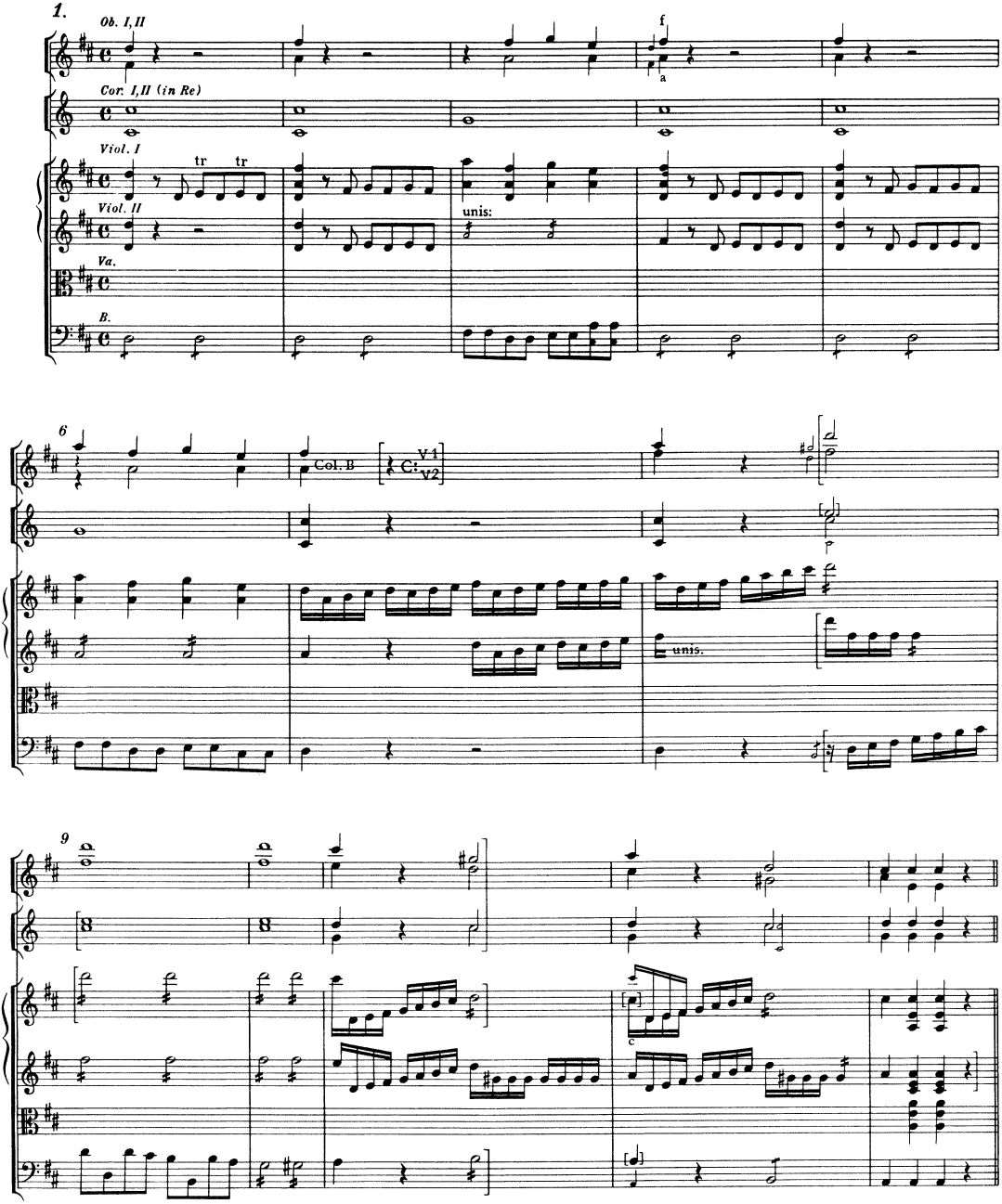
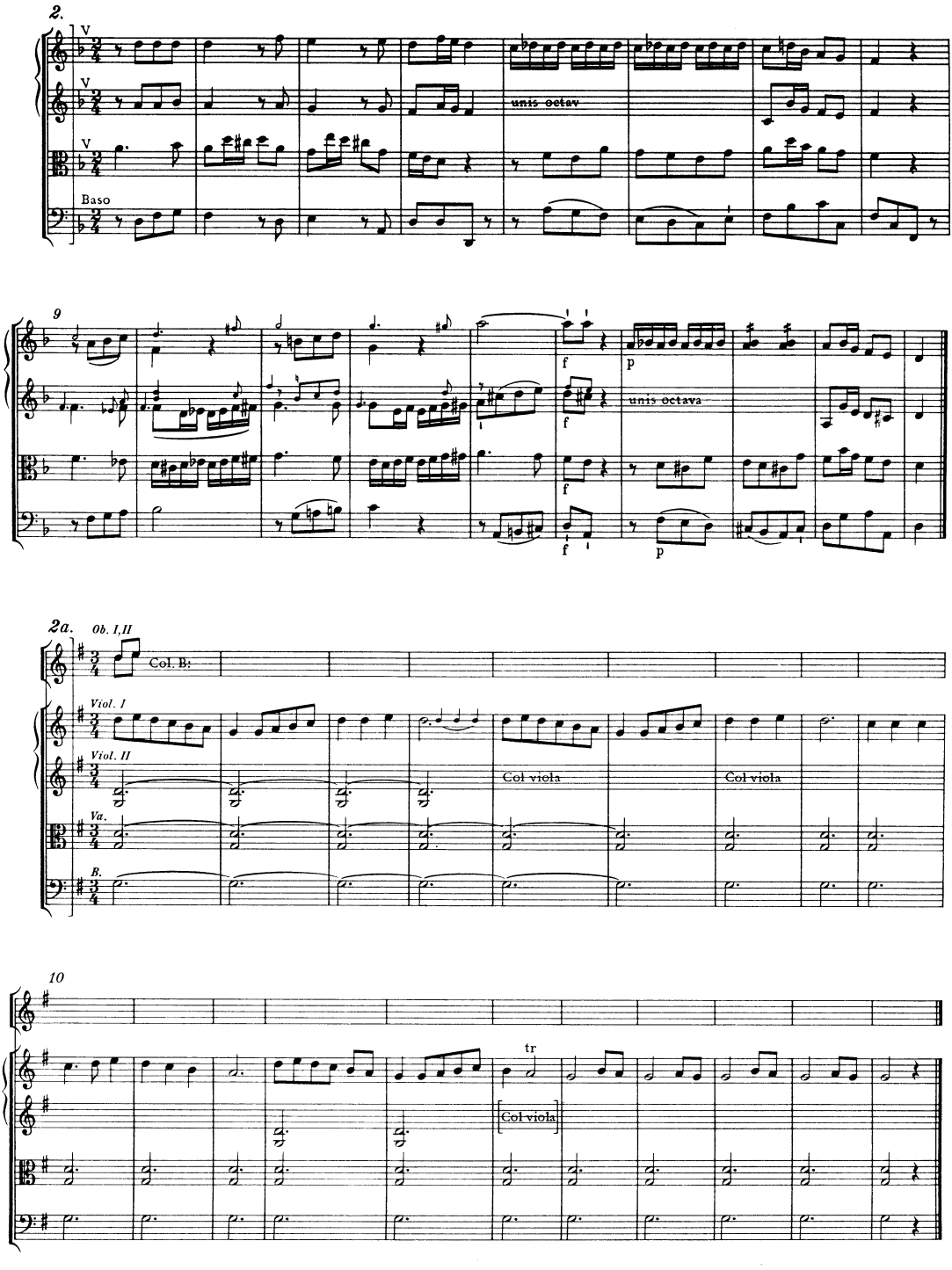
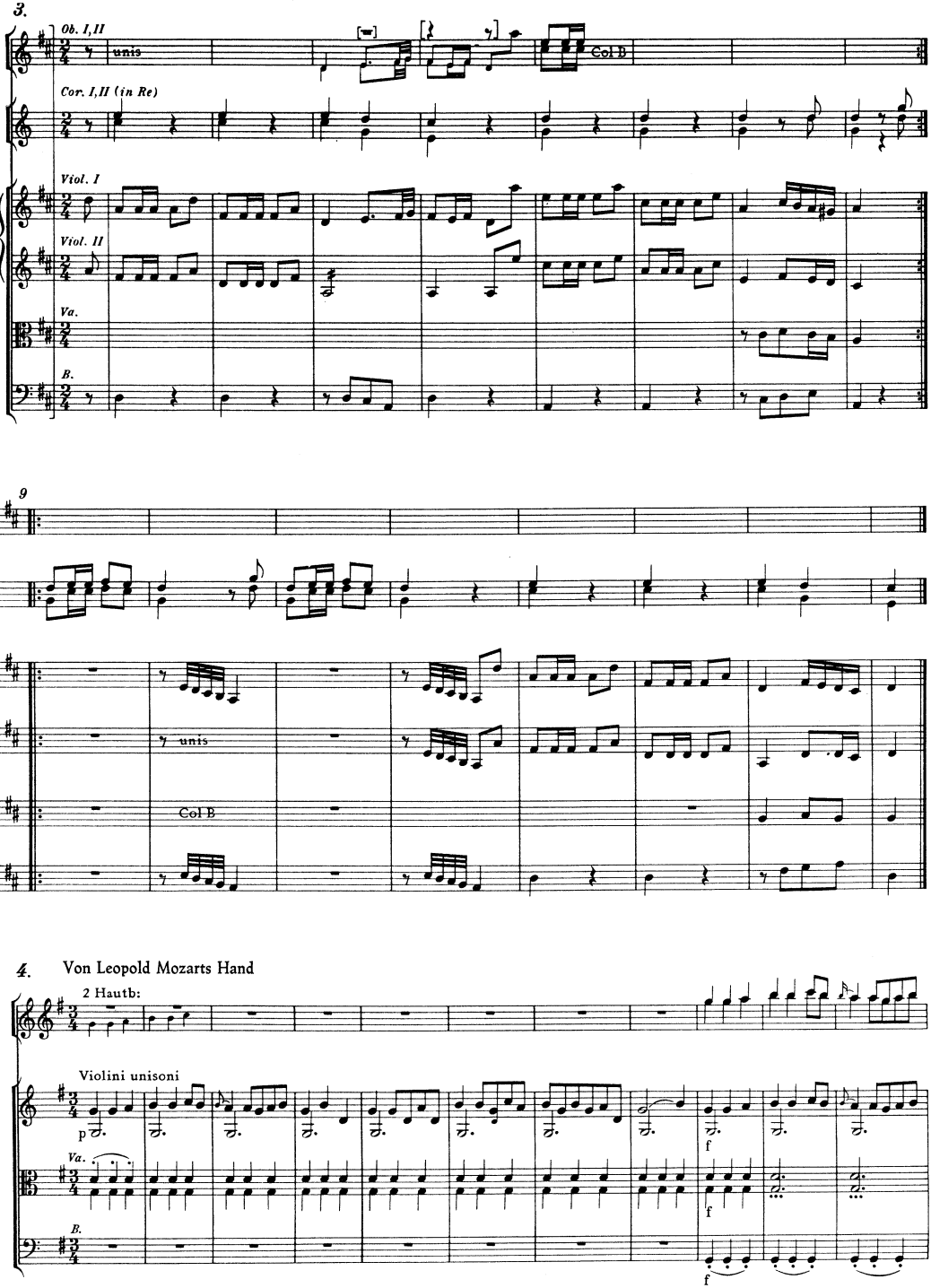
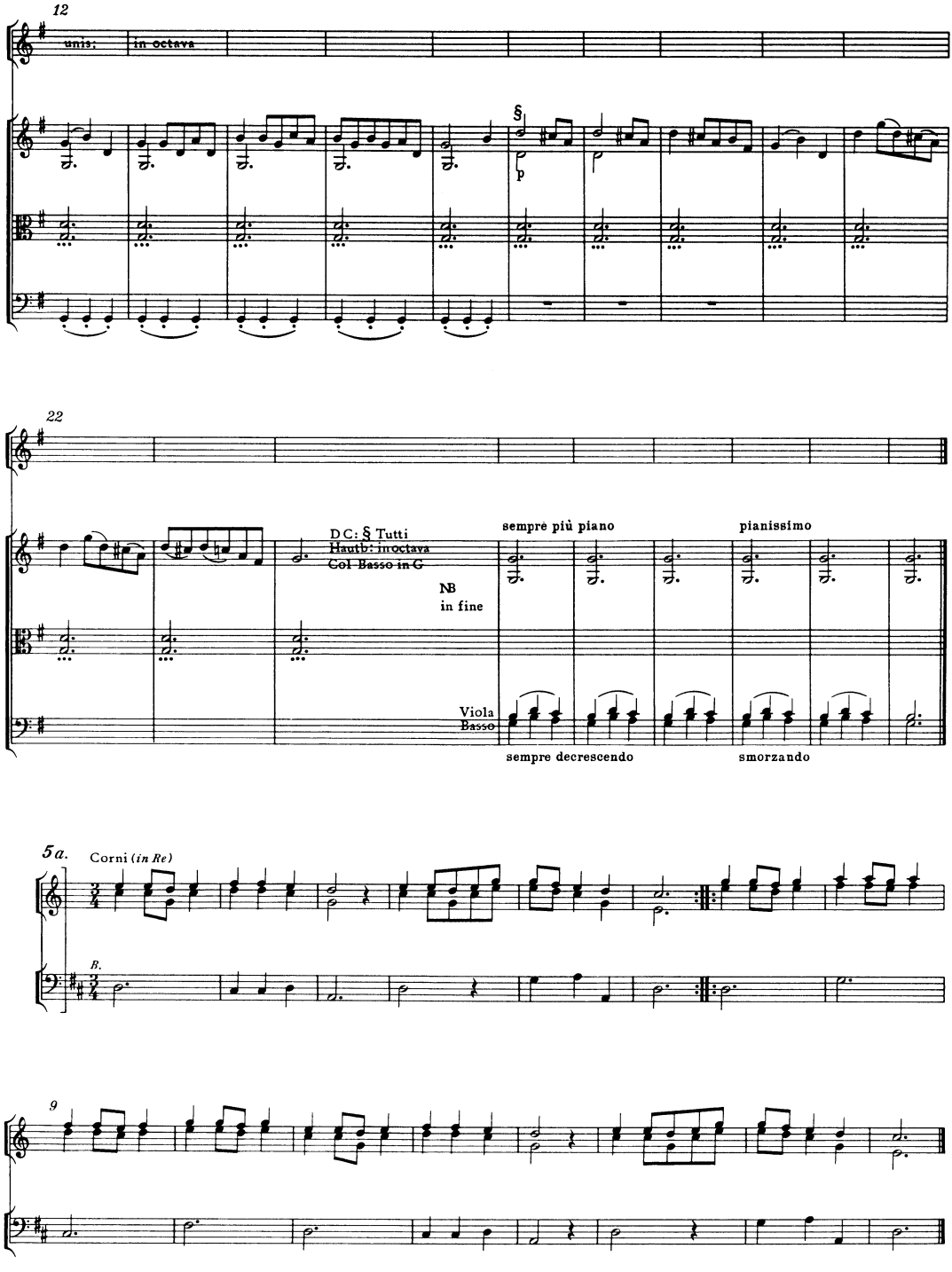
Autographe Entwurfspartitur zum »Gallimathias musicum«*)

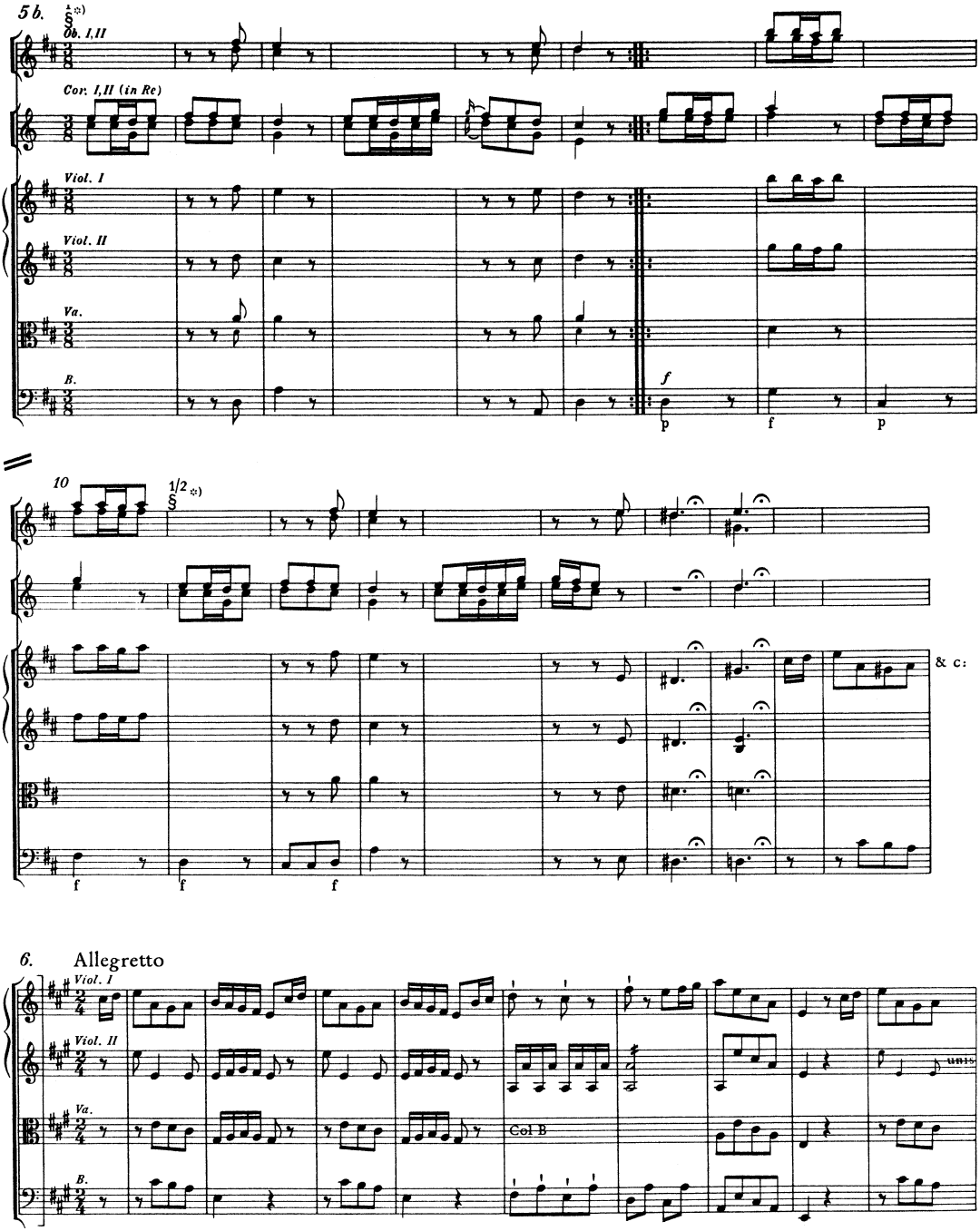


*) Vgl. Vorwort, wo insbesondere auch die typographische Differenzierung der vorliegenden Wiedergabe erläutert ist.

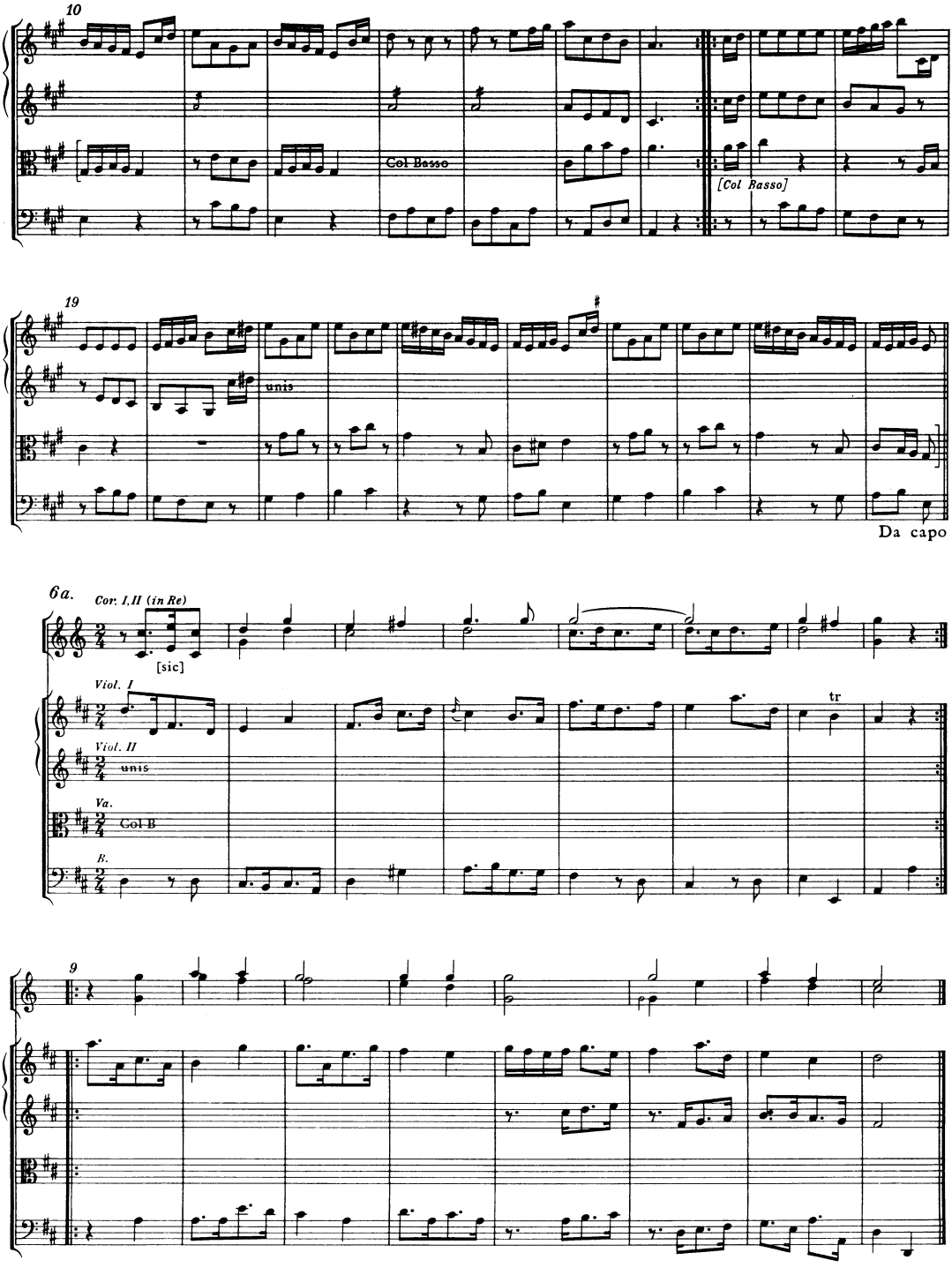

2.
V
V
V
Baso
unis octav
9
f
p
unis octava
2a.
Ob. I,II
Col. B:
Viol. I
Viol. II
Va.
B.
Col viola
Col viola
10
tr
Col viola

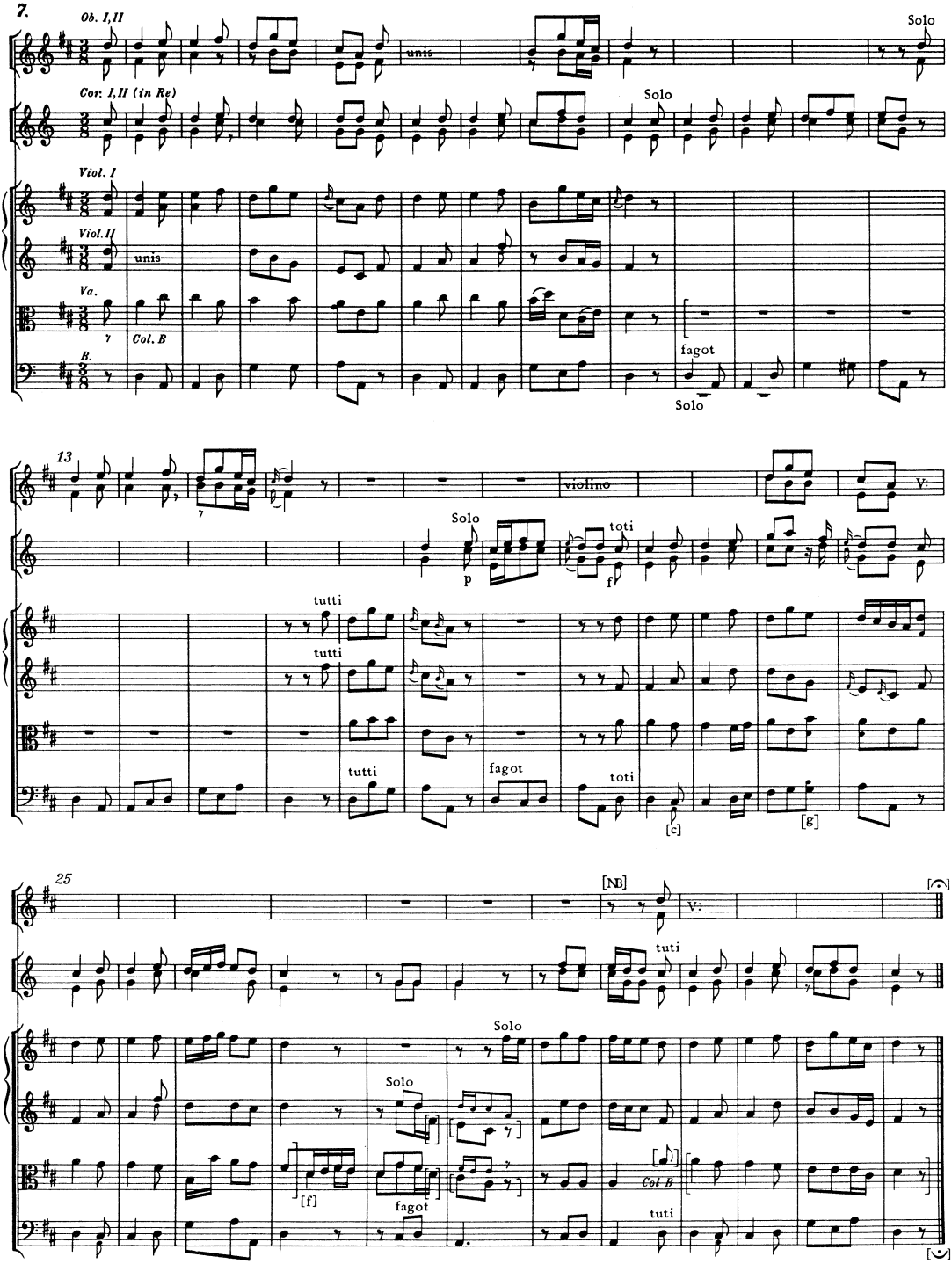

3.
Ob. I,II
unis
Col B
Cor. I,II (in Re)
Viol. I
Viol. II
Va.
B.
9
unis
Col B
4. Von Leopold Mozarts Hand
2 Hautb:
Violini unisoni
p
f
Va.
B.


12
unis:
in octava
§
p
22
D.C: § Tutti
Hautb: in octava
Col Basso in G
NB
in fine
sempre più piano
pianissimo
Viola
Basso
sempre decrescendo
smorzando
5a.
Corni (in Re)
B.
9

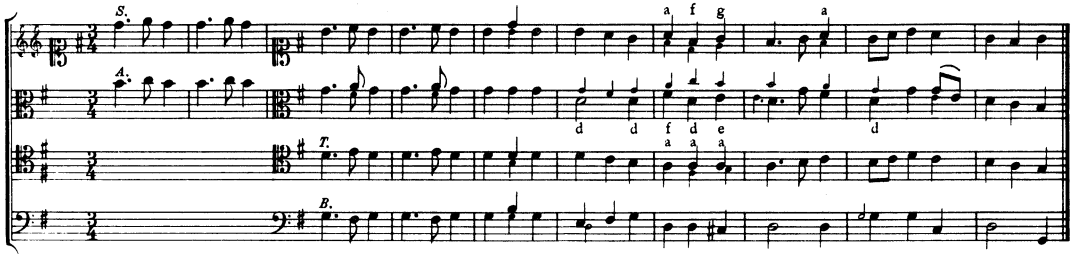


*) Diese Zeilen (Zusätze Leopold Mozarts) sind als Repetitionsanweisung zu verstehen: Nach T. 10 sind in „prima volta" die Takte 1—6 zu wiederholen, wogegen in „seconda volta" T. 11 ff. zu spielen sind.

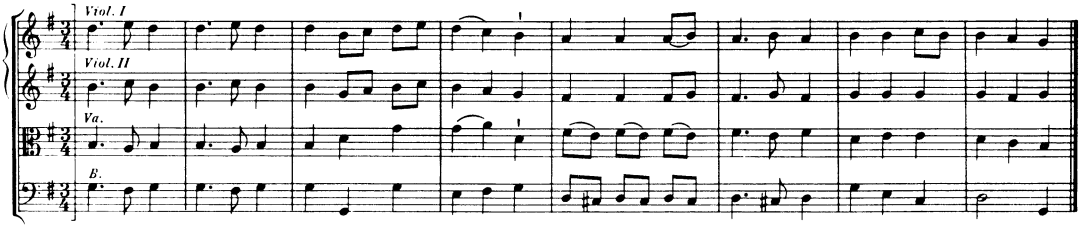

10
Col Basso
[Col Basso]
19
unis
Da capo
6a.
Cor. I,II (in Re)
[sic]
Viol. I
Viol. II
unis
Va.
Col B
B.
tr
9


7.
Ob. I,II
unis
Solo
Cor. I,II (in Re)
Solo
Viol. I
Viol. II
unis
Va.
Col. B
B.
fagot
Solo
13
violino
V:
Solo
p
toti
f
tutti
tutti
tutti
fagot
toti
[c]
[g]
25
[NB]
V:
tuti
Solo
Solo
[f]
fagot
Col B
tuti

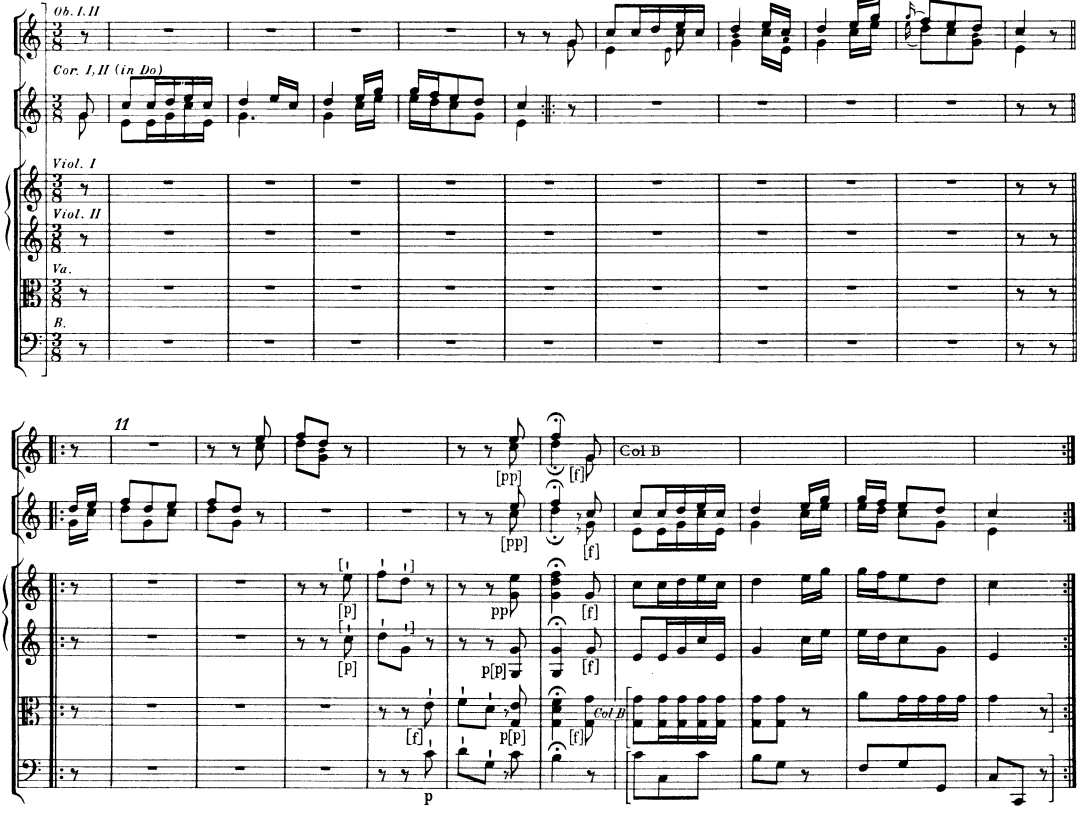
8a. Erster Entwurf Mozarts



8b. Endgültige Fassung Leopold Mozarts*)

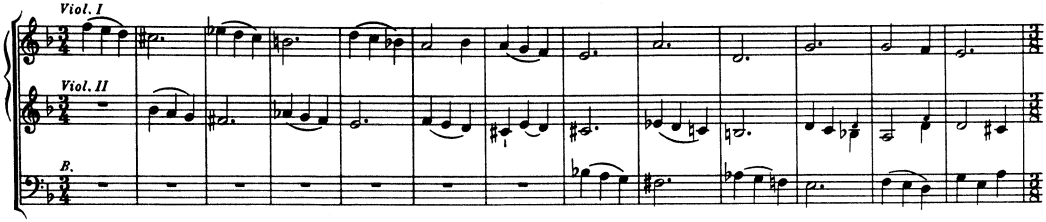


9. **)

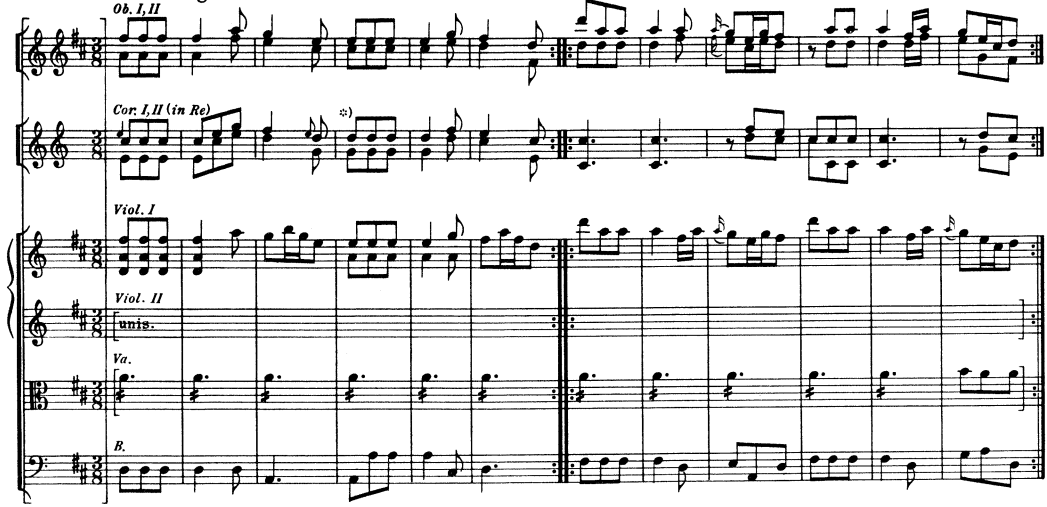


*) In der Accolade oben zusätzlich zwei Leersysteme (= Oboe I, II?) mit Taktstrichen.
**) Ganztaktpausen, Repetitionszeichen und Taktstriche weitgehend von Leopold Mozarts Hand.

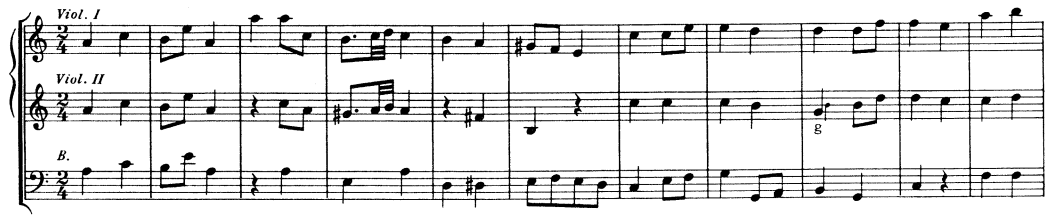
10. [Adagio]



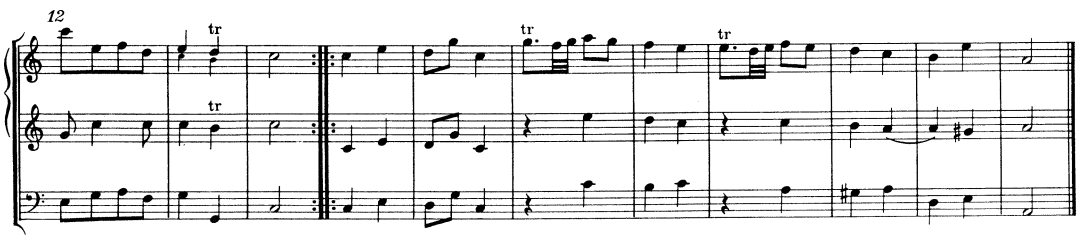
11. [Molto Allegro]



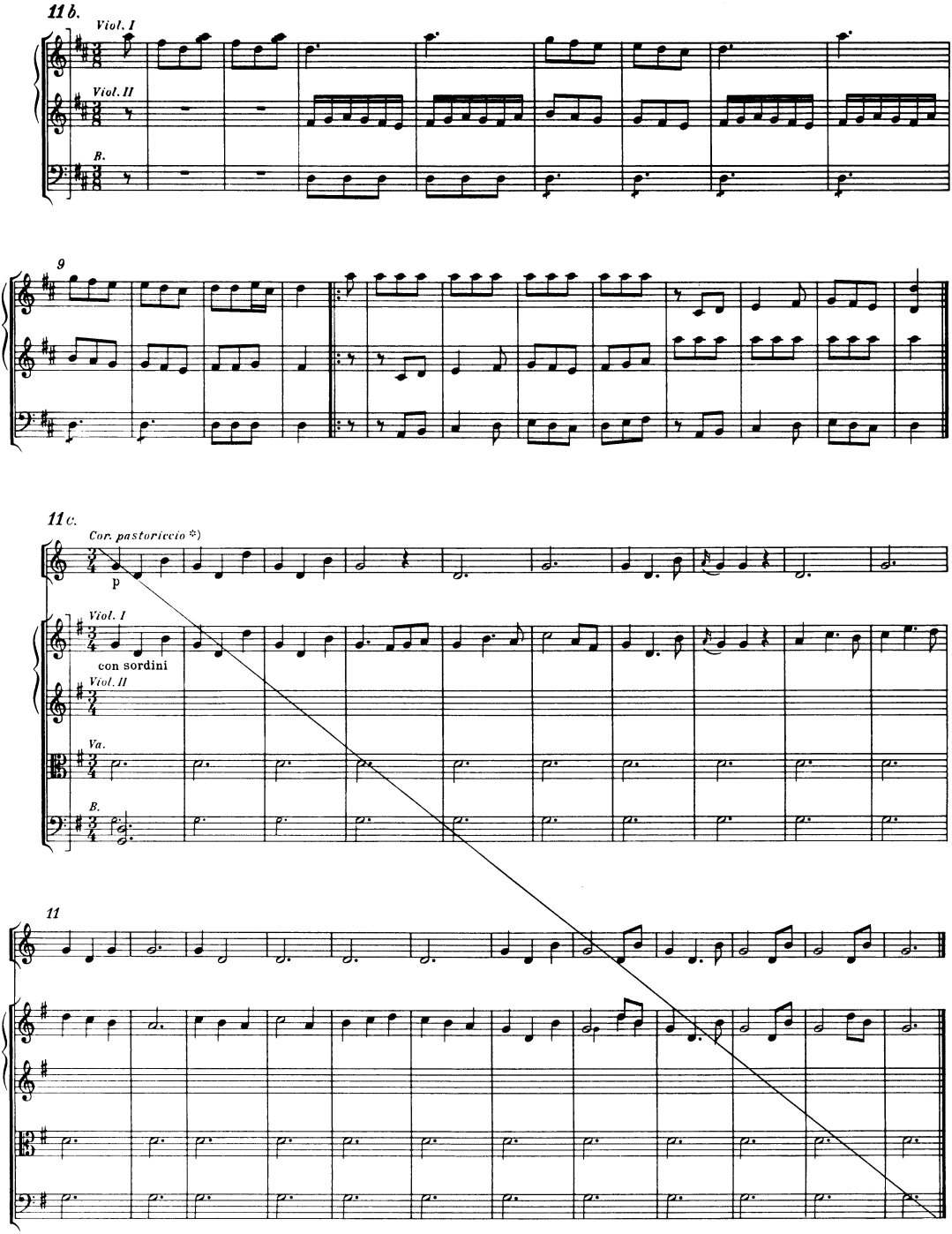
11a.



12

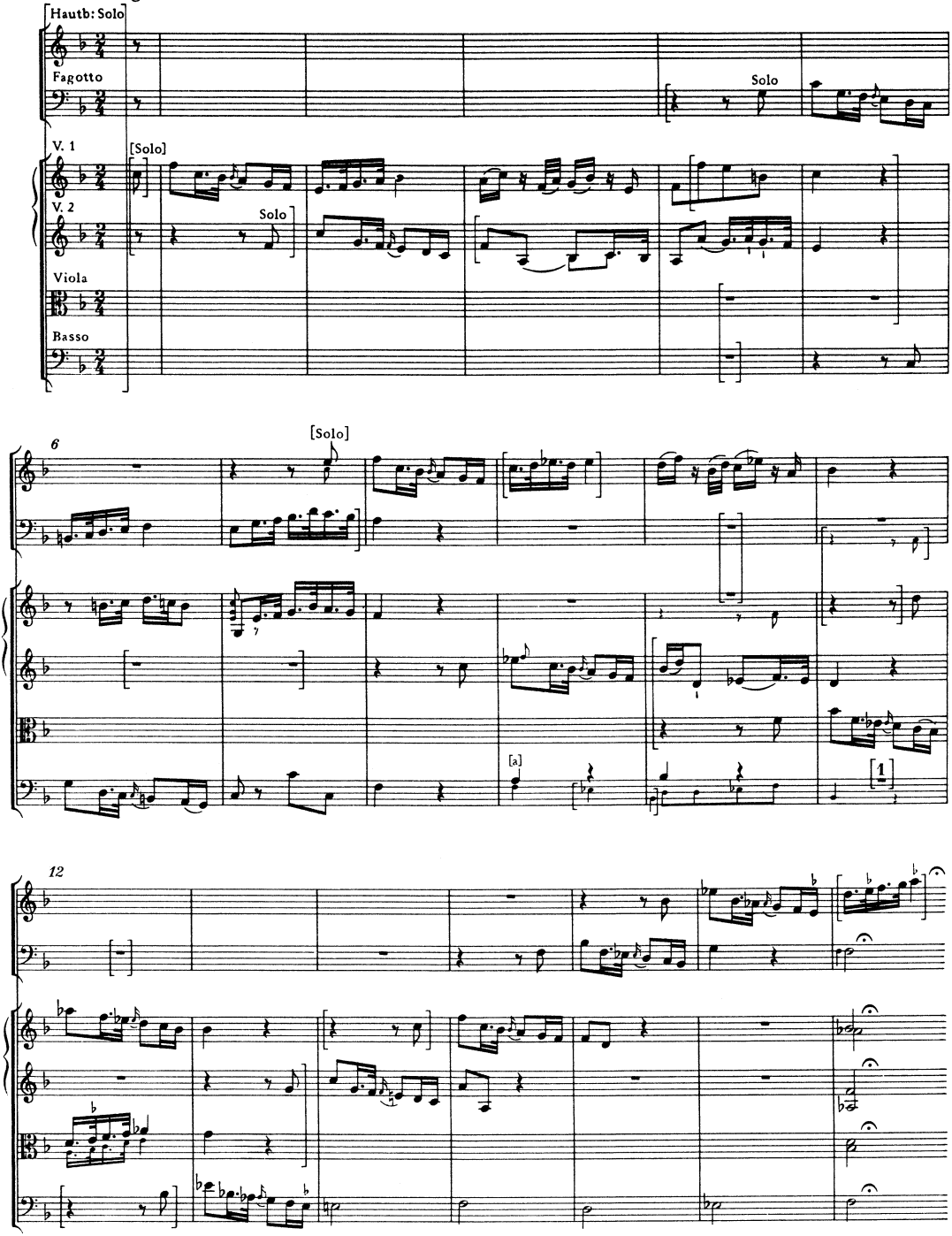


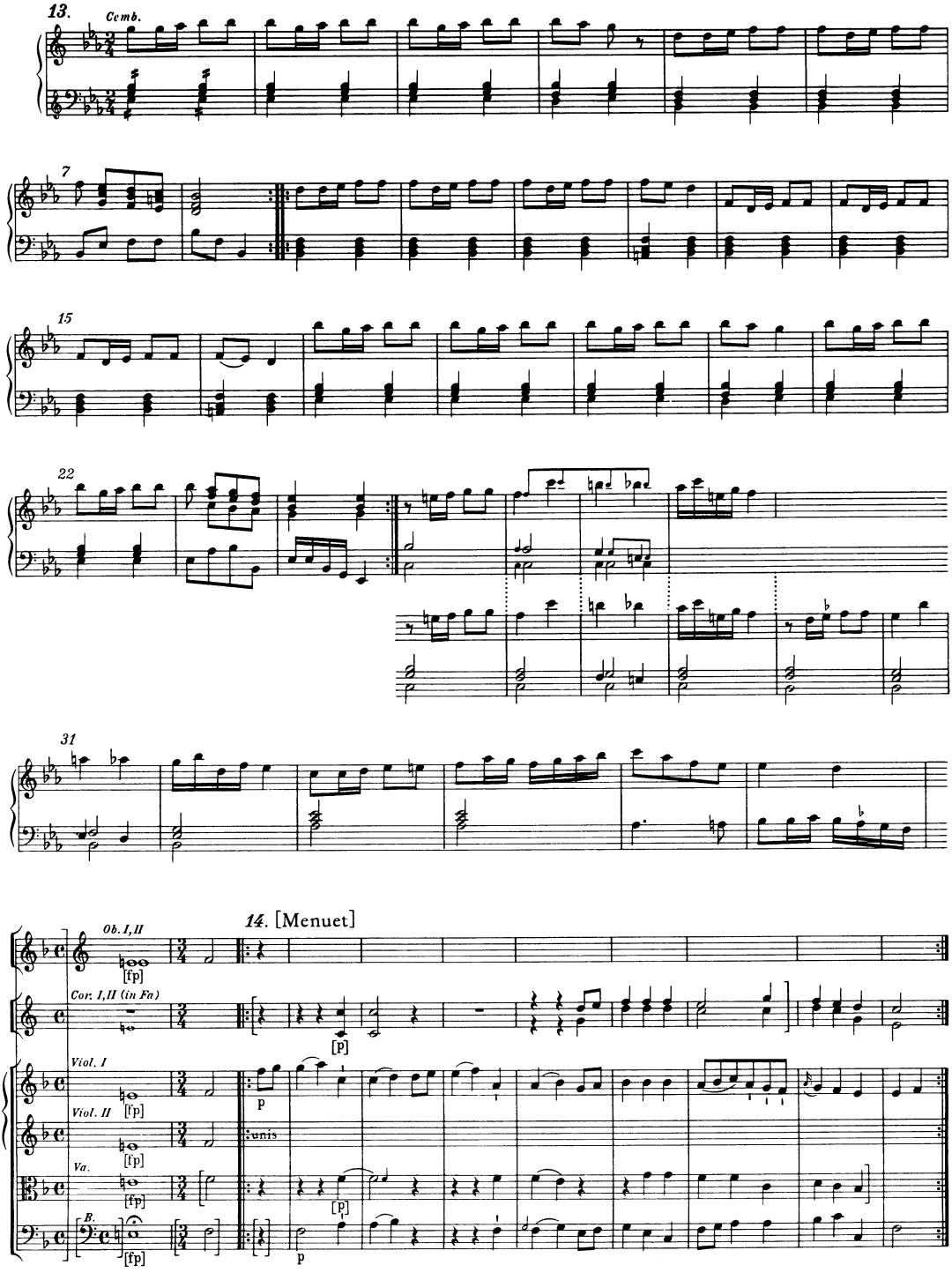
*) T. 4 und 5, Hörner: ursprünglich Wiederholung von T. 1 und 2.

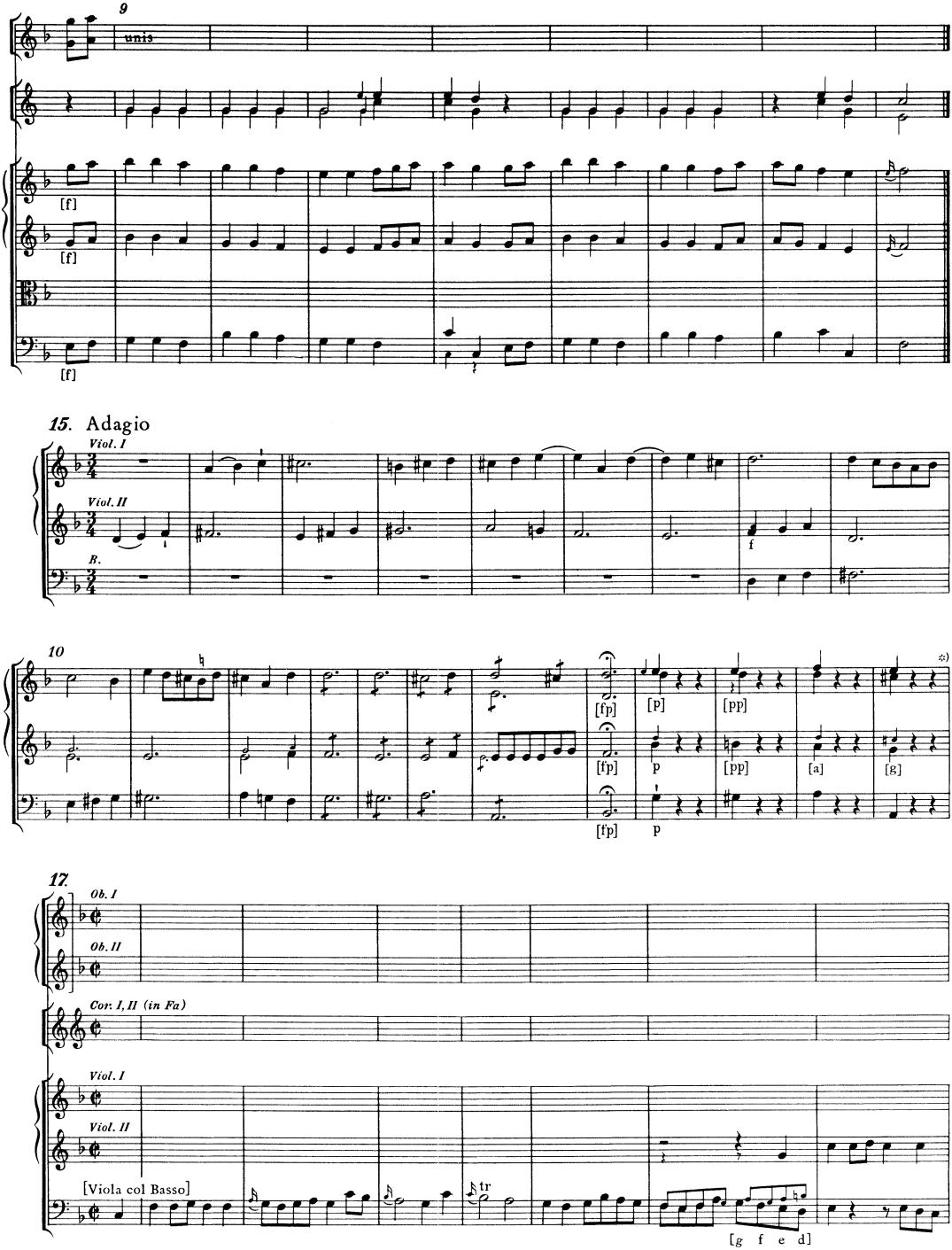

11 b.
Viol. I
Viol. II
B.
9
11 c.
Cor. pastoriccio *)
p
Viol. I
con sordini
Viol. II
Va.
B.
11

*) Vgl. Vorwort.

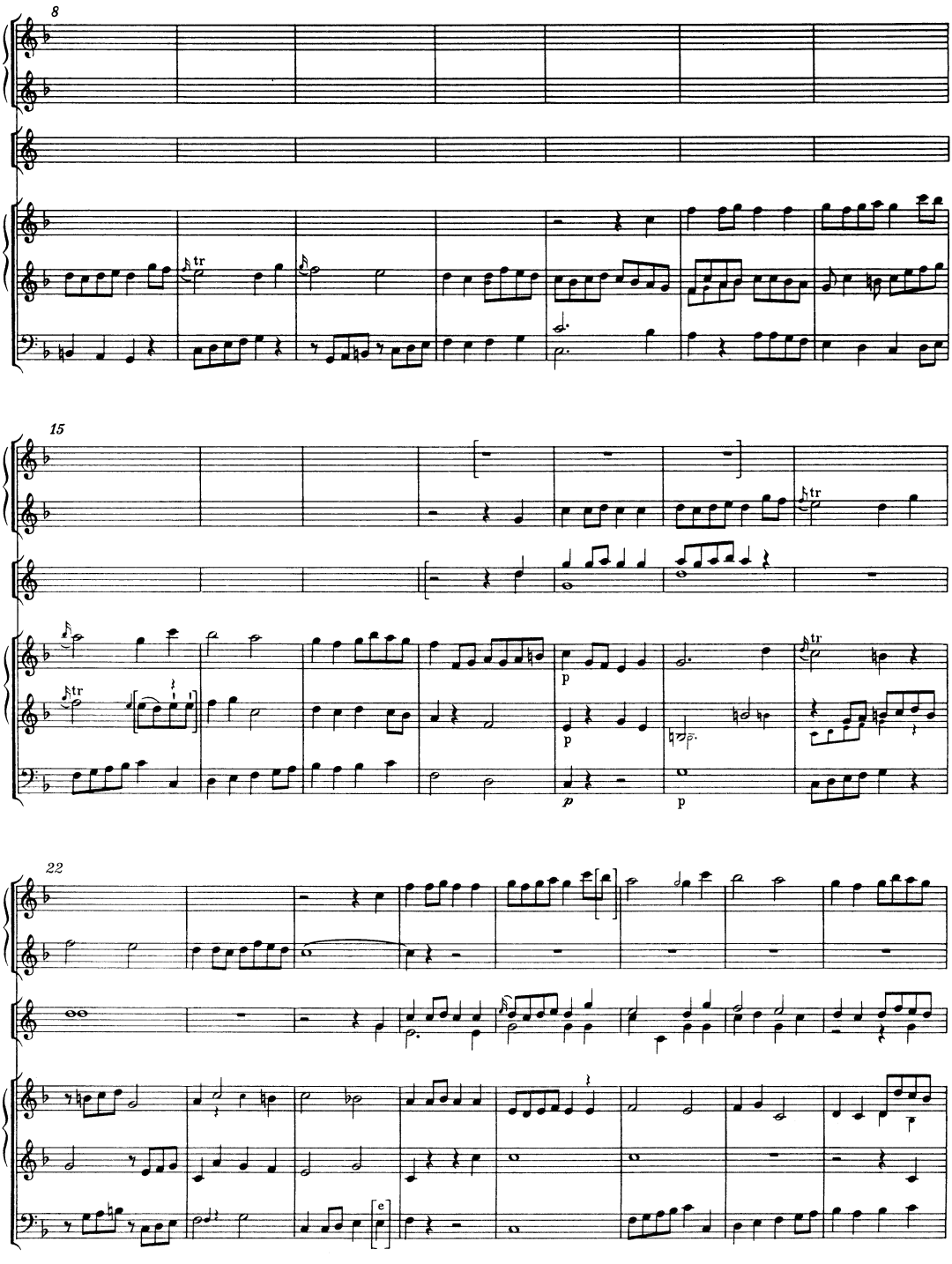
12. [*Adagio* Andante]




13.
Cemb.
7
15
22
31
14. [Menuet]
Ob. I, II
[fp]
Cor. I, II (in Fa)
[p]
Viol. I
Viol. II
unis
Va.
B.
p



*) = Übergang zu No. 16, die in der autographen Entwurfspartitur nicht erhalten ist.


8
15
22
p
p
p

30

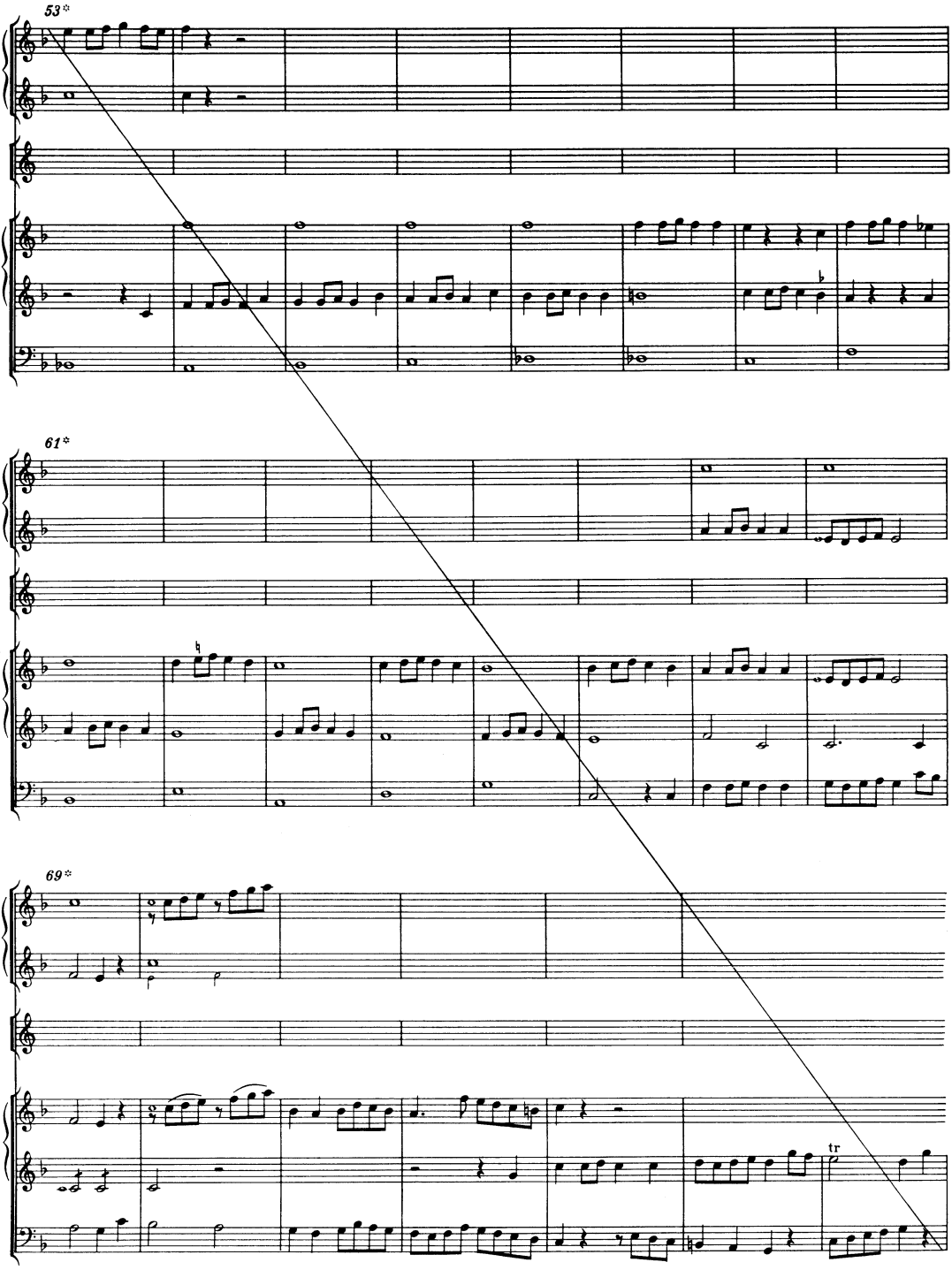
38

Vi *)

Ursprüngliches Konzept Mozarts

45*

*) Vi-de (T. 44 bzw. S. 113, T. 45) ist Zusatz des Herausgebers.


53*
61*
69*
tr

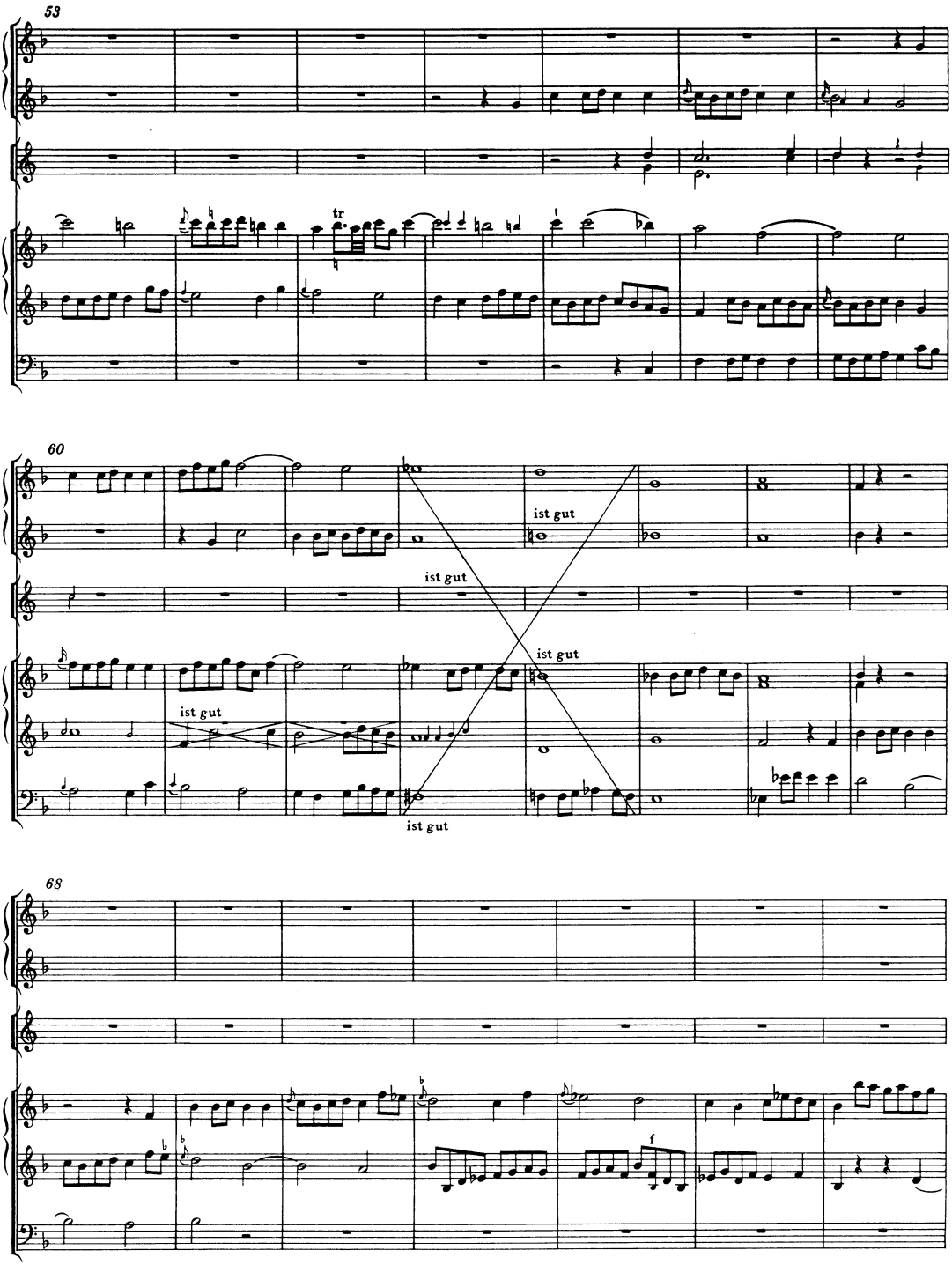
76*

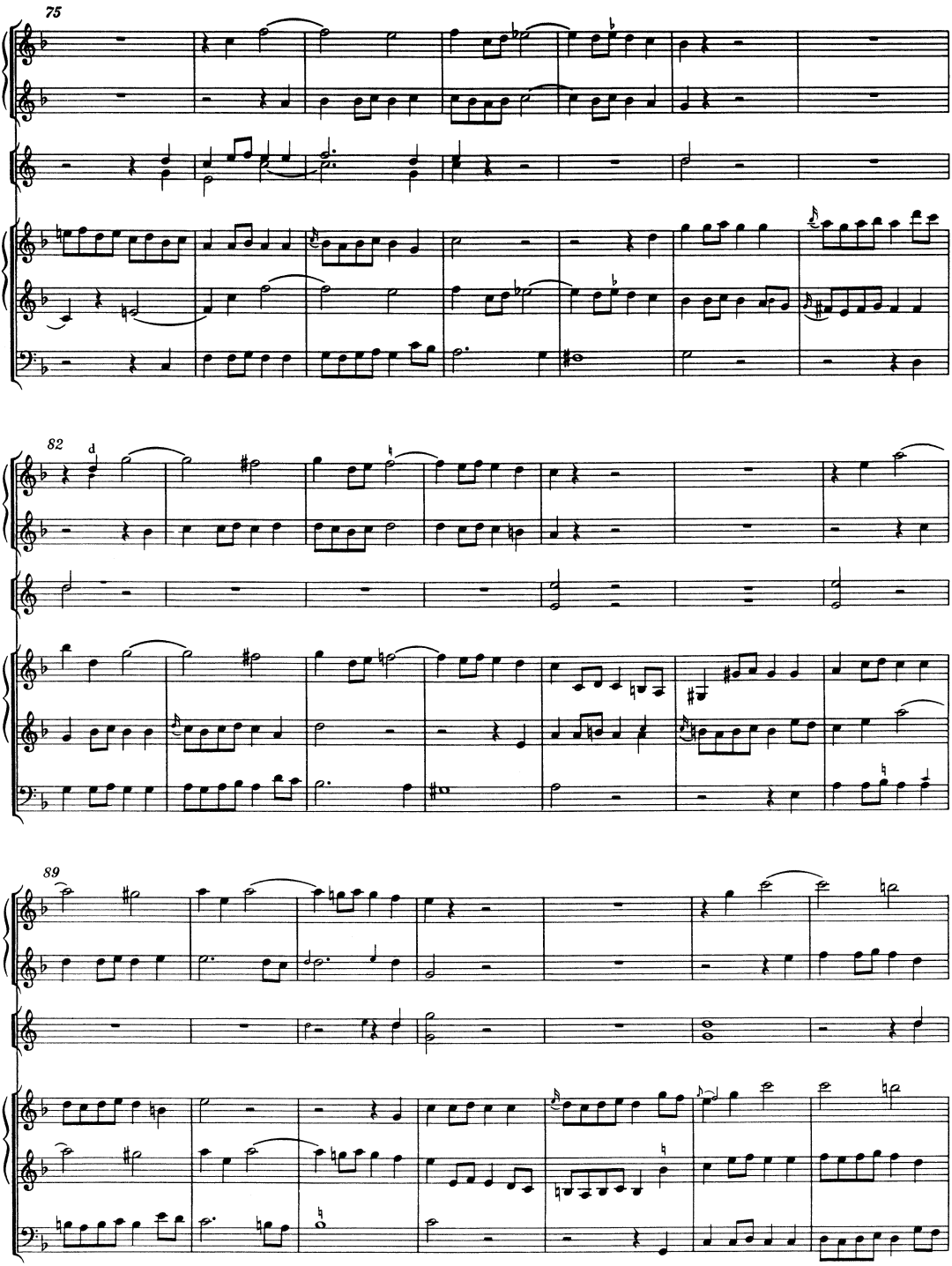
83*

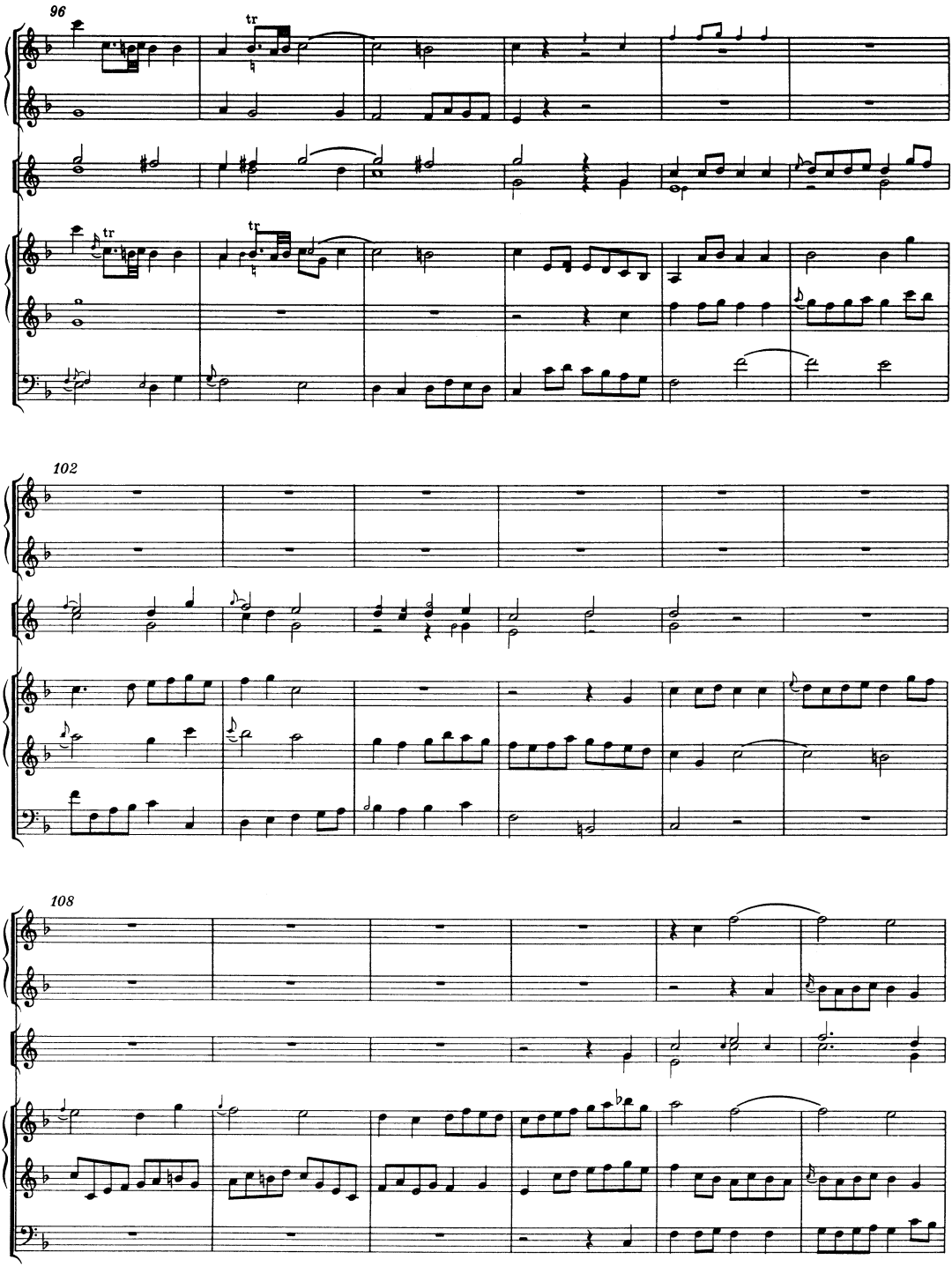
Leopold Mozarts Ausarbeitung *)

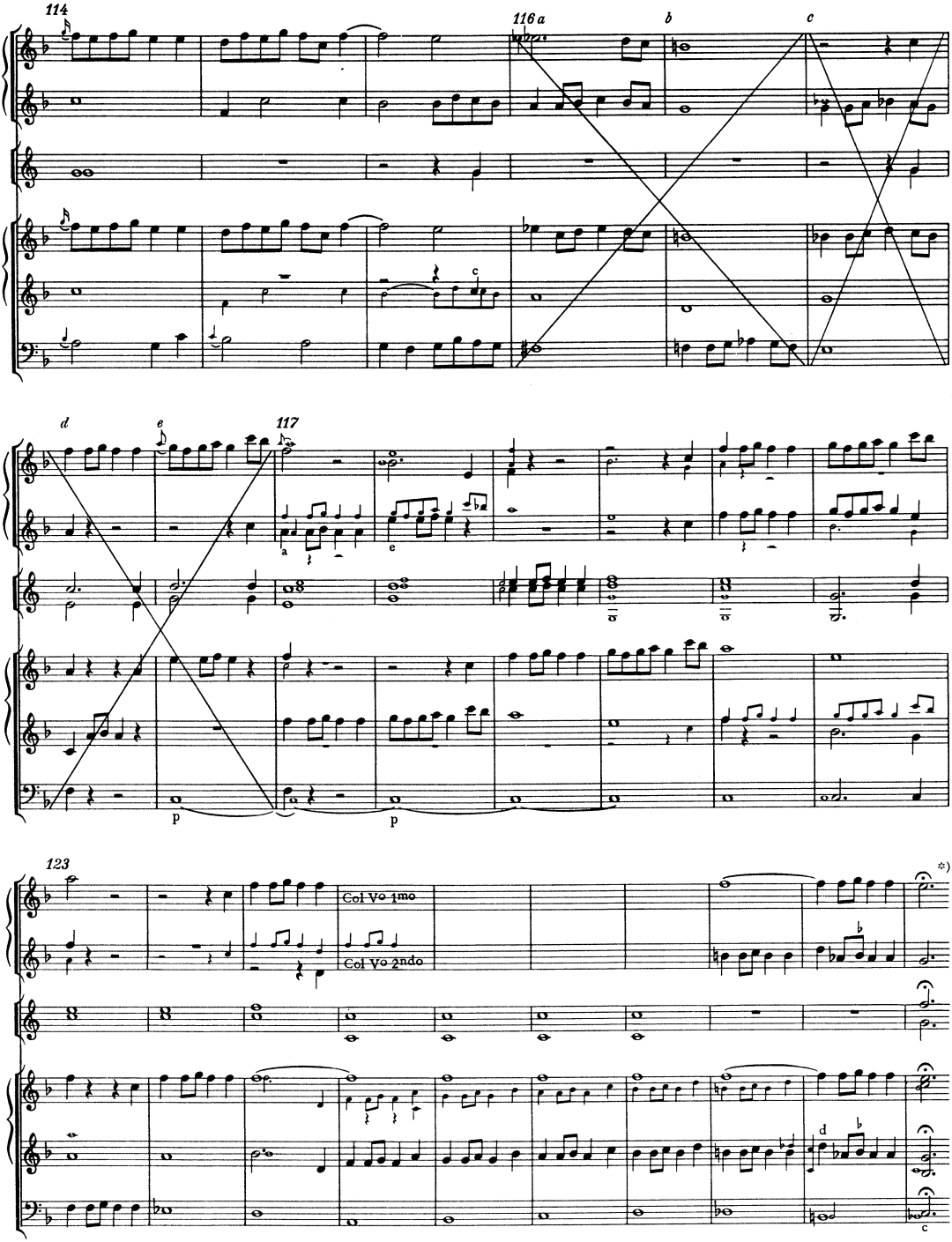
-de 45

*) T. 45, Violine I, und T. 45/46, Violine II, scheinen noch von Mozart notiert.


53
tr
60
ist gut
ist gut
ist gut
ist gut
ist gut
68
f


75
82
89


96
tr
tr
102
108



) Fortsetzung auf S. 113: T. 87 (mit Auftakt) ff., also das Schluß-Unisono aus Mozarts ursprünglichem Konzept.