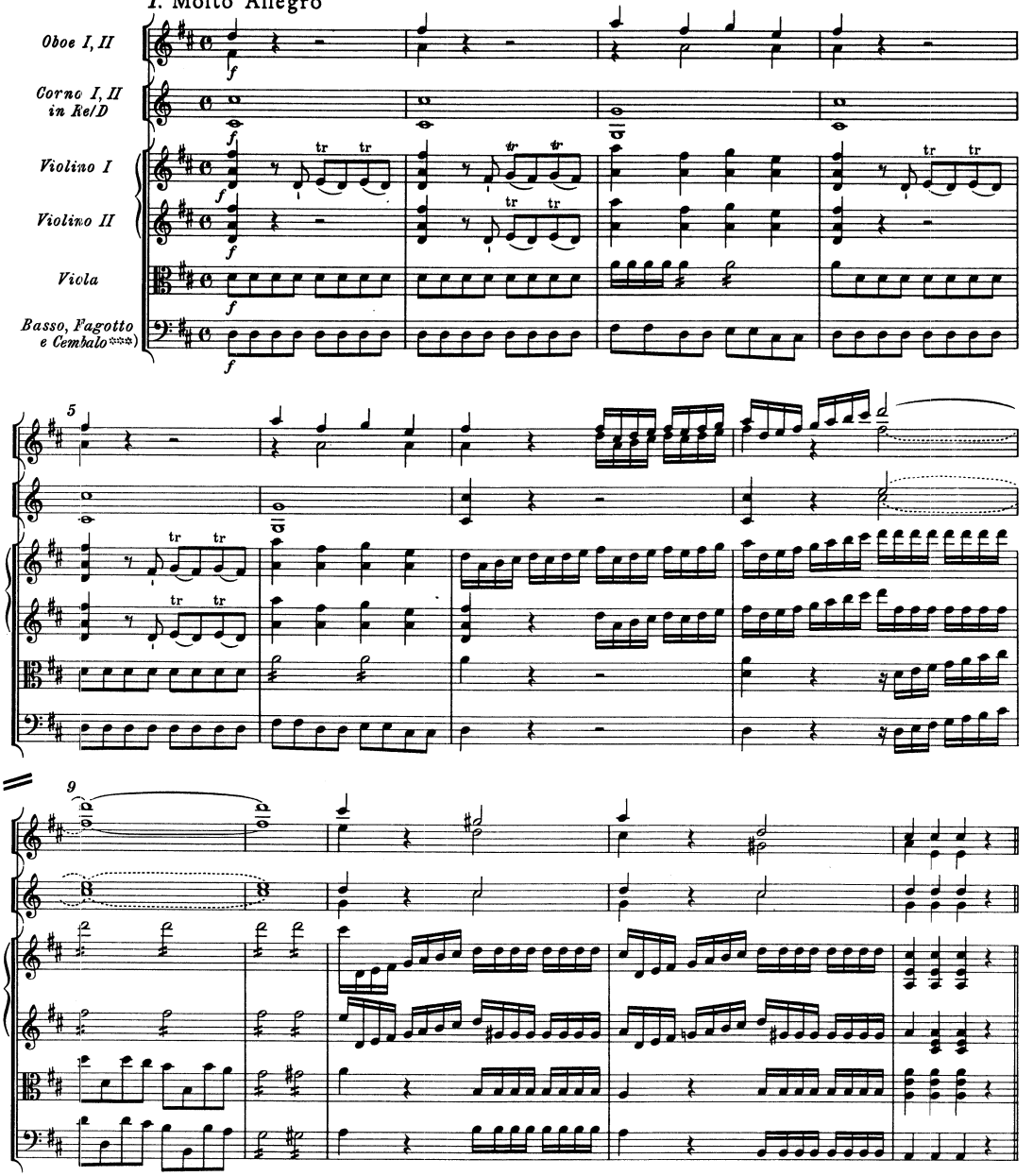
Gallimathias musicum

(Quodlibet)
KV 32*)

Entstanden Den Haag, Anfang März 1766**)



*) Eine autographe Entwurfspartitur ist im Anhang, S. 97—117, wiedergegeben.
**) Zur Entstehung von KV 32 und zur Redaktion der hier abgedruckten Fassung vgl. Vorwort.
***) Zur Besetzung vgl. Vorwort.

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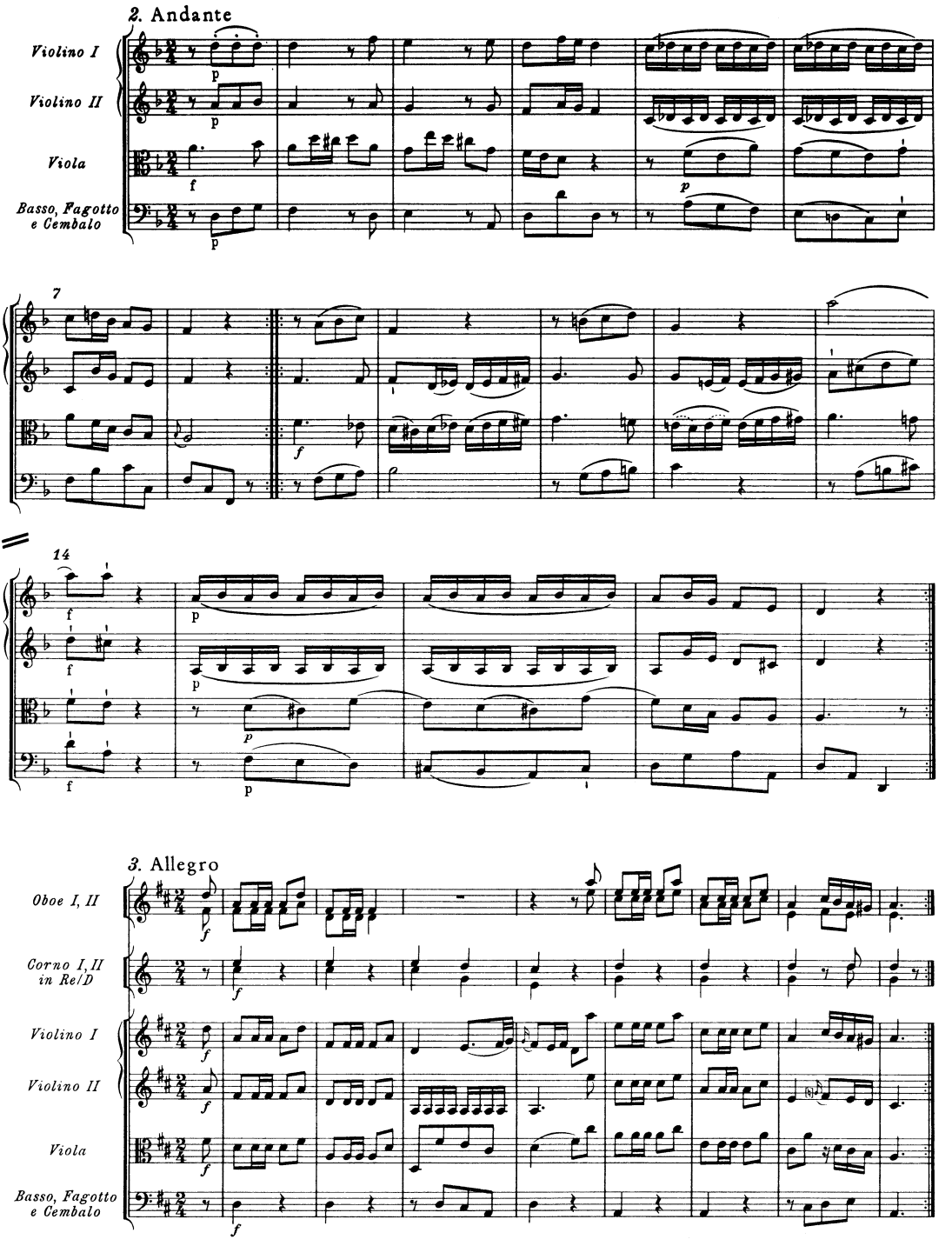
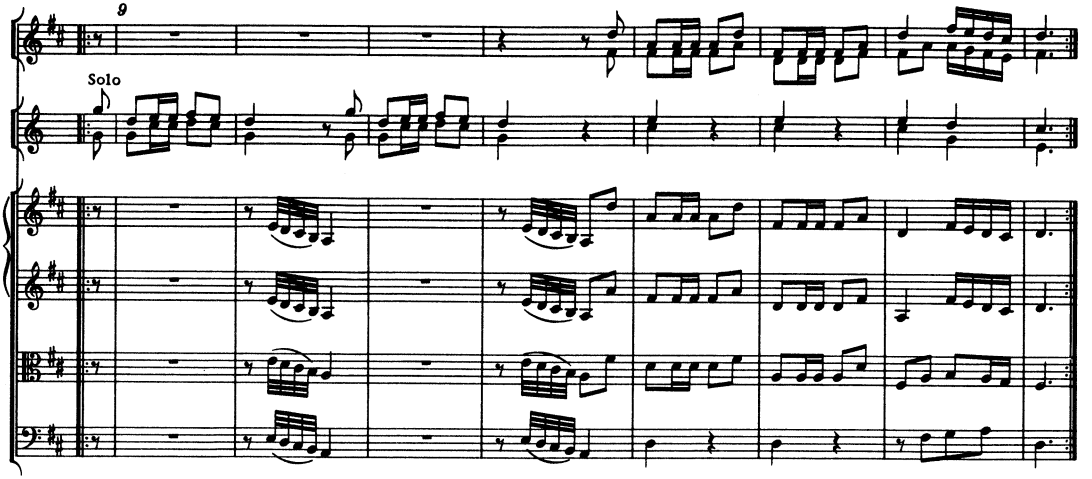
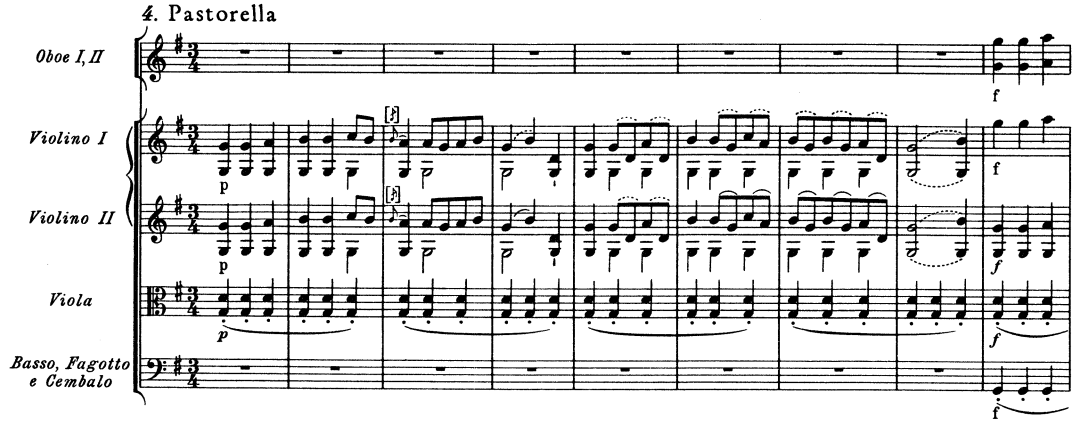
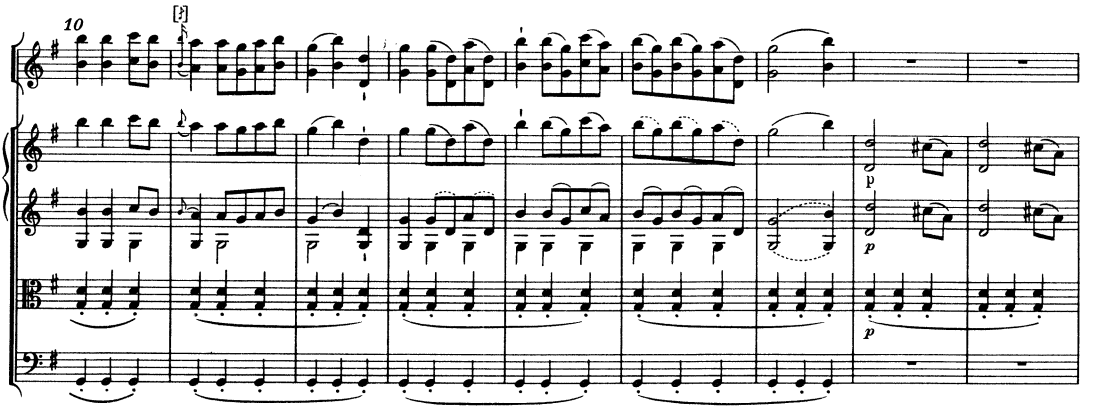
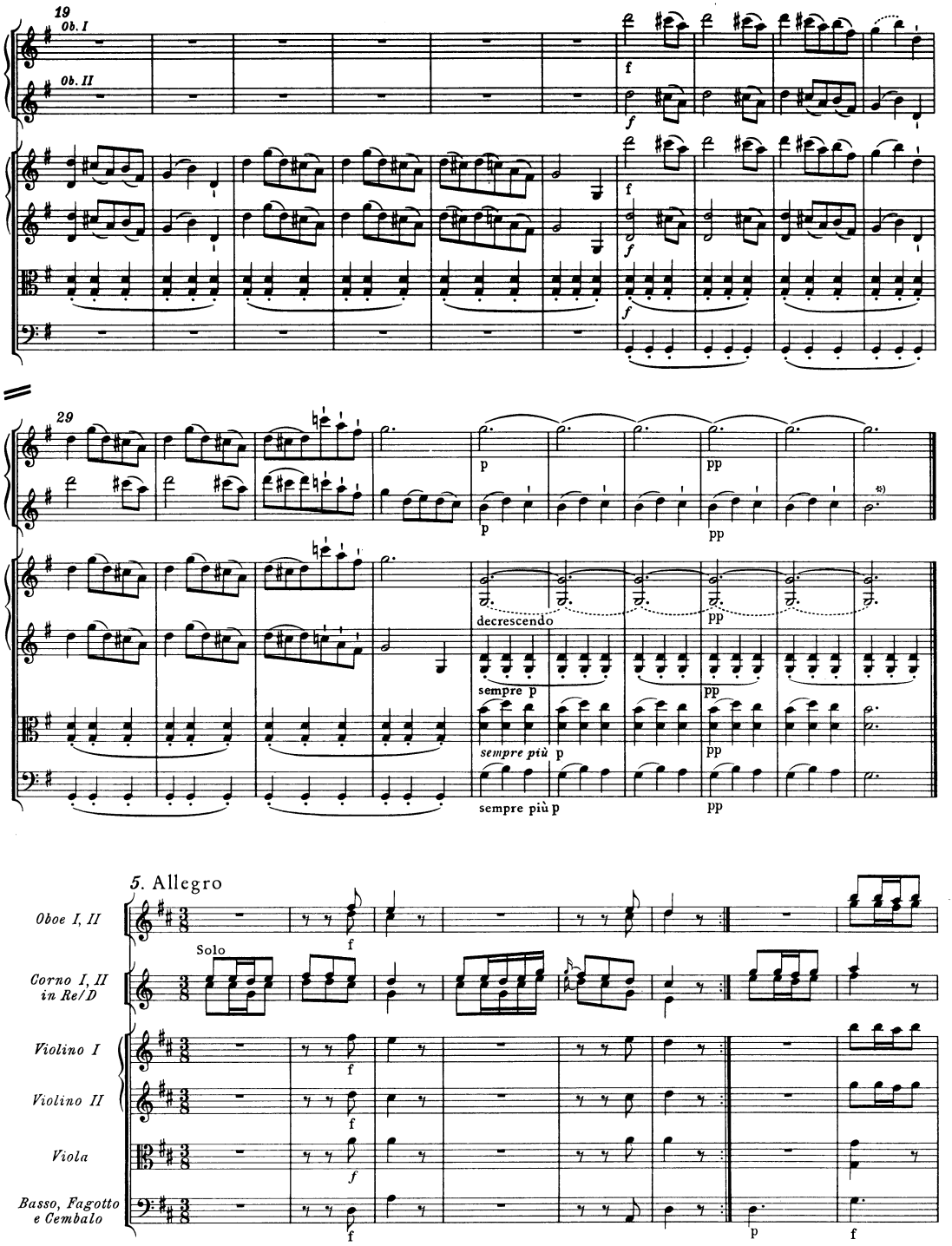

2. Andante
Violino I
Violino II
Viola
Basso, Fagotto e Cembalo
7
14
3. Allegro
Oboe I, II
Corno I, II in Re/D
Violino I
Violino II
Viola
Basso, Fagotto e Cembalo

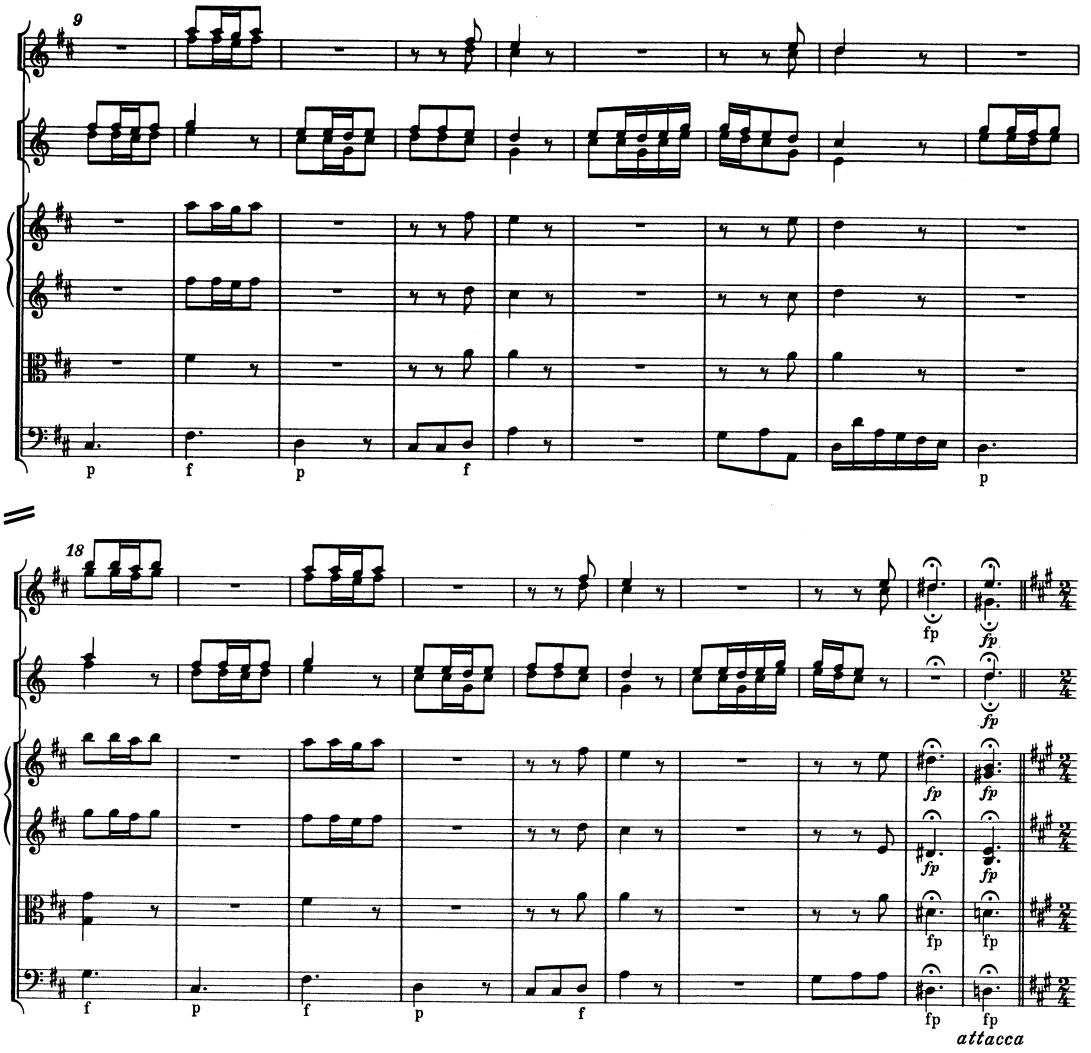

9
Solo

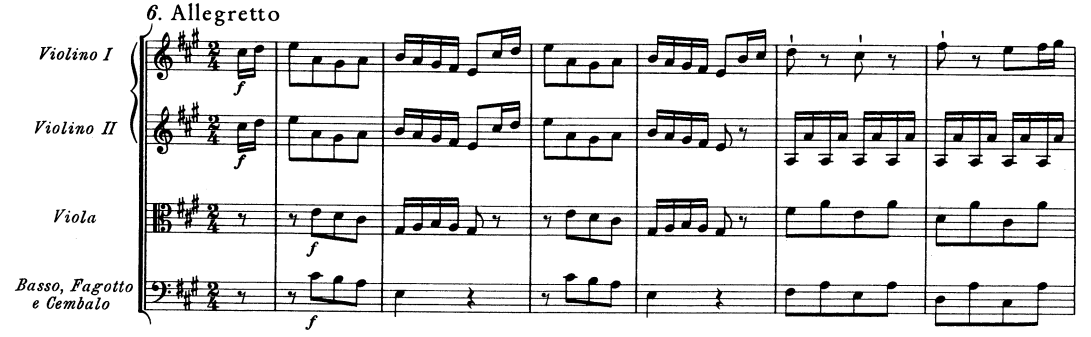

4. Pastorella
Oboe I, II
Violino I
Violino II
Viola
Basso, Fagotto e Cembalo
p
f

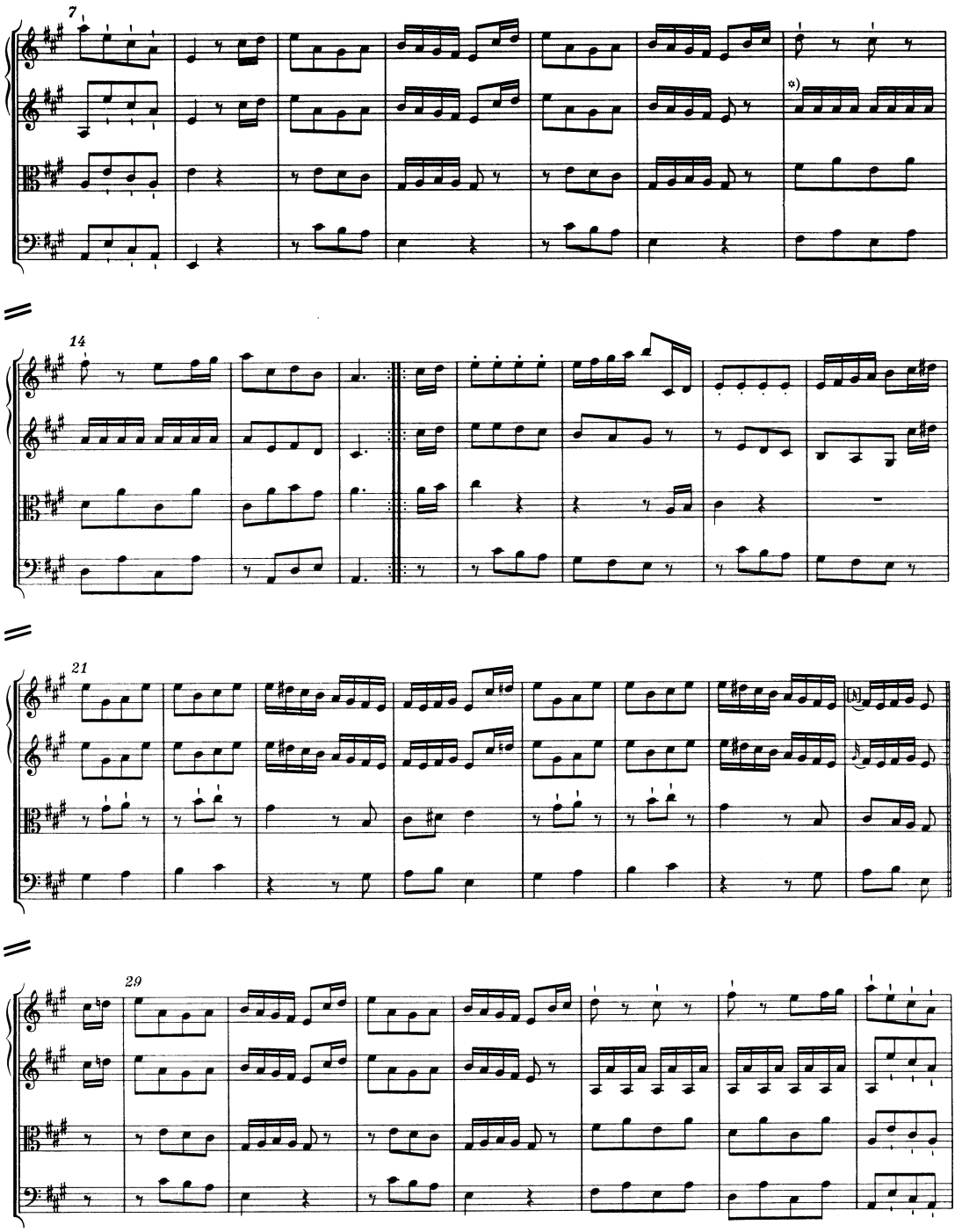

10
p



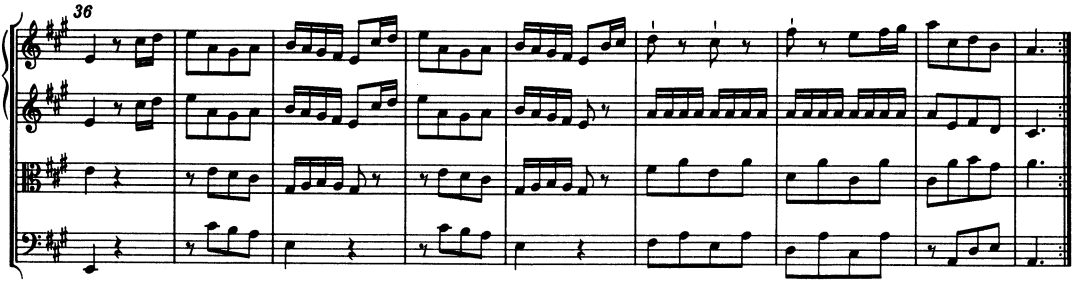
*) Zu T. 38 in Oboe II vgl. Krit. Bericht.


9
p
f
p
f
p
18
f
p
f
p
f
fp
fp
fp
fp
fp
fp
fp
fp
fp
fp
attacca


6. Allegretto
Violino I
Violino II
Viola
Basso, Fagotto e Cembalo
f
f
f
f



*) T. 13—14 (und entsprechend T. 41—42), Violine II: Ausführung wie T. 5—6 (und entsprechend T. 33—34) gemeint?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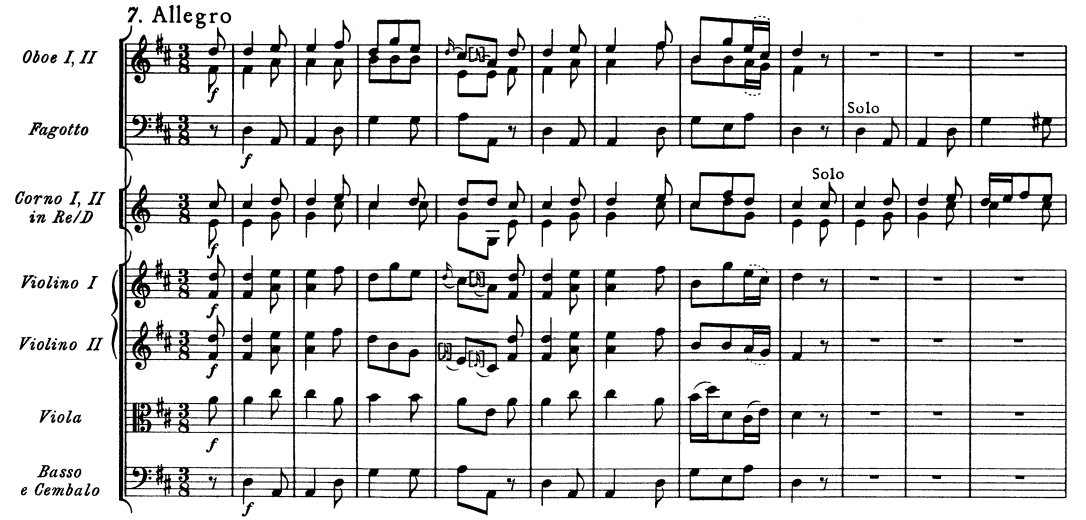
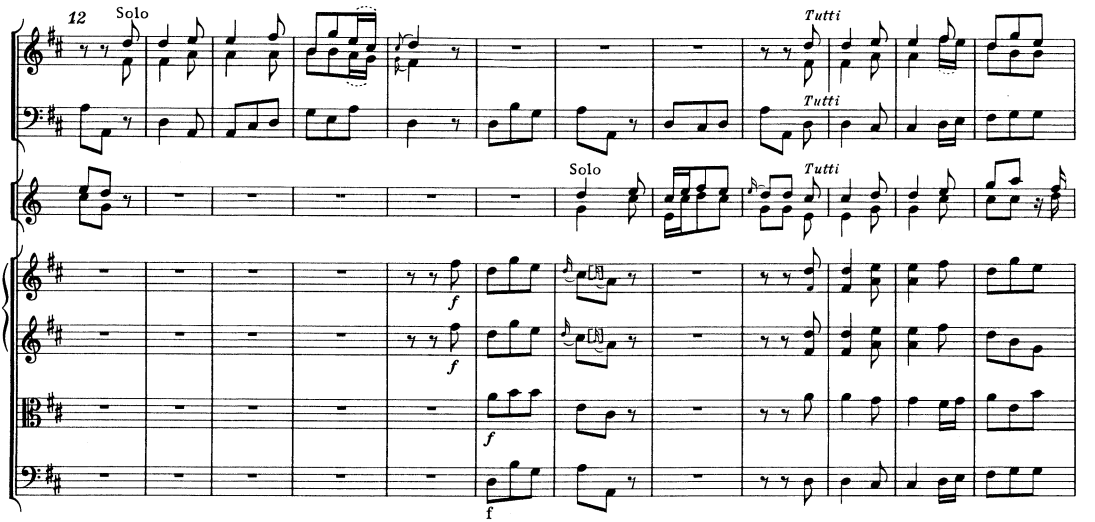
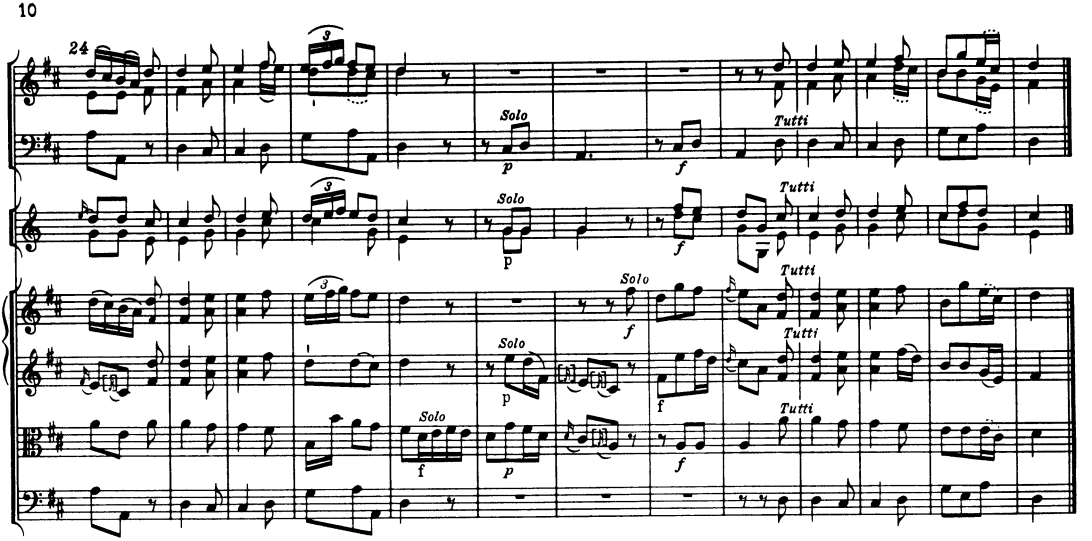

7. Allegro
Oboe I, II
Fagotto
Corno I, II in Re/D
Violino I
Violino II
Viola
Basso e Cembalo
Solo
Solo
f


12
Solo
Tutti
Tutti
Solo
Tutti
f
f
f
f



8. Molto adagio

Oboe I, II

Violino I

Violino II

Viola

Basso, Fagotto e Cembalo

Ei - tel-keit! Ei - tel-keit! e - wig's Ver - der - ben! wenn all's ver - sof-fen ist, gibts nichts zu er - ben.

9. Allegro

Oboe I, II

Corno I, II in Do/C

Violino I

Violino II

Viola

Basso, Fagotto e Cembalo

Solo

11

capriccio

*) Vorschlag zur Auszierung der Fermate („capriccio"):

Tutti

**) T. 5, Violine I, und T. 11, Violine II, 1. Viertel: möglicherweise des'' bzw. des' gemeint.

10. Largo

Violino I

Violino II

Basso, Fagotto e Cembalo

attacca

11. Allegro

Oboe I, II

Corno I,II in Re/D

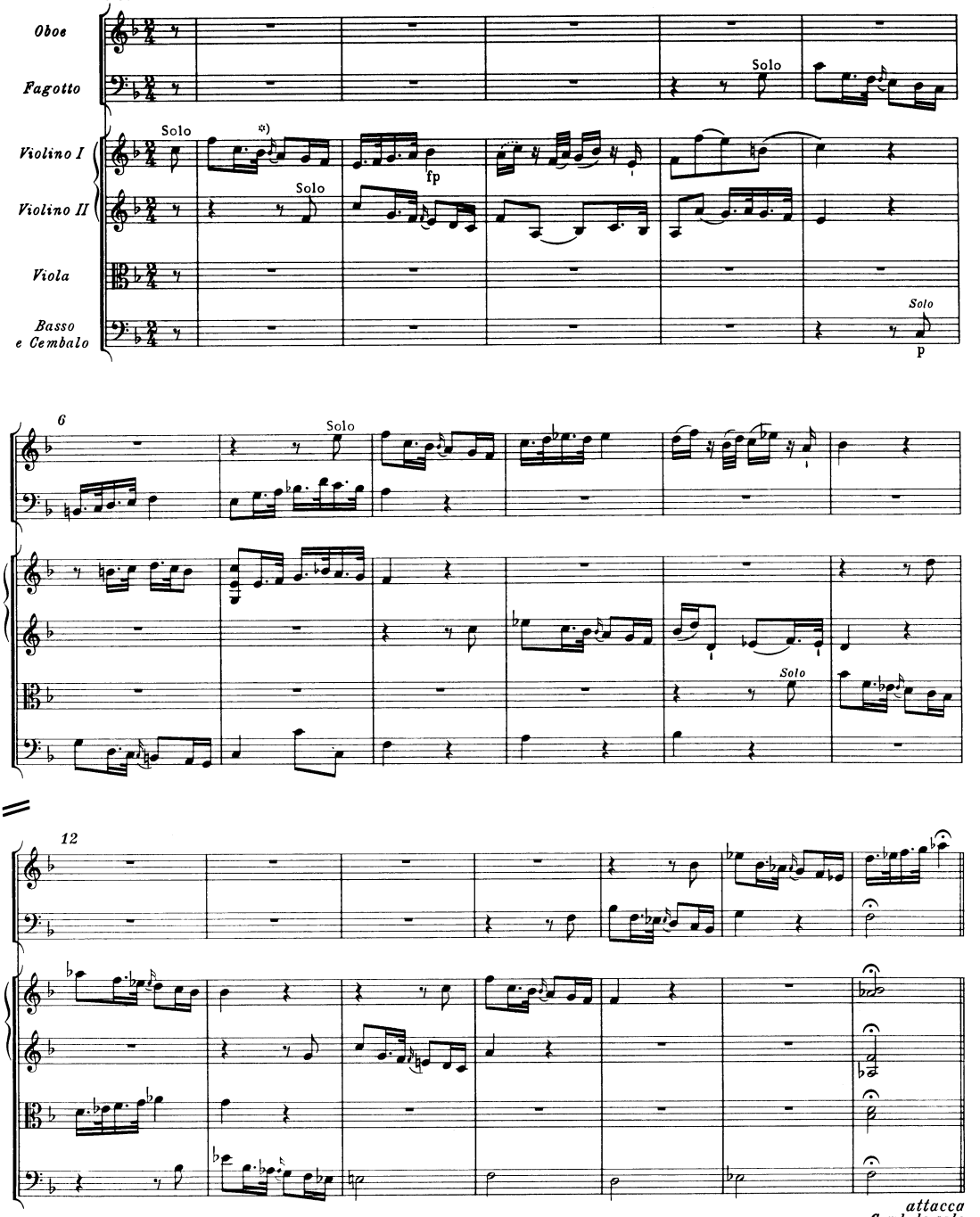
Violino I

Violino II

Viola

Basso, Fagotto e Cembalo

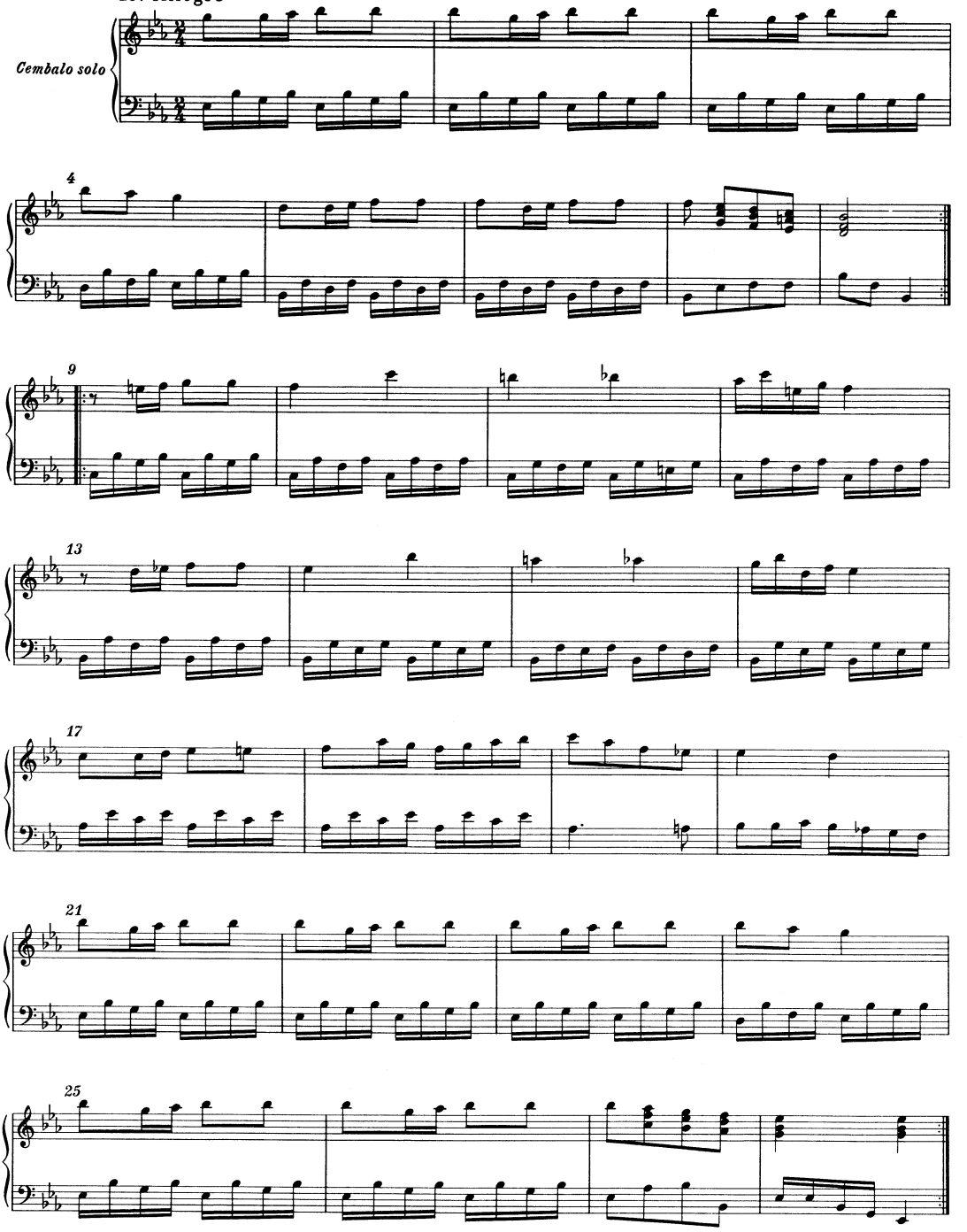
12. Andante



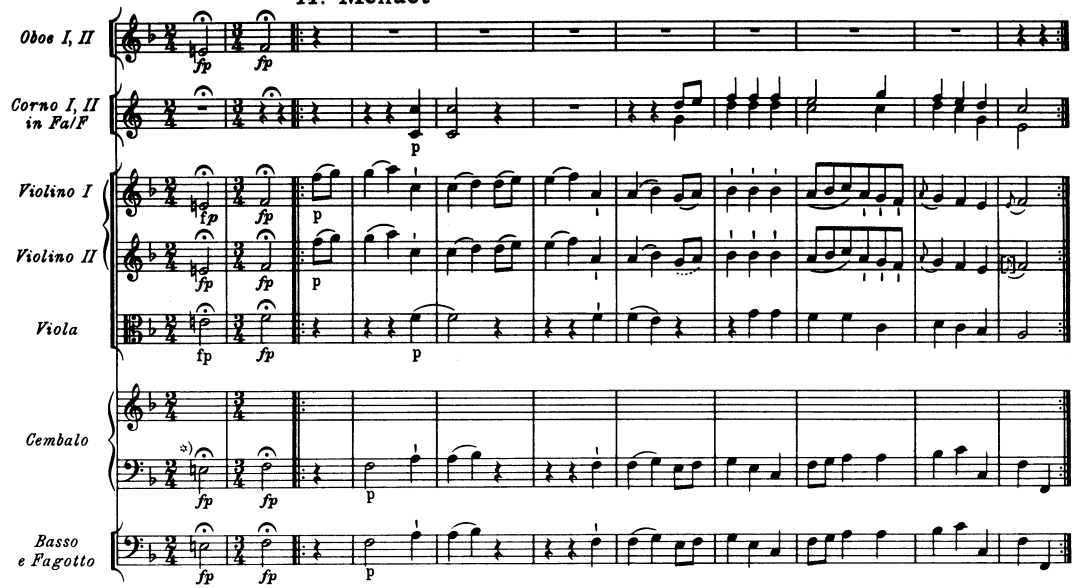
*) Die punktierte Figur des Themenkopfes wird in den Vorlagen gelegentlich auch notiert, was als Hinweis zur Ausführung gelten kann.

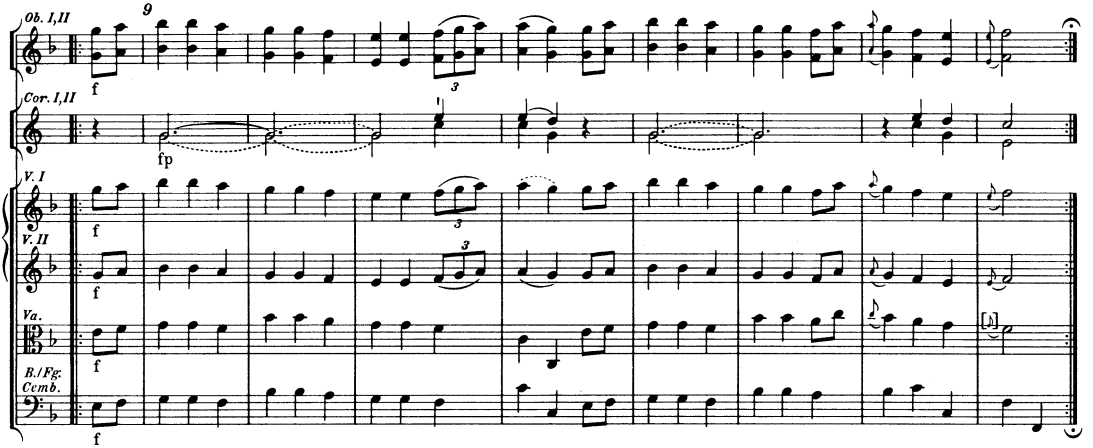
13. Allegro

Cembalo solo

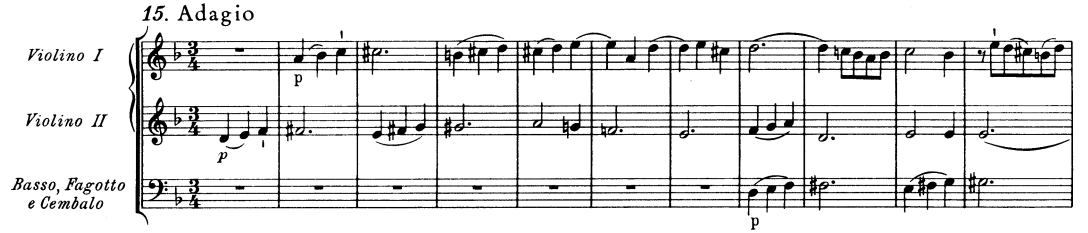


14. Menuet

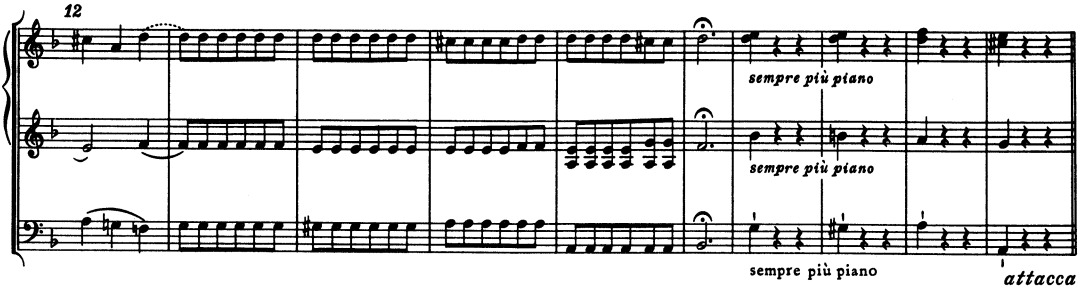


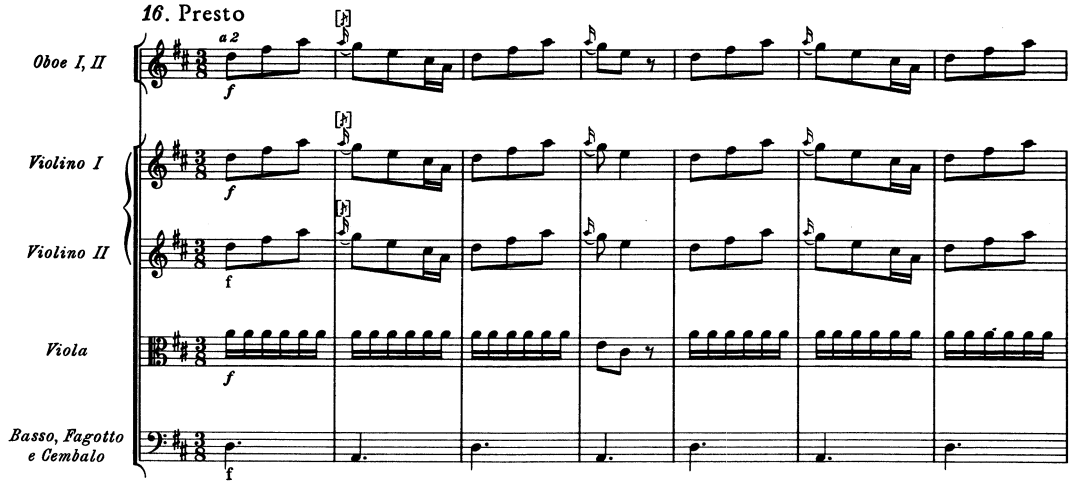


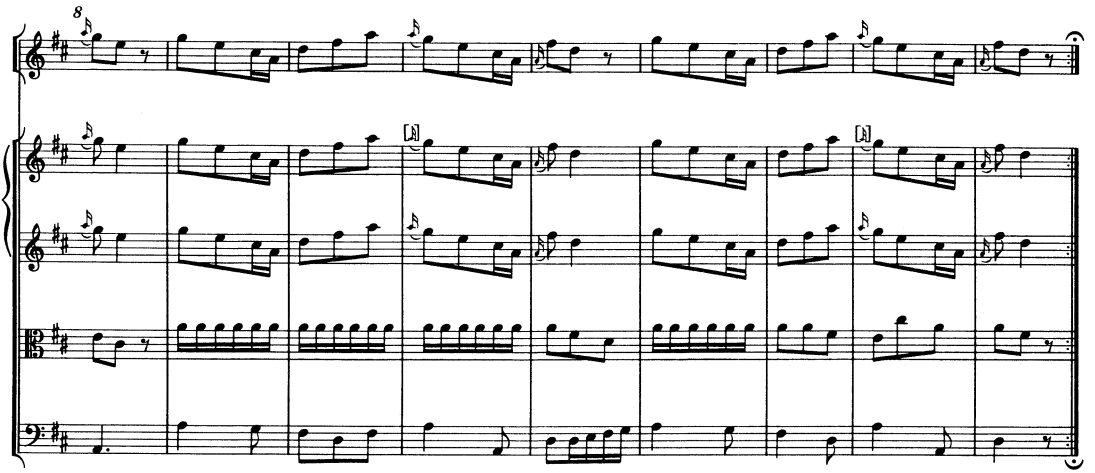
15. Adagio

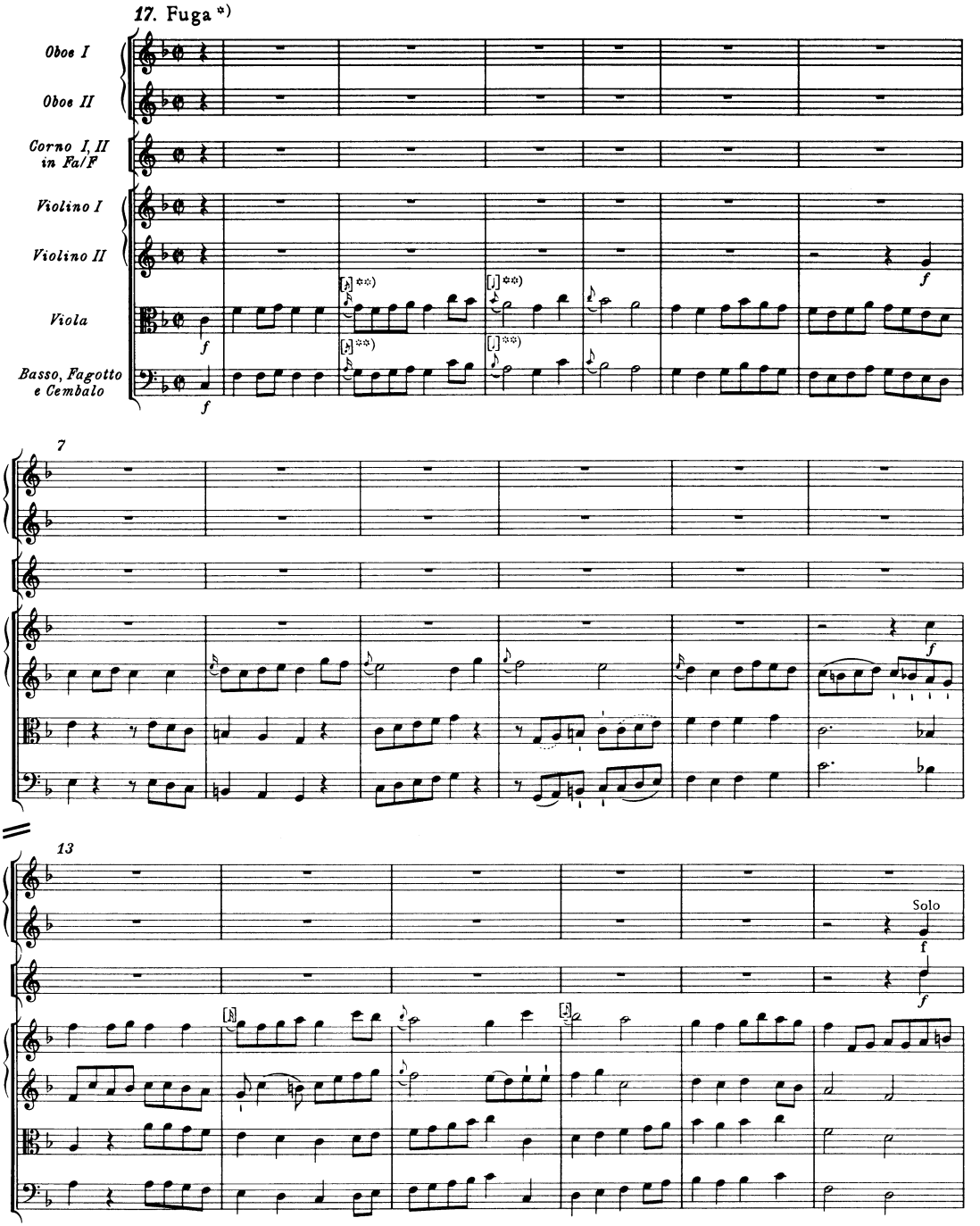


*) Zur eventuellen Auszierung der Fermate vgl. Vorwort.

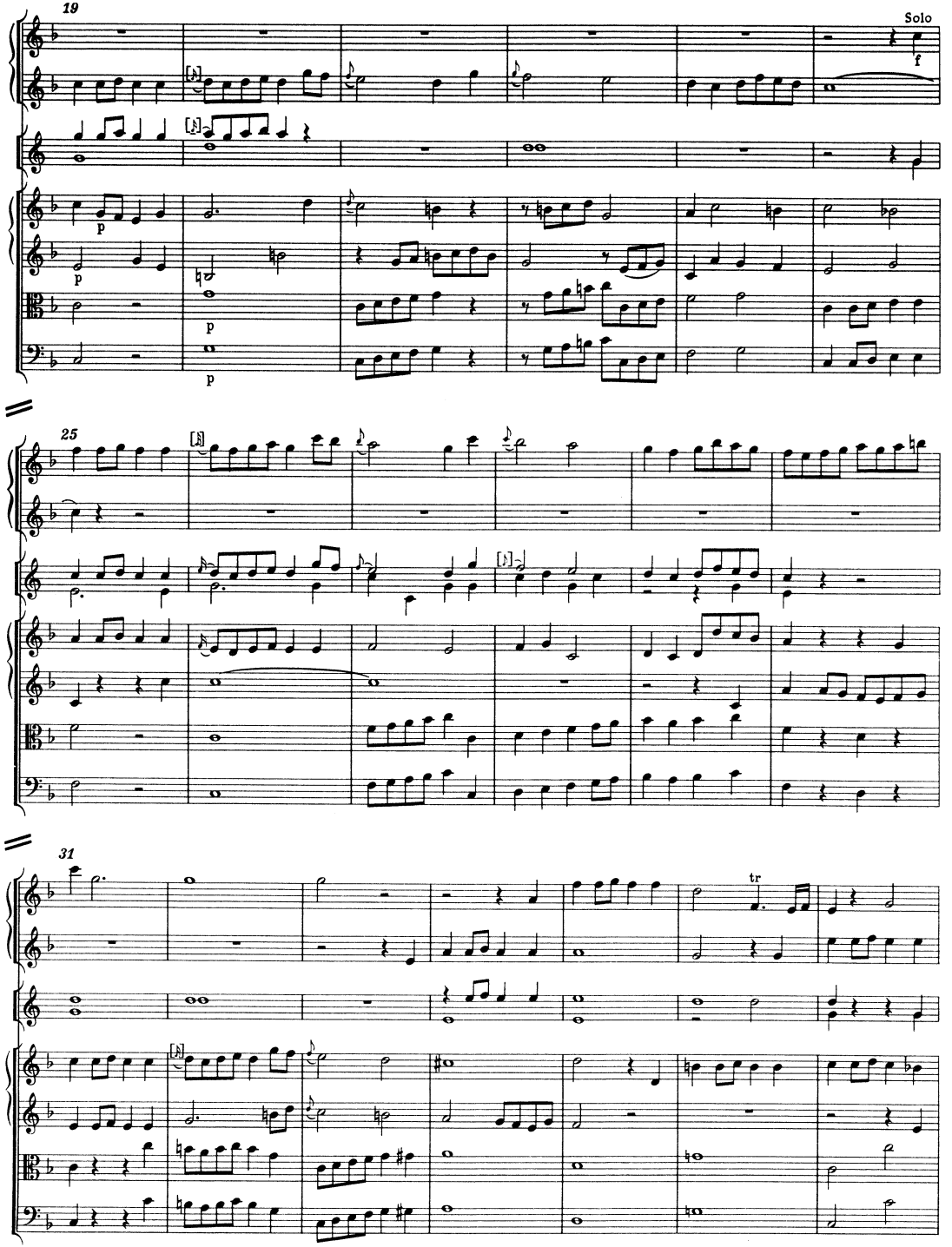

12
sempre più piano
sempre più piano
sempre più piano
attacca

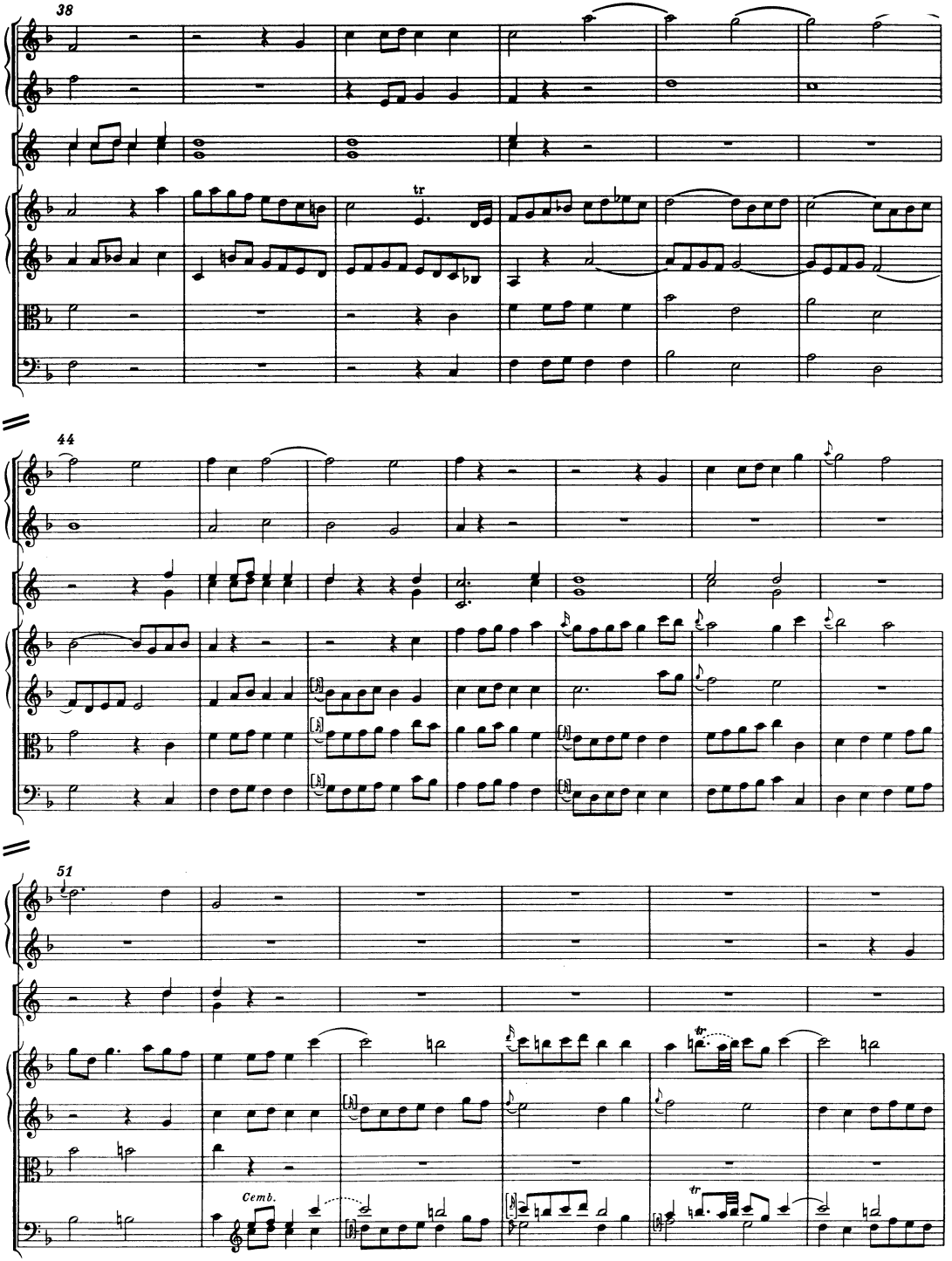

16. Presto
Oboe I, II
a 2
f
Violino I
Violino II
Viola
Basso, Fagotto e Cembalo

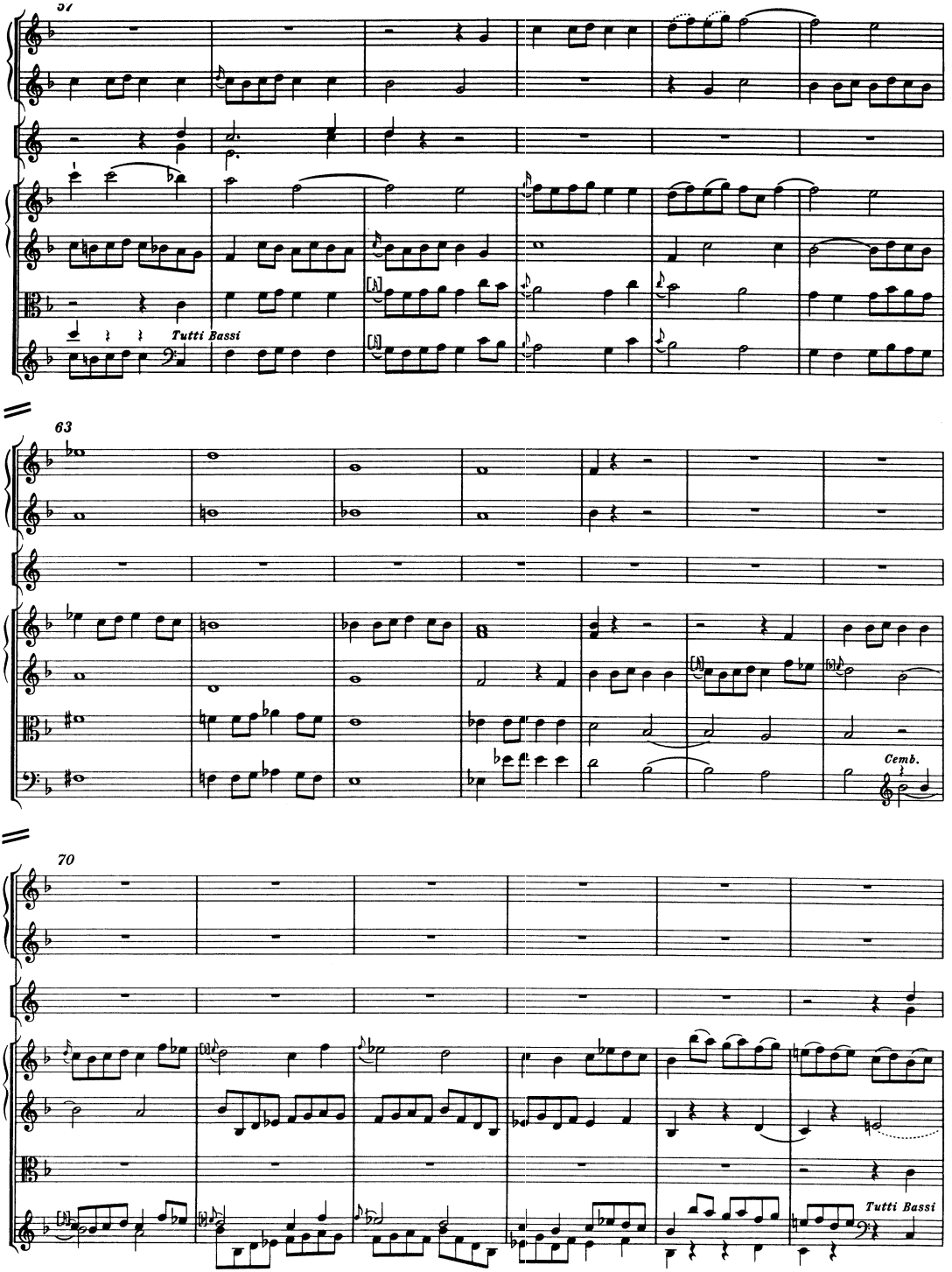

8

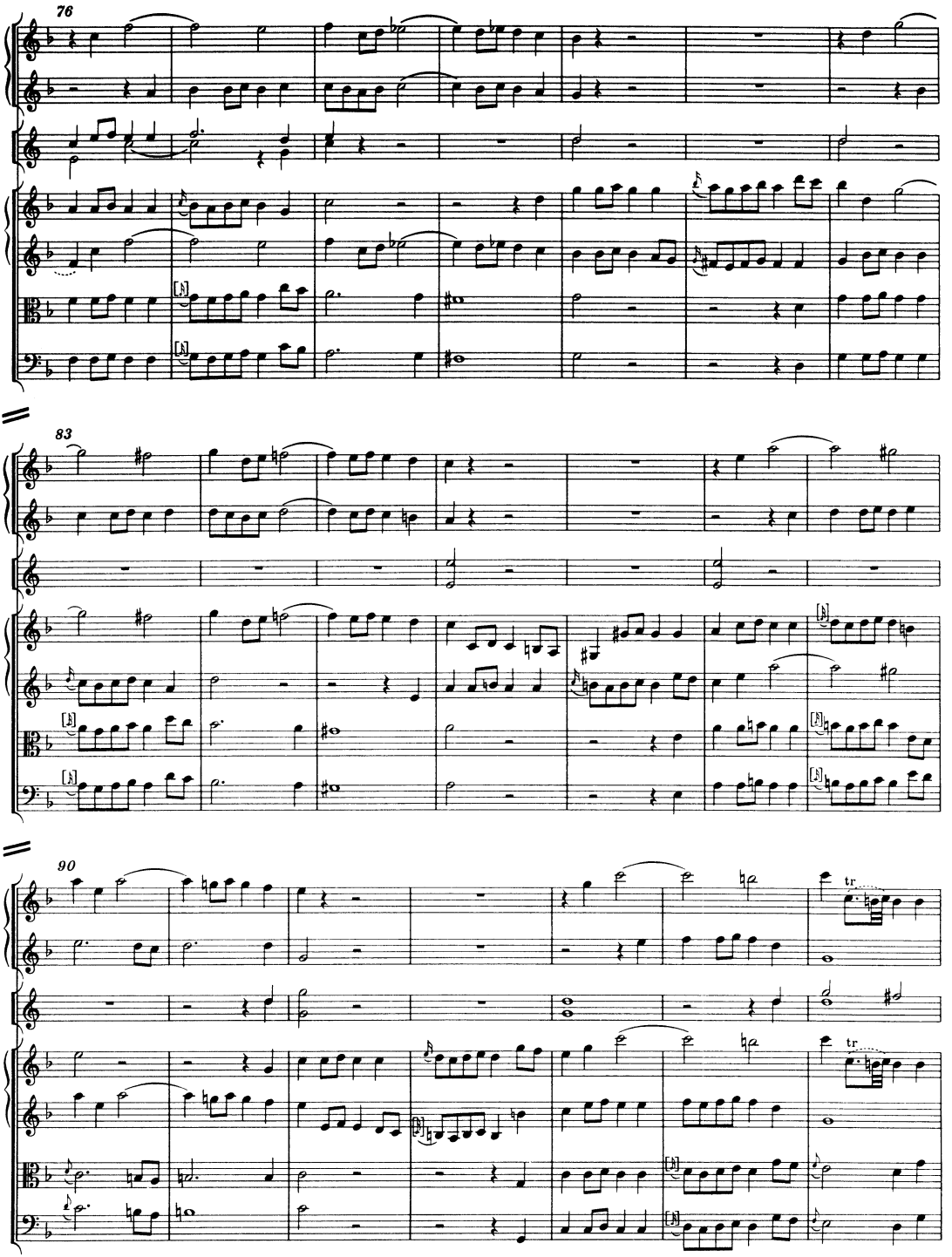


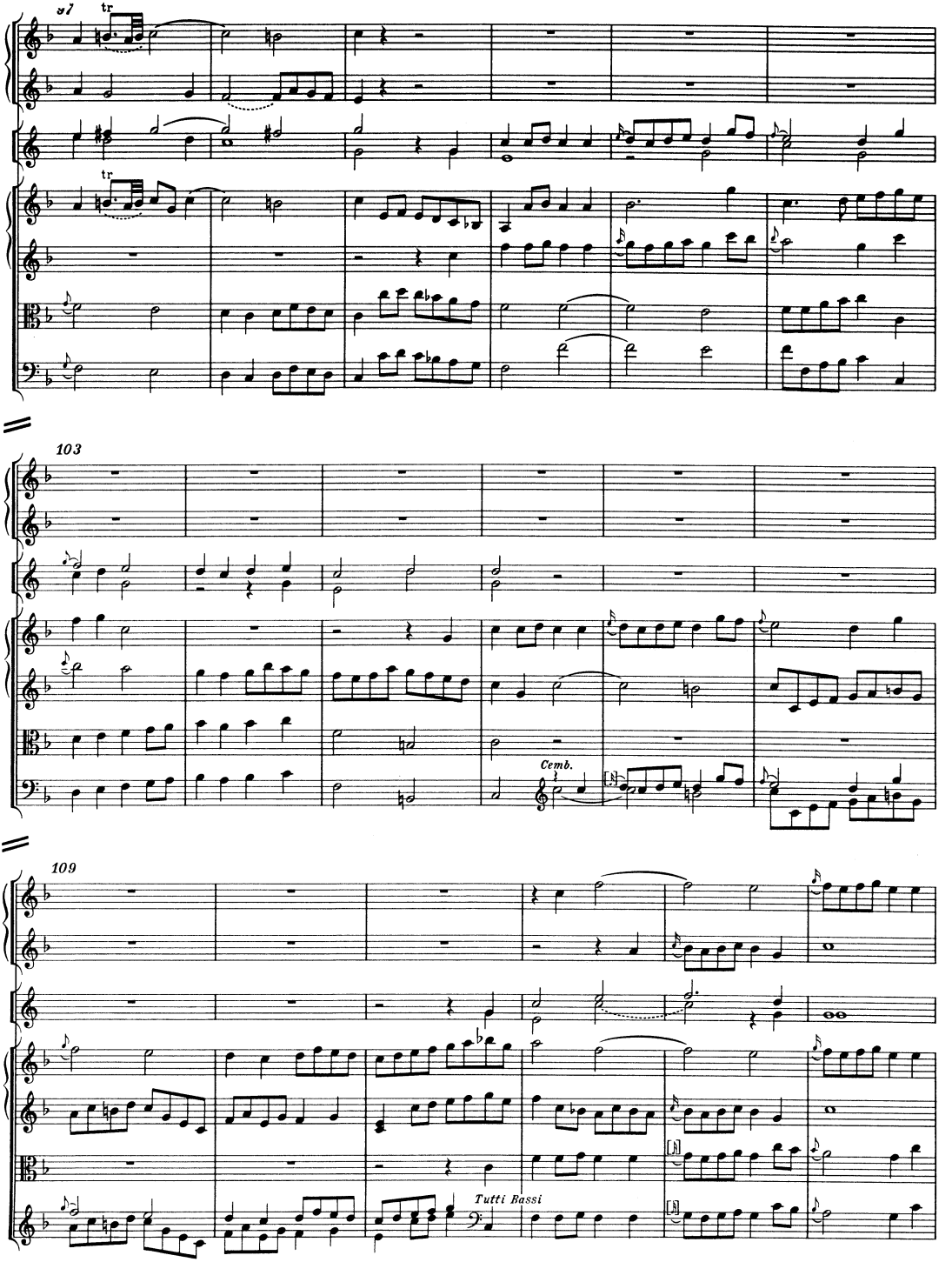
*) Zur Dynamik in diesem Satz und zu „Solo" in den Bläsern (T. 18, 24) vgl. Vorwort.
**) Entsprechende Ausführung der Vorschläge im ganzen Satz.

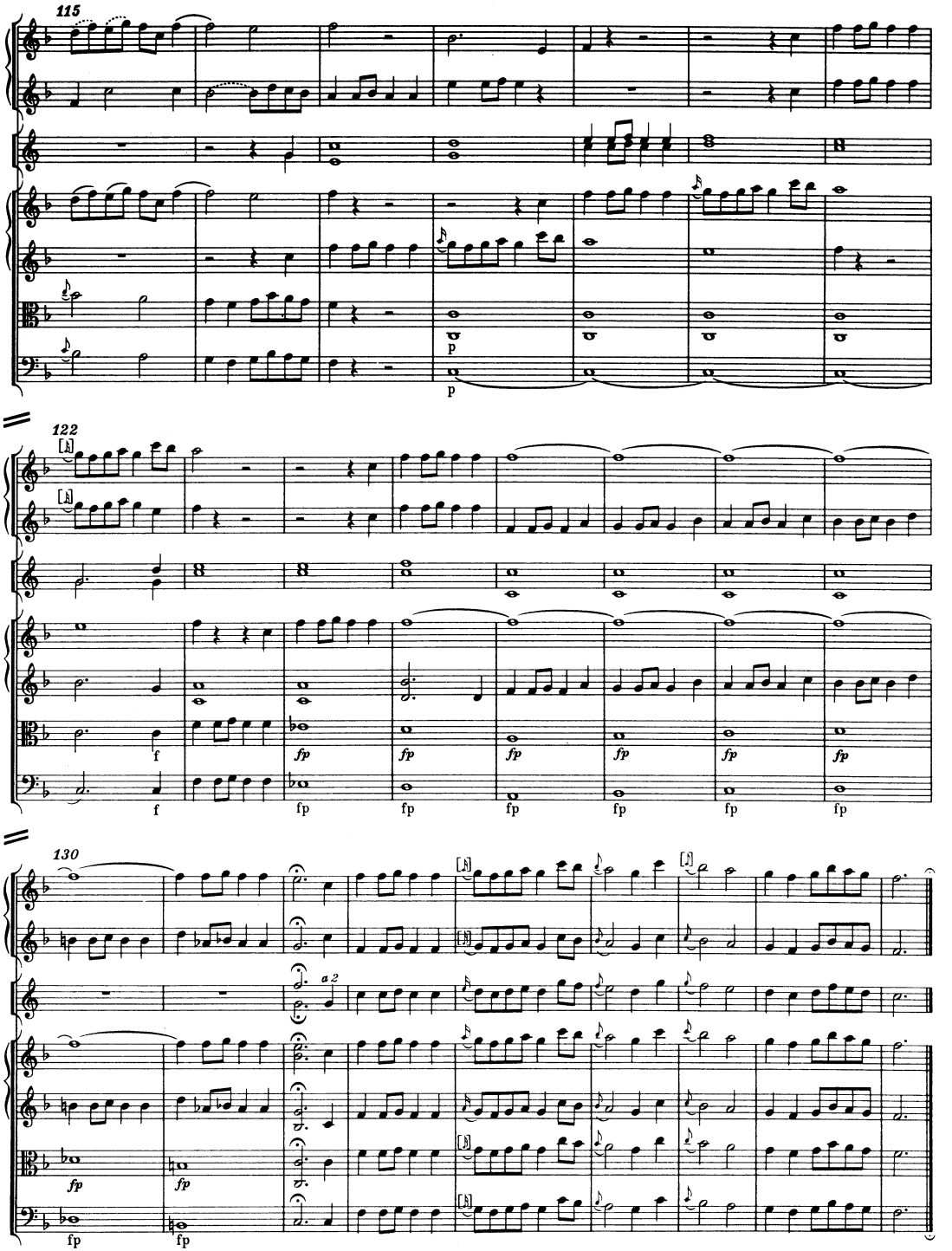

19
Solo
f
p
p
p
25
31
tr


38
tr
44
51
Cemb.


57
Tutti Bassi
63
Cemb.
70
Tutti Bassi


76
83
90
tr
tr


97
tr
tr
103
Cemb.
109
Tutti Bassi


115
p
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122
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130
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