

Partitur Orgel (Klavier) / Git. ad. lib.

Georg Philipp Telemann / M. Aitz

Ein fröhlicher Tugendspiegel in 12 Märschen

für Orchester in variabler Besetzung:

- Streicher
  - Holz - "
  - Blechbläser
  - Orgel / Kl. (Git.) ad. lib.
- } z.T. auch Soloinstrumente (ad. lib.)  
z. B. Solo-Vl. o. Tr.

andere Fassung Solo-Tr. (Vl.) + Orgel (Kl.) ohne Orch. mögl.  
" " Blechbläser (ohne Orch.) mögl.

Nr.	Name (Original)	Original-Nr.	Tier (s. Vermerk S. )	Tonart
1	Die Wachsamkeit	7	Hund, Hahn	F
2	Die Anmut	2	Storch, Schwan, Pfau	D
3	Die Freude	12	Pferd, Schmetterling	G
4	Die Liebe	6	Katze, Taube (Brieftaube)	Eb
5	Die Ruhe	4	Ente, Fisch	Eb
6	Die Hoffnung	11	Huhn, Eichhörnchen	B
7	Die Würde	1	Hirsch, Reh	D
8	Die Tapferkeit	3	Ochse, Esel	D
9	Die Rüstung	5	Adler, Eule, Schlange	Eb
10	Die Sanftmut	9	Schwein, Schaf	F
11	Die Großmut	10	Kuh, Ziege, Biene	C
12	Die Ausgelassenheit	8	Hase, Maus, Specht	F

Zur Orchesterfassung s. S. 3  
Betr.: Instrumentierung  
- neue Reihenfolge  
- Zuordnung zu Tieren

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# Besetzung

Wenn Soloinstr. Tr. ist,  
dann ist Fassg. f. Blech (ohne Orch.) mögl.

VI. I oder / und Soloinstrument (Fr ...) / Fr. (ob.)

1. VI. I / VI. II  
2. VI. I ohne VI. II

VI. II / Tr. I (Klar.) / Sax I (Sopr.-S.)

VI. III / Tr. II (Klar.) / " II (Alt-S.)

VI. IV / Tenor-Pos. (Tr. III) / " III (Tenor-S.)

+ Viola  
I. Nr. III T. 23  
IV T. 15f, 25 ← nicht geschrieben  
VII T. 26  
X T. 24

Solo-Vc  
+ Kb

Tutti-Vc ad lib / Bass-Pos. / " IV (Bariton-S.)  
a/b a/b

Sax I-IV ad lib.

Orgel  
Git.

in der Art eines Teilklavieransatzes (Begleitsatz)

Fassung VI. + Orgel (kl.) ohne Orch. mögl.

## Zu den Stücken

- Instrumentierg.:  
Da es sich im Original um Stücke f. Vl. + Cembalo (B.c.) handelt, gibt es viele Möglichkeiten.  
Voraussetzung: Das Harmoniegerüst ist vollständig durch ein Tasteninstrument oder entsprechenden Streichensatz
- neue Reihenfolge:  
Jeder kann Teilzyklen ... zusammenstellen, aber die Tonarten lassen nicht zu, von einem geschlossenen Zyklus zu sprechen, auch nicht im Original
- Zuordnung zu Tieren (s. Partitur S. 1)  
Das ist ein Spaß, den hilft die Stücke gut anzukündigen, evtl. dazu zu tanzen...

# I

## Die Wachsamkeit - La Vigilance

Tutti (bis T. 15)

vi. I (oder Soloinstrument, z.B. Tr.)

vi. I (oder Soloinstrument, z.B. Tr.)

vi. I, II, Tenor-Fas. — vi. III-IV

vi. III-IV („c“)

mf p mf

f mf p mf

Solo-Vc/ Kb F C7 F Dm F C C7 F C7 F C F C7 F C D7 G G7 G7 C

Tutti-Vc f mf p mf

1. 2.

1. 2.

Solo (?) - Bläser

vi. III-IV („a“)

vi. III-IV („a“)

mf

Am C G C C G C F Gm Dm Gm Gm Dm A Dm A D7 Dm D7 G

s. Solo-Vc

25 27 29 31 33 35

1. 2.

vi. III-IV („a“)

vi. III-IV („a“)

vi. III-IV

f

C C7 F B F C F B F C F F C7 F Dm F C C7 F

# II

## Die Anmut - La Grâce

VI.I Solo (3) ganze Nr. ③ V V ⑤ V V ⑦ V V ⑨ V V ⑪ 2

mp/Wdh. leiser

Tutti/ohne Blech (ganze Nr.) VI.II=III VI.III=IV (,,d") VI.IV=V VI.V=VI (,,h")

VI.II-IV mp/Wdh. leiser

Solo-Vc/Kb D<sup>sim.</sup> A Hm A D A Hm A D A D G D A A<sup>z</sup> D Hm E E<sup>z</sup>  
s. Solo aber 1 Okt. v. ohne Oktaviierung.

Tutti-Vc (Daß-Fol. nur bei Fassg. Blech ohne Streicher)

⑫ 0 4 2 3 V ⑬ 2 0 2 V V ⑭ V ⑮ V V ⑯ 1 4 ⑰ 1

p/Wdh. leiser mp

VI.IV=V (,,c") VI.III=IV (,,cis") VI.III=IV (,,d") VI.IV=V (,,d") VI.V=VI (,,h")

p/Wdh. leiser mp sim. #

A E A D E<sup>z</sup> A A A<sup>z</sup> D D<sup>z</sup> G G D<sup>z</sup> G G E<sup>z</sup> H<sup>z</sup> E H<sup>z</sup> H<sup>z</sup> F<sup>z</sup> Hm #

s. Solo-Vc

10/Wdh. leiser mp s. Solo-Vc

⑳ n V V ⑳ 1 1 ㉕ 3 V V ㉑ 2 ㉒ V V ㉓ 1 V n ㉔ 2 ㉖ 3

mf mp mf mp

sim. VI.III=IV (,,fis") n. sim. VI.III=IV (,,d") VI.II=III

mf mp sim. mf sim.

A<sup>z</sup> D D A D G D A A<sup>z</sup> Hm G Em A D A D G A<sup>z</sup> D

mf mp v. Solo 1 Okt. v.

# III

## Die Freude - La Réjouissance

Tutti (bis T. 16)

V.I (oder Solinstk. z.B.Tr.)

1 3 2 3 1 2 3 4 5 6 7 8 9 10

Tutti/uid. Blech VI. II=III

VI. II=III  
blo-Ve

G G DD<sup>7</sup> G C G E<sub>m</sub> A<sup>7</sup> D G D<sup>7</sup> G E<sub>m</sub> E<sub>m</sub><sup>+</sup> H<sub>m</sub> G G A<sup>7</sup> D \*

s. Solo-Ve 1 Okt. ↓ ohne Oktavierg.

1 Okt. ↓

Tutti-Ve/Blas-Pos.

11 13 15 Solo (2) 17 19

VI. II=III

H<sub>m</sub>

A D A<sup>7</sup> D G A<sup>7</sup> D D D

ohne Oktavierg.

D H H<sup>7</sup> E<sub>m</sub> H<sup>7</sup> E<sub>m</sub> H<sup>7</sup> E<sub>m</sub> G

1 Okt. ohne Oktav. 1 Okt. ↓

21 23 25 27 29 31

VI. II=III

C G<sup>7</sup> C G C D C G C D<sup>7</sup> G C G C G C D<sup>7</sup> E<sup>7</sup> C D<sup>7</sup> G C D<sup>7</sup> G G

ohne Oktavierg.

s. Solo-Ve

# IV

## Die Liebe - L'Amour

VI. I Solo (?) ganze Nr.

mp wdh. leiser (2) 3 5 7 9 11

Solo (?) ganze Nr.

vi. II-IV mp/wdh. leiser mf mp p

Solo-Vc Eb Ab B<sup>7</sup> Eb - B B<sup>7</sup> Eb Eb F<sup>7</sup> B - F F<sup>7</sup> B B<sub>m</sub> F<sup>7</sup> B<sub>m</sub> F B F<sup>7</sup>

Tutti-Vc wdh. leiser

(3aP-Pos. nur bei Fassg. Blech ohne Streicher u. dann aber mit Orgel fehlende Töne ergänzen - z.B. T. 10 ff.)

12 14 16 18 20 22

vi. III = IV (,,f'')

vi. IV : 1. Okt. ↑

mp/wdh. leiser

B<sub>m</sub> C<sup>7</sup> F<sup>7</sup> B<sup>7</sup> Eb F<sup>7</sup> B B F B D G<sub>m</sub> G<sub>m</sub> D G<sub>m</sub> C<sub>m</sub> B<sup>7</sup> G<sub>m</sub> C

1. Solo-Vc 1. Okt. ↓

s. Solo-Vc

23 25 27 29 31 33

vi. III = IV (,,g'')

vi. IV : 1. Okt. ↓

vi. III = IV (,,f'')

vi. III = IV (,,c'')

C C<sup>7</sup> F<sub>m</sub> C<sub>m</sub> B B<sup>7</sup> Eb Ab B<sup>7</sup> F<sub>m</sub> C<sub>m</sub> B<sup>7</sup> Eb C<sub>m</sub> F<sub>m</sub> B<sup>7</sup> Eb C<sub>m</sub> C F Eb B<sup>7</sup> B Ab B<sup>7</sup> Eb F<sub>m</sub> B<sup>7</sup> Eb

1. Solo-Vc 1. Okt. ↓

s. Solo-Vc

Die Ruhe - La Tranquillité

Tutti (bis T. 12)

Vi. I (oder Soloinst. z.B. Tr.)

Handwritten musical notation for Violin I. It features a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The music consists of a single melodic line with various dynamics including *mp*, *mf*, and *mp*. There are several slurs and accents. Circled measure numbers 3, 5, 7, and 9 are present. Performance instructions include *mp/wdh. leiser* and *mp*.

Handwritten musical notation for woodwinds and brass. It features a bass clef, a key signature of two flats, and a 4/4 time signature. The music consists of a single melodic line with various dynamics including *mp*, *mf*, and *mp*. There are several slurs and accents. Circled measure numbers 3, 5, 7, and 9 are present. Performance instructions include *mp/wdh. leiser*, *mf*, and *mp*. Handwritten notes include "Tutti/mid Blech (?)", "VI. III = IV (es!)", and "VI. II = III".

Handwritten musical notation for woodwinds and brass. It features a bass clef, a key signature of two flats, and a 4/4 time signature. The music consists of a single melodic line with various dynamics including *mp*, *mf*, and *mp*. There are several slurs and accents. Circled measure numbers 3, 5, 7, and 9 are present. Performance instructions include *mp/wdh. leiser*, *mf*, and *mp*. Handwritten notes include "VI. II = III".

Handwritten musical notation for woodwinds and brass. It features a bass clef, a key signature of two flats, and a 4/4 time signature. The music consists of a single melodic line with various dynamics including *mp*, *mf*, and *mp*. There are several slurs and accents. Circled measure numbers 3, 5, 7, and 9 are present. Performance instructions include *mp/wdh. leiser*, *mf*, and *mp*. Handwritten notes include "Tutti-Vc/Bass-Pos.", "s. Solo-Vc.", "Ls. Solo-Vc + Okt. ↓", and "Ls. Solo-Vc".

Handwritten musical notation for woodwinds and brass. It features a bass clef, a key signature of two flats, and a 4/4 time signature. The music consists of a single melodic line with various dynamics including *mf*, *mf*, and *mp*. There are several slurs and accents. Circled measure numbers 10, 12, 14, 16, and 18 are present. Performance instructions include *mf*, *mf*, and *mp*. Handwritten notes include "Solo (?)", "Solo (?) - Blech", and "Solo-Vc".

Handwritten musical notation for woodwinds and brass. It features a bass clef, a key signature of two flats, and a 4/4 time signature. The music consists of a single melodic line with various dynamics including *mf*, *mf*, and *mp*. There are several slurs and accents. Circled measure numbers 10, 12, 14, 16, and 18 are present. Performance instructions include *mf*, *mf*, and *mp*. Handwritten notes include "Solo (?)", "Solo (?) - Blech", and "Solo-Vc".

Handwritten musical notation for woodwinds and brass. It features a bass clef, a key signature of two flats, and a 4/4 time signature. The music consists of a single melodic line with various dynamics including *mf*, *mf*, and *mp*. There are several slurs and accents. Circled measure numbers 10, 12, 14, 16, and 18 are present. Performance instructions include *mf*, *mf*, and *mp*. Handwritten notes include "Solo-Vc", "s. Solo-Vc", "s. Solo-Vc", "s. Solo-Vc", and "Ls. Solo-Vc + Okt."

Handwritten musical notation for woodwinds and brass. It features a bass clef, a key signature of two flats, and a 4/4 time signature. The music consists of a single melodic line with various dynamics including *mf*, *mf*, and *mp*. There are several slurs and accents. Circled measure numbers 10, 12, 14, 16, and 18 are present. Performance instructions include *mf*, *mf*, and *mp*. Handwritten notes include "Solo-Vc", "s. Solo-Vc", "s. Solo-Vc", "s. Solo-Vc", and "Ls. Solo-Vc + Okt."

Handwritten musical notation for woodwinds and brass. It features a bass clef, a key signature of two flats, and a 4/4 time signature. The music consists of a single melodic line with various dynamics including *mf*, *mp*, and *p*. There are several slurs and accents. Circled measure numbers 20, 22, 24, 26, and 28 are present. Performance instructions include *mf*, *mp*, and *p*. Handwritten notes include "Tutti", "Tutti", and "Tutti".

Handwritten musical notation for woodwinds and brass. It features a bass clef, a key signature of two flats, and a 4/4 time signature. The music consists of a single melodic line with various dynamics including *mf*, *mp*, and *p*. There are several slurs and accents. Circled measure numbers 20, 22, 24, 26, and 28 are present. Performance instructions include *mf*, *mp*, and *p*. Handwritten notes include "Tutti", "Tutti", and "Tutti".

Handwritten musical notation for woodwinds and brass. It features a bass clef, a key signature of two flats, and a 4/4 time signature. The music consists of a single melodic line with various dynamics including *mf*, *mp*, and *p*. There are several slurs and accents. Circled measure numbers 20, 22, 24, 26, and 28 are present. Performance instructions include *mf*, *mp*, and *p*. Handwritten notes include "Tutti", "Tutti", and "Tutti".

Handwritten musical notation for woodwinds and brass. It features a bass clef, a key signature of two flats, and a 4/4 time signature. The music consists of a single melodic line with various dynamics including *mf*, *mp*, and *p*. There are several slurs and accents. Circled measure numbers 20, 22, 24, 26, and 28 are present. Performance instructions include *mf*, *mp*, and *p*. Handwritten notes include "Tutti", "Tutti", and "Tutti".



# VI

## Die Hoffnung - L'Espérance

**Tutti** VI. I (oder Soloinst. z.B. Tr.) ③ **Solo** ⑤ ⑦ ⑨ **Tutti**

*mf/Wdh. leise* *mp* *p* *mp* *mf*

**Tutti** **Solo** VI. II-III **Tutti**

*mf/Wdh. leiser* *mp* *p* *mp* *mf* *mf* *mf*

**Solo-Vc.** B Eb B B7 B F B Eb B BEb B F C F F7 B Gm C F

*mf/Wdh. leiser* *mp* **S. Solo-Vc.** *mf*

**Tutti-Vc.** (Baß-Pos. nur bei Fassg. ohne Streicher)

⑪ **Solo** ⑬ ⑮ ⑰ ⑲

*mp* *mf*

**Solo** VI. III = III (A<sup>4</sup>)

*mp* *mf*

F B C C7 F F D7 Gm D Gm D7 Cm D7 Gm G G Cm G7 Cm G Cm (C6) G7

*mp* **S. Solo-Vc.** **S. Solo-Vc.**

⑳ **Tutti** ㉒ ㉔ ㉖ ㉘

*p* *mp* *mf* *mf*

**Tutti** VI. II-III

*mp* *mf*

Cm C C7 F BEb F B F B Gm B BEb F B

Nr. 1 Die Würde - La Majesté

Handwritten musical score for the first system, measures 1-10. The score includes a vocal line with various ornaments (v, vv, circled numbers 3, 5, 7) and dynamics (p). Below it are staves for woodwinds and strings with performance instructions: "Tutti/mitt Blech (f, f<sup>is</sup>)", "Solo-Vc/vcl", and "Tutti-Vc/Baß-Pos.". Chord progressions are written below the string staff: D, D, DAD, A D, A D A D D A, D A D A D A A<sup>7</sup>. Performance directions include "L. Solo-Vc 1 Okt. ↓" and "L. Okt. ↓".

Handwritten musical score for the second system, measures 11-17. The score includes a vocal line with ornaments (v, vv, circled numbers 11, 13, 15) and dynamics (mf, f, hart). Below it are staves for woodwinds and strings with performance instructions: "L. Solo-Vc 1 Okt. ↓", "s. Solo-Vc.", and "L. Solo-Vc 1 Okt. ↓". Chord progressions are written below the string staff: D<sup>7</sup> D<sup>9</sup> A A #m E<sup>7</sup>, A #m E<sup>7</sup> A A E<sup>7</sup> A A E<sup>7</sup> A #m E<sup>7</sup>, A #m E<sup>7</sup> A. Performance directions include "L. Okt. ↓" and "1. 2.".

Handwritten musical score for the first system, measures 18-25. The score includes a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. It features a guitar part with various fretting and picking notations (e.g.,  $v$ ,  $v v$ ,  $v v v$ ,  $v v v v$ ) and a bass line with chords. Chords listed below the staff include A, A, A, F# Hm, E<sub>m</sub><sup>7</sup> E<sub>m</sub><sup>6</sup> D<sup>7</sup> D<sup>6</sup> E<sub>m</sub><sup>6</sup> F#<sup>7</sup>, Hm E<sub>m</sub> F#<sup>7</sup>, and Hm. Performance instructions include "Ls. Solo-Vc" and "L 1 okt. ↓". Circled measure numbers 18, 20, 22, and 24 are present. A "hart" marking is also visible.

Handwritten musical score for the second system, measures 26-33. The score continues with the same notation and includes chords D, D, G, E<sub>m</sub>, E, A, D, E<sub>m</sub>, D, E<sub>m</sub><sup>7</sup>, and A<sup>7</sup>. Performance instructions include "s. solo-vc" and "L 1 okt. ↓". Circled measure numbers 26, 28, 30, and 32 are present. Additional markings include "vi. III = IV (11a)", "vi. III = IV (11h)", and "vi. III = IV (11f)".

Handwritten musical score for the third system, measures 34-39. The score includes chords D E<sub>m</sub> A A<sup>7</sup> D, D A<sup>7</sup> D, D A D E<sub>m</sub> A<sup>7</sup>, D E<sub>m</sub> A<sup>7</sup>, and D. Performance instructions include "Ls. Solo-vc." and "Ls. solo-vc.". Circled measure numbers 34, 36, and 38 are present. A first and second ending bracket is shown at the end of the system.

# VIII

## Die Tapferkeit - La Vaillance

Tutti

Vl. I (oder Solo instr. z. B. Tr.)

③ Solo (?) ⑥ ⑧ ⑩

Tutti/mit Blech

vi. III = II (d11)

Solo (?) - Blech

vi. II - IV →

Solo-Vc/Kb → D H A D H<sub>m</sub> D H<sub>m</sub> E<sub>m</sub> A D A D A D A E A E E<sup>7</sup> A E A E A E

Tutti-Vc/Bass-Pos. L. Solo-Vc. L. Solo-Vc 1 Okt. ↓ L. 1 Okt. ↓

⑫ Tutti

⑭

⑯

⑰ Solo (?)

⑳ 1 3

Tutti/+ Blech

vi. III = II (d11)

Solo (?) - Blech

vi. III = II (d11)

A A A A A F<sub>#m</sub> D G E<sub>m</sub> F<sub>#</sub> H<sub>m</sub> H<sup>7</sup> E<sub>m</sub> H E<sub>m</sub> H<sup>7</sup>

L. Solo-Vc

L. Solo-Vc

⑳

㉒

㉔

㉖ 3

㉗ Tutti

Tutti/+ Blech

vi. III = II (d11)

E<sub>m</sub> H<sub>m</sub> E<sub>m</sub> H<sub>m</sub> A<sup>6</sup> A<sup>4</sup> E<sub>m</sub> A D<sup>4</sup> D A D A D A D<sup>7</sup> D D D

L. Solo-Vc 1 Okt. ↓ L. Solo-Vc.

L. Solo-Vc.

# IV

## Die Rüstung - L'Armement

Tutti

vi, I (oder Solo instr. z. B. Tr.)

Musical staff with measures 3, 5, 7, 9, and 11. Measure 11 is crossed out with a large 'X'. Dynamics: mp/wdh. leiser.

Musical staff for woodwinds and strings. Labels: Tutti / mit Blech, vi, III-IV (es), vi, VIII-IV (C), (m), (m), (m). Dynamics: mp/wdh. leiser.

Musical staff for solo violin. Labels: Solo-Vc., Eb, Eb, Cm, F, B, Eb, Eb, Eb, Cm, F, B, Eb, B, Cm, B, Cm, Cm.

Musical staff for solo cello. Labels: Solo-Vc., Ls. Solo-Vc.

ganz...

Musical staff with measures 12, 14, 16, 18, 20, and 22. Measure 16 is marked 'Solo (3)'. Dynamics: mf, mp, p.

Musical staff for woodwinds and strings. Labels: Solo-Blech, vi, II=III, vi, VI, III=IV. Dynamics: mf, mp, p.

Musical staff for solo violin. Labels: B, Eb, B, Eb, F, B, B, B, Eb, Ab, F, G, Cm, Cm, F, B, Eb.

Musical staff for solo cello. Labels: Ls. Solo-Vc., mf, mp Ls. Solo-Vc.

Musical staff with measures 24, 26, 28, 30, 32, and 34. Measure 30 is marked 'Tutti'. Dynamics: mp, mf.

Musical staff for woodwinds and strings. Labels: Tutti / + Blech, vi, III=IV, vi, VI, III=IV (es), (m), (m), (m). Dynamics: mf.

Musical staff for solo violin. Labels: Eb, F, B, Eb, B, Eb, F, B, Eb, Ab, Eb, Ab, Eb, Ab, Eb, Ab, Eb, F, Cm, Eb, Ab, Eb, Ab, B, Eb.

Musical staff for solo cello. Labels: mp, Ls. Solo-Vc.

Die Sanftmut - La Douceur

VI. I o. Sobinst. z. B. Tr. **Tutti** **Solo** **Tutti** **Solo** **Tutti** **Solo** **Tutti**

mp/wdh. leiser mf p mf p mp mf

**Tutti/Blechad. lib.** **vi. III-IV (u. b<sup>u</sup>)** **vi. III-IV (d<sup>u</sup>)**

II. II-IV mp/wdh. leiser mf p mf p mp mf

Holo-KF + Kb **S. Solo-Vc.** **S. Solo-Vc.**

**Tutti-Vc/Baß Pos.** **vi. IV: "c", "a", "g"**

**S. Solo-Vc** **1. Okt. ↓** **S. Solo-Vc.**

**Tutti** **Solo** **Tutti** **Solo** **Tutti** **Solo** **Tutti** **Solo**

mp mf mp

**vi. III-IV (s<sup>u</sup>)**

**S. Solo-Vc** **1. Okt. ↓** **S. Solo-Vc.** **1. Okt. ↓** **S. Solo-Vc.** **1. Okt. ↓** **S. Solo-Vc.** **1. Okt. ↓** **S. Solo-Vc.**

**Tutti** **Solo** **Tutti** **Solo** **Tutti** **Solo** **Tutti** **Solo**

mf p mp mf mp

**vi. II-III** **vi. III-IV**

**S. Solo-Vc.** **S. Solo-Vc.**

# XI

## Die Großmut - La Générosité

1.15

**Tutti**  
Vi. I o. solo instr. 2 B. Tr. ③ 1 3 **Solo** ⑤ 12 ⑦ ⑨ 12

**Tutti** mit Blech(?) **Solo** 2 Blech  $\downarrow$  VI. III = III ("d") VI. II = III VII. III = III ("g")

**Solo-Vc.** C G Am F G7 C G D7 G C6 G D7 G DC G CD G

**Tutti-Vc./Bass-Pos.**

⑪ **Tutti** ⑬ ⑮ ⑰ **Solo** ⑲

**Tutti** (+ Blech) **Solo** (?) - Blech

**Solo-Vc.** **1. Okt. ↓**

⑳ ㉓ ㉕ ㉗ ㉙ **Tutti**

**Tutti**

**Solo-Vc.** **Solo-Vc.**

# XII

## Die Ausgelassenheit - La Gaillardise

**Tutti**  
vi. I+o. Soloinst. z.B. Tr.

**Tutti**  
vi. II-III

**Solo (2)**  
Solo-Vc./Kb  
s. Solo-Vc.

**Tutti**  
Tutti-Vc./Baß-Par.

mf f mf mp mf

3 7 9 2

C F C C<sup>7</sup> F G<sub>m</sub> C F C<sup>7</sup> F A<sup>7</sup> D<sub>m</sub> C G<sup>7</sup> C G<sup>7</sup> C G C C G

LS. Solo-Vc.

**Solo (2)**  
Solo-Vc./Kb

**Tutti**  
Tutti-Vc./Baß-Par.

**Solo (2)**  
Solo-Vc./Kb

**Tutti**  
Tutti-Vc./Baß-Par.

f p f f mf mp

12 14 16 18 20 22

vi. II-III (re<sup>u</sup>) vi. II-III

C G C G G C G C C G C G<sub>m</sub> A G<sub>m</sub> A D<sub>m</sub> A A<sup>7</sup> D<sub>m</sub> D<sup>7</sup> G<sub>m</sub> G C C<sup>7</sup>

ad. lib.

LS. Solo-Vc. LS. Oboe LS. Solo-Vc. LS. Solo-Vc. 1 Oboe

**Tutti**  
Tutti-Vc./Baß-Par.

**Tutti**  
Tutti-Vc./Baß-Par.

**Tutti**  
Tutti-Vc./Baß-Par.

mf f f

23 25 29 31

vi. II=III vi. II=III vi. II=III

F C F C C<sup>7</sup> F C F C B F D<sub>m</sub> G<sub>m</sub> C F C F C C<sup>7</sup> F B C C F F

ad. lib.

LS. Solo-Vc. 1 Oboe LS. Solo-Vc. LS. Solo-Vc.