

# DER GÖTTERGATTE, OUVERTURE ZU

Franz Lehár, arr. Fritz Neuböck

Grade / Moeilijkheidsgraad / Degré de difficulté /

Schwierigkeitsgrad / Difficoltà

4

Duration / Tijdsduur / Durée / Dauer / Durata

6:50

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I N S T R U M E N T A T I O N

## Concert Band

Full score	1
Piccolo	1
Flute 1	2
Flute 2	2
Oboe 1	1
Oboe 2	1
Bassoon 1	1
Bassoon 2 (optional)	1
Bb Clarinet 1	5
Bb Clarinet 2	5
Bb Clarinet 3	5
Bb Bass Clarinet	1
Eb Alto Saxophone 1	1
Eb Alto Saxophone 2	1
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
Bb Trumpet 1	2
Bb Trumpet 2	2
Bb Trumpet 3	2
Bb Flugelhorn 1	1
Bb Flugelhorn 2	1
F Horn 1	1
F Horn 2	1
F Horn 3	1
C Trombone 1	2
C Trombone 2	2
C Bass Trombone	1
C Baritone 1	1
C Baritone 2	1
Bb Baritone 1 treble clef	1
Bb Baritone 2 treble clef	1
C Basses	4
String Bass	1
Snare Drum	1
Percussion	1
Timpani	1
Glockenspiel	1
Marimba (substitute for Harp)	1
Harp (optional)	1

S U P P L E M E N T A R Y P A R T S

Europe only:

Eb Horn 1	1
Eb Horn 2	1
Eb Horn 3	1
Bb Trombone 1 bass clef	1
Bb Trombone 2 bass clef	1
Bb Trombone Bass bass clef	1
Bb Trombone 1 treble clef	1
Bb Trombone 2 treble clef	1
Bb Trombone Bass treble clef	1
Bb Baritone 1 bass clef	1
Bb Baritone 2 bass clef	1
Eb Bass bass clef	1
Eb Bass treble clef	1
Bb Bass bass clef	1
Bb Bass treble clef	1

## DER GÖTTERGATTE

English:

"Der Göttergatte" is an operetta by Franz Lehar, based on Greek mythology, first performed in 1904 at the Carltheater in Vienna. Victor Leon and Leo Stein wrote the libretto, but unfortunately the work was not successful. Convinced of the quality of the music, Lehar revised his operetta twice. The librettists Julius Bammer and Alfred Grünwald said goodbye to Greek antiquity as a theme, hoping to breathe new life into the work, but this did not lead to success either. Even under the titles "Die ideale Gattin" (1913) and "Die Tangokönigin" (1921) the operetta was not appreciated by the public and the critics and eventually disappeared from the repertoire.

Fritz Neuböck took up this cheerful music and arranged the overture for band. In this version the overture ends, after the cadenza in the clarinet, not with a slow waltz, but with a reprise of the lively march motif.

Nederlands:

"Der Göttergatte" is een operette van Franz Lehar, gebaseerd op de Griekse mythologie, die voor het eerst werd opgevoerd in 1904 in het Carltheater in Wenen. Victor Leon en Leo Stein schreven het libretto, maar helaas was het werk niet succesvol. Overtuigd van de kwaliteit van de muziek heeft Lehar zijn operette twee keer herzien. De librettisten Julius Bammer en Alfred Grünwald namen afscheid van de Griekse oudheid als thema, met de hoop het werk nieuw leven in te blazen, maar ook dat leidde niet tot een succes. Ook onder de titels "Die ideale Gattin" (1913) en "Die Tangokönigin" (1921) werd de operette door het publiek en de critici niet gewaardeerd en uiteindelijk verdween ze uit het repertoire.

Fritz Neuböck nam deze vrolijke muziek ter hand en arrangeerde de ouverture voor harmonieorkest. In deze versie eindigt de ouverture, na de klarinetcadenza niet met een langzame wals, maar eindigt ze met een reprise van het levendige mars motief.

Deutsch:

"Der Göttergatte" ist eine, in der griechischen Mythologie spielende Operette von Franz Lehar, welche 1904 am Carltheater in Wien uraufgeführt wurde. Das Libretto steuerten Victor Leon und Leo Stein bei, doch leider war diesem Werk kein Erfolg beschieden. Von der Qualität der Musik überzeugt, hat Lehar seine Operette zweimal überarbeitet. Die Librettisten Julius Bammer und Alfred Grünwald verließen dabei als Ort der Handlung die griechische Antike, doch dadurch gelang es nicht dem Stück jenes Leben einzuhauchen, um es auf die Erfolgsspur zu bringen. Auch unter den Titeln "Die ideale Gattin" (1913) und "Die Tangokönigin" (1921) fiel die Operette bei Publikum und Kritikern durch, und verschwand schlussendlich vom Spielplan.

Fritz Neuböck hat sich dieser erfrischenden Musik angenommen, und die Ouvertüre für Blasorchester bearbeitet. In der Konzertversion endet die Ouvertüre, nach der Klarinettenkadenz, nicht mit einem langsamen Walzer, sondern findet mit einer Reprise des flotten Marschthemas ein frisches und schwungvolles Ende.

Français:

"Der Göttergatte" est une opérette de Franz Lehar, basée sur la mythologie grecque, créée en 1904 au Carltheater de Vienne. Victor Leon et Leo Stein ont écrit le livret, mais malheureusement l'œuvre n'a pas été couronnée de succès. Convaincu de la qualité de la musique, Lehar révisé son opérette à deux reprises. Les librettistes Julius Bammer et Alfred Grünwald ont dit adieu à l'antiquité grecque comme thème, espérant donner un nouveau souffle à l'œuvre, mais cela n'a pas non plus abouti. Même sous les titres "Die ideale Gattin" (1913) et "Die Tangokönigin" (1921), l'opérette n'est pas appréciée du public et de la critique et finit par disparaître du répertoire.

Fritz Neuböck s'est emparé de cette musique joyeuse et a arrangé l'ouverture pour orchestre d'harmonie. Dans cette version, l'ouverture se termine, après la clarinetcadenza, non par une valse lente, mais par une reprise du motif de la marche animée.

# OUVERTÛRE

zur Operette "Der Göttergatte"

Franz Lehár  
arr. Fritz Neuböck

Tempo di marcia  $\text{♩} = 112$

The score is written for a concert band and includes the following instruments and parts:

- Piccolo
- Flute 1
- Flute 2
- Oboe 1-2
- Bassoon 1
- Bassoon 2 (optional)
- Bb Clarinet 1
- Bb Clarinet 2-3
- Bb Bass Clarinet
- Eb Alto Saxophone 1-2
- Bb Tenor Saxophone
- Eb Baritone Saxophone
- Bb Trumpet 1
- Bb Trumpet 2-3
- Bb Flugelhorn 1-2
- F Horn 1
- F Horn 2
- F Horn 3
- Trombone 1-2
- Bass Trombone
- C Baritone 1-2
- String Bass
- C Bass
- Timpani
- Glockenspiel
- Harp (optional)
- Snare Drum
- Percussion

Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). Performance instructions include "one player" for Oboe 1-2 and "optional" for Bassoon 2 and Harp. The score is divided into 10 measures.

Picc.

Fl. 1

Fl. 2

Ob. 1-2

Bsn. 1

Bsn. 2

Clar. 1

Clar. 2-3

Bs. Clar.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Flghn. 1-2

F Hn. 1

F Hn. 2

F Hn. 3

Tbn. 1-2

Bs. Tbn.

C Bari. 1-2

St. Bs.

C Bs.

Timp.

Glock.

Hp.

Sn. Dr.

Perc.

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1-2 *p*

Bsn. 1 *sfz* *p*

Bsn. 2 *sfz* *p*

Clar. 1 *p*

Clar. 2-3 *p*

Bs. Clar. *p*

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Flghn. 1-2 *p*

F Hn. 1 *p*

F Hn. 2 *p*

F Hn. 3 *p*

Tbn. 1-2

Bs. Tbn.

C Bari. 1-2 *p*

St. Bs. *p*

C Bs. *p*

Timp.

Glock.

Hp.

Sn. Dr.

Perc. *p* Triangle

22 23 24 25 26 27 28 29 30 31

Picc.

Fl. 1

Fl. 2

Ob. 1-2

Bsn. 1

Bsn. 2

Clar. 1

Clar. 2-3

Bs. Clar.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Flghn. 1-2

F. Hn. 1

F. Hn. 2

F. Hn. 3

Tbn. 1-2

Bs. Tbn.

C. Bari. 1-2

St. Bs.

C. Bs.

Timp.

Glock.

Hp.

Sn. Dr.

Perc.

Picc.  
Fl. 1  
Fl. 2  
Ob. 1-2  
Bsn. 1  
Bsn. 2  
Clar. 1  
Clar. 2-3  
Bs. Clar.  
A. Sax. 1-2  
T. Sax.  
B. Sax.  
Tpt. 1  
Tpt. 2-3  
Flghn. 1-2  
F Hn. 1  
F Hn. 2  
F Hn. 3  
Tbn. 1-2  
Bs. Tbn.  
C Bari. 1-2  
St. Bs.  
C Bs.  
Timp.  
Glock.  
Hp.  
Sn. Dr.  
Perc.

*mf*  
*mf*  
*mf*  
*mf*  
*p*  
*p*  
*p*  
*p*  
*f*  
*pizz.*  
*mf*

Musical score for orchestral instruments, measures 52-61. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, Clarinets 1 and 2-3, Bass Clarinet, Saxophones (Alto, Tenor, Baritone), Trumpets 1 and 2-3, Flugelhorn 1-2, Horns (First, Second, Third), Trombones 1 and 2, Bass Trombone, Contrabassoon 1-2, Strachey Bassoon, Contrabassoon, Timpani, Glockenspiel, Harp, Snare Drum, and Percussion. Dynamics include *mf*, *f*, and *p*. A "one player" marking is present for the Saxophone section.



Picc.

Fl. 1

Fl. 2

Ob. 1-2

Bsn. 1

Bsn. 2

Clar. 1

Clar. 2-3

Bs. Clar.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Flghn. 1-2

F Hn. 1

F Hn. 2

F Hn. 3

Tbn. 1-2

Bs. Tbn.

C Bari. 1-2

St. Bs.

C Bs.

Timp.

Glock.

Hp.

Sn. Dr.

Perc.

62 63 64 65 66 67 68 69 70 71



Picc.

Fl. 1

Fl. 2

Ob. 1-2

Bsn. 1

Bsn. 2

Clar. 1

Clar. 2-3

Bs. Clar.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Flghn. 1-2

F Hn. 1

F Hn. 2

F Hn. 3

Tbn. 1-2

Bs. Tbn.

C Bari. 1-2

St. Bs.

C Bs.

Timp.

Glock.

Hp.

Sn. Dr.

Perc.

tr

f

tr

f

f

open

open

open

f

Picc.

Fl. 1

Fl. 2

Ob. 1-2

Bsn. 1

Bsn. 2

Clar. 1

Clar. 2-3

Bs. Clar.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Flgln. 1-2

F Hn. 1

F Hn. 2

F Hn. 3

Tbn. 1-2

Bs. Tbn.

C Bari. 1-2

St. Bs.

C Bs.

Timp.

Glock.

Hp.

Sn. Dr.

Perc.

one player

f

p

Susp. Cym.

Tri.

91 92 93 94 95 96 97 98 99

Valse moderato ♩ = 160

Picc.

Fl. 1

Fl. 2

Ob. 1-2

Bsn. 1

Bsn. 2

Clar. 1

Clar. 2-3

Bs. Clar.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Flghn. 1-2

F Hn. 1

F Hn. 2

F Hn. 3

Tbn. 1-2

Bs. Tbn.

C Bari. 1-2

St. Bs.

C Bs.

Timp.

Glock.

Hp.

Sn. Dr.

Perc.

100 101 102 103 104 105 106 107 108

Picc. *play*

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Ob. 1-2 *mf* *mf*

Bsn. 1 *mf* *mf*

Bsn. 2 *mf*

Clar. 1 *play* *p* *mf* *mf*

Clar. 2-3 *mf* *mf*

Bs. Clar. *mf*

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Flghn. 1-2

F Hn. 1 *p* *mf*

F Hn. 2 *p* *mf*

F Hn. 3 *p* *mf*

Tbn. 1-2

Bs. Tbn.

C Bari. 1-2 *mf*

St. Bs. *pizz.* *mf*

C Bs. *mf*

Timp.

Glock.

Hp. *p* *mf*

Sn. Dr.

Perc.

Picc.  
 Fl. 1  
 Fl. 2  
 Ob. 1-2  
 Bsn. 1  
 Bsn. 2  
 Clar. 1  
 Clar. 2-3  
 Bs. Clar.  
 A. Sax. 1-2  
 T. Sax.  
 B. Sax.  
 Tpt. 1  
 Tpt. 2-3  
 Flghn. 1-2  
 F Hn. 1  
 F Hn. 2  
 F Hn. 3  
 Tbn. 1-2  
 Bs. Tbn.  
 C Bari. 1-2  
 St. Bs.  
 C Bs.  
 Timp.  
 Glock.  
 Hp.  
 Sn. Dr.  
 Perc.

Picc.

Fl. 1

Fl. 2

Ob. 1-2

Bsn. 1

Bsn. 2

Clar. 1

Clar. 2-3

Bs. Clar.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Flghn. 1-2

F Hn. 1

F Hn. 2

F Hn. 3

Tbn. 1-2

Bs. Tbn.

C Bari. 1-2

St. Bs.

C Bs.

Timp.

Glock.

Hp.

Sn. Dr.

Perc.

Triangle

131 132 133 134 135 136 137 138 139 140

- OUVERTÛRE -



Allegro ♩ = 120

Picc.

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1-2 *mf* *f*

Bsn. 1 *f*

Bsn. 2 *f*

Clar. 1 *mf* *f*

Clar. 2-3 *mf* *f*

Bs. Clar. *mf* *f*

A. Sax. 1-2 *f* *one player* *à 2*

T. Sax. *f*

B. Sax. *f*

Tpt. 1 *mf* *f*

Tpt. 2-3 *mf* *f*

Flghn. 1-2 *mf* *f*

F Hn. 1 *mf* *f*

F Hn. 2 *mf* *f*

F Hn. 3 *mf* *f*

Tbn. 1-2 *f*

Bs. Tbn. *f*

C Bari. 1-2 *mf* *f*

St. Bs. *mf* *f* *pizz.*

C Bs. *mf* *f*

Timp. *mf* *f*

Glock.

Hp.

Sn. Dr.

Perc. *f*

141 142 143 144 145 146 147 148 149 150 151

Picc. *f*

Fl. 1

Fl. 2

Ob. 1-2

Bsn. 1

Bsn. 2

Clar. 1

Clar. 2-3

Bs. Clar.

A. Sax. 1-2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

Flghn. 1-2

F Hn. 1

F Hn. 2

F Hn. 3

Tbn. 1-2

Bs. Tbn.

C Bari. 1-2

St. Bs.

C Bs.

Timp.

Glock.

Hp.

Sn. Dr.

Perc.

Rit. -----

152 153 154 155 156 157 158 159 160 161 162