

Wilhelm Friedemann  
**BACH**

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Drei Duette für zwei Bratschen

Stuttgarter Bach-Ausgaben  
Urtext



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Carus 32.203

Wilhelm Friedemar  
**BACH**

**Drei Duette + zwei Bratschen**  
BR-1 -9 (Fk 60-62)

herausgegeben von / edited by  
Peter Wollny

in Verbindung mit dem Forschungsprojekt  
der Sächsischen Akademie der Wissenschaften

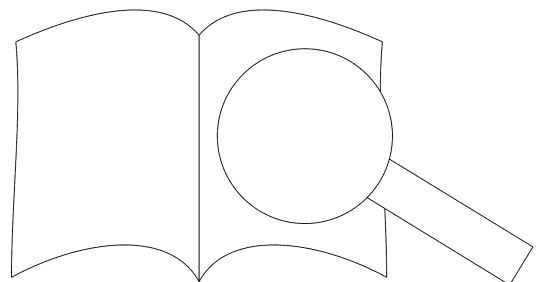
Einzelausgabe aus Band 3

Sach-Ausgaben · Urtext

Leitpartitur / Perform



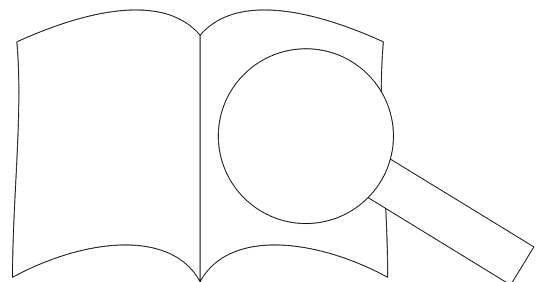
Carus 32.2



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Die vorliegende Ausgabe besteht aus zwei Exemplaren der Spielpartitur.

## Vowort

Das erhaltene Kammermusikwerk Wilhelm Friedemann Bachs umfasst zum einen Duette für zwei gleiche Instrumente (sechs Flöten-, drei Bratschenduette), zum anderen sieben Sonaten für Soloinstrument(e) und Basso continuo, davon zwei Flöten- sowie fünf Triosonaten. Möglicherweise bilden die greifbaren Kompositionen nur einen kleinen Teil des ehemals Vorhandenen. Auf größere Verluste deuten etwa die in Katalogen des Leipziger Musikalienhändlers Johann Gottlob Immanuel Breitkopf (1761, 1767) fehlenden Incipits von drei verschollenen Flötensonaten.

Die Handschriften der drei Duette für zwei Bratschen gelangten als Schenkung von Sara Levy (1761–1854) in die Bibliothek der Sing-Akademie. Eine in der Handschrift befindliche Anweisung an den Berliner Kopieristen Krüger stammt von der Hand ihres Ehemanns, des Bankiers Samuel Salomon Levy (1760–1806). In der Vorrede handelt es sich gar um Auftragskommissionen. Die Duette sind mithin in die Berliner Zeit zu datieren, ebenso wie die Flötensonaten (BR B 5 / Fk 56) und die f-Moll (BR B 6 / Fk 57). Die stilistisch und satztechnisch eng mit dem Bach-Schüler Johann Philipp Kirnberger verknüpfte Flötenduette W. F. Bachs in seiner Abhandlung *Über die Kunst des reinen Satzes in der Musik* (1777) sind als Beispiele für den zweistimmigen Satz:

„Der zweistimmige Satz auf zwey Flöten, oder andern zwey Instrumenten, oder Stimmen, ist wegen der Schwierigkeit, daß eine dritte Stimme nicht dabey vermischt werden kann, so schwer, daß ich von dieser Art nur des Herrn v. v. Friedemann Bachs, ältesten Sohns des J. S. Bachs, Flötenduette kenne, die als vollkommene Muster zu Richtschnur dieses Satzes dienen können. Viele Duetten sind der Gefahr unterworfen, daß mehr als eine Stimme dazu könne gesetzt werden.“

Die Duette offenbaren W. F. Bachs souveräne Beherrschung der kontrapunktischen Satztechnik. Der unvermischt professionell angelegte Anspruch der polyphonen und harmonischen Konzeption ist ebenso wie in den technischen Schwierigkeiten den Ausführenden abverlangt, wohl kaum ein Komponist, der sich an harmonischer Wendigkeit und formaler Eleganz mit dem Friedemann in diesen Duetten messen lassen kann. Die Bilanz seines Lebenswerks ist in diesen Duetten zu lesen.

Peter V.

## Foreword

The surviving chamber music works by Wilhelm Friedemann Bach include, on one hand, duets for two instruments (six flutes, three violas), on the other hand seven sonatas for solo instrument(s) and basso continuo, of which two are for flutes and five for violas and two flute sonatas). It is possible that the available compositions constitute only a small part of the composer's output that was formerly accessible. Missing incipits found in the catalogs of the Leipzig sheet music publisher Johann Gottlob Immanuel Breitkopf (1761, 1767) indicate that large losses had occurred, including three missing flute sonatas.

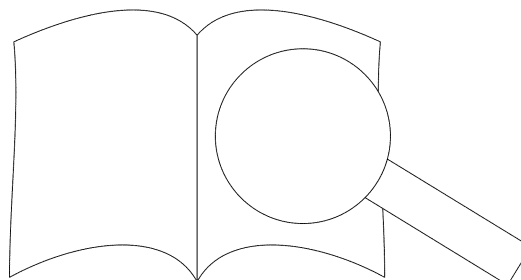
The manuscripts of the three duets for two violas found their way into the library of the Sing-Akademie in Berlin through Sara Levy (1761–1854). One of the Berlin copyists Krüger found on the copyist's band, the Berlin banker Samuel Salomon Levy (1760–1806). It is possible that this work was commissioned. The duets can be dated to the Bach's Berlin period, as are the flute sonatas (BR B 5 / Fk 56) and the f-minor (BR B 6 / Fk 57). Stylistically and technically they are closely connected to the work of the Bach scholar Johann Philipp Kirnberger.

Johann Philipp Kirnberger, in his *Über die Kunst des reinen Satzes in der Musik* (1777) mentions the duets as examples of two-part writing:

This two-part writing on flutes or two other instruments is so difficult, in which because of its complexity, not missed at all, is so difficult that only the flute duets of Herr W. Friedemann Bach, the eldest son of J. S. Bach, which can be regarded as perfect models and exemplary of this type of writing. Many duets suffer from the weakness that more than one part could be added.

The duets reveal W. F. Bach's supreme mastery of contrapuntal writing. The uncompromising professional standards are documented in the harmonic and polyphonic audacity of the pieces, just as they are in the technical difficulties that Bach demands of performers. In two-part writing there is hardly a composer since J. S. Bach who displayed such a high degree of harmonic agility, melodic flexibility and formal elegance as did Wilhelm Friedemann Bach in these compositions which, together with the flute duets, in a certain sense represent a summation of his life's work.

Peter V.  
Translation



# Duetto C-Dur

BR-WFB: B 7 (Fk 60)

Wilhelm Friedemann Bach

1710–1784

Allegro di molto

Viola I

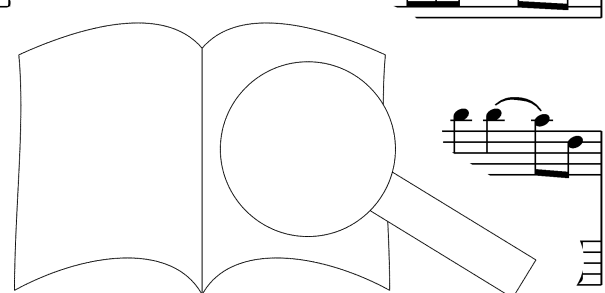
Viola II

5

8

14

17



26

Musical notation for measures 26-28, featuring a treble and bass staff with various notes and rests.

29

Musical notation for measures 29-32, including a trill (tr) in measure 32.

33

Musical notation for measures 33-35.

36

Musical notation for measures 36-38.

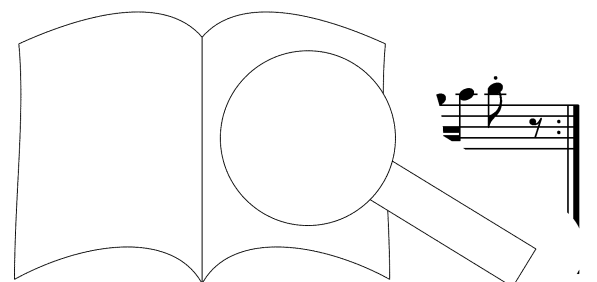
39

Musical notation for measures 39-41, including a trill (tr) in measure 41.

42

Musical notation for measures 42-44.

Musical notation for measures 45-47.



Scherzo

First system of musical notation for the Scherzo section, consisting of two staves (treble and bass clef) in 3/4 time.

Second system of musical notation for the Scherzo section, consisting of two staves (treble and bass clef) in 3/4 time.

Vivace

First system of musical notation for the Vivace section, consisting of two staves (treble and bass clef) in 3/4 time.

Second system of musical notation for the Vivace section, starting at measure 6, consisting of two staves (treble and bass clef) in 3/4 time.

Third system of musical notation for the Vivace section, starting at measure 11, consisting of two staves (treble and bass clef) in 3/4 time.

Fourth system of musical notation for the Vivace section, starting at measure 16, consisting of two staves (treble and bass clef) in 3/4 time.

Fifth system of musical notation for the Vivace section, including a large magnifying glass graphic, consisting of two staves (treble and bass clef) in 3/4 time.

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27

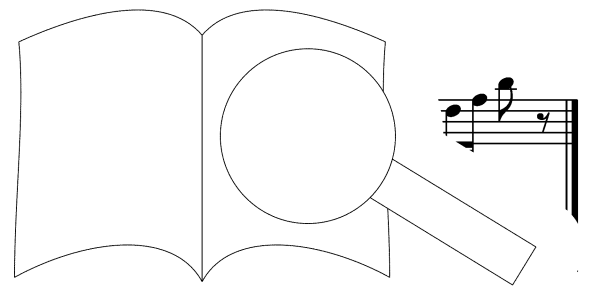
33

39

44

49

55





# Duetto G-Dur

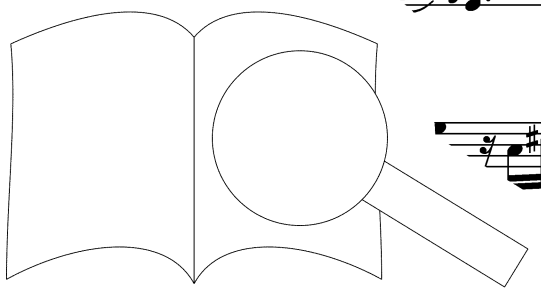
BR-WFB: B 8 (Fk 61)

Allegro

Viola I

Viola II

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25

Musical notation for measures 25-27, featuring a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music consists of eighth and sixteenth notes with various rests.

28

Musical notation for measures 28-30, continuing the piece with similar rhythmic patterns and melodic lines.

31

Musical notation for measures 31-33, showing a continuation of the musical theme.

34

Musical notation for measures 34-36, featuring a change in the bass line's rhythmic pattern.

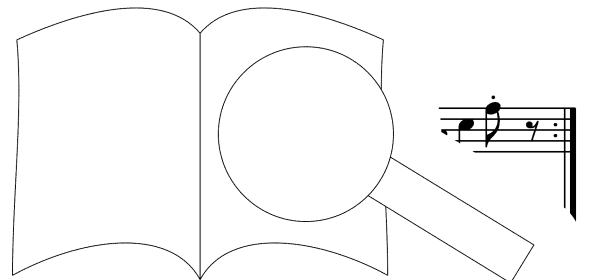
37

Musical notation for measures 37-39, with a more active treble line.

41

Musical notation for measures 41-43, showing a continuation of the piece.

Musical notation for measures 44-46, concluding the piece with a final cadence.



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Lamento

Musical notation for measures 1-7. The score is in 3/4 time with a key signature of one sharp (F#). It features a piano accompaniment in the left hand and a melodic line in the right hand. The melody consists of quarter and eighth notes, often beamed together, with some slurs. The accompaniment provides a harmonic foundation with chords and moving lines.

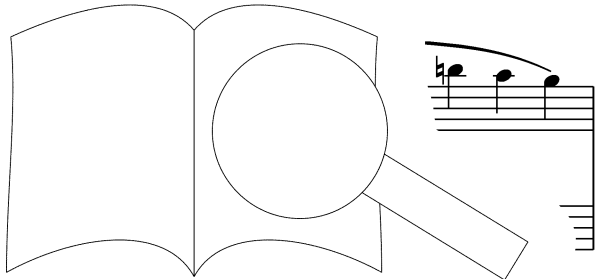
Musical notation for measures 8-14. The notation continues the melodic and harmonic development. Measure 8 starts with a rest in the right hand. The piece maintains its 3/4 time signature and one-sharp key signature.

Musical notation for measures 15-21. Measure 15 is marked with a '2.' (second ending). The notation includes a sharp sign (#) above a note in measure 16. The piece concludes with a double bar line and repeat dots.

Musical notation for measures 22-30. This section continues the melodic line with various rhythmic patterns and slurs. The piano accompaniment remains consistent in style.

Musical notation for measures 31-37. Measure 31 is marked with a '31' above the staff. The notation includes a sharp sign (#) above a note in measure 34. The piece ends with a double bar line and repeat dots.

Musical notation for measures 38-40. Measure 38 is marked with a '38' above the staff. Measure 39 includes a sharp sign (#) above a note. The piece concludes with a double bar line and repeat dots.



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47

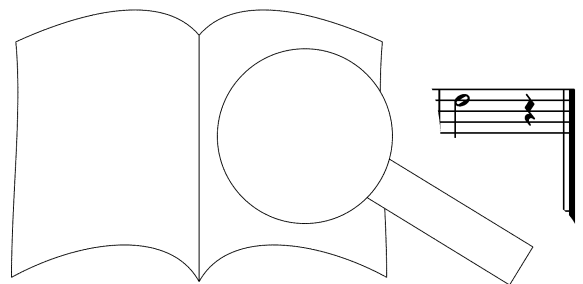
55

63

71

78

86



Presto

Musical notation for measures 1-7. The piece is in 3/8 time with a key signature of one sharp (F#). The right hand features a rapid sixteenth-note pattern with a trill (tr) in measure 3. The left hand provides a steady accompaniment.

Musical notation for measures 8-13. The right hand continues with sixteenth-note patterns, and the left hand has a more active accompaniment with eighth notes.

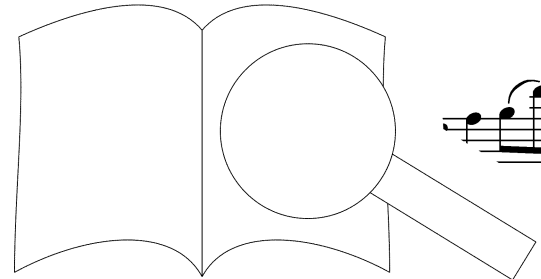
Musical notation for measures 14-19. Measure 14 is the start of a new system. The right hand has a melodic line with some rests, while the left hand continues with eighth-note accompaniment.

Musical notation for measures 20-25. The right hand has a melodic line with eighth notes, and the left hand has a steady eighth-note accompaniment.

Musical notation for measures 26-31. The right hand has a melodic line with eighth notes, and the left hand has a steady eighth-note accompaniment.

Musical notation for measures 32-37. The right hand has a melodic line with eighth notes, and the left hand has a steady eighth-note accompaniment.

Musical notation for measures 38-43. The right hand has a melodic line with eighth notes, and the left hand has a steady eighth-note accompaniment.



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44

Musical notation for measures 44-48, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes with various articulations.

49

Musical notation for measures 49-54, continuing the piece with similar rhythmic patterns and articulations.

55

Musical notation for measures 55-60, showing a continuation of the melodic and harmonic material.

61

Musical notation for measures 61-66, featuring a change in articulation and dynamics.

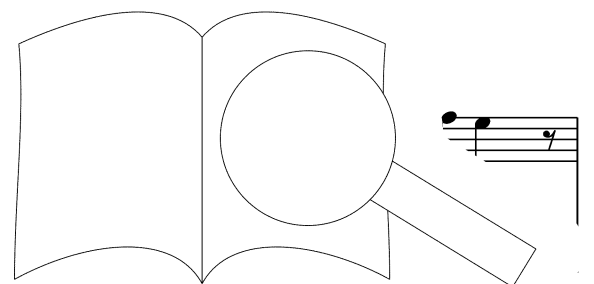
67

Musical notation for measures 67-72, with a dynamic marking of *ff* (fortissimo).

73

Musical notation for measures 73-78, including a dynamic marking of *f* (forte).

Musical notation for measures 79-84, concluding the piece with a final cadence.



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85

Musical notation for measures 85-90, featuring a treble and bass staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody in the treble staff consists of eighth and quarter notes, while the bass staff provides a steady accompaniment of eighth notes.

91

Musical notation for measures 91-96. Measures 91-94 continue the previous pattern. Measures 95-96 show a trill (tr) in the treble staff.

97

Musical notation for measures 97-102. Measures 97-100 continue the previous pattern. Measures 101-102 show a trill (tr) in the treble staff.

103

Musical notation for measures 103-108. Measures 103-106 continue the previous pattern. Measures 107-108 show a trill (tr) in the treble staff.

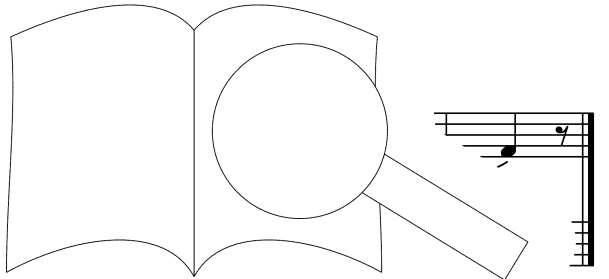
109

Musical notation for measures 109-114. Measures 109-112 continue the previous pattern. Measures 113-114 show a trill (tr) in the treble staff.

115

Musical notation for measures 115-120. Measures 115-118 continue the previous pattern. Measures 119-120 show a trill (tr) in the treble staff.

Musical notation for measures 121-126. Measures 121-124 continue the previous pattern. Measures 125-126 show a trill (tr) in the treble staff.



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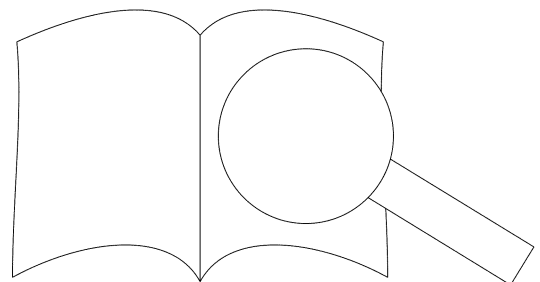
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# Duetto g-Moll

BR-WFB: B 9 (Fk 62)

Viola I

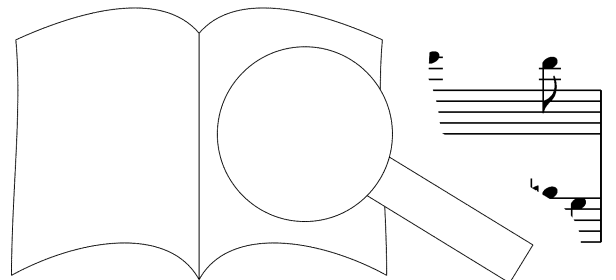
Viola II

4

7

11

14



20

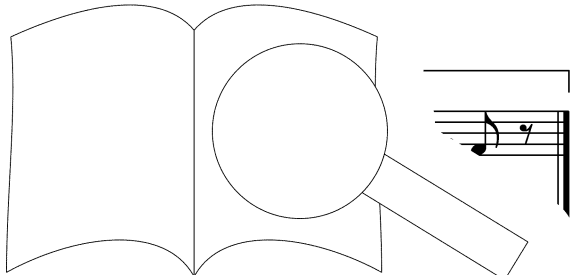
23

27

30

33

36



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Amoroso

Musical notation for the first system of the 'Amoroso' section, featuring a treble and bass clef with a 3/4 time signature.

Musical notation for the second system of the 'Amoroso' section, including a fermata over the final measure.

Allabreve

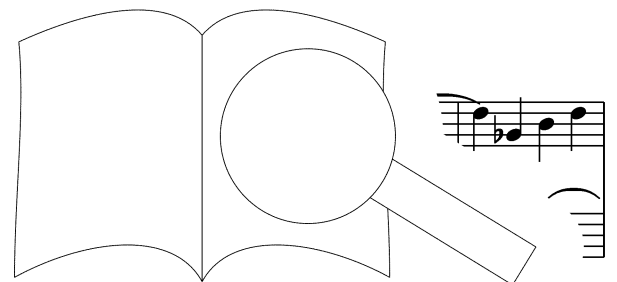
Musical notation for the first system of the 'Allabreve' section, featuring a treble and bass clef with a 2/4 time signature.

Musical notation for the second system of the 'Allabreve' section, including a trill (tr) in the bass line.

Musical notation for the third system of the 'Allabreve' section, starting with a measure rest of 18 measures.

Musical notation for the fourth system of the 'Allabreve' section, starting with a measure rest of 27 measures.

Musical notation for the fifth system of the 'Allabreve' section.



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45

Musical score for measures 45-53. The score is written for piano in a key with two flats (B-flat major or D minor) and a 3/4 time signature. It features a melody in the right hand and a bass line in the left hand. Measure 45 starts with a piano (p) dynamic marking. The music includes various note values, rests, and phrasing slurs.

54

Musical score for measures 54-62. The score continues from the previous system. It includes a trill (tr) in measure 58. The piano (p) dynamic marking is present at the beginning of the system.

63

Musical score for measures 63-71. The score continues with a melodic line in the right hand and a supporting bass line. The piano (p) dynamic marking is present.

72

Musical score for measures 72-80. The score continues with a melodic line in the right hand and a supporting bass line. The piano (p) dynamic marking is present.

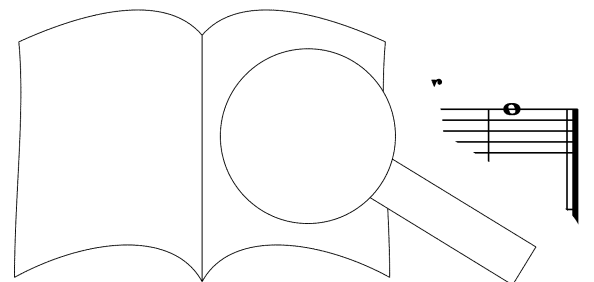
81

Musical score for measures 81-89. The score continues with a melodic line in the right hand and a supporting bass line. The piano (p) dynamic marking is present.

91

Musical score for measures 91-99. The score continues with a melodic line in the right hand and a supporting bass line. The piano (p) dynamic marking is present.

Musical score for measures 100-108. The score continues with a melodic line in the right hand and a supporting bass line. The piano (p) dynamic marking is present.



**Violine / Violin**

Bach, W. F.: Trio in H / VI, Cemb oblig.	32.219
Becker: Adagio in cis / VI, Org	40.583
Biber: Ciacona „Surrexit Christus hodie“ / VI, Bc	13.017
Biber?: Sonate in Es (Scordatura: b es <sup>1</sup> b <sup>1</sup> es <sup>2</sup> ) / 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
- Romanze op. 11 / VI, Pfte	40.579
- Slawischer Tanz op. 46,2 / VI, Pfte	40.579
Feldmann: «se sont penchés dessus».	
- Synchronstudie Nr.1a (2004/05) / 2 VI	
Hasse: Sechs Sonaten / VI, Bc	
Hook: Six Sonatas op. 54 / VI (Fl), Pfte	
Kirchner: 2 Stücke op. 91 / VI, Org	
Krebs: Violinsonaten in D u. E / VI, Bc	
Clötzke: Music for a while (1992) / 2 VI	
Metzler: Partita „In dich hab ich gehoffet“ /	
Molter: Konzert in D / VI (Clf), 2	
Pisendel: Sonate in e / VI, Bc	
- Sonate in D / VI, Bc	
- Sonate in g / VI, Bc	
Rentzsch: Fantasiestück	
- Komposition für VI u. Org	
Rheinberger: Serenade / VI, Org	
- Rhapsodie in	
- Suite in c op.	
- Suite in	
- Violin op. 77 / VI, Pfte	
- Violin op. 105 / VI, Pfte	
Rheinberger: Sonata a Paganini / VI, Pfte	
- in A TWV 51:A3 / VI solo, 2 VI, Va, Bc	
- in D TWV 51:D3 / 2 VI solo, 2 VI, Va, Bc	
- in E TWV 51:F3 / VI solo, VI all'unisono, Bc	
- Sonate (um 1840) / VI (Eh), Pfte	

**Viola**

Feldmann: courbe 2 (1993 / rev. 2001) / Va, Elektronik	16.323
- «monstrueuse vécut dans le cadre»	
- Va solo, großes Ensemble in 6 Gruppen	
Rentzsch: Duo für Fl u. Va (1979)	
Telemann: Konzert in A / Vga (Va, Vc), 2 VI, Bc	

**Violoncello, Kontrabass / Violoncello, contrabass**

Bach: 6 Suiten BWV 1007–1012 nach Interpretationen	
von Pablo Casals, hg. von R. v. Tobel / Vc	
Corrette: Le Phénix, Konzert in D / 3–4	
Feldmann, W.: «...lasciar riposare...»	
Kirchner: 2 Stücke op. 91 / Vc, C	
Kühnel: Sonate (um 1700) / Vc	
Langlais: Symphonie concertante	
Raphael: Sonate / Vc, Org	
Rentzsch: 3 Fantasiestücke	
- Komposition für C	
- Monolog für Vc	
Rheinberger: Sonate	
Rossini: Zwei Stücke	
Telemann: Suite in Vga	

**Streichquartett für Streicher / for strings**

Bach: Violancholicus / 2 VI, Bc	33.450
Bach: Quartett für Streicher / 2 VI, 2 Va, Vne, Bc	30.411
Bach: Quartett für Streicher / 2 VI, Va, Vc, Cb	38.401
Bach: Trio für Streicher / 2 VI (Fl, Vl), Bc	32.216
Bach: Suite für Violine und Viola / VI, Va	16.054
Bach: „Phénix“, Konzert in D / 3–4 Vc	40.505
- Nokturno (um 1750) / Vc solo (Fl), 1–2 VI, Bc	13.014
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

Hasse: Sechs Triosonaten	40.582
Haydn, M.: Sieber	40.537
Kraus: 10 Streichertriosonaten in A, B, g, D,	
- C u. G; auch in A, B, g, D,	in 50.601
Rentzsch: Quartett für Streicher	16.414
- Streichquartett	16.416
- Trio für Streicher	16.415
- Quartett für Streicher	15.408
- Quartett für Streicher	50.089
- Quartett für Streicher	50.147
- Quartett für Streicher	50.082
- Quartett für Streicher	50.093
- Quartett für Streicher	90.006

**Kammermusik mit Tasteninstrument / with keyboard instrument**

Bach, J.C.: Zwei Klaviertrios op. 15 / VI, Vc, Pfte	38.402
Bach: Das musikalische Opfer (arr. Bornefeld) / Fl, VI, Org	29.185
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, Vc	91.183 (F+D), 91.159, 91.179, 91.180
Mozart: Kirchensonaten / 2 VI, Bc	
Reger: Vivace und Adagio aus op. 107 / Clf	
Rheinberger: Klaviertrio Nr. 1 in d op. 34	
- Klaviertrio Nr. 2 in A op. 112 / VI, Vc, Pfte	
- Klaviertrio Nr. 3 in B op. 121	
- Klaviertrio Nr. 4 in F op. 191	
- Klavierquartett in Es op. 38	
- Klavierquintett in C op. 1	
- Sextett op. 191b / Fl, Vc, Pfte	

**Kammermusik für Streicher / Chamber music for strings**

Bach, C.P.E.: Trio für Streicher in G / 2 VI, Vc, Bc	16.003
Bach, J.C.: Trio für Streicher in D / 2 VI, Vc, Bc	38.403
Bach, J.C.: Trio für Streicher in F / 2 VI, Vc, Bc	34.301
Bach: Trio für Streicher in G (arr.) / VI, Va, Bc	13.018
- Trio für Streicher in G (arr.) / VI, Va, Bc	11.227
Bach: Trio für Streicher in G (Org)	29.116
Buxtehude: Trio für Streicher „Fürst“ / Fg, 2 VI, 2 Va, Bc	13.038
- Trio für Streicher „Fürst“ / Fg, 2 Trb, Tb, VI, Va, 2 Cb	16.308
- Trio für Streicher „Fürst“ / Fg, 2 Trb, Tb, VI, Va, 2 Cb	16.301
- Trio für Streicher „Fürst“ / Fg, 2 Trb, Tb, VI, Va, 2 Cb	16.301
- Trio für Streicher „Fürst“ / Fg, 2 Trb, Tb, VI, Va, 2 Cb	16.324
- Trio für Streicher „Fürst“ / Fg, 2 Trb, Tb, VI, Va, 2 Cb	16.311
- Trio für Streicher „Fürst“ / Fg, 2 Trb, Tb, VI, Va, 2 Cb	11.220
- Trio für Streicher „Fürst“ / Fg, 2 Trb, Tb, VI, Va, 2 Cb	40.536
- Trio für Streicher „Fürst“ / Fg, 2 Trb, Tb, VI, Va, 2 Cb	in 50.601
- Trio für Streicher „Fürst“ / Fg, 2 Trb, Tb, VI, Va, 2 Cb	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 Clf, VI, Va, Cb (1989)	16.419
Rheinberger: Nonett op. 139	
- Fl, Ob, Clf, 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**

Aufschnitt	71, 91.180/81
Bach, J.S.: Suite für Streicher	35.527–40.530
Bach, J.S.: Suite für Streicher	30.051
Bach, J.S.: Suite für Streicher	32.202
Bach, J.S.: Suite für Streicher	16.201
Correia: Suite für Streicher	3.039
Geminiani: Suite für Streicher	16.414
Krebs: Suite für Streicher	
Lehr: Suite für Streicher	
Marx: Suite für Streicher	39.794
Rheinberger: Suite op. 149 / VI solo, Vc solo, Str, Org	39.149

