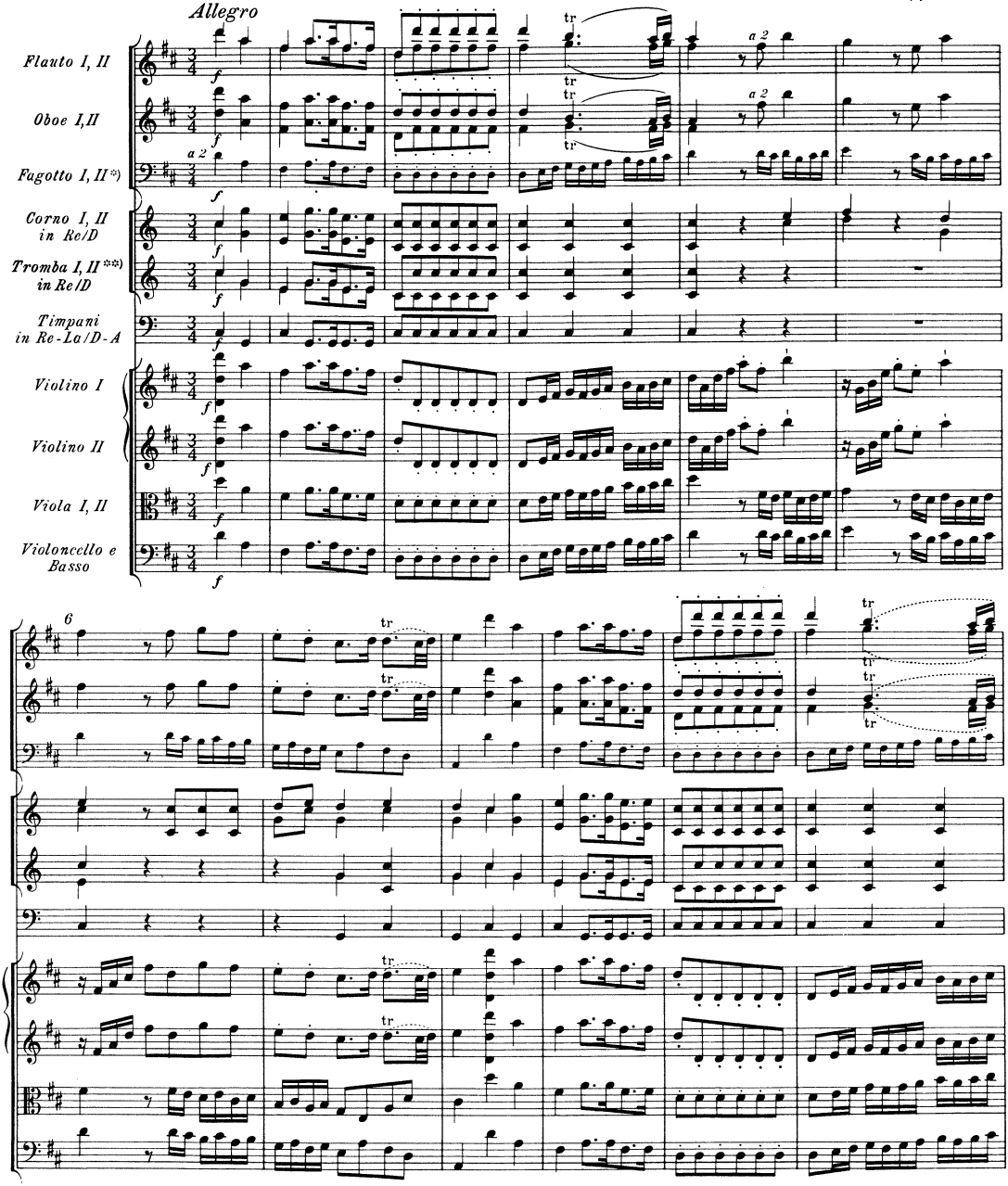
Nº 32 Ballet

Chaconne

Pour le Ballet

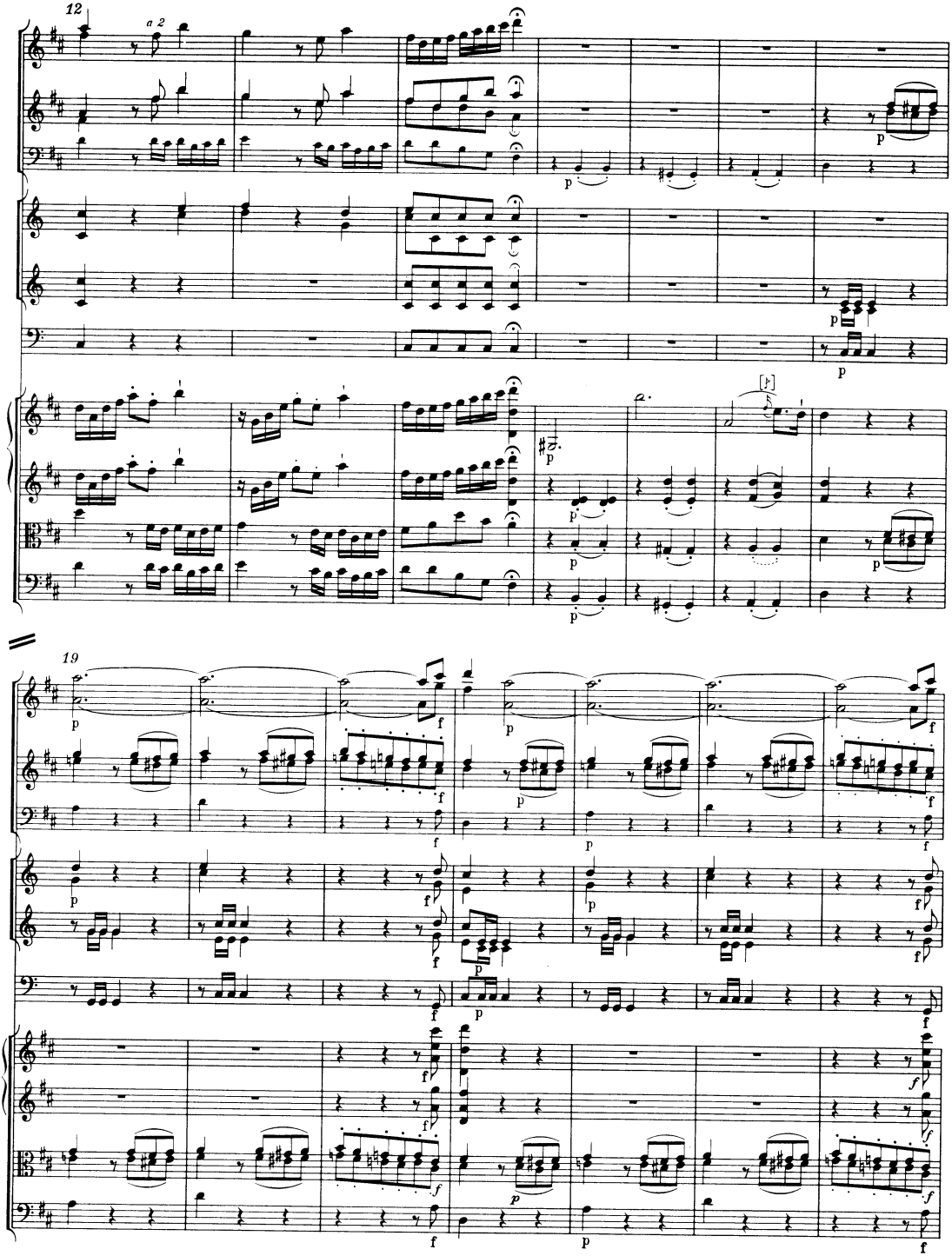
Allegro

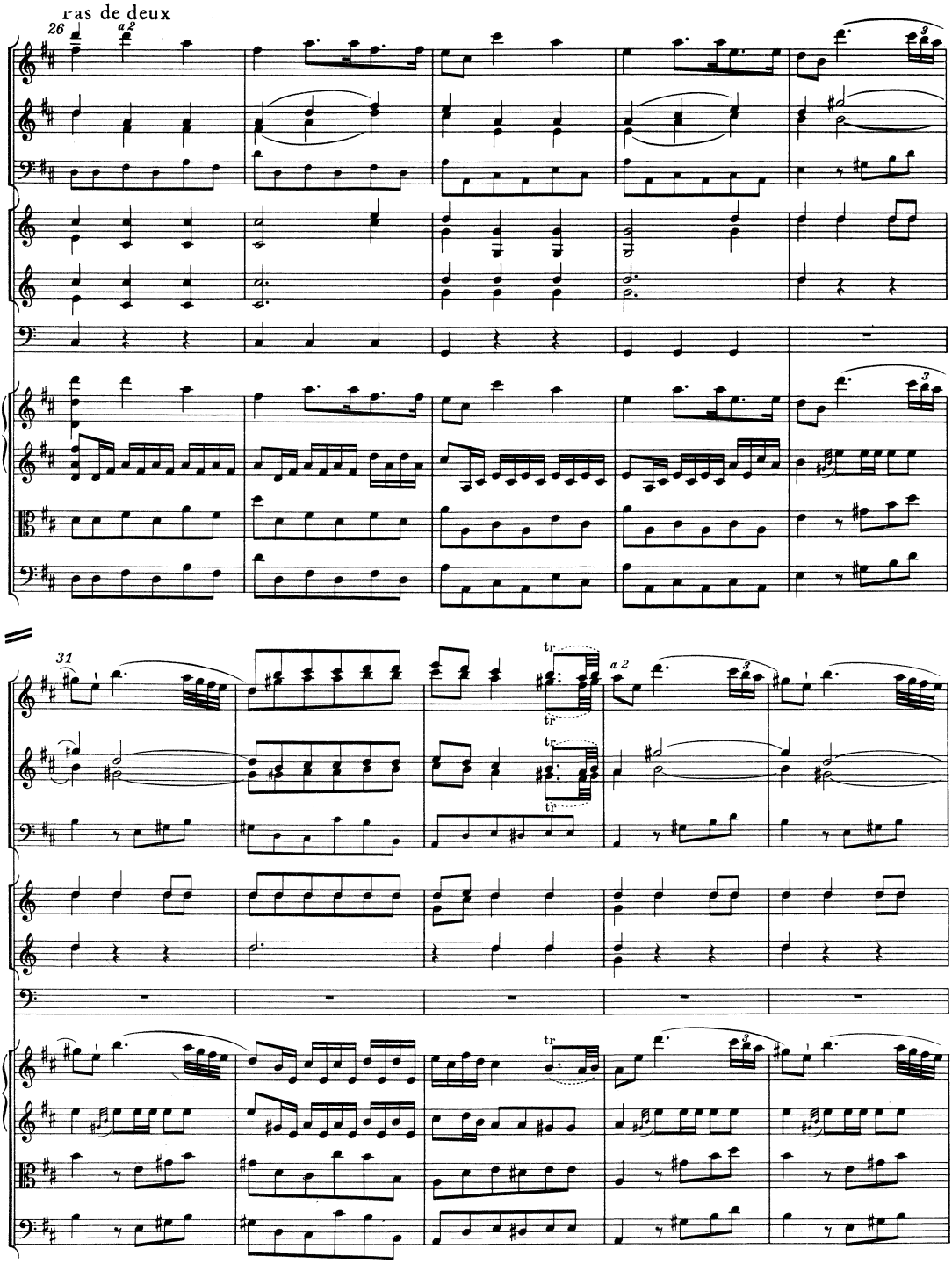
KV 367 — Entstanden München, Januar 1781

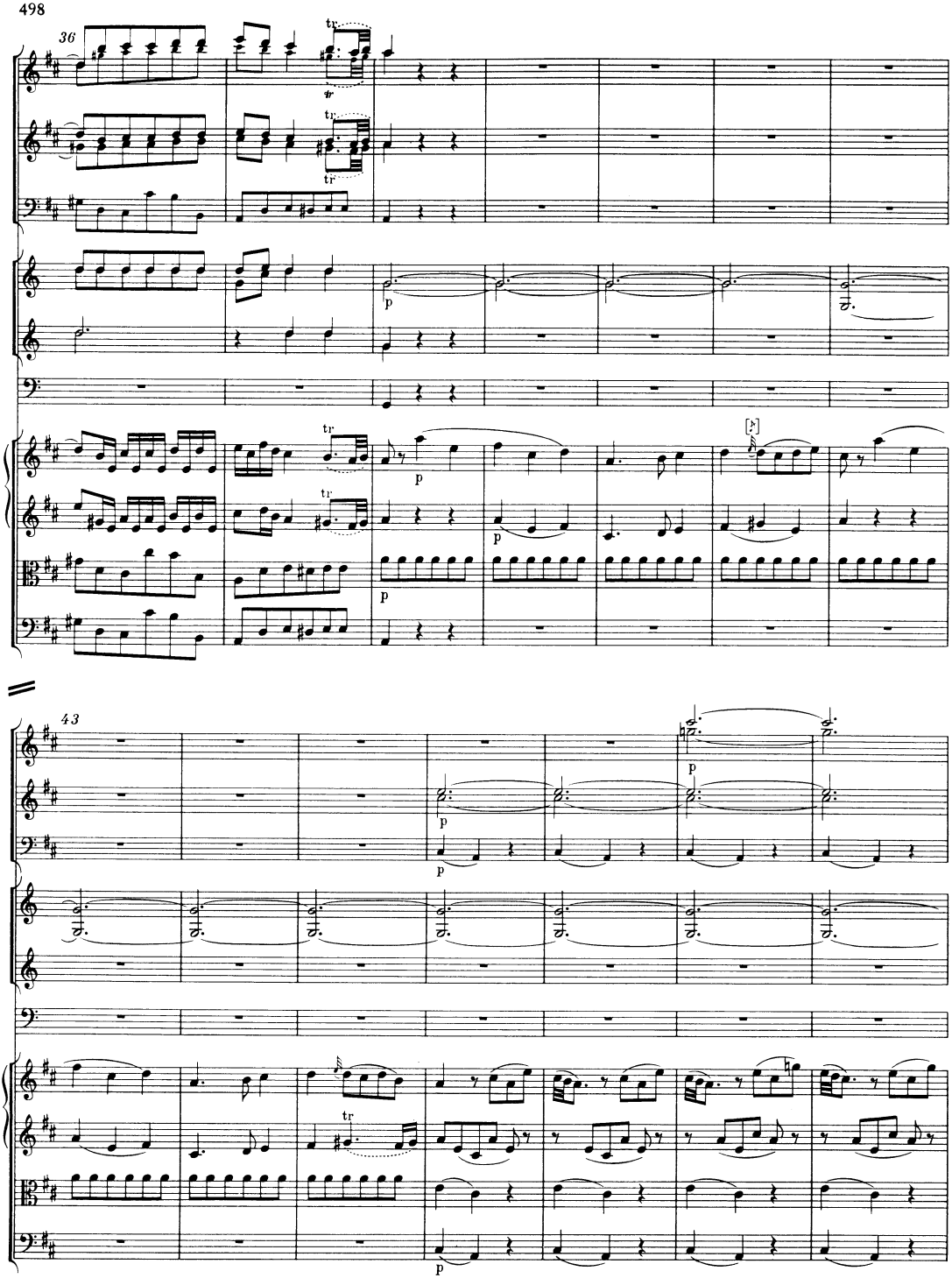


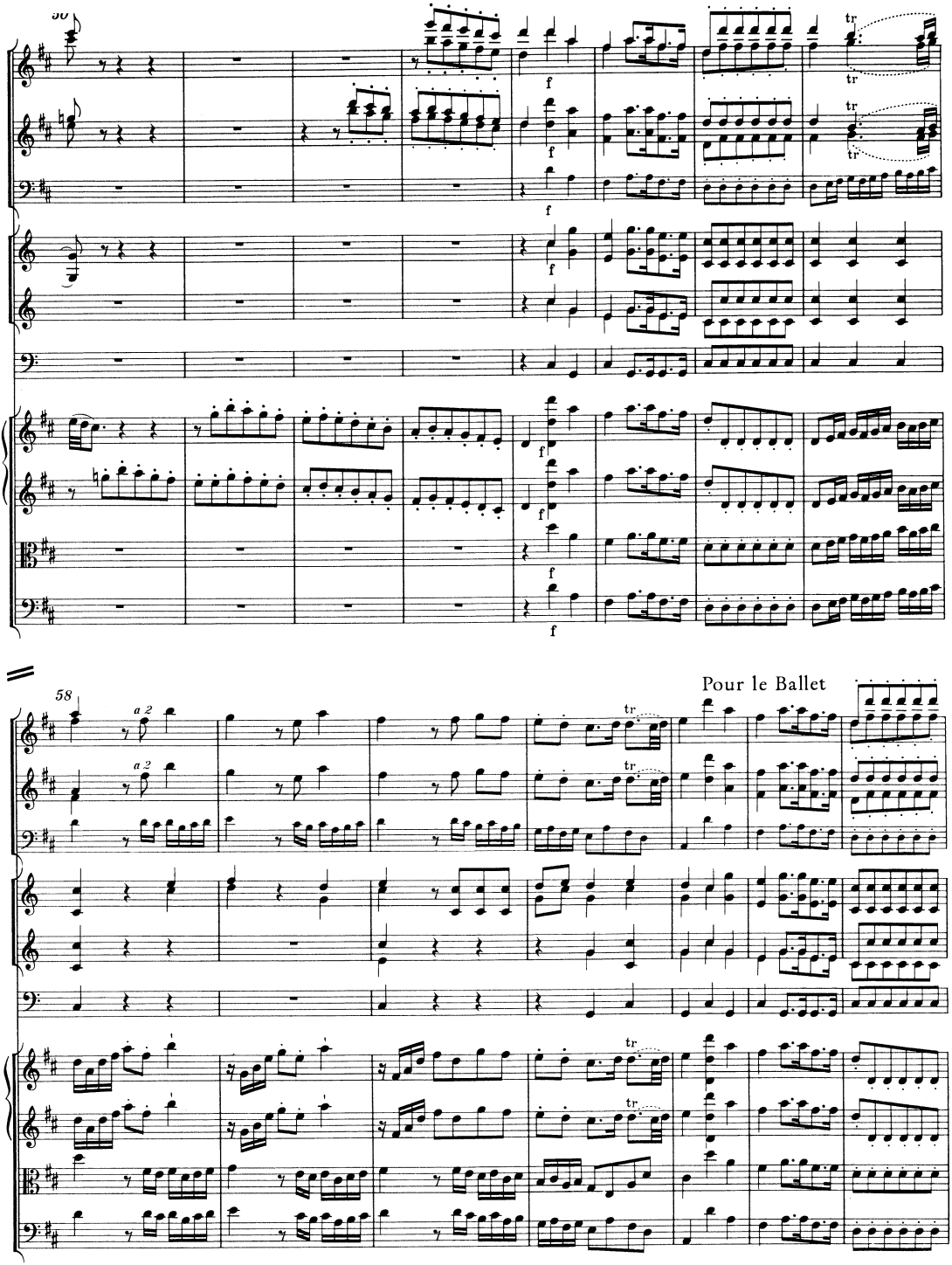
*) Zum kleiner gestochenen Fagottsystem in T. 1–153 vgl. Krit. Bericht zu NMA II/6/2, S. b/16.

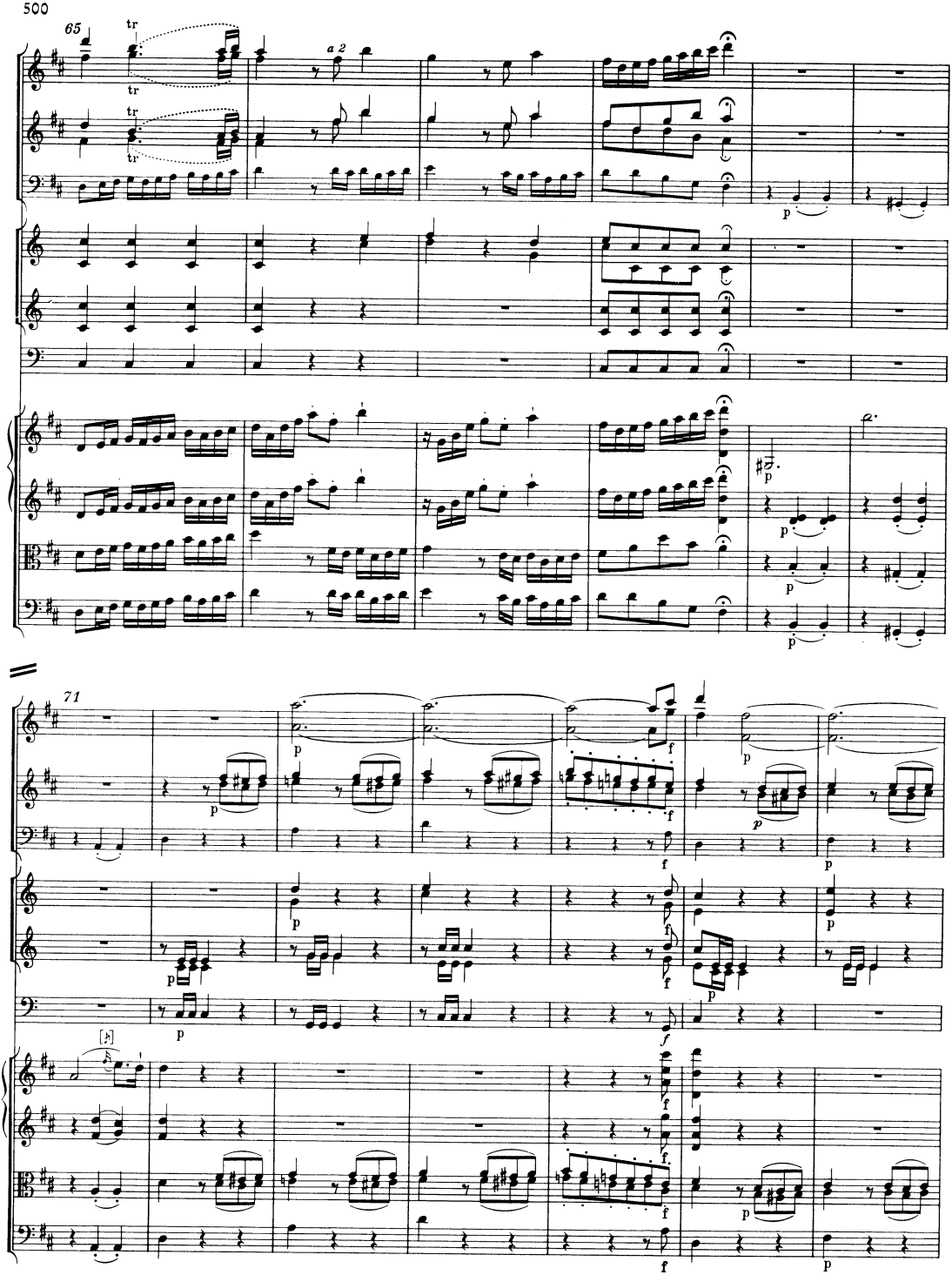
**) Im Autograph hier und im folgenden: Clarini.


12
a 2
19


Tras de deux
26
a 2
31
tr
a 2


36
tr
p
43
p


58
a 2
a 2
Pour le Ballet


65
tr
a 2
p
71
f

Pas seul

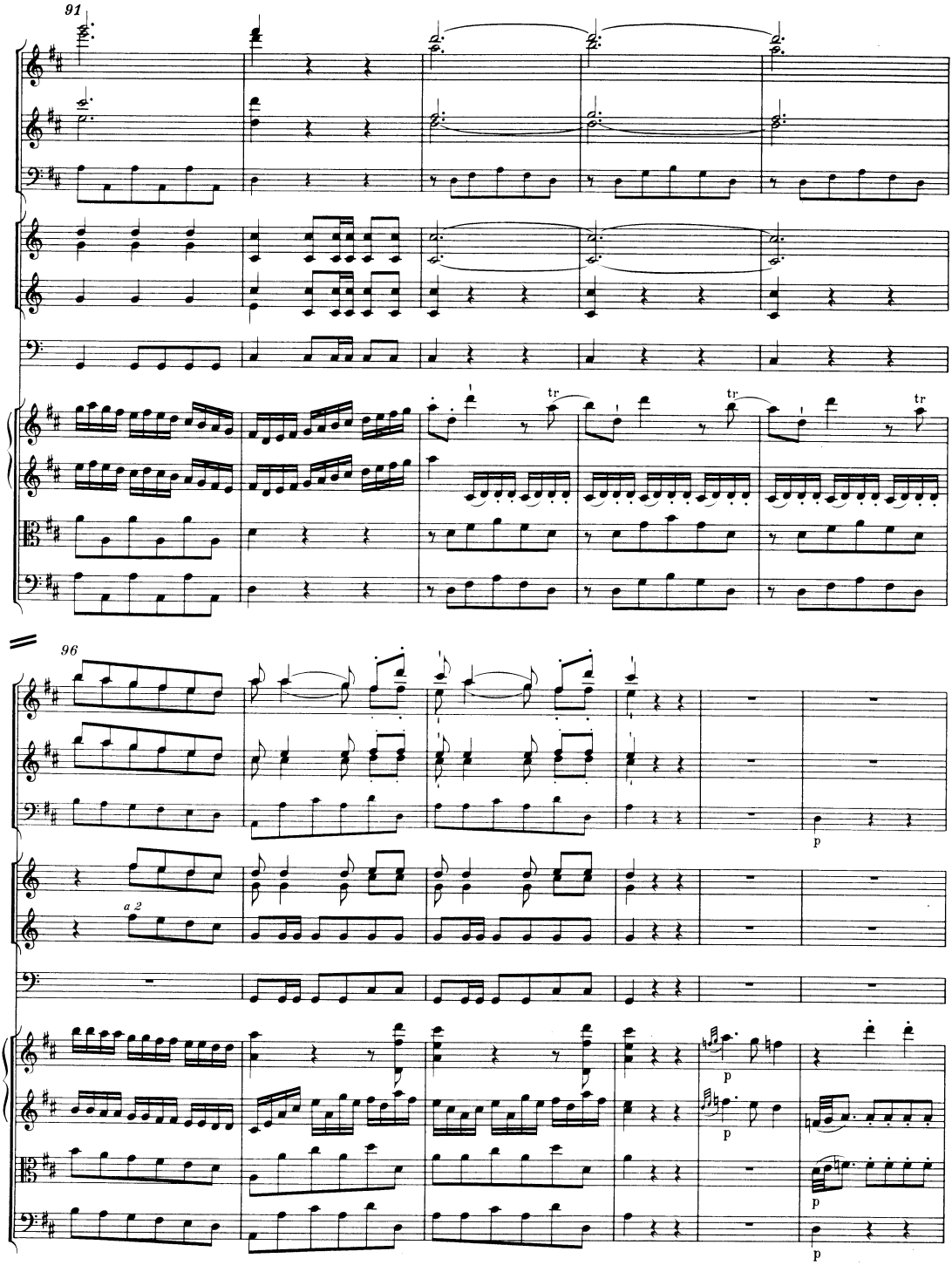
78

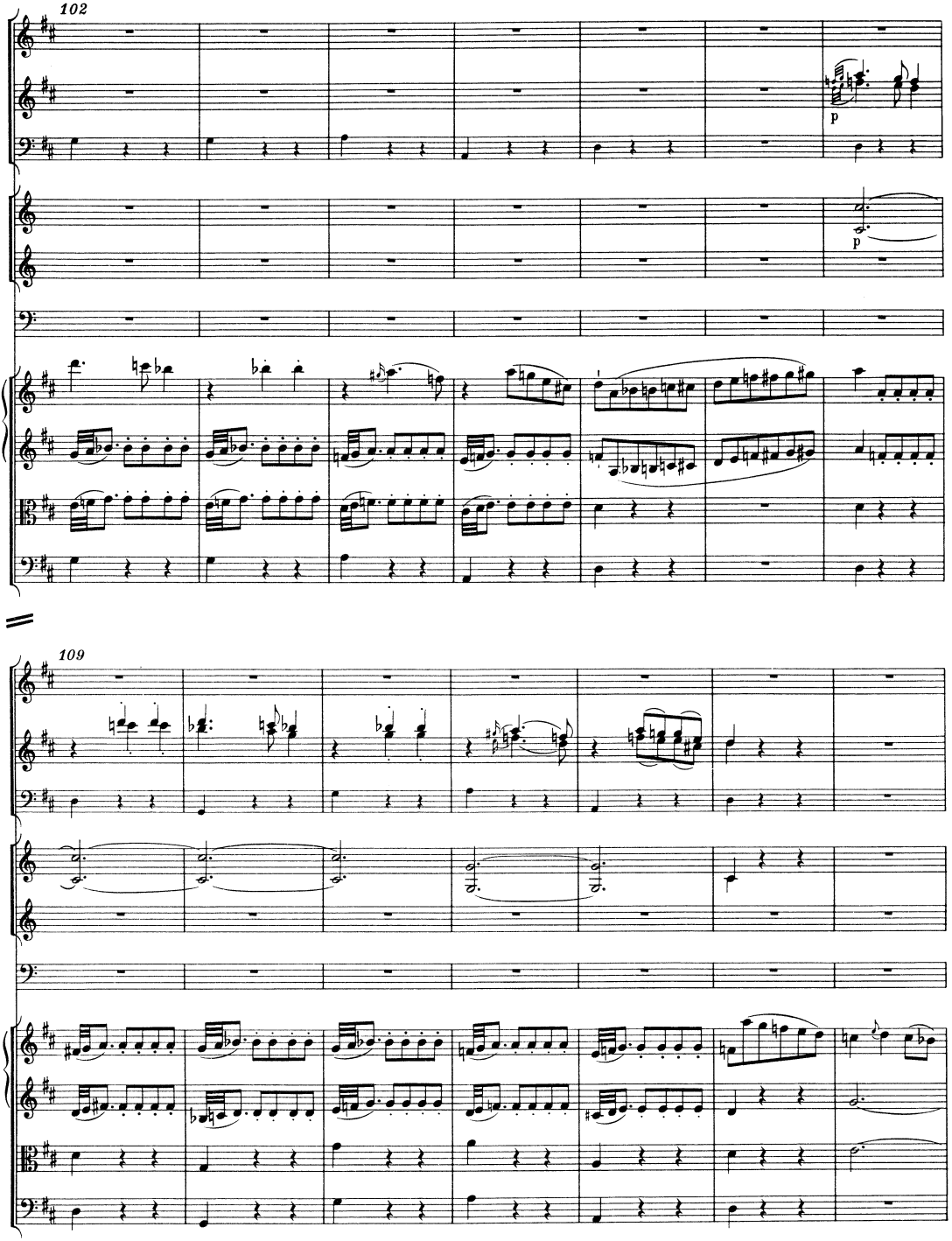
a 2

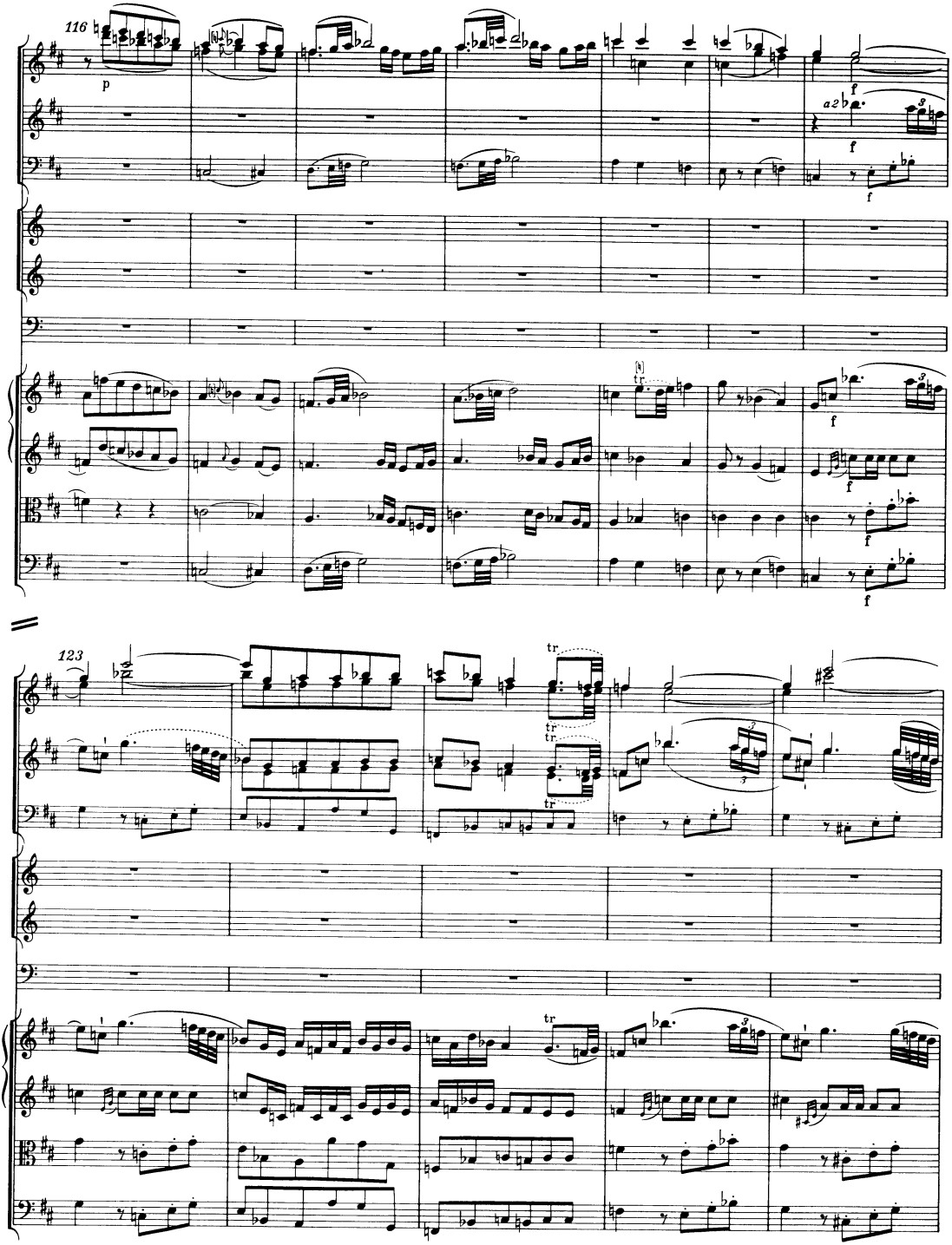
84

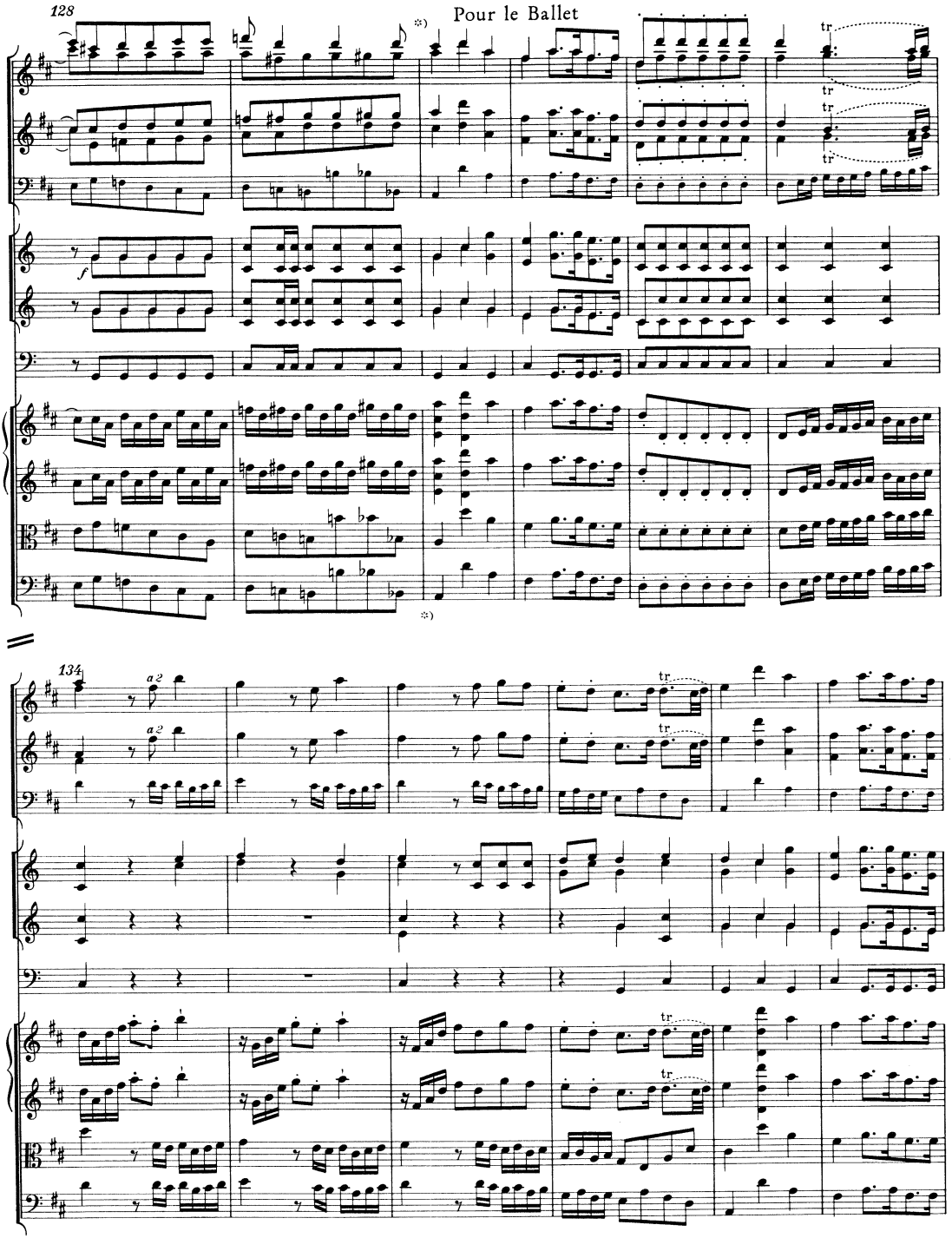
Vc.

Tutti Bassi

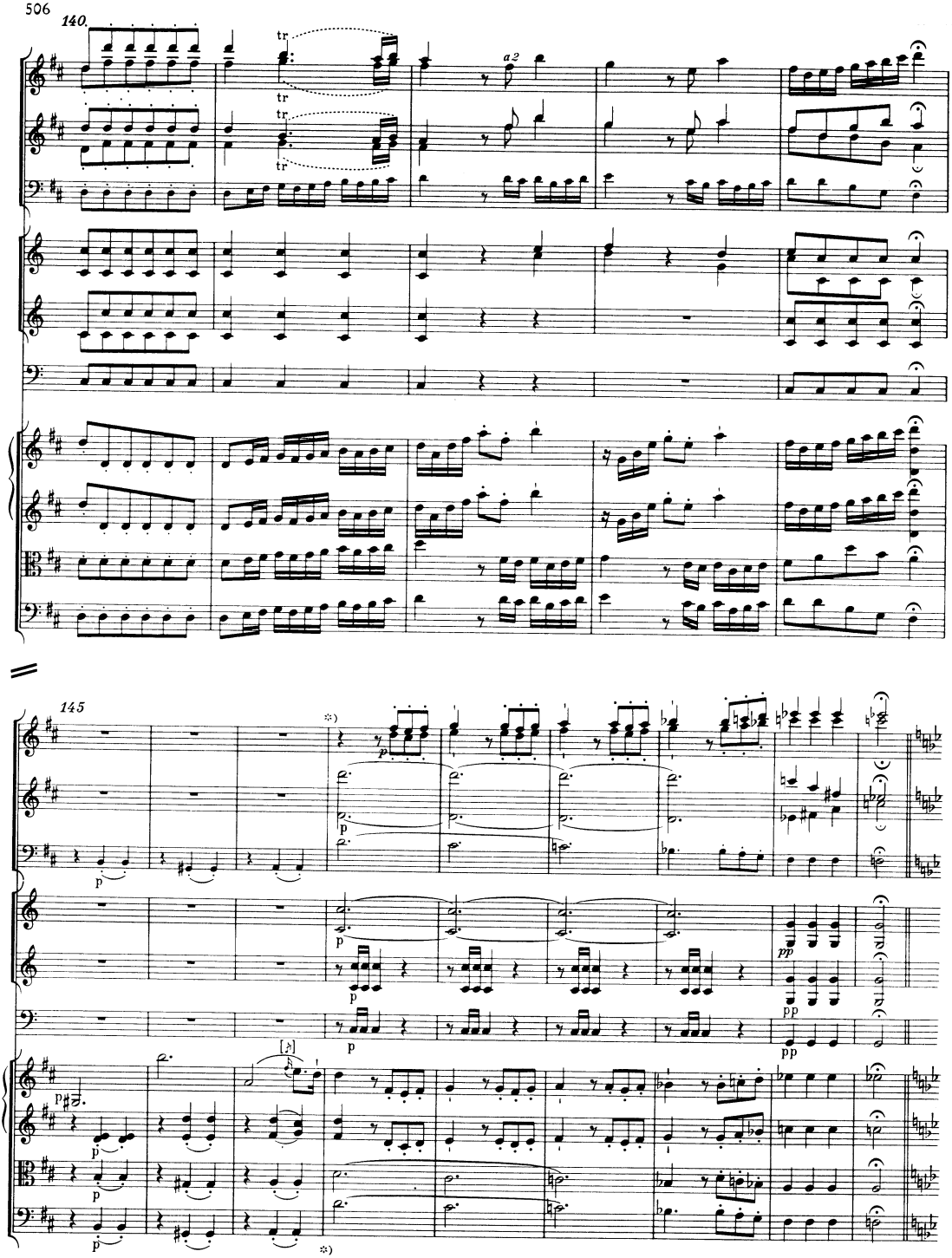

91
96
a 2
tr
p


102
p
p
109

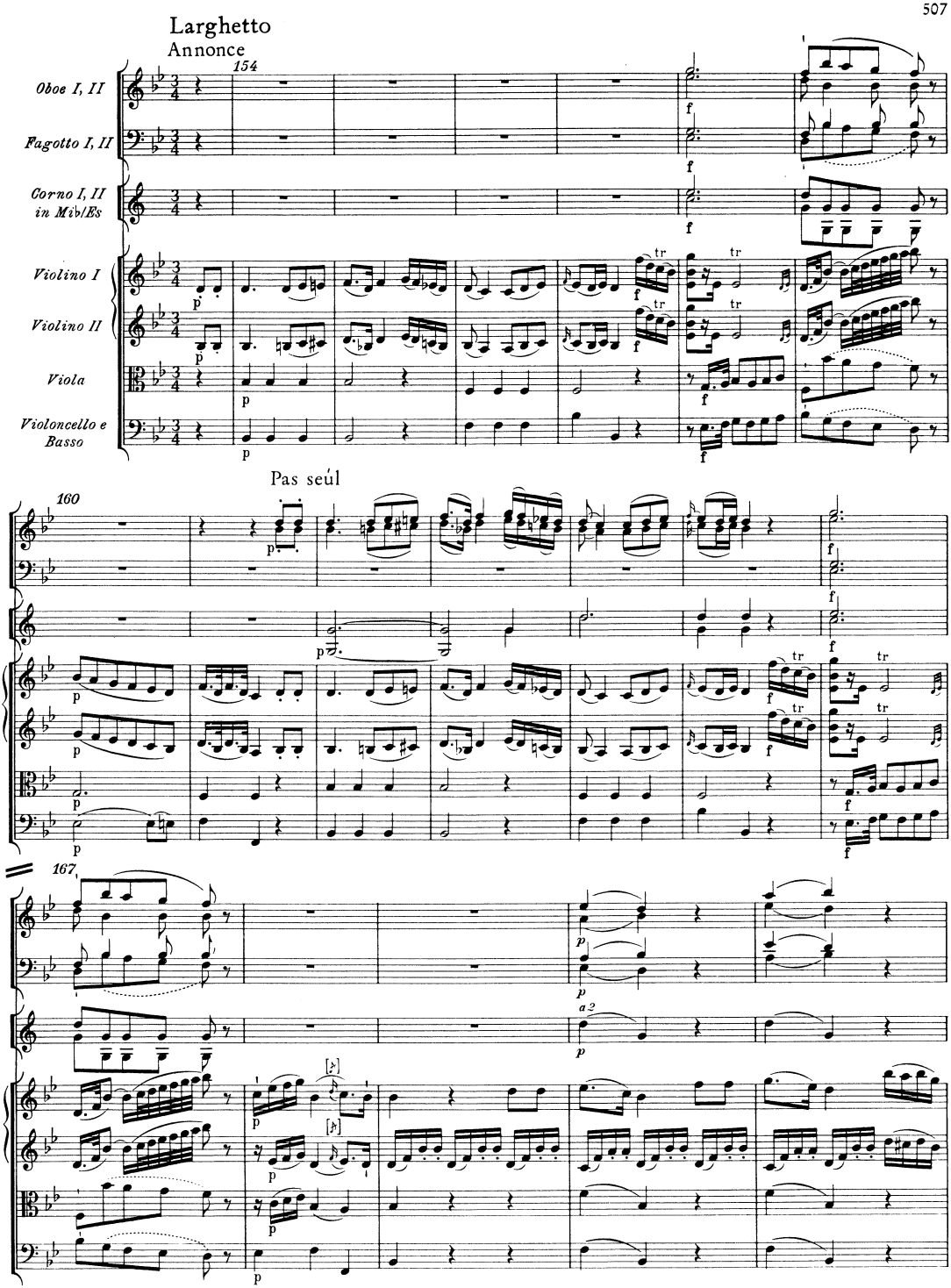

116
p
a2
f
123
tr

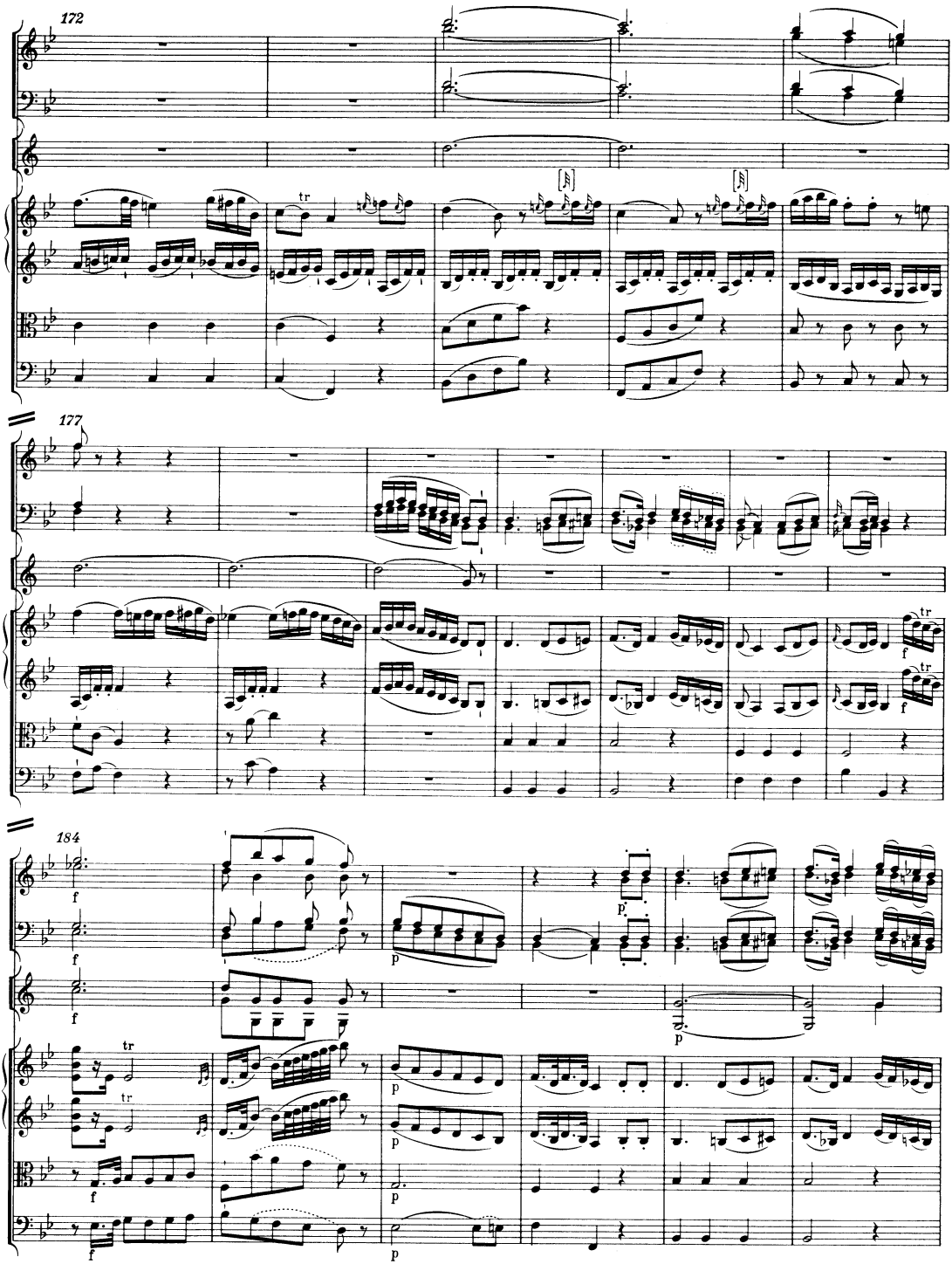


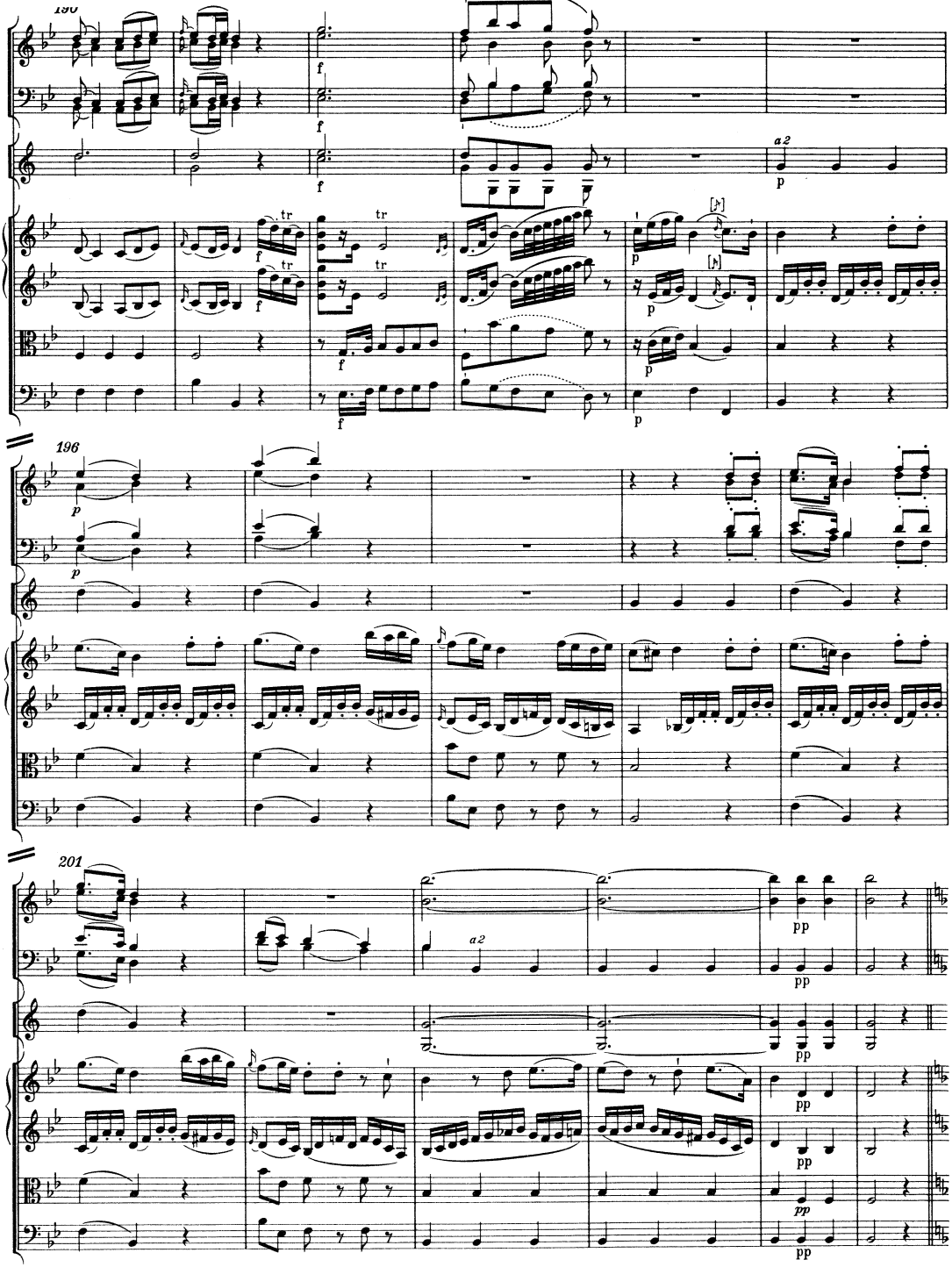
*) Nach T. 129 stehen im Autograph 23 gestrichene Takte, die in NMA II/6/2 als Anhang III, 1. a), S. 114, abgedruckt sind; vgl. auch Vorwort zu NMA II/6/2, S. XI.



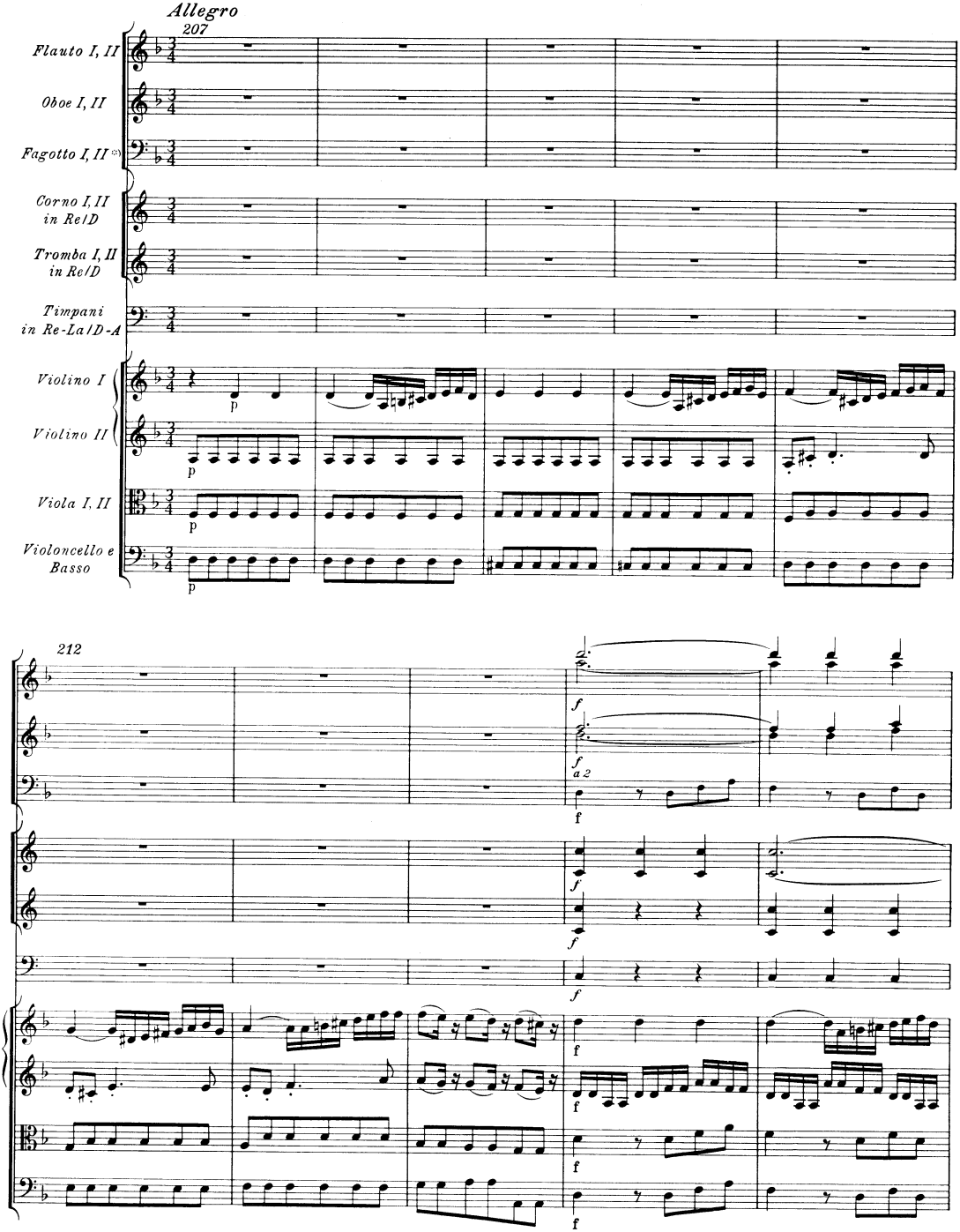
*) Nach T. 147 stehen im Autograph neun gestrichene Takte, die in NMA II/6/2 als Anhang III, 1. b), S. 115, abgedruckt sind; vgl. auch Vorwort zu NMA II/6/2, S. XII.


Larghetto
Annonce
154
Oboe I, II
Fagotto I, II
Corno I, II in Mib/Es
Violino I
Violino II
Viola
Violoncello e Basso
Pas seúl
160
167
a 2

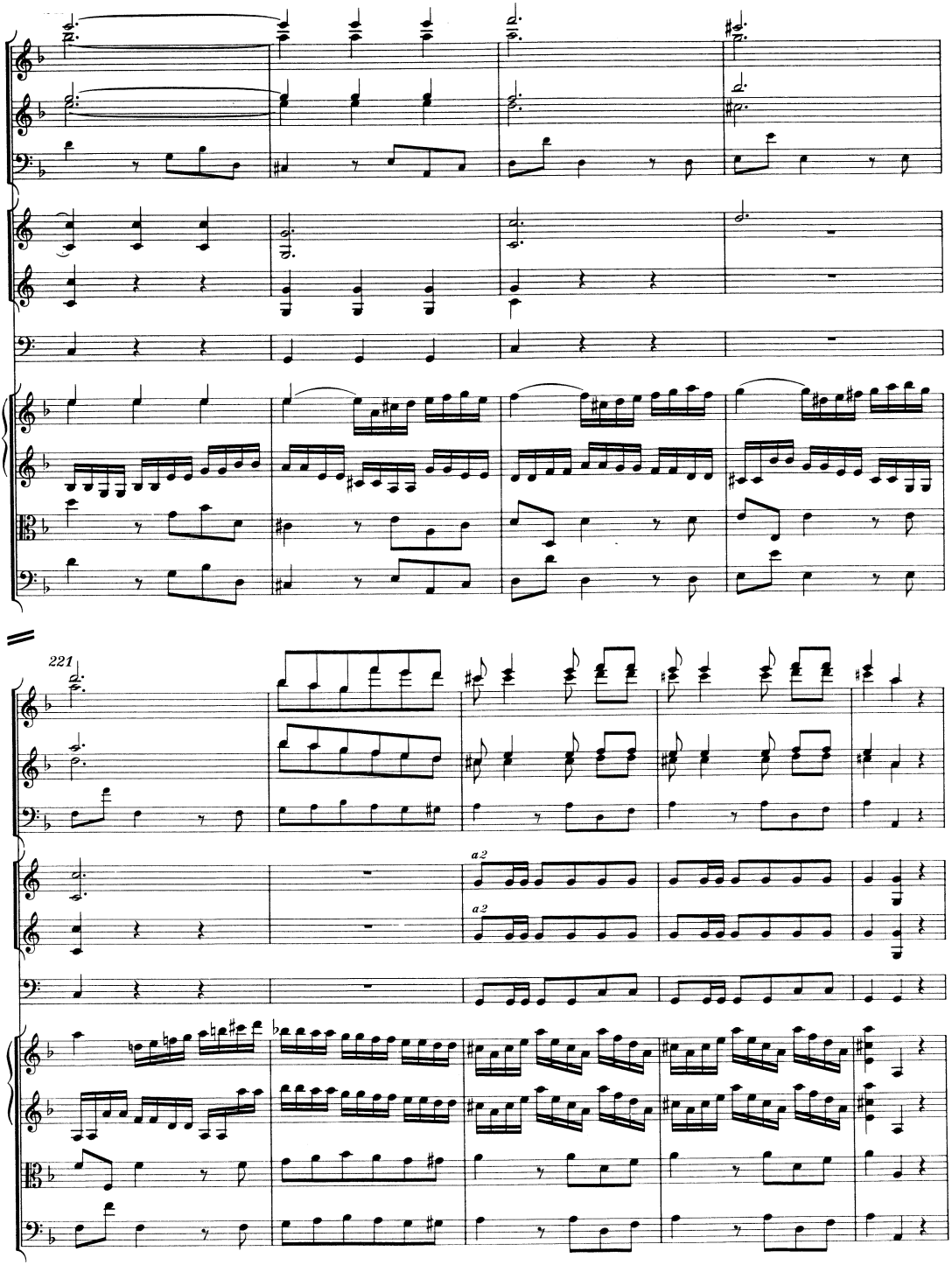

172
177
184


190
196
201
a2
tr

La Chaconne, qui reprend
Annonce
Allegro



*) Zur Mitwirkung der Fagotte in T. 215–225 vgl. Krit. Bericht zu NMA II/6/2, S. b/17 f.


221
a 2
a 2

Pas *seul*

226

dolce

dolce

dolce

p

p

p

Vc.

p

236

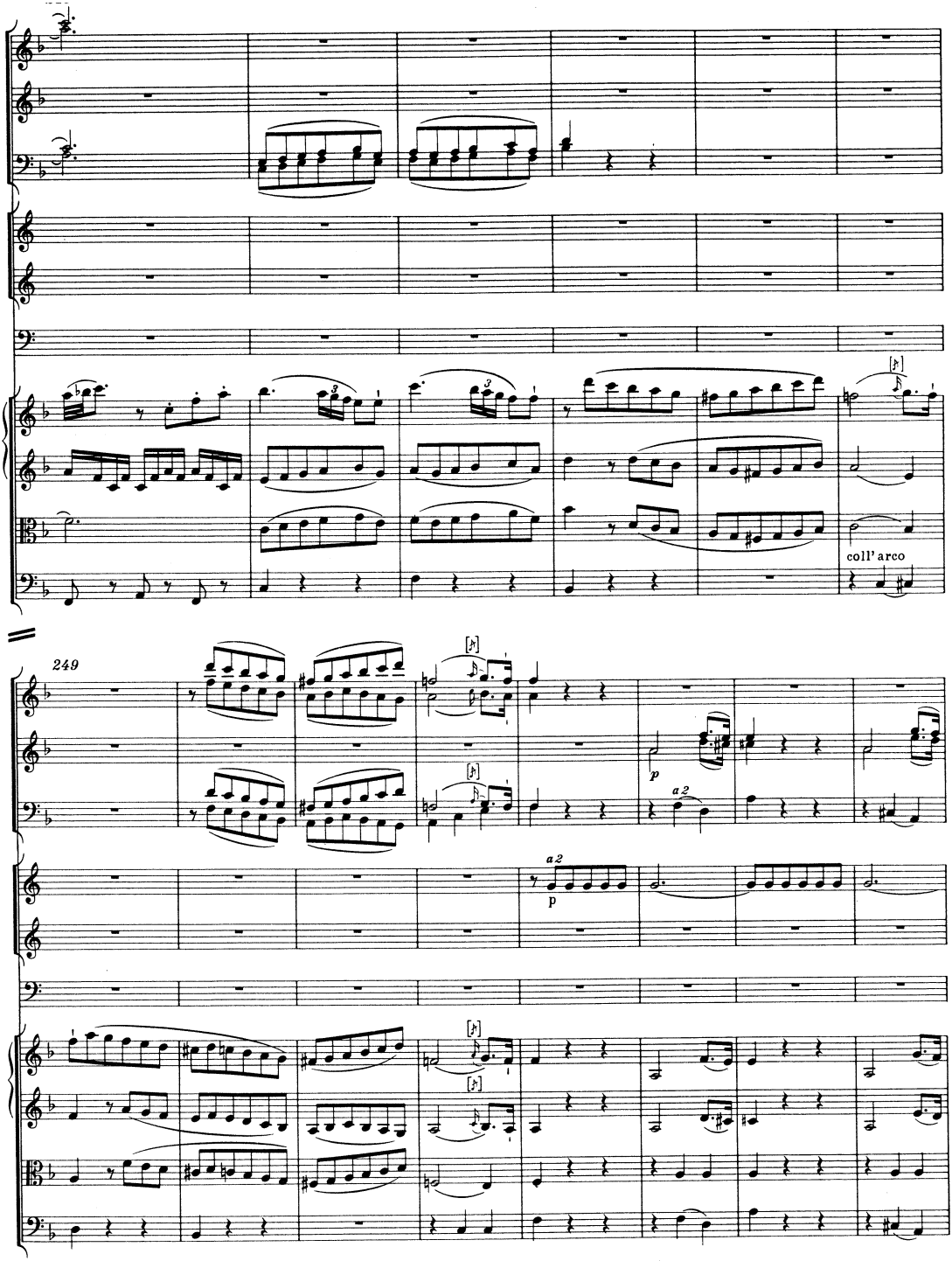
p

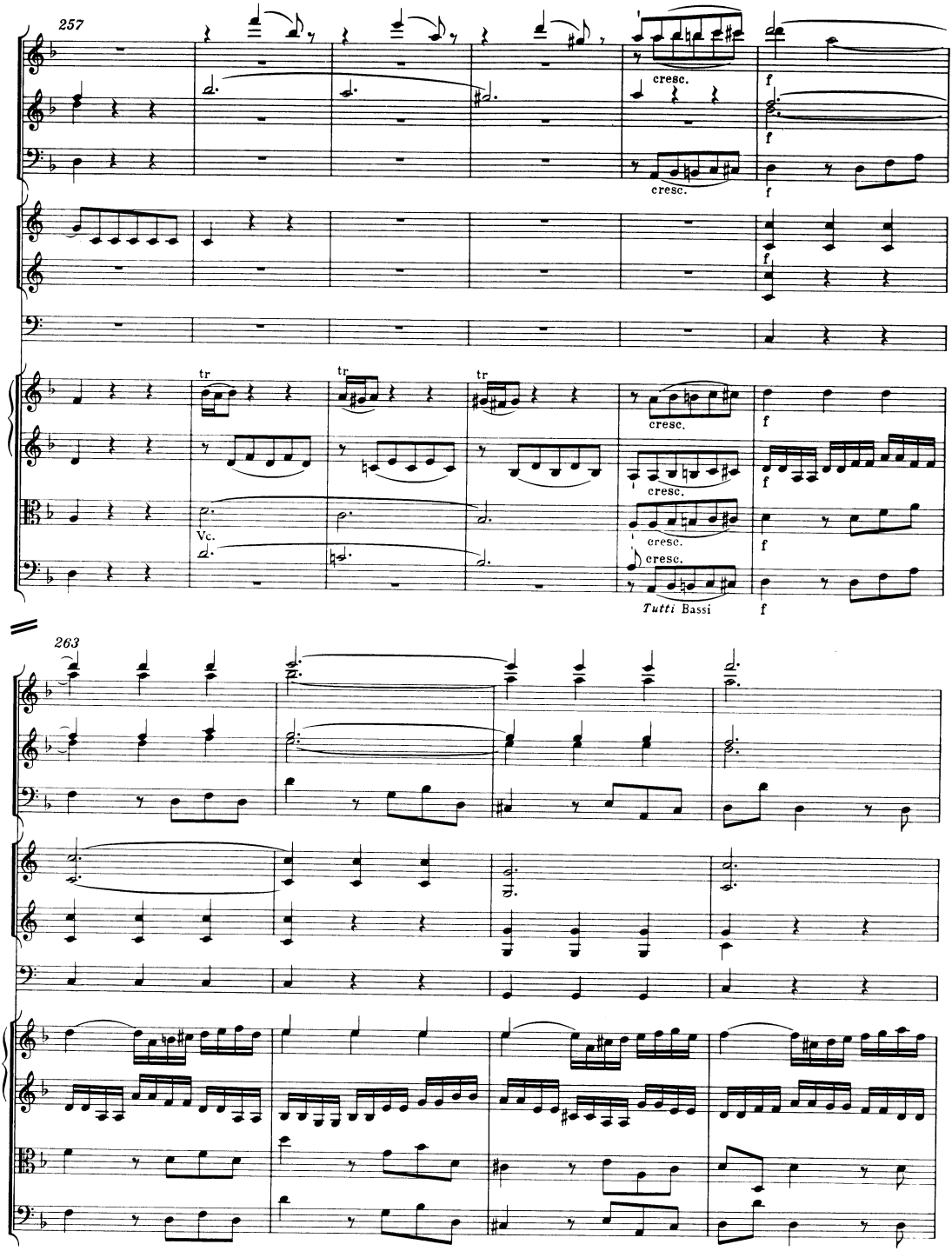
p

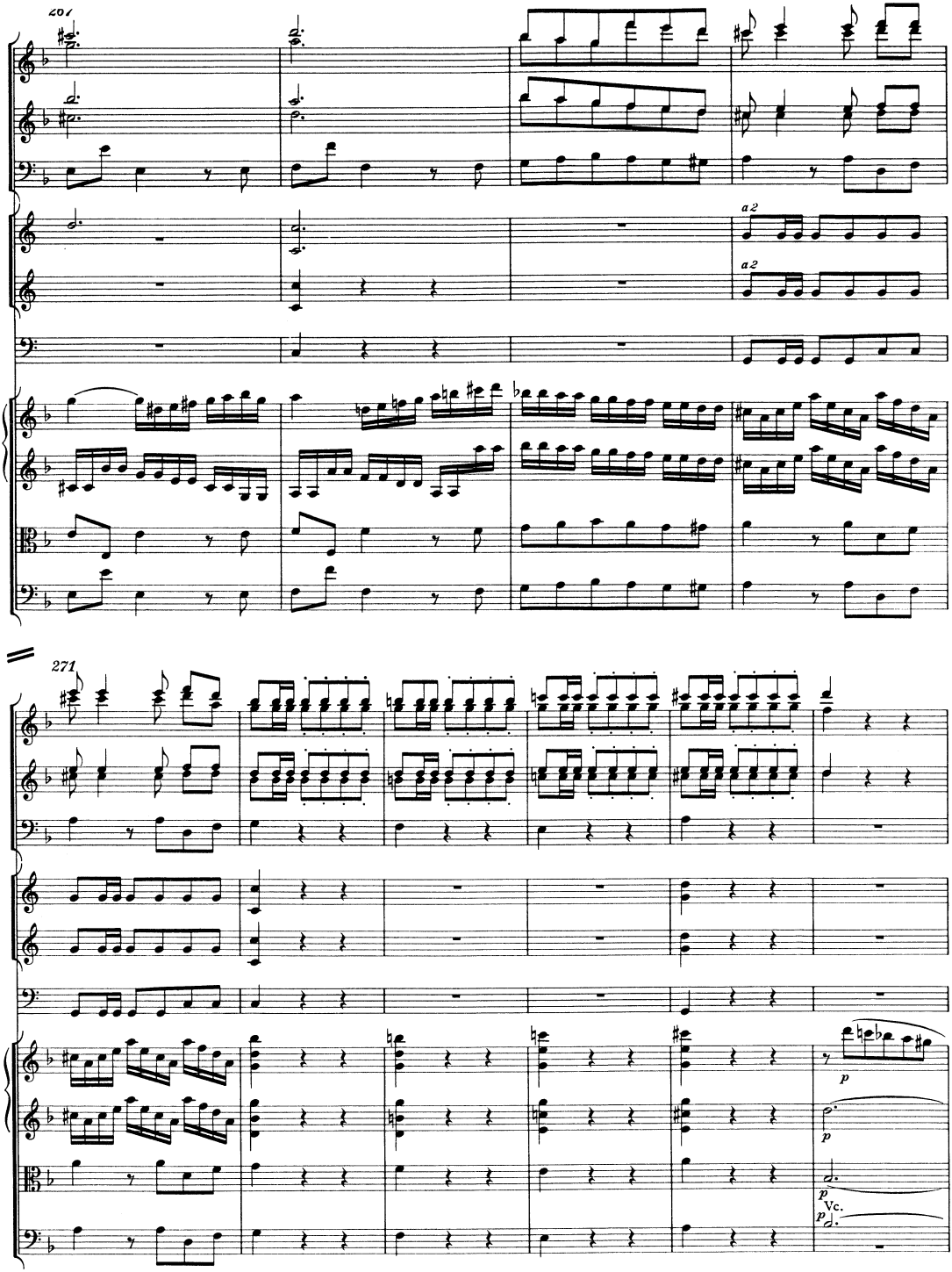
pizzicato

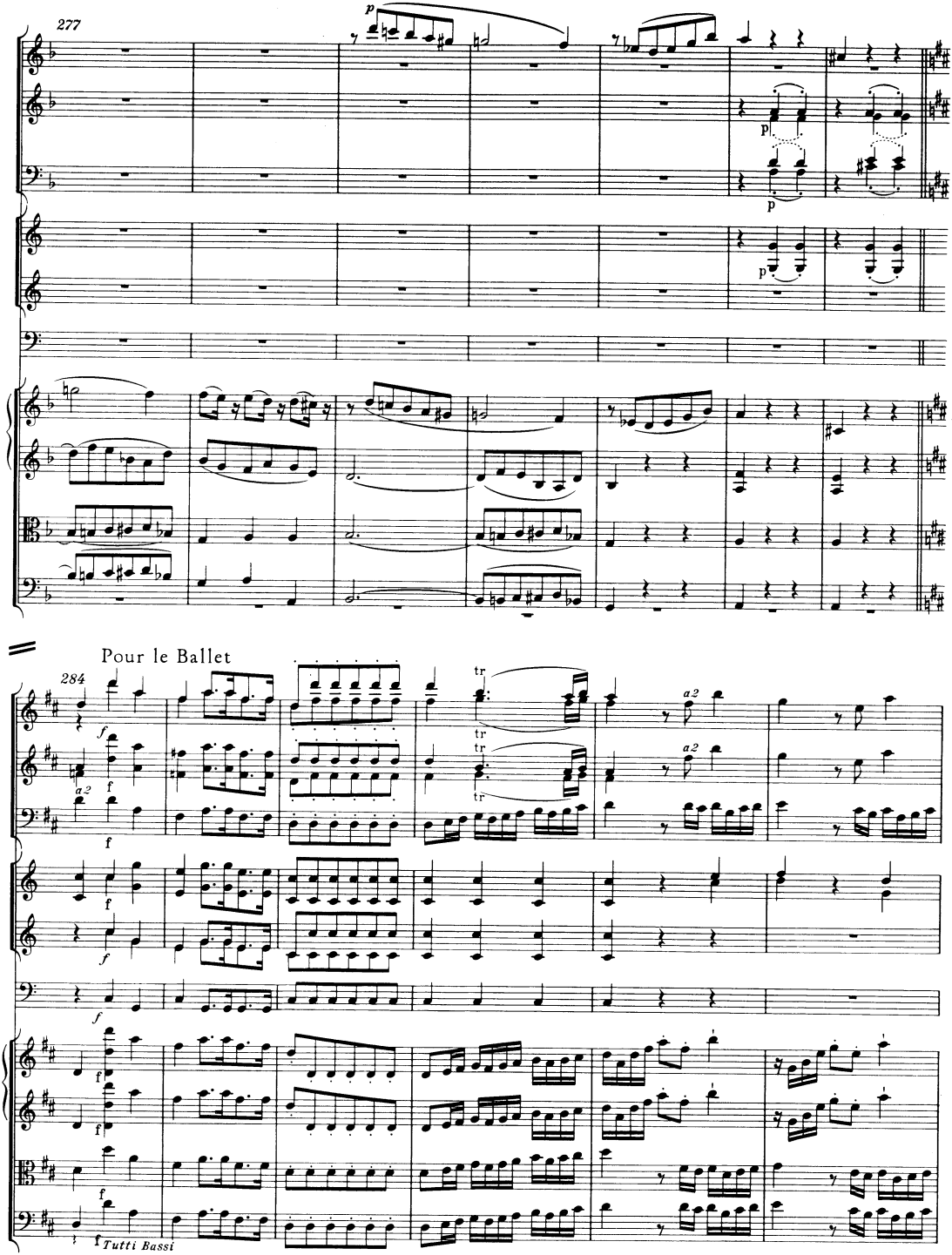
p

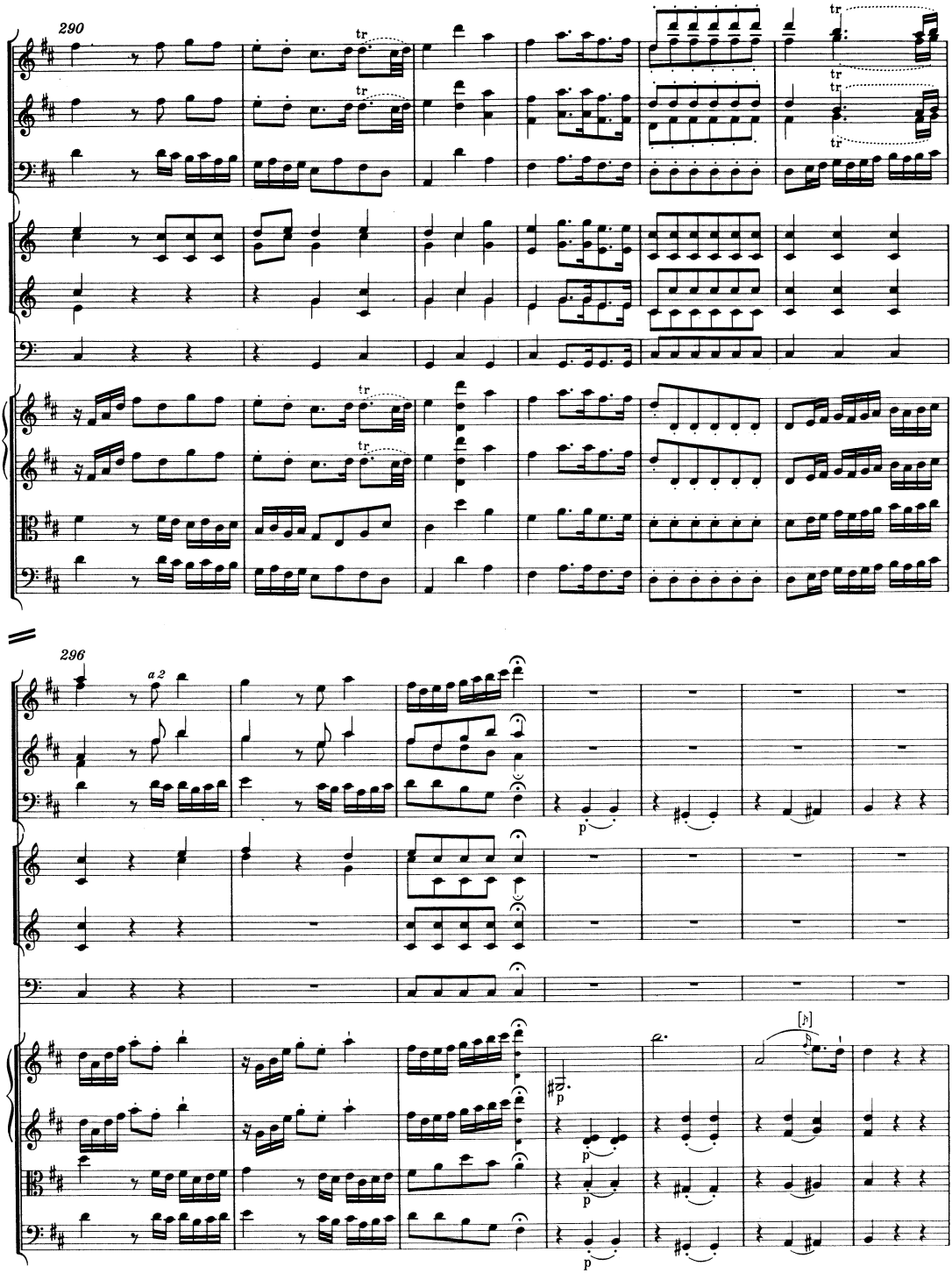
Tutti Bassi

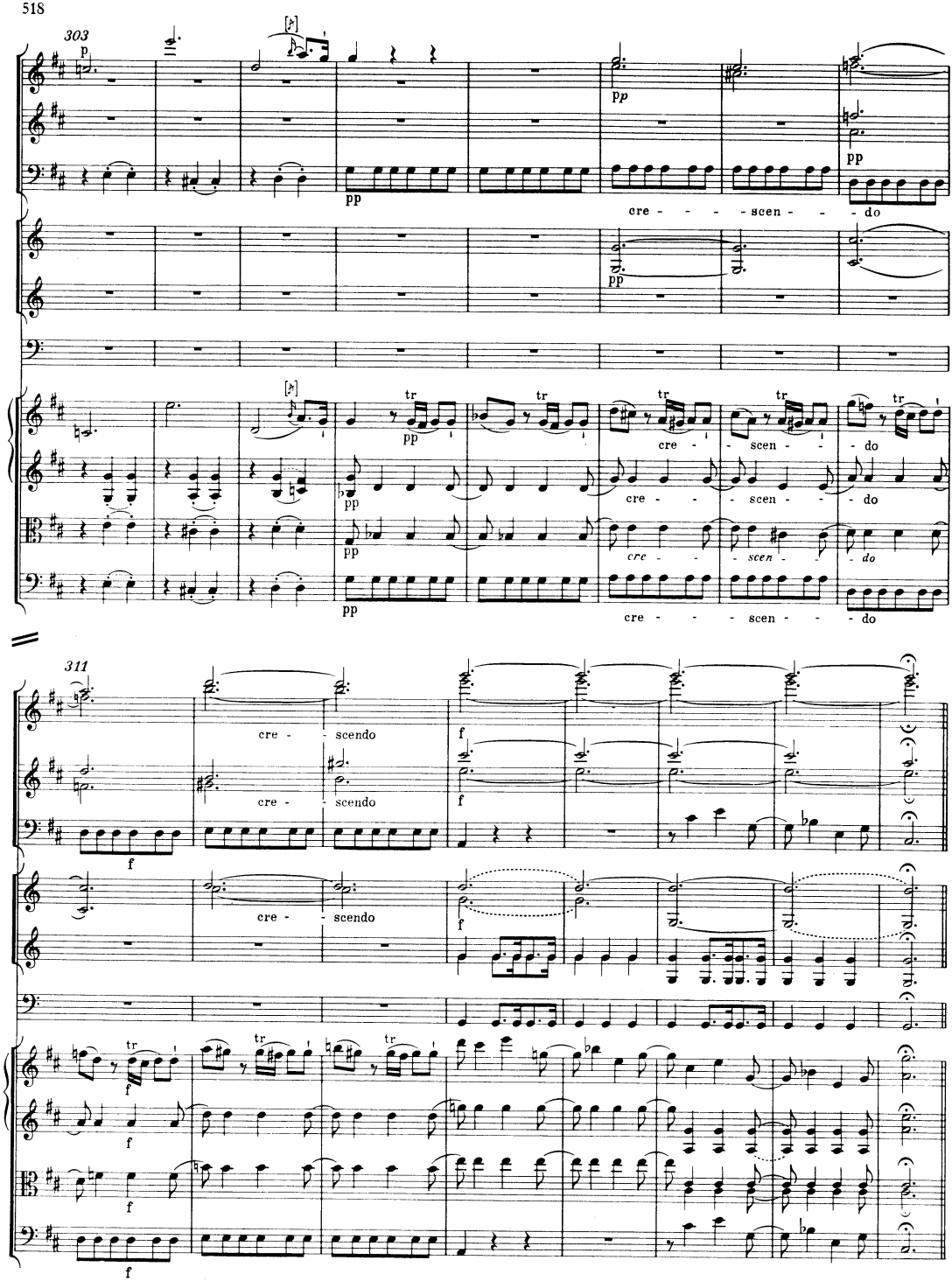

249
coll' arco
a 2
p
a 2
p

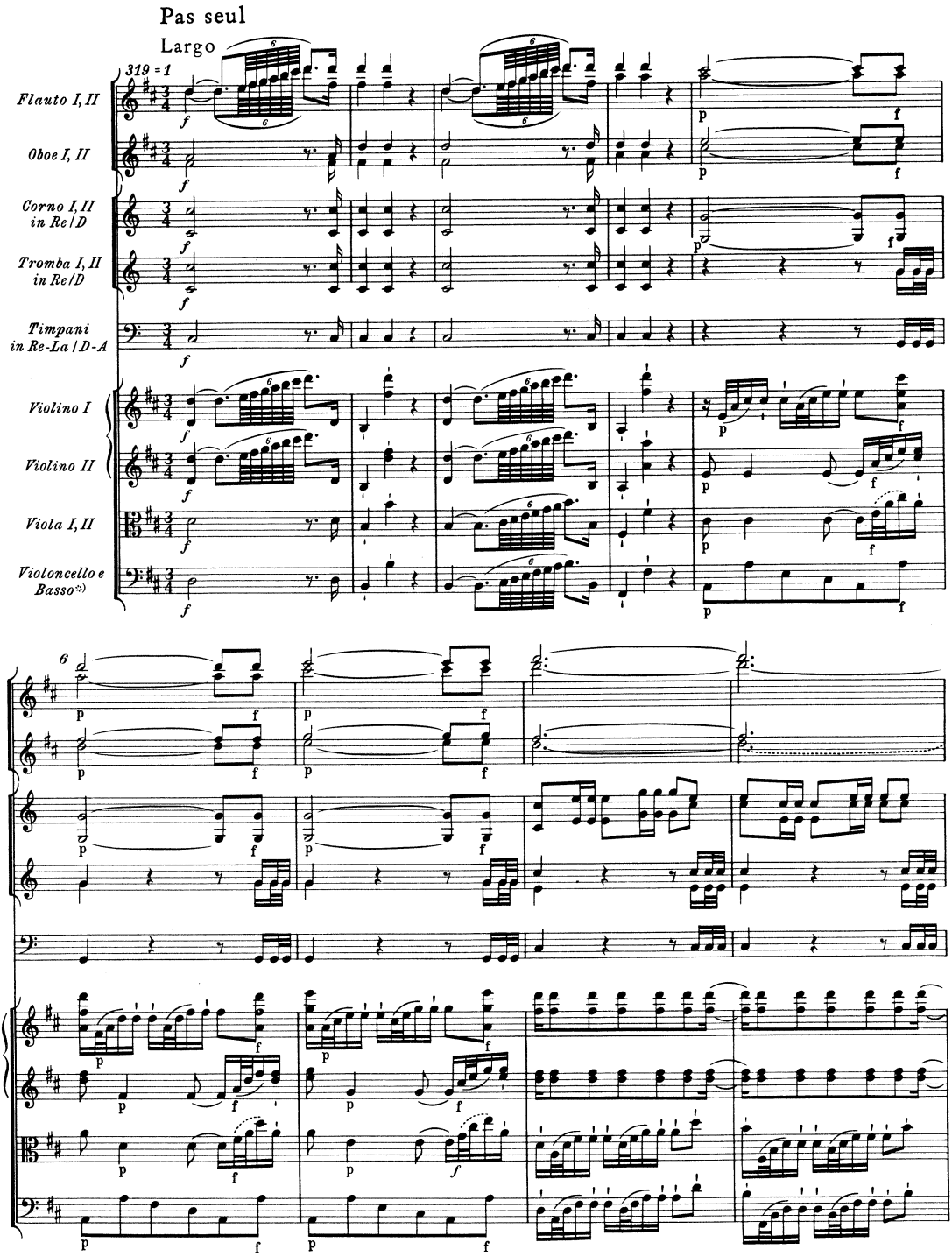

257
cresc.
cresc.
f
tr
Vc.
Tutti Bassi
263


201
a 2
a 2
271
p
p
p
Vc.
p

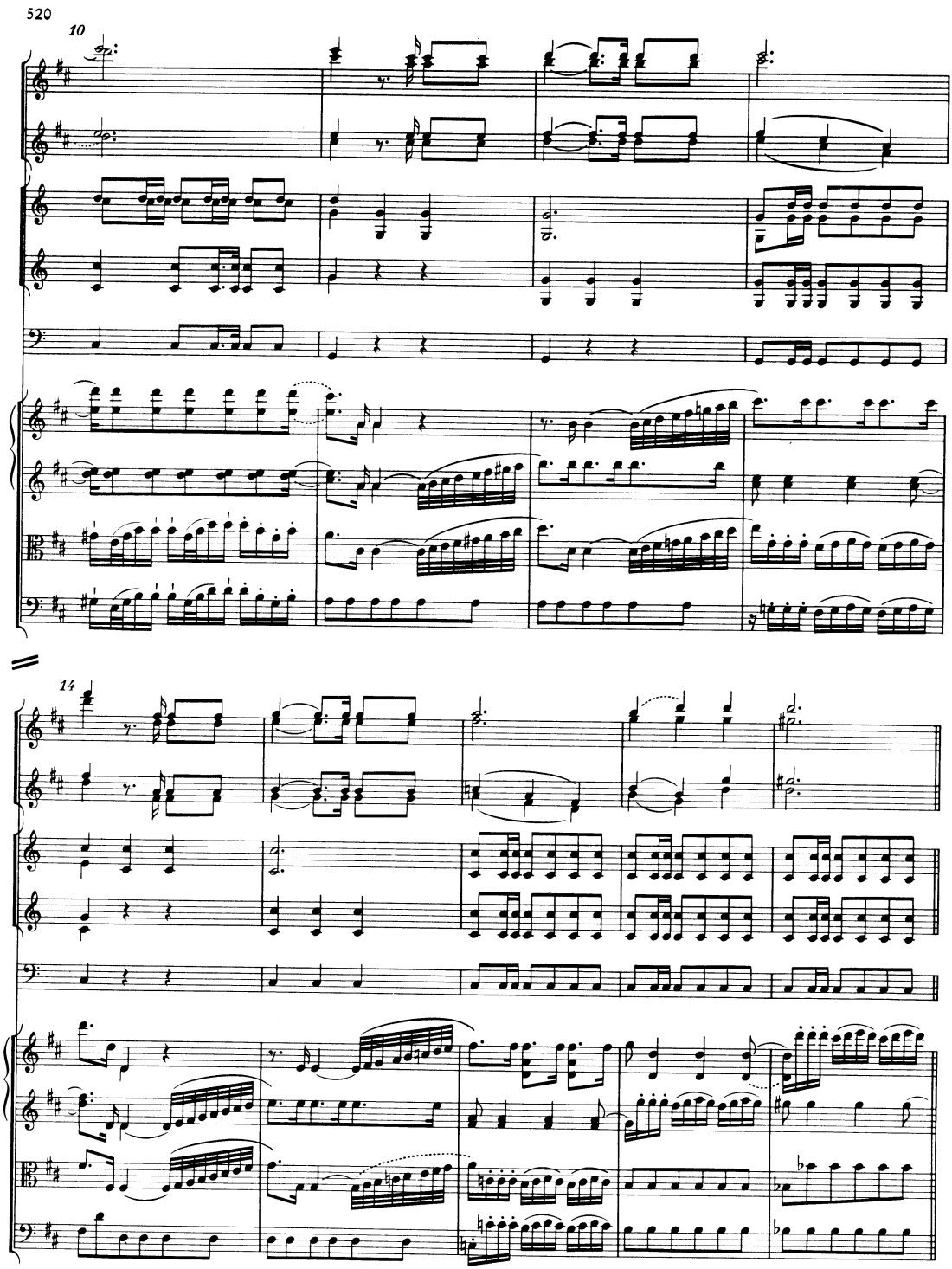

277
Pour le Ballet
284
Tutti Bassi


290
296
a 2
tr
p

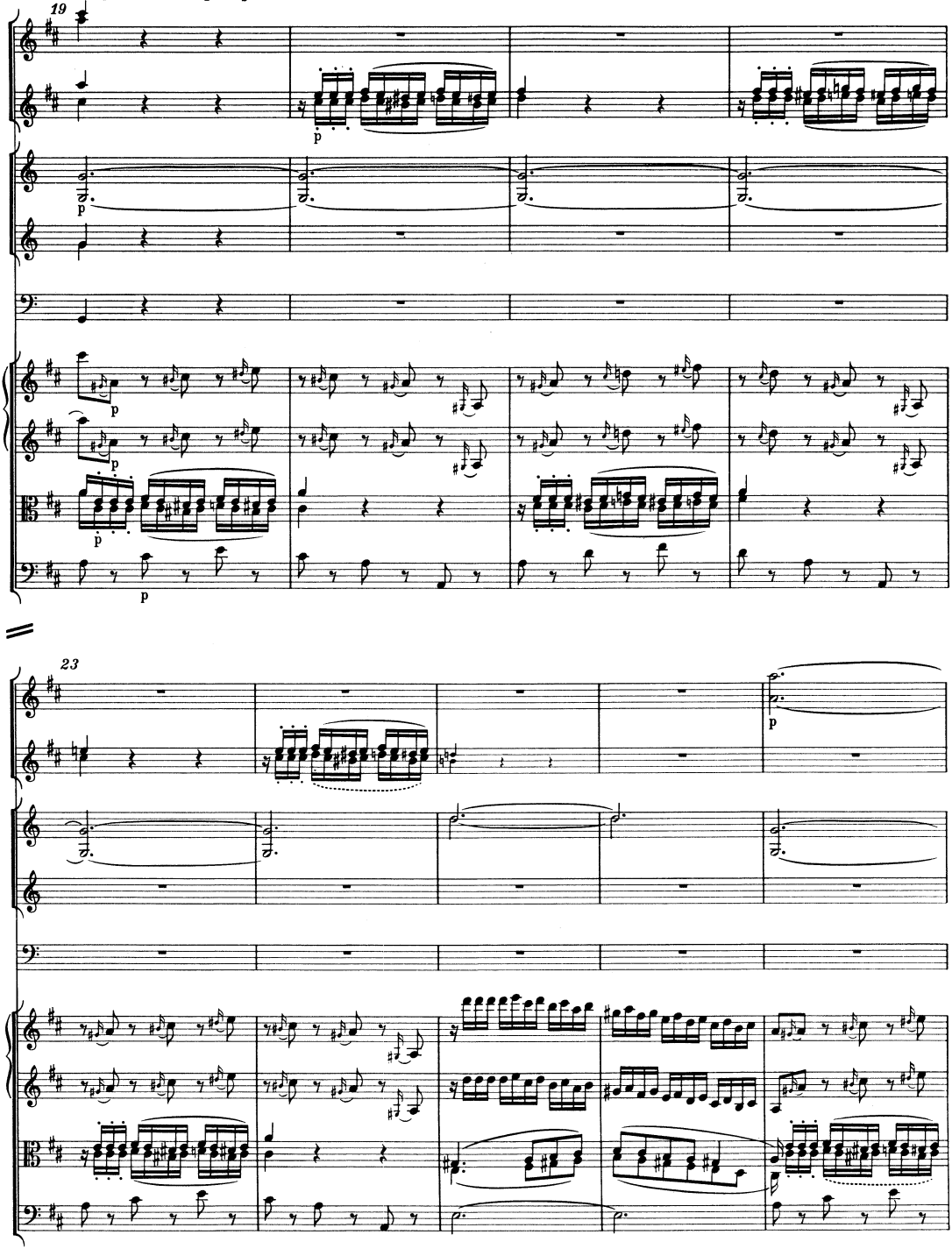

303
311
cre - - - - scen - - - do
cre - - scendo



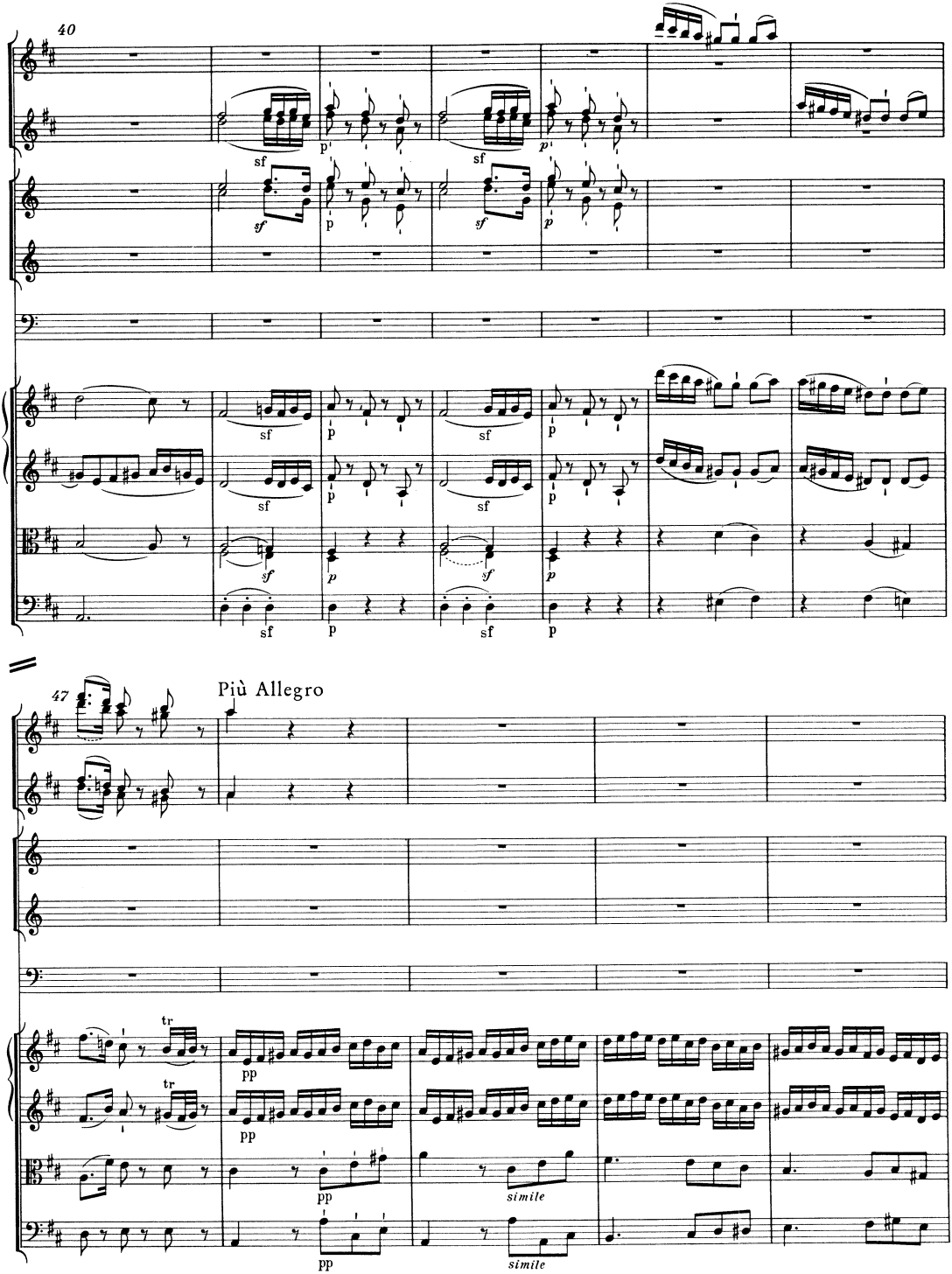
*) Fagott ad lib.

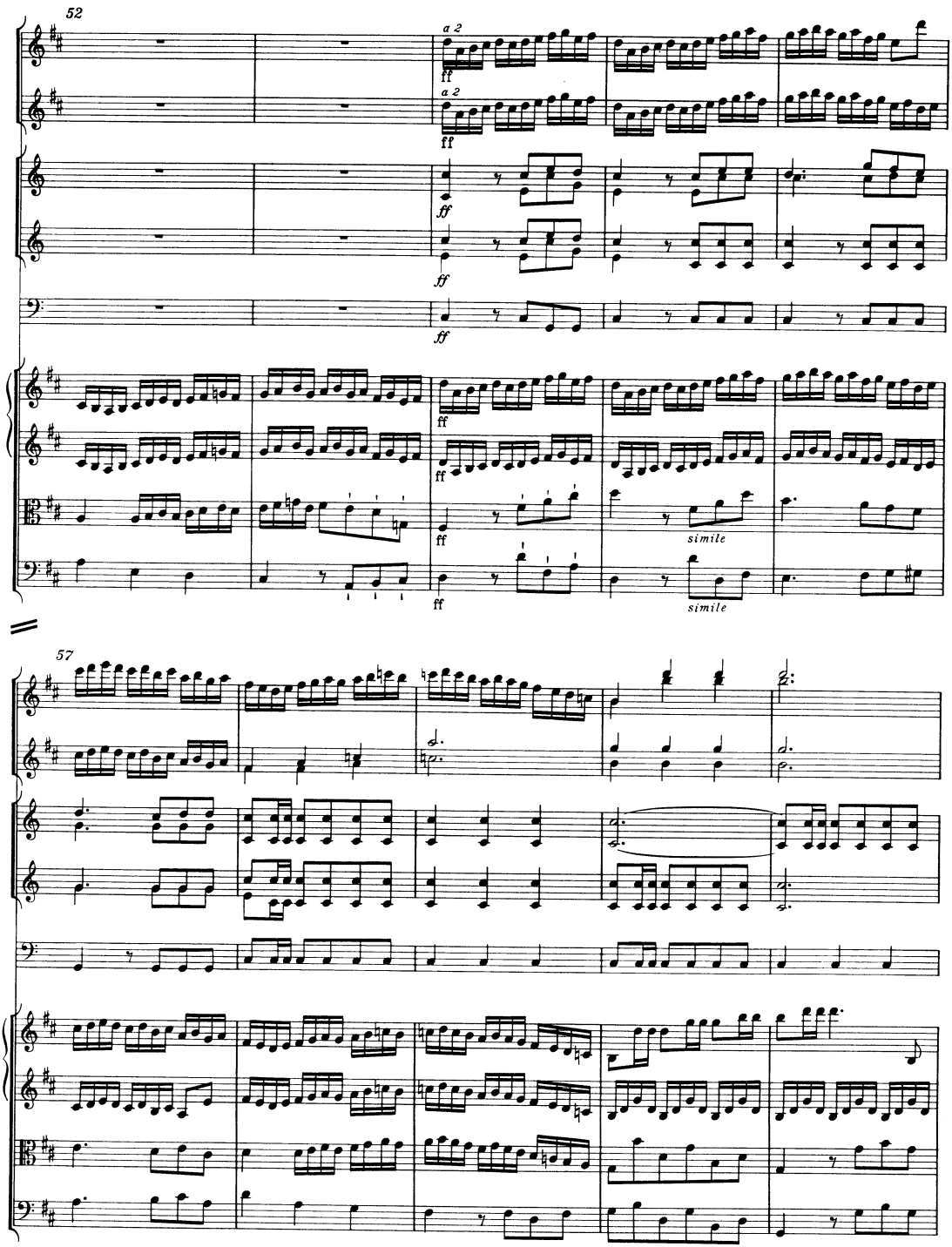

520
10
14

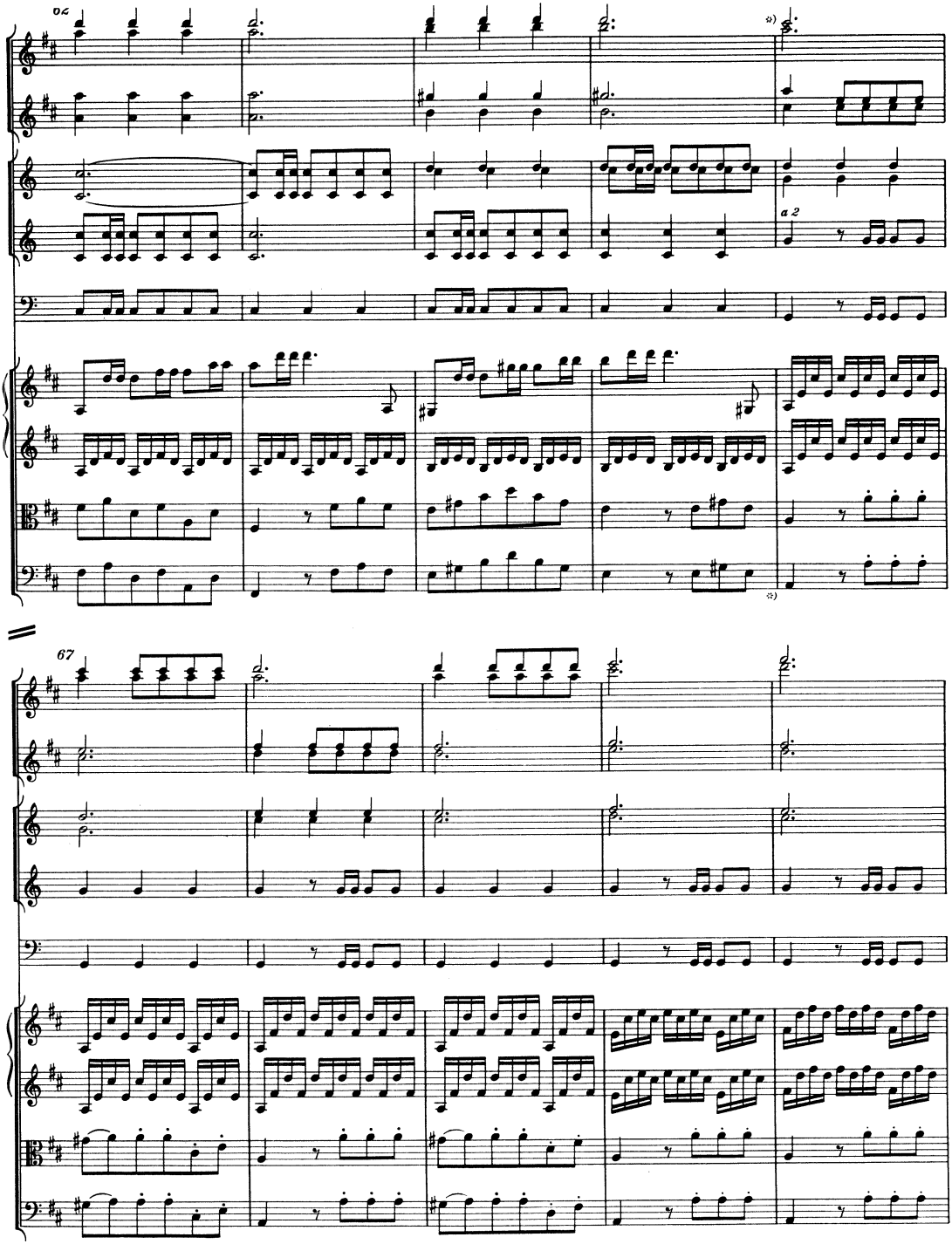
...llegretto, sempre piano



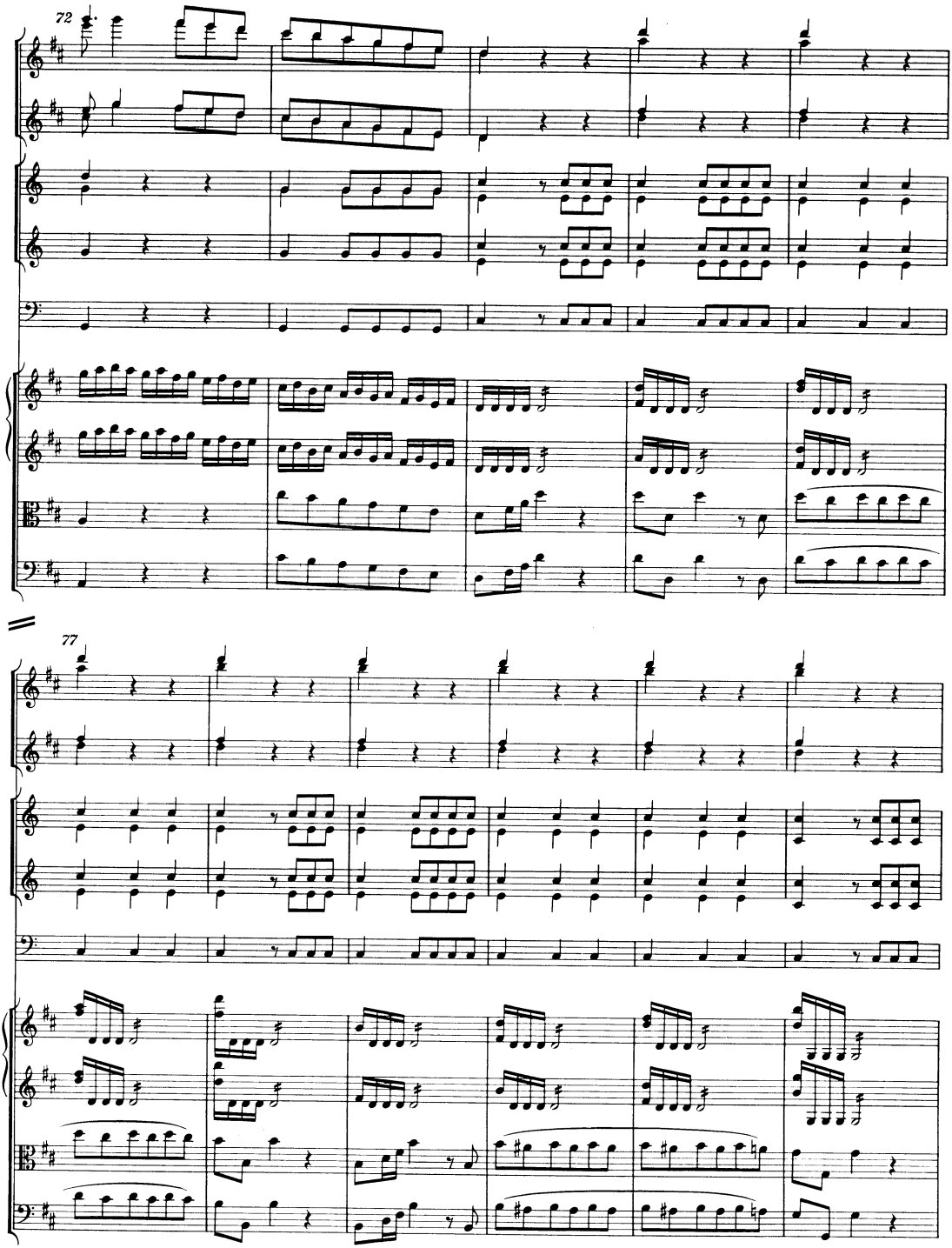
28
33
sf
p

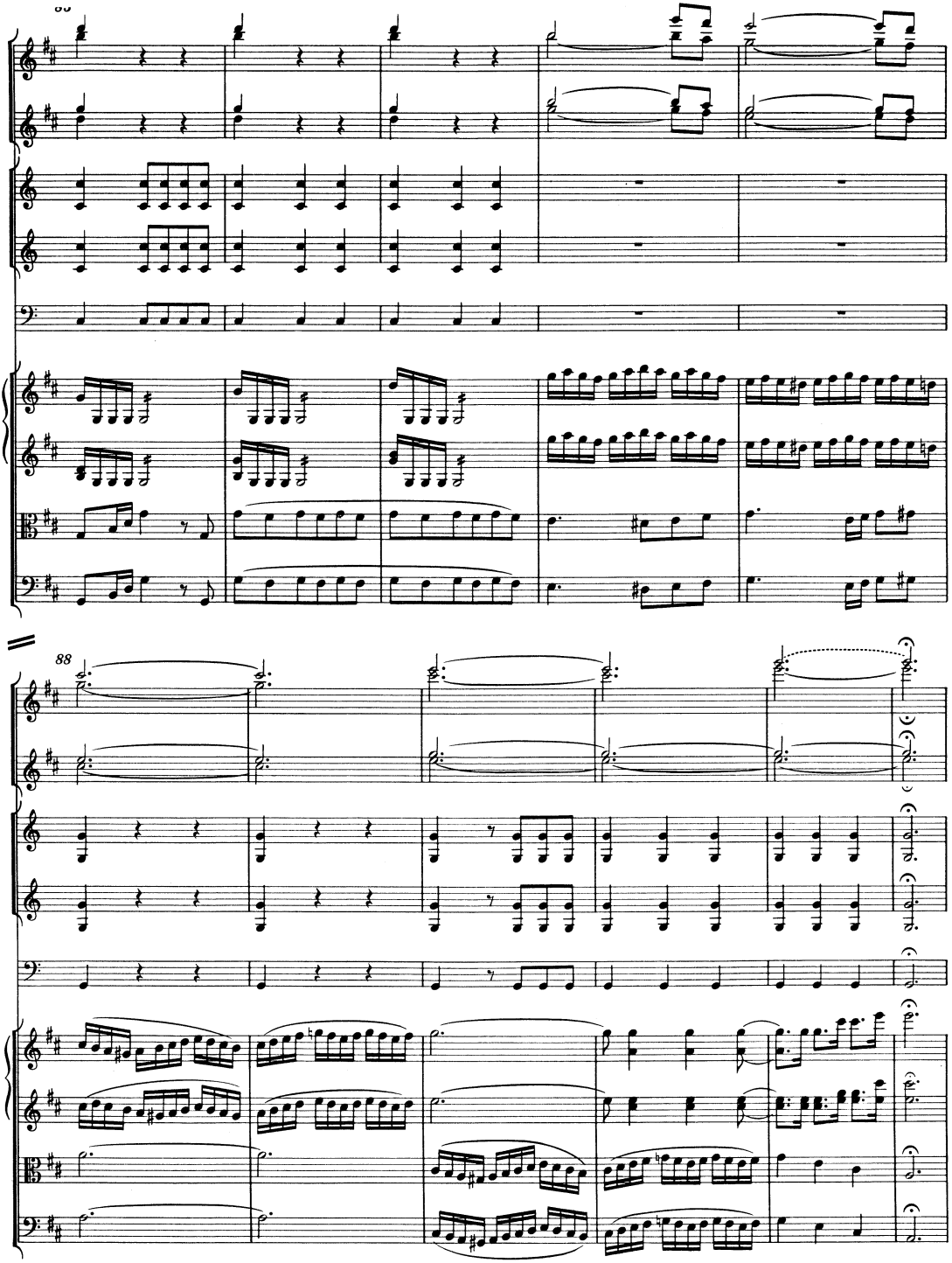

40
47
Più Allegro
tr
tr
pp
pp
pp
simile
simile

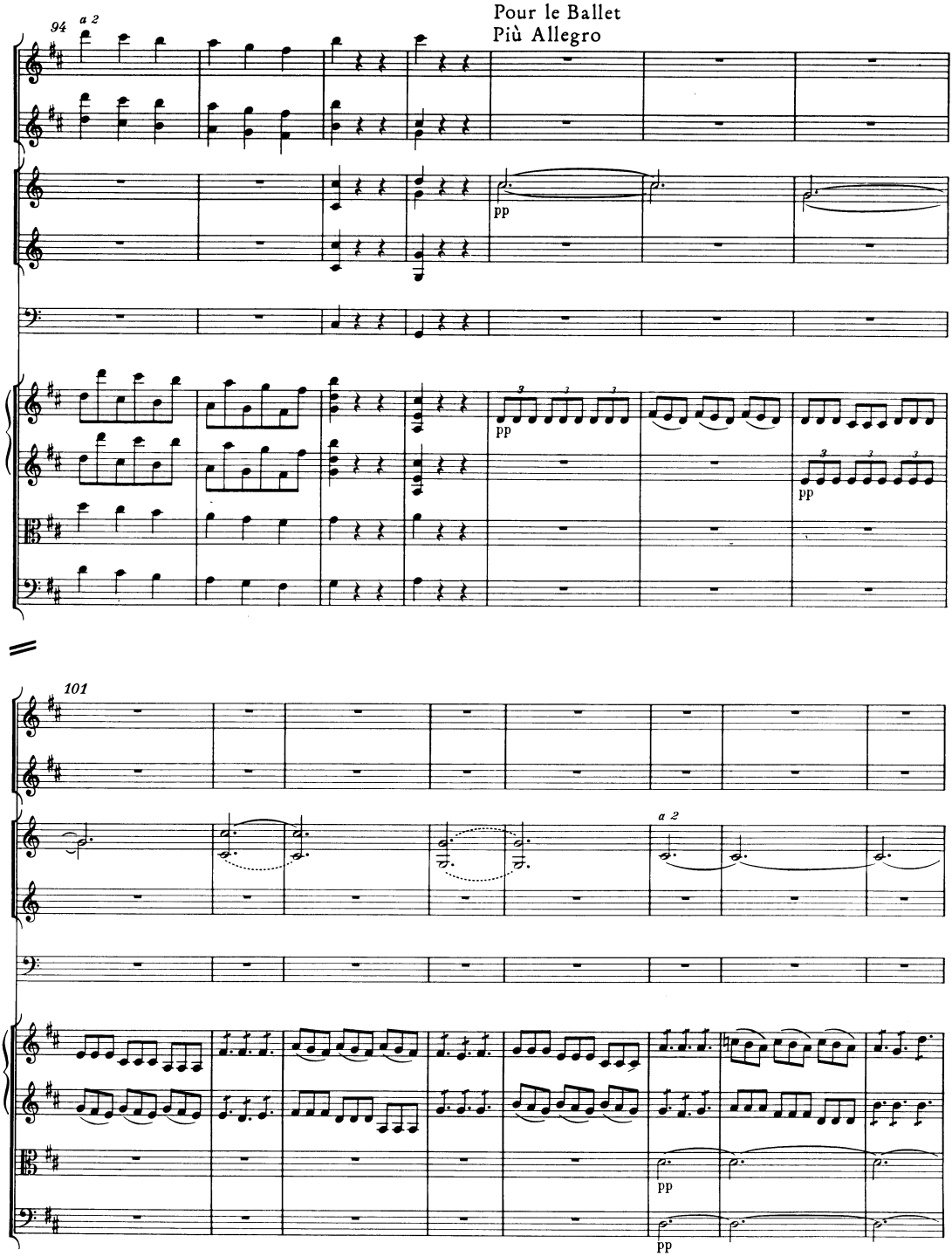

52
a 2
ff
simile
57

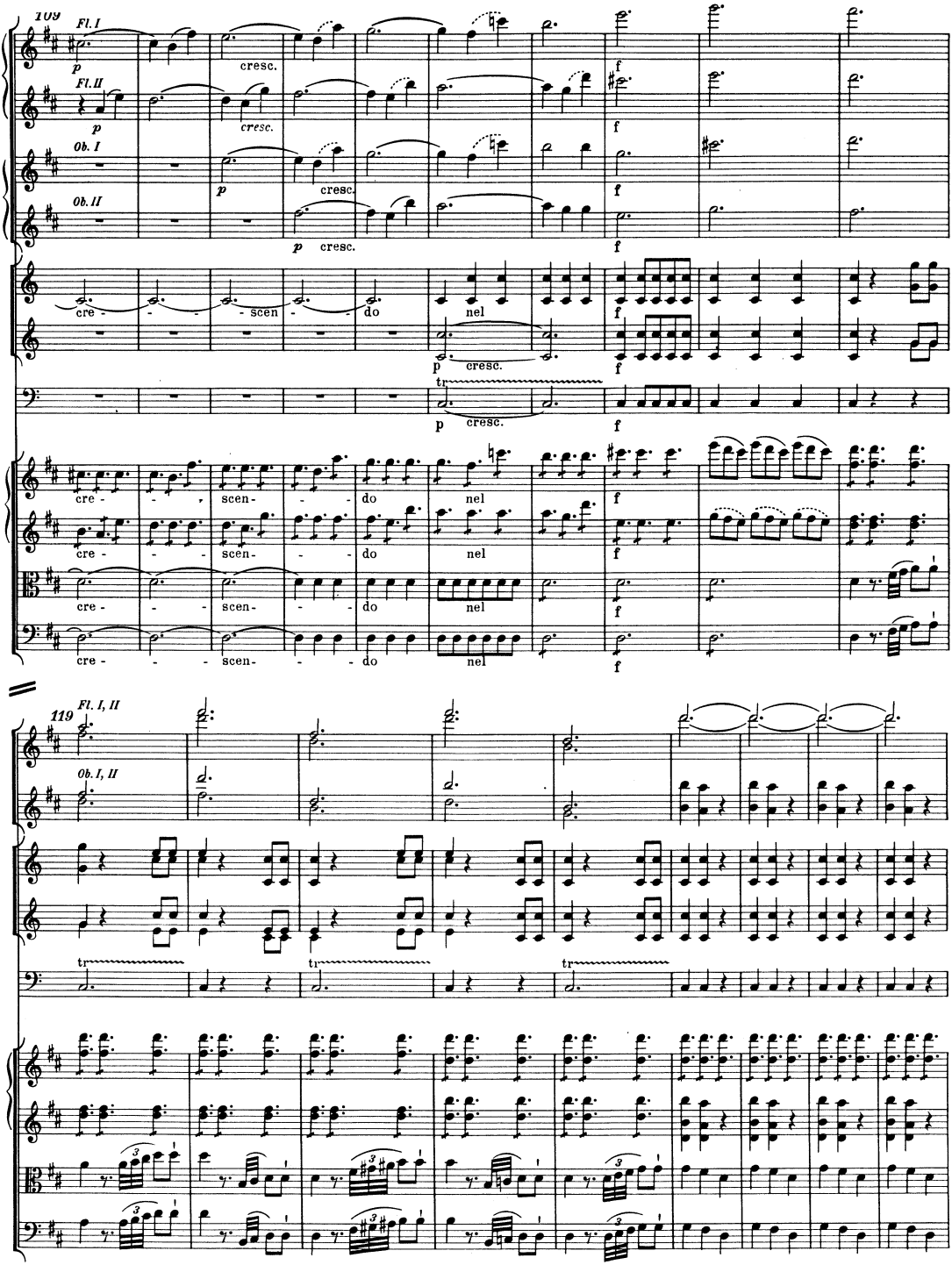


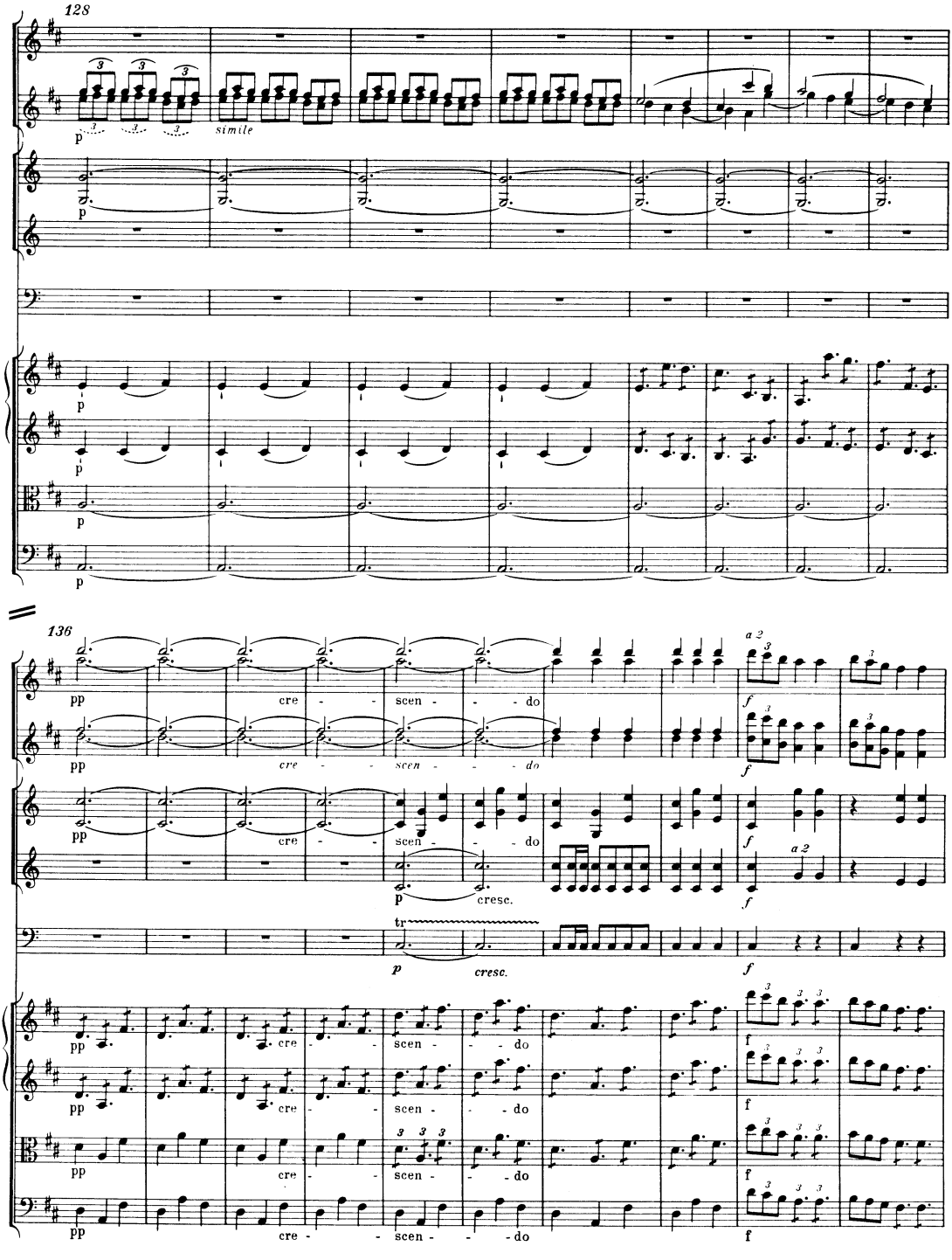
*) Nach T. 65 stehen im Autograph vier gestrichene Takte, die in NMA II/6/2 als Anhang III, 2., S. 116, abgedruckt sind; vgl. auch Vorwort zu NMA II/6/2, S. XII.

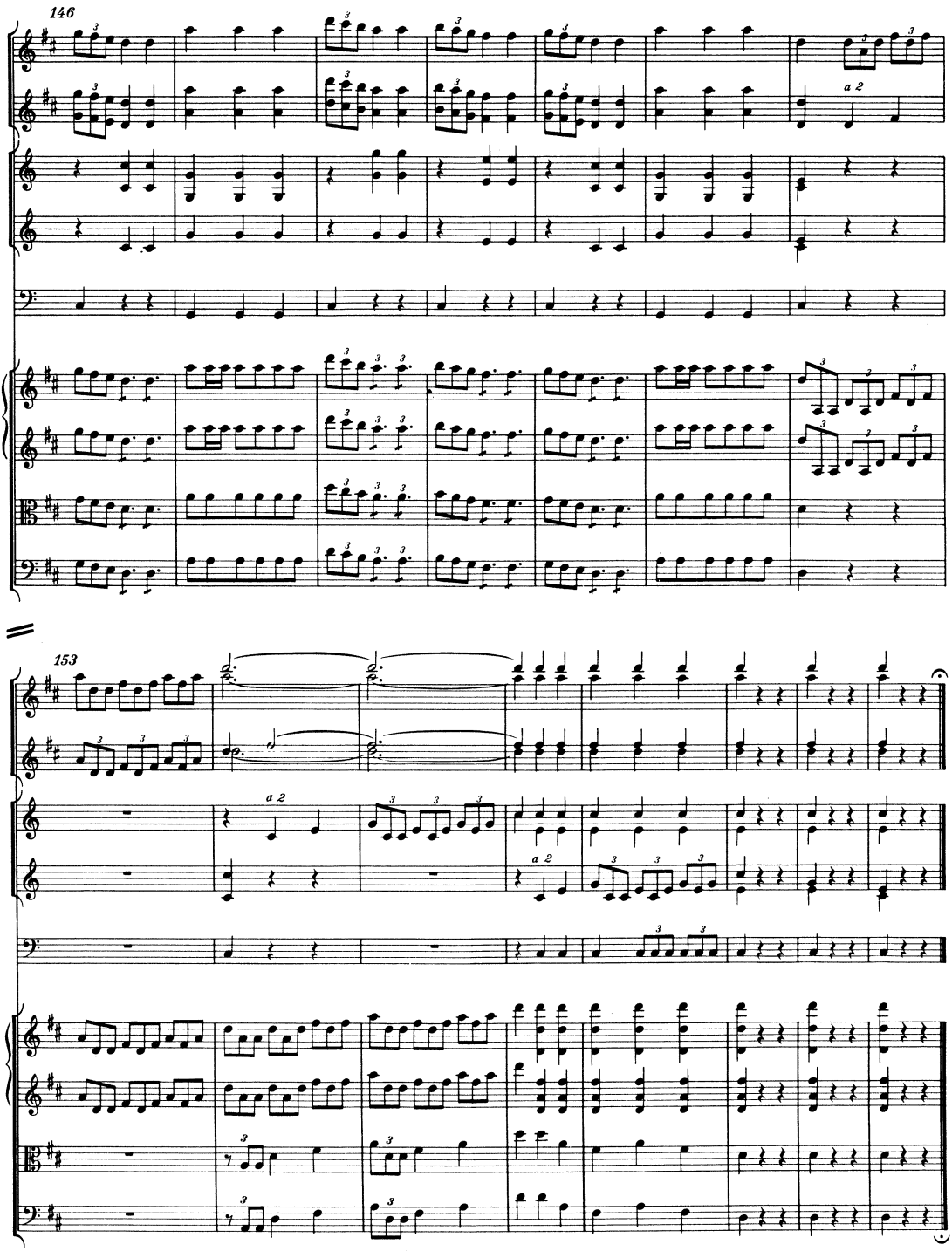

72
77


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
a 2
cre - - scen - - - do
cresc.



[Fine del Dramma]