Ballettmusik

zur Oper „Idomeneo"

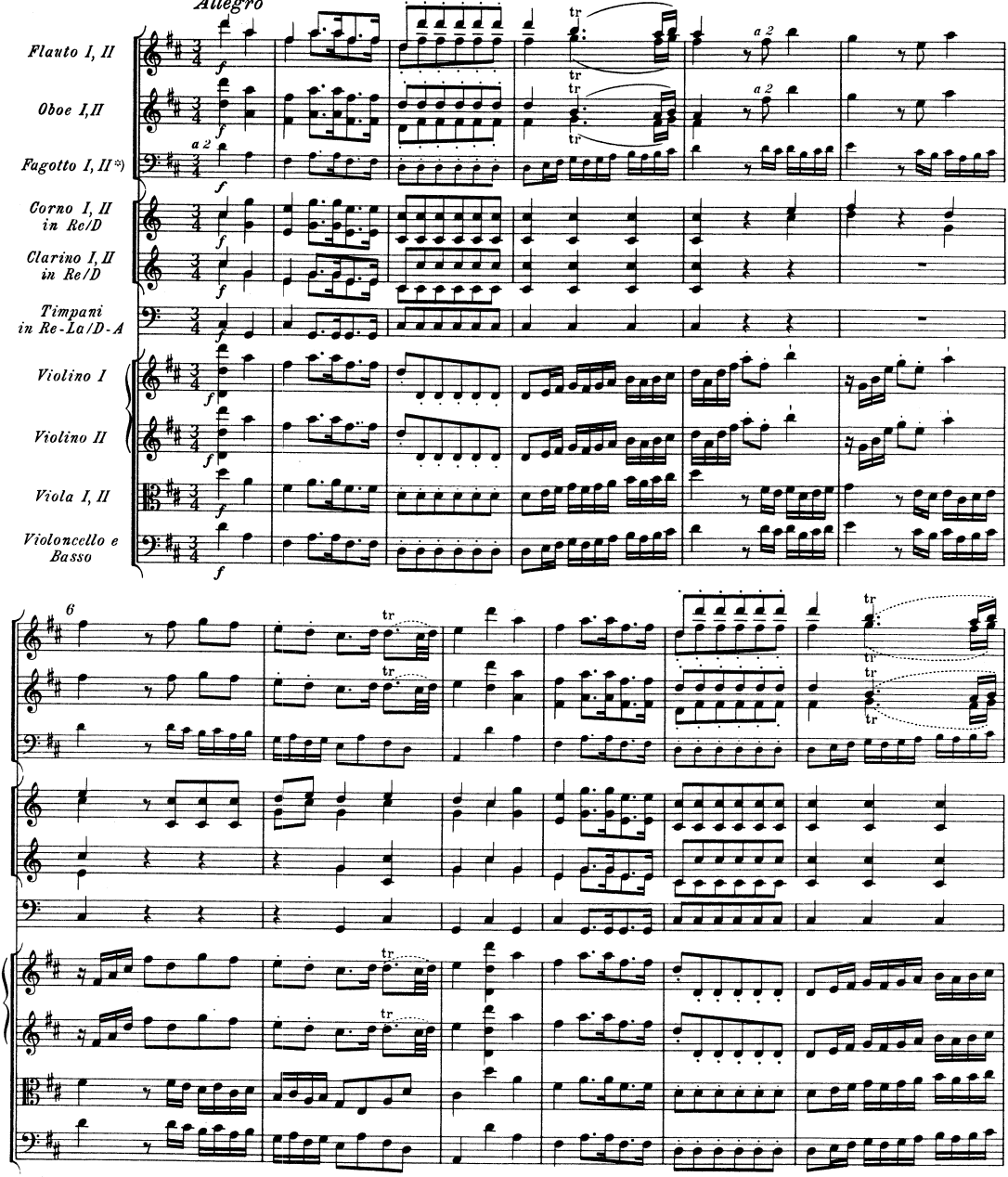
KV 367

Nº 1 Chaconne

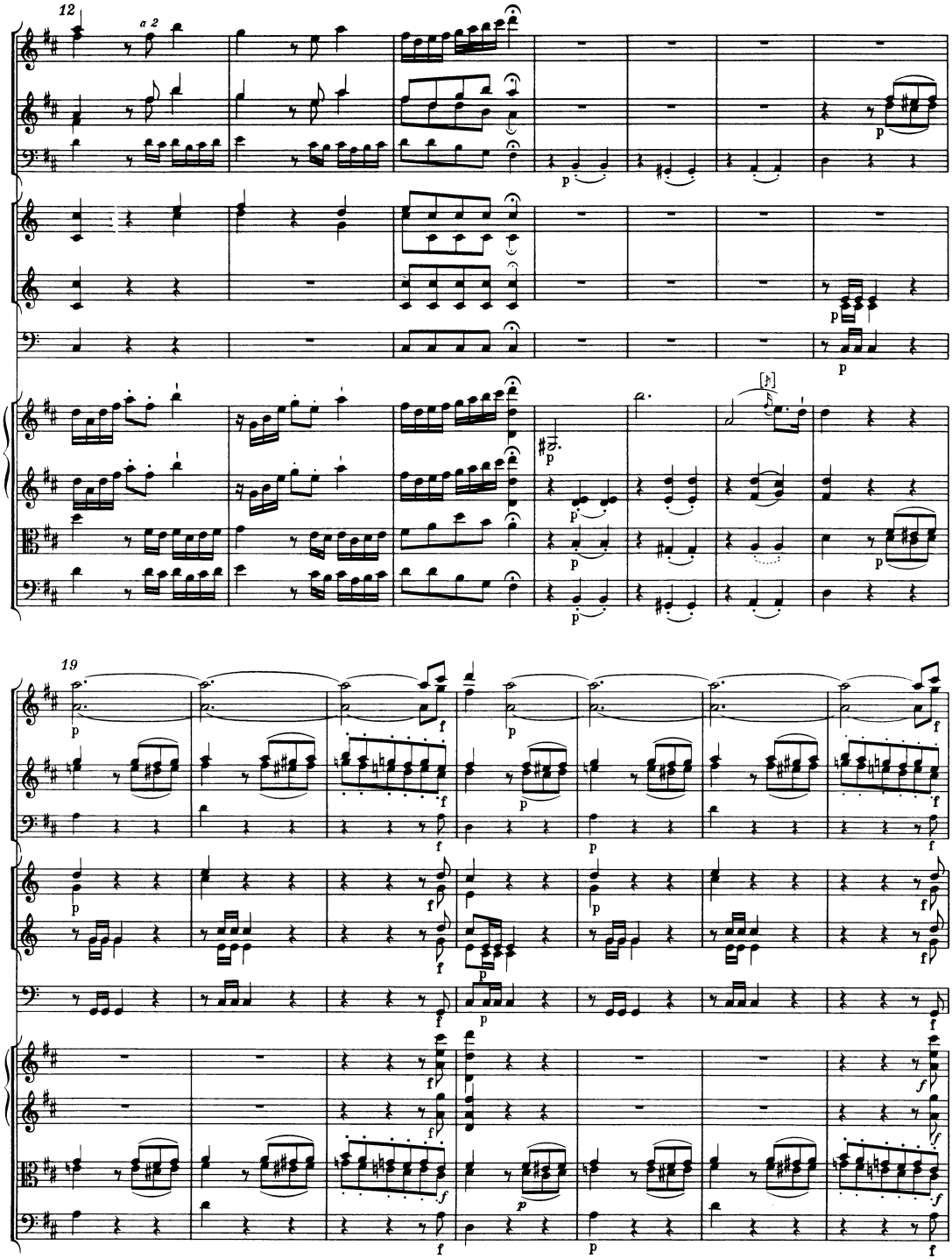
Pour le Ballet

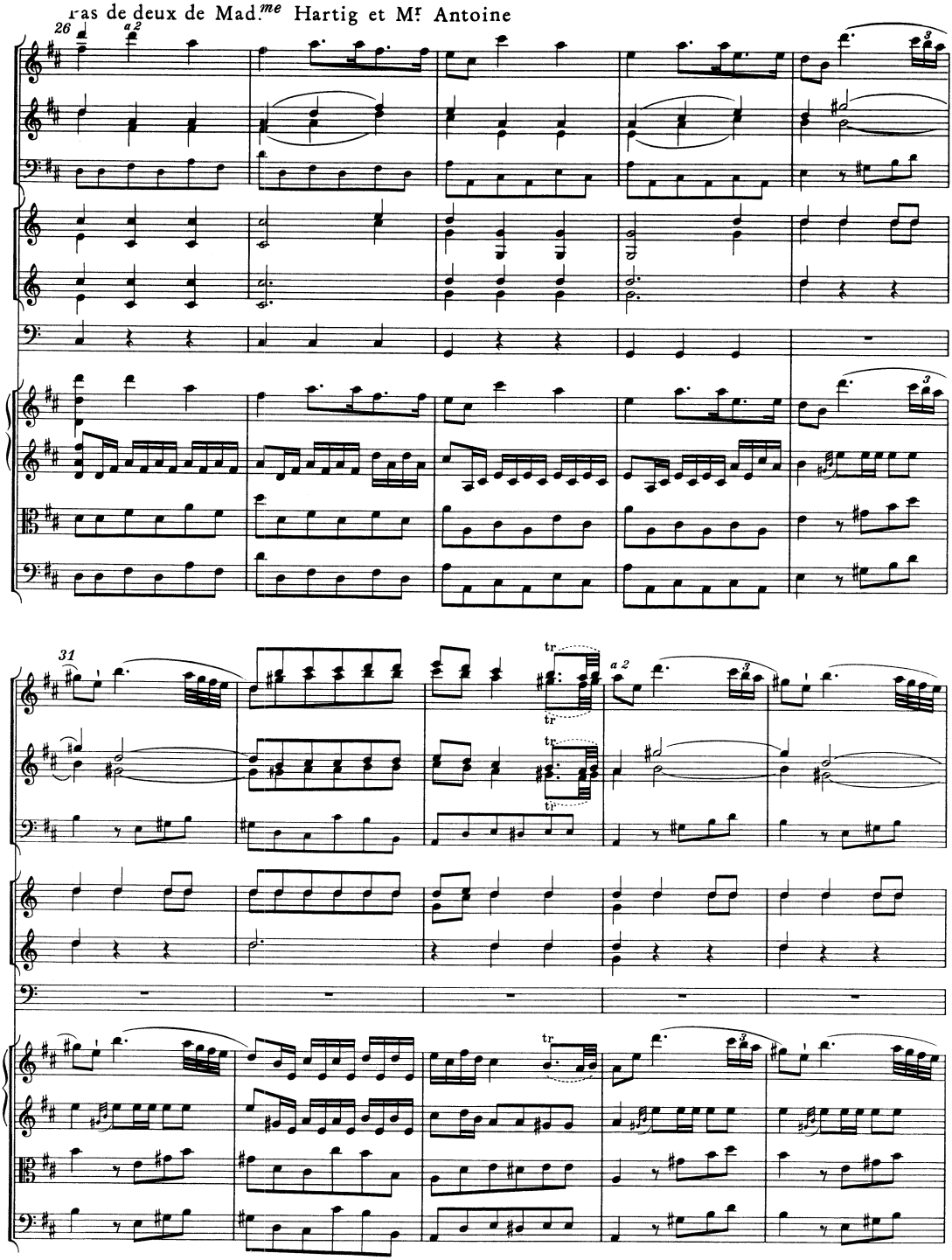
Allegro

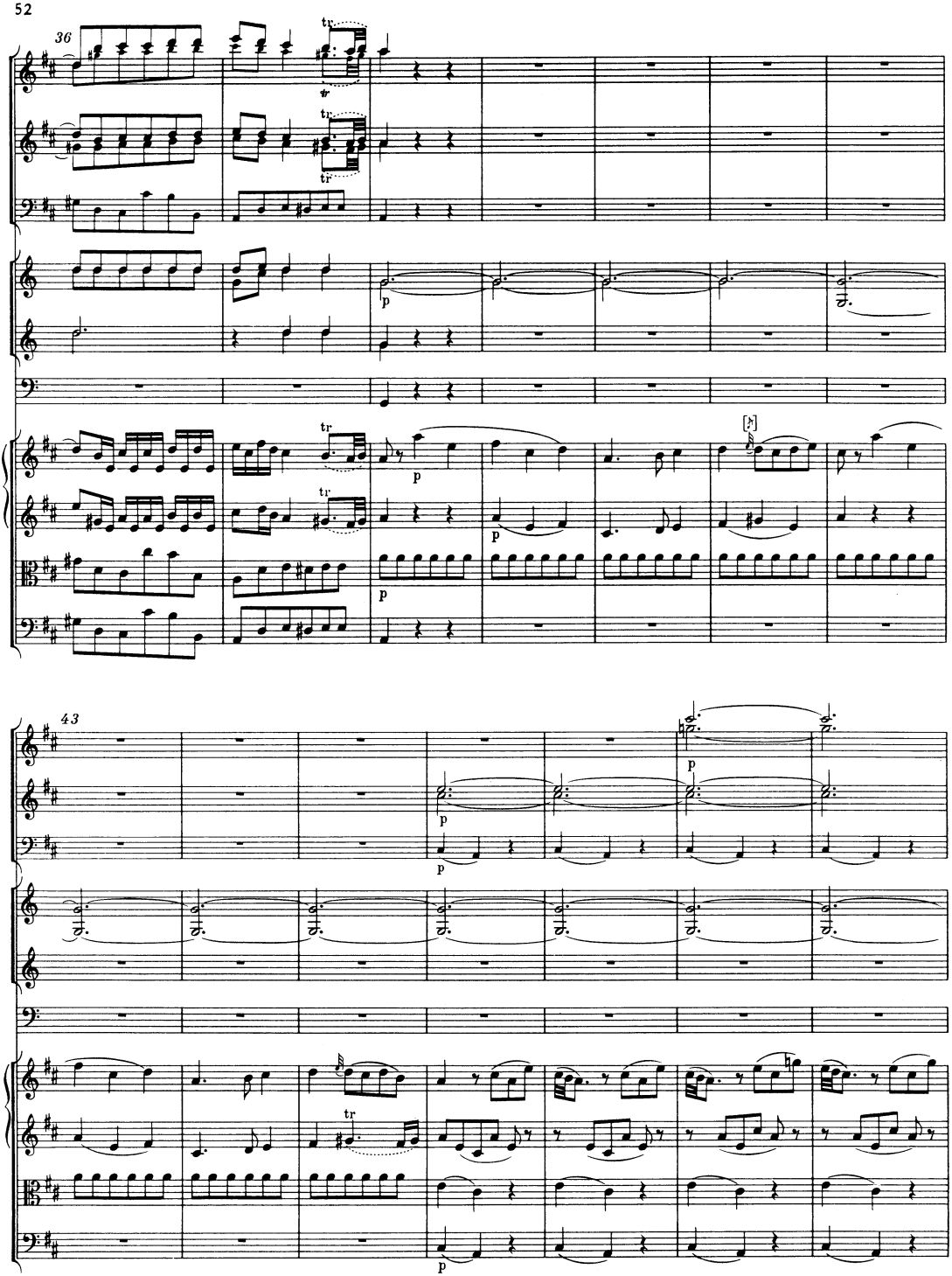
Entstanden München, Januar 1781

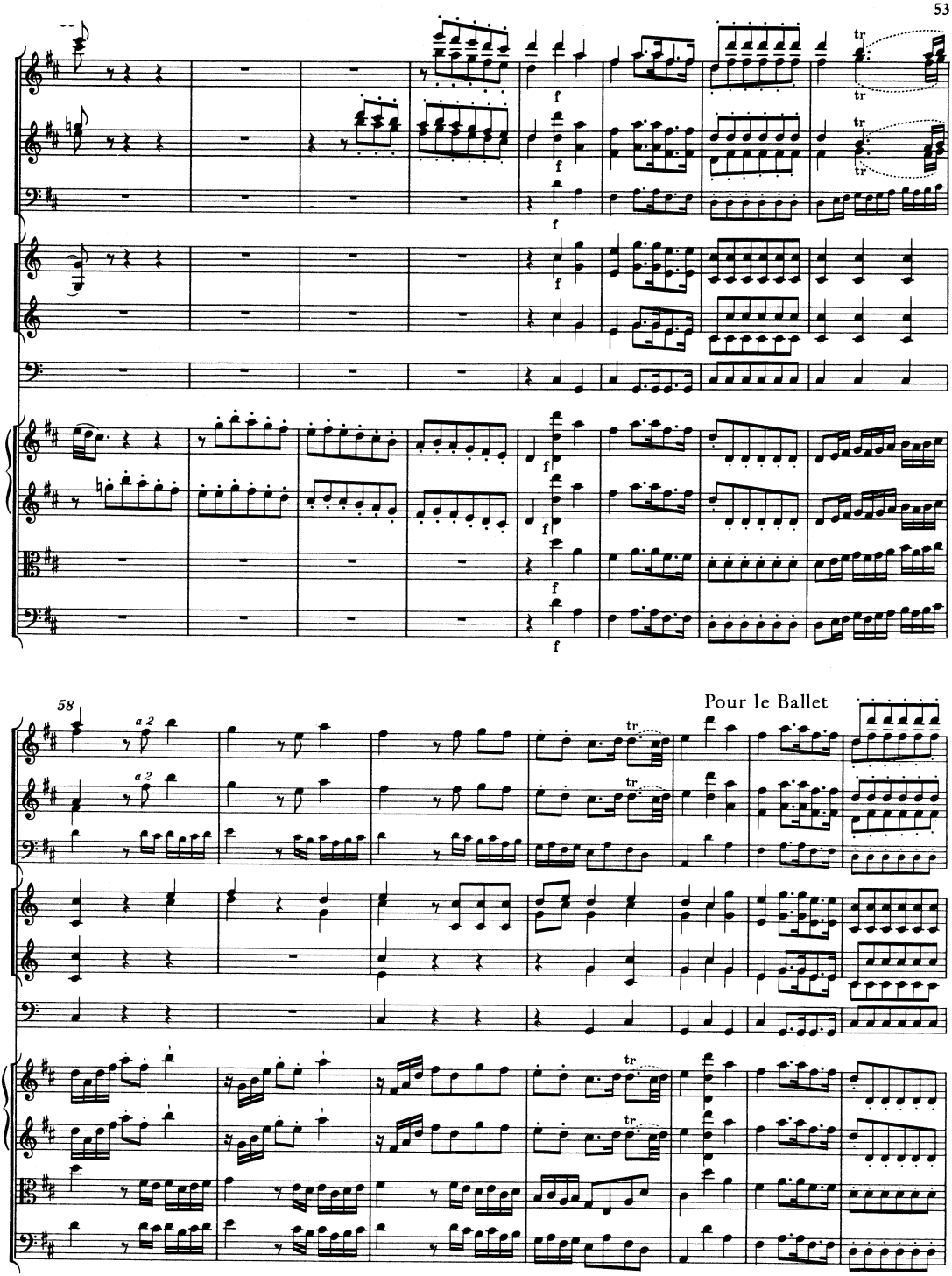


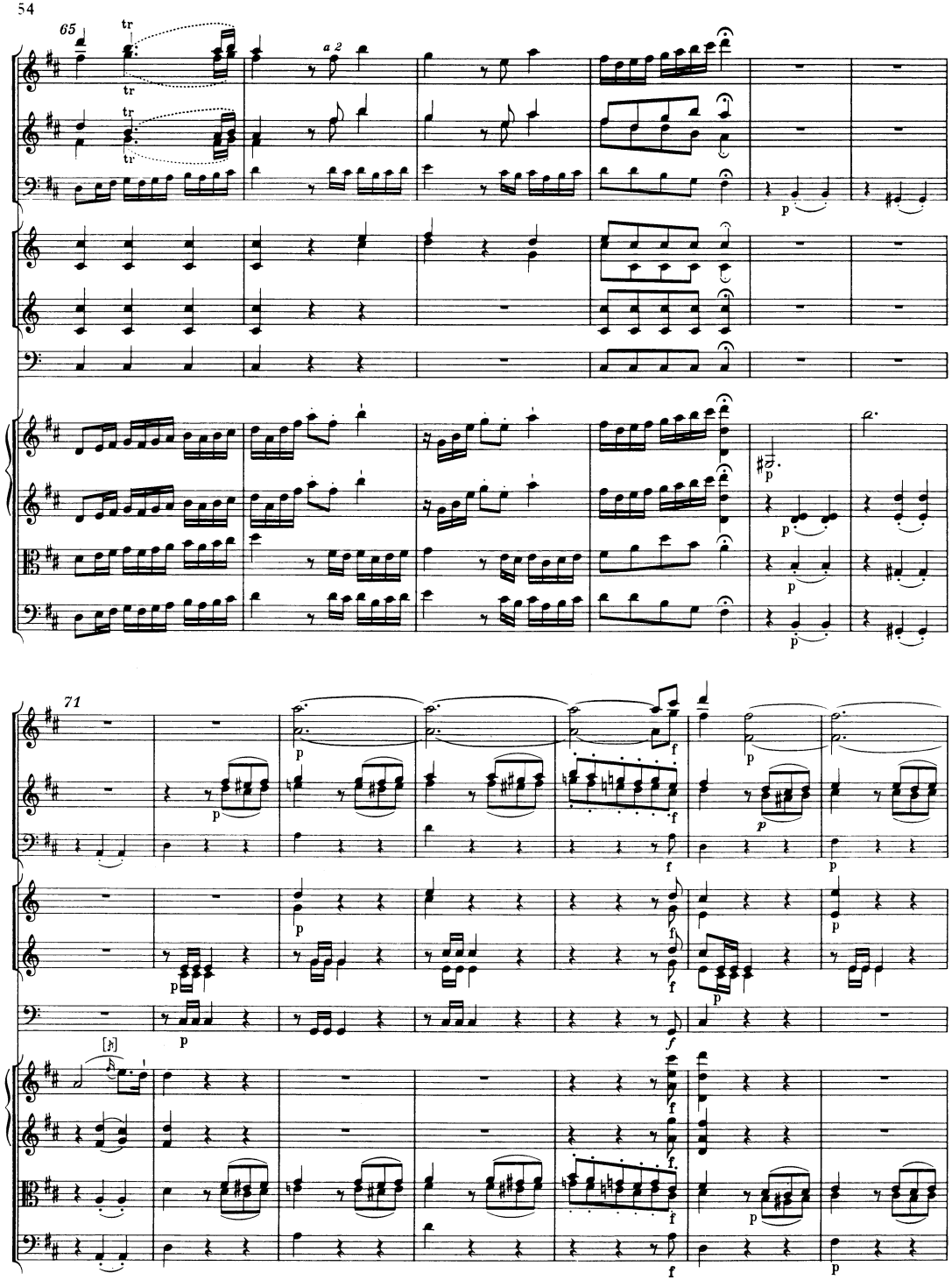
*) Zum kleiner gestochenen Fagottsystem in T. 1—153 vgl. Vorwort, S. XII, und Krit. Bericht.


12
a 2
19

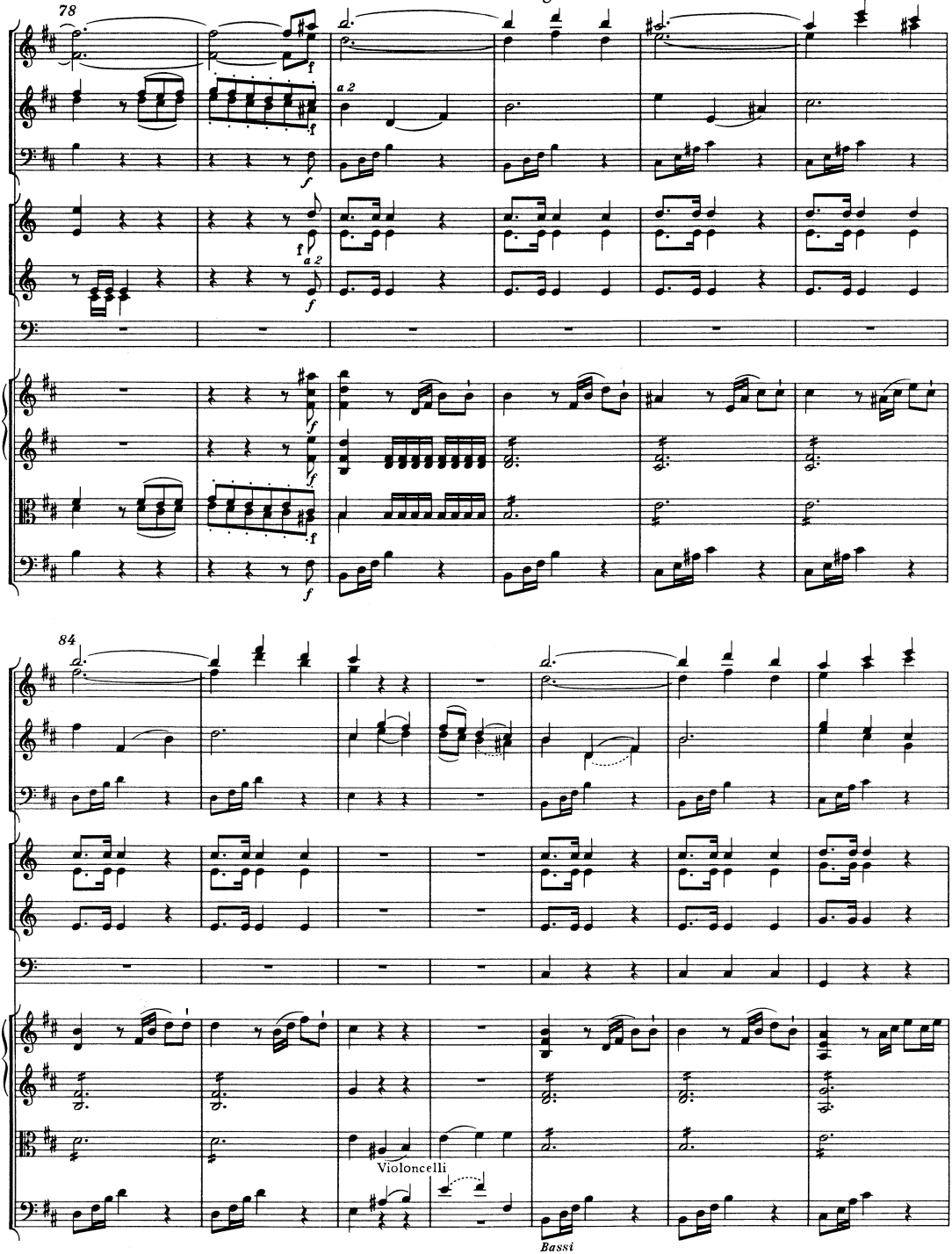

ras de deux de Mad.me Hartig et Mr Antoine
26
a 2
31
tr
a 2

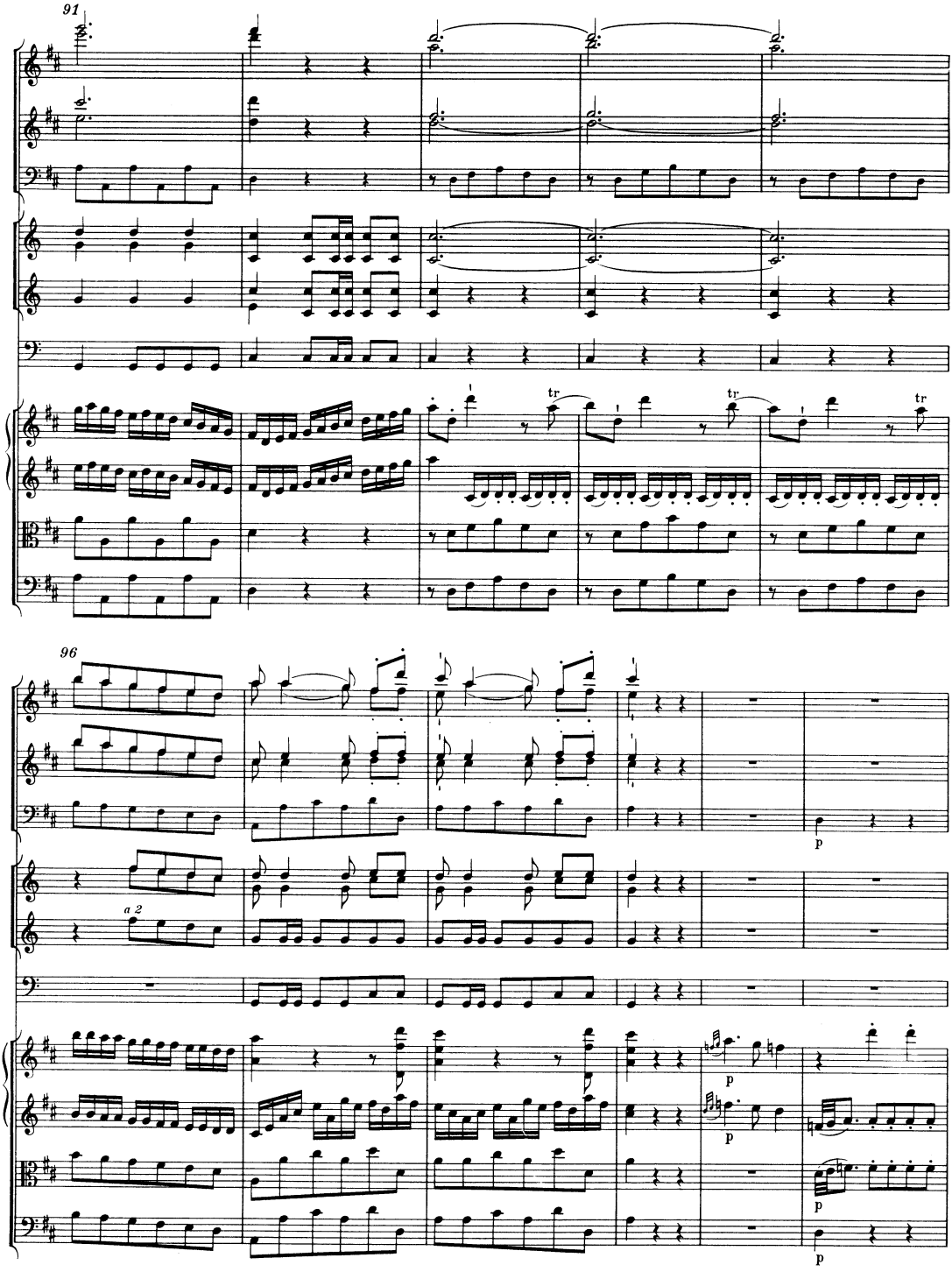

36
tr
p
43

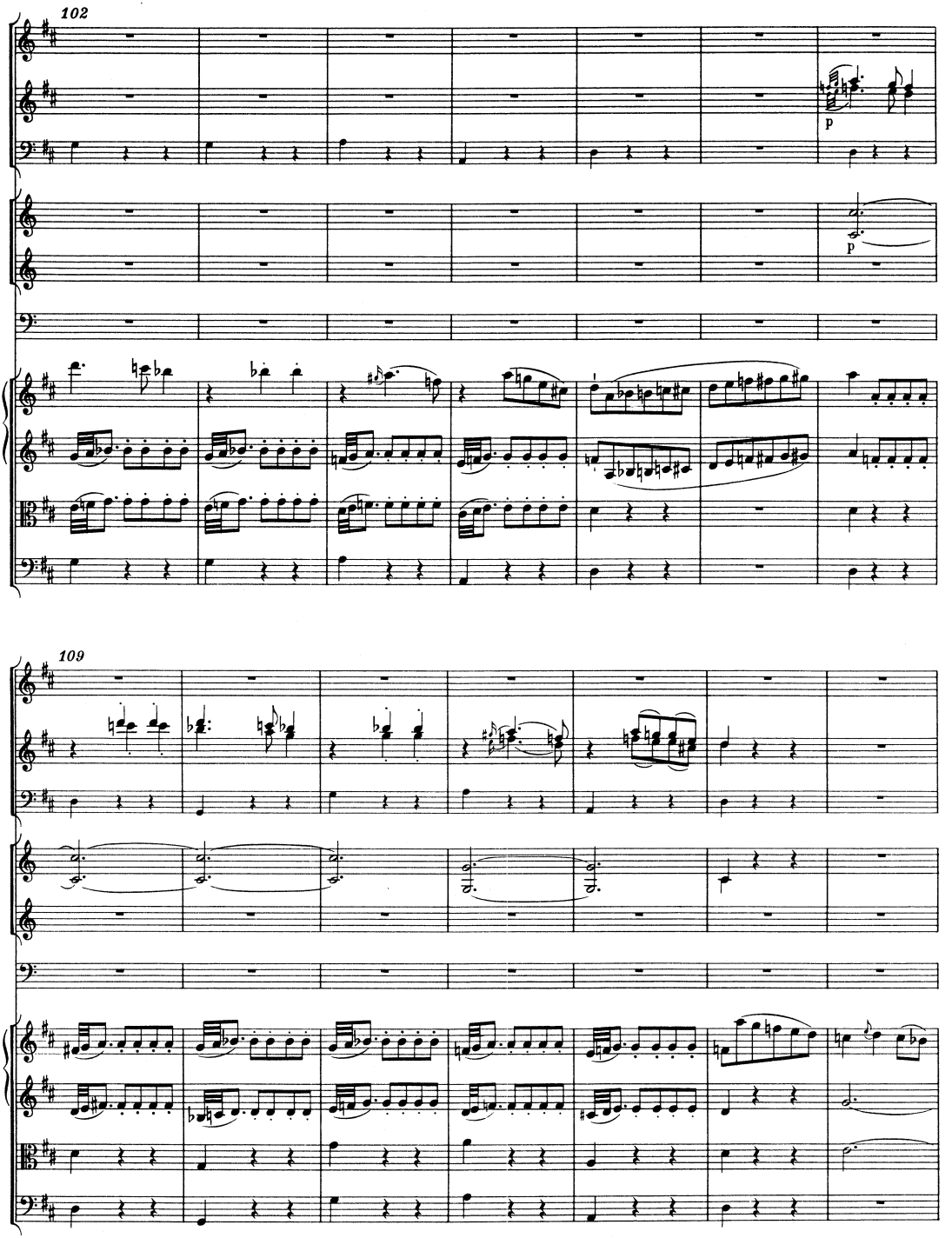

58
a 2
a 2
Pour le Ballet

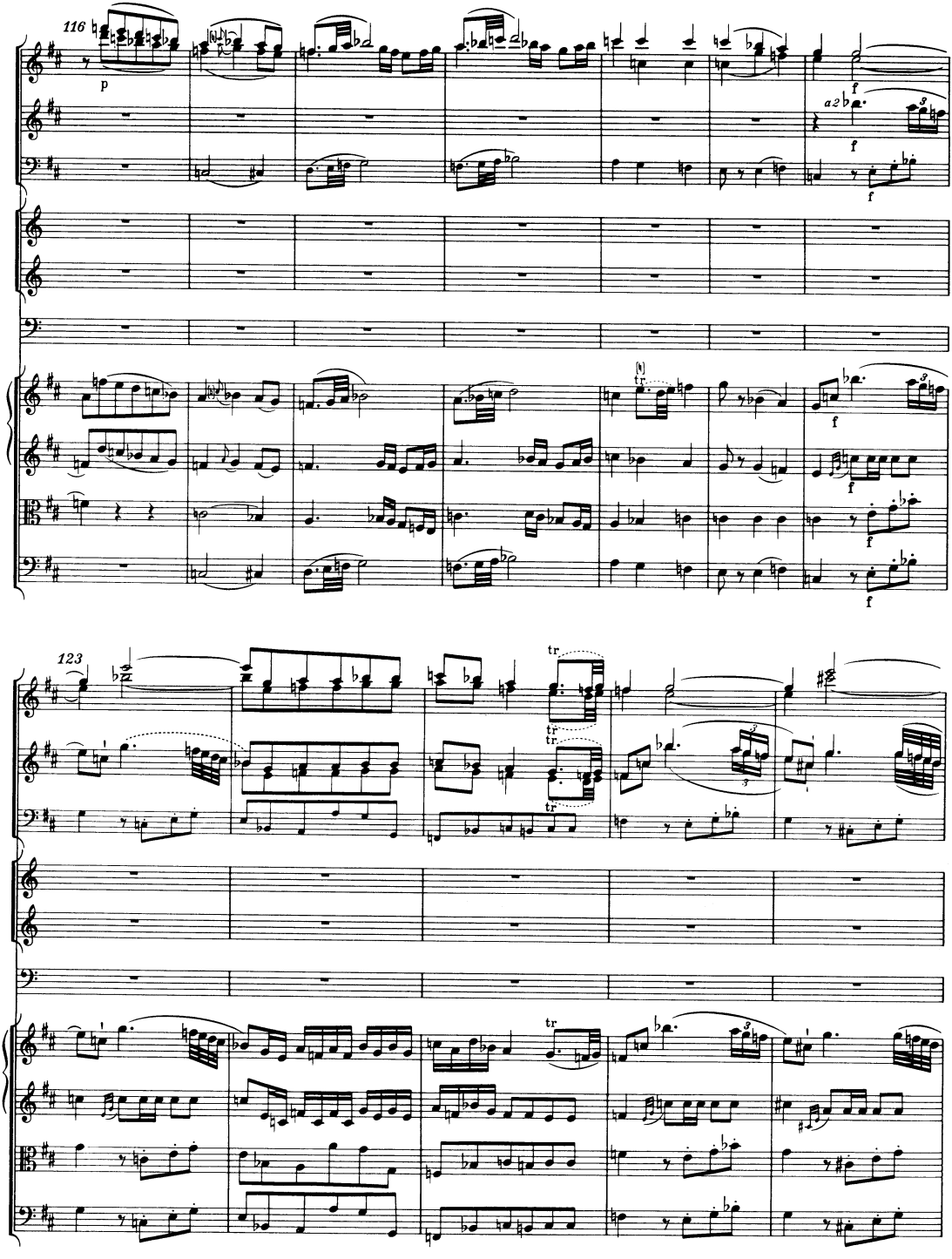

65
tr
a 2
p
71
f

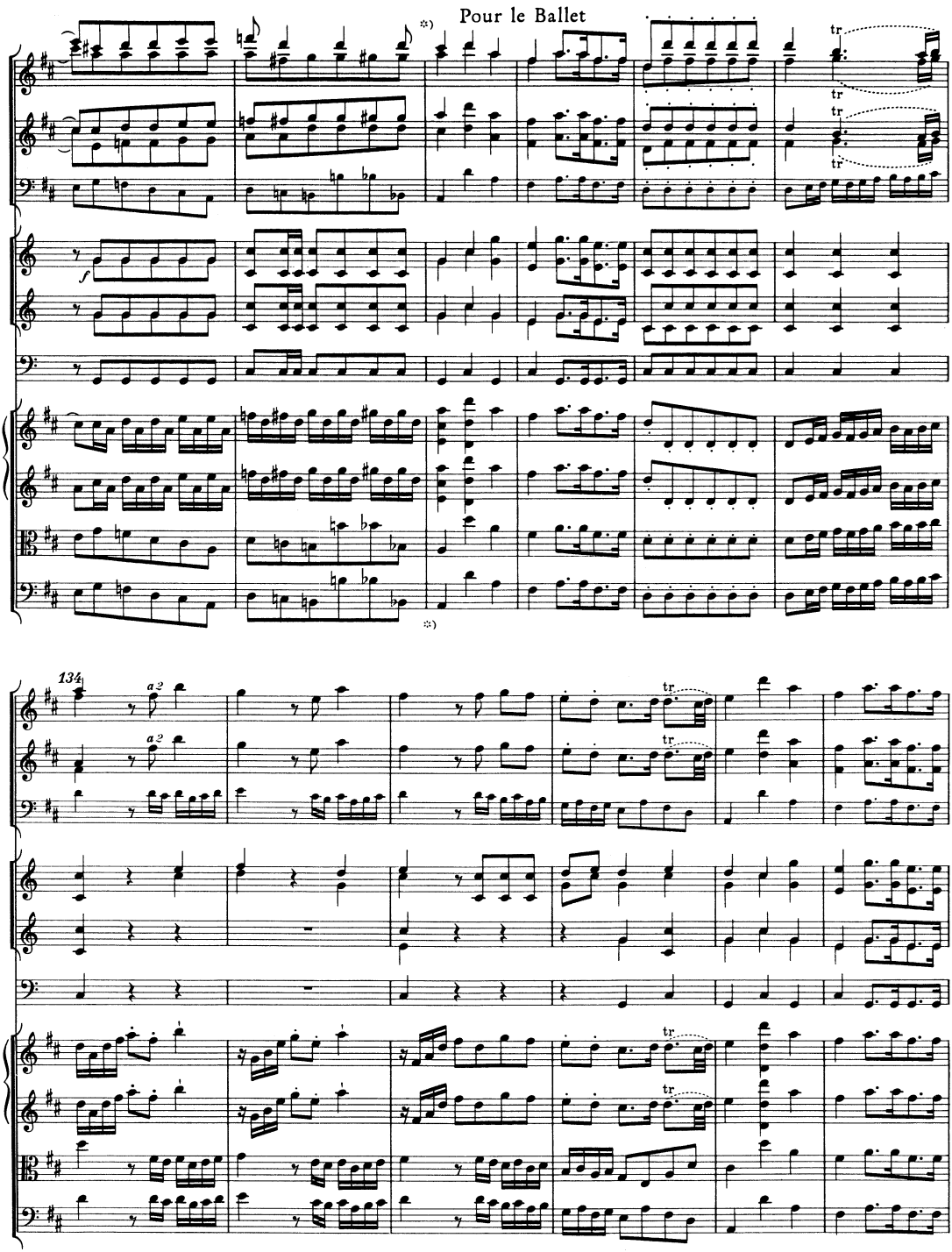
Pas seul dc Mad.me Falgera



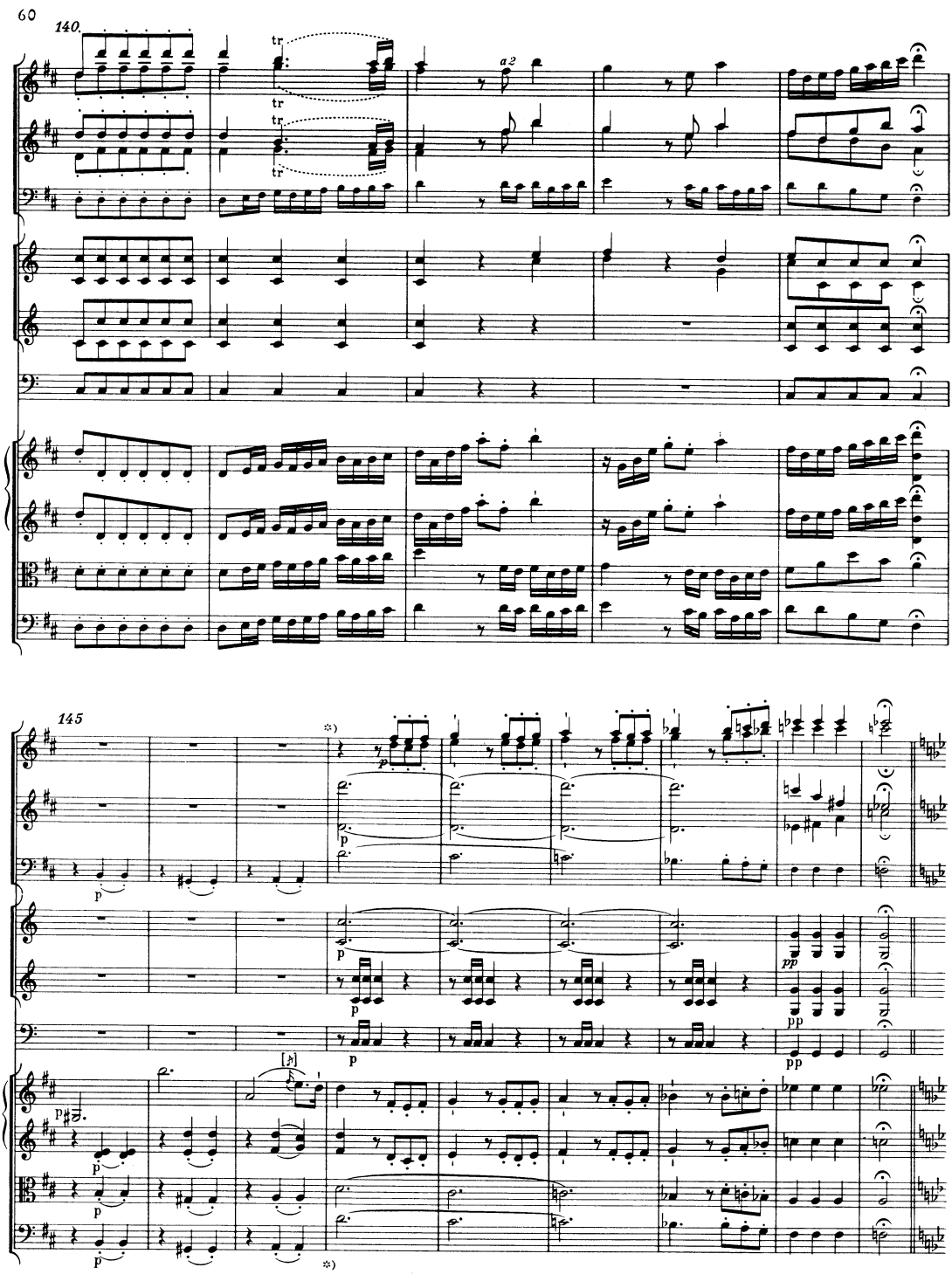

91
96
tr
tr
tr
a 2
p
p
p
p
p


102
p
p
109

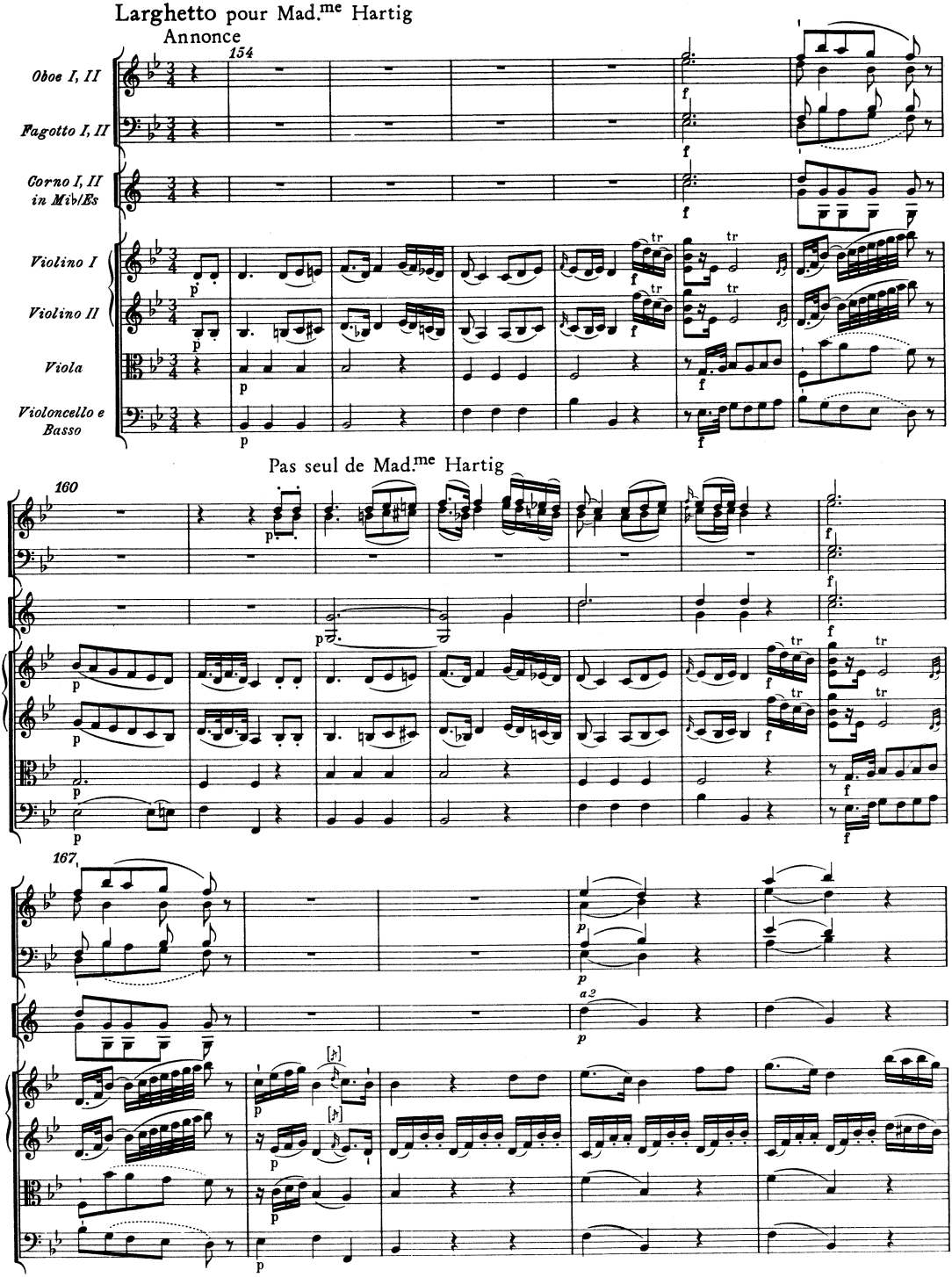

116
p
a2
f
123
tr

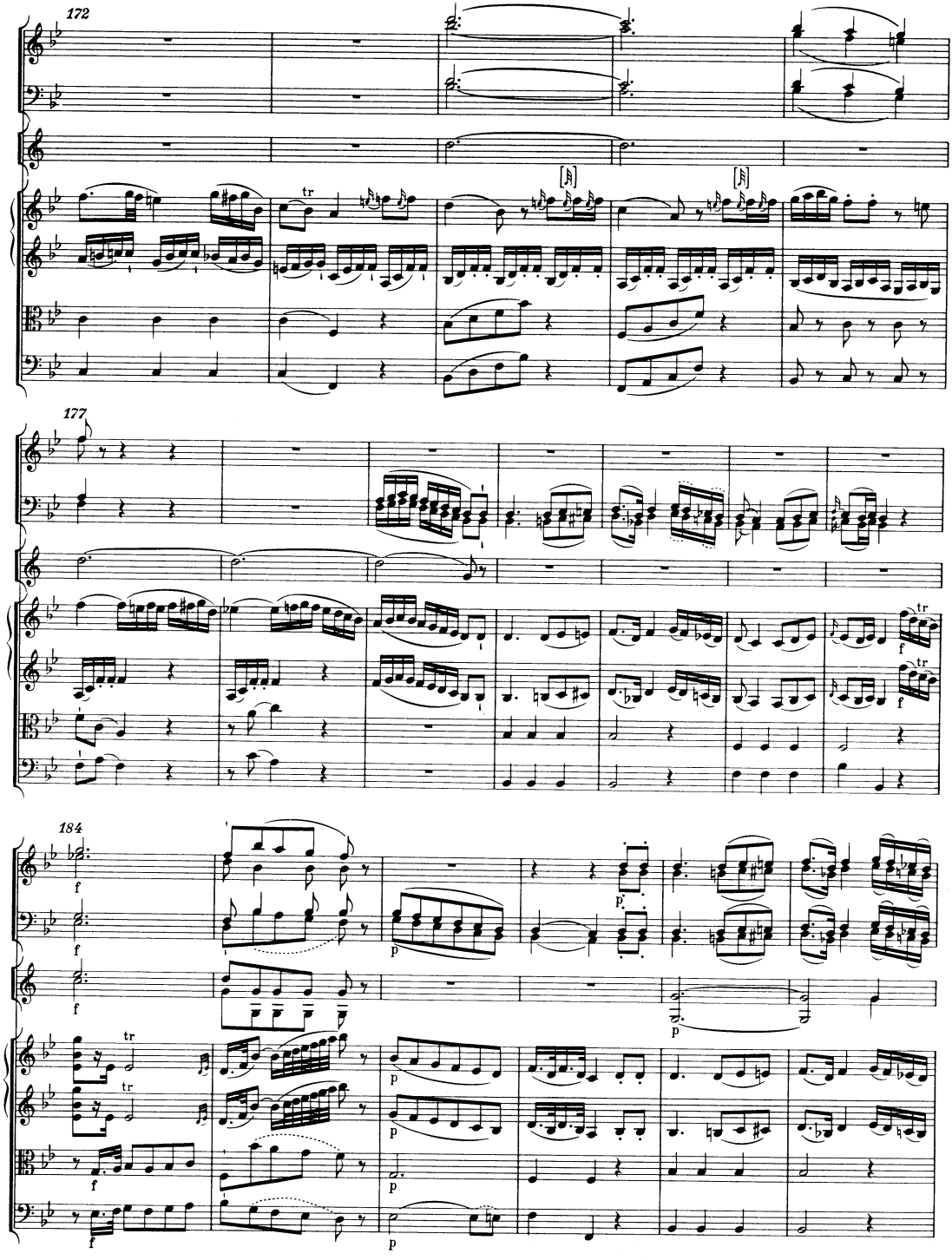


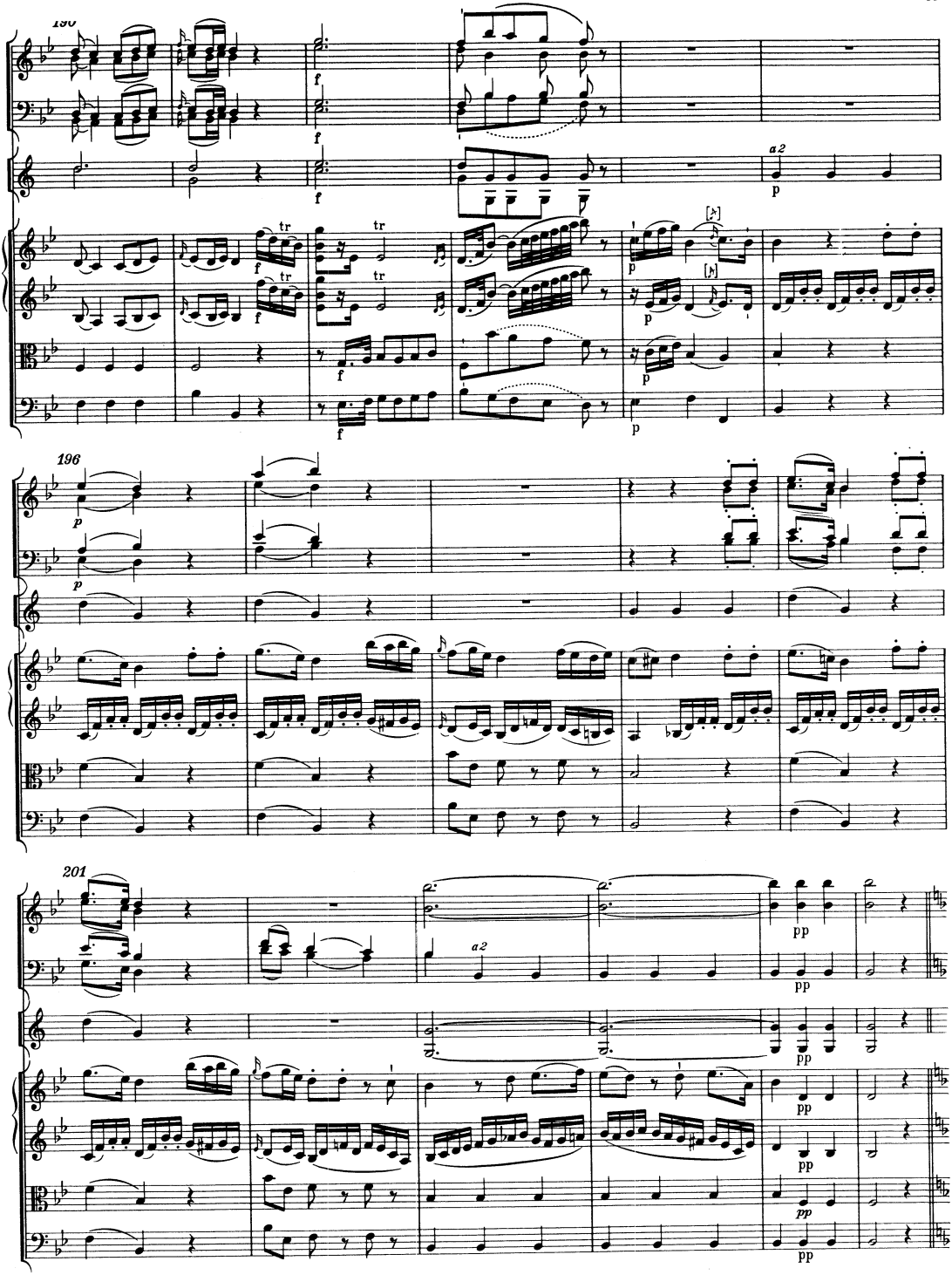
*) Nach T. 129 stehen im Autograph 23 gestrichene Takte, die im Anhang III, 1. a), S. 114, abgedruckt sind; vgl. auch Vorwort, S. XI.



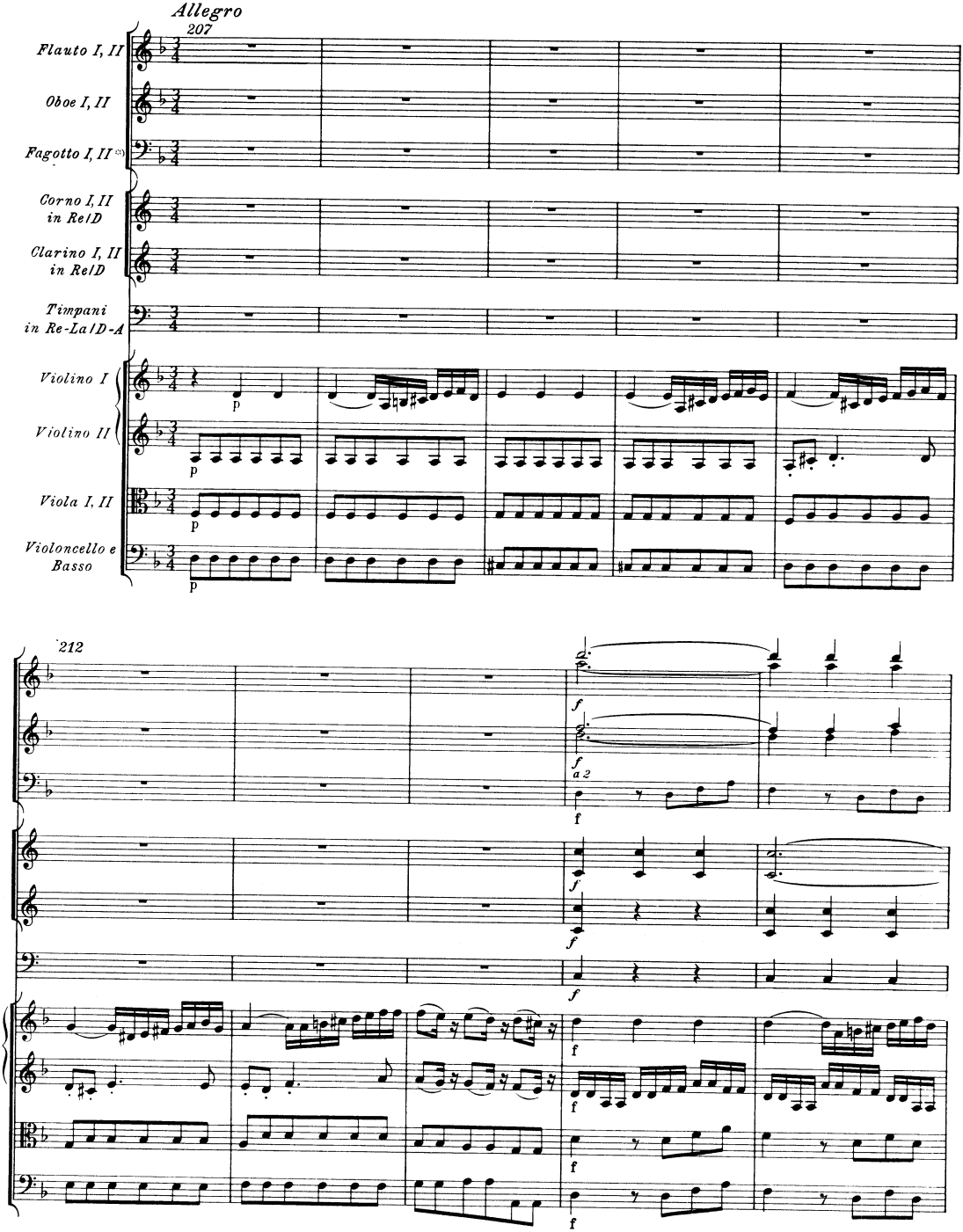
*) Nach T. 147 stehen im Autograph 9 gestrichene Takte (erste Schlußfassung von No. 1 und Beginn einer nicht weitergeführten ursprünglichen No. 2), die im Anhang III, 1. b), S. 115, abgedruckt sind; vgl. auch Vorwort, S. XII.


Larghetto pour Mad.me Hartig
Annonce
154
Oboe I, II
Fagotto I, II
Corno I, II in Mib/Es
Violino I
Violino II
Viola
Violoncello e Basso
Pas seul de Mad.me Hartig
160
167
a 2

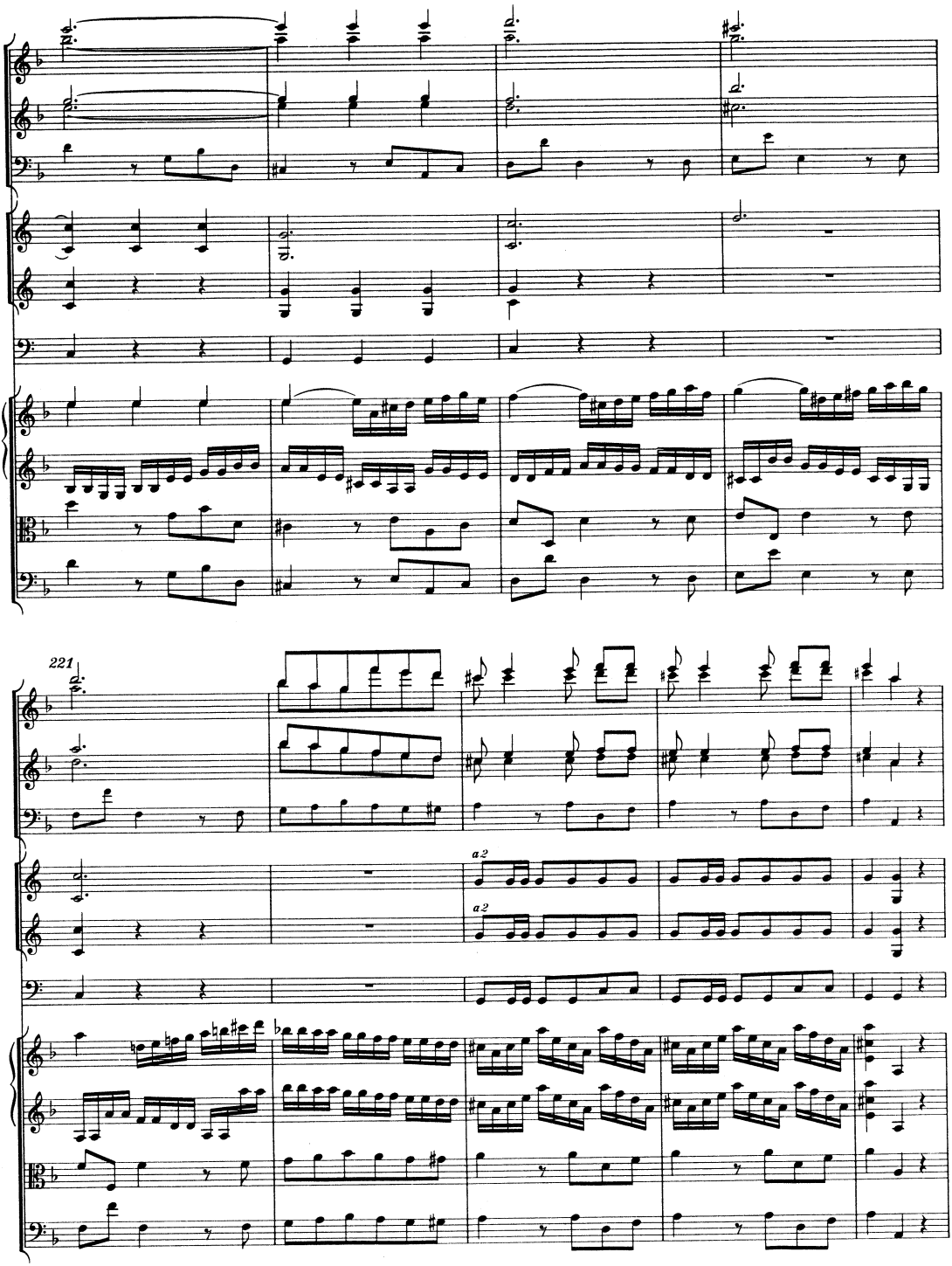

172
177
184

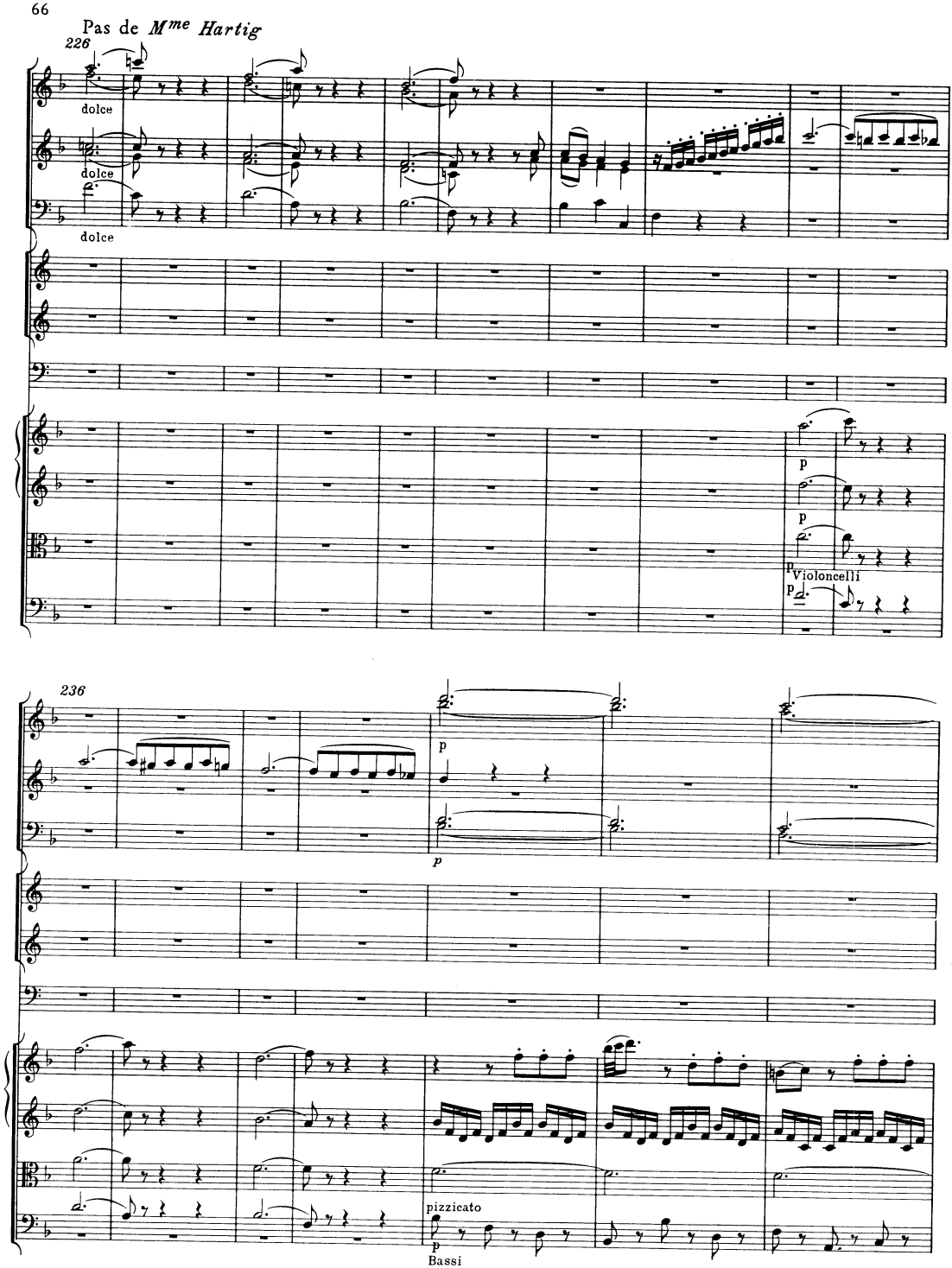

190
196
201
a2
tr
pp

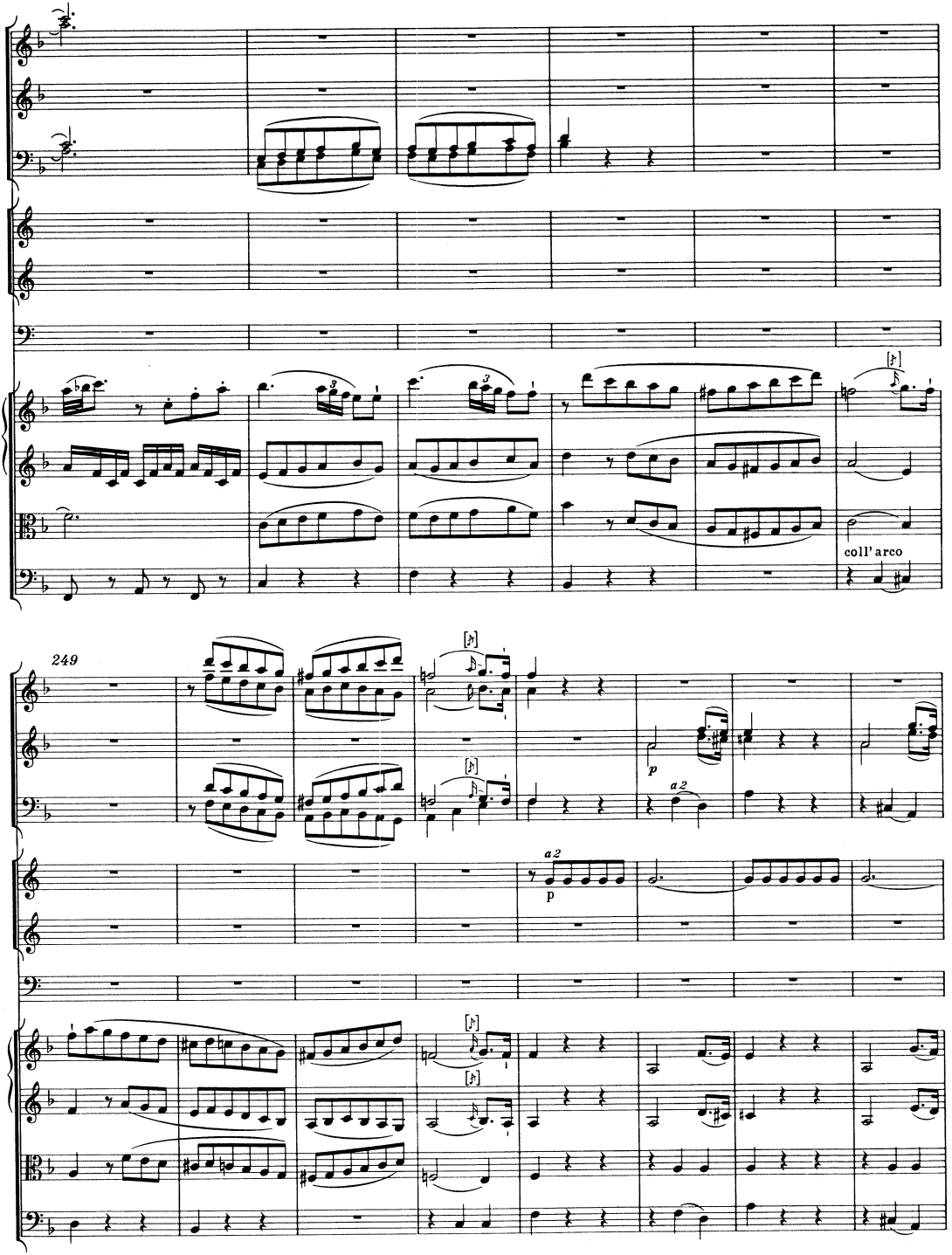
La Chaconne, qui reprend
Annonce
Allegro

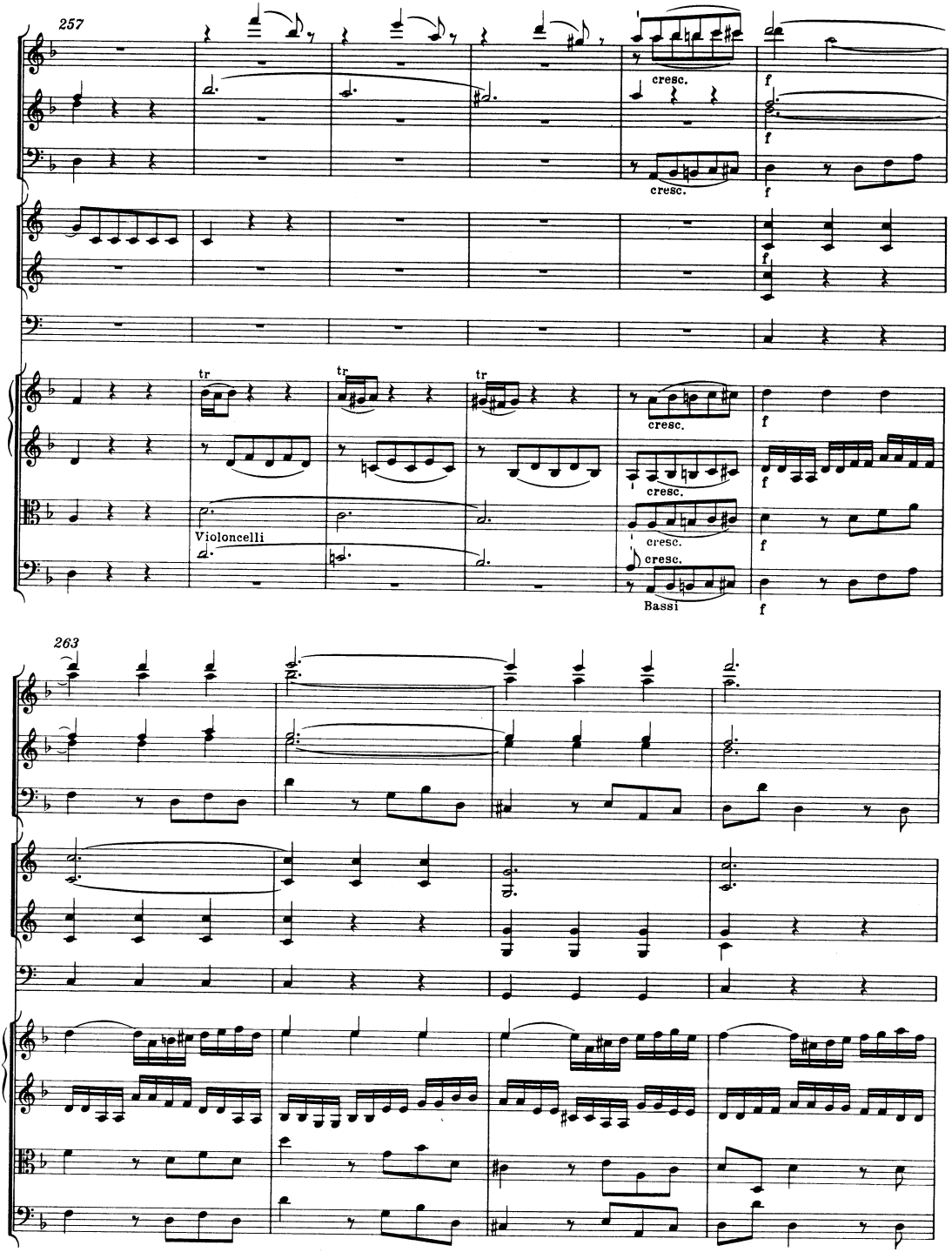


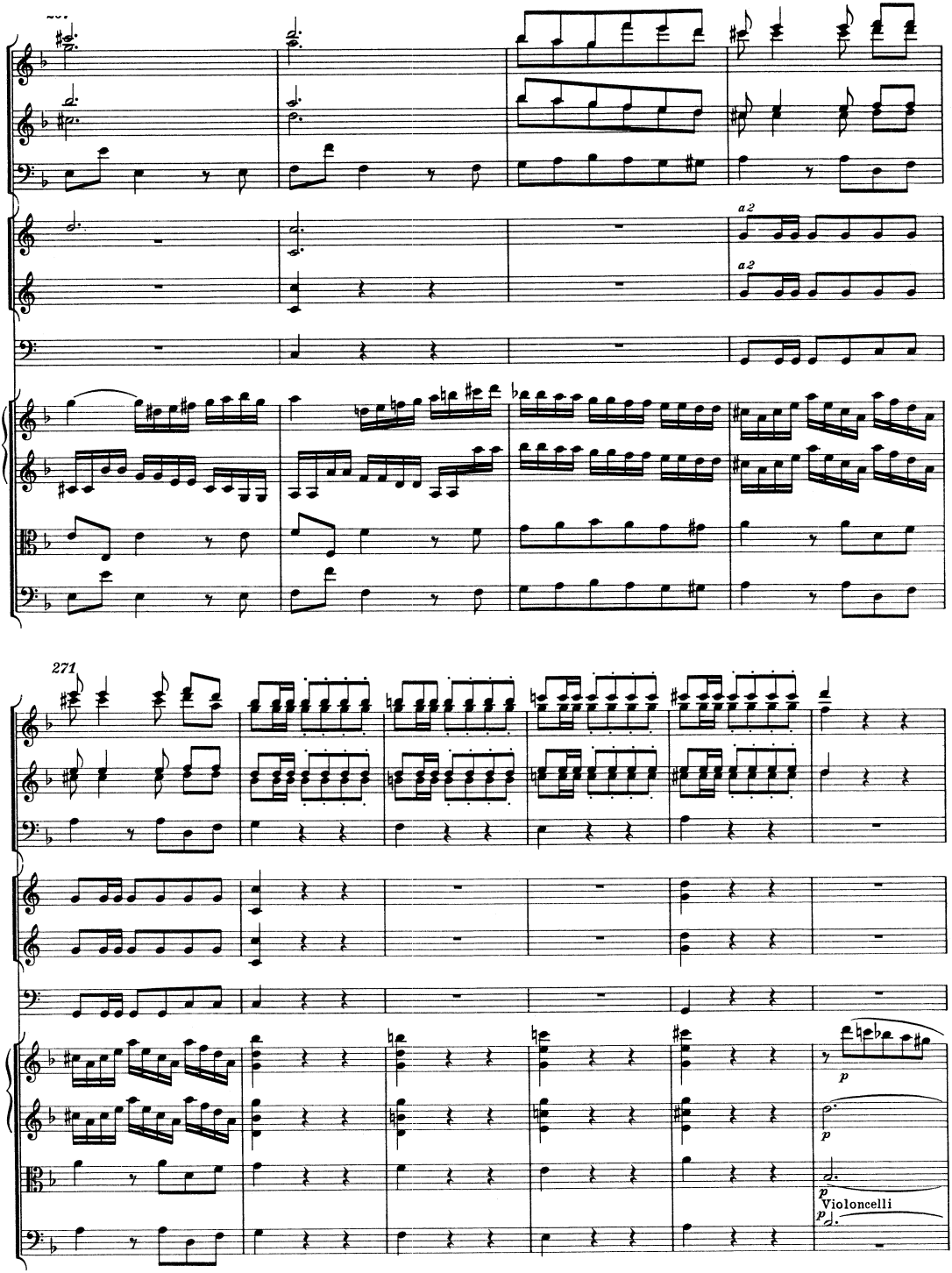
*) Zur Mitwirkung der Fagotte in T. 215—225 vgl. Vorwort, S. XII, und Krit. Bericht.

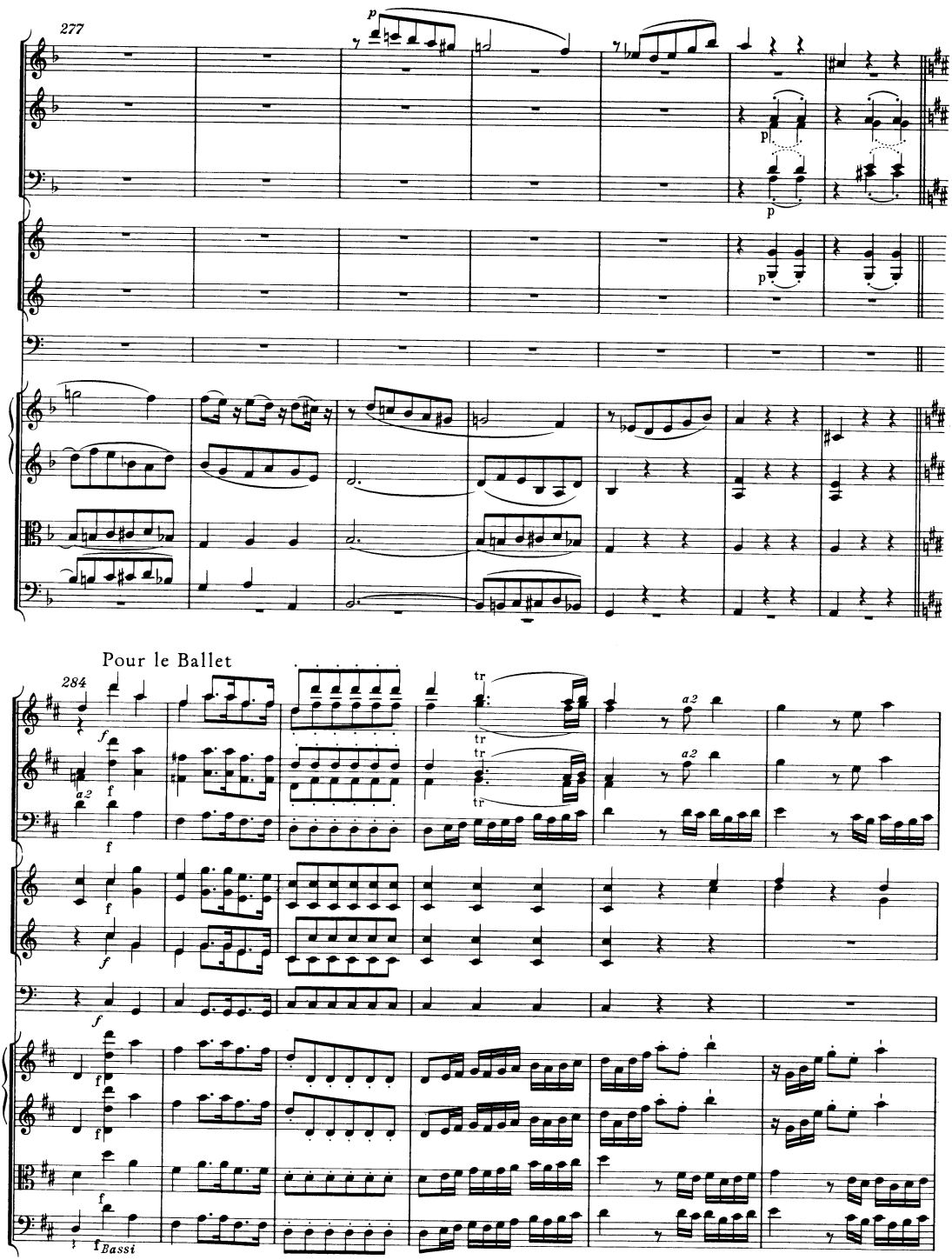

221
a2
a2

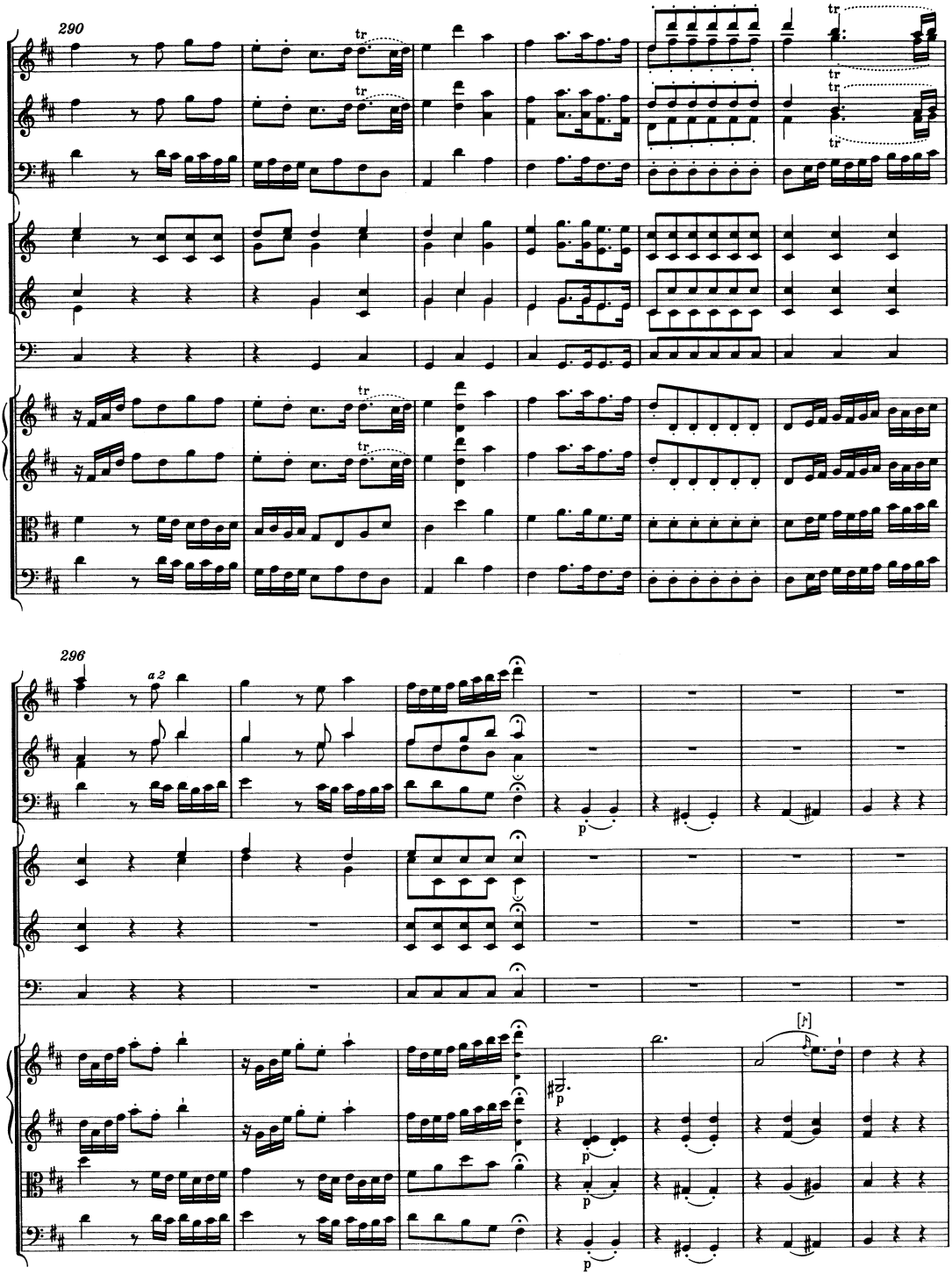

Pas de Mme Hartig
226
dolce
dolce
dolce
p
p
p
Violoncelli
p
236
p
p
pizzicato
p
Bassi

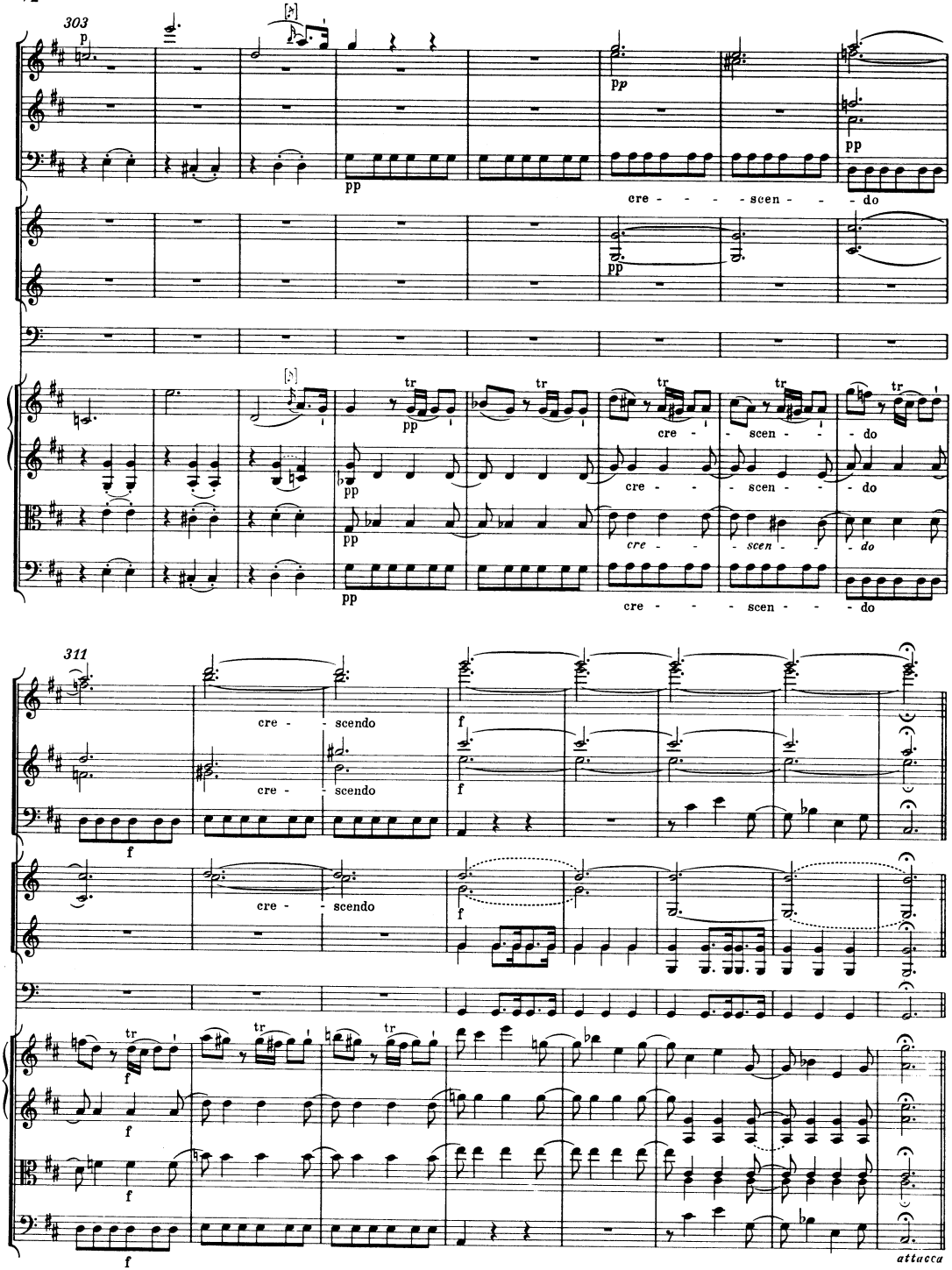

coll' arco
249
a 2
p
a 2
p

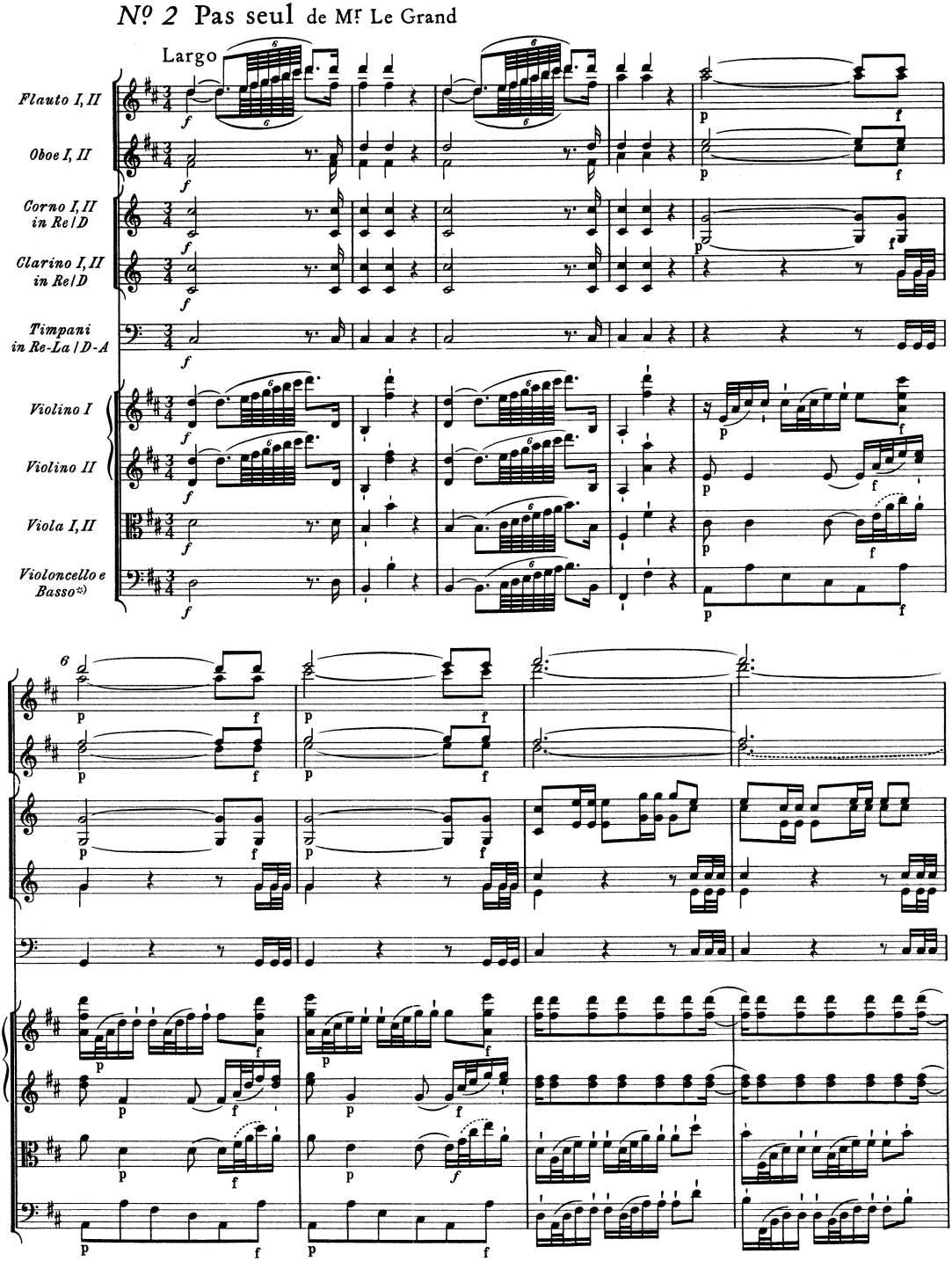

257
cresc.
f
tr
Violoncelli
Bassi
263


a 2
a 2
271
p
p
p
Violoncelli
p

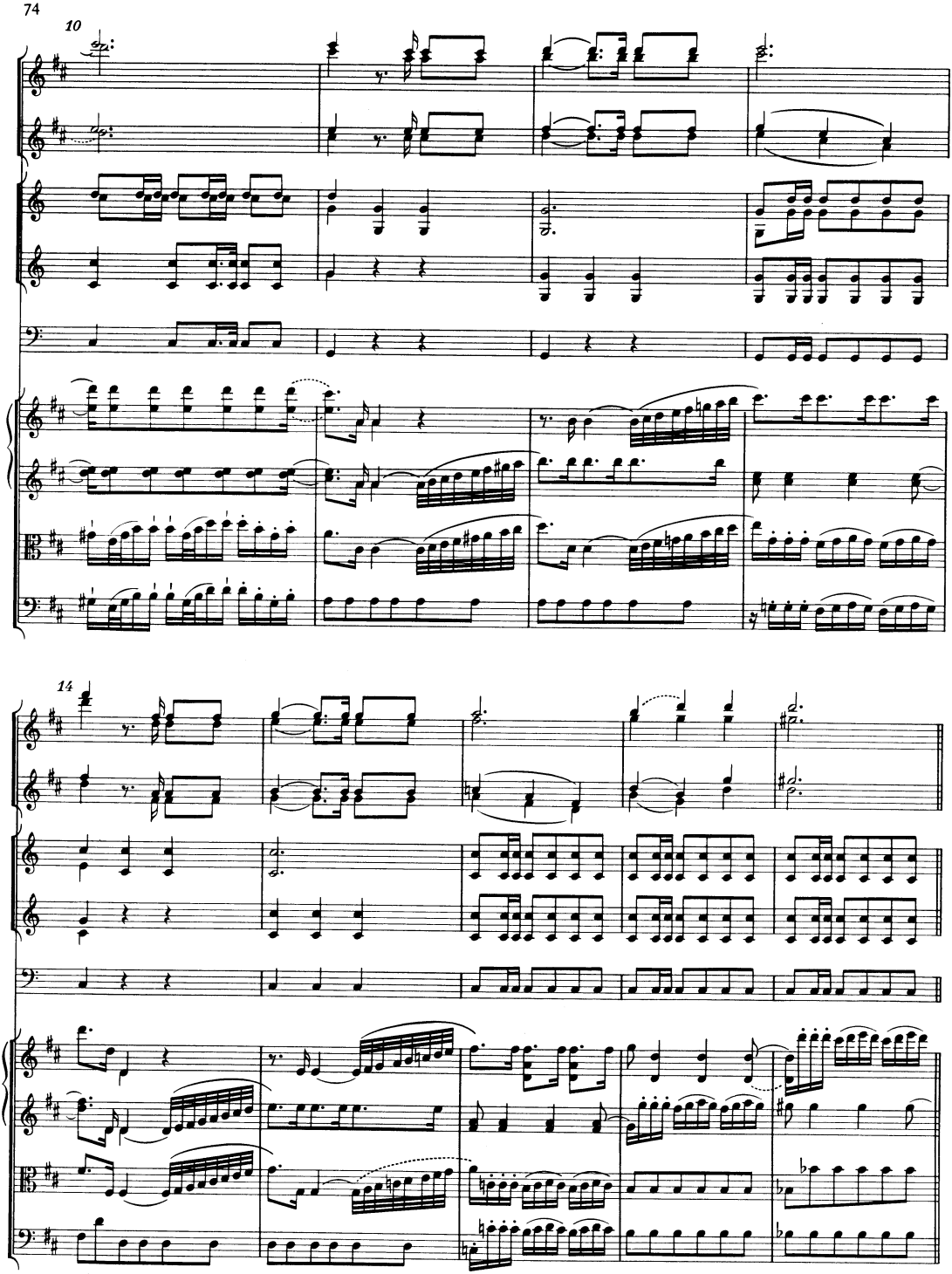

277
Pour le Ballet
284
a2
tr
Bassi

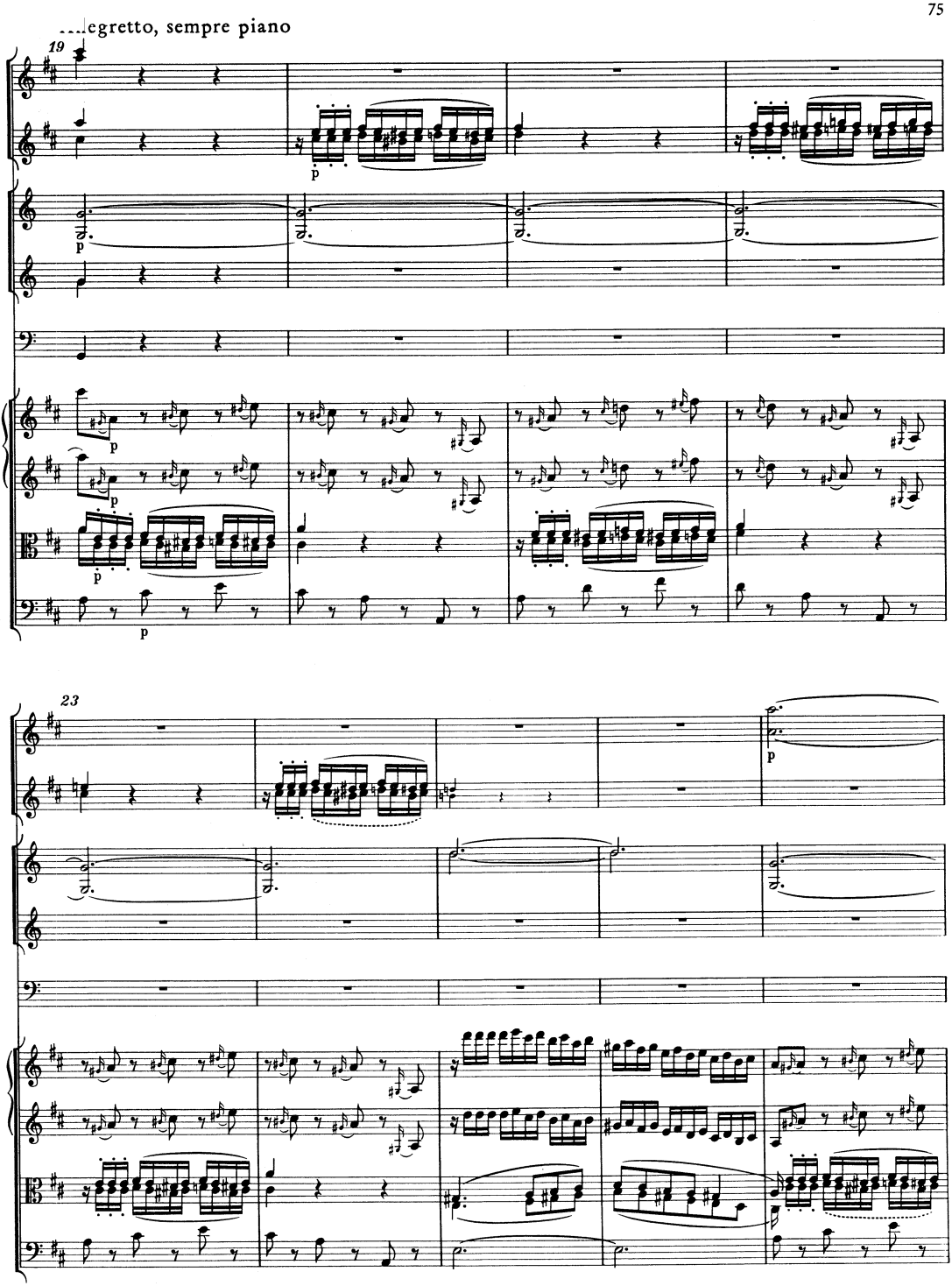

290
296
a 2
tr
p


303
311
cre - - - scen - - - do
cre - - scendo
attacca

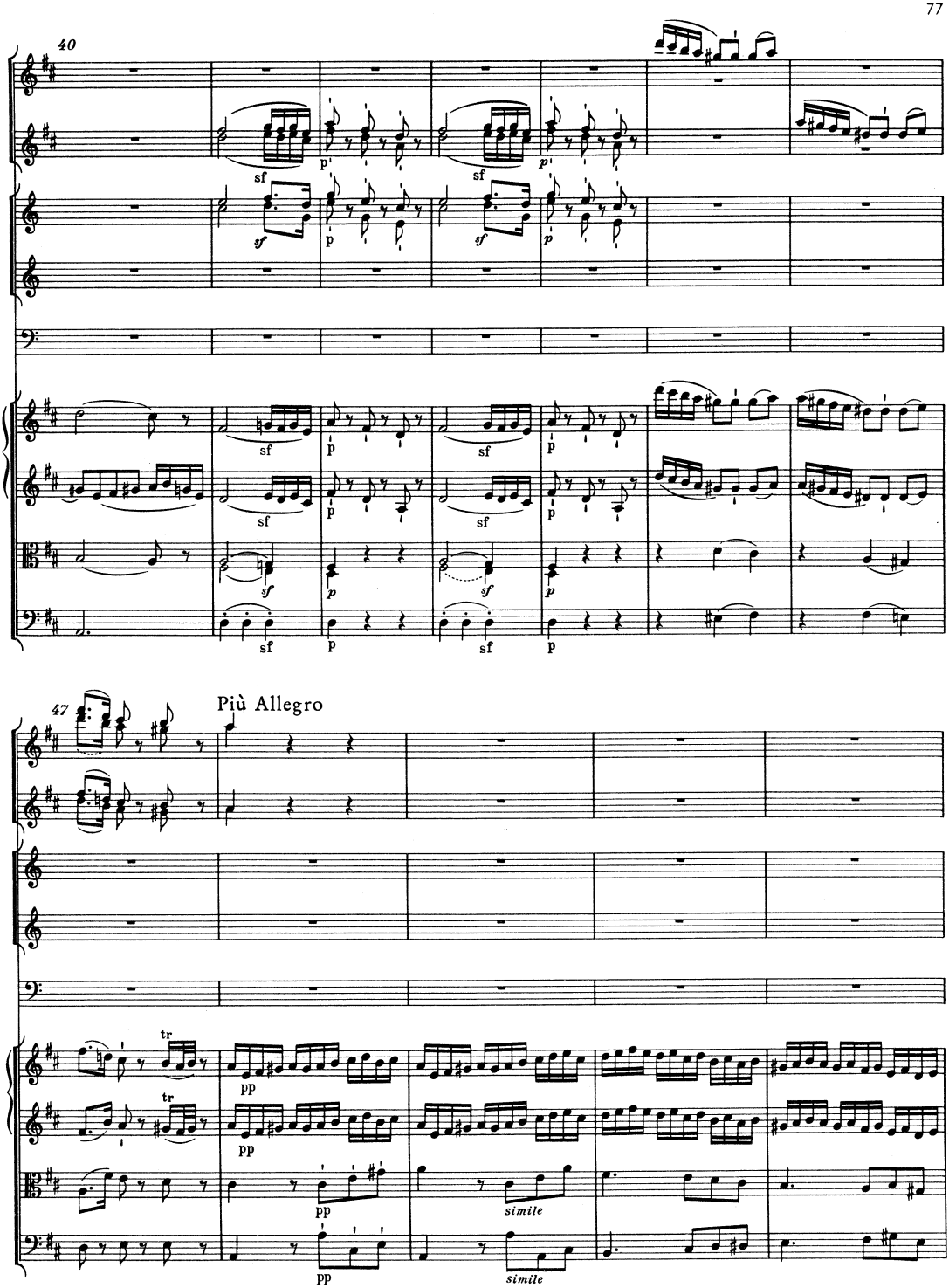


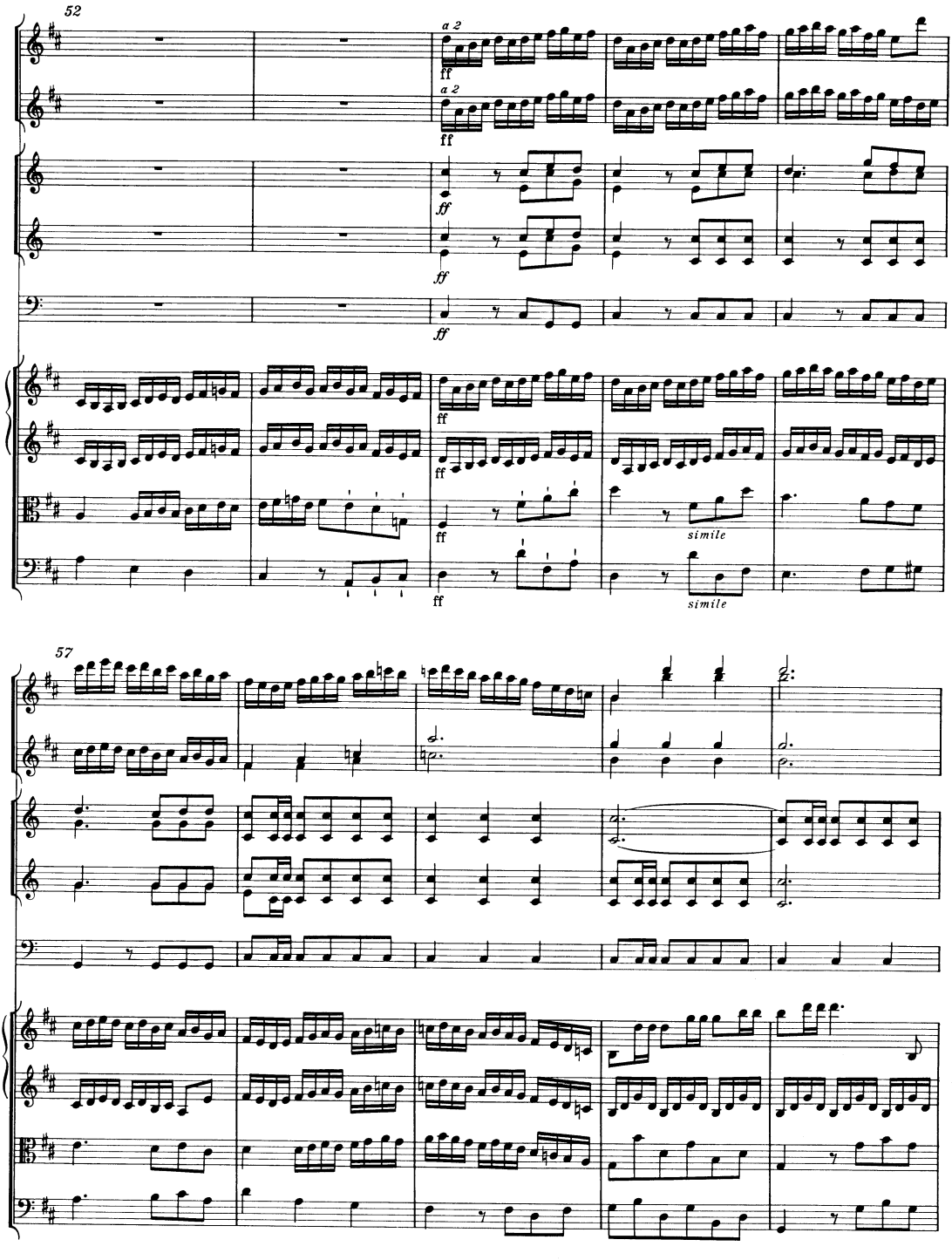
*) Fagott ad lib.; vgl. Vorwort, S. XII.

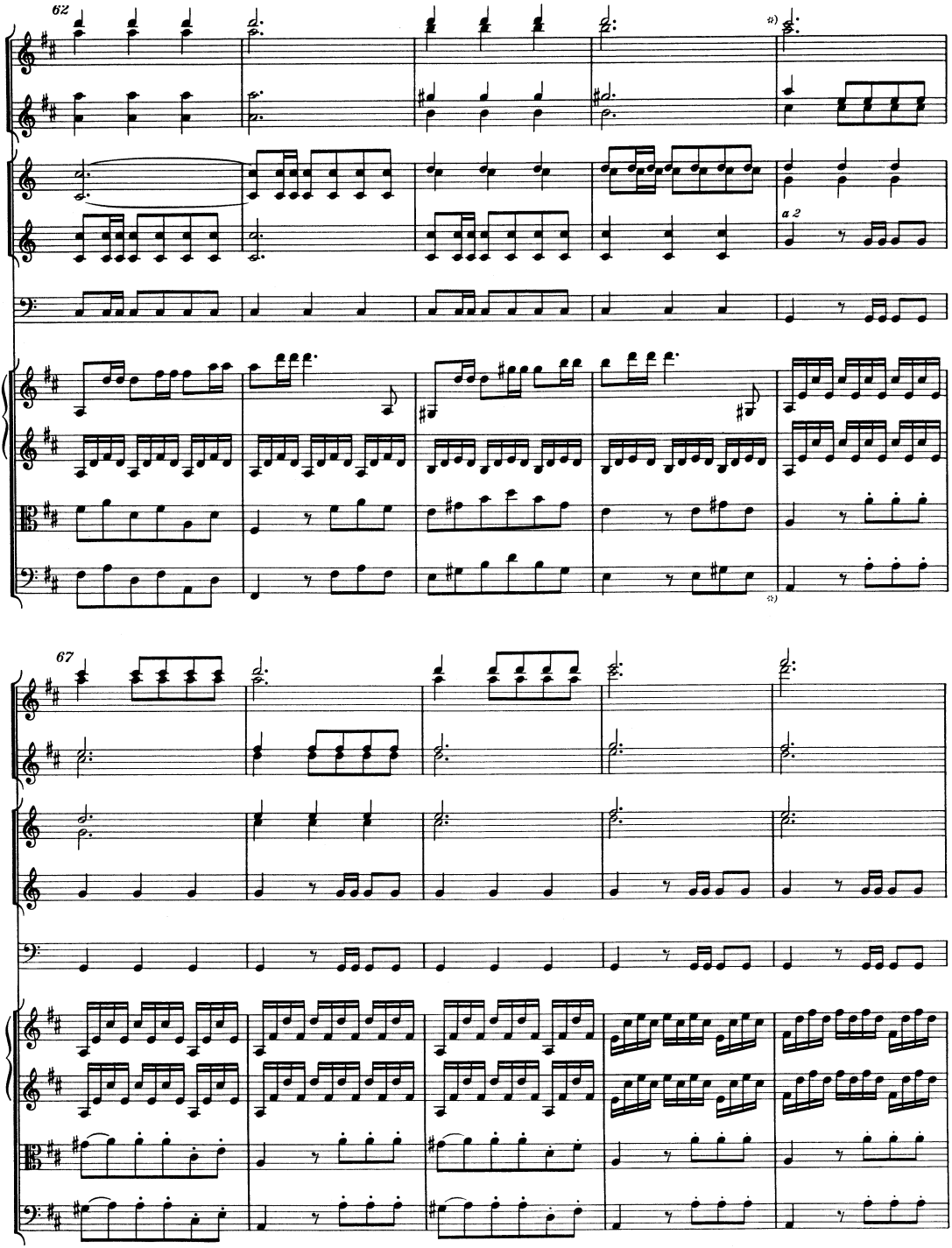

10
14


...legretto, sempre piano
19
p
23

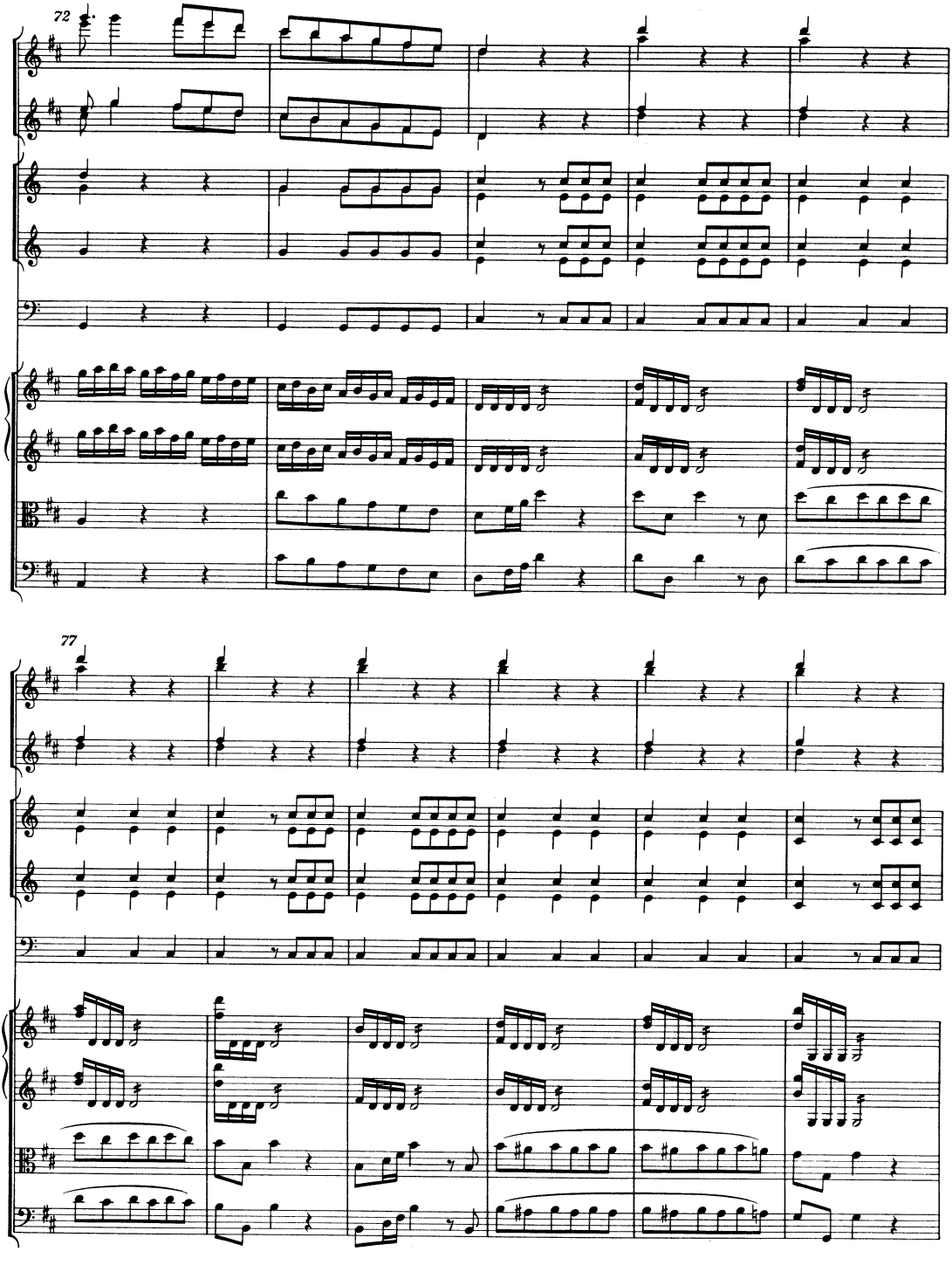
28
33
sf
p

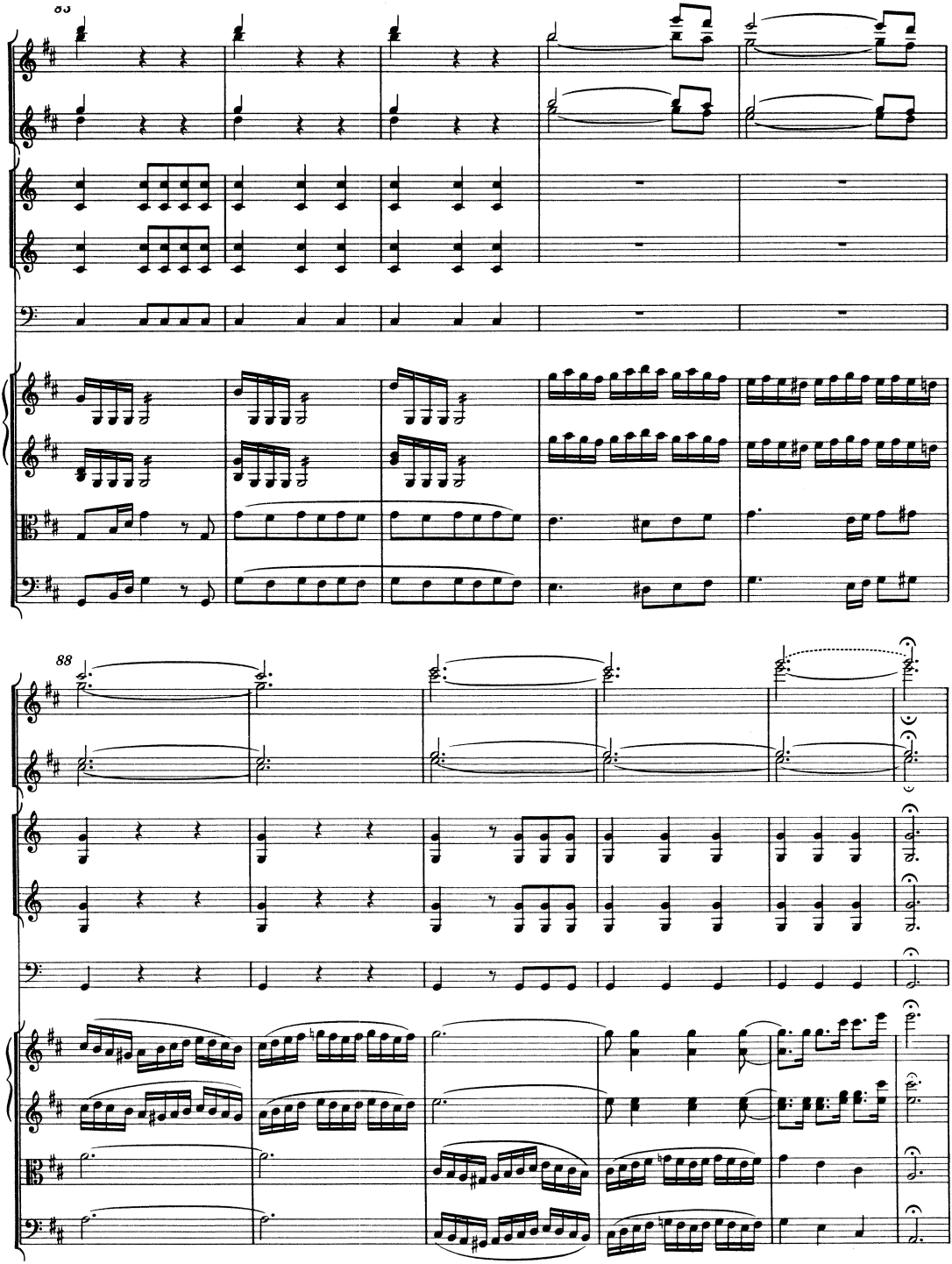

40
47
Più Allegro
sf
p
pp
tr
simile

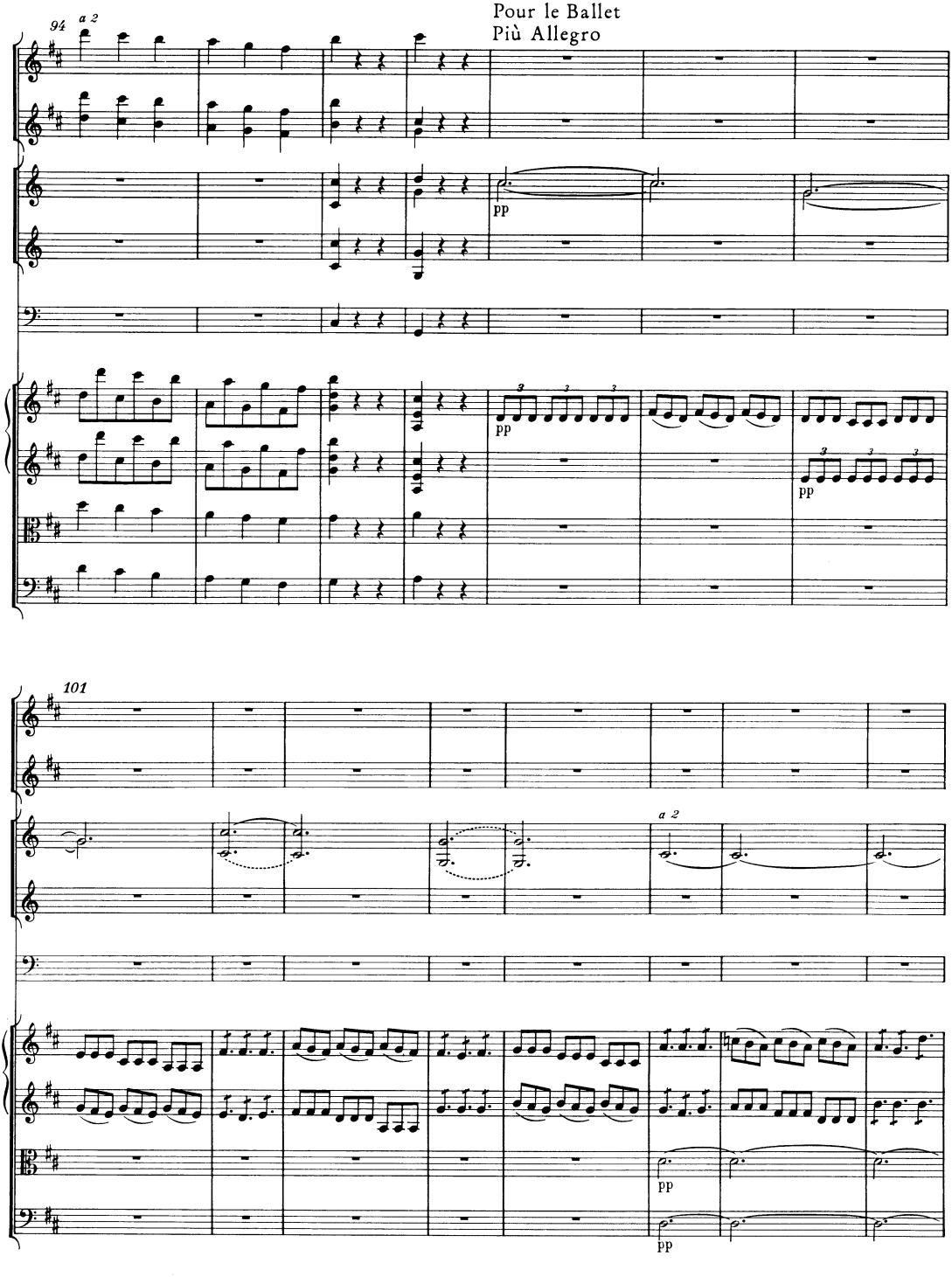

52
a 2
ff
simile
57

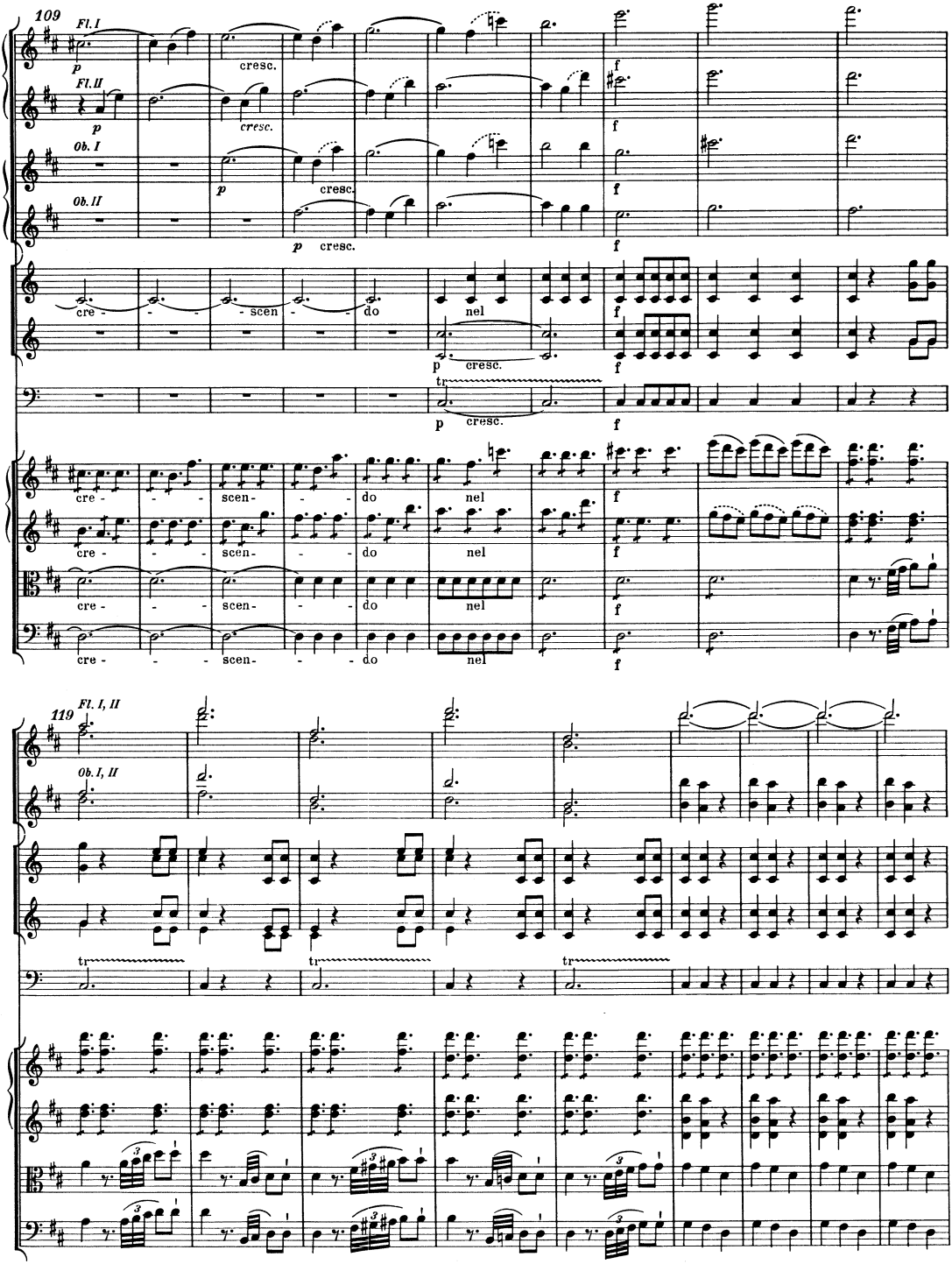


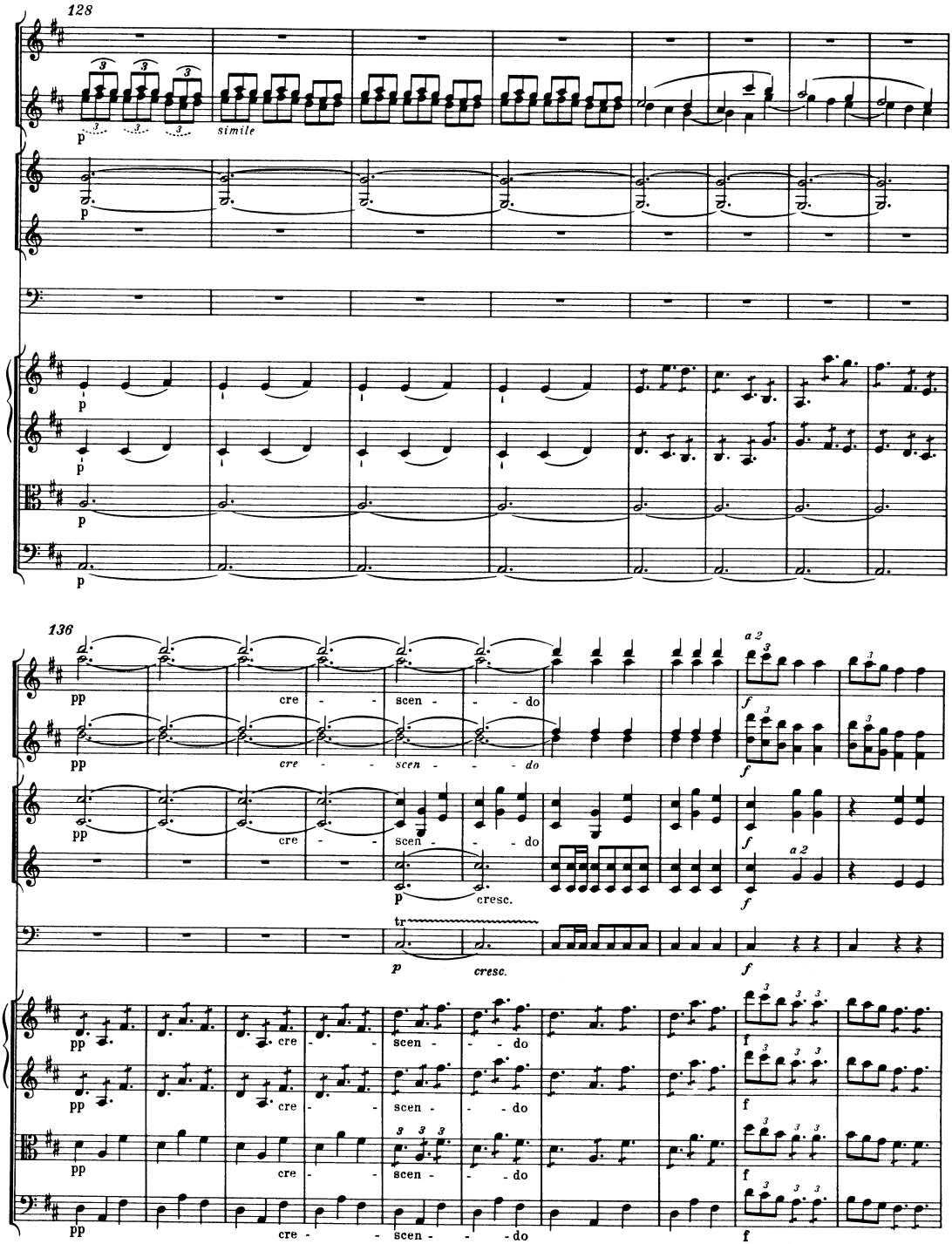
*) Nach T. 65 stehen im Autograph vier gestrichene Takte, die im Anhang III, 2., S. 116, abgedruckt sind; vgl. auch Vorwort, S. XII.

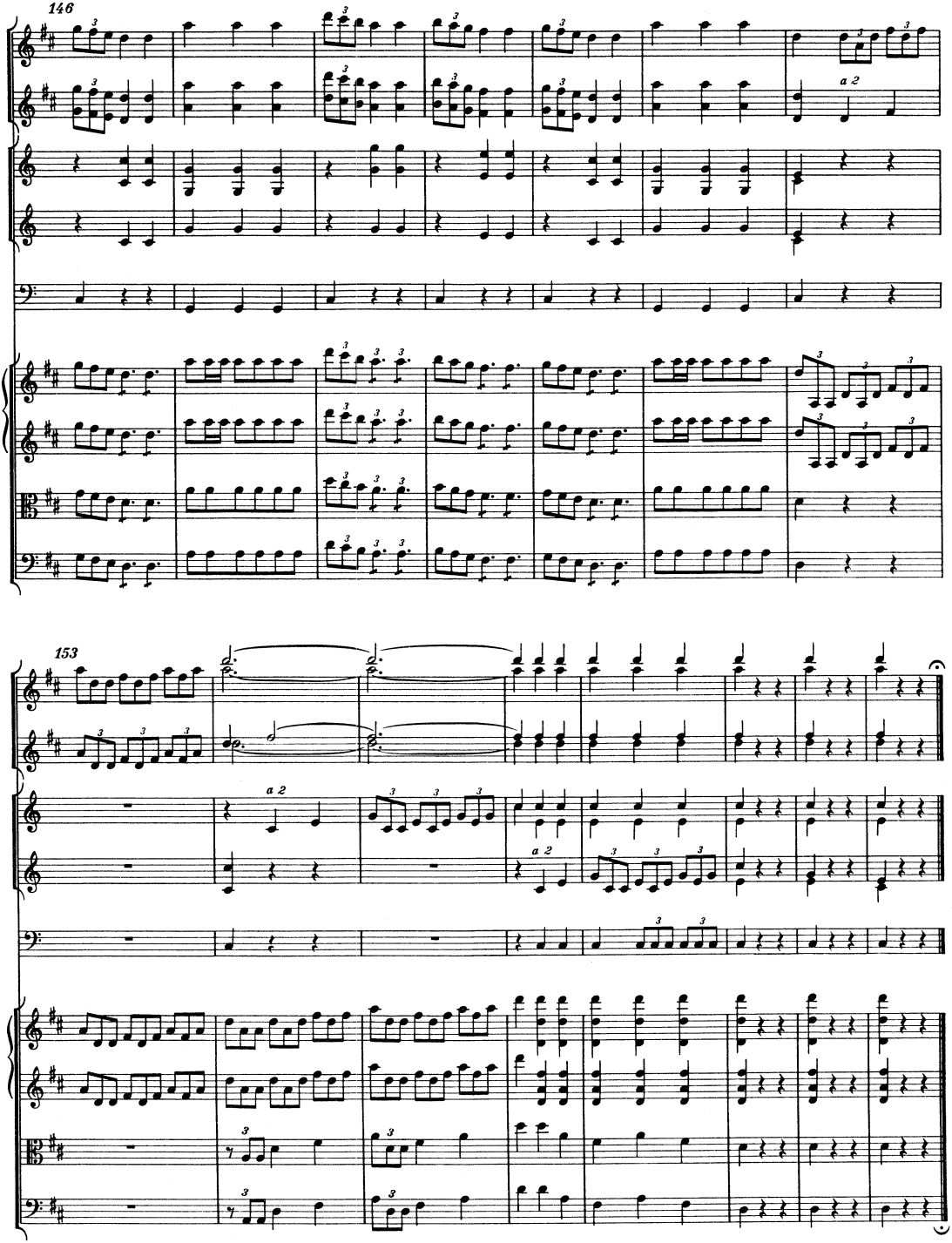

72
77

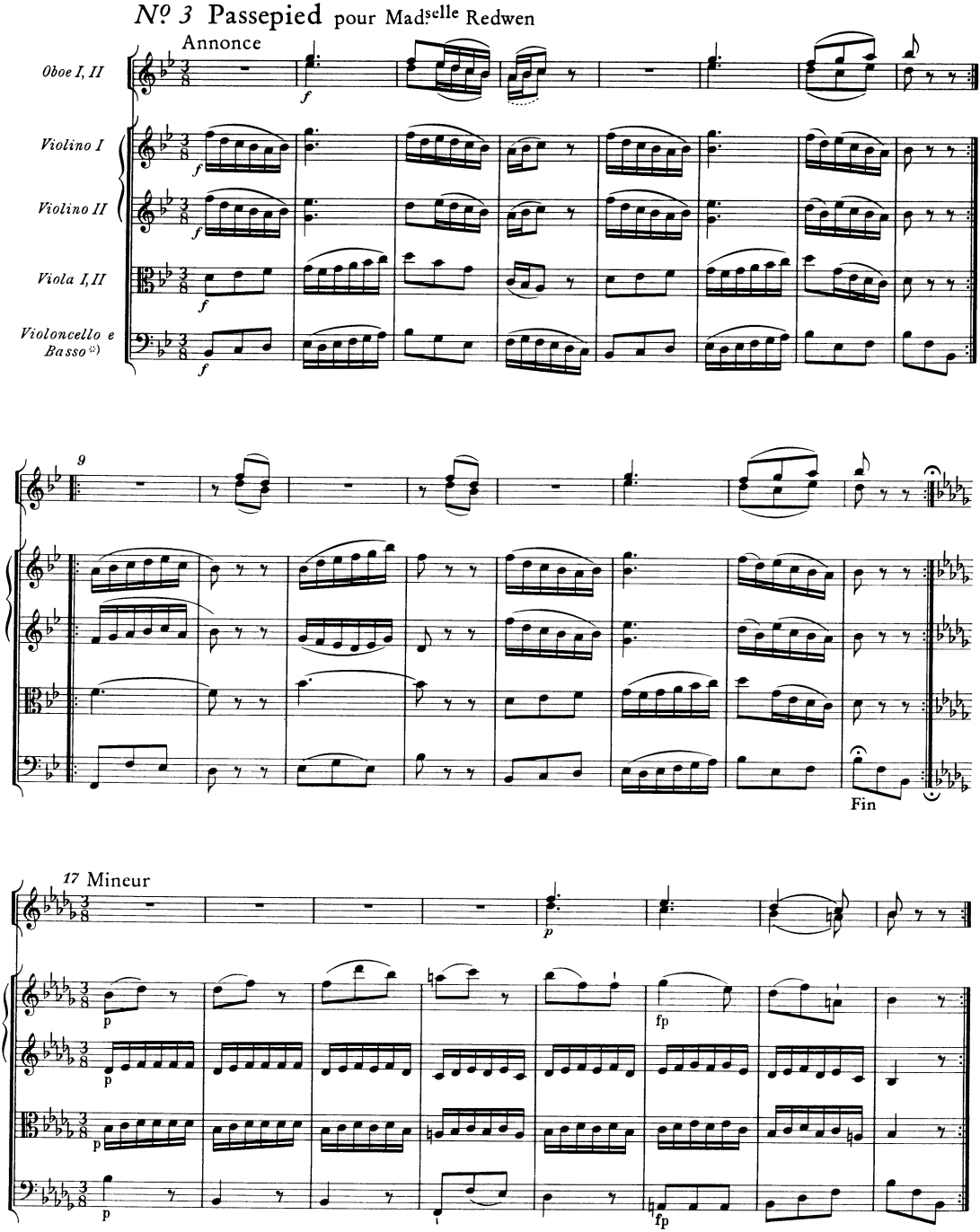

83
88


94
a 2
Pour le Ballet
Più Allegro
pp
pp
pp
101
a 2
pp
pp

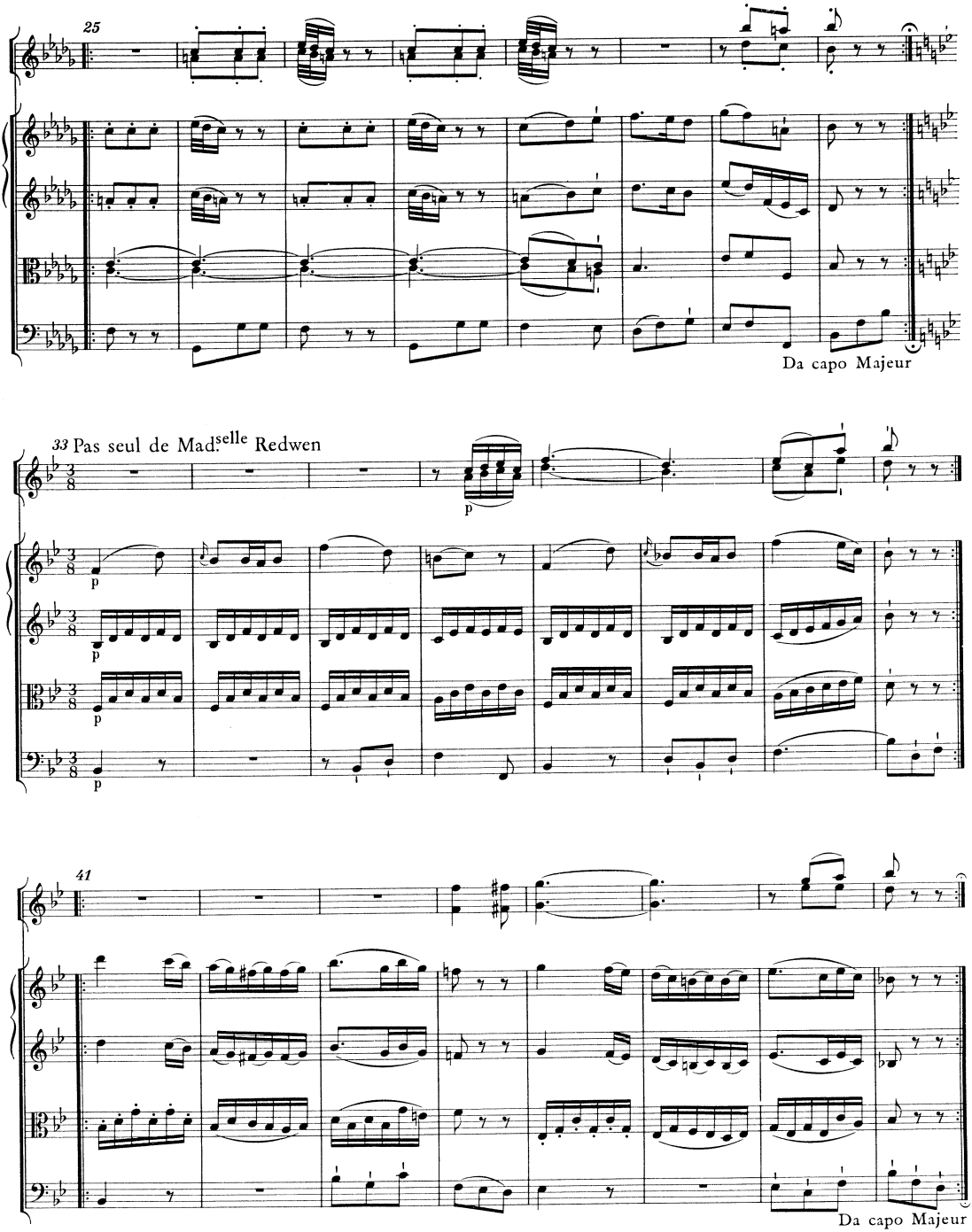

109
Fl. I
Fl. II
Ob. I
Ob. II
cresc.
cre - - - scen - - - do nel
119
Fl. I, II
Ob. I, II
tr


128
simile
136
cre - scen - do
cresc.

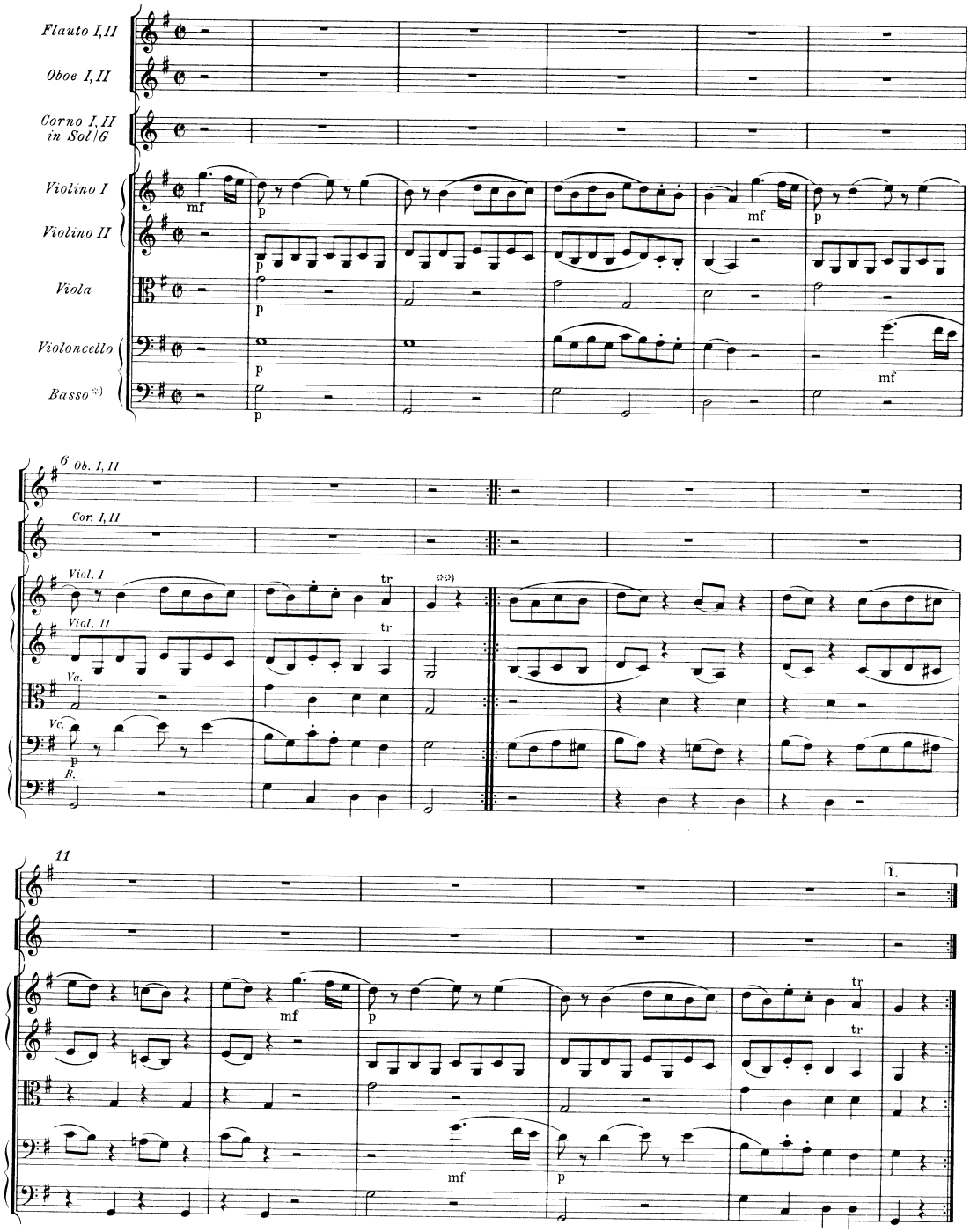

146
153
a 2
a 2
a 2



*) Fagott ad lib.; vgl. Vorwort, S. XII.

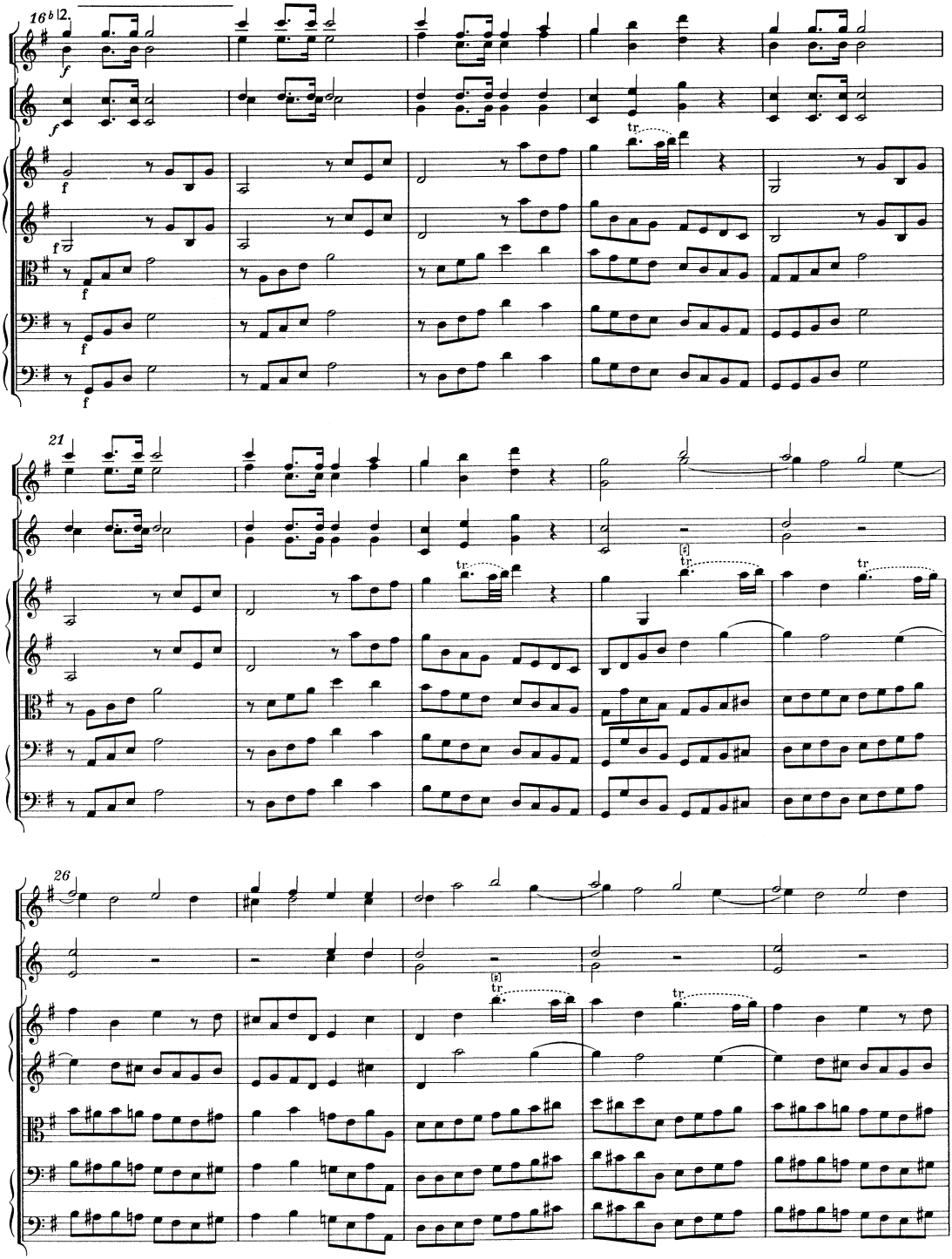

25
Da capo Majeur
33 Pas seul de Mad.selle Redwen
p
41
Da capo Majeur

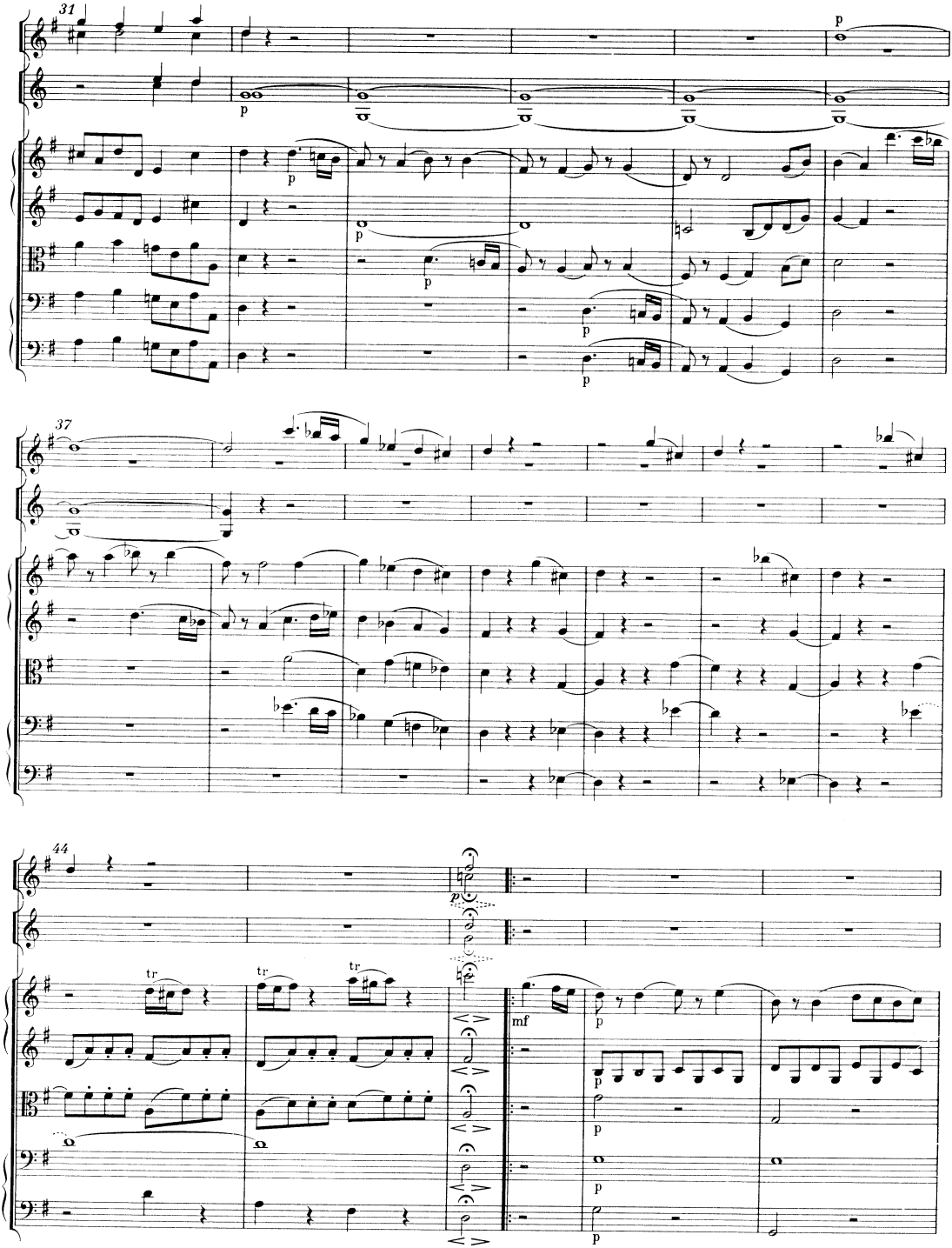
Nº 4 Gavotte

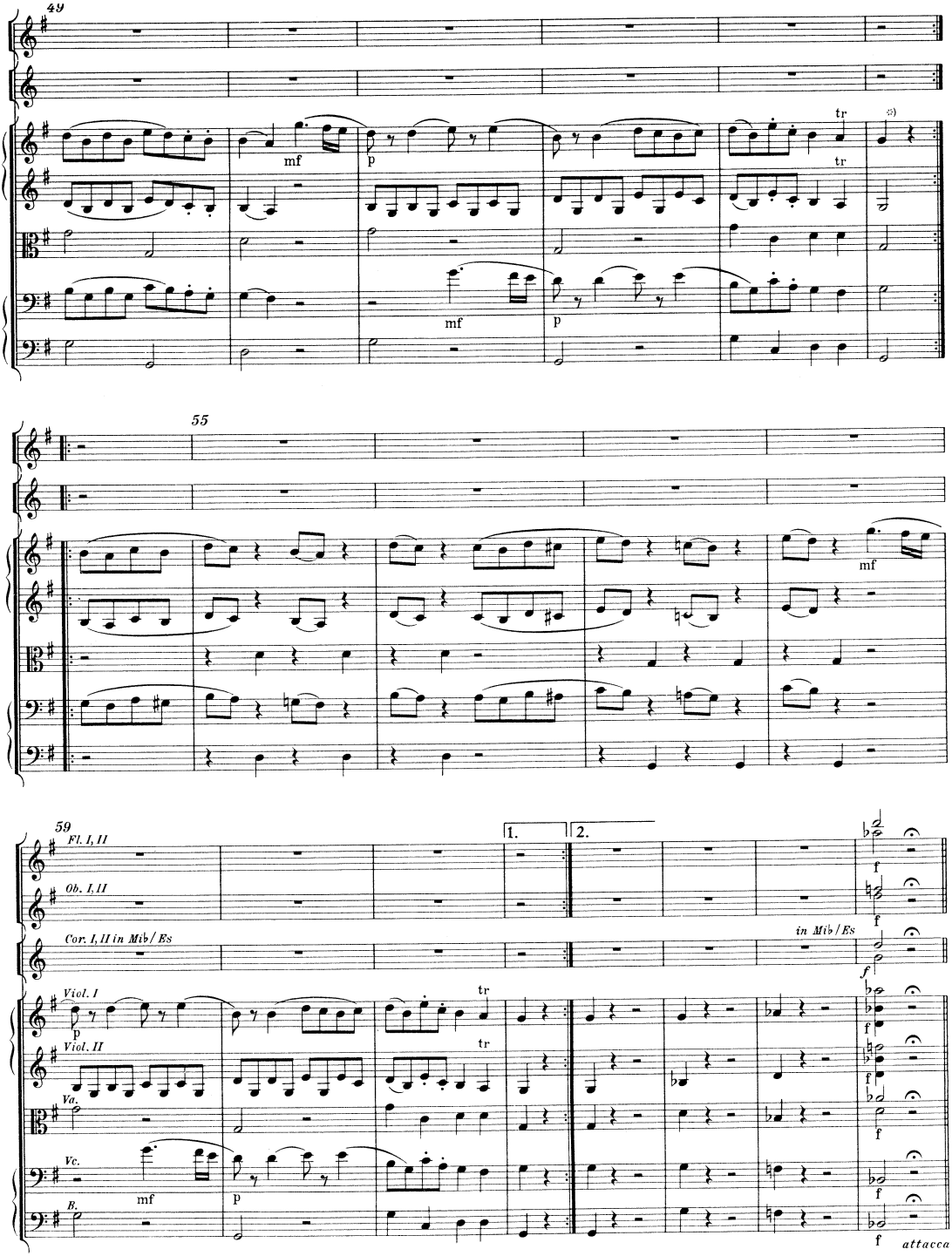


*) Fagott ad lib.: vgl. Vorwort, S. XII.

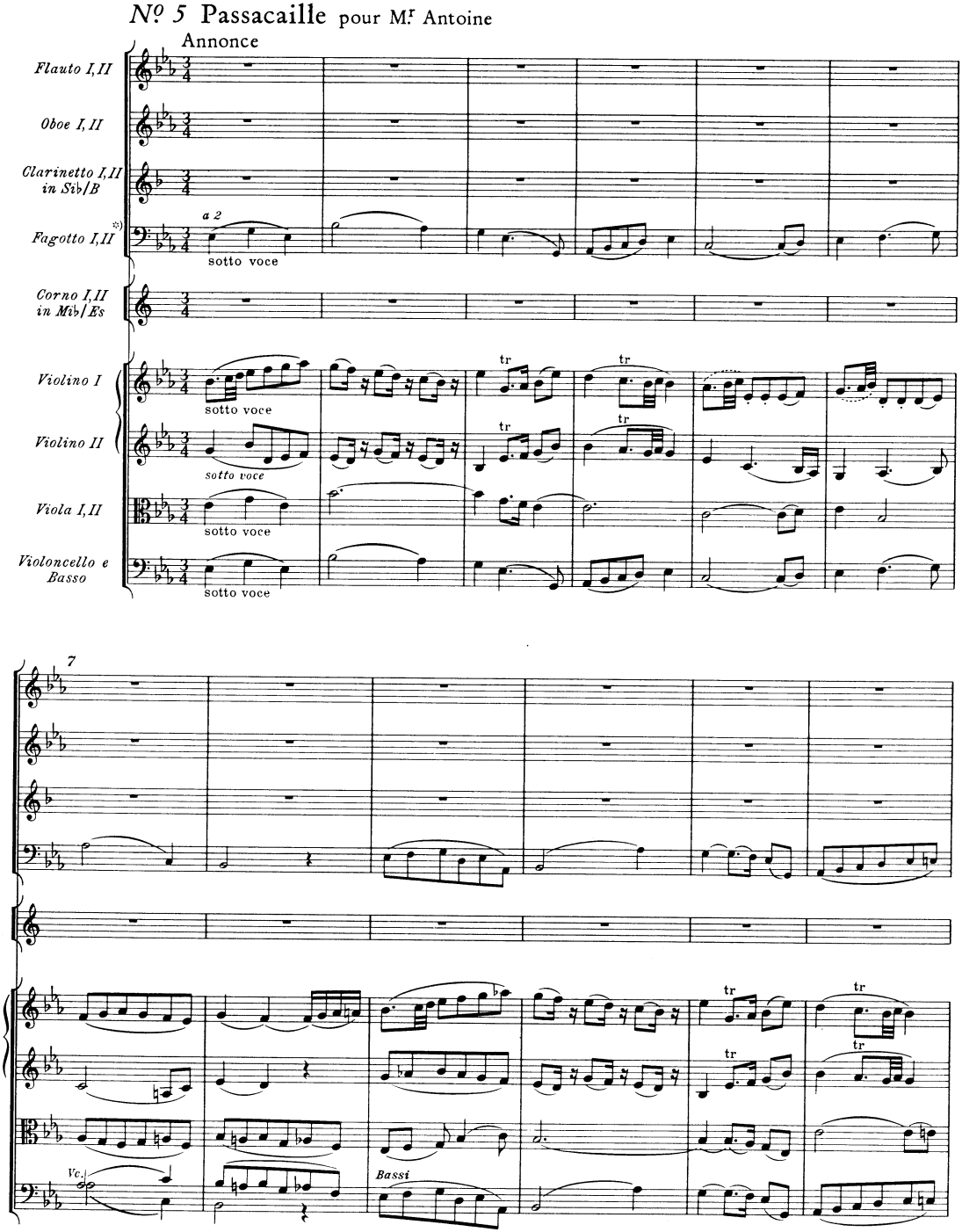
**) Vorschlag des Bandbearbeiters für T. 8a, Violine I: Volta I wie gestochen, Volta II Halbe g'.


16
21
26

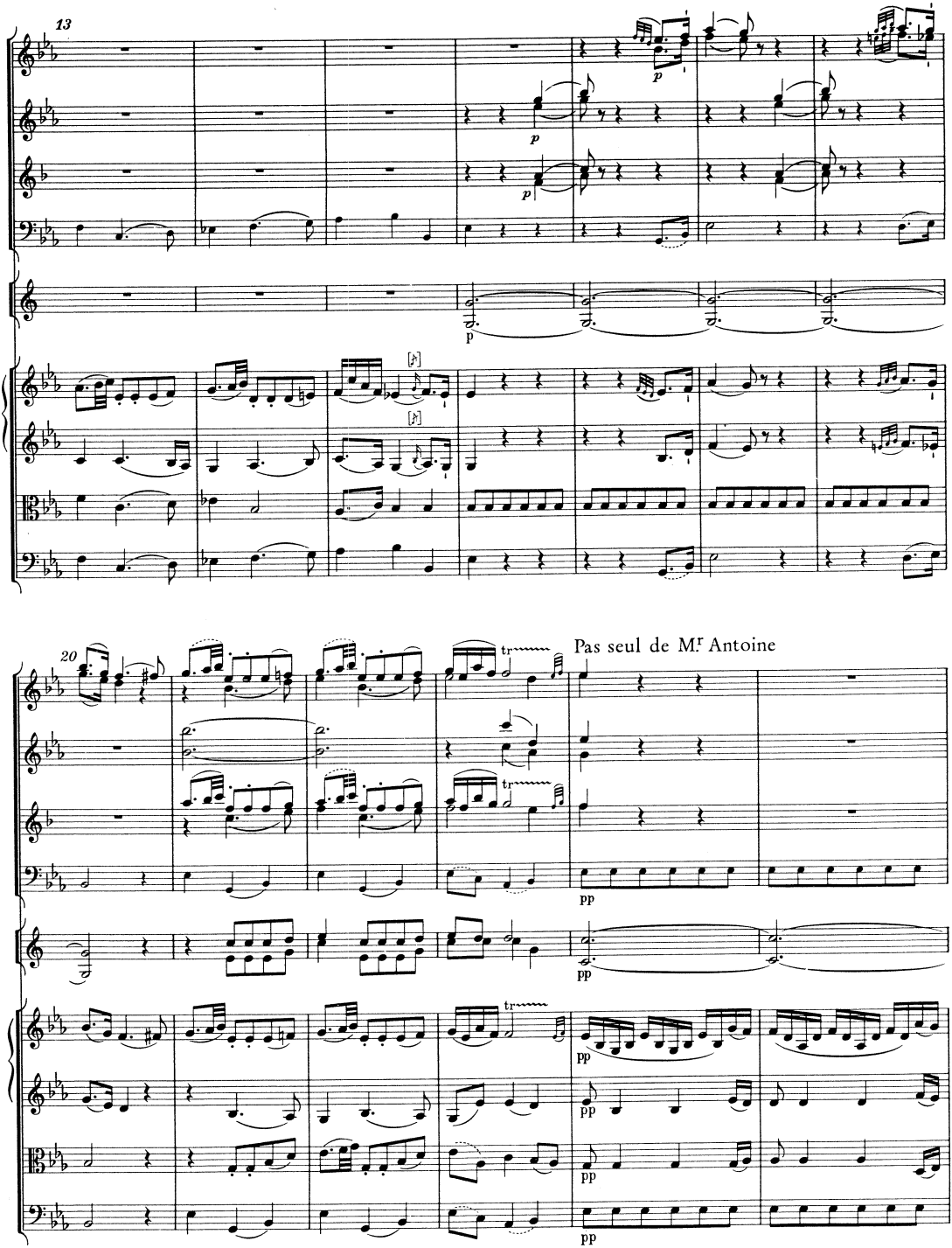

31
37
44
tr
tr
tr
mf

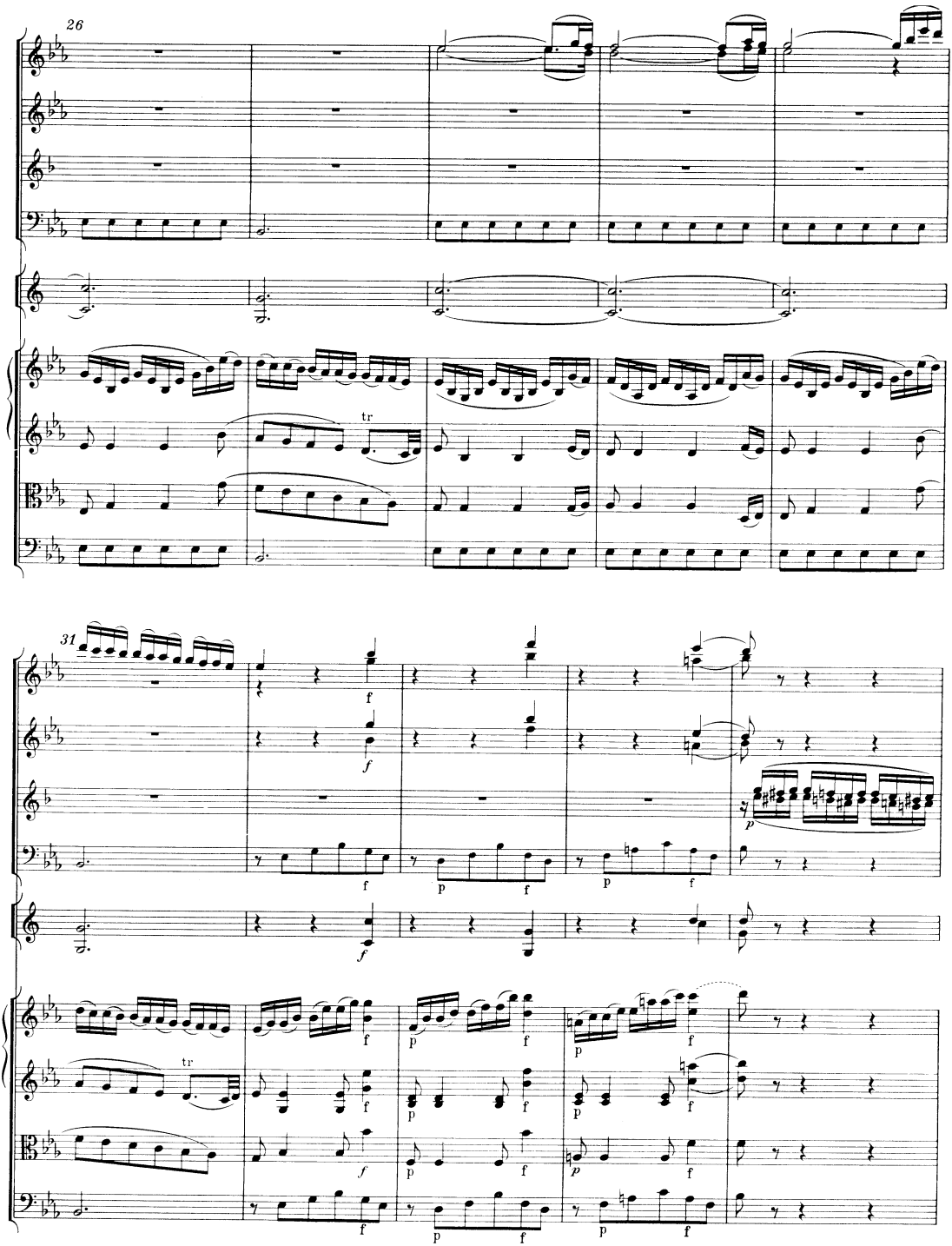


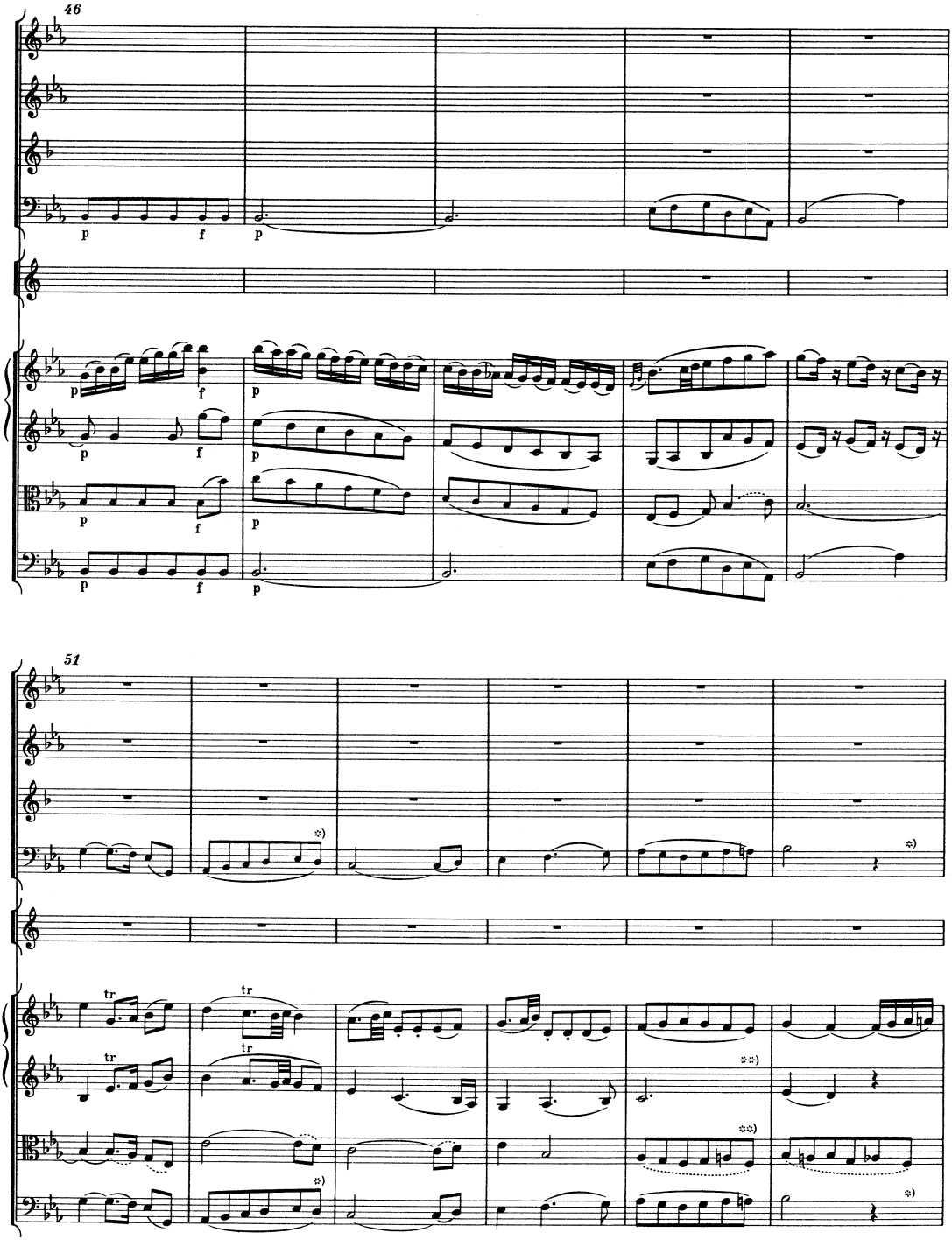
*) Vorschlag des Bandbearbeiters für T. 54a, Violine I: Volta I wie gestochen, Volta II Halbe g'.



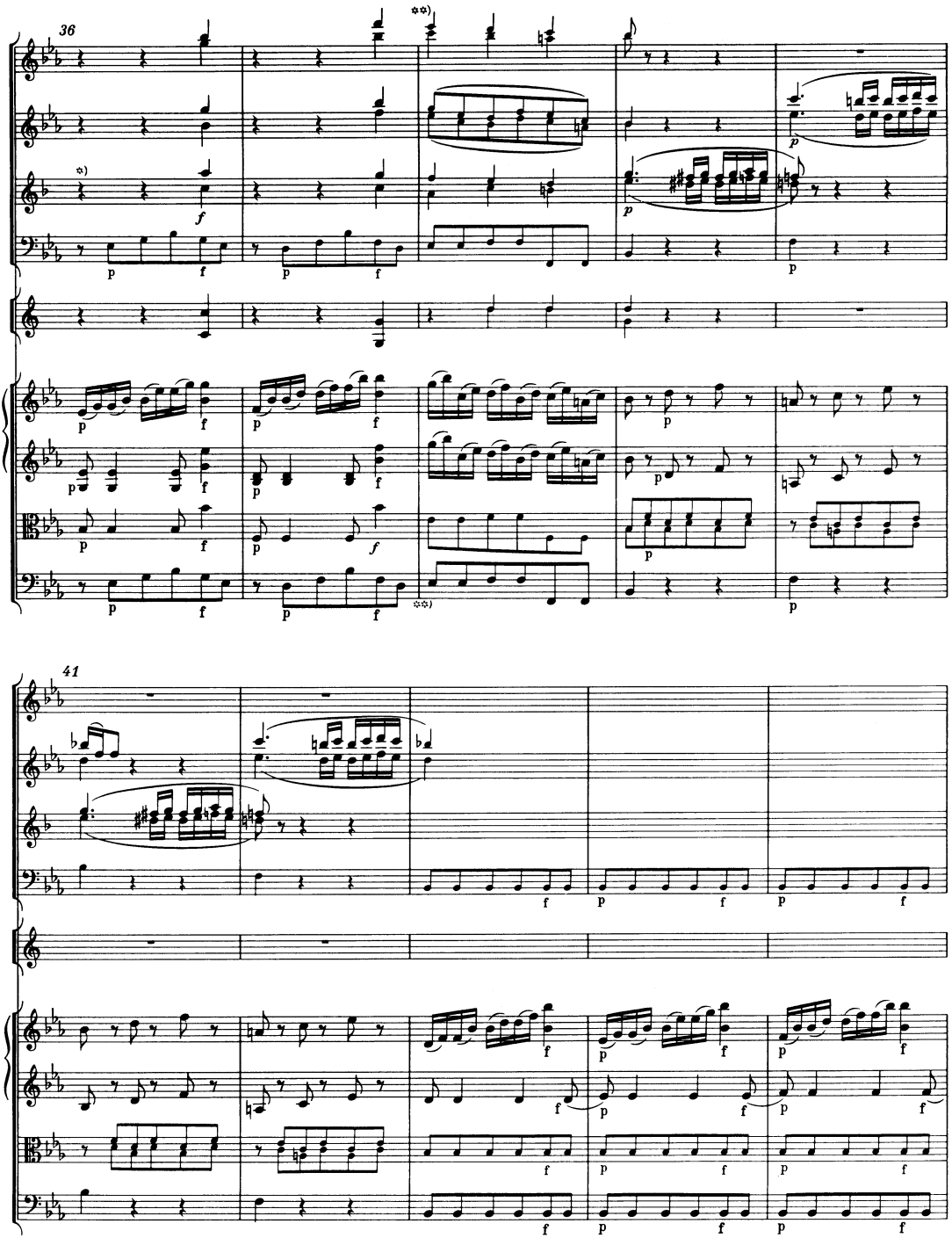
*) Zur Mitwirkung der Fagotte in T. 1—106 vgl. Vorwort, S. XII, und Krit. Bericht.


13
p
p
p
20
Pas seul de M.r Antoine
tr
tr
tr
pp
pp
pp
pp
pp


26
tr
31
f
p
tr

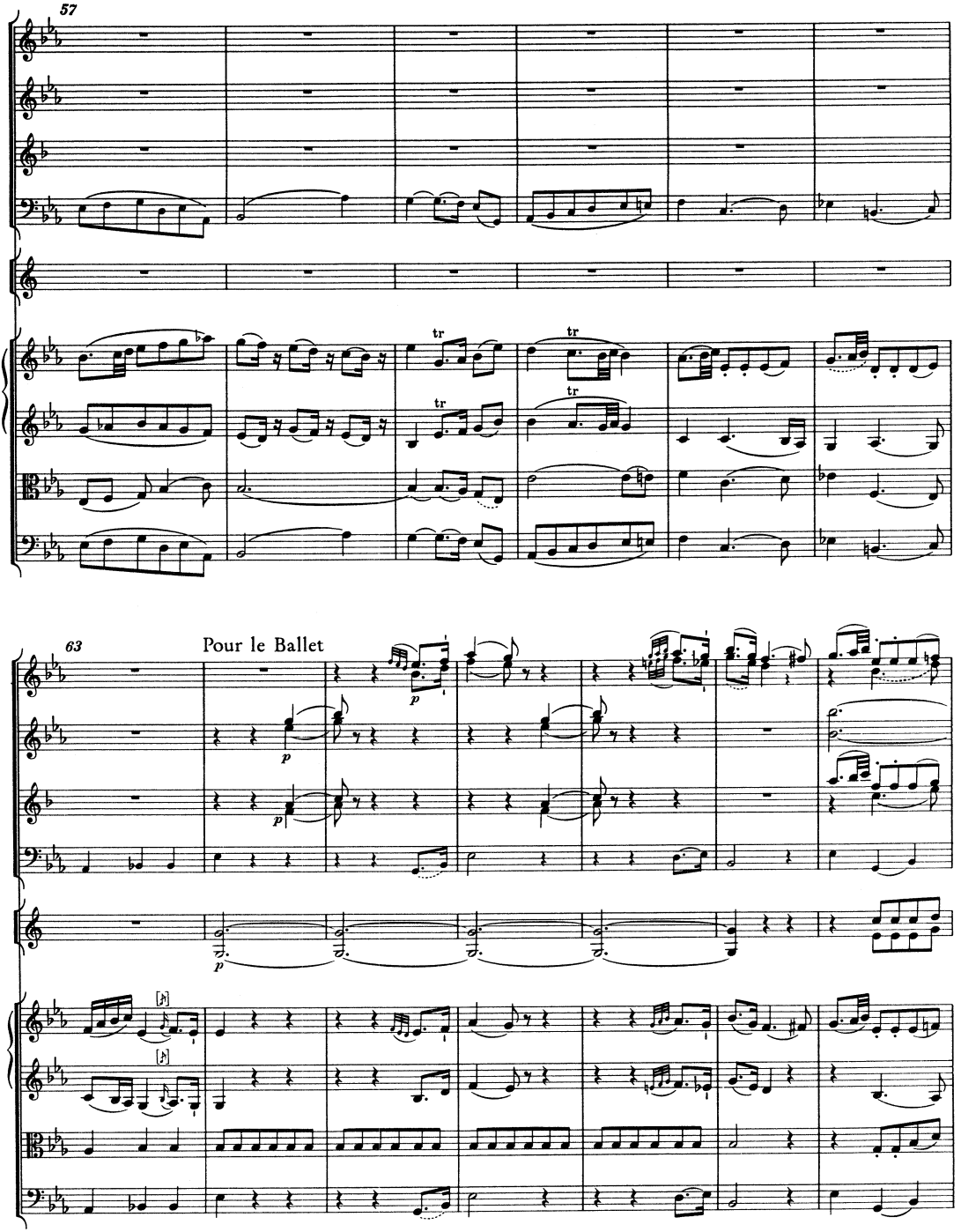


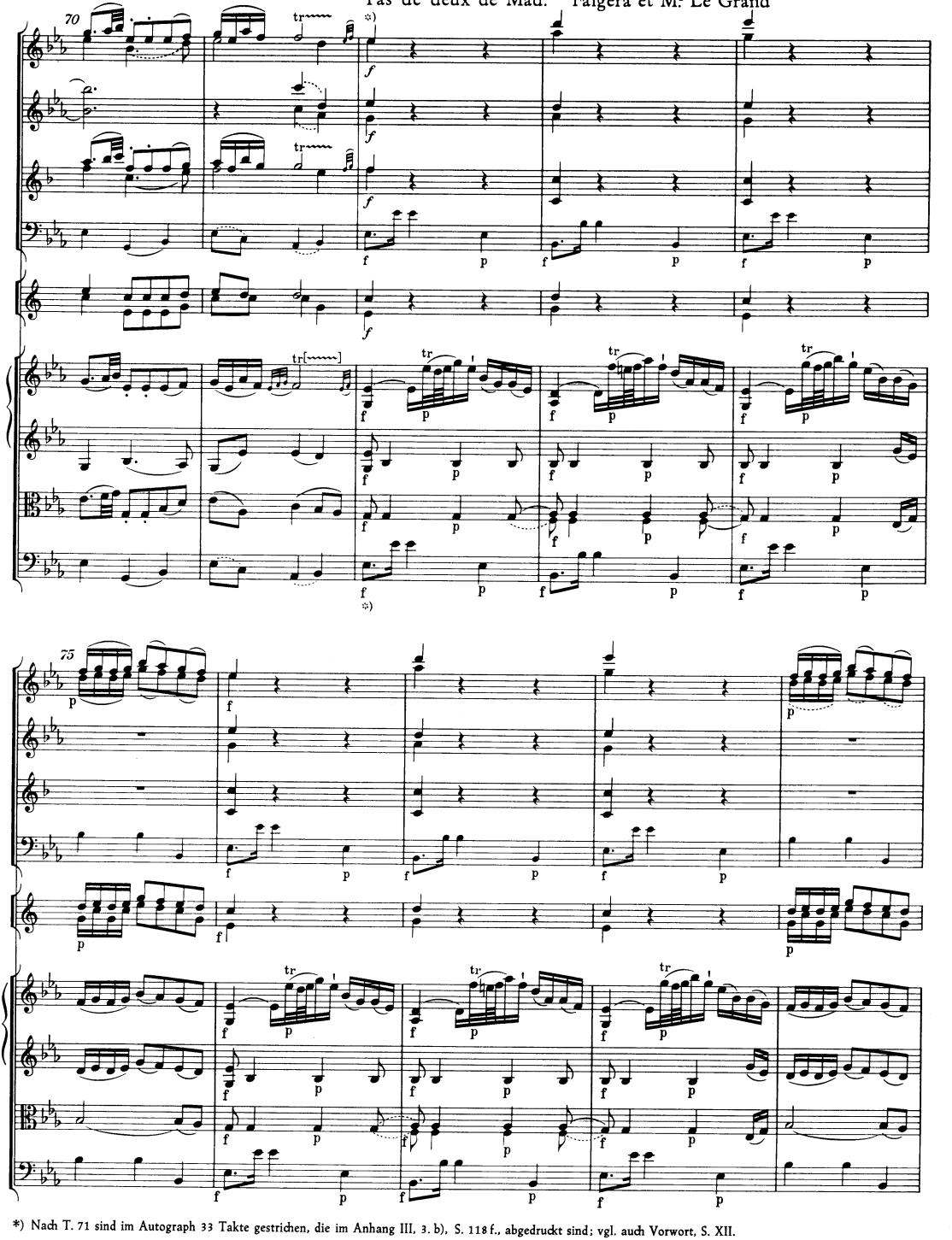
*) Ossia in Fagott I, II und Violoncello/Baß für T. 52, 55/56: wie T. 4, 7/8.
**) Ossia in Violine II und Viola für T. 55: wie T. 7.



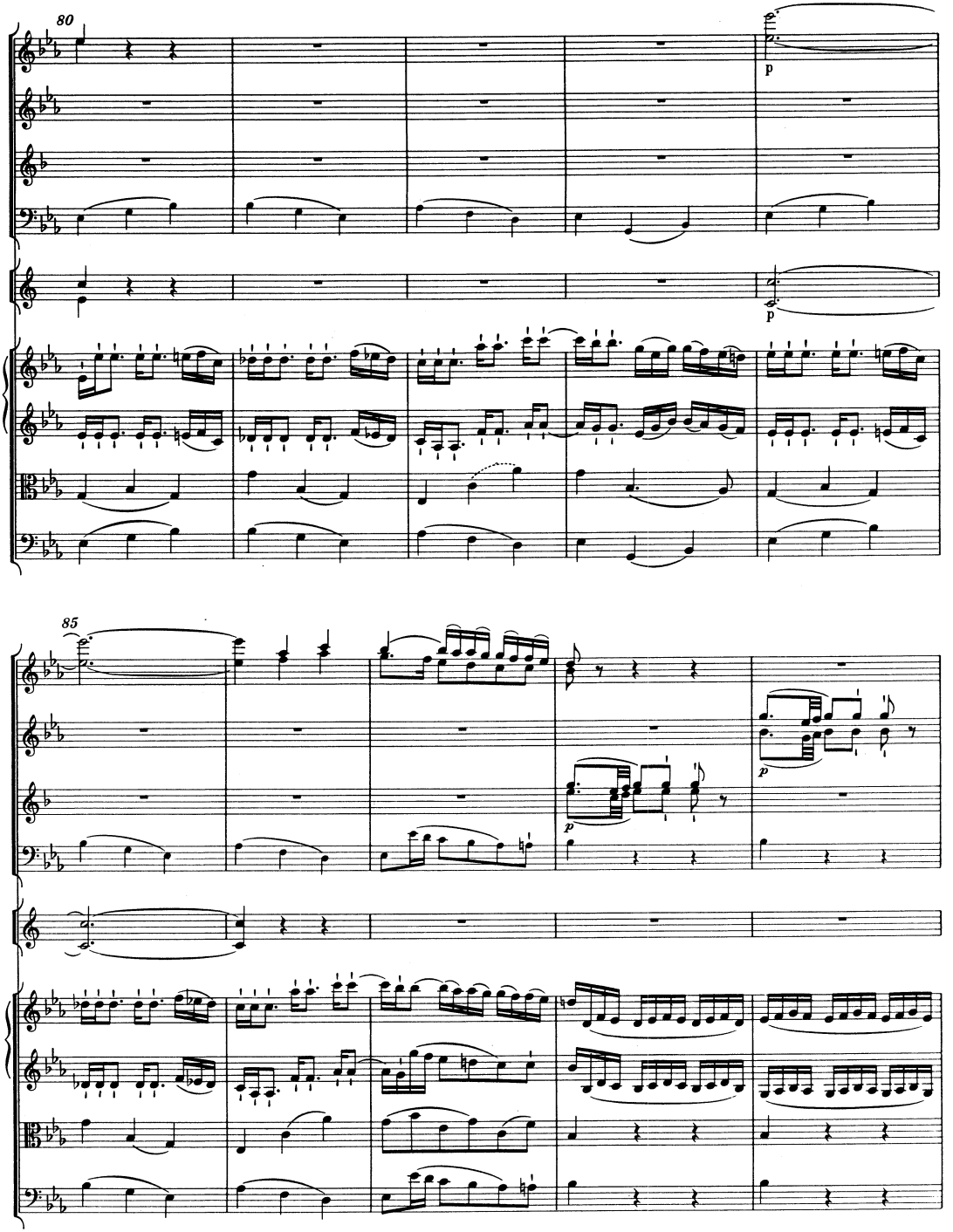
*) Ossia in Klarinette I, II für T. 36, 1. Viertel, als Vorschlag des Bandbearbeiters:

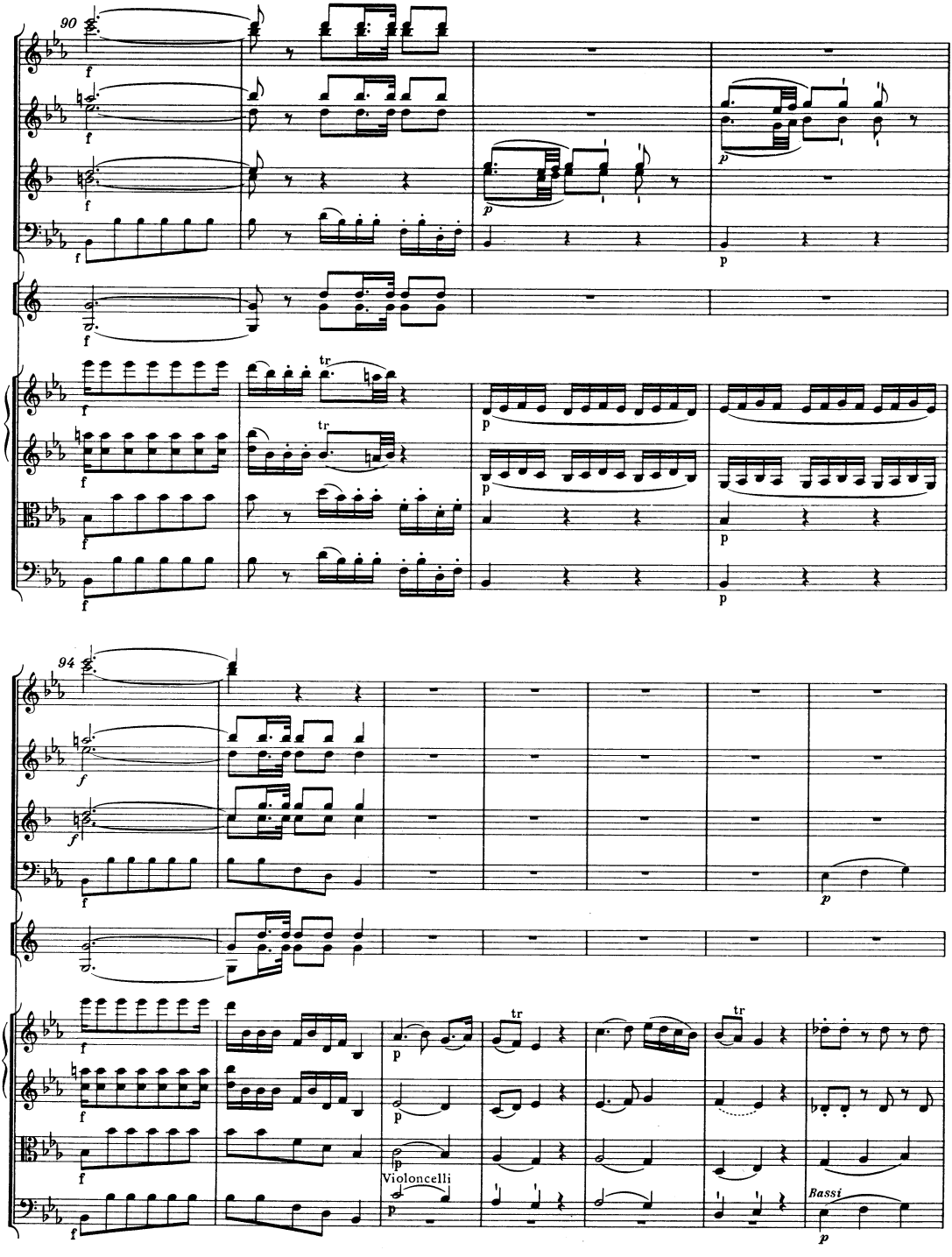
**) Zu den Takten 38 ff., insbesondere T. 43—59, vgl. Vorwort, S. XII, und Krit. Bericht; eine nicht vollendete zweite (spätere) Fassung der Takte 38 ff. ist im Anhang III, 3. a), S. 116 f., abgedruckt.

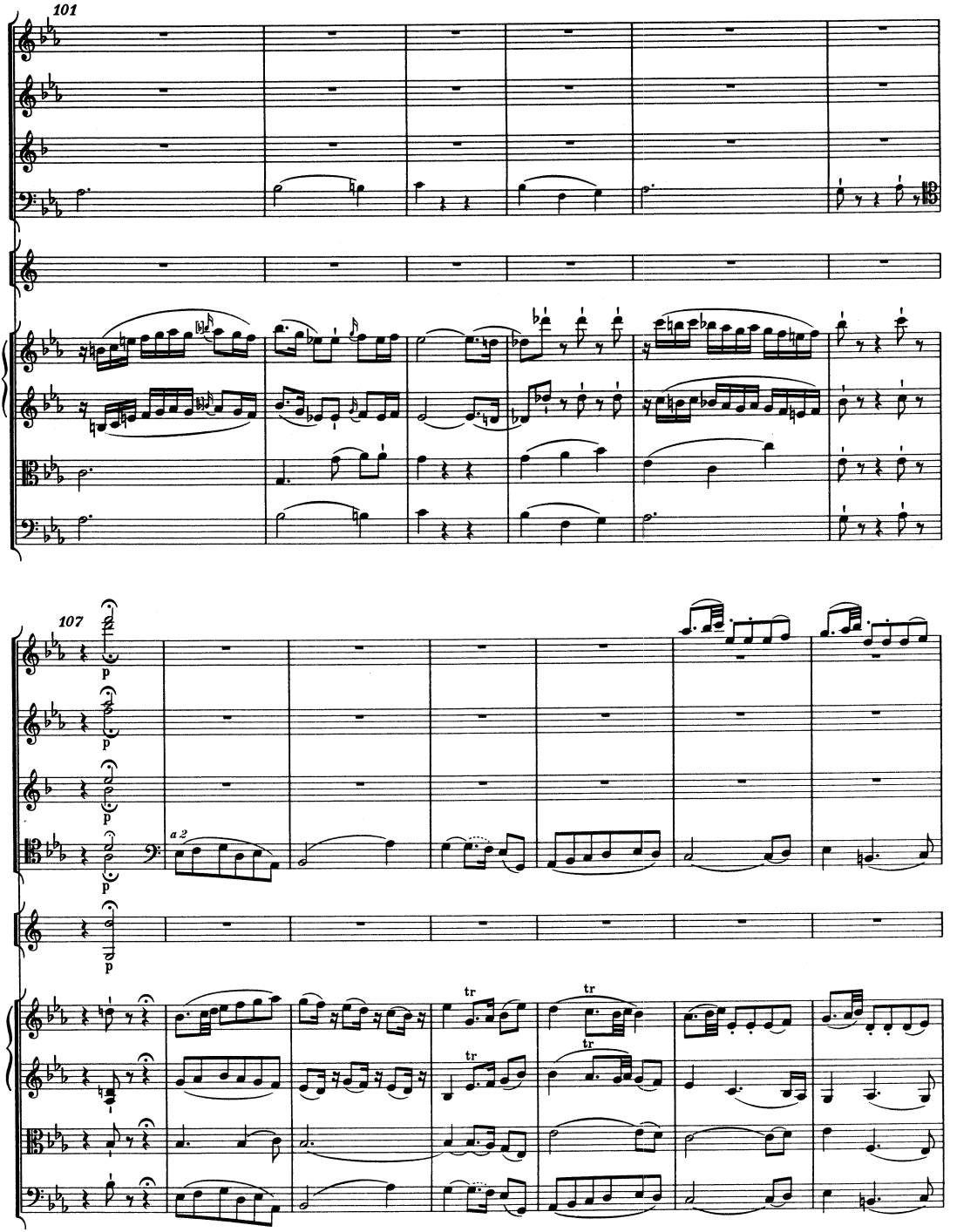

57
63
Pour le Ballet

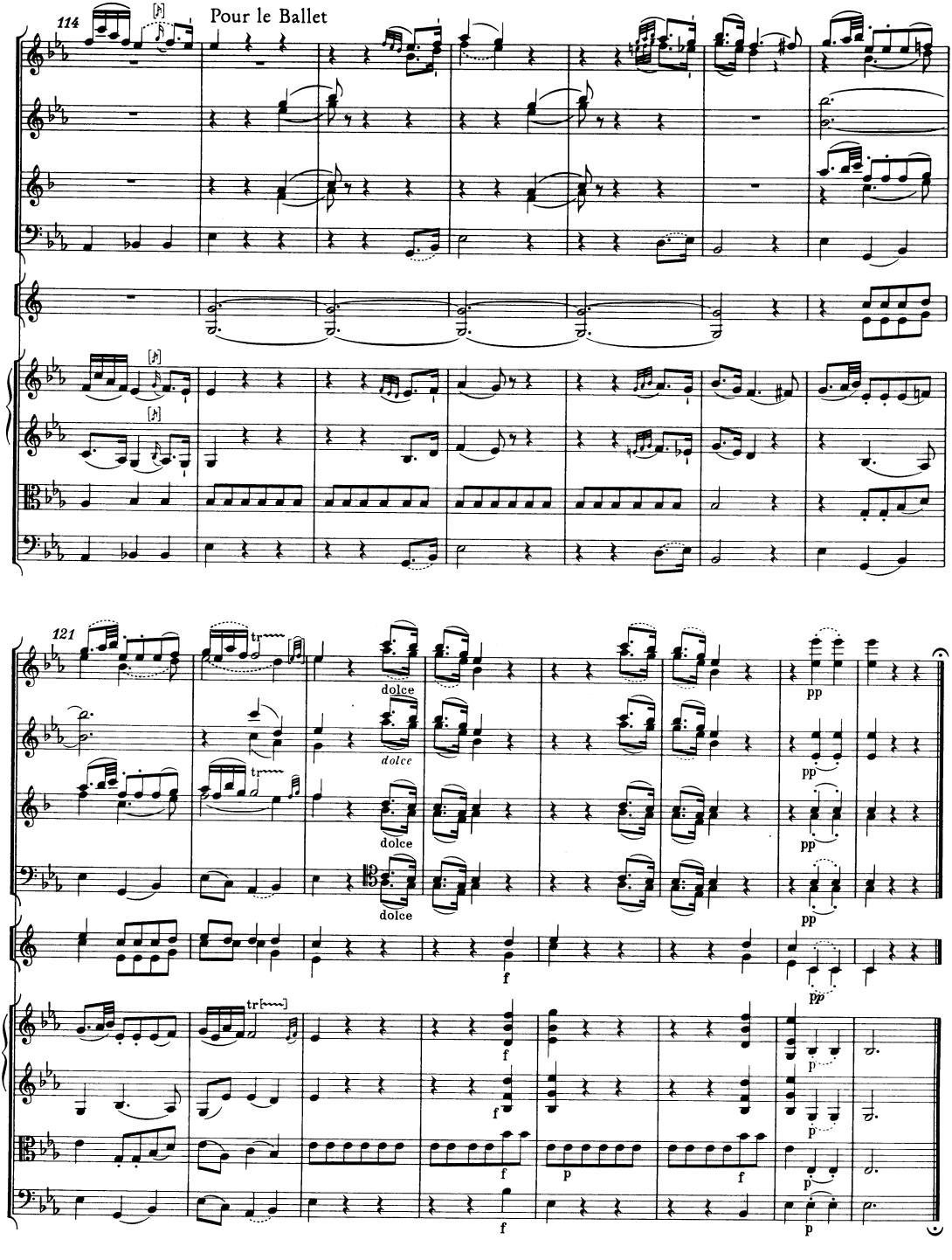


*) Nach T. 71 sind im Autograph 33 Takte gestrichen, die im Anhang III, 3. b), S. 118 f., abgedruckt sind; vgl. auch Vorwort, S. XII.


80
p
p
85
p
p


90
94
Violoncelli
Bassi


101
107
p
a 2
tr


114
Pour le Ballet
121
dolce
dolce
dolce
dolce
pp
pp
pp
pp
f
f
f
f
f
p
p
p
p
p