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Basso I.

Basso II. *Männer-Chor.*

Violoncello. *divisi.*

Basso. *pizz.*

fin wounig Lied, ein Pi-nanau-sung, - ein süßes Morgen im Lichte

Handwritten musical score for the first system. It consists of five staves. The top staff has a melodic line with a dynamic marking of *fp dolce*. The second and third staves are piano accompaniment with various dynamics including *pp*, *cres.*, and *p*. The fourth and fifth staves are also piano accompaniment with dynamics like *pp* and *p*. The notation includes many slurs and ties.

Handwritten musical score for the second system, consisting of three staves. The top two staves are piano accompaniment with dynamics *pp* and *ppp*. The bottom staff is a lower piano accompaniment with dynamics *pp* and *ppp*.

Vocal line with German lyrics: *Stimm; weif füllte... mein löubbaub Ofz! Die Liebku gef au den*

Four empty musical staves for the third system.

Handwritten musical score for the fourth system, consisting of two staves. The top staff is piano accompaniment with dynamics *pp* and *arco*. The bottom staff is a lower piano accompaniment with dynamics *pp* and *arco*.

Violin and Viola staves. The Violin part has notes in the first and fifth measures, while the Viola part has notes in the third and fifth measures.

Violin and Viola staves. The Violin part has notes in the fifth measure, while the Viola part has notes in the fifth measure.

Violin and Viola staves. The Violin part has notes in the first, second, and third measures, while the Viola part has notes in the first, second, and third measures.

Violin and Viola staves. The Violin part has notes in the first, second, and third measures, while the Viola part has notes in the first, second, and third measures.

Sal - pausant - und tief die fr - lau den Lenz. so rüch, die ju - gen ab Gös im Gös:

Violin and Viola staves. The Violin part has notes in the first, second, and third measures, while the Viola part has notes in the first, second, and third measures.

Violin and Viola staves. The Violin part has notes in the first, second, and third measures, while the Viola part has notes in the first, second, and third measures.

Vivace (♩ = 84 - 88.)

First system of musical notation. It includes a piano part (left) and a violin part (right). The piano part features a melodic line with slurs and dynamic markings such as *p* and *pp*. The violin part has a more active line with slurs and dynamic markings including *leggiero* and *p*. The system concludes with a double bar line.

Second system of musical notation, primarily consisting of piano accompaniment. It features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The system concludes with a double bar line.

Third system of musical notation. It includes a piano part (left) and a violin part (right). The piano part features a tremolo effect, indicated by the word *tremolo* and slanted lines, with dynamic markings *p* and *pp*. The violin part has a melodic line with dynamic markings *p* and *pp*. The system concludes with a double bar line.

Fourth system of musical notation, primarily consisting of piano accompaniment. It features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The system concludes with a double bar line.

Fifth system of musical notation, primarily consisting of piano accompaniment. It features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The system concludes with a double bar line.

Sixth system of musical notation. It includes a piano part (left) and a violin part (right). The piano part features a melodic line with a *dim.* (diminuendo) marking and dynamic markings *p* and *pp*. The violin part has a melodic line with dynamic markings *leggiero* and *p*. The system concludes with a double bar line.

First system of musical notation. It includes a piano part with a treble and bass clef, and a violin part with a treble clef. The piano part features a melodic line with a *p* dynamic marking. The violin part has a more active melodic line.

Second system of musical notation. It continues the piano and violin parts from the first system. The piano part has a *p* dynamic marking. The violin part continues its melodic development.

Third system of musical notation. It continues the piano and violin parts. The piano part has a *p* dynamic marking. The violin part continues its melodic development.

Fourth system of musical notation. It continues the piano and violin parts. The piano part has a *p* dynamic marking. The violin part continues its melodic development.

Vocal score with lyrics in Russian. The lyrics are: *уи! ииб фюиц Аа-виар! Ту листан Го нэиу — Дноу плию — уапу*. The score includes a vocal line with a *p* dynamic marking and a piano accompaniment.

Fifth system of musical notation. It continues the piano and violin parts. The piano part has a *p* dynamic marking. The violin part continues its melodic development.

cre - scen - do

cresc.

p

cresc.

piano

cre - scen - do.

cresc.

fp

wir, Sie Lo - bau verbleibt von Frau;

wir, Sie Lo - bau verbleibt von Frau;

wir, Sie Lo - bau verbleibt von Frau;

wir, Sie Lo - bau verbleibt von Frau;

cresc.

fp

Sie Lo — bau Saugblitz vom Yau! — Sur Na — bal umb tief zu Tiefbau

Sie Lo — bau Saugblitz vom Yau! — Sur Na — bal umb tief zu Tiefbau

Sie Lo — bau Saugblitz vom Yau! — Sur Na — bal umb tief zu Tiefbau

Sie Lo — bau Saugblitz vom Yau! — Sur Na — bal umb tief zu Tiefbau

Musical score for the first system, featuring piano accompaniment with three staves. The music includes dynamic markings such as *cresc.* and *ff*. The notation shows a progression of chords and melodic lines across the staves.

Musical score for the second system, including piano accompaniment and a vocal line. The piano part continues with dynamic markings like *cresc.* and *ff*. The vocal line begins with a *p* marking and includes a *cresc.* instruction.

Musical score for the third system, featuring vocal lines with lyrics and piano accompaniment. The lyrics include "molto cre", "divisi", "sien", and "do". The piano accompaniment is marked *molto cre*.

Musical score for the fourth system, showing a single staff with a treble clef, likely for a vocal line.

Musical score for the fifth system, featuring vocal lines with lyrics and piano accompaniment. The lyrics include "zieht", "Das Na", "bal umb laef zu Sü-Bau zieht", "Juo auf!", and "Juo.". The piano accompaniment is marked *cre*.

Musical score for the sixth system, featuring piano accompaniment with dynamic markings like *molto cre* and *ff*. The notation shows a continuation of the piano part.

Handwritten musical notation for the first system of piano accompaniment. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music includes various chords, some with accidentals, and melodic fragments. Dynamics include *p* (piano) and *res.* (resonance). There are also some markings that look like *mf* and *f*.

Handwritten musical notation for the second system of piano accompaniment. It continues the texture from the first system with similar chordal and melodic patterns. Dynamics include *p* and *res.*

Handwritten musical notation for the third system of piano accompaniment. This system shows more complex chordal structures and some melodic movement. Dynamics include *mf* and *p*.

A single treble clef staff, possibly for a vocal line or a specific instrument part, which is mostly empty in this section.

Vocal line with German lyrics: "Lied, im- lacht von fimmelfjan Blau, im- lacht von fimmelfjan Blau; Wir". The lyrics are written in a cursive hand. The music is in a treble clef with a key signature of one sharp (F#). Dynamics include *p* and *res.*

Handwritten musical notation for the fourth system of piano accompaniment. It concludes the piece with final chords and melodic lines. Dynamics include *mf* and *p*.

Musical score for the first system, featuring piano and strings. The piano part is in the upper staves, and the string part is in the lower staves. Dynamics include *ff* and *p*.

Musical score for the second system, featuring piano and strings. The piano part is in the upper staves, and the string part is in the lower staves. Dynamics include *ff* and *p*.

Musical score for the third system, featuring piano and strings. The piano part is in the upper staves, and the string part is in the lower staves. Dynamics include *ff* and *p*.

Musical score for the fourth system, featuring piano and strings. The piano part is in the upper staves, and the string part is in the lower staves. Dynamics include *ff* and *p*.

Vocal score with lyrics in German. The lyrics are: *Sie - gen das Frei - seit Lied, Sie - last von furchtlosa Blau, Sie - last von furchtlosa Blau, Sie - last von furchtlosa Blau, Sie - last von furchtlosa Blau.*

Musical score for the fifth system, featuring piano and strings. The piano part is in the upper staves, and the string part is in the lower staves. Dynamics include *ff* and *p*.

Handwritten musical notation for the first system of piano accompaniment. It consists of two staves (treble and bass clef). The music features chords and melodic lines. Dynamics include *cres.* and *f*.

Handwritten musical notation for the second system of piano accompaniment. It continues the texture from the first system. Dynamics include *f* and *cres.*

Handwritten musical notation for the third system of piano accompaniment. It is marked *Animato*. The music becomes more active with rhythmic patterns. Dynamics include *f*.

Handwritten musical notation for the vocal part, consisting of four staves. The lyrics are in German:

Liebt vom feinsten Blau, umlaßt, umlaßt vom feinsten Blau!
 Liebt vom feinsten Blau, umlaßt, umlaßt vom feinsten Blau!
 Blau, umlaßt, umlaßt vom feinsten Blau!
 Blau, umlaßt, umlaßt vom feinsten Blau!

Handwritten musical notation for the fourth system of piano accompaniment. It concludes the piece. Dynamics include *cres.* and *f*.

Handwritten musical score for the first system. It consists of a piano accompaniment with four staves and a vocal line on a single staff. The piano part includes various rhythmic patterns and dynamic markings such as *mf* and *p*. The vocal line features melodic phrases with slurs and accents.

Handwritten musical score for the second system, primarily consisting of piano accompaniment staves. The notation includes rests and some melodic fragments. A handwritten instruction *in F. D.* is visible in the lower right portion of the system.

Handwritten musical score for the third system. The piano accompaniment is divided into two parts, with the instruction *divisi.* written above the left-hand part. Dynamic markings include *mf* and *uf*. The notation shows complex rhythmic patterns and chordal textures.

A single musical staff with a treble clef, mostly containing rests, likely representing a vocal line that is silent during this section.

Handwritten musical score for the fourth system, featuring vocal lines with the lyrics *favauf, favauf!* repeated across four staves. The notation includes notes with accents and dynamic markings like *mf*.

Handwritten musical score for the fifth system, featuring piano accompaniment with *pizz.* (pizzicato) markings. The notation includes rhythmic patterns and dynamic markings.

Unmerklich etwas langsamer werdend, bis zum Eintritte des 3.,

morendo.

morendo.

Soprano *p*

Weiblicher Chor

Alto *f* *sub!* *p*

f *sub!* *p*

in dem süßem, süßigen Genuß!

in dem süßem, süßigen Genuß!

Männer-Chor

f *sub!* *p*

f *sub!* *p*

far - auf!

p

arco.

p

arco.

Andante con moto. (♩ = 66.) Die Nichten wie vorher die Viertel.

First system of the musical score. It features a piano part on the left and a violin part on the right. The piano part includes a treble and bass clef with a 3/4 time signature. The violin part is in a single staff with a treble clef. Dynamics include *p* and *dolce*. There are some handwritten annotations above the piano part.

Second system of the musical score. It continues the piano and violin parts from the first system. The piano part has a treble and bass clef. The violin part has a treble clef. Dynamics include *p* and *ppia*.

Third system of the musical score. It continues the piano and violin parts. The piano part has a treble and bass clef. The violin part has a treble clef. Dynamics include *p* and *dolce*.

Fourth system of the musical score. It continues the piano and violin parts. The piano part has a treble and bass clef. The violin part has a treble clef. Dynamics include *p*.

Fifth system of the musical score, featuring vocal lines with lyrics. The piano part has a treble and bass clef. The violin part has a treble clef. Dynamics include *p*, *pp*, and *ppf*. The lyrics are: "Wir fro-ven wohnt zu traulichem Land, in Suedal-walden der Raef, fern u-ben ueb".

Sixth system of the musical score. It continues the piano and violin parts. The piano part has a treble and bass clef. The violin part has a treble clef. Dynamics include *p*.

Musical score system 1: Piano accompaniment. Treble and bass staves. Includes dynamic markings like *cresc.* and *dolce.*

Musical score system 2: Continuation of piano accompaniment. Includes dynamic markings like *pp* and *p*.

Musical score system 3: Continuation of piano accompaniment. Includes dynamic markings like *cresc.* and *pp*.

Musical score system 4: Empty musical staff.

Musical score system 5: Vocal line with German lyrics. Includes dynamic markings like *cresc.*

Lyrics: *früßt das Bou - an Glük, wir fin - gen noch wohl dem Jorgen Glük, süß süßt von*
früßt das Bou - an Glük, wir fin - gen noch wohl dem Jorgen Glük, süß süßt von

Musical score system 6: Continuation of piano accompaniment. Includes dynamic markings like *divisi.* and *pp*.

First system of musical notation. It includes a piano part with a treble and bass clef, and a violin part with a treble clef. Dynamic markings include *p dolce* and *f espress.*

Second system of musical notation, primarily piano accompaniment. It features a treble and bass clef. Dynamic markings include *p* and *tr*.

Third system of musical notation, piano accompaniment. Dynamic markings include *p*, *pp*, and *del*.

Empty musical staff for the fourth system.

Vocal line with German lyrics: *wehau - das Necht, süß - süßst von wehau - das Necht*. The lyrics are written in a cursive hand across two staves.

Fifth system of musical notation, piano accompaniment. Dynamic markings include *p* and *pp*.

Handwritten musical score system 1, featuring piano accompaniment. The treble staff contains a melodic line with slurs and ties. The bass staff provides harmonic support with chords and moving lines. Dynamic markings include *p* and *cresc.*

Handwritten musical score system 2, continuing the piano accompaniment. It features similar melodic and harmonic textures. Dynamic markings include *p* and *cresc.*

Handwritten musical score system 3, continuing the piano accompaniment. The texture is more active with frequent sixteenth-note patterns. Dynamic markings include *pp*.

Handwritten musical score system 4, featuring a vocal line with German lyrics. The lyrics are: *Liebt! — in dem tief-lau, tief — si-yan Grunde, in dem tief-lau, tief —*. The second line of lyrics is: *Liebt! — Liebt! — in dem tief — lau Grunde, in dem tief —*. Dynamic markings include *p* and *cresc.*

Handwritten musical score system 5, continuing the piano accompaniment. It features a more active bass line. Dynamic markings include *cresc.*

dolce.

pp

p

pp

divisi.

dolce.

marcato.

pf

pp

f

pp

f

— laa sul-ligaa Jousu!

— laa sul-ligaa Jousu!

f

f

pp

pf

marcato.

First system of musical notation, including piano and violin parts. Dynamics include *ff*, *p*, and *pp*. The piano part features complex rhythmic patterns and slurs.

Second system of musical notation. The piano part includes the instruction *in F. B.* (in Forte Breve). Dynamics include *ff* and *p*.

Third system of musical notation. The piano part includes the instruction *ff divisi.* (fortissimo diviso). Dynamics include *ff*, *f*, and *p*.

Empty musical staff.

Vocal score with lyrics: *Wasser - fuit Luft; fiam v - bau schneißt du - dar Wasser - fuit Luft!*

Fourth system of musical notation, including piano and violin parts. Dynamics include *ff*, *f*, and *p*.

Handwritten musical score for the first system. It includes a vocal line with lyrics and piano accompaniment. The tempo/mood is marked *leggiero*. The key signature has one sharp (F#) and the time signature is 4/4.

Handwritten musical score for the second system, primarily piano accompaniment. It features a melodic line in the right hand and a bass line in the left hand. The dynamic marking *pp* is present.

Handwritten musical score for the third system, featuring piano accompaniment. It includes a complex rhythmic pattern in the right hand and a bass line in the left hand. Dynamic markings *pp* and *clc* are visible.

Handwritten musical score for the fourth system, featuring vocal lines with German lyrics. The lyrics are: *O wäin du lochawu Dfhouw wist, in mit-larwüftigam Dfhuib;*. The dynamic marking *pp* is used.

Handwritten musical score for the fifth system, featuring piano accompaniment. It includes a melodic line in the right hand and a bass line in the left hand. Dynamic markings *pp* and *clc* are present.

Handwritten musical notation for the first system of piano accompaniment. It consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *mf* and *p*.

Handwritten musical notation for the second system of piano accompaniment. It consists of three staves. The music continues with similar rhythmic complexity. Dynamics include *p* and *f*.

Handwritten musical notation for the third system of piano accompaniment. It consists of three staves. This system features a prominent crescendo marked *cresc.* and a dynamic shift to *f* towards the end. Dynamics include *p* and *f*.

An empty musical staff with a treble clef, serving as a separator between the piano accompaniment and the vocal parts.

Vocal parts for three voices (Soprano, Alto, and Tenor) with German lyrics. The lyrics are: "o tueria dau Diefwas daz uist, in mit-taenueftigam Diefueib; fias o -- bau, fias o -- bau ist". The music is in treble clef. Dynamics include *cresc.* and *f*.

Arco accompaniment for the vocal parts. The lyrics are: "arco. cre -- scen -- do". The music is in treble clef. Dynamics include *f* and *p*.

ff p

p ff

cresc. ff p

Simmel, Simmel und Sei - laubst; Du uel - — mit der Luch / p lauft,

Simmel, Simmel und Sei - laubst: Du uel - — mit der Luch / p lauft,

Simmel, Simmel und Sei - laubst; Du

Simmel, Simmel und Sei - laubst; Du

ff p

First system of musical notation. It includes a piano part (left hand and right hand) and a violin part. The piano part features a rhythmic accompaniment with 'cresc.' markings. The violin part has a melodic line with 'cresc.' markings.

Second system of musical notation. It includes a piano part and a violin part. The piano part has 'cresc.' markings. The violin part has 'p' markings.

Third system of musical notation. It includes a piano part and a violin part. The piano part has 'cresc.' markings. The violin part has 'f' markings.

Fourth system of musical notation, featuring vocal lines and piano accompaniment. The lyrics are in German. The piano part has 'cresc.' markings.

ba-heit von in-differen-ten — you würd' von in-differen-ten
 ba-heit von in-differen-ten — you würd', von in-differen-ten
 mit — mit die Leucht so laucht, ba-heit von in-differen-ten — you würd' von in-differen-ten
 mit — mit die Leucht so laucht, ba-heit von in-differen-ten — you würd', von in-differen-ten

Fifth system of musical notation, featuring piano accompaniment with 'cresc.' markings.

ff

ff

ff

ff

p

p

ff

ff

p

p

ff

ff

fp

fp

p

divisi

Vor - - - - - you Doué! far aüf!

Vor - - - - - you Doué! far aüf!

Vor - - - - - you Doué! far aüf!

Vor - - - - - you Doué! far aüf!

ff

ff

p

p

First system of musical notation. It includes piano (p) and violin parts. The piano part features a melodic line with dynamic markings: *cresc.*, *decresc.*, and *ritard.*. The violin part mirrors the piano's dynamics, starting with *cresc.*, followed by *decresc.* and *ritard.*. The system concludes with a 3/4 time signature.

Second system of musical notation. It includes vocal parts and piano accompaniment. The piano part has dynamic markings: *decresc.*, *p*, and *ritard.*. The vocal parts (Soprano and Alto) are marked *ritard.*. A marking *in A.E.* is present in the piano part. The system concludes with a 3/4 time signature.

Third system of musical notation, primarily piano accompaniment. It features a complex texture with multiple voices. Dynamic markings include *cresc.*, *f*, *p*, and *ritard.*. The system concludes with a 3/4 time signature.

Fourth system of musical notation. It features vocal parts and piano accompaniment. The vocal parts are labeled *Soprano* and *Alto Weiblicher-Chor*. The piano part has dynamic markings: *ritard.*, *f*, and *p*. The system concludes with a 3/4 time signature.

Fifth system of musical notation, primarily piano accompaniment. It features a melodic line with dynamic markings: *p* and *ritard.*. The system concludes with a 3/4 time signature.

First system of musical notation. It consists of three staves. The top staff is a vocal line with lyrics "Solo 1^{mo}". The middle and bottom staves are piano accompaniment. Performance markings include "cresc." and "morendo". The system ends with a dynamic marking of "p^o e dolce."

Second system of musical notation, consisting of three staves. The top staff is a vocal line. The middle and bottom staves are piano accompaniment. This system is mostly empty, with only a few notes in the vocal line at the beginning.

Third system of musical notation, consisting of three staves. The top staff is a vocal line. The middle and bottom staves are piano accompaniment. Performance markings include "cresc." and "p^o".

Fourth system of musical notation, consisting of three staves. The top staff is a vocal line. The middle and bottom staves are piano accompaniment. This system is mostly empty.

Fifth system of musical notation, consisting of three staves. The top staff is a vocal line with lyrics "Gloria in excelsis, in excelsis". The middle and bottom staves are piano accompaniment. Performance markings include "p^o".

Sixth system of musical notation, consisting of three staves. The top staff is a vocal line. The middle and bottom staves are piano accompaniment. Performance markings include "divisi", "cresc.", and "pizz:". The system ends with a dynamic marking of "pizz:".

p dolce.

p dolce.

p dolce.

p dolce.

p dolce.

divisi

Liedwälder - yauau Tüpfel in der feinsten Luft beim Wallau geb, füt ju - Pa Tor - ga mir

Liedwälder - yauau Tüpfel in der feinsten Luft beim Wallau geb, füt ju - Pa Tor - ga mir

p dolce.

arco.

First system of musical notation, including piano and violin parts with various musical notations and dynamics.

Second system of musical notation, including piano and violin parts with various musical notations and dynamics.

Third system of musical notation, including piano and violin parts with various musical notations and dynamics.

Fourth system of musical notation, including piano and violin parts with various musical notations and dynamics.

Fifth system of musical notation, including vocal lines with German lyrics and piano accompaniment.

Amun, in - dieht un - gefalteten bis - lau Juch, Da tönnest du
Amun, in dieht un - gefalt - ta - lau bis - lau Juch, dieht gefalt - lauden Per - san, Da

Sixth system of musical notation, including piano and violin parts with various musical notations and dynamics.

dim. p

dim. p

respress. p

1^{mo} p

pp

pp

pp

суб да Либа та лиан траум, да траум! да суб да

траум! да суб да Ли та траум, да траум! да суб да

pp

pp

First system of musical notation, featuring a grand staff with piano accompaniment and a vocal line. The piano part includes dynamic markings such as *pp* and *clcl*.

Second system of musical notation, primarily piano accompaniment with dynamic markings like *pp* and *clcl*.

Third system of musical notation, featuring piano accompaniment with *pizz.* (pizzicato) markings.

Fourth system of musical notation, consisting of a single staff with a melodic line.

Fifth system of musical notation, containing vocal lines with lyrics and piano accompaniment. The lyrics are: *Lia — ba ja — li-gau Yraim, — Das Lia — ba ja — li-gau Yraim.* Dynamic markings include *morendo*, *pp*, and *ppp*.

Sixth system of musical notation, featuring piano accompaniment with *pizz.* and *arco.* markings.

un poco rit. Tempo 1^{mo} Adagio ma non troppo. (♩. = 52-50.)

10-

un poco rit.

un poco rit.

Solo

espress.

un poco rit.

un poco rit.

un poco rit.

un poco rit.

Violino Solo.

un poco rit.

p dolce. cresc.

un poco rit.

pp

Solo.

ppp

un poco rit.

un poco rit.

un poco rit.

un poco rit.

un poco rit.

un poco rit.

p

p

First system of musical notation, including piano accompaniment with dynamic markings such as *p* and *espress.*

Second system of musical notation, including piano accompaniment and vocal lines with dynamic markings such as *p* and *pp*.

Third system of musical notation, featuring piano accompaniment.

Fourth system of musical notation, featuring piano accompaniment.

Soprano Solo.
 Es drang feräu - tar, so drang feräuf, der Kö - un Galibgal in Weiffel - lüf;

Soprano.
Alto.
Tenore.
Basso.
 Chor

Fifth system of musical notation, featuring piano accompaniment with dynamic markings such as *p*.

ppp

ppp

ppp

ppp

p

espressivo.

ppp

ppp

ppp

pizz.

arco.

pizz.

pizz.

pizz.

arco.

arco.

arco.

und ringt — nur freudige Ruf; die Doppel flüchtig und die Ruf — sigall, ab

— fahet in der Ruf — lau Grün!

fahet!

— fahet in der Ruf — lau Grün!

fahet!

fah-ruf! fah-ruf!

fah-ruf!

fah-ruf, fah-ruf!

ppp

pizz.

arco.

ppp

pizz.

arco.

Musical score system 1, featuring treble and bass staves with piano accompaniment. The music includes various note values and rests.

Musical score system 2, featuring treble and bass staves with piano accompaniment. Dynamic markings include *pp* and *ppp*.

Musical score system 3, a single staff with a melodic line. The marking *dolce.* is present.

Musical score system 4, featuring treble and bass staves with piano accompaniment. Markings include *pizz.* and *arco.*

Musical score system 5, a single staff with lyrics: *gefingau zu - g'f'g' und was - f'asfull, - und f'or - lau lau L'au - man zu;*

Musical score system 6, consisting of multiple staves with lyrics and musical notation. The marking *f'asub!* is repeated across the system.

Musical score system 7, featuring treble and bass staves with piano accompaniment. Markings include *pizz.* and *arco.*

Solo.

espress.

Solo.

espress.

ppp

ppp arco.

ppp arco.

ppp arco.

divisi.

sind für - lau den Läu - man zu.

ub.

fz ub!

fz ub!

fz auf!

fz auf!

ppp

fz

ppp

fz

ppp

fz auf!

fz auf!

fz auf!

ppp arco.

ppp arco.

First system of musical notation, including piano and violin parts. Dynamic markings include *pp* and *mp*.

Second system of musical notation, primarily piano part. Dynamic markings include *pp* and *arco*.

Third system of musical notation, featuring violin and piano parts. Dynamic markings include *pp*.

Fourth system of musical notation, featuring piano and violin parts. Dynamic markings include *pp*, *arco*, and *pizz*.

Fifth system of musical notation, featuring a vocal line with lyrics: "Und für tau dau Säu man zu."

Sixth system of musical notation, featuring piano and violin parts. Dynamic markings include *pp*, *arco*, and *pizz*.

Seventh system of musical notation, featuring piano and violin parts. Dynamic markings include *pp*, *arco*, and *pizz*.

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— Symphonie Nr. 7. *Cdur.* 40 u. 80.
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Gade, Händel. Op. 37. 80.
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— Des Teufels Lustschloß.
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— Triumph-Marsch aus Tarpeja.
Bonvin, Drei Tonbilder.
Campa, Lamento.
Cherubini, Zwischenakt- u. Balletmusik a. Ali-Baba. 80.
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Maler, Schwedisch a. d. 6 Stücken f. Klav. u. Viol. 80.
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— Militärmarsch. *Ddur.*
— Polonaise. *Ddur.*
Gade, Ouverture: Nachklänge von Ossian. Op. 1 (A. Thomas).
Gerlach, Alle Zeit trenn bereit! Marsch. Op. 11.
Mendelssohn, Hochzeitsmarsch a. Op. 61. 80.
— Kriegsmarsch a. Op. 74. 80.
— Ouverture. *Cdur.* Op. 24.
— Trauermarsch. *Amoll.* Op. 24.
Mozart, Divertimento Nr. 3. *Esdur.* [160].
— Divertimento Nr. 4. *Bdur.* [189].
— Divertimento Nr. 5. *Cdur.* [187].
— Divertimento Nr. 6. *Cdur.* [189].
— Divertimento Nr. 8. *Fdur.* [201].
— Divertimento Nr. 9. *Bdur.* [201].
— Divertimento Nr. 12. *Esdur.* [240].
— Divertimento Nr. 13. *Fdur.* [253].
— Divertimento Nr. 14. *Bdur.* [270].
— Divertimento Nr. 16. *Esdur.* [289].
— Serenade Nr. 10. *Bdur.* [361].
— Serenade Nr. 11. *Esdur.* [375].
— Serenade Nr. 12. *Cmoll.* [384].
Röntgen, Serenade. *Adur.* Op. 14. 80.
Wagner, Das Liebesmahl der Apostel (M. Pohle).
— König Heinrich's Aufzug. Lohengrin (Kosleck).
— Nachtgesang a. Tristan u. Isolde. (A. Seidl).
— Isolde's Liebestod aus Tristan und Isolde. (F. Burald).
Wallnöfer, Friedensliga-Marsch.

Gruppe VI.

Für Pianoforte mit Orchester.

Konzerte und Konzertstücke.

- Beethoven**, Konzert Nr. 1. *Cdur.* Op. 15.
— Konzert Nr. 2. *Bdur.* Op. 19.
— Konzert Nr. 3. *Cmoll.* Op. 37.
— Konzert Nr. 4. *Gdur.* Op. 59.
— Konzert Nr. 5. *Esdur.* Op. 73.
— Konzert. *Ddur.* Nachgel. Werk.
— Konzert f. Pffe., Violine u. Vcell. *Cdur.* Op. 56.
— Chor Phantasie. Op. 80.
— Rondo. *Bdur.*
Chopin, Konzert. *Fmoll.* Op. 11.
— Konzert. *Fmoll.* Op. 21.
— Konzert-Allegro. *Adur.* Op. 46. (Nicodé). 80.
— Krakowiak. *Fdur.* Op. 14.
— Phantasie. *Adur.* Op. 13.
— Polonaise. *Esdur.* Op. 22.
— Variationen über »La ci darem, *Bdur.* Op. 2.
Huber, Konzert. *Cmoll.* Op. 36.
Liszt, Concerto pathétique. *Fmoll.*
Mendelssohn, Capriccio. *Hmoll.* Op. 22. 40 u. 80.
— Konzert. *Cmoll.* Op. 25. 40 u. 80.
— Konzert. *Dmoll.* Op. 40. 40 u. 80.
— Rondo brillante. *Esdur.* Op. 29. 40 u. 80.
— Serenade u. Allegro gioioso. *Dmoll.* Op. 43.
Mozart, Konzert Nr. 1. *Fdur.* [Werk 37].
— Konzert Nr. 2. *Bdur.* [39].
— Konzert Nr. 3. *Ddur.* [40].
— Konzert Nr. 4. *Gdur.* [41].
— Konzert Nr. 5. *Ddur.* [175].
— Konzert Nr. 6. *Bdur.* [218].
— Konzert Nr. 7. für 3 Klaviere. *Fdur.* [242].
— Konzert Nr. 8. *Cdur.* [246].
— Konzert Nr. 9. *Esdur.* [271].
— Konzert Nr. 10. für 2 Klaviere. *Esdur.* [365].
— Konzert Nr. 11. *Fdur.* [413].
— Konzert Nr. 12. *Adur.* [414].
— Konzert Nr. 13. *Cdur.* [415].
— Konzert Nr. 14. *Esdur.* [449].
— Konzert Nr. 15. *Bdur.* [450].
— Konzert Nr. 16. *Ddur.* [451].
— Konzert Nr. 17. *Gdur.* [453].
— Konzert Nr. 18. *Bdur.* [456].
— Konzert Nr. 19. *Fdur.* [459].
— Konzert Nr. 20. *Dmoll.* [466].
— Konzert Nr. 21. *Cdur.* [467].
— Konzert Nr. 22. *Esdur.* [482].
— Konzert Nr. 23. *Adur.* [485].
— Konzert Nr. 24. *Cmoll.* [491].
— Konzert Nr. 25. *Cdur.* [503].
— Konzert Nr. 26. *Ddur.* [537].
— Konzert Nr. 27. *Bdur.* [595].
— Konzert (Rondo) Nr. 28. *Ddur.* [352].
Raif, Konzert. *Cmoll.* Op. 1. 80.

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IX. Blasinstrumente u. Orchester.

X. Geistliche Gesangwerke.

XI. Messen.

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

XIV. Arien u. Lieder mit Orchester.

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Reinecke, Konzert, *Fis moll.* Op. 72.
Scharwenka, X., Konzert, *C moll.* Op. 56.
Schumann, Introd. u. Allegro appassion., *G dur.* Op. 92, 40 u. 50.
— Konzert, *A moll.* Op. 54, 40 u. 80.
— Konzert-Allegro mit Introd., *D moll.* Op. 134.
Street, Konzert, *E dur.* Op. 20, 50.
— Konzert, *F moll.* Op. 24, 50.

Gruppe VII.

Für Violine mit Orchester.

Konzerte und Konzertstücke.
Beethoven, Konzert, *D dur.* Op. 61.
— Romanzen, *G dur.* Op. 40, 50.
— Romanze, *F dur.* Op. 50.
Campi, Melodie, Op. 1.
Chopin, Notturno, Op. 37 Nr. 1, bearb. v. A. Wilhelmj.
Eckhold, Konzertstück, Op. 5, 80.
Gade, Konzert, Op. 56, 80.
Jochims, Konzert (in angar. Weise), Op. 11.
Mendelssohn, Konzert, *F moll.* Op. 64, 40 u. 80.
Wozart, Adagio, *E dur.* (Werk 261).
— Konzert Nr. 1, *B dur.* [207].
— Konzert Nr. 2, *D dur.* [211].
— Konzert Nr. 3, *G dur.* [216].
— Konzert Nr. 4, *D dur.* [218].
— Konzert Nr. 5, *A dur.* [219].
— Konzert, *E dur.* [268].
— Konzerte für 2 Violinen, *C dur.* [190].
— Rondo concertant, *B dur.* [269].
— Rondo, *C dur.* [373].
Nicolé, Romanze, Op. 14, 80.
Reinecke, Konzert, Op. 141, *G moll.* 80.
— Romanze (Vorsp. u. 4. Akte) aus Maurel, Op. 93.
— Romanze, Op. 155, 80.
Saurat, Konzert, *D moll.* Op. 26.
Schumann, Phantasie, Op. 131.
Tartini, Der Teufels-Triller, Sonate (Becker).
White, Hedwig-Konzert.

Gruppe VIII.

Für Violoncell mit Orchester.

Konzerte u. Konzertstücke.
Bargiel, Adagio, Op. 38.
Fitznagen, Resignation, Op. 8.
Haydn, *D dur.* (A. Gevert).
Klingel, Konzert, *A moll.* Op. 4, 80.
— Zweites Konzert, *D moll.* Op. 20, 80.
Schumann, Konzert, *A moll.* Op. 129.

Gruppe IX.

Für ein und mehrere Blasinstrumente mit Orchester.

Konzerte und Konzertstücke.
Friedrich der Grosse, Grave f. Flöte, *F dur.*, a. d. Konzert in *C dur.*
— Konzert für Flöte Nr. 1, *G dur.*
— Konzert für Flöte Nr. 2, *D dur.*
— Konzert für Flöte Nr. 3, *C dur.*
— Konzert für Flöte Nr. 4, *D dur.*
Hofmann, Konzerte für Flöte u. Streichorchester, Op. 65.
— Serenade für Flöte u. Streichorchester, Op. 65.
Mozart, Andant. für Flöte, *C dur.* [Werk 315].
— Konzert für Flöte, *G dur.* [313].
— Konzert für Flöte, *D dur.* [314].
— Konzert für Flöte u. Harfe, *C dur.* [290].
— Konzert für Oboe, *F dur.* [303].
— Konzert für Klarinette, *A dur.* [622].
— Konzert für Fagott, *B dur.* [191].
— Konzert für Horn, *D dur.* [412].
— Konzert für Horn, *E dur.* [417].
— Konzert für Horn, *E dur.* [447].
— Konzert für Horn, *E dur.* [455].
— Konzert-Rondo für Horn, *E dur.* [371].
— Konzertaus Quartett für Oboe, Klarinette, Horn u. Fagott mit Begleitung, (K.-V. Anh. I. 9).
— Wiegeliend. (Horn mit Streichorchester von C. Walther). [350], 80.
Quanz, Konzert, (Flöte) *G dur.* (Jul. Weissenborn) 80.
Schumann, Konzertstück f. 4 Hörner, *F dur.* Op. 86.

Gruppe X.

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. 121b (Solo u. gem. Chor).
Graun, Der Tod Jesu (Solo u. gem. Chor).
Habert, Lauret. Litanei, Op. 27 (Solo und gem. Chor).
— Offertorium, Op. 35 (gem. Chor). 80.
— Te Deum, Op. 37 (gem. Chor). 80.
Hamerik, Christliche Trilogie, Op. 31 (Solo u. gem. Chor).
Hauptmann, Drei Kirchenstücke, Op. 43, Nr. 1 (gem. Chor). 80.
— Drei Kirchenstücke, Op. 43, Nr. 2 (gem. Chor). 80.
— Drei Kirchenstücke, Op. 43, Nr. 3 (gem. Chor). 80.
Haydn, Hymne »Allmächtiger, Preis dir« (gem. Chor).
— Hymne »Walte güddig« (gem. Chor).
— Motette »Des Staubes eitle Sorgen« (gem. Chor).
Hofmann, Kantate, Op. 64 (Solo u. gem. Chor).
Huber, Wehgesang, Op. 1 (Solo u. gem. Chor). 80.
Jadassohn, Psalm 100, Op. 60 (Solo und gem. (Doppel-) Chor).
— Trostlied, Op. 65 (gem. Chor).
Josephson, Quando corpus, Op. 20 (Solo u. gem. Chor).
Lassen, Domine Salvum (gem. Chor).
Mendelssohn, Hymne, Op. 96 (Solo u. gem. Chor).
— Lauda Sion, Op. 73 (Solo u. gem. Chor).
— Lobgesang, Kantate, Op. 52 (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 (8stimm. Chor).
— Psalm 98, Op. 91 (Doppel-Chor).
— Tu es Petrus, Op. 111 (5stimm. Chor).
— Gebet »Verleih uns Frieden« (gem. Chor).
Mozart, Dixit u. Magnificat (gem. Chor). [Werk 193].
— Freimaurerkantate (Tenor I. II., Bass). [623].
— Grabmusik (Solo u. gem. Chor). [42].
— Graduale ad Festum B. M. V. (gem. Chor). [273].
— Hymne »Preis dir Gottheit« (gem. Chor). [K.-V. Anh. 121].
— Hymne »Ob fürchterlich tobend« (gem. Chor). [K. Anh. 122].
— Hymne »Gottheit! dir sei Preis« (gem. Chor). [K. Anh. 123].
— Kantate »Jhr Seele« (Sopr.-Solo u. Ten. I. II., Bass). [429].
— Hymnus »Sustem deduxit« (gem. Chor). [326].
— Kyrie (gem. Chor). [33].
— Kyrie (gem. Chor). [91].
— Kyrie (gem. Chor). [116].
— Kyrie (gem. Chor). [322].
— Kyrie (gem. Chor). [323].
— Kyrie (gem. Chor). [341].
— Litanias Lauretanae (gem. Chor). [100].
— Litanias de venerabili (Solo u. gem. Chor). [125].
— Litanias Lauretanae (gem. Chor). [195].
— Litanias de venerabili (Solo u. gem. Chor). [243].
— Maurerfreude (Solo u. Männerchor). [471].
— Motette »Ave verum corpus« (gem. Chor). [615].
— Motette »Exultate« (Solo). [165].
— Offertorium, Op. 1198.
— 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« (Pa. 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].

Nicolé, Erbarmen (Hymnus), Op. 33 (Solo).
Reinecke, Te Deum, Op. 78 (Männerchor). 80.
Röntgen, Gebet, Op. 27 (gem. Chor).
Sartl, Miserere (Brauue) (Solo u. gem. Chor).
Schubert, Duett »Auguste jam coelestium« (Solo).
— Graduale »Benedictus est Dominus« (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 suut« (gem. Chor).
— Salve regina (Solo).
— Salve regina (gem. Chor). [Komp. 1816].
— Stabat mater in *G moll.* (gem. Chor).
— Stabat mater in *F moll.* (Solo u. gem. Chor).
— Tantum ergo, Op. 45 (gem. Chor).
— Tantum ergo (gem. Chor). [Komp. 1816].
— Tantum ergo (gem. Chor). [Komp. 1822].
Schumann, Motette: »Verzweigt nicht«. Op. 93 (dopp. Männerchor).
Seldel, Heilig, Op. 2 (gem. Chor).
Tinel, Sonnengesang u. Fraziskus, Op. 36 (Solo und gem. Chor).
Wagner, Das Liebesmahl der Apostel (Männerchor.)

Gruppe XI.

Messen.

Bach, Messe in *H moll.* (Solo u. gem. Chor).
Becker, Messe in *B moll.* Op. 16 (Sopr., Alt-, Ten., Bass-Solo u. gem. Doppel-Chor).
Beethoven, Messe in *C dur.* Op. 86 (Sopr., Alt-, Ten., Bass-Solo u. gem. Chor).
— Messe solennis in *D dur.* 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 *C dur.* Op. 14 (Sopr. u. Alt). 80.
— Messe in *F dur.* Op. 29 (gem. Chor). 80.
— Messe in *D dur.* Op. 40 (gem. Chor). 80.
— Messe in *C dur.* Op. 55 (gem. Chor).
— Requiem in *F dur.* Op. 24 (gem. Chor). 80.
Krause, Kyrie, Op. 108 (Solo u. gem. Chor). 80.
— Sanctus u. Benedictus, Op. 166 (Solo u. g. Ch.). 80.
Mozart, Requiem in *D moll.* (gem. Chor). [Werk 626].
— Messe Nr. 1 in *G dur.* (gem. Chor). [49].
— Messe Nr. 2 in *D moll.* (gem. Chor). [65].
— Messe Nr. 3 in *C dur.* (gem. Chor). [68].
— Messe Nr. 4 in *C moll.* (gem. Chor). [139].
— Messe Nr. 5 in *C dur.* (Missa in honorem S. Trinitatis (gem. Chor). [167].
— Messe Nr. 6 in *F dur.* (gem. Chor). [192].
— Messe Nr. 7 in *D dur.* (gem. Chor). [194].
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— 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 *C moll.* (gem. Chor). [427].
Schubert, 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 *A dur.* (gem. Chor).
— Messe Nr. 6 in *E dur.* (gem. Chor).
— Gesänge z. Feier d. heil. Opfers der Messe, *F dur.* (gem. Chor).
Schumann, Messe in *C moll.* Op. 147 (gem. Chor).
— Requiem in *Des 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).
Depresse, 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).
Mollath, Abraham, Op. (Solo u. gem. Chor).
Mozart, Betulia liberata (Solo u. gem. Chor). [116].
— Davide penitente (Solo u. gem. Chor). [469].
Raff, Welt-Ende, Gericht, Neue Welt, Op. 212 (Solo u. gem. Chor).
Reinthal, Jephta (Solo u. gem. Chor).

Gruppe XIII.

Konzert-, Gesang- u. dram. Werke.

Becker, Auf Kaiser Friedrichs Tod, Op. 60 (gem. Chor).
Beer, Der wilde Jäger, Op. 20 (Solo u. gem. Chor).
Beethoven, Meerestille, Op. 112 (gem. Chor).
— Ruinen v. Athen, Op. 113 (Solo u. gem. Chor).
— Marsch u. Chor u. 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).
— Glor. Augenlied, 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).
— Normanzug, Op. 32 (Solo u. Männerch.). 80.
Damrosch, Brautgesang (Männerchor).
Gade, Komala, Op. 12 (Solo u. gem. Chor).
— Frühlings-Phantasie, Op. 21 (Solo).
— Frühlings-Botschaft, Op. 35 (gem. Chor).
— Die heilige Nacht, Op. 40 (Solo u. gem. Chor).
— Kalanau, Op. 45 (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 Musica (gem. Chor).
— Vaterlandlied, Op. 7 (Männerchor), gr. 80.
Gernsheim, Wächterlied, Op. 7 (Männerchor), 80.
Goldschmidt, A. v., Vorspiel u. Liebeszene aus 7 Todsünden (Solo).
Gouvy, Iphigenie, Op. 78 (Solo u. gem. Chor).
— Odius, Op. 75 (Solo u. gem. Chor).
Grimm, Audie Musik, Op. 12 (Solo u. gem. Chor). 80.
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. 80.
— Normengesang, Op. 21 (Solo u. Frauenchor), 80.
— 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. 41 (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), 80.
Leu, Barbarossa (Solo u. Männerchor).
Mendelssohn, Antigone, Op. 35 (dopp. Männerchor).
— Aethalis, Op. 74 (Solo u. gem. Chor).
— Festgesang »An d. Künstler«, Op. 68 (Männerch.).
— Festgesang z. Säcularfeier d. Buchdruckerkunst (Männerchor).
— Heimkehr d. Fremde, Op. 89 (Solo u. gem. Chor).
— Loreley-Finale, Op. 98 (Solo u. gem. Chor).
— Odius in Kolonos, Op. 93 (dopp. Männerchor).
— Sommernachtsstraum, Op. 61 (Solo u. gem. Chor).
— Walpurgisnacht, Op. 60 (Solo u. gem. Chor).
Nicolé, 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, Hakou Järl, Op. 112 (Solo u. Männerchor).
— Schichtlied, Op. 56 (dopp. Männerchor), 80.
— Sonntagsgesänge, Op. 161 (gem. Chor).
— Tell, Op. 102 (Solo u. Männerchor).
Reinthal, 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).
Rudorf, Gesang an die Sterne, Op. 26 (6stimm. Chor).
Schumann, Das Paradies und die Peri, Op. 50 (Solo u. gem. Chor).
— Adventlied, Op. 71 (Solo u. gem. Chor).
— Requiem für Mignon, Op. 98b (Solo u. gem. Chor).
— Nachlied, Op. 105 (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, Mita, Op. 39 (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! perdo! (Sopr.).
— Arie: Primo amore (Sopr.).
— 2 Arien: Nr. 1. Prüfung des Küssens, Nr. 2. Mit Mädchen sich vertrauen (Bass).
— 2 Arien zu »Die schöne Schusterin« (Bass).
— Terzett: Tronate, empj (Sopr., Ten. u. Bass).
Gluck, Rec. u. Arie: Berenice, ach wo bist du? u. Antigone (Sopr.).
Haydn, Ariadne auf Naxos (Mezzosopr.).
Hofmann, Die Liebesd. Troubadours Raul le Preux, Op. 89, Gesang-Scene (Bar.).
Holstein, Beatrice, Op. 38, Scene u. Braut v. Messina (Sopr.). 80.
Mendelssohn, Konzert-Arie, Op. 94 (Sopr.).
Mozart, »Berenice e Vologeso«: Rec. u. Arie (Sopr.). [Werk 70].
— »Ah lo previdi« — »Ach meine Ahnung«, Scene u. Kavatine (Sopr.). (40 ital., 80 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 donde vengo« — »Woher dieses Bangen«, Rec. u. Arie (Bass). (40 ital., 80 deutsch u. ital.) [512].
— »Alma grande e nobile«, Arie (Sopr.). [578].
— »A questo sonno« — »In meine Arme komme«, Rec. u. Arie (Sopr.). (40 ital., 80 deutsch u. ital.) [374].
— »Bella mia fiamma« — »Theuerstes Mädchen, ich scheide!« Scene u. Arie (Sopr.). (40 ital., 80 deutsch u. ital.) [525].
— »Chio mi scordi!« — »Mich zu trennen von dir«, »Non tener, amato bene« — »Zage nichts«, Rec. u. Rondo (Sopr. mit obl. Klavier). (40 ital., 80 deutsch u. ital.) [505].
— »Chi sa, chi sa, qual sia«, Arie (Sopr.). [582].
— »Clarice, cara mia sposa«, Arie (Ten.). [256].
— »Con ossequio«, Arie (Ten.). [210].
— »Conservati fedele«, Arie (Sopr.). [23].
— »Così dunque tradisci«, Rec. u. Arie (Bass). [1].
— »Del gran regno delle Amazonie«, Terzett (Ten. u. 2 Bass). (Fragment.) [44].
— »Dite almen«, Quartett (Sopr., Ten. u. 2 Bass). [479].
— »Ecco, quel fiore«, Terz. (2 Sopr. u. 1 Bass). [436].
— »Fra cento affanni«, Arie (Sopr.). [89].
— »Ich möchte wohl der Kaiser sein«, Ein deutsches Kriegslied (Bass). [539].
— »Kommt her, ihr frechen Sünder«, Arie (Sopr.). (Passionlied.) [146].
— »Ma che vi fecer« — »Ach, was verbrachte«, Rec. u. Arie (Sopr.). (40 ital., 80 deutsch u. ital.) [363].
— »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). (40 ital., 80 deutsch u. ital.) [513].
— »Mia speranza adorata« — »Ach sie stirbt, meine Hoffnung«, Rec. u. Rondo (Sopr.). (40 ital., 80 deutsch u. ital.) [416].
— »Mi lagnero taceudo«, Terz. (2 Sopr. u. Bass). [437].
— »Misero dove sono« — »Wehe mir, ach, Scene u. Arie (Sopr.). (40 ital., 80 deutsch u. ital.) [369].
— »Misero meo«, »Misero pargoletto«, Rec. u. Arie (Sopr.). [77].
— »Misero! O sogno« — »Wehe mir! Ist's Wahrheit«, Arie (Ten.). (40 ital., 80 deutsch u. ital.) [431].
— »Müsst' ich auch durch tausend Drachene«, Arie (Ten.). (Fragment.) [435].
— »Nehmt meinen Dank«, Arie (Sopr.). [383].
— »No, no, che non seia«, Arie (Sopr.). [319].
— »Non più tanto ascoltate«, — »Genug, ich bin entschlossen«, — »Non tener, amato bene«, — »Lass, o Freund, ein standhaft«, Rec. u. Arie (Sopr. mit obl. Violine.) (80 deutsch u. ital.) [410].
— »Nun liebes Weibchen«, Kom. Duett (Sopr. u. Bass). [625].
— »Omnia felices«, »Jo ti lascio«, Rec. u. Arie (Rondo) (Alt). [255].
— »Orch che ti dovert«, Rec. u. Arie (Ten.). [36].
— »O temerario Artace«, Rec. u. Arie (Sopr.). [7].
— »Per pietà, bell' idio mio«, Arie (Sopr.). [3].
— »Per pietà, non riorcitate«, — »Lass mir meinen stillen Kummer«, Rondo (Ten.). (40 ital., 80 deutsch u. ital.) [426].
— »Per questa bella mano«, Arie (Bass). [612].
— »Più non si trovano«, Kanonette (2 Sopr. u. 1 Bass). [549].
— »Populi di Tessaglia«, Rec. u. Arie (Sopr.). [3].
— »Rivolgete a lui«, Arie (Bass). [584].
— »Schou lacht der holde Frühling«, Arie (Sopr.). [50].
— »Se al labbro mio«, Arie (Ten.). [265].
— »Se ardire, o speranza«, Arie (Sopr.). [82].
— »Se lontano, ben mio«, Terz. (2 Sopr., Bass). [3].
— »Se tutti i mali miei«, Arie (Sopr.). [3].
— »Si mostra la sorte«, Arie (Ten.). [269].
— »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 angetliches Leben«, Duett (2 Ten.). (Fragment.) [389].
Perfall, Schlämmerlied der Melusine aus Raimundiu (Sopr.).
Reinecke, Mirjams Sie esgesang, Op. 74 (Sopr.). 80.
— Almanser, Op. 124 (Bar.). 80.
— Das Hindumädchen, Op. 151 (Alt od. M.-Sopr.). 80.