



Iphigenia in Aulis

Overture

By Christoph Willibald von Gluck

Arranged by Kirk Moss

— INSTRUMENTATION —

- 1 Conductor
- 8 1st Violin
- 8 2nd Violin
- 5 Viola
- 5 Cello
- 5 String Bass

Hear the drama in Gluck's most popular opera overture, now abridged for string orchestra. The clearly marked bowings and fingerings will save precious rehearsal time and lead to a more sophisticated sound.

PROGRAM NOTES

Gluck's overture captures the drama of King Agamemnon's unfortunate desire to sacrifice his daughter to the gods to generate winds to propel his fleet to war with the Trojans. The opera, premiered in Paris in 1774, was based on the original Greek Euripides play refashioned by French dramatist Jean Racine as *Iphigénie en Aulide*.

NOTES TO THE CONDUCTOR

Take note of three moments where the strings replicate the sound of full-orchestra instruments. The double bass pizzicato sections mimic the timpani part, hence the use of the open G-string. Similarly, cello whole notes beginning in m. 45 use the half-string D harmonic to imitate a bassoon accompaniment. The ending whole notes played by the upper strings emulate the woodwind section. For shifting and spiccato exercises to refine the performance, see *Sound Innovations: Sound Development* (Alfred Music).

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.



Belwin/Pop String Editor

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CONDUCTOR SCORE

Duration - 4:05

By Christoph Willibald von Gluck

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Andante (♩ = 80)

Violins

Viola

Cello

String Bass

Vlns.

Vla.

Cello

Str. Bass

10

sf *f* *f* *f*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

8 9 10

f *f* *f* *f*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

11 12

div.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

13 14

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

15 16

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

pizz.

mf

17 18

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mp

p

p

x3

19 20 *mp*

21 3 4 V 3 1 2 V

Vlns.
I
II

(spiccato)

Vla.
(spiccato)

Cello

Str. Bass

21 22 23

3 4 1 2 2 V -1 2

Vlns.
I
II

Vla.
-1 4

Cello

Str. Bass

24 25 26

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

27 28 29

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

30 31

ff *sf* *f* *sf* *ff* *sf*

arco

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

sf

32 33

This block contains the musical score for measures 32 and 33. It features five staves: Violins I and II, Viola, Cello, and String Bass. The Violin I part has a complex rhythmic pattern with sixteenth notes and a four-measure rest. The Violin II part has a similar pattern with accents and slurs. The Viola part has a steady eighth-note accompaniment. The Cello and String Bass parts have a simple, rhythmic accompaniment. The dynamic marking *sf* is present at the beginning of each staff. A large red watermark is overlaid on the score.

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

sf

34 35

This block contains the musical score for measures 34 and 35. It features five staves: Violins I and II, Viola, Cello, and String Bass. The Violin I part continues with its complex rhythmic pattern. The Violin II part has a similar pattern with accents and slurs. The Viola part has a steady eighth-note accompaniment. The Cello and String Bass parts have a simple, rhythmic accompaniment. The dynamic marking *sf* is present at the beginning of each staff. A large red watermark is overlaid on the score.

Vlns. I
sf

Vlns. II
sf

Vla.
sf

Cello
sf

Str. Bass
sf

36 37 38

Vlns. I

Vlns. II

Vla.

Cello
f

Str. Bass
mf

39 40

sim.

pizz.

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

41 42

This block contains the musical notation for measures 41 and 42. It features five staves: Violins I, Violins II, Viola, Cello, and String Bass. The Violin I part has a fermata in measure 41 and a fingered note in measure 42. The Violin II part has a melodic line with slurs. The Viola part has a rhythmic pattern of eighth notes. The Cello part has a simple melodic line. The String Bass part has a few notes in measure 42. A large red watermark is overlaid on the score.

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

43 44 45

div. *f* *p* *(spiccato)* *p* *(spiccato)* *p* *(-3)* *4* *(-3)* *p*

45

This block contains the musical notation for measures 43, 44, and 45. It features five staves: Violins I, Violins II, Viola, Cello, and String Bass. The Violin I part starts with a *div.* marking and has a *f* dynamic. The Violin II part has a *p* dynamic and *(spiccato)* marking. The Viola part has a *p* dynamic and *(spiccato)* marking. The Cello part has a *p* dynamic and a *(-3)* marking. The String Bass part has a *p* dynamic. A large red watermark is overlaid on the score.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

46 47 48 49

Detailed description: This block contains the musical score for measures 46 through 49. It features five staves: Violins I and II, Viola, Cello, and String Bass. The Violin I part has a melodic line with slurs and accents. The Violin II part plays a rhythmic eighth-note pattern. The Viola part also plays a rhythmic eighth-note pattern. The Cello and String Bass parts are mostly silent, with some rests and a few notes indicated by a '3' and a '4' above the staff lines.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

50 51 52 53

Detailed description: This block contains the musical score for measures 50 through 53. It features five staves: Violins I and II, Viola, Cello, and String Bass. The Violin I part continues its melodic line with slurs and accents. The Violin II part continues its rhythmic eighth-note pattern. The Viola part continues its rhythmic eighth-note pattern. The Cello and String Bass parts are mostly silent, with some rests and a few notes indicated by a '3' and a '-2' above the staff lines.

I
Vlns.

II

Vla.

Cello

Str. Bass

4

-3

V

V

2 2

1

54 55 56

Tutti

-1

58

0 1 2

I

Vlns.

II

Vla.

Cello

Str. Bass

3 3 3 3

f

f

f

p

f

(pizz.)

mf

sim.

57 58

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

59 60

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

61 62

mp

p

p

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

(spiccato)

sf

sf

sf

sf

fp

63 64 65

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

sf

sf

sf

sf

fp

fp

66 67 68

70

Vlns. I *sf* *ff* *sf* *ten.* *sim.*

Vlns. II *ff* *sf* *ten.* *sim.* -1

Vla. *ff* *sf* *ten.* *sim.* -1

Cello *ff* *sf* *ten.* *sim.*

Str. Bass *arco* *ff* *sf* *ten.* *sim.*

69 70 71

Vlns. I *sf* *sf*

Vlns. II *sf* *sf*

Vla. *sf* *sf*

Cello *sf* *sf*

Str. Bass *sf* *sf*

72 73 74 75

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

4 3 V -1

4 2 p

4 2 p

0 p

-1 2 -2 p

76 77 78 p

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

div. -3 V

div. -2 V

V pp

V pp

V pp

V

V

V

79 80 81 82