SCORE

PAUL WRANITZKY

Die Poststation

Overture

The Wranitzky Project
www.wranitzky.com

edited by
Daniel Bernhardsson

PAUL WRANITZKY

(1756-1808)

Die Poststation - Overture

The two-act Singspiel *Die Poststation, oder Die unerwartete Zusammenkunft* was composed to a libretto by Simon Friedrich Küstner (1745-1799), a Frankfurt Am Main merchant as well as a member of the Frankfurter Stadttheater direction. While some literature states that *Die Poststation* was written for Vienna, no primary sources confirm this. Küstner's position at the Frankfurt theatre as well as the survival of the score and performance material in Frankfurt, points to the 17 June 1794 performance in Frankfurt being the work's true premiere.

Elopements, conspiring servants and the return of a thought-to-be-dead husband are some of the plot elements unfolding at the inn of the titular mail coach station. A fairly large cast is reflected in the high number of ensembles, including a quintet, a sextet, and an octet.

The lively overture is cast in a sonata-form with a slow introduction. Considering Wranitzky's fondness for unusual instrumentation, it comes as a bit of a surprise that it does not feature a post horn, as does the overture to the prolog of his earlier opera *Merkur der Heiratsstifter* (Vienna, 1793). Wranitzky later reused the overture, in shortened form, for the ballet *Zephir and Flora* (Vienna, 1795), which further suggests that Viennese audiences were not familiar with the opera.

Edition & Introduction
Daniel Bernhardsson

Sources: *Mus. Hs. Opern 637*, kindly provided by the *Universitätsbibliothek Johann Christian Senckenberg, Frankfurt am Main*, Germany.

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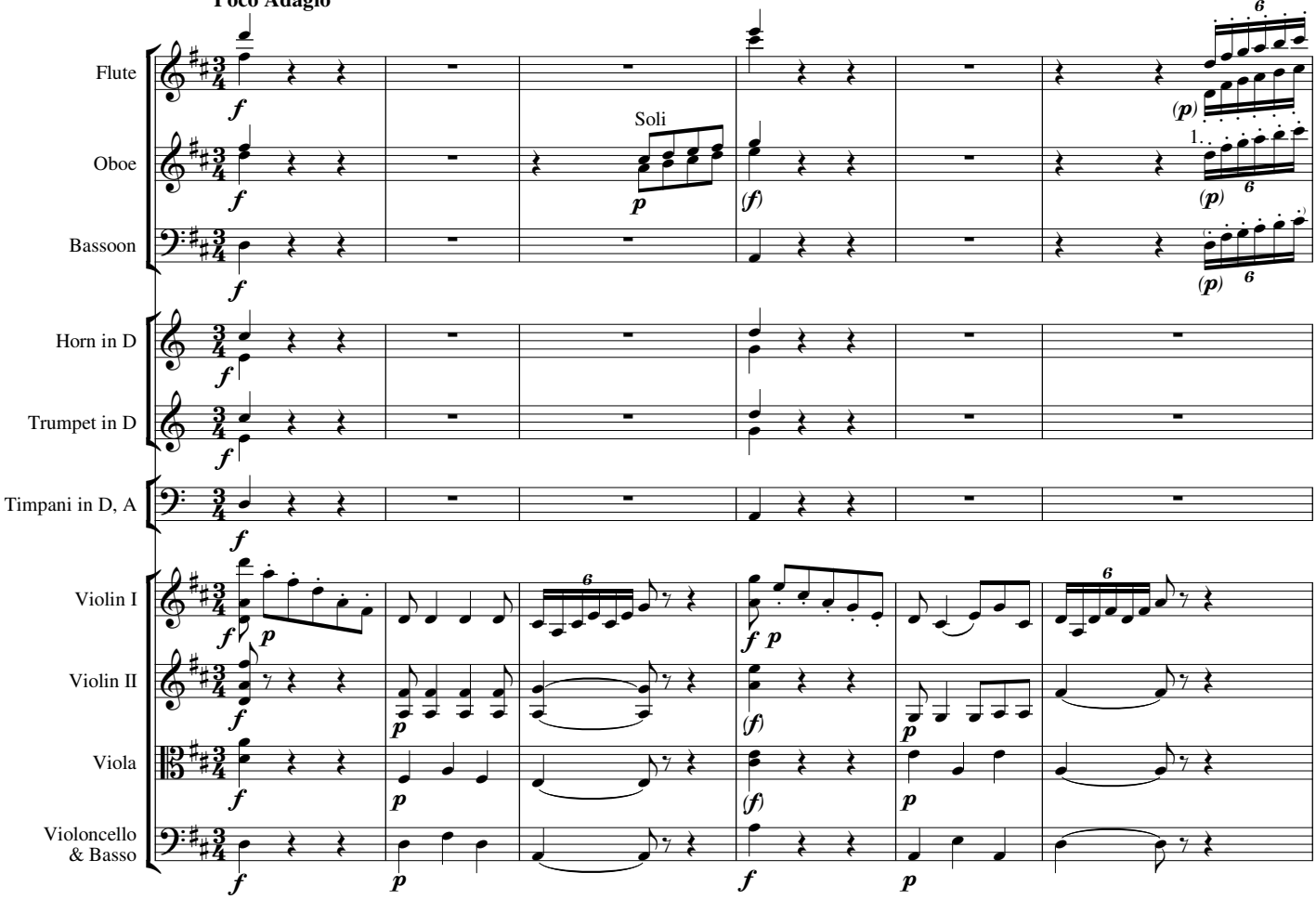
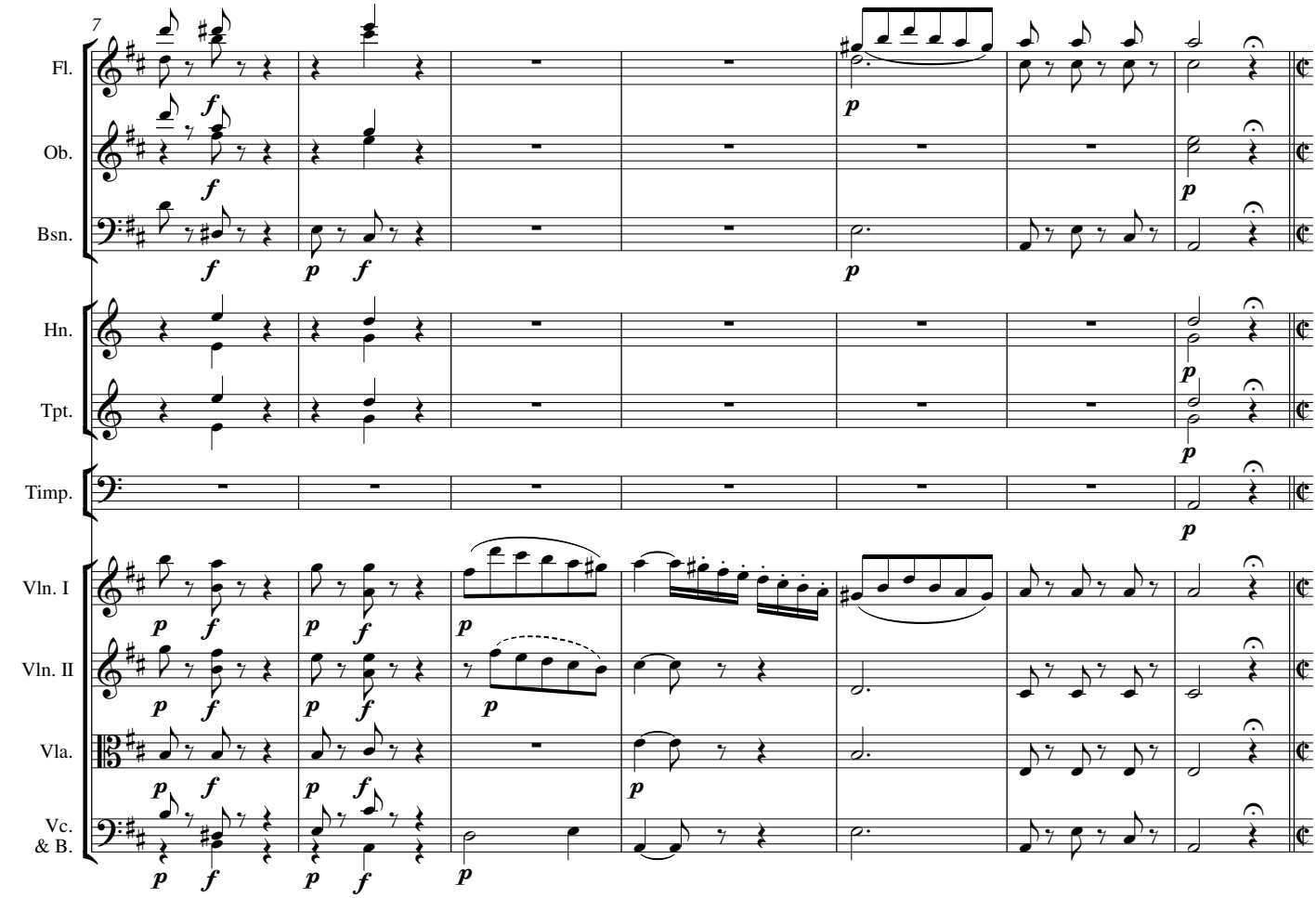
Die Poststation

Overture

Paul Wranitzky
(1756-1808)

Poco Adagio





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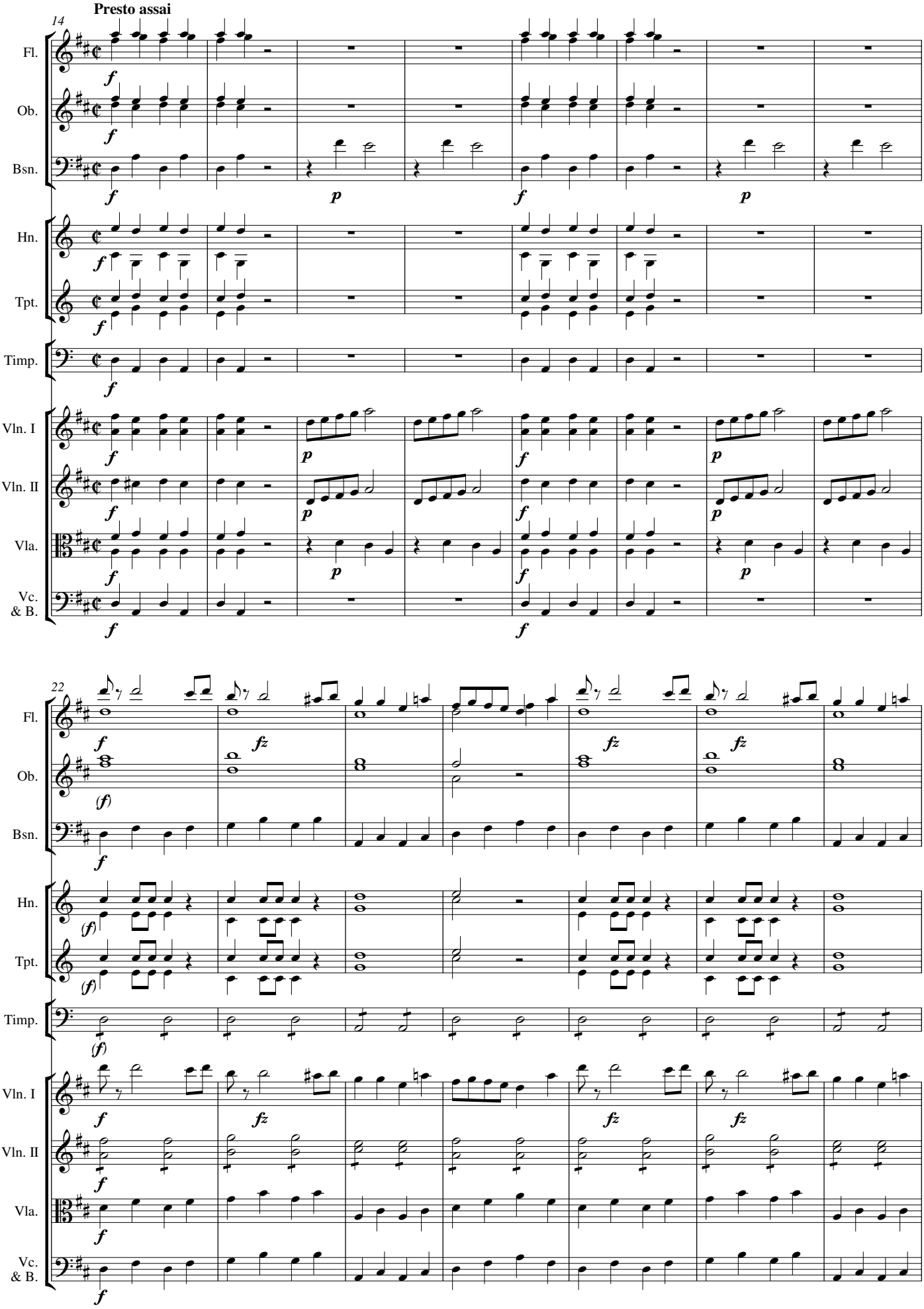
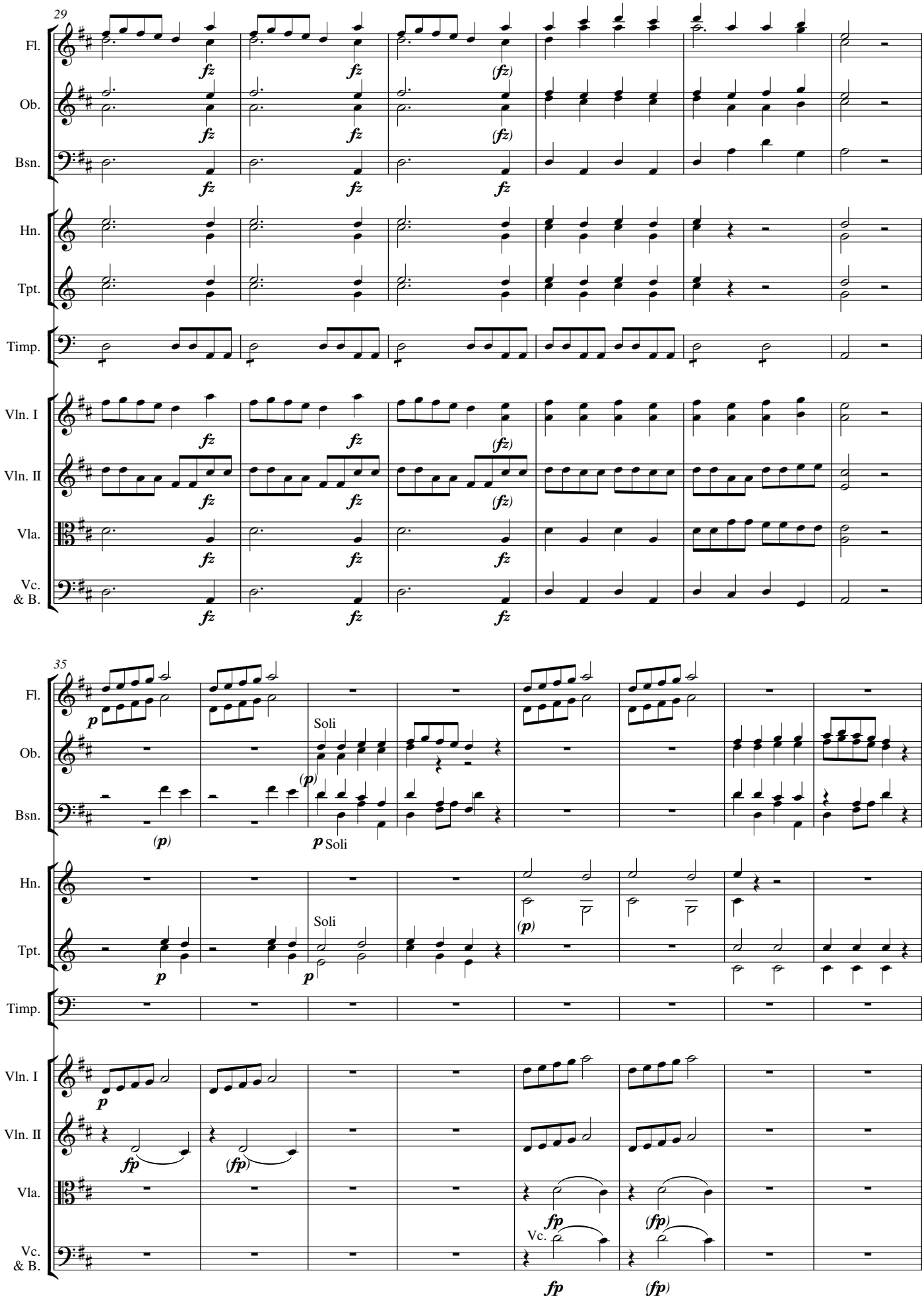
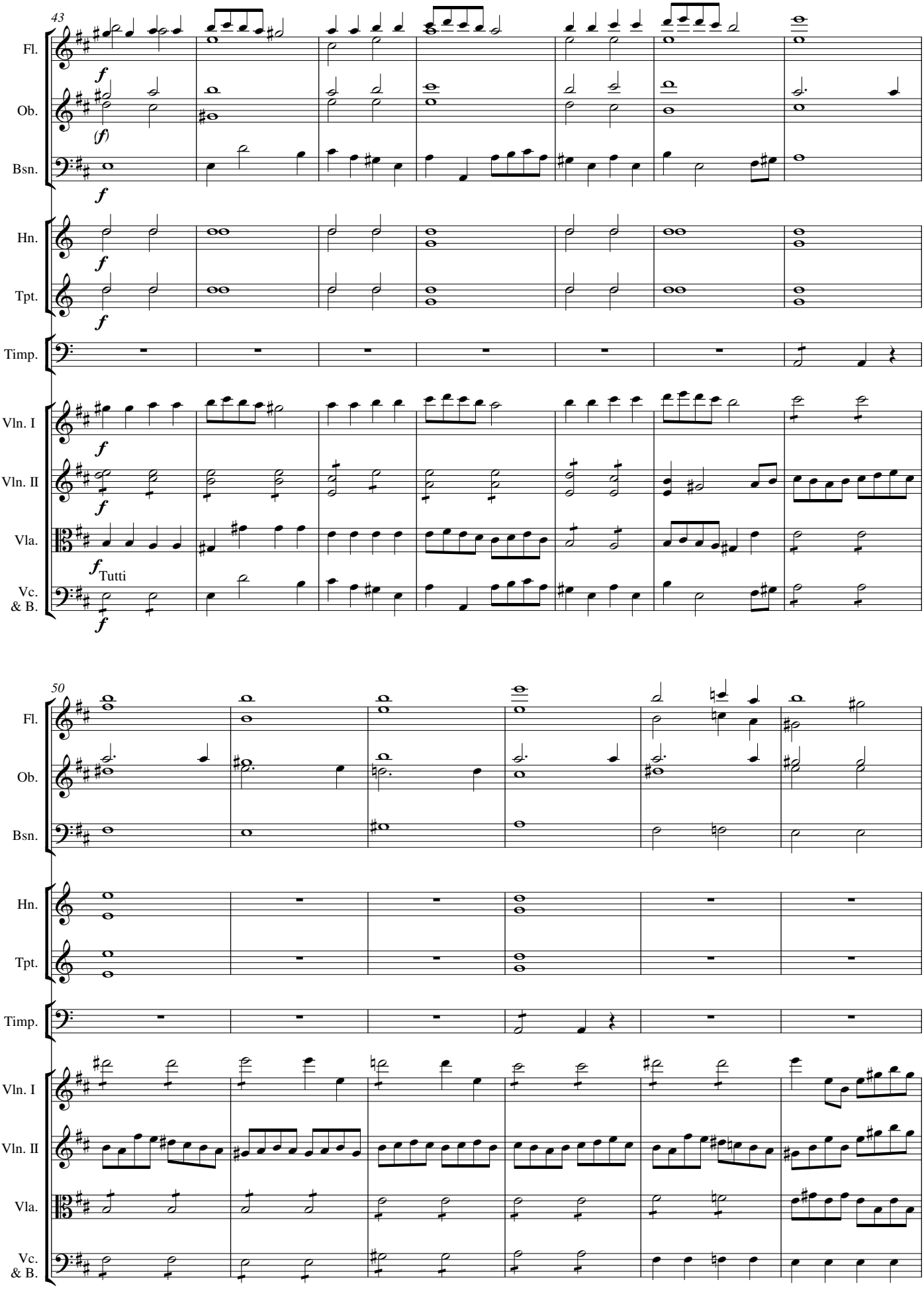
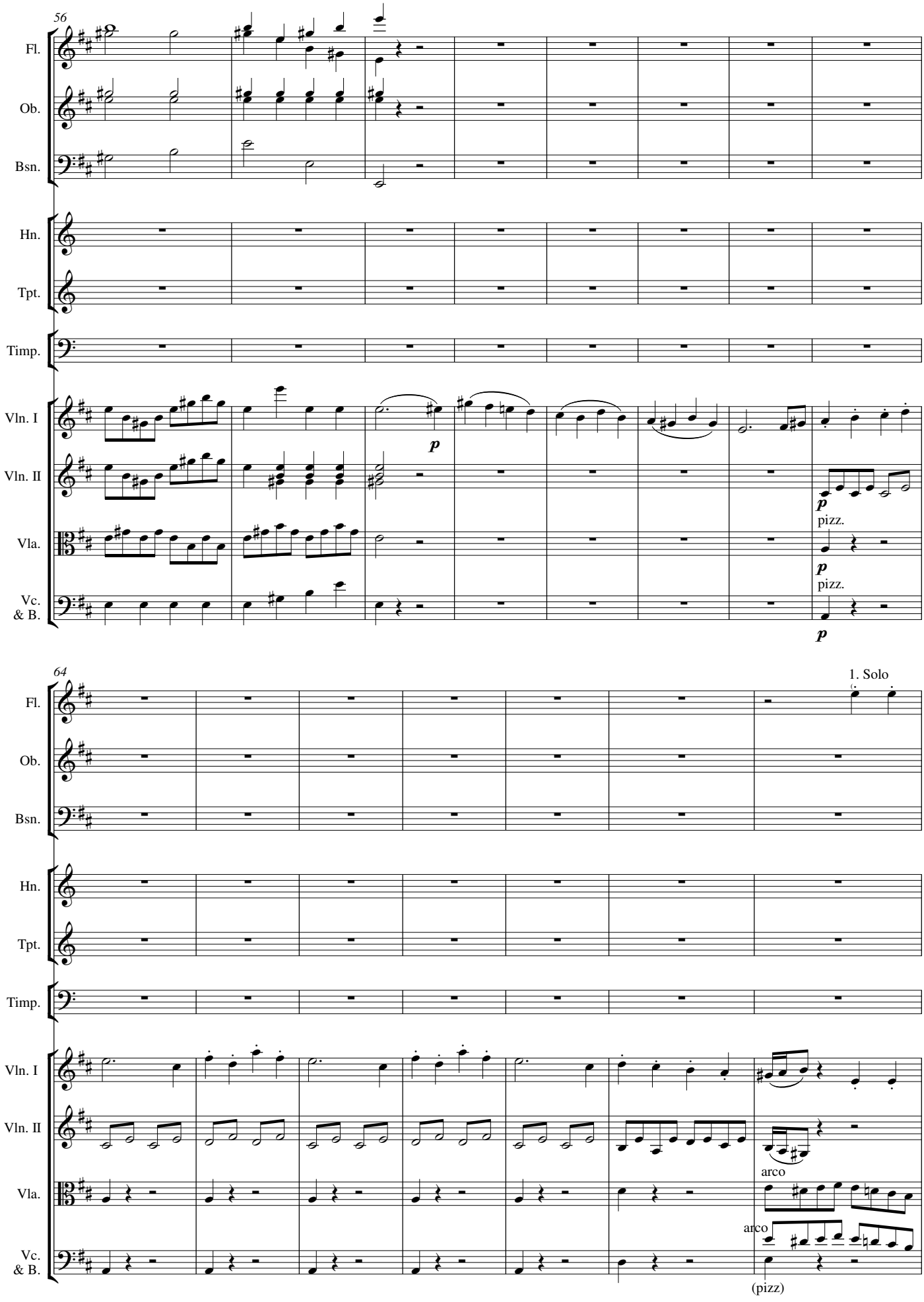

Presto assai
14
Fl.
Ob.
Bsn.
Hn.
Tpt.
Timp.
Vln. I
Vln. II
Vla.
Vc. & B.
22


29
Fl.
Ob.
Bsn.
Hn.
Tpt.
Timp.
Vln. I
Vln. II
Vla.
Vc. & B.
fz
(fz)
35
p
(p)
Soli
fp
(fp)
Vc.


43
Fl.
Ob.
Bsn.
Hn.
Tpt.
Timp.
Vln. I
Vln. II
Vla.
Vc. & B.
f
(f)
Tutti
50


56
Fl.
Ob.
Bsn.
Hn.
Tpt.
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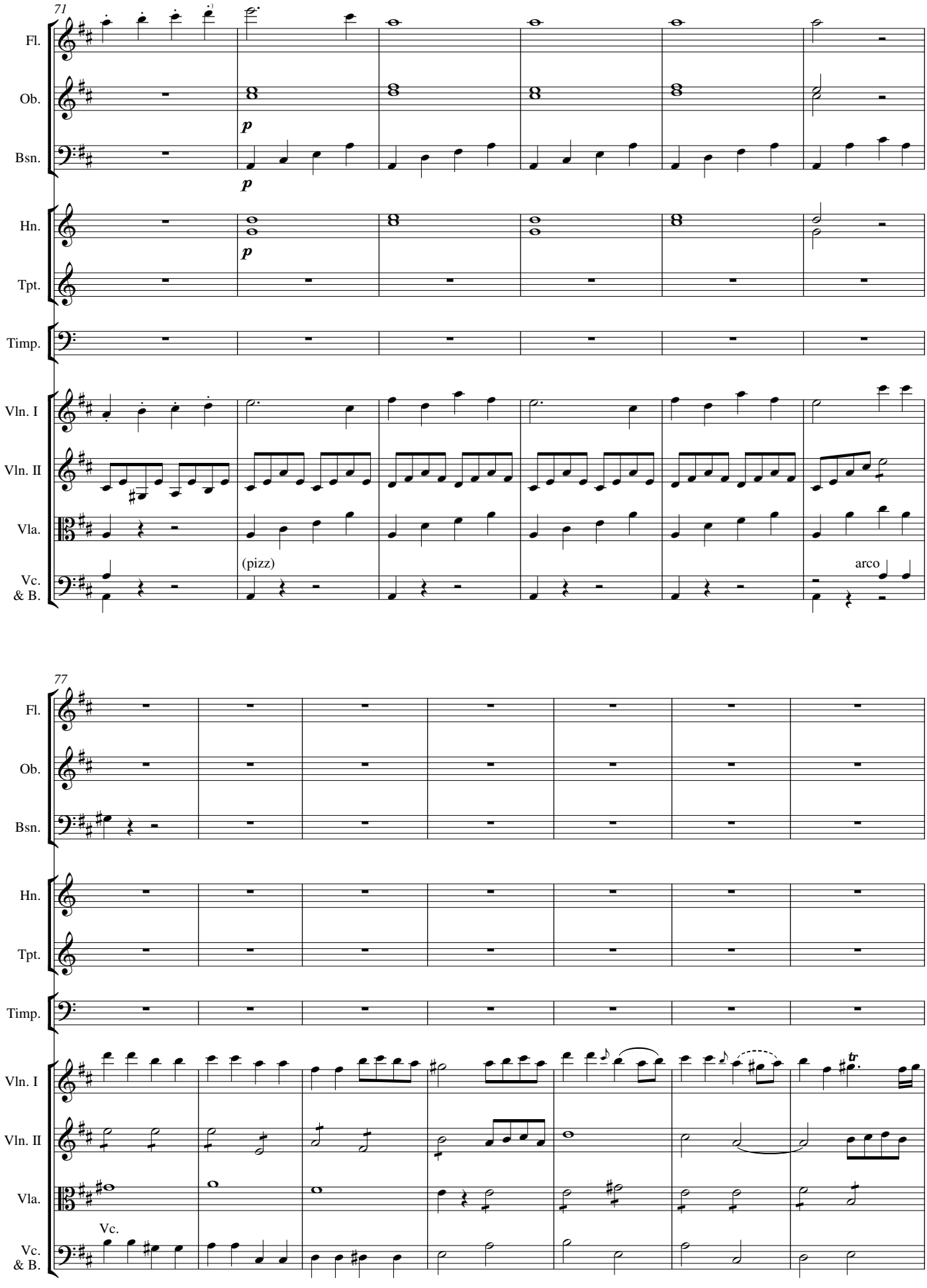
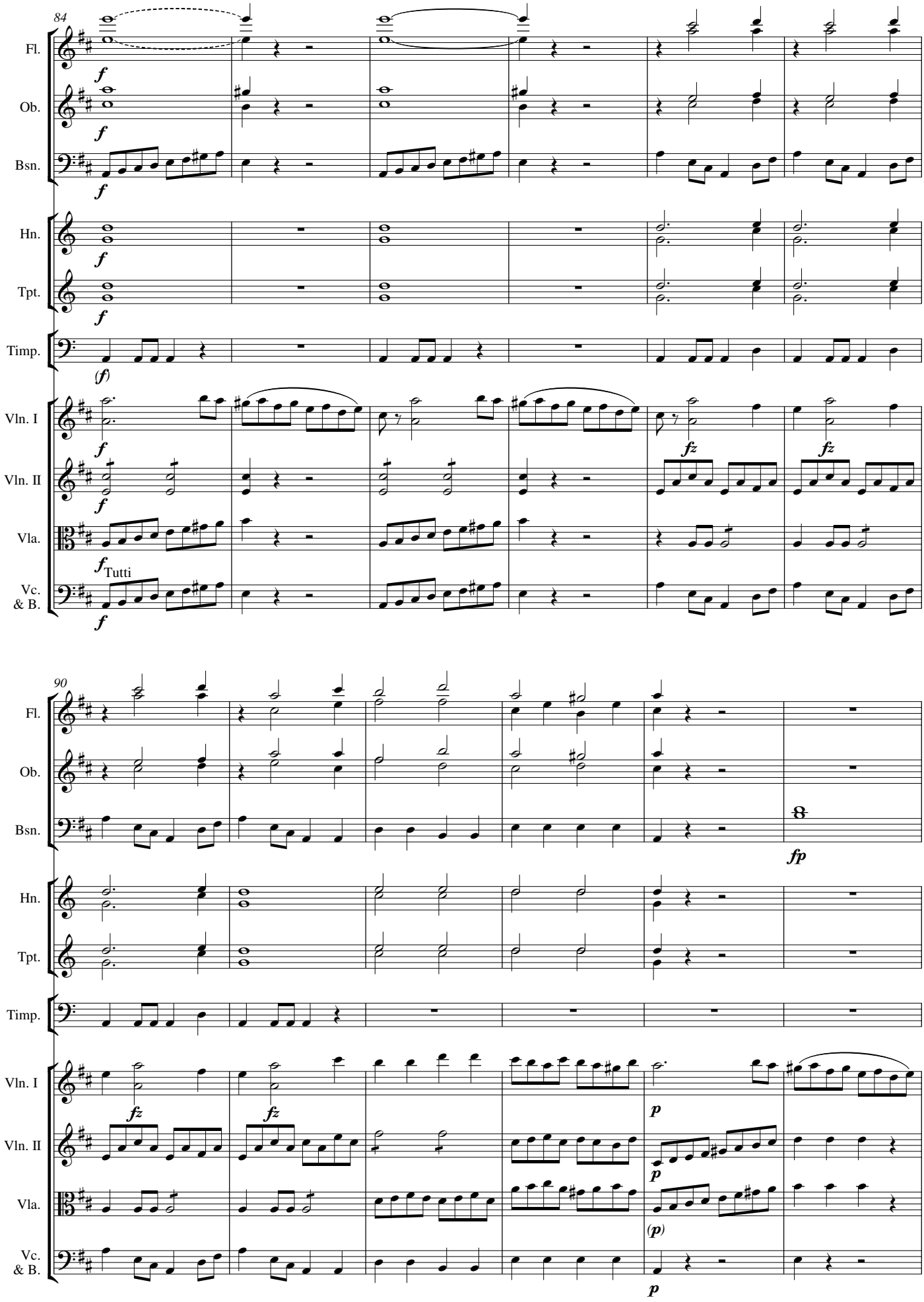
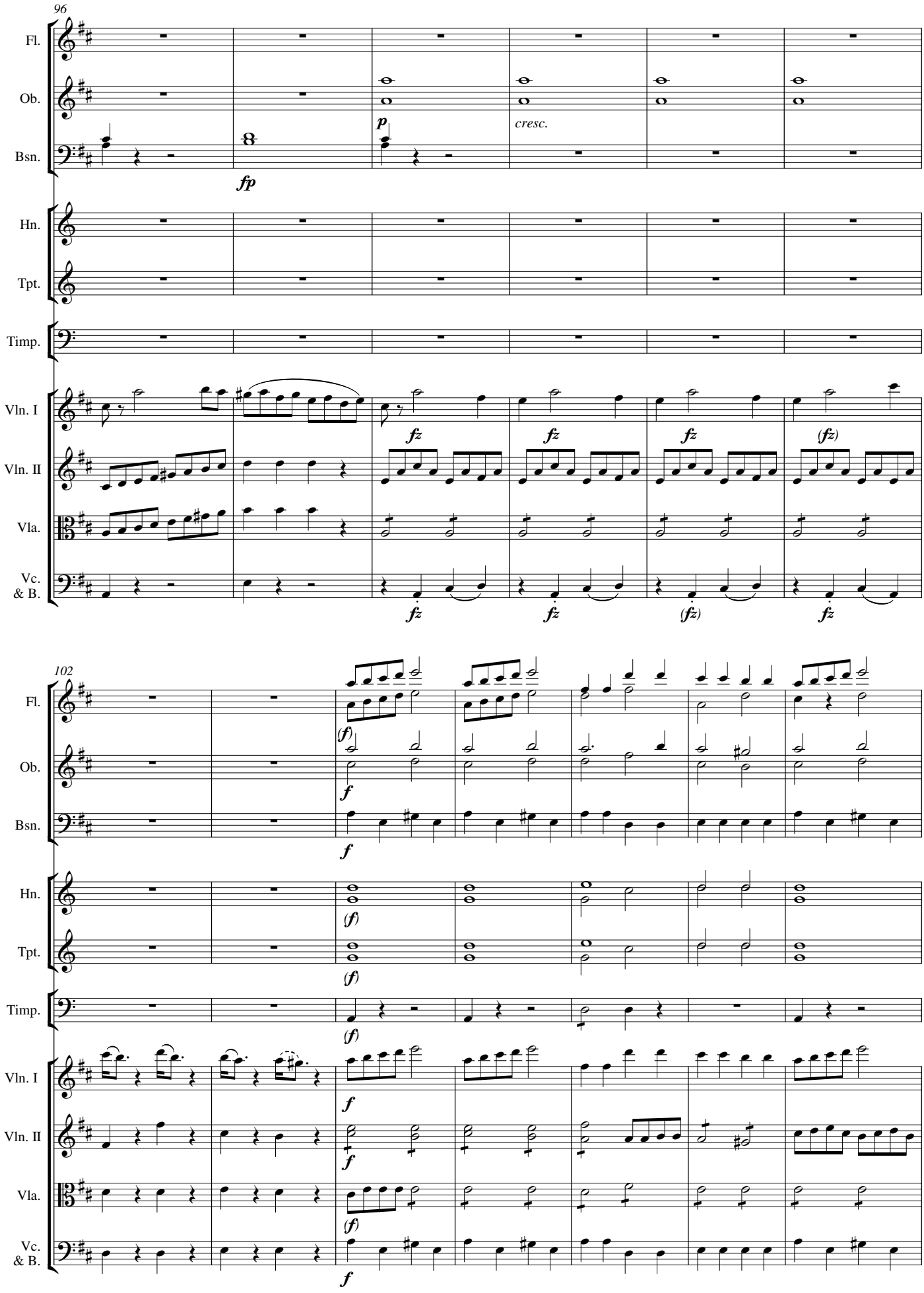
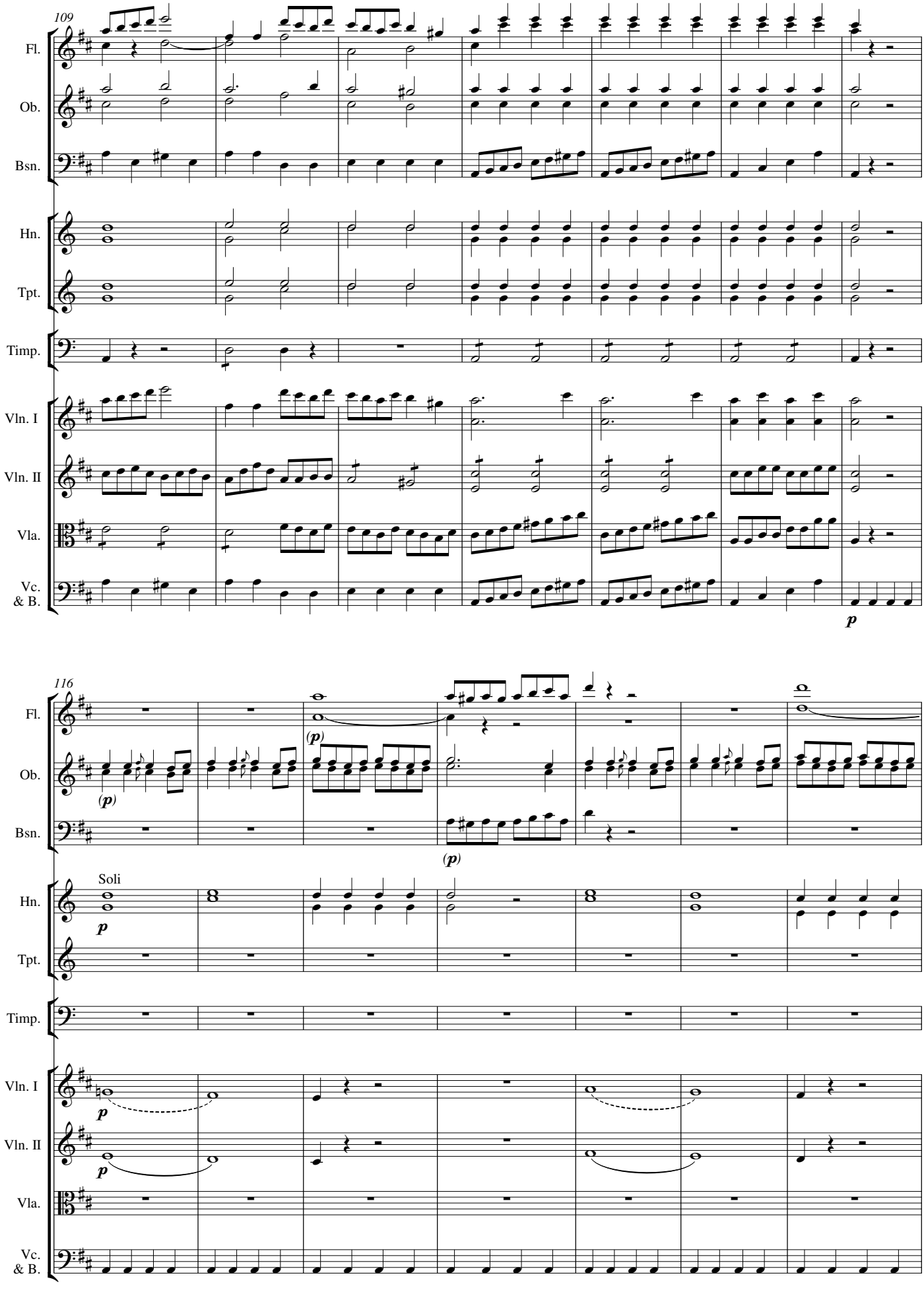
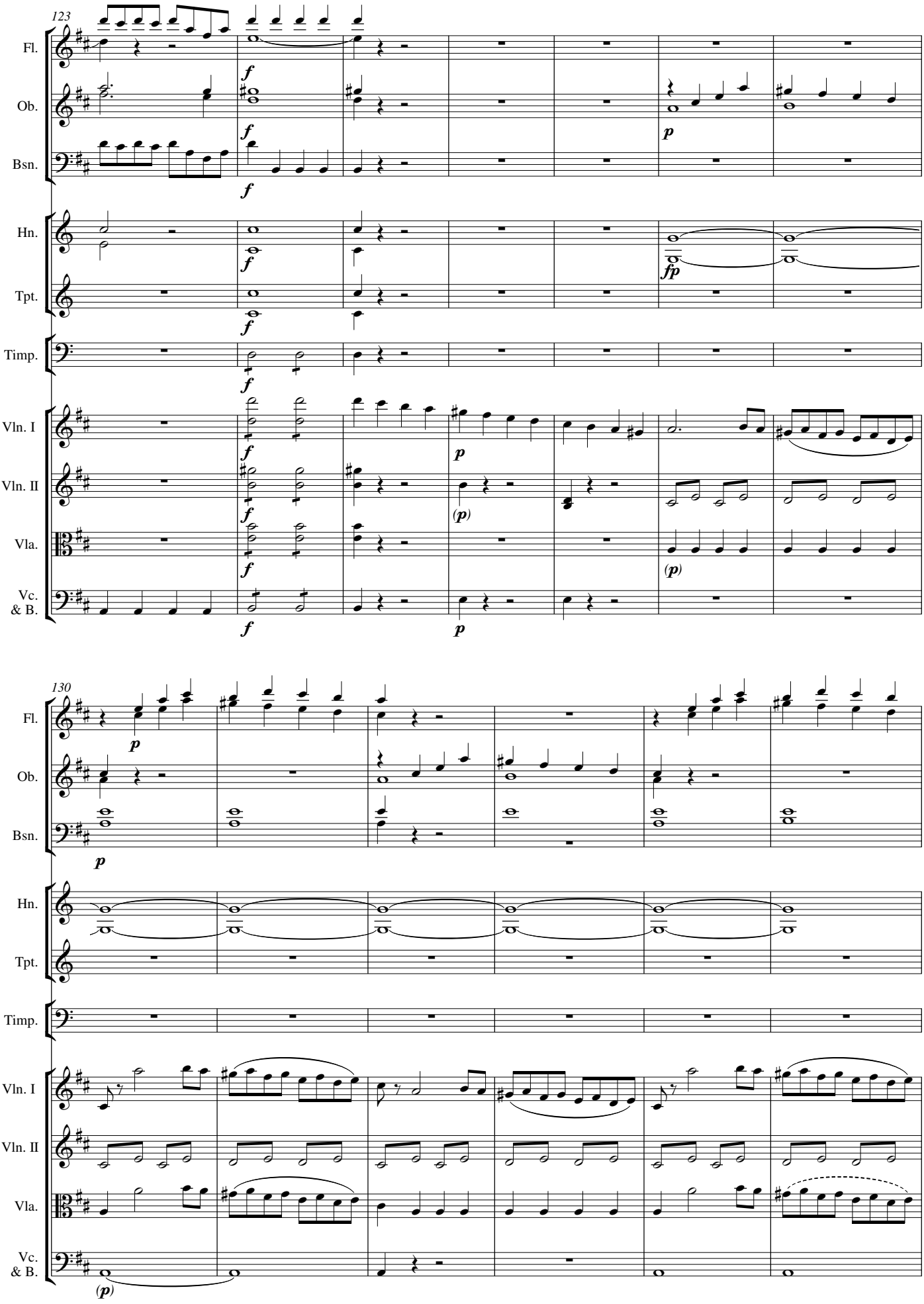
Vln. I
Vln. II
Vla.
Vc. & B.
p
pizz.
64
1. Solo
arco
(pizz)


71
Fl.
Ob.
Bsn.
p
p
Hn.
p
Tpt.
Timp.
Vln. I
Vln. II
Vla.
Vc. & B.
(pizz)
arco
77
Fl.
Ob.
Bsn.
Hn.
Tpt.
Timp.
Vln. I
Vln. II
Vla.
Vc.
Vc. & B.


84
Fl.
Ob.
Bsn.
Hn.
Tpt.
Timp.
Vln. I
Vln. II
Vla.
Vc. & B.
Tutti
90
fp
p


96
Fl.
Ob.
Bsn.
fp
p
cresc.
Hn.
Tpt.
Timp.
Vln. I
Vln. II
Vla.
Vc. & B.
fz
(fz)
102
(f)
f


109
Fl.
Ob.
Bsn.
Hn.
Tpt.
Timp.
Vln. I
Vln. II
Vla.
Vc. & B.
p
116
(p)
(p)
(p)
Soli
p
p
p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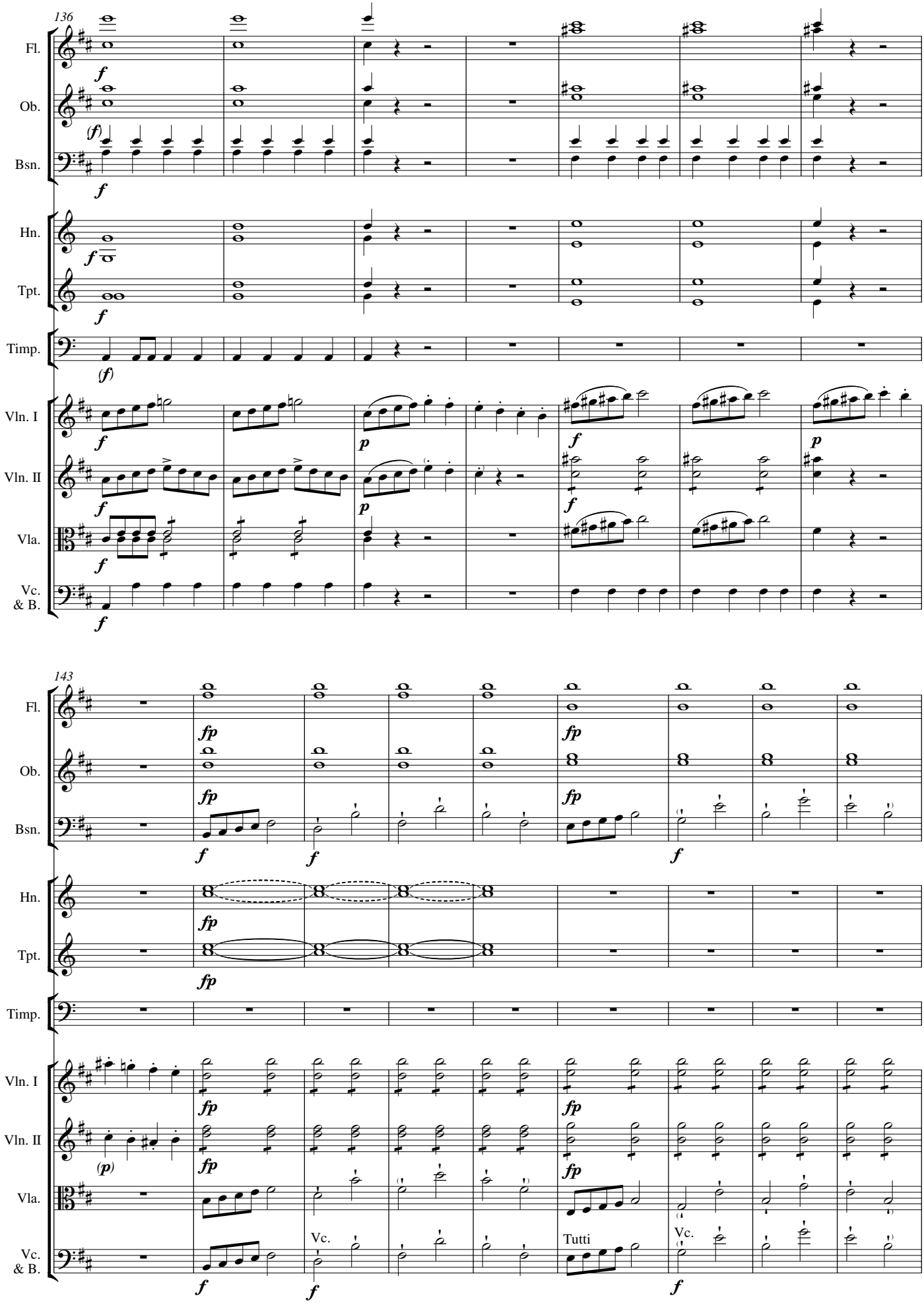
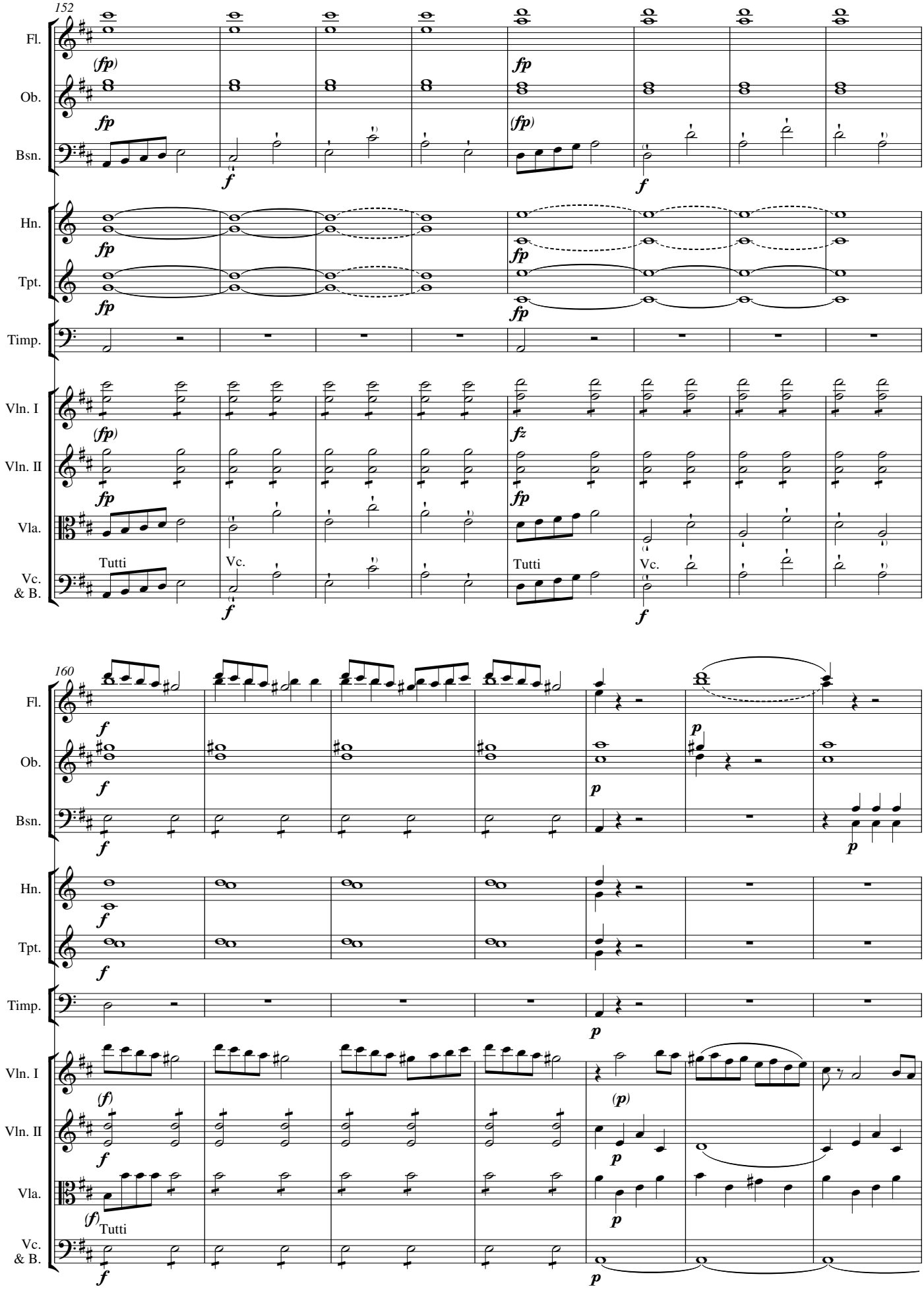
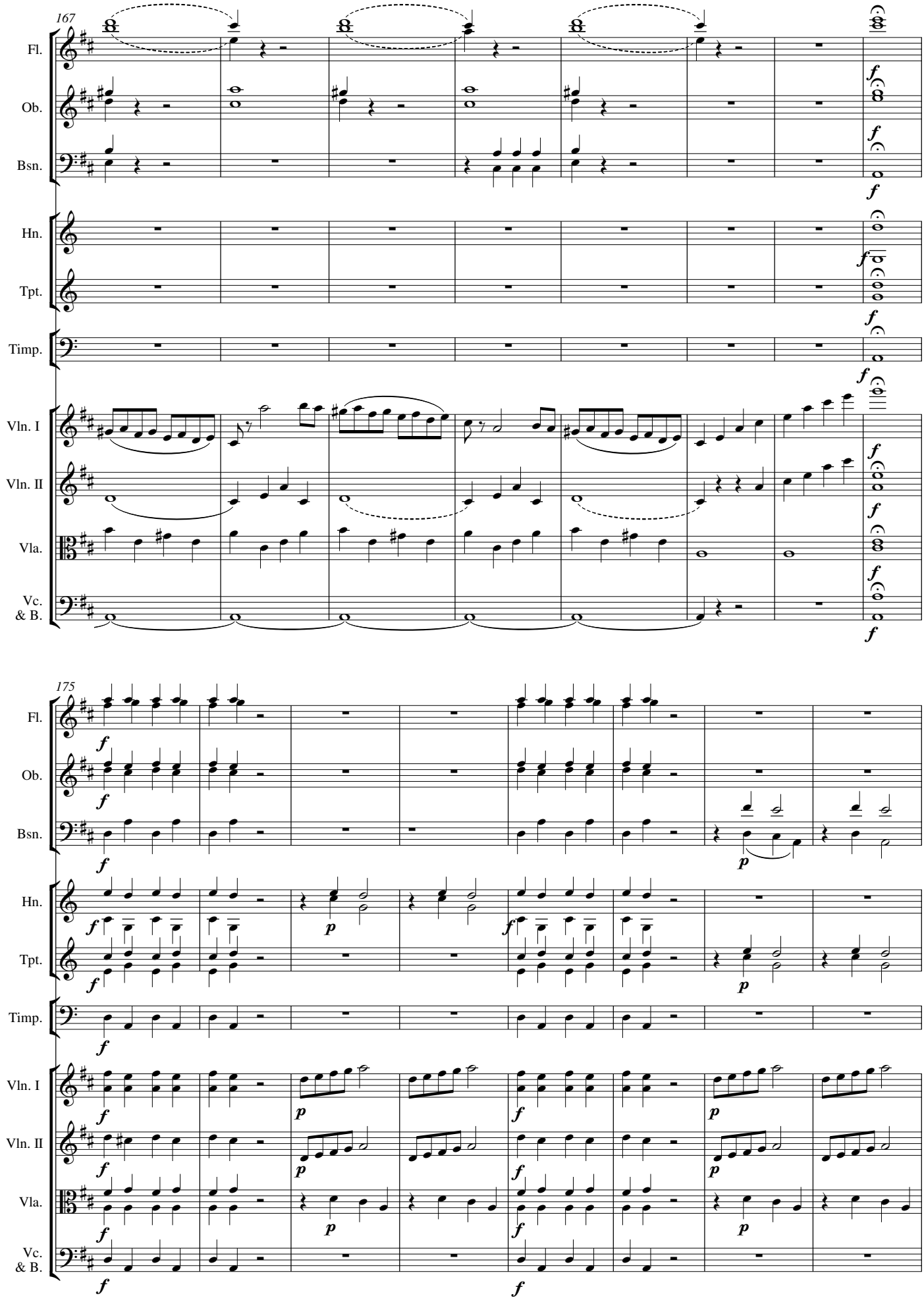
Fl.
Ob.
Bsn.
Hn.
Tpt.
Timp.
Vln. I
Vln. II
Vla.
Vc. & B.
130
Fl.
Ob.
Bsn.
Hn.
Tpt.
Timp.
Vln. I
Vln. II
Vla.
Vc. & B.


136
Fl.
Ob.
Bsn.
Hn.
Tpt.
Timp.
Vln. I
Vln. II
Vla.
Vc. & B.
143
Tutti


152
Fl.
Ob.
Bsn.
Hn.
Tpt.
Timp.
Vln. I
Vln. II
Vla.
Vc. & B.
(fp)
fp
f
fz
Tutti
Vc.
160
(f)
(p)
p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Fl.
Ob.
Bsn.
Hn.
Tpt.
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Vln. I
Vln. II
Vla.
Vc. & B.
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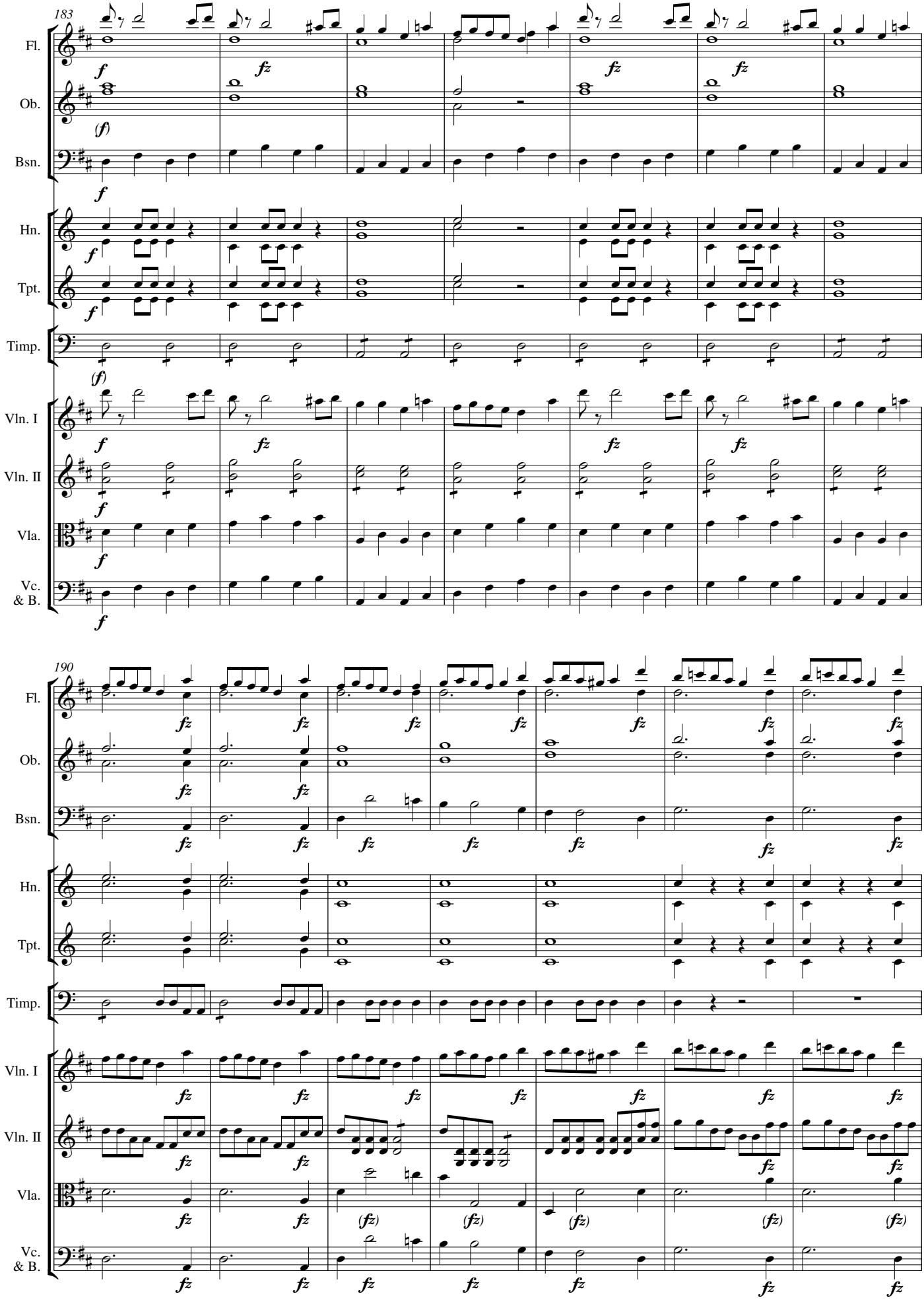
Fl.
Ob.
Bsn.
Hn.
Tpt.
Timp.
Vln. I
Vln. II
Vla.
Vc. & B.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Fl.
Ob.
Bsn.
Hn.
Tpt.
Timp.
Vln. I
Vln. II
Vla.
Vc. & B.
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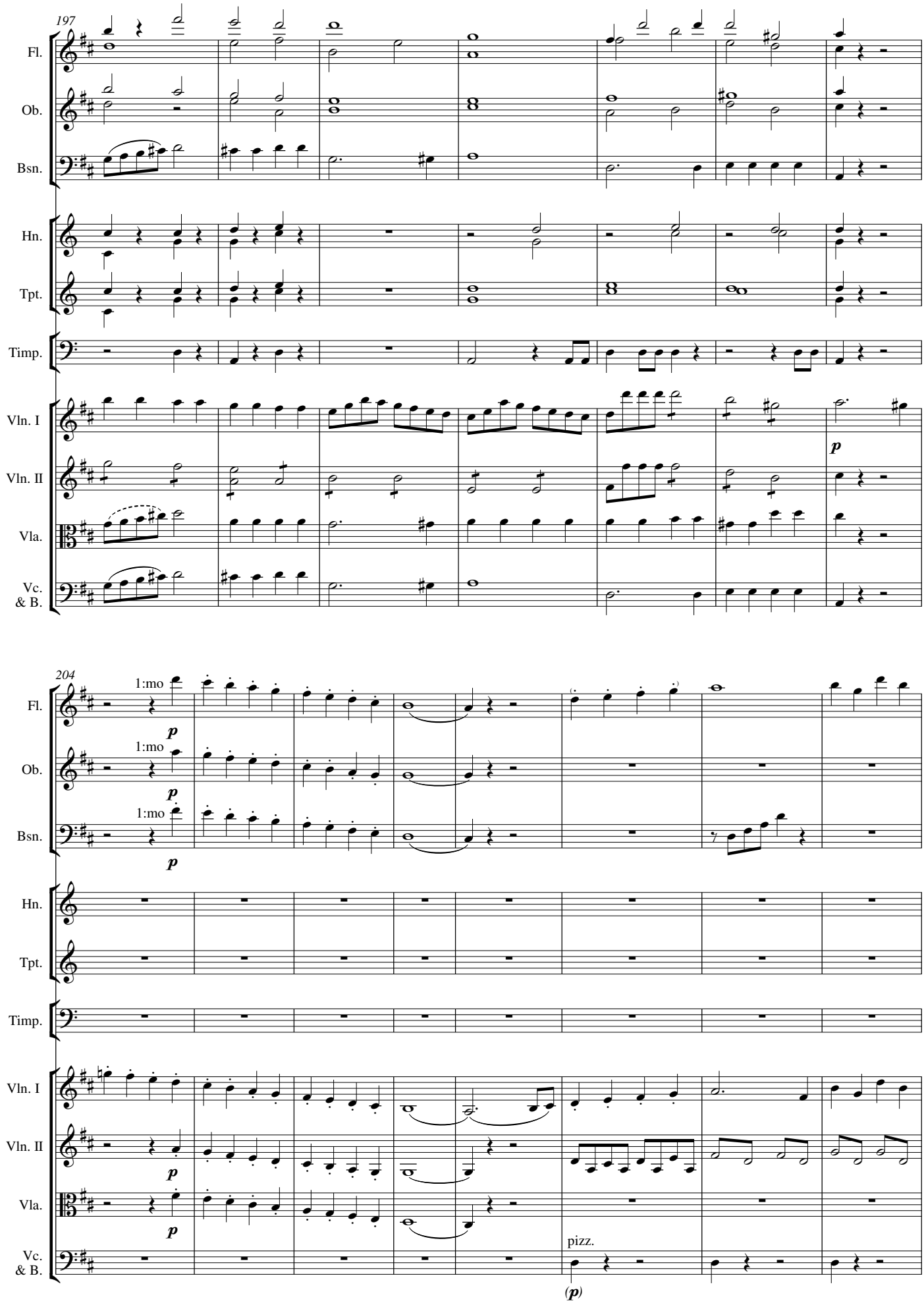
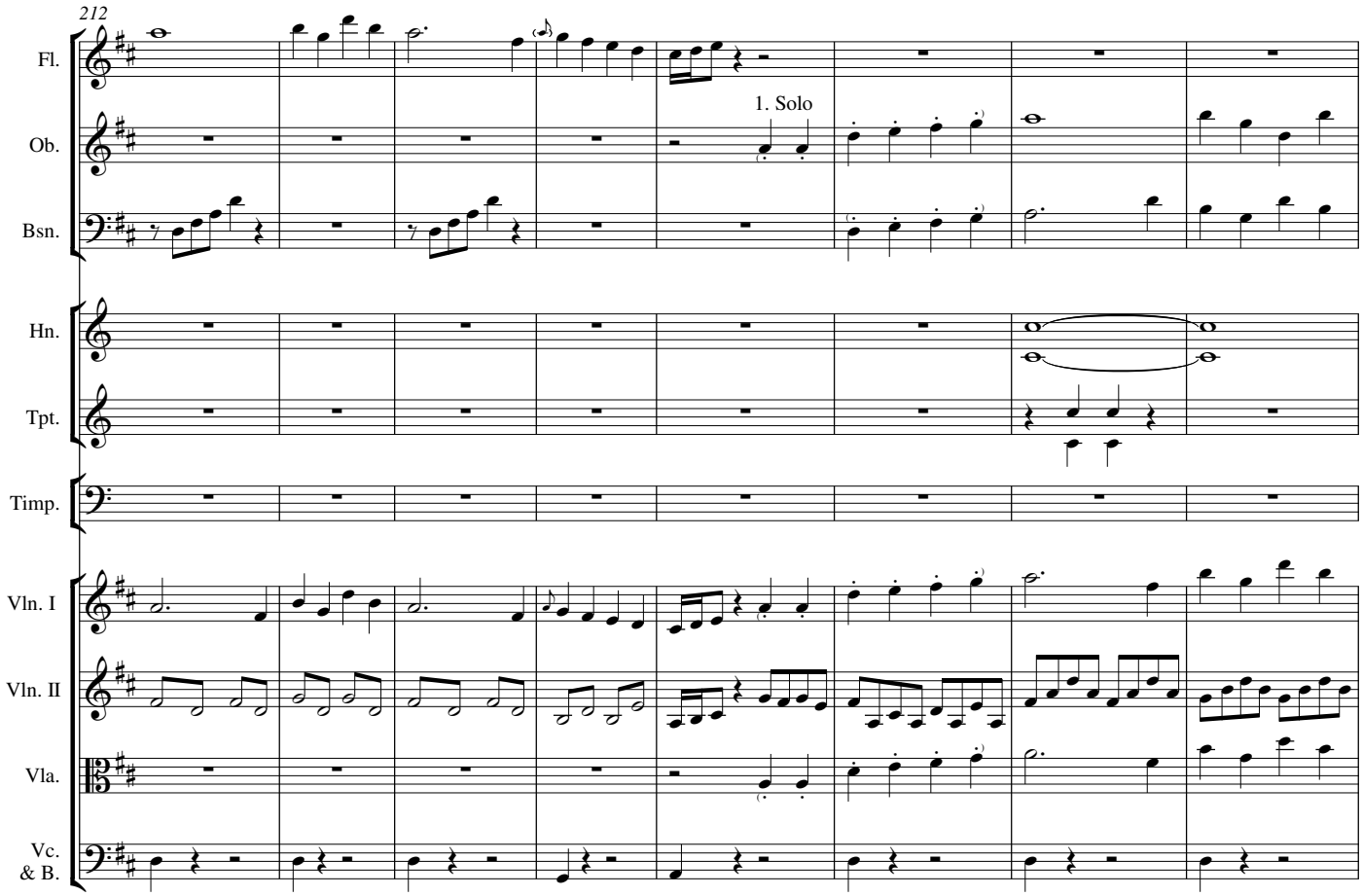
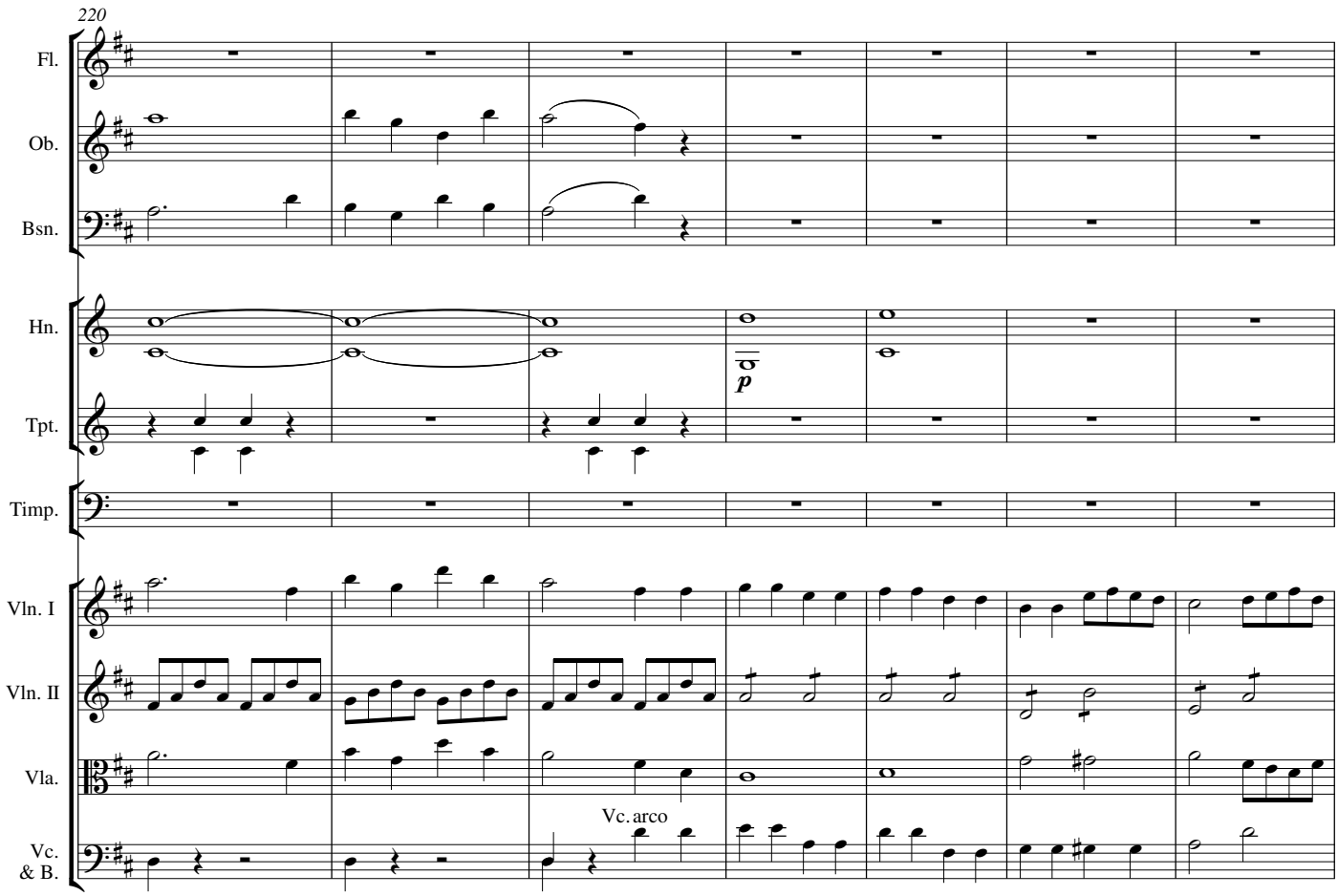
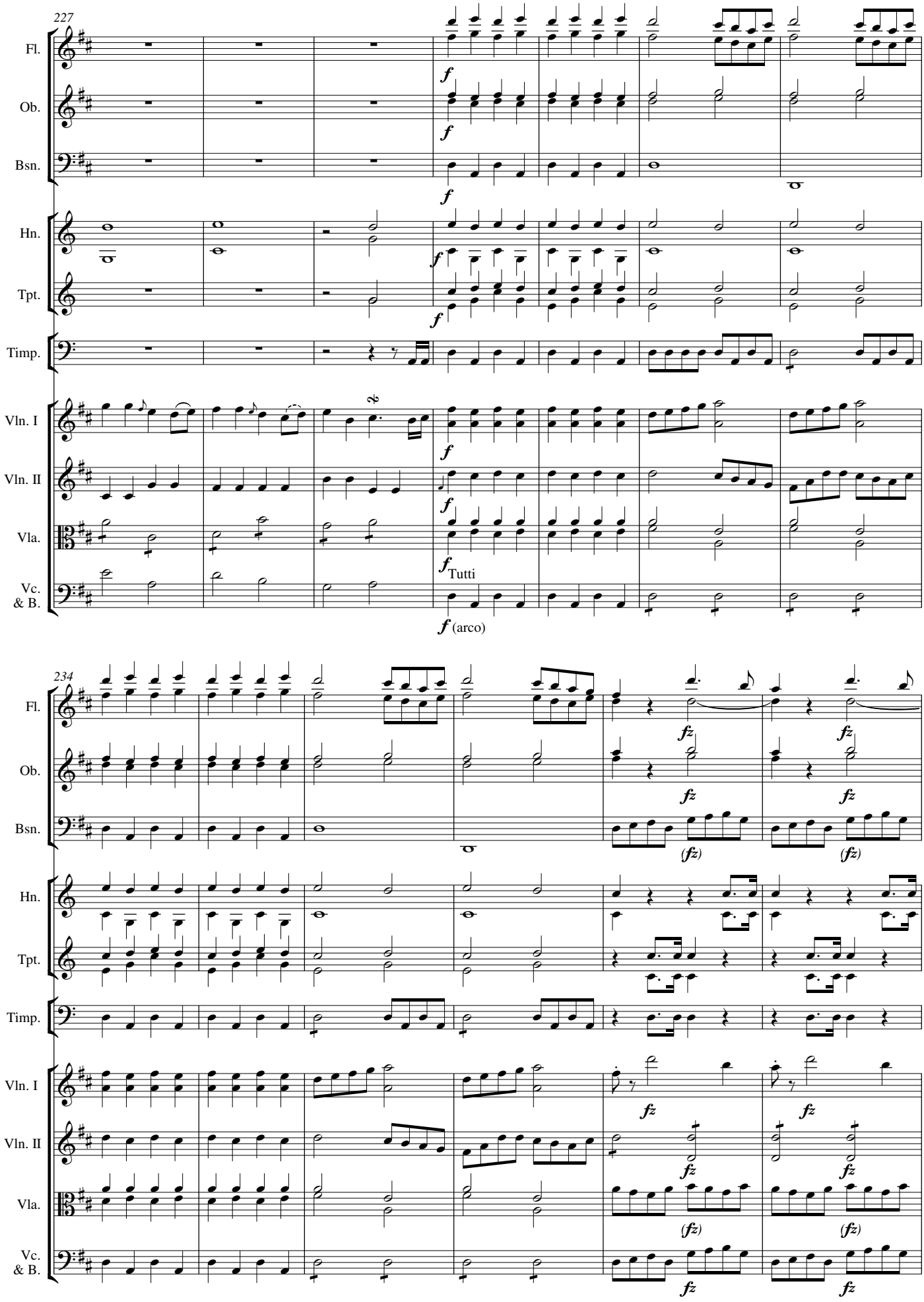
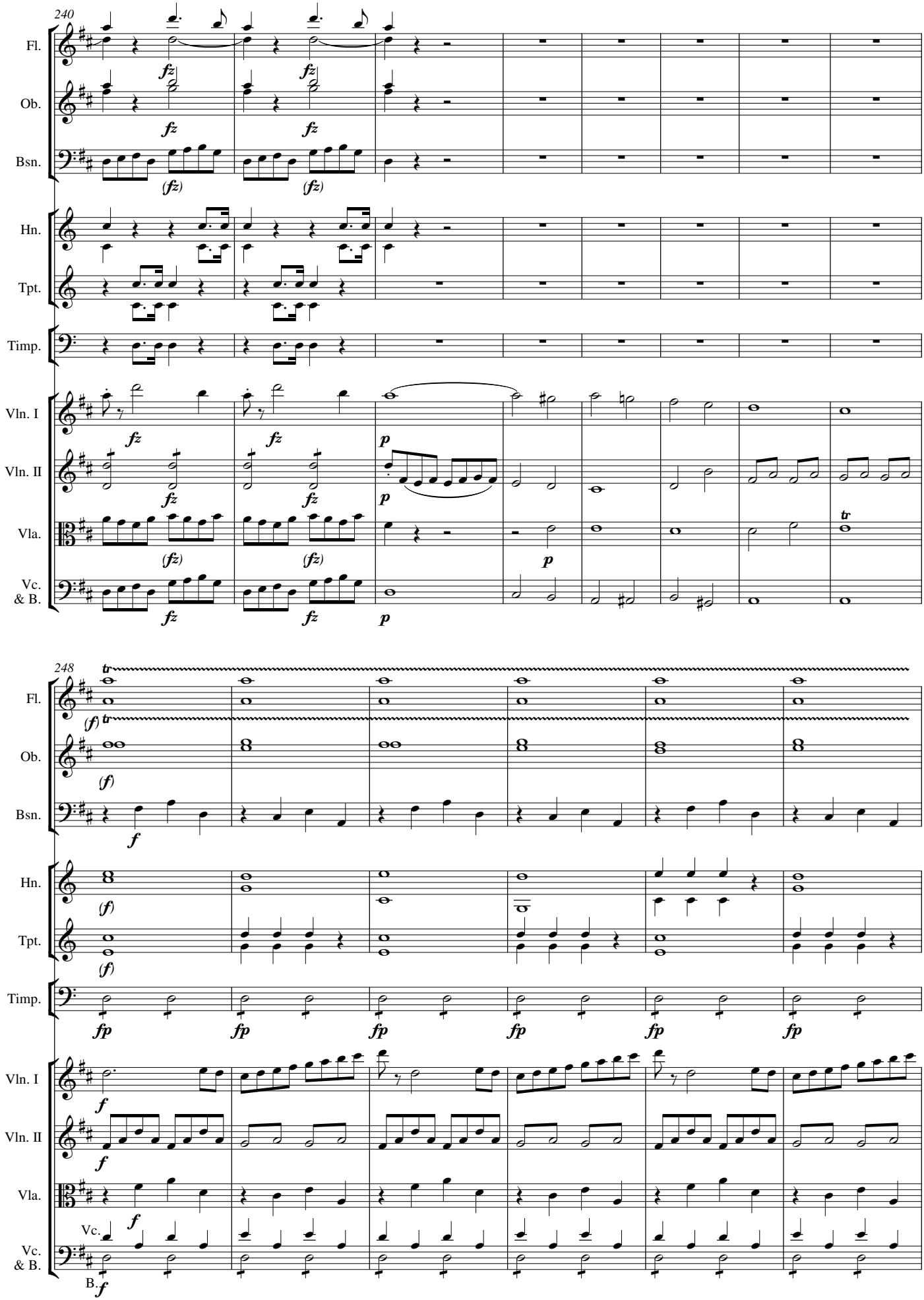
Fl.
Ob.
Bsn.
Hn.
Tpt.
Timp.
Vln. I
Vln. II
Vla.
Vc. & B.

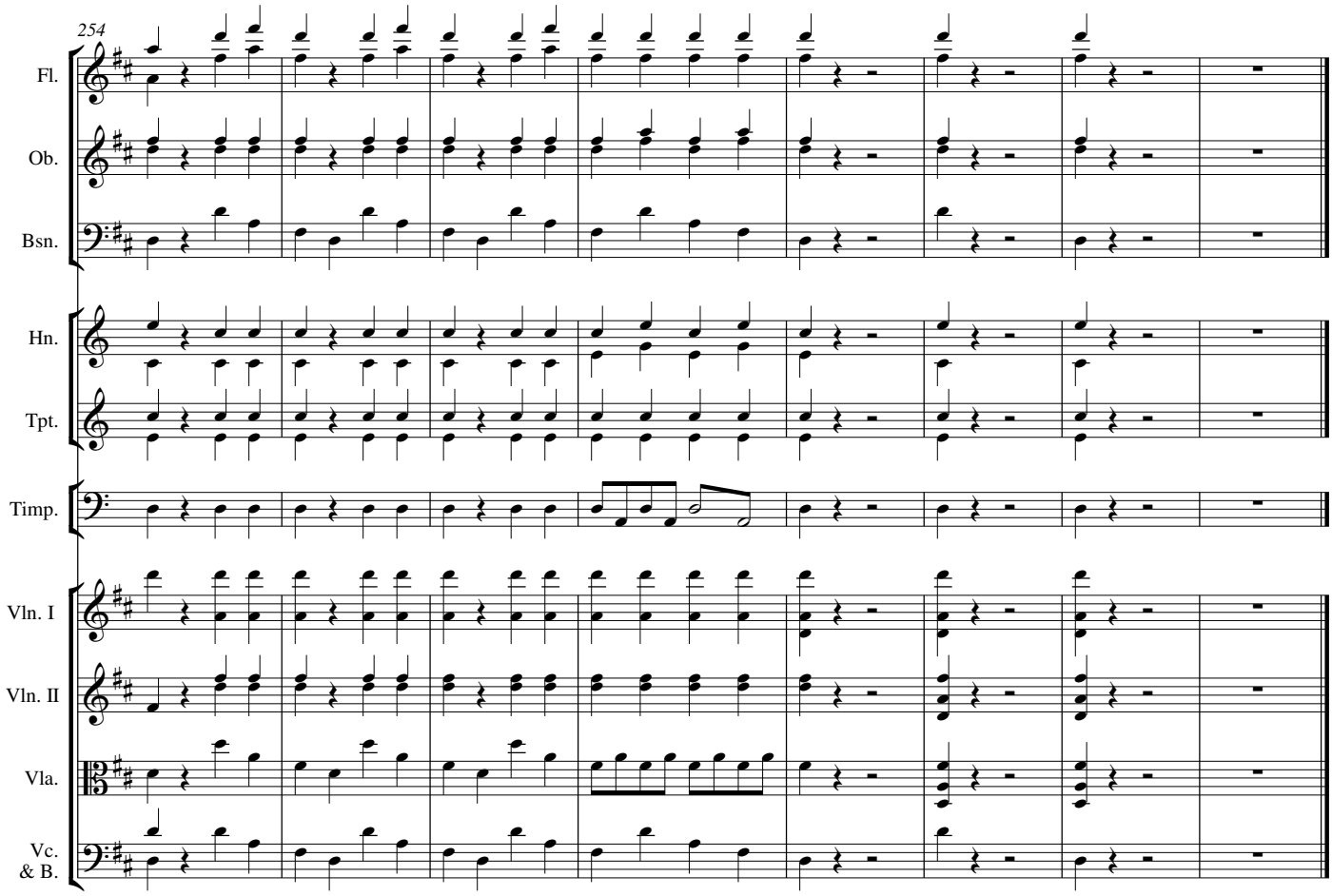

197
Fl.
Ob.
Bsn.
Hn.
Tpt.
Timp.
Vln. I
Vln. II
Vla.
Vc. & B.
p
204
1:mo
1:mo
1:mo
p
p
p
p
pizz.
(p)


212
Fl.
Ob.
Bsn.
1. Solo
Hn.
Tpt.
Timp.
Vln. I
Vln. II
Vla.
Vc.
& B.


220
Fl.
Ob.
Bsn.
Hn.
p
Tpt.
Timp.
Vln. I
Vln. II
Vla.
Vc. arco
Vc.
& B.


227
Fl.
Ob.
Bsn.
Hn.
Tpt.
Timp.
Vln. I
Vln. II
Vla.
Vc. & B.
f
Tutti
(arco)
234
fz
(fz)


240
Fl.
Ob.
Bsn.
Hn.
Tpt.
Timp.
Vln. I
Vln. II
Vla.
Vc. & B.
fz
(fz)
p
tr
248
(f)
f
fp
Vc.
B.


254
Fl.
Ob.
Bsn.
Hn.
Tpt.
Timp.
Vln. I
Vln. II
Vla.
Vc.
& B.