SCORE

PAUL WRANITZKY

Mitgefühl

Overture

The Wranitzky Project
www.wranitzky.com

edited by
Daniel Bernhardsson

PAUL WRANITZKY

(1756-1808)

Mitgefühl - Overture

The one-act Liederspiel *Mitgefühl* ('Compassion') was premiered at the Kärntnertortheater in Vienna on 21 April 1804. The *Liederspiel*, a form of Singspiel, had been invented in 1797 by the composer J.F. Reichardt (1752–1814) with his *Lieb und Treue* ('Love and Fidelity'). Reichardt's idea was to take pre-existing poems by famous authors, set them to new music and frame it all in a simple, rural plot. While *Lieb und Treue* was a great success in Berlin, it never took hold in Vienna.

For Mitgefühl, the librettist G.F. Trietschke (1776-1842) utilized poems by, among others, Goethe and G.A. Bürger. This Viennese experiment in the Liederspiel genre was not successful with its audience, and only one repeat performance was given. Reviews found the poems too unknown, the story too slight, and the music too elaborate for the material.

The plot takes place in the countryside and revolves around two young lovers, Niklas and Marie, and their very different fathers. Whereas Marie's father Jakob is kind and generous, Niklas's father Quaas is heartless and greedy. Through the good deeds of Jakob, Quaas is taught to feel compassion for his fellow man.

The substantial Overture opens with a slow introduction full of pathos and distant modulations. A sprightly theme in the strings with accented syncopations opens the fast main section, but soon comes to an end as the true primary subject is stated by the low strings and then repeated by the woodwinds. Taken from the final chorus, a setting of Bürger's poem, *Das Lied vom Braven Manne* ('Song of the Good Man'), this seven-note motif is put to extensive and sometimes surprising use throughout the expansive sonata-form movement.

Edition & Introduction
Daniel Bernhardsson

Sources: *KT. 295*, *Österreichische Nationalbibliothek, Vienna,* Austria.

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Mitgefühl

Overture

Paul Wranitzky
(1756-1808)

Adagio

Flute
Oboe
Clarinet in A
Bassoon
Horn in D
Trumpet in D
Timpani in D, A
Violin I
Violin II
Viola
Violoncello & Basso

1. Solo

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Timp.
Vln. I
Vln. II
Vla.
Vc. & B.

f tutti

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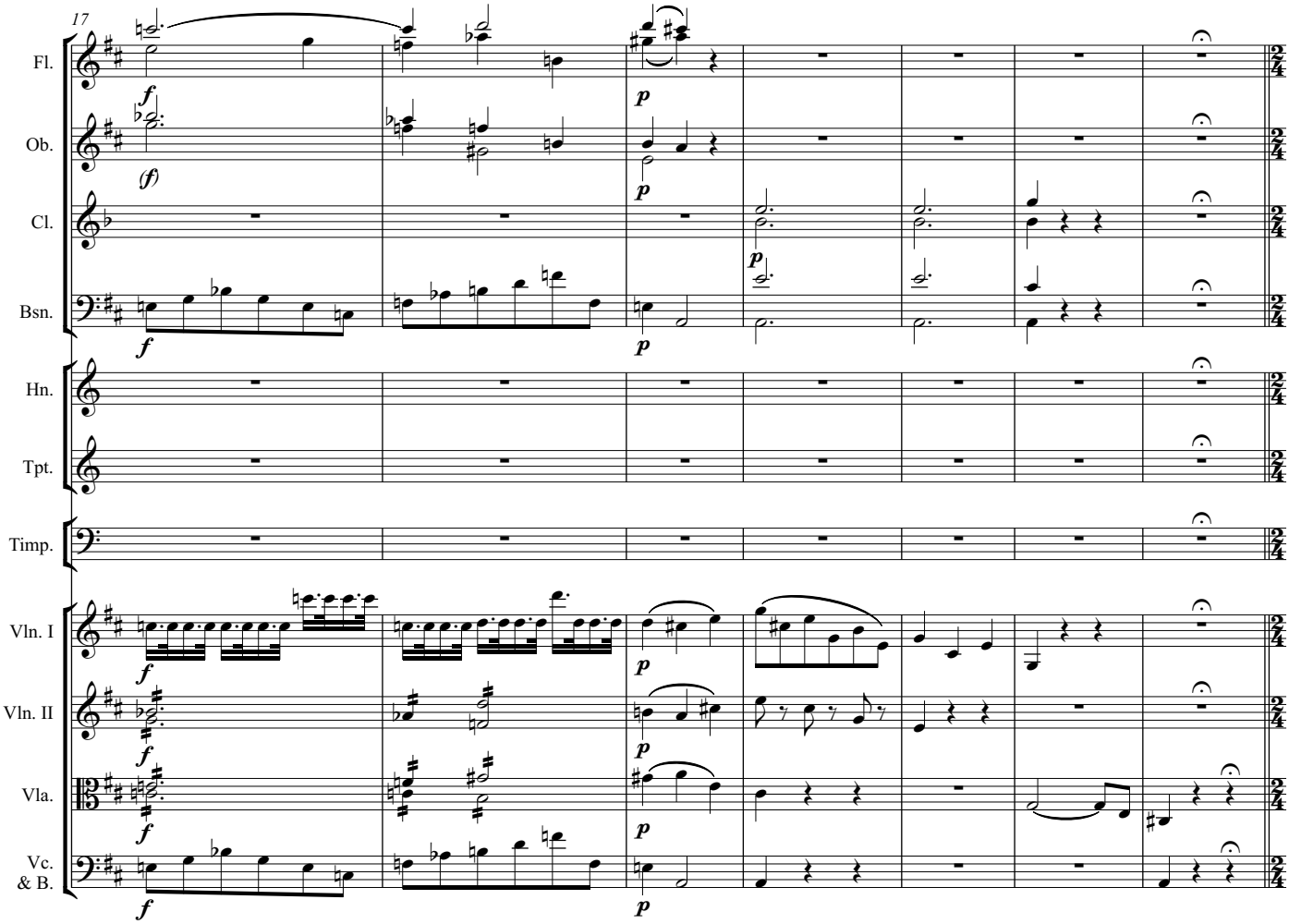
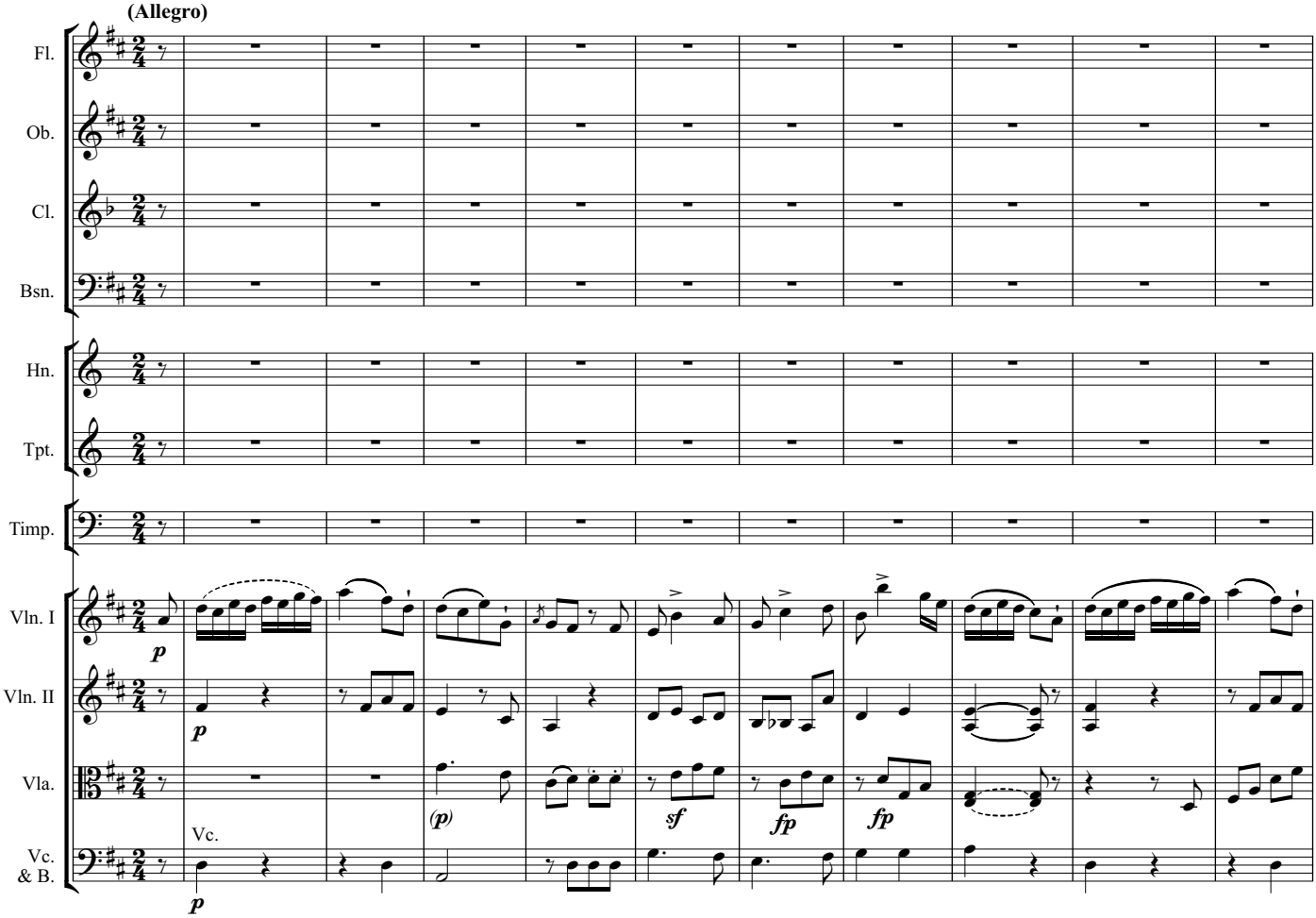
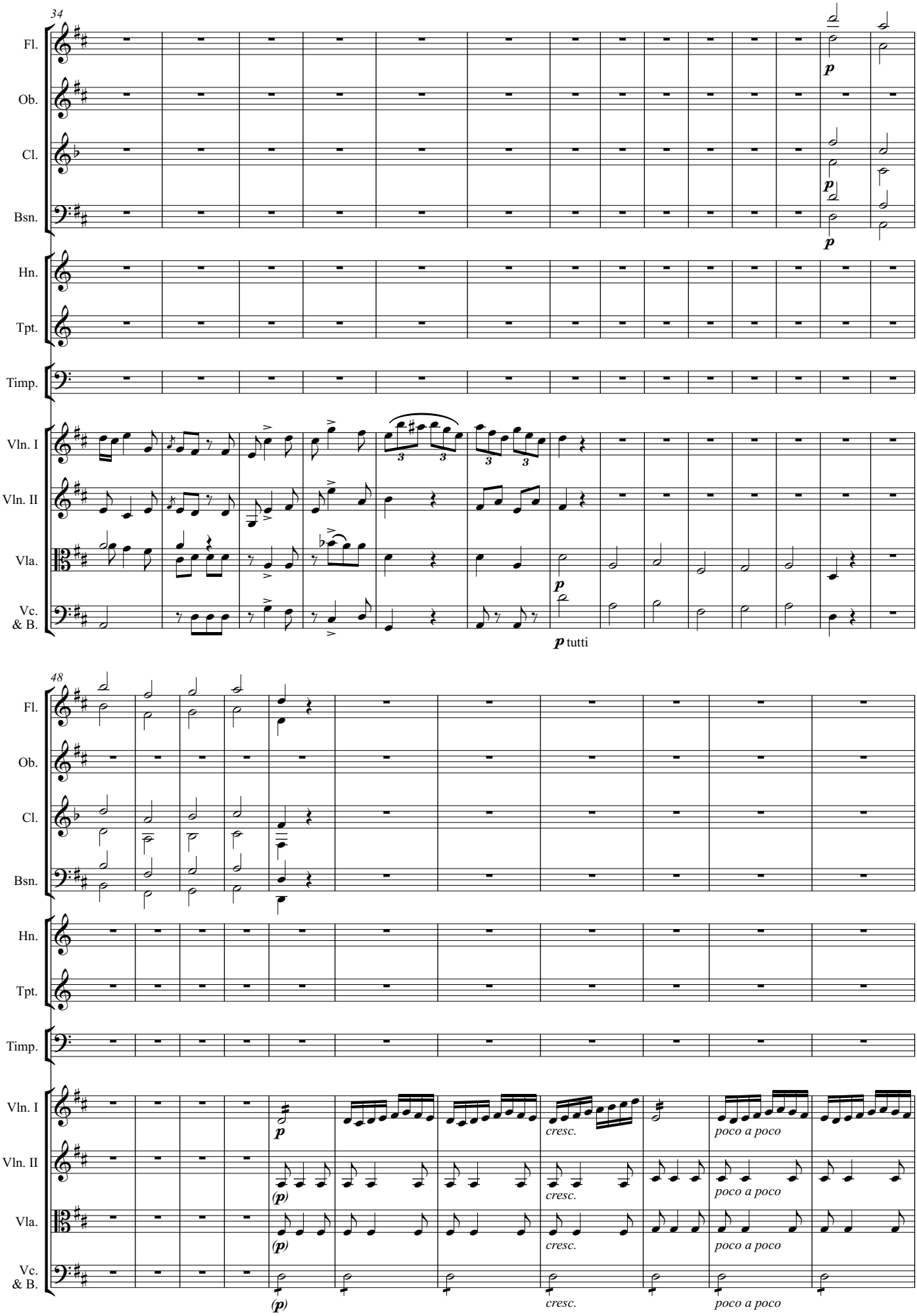

17
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Timp.
Vln. I
Vln. II
Vla.
Vc. & B.
f
(f)
p


(Allegro)
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Timp.
Vln. I
Vln. II
Vla.
Vc. & B.
Vc.
p
(p)
sf
fp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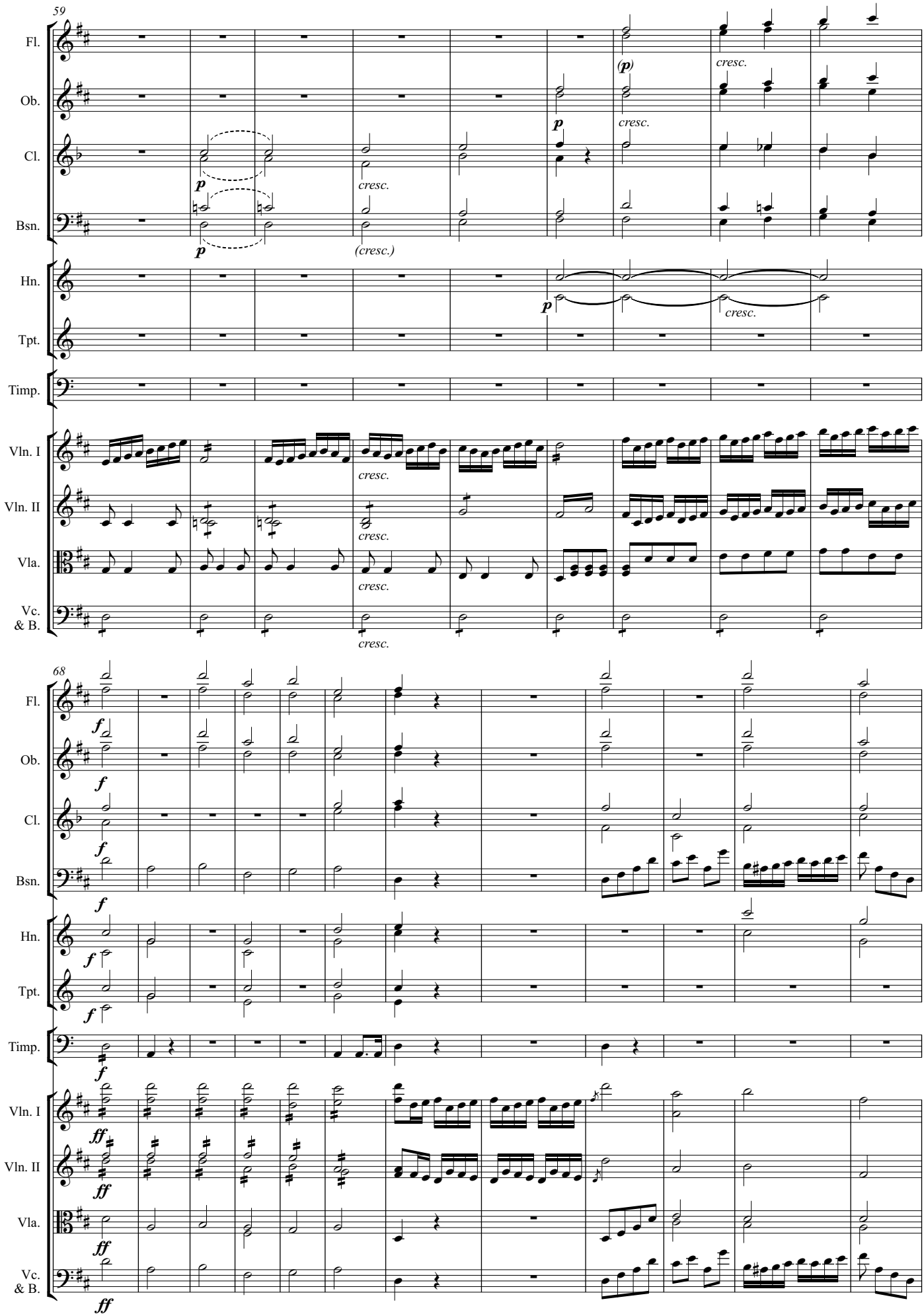
Timp.
Vln. I
Vln. II
Vla.
Vc. & B.
p
p
p
p
p tutti
48
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Timp.
Vln. I
Vln. II
Vla.
Vc. & B.
p
(p)
(p)
(p)
cresc.
cresc.
cresc.
cresc.
poco a poco
poco a poco
poco a poco
poco a poco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Fl.
Ob.
Cl.
Bsn.
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Tpt.
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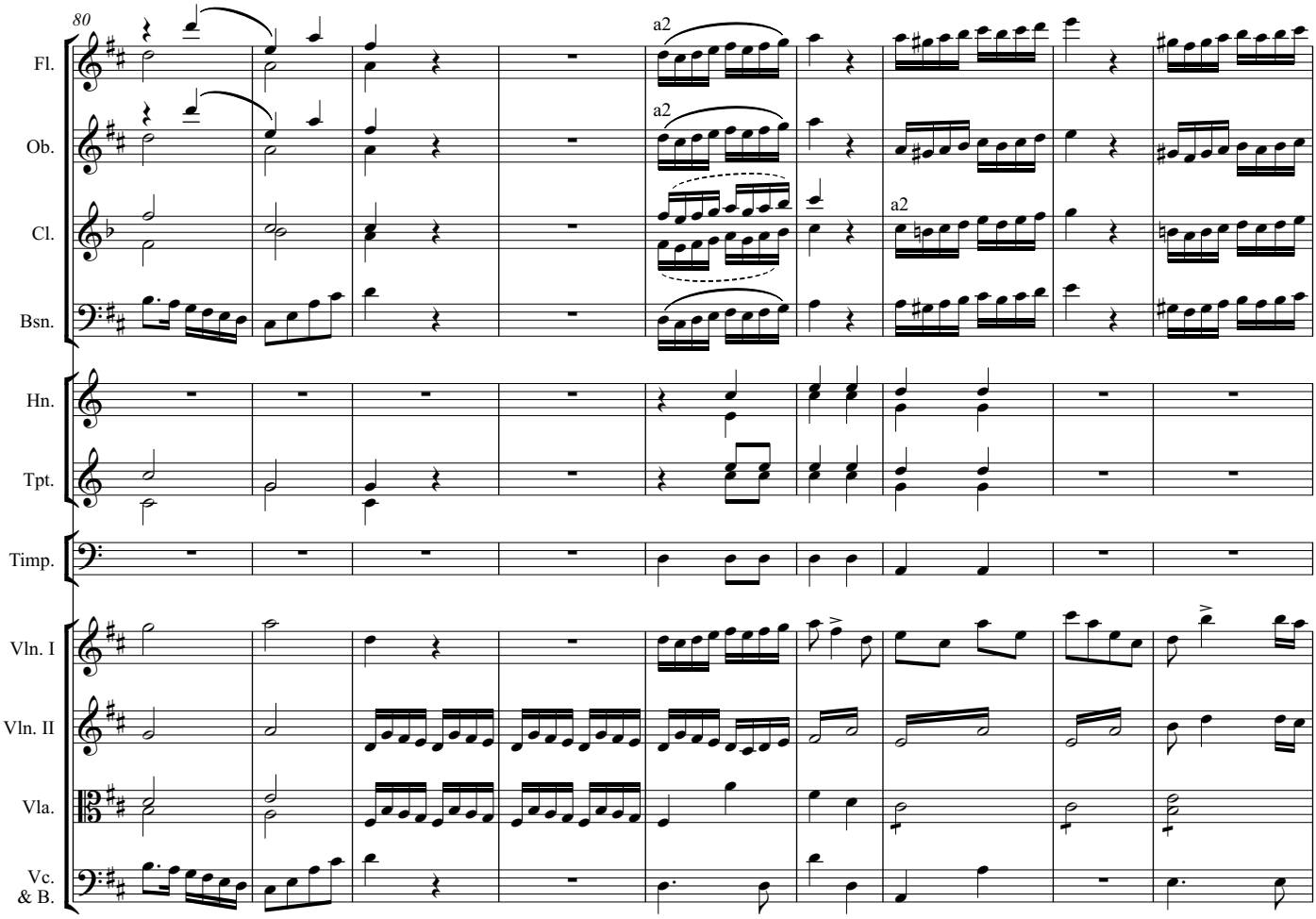
Vln. II
Vla.
Vc. & B.
p
(p)
cresc.
(cresc.)
68
f
ff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Fl.
Ob.
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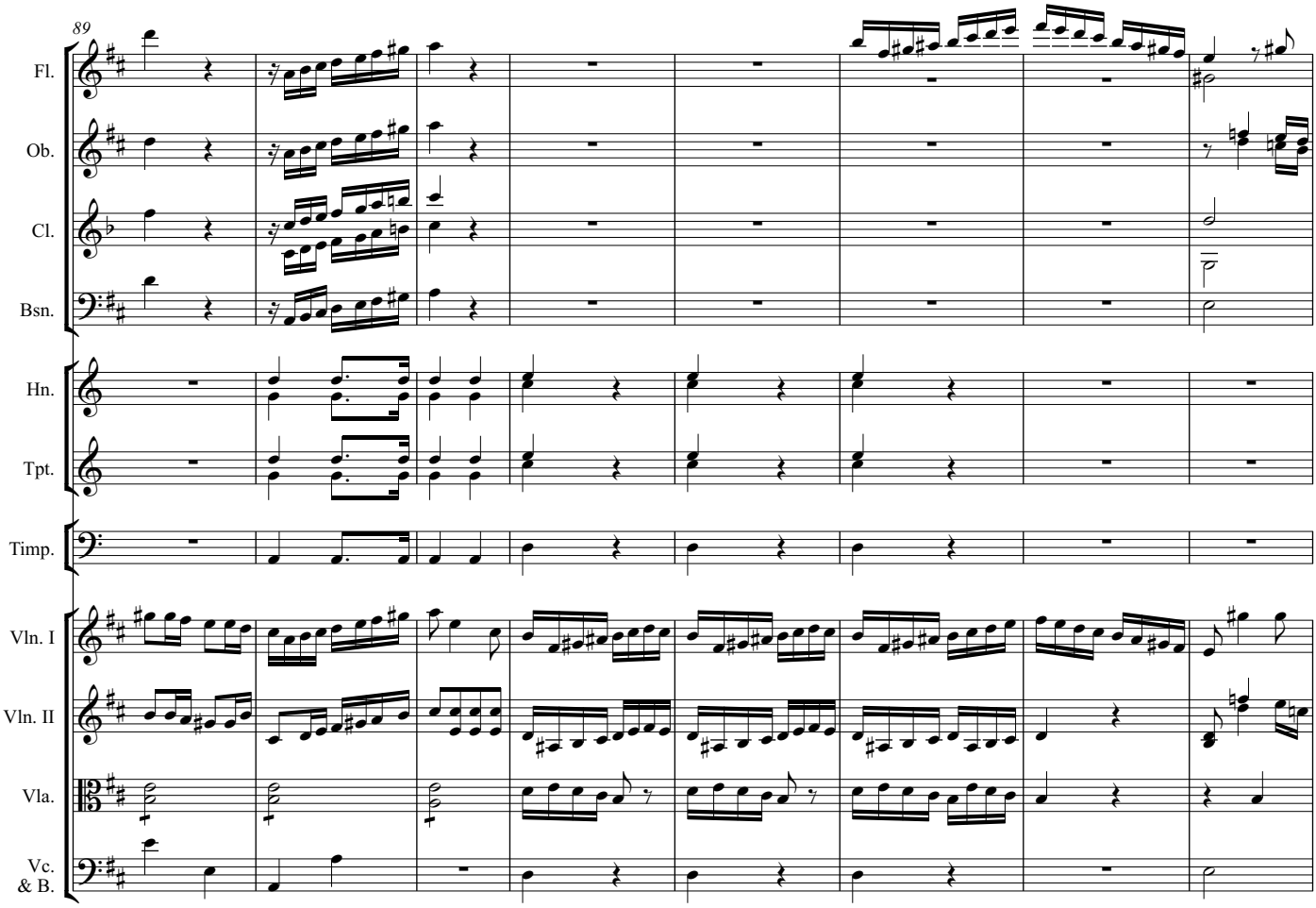
Vln. I
Vln. II
Vla.
Vc. & B.
a2
a2
a2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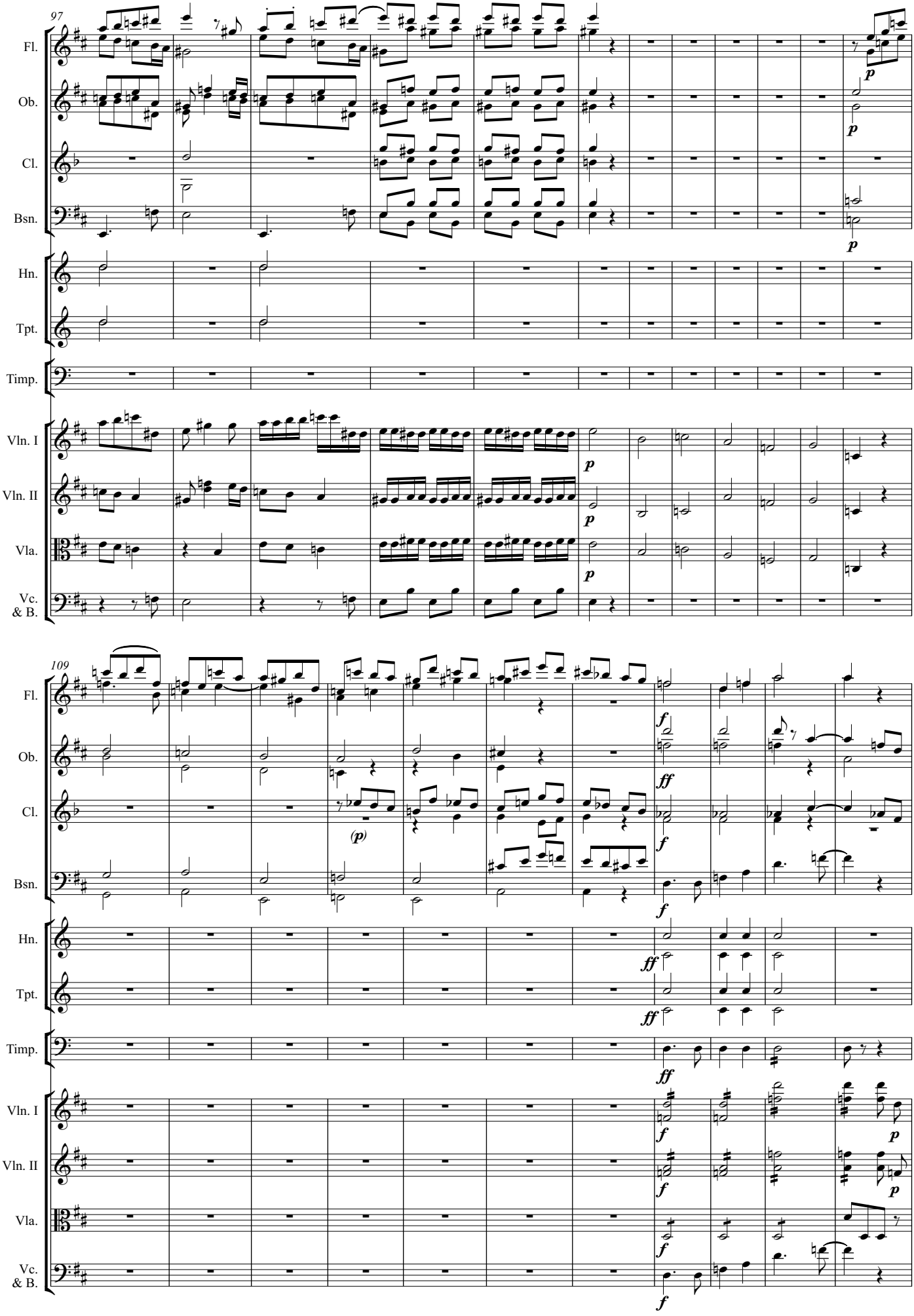
Vc. & B.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Fl.
Ob.
Cl.
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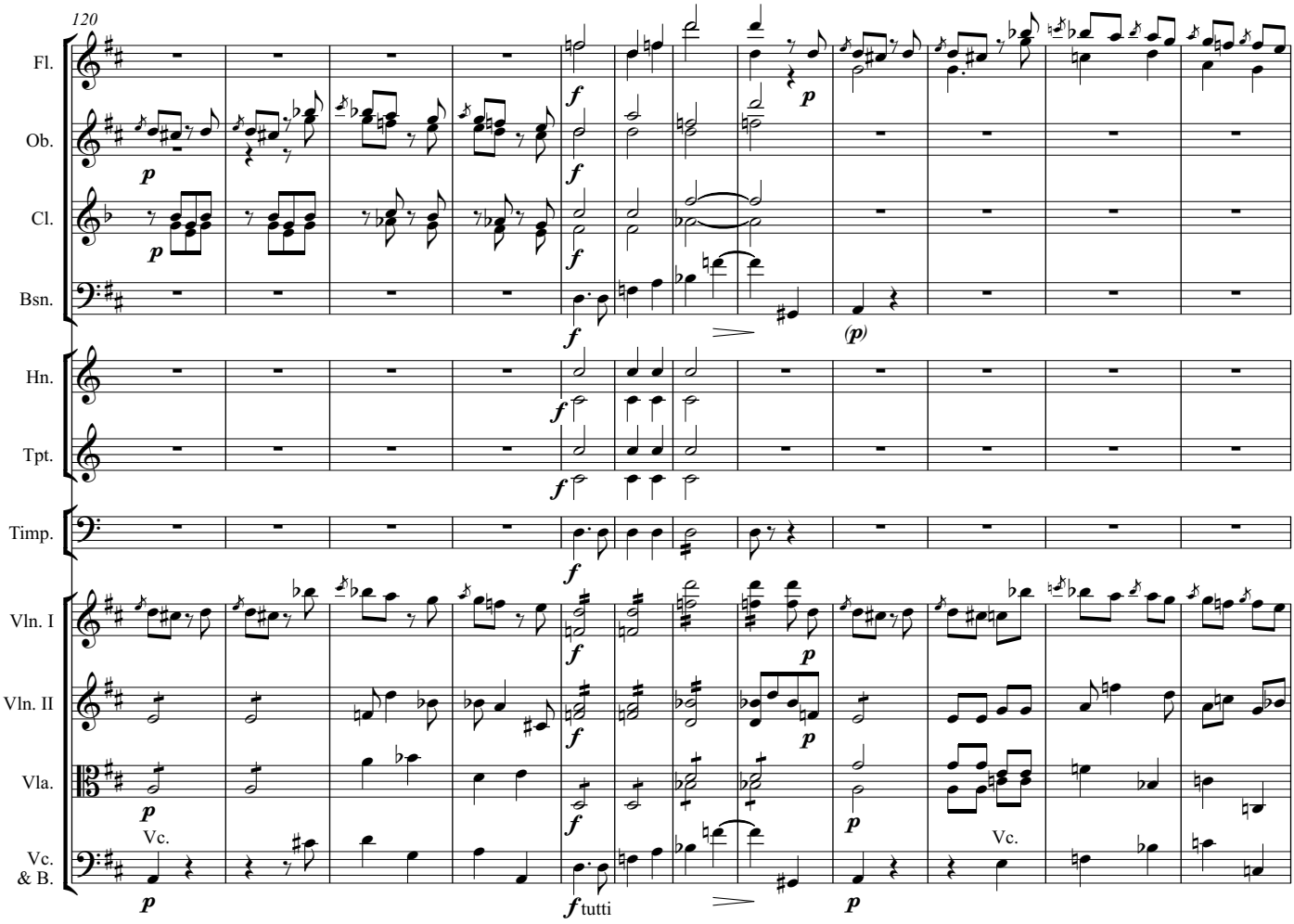
Vln. I
Vln. II
Vla.
Vc. & B.
p
109
(p)
f
ff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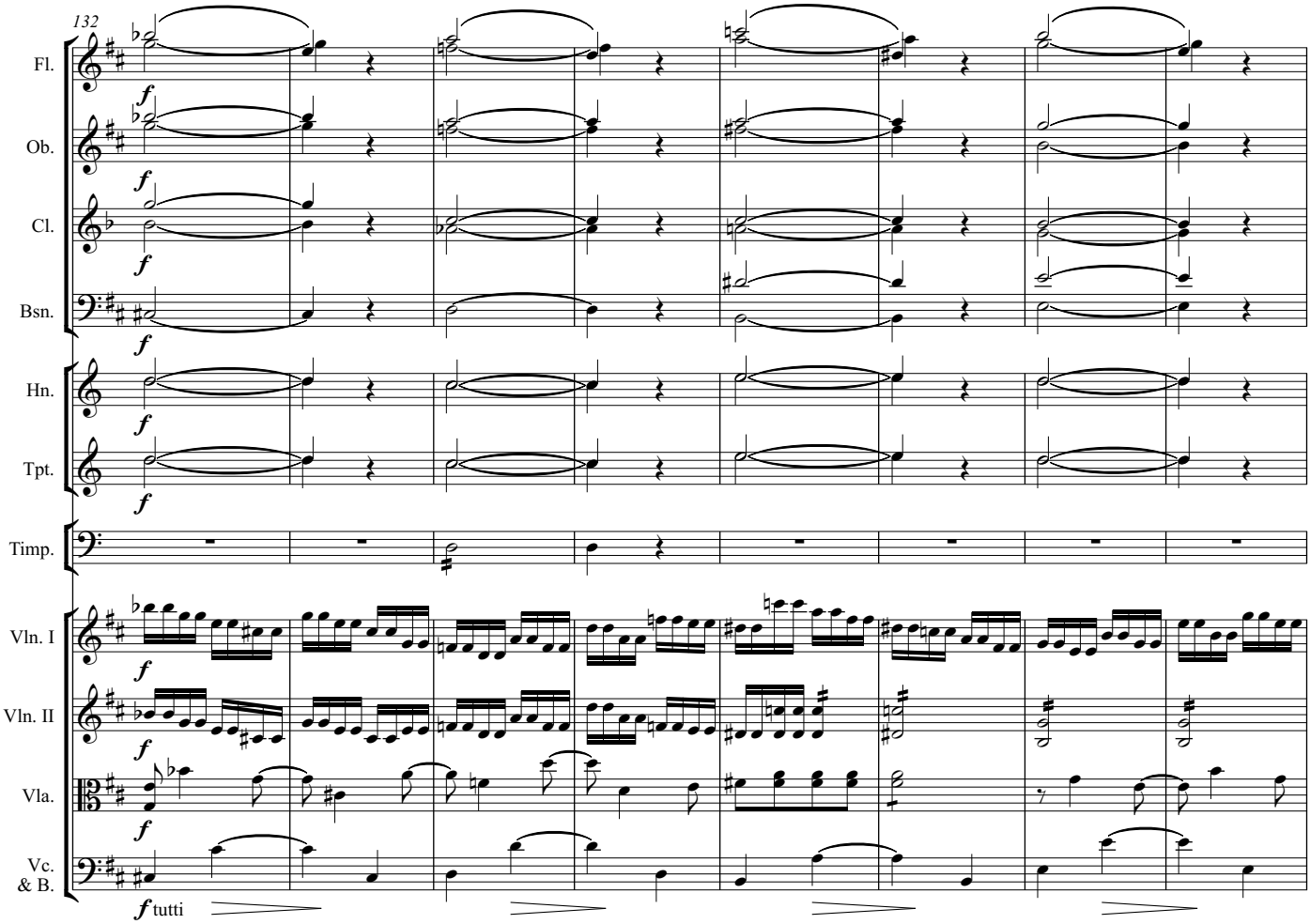
Vln. II
Vla.
Vc. & B.
Vc.
tutti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Fl.
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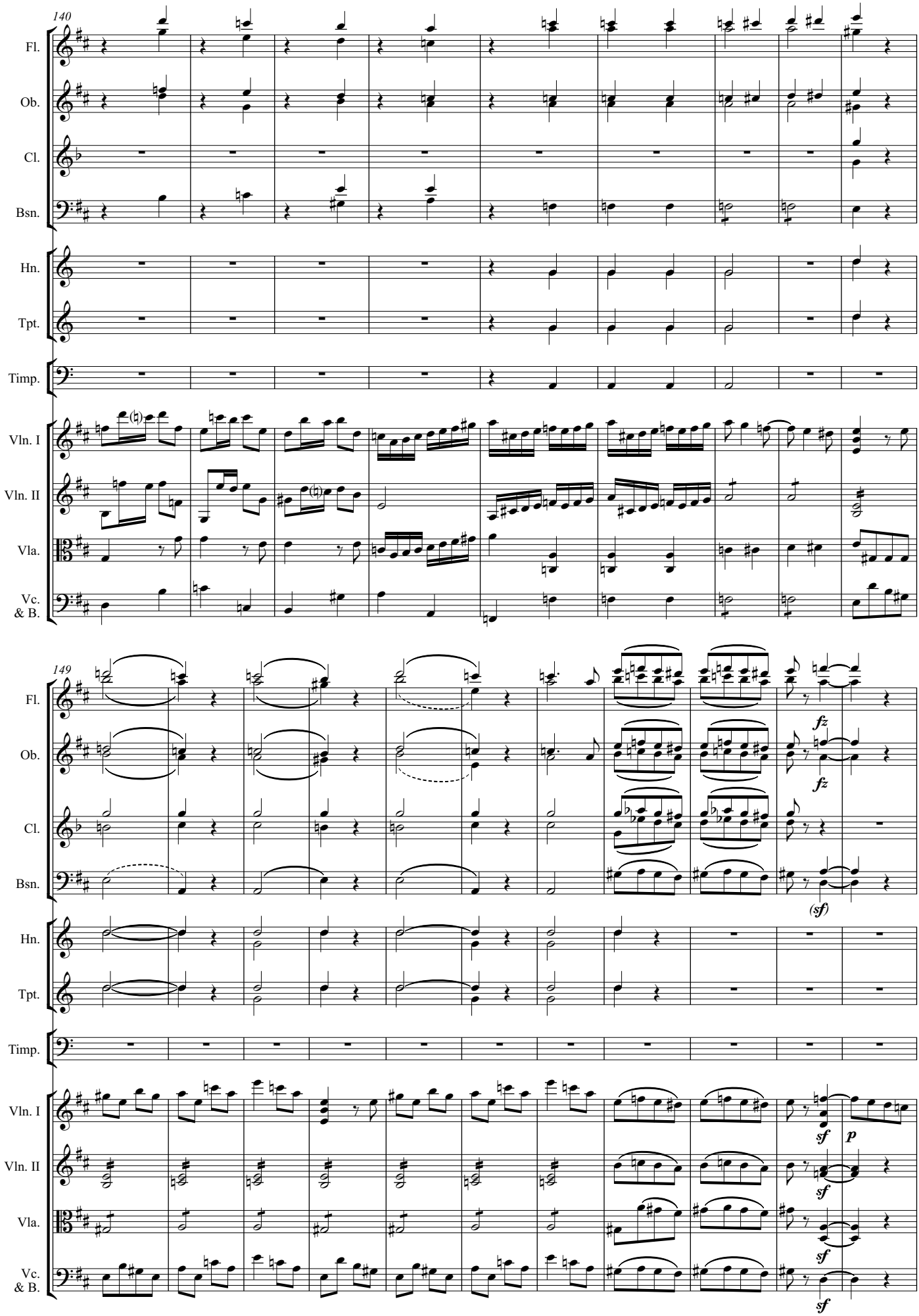
Vla.
Vc. & B.
tutti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Cl.
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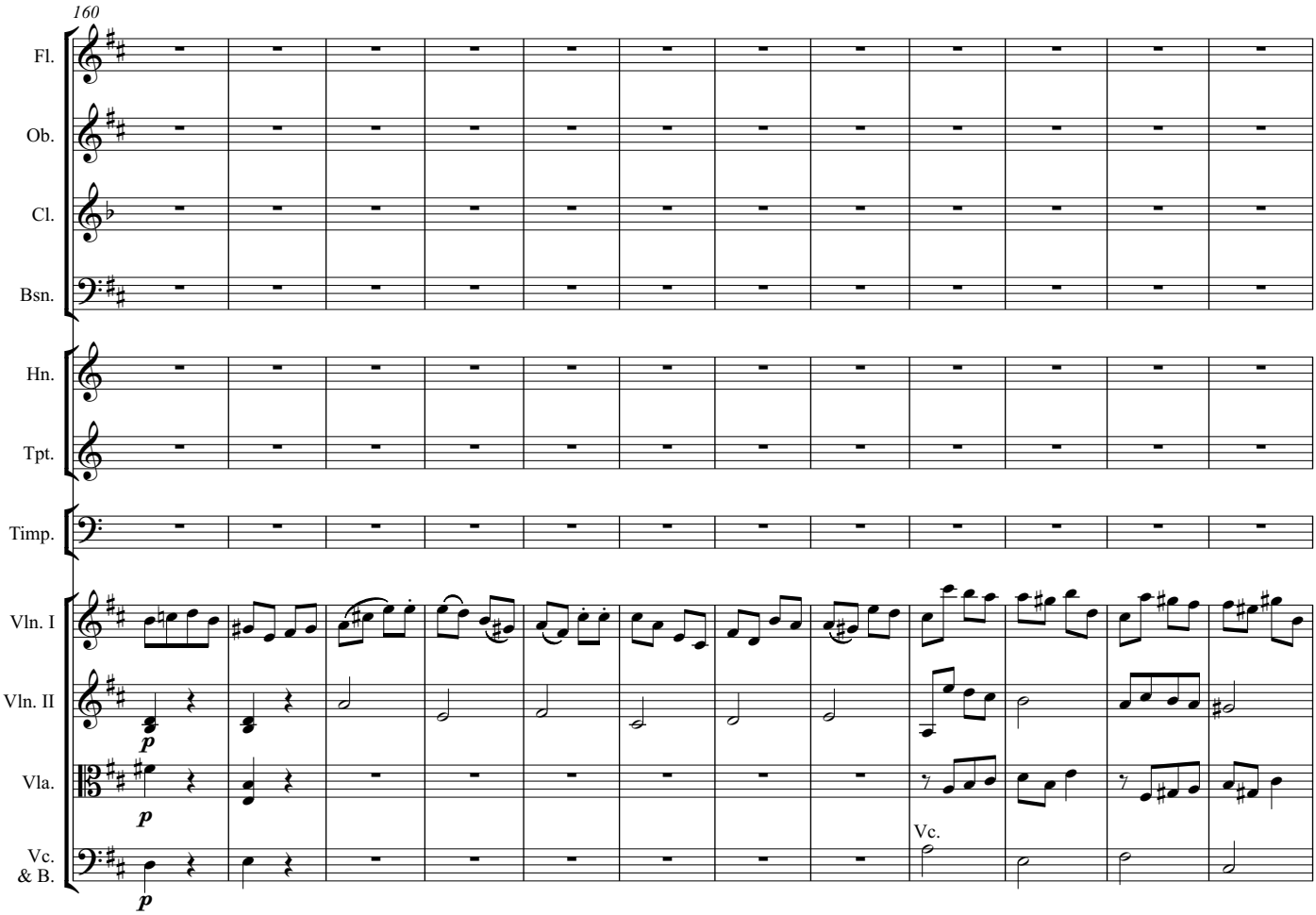
Hn.
Tpt.
Timp.
Vln. I
Vln. II
Vla.
Vc. & B.
149
fz
fz
(sf)
sf
p
sf
sf
sf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Ob.
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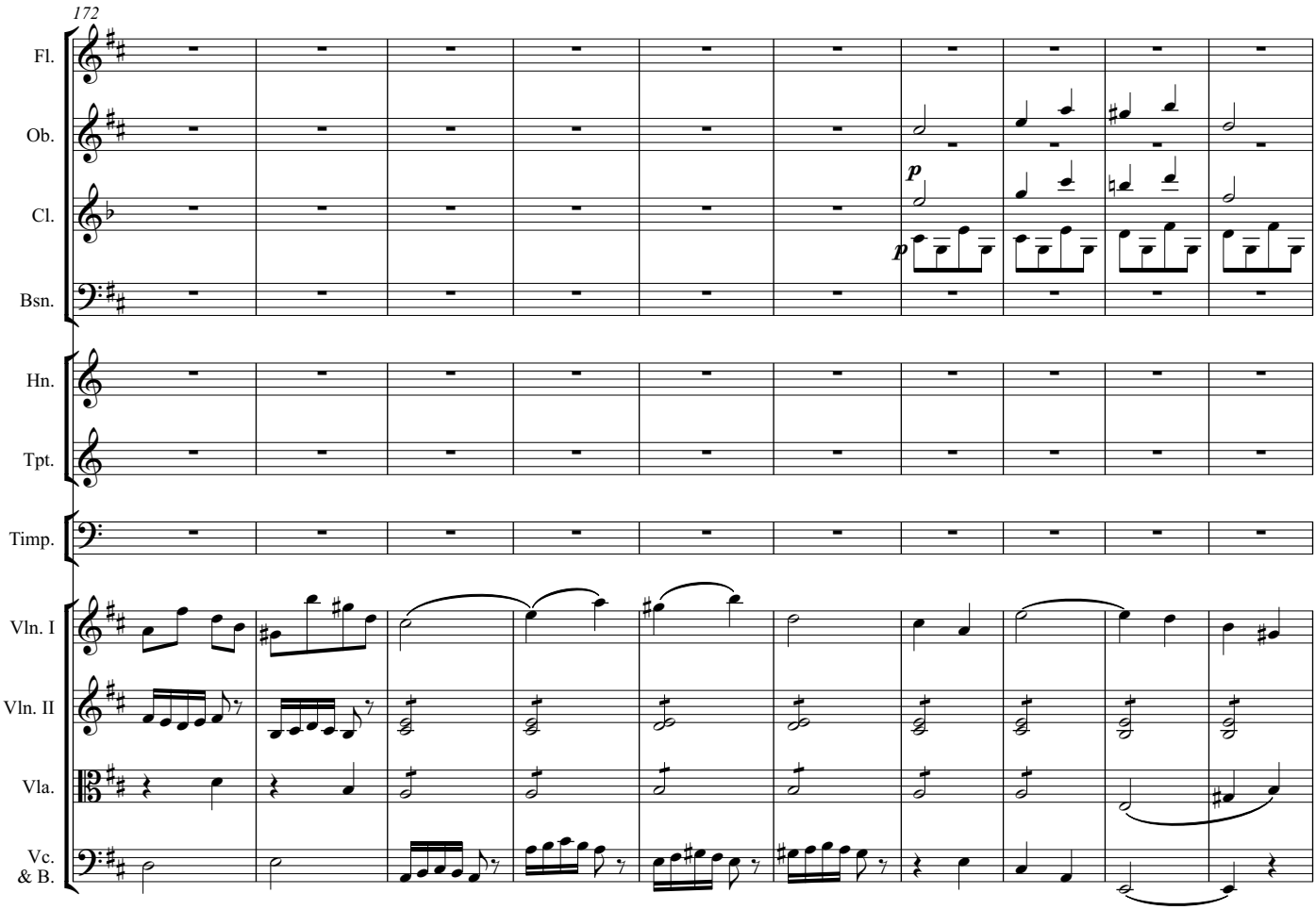
Vla.
Vc. & B.
p
p
p
Vc.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Hn.
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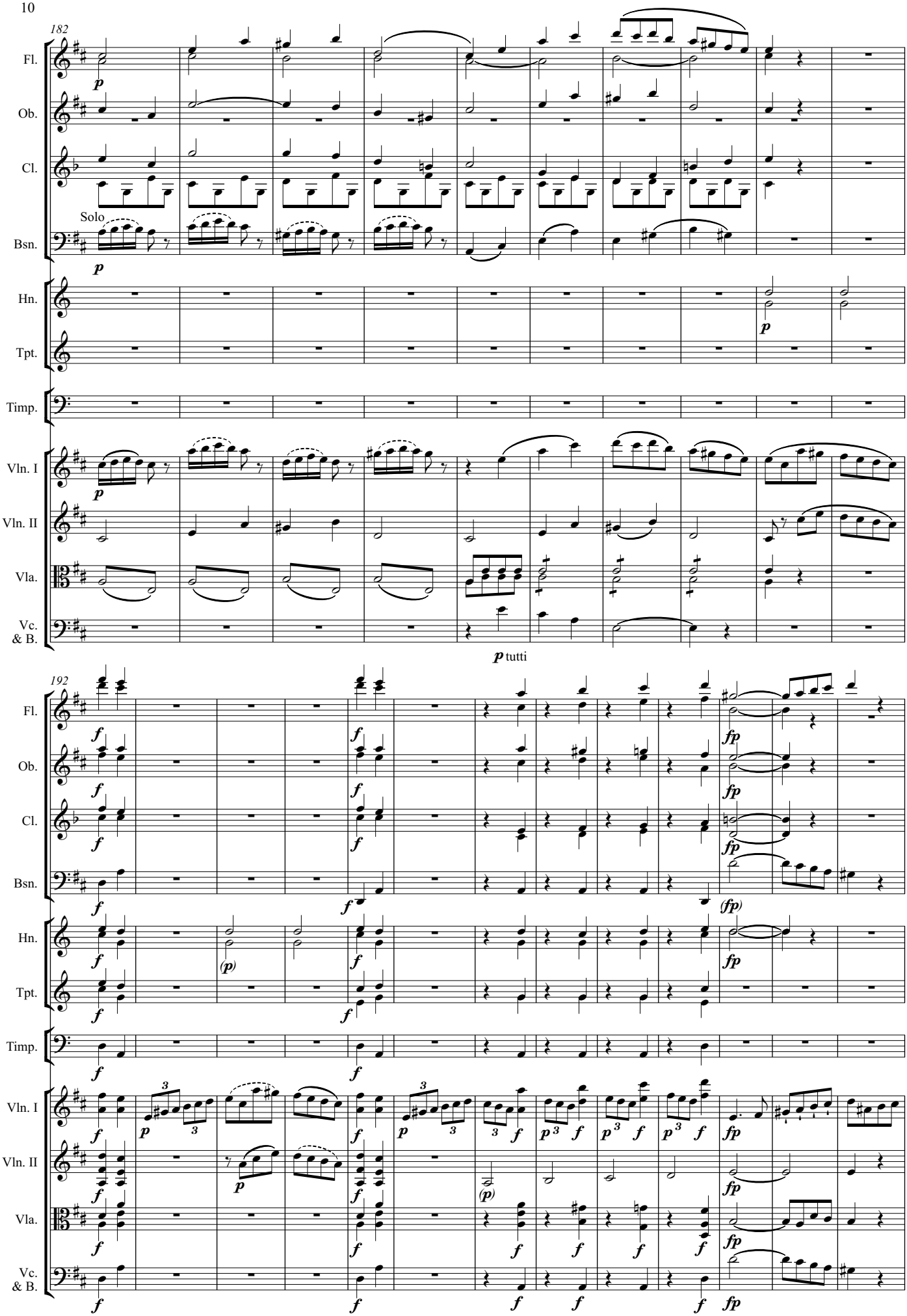
Timp.
Vln. I
Vln. II
Vla.
Vc. & B.
p
p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Fl.
Ob.
Cl.
Solo
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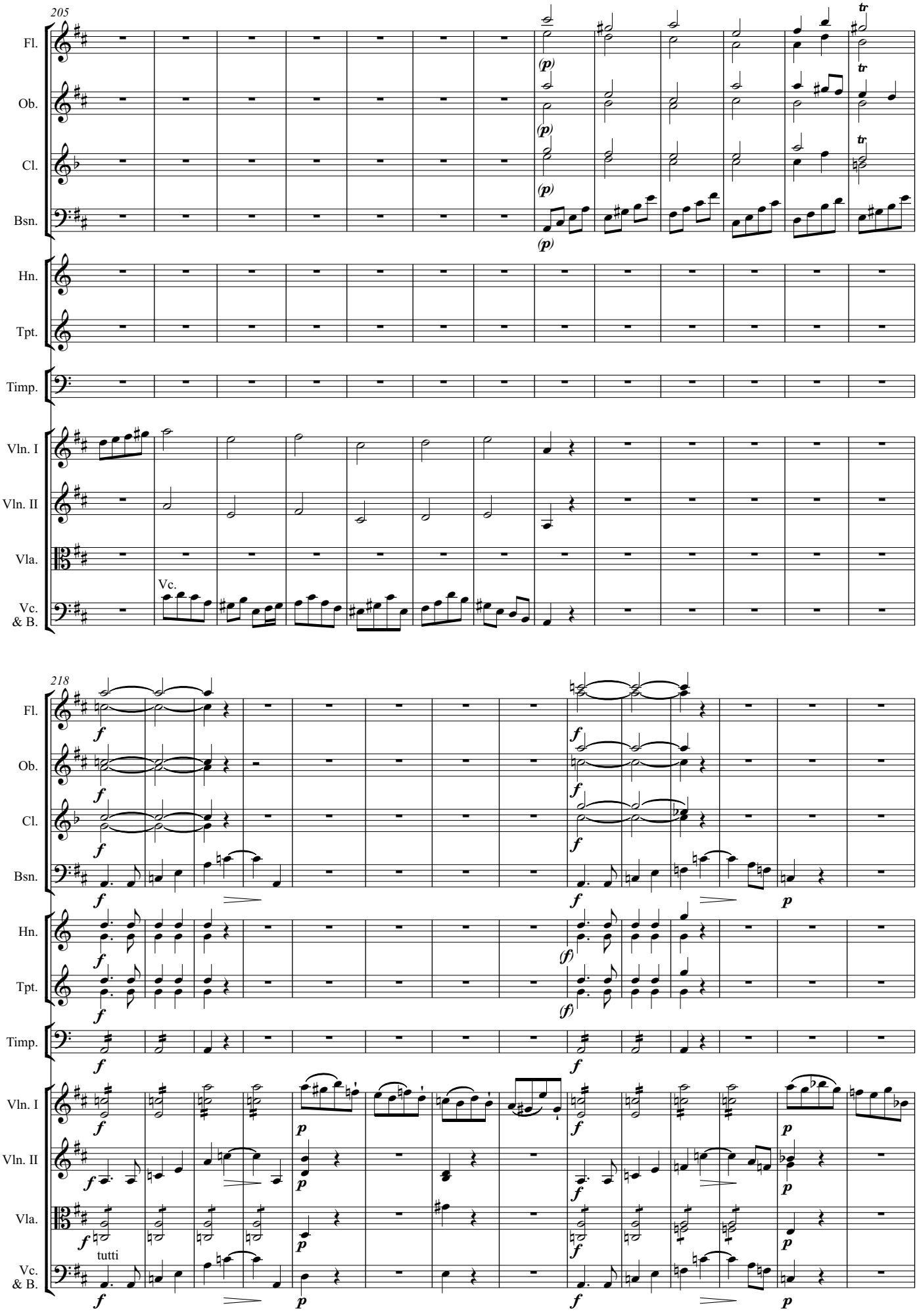
Hn.
Tpt.
Timp.
Vln. I
Vln. II
Vla.
Vc. & B.
p tutti
192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Vln. I
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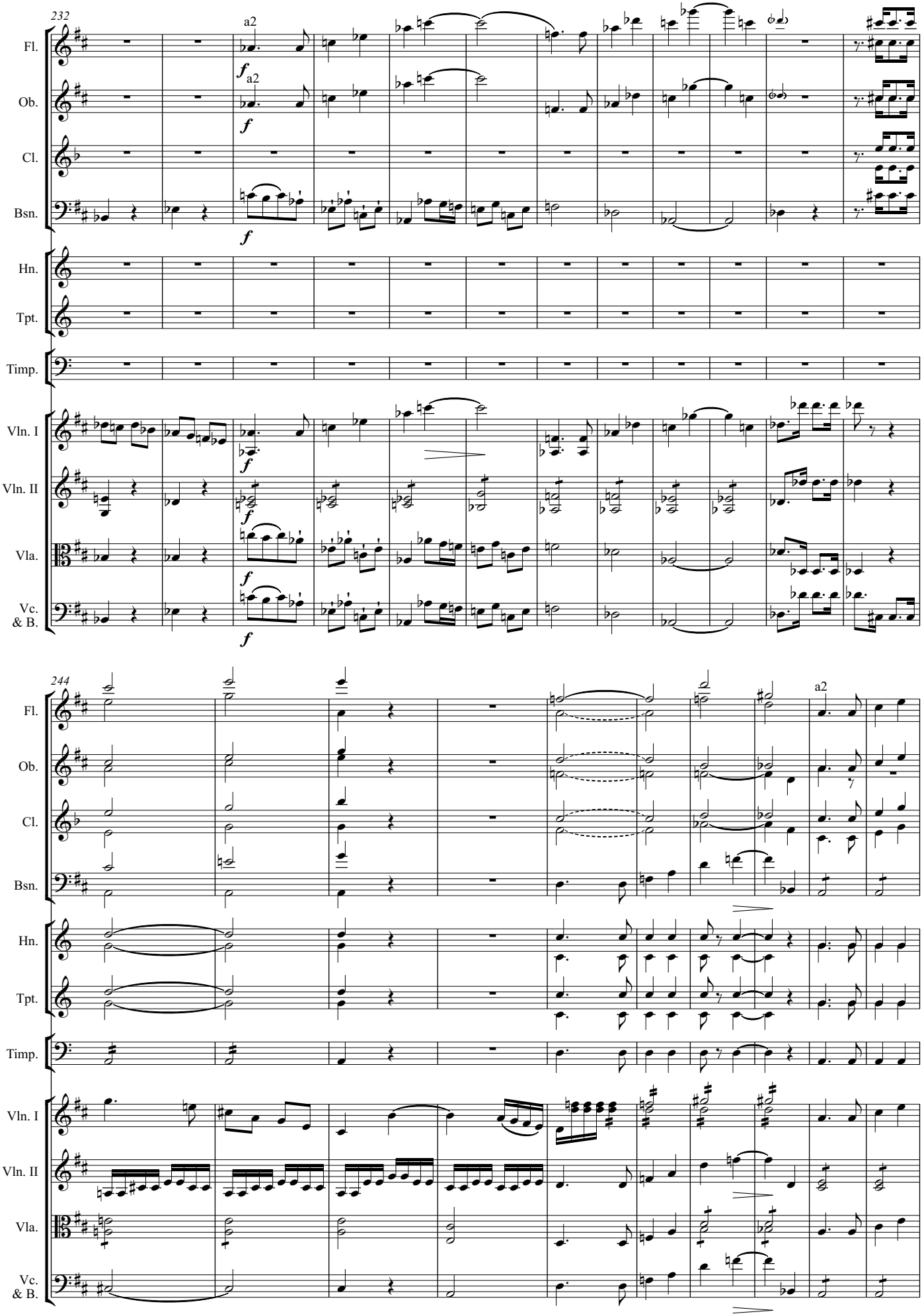
Vla.
Vc. & B.
Vc.
218
tutti


232
a2
Fl.
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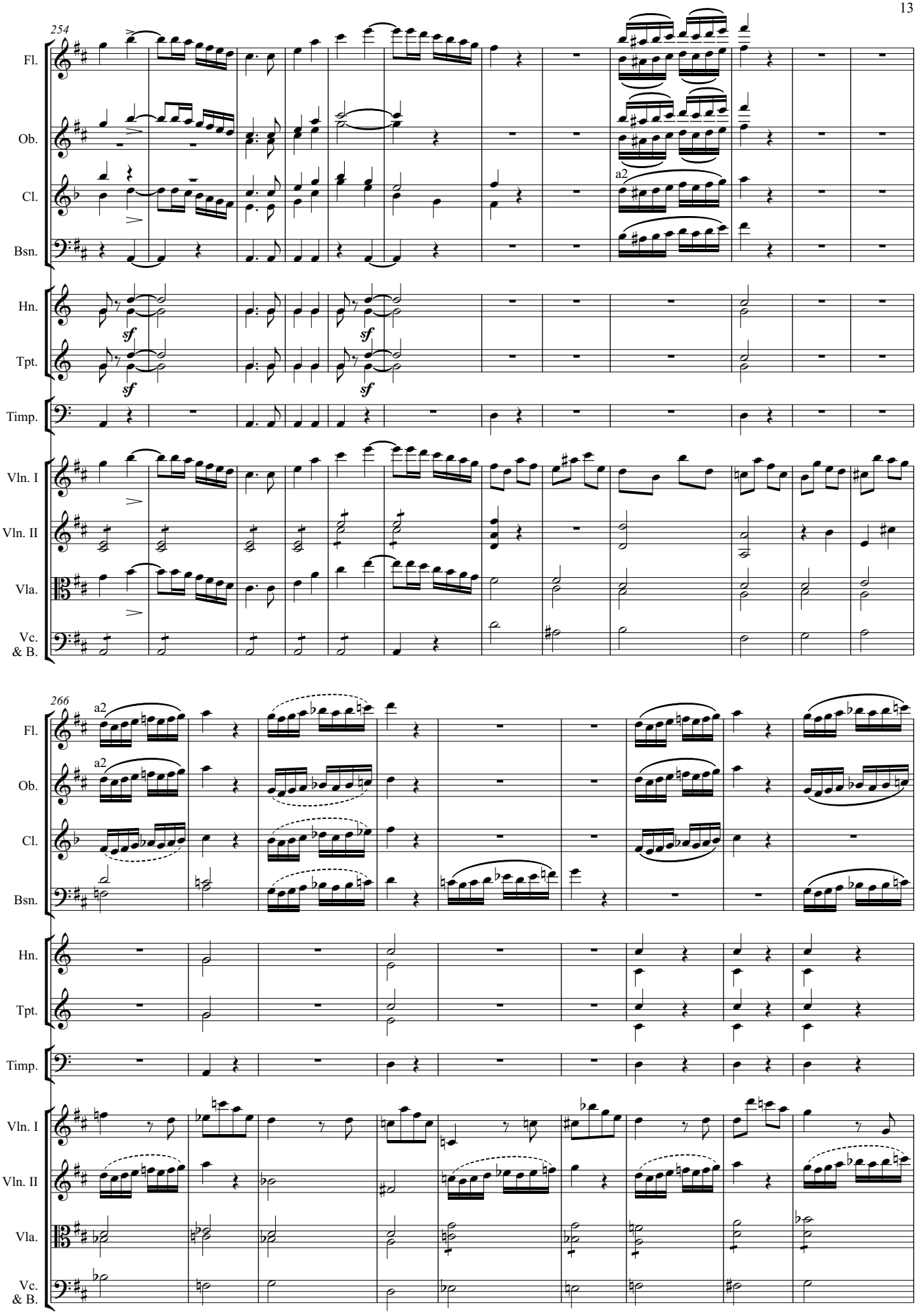
Vln. I
Vln. II
Vla.
Vc. & B.
244
a2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Fl.
Ob.
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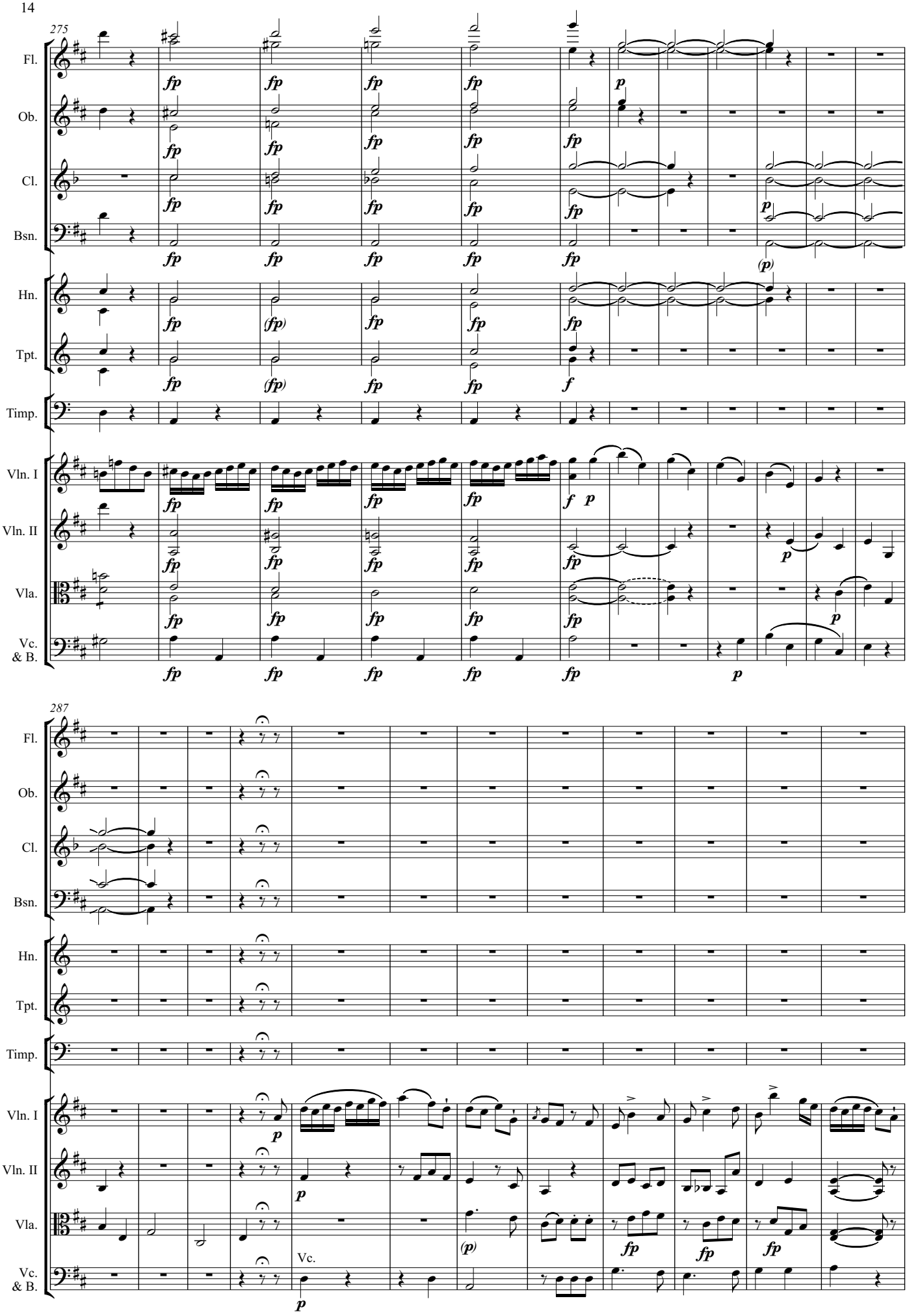
Vln. I
Vln. II
Vla.
Vc. & B.
a2
sf
266
a2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Fl.
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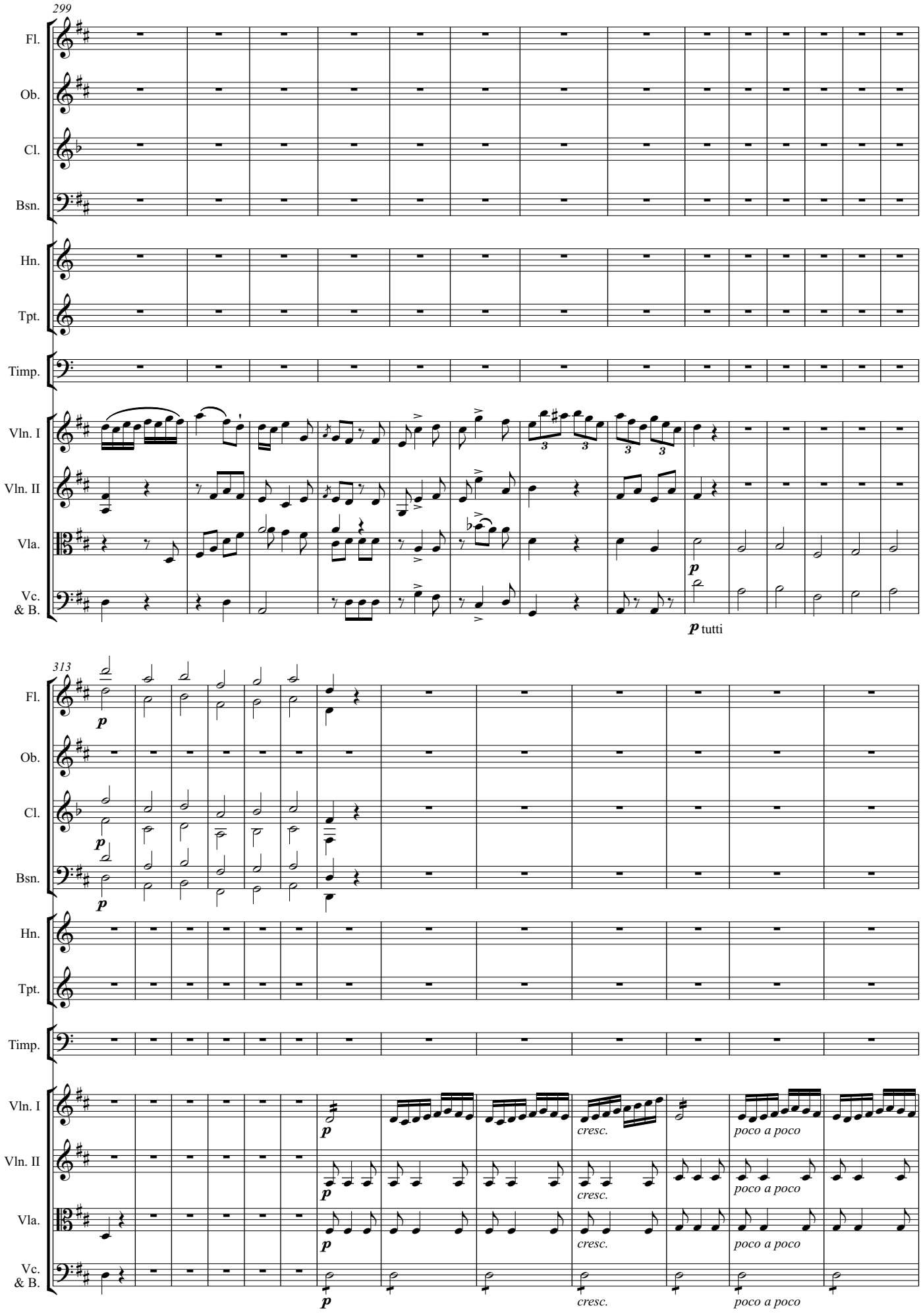
Vln. II
Vla.
Vc. & B.
287
Vc.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Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
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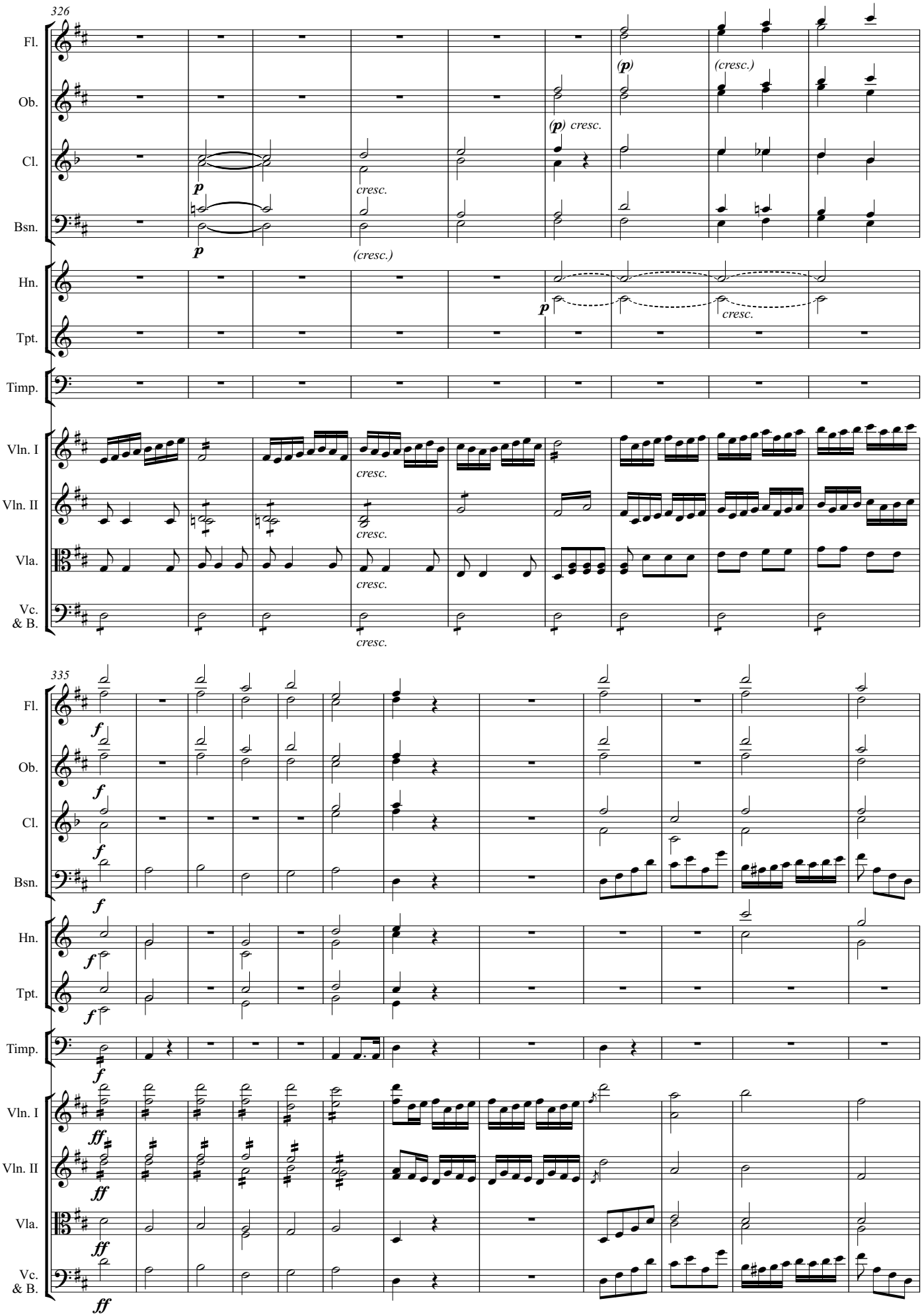
Vln. I
Vln. II
Vla.
Vc. & B.
p
p tutti
313
p
cresc.
poco a poco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Fl.
Ob.
Cl.
Bsn.
Hn.
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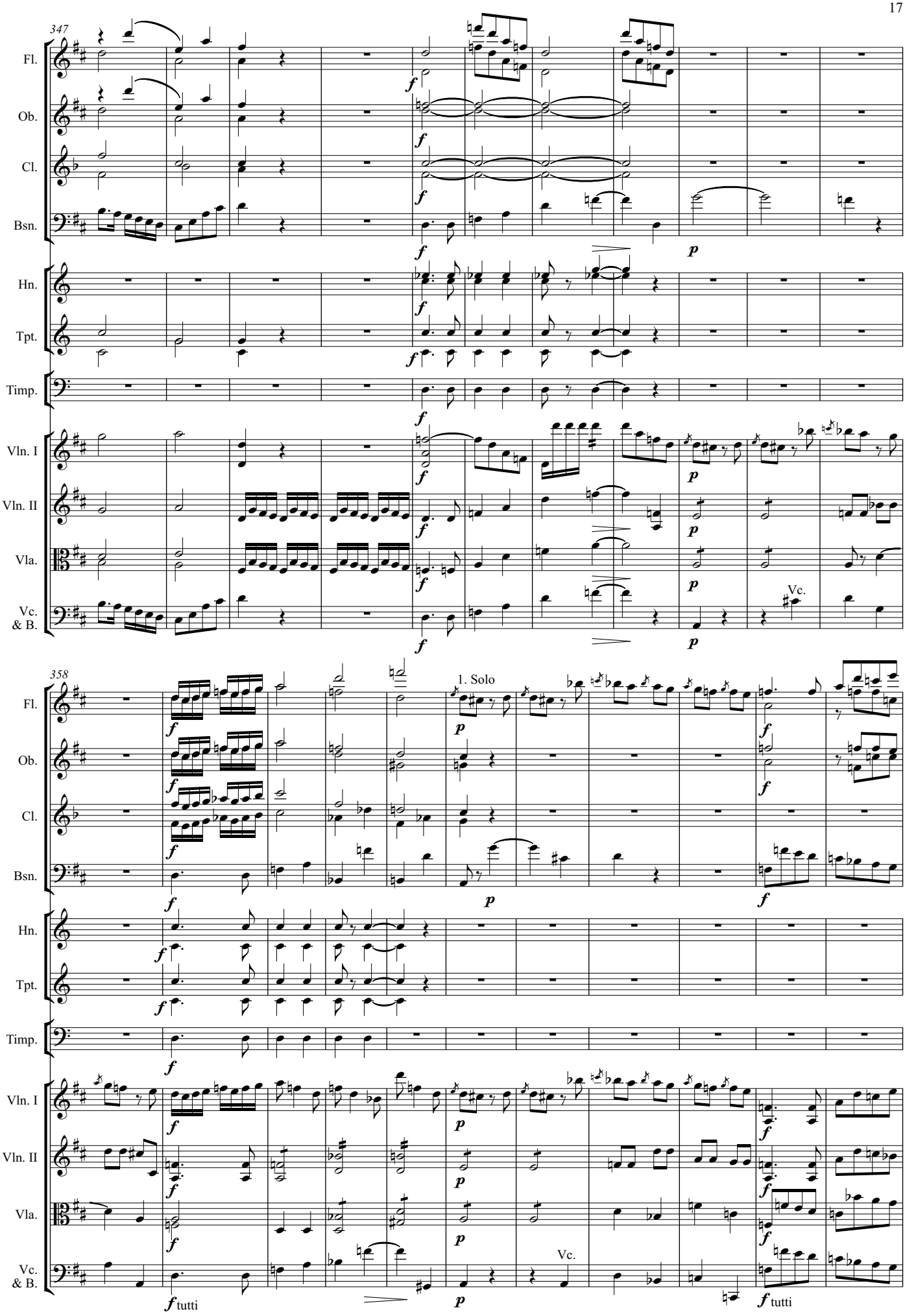
Vln. I
Vln. II
Vla.
Vc. & B.
(p)
(cresc.)
cresc.
335
f
ff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Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
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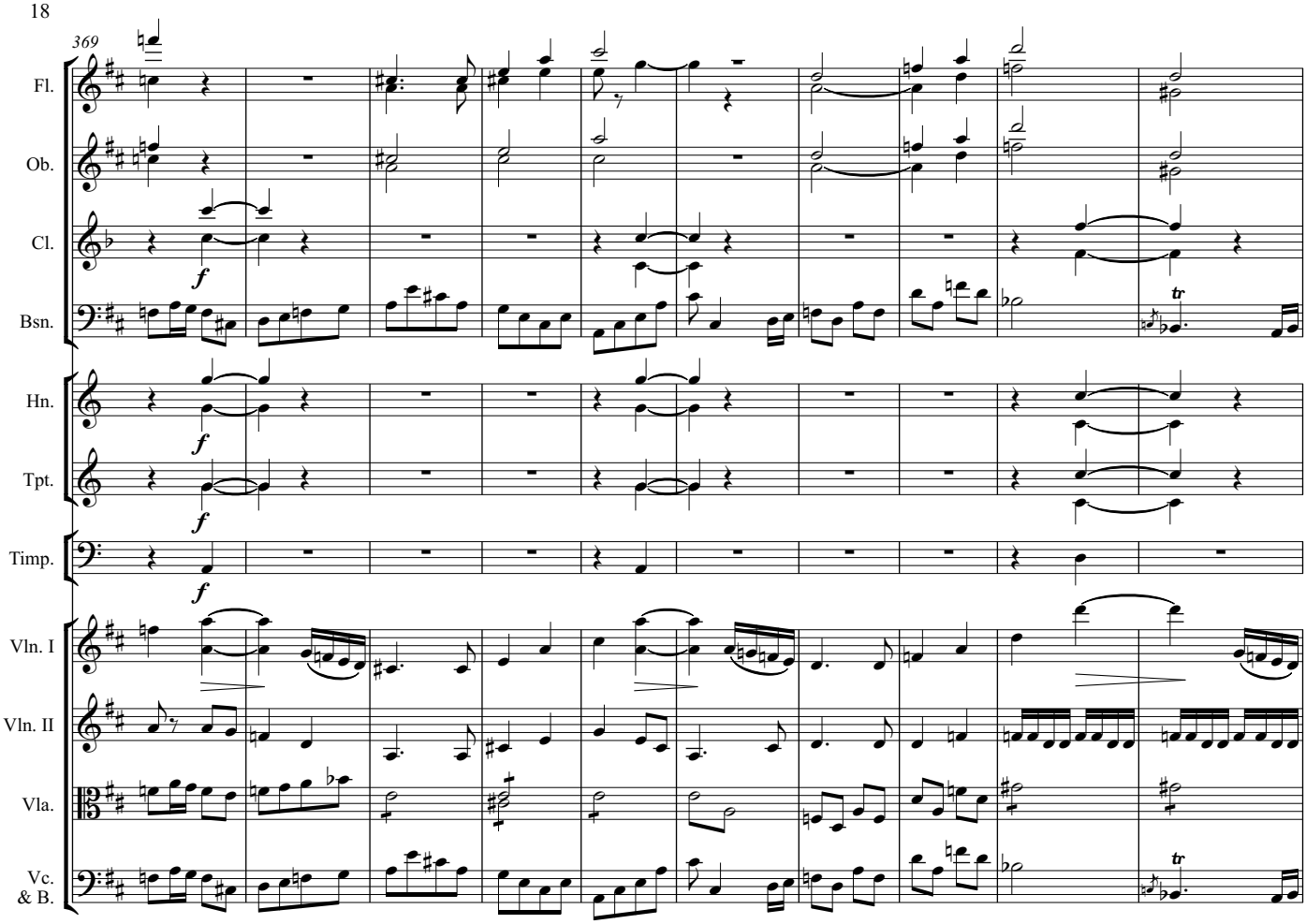
Vln. I
Vln. II
Vla.
Vc. & B.
Vc.
358
1. Solo
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Timp.
Vln. I
Vln. II
Vla.
Vc. & B.
Vc.
tutti
tutti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Vc. & B.
f
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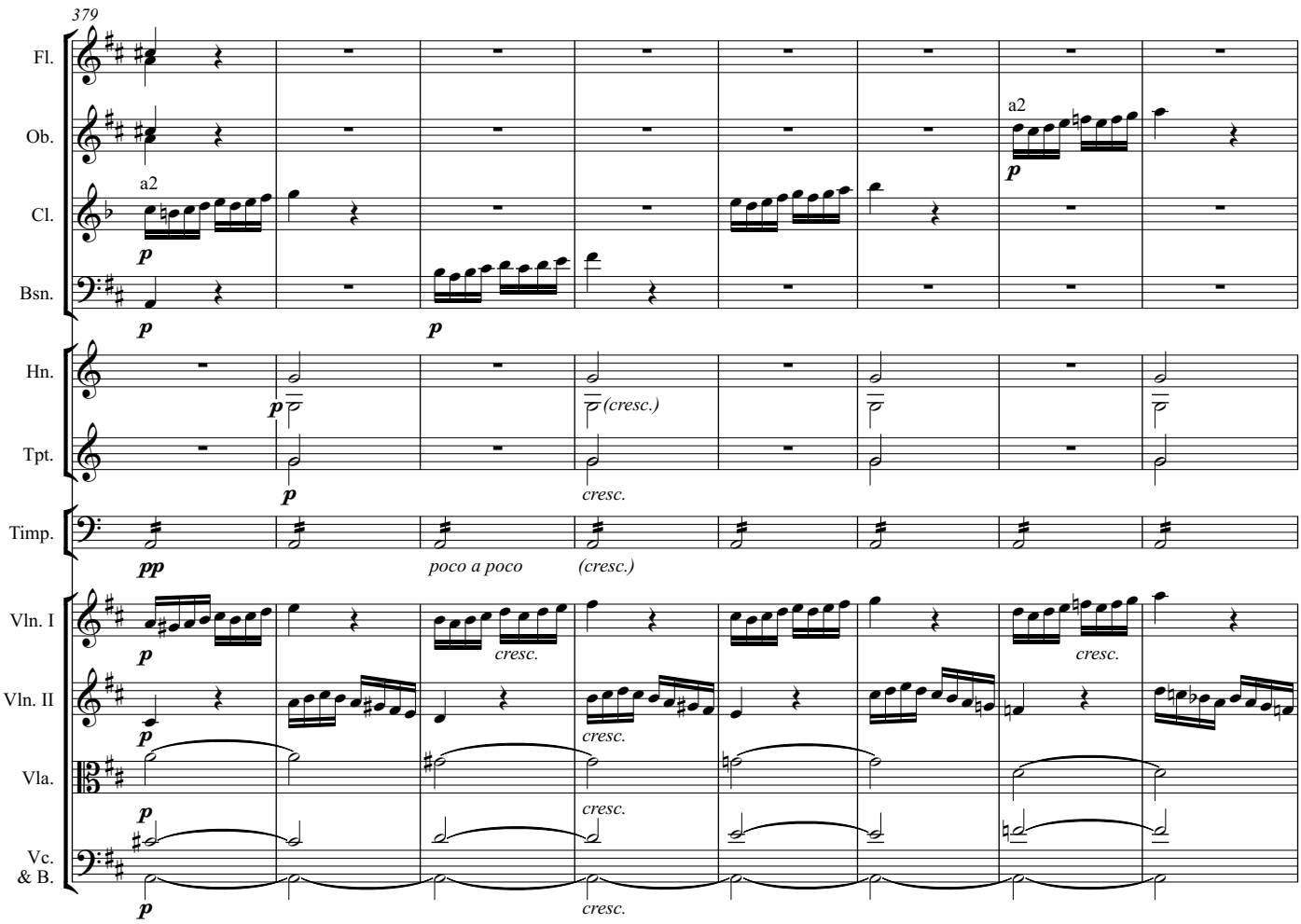
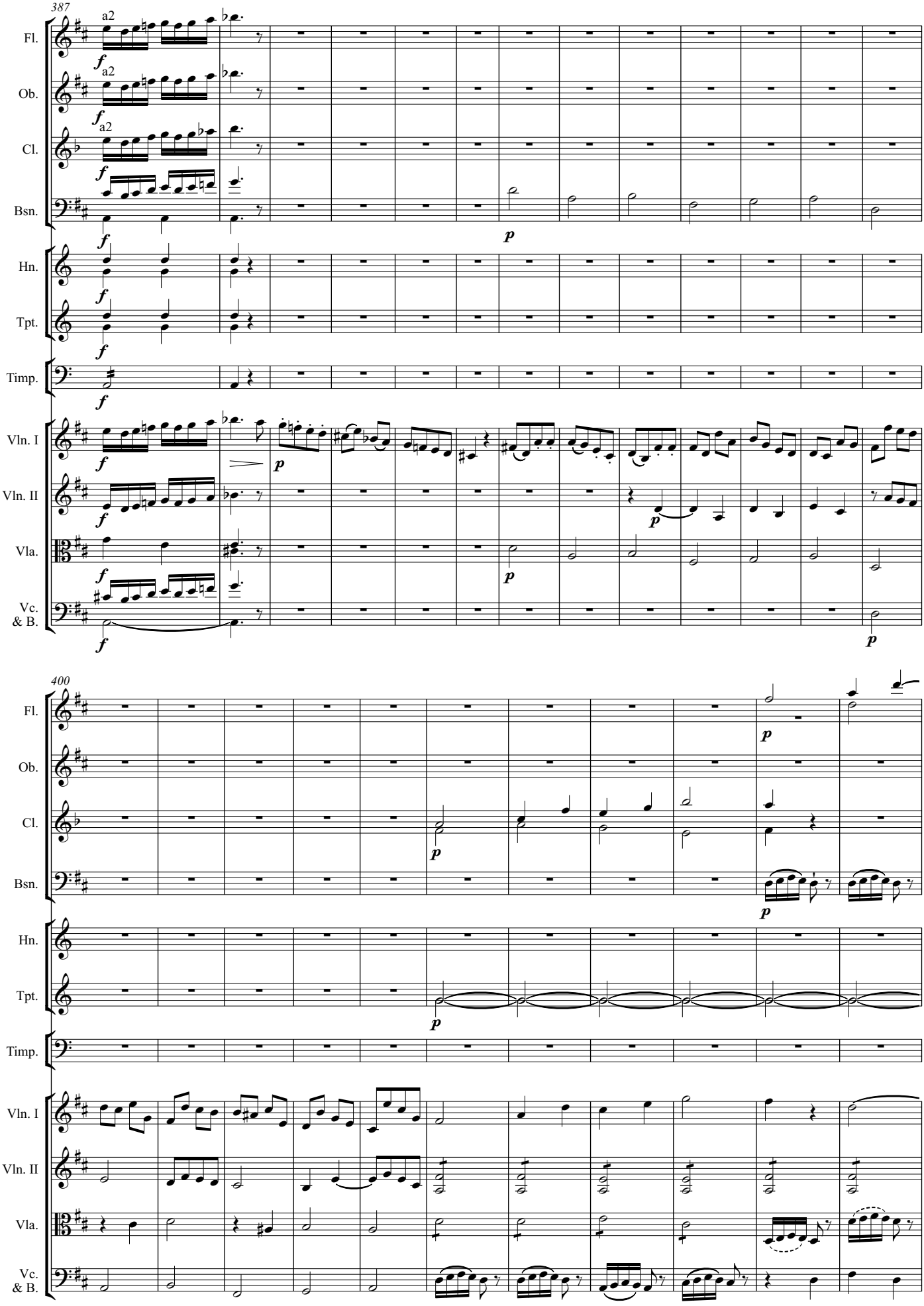

379
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Timp.
Vln. I
Vln. II
Vla.
Vc. & B.
a2
p
pp
(cresc.)
cresc.
poco a poco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a2
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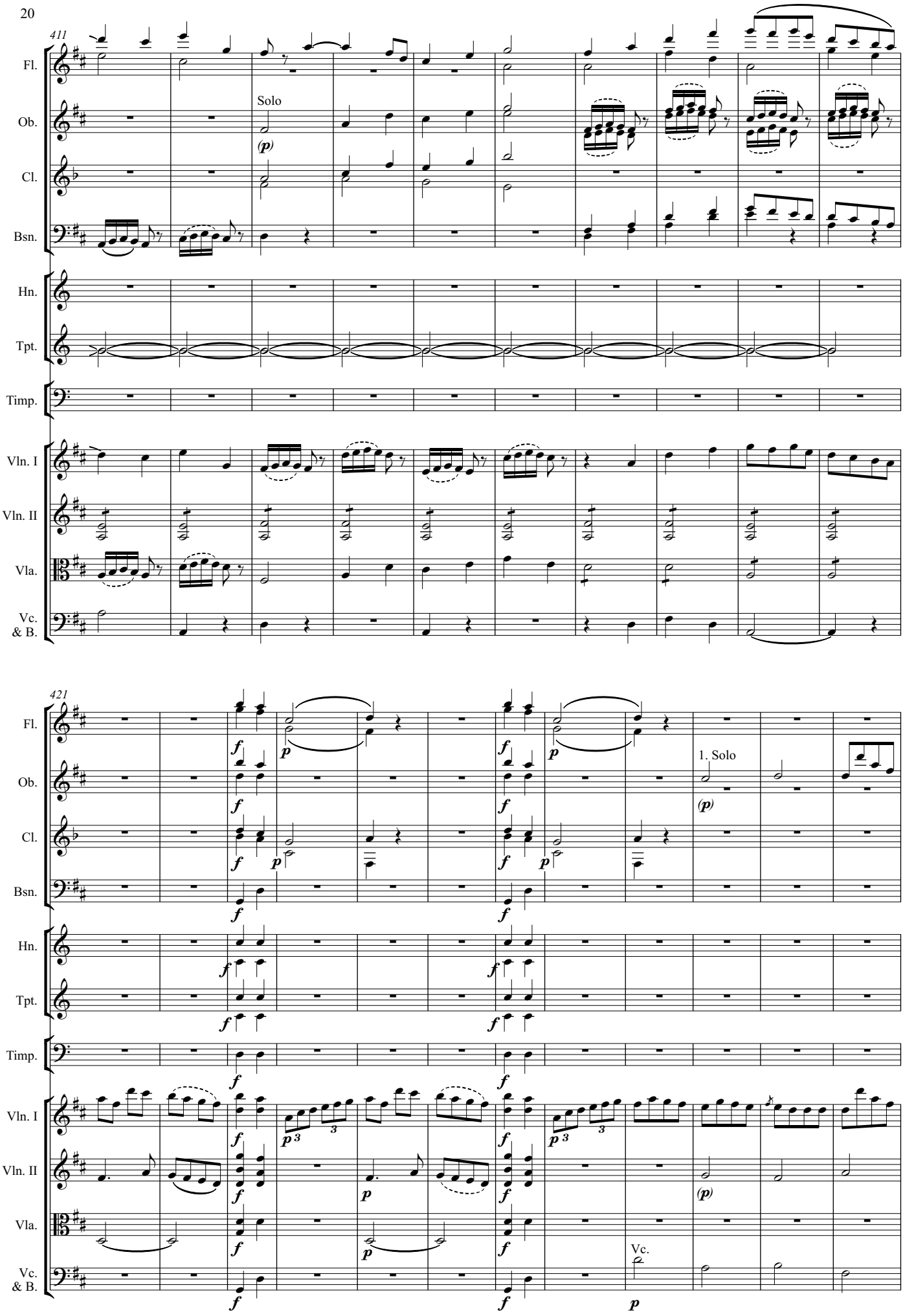
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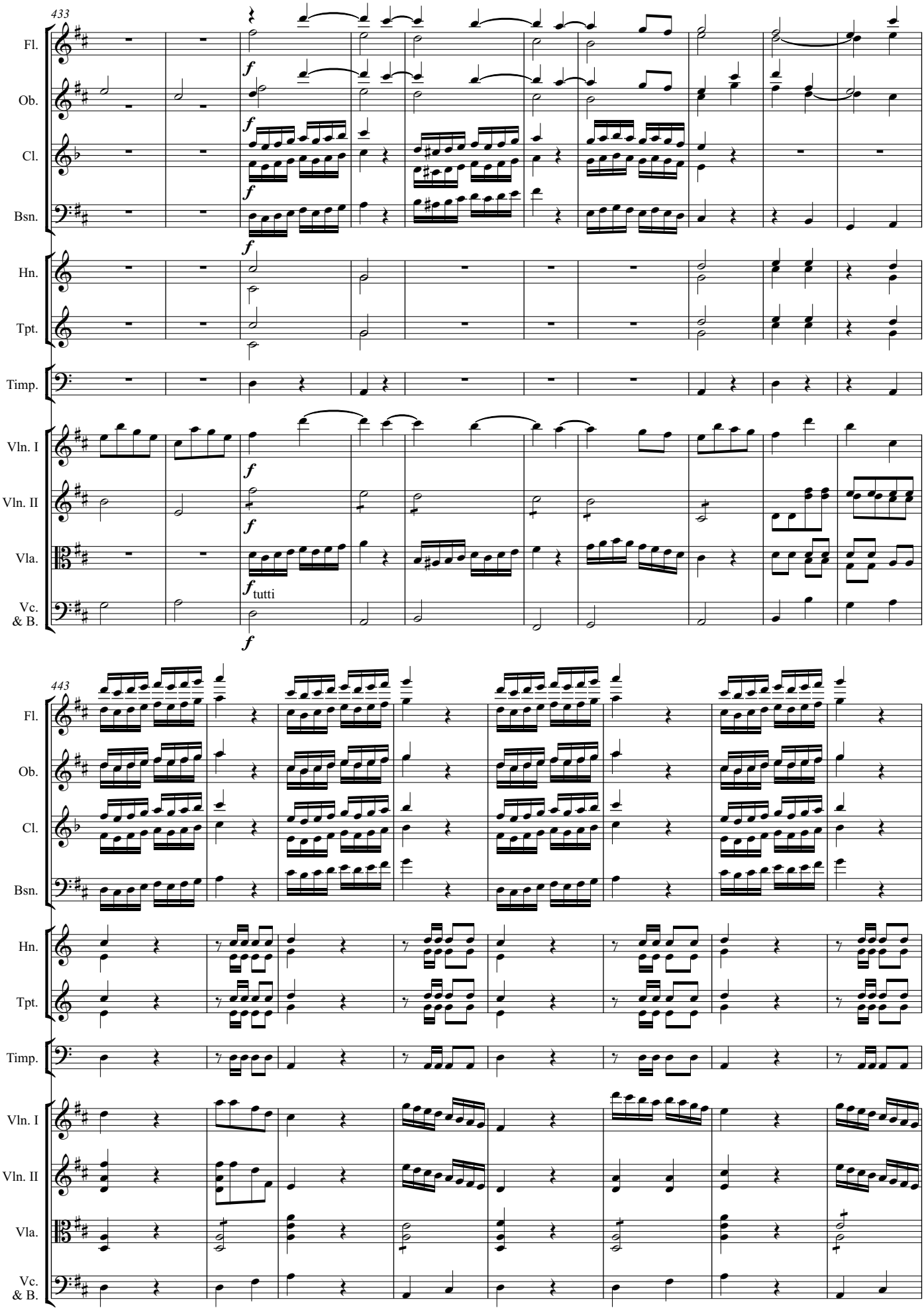
Vln. II
Vla.
Vc. & B.
Solo
(p)
421
1. Solo
Vc.
f
p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Fl.
Ob.
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f
tutti
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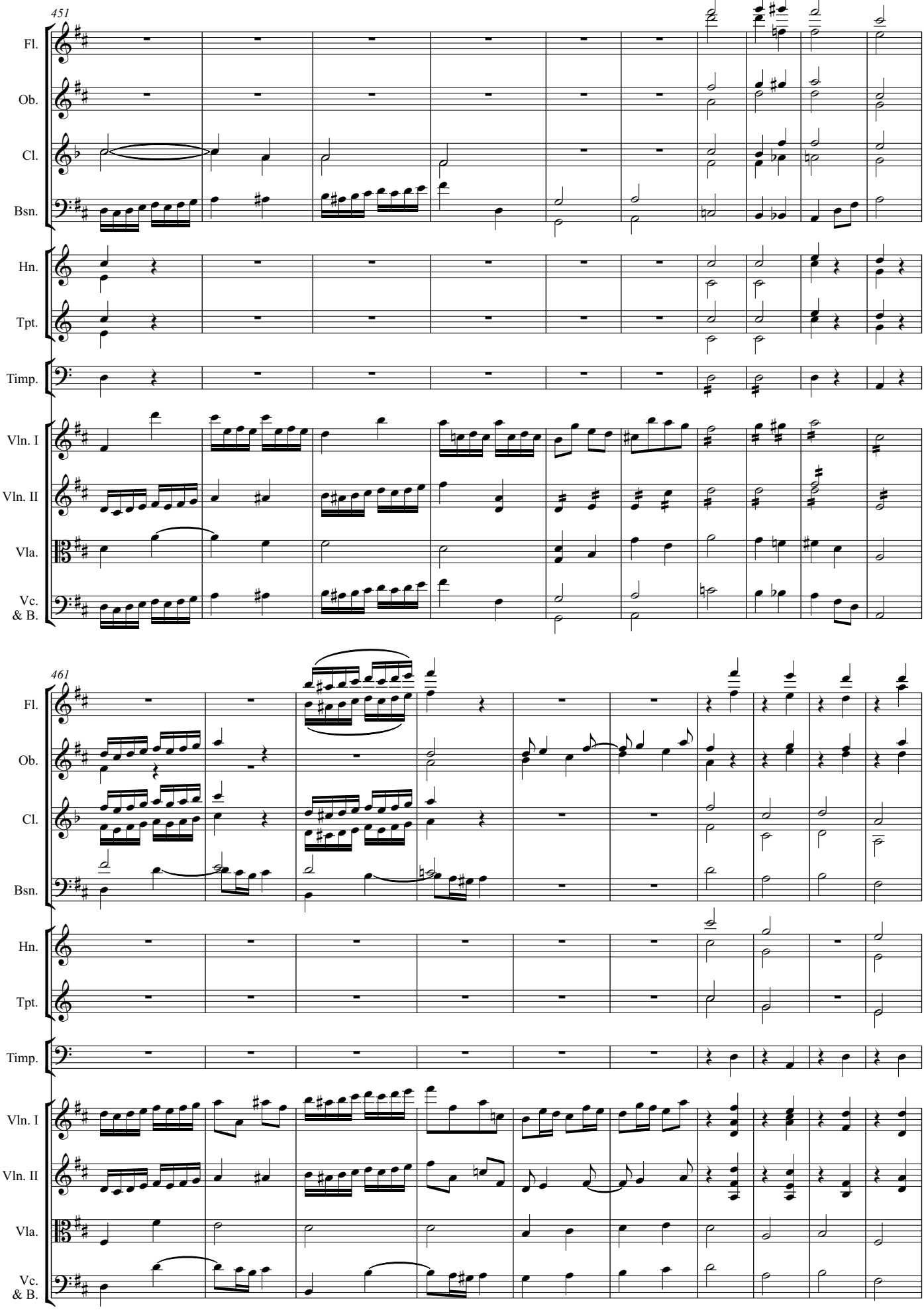
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Vln. II
Vla.
Vc. & B.
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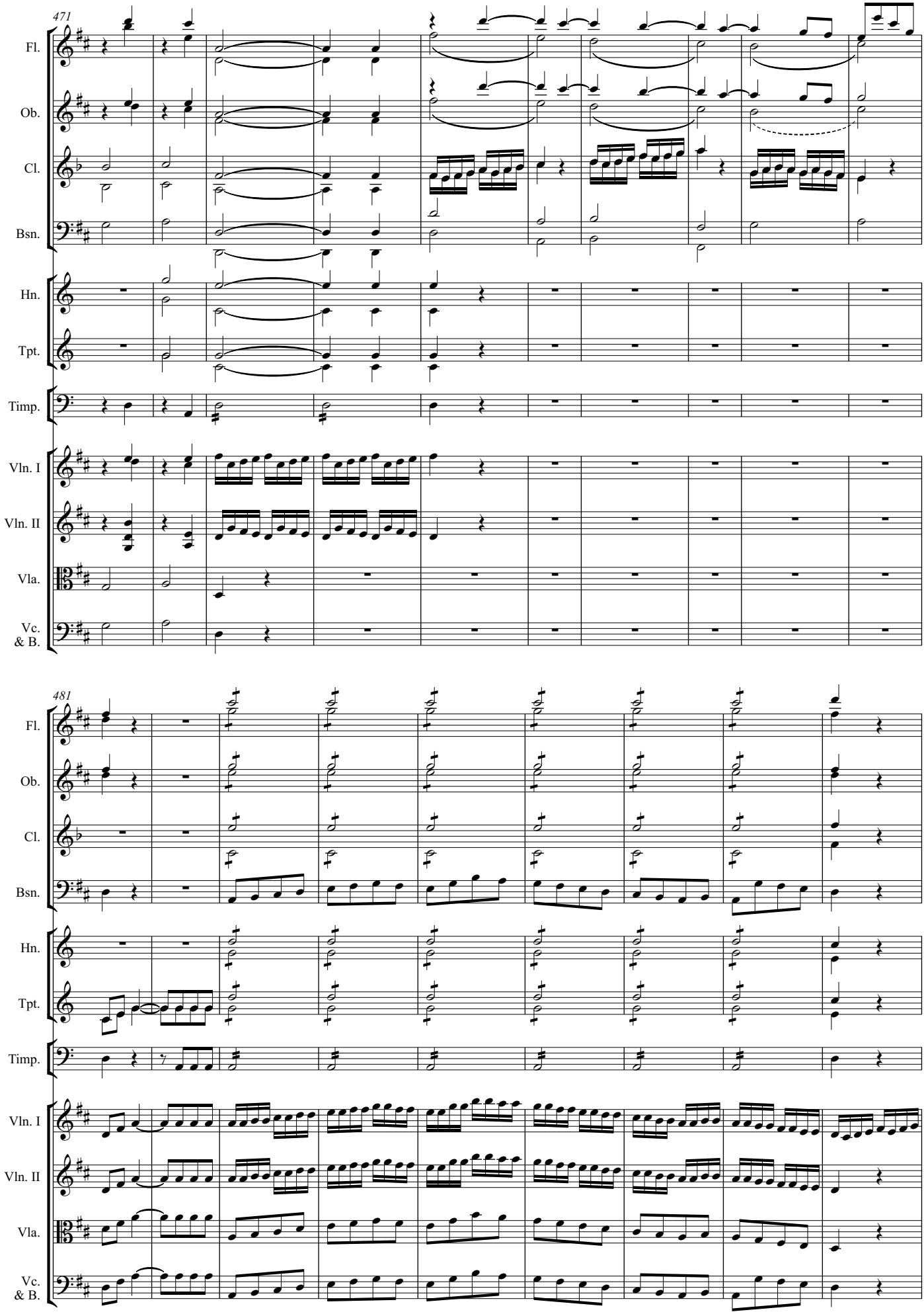
Vla.
Vc. & B.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Vc.
& B.
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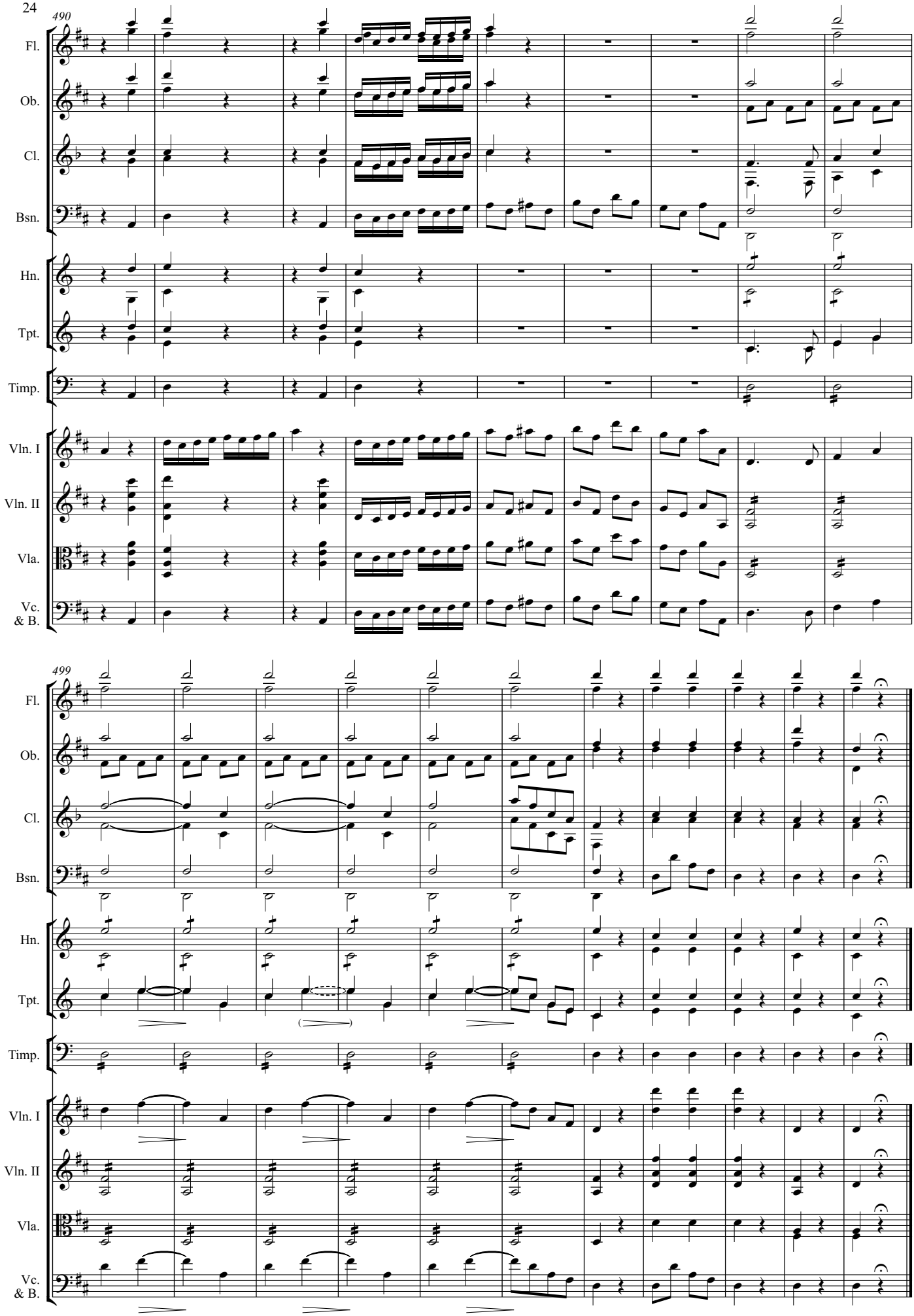
Vla.
Vc.
& B.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Vla.
Vc.
& B.
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Hn.
Tpt.
Timp.
Vln. I
Vln. II
Vla.
Vc.
& B.