

Anton Zimmermann

Ouverture

zum Melodram

Andromeda und Perseus

2 Oboi

2 Fagotti, 4 Clarini

Timpani

2 Violini

2 Viole

Violoncello

Violone

herausgegeben von

Werner Jaksch

Vorwort

Die vorliegende Edition folgt einer Quelle aus der Landesbibliothek Mecklenburg-Vorpommern. Es handelt sich dabei um die Ouverture zu dem Melodram *Andromeda und Perseus* (MúdZi V/1:1) von **Anton Zimmermann (1741-81)**¹. Der aus Schlesien stammenden Anton Zimmermann wirkte seit 1776 als Kapellmeister und „Hofkompositeur“ von Kardinal J. Batthyány in Preßburg (heute Bratislava).

Der Text zu diesem Werk stammt von Wolfgang von Kempelen (1734-1804)². Mit der musikalischen Umsetzung der Vorlage als Melodram folgt Anton Zimmermann dem Vorbild von Georg Anton Benda (z.B. *Ariadne auf Naxos*, Gotha 1774). Die Uraufführung erlebte das Werk 1781 im Hofburgtheater in Wien.

Bad Königshofen, März 2024

Dr. Werner Jaksch

Kritischer Bericht

I. Die Quelle

Die Quelle ist als Partiturabschrift von Johann Matthias Sperger³ überliefert und stammt aus der Landesbibliothek von Mecklenburg-Vorpommern mit der Signatur *Mus. 5811*.

II. Zur Edition

Die Instrumentalstimmen wurden nach dem heutigen Muster angeordnet.

Ergänzt wurden Taktzahlen. Die Bindebögen wurden der Quelle folgend übernommen und, um größtmögliche spieltechnische Einheitlichkeit zu erreichen, gegebenenfalls bei Diskrepanzen zwischen den Stimmen nachgetragen. Gleichfalls ergänzt bzw. angeglichen wurden dynamische und Vorzeichen betreffende Angaben. Alle weiteren Ergänzungen des Herausgebers wurden in den Noten diakritisch gekennzeichnet.

¹ Biographische Details siehe Wikipedia. Vgl. auch Milan Poštolka, *Anton Zimmermann*, in: *MGG*, Bd. 14 (Kassel 1968), Spalte 1293 ff. Darina Múdra, *Musikalische Klassik in der Slowakei in Zeitdokumenten*, Bratislava 1996.

Darina Múdra, *Anton Zimmermann (1741-1781), Thematisches Werkverzeichnis*, Peter Lang-Verlag 2012

² Wolfgang von Kempelen stammte aus Preßburg (Bratislava) und studierte in Wien Jura und Philosophie. Später wurde er von Maria Theresia zum Hofkammerrat ernannt. In Erinnerung bis heute bleibt er durch die Erfindung des *Schachtürken* und einer Sprechmaschine. Neben seiner Begabung als Zeichner schrieb er auch Singspiele. Der Text zu dem Melodram *Andromeda und Perseus* entstand 1780. Die Uraufführung fand am 3. April 1781 im Hofburgtheater in Wien statt; vgl.: *Die Oper in Italien und Deutschland zwischen 1770 und 1830*, DFG-Opernprojekt der Johannes Gutenberg-Universität Mainz.

³ Johann Matthias Sperger (1750-1812) wirkte von 1777 an in der Hofkapelle in Preßburg und kannte von daher Anton Zimmermann und auch sein Melodram *Andromeda und Perseus*, das er wahrscheinlich noch in Preßburg abschrieb. Als er 1789 als erster Kontrabassist in die Mecklenburgische Hofkapelle in Ludwigslust aufgenommen wurde, brachte er zahlreiche Werke verschiedenster Komponisten mit, u.a. auch das Zimmermann'sche Melodram.

Ouverture

1

Andante

Andromeda und Perseus

Anton Zimmermann

Oboe 1

Oboe 2

Fagotto 1

Fagotto 2

Clarino 1

in C

Clarino 2

Clarino 3

in C

Clarino 4

Timpani

Violino 1

Violino 2

Viola 1

Viola 2

Violoncello

Violone

mezza voce

mezza voce

mezza voce

mezza voce

mezza voce

4

Ob 1

Ob 2

Fg 1

Fg 2

Cl 1

Cl 2

Cl 3

Cl 4

Ti

Vi 1

fp

Vi 2

fp

Va 1

p

Va 2

p

Vc

fp

7

Ob 1

Ob 2

Fg 1

Fg 2

Cl 1

Cl 2

Cl 3

Cl 4

Ti

Vi 1

Vi 2

Va 1

Va 2

Vc

Ob 1

Ob 2

Fg 1

Fg 2

Cl 1

Cl 2

Cl 3

Cl 4

Ti

Vi 1

Vi 2

Va 1

Va 2

Vc

13

Ob 1

Ob 2

Fg 1

Fg 2

Cl 1

Cl 2

Cl 3

Cl 4

Ti

Vi 1

Vi 2

Va 1

Va 2

Vc

Ob 1

Ob 2

Fg 1

Fg 2

Cl 1

Cl 2

Cl 3

Cl 4

Ti

Vi 1

Vi 2

Va 1

Va 2

Vc

p

f

p

f

p

f

p

fp

f

Detailed description: This page of a musical score covers measures 16, 17, and 18. The instrumentation includes two Oboes (Ob 1, Ob 2), two Bassoons (Fg 1, Fg 2), four Clarinets (Cl 1-4), a Bassoon (Ti), two Violins (Vi 1, Vi 2), two Violas (Va 1, Va 2), and a Cello (Vc). Measures 16 and 17 are marked with a repeat sign. In measure 16, the woodwinds are mostly silent, while the strings play a rhythmic pattern. In measure 17, the woodwinds enter with a melodic line, and the strings continue their pattern. In measure 18, the woodwinds play a more complex melodic line, and the strings provide harmonic support. Dynamics include piano (*p*), forte (*f*), and fortissimo (*fp*).

Ob 1

Ob 2

Fg 1

Fg 2

Cl 1

Cl 2

Cl 3

Cl 4

Ti

Vi 1

Vi 2

Va 1

Va 2

Vc

The musical score for measures 22-25 is as follows:

- Ob 1:** Treble clef, B-flat key signature. Measure 22: quarter note B-flat. Measure 23: quarter rest. Measure 24: eighth note B-flat, eighth rest. Measure 25: quarter note B-flat.
- Ob 2:** Treble clef, B-flat key signature. Measure 22: quarter note B-flat. Measure 23: quarter rest. Measure 24: quarter note B-flat. Measure 25: quarter note B-flat.
- Fg 1 & Fg 2:** Bass clef, B-flat key signature. Measure 22: quarter note B-flat. Measure 23: quarter note B-flat. Measure 24: quarter note B-flat. Measure 25: quarter note B-flat.
- Cl 1, Cl 2, Cl 3, Cl 4, Ti:** Treble or Bass clef, B-flat key signature. Measure 22: quarter note B-flat. Measure 23: quarter rest. Measure 24: quarter rest. Measure 25: quarter rest.
- Vi 1:** Treble clef, B-flat key signature. Measure 22: eighth notes B-flat, A, G, F, E, D, C, B-flat. Measure 23: eighth notes B-flat, A, G, F, E, D, C, B-flat. Measure 24: eighth notes B-flat, A, G, F, E, D, C, B-flat. Measure 25: eighth notes B-flat, A, G, F, E, D, C, B-flat.
- Vi 2:** Treble clef, B-flat key signature. Measure 22: quarter note B-flat. Measure 23: quarter note B-flat. Measure 24: quarter note B-flat. Measure 25: quarter note B-flat.
- Va 1 & Va 2:** Bass clef, B-flat key signature. Measure 22: quarter note B-flat. Measure 23: quarter note B-flat. Measure 24: quarter note B-flat. Measure 25: quarter note B-flat.
- Vc:** Bass clef, B-flat key signature. Measure 22: quarter note B-flat. Measure 23: quarter note B-flat. Measure 24: quarter note B-flat. Measure 25: quarter note B-flat.

23

Ob 1

Ob 2

Fg 1

Fg 2

Cl 1

Cl 2

Cl 3

Cl 4

Ti

Vi 1

Vi 2

Va 1

Va 2

Vc

The musical score for measures 23-26 is written for a large orchestra. Measures 23 and 24 feature woodwinds (Ob 1, Ob 2, Fg 1, Fg 2, Cl 1, Cl 2, Cl 3, Cl 4, Ti) and strings (Vi 1, Vi 2, Va 1, Va 2, Vc) playing in a key with one flat. Measures 25 and 26 feature woodwinds (Ob 1, Ob 2, Fg 1, Fg 2, Cl 1, Cl 2, Cl 3, Cl 4, Ti) and strings (Vi 1, Vi 2, Va 1, Va 2, Vc) playing in a key with one flat. The woodwinds play a melodic line with trills and grace notes. The strings play a rhythmic pattern of eighth notes. The woodwinds play a melodic line with trills and grace notes. The strings play a rhythmic pattern of eighth notes. The woodwinds play a melodic line with trills and grace notes. The strings play a rhythmic pattern of eighth notes.

Ob 1

Ob 2

Fg 1

Fg 2

Cl 1

Cl 2

Cl 3

Cl 4

Ti

Vi 1

Vi 2

Va 1

Va 2

Vc

tr

tr

tr

Detailed description: This page of a musical score contains measures 24 through 27. The instrumentation includes two Oboes (Ob 1, Ob 2), two Fagotts (Fg 1, Fg 2), four Clarinets (Cl 1, Cl 2, Cl 3, Cl 4), a Bassoon (Ti), two Violins (Vi 1, Vi 2), two Violas (Va 1, Va 2), and a Violoncello (Vc). The key signature has one flat (B-flat). The woodwinds play a melodic line with trills and grace notes, while the strings provide a rhythmic accompaniment. The score is written for a full orchestra.

25

Ob 1

Ob 2

Fg 1

Fg 2

Cl 1

Cl 2

Cl 3

Cl 4

Ti

Vi 1

Vi 2

Va 1

Va 2

Vc

tr

p

Ob 1

Ob 2

Fg 1

Fg 2

Cl 1

Cl 2

Cl 3

Cl 4

Ti

Vi 1

Vi 2

Va 1

Va 2

Vc

p

p

p

p

tr

Detailed description: This page of a musical score contains measures 27, 28, and 29. The woodwind section (Ob 1, Ob 2, Fg 1, Fg 2, Cl 1, Cl 2, Cl 3, Cl 4, Ti) is mostly silent, with rests in all parts. The string section (Vi 1, Vi 2, Va 1, Va 2, Vc) is active. Violin 1 (Vi 1) plays a melodic line in measure 27, including a trill (tr) in measure 28. Violin 2 (Vi 2) enters in measure 28 with a piano (*p*) accompaniment. Viola 1 (Va 1) and Viola 2 (Va 2) also enter in measure 28 with piano (*p*) accompaniment. The Violoncello (Vc) provides a bass line starting in measure 28, also marked piano (*p*). The score is written for a full orchestra, with parts for Oboe 1 and 2, Flute 1 and 2, Clarinet 1 through 4, Trombone, Violin 1 and 2, Viola 1 and 2, and Violoncello. The key signature has one flat (B-flat), and the time signature is 4/4.

30

Ob 1

Ob 2

Fg 1

Fg 2

Cl 1

Cl 2

Cl 3

Cl 4

Ti

Vi 1

Vi 2

Va 1

Va 2

Vc

The musical score for measures 30-32 features a variety of instruments. The woodwinds (Ob 1, Ob 2, Fg 1, Fg 2, Cl 1, Cl 2, Cl 3, Cl 4, Ti) are mostly silent, with Fg 1 and Fg 2 playing a melodic line in measure 31. The strings (Vi 1, Vi 2, Va 1, Va 2, Vc) are active throughout, playing a rhythmic pattern of eighth and sixteenth notes. The brass (Tr 1, Tr 2, Tr 3, Tr 4) is silent in these measures. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte).

This musical score page contains measures 33 and 34. The instrumentation includes two Oboes (Ob 1, Ob 2), two Fagots (Fg 1, Fg 2), four Clarinets (Cl 1, Cl 2, Cl 3, Cl 4), a Bassoon (Ti), Violins 1 and 2 (Vi 1, Vi 2), Violas 1 and 2 (Va 1, Va 2), and a Violoncello (Vc). The key signature has one flat (B-flat), and the time signature is 12/8. Measures 33 and 34 are marked with a double bar line. The woodwinds (Ob, Fg, Cl, Ti) are mostly silent, indicated by whole rests. The strings (Fg, Va, Vc) play a steady harmonic accompaniment of quarter notes. Violin 1 (Vi 1) has a solo part with trills and slurs. Violin 2 (Vi 2) plays a rhythmic pattern of eighth and sixteenth notes. The page number '14' is in the top left, and the measure number '33' is in a box at the top left of the staff system.

Ob 1

Ob 2

Fg 1

Fg 2

Cl 1

Cl 2

Cl 3

Cl 4

Ti

Vi 1

Vi 2

Va 1

Va 2

Vc

35

This musical score page contains measures 35 and 36 of a piece. The instrumentation includes two Oboes (Ob 1, Ob 2), two Fagots (Fg 1, Fg 2), four Clarinets (Cl 1, Cl 2, Cl 3, Cl 4), a Bassoon (Ti), two Violins (Vi 1, Vi 2), two Violas (Va 1, Va 2), and a Violoncello (Vc). The key signature has one flat (B-flat). The time signature is 12/8. In measure 35, the Oboes and Fagots play a melodic line starting on a half rest, followed by eighth notes. The Violins and Violas play a rhythmic pattern of eighth notes. The Viola 1 part includes a trill marked with a 'tr' symbol. In measure 36, the Oboes and Fagots continue their melodic line, while the Violins and Violas play a similar rhythmic pattern. The Violoncello part consists of a series of eighth notes.

Ob 1

Ob 2

Fg 1

Fg 2

Cl 1

Cl 2

Cl 3

Cl 4

Ti

Vi 1

Vi 2

Va 1

Va 2

Vc

Ob 1

Ob 2

Fg 1

Fg 2

Cl 1

Cl 2

Cl 3

Cl 4

Ti

Vi 1

Vi 2

Va 1

Va 2

Vc

Detailed description: This page of a musical score, labeled '16' at the top left and '37' in a box at the top center, contains measures 37, 38, and 39. The score is for a large ensemble. The woodwind section includes two Oboes (Ob 1, Ob 2), two Fagotts (Fg 1, Fg 2), four Clarinets (Cl 1, Cl 2, Cl 3, Cl 4), and a Bassoon (Ti). The string section includes two Violins (Vi 1, Vi 2), two Violas (Va 1, Va 2), and a Double Bass (Vc). Measures 37 and 38 show the Oboes and Fagotts playing a melodic line, while the strings provide harmonic support. In measure 39, the woodwinds are mostly silent, and the strings continue their pattern. The double bass (Vc) has a prominent, fast-moving line in measure 39. The score is written in a key with one flat (B-flat) and a 4/4 time signature.