

Charles
GOUNOD

Messe solennelle de sainte Cécile
CG 56

solistes (STB), chœur (SATB)
petite flûte, 2 flûtes, 2 hautbois, 2 clarinettes, 4 bassons
4 cors, 2 pistons, 2 trompettes, 3 trombones
timbales, cymbales, grosse caisse, harpes
2 violons, altos, violoncelles, contrebasses, octobasse et orgue

Soli (STB), Coro (SATB)
Flauto piccolo, 2 Flauti, 2 Oboi, 2 Clarinetti, 4 Fagotti
4 Corni, 2 Cornette a pistoni, 2 Trombe, 3 Tromboni
Timpani, Piatti, Gran cassa, Arpa
2 Violini, Viola, Violoncello, Contrabbasso, Octobbasso ed Organo

éditée par / herausgegeben von / edited by
Frank Höndgen

Musique sacrée française · Urtext
Französische Kirchenmusik · French Sacred Music

Altos / Viola



Carus 27.095/13

Messe solennelle de sainte Cécile

Altos / Viola

1. Kyrie

Charles Gounod
1818–1893

Moderato, quasi Andantissimo

9 *p* **6** *pizz.* *arco* *v v* *v v* *v v sim.*

19

23

27

31 *A* ($\frac{1}{2}$ pupitre*)

35 (*Tutti*) ($\frac{1}{2}$ pupitre)

39 (*Tutti*) *p*

43

47 *cre*

51 *scen* *do*

55 *dim.* *p* ($\frac{1}{2}$ pupitre) *B*

* Halbes Pult / half desk

59 (Tutti) ($\frac{1}{2}$ pupitre) *cresc.*

63 (Tutti) *dim.* *p* *cre* - - - *scen* - - -

67 *do* *mol* - - - *to* *f*

71 ($\frac{1}{2}$ pupitre) *pp* *poco cresc.*

75 (Tutti) *dim.* *p* [C]

79

83 *pp*

87 ($\frac{1}{2}$ pupitre) *cresc.*

91 *dim.* *p* *pp*

95 [D] (Tutti) *cresc.*

99 *cresc.* *dim.* *p*

103 *pp* *v* *pp* *n* *v* *n*

110 *v* *nv* *pp* *v* *v* *Più lento* **2** *DI* *div.* *p* <<>

e - le - i - p <<>

2. Gloria

Larghetto

div.

pp

11

20

28

37

Allegro pomposo

f

43

n v

f

48

54

B V

pp

cresc.

61

dim.

p

cresc.

68

C

1

f

n v

f

74

1

f

n v

f

79

ff

Musical staff showing chords in the right hand and a fermata in the left hand.

96 **D** *Andante*
pizz.

Musical staff with pizzicato notes. Dynamics: *p*, *cresc.*, *dim.*

100

Musical staff with pizzicato notes. Dynamics: *pp*, *cresc.*, *dim.*

104

Musical staff with pizzicato notes. Dynamics: *p*, *cresc.*, *pp*

108

Musical staff with pizzicato notes. Dynamics: *p*, *cresc.*

112

Musical staff with pizzicato notes. Dynamics: *dim.*, *p*

116 **E** *arco*

Musical staff with arco notes and accents. Dynamics: *p*

120

Musical staff with arco notes. Dynamics: *cresc.*, *dim.*

124

Musical staff with arco notes. Dynamics: *p*

128

Musical staff with arco notes. Dynamics: *p*, *cresc.*, *dim.*, *p*

133

Musical staff with arco notes. Dynamics: *cresc.*, *dim.*, *cresc.*, *dim.*, *cresc.*, *f*, *dim.*

143

Musical staff with arco notes. Dynamics: *p*, *p*, *cresc.*, *f*, **3**

151 pizz. *pp* *pp* *pp* Adagio arco *f* pizz. *p*

155 *pp* **G** Allegro, Tempo I arco *f*

160 *f* *f* *n v n*

165

169 *p* **H**

175 *cre* - - - - *scen* - - - - *do*

181 *f*

186



191



196



201



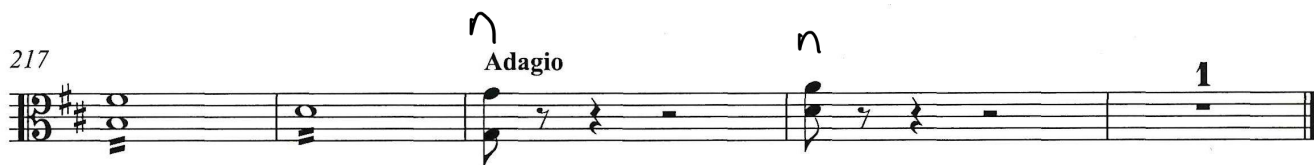
206



211



217



3. Credo

Moderato molto maestoso

sim.

5

9

13

17

21

25

29

33

39

47

53

59

60 *do* *mol* *to* *f* *ff* **B**

66

70

74

78

82 *pp* **C**

88 *ppp*

98 *pizz.* **D** *Adagio* **7** *DI* *pizz.* **3** *pizz.* *pp* *pp*

113 *pp* *pizz.* *arco* *sim.* **E** *p*

121 *cresc.* *dim.* *p*

129 *p* *p*

135 *cresc.* *dim.* *p*

143 *p* **1** **1** **1**

Musical staff 150-157. The staff is in 3/8 time with a key signature of one flat. It begins with a *pizz.* marking. The dynamics are *p* and *pp*.

Musical staff 158-167. The staff is in 3/8 time. It begins with a box containing the letter 'F' and the marking 'Tempo I arco'. The dynamics are *pp*, *cresc.*, *molto*, and *ff*.

Musical staff 168-174. The staff is in 3/8 time. The dynamics are *fff*.

Musical staff 175-178. The staff is in 3/8 time. It begins with a *v* marking.

Musical staff 179-182. The staff is in 3/8 time.

Musical staff 183-186. The staff is in 3/8 time. It begins with a *sim.* marking.

Musical staff 187-191. The staff is in 3/8 time. It contains a *v* marking, a box with 'n', and a box with 'G'. The marking 'div.' is also present.

Musical staff 192-196. The staff is in 3/8 time.

Musical staff 197-200. The staff is in 3/8 time.

Musical staff 201-205. The staff is in 3/8 time. It contains a *div.* marking and a *v* marking.

Musical staff 206-210. The staff is in 3/8 time. It contains a *dim.* marking, a box with 'H', and a *p* marking.

Musical staff 211-215. The staff is in 3/8 time. It contains *cre* and *scen* markings.

216 *do* *mol* *to* *ff*

221 **I** *fff* 3 3 3 3

224

227

230

233

236

239

242 **J** *pp* *pp* *pp* *div.*

251 *pp* *pp* *unis.* *div.*

261 **K** *ppp* *toujours div.*

271 **L** *cresc.* *ff* *dim.* *p* *pp* *unis.*

4. Offertoire
 (Prière pour l'orchestre seul)



Adagio
 avec sourdines

1

7

12

18

23

28

34

sans sourdines

Um einen günstigen Wender zu erreichen,
bleibt diese Seite unbedruckt.

*Cette page reste blanche
pour permettre de bien tourner la page.*

To achieve a practical page turn,
this page has been left blank.

5. Sanctus

Andante (sans lenteur)

mf p

7

div. ppp

13

poco cresc. cresc.

19

A dim. unis. ppp

25

poco cresc.

31

cresc. dim. p pp B

37

div. p cresc. pp

43

p cresc. pp

49

p mf dim.

55

C

Musical staff for measures 55-60. The staff is in 3/4 time with a key signature of one flat (B-flat). It features a sequence of chords and eighth notes. A boxed letter 'C' is positioned above the first measure.

61

Musical staff for measures 61-66. The staff continues the sequence of chords and eighth notes in 3/4 time with a key signature of one flat.

67

Musical staff for measures 67-72. The staff continues the sequence of chords and eighth notes in 3/4 time with a key signature of one flat.

73

D

Musical staff for measures 73-78. The staff continues the sequence of chords and eighth notes in 3/4 time with a key signature of one flat. A boxed letter 'D' is positioned above the first measure.

79

E Largo

Musical staff for measures 79-84. The staff continues the sequence of chords and eighth notes in 3/4 time with a key signature of one flat. A boxed letter 'E' and the tempo marking 'Largo' are positioned above the first measure. The dynamic marking *fff* is placed below the staff.

85

Musical staff for measures 85-90. The staff continues the sequence of chords and eighth notes in 3/4 time with a key signature of one flat.

91

Musical staff for measures 91-96. The staff continues the sequence of chords and eighth notes in 3/4 time with a key signature of one flat.

97

Musical staff for measures 97-102. The staff continues the sequence of chords and eighth notes in 3/4 time with a key signature of one flat.

103

√
div.

√

∩

Musical staff for measures 103-108. The staff features a sequence of chords with slurs and fermatas. The dynamic marking *ppp* is placed below the first measure. Handwritten markings include a checkmark above the first measure, another checkmark above the second measure, and a curved line above the third measure.

6. Benedictus

Adagio

div. *pp*

pp

Measures 1-8: The score begins with a tempo marking of Adagio. The music is in 3/4 time and B-flat major. The upper staff (treble clef) features a melodic line with a dotted half note followed by eighth notes, while the lower staff (bass clef) provides a harmonic accompaniment of quarter notes. Dynamics are marked *pp* (pianissimo) in both staves. Phrasing slurs and accents are used throughout.

9

cresc. *dim.* *p* *ppp*

cresc. *dim.* *p* *ppp*

Measures 9-15: The music continues with similar phrasing. Dynamics range from *cresc.* (crescendo) and *dim.* (diminuendo) to *p* (piano) and *ppp* (pianississimo). The texture remains consistent with the previous system.

16

Measures 16-22: This system continues the melodic and harmonic development. The dynamics are not explicitly marked in this system but follow the pattern of the previous measures.

23

cresc. *dim.* *p*

cresc. *dim.* *p*

Measures 23-28: The music features a series of slurs and accents. Dynamics include *cresc.*, *dim.*, and *p*. The notation includes first endings marked with '1'.

29

p *pp* *f*

p *pp* *f*

Measures 29-34: The final system on the page. Dynamics include *p* (piano), *pp* (pianissimo), and *f* (forte). The music concludes with a final cadence in the upper staff.

7. Agnus Dei

Andante moderato

musical score for Agnus Dei, measures 1-43. The score is in 12/8 time and G major. It features various dynamics (p, dim., cresc., p cresc., pp) and articulations (accents, slurs, breath marks). The lyrics "cre - scen - do" are written under the first staff. The score includes rehearsal marks A, B, and C. Measure numbers 5, 10, 15, 21, 24, 27, 32, 37, 40, and 43 are indicated at the start of their respective staves.

46 D \checkmark

pp *cresc.*

49

dim. *p*

52

p cresc. *cresc.* *cresc.*

55 E \checkmark

dim. *p*

59 \checkmark

pp

65 \checkmark \checkmark \checkmark \checkmark \checkmark

pp *pp* *pp* *p cresc.* *molto*

68 \checkmark \checkmark

dim. *pp* *p*

8. Domine, salvum fac

N.º 1 Prière de l'Eglise

Large

Measures 1-5 of the first prayer. The music is in 3/4 time with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic and features a series of chords and melodic fragments. Measure 1 has a forte (*f*) dynamic. Measure 2 has a forte (*f*) dynamic. Measure 3 has a forte (*f*) dynamic. Measure 4 has a forte (*f*) dynamic. Measure 5 has a forte (*f*) dynamic.

N.º 2 Prière de l'Armée
Un peu animé, et très en mesure

Measures 6-10 of the second prayer. The music is in 3/4 time with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic. Measure 6 has a forte (*f*) dynamic. Measure 7 has a forte (*f*) dynamic. Measure 8 has a forte (*f*) dynamic. Measure 9 has a forte (*f*) dynamic. Measure 10 has a forte (*f*) dynamic.

Do - mi - ne,

Measures 11-18 of the second prayer. The music is in 3/4 time with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic. Measure 11 has a forte (*f*) dynamic. Measure 12 has a forte (*f*) dynamic. Measure 13 has a forte (*f*) dynamic. Measure 14 has a forte (*f*) dynamic. Measure 15 has a forte (*f*) dynamic. Measure 16 has a forte (*f*) dynamic. Measure 17 has a forte (*f*) dynamic. Measure 18 has a forte (*f*) dynamic.

Measures 19-22 of the second prayer. The music is in 3/4 time with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic. Measure 19 has a forte (*f*) dynamic. Measure 20 has a forte (*f*) dynamic. Measure 21 has a forte (*f*) dynamic. Measure 22 has a forte (*f*) dynamic.

N.º 3 Prière de la Nation
Très large

Measures 23-26 of the third prayer. The music is in 3/4 time with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic. Measure 23 has a forte (*f*) dynamic. Measure 24 has a forte (*f*) dynamic. Measure 25 has a forte (*f*) dynamic. Measure 26 has a forte (*f*) dynamic.

Measures 27-32 of the third prayer. The music is in 3/4 time with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic. Measure 27 has a forte (*f*) dynamic. Measure 28 has a forte (*f*) dynamic. Measure 29 has a forte (*f*) dynamic. Measure 30 has a forte (*f*) dynamic. Measure 31 has a forte (*f*) dynamic. Measure 32 has a forte (*f*) dynamic.

Measures 33-39 of the third prayer. The music is in 3/4 time with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic. Measure 33 has a forte (*f*) dynamic. Measure 34 has a forte (*f*) dynamic. Measure 35 has a forte (*f*) dynamic. Measure 36 has a forte (*f*) dynamic. Measure 37 has a forte (*f*) dynamic. Measure 38 has a forte (*f*) dynamic. Measure 39 has a forte (*f*) dynamic.

Measures 40-45 of the third prayer. The music is in 3/4 time with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic. Measure 40 has a forte (*f*) dynamic. Measure 41 has a forte (*f*) dynamic. Measure 42 has a forte (*f*) dynamic. Measure 43 has a forte (*f*) dynamic. Measure 44 has a forte (*f*) dynamic. Measure 45 has a forte (*f*) dynamic.

Ci. 321

Violine / Violin

Becker: Adagio in cis / VI, Org	40.583
Biber: Ciacona „Surrexit Christus hodie“ / VI, Bc	13.017
Biber?: Sonate in Es (Scordatura: b es ¹ b ¹ es ²) / VI, Bc	15.305
Bornefeld: Liturgische Rhapsodie / VI, Tast	29.129
- Rebec / VI, Org	29.127
Busoni: Variationen über BWV 517 (Bornefeld) / VI, Org	29.189
Dvořák: Ballade op. 15 / VI, Pfte	40.579/40
- Mazurek op. 49 / VI, Pfte	40.579/30
- Nokturno op. 40 / VI, Pfte	40.579/20
- Romantische Stücke op. 75 / VI, Pfte	40.579/50
- Romanze op. 11 / VI, Pfte	40.579/10
- Slawischer Tanz op. 46,2 / VI, Pfte	40.579/60
Hasse: Sechs Sonaten / VI, Bc	16.061
Hook: Six Sonatas op. 54 / VI (Fl), Pfte	17.099
Kirchner: 2 Stücke op. 91 / VI, Org	91.242
Krebs: Violinsonaten in D u. E / VI, Bc	15.301
Metzler: Partita „In dich hab ich gehoffet“ / VI	13.062
Molter: Konzert in D / VI (Clf), 2 VI, Va, Bc	40.502
Pisendel: Sonate in e / VI, Bc	15.303
- Sonate in D / VI, Bc	15.304
- Sonate in g / VI, Bc	15.300
Rentzsch: Fantasiestück für VI solo (1992)	16.411
- Komposition für VI u. Pfte (2003)	15.401
Rheinberger: Sechs Stücke op. 150 / VI, Org	50.150
- Rhapsodie in H / VI (Fl), Pfte	40.595
- Suite in c op. 166a / VI, Org	50.166/10
- Suite in c op. 166b / VI, Pfte	50.166/20
- Violinsonate Nr. 1 in Es op. 77 / VI, Pfte	50.077
- Violinsonate Nr. 2 in e op. 105 / VI, Pfte	50.105
Rossini: Elégie. Un mot a Paganini / VI, Pfte	40.533
Telemann: Konzert in A TWV 51:A3 / VI solo, 2 VI, Va, Bc	39.805
- Konzert in D TWV 52:D3 / 2 VI solo, 2 VI, Va, Bc	39.812
- Konzert in F TWV 51:F3 / VI solo, VI all'unisono, Bc	39.807
Yvon: Sonate (um 1840) / VI (Eh), Pfte	16.028

Viola

Bach, W. F.: Drei Duette / 2 Va	32.203
Doemming: Concerto in C / Va, 2 VI, Va, Bc	15.501
Feldmann: courbe 2 (1993 / rev. 2001) / Va, Elektronik	16.302
- «monstrueuse vécut dans le cadre» Va solo, großes Ensemble in 6 Gruppen	16.326
Rentzsch: Duo für Fl u. Va (1979)	16.414
Telemann: Konzert in A / Vga (Va, Vc), 2 VI, Bc	39.806

Violoncello, Kontrabass / Violoncello, contrabass

Bach: 6 Suiten BWV 1007–1012 nach Interpretationen von Pablo Casals, hg. von R. v. Tobel / Vc	24.062
Corrette: Le Phénix, Konzert in D / 3–4 Vc, [Bc]	40.505
Eberl: Grand Duo op. 26 / Vc, Pfte	15.306
- Variations sur un thème russe op. 17 / Vc, Pfte	15.307
Feldmann, W.: «...lasciar riposare...» (1997) / Vc solo	16.320
Kirchner: 2 Stücke op. 91 / Vc, Org	91.243
Kühnel: Sonate (um 1700) / Vc (Vga), [Bc]	13.035
Langlais: Symphonie concertante pour vc et orchestre	40.584
Raphael: Sonate / Vc, Org	16.004
Rentzsch: 3 Fantasiestücke für Vc solo	16.412
- Komposition für 9 Cb	16.409
- Monolog für Vc solo	16.413
Rheinberger: Sonate in C op. 92 / Vc, Pfte	50.092
Rossini: Zwei Stücke für Vc und Pfte	40.534
Telemann: Konzert in A TWV 51:A5 Vga (Va o Vc), 2 VI, Bc	39.806

Duo, Trio, Quartett, Quintett, Sextett für Streicher / for strings

Bach, J.C.: Quintett in B / 2 VI, Va, Vc, Cb	38.401
Buchenberg: Drei Miniaturen / VI, Va	16.054
Corrette: „Le Phénix“, Konzert in D / 3–4 Vc	40.505
Feldmann: «...à tourner». 1. Streichquartett (1990)	16.321
- absences («fragmenté»). 2. Streichquartett (1991/92/97)	16.315
- le second tour du noyé. 3. Streichquartett (1996/97)	16.314
- «se sont penchés dessus». Synchronstudie Nr.1 (2004/05)	
2 VI solo, Va, Vc	16.327
- «se sont penchés dessus» Synchronstudie Nr.1a (2004/05) / 2 VI	16.327/10
Hasse: Sechs Triosonaten / 2 FI (VI), Vc	40.582
Haydn, M.: Sieben Divertimenti à 3 / 2 VI, Vc	40.537
Klötzke: Music for a while (1992) / 2 VI	16.303
Kraus: 10 Streichquartette: op. 1,1–6 in A, B, g, D,	

C u. G; auch in Einzelausgaben	in 50.601
Rentzsch: Duo für VI und Va	16.414
- Streichquartett (1999)	16.416
- Trio für 2 VI und Va	16.415
- Streichsextett / 2 VI, 2 Va, 2 Vc	15.408
Rheinberger: Streichquartett Nr. 1 in c op. 89	50.089
- Streichquartett Nr. 2 in F op. 147	50.147
- Streichquintett in a op. 82 / 2 VI, 2 Va, Vc	50.082
- Thema mit Veränderungen op. 93 / 2 VI, Va, Vc, [Cb]	50.093

Kammermusik mit Tasteninstrument / with keyboard instrument

Bach: Das musikalische Opfer (arr. Bornefeld) / FI, VI, Org	29.185
Bach, C.Ph.E.: Sanguineus und Melancholicus / 2 VI, Bc	33.450
Bach, H.: Zwei Sonaten à 5 / 2 VI, 2 Va, Vne, Bc	30.411
Bach, J.C.: Zwei Klaviertrios op. 15 / VI, Vc, Pfte	38.402
Bach, W. F.: Trio in B / 2 VI (Fl, VI), Bc	32.216
- Trio in H / VI, Cemb obblig.	32.219
Corrette: Noël Allemand (um 1750) / Vlsolo (Fl), 1–2 VI, Bc	13.014
Herzogenberg: Klaviertrio Nr. 1 in c op. 24	18.602
- Klaviertrio Nr. 2 in d op. 36	18.603
Mayr: Suiten I–VII in F, D, G, d, F, D u. B / 2 VI, Va, Vc, Bc	91.183 (F+D), 91.159, 91.179, 91.185, 91.142, 91.187
Mozart: Kirchensonaten / 2 VI, Bc	51.067
Reher: Vivace und Adagio aus op. 107 / Clt (VI, Va), Org	29.199
Rheinberger: Klaviertrio Nr. 1 in d op. 34	50.034
- Klaviertrio Nr. 2 in A op. 112 / VI, Vc, Pfte	50.112
- Klaviertrio Nr. 3 in B op. 121	50.121
- Klaviertrio Nr. 4 in F op. 191	50.191
- Klavierquartett in Es op. 38 / VI, Va, Vc, Pfte	50.038
- Klavierquintett in C op. 114 / 2 VI, Va, Vc, Pfte	50.114
- Sextett op. 191b / Fl, Ob, Clt, Fg, Cor, Pfte	50.191/60
Rieck: Neue Allemanden, Giques, Balletten / 2–3 VI, Bc	90.006

Kammermusik für Bläser und Streicher**Chamber music for winds and strings**

Bach, C.P.E.: Triosonate in D Wq 151 / Fl, VI, Bc	16.003
Bach, J.C.: Triosonate in C / 2 Fl, Vc	38.403
Bach, J.C.F.: Triosonate in e / Fl, Va, Bc	34.301
Bach, J.S.: „Wachet auf“ / Cor (Ob o Tr), VI, Va, Bc	13.018
- Concerto à tre in C (arr.) / Blfl, VI, Bc	11.227
Bornefeld: Trivium / Blfl, Vga, Pfte (Org)	29.116
Buxtehude: Sinfonia „Du Friedefürst“ / Fg, 2 VI, 2 Va, Bc	13.038
Digby: asidled (1993) / ASax, 2 Trb, Tb, VI, Va, 2 Cb	16.308
Feldmann: «courbes» – séquences (1992/93) / Fl, Va, Arpa	16.301
- «how many parts of it – the one» (2001/02) Va, Fl, Elektronik	16.324
- «réduction d'emballage» (1998/99, 2002/03) Clt solo, Str.quartett	16.311
Janitsch: Sonate in F / VI, Blfl, Bc	11.220
Karel: Nonett (1945) / Fl, Ob, Clt, Fg, Cor, VI, Va, Vc, Cb	40.536
Kraus: Duo für Fl und Va VB 158	in 50.601
- Quintett für Fl, 2 VI, Va, Vc VB 188	in 50.601
Mozart: Adagio KV 580a / Eh+2 VI+Vc o Ob+Str.quart.	16.005
Quantz: Triosonate in D QV 2:9 / Fl, VI, Bc	17.001
Rentzsch: Komposition für Fl, Va, Vc (1986)	16.417
- Komposition für Fl, VI, Vc	16.416
- Quartett für Fl, Ob, Va, Vc (1985)	16.407
- Quartett für Clt, VI, Va, Cb (1989)	16.419
Rheinberger: Nonett op. 139 / Fl, Ob, Clt, Fg, Cor, VI, Va, Vc, Cb	50.139
Schorr: Diabelli-Trio op. 39 (1981) / Fl, Va, Git	16.044
Telemann: Suite in h / Fl, VI (Ob), Vc, Bc	39.794

Streichorchester / String orchestra

Aufschneider: Serenaden I–VI in G, F, g, a, F u. B	
2–3 VI, Va, Vc	91.148/49, 91.170/71, 91.180/81
Bach, J. B.: Vier Orchestersuiten in g, G, e u. D / 2 VI, Va, Bc	40.527–40.530
Bach, J. L.: Suite in G / 2 VI (Ob), Va, Bc	30.051
Bach, W. F.: Sinfonia in F / 2 VI, Va, Bc	32.202
Barchet: Sinfonie für Streicher in C / 2 VI, Va, Vc, Cb	16.201
Corrette: Lobt Gott, ihr Christen / 2 VI, Va, Bc	13.039
Geminiani: Concerto grosso in c op. 2,1 / 2 VI, Va, Bc	40.514
- Concerto grosso in c op. 2,2 / 2 VI, Va, Bc	40.515
Krebs: Zwei Streichersinfonien / 2 VI, Va, Bc	16.101
Lechner: Trauermusik „Laß alles“ / 4 VI, 2 Va, 3 Vc, Cb	7.145
Marx, K.: Partita „Ein feste Burg“ / 2 VI, Va, Vc/Cb	13.009
Rheinberger: Suite op. 149 / VI solo, Vc solo, Str, Org	50.149
() = Alternativbesetzung / alternative scoring, [] = ad libitum	