

STEELE, JULIANNE ODAHOWSKI. D.M.A. Terzetto No. 9 in D Minor by Johann Daniel Grimm: In Performance Edition with Analysis (2012). Directed by Prof. Marjorie Bagley. 62pp.

This study presents a performance edition, in full score and parts, of Terzetto No. 9 in D Minor by Johann Daniel Grimm, one of the first generation of Moravian composers. Previously, this trio existed only in manuscript form in the archives of the Moravian Music Foundation in Winston-Salem, North Carolina. The Music Editing Policy of the Moravian Music Foundation served as a guide in creating the performance edition.

Dating from the eighteenth-century, the manuscript is in relatively good condition. Editorial adjustments primarily included updating the notation, deciphering the handwriting, and correcting the few copyist mistakes. The music notation software Finale Printmusic 2009 and Finale 2011 were used to create the performance edition.

An analysis and historical perspective are included to provide a stylistic context for this previously unpublished work by a relatively unknown composer. This edition of Terzetto No. 9 will be suitable for modern performance and contribute to the body of available Moravian instrumental literature.

TERZETTO NO. 9 IN D MINOR BY JOHANN DANIEL GRIMM:  
IN PERFORMANCE EDITION WITH ANALYSIS

by

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APPROVAL PAGE

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## CHAPTER I

### INTRODUCTION

Moravian composer Johann Daniel Grimm (1719-1760) composed thirteen string trios, some of which have been edited and exist in published, scholarly editions. This study will focus on Terzetto No. 9 in D Minor, which exists only in manuscript form and has no full score. The creation of a scholarly performance edition will make this composition suitable for modern performance and be an important contribution to the body of existing Moravian instrumental compositions. A formal analysis will provide historical perspective.

#### Music and the Moravian Religion

The beginnings of the Moravian Church can be traced to the followers of Jan Hus (ca.1369-1415) in the fifteenth century, with a spiritual renewal in 1727 at the newly established town of Herrnhut. Many theologians consider the modern Moravian Church a separate denomination from the one begun in the fifteenth century, and that the renewal was not a continuation of that religion, but the start of a new one. For the Moravians, music has always been an important part of worship and community. The Moravians regard every aspect of life as an act of worship, and as such, the goal of all Moravian music, vocal and instrumental, is to “reinforce faith-affirming continuity while

strengthening religious purpose.”<sup>1</sup> Music is an important part of the Moravian worship services, especially the *Liebesmahl* (lovefeast) and the *Singstunde*, a service composed almost entirely of congregational singing. Outside of worship services, a *collegium musicum* in the Moravian settlements provided additional opportunities for brass, woodwind, and string instruments.<sup>2</sup>

### Johann Daniel Grimm: Biography

Johann Daniel Grimm (1719-1760) was part of the first generation of composers in the modern Moravian Church.<sup>3</sup> He joined this denomination in 1747, already an accomplished musician at that time. Little is known about Grimm’s musical training, other than that he studied with his father and other local musicians.<sup>4</sup> After entering the Moravian Church, Grimm worked as a musician and teacher in Herrnhut, Marienborn, and Grosshennersdorf. One of Grimm’s students, Johann Friedrich Peter, went on to become the leading Moravian composer in America. Grimm composed numerous sacred vocal works, thirteen string trios, compiled a chorale book of nearly one thousand tunes, and wrote a theory handbook that is currently published in German.

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<sup>1</sup> Laurence Libin, “Forward,” in *The Music of the Moravian Church in America*, ed. Nola Reed Knouse (Rochester: University of Rochester Press, 2008), xi.

<sup>2</sup> Nola Reed Knouse, ed., *The Music of the Moravian Church in America*, (Rochester: University of Rochester Press, 2008), 7-11, 33-36, 190-191.

<sup>3</sup> Nola Reed Knouse, “Research Topics: A Broader View,” *Moravian Music Journal*, 38 (Fall, 1983), 7.

<sup>4</sup> Grimm’s *Lebenslauf*, a document typically written by Moravians to record their spiritual journey, is the main source for Grimm’s biographical information. However, this document includes minimal information on his musical training and compositional activities. This document only exists in the handwritten manuscript, but is excerpted in: Edwina Thedford, *Cantatas for One or Two Solo Voices by Johann Daniel Grimm (1719-1760)*, D.M.A. diss., Southwestern Baptist Theological Seminary, 1979.

### Johann Daniel Grimm: The Terzetti

Grimm composed thirteen string trios, titled *Terzetti*, ten of which are housed at the Moravian Music Foundation in Winston-Salem, North Carolina. The location of the remaining three trios is unknown. These thirteen trios are among the earliest examples of Moravian art music.<sup>5</sup> The title *Terzetto* is uncommon for instrumental chamber music, and is most often given to a vocal composition for three voices with or without accompaniment.<sup>6</sup> Grimm may have chosen to title these compositions *Terzetti* rather than String Trios because he composed primarily vocal music. The second movements of *Terzetti* No. 3 in E minor and No. 7 in B minor are both titled “Arietta,” a term also derived from a vocal genre.

The string trio is derived from the earlier trio sonata with the same instrumentation: most often two violins and cello, but it is not standardized at this point. In the mid-eighteenth century, many North German composers continued to write in the polyphonic style of Corelli’s established trio sonatas. At the same time, the string trio was being developed in the Southern or Italian style with either two solo string instruments accompanied by a cello, or a solo violin accompanied by two other string instruments.<sup>7</sup> Grimms *Terzetti* are written in the newer Southern style.

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<sup>5</sup> Nola Reed Knouse, ed., *The Music of the Moravian Church in America*, (Rochester: University of Rochester Press, 2008), 273.

<sup>6</sup> Michael Tilmouth, “Terzet,” in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27721> (accessed January 9, 2012).

<sup>7</sup> John Herschel Baron, *Intimate Music: A History of the Idea of Chamber Music* (Stuyvesant, NY: Pendragon Press, 1998), 193-194.

With a single exception, Grimm's ten archived trios share several common elements.<sup>8</sup> Each one follows the three-movement plan of fast-slow-fast. Grimm tends to favor binary form, and each movement is relatively short, ranging from sixteen to seventy-nine measures. Within each string part, the range rarely exceeds two octaves and the technical requirements are relatively simple. The cover of each trio includes the following instrumentation: "*violino primo, violino secondo, e basso.*" It is likely, but not certain, that Grimm intended for the *basso* part to be played by a cello rather than a keyboard instrument. This speculation is due to the lack of figured bass, as well as Grimm's terminology used in his cantatas for voice, string quartet, and organ. The cantatas are scored for *soprano, violino primo, violino secondo, viola, basso, and organo*; which provides a clear example of Grimm using the term *basso* to indicate a low string instrument rather than a keyboard continuo part. In the *Terzetti*, six of the cover pages also include "*viola col basso.*" The addition of a viola part, doubling the bass at the octave, is unusual and without known precedent. The viola part may have been written to include another local musician in the performance, a practice not uncommon at that time. Because Grimm was a teacher, and particularly because the viola doubles the bass, it is possible that Grimm was using the *Terzetti* to include and train a viola student. In the absence of clear documentation of his intent, we are not able to confirm the purpose of his instrumentation.

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<sup>8</sup> Terzetto in D Major (title page does not include a number) differs from the rest in regards to length, instrumentation, and order of movements.

CHAPTER II  
THE PERFORMANCE EDITION

The Manuscript

Below is a reproduction of the catalog listing for the manuscript:

SCM  
[297]  
Salem  
ms

Grimm, [Johann Daniel] (1719-1760)  
[Trio, strings, no 9, D minor]

No 9 / Terzetto è D moll / Violino Primo /  
Violino Secondo / Viola col Basso / e /  
Basso / di Grimm / Lorenz Seiz.

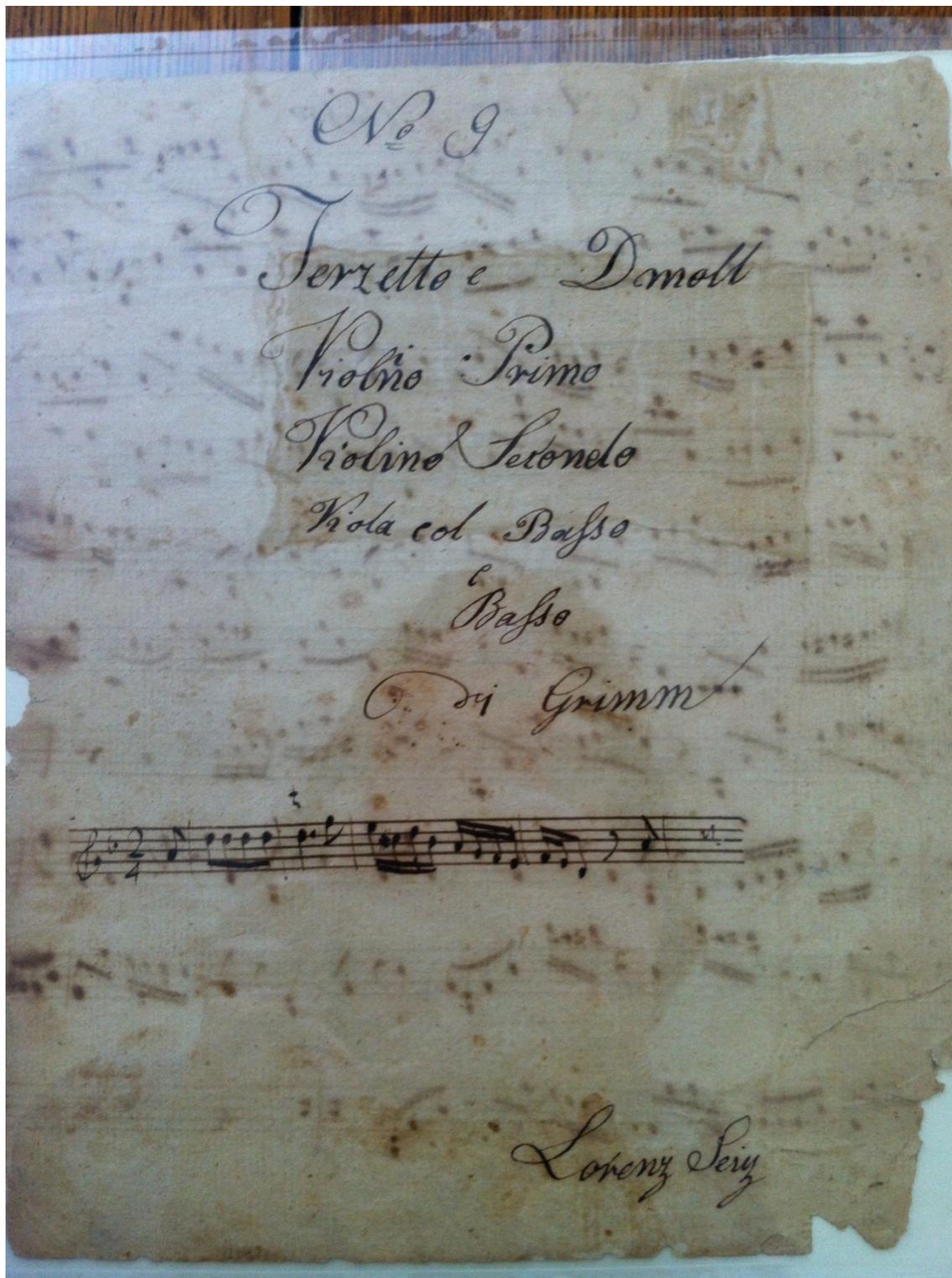
Poco Allegro. D min. 77m.

Pts: Vln I, II ; Vla&Basso ; Basso.  
cont.

ji/75

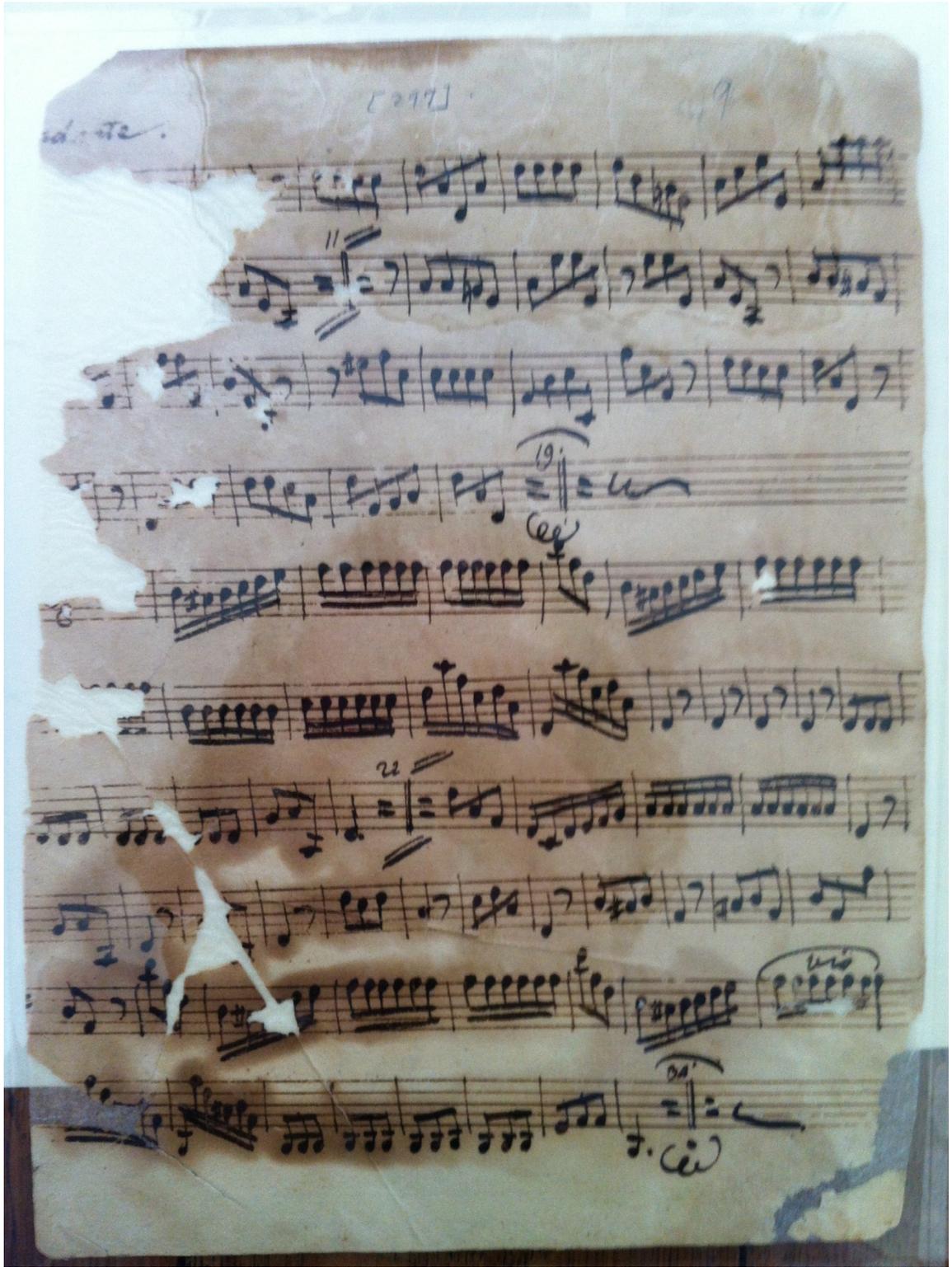
The manuscript includes a title page and four individual parts. There is no full score for this, or any of the other nine available trios by Grimm. The title page provides the title, instrumentation, copyist, and first four measures of the first violin part. The pages are approximately 6.5"-6.75" x 8.0"-8.25". Considering its age, the manuscript is in good condition with only a few tears, holes, and ink bleed-through.

Figure 1. The Manuscript of Terzetto No. 9



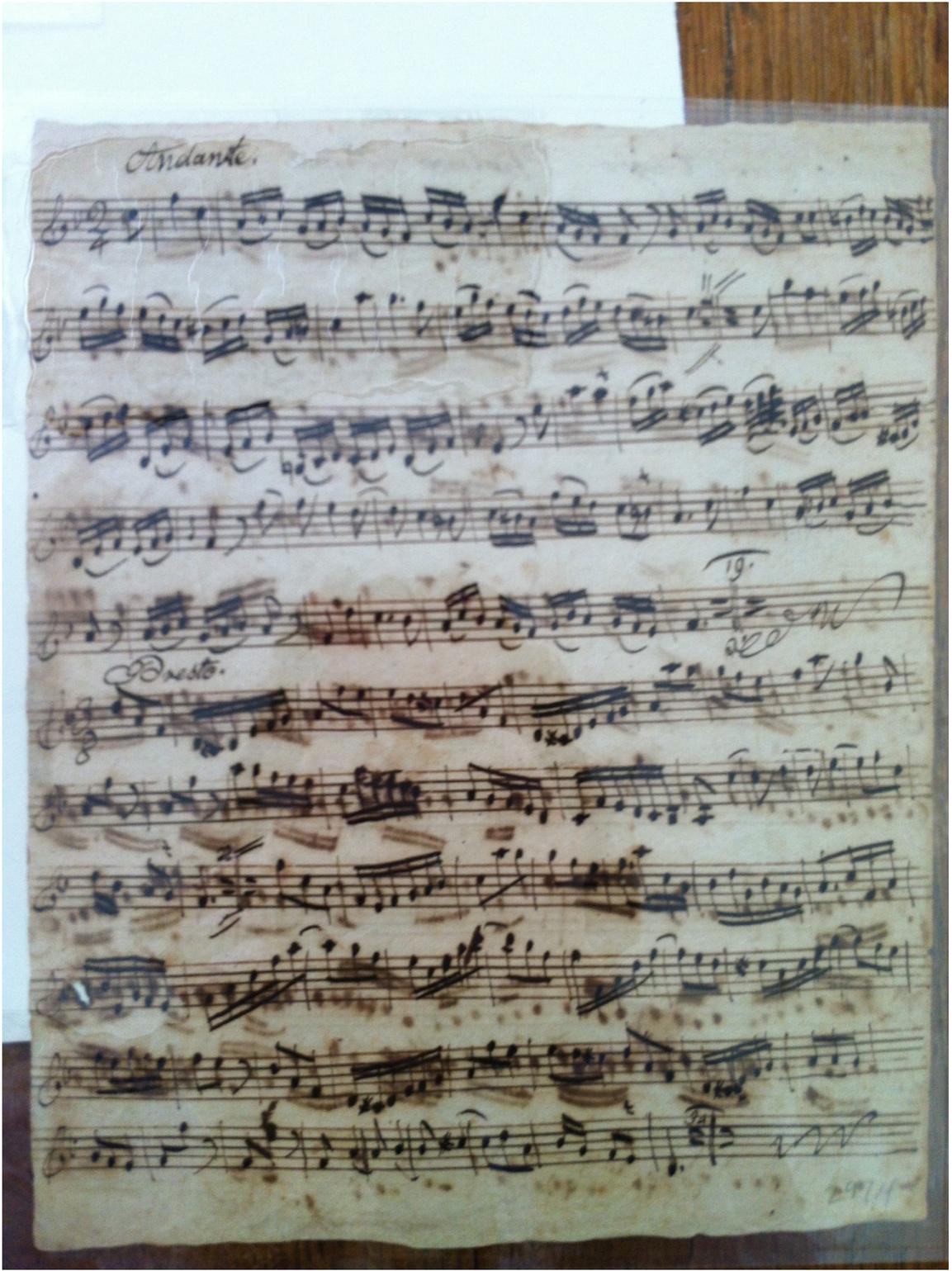
[297] Poco Allegro. Basso

Handwritten musical score for Bassoon, numbered [297], titled "Poco Allegro. Basso". The score consists of ten staves of music written in a cursive hand on aged, yellowed paper. The notation includes various note values, rests, and dynamic markings such as "p" and "f". A measure number "30" is written above the fourth staff. The paper is torn at the bottom edge. The number "297.5" is written in the bottom right corner.



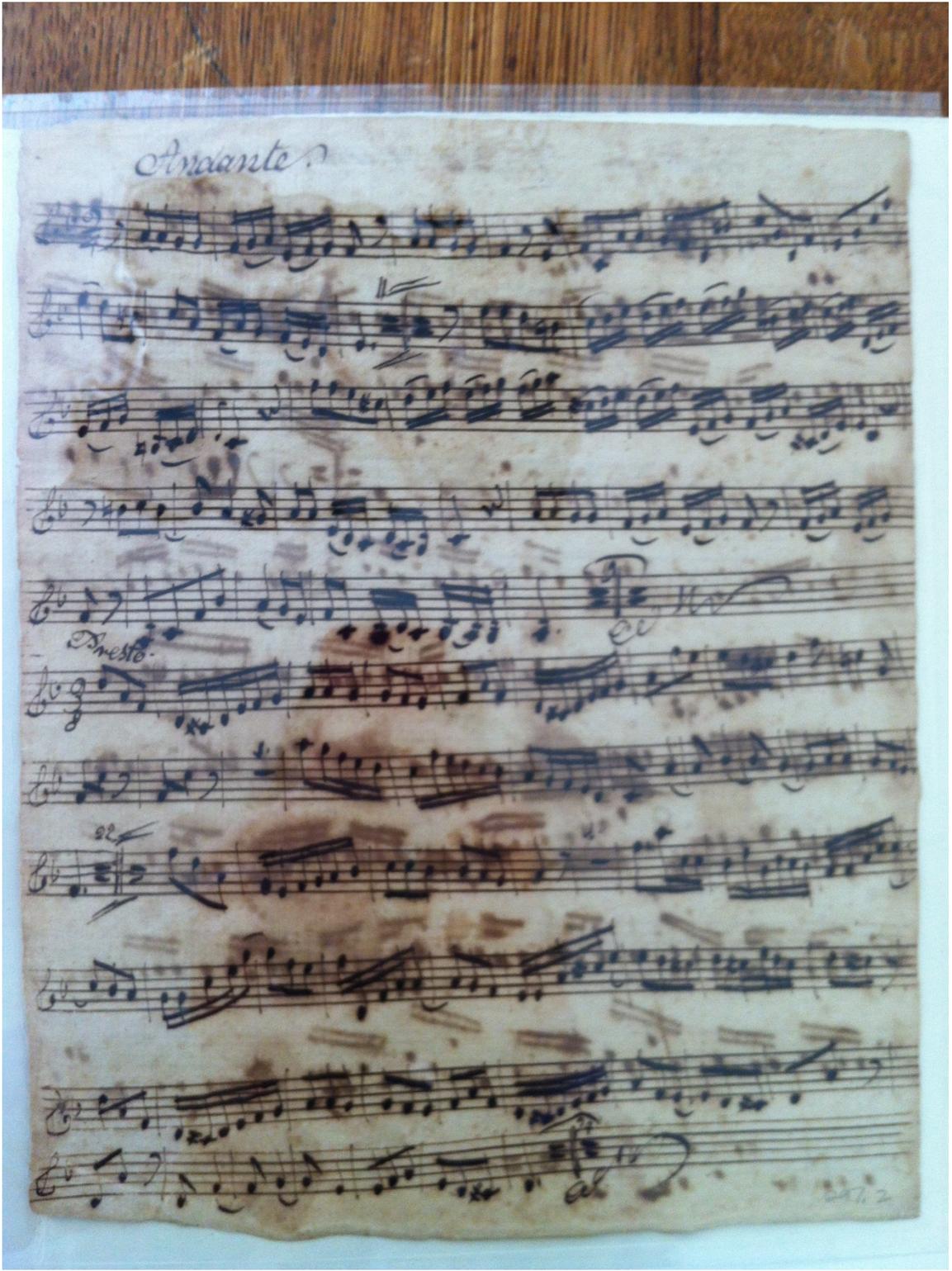
*Poco Allegro. Violino Primo 9*

Handwritten musical score for Violino Primo, page 9. The score consists of ten staves of music in G major and 2/4 time. It features various rhythmic patterns, including eighth and sixteenth notes, and includes performance markings such as 'tr' (trill), '3o' (triple), and 'f' (forte). The paper is aged and shows some staining.



[217] *Toto allegro. Violine Seconde.* 9

The image shows a page of handwritten musical notation for the second violin part of a piece. The title at the top is "Toto allegro. Violine Seconde." followed by the page number "9". The notation is written in brown ink on aged, yellowed paper with significant foxing and staining. The score consists of 11 staves. The first staff begins with a treble clef and a 2/4 time signature. The music is characterized by frequent sixteenth and thirty-second notes, often beamed together in groups. There are several dynamic markings, including "p" (piano) and "f" (forte), scattered throughout the piece. The paper is torn at the edges, and the overall appearance is that of an old, well-used manuscript.



*Poco Allegro.* [297] *Viola col Basso*

The image shows a page of handwritten musical notation on aged, stained paper. At the top left, the tempo is marked "Poco Allegro." and the number "[297]" is written in the margin. The instrument part is titled "Viola col Basso" in a cursive hand. The music is written on ten staves. The notation includes various note values, rests, and dynamic markings such as "f" and "ff". The paper shows signs of wear, including foxing and some staining, particularly in the middle section. The piece concludes with a double bar line and a fermata on the final note of the tenth staff.



## Editorial Adjustments

The Editorial Policy of the Moravian Music Foundation was used as a guide in preparing the performance edition of Terzetto No. 9 in D Minor. Its main objective is for a new edition to remain faithful to the original manuscript and to allow for the original notation to be fully recoverable. The editorial policy, in full, can be found in Appendix B.

### *Movement One: Poco Allegro*

Most of the editorial adjustments in the first movement involved updating and standardizing the notation, and creating consistency within and between individual parts. Updating the notation involved standardizing the beaming, stem direction, and ornamentation.

Throughout the violin parts, the ornamentation is unclear and inconsistent. In most instances it is not possible to distinguish a trill, notated as *tr*, from a plus sign, notated as +. When a differentiation is possible, the composer's usage of the two symbols is inconsistent. Furthermore, ornamentation was not yet standardized in the early to mid-eighteenth century and the plus sign could indicate a variety of ornamentations, including a mordent or a trill.<sup>9</sup> For the reasons stated above and in consultation with the director of the Moravian Music Foundation, the ornamentations in this performance edition are uniformly notated as *tr*. Trills have been added in parentheses in the second violin part at measures twenty-four and seventy-one to correspond to the first violin part.

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<sup>9</sup> Kenneth Kreitner, et al, "Ornaments," in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/49928pg8> (accessed March 13, 2012).

Ties over the bar line are common throughout this movement in both violin parts. Ties have been added in parentheses to adjust inconsistencies within and between the violins. Editorial ties in the first violin part are in the following measures: twenty, forty-four, forty-five, sixty-six, and sixty-seven. Additional ties in the second violin part are in the following measures: sixteen, twenty, and forty-four.

The copyist's notations are clear and accurate with only a single misprint in the first movement. Measure sixty-three in the second violin part has been changed from F-E-G-G to F-E-F-G. This allows the second violin to stay in sixths with the first violin from beat two of measure sixty-two through beat one of measure sixty-five. Further justification for this change is found in the comparison of a similar passage, measure fifty-four through the first beat of measure sixty-two, where the violin parts are written in thirds.

After updating the beaming and stem direction, the viola and bass manuscripts needed minor adjustments due to their condition. The viola part has a few holes in the paper and the bass part has a few smudges. These sections did overlap between the parts, and because they consistently double at the octave, all missing notes were able to be confirmed.

#### *Movement Two: Andante*

Editorial changes in movement two are minimal. As with movement one, the notation has been updated and all ornamentations have been standardized as trills. Occasionally, the length of slurs over the sixteenth-note triplets is questionable, appearing to connect two notes rather than three. In the triplet passages, it is likely that

Grimm intended to slur three notes consistently throughout the movement, and this performance edition notates them as such.

The manuscript of movement two contains a single misprint in the second violin part at measure twenty-two. Based on the context, it is clear that a natural sign has been unintentionally omitted from the final B in the measure. Harmonically, this B-natural fits with the EMm7th chord that cadences in the following measure. Additionally, the first violin has B-naturals throughout the same measure.

The only editorial issues with the viola and cello parts involved updating the notation and the condition of the manuscript. This movement contains a number of tears and small holes in the viola and cello parts, affecting a total of seven measures and eight measures respectively. Fortunately, they do not appear at the same places, so all missing notes were able to be confirmed.

### *Movement Three: Poco Allegro*

As with the previous movements, the notation and ornamentation were updated and standardized throughout each of the string parts. The viola and cello parts are in better condition in this movement. Only the cello part has a few holes, but all the missing notes can be confirmed with the viola part.

Three misprints were found in the manuscript of this movement. The first error was found in the first violin part at measure thirty-four. It is clear that the notes should be B-A-G instead of B-F-G so that the violin parts will stay in thirds. This measure is also part of a descending thirds sequence, and the change will allow the contour to correspond to measure thirty-eight. The second misprint is found in the second violin

part at measure twenty-two. The second eighth-note has been changed to a C to match the other voices, which are in unison for two measures. The final misprint is in the second violin part at measure fifty-four. The notes E-F-G in the manuscript should be E-F-F in order to fit with the harmony at that point, a tonic chord, and also end similar to the first half of the movement.

Terzetto No. 9 in D Minor: Full Score

Figure 2. The Performance Edition of Terzetto No. 9

# Terzetto No. 9 e D moll

Johann Daniel Grimm (1719-1760)

Edited by Julianne Odahowski Steele

Poco Allegro

Musical score for Violin 1, Violin 2, Viola, and Violoncello, measures 1-4. The score is in D minor, 2/4 time, and marked Poco Allegro. The Violin 1 part begins with a trill on the first note. The Violoncello part features a prominent eighth-note accompaniment.

Musical score for Violin 1, Violin 2, Viola, and Violoncello, measures 5-8. The score continues with complex rhythmic patterns and a trill in the Violin 1 part. The Viola and Violoncello parts provide harmonic support with steady eighth-note figures.

10

Vln. 1

Vln. 2

Vla.

Vc.

This musical system covers measures 10 through 14. It features four staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The Violin 1 part is highly active with sixteenth-note patterns and slurs. The Violin 2 part provides a rhythmic accompaniment with eighth and sixteenth notes. The Viola and Violoncello parts play a steady eighth-note accompaniment, with some rests in the later measures.

15

Vln. 1

Vln. 2

Vla.

Vc.

This musical system covers measures 15 through 19. It features the same four staves as the previous system: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The key signature and time signature remain the same. In measure 15, the Violin 1 part begins with a prominent slur over a series of sixteenth notes. The Violin 2 part continues with eighth-note patterns. The Viola and Violoncello parts maintain their accompaniment, with the Violoncello showing some rhythmic variation in the final measure.

20

Vln. 1

Vln. 2

Vla.

Vc.

24

Vln. 1

Vln. 2

Vla.

Vc.

*tr*

*(tr)*

*tr*

30

Vln. 1

Vln. 2

Vla.

Vc.

This musical system covers measures 30 to 35. It features four staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The music is in a minor key, indicated by a flat sign in the key signature. Measure 30 begins with a double bar line and repeat signs. The Vln. 1 part includes a trill (tr) over a note in measure 32. The Vln. 2 part has a similar melodic line. The Vla. and Vc. parts provide a steady accompaniment with eighth-note patterns.

36

Vln. 1

Vln. 2

Vla.

Vc.

This musical system covers measures 36 to 40. It features the same four staves as the previous system. The music continues in the same minor key. Measures 36-39 show a more active melodic line in the Vln. 1 part, with frequent sixteenth-note runs. The Vln. 2 part follows a similar but slightly lower melodic line. The Vla. and Vc. parts continue with their accompaniment, featuring eighth-note patterns and some rests.

40

Vln. 1

Vln. 2

Vla.

Vc.

This musical system covers measures 40 through 43. It features four staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The key signature has one flat (B-flat), and the time signature is 4/4. In measure 40, Vln. 1 plays a sixteenth-note figure, while Vln. 2 plays a similar figure an octave lower. Vla. and Vc. play a rhythmic accompaniment of eighth notes. Measures 41 and 42 continue these patterns with some melodic development in the strings. Measure 43 concludes the system with a final chordal structure.

44

Vln. 1

Vln. 2

Vla.

Vc.

This musical system covers measures 44 through 47. It features the same four staves as the previous system. In measure 44, Vln. 1 and Vln. 2 play a more complex sixteenth-note pattern. Vla. and Vc. continue their accompaniment. Measures 45 and 46 show further development of the sixteenth-note figures in the violins, with some phrasing slurs. Measure 47 ends the system with a final chordal structure.

48

Vln. 1

Vln. 2

Vla.

Vc.

54

Vln. 1

Vln. 2

Vla.

Vc.

58

Vln. 1

Vln. 2

Vla.

Vc.

This system contains measures 58 through 62. The first violin (Vln. 1) and second violin (Vln. 2) parts feature eighth-note patterns. The first violin part starts with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, and a half note G5. The second violin part starts with a half note F4, followed by eighth notes G4, A4, B4, C5, D5, E5, F5, and a half note F5. The viola (Vla.) and cello (Vc.) parts play a rhythmic accompaniment of quarter notes and eighth notes. The viola part starts with a half note G3, followed by quarter notes A3, B3, C4, D4, E4, F4, and a half note G4. The cello part starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, and a half note G3.

63

Vln. 1

Vln. 2

Vla.

Vc.

This system contains measures 63 through 67. The first violin (Vln. 1) part features a melodic line with slurs, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, and a half note G5. The second violin (Vln. 2) part features eighth-note patterns, starting with a half note F4, followed by eighth notes G4, A4, B4, C5, D5, E5, F5, and a half note F5. The viola (Vla.) and cello (Vc.) parts play a rhythmic accompaniment of quarter notes and eighth notes. The viola part starts with a half note G3, followed by quarter notes A3, B3, C4, D4, E4, F4, and a half note G4. The cello part starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, and a half note G3.

67

Vln. 1

Vln. 2

Vla.

Vc.

Musical score for measures 67-70. The score is in 4/4 time and features four staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The key signature has one flat (B-flat). Vln. 1 plays a melodic line with slurs and accents. Vln. 2, Vla., and Vc. provide rhythmic accompaniment with eighth and sixteenth notes.

71

Vln. 1

Vln. 2

Vla.

Vc.

Musical score for measures 71-74. The score continues with the same four staves. Vln. 1 and Vln. 2 have melodic lines with trills (tr) and accents. Vla. and Vc. continue with their rhythmic accompaniment. The key signature remains one flat.

76

Vln. 1 *tr*

Vln. 2 *tr*

Vla.

Vc.

The image shows a musical score for measures 76, 77, and 78. The score is written for four instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The key signature is one flat (B-flat), and the time signature is 4/4. In measure 76, Vln. 1 and Vln. 2 play a half note G4, with a trill (*tr*) indicated above the note. Vln. 2's note has a sharp sign (#) above it. The Viola and Violoncello play a quarter note G3, followed by a quarter note F3, and then a quarter note E3. In measure 77, Vln. 1 and Vln. 2 play a half note G4. The Viola and Violoncello play a quarter note G3, followed by a quarter note F3, and then a quarter note E3. In measure 78, Vln. 1 and Vln. 2 play a half note G4. The Viola and Violoncello play a quarter note G3, followed by a quarter note F3, and then a quarter note E3. The score ends with a double bar line and repeat dots.

Andante

Violin 1

Violin 2

Viola

Cello

Vln. 1

Vln. 2

Vla.

Vc.

9

Vln. 1

Vln. 2

Vla.

Vc.

13

Vln. 1

Vln. 2

Vla.

Vc.

16 *tr*

Vln. 1

Vln. 2

Vla.

Vc.

Vln. 1

Vln. 2

Vla.

Vc.

24

Vln. 1

Vln. 2

Vla.

Vc.

This system contains measures 24 through 28. The first violin (Vln. 1) and second violin (Vln. 2) parts feature eighth-note triplets in measures 24, 25, 26, and 27. The viola (Vla.) and violin (Vc.) parts play eighth-note patterns, with the Vc. part including a triplet in measure 27. The music concludes with a double bar line in measure 28.

29

Vln. 1

Vln. 2

Vla.

Vc.

This system contains measures 29 through 31. The first violin (Vln. 1) part has a triplet in measure 29. The second violin (Vln. 2) part has a triplet in measure 30. The viola (Vla.) and violin (Vc.) parts continue with eighth-note patterns. The music concludes with a double bar line in measure 31.

Vivace

Violin 1

Violin 2

Viola

Violoncello

6

Vln. 1

Vln. 2

Vla.

Vc.

*ff*

Vln. 1

Vln. 2

Vla.

Vc.

*16*

Vln. 1

Vln. 2

Vla.

Vc.

*tr*

24

Vln. 1

Vln. 2

Vla.

Vc.

30

Vln. 1

Vln. 2

Vla.

Vc.

37

Vln. 1

Vln. 2

Vla.

Vc.

This musical system covers measures 37 through 42. It features four staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The Violin 1 part begins with a melodic line in measure 37, which continues through measure 42. The Violin 2 part provides a rhythmic accompaniment with eighth notes. The Viola and Violoncello parts play a steady eighth-note accompaniment throughout the system.

43

Vln. 1

Vln. 2

Vla.

Vc.

This musical system covers measures 43 through 48. It features four staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The Violin 1 part has a melodic line that changes in measure 43. The Violin 2 part continues with eighth-note accompaniment. The Viola and Violoncello parts play a steady eighth-note accompaniment throughout the system.

49

Vln. 1

Vln. 2

Vla.

Vc.

55

Vln. 1

Vln. 2

Vla.

Vc.

## CHAPTER III

### ANALYSIS

#### General

The instrumental range and technical requirements are minimal throughout Terzetto No. 9. Grimm often limits the range of each instrument to around two octaves, with the smallest range being an octave plus a sixth. A few string-crossing passages, such as in the first movement at measure twenty-two and in the third movement at measure twenty-eight, present the only technical difficulty.

#### Movement One

The form of this movement is continuous balanced binary. The A section consists of three phrases and a codetta, all of which close with an authentic cadence. The first phrase, four measures in length, is the only symmetrical phrase in the A section. The first violin has the primary melodic material, the bass voices consist of an accompanimental figure with minimal melodic interest, and the second violin alternates between both functions. A sixteenth note run in the bass voices, one of only a few measures with such activity in the bass, provides a link between the cadence in measure four and the start of the second phrase in measure five. The second phrase begins the same as the opening, but quickly begins modulating to the relative major by means of a descending second sequence. The texture remains the same as phrase one until three measures before the

cadence where the second violin begins doubling the first violin in thirds or sixths. The cadence that closes this phrase elides with the start of phrase three in measure fifteen. This third phrase is also eleven measures long and consists almost exclusively of tonic harmony. The two violins continue as a pair in thirds and sixth, and both make a noticeable change to a disjunct passage beginning in measure twenty-two. This half ends with a six measure codetta, which is characterized by a slower composite rhythm, syncopation, and one of the few examples of chromatic harmony outside of sequences.

The B section begins with the same four measure phrase that opened the piece, but in the relative major. Likewise, the instrumental texture returns to that of the first four measures. The second phrase, ten measures in length, includes a descending thirds sequence that modulates to A minor. In the next phrase, measures forty-four through forty-nine, the violins are again doubled. The following thirteen measure phrase is characterized by a descending second sequence and an imitative passage between the bass voices and the treble voices. Additionally, the return to the tonic key in measure fifty-nine marks the return of A section closing material, a defining feature of balanced binary form. Consequently, the final phrase is a continuation of the return of A section closing material, including the six measure codetta that closes the movement.

## Movement Two

The second movement, in F major, is continuous rounded binary. The first eight measure phrase, the only sentence structure in the trio, modulates to the dominant. In the first phrase and its four measure cadential extension, the first violin has the primary

melodic material, the lower voices have even less melodic content than the previous movement, and the second violin once again alternates between these two functions. First seen in measure two, slurred sixteenth note triplets are a prominent melodic element throughout this movement. The B section is a single twelve measure phrase that begins similarly to the A section, but this time in the dominant. This phrase modulates to the relative minor by an ascending second sequence. At this point the violins are doubled in thirds and sixths. As with movement one, syncopation is used when approaching the cadence in measure twenty-three. Immediately after this cadence the A section returns in the tonic key. The original sentence structure has been abbreviated, but the cadential extension that follows is complete.

### Movement Three

This movement, in D minor, is continuous rounded binary. Unique to this movement, all four voices are in unison in the opening two measures and in each restatement of this phrase throughout the movement. Also unique, the second violin doubles the first violin exclusively rather than alternating between treble and bass functions. The composite rhythm is almost always straight sixteenth notes, which gives a sense of forward motion throughout the third movement. The few measures which have a slower composite rhythm occur in the first measure of each statement of the opening theme, as well as approaching a cadence. The A section consists of a single twenty-two measure phrase. This unusually long phrase is partially a result of the short 3/8 meter. After a modulation to F major in measures nine and ten, the violins have a brief canonic

passage over a repeated tonic in the bass voices, serving to establish the new key. Similar to the other movements, syncopation is used approaching the cadence.

The B section, eighteen measures in length, begins the same as the A section but in the relative major. The remainder of the B section is the most disjunct passage in the movement, containing a brief canon passage in the violins and a descending thirds sequence that modulates back to D minor. The A section returns at measure forty-one. Abbreviated to sixteen measures, this return does not include the two measure modulation or the canonic passage from the opening.

### Historical Perspective

This analysis illustrates a number of compositional elements common to the late Baroque and early Classical period. Balanced binary, used in the first movement of Terzetto No. 9, is commonly found in Baroque sonatas. The amount of restated material can vary, and Grimm restates a relatively large amount of closing A section material with nineteen measures returning at the end of the first movement.<sup>10</sup> A similarity can be seen in Grimm's trio with nineteen measures returning at the end of the first movement. Rounded binary, used in the Grimm's second and third movements, is prevalent in both Baroque dance and sonata movements and Classical period minuets and scherzos. The form is often continuous with the first section modulating to the dominant, which is true of both movements in Terzetto No. 9.

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<sup>10</sup> James Mathes, *The Analysis of Musical Form* (Upper Saddle River, N. J.: Prentice Hall, 2007), 108-109.

The long, irregular phrases occurring throughout the trio result from *fortspinnung*, the typical baroque practice of melodic extension through sequences and varied repetitions.<sup>11</sup> This contrasts the symmetrical phrases favored in the Classical period. Typical of the Italian Baroque style, echo-like repetition is another method of phrase extension.<sup>12</sup> Occurring several times in Grimm's trio, echoes can be found in the first movement at measures twenty, forty-five, and sixty-seven; and in the second movement at measure twenty-six.

Grimm's treatment of texture is largely homophonic, but the primarily accompanimental voices occasionally have some melodic interest. This is comparable to the texture of Haydn's string trios, which exhibit the newer Southern, or Italian style, rather than the polyphony found in Corelli's highly regarded trio sonatas and continued by North German composers.<sup>13</sup>

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<sup>11</sup> James Mathes, *The Analysis of Musical Form* (Upper Saddle River, N. J.: Prentice Hall, 2007), 50-51.

<sup>12</sup> Mathes, 109.

<sup>13</sup> John Herschel Baron, *Intimate Music: A History of the Idea of Chamber Music* (Stuyvesant, NY: Pendragon Press, 1998), 193-194.

## CHAPTER IV

### CONCLUSION

Having received his musical education before joining the Moravian Church, Grimm likely enriched the musical traditions of the somewhat closed society. Through his compositions and teaching he influenced future generations of Moravian composers, including Johann Friedrich Peter, the leading Moravian composer in America. Grimm's *Terzetti* were likely written for students or trained amateurs in the Moravian community, and this performance edition of Terzetto No. 9 will make an appropriate addition to the repertoire of students and trained amateurs of today.

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APPENDIX A

TERZETTO NO. 9: INDIVIDUAL PARTS

**Terzetto No. 9 e D moll**

Johann Daniel Grimm (1719-1760)

Edited by Julianne Odahowski Steele

*Poco Allegro*

The image displays a single-staff musical score for the first part of a Terzetto. The score is written in treble clef, D minor, and 2/4 time. It begins with a key signature of one flat (Bb) and a time signature of 2/4. The tempo is marked 'Poco Allegro'. The score consists of ten lines of music, with measure numbers 8, 15, 22, 38, 44, 52, 60, and 68 indicated at the start of their respective lines. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Trills are marked with 'tr' above notes in measures 4, 8, 10, 14, 18, 20, 24, 26, 32, 40, 42, 46, 50, 54, 58, 62, 66, and 68. The piece concludes with a double bar line and repeat dots in measure 70.

Andante

6

12

17

22

27

Vivace



# Terzetto No. 9 e D moll

Johann Daniel Grimm (1719-1760)

Edited by Julianne Odahowski Steele

Poco Allegro

8

16

23 (tr)

32

40

46 tr

54

62

69 (tr)

Andante

8

14

19

26

Vivace



# Terzetto No. 9 e D moll

Johann Daniel Grimm (1719-1760)

Edited by Julianne Odahowski Steele

Poco Allegro

8

17

26

34

42

49

57

66

74

Andante

Musical score for Andante, measures 1-30. The score is written in bass clef with a 2/4 time signature. It consists of four systems of music. The first system contains measures 1-8. The second system, starting at measure 9, includes a repeat sign. The third system, starting at measure 17, includes a sharp sign. The fourth system, starting at measure 26, ends with a double bar line and repeat dots.

Vivace



# Terzetto No. 9 e D moll

Johann Daniel Grimm (1719-1760)

Edited by Julianne Odahowski Steele

Poco Allegro

8

17

26

34

42

49

57

66

74

Andante

9

17

26

Vivace



APPENDIX B:  
MORAVIAN MUSIC FOUNDATION MUSIC EDITING POLICY

The Moravian Music Foundation welcomes qualified scholars to produce editions of works in the Foundation's collections. The Moravian Music Foundation retains all rights to such editions, offering an honorarium to the editor, with the edition treated as a "work for hire".

The Director of the Moravian Music Foundation serves as Editor in Chief for all Moravian Music Foundation editions, and supervises the work of all other editors. The following represent the Moravian Music Foundation's policy regarding scholarly and performing editions of the eighteenth and early nineteenth-century music in the Moravian Music Foundation's custody. Editors shall contact the Director for clarification or assistance, or for policy regarding "arrangements" or work with later music in the Foundation's collections.

The edition shall remain totally faithful to the manuscript source. The composer or copyist's original notation must always be "recoverable" from the completed edition. A completed edition includes the following components:

- a. Full score
- b. Set of parts, including realization of figured bass (if any)
- c. Vocal/keyboard score
- d. Text in original language and translation
- e. Description of specific issues addressed in the edition (Editorial Comments)
- f. Standard information provided by MMF for each edition

In consultation with the Director, the editor prepares a description of all sources for the edition; each source is described in terms of its format, title page and catalog number(s), unusual features, hand, list of parts, relationship to other sources, and relative importance for the edition. Discrepancies between sources are noted in the Editorial Comments.

The edition is based upon the source deemed most reliable (e.g., in the composer's own hand, most complete, supported by other documentation) in consultation with the Director. Any choice between alternate versions (e.g., SSAB or SATB, different orchestrations, or single vs. double-choir versions) is made in consultation with the Director. Changes based upon alternate sources are so noted in the Editorial Comments.

If there are obvious errors in notes, or if notes are indistinguishable due to "bleed-through" or torn or missing portions of the manuscript, the editor shall supply a reasonable suggestion, based upon internal evidence in the remainder of the work. Such interpretations must be clearly footnoted, placed in brackets, or otherwise notated (in consultation with the Director), and their necessity clearly explained.

Redundant accidentals in the primary source are retained. Accidentals are repeated across the bar line where the melodic-harmonic language requires. All editorial accidentals are placed above the staff. Editorial accidentals carry throughout the measure unless cancelled.

Beaming and rhythmic notation shall remain as in the primary source, with the following exceptions: Beaming is regularized for groups of notes which share a beam but which are stemmed differently. Missing tuplet indications are added in brackets.

Dots which in modern interpretation would lead to incorrect reading (or an incorrect number of rhythmic units in the bar) are replaced with ties. These are indicated in the Editorial Comments.

For example,

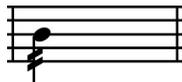


becomes



unless internal evidence indicates that the former should be a 16<sup>th</sup>-note triplet.

Rhythmic abbreviations such as



for



are retained. Inconsistent stemming and beamings are retained. Rests are retained as in the primary source unless this results in an incorrect number of rhythmic units in the bar. All such emendations are noted in the Editorial Comments.

All performance indications (dynamics, articulations, ornaments) are retained exactly as in the primary source. The decision as to whether to add such indications in

parallel passages, or whether to reconcile apparent discrepancies in parts that move together, must be left to the performer. Thus the following specific comments:

Dynamics. “Missing” or apparently “misplaced” dynamics are not added or altered unless they appear in at least one alternate source, and in that case they are enclosed in brackets. Dynamic indications are not “regularized” (e.g., “F”, “for.,” and “forte” may all appear in the same work).

Articulations. The distinction between the staccato dot and vertical stroke is maintained. Should the primary source be unclear, the dot or stroke is used in agreement with parts that move together, or with parallel passages in the work; these instances are noted in the Editorial Comments. Slurs are not added, even in parallel passages.

Ornaments. Appoggiaturas and graces are retained as in the primary source. They may be added, in brackets, if they appear in an alternate source, or if their presence is indicated by a parallel passage or parts moving together and if their absence results in uncharacteristic discord. A recommendation for the rhythmic interpretation of appoggiaturas is included in the Editorial Comments, and footnoted on the page if possible. Flags, beams, and slurs on grace notes and appoggiaturas are retained as in the primary source. Trills, turns, and other ornaments are notated as in the source. The notation “+” is not modernized.

The full score includes, on its first page, clef incipits to indicate the clefs used in the primary source. If a full score exists in one of the sources, it serves as the model for score order for the edition. If no score exists in the sources, then the instruments are arranged in the score according to modern practice. All scores and parts use clefs in common usage today (treble G, alto and tenor C, tenor G, and bass F). The full score includes all instruments in original keys. The work as a whole is not transposed. Instrument names and spellings are as in the source, with modern equivalents in the Editorial Comments and included (with the original) on the parts. *Colla voce* parts are realized and so noted in the Editorial Comments.

Should two parts be printed on a single staff in the edition, they are separately stemmed; articulations and dynamics are separately noted (above and below the staff for the upper and lower part, respectively).

The set of parts must have all parts in original keys, and may include alternate transposed parts, e.g., for horns. If there is a figured bass, its realization is done in a “conservative” style, with the editor’s suggestions in cue-size notes, to be clearly distinguished from the composer’s own keyboard writing. The figures (in the bass or upper part) are included as in the primary source.

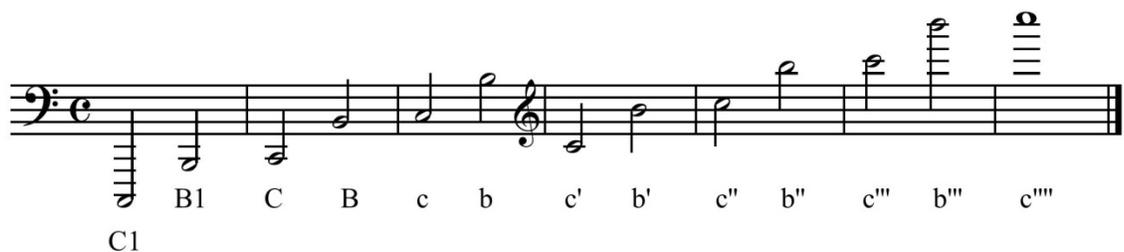
The vocal/keyboard score includes a keyboard part which is a reduction of the orchestral parts. (A realization of the figured bass is included with the orchestral parts for use with the complete orchestration.) The reduction is designed to be “playable” by the average organist, which retaining insofar as possible, the character of the

orchestration. Dynamics and articulations are taken from the orchestral parts. The vocal/keyboards edition also includes a list of the original scoring.

Vocal editions include both the original language and a faithful but “singable” translation. Orthography of original language texts shall remain as in the source, except that syllable divisions are included as needed without comment; a table of equivalent modern spellings may be included. Translations shall be true to the original meaning, but insofar as possible, sensitive to modern language usage. Archaic language shall be avoided; in references to people, gender-specific nouns and pronouns shall be avoided when possible. Translations will also be evaluated in terms of their faithfulness to Moravian doctrine.

The following information is provided for each edition by the Moravian Music Foundation: a biography of the composer; source information; date of composition (if possible); statement about the Moravian Music Foundation and its publications; and a statement of general editorial policy. This information is published with each edition.

Editorial Comments include the description of sources, discussion of issues addressed in the edition, and all changes or recommendations based upon alternate sources. Octave designations are by the system of pitch classification shown here:



## APPENDIX C

### BIOGRAPHICAL INFORMATION: J. D. GRIMM

From *The Music of the Moravian Church in America*

Edited by Nola Reed Knouse

Johann Daniel Grimm (1719-1760) (sometimes Daniel Johann) was born in Stralsund on the northern coast of Germany and was an accomplished musician before joining the Moravian Church at the age of twenty-eight in 1747. He served as musician in Herrnhut and Marienborn and taught in the school at Gross Hennersdorf. One of his students there was Johann Friedrich Peter, who was later to become the leading Moravian composer in America. In addition to numerous anthems, Grimm also wrote at least thirteen short string trios (*Terzetti*) and a similar number of cantatas, which form the earliest known examples of art music in the Moravian Church. He was instrumental in compiling the 1755 chorale book of almost 1000 tunes and established a system (modified by Gregor) of numbering the chorales according to meter. He died at Gross Hennersdorf on April 27, 1760.