



# 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.

*Bob Phillips*  
Belwin/Pop String Editor

# Iphigenia in Aulis

Overture

CONDUCTOR SCORE

Duration - 4:05

By Christoph Willibald von Gluck

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Andante (♩ = 80)

**Violins**

**Viola**

**Cello**

**String Bass**

**Vlms.**

**Vla.**

**Cello**

**Str. Bass**

10

*div.*

**Vlns.** I *sf* 4 *f* 4 *V*

**Vlns.** II *sf* 4 *f* 4 4 4

**Vla.** *sf* 0 *f* -1 1 1 4

**Cello** *sf* -4 -2 0 *f* *V* 1

**Str. Bass** *sf* 8 9 *f* 10 *V*

*div.*

**Vlns.** I 4 *V*

**Vlns.** II 4

**Vla.** -1 2 *V*

**Cello** *V* *V* *V* *V*

**Str. Bass** *V* *V* *V* *V* 4 1 *V*

11 12

**Vlins.**

## Str. Bass

**Vlns.**

**Vla.**

**Cello**

**Str. Bass**

*pizz.*

*mf*

17 18

**Vlns.**

**Vla.**

**Cello**

**Str. Bass**

*mp*

*p*

*p*

*mp*

19 20

21 3 4 V 1 3 1 2 V

**Vlns.**

**Vla.** (spiccato) 4

**Cello**

**Str. Bass**

21 22 23

**Vlns.**

**Vla.** -1 4

**Cello**

**Str. Bass**

24 25 26

Score for measures 27-29, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

**Violins (Vlns.):** Part I and II. Measure 27 includes fingerings -3 and 4. Measure 29 includes a trill (tr).

**Viola (Vla.):** Part I. Measure 27 includes fingering -2.

**Cello and Str. Bass:** Both parts are marked with a rest (z) in measures 27, 28, and 29.

Measure numbers 27, 28, and 29 are indicated below the staves.

Score for measures 30-31, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

**Violins (Vlns.):** Part I and II. Measure 30 includes a trill (tr). Measure 31 includes a divisi (div.) marking and a forte (f) dynamic.

**Viola (Vla.):** Part I. Measure 30 includes a forte (ff) dynamic and a breath mark (V). Measure 31 includes a forte (sf) dynamic and a breath mark (V).

**Cello and Str. Bass:** Both parts include a forte (ff) dynamic and a breath mark (V) in measure 30, and a forte (sf) dynamic and a breath mark (V) in measure 31. The Str. Bass part also includes an arco marking in measure 30.

Measure numbers 30 and 31 are indicated below the staves.

Score for measures 32 and 33, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

**Violins (Vlns.):** Violin I (I) and Violin II (II) parts. Violin I has a 4-measure rest at the start of measure 32. Violin II has a 4-measure rest at the start of measure 33.

**Viola (Vla.):** Viola part. Starts with a 4-measure rest in measure 32.

**Cello:** Cello part. Starts with a 4-measure rest in measure 32.

**String Bass (Str. Bass):** String Bass part. Starts with a 4-measure rest in measure 32.

Measures 32 and 33 are marked with *sf* (sforzando).

Score for measures 34 and 35, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

**Violins (Vlns.):** Violin I (I) and Violin II (II) parts. Violin I has a 4-measure rest at the start of measure 34. Violin II has a 4-measure rest at the start of measure 35.

**Viola (Vla.):** Viola part. Starts with a 4-measure rest in measure 34.

**Cello:** Cello part. Starts with a 4-measure rest in measure 34.

**String Bass (Str. Bass):** String Bass part. Starts with a 4-measure rest in measure 34.

Measures 34 and 35 are marked with *sf* (sforzando).



4

Vlns. I *sf*

Vlns. II *sf*

Vla. *sf*

Cello *sf*

Str. Bass *sf*

36 37 38

39

Vlns. I

Vlns. II

Vla. *f*

Cello *f* *sim.*

Str. Bass *pizz.* *mf*

39 40

Violins I

Violins II

Viola

Cello

Str. Bass

41 42

Violins I

Violins II

Viola

Cello

Str. Bass

43 44 45

Score for measures 46-49. The score is for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

**Vlns. I:** Measures 46-49. The first violin part features a melodic line with slurs and accents. Measure 47 has an accent (*V*) on the first beat. Measure 48 has an accent (*V*) on the first beat. Measure 49 has an accent (*V*) on the first beat.

**Vlns. II:** Measures 46-49. The second violin part features a rhythmic pattern of eighth notes. Measure 47 has an accent (*V*) on the first beat. Measure 48 has an accent (*V*) on the first beat. Measure 49 has an accent (*V*) on the first beat.

**Vla.:** Measures 46-49. The viola part features a rhythmic pattern of eighth notes. Measure 47 has an accent (*V*) on the first beat. Measure 48 has an accent (*V*) on the first beat. Measure 49 has an accent (*V*) on the first beat.

**Cello:** Measures 46-49. The cello part features a rhythmic pattern of eighth notes. Measure 47 has an accent (*V*) on the first beat. Measure 48 has an accent (*V*) on the first beat. Measure 49 has an accent (*V*) on the first beat.

**Str. Bass:** Measures 46-49. The string bass part features a rhythmic pattern of eighth notes. Measure 47 has an accent (*V*) on the first beat. Measure 48 has an accent (*V*) on the first beat. Measure 49 has an accent (*V*) on the first beat.

Measure numbers: 46, 47, 48, 49.

Score for measures 50-53. The score is for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

**Vlns. I:** Measures 50-53. The first violin part features a melodic line with slurs and accents. Measure 51 has an accent (*V*) on the first beat. Measure 52 has an accent (*V*) on the first beat. Measure 53 has an accent (*V*) on the first beat.

**Vlns. II:** Measures 50-53. The second violin part features a rhythmic pattern of eighth notes. Measure 51 has an accent (*V*) on the first beat. Measure 52 has an accent (*V*) on the first beat. Measure 53 has an accent (*V*) on the first beat.

**Vla.:** Measures 50-53. The viola part features a rhythmic pattern of eighth notes. Measure 51 has an accent (*V*) on the first beat. Measure 52 has an accent (*V*) on the first beat. Measure 53 has an accent (*V*) on the first beat.

**Cello:** Measures 50-53. The cello part features a rhythmic pattern of eighth notes. Measure 51 has an accent (*V*) on the first beat. Measure 52 has an accent (*V*) on the first beat. Measure 53 has an accent (*V*) on the first beat.

**Str. Bass:** Measures 50-53. The string bass part features a rhythmic pattern of eighth notes. Measure 51 has an accent (*V*) on the first beat. Measure 52 has an accent (*V*) on the first beat. Measure 53 has an accent (*V*) on the first beat.

Measure numbers: 50, 51, 52, 53.

4

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

54 55 56

Tutti

58

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

57 58

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

59

60

1

1

1

-4

0

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

61

62

1

1

1

4

0

*mp*

*p*

*p*

Score for measures 63-65, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

**Violins (Vlns.):** Part I and II. Measure 63 includes a 4-measure rest for Part I. Measure 64 includes a -2 measure rest for Part I. Dynamics include *sf* (sforzando).

**Viola (Vla.):** Part I. Measure 63 includes a (spiccato) marking. Dynamics include *sf*.

**Cello:** Part I. Measure 63 includes a *fp* (fortissimo) marking.

**Str. Bass:** Part I. Measure 63 includes a *fp* marking.

Measures 63, 64, and 65 are indicated at the bottom of the score.

Score for measures 66-68, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

**Violins (Vlns.):** Part I and II. Measure 66 includes a *sf* marking. Measure 67 includes a *sf* marking. Measure 68 includes a *sf* marking.

**Viola (Vla.):** Part I. Measure 66 includes a *div.* (divisi) marking. Dynamics include *sf*.

**Cello:** Part I. Measure 66 includes a *fp* marking. Measure 67 includes a *fp* marking. Measure 68 includes a *fp* marking.

**Str. Bass:** Part I. Measure 66 includes a *fp* marking. Measure 67 includes a *fp* marking. Measure 68 includes a *fp* marking.

Measures 66, 67, and 68 are indicated at the bottom of the score.

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

**Vlns.** I

**Vlns.** II

**Vla.**

**Cello**

**Str. Bass**

76 77 78 *p*

**Vlns.** I

**Vlns.** II

**Vla.**

**Cello**

**Str. Bass**

79 80 81 82