PHILHARMONIA
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CASELLA

PUPAZZETTI

No. 297
WIENER PHILHARMONISCHER VERLAG

Printed in Austria

PHILHARMONIA

TASCHEN-PARTITUREN
MINIATURE SCORES / PARTITIONS DE POCHE

J. S. BACH

No.
101 Johannespassion / St. John's Passion / Passion de St. Jean
99 Magnificat
111 Kantate 50 »Nun ist das Heil« / »Now shall the grace«
102 Kantate 53 »Schlage doch gewünschte Stunde« / »Strike thou hour«
104 Kreuzstabkantate (Nr. 56)
103 Kaffeekantate / Coffee Cantata (No. 211)

B. BARTÓK

203 Suite II, op. 4 (in Vorb.)
202 Str. Quart.[1]) II, op. 17

BEETHOVEN

7 Symphonie No. 1, op. 21
8 Symphonie No. 2, op. 36
9 Symphonie No. 3, op. 55 (Eroica)
10 Symphonie No. 4, op. 60
1 Symphonie No. 5, op 67
3 Symphonie No. 6, op. 68 (Pastorale)
11 Symphonie No. 7, op. 92
4 Symphonie No. 8, op. 93
30 Symphonie No. 9, op. 123
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76 Prometheus, Ouverture, op. 43
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BERLIOZ

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BORODIN

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266 Symphonie II h / si

BRAHMS

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281 Triumphlied, op. 55 (in Vorb.)
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BRUCKNER

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204 Messe e / mi
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BUSONI

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262 Tanzwalzer, op. 53

A. CASELLA

210 Italia, Suite, op. 11
249 Concerto f. Str. Quart.[1])

FR. DELIUS

207 Brigg Fair (in Vorb.)
208 Tanzrhapsodie / dance rhapsody
209 Appalachia (in Vorb.)

DITTERSDORF

364 Str. Quart.[1]) G / Sol
365 Str. Quart.[1]) Es / E flat / Mi ♭

DVOŘÁK

273 Bläserserenade, op. 44
274 Wassermann, op. 107
275 Mittagshexe, op. 108
276 Gold. Spinnrad, op. 109
277 Waldtaube, op. 110
278 Heldenlied, op. 111
} in Vorb.

FLOTOW

42 Stradella, Ouverture

*

* Ne pas en vente en France et Belgique

[1]) Streichquartett / String Quartet / Quatuor à cordes
[2]) Streichquintett / String Quintet / Quintuor à cordes

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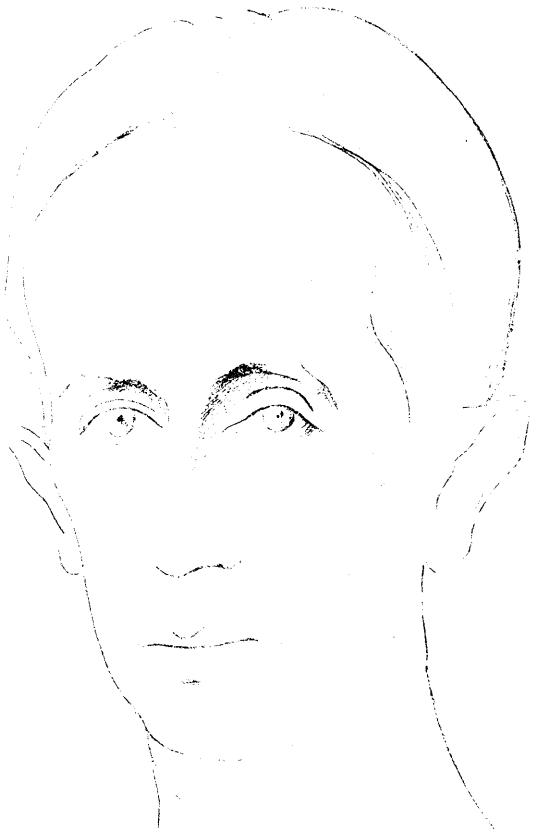

Alfredo Casella

303196 replacement

PHILHARMONIA
PARTITUREN · SCORES · PARTITIONS

Al mio carissimo amico Vincenzo Tommasini

ALFREDO CASELLA

PUPAZZETTI

Cinque musiche per marionette

Eigentum des Verlages
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No. 297

WIENER PHILHARMONISCHER VERLAG A. G.
WIEN

M
1060
C337Pm

Alfredo Casella wurde am 25. Juli 1883 in Turin geboren. Er studierte in Paris, wo er bald als Pianist und Dirigent Ansehen erlangte, und wurde 1915 zum Lehrer für Klavier am Liceo di S. Cecilia in Rom ernannt. 1921 verließ er sein Amt. Die meisten seiner Werke sind Kompositionen für Klavier, Gesang oder Kammermusik. Außerdem komponierte er zwei Symphonien, eine Suite, die Orchester-Rhapsodie »Italia«, die symphonischen Dichtungen: »Notte di maggio«, »Elegia eroica«, »A notte alte«, die Ballette »Le couvent sur l'eau« und »La Giara« usw.

Die »Pupazzetti« wurden 1916 von Casella geschrieben. Diese fünf Stücke waren zur Begleitung eines Marionettenspiels bestimmt und wurden auch zwei Jahre später für eine Aufführung der futuristischen Puppen des Malers Fortunato Depero im »Theater dei Piccoli« in Rom verwendet.

Mit Ausnahme des 3. Stückes (Serenade), welches sich in der klassischen Form der Sonate mit zwei Themen bewegt, sind alle diese Stücke vollkommen frei in der Form und gehorchen keinem anderen Gesetz als dem der Phantasie des Komponisten. Es sind nicht Menschen, die auf der Bühne spielen, und so mußte die Musik vor allem die strengen, eckigen und doch amüsanten (zuweilen sogar »rührenden«) Bewegungen der kleinen Puppen der italienischen Komödie darstellen und begleiten.

Alfredo Casella was born on July 25, 1883, in Turin. He studied in Paris, where he soon became known as a pianist and conductor. In 1915 he was appointed master of the piano at the Liceo di S. Cecilia, Rome, which position he left in 1921. His principal compositions are vocal, piano and chamber music works. He has also composed two symphonies, an orchestral suite, the orchestral rhapsody »Italia«, the symphonic poems »Notte di maggio«, »Elegia eroica«, »A notte alte«, the ballets »Le couvent sur l'eau« and »La Giara« etc.

Casella wrote the »Pupazzetti« in 1916. They were designed as a musical accompaniment for a marionette play; in fact they were played two years later, at a production staged with the »futuristic« puppets of Fortunato Depero, at the Teatro dei Piccoli, Rome.

Only the third piece (Serenade) adheres to the classical Sonata form with two themes. The remaining four are entirely free in form; they heed no laws and obey solely the composer's fancy. The actors are not human beings but puppets; the music therefore paints the rigid and clumsy, yet amusing and, at times, even touching, movements characteristic of the little marionettes of the Italian comedies.

Alfredo Casella né le 25 juillet 1883 à Turin fit ses études à Paris, où il devint bientôt connu comme pianiste et chef d'orchestre. En 1915 il fut nommé professeur de piano au Liceo di S. Cecilia à Rome, position, qu'il quitta en 1921. Il est l'auteur d'un grand nombre de compositions pianistiques, vocales et de chambre. En outre nous possédons de lui deux symphonies, une suite, »Italia«, rapsodie pour orchestre, les poèmes symphoniques »Notte di maggio«, »Elegia eroica«, »A notte alta«, les ballets »Le couvent sur l'eau« et »La Giara« etc.

Les »Pupazzetti« ont été écrits par Casella en 1916. Les cinq pièces étaient destinées à accompagner une action de marionnettes, et en effet elles furent employées, deux ans plus tard, pour un spectacle de pupazzi futuristes, crée par le peintre Fortunato Depero au Teatro dei Piccoli à Rome.

A l'exception de la troisième (Serenata), laquelle se meut dans la forme classique de »sonate« bithématique, toutes ces pièces sont de forme absolument libre, et n'obéissent à d'autre loi que la fantaisie du compositeur. Ce ne sont point des personnes qui agissent sur la scène, et la musique devait en conséquence suggérer d'abord et accompagner ensuite les gestes rigides et saccadés, mais cependant divertissants (et parfois même »attendrissants«) des petits fantoches de la comédie italienne.

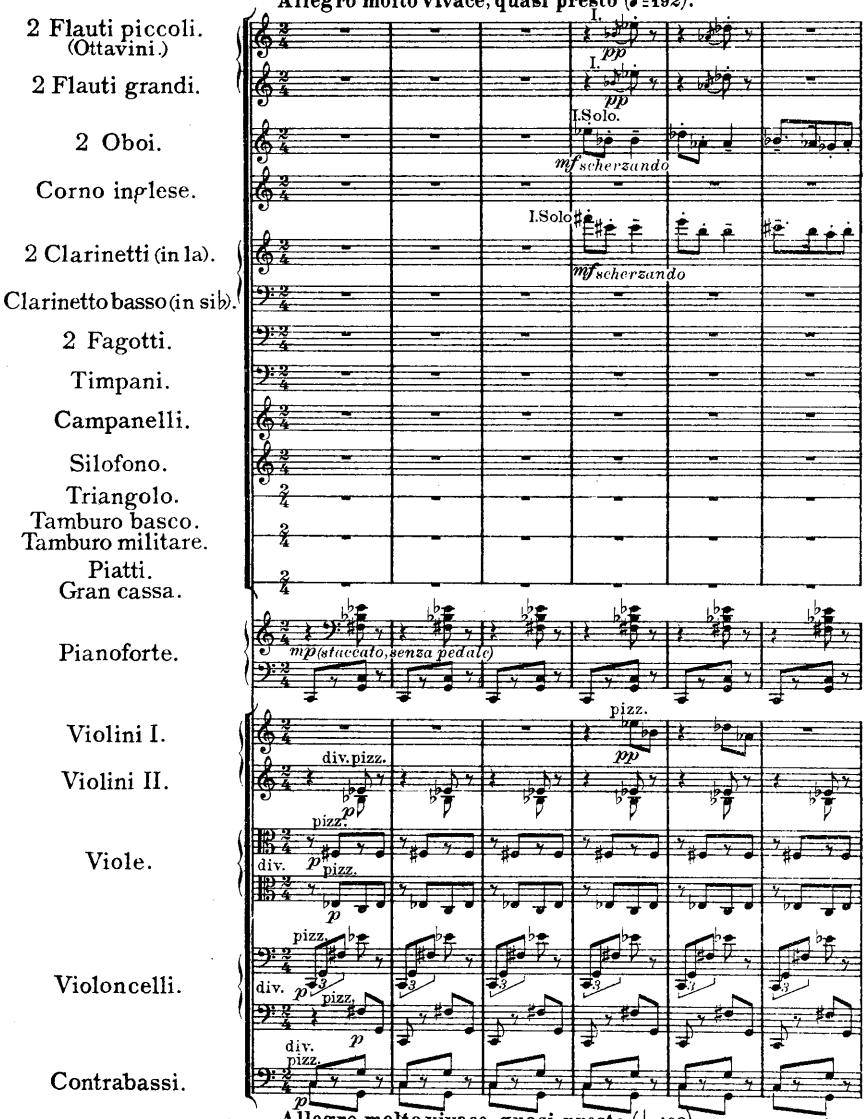
Al mio carissimo amico Vincenzo Tommasini.

Pupazzetti.

I. Marcietta.

Alfredo Casella.
(1915–20.)

Allegro molto vivace, quasi presto (♩=192).



Allegro molto vivace, quasi presto (♩=192).

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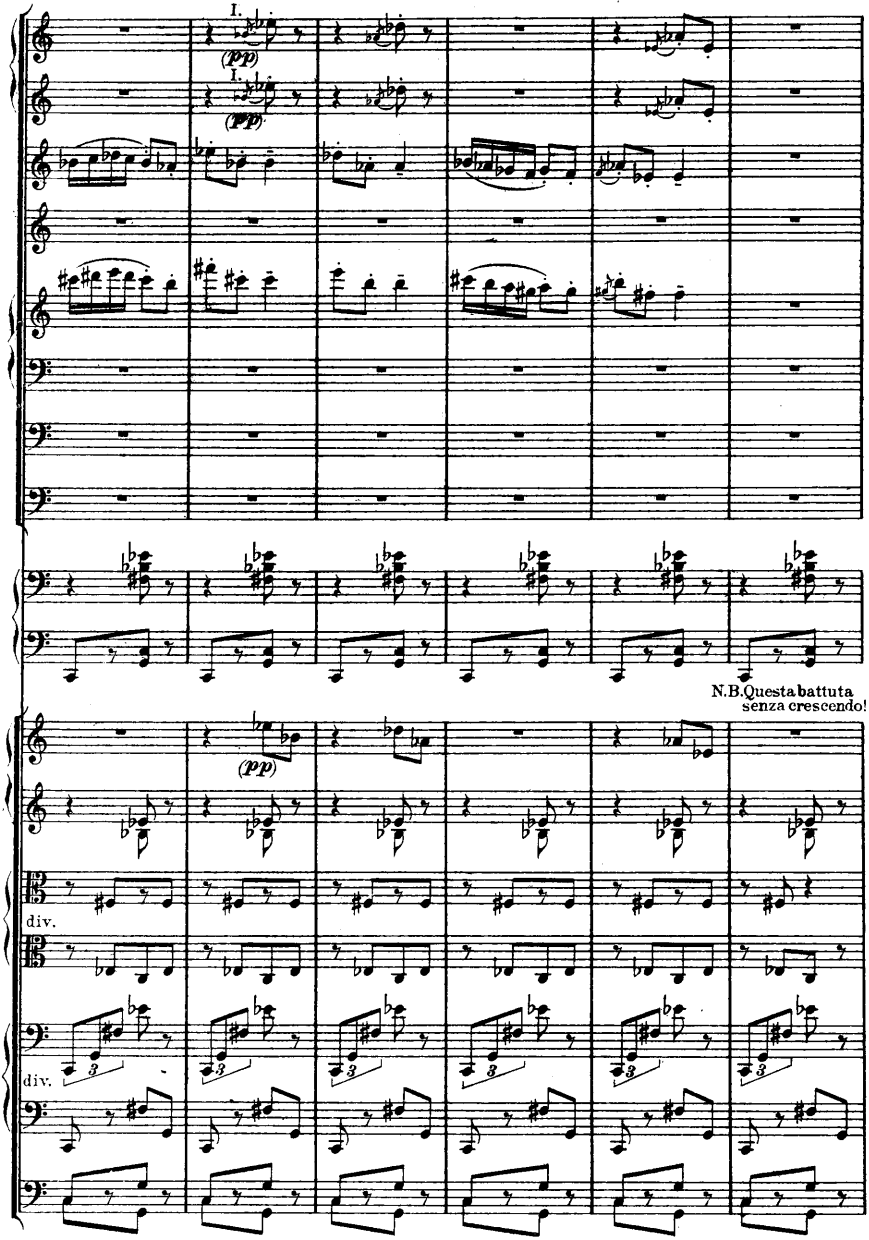
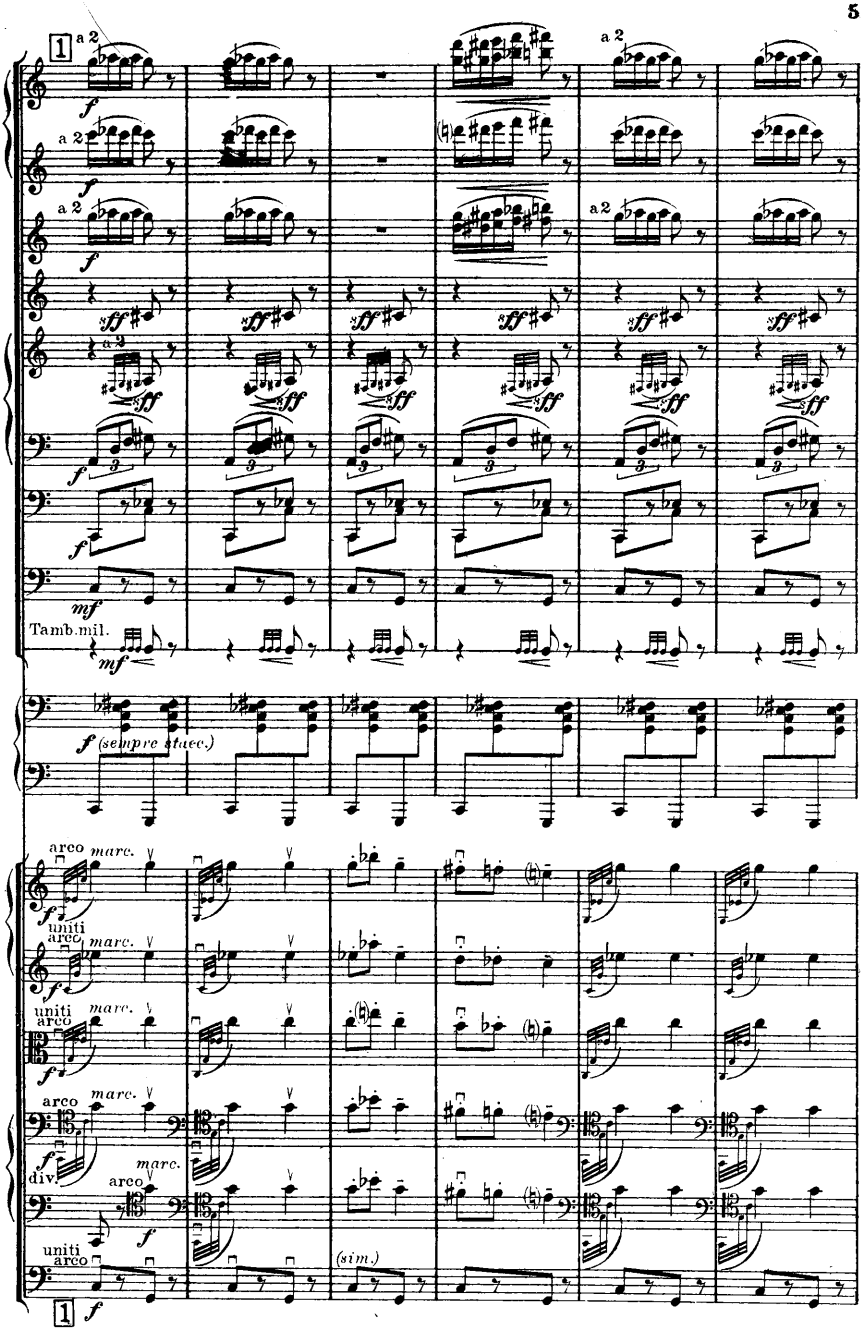
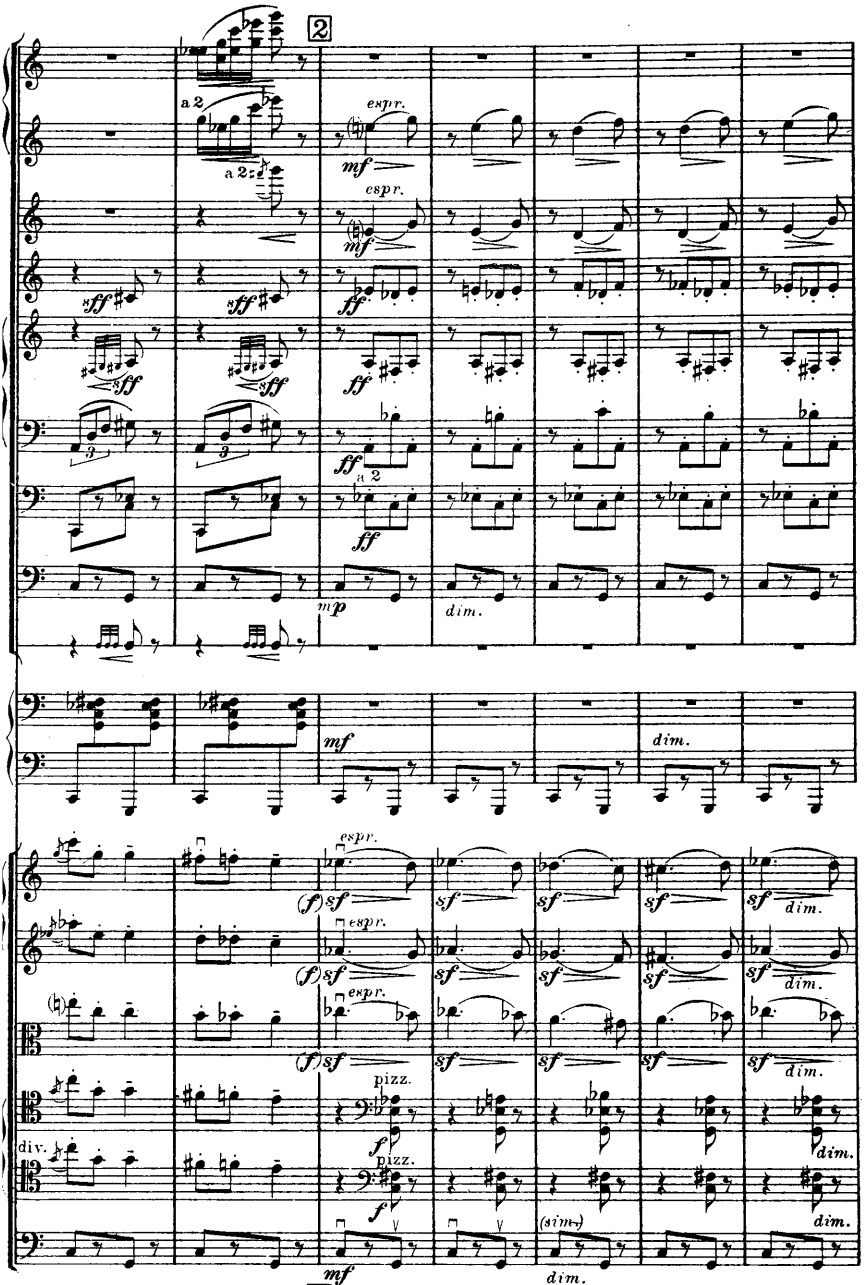
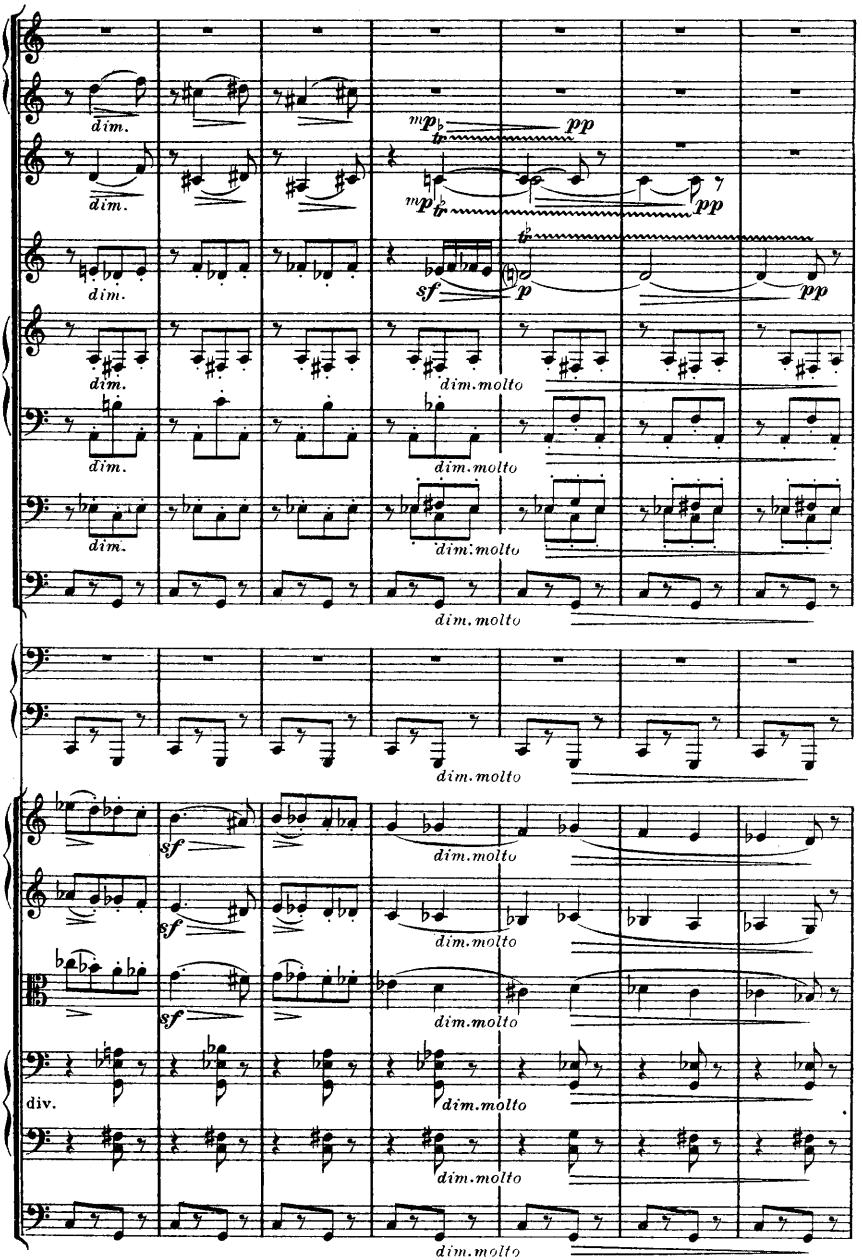
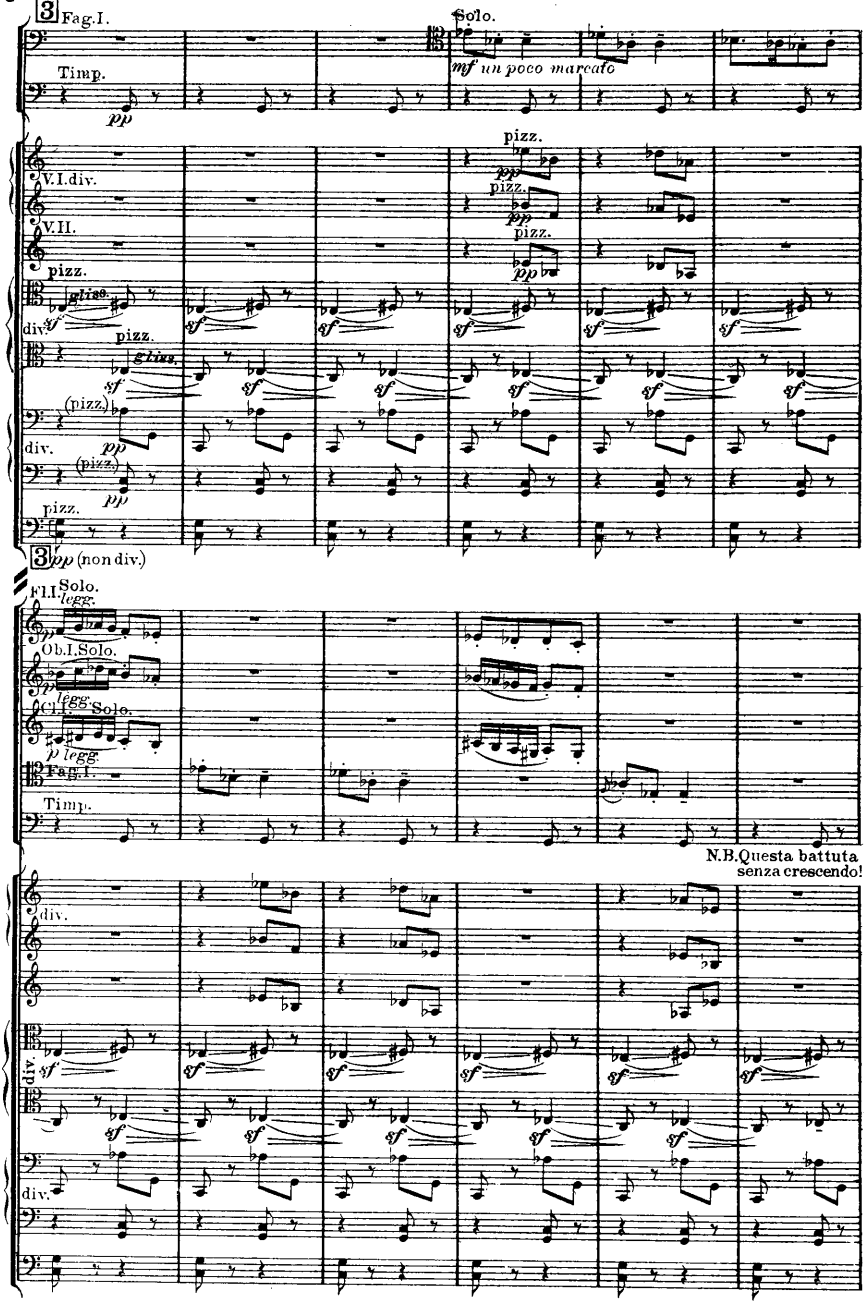
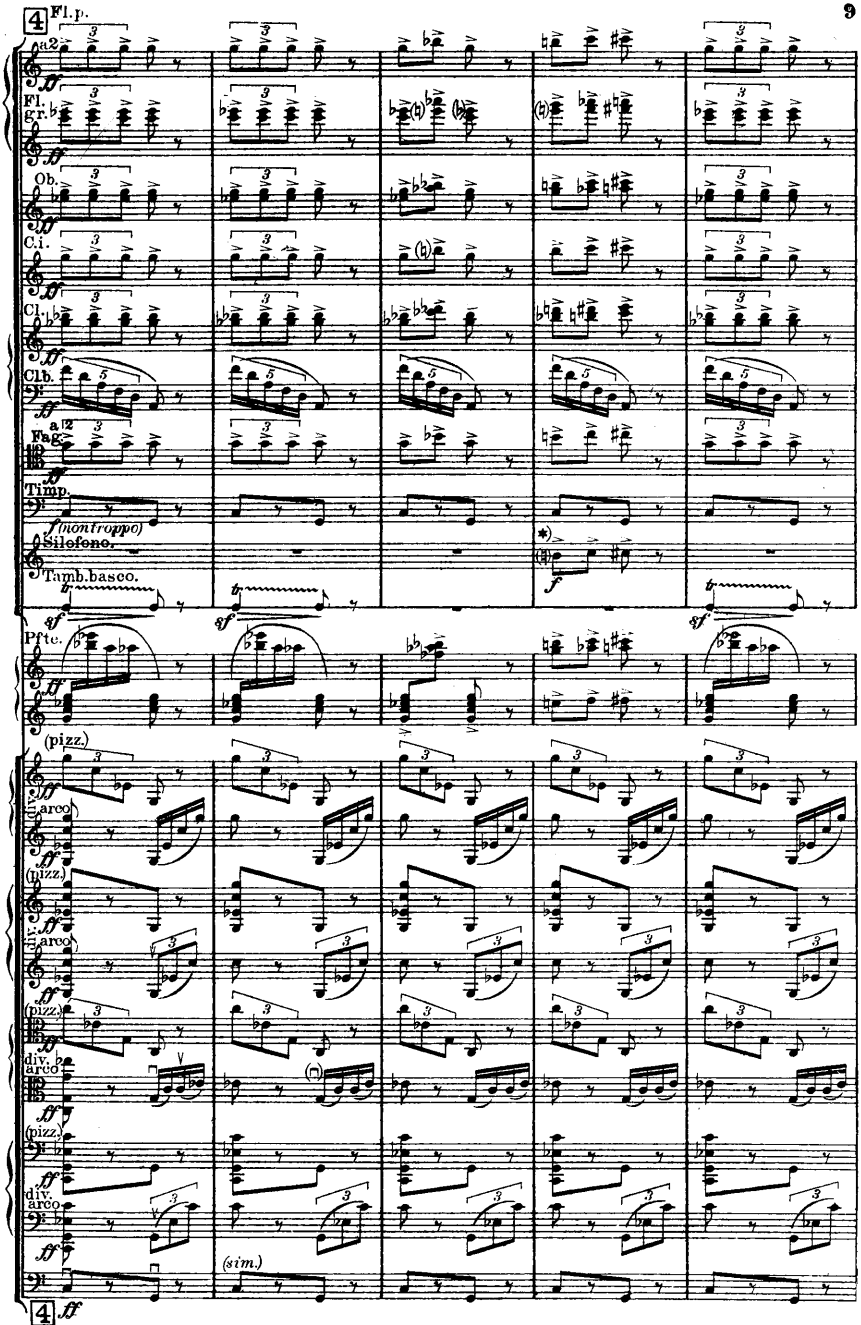

I.
(pp)
I.
(pp)
N.B. Questa battuta
senza crescendo!
(pp)
div.
div.


1
a 2
f
ff
mf
Tamb.mil.
f (sempre stacc.)
arco
marc.
uniti
div.
(sim.)

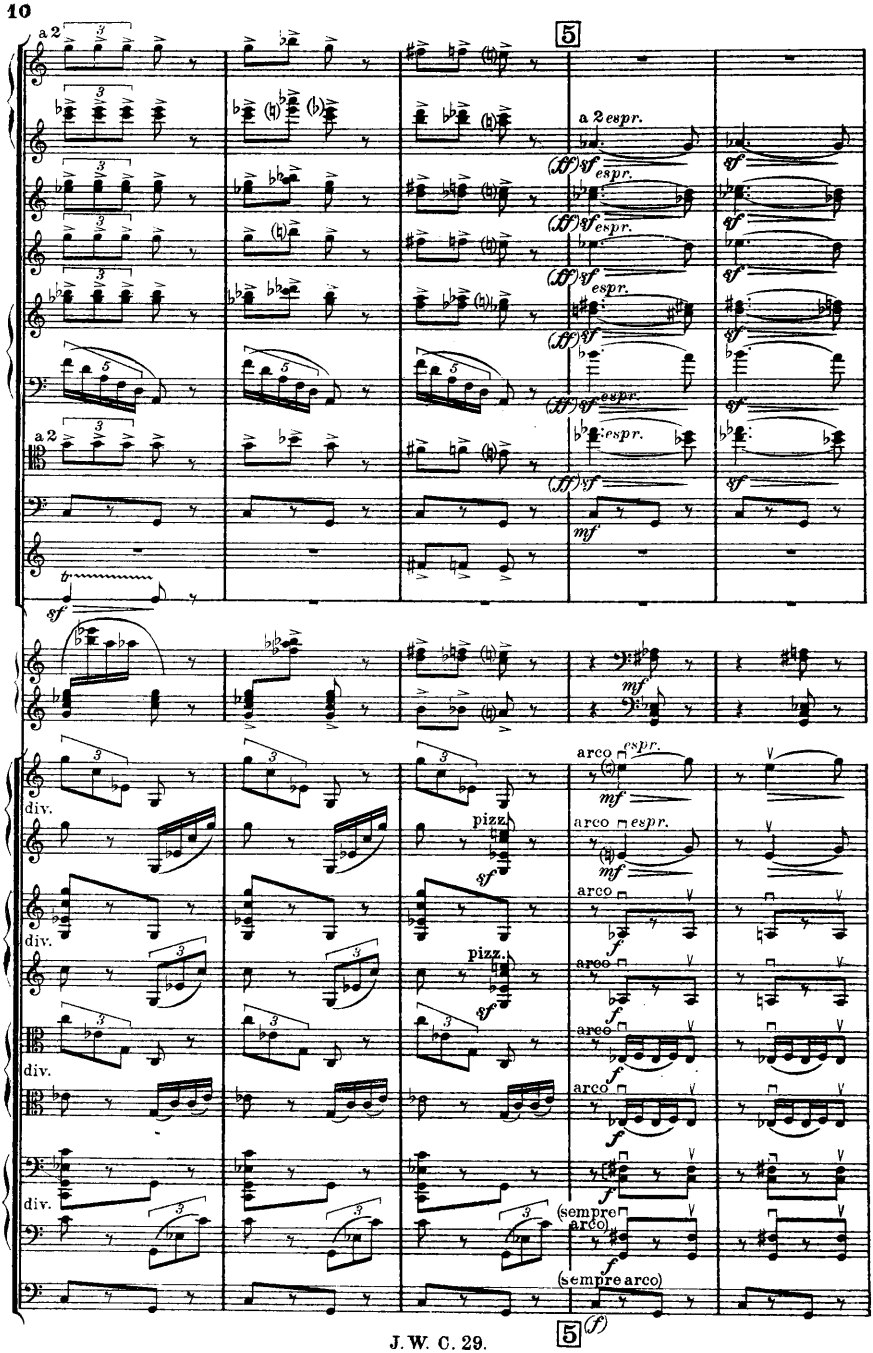

2
a 2
a 2
espr.
mf
espr.
mf
sff
sff
sff
sff
ff
ff
a 2
ff
mp
dim.
mf
dim.
espr.
(f) sf
sf
sf
sf
sf dim.
espr.
(f) sf
sf
sf
sf
sf dim.
espr.
(f) sf
sf
sf
sf
sf dim.
pizz.
f
div.
pizz.
f
dim.
mf
(simil.)
dim.
dim.
2

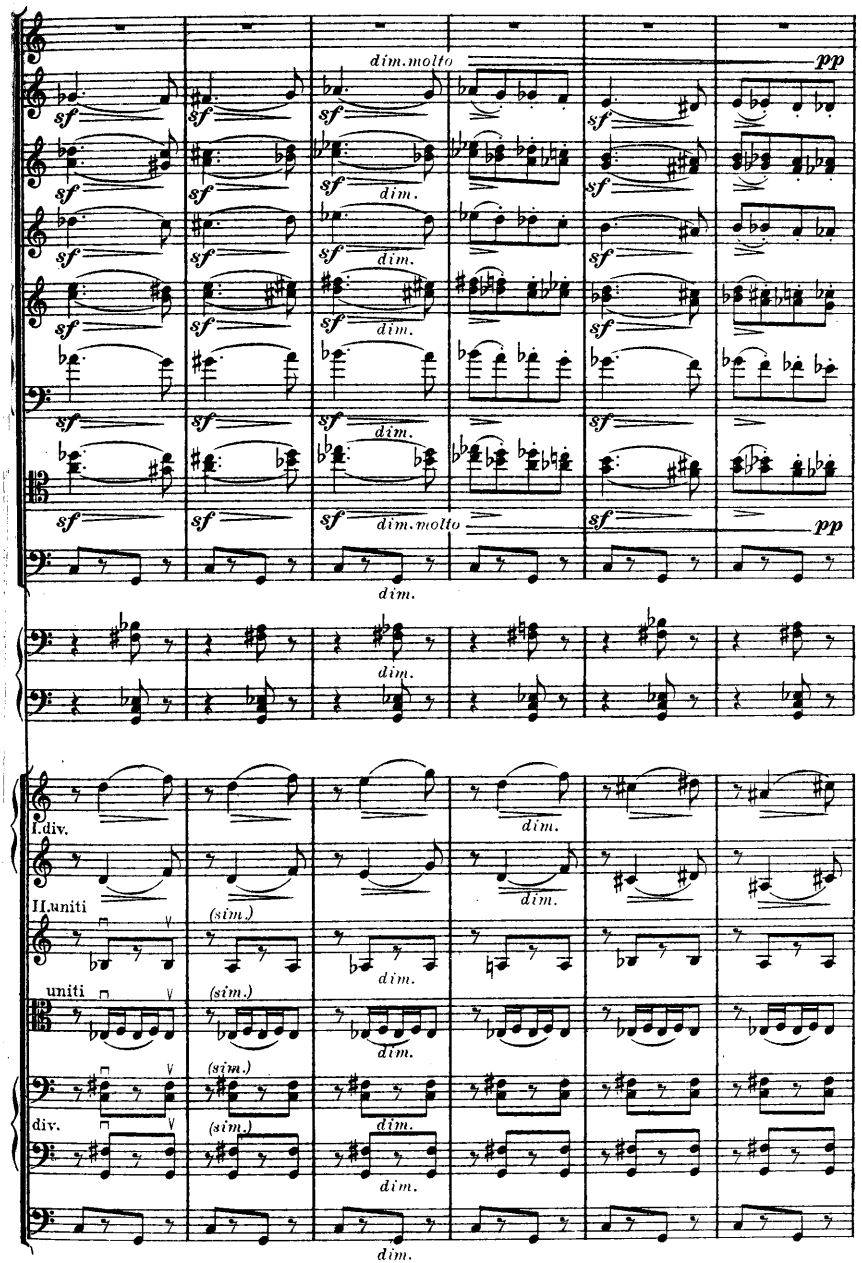

dim.
dim.
dim.
dim.
dim.
mp
pp
mp
pp
sf
p
pp
dim. molto
dim. molto
dim. molto
dim. molto
sf
sf
sf
dim. molto
dim. molto
dim. molto
div.
dim. molto
dim. molto
dim. molto

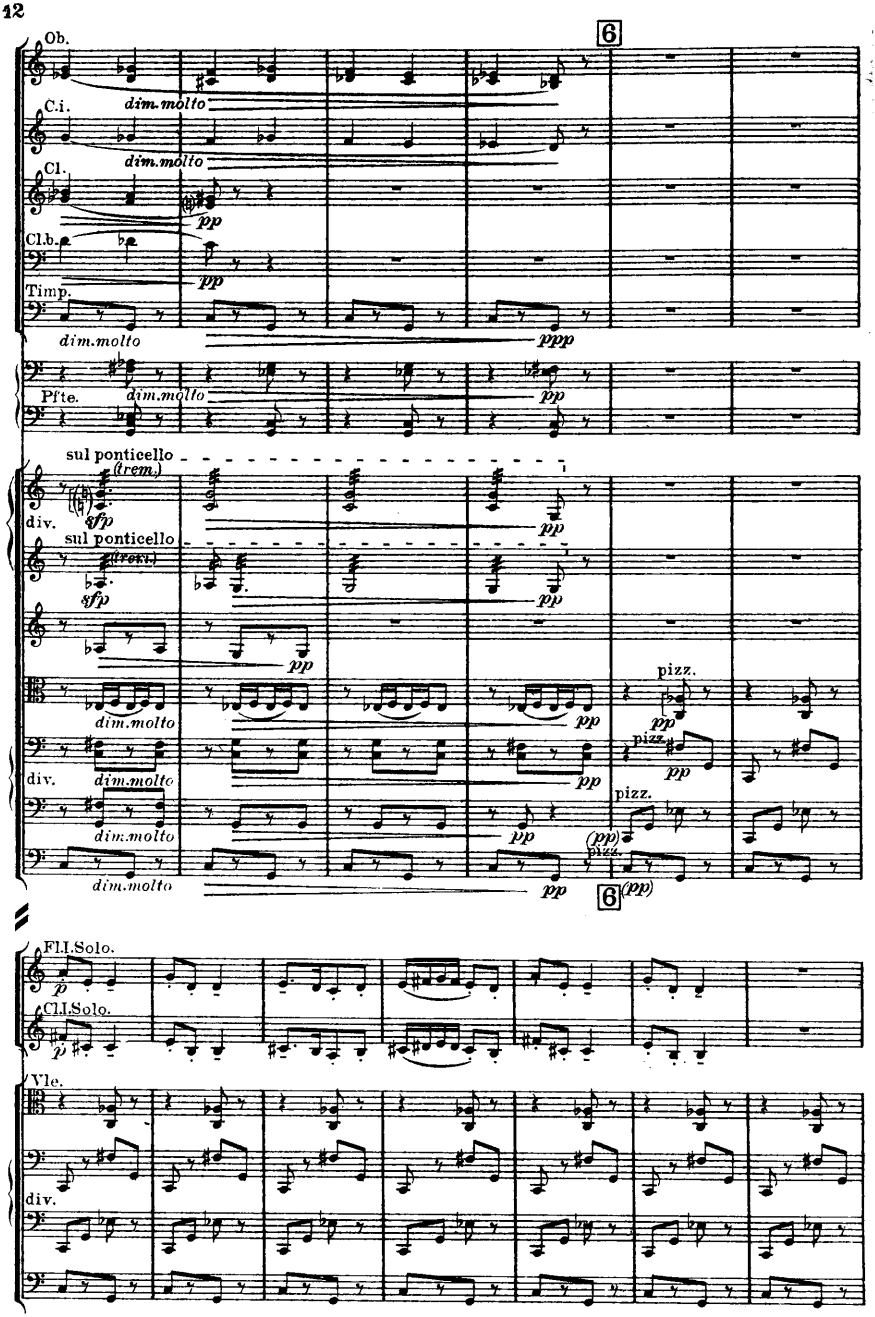

3 Fag.I.
Timp.
pp
Solo.
mf un poco marcato
pizz.
V.I.div.
V.II.
pizz.
gliss.
div.
sf
pizz.
(pizz.)
pp
3 pp (non div.)
Fl.I.
Solo.
legg.
Ob.I.
Cl.I.
Fag.I.
N.B. Questa battuta
senza crescendo!

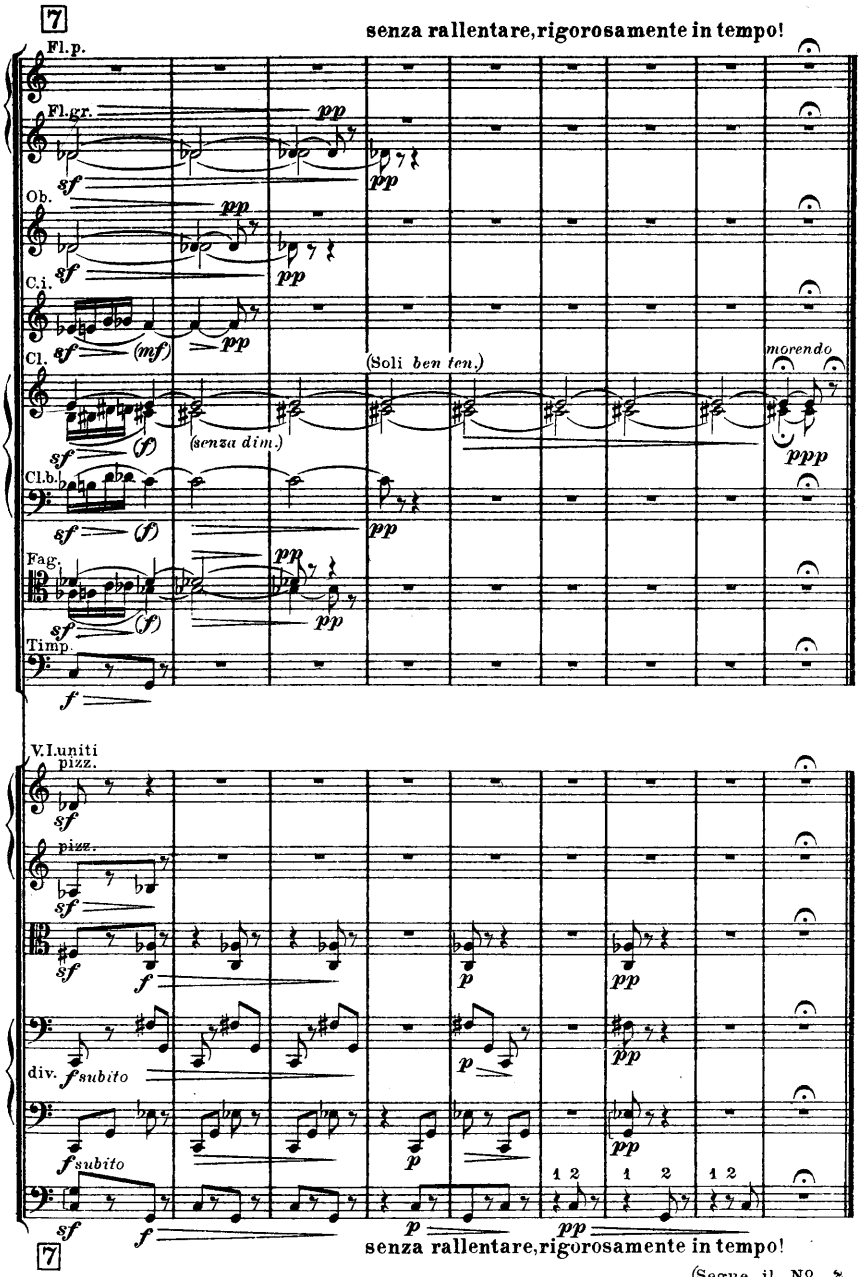

4
Fl. p.
a 2
Fl. gr.
Ob.
C.i.
Cl.
Clb.
Fag.
a 2
Timp.
f (non troppo)
Silofono.
Tamb.basco.
Pfte.
(pizz.)
arco
(pizz.)
arco
(pizz.)
div.
arco
(pizz.)
div.
arco
(sim.)
4
ff

*) 8va reale!


5
a 2
a 2 espr.
espr.
(ff) sf
sf
mf
tr
div.
pizz.
arco
f
(sempre arco)
(f)

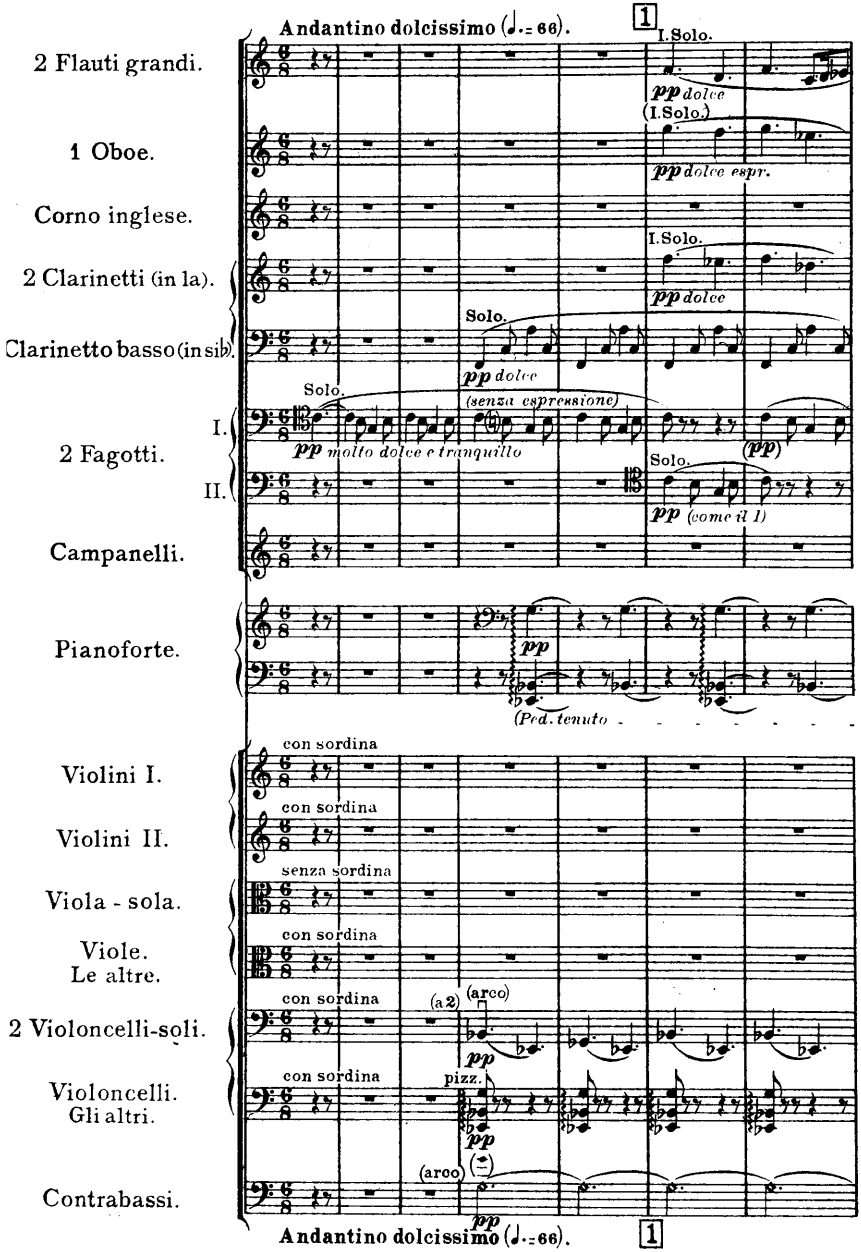

dim.molto
pp
sf
dim.
dim.molto
pp
I.div.
II.uniti
(sim.)
uniti
div.

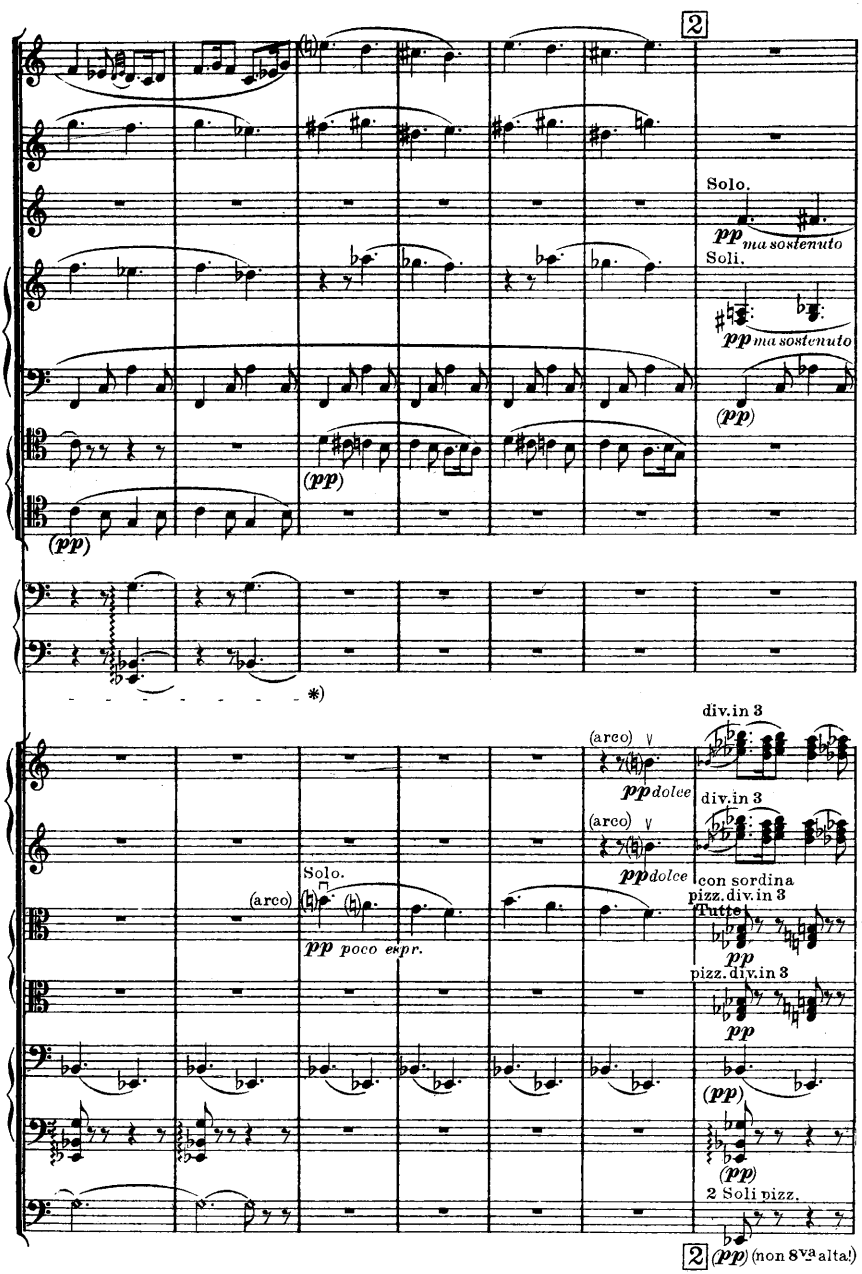

Ob.
C.i.
Cl.
Clb.
Timp.
Pfte.
6
dim.molto
ppp
pp
sul ponticello
(trem.)
sffp
div.
pizz.
(pp)
Fl.I.Solo.
Cl.I.Solo.
Vle.

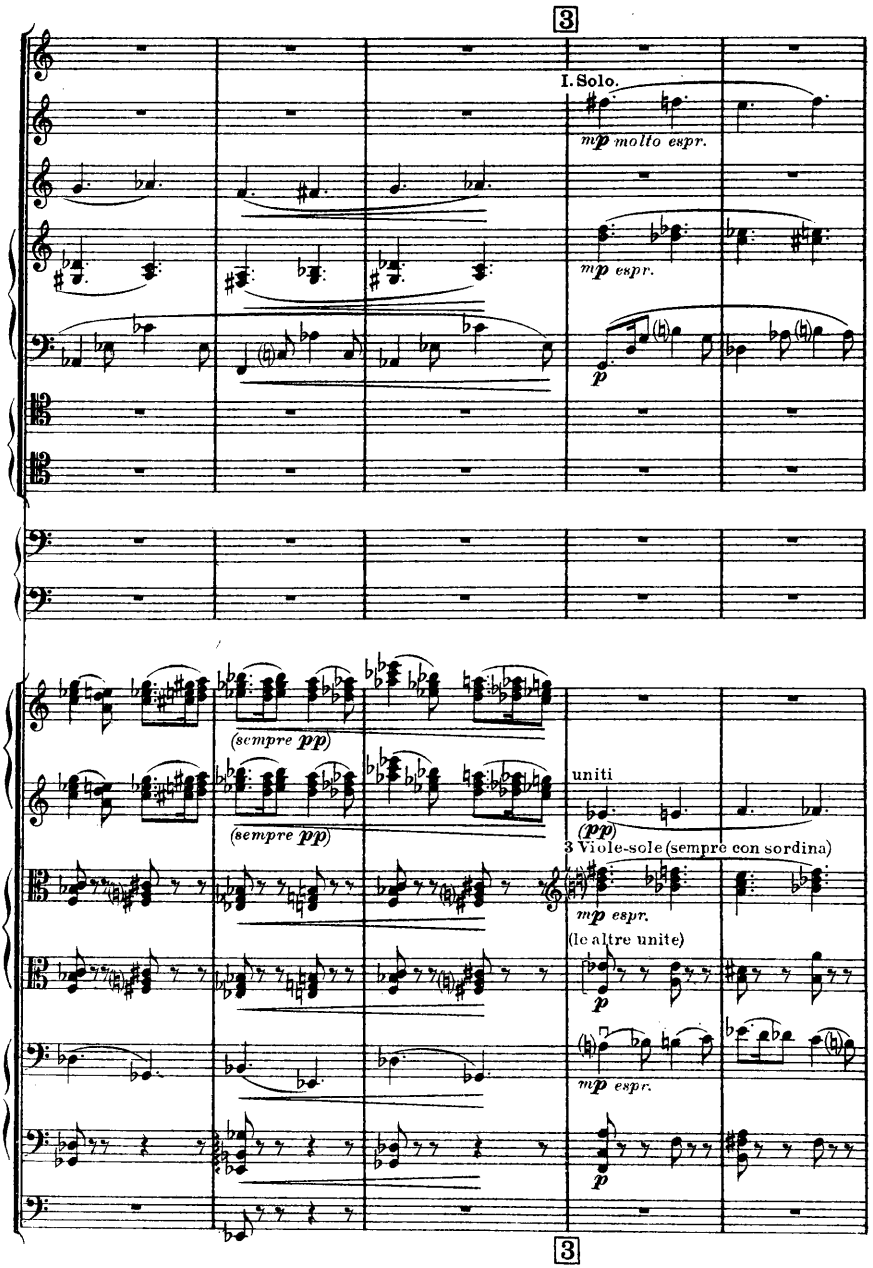


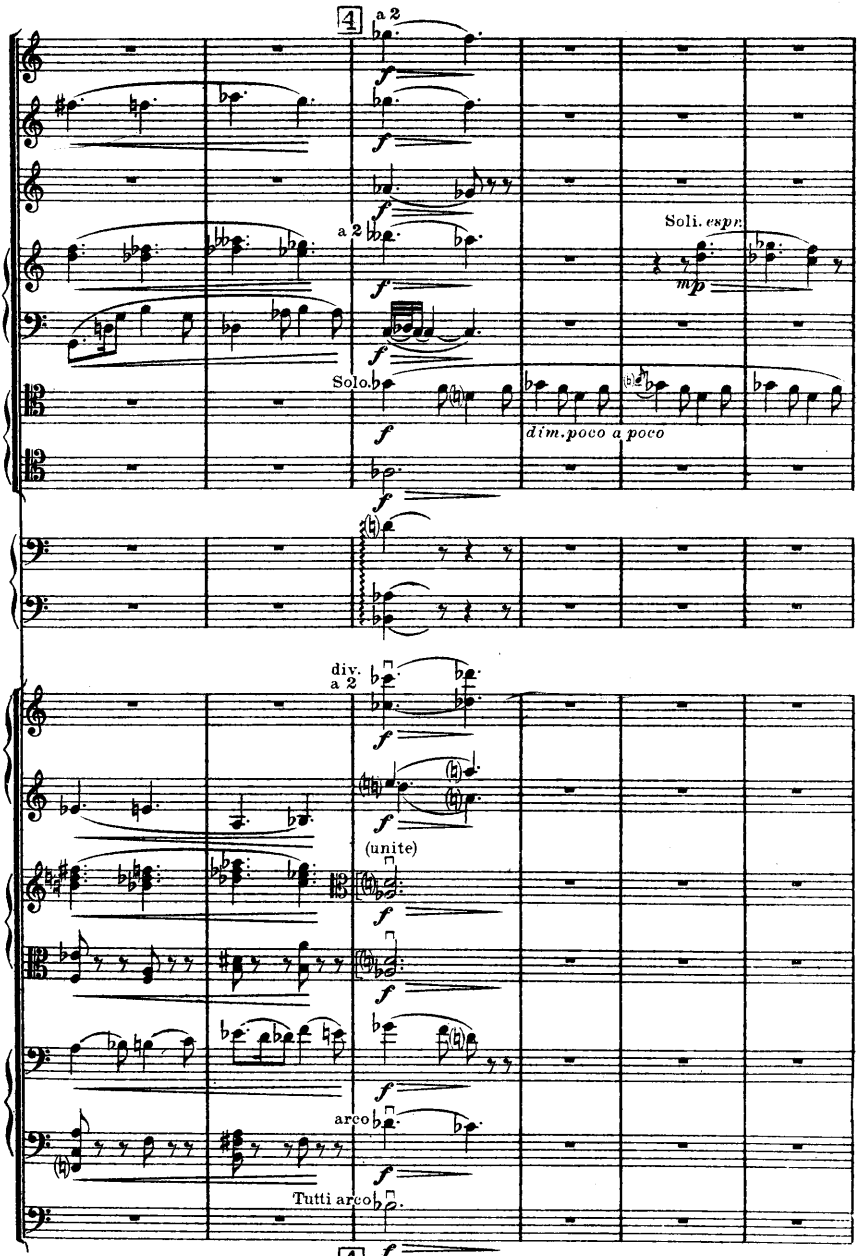
(Segue il N° 2 senza interruzione.)

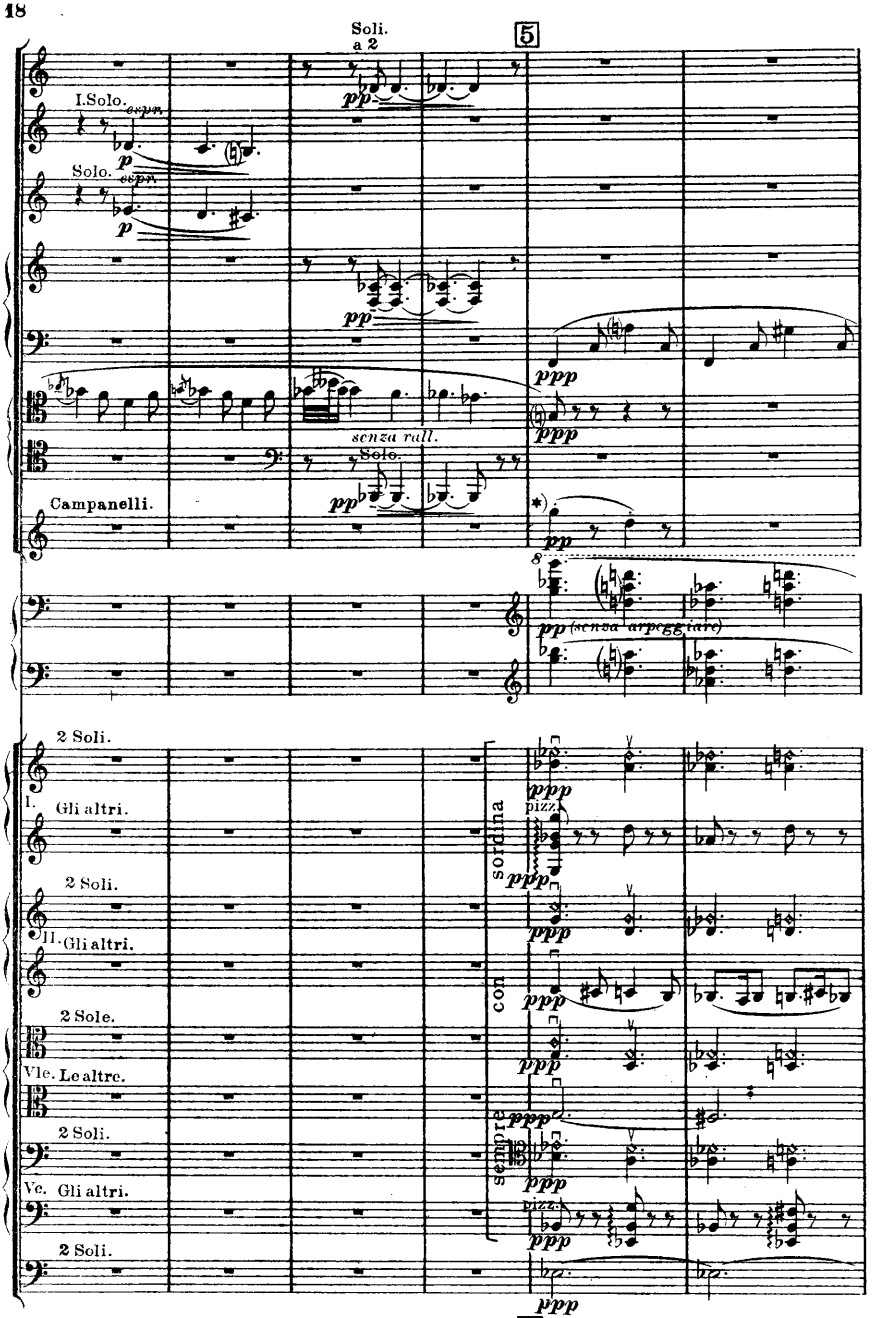
II. Berceuse.


Andantino dolcissimo (♩.= 66).
1
I.Solo.
2 Flauti grandi.
pp dolce
(I.Solo.)
1 Oboe.
pp dolce espr.
Corno inglese.
I.Solo.
2 Clarinetti (in la).
pp dolce
Clarinetto basso (in sib).
Solo.
pp dolce
(senza espressione)
Solo.
I.
2 Fagotti.
pp molto dolce e tranquillo
(pp)
Solo.
II.
pp (come il I)
Campanelli.
Pianoforte.
pp
(Ped. tenuto
con sordina
Violini I.
con sordina
Violini II.
senza sordina
Viola - sola.
con sordina
Viole.
Le altre.
con sordina
(a 2)
(arco)
2 Violoncelli-soli.
pp
con sordina
pizz.
Violoncelli.
Gli altri.
pp
(arco)
Contrabassi.
pp
Andantino dolcissimo (♩.= 66).
1

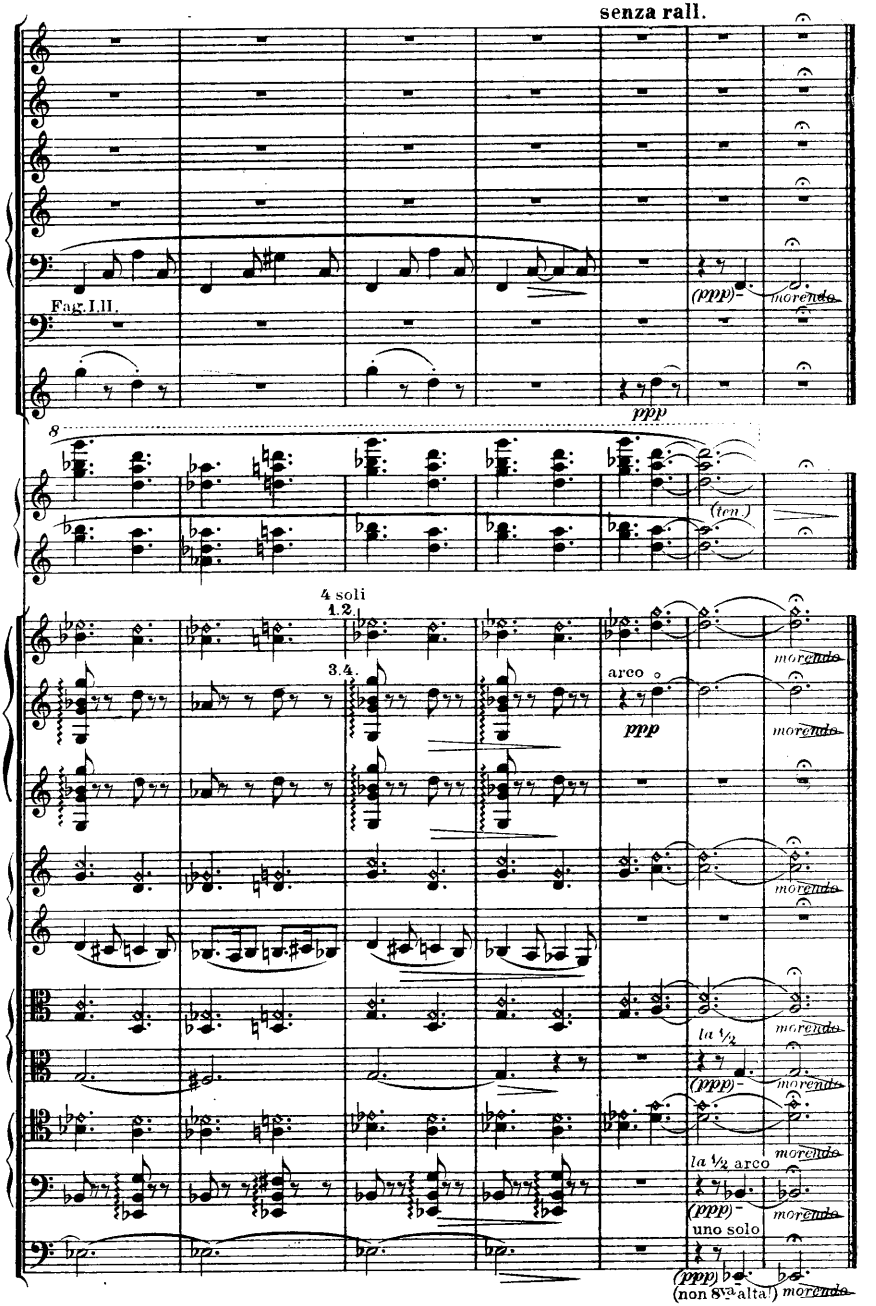

2
Solo.
pp ma sostenuto
Soli.
pp ma sostenuto
(pp)
(pp)
(pp)
*)
div.in 3
(arco)
pp dolce
div.in 3
(arco)
pp dolce
con sordina
pizz.div.in 3
Tutte
pp
pizz.div.in 3
pp
Solo.
(arco)
pp poco espr.
(pp)
(pp)
2 Soli pizz.
2
(pp) (non 8va alta!)


3
I. Solo.
mp molto espr.
mp espr.
p
(sempre pp)
(sempre pp)
uniti
(pp)
3 Viole-sole (sempre con sordina)
mp espr.
(le altre unite)
p
mp espr.
p
3


4
a 2
f
a 2
Soli. espr.
mp
Solo.
dim. poco a poco
div.
a 2
(unite)
arco
Tutti arco
4

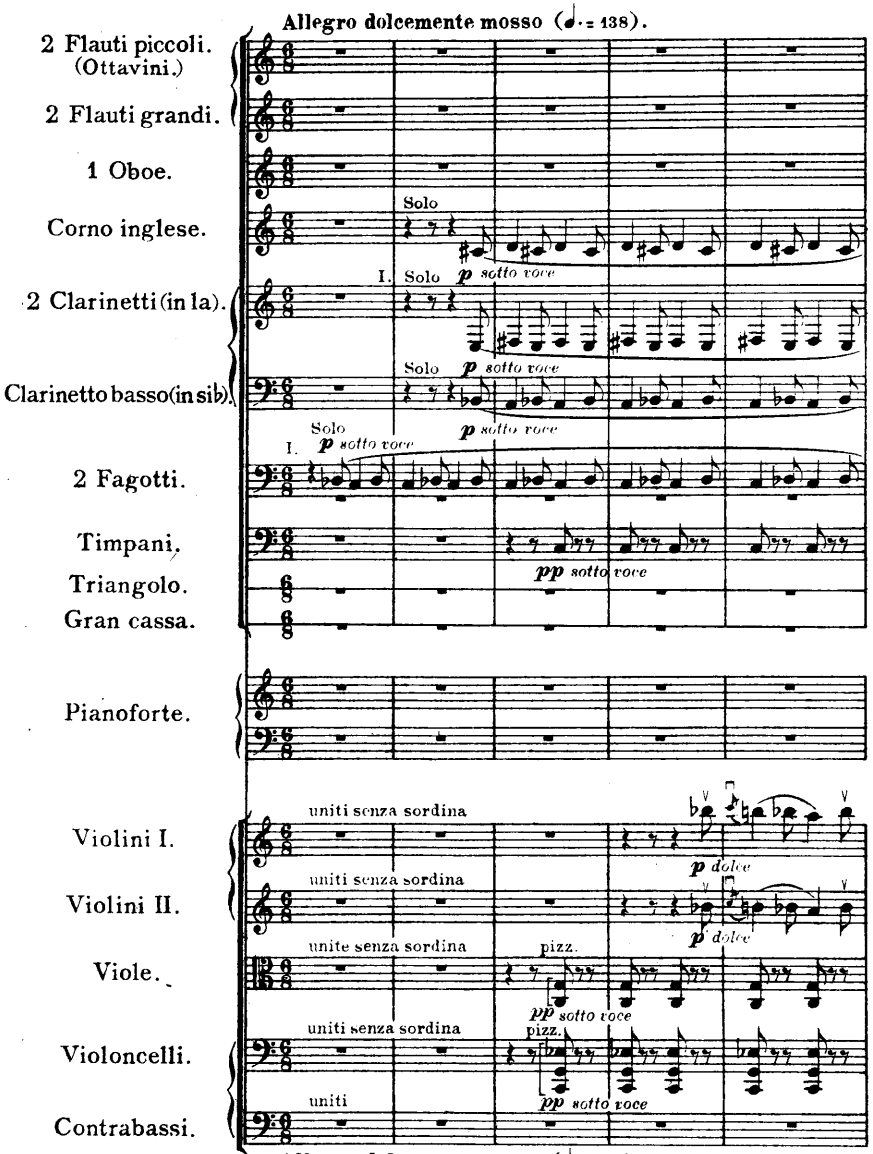

Soli.
a 2
5
I. Solo.
espr.
Solo.
espr.
senza rall.
Solo.
Campanelli.
(senza arpeggiare)
2 Soli.
I. Gli altri.
2 Soli.
II. Gli altri.
2 Sole.
Vle. Le altre.
2 Soli.
Vc. Gli altri.
2 Soli.
con sordina
senza sordina
pizz.

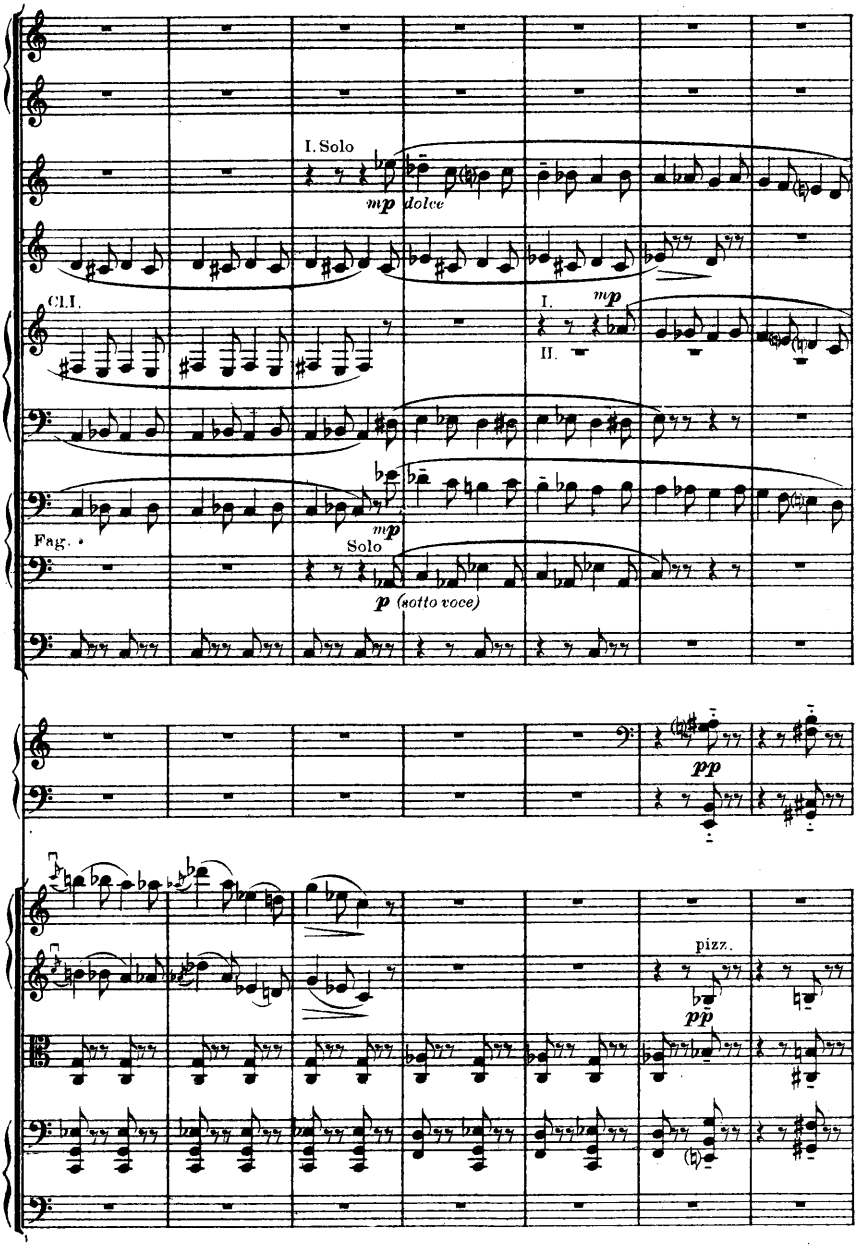
*) 8va reale!

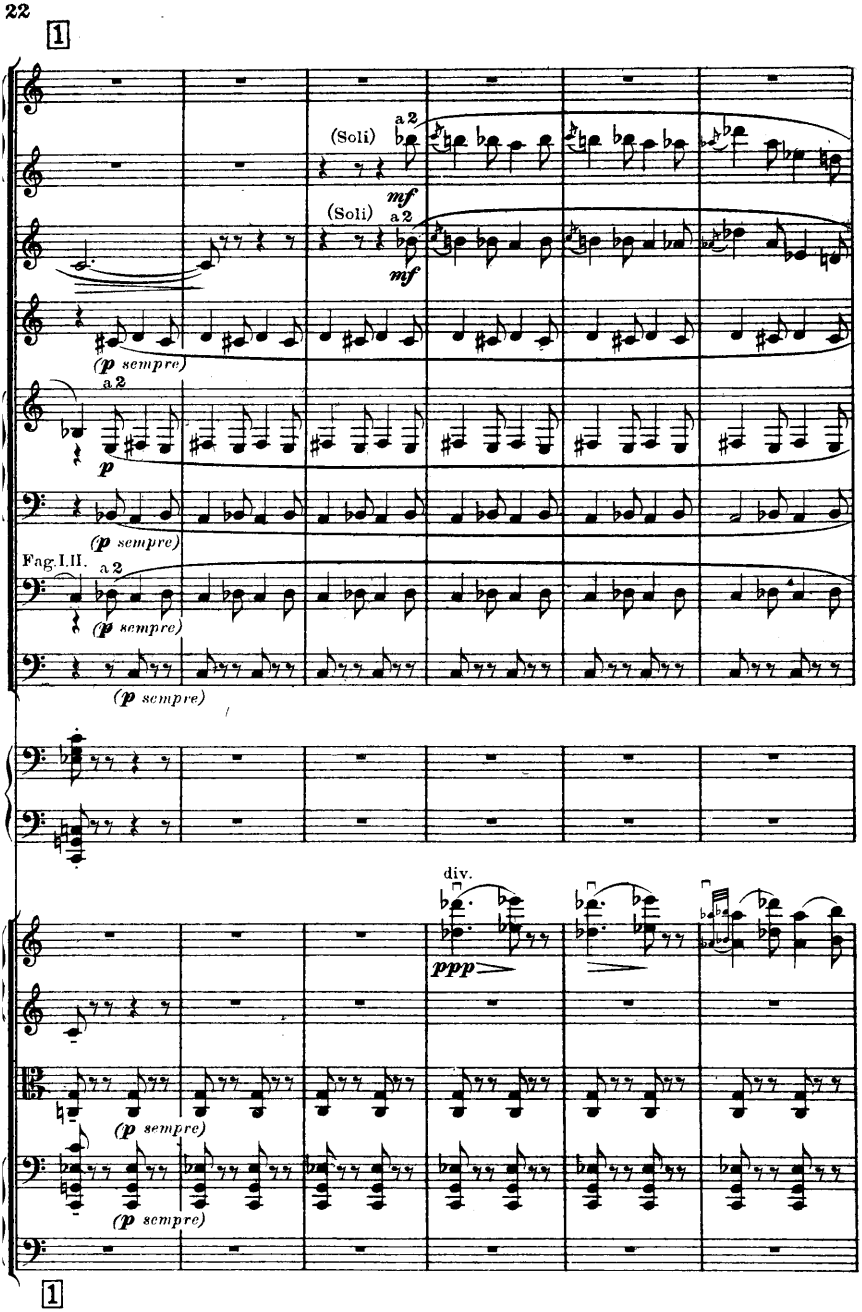


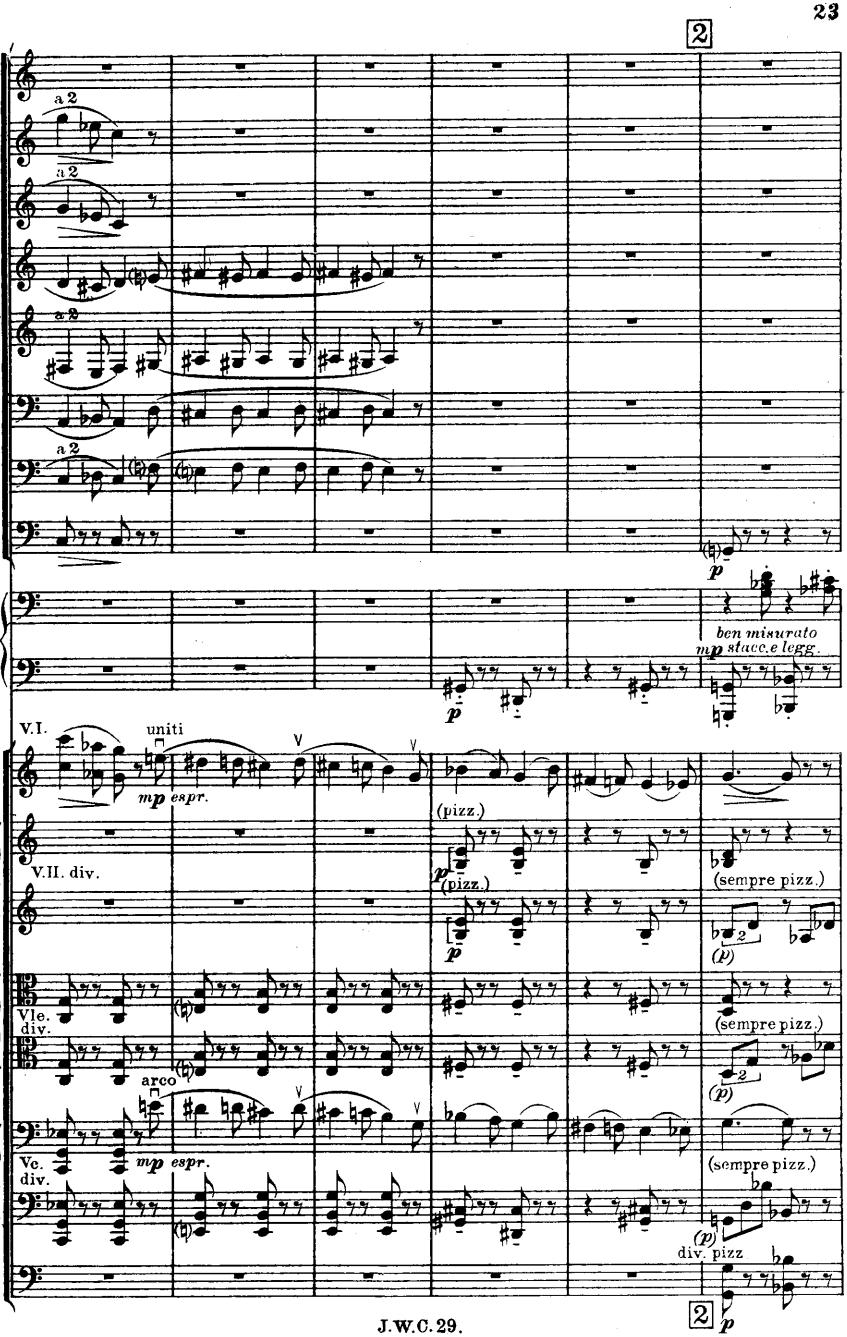
(segue il N° 3 senza interruzione.)

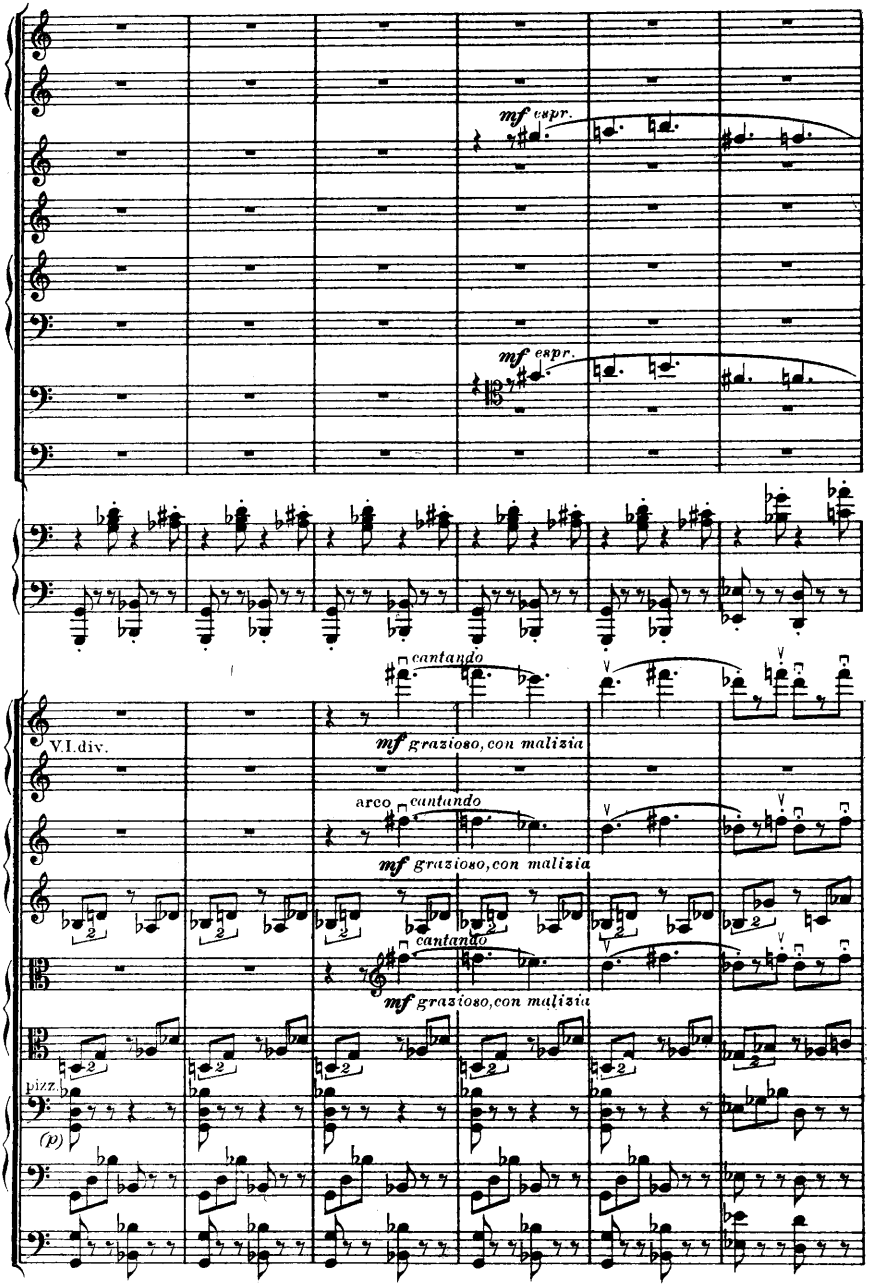
III. Serenata.

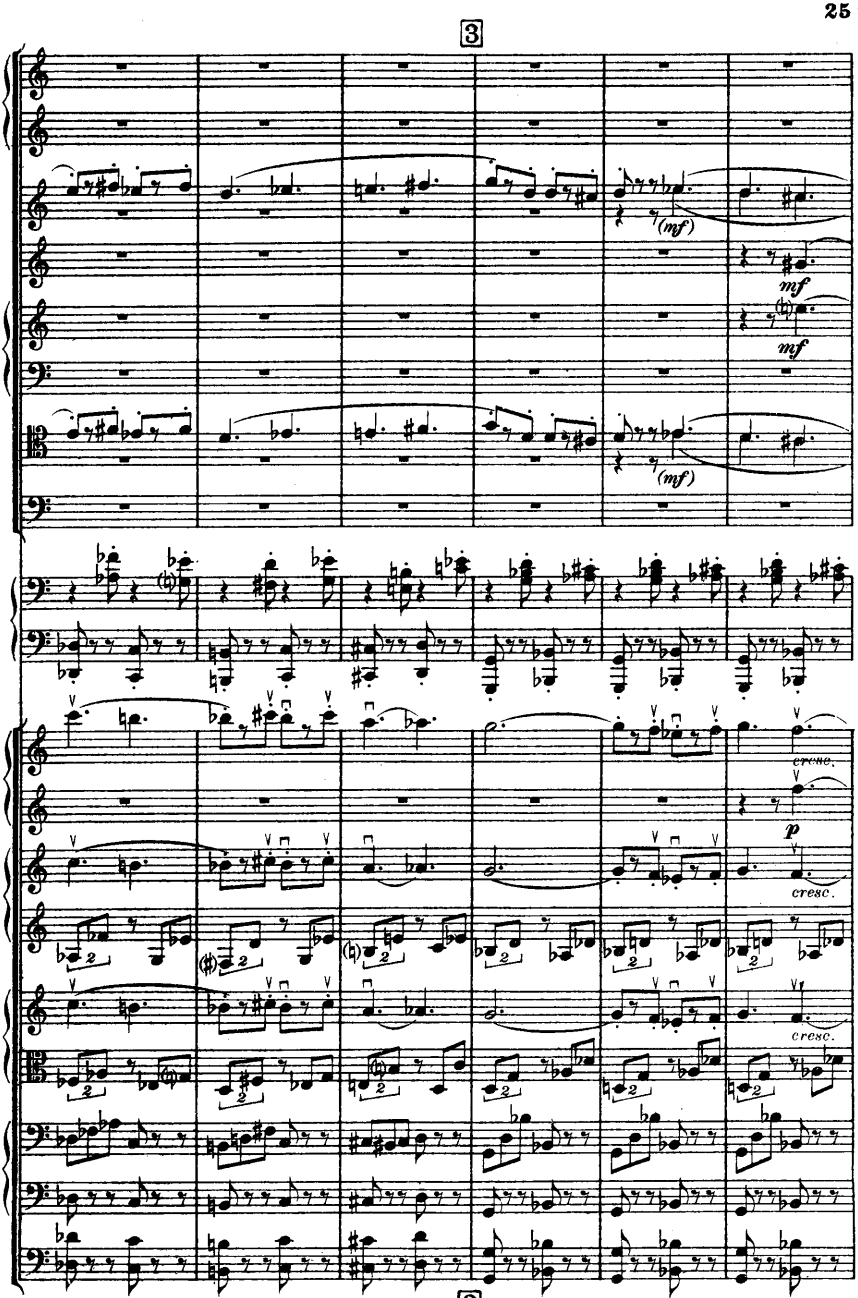


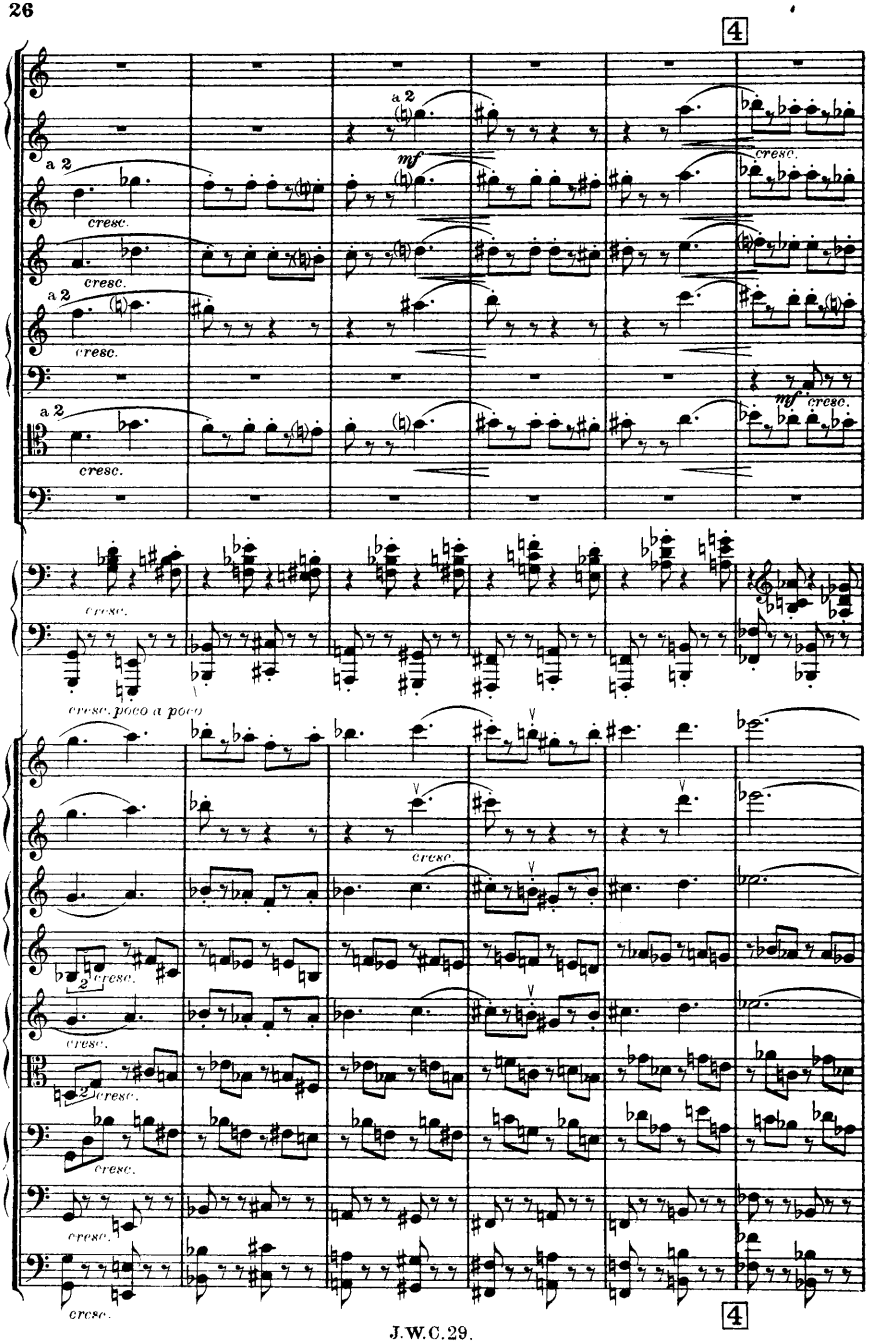

I. Solo
mp dolce
Cl.I.
I.
II.
mp
Fag.
mp
Solo
p (sotto voce)
pp
pizz.
pp

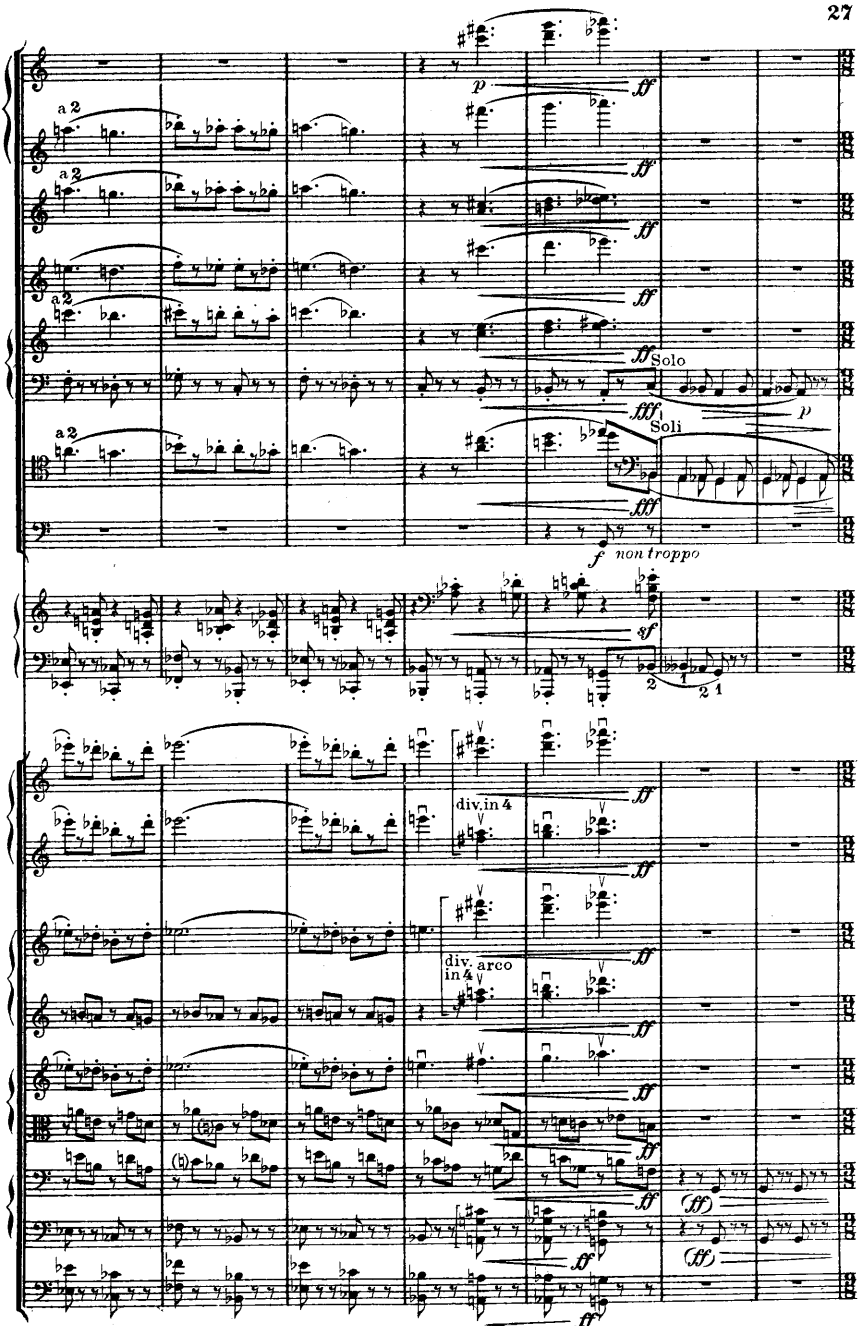

1
(Soli)
a 2
mf
(Soli)
a 2
mf
(p sempre)
a 2
p
(p sempre)
Fag. I. II.
a 2
(p sempre)
(p sempre)
div.
ppp
(p sempre)
(p sempre)
1

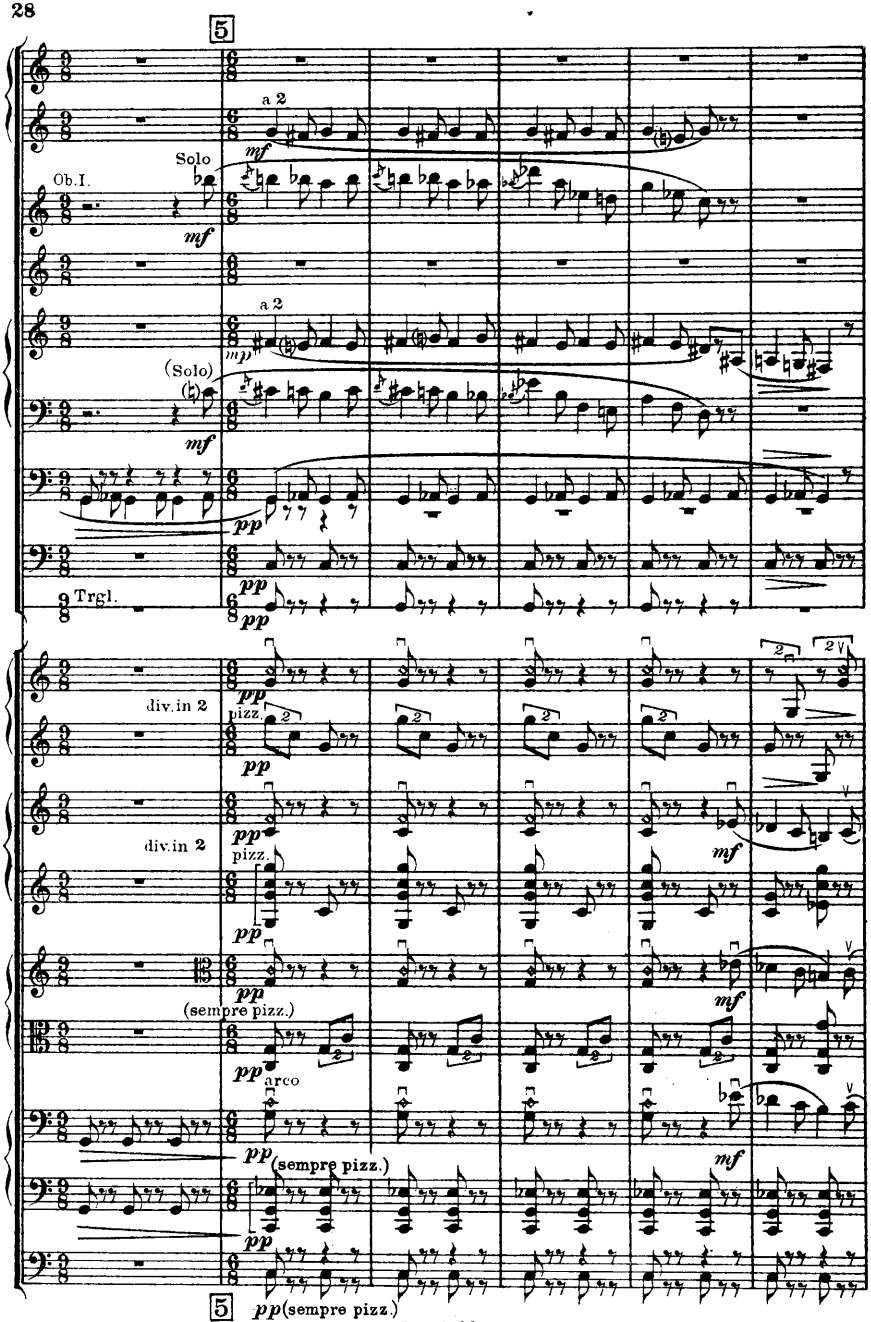

2
a 2
a 2
a 2
a 2
p
ben misurato
mp stacc. e legg.
p
V.I.
uniti
mp espr.
(pizz.)
p
(pizz.)
V.II. div.
p
(sempre pizz.)
(p)
Vle. div.
(sempre pizz.)
arco
(p)
mp espr.
Vc. div.
(sempre pizz.)
(p)
div. pizz
2
p

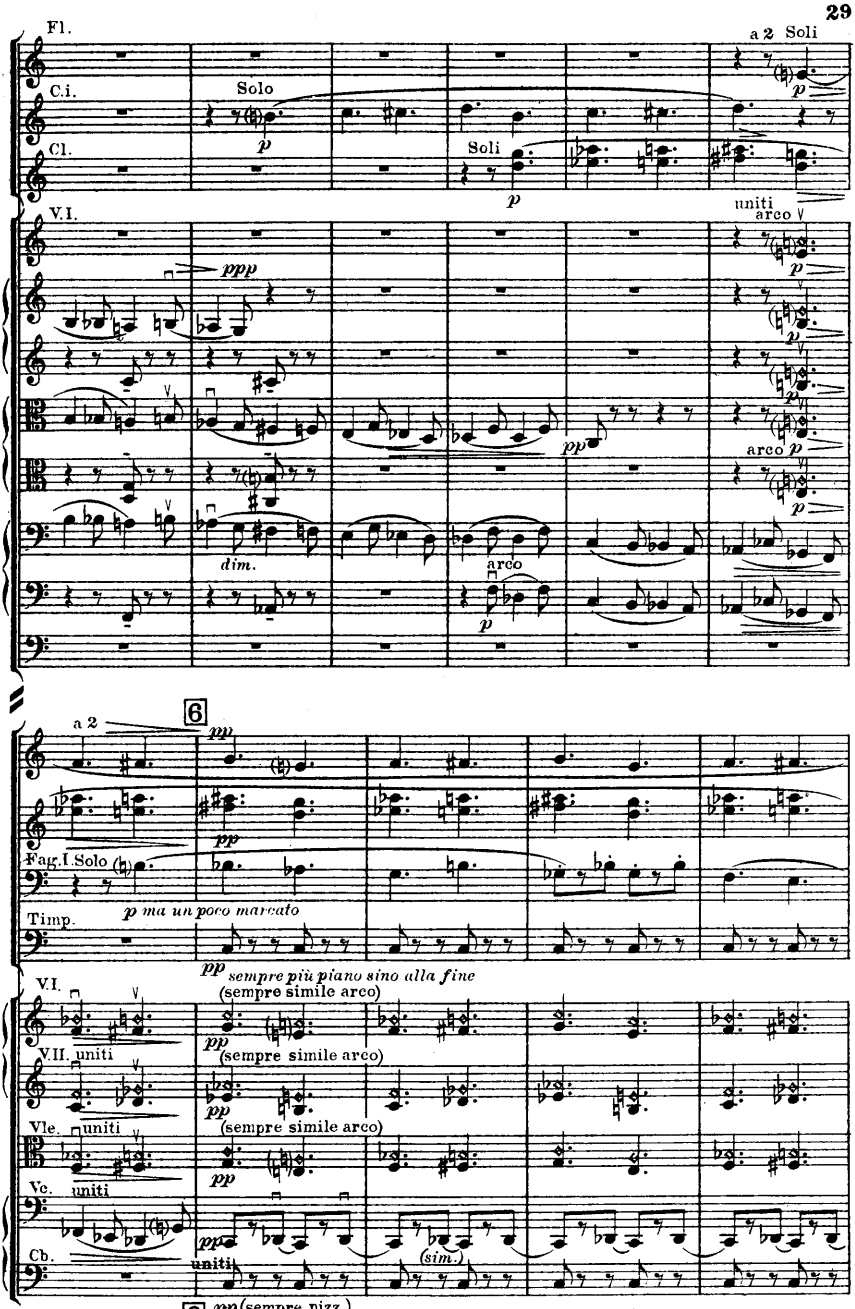

mf espr.
mf espr.
cantando
V.I.div.
mf grazioso, con malizia
arco
cantando
mf grazioso, con malizia
cantando
mf grazioso, con malizia
pizz.
(p)

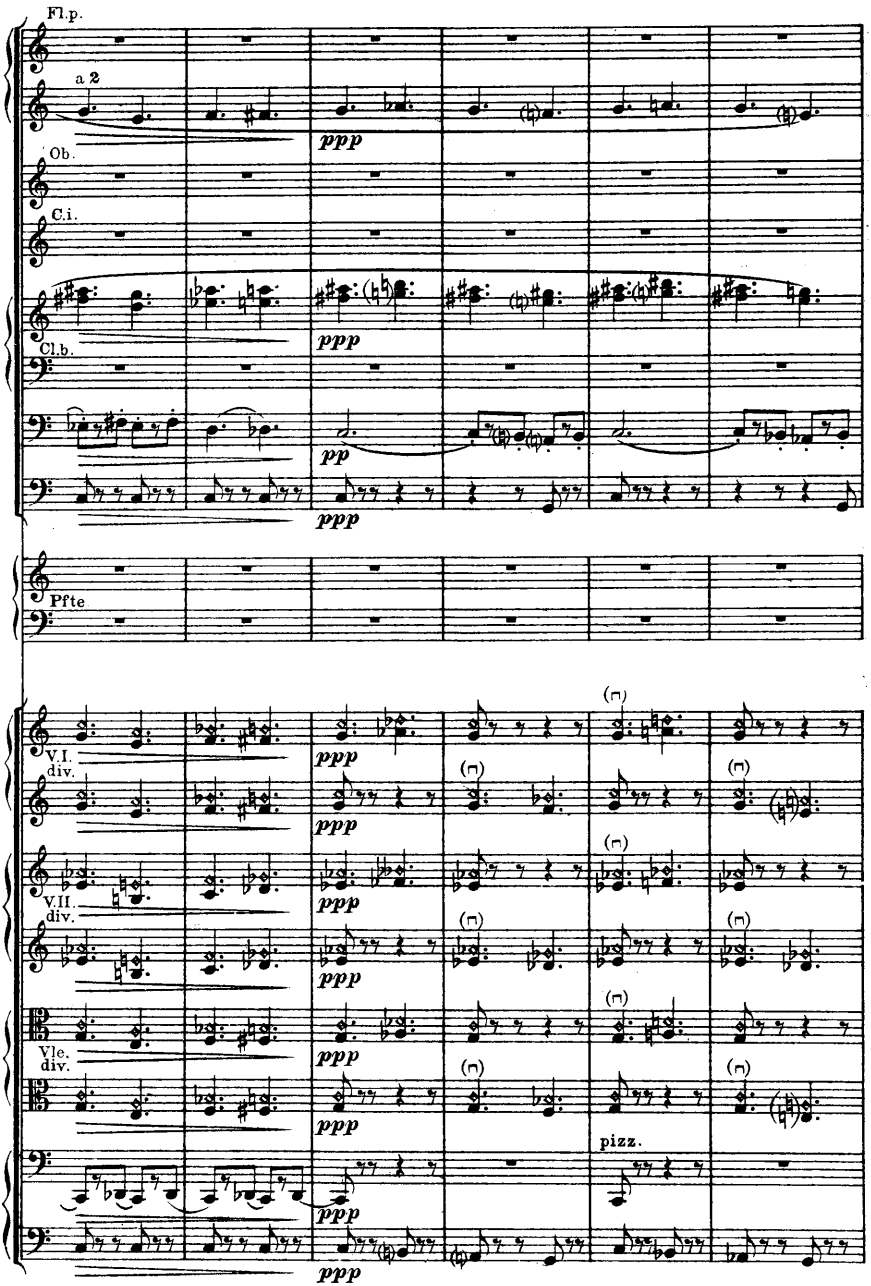

3
(mf)
mf
mf
(mf)
cresc.
p
cresc.
cresc.
3

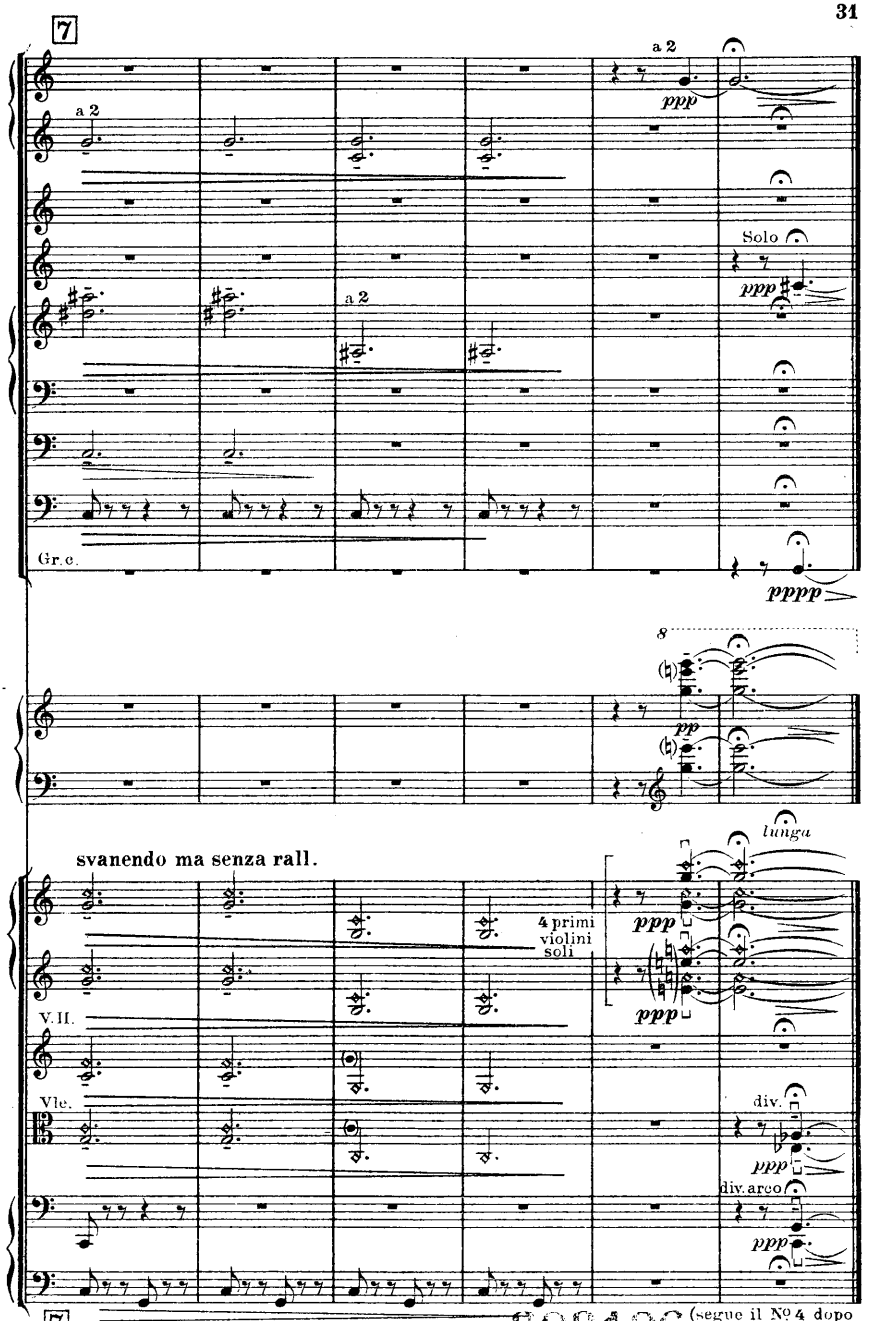

4
a 2
cresc.
mf
cresc.
cresc. poco a poco
4


a 2
a 2
a 2
a 2
a 2
Solo
Soli
non troppo
div. in 4
div. arco in 4

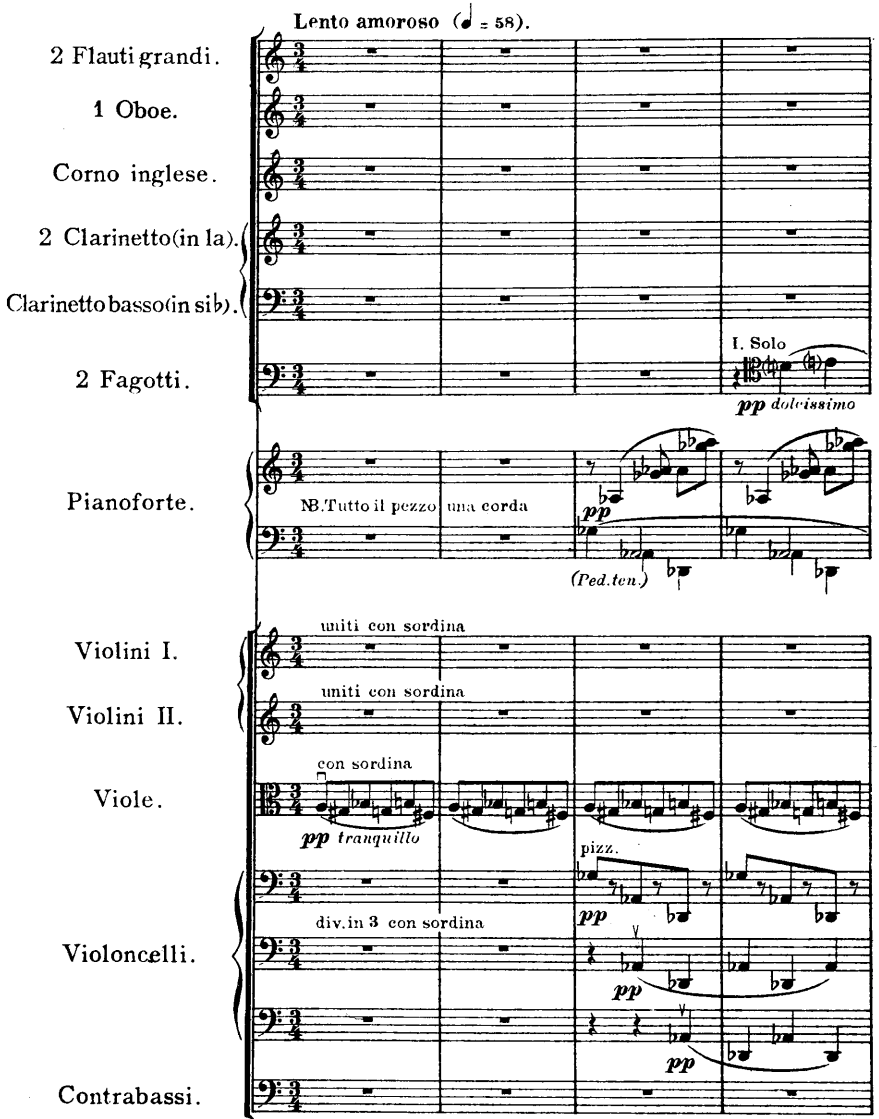

5
a 2
Solo
Ob.I.
mf
a 2
mp
(Solo)
mf
pp
pp
Trgl.
pp
div.in 2
pizz.
pp
pp
div.in 2
pizz.
pp
pp
(sempre pizz.)
pp
arco
pp (sempre pizz.)
pp
mf
mf
mf
5
pp (sempre pizz.)

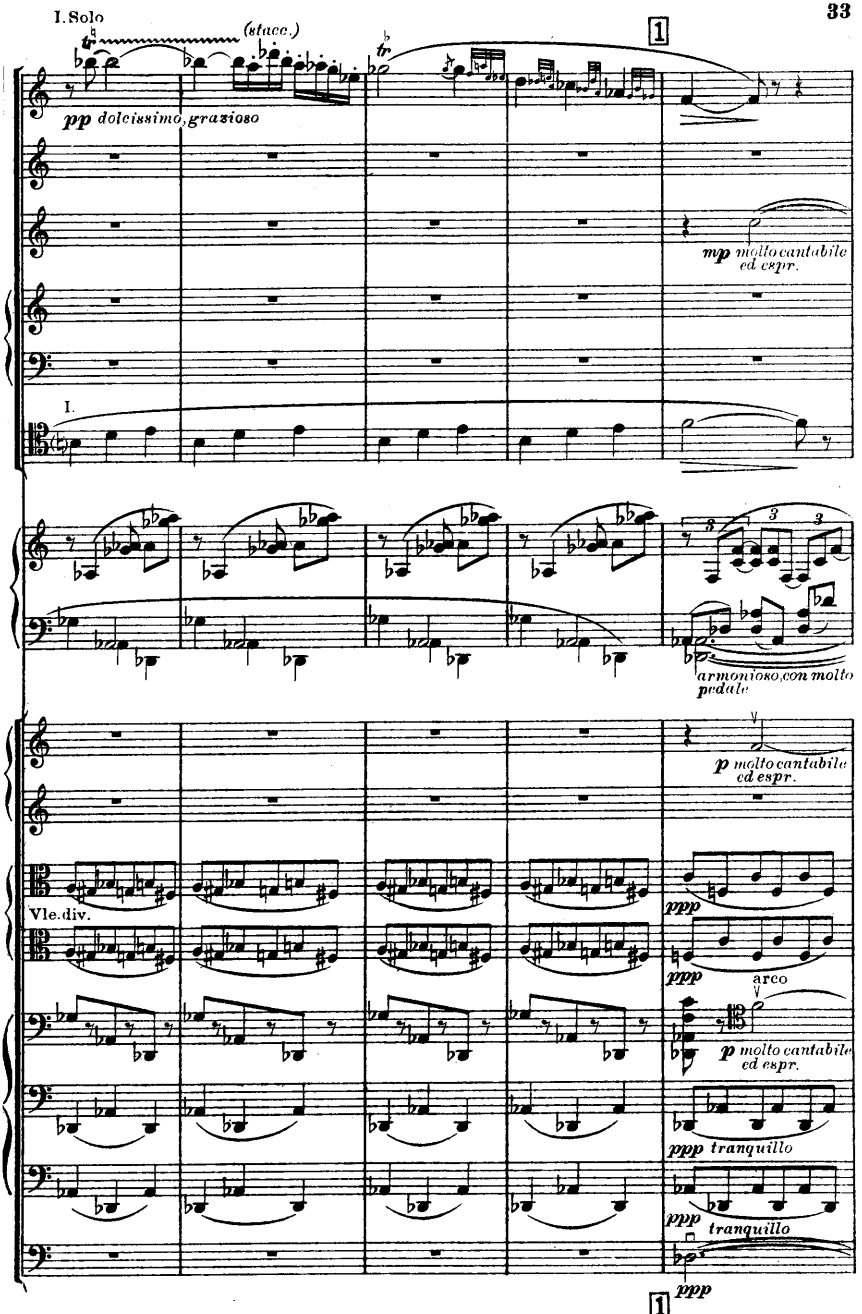

Fl.
a 2 Soli
C.i.
Solo
Cl.
Soli
uniti
arco
V.I.
ppp
dim.
arco
6
a 2
pp
Fag.I.Solo
p ma un poco marcato
Timp.
pp sempre più piano sino alla fine
V.I.
(sempre simile arco)
V.II. uniti
(sempre simile arco)
Vle. uniti
(sempre simile arco)
Vc. uniti
Cb.
uniti
(sim.)
6
pp (sempre pizz.)

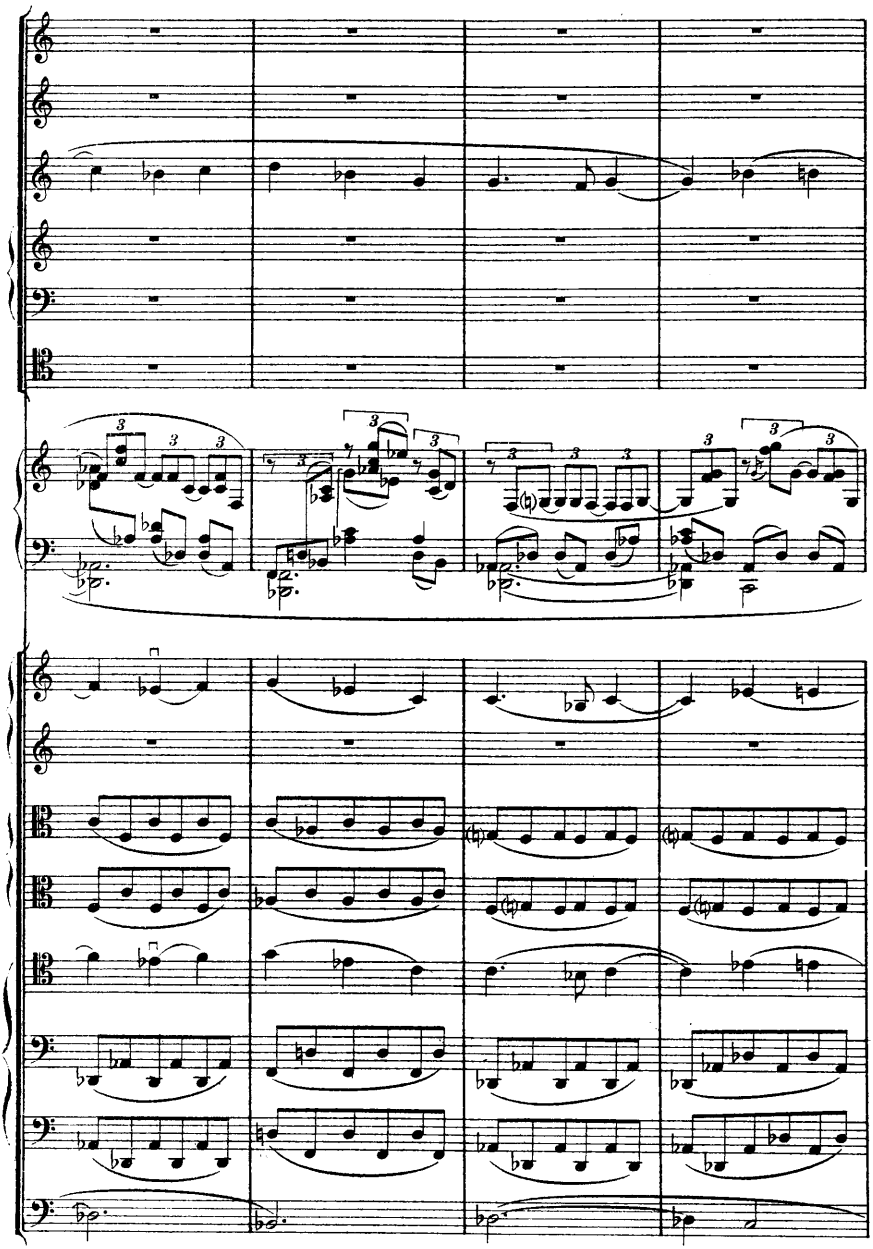

Fl.p.
a 2
Ob.
C.i.
Cl.b.
Pfte
V.I.
div.
V.II.
div.
Vle.
div.
pizz.
ppp
pp

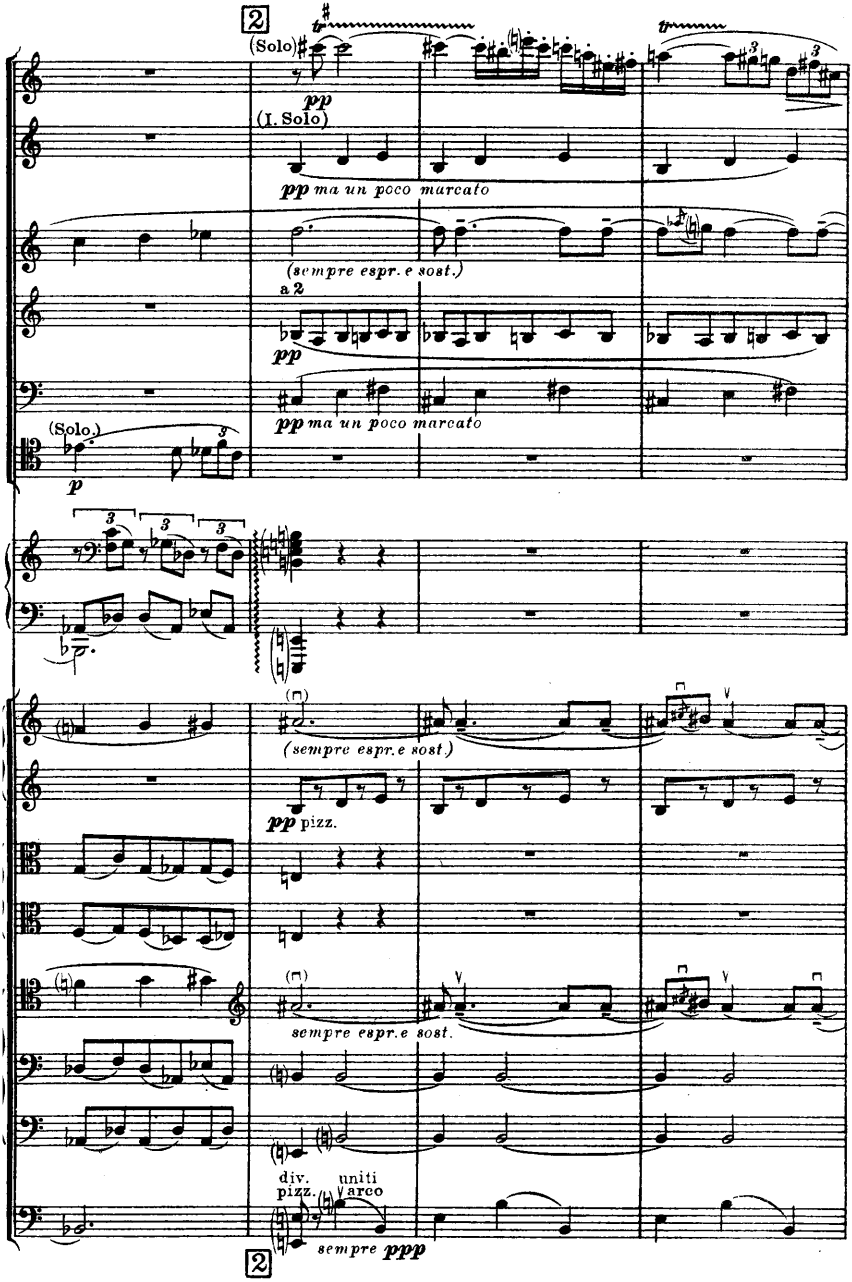

7
a 2
ppp
Solo
ppp
a 2
Gr.c.
pppp
8
pp
svanendo ma senza rall.
lunga
4 primi violini soli
ppp
ppp
V.II.
Vle.
div.
ppp
div.arco
ppp
7
(segue il N° 4 dopo breve interruzione)

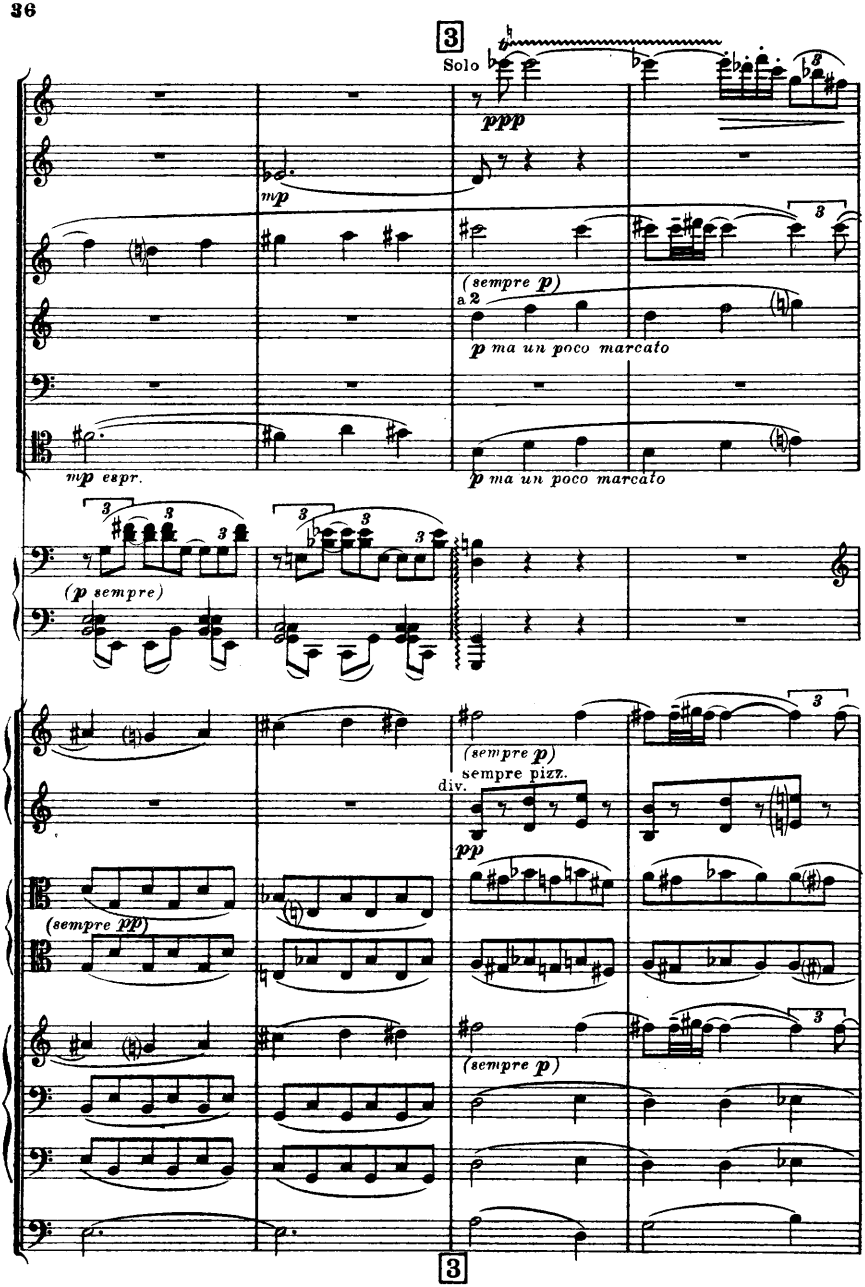
IV. Notturnino.

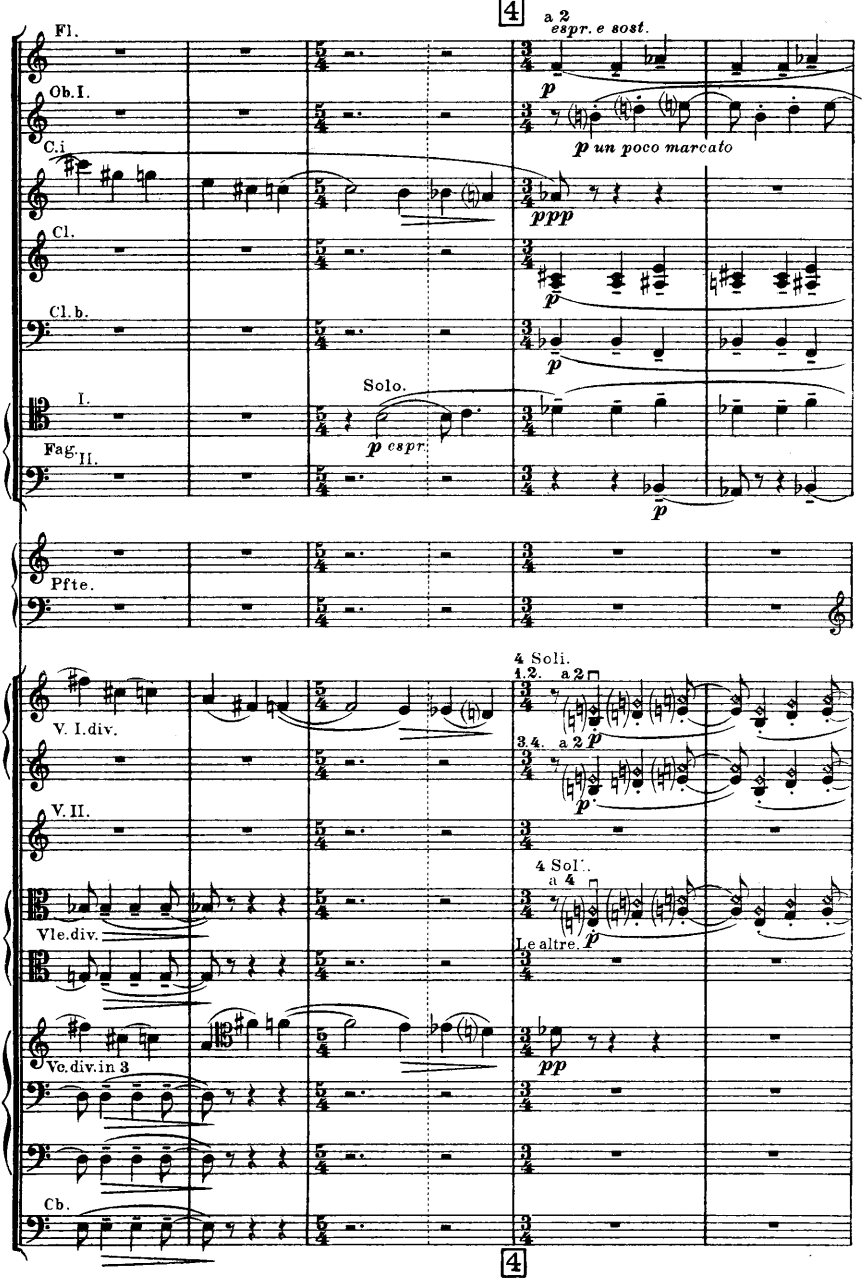


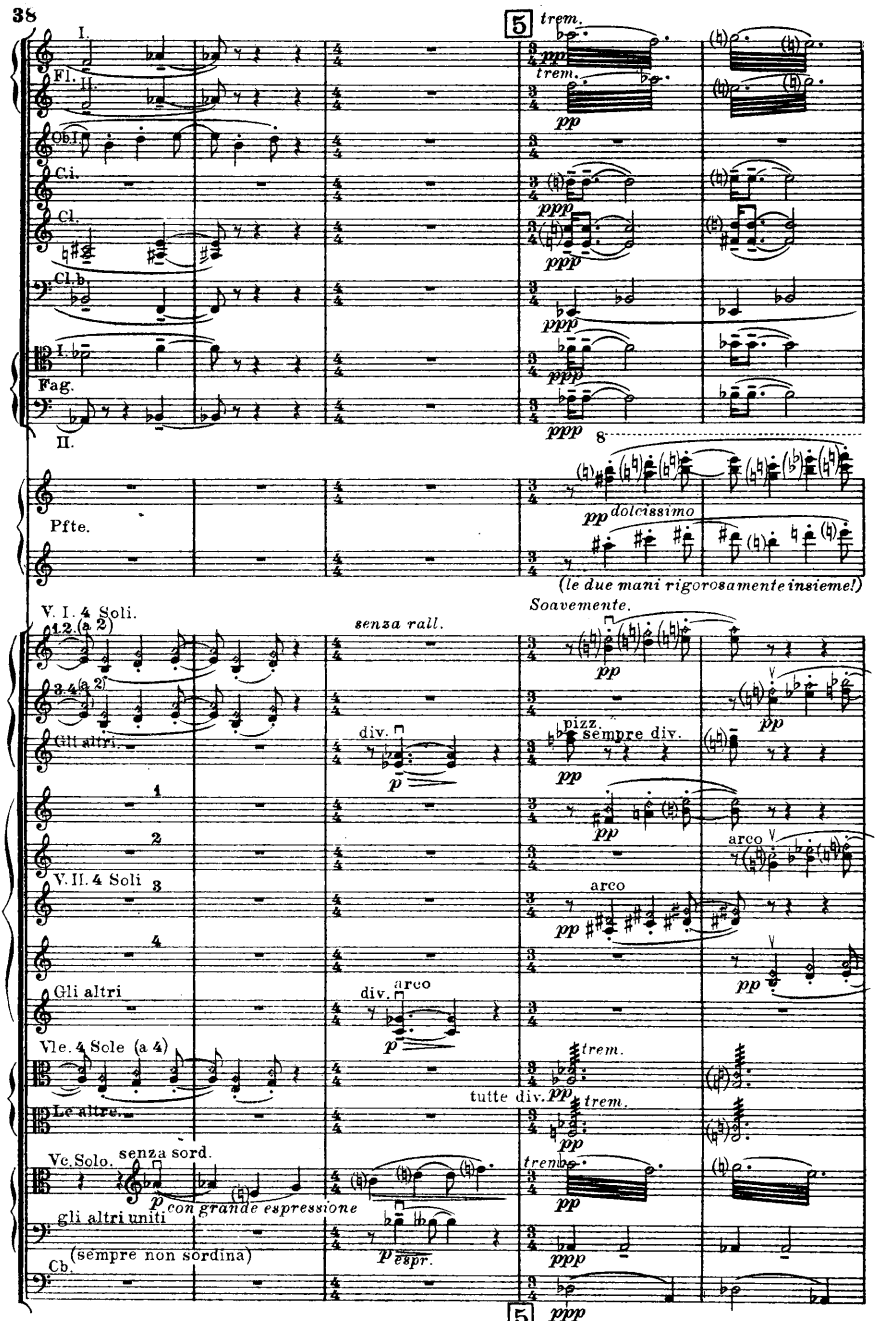

I. Solo
(stacc.)
pp dolcissimo, grazioso
1
mp molto cantabile ed espr.
I.
armonioso, con molto pedale
p molto cantabile ed espr.
Vle. div.
ppp
arco
p molto cantabile ed espr.
ppp tranquillo
ppp tranquillo
ppp
1

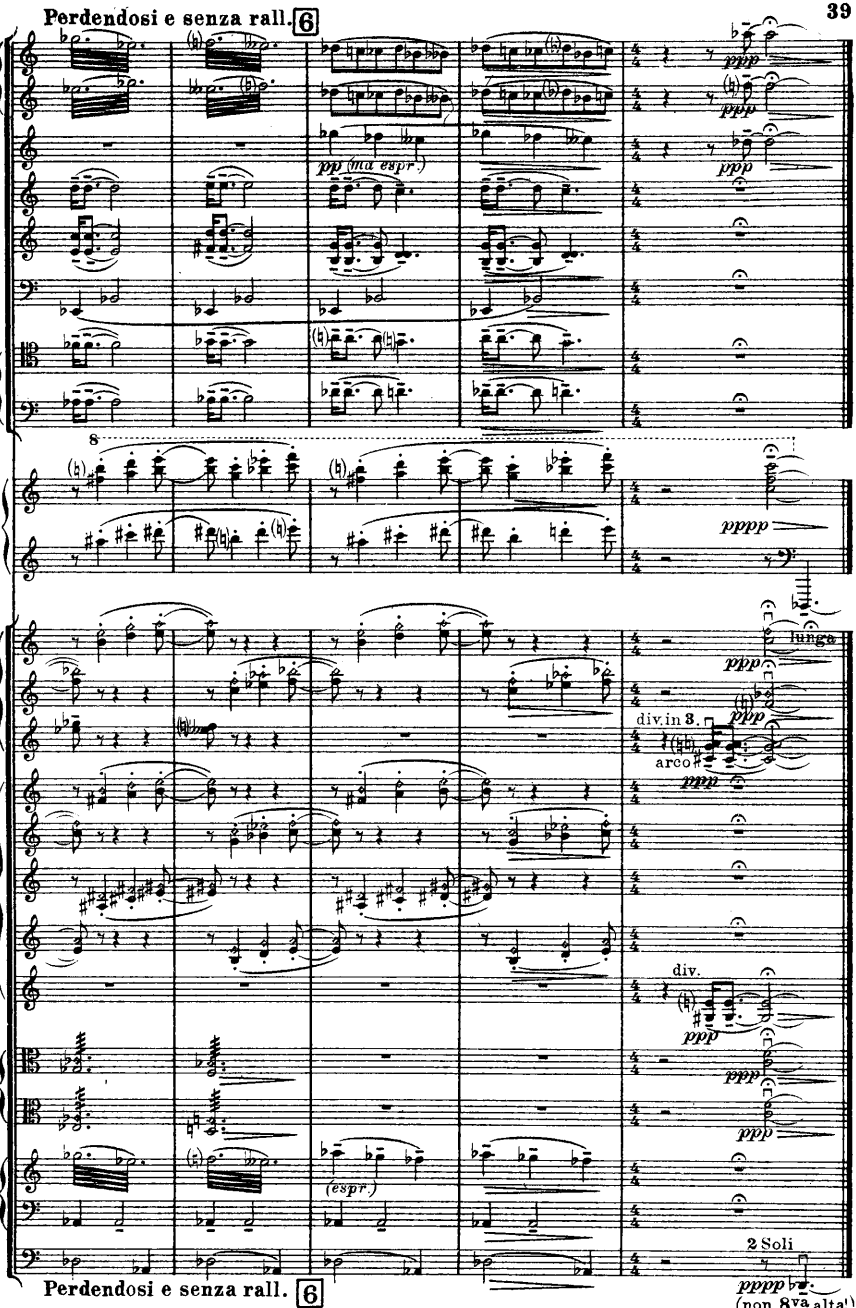



2
(Solo)
pp
(I. Solo)
pp ma un poco marcato
(sempre espr. e sost.)
a 2
pp
pp ma un poco marcato
(Solo.)
p
(sempre espr. e sost.)
pp pizz.
sempre espr. e sost.
div.
pizz.
uniti
arco
sempre ppp
2


3
Solo
ppp
mp
(sempre p)
a 2
p ma un poco marcato
mp espr.
p ma un poco marcato
(p sempre)
(sempre p)
sempre pizz.
div.
pp
(sempre pp)
(sempre p)
3

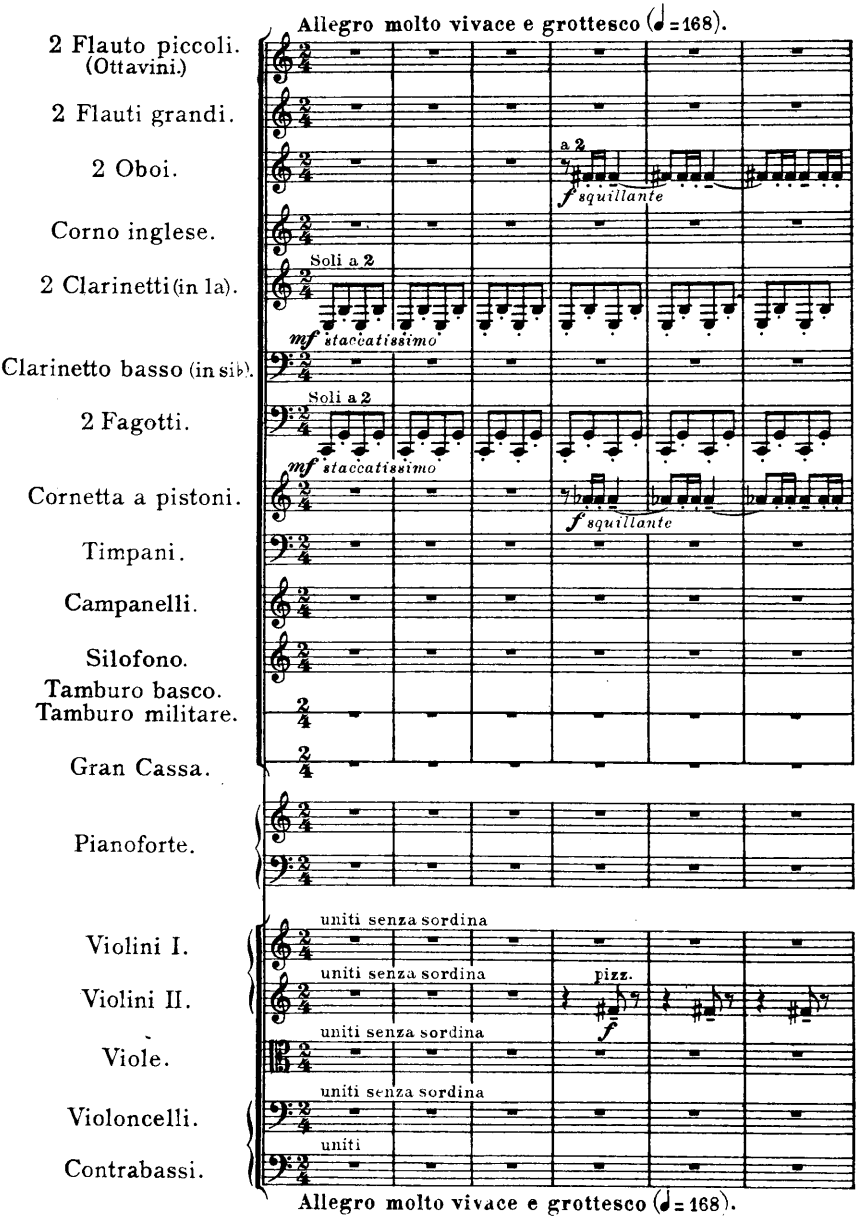

4
a 2
espr. e sost.
Fl.
Ob. I.
C. i
p un poco marcato
ppp
Cl.
Cl. b.
p
Solo.
I.
Fag.
II.
p espr.
Pfte.
4 Soli.
1.2. a 2
V. I. div.
3.4. a 2
V. II.
4 Soli.
a 4
Vle. div.
Le altre.
Vc. div. in 3
pp
Cb.
4

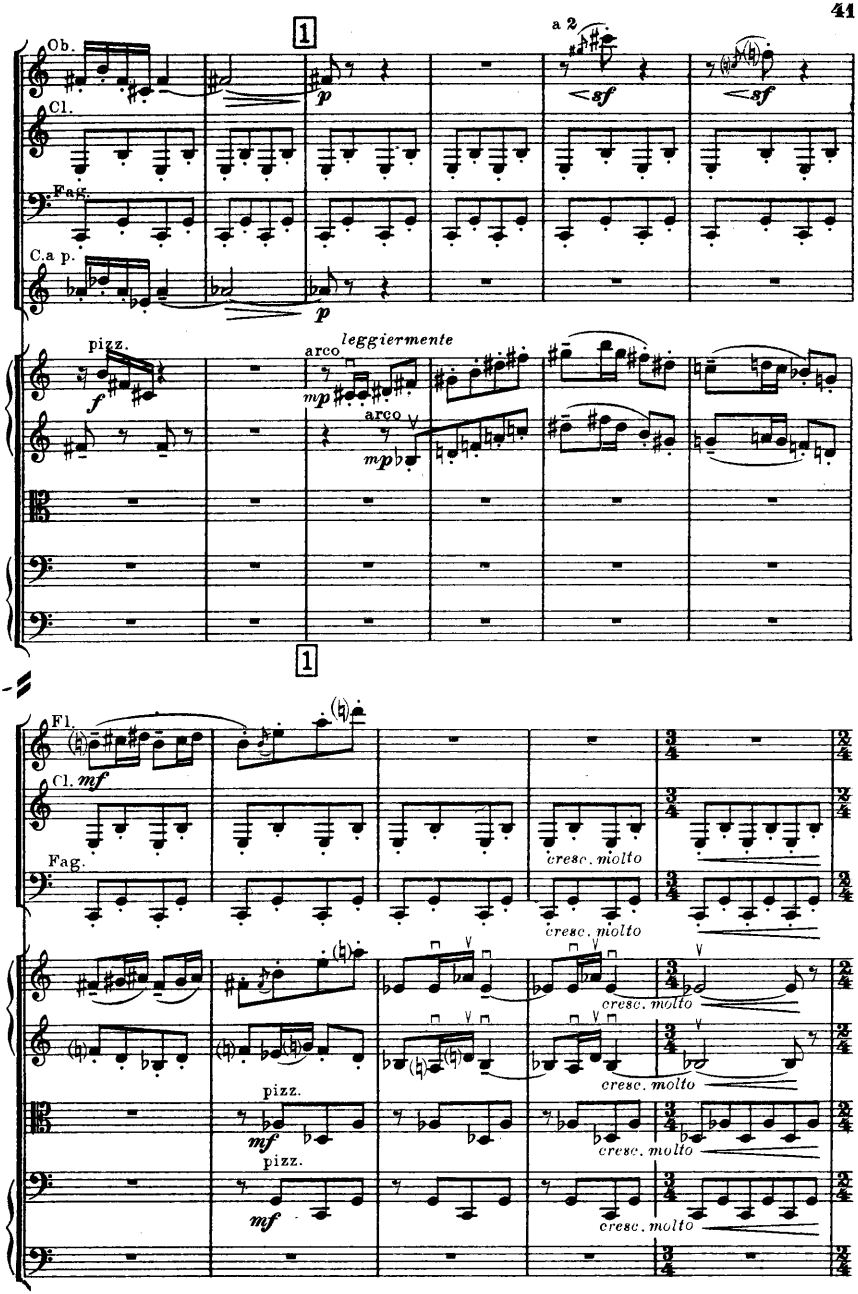

5
trem.
I.
Fl. II.
Obl.
C.i.
Cl.
Cl.b.
I.
Fag.
II.
8
Pfte.
pp dolcissimo
(le due mani rigorosamente insieme!)
V. I. 4 Soli.
1.2.(a 2)
3.4.(a 2)
Gli altri.
senza rall.
Soavemente.
div.
pizz.
sempre div.
1
2
V. II. 4 Soli
3
4
arco
Gli altri
Vle. 4 Sole (a 4)
Le altre.
tutte div.
Vc. Solo.
senza sord.
con grande espressione
gli altri uniti
(sempre non sordina)
Cb.
espr.
5

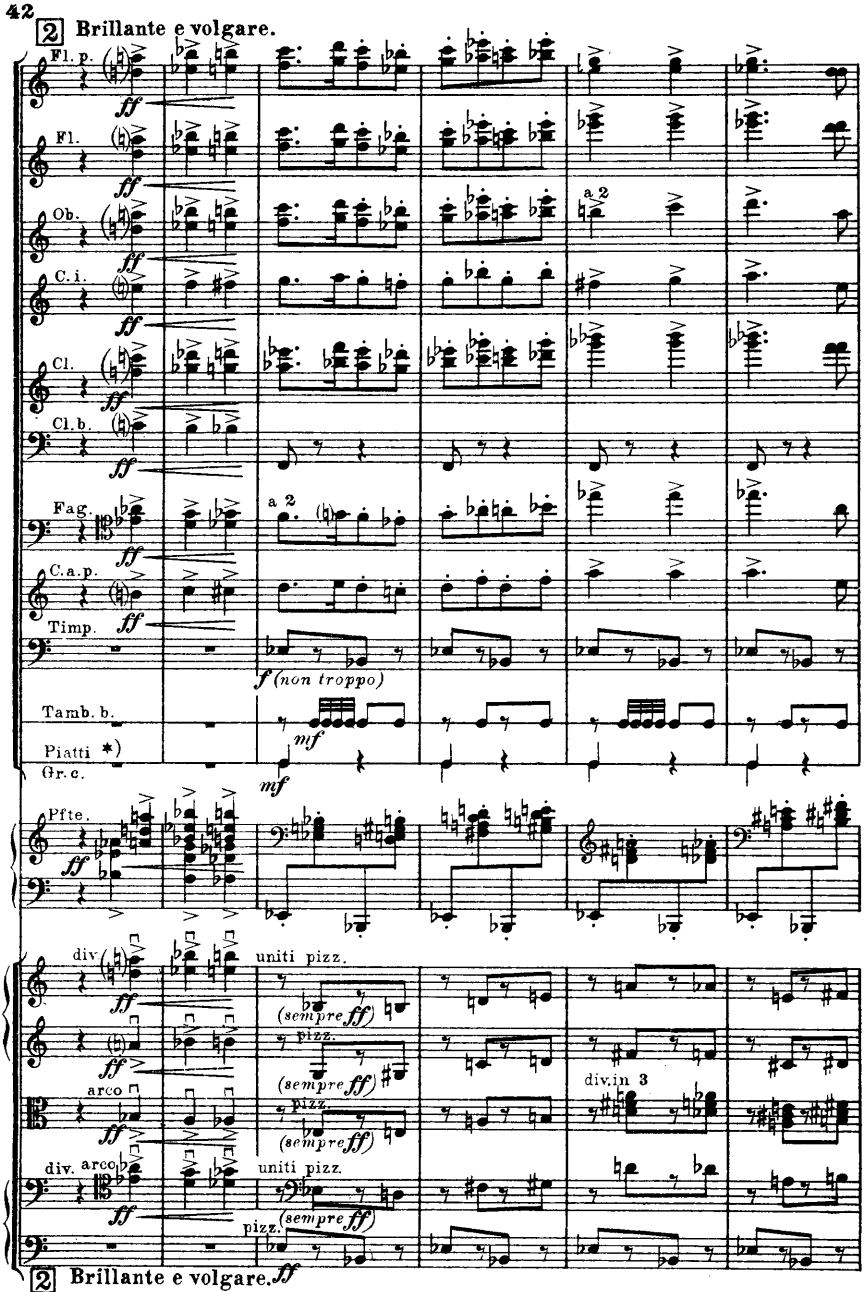


(attacca il Nº V senza interruzione)

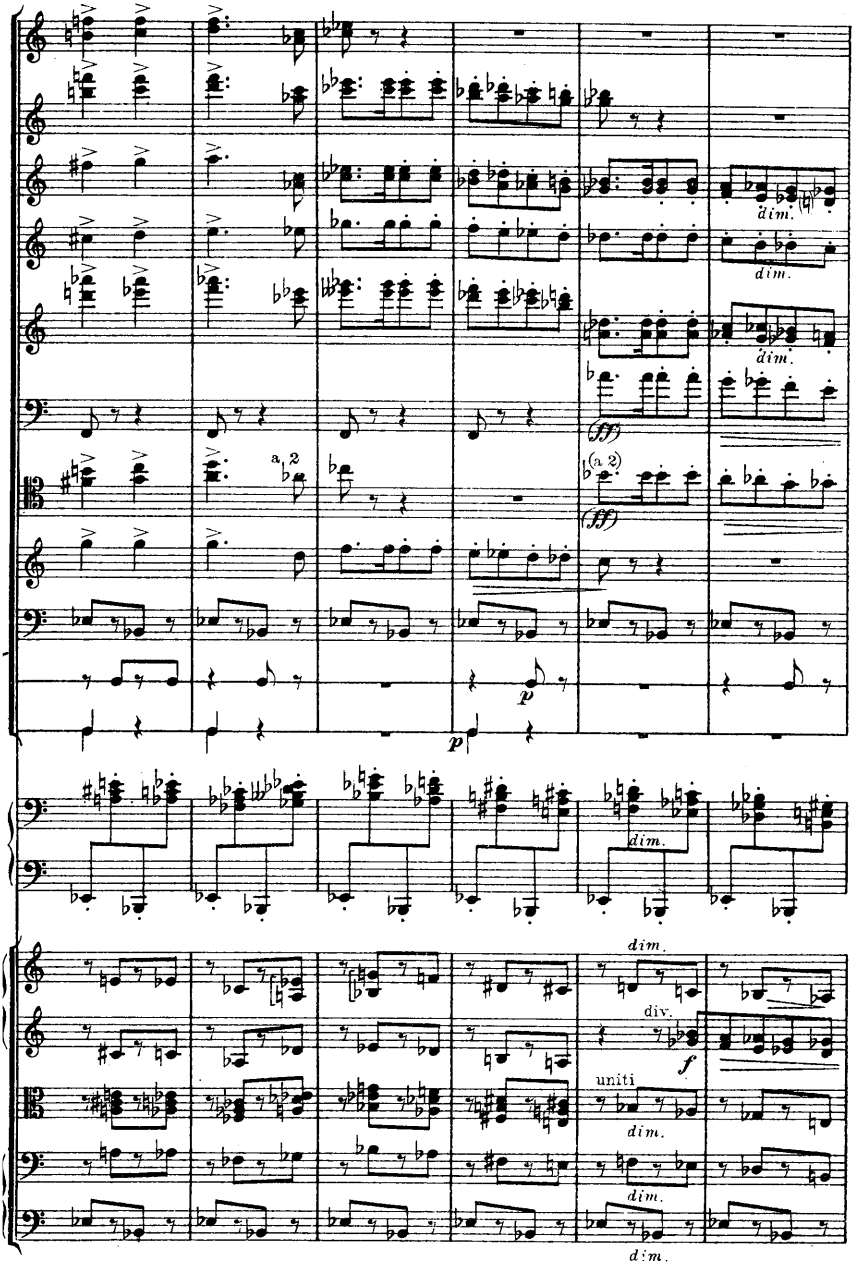
V. Polka.

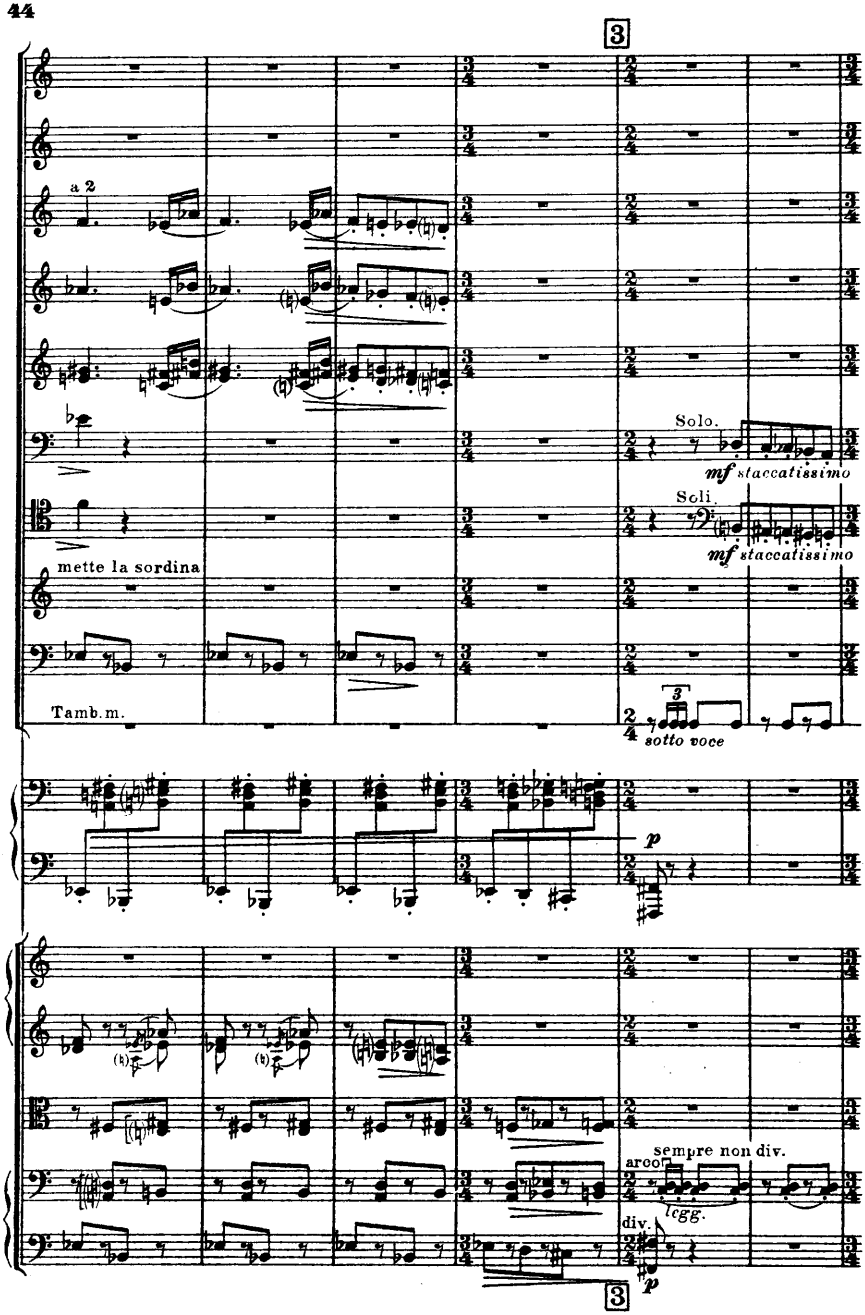

Allegro molto vivace e grottesco (♩=168).
2 Flauto piccoli. (Ottavini.)
2 Flauti grandi.
2 Oboi.
a 2
f squillante
Corno inglese.
2 Clarinetti (in la).
Soli a 2
mf staccatissimo
Clarinetto basso (in sib).
2 Fagotti.
Soli a 2
mf staccatissimo
Cornetta a pistoni.
f squillante
Timpani.
Campanelli.
Silofono.
Tamburo basco.
Tamburo militare.
Gran Cassa.
Pianoforte.
Violini I.
uniti senza sordina
Violini II.
uniti senza sordina
pizz.
f
Viole.
uniti senza sordina
Violoncelli.
uniti senza sordina
Contrabassi.
uniti
Allegro molto vivace e grottesco (♩=168).

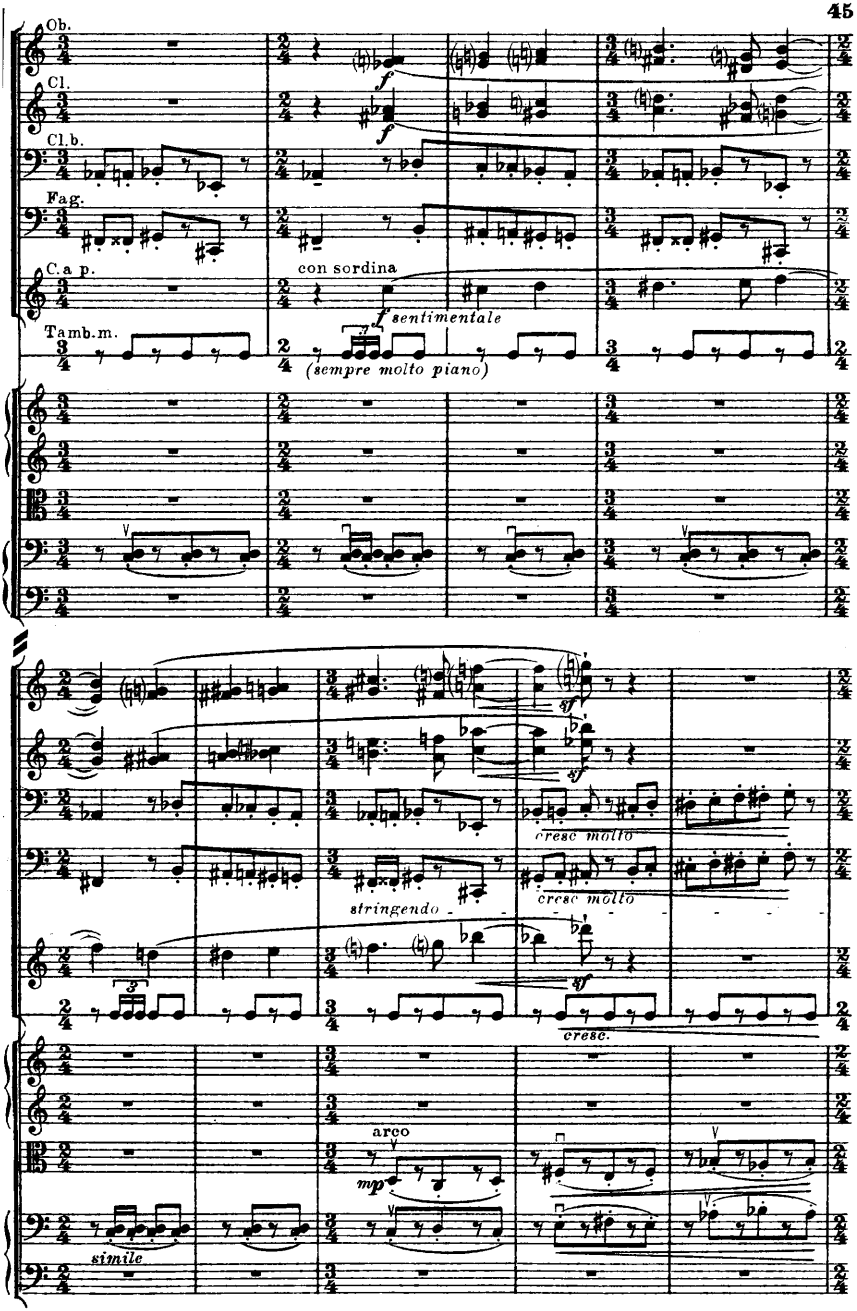

Ob.
Cl.
Fag.
C.a p.
1
a 2
sf
sf
p
p
pizz.
f
arco
leggiermente
mp
arco
mp
1
Fl.
Cl.
mf
Fag.
cresc. molto
cresc. molto
cresc. molto
cresc. molto
cresc. molto
pizz.
mf
pizz.
mf

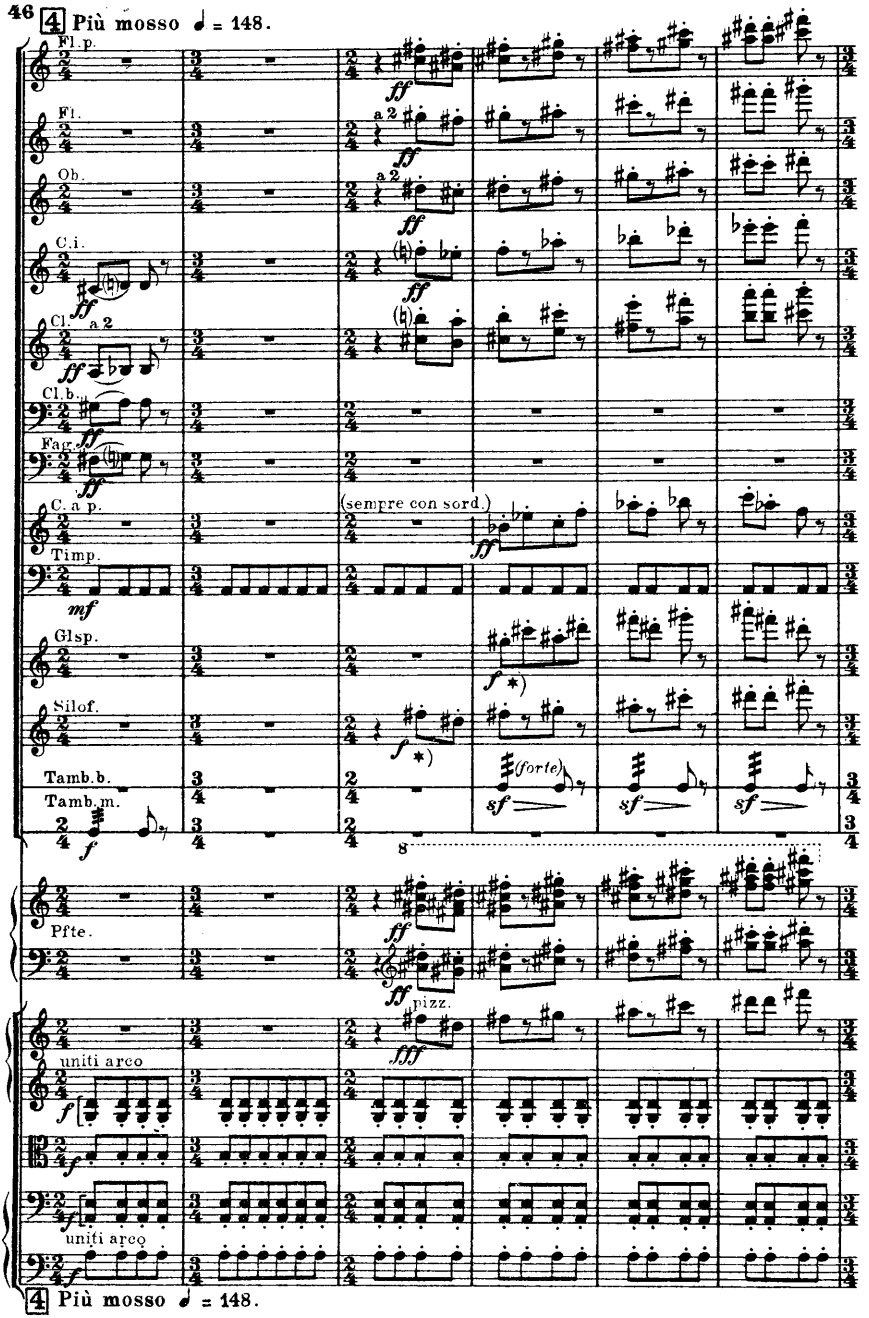


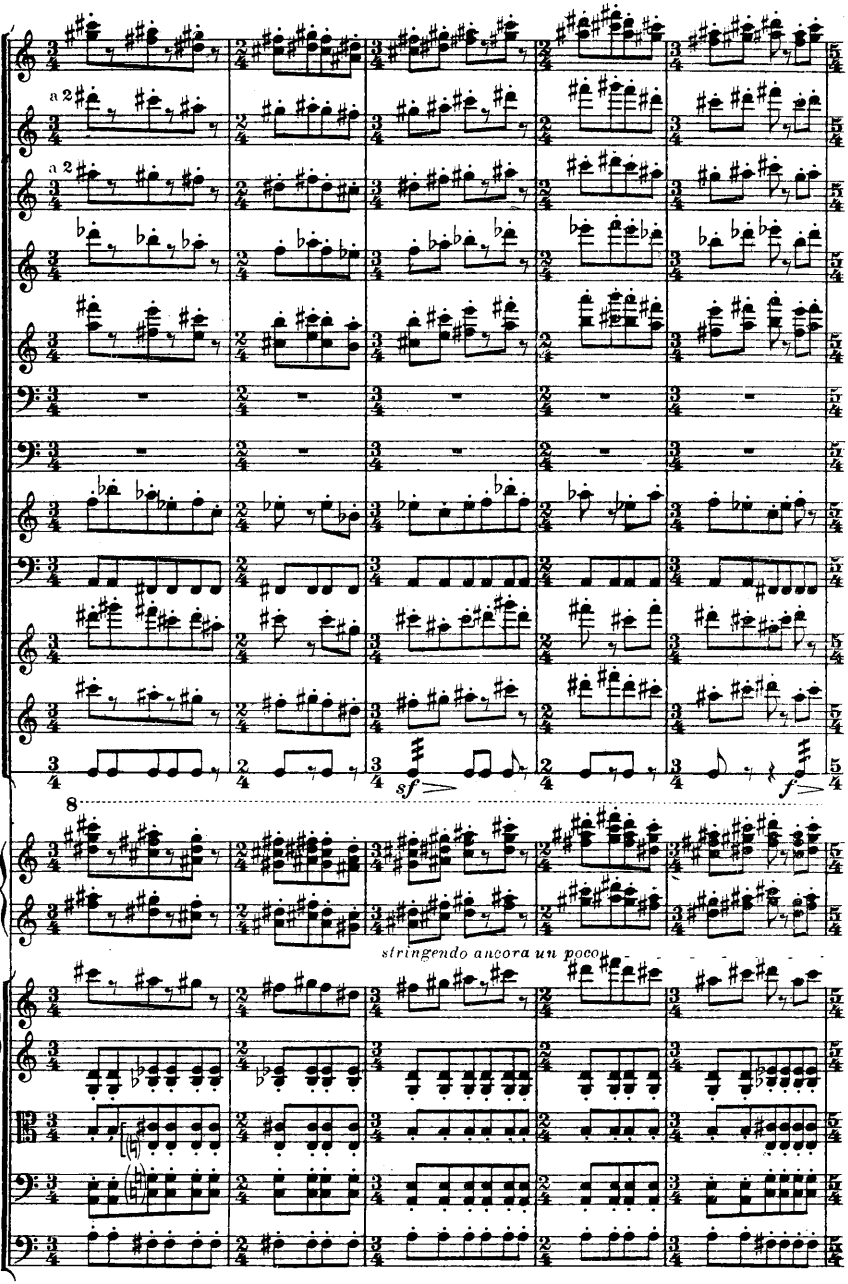
*) I piatti uniti alla cassa, e suonati dallo stesso esecutore.

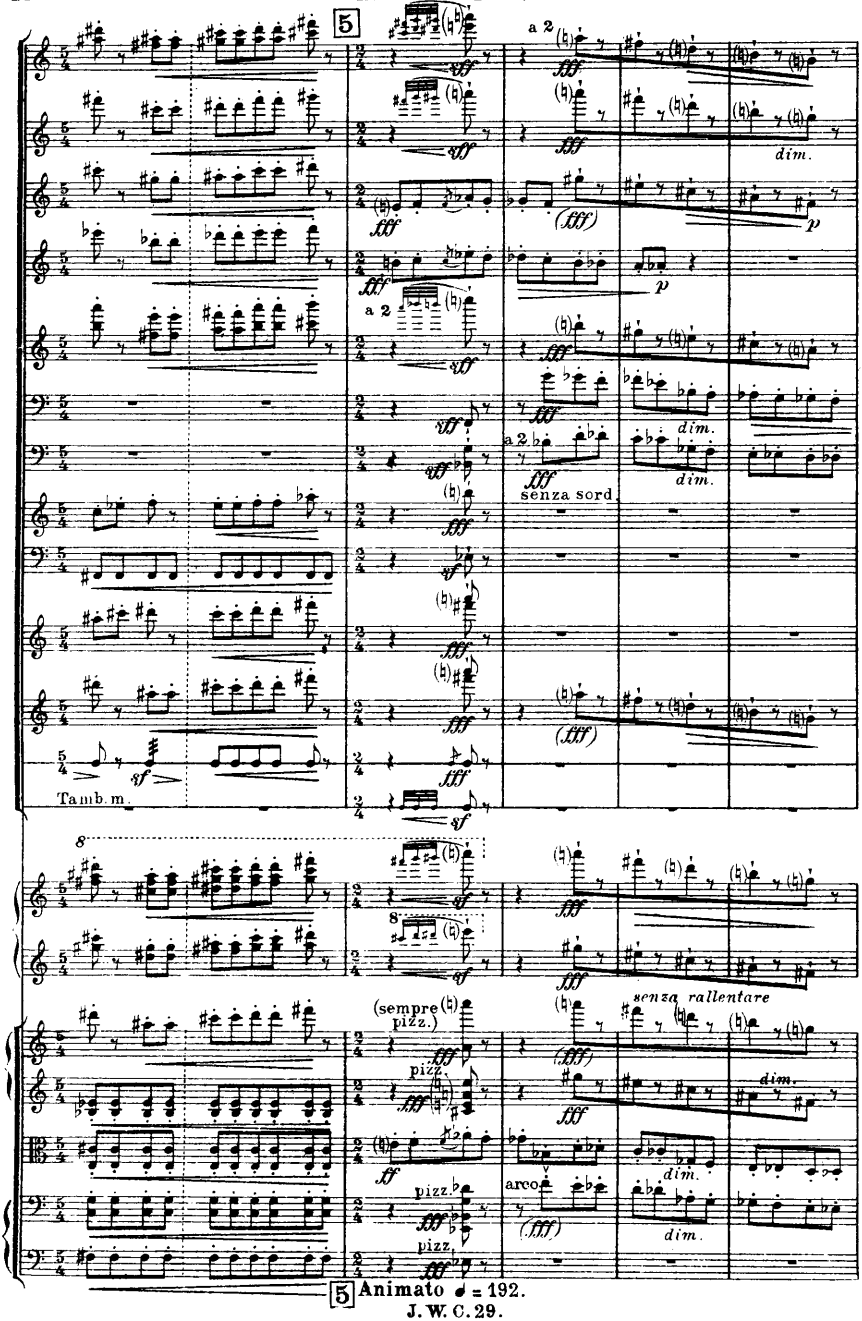

dim.
dim.
dim.
(ff)
a 2
(a 2)
(ff)
p
p
dim.
dim.
div.
f
uniti
dim.
dim.
dim.

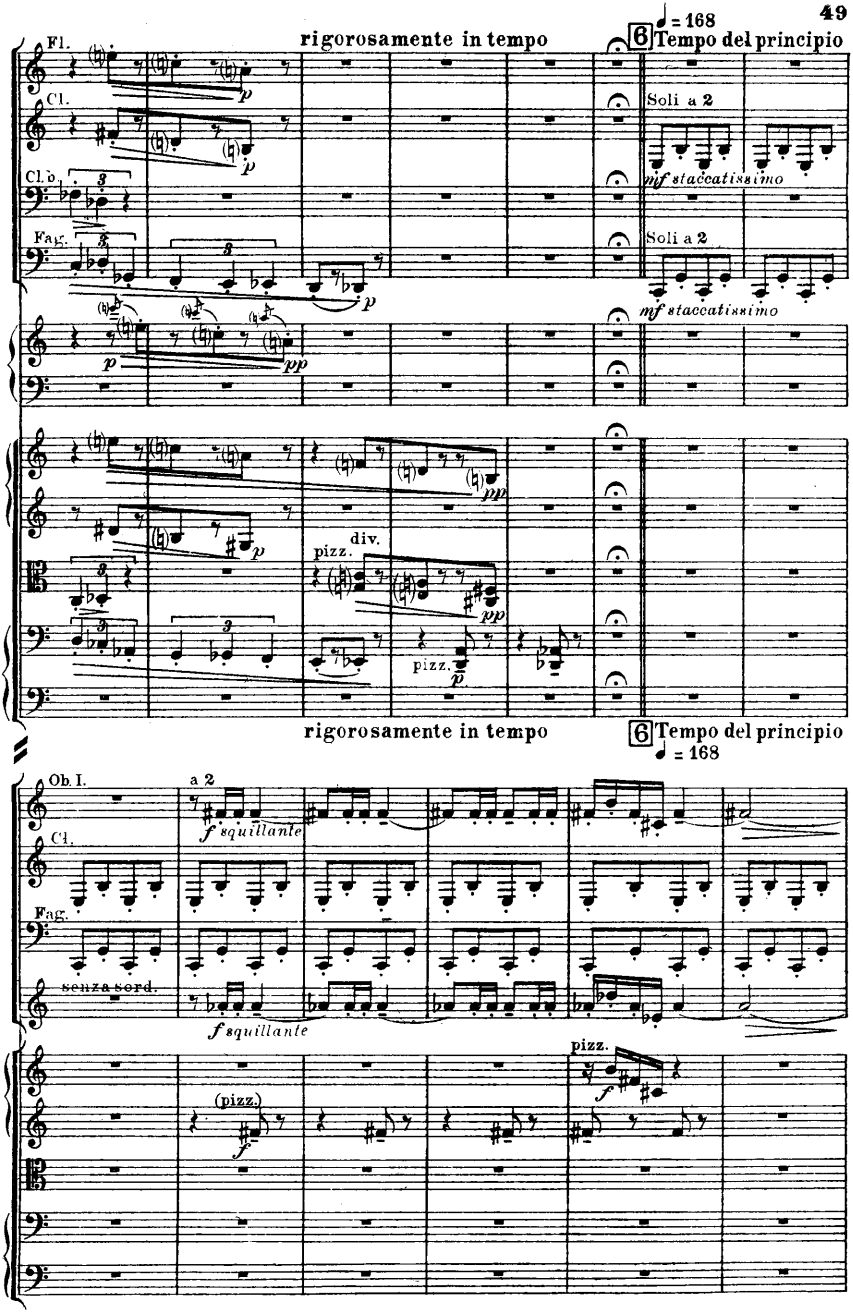

3
a 2
Solo.
mf staccatissimo
Soli.
mf staccatissimo
mette la sordina
Tamb.m.
3
sotto voce
p
sempre non div.
arco
legg.
div.
p
3

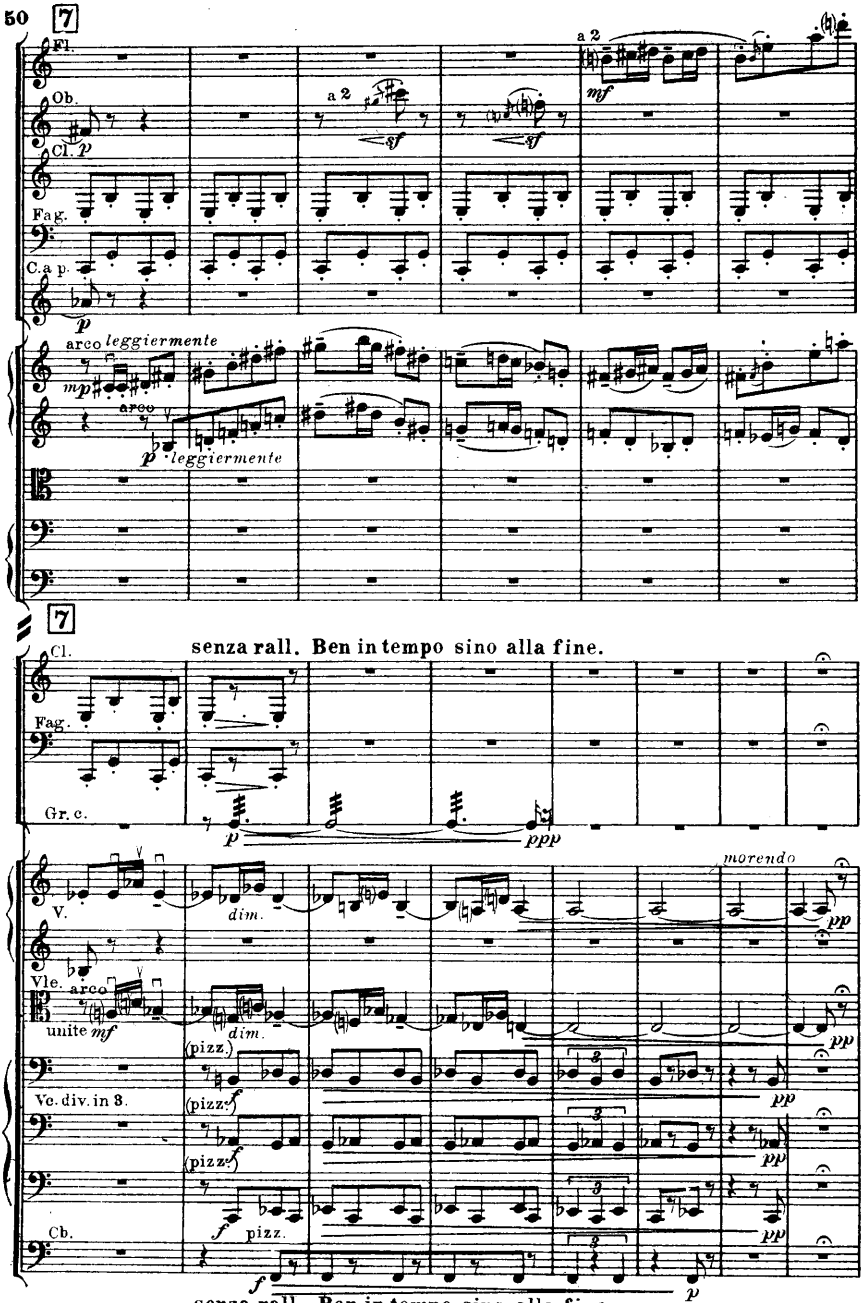

Ob.
Cl.
Cl.b.
Fag.
C.a p.
Tamb.m.
con sordina
f sentimentale
(sempre molto piano)
sf
cresc molto
stringendo
cresc.
arco
mp
simile

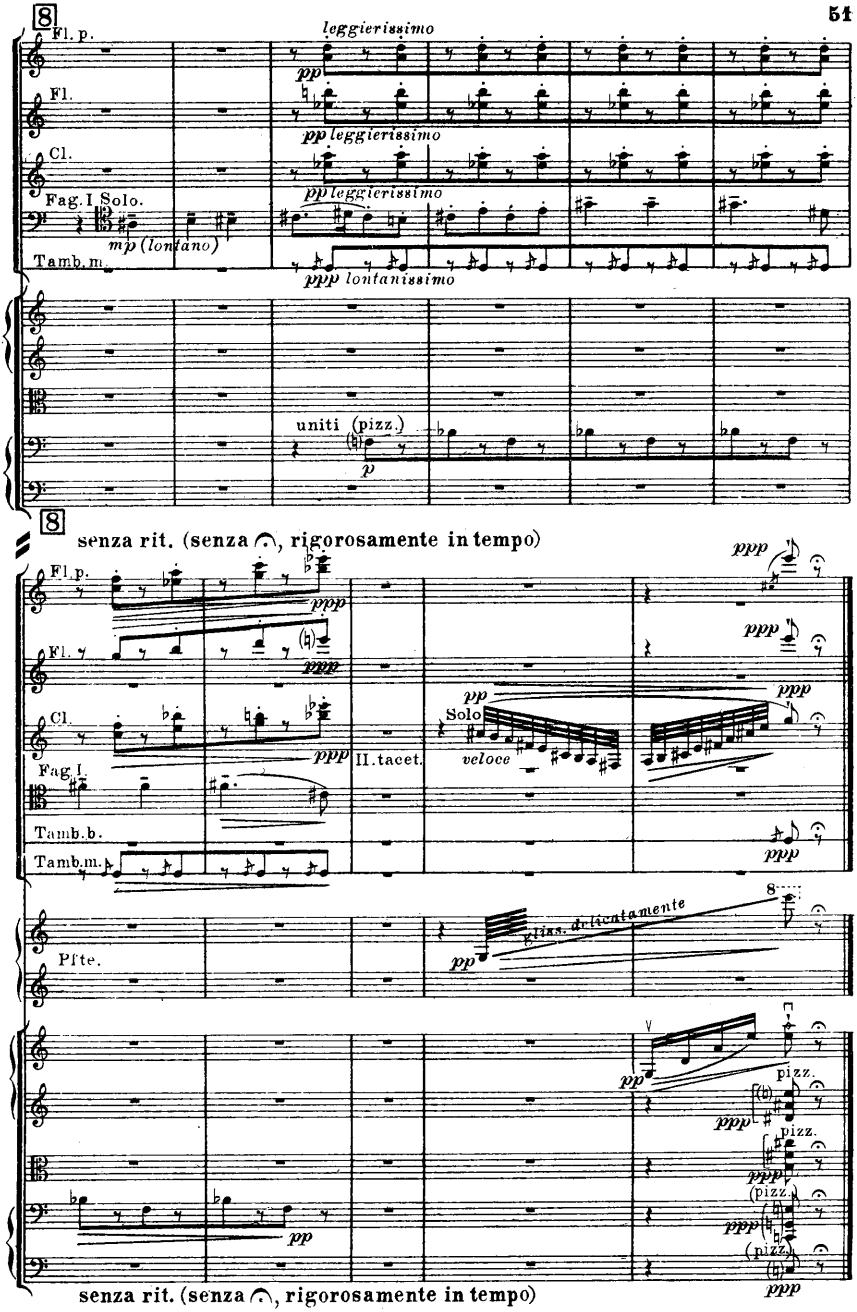

46
4 Più mosso ♩ = 148.
Fl. p.
Fl.
Ob.
C. i.
Cl.
a 2
Cl. b.
Fag.
C. a p.
(sempre con sord.)
Timp.
Glsp.
Silof.
Tamb. b.
Tamb. m.
(forte)
8
Pfte.
pizz.
uniti arco
uniti arco
4 Più mosso ♩ = 148.
*) 8va reale
J.W.C. 29.


a 2
a 2
sf
f
8
stringendo ancora un poco


Animato ♩ = 192.
5
a 2
dim.
senza sord.
Tamb. m.
(sempre pizz.)
pizz.
arco
senza rallentare
5
Animato ♩ = 192.


rigorosamente in tempo
6 Tempo del principio
♩ = 168
Fl.
Cl.
Cl.b.
Fag.
Soli a 2
mf staccatissimo
Soli a 2
mf staccatissimo
p
pp
div.
pizz.
rigorosamente in tempo
6 Tempo del principio
♩ = 168
Ob. I.
a 2
f squillante
Cl.
Fag.
senza sord.
f squillante
(pizz.)
pizz.


7
Fl.
Ob.
Cl.
Fag.
C.a p.
a 2
mf
sf
p
arco leggiermente
mp
arco
leggiermente
7
Cl.
senza rall. Ben in tempo sino alla fine.
Fag.
Gr. c.
ppp
morendo
V.
dim.
Vle.
arco
unite mf
(pizz.)
Ve. div. in 8.
Cb.
pizz.
pp
senza rall. Ben in tempo sino alla fine.


8
Fl. p.
leggierissimo
pp
Fl.
pp leggierissimo
Cl.
pp leggierissimo
Fag. I Solo.
mp (lontano)
Tamb. m.
ppp lontanissimo
uniti (pizz.)
p
8
senza rit. (senza 𝄐, rigorosamente in tempo)
Fl. p.
ppp
Fl.
ppp
Cl.
ppp
II. tacet.
Solo
pp
veloce
ppp
Fag. I.
Tamb. b.
Tamb. m.
ppp
Pfte.
gliss. delicatamente
pp
pizz.
ppp
pizz.
ppp
(pizz.)
ppp
(pizz.)
ppp
pp
senza rit. (senza 𝄐, rigorosamente in tempo)

(Rome, 1915–20.)

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5 Symphonie No. 2 (London)
36 Symphonie No. 4 (Uhr)
26 Symphonie No. 6 (Paukenschlag)
113 Symphonie No. 7 C / Do
35 Symphonie No. 11 (Militär)
37 Symphonie No. 15 (La Reine)
34 Symphonie No 16 (Oxford)
117 Symphonie No. 17 (L'ours)
38 Symphonie No. 18 (Abschied)
338/47 10 Str. Quart.[1]): op. 17 No. 5, G - Sol / op. 20 No. 6, A - La (Sonnen) / op. 54 No. 1, G - Sol / op. 64 No. 5, D - Ré (Lerchen) / op. 74 No. 3, g - sol (Reiter) / op. 76 No. 2, d - ré (Quinten) / op. 76 No. 3, C - Do (Kaiser) / op. 76 No. 4, B - B flat - Si ♭ / op. 76 No. 5, D - Ré (Largo) / op. 77 No. 1, G - Sol

A. HONEGGER

287 Pastorale d'Eté

E. KŘENEK

247 Str. Quart. III[1]), op. 6

LISZT

79 Tasso
80 Les Préludes

MAHLER

251 Lieder eines fahrenden Gesellen
219/20 Lieder aus »Des Knaben Wunderhorn«, Bd. I/II
252 Kindertotenlieder
253 7 letzte Lieder (in Vorb.)

FR. MALIPIERO

288/90 Impressioni dal vero, I/III (in Vorb.)
299 Pause del silenzio (in Vorb.)

MENDELSSOHN

29 Elias / Elijah. Oratorium, op. 70
52 Symphonie No. 3, op. 56 (Schottische)
82 Symphonie No. 4, op. 90 (Italienische)
16 Sommernachtstraum. Ouverture
55 Hebriden, Ouverture
83 Violinkonzert, op. 64
348/50 3 Str. Quart.[1]), op. 44, No 1/3

MOZART

No.
46 Schauspieldirektor / L'impresario, Köch. 486, kpl. Part. und kl.-Ausz.
50 Symphonie C / Do Köch. 200
51 Symphonie D / Ré Köch. 385 (Haffner)
49 Symphonie C / Do Köch. 425 (Linzer)
61 Symphonie D / Ré Köch. 504 (ohne Menuett)
56 Symphonie Es / E flat / Mi ♭, Köch. 543
27 Symphonie g / sol Köch 550
6 Symphonie C / Do (Jupiter) Köch. 551
53 Krönungsmesse / Coronation Mass, Köch. 317
58 Klavierkonzert A / La Köch. 488
57 Klavierkonzert c / do Köch. 491
47 Entführung a. d. Serail, Ouv., Köch 384
13 Figaro, Ouverture Köch. 492
14 Don Juan, Ouverture, Köch. 527
15 Così fan tutte, Ouverture, Köch. 588
14 Die Zauberflöte, Ouverture, Köch. 620
327/36 10 Str. Qu.[1]) Köch. No. 387, 421, 428, 458, 464, 465, 499, 575, 589, 590

NICOLAI

41 Die lustigen Weiber von Windsor / The Merry Wives of Windsor / Les Joyeuses Commères de Windsor, Ouverture

VÍT. NOVÁK

221 Serenade, op. 36

PALESTRINA

90 Stabat Mater

PFITZNER

269 Palestrina, 3 Vorsp. / 3 Preludes
270 Christelflein, Ouverture op. 20

REGER

222 Str. Quart.[1]) g / sol, op. 54, No. 1
223 Str. Quart.[1]) A / La, op. 54, No. 2
283 Der Einsiedler, op. 144a (in Vorb.)
284 Requiem, op. 144b (in Vorb.)

RIMSKY-KORSAKOW

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[2]) Streichquintett / String Quintet / Quintuor à cordes

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229 Str. Quart.[1]) II fis / fa ♯, op. 10

SCHREKER

235 Geburtstag der Infantin / The Birthday of the Infanta / La fête de l'Infante, Suite

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52 Symphonie 7, C / Do
2 Symphonie h / si, Unvollendete / Unfinished / Incomplète
24 Rosamunde, (Zauberharfe), Ouverture
351 Str. Quart.[1]) a / la, op. 29
353 Str. Quart.[1]) G / Sol, op. 161
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