

No. 137.

PAYNE's
Kleine Partitur = Ausgabe



DITTERSDORF.

Quartett. A-dur.

Preis: ⁵⁰~~40~~ Pf.



Ernst Eulenburg, Leipzig.

Payne's Kleine Kammermusik-Partitur-Ausgabe.

Bei Bestellungen bitte nur die Band-Nummer anzugeben. — Thematische Verzeichnisse stehen kostenlos zur Verfügung.

No.	M.	No.	M.
1. Mozart, Quartett, G	0,50	57. Haydn, Quart., op. 76, 5, D (ber. Largo)	0,40
2. Beethoven, Quartett, op. 131, Cism	0,70	58. Haydn, Quartett, op. 74, 3, Gm (Reiter)	0,40
3. Haydn, Quartett, op. 76, 3, C. (Kaiser)	0,40	59. Mendelssohn, Octett, op. 20, Es	1,40
4. Beethoven, Quartett, op. 135, F	0,50	60. Schubert, Octett, op. 166, F	1,70
5. Cherubini, Quartett, Es	0,60	61. Haydn, Quartett, op. 77, 1, G	0,50
6. Beethoven, Quartett, op. 132, Am	0,60	62. Haydn, Quartett, op. 77, 2, F, op. 103, B	0,50
7. Mendelssohn, Quartett, op. 44, 2, Em	0,60	63. Haydn, Quartett, op. 17, 5, G	0,40
8. Mozart, Quartett, C	0,50	64. Haydn, Quart., op. 20, 6, A. (Sonnen-No. 6)	0,40
9. Beethoven, Quartett, op. 130, B	0,70	65. Haydn, Quartett, op. 61, 3, B	0,40
10. Haydn, Quartett, op. 76, 2, Dm (Quinten)	0,40	66. Haydn, Quartett, op. 54, 2, C	0,40
11. Schubert, Quartett, op. posth., Dm, (Der Tod und das Mädchen)	0,70	67. Mendelssohn, Quintett, op. 87, B	0,60
12. Beethoven, Septett, op. 20, Es	1,—	68. Mendelssohn, Quartett, op. 13, Am	0,60
13. Mozart, Quintett, Gm	0,50	69. Haydn, Quartett, op. 76, 1, G	0,40
14. Beethoven, Quartett, op. 95, Fm	0,50	70. Mozart, Trio, Es	0,50
15. Schubert, Quintett, op. 163, C	0,80	71. Mozart, Quintett, A, (Klarinetten)	0,50
16. Beethoven, Quartett, op. 18, 1, F	0,60	72. Mozart, Sextett, D	0,70
17. Beethoven, Quartett, op. 18, 2, G	0,50	73. Mozart, Sextett, B	0,60
18. Beethoven, Quartett, op. 18, 3, D	0,50	74. Schumann, Quartett, op. 41, 1, Am	0,50
19. Beethoven, Quartett, op. 18, 4, Cm	0,50	75. Schumann, Quartett, op. 41, 2, F	0,50
20. Beethoven, Quartett, op. 18, 5, A	0,50	76. Schumann, Quartett, op. 41, 3, A	0,50
21. Beethoven, Quartett, op. 18, 6, B	0,50	77. Schumann, Klavier-Quartett, op. 47, Es	0,70
22. Beethoven, Quartett, op. 74, Es, (Harfen)	0,60	78. Schumann, Klavier-Quintett, op. 44, Es	0,90
23. Cherubini, Quartett, Dm	0,60	79. Beethoven, Klavier-Trio, op. 97, B	0,70
24. Mozart, Quartett, D	0,50	80. Mendelssohn, Klavier-Trio, op. 49, Dm	0,70
25. Mozart, Quartett, D	0,50	81. Mendelssohn, Klavier-Trio, op. 66, Cm	0,70
26. Mozart, Quartett, B	0,50	82. Beethoven, Kl.-Tr., op. 70, 1, D, (Geister)	0,50
27. Mozart, Quartett, F	0,50	83. Beethoven, Klavier-Trio, op. 70, 2, Es	0,60
28. Beethoven, Quartett, op. 59, 1, F	0,70	84. Schubert, Klavier-Trio, op. 99, B	0,60
29. Beethoven, Quartett, op. 59, 2, Em	0,60	85. Schubert, Klavier-Trio, op. 100, Es	0,80
30. Beethoven, Quartett, op. 59, 3, C	0,60	86. Schumann, Klavier-Trio, op. 63, Dm	0,70
31. Beethoven, Quintett, op. 29, C	0,60	87. Schumann, Klavier-Trio, op. 80, F	0,60
32. Mozart, Quartett, Dm	0,50	88. Schumann, Klavier-Trio, op. 110, Gm	0,60
33. Mozart, Quartett, Es	0,50	89. Haydn, Quartett, op. 9, 1, C	0,40
34. Mozart, Quartett, B, (Jagd)	0,50	90. Haydn, Quartett, op. 17, 6, D	0,40
35. Mozart, Quartett, A	0,50	91. Haydn, Quartett, op. 64, 4, G	0,40
36. Beethoven, Quartett, op. 127, Es	0,70	92. Haydn, Quartett, op. 64, 6, Es	0,40
37. Mozart, Quintett, Cm	0,50	93. Haydn, Quart., op. 20, 4, D, (Sonnen-No. 4)	0,40
38. Mozart, Quintett, C	0,70	94. Haydn, Quart., op. 20, 5, Fm, (Sonn.-No. 5)	0,40
39. Schubert, Quartett, op. 161, G	0,70	95. Haydn, Quartett, op. 9, 4, Dm	0,40
40. Schubert, Quartett, Op. 29, Am	0,50	96. Haydn, Quartett, op. 55, 1, A	0,40
41. Beethoven, Trio, op. 3, Es	0,50	97. Spohr, Nonett, op. 31, F	1,20
42. Beethoven, Trio, op. 9, 1, G	0,50	98. Beethoven, Quartett, op. 133, B, (Fuge)	0,50
43. Beethoven, Trio, op. 9, 2, D	0,50	99. Schumann, Klavier-Trio, op. 88, Am, (Phantasiestücke)	0,40
44. Beethoven, Trio, op. 9, 3, Cm	0,50	100. Mozart, Serenade f. Blas-Instrumente, B	1,20
45. Beethoven, Trio, op. 8, D (Serenade)	0,40	101. Mendelssohn, Quartett, op. 80, Fm	0,50
46. Cherubini, Quartett, C	0,60	102. Mendelssohn, Quartett, op. 81, E	0,50
47. Mendelssohn, Quartett, op. 12, Es	0,50	103. Beethoven, Trio, op. 25, D, (Serenade)	0,40
48. Mendelssohn, Quartett, op. 44, 1, D	0,60	104. Beethoven, Trio für Blasinstrumente, op. 87, C	0,40
49. Mendelssohn, Quartett, op. 44, 3, Es	0,70	105. Dittersdorf, Quartett, Es	0,40
50. Mozart, Quintett, D	0,50	106. Dittersdorf, Quartett, D	0,40
51. Mozart, Quintett, Es	0,60	107. Dittersdorf, Quartett, B	0,40
52. Haydn, Quartett, op. 33, 2, Es, (Russ.-No. 2)	0,40	108. Haydn, Quart., op. 20, 2, C, (Sonn.-No. 2)	0,40
53. Haydn, Quartett, op. 33, 3, C, (Vogel-)	0,40	109. Haydn, Quartett, op. 64, 2, Hm	0,40
54. Haydn, Quartett, op. 54, 1, G	0,40	110. Haydn, Quartett, op. 71, 1, B	0,40
55. Haydn, Quartett, op. 64, 5, D, (Lerchen)	0,40	111. Haydn, Quartett, op. 17, 1, E	0,40
56. Haydn, Quartett, op. 76, 4, B	0,40		



QUARTETT

No. 6.

A-dur

für

2 Violinen, Viola und Violoncell

von

Carl Ditters v. Dittersdorf.



Ernst Eulenburg, Musikverlag,
Leipzig.

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M
K. 116
no. 6

Quartett N^o. 6.

Moderato.

Carl Ditters von Dittersdorf.

Violino I. *dolce*

Violino II. *dolce*

Viola. *dolce*

Violoncello.

This page of musical notation consists of five systems of staves. The first system shows the beginning of the piece with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The second system features a piano (p) dynamic and a 'pizz.' (pizzicato) marking. The third system includes a 'col.' (col legno) marking and a 'pp' (pianissimo) dynamic. The fourth system contains multiple 'cresc.' (crescendo) markings and a 'pp' dynamic. The fifth system continues with 'cresc.' markings and a 'pp' dynamic. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

System 1: Four staves (treble, alto, tenor, bass clefs). The music is in a key with one flat and a 3/4 time signature. It features a complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staves.

System 2: Four staves. The key signature changes to two sharps. The music becomes more rhythmic and textured. Annotations "pizz." and "col." are present above the upper staves.

System 3: Four staves. The key signature changes to three sharps. The music continues with complex rhythmic patterns and melodic lines across all staves.

System 4: Four staves. The key signature changes to two sharps. The music features a mix of melodic and rhythmic elements, with some staves showing more active movement than others.

System 5: Four staves. The key signature changes to one sharp. The music concludes with a series of rhythmic and melodic patterns, ending with a final cadence.



The first system of musical notation consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The second staff is a treble clef with a similar melodic line. The third staff is an alto clef with a bass clef, and the fourth staff is a bass clef. Both the third and fourth staves contain a bass line with quarter and eighth notes. There are fermatas under the first and second measures of the bass line.



The second system of musical notation consists of four staves. The top staff is a treble clef with a key signature of two sharps and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The second staff is a treble clef with a similar melodic line. The third staff is an alto clef with a bass clef, and the fourth staff is a bass clef. Both the third and fourth staves contain a bass line with quarter and eighth notes. There are fermatas under the first and second measures of the bass line.



The third system of musical notation consists of four staves. The top staff is a treble clef with a key signature of two sharps and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The second staff is a treble clef with a similar melodic line. The third staff is an alto clef with a bass clef, and the fourth staff is a bass clef. Both the third and fourth staves contain a bass line with quarter and eighth notes. There are fermatas under the first and second measures of the bass line.



The fourth system of musical notation consists of four staves. The top staff is a treble clef with a key signature of two sharps and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The second staff is a treble clef with a similar melodic line. The third staff is an alto clef with a bass clef, and the fourth staff is a bass clef. Both the third and fourth staves contain a bass line with quarter and eighth notes. There are fermatas under the first and second measures of the bass line.



The fifth system of musical notation consists of four staves. The top staff is a treble clef with a key signature of two sharps and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The second staff is a treble clef with a similar melodic line. The third staff is an alto clef with a bass clef, and the fourth staff is a bass clef. Both the third and fourth staves contain a bass line with quarter and eighth notes. There are fermatas under the first and second measures of the bass line.

First system of musical notation. It consists of four staves: two treble clefs and two bass clefs. The key signature is two sharps (F# and C#). The first staff has a *plz.col.* marking. The music features a complex rhythmic pattern with many sixteenth notes.

Second system of musical notation. It consists of four staves. The key signature changes to one sharp (F#). The music continues with similar rhythmic complexity. There are *p* (piano) markings in the second and third staves.

Third system of musical notation. It consists of four staves. The key signature changes to one flat (Bb). The music features a prominent *cresc.* (crescendo) marking in the first staff, followed by *f* (forte) and *p* (piano) markings. The bass line is more active than in previous systems.

Fourth system of musical notation. It consists of four staves. The key signature changes to two flats (Bb and Eb). The music is marked *pp* (pianissimo) throughout. The bass line continues with rhythmic patterns.

Fifth system of musical notation. It consists of four staves. The key signature changes to three flats (Bb, Eb, and Ab). The music continues with a consistent rhythmic pattern across all staves.

The first system of musical notation consists of four staves. The top staff is in treble clef with a key signature of two flats and a common time signature. It features a complex melodic line with many sixteenth and thirty-second notes. The second staff is in treble clef with a key signature of two flats and a common time signature, containing a simpler melodic line. The third staff is in alto clef with a key signature of two flats and a common time signature, containing a rhythmic accompaniment. The bottom staff is in bass clef with a key signature of two flats and a common time signature, containing a rhythmic accompaniment.

The second system of musical notation consists of four staves. The top staff is in treble clef with a key signature of two flats and a common time signature. It features a complex melodic line with many sixteenth and thirty-second notes. The second staff is in treble clef with a key signature of two flats and a common time signature, containing a simpler melodic line. The third staff is in alto clef with a key signature of two flats and a common time signature, containing a rhythmic accompaniment. The bottom staff is in bass clef with a key signature of two flats and a common time signature, containing a rhythmic accompaniment. The word "pizzcol." is written above the second staff in the second measure.

The third system of musical notation consists of four staves. The top staff is in treble clef with a key signature of two sharps and a common time signature. It features a complex melodic line with many sixteenth and thirty-second notes. The second staff is in treble clef with a key signature of two sharps and a common time signature, containing a simpler melodic line. The third staff is in alto clef with a key signature of two sharps and a common time signature, containing a rhythmic accompaniment. The bottom staff is in bass clef with a key signature of two sharps and a common time signature, containing a rhythmic accompaniment. The word "tr" is written above the top staff in the third measure.

The fourth system of musical notation consists of four staves. The top staff is in treble clef with a key signature of two sharps and a common time signature. It features a complex melodic line with many sixteenth and thirty-second notes. The second staff is in treble clef with a key signature of two sharps and a common time signature, containing a simpler melodic line. The third staff is in alto clef with a key signature of two sharps and a common time signature, containing a rhythmic accompaniment. The bottom staff is in bass clef with a key signature of two sharps and a common time signature, containing a rhythmic accompaniment.

The fifth system of musical notation consists of four staves. The top staff is in treble clef with a key signature of two sharps and a common time signature. It features a complex melodic line with many sixteenth and thirty-second notes. The second staff is in treble clef with a key signature of two sharps and a common time signature, containing a simpler melodic line. The third staff is in alto clef with a key signature of two sharps and a common time signature, containing a rhythmic accompaniment. The bottom staff is in bass clef with a key signature of two sharps and a common time signature, containing a rhythmic accompaniment.

The first system of music consists of four staves. The top staff is the treble clef, followed by two piano staves (treble and bass clefs), and a bass staff. The music is in 2/4 time with a key signature of two sharps (F# and C#). It features a rhythmic pattern of eighth and sixteenth notes, with a fermata over a note in the second measure of the top staff.

Menuetto.

Larghetto.

The second system begins with the tempo marking 'Larghetto'. It features four staves: treble, two piano, and bass. The music is in 3/4 time with a key signature of two sharps. Dynamic markings include *p* (piano) and *pp* (pianissimo) in the piano parts. The melody in the treble staff is characterized by eighth-note patterns.

The third system continues the piece with four staves. The treble staff has a dense texture of sixteenth-note runs. The piano parts provide harmonic support with sustained notes and rhythmic patterns.

The fourth system features a prominent sixteenth-note melody in the treble staff. The piano parts continue with harmonic accompaniment, including some rests in the bass line.

The fifth system concludes the piece with four staves. The treble staff has a melodic phrase with a fermata. The piano parts provide a steady accompaniment with eighth-note patterns.

First system of musical notation, featuring four staves (treble, alto, tenor, and bass clefs). The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The first staff has a melodic line with some grace notes. The second staff has a rhythmic accompaniment. The third and fourth staves provide harmonic support. Dynamics include *p* and *pp*.

Alternativo.

Second system of musical notation, labeled "Alternativo." It features four staves. The music is in a key with two sharps and a 3/4 time signature. The first staff features a complex melodic line with many grace notes and trills. The second staff has a rhythmic accompaniment. The third and fourth staves provide harmonic support. Dynamics include *p*, *pp*, and *ppp*. The section ends with a double bar line.

First system of musical notation, featuring a treble clef staff with a melodic line and a bass clef staff with a bass line. The music is in 2/4 time and includes a dynamic marking of *p* (piano).

Second system of musical notation, continuing the piece with similar melodic and bass lines.

Third system of musical notation, showing a continuation of the melodic and bass lines.

Finale.

Presto.

Menuetto D. C.

Fourth system of musical notation, marking the beginning of the 'Finale' section with a 'Presto' tempo. The music is in 2/4 time.

Fifth system of musical notation, concluding the piece with a final melodic flourish.

Musical score for piano, consisting of five systems of three staves each. The score is in G major and 3/4 time. The first system shows a rhythmic introduction with eighth and sixteenth notes. The second system features a key signature change to G major and a dynamic marking of 'p'. The third system has a melodic line in the right hand and rests in the left. The fourth and fifth systems continue the melodic development with various articulations and dynamics.

Alternativo.

Co-la.

First system of the musical score, featuring a vocal line and piano accompaniment. The vocal line begins with a quarter rest followed by a quarter note, then continues with eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

Second system of the musical score. The vocal line continues with eighth and sixteenth notes, showing a melodic line. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

Third system of the musical score. The vocal line features a more active melodic line with eighth and sixteenth notes. The piano accompaniment continues with the eighth-note bass line and chords.

Fourth system of the musical score. The vocal line has a melodic line with some rests. The piano accompaniment features a more active bass line with eighth and sixteenth notes. Dynamics markings *pp* are present in the piano part.

Fifth system of the musical score. The vocal line concludes with a melodic phrase. The piano accompaniment features a more active bass line with eighth and sixteenth notes. Dynamics markings *f* are present in the piano part.

Eulenburg's Kleine Orchester-Partitur-Ausgabe

Symphonien:

Nr.	M.	Nr.	M.
1. Mozart, C (Jupiter)	1.50	36. Haydn, Nr. 16, G (Oxford)	1.—
2. Beethoven, Nr. 5, Cm	2.—	37. Mozart, D	1.—
3. Schubert, Hm (unvollendet)	1.50	38. Haydn, Nr. 12, B	1.—
4. Mozart, Gm	1.50	39. Haydn, Nr. 4, D (Glocken)	1.—
5. Beethoven, Nr. 3, Es (Eroica)	2.50	40. Strauß, Don Juan	4.—
6. Mendelssohn, Nr. 3, Am (Schottische)	2.50	41. Strauß, Macbeth	4.—
7. Beethoven, Nr. 6, F (Pastorale)	2.—	42. Strauß, Tod und Verklärung	4.—
8. Schumann, Nr. 3, Es	2.—	43. Strauß, Till Eulenspiegel	4.—
9. Haydn, Nr. 2, D (Londoner)	1.—	44. Strauß, Zarathustra	4.—
10. Schubert, C	3.—	45. Strauß, Don Quixote	4.—
11. Beethoven, Nr. 9, Dm (mit Chor)	4.—	46. Mozart, D (ohne Menuett)	1.50
12. Beethoven, Nr. 7, A	2.50	47. Liszt, Bergsymphonie	2.—
13. Schumann, Nr. 4, Dm	2.—	48. Liszt, Tasso	2.—
14. Beethoven, Nr. 4, B	2.—	49. Liszt, Préludes	2.—
15. Mozart, Es	1.50	50. Liszt, Orpheus	2.—
16. Beethoven, Nr. 8, F	2.—	51. Liszt, Prometheus	2.—
17. Schumann, Nr. 1, B	2.50	52. Liszt, Mazeppa	2.—
18. Beethoven, Nr. 1, C	1.—	53. Liszt, Festklänge	2.—
19. Beethoven, Nr. 2, D	1.50	54. Liszt, Heldenklänge	2.—
20. Mendelssohn, Nr. 4, A (Italienische)	2.—	55. Liszt, Hungaria	2.—
21. Schumann, Nr. 2, C	2.—	56. Liszt, Hamlet	2.—
22. Berlioz, Phantastische Symphonie	3.—	57. Liszt, Hunnenschlacht	2.—
23. Berlioz, Harold in Italien	3.—	58. Liszt, Ideale	2.—
24. Berlioz, Romeo und Julia	4.—	59. Bruckner, Nr. 1, C moll	4.—
25. Brahms, Nr. 1, Cm	4.—	60. Bruckner, Nr. 2, C moll	4.—
26. Brahms, Nr. 2, D	4.—	61. Bruckner, Nr. 3, D moll	4.—
27. Brahms, Nr. 3, F	4.—	62. Bruckner, Nr. 4, Es (romantische)	4.—
28. Brahms, Nr. 4, Em	4.—	63. Bruckner, Nr. 5, B	4.—
29. Tschaiakowsky, Nr. 5, Em	4.—	64. Bruckner, Nr. 6, A	4.—
30. Tschaiakowsky, Nr. 4, Fm	4.—	65. Bruckner, Nr. 7, E	4.—
31. Haydn, Nr. 3, Es	1.—	66. Bruckner, Nr. 8, C moll	4.—
32. Haydn, Nr. 15, B (La Reine)	1.—	67. Bruckner, Nr. 9, D moll	4.—
33. Dvořák, Nr. 5, Em (Aus der neuen Welt)	4.—	68. Haydn, Nr. 5, D	1.—
34. Haydn, Nr. 11, G (militaire)	1.—	69. Haydn, Nr. 1, Es (Paukenwirbel)	1.—
35. Haydn, Nr. 6, G (Paukenschlag)	1.—	70. Volkmann, Nr. 1, Dm	2.—

Ouverturen:

Nr.	M.	Nr.	M.
1. Beethoven, Leonore Nr. 3	1.—	22. Berlioz, Benvenuto Cellini	1.—
2. Weber, Der Freischütz	1.—	23. Berlioz, Beatrice und Benedict	1.—
3. Mozart, Figaros Hochzeit	—50	24. Tschaiakowsky, 1812. Overture solennelle	1.—
4. Beethoven, Egmont	1.—	25. Beethoven, Die Geschöpfe d. Prometheus	1.—
5. Weber, Der Beherrscher der Geister	1.—	26. Beethoven, Coriolan	1.—
6. Mendelssohn, Melusine	1.50	27. Beethoven, Die Weihe des Hauses	1.—
7. Weber, Oberon	1.—	28. Beethoven, Leonore Nr. 1	1.—
8. Mozart, Don Juan	—50	29. Beethoven, Leonore Nr. 2	1.—
9. Weber, Preziosa	1.—	30. Beethoven, Die Ruinen von Athen	1.—
10. Beethoven, Fidelio	1.—	31. Beethoven, König Stephan	1.—
11. Mendelssohn, Ruy Blas	1.—	32. Beethoven, Zur Namensfeier	1.—
12. Weber, Jubel-Ouverture	1.—	33. Marschner, Hans Heiling	1.—
13. Mendelssohn, Ein Sommernachtstraum	1.—	34. Maillart, Das Glöckchen des Eremiten	1.—
14. Mozart, Die Zauberflöte	1.—	35. Weber, Euryanthe	1.—
15. Nicolai, Die lustigen Weiber von Windsor	1.—	36. Schubert, Rosamunde (Zauberharfe)	1.50
16. Rossini, Wilhelm Tell	1.—	37. Mendelssohn, Die Hebriden (Fingals- höhle)	1.50
17. Berlioz, Waverley	1.—	38. Glinka, Das Leben für den Zaren (Ivan Sussanin)	1.—
18. Berlioz, Die Vehmrichter	1.—	39. Glinka, Ruslan und Ludmila	1.—
19. Berlioz, König Lear	1.—	40. Cherubini, Die Abencerragen	1.—
20. Berlioz, Der Römische Carneval	1.—		
21. Berlioz, Der Korsar	1.—		

Ouverturen:

Nr.	M.	Nr.	M.
41. Cherubini, Medea	1.—	59. Auber, Fra Diavolo	1.—
42. Cherubini, Anakreon	1.—	60. Mozart, Titus	1.—
43. Cherubini, Der Wasserträger	1.—	61. Mozart, Idomeneus	1.—
44. Cornelli, Der Barbier von Bagdad (Motti)	1.—	62. Mozart, Così fan tutte	—50
45. Cornelli, Der Cid	1.—	63. Mozart, Die Entführung aus dem Serail	1.—
46. Schumann, Manfred	1.—	64. Smetana, Die verkaufte Braut	1.—
47. Schumann, Genoveva	1.—	65. Wagner, Die Meistersinger von Nürnberg	1.—
48. Bennett, Die Najaden	1.—	66. Wagner, Parsifal	1.—
49. Wagner, Tristan und Isolde	1.—	67. Wagner, Rienzi	1.—
50. Boieldieu, Die weiße Dame	1.—	68. Wagner, Der fliegende Holländer	1.—
51. Auber, Das eiserne Pferd	1.—	69. Wagner, Tannhäuser	1.—
52. Wagner, Lohengrin, 1. u. 3. Akt	1.—	70. Reger, Lustspiel-Ouvertüre	2.—
53. Mendelssohn, Meeresstille und glückliche Fahrt	1.—	71. Wagner, Faust-Ouvertüre	1.—
54. Rossini, Semiramis	1.—	72. Weingartner, Lustige Ouvertüre	1.50
55. Rossini, Tankred	1.—	73. Volkmann, Richard III.	1.—
56. Brahms, Akademische Festouvertüre	1.50	74. Volkmann, Fest-Ouvertüre	1.—
57. Brahms, Tragische Ouvertüre	1.50	75. Tschaiakowsky, Romeo und Julia	2.—
58. Auber, Der schwarze Domino	1.—	76. Gluck, Iphigenie in Aulis	1.—

Konzerte:

Nr.	M.	Nr.	M.
1. Beethoven, Violin-Konzert, D	1.—	17. Mozart, Violin-Konzert, A	1.—
2. Mendelssohn, Violin-Konzert, Em	1.—	18. Mozart, Violin-Konzert, Es	1.—
3. Spohr, Violin-Konzert Nr. 8, A m (Gesangsszene)	1.—	19. Mozart, Klavier-Konzert, D (Krönungskonzert)	1.50
4. Beethoven, Klavier-Konzert Nr. 3, C m	1.50	20. Liszt, Klavier-Konzert Nr. 2, A	3.—
5. Beethoven, Klavier-Konzert Nr. 4, G	2.—	21. Mozart, Klavier-Konzert, D m	1.50
6. Beethoven, Klavier-Konzert Nr. 5, Es	2.—	22. Liszt, Totentanz, Klav. u. Orch. (Siloti)	1.50
7. Schumann, Klavier-Konzert, A m	2.—		
8. Tschaiakowsky, Violin-Konzert, D	2.—		
9. Tschaiakowsky, Klavier-Konzert Nr. 1, B m	2.—		
10. Liszt, Klavier-Konzert Nr. 1, Es	3.—		
11. Bach, Violin-Konzert, A m	1.—		
12. Bach, Violin-Konzert, E	1.—		
13. Brahms, Klavier-Konzert Nr. 1, D m	3.—		
14. Bruch, Violin-Konzert Nr. 1, G m	2.—		
15. Brahms, Klavier-Konzert Nr. 2, B	4.—		
16. Brahms, Violin-Konzert, D	4.—		

Verschiedene Werke:

Nr.	M.	Nr.	M.
1. Berlioz, Drei Orchesterstücke a. „Faust's Verdammung“ (Ungarischer Marsch; Sylphentanz; Irrlichtertanz)	1.—	10. Wagner, Siegfried-Idyll	1.—
2. Tschaiakowsky, Capriccio Italien	2.—	11. Wagner, Trauermusik aus „Götterdämmerung“	1.—
3. Beethoven, Zwei Violin-Romanzen (G dur, op. 40; F dur, op. 50)	—80	12. Wagner, Charfreitagszauber aus „Parsifal“	1.—
4. Mendelssohn, Orchesterstücke aus dem „Sommernachtstraum“ (Scherzo, Intermezzo, Nocturno, Hochzeitsmarsch, Rüpeltanz)	1.—	13. Wagner, Huldigungsmarsch	1.—
5. Brahms, Variationen über ein Thema von Josef Haydn	1.50	14. Wagner, Bacchanal a. „Tannhäuser“	1.—
6. Wagner, Siegmunds Liebesgesang	1.—	15. Wagner, Einleitg. z. 3. Akt v. „Tannhäuser“	—50
7. Wagner, Walkürenritt	1.—	16. Wagner, Liebesmahl der Apostel	1.50
8. Wagner, Wotans Abschied und Feuerzauber	1.50	17. Schubert, Zwischenakt- und Ballettmusik aus „Rosamunde“	1.—
9. Wagner, Waldweben	1.—	18. Bach, Suite Nr. 3, D dur	1.—
		19. Volkmann, Serenade D moll für Streichorchester (mit Cello-Solo)	—50
		20. Wagner, Kaisermarsch	1.—
		21. Bach, Suite Nr. 2, H moll	1.—
		22. Strauss, Donauwalzer	1.—

Eulenburgs Kleine Partitur-Ausgaben

 in eleganten Einbänden. 

Kammermusik.

- | | | | |
|--|------|---|------|
| Bach, 6 Brandenburgische Konzerte , revidiert von Fr. Steinbach und Carl Schroeder, mit einer Heliogravüre Bachs nach dem Originalbild von Haussmann | M | Mendelssohn, Kammermusik. Mit Heliogravüre Mendelssohns | M |
| | 8.— | Inhalt: Sämtliche 7 Streich-Quartette. (Op. 12, 13, 44 No. 1, 2, 3, Op. 80, 81), 2 Klavier-Trios (Op. 49, 66), 2 Streich-Quintette (Op. 18, 87) und Streich-Oktett (Op. 20). | 10.— |
| Beethoven, Sämtliche 17 Streich-Quartette , genau revidiert und mit Anmerkungen versehen von Wilhelm Altmann. Mit Heliogravüre Beethovens nach der Zeichnung von A. von Kloeber | 12.— | Mozart, 10 berühmte Streich-Quartette (Köchel-Verzeichnis No. 387, 421, 428, 458, 464, 465, 499, 575, 589, 590), 6 Streich-Quintette (Köchel-Verzeichnis No. 406, 515, 516, 593, 614, 525) und Klarinetten-Quintett (Köchel-Verzeichnis No. 581) | 11.— |
| Brahms, Kammermusik. Mit Einführungen von A. Smolian und Heliogravüre Brahms'. | 8.— | Schubert, Kammermusik. Mit Heliogravüre Schuberts. | 12.— |
| Band I. 2 Streich-Sextette (Op. 18, 36) und 2 Streich-Quintette (Op. 88, 111) | 8.— | Inhalt: Sämtliche 9 Streich-Quartette (Op. 29, 125 No. 1, 2, Op. 161, 168, Op. posth. D moll, G moll. D dur, C moll), 2 Klavier-Trios (Op. 99, 100), Streich-Quintett (Op. 163), Klavier- (Forellen-) Quintett (Op. 114) und Oktett (Op. 166). | 9.— |
| Band II. Klarinetten-Quintett (Op. 115) und 3 Streich-Quartette (Op. 51 No. 1, 2, Op. 67) | 10.— | Schumann, Kammermusik. Mit Heliogravüre Schumanns | 8.— |
| Band III. Klavier-Quintett (Op. 34) und 3 Klavier-Quartette (Op. 25, 26, 60) | 10.— | Inhalt: Sämtliche 3 Streich-Quartette (Op. 41 No. 1, 2, 3), 4 Klavier-Trios (Op. 63, 80, 88, 110), Klavier-Quartett (Op. 47) und Klavier-Quintett (Op. 44). | 10.— |
| Band IV. 5 Klavier-Trios Op. 8, 87, 101, 40, 114) | 10.— | Spohr, Sämtliche 4 Doppel-Streich-Quartette (Op. 65, 77, 87, 136), Nonett (Op. 31) und Oktett (Op. 32), beide für Streich- und Blas-Instrumente | 9.— |
| Dvořák, 7 Streich-Quartette (Op. 34, 51, 61, 80, 96, 105, 106). Mit Heliogravüre Dvořáks | 10.— | Volkmann, Kammermusik. Mit Volkmanns Bildnis | 8.— |
| Händel, 12 Große Konzerte für Streichinstrumente , revidiert und mit Vorwort versehen von Georg Schumann, mit Heliogravüre Händels | 10.— | Inhalt: 2 Klavier-Trios (Op. 3, 5) und 5 Streich-Quartette (Op. 14, 34, 35, 37, 43). | 12.— |
| Haydn, Sämtliche 83 Streich-Quartette. Mit dem Bildnis Haydns | 12.— | | |
| Band I. (Op. 1, 2, 3, 9, 17) | 12.— | | |
| Band II. (Op. 20, 33, 42, 50, 51, 54) | 12.— | | |
| Band III. (Op. 55, 64, 71, 74, 76, 77, 103) | 12.— | | |

Eulenburgs Kleine Partitur-Ausgaben

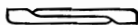
 in eleganten Einbänden. 

Orchester.

Bach, Matthäus-Passion. Herausgegeben von Georg Schumann. Mit Heliogravüre Bachs	9.—	Händel, Der Messias. Herausgegeben von Fritz Volbach. Mit Heliogravüre Händels	8.—
Bach, Die hohe Messe. Herausgegeben von Fritz Volbach. Mit Heliogravüre Bachs	8.—	Haydn, Die Schöpfung. Mit Bildnis Haydns	7.50
Beethoven, Missa solemnis. Mit Vorwort von A. Smolian und Heliogravüre Beethovens nach der Zeichnung von A. v. Kloeber	9.—	Liszt, 12 symphonische Dichtungen in 3 Bänden mit Heliogravüre Liszts. Band I. Bergsymphonie, Tasso, Préludes, Orpheus	10.—
Beethoven, Symphonien. Mit einführenden Worten v. A. Smolian und Heliogravüre Beethovens. Bd. I (No. 1—4), Bd. II (No. 5—7), Bd. III (No. 8 u. 9)	10.—	Band II. Prometheus, Mazeppa, Festklänge, Heldenklage	10.—
Berlioz, Phantastische Symphonie und Harold in Italien. Mit Einführung von A. Smolian und Bildnis Berlioz'	9.—	Band III. Hungaria, Hamlet, Hunnenschlacht, Ideale	10.—
Berlioz, Romeo und Julie. Mit Einführung von A. Smolian und Bildnis Berlioz'	6.—	Mendelssohn, Schottische und Italienische Symphonie. Mit Heliogravüre Mendelssohns	6.50
Berlioz, Sieben Ouverturen. (Waverley, Vehmrichter, König Lear, Der römische Karneval, Der Korsar, Benvenuto Cellini, Beatrice u. Benedict.) Mit Einführung von A. Smolian und Bildnis Berlioz'	10.—	Mozart, Requiem. Mit Heliogravüre Mozarts	5.—
Brahms, Ein deutsches Requiem. Mit Heliogravüre Brahms'	9.—	Schumann, Symphonien. Mit Heliogravüre Schumanns. Band I (No. 1, 2), Band II (Nr. 3, 4)	6.50
Brahms, Symphonien. Mit Einführungen von A. Smolian und Heliogravüre Brahms'. Band I (No. 1, 2), Band II (No. 3, 4) à	10.—	Wagner, Ouverturen u. Vorspiele. (Rienzi, Der fliegende Holländer, Tannhäuser, Lohengrin [I. u. 3. Akt], Tristan u. Isolde, Meistersinger von Nürnberg, Parsifal.) Mit Heliogravüre Wagners nach der Büste von Max Klinger.	9.—
Bruckner, Symphonien. Bd. I (No. 1—3), Bd. II (No. 4—6), Bd. III (No. 7—9)	14.—		
		Violin-Konzerte klassischer und moderner Meister. Band I. Bach, A moll, E dur. Beethoven, Mendelssohn, Mozart, A dur, E dur. Spohr, Gesangsszene	10.—
		Band II. Brahms, Bruch, G moll. Tschaiakowsky	11.—

No.		M.	No.		M.
112.	Haydn, Quartett, op. 50, 4, Fism	0,40	181.	Haydn, Quartett, op. 3, 1, E	0,40
113.	Haydn, Quartett, op. 54, 3, E	0,40	182.	Haydn, Quartett, op. 3, 2, C	0,40
114.	Beethoven, Klavier-Quartett, op. 16, Es	0,60	183.	Haydn, Quartett, op. 3, 3, G. (m. Dudelsack-Menuett)	0,40
115.	Boccherini, Quintett, E	0,50	184.	Haydn, Quartett, op. 3, 4, B	0,40
116.	Schubert, Quartett, op. 168, B	0,50	185.	Haydn, Quartett, op. 3, 5, A	0,40
117.	Schubert, Quartett, op. posth., Gm	0,50	186.	Haydn, Quartett, op. 9, 3, G	0,40
118.	Schubert, Klavier-Quintett, op. 114, A, (Forellen-)	0,80	187.	Haydn, Quartett, op. 9, 5, B	0,40
119.	Schubert, Quartett, op. 125, 2, E	0,50	188.	Haydn, Quartett, op. 9, 6, A	0,40
120.	Schubert, Quartett, op. 125, 1, Es	0,40	189.	Haydn, Quartett, op. 33, 6, D. (Russ.-No. 6)	0,40
121.	Schubert, Quartette, op. posth., D, Cm	0,50	190.	Haydn, Quartett, op. 65, 2, Fm	0,40
122.	Beethoven, Klavier-Trio, op. 1, 1, Es	0,50	191.	Haydn, Quartett, op. 76, 6, Es	0,40
123.	Beethoven, Klavier-Trio, op. 1, 2, G	0,60	192.	Mozart, Quartett, 1), (K.-V. 285)	0,40
124.	Beethoven, Klavier-Trio, op. 1, 3, Cm	0,50	193.	Mozart, Quartett, A, (K.-V. 298)	0,40
125.	Spohr, Doppel-Quartett, op. 77, Es	1,—	194.	Mozart, Quartett, F, (K.-V. 370)	0,40
126.	Spohr, Octett, op. 32, E	1,—	195.	Mozart, Divertimento, F, (K.-V. 2 7)	0,50
127.	Beethoven, Sonate, op. 47, A, (Kreutzer-)	0,60	196.	Tschaikowsky, Quartett, op. 22, F	0,60
128.	Spohr, Doppel-Quartett, op. 65, Dm	1,—	197.	Tschaikowsky, Quartett, op. 30, Esm	0,60
129.	Spohr, Doppel-Quartett, op. 136, Gm	1,—	198.	Stanford, Quartett, op. 44, G	1,20
130.	Spohr, Doppel-Quartett, op. 87, Em	1,—	199.	Stanford, Quartett, op. 45, Am	1,20
131.	Cherubini, Quartett, op. posth., E	0,60	200.	Beethoven, Klavier-Quintett, op. 16, Es	0,80
132.	Cherubini, Quartett, op. posth., F	0,60	201.	Borodin, Quartett, No. 2, D	0,80
133.	Cherubini, Quartett, op. posth., Am	0,60	202.	Raff, Quartett, op. 192, 2, D, (Schöne Müllerin)	1,—
134.	Mendelssohn, Quintett, op. 18, A	0,80	203.	Volkman, Quartett, op. 34, G	0,80
135.	Beethoven, Octett f. Blasinstrumente, op. 103, Es	0,60	204.	Volkman, Quartett, op. 35, Em	0,80
136.	Dittersdorf, Quartett, G	0,40	205.	Volkman, Quartett, op. 37, Fm	0,80
137.	Dittersdorf, Quartett, A	0,40	206.	Volkman, Quartett, op. 43, Es	0,80
138.	Dittersdorf, Quartett, C	0,40	207.	Verdi, Quartett, Em	0,80
139.	Beethoven, Sextett f. Blasinstrumente, op. 71, Es	0,60	208.	Sgambati, Quartett, op. 17, Cism	1,—
140.	Beethoven, Sextett für Streichinstrumente und 2 Hörner, op. 81b, Es	0,60	209.	Heinrich, Prinz Reuss, Quartett, F	1,—
141.	Mozart, Divertimento f. Streich-Instr., Fagott und 2 Hörner, D, (K.-V. 205)	0,50	210.	Bazzini, Quartett, op. 75, Dm	0,80
142.	Haydn, Quartett, op. 17, 2, F	0,40	211.	Klughardt, Quintett, op. 62, Gm	1,20
143.	Haydn, Quartett, op. 55, 3, B	0,40	212.	Brahms, Klavier-Quintett, op. 34, Fm	2,—
144.	Haydn, Quartett, op. 64, 1, C	0,40	213.	Volkman, Quartett, op. 14, Gm	0,80
145.	Haydn, Quartett, op. 71, 2, D	0,40	214.	Beethoven, Quintett, op. 4, Es	0,80
146.	Haydn, Quartett, op. 74, 1, C	0,40	215.	Beethoven, Quintett, op. 104, Cm	0,80
147.	Haydn, Quartett, op. 74, 2, F	0,40	216.	Beethoven, Quintett-Fuge, op. 1, 7, D	0,30
148.	Haydn, Quartett, op. 71, 3, Es	0,40	217.	Mozart, Sextett, F, (Dorfmusikant)	0,50
149.	Haydn, Quartett, op. 1, 4, G	0,40	218.	Mozart, Quintett, G, (Nachtmusik)	0,50
150.	Haydn, Quartett, op. 3, 5, Fm. (Serenade)	0,40	219.	Herzogenberg, Quartett, op. 63, Fm	1,20
151.	Haydn, Quartett, op. 9, 2, Es	0,40	220.	Jongen, Quartett, Cm	1,20
152.	Haydn, Quartett, op. 17, 4, Cm	0,40	221.	Volkman, Klavier-Trio, op. 3, F	0,80
153.	Haydn, Quart., op. 33, 5, G. (Russ.-No. 5)	0,40	222.	Volkman, Klavier-Trio, op. 5, Bm	0,80
154.	Haydn, Quartett, op. 42, Dm	0,40	223.	Beethoven, Klavier-Trio, op. 11, B	0,60
155.	Haydn, Quartett, op. 50, 5, F	0,40	224.	Taubert, Quartett, op. 56, Fism	0,70
156.	Haydn, Quartett, op. 50, 6, D, (Frosch-)	0,40	225.	Klughardt, Quartett, op. 61, D	1,—
157.	Haydn, Quartett, op. 17, 3, Es	0,40	226.	Foerster, Quartett, op. 15, E	1,—
158.	Mozart, Quartett, Gm, (K.-V. 478)	0,60	227.	Wilm, Sextett, op. 27, Hm	1,20
159.	Mozart, Quartett, Es, (K.-V. 493)	0,60	228.	Nawratil, Quartett, op. 21, Dm	1,—
160.	Mozart, Quintett, Es, (K.-V. 452)	0,60	229.	Sinding, Klavier-Quintett, op. 5, Em	2,—
161.	Tschaikowsky, Quartett, op. 11, D	0,50	230.	Hochberg, Quartett, op. 22, Es	1,—
162.	Haydn, Quartett, op. 51, (Sieben Worte)	0,60	231.	Hochberg, Quartett, op. 27, 1, D	1,—
163.	Haydn, Quart., op. 20, 1, Es, (Sonn.-No. 1)	0,40	232.	Hochberg, Quartett, op. 27, 2, Am	1,—
164.	Haydn, Quart., op. 20, 3, Gm, (Sonn.-No. 3)	0,40	233.	Schubert, Klavier-Trio, op. 148, Es, (Nocturne)	0,50
165.	Haydn, Quart., op. 33, 1, Hm, (Russ.-No. 1)	0,40	234.	Scontrino, Quartett, Gm	1,20
166.	Haydn, Quart., op. 33, 4, B, (Russ.-No. 4)	0,40	235.	Brahms, Sextett, op. 18, B	1,50
167.	Haydn, Quartett, op. 50, 1, B	0,40	236.	Brahms, Sextett, op. 36, G	1,50
168.	Haydn, Quartett, op. 50, 2, C	0,40	237.	Brahms, Quintett, op. 88, F	1,50
169.	Haydn, Quartett, op. 50, 3, Es	0,40	238.	Brahms, Quintett, op. 111, G	1,50
170.	Haydn, Quartett, op. 1, 1, B	0,40	239.	Brahms, Quintett, op. 115, Hm. (Klarin-)	1,50
171.	Haydn, Quartett, op. 1, 2, Es	0,40	240.	Brahms, Quartett, op. 51, 1, Cm	1,20
172.	Haydn, Quartett, op. 1, 3, D	0,40	241.	Brahms, Quartett, op. 51, 2, Am	1,20
173.	Haydn, Quartett, op. 1, 5, B	0,40	242.	Brahms, Quartett, op. 67, B	1,20
174.	Haydn, Quartett, op. 1, 6, C	0,40	243.	Brahms, Klavier-Quartett, op. 25, Gm	1,50
175.	Haydn, Quartett, op. 2, 1, A	0,40	244.	Brahms, Klavier-Quartett, op. 26, A	1,50
176.	Haydn, Quartett, op. 2, 2, E	0,40	245.	Brahms, Klavier-Quartett, op. 60, Cm	1,50
177.	Haydn, Quartett, op. 2, 3, Es	0,40	246.	Brahms, Klavier-Trio, op. 8, H	1,50
178.	Haydn, Quartett, op. 2, 4, F	0,40	247.	Brahms, Klavier-Trio, op. 87, C	1,50
179.	Haydn, Quartett, op. 2, 5, D	0,40	248.	Brahms, Klavier-Trio, op. 101, Cm	1,50
180.	Haydn, Quartett, op. 2, 6, B	0,40	249.	Brahms, Trio, op. 40, Es, (Horn-)	1,50
			250.	Brahms, Trio, op. 114, Am. (Klarinetten-)	1,50
			251.	Tschaikowsky, Klav.-Trio, op. 50, Am	2,—

No.	M.	No.
252. Beethoven, Rondino f. Blasinstrum., Es (Nachgel. Werk)	0,50	279. Carl Schroeder, Quartett, op. 88, I
253. Gromis, Quartett, A	1,—	280. Bach, Brandenburg. Konzert No. 1,
254. Bach, Brandenburg. Konzert No. 3, G	1,—	281. Bach, Brandenburg. Konzert No. 4,
255. Bach, Brandenburg. Konzert No. 6, B	1,—	282. Bach, Brandenburg. Konzert No. 5,
256. Buonamici, Quartett, G	1,—	283. August Reuss, Quartett, op. 25, D
257. Bach, Brandenburg. Konzert No. 2, F	1,—	284. E. Stillman-Kelley, Quartett, op. 25
258. Sinigaglia, Konzert-Etude f. Quartett	0,50	285. H. Wolf, Quartett, Dm
259. Haydn, Klavier-Trio No. 1, G	0,50	286. H. Wolf, Ital. Serenade f. Quartett,
260. Suter, Klavier-Trio	1,—	287. Reger, Flöten-Trio (Serenade), op. 77a
261. Scontrino, Quartett, C	1,—	288. R. Streibler, Klavier-Trio 77 b, Am
262. Mozart, Klarinetten-Serenade	2,—	M. Sissler, Streichtrio (Serenade), op. 21, A
263. Händel, Concerto grosso No. 12, H m.	0,70	290. Scontrino, Quartett, Am
264. Händel, Concerto grosso No. 1, G	0,70	291. Carl Schroeder, Quartett, op. 89, C
265. Händel, Concerto grosso No. 2, F	0,70	292. Strauss, Klavierquartett, op. 13, C
266. Händel, Concerto grosso No. 3, Em.	0,70	293. Reger, Quartett, op. 109, Es
267. Händel, Concerto grosso No. 4, Am.	0,70	294. Sibelius, Quartett, op. 56, Dm (Voc. intima)
268. Händel, Concerto grosso No. 5, D	0,70	295. Reger, Klavierquartett, op. 113, Dm
269. Händel, Concerto grosso No. 6, Gm	0,70	296. Reger, Sextett, op. 118, F
270. Händel, Concerto grosso No. 7, B	0,70	297. Beethoven, Quartett, Fdur, nach Klaversonate op. 14, 1.
271. Händel, Concerto grosso No. 8, Cm	0,70	298. Dvořák, Quartett, op. 34, Dm
272. Händel, Concerto grosso No. 9, F	0,70	299. Dvořák, Quartett, op. 51, Es
273. Händel, Concerto grosso No. 10, Dm	0,70	300. Dvořák, Quartett, op. 61, C
274. Händel, Concerto grosso No. 11, A	0,70	301. Dvořák, Quartett, op. 80, E
275. Smetana, Quartett Emoll, Aus meinem Leben (Ed. Peters No. 3171)	0,70	302. Dvořák, Quartett, op. 96, F
276. Grieg, Quartett, op. 27, Gm (Ed. Peters No. 3127)	0,70	303. Dvořák, Quartett, op. 105, As
277. Sinding, Quartett, op. 70, Am (Ed. Peters No. 3056)	0,70	304. Dvořák, Quartett, op. 106, G
278. Beethoven, Klavier-Trio (Kakadu-Variationen) G, op. 121 a	0,50	



Eulenburg's kleine Orchester-Partitur-Ausgabe. Chorwerke.

1. **Beethoven**, Missa solennis
Gebunden
2. **Brahms**, Ein deutsches Requiem
Gebunden
3. **Bach**, Matthäus-Passion (G. Schumann)
Gebunden
4. **Mozart**, Requiem
Gebunden
5. **Haydn**, Die Schöpfung
Gebunden
6. **Händel**, Der Messias (Volbach)
Gebunden
7. **Bach**, Kantate No. 4: Christ lag in Todesbanden (Ochs)
8. **Bach**, Kantate No. 104: Du Hirte Israel, höre (Ochs)