

102/11

Ouverture zur Oper Iphigenie in Aulis.

Spieldauer 9 Min.
Durée 9 min.

Aufführungsrecht vorbehalten.
Droits d'exécution réservés.

Nº 3209

(Mit Schluß von Richard Wagner.)

C. W. v. Gluck.
Arr. v. L. Weninger.

Piano-Direction.

Andante.

Viol.
p Cello(Harm.)
Holz (Harm.)
Fl. Ob.
Cello.
Tutti. ①
Cello
VI.

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Piano-Direction.

Andante.

Viol.
p Cello (Harm.)
Horn (Harm.)

Viol.
Cello
Fl. Ob.

Tutti. ①
Cello
ff sf sf

sf sf ff

Vi.

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Piano-Direction.

oblig. *sf* **3**

p

f *p*

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, including trills and triplets. The bass clef contains a rhythmic accompaniment of eighth notes.

Second system of musical notation, starting with a circled number 4. The treble clef features a melodic line with slurs and accents. The bass clef provides a steady accompaniment of eighth notes. A forte (*ff*) dynamic marking is present.

Third system of musical notation, continuing the melodic and accompanimental lines. The treble clef has a more active melodic line with slurs. The bass clef accompaniment remains consistent. A forte (*ff*) dynamic marking is present.

Fourth system of musical notation, showing a dense texture in the treble clef with many beamed notes. The bass clef accompaniment continues with eighth notes.

Fifth system of musical notation, starting with a circled number 5. It includes a staff for Viol. Fl. (Violin and Flute) with a melodic line. The piano part continues with accompaniment. A piano (*p*) dynamic marking is present.

Sixth system of musical notation, featuring a melodic line in the treble clef with slurs and a steady accompaniment in the bass clef.

First system of musical notation, consisting of a grand staff with a treble and bass clef. The music features a complex rhythmic pattern with many sixteenth notes in the treble and a steady accompaniment in the bass.

Second system of musical notation. The treble clef part begins with a dynamic marking of *ff* and includes the instruction "oblig." above the staff. The bass clef part continues with a consistent accompaniment.

Third system of musical notation. A circled number "6" is placed above the treble clef staff. The treble part features a series of sixteenth-note runs, and the bass part provides a steady accompaniment.

Fourth system of musical notation. The treble clef part consists of a series of chords and short melodic phrases, while the bass clef part continues with a steady accompaniment.

Fifth system of musical notation. The treble clef part features a series of sixteenth-note runs with accents, and the bass clef part continues with a steady accompaniment.

Sixth system of musical notation. The treble clef part features a series of sixteenth-note runs with accents, and the bass clef part continues with a steady accompaniment.

Fl. Viol.

p

f
ff

Fl. oblig. Fl. oblig.

sf
sf

7

sf

Piano-Direction.

The first system of music consists of two staves. The treble staff begins with a piano (*p*) dynamic marking and contains a series of notes with slurs and ties. The bass staff features a steady accompaniment of chords, with a *v* (accents) marking under the first two measures.

The second system continues the musical piece. The treble staff has notes with slurs and ties. The bass staff maintains the chordal accompaniment, with *v* markings under the first two measures.

The third system introduces triplets in the treble staff, indicated by a '3' over the notes. The bass staff continues with the chordal accompaniment.

The fourth system begins with a circled number '8' above the first measure. The treble staff features a more active melodic line with slurs and ties. The bass staff continues with the chordal accompaniment.

The fifth system includes a piano (*p*) dynamic marking in the bass staff. The treble staff continues with its melodic line, and the bass staff provides accompaniment.

The sixth system features a sforzando (*sf*) dynamic marking in the treble staff. The treble staff has notes with slurs and ties, while the bass staff continues with the chordal accompaniment.

First system of musical notation, piano and bass staves. Dynamics include *ff* and *sf*.

Second system of musical notation, piano and bass staves. Dynamics include *sf* and *f*. Includes markings for Viol. Harm. and Cello Harm. A circled number 9 is present.

Third system of musical notation, piano and bass staves.

Fourth system of musical notation, piano and bass staves. Dynamics include *f* and *dim.*. Includes marking for Violobl. and BaB.

Fifth system of musical notation, piano and bass staves. Dynamics include *p* and *pizz. p*. Includes marking for Viol.

Sixth system of musical notation, piano and bass staves. Dynamics include *pp* and *pizz.*. Includes markings for Holz Harm. and BaB.

Ouverture

zur Oper:

Iphigenie in Aulis.

(Mit Schluß von Richard Wagner.)

C. W. v. GLUCK.

Arr. v. L. Weninger.

Aufführungsrecht vorbehalten.

Droits d'exécution réservés.

Nº 3209

Flöte I.

Andante.

Viol. *p* **3** *ff* **4** *p*

1 *ff* **6**

2 *p*

tr *f* *ff* *ff*

3 *ff* *p* *p-f*

4 *ff* *f* *f*

5 *ff* *p*

Flöte I.³

6

6

f *ff*

f *ff* *sf*

7

ff *p* *p*

1 8 6

f *ff* *sf*

9

f *dim.*

6 10 6 Viol. *pp*

★) Schluß von Richard Wagner.

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Ouverture

1

zur Oper:

Iphigenie in Aulis.

(Mit Schluß von Richard Wagner.)

C. W. v. GLUCK.

Arr. v. L. Weninger.

Oboe I.

Andante.

Viol. *p*

Viol. *p*

ff

ff *sf*

sf *sf* *sf* *ff*

p espr.

f *p*

ff

sf *sf* *ff*

ff

ff

ff

Oboe I.

6

7 *ff*

8 *ff* *sempre f molto espr.*

9 *f*

10 *p* *3* *Viol.* *pp*

*) Schluß von Richard Wagner.

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1

Klarinette I in B.

Andante.

2 Fg. (Ob. obl.) Ob. II (Ob. obl.) 5 Ob. II (Ob. obl.)

1 ff sf sf sf

2 9 ff

3 Oboe p espr.

Oboe Fg. p ff

4 p ff sf

sf ff

5 9

Klarinette I in B.

The musical score consists of ten staves of music in G major (one sharp). The first staff begins with a *ff* dynamic and includes a fermata. The second staff has a boxed measure number '6' and a *sf* dynamic. The third staff has a boxed measure number '9'. The fourth staff has a *ff* dynamic and a fermata. The fifth staff has a boxed measure number '7' and a *f* dynamic. The sixth staff is for Oboe, marked *p espr.* and *p*. The seventh staff has a boxed measure number '8' and a *f* dynamic. The eighth staff is marked *sempref molto espress.* and includes *ff* and *sf* dynamics. The ninth staff has a boxed measure number '9' and a *sf* dynamic. The tenth staff includes dynamics *dim.*, *p*, *cresc.*, *f*, and *dim.*. The eleventh staff is for Violin, marked *pp* and includes a boxed measure number '10' and a '3' marking.

★) Schluß von Richard Wagner.

Ouverture

zur Oper:

Nº 3209

Iphigenie in Aulis.

(Mit Schluß von Richard Wagner.)

C. W. v. GLUCK.
Arr. v. L. Weninger.

Klarinette II in B.

Andante.

5 Fag. I p 6 Fag. I f

1 ff sf sf sf sf

2 9 ff sf sf

3 ff 1

Fag. I 1 1 1 p < f p 1 Fag. 1 1 1

4 sf sf ff

5 9

The musical score consists of ten numbered measures (6-10) for Clarinet II in B. Measure 6 starts with a *ff* dynamic and includes an accent (^) over the first note. Measure 7 features a *f* dynamic and a first ending bracket (1) leading to a *p* dynamic. Measure 8 begins with a *f* dynamic and includes a triplet (3) of notes. Measure 9 starts with a *f* dynamic and includes an accent (^) over the first note. Measure 10 is marked *pp* and includes a first ending bracket (1) and a *Fag.* marking. The score also includes markings for *Oboe*, *Viol.*, and *dim.* throughout the piece.

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zur Oper:

Iphigenie in Aulis.

(Mit Schluß von Richard Wagner.)

G. W. v. GLUCK.
Arr. v. L. Weninger.

Nº 3209

Andante.

Solo

Fagott I.

6

ff f

6

f f ff

9

ff sf sf sf

7

f sf ff

1

p

1 1 1 1 1

8

f fp fp

1 1 1

fp ff sf sf sf

9

f

3

dim. p p

10

6

Viol.

pp

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Ouverture

zur Oper:
Iphigenie in Aulis.

(Mit Schluß von Richard Wagner.)

C. W. v. GLUCK.
Arr. v. L. Weninger.

Corno I u. II in F.

Andante. 18

ff sf sf ff sf ff sf ff sf

ff

2 9 ff sf sf ff sf ff sf ff sf

3 1 1 1 1 1 1 1 1 2

p.l. 1 p 1 1 1 Fag. p sf sf

4 5 9 ff

6 9 ff

7 6 8 ff sf

1 a2 1 1 ff sf sf

9 17 10 8 pp

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Ouverture

zur Oper:

Iphigenie in Aulis.

(Mit Schluß von Richard Wagner.)

C. W. v. GLUCK.

Arr. v. L. Weninger.

Tromba I in B.

Andante.

18

1

ff

ff

ff

ff

f

2

9

3

1

Horn I.

1

1

1

1

2

1

1

1

pp

p

4

6

1

Horn III.

ff

5

9

Horn I.

6

6

1

1

7

ff

1

Horn I.

1

1

1

1

6

8

1

Horn I.

1

2

ff

f

f

9

17

10

8

Horn I.

pp

*)

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Ouverture

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zur Oper:

Droits d'exécution réservés.

№ 3209

Iphigenie in Aulis.

(Mit Schluß von Richard Wagner.)

C.W. v. GLUCK.

Arr. v. L. Weninger.

Posaune.

Andante.
18

1

2

3

4

5

6

7

8

9

10

17

Horn (Im Sal-Orch. mitspielen)

Viol.

pp

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Ouverture

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zur Oper:

Iphigenie in Aulis.

(Mit Schluß von Richard Wagner.)

C. W. v. GLUCK.

Arr v. L. Weninger.

Timpani in C u. G.

Andante.

18

1

7

ff

ff

1

1

1

2

9

ff

1

1

1

3

1

ff

ff

ff

ff

1

24

4

7

Pos.

ff

5

9

6

6

ff

1

1

1

1

9

ff

ff

ff

ff

7

1

1

15

8

f

6

6 *

ff

9

17

10

8

Str.

Bass.

pp

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Ouverture

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Iphigenie in Aulis.

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C. W. v. GLUCK.

Arr. v. L. Weninger.

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Spieldauer: 9 Min.
Durée 9 min.

Violine I.
(Direction.)

Andante.

p *mf* *ff* *sforz.* *ganzer Bogen.* *Fl. Ob.* *Tutti.* *Fl.* *tr* *espr.* *ten.*

1 2 3

Cello, Harm. Holz, Harm. Cello. Cello. Fl. Cello. Fl. Fl. Fl.

Violine I.³

This musical score is for Violin I, measures 4 through 6. It consists of ten staves of music. Measure 4 is marked with a box containing the number '4' and features a triplet of eighth notes. Measure 5 is marked with a box containing the number '5' and includes a trill (tr) and a dynamic marking of *ff*. Measure 6 is marked with a box containing the number '6' and includes a dynamic marking of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings like *ff* and *p*. There are also indications for other instruments, such as 'Fl.' and 'p'.

Violine I.

Musical score for Violin I, measures 7-10. The score is written in treble clef with a key signature of one flat. It features various dynamics including *ff*, *sf*, *p*, and *pp*, and includes performance instructions like *Tutti*, *ten.*, *pizz.*, and *Bässe*. Rehearsal marks 7, 8, and 9 are present. The score concludes with a *Basso* part.

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Ouverture

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G. W. v. GLUCK.
Arr. v. L. Weninger.

Violine II.

Andante.

1 (ganzer Bogen.)

2

3 stacc.

Violine II.³

3

f *p*

4

ff *f* *f*

ff

p

5

ff *f* *f* *f*

6

p

Musical score for Violine II, page 4. The score consists of 12 staves of music. It features various dynamics such as *ff*, *sf*, *p*, *f*, *sf*, and *pp*, along with performance instructions like *stacc.*, *espr.*, *dim.*, and *pizz.* Measure numbers 7, 8, 9, and 10 are indicated in boxes. The music includes complex rhythmic patterns, triplets, and a concluding section marked with a star.

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Viola.

Andante.

3 *stacc.*
ff

p

f *p*

4 *ff*

5 *p*
ff *f* *f*

6

p

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C. W. v. GLUCK.
Arr. v. L. Weninger.

Andante.

Violoncello.

Ouverture

1

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C. W. v. GLUCK.

Arr. v. L. Weninger.

Baß.

Andante.
15

Cello.

1

ff sf sf

2 9

ff sf

3 9

sf f

7 Cello. 4

ff sf

5 9

ff

ff f ff f f

6

ff

9

ff f f

7

ff

8

11 Cello

f

1

Cello

fp fp

ff sf sf

9 Cello

mf dim.

dim.

p molto espr. f

10

pp dim.

★) Schluß von Richard Wagner.