

Aus „Don Juan“

(1761)

1. Andante grazioso

mf (leicht gestoßen)

9 *cresc. mezza voce*

2. Moderato

f p f p f p f p f p

9 *f p f p f*

13 *p f*

18 *p f p f p f*

25 *p f p f p*

30 *f*

3. Risoluto e moderato*)

f (p) f f f p

11 *f p f p f p*

21 *f p f p*

*) Die Nummern 3 und 4 gehören zusammen

4. Allegretto

pizz.

9

17

*Der Schlußteil wird dreimal,
immer leiser werdend, gespielt*

Aus „Orpheus“ (1762)

5. Lento

p dolce

10

cresc. *f* *p*

19

p *cresc.*

28

f *p* *f*

6. Reigen seliger Geister

Langsam

(p dolce)

11

f *cresc.* *f*

20

(p)

7. Ballett

Viola (Fagott*)

Langsam

Aus „Alceste“

(1767)

8. Allegretto

Aus „Armida“

(1777)

9. Gavotte

Gehend

* Das Original schreibt eine im Tenorschlüssel notierte Basson=Fagottstimme vor, die zum größten Teil mit der Viola im Einklang steht. Die abweichenden Stellen sind hier durch „Fag.“ gekennzeichnet.

10. <Sarabande>

Musical score for Sarabande, measures 9-14. The piece is in 3/4 time and B-flat major. Measure 9 starts with a piano (*p*) dynamic. Measure 10 has a forte (*sf*) dynamic. Measure 11 has a mezzo-forte (*mf*) dynamic. The score includes first and second endings at the end of the section.

11. Sicilienne

Langsam

Musical score for Sicilienne, measures 7-14. The piece is in 6/8 time and B-flat major. Measure 7 includes a pizzicato (*pizz.*) instruction. Measure 14 is the final measure of the section.

12. Gavotte

Anmutig

Musical score for Gavotte, measures 9-41. The piece is in 3/4 time and D major. Measure 9 starts with a piano (*p*) dynamic. Measure 17 is marked as Minor and includes the instruction *immer gestoßen*. Measure 22 starts with a piano (*p*) dynamic. The score includes first and second endings at measures 22-23 and 27-28. Measure 33 starts with a piano (*p*) dynamic. Measure 41 is the final measure of the section.