

Ouvertüre und Chaconne aus der Oper "Armide"

Gluck WV 1.47

Christoph Willibald Gluck (1714 - 1787)

herausgegeben von Wolfgang Jacob

Moderato maestoso

Flöte

Oboe I/II

Klarinette I/II in C

Fagott I/II

Horn I/II in C

Trompete I/II in C

Pauken

Violine I

Violine II

Viola

Basso

7

Fl. I/II

Ob. I/II

Klar. I/II in C

Fg. I/II

Hr. I/II in C

Trp. I/II in C

Pk.

VI. I

VI. II

Vla.

B.

A

13

Fl. I/II

Ob. I/II

Klar I/II in C

Fg. I/II

Hr. I/II in C

Trp. I/II in C

Pk.

VI. I

VI. II

Vla.

B.

19

Fl. I/II

Ob. I/II

Klar I/II in C

Fg. I/II

Hr. I/II in C

Trp. I/II in C

Pk.

VI. I

VI. II

Vla.

B.

Allegro

25 I.

Fl. I/II *mf sf sf sf sf*

Ob. I/II

Klar I/II in C

Fg. I/II

Musical score for measures 25-29, Flute I/II part. The flute plays a rhythmic pattern of eighth notes with dynamic markings *mf* and *sf*. The other instruments are silent.

Hr. I/II in C

Trp. I/II in C

Pk.

Musical score for measures 25-29, Horn, Trumpet, and Percussion parts. All instruments are silent.

25

VI. I *mf sf sf sf*

VI. II *mf*

Vla. *mf*

B. *mf*

Musical score for measures 25-29, Violin, Viola, and Bass parts. Violin I and II play eighth notes with dynamics *mf* and *sf*. Viola and Bass play eighth notes with dynamic *mf*. Violin I and II have rests in measures 28 and 29.

30

Fl. I/II

Ob. I/II *f p*

Klar I/II in C

Fg. I/II *f p*

Hr. I/II in C *f p*

Trp. I/II in C *f p*

Pk. *f p*

Musical score for measures 30-34, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, and Percussion parts. Flute I/II has a rest in measure 30. Oboe, Clarinet, Horn, and Trumpet play chords with dynamics *f* and *p*. Bassoon and Percussion play eighth notes with dynamics *f* and *p*.

30

VI. I *f p*

VI. II *f p*

Vla. *f p*

B. *f p*

+ Kb. *f p*

Musical score for measures 30-34, Violin, Viola, and Bass parts. Violin I and II play eighth notes with dynamics *f* and *p*. Viola and Bass play eighth notes with dynamics *f* and *p*. A keyboard part (+ Kb.) is indicated with dynamics *f* and *p*.

35

Fl. I/II

Ob. I/II

Klar I/II in C

Fg. I/II

Hr. I/II in C

Trp. I/II in C

Pk.

VI. I

VI. II

Vla.

B.

f

B

40

Fl. I/II

Ob. I/II

Klar I/II in C

Fg. I/II

Hr. I/II in C

Trp. I/II in C

Pk.

VI. I

VI. II

Vla.

B.

p

45

Fl. I/II

Ob. I/II

Klar I/II in C

Fg. I/II

Hr. I/II in C

Trp. I/II in C

Pk.

VI. I

VI. II

Vla.

B.

50

Fl. I/II

Ob. I/II

Klar I/II in C

Fg. I/II

Hr. I/II in C

Trp. I/II in C

Pk.

VI. I

VI. II

Vla.

B.

C

55

Fl. I/II

Ob. I/II

Klar I/II in C

Fg. I/II

Hr. I/II in C

Trp. I/II in C

Pk.

VI. I

VI. II

Vla.

B.

D

60

con espressione

Fl. I/II

Ob. I/II

Klar I/II in C

Fg. I/II

Hr. I/II in C

Trp. I/II in C

Pk.

VI. I

VI. II

Vla.

B.

65

Fl. I/II

Ob. I/II

Klar I/II in C

Fg. I/II

Hr. I/II in C

Trp. I/II in C

Pk.

VI. I

VI. II

Vla.

B.

70

Fl. I/II

Ob. I/II

Klar I/II in C

Fg. I/II

Hr. I/II in C

Trp. I/II in C

Pk.

VI. I

VI. II

Vla.

B.

75

Fl. I/II

Ob. I/II

Klar I/II in C

Fg. I/II

Hr. I/II in C

Trp. I/II in C

Pk.

Vi. I

Vi. II

Vla.

B.

80

Fl. I/II

Ob. I/II

Klar I/II in C

Fg. I/II

Hr. I/II in C

Trp. I/II in C

Pk.

Vi. I

Vi. II

Vla.

B.

E

ff

p

115

Fl. I/II

Ob. I/II

Klar. I/II
in C

Fg. I/II

Hr. I/II
in C

Trp. I/II
in C

Pk.

VI. I

VI. II

Vla.

B.

Chaconne

Fl. I/II

Ob. I/II

Klar. I/II
in C

Fg. I/II

Hr. I/II
in B.

Trp. I/II
in C

Pk.

VI. I

VI. II

Vla.

B.

8

Fl. I/II

Ob. I/II

Klar I/II in C

Fg. I/II

Hr. I/II in B.

Trp. I/II in C

Pk.

VI. I

VI. II

Vla.

B.

15

Fl. I/II

Ob. I/II

Klar I/II in C

Fg. I/II

Hr. I/II in B.

Trp. I/II in C

Pk.

VI. I

VI. II

Vla.

B.

33

Fl. I/II

Ob. I/II

Klar I/II in C

Fg. I/II

Hr. I/II in B.

Trp. I/II in C

Pk.

Vi. I

Vi. II

Vla.

B.

39

Fl. I/II

Ob. I/II

Klar I/II in C

Fg. I/II

Hr. I/II in B.

Trp. I/II in C

Pk.

Vi. I

Vi. II

Vla.

B.

A

45

Fl. I/II

Ob. I/II

Klar I/II
in C

Fg. I/II

Hr I/II
in B.

Trp. I/II
in C

Pk.

45

Vi. I

Vi. II

Vla.

B.

Solo

pp

pp

pp

pp

pp

51

Fl. I/II

Ob. I/II

Klar I/II
in C

Fg. I/II

Hr I/II
in B.

Trp. I/II
in C

Pk.

51

Vi. I

Vi. II

Vla.

B.

tr

B

57

Fl. I/II

Ob. I/II

Klar. I/II in C

Fg. I/II

Hr. I/II in B.

Trp. I/II in C

Pk.

VI. I

VI. II

Vla.

B.

63

Fl. I/II

Ob. I/II

Klar. I/II in C

Fg. I/II

Hr. I/II in B.

Trp. I/II in C

Pk.

VI. I

VI. II

Vla.

B.

69

Fl. I/II

Ob. I/II

Klar. I/II in C

Fg. I/II

Hr. I/II in B.

Trp. I/II in C

Pk.

VI. I

VI. II

Vla.

B.

75

Fl. I/II

Ob. I/II

Klar. I/II in C

Fg. I/II

Hr. I/II in B.

Trp. I/II in C

Pk.

VI. I

VI. II

Vla.

B.

81

Fl. I/II
Ob. I/II
Klar I/II in C
Fg. I/II
Hr. I/II in B.
Trp. I/II in C
Pk.
VI. I
VI. II
Vla.
B.

cresc.
ff
ff
ff
cresc.
ff
cresc.
ff
cresc.

Detailed description: This system of musical notation covers measures 81 to 86. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Percussion) and a string section (Violins I & II, Viola, Bass). The woodwinds and strings play a rhythmic pattern of eighth notes, which intensifies and changes melodic contour from measure 81 to 86. Dynamic markings include *cresc.* and *ff*. The percussion part is mostly silent.

C

87

Fl. I/II
Ob. I/II
Klar I/II in C
Fg. I/II
Hr. I/II in B.
Trp. I/II in C
Pk.
VI. I
VI. II
Vla.
B.

p
p
p
p

Detailed description: This system of musical notation covers measures 87 to 92. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a melodic line with slurs and accents, starting in measure 87. The string section (Violins I & II, Viola, Bass) provides harmonic support with sustained notes. Dynamic markings include *p*. The percussion part is silent.