IDYLLISCHE
SYMPHONIE No 6
in E dur
(THE IDYLLIC)
für grosses Orchester
von

·FREDERIC H. COWEN·

PARTITUR M. 15.—. 27 STIMMEN je M. —.90.

Eigentum der Verleger für alle Länder

BREITKOPF & HÄRTEL

LEIPZIG · BRÜSSEL · LONDON · NEW YORK

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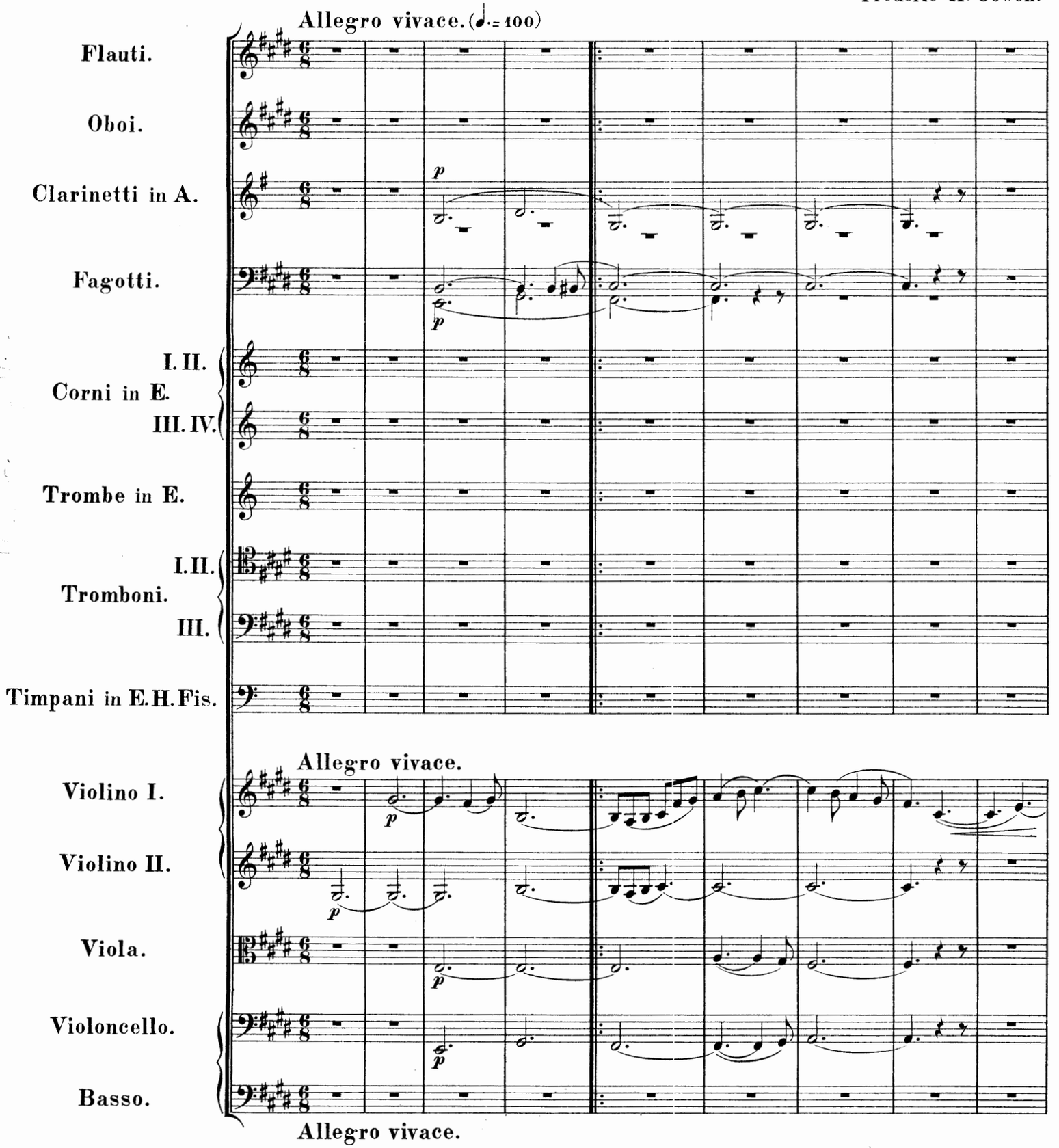
106467

13.6

Idyllische Symphonie No. 6.

(The Idyllic.)

Frederic H. Cowen.



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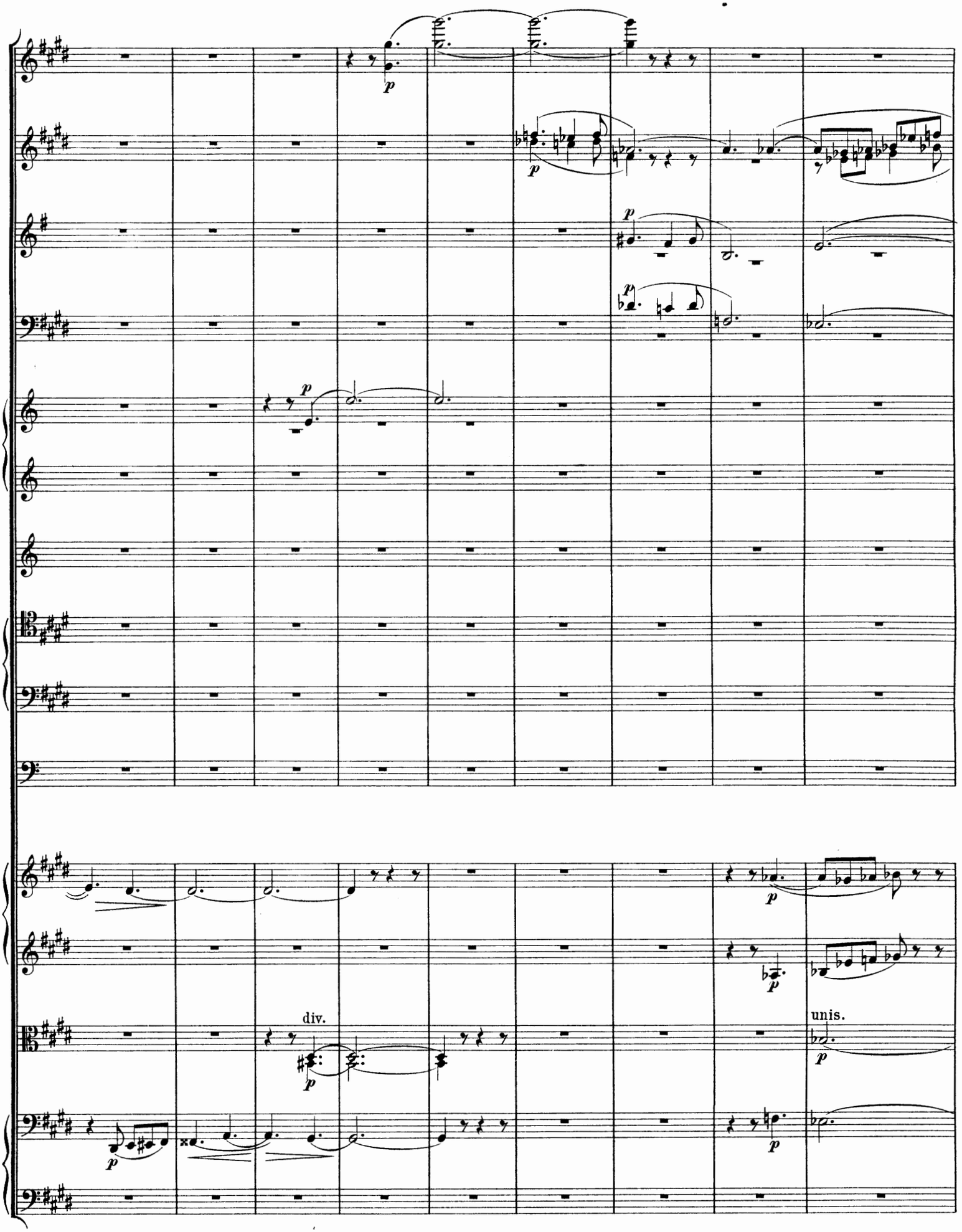
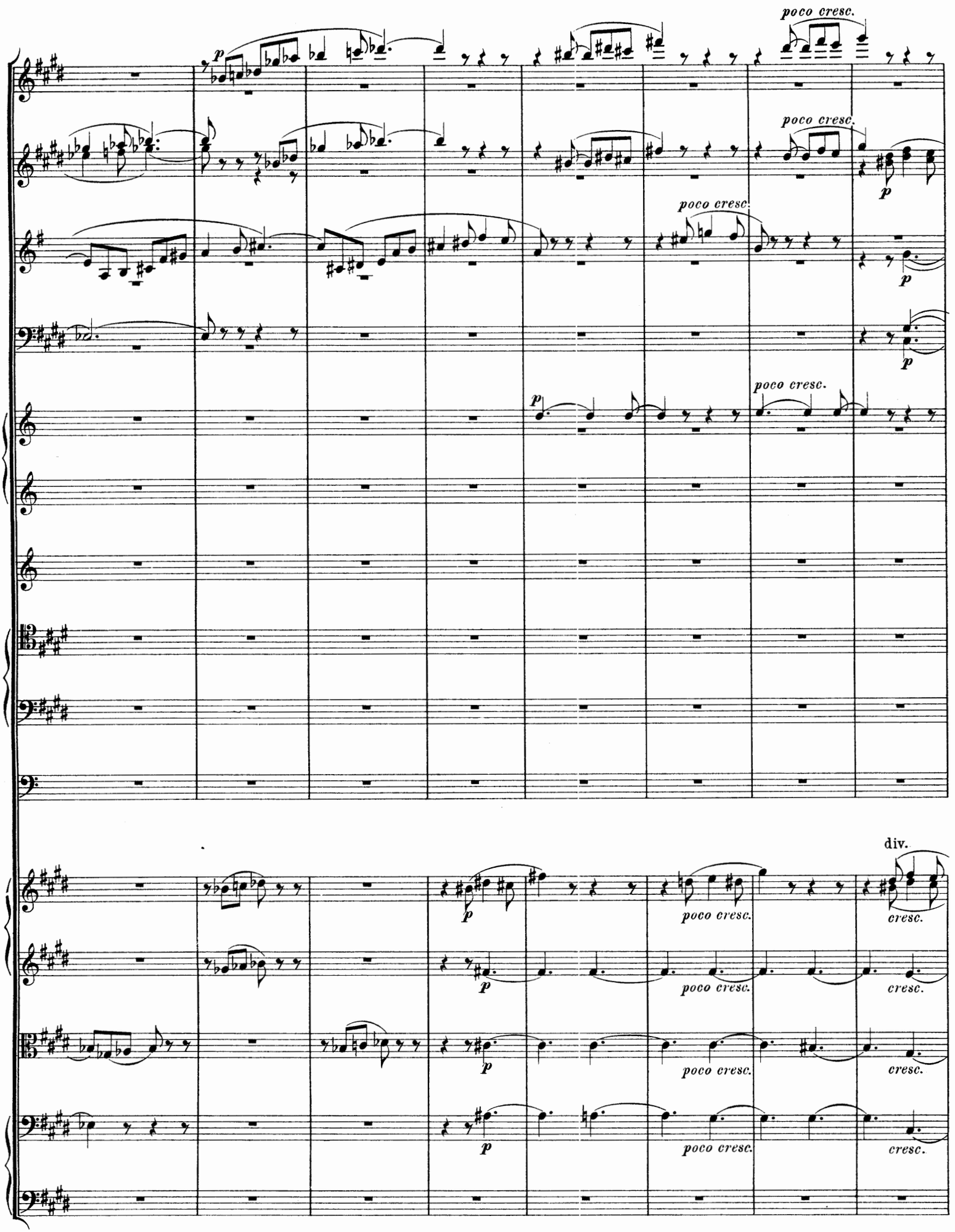
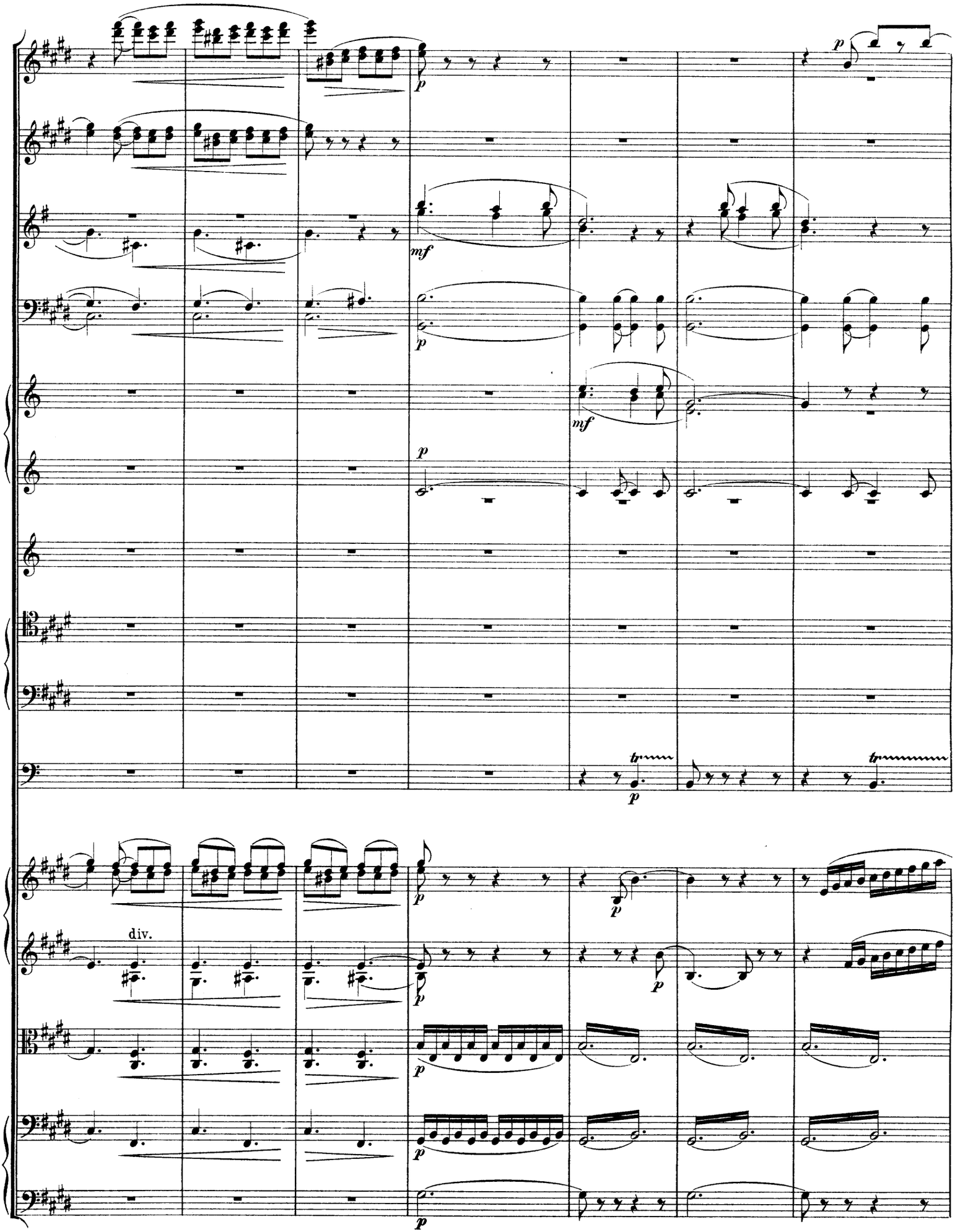
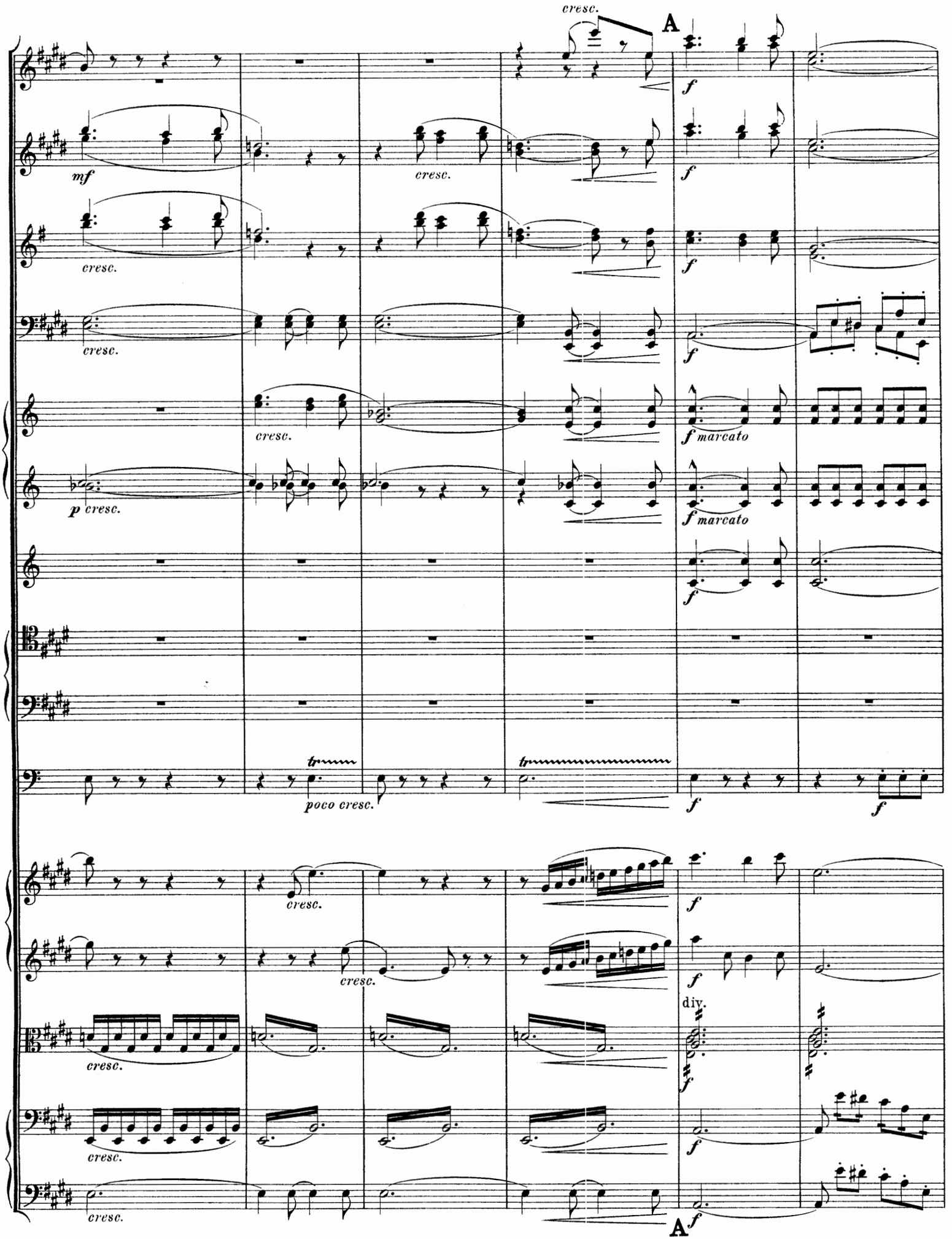
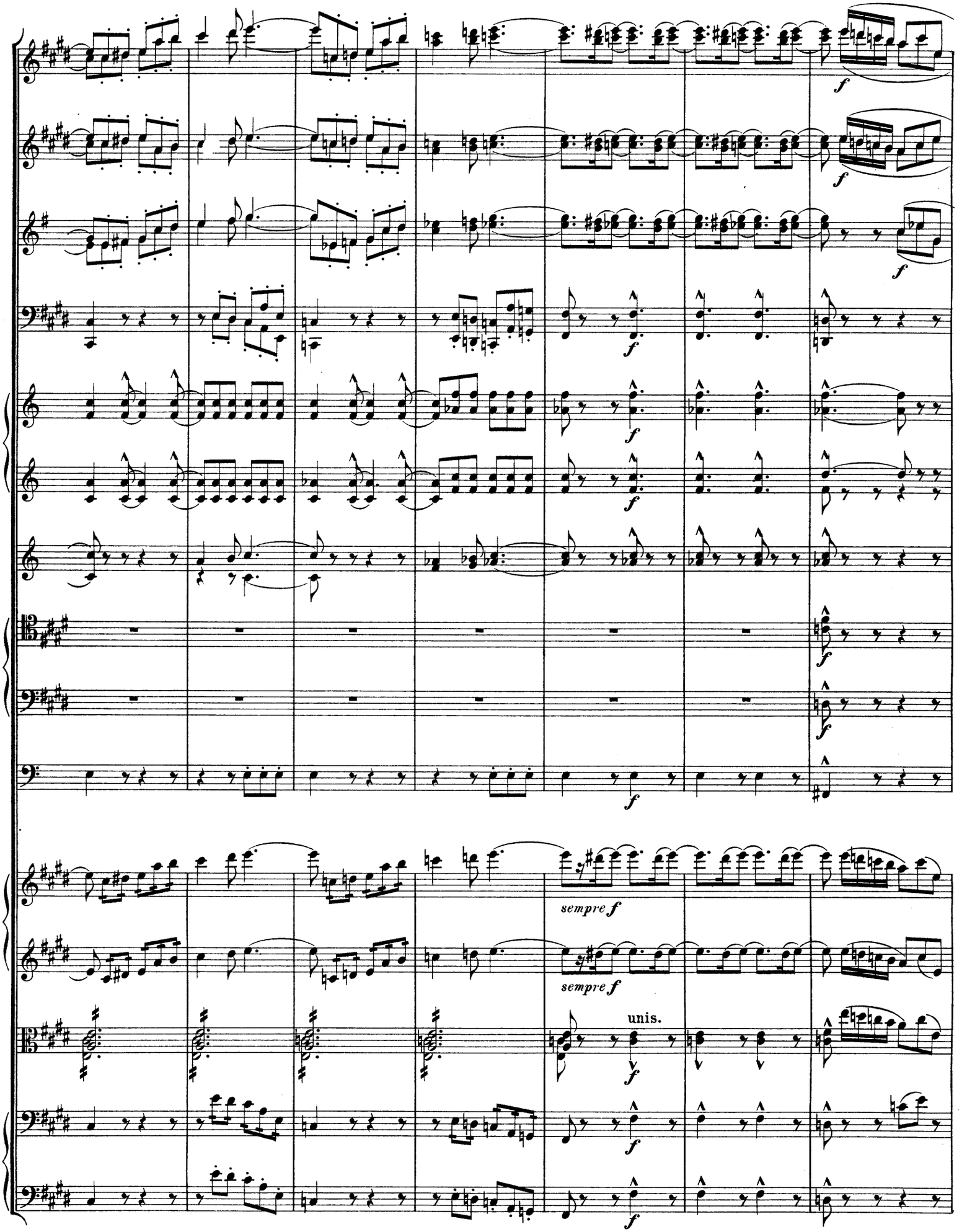
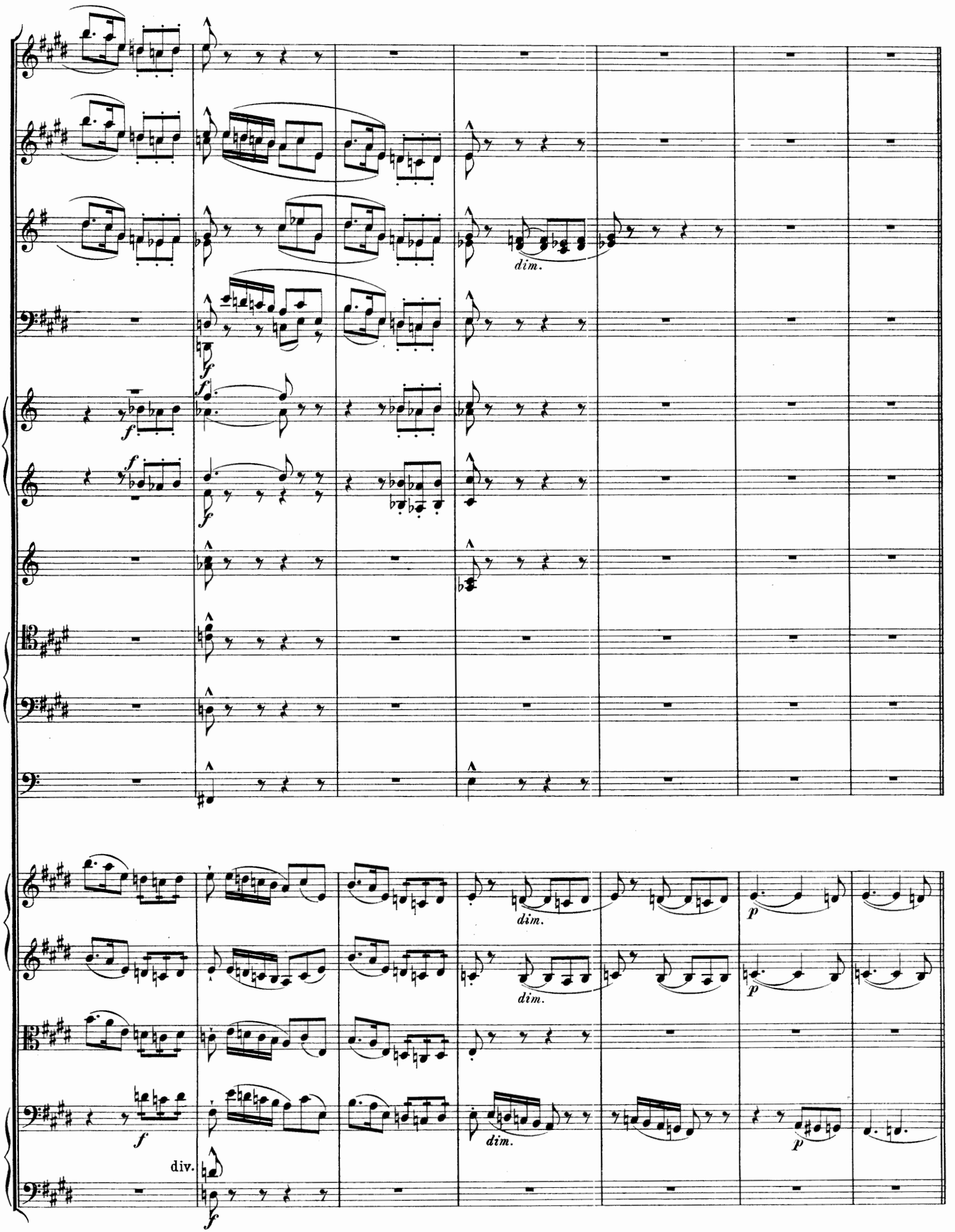

p
p
p
p
p
div.
unis.

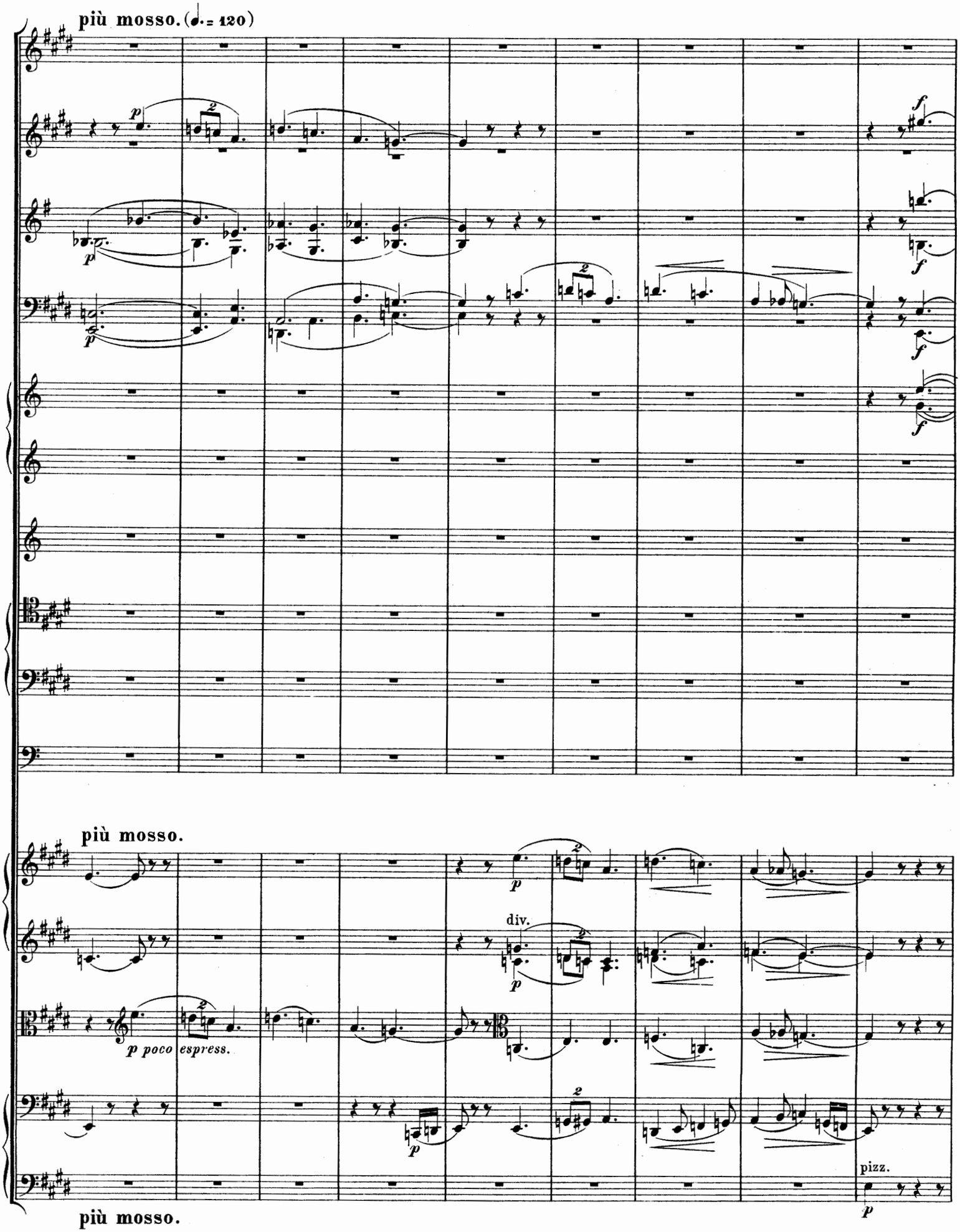

poco cresc.
poco cresc.
poco cresc.
poco cresc.
div.
poco cresc.
cresc.

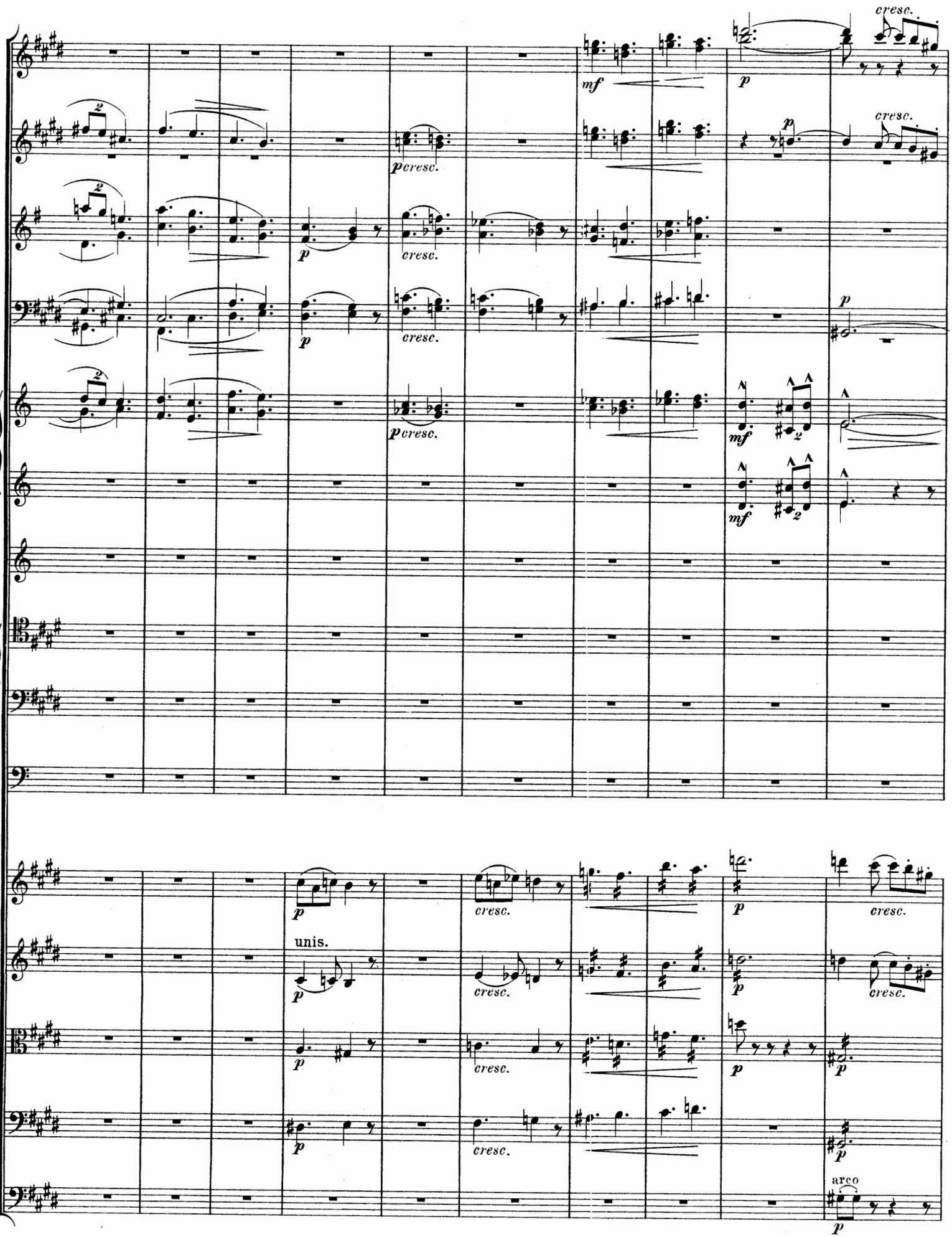

p
mf
p
mf
p
tr
p
p
p
div.
p
p
p
p

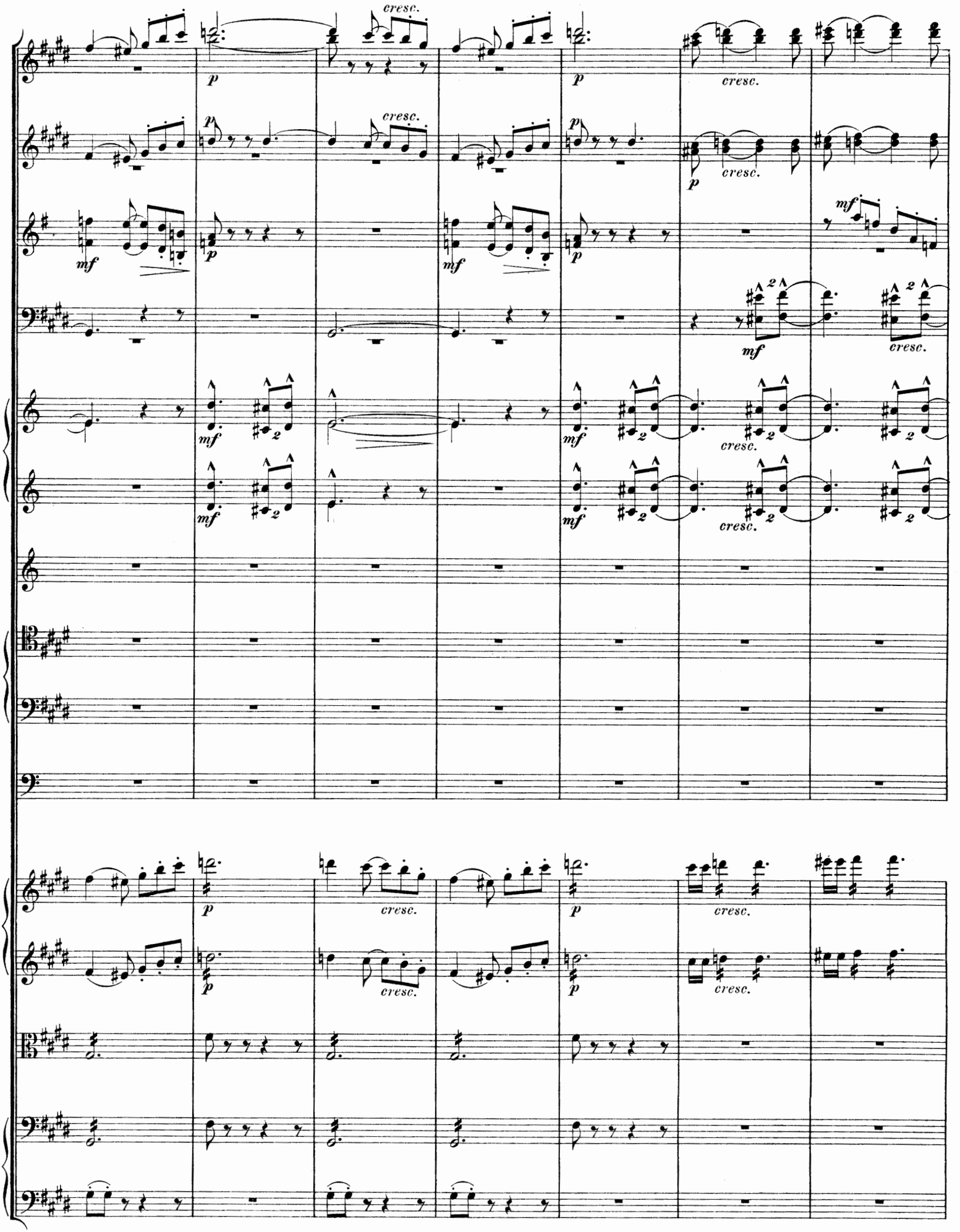

cresc.
A
f
mf
cresc.
f
cresc.
f
cresc.
f
cresc.
f marcato
p cresc.
f marcato
f
tr
poco cresc.
tr
f
f
cresc.
f
cresc.
f
div.
cresc.
f
cresc.
f
cresc.
A
f

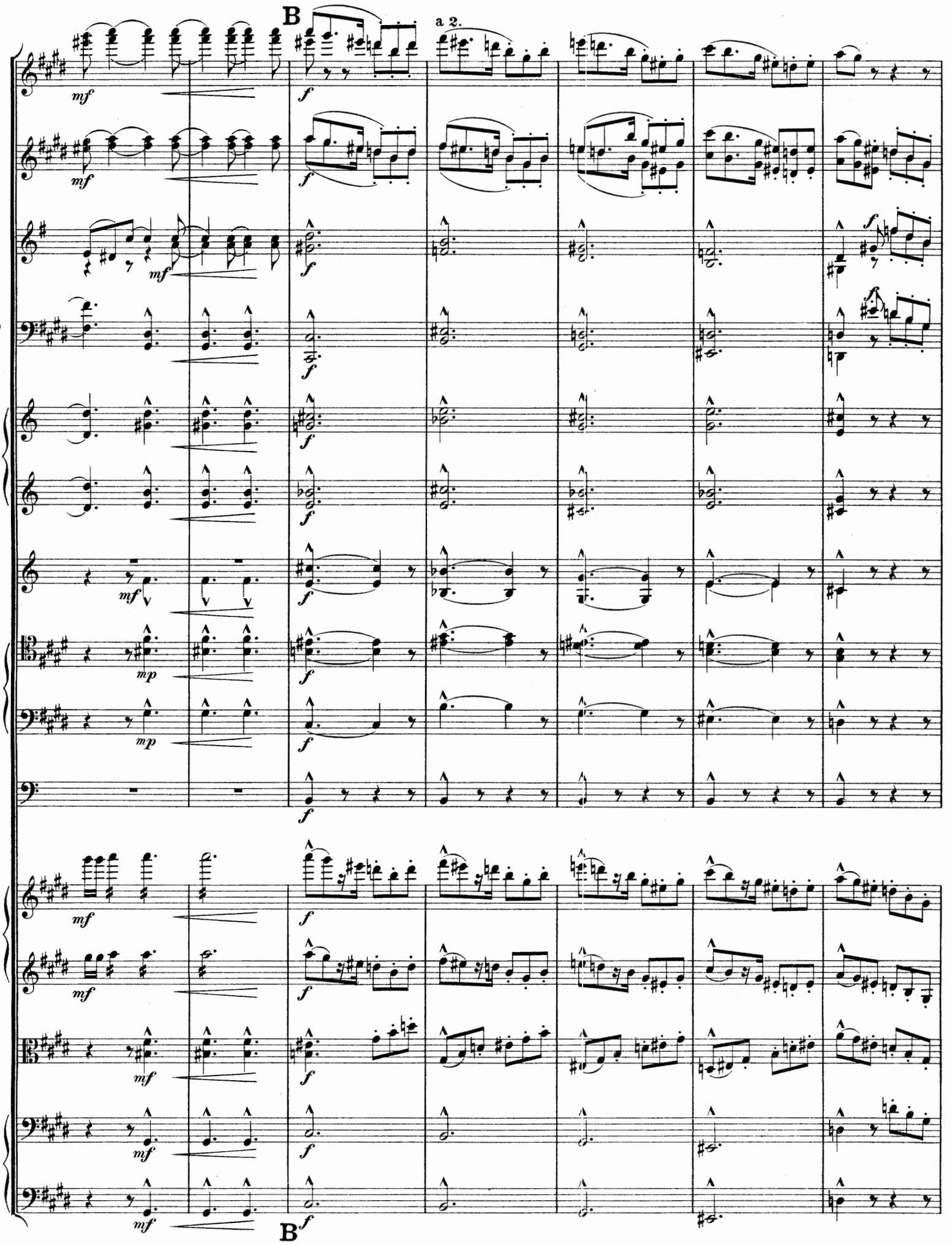

f
sempre f
sempre f
unis.

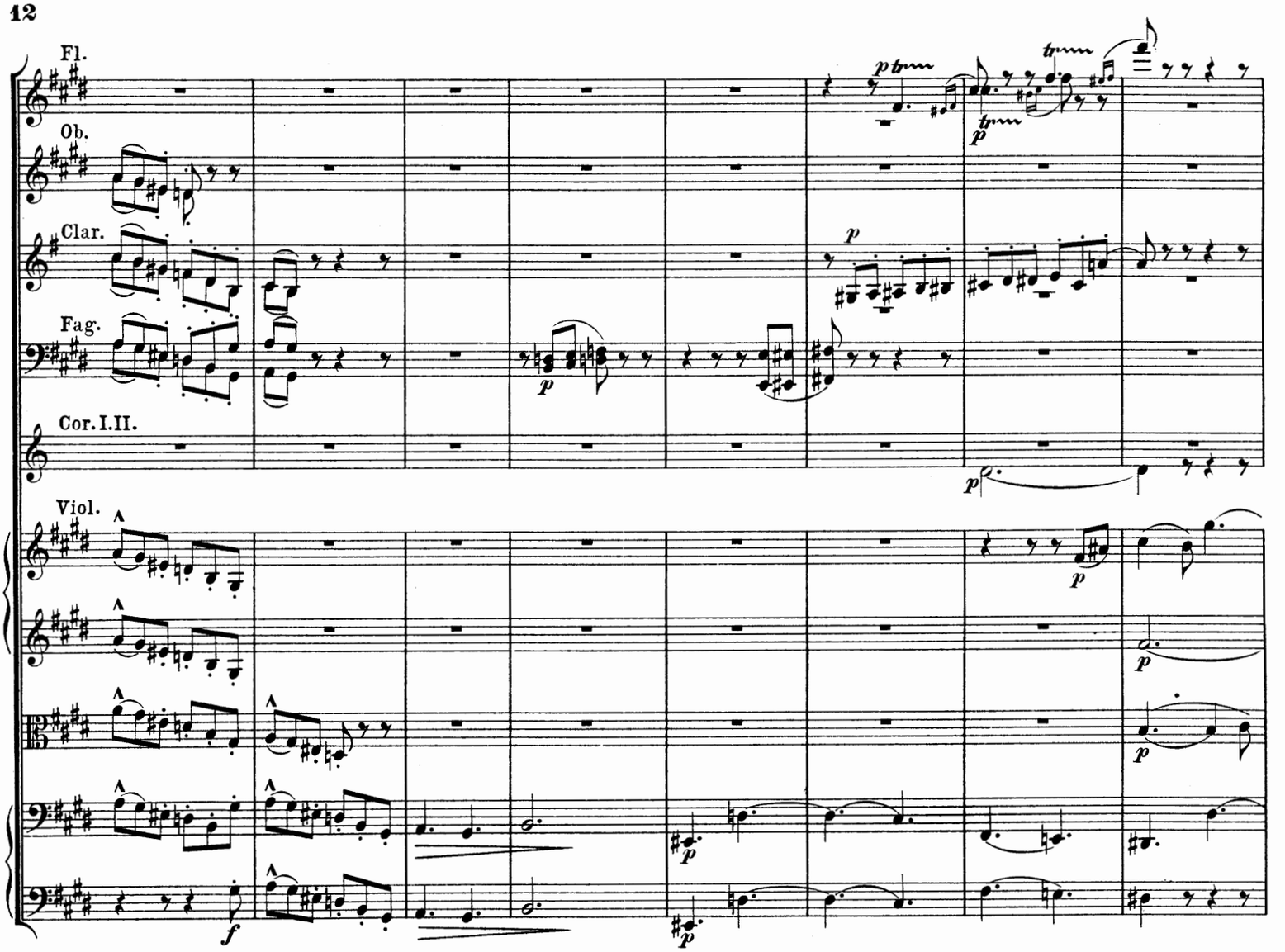

dim.
dim.
dim.
dim.
p
p
p
div.

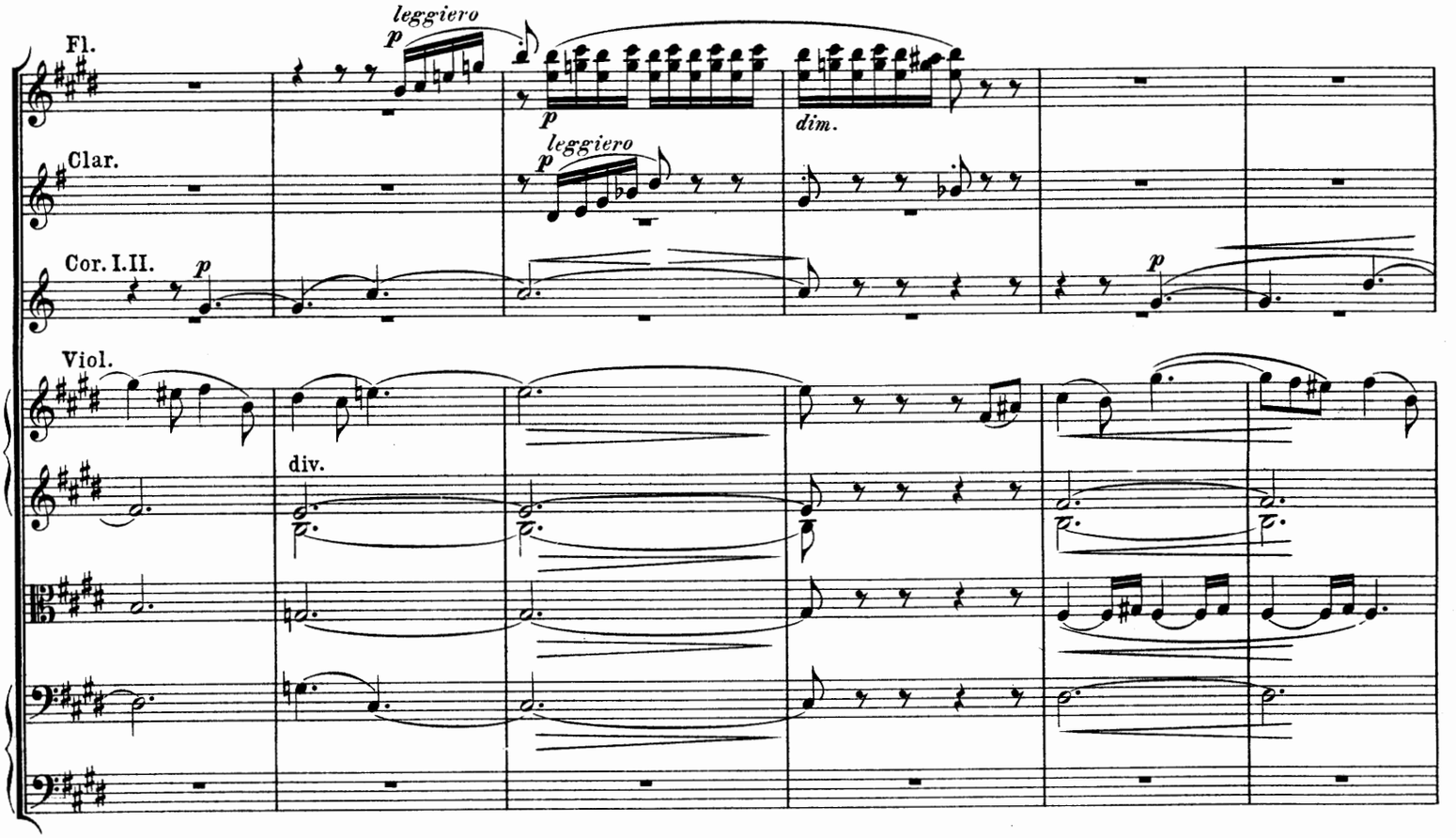

più mosso. (♩. = 120)
più mosso.
p poco espress.
div.
pizz.
più mosso.

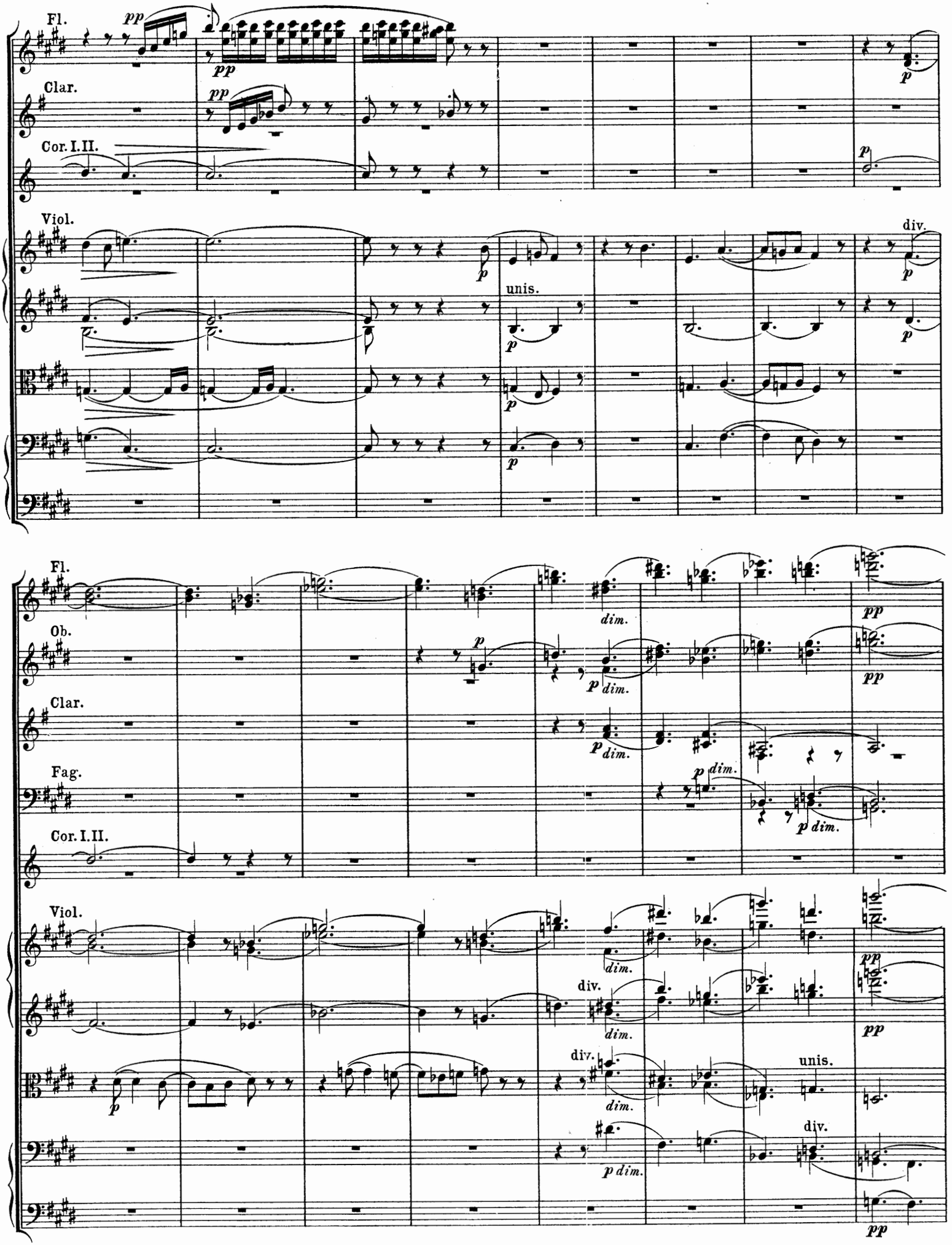

cresc.
mf
p
cresc.
unis.
arco

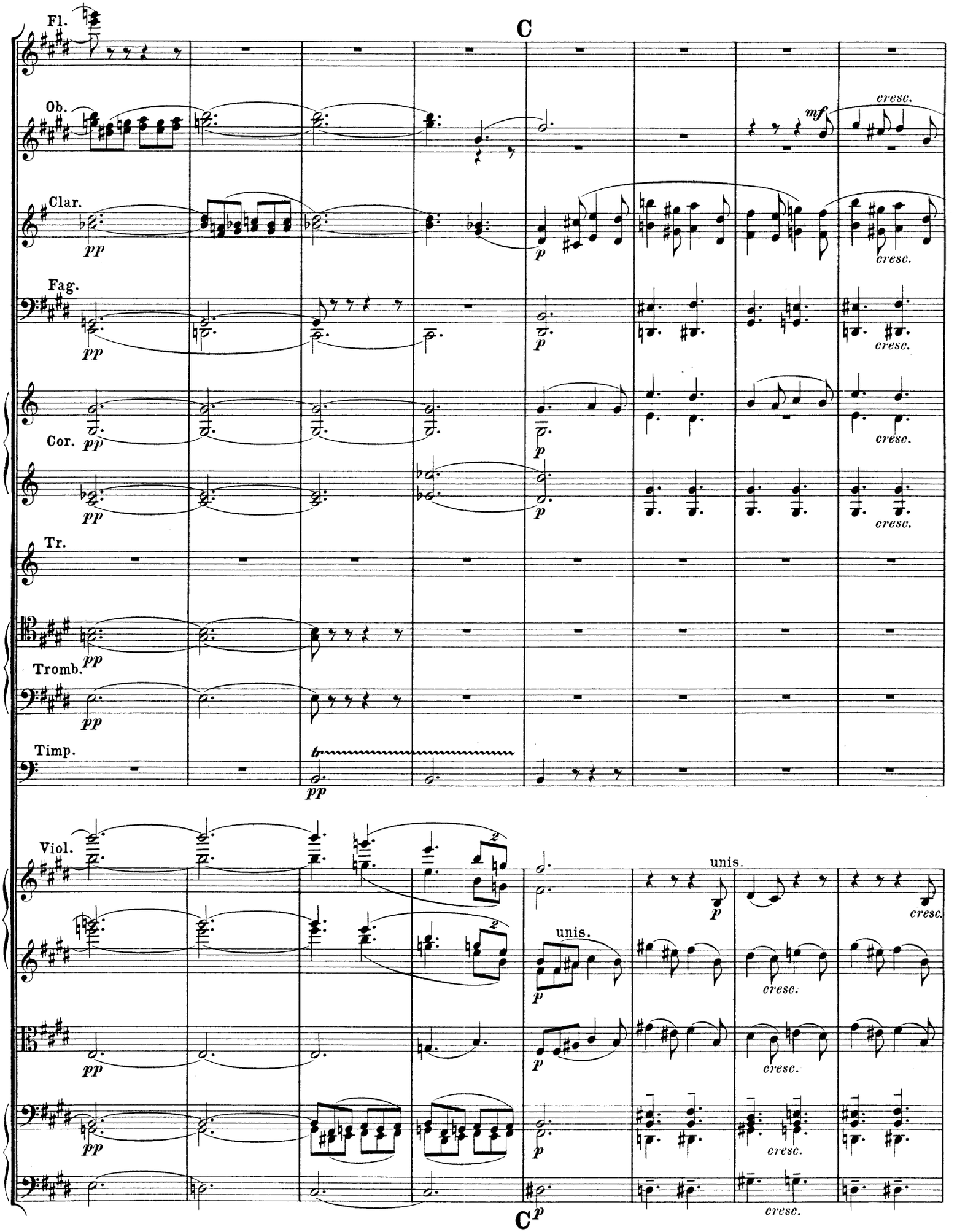

cresc.
p
mf
2

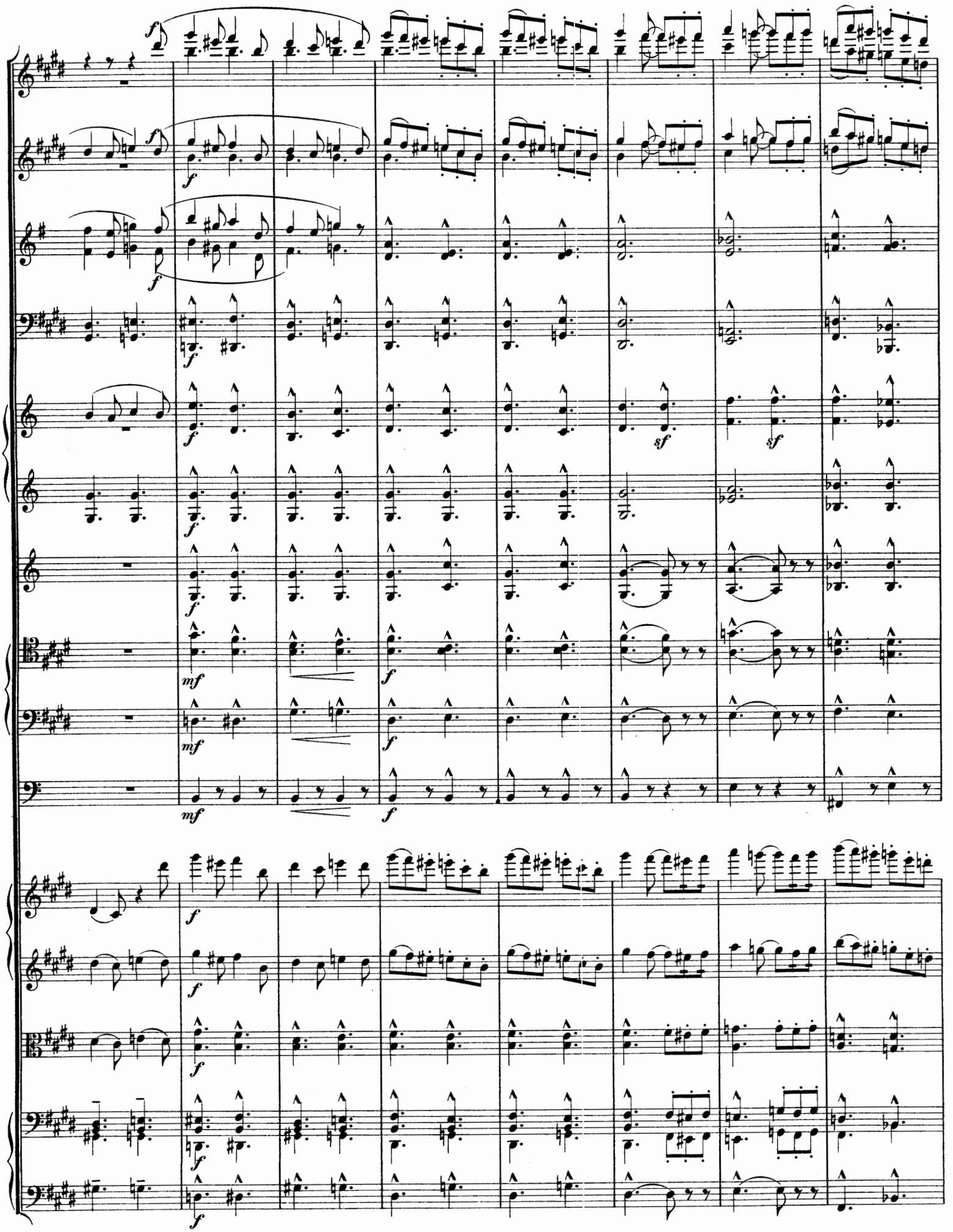

B
a 2.
mf
f
mp
B

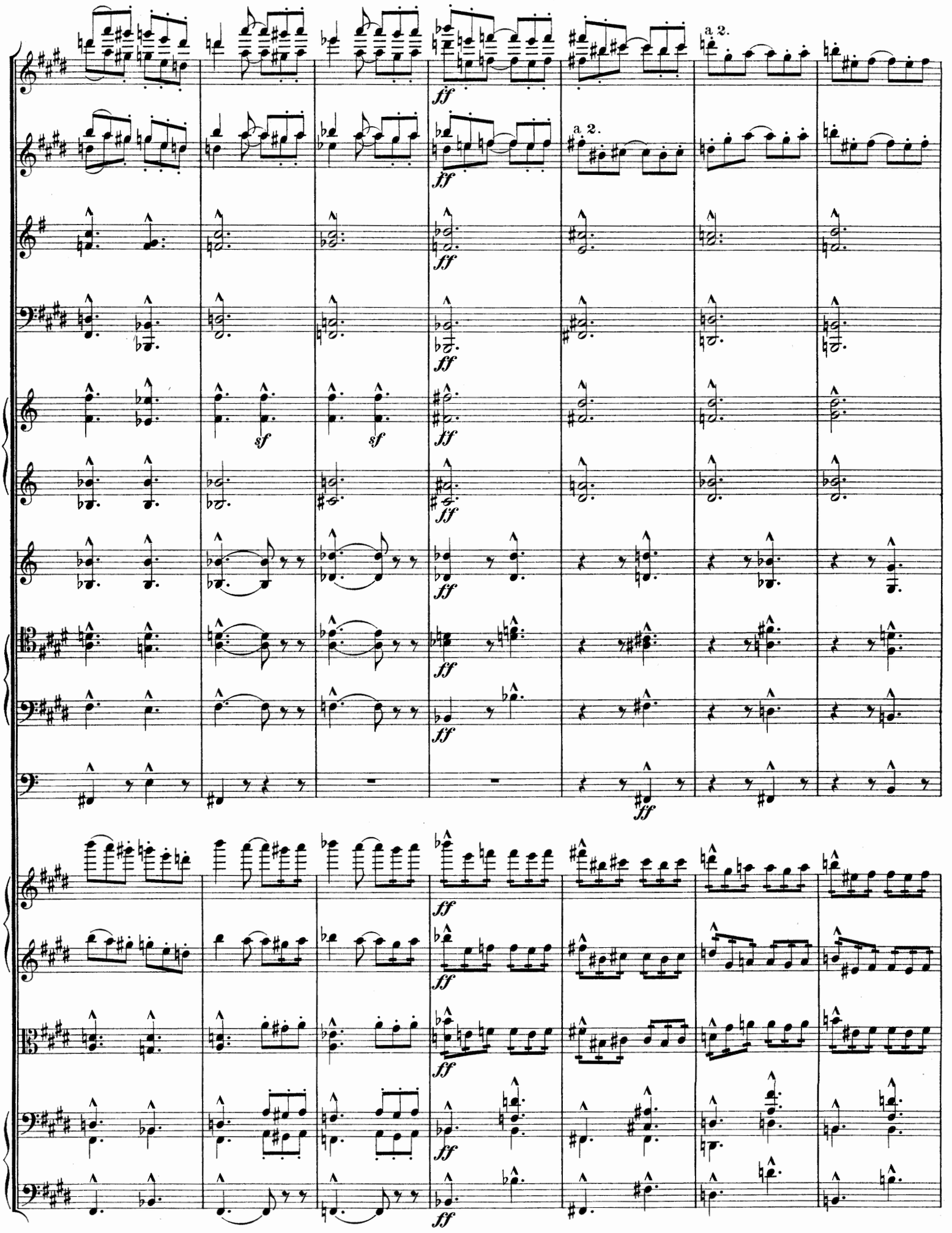

Fl.
Ob.
Clar.
Fag.
Cor. I. II.
Viol.

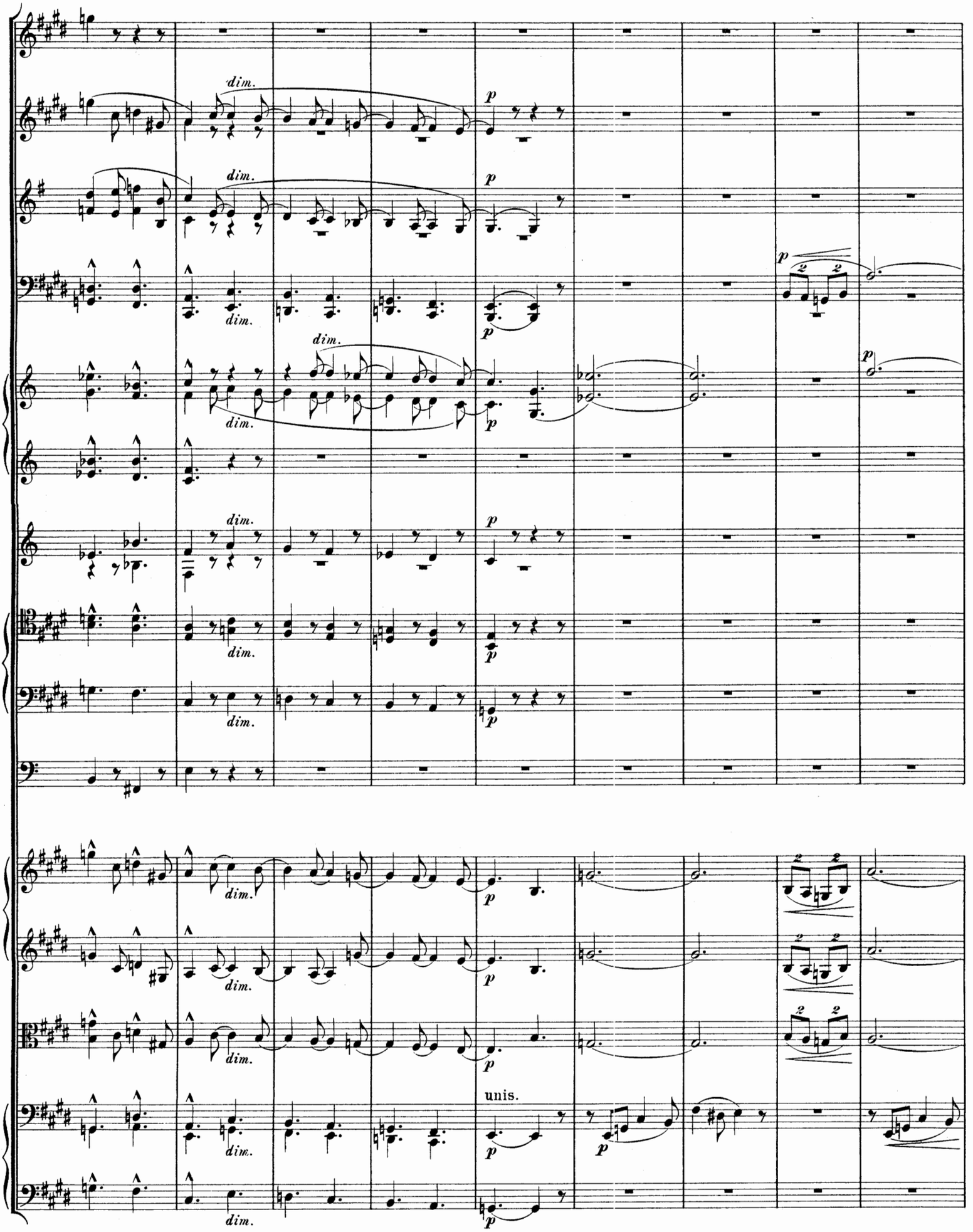

Fl.
leggiero
Clar.
leggiero
dim.
Cor. I. II.
Viol.
div.

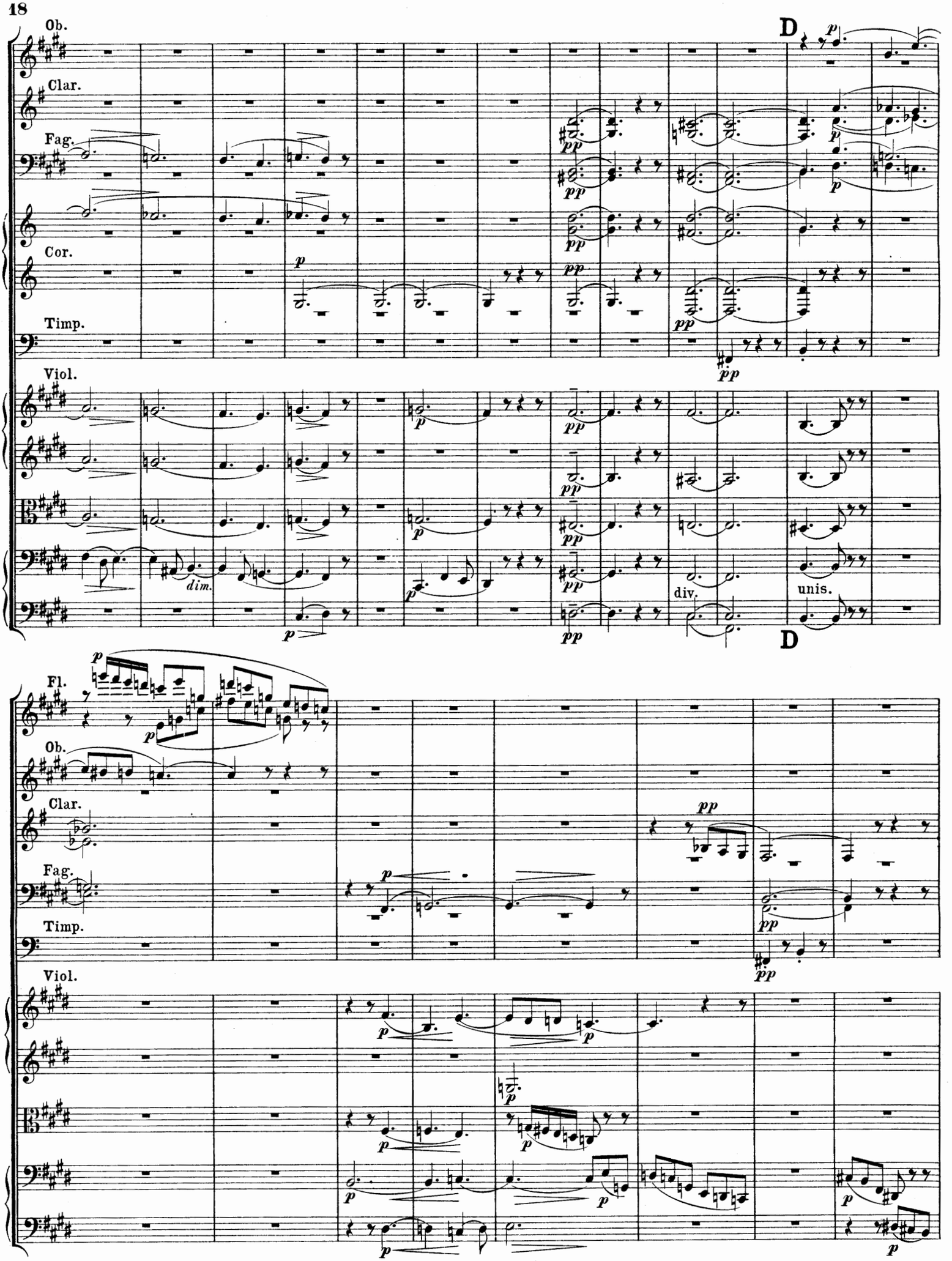

Fl.
Clar.
Cor. I. II.
Viol.
unis.
div.
Fl.
Ob.
Clar.
Fag.
Cor. I. II.
Viol.
div.
unis.

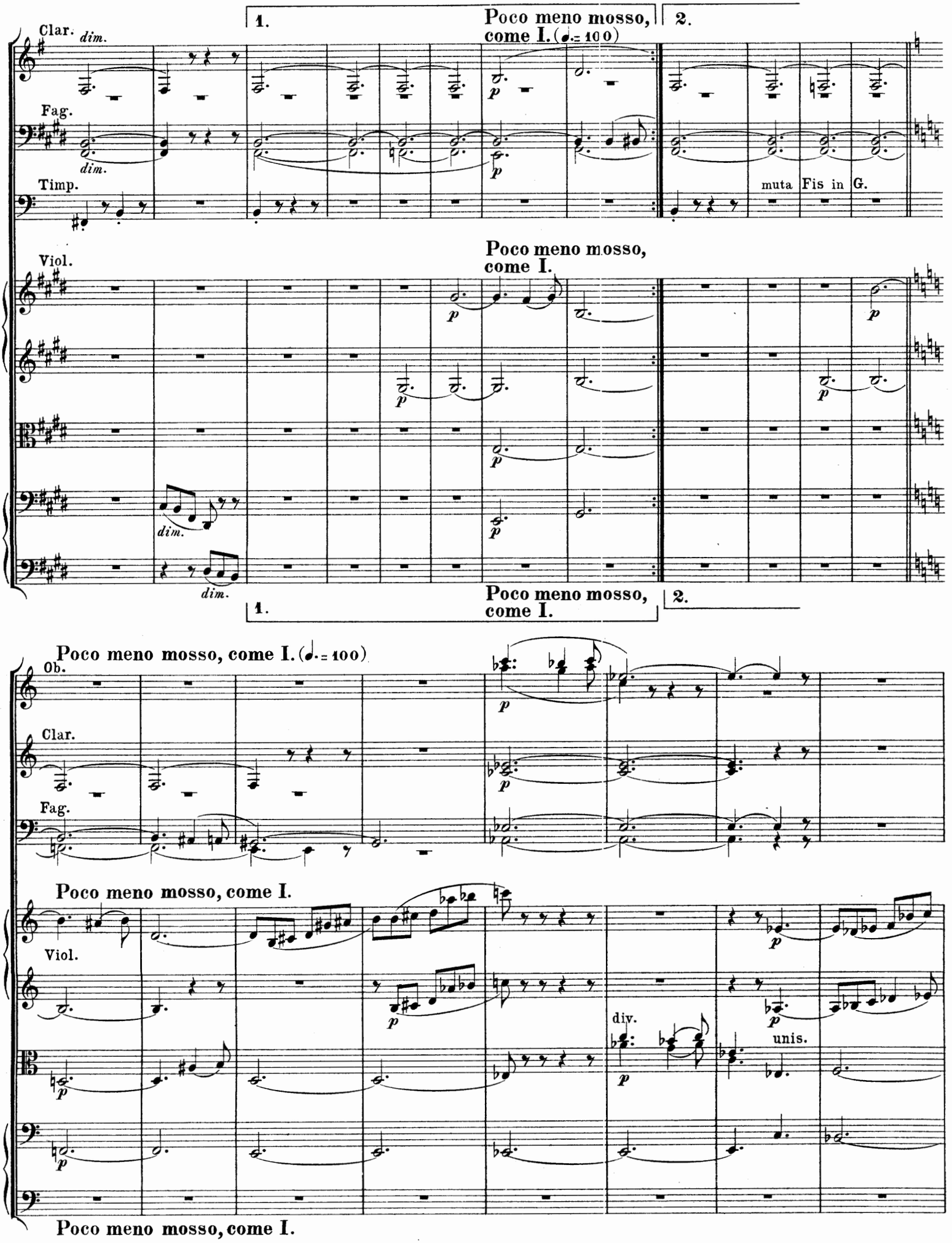

C
Fl.
Ob.
Clar.
Fag.
Cor.
Tr.
Tromb.
Timp.
Viol.
pp
p
mf
cresc.
unis.
C

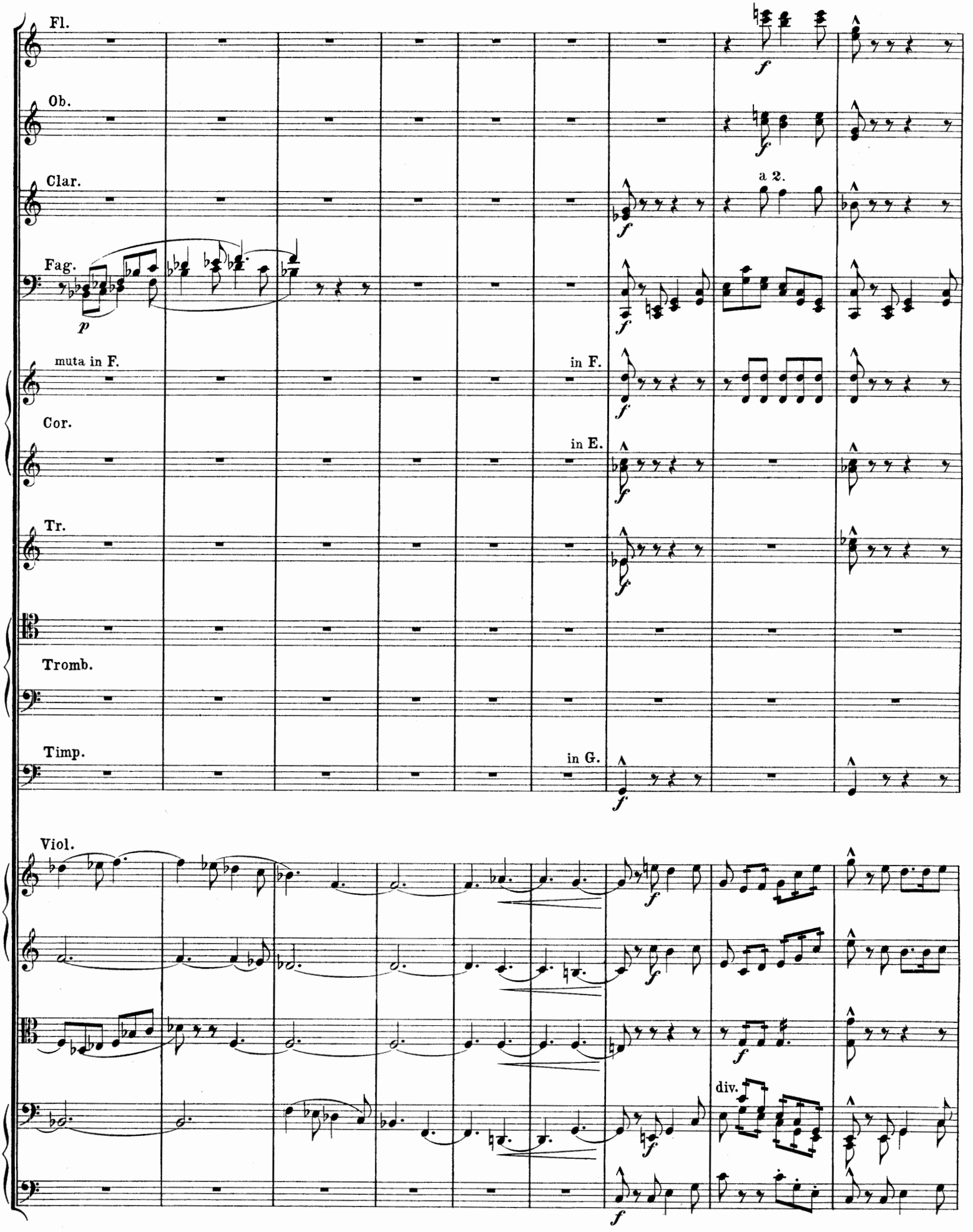

f
sf
mf

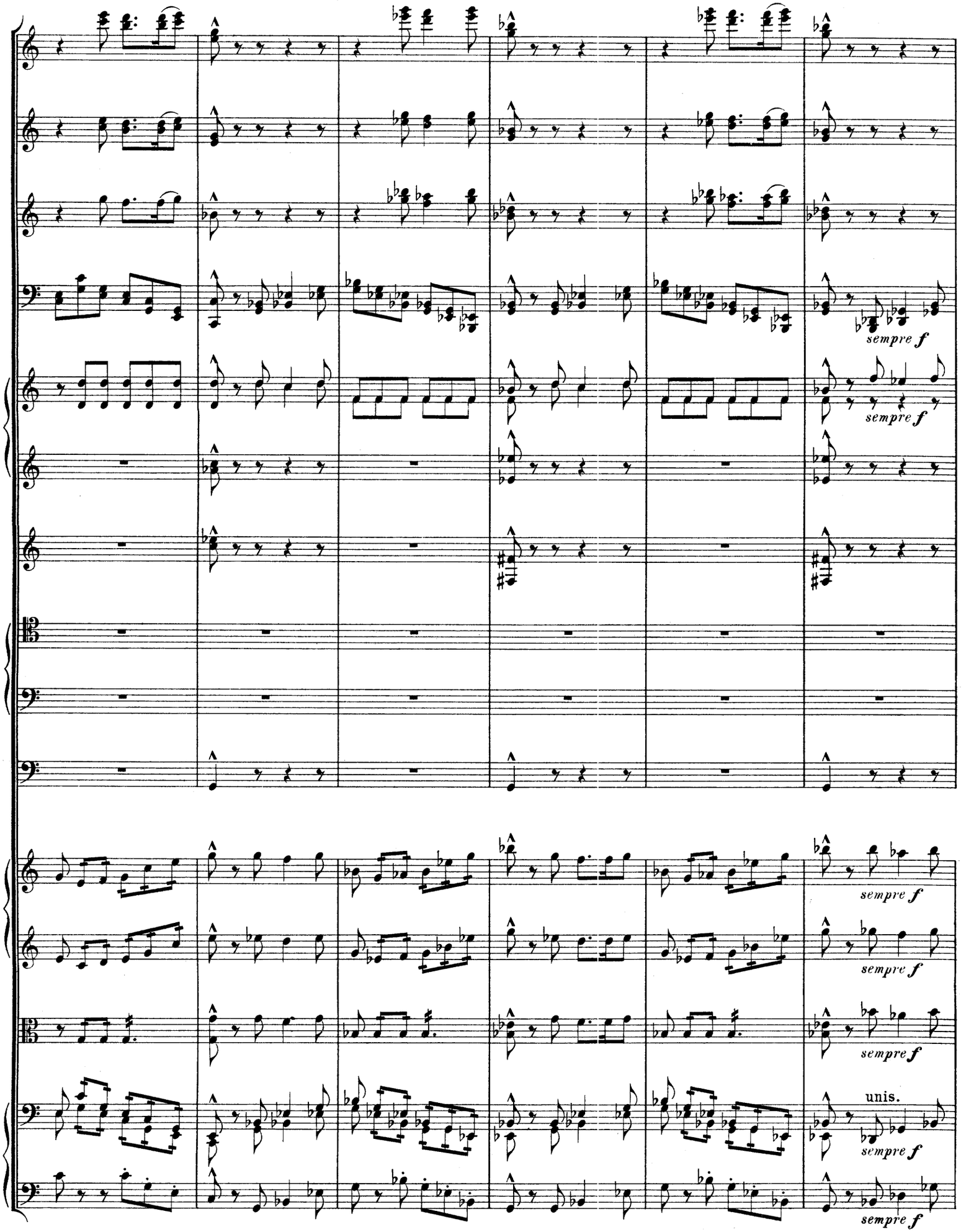

a 2.
a 2.
ff
sf

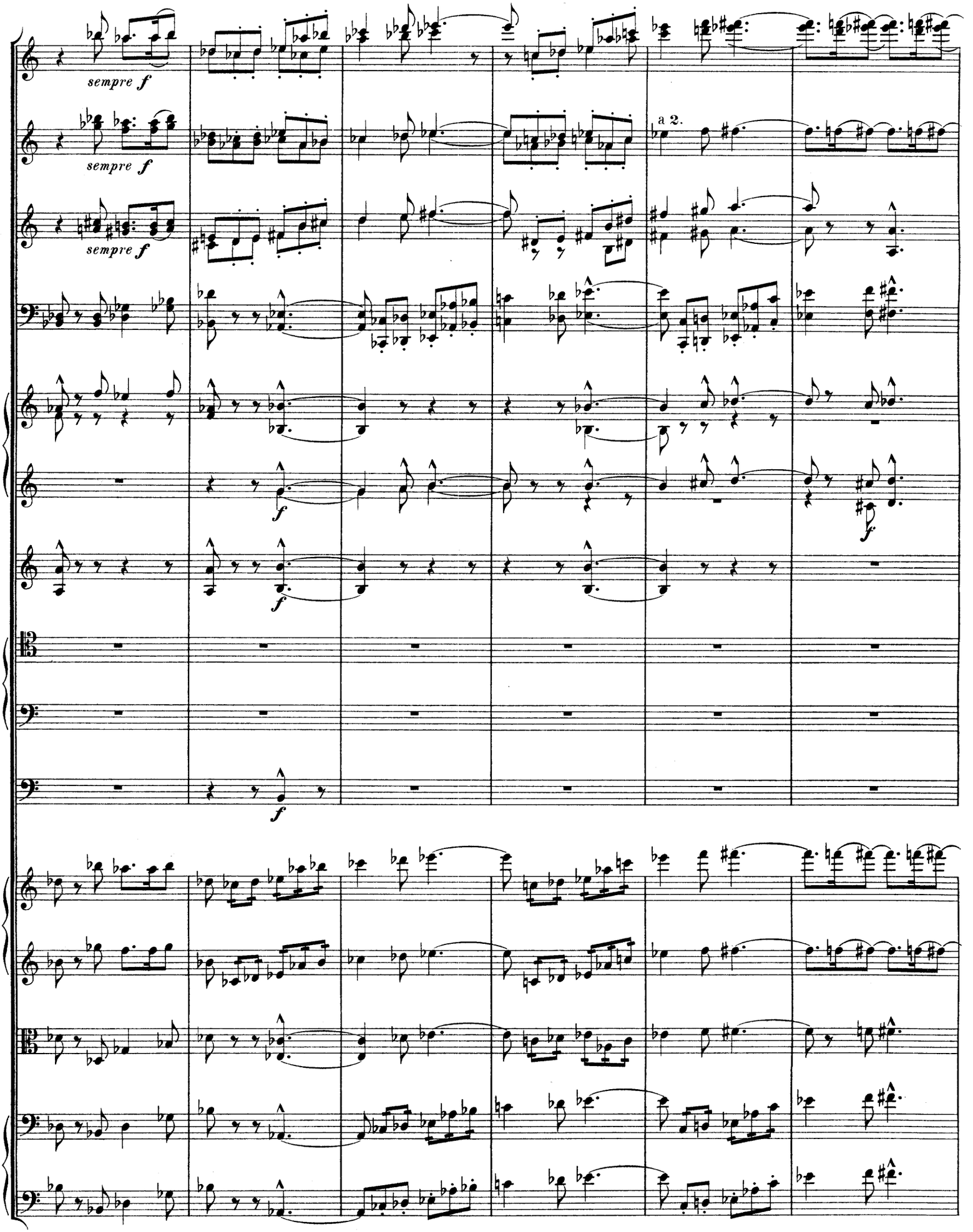

dim.
p
unis.

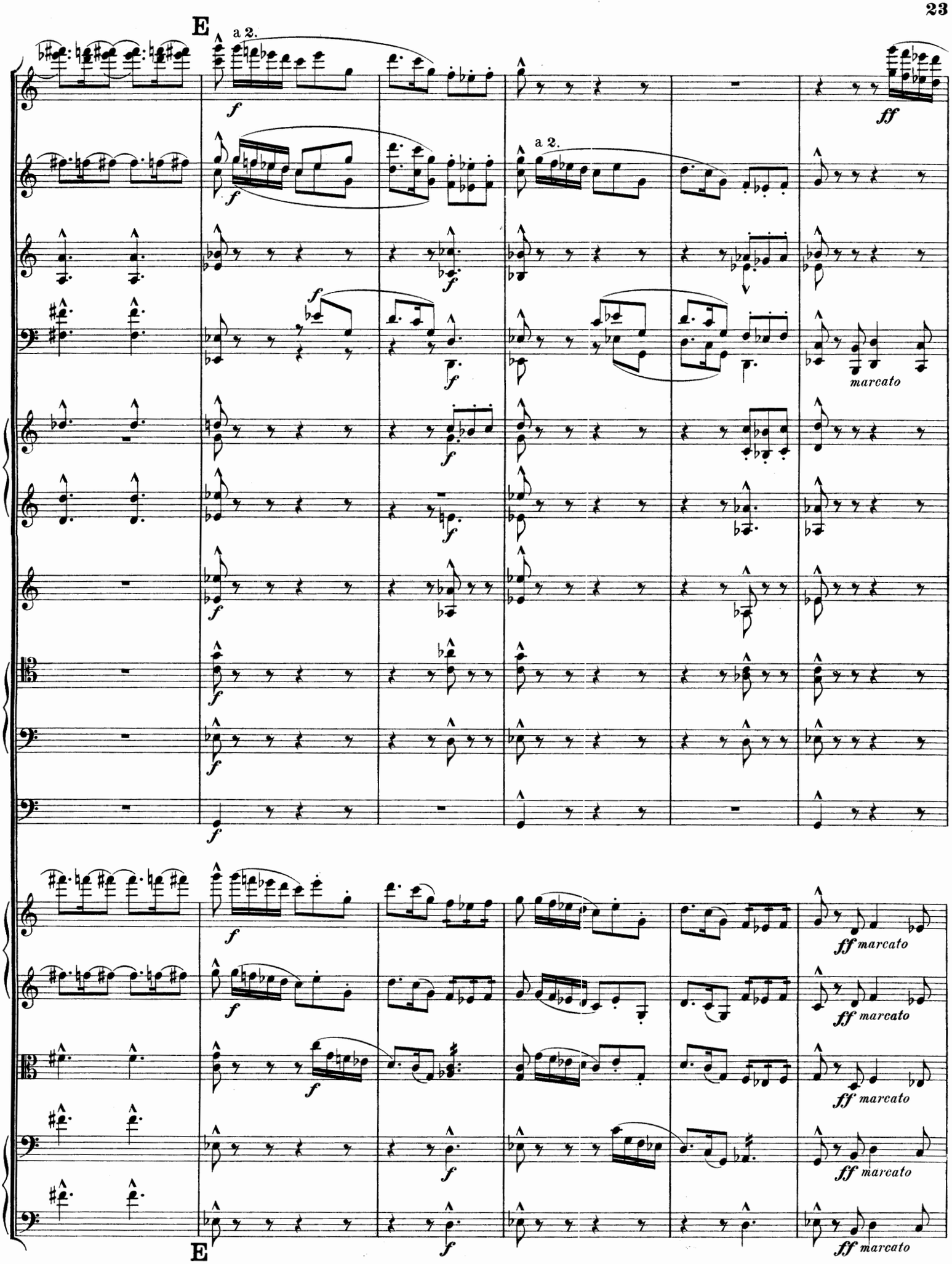

Ob.
Clar.
Fag.
Cor.
Timp.
Viol.
D
p
pp
dim.
div.
unis.
Fl.
Ob.
Clar.
Fag.
Timp.
Viol.
D
p
pp

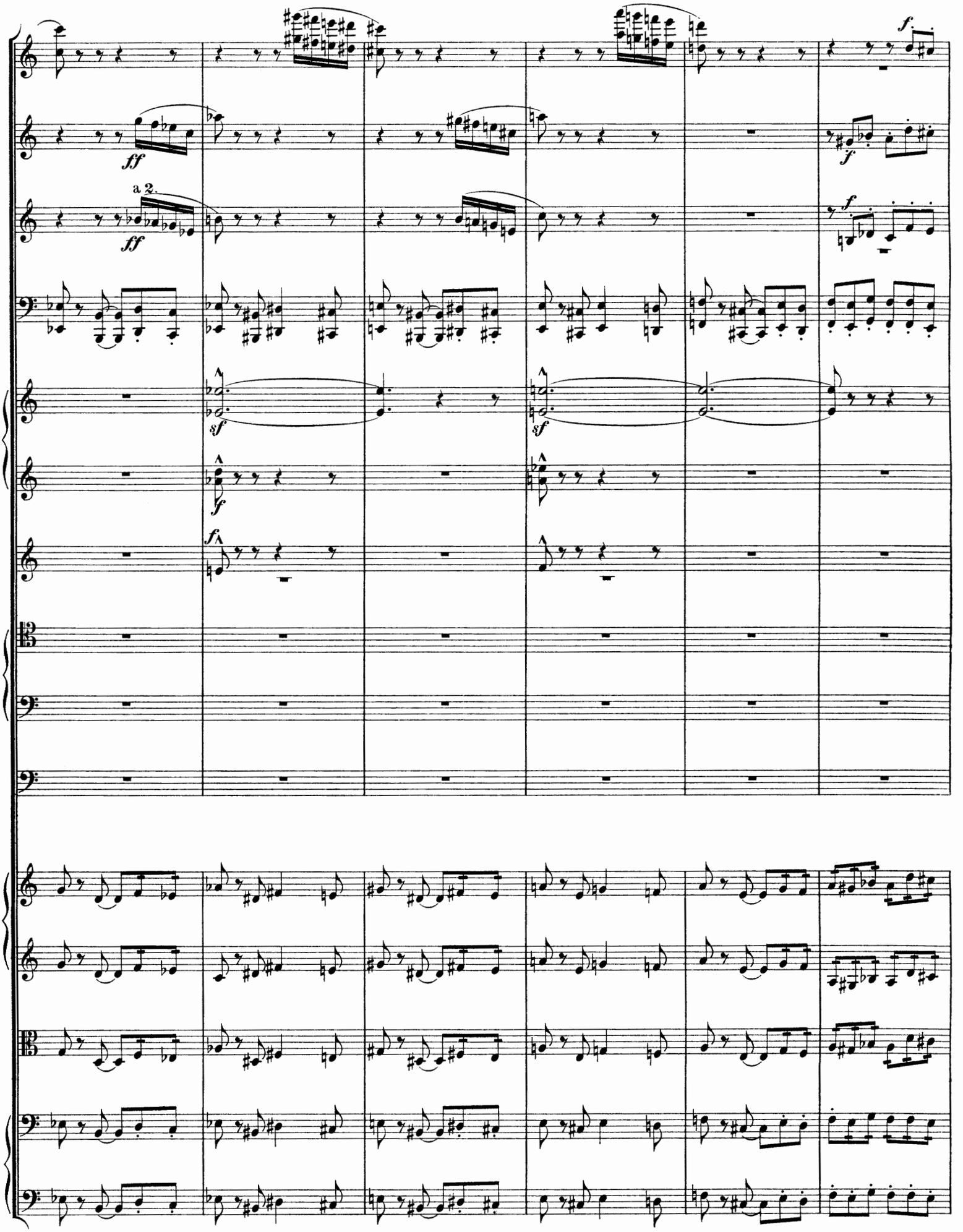

1.
Poco meno mosso, come I. (♩. = 100)
2.
Clar.
dim.
Fag.
dim.
Timp.
muta Fis in G.
Viol.
Poco meno mosso, come I.
dim.
dim.
1.
Poco meno mosso, come I.
2.
Poco meno mosso, come I. (♩. = 100)
Ob.
Clar.
Fag.
Poco meno mosso, come I.
Viol.
div.
unis.
Poco meno mosso, come I.

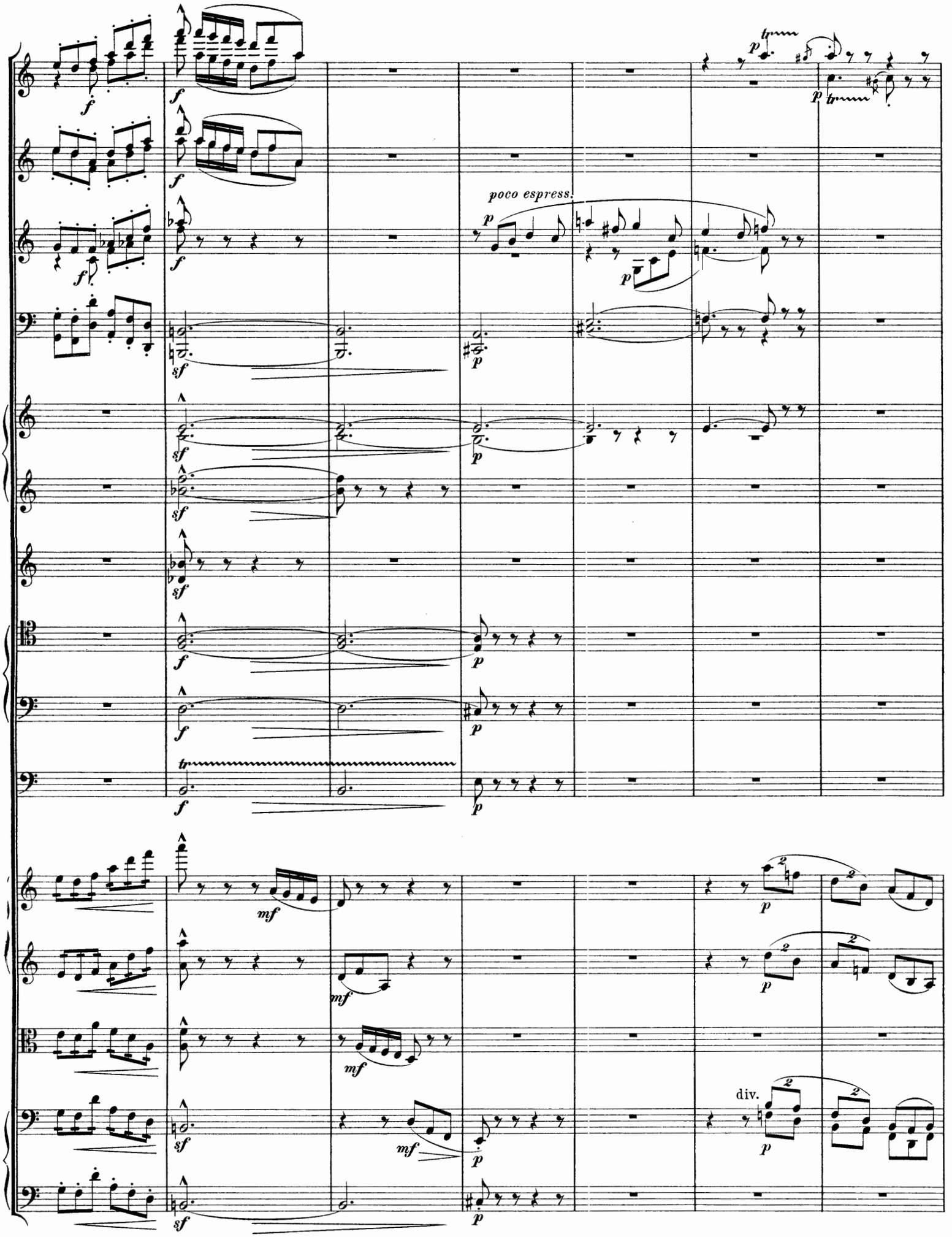

Fl.
Ob.
Clar.
a 2.
Fag.
muta in F.
in F.
Cor.
in E.
Tr.
Tromb.
Timp.
in G.
Viol.
div.

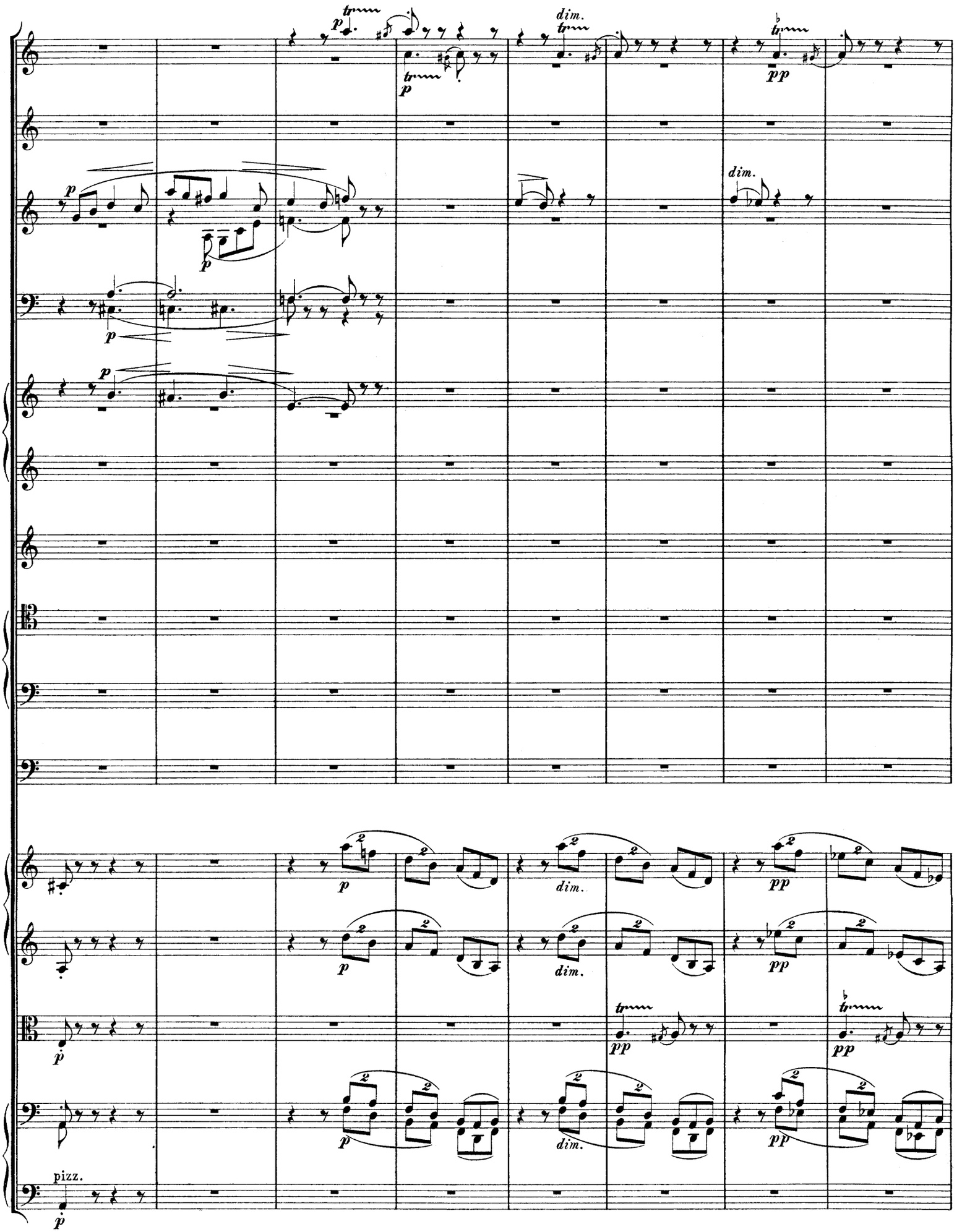

sempre f
sempre f
sempre f
sempre f
sempre f
unis.
sempre f
sempre f

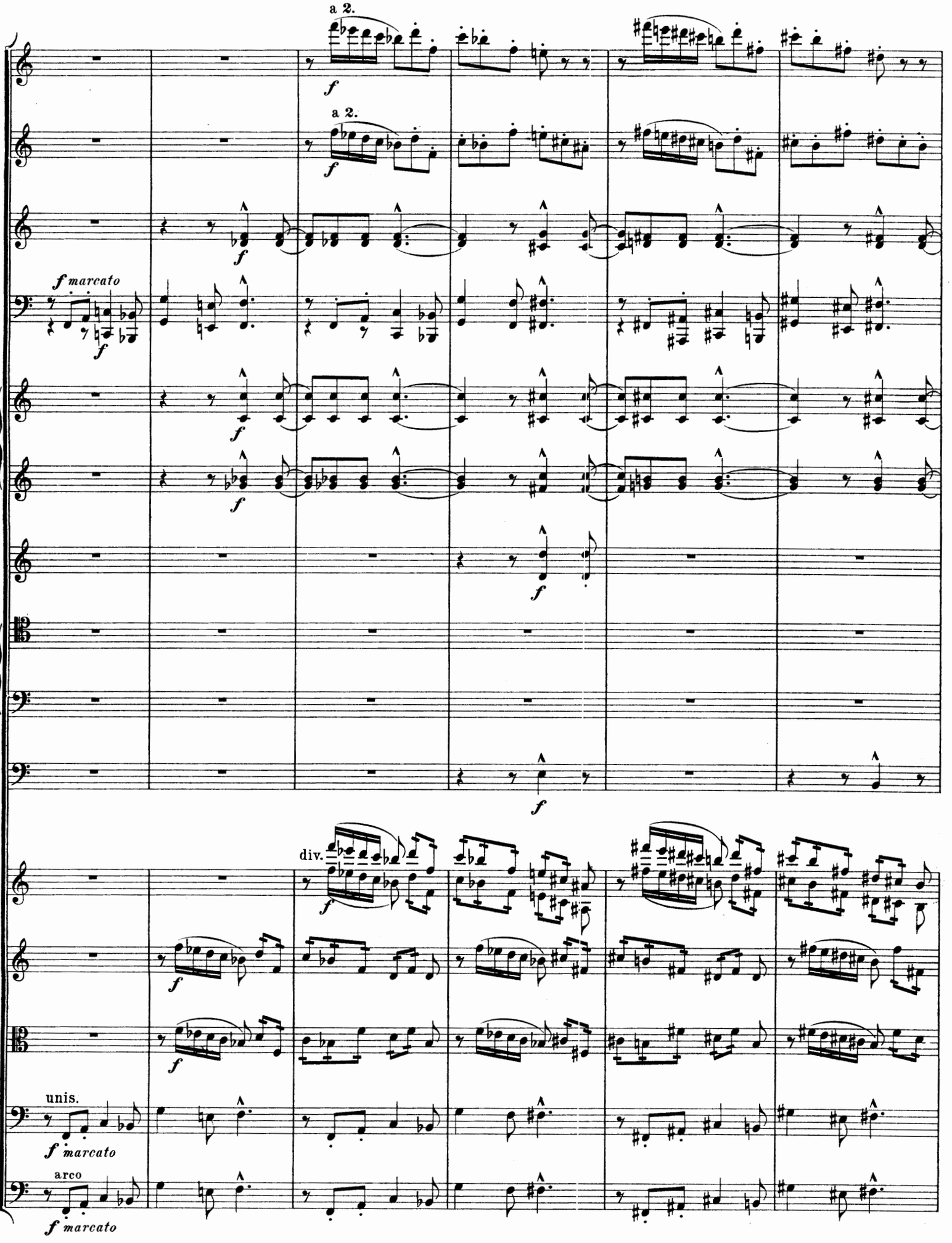

sempre f
sempre f
sempre f
a 2.
f
f
f

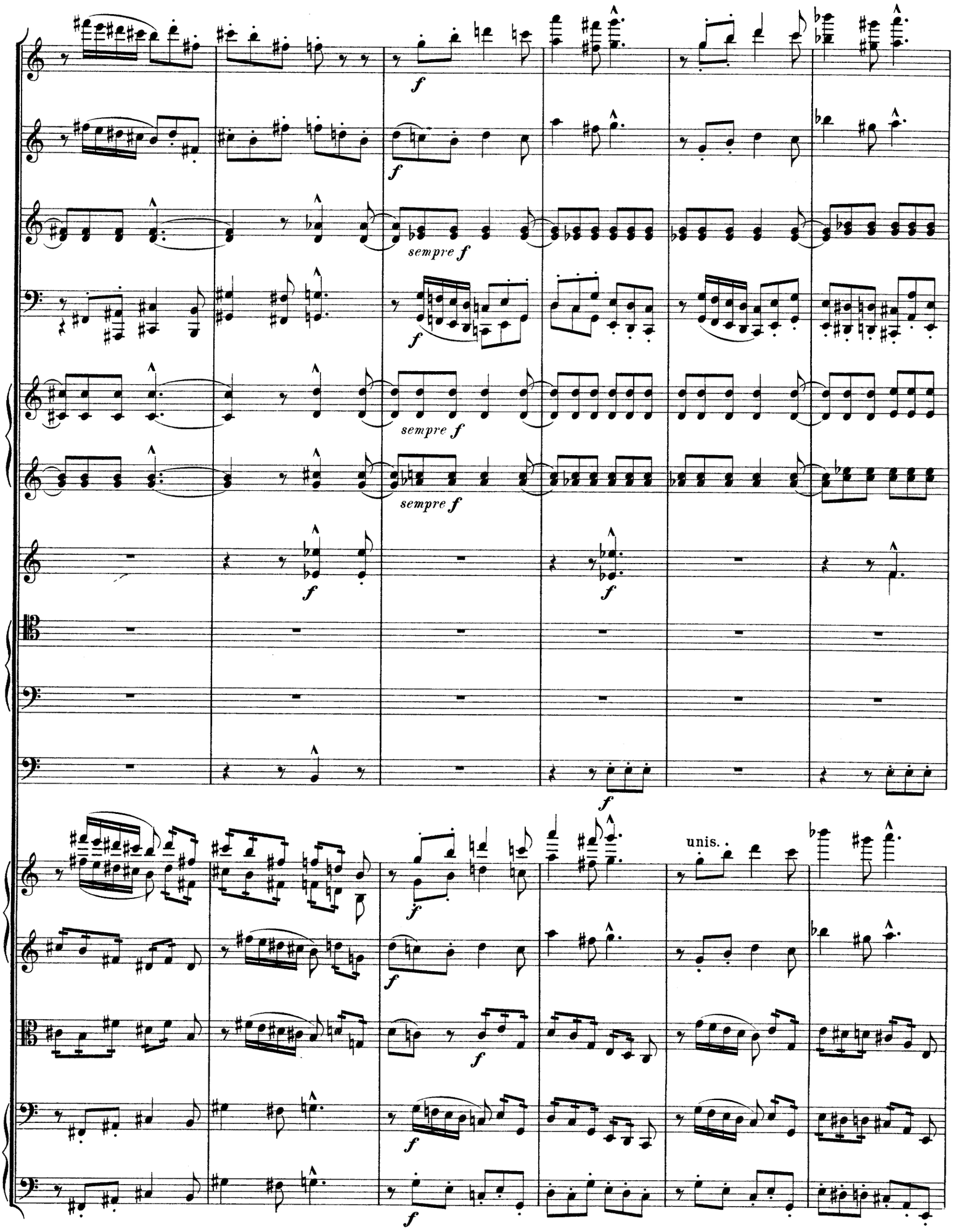

E
a 2.
f
ff
a 2.
f
marcato
ff marcato
E

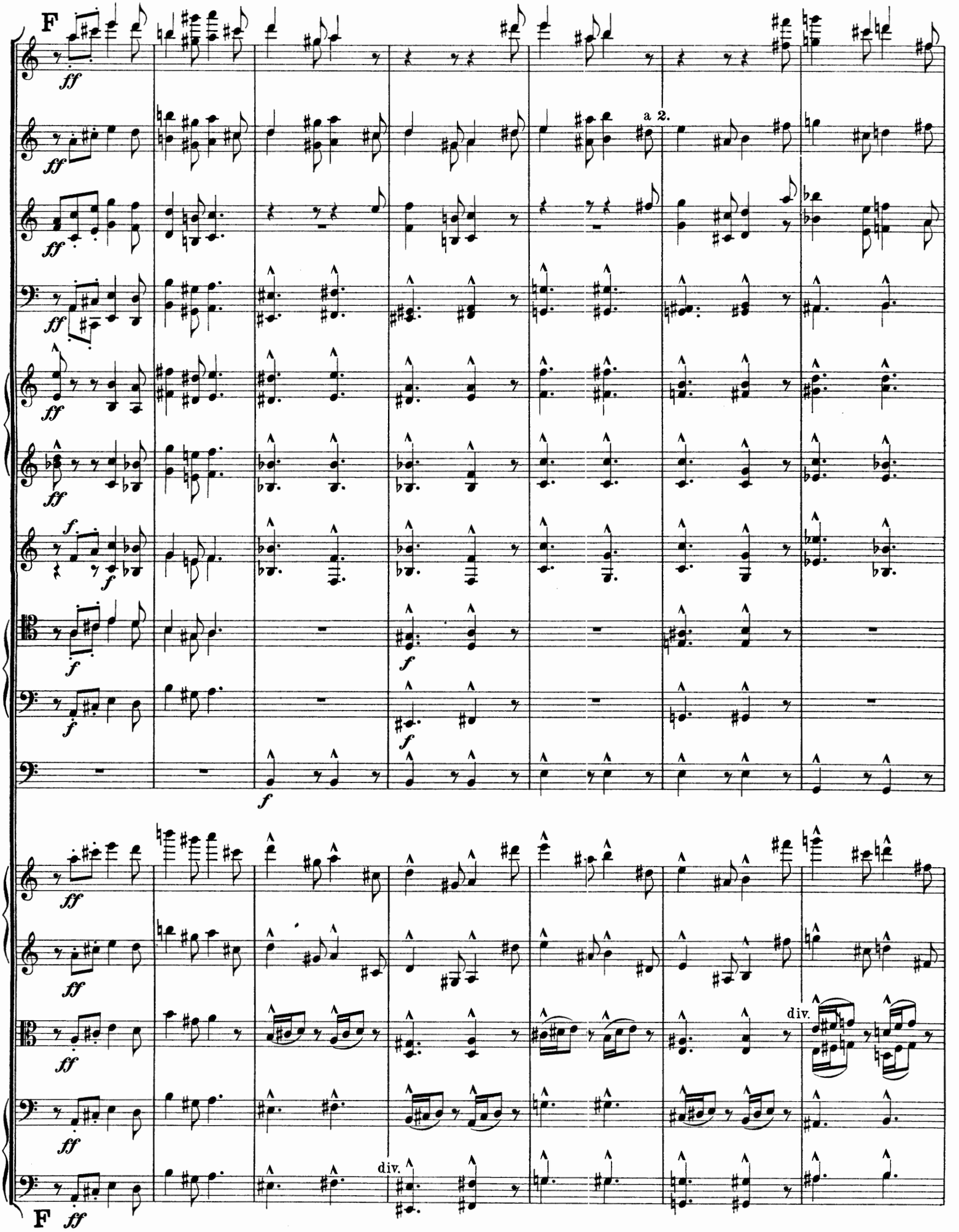

a 2.
ff
f
sf

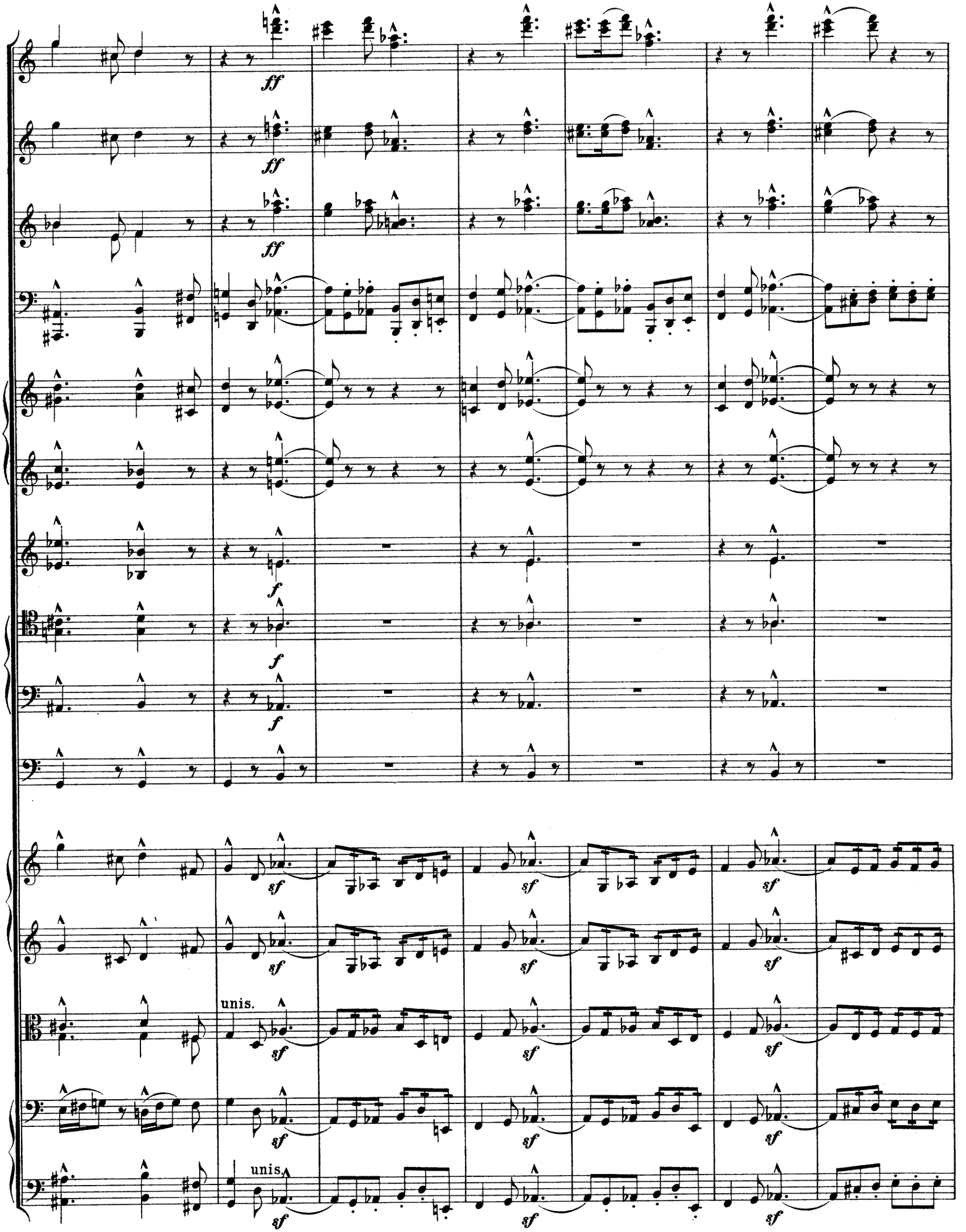

poco espress.
div.

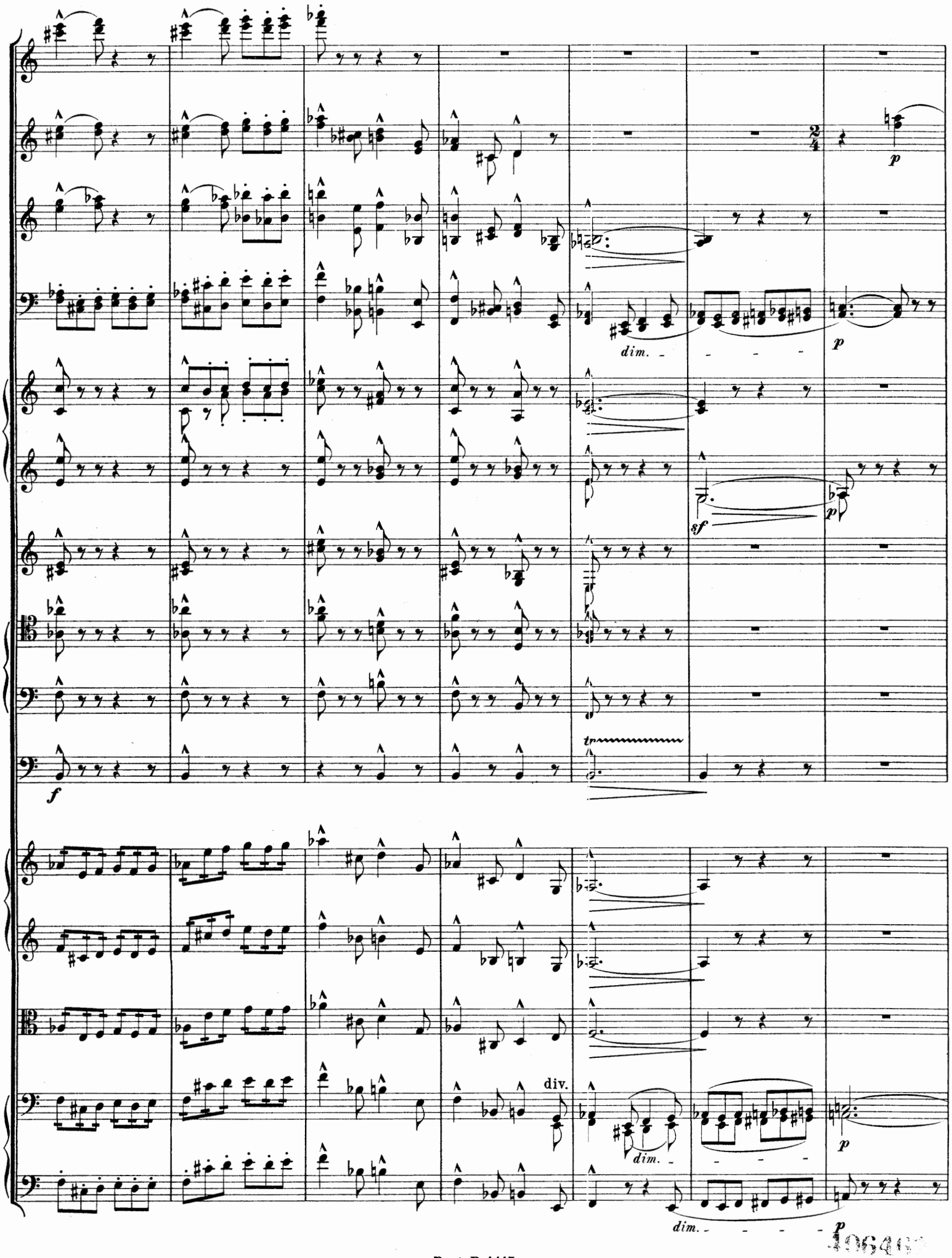

dim.
dim.
dim.
dim.
dim.
pizz.

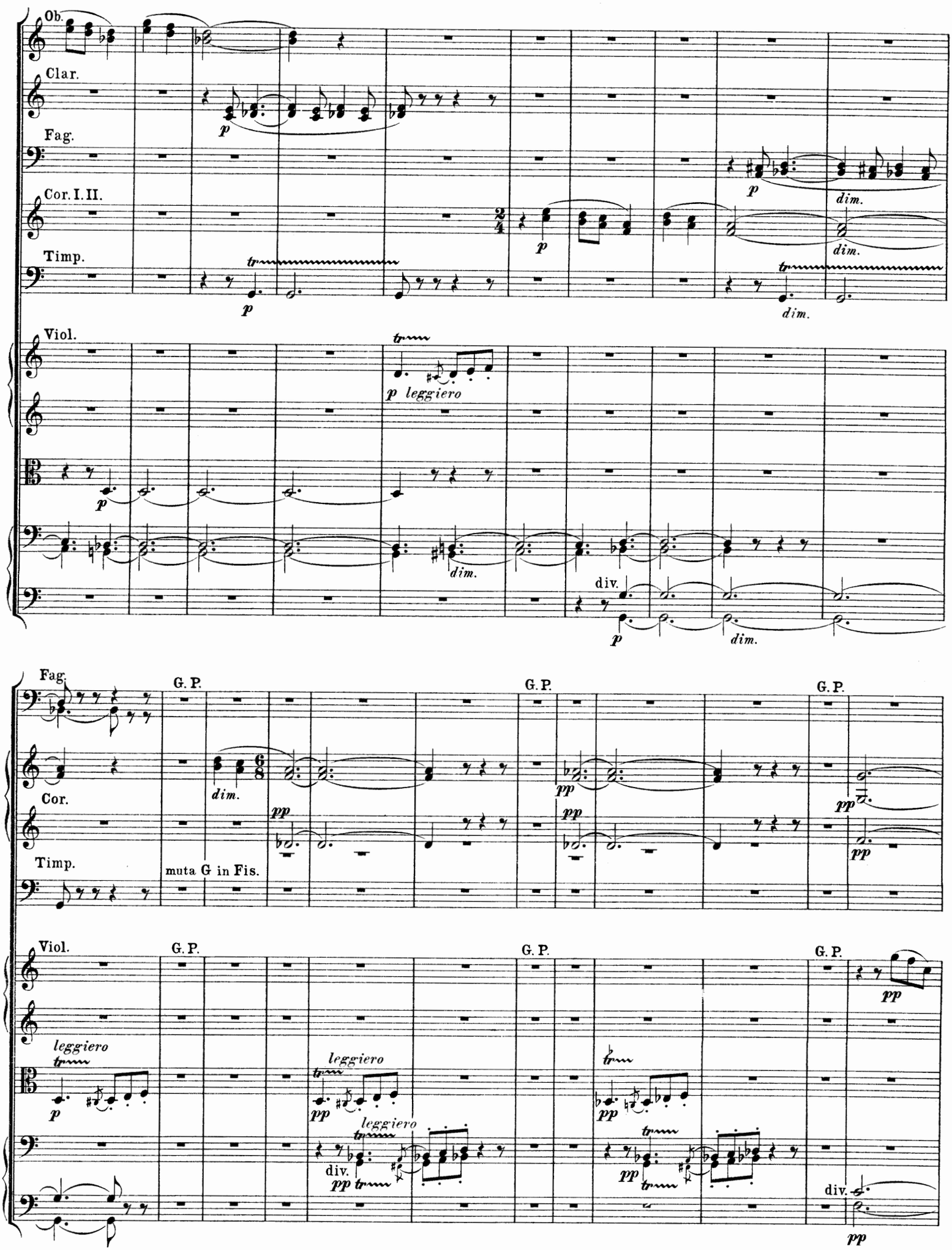

a 2.
f
a 2.
f
f marcato
f
f
f
f
f
div.
f
f
f
unis.
f marcato
arco
f marcato

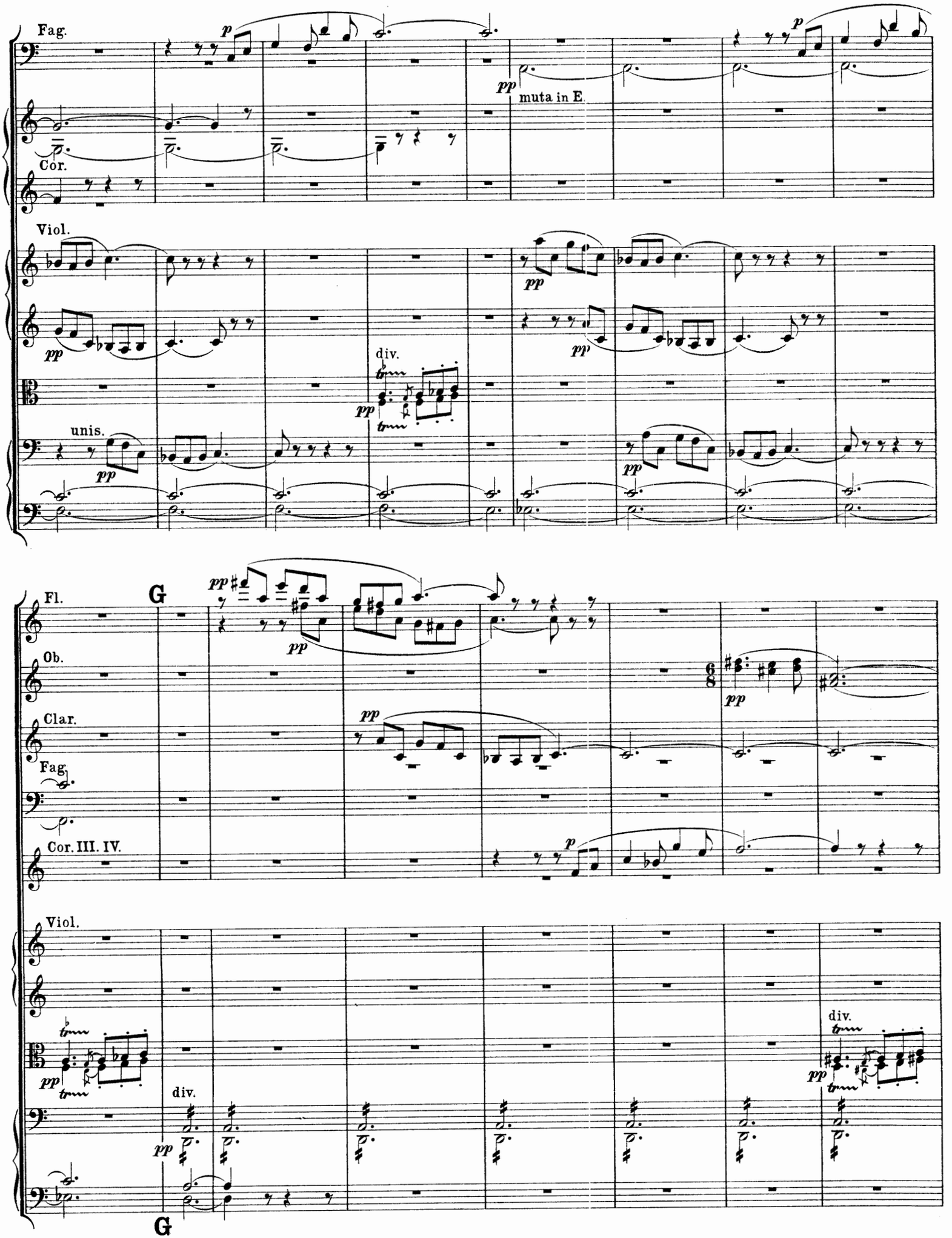

sempre f
sempre f
sempre f
unis.

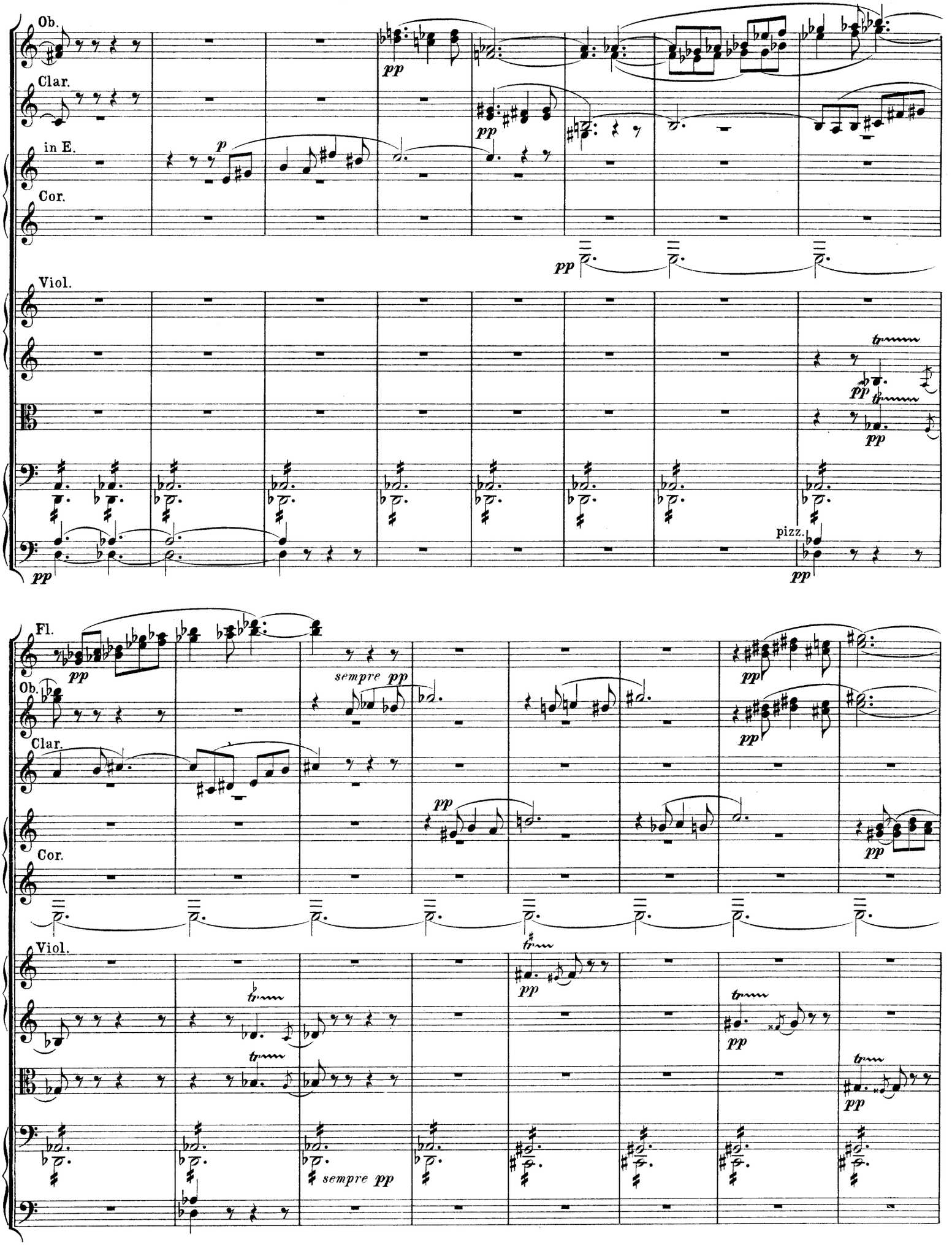

F
ff
a 2.
f
div.
F ff

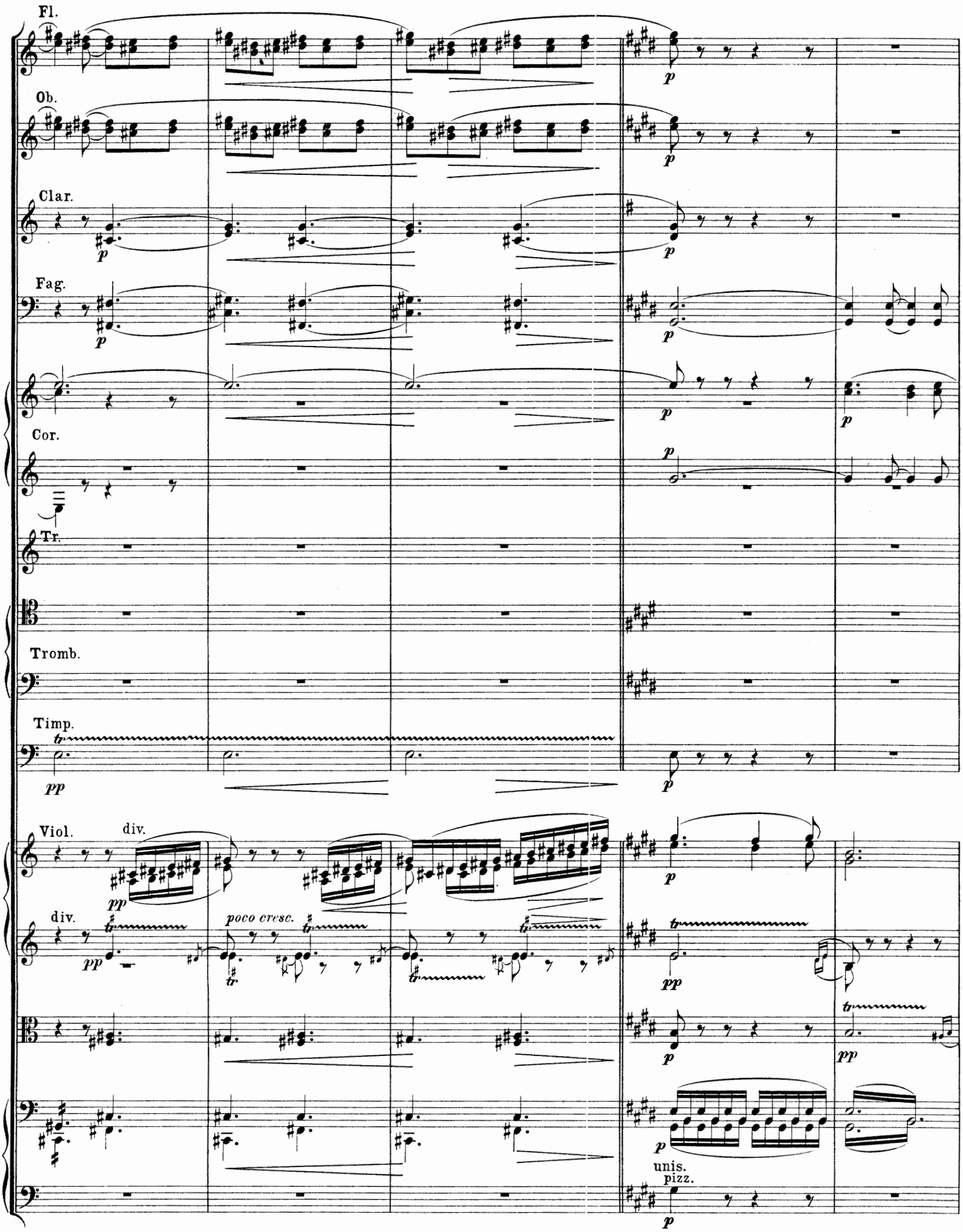

ff
ff
ff
f
f
f
sf
sf
sf
sf
sf
sf
sf
sf
sf
unis.
unis.

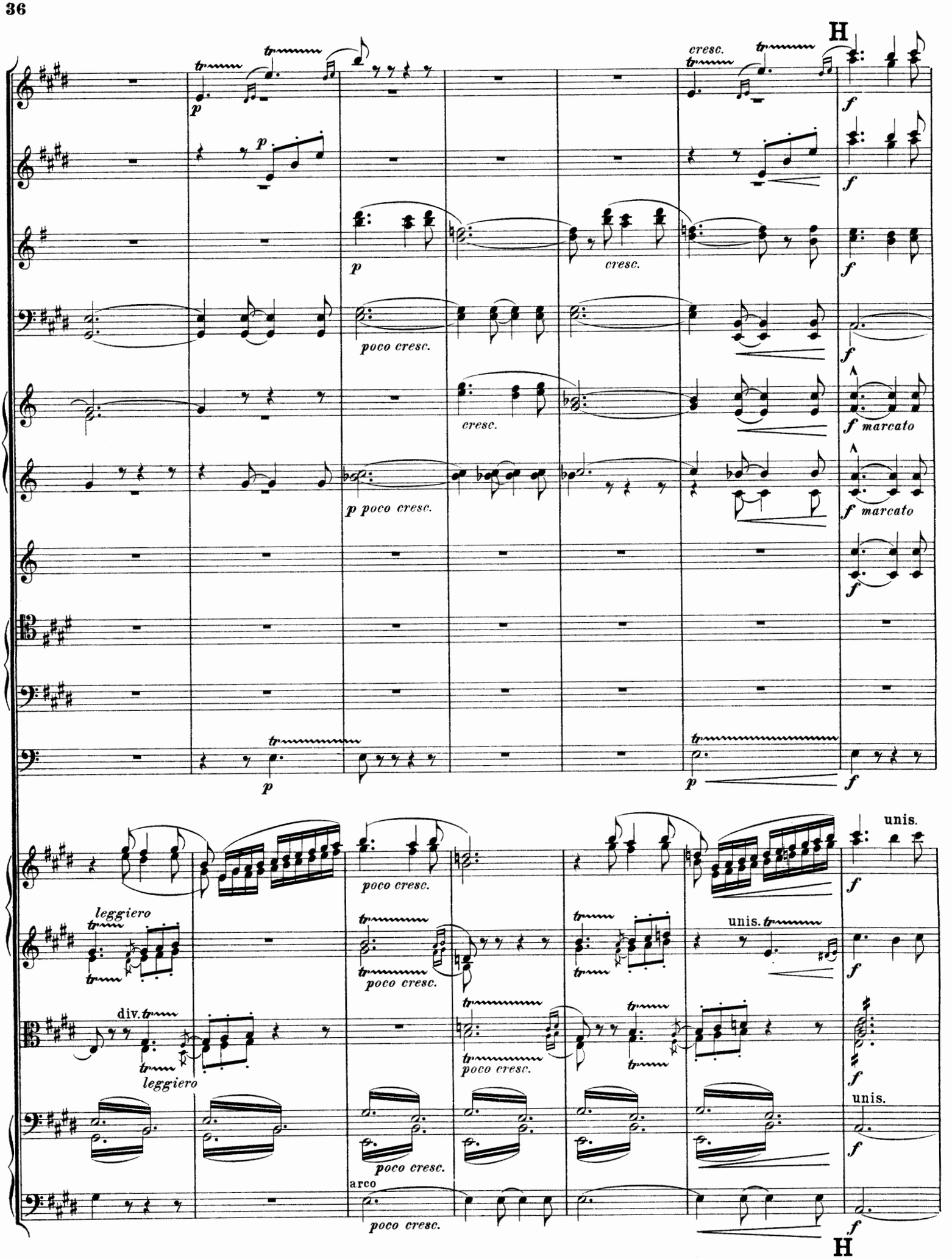

f
dim.
p
sf
p
tr
div.
dim.
p
dim.
p

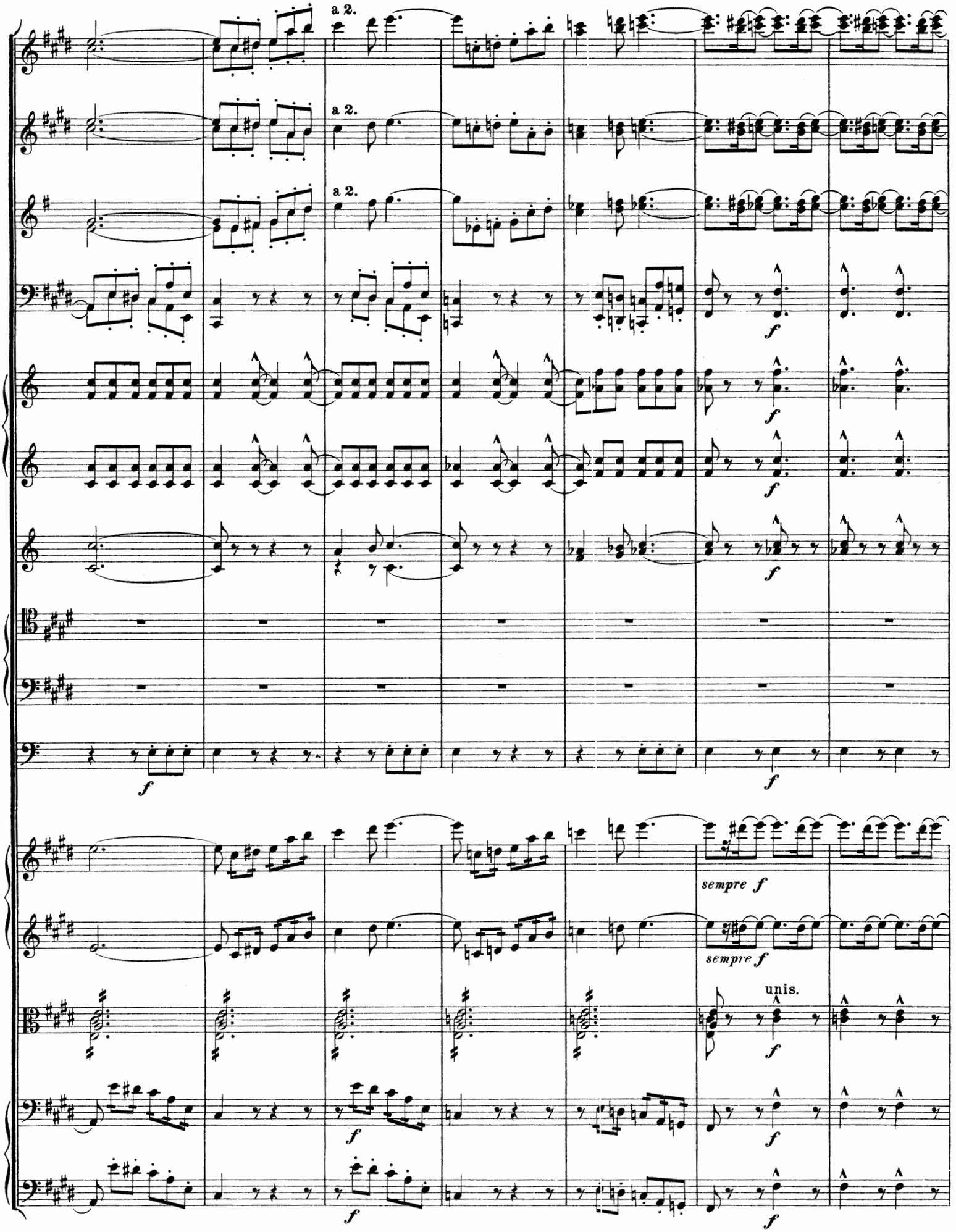

Ob.
Clar.
Fag.
Cor. I. II.
Timp.
Viol.
p
dim.
p leggiero
div.
G. P.
Cor.
muta G in Fis.
pp
leggiero
tr

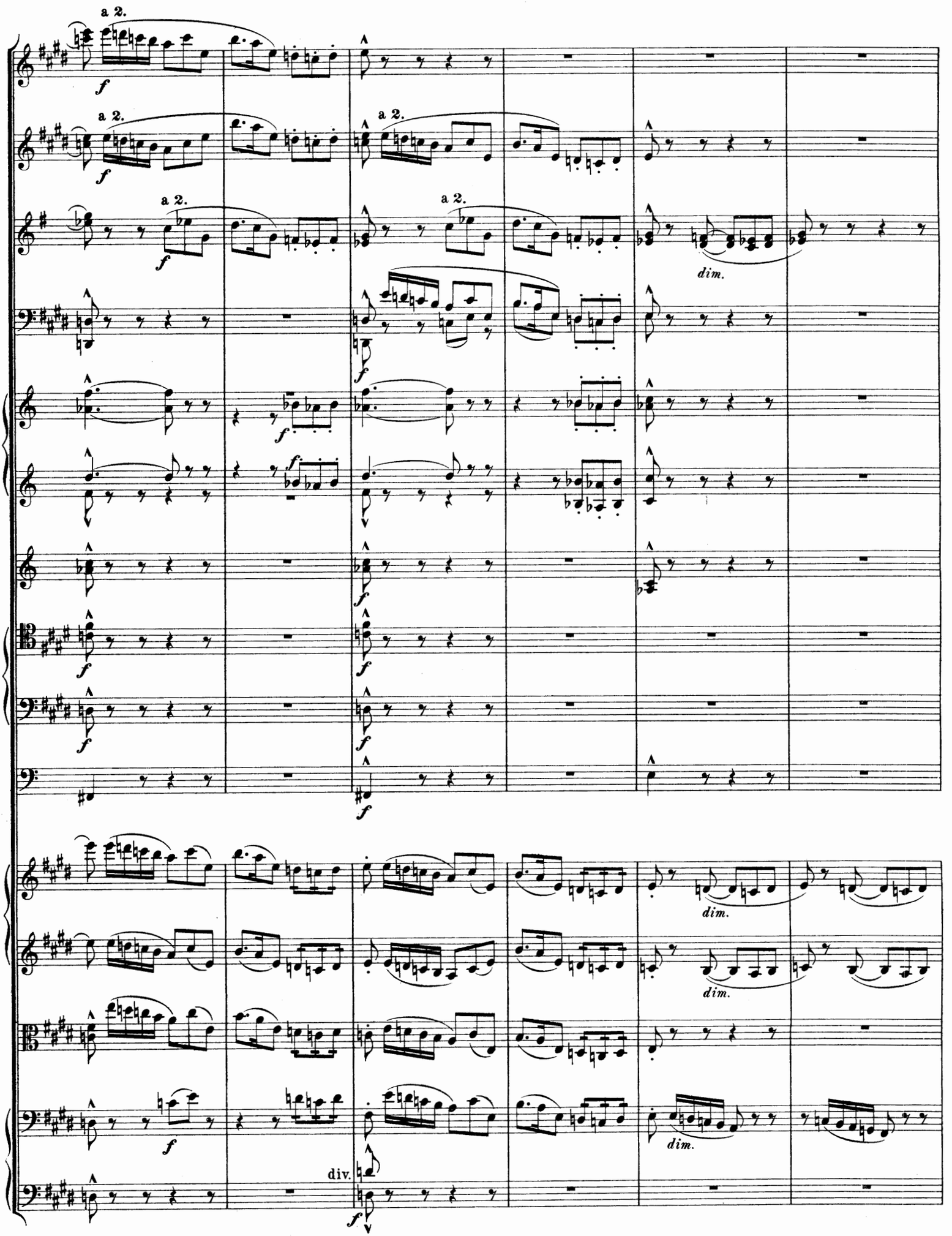

Fag.
Cor.
Viol.
muta in E
div.
unis.
Fl.
Ob.
Clar.
Fag.
Cor. III. IV.
Viol.
div.
G
G

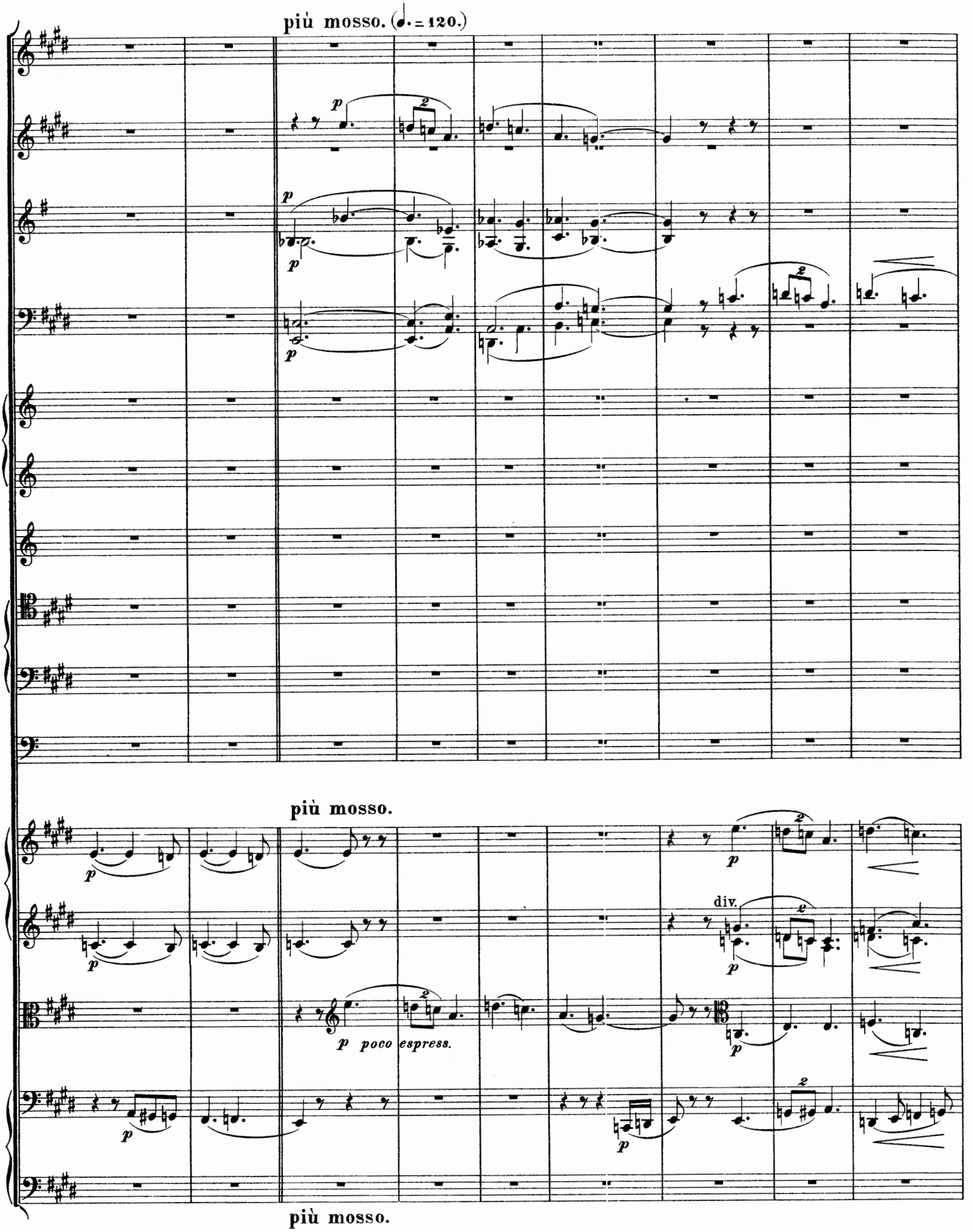

Ob.
Clar.
in E.
Cor.
Viol.
pizz.
Fl.
Ob.
Clar.
Cor.
Viol.
sempre pp
sempre pp

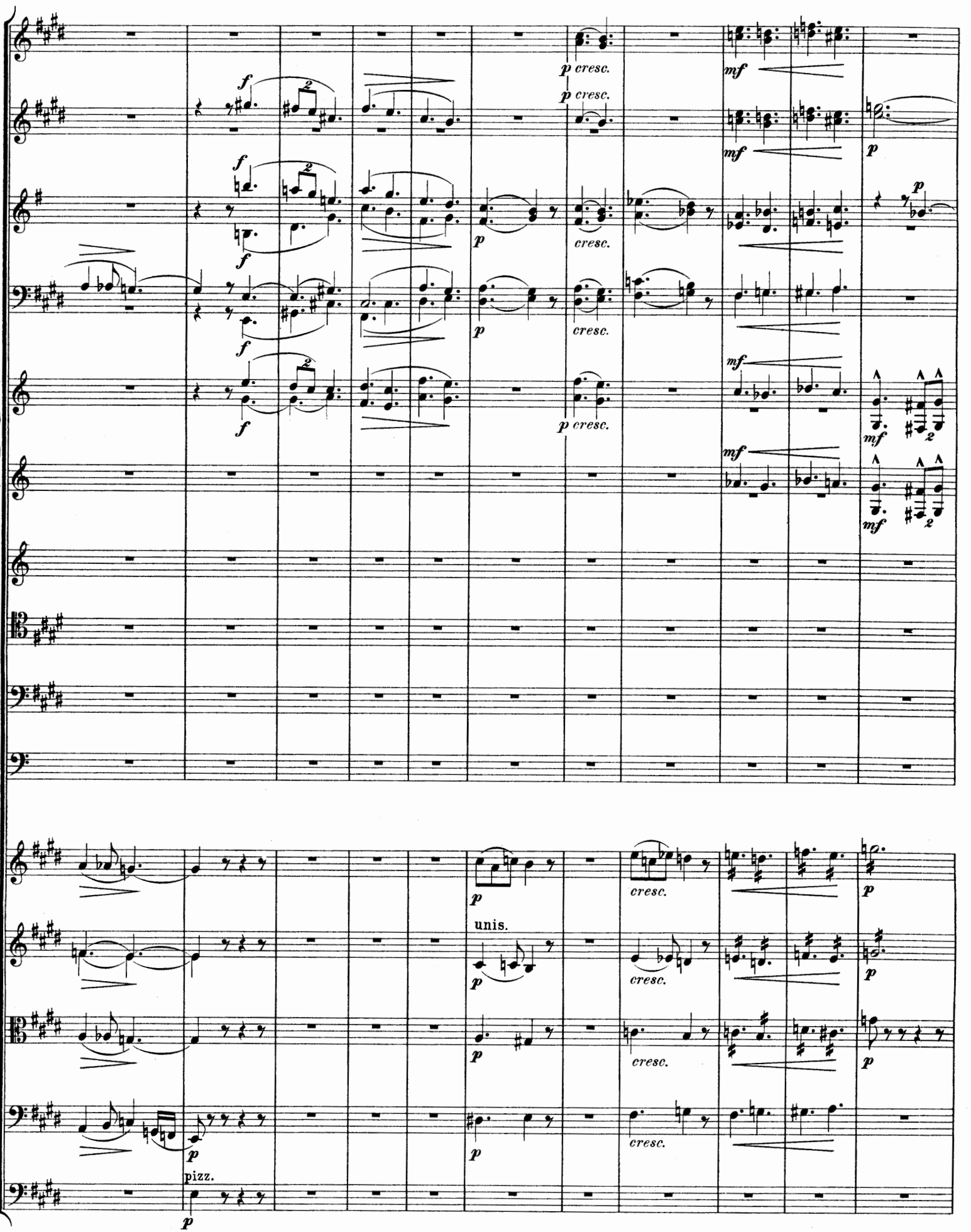

Fl.
Ob.
Clar.
Fag.
Cor.
Tr.
Tromb.
Timp.
Viol.
div.
div.
poco cresc.
unis.
pizz.

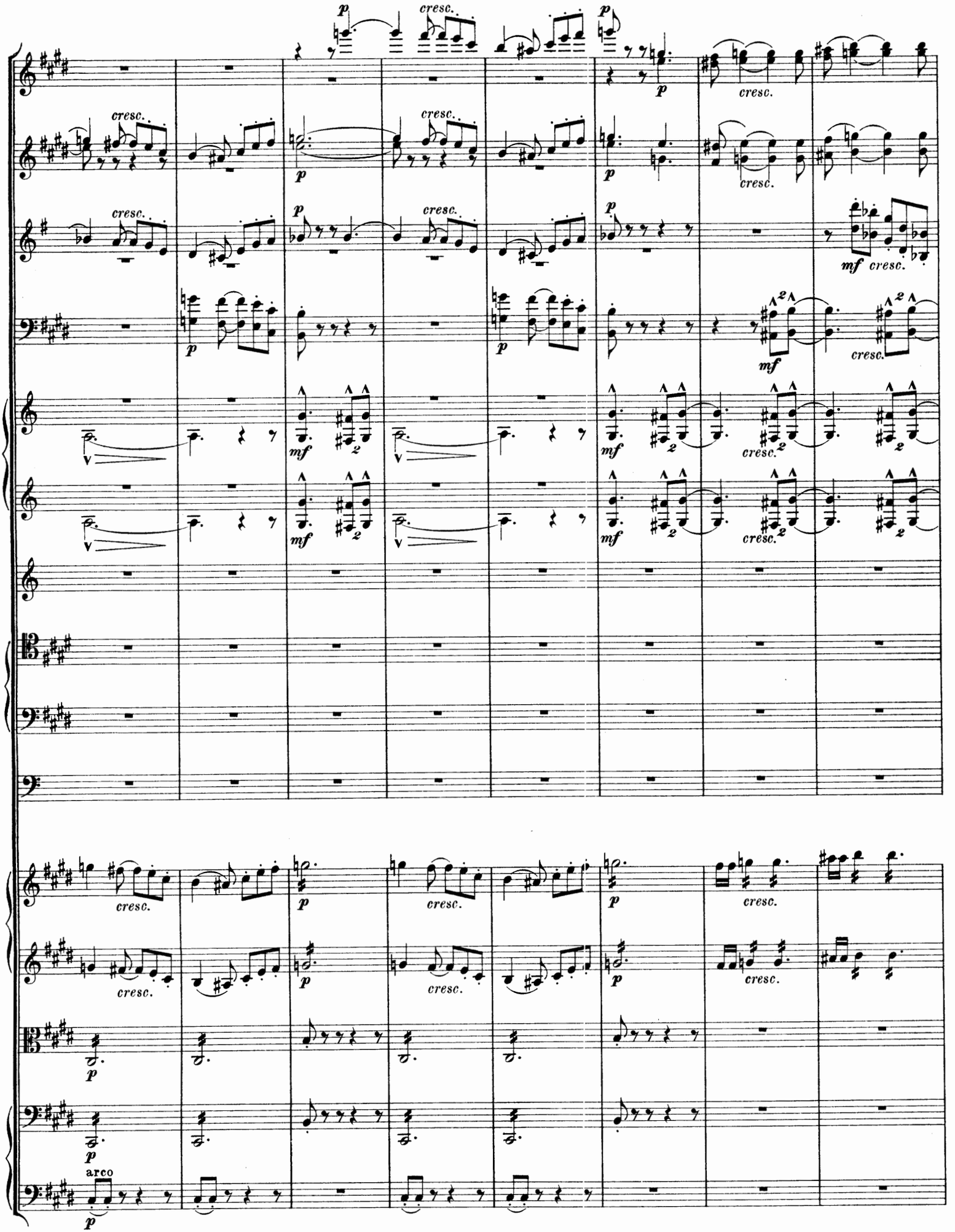

H
cresc.
f
p
poco cresc.
cresc.
f marcato
p poco cresc.
leggiero
div.
unis.
arco
H

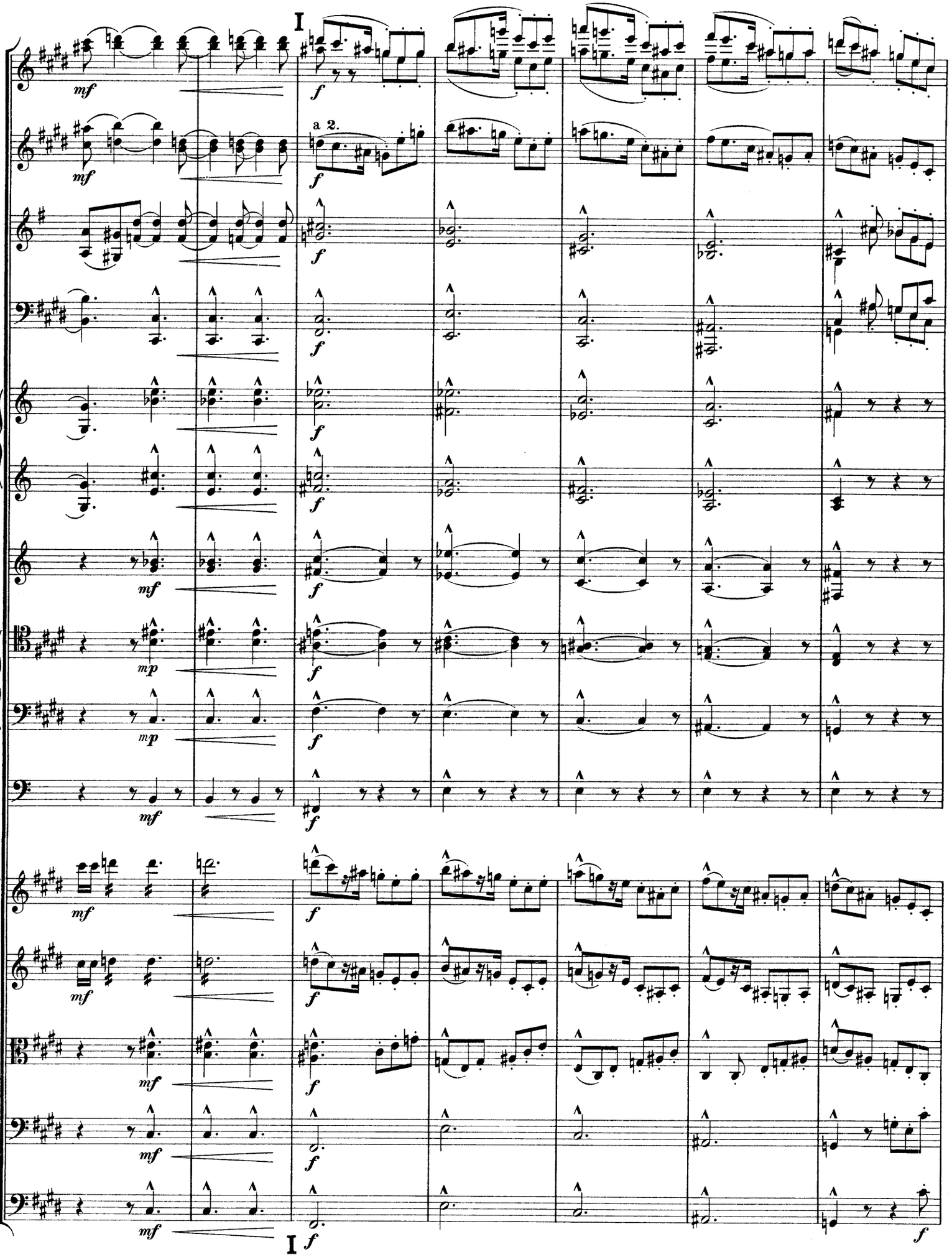

a 2.
a 2.
a 2.
f
f
f
f
f
sempre f
sempre f
unis.
f
f
f
f

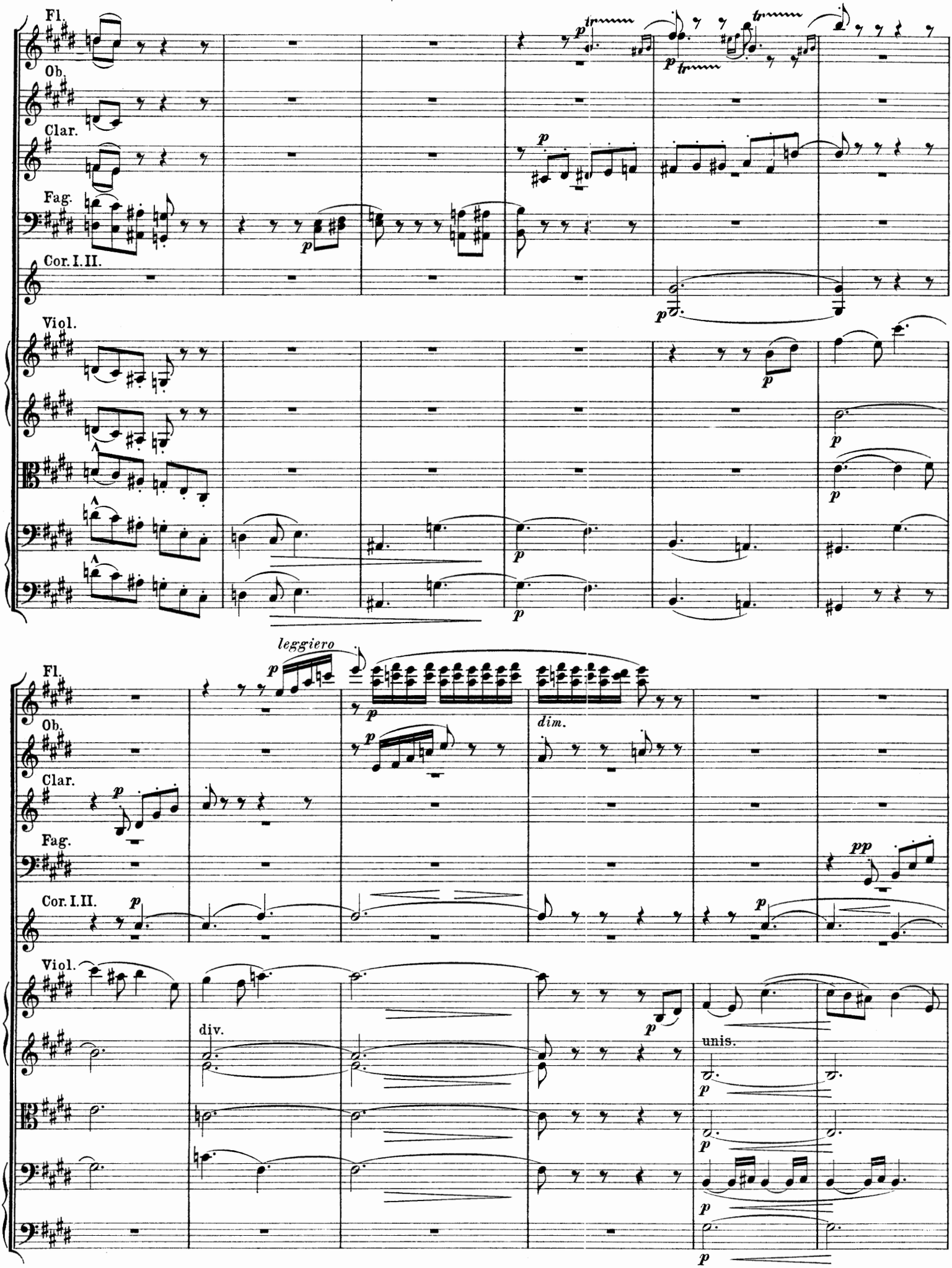

a 2.
f
a 2.
f
a 2.
f
a 2.
dim.
f
f
f
f
f
f
f
f
dim.
dim.
dim.
f
div.
f

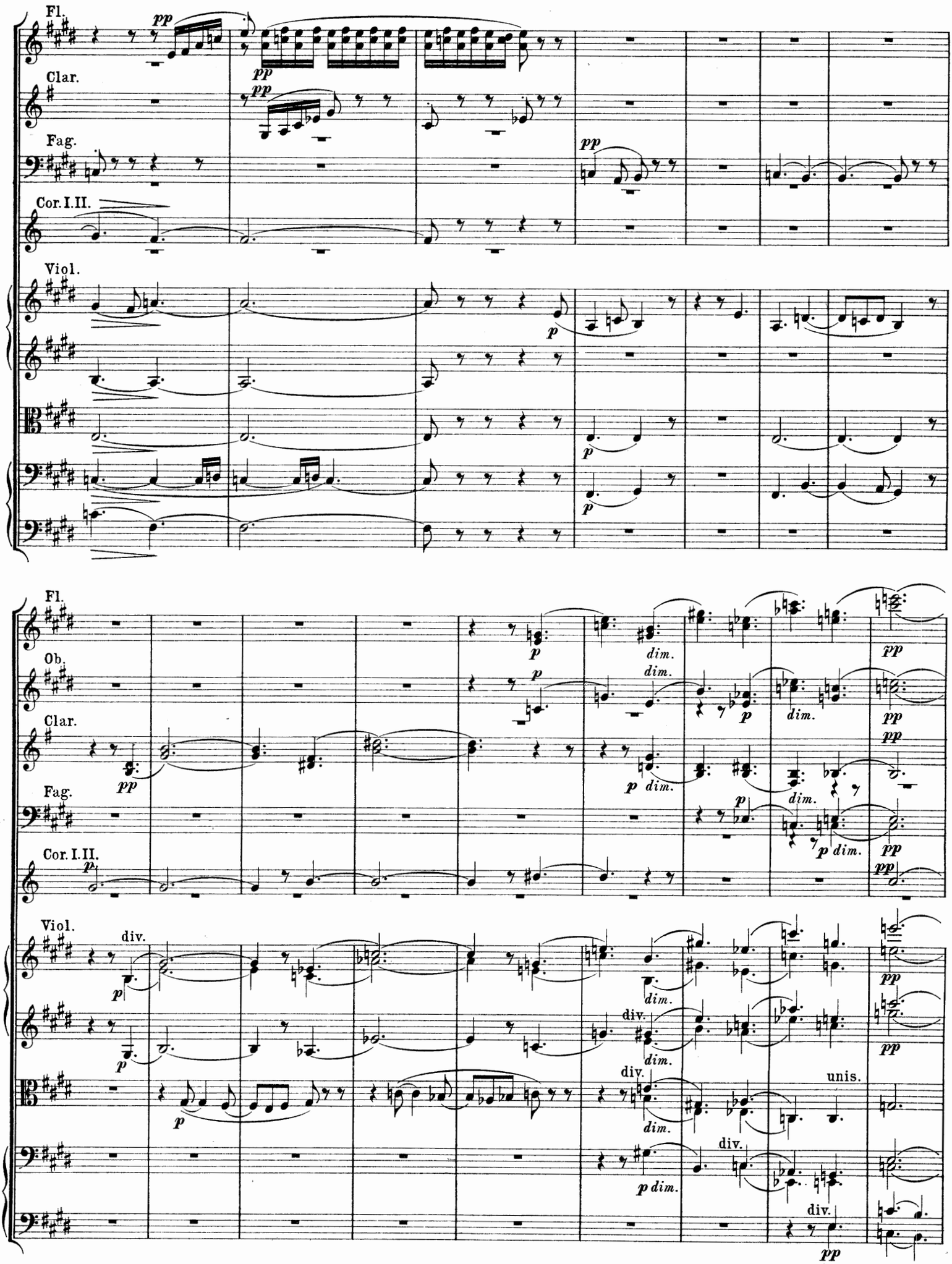

più mosso. (♩. = 120.)
più mosso.
p poco espress.
div.
più mosso.

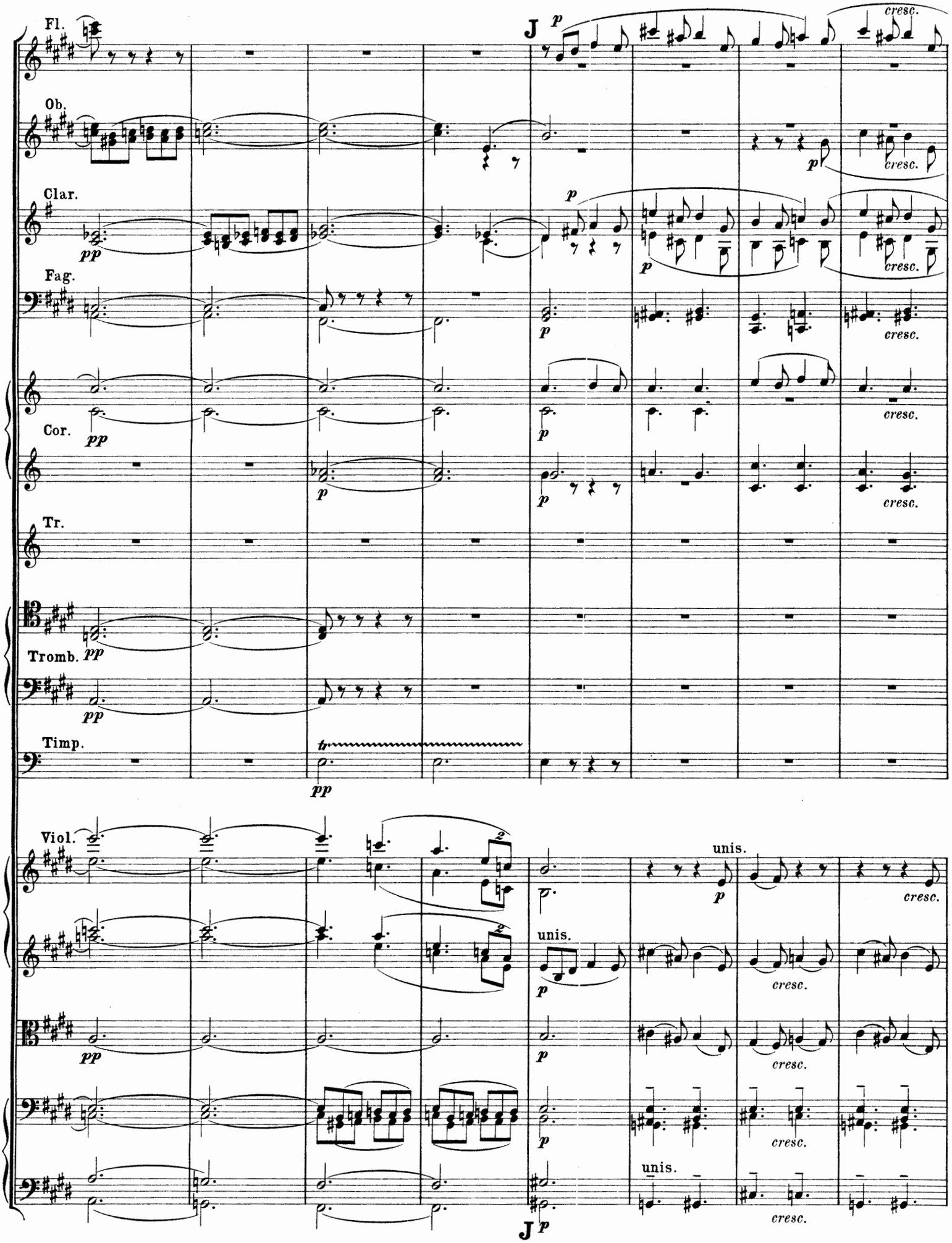

f
p cresc.
mf
p
cresc.
unis.
pizz.

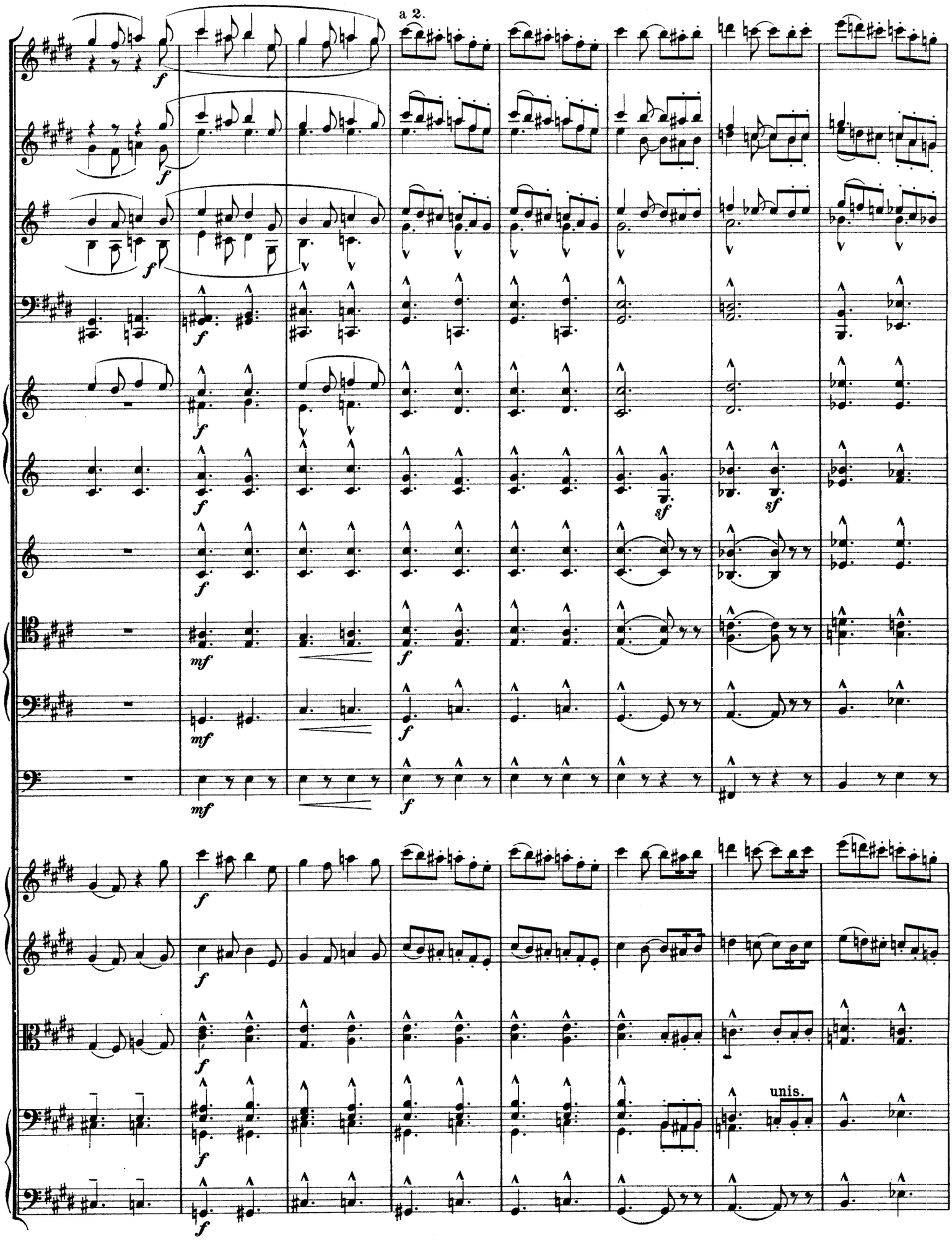

cresc.
p
mf
arco

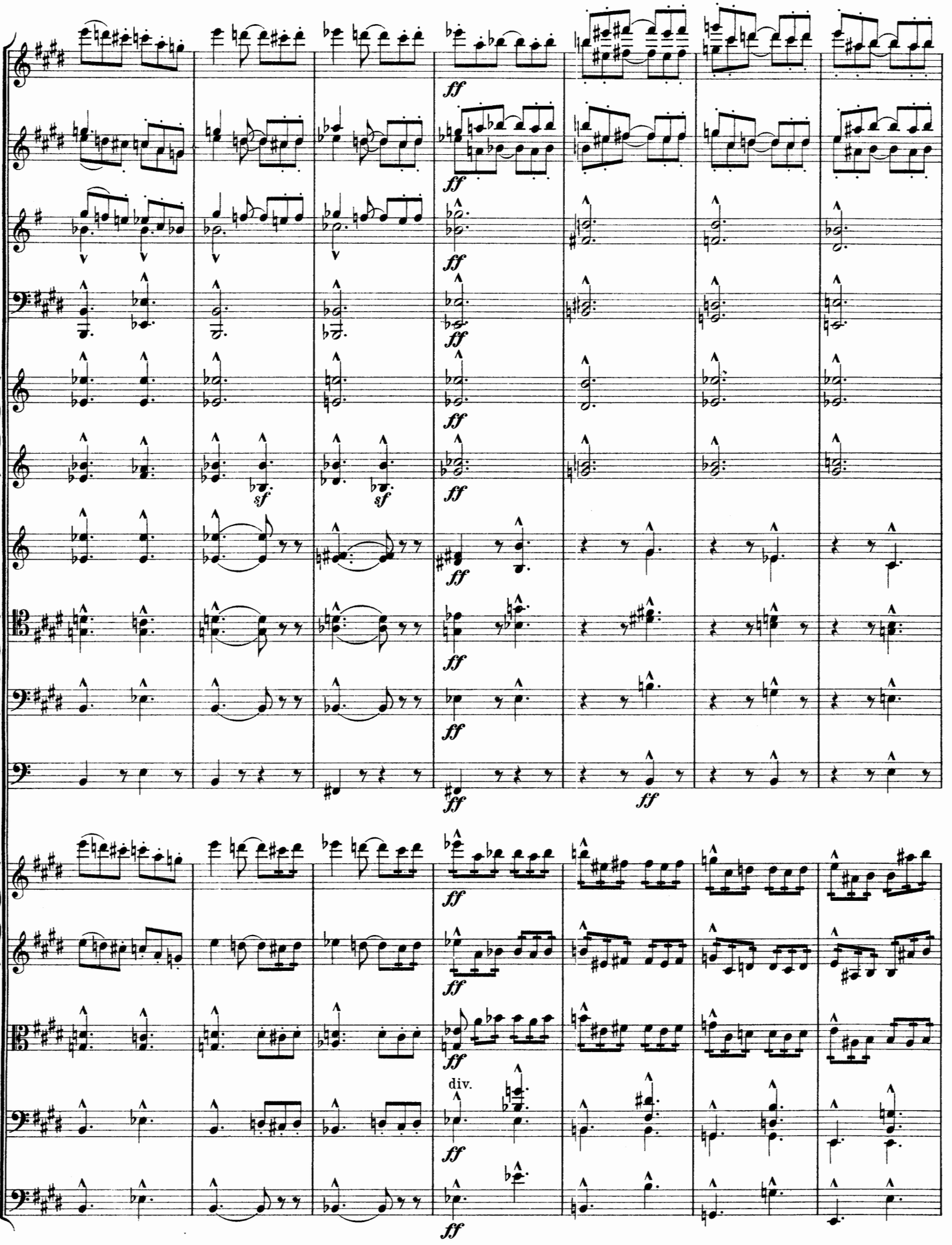

I
a 2.
I

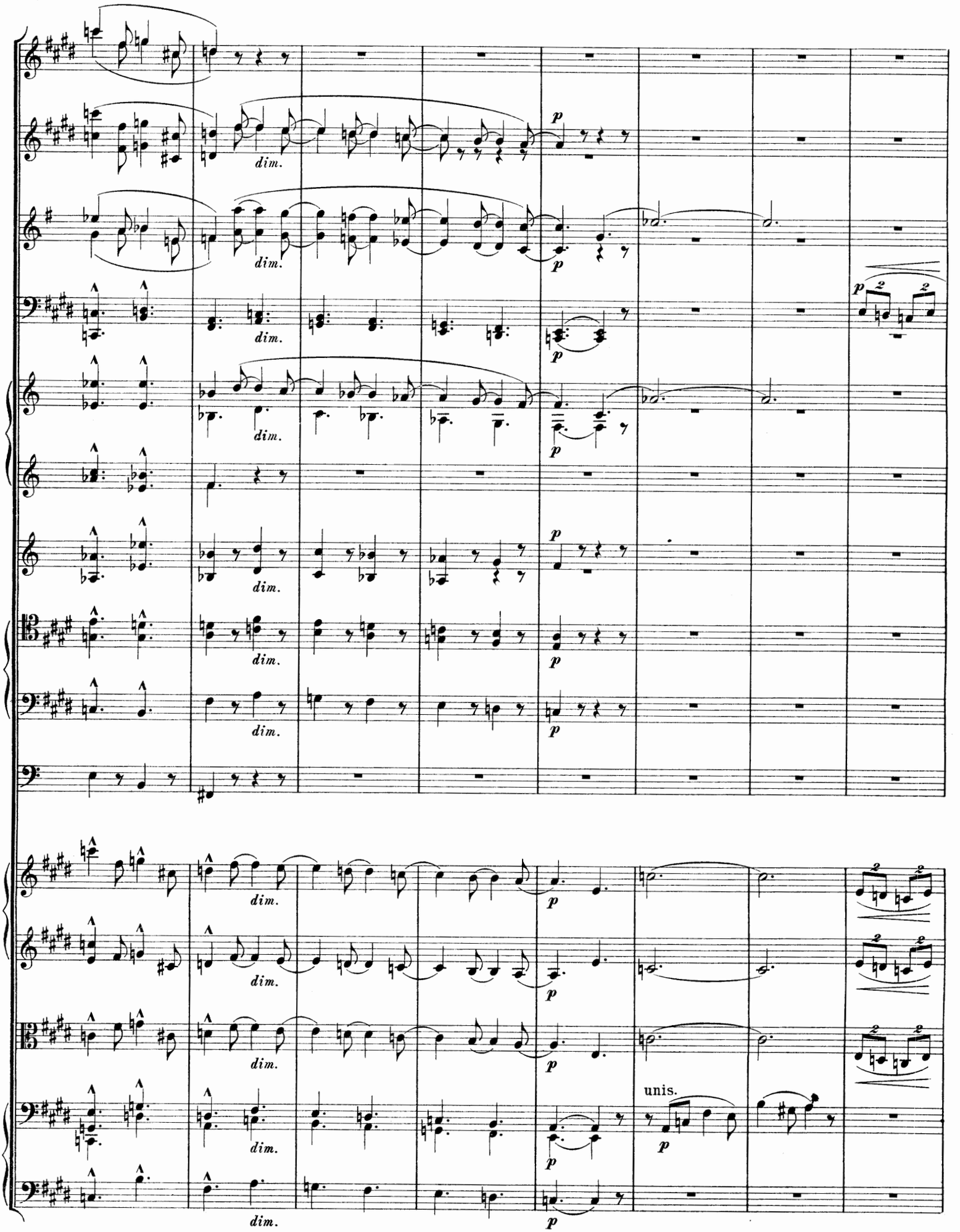

Fl.
Ob.
Clar.
Fag.
Cor. I. II.
Viol.
leggiero
dim.
div.
unis.

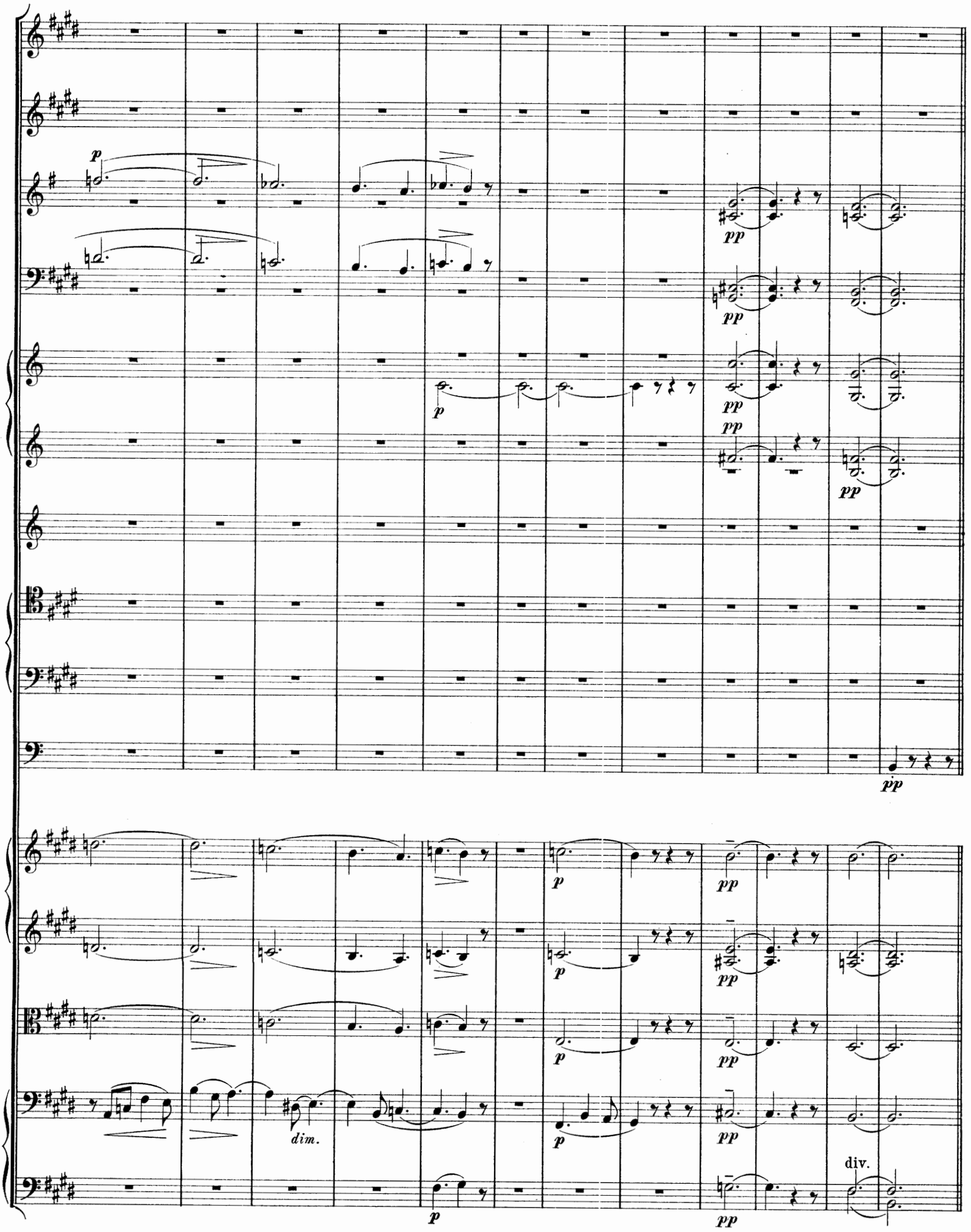

Fl.
Clar.
Fag.
Cor. I. II.
Viol.
Ob.
div.
unis.
dim.
pp
p


Fl.
Ob.
Clar.
Fag.
Cor.
Tr.
Tromb.
Timp.
Viol.
J
p
cresc.
pp
unis.

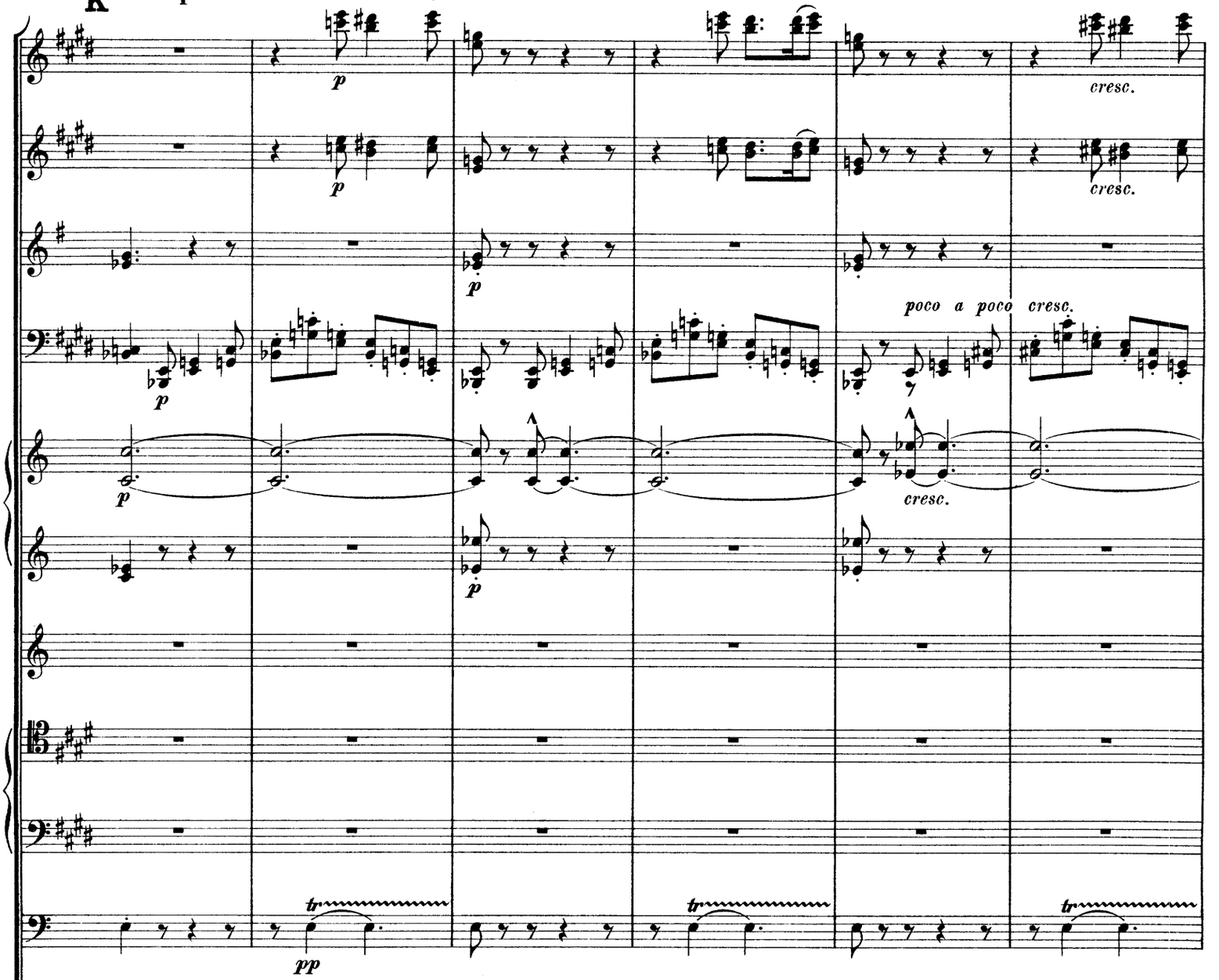

a 2.
unis.


ff
sf
div.

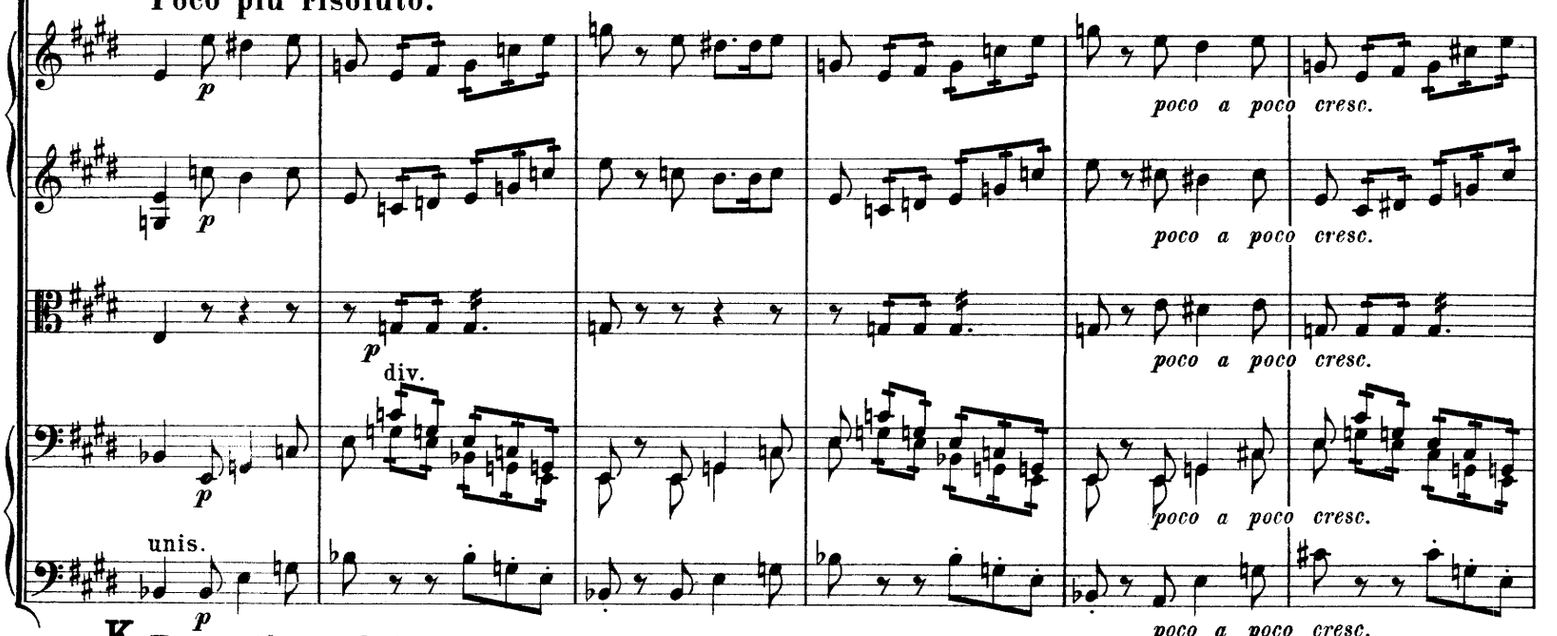

dim.
p
unis.


p
pp
dim.
div.

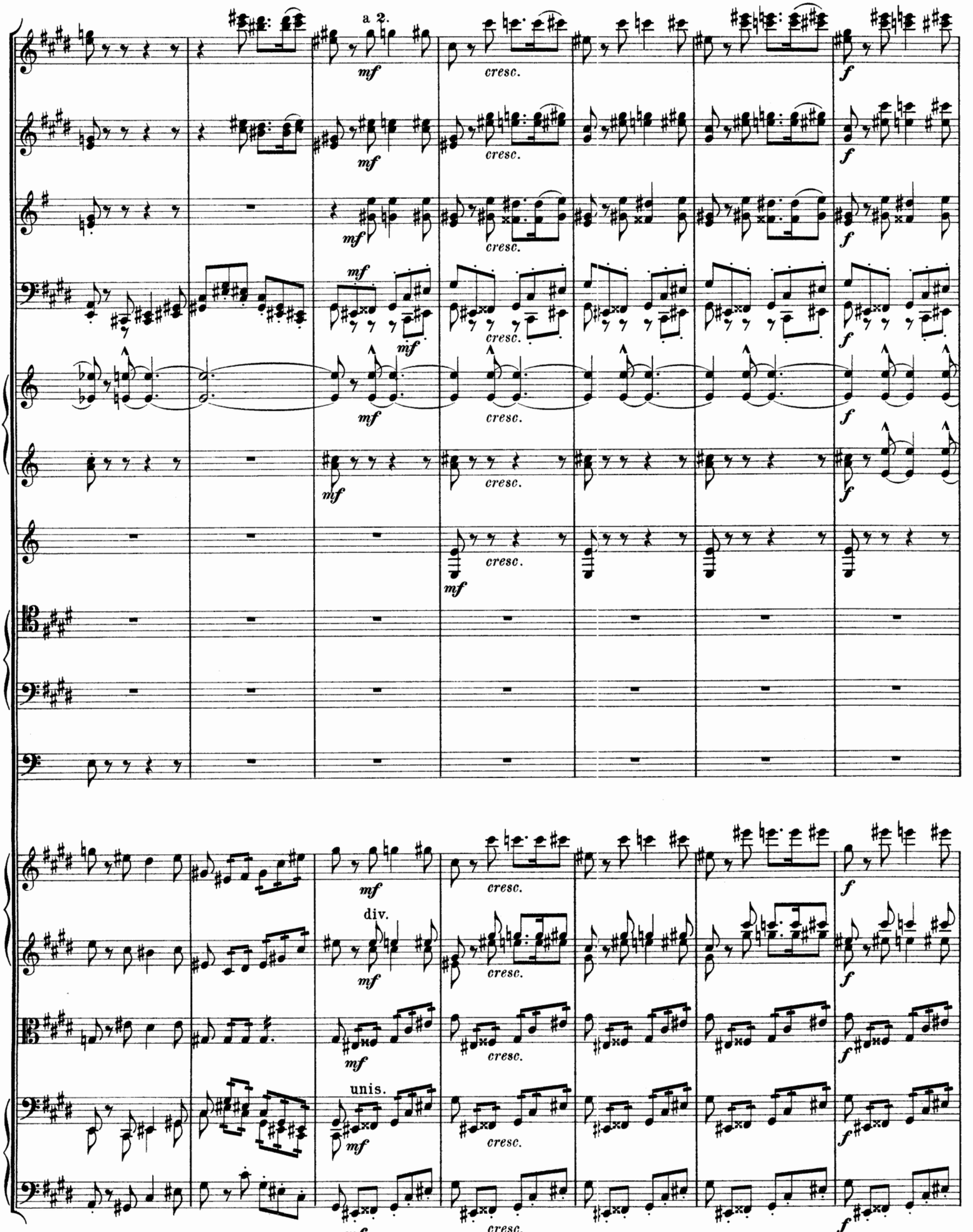
K **Poco più risoluto.** (♩. = 100.)

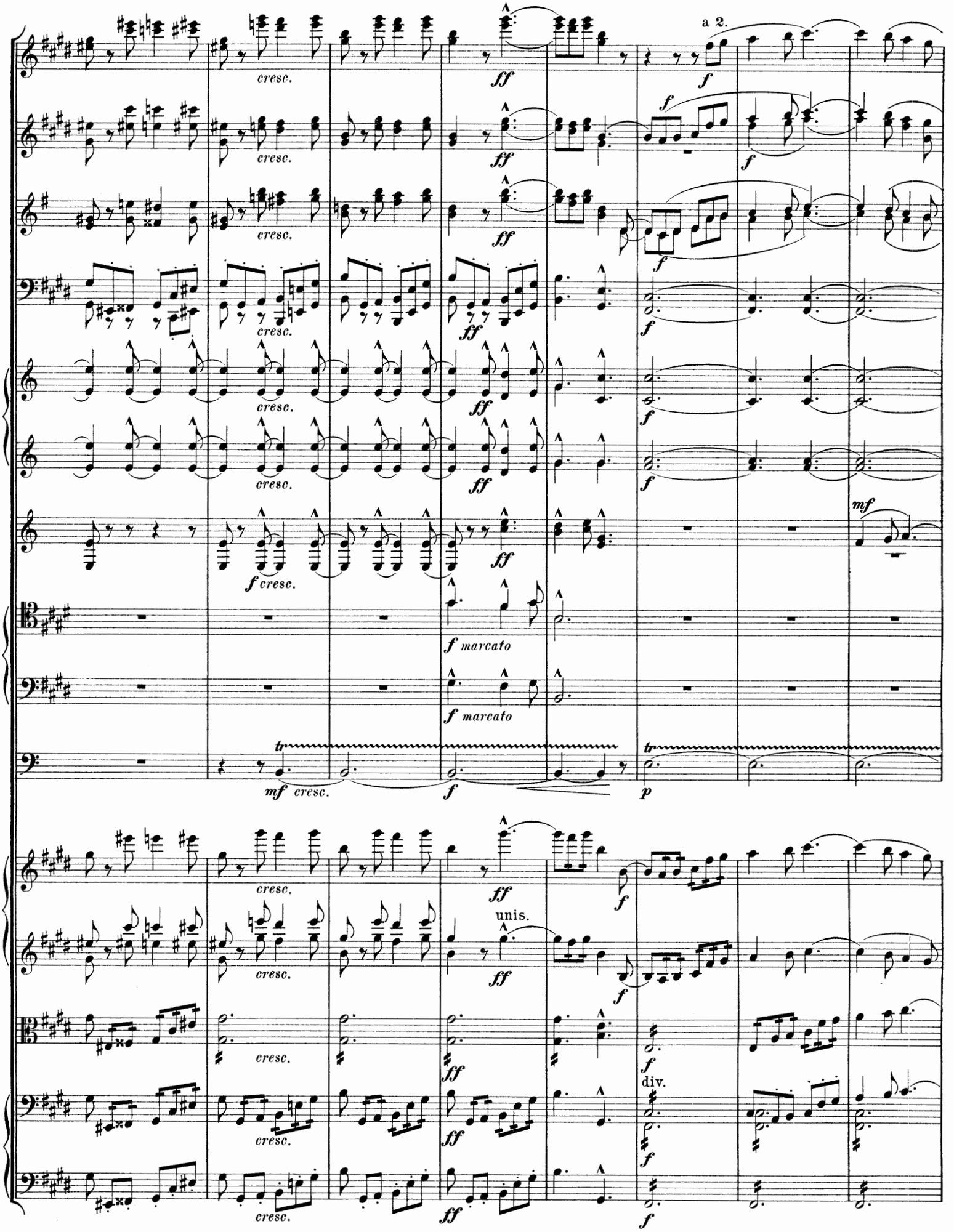


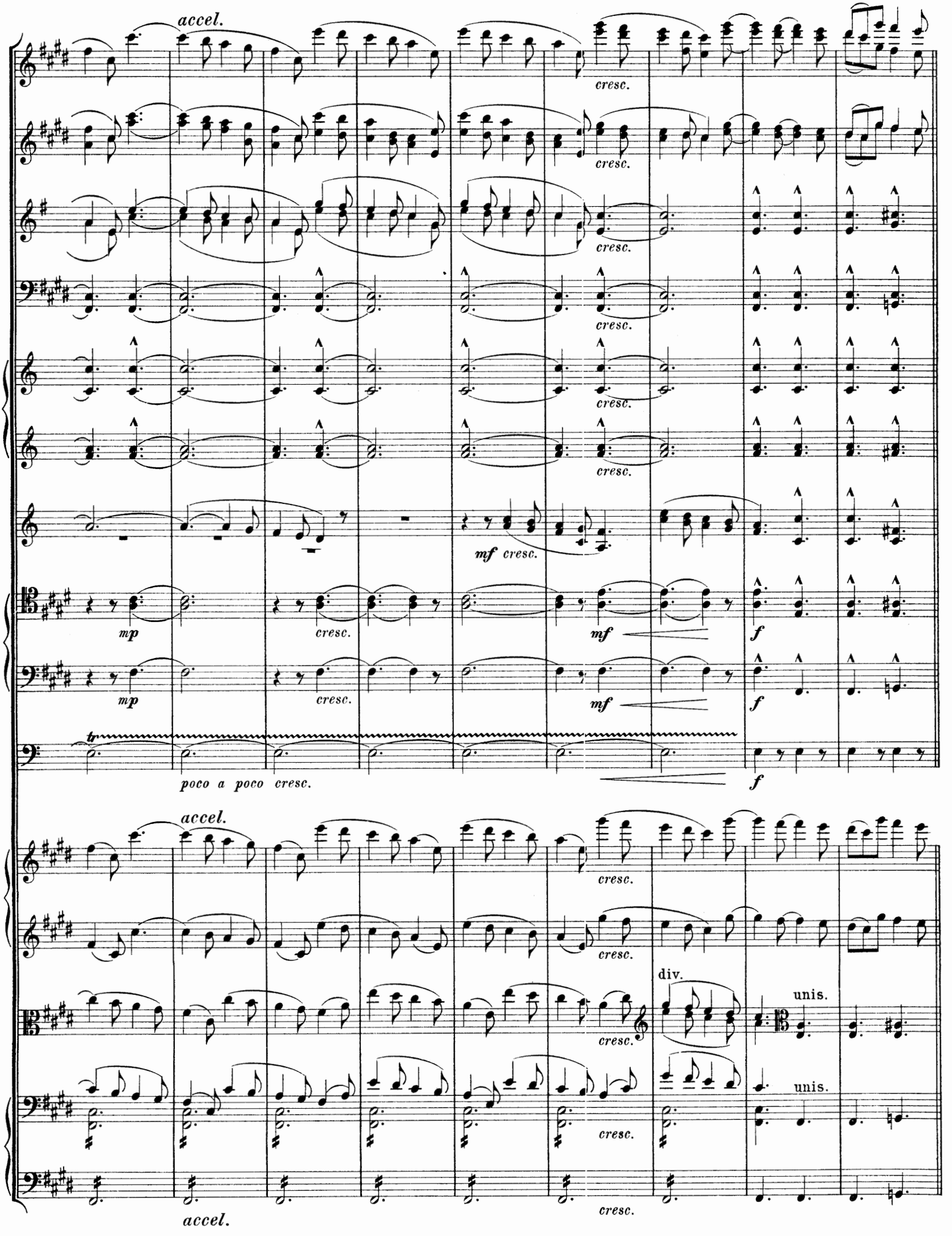
Poco più risoluto.



K **Poco più risoluto.**


a 2.
mf
cresc.
f
div.
unis.


a 2.
cresc.
ff
f
mf
f cresc.
f marcato
mf cresc.
p
tr
unis.
div.


accel.
cresc.
mf cresc.
mp
cresc.
mf
f
tr
poco a poco cresc.
accel.
div.
unis.

Poco più animato. ♩. = 120.

L

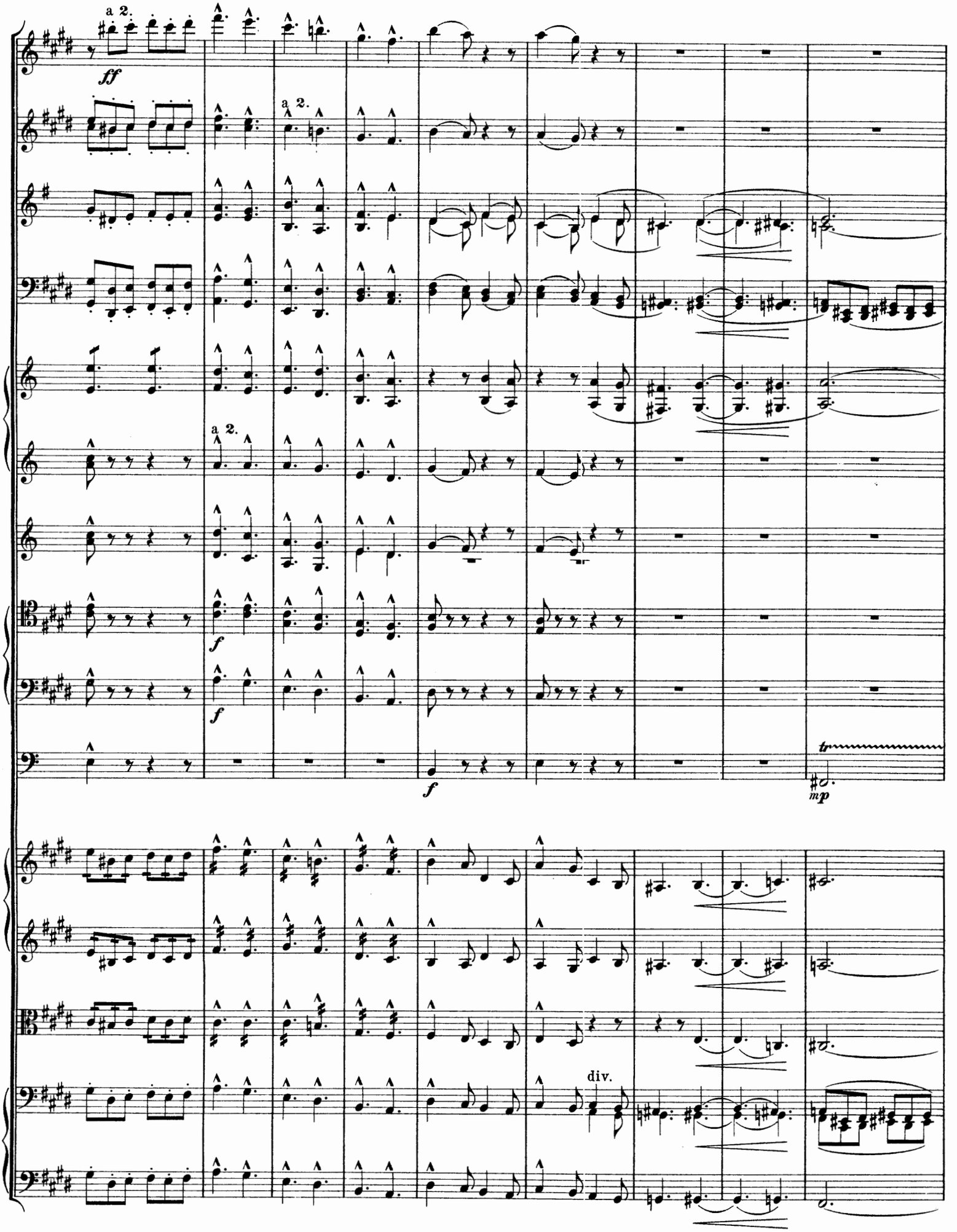
ff

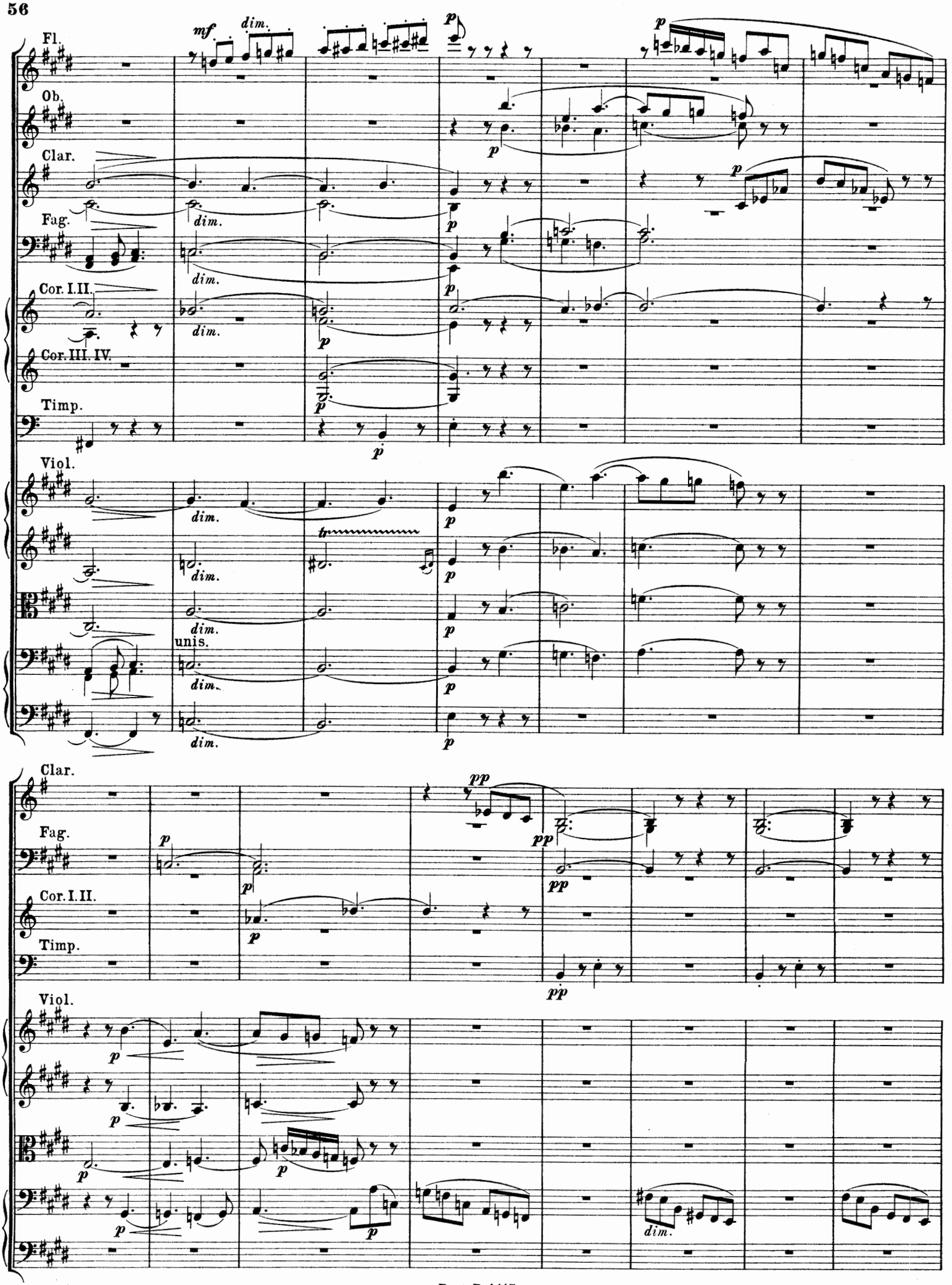
a 2.

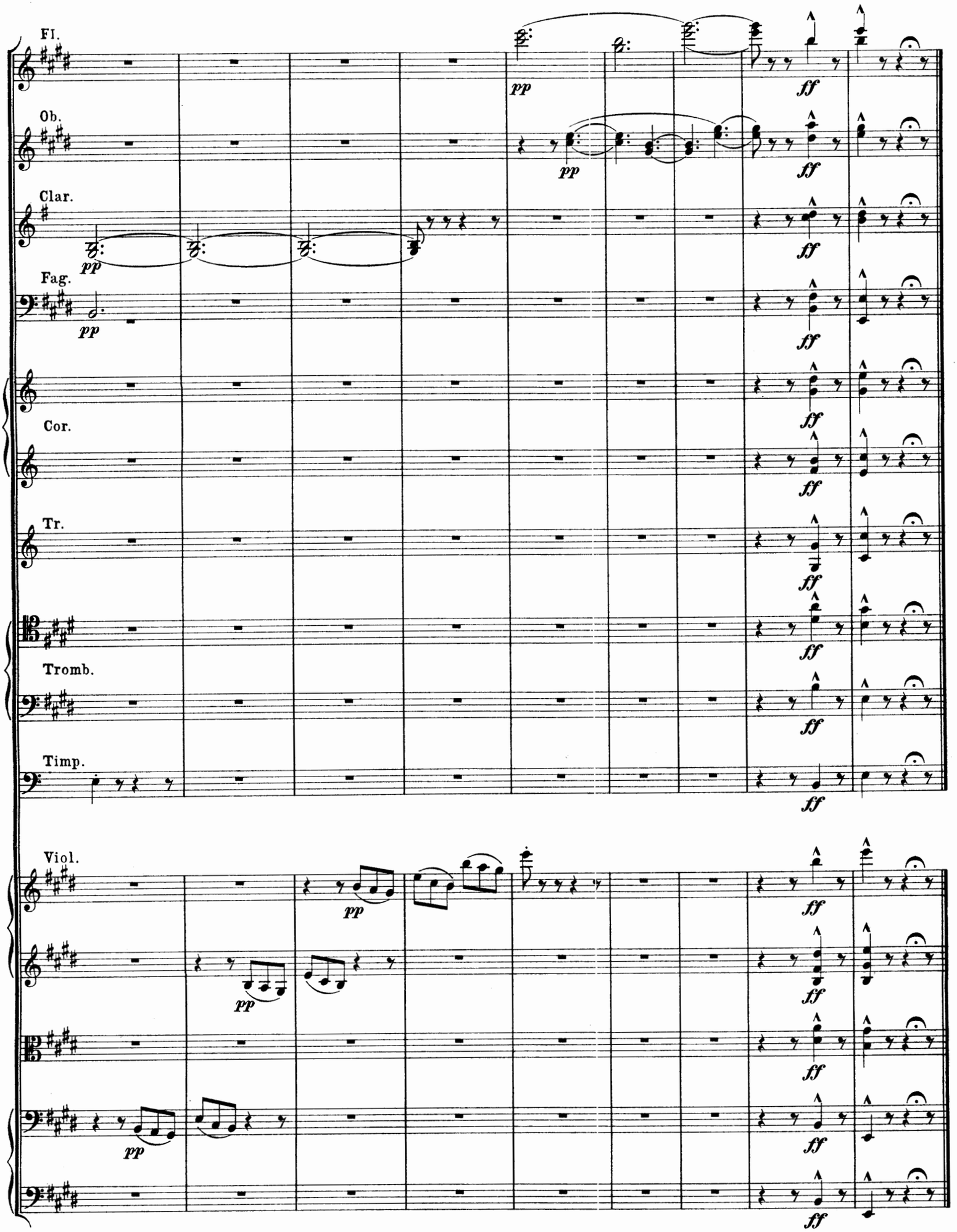
sempre ff

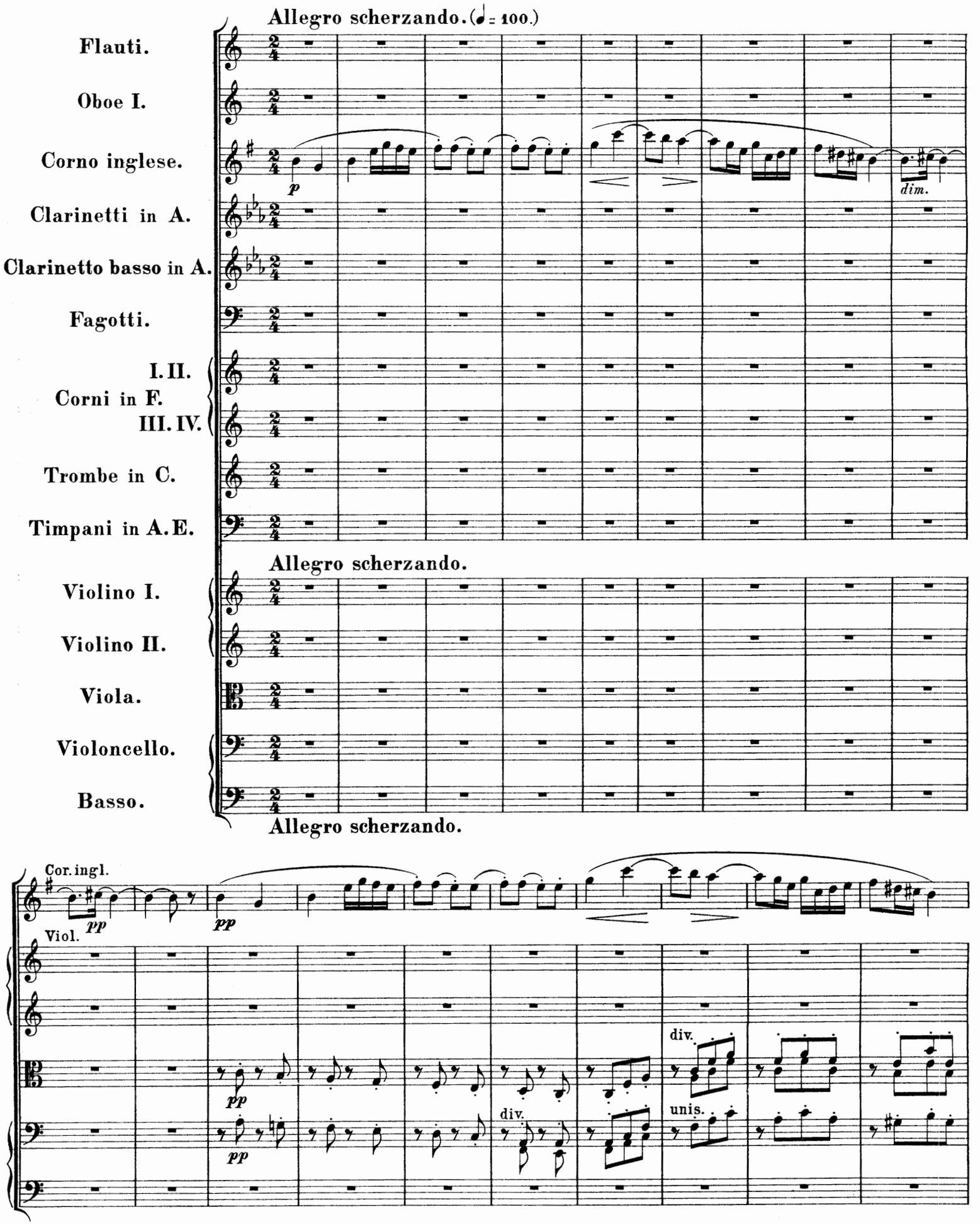
Poco più animato.

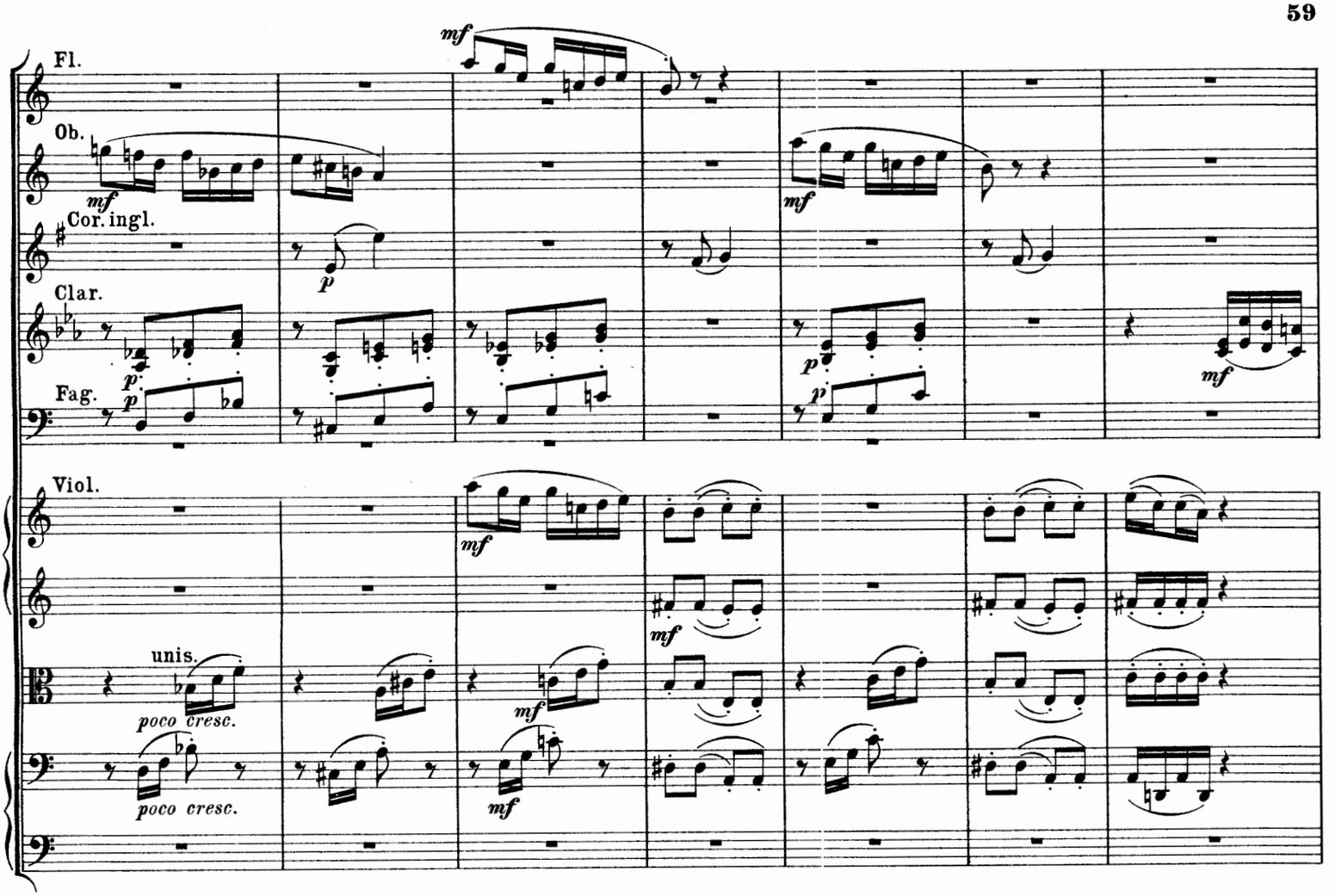
L Poco più animato.

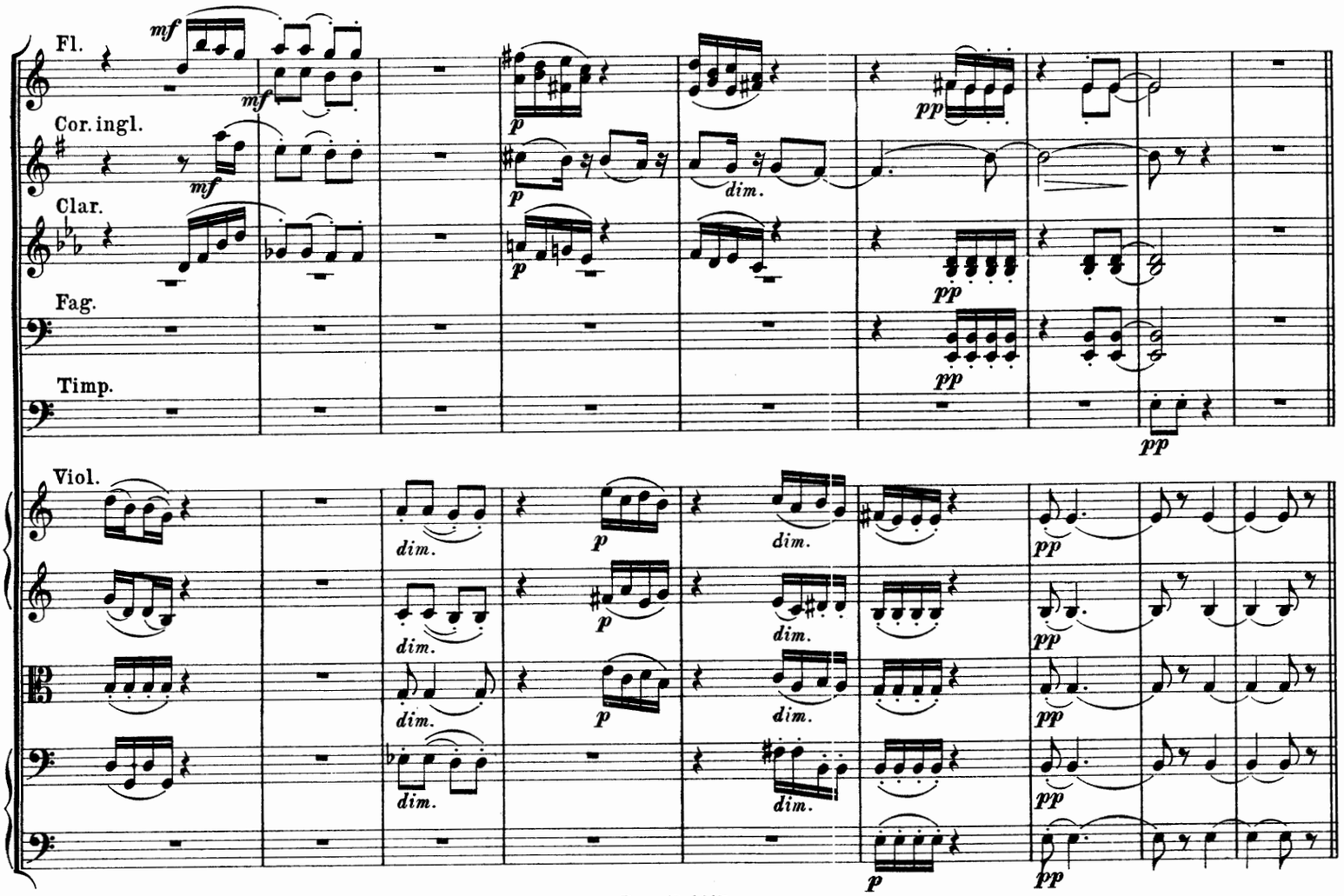

a 2.
ff
a 2.
a 2.
f
f
f
tr
mp
div.

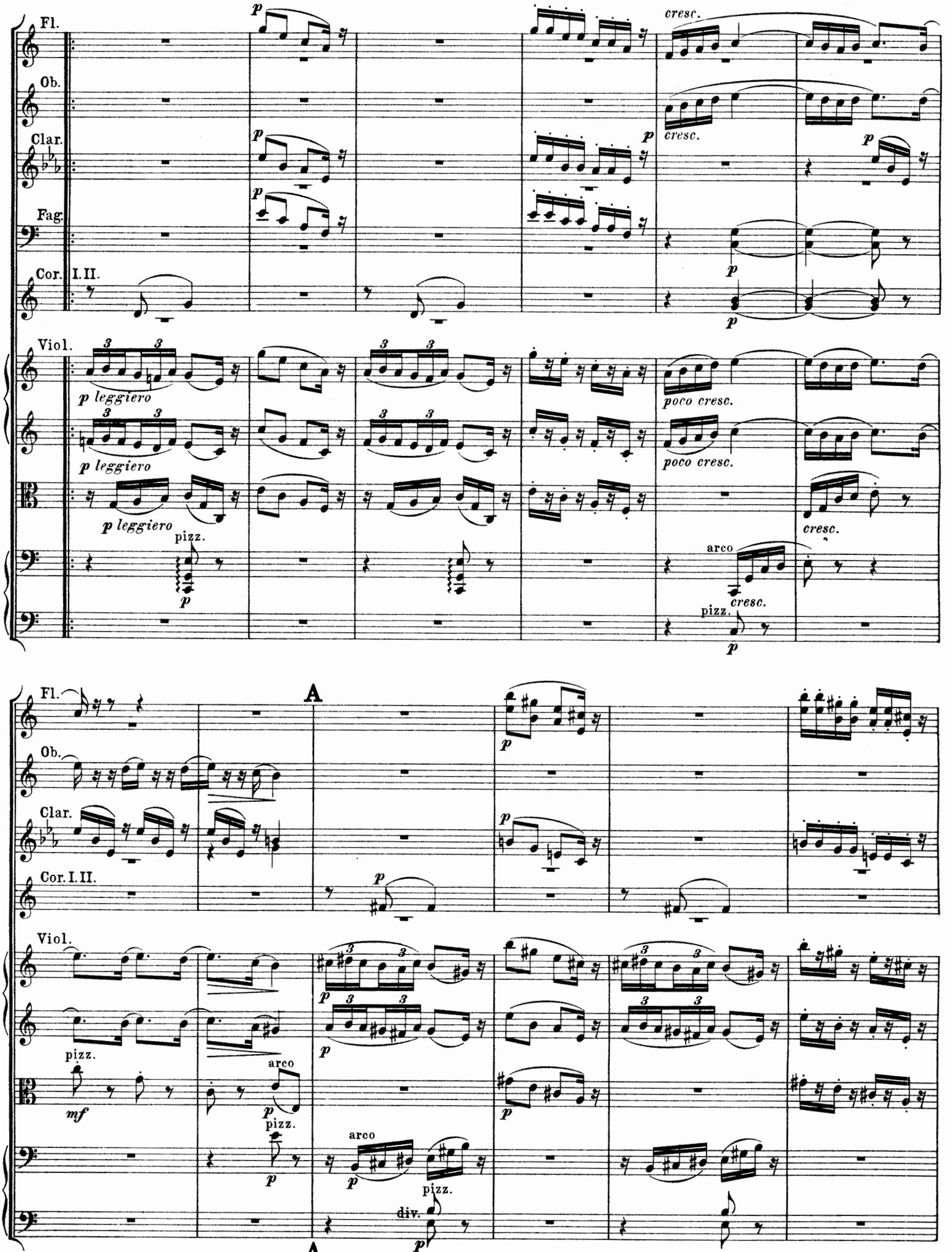

Fl.
Ob.
Clar.
Fag.
Cor. I. III.
Cor. III. IV.
Timp.
Viol.
unis.
Clar.
Fag.
Cor. I. II.
Timp.
Viol.
mf
dim.
p
pp
tr

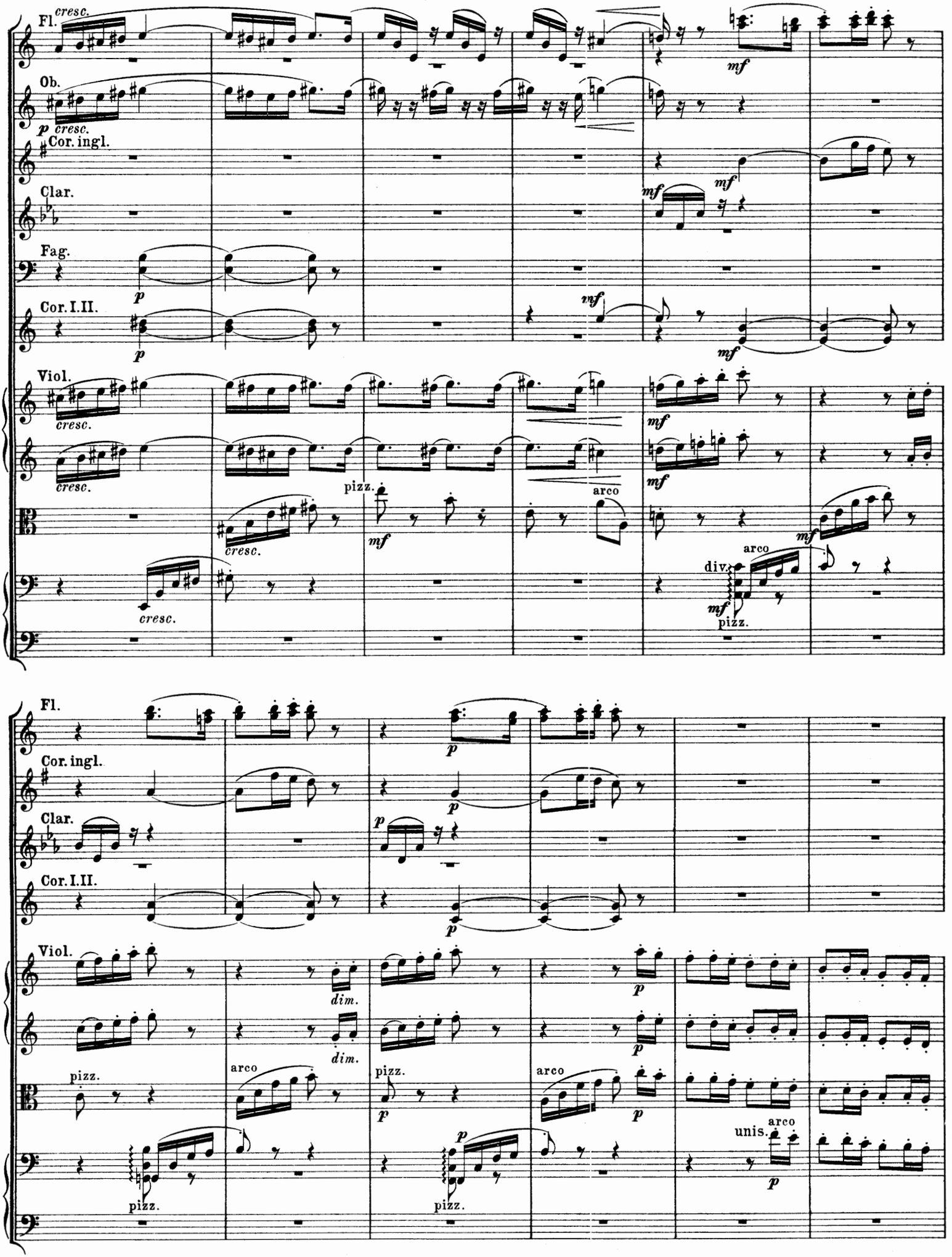

Fl.
Ob.
Clar.
Fag.
Cor.
Tr.
Tromb.
Timp.
Viol.
pp
ff

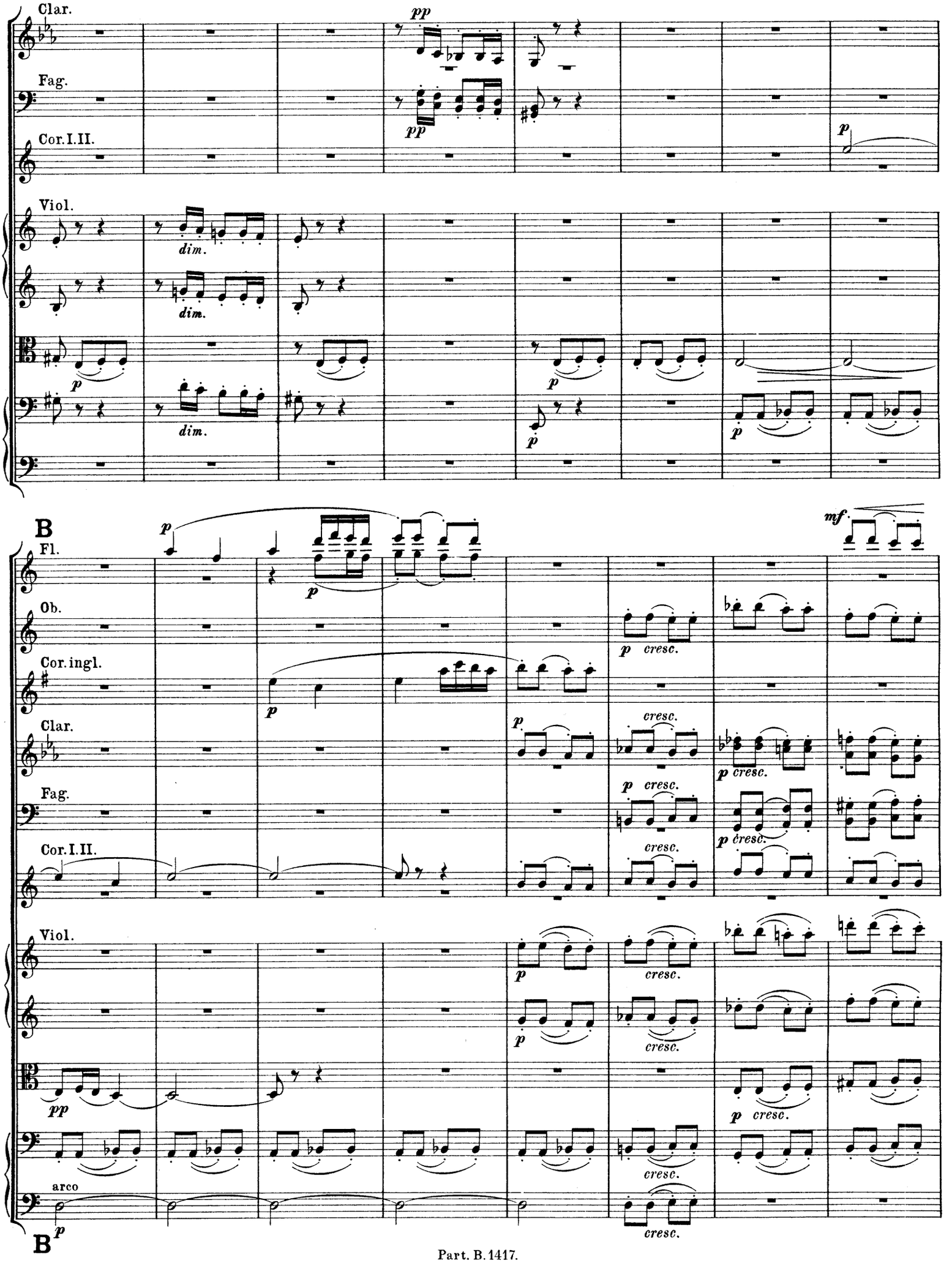

Allegro scherzando. (♩ = 100.)
Flauti.
Oboe I.
Corno inglese.
p
dim.
Clarinetti in A.
Clarinetto basso in A.
Fagotti.
I. II.
Corni in F.
III. IV.
Trombe in C.
Timpani in A. E.
Allegro scherzando.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.
Allegro scherzando.
Cor. ingl.
pp
Viol.
pp
pp
pp
div.
unis.
div.

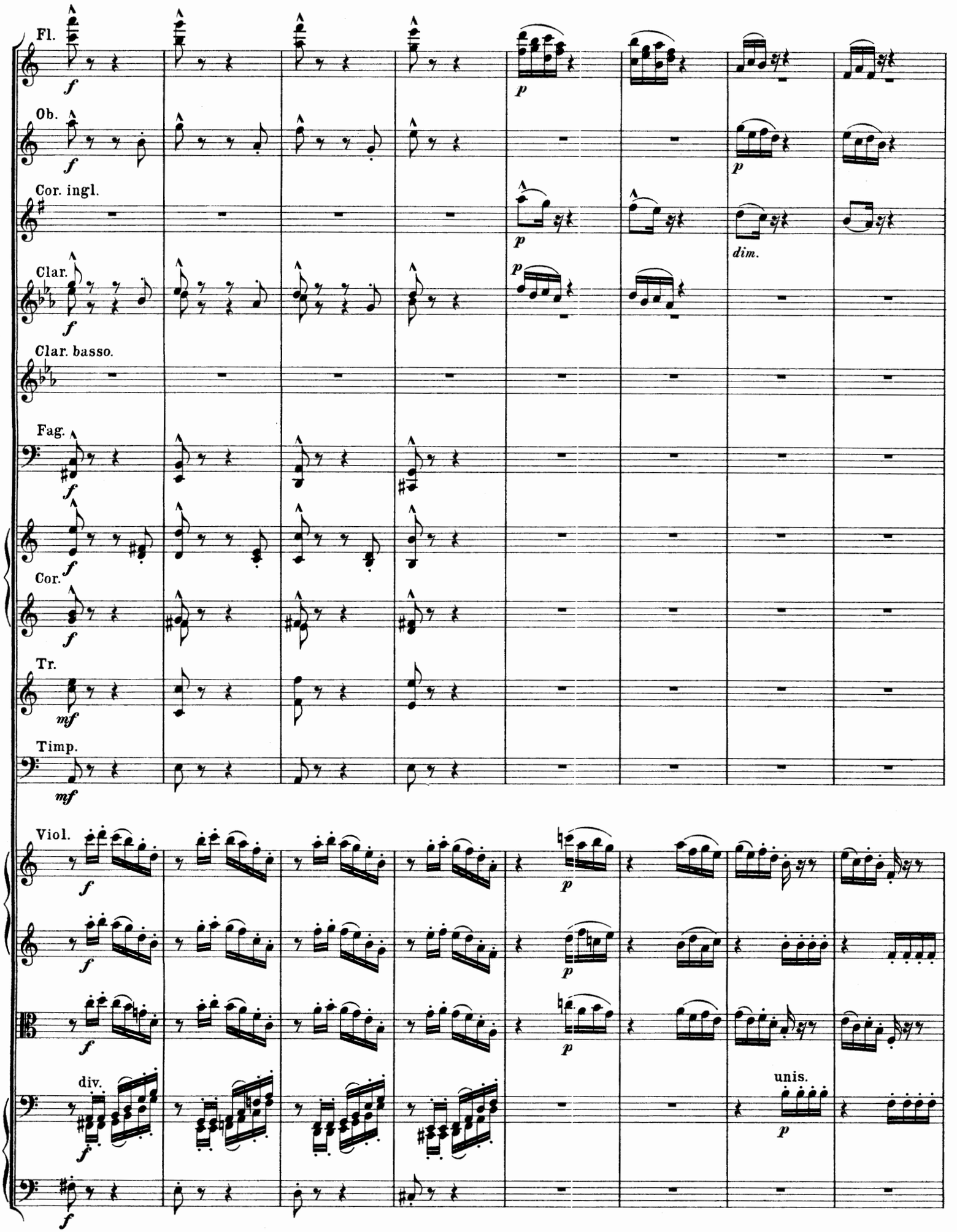

Fl.
Ob.
Cor. ingl.
Clar.
Fag.
Viol.
unis.
poco cresc.
poco cresc.

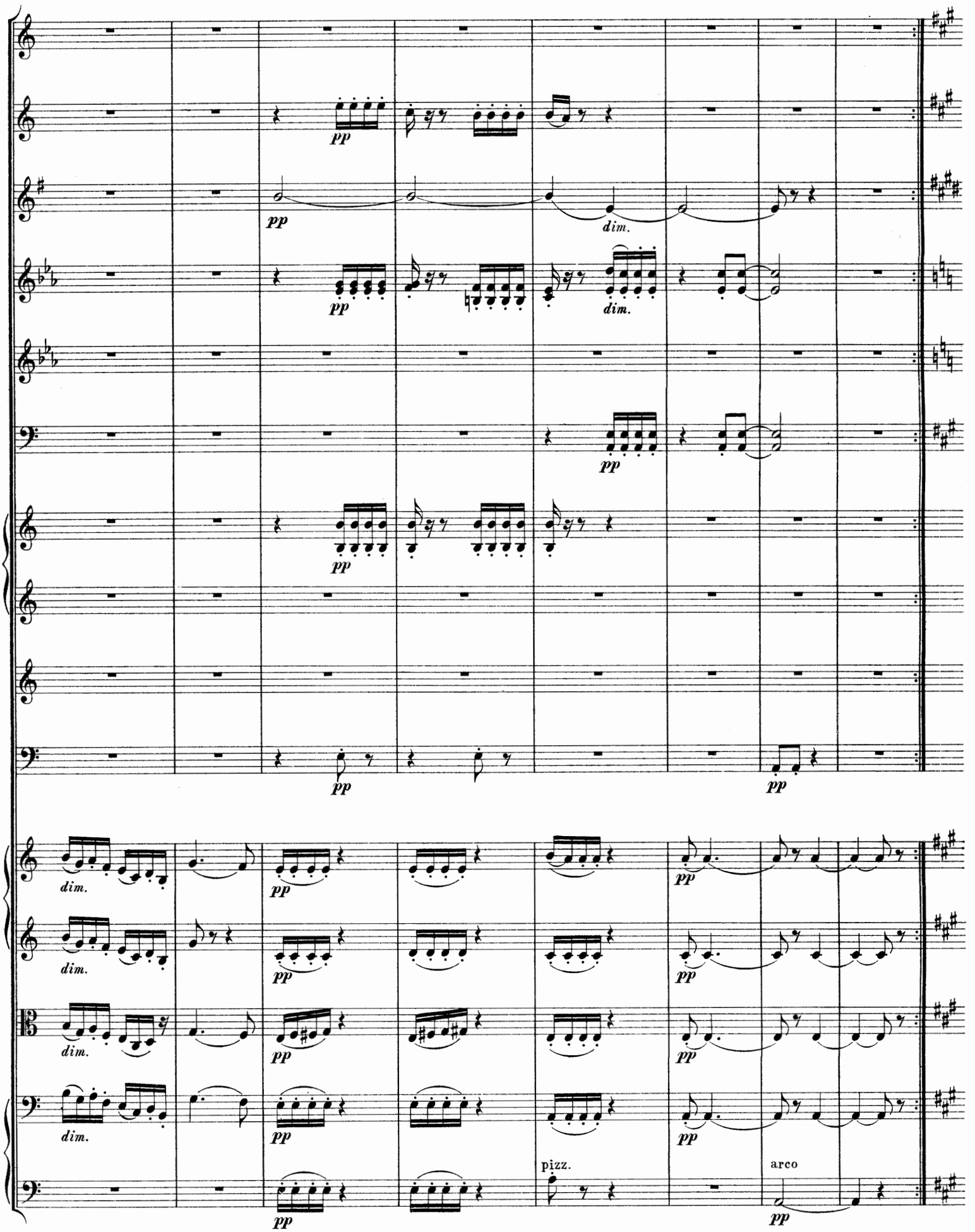

Fl.
Cor. ingl.
Clar.
Fag.
Timp.
Viol.
dim.

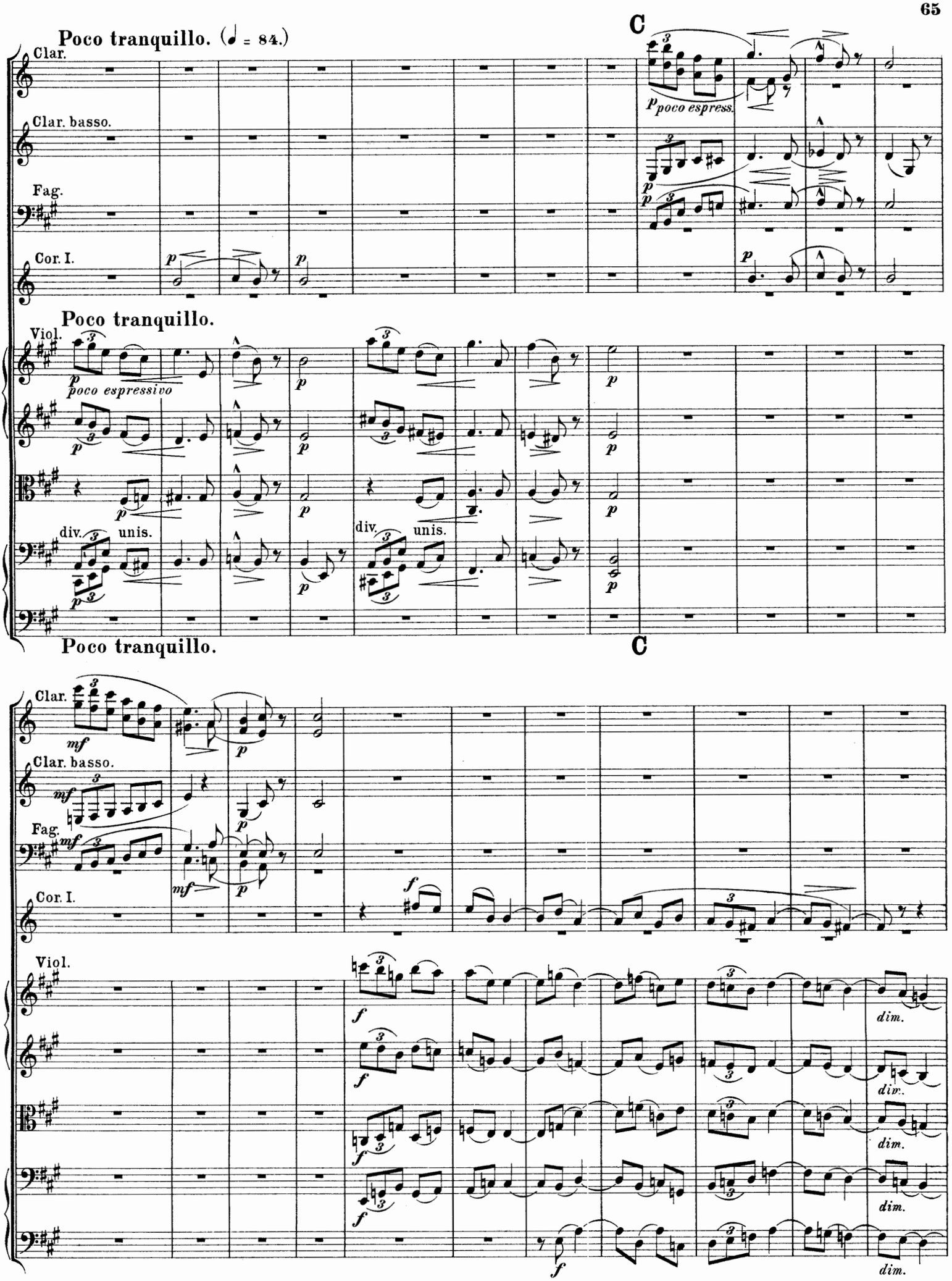

Fl.
Ob.
Clar.
Fag.
Cor. I. II.
Viol.
p
cresc.
p leggiero
poco cresc.
pizz.
arco
A
mf
div.

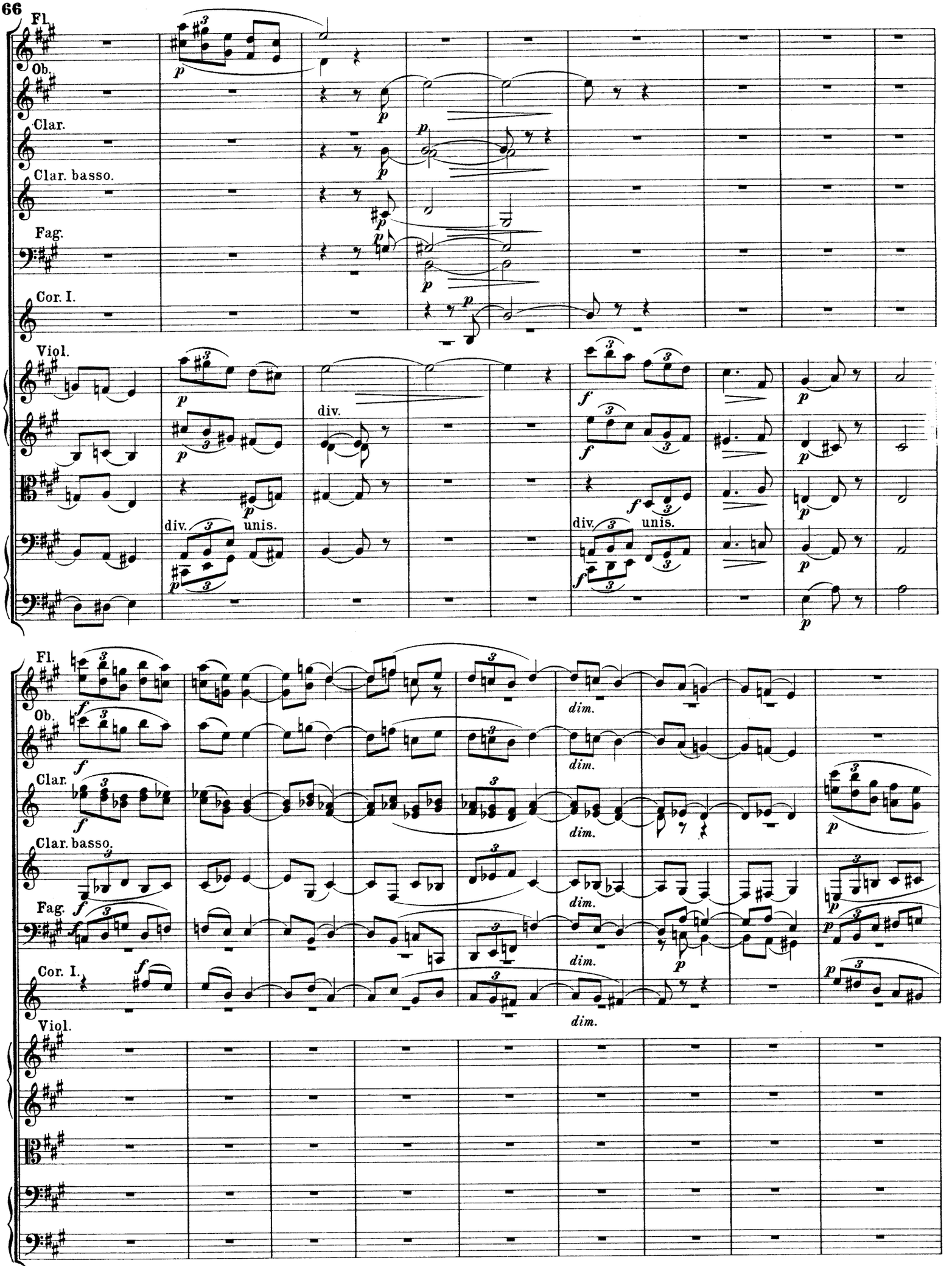

Fl.
cresc.
Ob.
p
cresc.
Cor. ingl.
Clar.
Fag.
p
Cor. I. II.
p
Viol.
cresc.
cresc.
cresc.
pizz.
mf
arco
mf
mf
mf
mf
arco
div.
mf
pizz.
Fl.
p
Cor. ingl.
p
Clar.
p
Cor. I. II.
p
Viol.
dim.
dim.
p
p
pizz.
arco
pizz.
p
arco
p
unis.
arco
p
pizz.
p
pizz.


Clar.
Fag.
Cor. I. II.
Viol.
dim.
dim.
dim.
B
Fl.
Ob.
Cor. ingl.
Clar.
Fag.
Cor. I. II.
Viol.
arco
B
cresc.


Fl.
Ob.
Cor. ingl.
Clar.
Clar. basso.
Fag.
Cor.
Tr.
Timp.
Viol.
div.
unis.
dim.


pp
dim.
pizz.
arco


Poco tranquillo. (♩ = 84.)
C
Clar.
Clar. basso.
Fag.
Cor. I.
p poco espress.
Poco tranquillo.
Viol.
p poco espressivo
div. unis.
div. unis.
Poco tranquillo.
C
Clar.
mf
Clar. basso.
Fag.
Cor. I.
f
Viol.
dim.


Fl.
Ob.
Clar.
Clar. basso.
Fag.
Cor. I.
Viol.
div.
unis.
dim.

Fl.

Tempo I. (♩ = 100.)

Clar.

Clar. basso.

Fag.

Cor. I.

dim.

dim.

dim.

p

dim.

.ol.

Tempo I.

pp

div.

pp

unis.

pp

Tempo I.

Fl.

Ob.

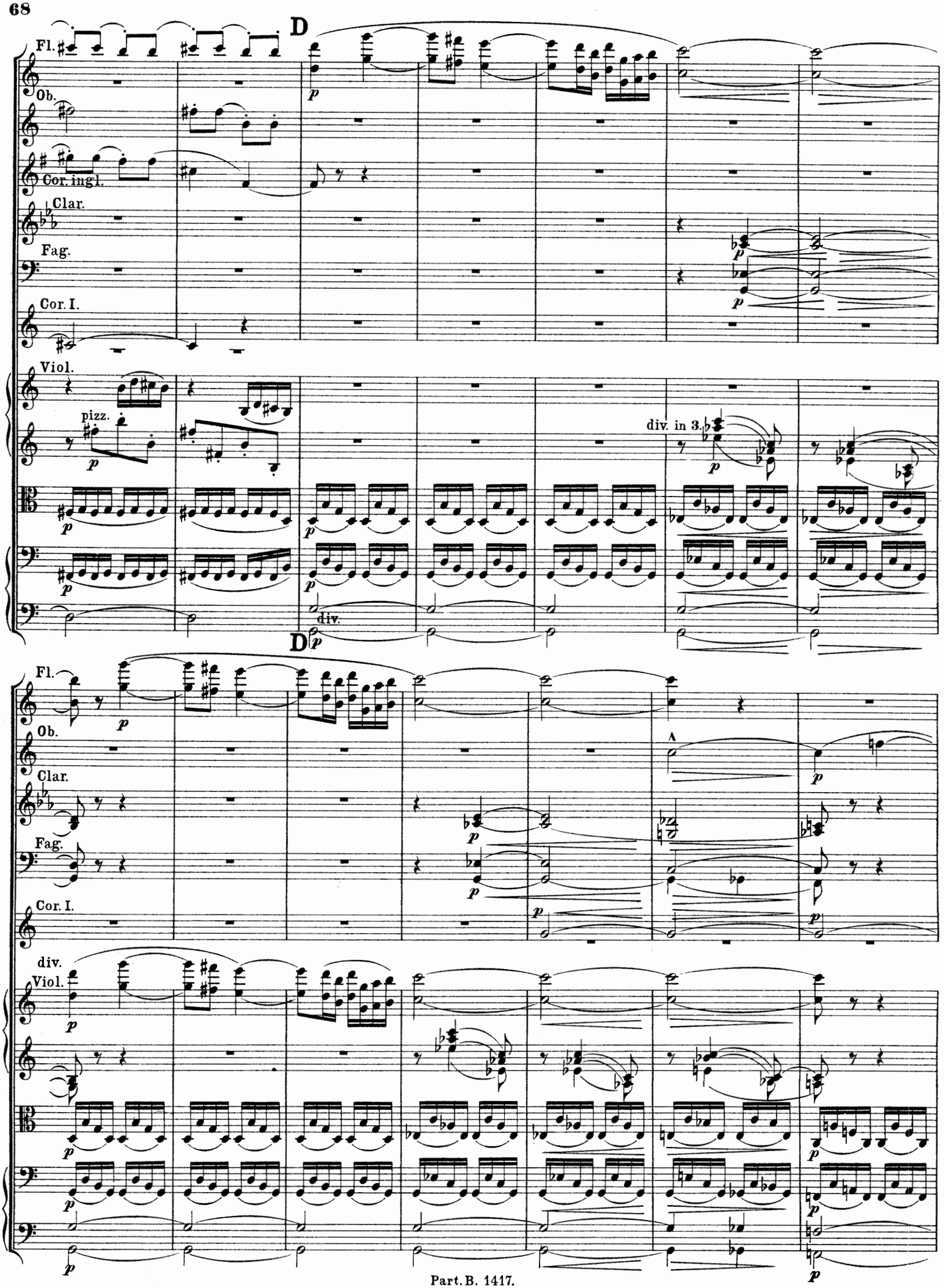
Cor. ingl.

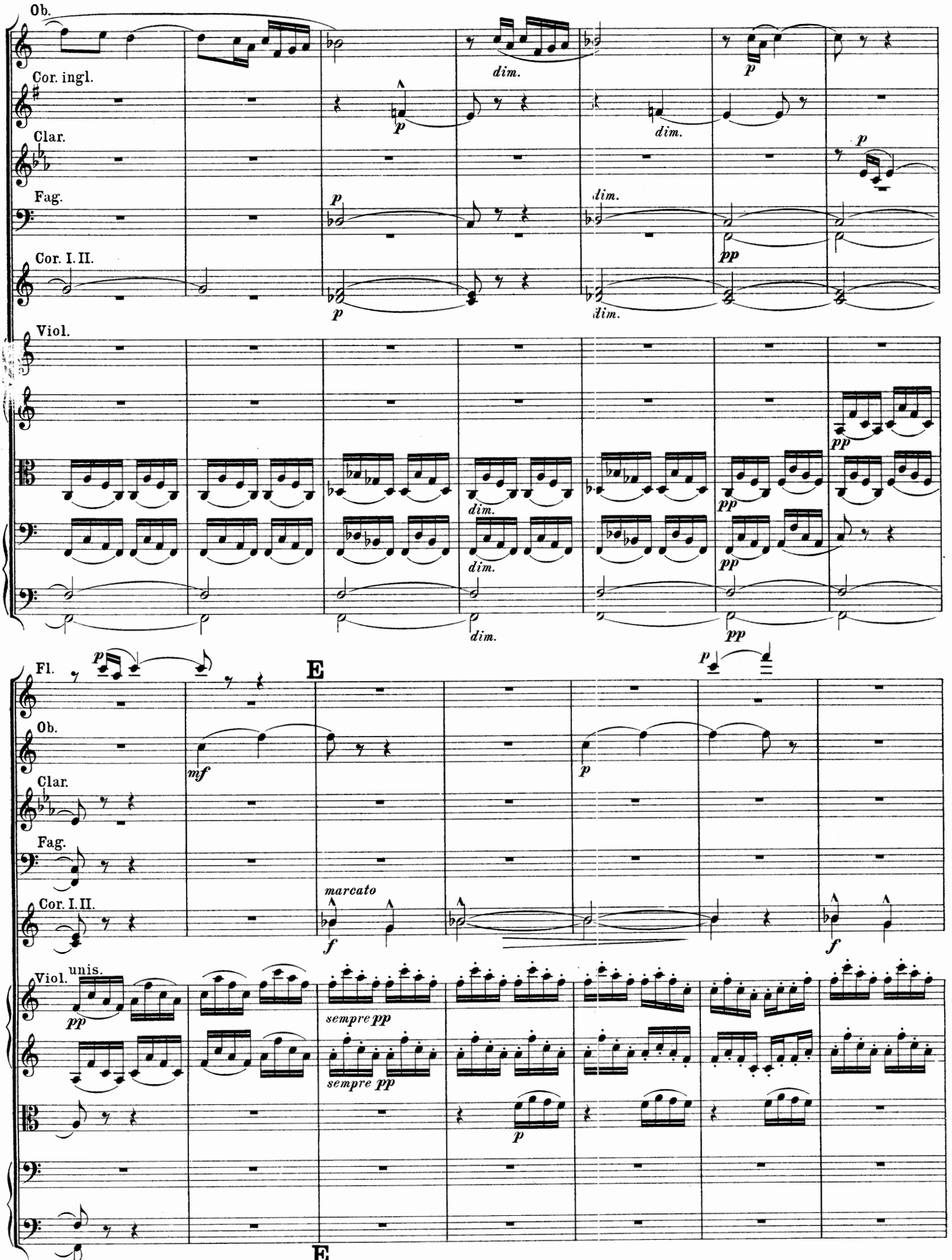
Fag.

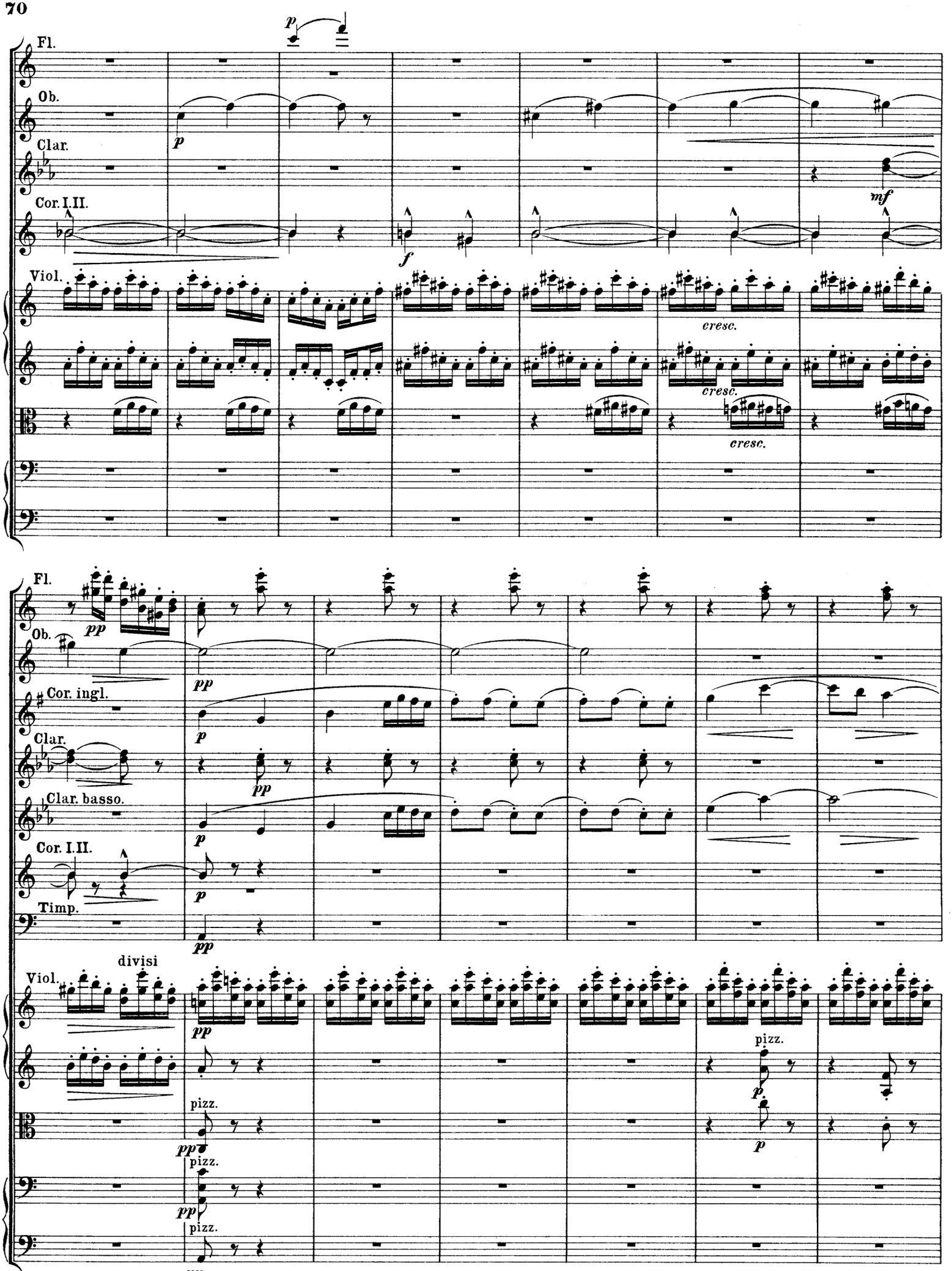
Cor. I.

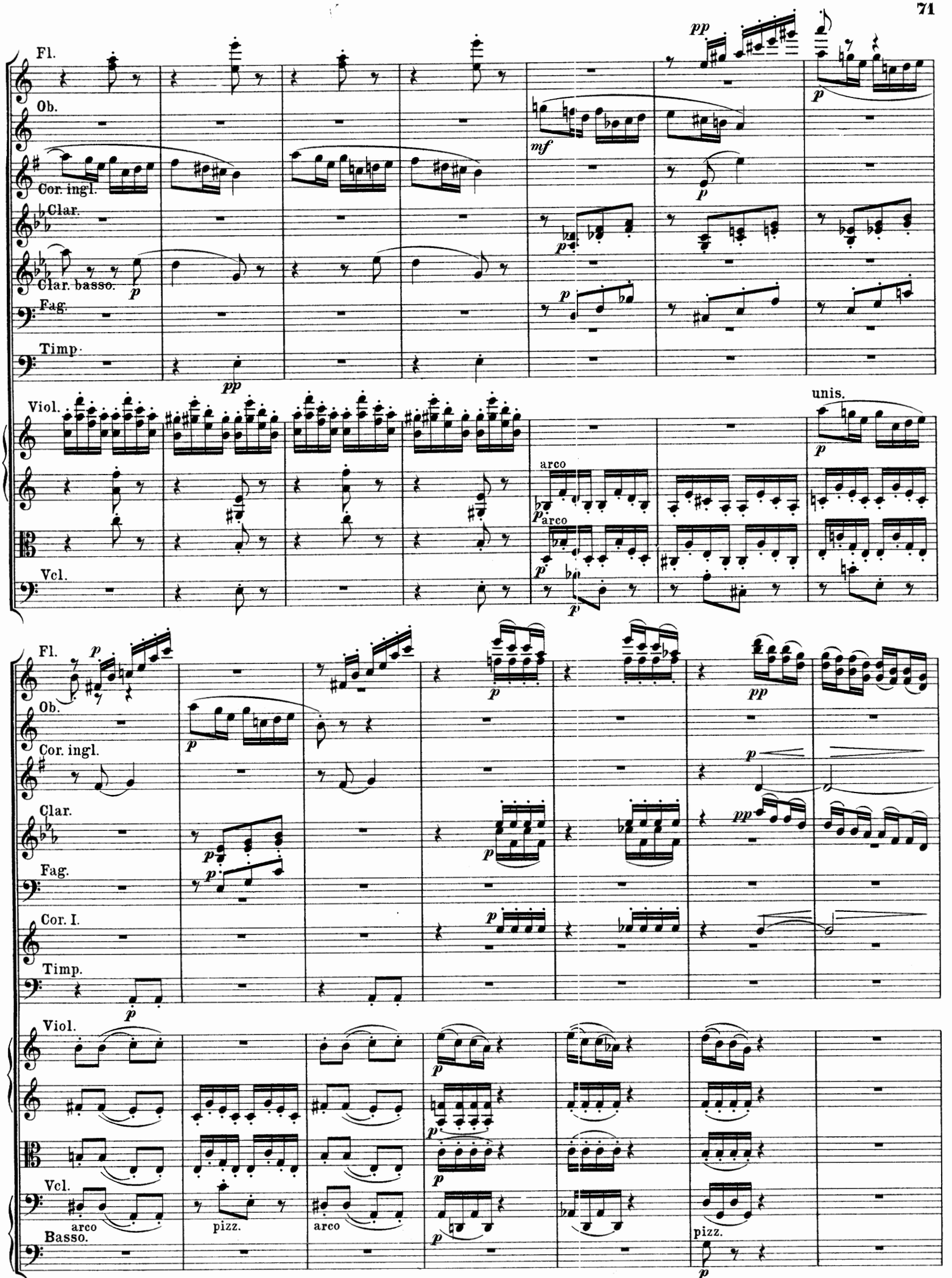
Viol.

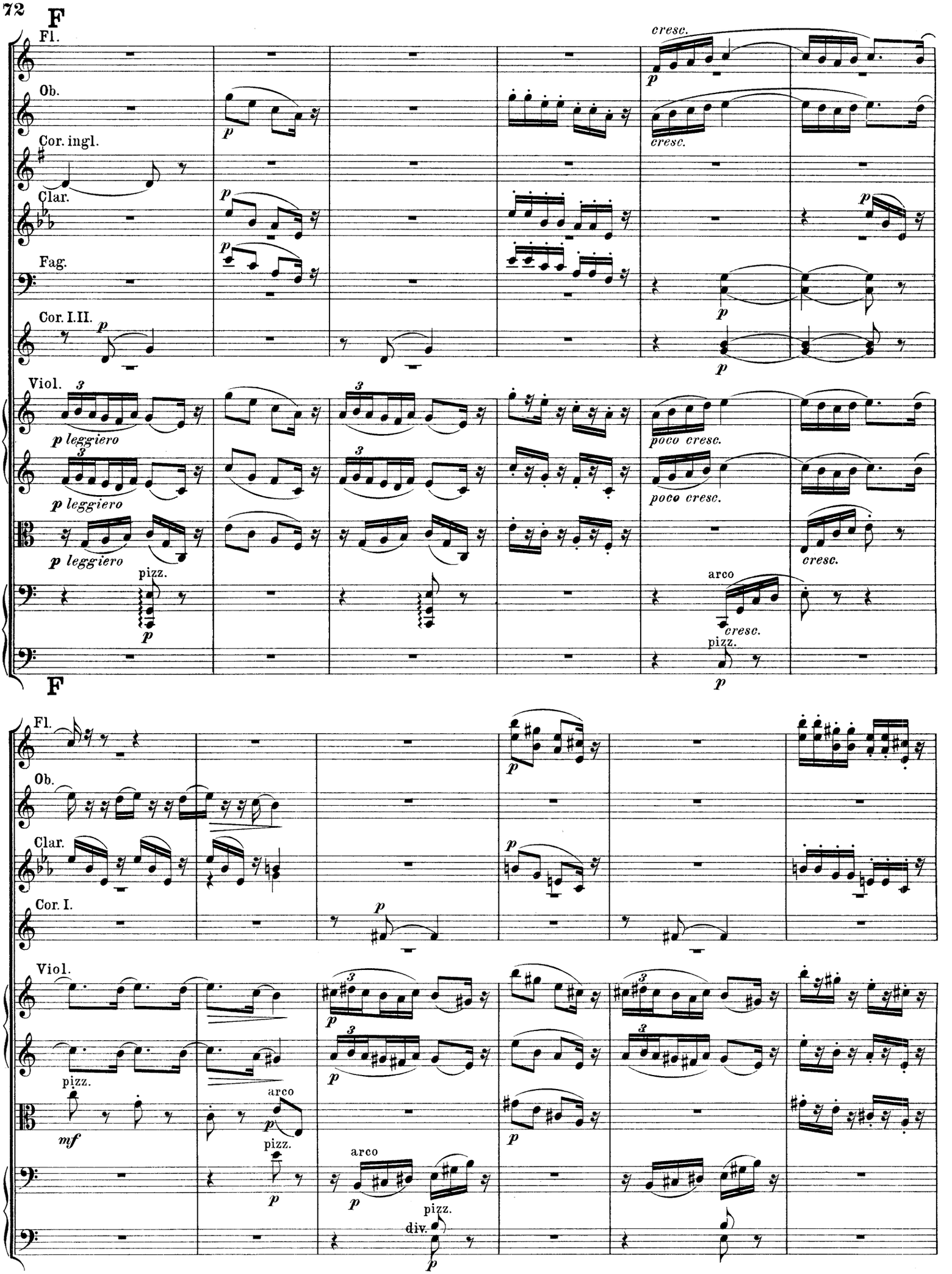
p

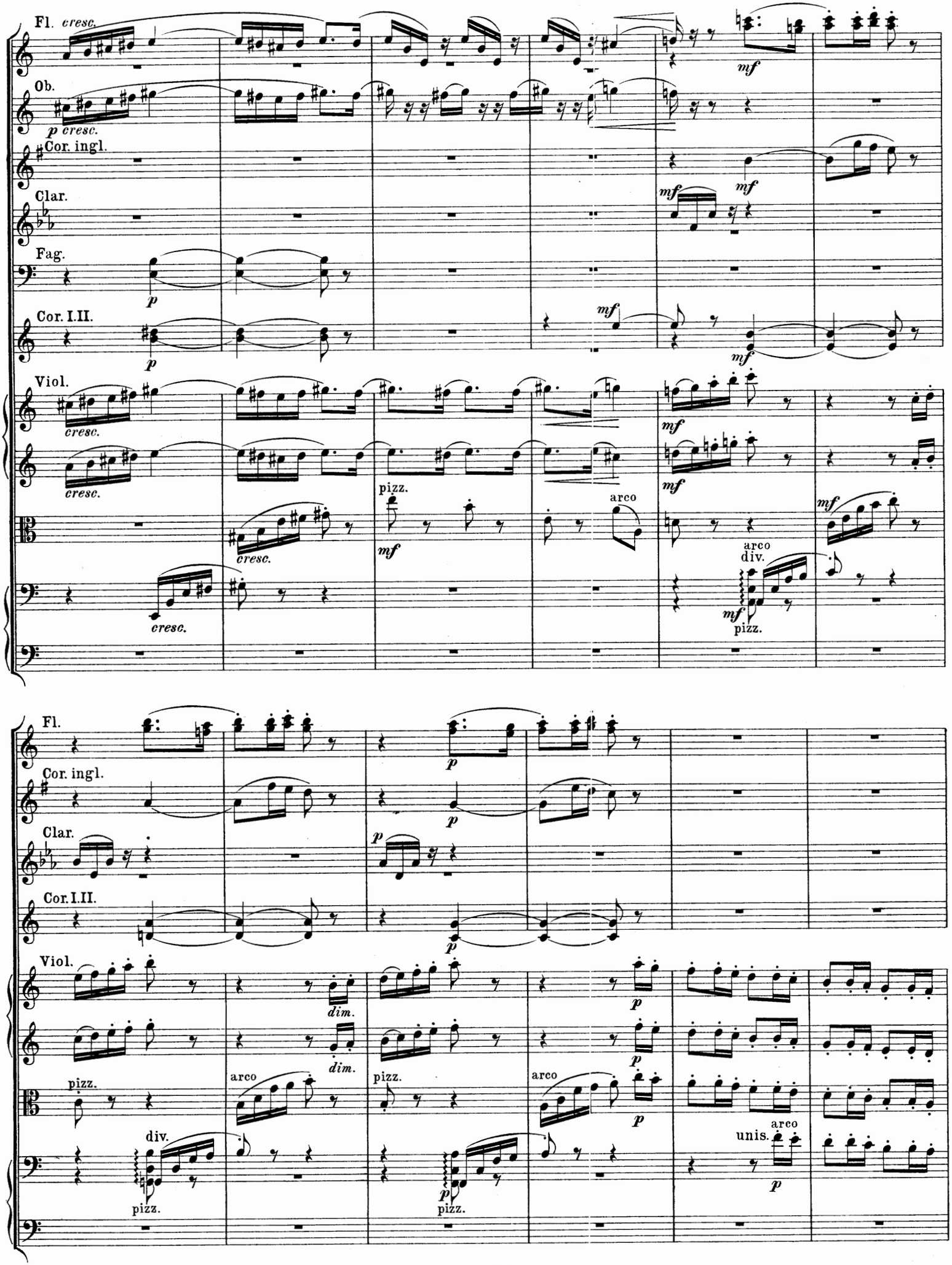

D
Fl.
Ob.
Cor. ingl.
Clar.
Fag.
Cor. I.
Viol.
pizz.
div. in 3.
div.
D
Fl.
Ob.
Clar.
Fag.
Cor. I.
div.
Viol.

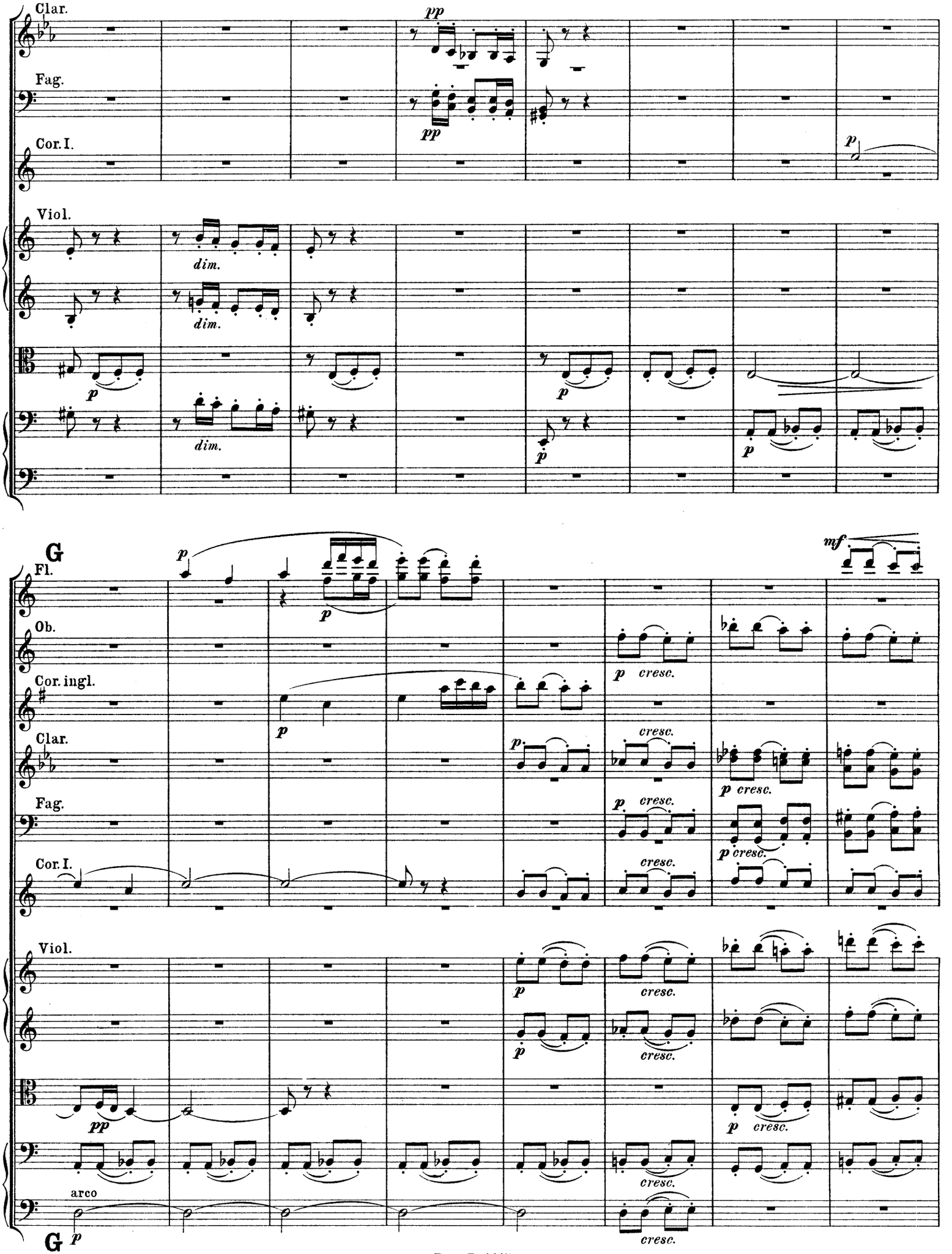

Ob.
Cor. ingl.
Clar.
Fag.
Cor. I. II.
Viol.
dim.
p
pp
E
Fl.
mf
marcato
f
unis.
sempre pp

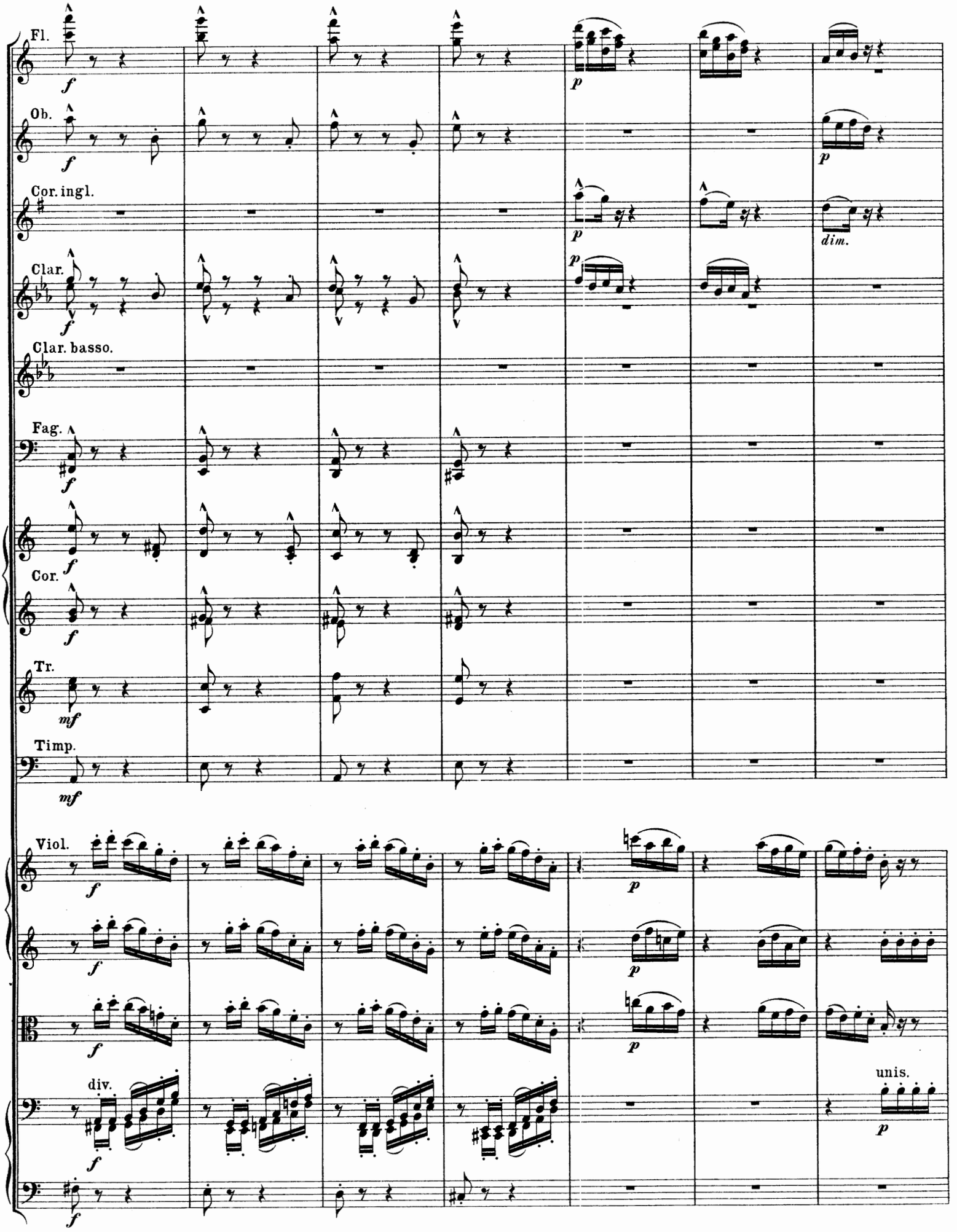

Fl.
Ob.
Clar.
Cor. I.II.
Viol.
p
f
mf
cresc.
cresc.
cresc.
Fl.
Ob.
Cor. ingl.
Clar.
Clar. basso.
Cor. I.II.
Timp.
Viol.
divisi
pizz.
pizz.
pizz.
pizz.
pp
p

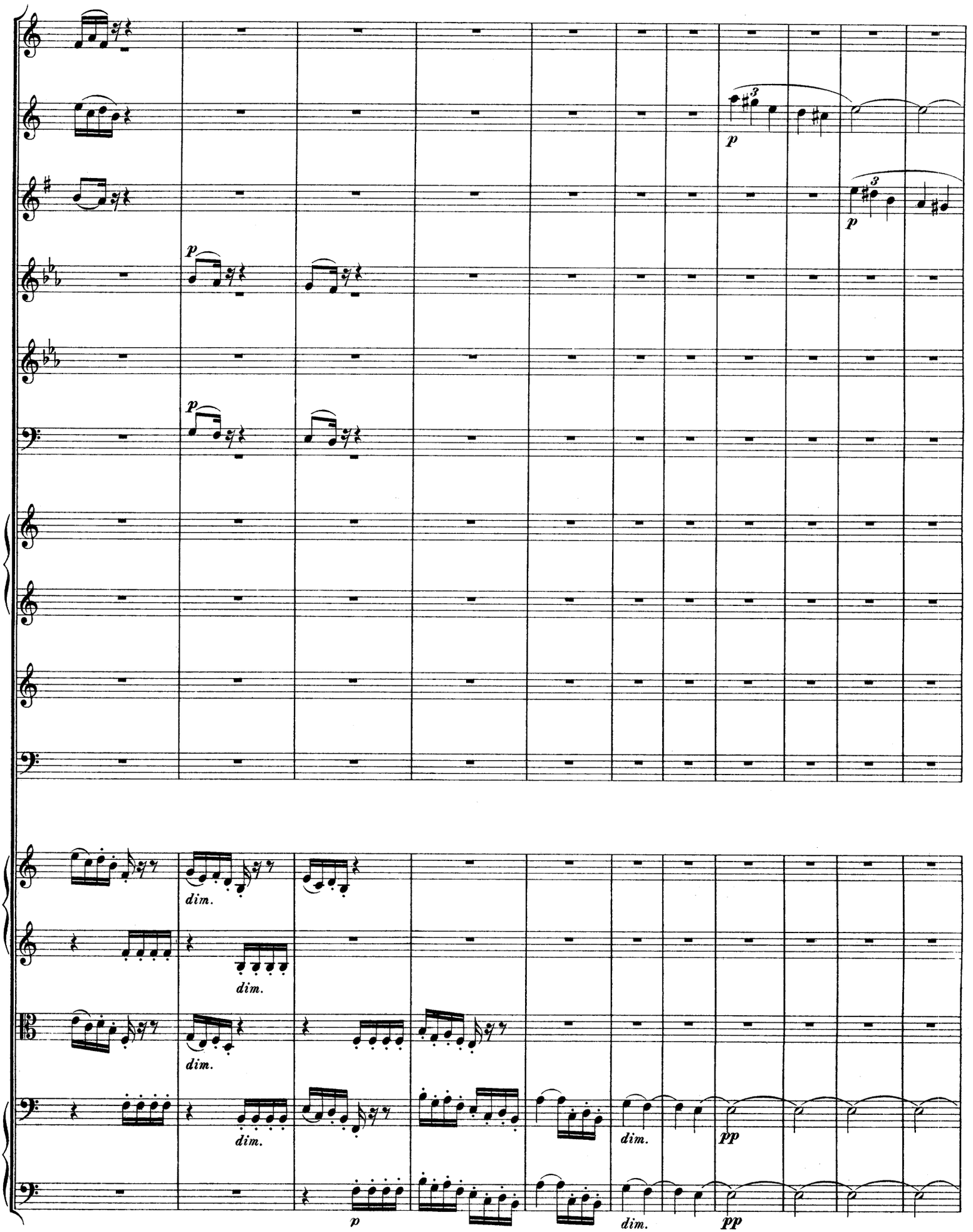

Fl.
Ob.
Cor. ingl.
Clar.
Clar. basso.
Fag.
Timp.
Viol.
Vcl.
pp
mf
p
arco
unis.
Cor. I.
Basso.
pizz.

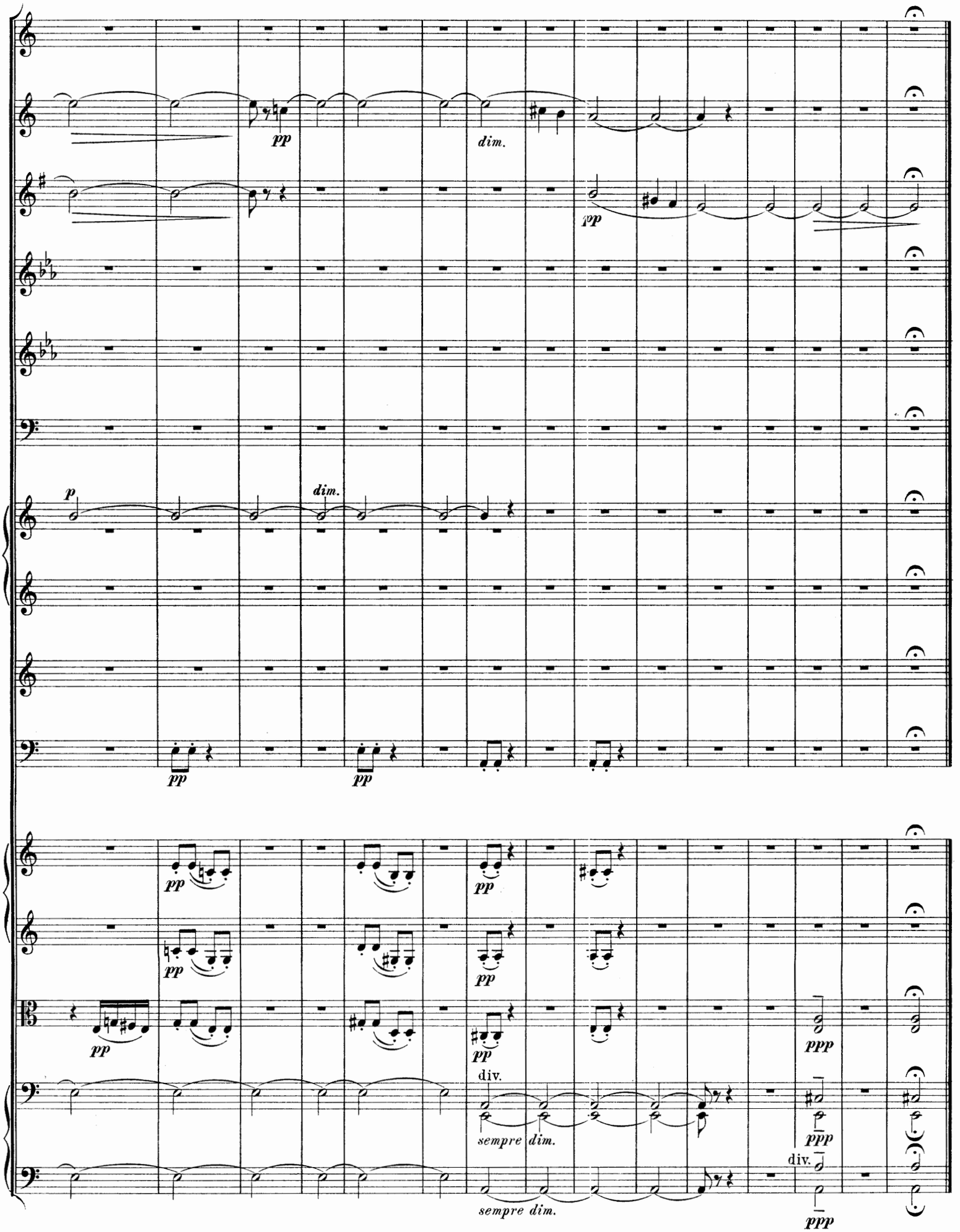

F
Fl.
Ob.
Cor. ingl.
Clar.
Fag.
Cor. I.II.
Viol.
cresc.
p leggiero
poco cresc.
pizz.
arco
F
Fl.
Ob.
Clar.
Cor. I.
Viol.
mf
div.

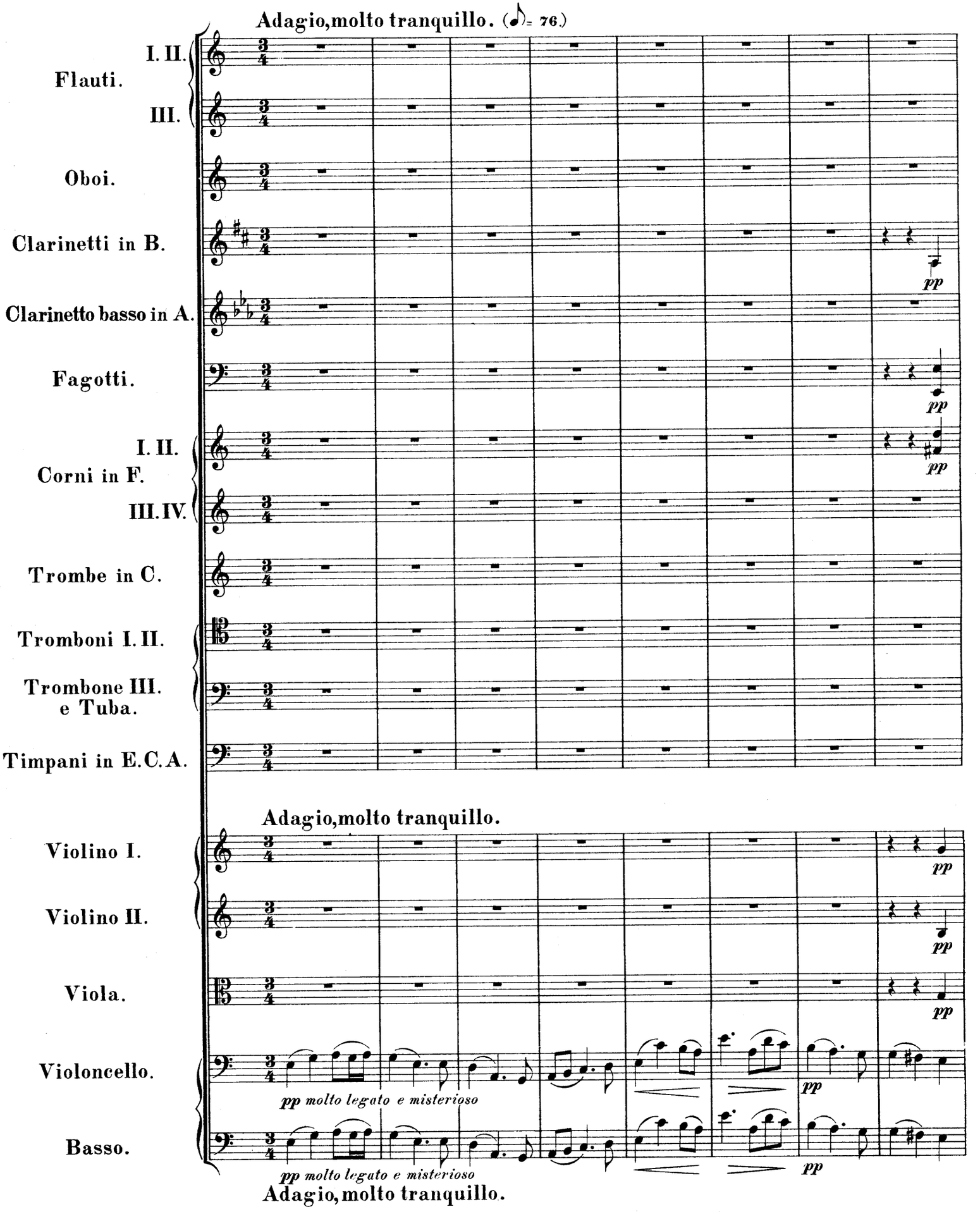

Fl.
cresc.
Ob.
p cresc.
Cor. ingl.
Clar.
Fag.
p
Cor. I.II.
p
Viol.
cresc.
cresc.
cresc.
cresc.
mf
pizz.
mf
arco
mf
mf
mf
mf
arco
div.
mf
pizz.
Fl.
p
Cor. ingl.
p
Clar.
p
Cor. I.II.
p
Viol.
dim.
dim.
p
p
pizz.
arco
pizz.
arco
div.
pizz.
p
pizz.
arco
unis.
p

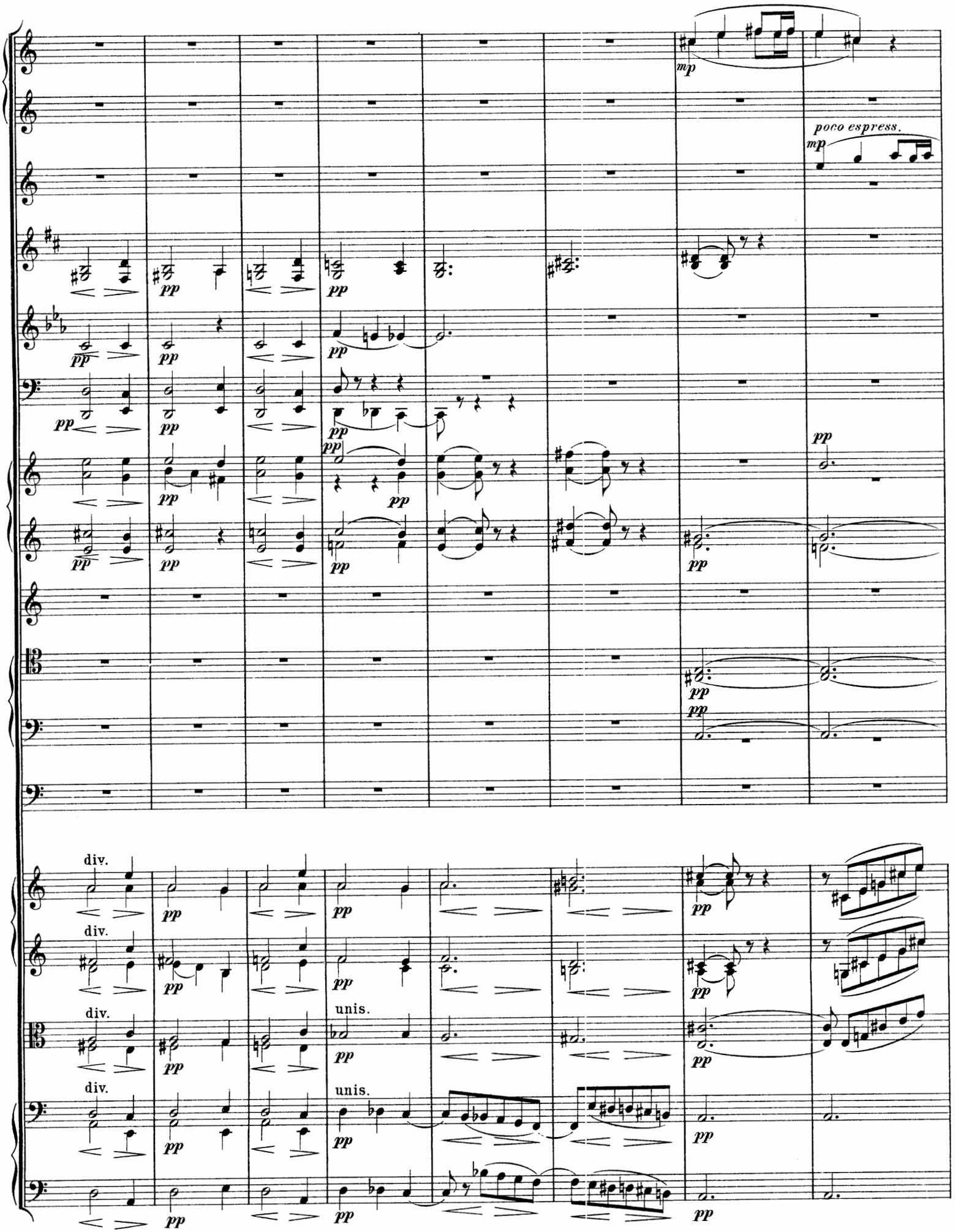

Clar.
Fag.
Cor. I.
Viol.
pp
dim.
p
G
Fl.
Ob.
Cor. ingl.
Clar.
Fag.
Cor. I.
Viol.
mf
cresc.
arco

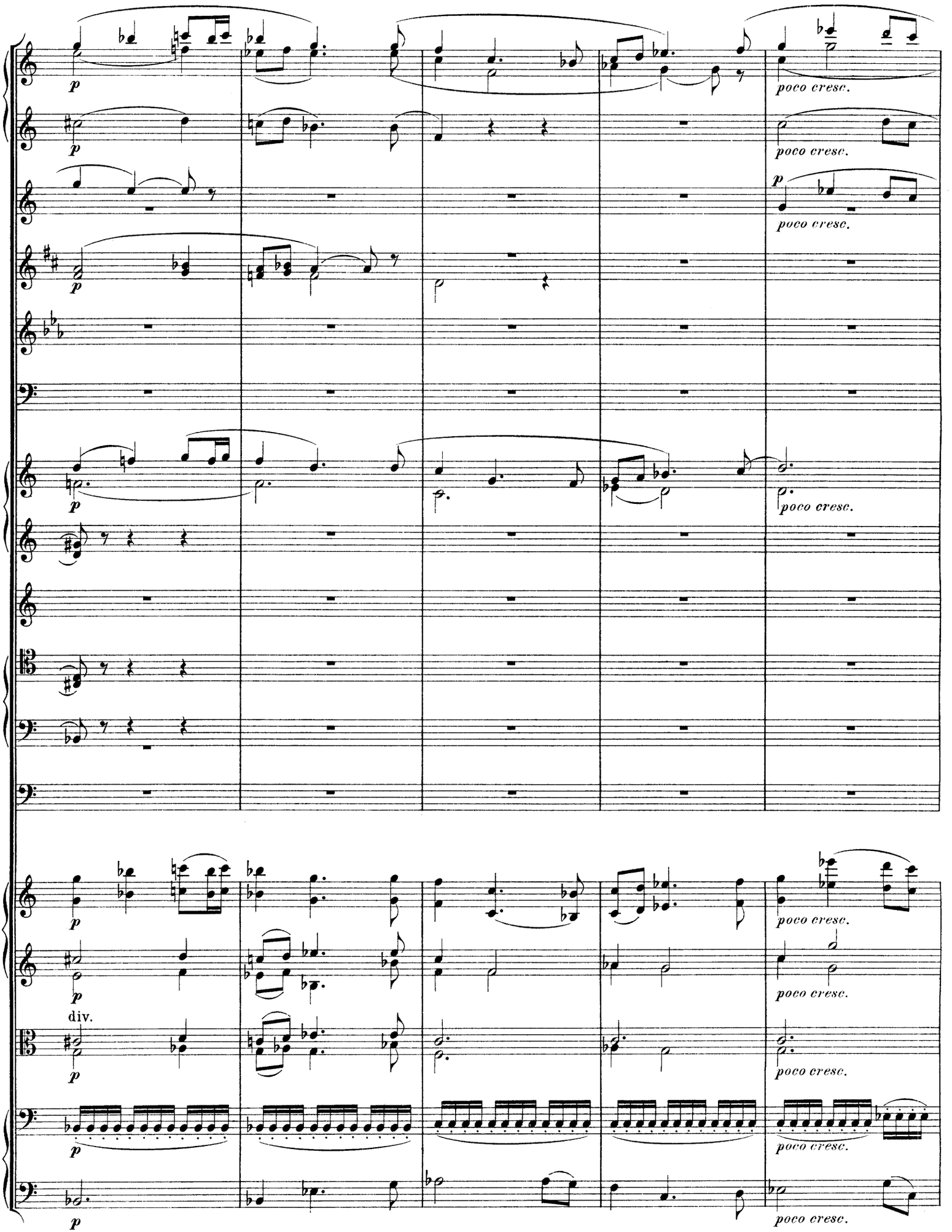

Fl.
Ob.
Cor. ingl.
Clar.
Clar. basso.
Fag.
Cor.
Tr.
Timp.
Viol.
div.
unis.
dim.

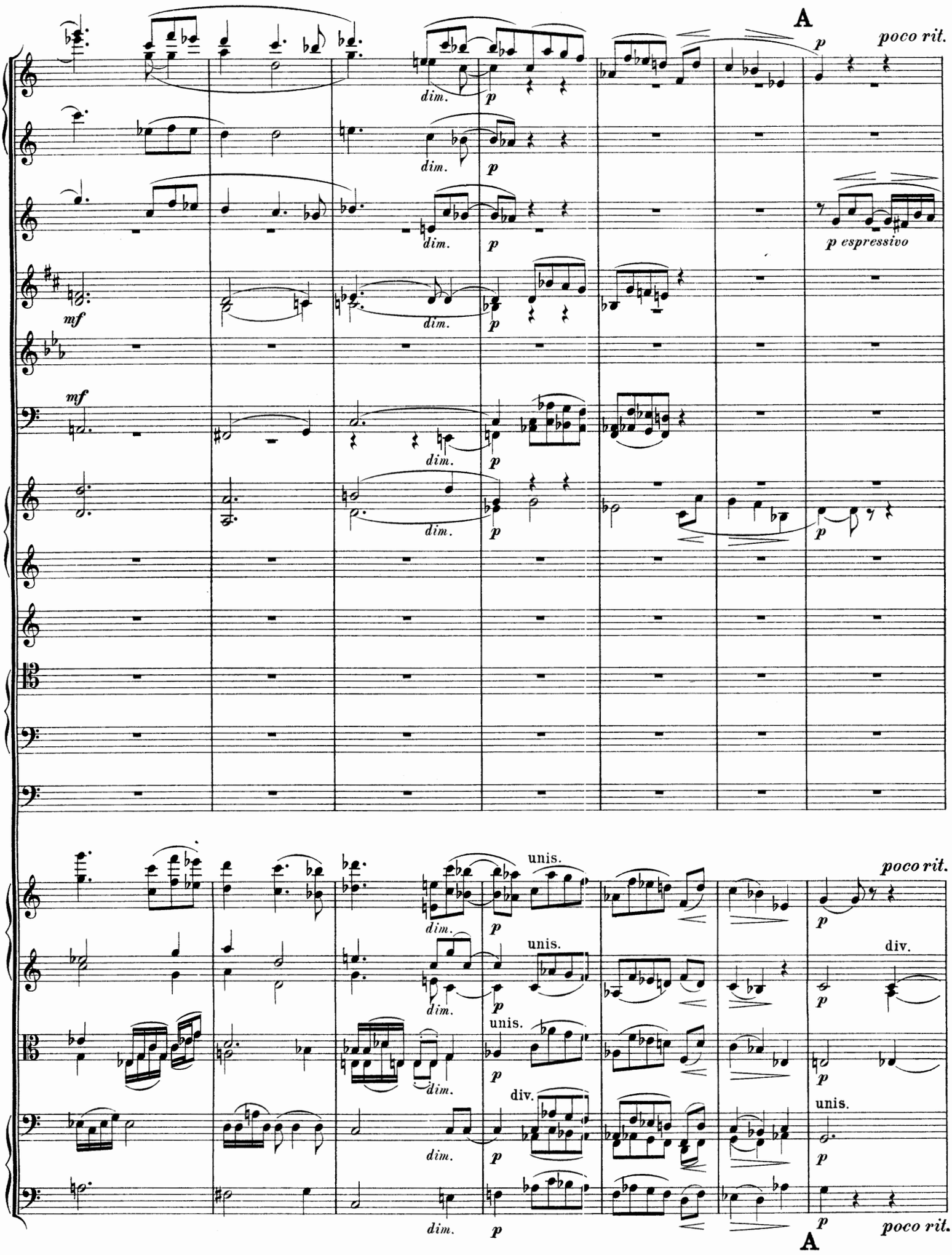

p
3
p
3
p
p
dim.
dim.
dim.
dim.
dim.
dim.
pp
p
pp

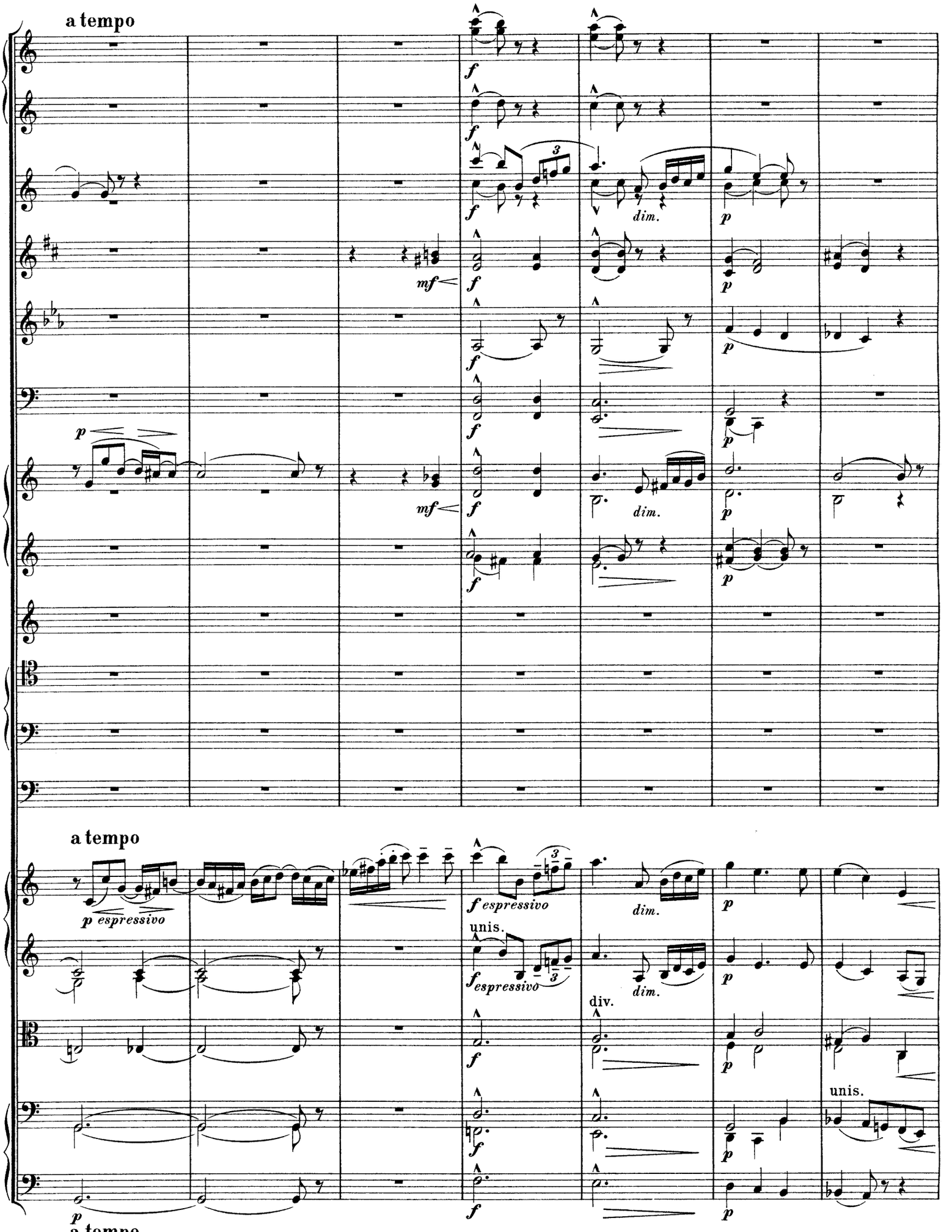

pp
dim.
pp
p
dim.
pp
pp
pp
pp
pp
pp
pp
ppp
div.
sempre dim.
ppp
div.
sempre dim.
ppp

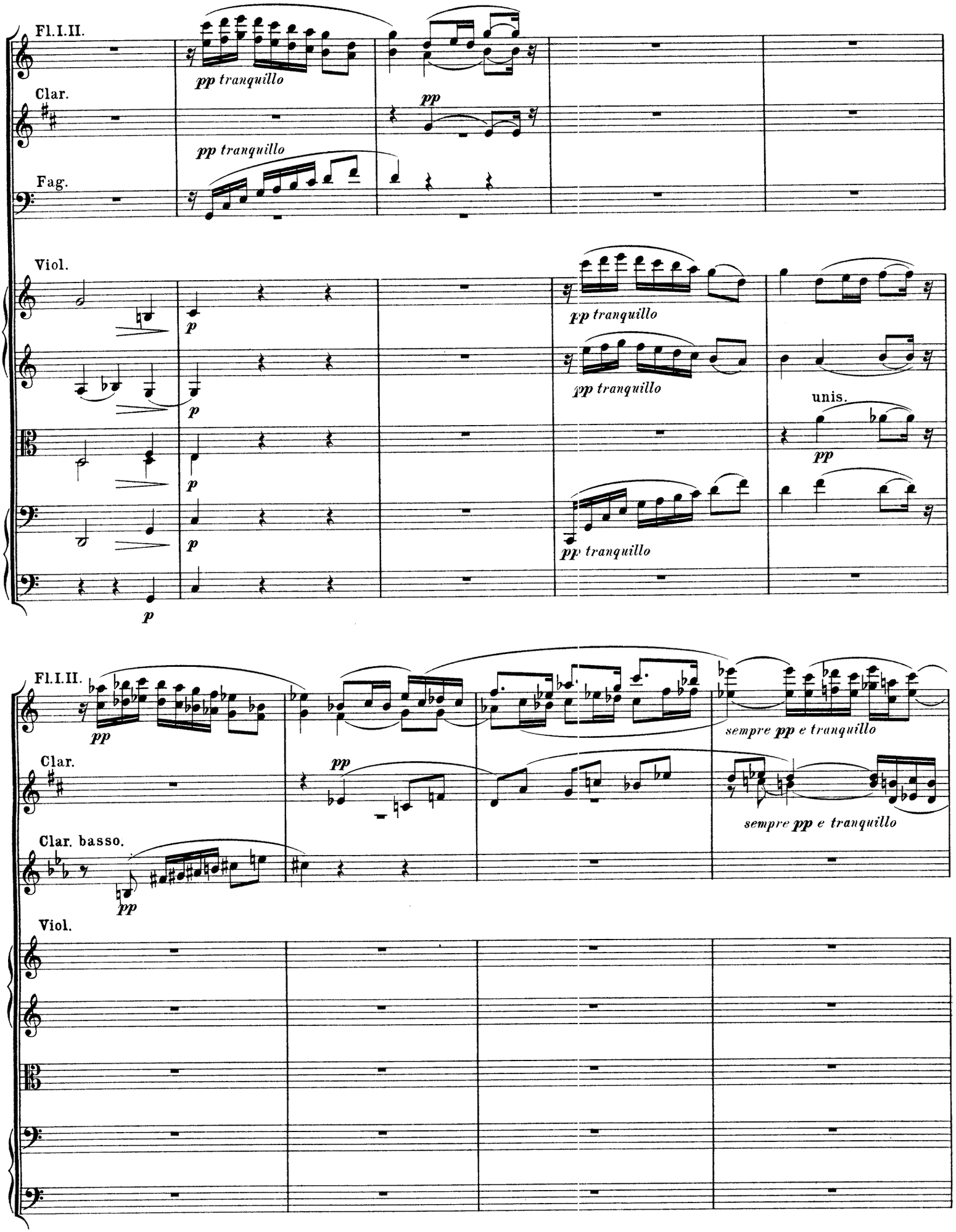

Adagio, molto tranquillo. (♪ = 76.)
I. II.
Flauti.
III.
Oboi.
Clarinetti in B.
Clarinetto basso in A.
Fagotti.
I. II.
Corni in F.
III. IV.
Trombe in C.
Tromboni I. II.
Trombone III. e Tuba.
Timpani in E. C. A.
pp
Adagio, molto tranquillo.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.
pp molto legato e misterioso
pp molto legato e misterioso
Adagio, molto tranquillo.

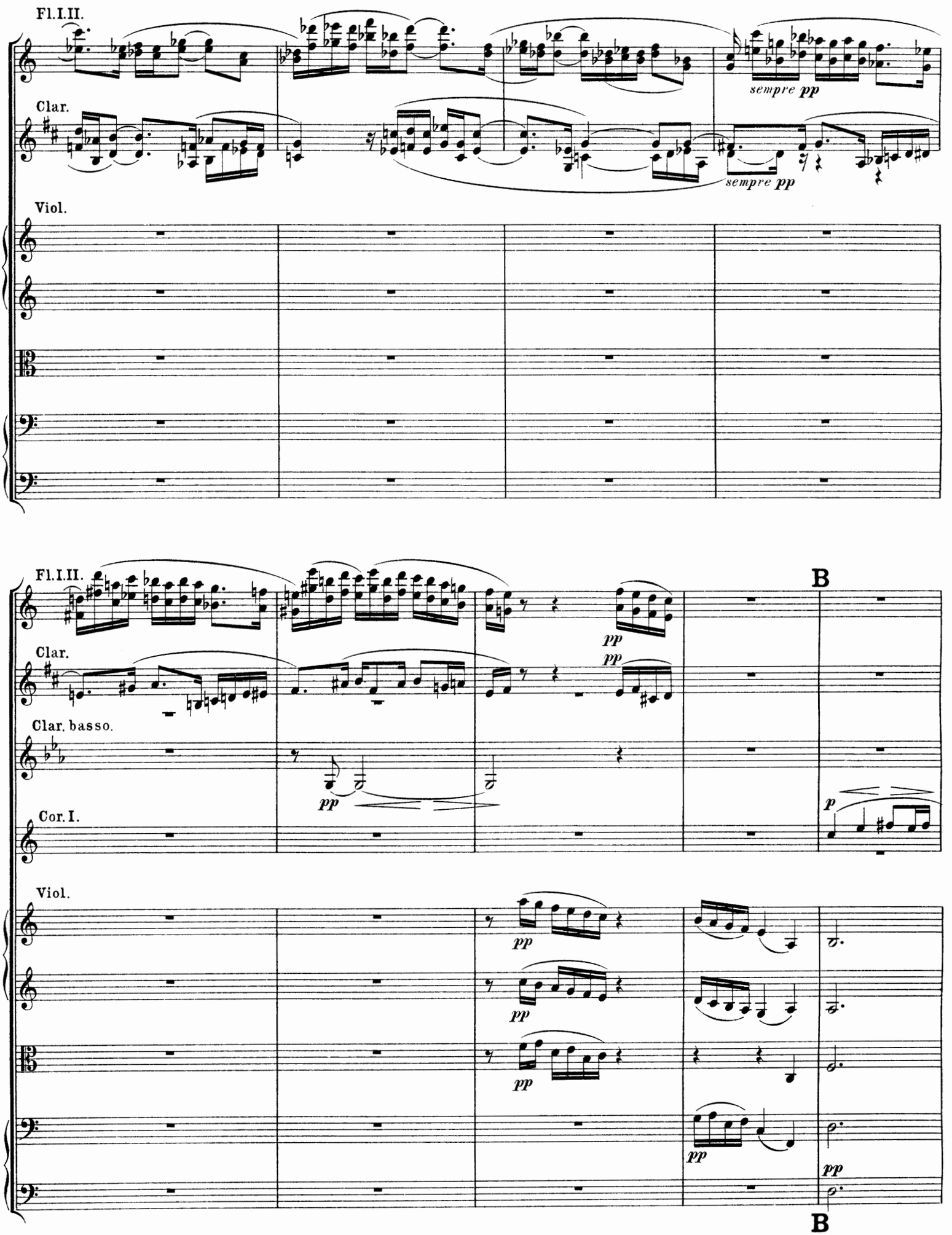

mp
poco espress.
mp
pp
div.
unis.

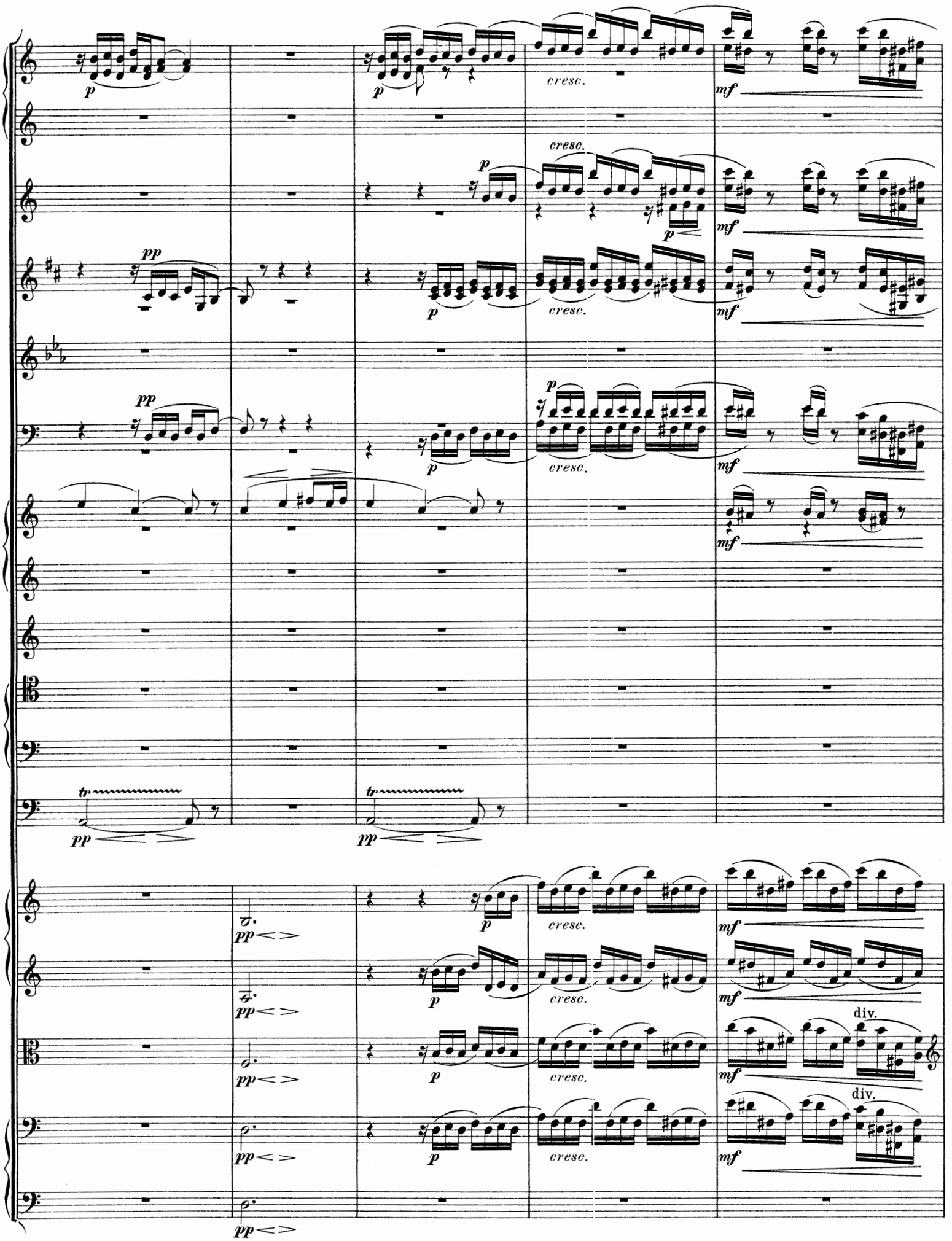

p
poco cresc.
div.

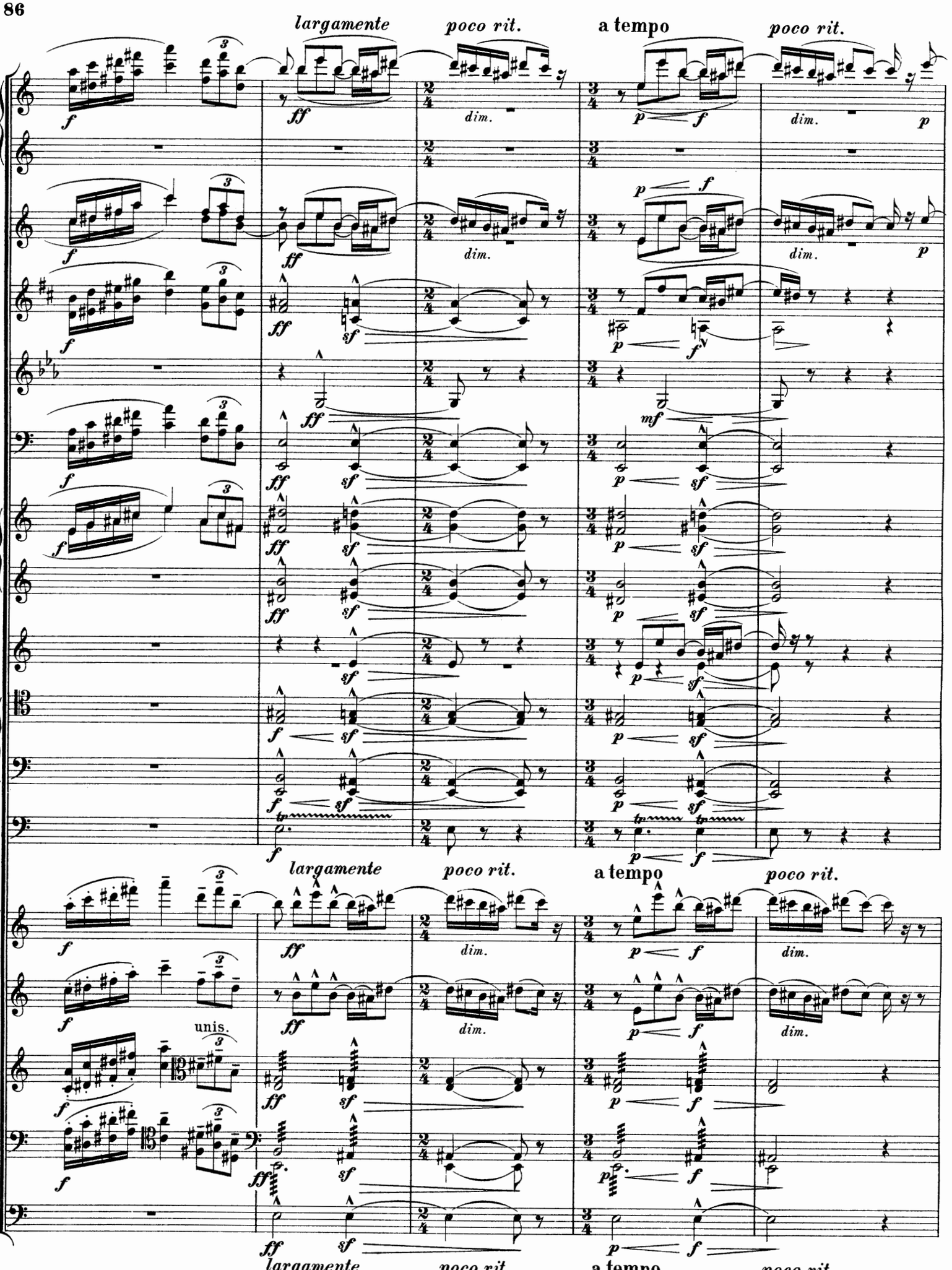

A
poco rit.
dim.
p
p espressivo
mf
unis.
div.
A
poco rit.

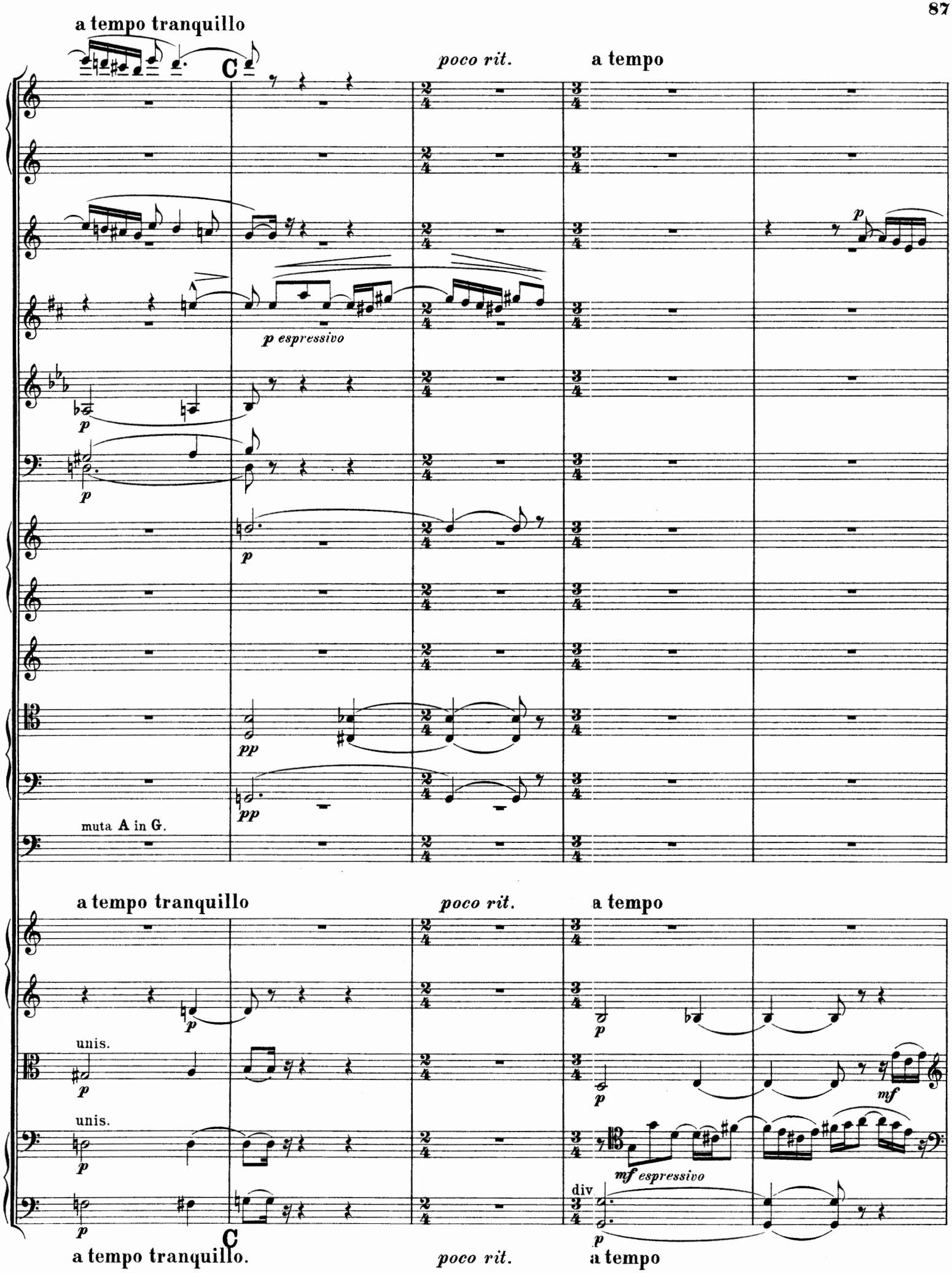

a tempo
f
dim.
p
mf
p espressivo
f espressivo
unis.
div.
a tempo

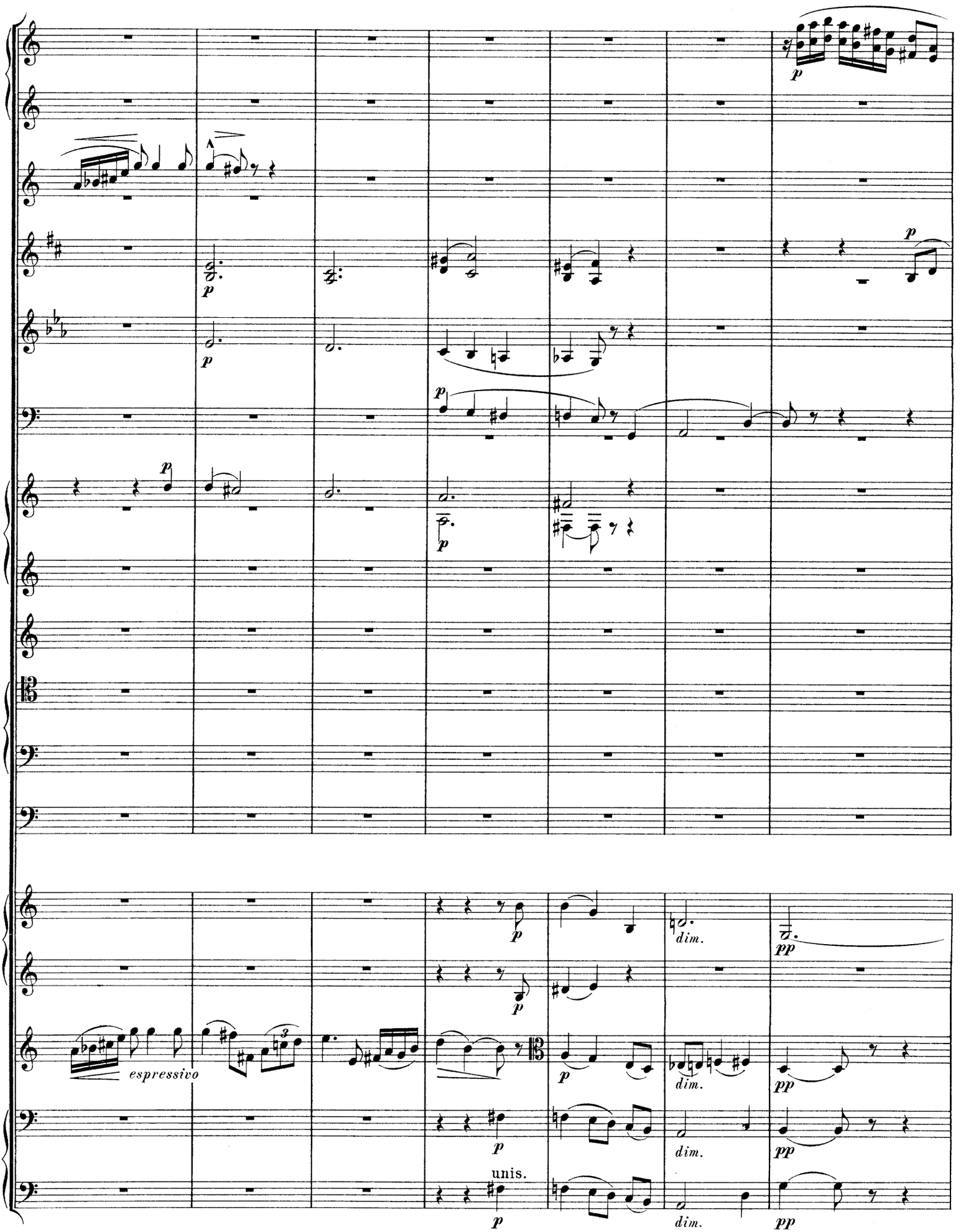

Fl.I.II.
pp tranquillo
Clar.
pp
pp tranquillo
Fag.
Viol.
p
pp tranquillo
unis.
pp
Fl.I.II.
pp
sempre pp e tranquillo
Clar.
pp
sempre pp e tranquillo
Clar. basso.
pp
Viol.

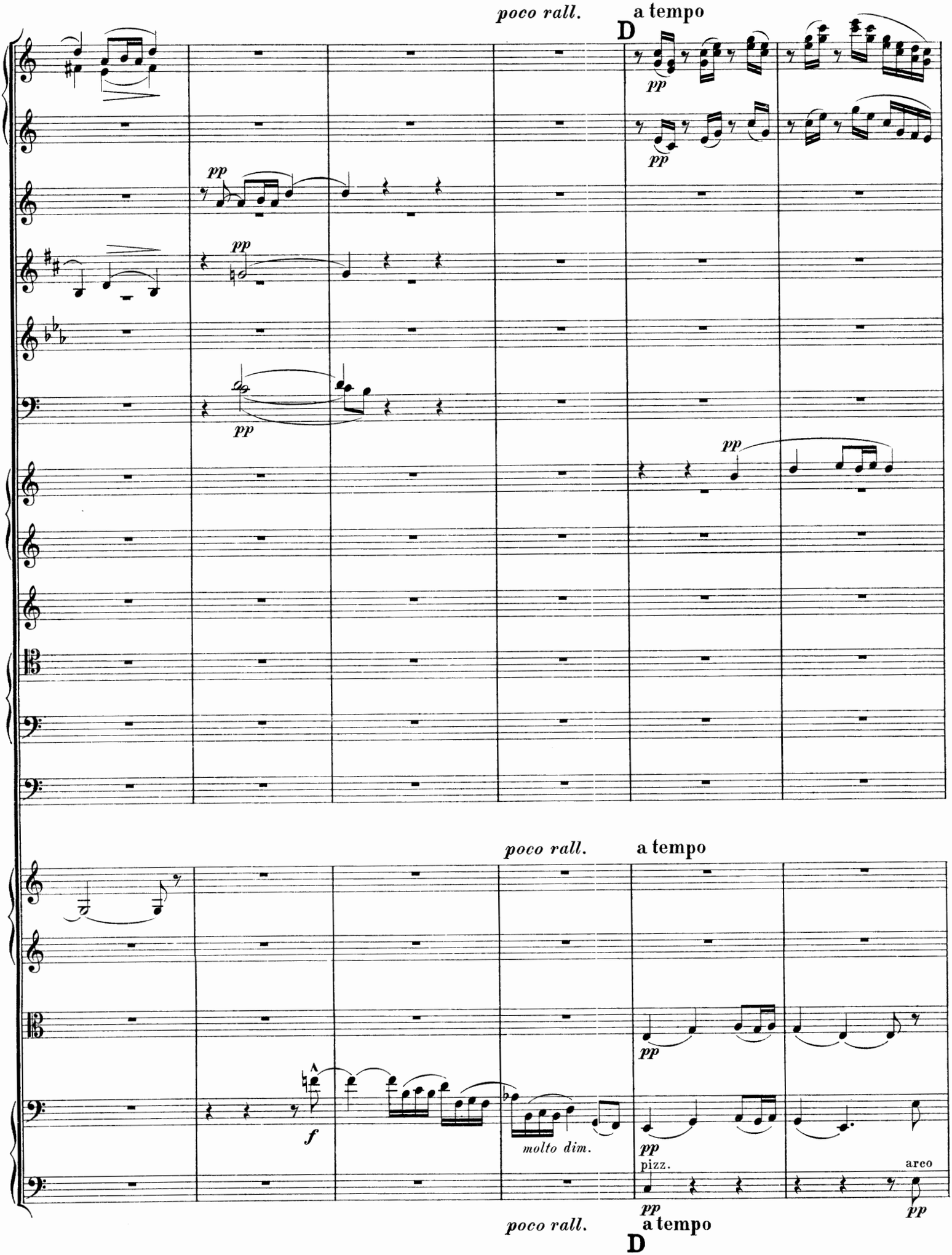

Fl.I.II.
Clar.
sempre pp
sempre pp
Viol.
Fl.I.II.
B
Clar.
pp
pp
Clar. basso.
pp
Cor.I.
p
Viol.
pp
pp
pp
pp
pp
B

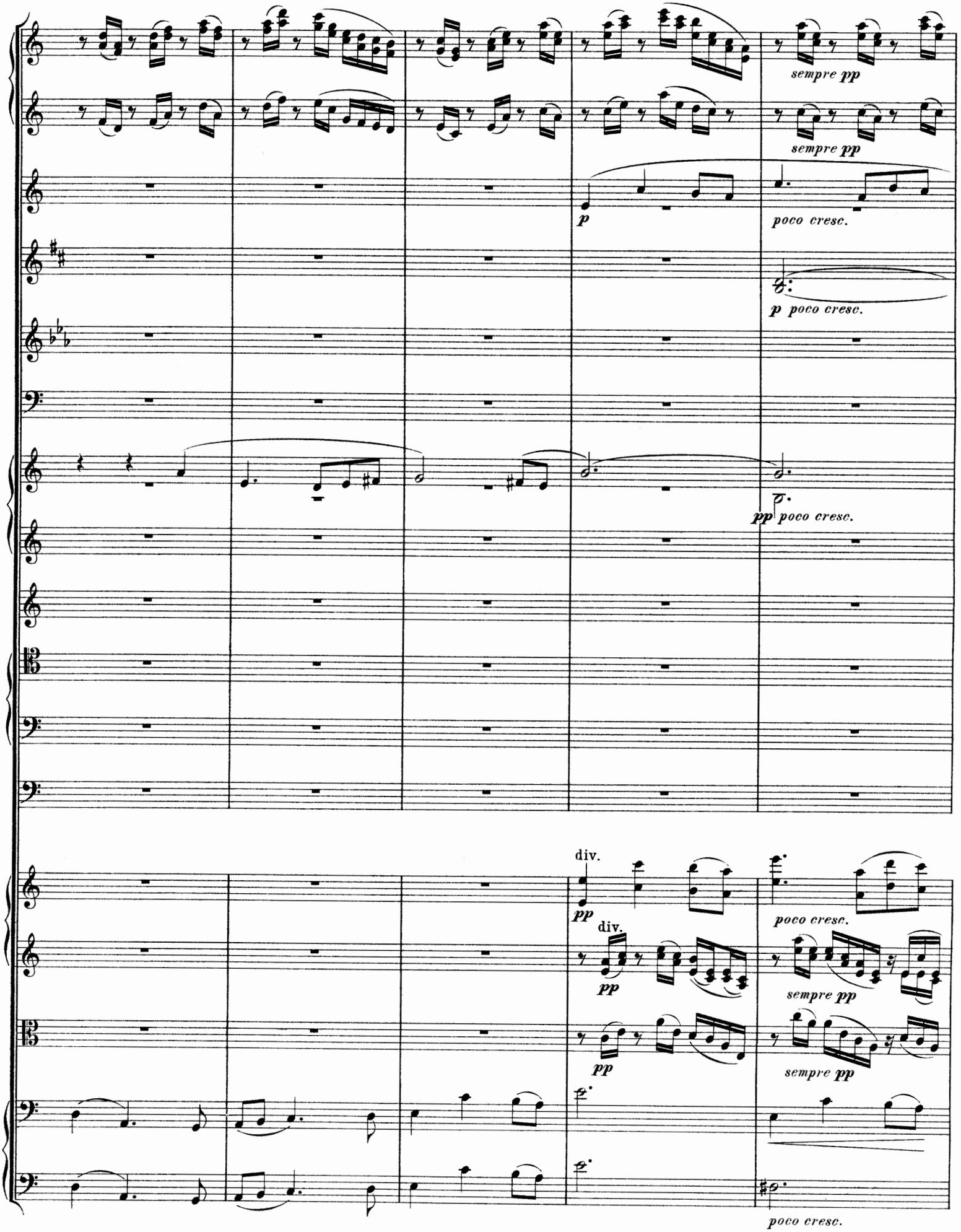

p
cresc.
mf
pp
tr
div.

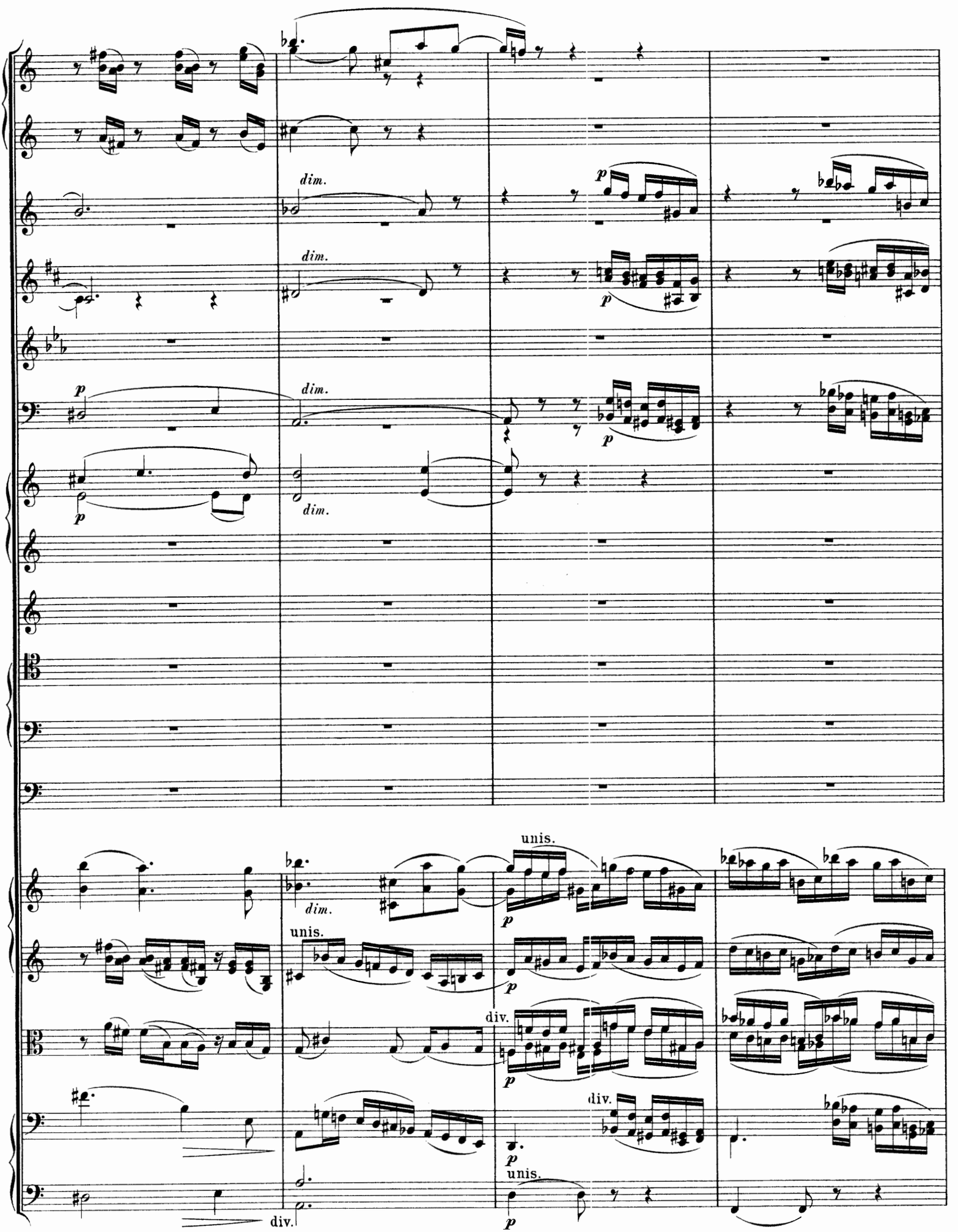

largamente
poco rit.
a tempo
poco rit.
dim.
unis.

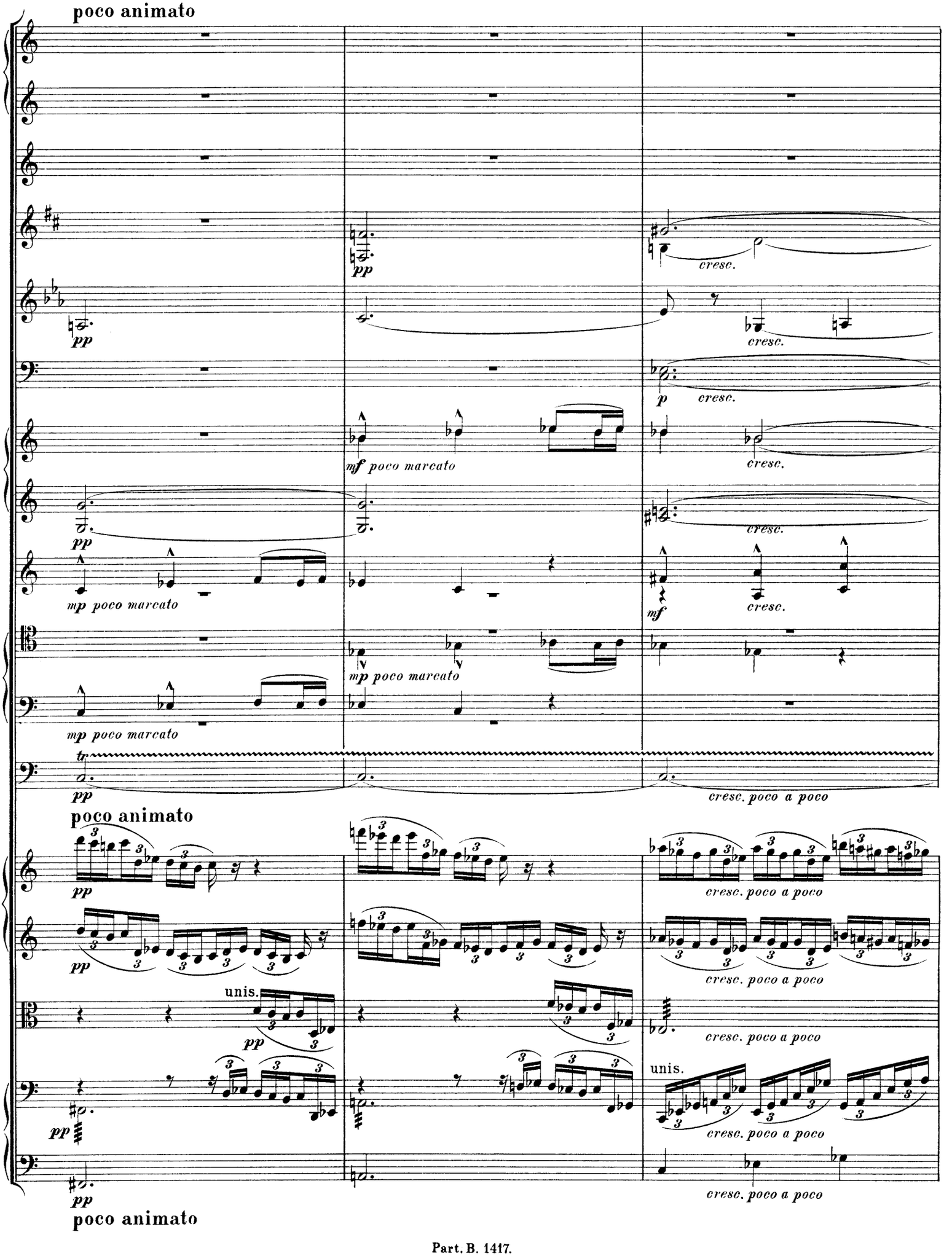

a tempo tranquillo
poco rit.
a tempo
p espressivo
muta A in G.
unis.
unis.
mf espressivo
div
a tempo tranquillo.
poco rit.
a tempo

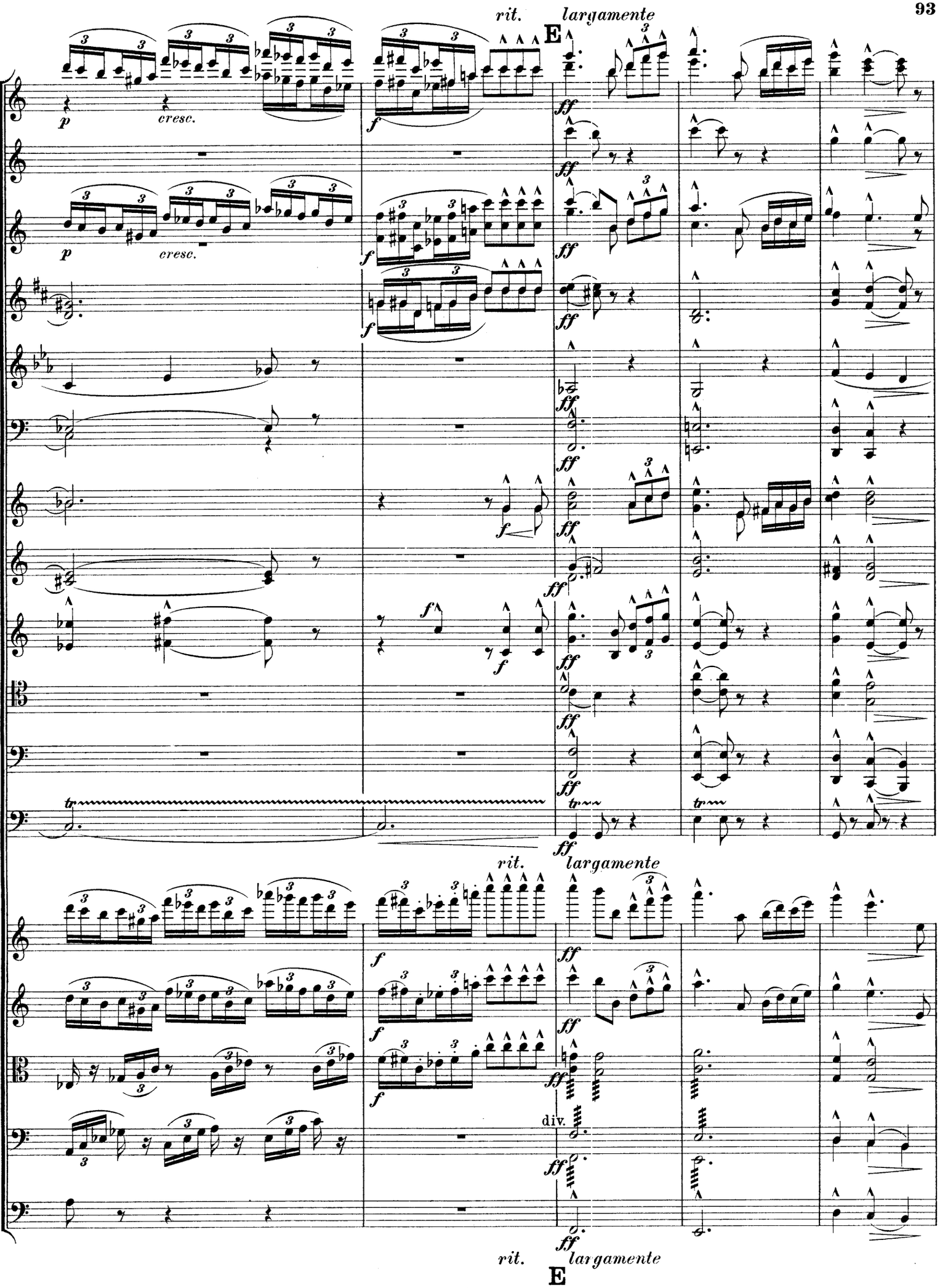

p
p
p
p
p
p
p
dim.
pp
espressivo
p
dim.
pp
unis.
p
dim.
pp

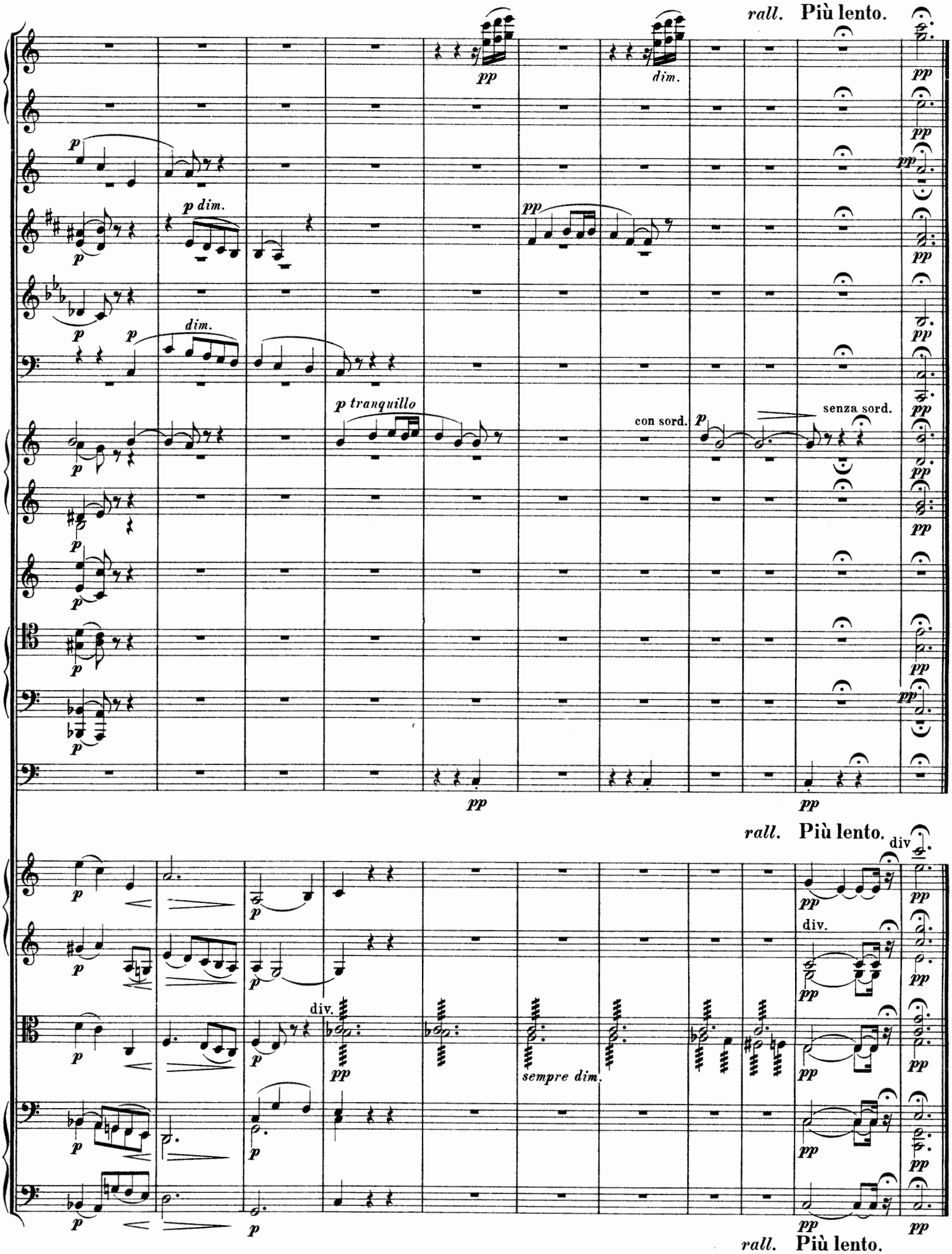

poco rall.
a tempo
D
pp
pp
pp
pp
pp
poco rall.
a tempo
pp
f
molto dim.
pp
pizz.
arco
pp
pp
poco rall.
a tempo
D


sempre pp
sempre pp
p
poco cresc.
p poco cresc.
pp poco cresc.
div.
pp
poco cresc.
div.
pp
sempre pp
pp
sempre pp
poco cresc.


dim.
p
dim.
p
p
dim.
p
p
dim.
unis.
dim.
p
unis.
p
div.
p
div.
p
unis.
p
div.

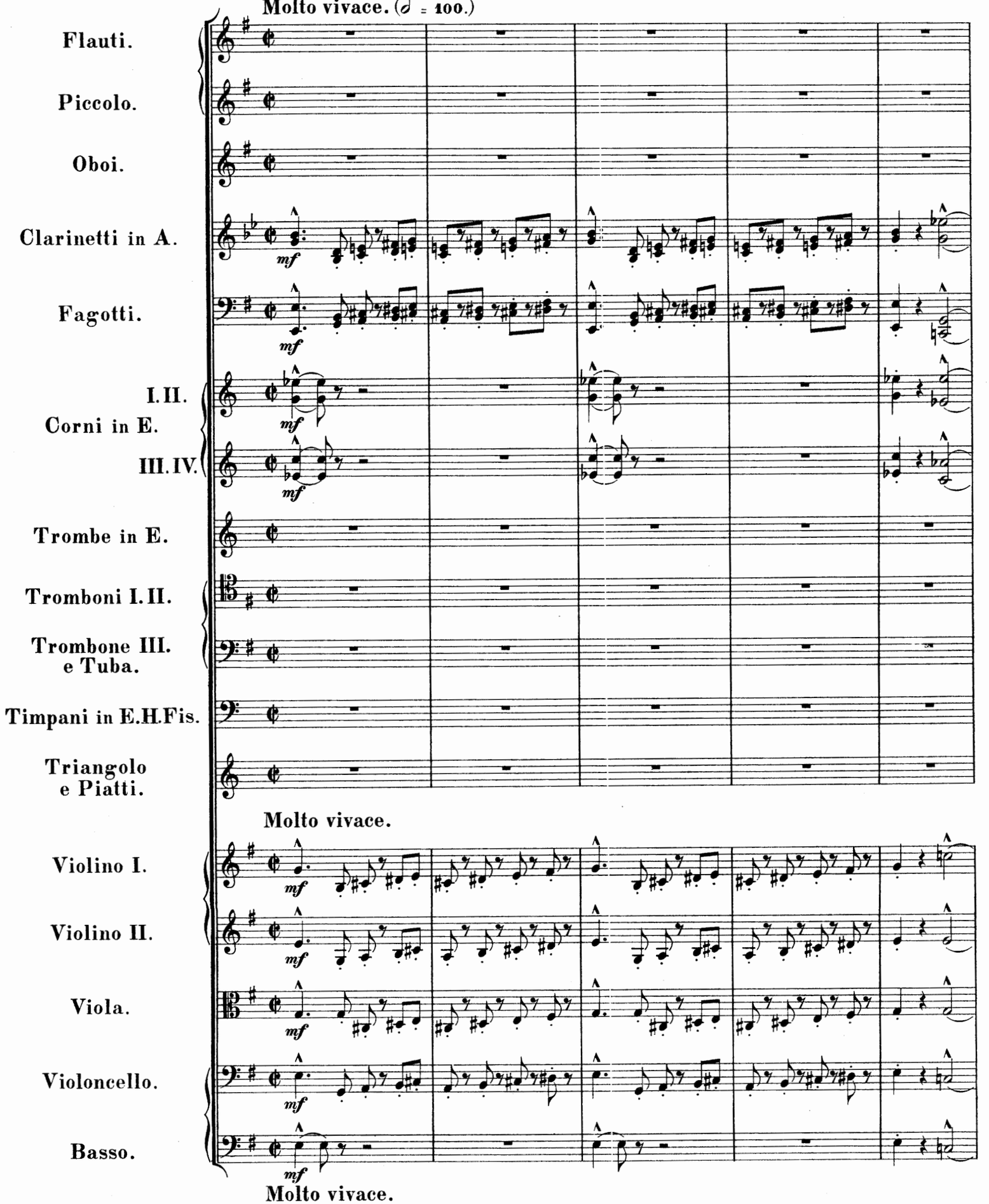

poco animato
pp
cresc.
mf poco marcato
mp poco marcato
tr
cresc. poco a poco
unis.
poco animato

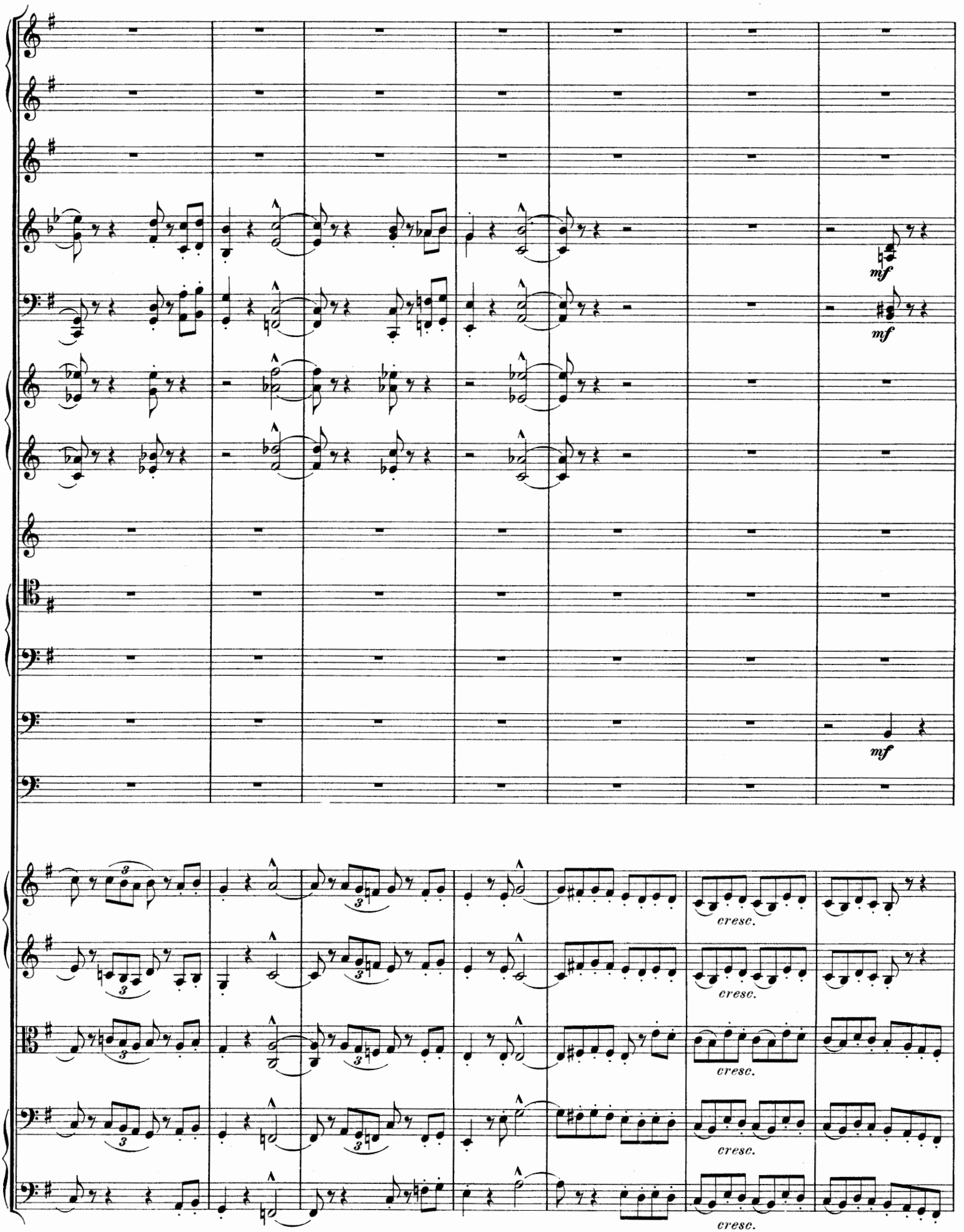

rit.
largamente
E
p
cresc.
f
ff
tr
div.
rit.
largamente
E

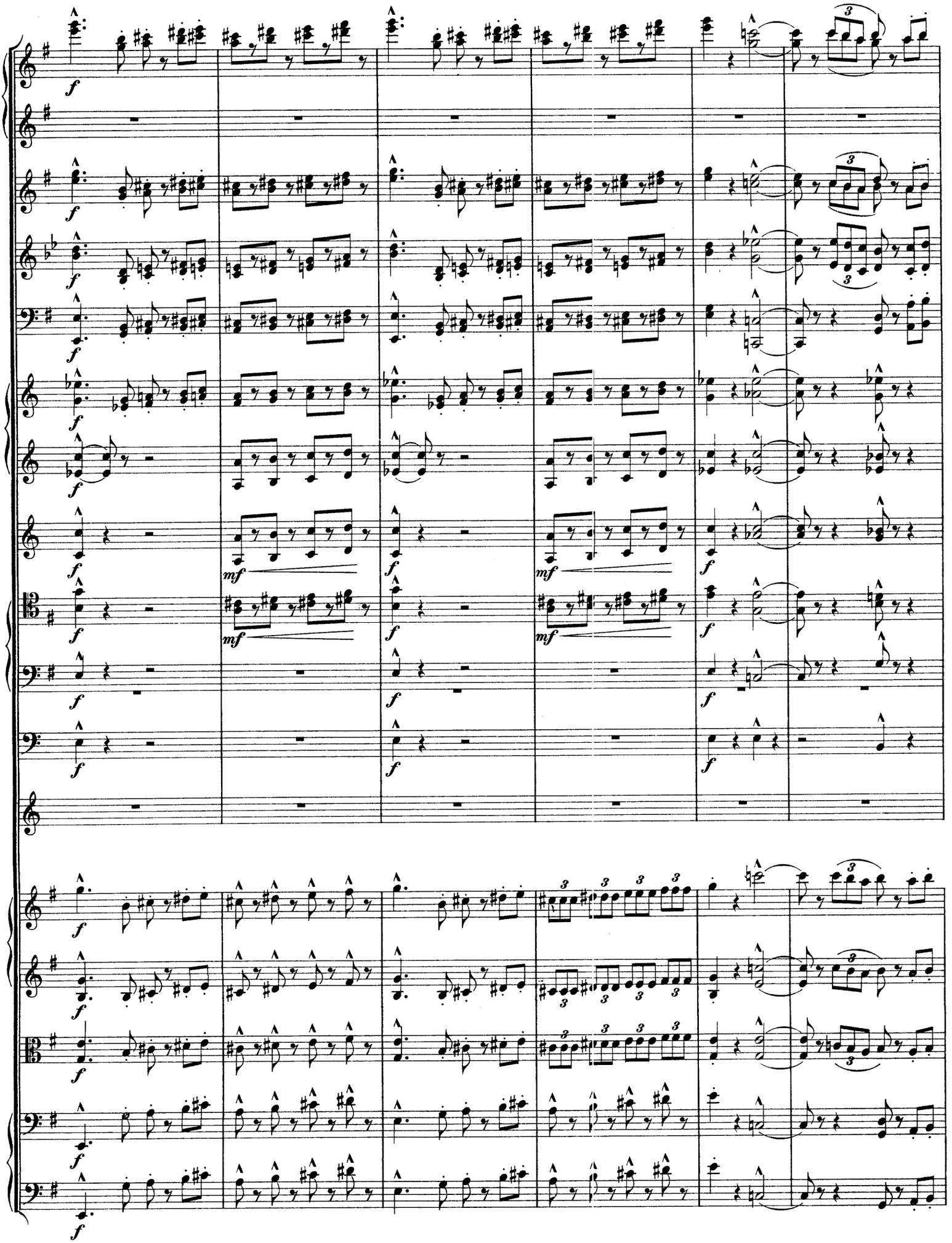

rall. Più lento.
pp
dim.
p
p dim.
dim.
p tranquillo
con sord.
senza sord.
rall. Più lento.
div.
sempre dim.
rall. Più lento.

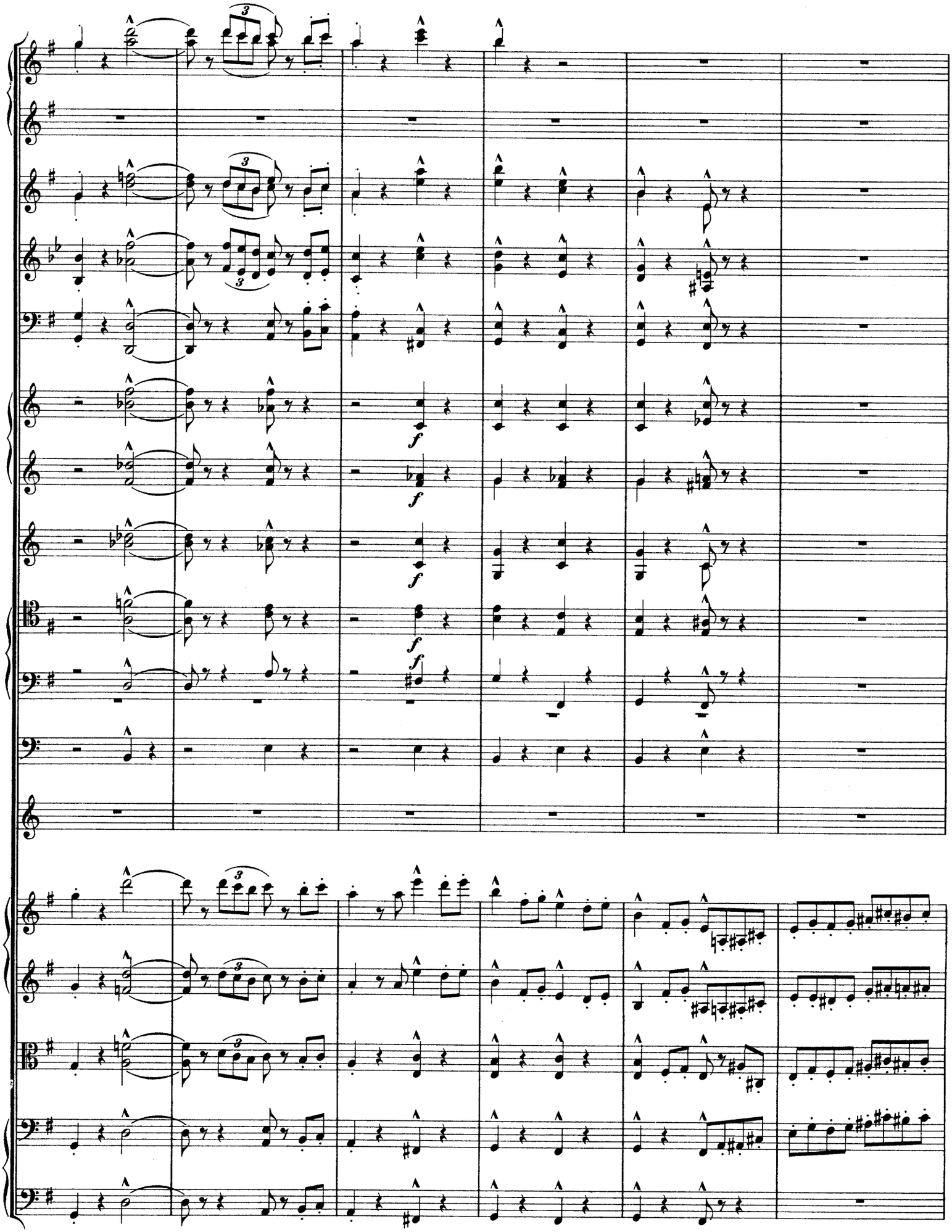
Finale.

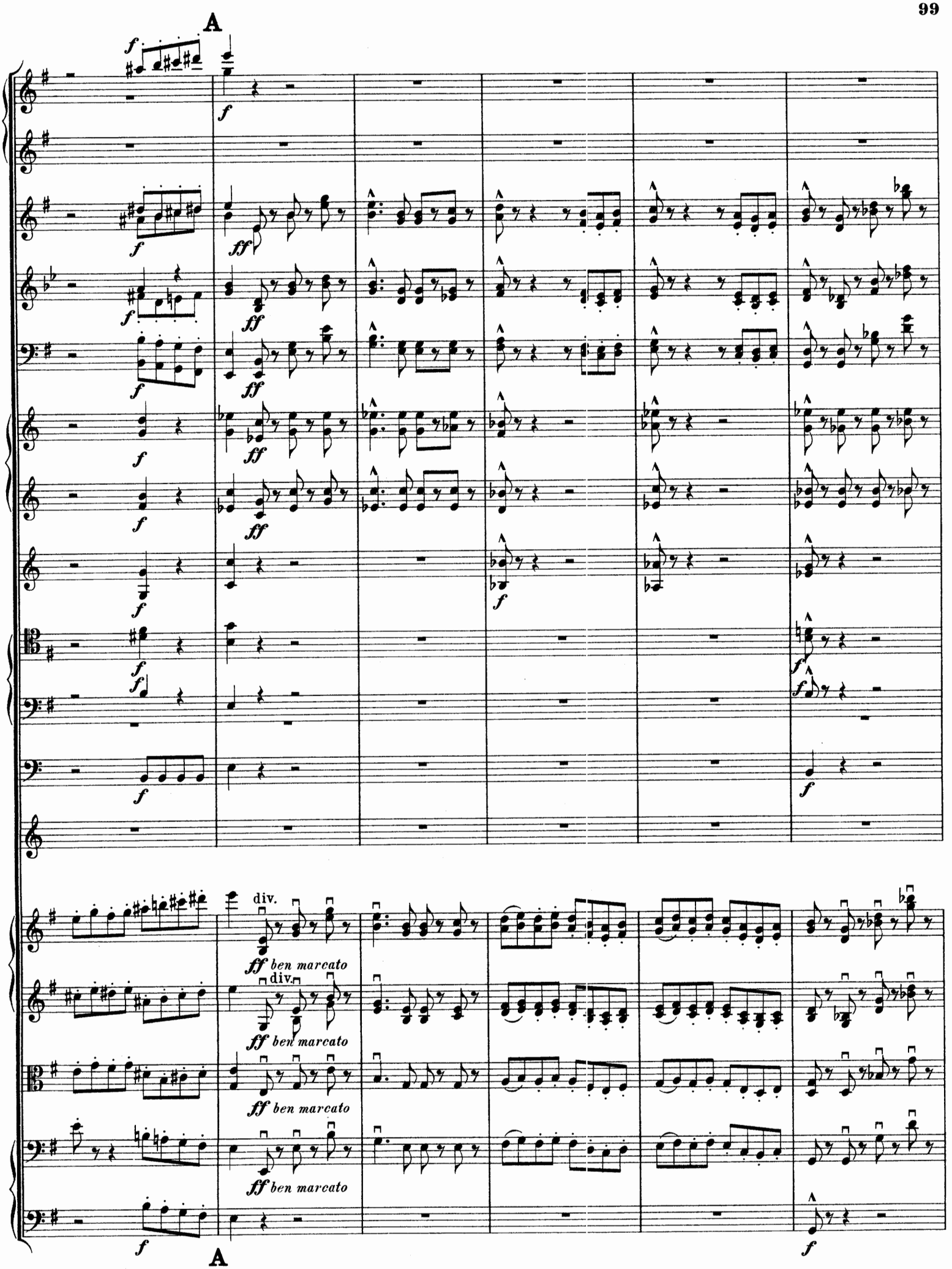
Molto vivace. (𝅗𝅥 = 100.)

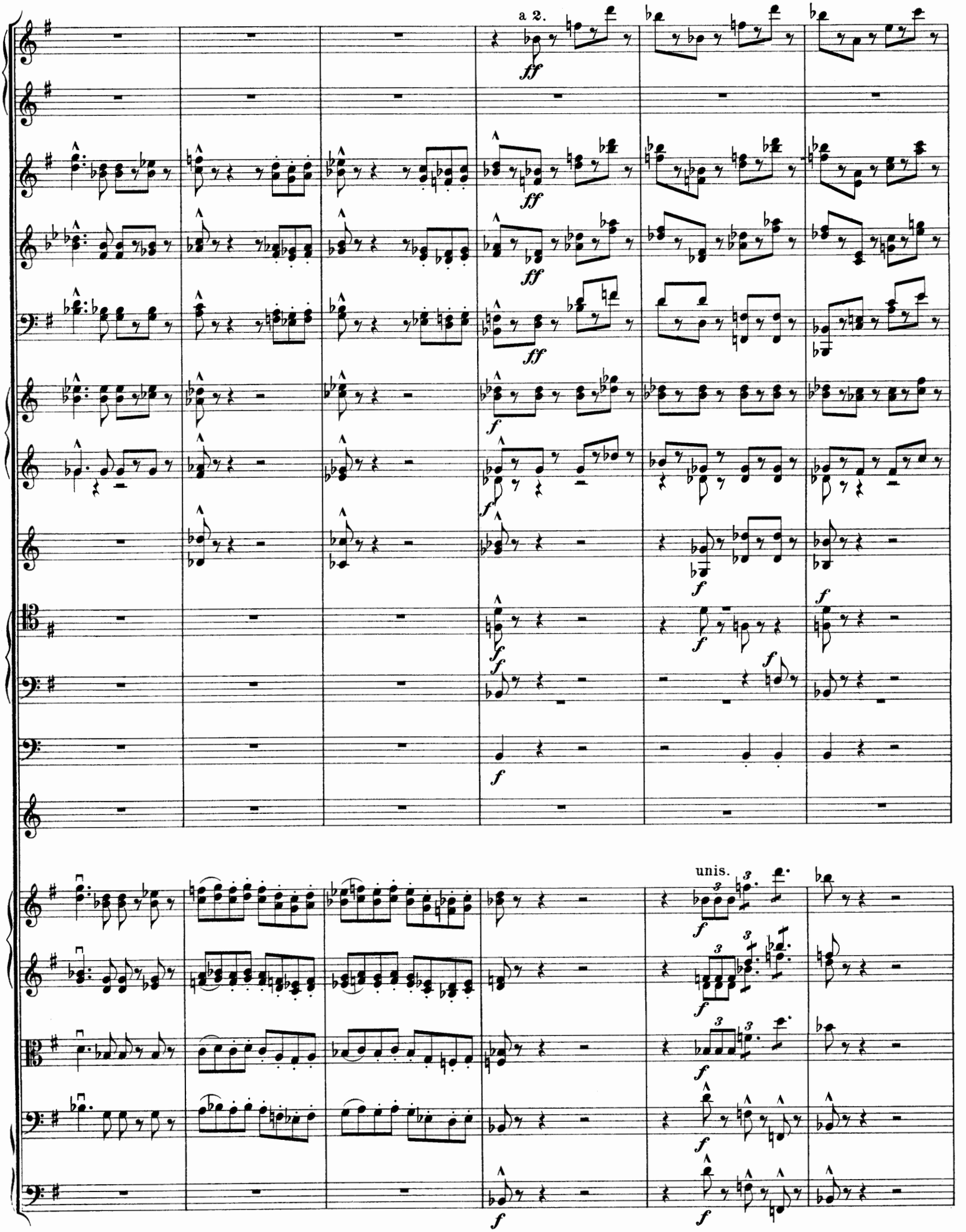


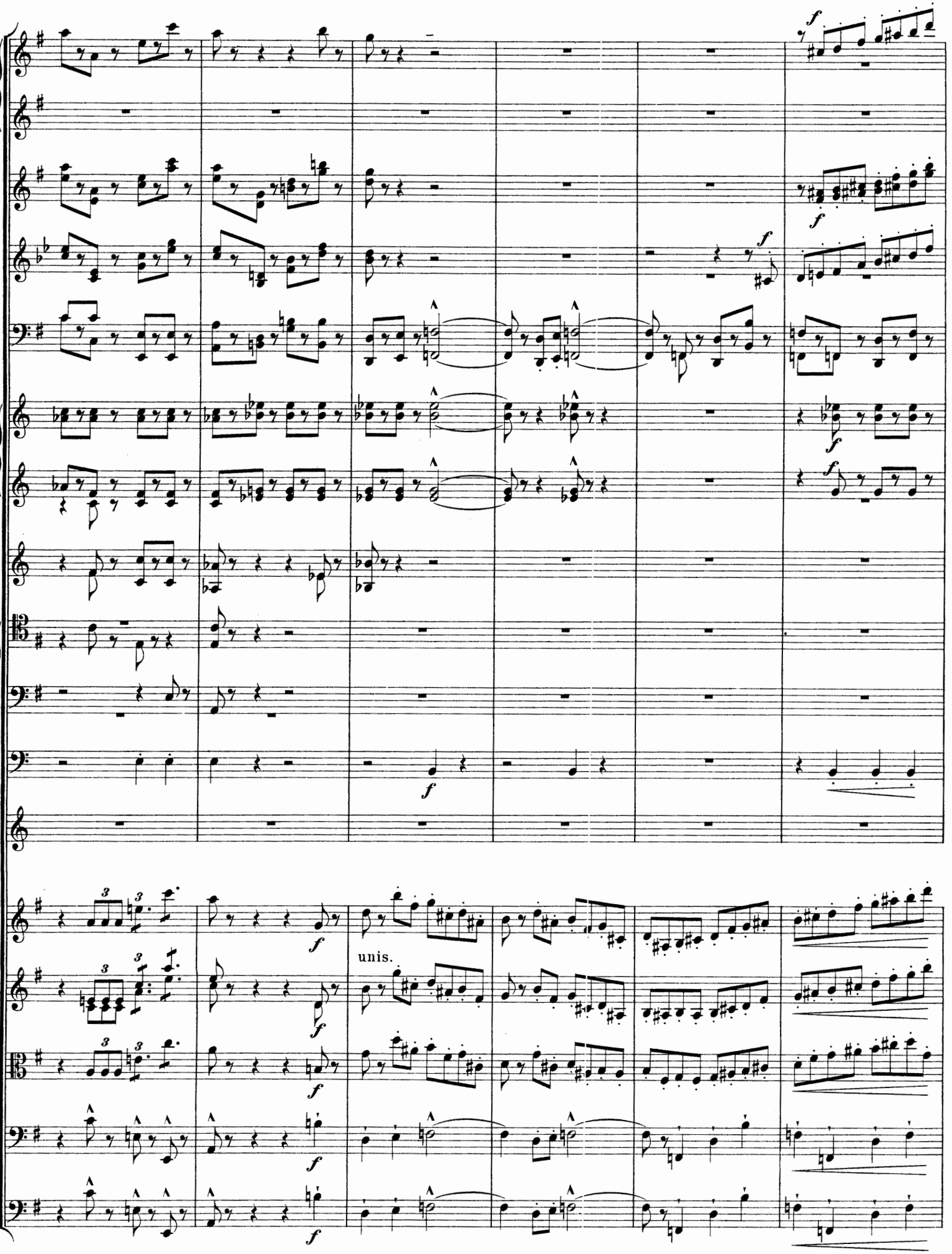

mf
mf
mf
cresc.
cresc.
cresc.
cresc.
cresc.

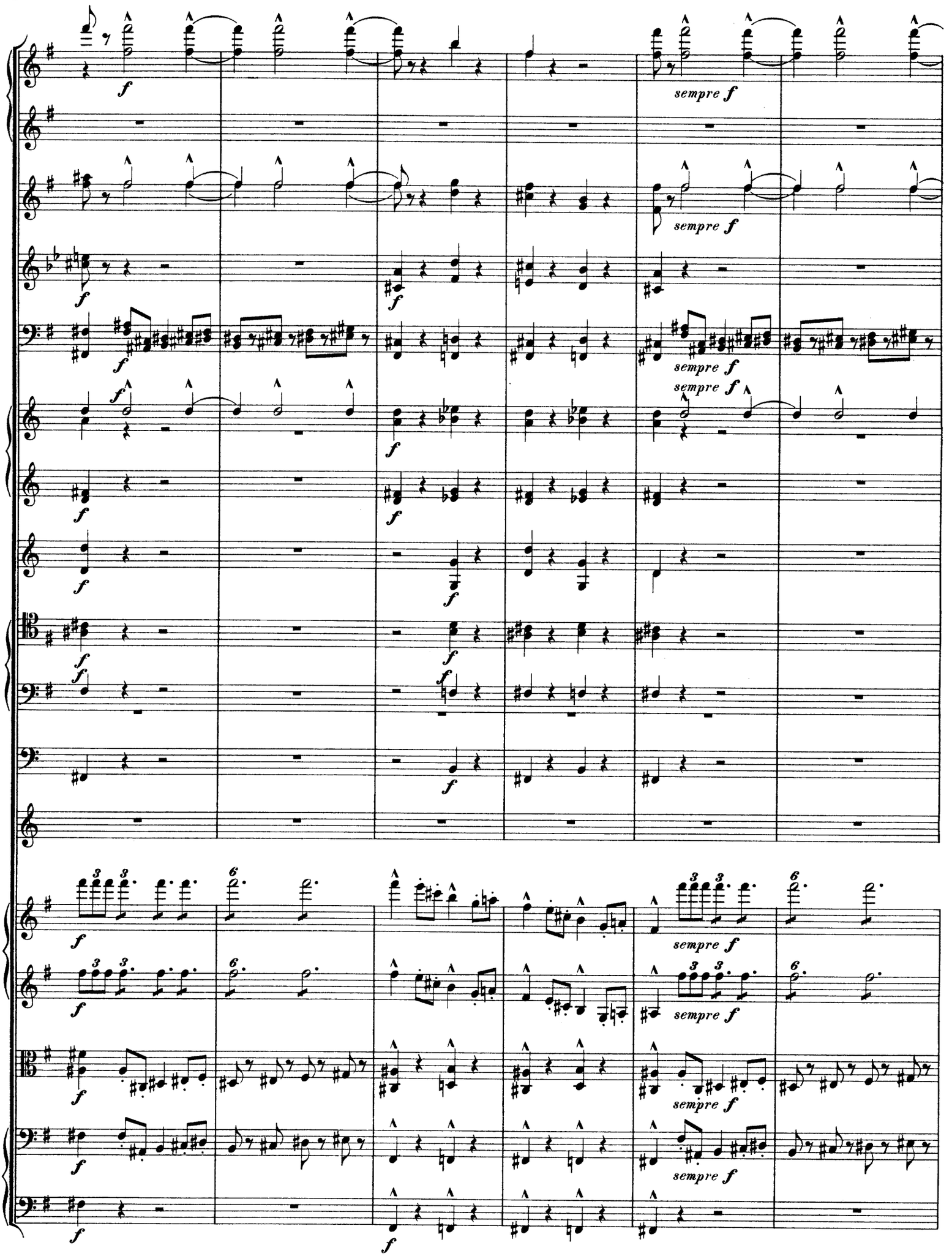


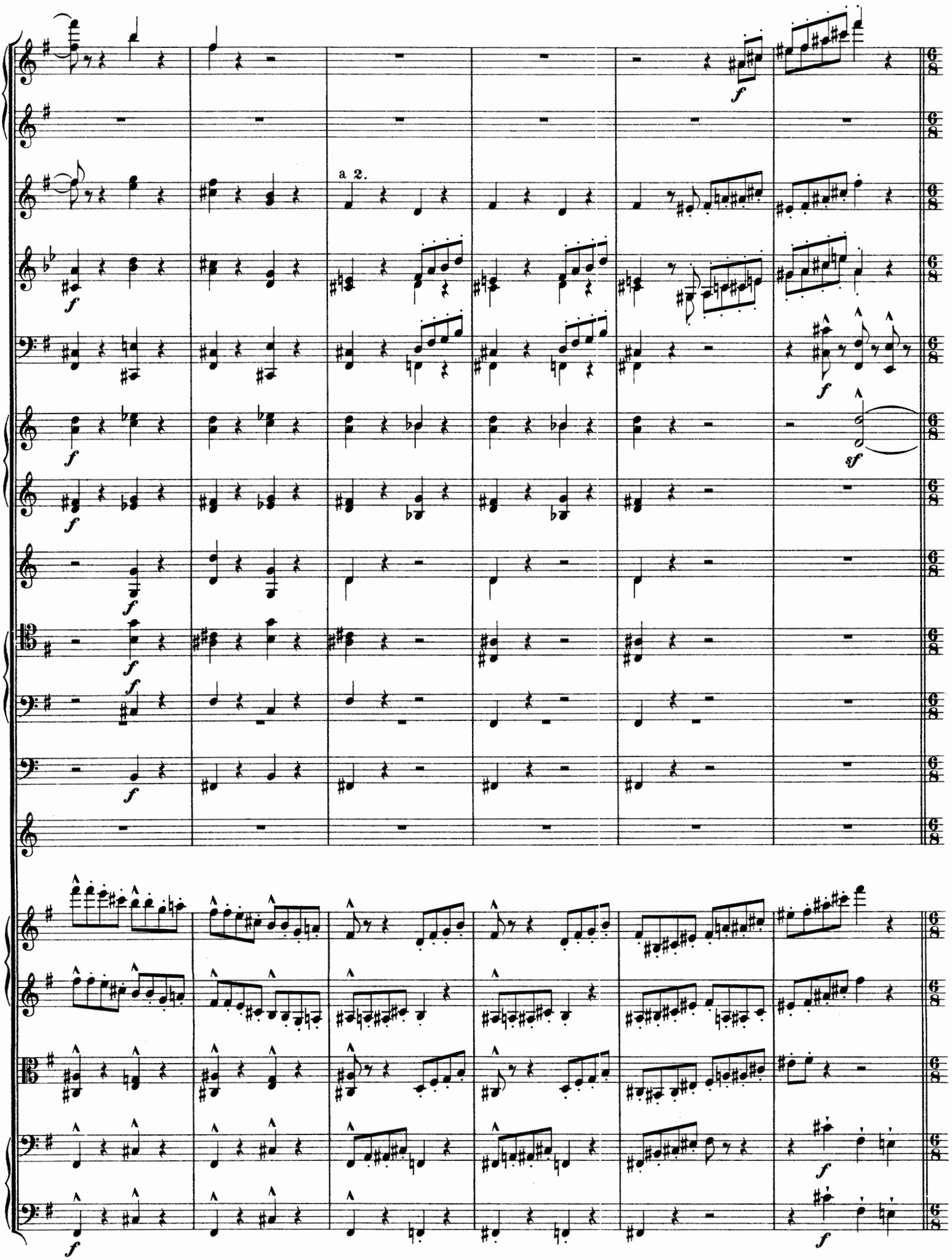



A
div.
ff ben marcato
A

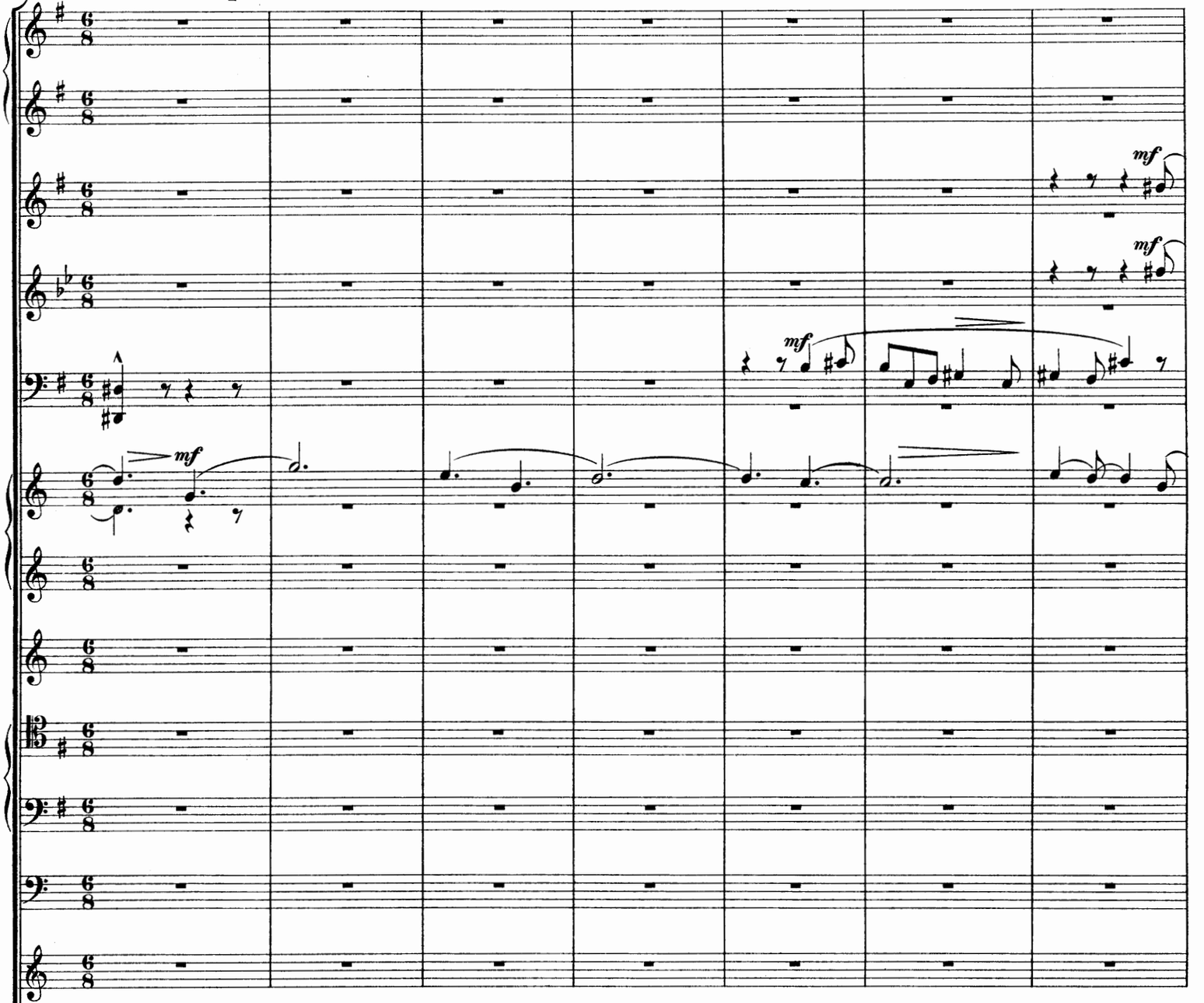

a 2.
unis.


unis.

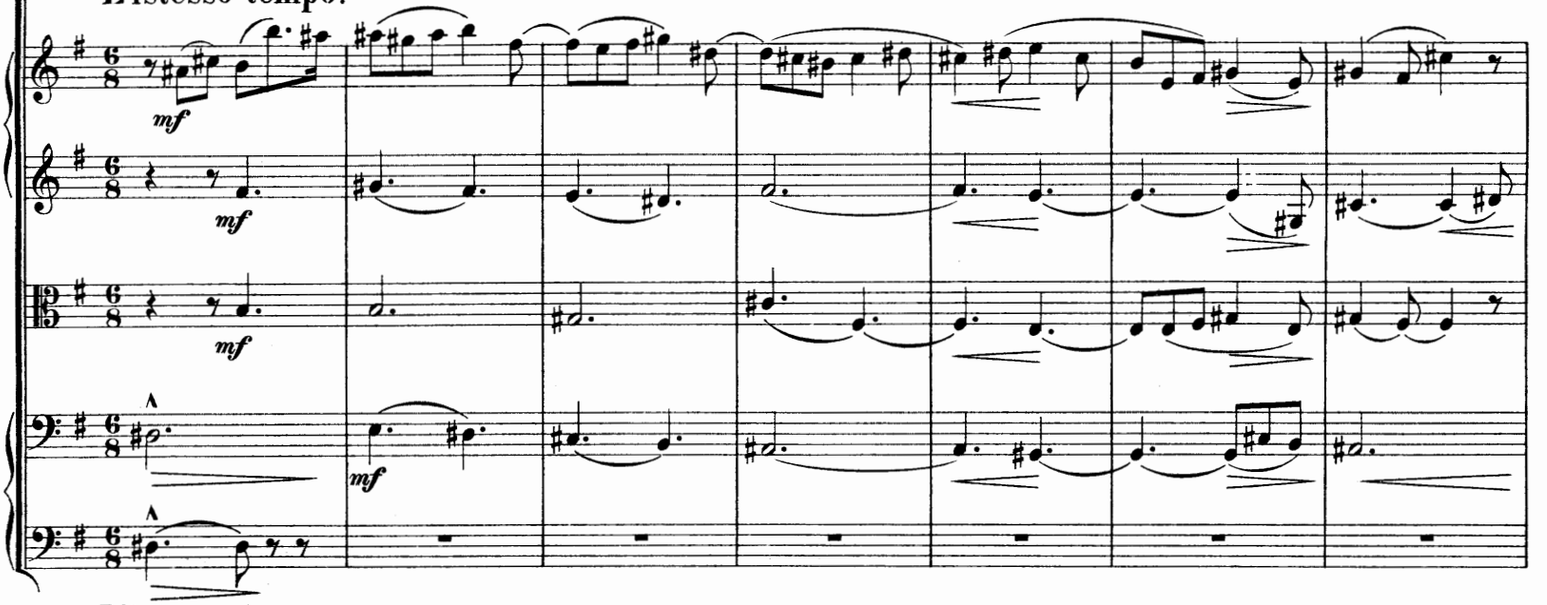

f
sempre f


a 2.

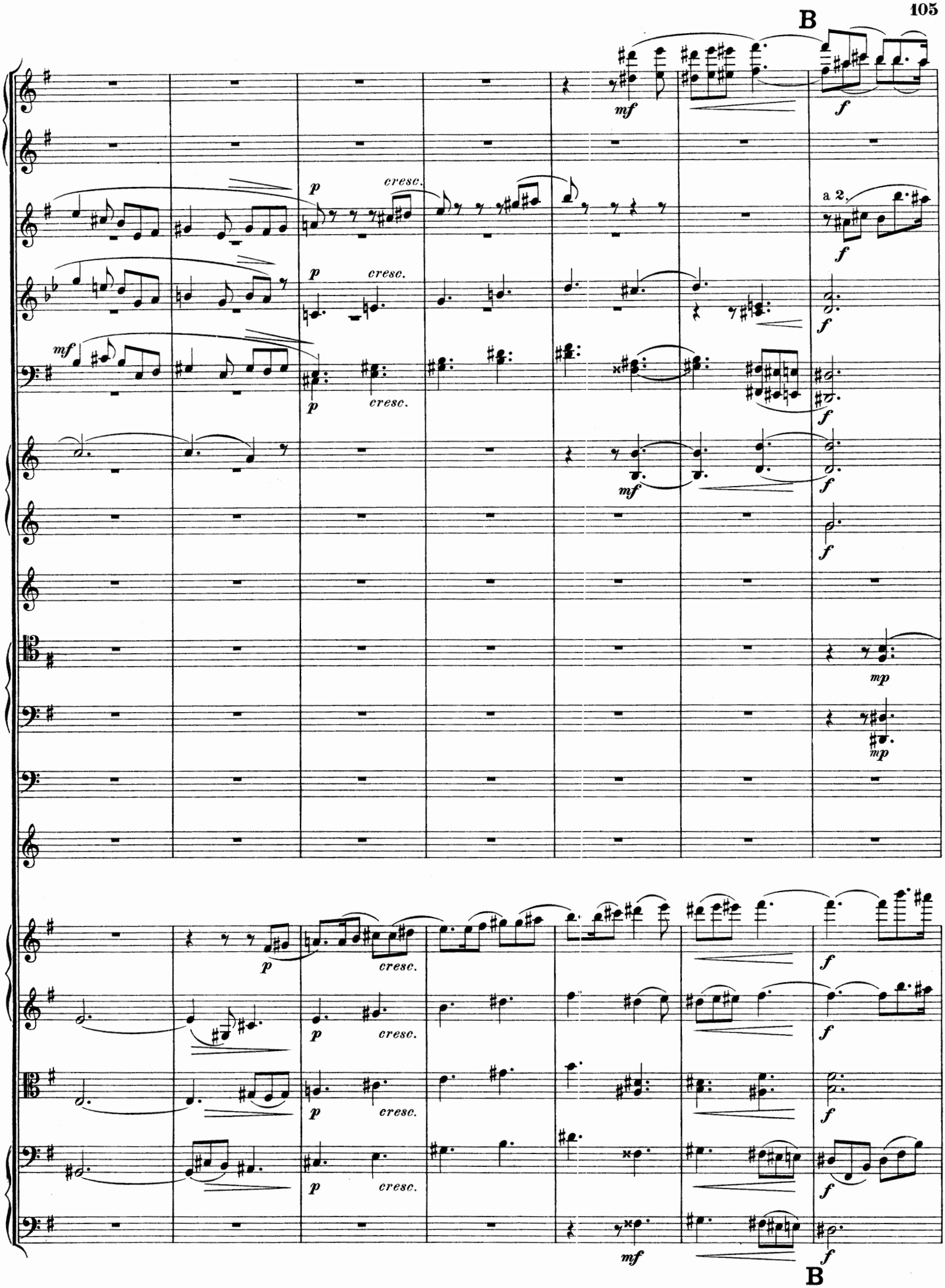
L'istesso tempo. (♩.=♩)

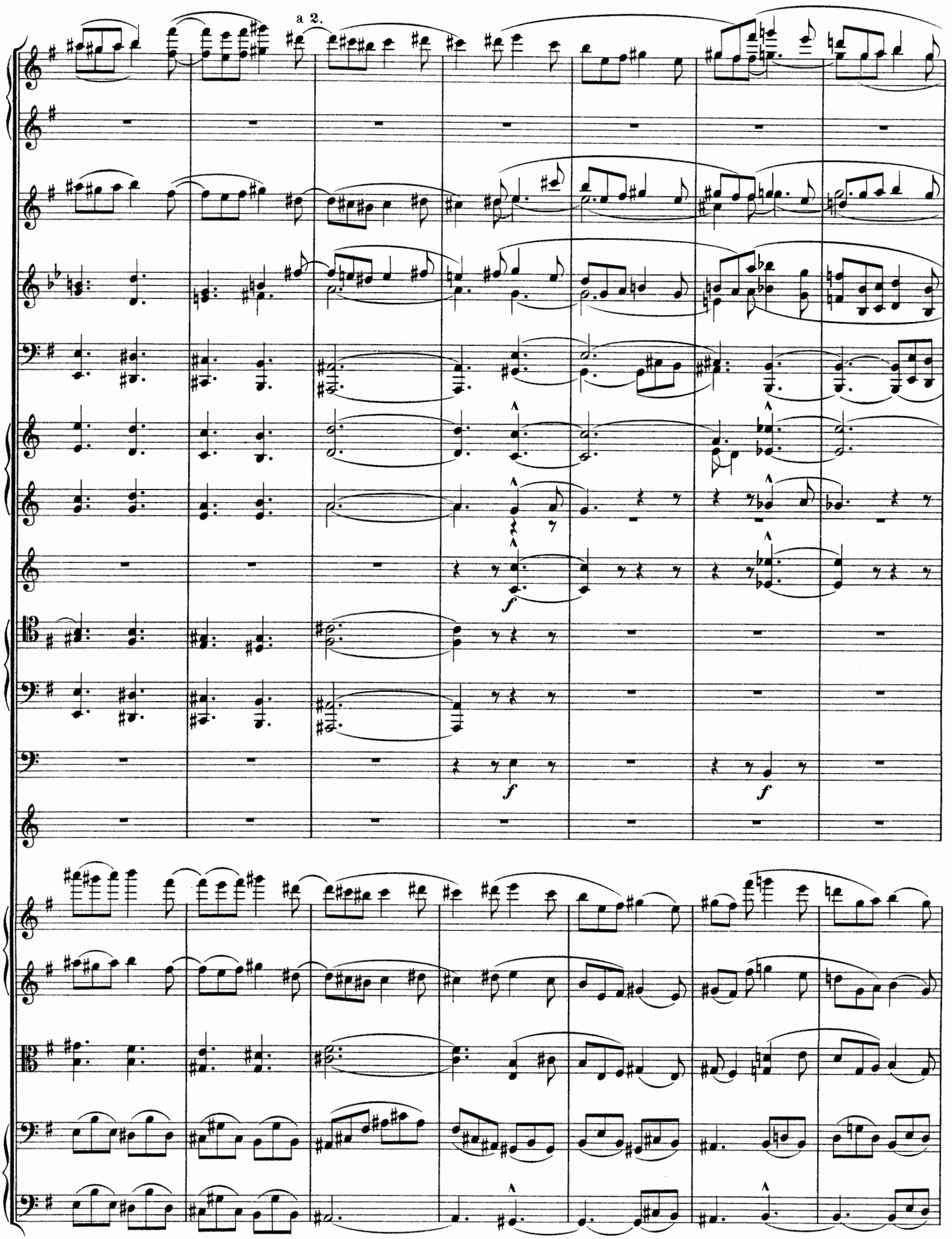


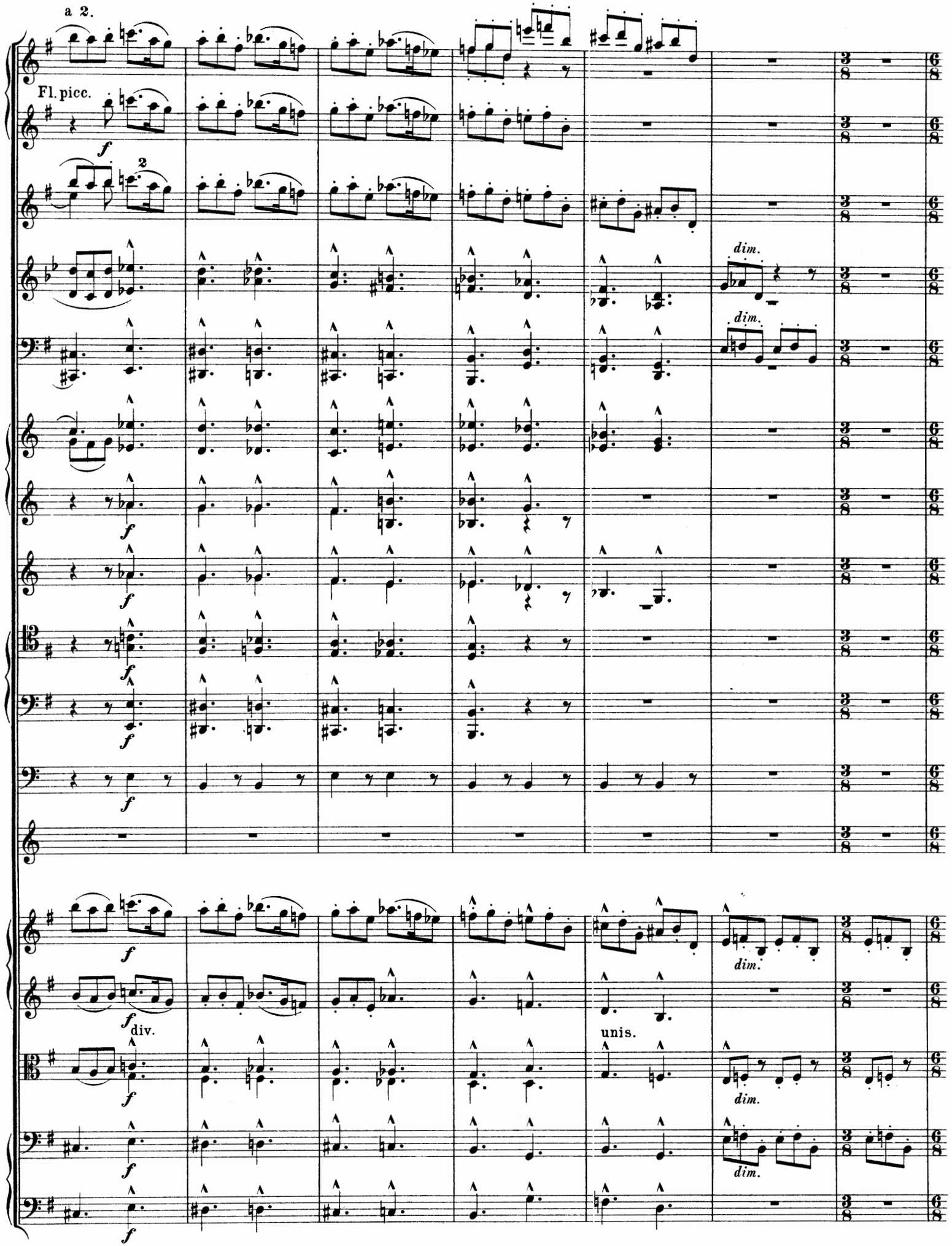
L'istesso tempo.

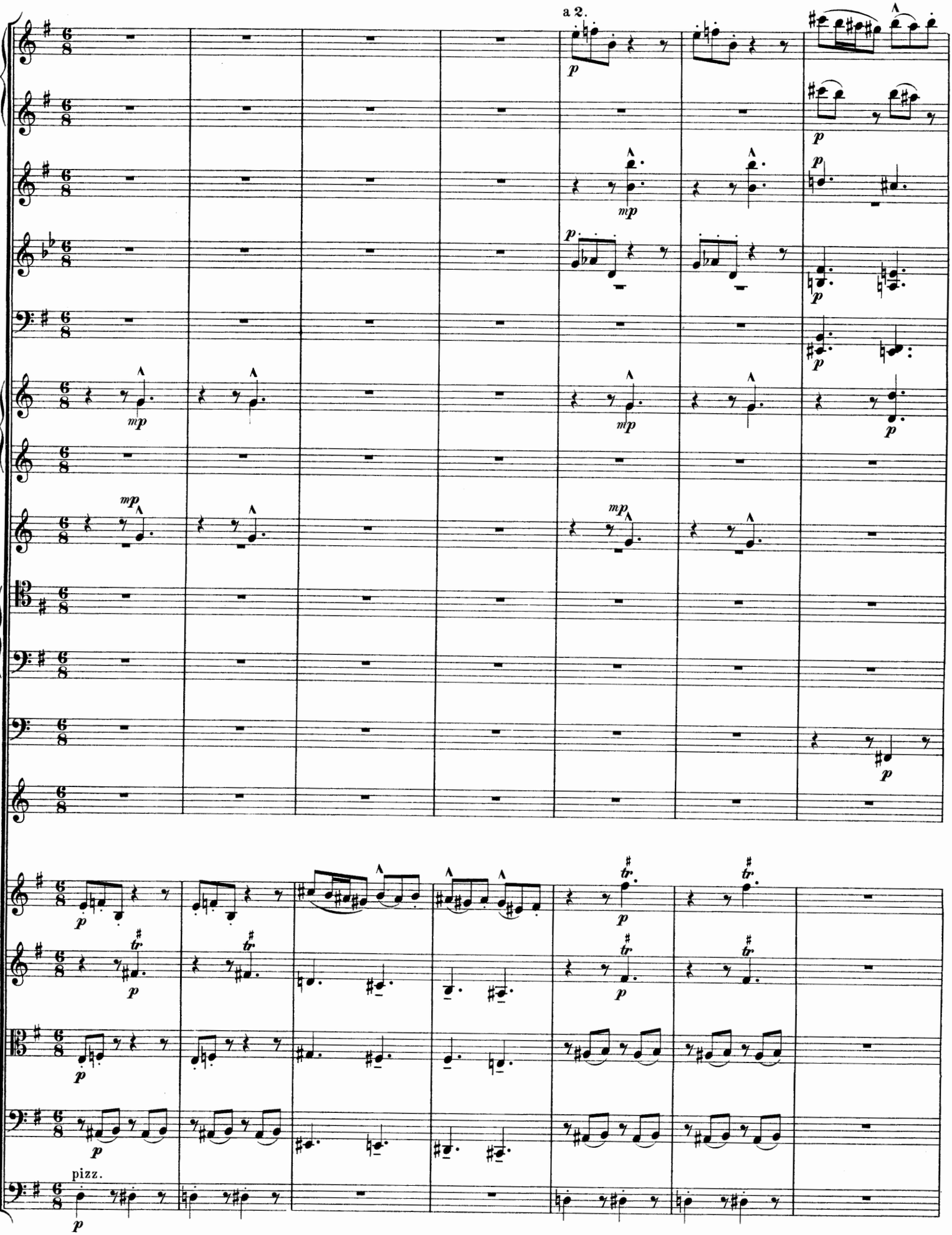


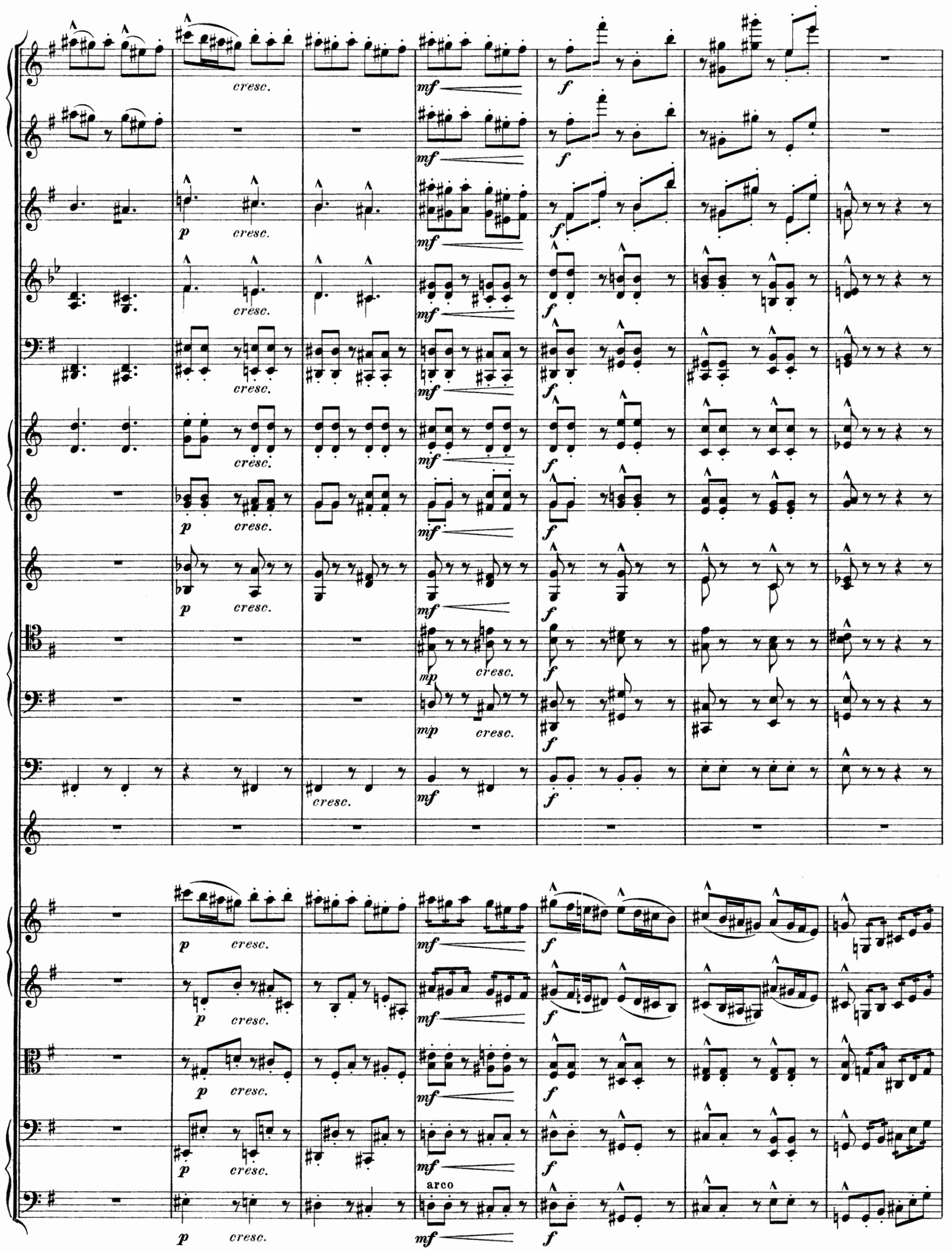
L'istesso tempo.

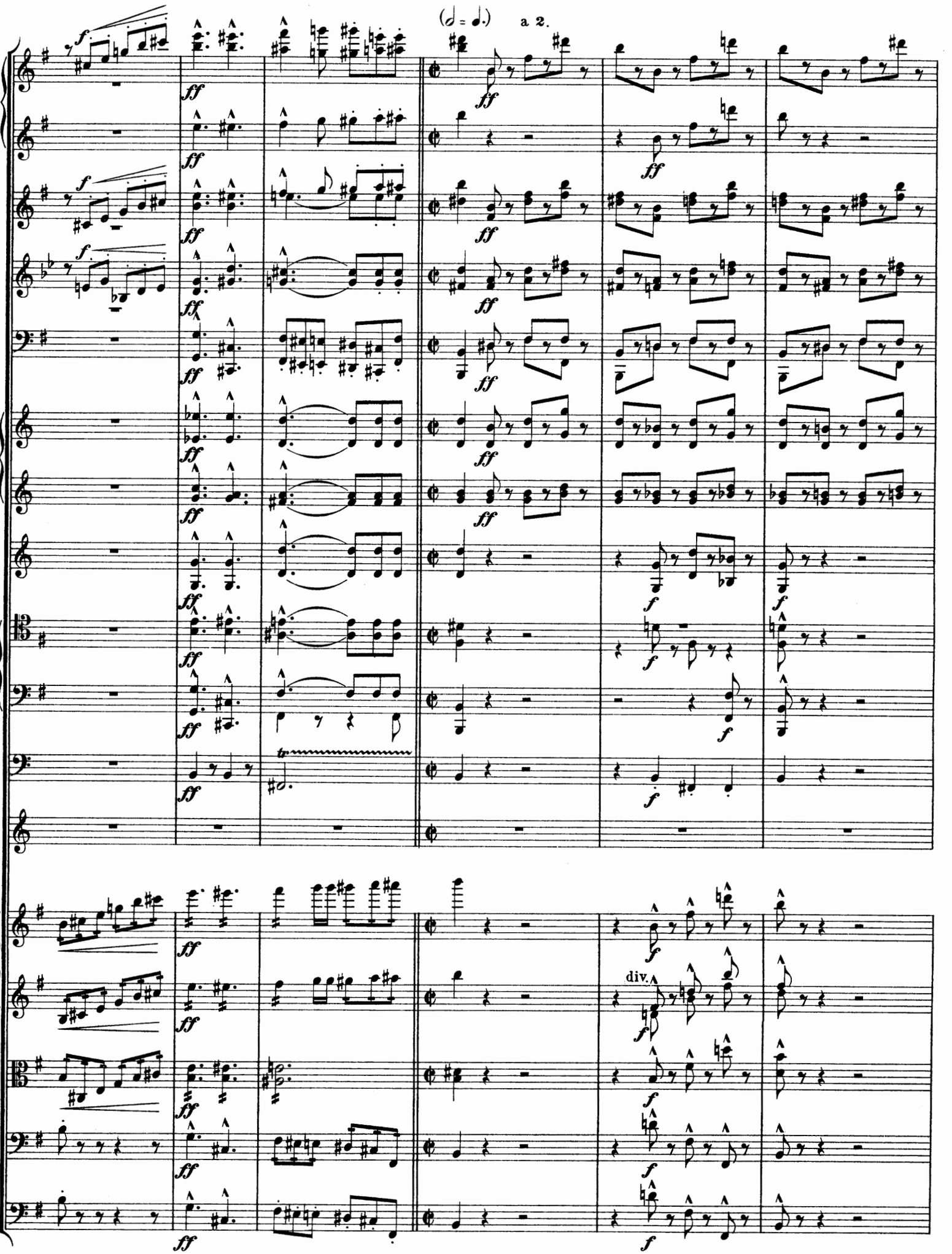

B
mf
f
p
cresc.
a 2.
mp
B

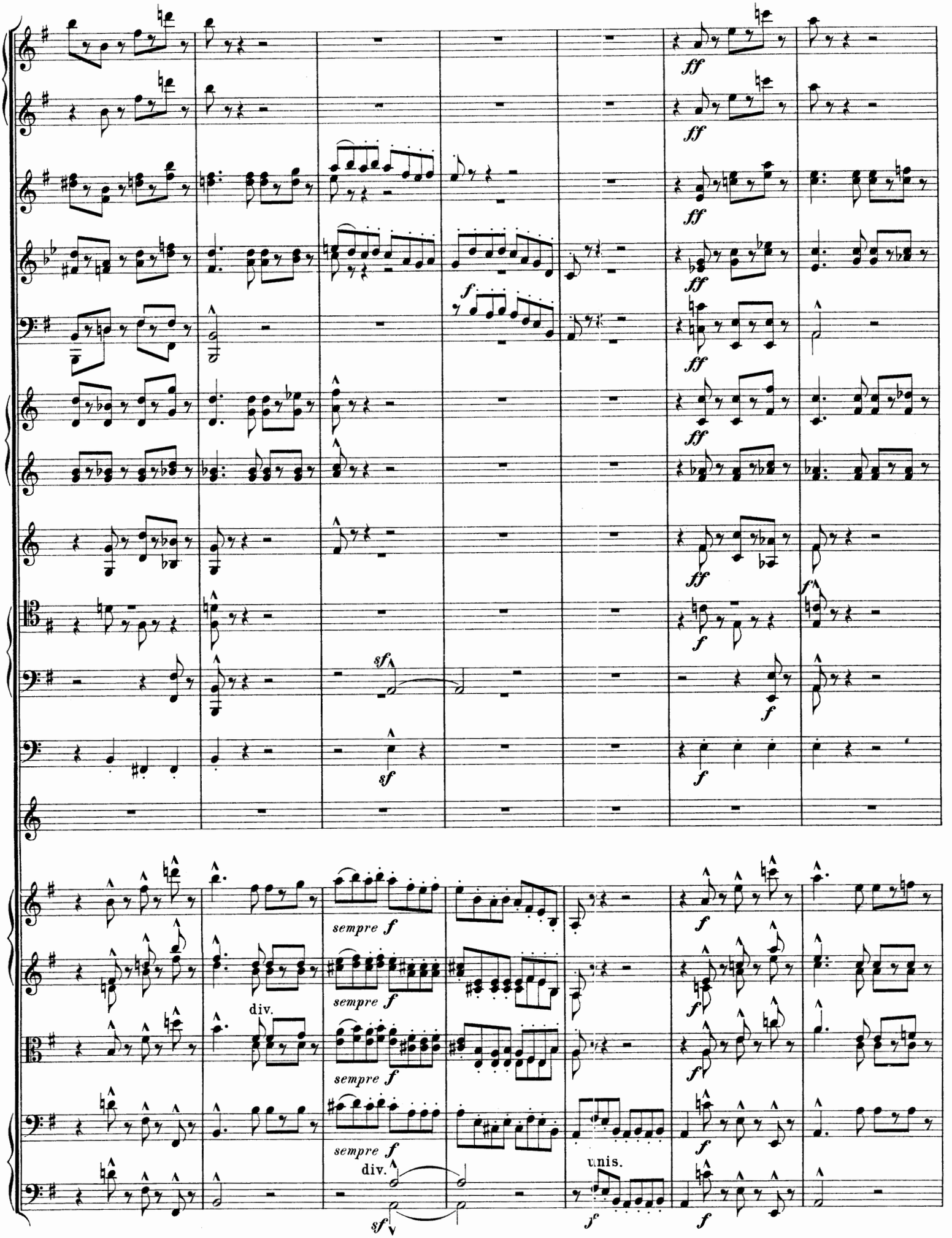

a 2.
f
f
f

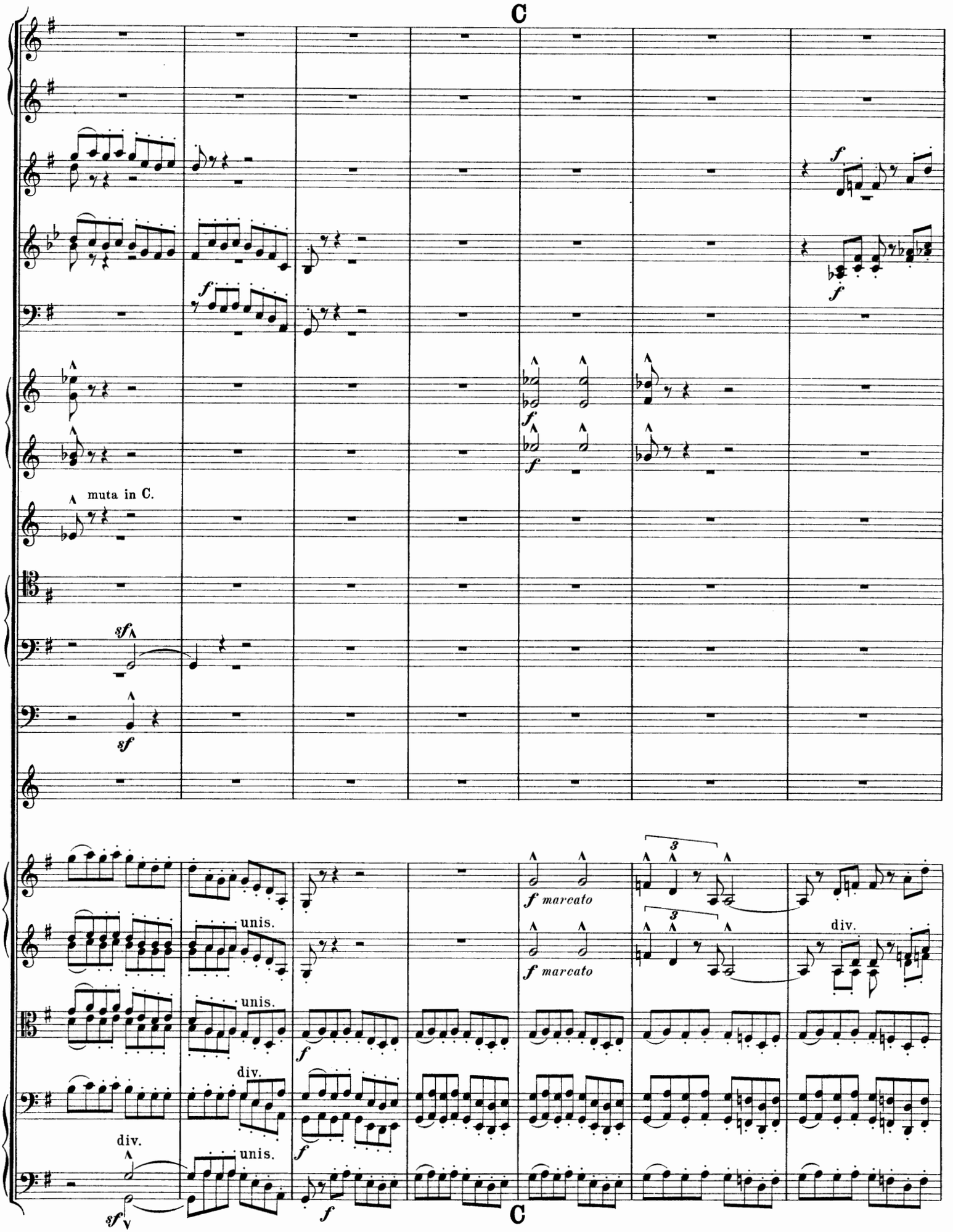

a 2.
Fl. picc.
f
2
dim.
dim.
f
f
f
f
f
f
f
div.
unis.
dim.
dim.
dim.
f
f

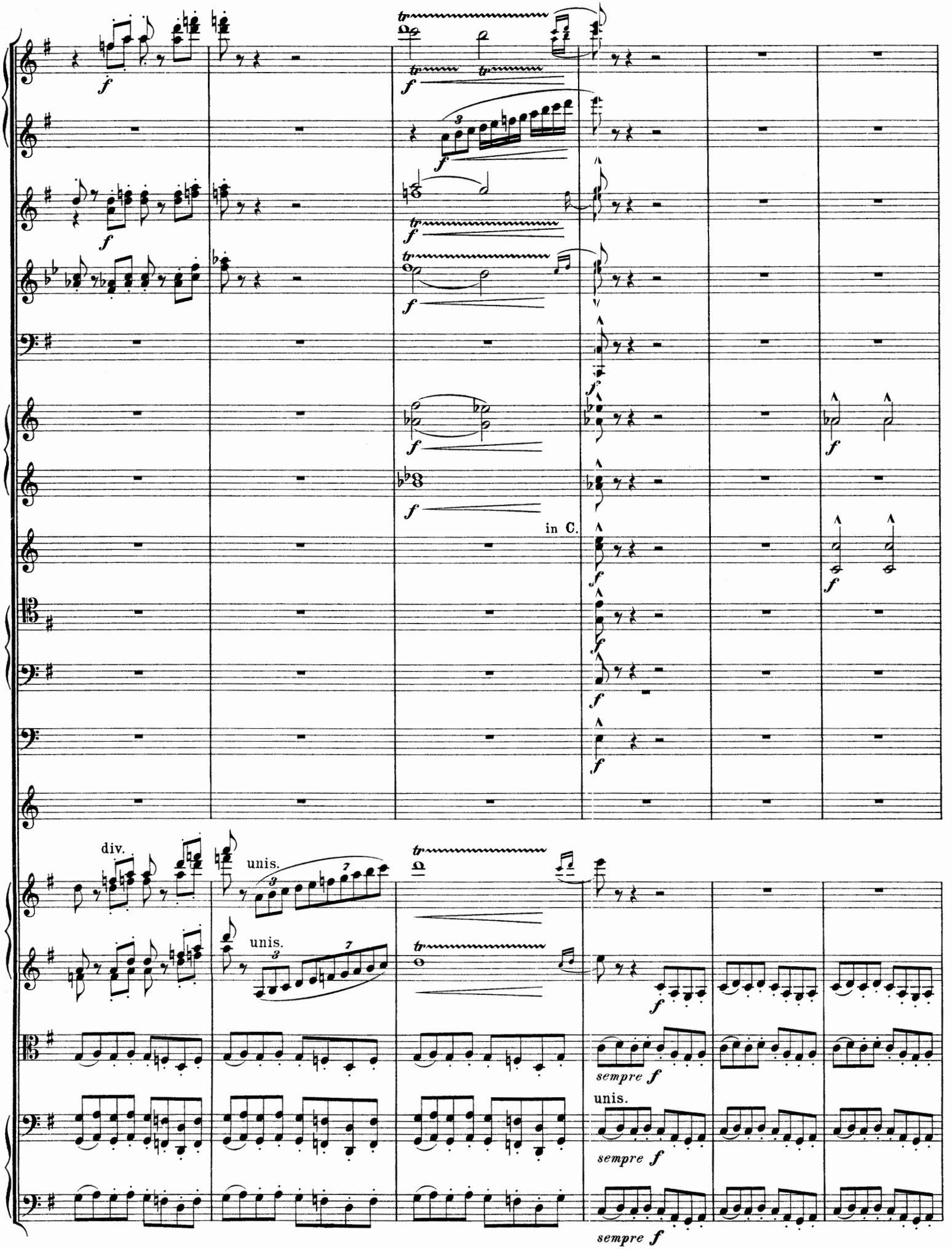

a 2.
pizz.

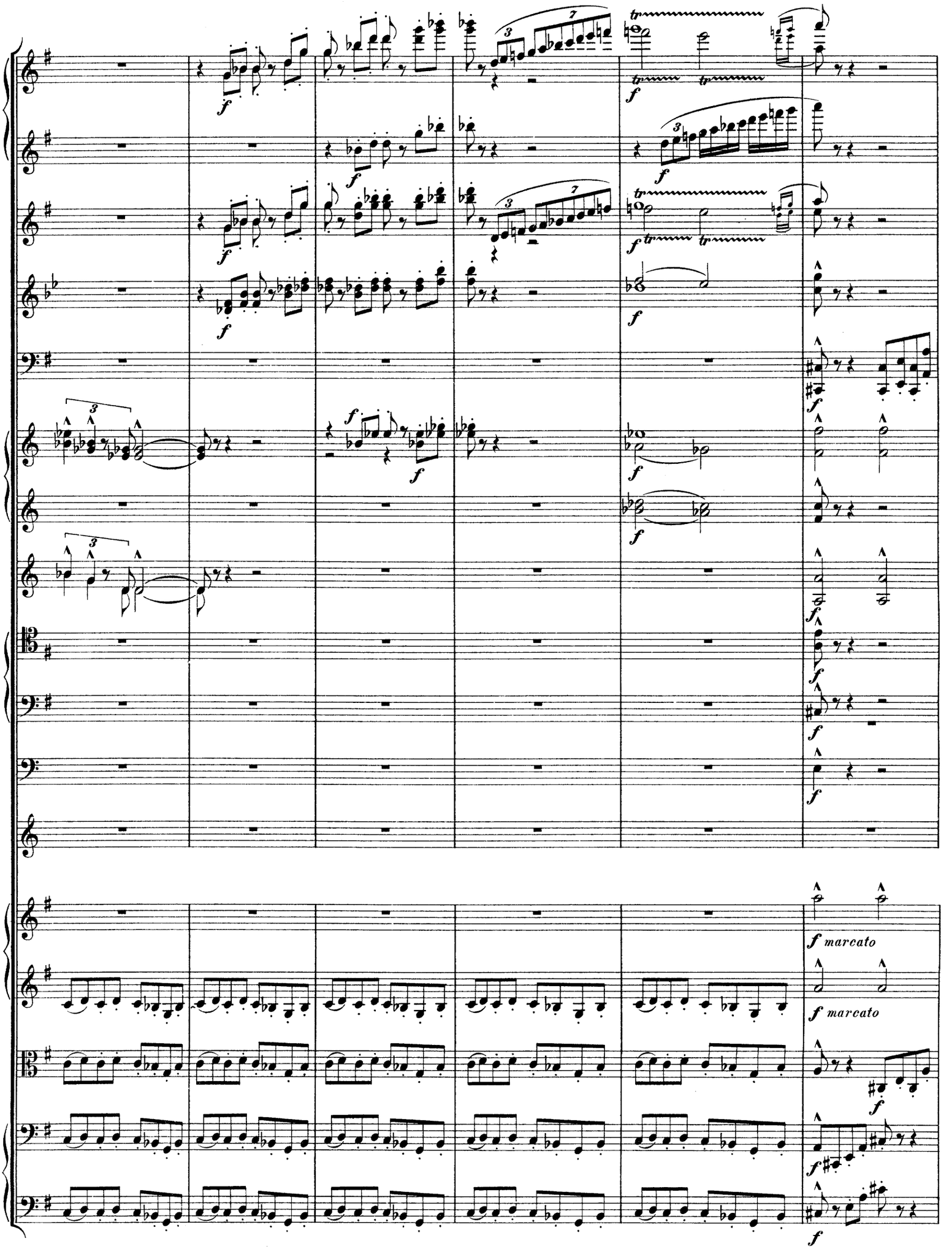

cresc.
mf
f
p
mp
arco

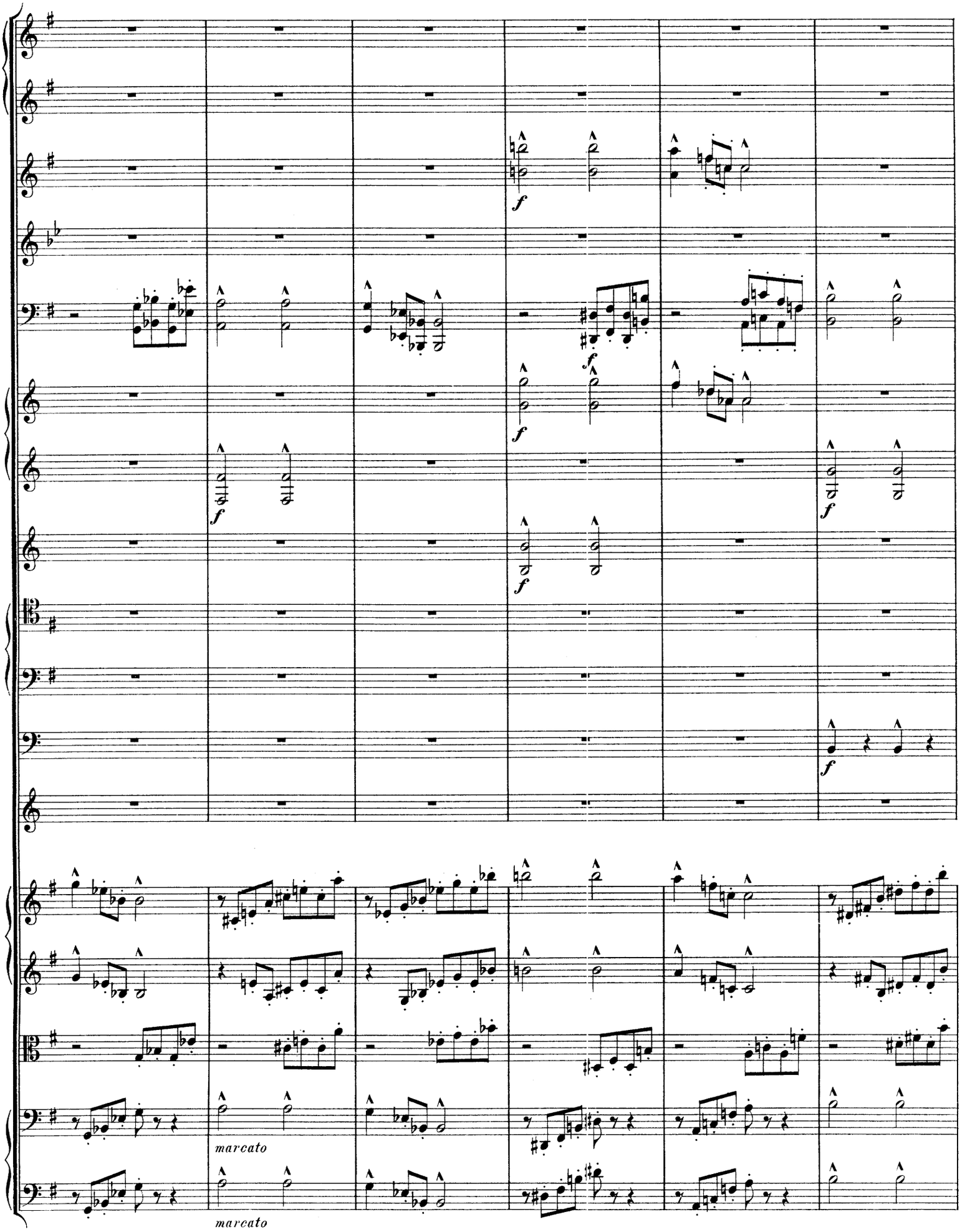

(𝅗𝅥 = 𝅗𝅥.)
a 2.
div.

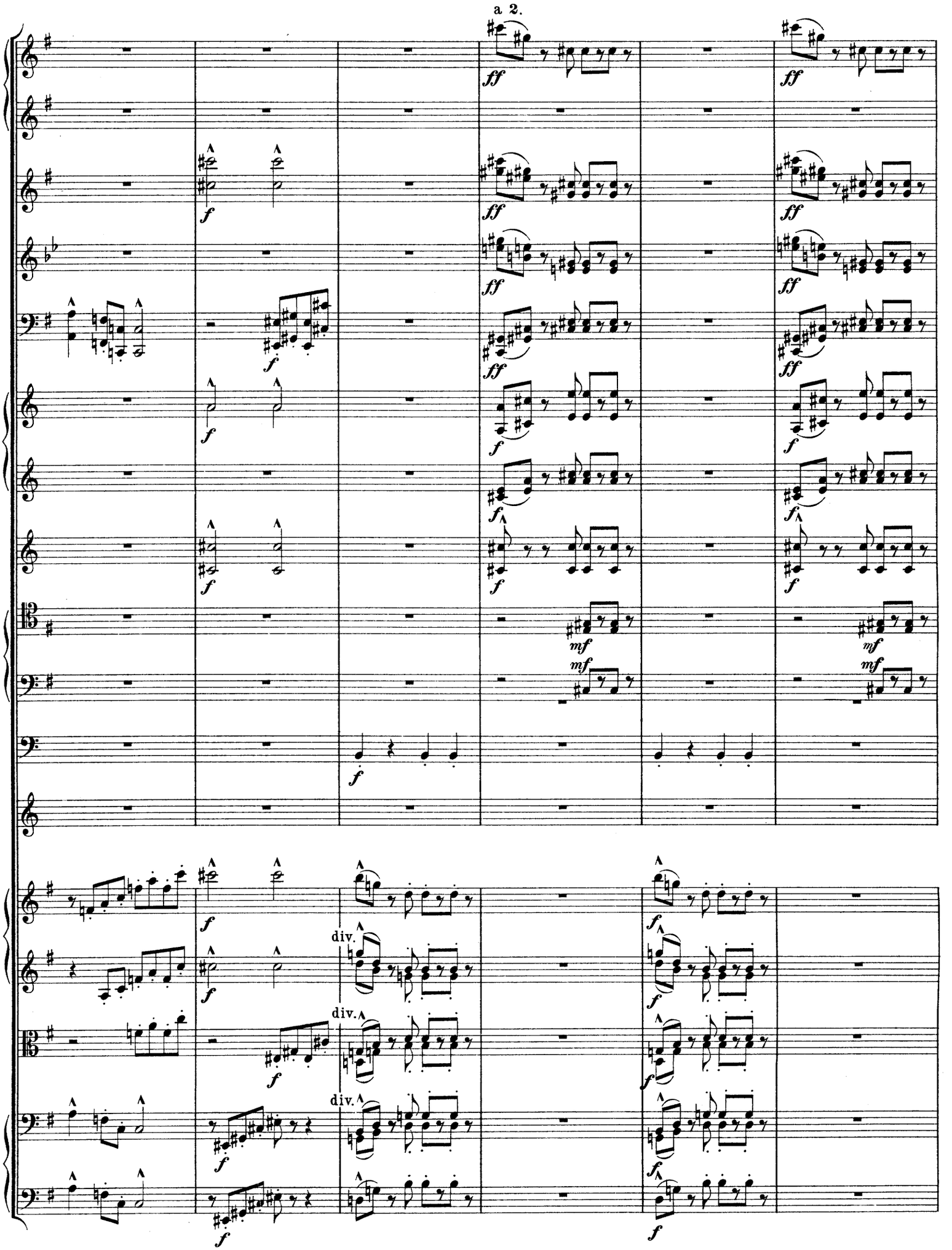

ff
f
sf
sempre f
div.
unis.

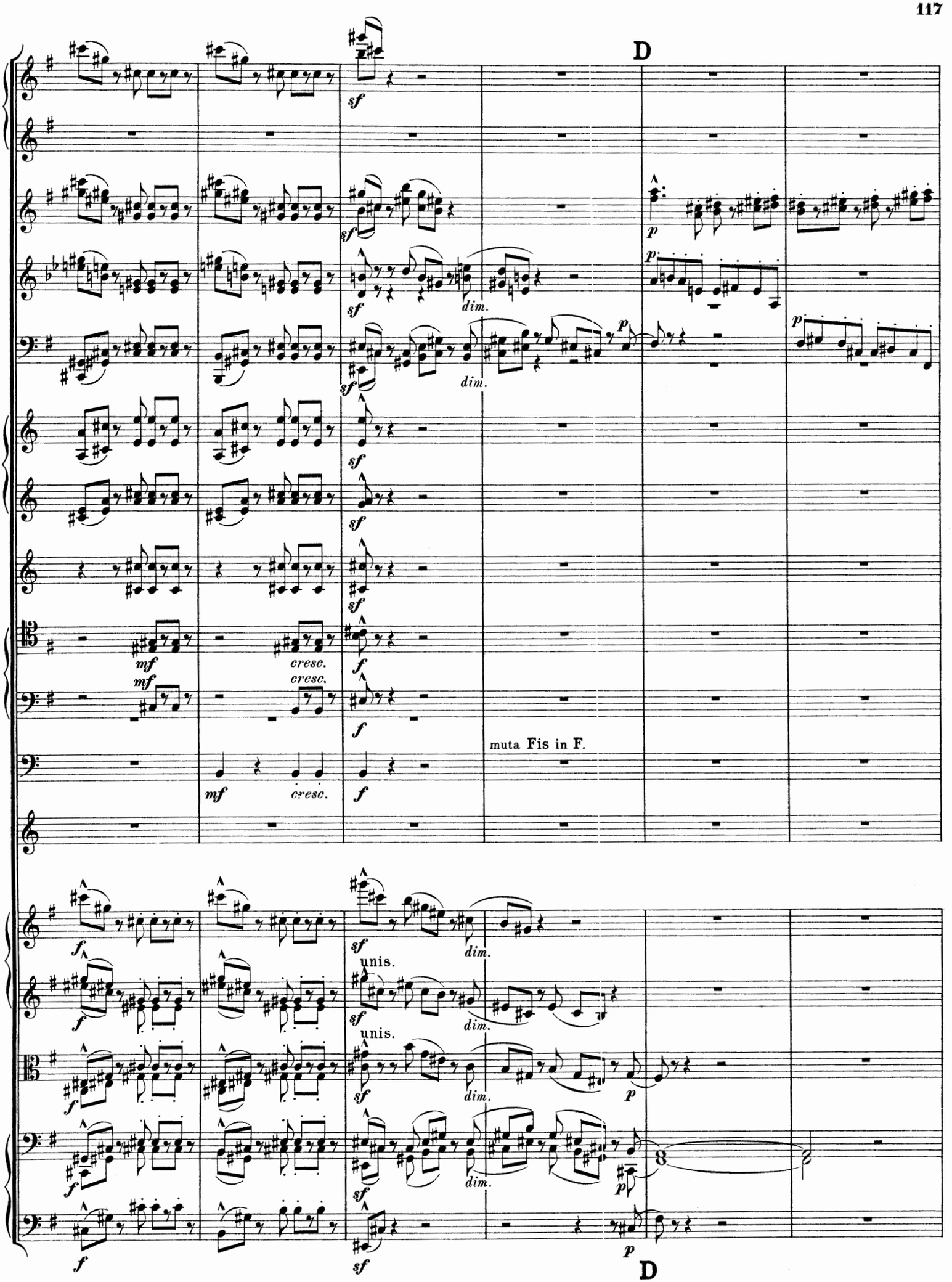

C
muta in C.
unis.
unis.
div.
unis.
div.
unis.
C

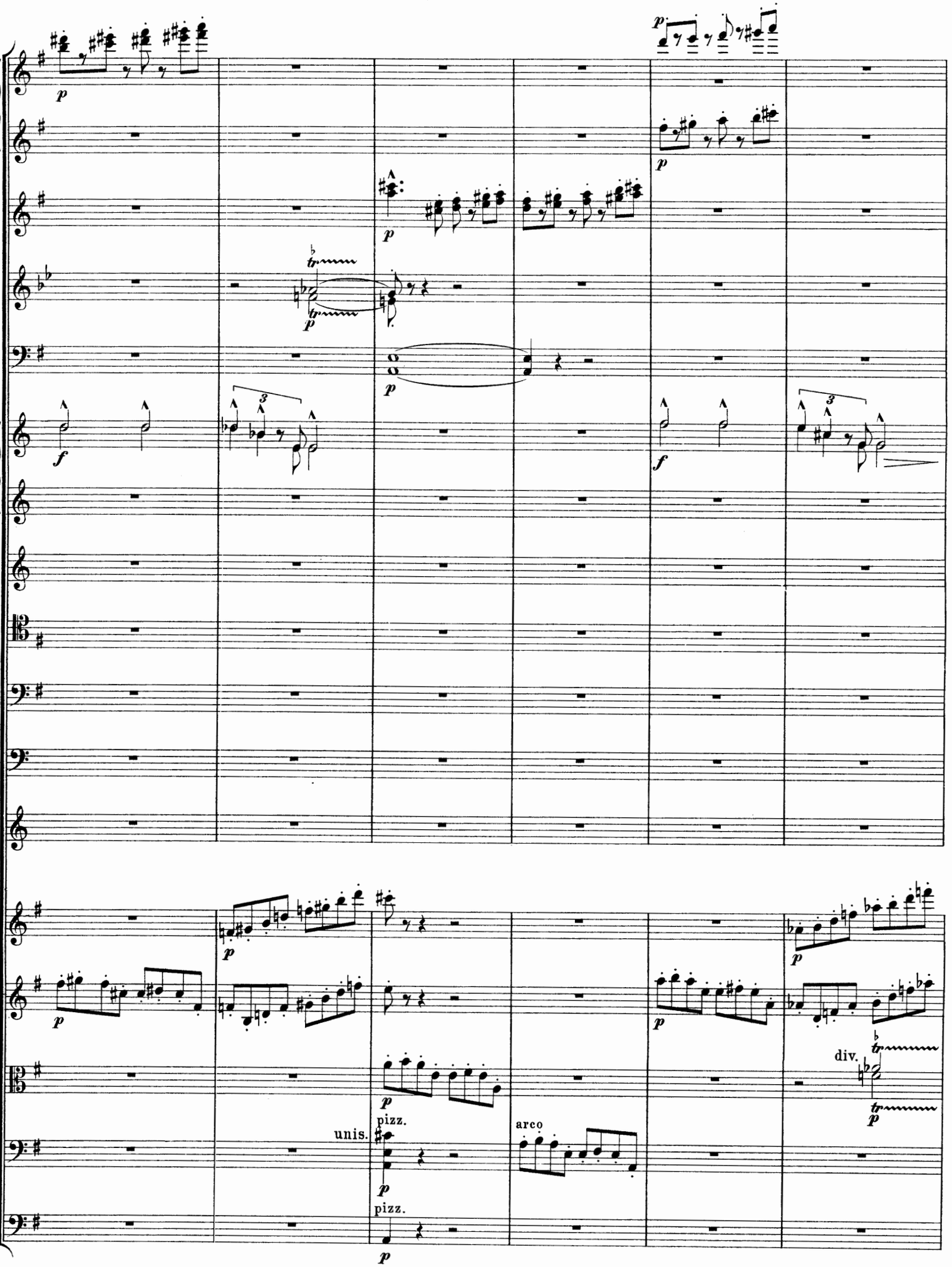

f
tr
in C.
div.
unis.
sempre f

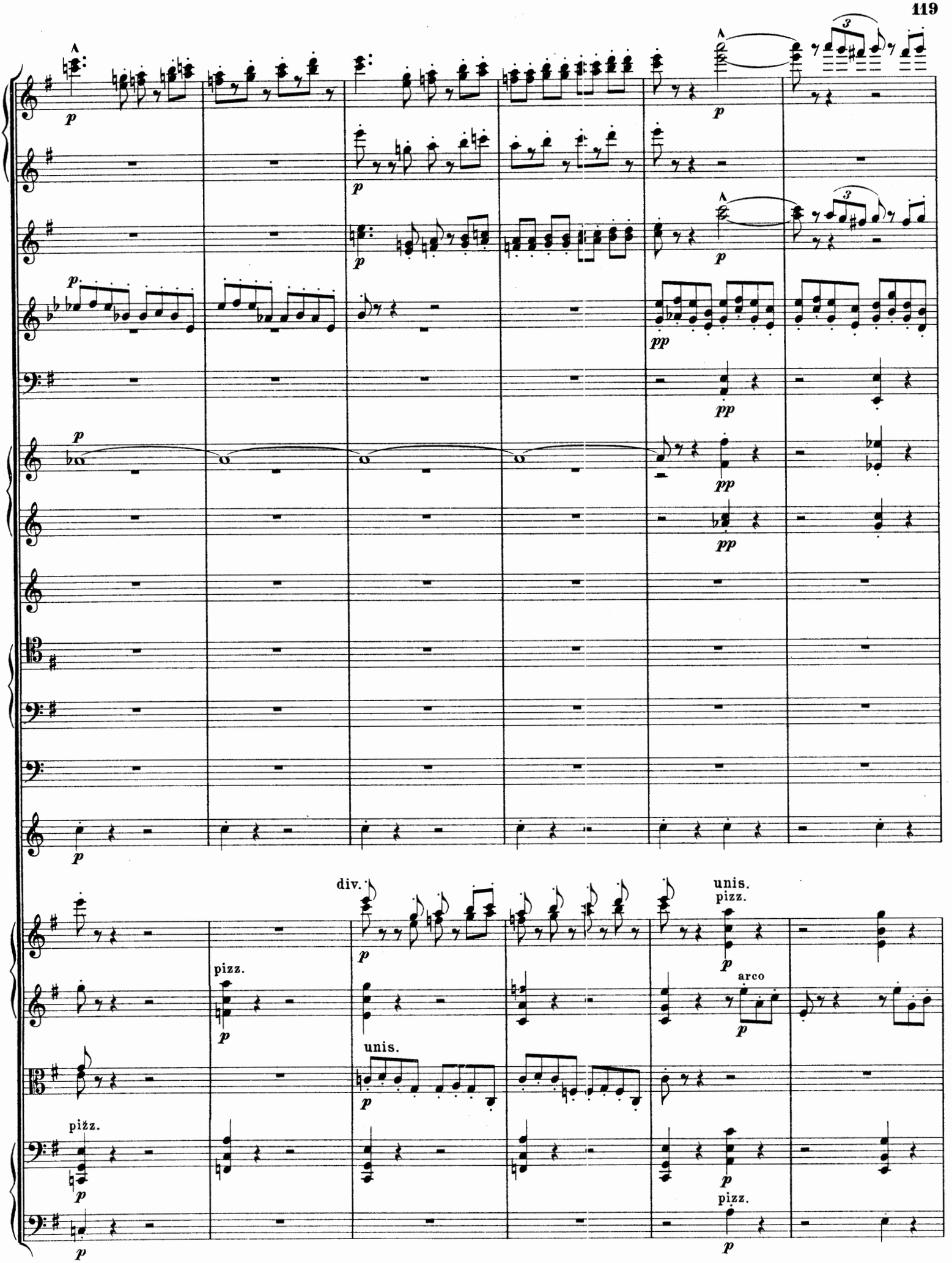

f
f marcato
f marcato

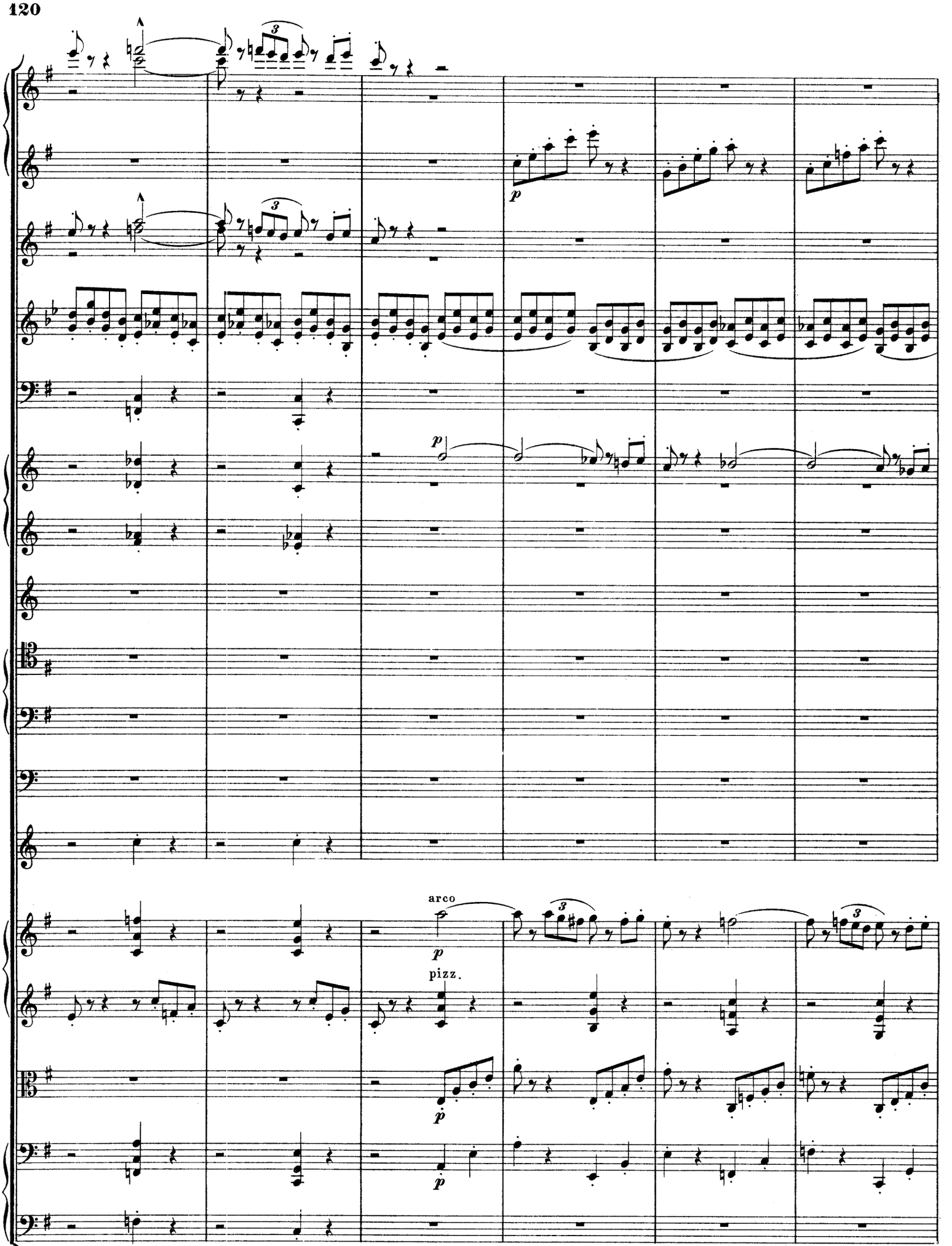

f
marcato
marcato

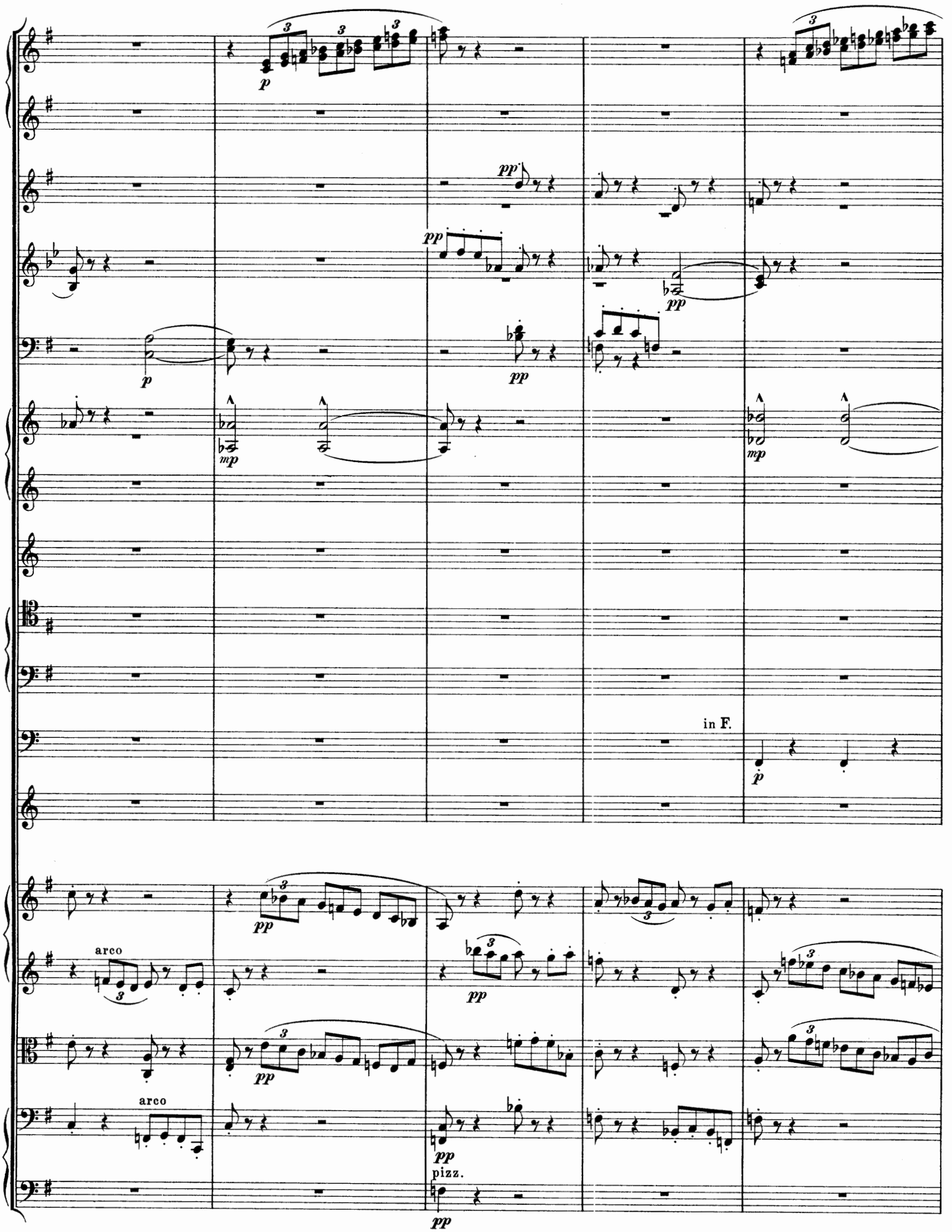

a 2.
div.
div.
div.

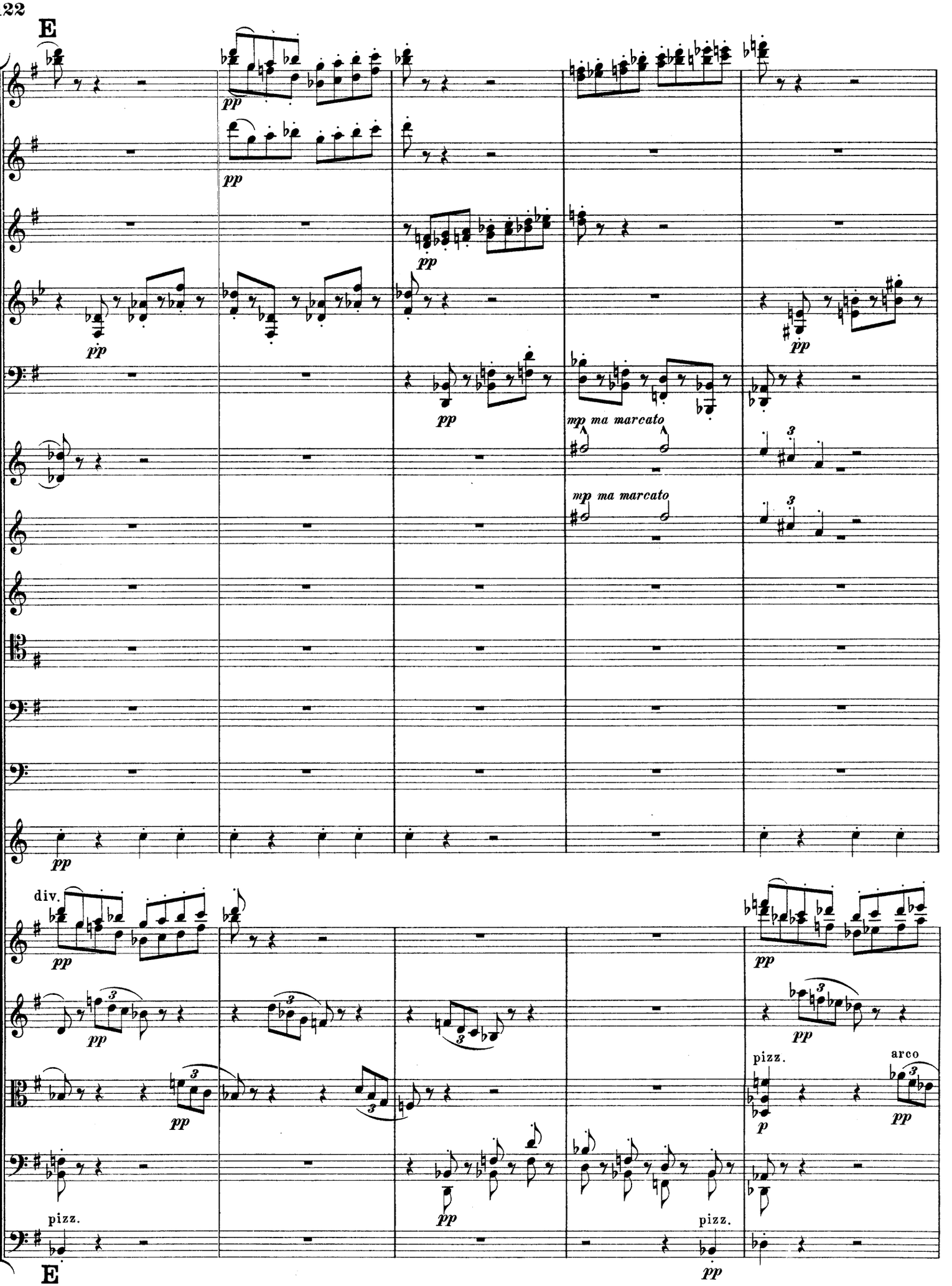

D
sf
p
dim.
mf
cresc.
f
muta Fis in F.
unis.
8
D

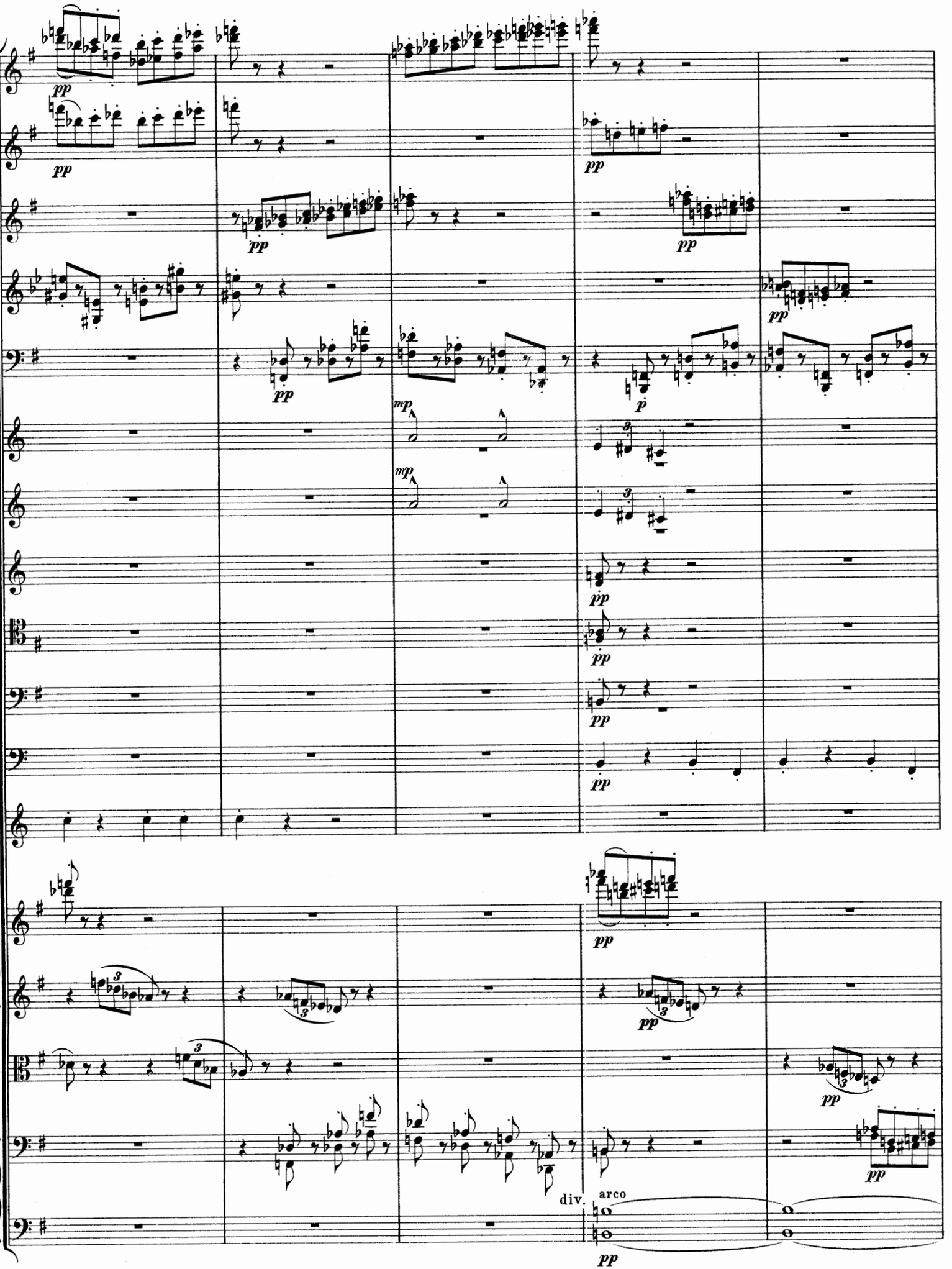

unis.
pizz.
pizz.
arco
div.

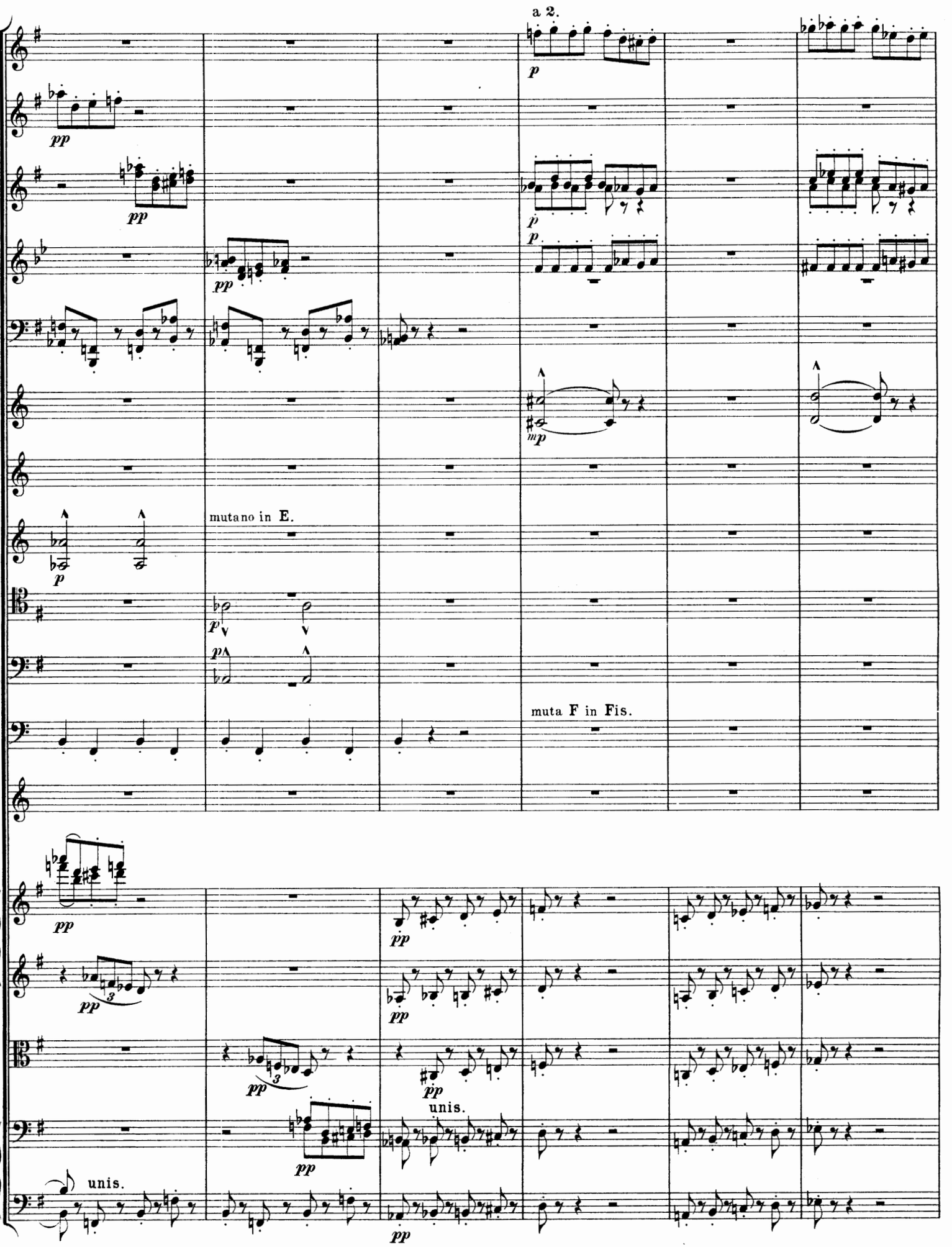

div.
unis.
pizz.
pizz.
arco
unis.
pizz.
pizz.


p
p
arco
p
pizz.
p
p


p
pp
mp
in F.
arco
arco
pizz.


E
pp
mp ma marcato
mp ma marcato
div.
pizz.
arco
pizz.
pizz.
E


pp
mp
p
div.
arco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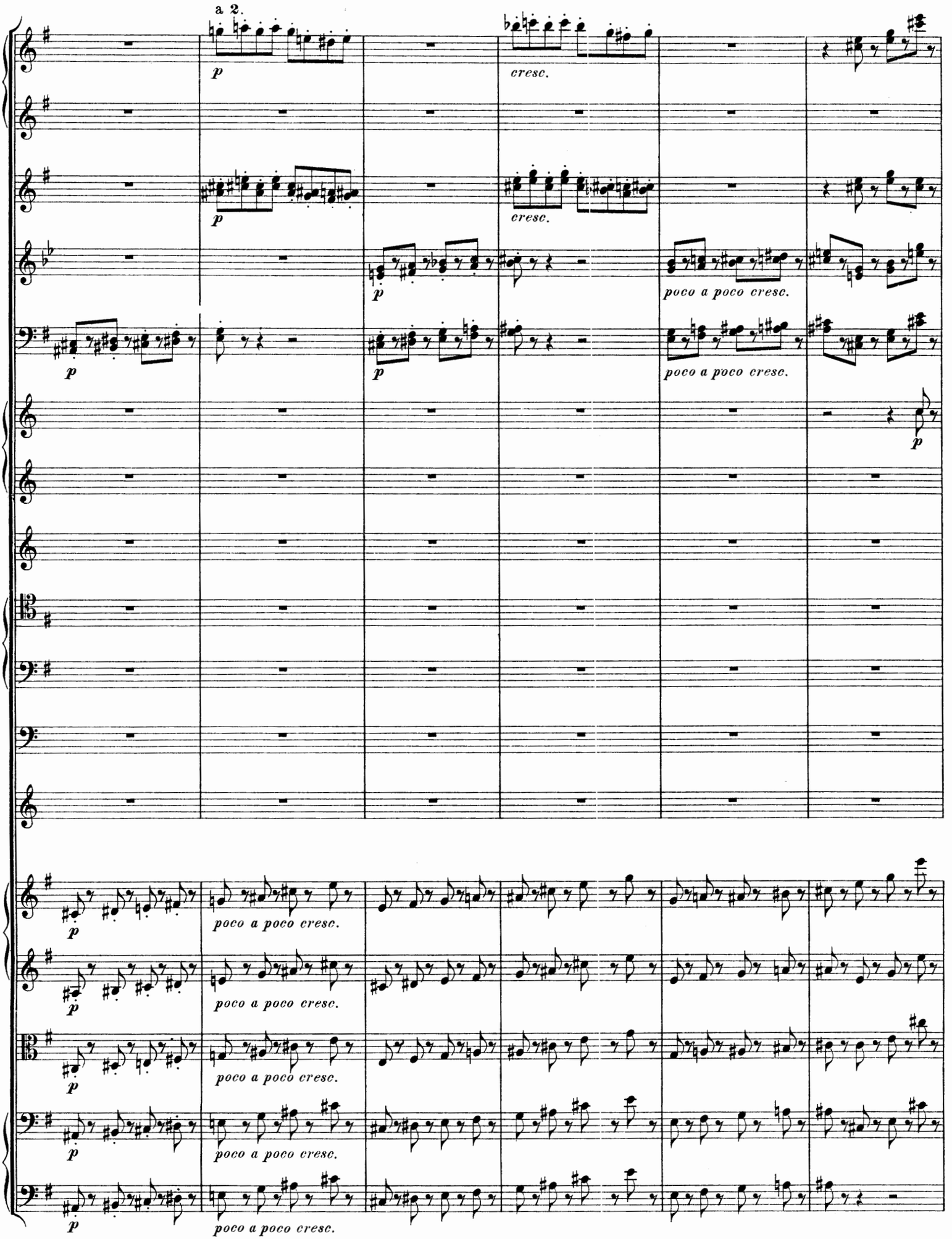
mutano in E.
muta F in Fis.
unis.
unis.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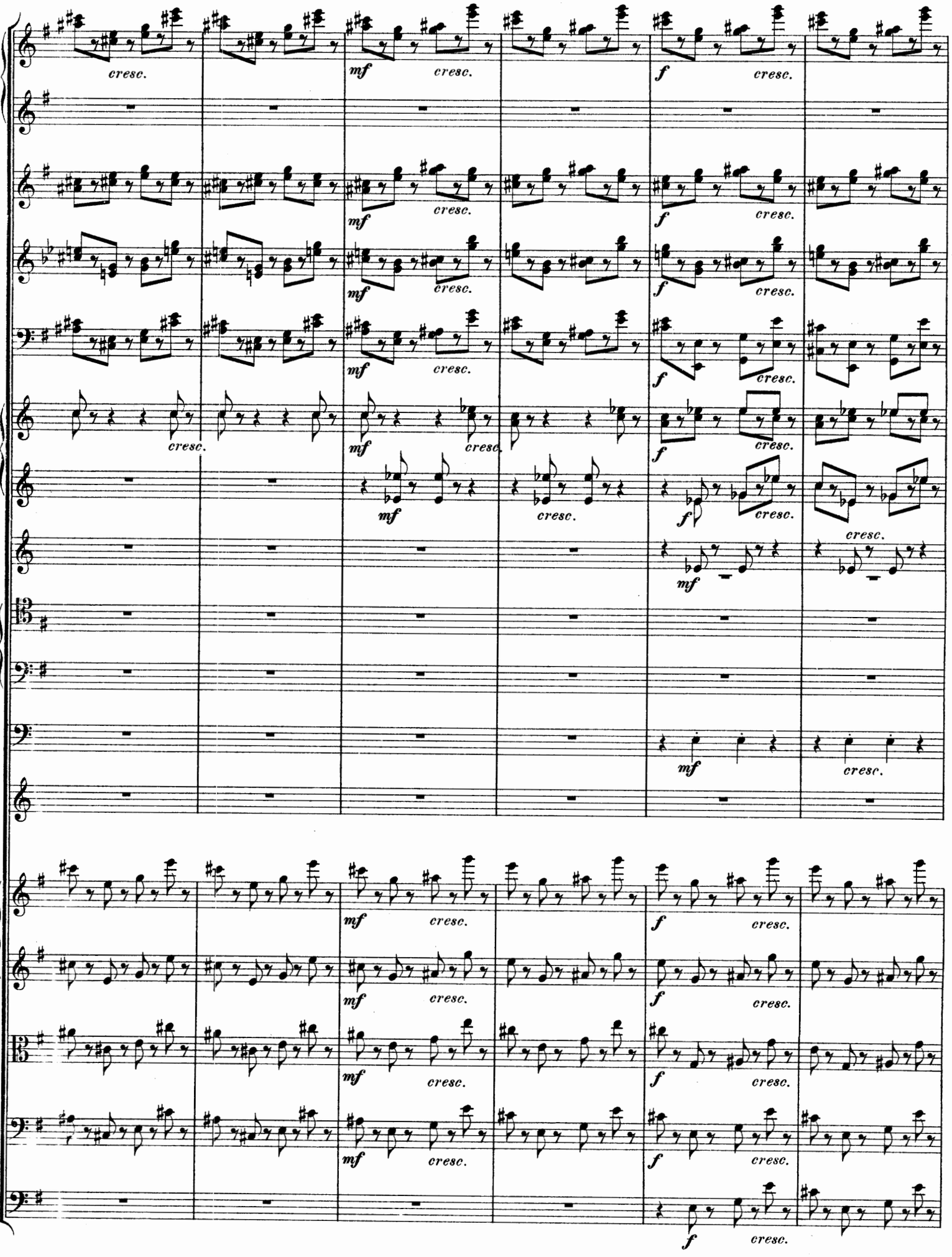
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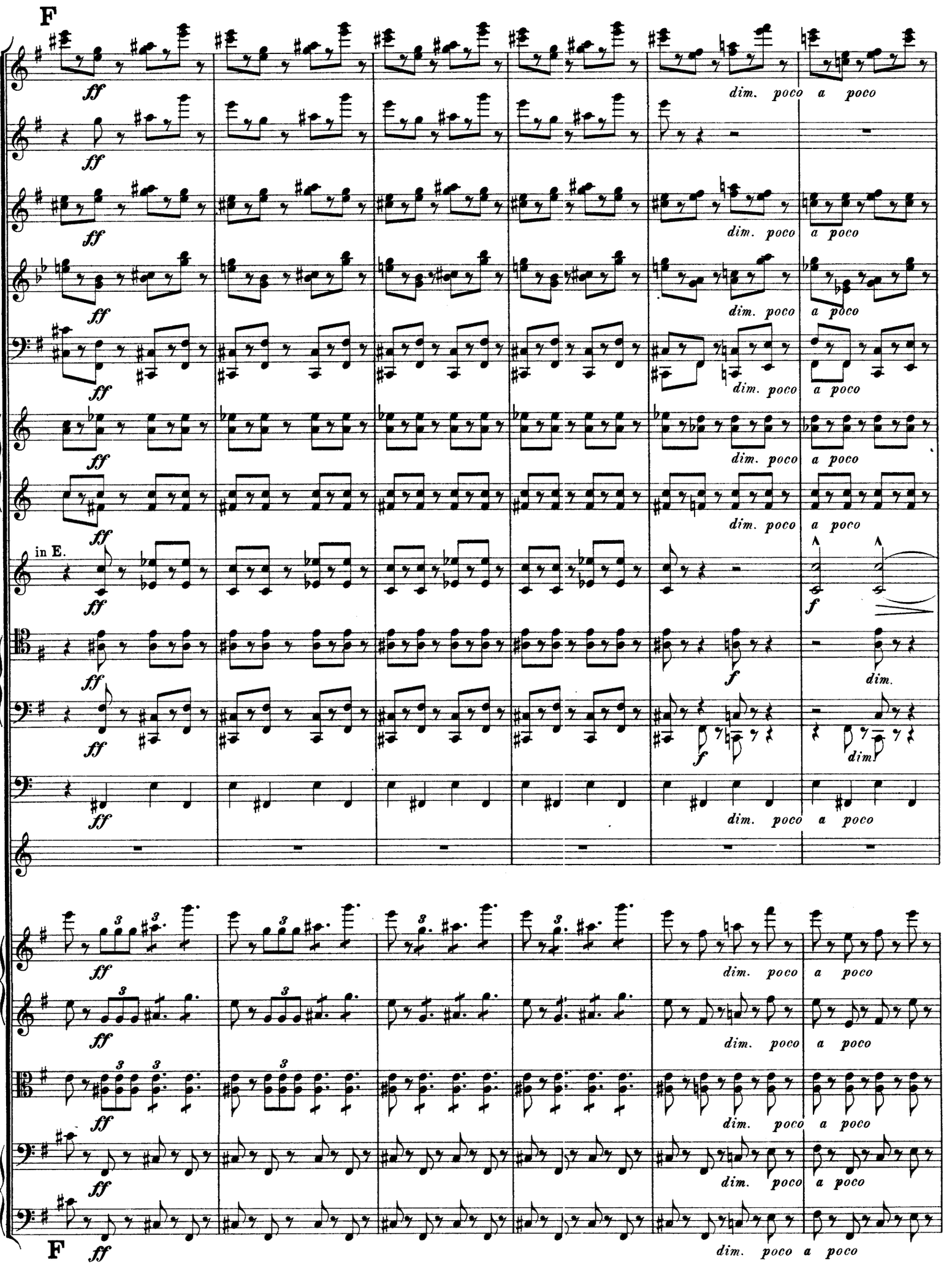
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ff
dim. poco a poco
in E.
f
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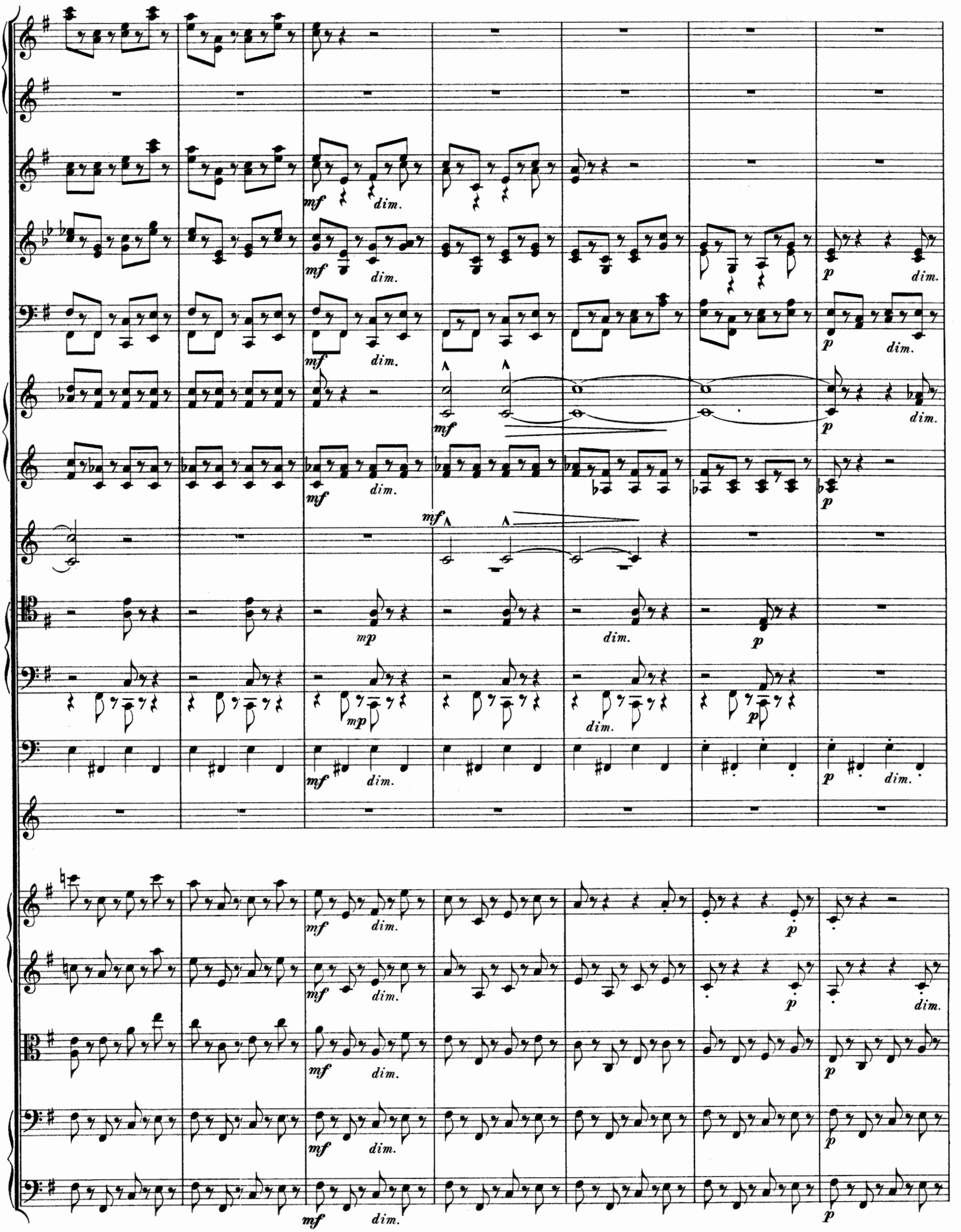
F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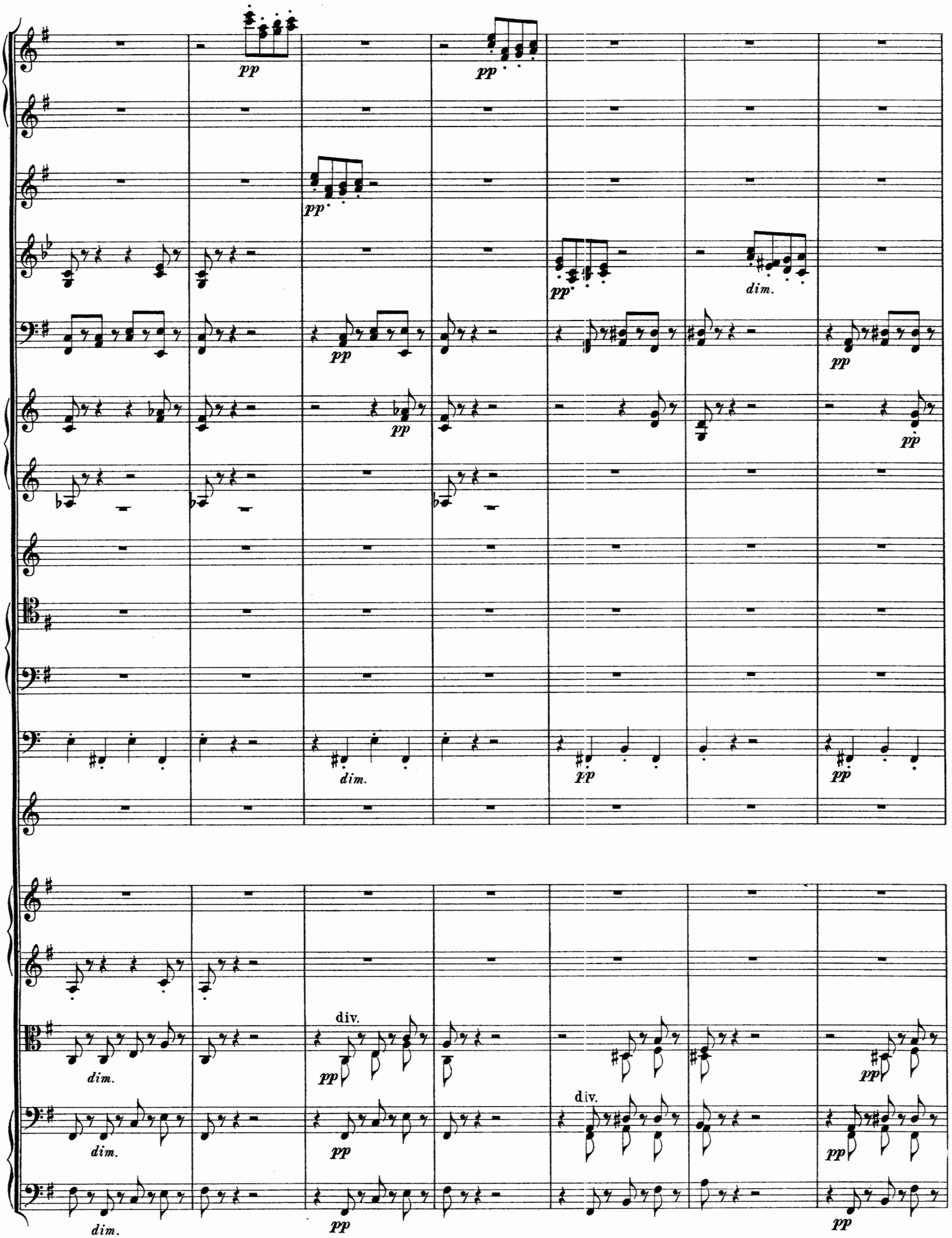
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pp
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div.
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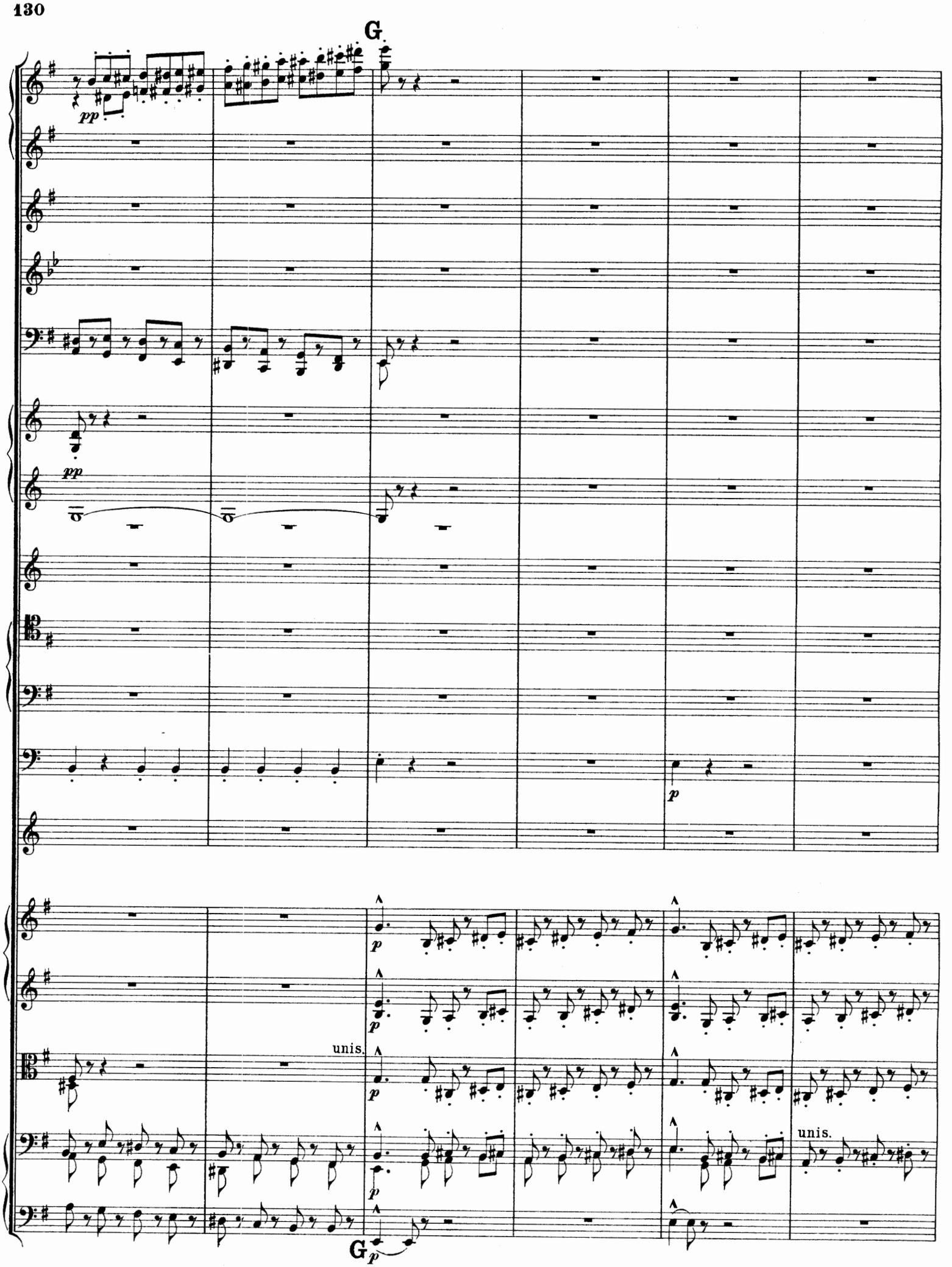
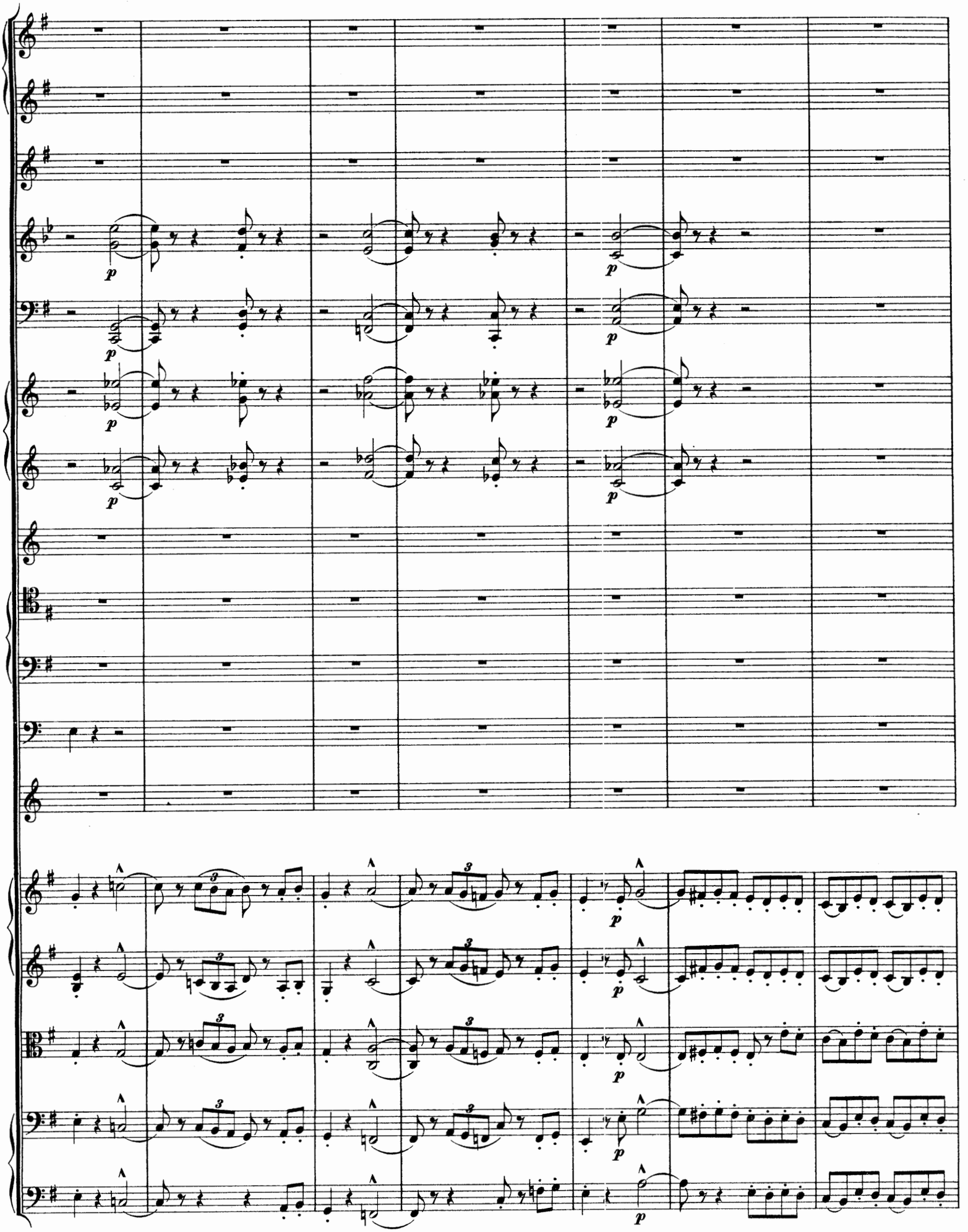
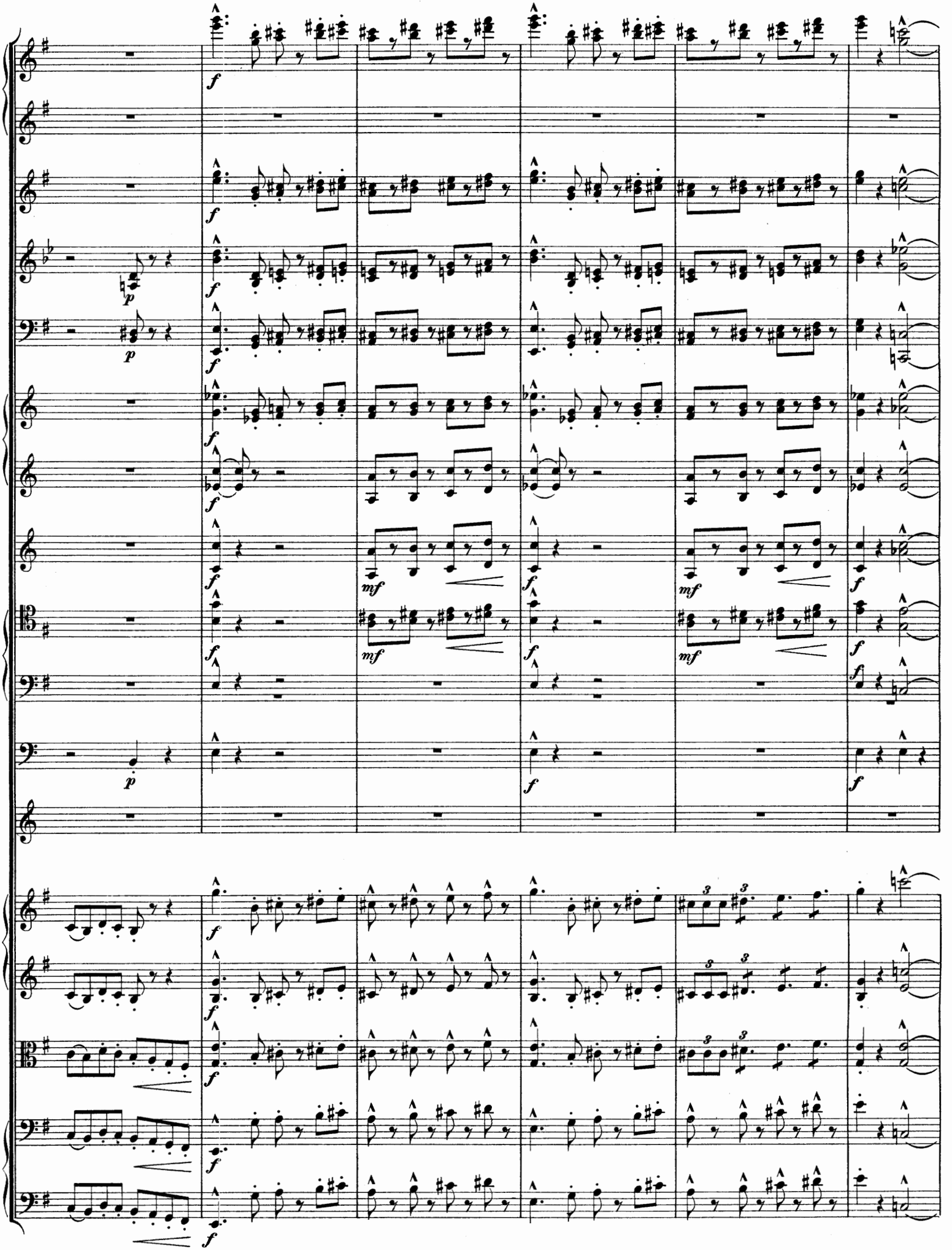
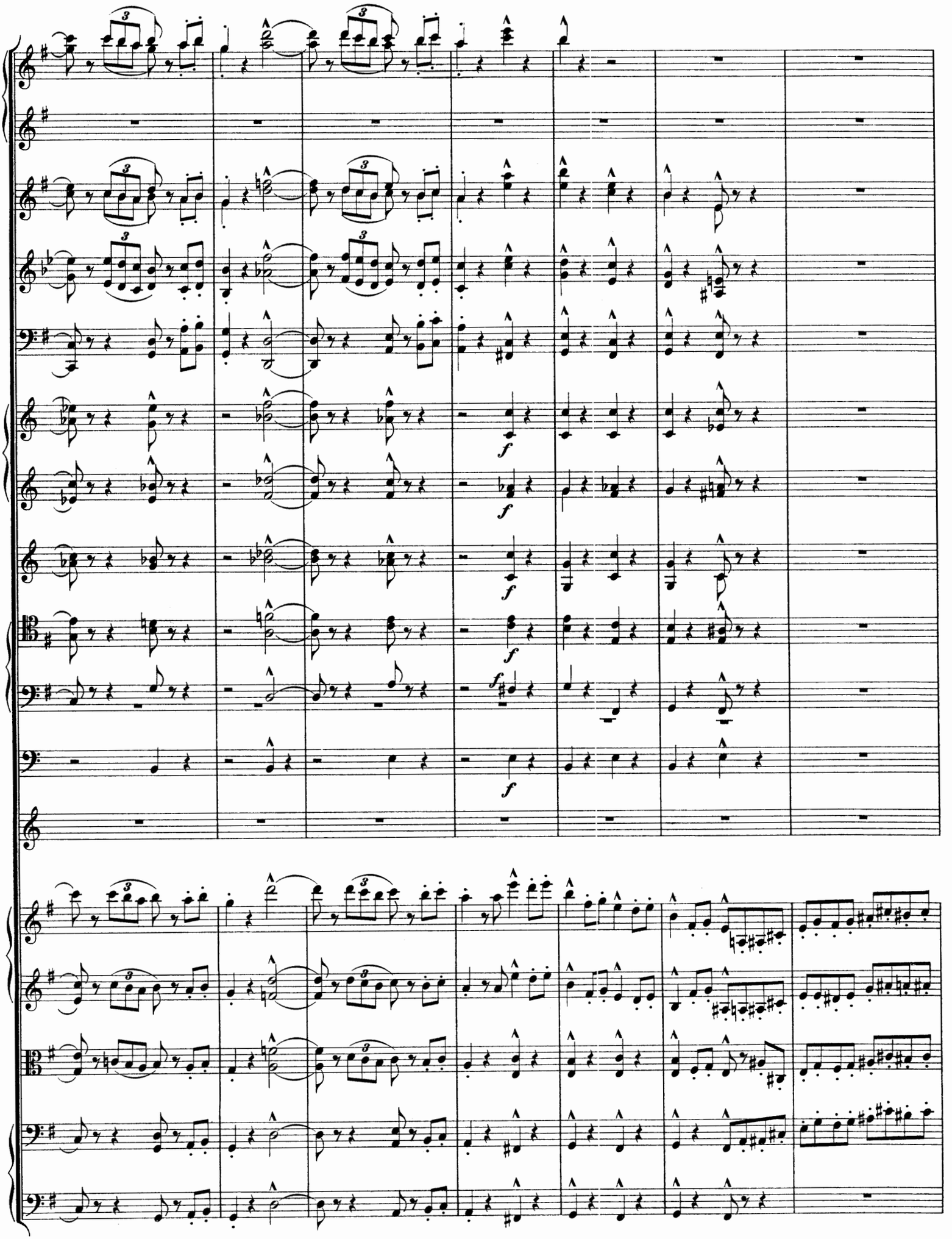
pp
pp

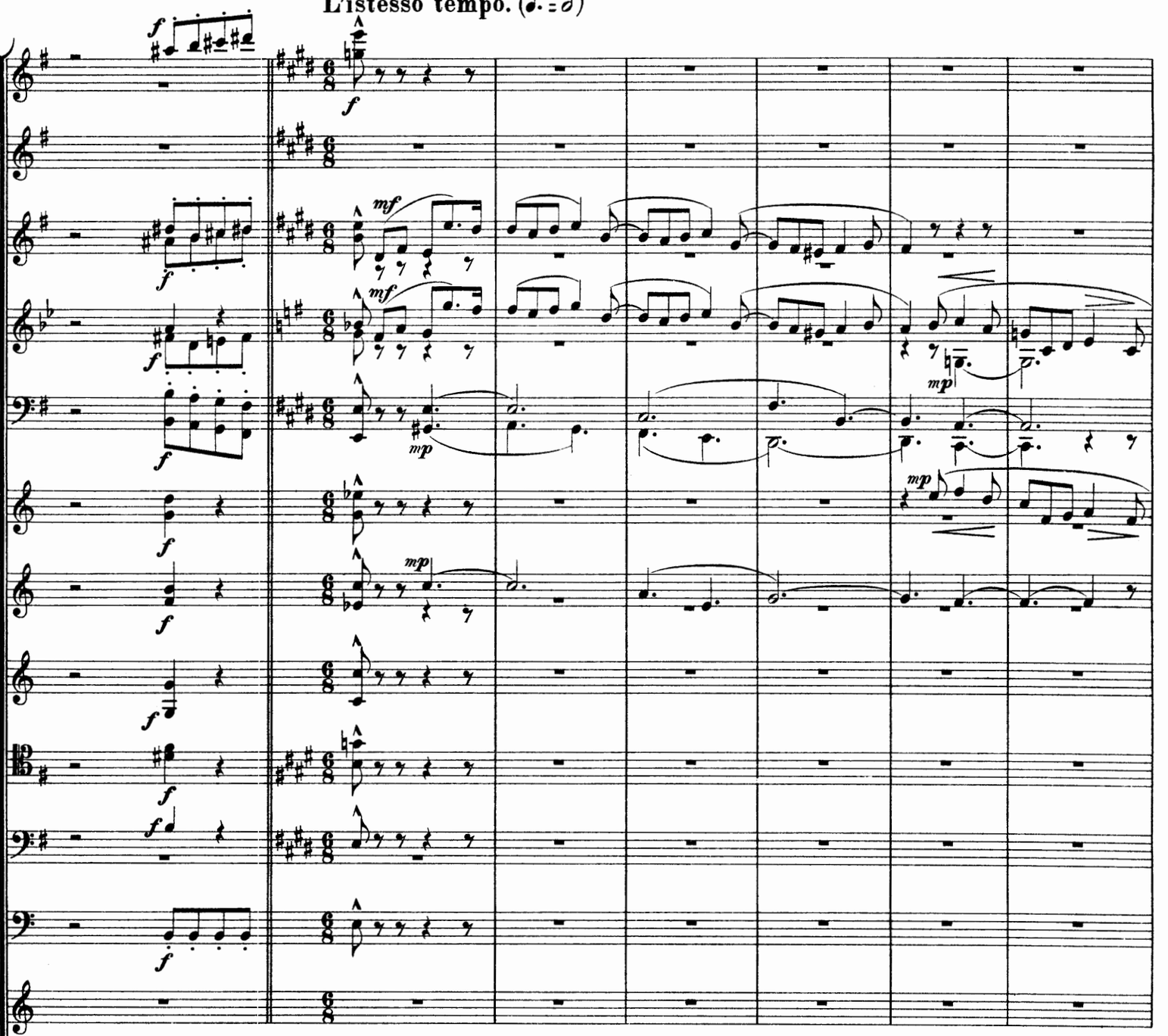

G.
pp
pp
p
p
unis.
unis.
G.
p







L'istesso tempo. (♩. = ♩)



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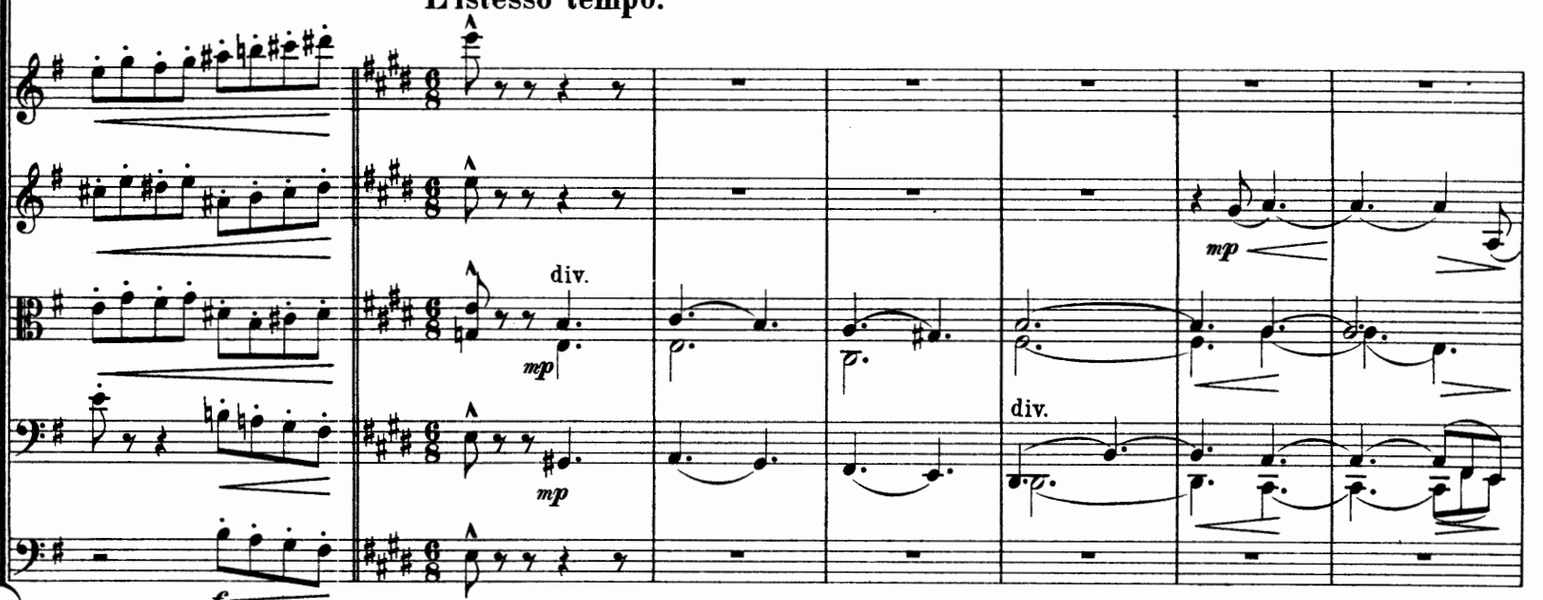
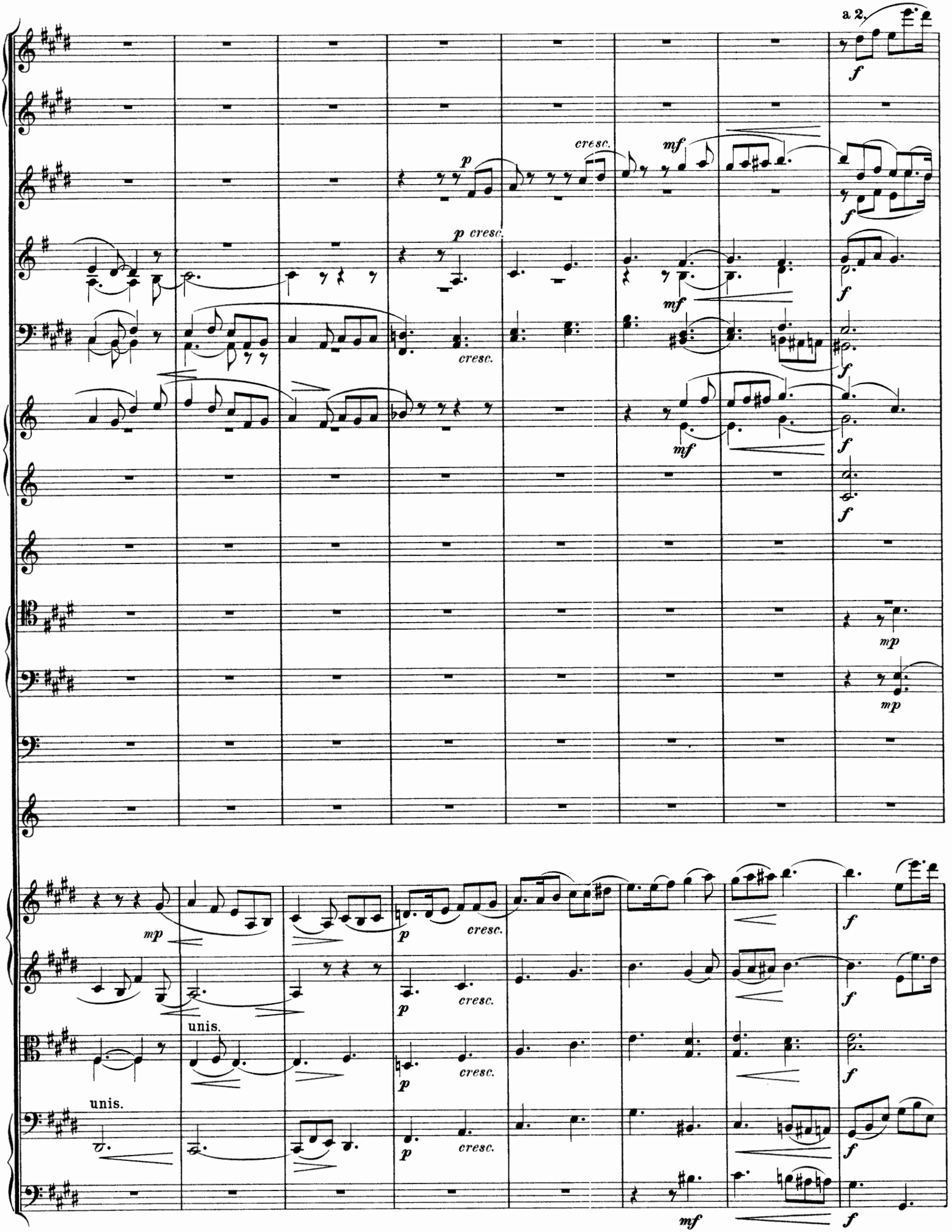


L'istesso tempo.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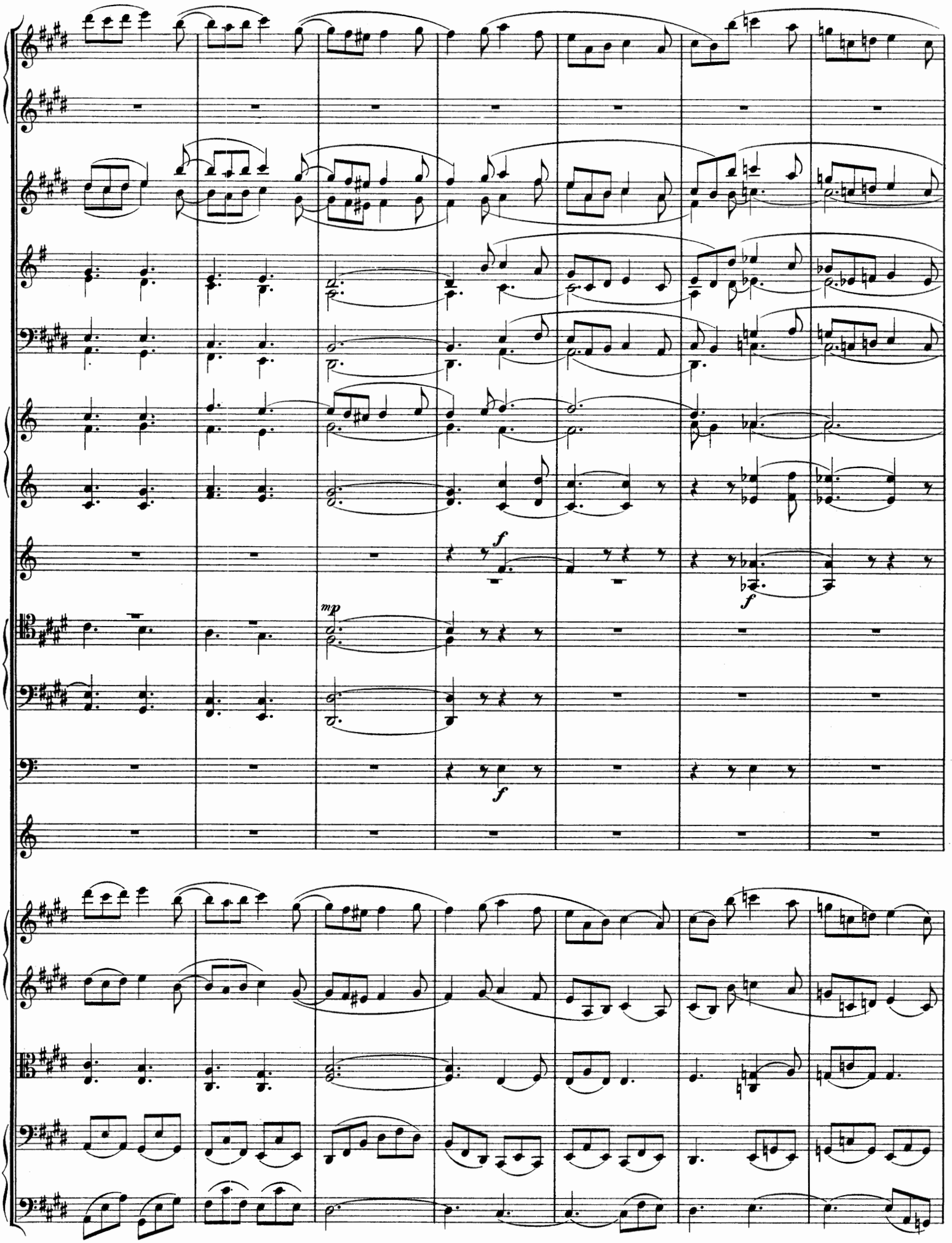
f
cresc.
mf
p
p cresc.
cresc.
mp
unis.
unis.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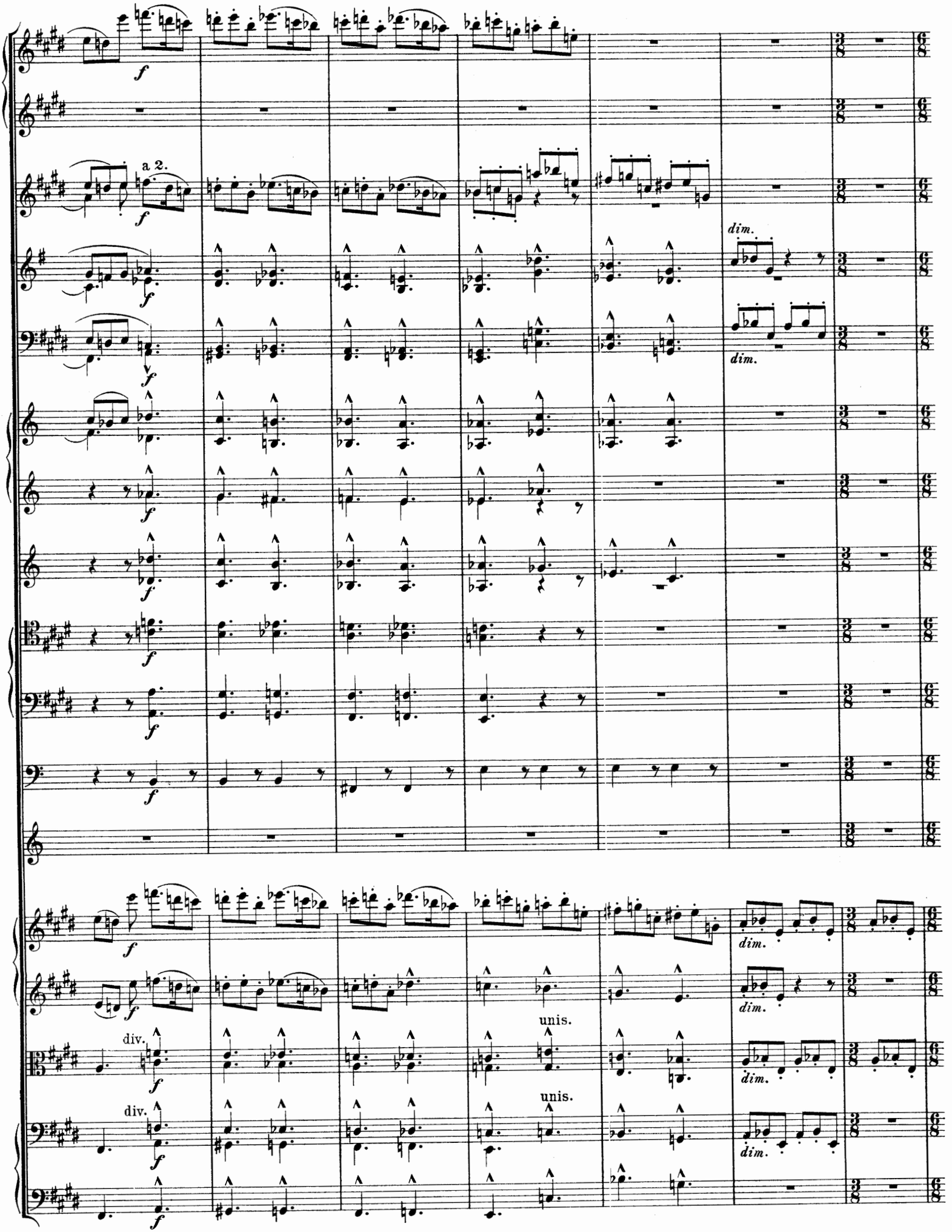
f
f
f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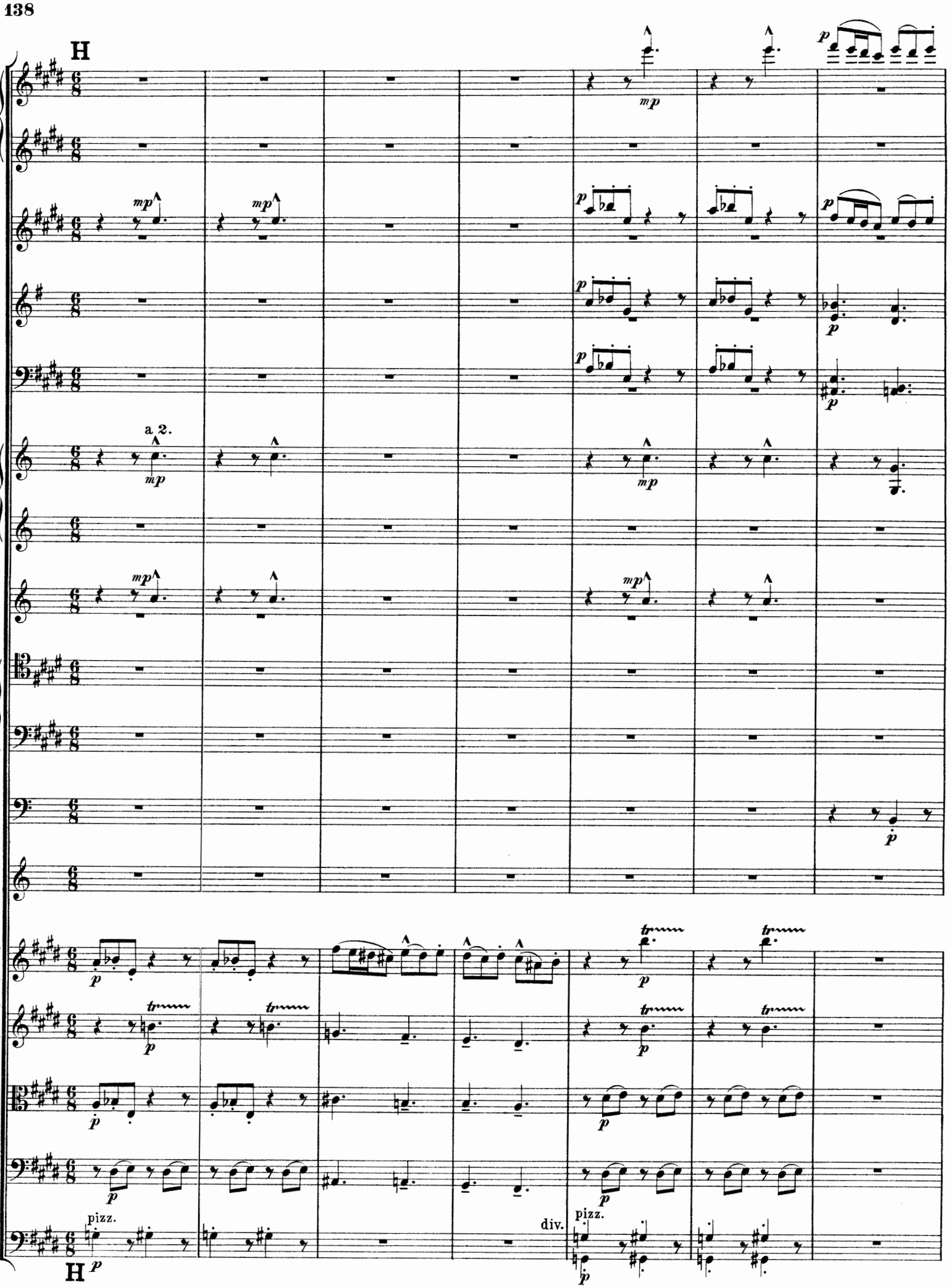
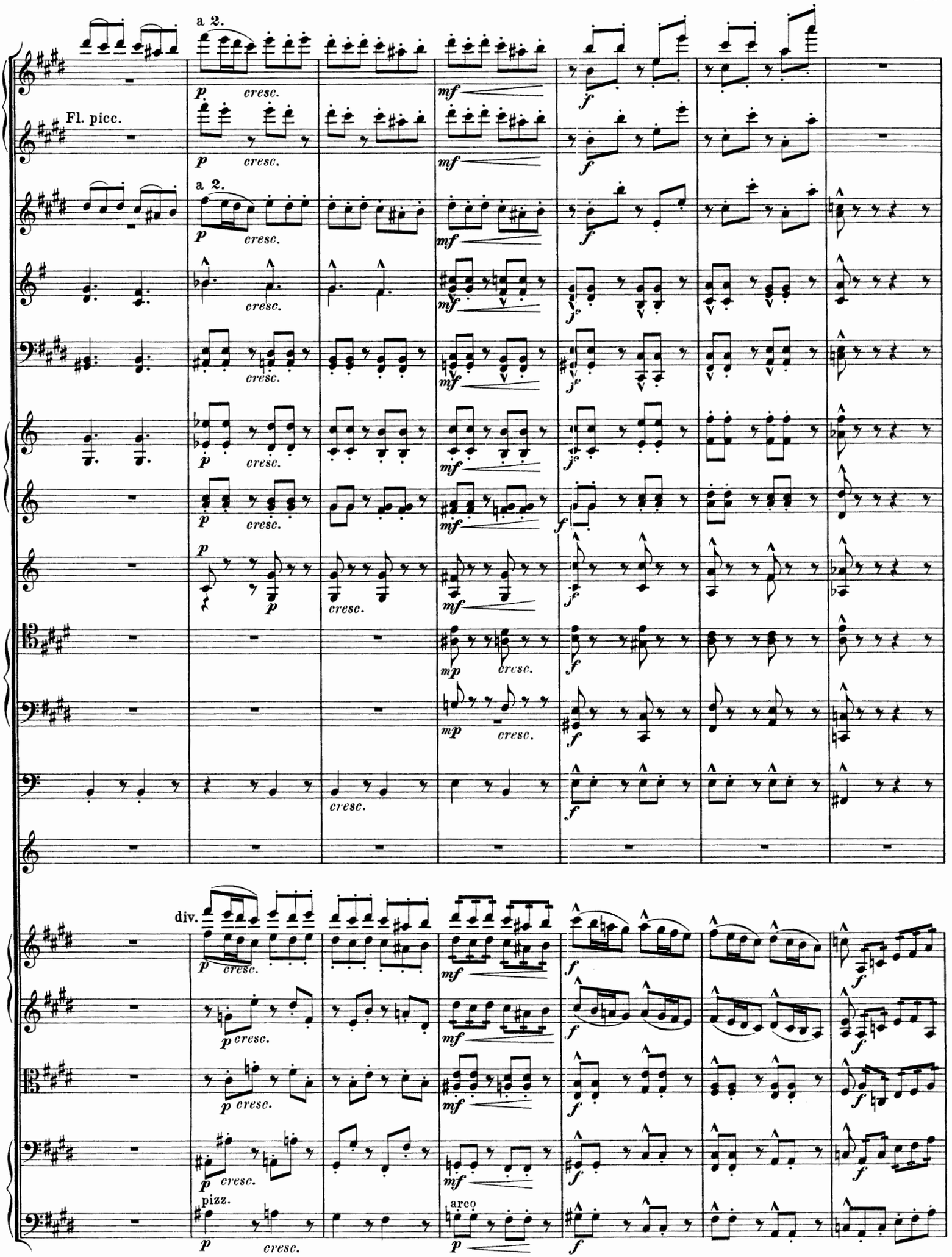
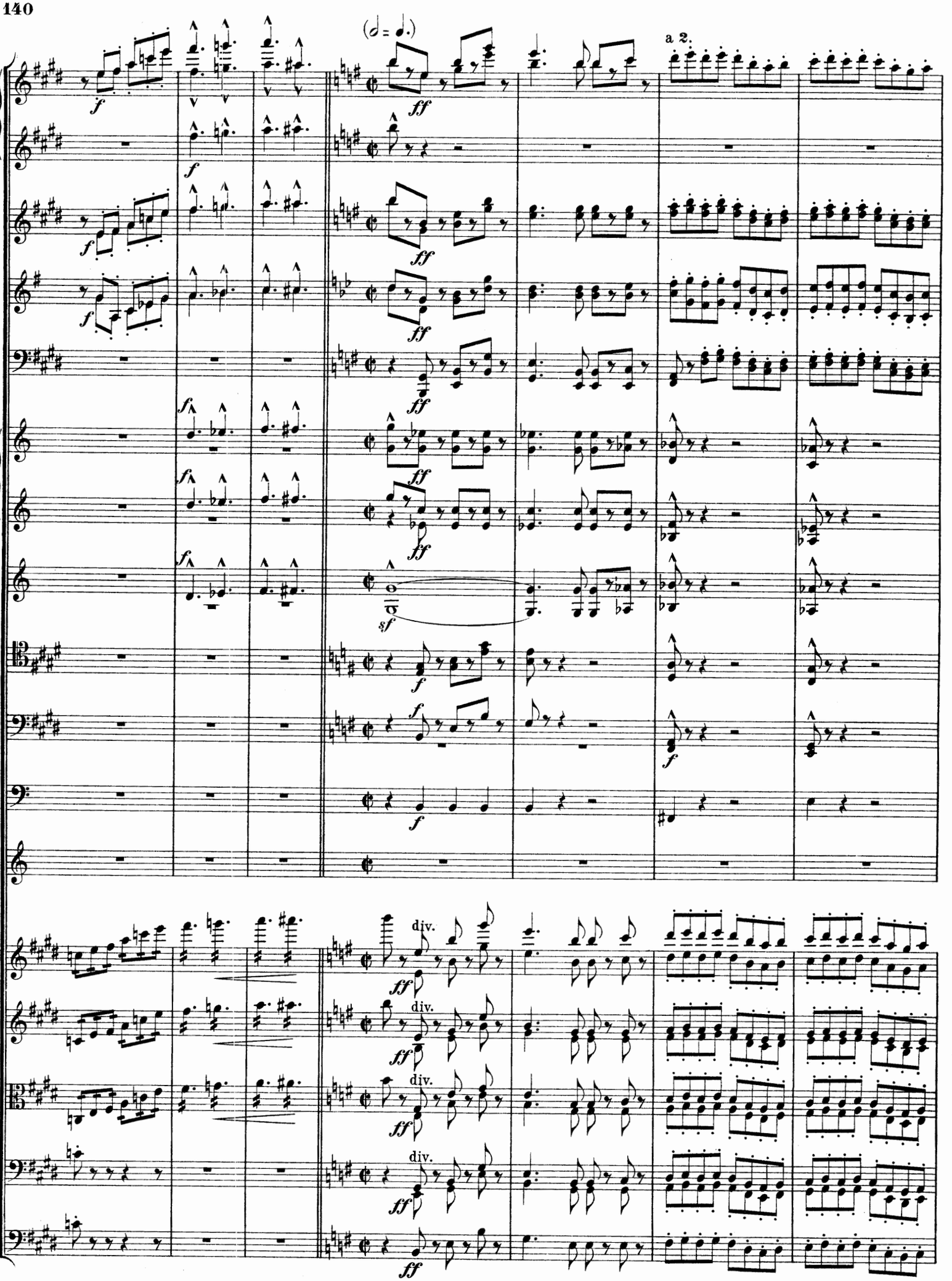
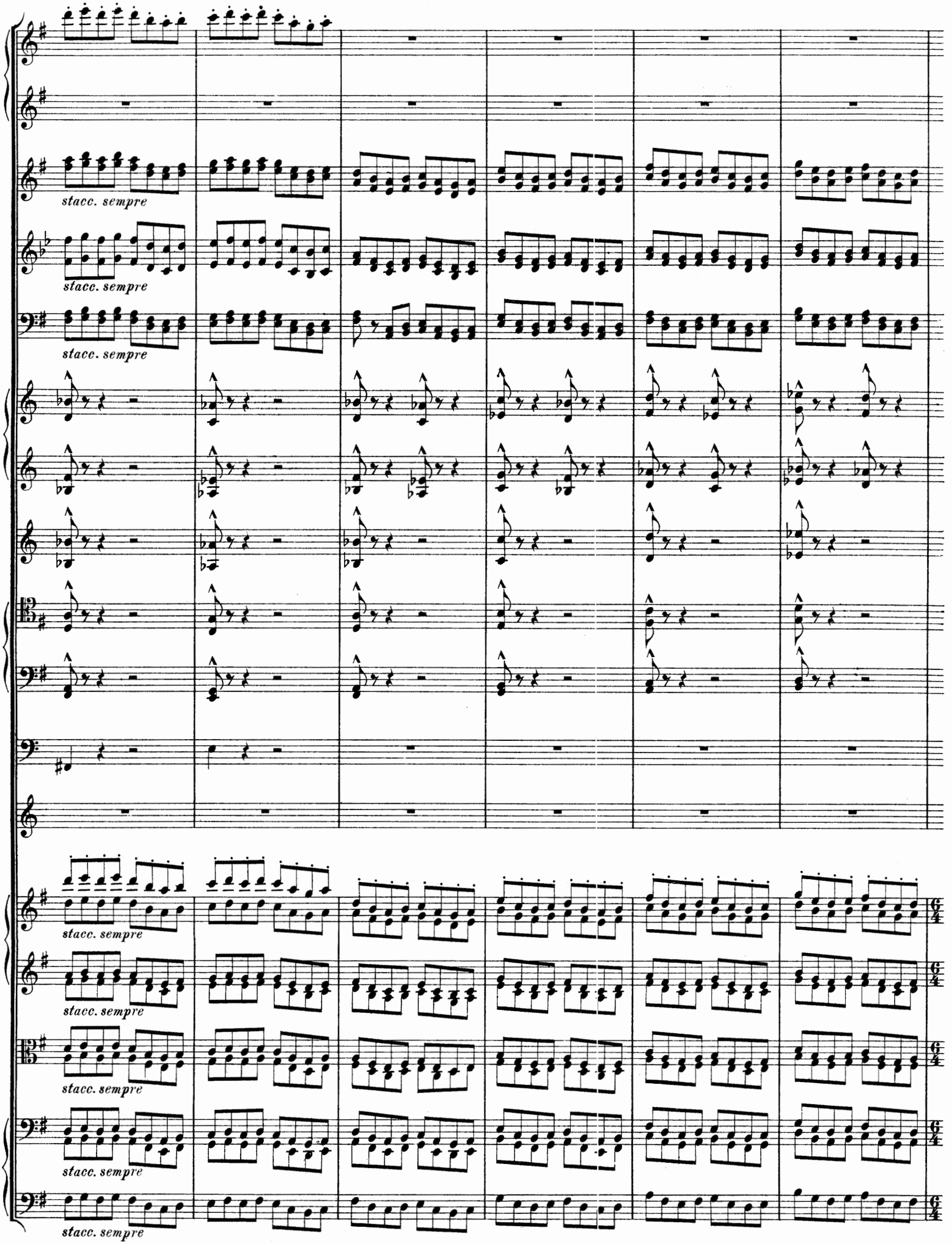
unis.
div.
unis.


H
a 2.
pizz.
div.
pizz.
H


a 2.
Fl. picc.
a 2.
div.
pizz.
arco


(𝅗𝅥 = 𝅗𝅥.)
a 2.
div.


stacc. sempre
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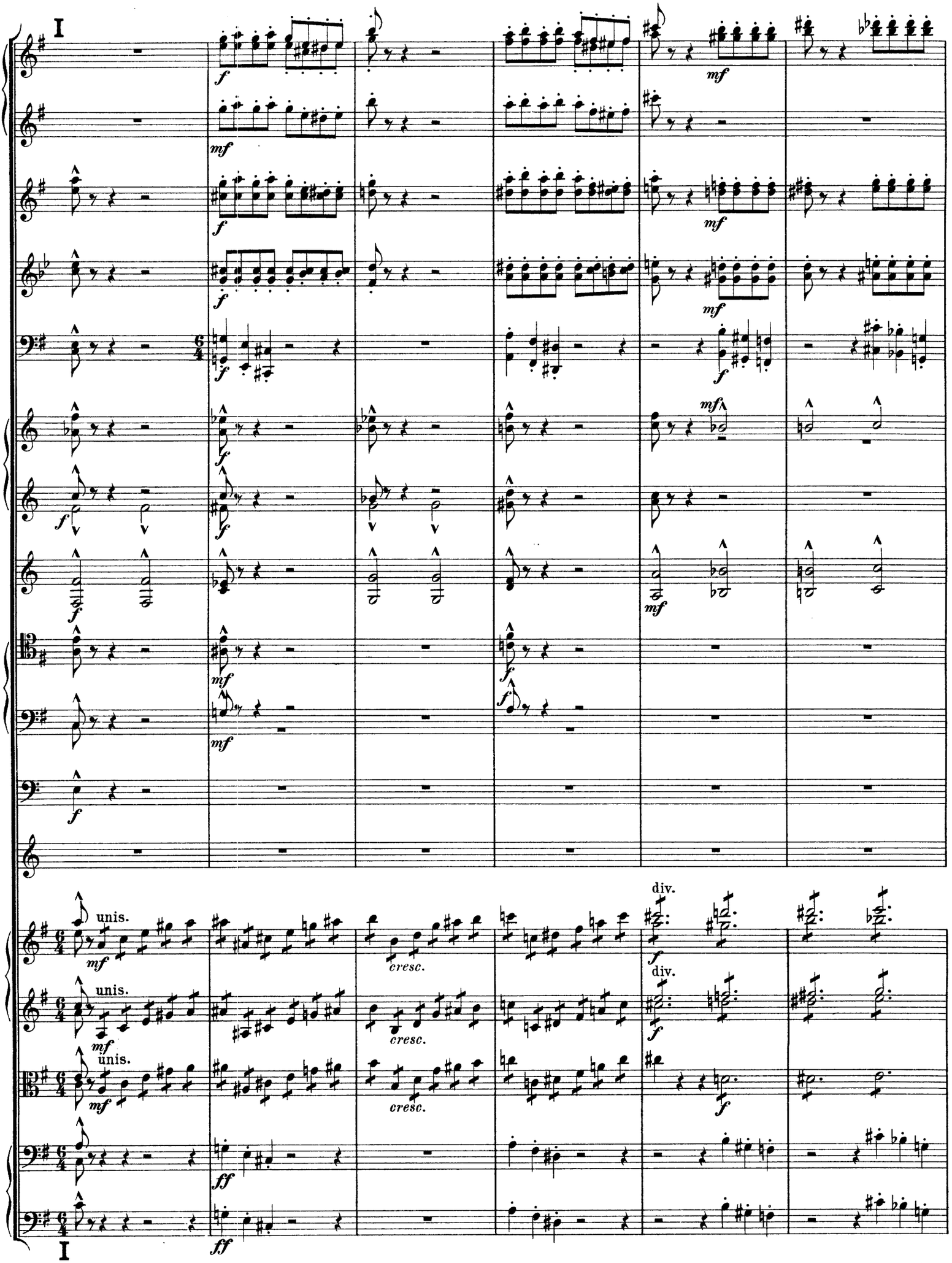
6/4
6/4
6/4
6/4
6/4


I
f
mf
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div.
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ff
I

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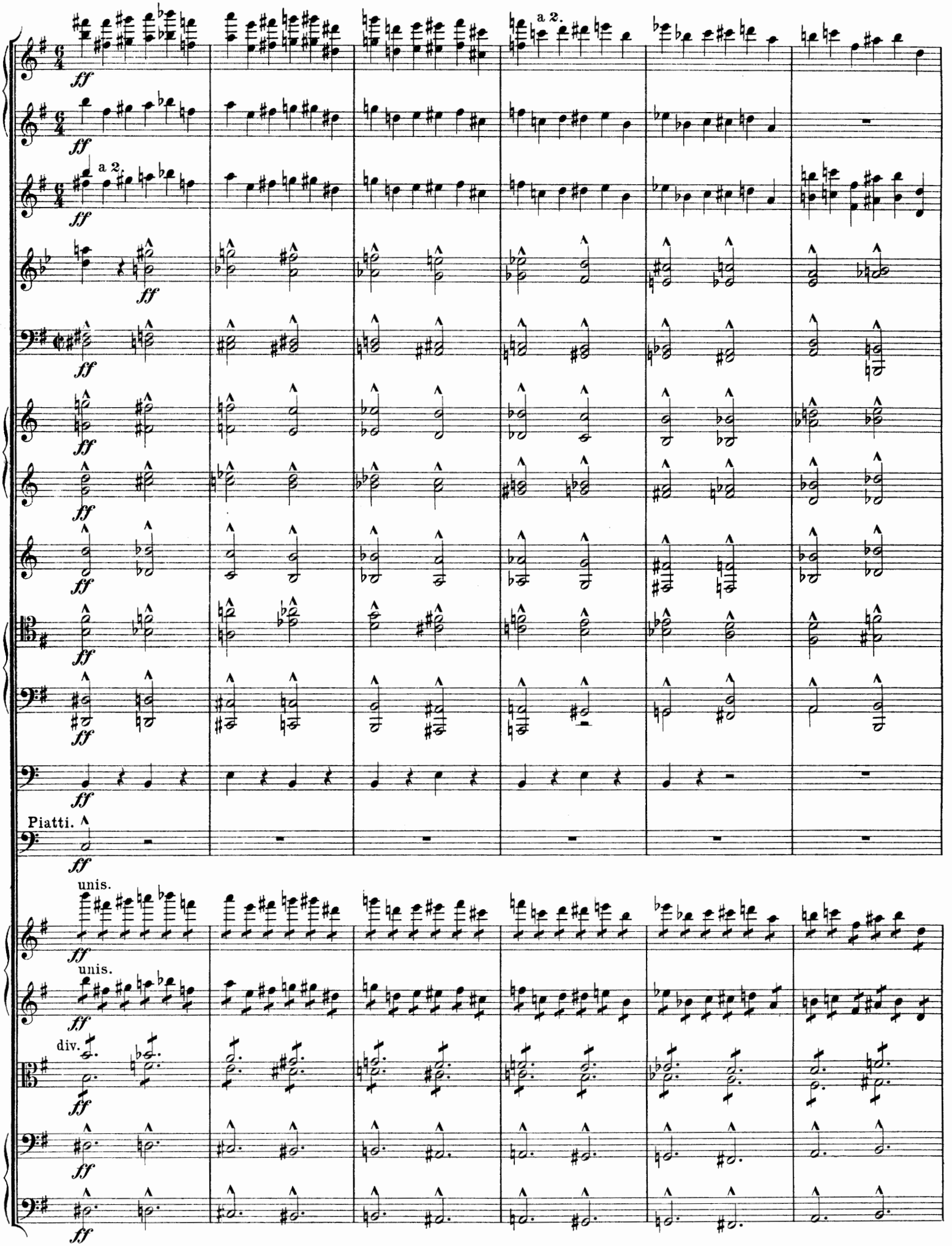
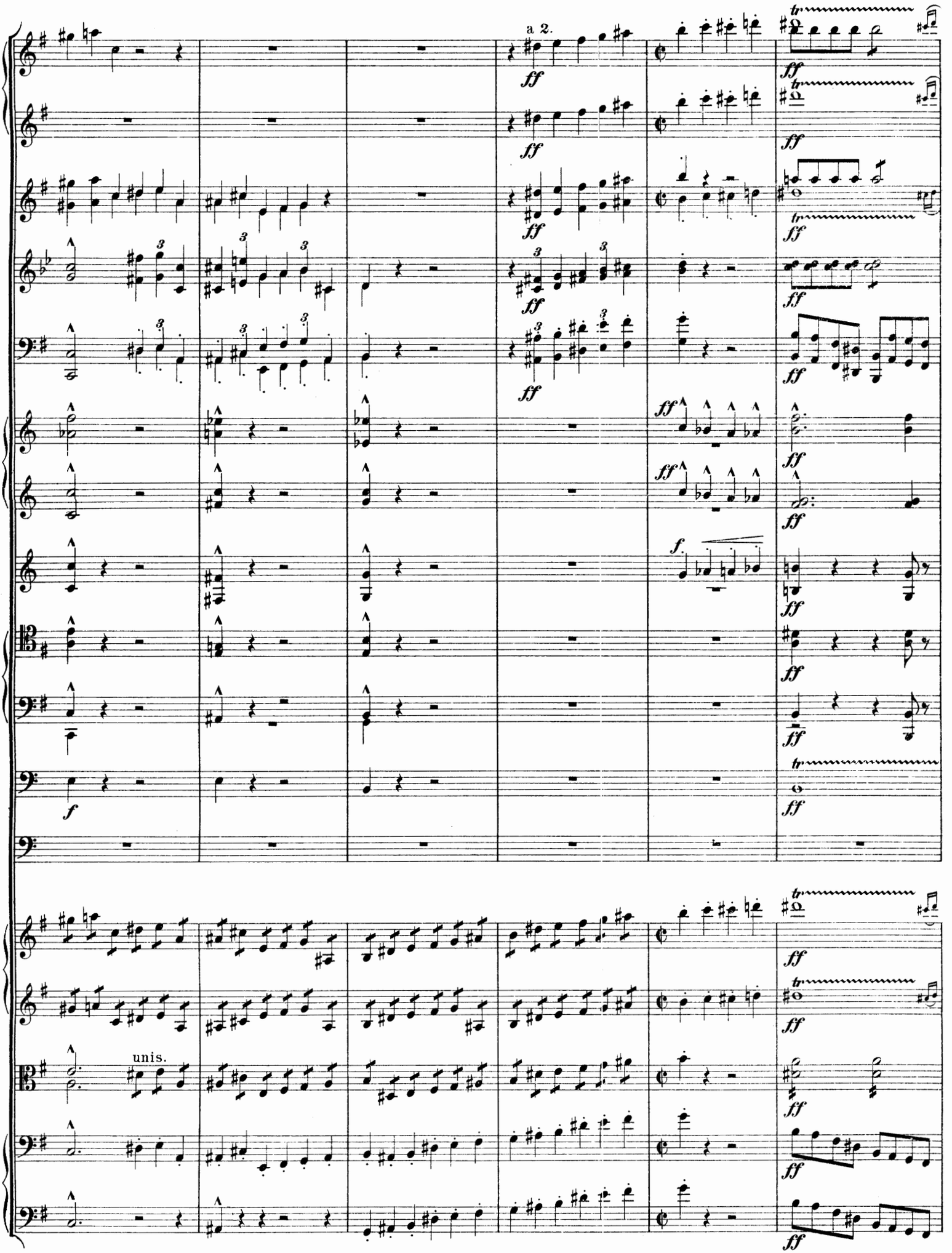
f
cresc.
ff


a 2.
a 2.
Piatti.
unis.
unis.
div.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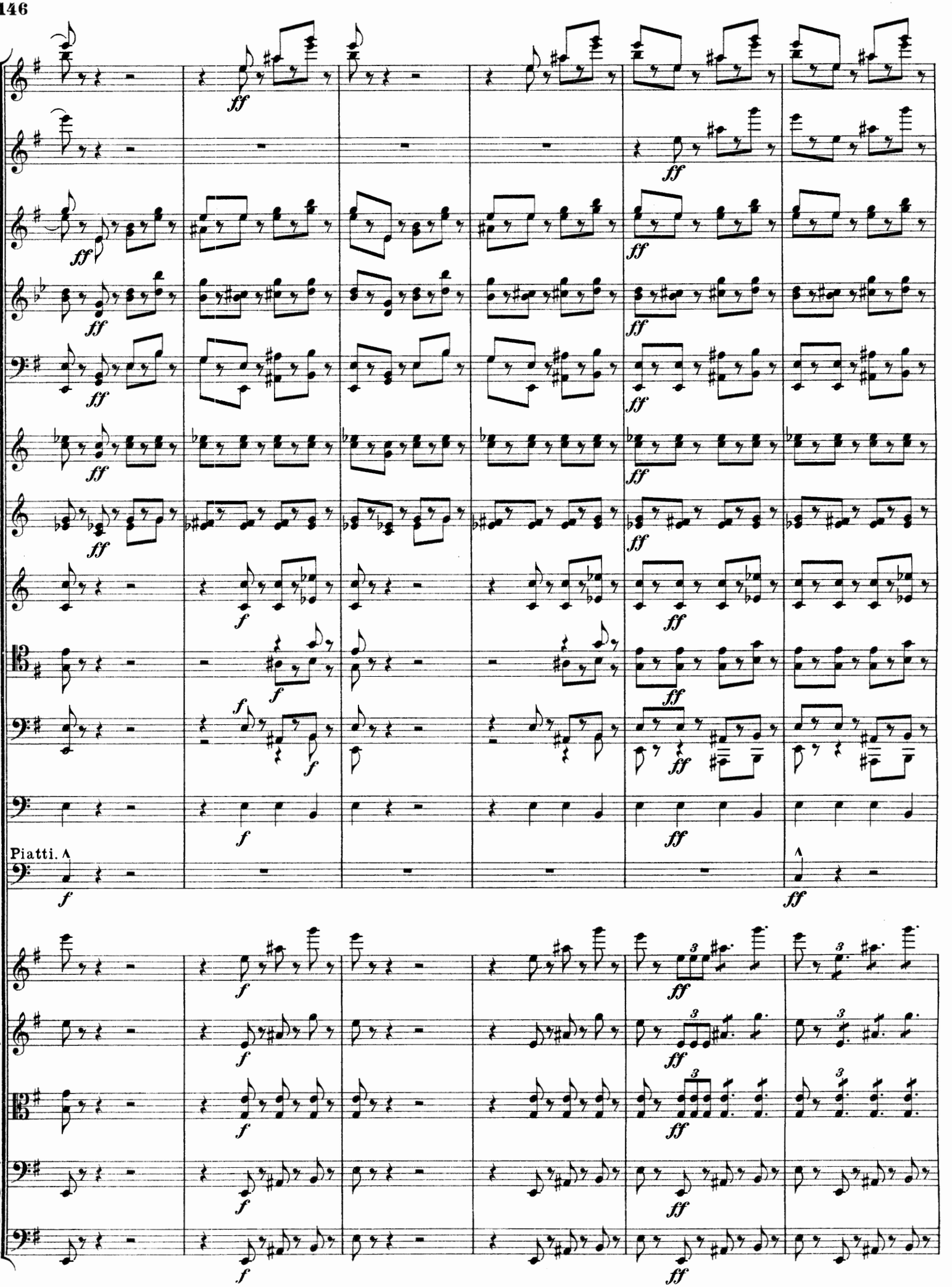
unis.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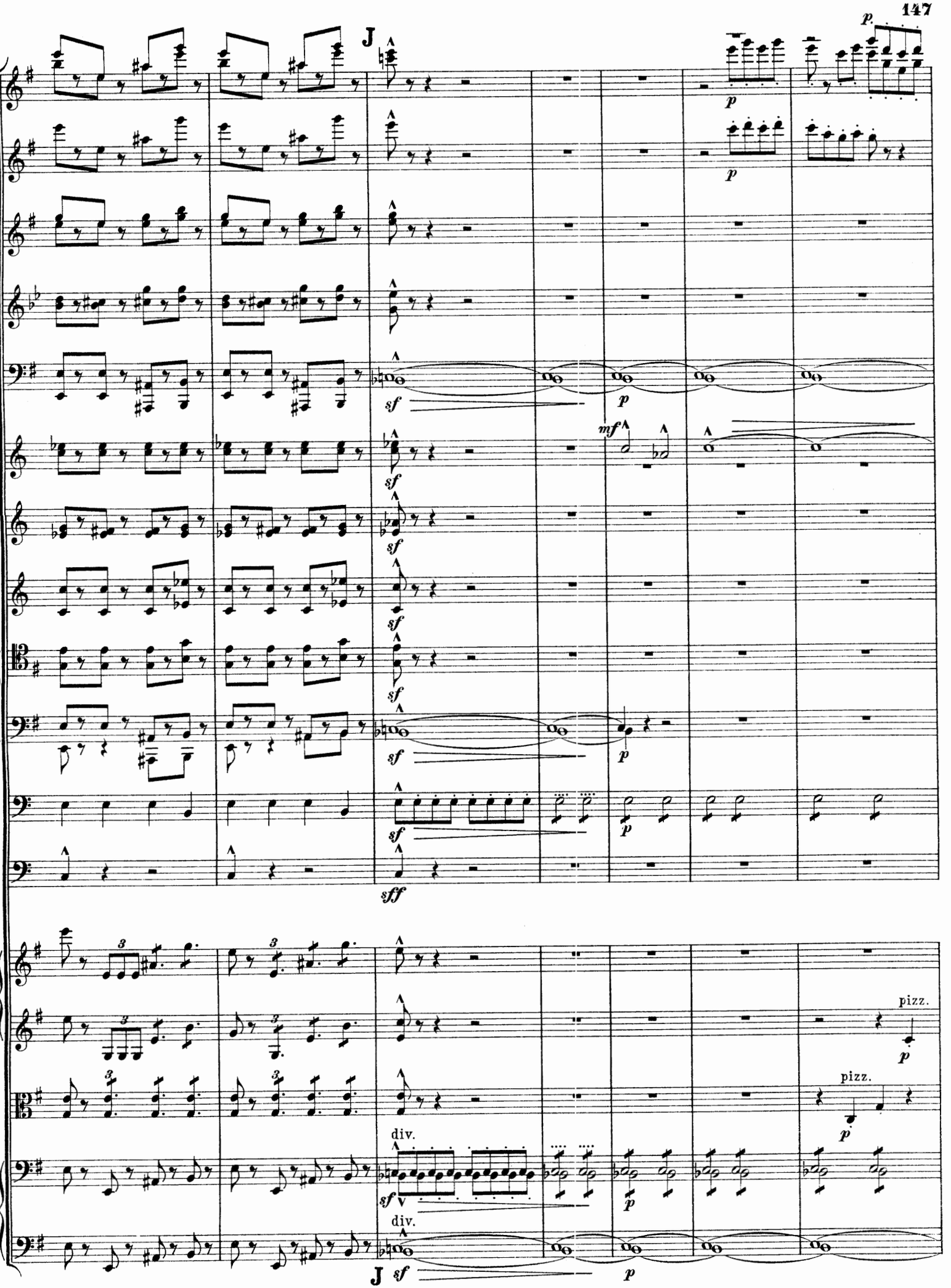
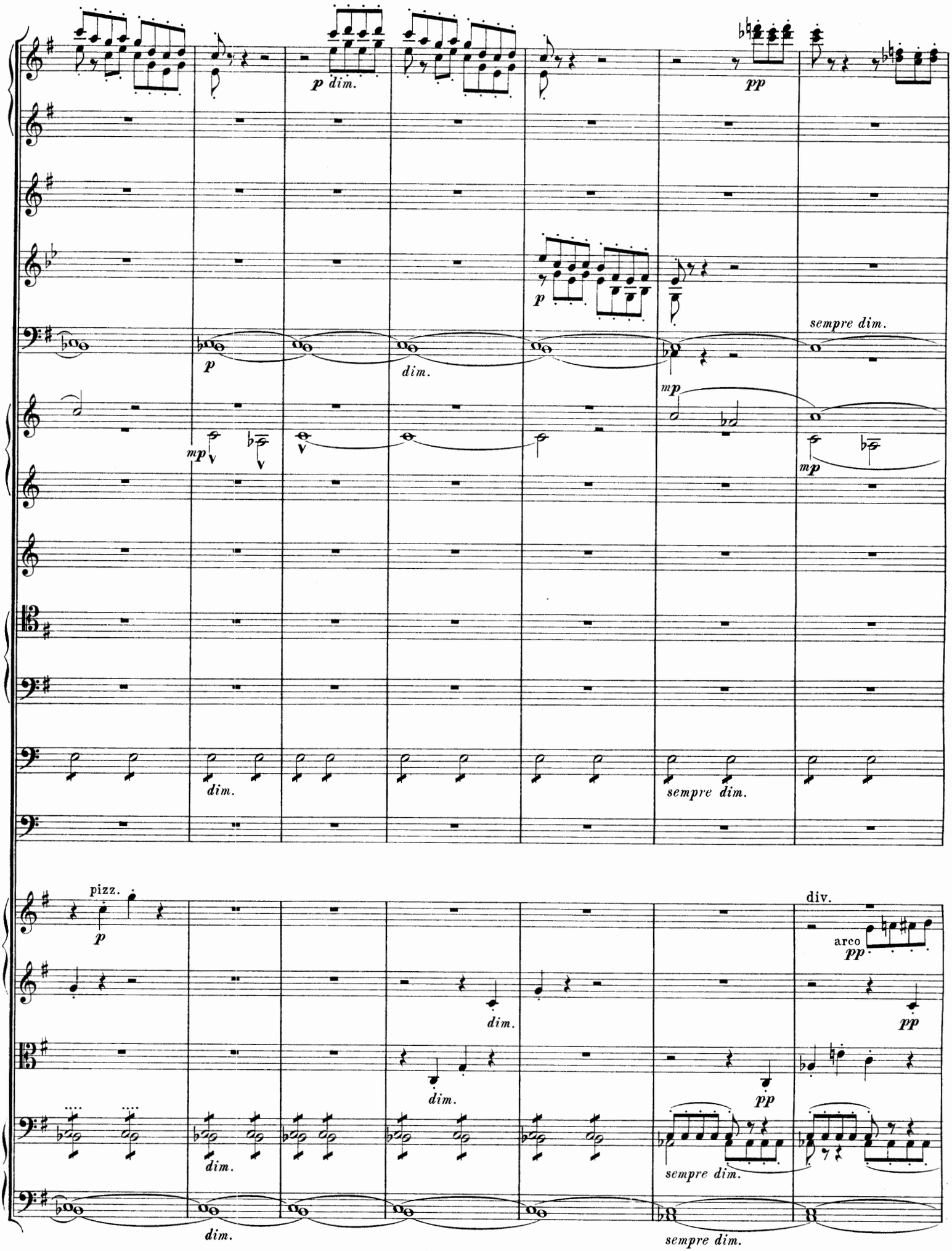
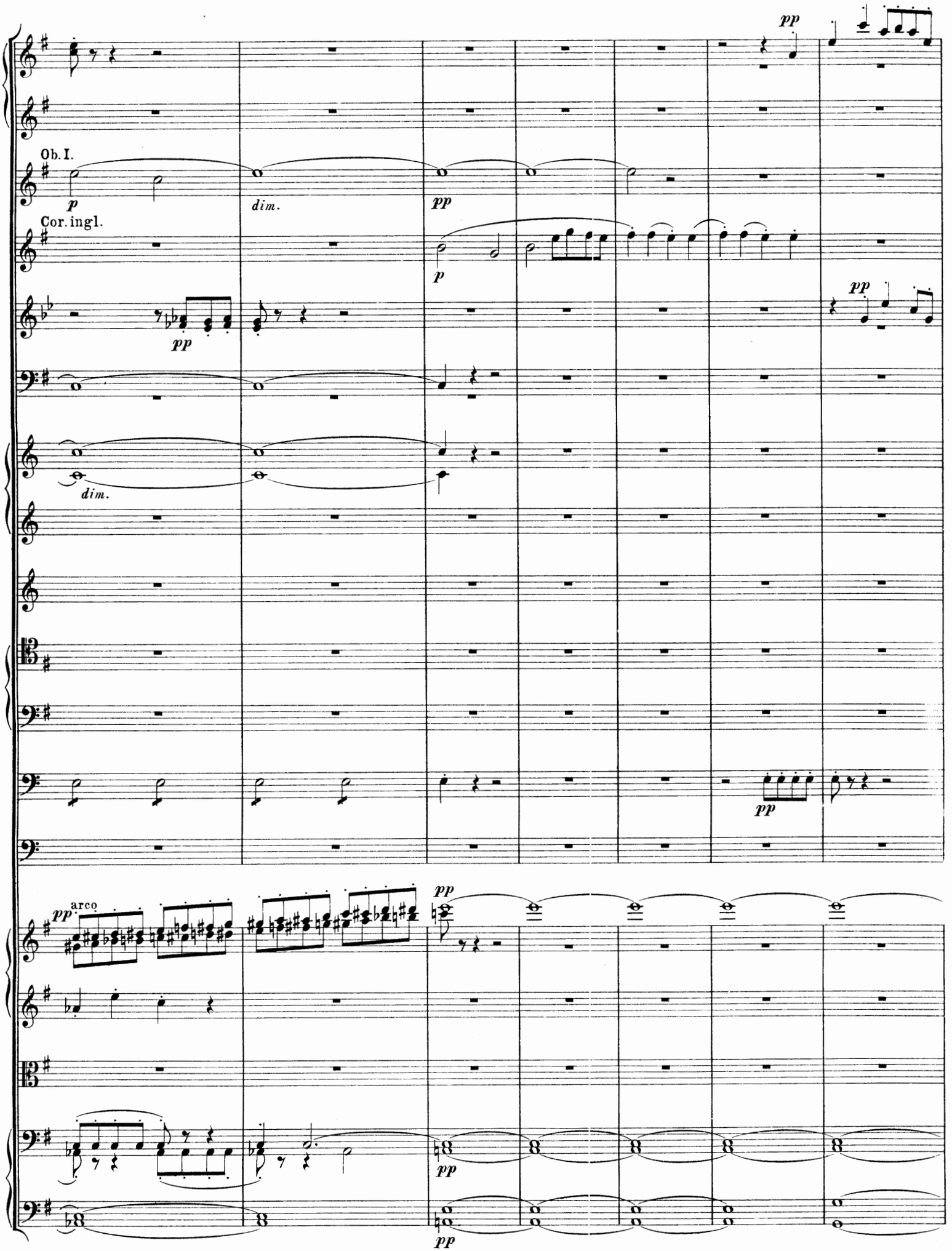
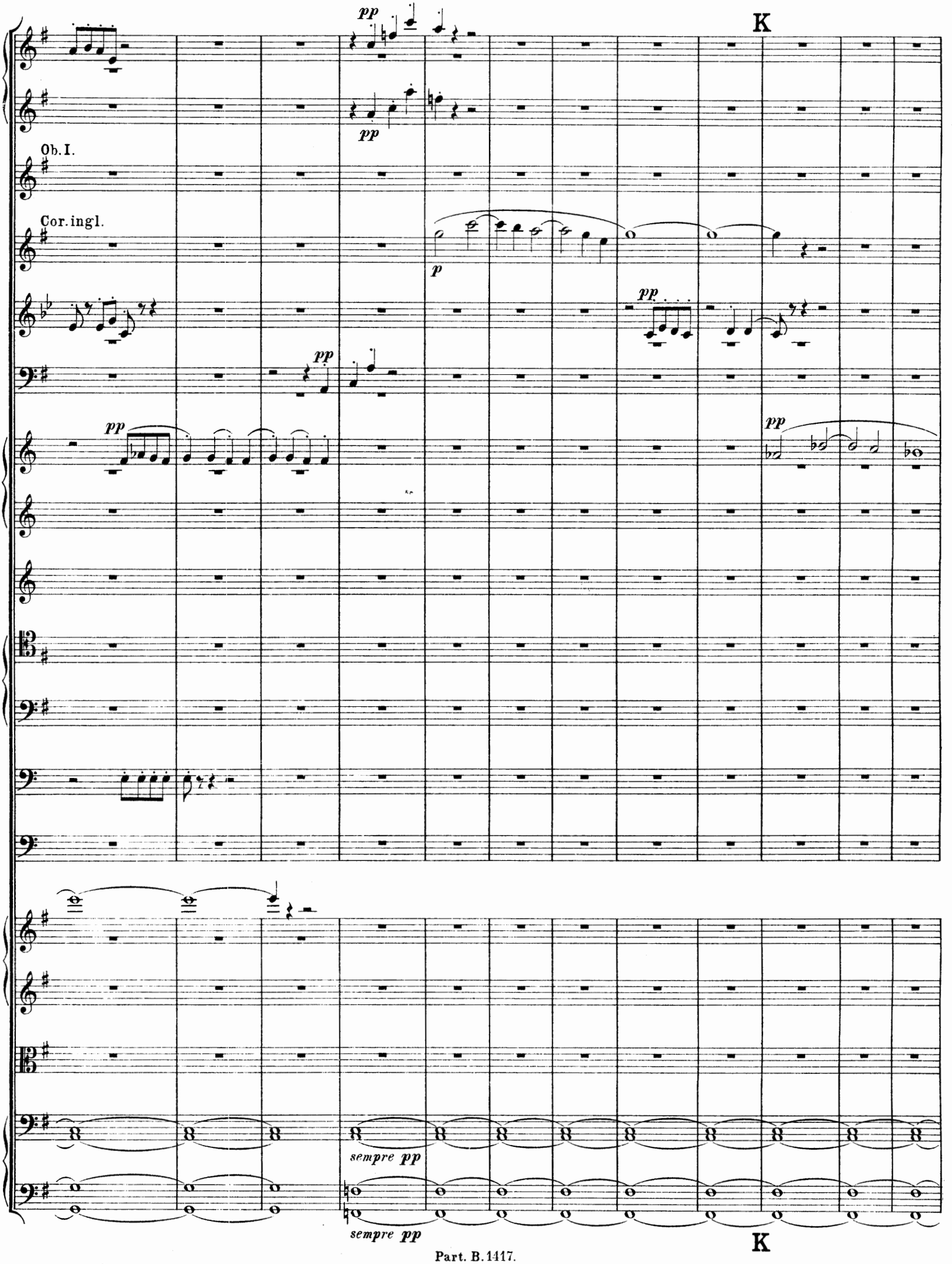
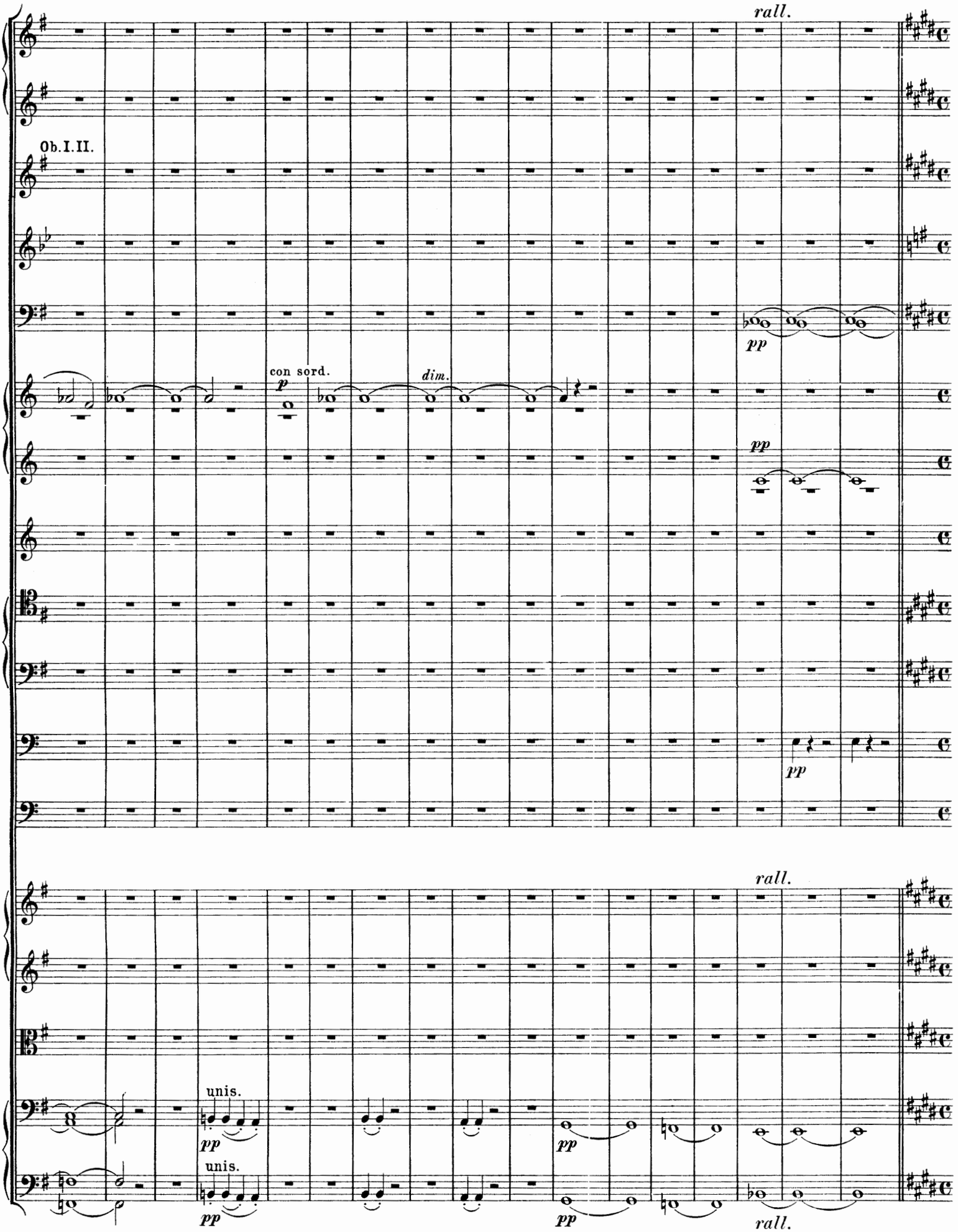
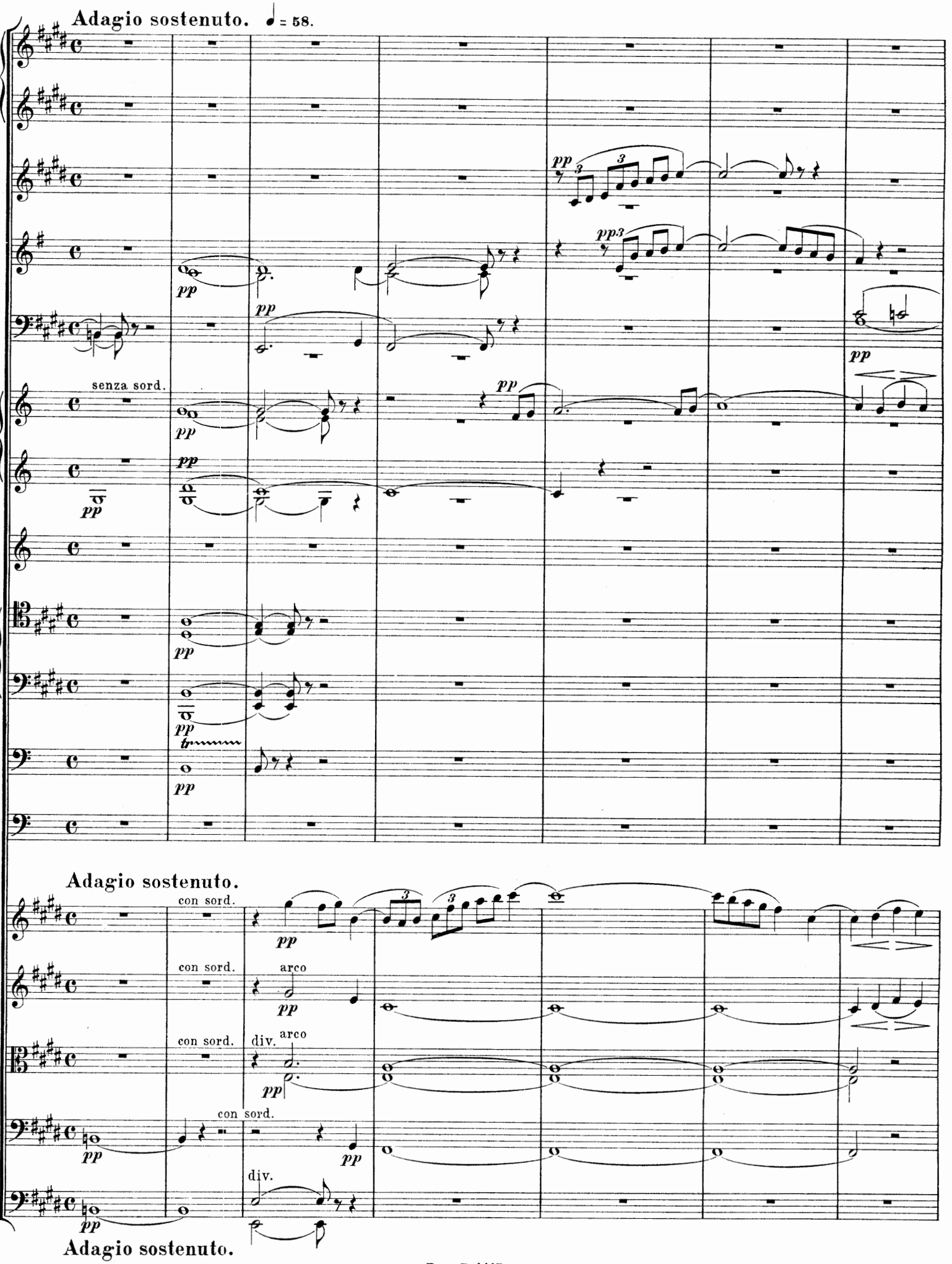

J
p
sf
mf
sff
pizz.
div.

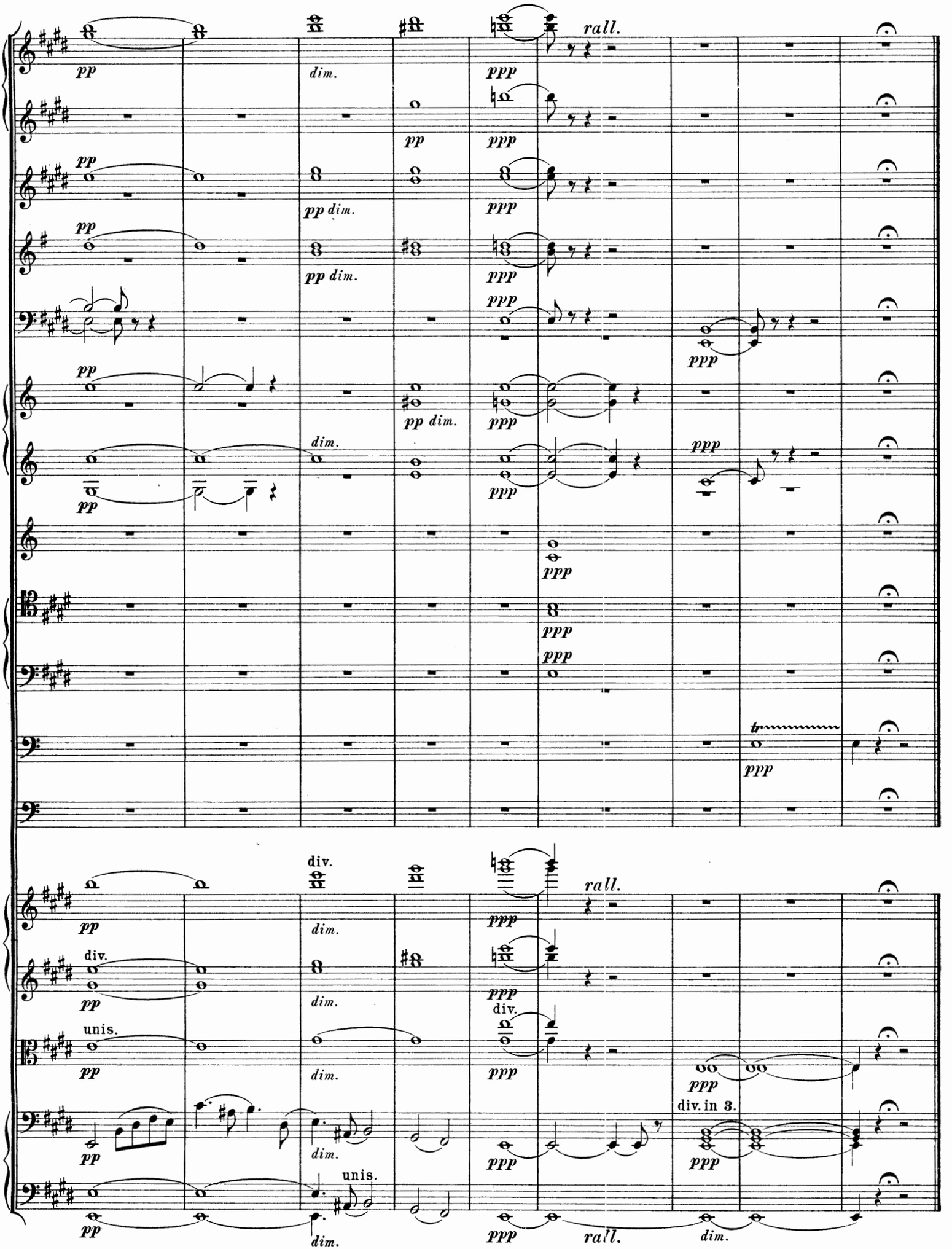

p dim.
pp
p
dim.
sempre dim.
mp
mp
mp
dim.
sempre dim.
pizz.
p
dim.
dim.
dim.
dim.
div.
arco
pp
pp
pp
sempre dim.
sempre dim.


Ob. I.
Cor. ingl.
arco


pp
K
Ob. I.
Cor. ingl.
p
pp
pp
pp
pp
sempre pp
sempre pp
K


rall.
Ob. I. II.
con sord.
p
dim.
pp
pp
pp
rall.
unis.
pp
unis.
pp
pp
pp
rall.


Adagio sostenuto. ♩ = 58.
senza sord.
Adagio sostenuto.
con sord.
arco
div.
Adagio sostenuto.


rall.
div.
unis.
div. in 3.

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—— Symphonie
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Rauchenecker, Symphonie, *Fmoll.*
Reinecke, Symphonie, *Adur.* Op. 79. 8°.
Rheinthaler, Symphonie, *Ddur.* Op. 12. 8°.
Rietz, Symphonie Nr. 3, *Es dur.* Op. 31. 8°.
Rudorff, Variationen üb. ein eig. Thema. Op. 24. 8°.
Scharwenka, Ph., Arkadische Suite. Op. 76.
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Schubert, Symphonie Nr. 1, *Ddur.*
—— Symphonie Nr. 2, *Bdur.*
—— Symphonie Nr. 3, *Ddur.*
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—— Symphonie Nr. 8, *Hmoll* (unvollendet).
Schumacher, Symphonie (Serenade), *Dmoll.* Op. 8. 8°
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—— Symphonie Nr. 2, *Cdur.* Op. 61.
—— Symphonie Nr. 3, *Es dur.* Op. 97.
—— Symphonie Nr. 4, *Dmoll.* Op. 120. 4° u. 8°.
—— Symphonie Nr. 4, *Dmoll.* Op. 120. Erste Bearbeitung aus dem Jahre 1841.
—— Ouverture, Scherzo, Finale, *Edur.* Op. 52.
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—— Symphonie Nr. 2, *Ddur.* Op. 14. 8°.
Tinel, Symph. Tongemälde. Op. 21. Nr. 1, Ouvert.
—— Symph. Tongemälde. Op. 21. Nr. 2, Paulinens Traumgesicht.
—— Symph. Tongemälde. Op. 21. Nr. 3, Feier im Tempel Jupiters.

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Beethoven, Coriolan. Op. 62.
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—— Fidelio, *Edur.* Op. 72.
—— König Stephan. Op. 117.
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—— Leonore. Nr. 2, *Cdur.* Op. 72.
—— Leonore. Nr. 3, *Cdur.* Op. 72.
—— Namensfeier. Op. 115.
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—— Weihe des Hauses. Op. 124.
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—— Ali Baba. 8°.
—— Anacreon. 8°.
—— Elise. 8°.
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—— Lodoiska. 8°.
—— Medea. 8°.
—— Der portugiesische Gasthof. 8°
—— Der Wasserträger. 8°.
Czapek, Geistliches Vorspiel. Op. 50.
Freudenberg, Die Nebenbuhler. 8°.
Gade, Hamlet. Op. 37. 8°.
—— Nachklänge von Ossian. Op. 1. 8°.
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Holstein, Der Haideschacht. 8°.
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Kleinmichel, Phantasie-Ouverture, *Adur.* Op. 25
Mendelssohn, Athalia. Op. 74.
—— Hebriden (Fingalshöhle). Op. 26. 4° u. 8°.
—— Heimkehr aus der Fremde. Op. 89.
—— Hochzeit des Camacho. Op. 10.
—— Märchen v. d. schönen Melusine. Op. 32. 4° u. 8°.
—— Meeresstille u. glückliche Fahrt. Op. 27. 4° u. 8°.
—— Paulus. Op. 36.
—— Ruy Blas. Op. 95.
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Wagner, Eine Faust-Ouverture.
—— Vorspiel zu Lohengrin.
—— Vorspiel zu Tristan und Isolde

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—— 12 Menuetten.
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—— Balletmusik a. Anacreon. 8°.
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—— Idylle a. »Die Pfahlbauer«. 8°.
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—— Einleitung zum 5. Akte aus König Manfred.
—— Fünf Tonbilder.
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Schumann, Träumerei a. Op. 15. (Joh. Herbeck). 8°.
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—— Nachtgesang aus Tristan und Isolde.
—— Vorspiel und Isoldens Liebestod.
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—— Novelletten. Op. 58.
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Götze, Serenade Nr. 1, *Dmoll.* Op. 22.
—— Serenade Nr. 2, *Gdur.* Op. 23.
—— Skizzen. Op. 24.
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Henselt, Ave Maria aus Op. 5 Nr. 4.
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Purcell, Drei Stücke. Allemande, Sarabande, Cebell.
Reinecke, 12 Tonbilder.
Rosenhain, Am Abend. *Cdur.* Op. 99. 16°.
Sandré, Serenade. Op. 24.
Schubert, 5 Deutsche mit Coda und 7 Trios.
—— Menuett, *Ddur.*
—— 5 Menuette und 6 Trios.

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Gade, Ouverture: Nachklänge von Ossian. Op. 1 (A. Thomas).
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—— Isolden's Liebestod aus Tristan und Isolde. (F. Burald).
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—— Koncert Nr. 3, *Cmoll.* Op. 37
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—— Koncert-Allegro, *Adur.* Op 46. (Nicodé). 8°.
—— Krakowiak, *Fdur.* Op. 14.
—— Phantasie, *Adur.* Op. 13.
—— Polonaise, *Es dur.* Op. 22.
—— Variationen über »Là ci darem«, *Bdur.* Op. 2.
Huber, Koncert, *Cmoll.* Op. 36.
Liszt, Concerto pathétique, *Emoll.*
Mendelssohn, Capriccio, *Hmoll.* Op. 22. 4° u. 8°.
—— Koncert, *Gmoll.* Op. 25. 4° u. 8°.
—— Koncert, *Dmoll.* Op. 40. 4° u. 8°.
—— Rondo brillante, *Es dur.* Op. 29. 4° u. 8°.
—— Serenade u. Allegro giojoso, *Dmoll.* Op. 43.
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IX. Blasinstrumente u. Orchester.
X. Geistliche Gesangwerke.
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XII. Oratorien.
XIII. Koncert-, Gesang- u. Dramat. Werke.
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— Koncert-Allegro mit Introdukt., *Dmoll.* Op. 134.
Street, Koncert, *Es dur.* Op. 20. 8°.
— Koncert, *Fmoll.* Op. 24. 8°.

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Beethoven, Koncert, *D dur.* Op. 61.
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— Romanze, *F dur.* Op. 50.
Campa, Melodie. Op. 1.
Chopin, Notturno, Op. 37 Nr. 1, bearb. v. A. Wilhelmj.
Eckhold, Koncertstück. Op. 5. 8°.
Gade, Koncert. Op. 56. 8°.
Joachim, Koncert (in ungar. Weise). Op. 11.
Mendelssohn, Koncert, *Emoll.* Op. 64. 4° u. 8°.
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White, Hedwig-Koncert.

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Für ein und mehrere Blasinstrumente mit Orchester.

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Hofmann, Koncertstück für Flöte. Op 98.
— Serenade für Flöte u. Streichorchester. Op. 65.
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Becker, Reformationskantate (Solo u. gem. Chor).
— Kantate. Op. 50 (Solo u. gem. Chor).
Beethoven, Kantate a. d. Tod Joseph II. (Solo u. gem. Chor).
— Kantate auf die Erhebung Leop. II. zur Kaiserwürde (Solo und gem. Chor).
— Opferlied (Suppl.) (Solo u. gem. Chor).
— Opferlied. Op. 121b (Solo u. gem. Chor).
Graun, Der Tod Jesu (Solo u. gem. Chor).
Habert, Lauret. Litanei. Op. 27 (Solo und gem. Chor). 8°.
— Offertorien. Op. 35 (gem. Chor). 8°.
— Te Deum. Op. 37 (gem. Chor). 8°.
Hamerik, Christliche Trilogie. Op. 31 (Solo u. gem. Chor).
Hauptmann, Drei Kirchenstücke. Op. 43, Nr. 1 (gem. Chor). 8°.
— Drei Kirchenstücke. Op. 43, Nr. 2 (gem. Chor). 8°.
— Drei Kirchenstücke. Op. 43, Nr. 3 (gem. Chor). 8°.
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— Hymne »Walte gnädig« (gem. Chor).
— Motette »Des Staubes eitle Sorgen« (gem. Chor).
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— Psalm 114. Op. 51 (8stimm. Chor).
— Psalm 98. Op. 91 (Doppel-Chor).
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— Litaniae de venerabili (Solo u. gem. Chor). [243].
— Maurerfreude (Solo u. Männerchor). [471].
— Motette »Ave verum corpus« (gem. Chor). [618].
— Motette »Exsultate« (Solo). [165].
— Offertorium (Solo). [198].
— Offertorium de B. M. V. (gem. Chor). [277].
— Offertorium de venerabili sacramento (gem. Doppel-Chor). [260].
— Offertorium »Misericordias Domini« (gem. Chor). [222].
— Offertorium pro festo St. Benedicti (Solo u. gem. Chor). [34].
— Offertorium pro festo St. Joannis Baptistae (gem. Chor). [72].
— Offertorium pro omni tempore (Solo u. gem. Chor). [117].
— Offertorium sub exposito venerabili (Solo und gem. Chor). [177].
— Psalm »De profundis« (Ps. 129) (gem. Chor. [93].
— Rec. u. Arie »Ergo interest« (Solo). [143].
— Regina Coeli (Solo u. gem. Chor). [108].
— Regina Coeli (Solo u. gem. Chor). [127].
— Regina Coeli (gem. Chor). [276].
— Tantum ergo (gem. Chor). [142].
— Tantum ergo (gem. Chor). [197].
— Te Deum (gem. Chor). [141].
— »Veni Sancte Spiritus« (gem. Chor). [47].
— Vesperae de dominica (Solo u. gem. Chor). [321].
— Vesperae solennes de confessore (gem. Chor). [339].
Nicodé, Erbarmen (Hymnus). Op. 33 (Solo).
Reinecke, Te Deum. Op. 78 (Männerchor). 8°.
Röntgen, Gebet. Op. 27 (gem. Chor).
Sartl, Miserere (Braune) (Solo u. gem. Chor).
Schubert, Duett »Auguste jam coelestium« (Solo).
— Graduale »Benedictus es Domine« (gem. Chor).
— Kyrie (gem. Chor). [Komp. 1812].
— Kyrie (gem. Chor). [Komp. 1813].
— Kyrie (gem. Chor). [Komp. 1813].
— Magnificat (Solo u. gem. Chor).
— Offertorium. Op. 46 (Solo).
— Offertorium. Op. 47 (Solo).
— Offertorium. Op. 153 (Solo).
— Offertorium »Tres sunt« (gem. Chor).
— Salve regina (Solo).
— Salve regina (gem. Chor). [Komp. 1816].
— Stabat mater in *G moll* (gem. Chor).
— Stabat mater in *Fmoll* (Solo u. gem. Chor).
— Tantum ergo. Op. 45 (gem. Chor).
— Tantum ergo (gem. Chor). [Komp. 1816].
— Tantum ergo (gem. Chor). [Komp. 1822].
Schumann, Motette: »Verzweifle nicht«. Op. 93 (dopp. Männerchor).
Seidel, Heilig. Op. 2 (gem. Chor).
Tinel, Sonnengesang a. Franziskus. Op. 36 (Solo und gem. Chor).
Wagner, Das Liebesmahl der Apostel (Männerchor.)

Gruppe XI.

Messen.

Bach, Messe in *Hmoll* (Solo u. gem. Chor).
Becker, Messe in *Bmoll.* Op. 16 (Sopr.-, Alt-, Ten.-, Bass-Solo u. gem. Doppel-Chor).
Beethoven, Messe in *Cdur.* Op. 86 (Sopr.-, Alt-, Ten.-, Bass-Solo u. gem. Chor).
— Missa solennis in *Ddur.* Op. 123 (Sopr.-, Alt-, Ten.-, Bass-Solo u. gem. Chor).
Bruch, Kyrie, Sanctus und Agnus Dei. Op. 35 (2 Sopr.-Soli u. gem. Doppel-Chor).
Gouvy, Requiem. Op. 70 (Sop.-, Alt-, Ten.-, Bass-Solo u. gem. Chor).
— Messe. Op. 72 (Sopr.-, Alt-, Ten.-, Bass-Solo u. gem. Chor).
Habert, Messe in *Cdur.* Op. 14 (Sopr. u. Alt). 8°.
— Messe in *Fdur.* Op. 29 (gem. Chor). 8°.
— Messe in *Ddur.* Op. 40 (gem. Chor). 8°.
— Messe in *Cdur.* Op 55 (gem. Chor).
— Requiem in *Fdur.* Op. 24 (gem. Chor). 8°.
Krause, Kyrie, Op. 16a (Solo u. gem. Chor). 8°.
— Sanctus u. Benedictus. Op. 16b (Solo u. g. Ch.), 8°.
Mozart, Requiem in *Dmoll* (gem. Chor). [Werk 626].
— Messe Nr. 1 in *G dur* (gem. Chor). [49].
— Messe Nr. 2 in *Dmoll* (gem. Chor). [65].
— Messe Nr. 3 in *C dur* (gem. Chor). [66].
— Messe Nr. 4 in *Cmoll* (gem. Chor). [139].
— Messe Nr. 5 in *Cdur* (Missa in honorem S Sme. Trinitatis (gem. Chor). [167].
— Messe Nr. 6 in *F dur* (gem. Chor). [192].
— Messe Nr. 7 in *D dur* (gem. Chor). [194].
— Messe Nr. 8 in *C dur* (gem. Chor). [220].
— Messe Nr. 9 in *C dur* (gem. Chor). [257].
— Messe Nr. 10 in *C dur* (gem. Chor). [258].
— Messe Nr. 11 in *C dur* (gem. Chor). [259].
— Messe Nr. 12 in *C dur* (gem. Chor). [262].
— Messe Nr. 13 in *B dur* (gem. Chor). [275].
— Messe Nr. 14 in *C dur* (gem. Chor). [317].
— Messe Nr. 15 in *C dur* (gem. Chor). [337].
— Messe in *C dur* (gem. Chor). [115].
Mozart, Messe in *Cmoll* (gem. Chor). [427].
Scholz, Requiem. Op 16 (Solo u. gem. Chor).
Schubert, Messe Nr. 1 in *F dur* (gem. Chor).
— Messe Nr. 2 in *G dur* (gem. Chor).
— Messe Nr. 3 in *B dur* (gem. Chor).
— Messe Nr. 4 in *C dur* (gem. Chor).
— Messe Nr. 5 in *As dur* (gem. Chor).
— Messe Nr. 6 in *Es dur* (gem. Chor).
— Gesänge z. Feier d. heil. Opfers der Messe. *F dur* (gem. Chor).
Schumann, Messe in *Cmoll.* Op. 147 (gem. Chor).
— Requiem in *Es dur.* Op. 148 (gem. Chor).

Gruppe XII.

Oratorien.

Bach, Mathäus-Passion (Solo u. gem. Doppel-Chor).
— Lucas-Passion (Solo u. gem. Chor).
— Johannes-Passion (Solo u. gem. Chor).
— Weihnachts-Oratorium (Solo u. gem. Chor).
Becker, Selig aus Gnade. Op. 61 (Solo u. gem. Chor).
Beethoven, Christus. Op. 85 (Solo u. gem. Chor).
Deprosse, Salbung Davids. Op. 30 (Solo u. gem. Chor).
Händel, Messias (Solo u. gem. Chor).
Haydn, Die Jahreszeiten (Solo u. gem. Chor).
— Die Schöpfung (Solo u. gem. Chor).
— Die Worte des Erlösers am Kreuze (gem. Chor).
Leonhard, Johannes der Täufer (Solo u. gem. Chor).
Mendelssohn, Paulus. Op. 36 (Solo u. gem. Chor).
— Elias. Op. 70 (Solo u. gem. Chor).
— Christus. Op. 97 (gem. Chor).
Molique, Abraham. Op. 65 (Solo u. gem. Chor).
Mozart, Betulia liberata (Solo u. gem. Chor). [118].
— Davidde penitente (Solo u. gem. Chor). [469].
Raff, Welt-Ende, Gericht, Neue Welt. Op. 212 (Solo u. gem. Chor).
Reinthaler, Jephta (Solo u. gem. Chor).

Gruppe XIII.

Koncert-, Gesang- u. dramat. Werke.

Becker, Auf Kaiser Friedrichs Tod. Op. 60 (gem. Chor).
Beer, Der wilde Jäger. Op. 20 (Solo u. gem. Chor).
Beethoven, Meeresstille. Op. 112 (gem. Chor).
— Ruinen v. Athen. Op. 113 (Solo u. gem. Chor).
— Marsch u. Chor a. Ruinen v. Athen. Op. 114 (gem. Chor).
— König Stephan. Op. 117 (gem. Chor).
— Elegischer Gesang. Op. 118 (gem. Chor).
— Bundeslied. Op. 122 (Solo u. 3st. Frauenchor).
— Glorr. Augenbl. Op. 136 (Solo u. gem. Chor).
— Chor z. Festsp.: Weihe d. Hauses (Solo und gem. Chor).
— Chor auf die verbündeten Fürsten (gem. Chor).
Bruch, Die Birken und die Erlen. Op. 8. (Solo u. gem. Chor).
— Hebräische Gesänge (gem. Chor).
— Normannenzug. Op. 32 (Solo u. Männerch.). 8°.
Damrosch, Brautgesang (Männerchor).
Gade, Komala. Op. 12 (Solo u. gem. Chor).
— Frühlings-Phantasie. Op. 23 (Solo).
— Frühlings-Botschaft. Op. 35 (gem. Chor).
— Die heilige Nacht. Op. 40 (Solo u. gem. Chor).
— Kalanus. Op. 48 (Solo u. gem. Chor).
— Zion. Op. 49 (Solo u. gem. Chor).
— Kreuzfahrer. Op. 50 (Solo u. gem. Chor).
— Psyche. Op. 60 (Solo u. gem. Chor).
Gerlach, Luthers Lob der Musika (gem. Chor).
— Vaterlandslied. Op. 7 (Männerchor). gr. 8°.
Gernsheim, Wächterlied. Op. 7 (Männerchor). 8°.
Goldschmidt, A. v., Vorspiel u. Liebesscene aus 7 Todsünden (Solo).
Gouvy, Iphigenie. Op. 76 (Solo u. gem. Chor).
— Ödipus. Op. 75 (Solo u. gem. Chor).
Grimm, Au die Musik. Op. 12 (Solo u. gem. Chor). 8°.
Hartmann, Frühlingslied (gem. Chor).
Haydn, Der Sturm (gem. Chor).
Hiller, »Es fürchte die Götter das Menschengeschlecht«. Op. 193 (gem. Chor).
Hofmann, Champagnerlied. Op. 17 (Männerchor). gr. 8°.
— Nornengesang. Op. 21 (Solo u. Frauenchor). 8°.
— Festgesang. Op. 74 (gem. Chor).
— Editha. Op. 100 (Solo u gem. Chor).
— Hymnus an Kaiser Wilhelm II. Op. 106 (Männerchor).
Horn, Des Sängers Welt. Op. 44 (Männerchor).
Huber, Meerfahrt. Op. 91 (Männer-Quartett u. -Chor).
Jadassohn, Vergebung. Op. 54 (Solo u. gem. Chor).
— Verheissung. Op. 55 (gem. Chor).
Josephson, Arion. Op. 42 (Solo u. Männerchor). 8°.
Leu, Barbarossa (Solo u. Männerchor).
Mendelssohn, Antigone. Op. 55 (dopp. Männerchor).
— Athalia. Op. 74 (Solo u. gem. Chor).
— Festgesang »An d. Künstler«. Op. 68 (Männerch.).
— Festgesang z. Säcularfeier d. Buchdruckerkunst (Männerchor).
— Heimkehr a. d. Fremde. Op. 89 (Solo u. gem. Chor).
— Loreley-Finale. Op. 98 (Solo u. gem. Chor).
— Ödipus in Kolonos. Op. 93 (dopp. Männerchor).
— Sommernachtstraum. Op. 61 (Solo u. gem. Chor).
— Walpurgisnacht. Op. 60 (Solo u. gem. Chor).
Nicodé, Das Meer. Op. 31 (Solo u. Männerchor).
Perfall, Dornröschen. Op. 8 (Solo u. gem. Chor).
— Undine. Op. 10 (Solo u. gem. Chor).
Raff, Die Tageszeiten. Op. 209 (gem. Chor).
Reinecke, Hakon Jarl. Op. 142 (Solo u. Männerchor).
— Schlachtlied. Op. 56 (dopp. Männerchor). 8°.
— Sommertagsbilder. Op. 161 (gem. Chor).
— Tell. Op. 102 (Solo u. Männerchor).
Reinthaler, Das Mädchen von Kola. Op. 16 (gem. Chor).
Rietz, Hymnus »Das grosse deutsche Vaterland«. Op. 51 (Solo u. gem. Chor).
— Schlachtgesang. Op. 12 (1stimm. Männerchor).
Röntgen, Sturmesmythe. Op. 31 (gem. Chor).
Rudorff, Gesang an die Sterne. Op. 26 (6stimm. Chor).
Schumann, Das Paradies und die Peri. Op. 50 (Sol. u. gem. Chor).
— Elfenlied. Op. 71 (Solo u. gem. Chor).
— Requiem für Mignon. Op. 98b (Solo u. gem. Chor).
— Nachtlied. Op. 108 (gem. Chor).
— Der Rose Pilgerfahrt. Op. 112 (Solo u. gem. Chor).
— Manfred. Op. 115 (gem. Chor).
— Der Königssohn. Op. 116 (Solo u. gem. Chor).
— Des Sängers Fluch. Op. 139 (Solo u. gem. Chor).
— Das Glück von Edenhall. Op. 143 (Solo u. Männerchor).
Schumann, Neujahrslied. Op. 144 (gem. Chor).
— Vom Pagen und der Königstochter. Op. 145 (Solo u. gem. Chor).
— Faust (Solo u. gem. Chor).
— Drei Chöre: Zigeunerleben; Beim Abschied zu singen; Das Schifflein. Bearb. von C. Reinecke (gem. Chor).
Schwalm, Mila. Op. 38 (Solo u. Männerchor).
Tinel, Drei Ritter. Op. 19 (Solo u. gem. Chor ad lib.).
Wagner, Brautlied aus Lohengrin (gem. Chor).
— Feierlicher Zug zum Münster aus Lohengrin (gem. Chor).

Gruppe XIV.

Arien und Lieder mit Orchester.

Beethoven, Scene und Arie: Ah! perfido! (Sopr.).
— Arie: Primo amore (Sopr.).
— 2 Arien: Nr. 1. Prüfung des Küssens. Nr. 2. Mit Mädeln sich vertragen (Bass).
— 2 Arien zu »Die schöne Schusterin« (Bass).
— Terzett: Tremate, empj (Sopr., Ten. u. Bass).
Gluck, Rec. u. Arie: Berenice, ach wo bist du? a. Antigono (Sopr.).
Haydn, Ariadne auf Naxos (Mezzosopr.).
Hofmann, Die Lieder d. Troubadours Raul le Preux. Op. 89. Gesang-Scene (Bar.).
Holstein, Beatrice. Op. 38. Scene a. Braut v. Messina (Sopr.). 8°.
Mendelssohn, Koncert-Arie. Op. 94 (Sopr.)
Mozart, »A Berenice e Vologeso!« Rec. u. Arie (Sopr.). [Werk 70].
— »Ah lo previdi« — »Ach meine Ahnung«. Scene u. Kavatine (Sopr.). (4° ital., 8° deutsch u. ital.) [272].
— »Ah più tremar«. Arie (Ten.). (Fragment.) [71].
— »Ah se in ciel«. Arie (Sopr.). [538].
— »Alcandro, lo confesso«. Rec. u. Arie (Sopr.). [294].
— »Alcandro, lo confesso« — »O Freund, was mich«. »Non so d'onde viene« — »Woher dieses Bangen«. Rec. u. Arie (Bass). (4° ital., 8° deutsch u. ital.) [512].
— »Alma grande e nobil«. Arie (Sopr.). [578].
— »A questo seno« — »In meine Arme komm«. Rec. u. Arie (Sopr.). (4° ital., 8° deutsch u. ital.) [374].
— »Bella mia fiamma!« — »Theuerstes Mädchen, ich scheide!« Scene u. Arie (Sopr.). (4° ital., 8° deutsch u. ital.) [528].
— »Ch'io mi scordi!« — »Mich zu trennen von dir«. »Non temer, amato bene« — »Zage nicht, Rec. u. Rondo (Sopr. mit obl. Klavier). (4° ital., 8° deutsch u. ital.) [505].
— »Chi sà, chi sà, qual sia«. Arie (Sopr.). [582].
— »Clarice, cara mia sposa«. Arie (Ten.). [431].
— »Con ossequio«. Arie (Ten.). [210].
— »Conservati fedele«. Arie (Sopr.). [23].
— »Cosi dunque tradisci«. Rec. u. Arie (Bass). [432].
— »Del gran regno delle Amazoni«. Terzett (Ten. u. 2 Bässe). (Fragment.) [434].
— »Dite almeno«. Quartett (Sopr., Ten. u. 2 Bässe). [479].
— »Ecco, quel fiero«. Terz. (2 Sopr. u. 1 Bass). [436].
— »Fra cento affanni«. Arie (Sopr.). [88].
— »Ich möchte wohl der Kaiser sein«. Ein deutsches Kriegslied (Bass). [539].
— »Kommt her, ihr frechen Sünder«. Arie (Sopr.). (Passionslied.) [146].
— »Ma che vi fece« — »Ach, was verbrach«. Rec. u. Arie (Sopr.). (4° ital., 8° deutsch u. ital.) [365].
— »Mandina amabile«. Terzett (Sopr., Ten. u. Bass). [480].
— »Männer suchen stets zu naschen«. Arie (Bass). (Fragment.) [433].
— »Mentre, ti lascio« — »Bald muss ich dich verlassen«. Arie (Bass). (4° ital., 8° deutsch u. ital.) [513].
— »Mia speranza adorata« — »Ach sie stirbt, meine Hoffnung«. Rec. u. Rondo (Sopr.). (4° ital., 8° deutsch u. ital.) [416].
— »Mi lagnerò tacendo«. Terz. (2 Sopr. u. Bass). [437].
— »Misera dove son« — »Wehe mir, ach«. Scene u. Arie (Sopr.). (4° ital., 8° deutsch u. ital.) [369].
— »Misero me«. »Misero pargoletto«. Rec. u. Arie (Sopr.). [77].
— »Misero! O sogno« — »Wehe mir! Ist's Wahrheit«. Arie (Ten.). (4° ital., 8° deutsch u. it.) [43].
— »Müsst' ich auch durch tausend Drachen«. Arie (Ten.). (Fragment.) [435].
— »Nehmt meinen Dank«. Arie (Sopr.). [383].
— »No, no, che non sei«. Arie (Sopr.). [419].
— »Non più! tutto ascoltai«. — »Genug, ich bin entschlossen«. — »Non temer, amato bene«. — »Lass, o Freund uns standhaft«. Rec. u. Arie (Sopr. mit obl. Violine.) (8° deutsch u. ital.) [490].
— »Nun liebes Weibchen«. Kom. Duett (Sopr. u. Bass). [625].
— »Ombra felice«. »Jo ti lascio«. Rec. u. Arie (Rondo) (Alt). [255].
— »Orch che il dover«. Rec. u. Arie (Ten.). [3[illegible]
— »O temerario Arbace«. Rec. u. Arie Sopr.). [79].
— »Per pietà, bell' idol mio«. Arie (Sopr.). [78].
— »Per pietà, non ricercate«. — »Lass mir meinen stillen Kummer«. Rondo (Ten.). (4° ital., 8° deutsch. u. ital.) [426].
— »Per questa bella mano«. Arie (Bass). [612].
— »Più non si trovano«. Kanzonette (2 Sopran, 1 Bass). [549].
— »Populi di Tessaglia«. Rec. u. Arie (Sopr.) [316].
— »Rivolgete a lui«. Arie (Bass). [584].
— »Schon lacht der holde Frühling«. Arie (Sopr.). [580].
— »Se al labbro mio«. Arie (Ten.). [295].
— »Se ardire, e speranza«. Arie (Sopr.) [82].
— »Se lontan, ben mio«. Terz. (2 Sopr., Bass). [436].
— »Se tutti i mali miei«. Arie (Sopr.). [83].
— »Si mostra la sorte«. Arie (Ten.). [209].
— »Un baccio di mano«. Ariette (Bass). [541].
— »Var, dal furor portata«. Arie (Ten.). [21].
— »Vado, ma dove?« Arie (Sopr.) [583].
— »Voi avete un cor fedele«. Arie (Sopr.). [217
— »Vorrei spiegarvi, oh Dio«. Arie (Sopr.). [418].
— »Welch ängstliches Beben«. Duett (2 Ten.). (Fragment). [389].
Perfall, Schlummerlied der Melusine aus Raimondin (Sopr.).
Reinecke, Mirjams Sie esgesang. Op. 74 (Sopr.). 8°.
— Almansor. Op. 124 (Bar.). 8°.
— Das Hindumädchen. Op. 151 (Alt od. M.-Sopr.). 8°.