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

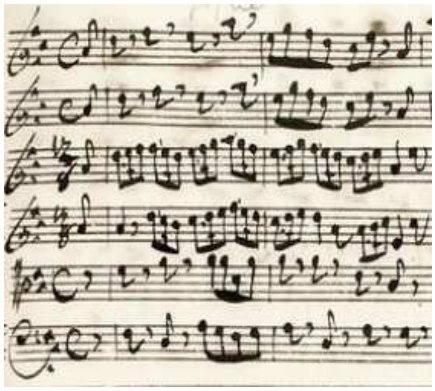
NOTES

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).

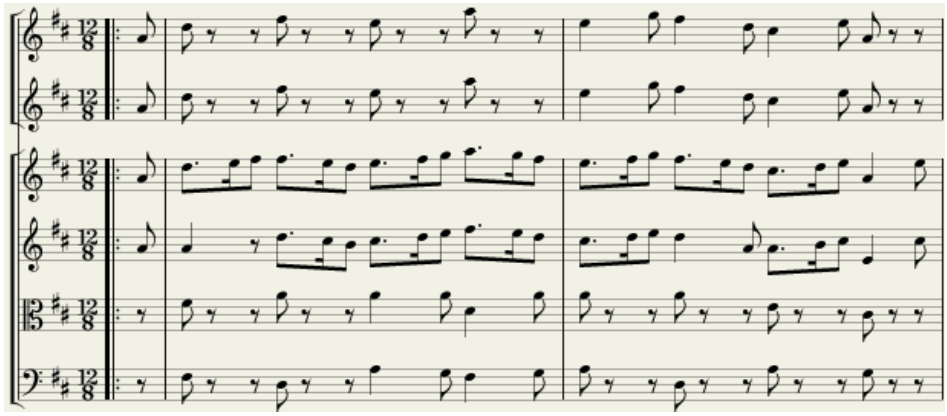
As in other Graupner Entratas, which in content are very similar to many of his Overtures (though the Entratas are assumed to have been performed in a more personal "Table Music" setting), the viola and second violins are not always notated in the score but always appear in the parts. The violas typically 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.

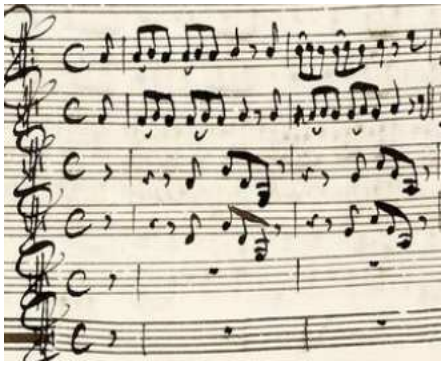
The most striking feature of GWV417 is the ending Gigue. This is notated in a very unorthodox manner for the time. The violins play the principal melody of the dance written in 12/8. However, the remaining parts are written in common time.



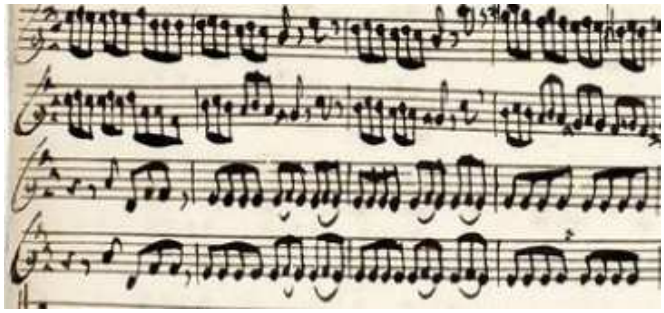
Obviously 12/8 is a compound meter easily mapping to 4/4 (𝅗𝅥.=𝅗𝅥) at the beat level so the two meters are compatible. Graupner could have chosen to begin in 4/4 and use triplets (which he actually does later on). Did he choose to write in 12/8 because it is much easier to notate the dotted melodic line, 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).



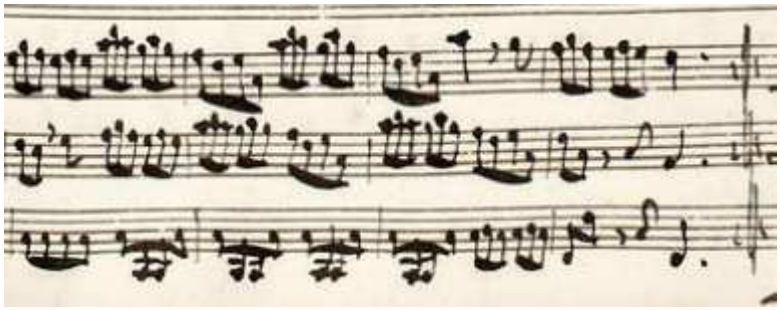
However, the following section belies this. At this point Graupner notates everything in 4/4 and uses triplets to generate the 12/8 feel. But there is no consistent 12/8 pattern anymore. The music alternates between triplets and duplets. It's hard to imaging Graupner wanted the eighth notes to be played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

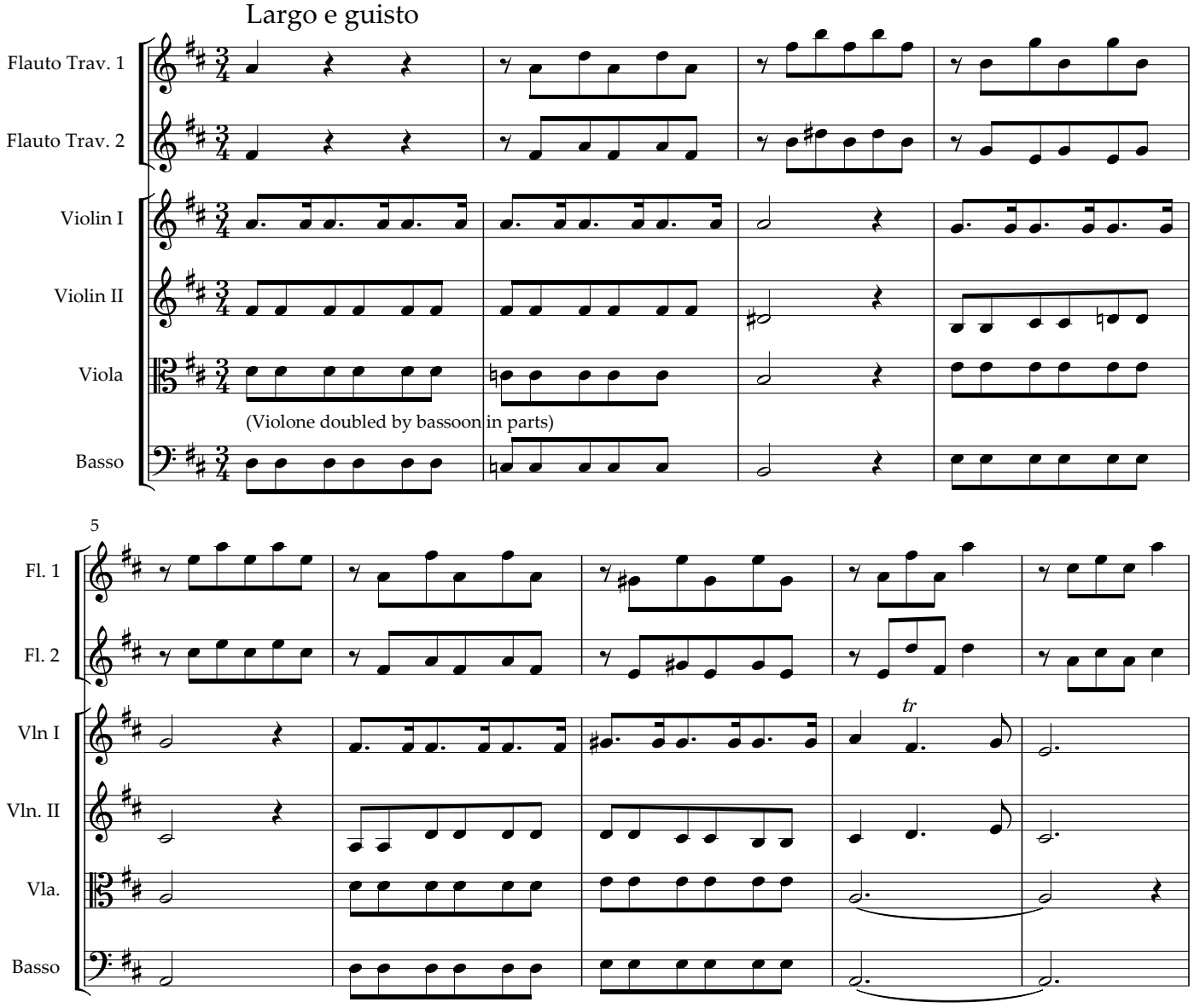
Richard Kram

01-19-2013

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

Autograph 1730-1735

Christoph Graupner



EDITION KRAM

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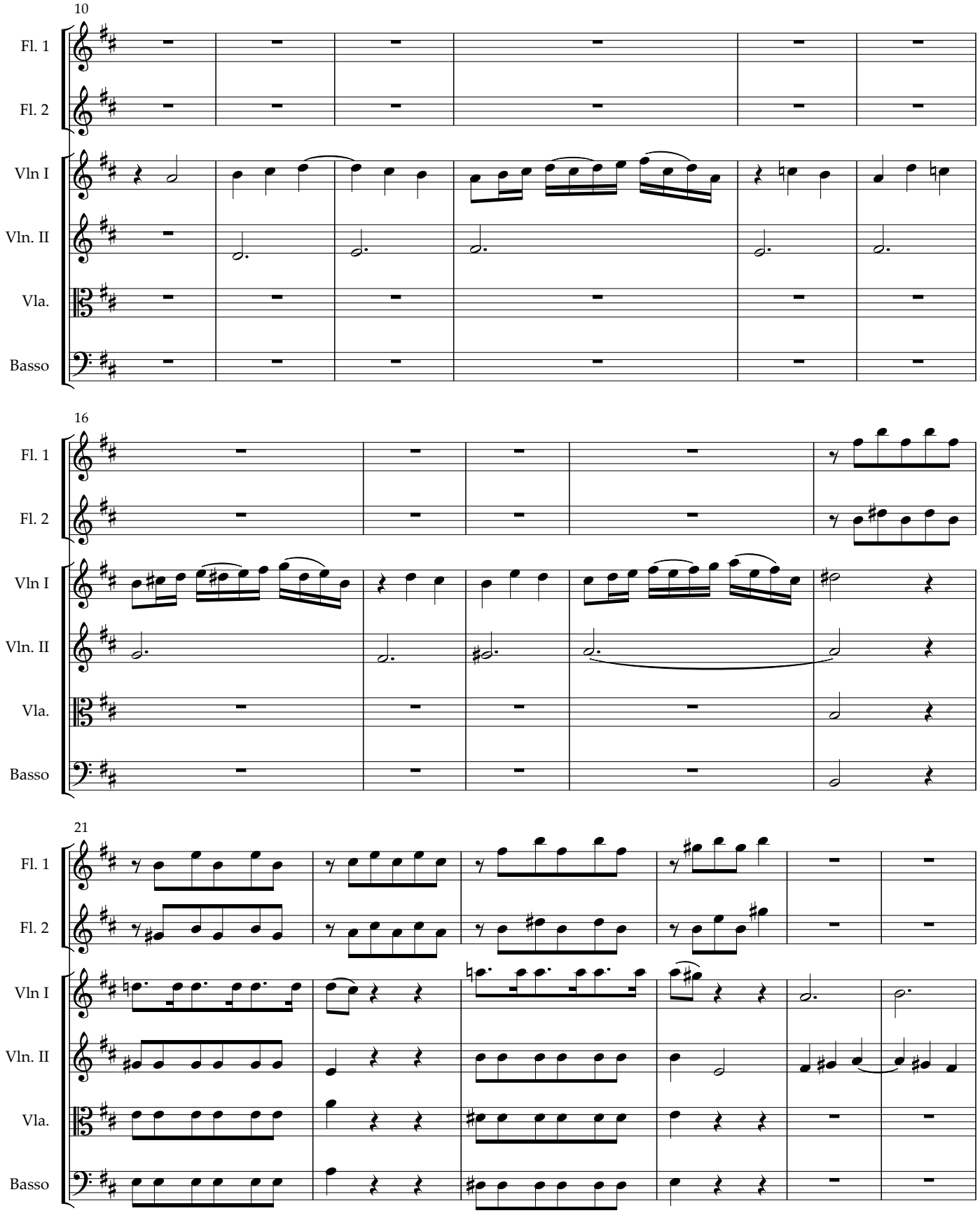
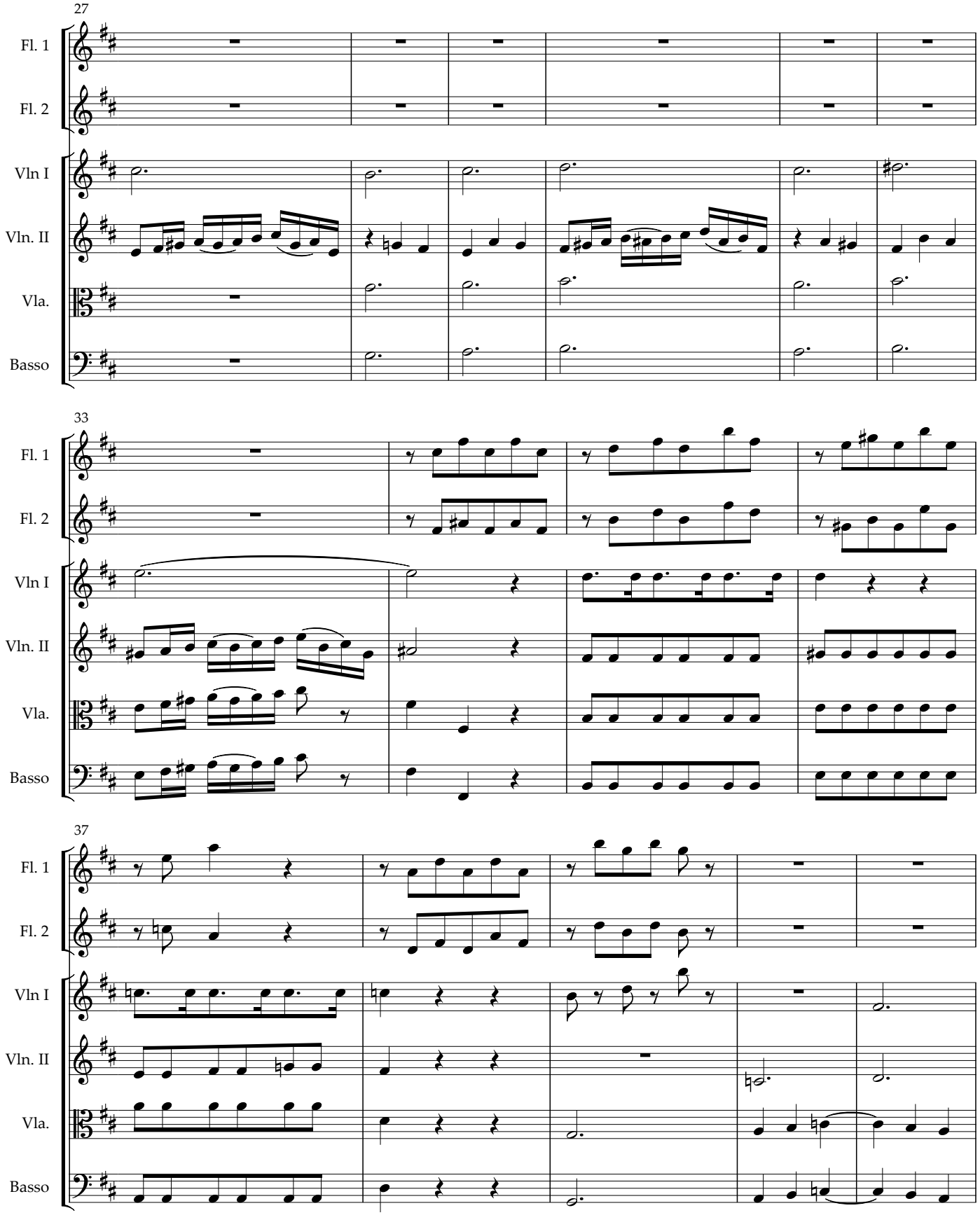
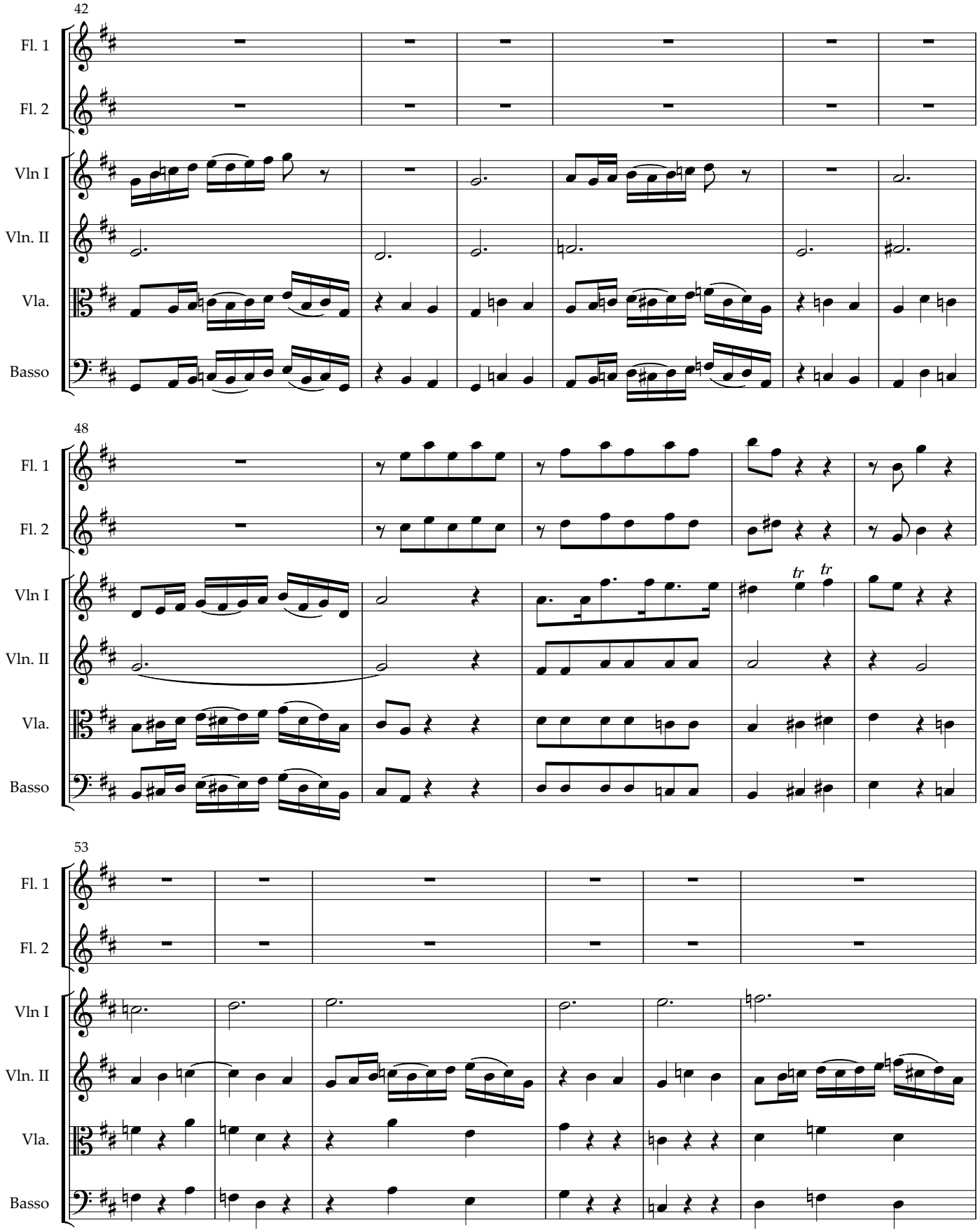
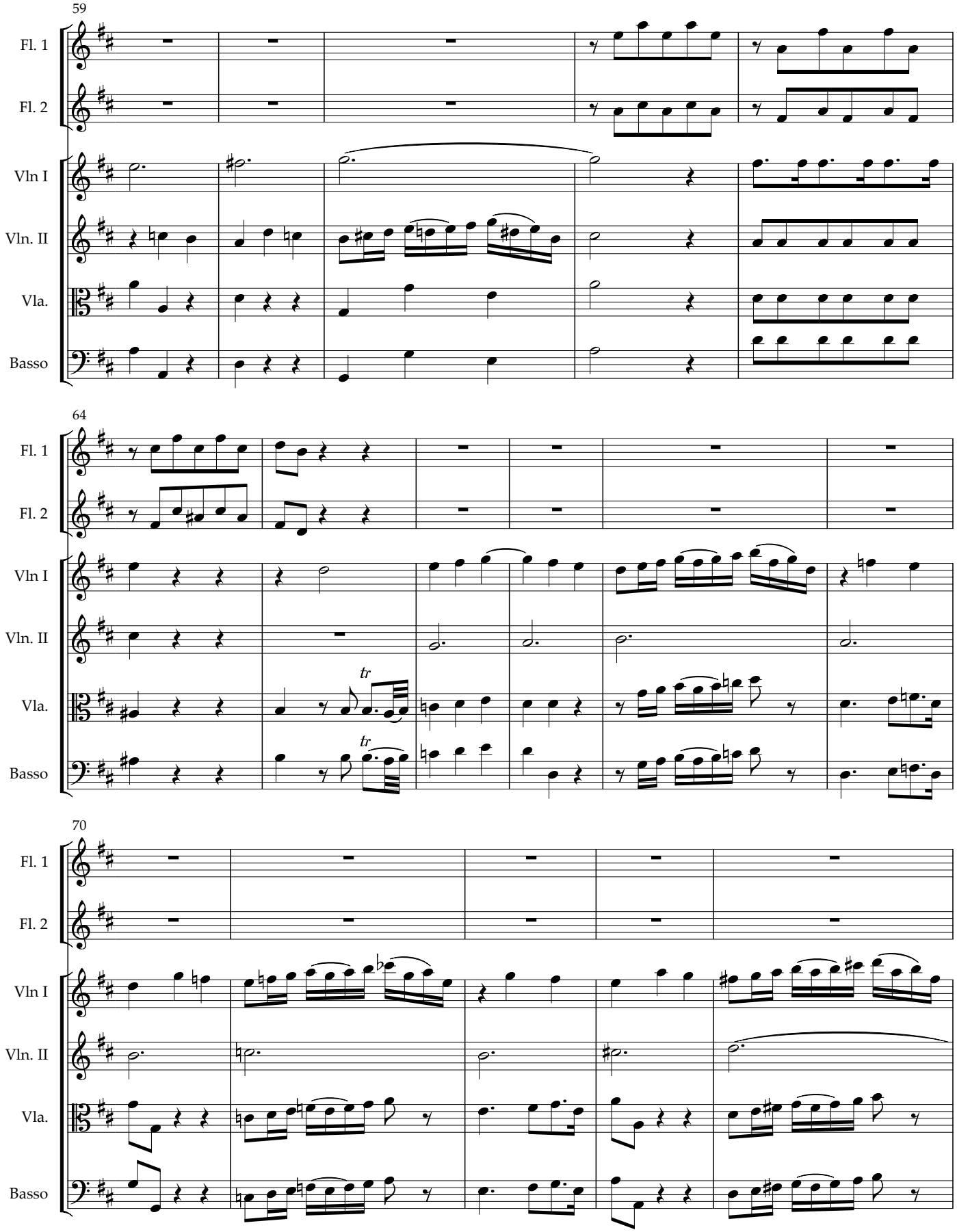
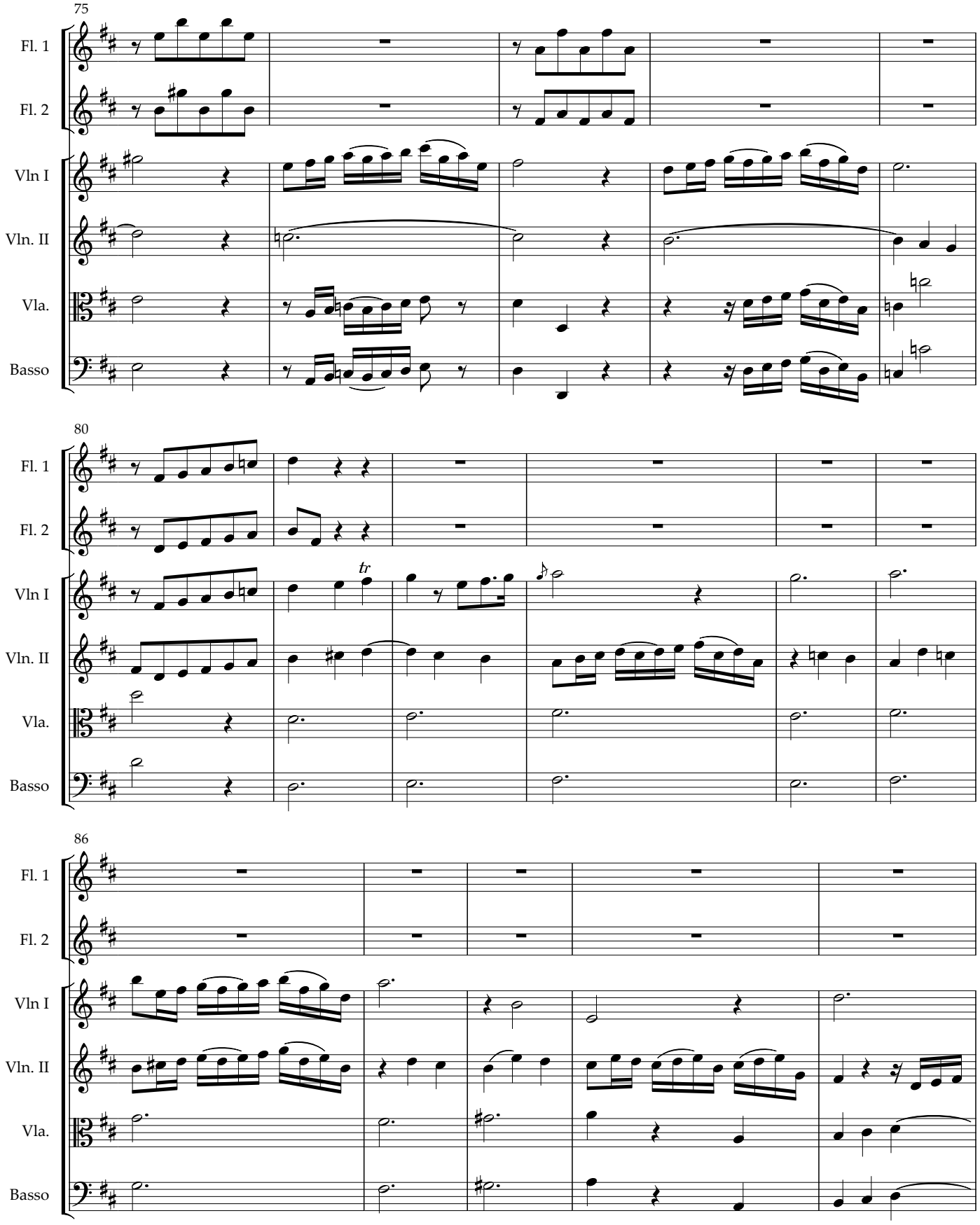
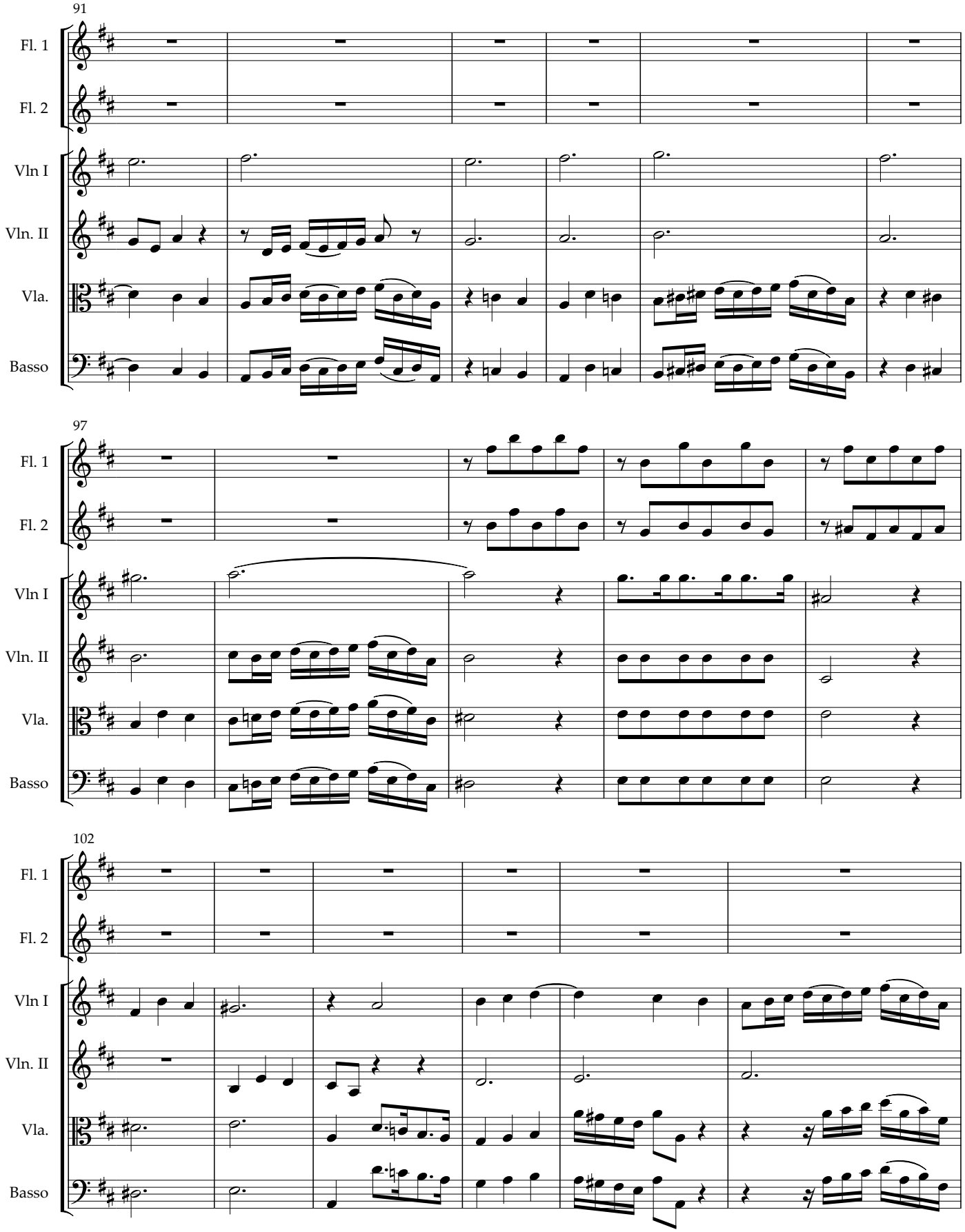

10
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
16
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
21
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso

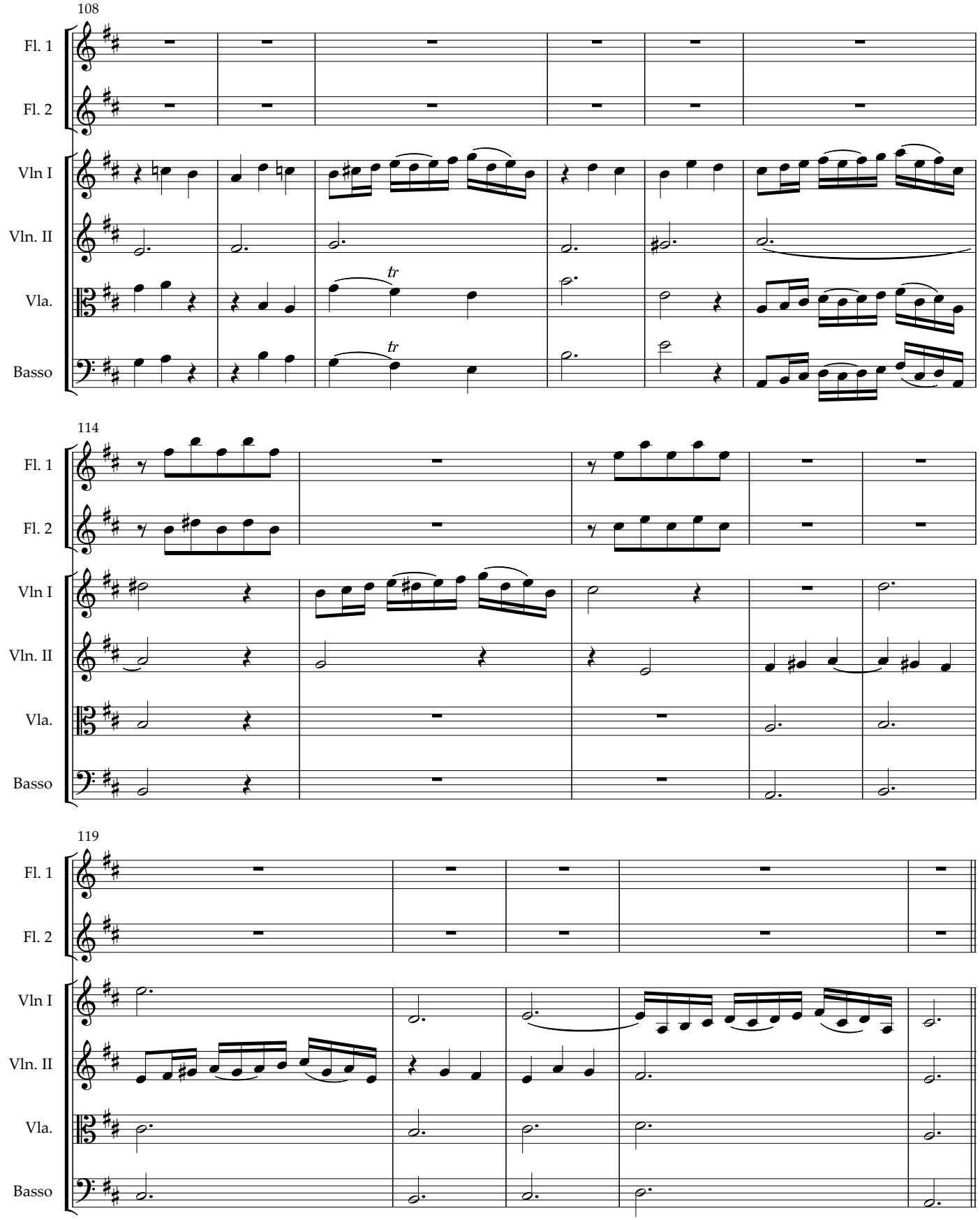

27
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
33
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
37
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso

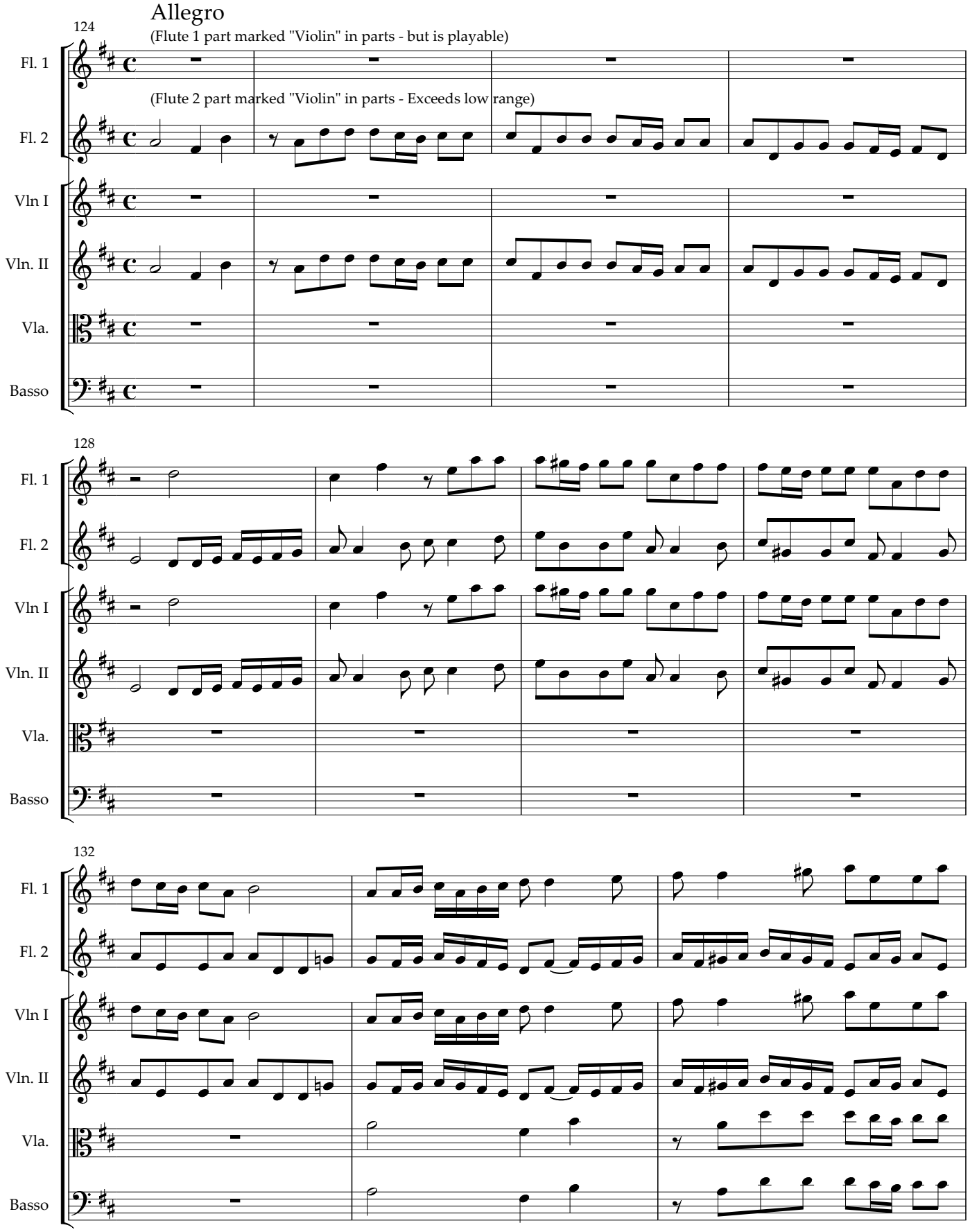

42
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
48
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
tr
tr
53
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso

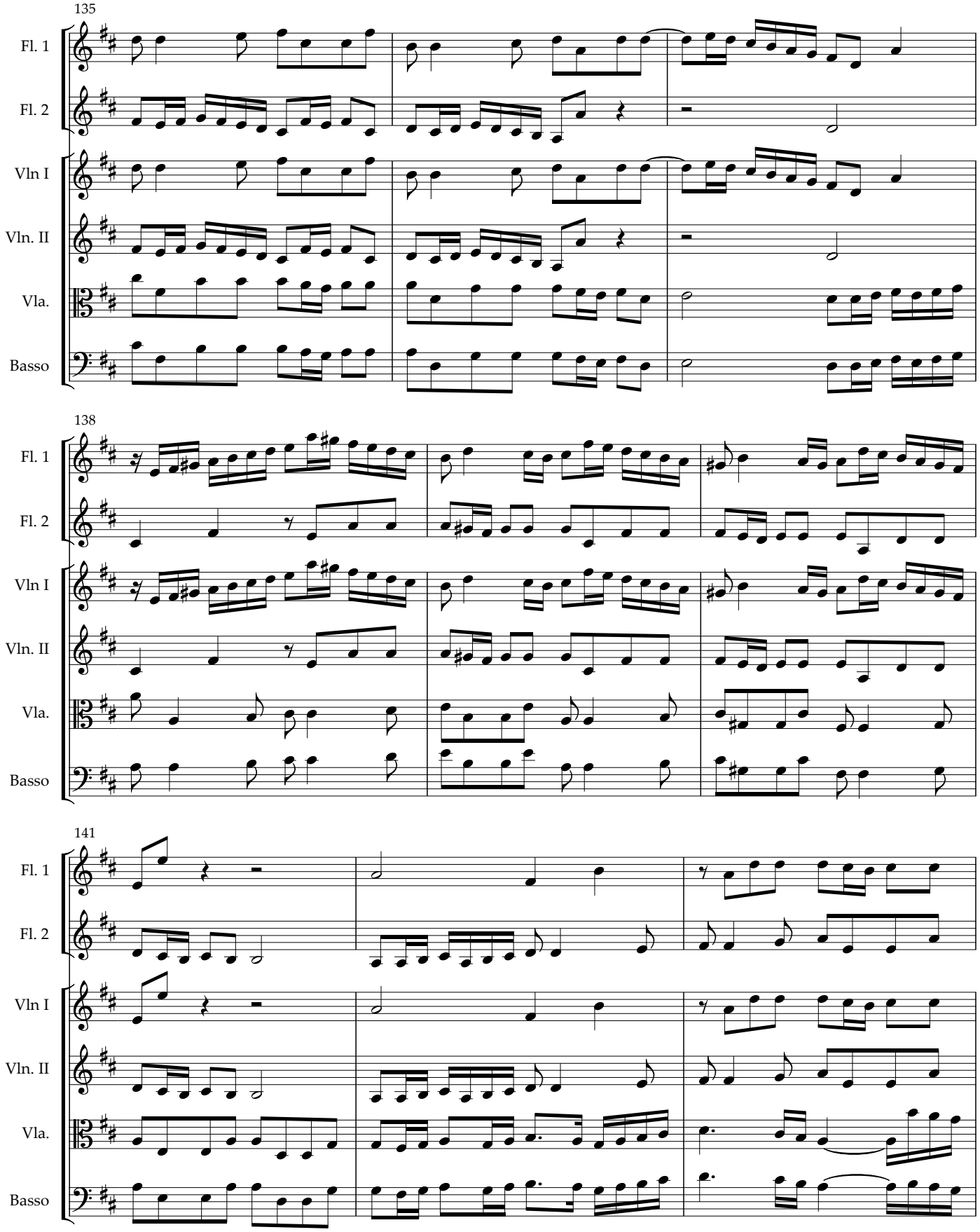

59
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
64
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
tr
tr
70
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso

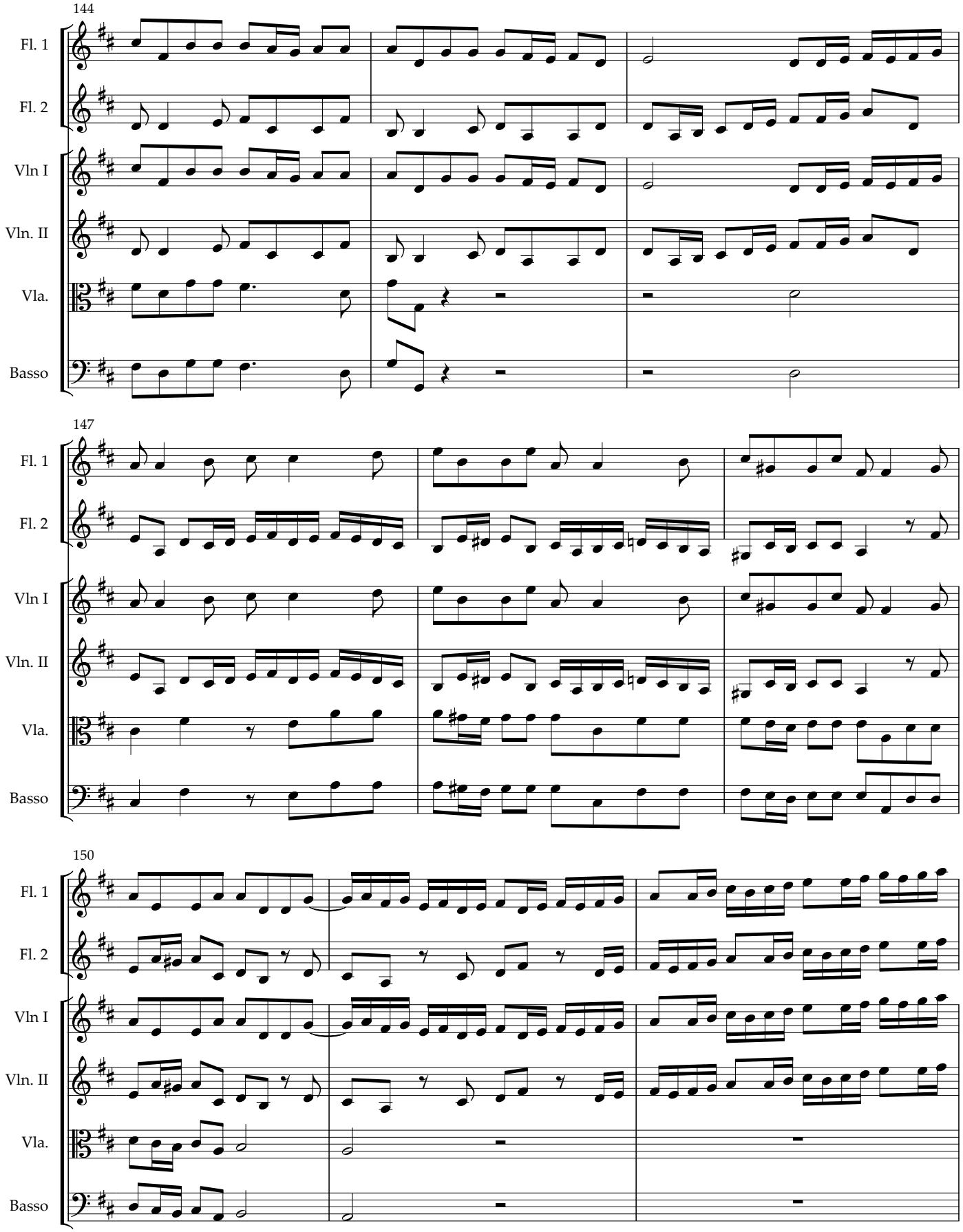

75
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
80
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
tr
86
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso

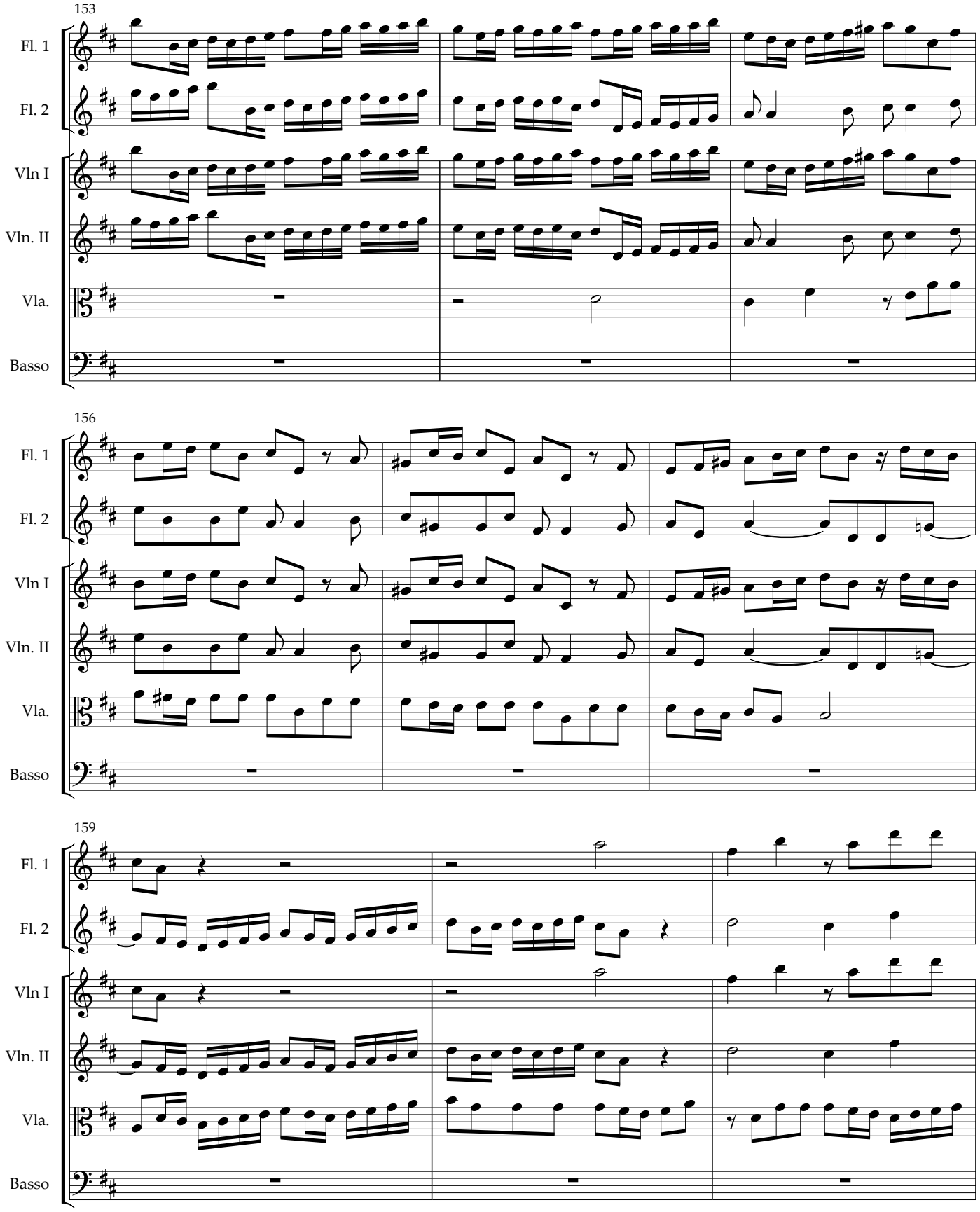

91
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
97
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
102
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso

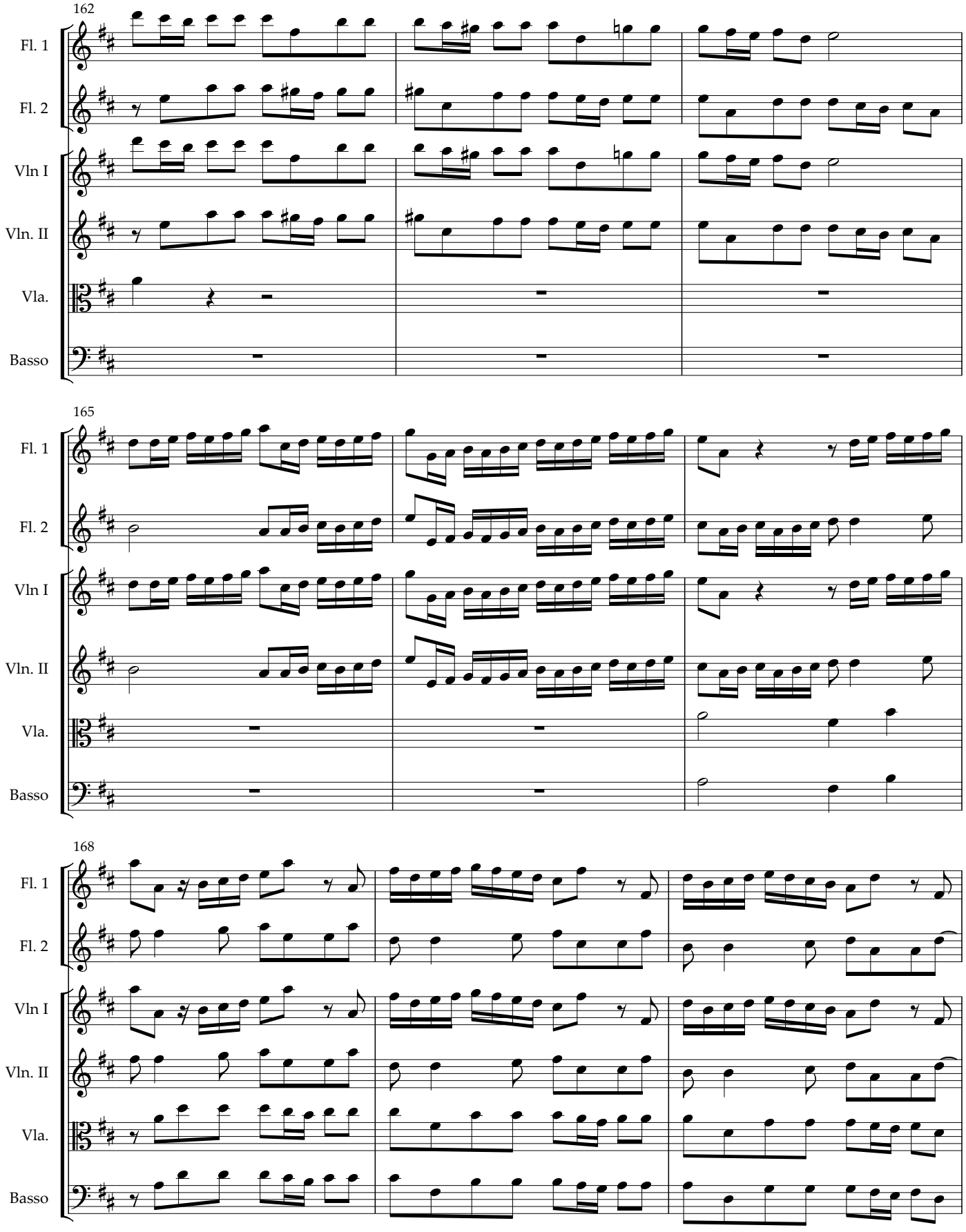

108
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
tr
tr
114
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
119
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso

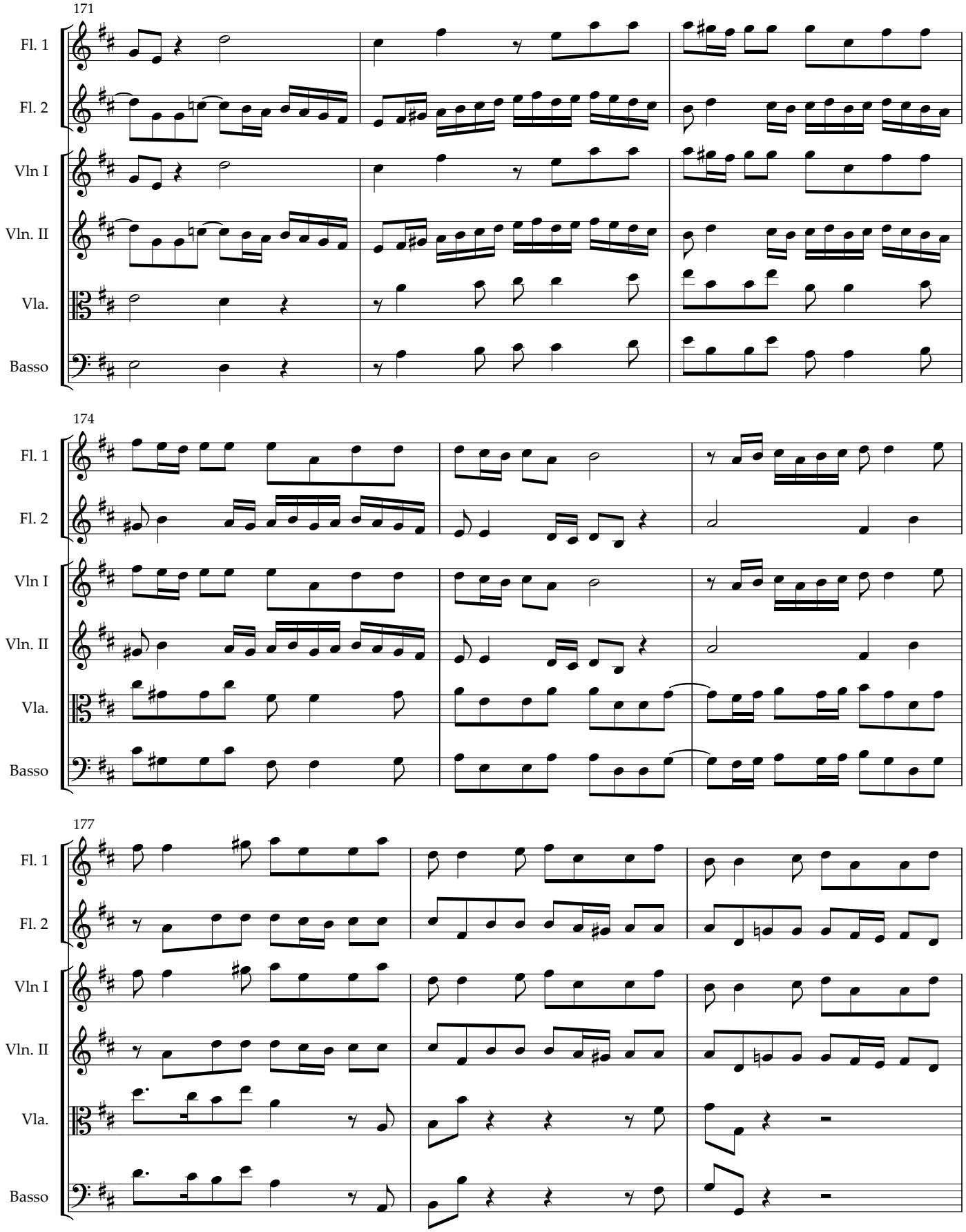

Allegro
(Flute 1 part marked "Violin" in parts - but is playable)
(Flute 2 part marked "Violin" in parts - Exceeds low range)
124
128
132
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso

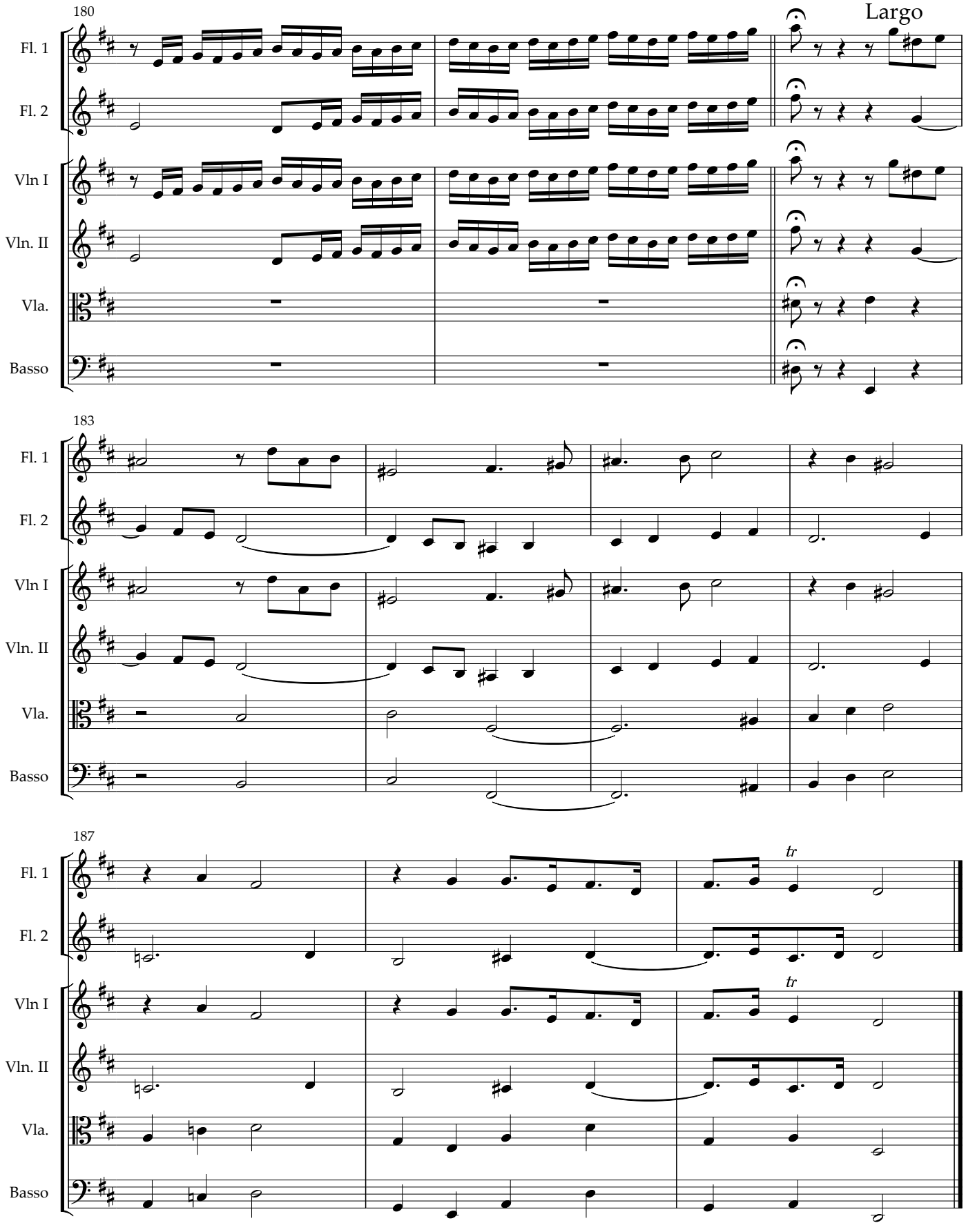

135
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
138
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
141
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso

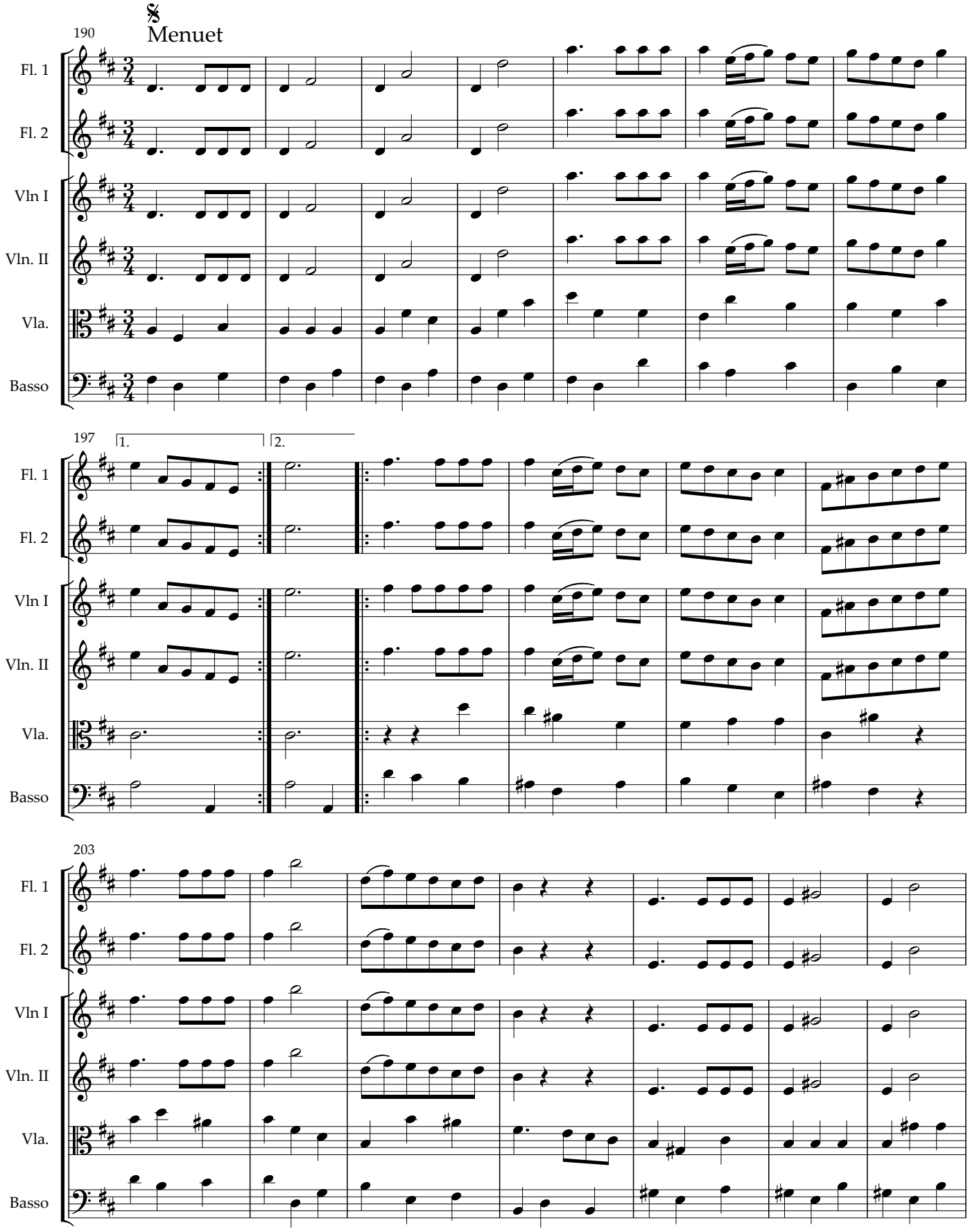

144
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
147
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
150
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso

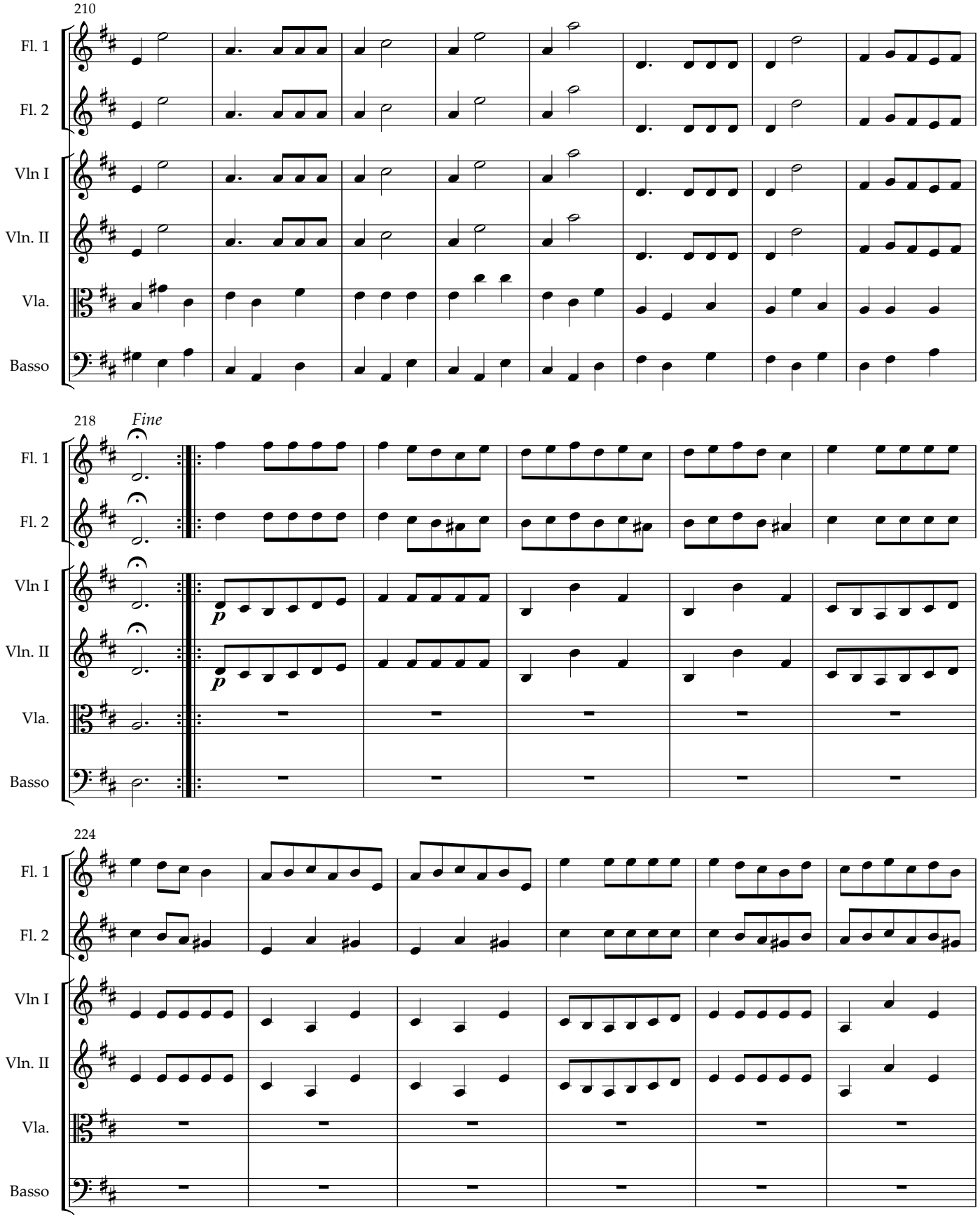

153
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
156
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
159
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso

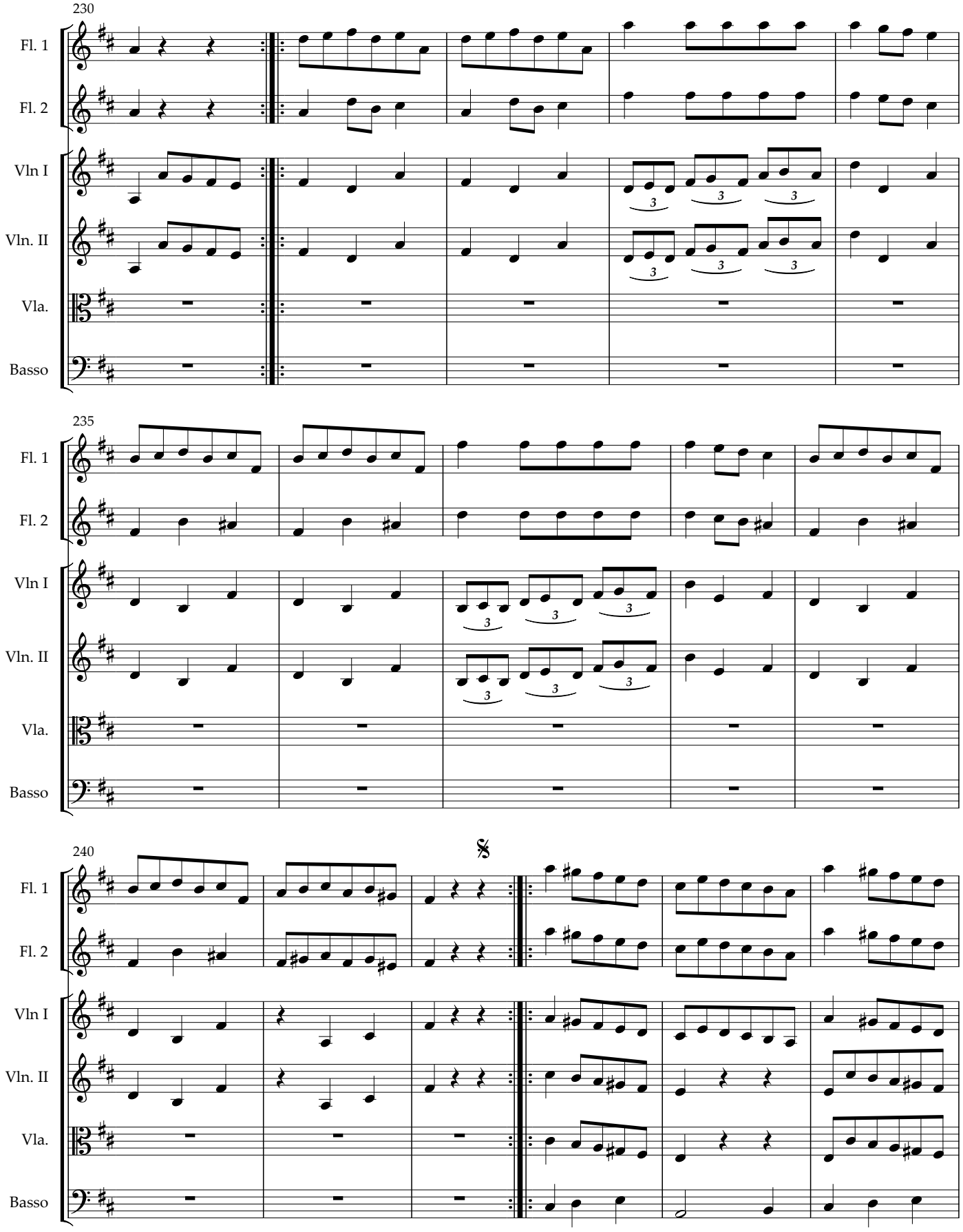

162
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
165
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
168
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso

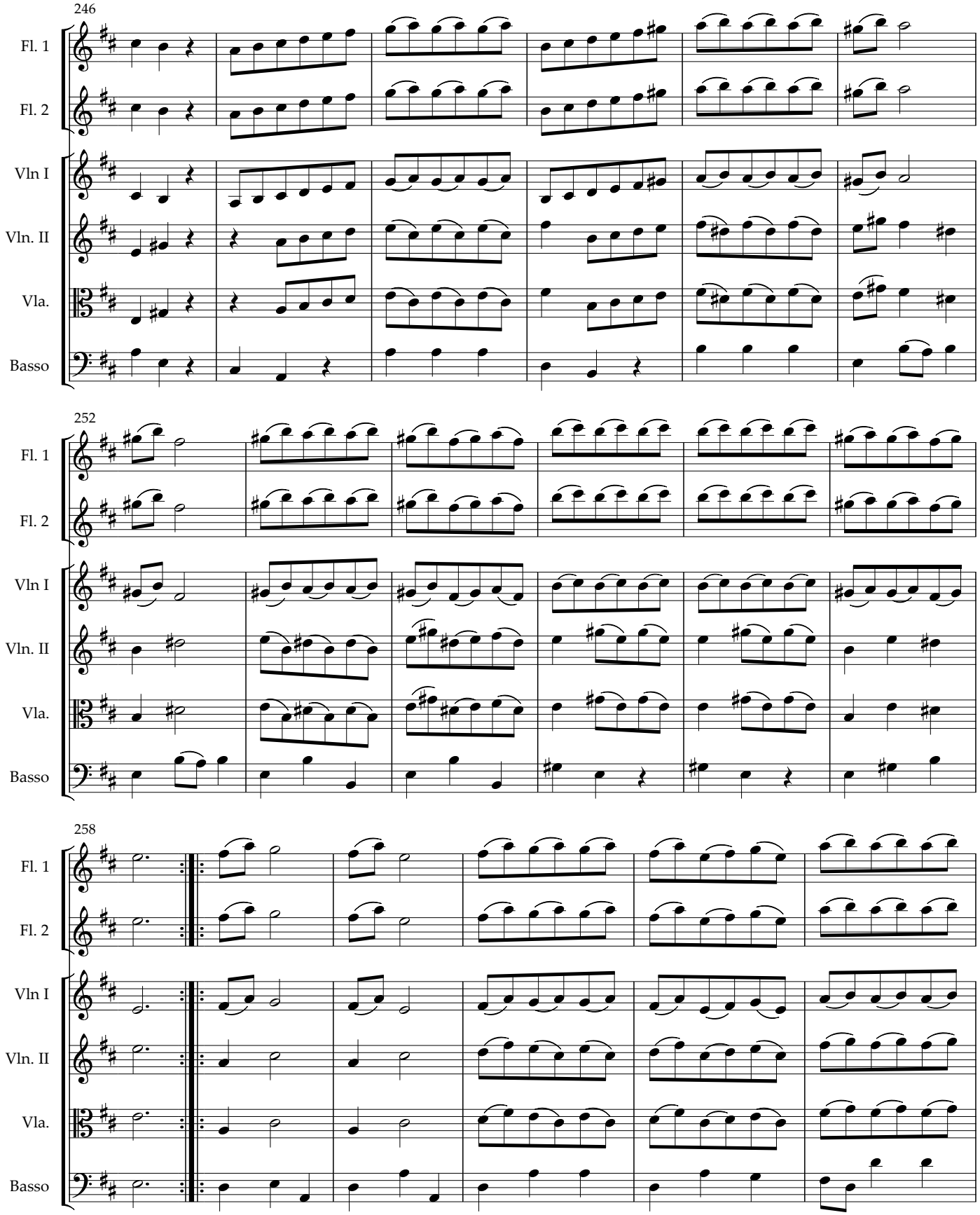

171
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
174
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
177
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso

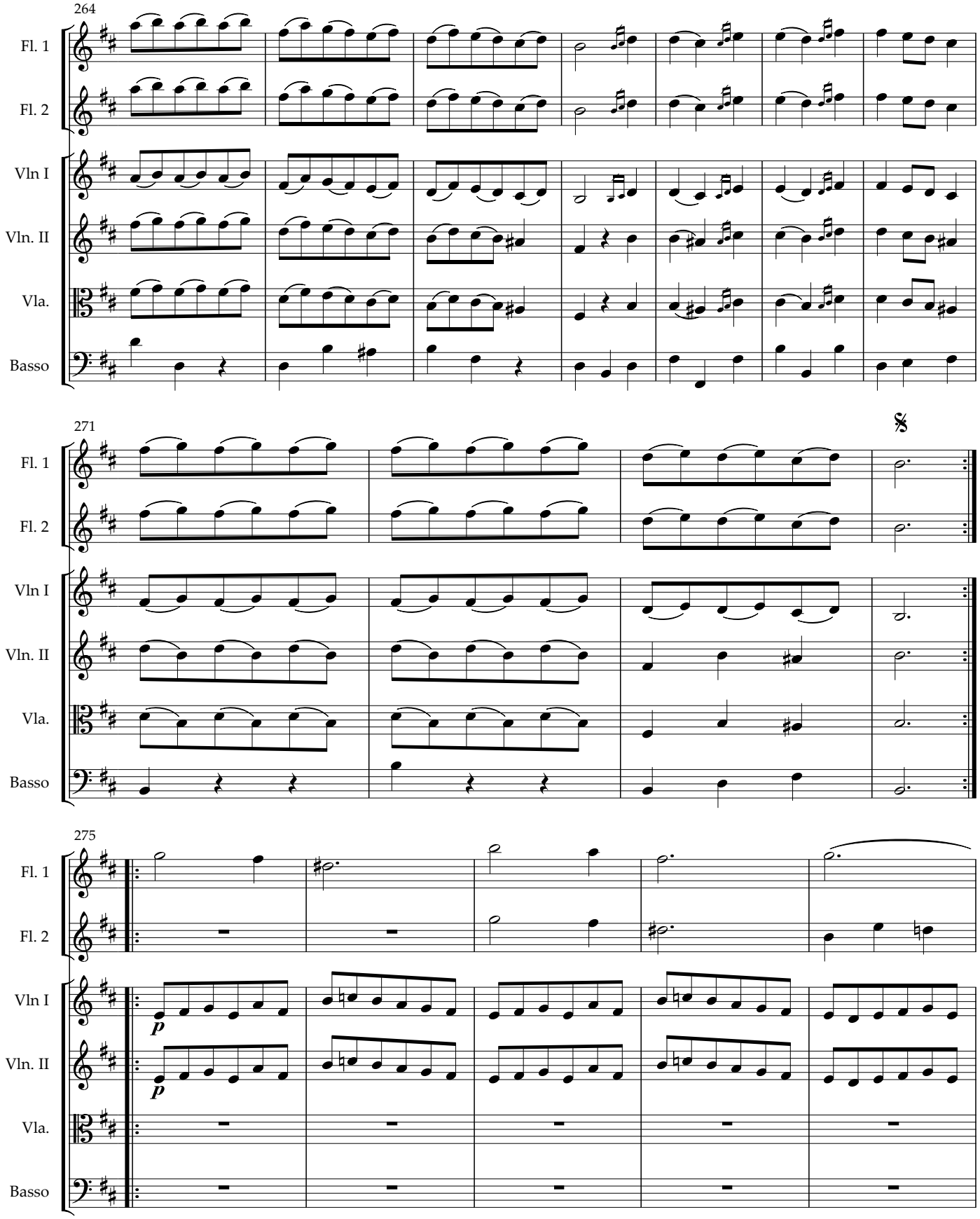

180
Largo
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
183
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
187
tr
tr
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso

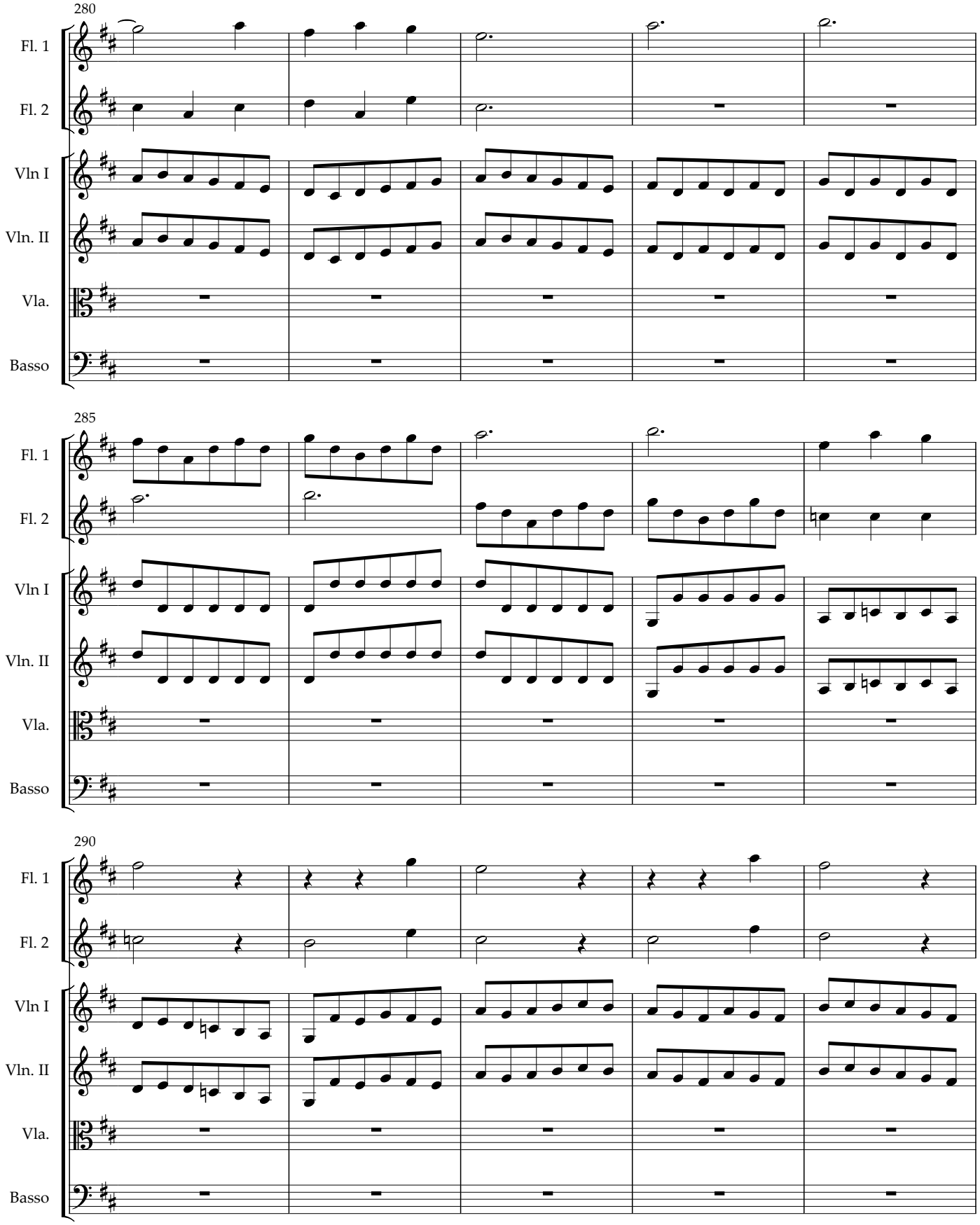

Menuet
190
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
197
1.
2.
203

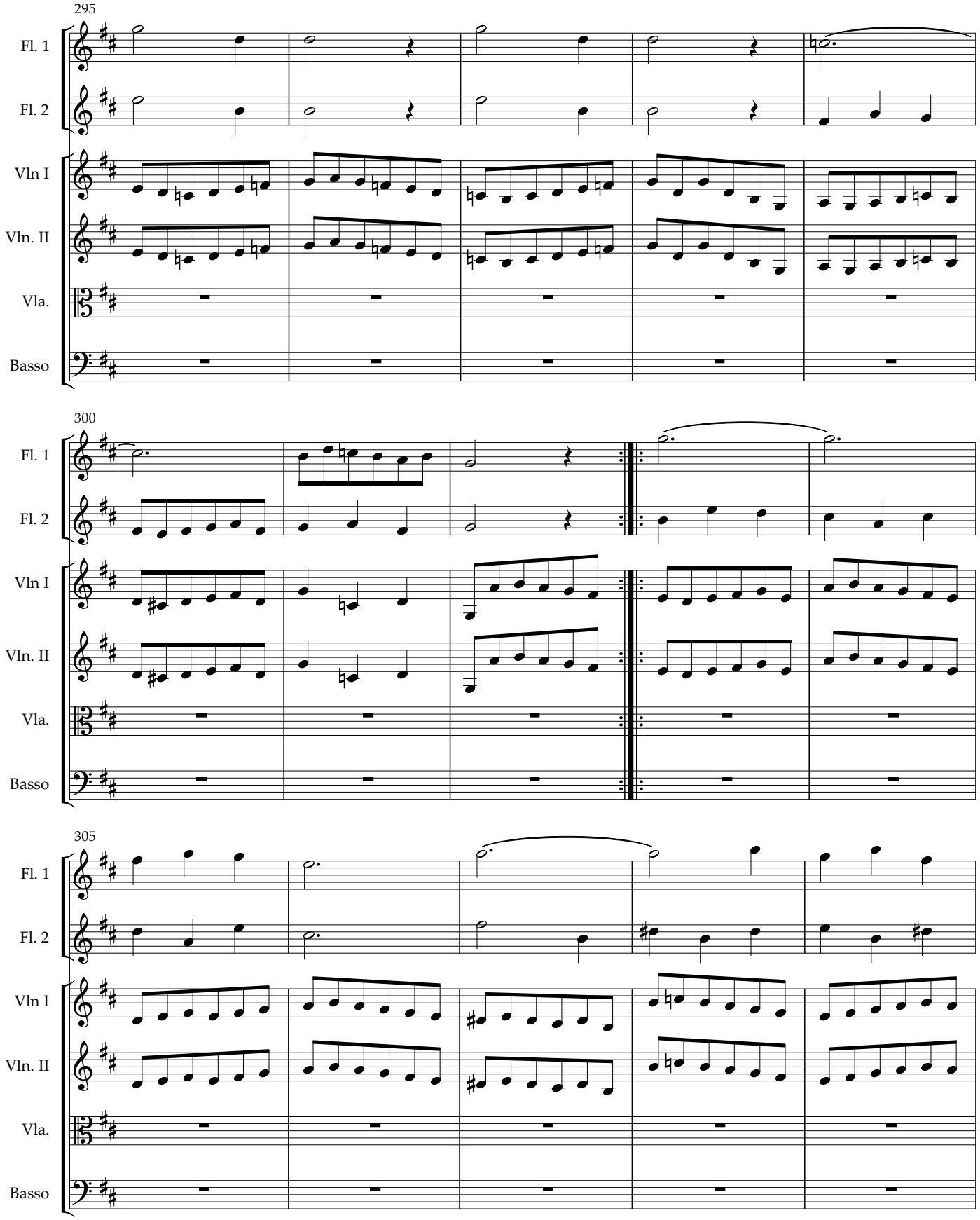

210
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
218
Fine
p
p
224

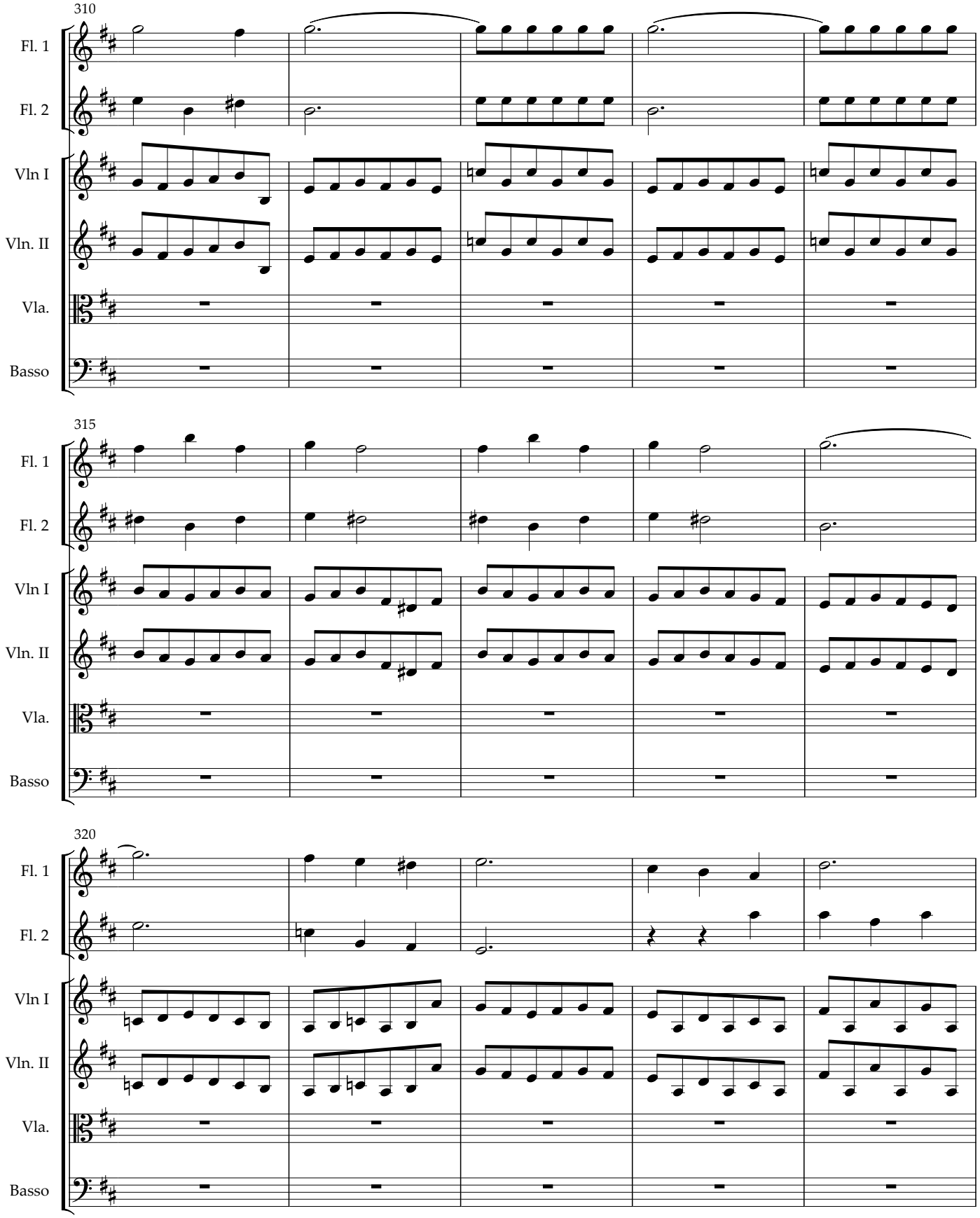

230
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
235
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
240
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso

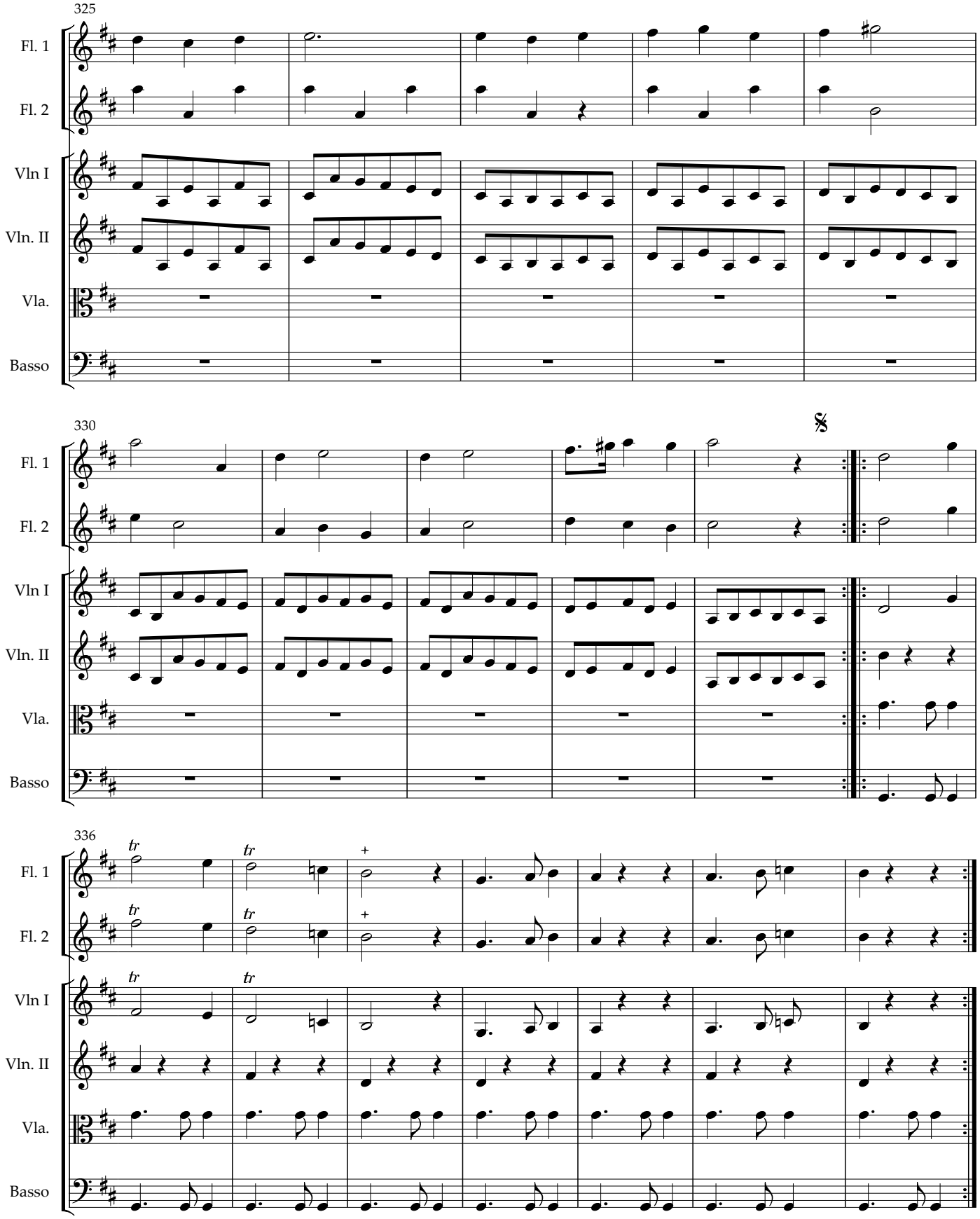

246
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
252
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
258
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso

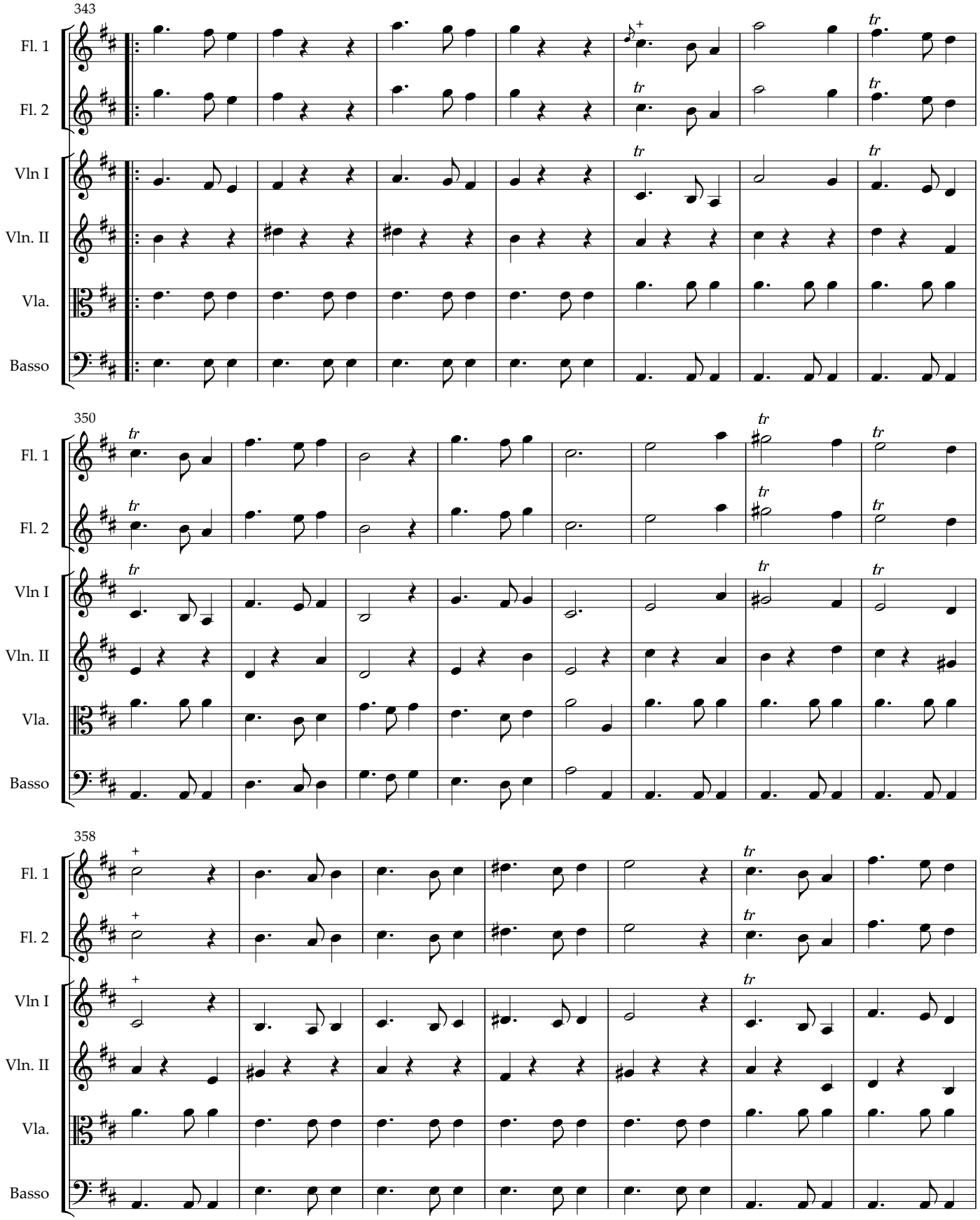

264
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
271
𝄋
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
275
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
p
p

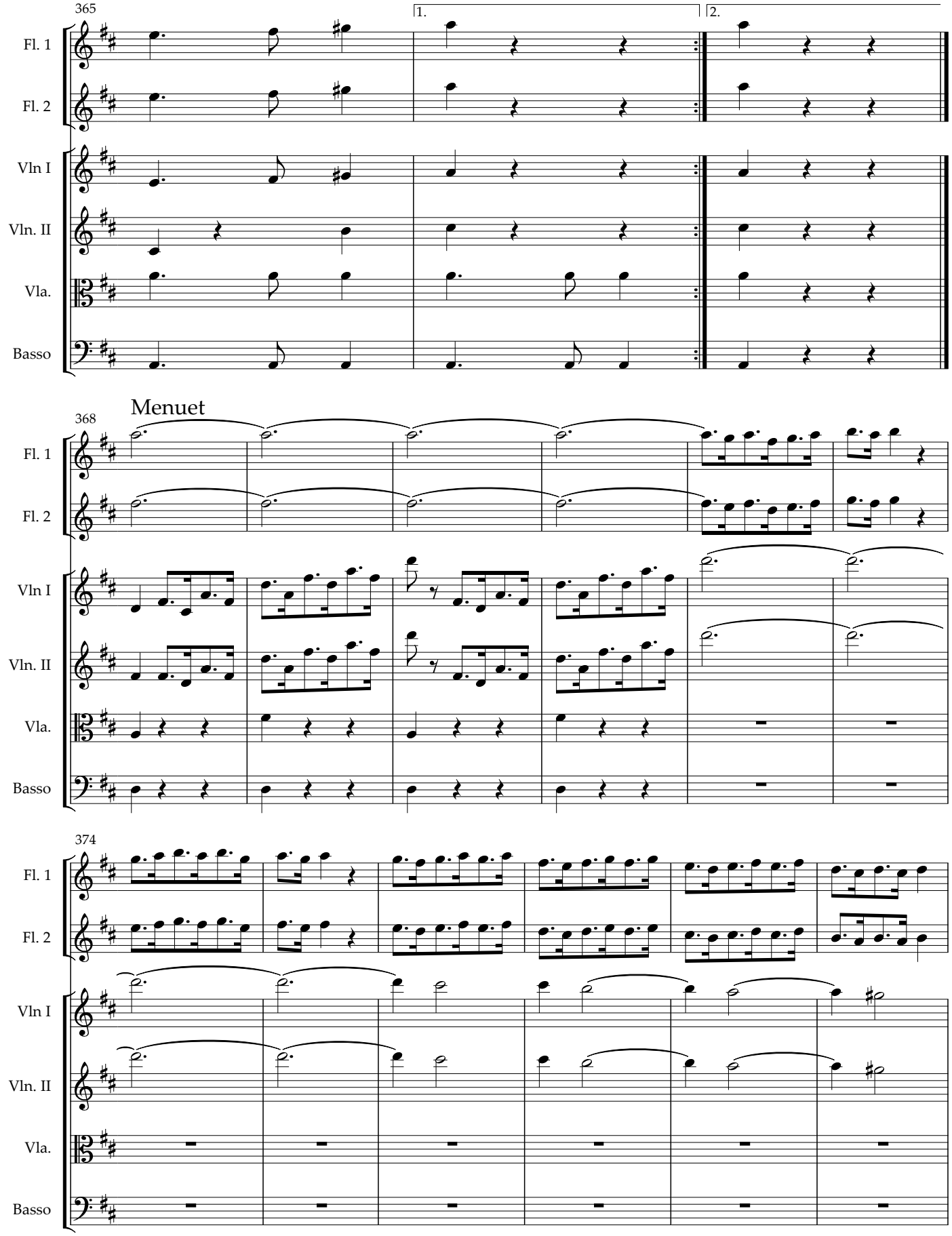

280
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
285
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
290
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso

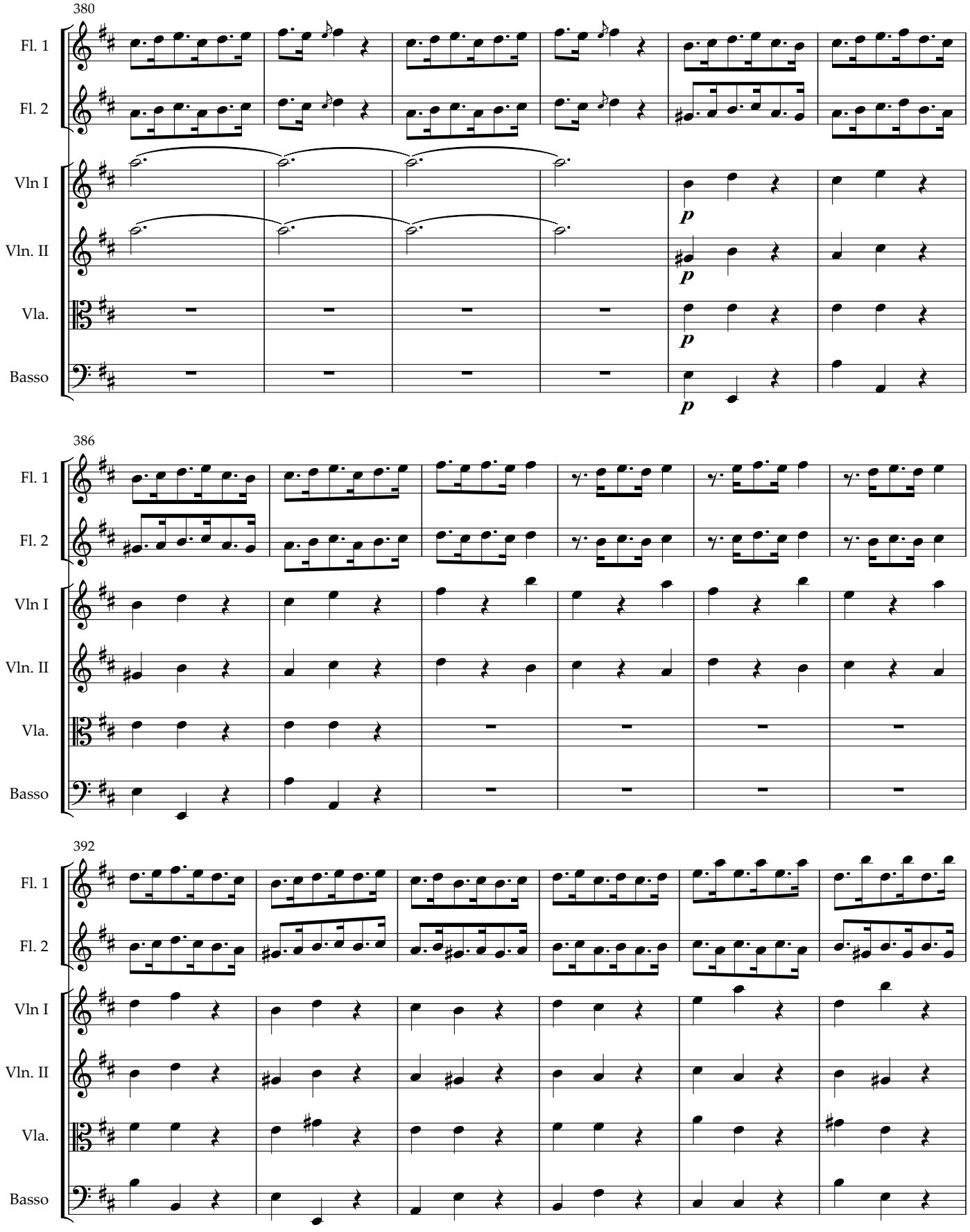

295
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
300
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
305
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso

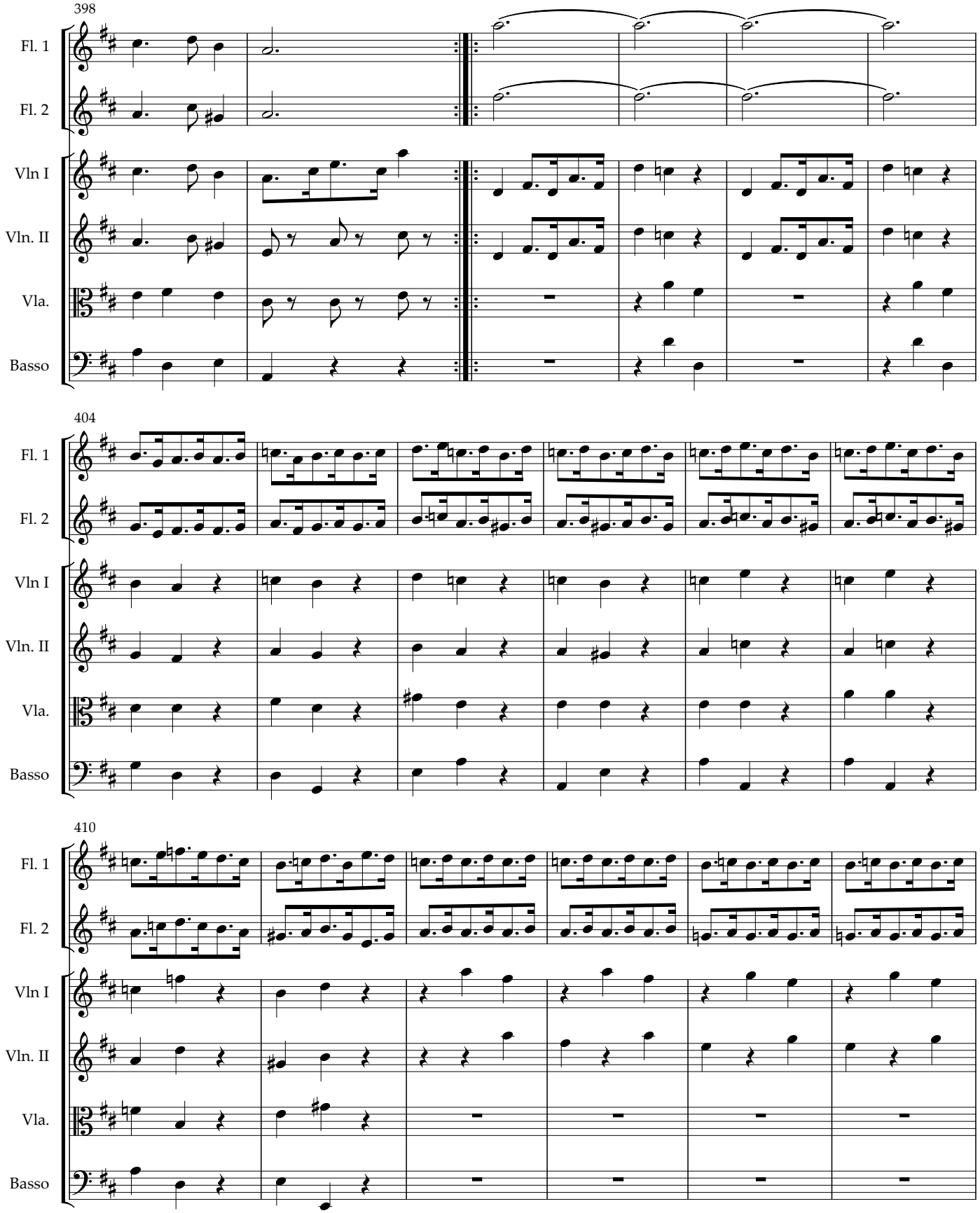

310
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
315
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
320
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso

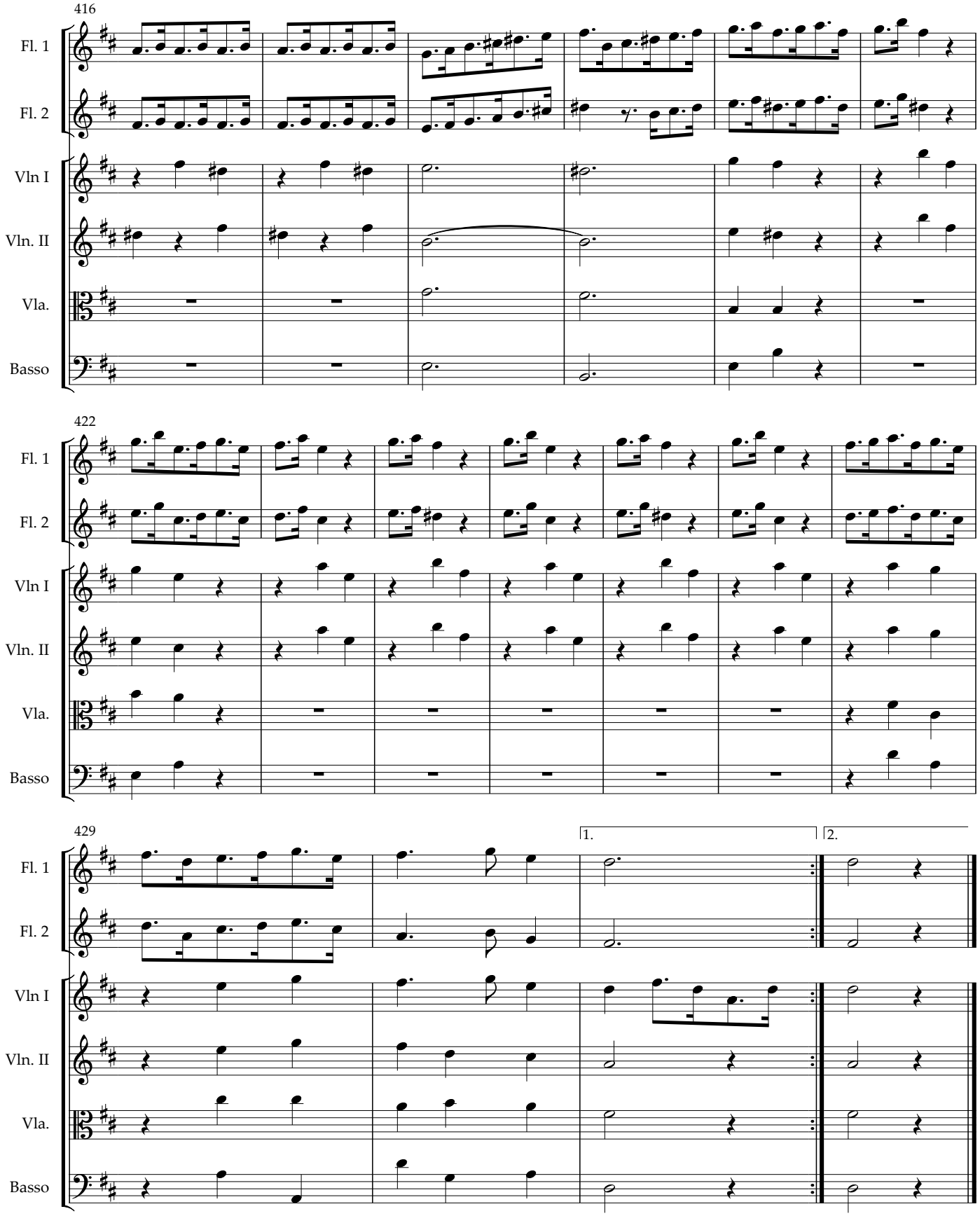

325
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
330
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
336
tr
tr
+
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso

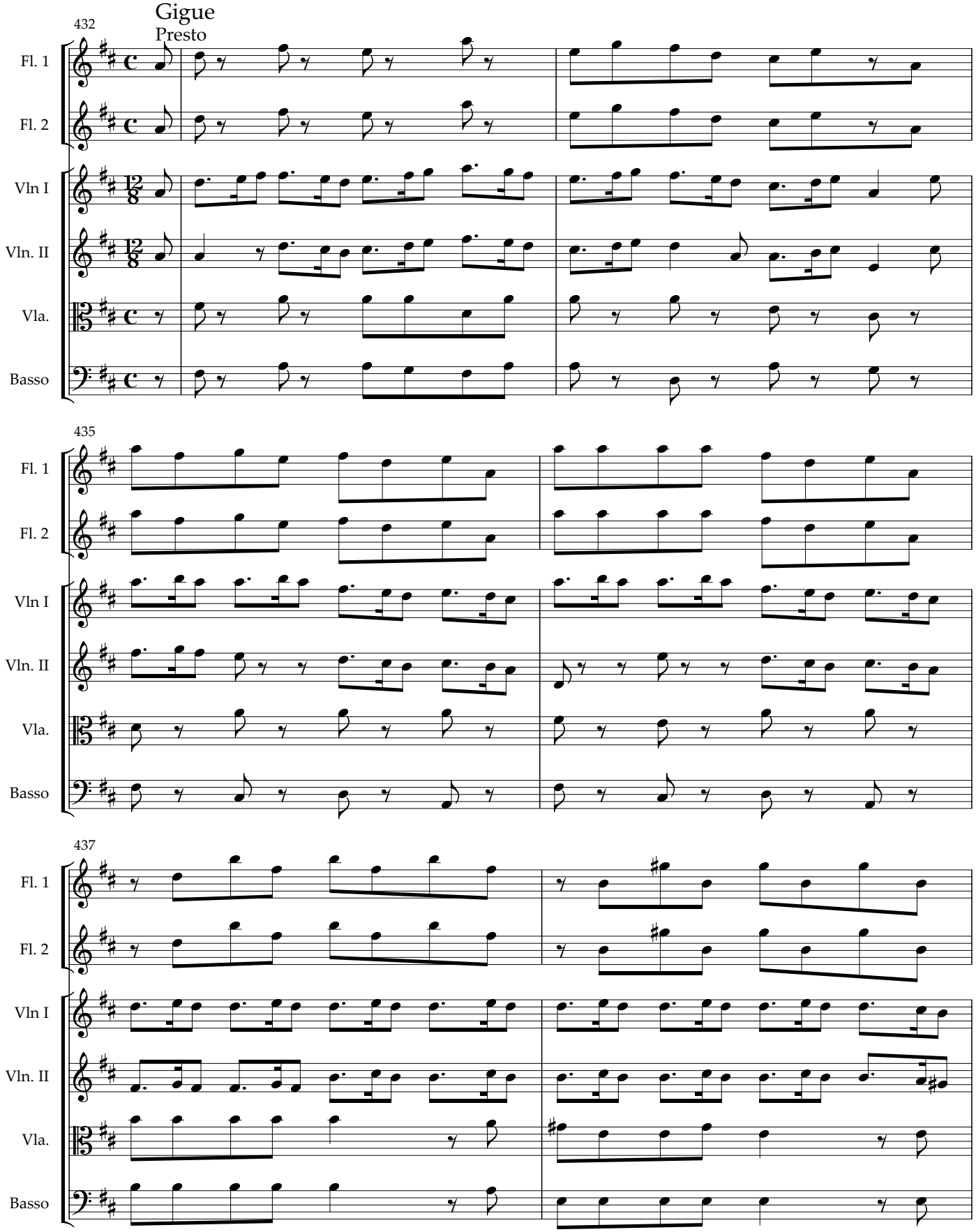

343
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
350
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
358
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso

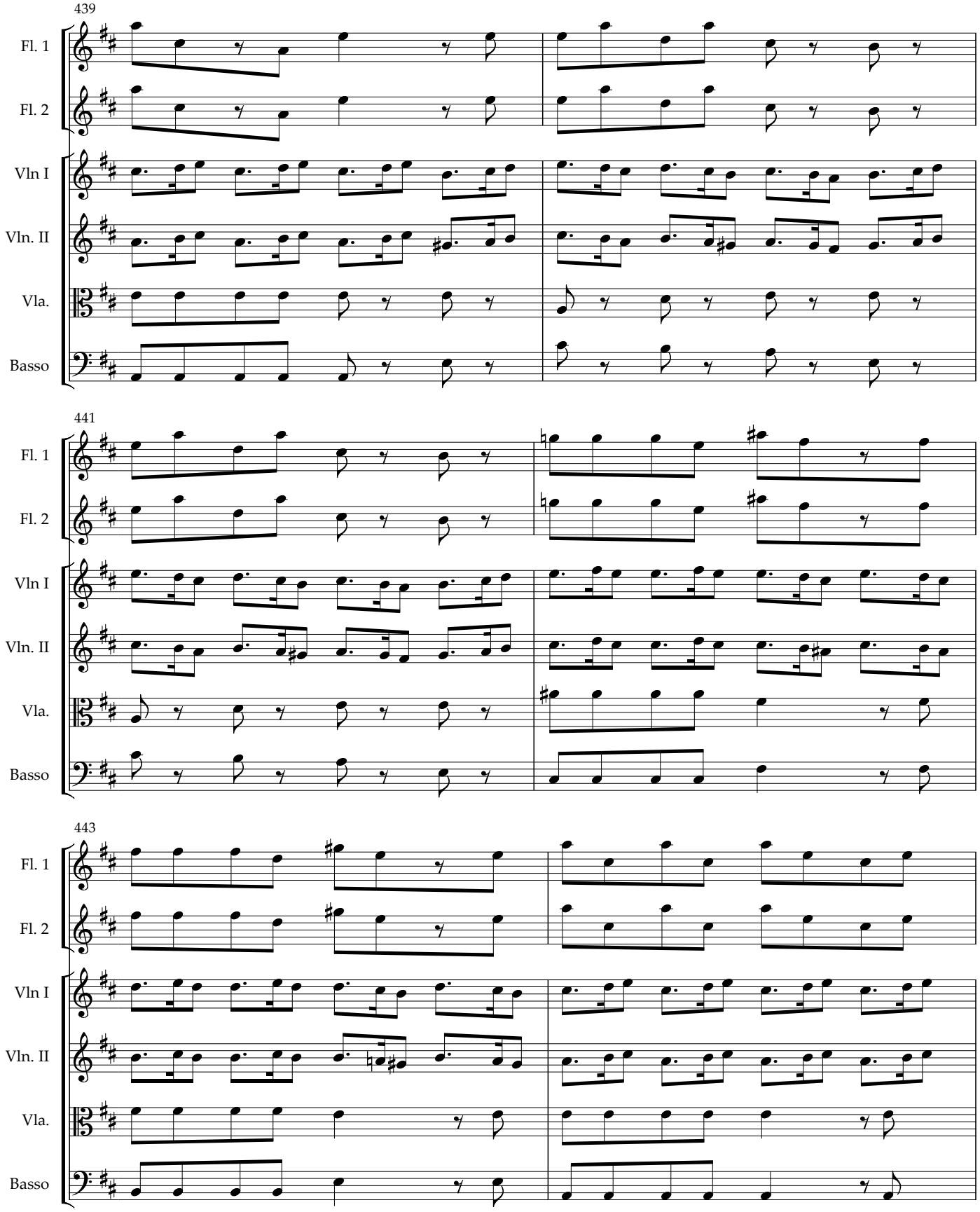

365
1.
2.
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
Menuet
368
374

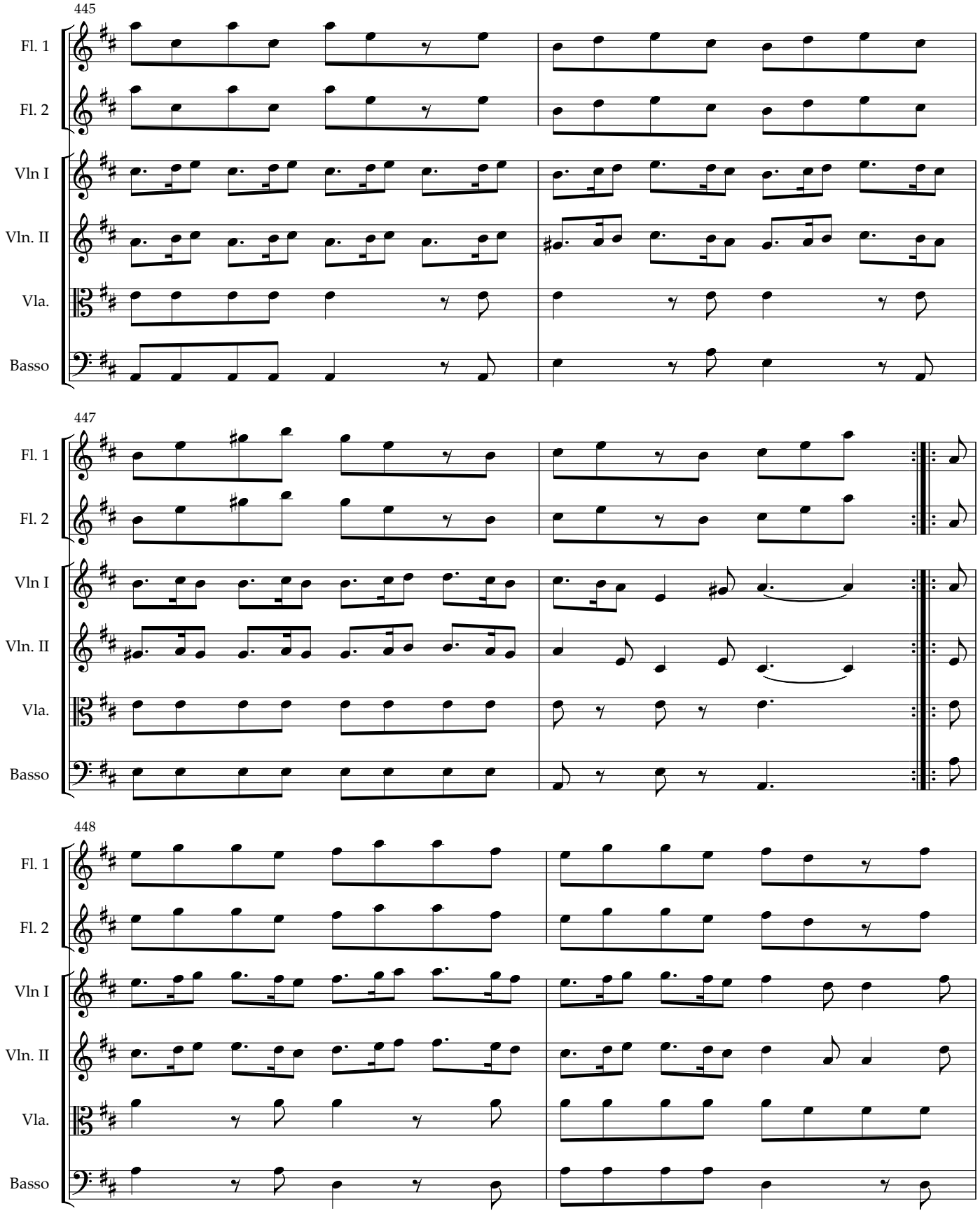

380
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
p
386
392

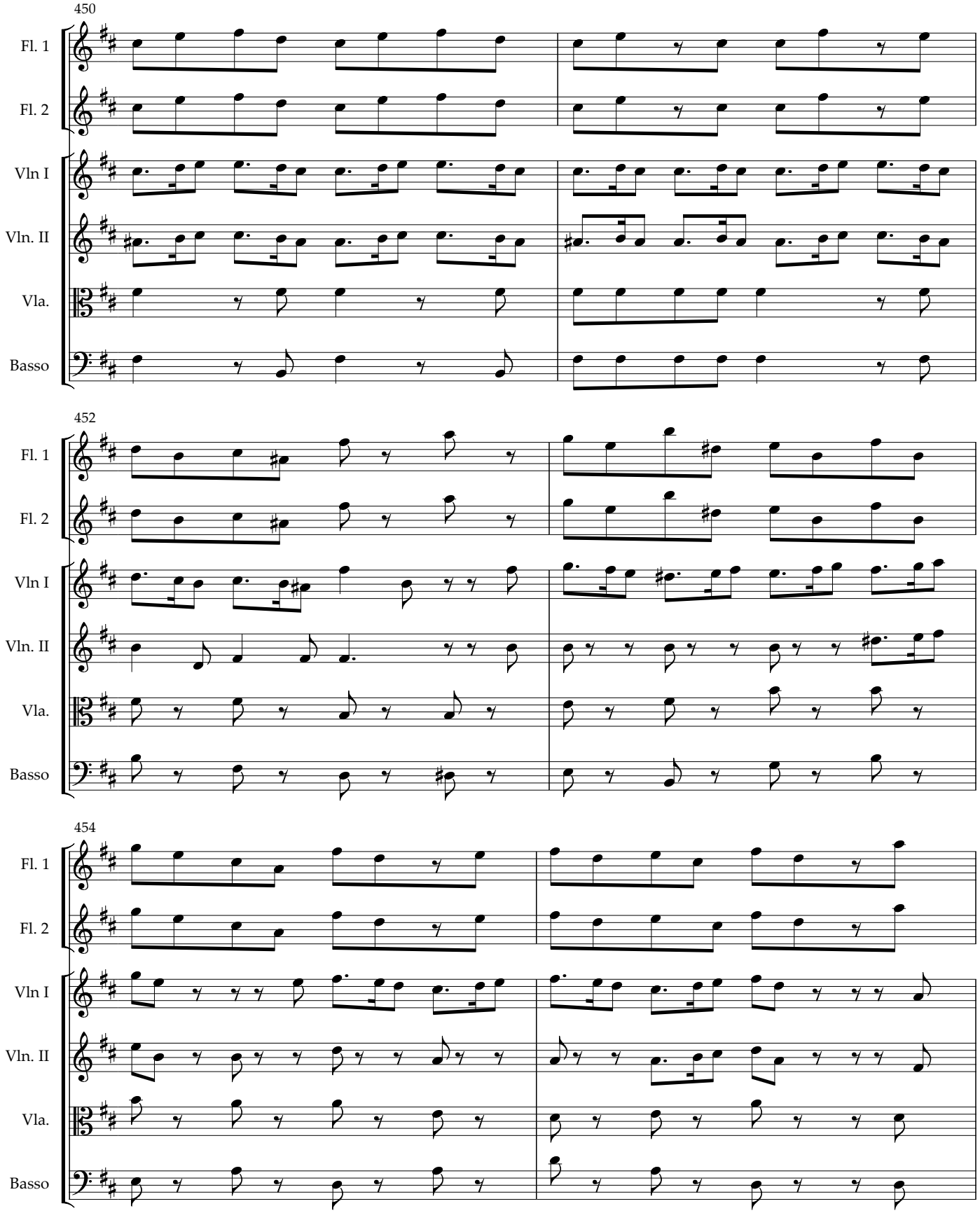

398
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
404
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
410
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso

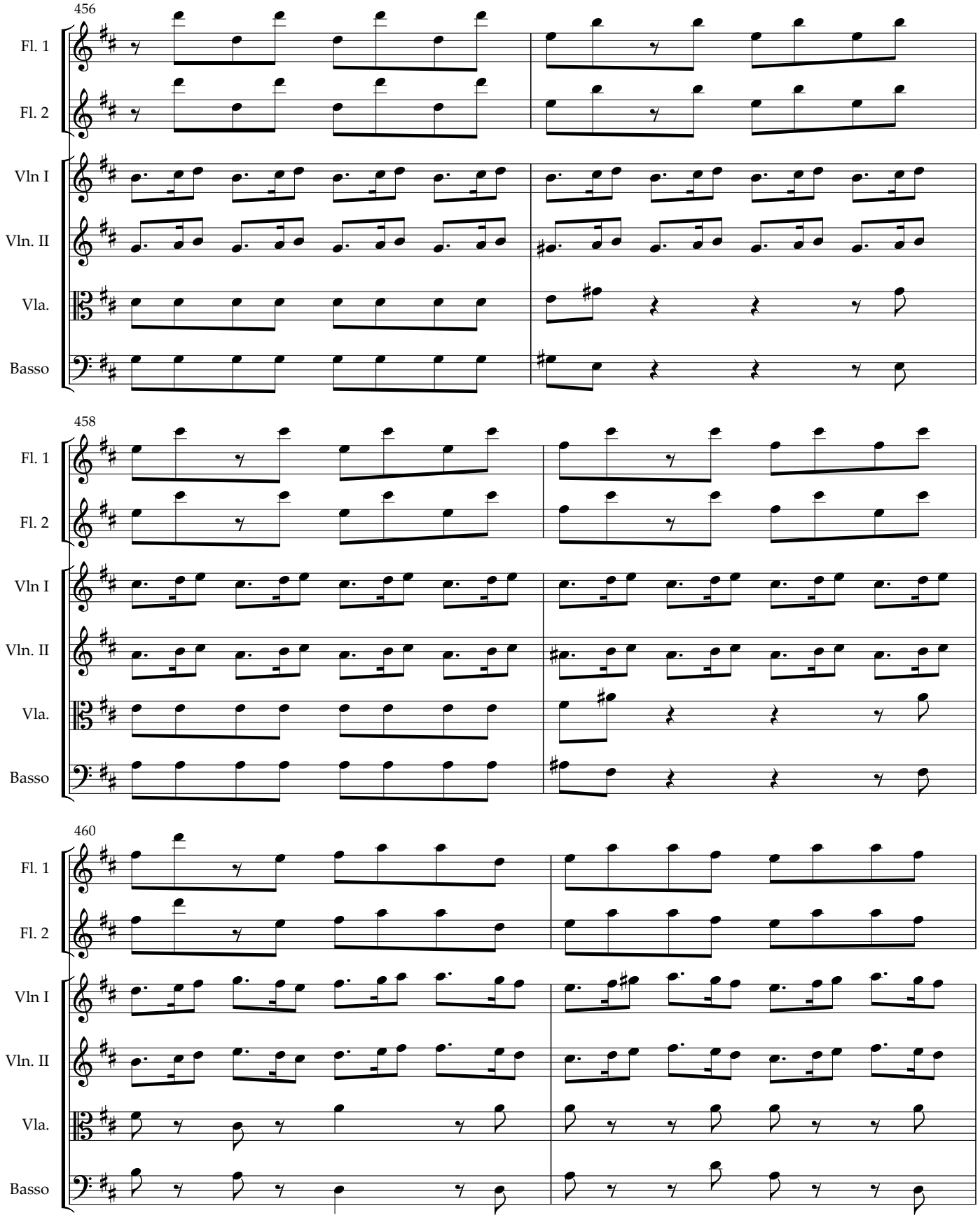

416
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
422
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
429
1.
2.
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso

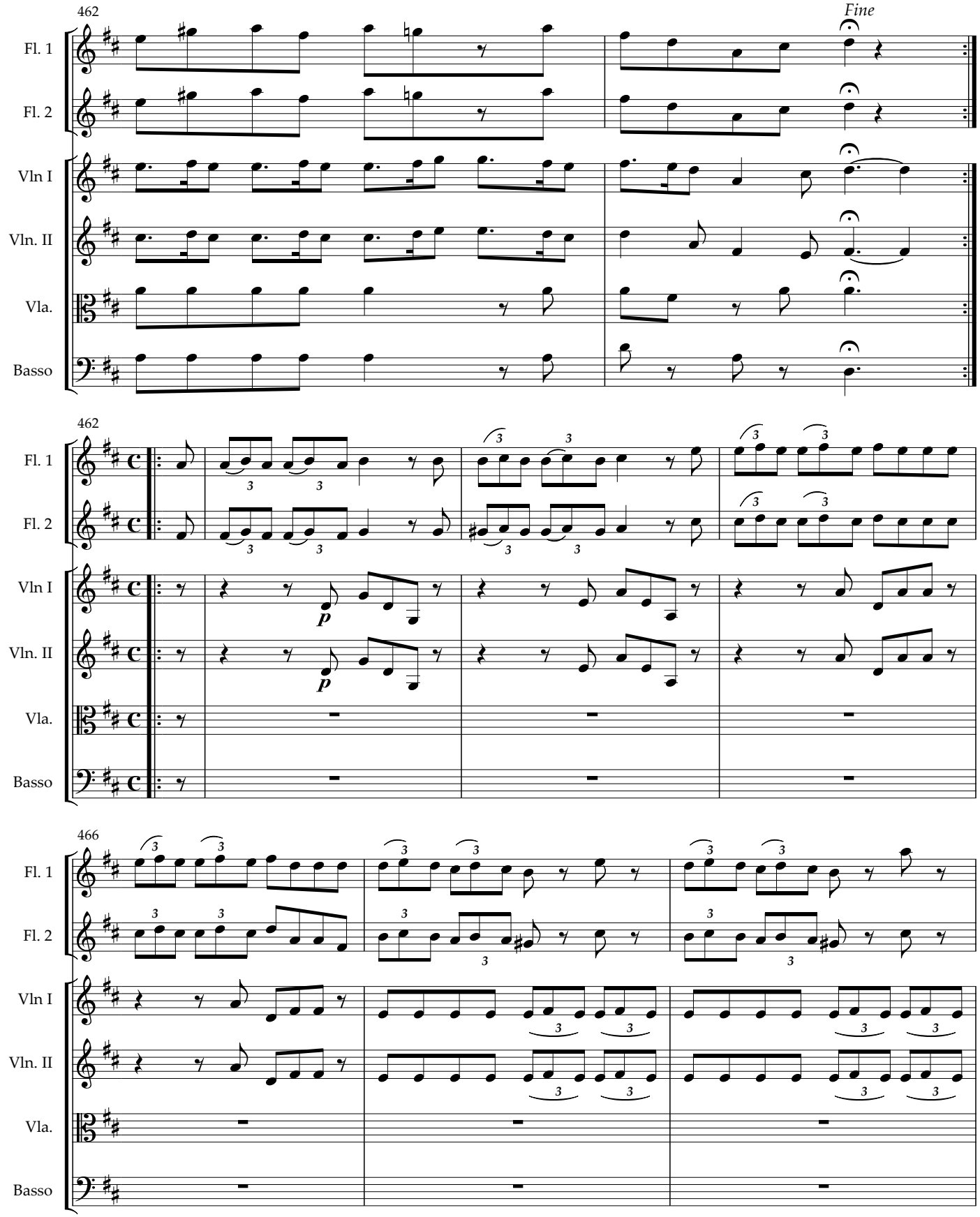

Gigue
Presto
432
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
435
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
437
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso

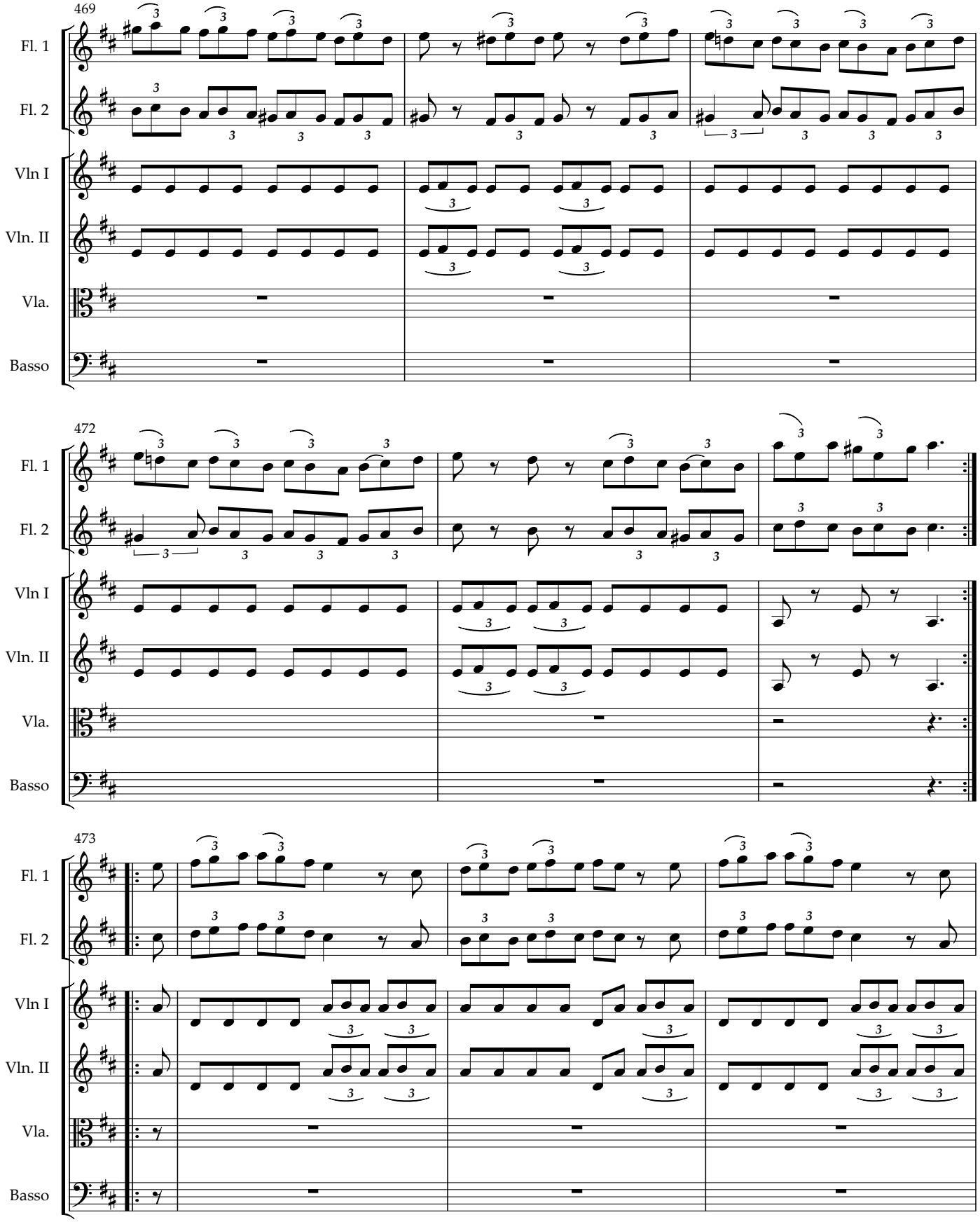

439
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
441
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
443
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso

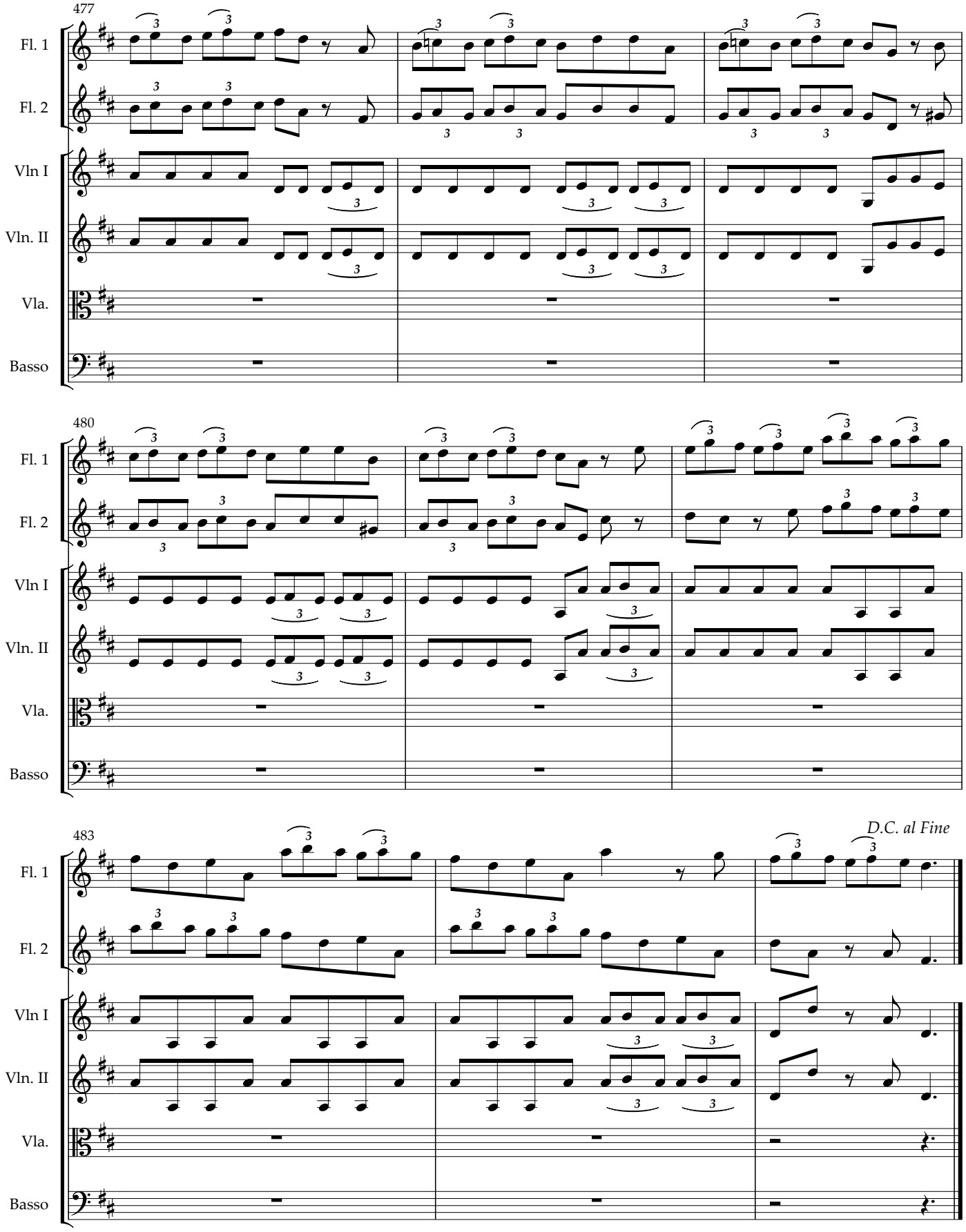

445
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
447
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
448
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso


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
Fine
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
462
Fl. 1
Fl. 2
Vln I
Vln. II
Vla.
Basso
p
p
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