Badische Landesbibliothek Karlsruhe

Digitale Sammlung der Badischen Landesbibliothek Karlsruhe

Iphigénie en Tauride - Mus. Hs. 1422

Gluck, Christoph Willibald

[S.l.], 1800

Zweyter Aufzug

urn:nbn:de:bsz:31-30801

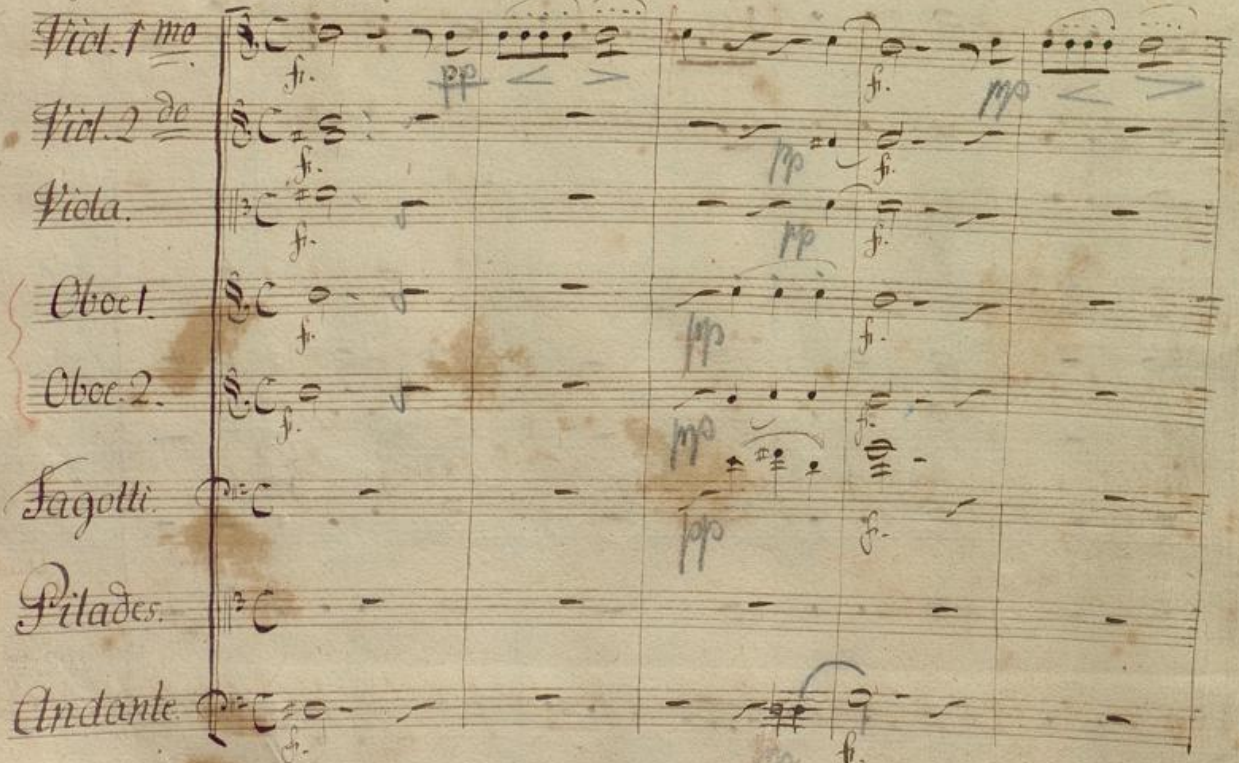
Visual Library

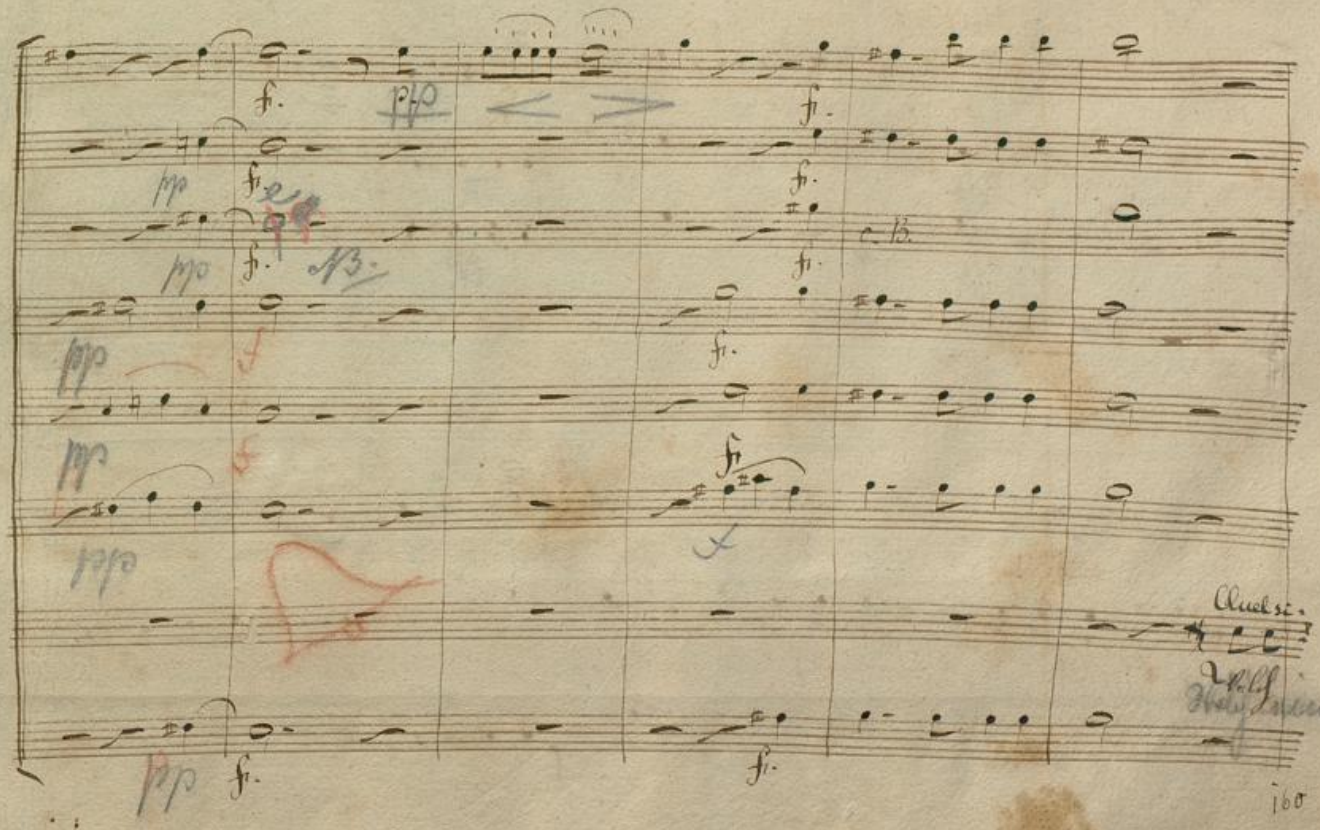
No: 1.

Zweyter Aufzug.

Erster Auftritt.
Orest und Pilades gefesselt.

Andante.





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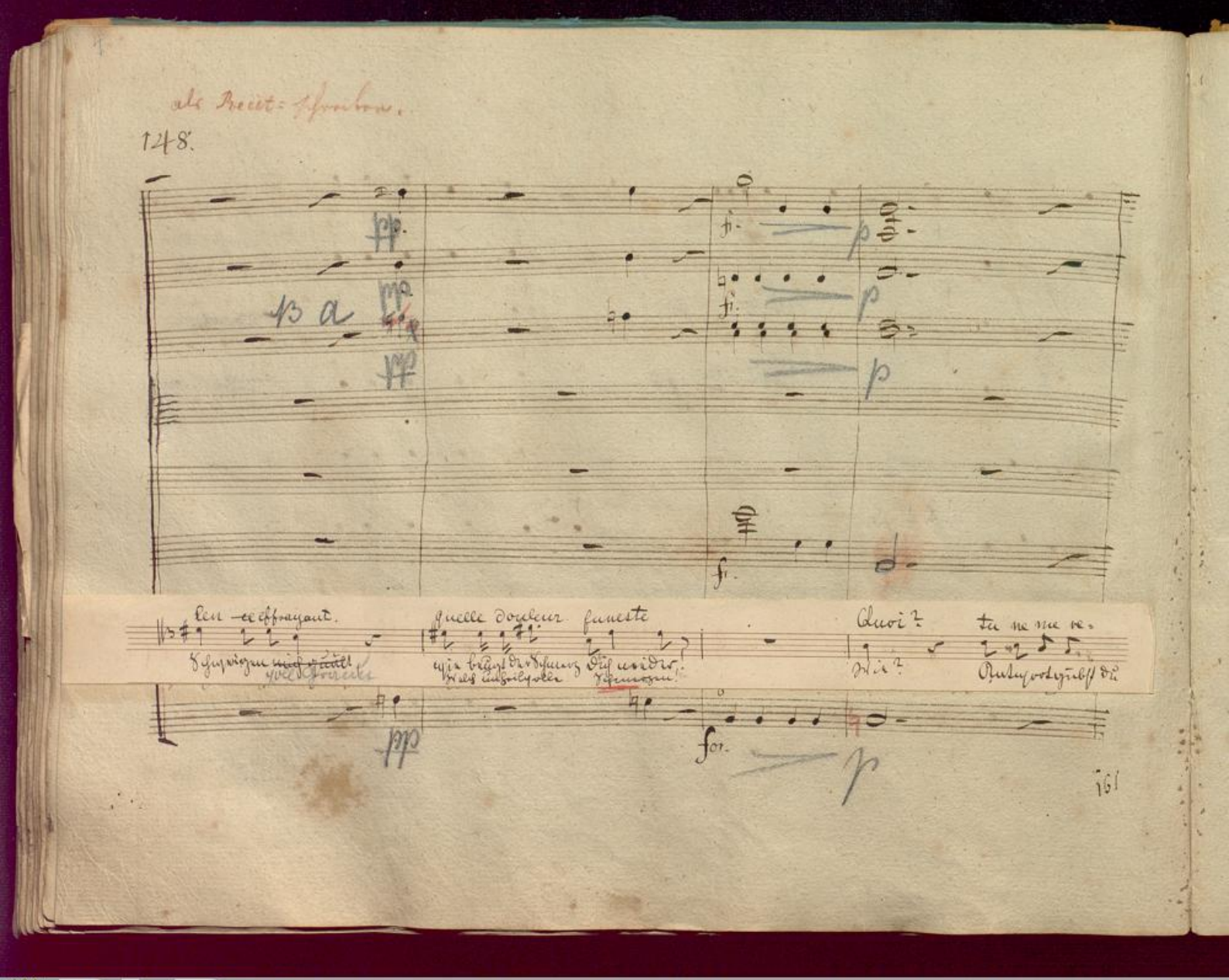
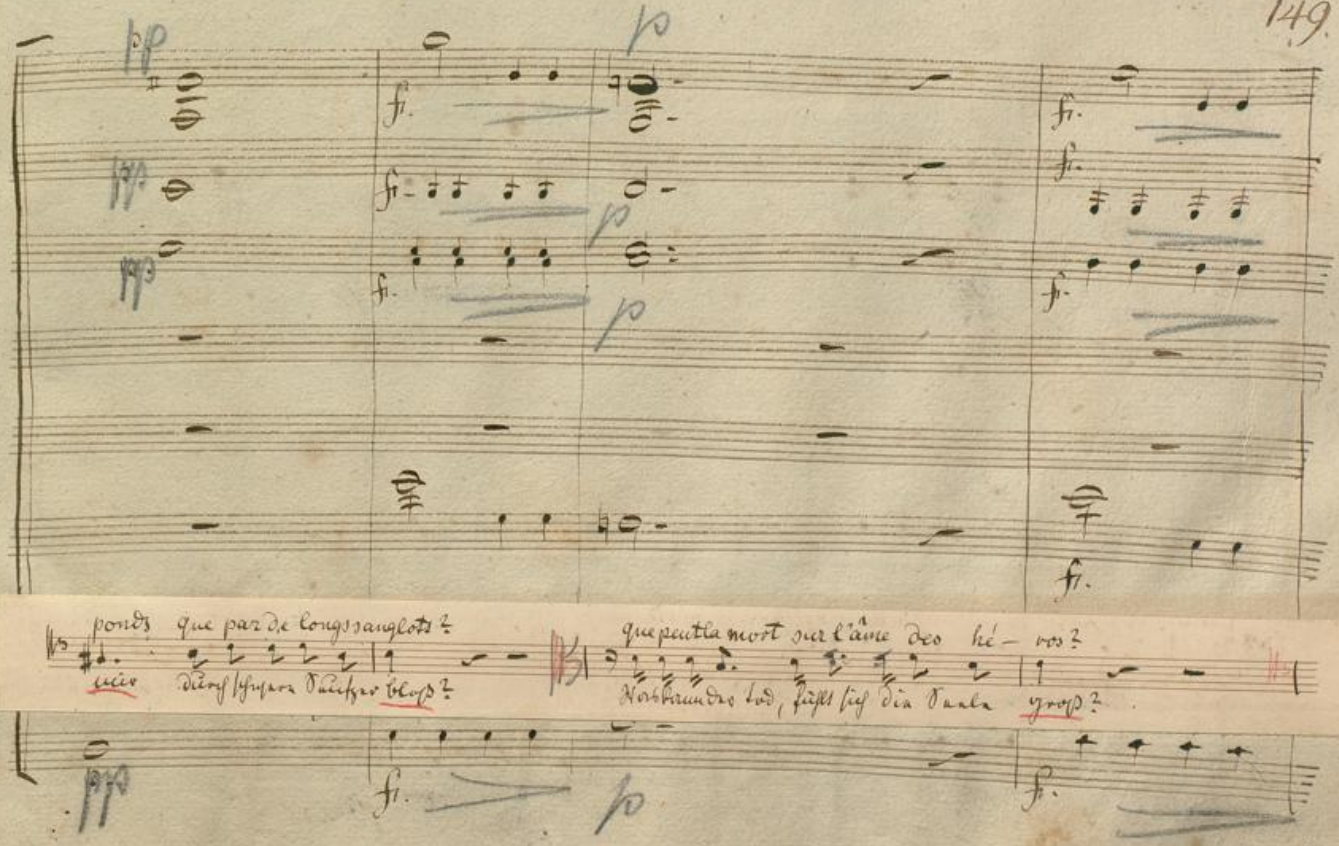

als Recit=schreiben.
148.
pp
fi.
p
Quoi?
tu ne me re-
for.
161



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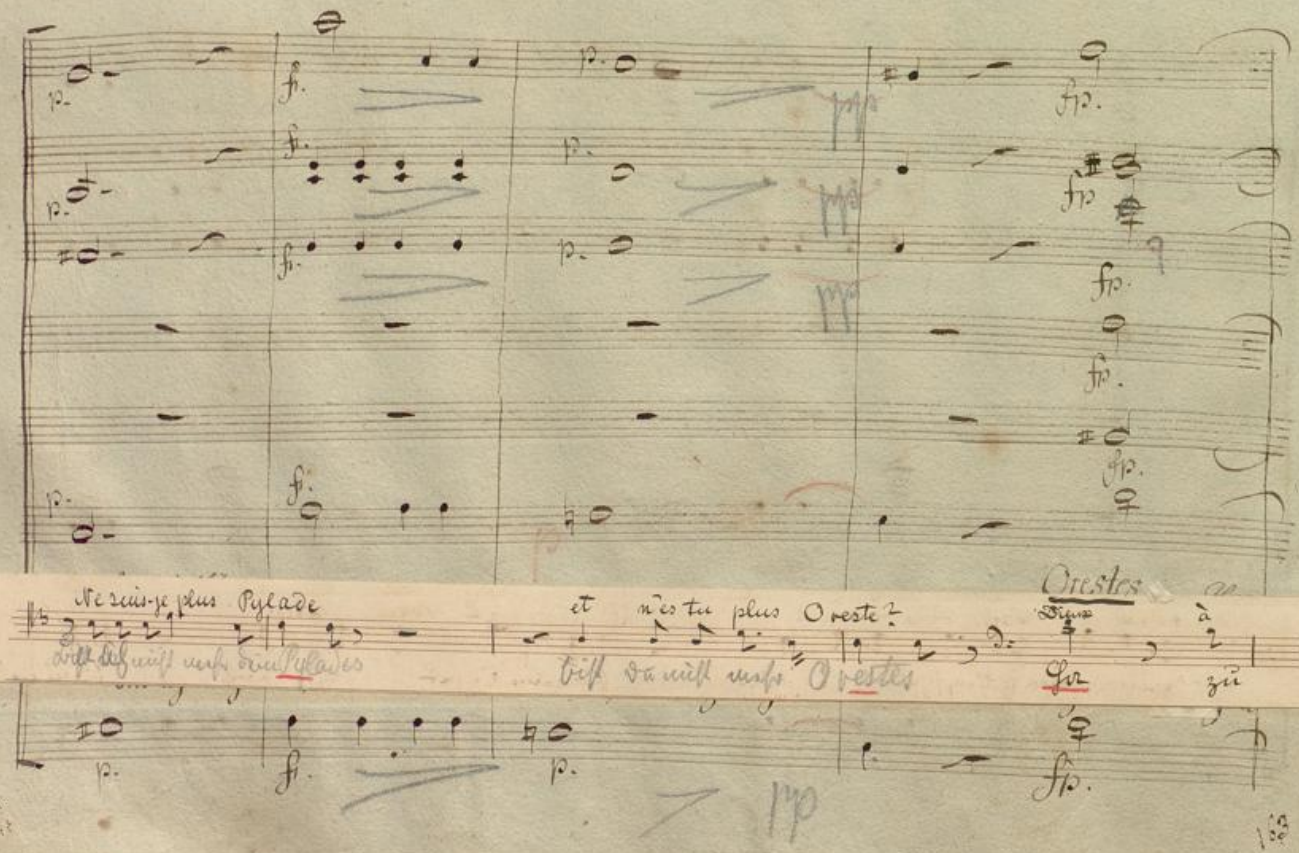

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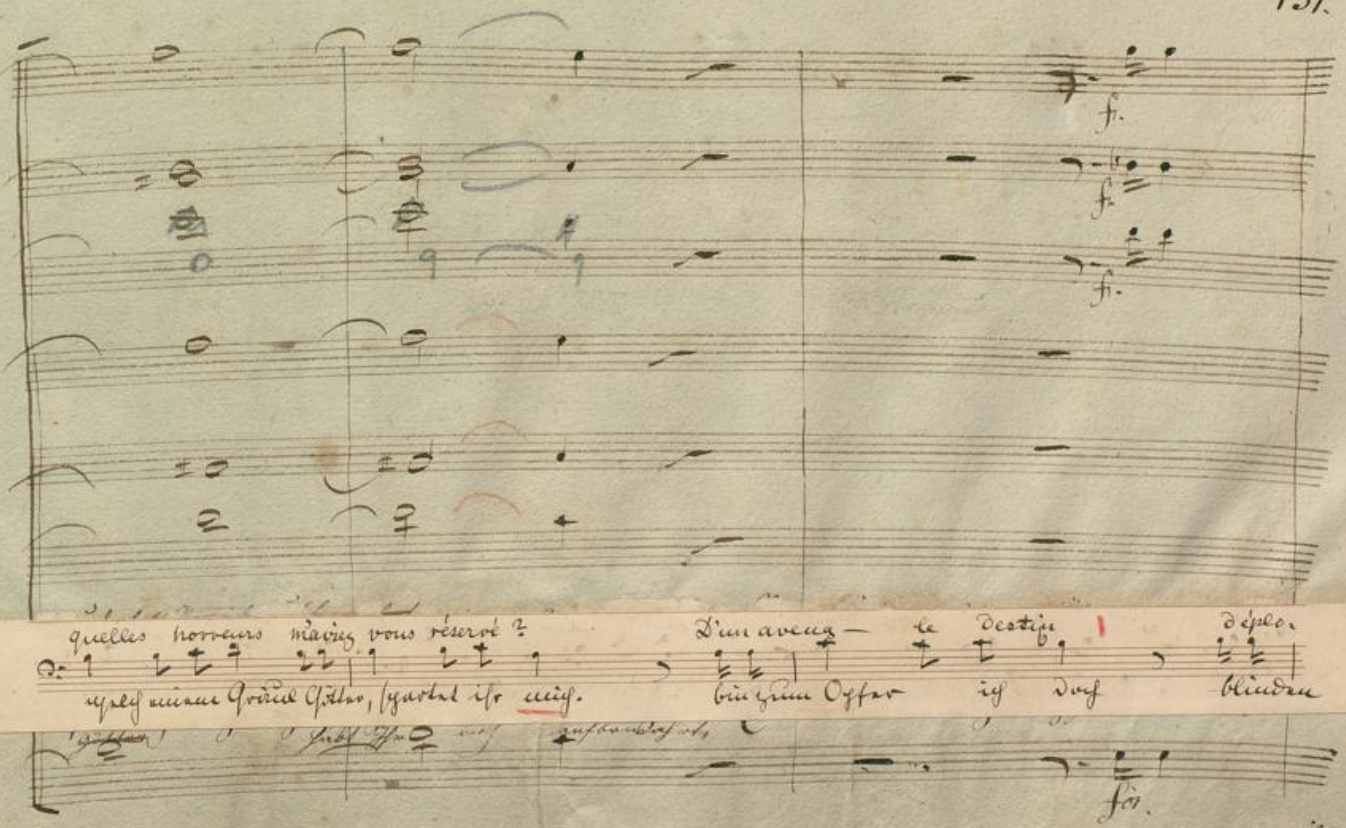

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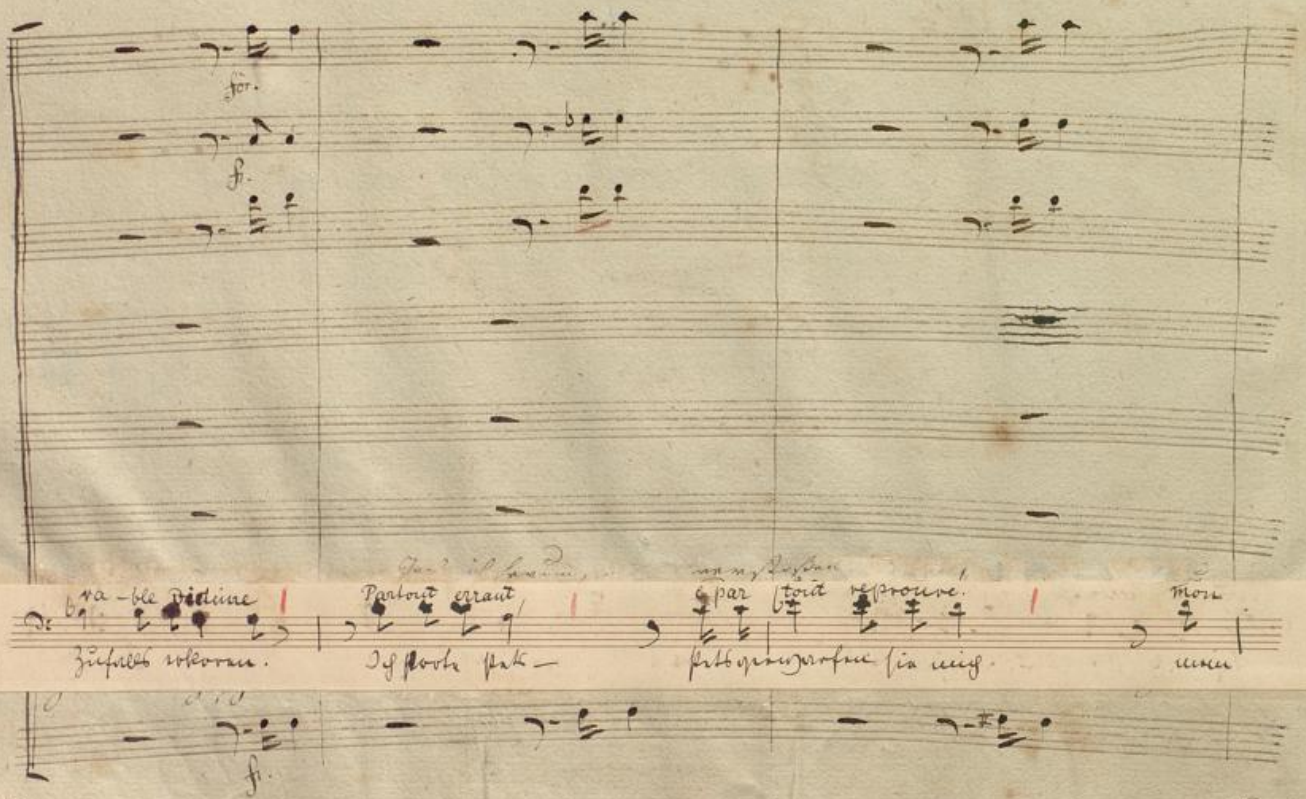

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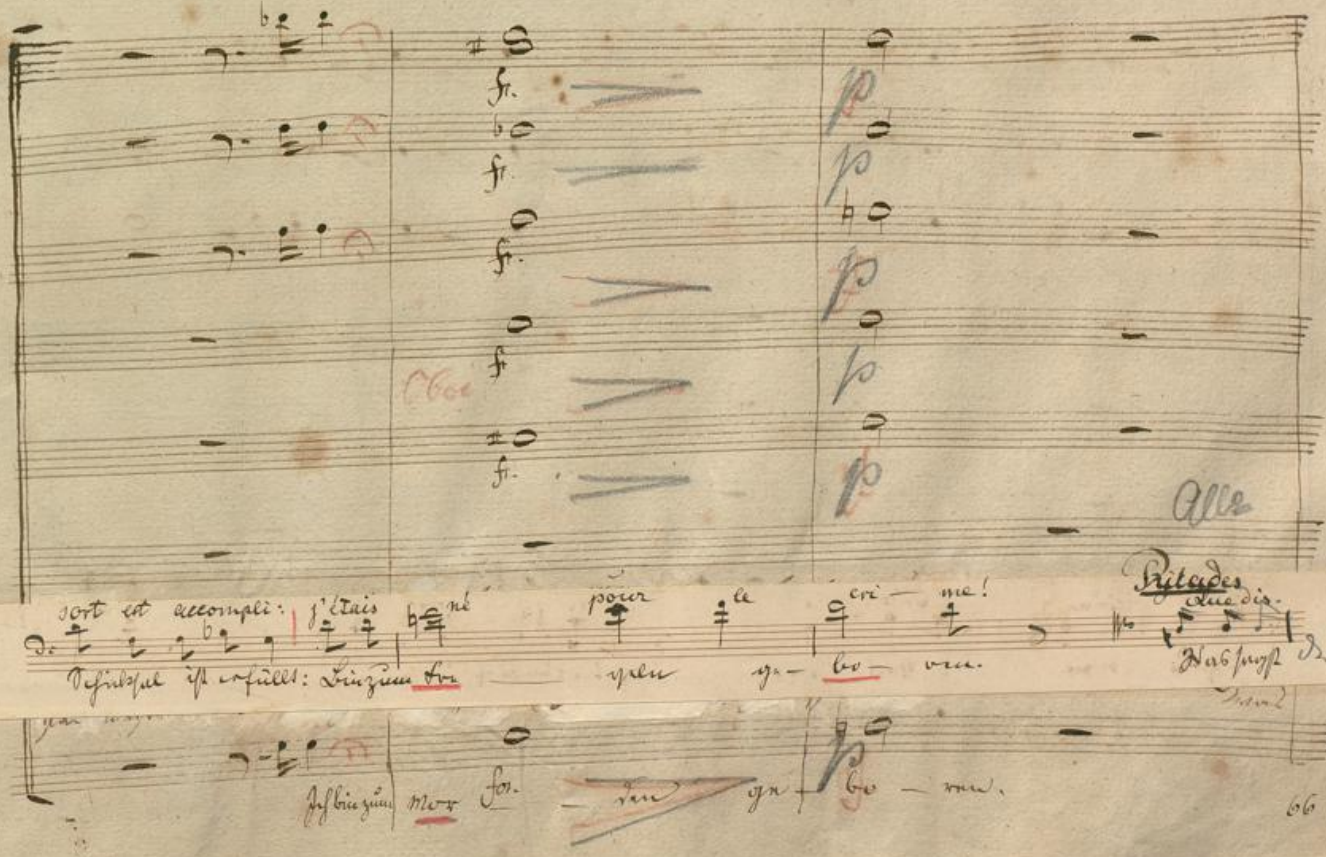

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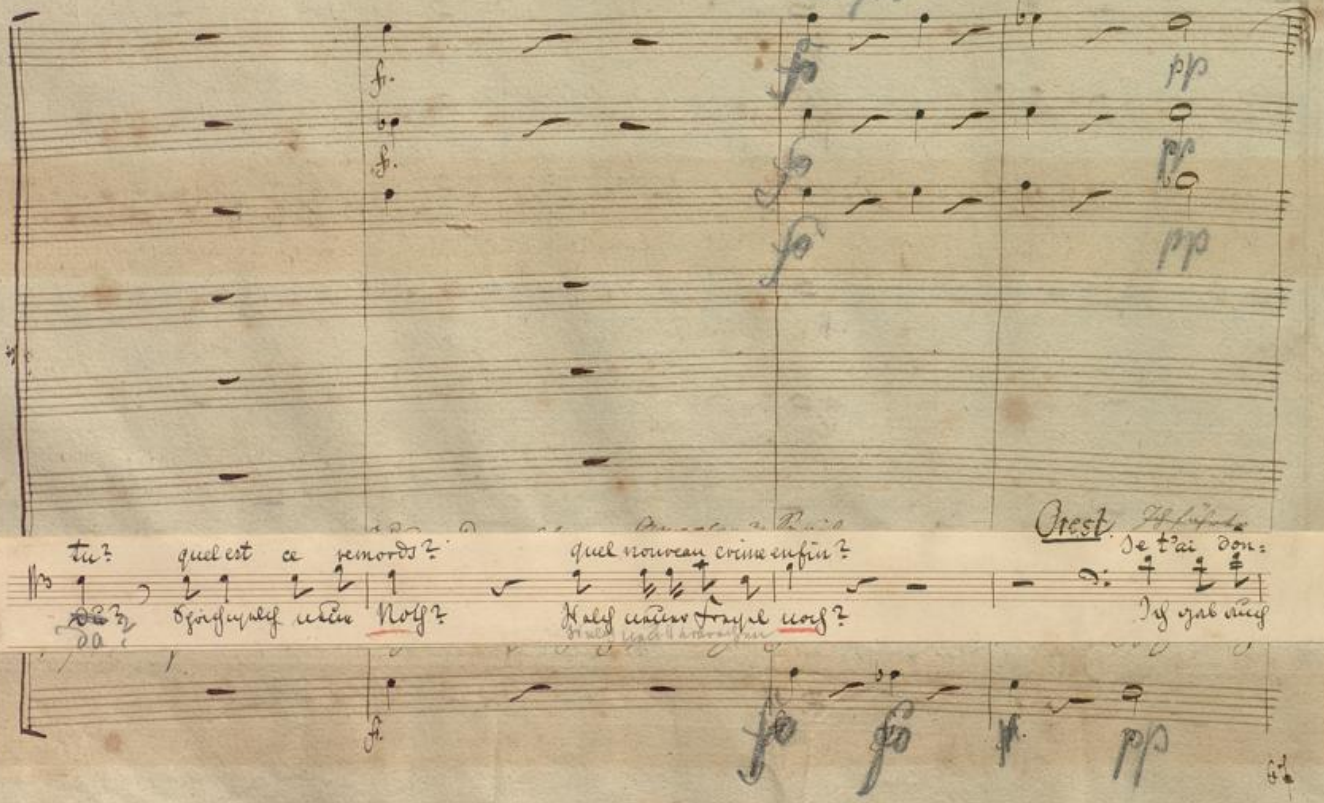
Adagio



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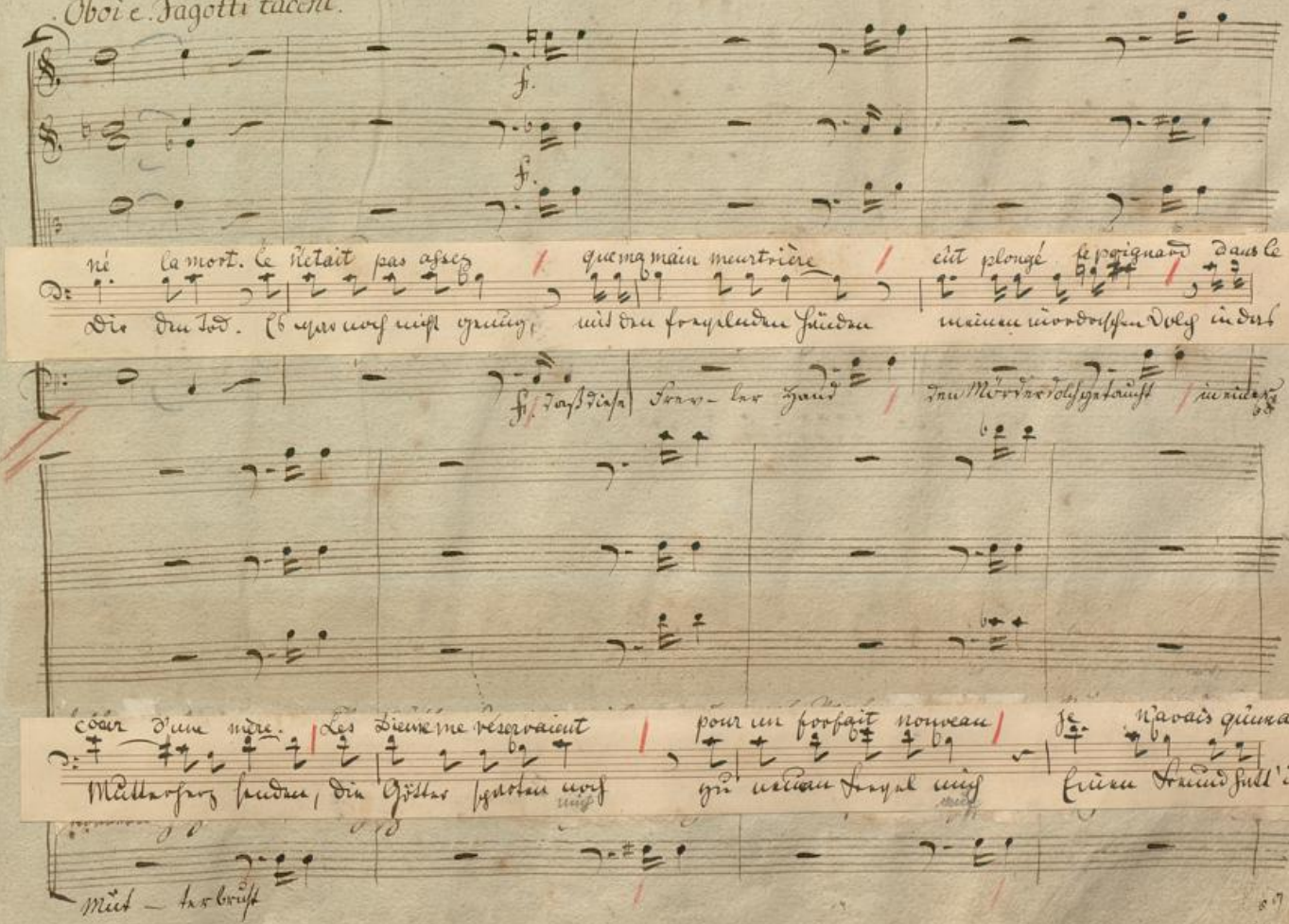
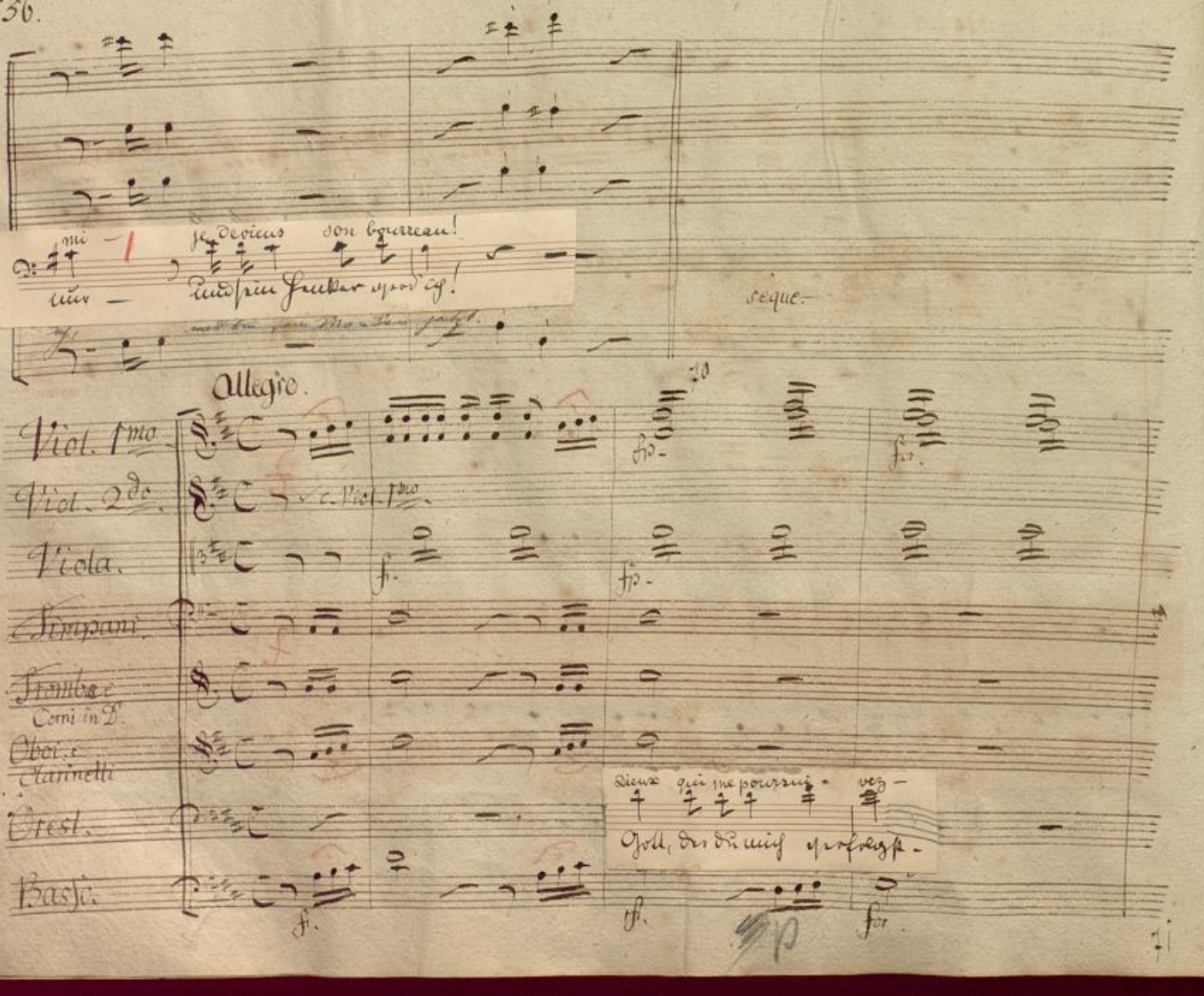
Oboi e Fagotti tacent.





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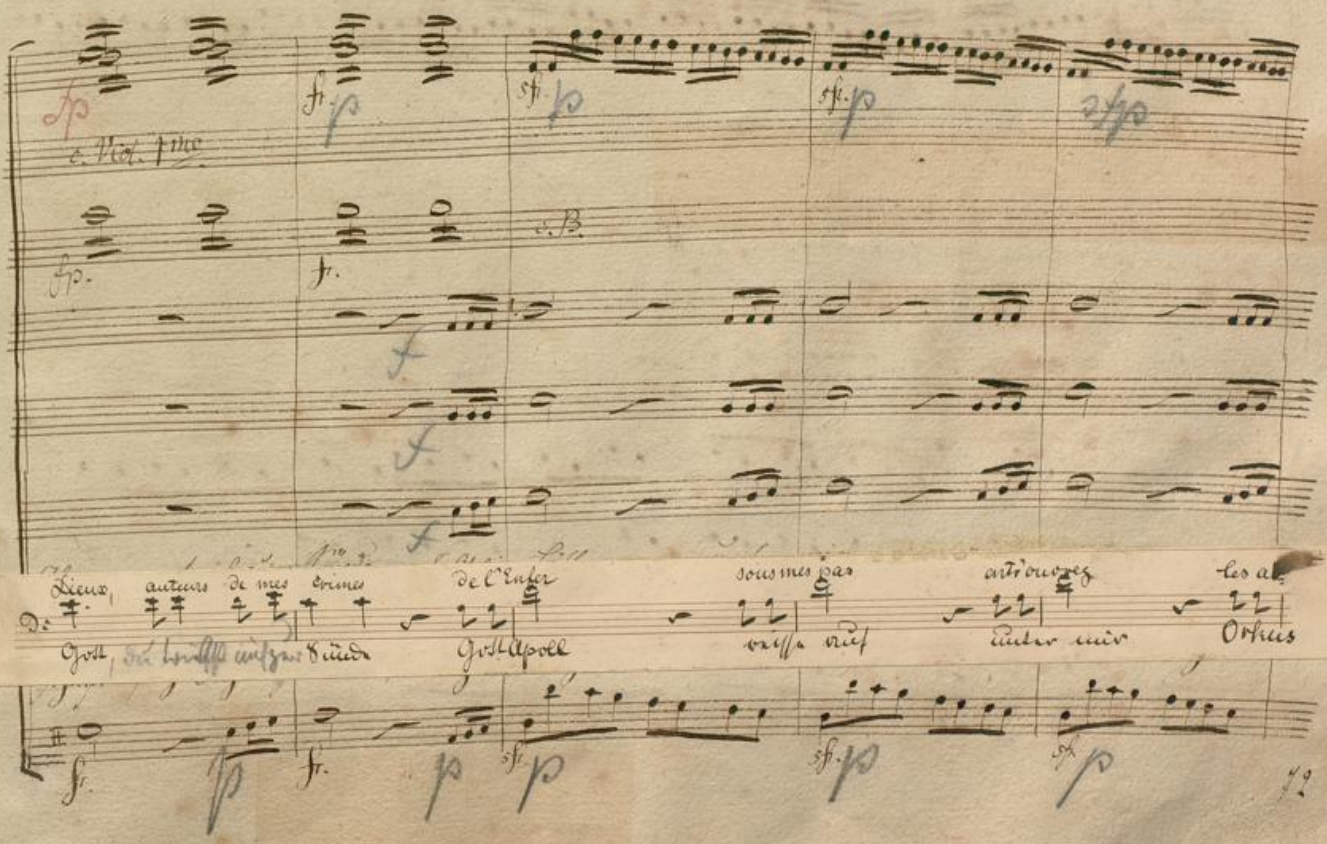

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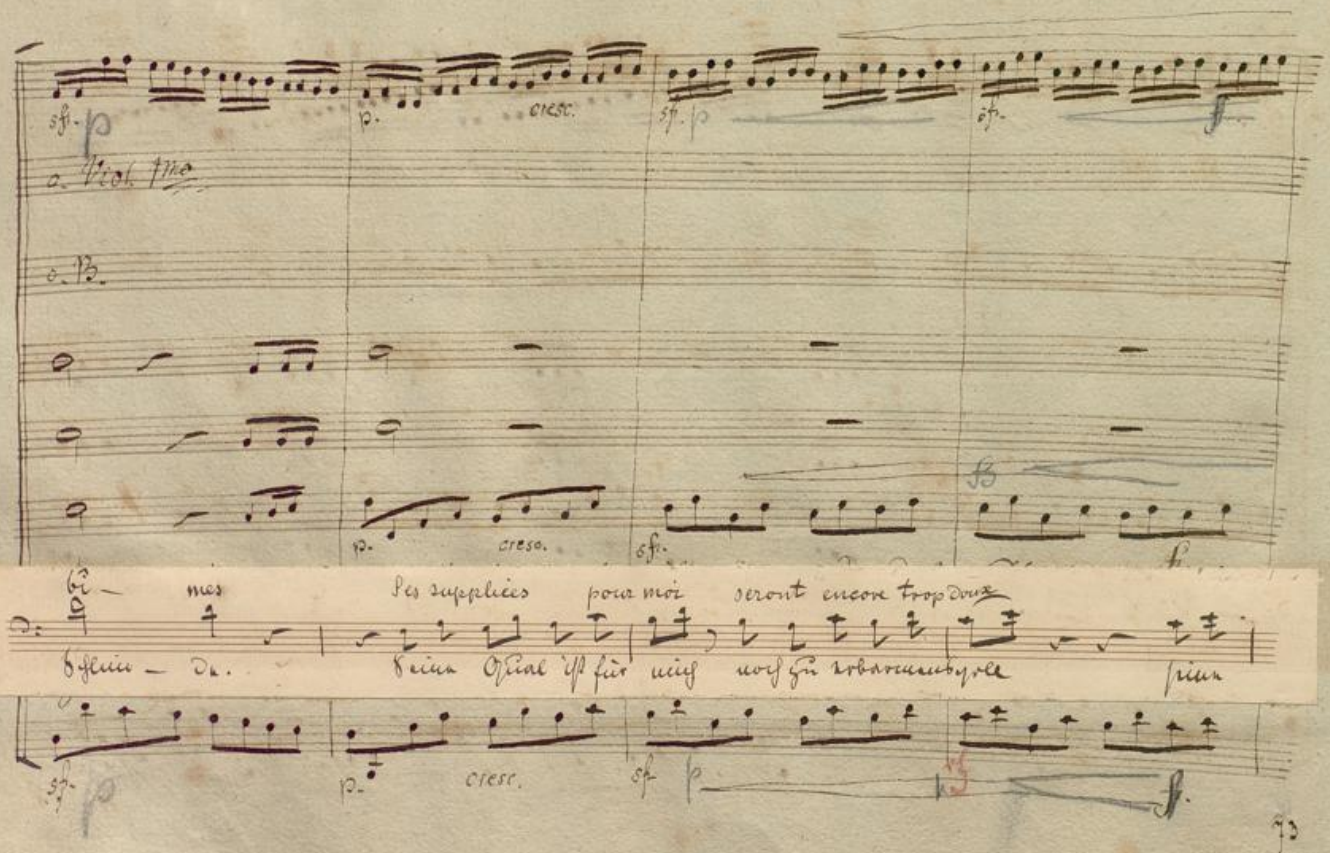

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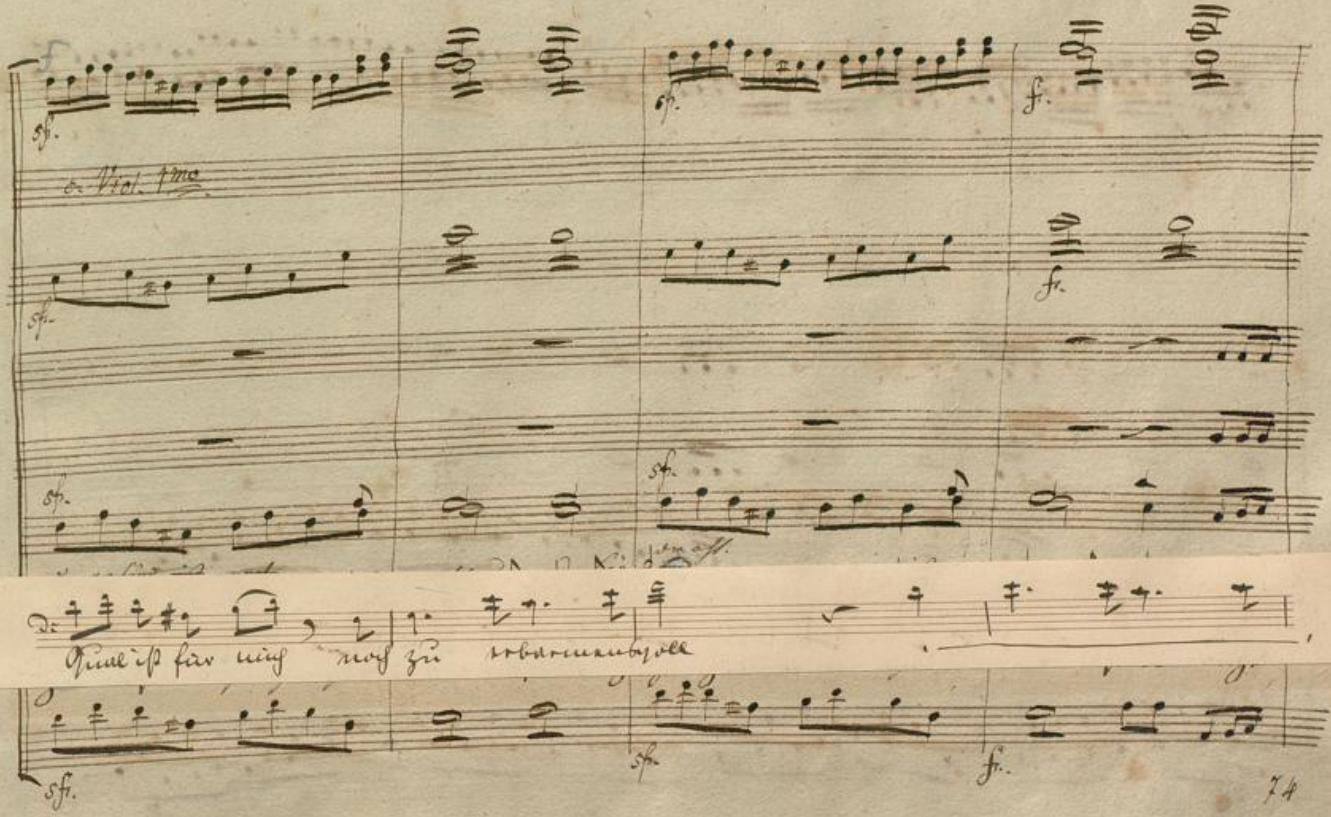

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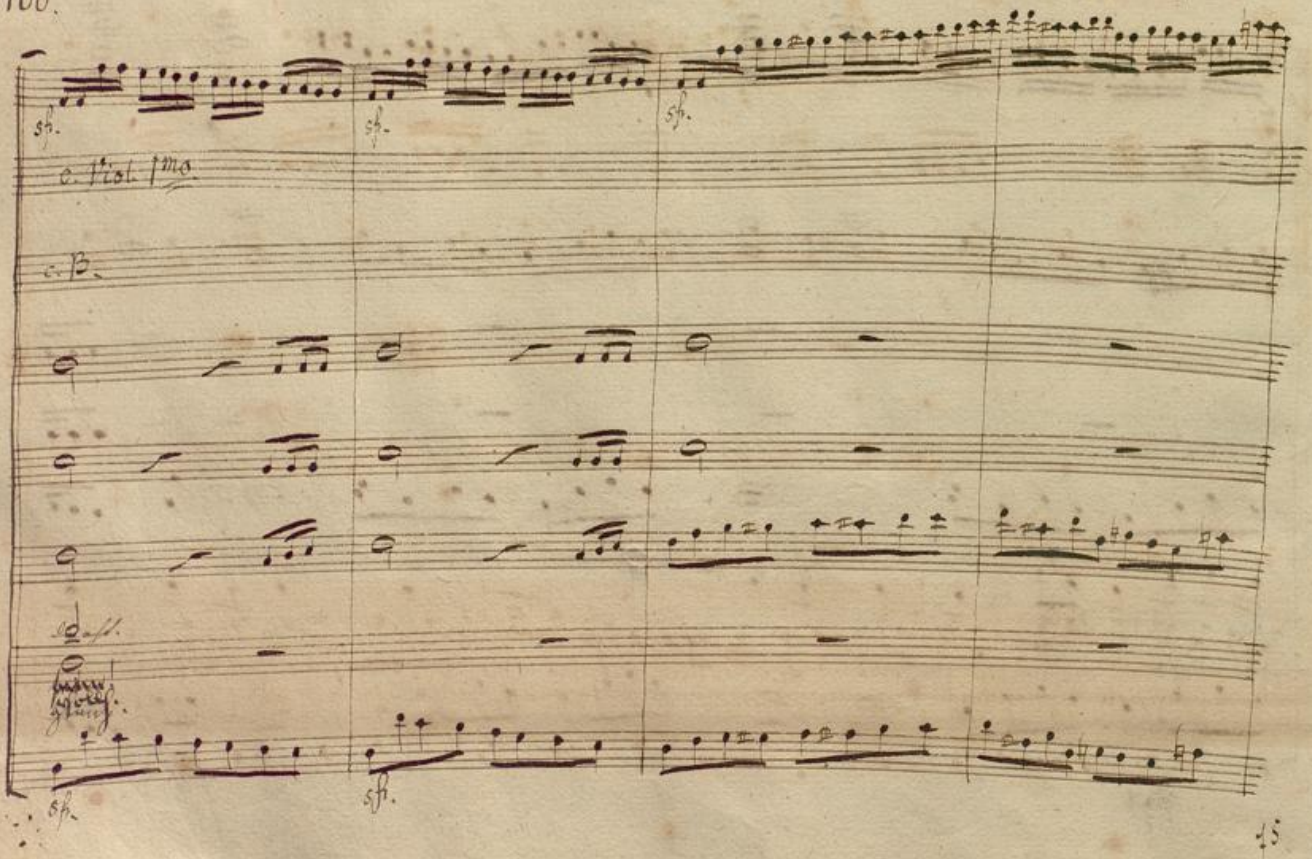
160.



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Un poco lento

pp

pp

pp

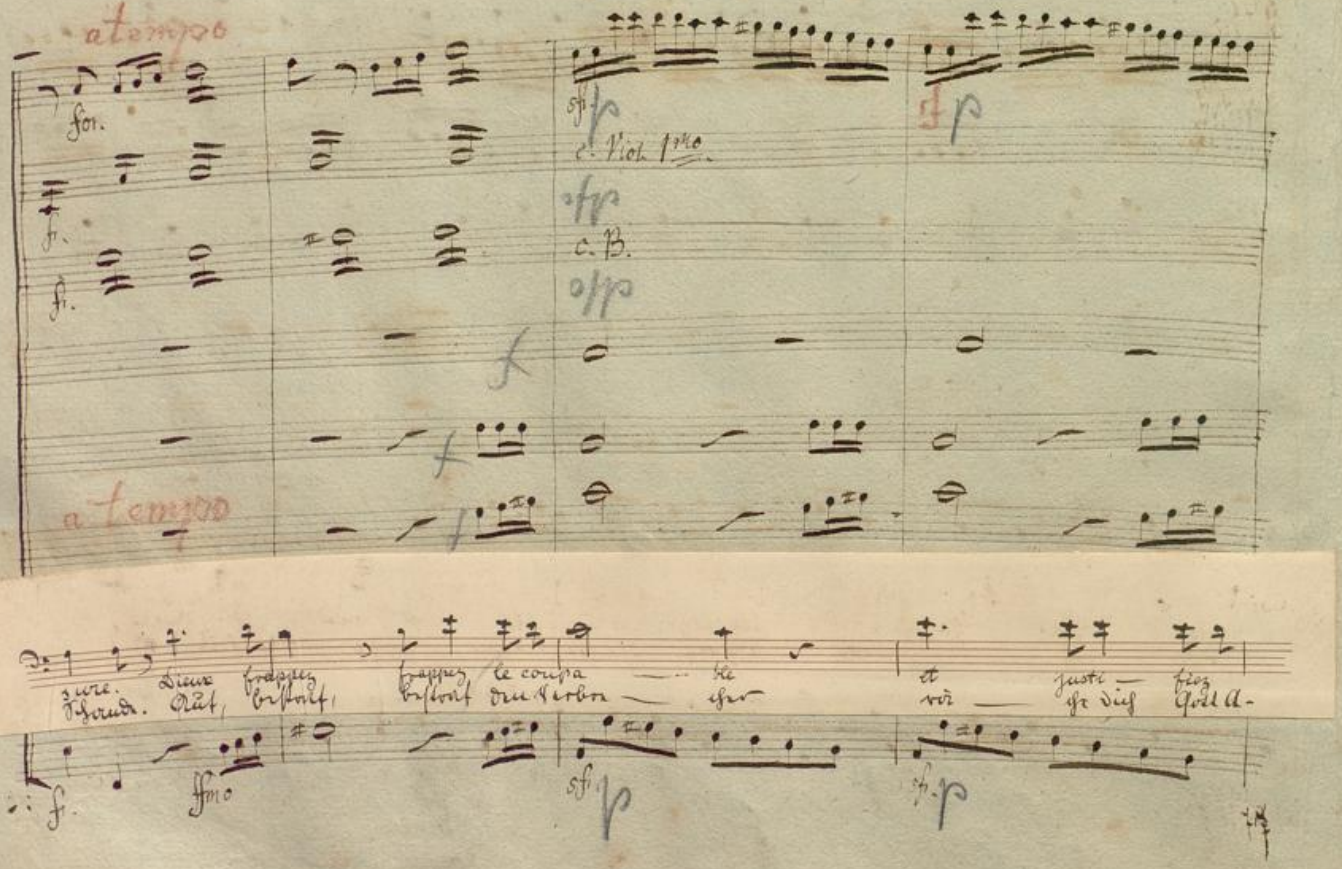
Un poco lento

Tempo I

J'ai trahi l'amitié, j'ai trahi la nature, des plus noirs attentats j'ai comblé la me=

Ich sprich meinen Freund, ich sprich Blutsbande, vollgehäuft ist das Maß meiner schwärzesten

pp



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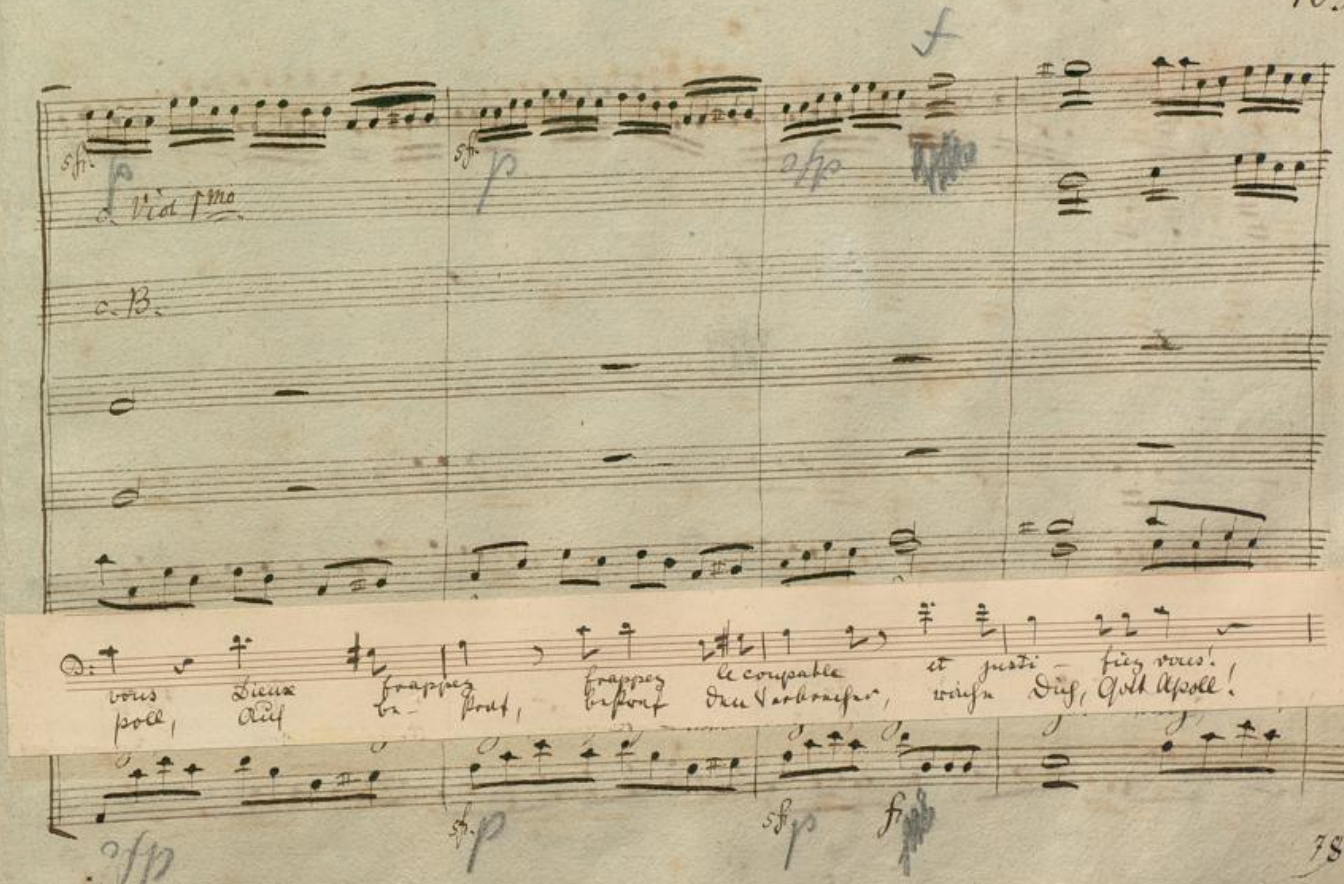

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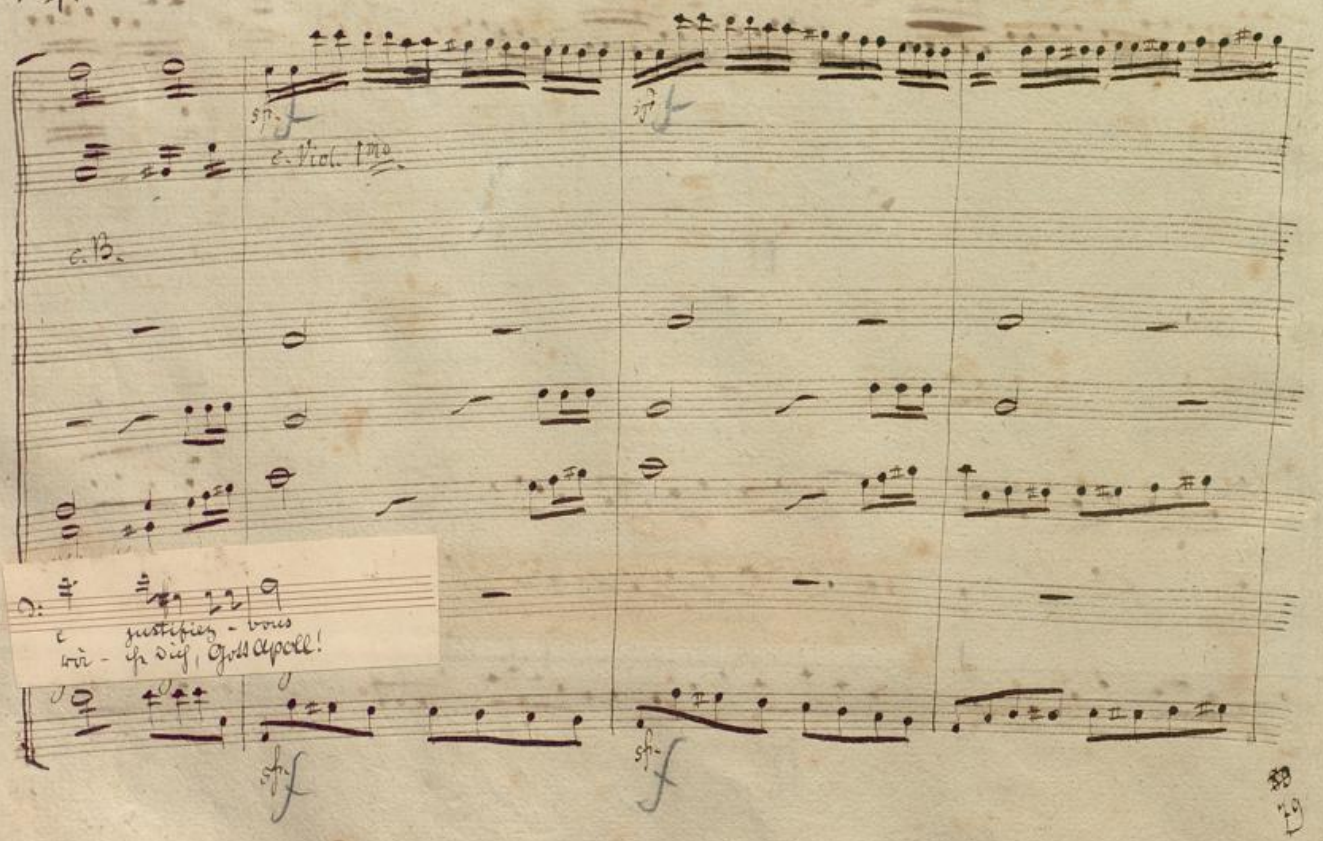

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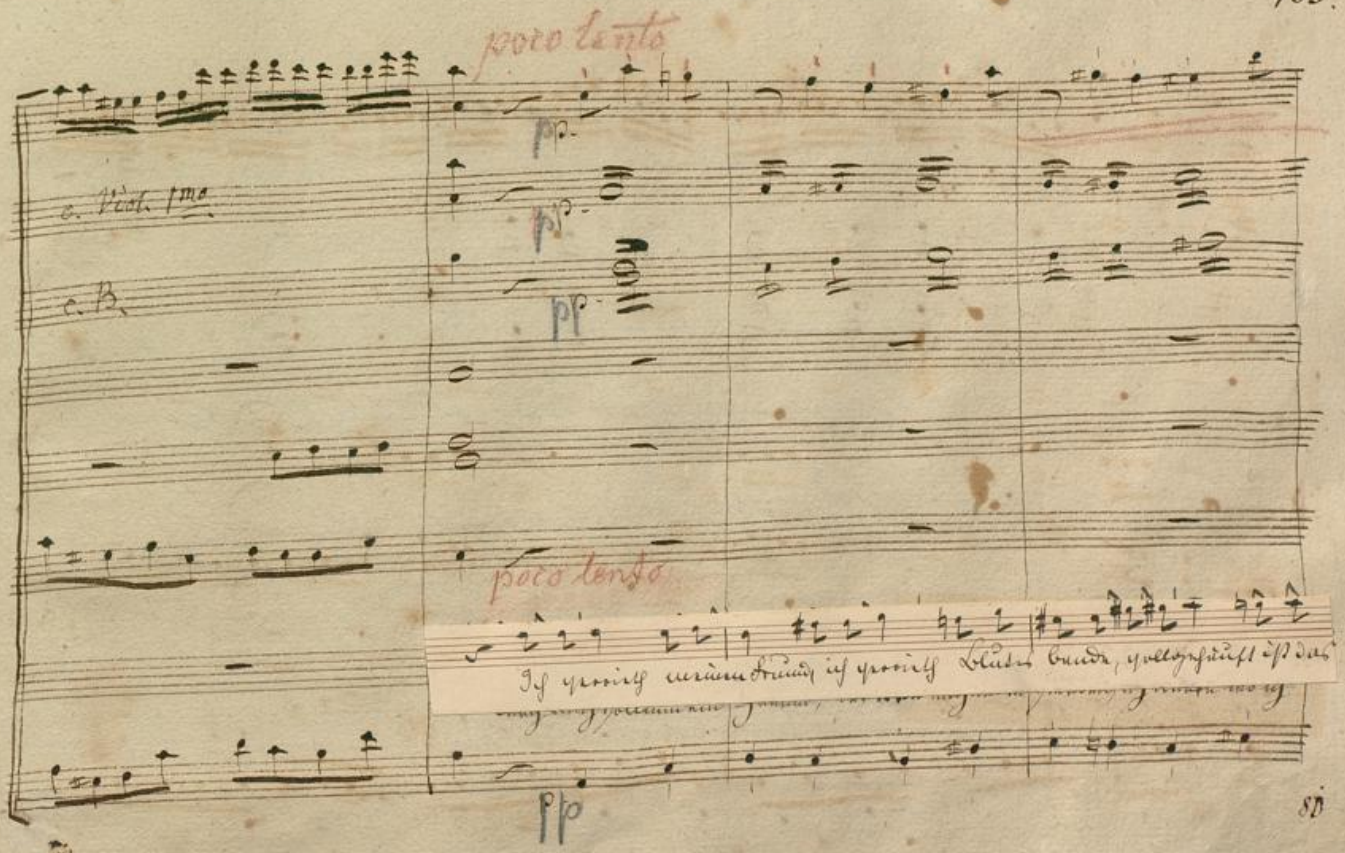

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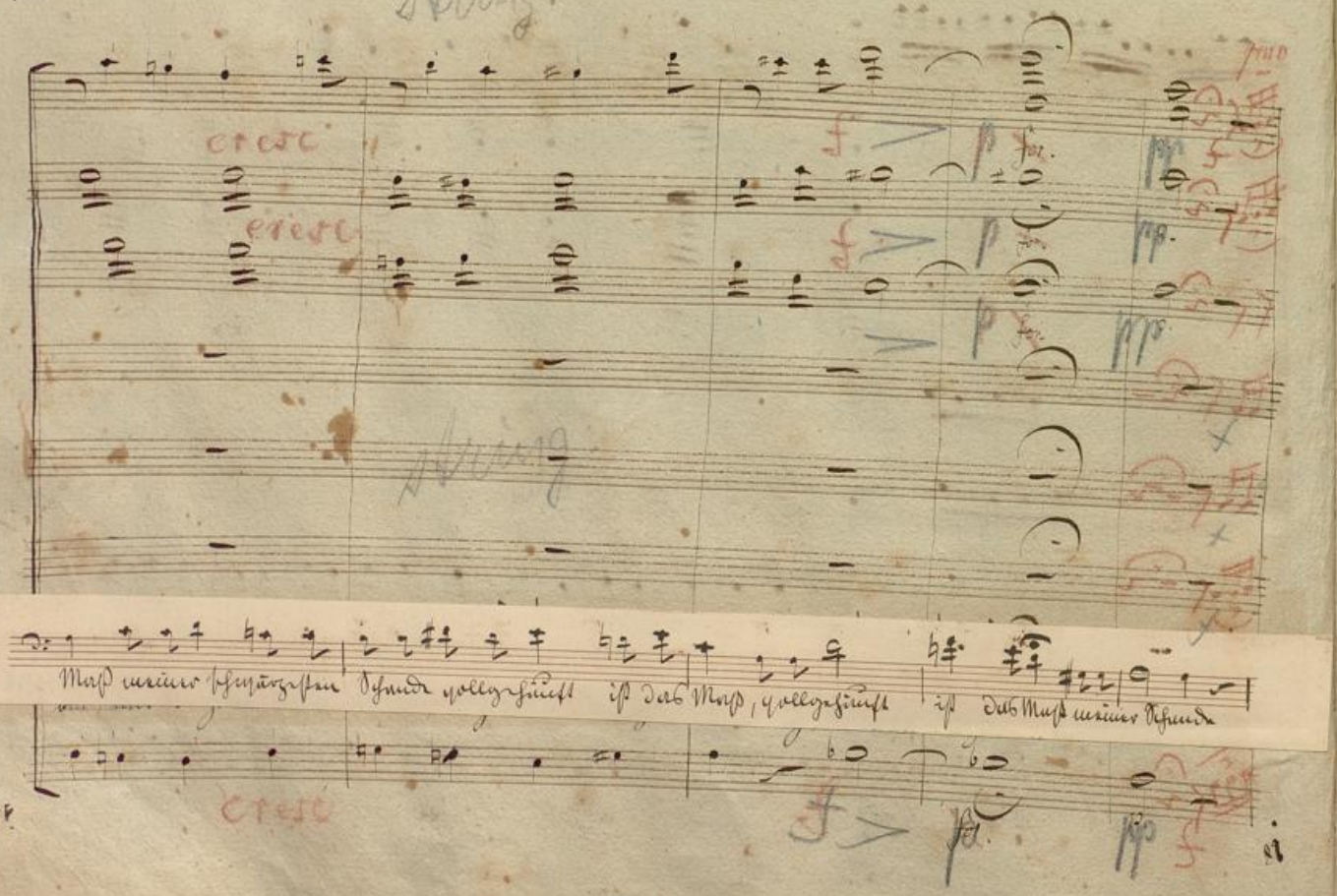
166.



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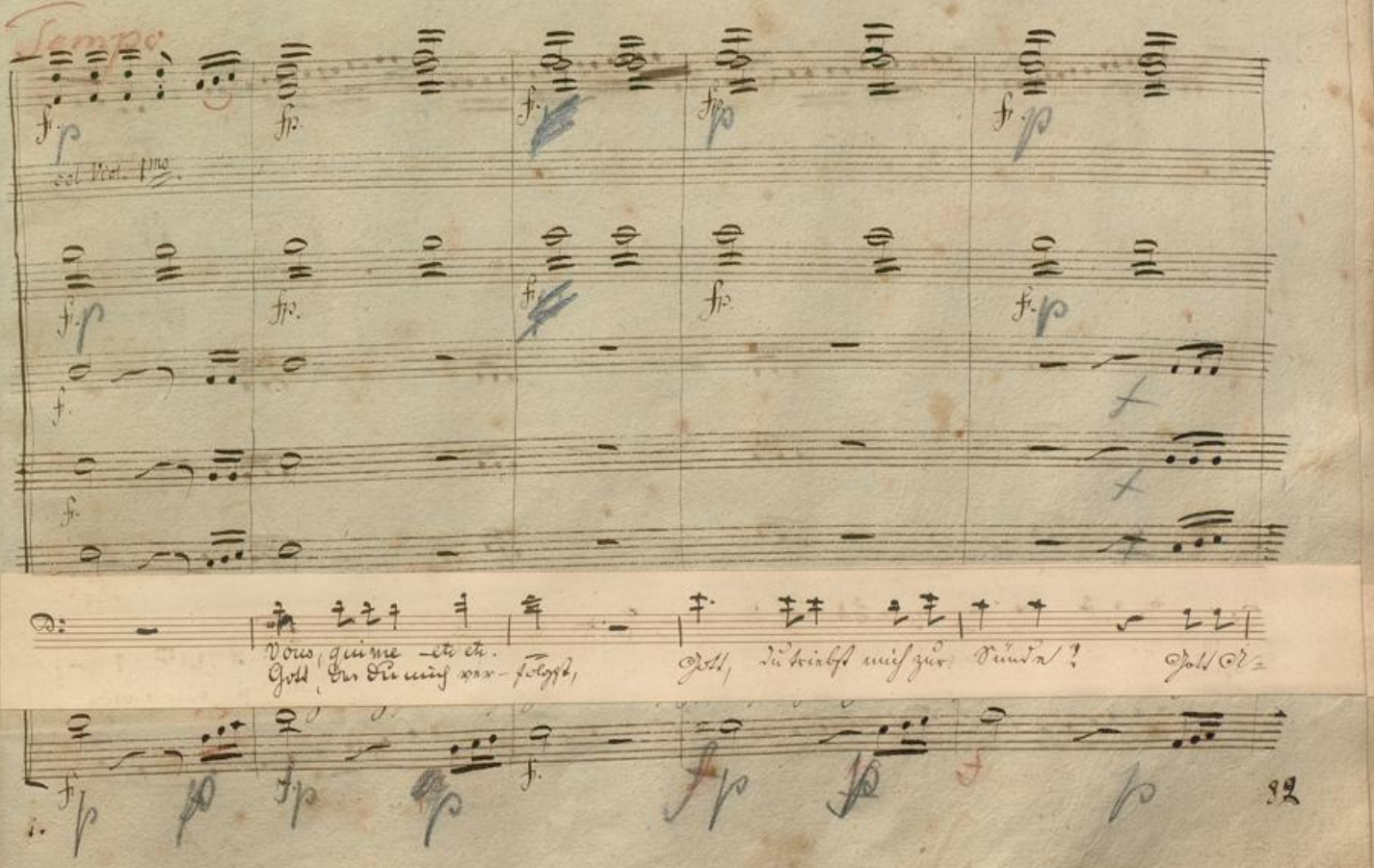

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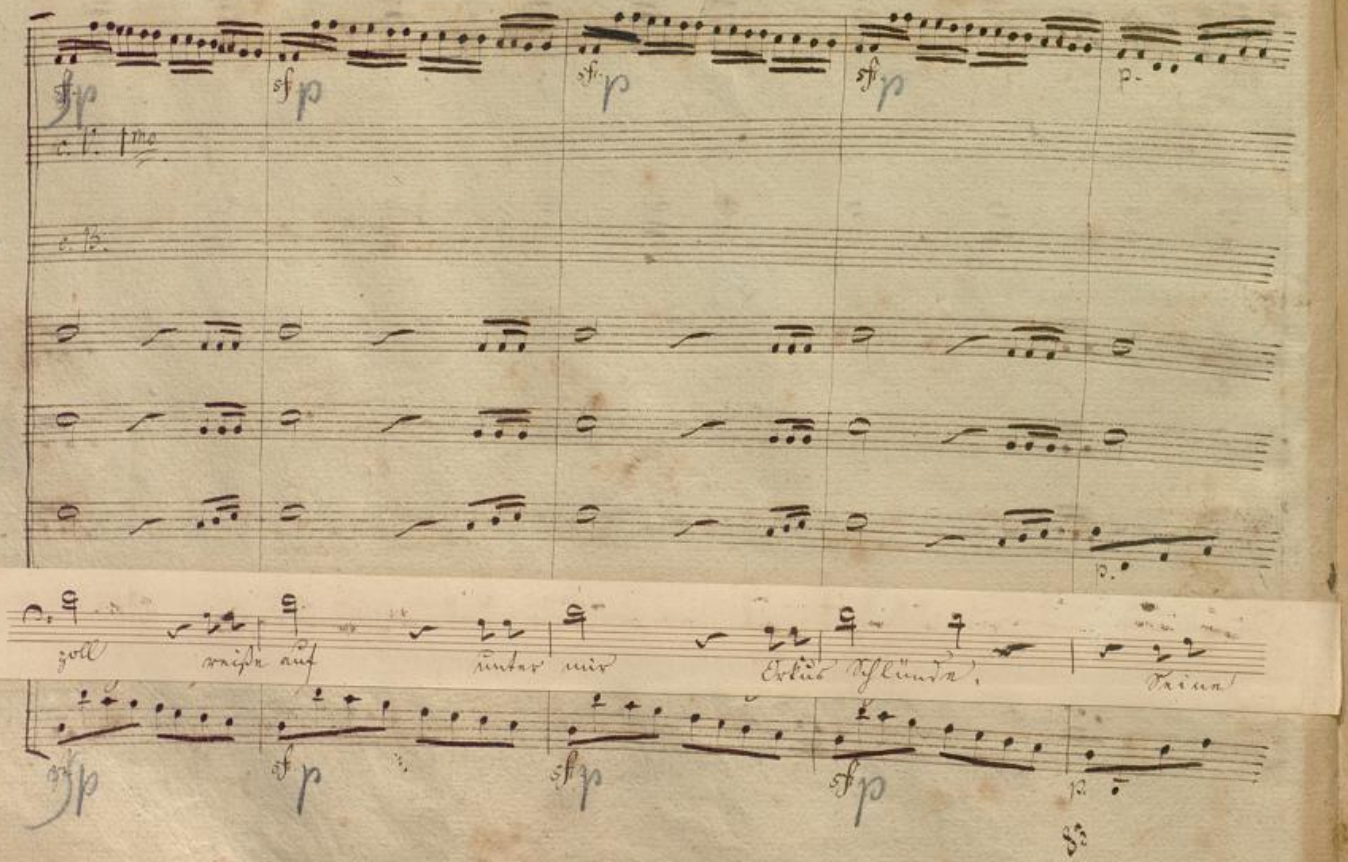
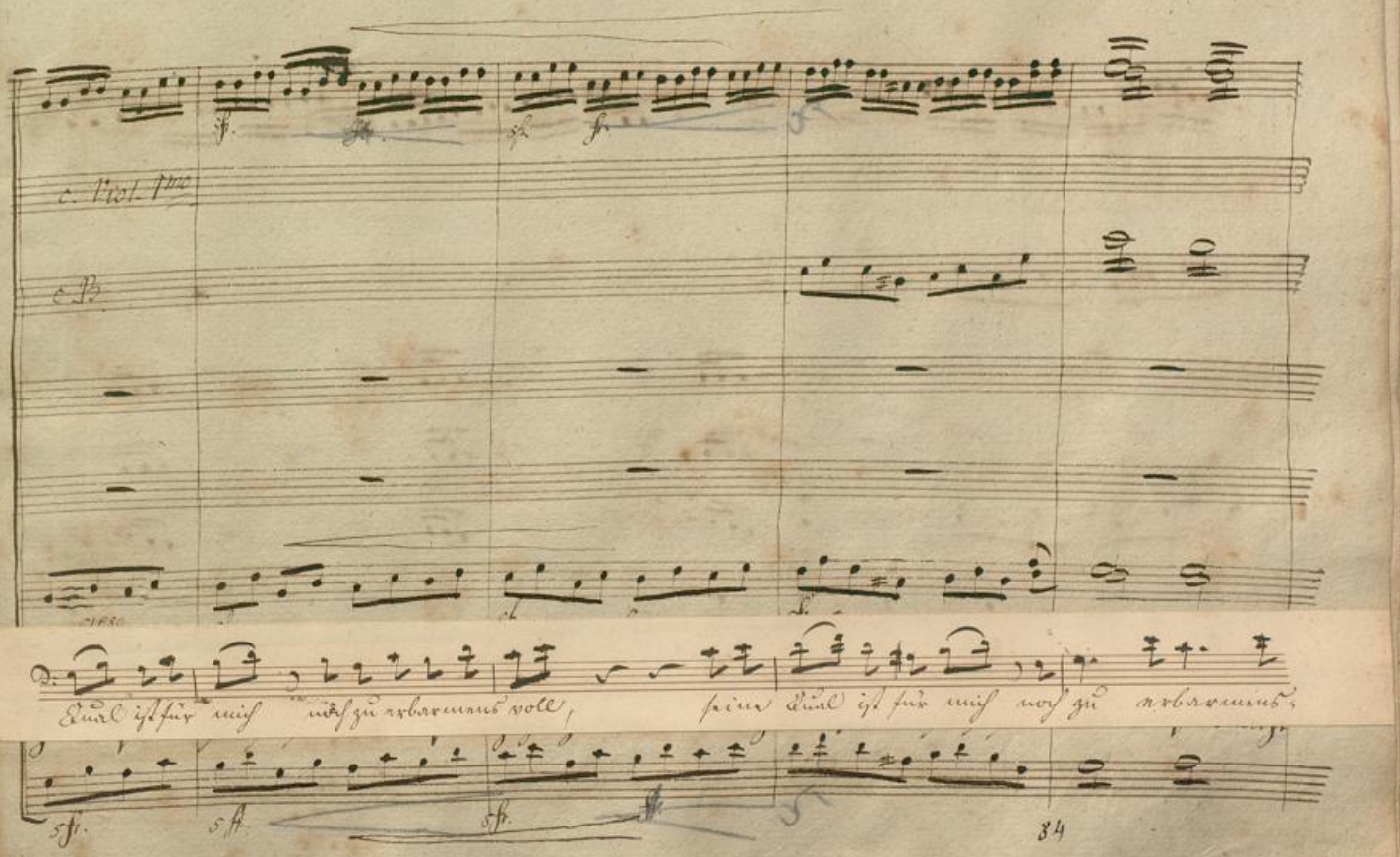


c. V. 1mo

c. B.

zoll reiße auf unter mir Orkus Schlünde, Seine



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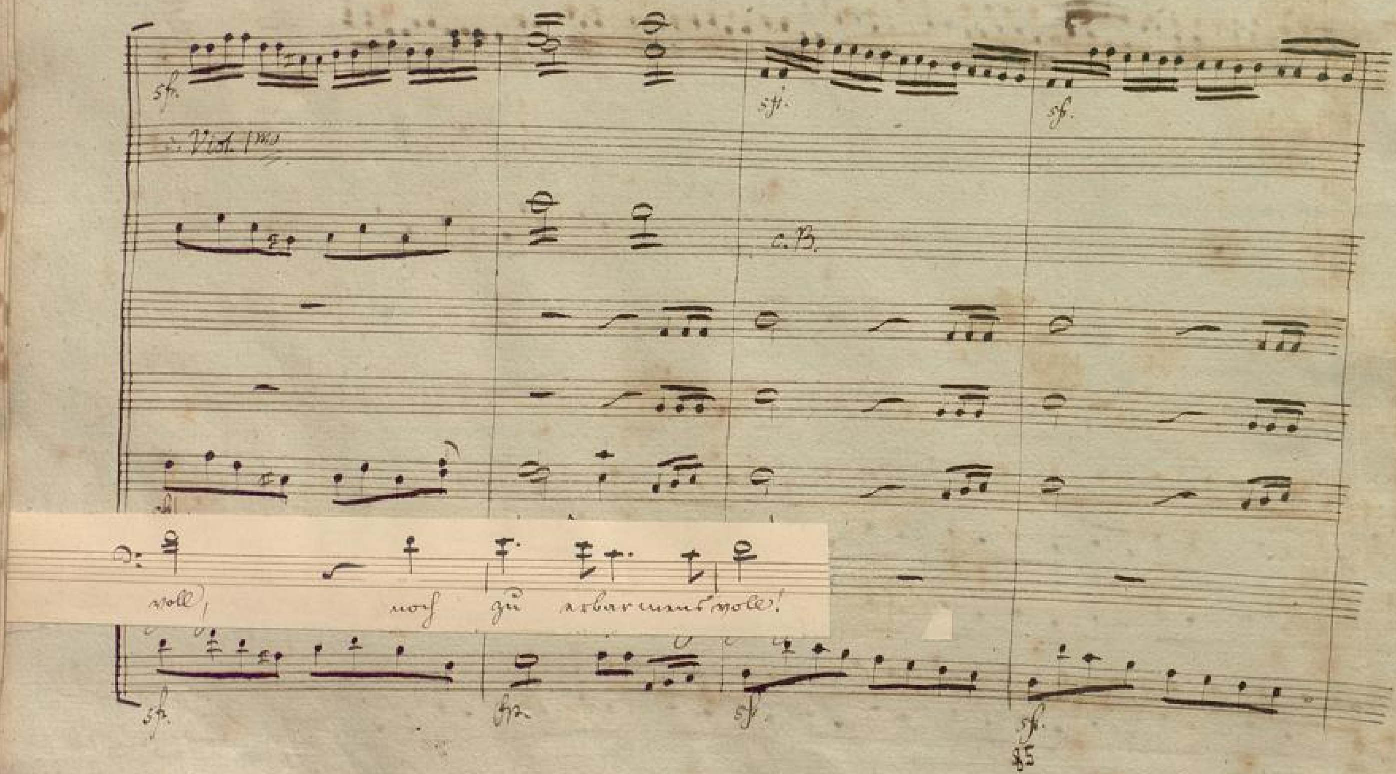

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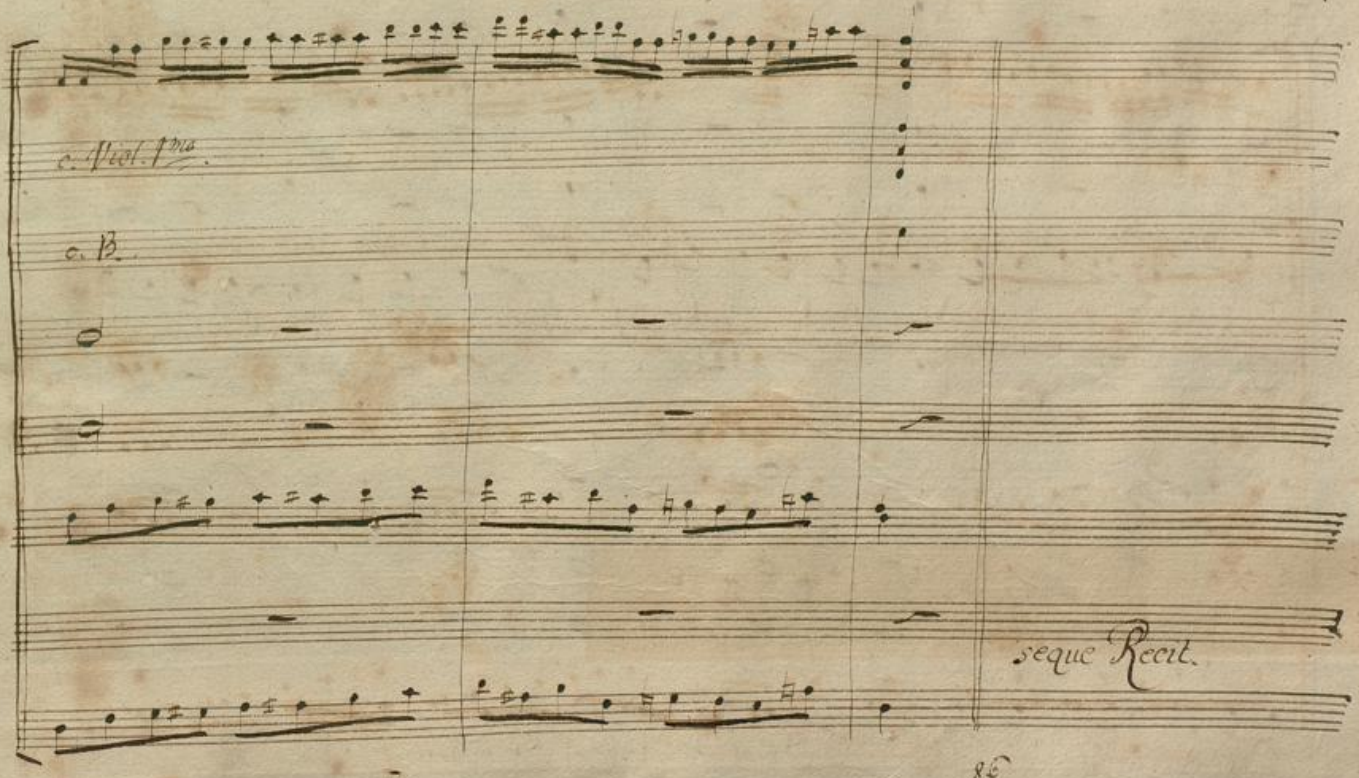

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No. 2. Recit.

Pylades

Quel language accablant! pour un ami, qui t'aime. revient à toi — mourons dignes de

Welch entsetzliches Wort dem liebenden Gefährten. Erwarme Dich, [illegible]

Komm zu dir selbst.

nous! Cesse dans ta fureur extrême d'outrager et les Dieux et Pyla — de et toi.

Ende dies unzemessne Wüthen unsre Götter zu schmähn [illegible] Freund und Dich

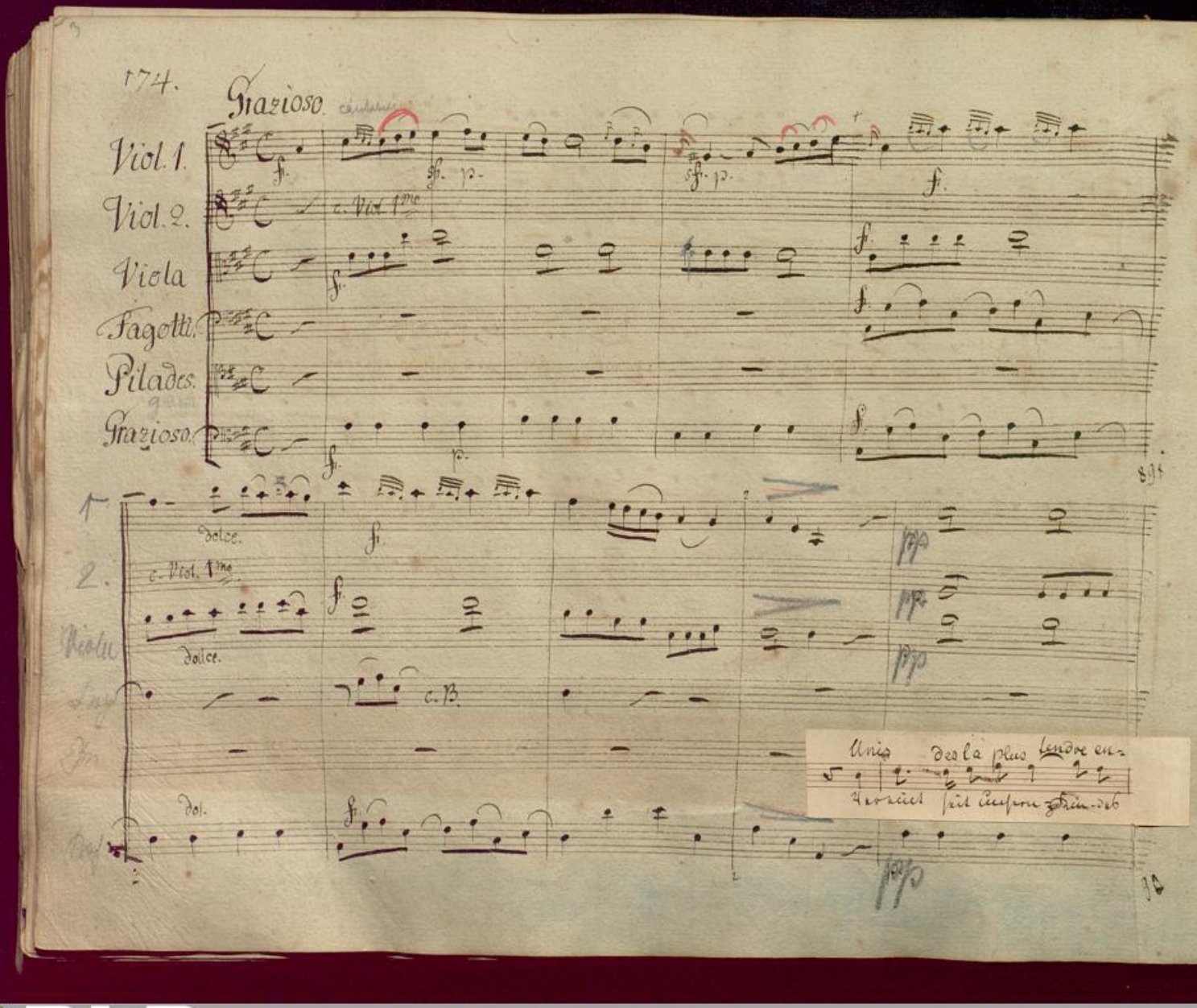
même. Si le trépas nous est iné — vi ta — ble quelle vaine terreur te fait pâlir pour

selber Ist Untergang uns nicht mehr zu vermeiden, in welch nutzloser Furcht erbleichest du für

moi? Je ne suis pas si misérable, puisqu'enfin je meurs près de toi!

mich? Weiß doch ich nichts von meinen Leiden, denn mit dir gereint sterbe ich!

gilt,



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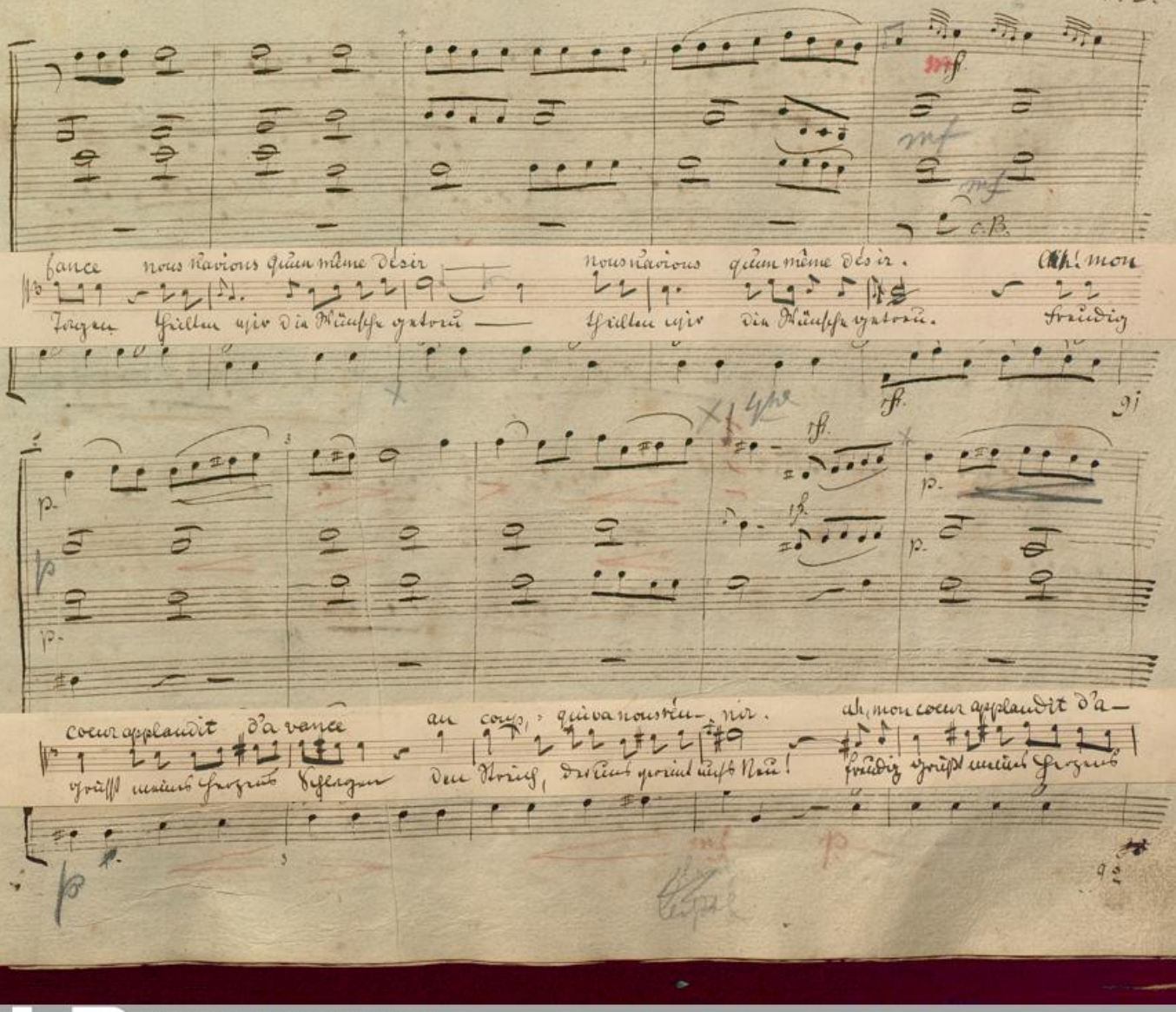

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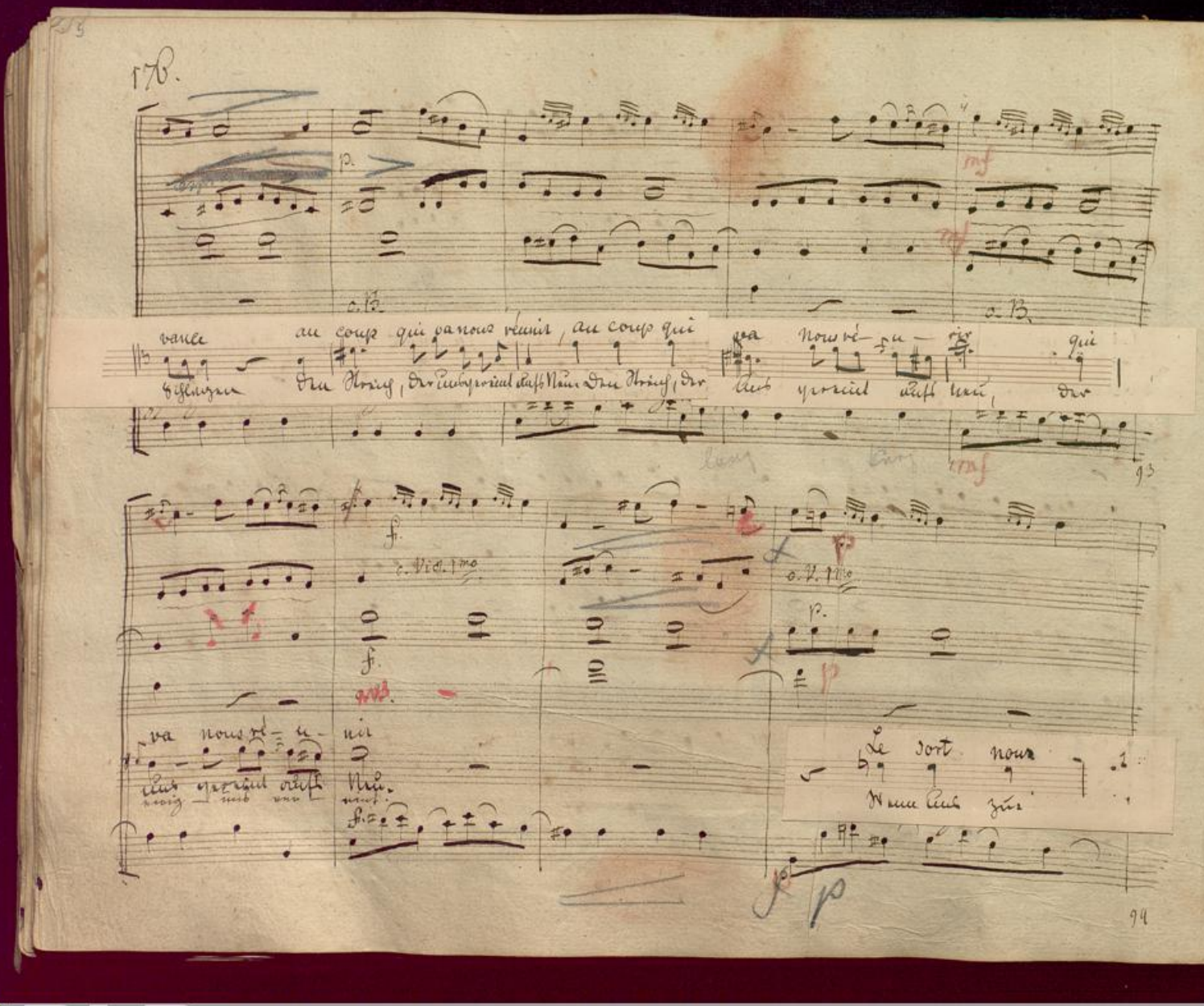

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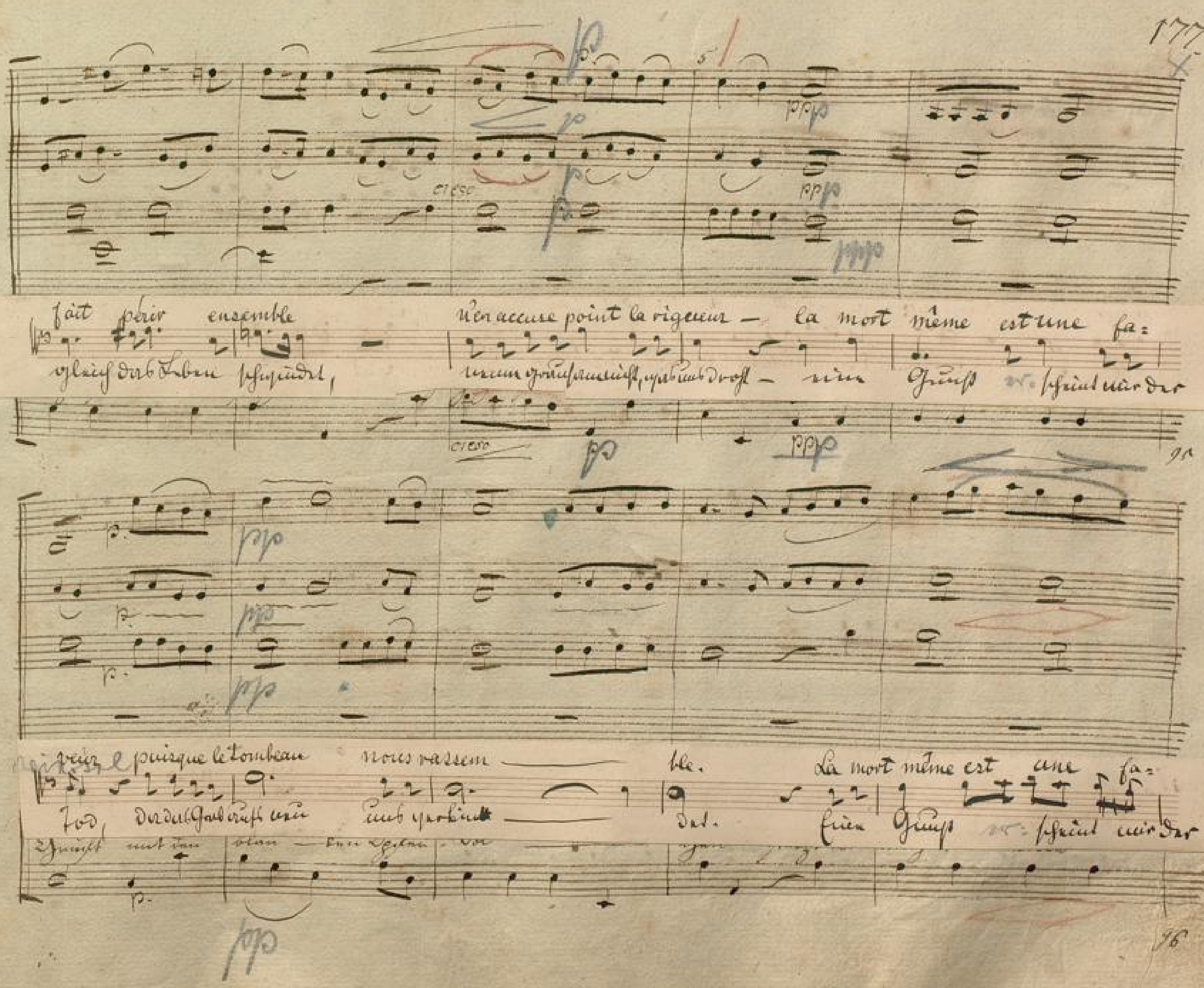

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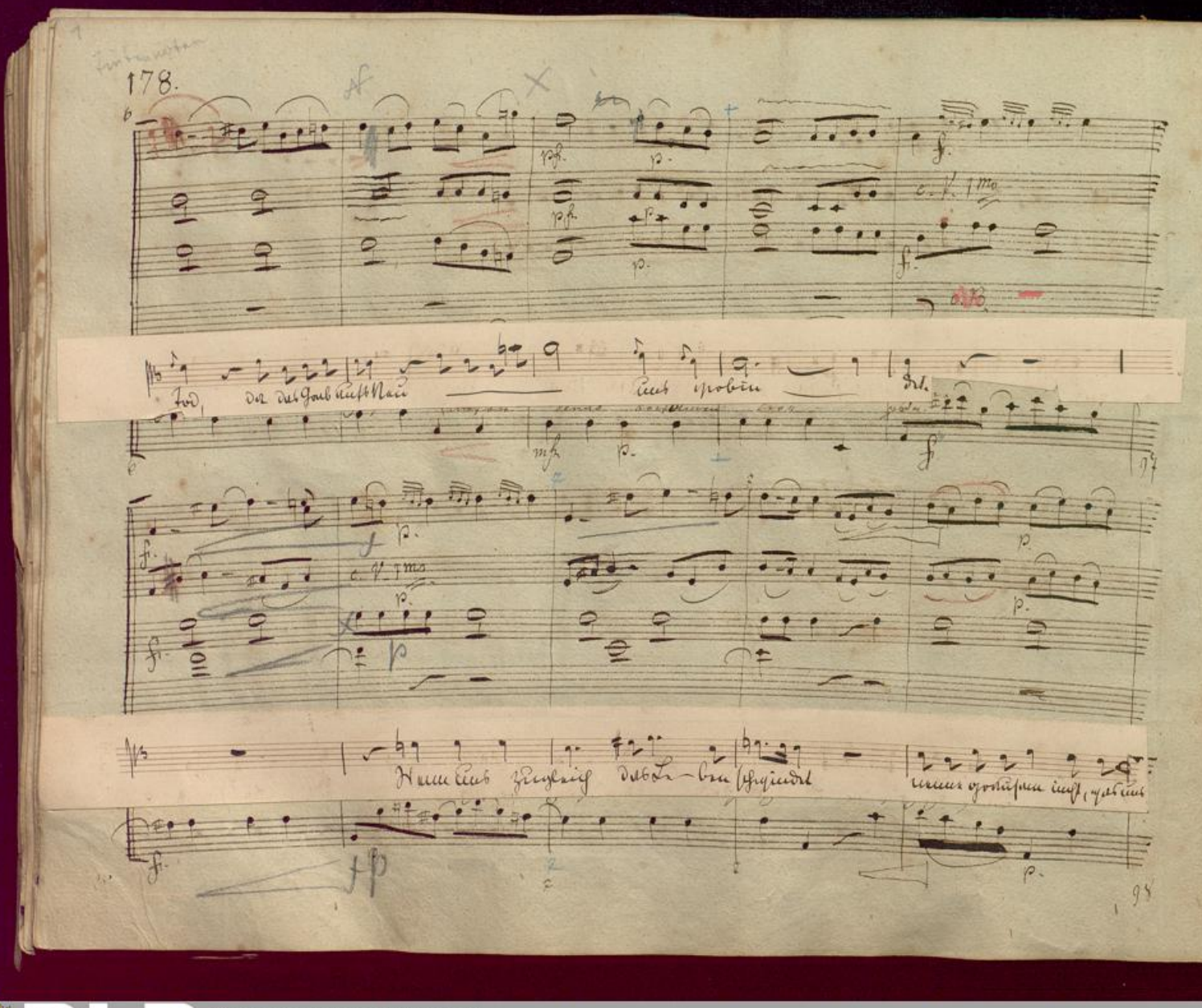

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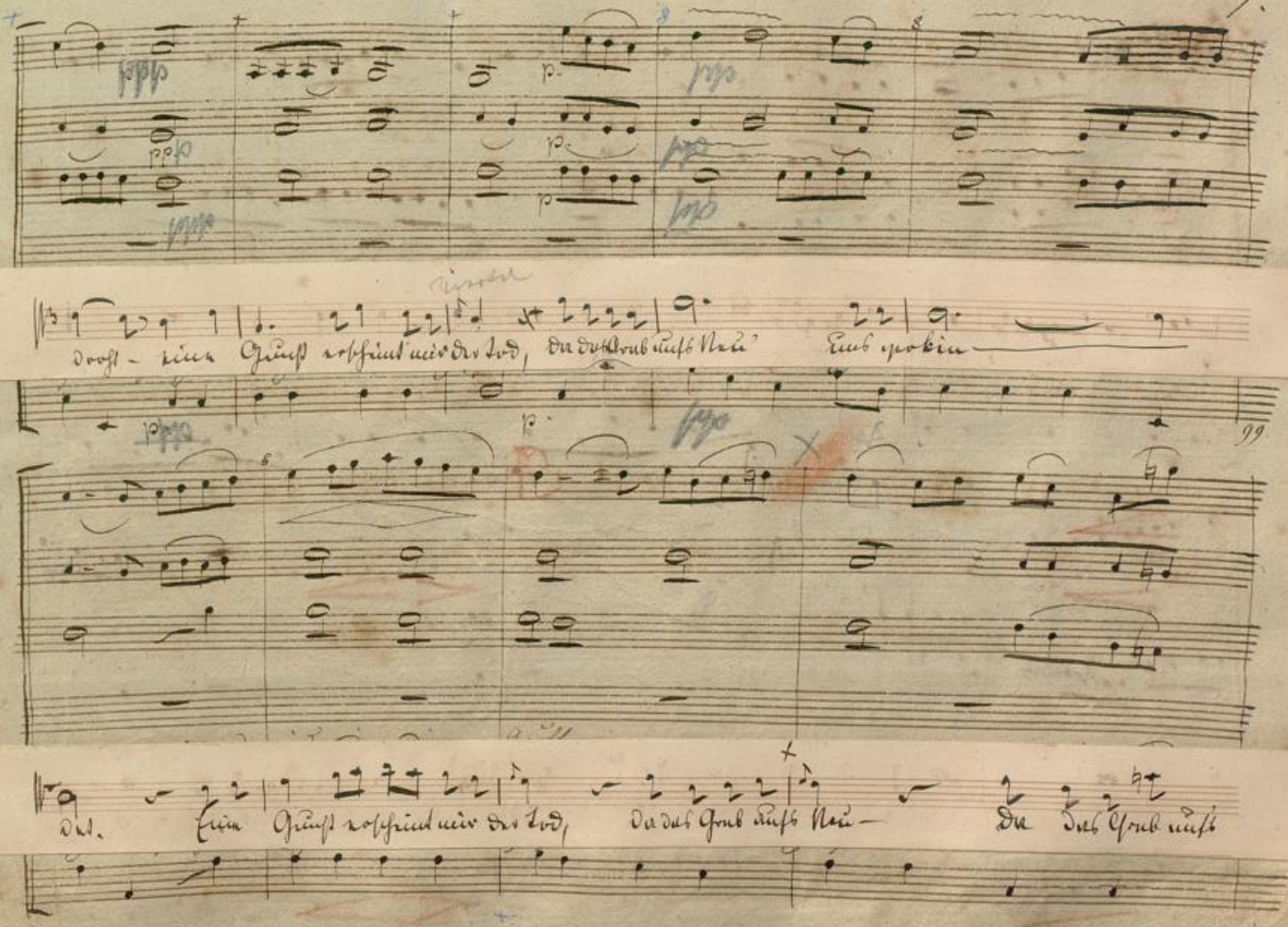

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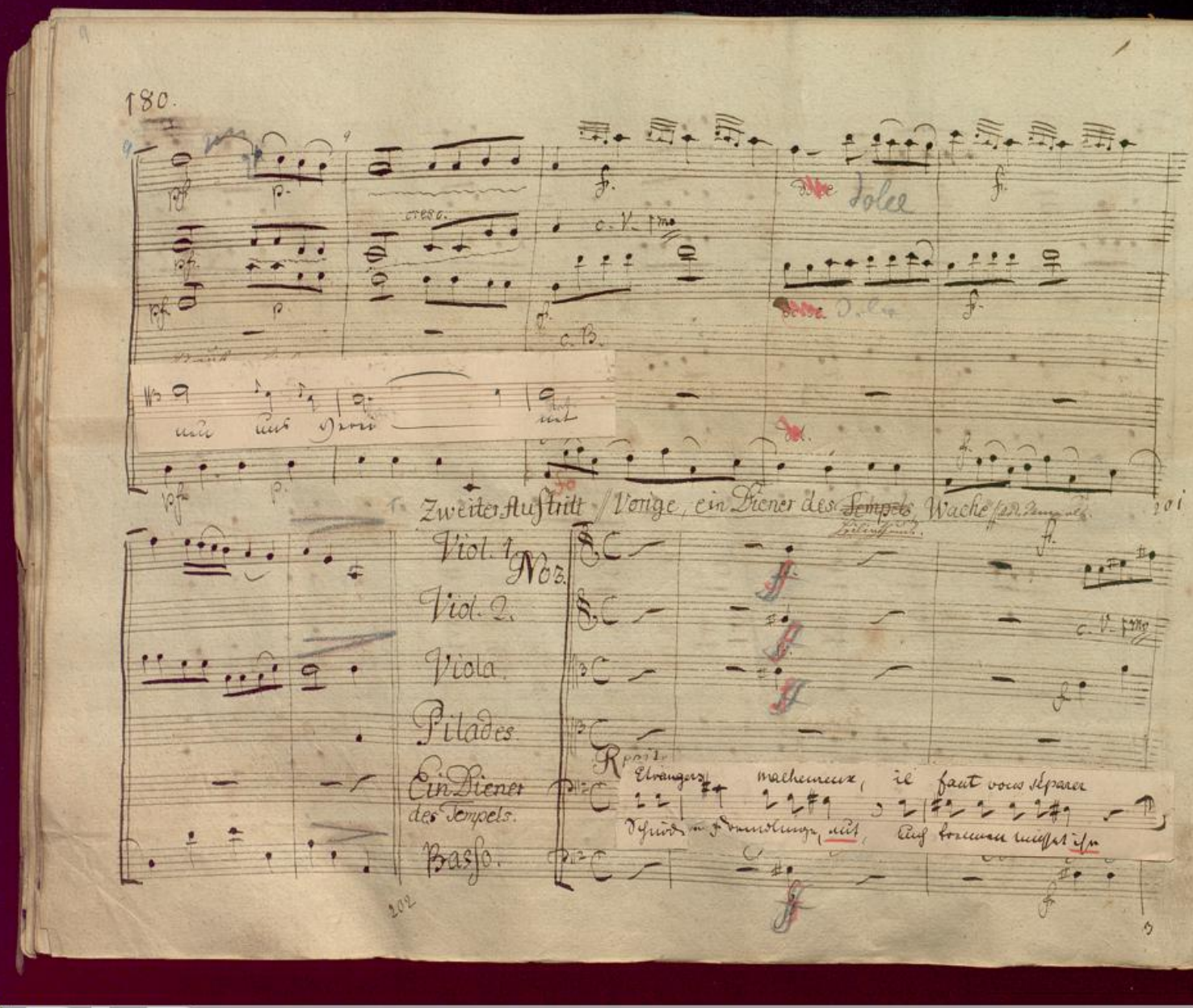

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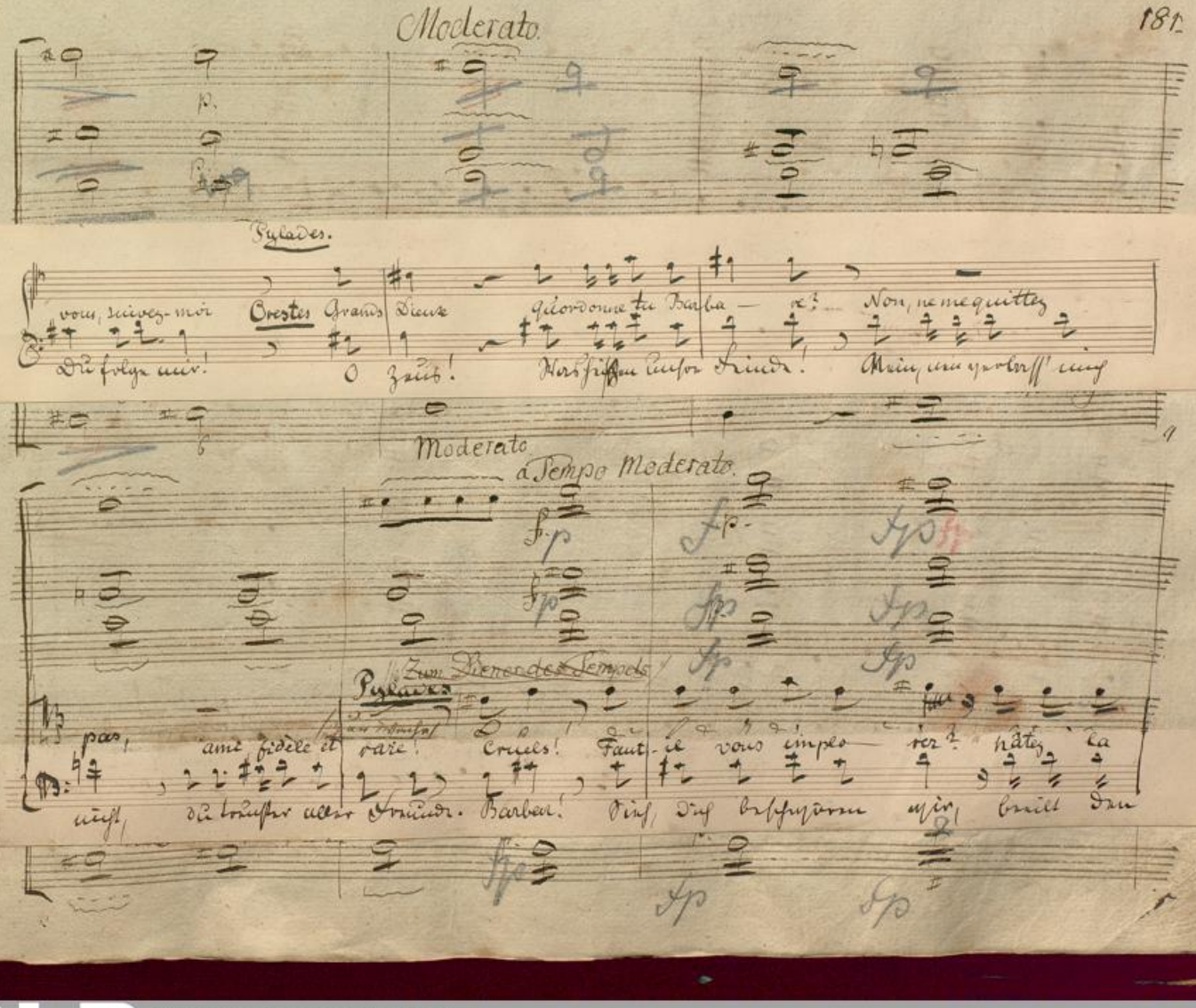

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senza tempo.

mort qu'on nous prépare! Mais laissez nous la recevoir tous deux! Vos glaives, vos bu-

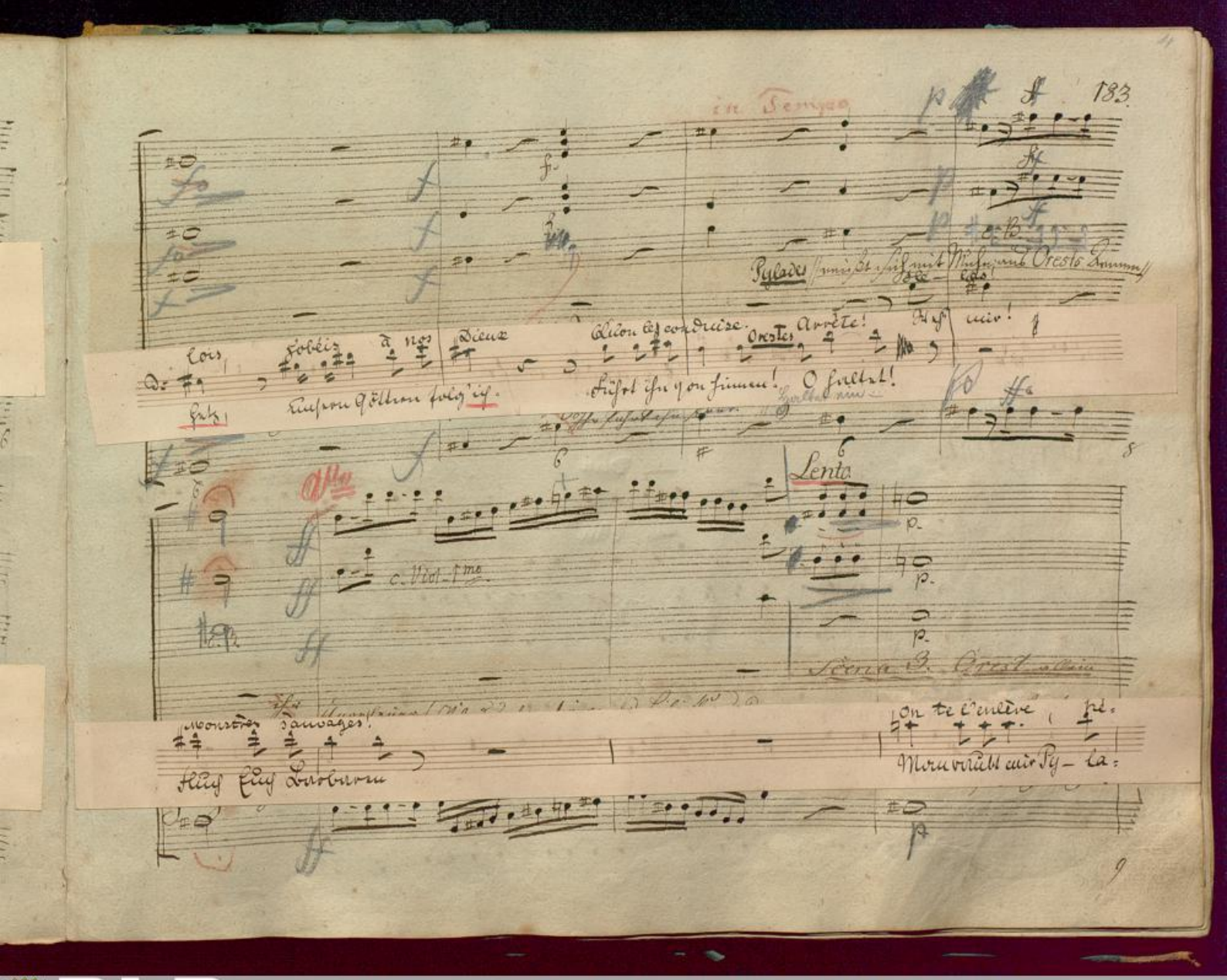
Tod, den doch wir leiden! Nur daß er uns vereinigt treffen soll! Der Holzstoß und das

senza tempo.

A tempo.

chers sont cent fois moins affreux, que le moment qui nous sépare. Siener. J'obéis à nos

Schwert sind nicht so grauenvoll als diese Stunde, da wir scheiden. Ich gehorch dem Ge-



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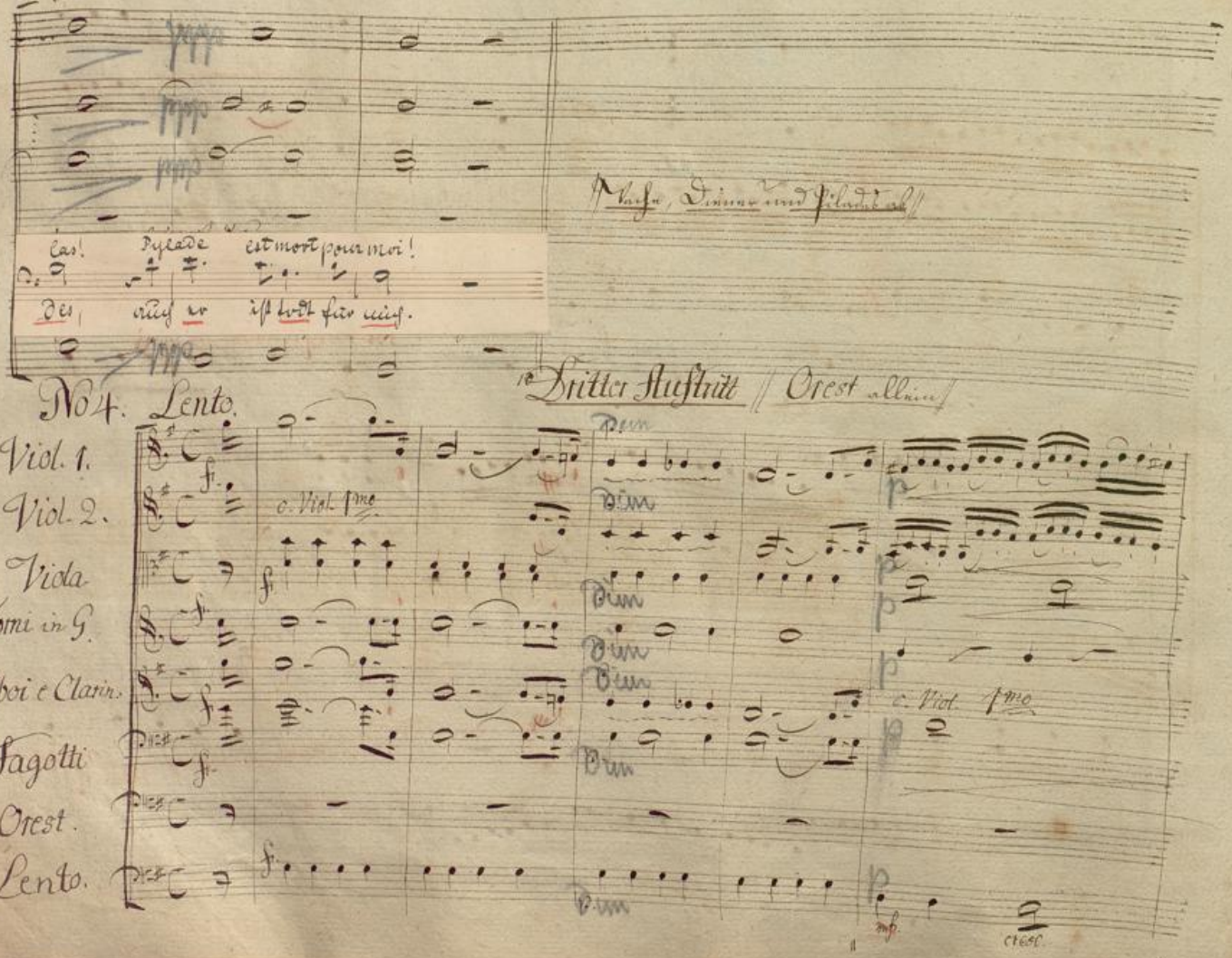
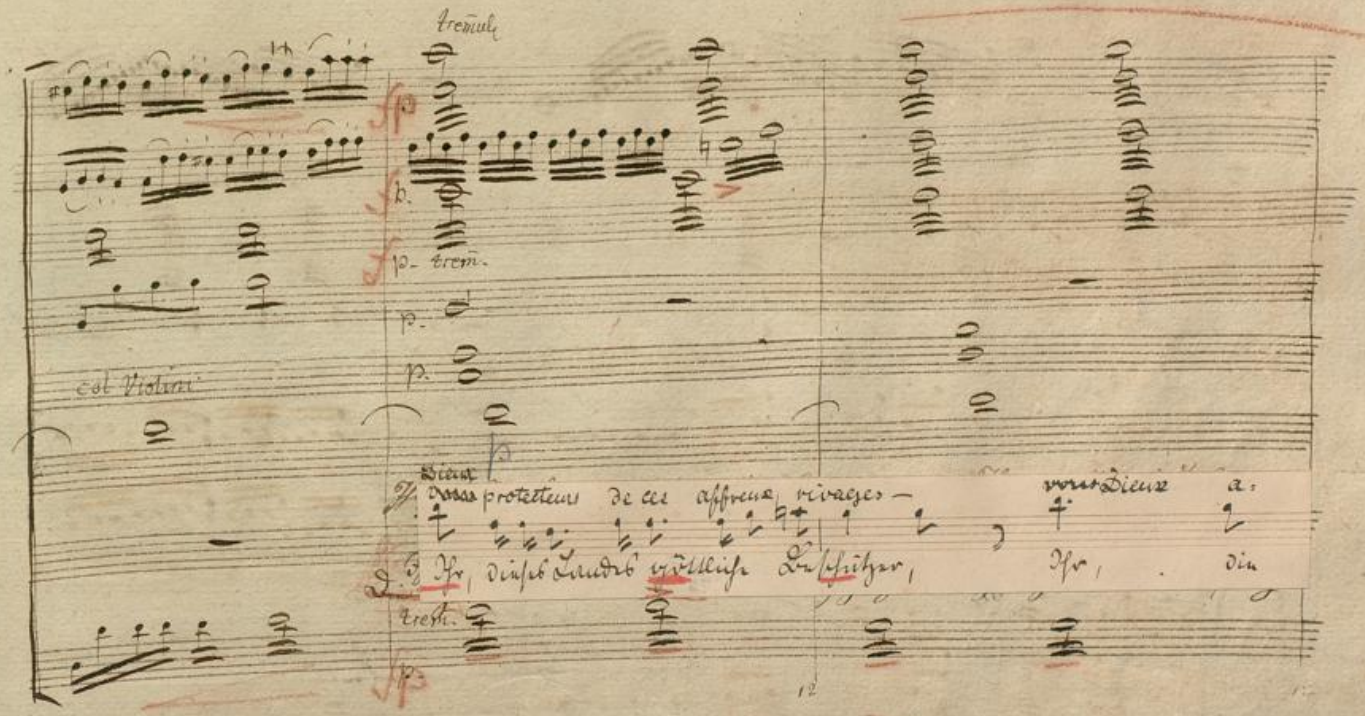

Las! Pylade est mort pour moi!
Des, auch er ist todt für mich.
No 4. Lento.
Dritter Auftritt // Orest allein //
Viol. 1.
Viol. 2.
Viola
Corni in G.
Oboi e Clarin.
Fagotti
Orest.
Lento.
c. Viol. 1mo
Dim
cresc.



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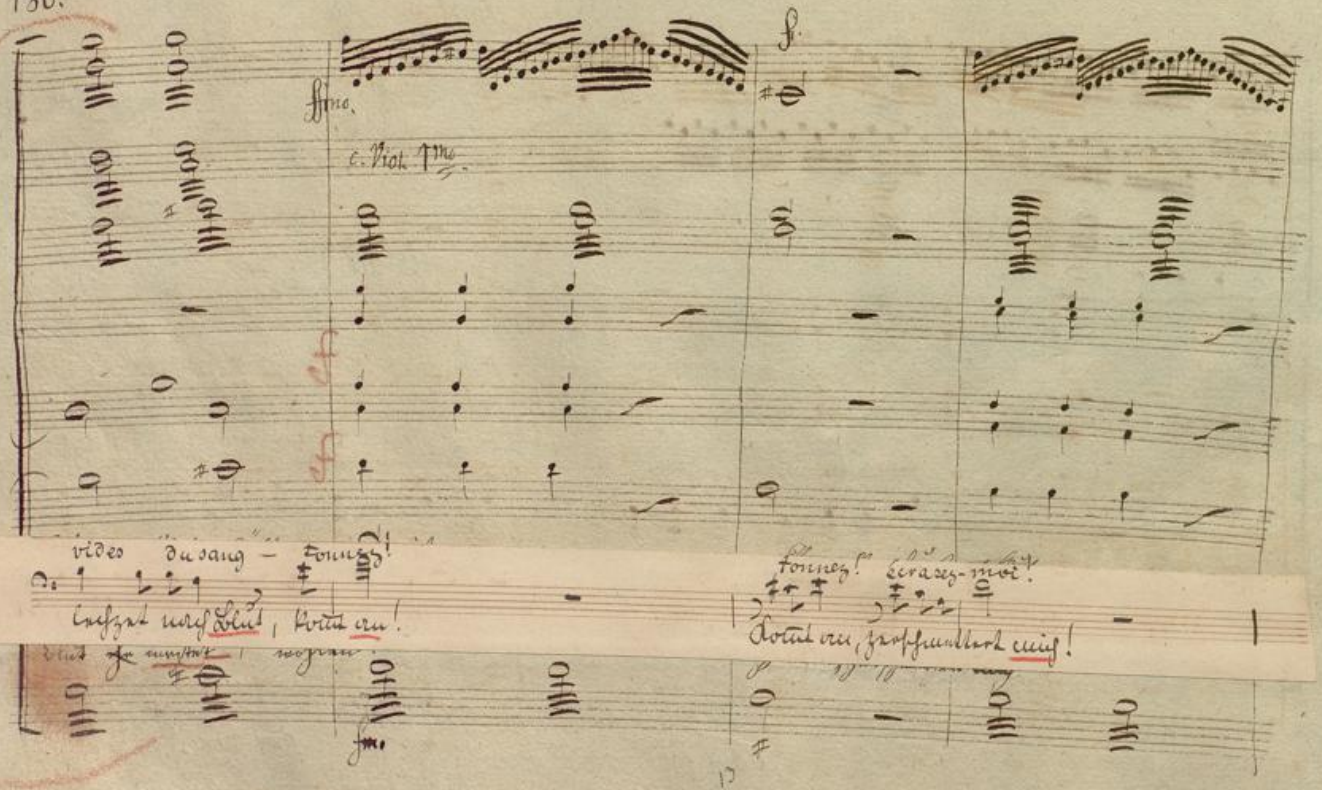

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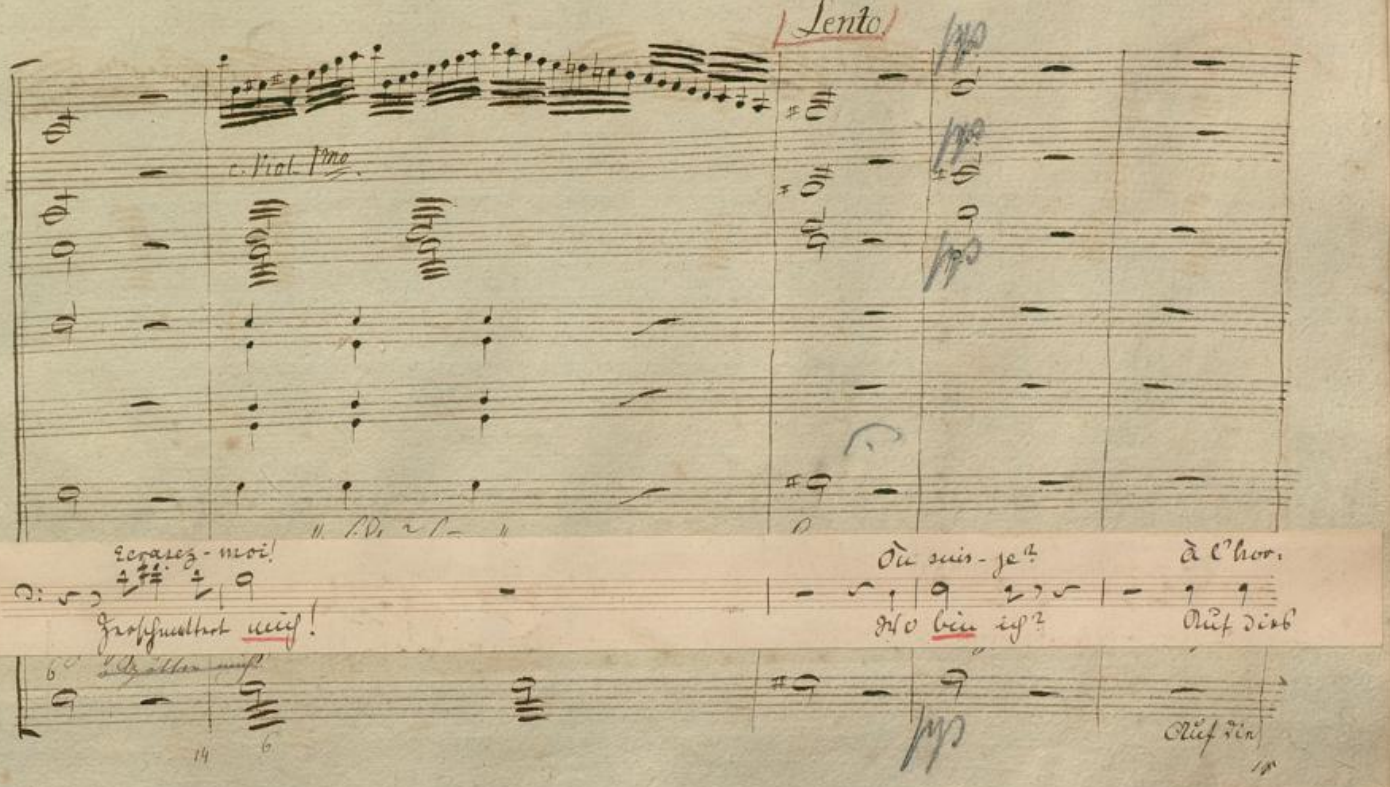

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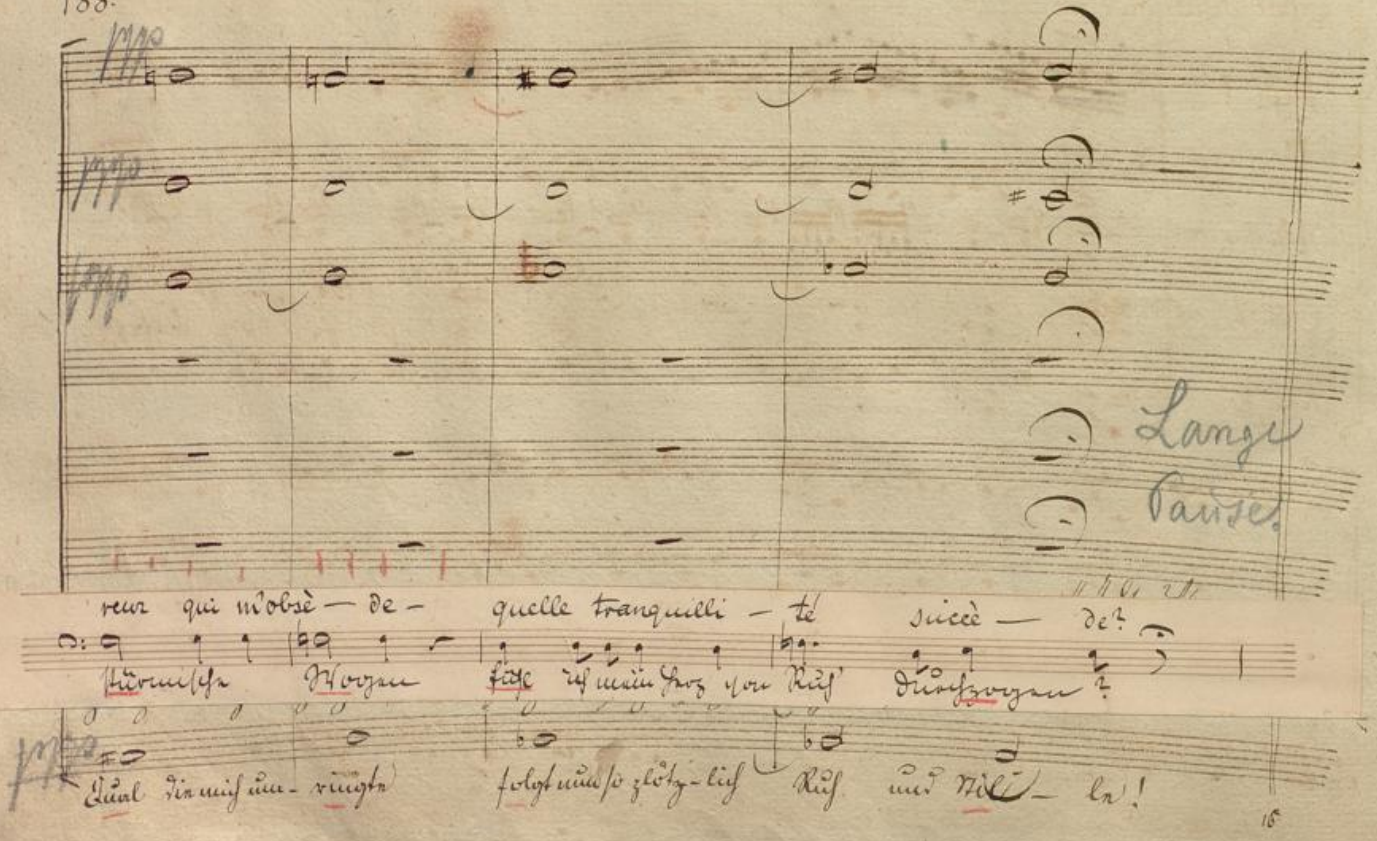

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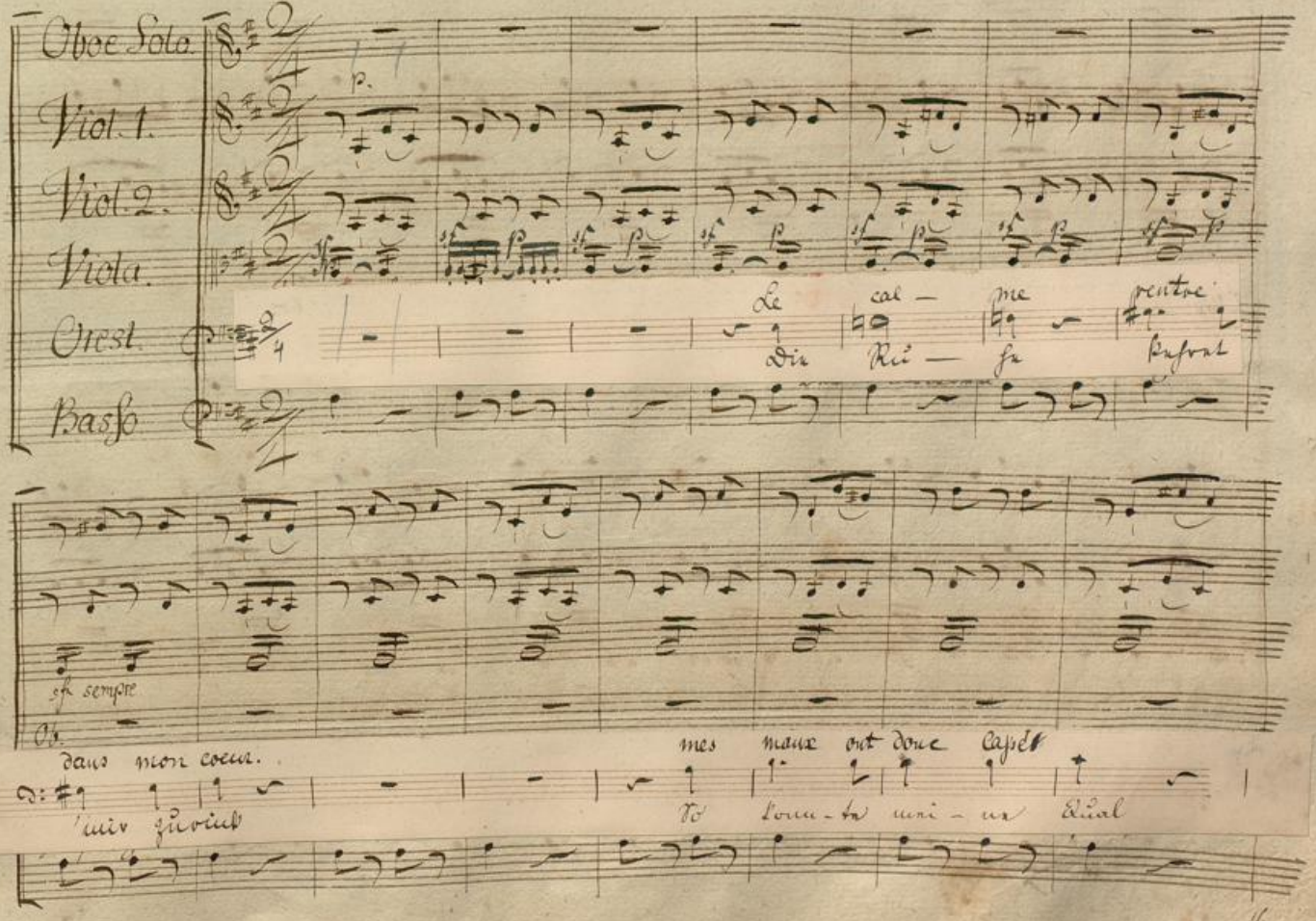
Andante sostenuto



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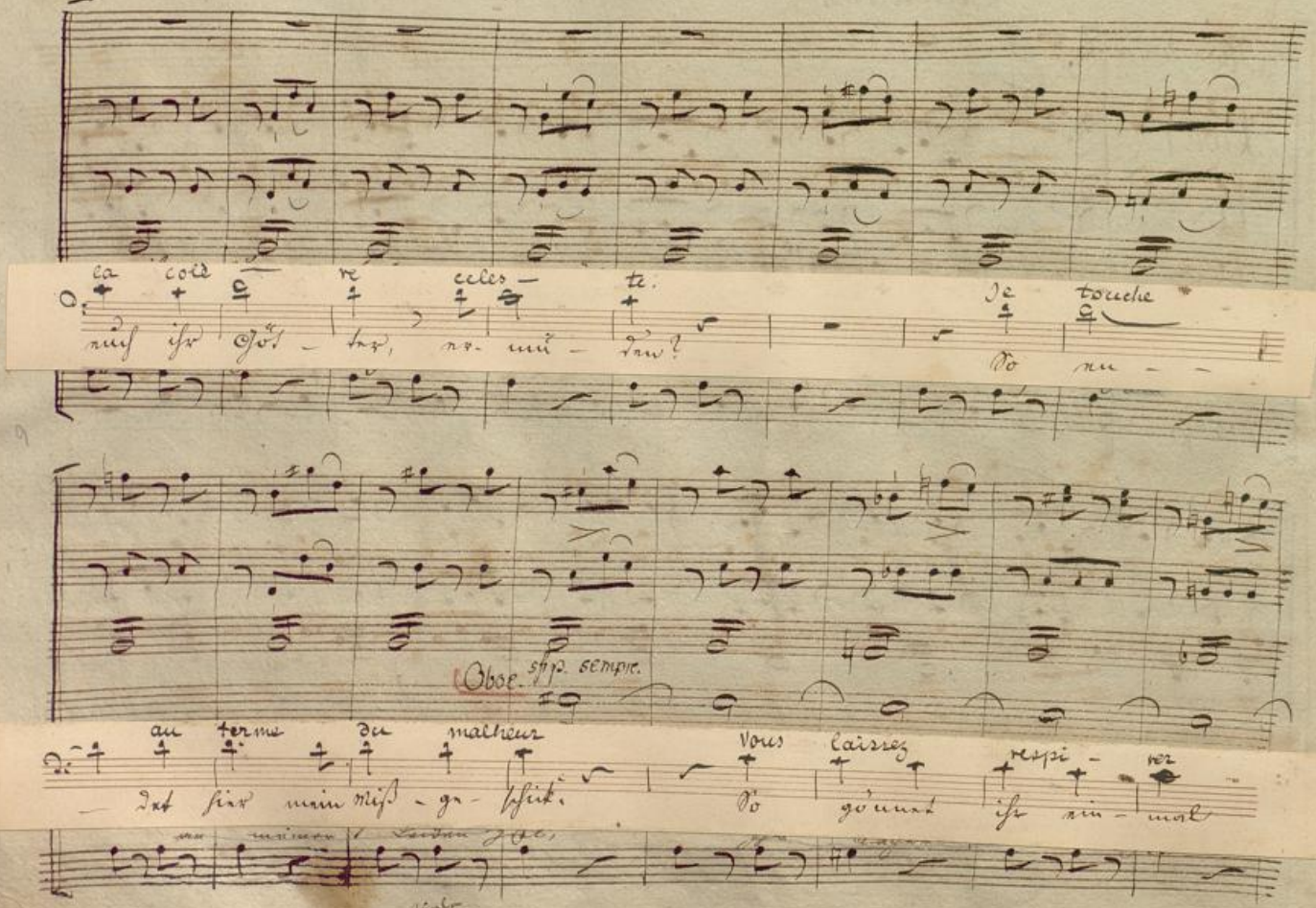

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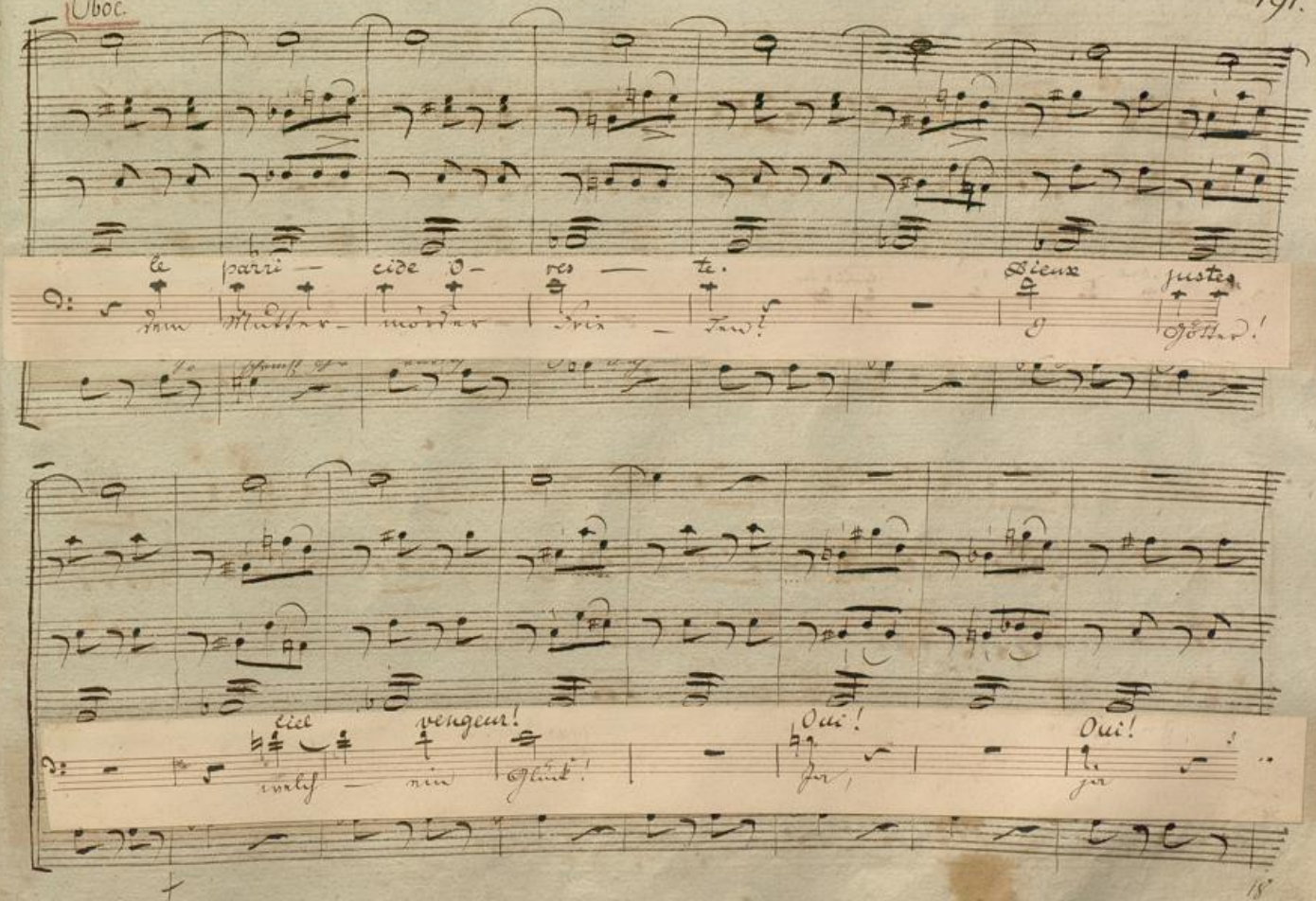
Oboc.



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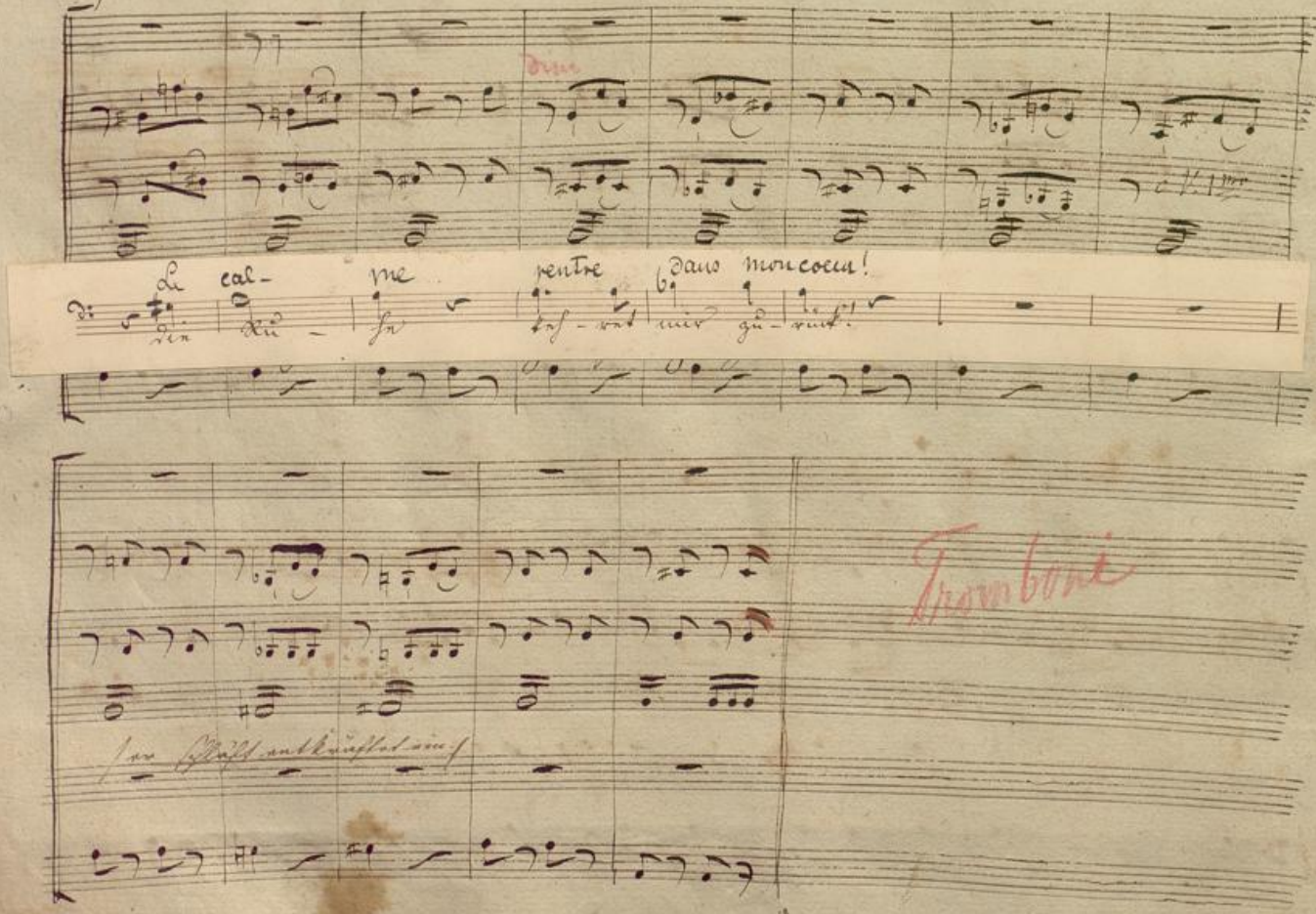

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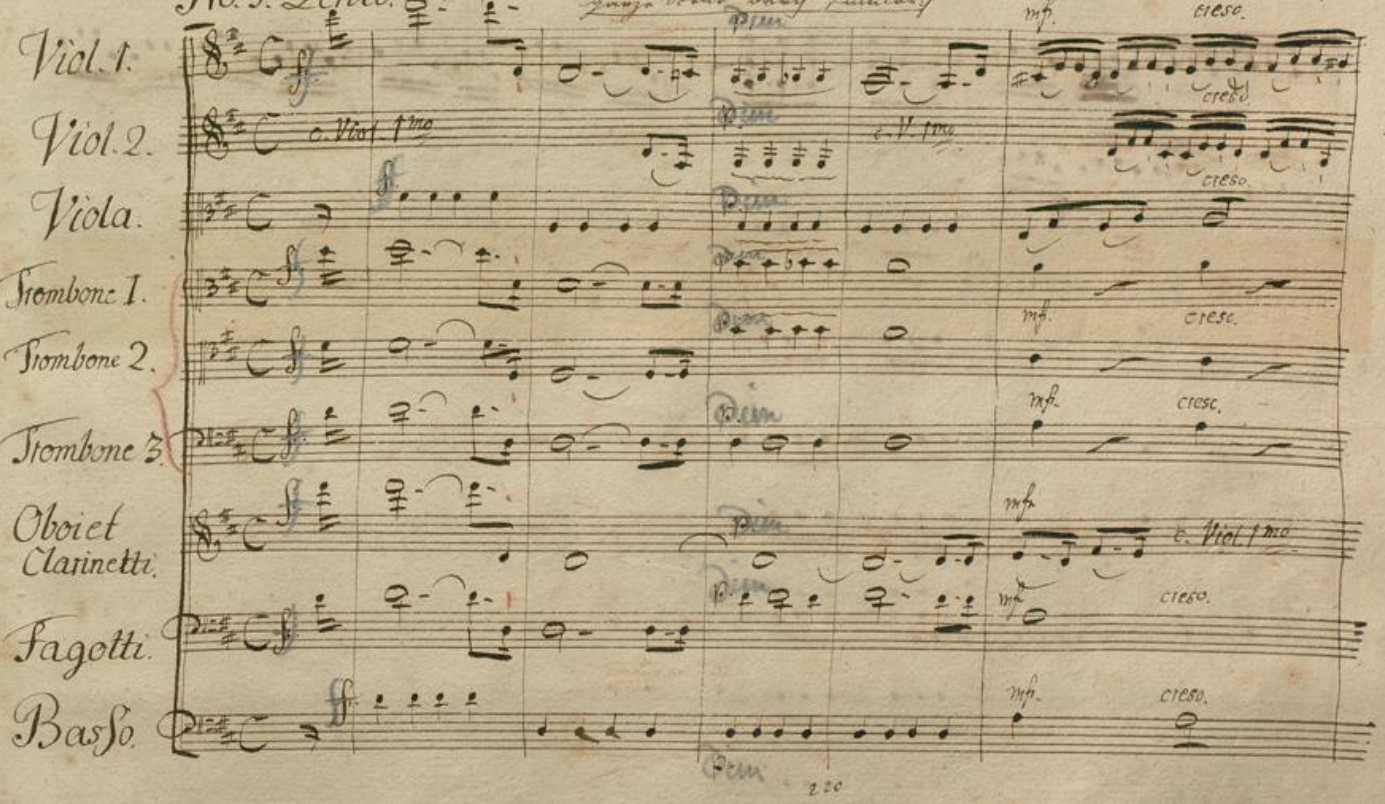
Vierter Auftritt.

No. 5. Lento.

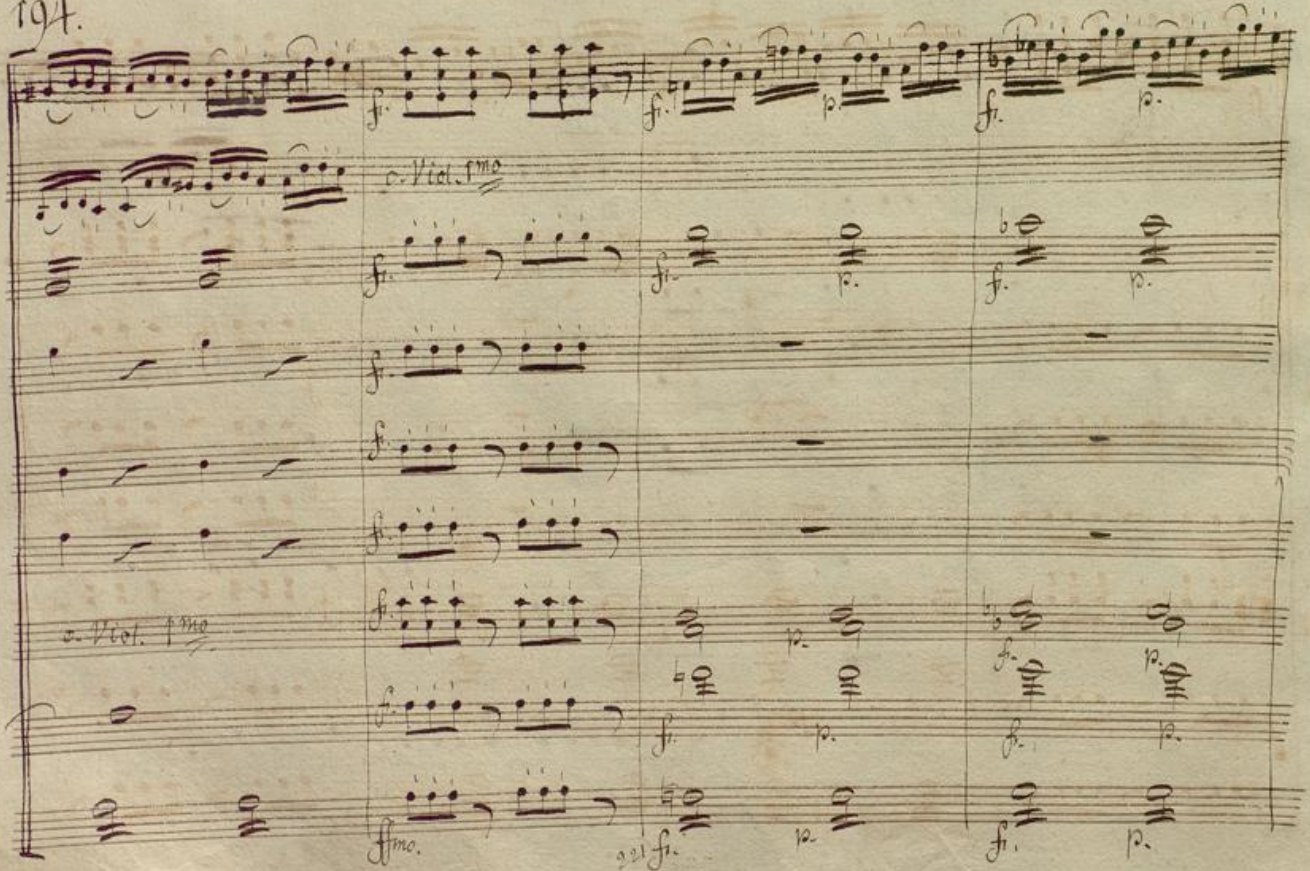
Orest und die Furien.



(: Die Eumeniden kommen d. unringen Orest, er ist die ganze Scene durch einlos :)

Viol. 1.
Viol. 2.
Viola.
Trombone 1.
Trombone 2.
Trombone 3.
Oboi et Clarinetti.
Fagotti.
Basso.

c. Viol. 1mo
c. V. 1mo
c. Viol. 1mo
mf.
cresc.



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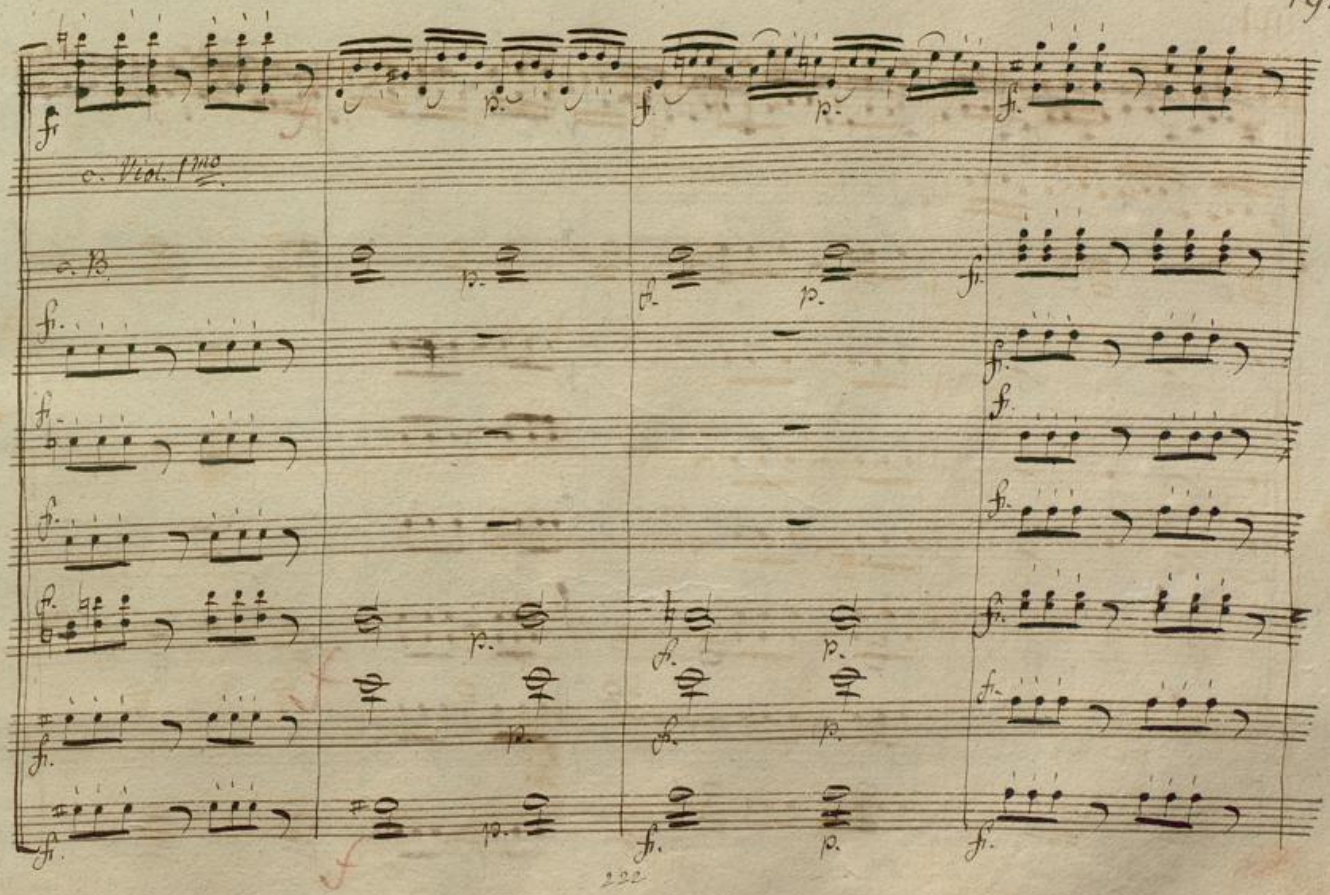
Chor aufst.



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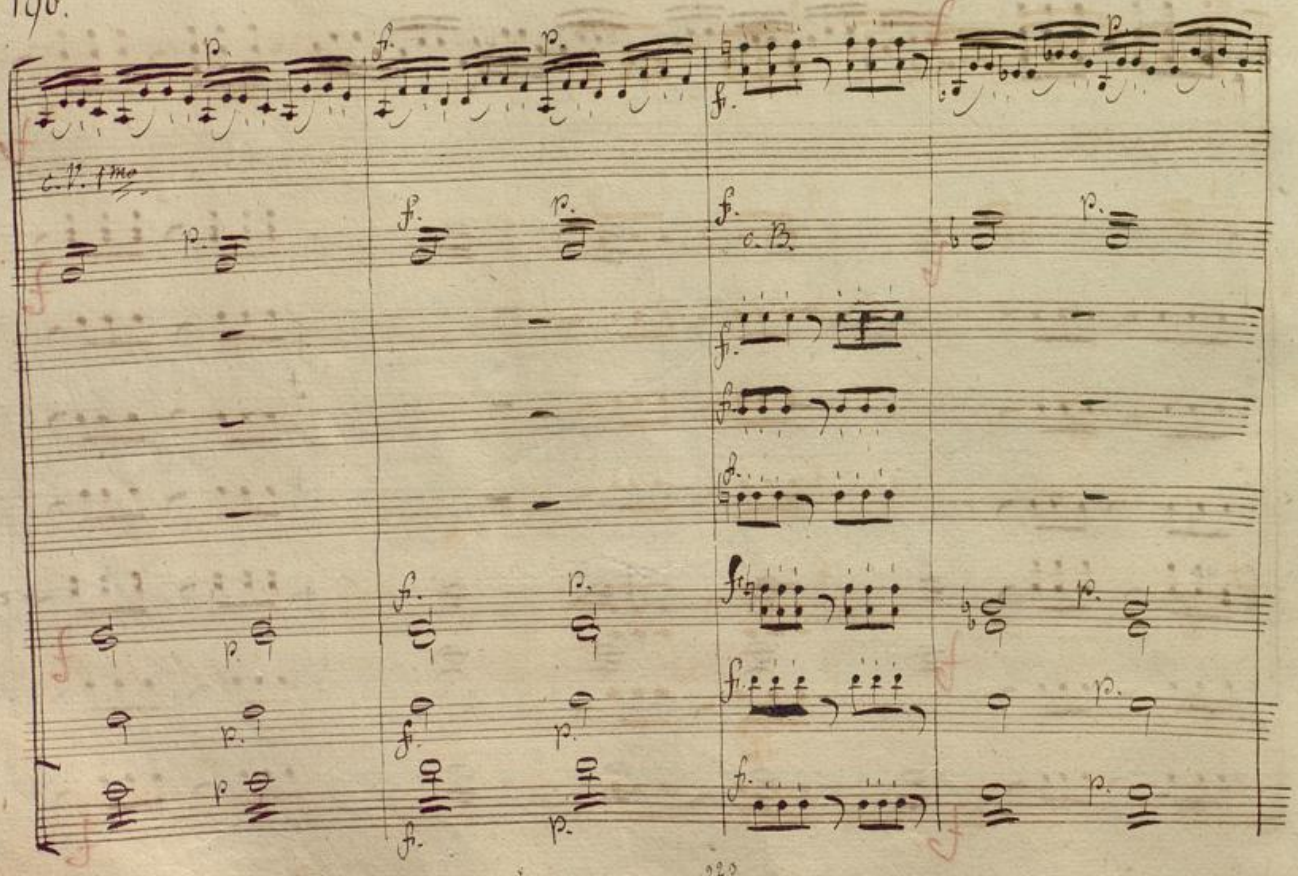

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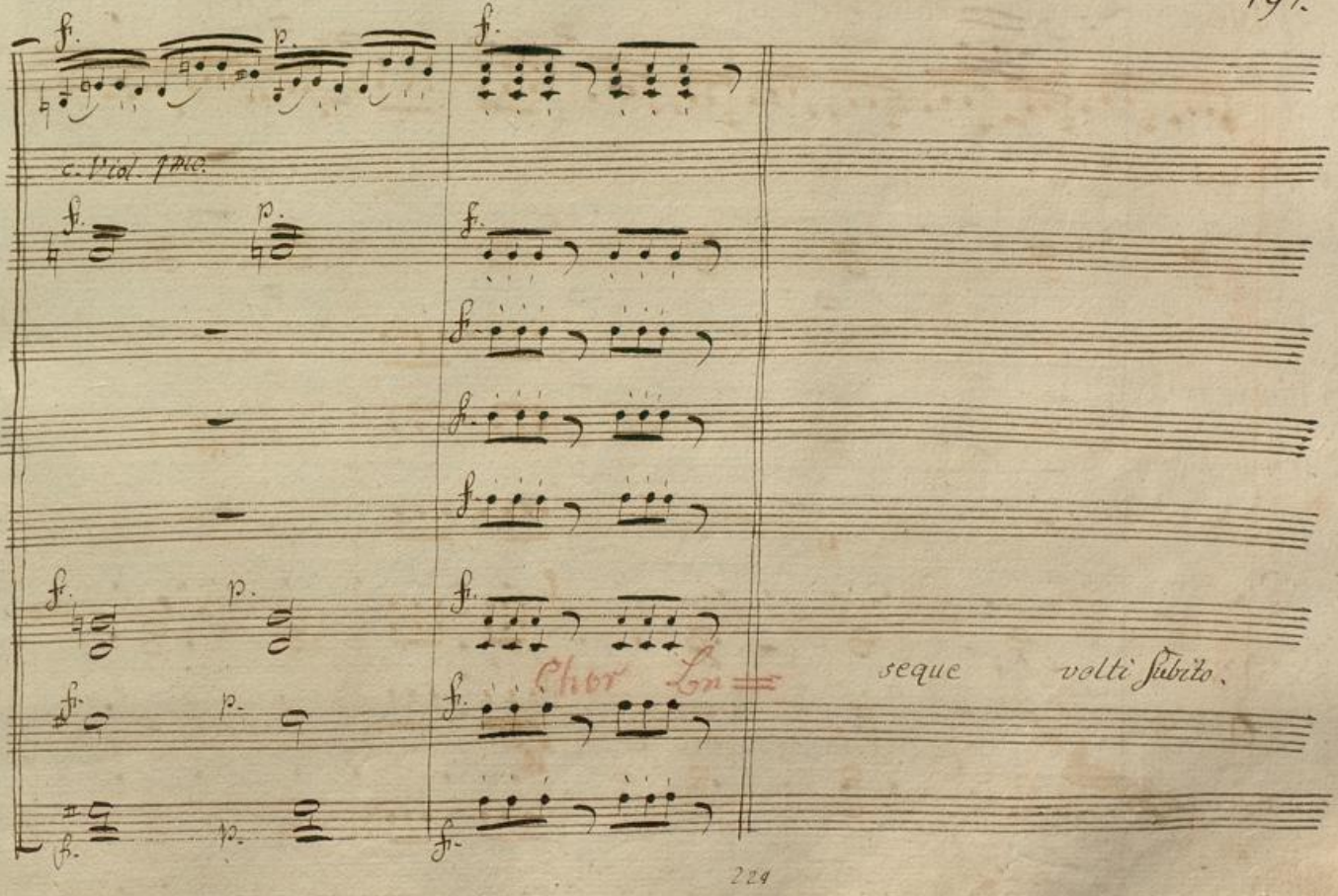

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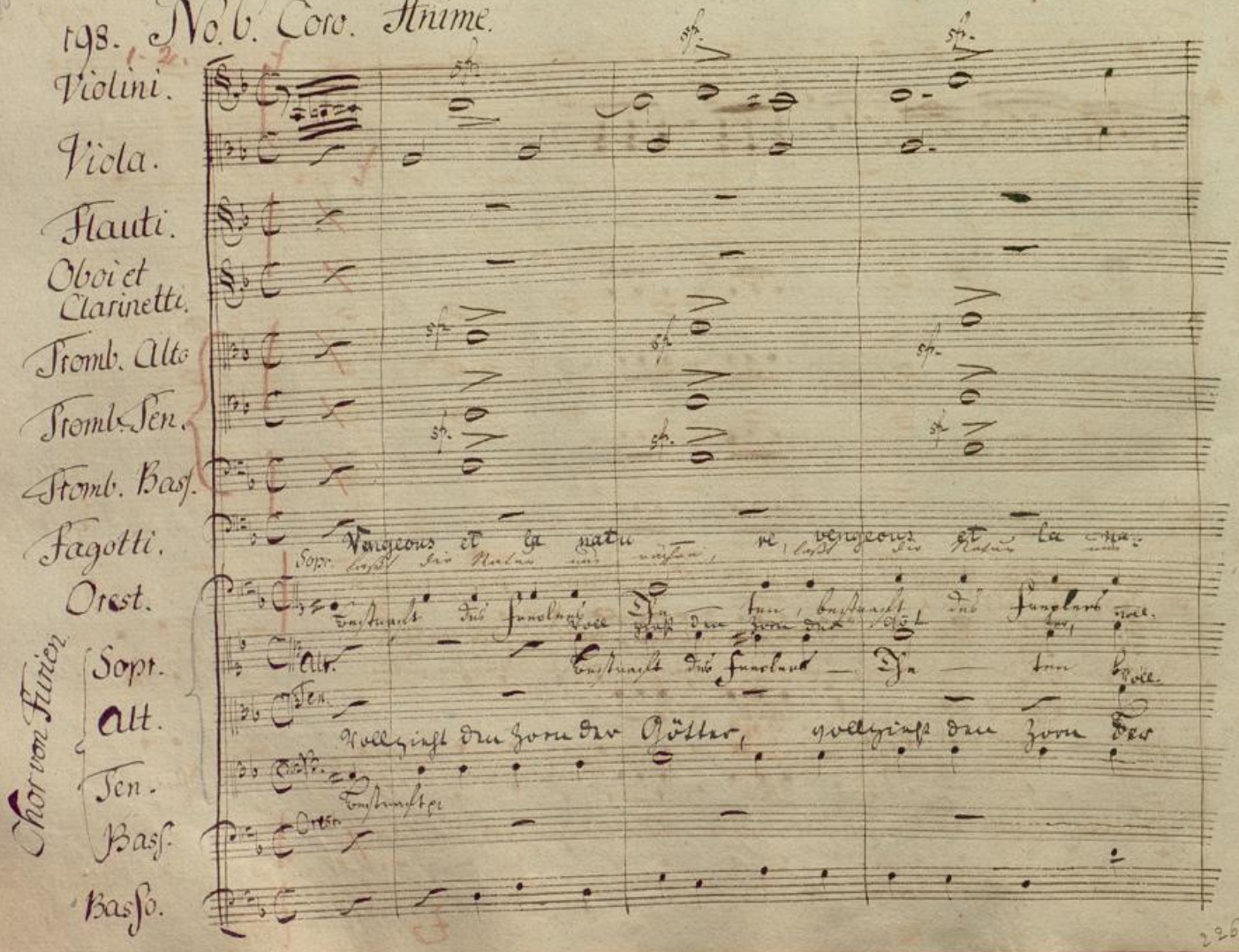
No. 6. Coro. Anime.



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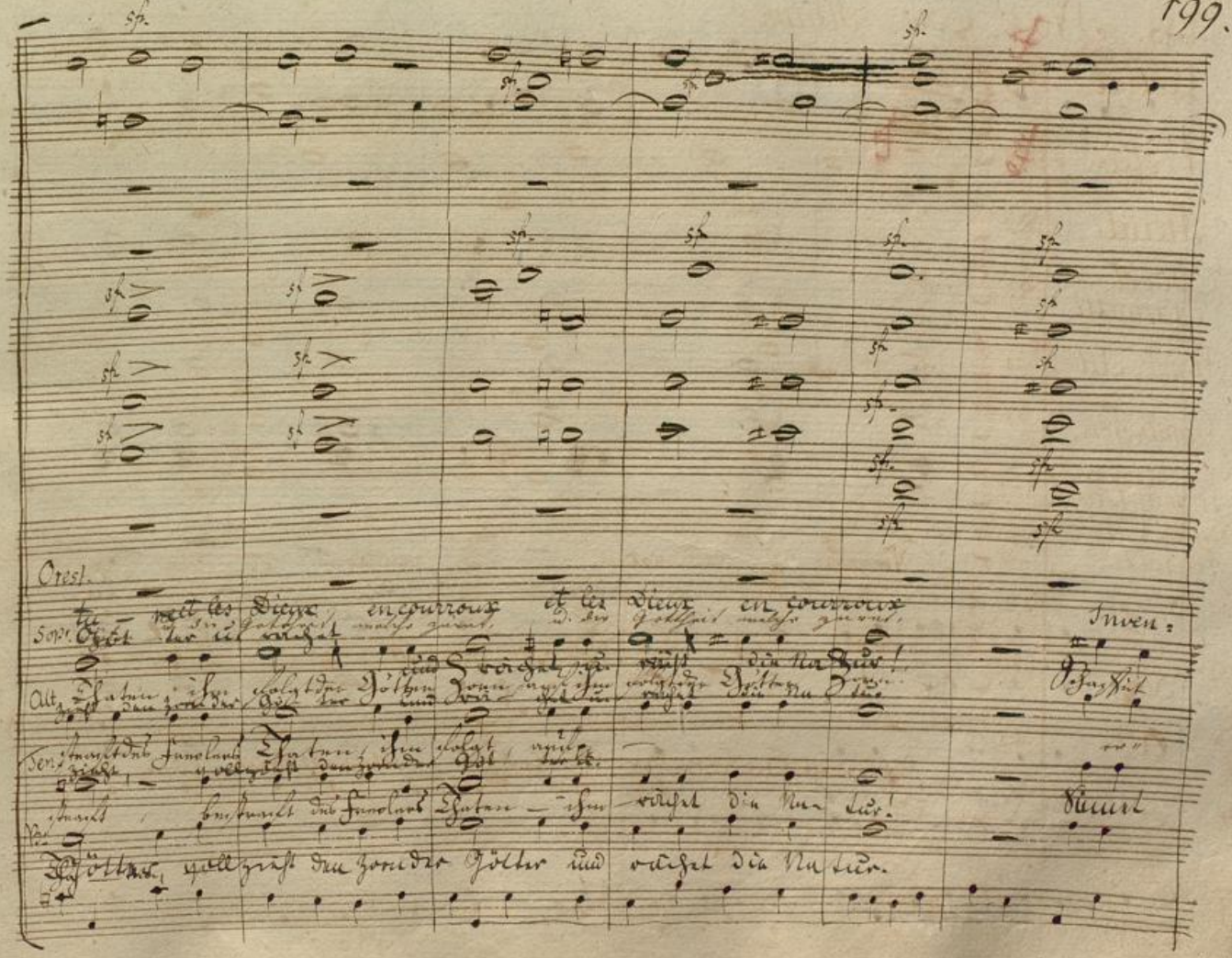

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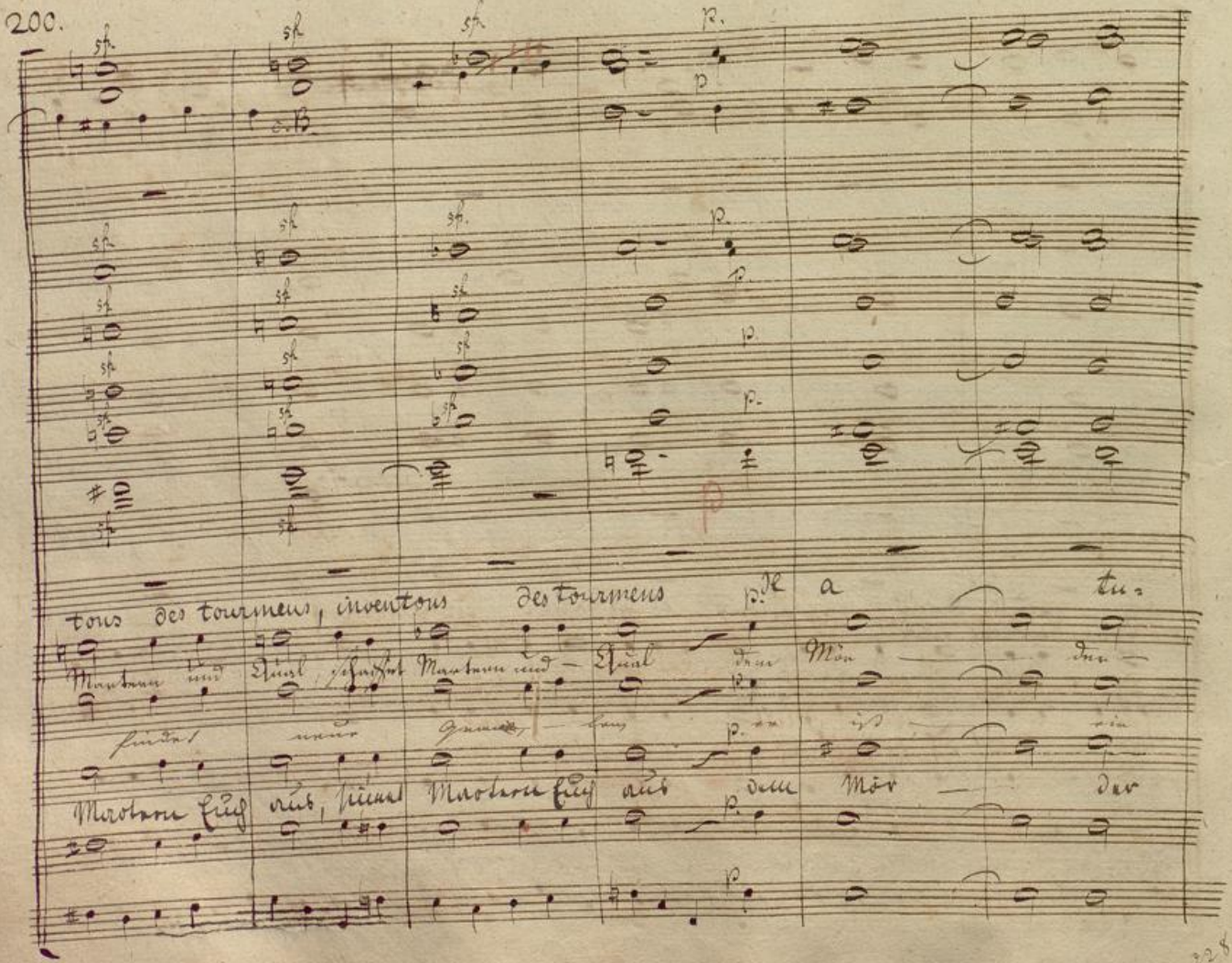

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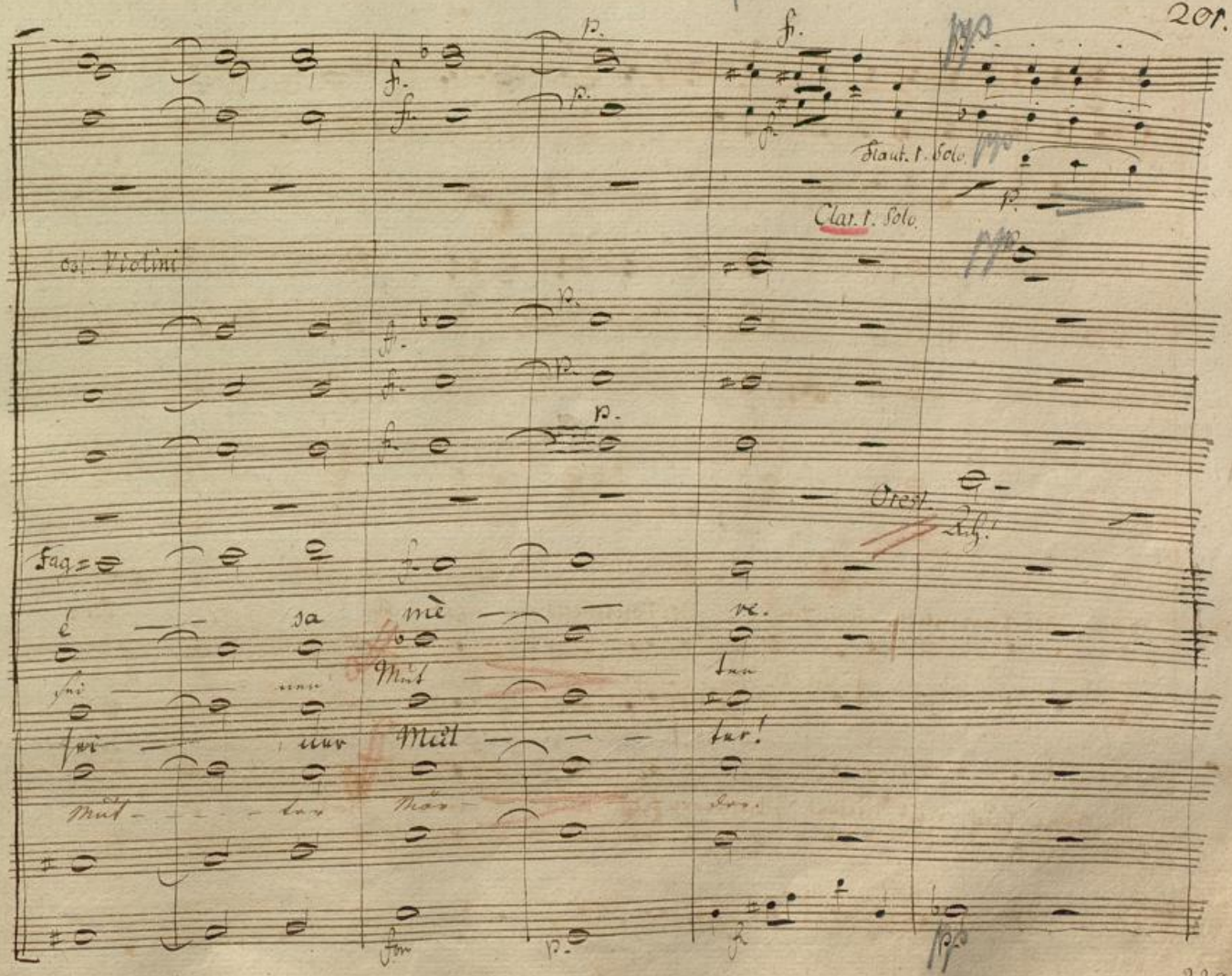

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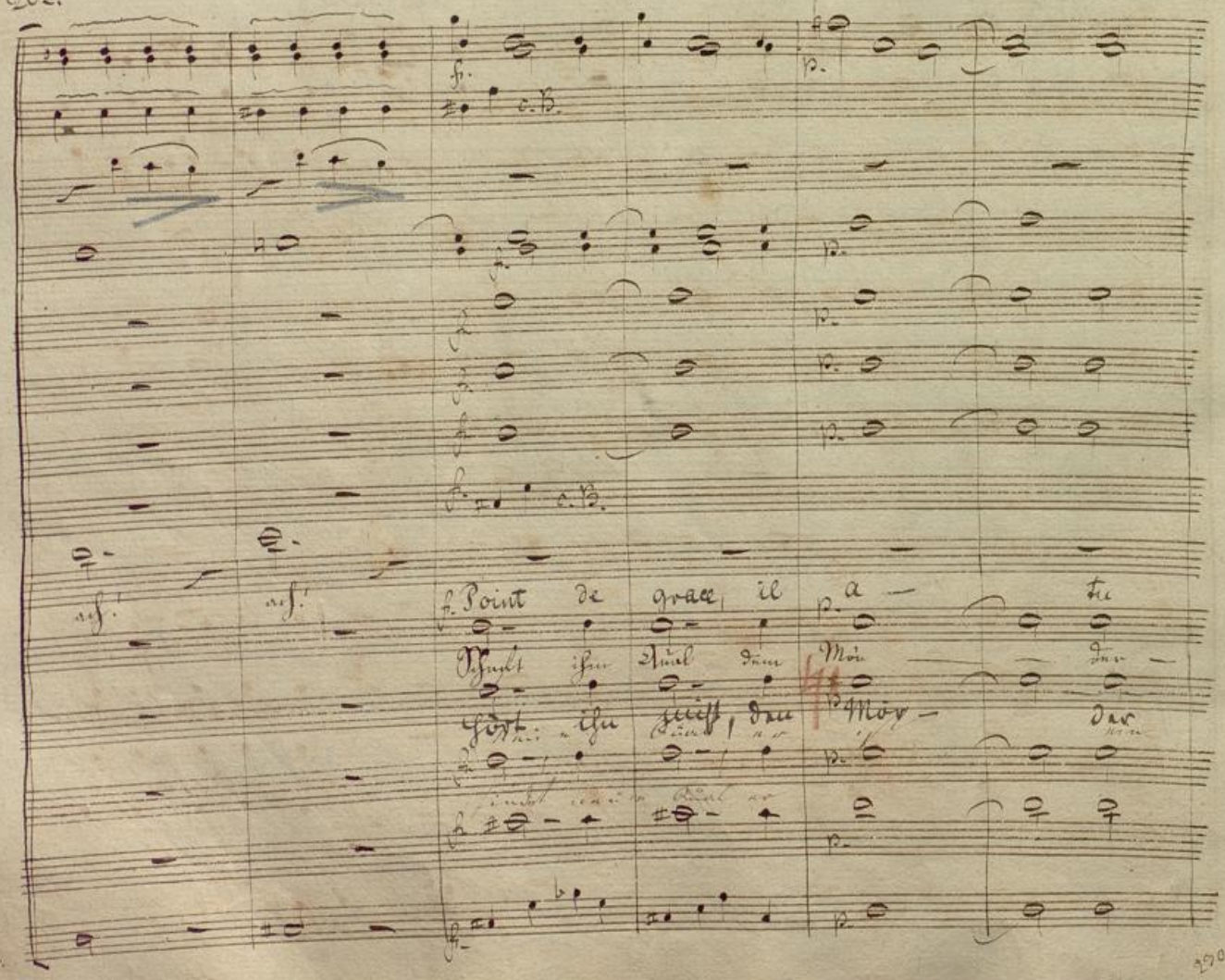

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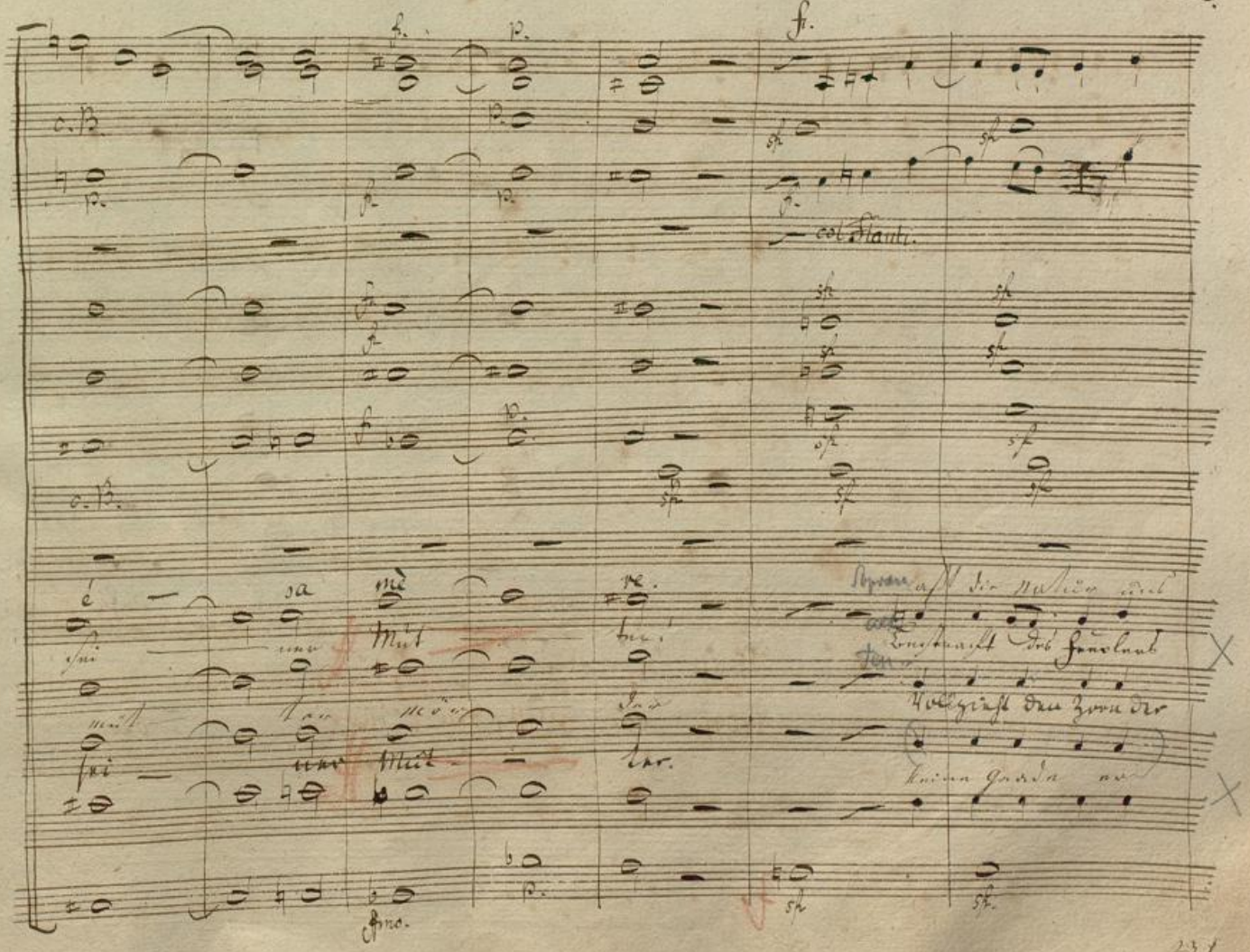

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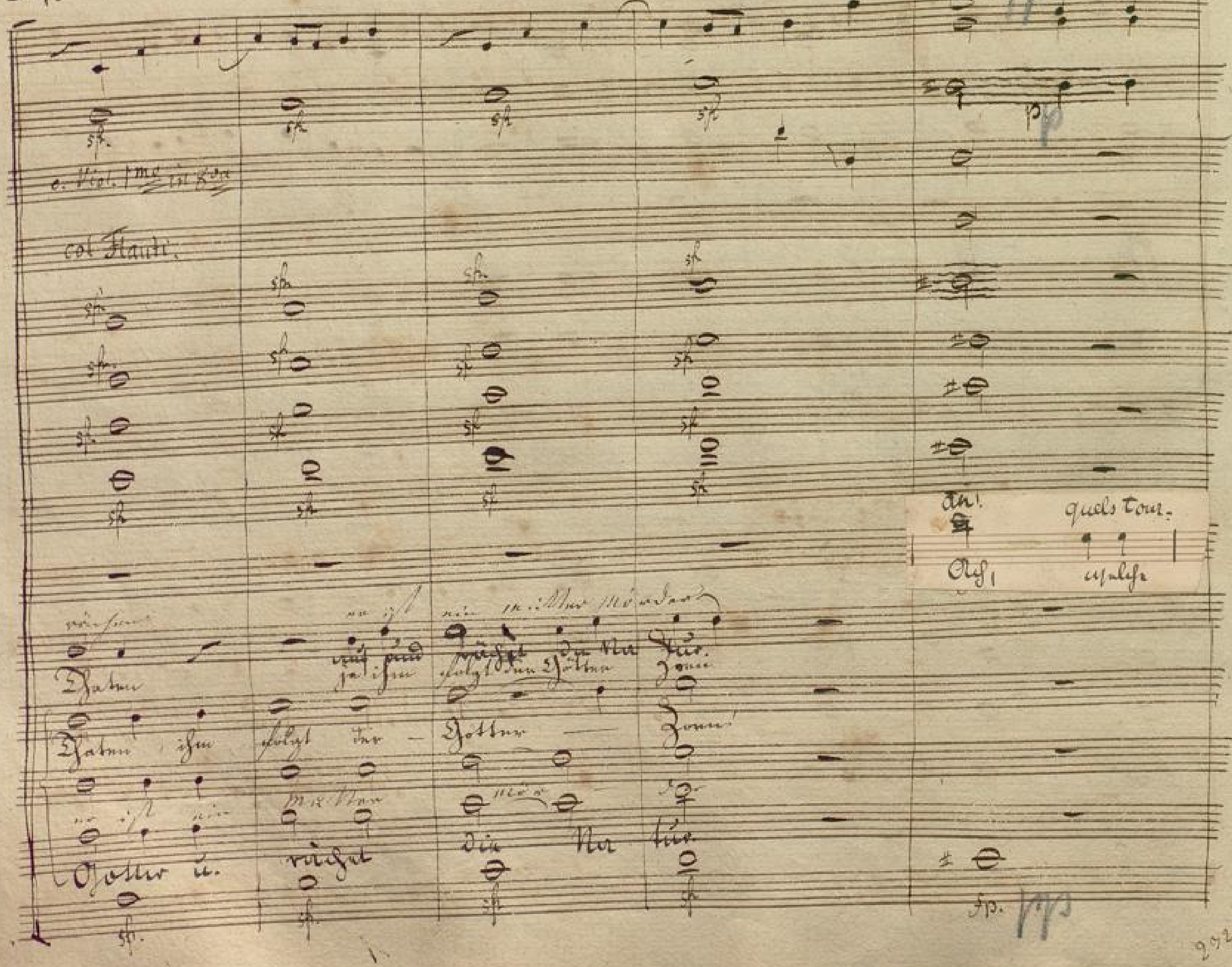

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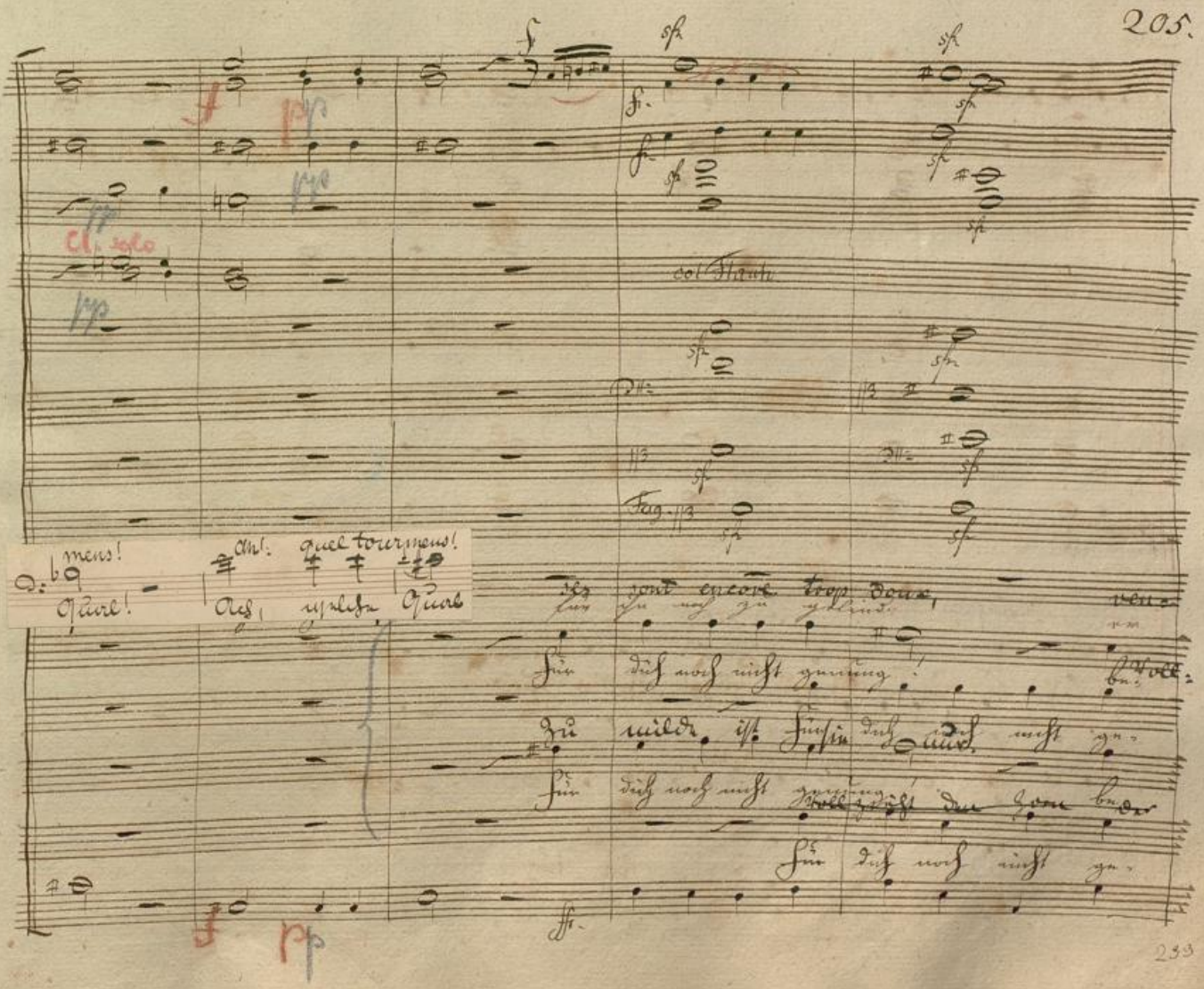

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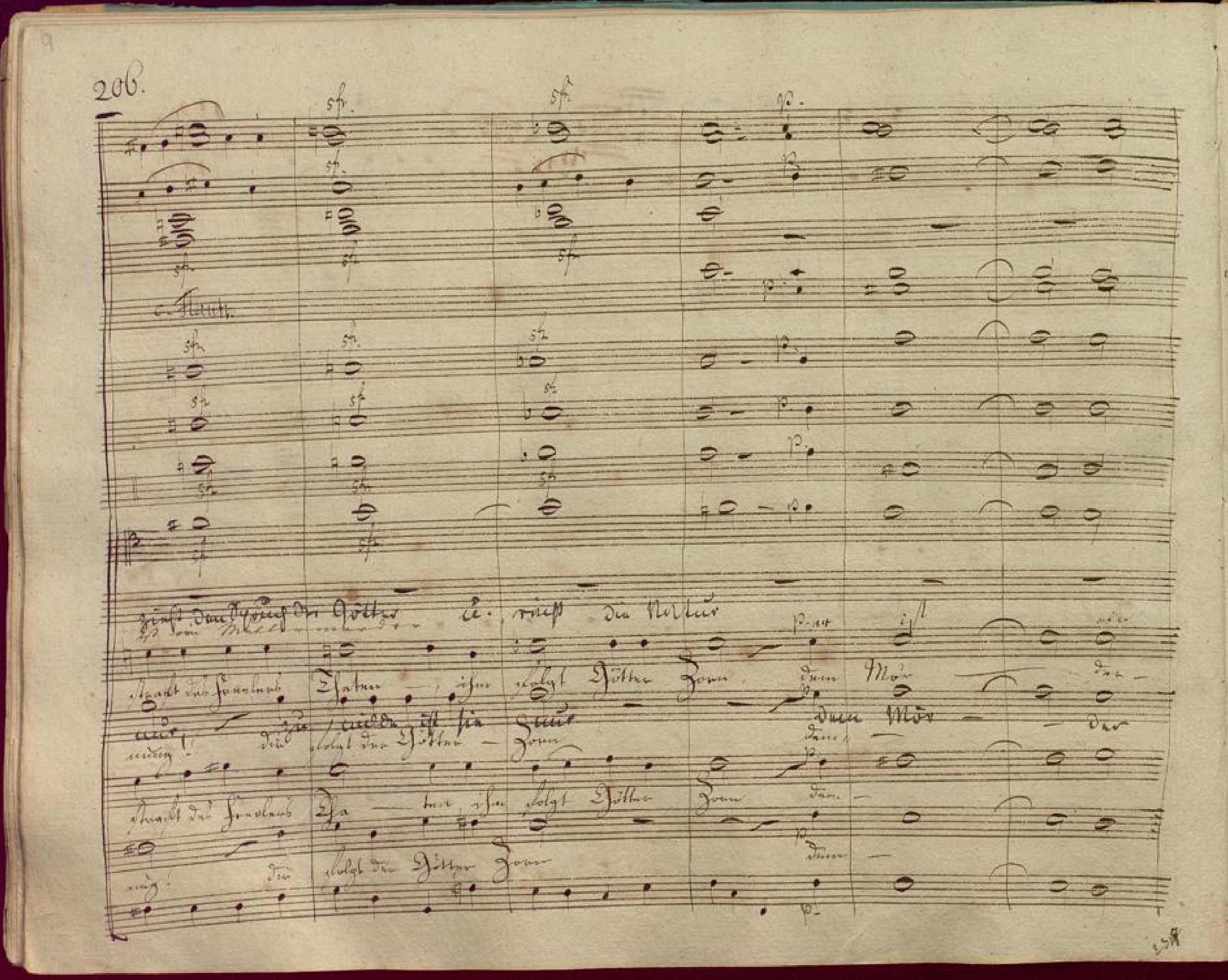
Karlsruhe



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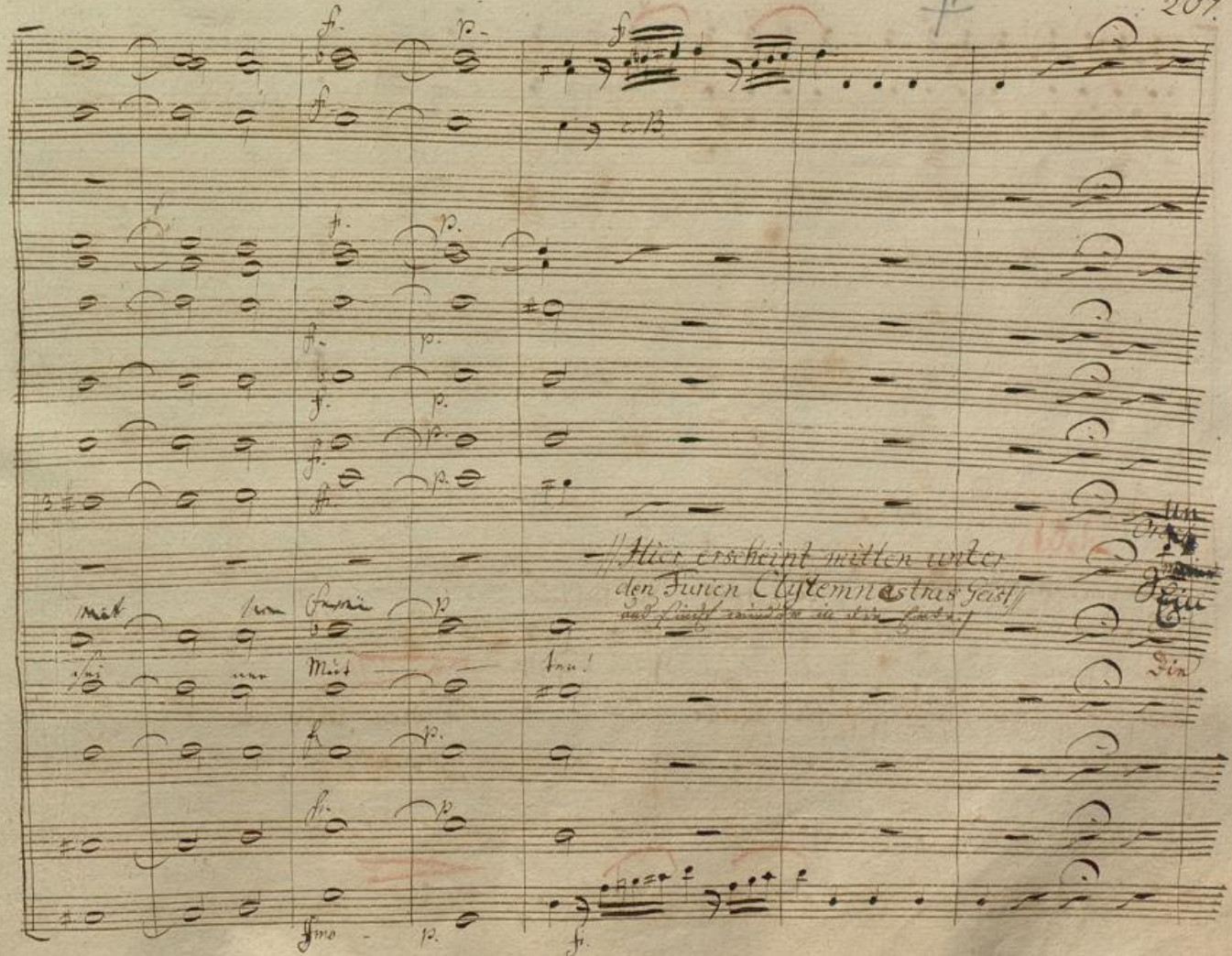

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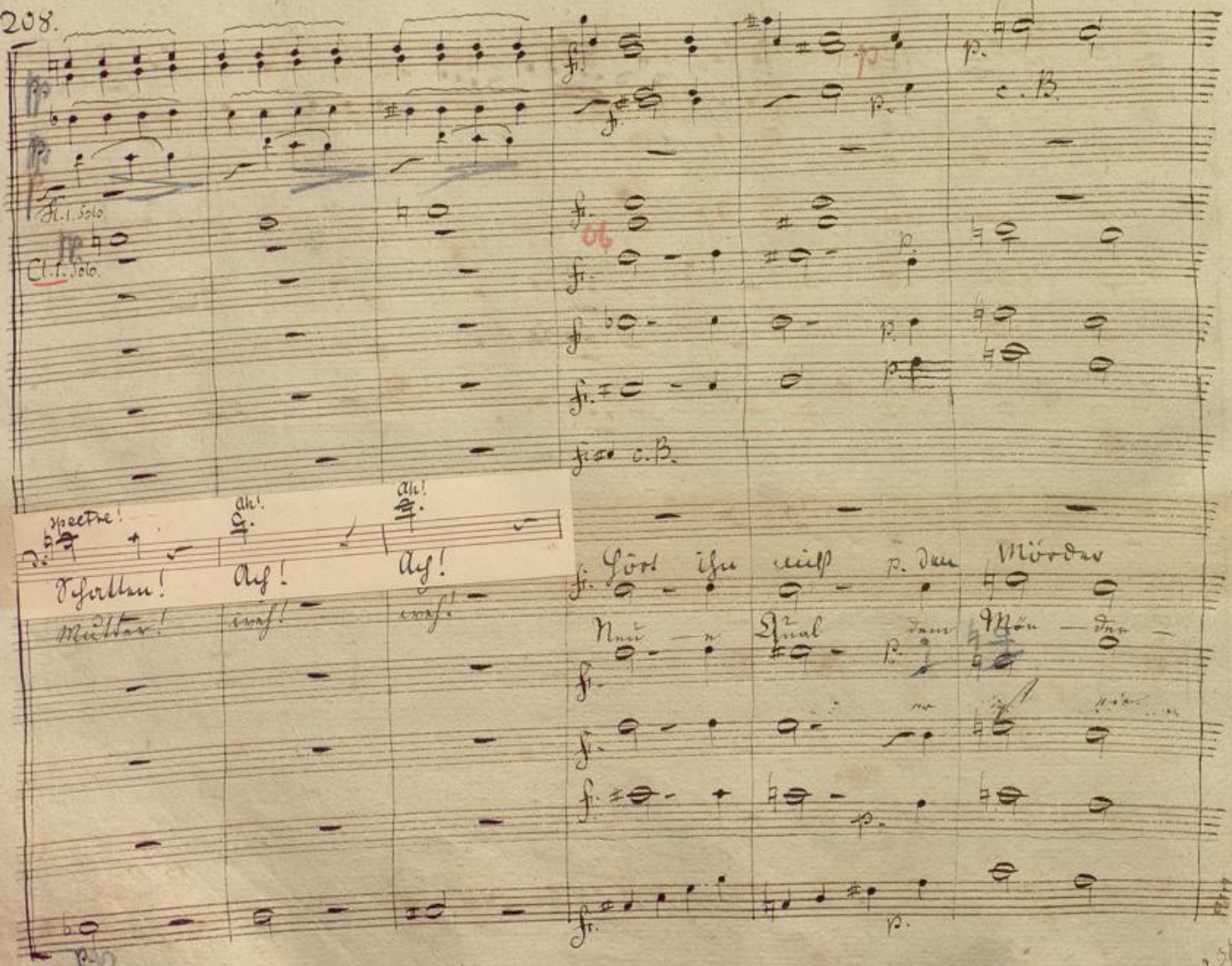

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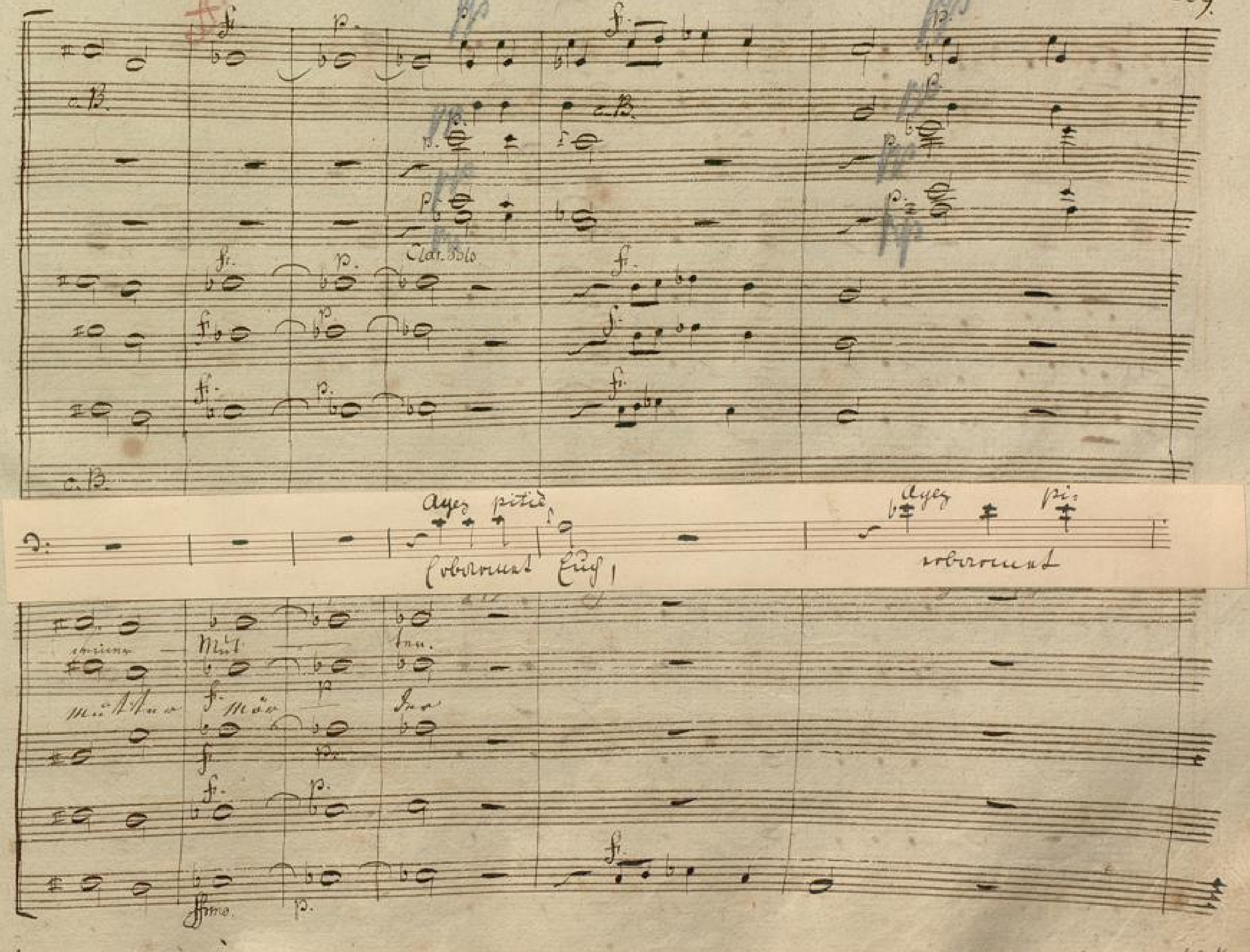

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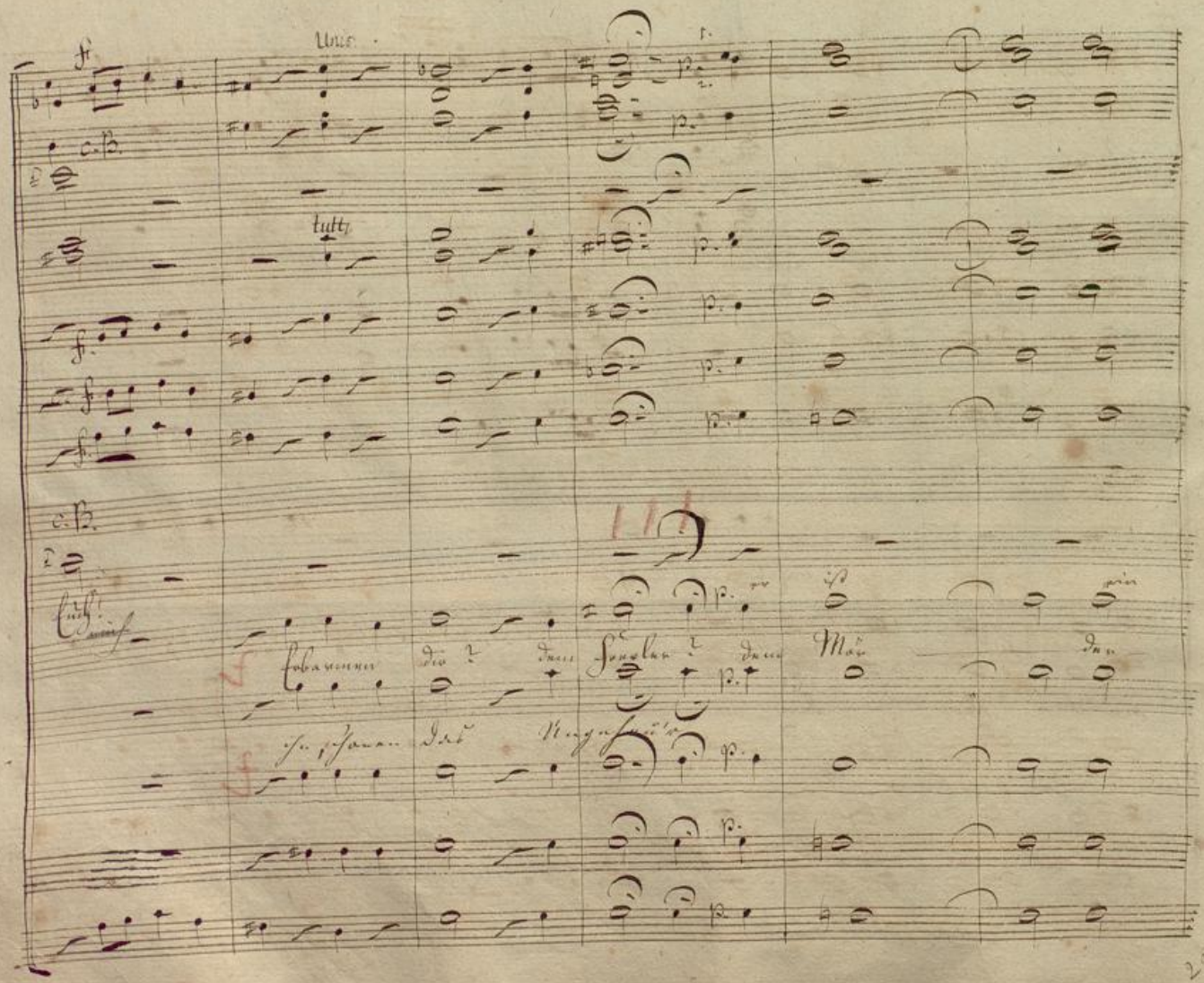

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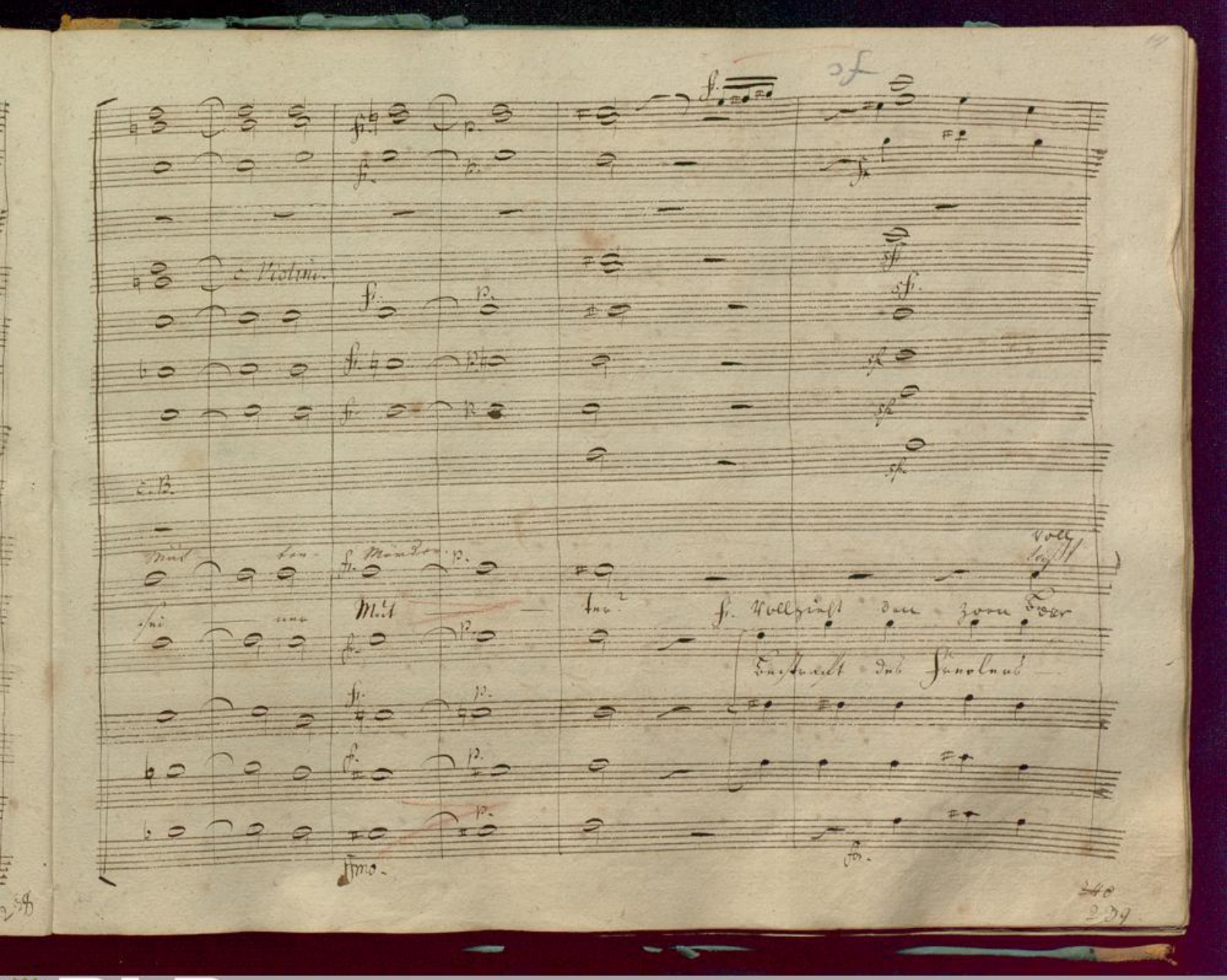

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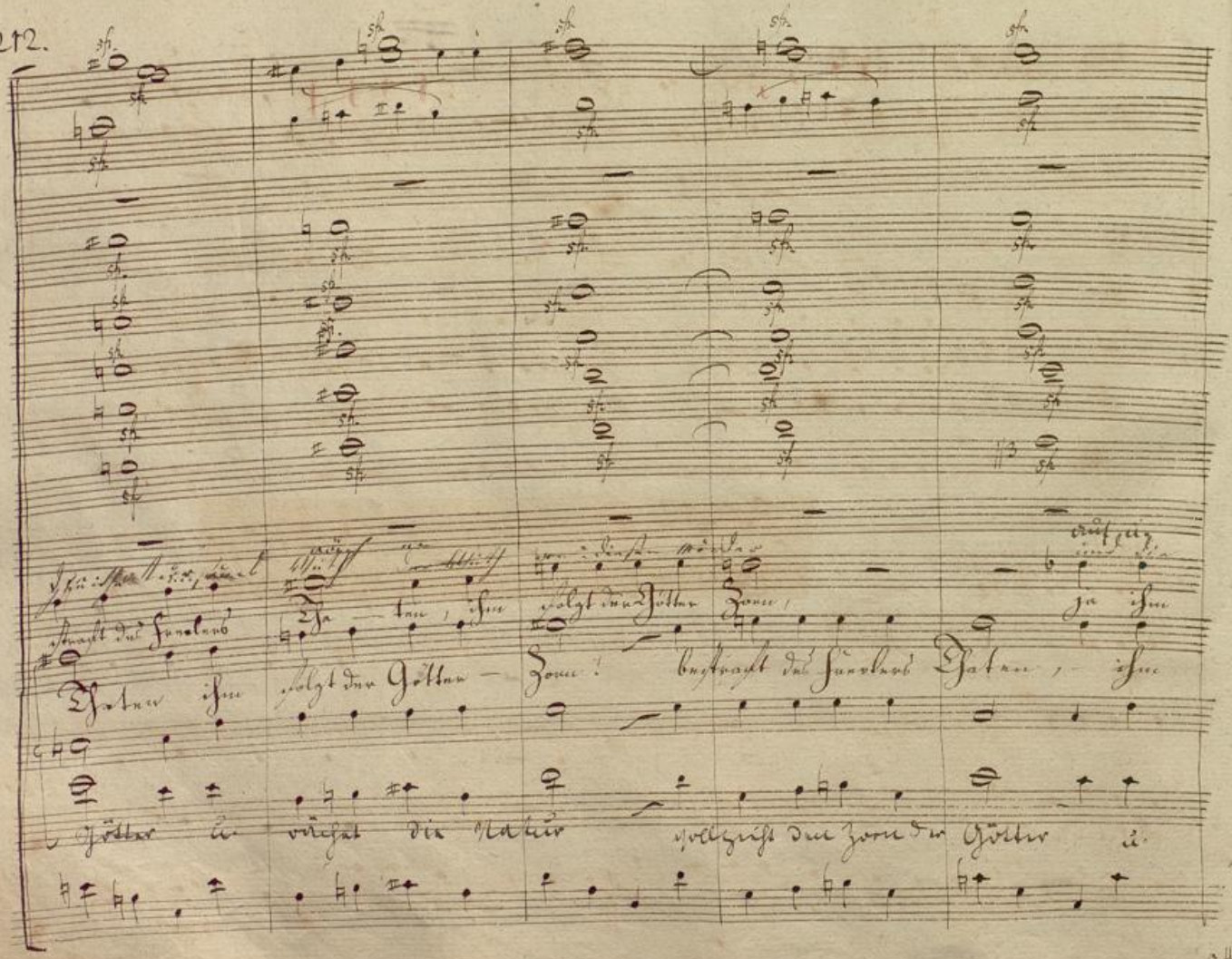

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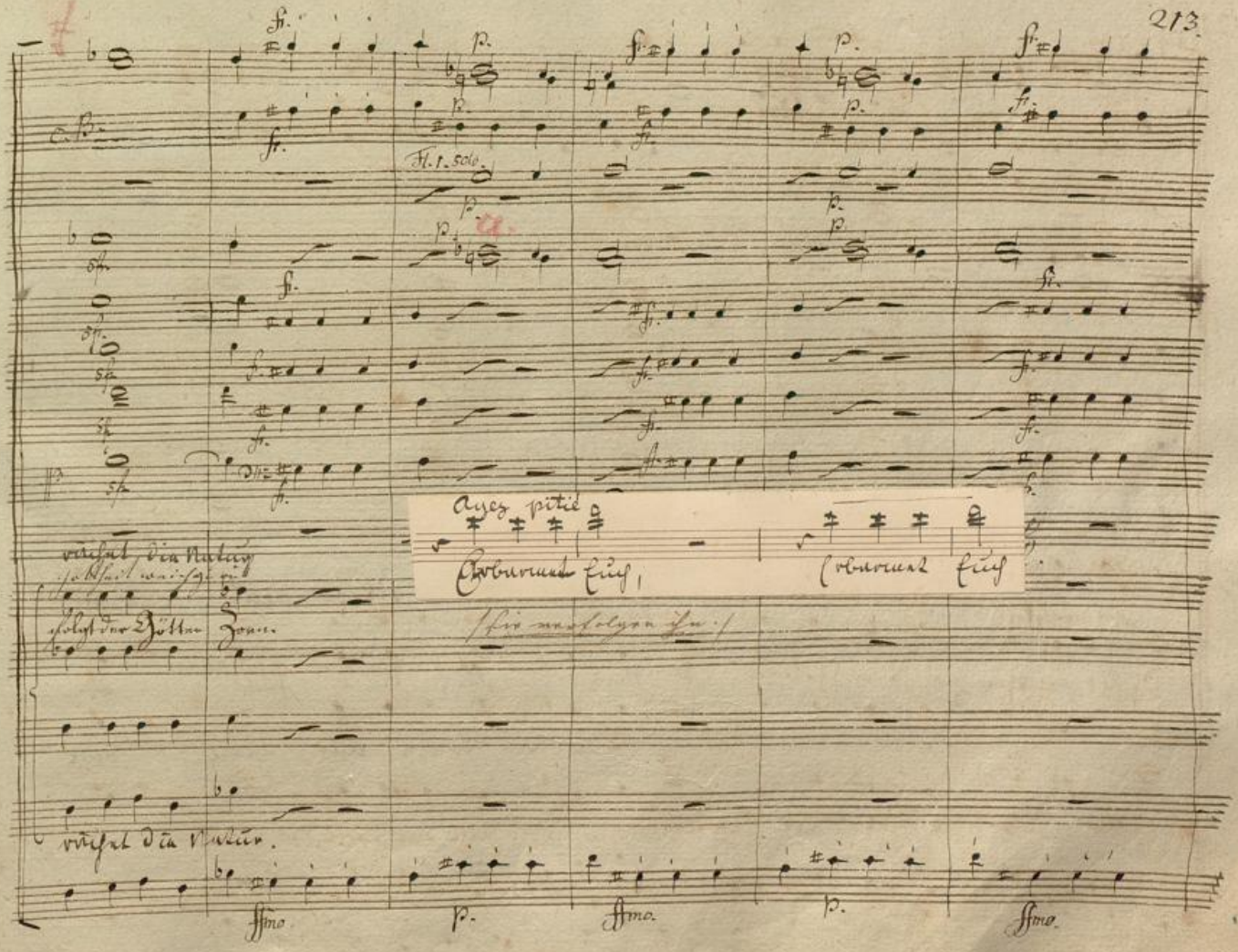

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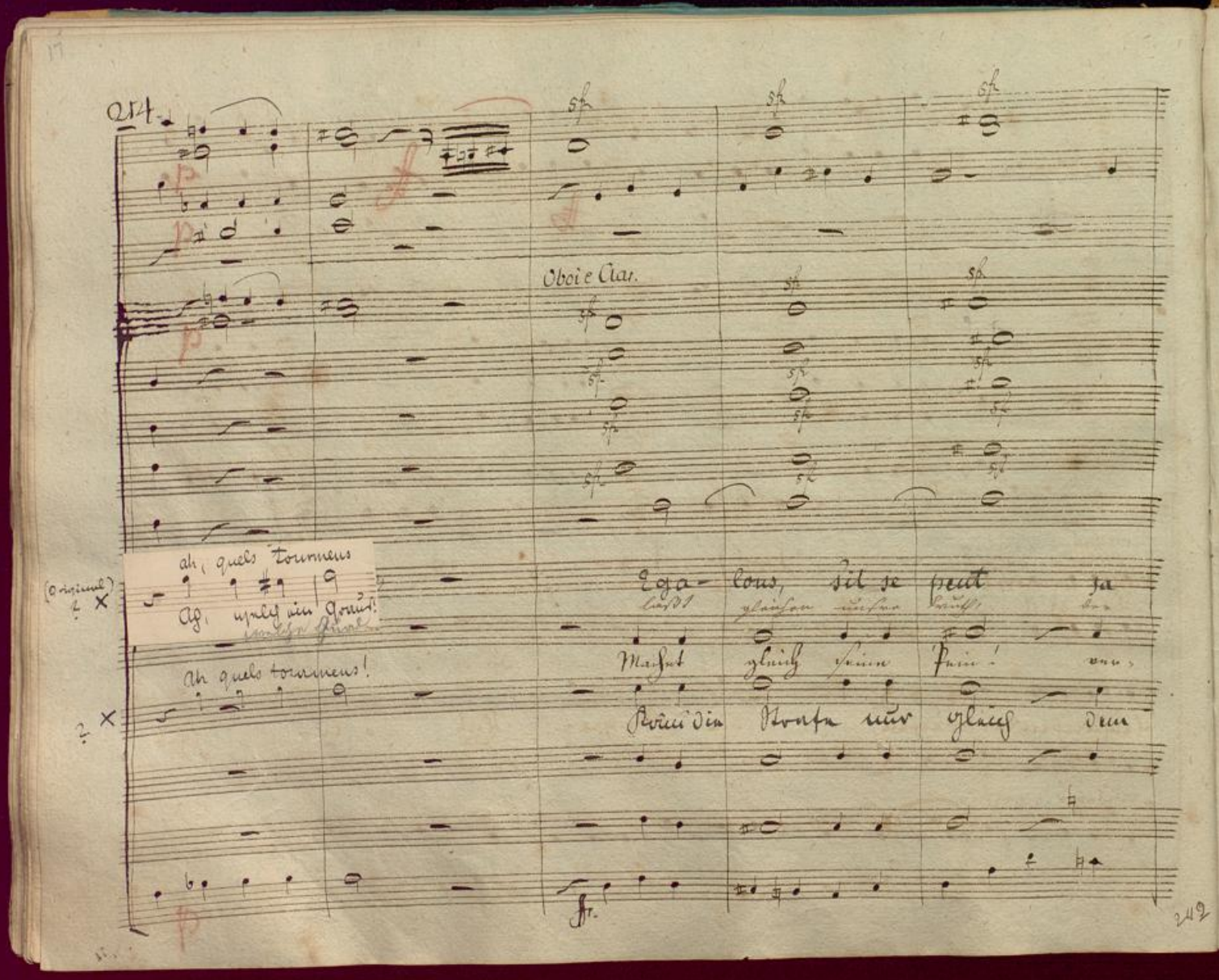

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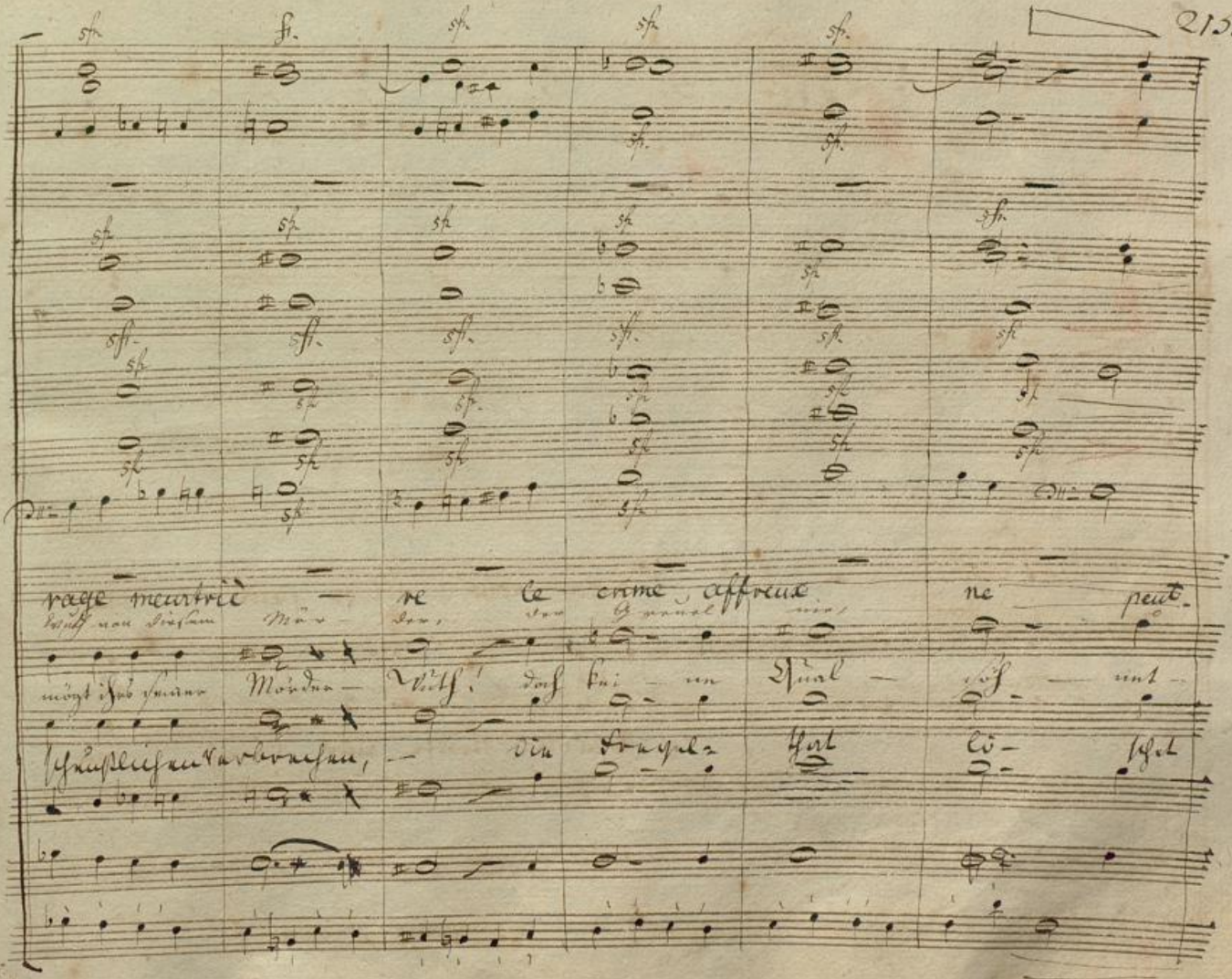

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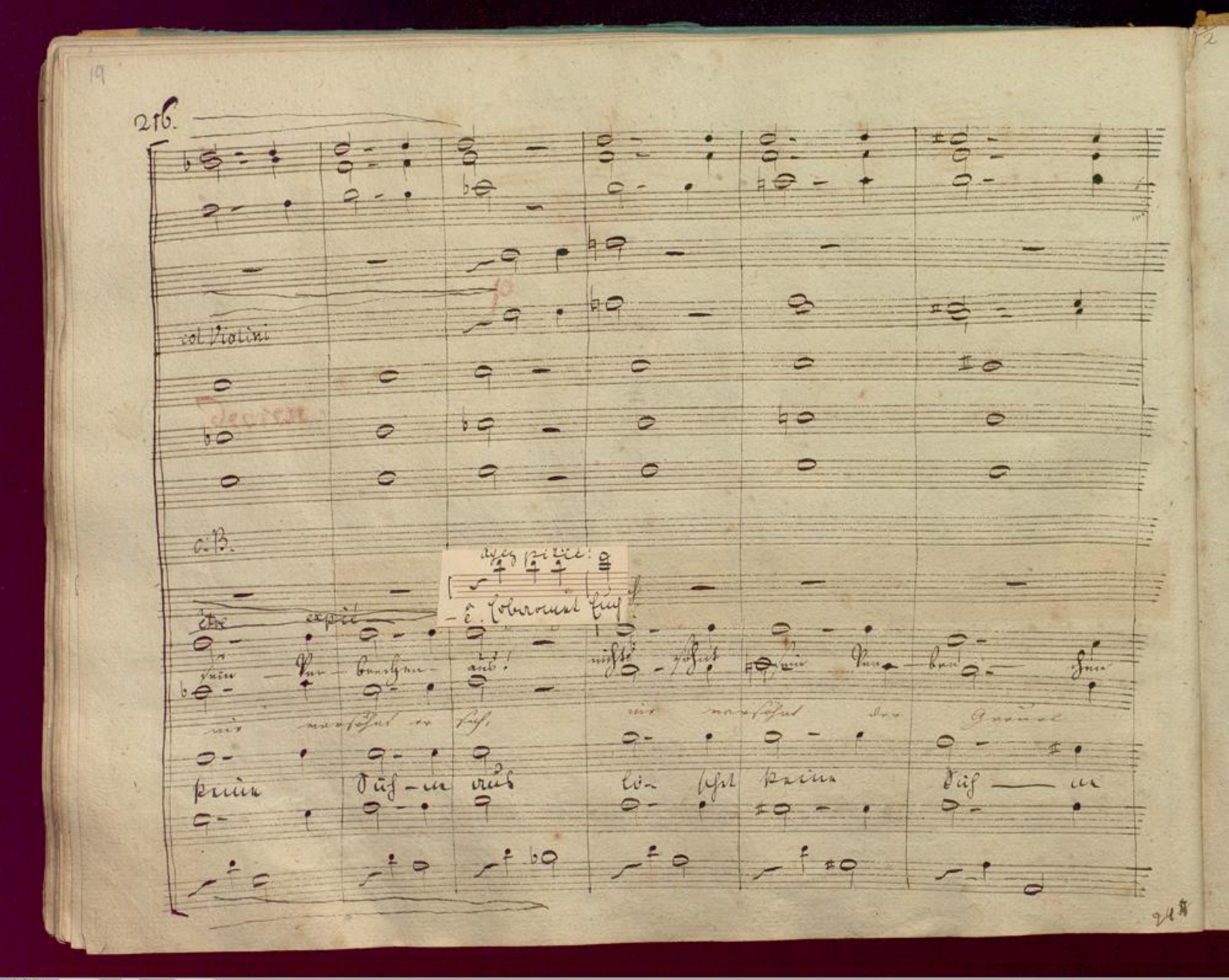

216.
col Violini
c.B.
expié
Cobarmet Euch
keine Süh-ne aus lö-scht keine Süh-ne

molto cresc.

molto cresc.

cresc. molto

cresc. molto

O.B.

Dieux cruels

Ma mère!

Ciel!

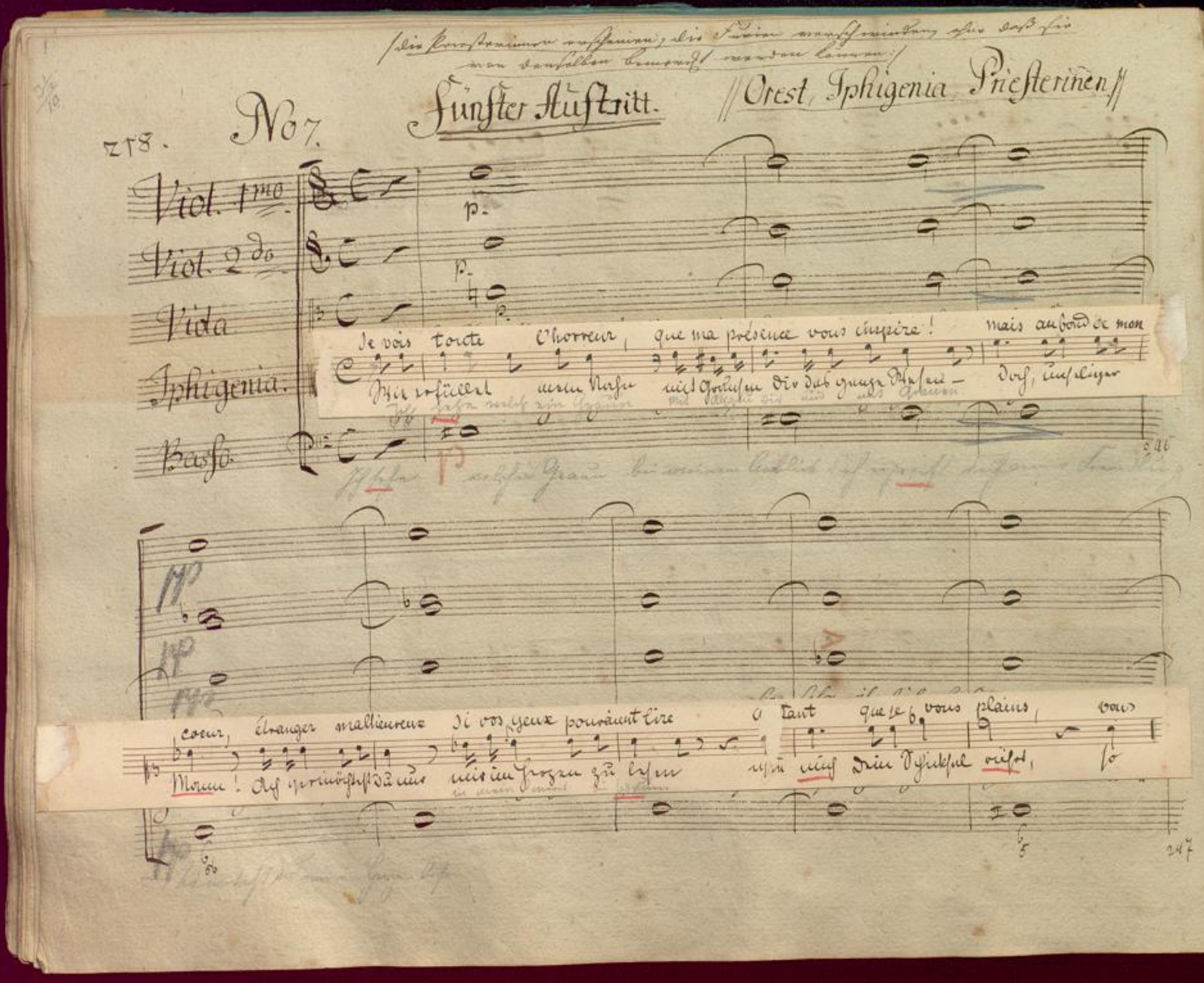
Wehe mir! Die Mutter Weh!

aus, keine Qual keine Qual — sohnt es — aus!

aus keine Sich — ne löscht aus seine That

ffmo. ffmo.

molto cresc.



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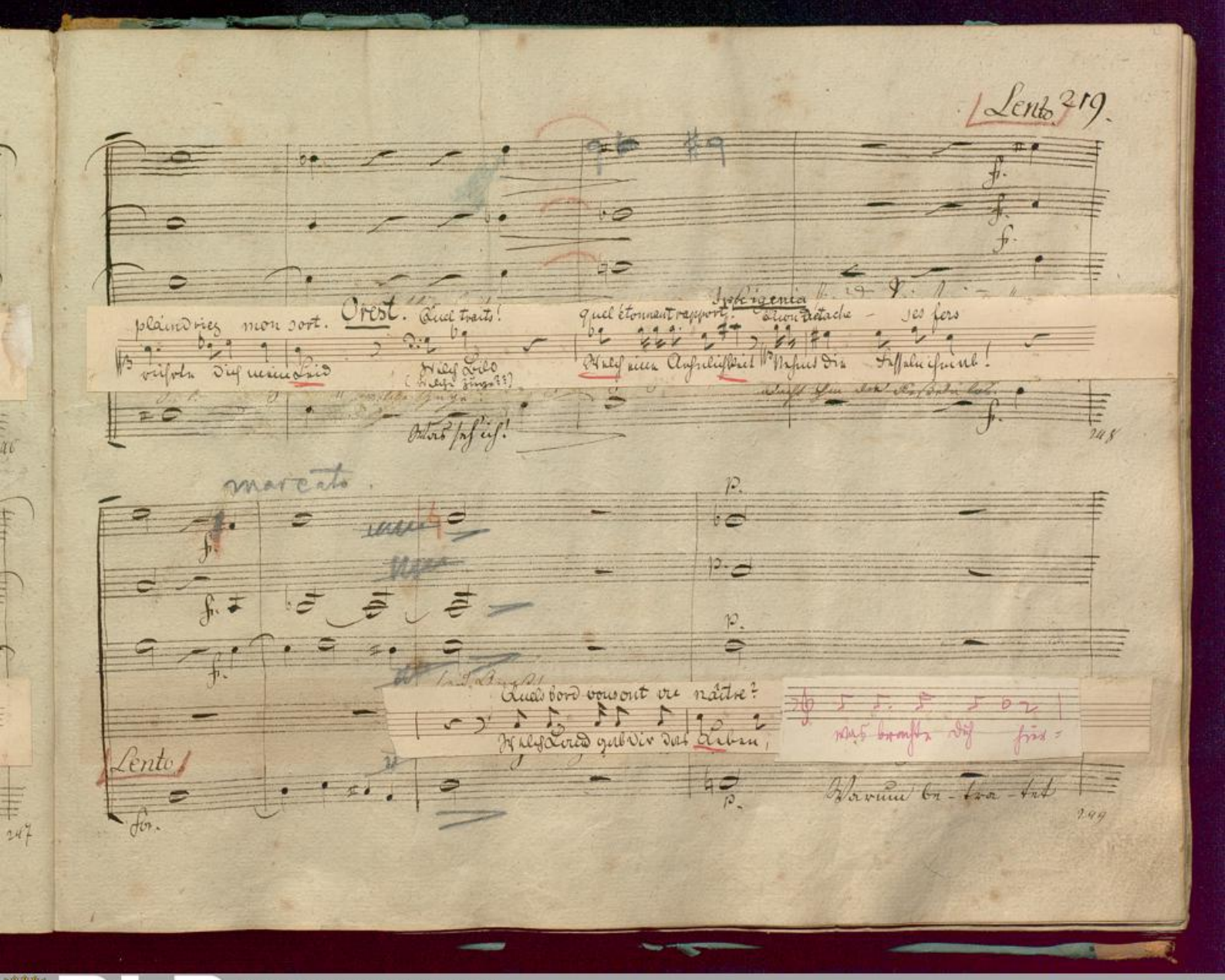

Lento 219
Orest.
Quel traits!
Iphigenia
Quel étonnant rapport!
Quon détache ses fers
Marcato
Quels bord vous ont vu naître?
Lento

Orest

cher dans ces climats affreux? Quel vain désir vous porte à me connaître? Iphigenie

ihr dies wilde Eiland hier? Welch eitler Wunsch bewegt Dich, mich zu kennen? O

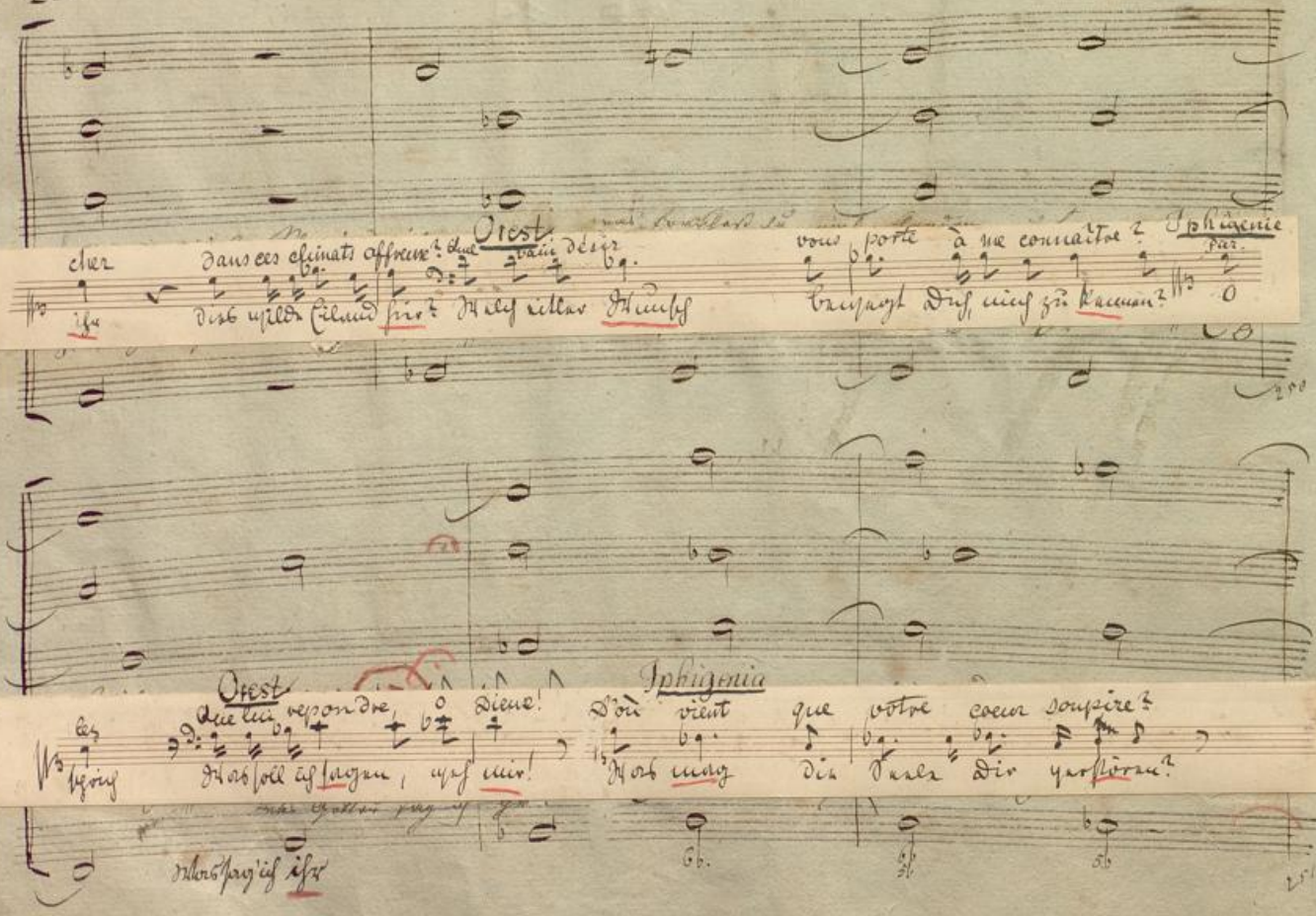
Orest

Que lui répondre, ô Diene! D'où vient que votre coeur soupire?

Iphigenia

Was soll ich sagen, weh mir! Was mag die Seele Dir zerstören?

Was sag' ich ihr



Das sei dir ge — nug

Orest.

Quêtes-vous? Malheureux, c'est assez vous en di-re.

Wer liest du? Sammerwerth, das genug dir zu hören.

Unglücklich, das sei dir — ge-nug

Iphigenia

De grace repondez!

Nein nein, verbirg mir nicht!

de quels

Welches

in tempo

lieux venez-vous? quel sang vous donna l'être?

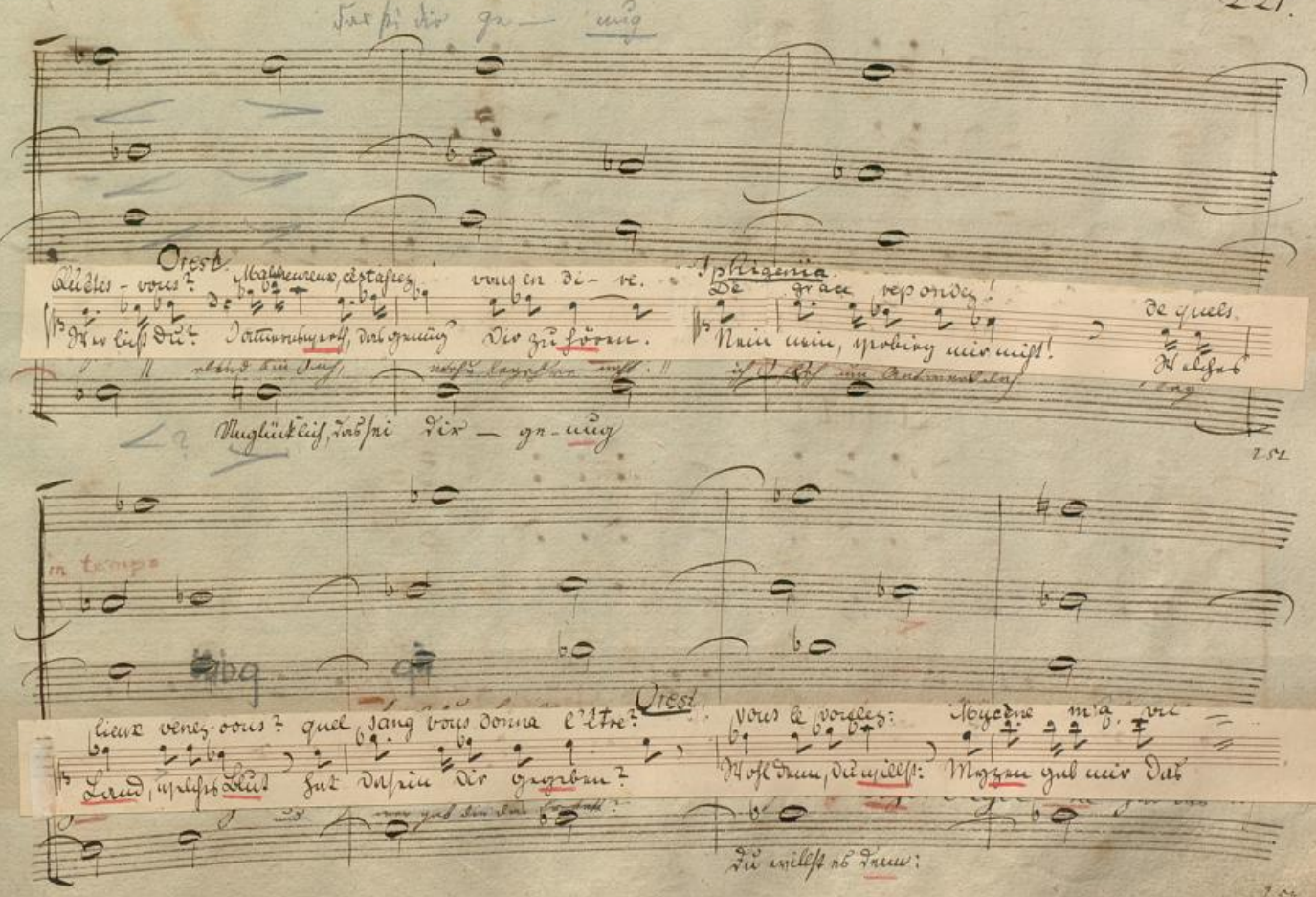
Land, welches Blut hat dasein dir gegeben?

Orest.

Vous le voulez: Mycène m'a vu

Wohl denn, du willst: Myzen gab mir das

Du willst es denn:



Iphigenia. Dieux qu'entends-je! Ächerez! Dites! Informez nous du sort d'Agamem-

Leben Ha, was hör ich o sprich aus Rede! Gib uns Bericht von Agamemnons

Andante.

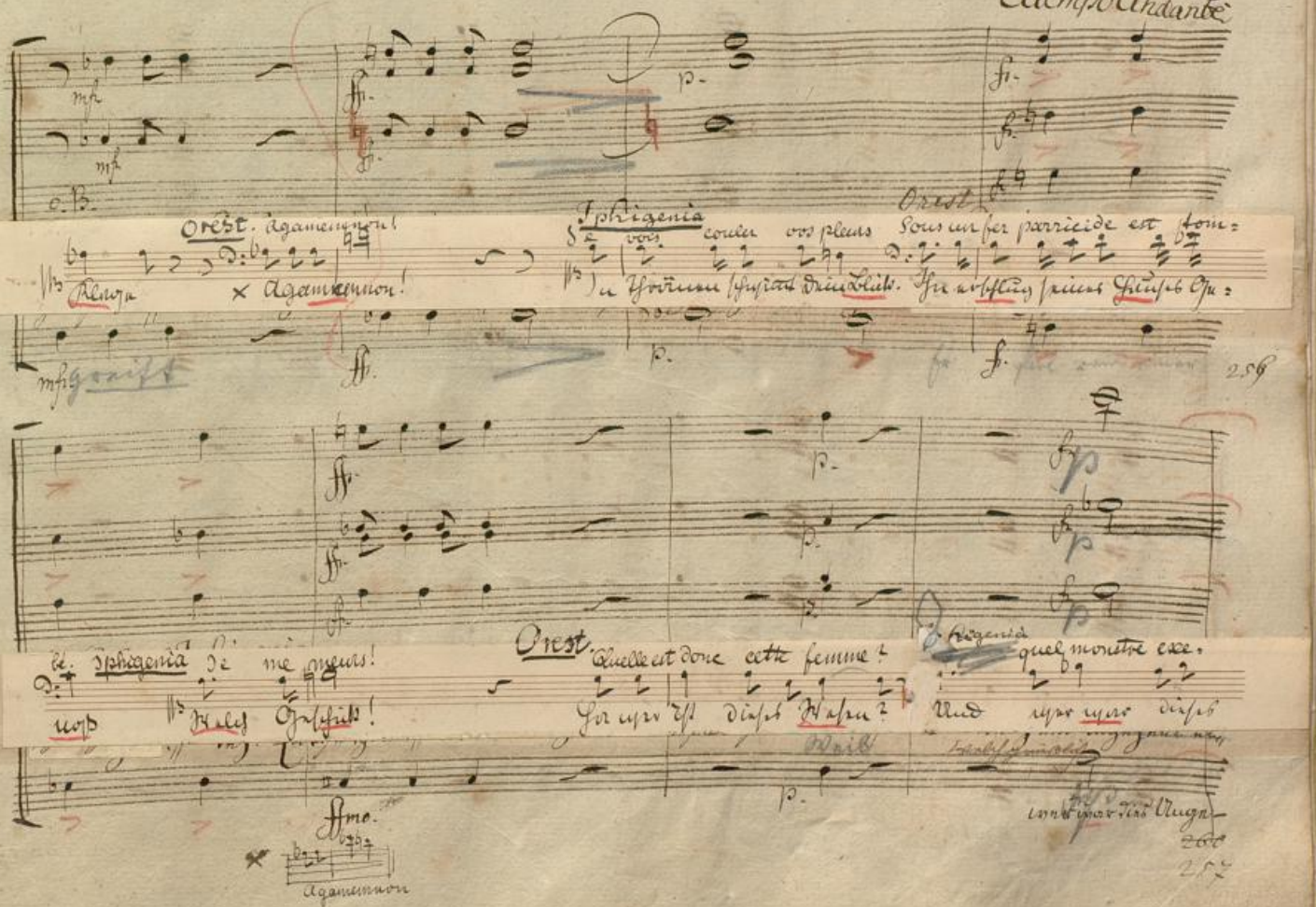
Orest. Iphigenia

non de celui de la Grèce. Agamemnon! D'où naît la douleur qui vous

Loos Und von Griechenlands Lage! Agamemnon! Woher dieser Schmerz, diese

Andante.

Agamemnon



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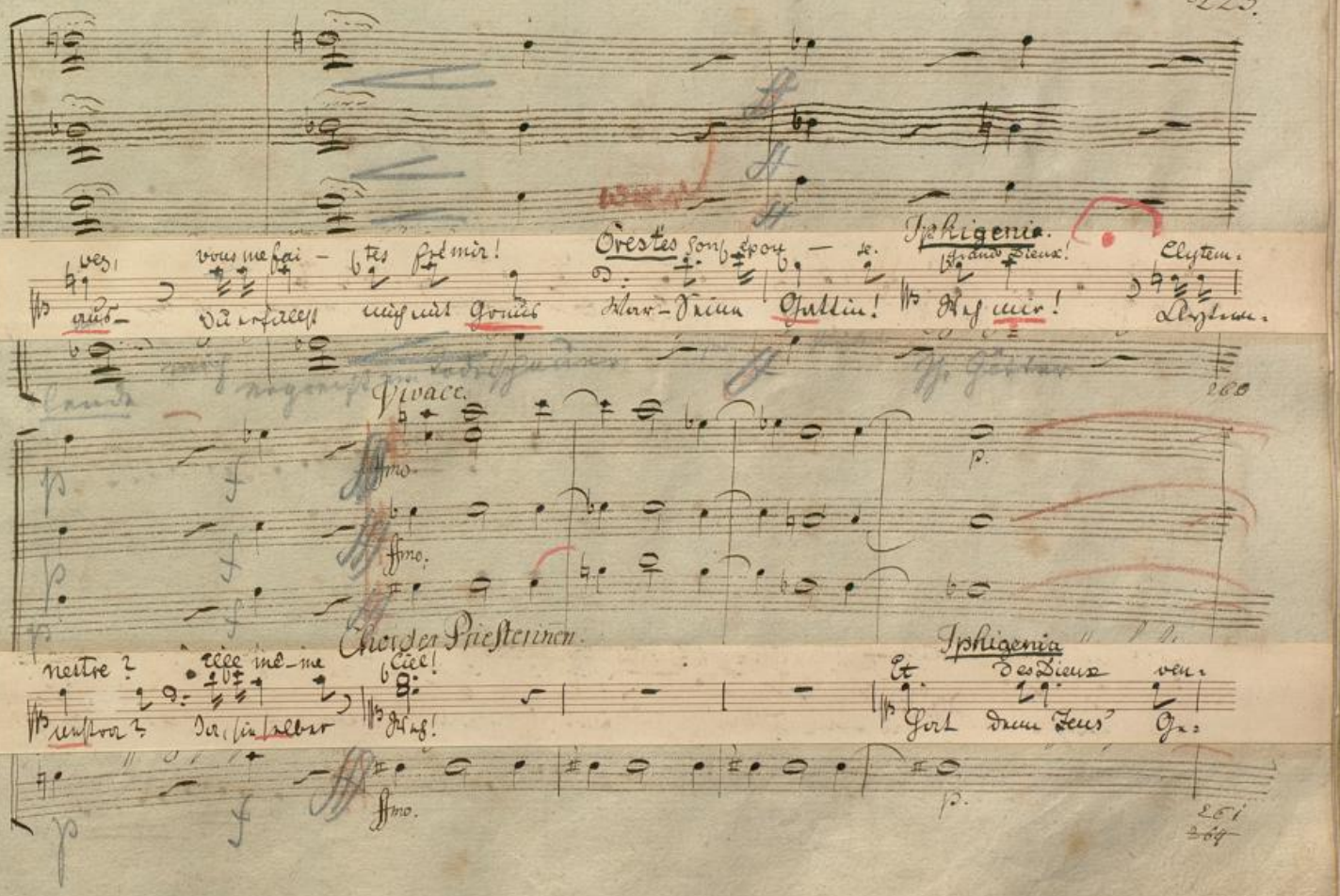

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geurs, la justi – ce suprême a vu ce crime

richt, das bestraft die Vergehen den Gräul mit an – gese – hen? Sein Gericht Ziel nicht

Orest Ella a su ce pu-

Allegro

c. Viol. 1mo

c. B.

Iphigenia

nir, son fils. O ciel

aus – ihr Sohn hilf ein –

Orest il a vengé son père!

nahm für den Vater Rache

Er rächte seinen Vater! f.

Allegro

Lenta

Chor der Priesterinnen u. Iphigenia

Orest.

De forfaits, ja forfaits quel assemblage affreux! Iphigenia et ce

Wie reicht hier fürchterlich ein Mord dem an – dern sich! Und der

De mes forfaits quel assem-blage affreux

Ja fürchterlich reicht Mord dem Mor – de sich!

264

Piu con moto.

Recit.

fils, qui du Ciel a servi la colè – re, ce fatal instru-ment des vengeances de Dieux?

Sohn, der gedient der göttlichen Sache, den die Götter zum Werkzeug der Rache erzielt?

Piu con moto.

265

Orestes a rencontré la mort, qui a longtemps cherchée, Electre dans Mycène est

fand endlich auch den Tod, den er so lang ersehnte, Electra ganz allein blieb

er gesucht

264

Sordinen

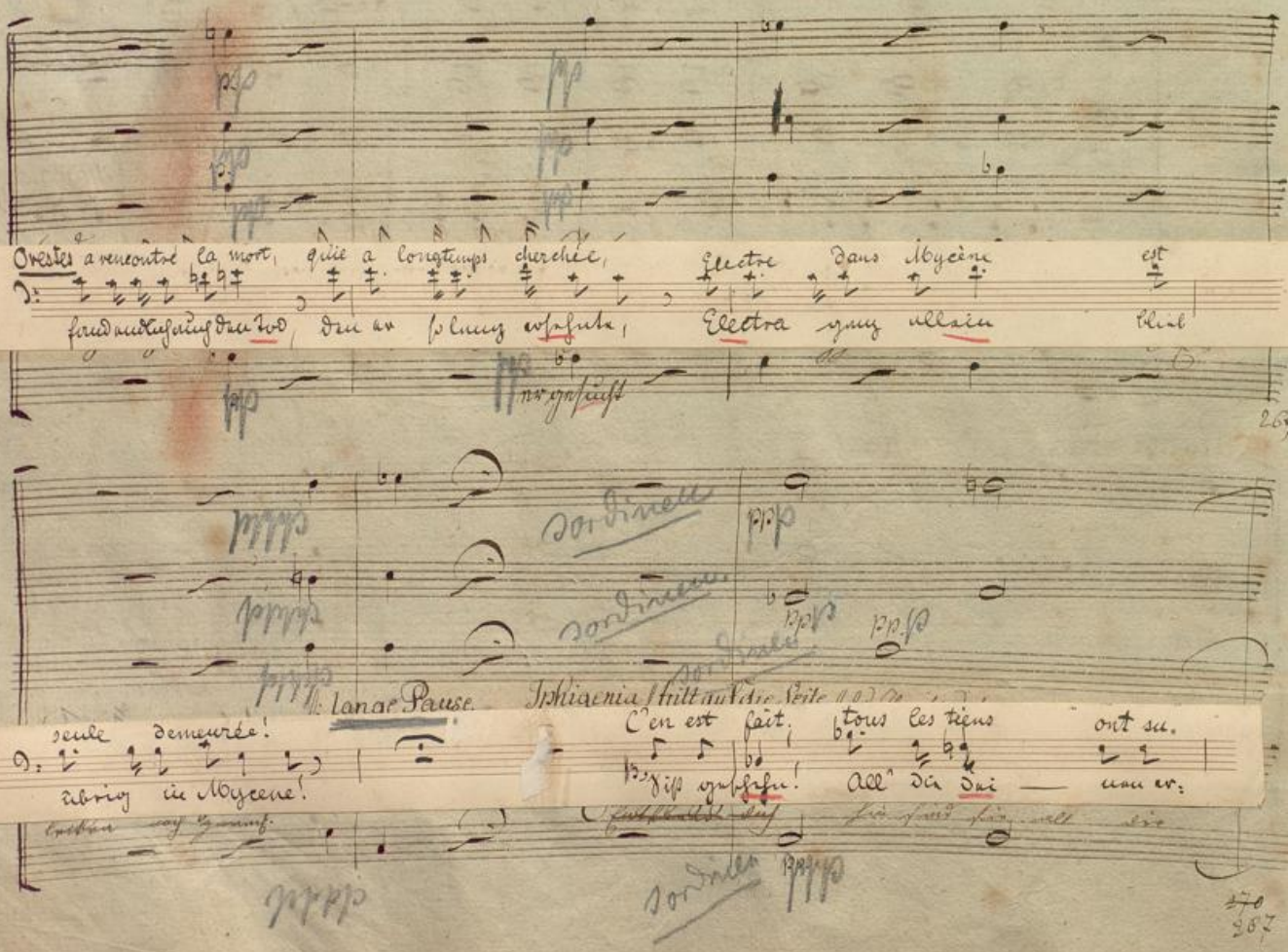
Lange Pause. Iphigenia tritt auf die Seite

seule demeurée! C'en est fait, tous les tiens ont su.

übrig in Mycene! Diß geschehn! All' die Dei — nen er:

Sordinen

270
267



a tempo

sf

bi le trépas. tristes pressentimens vous ne me trompiez pas

litten den Tod! Trauriges Vorgefühl, hast mich nicht falsch bedroht!

a tempo 268

sf p. senza sordini. f.

p senza sord. f.

attacca

senza tempo

Orest

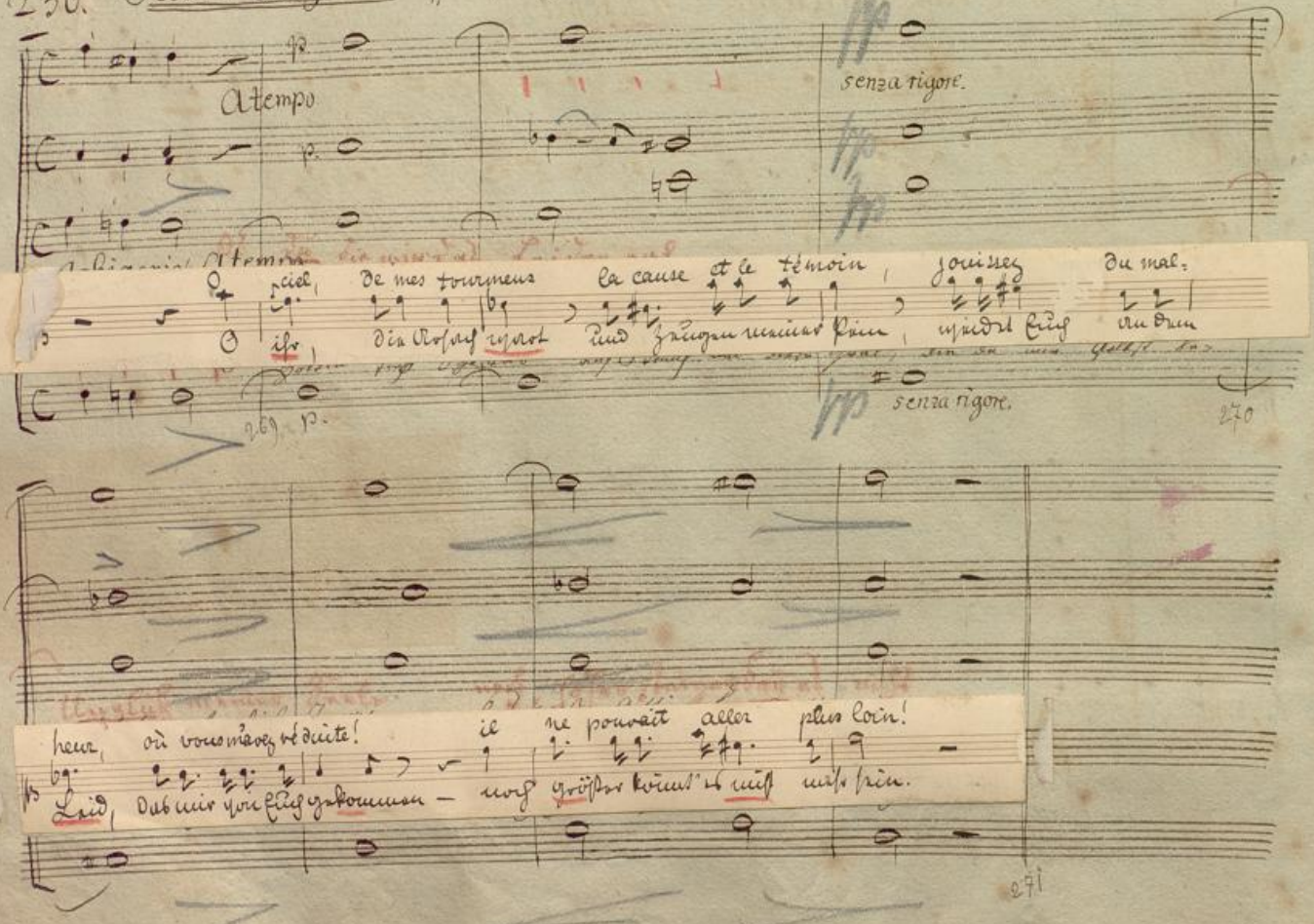
Eloignez-vous, je suis assez instruit — te —

Entferne Dich, genug hab' ich vernommen!

p. f.

senza sord.

230. Sexter Auftritt // Iphigenia u. Priesterinen.



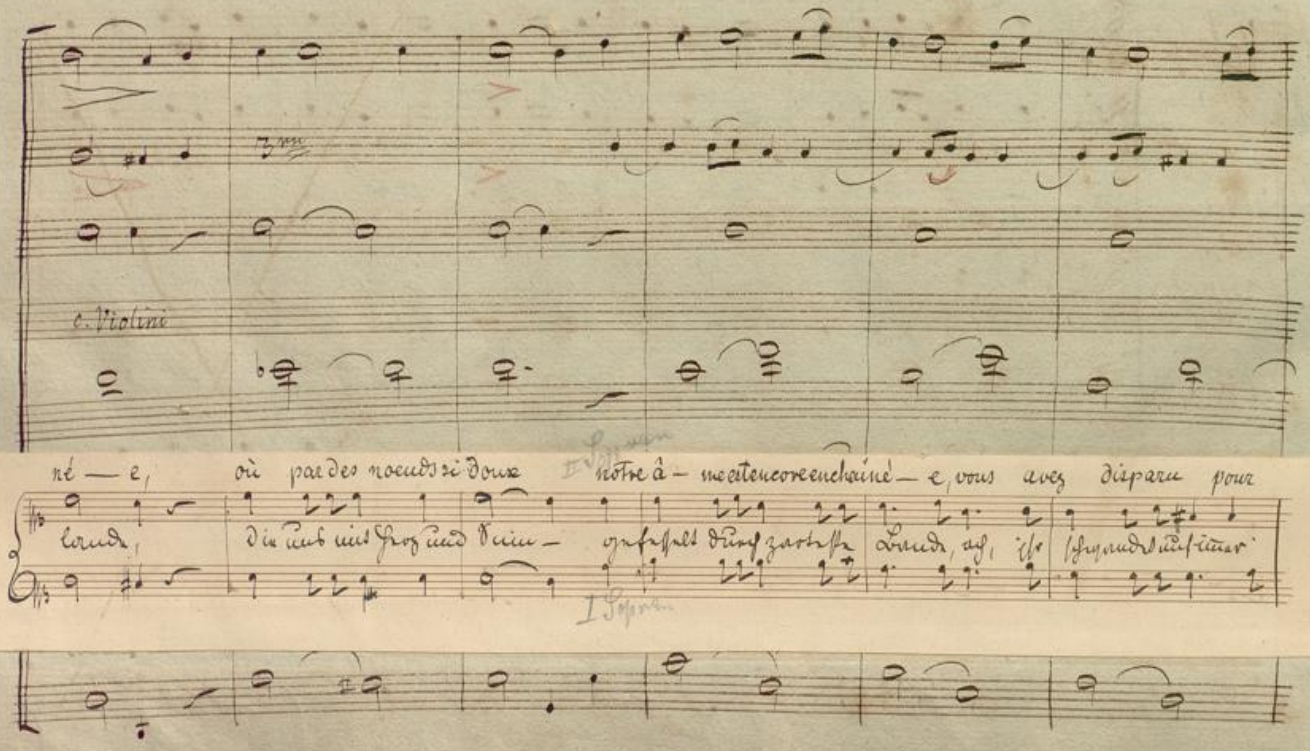
No. 8. Chor. Andante. Moderato.

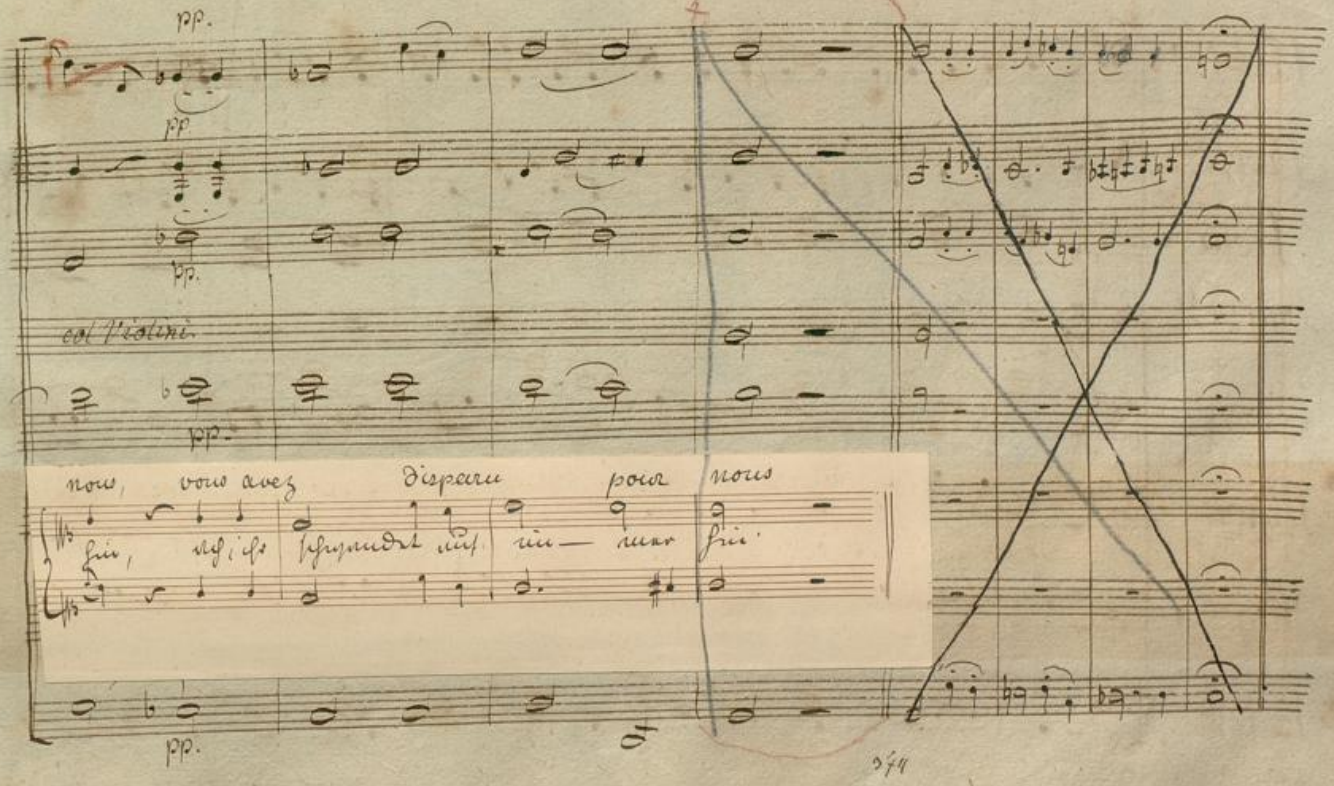
Viol. 1.
Viol. 2.
Viola.
Clarinetti.
Fagotti.
Chor der Priesterinen.
Basso.

mezza Voce.
mezza voce.
col Violini
mezzo voce.
mezza voce.
p.

Pa-trie infortu-
Un sel — ge Heimath-

Lentement.


c. Violini
né — e, où par des noeuds si doux notre â — me est encore enchaîné — e, vous avez disparu pour
lande, die uns mit Herz und Sinn — gefesselt durch zarteste Bande, ach, ihr schwandet unsimmer



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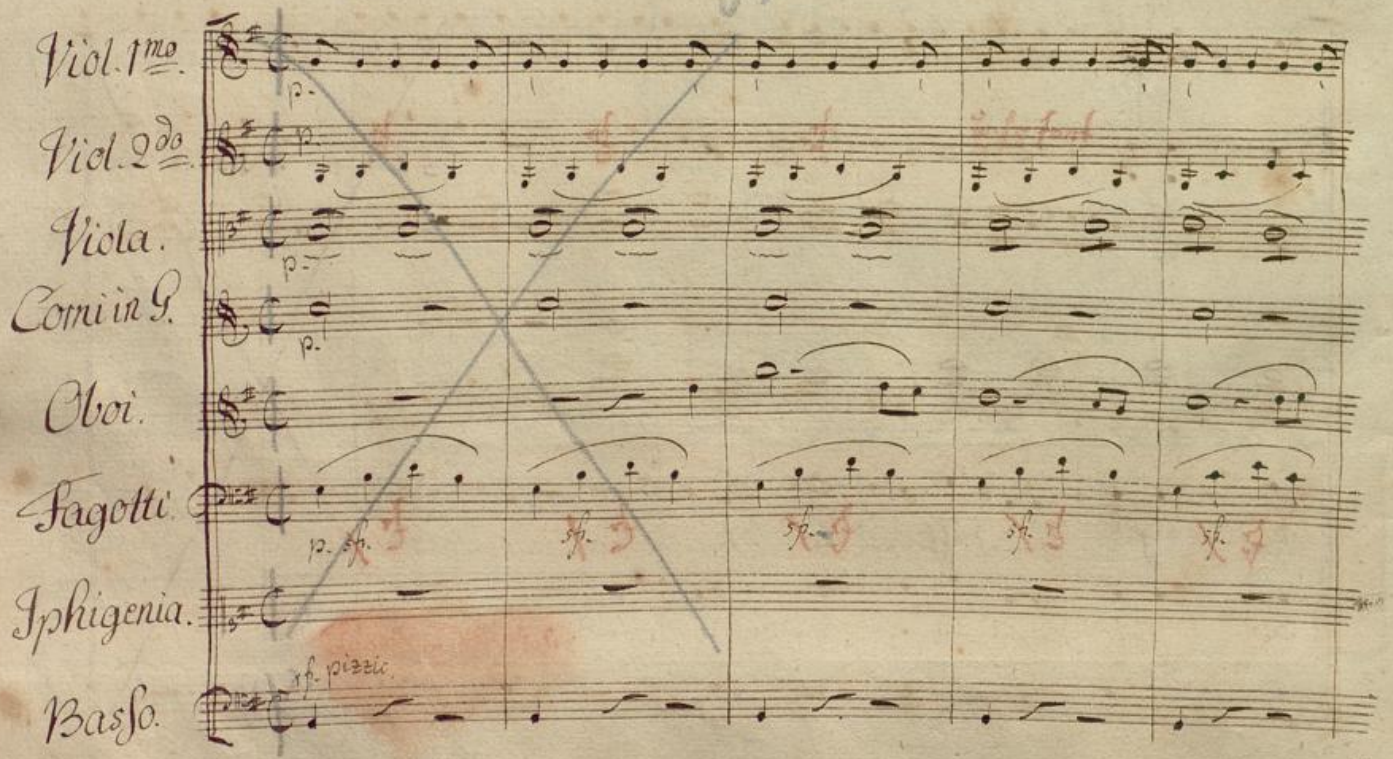
234.

No. 9. Moderato. Andante.



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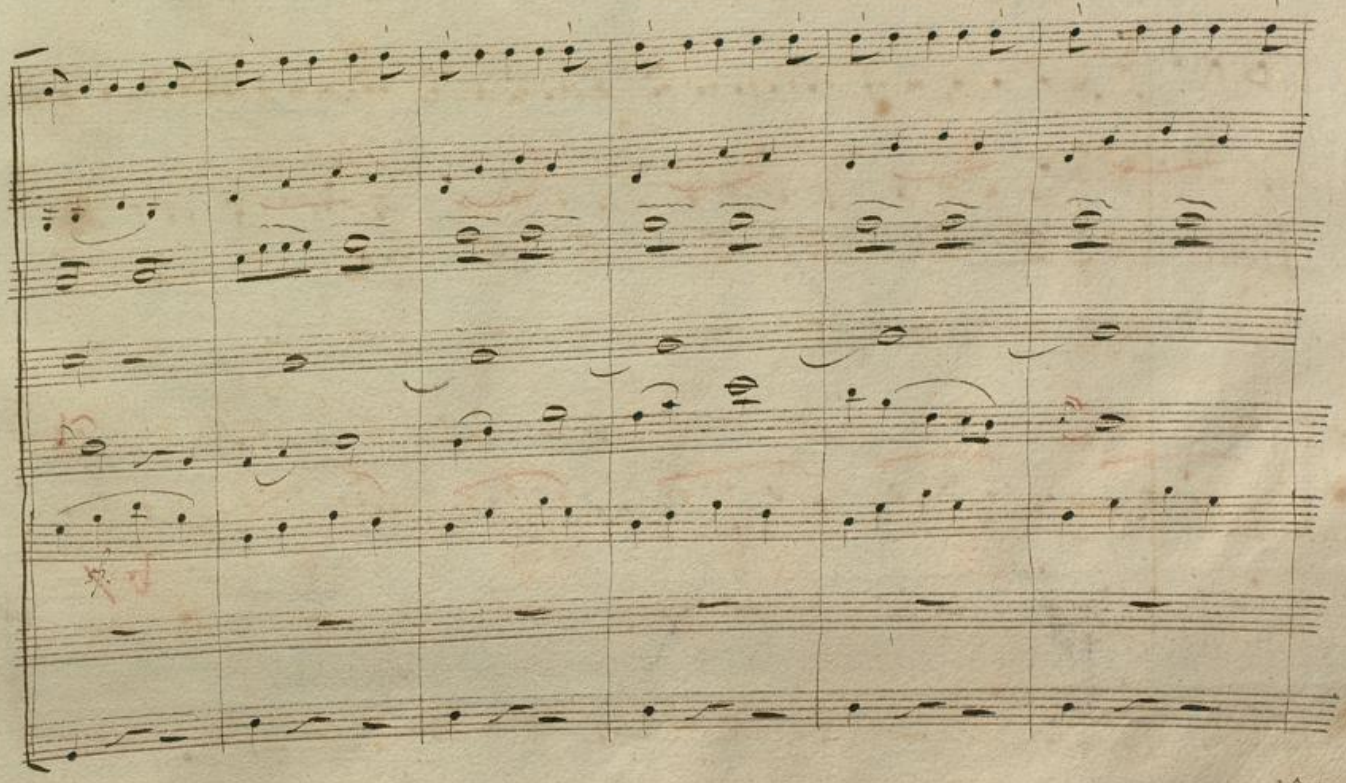

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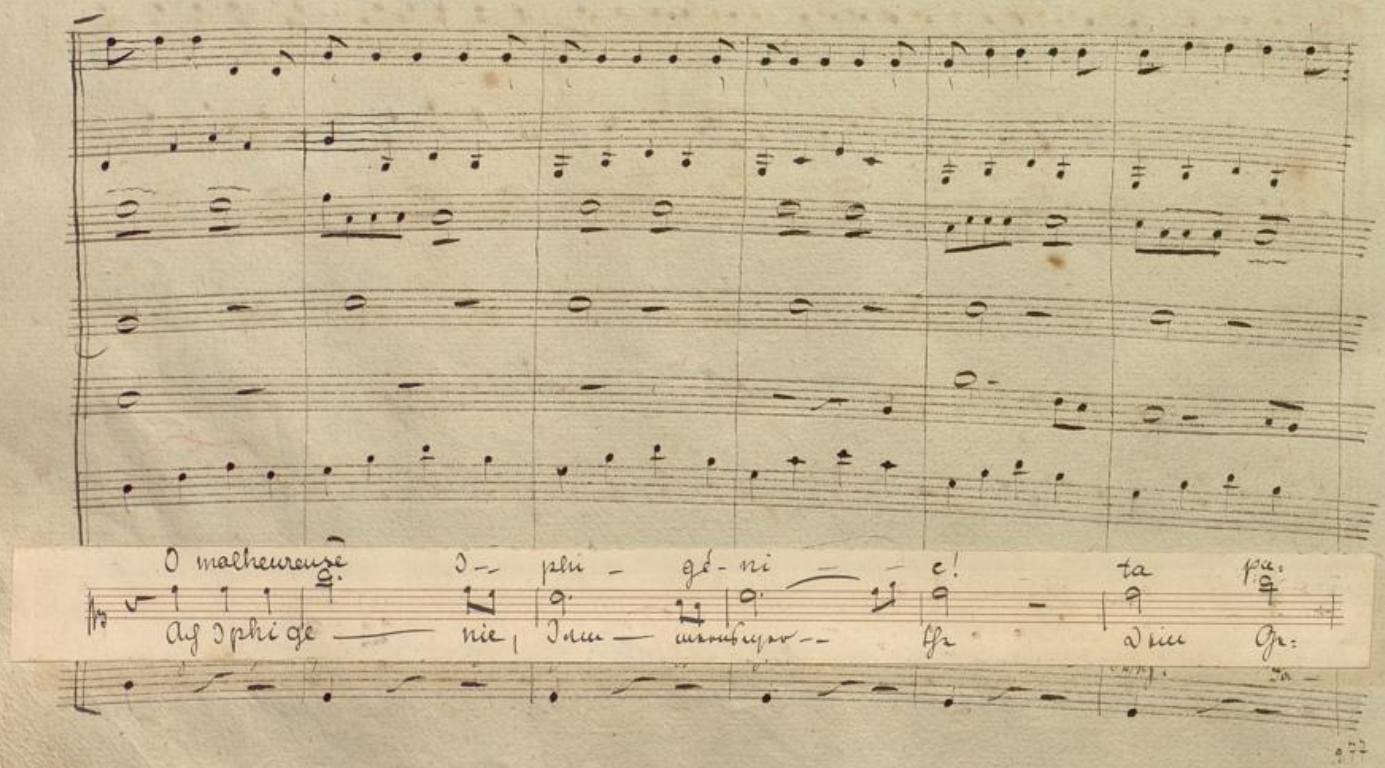

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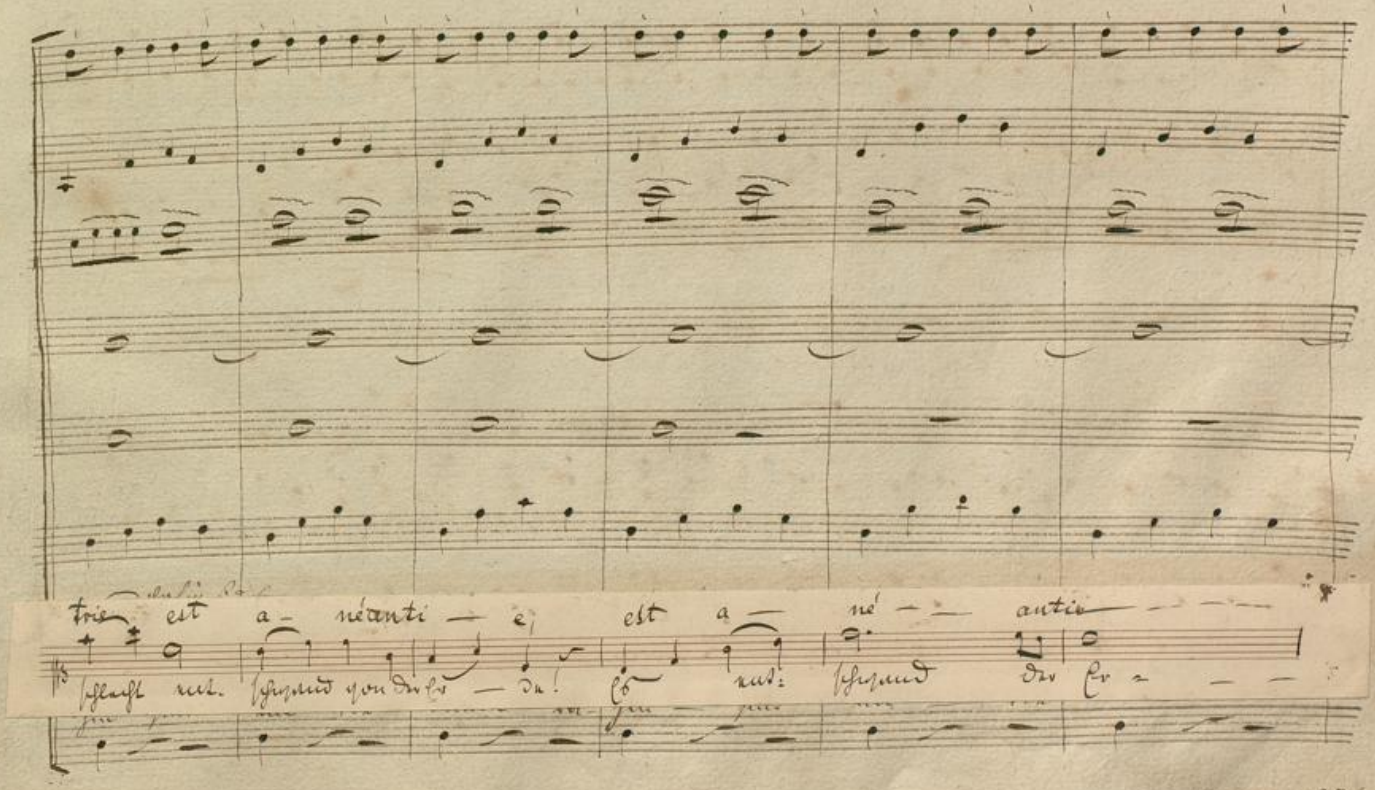

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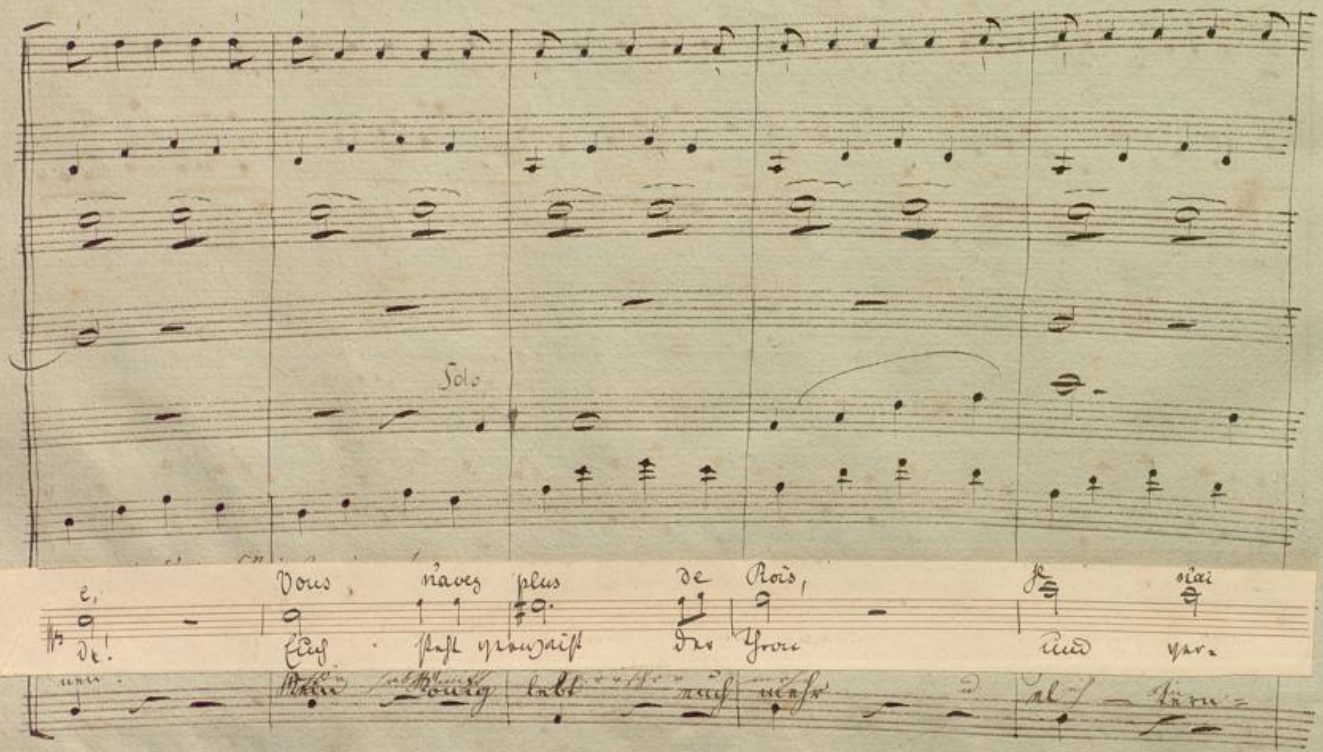

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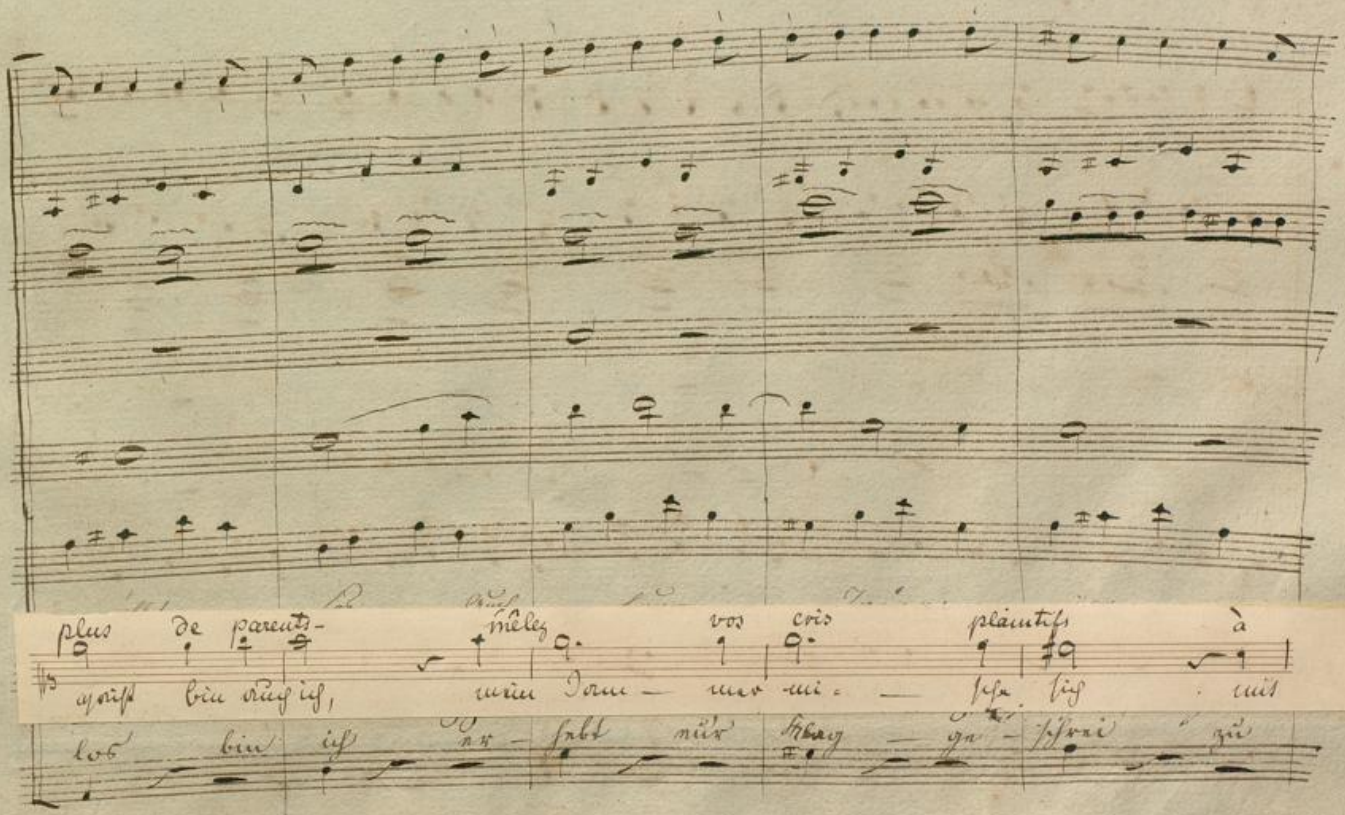
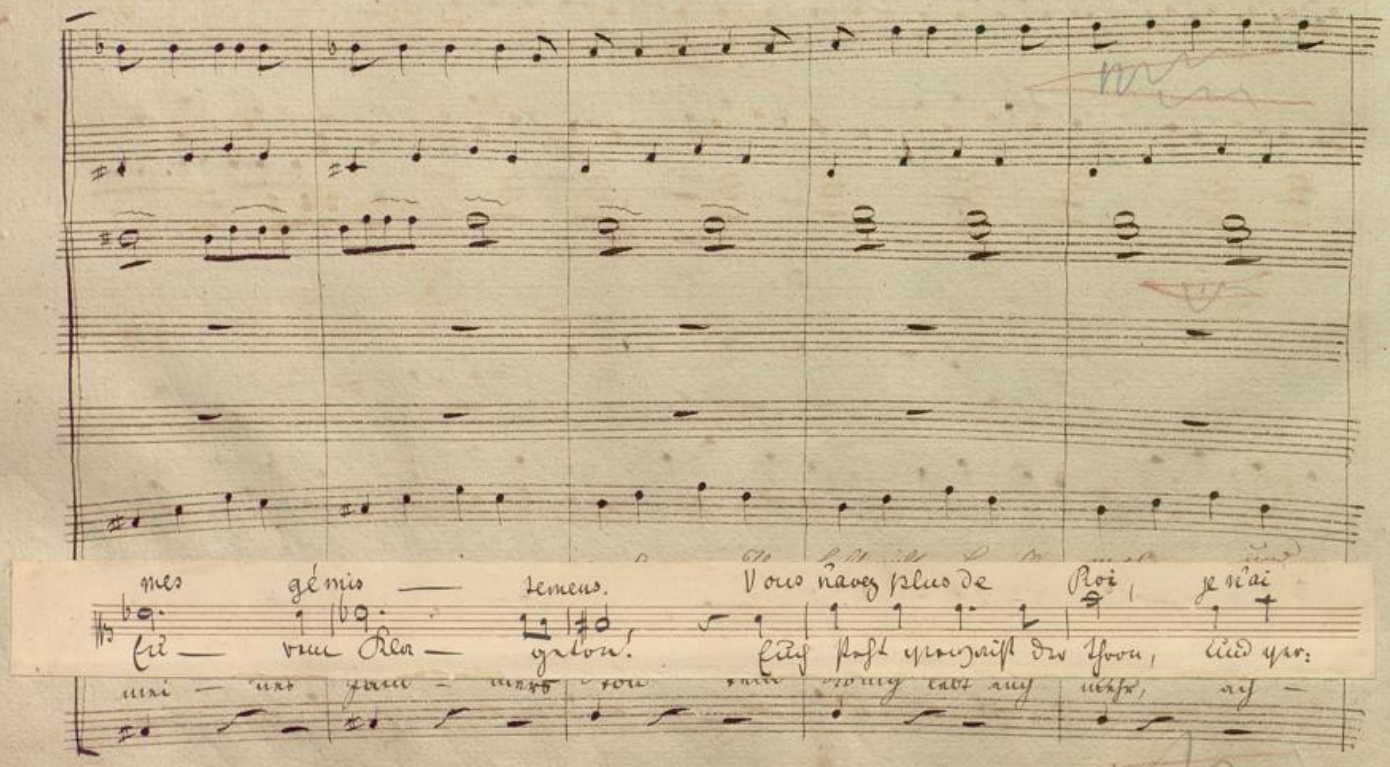
plus de parents- mêlez vos cris plaintifs à



weiß bin auch ich, mein Jam- mer mi- sche sich mit

los bin ich er- hebt nur Klag- ge- schrei zu

240.



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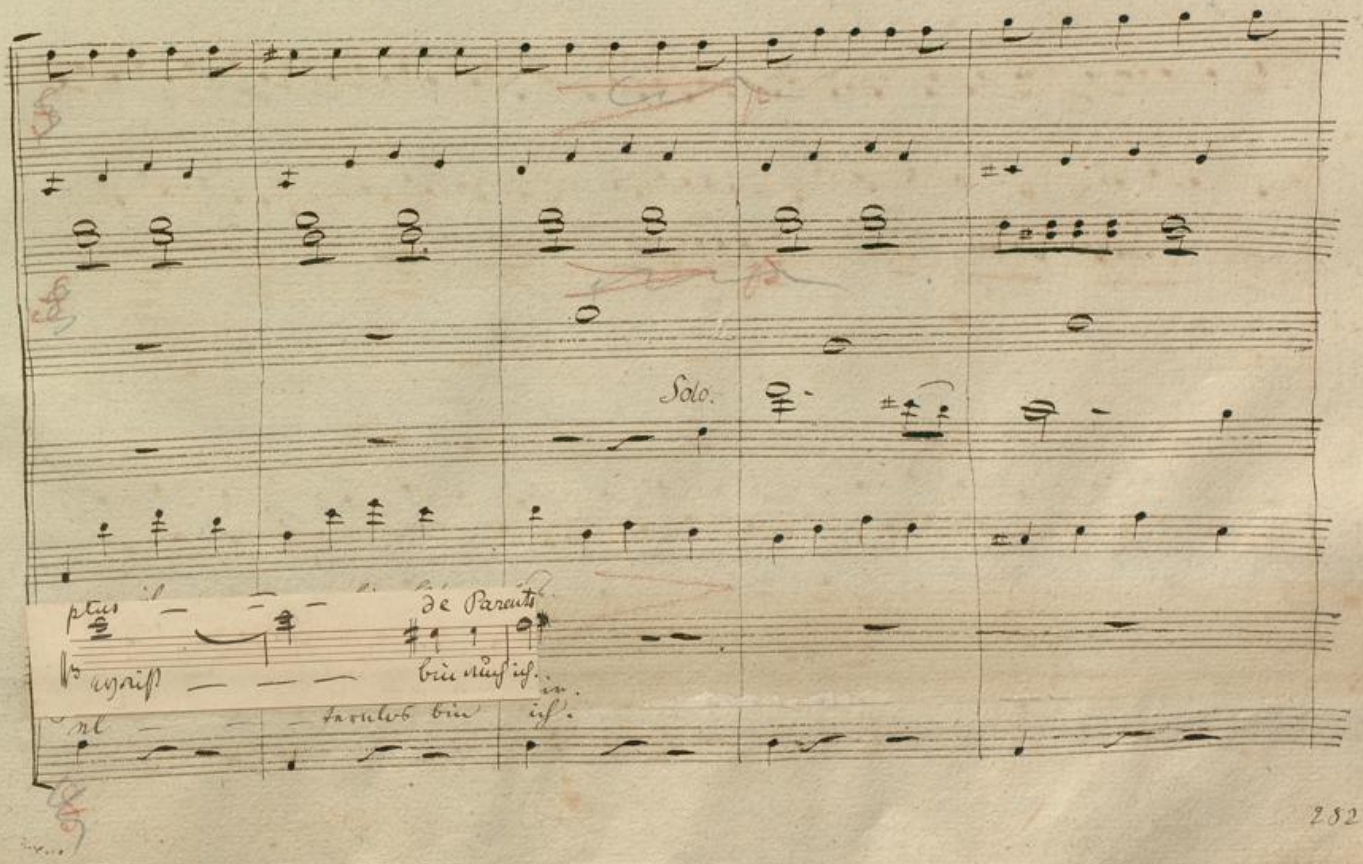

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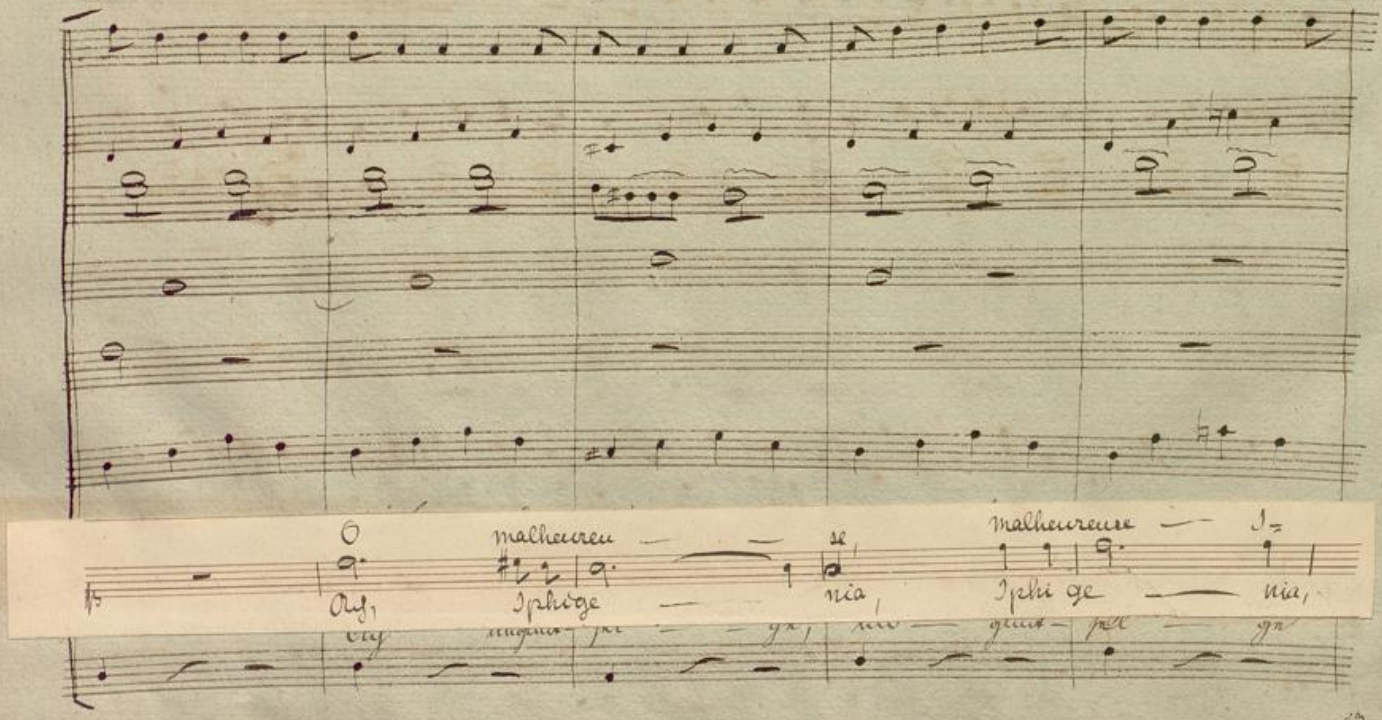
242.



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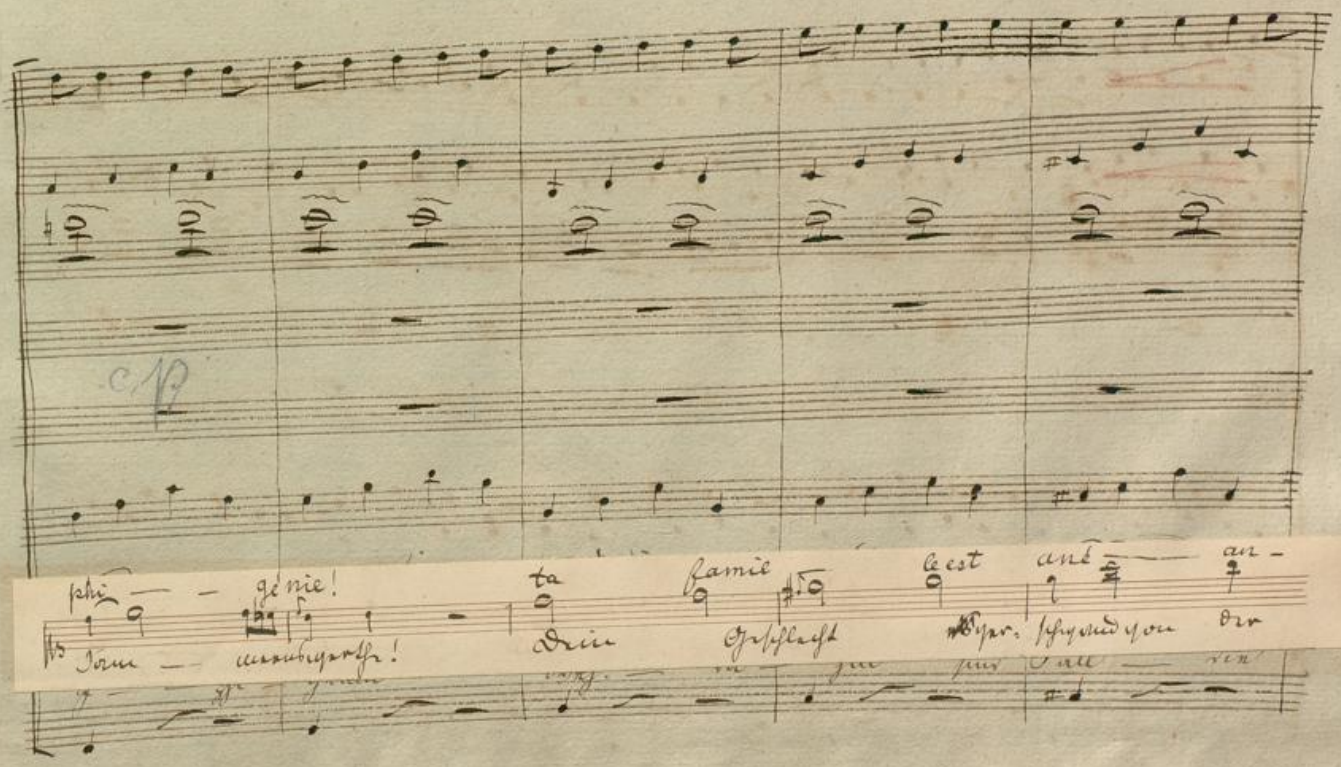

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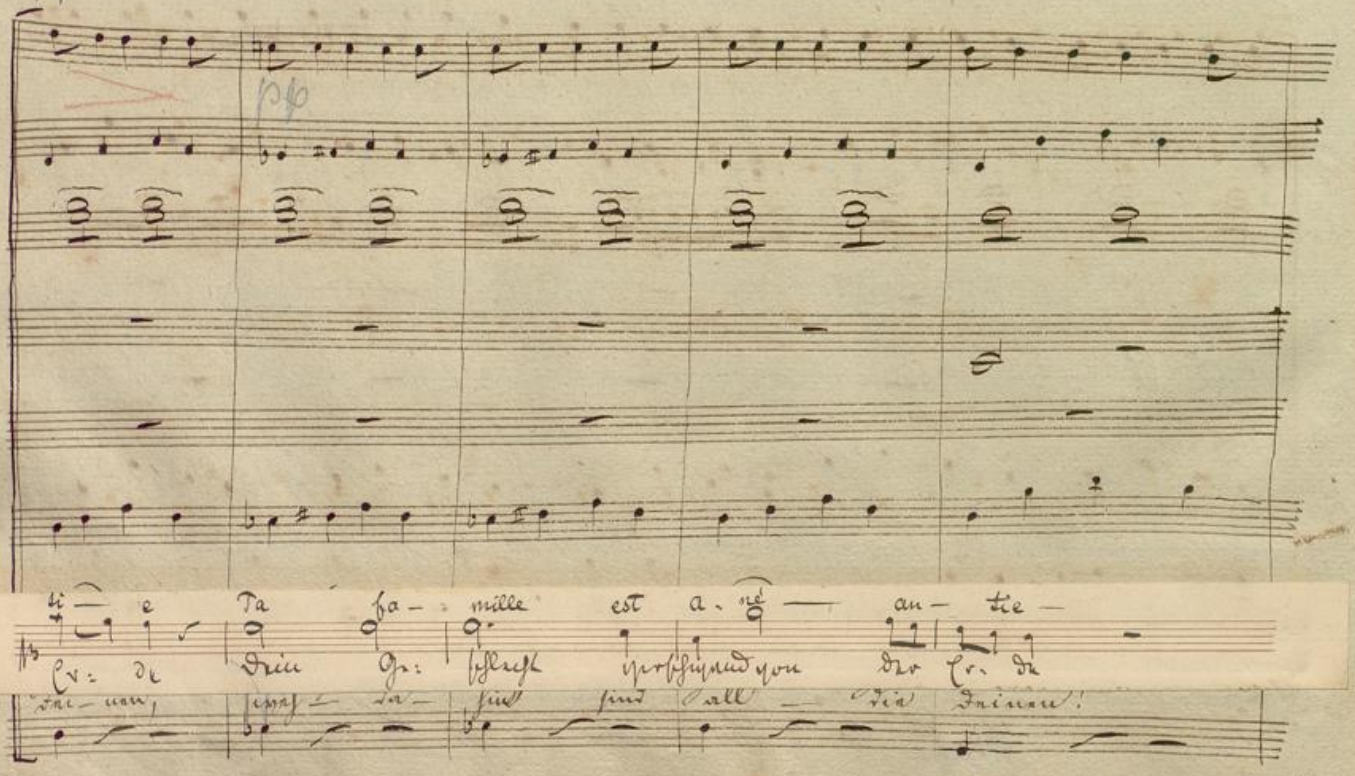
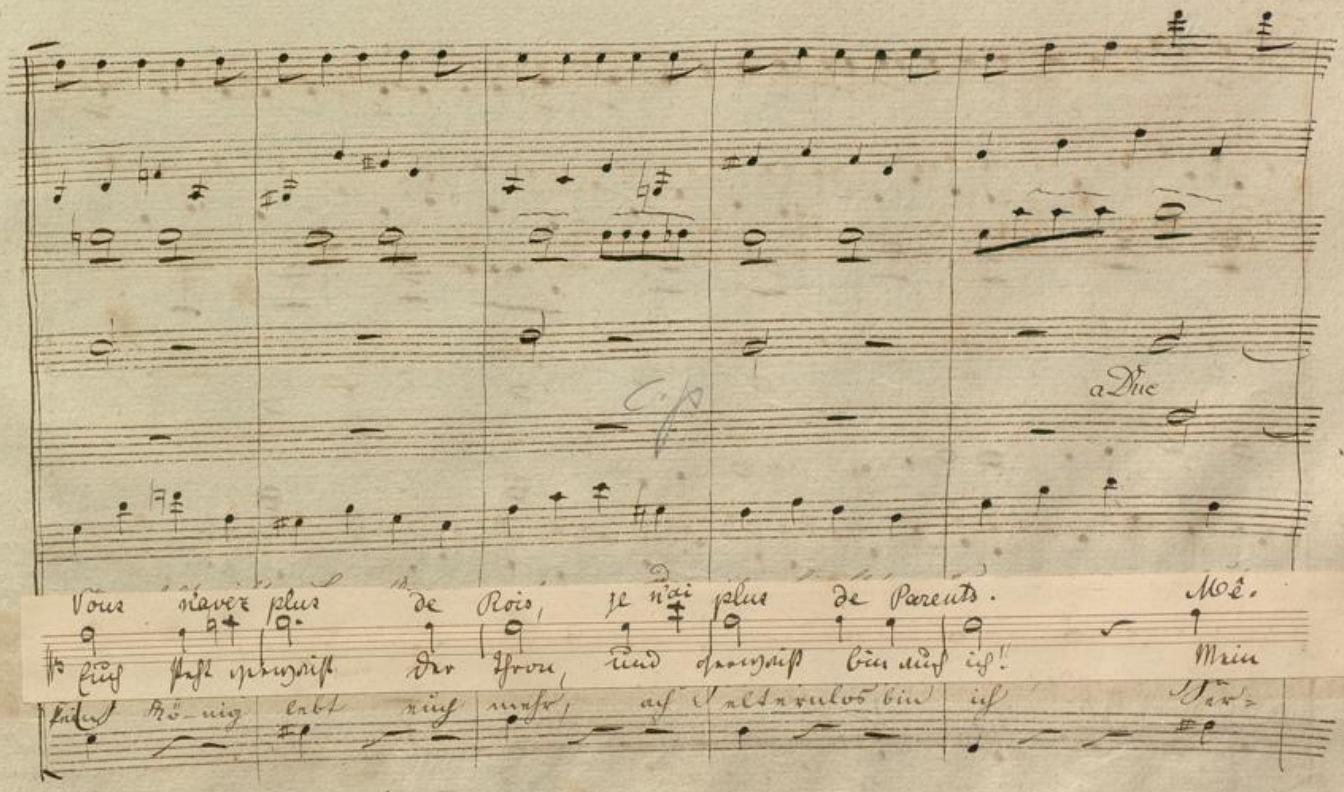

pp
ti — e Ta fa — mille est a — né — an — tie —
Er: de Dein Ge: schlecht verschwand von der Er: de
dei — nen, weh — da — hin sind all — die Deinen!

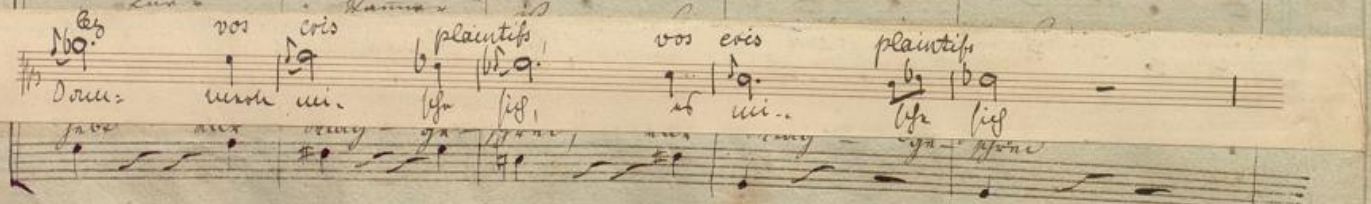
a Due

Vous n'avez plus de Rois, je n'ai plus de Parents. Mê.



Euch steht gewaist der Thron, und gewaist bin auch ich! Mein

Kö-nig lebt euch mehr, ach Elternlos bin ich Ser-



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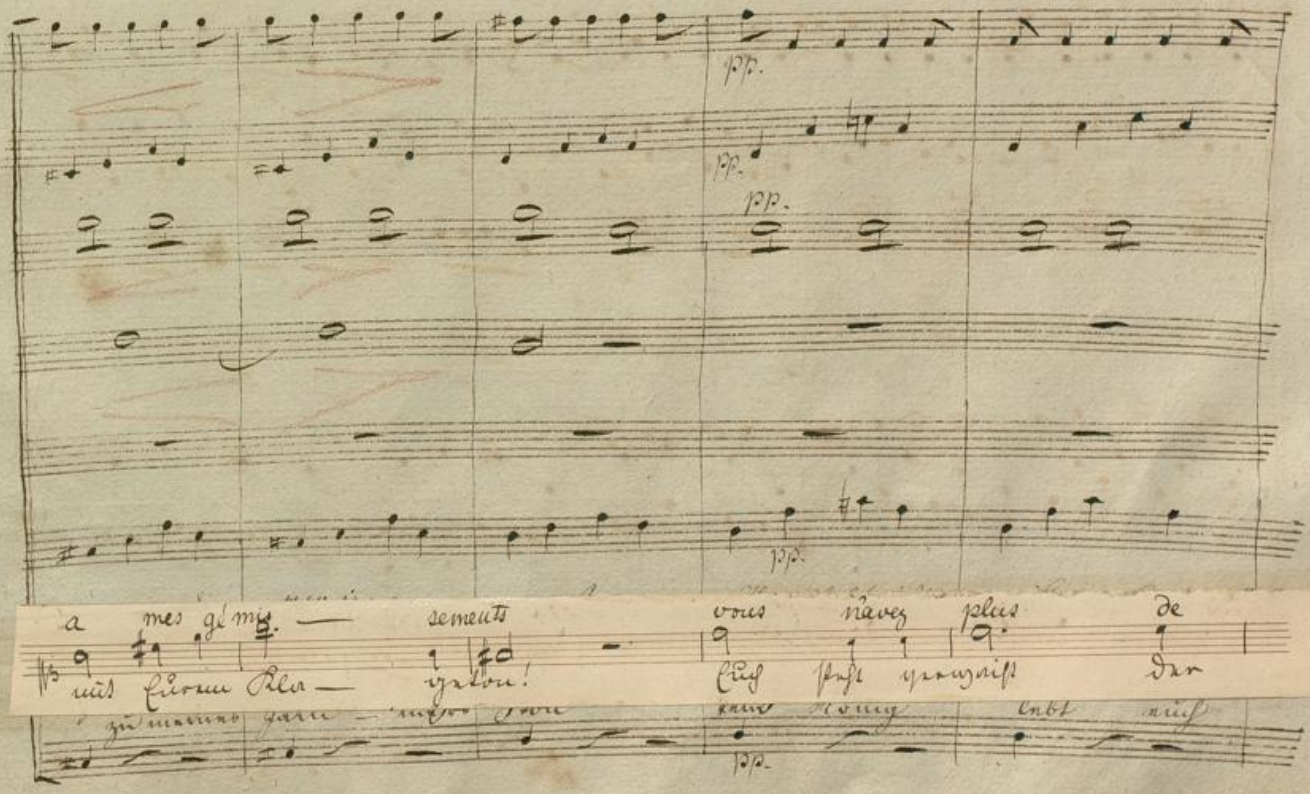
Karlsruhe



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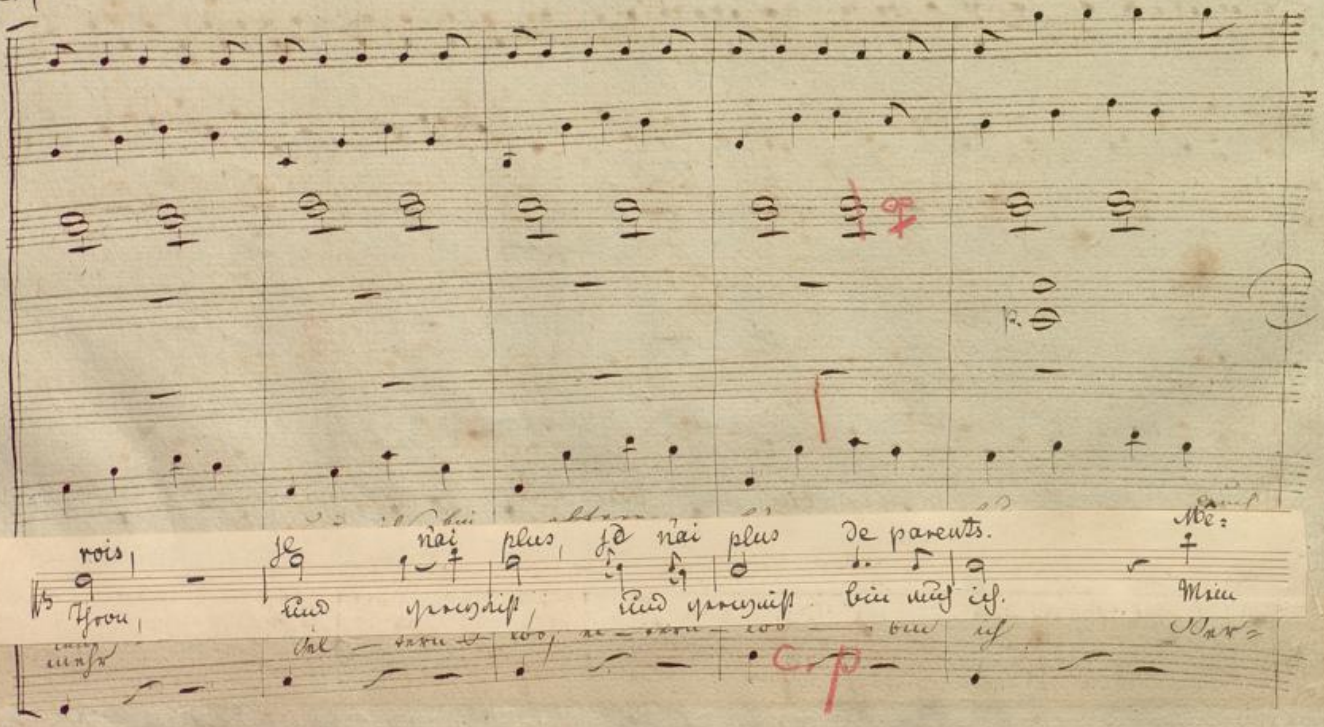

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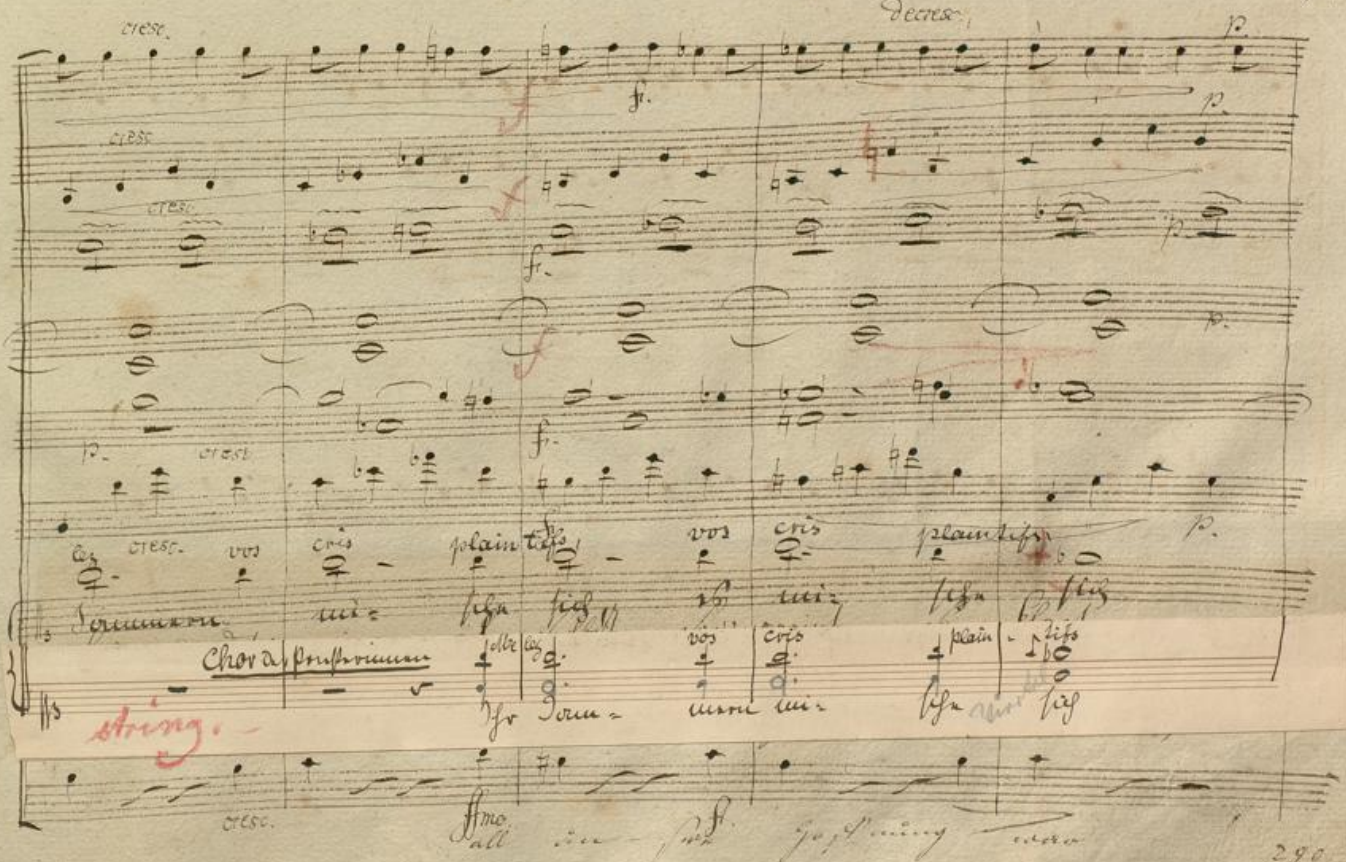
Karlsruhe



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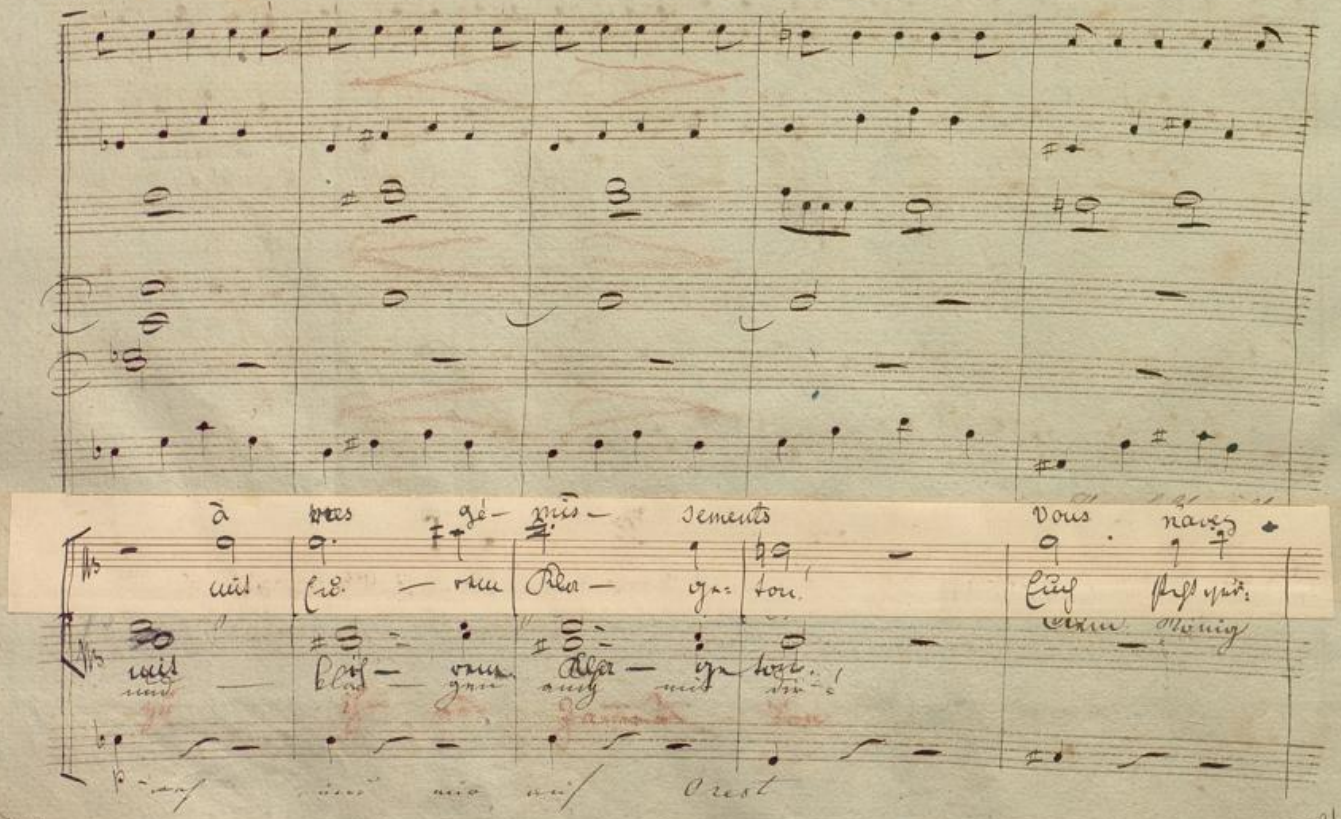
250.



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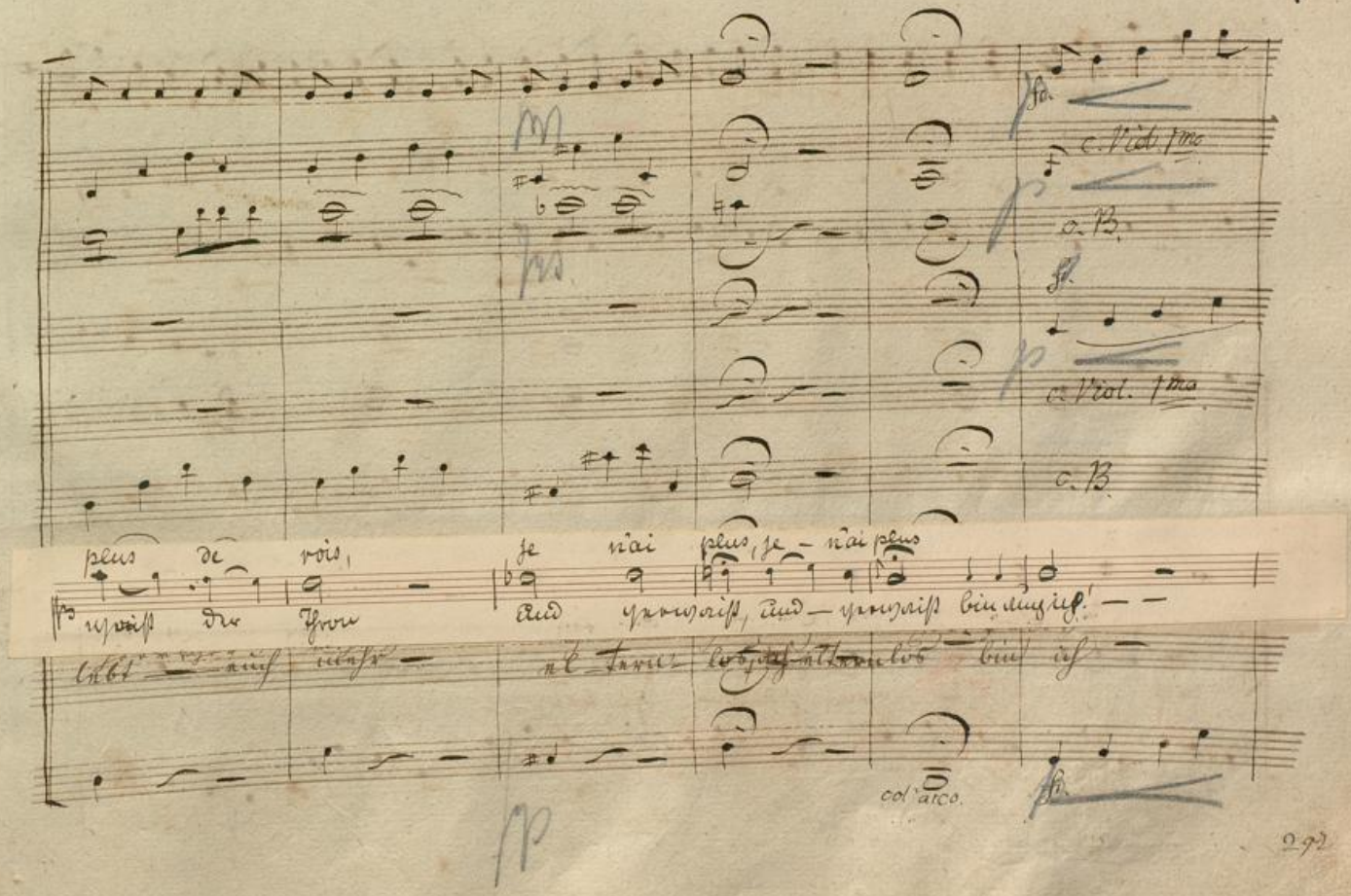

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252.

p. c. Viol. 1mo

p.

p.

c. B.

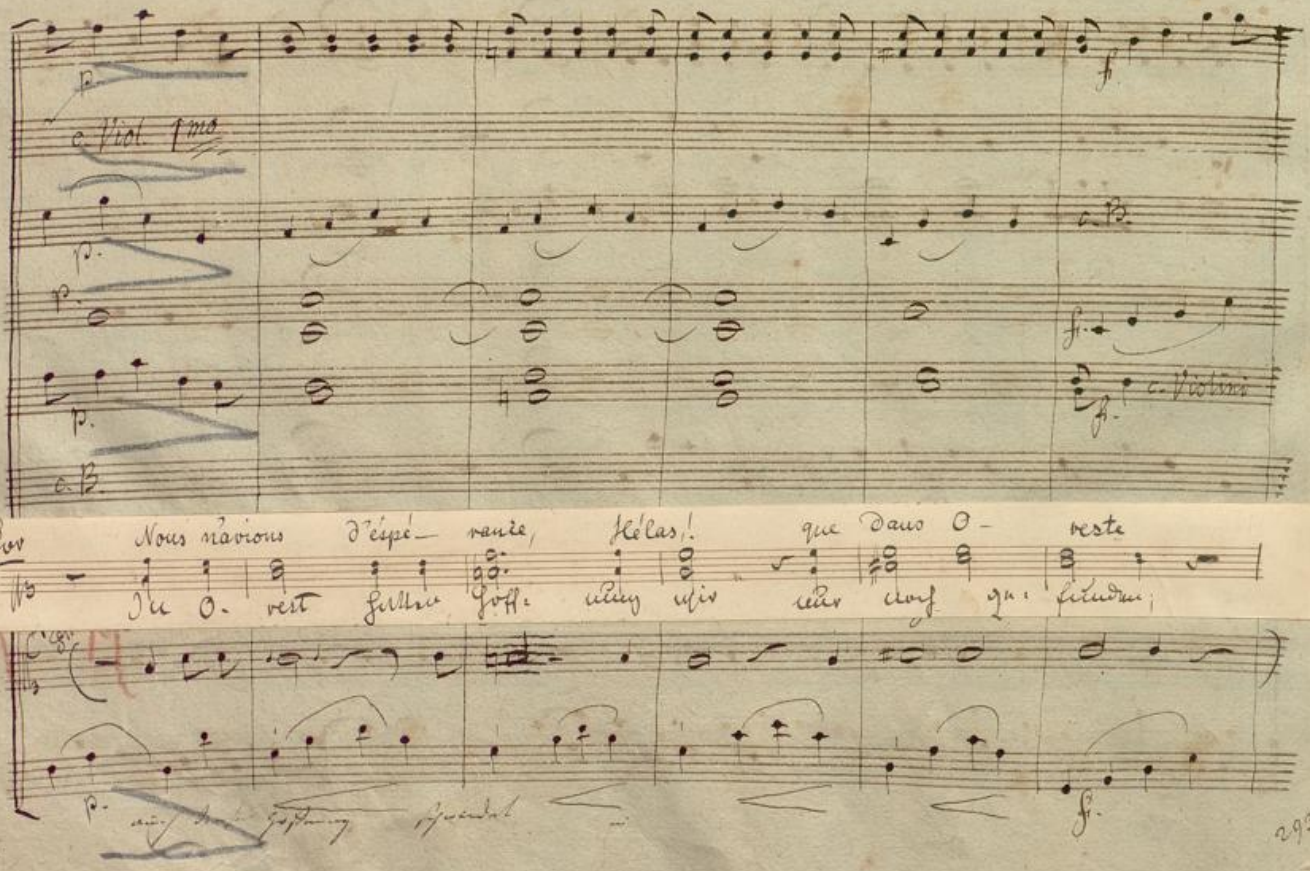
f.

c. B.

f. c. Violini

f.

Chor Nous n'avions d'espé- rance, Hélas! que dans O- reste



Du O- rest hatten Hoff- nung mir nur noch ge- funden;

p. auch [illegible] Hoffnung schwindet

f.

p.

c. Viol. 1mo

legato.

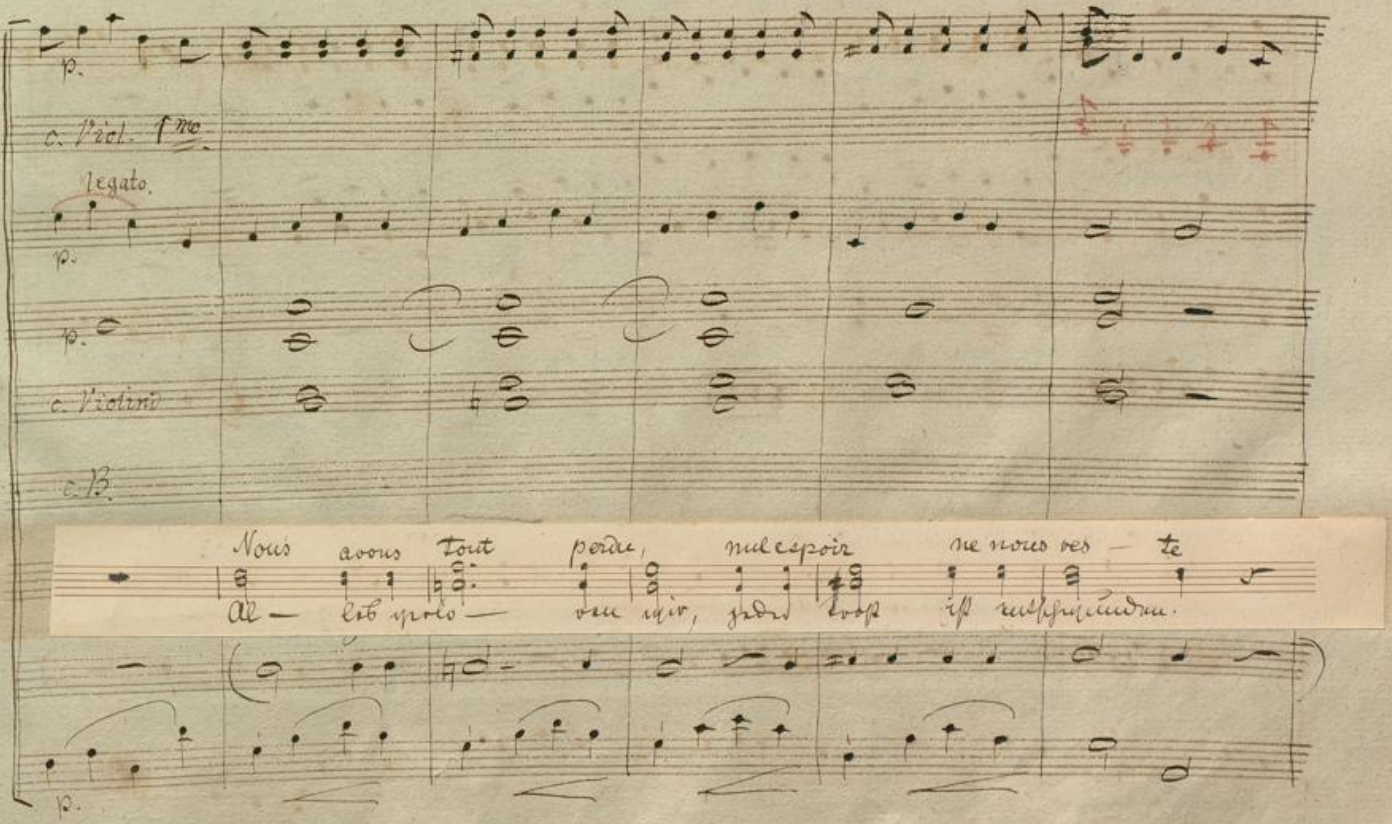
p.

p.

c. Violini

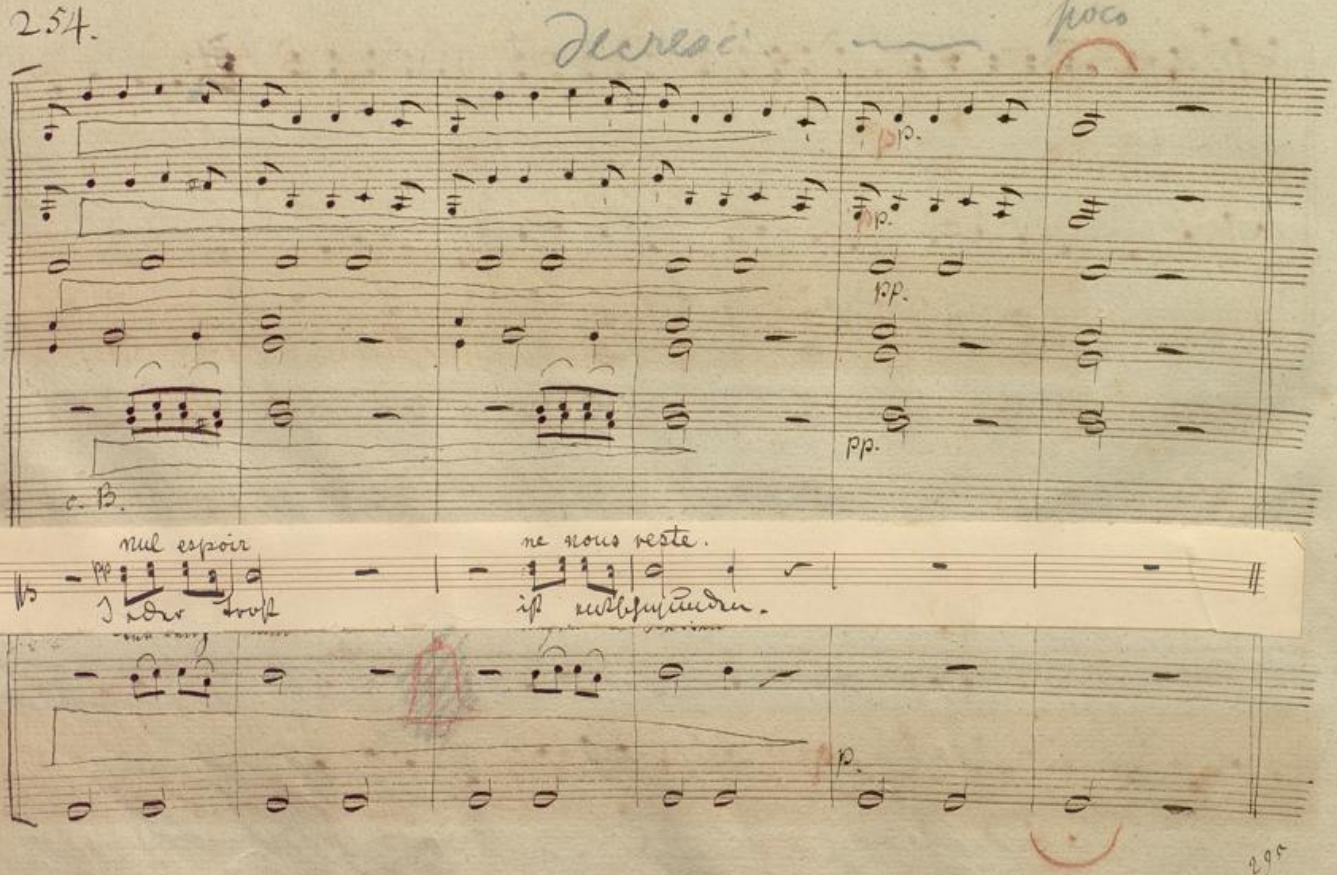
c. B.

Nous avons tout perdu, nul espoir ne nous res — te



Al — les prolo — ren mir, jeder trost ist entschwunden.

p.



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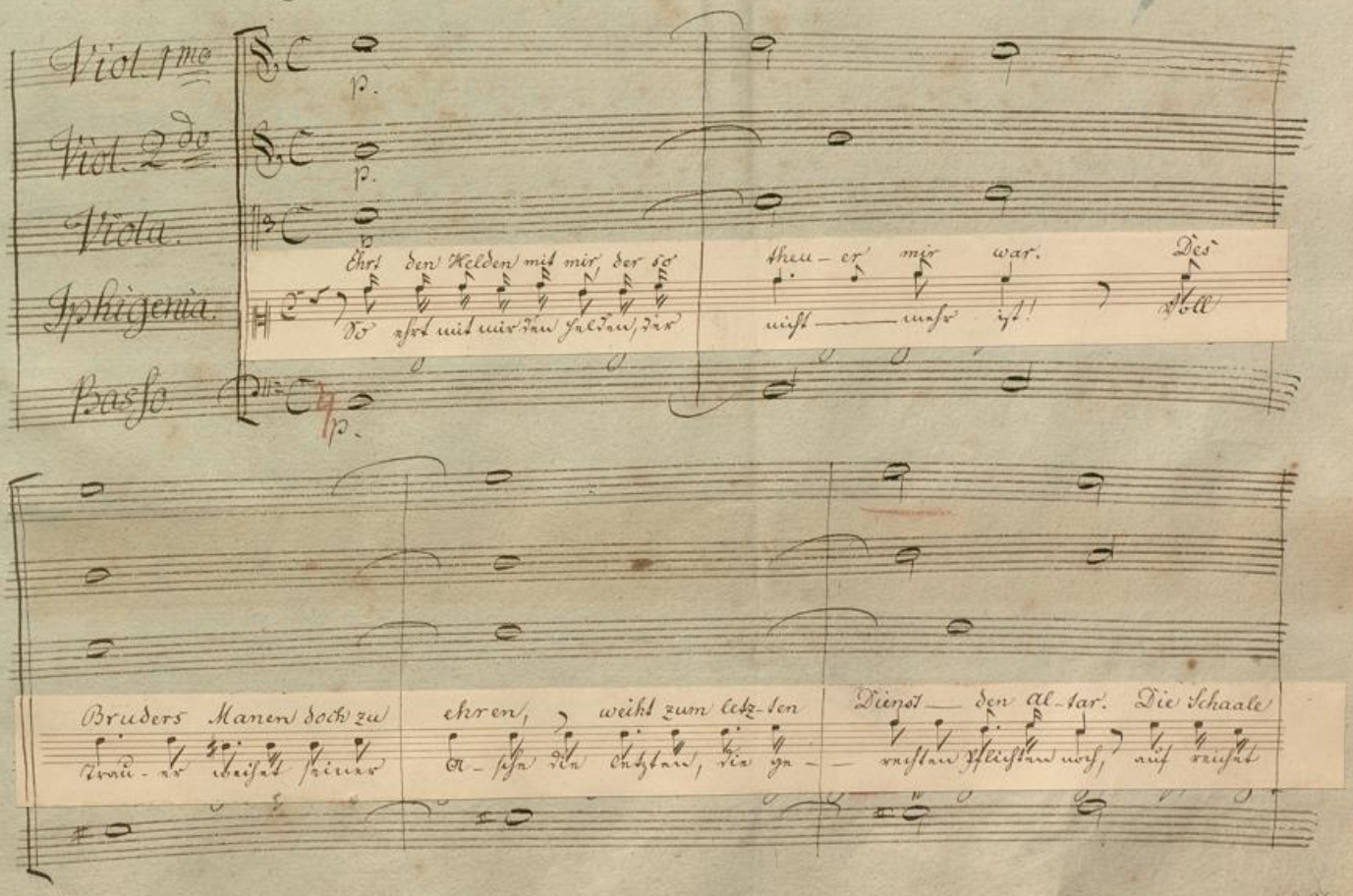
No. 10. Recit.



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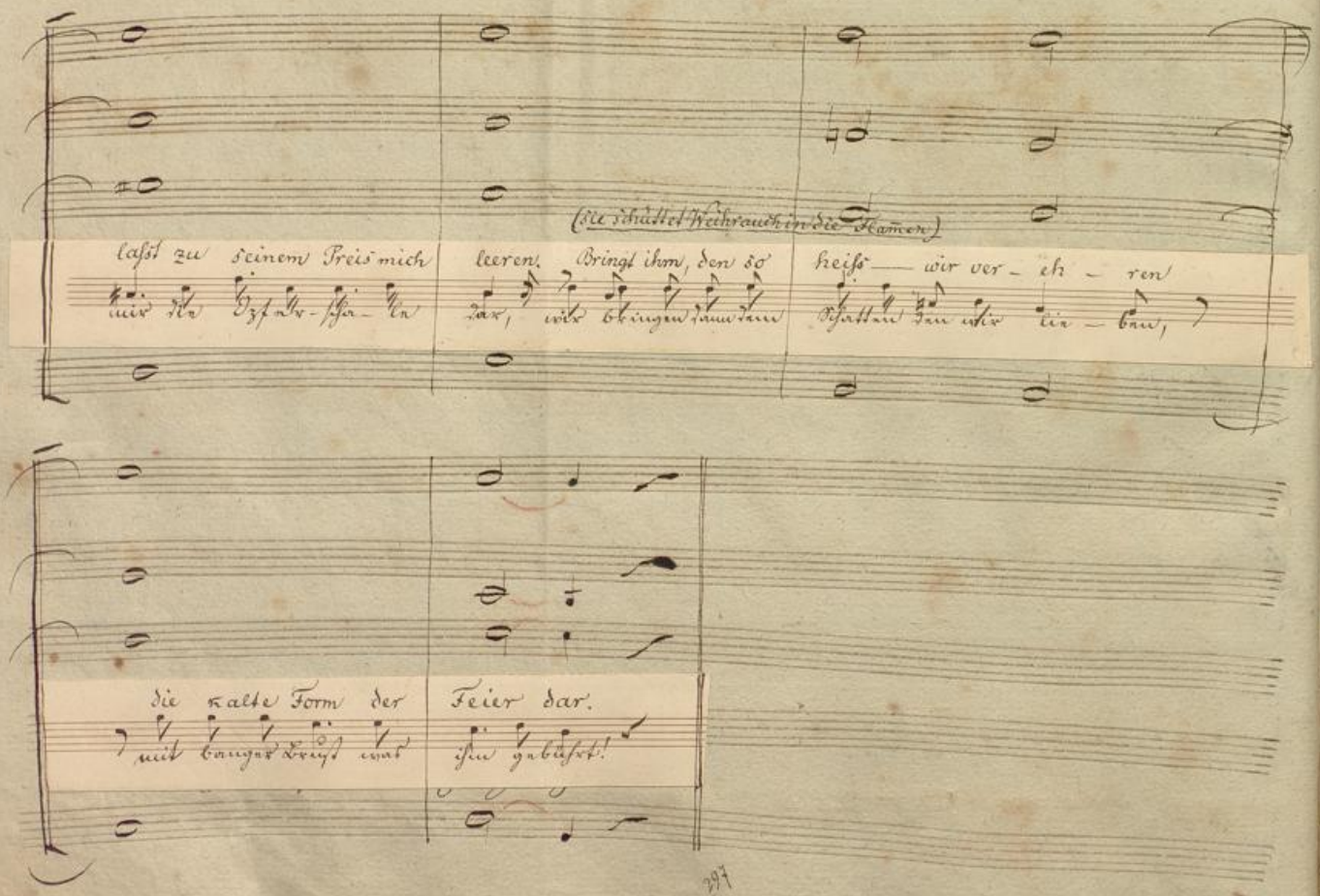
Karlsruhe



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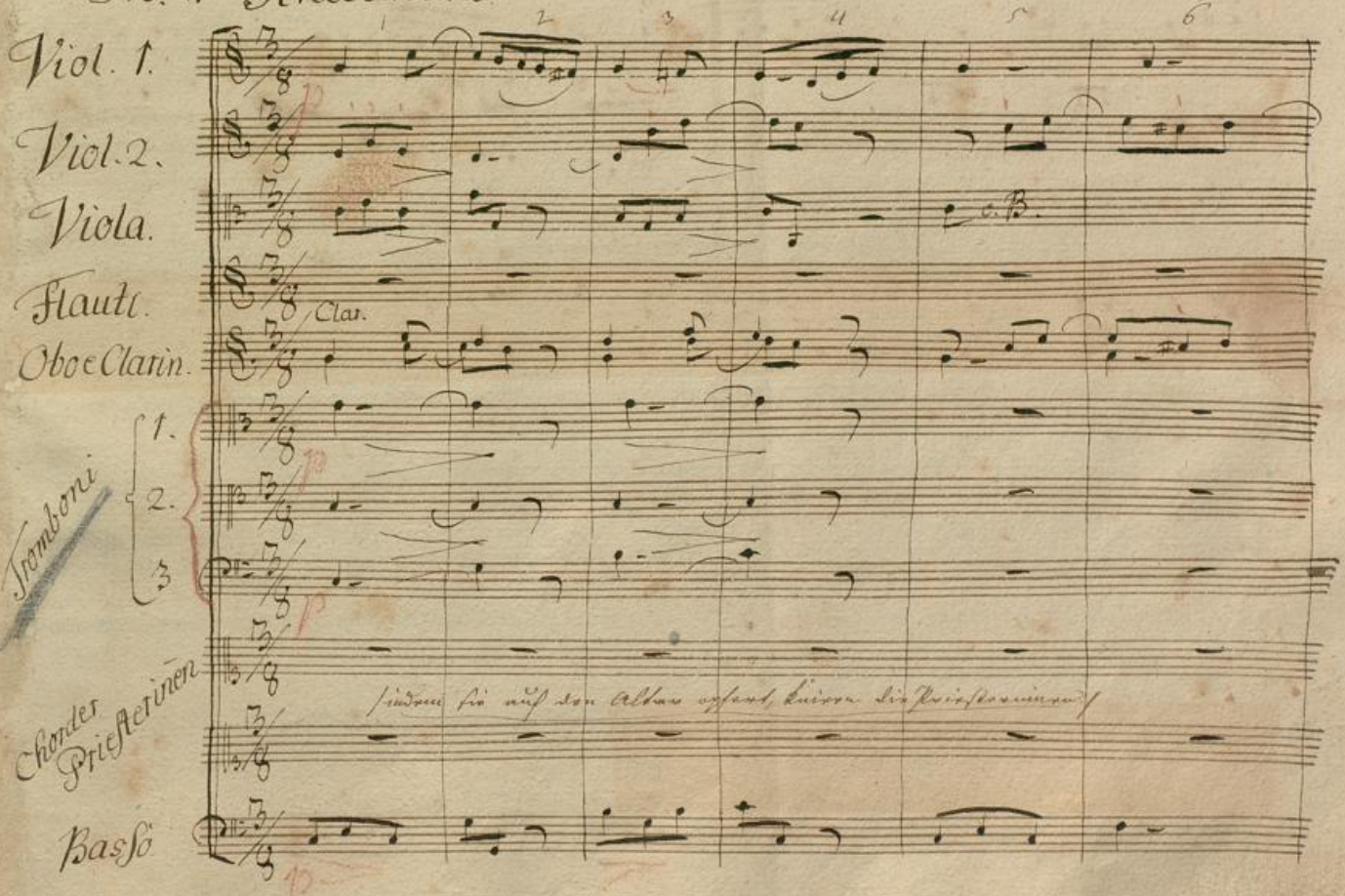
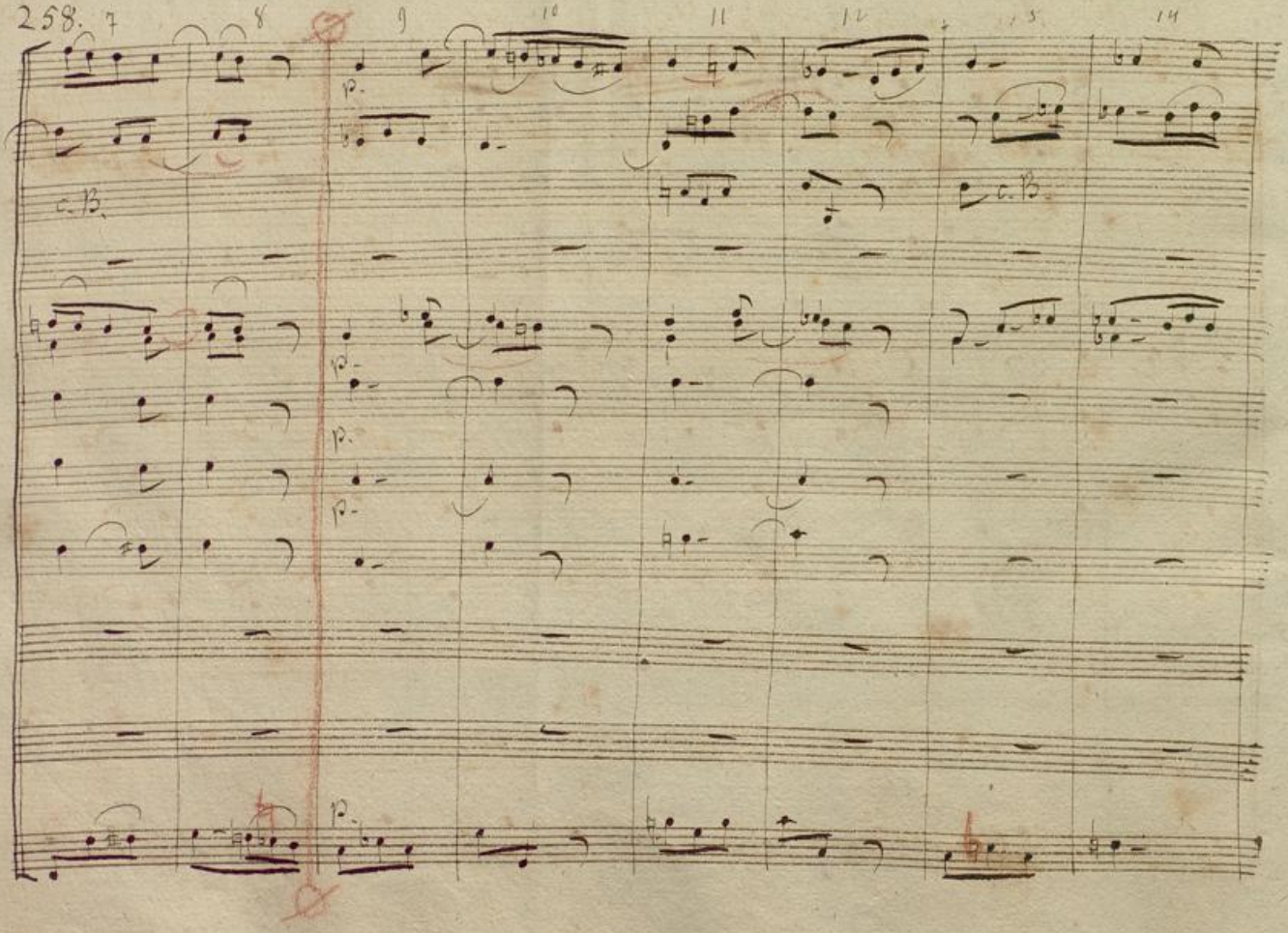
No. 11. Andantino





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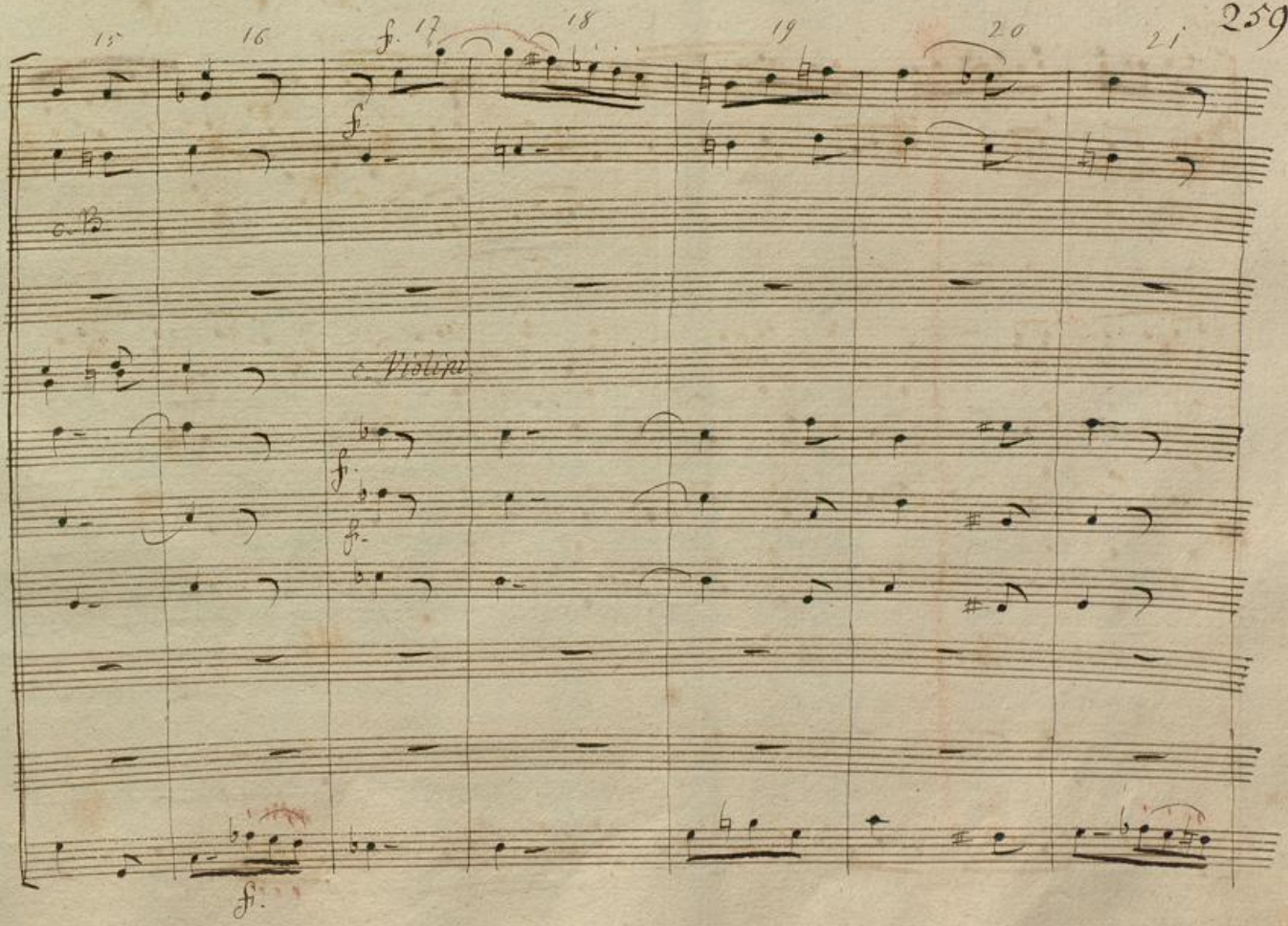

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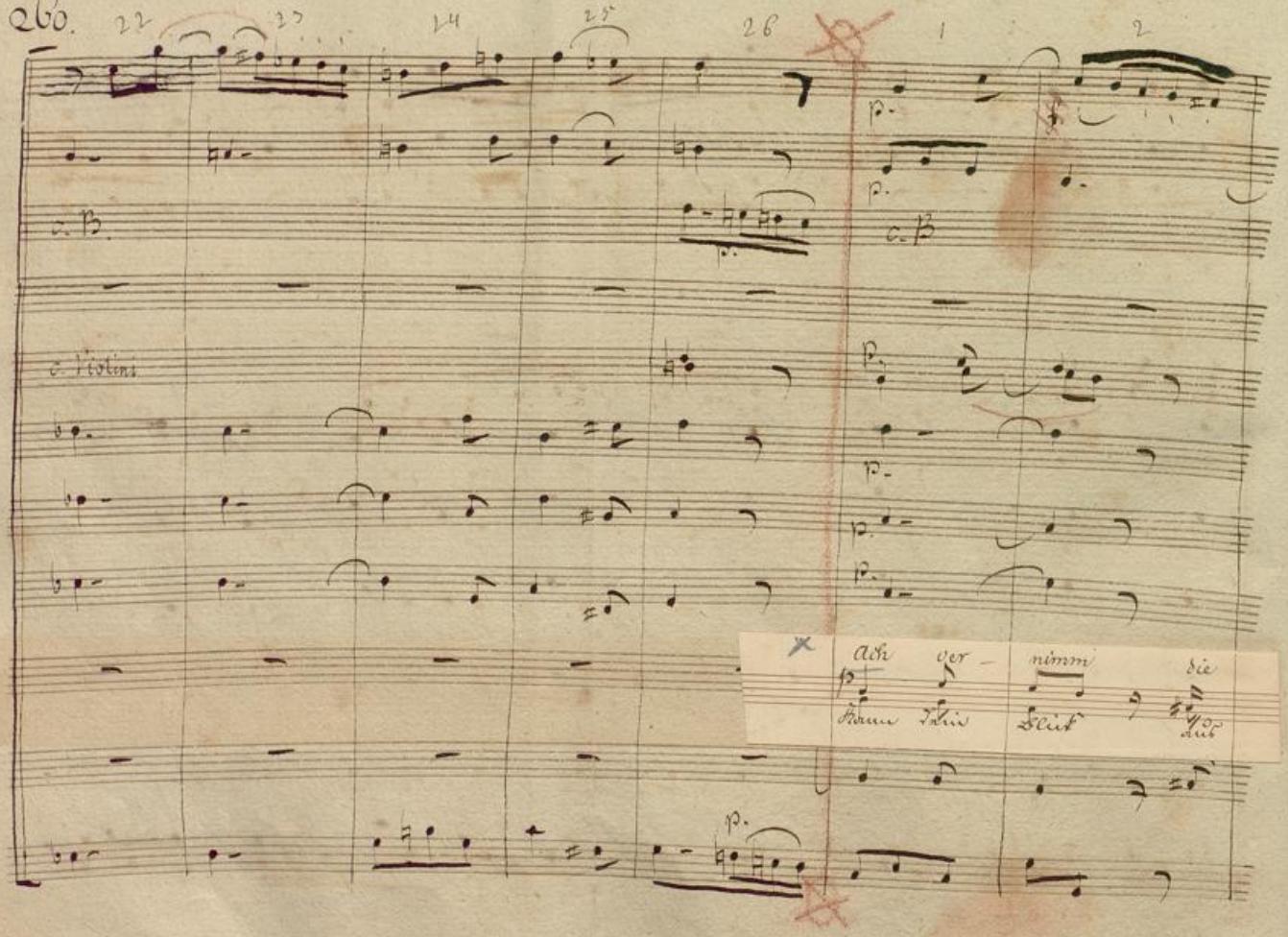

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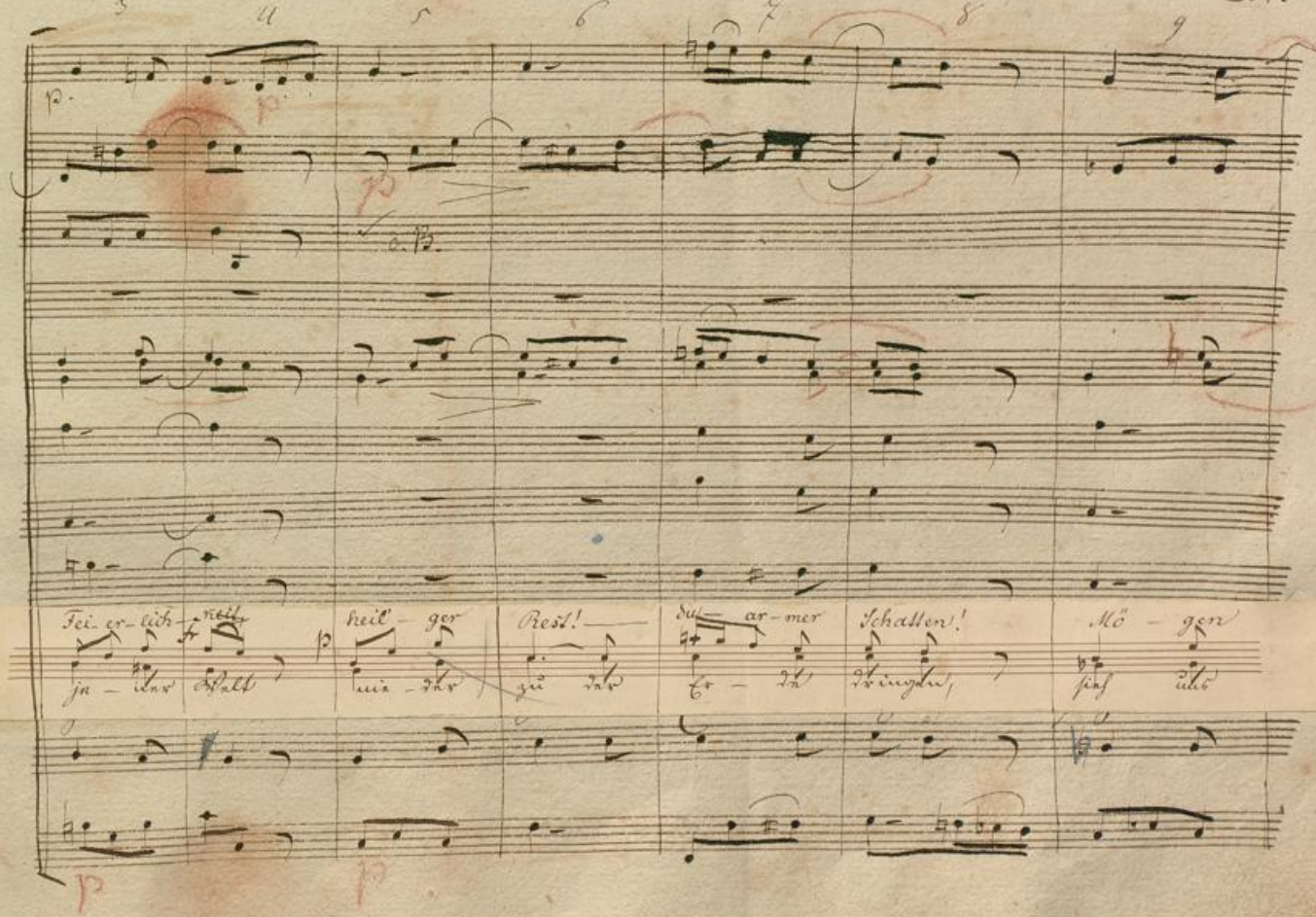

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10 11 12 13 14 15 16

Thränen, mög' un-ser Leid zum Or-kus Grü-ße dir er-stat-ten!

Thränen, mög' un-ser Leid zum Or-kus Grü-ße dir er-stat-ten!

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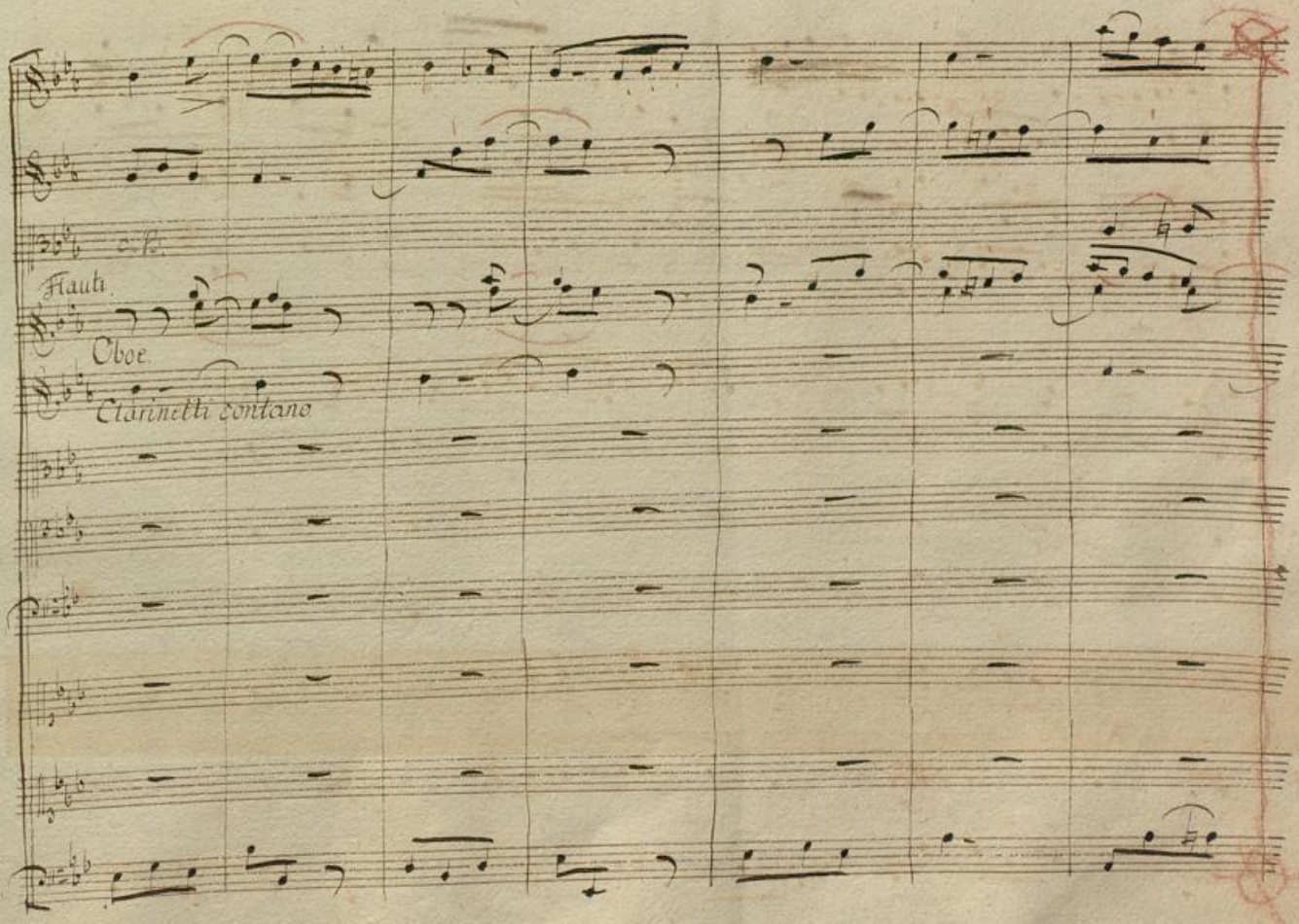

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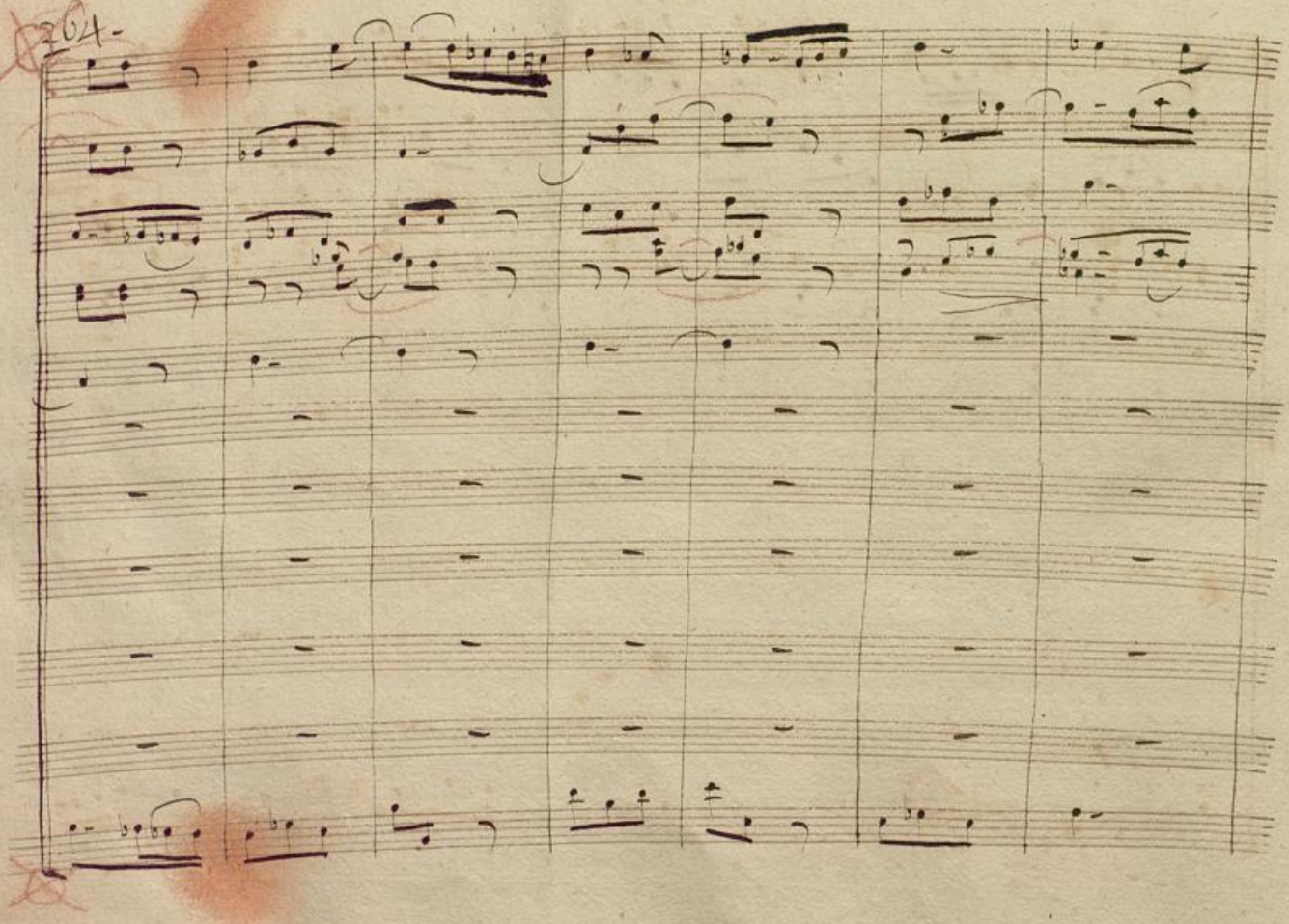

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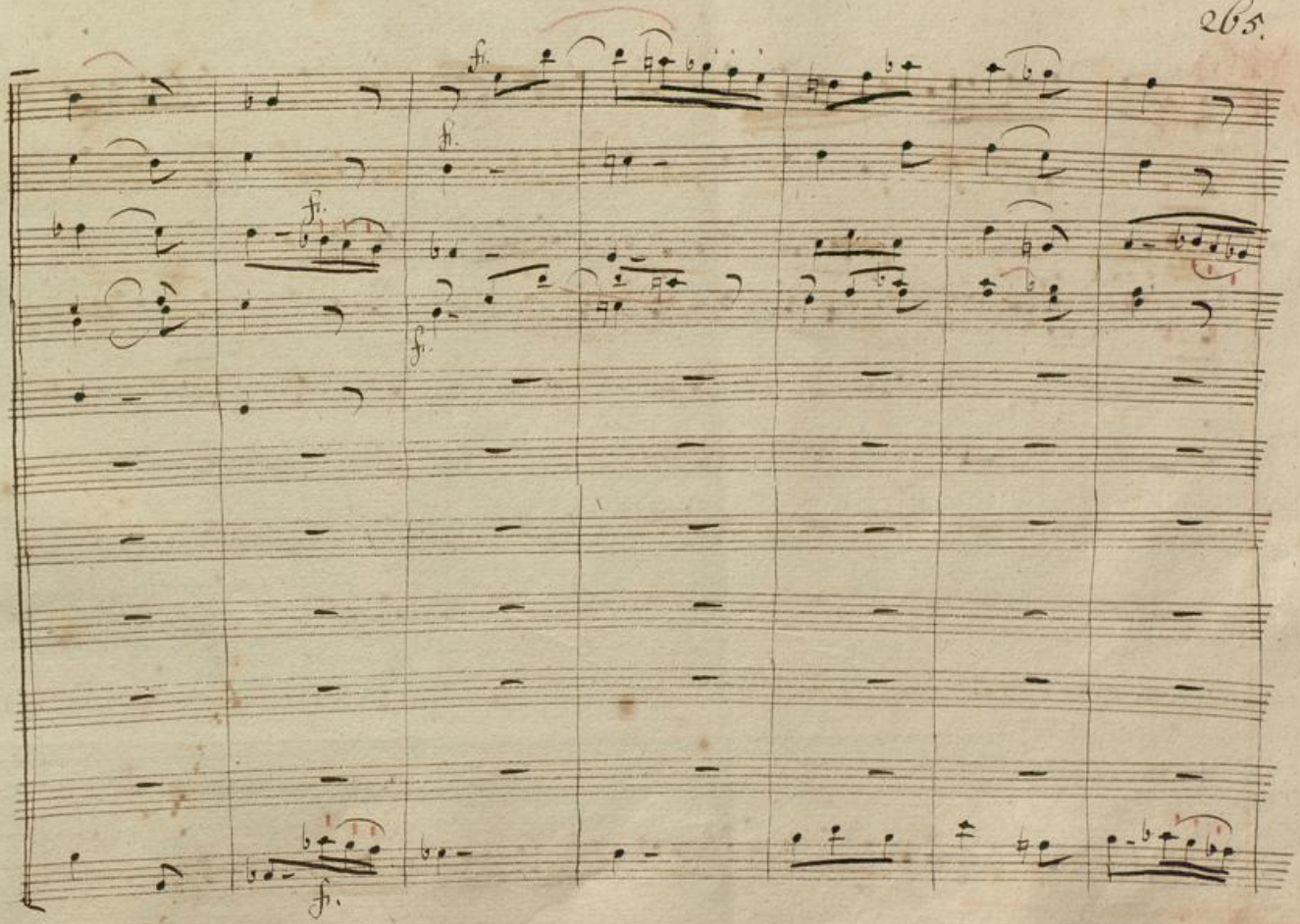

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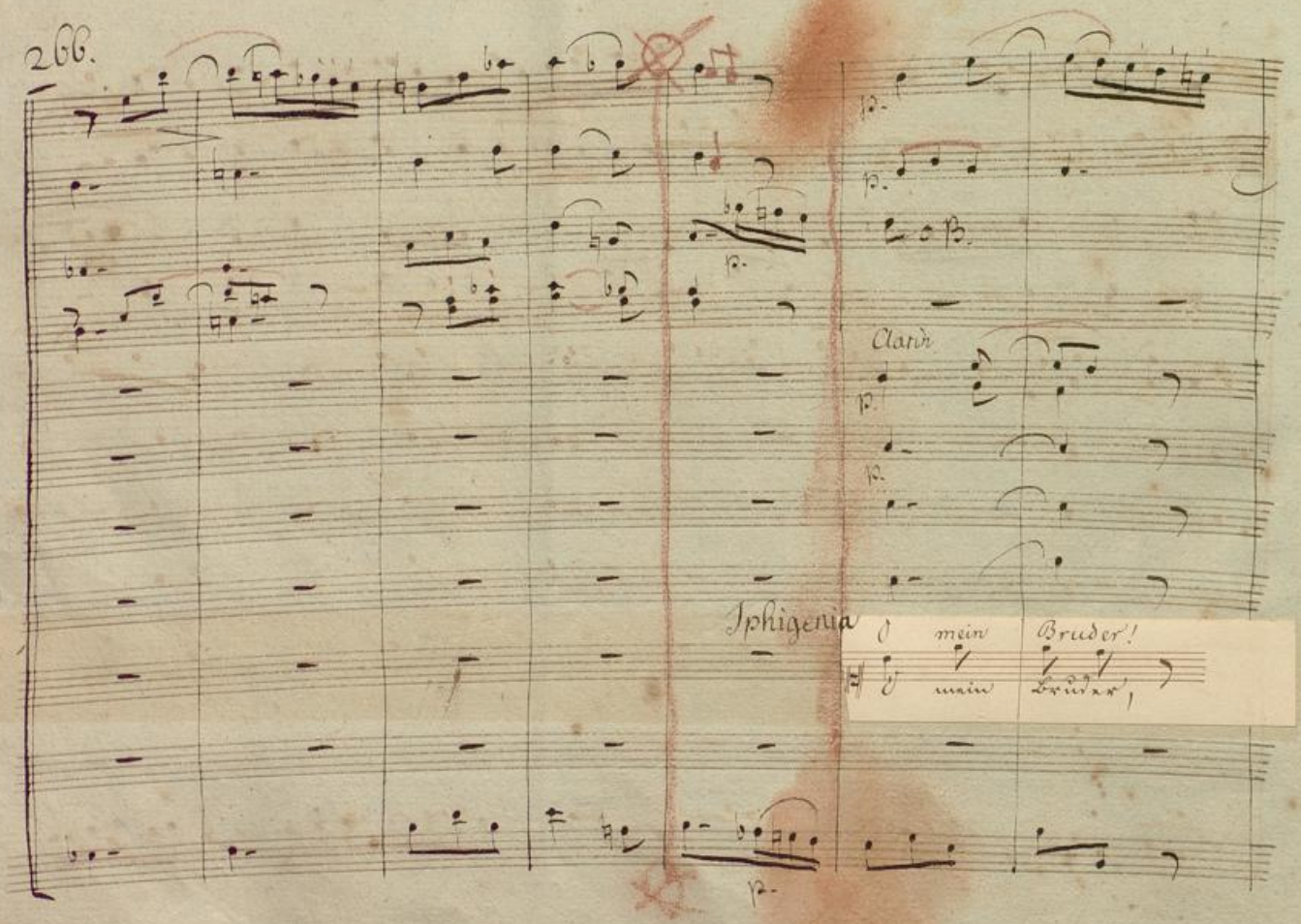

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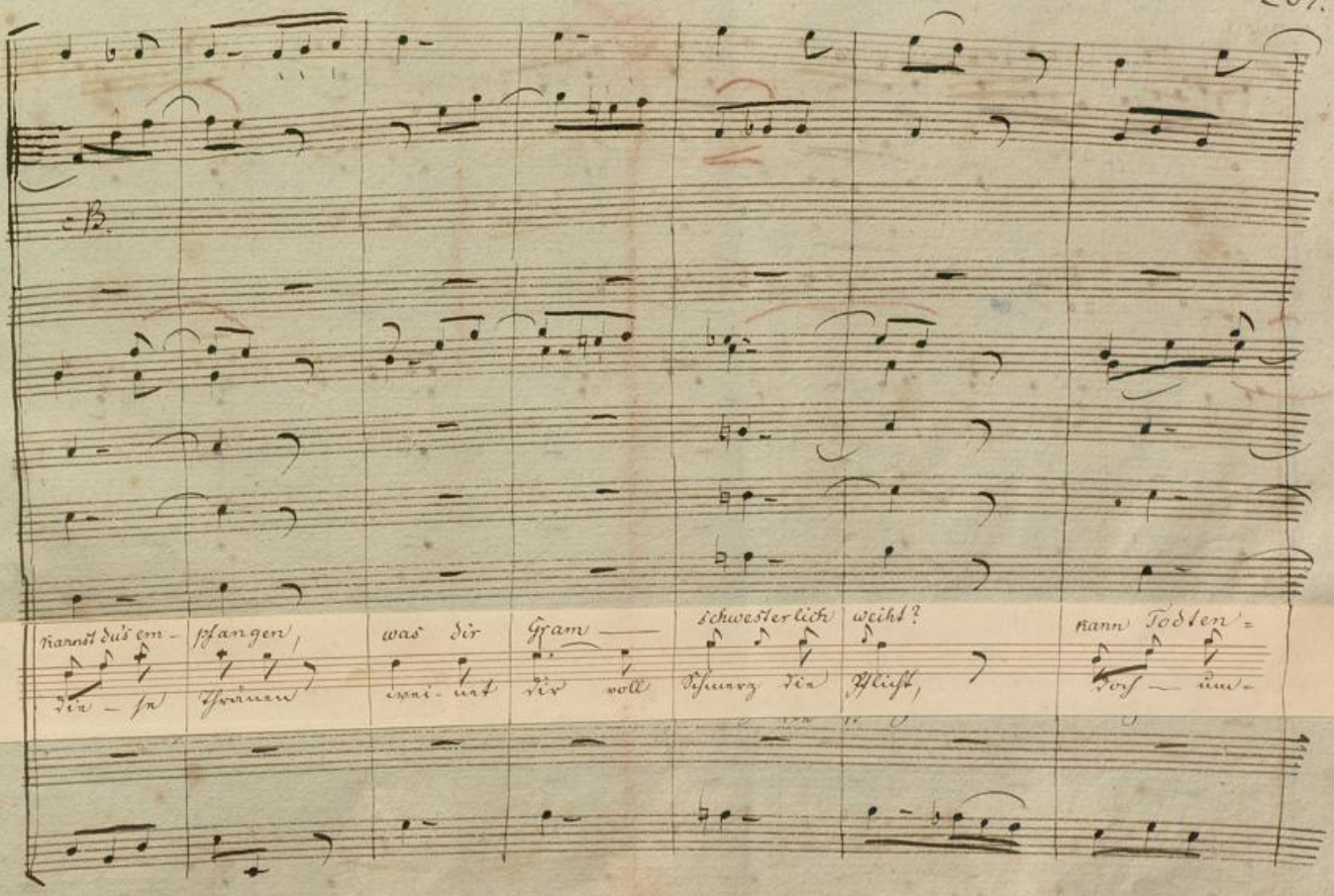

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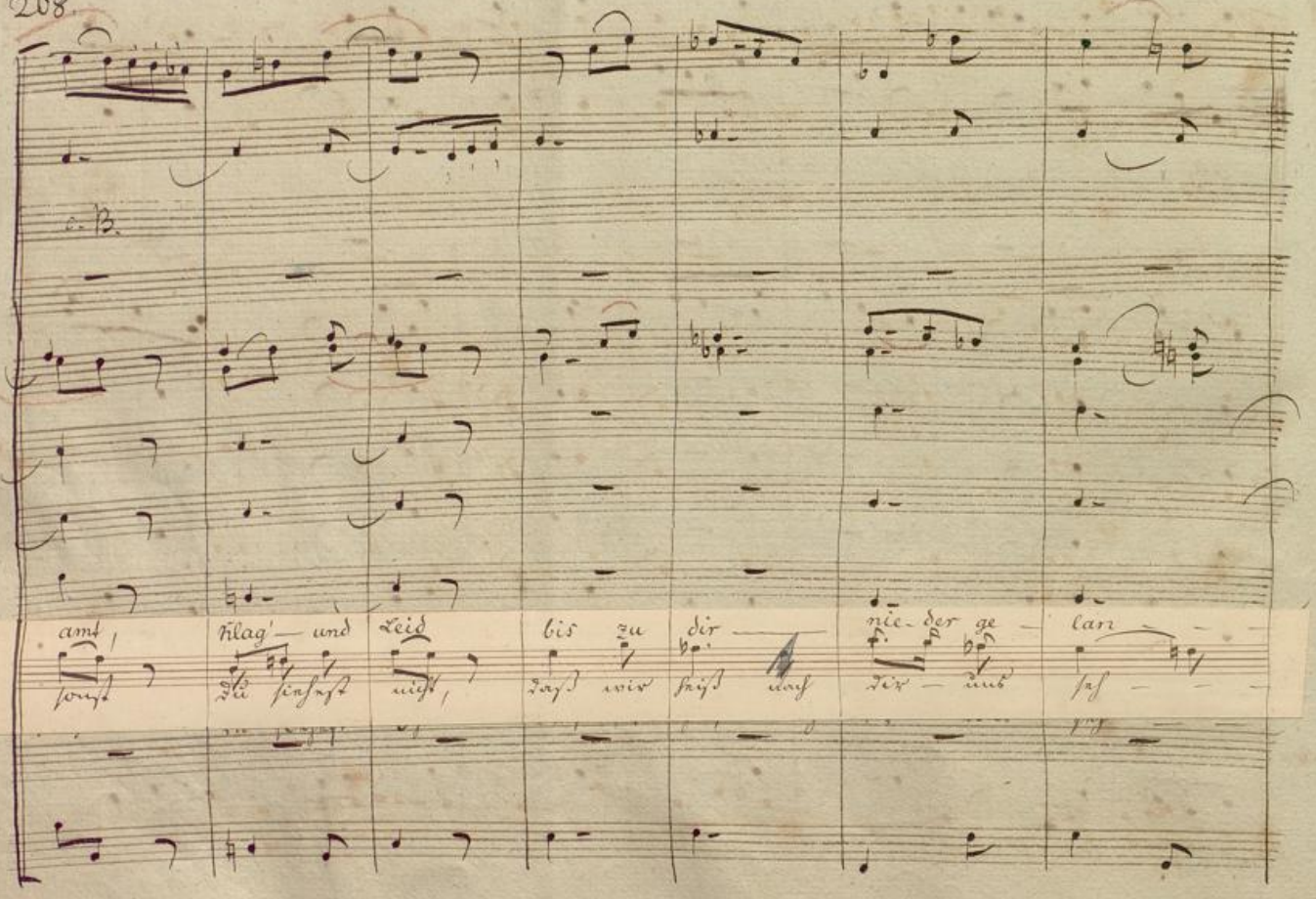
Karlsruhe

268



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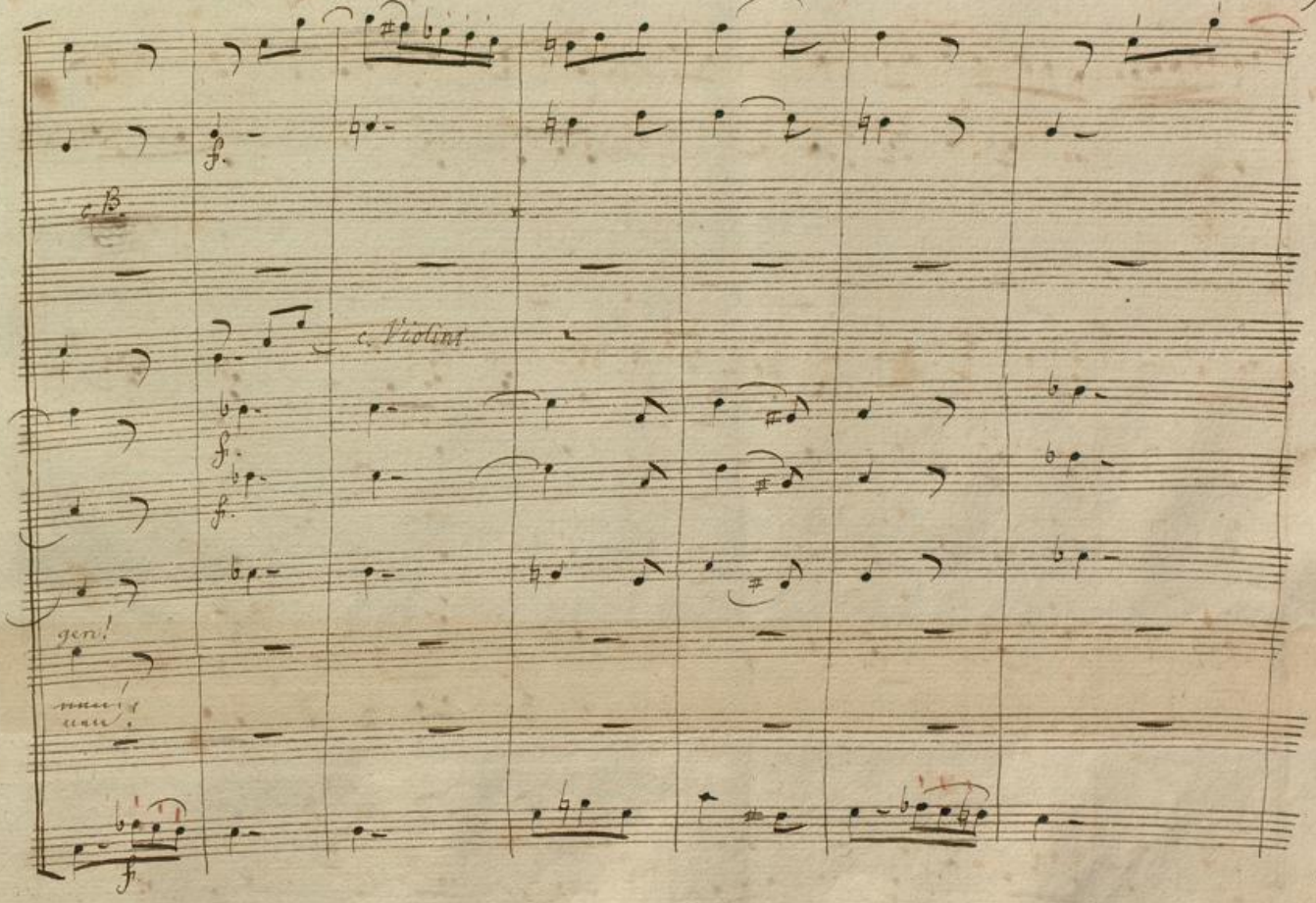
Karlsruhe



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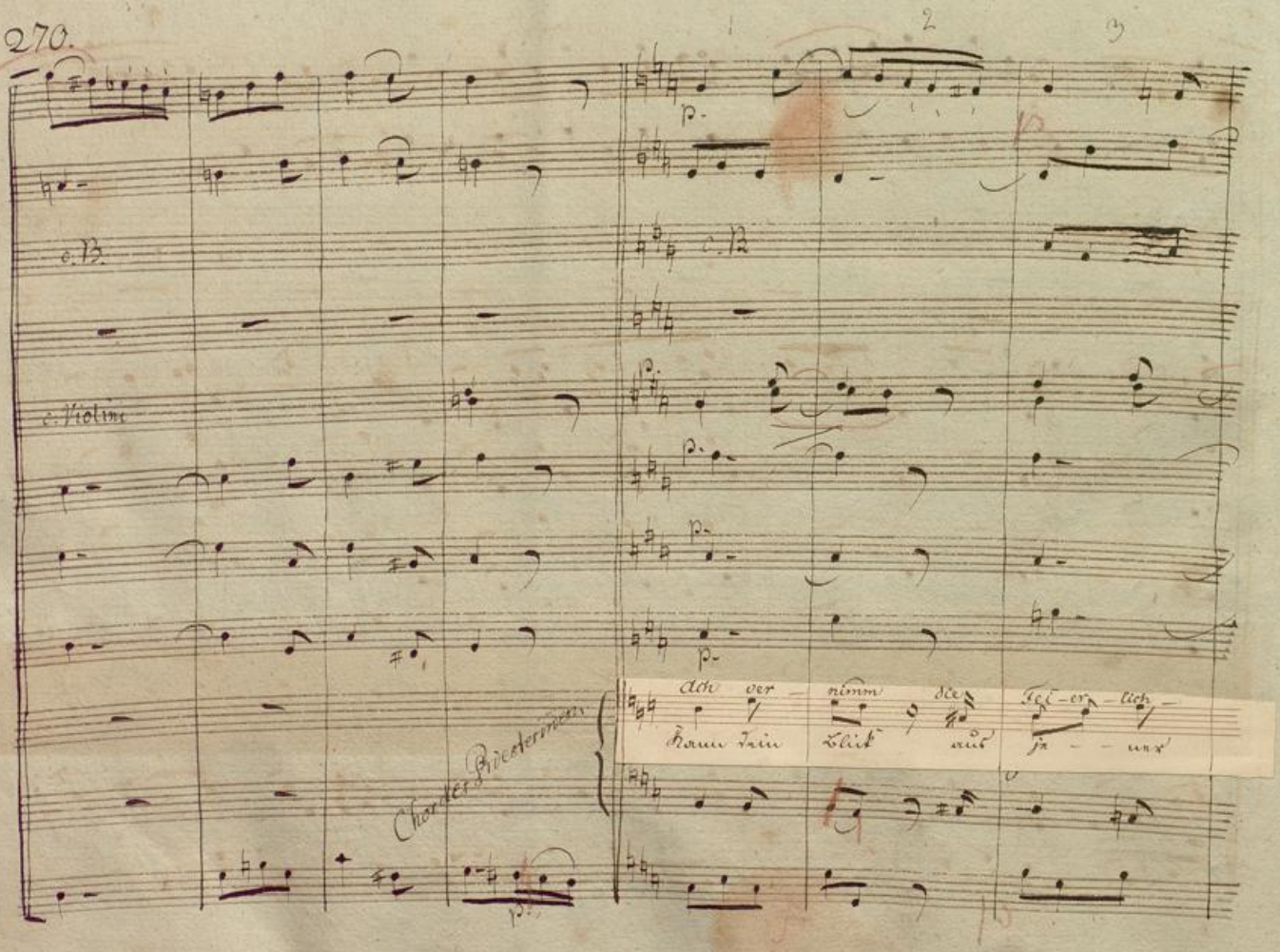

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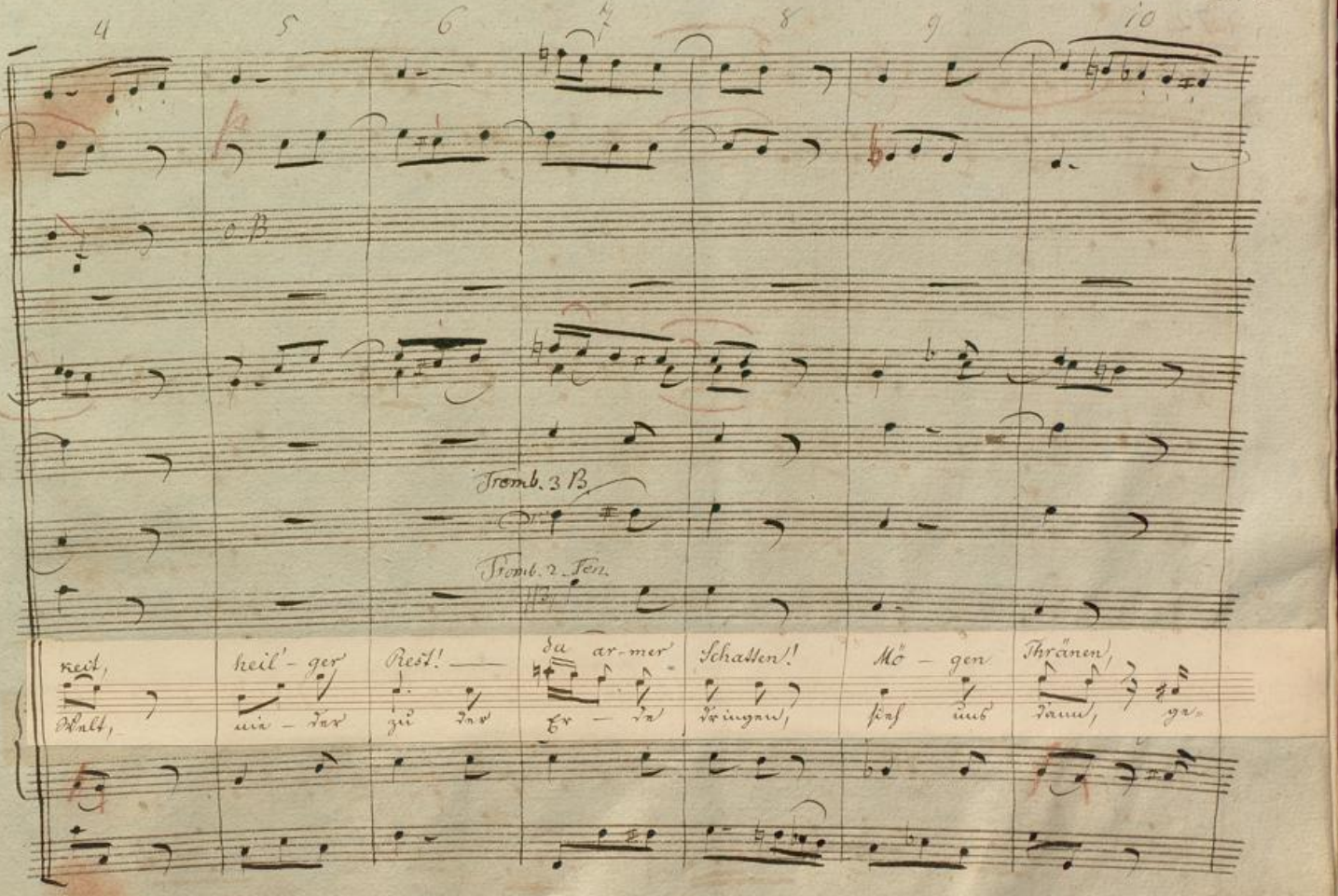

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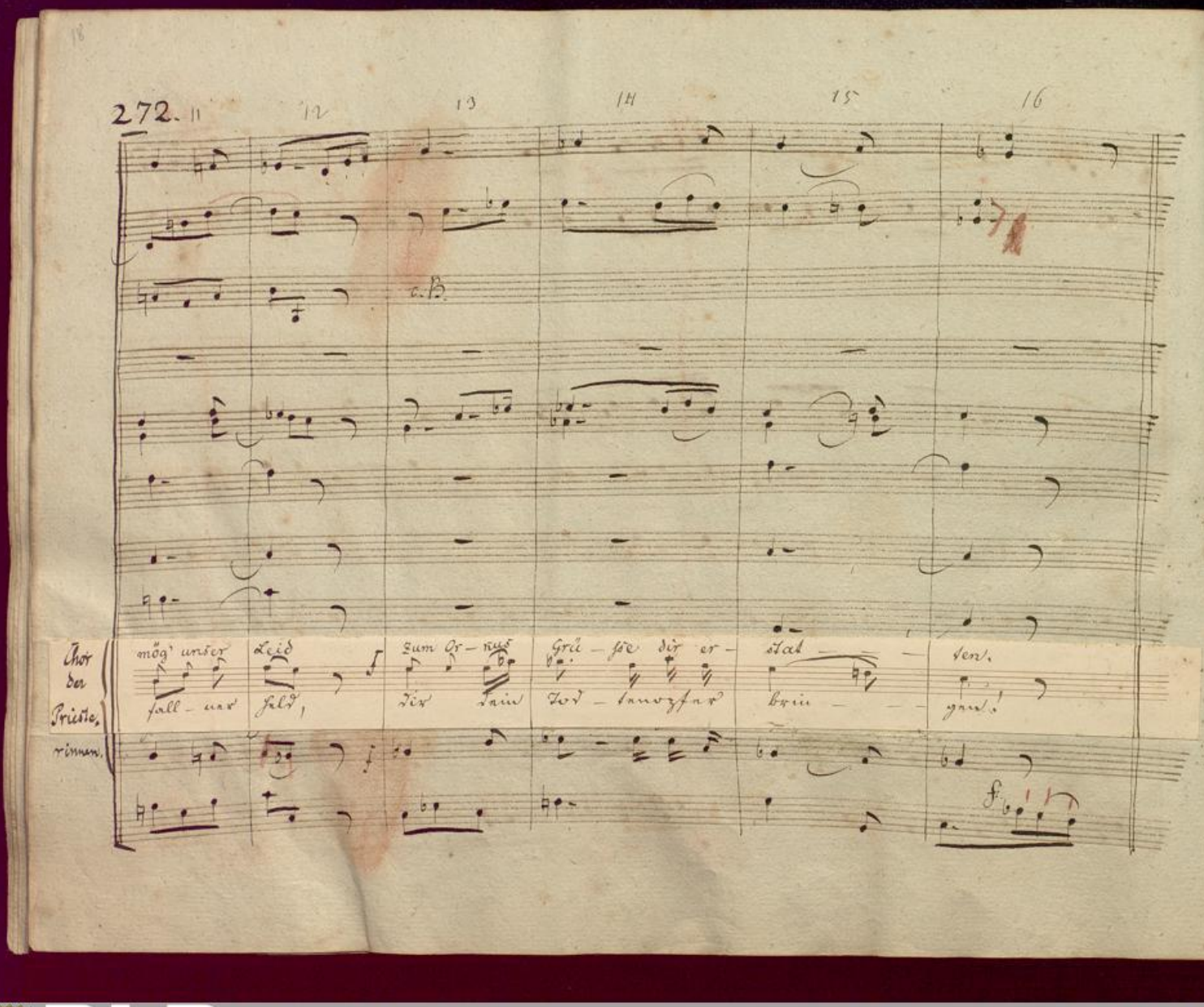
Karlsruhe



11 12 13 14 15 16

c. B.

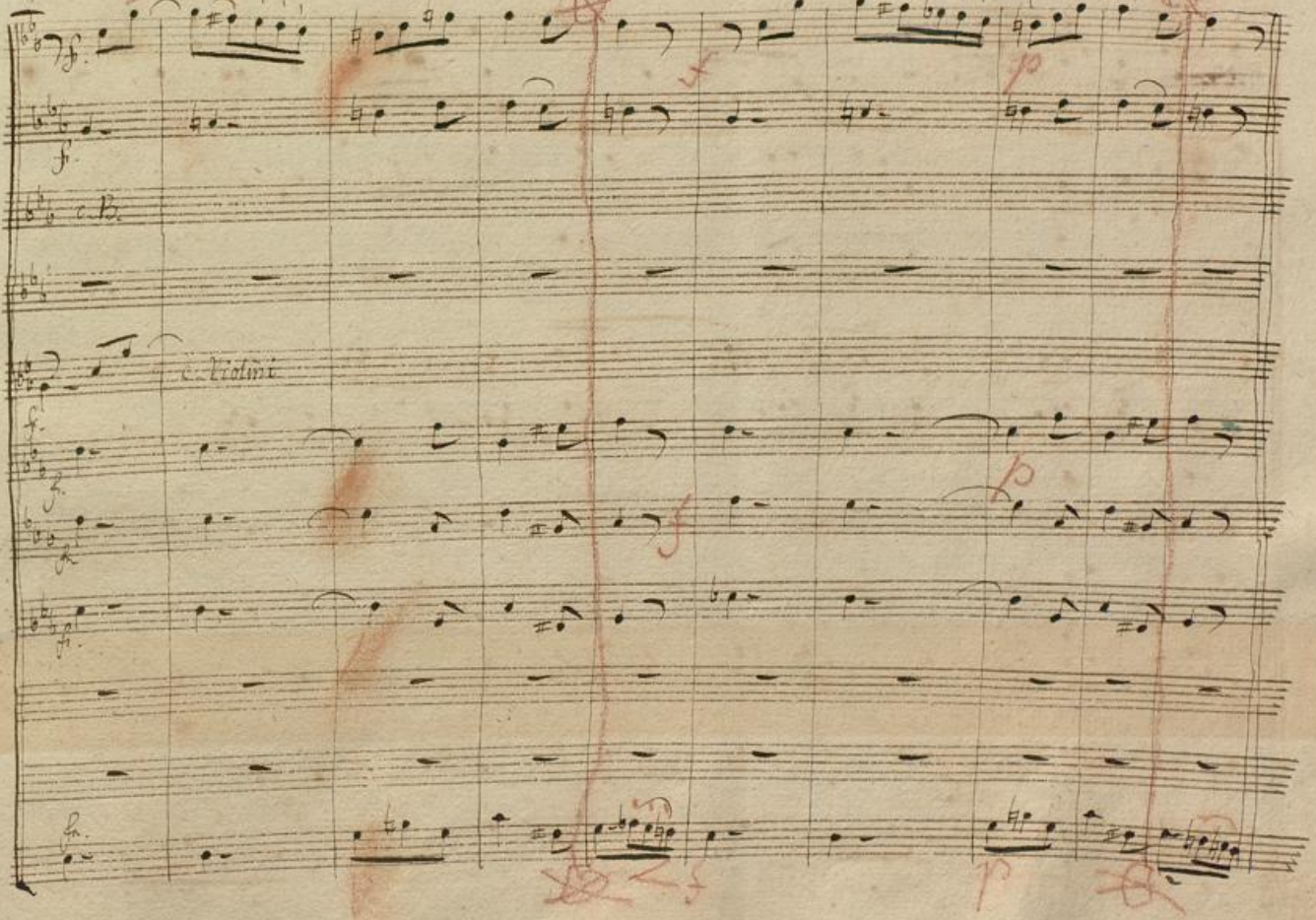
Chor der Priesterinnen.

mög' unser Leid zum Or – nus Grü – sse dir er – stat – – ten.

fall – ner Held, dir dein Tod – tenopfer brin – – gen!

f.

17 Mineur. 18 19 20 21 22 23 24 25 26



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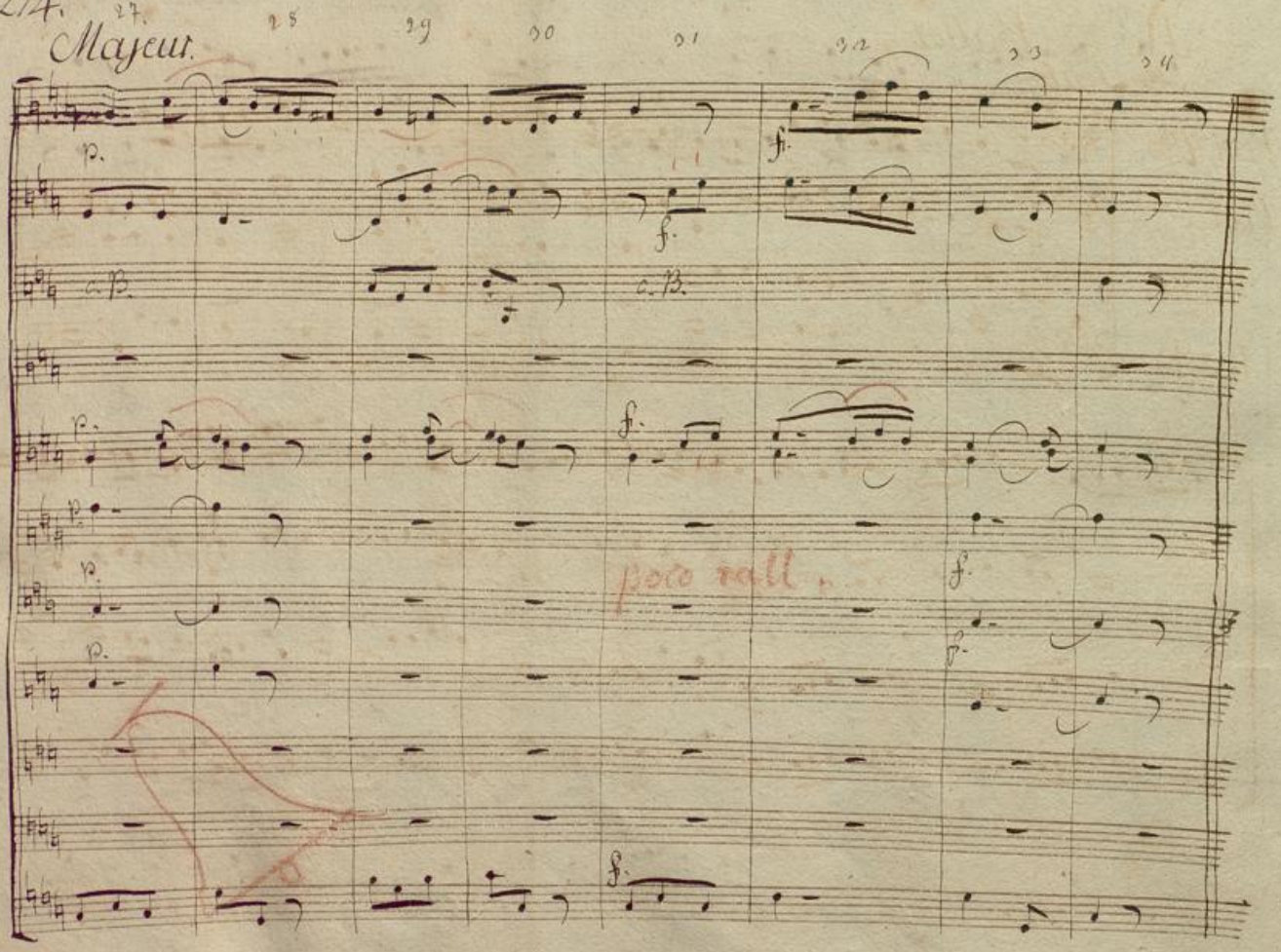

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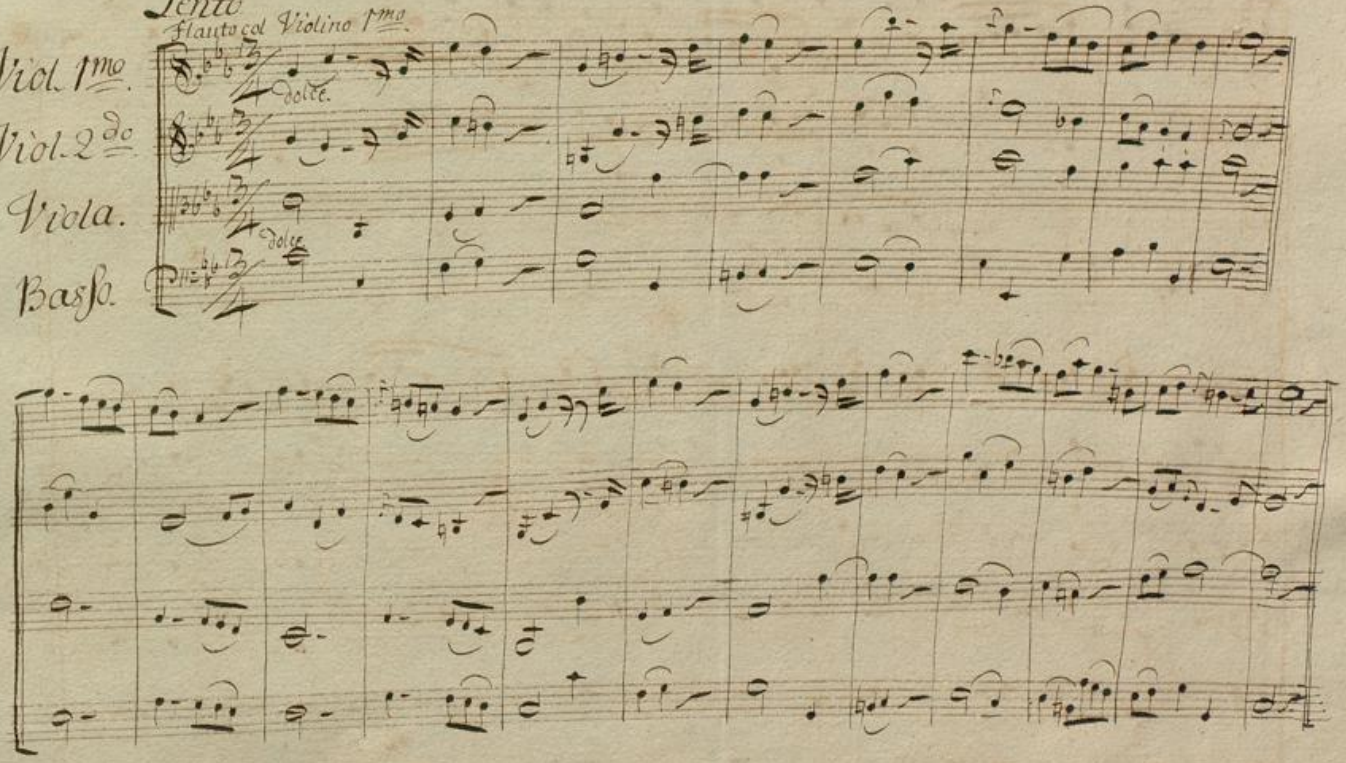
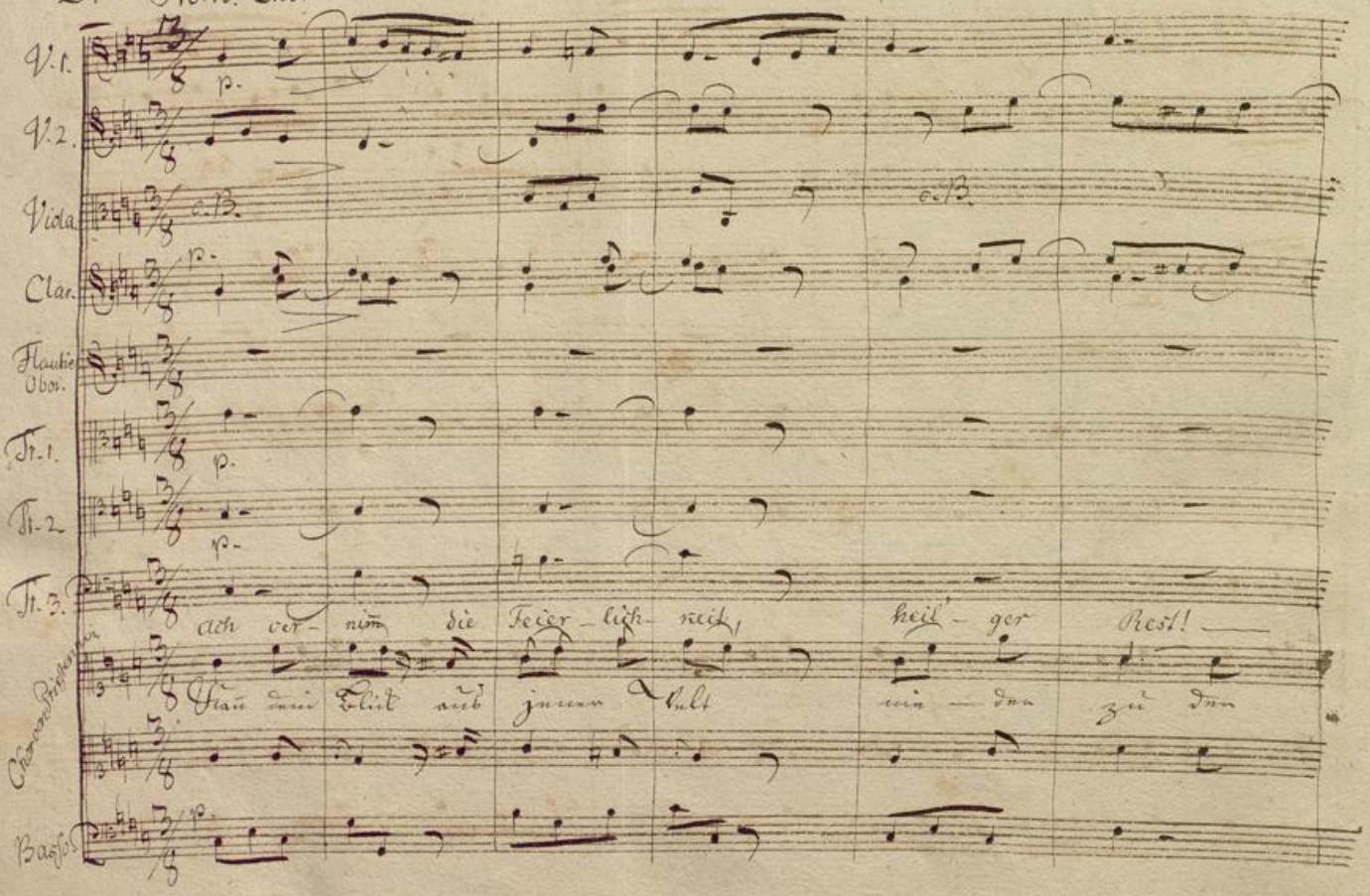
steht nicht in der französs. Partitur.

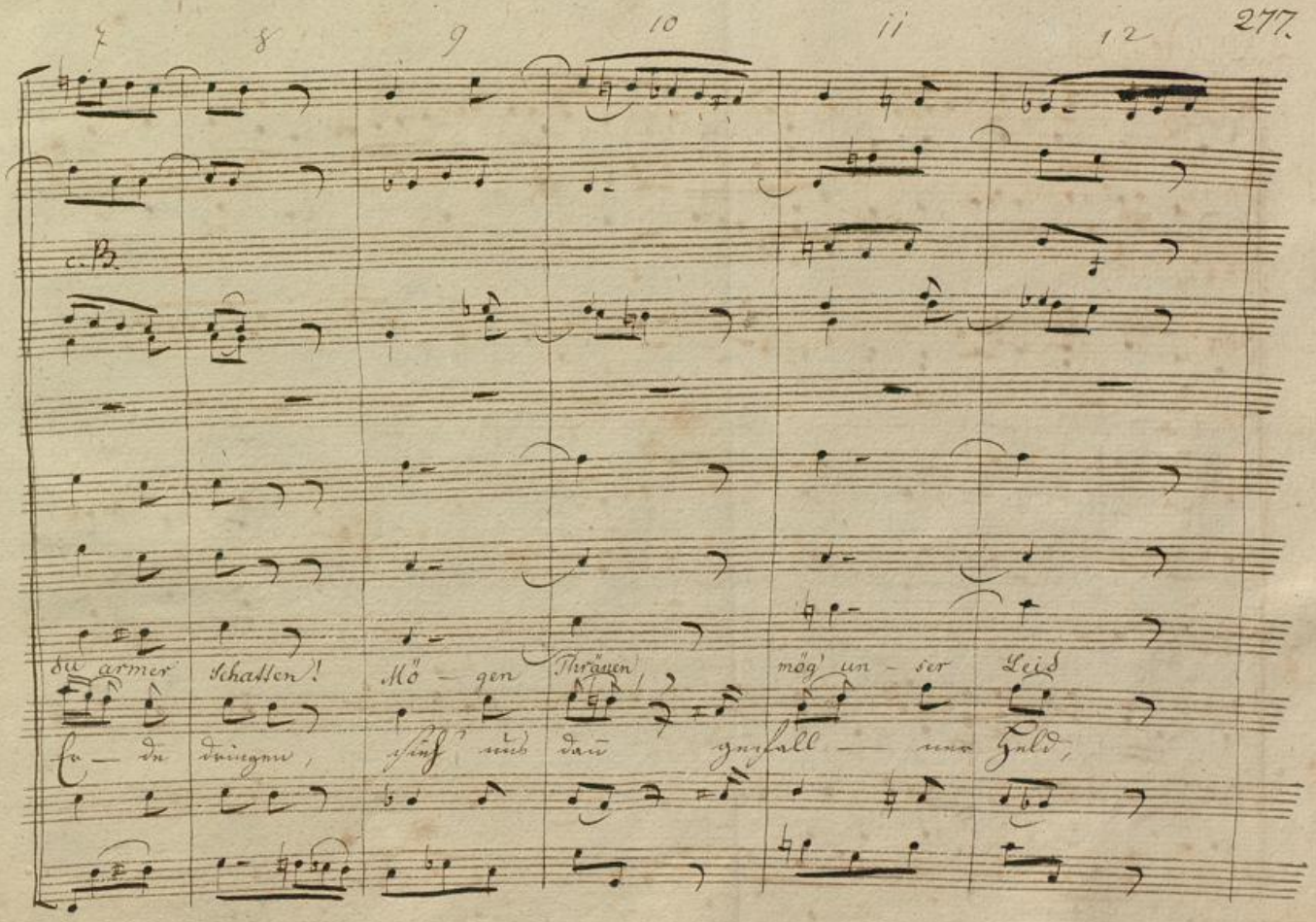
No. 12. Ballet.

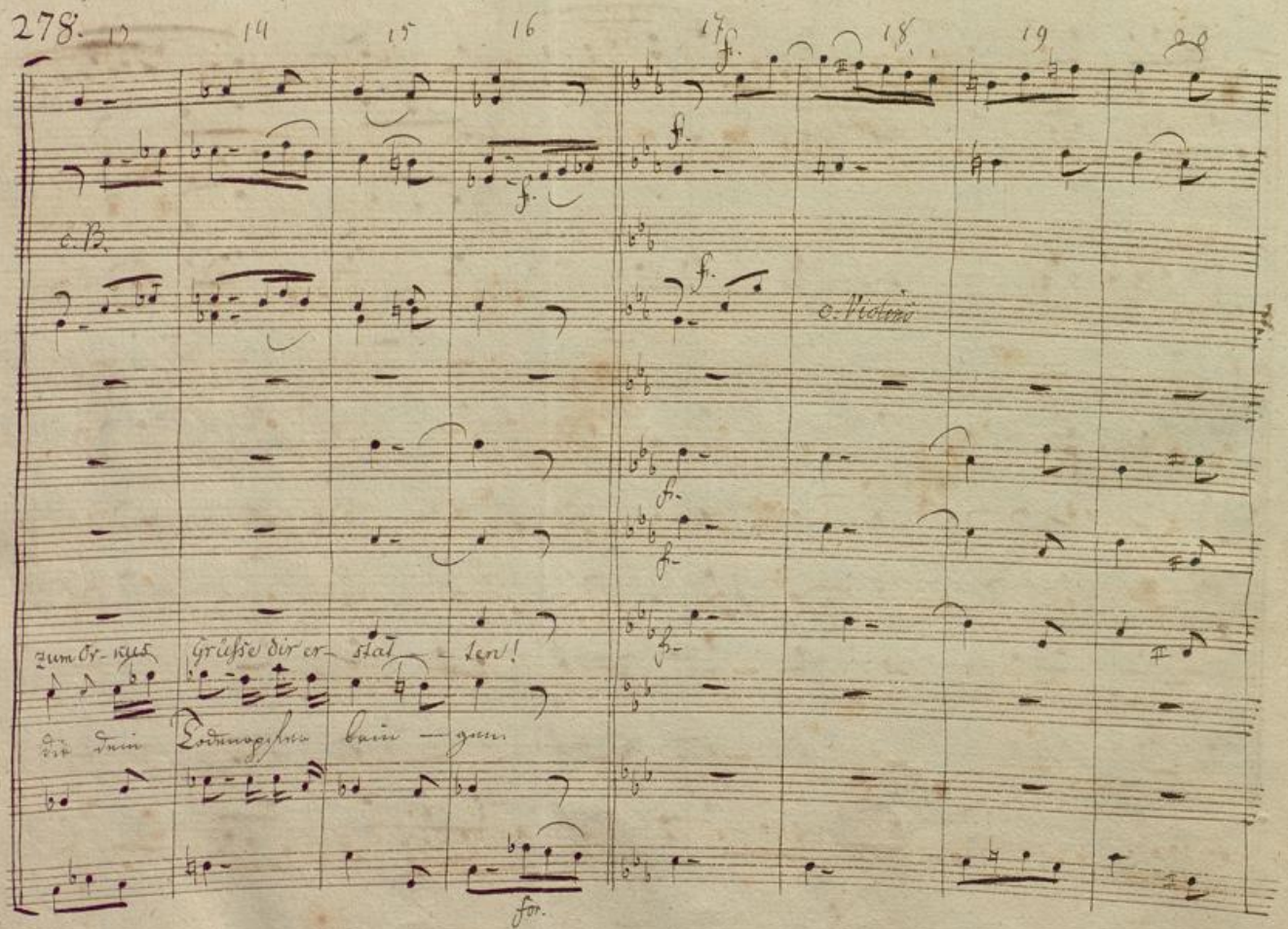


BLB Badische Landesbibliothek Karlsruhe



Badische Landesbibliothek
Karlsruhe


7
8
9
10
11
12
c.B.
du armer Schatten! Mö – gen Thränen mög' un – ser Leid
Er – de dringen, sieh' uns dann gefall – ner Held,



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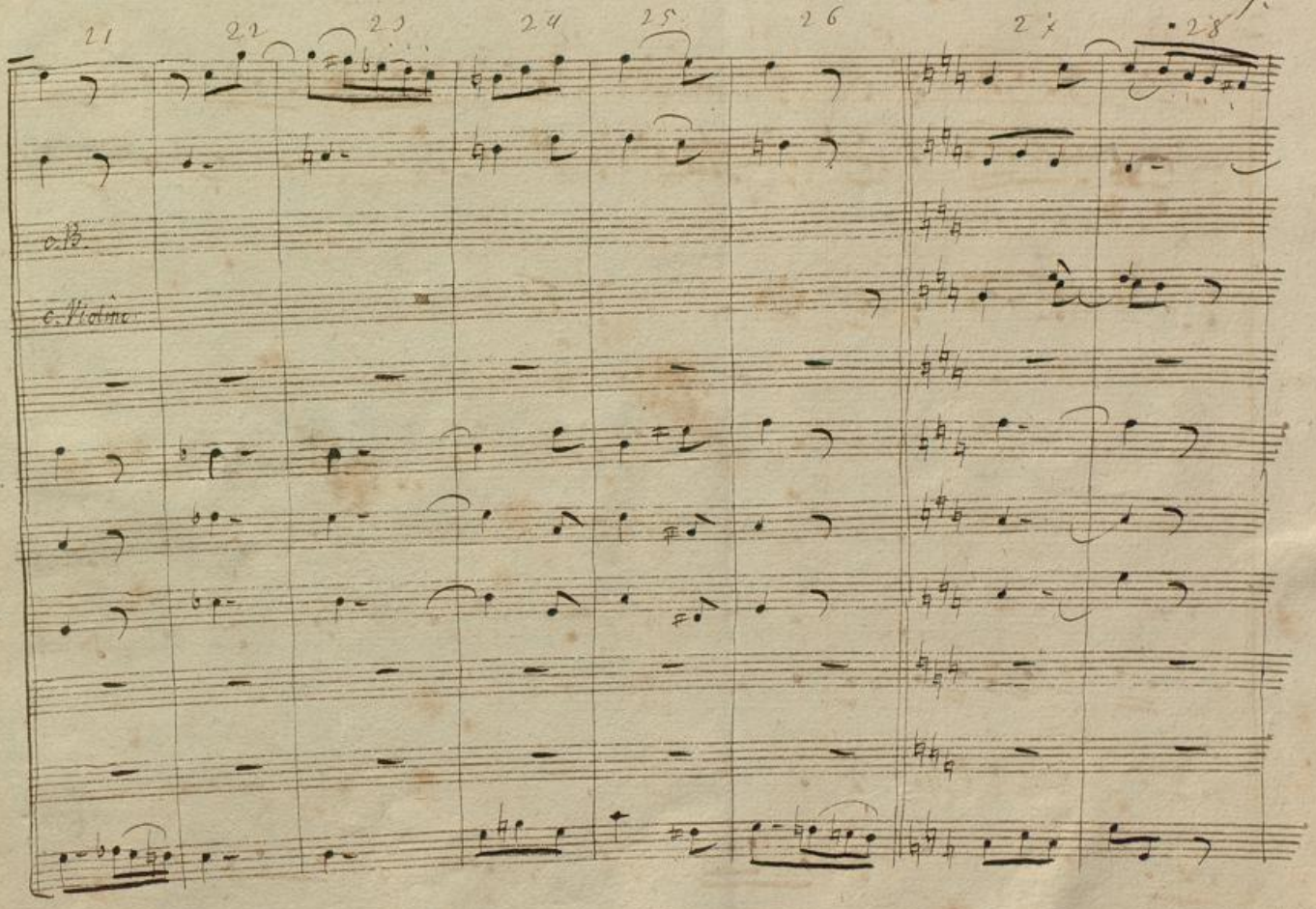

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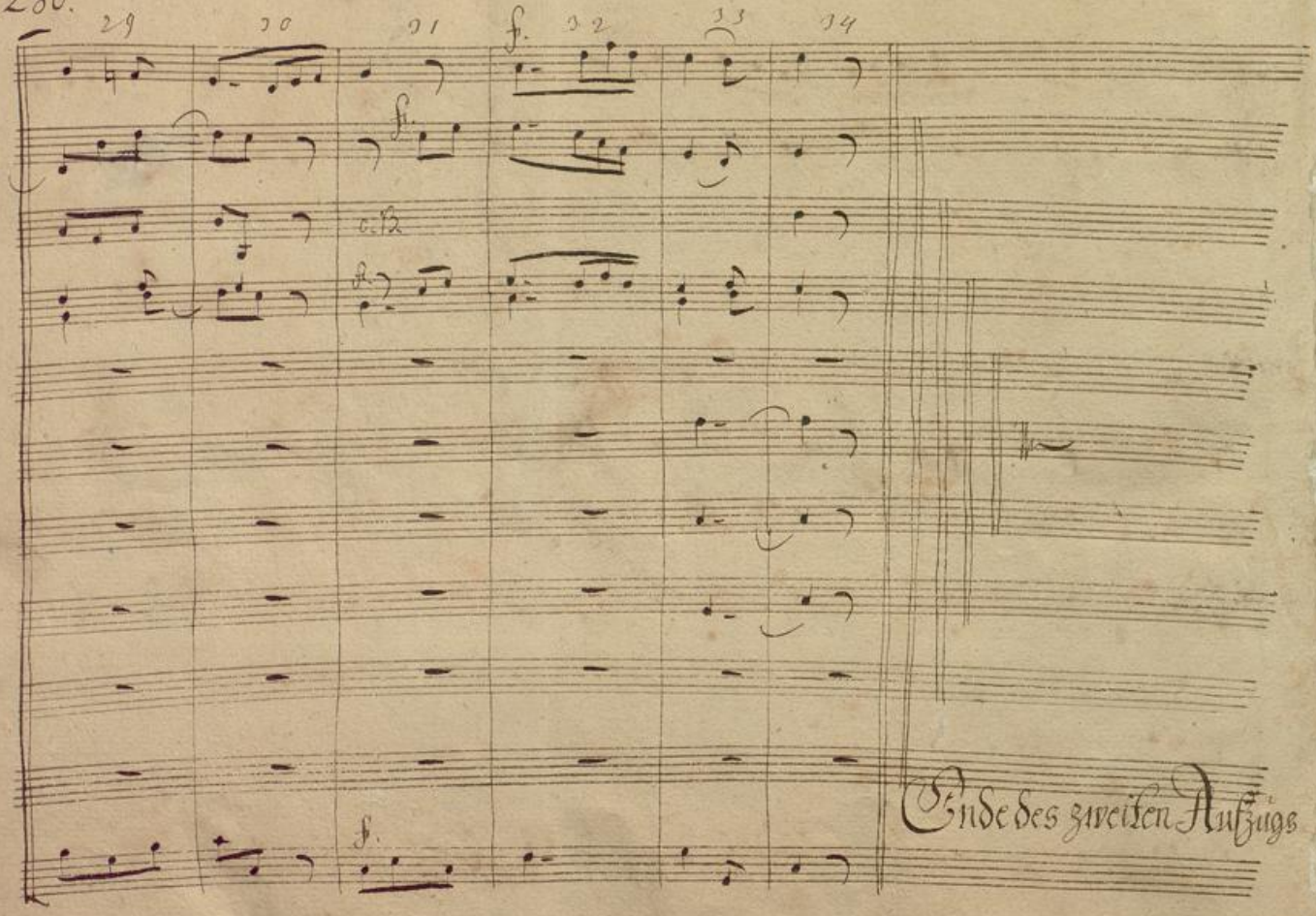
Karlsruhe



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