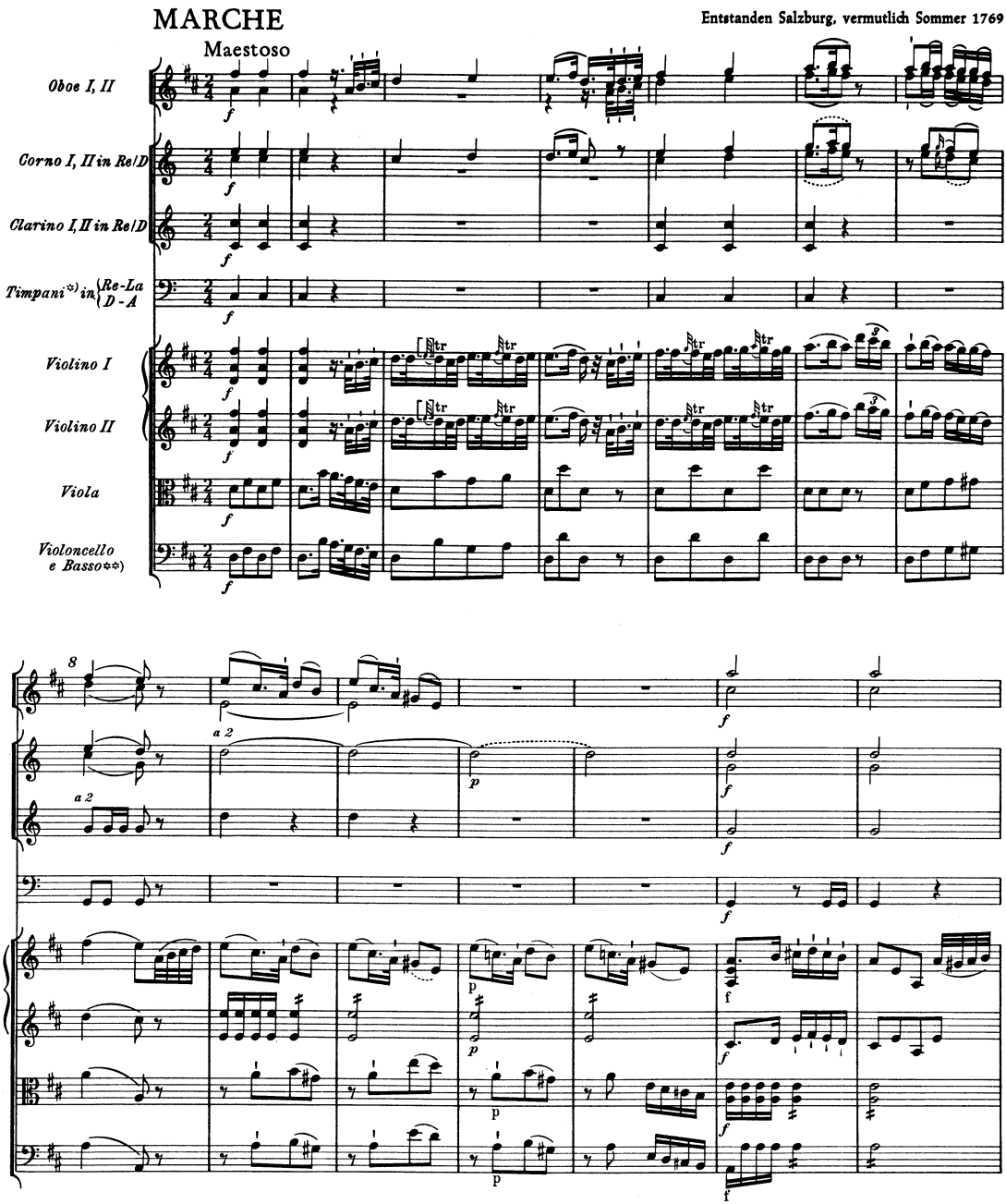
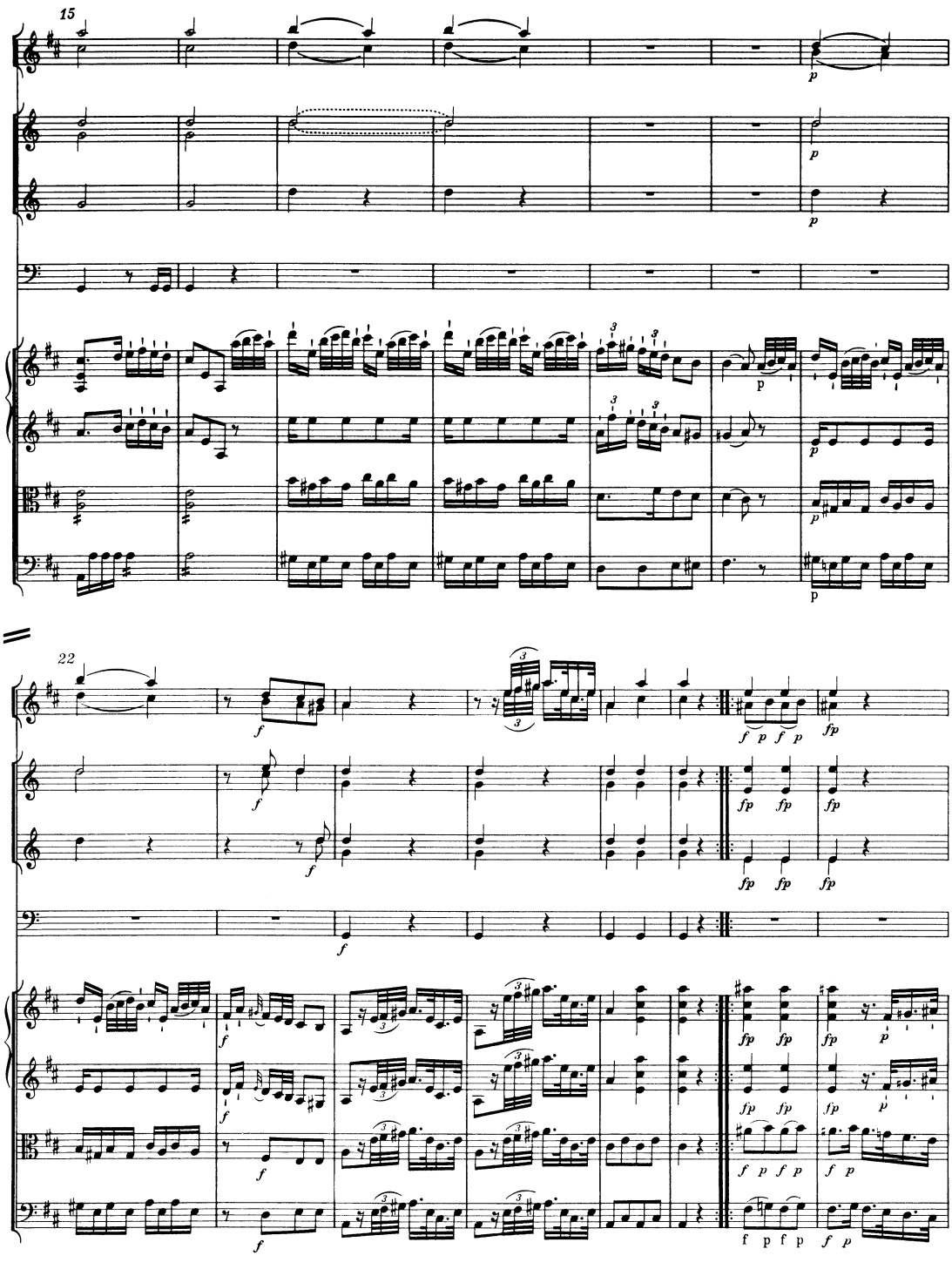
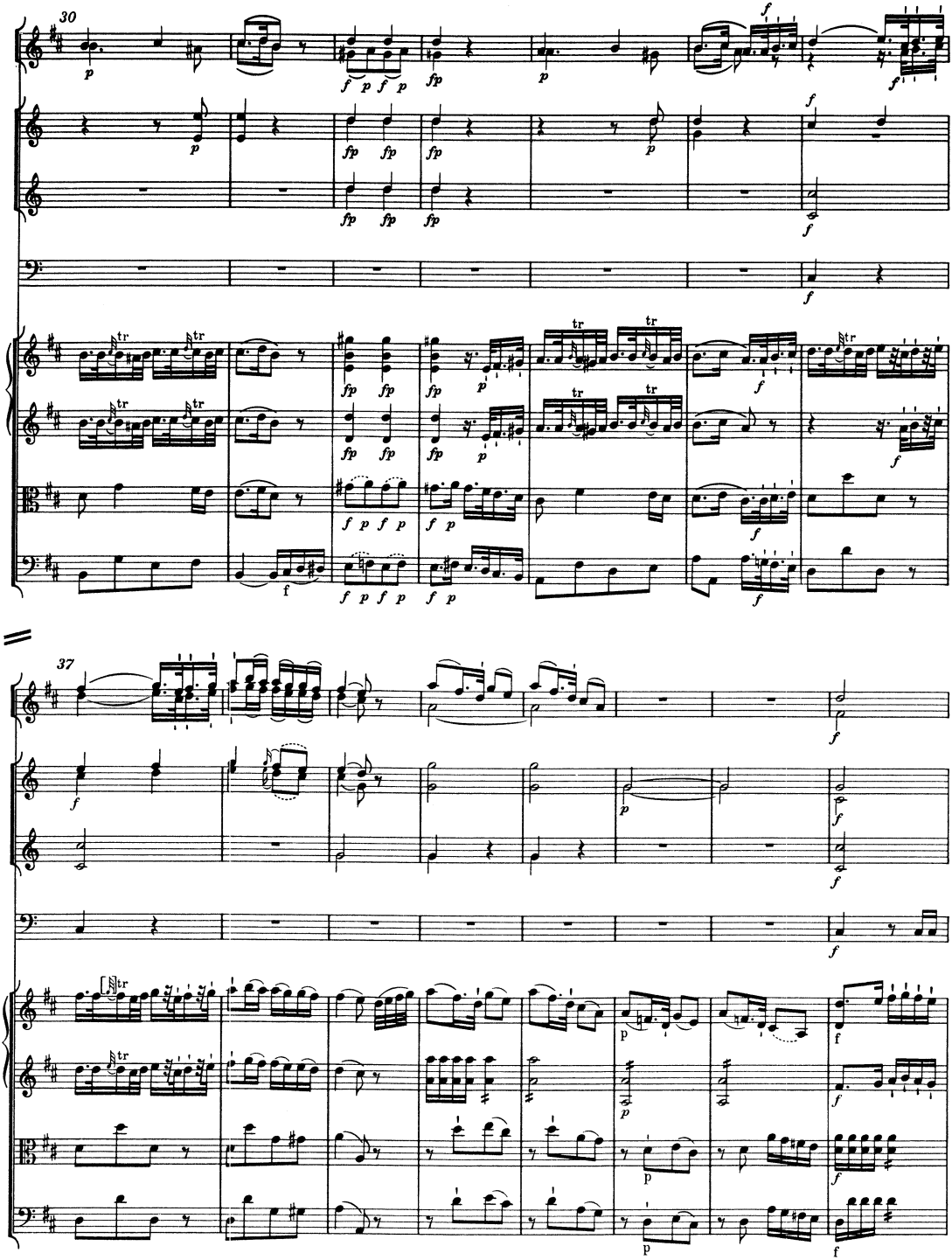
3. Kassation in D

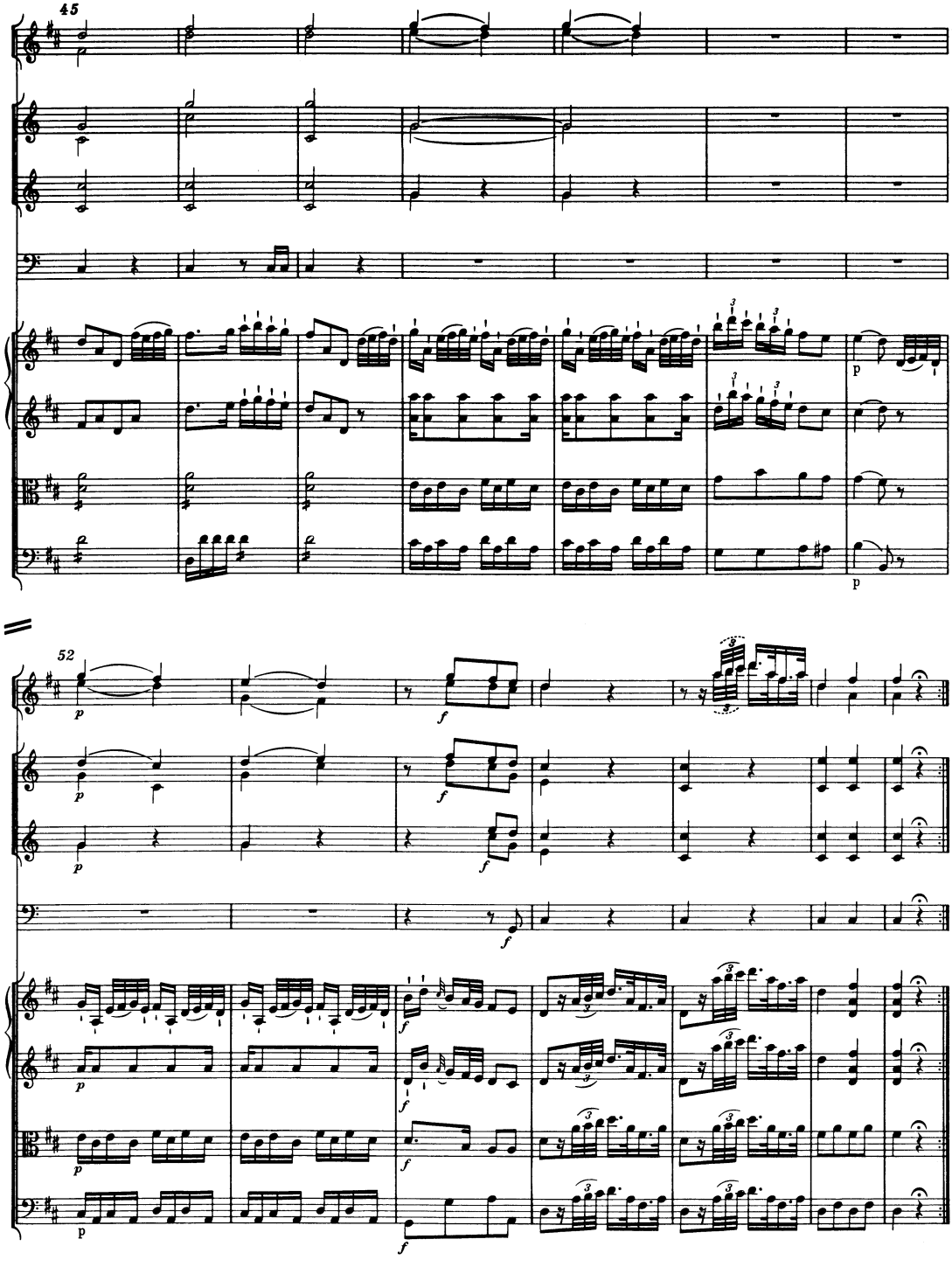
Marsch KV 62 und Serenade KV 100 (62a)

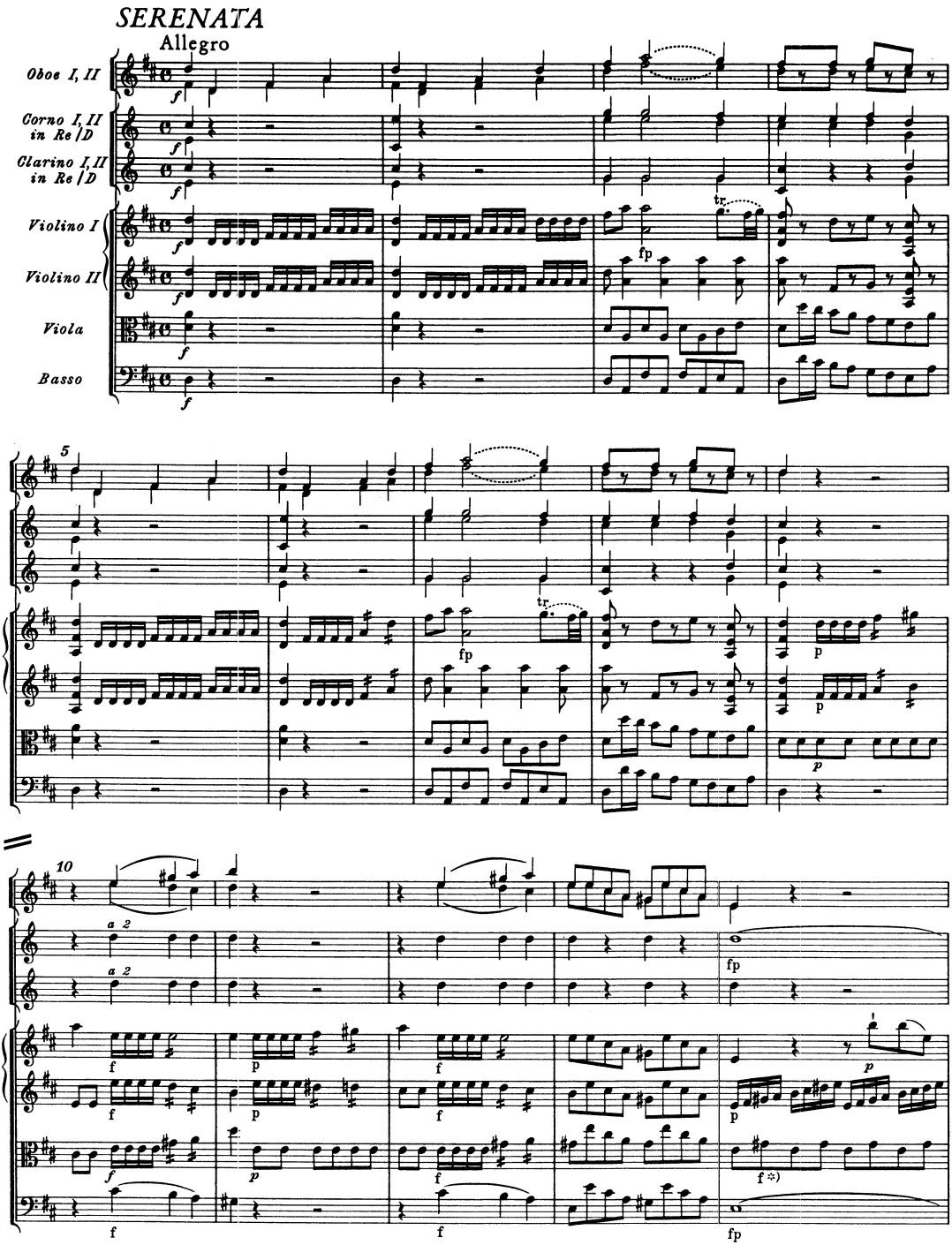


*) Zur Frage der Mitwirkung von Pauken vgl. Vorwort.
**) Vermutliche Besetzung: Kontrabaß mit Fagott ad lib.; vgl. Vorwort.

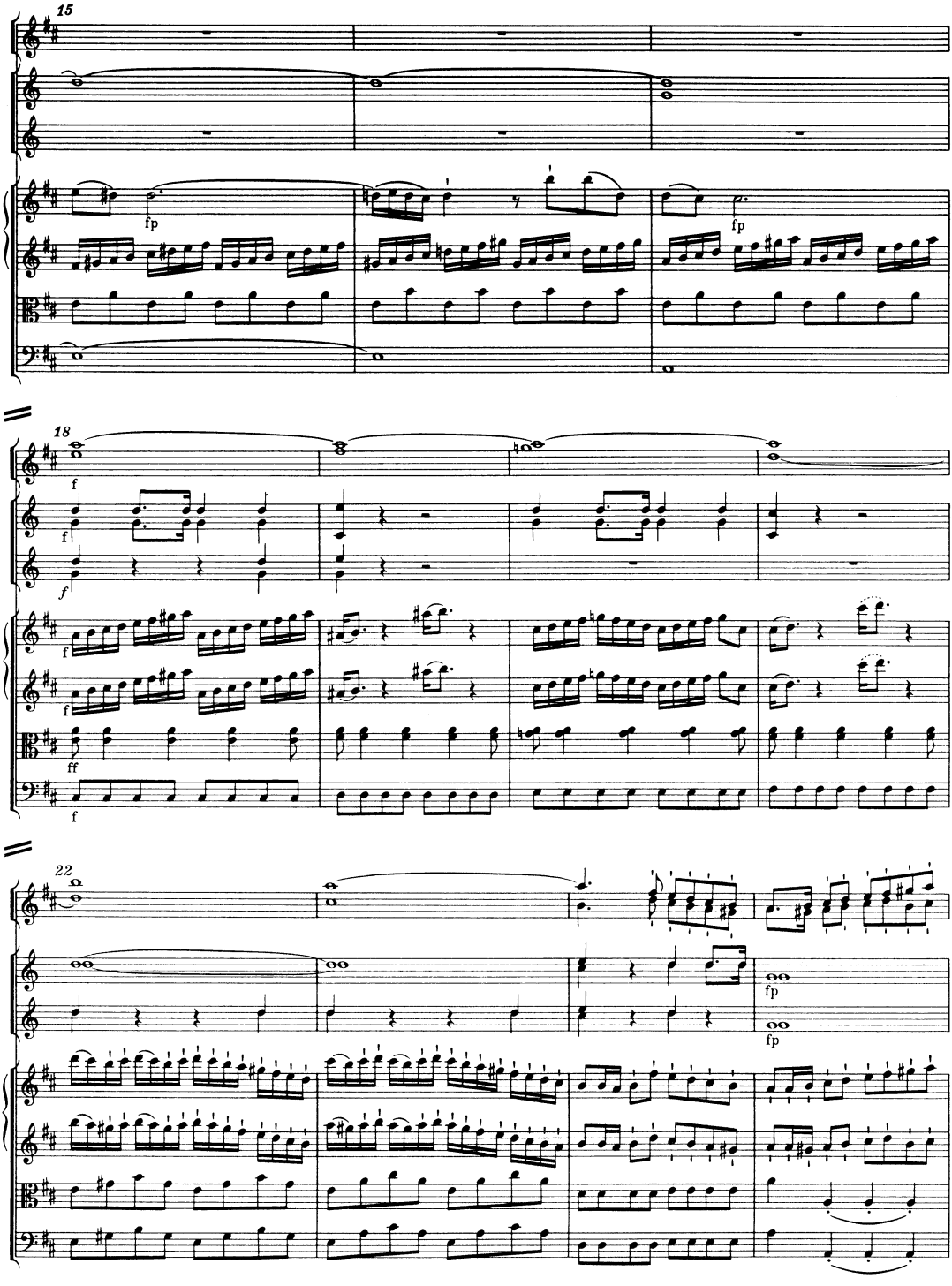

15
22

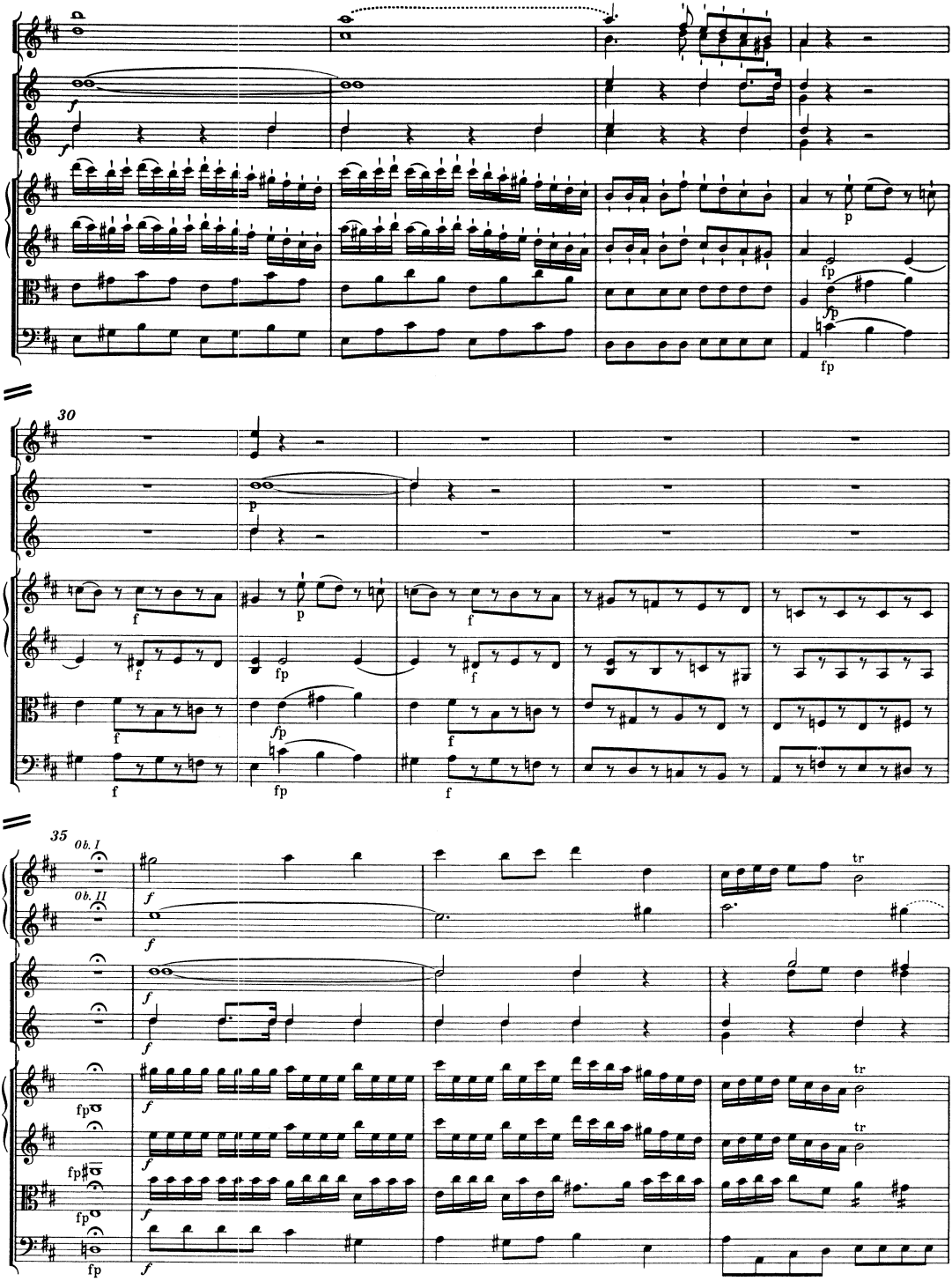


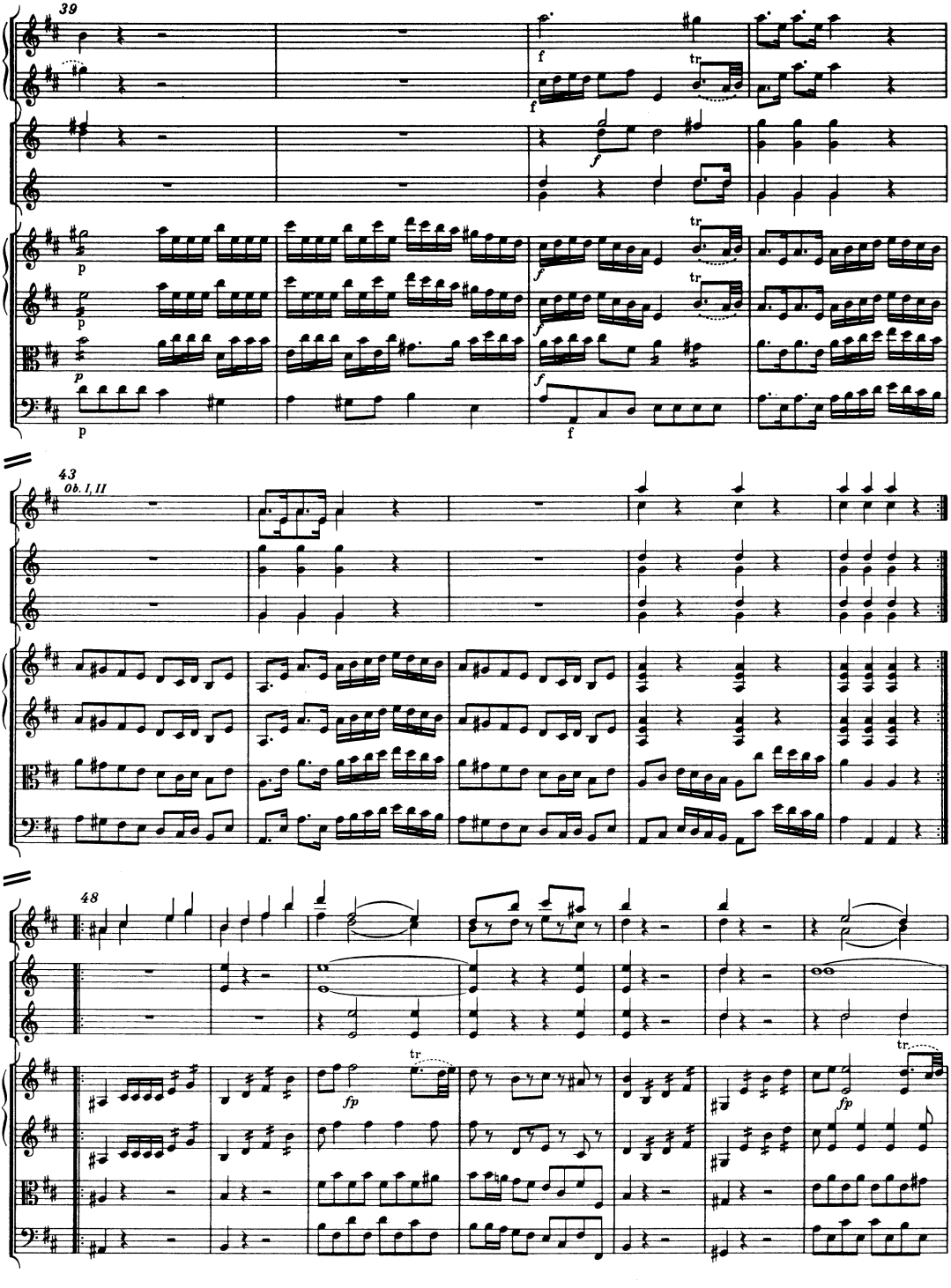

45
52

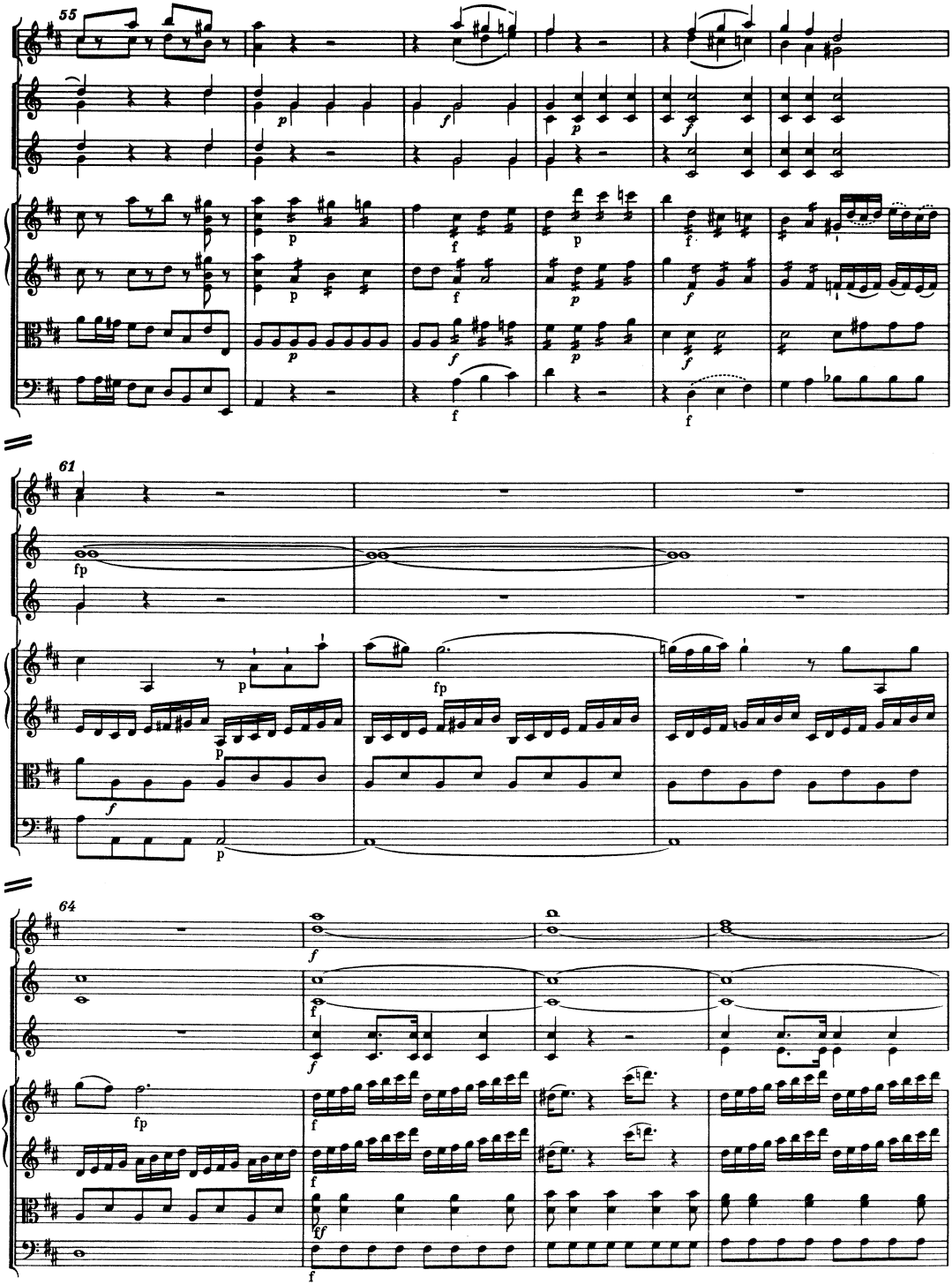


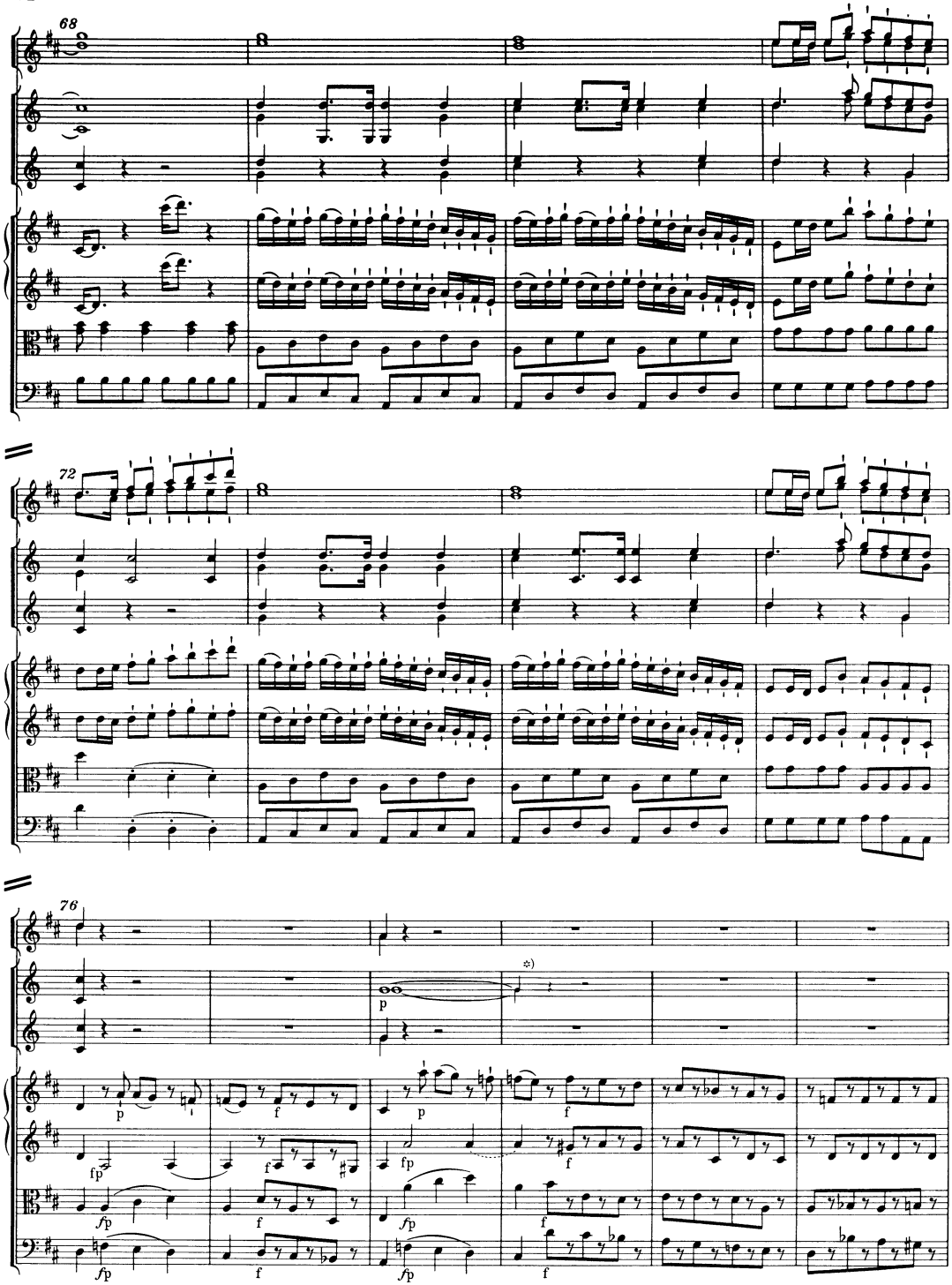
*) T. 14 und 18: Die im Autograph ausdrücklich vermerkte Sonderdynamik der Viola (ergänzt in T. 61 und 65) fordert ein deutliches Hervortreten der Begleitfigur.


15
fp
fp
18
f
f
f
f
f
ff
f
22
fp
fp

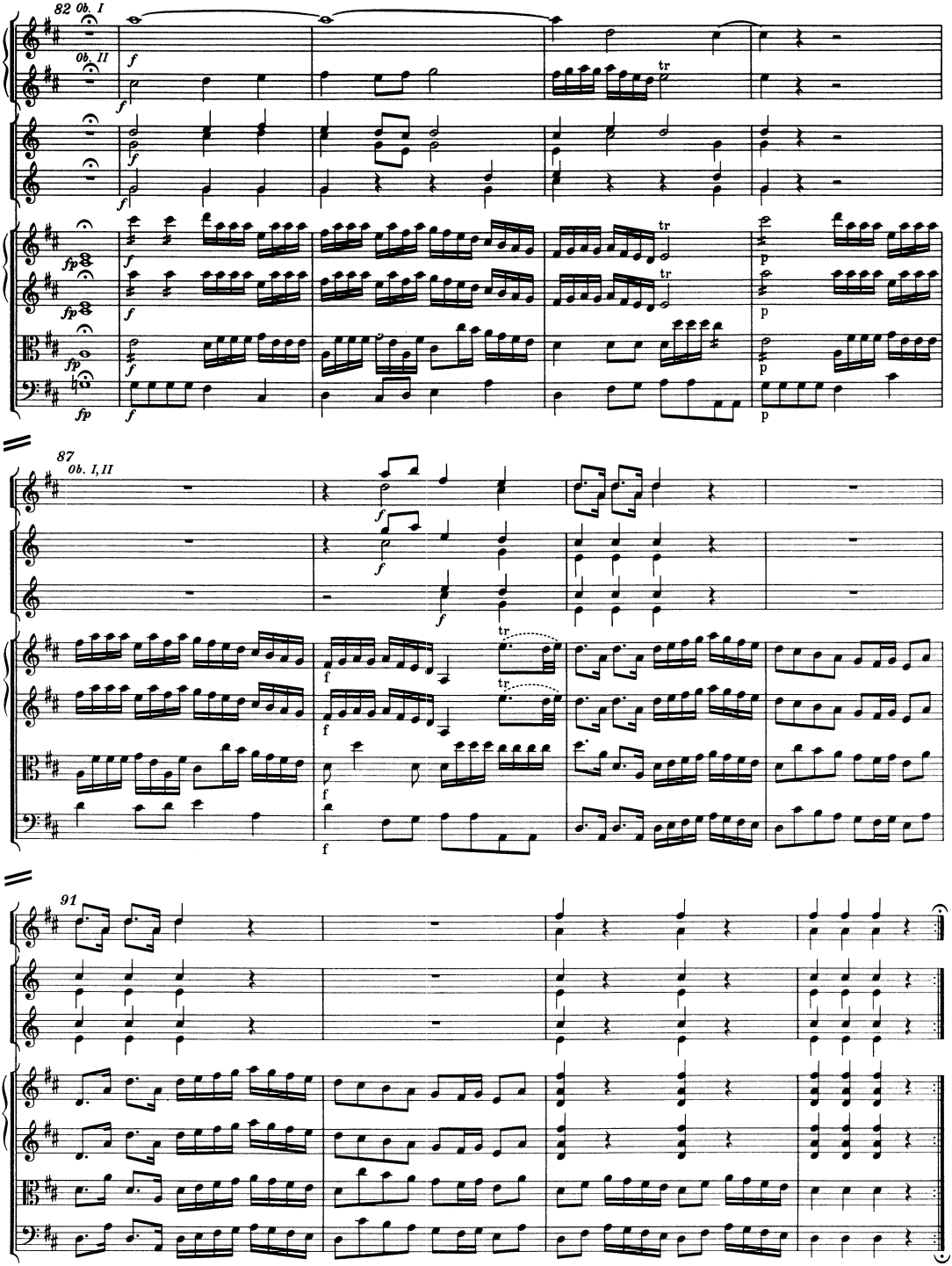

30
35
Ob. I
Ob. II
tr

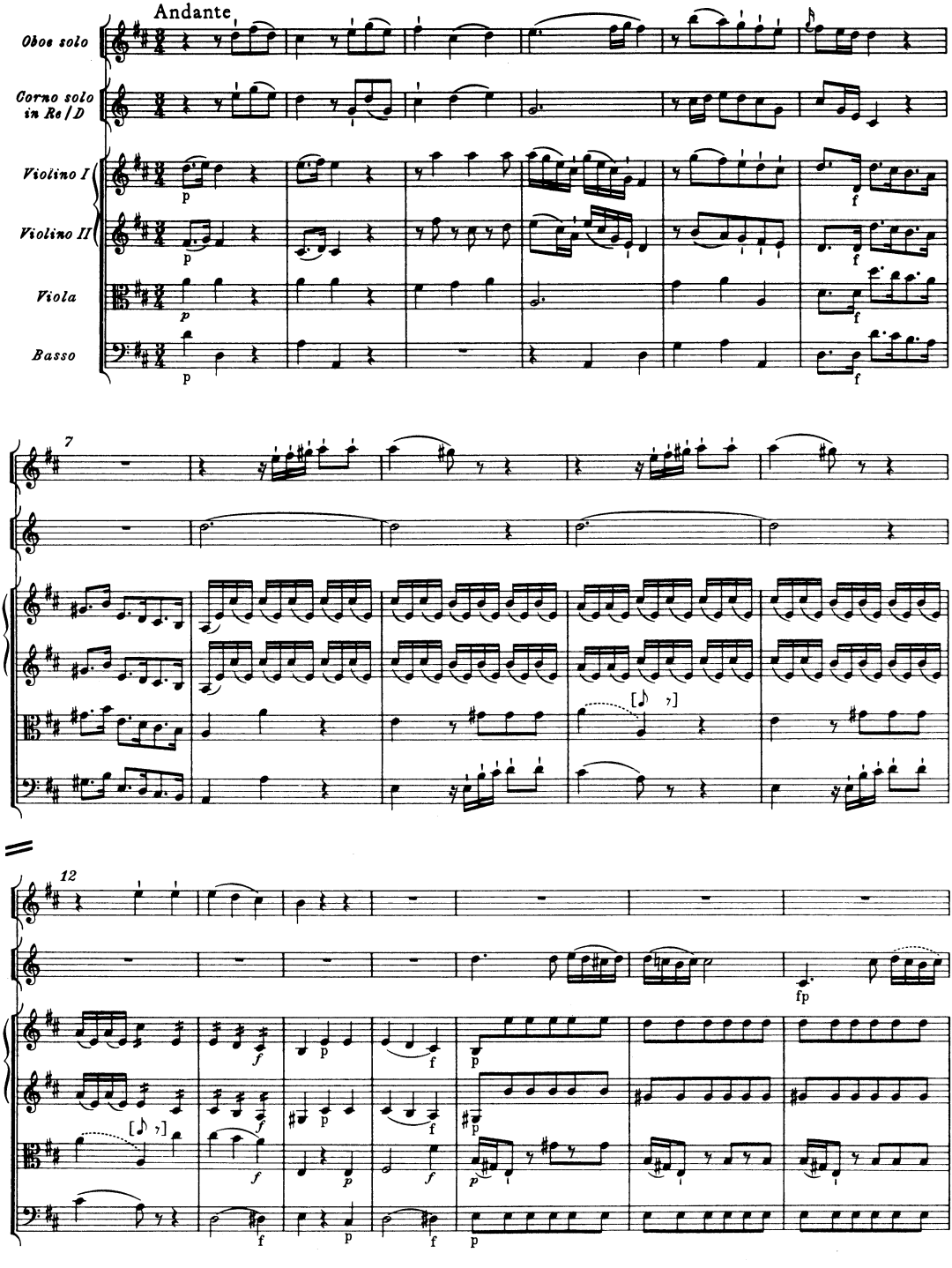

39
43
Ob. I, II
48

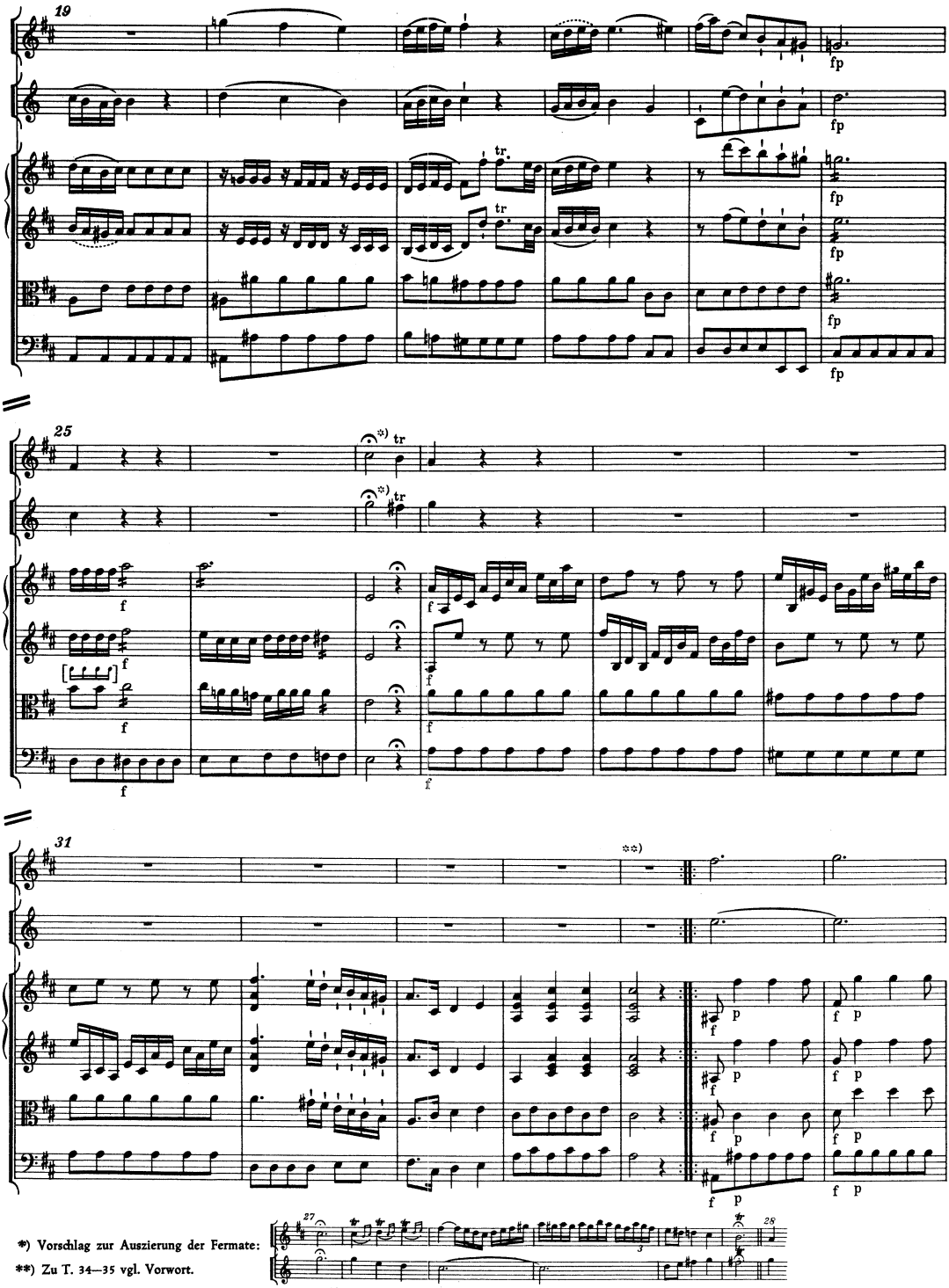

55
61
64



*) T. 79, Hörner: im Autograph Ganztaktpause; vgl. auch Krit. Bericht.

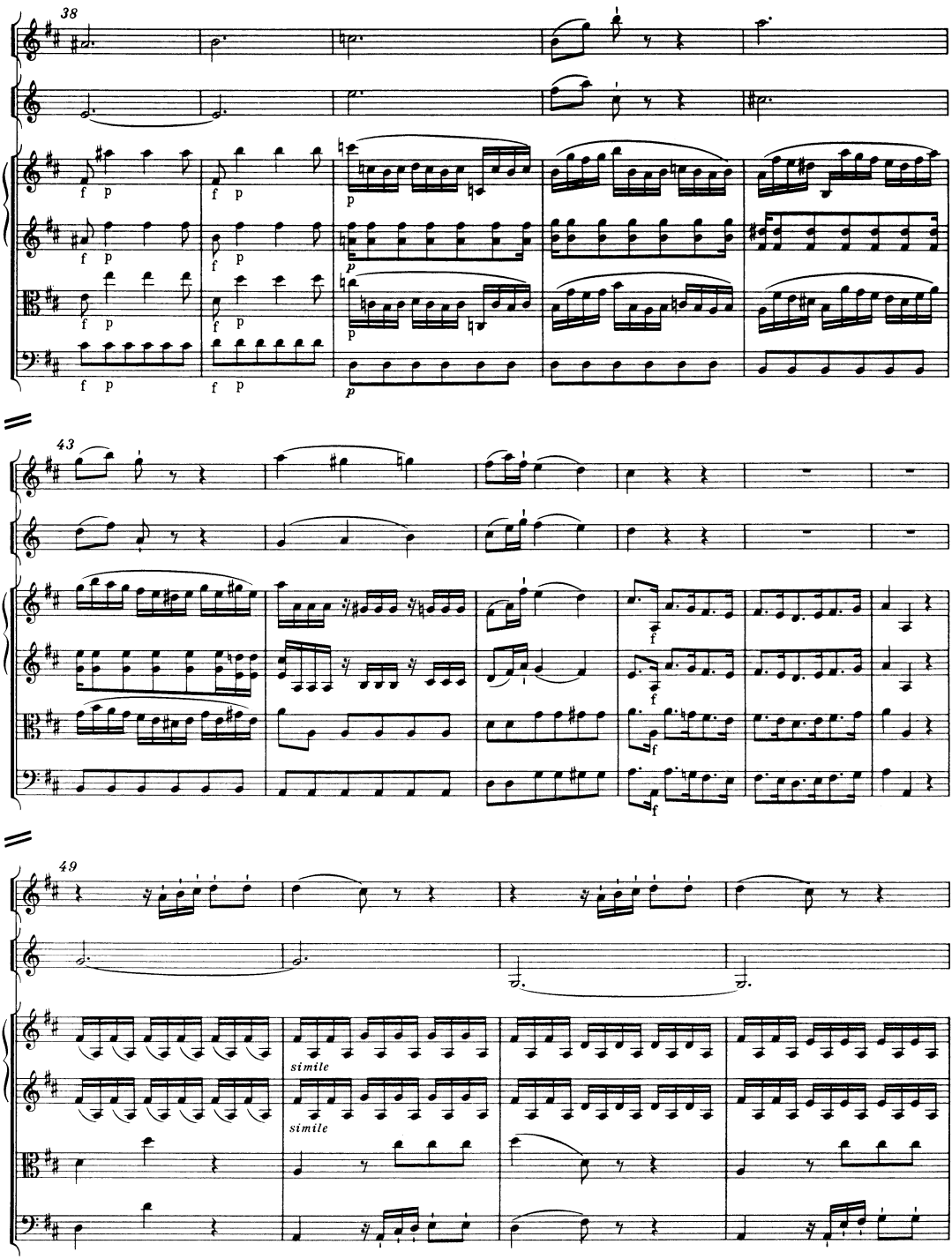

82
Ob. I
Ob. II
87
Ob. I, II
91

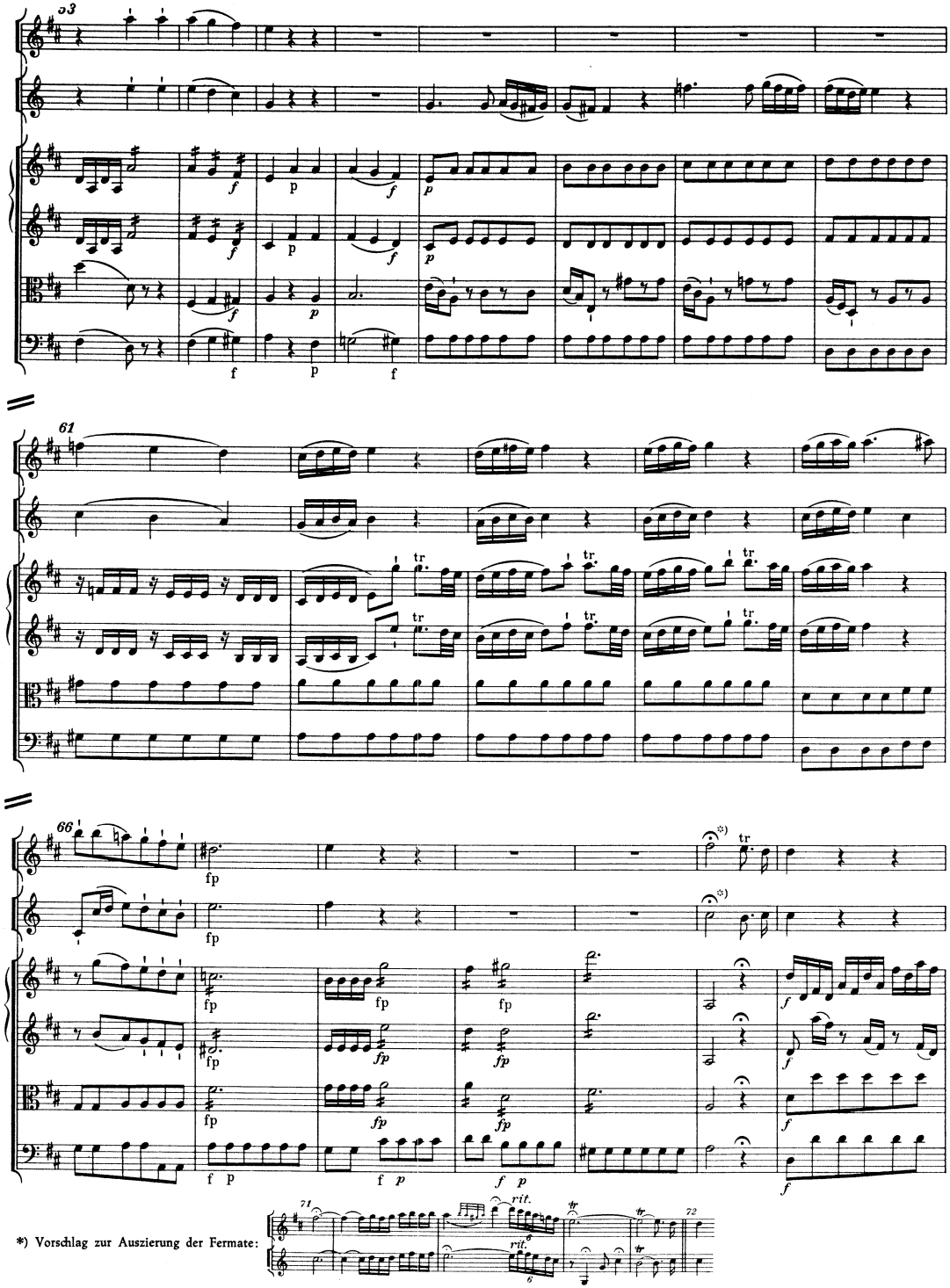

Andante
Oboe solo
Corno solo in Re/D
Violino I
Violino II
Viola
Basso
7
12

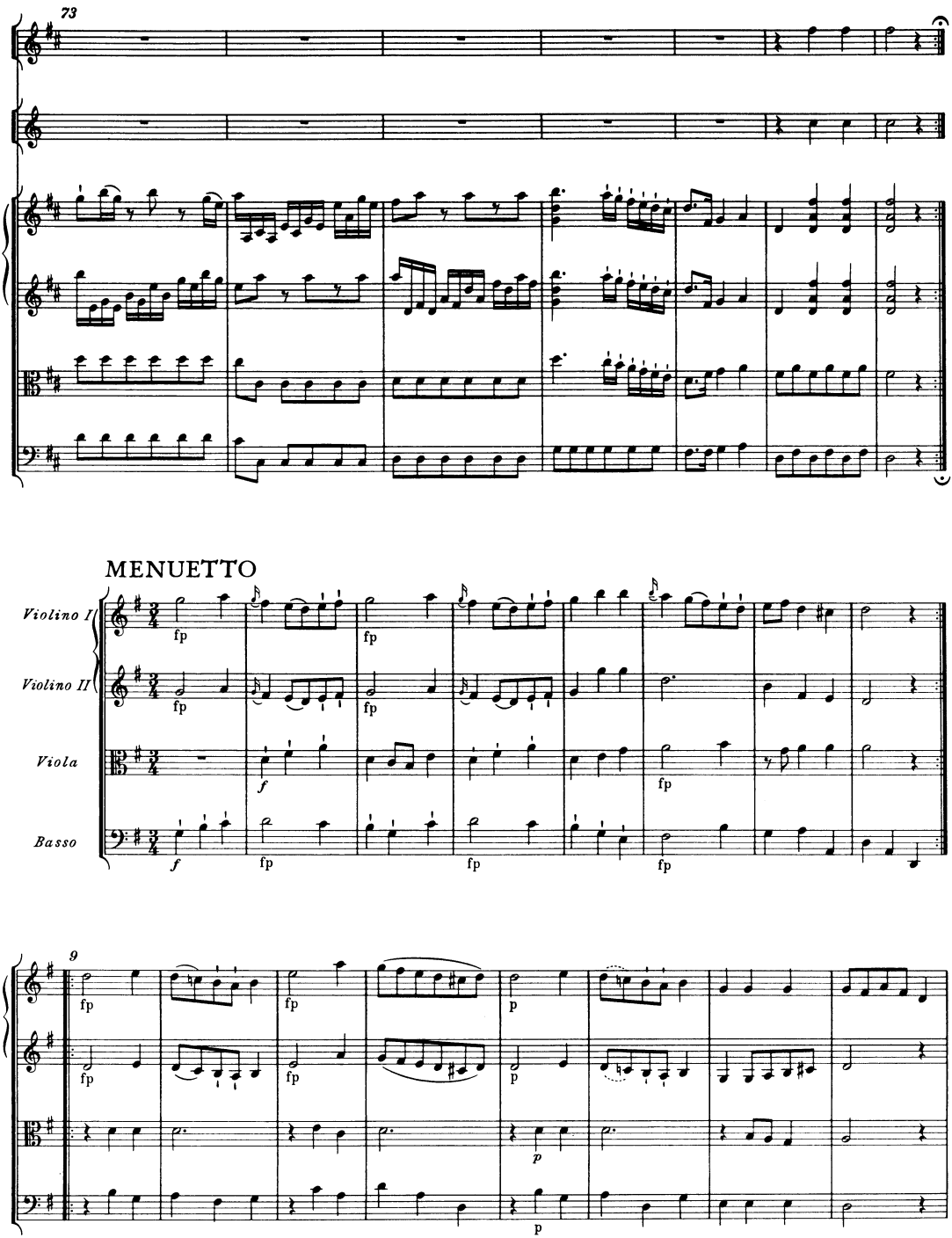


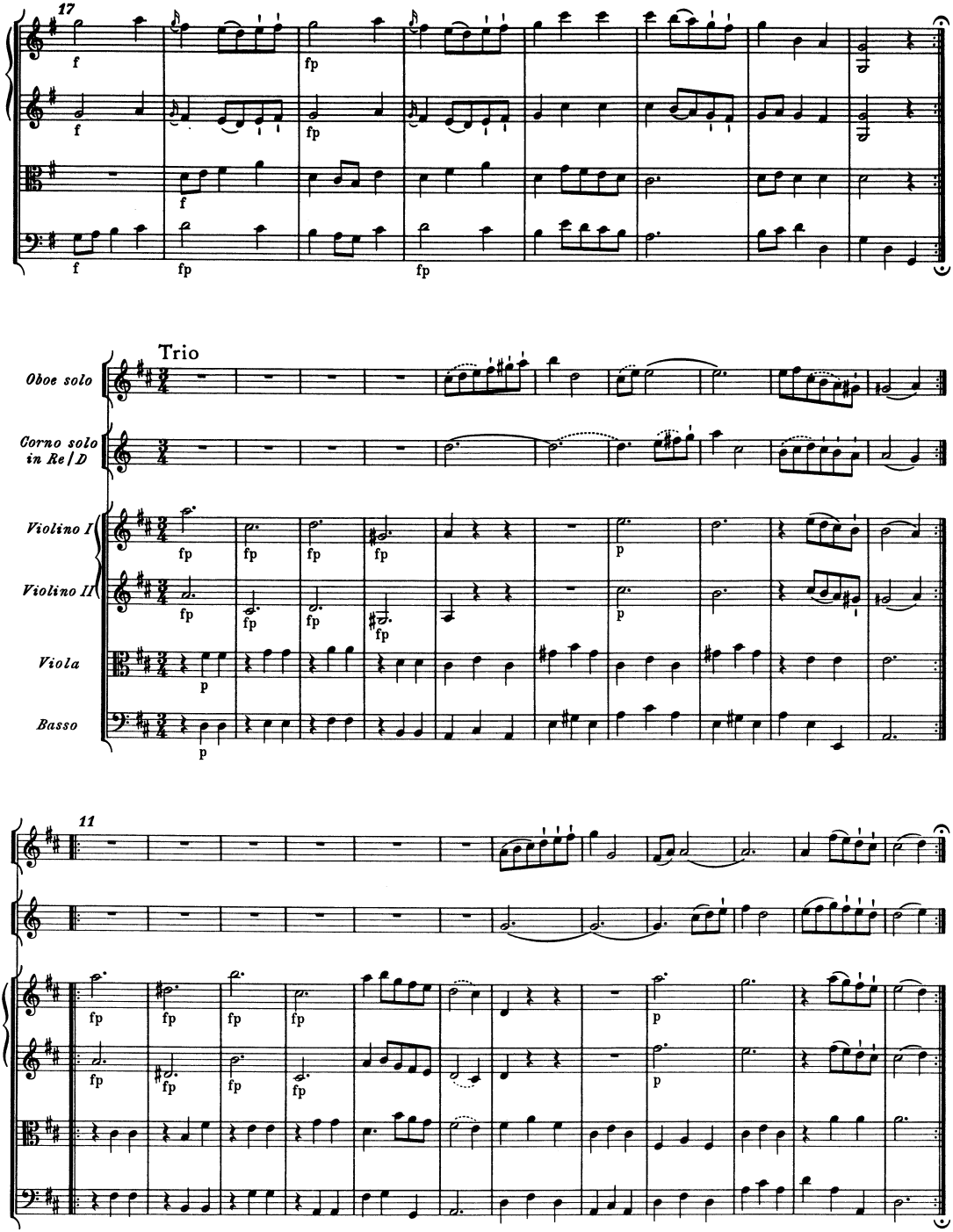
*) Vorschlag zur Auszierung der Fermate:

**) Zu T. 34–35 vgl. Vorwort.

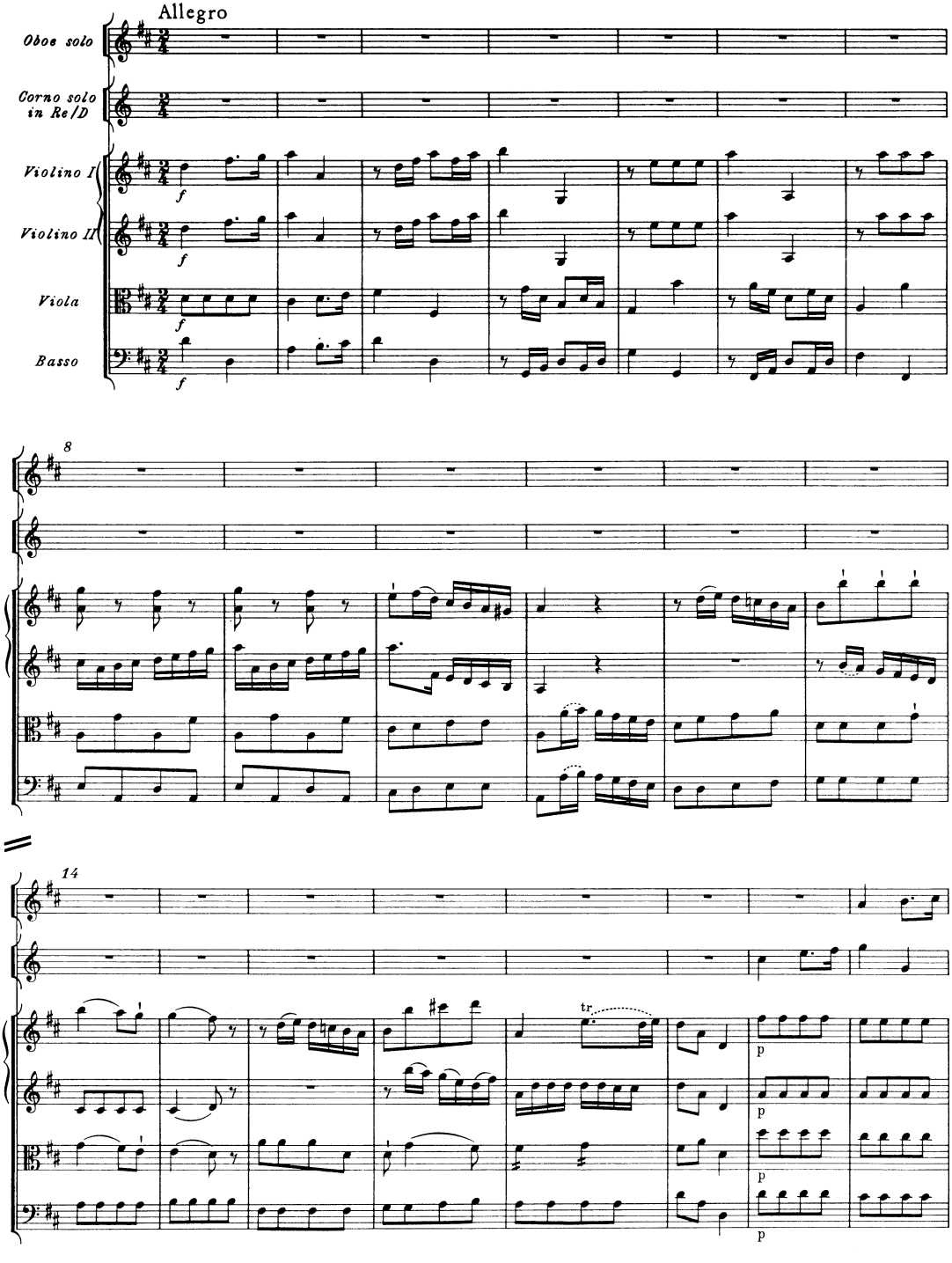

38
43
49
simile
simile

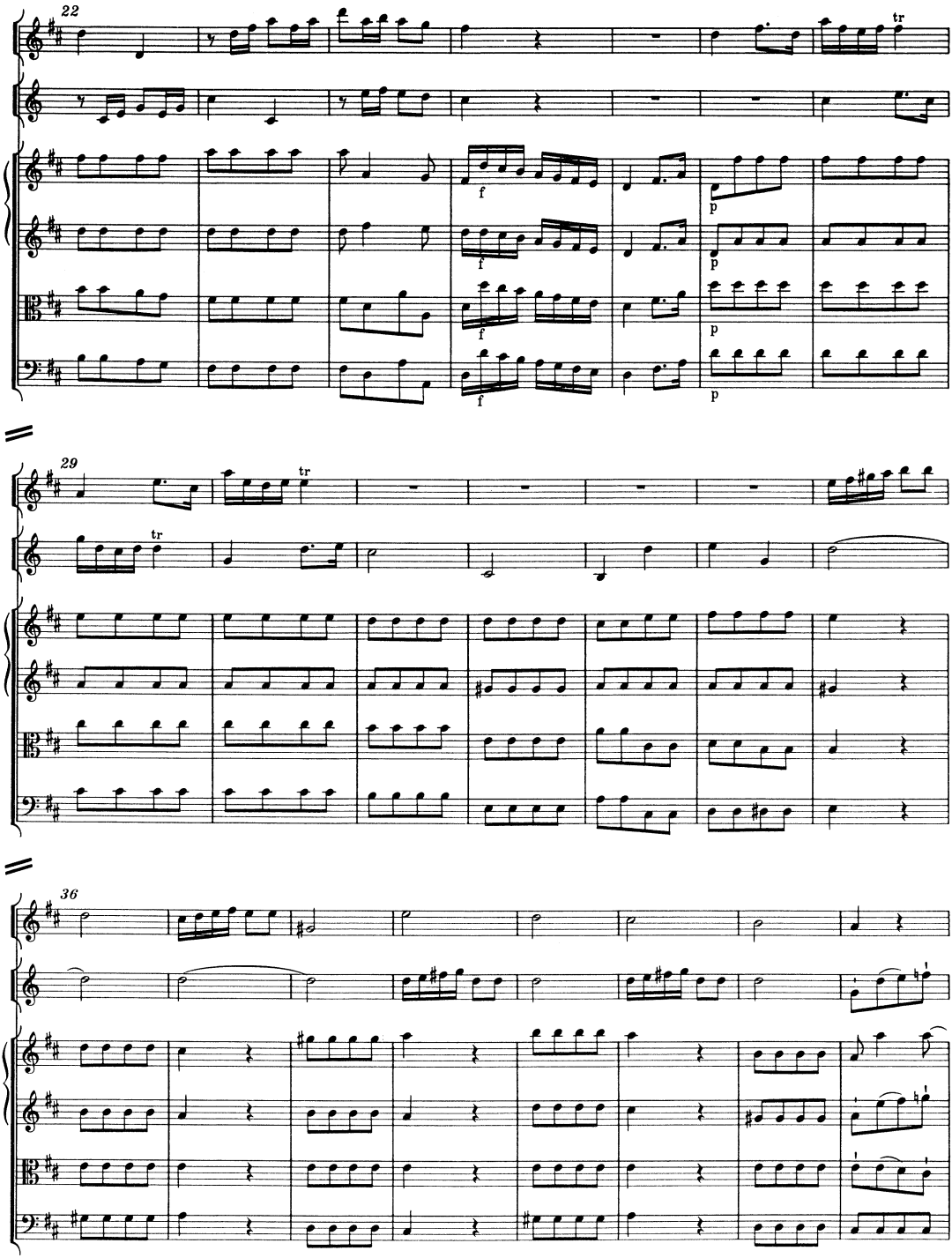

53
61
66
*) Vorschlag zur Auszierung der Fermate:
71
72
rit.

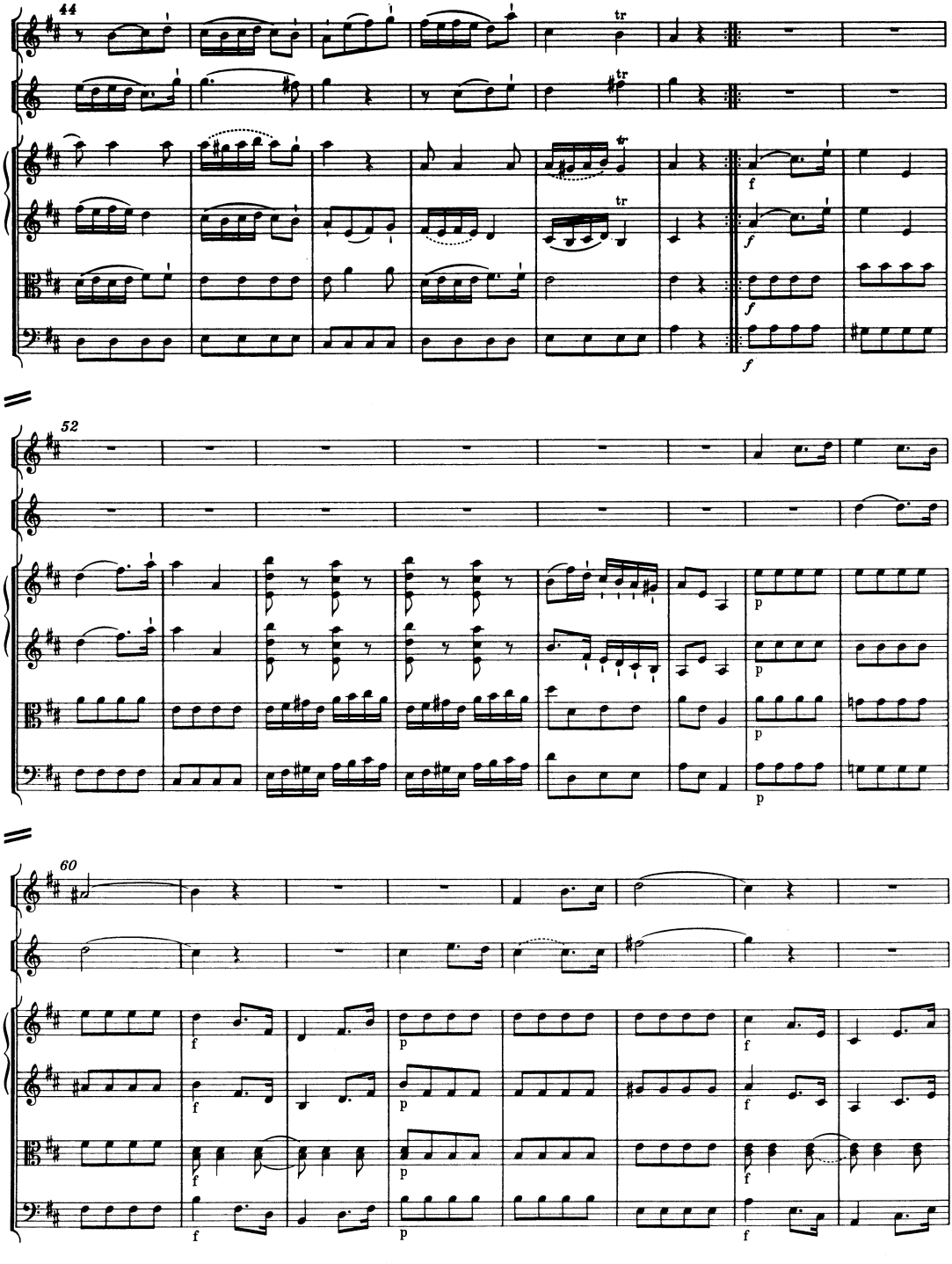

73
MENUETTO
Violino I
Violino II
Viola
Basso
fp
f
p
9



Menuetto da capo


Allegro
Oboe solo
Corno solo in Re/D
Violino I
Violino II
Viola
Basso
f
8
14
tr
p


22
29
36


44
52
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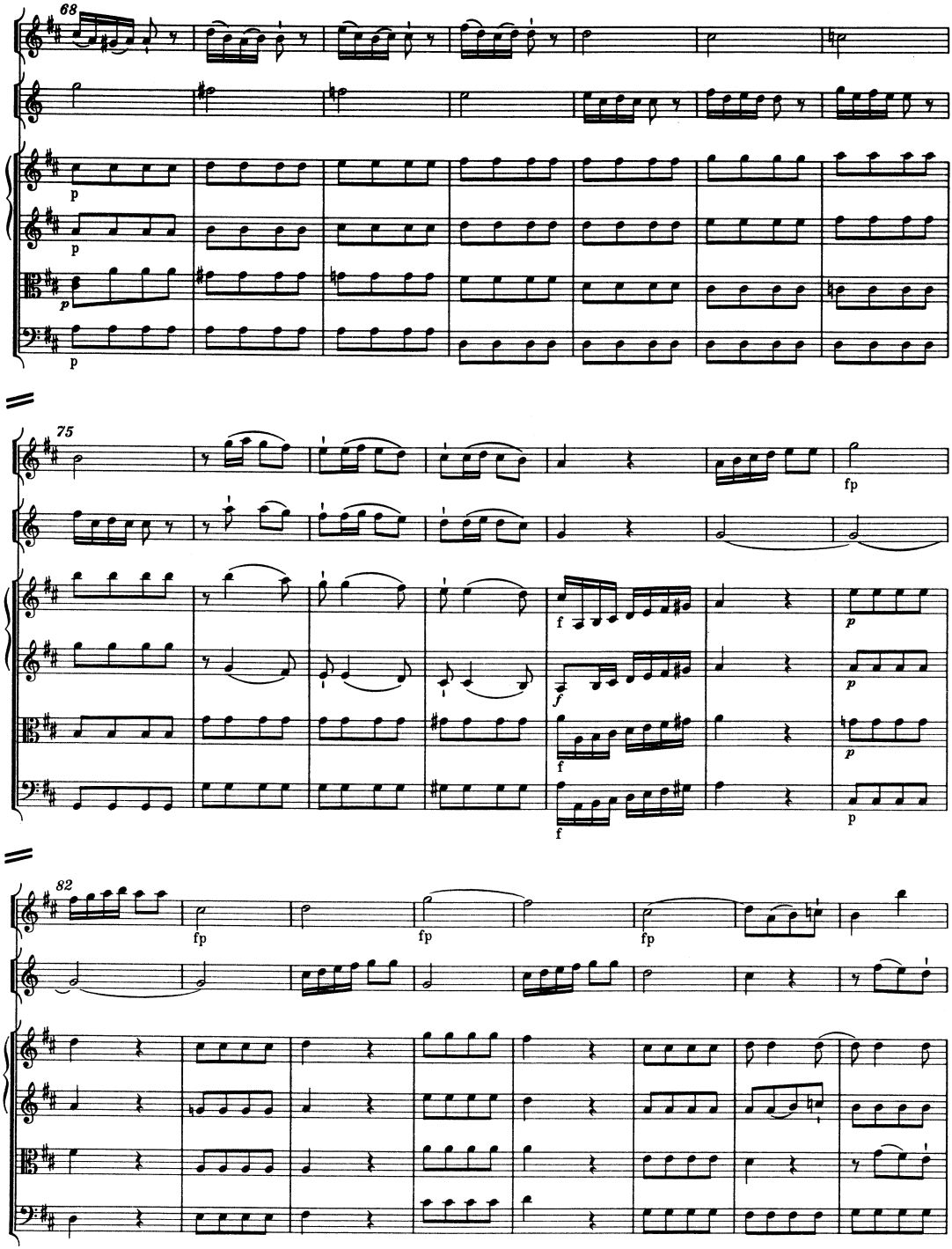
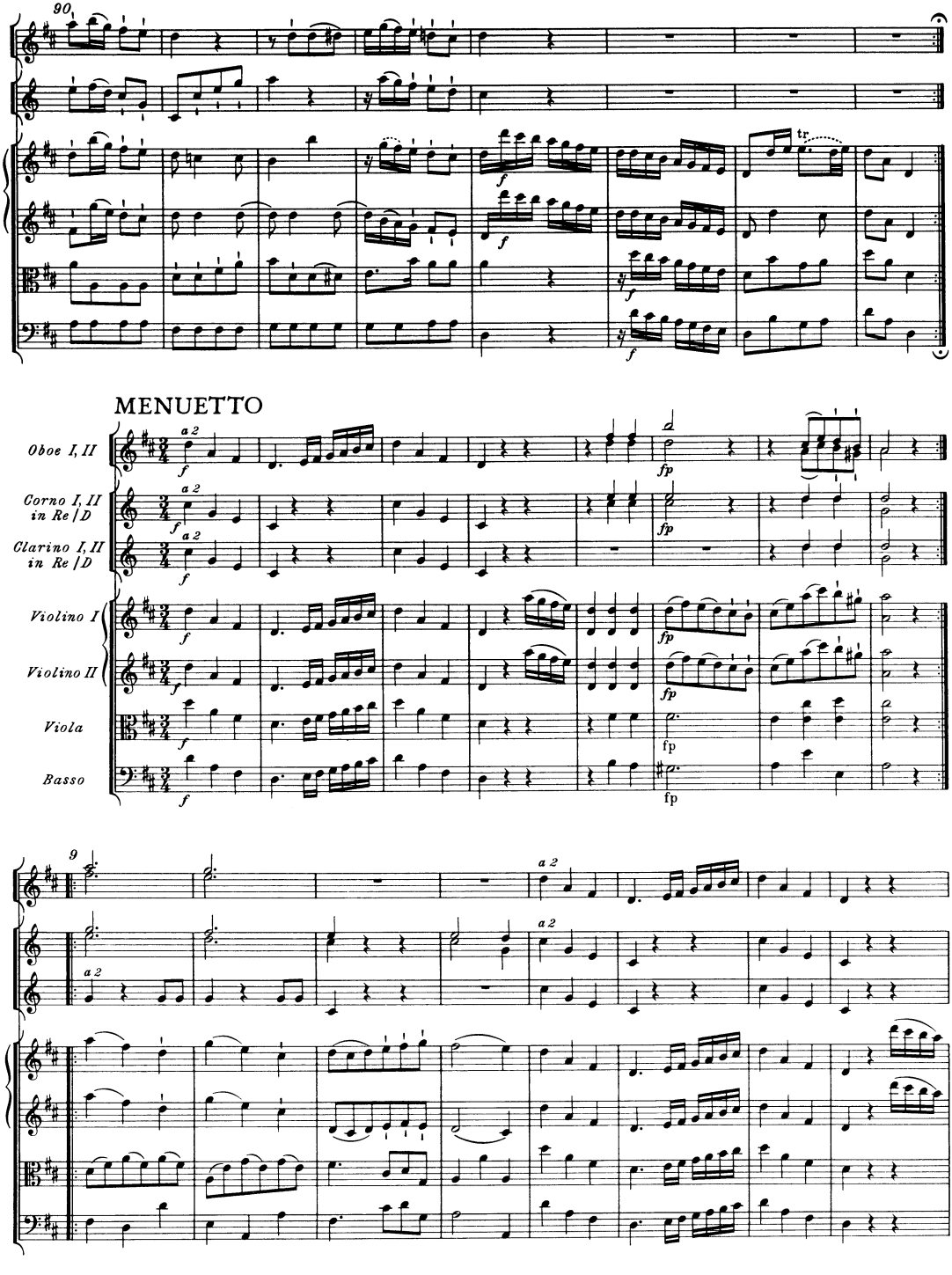
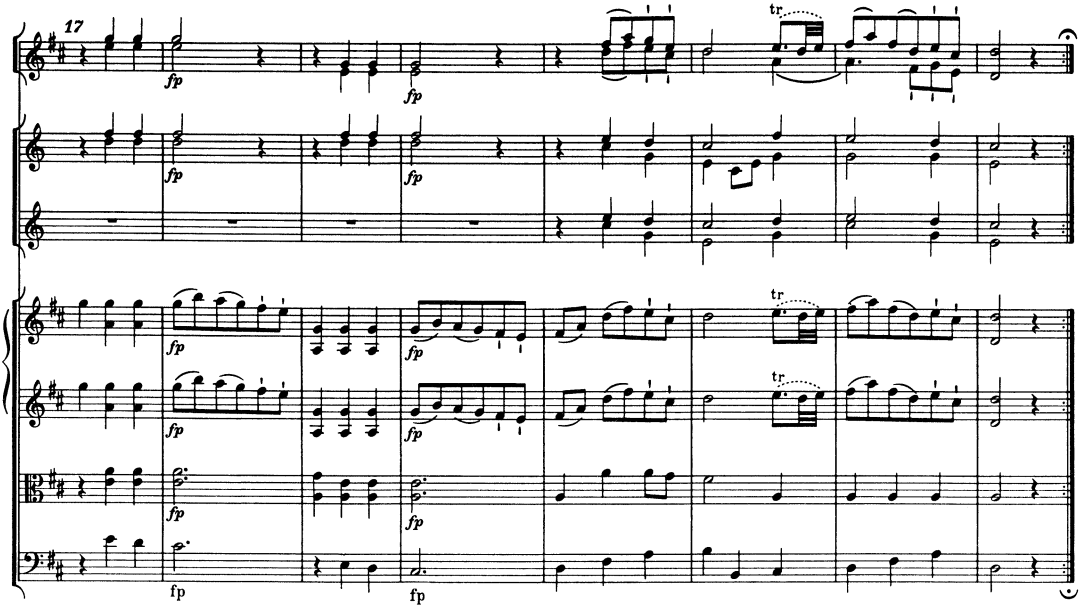
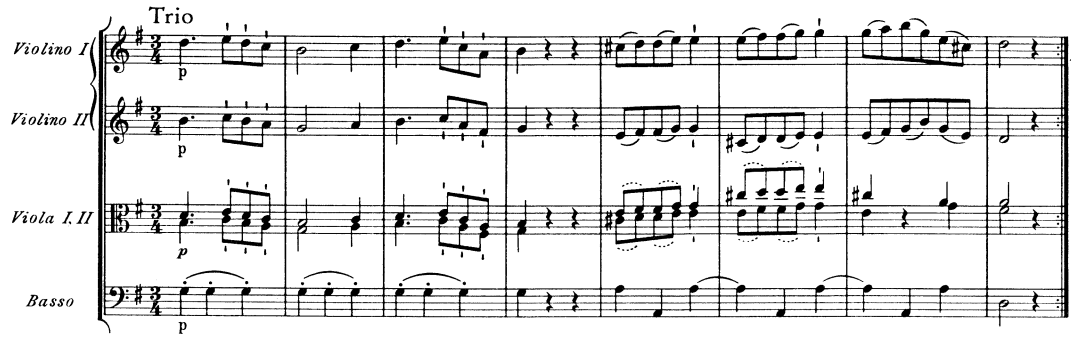
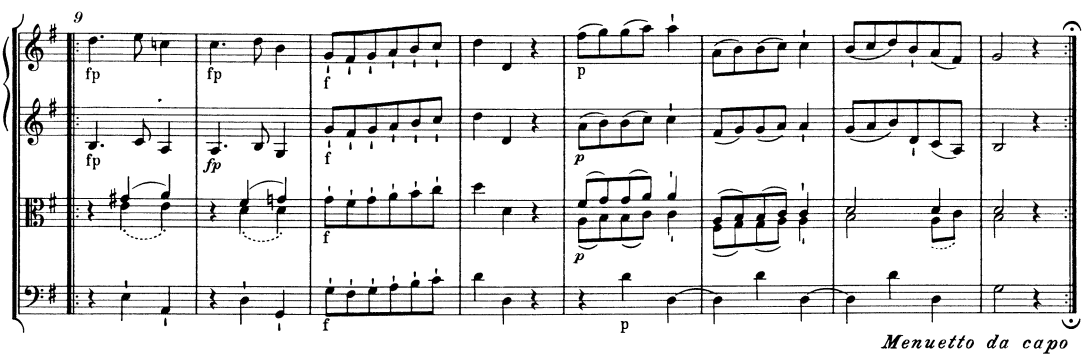
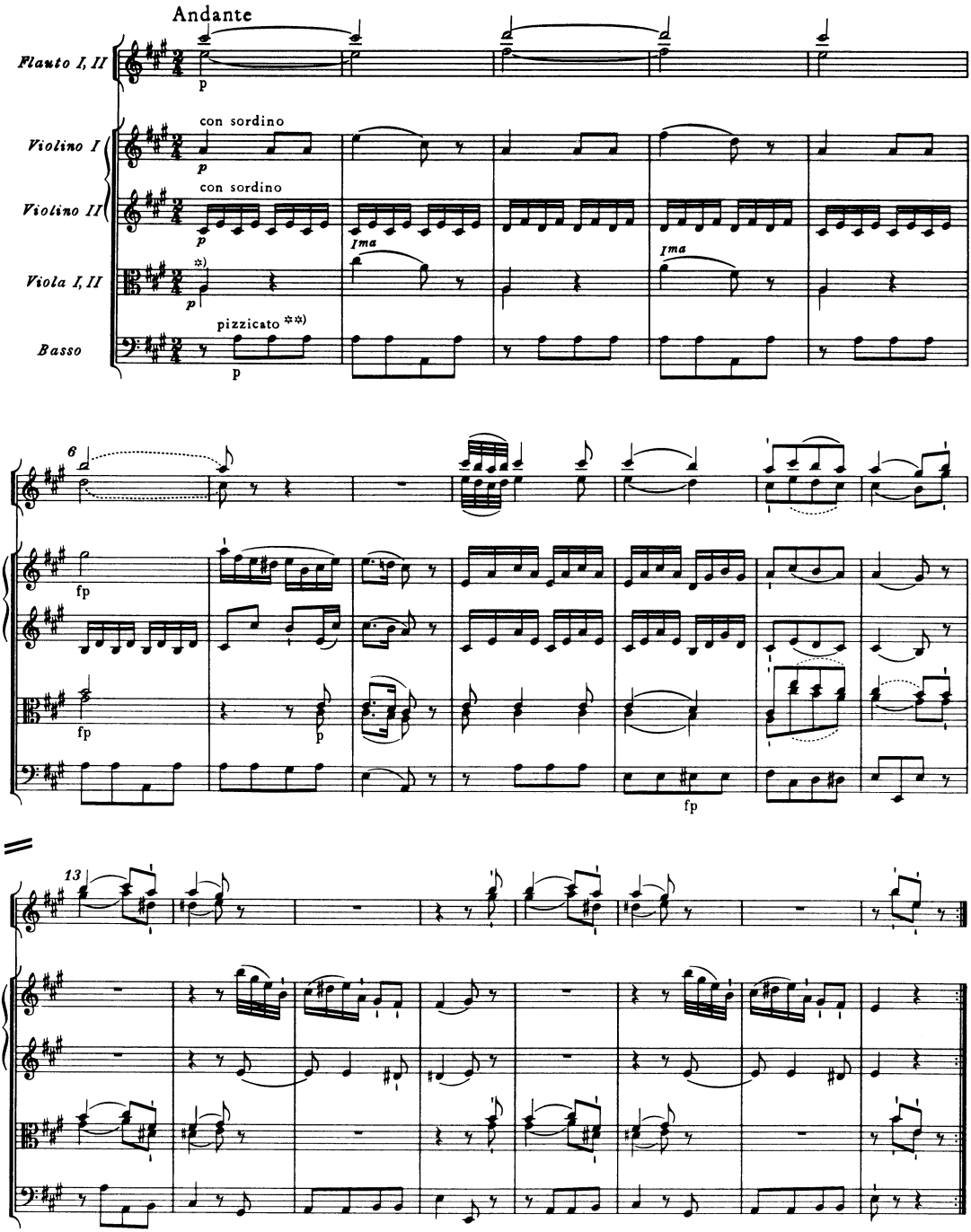

68
p
p
p
p
75
fp
f
f
f
p
p
p
p
82
fp
fp
fp


90
MENUETTO
Oboe I, II
Corno I, II in Re/D
Clarino I, II in Re/D
Violino I
Violino II
Viola
Basso
a 2
9

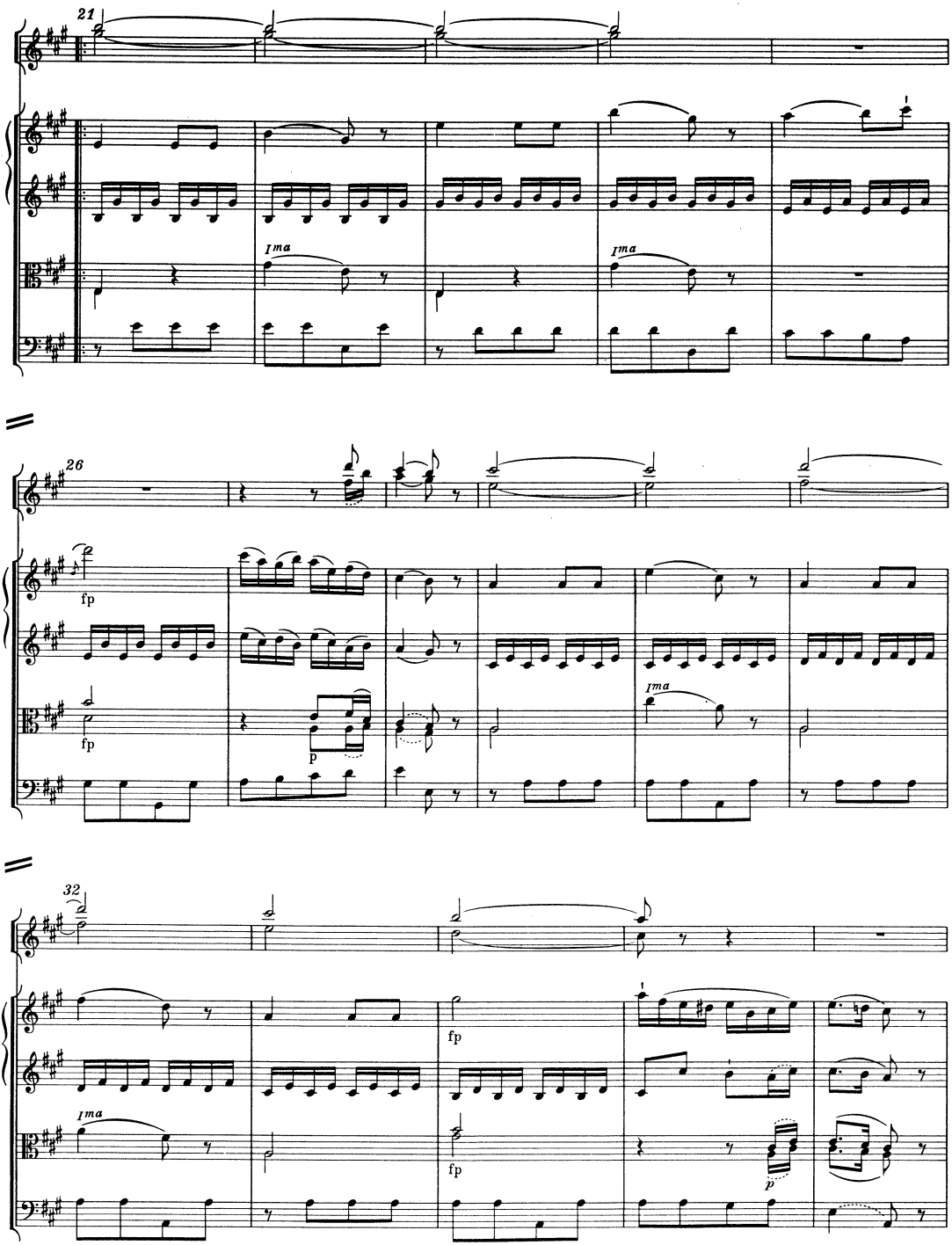

17
fp
tr

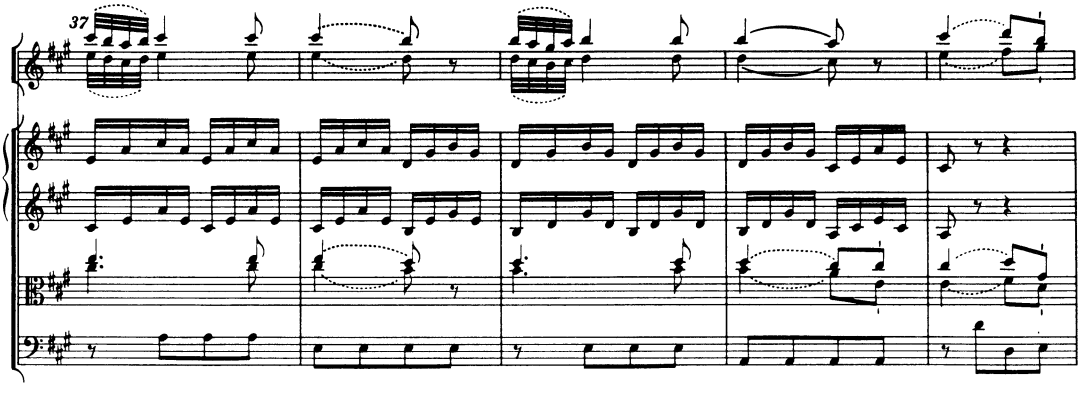

Trio
Violino I
Violino II
Viola I. II
Basso
p


9
fp
f
p
Menuetto da capo



*) Viola I, II eventuell ebenfalls con sordino.
**) Vgl. Vorwort.


21
1ma
1ma
26
fp
fp
p
1ma
32
fp
1ma
fp
p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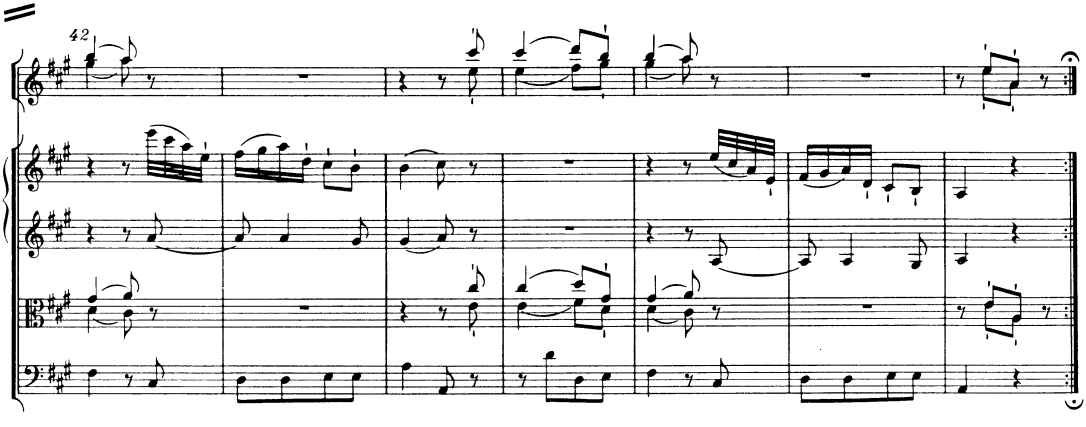
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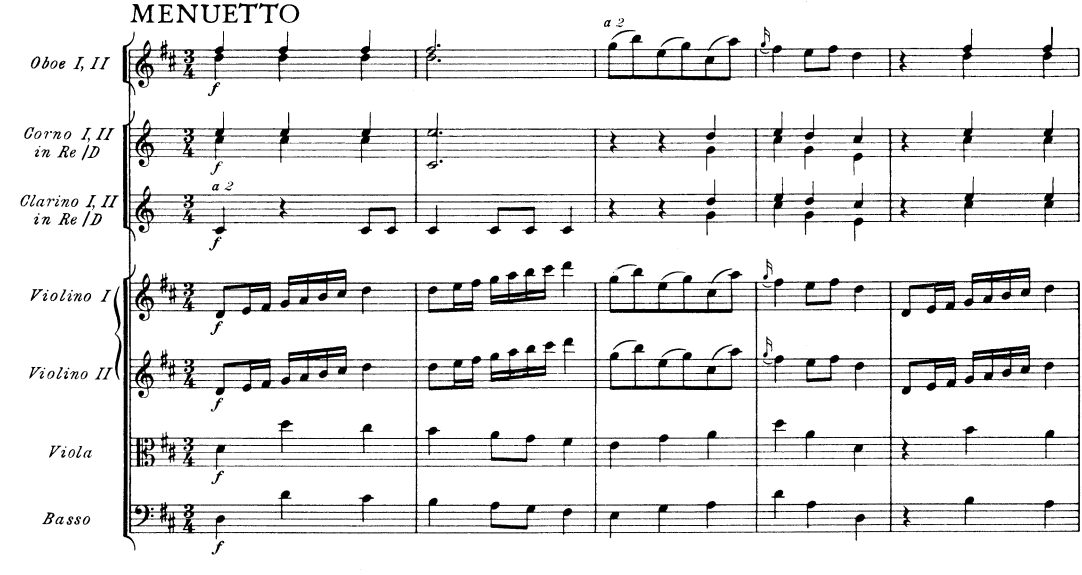
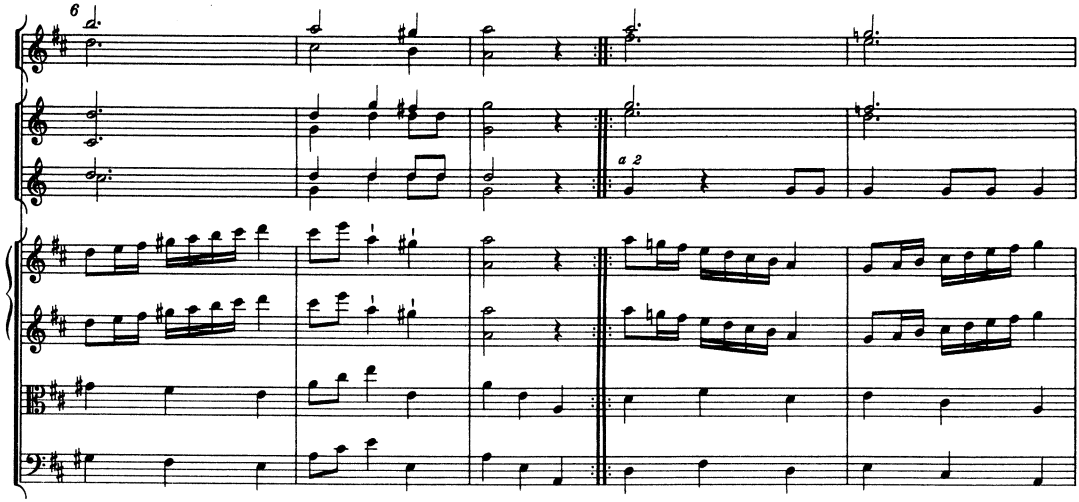
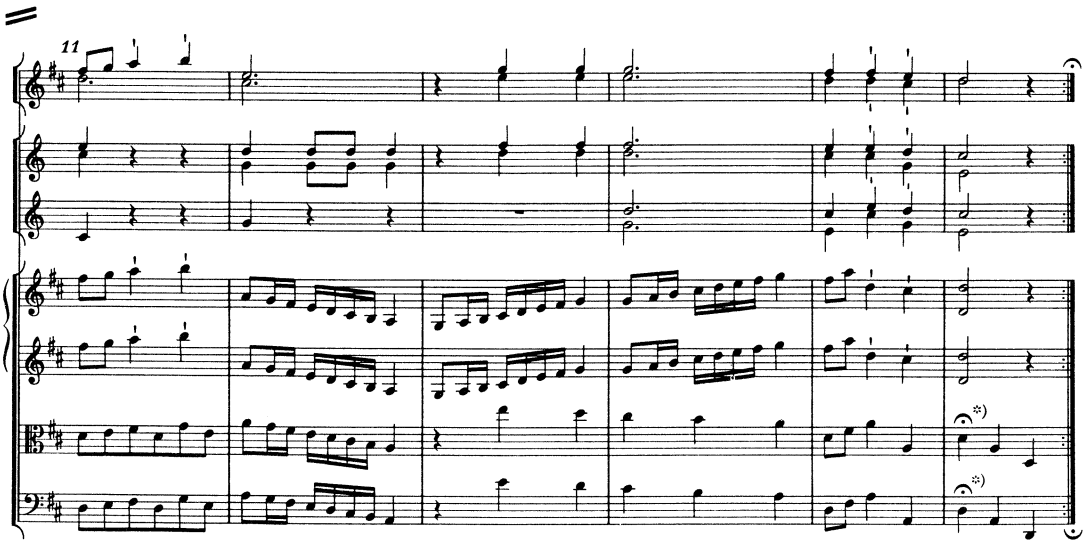
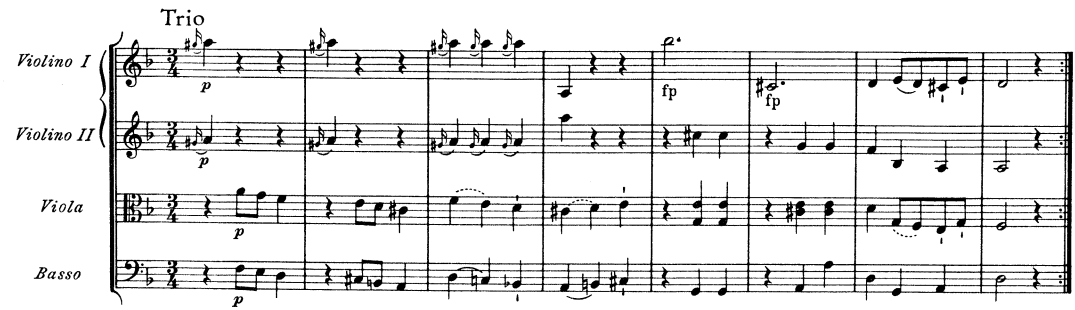
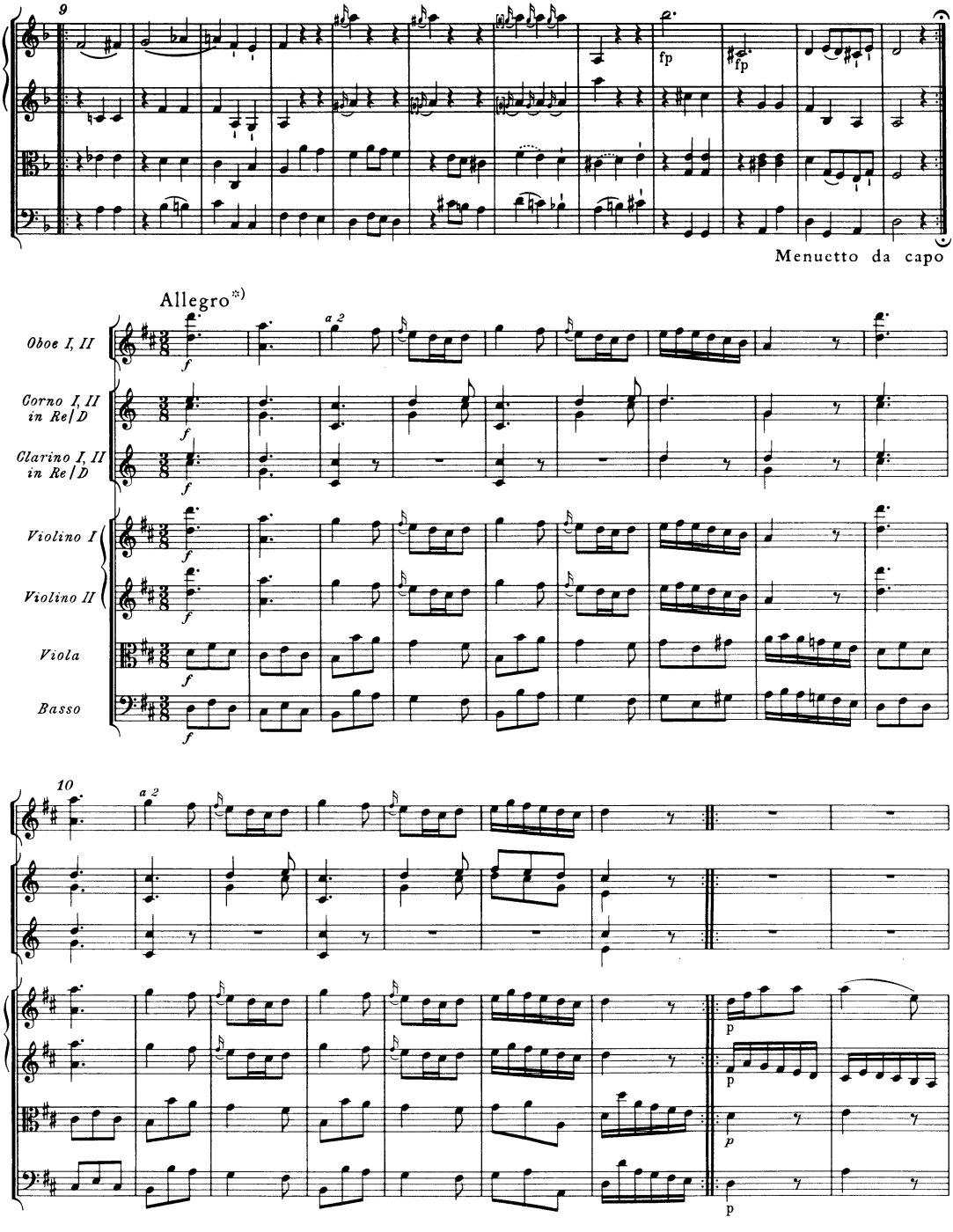

MENUETTO
Oboe I, II
Corno I, II in Re/D
Clarino I, II in Re/D
Violino I
Violino II
Viola
Basso
a 2
f



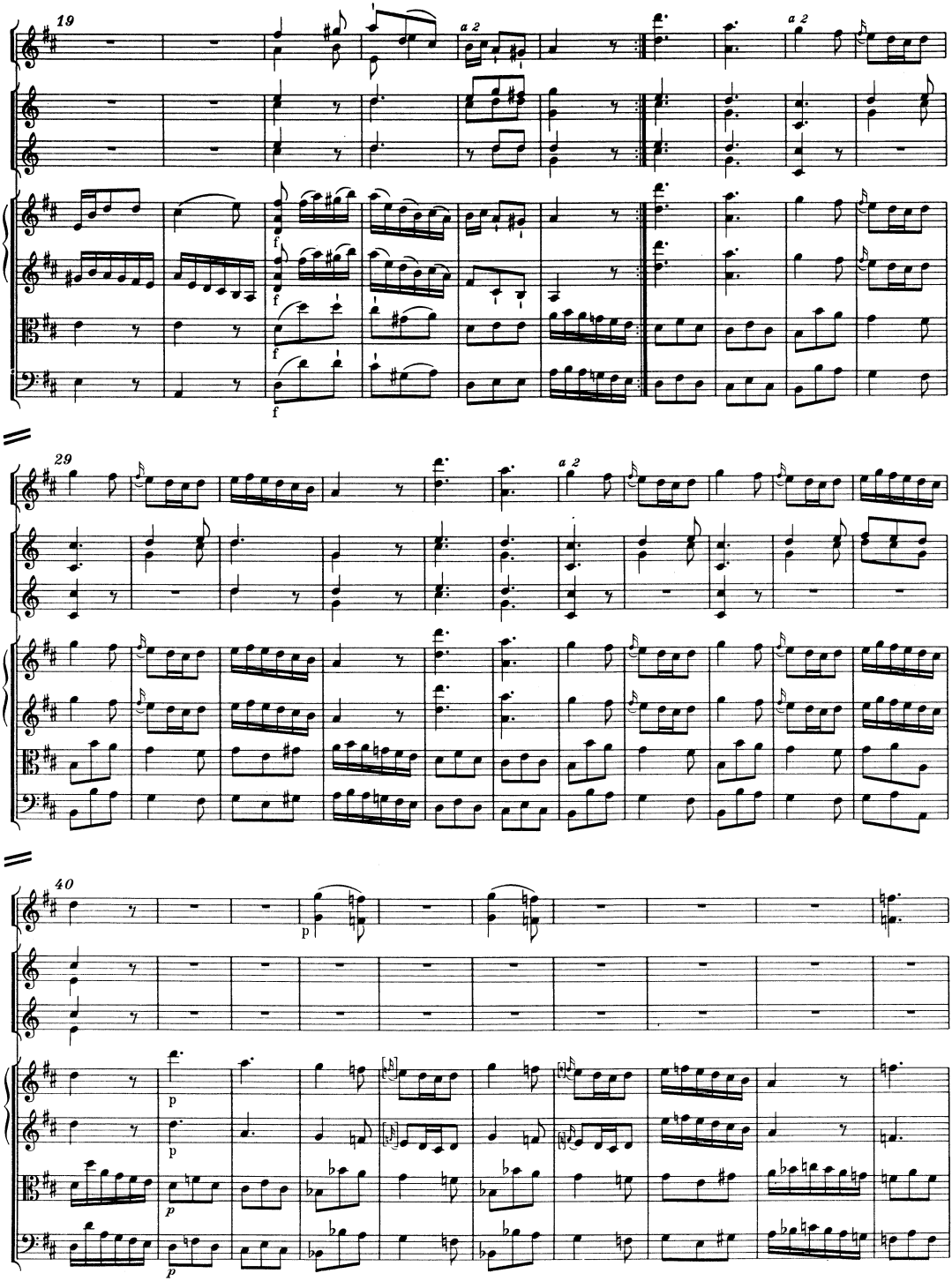


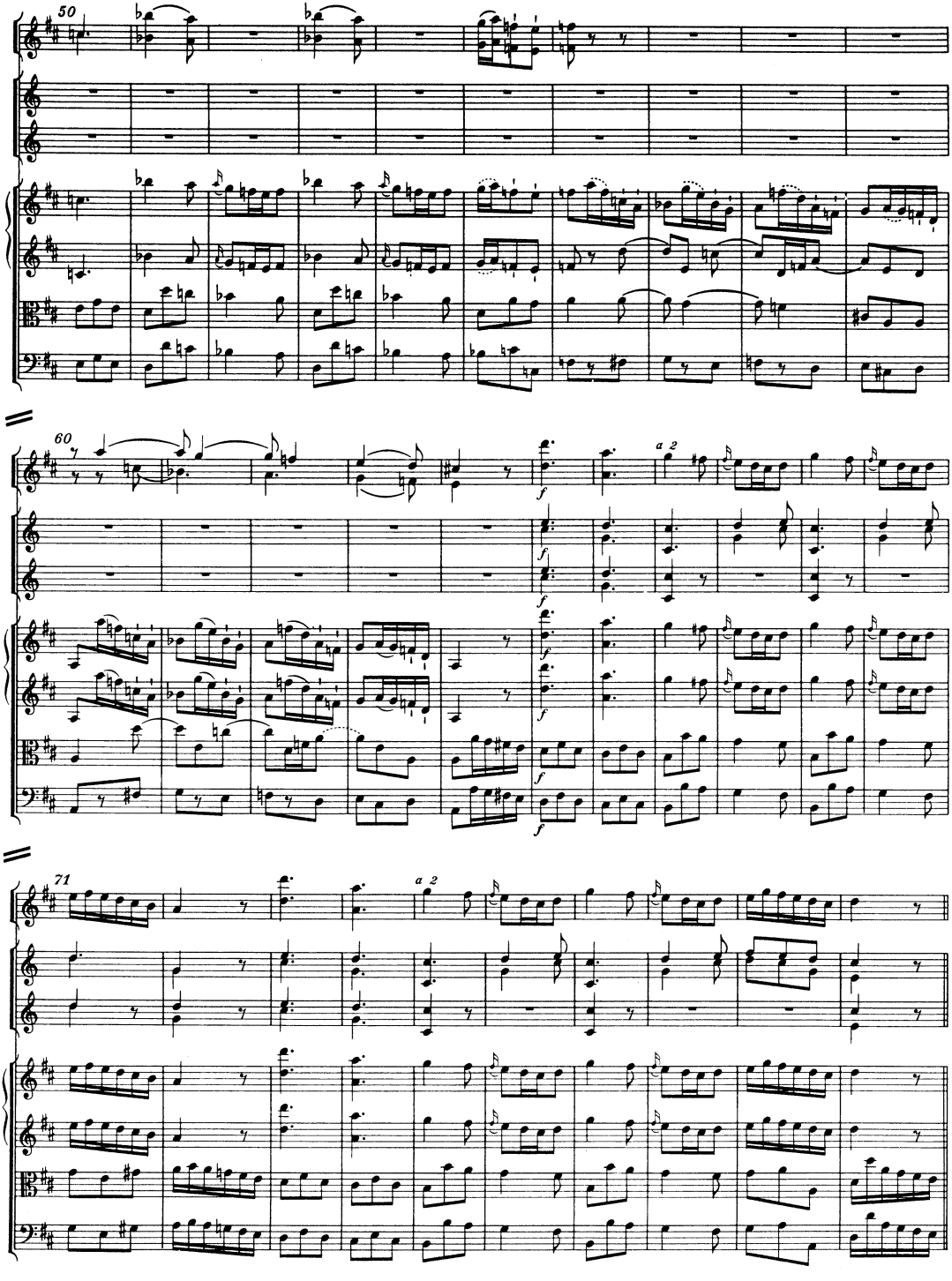


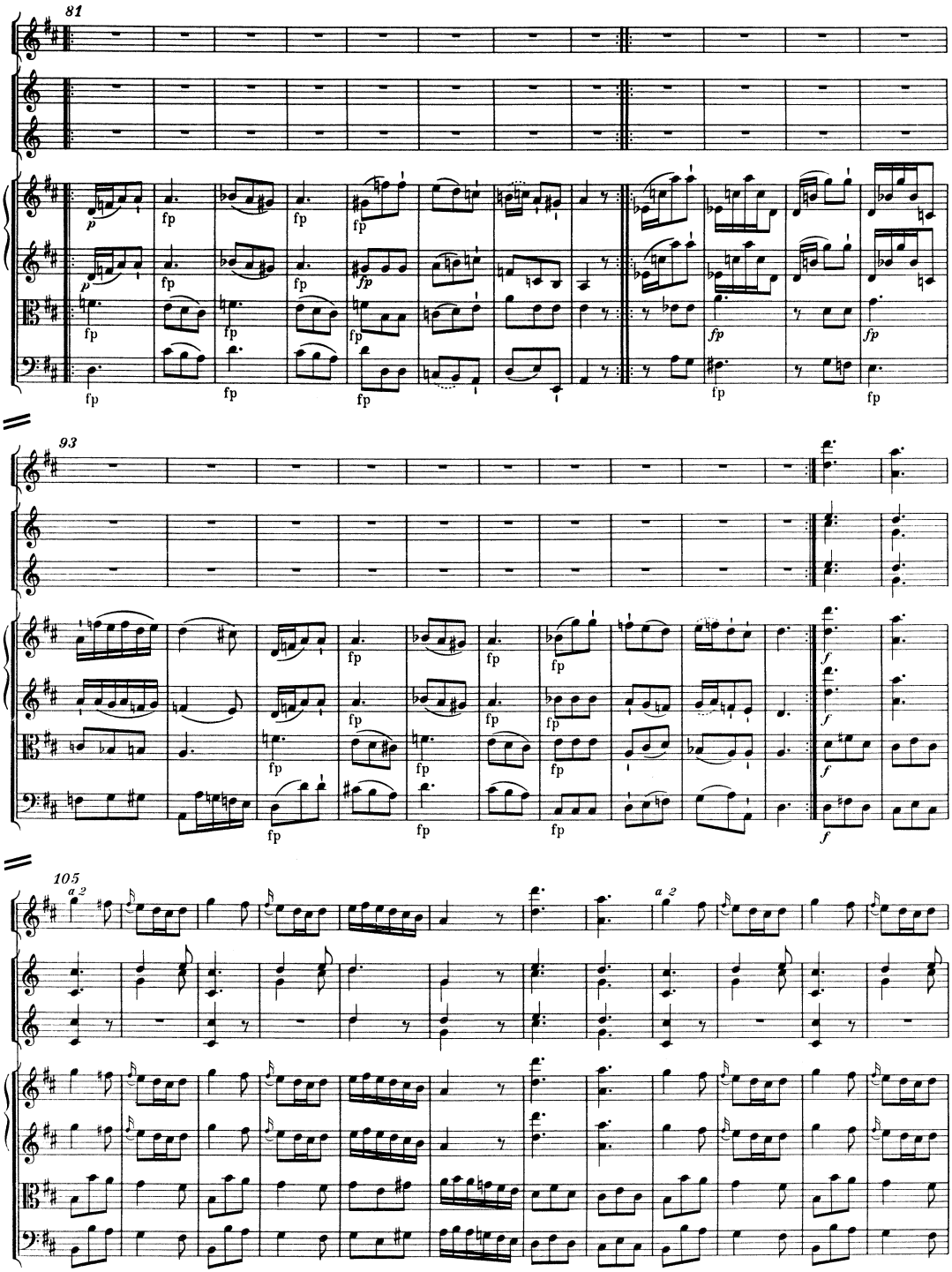
*) T. 16, Viola und Baß, seconda volta: 𝅗𝅥 𝄽

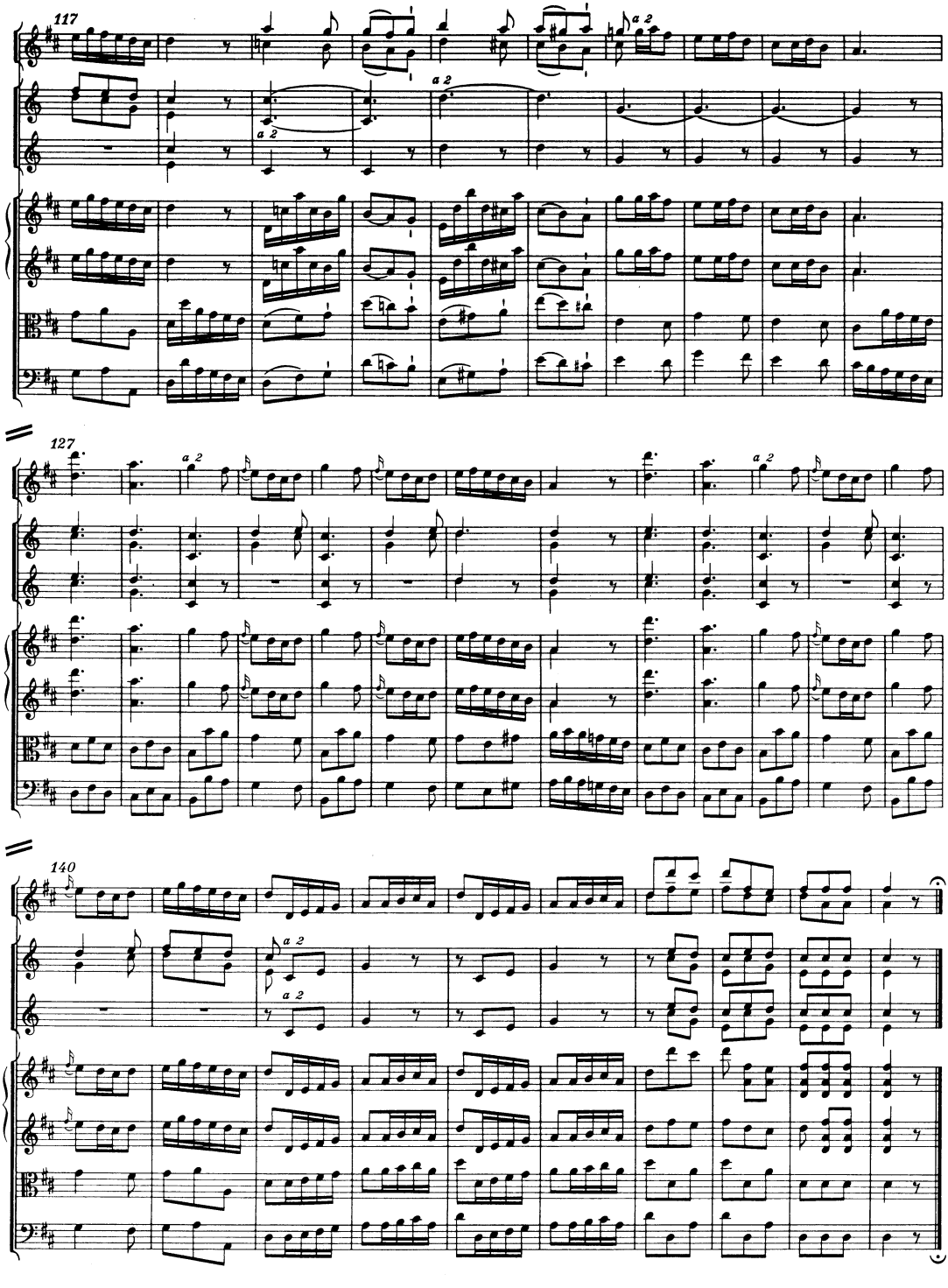


*) Zur autographen Notierung dieses Satzes vgl. Krit. Bericht.


19
a 2
f
29
a 2
40
p
p
p
p


50
60
71
a 2
f


81
93
105
a 2
a 2


117
a 2
127
140