



Wolfgang Amadeus
MOZART

EINE KLEINE NACHTMUSIK

K 525

full score

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SERENADE.

Eine kleine Nachtmusik

für 2 Violinen, Viola, Violoncell und Contrabass

von

W. A. MOZART.

Rösch. Verz. N^o 525.

Componirt am 10. August 1787 in Wien.

Allegro.

Violino I.

Violino II.

Viola.

Violoncello
e Basso.

The musical score is organized into five systems, each containing four staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various time signatures. Dynamic markings such as *p* (piano) and *f* (forte) are used throughout. The score features complex melodic lines, including triplets and trills, and rhythmic patterns. The first system begins with a *p* marking. The second system features a *f* marking. The third system includes a *p* marking. The fourth system includes a *p* marking. The fifth system includes a *f* marking.

First system of musical notation, measures 1-6. The system consists of four staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains six measures of music, each starting with a trill (tr.) and a forte (f) dynamic. The second staff has a treble clef and a key signature of one sharp (F#). It contains six measures of music, each starting with a forte (f) dynamic. The third staff has a bass clef and a key signature of one sharp (F#). It contains six measures of music, each starting with a forte (f) dynamic. The fourth staff has a bass clef and a key signature of one sharp (F#). It contains six measures of music, each starting with a forte (f) dynamic.

Second system of musical notation, measures 7-12. The system consists of four staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains six measures of music, each starting with a piano (p) dynamic. The second staff has a treble clef and a key signature of one sharp (F#). It contains six measures of music, each starting with a piano (p) dynamic. The third staff has a bass clef and a key signature of one sharp (F#). It contains six measures of music, each starting with a piano (p) dynamic. The fourth staff has a bass clef and a key signature of one sharp (F#). It contains six measures of music, each starting with a piano (p) dynamic.

Third system of musical notation, measures 13-18. The system consists of four staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains six measures of music, each starting with a trill (tr.) and a forte (f) dynamic. The second staff has a treble clef and a key signature of one sharp (F#). It contains six measures of music, each starting with a forte (f) dynamic. The third staff has a bass clef and a key signature of one sharp (F#). It contains six measures of music, each starting with a forte (f) dynamic. The fourth staff has a bass clef and a key signature of one sharp (F#). It contains six measures of music, each starting with a forte (f) dynamic.

Fourth system of musical notation, measures 19-24. The system consists of four staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains six measures of music, each starting with a piano (p) dynamic. The second staff has a treble clef and a key signature of one sharp (F#). It contains six measures of music, each starting with a piano (p) dynamic. The third staff has a bass clef and a key signature of one sharp (F#). It contains six measures of music, each starting with a piano (p) dynamic. The fourth staff has a bass clef and a key signature of one sharp (F#). It contains six measures of music, each starting with a piano (p) dynamic.

Fifth system of musical notation, measures 25-30. The system consists of four staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains six measures of music, each starting with a piano (p) dynamic. The second staff has a treble clef and a key signature of one sharp (F#). It contains six measures of music, each starting with a piano (p) dynamic. The third staff has a bass clef and a key signature of one sharp (F#). It contains six measures of music, each starting with a piano (p) dynamic. The fourth staff has a bass clef and a key signature of one sharp (F#). It contains six measures of music, each starting with a piano (p) dynamic.

First system of musical notation, measures 1-4. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) and *f* (forte). There are also trills (*tr*) and triplets (*3*) indicated.

Second system of musical notation, measures 5-8. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and *p* (piano). There are also trills (*tr*) and triplets (*3*) indicated.

Third system of musical notation, measures 9-12. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) and *f* (forte). There are also trills (*tr*) and triplets (*3*) indicated.

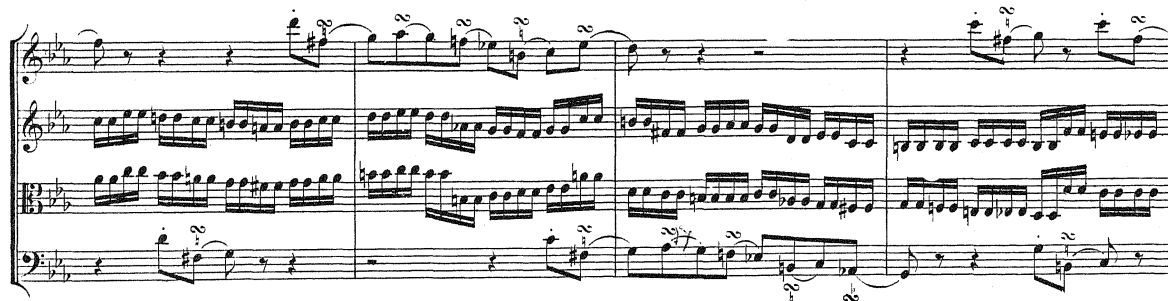
Fourth system of musical notation, measures 13-16. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) and *f* (forte). There are also trills (*tr*) and triplets (*3*) indicated.

Fifth system of musical notation, measures 17-20. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and *p* (piano). There are also trills (*tr*) and triplets (*3*) indicated.

ROMANZE.

Andante.

The musical score is written for three staves. The first staff is in Treble clef, the second in Bass clef, and the third in Treble clef. The tempo is marked Andante. The score includes various musical notations such as notes, rests, and dynamic markings. The first system shows a piano (p) dynamic in the first two staves and a forte (f) dynamic in the third. The second system shows a piano (p) dynamic in the first two staves and a crescendo (cresc.) dynamic in the third. The third system shows a piano (p) dynamic in the first two staves and a forte (f) dynamic in the third. The fourth system shows a piano (p) dynamic in the first two staves and a forte (f) dynamic in the third. The fifth system shows a piano (p) dynamic in the first two staves and a forte (f) dynamic in the third.



First system of musical notation, measures 1-5. Treble and bass staves. Dynamics: *f*, *f*, *f*, *f*, *f*.

Second system of musical notation, measures 6-10. Treble and bass staves. Dynamics: *p*, *p*, *p*, *cresc.*, *cresc.*, *cresc.*, *cresc.*.

Third system of musical notation, measures 11-15. Treble and bass staves. Dynamics: *fp*, *f*, *p*, *f*, *f*, *f*, *f*, *f*.

Fourth system of musical notation, measures 16-20. Treble and bass staves. Dynamics: *p*, *p*, *p*, *p*, *p*.

MENUETTO.

Allegretto.

Fifth system of musical notation, measures 21-25. Treble and bass staves. Dynamics: *f*, *f*, *f*, *f*, *f*.

First system of music, featuring four staves. Dynamics include *p*, *cresc.*, and *f*. Trills (*tr*) are present in the upper staves. The system concludes with the word *Fine*.

Trio.

Second system of music, marked **Trio.** Dynamics include *p* and *sotto voce*. The section is in 3/4 time.

Third system of music. Dynamics include *f* and *sotto voce*. The section continues in 3/4 time.

Fourth system of music. Dynamics include *p*. The section continues in 3/4 time.

RONDO.
Allegro.

Menuetto da capo.

Fifth system of music, marked **RONDO. Allegro.** Dynamics include *p*. The section begins with a repeat sign and continues in 3/4 time.

The musical score is written for four staves (two treble and two bass clefs) in a key signature of one sharp (F#). The score is divided into four systems, each containing two systems of staves. The first system begins with a first ending bracket (1.) and a second ending bracket (2.). The music is marked with dynamics such as *f* (forte) and *p* (piano). The second system includes a *f* marking. The third system includes a *f* marking. The fourth system includes a *f* marking. The score concludes with a final *f* marking.

The musical score for 'The Rose Tree' is presented in four systems, each with four staves (Soprano, Alto, Tenor, and Bass). The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The first system shows the initial melody and accompaniment. The second system includes a first ending (marked '1.') and a second ending (marked '2.'). The third and fourth systems continue the melody and accompaniment, with the final system ending with a double bar line. The lyrics 'The Rose Tree' are written below the staves, corresponding to the vocal parts.

First system of musical notation, measures 1-8. The system consists of four staves (treble, alto, tenor, and bass). The key signature is one sharp (F#). The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and *p* (piano).

Second system of musical notation, measures 9-16. The system consists of four staves (treble, alto, tenor, and bass). The key signature is one sharp (F#). The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *fp* (fortissimo piano).

Third system of musical notation, measures 17-24. The system consists of four staves (treble, alto, tenor, and bass). The key signature is one sharp (F#). The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and *p* (piano).

Fourth system of musical notation, measures 25-32. The system consists of four staves (treble, alto, tenor, and bass). The key signature is one sharp (F#). The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and *p* (piano).

Fifth system of musical notation, measures 33-40. The system consists of four staves (treble, alto, tenor, and bass). The key signature is one sharp (F#). The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) and *f* (forte).

Coda.

The musical score for the Coda section consists of 13 measures. It is written for four staves: Treble, Alto, Tenor, and Bass. The key signature is one sharp (F#). The first measure is marked with a piano (*p*) dynamic. The second measure is marked with a forte (*f*) dynamic. The third measure is marked with a piano (*p*) dynamic. The fourth measure is marked with a forte (*f*) dynamic. The fifth measure is marked with a piano (*p*) dynamic. The sixth measure is marked with a forte (*f*) dynamic. The seventh measure is marked with a piano (*p*) dynamic. The eighth measure is marked with a forte (*f*) dynamic. The ninth measure is marked with a piano (*p*) dynamic. The tenth measure is marked with a forte (*f*) dynamic. The eleventh measure is marked with a piano (*p*) dynamic. The twelfth measure is marked with a forte (*f*) dynamic. The thirteenth measure is marked with a piano (*p*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

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Gruppe I.

Symphonien, Entr'Actes, Phantasien u. dgl.

- Bach, P. H., *Symphonie*, *Ddur*, 8.
Bargiel, *Symphonie*, *Cdur*, Op. 30, 8.
Beethoven, *Die Geschöpfe des Prometheus*, Ballet, Op. 43.
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— *Symphonie* Nr. 1, *Cdur*, Op. 21.
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— *Symphonie* Nr. 8, *Fdur*, Op. 93.
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— *Wellingtons Sieges- u. Schlachtmusik*, *Vittoria*, Op. 61.
Brossart, *Frühlings-Phantasie*, Op. 11.
Gade, *Isobergiana*, Suite, Op. 61.
— *Sommering*, 2. d. Lande, 5 Stücke, Op. 55, 8.
— *Symphonie* Nr. 2, *Adur*, Op. 10, 8.
— *Symphonie* Nr. 3, *Amol*, Op. 15, 8.
— *Symphonie* Nr. 5, *Dmol*, Op. 25, 8.
— *Symphonie* Nr. 7, *Fdur*, Op. 67, 8.
Goldstein, *Eine symphonische Dichtung*.
Hamerik, *Jüdische Trilogie*, Op. 19, 8.
— *Nordische Suite*, *Cdur*, Op. 22, 8.
— *Vierth nordische Sätze*, *Schloß*, Op. 27, 8.
Haydn, *Symphonie* Nr. 1, *Esdur*, (Paukenwirbel), 8.
— *Symphonie* Nr. 2, *Ddur*, 8.
— *Symphonie* Nr. 3, *Esdur*, 8.
— *Symphonie* Nr. 4, *Adur*, Op. 10, 8.
— *Symphonie* Nr. 5, *Ddur*, (Glockensymph.), 8.
— *Symphonie* Nr. 6, *Adur*, (Paukenschlag), 8.
— *Symphonie* Nr. 7, *Cdur*, 8.
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— *Symphonie* Nr. 11, *Gdur*, (Militär-Symph.), 8.
— *Symphonie* Nr. 12, *Ddur*, 8.
— *Symphonie* Nr. 13, *Gdur*, 8.
— *Symphonie* Nr. 14, *Ddur*, 8.
Hofmann, H., im Schloßhof, Suite, Op. 78.
Judasohn, *Serenade* Nr. 3, *Adur*, Op. 47, 8.
Knorr, J., *Variationen* 8b, ein ukrainisches Volkslied, Op. 7.
Koch, P. E., *Von der Nordsee*, *Symph.*, *Dmol*, Op. 4.
Liszt, *Symphonie* zu Dante's *Divina Commedia*, 8.
— *Symphonische Fuge*, *Op.*, 8.
— *Symph.* Dichtungen Nr. 2, Tasso, 8.
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— *Symph.* Nr. 4, *Adur*, Op. 49, 8.
— *Fauste* (Reformat.)-*Symph.*, *Dmol*, Op. 107.
Mihalovich, *Eine Faust-Phantasie*.
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— *Symph.* Tongemälde, Op. 21, Nr. 3, *Feder im Tempel Jupiters*.
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— *Heimkehr aus der Fremde*, Op. 89.
— *Hochzeit des Camacho*, Op. 16.
— *Märchen v. d. schönen Melusine*, Op. 32, 4^e u. 8.
— *Meeresstille u. glückliche Fahrt*, Op. 27, 4^e u. 8.
— *Paulus*, Op. 36.
— *Tuy Eisa*, Op. 95.
— *Sommernachtsstraum*, Op. 21, 4^e u. 8.
— *Trompeten-Overture*, Op. 101, 4^e u. 8.
Mozart, *Apollo et Hyacinthus*, (Werk 38).
— *Asonio in Alba*, [111].
— *Basilien und Bastionna*, [50].
— *Così fan tutte*, [588].
— *Don Juan*, [527].
— *Die Entführung d. d. Serail*, [354].
— *Figaro's Hochzeit*, [402].
— *La finta Giardiniera*, [190].
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— *Idomeneo*, [300].
— *Idomeneo*, (Schluss von C. Reinecke), [366].
— *Lucio Silla*, [135].
— *Mitridate*, [87].
— *Il Re Pastore*, [208].
— *Schauspieldirektor*, [456].
— *Die Schuldigkeit des 1. Gebotes*, [35].
— *Il Segno di Scipione*, [120].
— *Titus*, [621].
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Naumann, *Kathchen von Heilbronn*, Op. 40.
Reinecke, *Dame Kobold*, Op. 14, 8.
— *Fast-Overture*, Op. 148, 8.
— *Zur Jabelfeier*, Op. 166, 8.
— *König Manfred*, Op. 83, 8.
— *Der vierjährige Posten*, Op. 45.
— *Overt.* zu Klein's *Trustringen*, Op. 193.
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— *Claudine*.

- Schubert, *Fierrabras*, Op. 76.
— *Overture*, *Ddur*.
— *Overture*, *Ddur*.
— *Overture*, *Ddur* (im ital. Style).
— *Overture*, *Ddur*.
— *Overture*, *Cdur*.
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— *Rosamunde* (Alphonse u. Estrella), Op. 26.
— *Der Teufel als hydraulicus*.
— *Der Turf des Lustschloßes*.
— *Der vierjährige Posten*.
— *Die Zwillingenbrüder*.
Schumann, *Brant v. Messina*, *Cmol*, Op. 100.
— *Goethe's Faust*, *Dmol*.
— *Fast-Overture* m. Gesang, *Cdur*, Op. 123.
— *Genoveva*, *Cdur*, Op. 81.
— *Hermann u. Dorothea*, *Hmol*, Op. 136.
— *Julius Caesar*, *Fmol*, Op. 128.
— *Manfred*, *Esdur*, Op. 115, 8.
— *Serenade* Nr. 2, *Adur*, Op. 23.
— *Serenade*, Op. 63.
— *Street*, *Die beiden Veroneser* Op. 8.
— *Tanbort*, *Der Sturm*, Op. 134.
— *Vierling*, *Die Hermannschlacht*, Op. 31.
— *Wagner*, *Eine Faust-Overture*.
— *Vorspiel* zu *Lohengrin*.
— *Vorspiel* zu *Tristan und Isolde*.
Gruppe III.
Kleinere Orchesterwerke.
Tänze, Märsche, Balletmusik etc.
Bargiel, *Intermezzo*, Op. 46, 8.
Beethoven, *Allergretto* in *Es*.
— 12 Contretänze.
— 12 deutsche Tänze.
— 12 Menuette.
— *Musik zu einem Ritterballet*.
— *Türkische Marsch* a. d. Ruinen v. Athen.
— *Triumph-Marsch* aus *Tarpeja*.
Bonvin, *Drei Tonbilder*.
Camp, *Lamento*.
Cherubini, *Zwischenakt- u. Balletmusik* a. All-Baba, 8.
— *Reitmusik* a. Anacron, 8.
Chopin, *Trustringen*, Op. 35.
Freudenberg, *Tarantelle* a. »Die Nebenbuhler«, 8.
— *Idylle* a. »Die Pfahlhäuser«, 8.
Gluck, *Ballet*, *Fantasia* u. *Polka*.
Goldschmidt, A. v., *Slayrische Tänze* (H. Brane).
Grieg, *Menuett* a. d. Sonate Op. 7 (Henriques).
Haydn, *Kindersymphonie*.
Heidingsfeld, *Der Tanzkranz*, Op. 9, 8.
— 2 *Zeigenerläute*, *Ddur* u. *Cmol*, Op. 3, 8.
Hofmann, *Irlichter u. Koboldscherz*, Op. 94.
— *Zwiesgespräch u. Carnevals-scene*, Op. 18.
Kleinmichel, *Festmarsch* Op. 37, *Esdur*.
Lumbye, *Traum des Savorjarden*, 8.
— *Traumbilder*, 8.
Mans, *Nachtgesang*, Op. 2, Nr. 3, 8.
Mac-Dowell, *Die Sarazenen*, Op. 30, 8.
Maier, *Schwedisch* a. d. 6 Stücken f. Klav. u. Viol. 8.
Mendelssohn, *Hochzeitsmarsch* aus Op. 61.
— *Intermezzo* in Op. 61.
— *Kriegsmarsch* aus Op. 74.
— *Marsch*, Op. 105.
— *Notturno* aus Op. 61.
— *Scherzo* aus Op. 61.
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— *Balletmusik* z. Pantomime »Les petites riens«.
— *Contretanz*, [123].
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— 6 Contretänze, [162].
— 6 Contretänze oder Quadrillen, [510].
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— *Contretanz »Der Sieg vom Helden Koburg«*, [567].
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— *Marsch*, *Ddur*, [189].
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— 3 *Märsche*, *Cdur*, *Ddur*, *Cdur*, [408].
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— *Ein Stück*, Op. 32.
Reinecke, *Balletmusik* aus *König Manfred*.
— *Einleitung* zum 5. Akte aus *König Manfred*.
— *Fünf Tonbilder*.
— *Deutscher Trustringen*, Op. 110.
Romberg, *Kindersymphonie*.
Scharwenka, Ph., *Wald- u. Berggeister*, *Intermezzo*, Op. 37, 8.

- Scharwenka, X., *Pols. Nationaltanz*, Op. 3, Nr. 1.
Schumann, *Trümmerei* a. Op. 15 (Joh. Herbeck), 8.
Strauss, K., *Festmarsch*, Op. 1.
Svensson, *Romeo und Julia*, *Phantasie*, Op. 18, 8.
Wagner, *Brüder aus Lohengrin*.
— *Einleitung zum 3. Akt* u. *Lohengrin*.
— *Menuett* a. d. Sonate, *Ddur*, (F. Batelli).
— *Nachtgesang* aus *Tristan und Isolde*.
— *Vorspiel* und *Isoldens Liebestod*.
Wallnöfer, *Friedensliga-Marsch*.

Gruppe IV. Streichmusik

- Elgar, *Serenade*, Op. 20.
Gade, *Novelletten*, Op. 53.
— *Novelletten*, Op. 58.
Gerlach, *Serenade*, *Ddur*, Op. 3.
Götze, *Serenade* Nr. 1, *Dmol*, Op. 22.
— *Serenade* Nr. 2, *Adur*, Op. 23.
— *Skizzen*, Op. 24.
Henschel, *Serenade* in *Kanonform*, *Ddur*, Op. 23, 8.
Hesselt, *Av. Maria* aus Op. 5, Nr. 1.
Hofmann, *Serenade*, *Ddur*, Op. 72.
Kienig, *Serenade*, *Ddur*, Op. 24.
Parcell, *Drei Stücke*, *Allemande*, *Sarabande*, *Cebell*.
Reinecke, 12 *Tonbilder*.
Rosenhain, *Am Abend*, *Cdur*, Op. 99, 16.
Sauré, *Serenade*, Op. 24.
Schubert, 5 *Deutsche* mit *Coda* und 7 *Trios*.
— *Menuett*, *Ddur*.
— 5 *Menuette* und 6 *Trios*.

Gruppe V. Musik für Blasinstrumente.

- Beethoven, *Eccossia*, *Ddur*.
— *Marsch* (Zapfenstreich), *Cdur*.
— 2 *Märsche*, *Fdur*.
— *Militärmarsch*, *Ddur*.
— *Polonaise*, *Ddur*.
Gade, *Overture*: *Nachklänge von Osean*, Op. 1 (A. Thomas).
Gerlach, *Alle Zeit* (von bereit) *Marsch*, Op. 11.
Mendelssohn, *Hochzeitsmarsch* a. Op. 61, 8.
— *Kriegsmarsch* a. Op. 74, 8.
— *Overture*, *Cdur*, Op. 24.
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— *Divertimento* Nr. 9, *Ddur*, [210].
— *Divertimento* Nr. 12, *Esdur*, [240].
— *Divertimento* Nr. 13, *Fdur*, [255].
— *Divertimento* Nr. 14, *Ddur*, [270].
— *Divertimento* Nr. 16, *Esdur*, [280].
— *Serenade* Nr. 10, *Ddur*, [301].
— *Serenade* Nr. 11, *Esdur*, [315].
— *Serenade* Nr. 12, *Cmol*, [385].
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Wagner, *Das Liebesmahl der Apostel* (M. Pohle).
— *König Heinrich's Aufruf*, *Lohengrin* (J. Kosel).
— *Nachtgesang* a. *Tristan u. Isolde*, (A. Seidel).
— *Isoldens Liebestod* aus *Tristan und Isolde*.
— *Harald*.
Wallnöfer, *Friedensliga-Marsch*.

Gruppe VI. Für Pianoforte mit Orchester.

- Konzerte und Konzertstücke.
Beethoven, *Konzert* Nr. 1, *Adur*, Op. 15.
— *Konzert* Nr. 2, *Ddur*, Op. 19.
— *Konzert* Nr. 3, *Cmol*, Op. 37.
— *Konzert* Nr. 4, *Adur*, Op. 58.
— *Konzert* Nr. 5, *Esdur*, Op. 73.
— *Konzert*, *Ddur*, *Nachgel. Werk*.
— *Konzert* f. *Pfte.*, *Violine u. Vcell.*, *Cdur*, Op. 58.
— *Chor Phantasie*, Op. 80.
Chopin, *Konzert*, *Fmol*, Op. 11.
— *Konzert*, *Fmol*, Op. 21.
— *Konzert-Allegro*, *Adur*, Op. 46, (Nicolé), 8.
— *Krakowiak*, *Fdur*, Op. 14.
— *Phantasie*, *Adur*, Op. 13.
— *Polonaise*, *Esdur*, Op. 22.
— *Variationen* über »La ci darem«, *Bdur*, Op. 2.
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Liszt, *Concerto pathétique*, *Fmol*.
Mendelssohn, *Capriccio*, *Hmol*, Op. 22, 4^e u. 8.
— *Konzert*, *Cmol*, Op. 25, 4^e u. 8.
— *Konzert*, *Dmol*, Op. 40, 4^e u. 8.
— *Rondo brillante*, *Esdur*, Op. 29, 4^e u. 8.
— *Serenade* u. *Allegro giocoso*, *Dmol*, Op. 43.
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— *Konzert* Nr. 2, *Ddur*, [39].
— *Konzert* Nr. 3, *Ddur*, [40].
— *Konzert* Nr. 4, *Cdur*, [41].
— *Konzert* Nr. 5, *Ddur*

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IX. Blasinstrumente u. Orchester.

X. Geistliche Gesangwerke.

Format, wenn nicht anders angegeben, 40.

XI. Messen.

XII. Oratorien.

XIII. Konzert-, Gesang- u. Dramat. Werke.

XIV. Arien u. Lieder mit Orchester.

Zu billigen Stufenpreisen.

Zahlen in [] bei Mozart Werk-Nr. nach Köche

Beethoven, Konzert, *Fis moll.*, Op. 72.
Scharwenka, X., Konzert, *Emoll.*, Op. 56.
Schumann, Introdukt. u. Allegro appassion., *G dur.*,
Op. 32, 48 u. 84.
— Konzert, *Amoll.*, Op. 54, 49 u. 59.
— Konzert-Allegro mit Introdukt., *Dmoll.*, Op. 134.
— *Street, Konzert, B dur.*, Op. 20, 84.
— Konzert, *Fmoll.*, Op. 24, 84.

Gruppe VII.

Für Violine mit Orchester.

Konzerte u. Konzertstücke.

Beethoven, Konzert, *B dur.*, Op. 61, 49 u. 84.
— Romanze, *G dur.*, *Fdur.*, Op. 40, 50.
— Romanze, *Fdur.*, Op. 50.
Campa, Melodie, Op. 1.
Chopin, Nocturne, Op. 37 Nr. 1, bearb. v. A. Wilhelm.
Rehbold, Konzertstück, Op. 5, 84.
Gade, Konzert, Op. 56, 84.
Joachim, Konzert (in ungar. Weise), Op. 11.
Mendelssohn, Konzert, *Emoll.*, Op. 64, 49 u. 84.
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— Konzert Nr. 2, *D dur.*, [211].
— Konzert Nr. 3, *G dur.*, [210].
— Konzert Nr. 4, *D dur.*, [213].
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— Rondo concertant, *B dur.*, [269].
— Rondo, *Adur.*, [373].
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— Romanze (Vorp. u. 4. Akte) aus Manfred, Op. 93.
— Romanze, Op. 155, 84.
Sauer, Konzert, *Dmoll.*, Op. 26.
Schumann, Phantasie, Op. 131.
Tartini, Der Teufels-Triller, Sonate (Becker).
White, Hadwig-Konzert.

Gruppe VIII.

Für Violoncell mit Orchester.

Konzerte u. Konzertstücke.

Bargiel, Adagio, Op. 38.
Fitznaggen, Resignation, Op. 8.
Haydn, Konzert, *Ddur.*, [A. G. G. V. Nr. 1].
Kriegel, Konzert, *Amoll.*, Op. 4, 84.
— Zweites Konzert, *Dmoll.*, Op. 20, 84.
Schumann, Konzert, *Amoll.*, Op. 129.

Gruppe IX.

Für ein und mehrere Blasinstrumente mit Orchester.

Konzerte u. Konzertstücke.

Friedrich der Grosse, Grave *F. Flöte*, *F. u. d.*
Konzert in *Cdur.*
— Konzert für Flöte Nr. 1, *Gdur.*
— Konzert für Flöte Nr. 2, *Gdur.*
— Konzert für Flöte Nr. 3, *Gdur.*
— Konzert für Flöte Nr. 4, *Gdur.*
Hofmann, Konzertstück für Flöte, Op. 98.
Mozart, Andante für Flöte, *Adur.*, [Werk 316].
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— Konzert für Flöte u. Harfe, *Adur.*, [299].
— Konzert für Oboe, *Adur.*, [293].
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— Konzert für Horn, *Bdur.*, [417].
— Konzert für Horn, *Bdur.*, [447].
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— Konzert-Rondo für Horn, *Bdur.*, [371].
— Konzert-Rondo für Oboe, Klarinette, Horn u. Fagott mit Begleitung, [K.-V. Anh. I. 9].
— Wiegenlied (Horn mit Streichorchester von C. Walthers), [350], 84.
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Geistliche Gesangwerke.

Bach, Ein feste Burg, Bearb. A. Becker (gem. Chor).
Bargiel, Der 61. Psalm, Op. 43 (Solo u. gem. Chor).
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 u. gem. Chor).
— Operlied (Suppl.) (Solo u. gem. Chor).
— Operlied, Op. 1219 (Solo u. gem. Chor).
Graun, Der Tod Jesu (Solo u. gem. Chor).
Habert, Lauret. Litanei, Op. 37 (Solo und gem. Chor).
— Offertorium, Op. 35 (gem. Chor).
— Te Deum, Op. 37 (gem. Chor).
Hamerik, Christliche Krieger, Op. 31 (Solo u. gem. Chor).
Hauptmann, Drei Kirchenstücke, Op. 43, Nr. 1 (gem. Chor).
— Drei Kirchenstücke, Op. 43, Nr. 2 (gem. Chor).
— Drei Kirchenstücke, Op. 43, Nr. 3 (gem. Chor).
Haydn, Hymne »Allmächtiger, Preis dir« (gem. Chor).
— Hymne »Walte gütig« (gem. Chor).
— Motette »Des Staubes stille Sorgen« (gem. Chor).
Hofmann, Kantate, Op. 64 (Solo u. gem. Chor).
Huber, Weibgesang, Op. 1 (Solo u. gem. Chor).
Jadassohn, Psalm 100, Op. 60 (Solo und gem. Chor).
— *Tröstlied*, Op. 65 (gem. Chor).
Josephson, Quando corpus, Op. 20 (Solo u. gem. Chor).
Lassini, Domine Salvum (gem. Chor).
Mendelssohn, Hymne, Op. 96 (Solo u. gem. Chor).
— Laus Zion, Op. 73 (Solo u. gem. Chor).
— Lobgesang, Kantate, Op. 92 (Solo u. gem. Chor).

Mendelssohn, Psalm 115, Op. 31 (Solo u. gem. Chor).
— Psalm 42, Op. 42 (Solo u. gem. Chor).
— Psalm 96, Op. 46 (Solo u. gem. Chor).
— Psalm 114, Op. 51 (Stimme, Chor).
— Psalm 98, Op. 91 (Doppel-Chor).
— Tu es Petrus, Op. 111 (Stimme, Chor).
— Gebet »Verleih uns Frieden« (gem. Chor).
Mozart, Diät u. Magnificat (gem. Chor), [Werk 193].
— Freimaurenkantate (Tenor I. II., Bass), [223].
— Grabsmusik (Solo u. gem. Chor), [42].
— Graduale ad Festum B. M. V. (gem. Chor), [279].
— Hymne »Preis dir Gottheit« (gem. Chor), [K.-V. Anh. 121].
— Hymne »Ob fürchterlich tobend« (gem. Chor).
— Hymne »Gottheit! dir sei Preis« (gem. Chor), [K. Anh. 123].
— Kantate »Dir Seele« (Sopr.-Solo u. Ten. I. II., Bass), [420].
— Hymnus »Justum dedit« (gem. Chor), [320].
— Kyrie (gem. Chor), [31].
— Kyrie (gem. Chor), [150].
— Kyrie (gem. Chor), [322].
— Kyrie (gem. Chor), [323].
— Kyrie (gem. Chor), [341].
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— Litaniae de venerabili (Solo u. gem. Chor), [126].
— Litaniae Lauretanae (gem. Chor), [105].
— Litaniae de venerabili (Solo u. gem. Chor), [243].
— Mauretroude (Solo u. Männerchor), [471].
— Motette »Ave verum corpus« (gem. Chor), [618].
— Motette »Exultate« (Solo), [165].
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— Offertorium de *Sanctis* (gem. Chor), [277].
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— Offertorium pro omni tempore (Solo u. gem. Chor), [117].
— Offertorium sub exposito venerabili (Solo u. gem. Chor), [177].
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Rehbold, Te Deum, Op. 78 (Männerchor).
Röntgen, Gebet, Op. 27 (gem. Chor).
Sarti, Miserere (Braune) (Solo u. gem. Chor).
Schubert, Duett »Auguste jam coelestium« (Solo).
— Graduale »Benedictus es Dominus« (gem. Chor).
— Kyrie (gem. Chor), [Komp. 1813].
— 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 »Ave« (gem. Chor).
— Salve regina (Solo).
— Salve regina (gem. Chor), [Komp. 1816].
— Stabat mater in *Gmoll* (gem. Chor).
— Stabat mater (Solo u. gem. Chor).
— Tantum ergo, Op. 45 (gem. Chor).
— Tantum ergo (gem. Chor), [Komp. 1816].
— Tantum ergo (gem. Chor), [Komp. 1822].
Schumann, Motette »Verweiss nicht« Op. 93 (Dopp. Männerchor).
Seidel, Hallel, Op. 2 (gem. Chor).
Tietel, Sonnengesang a. Franziskus, Op. 36 (Solo u. gem. Chor).
Wagner, Das Liebesmahl der Apostel (Männerchor).

Gruppe XI.

Messen.

Bach, Messe in *Emoll* (Solo u. gem. Chor).
Becker, Messe in *Emoll* (Solo u. gem. Chor).
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Beethoven, Messe in *Cdur.*, Op. 66 (Sopr., Alt., Ten., Bass-Solo u. gem. Chor).
— Kantate, Op. 123 (Sopr., Alt., Ten., Bass-Solo u. gem. Chor).
Bruch, Kyrie, Sanctus und Agnus Dei, Op. 35 (2 Sopr.-Solo u. gem. Doppel-Chor).
Gouvy, Requiem, Op. 70 (Sopr., 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.) 84.
— Messe in *Ddur.*, Op. 29 (gem. Chor).
— Messe in *Cdur.*, Op. 55 (gem. Chor).
— Requiem in *Ddur.*, Op. 24 (gem. Chor).
Kranke, Kyrie, Op. 16a (Solo u. gem. Chor).
— Sanctus u. Benedictus, Op. 16b (Solo u. g. Ch.), 84.
Mozart, Requiem in *Emoll* (gem. Chor), [Werk 626].
— Messe Nr. 1 in *Cdur* (gem. Chor), [49].
— Messe Nr. 2 in *Dmoll* (gem. Chor), [55].
— Messe Nr. 3 in *Cdur* (gem. Chor), [16].
— Messe Nr. 4 in *Cdur* (gem. Chor), [259].
— Messe Nr. 5 in *Cdur* (Missa in honorem S. Mariae Trinitatis) (gem. Chor), [167].
— Messe Nr. 6 in *Fdur* (gem. Chor), [192].
— Messe Nr. 7 in *Ddur* (gem. Chor), [194].
— Messe Nr. 8 in *Cdur* (gem. Chor), [221].
— Messe Nr. 9 in *Cdur* (gem. Chor), [257].
— Messe Nr. 10 in *Cdur* (gem. Chor), [258].
— Messe Nr. 11 in *Cdur* (gem. Chor), [259].
— Messe Nr. 12 in *Ddur* (gem. Chor), [262].
— Messe Nr. 13 in *Bdur* (gem. Chor), [275].
— Messe Nr. 14 in *Ddur* (gem. Chor), [317].
— Messe Nr. 15 in *Cdur* (gem. Chor), [337].
— Messe in *Cdur* (gem. Chor), [115].

Mozart, Messe in *Emoll* (gem. Chor), [427].
Scholz, Requiem, Op. 16 (Solo u. gem. Chor).
Schubert, Messe Nr. 1 in *Fdur* (gem. Chor).
— Messe Nr. 2 in *Cdur* (gem. Chor).
— Messe Nr. 3 in *Bdur* (gem. Chor).
— Messe Nr. 4 in *Cdur* (gem. Chor).
— Messe Nr. 5 in *Adur* (gem. Chor).
— Messe Nr. 6 in *Bdur* (gem. Chor).
— Depreste, Salbung David, Op. 39 (Solo u. gem. Chor).
— Gesänge z. Feier d. heil. Opfers der Messe, *Fdur* (gem. Chor).
Schumann, Messe in *Emoll.*, Op. 147 (gem. Chor).
— Requiem in *Des dur.*, Op. 148 (gem. Chor).

Gruppe XII.

Oratorien.

Bach, Mathias-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. 56 (Solo u. gem. Chor).
Depreste, Salbung David, Op. 39 (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 Bräutigams am Kreuz (gem. Chor).
Leonhard, Johannes der Täufer (Solo u. gem. Chor).
Mendelssohn, Paulus, Op. 36 (Solo u. gem. Chor).
Reimer, Arie, Op. 113 (Solo u. gem. Chor).
— Christus, Op. 37 (gem. Chor).
Noëke, Abraham, Op. 65 (Solo u. gem. Chor).
Mozart, Hecuba liberata (Solo u. gem. Chor), [118].
— Arie, Op. 70 (Solo u. gem. Chor).
Raff, Welt-Ende, Gericht, Neue Welt, Op. 212 (Solo u. gem. Chor).
Reinhart, Jephtha, Arie (gem. Chor).

Gruppe XIII.

Konzert-, Gesang- u. dramat. Werke.

Becker, Auf Kaiser Friedrichs Tod, Op. 60 (gem. Chor).
Beer, Der wilde Jäger, Op. 20 (Solo u. gem. Chor).
Beethoven, Maestrosille, Op. 112 (gem. Chor).
— Maestrosille, Op. 112 (gem. Chor).
— Marsch u. Chor a. Ruinen v. Athen, Op. 114 (gem. Chor).
— König Stephan, Op. 117 (gem. Chor).
— Elegische Ode, Op. 118 (gem. Chor).
— Bundeslied, Op. 122 (Solo u. 3st. Frauenchor).
— Glori. Angeln, Op. 136 (Solo u. gem. Chor).
— Chor z. Festst. »Welth d. Hauses (Solo u. gem. Chor).
— Chor auf die verbundenen Fürsten (gem. Chor).
Bruch, Die Birken und die Erlen, Op. 8 (Solo u. gem. Chor).
— Hebräische Gesänge (gem. Chor).
— Normannenzug, Op. 32 (Solo u. Männerchor).
Dammrosch, Bräutigam (Männerchor).
Gade, Die Götter (Solo u. gem. Chor).
— Frühlings-Fantasia, Op. 23 (Solo).
— Frühlings-Botschaft, Op. 35 (gem. Chor).
— Die heilige Nacht, Op. 40 (Solo u. gem. Chor).
— Lullula, 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, Lullula (Solo u. gem. Chor).
— Vaterlandslieb, Op. 7 (Männerchor).
Gernsheim, Wachtlied, Op. 7 (Männerchor).
Goldschmidt, A. v. Vorspiel, Liebesmessen 7 (Männerchor).
Gouvy, Iphigénie, Op. 76 (Solo u. gem. Chor).
— Odipus, Op. 75 (Solo u. gem. Chor).
Grimm, An die Musik, Op. 12 (Solo u. gem. Chor).
Hartmann, Frühlingslied (gem. Chor).
Haydn, Der Sturm (gem. Chor).
Hiller, »Es fürchte die Götter das Menschengeschlecht«, Op. 19 (gem. Chor).
Hofmann, Chorus, Op. 17 (Männerchor).
— Normannenzug, Op. 21 (Solo u. Frauenchor).
— Festgesang, Op. 74 (gem. Chor).
— Festgesang, Op. 16 (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, Vorgebung, Op. 51 (Solo u. gem. Chor).
— Verheissung, Op. 56 (gem. Chor).
Josephson, Anon, Op. 42 (Solo u. Männerchor).
— Leu, Barabas (Solo u. Männerchor).
Mendelssohn, Antigone, Op. 55 (dopp. Männerchor).
— Athalia, Op. 71 (Solo u. gem. Chor).
— Festgesang »An d. Künstler«, Op. 16 (Männerchor).
— Festgesang z. Steinbrücke d. Buchdruckerkunst (Männerchor).
— Heimkehr a. d. Fremde, Op. 59 (Solo u. gem. Chor).
— Lorelei-Finale, Op. 98 (Solo u. gem. Chor).
— Odipus in Kolonos, Op. 93 (dopp. Männerchor).
— Sommerabend, Op. 61 (Solo u. gem. Chor).
— Walpurgisnacht, Op. 60 (Solo u. gem. Chor).
Nicoed, Des 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, Sturmsiedel, Op. 142 (Solo u. Männerchor).
— Schmetterling, Op. 66 (dopp. Männerchor).
— Sonntagsbilder, Op. 161 (gem. Chor).
— Teil, Op. 102 (Solo u. Männerchor).
Reinhart, Das Mädchen von Kola, Op. 16 (gem. Chor).
Rietz, Hymnus »Das grosse deutsche Vaterland«, Op. 51 (Solo u. gem. Chor).
— Schlachtgesang, Op. 12 (Stimme, Männerchor).
Rösner, Sturmsiedel, Op. 142 (Solo u. Männerchor).
Rudolf, Gesang und Stille, Op. 26 (Stimme, Chor).
Schumann, Das Paradies und die Peri, Op. 50 (Solo u. gem. Chor).
— Arie, Op. 71 (Solo u. gem. Chor).
— Requiem für Mignon, Op. 98 (Solo u. gem. Chor).
— Nachtlied, Op. 108 (gem. Chor).
— Der Rose Pilgerfahrt, Op. 112 (Solo u. gem. Chor).
— Manfred, Op. 115 (gem. Chor).
— Der Königsohn, Op. 116 (Solo u. gem. Chor).
— Des Sängers Fluch, Op. 139 (Solo u. gem. Chor).
— Blick von Edenhall, Op. 143 (Solo u. Männerchor).

Schurmann, Neujahrslied, Op. 144 (gem. Chor).
— Vom Pagen und der Königsleichte, Op. 145 (Solo u. gem. Chor).
— Faust (Solo u. gem. Chor).
— Drei Chöre: Zigeunerleben; Beim Abschied zu singen; Das Schiffelein. Bearb. von C. Reinecke (gem. Chor).
Schwalm, Milla, Op. 38 (Solo u. Männerchor).
Tietel, 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 Madeln sich vortragend (Bass).
— 2 Arien zu »Die schöne Schusterin« (Bass).
— Turzetti: Tromate, empj (Sopr., Ten. u. Bass).
Glinka, Rec. u. Arie: Berenice, auch wo bist du? (Sopr.).
Haydn, Ariadne auf Naxos (Mozzopros).
Hofmann, Die Lieder d. Troubadours Raul le Preux. Op. 58. Gesang-Scene (Bar.).
Holstein, Beatrice, Op. 38. Scene a. Brant v. Massina (Sopr.).
Mendelssohn, Konzert-Arie, Op. 94 (Sopr.).
Mozart, »A Berenice e Vologeso le Rec. u. Arie (Sopr.). (Werk 74).
— »Ah le providi« — »Ach meine Ahnung. Scene u. Kavatine (Sopr.). (40 ital., 84 deutsch u. ital.) [272].
— »Ah più tremare. Arie (Ten.). (Fragment) [71].
— »Ah so in ciel. Arie (Sopr.). [538].
— »Alessandro, lo confesso. Rec. u. Arie (Sopr.). [294].
— »Alessandro, lo confesso. Rec. u. Arie (Sopr.). [294].
— »Non so d'onde viene« — »Wohin diese Augen. Rec. u. Arie (Bass). (40 ital., 84 deutsch u. ital.) [512].
— »Alma grande e nobilit. Arie (Sopr.). [578].
— »A questo senso« — »In meine Arme komm. Rec. u. Arie (Sopr.). (40 ital., 84 deutsch u. ital.) [374].
— »Bella mia fiamma!« — »Thermostes Mädchen, ich scheide! Scene u. Arie (Sopr.). (40 ital., 84 deutsch u. ital.) [525].
— »Chio mi scordi!« — »Mich zu trennen von dir.« — »Non tener, amato bene!« — »Zage nicht. Rec. u. Rondo (Sopr. mit obl. Klavier). (40 ital., 84 deutsch u. ital.) [505].
— »Chio sa, chi sa, qual sia. Arie (Sopr.). [522].
— »Clarice, cara mia sposa. Arie (Ten.). [256].
— »Con ossequio. Arie (Ten.). [210].
— »Conservati fedele. Arie (Sopr.). [23].
— »Giol dunque tradisci. Rec. u. Arie (Bass). [432].
— »Sai gran regno delle Amazzoni. Turzetti (Ten. u. 2 Bässe). (Fragment) [434].
— »Dio almeno. Quartett (Sopr., Ten. u. 2 Bässe). [479].
— »Sono quel faro. Terz. (2 Sopr. u. 1 Bass). [436].
— »Fra cento affanni. Arie (Sopr.). [53].
— »Ich möchte wohl der Kaiser sein. Ein deutsches Kriegerlied. [Bass]. [529].
— »Kommt her, ihr treuen Sünder. Arie (Sopr.). (Passionell) [116].
— »Ma che vi faccio« — »Ach, was verbrachte. Rec. u. Arie (Sopr.). (40 ital., 84 deutsch u. ital.) [305].
— »Mandina amabile. Turzetti (Sopr., Ten. u. Bass). [450].
— »Männer suchen stets zu naschen. Arie (Bass). (Fragment) [433].
— »Mentre, li lascio« — »Halt muss ich dich verlassene. Arie (Bass). (40 ital., 84 deutsch u. ital.) [513].
— »Mia speranza adorata« — »Ach sie stirbt, meine Hoffnung. Rec. u. Rondo (Sopr.). (40 ital., 84 deutsch u. ital.) [416].
— »Mi lagnerò tacendo. Terz. (2 Sopr. u. Bass). [437].
— »Miserere dove sono« — »Wehe mir, ach, Scene u. Arie (Sopr.). (40 ital., 84 deutsch u. ital.) [399].
— »Miserere mo. Miserere pargoleto. Rec. u. Arie (Sopr.). [77].
— »Miserere O signore« — »Wehe mir! Ich's Wahrheits. Arie (Ten.). (40 ital., 84 deutsch u. ital.) [431].
— »Miserere! ich auch durch tausend Drachen. Arie (Ten.). (Fragment) [435].
— »Nehmt meinen Dank. Arie (Sopr.). [333].
— »No, no, che non se. Arie (Sopr.). [419].
— »No, più t'alto accellita. — »Genug, ich bin entschlossen. — »Non tener, amato bene!« — »Lass, o Freund, nun standhafte. Rec. u. Arie (Sopr. mit obl. Violine). (84 deutsch u. ital.) [400].
— »Non l'ho veduto. Kom. Duett (Sopr. u. Bass). [625].
— »Omnia felices. O ti lascio. Rec. u. Arie (Rondo) (Alt). [255].
— »Orch che il dovere. Rec. u. Arie (Ten.). [36].
— »O tamerio Arabico. Rec. u. Arie (Sopr.). [79].
— »Per pietà, bell' idol mio. Arie (Sopr.). [75].
— »Per pietà, non rioscote. — »Lass mir meine stillen Kummer. Rondo (Ten.). (40 ital., 84 deutsch u. ital.) [420].
— »Per questa bella mano. Arie (Bass). [612].
— »Pia non si trovano. Kanzone (2 Sopr. u. 1 Bass). [549].
— »Pia non di Teseaghe. Rec. u. Arie (Sopr.). [316].
— »Rivolgete a lui. Arie (Bass). [564].
— »Schon lacht der holde Frühling. Arie (Sopr.). [560].
— »Se labbro mio. Arie (Ten.). [295].
— »Se ardire, e speranza. Arie (Sopr.). [82].
— »Se lontan, ben mio. Terz. (2 Sopr., Bass). [438].
— »Se tutti i mali miei. Arie (Sopr.). [53].
— »Si mostra la zozia. Arie (Ten.). [200].
— »Un bacio 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 Raimond (Sopr.).
Reinecke, Mirjam's Siegesang. Op. 74 (Sopr.). 84.
— Almannor, Op. 124 (Bar.). 84.
— Das Hindemädchen, Op. 161 (Alt od. M.-Sopr.). 84.