

## Carl Heinrich Graun (um 1703/04–1759)

Sinfonia F-Dur zur Oper *Coriolano*

GraunWV B:I:20/1–3

herausgegeben von Burkard Rosenberger und Harald Schäfer



# Papier.Klänge

Musikalische Kostbarkeiten aus westfälischen Sammlungen

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Das genaue Geburtsjahr Carl Heinrich Grauns (um 1703/04–1759) ist infolge des Verlustes der Kirchenbücher seines Geburtsortes Wahrenbrück nicht mehr ermittelbar. Wie sein älterer Bruder Johann Gottlieb Graun (um 1701/02–1771) erhielt auch Carl Heinrich seine musikalische Ausbildung an die Kreuzschule in Dresden. Vor allem als Sänger (Tenor), aber auch als Komponist und Instrumentalist erzielte Graun rasch bedeutende Erfolge. 1725 wurde Graun an den Hof Herzog August Wilhelms von Braunschweig-Wolfenbüttel berufen, wo er bald zum Vizekapellmeister aufstieg. Für die Hochzeitsfeierlichkeiten des preußischen Kronprinzen Friedrich mit Prinzessin Elisabeth Christine von Braunschweig-Bevern komponierte Graun 1733 die Oper *Lo specchio della fedeltà*. Diese muss beim kunstsinnigen Kronprinzen einen bleibenden Eindruck hinterlassen haben, so dass er den Komponisten 1735 für seine Hofkapelle in Ruppin, in der bereits seit 1732 Johann Gottlieb Graun als Konzertmeister und Komponist wirkte, verpflichtete. 1736 wechselte die Hofhaltung des Kronprinzen nach Rheinsberg und 1740, dem Jahr der Krönung Friedrichs zum preußischen König, nach Berlin. Noch in diesem Jahr wurde Graun zum Hofkapellmeister ernannt und nach Italien entsandt, um für die in Berlin zu errichtende Oper Sänger und Sängerinnen zu gewinnen. Mit *Cleopatra e Cesare* wurde die neuerbaute Königliche Hofoper Unter den Linden im Dezember 1742 eröffnet. Grauns Kompositionsstil traf den Geschmack des Königs und der musikliebenden Gesellschaft so sehr, dass bis zu seinem Tod unangefochten an der Spitze des Opernwesens der preußischen Hauptstadt stand. Erst um 1780 verschwanden Grauns Opern aus dem Repertoire, wohingegen das 1755 entstandene Passionsoratorium *Der Tod Jesu* bis weit ins 19. Jahrhundert in Berlin regelmäßig aufgeführt wurde.

Die offenbar große Beliebtheit der beiden Graun-Brüder am Reichsgrafenhof in Hohenlimburg (ab 1756 Rheda) hat dazu geführt, dass in dessen Musikbibliothek eine bedeutende Sammlung von 78 Kompositionen der beiden Brüder Graun überliefert ist, darunter 54 Bearbeitungen und Auszüge aus insgesamt 20 Opern von Carl Heinrich Graun. Unter diesen wiederum nimmt die aus der Berliner Zeit Grauns stammende Oper *Coriolano* (1749) mit neun erhaltenen Nummern eine herausragende Rolle ein. Die in der Musikbibliothek Rheda überlieferte Abschrift der Sinfonia zu *Coriolano* ist jedoch leider fehlerbehaftet, so dass für die vorliegende Ausgabe vorzugsweise die nahezu fehlerfrei überlieferte, von der Bibliothèque nationale de France online angebotene zeitgenössische Partitur der Oper als Editionsgrundlage ausgewählt wurde. In einigen wenigen Zweifelsfällen wurde die ebenfalls online verfügbare, in der Staatsbibliothek zu Berlin – Preußischer Kulturbesitz aufbewahrte Partitur zusätzlich zu Rate gezogen. – Die Herausgeber danken Herrn Benjamin Sturm für die im Rahmen eines musikwissenschaftlichen Praktikums an Universitäts- und Landesbibliothek Münster erledigte Primärerfassung des Notentextes.

## QUELLEN

*Sinfonia dell' Opera Coriolano a 2 violini, viola, 2 corni da caccia e basso*. Fürstlich zu Bentheim-Tecklenburgische Musikbibliothek Rheda (D-RH, Depositum Universitäts- und Landesbibliothek Münster), Ms 277.

Bibliographischer Nachweis: <https://opac.rism.info/search?id=450016809>

[Editionsvorlage:] *Opera. | di | Coriolano. | Di Sing. C: H Graunn | 1750*. Bibliothèque nationale de France, Département de la Musique (F-Pn), D-5003.

Digitalisat: <http://gallica.bnf.fr/ark:/12148/btv1b8470032z>

*Coriolano* | Graun. Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung (D-B), Mus.ms. 8223/1.

Bibliographischer Nachweis: <https://opac.rism.info/search?id=452019263>

Digitalisat: <http://resolver.staatsbibliothek-berlin.de/SBB0001CB210000000>

## LITERATUR

Henzel, Christoph: Artikel *Graun*, in: *Die Musik in Geschichte und Gegenwart*, 2., neubearb. Ausg., Personenteil Bd. 7, Kassel 2002, Sp. 1506-1525.

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# Sinfonia F-Dur zur Oper *Coriolano*

Graun WV B:I:20/1-3

Carl Heinrich Graun (um 1703/04–1759)

**Allegro**

Corno I (F)

Corno II (F)

Violino I

Violino II

Viola

Basso continuo

$\frac{6}{4}$   $\frac{6}{3}$   $\frac{6}{4}$   $\frac{6}{3}$   $\frac{6}{4}$   $\frac{5}{3}$   $\frac{6}{4}$

$\frac{5}{3}$   $7$   $\frac{9}{4}$   $\frac{8}{3}$   $p$   $\frac{6}{4}$   $\frac{5}{3}$   $\frac{6}{4}$   $\frac{5}{3}$   $7$   $\frac{9}{4}$   $\frac{8}{3}$   $f$   $6$

8

6 7 7 7 6

11

7 6 7 6 p 7 6 7

14

6 *f* 6 *f* 6 *p*

6/4 6 5

17

6/4 6 *f* 5 6 6 4 5

20

6 6̣ 5̣ 3 6 6 4 5̣ 6 6

23

7 6 6 7 6 6 6 4 6 6 6

26

6 6/4 5/3 p 6 6/4 5/3 f 6/5 6/4 5/3 6/4 5/3

30

6 6/4 5/3 6 6/4 5/3 6/4 5/3 6/4 5/3 7/3

33

*p* *f* *p* *f* *p* *f*

9 8 6 5 6 5 7 9 8 *f*

4 3 4 3 4 3 7 4 3 7

36

*p* *f* *p* *f* *p* *f*

6 7 6 7 6 7 6 7 6 7 6

5 3 5 3 5 3 5 3 5 3 5



39

$\#$        $\begin{matrix} 7 \\ \#3 \end{matrix}$     $\begin{matrix} 6 \\ 5 \end{matrix}$     $\begin{matrix} 7 \\ \#3 \end{matrix}$        $p$     $6$        $f$     $\#$        $\begin{matrix} 6 \\ 4 \\ 3 \\ 3 \end{matrix}$

42

$\#$        $\begin{matrix} 6 \\ 5 \end{matrix}$        $6$        $\begin{matrix} 7 \\ \#3 \end{matrix}$        $6$        $\begin{matrix} 7 \\ \#3 \end{matrix}$

45

6/5 6/5 6/5 #6/6 6/6 7/3 6/4 5/3 6

48

6/4 5/3 p 6/4 5/3 9/4 8/3 9/4 8/3 9/4 8/3

51

9 8 9 8 6 5 f 6 4 3 6

54

6 4 3 6 6 6 4 5 3 6 4 5 3 7 9 8 3 p 6 4 5 3 6 4

58

*f*

5 7 9 8  
4 3

*f*

6 5 9 8 6

61

*f*

*p*

*p*

*tr.*

*tr.*

6 6 6 6 6 6 6 6 7 6 5 7

64

Musical score for measures 64-66. The score is in F major and 3/4 time. It consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The piano part features a complex rhythmic pattern with triplets and dynamic markings of *p* and *f*. The bass line includes figured bass notation: *p* 6, *f*,  $\frac{6}{4}$   $\frac{3}{3}$ ,  $\frac{6}{5}$ , and 6.

67

Musical score for measures 67-70. The score is in F major and 3/4 time. It consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The piano part features a complex rhythmic pattern with triplets and dynamic markings of *p* and *f*. The bass line includes figured bass notation: 7, 6, 7, 6, 6, 7.

70

6/5 6/5 b7 6 b5 6 6 5 5 4 3

73

b7 6 b7 6 f

76

7 6 6 6 5 6 6 4 5 6 6 4 5 6 5 6 6 5

80

7 7 6 6 7 3

Andante

Violino I *p*

Violino II *p*

Viola *p*

Basso continuo *p*

6 4 3

# 7 6 5

4 6 6 5 #

6 7 #3

3

4 6 6 5 #

6

6 7

5

*tr* *pp*

*tr* *pp*

*pp*

*pp*

6 6 6 5 4 3

6

6



7

*f* *f* *f*

6 6 4 3 6 4 b3 7 9 8 6

9

*p* *p* *p*

4 3 7 6 6 6 6 6

11

6 6 b6 6 6 6/4 3 b b7 b b7

13

6/4 5/4 *f* *p* *f* *p* *f* *p* *f* *p*

tasto —————

8/6 7/5 6/4

15

5/3 6/4 5/3 7/4 8/3 6 5/3 *f* 7 6/4 5/3

17

6/4 6 7 6/5 4 6 6 4

19

6 7 4 6 6 4  
5 3 7

21

b7 p 6 4

23

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

25

6/4/3 6 # 7 6 5 4 #4/2 6

27

6 6/4/3 # 6 6 7/3

29

6/4/3 6 6/4 #3 f f f f

tasto

tasto

31

*p* *f* *p* *f* *p* *f*

6/4 5/3 #7/4 2 8/3 7/b3 6/4 5/3

33

tasto 7/#3 *tasto* 7/#3

34

*p* *p* *p*

6/6 6/4 5/3 *p* 6/4 7 6/4 7/b3 9/4 8/3

**Allegro**

Corno I (F)

Corno II (F)

Violino I

Violino II

Viola

Basso continuo

6 6 5 6 6 5 6 6 5 6 6 5

8

6 6 5 6 6 5 6 7 6 5 4 3

(16)

6 — 6/4 5 6 4 5 6 p 6 6 5

23

6 6/4 5 f 6 6 4 5 6 6 6 4 5 6 7 5/3

31

6 5 6 4 5 6

6 5 4 3

38

6 5 6 5 6 4 3





(60)

6  
6  
6  
6

68

7  
6  
6  
5  
4  
3

# Sinfonia F-Dur zur Oper *Coriolano*

Graun WV B:I:20/1-3

Violino I

Carl Heinrich Graun (um 1703/04-1759)

**Allegro**

5 *p* *f*

9 *p*

13 *f* *p*

17 *f*

21

24 *p*

28 *f*

32 *p* *f*

36 *f*

Violino I musical score, measures 40 to 80. The score is written in treble clef with a key signature of one flat (B-flat). The music features various dynamics (p, f) and trills (tr.).

Measures 40-43: *p* (piano), *f* (forte), *tr.* (trill).  
Measures 44-47: *tr.* (trill).  
Measures 48-52: *p* (piano), *f* (forte), *tr.* (trill).  
Measures 53-57: *tr.* (trill).  
Measures 58-61: *f* (forte).  
Measures 62-65: *p* (piano), *f* (forte).  
Measures 66-69: *p* (piano).  
Measures 70-73: *p* (piano), *tr.* (trill).  
Measures 74-77: *f* (forte), *tr.* (trill).  
Measures 78-80: *p* (piano), *f* (forte), *tr.* (trill).

Andante

*p*

4 *pp*

6 *f*

8 *p*

10 *p*

12 *f*

14 *p*

16 *f* *p*

Musical score for Violino I, measures 18 to 34. The score is written in treble clef with a key signature of one flat (B-flat). The music features various dynamics and articulations:

- Measure 18: Starts with a B-flat, followed by eighth and sixteenth notes.
- Measure 20: *f* (forte) dynamic, featuring sixteenth-note runs.
- Measure 22: *p* (piano) dynamic, featuring sixteenth-note runs.
- Measure 24: Features eighth and sixteenth notes.
- Measure 26: Features eighth and sixteenth notes.
- Measure 28: *f* (forte) dynamic, featuring sixteenth-note runs and a trill (*tr*) on the final note.
- Measure 30: *p* (piano) dynamic, featuring sixteenth-note runs.
- Measure 32: *f* (forte) dynamic, featuring sixteenth-note runs and a trill (*tr*) on the final note.
- Measure 34: *p* (piano) dynamic, featuring eighth notes and trills (*tr*) on the first and third notes.

**Allegro**

9

(16)

23

31

38

45

53

(60)

68

# Sinfonia F-Dur zur Oper *Coriolano*

Graun WV B:I:20/1-3

Violino II

Carl Heinrich Graun (um 1703/04-1759)

**Allegro**

5 *p* *f*

9 *p*

13 *f* *p*

17 *f*

21

24 *p*

28 *f*

32 *p* *f*

36 *f*



Musical score for Violino II, measures 40 to 78. The score is written in treble clef with a key signature of one flat (B-flat). The music features various dynamics (p, f) and trills (tr). The notation includes eighth and sixteenth notes, rests, and trills.

Measures 40-43: *p* (piano), *f* (forte), *tr* (trill).  
Measures 44-47: *tr* (trill).  
Measures 48-52: *p* (piano), *f* (forte).  
Measures 53-57: *tr* (trill), *p* (piano).  
Measures 58-61: *f* (forte).  
Measures 62-65: *p* (piano), *f* (forte).  
Measures 66-69: *p* (piano).  
Measures 70-73: *p* (piano), *tr* (trill).  
Measures 74-77: *f* (forte), *tr* (trill).  
Measures 78: *p* (piano), *f* (forte), *tr* (trill).

Andante

*p*

4

*pp*

6

*f*

8

*p*

10

12

*f*

14

*p*

16

*f*

*p*

Musical score for Violino II, measures 18 to 34. The score is written in treble clef with a key signature of one flat (B-flat). The music features various dynamics and articulations:

- Measure 18: Starts with a half note G4, followed by quarter notes A4, Bb4, and C5. A slur covers the next two measures.
- Measure 20: *f* (forte) dynamic. Features a sixteenth-note triplet starting on C5, followed by a quarter note D5 and a half note E5.
- Measure 22: *p* (piano) dynamic. Features a sixteenth-note triplet starting on C5, followed by a quarter note D5 and a half note E5.
- Measure 24: Features a half note G4, quarter notes A4, Bb4, and C5. A slur covers the next two measures.
- Measure 26: Features a half note G4, quarter notes A4, Bb4, and C5. A slur covers the next two measures.
- Measure 28: Features a half note G4, quarter notes A4, Bb4, and C5. A slur covers the next two measures. Ends with a trill (*tr*) on C5 and a *f* (forte) dynamic.
- Measure 30: Features a sixteenth-note triplet starting on C5, followed by a quarter note D5 and a half note E5. Ends with a *p* (piano) dynamic.
- Measure 32: *f* (forte) dynamic. Features a sixteenth-note triplet starting on C5, followed by a quarter note D5 and a half note E5. Ends with a trill (*tr*) on C5.
- Measure 34: Features a half note G4, quarter notes A4, Bb4, and C5. A slur covers the next two measures. Ends with a trill (*tr*) on C5 and a *p* (piano) dynamic.

**Allegro**

9

(16)

23

31

38

45

53

(60)

68

# Sinfonia F-Dur zur Oper *Coriolano*

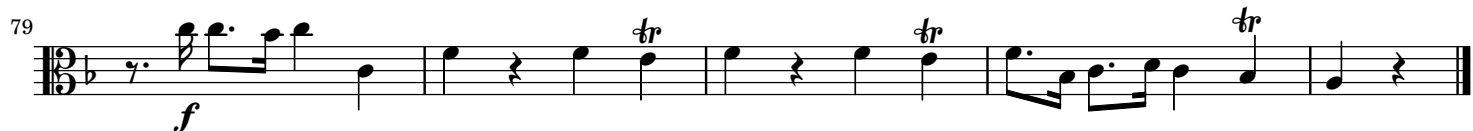
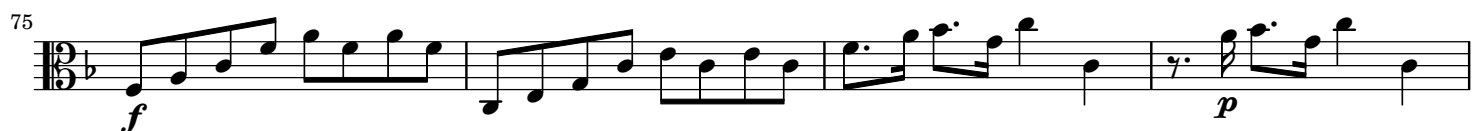
Graun WV B:I:20/1-3

Viola

Carl Heinrich Graun (um 1703/04-1759)

**Allegro**





## Andante

Musical score for Viola, Andante, measures 1-33. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked "Andante". The score consists of ten staves of music, with measure numbers 5, 9, 13, 16, 19, 22, 26, 30, and 33 indicated at the beginning of their respective staves. The dynamics range from *pp* (pianissimo) to *f* (forte). The piece concludes with a double bar line at the end of measure 33.

Measures 1-4: *p*

Measures 5-8: *pp*, *f*, *tr*

Measures 9-12: *p*

Measures 13-15: *f*, *p*, *tr*

Measures 16-18: *f*, *p*

Measures 19-21: *f*

Measures 22-25: *p*

Measures 26-29: *f*, *p*, *f*

Measures 30-33: *f*, *p*

Allegro

Musical score for Viola, Allegro, measures 1-73. The score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 3/8. The piece begins with a treble clef and a 3/8 time signature. The tempo is marked "Allegro". The score consists of ten staves of music, with measure numbers 9, 16, 24, 31, 39, 47, 54, and 60 indicated at the beginning of their respective staves. The music features a mix of eighth and sixteenth notes, often beamed together. Dynamics include *p* (piano) and *f* (forte). Trills are marked with "tr". The piece concludes with a double bar line and repeat dots at the end of the final staff.



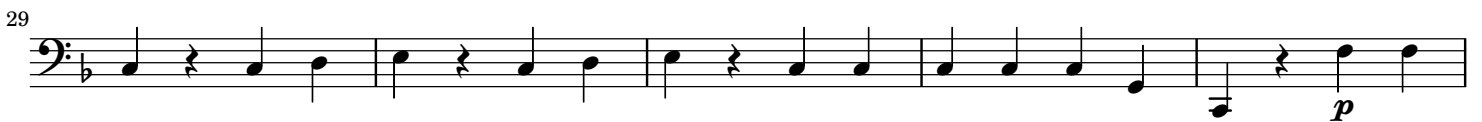
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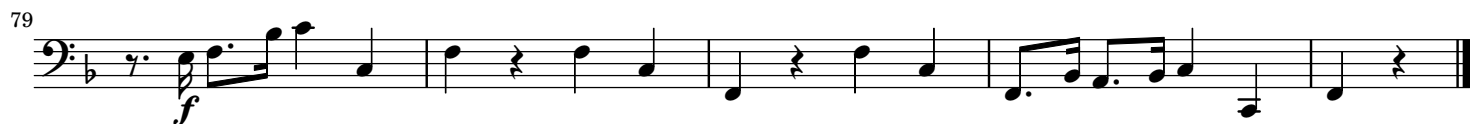
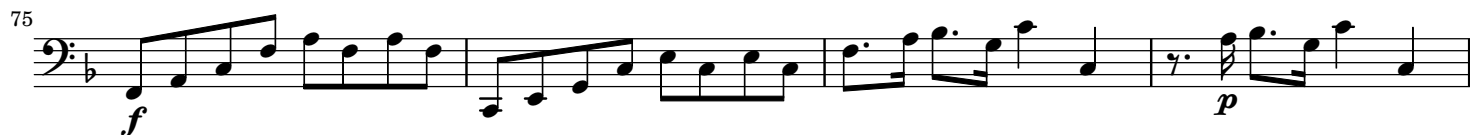
Graun WV B:I:20/1-3

Basso

Carl Heinrich Graun (um 1703/04-1759)

**Allegro**





**Andante**

The musical score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Andante'. The score consists of ten staves of music, with measure numbers 5, 9, 13, 16, 19, 22, 26, 30, and 33 indicated at the beginning of their respective staves. The dynamics range from *pp* (pianissimo) to *f* (forte). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line at the end of the final staff.

Measures 1-4: *p*

Measures 5-8: *pp*, *f*

Measures 9-12: *p*

Measures 13-15: *f*, *p*

Measures 16-18: *f*, *p*

Measures 19-21: *f*

Measures 22-25: *p*

Measures 26-29: *p*, *f*

Measures 30-33: *f*, *p*

## Allegro





29

6  
4  
3

6

6  
4  
3

6

6  
4

5  
3

6  
4

5  
3

7

33

9  
4

8  
3

*p*

6  
4

5  
3

6  
4

5  
3

7

9  
4

8  
3

*f*

7

6  
5

7  
6

5

37

7  
6

5  
3

7  
6

5  
3

#

7  
6

7  
6

7  
6

*p*

6

41

*f*

#

6  
4  
3

#

6  
5

6

7  
6

6

7  
6

45

6  
5

6  
5

6  
5

#

6

6

6

6

7  
6

6  
5

5  
3

6

48

6  
4

5  
#  
3

*p*

6  
4

5  
#  
3

9  
4

8

9  
4

8

9  
4

8

9  
4

8

9  
4

8

9  
4

8

52

6  
5

*f*

6  
4  
3

6

6  
4  
3

6

6  
4

5  
3

6  
4

56

5  
3

7

9  
4

8  
3

*p*

6  
4

5  
3

6  
4

5  
3

7

9  
4

8  
3

59

*f*  
6/5 9 8 6/5 9 8 6 6 6 6 6

62

6 6 6 7 6/5 7 *p* 6 *f*

65

6/4 3 6/5 6 7 6

68

7 6 6 7 6/5 6/5 7

71

6/5 6/5 6/5 6/4 3 *p* 7 6/5 7

74

6 *f* 6 7 6/5

77

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

80

7 7 6 6/4 7/3

**Andante**

Figured Bass Notation (from top to bottom):

Staff 1:  $p$   $\frac{6}{4}$  6 # 7  $\frac{6}{5}$  4 6  $\frac{6}{5}$  #  $\frac{6}{5}$  7 4 6  $\frac{6}{5}$  #

Staff 2: 6 — 6 — 7 6 6 6  $\frac{6}{4}$   $\frac{3}{3}$   $pp$  6 — 6 —

Staff 3:  $\frac{6}{\#3}$   $\frac{6}{5}$  4 3  $f$  6 4  $\frac{4}{3}$   $\frac{7}{\#3}$   $\frac{9}{4}$   $\frac{8}{3}$  6

Staff 4: 4 3 7  $p$  6 6 6 6 6 6 6  $\frac{6}{6}$  6 6  $\frac{6}{4}$   $\frac{3}{3}$

Staff 5:  $\frac{4}{4}$  —  $\frac{b7}{4}$   $\frac{4}{4}$   $\frac{b7}{4}$   $\frac{b6}{4}$   $\frac{5}{3}$   $f$  *tasto* —

Staff 6: *tasto* —  $p$   $\frac{8}{6}$   $\frac{7}{5}$   $\frac{6}{4}$  5 6 5  $\frac{7}{4}$   $\frac{8}{3}$  6 5

Staff 7:  $f$  7 —  $\frac{6}{4}$  —  $\frac{5}{3}$  —  $p$   $\frac{6}{4}$   $\frac{6}{3}$



18

4 7 6/5 4 6 6/5 4 6/5 7/3 4 6 6/5 4 7

*f*

21

7 6/4 7/3 # 8 7/5 6/4

*p*

24

5/3 7/3 6/4 5/3 6/4 6 # 7 6/5 4 #4/2 6

27

6 6/4/3 # 6 7/3 6/4/3 6 6/4 5/3

30

6/4 5/3 #7/4 8/3

*f* *p*

tasto

32

7/3 6/4 5/3 7/3 7/3

*f*

tasto

34

6 6 6 6/4 5/3 6/4/2 7 6/4 7/3 9/4 8/3

*p*

Allegro

Musical staff 1 (Measures 1-8): Bass clef, 3/8 time signature. Notes: G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>, C<sub>3</sub>, D<sub>3</sub>, E<sub>3</sub>, F<sub>3</sub>, G<sub>3</sub>. Fingerings: 6, 6, 5, 6, 6, 5, 6, 6, 6, 5, 3, 5.

Musical staff 2 (Measures 9-15): Bass clef. Notes: G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>, C<sub>3</sub>, D<sub>3</sub>, E<sub>3</sub>, F<sub>3</sub>, G<sub>3</sub>, A<sub>3</sub>, B<sub>3</sub>, C<sub>4</sub>, B<sub>3</sub>, A<sub>3</sub>. Fingerings: 6, 6, 5, 6, 6, 5, 6, 7, 6, 5, 4, 3.

Musical staff 3 (Measures 16-23): Bass clef, repeat sign at measure 16. Notes: G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>, C<sub>3</sub>, D<sub>3</sub>, E<sub>3</sub>, F<sub>3</sub>, G<sub>3</sub>, A<sub>3</sub>, B<sub>3</sub>, C<sub>4</sub>, B<sub>3</sub>, A<sub>3</sub>. Fingerings: 6, 6, 5, 6, 5, 4, 3, 6, 6, 5.

Musical staff 4 (Measures 24-30): Bass clef. Notes: G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>, C<sub>3</sub>, D<sub>3</sub>, E<sub>3</sub>, F<sub>3</sub>, G<sub>3</sub>, A<sub>3</sub>, B<sub>3</sub>, C<sub>4</sub>, B<sub>3</sub>, A<sub>3</sub>. Dynamics: *f*. Fingerings: 6, 4, 5, 6, 6, 5, 6, 6, 5, 6, 7.

Musical staff 5 (Measures 31-38): Bass clef. Notes: G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>, C<sub>3</sub>, D<sub>3</sub>, E<sub>3</sub>, F<sub>3</sub>, G<sub>3</sub>, A<sub>3</sub>, B<sub>3</sub>, C<sub>4</sub>, B<sub>3</sub>, A<sub>3</sub>. Dynamics: *p*. Fingerings: 6, 5, 6, 4, 5, 6, 5, 6, 6.

Musical staff 6 (Measures 39-45): Bass clef. Notes: G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>, C<sub>3</sub>, D<sub>3</sub>, E<sub>3</sub>, F<sub>3</sub>, G<sub>3</sub>, A<sub>3</sub>, B<sub>3</sub>, C<sub>4</sub>, B<sub>3</sub>, A<sub>3</sub>. Dynamics: *f*. Fingerings: 6, 6, 5, 6, 6, 5, 6, 6, 4, 3, 6.

Musical staff 7 (Measures 46-52): Bass clef. Notes: G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>, C<sub>3</sub>, D<sub>3</sub>, E<sub>3</sub>, F<sub>3</sub>, G<sub>3</sub>, A<sub>3</sub>, B<sub>3</sub>, C<sub>4</sub>, B<sub>3</sub>, A<sub>3</sub>. Fingerings: 6, 6, 5, 6, 6, 5, 6, 6, 6, 5, 3.

Musical staff 8 (Measures 53-59): Bass clef. Notes: G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>, C<sub>3</sub>, D<sub>3</sub>, E<sub>3</sub>, F<sub>3</sub>, G<sub>3</sub>, A<sub>3</sub>, B<sub>3</sub>, C<sub>4</sub>, B<sub>3</sub>, A<sub>3</sub>. Fingerings: 6, 6, 5, 6, 6, 5, 6, 7, 6, 5, 4, 3.

Musical staff 9 (Measures 60-67): Bass clef. Notes: G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>, C<sub>3</sub>, D<sub>3</sub>, E<sub>3</sub>, F<sub>3</sub>, G<sub>3</sub>, A<sub>3</sub>, B<sub>3</sub>, C<sub>4</sub>, B<sub>3</sub>, A<sub>3</sub>. Fingerings: 6, 4, 7, 5, 6, 6, 5, 6.

Musical staff 10 (Measures 68-74): Bass clef. Notes: G<sub>2</sub>, A<sub>2</sub>, B<sub>2</sub>, C<sub>3</sub>, D<sub>3</sub>, E<sub>3</sub>, F<sub>3</sub>, G<sub>3</sub>, A<sub>3</sub>, B<sub>3</sub>, C<sub>4</sub>, B<sub>3</sub>, A<sub>3</sub>. Fingerings: 7, 6, 5, 6, 4, 3.

# Sinfonia F-Dur zur Oper *Coriolano*

Graun WV B:I:20/1-3

Corni

Carl Heinrich Graun (um 1703/04-1759)

**Allegro**

Corno I (F)

Corno II (F)

7

13

21

27

34

41

48

59

65

71

77

**Andante:** tacet

**Allegro**

Corno I (F)

Corno II (F)

11

26

49

(60)