

Entrata per la Musica di Tavola in D Major

for Two Flutes, Two Violins, Viola and Basso Continuo

(GWV 417, 1730-1735)

Christoph Graupner

(13 January 1683 — 10 May 1760)

Edited by Dr. Richard Kram

NOTES

The *Entrata per la Musica di Tavola in D major*, GWV 417 (typeset here from the Darmstadt autograph DS Mus. ms 464/85) contains a number of interesting elements. First, the autograph score is misleading as it does not contain all the music that appears in the parts. Additional flute accompaniment has been added for the first movement. Hard to say if this was originally intended or added after the movement was completed or perhaps the piece was originally conceived for strings and the flutes were added later (unlikely).

As in other Graupner Entratas, which in content are very similar to many of his Overtures (though the Entratas are assumed to have been performed in a more personal "Table Music" setting), the viola and second violins are not always notated in the score but always appear in the parts. The violas typically double the bass in the first movement up an octave (but the parts occasionally shift viola octaves around for what is assumed to be compositional reasons, as there are no apparent range violations for doing so). In addition, the second violin typically doubles the first violin for the dance movements. It is extremely important to consult the parts in these pieces to fully reconstruct the intent of the original.

The autograph includes flute parts for the opening Allegro which double the first and second violins. However at this point, the flute parts are marked "Violin". The Flute I part is playable, but the Flute II part descends beneath its range. It is rather strange that the copyist chose to write out the full parts here as the notation clearly indicates the violin to play instead. The typeset score includes the flute parts as written out in the autograph in case the conductor/ensemble chooses to double them with the violins.

The most striking feature of GWV417 is the ending Gigue. This is notated in a very unorthodox manner for the time. The violins play the principal melody of the dance written in 12/8. However, the remaining parts are written in common time.



Obviously 12/8 is a compound meter easily mapping to 4/4 ($\text{.}=\text{.}$) at the beat level so the two meters are compatible. Graupner could have chosen to begin in 4/4 and use triplets (which he actually does later on). Did he choose to write in 12/8 because it is much easier to notate the dotted melodic line, which would be messy in 4/4? Most likely. This is further substantiated by his use of 4/4 with triplets later on, when the dotted pattern is not required. The interesting performance question is how to play the eighth notes. Was the use of 4/4 simply a shorthand, or was Graupner after a polymetric feel at this early date? It would have been simple for Graupner to notate everything in 12/8 if he wanted a performance as follows (which may have been his intent).

However, the following section belies this. At this point Graupner notates everything in 4/4 and uses triplets to generate the 12/8 feel. But there is no consistent 12/8 pattern anymore. The music alternates between triplets and duplets. It's hard to imaging Graupner wanted the eighth notes to be played in a dotted style here (but still a possibility).



The intent clearly seems to be juxtaposing the two-against-three motion:



This is made even more apparent in that the autograph does not try and line up eighth notes with triplets anywhere. In fact they always appear to be offset as if two juxtaposing meters are intended throughout.



I am sure there will be a large contingent that wants to adjust the 4/4 part to be dotted to fit the 12/8 meter, but I think there is sufficient notational evidence to make a case for extended polyrhythm in this movement as well. I chose to notate the score as close to the autograph as I could so that conductors, musicologists and theorists can make their own decisions on performance.

Richard Kram

01-19-2013

Entrata per la Musica di Tavola in D Major - GWV 417

Autograph 1730-1735

Christoph Graupner

Largo e guisto

Flauto Trav. 1

Flauto Trav. 2

Violin I

Violin II

Viola

Basso (Violone doubled by bassoon in parts)

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

5

tr

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10

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

16

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

21

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

27

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

33

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

37

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

42

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

48

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

53

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

59

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

64

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

70

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

75

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

80

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

86

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

91

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

97

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

102

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

108

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

114

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

119

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

Allegro

124

(Flute 1 part marked "Violin" in parts - but is playable)

Musical score for measures 124-128. The score consists of six staves: Fl. 1 (G clef), Fl. 2 (G clef), Vln I (G clef), Vln II (G clef), Vla. (C clef), and Basso (C clef). The key signature is one sharp (F#). Measure 124: Fl. 1 rests. Fl. 2 plays eighth-note pairs. Vln I rests. Vln II plays eighth-note pairs. Vla. rests. Basso rests. Measure 125: Fl. 1 rests. Fl. 2 plays eighth-note pairs. Vln I rests. Vln II plays eighth-note pairs. Vla. rests. Basso rests. Measure 126: Fl. 1 rests. Fl. 2 rests. Vln I rests. Vln II rests. Vla. rests. Basso rests. Measure 127: Fl. 1 rests. Fl. 2 rests. Vln I rests. Vln II rests. Vla. rests. Basso rests.

128

Musical score for measures 128-132. The score consists of six staves: Fl. 1 (G clef), Fl. 2 (G clef), Vln I (G clef), Vln II (G clef), Vla. (C clef), and Basso (C clef). The key signature is one sharp (F#). Measure 128: Fl. 1 plays eighth-note pairs. Fl. 2 plays eighth-note pairs. Vln I plays eighth-note pairs. Vln II plays eighth-note pairs. Vla. rests. Basso rests. Measure 129: Fl. 1 plays eighth-note pairs. Fl. 2 plays eighth-note pairs. Vln I plays eighth-note pairs. Vln II plays eighth-note pairs. Vla. rests. Basso rests. Measure 130: Fl. 1 plays eighth-note pairs. Fl. 2 plays eighth-note pairs. Vln I plays eighth-note pairs. Vln II plays eighth-note pairs. Vla. rests. Basso rests. Measure 131: Fl. 1 rests. Fl. 2 rests. Vln I rests. Vln II rests. Vla. rests. Basso rests.

132

Musical score for measures 132-136. The score consists of six staves: Fl. 1 (G clef), Fl. 2 (G clef), Vln I (G clef), Vln II (G clef), Vla. (C clef), and Basso (C clef). The key signature is one sharp (F#). Measure 132: Fl. 1 plays eighth-note pairs. Fl. 2 plays eighth-note pairs. Vln I plays eighth-note pairs. Vln II plays eighth-note pairs. Vla. rests. Basso rests. Measure 133: Fl. 1 plays eighth-note pairs. Fl. 2 plays eighth-note pairs. Vln I plays eighth-note pairs. Vln II plays eighth-note pairs. Vla. rests. Basso rests. Measure 134: Fl. 1 plays eighth-note pairs. Fl. 2 plays eighth-note pairs. Vln I plays eighth-note pairs. Vln II plays eighth-note pairs. Vla. plays eighth notes. Basso plays eighth notes. Measure 135: Fl. 1 rests. Fl. 2 rests. Vln I rests. Vln II rests. Vla. plays eighth notes. Basso plays eighth notes. Measure 136: Fl. 1 rests. Fl. 2 rests. Vln I rests. Vln II rests. Vla. plays eighth notes. Basso plays eighth notes.

135

Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso

138

Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso

141

Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso

144

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

147

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

150

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

153

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

156

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

159

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

162

Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso

165

Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso

168

Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso

171

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

174

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

177

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

This musical score page contains three staves of music for an orchestra. The instruments listed are Flute 1, Flute 2, Violin I, Violin II, Cello (Vla.), and Bassoon (Basso). The score is divided into three sections by measure numbers: 171-173, 174-176, and 177-179. Each section shows the musical parts for each instrument. The notation includes various note heads, stems, and rests, indicating a dynamic range of sounds. Measure 171 starts with Flute 1 and 2 playing eighth-note patterns, while Violins I and II play sixteenth-note patterns. Measures 174 and 177 begin with eighth-note patterns from the Flutes, followed by sixteenth-note patterns from the Violins and Cellos/Bassoon. Measures 175 and 178 show more complex rhythmic patterns involving eighth and sixteenth notes across all instruments.

180

Largo

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

183

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

187

tr

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

§

190 Menuet

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

197 [1.] [2.]

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

203

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

210

This section consists of six staves. Flute 1 and Flute 2 play eighth-note patterns. Violin I and Violin II play eighth-note patterns. Cello plays eighth-note patterns. Basso (double bass) provides harmonic support with sustained notes.

218 *Fine*

This section begins with a dynamic change. Flute 1 and Flute 2 play eighth-note patterns. Violin I and Violin II play eighth-note patterns with dynamic markings. Cello and Basso provide harmonic support.

224

This section features eighth-note patterns for Flute 1 and Flute 2. Violin I and Violin II play eighth-note patterns. Cello and Basso provide harmonic support.

230

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

235

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

240

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

246

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

252

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

258

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

264

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

271

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

275

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

§

280

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

285

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

290

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

295

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

300

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

305

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

This musical score page contains three staves of music for an orchestra. The instruments listed are Flute 1, Flute 2, Violin I, Violin II, Cello (Vla.), and Double Bass (Basso). The score is organized into three distinct sections, each starting with a measure number (295, 300, 305) followed by a repeat sign and a new section. The music consists of eighth and sixteenth note patterns, with some sustained notes and grace notes. The instrumentation varies across the sections, with Flutes 1 and 2 playing prominent roles in the first section, Violins I and II in the second, and all instruments contributing in the third. The key signature is consistently two sharps throughout the page.

310

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

315

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

320

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

This musical score consists of three identical staves of music for an orchestra. Each staff includes a clef, key signature, and time signature. The instruments are Flute 1, Flute 2, Violin I, Violin II, Cello (Vla.), and Basso. The music is divided into measures by vertical bar lines. Measure 310 starts with Flute 1 and 2 playing eighth notes. Measures 315 and 320 begin with Flute 1 playing eighth notes. Measures 310, 315, and 320 feature sustained notes from the bassoon and cello. Measures 310 and 315 also include sustained notes from the flute and violin. Measures 310 and 320 conclude with sustained notes from the flute and violin.

325

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

330

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

336

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

343

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

350

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

358

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

365

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

1.

2.

368

Menuet

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

374

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

380

This musical score page shows five staves for Flute 1, Flute 2, Violin I, Violin II, Cello, and Basso. The key signature is one sharp. The flute parts play eighth-note patterns. Violin I has sustained notes with grace marks. Violin II and Cello provide harmonic support with sustained notes and eighth-note patterns. Basso provides rhythmic foundation with eighth-note patterns.

386

This musical score page continues the instrumentation of Flutes 1 and 2, Violin I, Violin II, Cello, and Basso. The key signature remains one sharp. The flute parts continue their eighth-note patterns. Violin I and Violin II play eighth-note patterns. Cello and Basso provide harmonic support with sustained notes and eighth-note patterns.

392

This musical score page continues the instrumentation of Flutes 1 and 2, Violin I, Violin II, Cello, and Basso. The key signature changes to two sharps. The flute parts play eighth-note patterns. Violin I and Violin II play eighth-note patterns. Cello and Basso provide harmonic support with sustained notes and eighth-note patterns.

398

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

404

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

410

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

416

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

422

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

429

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

Gigue
Presto

432

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

435

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

437

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

439

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

441

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

443

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

445

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

447

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

448

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

450

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

452

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

454

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

456

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

458

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

460

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

462

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

Fine

462

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

466

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

469

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

472

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

473

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

477

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

480

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso

483

D.C. al Fine

Fl. 1

Fl. 2

Vln I

Vln. II

Vla.

Basso