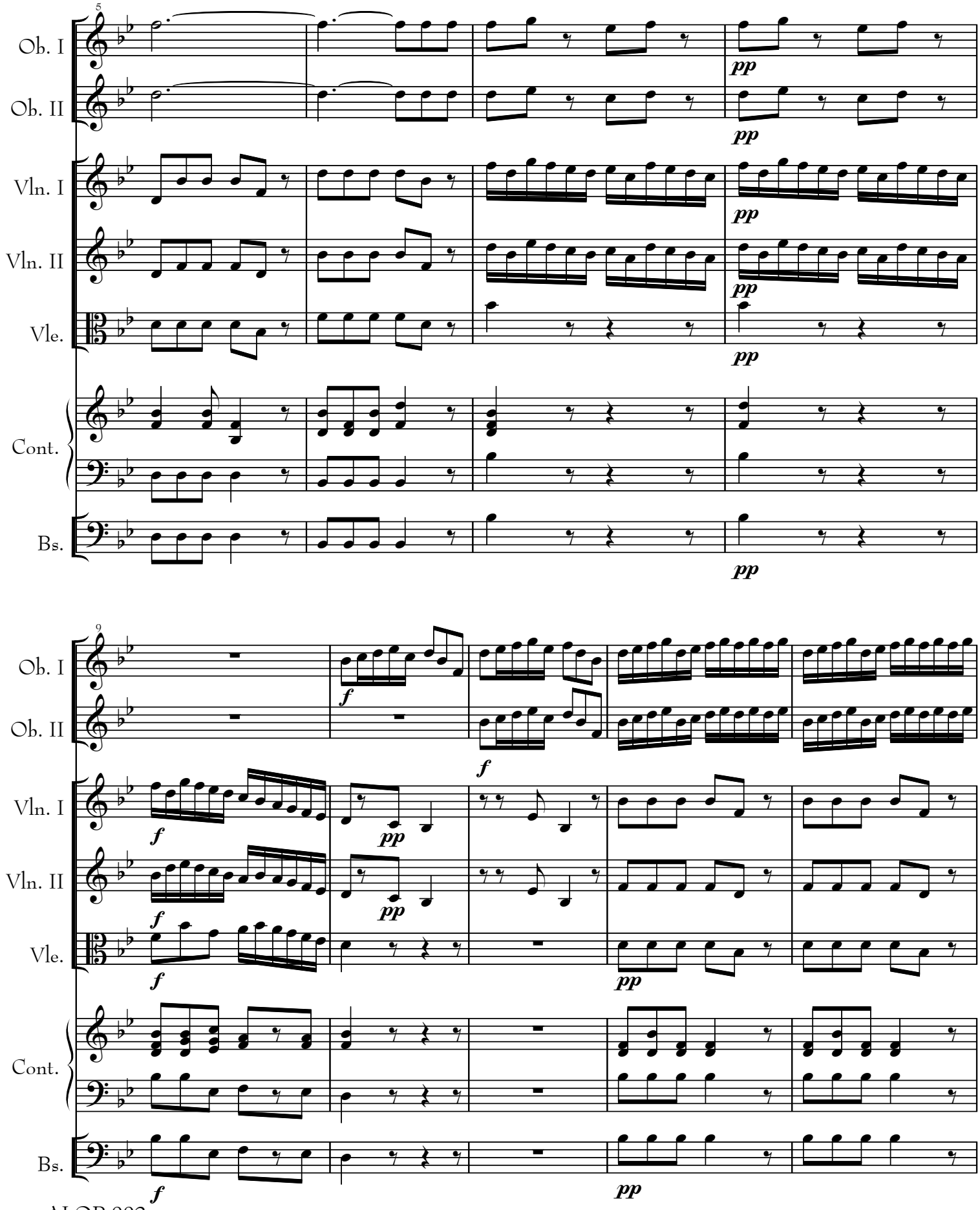
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Vln. I
Vln. II
Vle.
Cont.
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9
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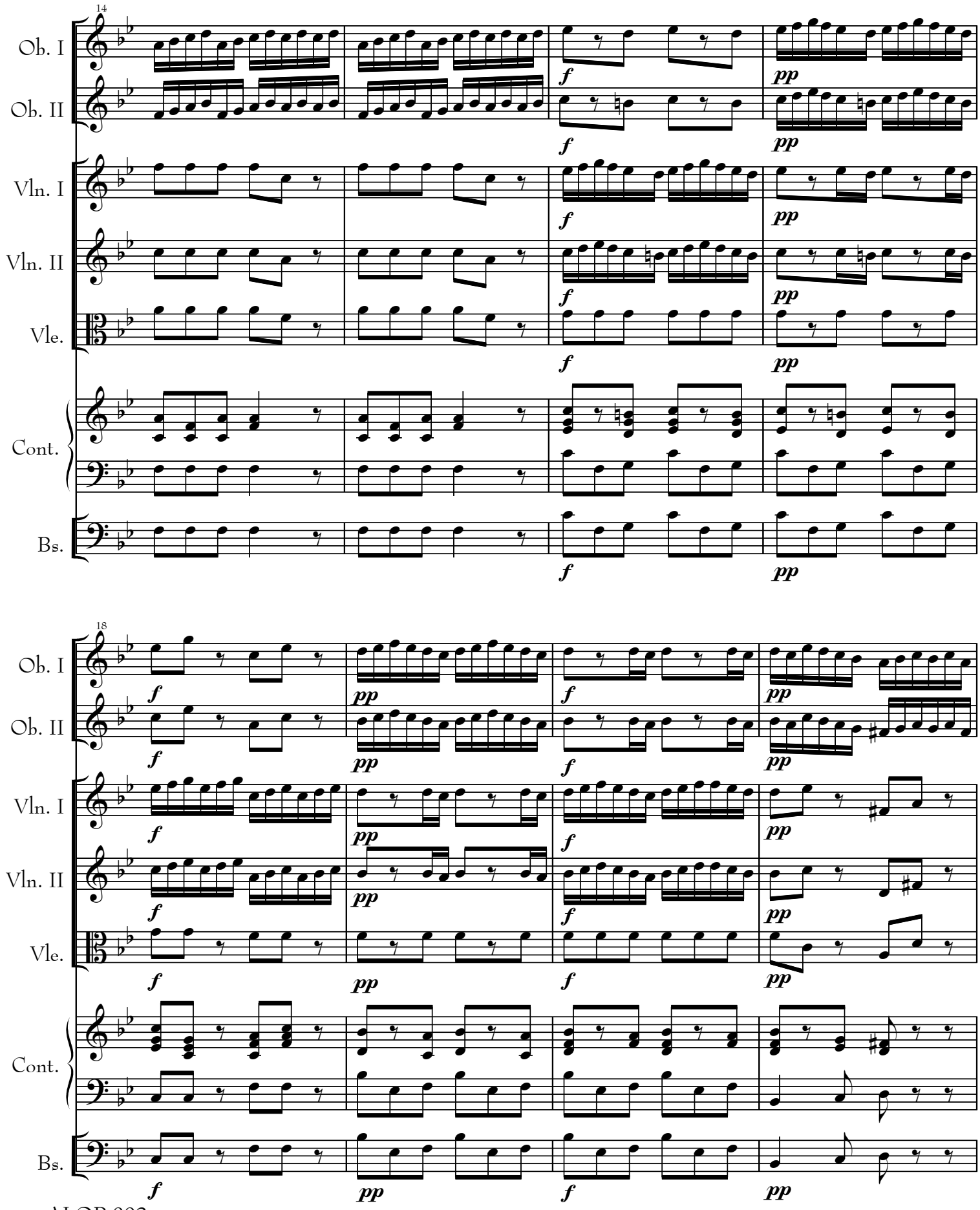
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Bs.
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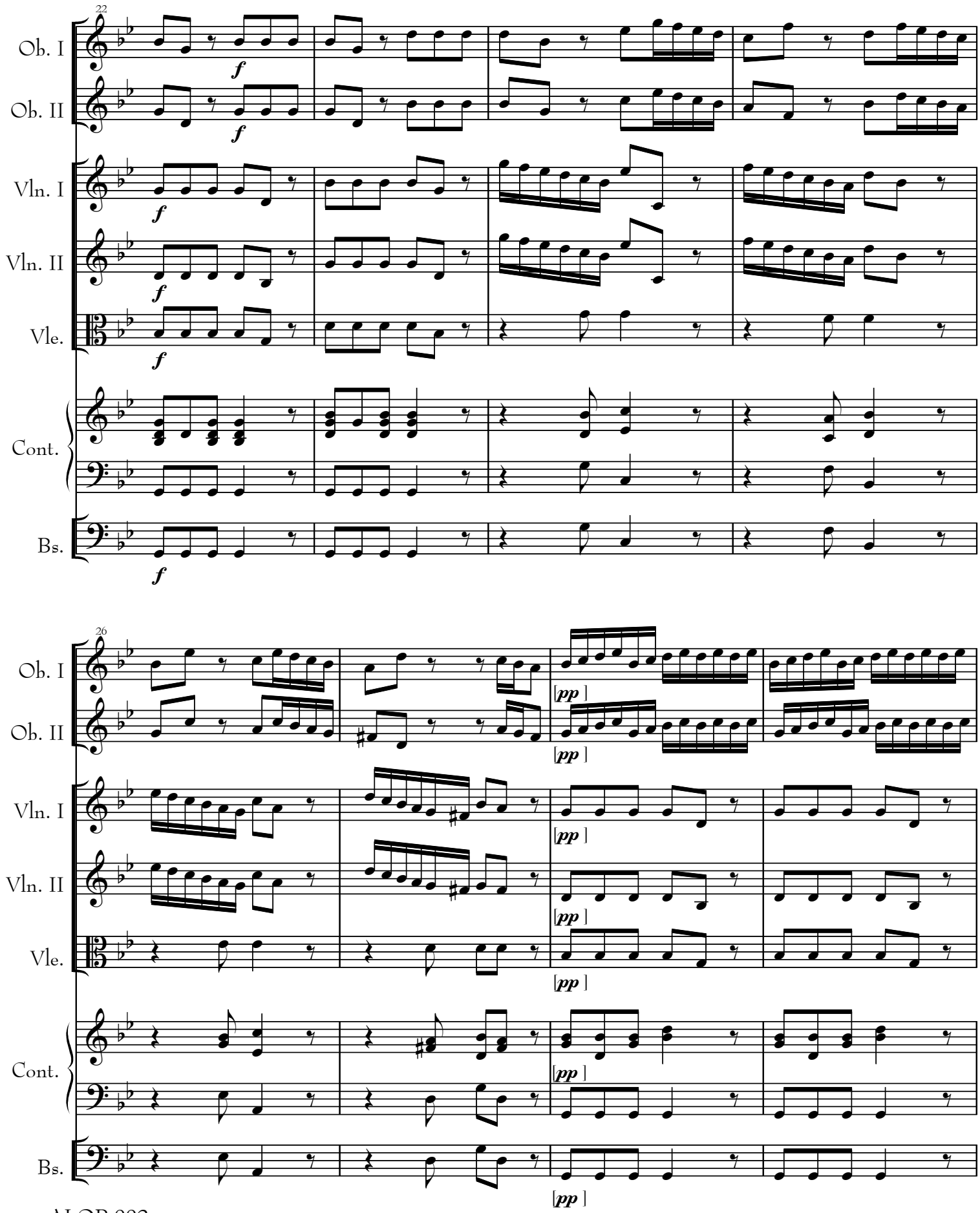
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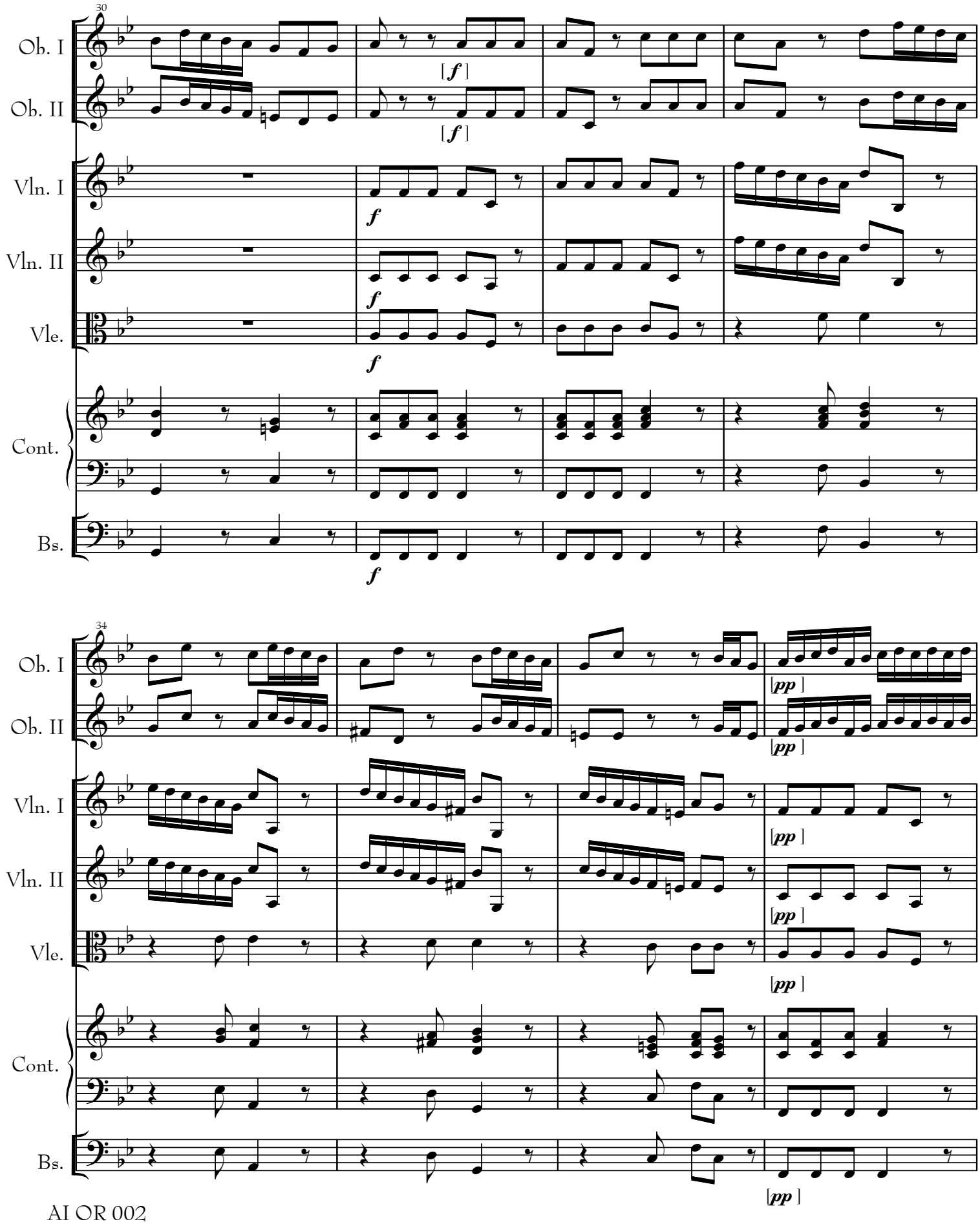
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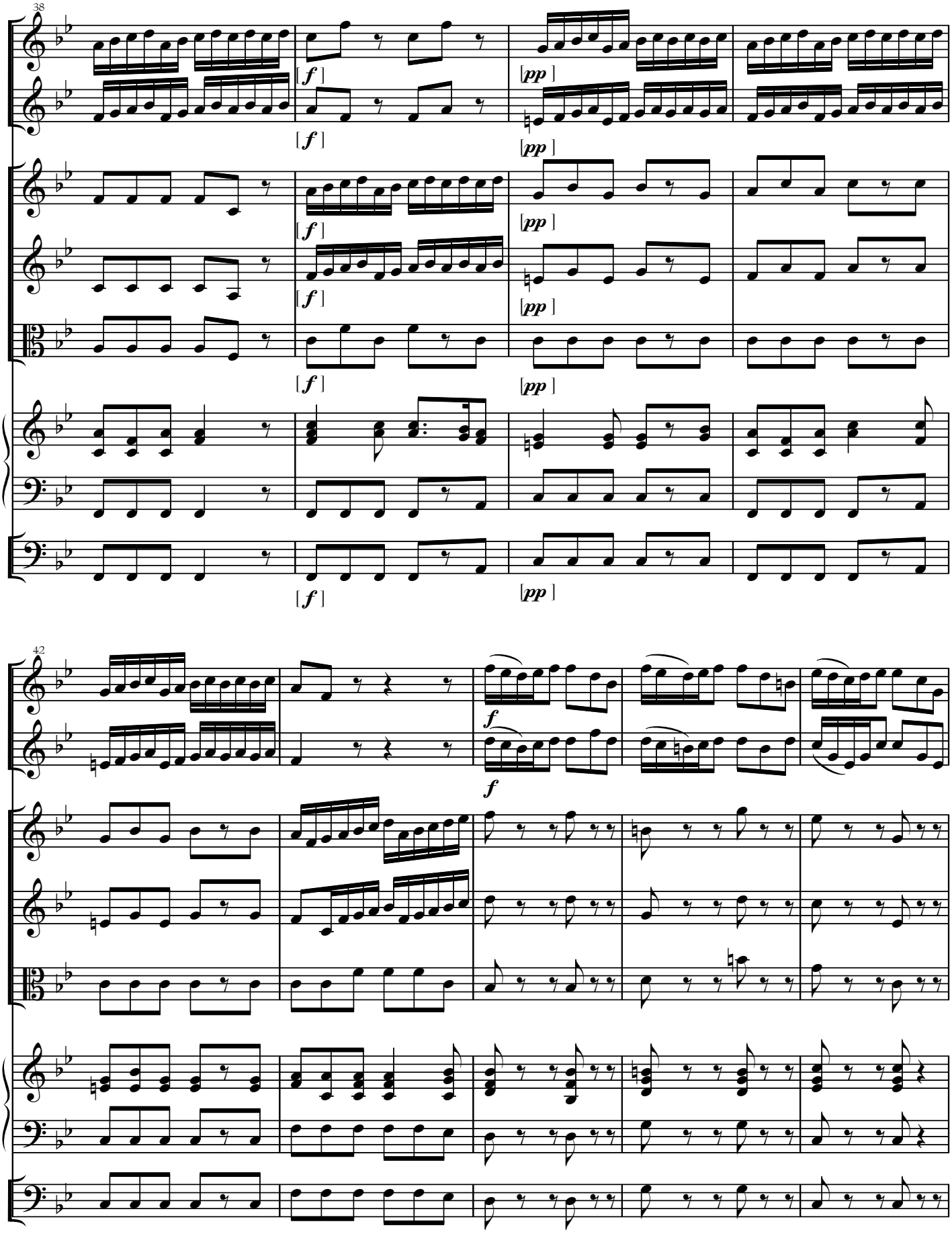
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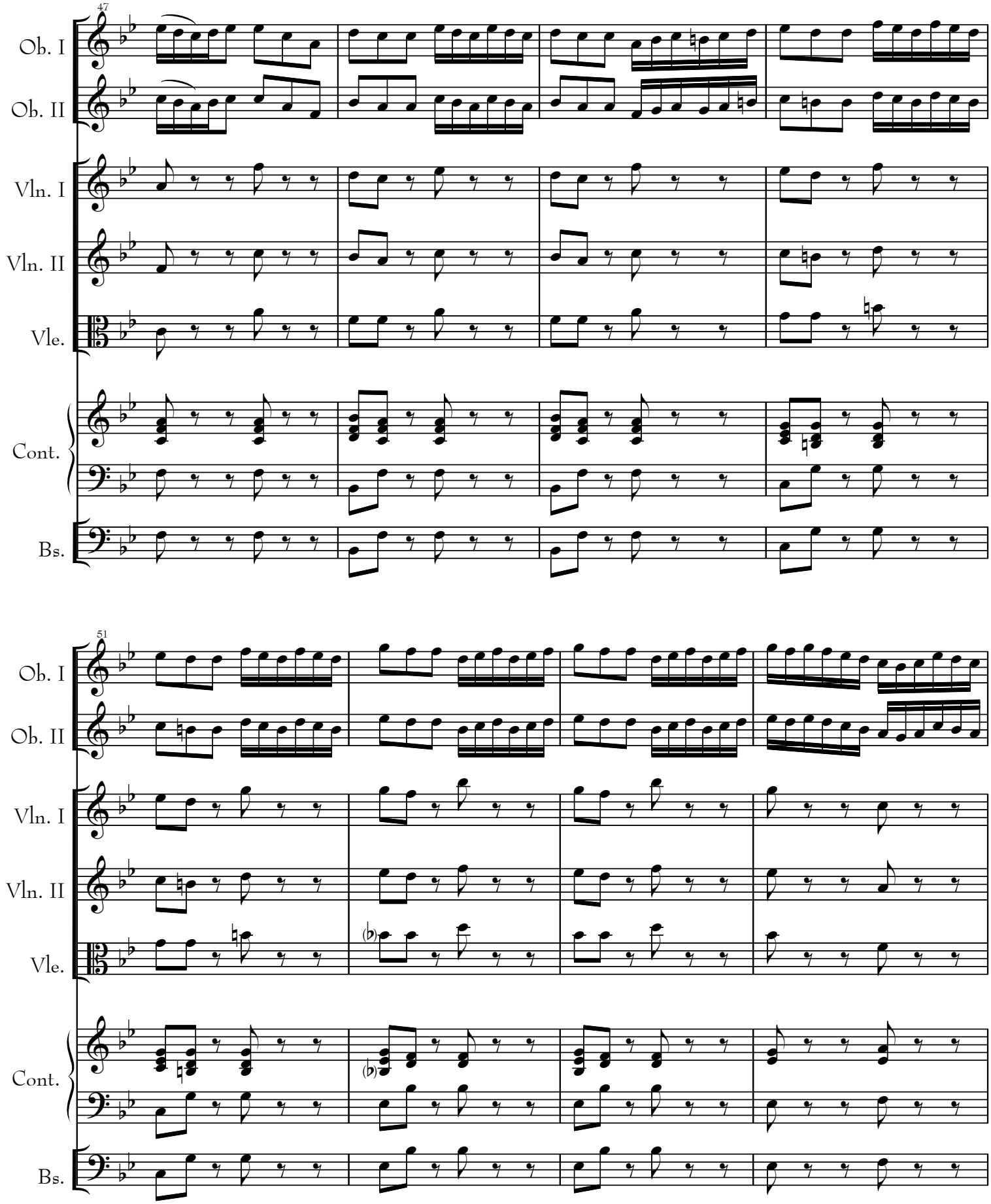
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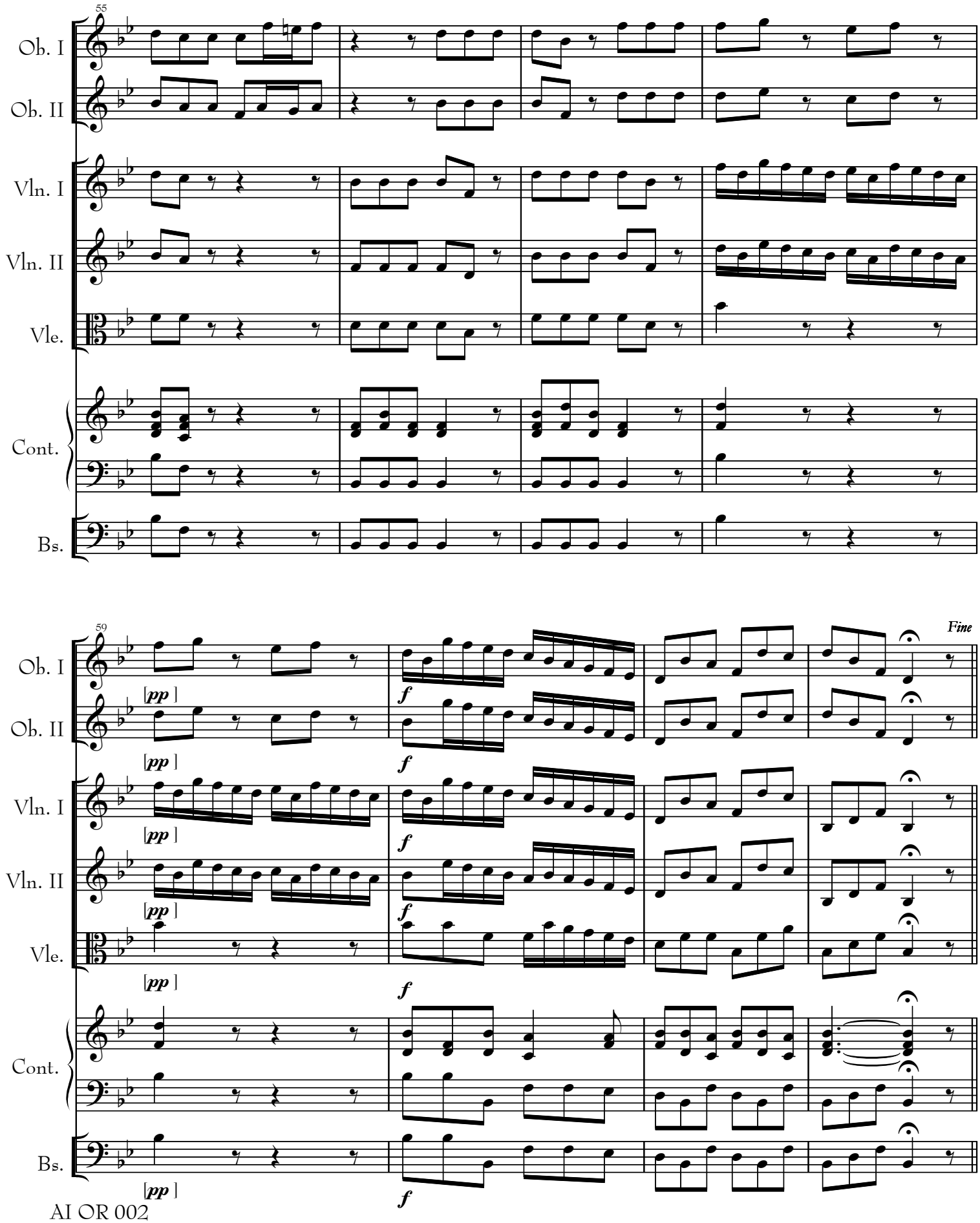
Cont.
Bs.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Cont.
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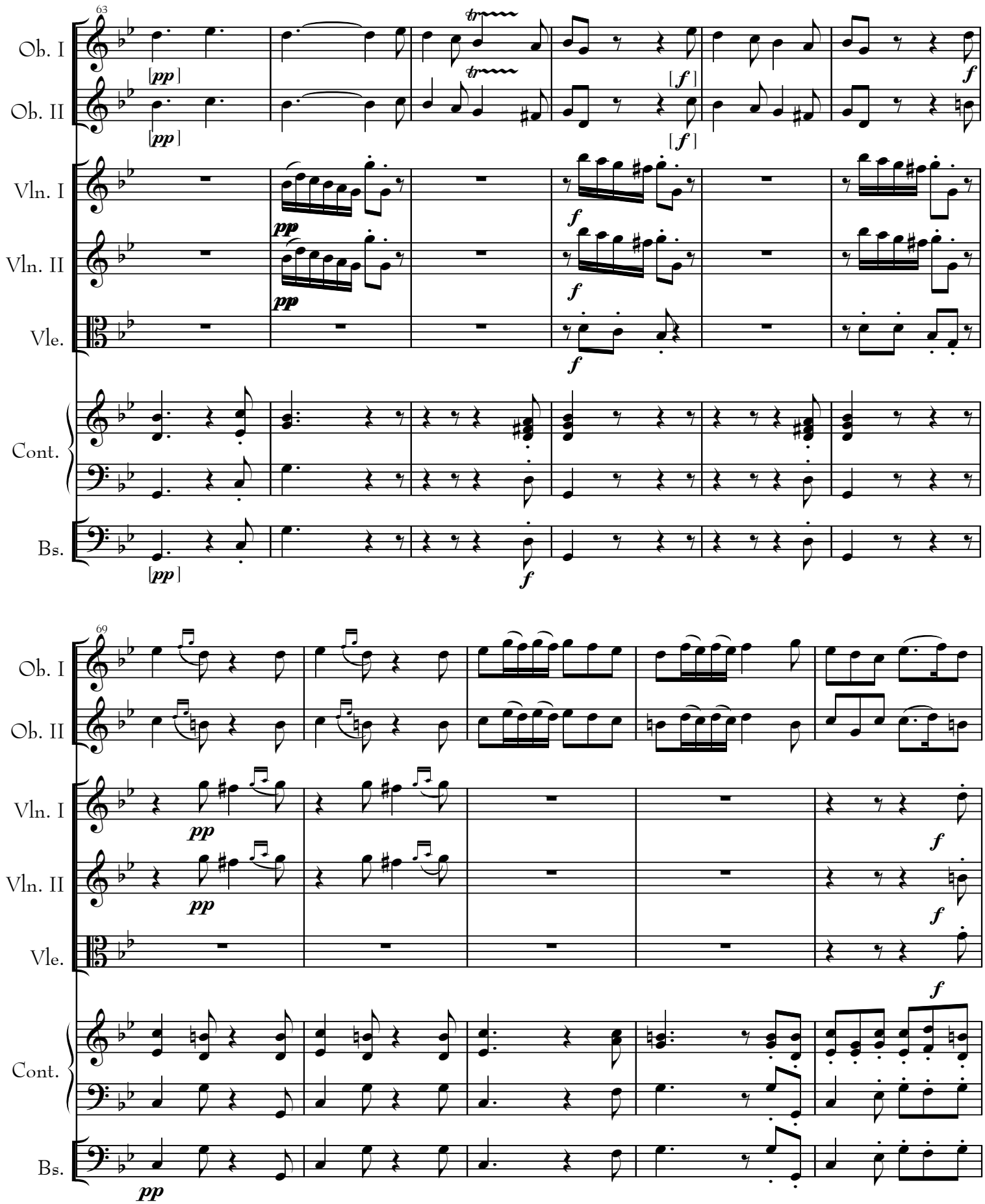
Vln. II
Vle.
Cont.
Bs.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Bs.
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pp
f
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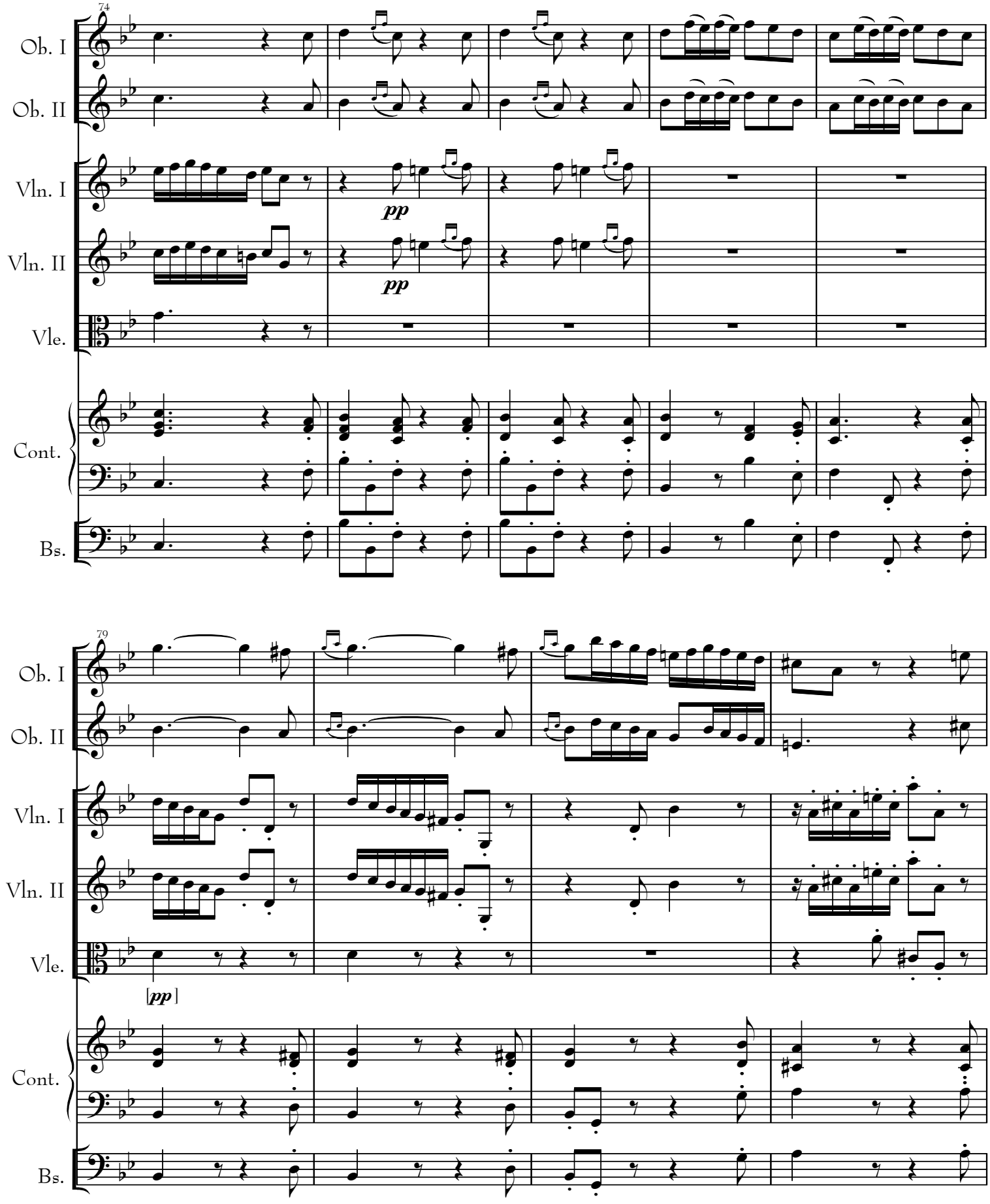
Vle.
Cont.
Bs.
pp
f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Cont.
Bs.
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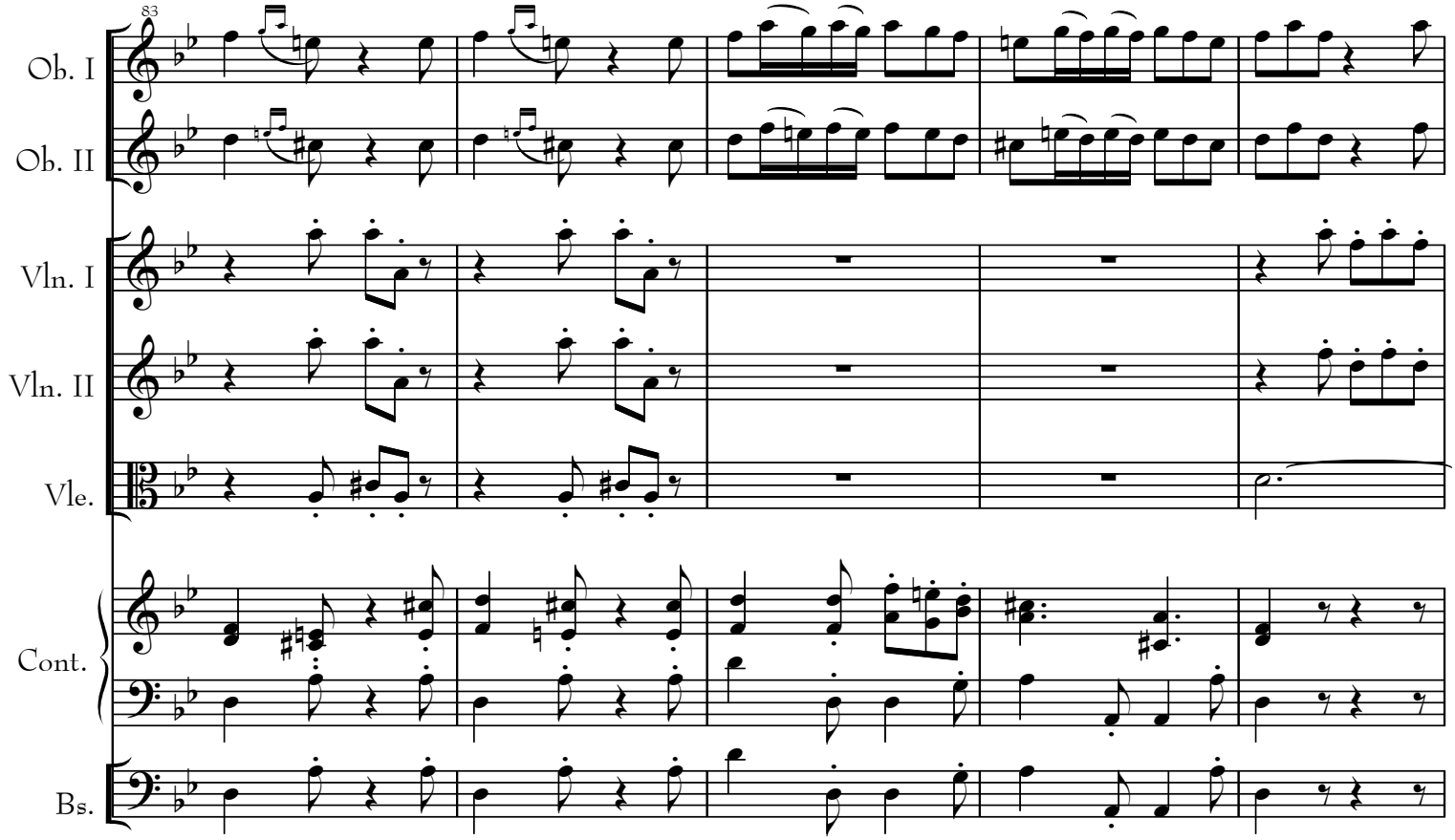
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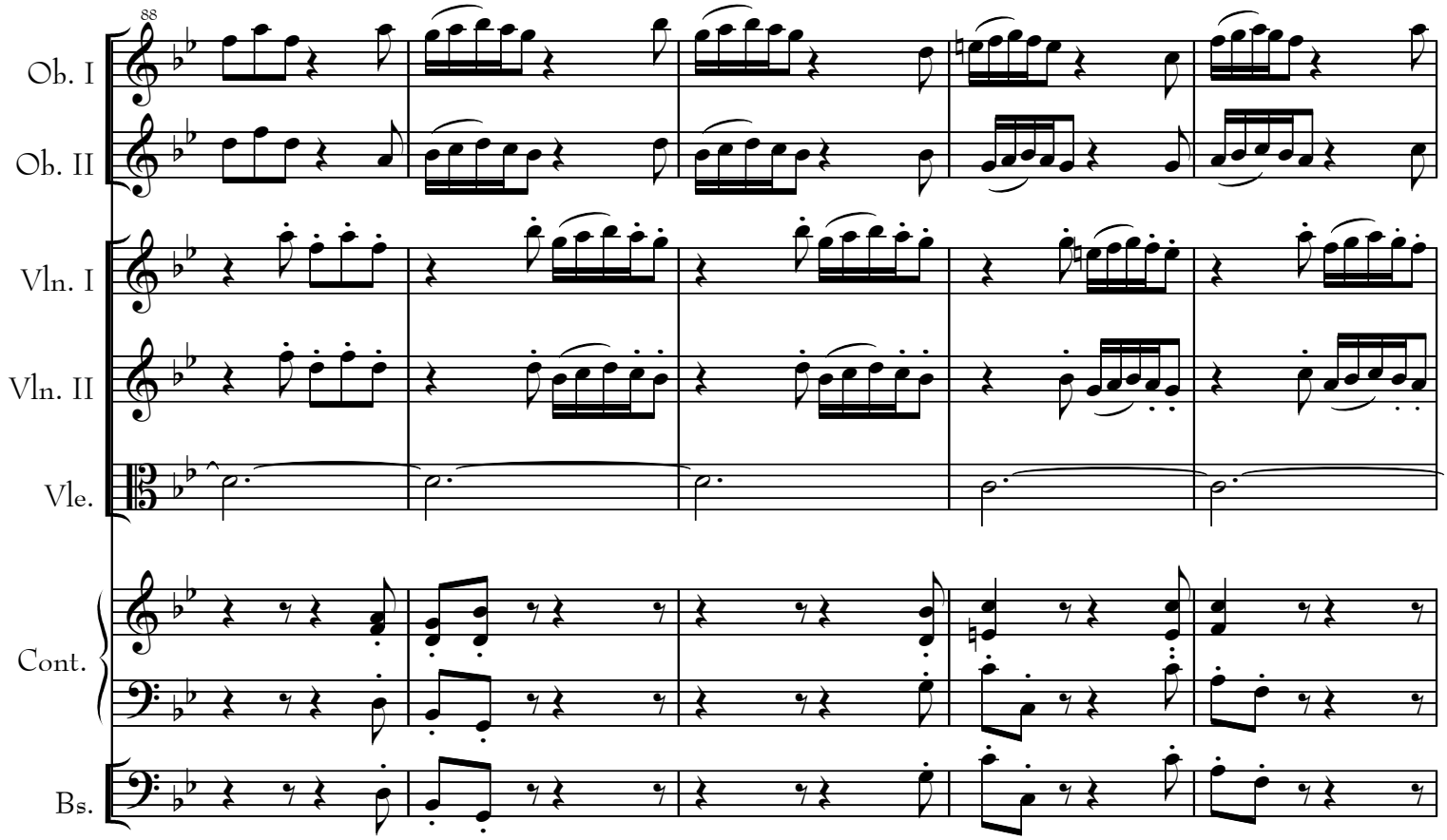
Bs.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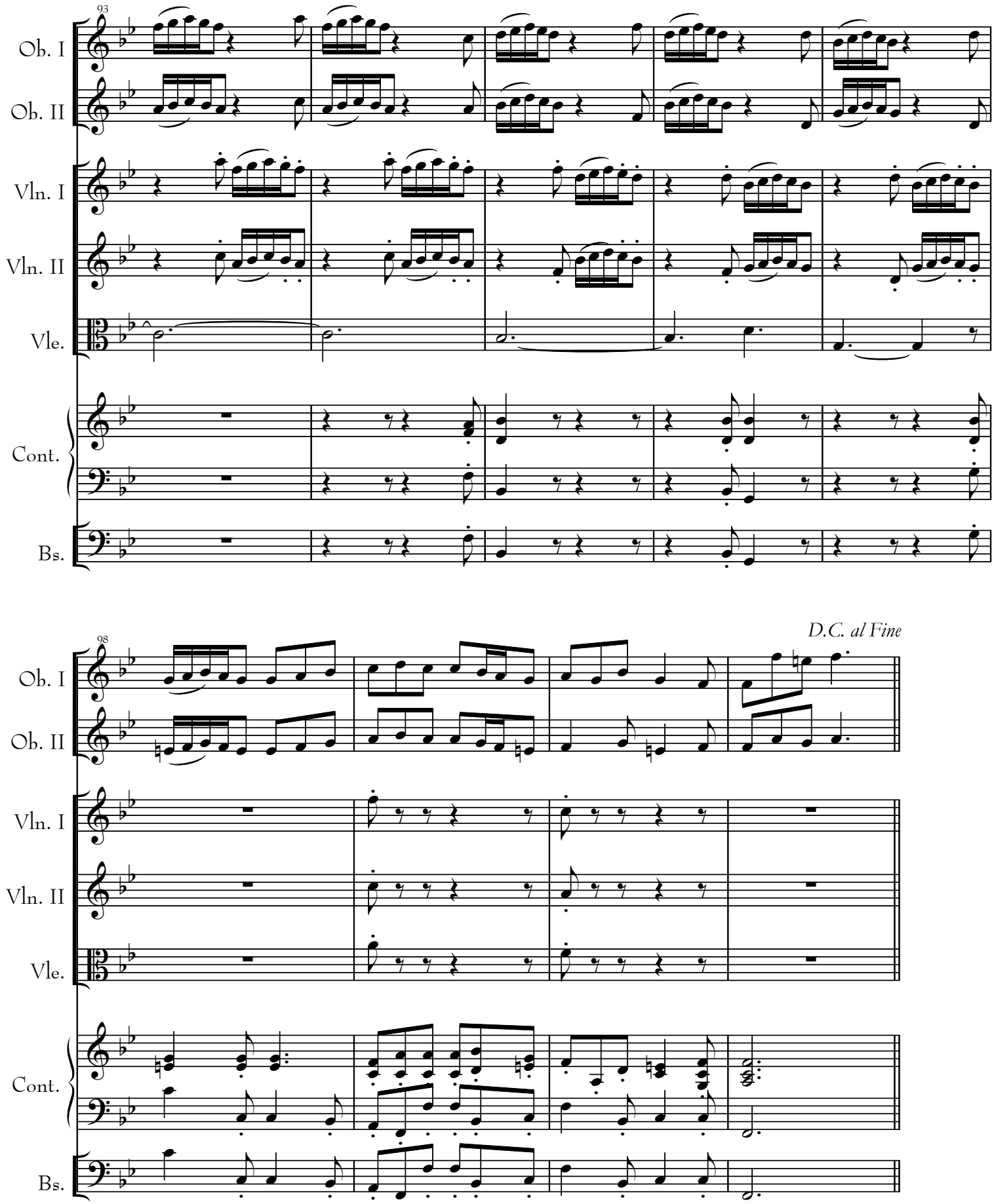
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Ob. I
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Vle.
Cont.
Bs.
98
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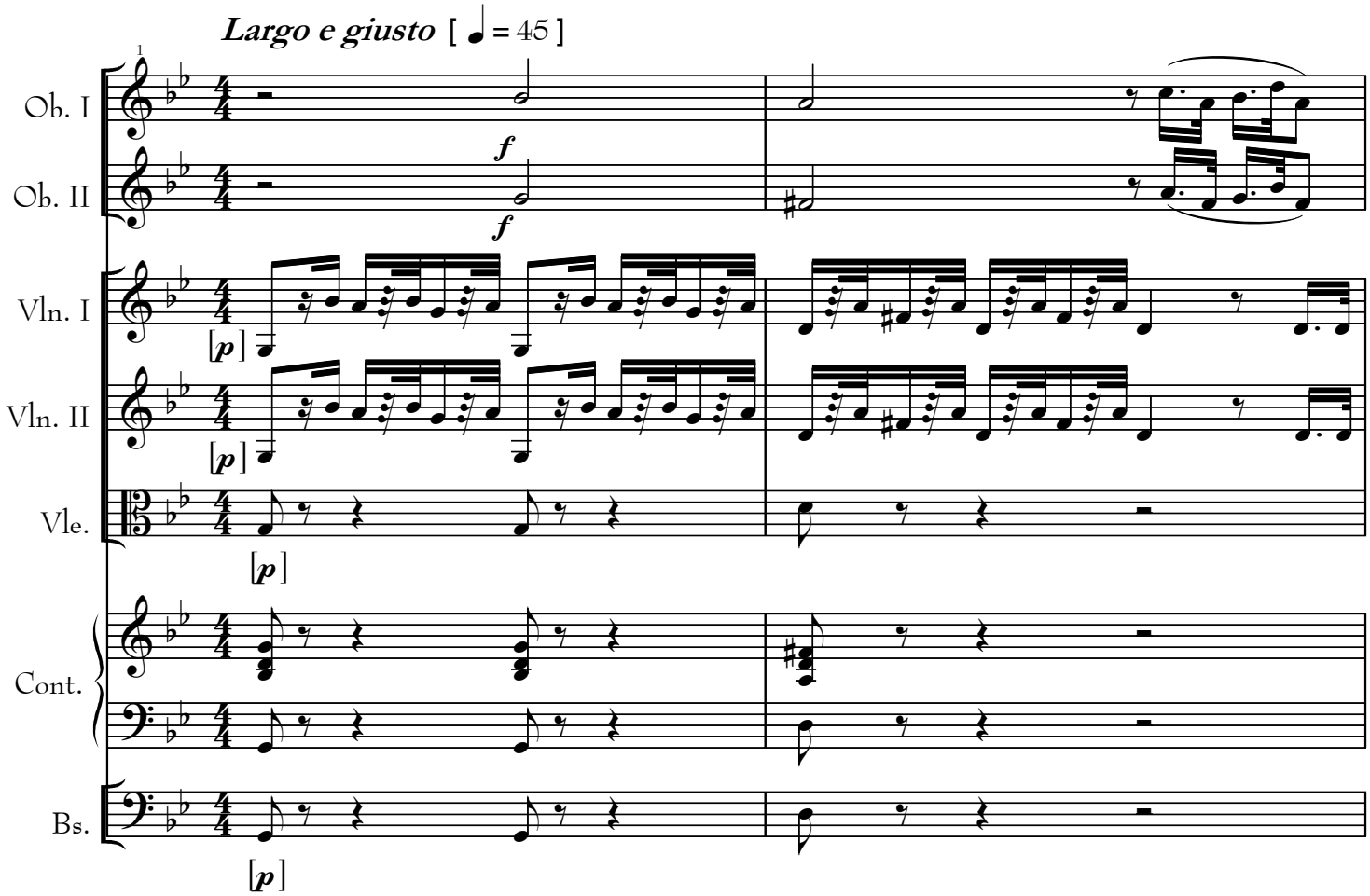
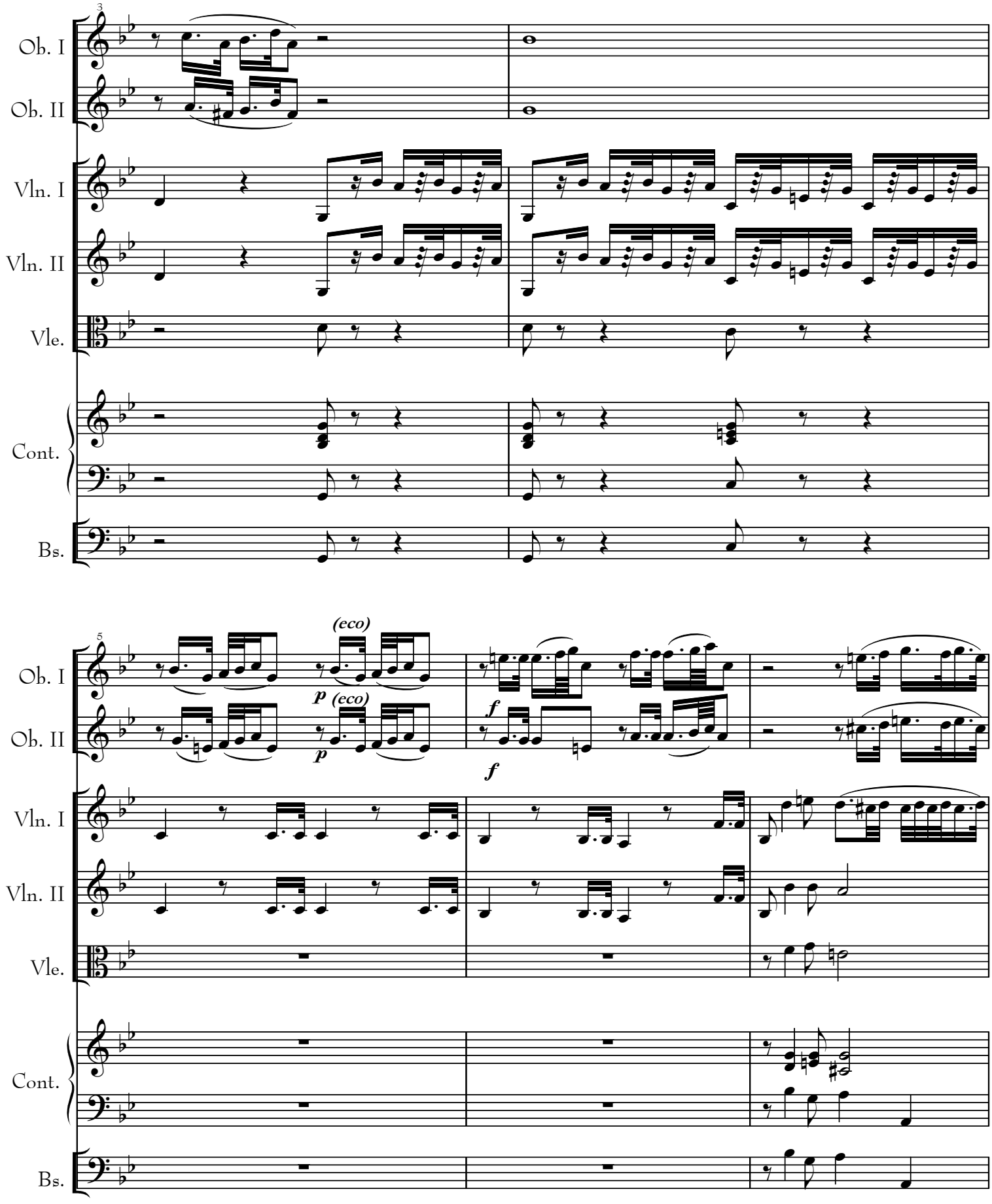
Vln. I
Vln. II
Vle.
Cont.
Bs.

II




3
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Vle.
Cont.
Bs.
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Cont.
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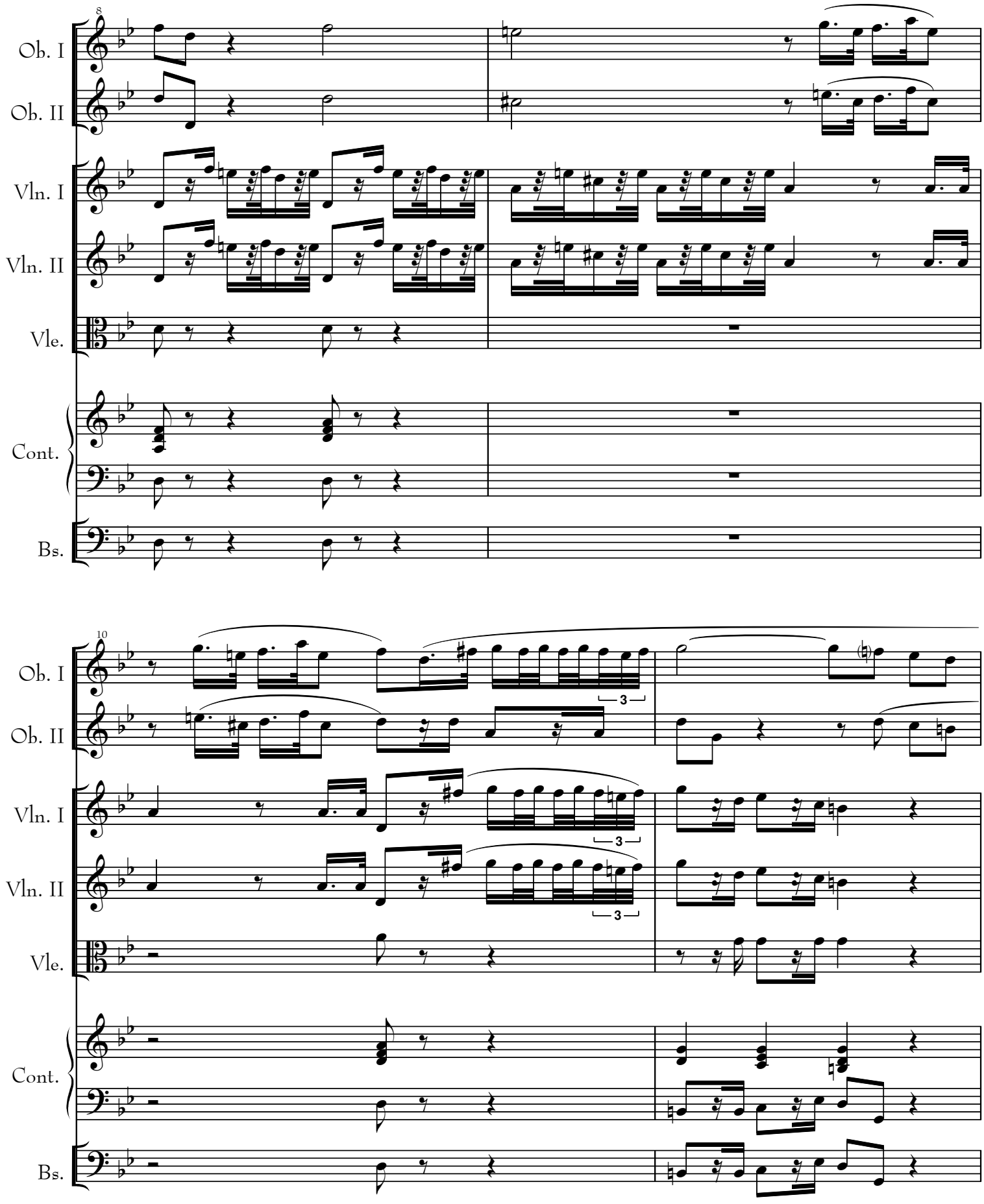
8
Ob. I
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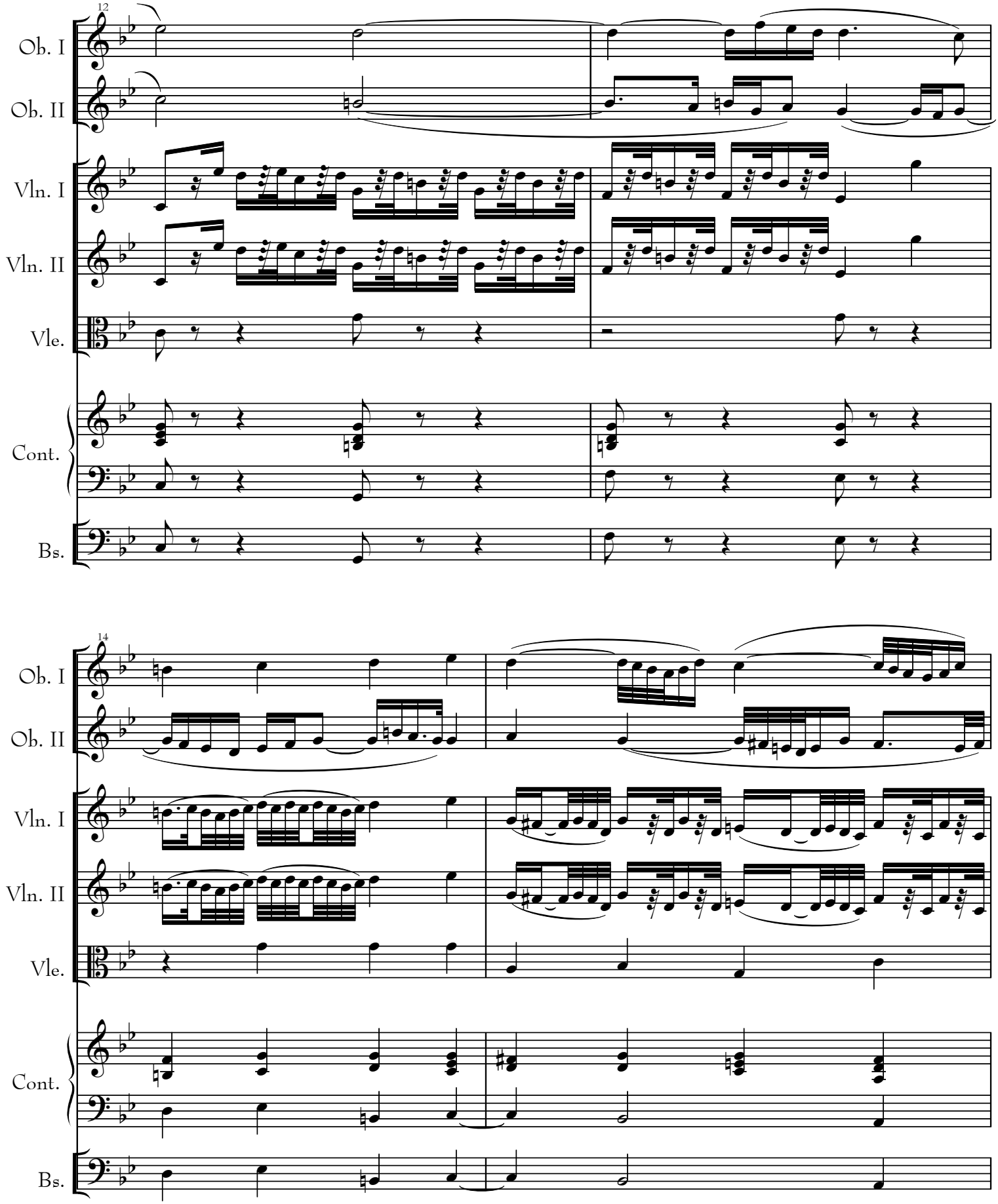
Cont.
Bs.
3
3
3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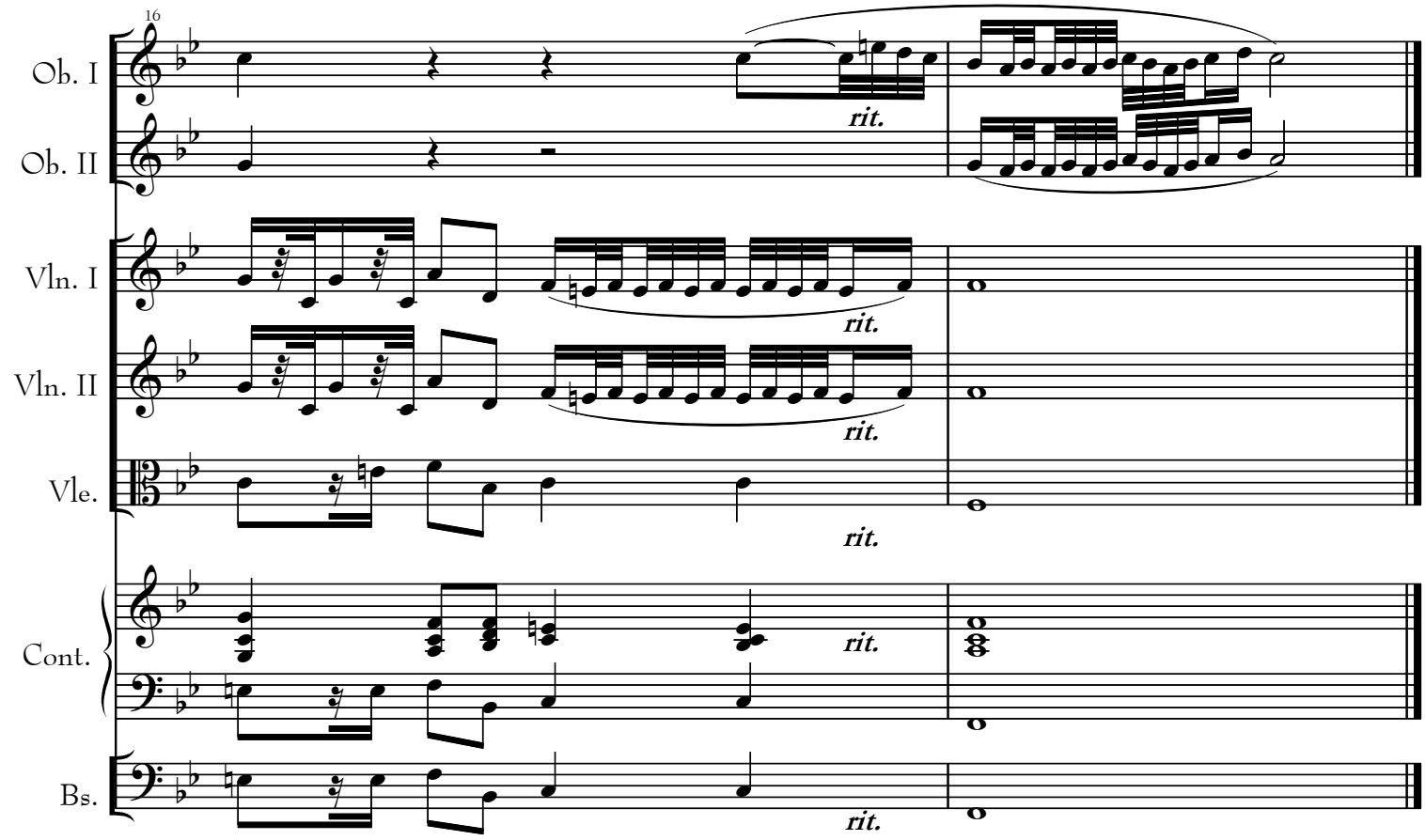
16
Ob. I
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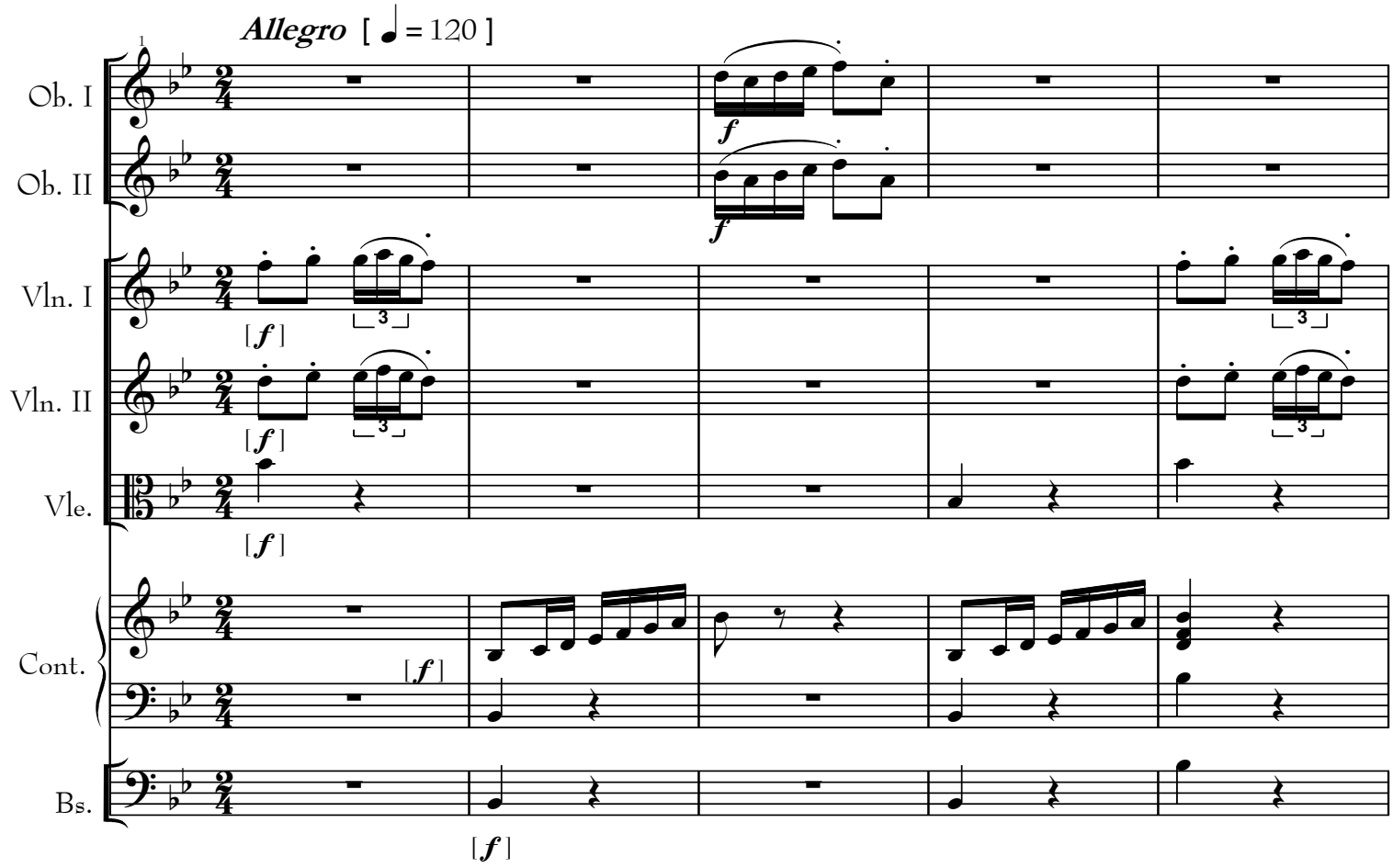

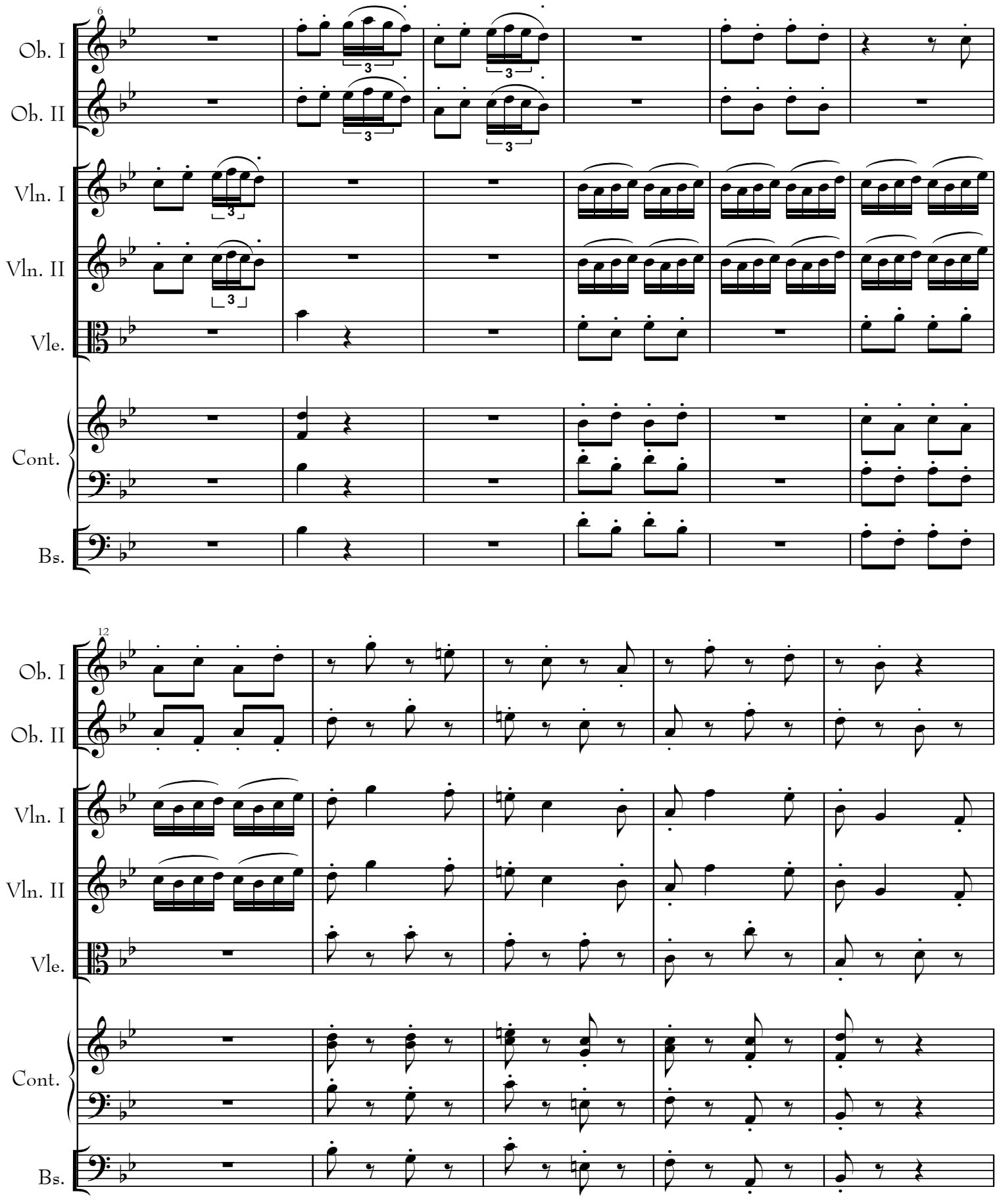
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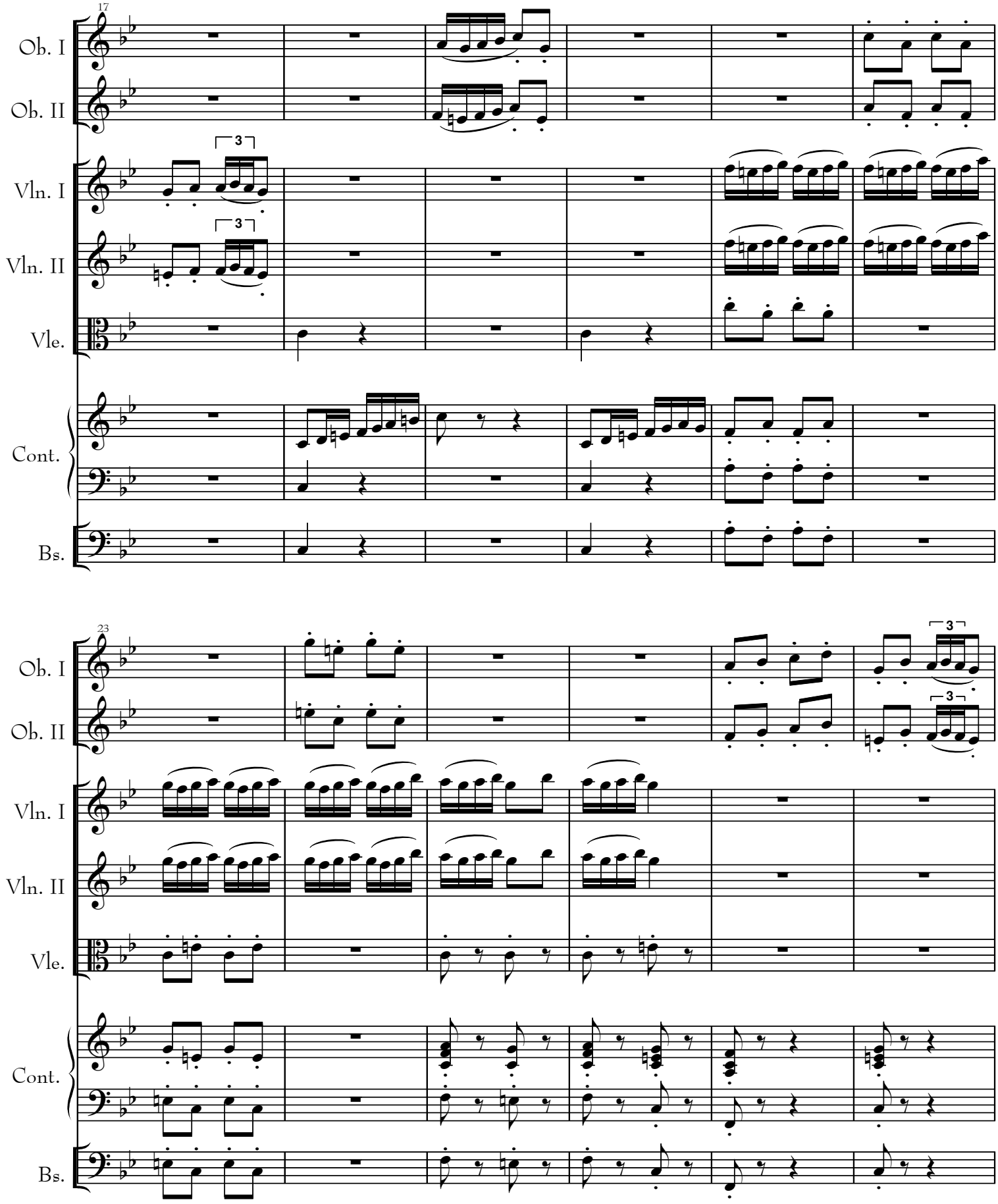
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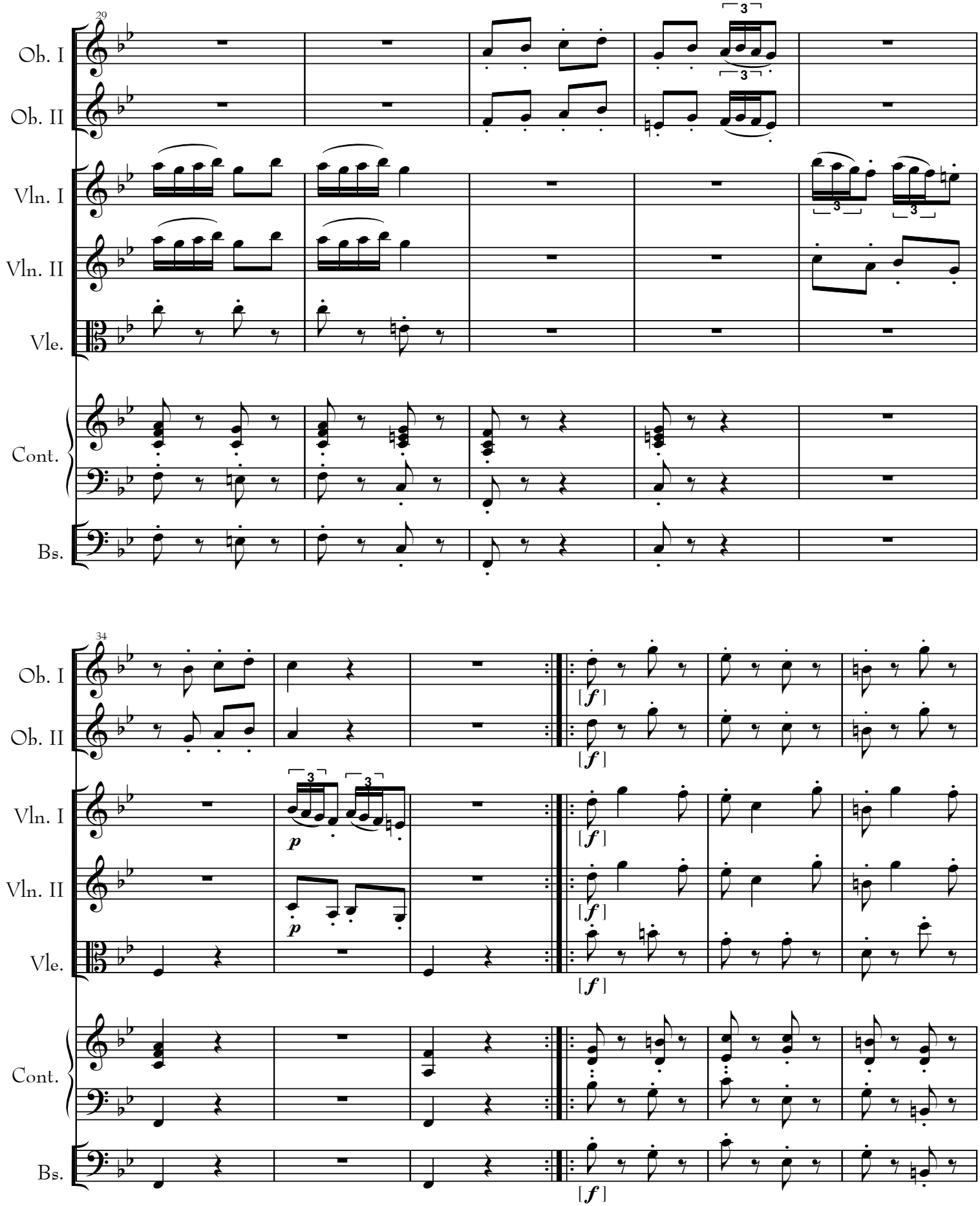
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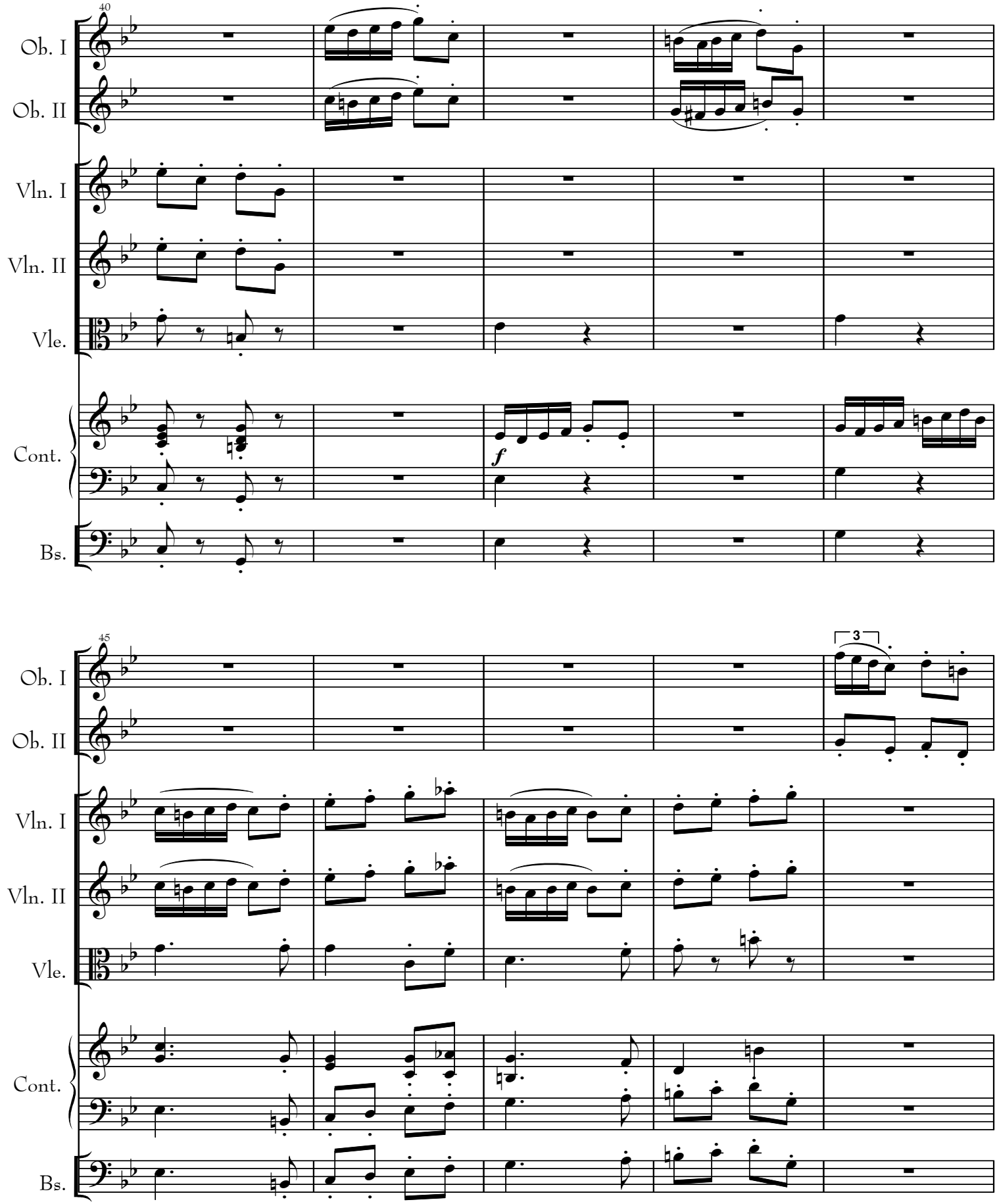
f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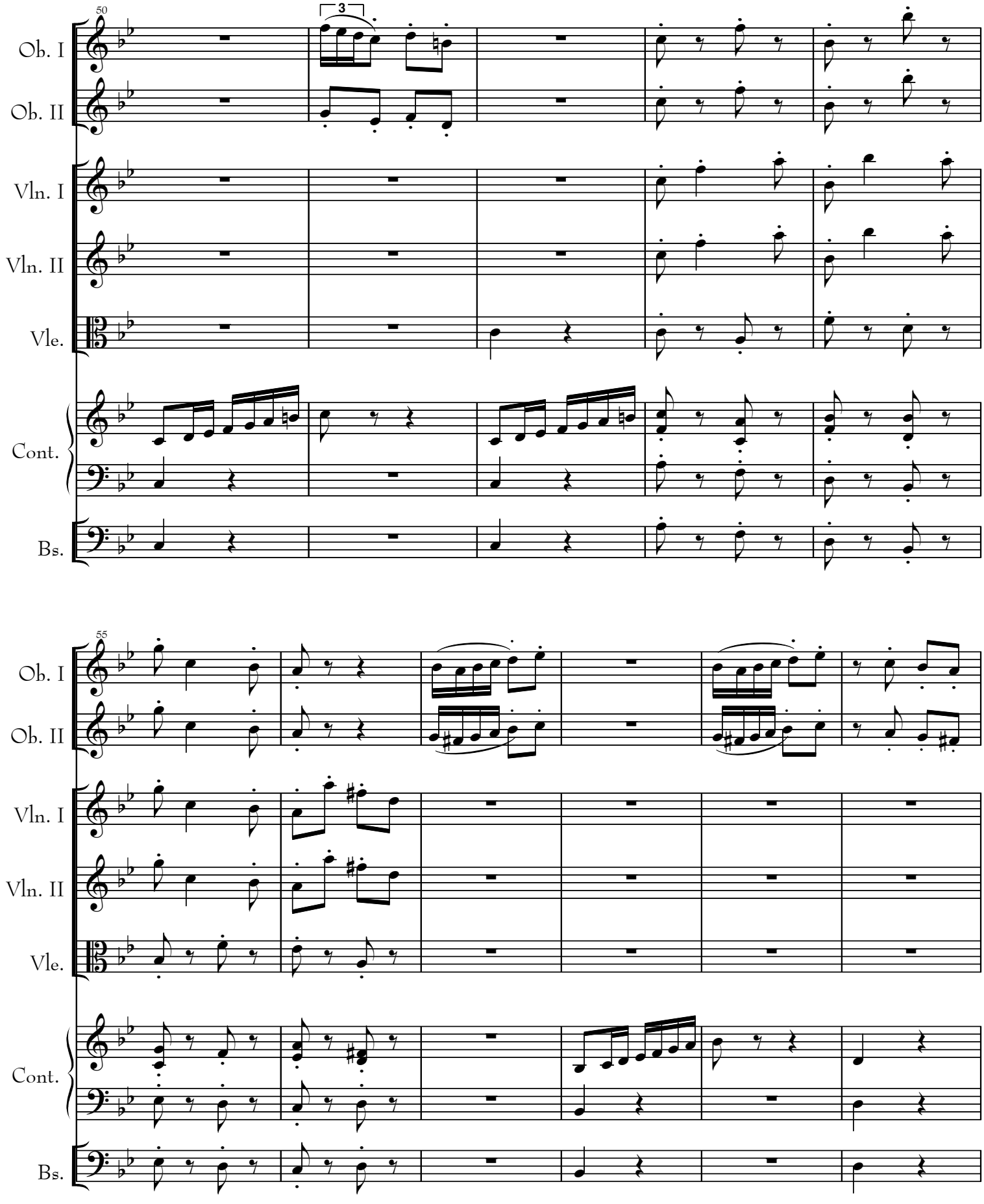
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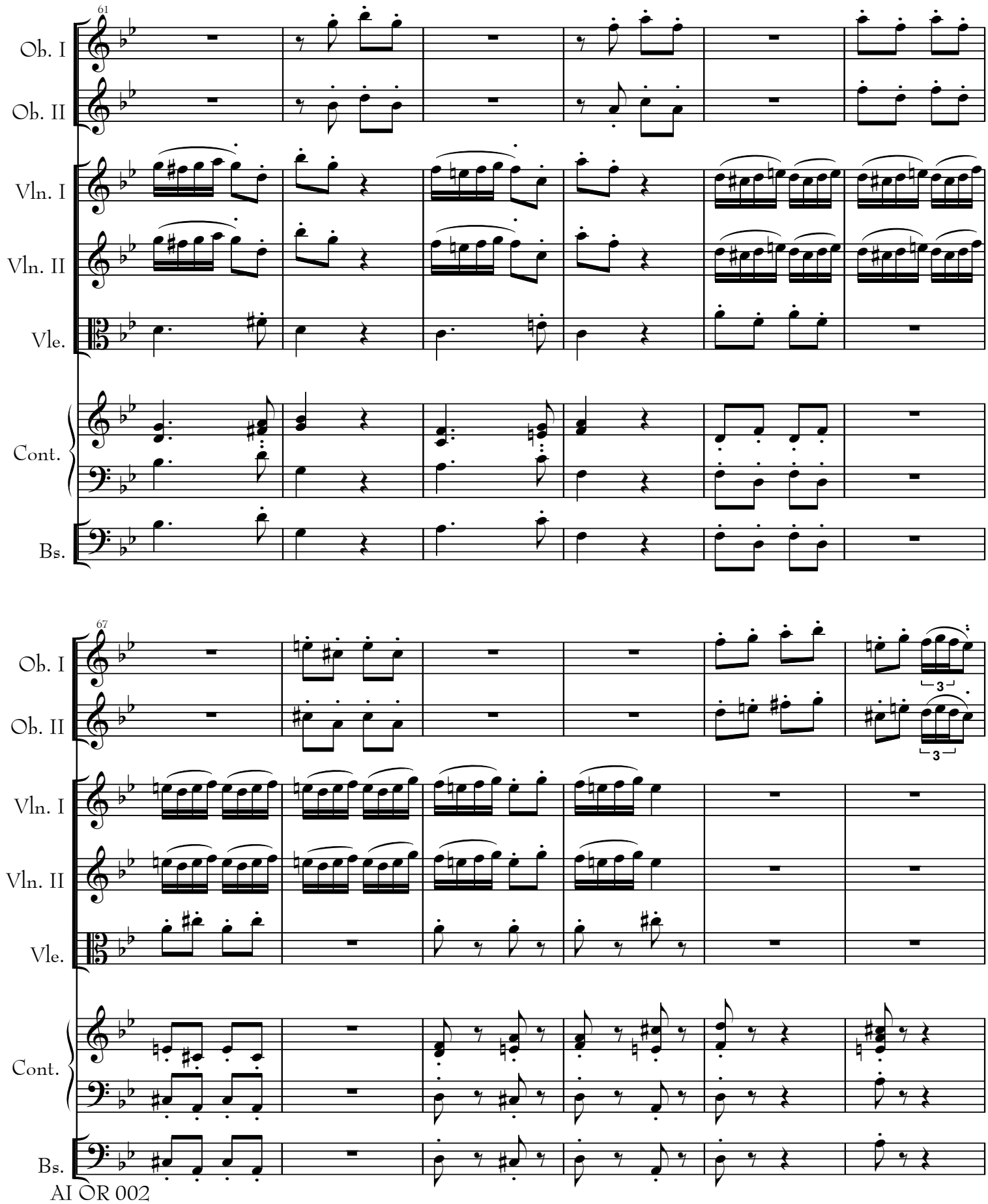
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Bs.
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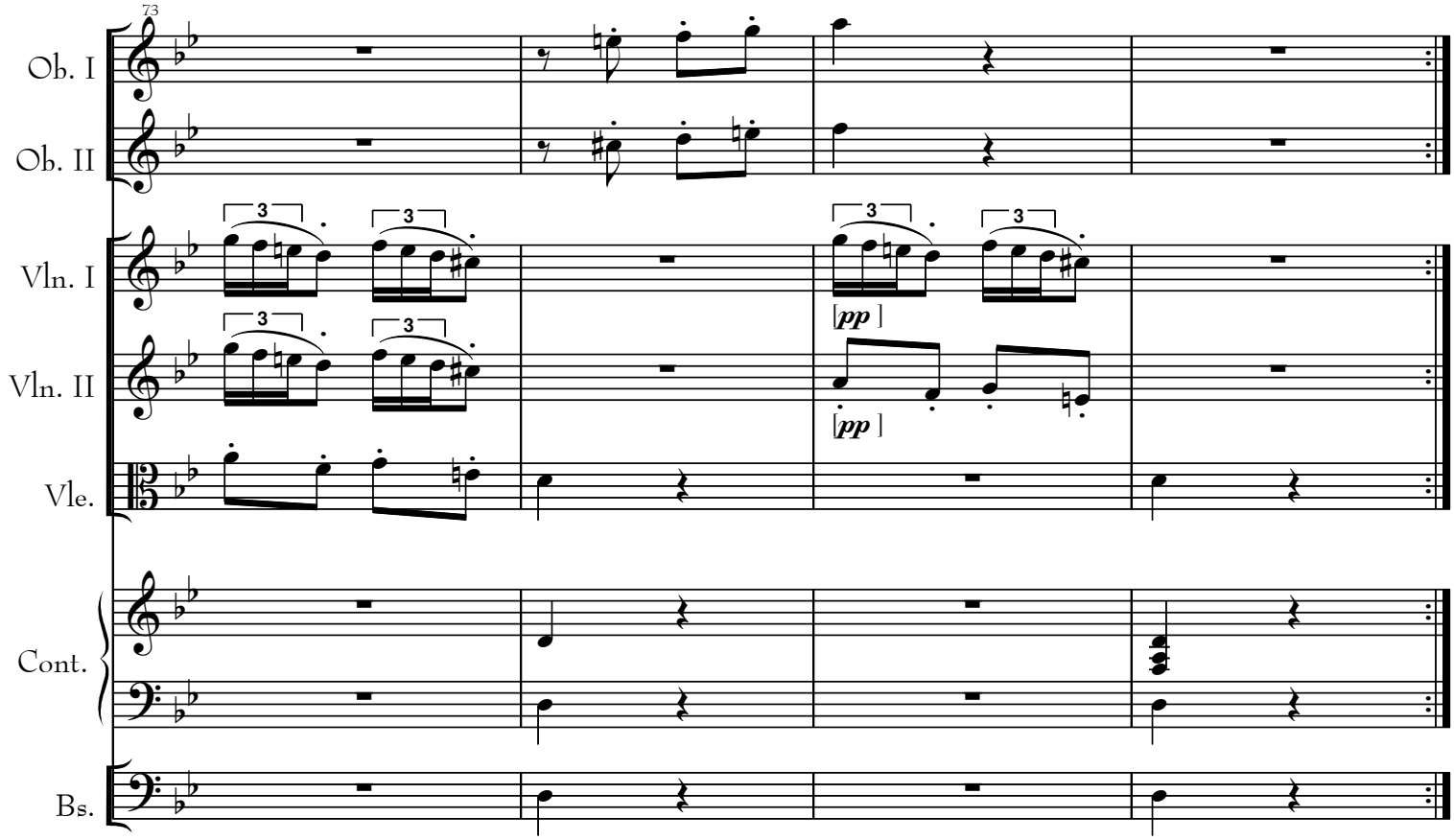
Cont.
Bs.
3
3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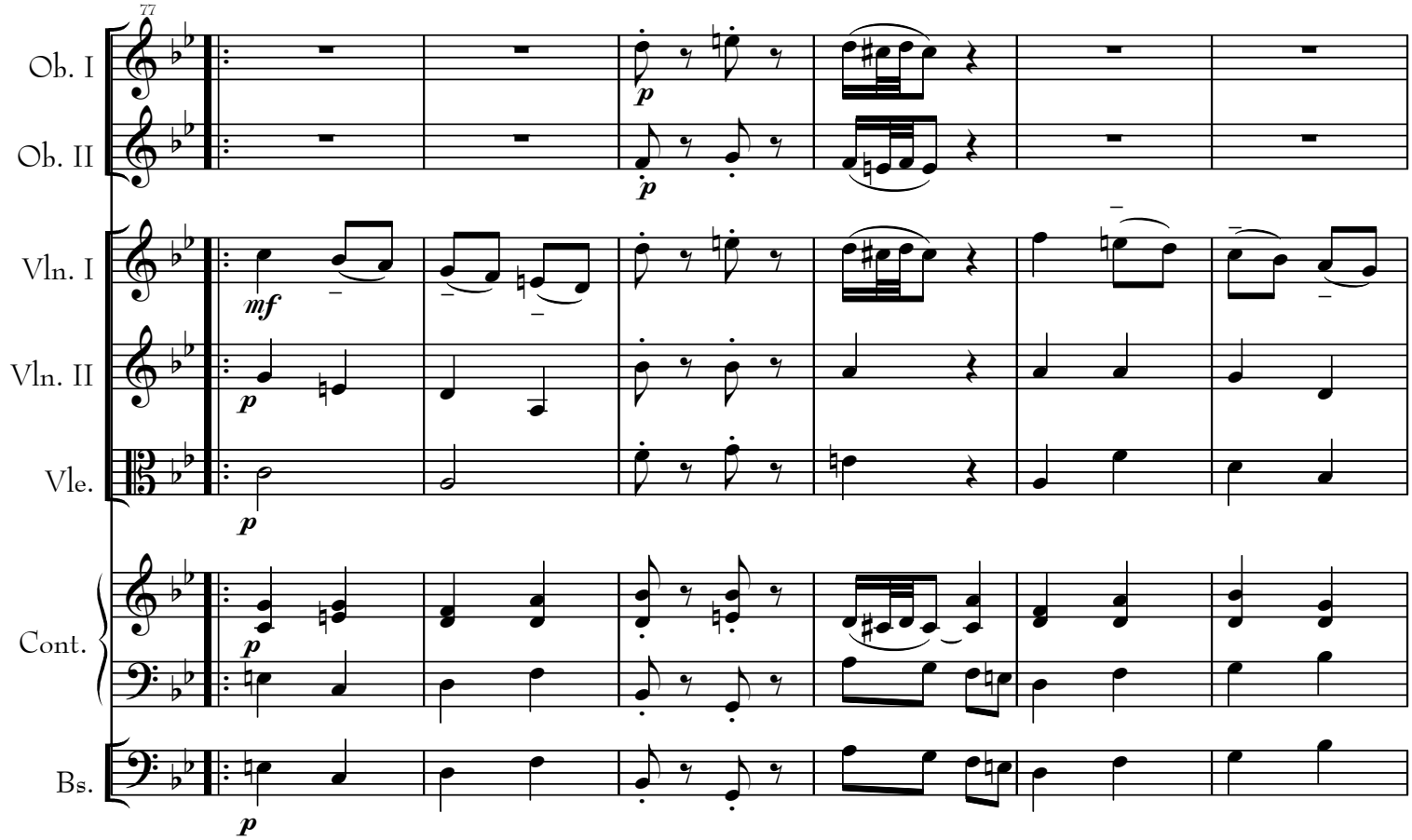
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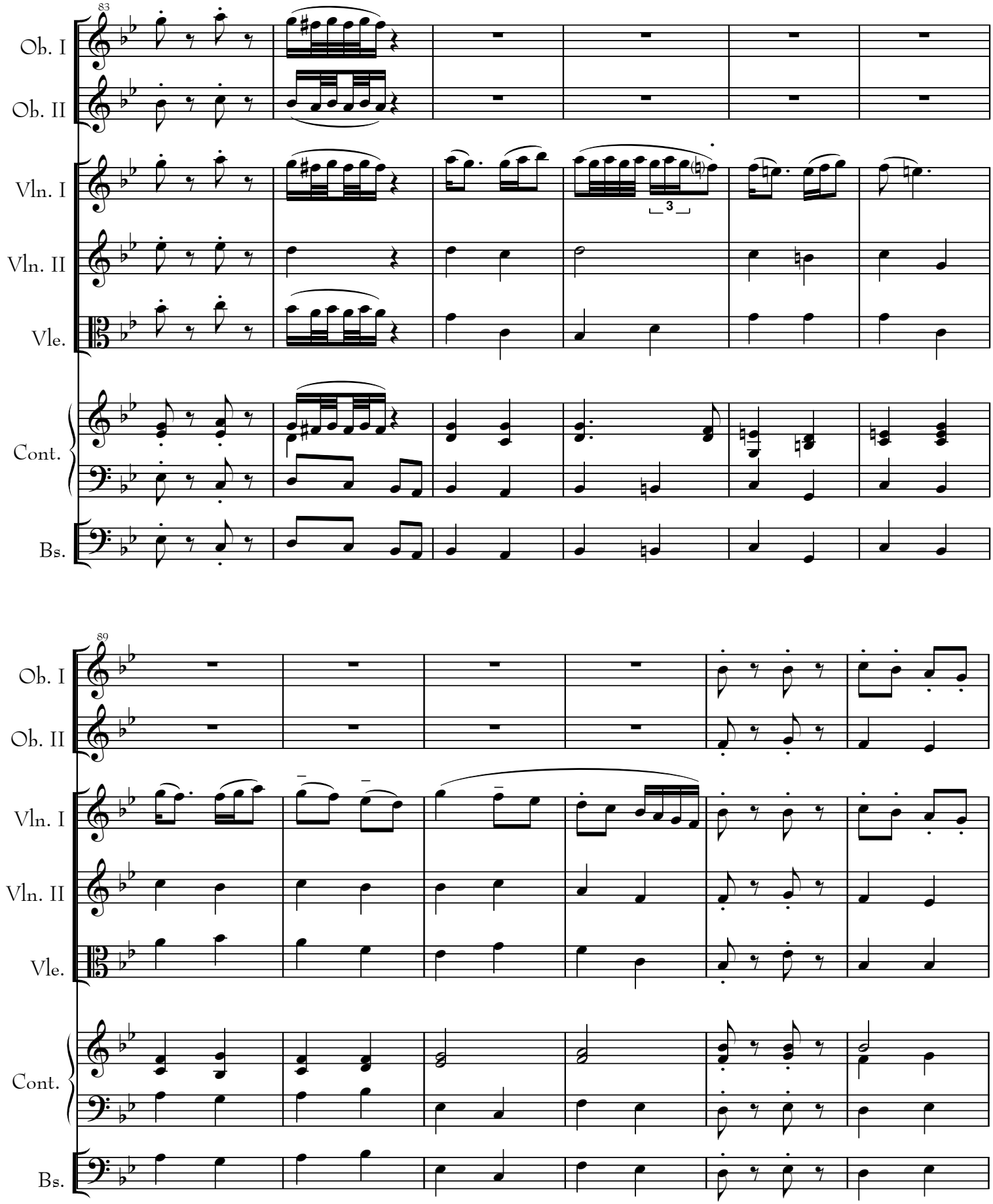
83
Ob. I
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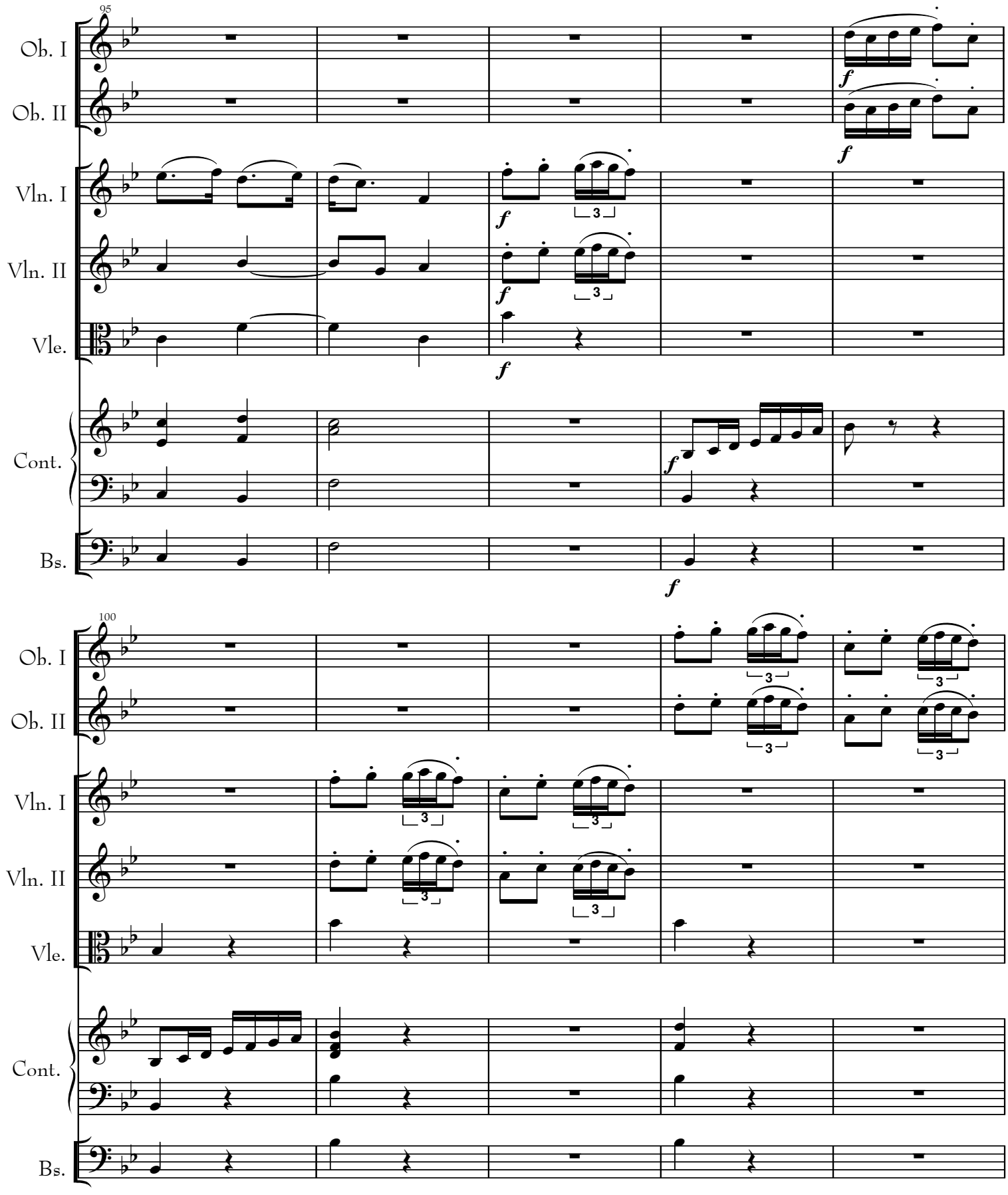
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Ob. I
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Cont.
Bs.
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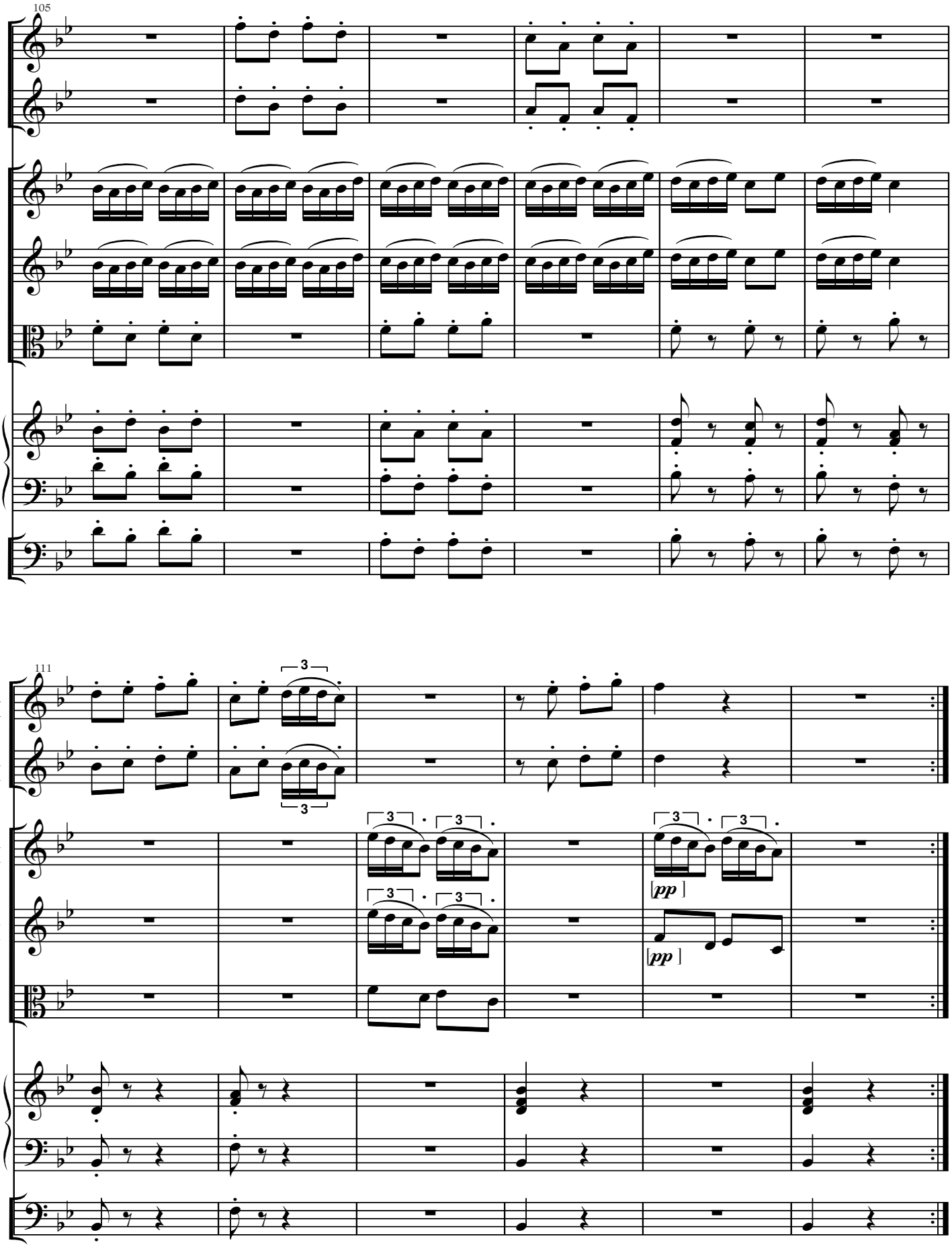
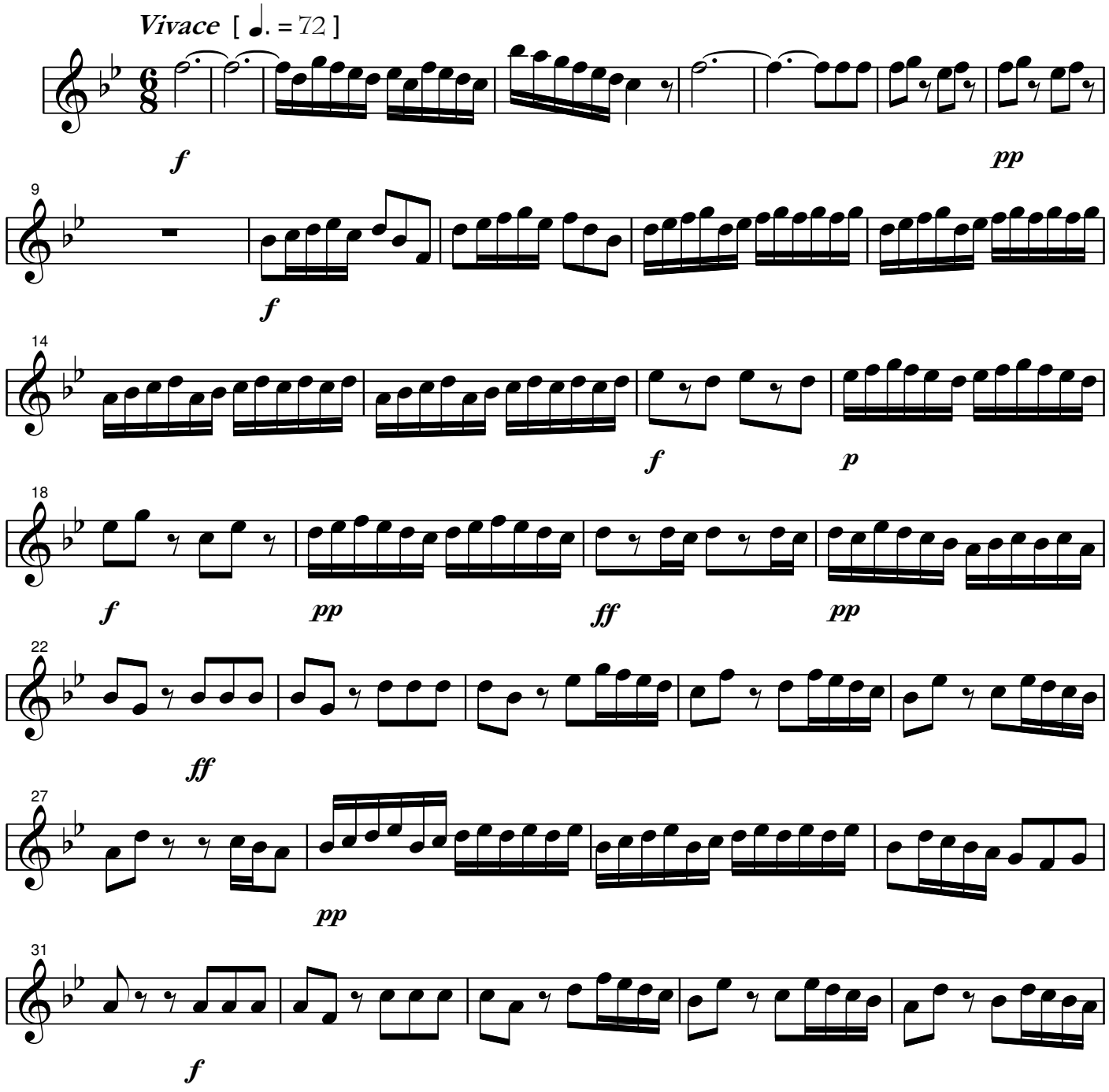

105
Ob. I
Ob. II
Vln. I
Vln. II
Vle.
Cont.
Bs.
111
3
[pp]

Oboe I

CONCERTO GROSSO

I

Christoph Graupner (1683-1760)
ed. John E. Lindberg



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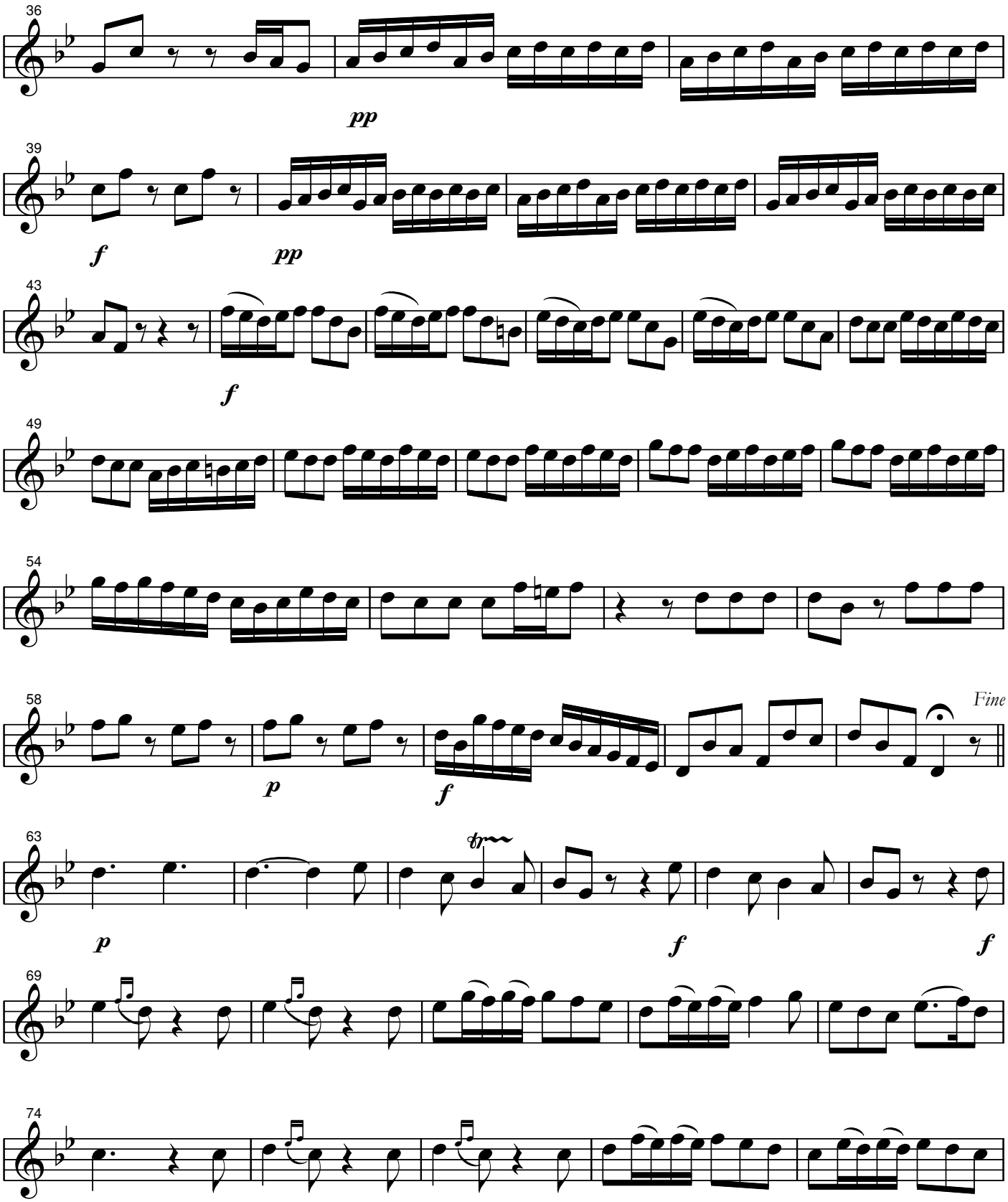
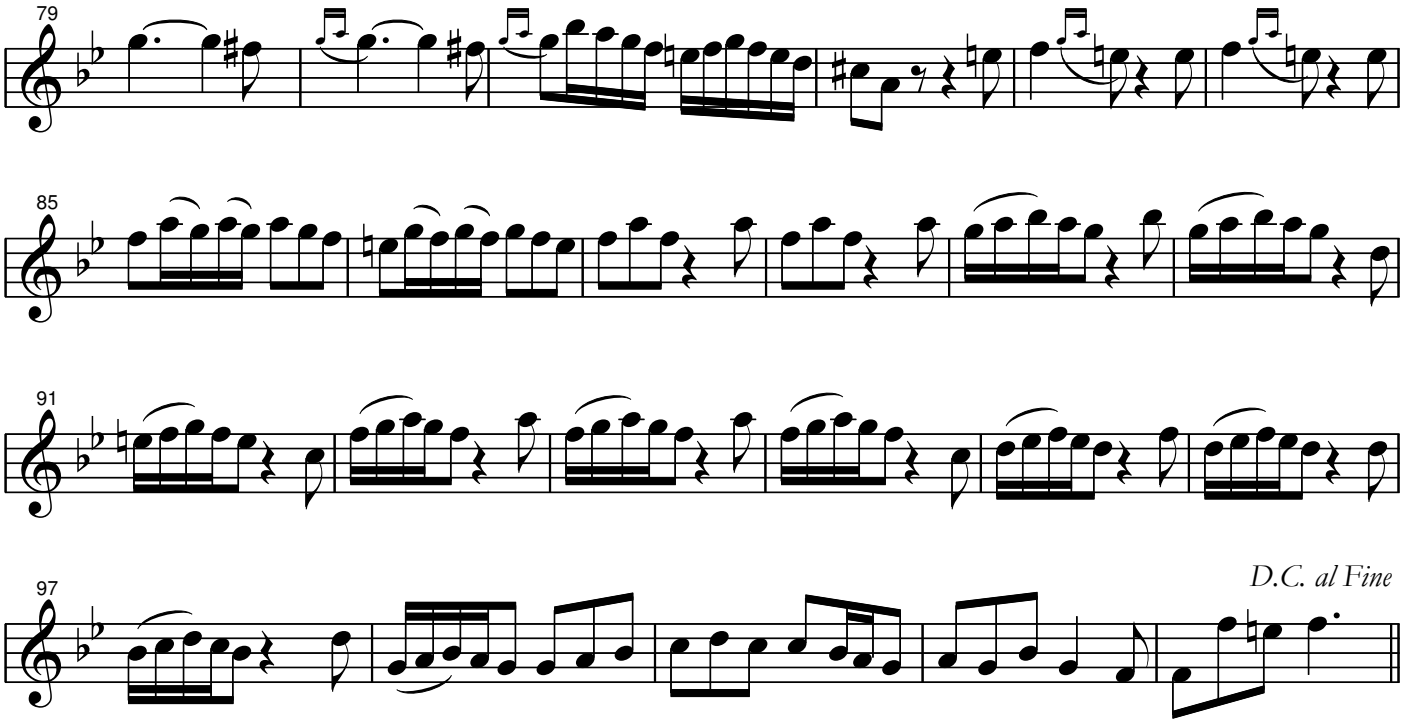
Oboe I



Oboe I



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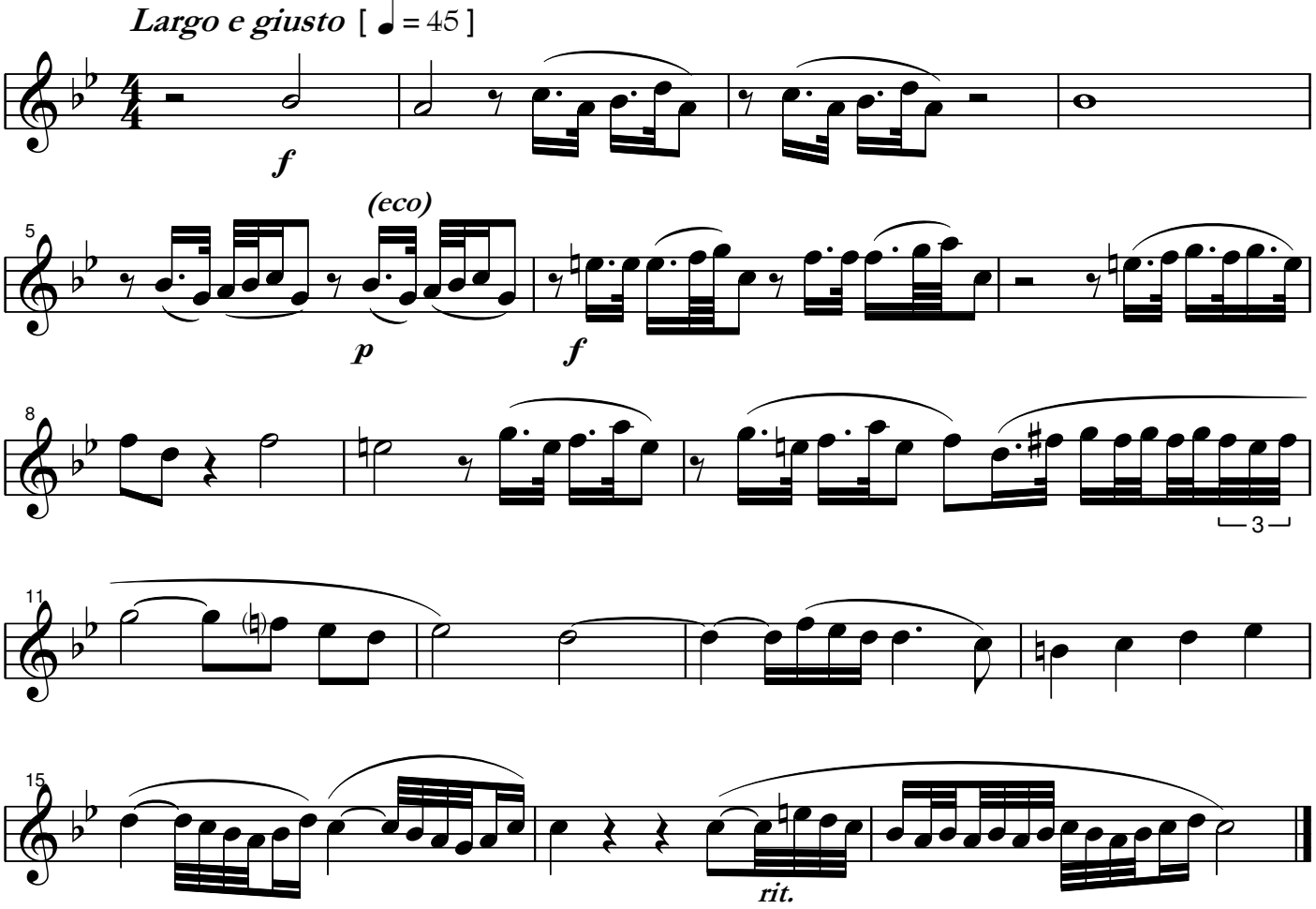
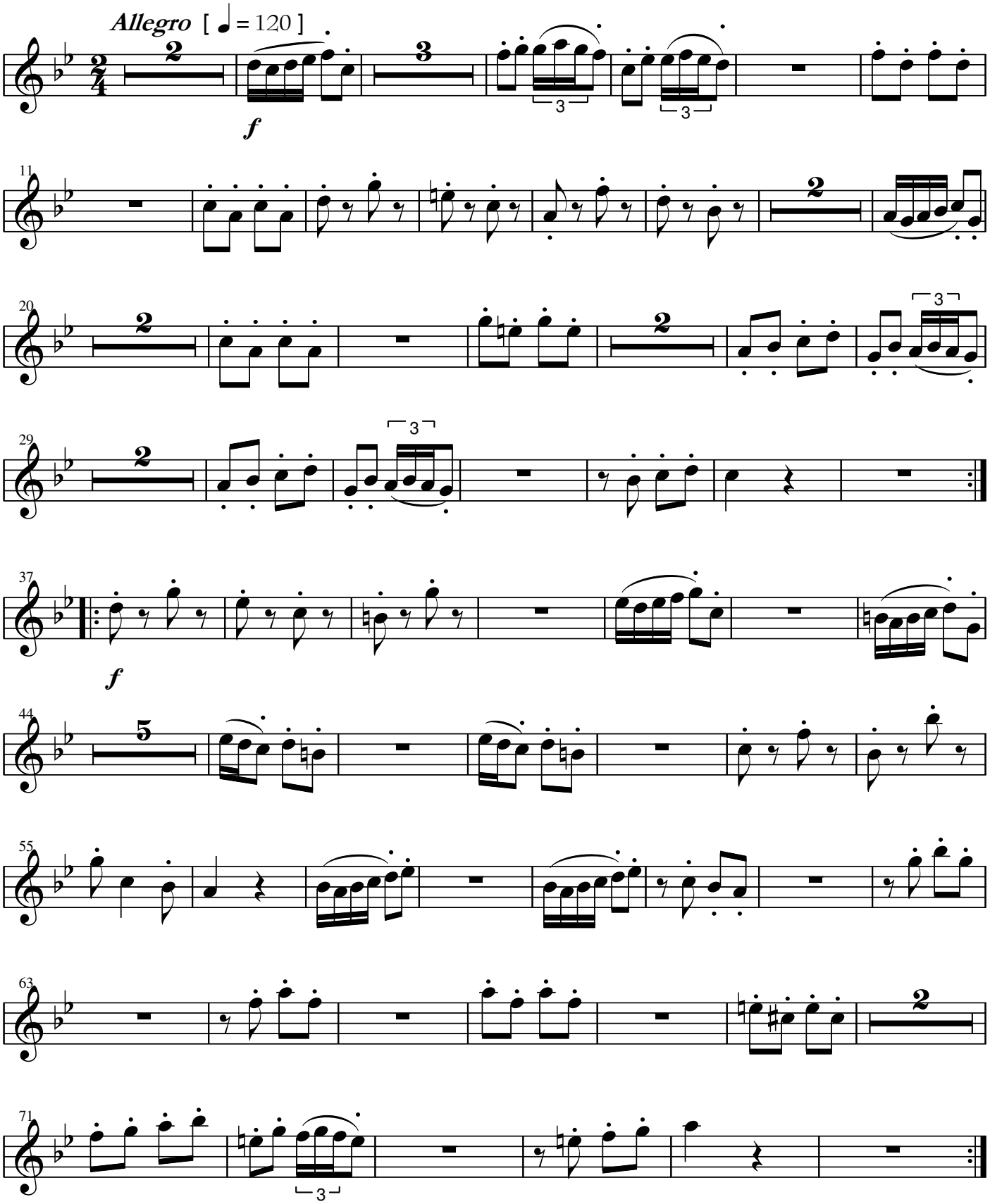
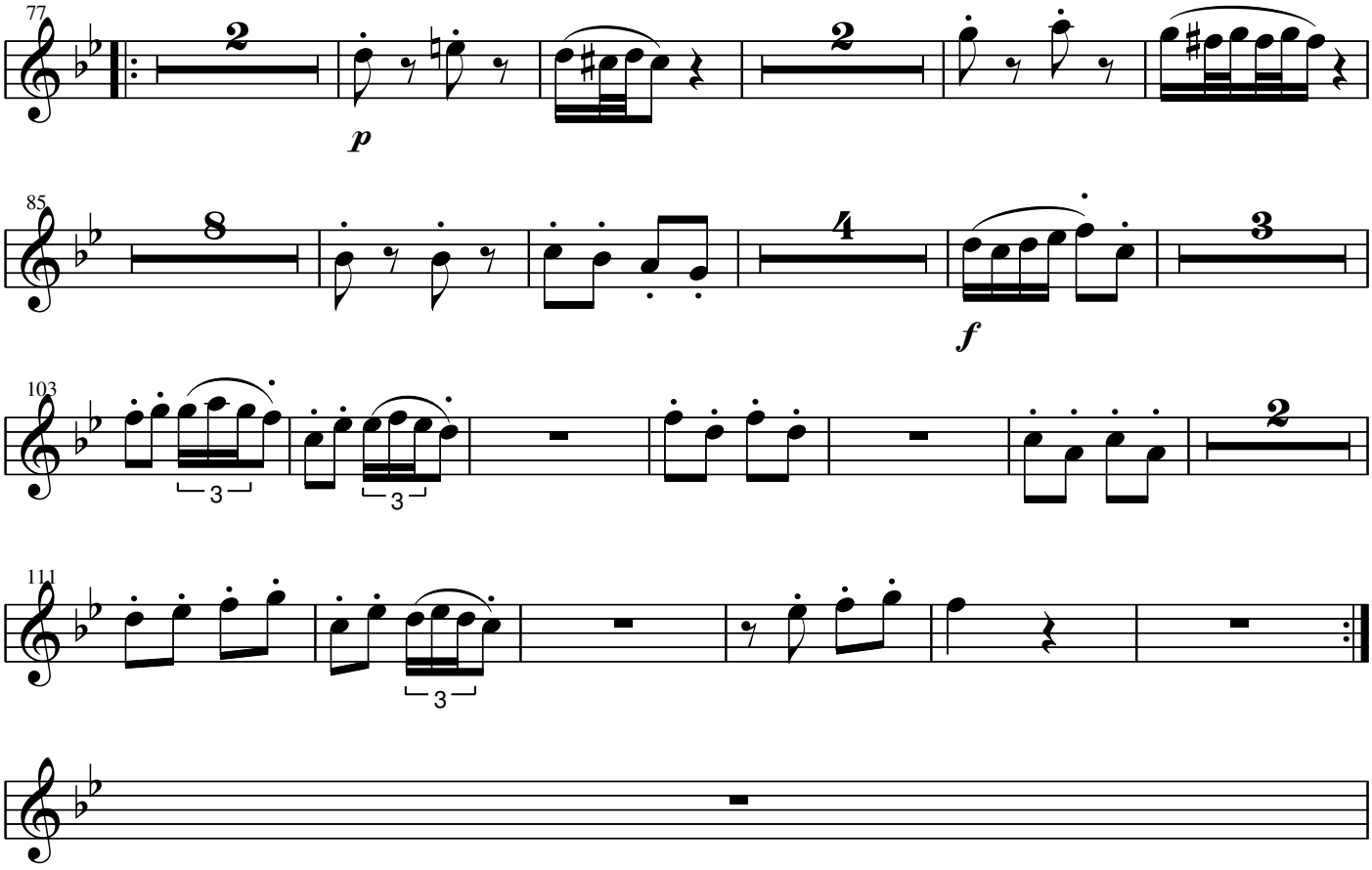


III



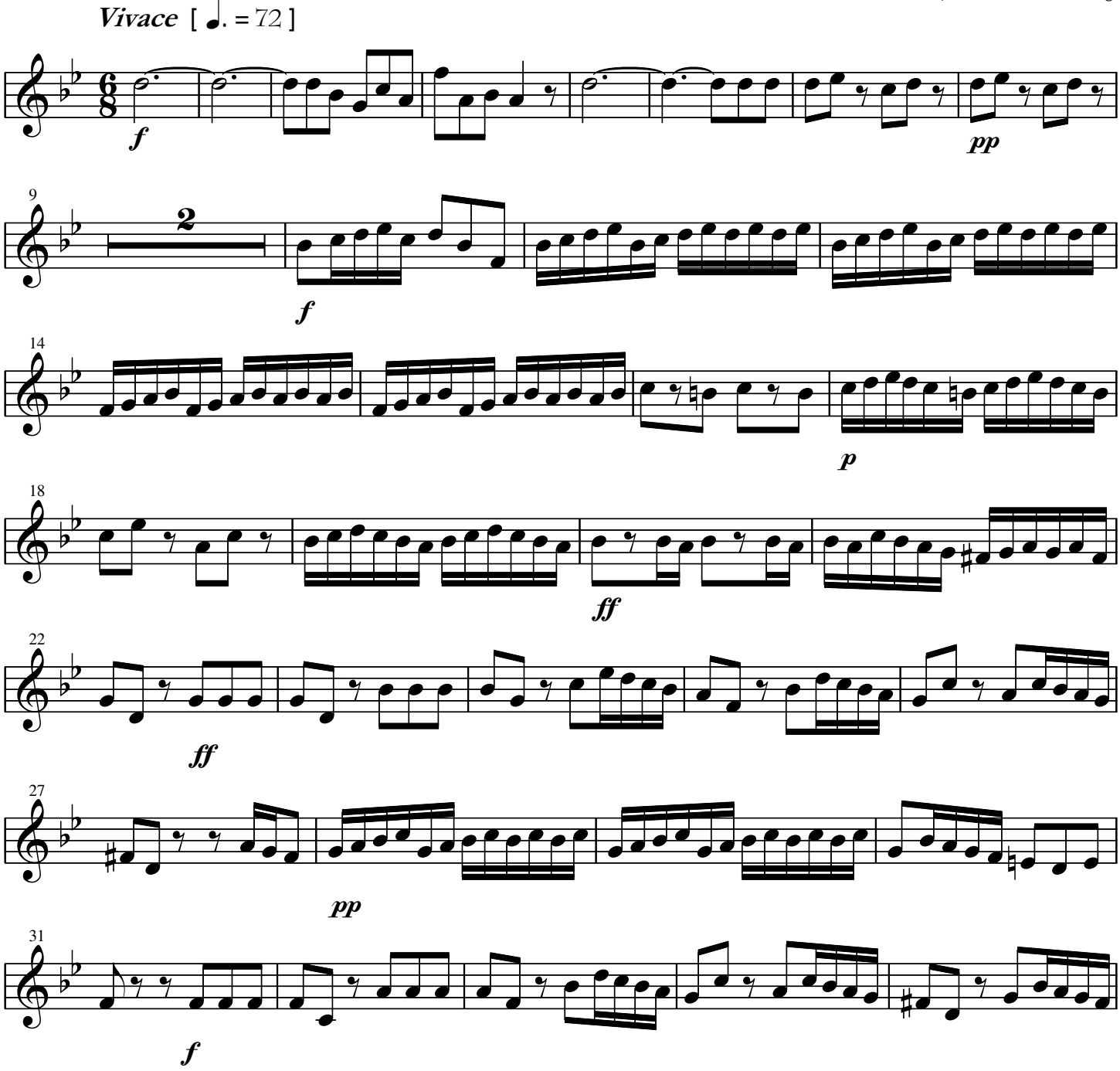
Oboe I



Oboe II

CONCERTO GROSSO

Christoph Graupner (1683-1760)
ed. John E. Lindberg



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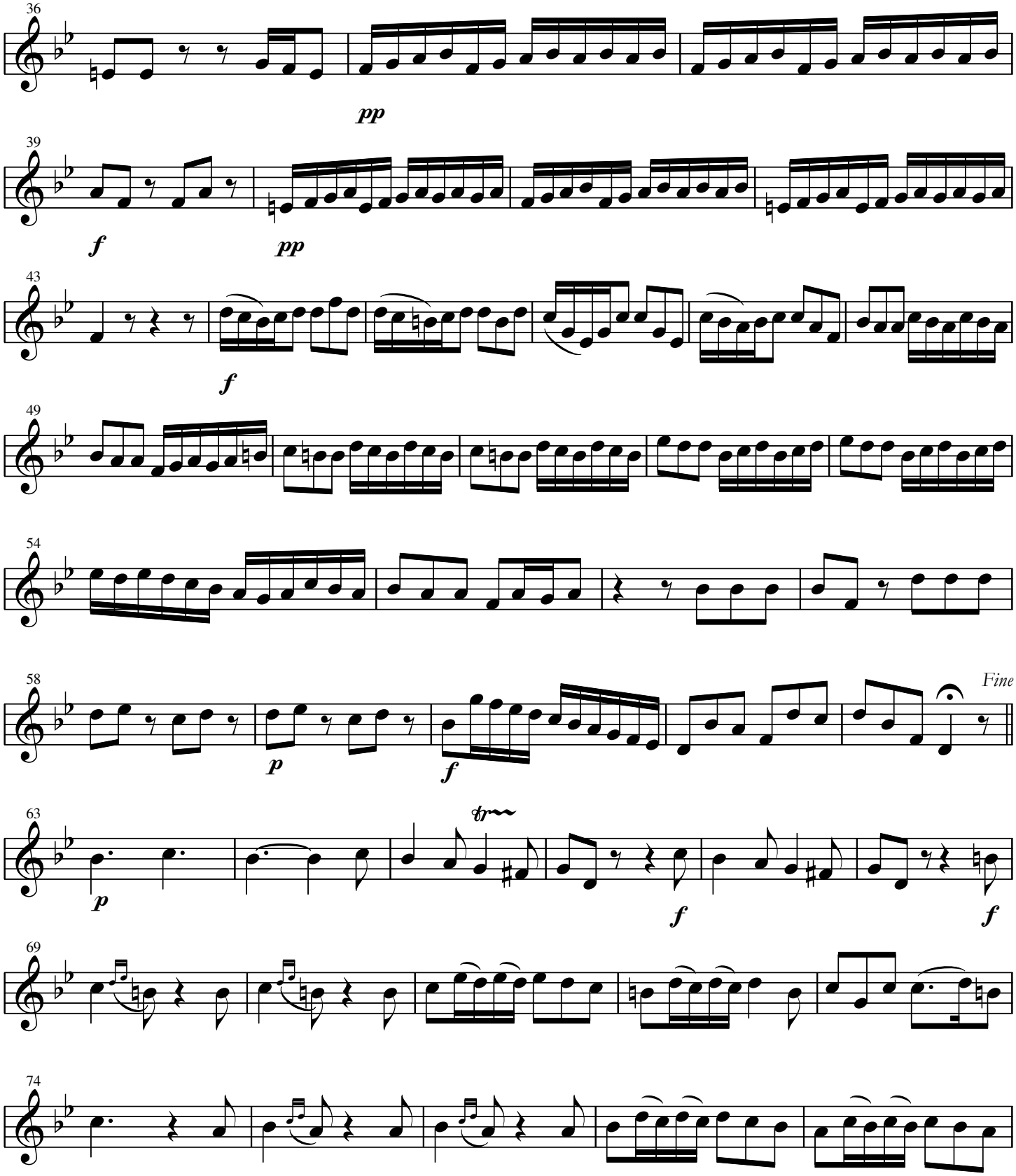
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p
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f
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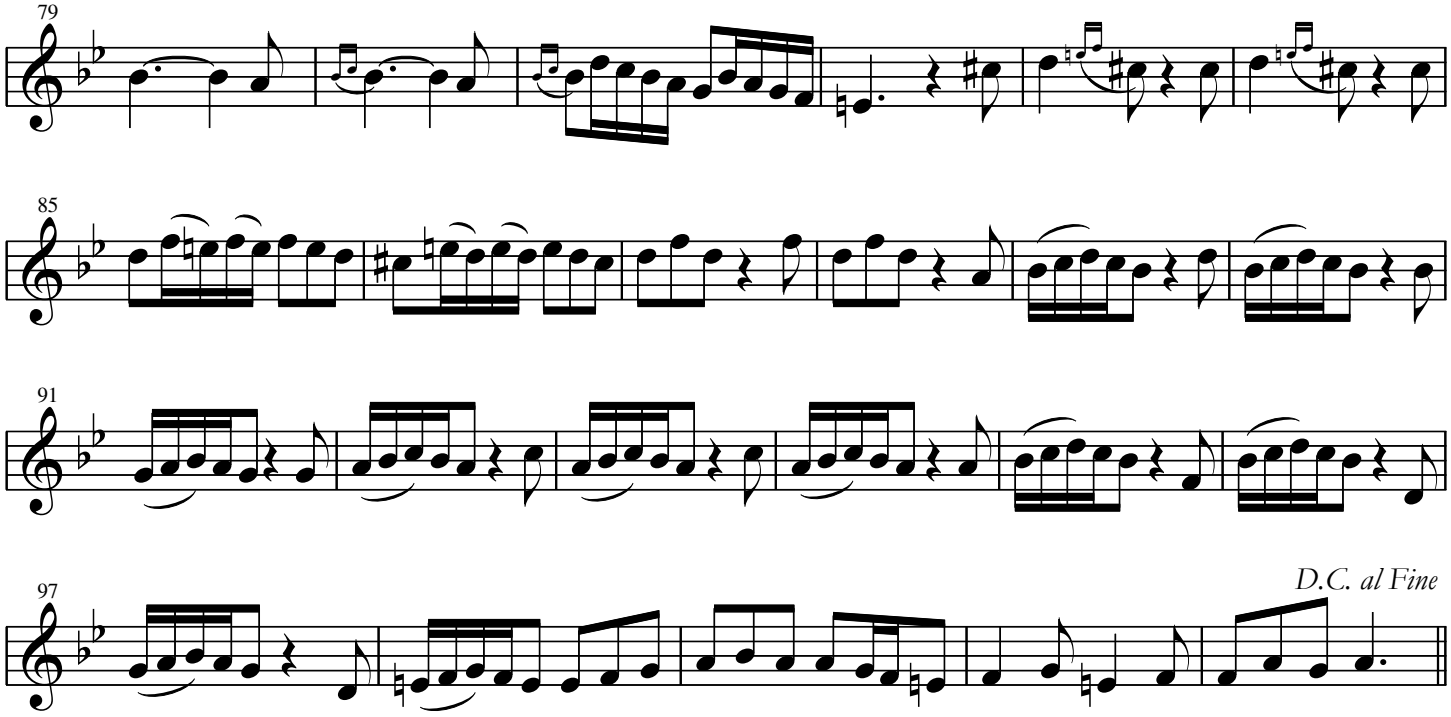
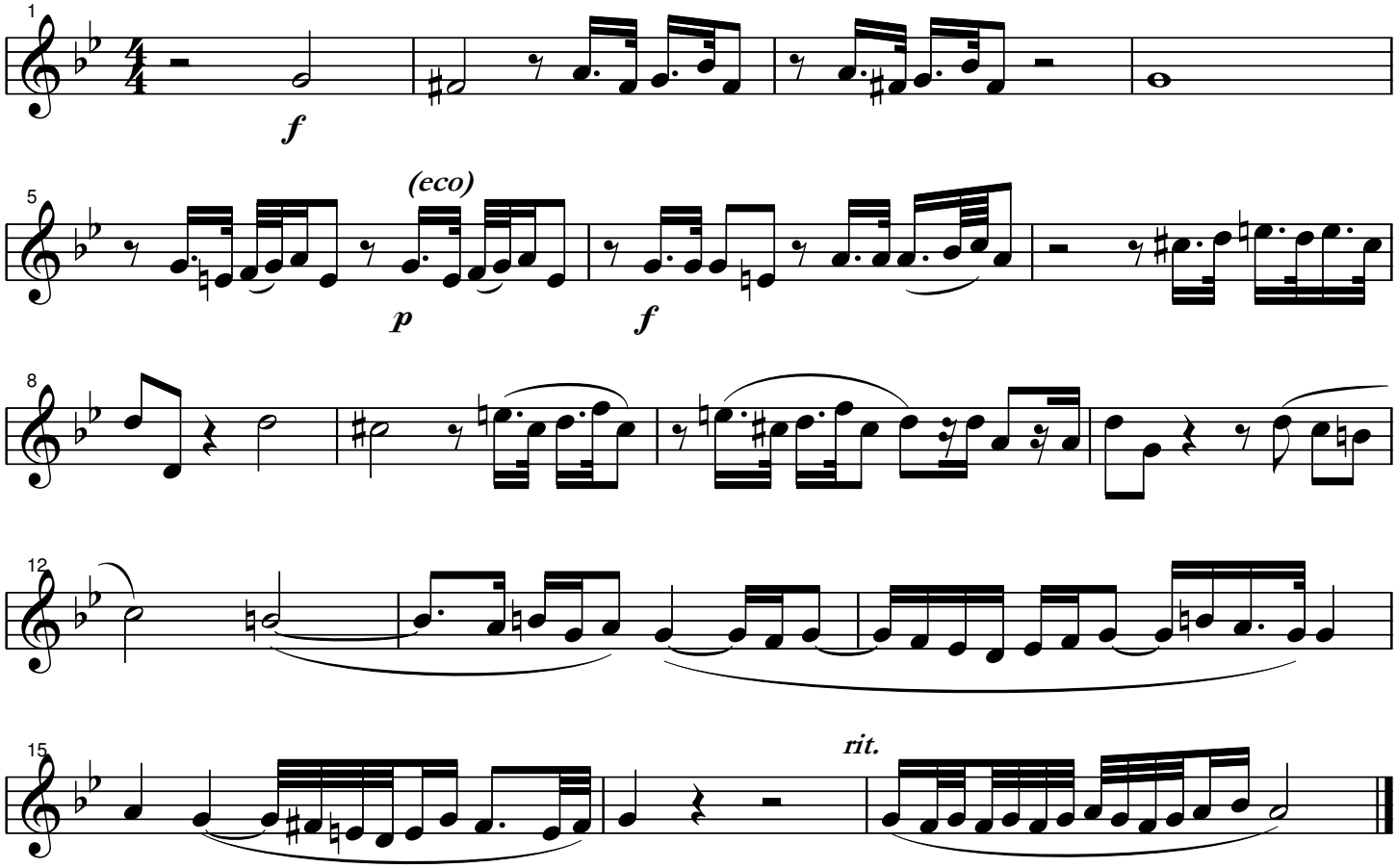
74

Oboe II



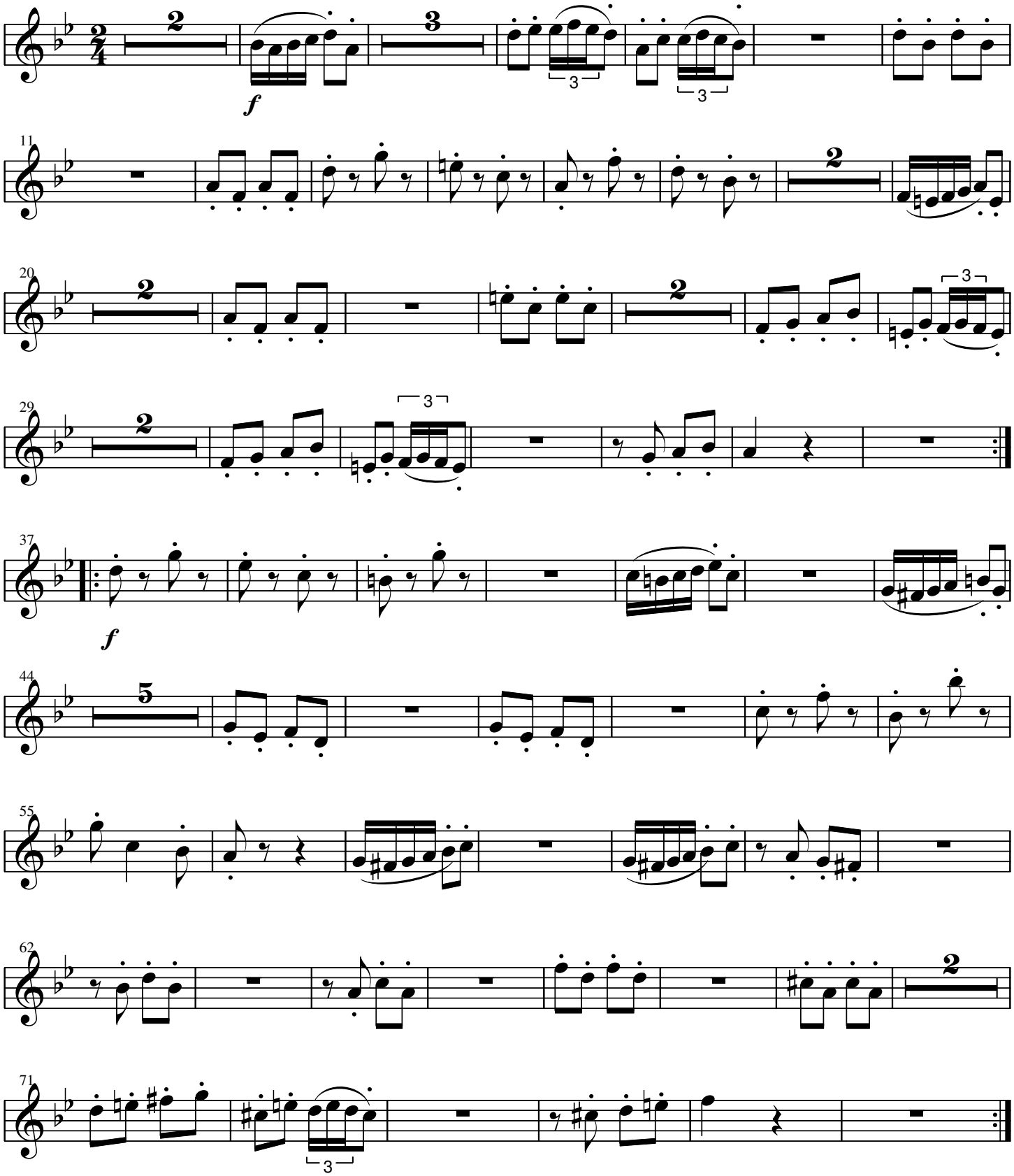
II

Largo e giusto [♩ = 45]

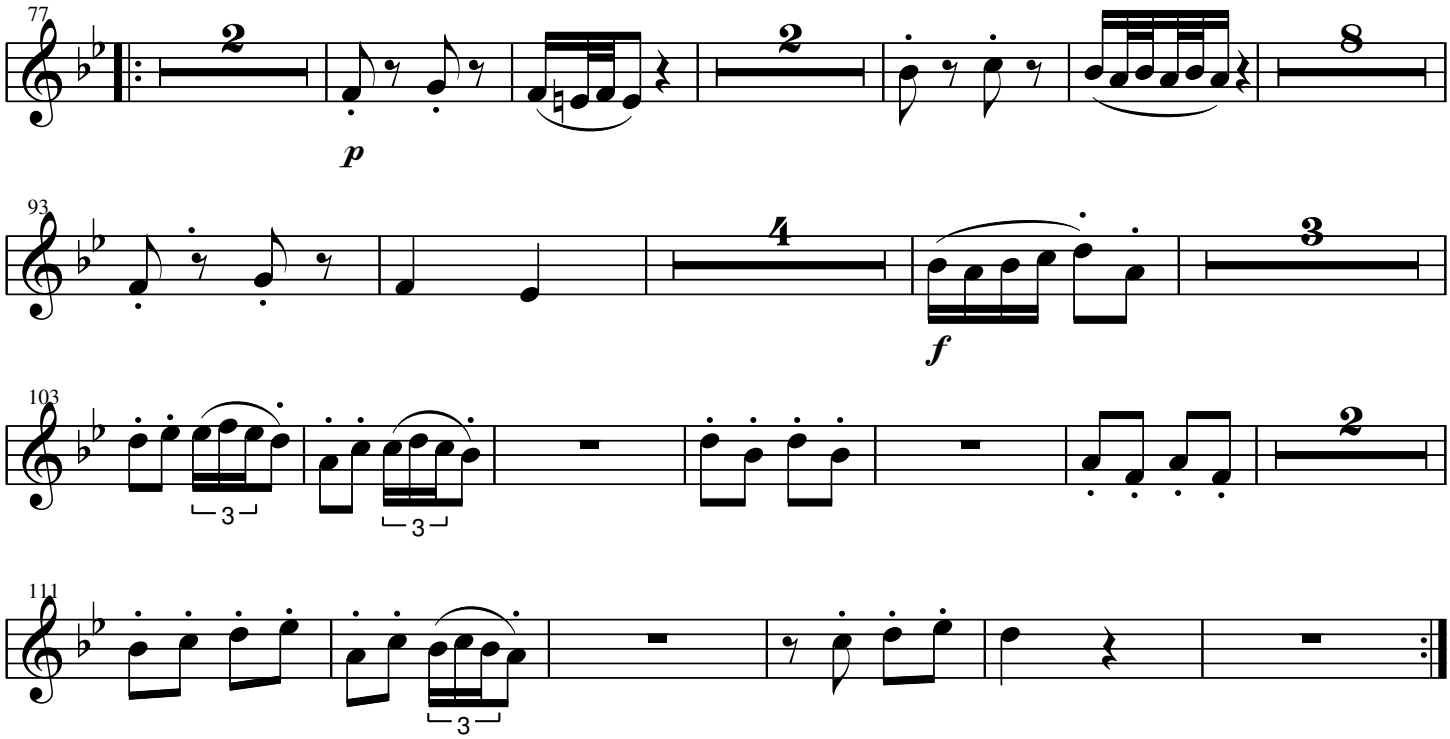


III

Allegro [♩ = 120]



Oboe II

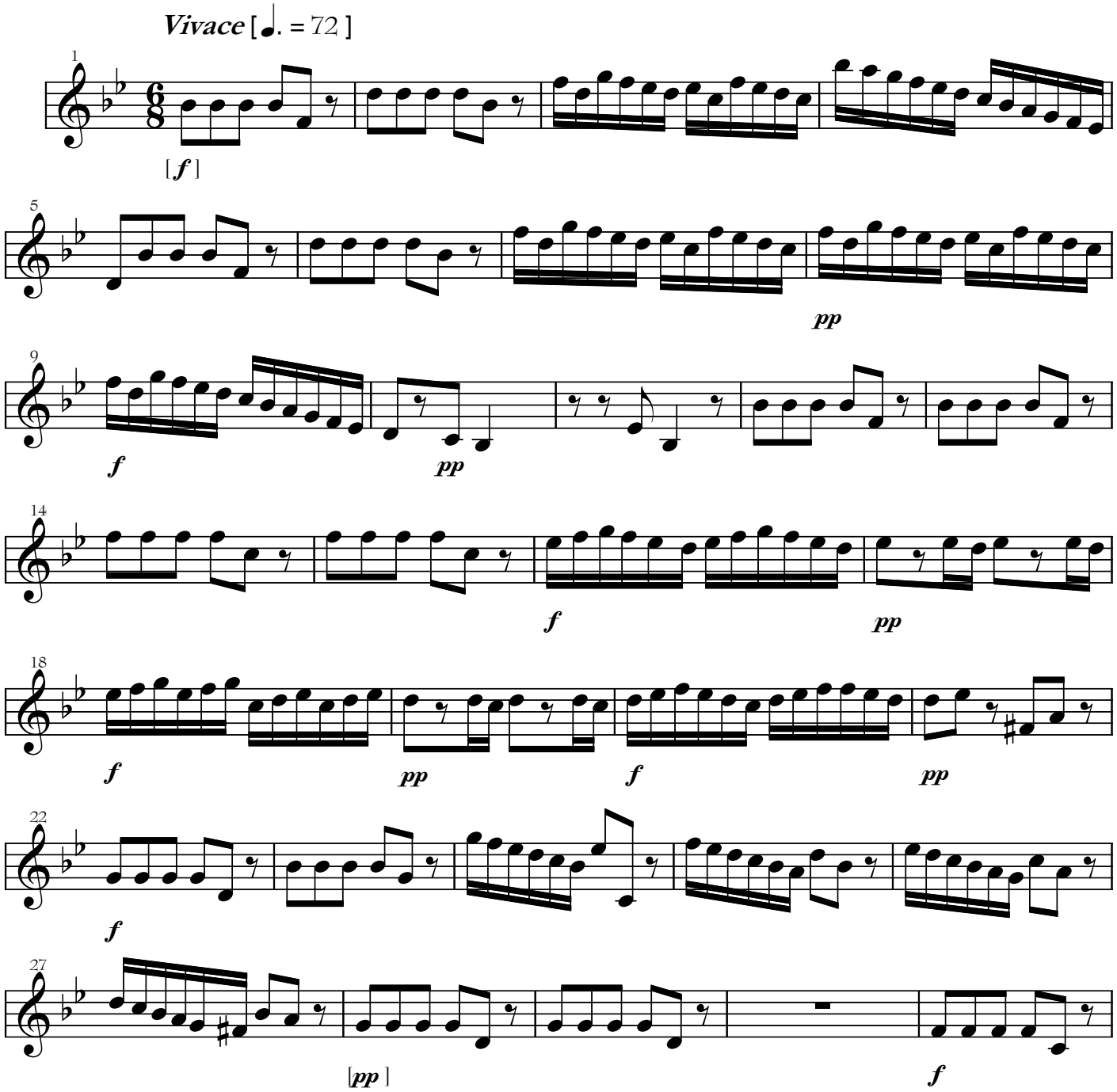


Violini I

CONCERTO GROSSO

Christoph Graupner (1683-1760)
ed. John E. Lindberg

I



[*pp*] indicates a single player.

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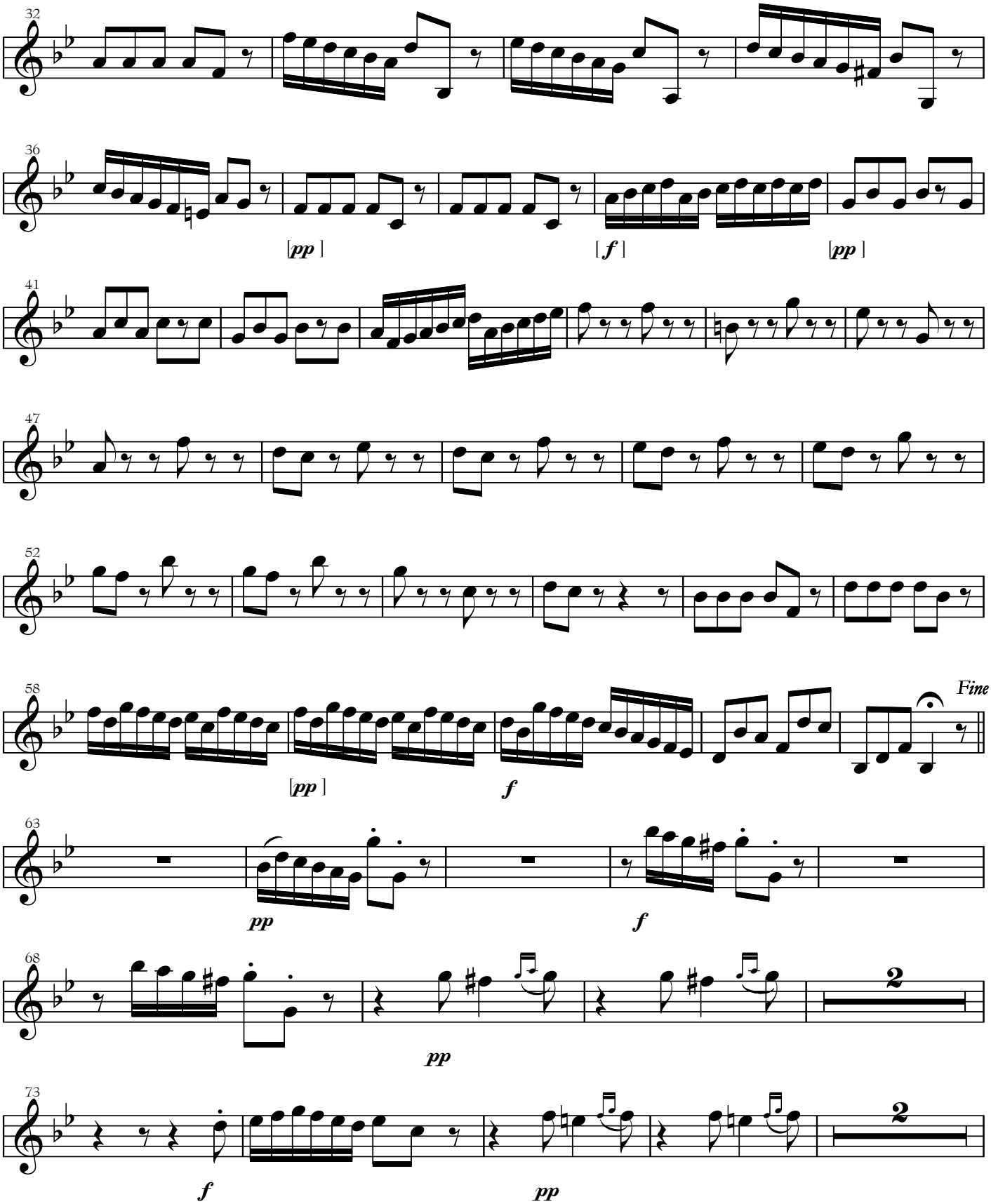
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63
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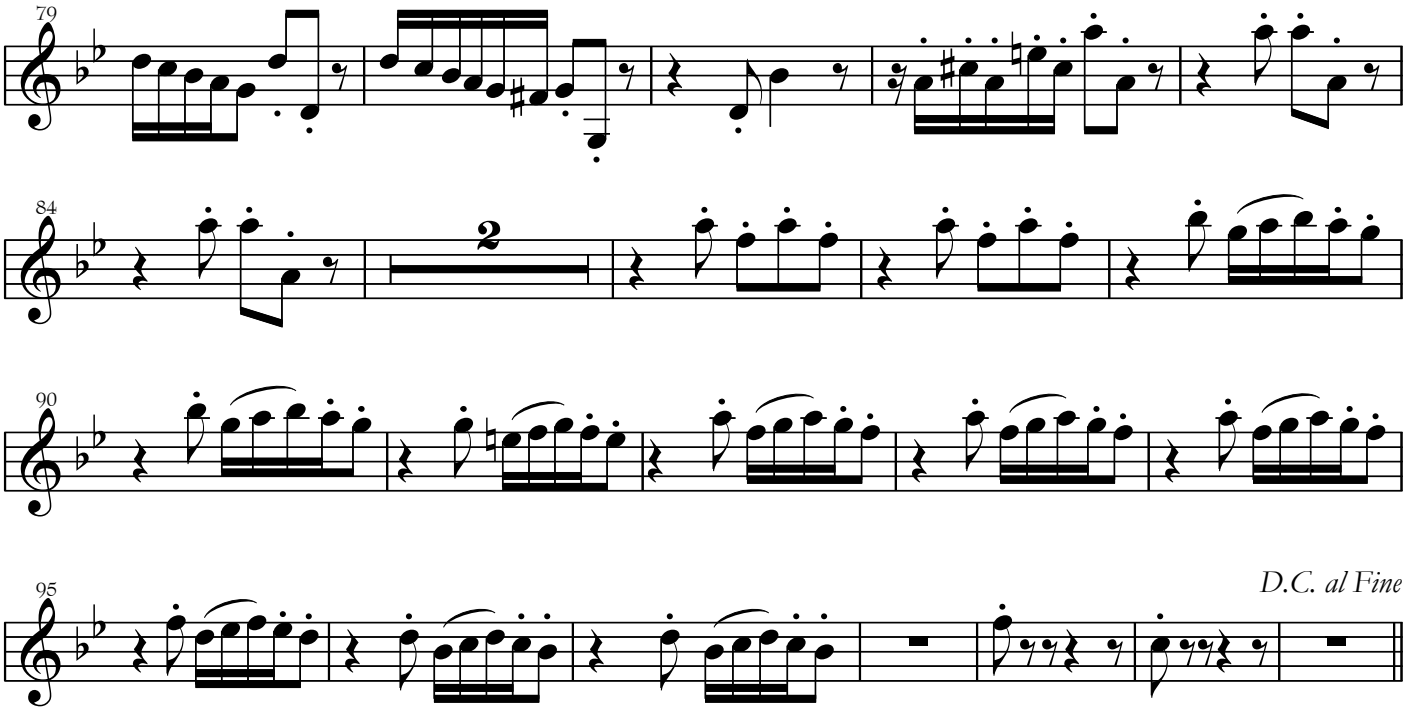
pp
73
2
f
pp



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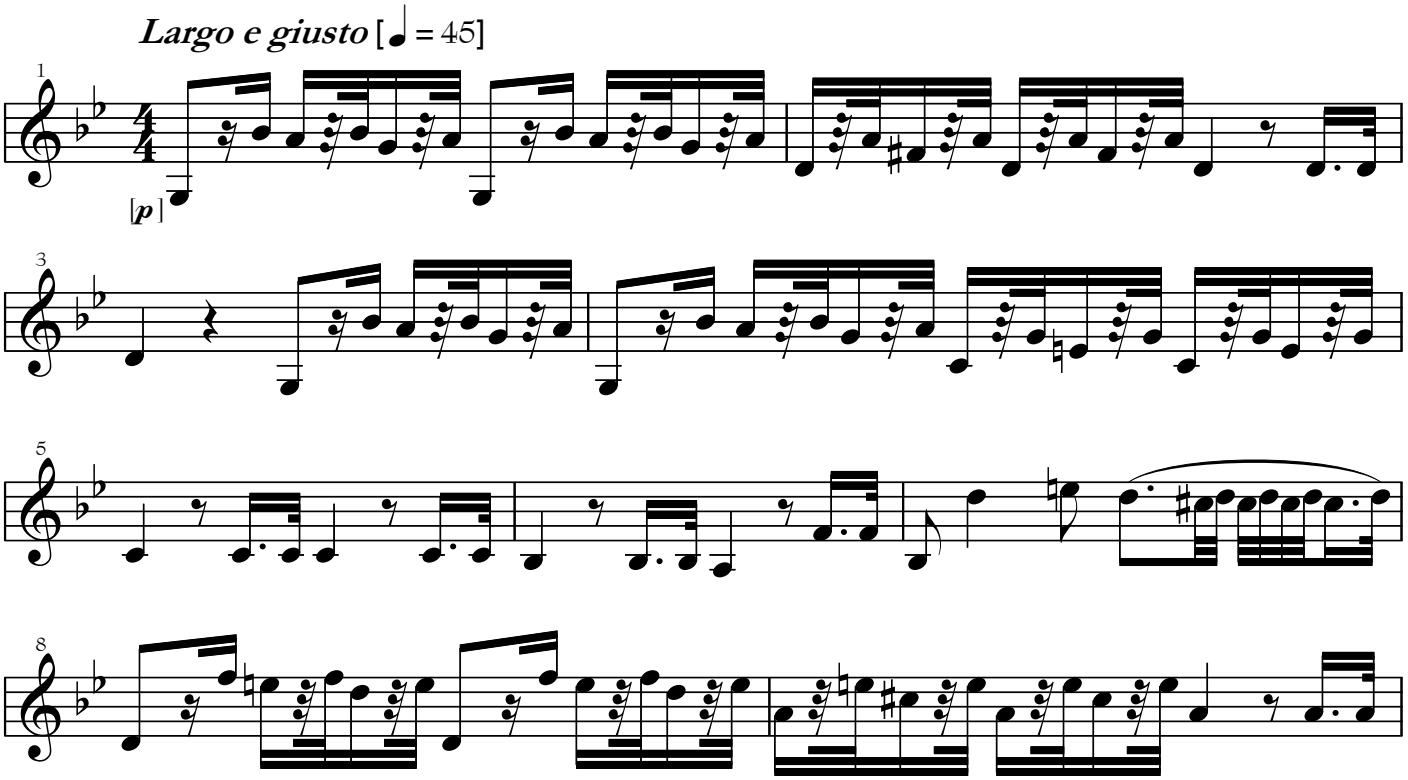

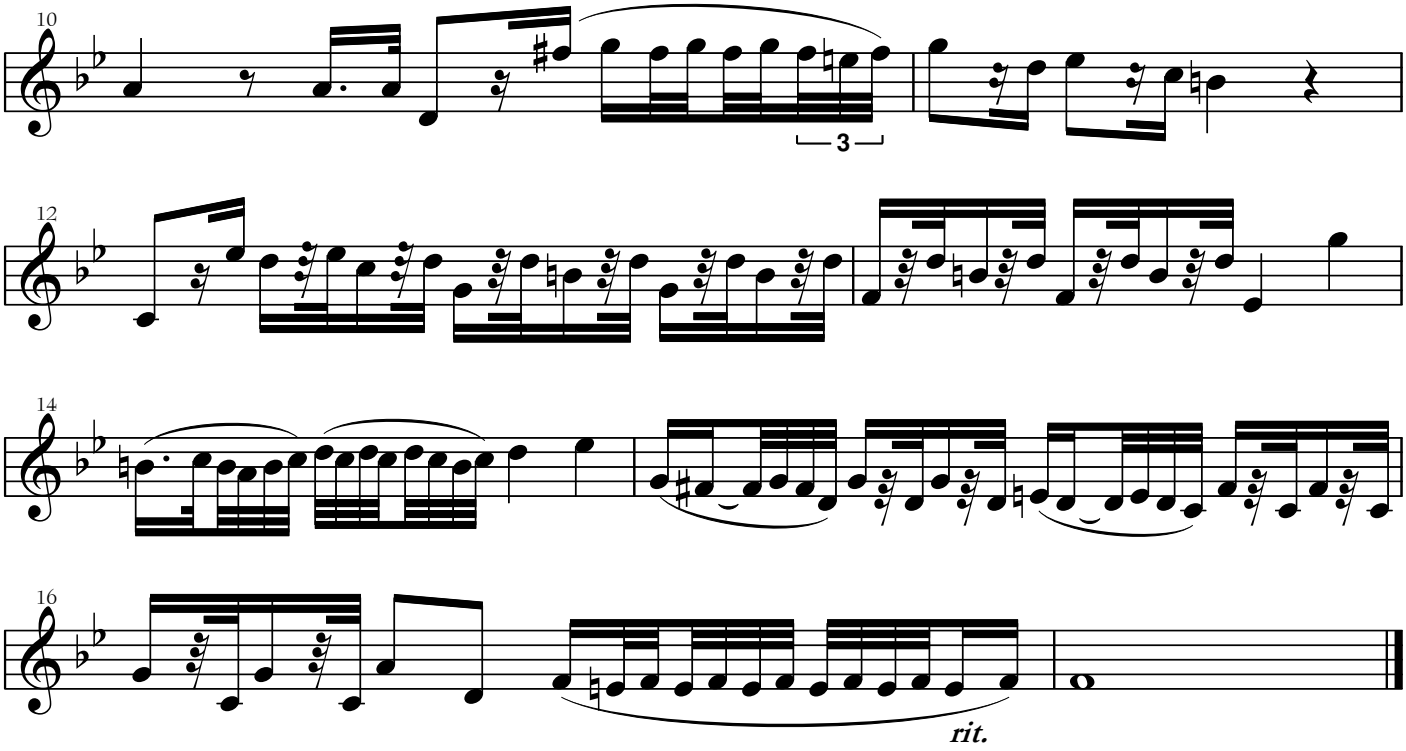

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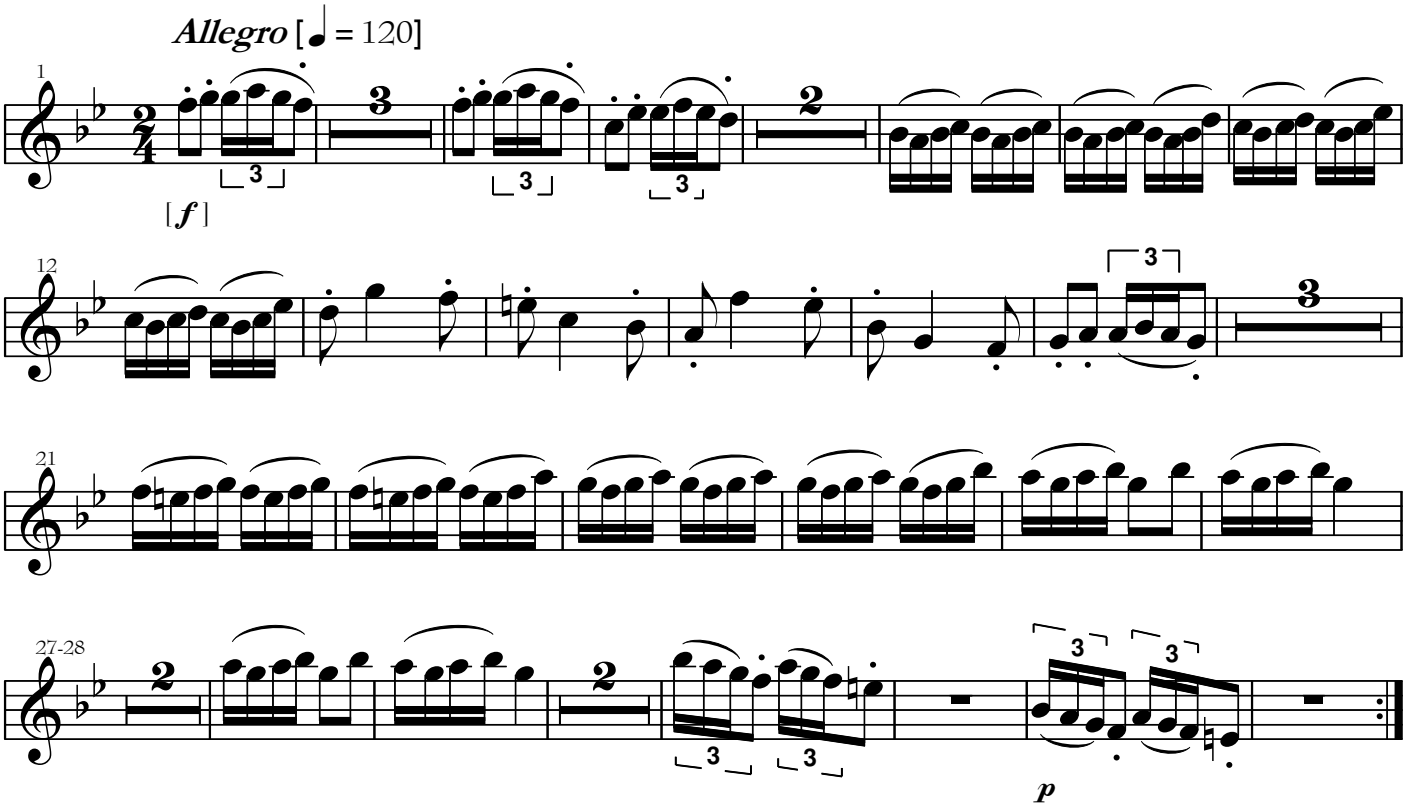

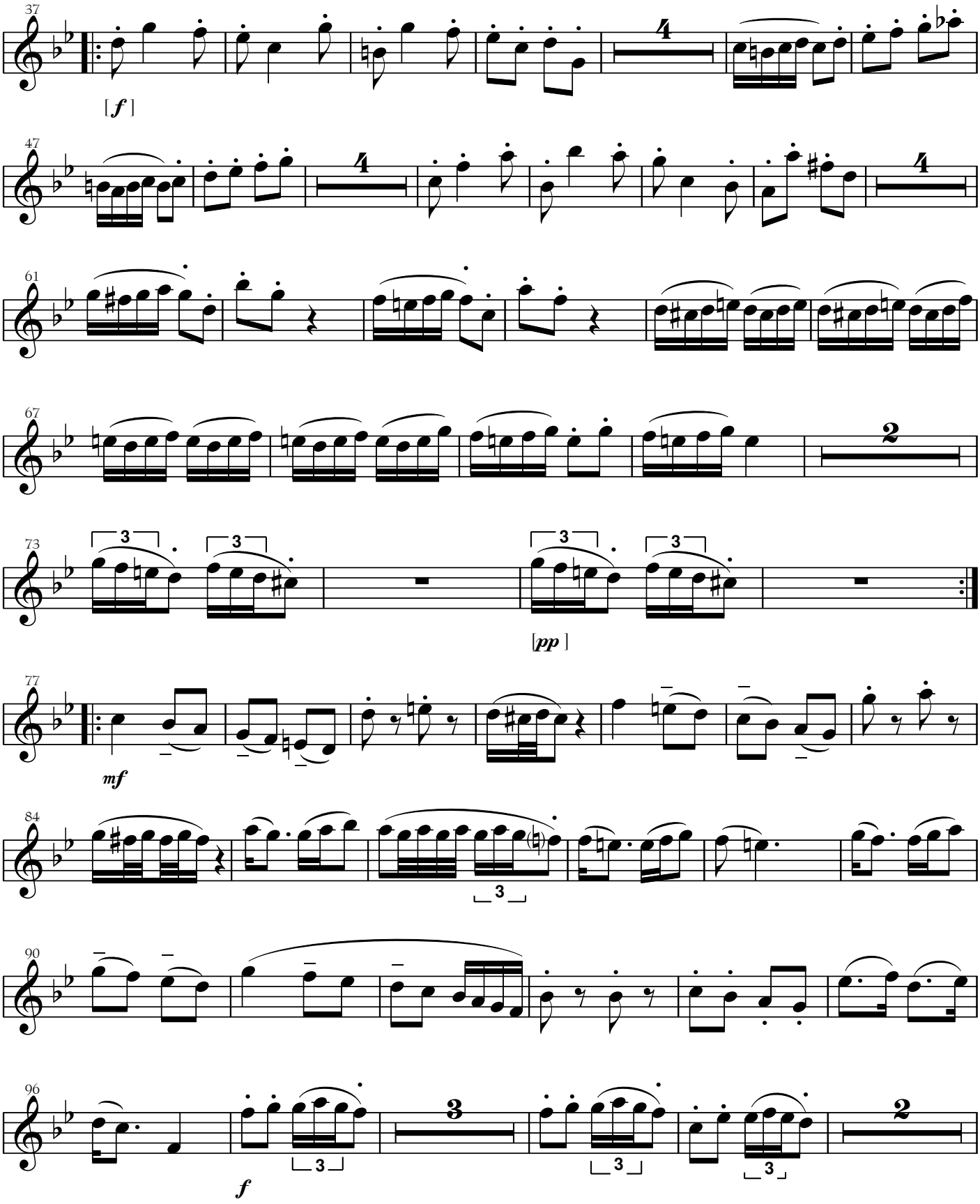
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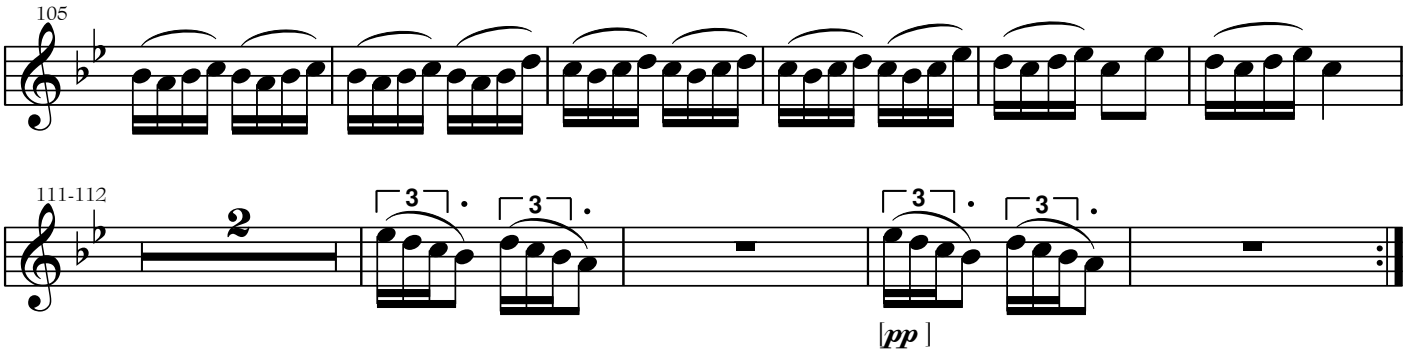
f


105
111-112
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3
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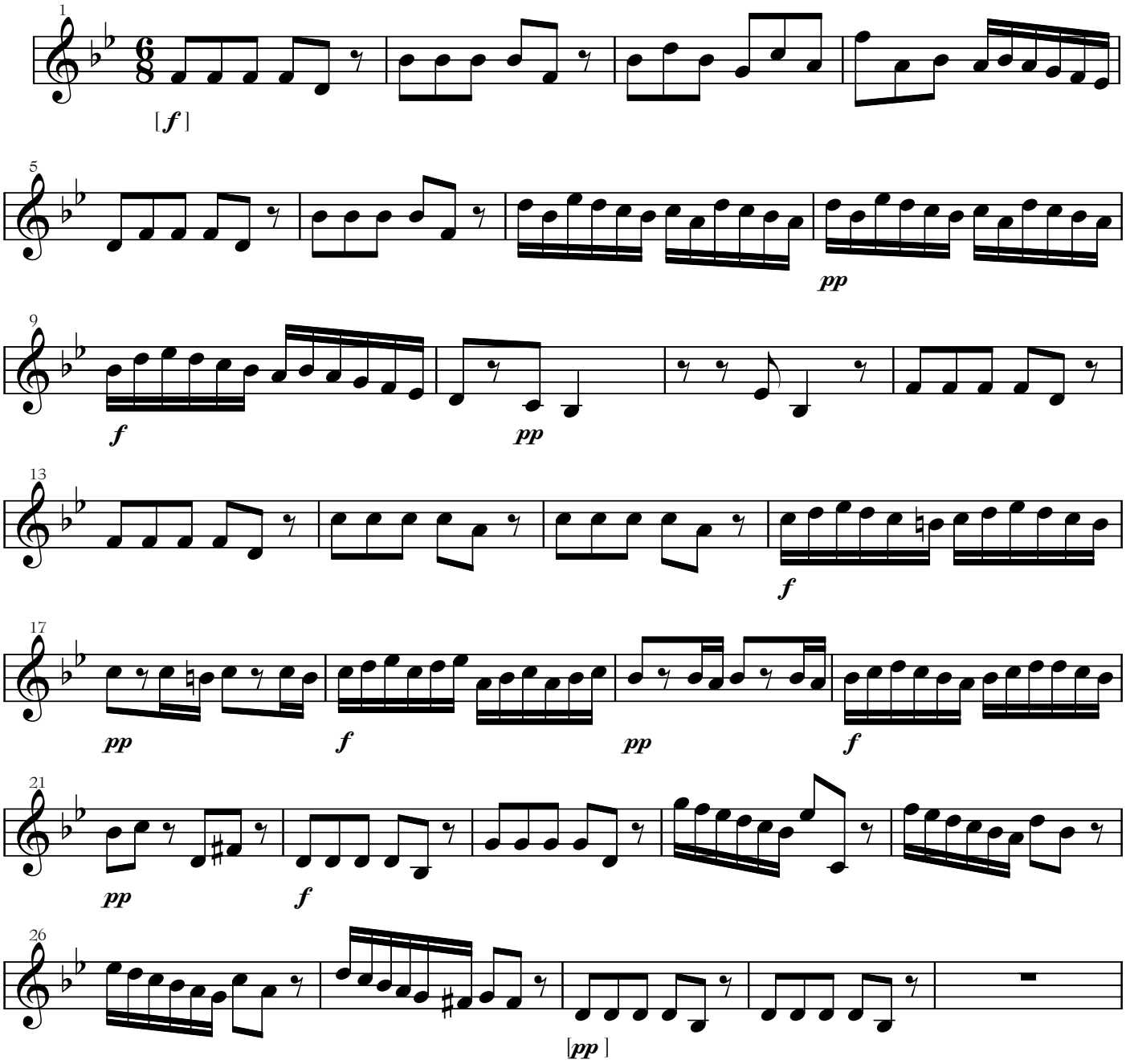
3
[pp]

Violini II

CONCERTO GROSSO

Christoph Graupner (1683-1760)
ed. John E. Lindberg

I



[*pp*] indicates a single player.

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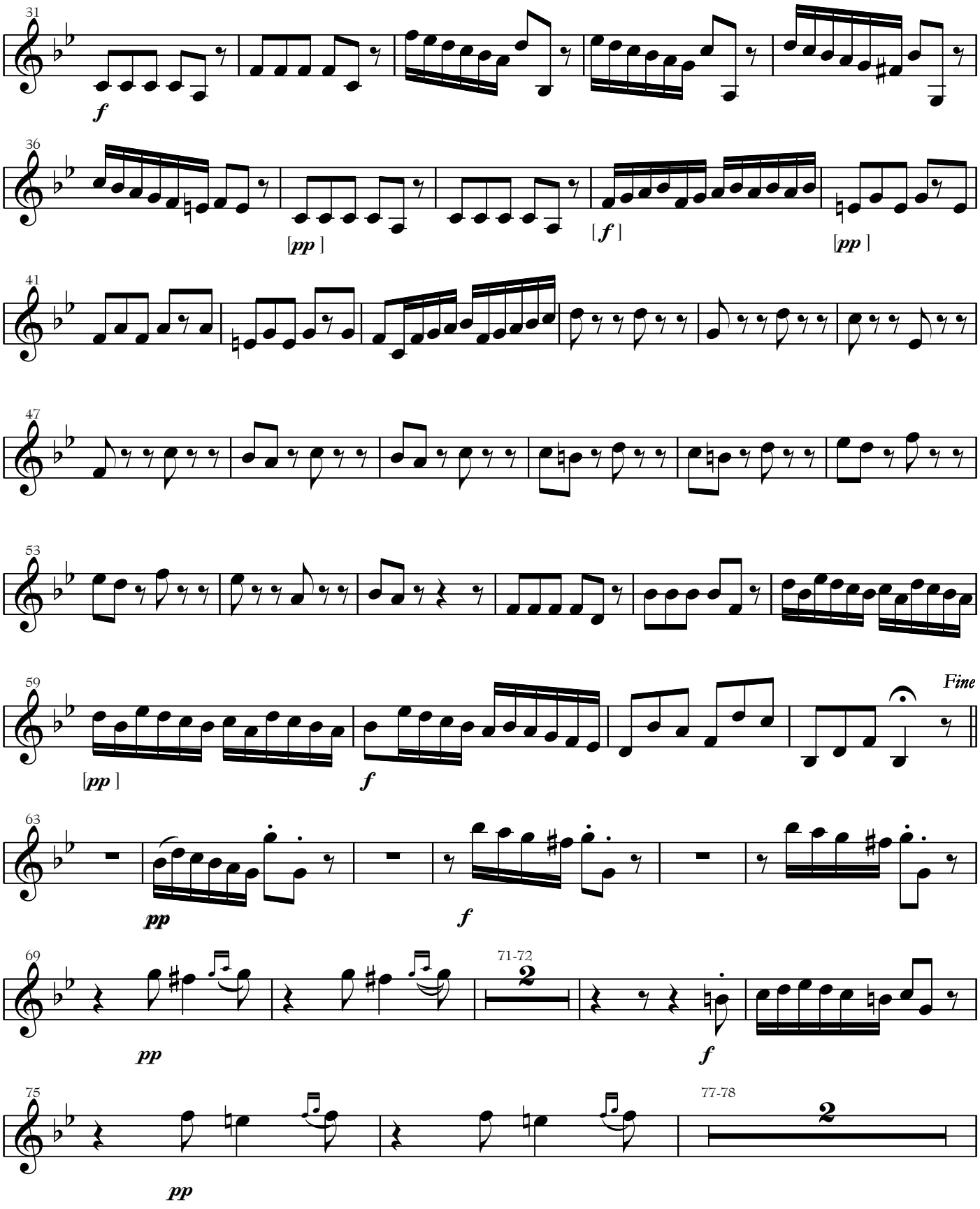
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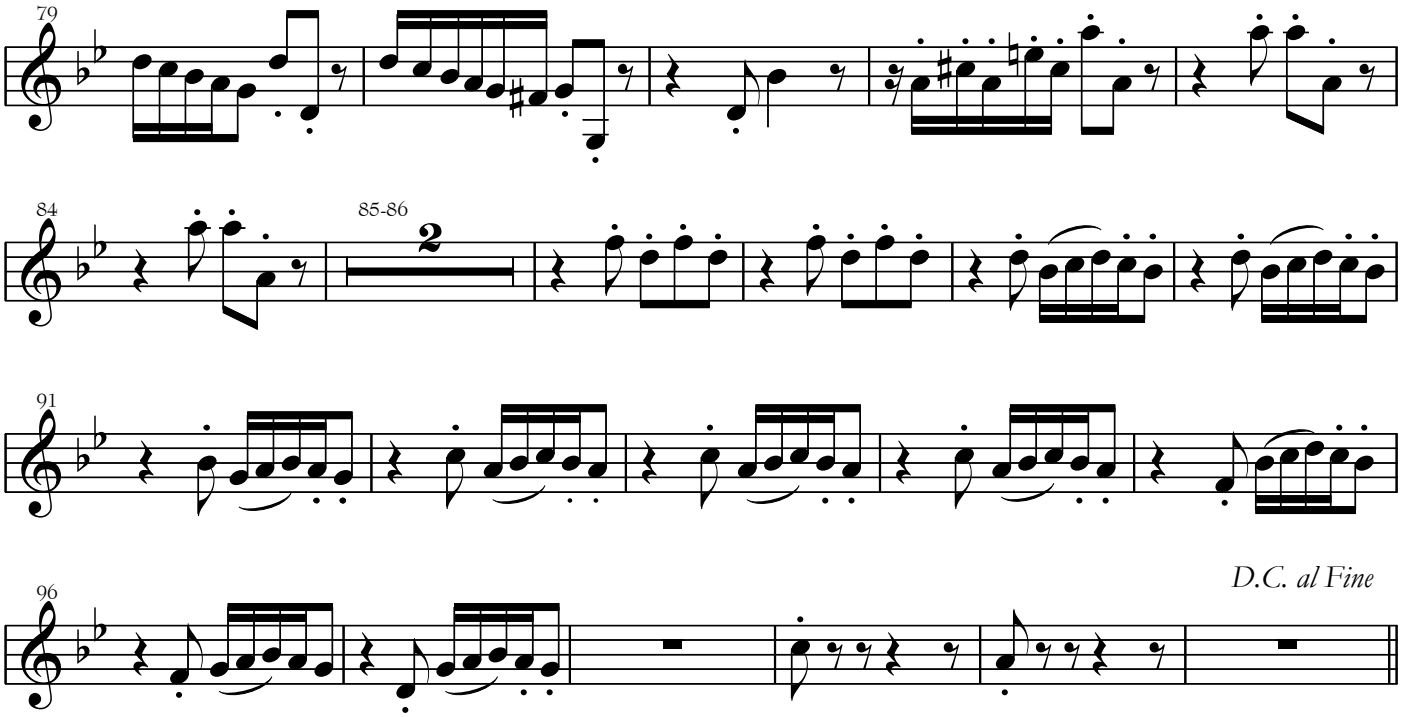
2



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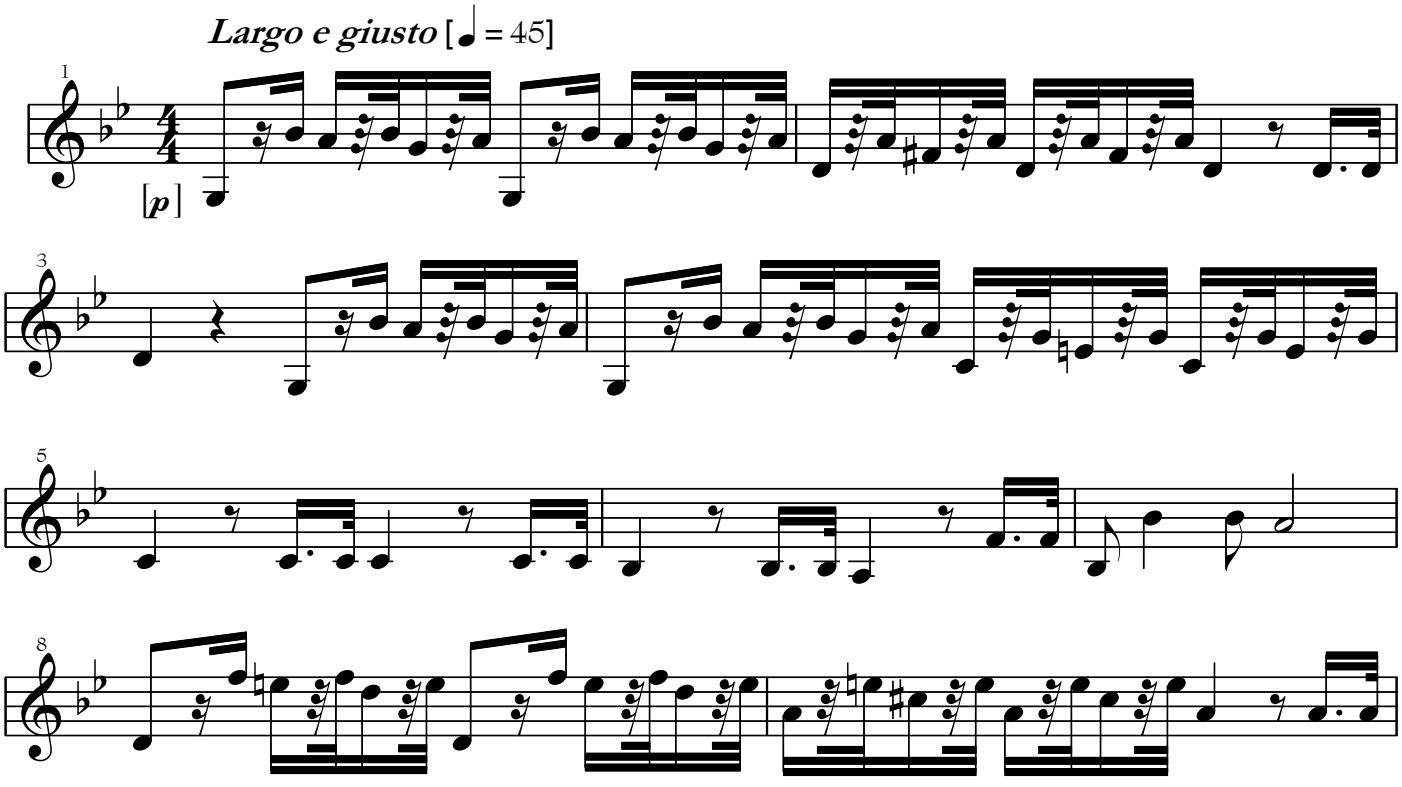

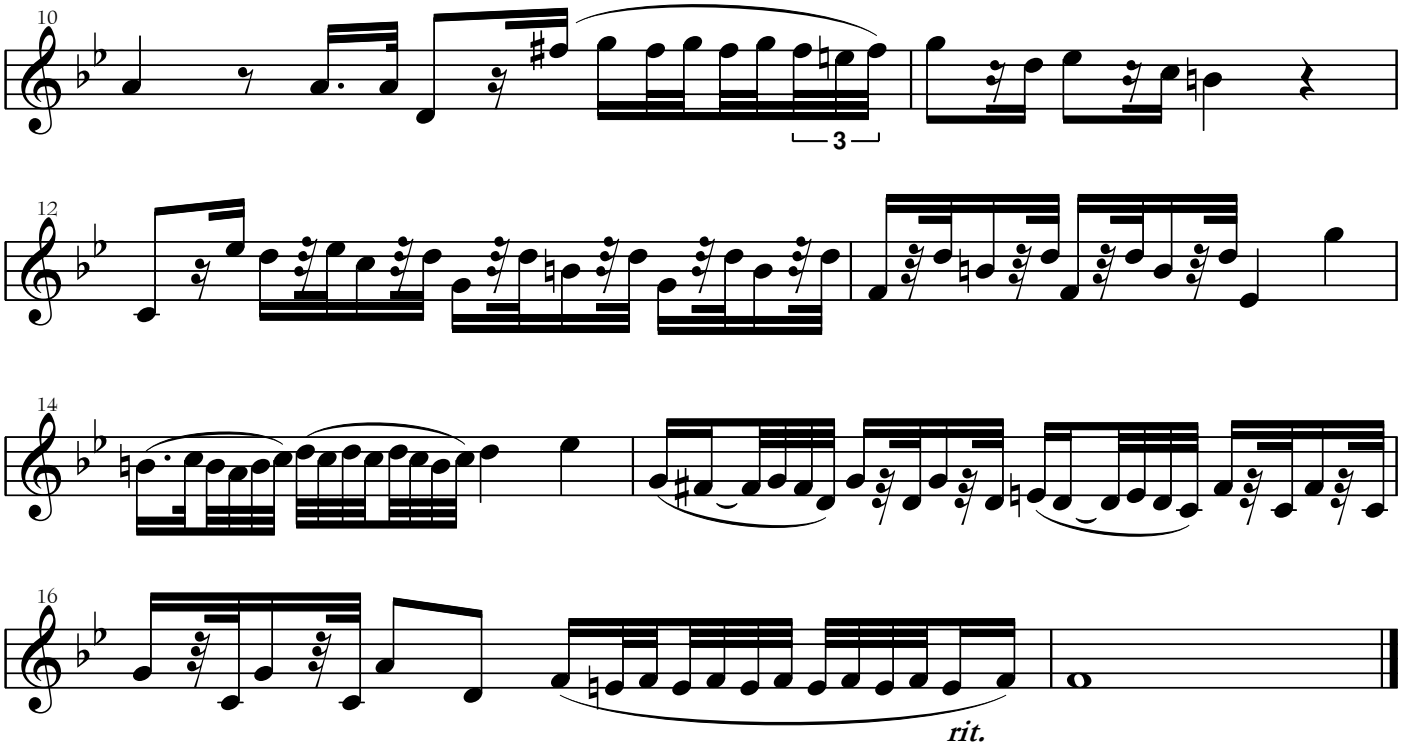

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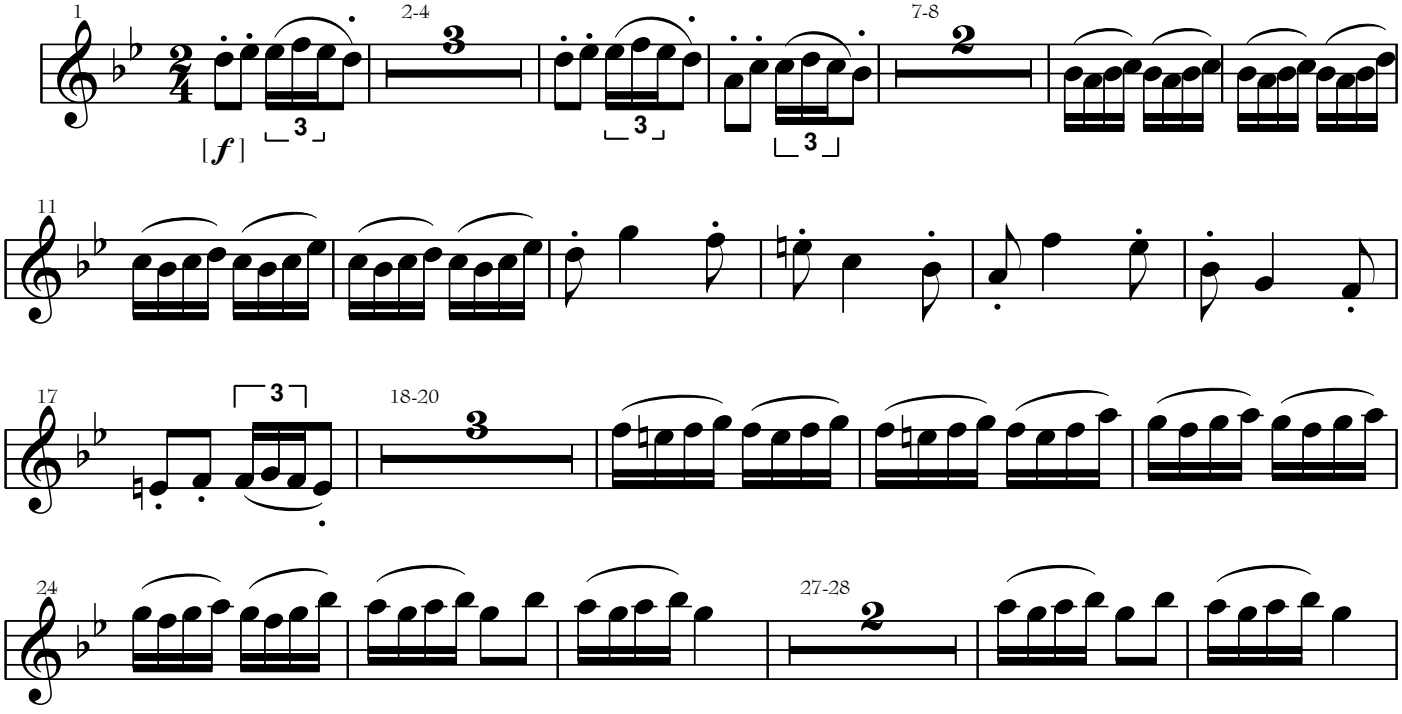

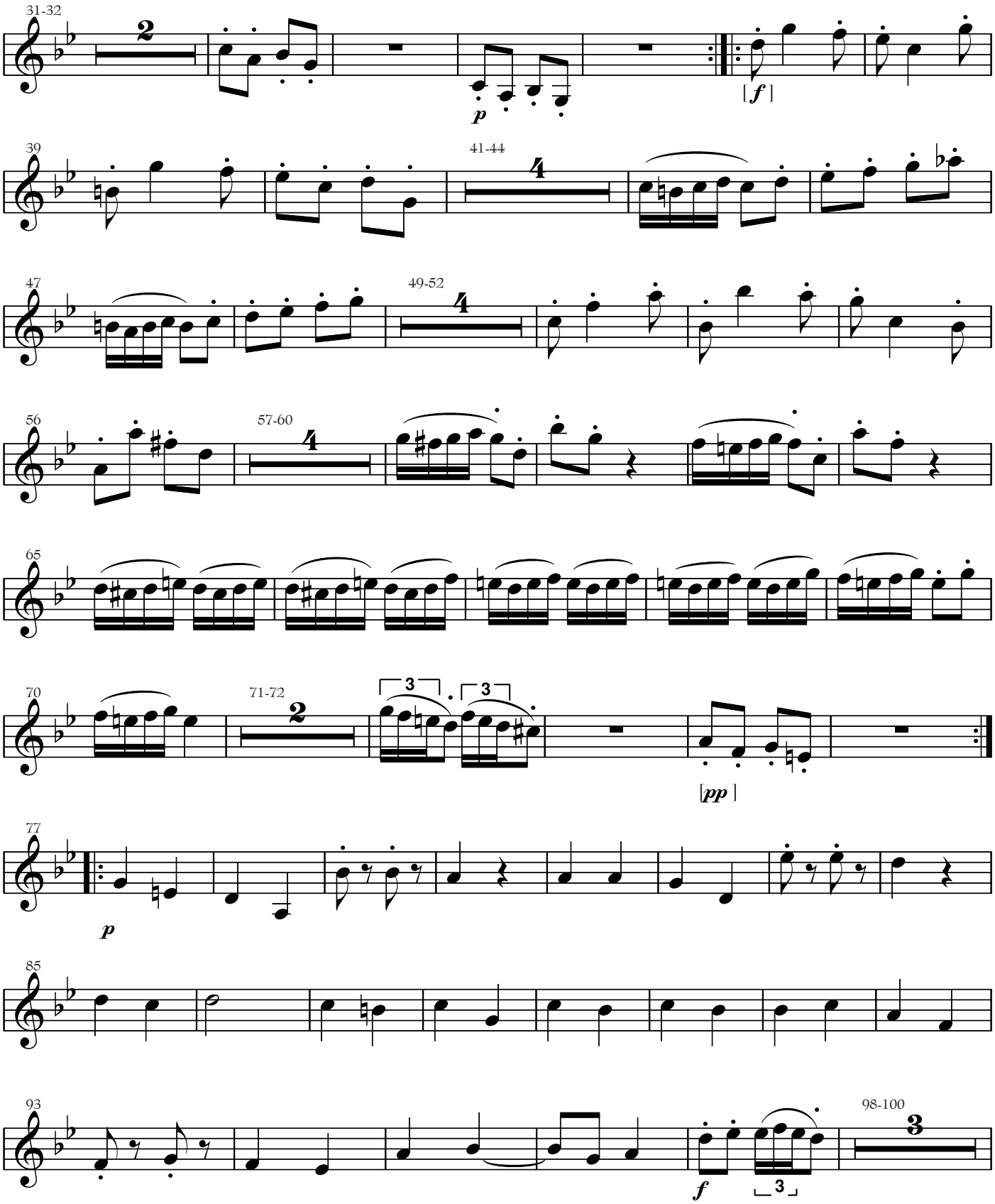
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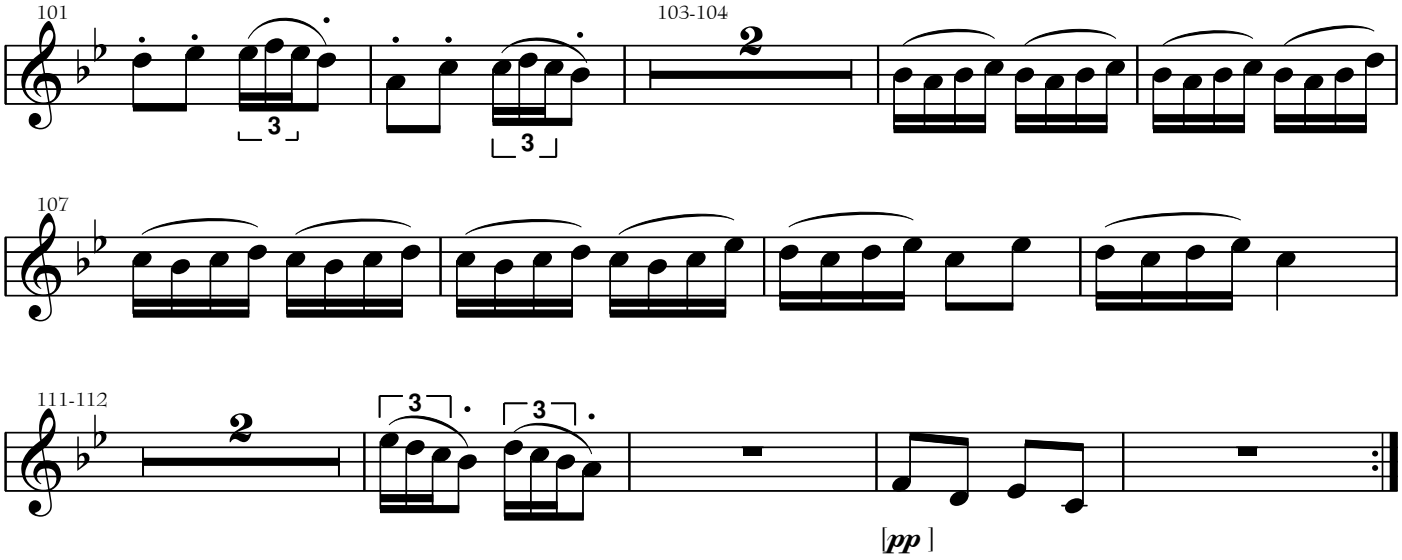
98-100
f


101
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103-104
2
107
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3
3
[pp]

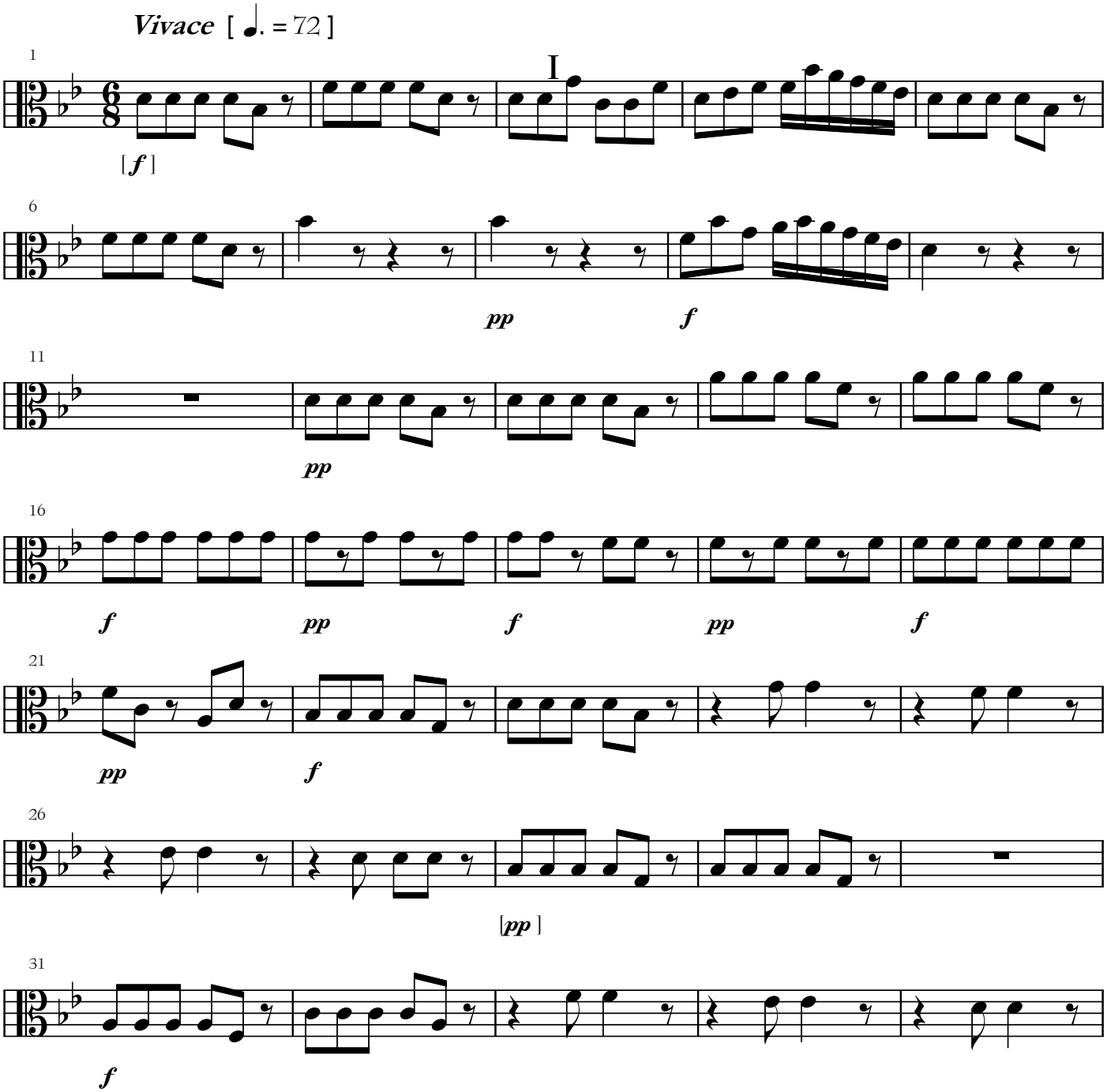
Viole

CONCERTO GROSSO

Christoph Graupner (1683-1760)

ed. John E. Lindberg

I



[*pp*] indicates a single player.

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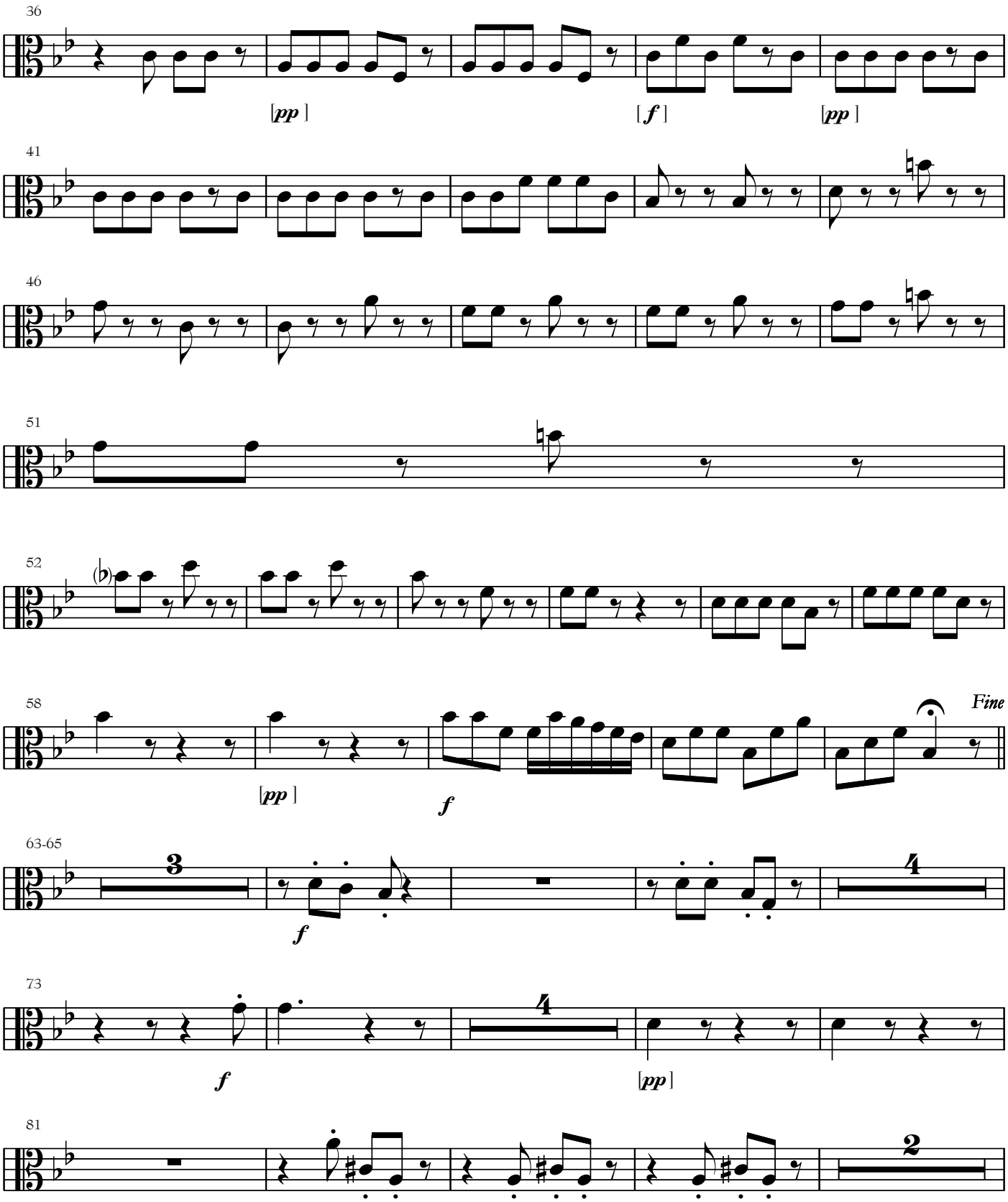
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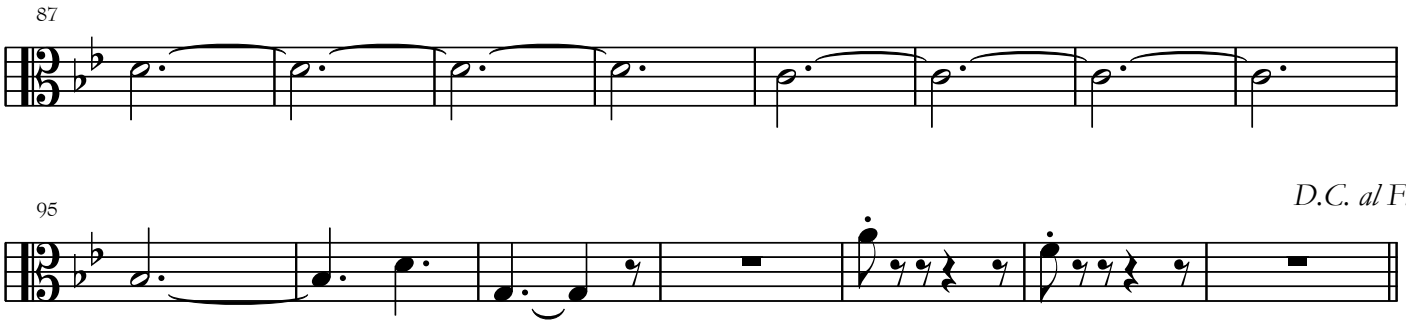

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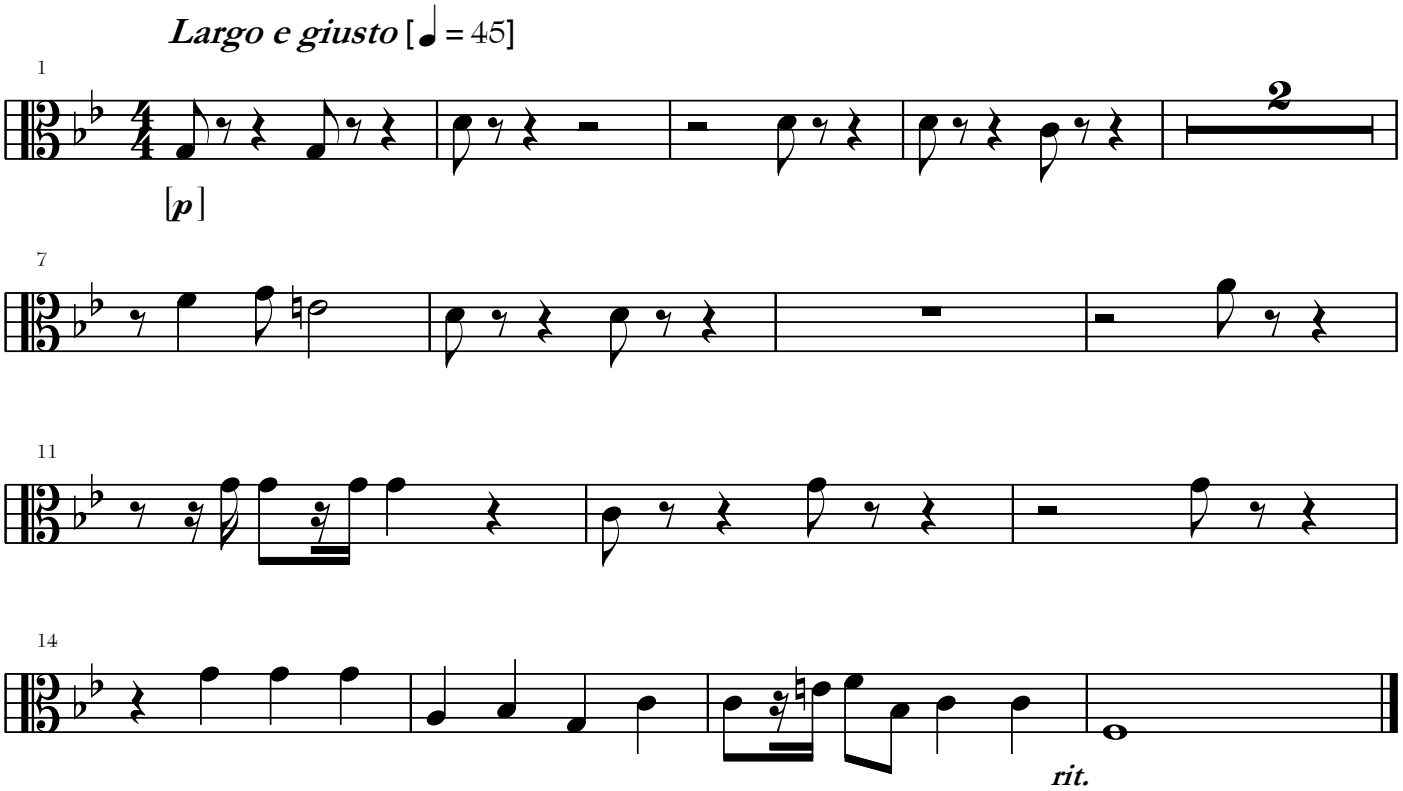

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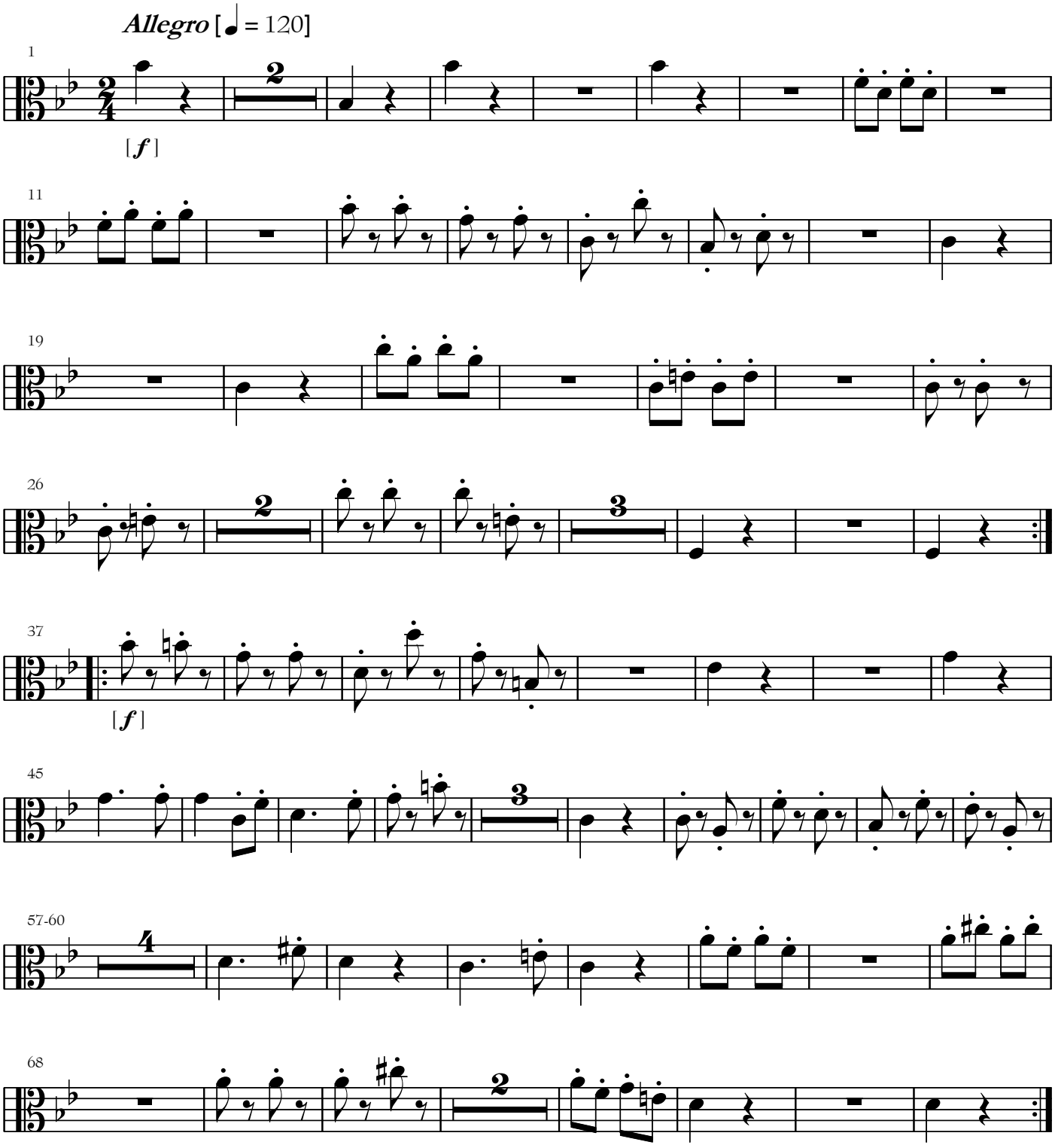

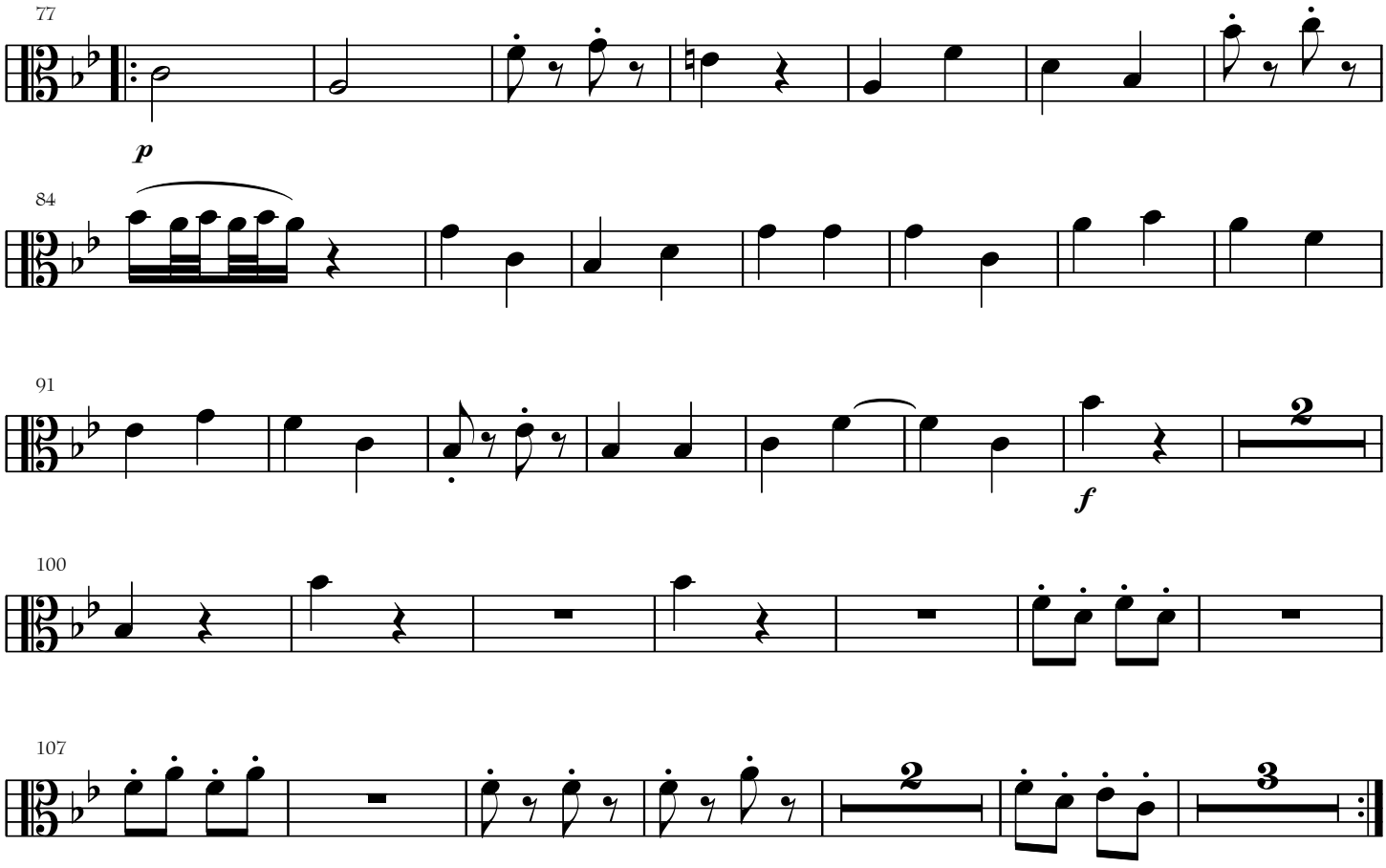
77
p
84
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2
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107
2
3

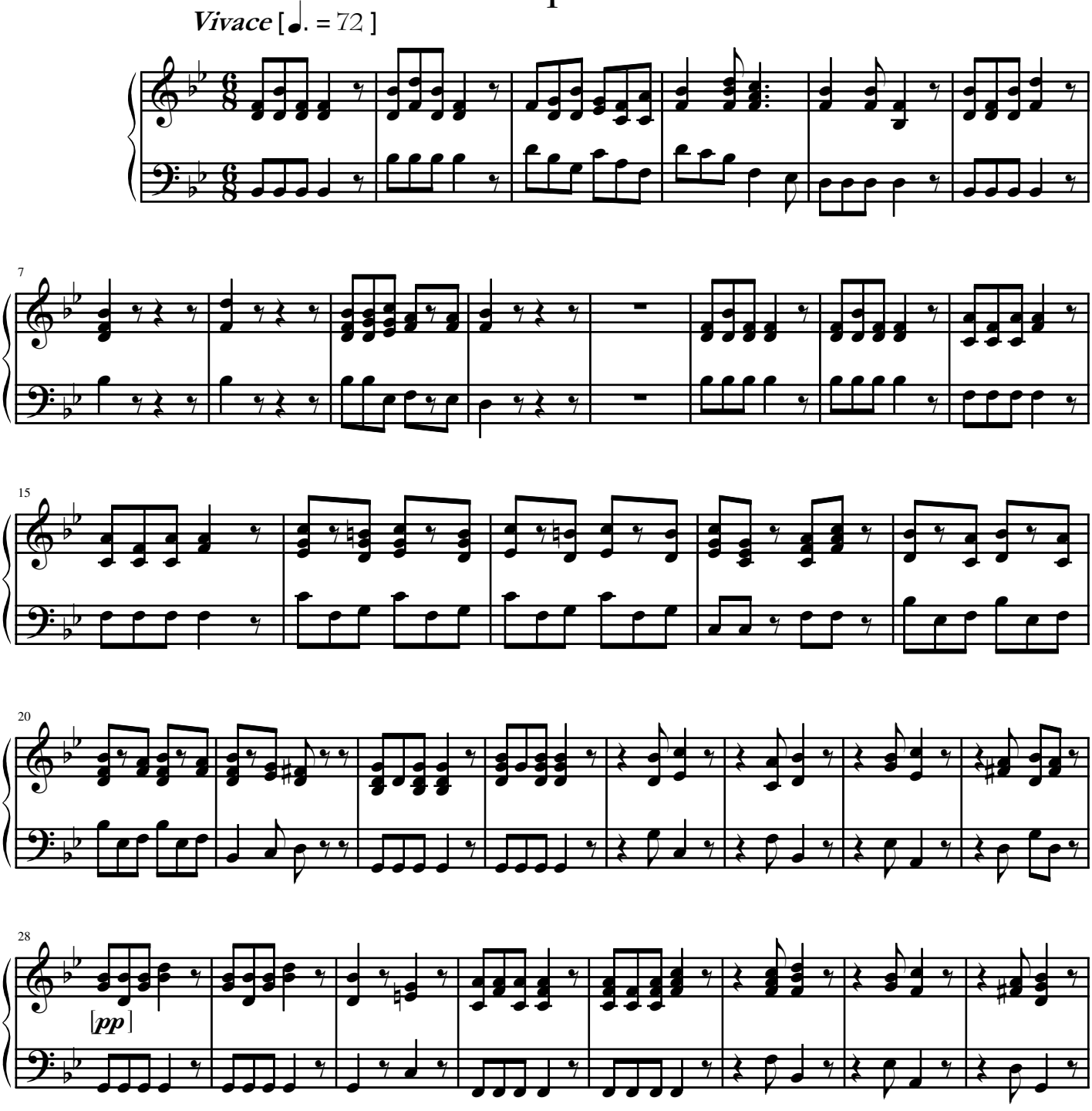
CONCERTO GROSSO

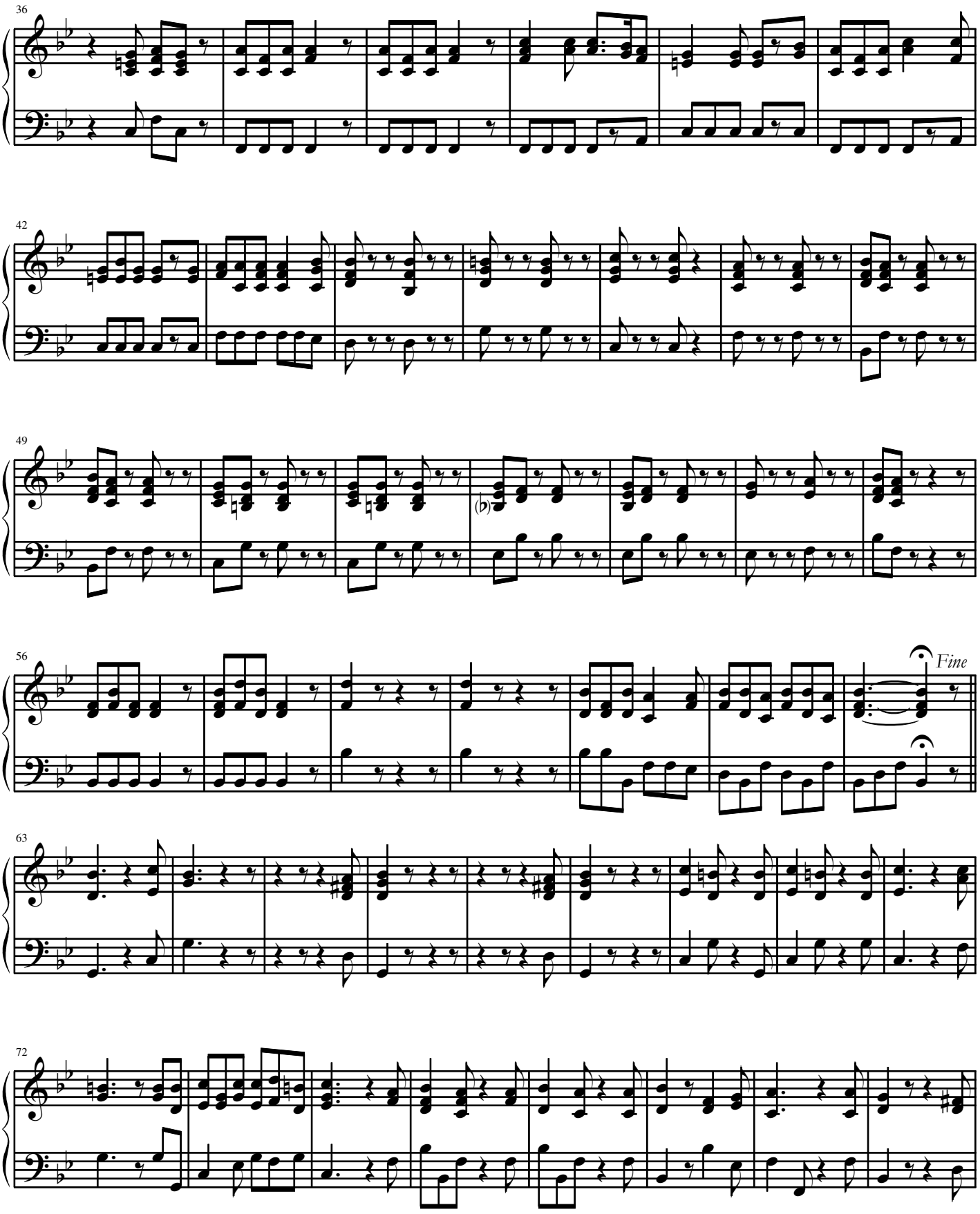
Continuo

Christoph Graupner (1683-1760)

ed. John E. Lindberg

I

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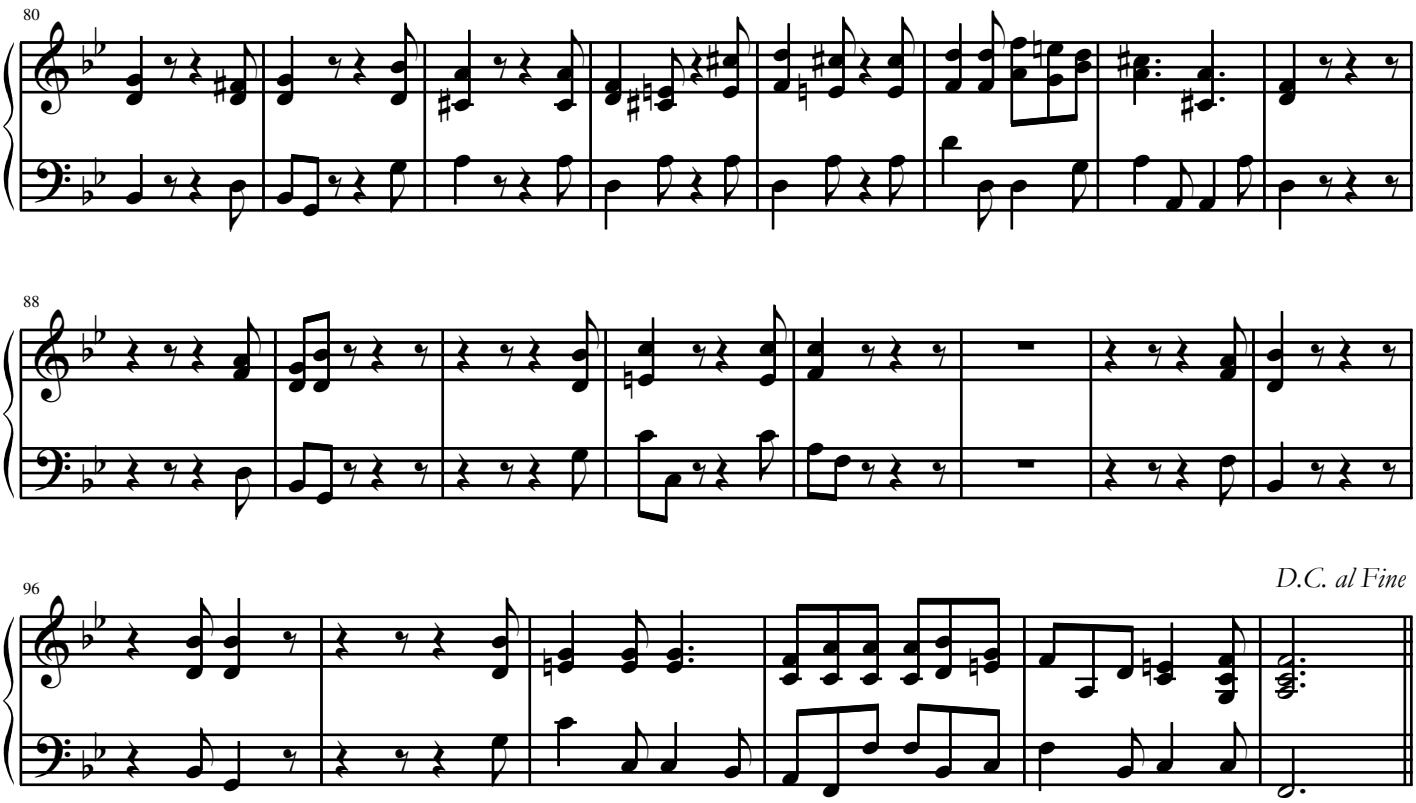
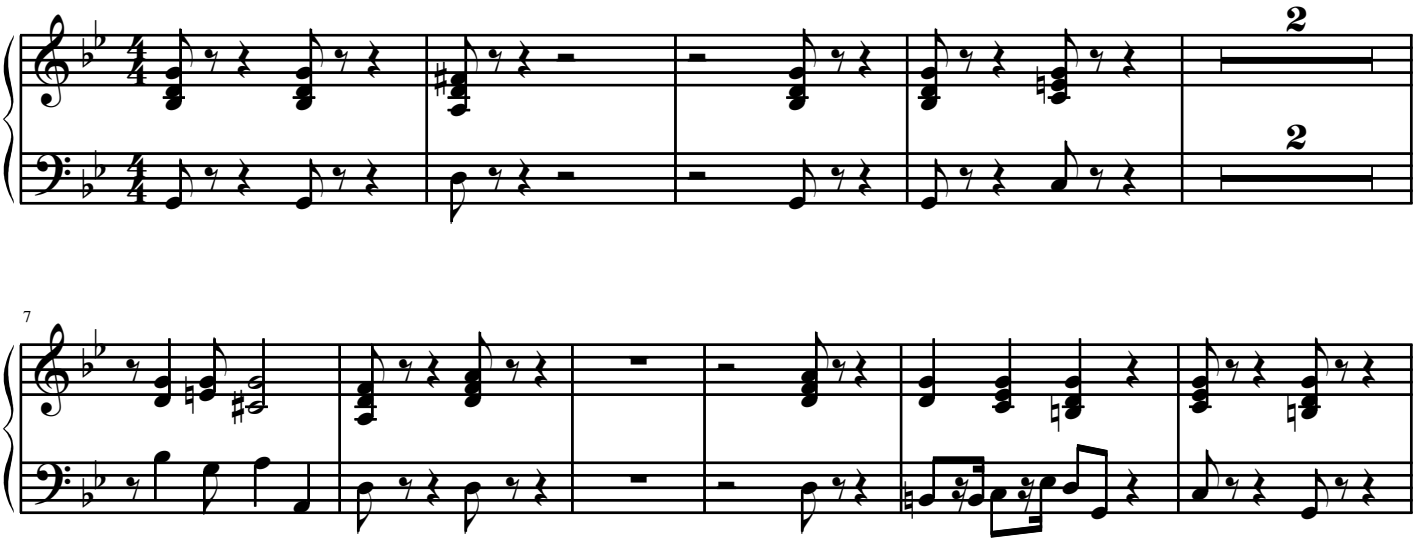
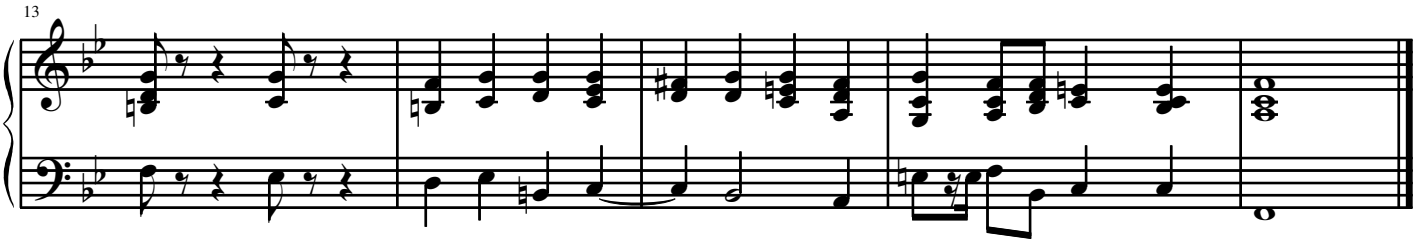


II

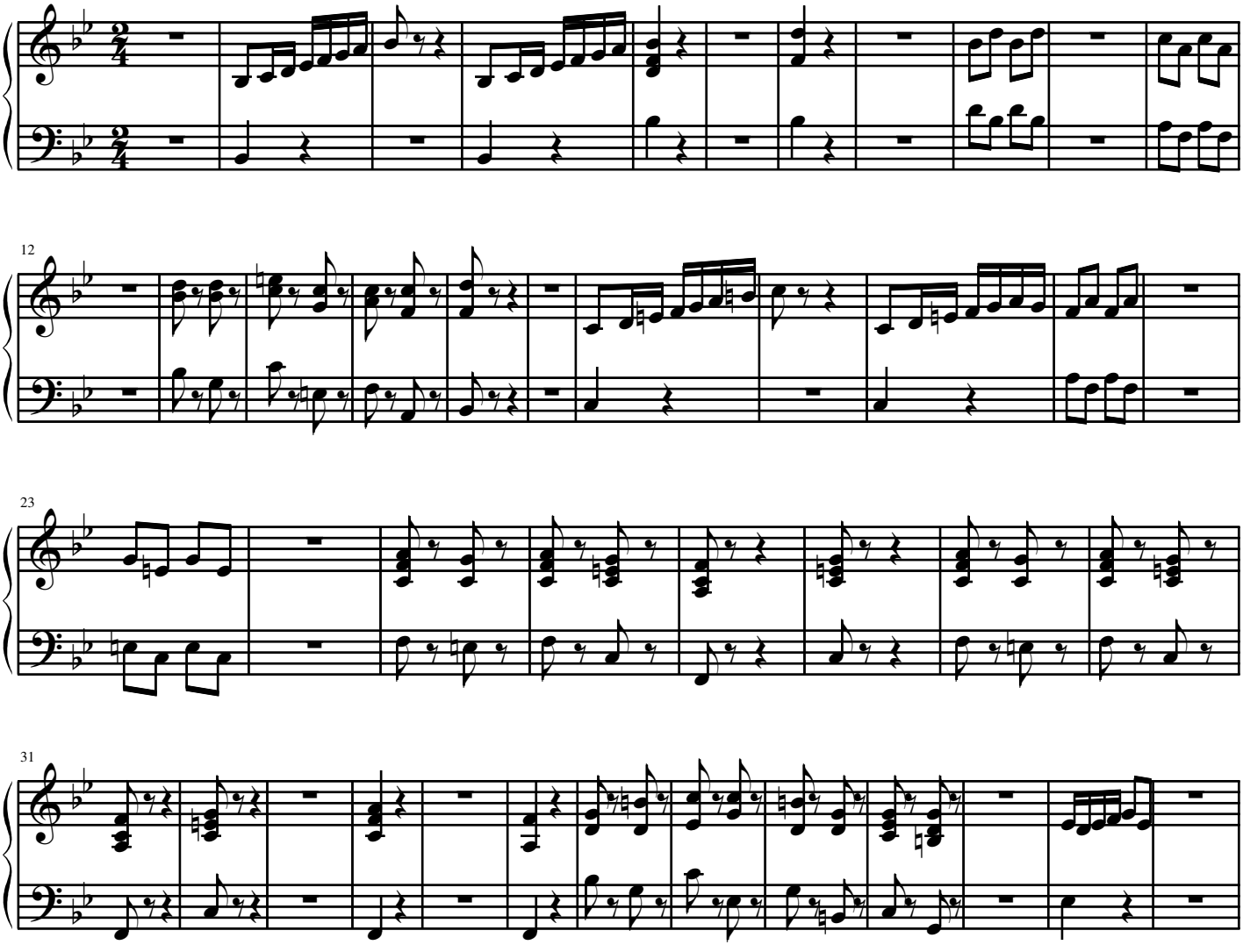
Largo e giusto [♩ = 45]

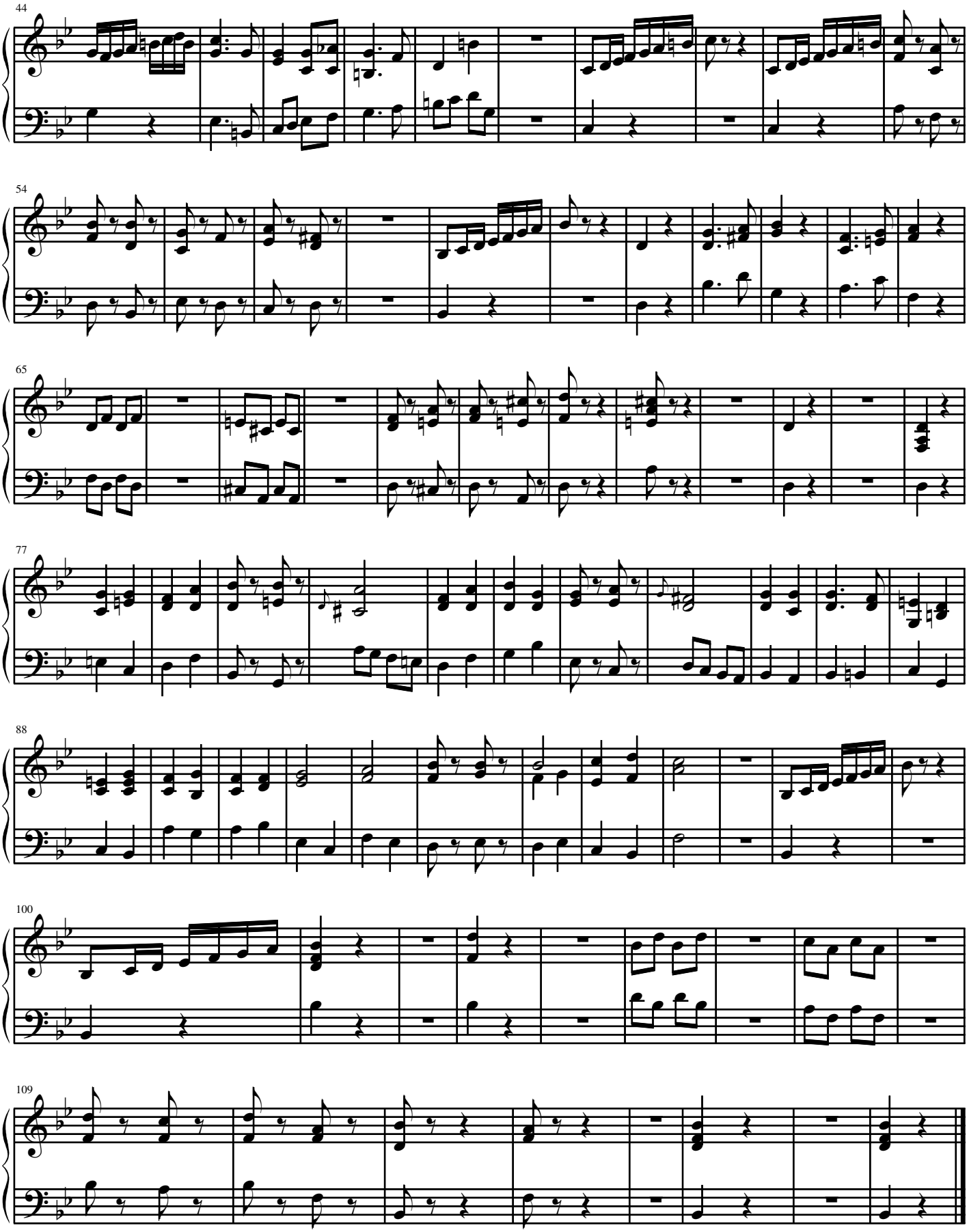




III

Allegro [♩ = 120]



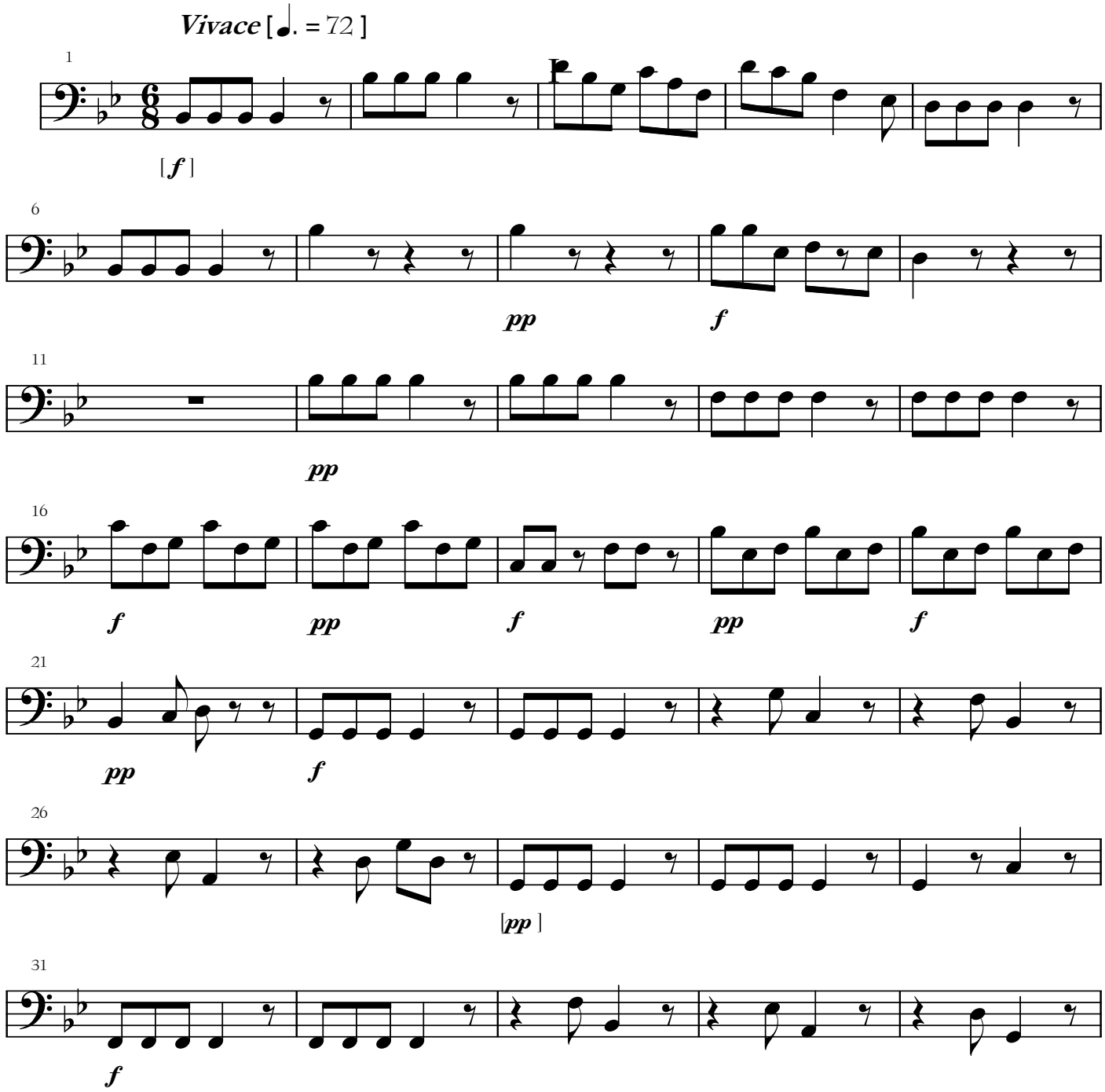


Bassi

CONCERTO GROSSO

I

Christoph Graupner (1683-1760)
ed. John E. Lindberg



[*pp*] indicates a single player.

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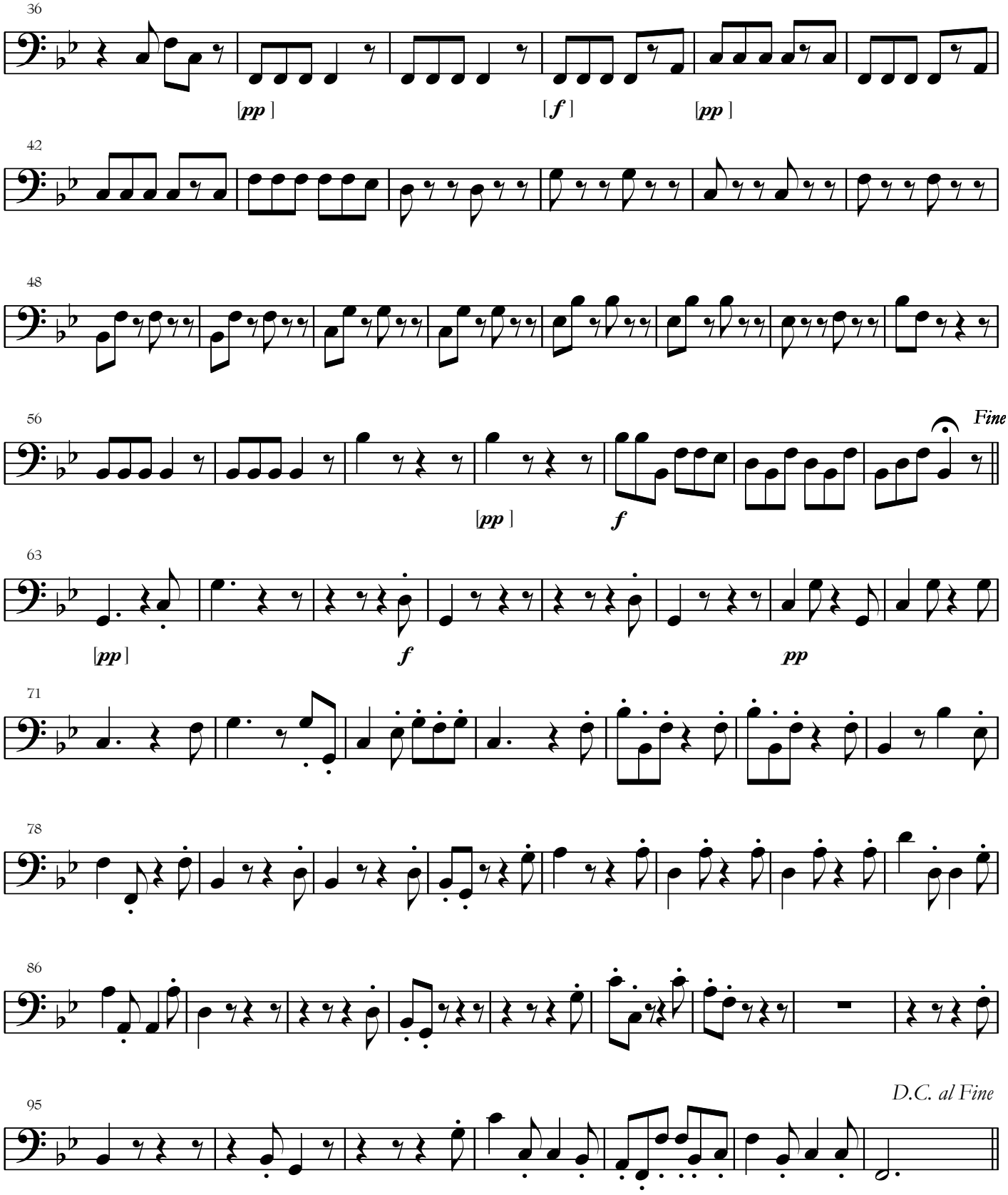
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f
pp
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D.C. al Fine

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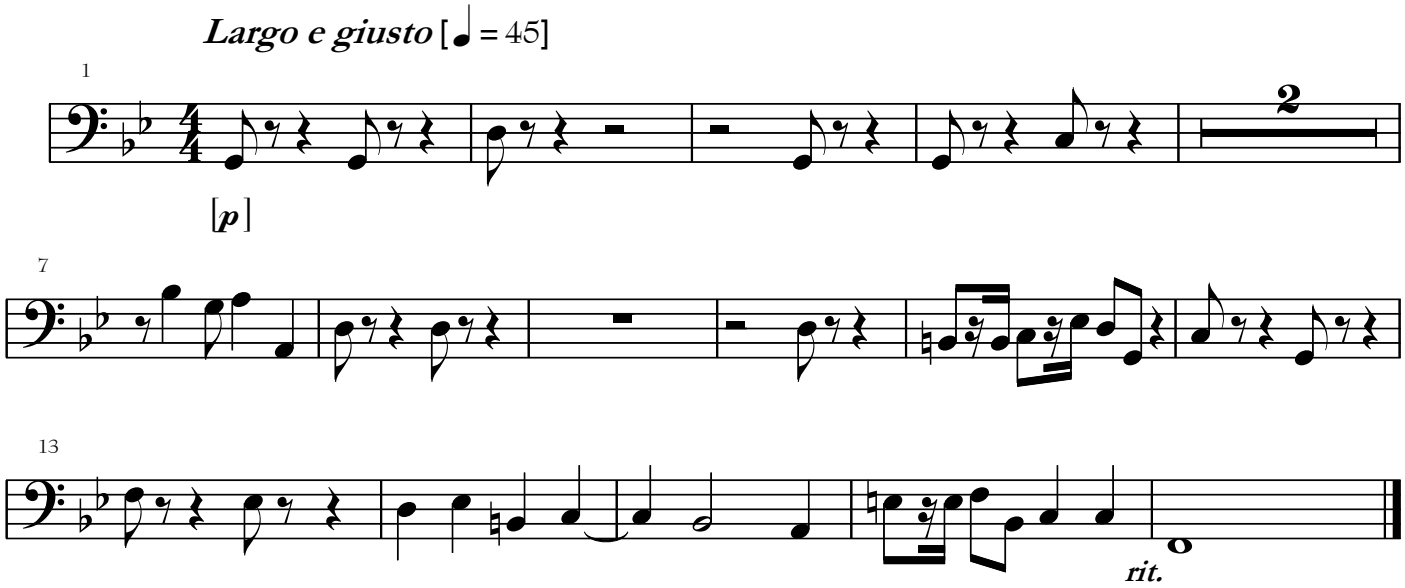

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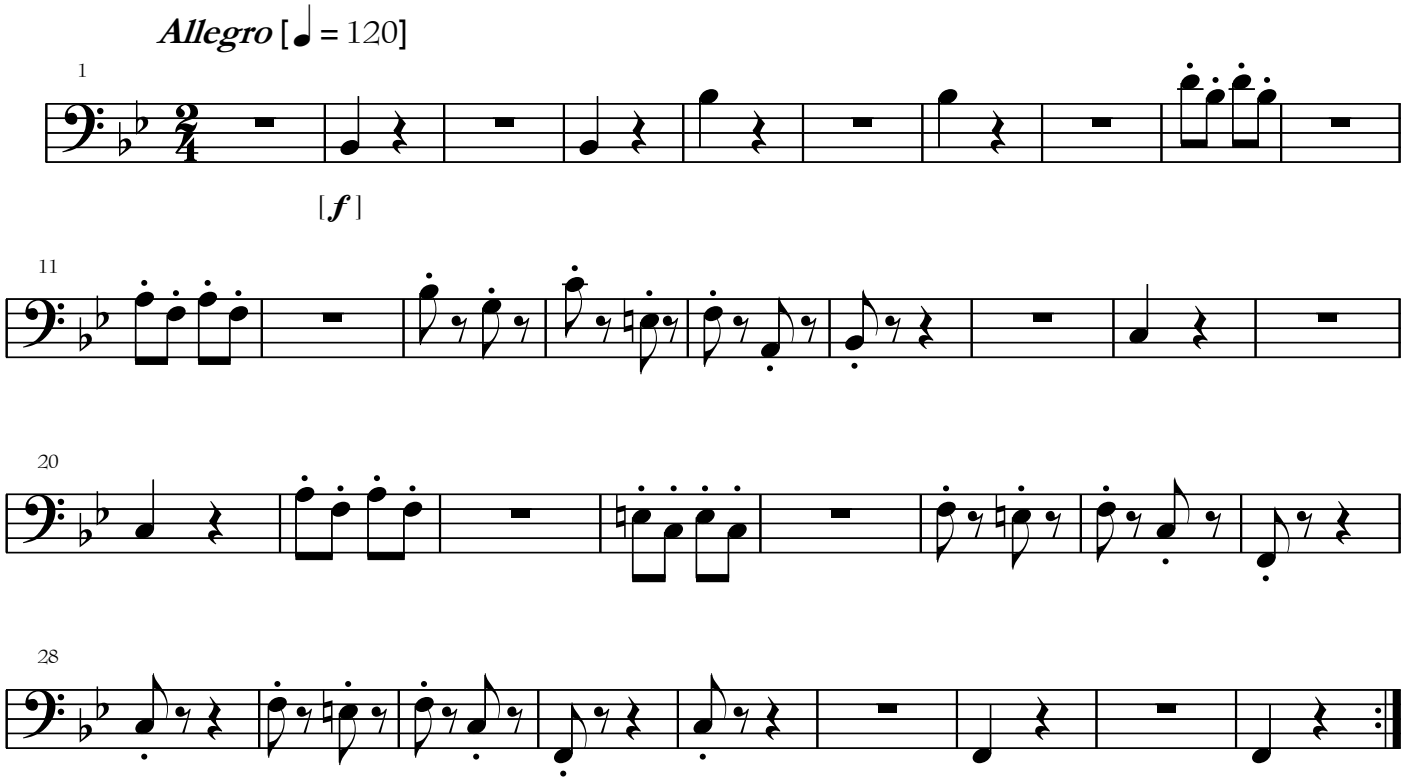

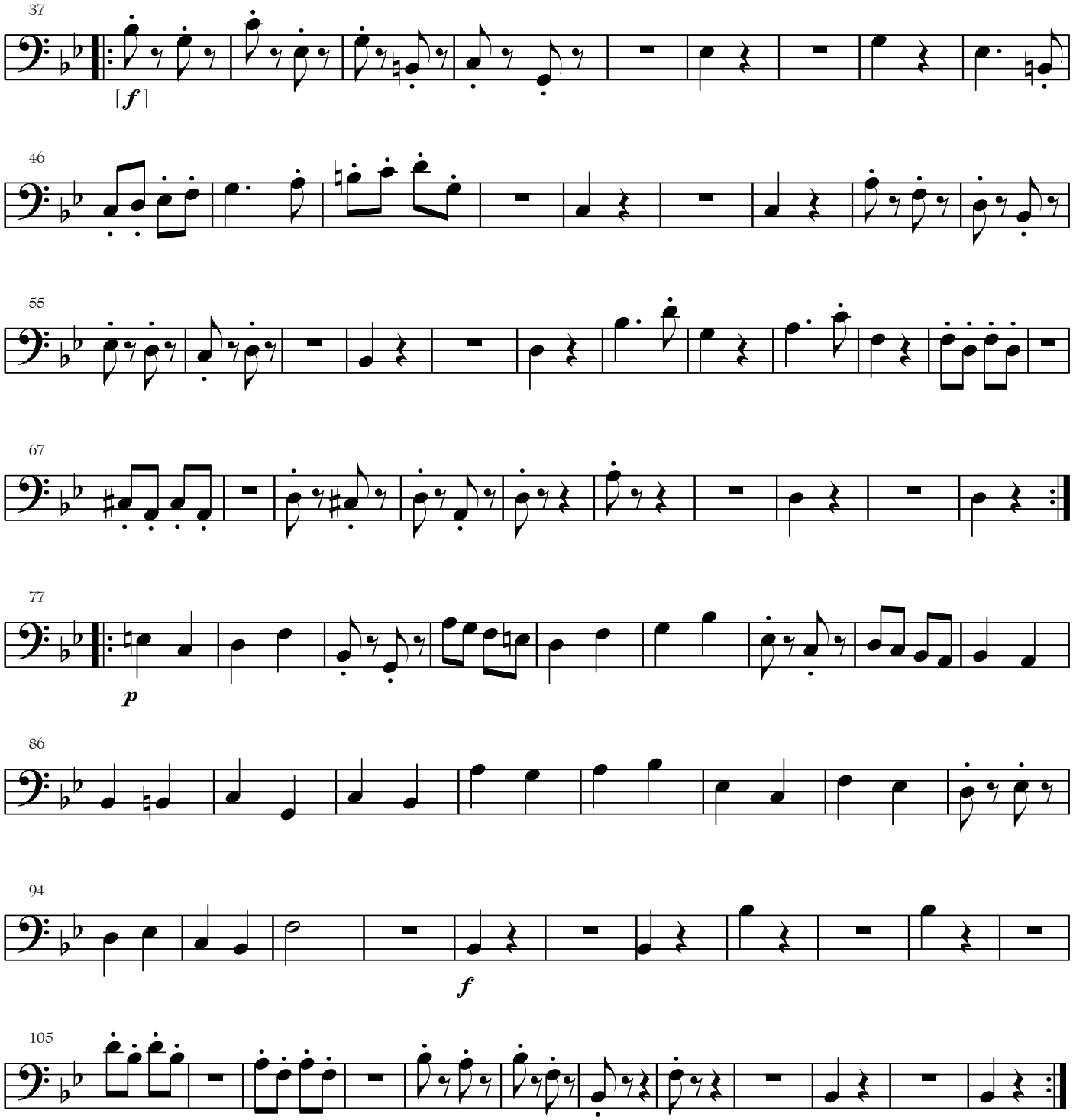
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94
f
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